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Sizzling issue 39

QuiltNow

Britain's No.1 guide to fabric & patchwork

16

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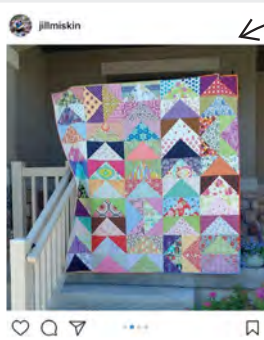
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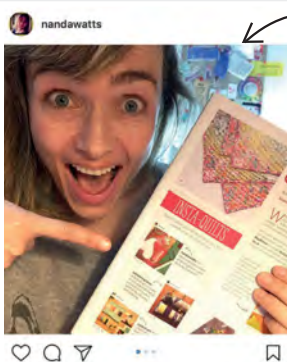
INSTA-QUILTS

Here's what you've been making this month over on Instagram



jillmiskin has been very busy stitching up four quilts recently. One of her fab projects was our 2-for-1 quilt. Jill, we love it!

Lorraine Poxon sent in a picture of the first quilt she made from scratch. It's the Trip Around the World quilt that featured in issue 36. We're blown away by how fab it looks



nandawatts was very excited to see her project featured a couple of issues ago (so we're hoping she's even more excited about spotting her excited face!)



Tag us on
Instagram
QUILTNOW
#QUILTNOW

Hello

and welcome to
Issue 39 of *Quilt Now*



The *Quilt Now* team has been busy soaking up the sun this month (although by the time this issue lands in the shops I'm certain it'll be raining again!) I find it really tough to get motivated to sew in the summer; I'd rather be outside making the most of the good weather.

Angela has designed the perfect case for al fresco English paper piecing with handy pockets to hold your thread, needles and paper templates and fabric. Your fabulous free gift goes hand-in-hand with this project and we've got a set of half-hexagon paper templates as well as a project book with step-by-step projects, design ideas and a how-to if you're brand new to the English paper piecing technique. For our project book we joined forces with quilt expert Debbie von Grabler-Crozier, who has an impressive six university degrees (and is definitely the most over-qualified quilter we know!)





Our cover star this month is a scrap-busting beauty from Just Jude Designs. We all have too many scraps, and this one will make a good size dent in your scrap box, giving you some room to add more!



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

Katy

Editor, *Quilt Now*

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Visit one of the advertised shops to claim a free Aurifil thread collection (minimum in-store spend of £15 applies)

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Take out a subscription to *Quilt Now* and save 36%!

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Inject a little coastal calm into your home with our favourite cool blue finds



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This quilt is made using HSTs and squares for a fast finish

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Kites in the background blocks accent the prismatic effect of this quilt

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These placemats with handy cutlery catchers are ideal for al fresco dining



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Practise appliqué curves, straight edges and points with this project

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Keep your bits and bobs organised in this fab case

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Freshen up your kitchen with this fun set of accessories

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Keep your documents safe in this travel wallet



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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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Raid your FQ stash for this stunning quilt

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Spruce up your sewing room with this striking wall hanging

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This big and bold tote will surely turn heads wherever you go

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Soften this striking modern design with retro-style fabric, or go bright for a real punch



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Introducing the Fold Away Petite - Dunster Edition
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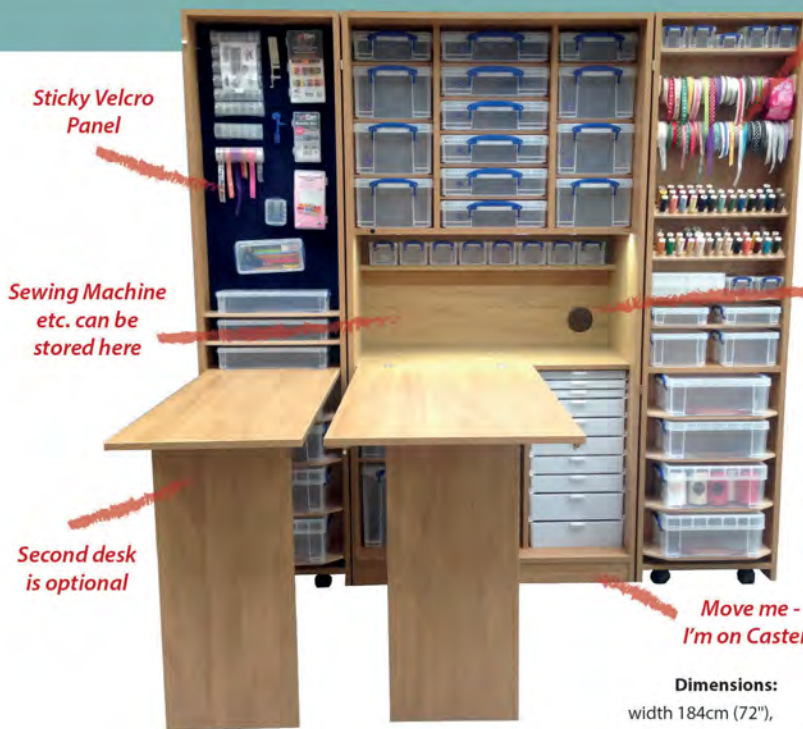
Unit pictured
in Vanilla finish

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Dimensions:
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with desk(s) in use, height 183cm (72")

Unit pictured
in Oak finish

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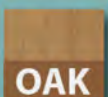
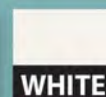
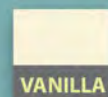
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Offers expire end of month following magazine publication
(eg. Jan Issue expires end of Feb)



Making our month

The patchwork and the people that are quilting us happy



COLOUR US HAPPY

Solids are a quilter's best friend, you simply can't have too many as they always come in useful for projects large and small. Available in a whopping 27 different colours, the new Deborah Kemball Studio Collection from Oakshott Fabrics are brilliant for matching to your latest design, or even for adding appliqué detail. The entire fat quarter bundle is available for £135 at www.oakshottfabrics.com, plus you can also download free cushion and window box appliqué patterns too.



A WHOLE LOT OF HISTORY

Deep in the heart of Lancashire, a beautiful textiles exhibition is preparing for display as part of a special 50th anniversary programme. Gawthorpe Textiles Collection has commissioned a series of new contemporary artworks by visual artist Serena Partridge from 2nd August, entitled Luminary. It marks the 50th anniversary of the charity's founder Rachel Kay-Shuttleworth and will decorate her home at Gawthorpe Hall and celebrate her life as a maker, teacher and collector. It includes large-scale embroideries, clothing and other forms of textile art to inspire and tell stories. Luminary, funded by Arts Council England's Museum Resilience Fund, runs until 5th November. For more information, visit www.gawthorpetextiles.org.uk



Souvenir evening shoes, project by Serena Partridge. Photography by Hannah Webster. From The Royal Pump Room Museum, Harrogate



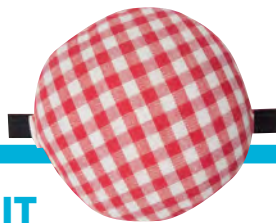
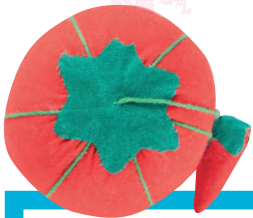
THE MODERN QUILTER'S BOX

Fancy getting a surprise box of quilting goodies arrive on your doorstep every other month? Well now you can! Superstar quilters Anna Marie Galvin and Lou Orth have released a new sewing subscription service called The Modern Quilter's Box, which provides a box full of fabric, thread, an exclusive quilt pattern from a top designer and other crafty treats. Subscribe now for £24.50 to receive a box every other month, or subscribe digitally for the patterns only at £4.50 a go. Find out more at www.modernquiltersbox.com



GO WEST!

The West Country Quilt and Textile Show is coming to Bristol this summer for three days of unforgettable textile inspiration. It will feature 80 display galleries of internationally celebrated artists, workshops and stalls catering for quilters, fibre artists, weavers and needlework fans, allowing you to pore over stunning works and learn new skills along the way. The sixth annual event takes place at The University of the West of England Exhibition Centre from 1st - 3rd September. For full details and to pick up advance tickets, head to www.westcountryquiltshow.co.uk



PUT A PIN IN IT

It's so easy to drop your pins as you're sewing, knocking them off your table and onto the floor only to be painfully discovered later! In order to keep them close at hand, you could try one of the clever new wrist pincushion designs from Hemline. The new range includes a £1.40 tomato version, inspired by the classic Victorian pincushion, which has a handy pin-sharpening strawberry. There's also a £1.70 gingham design, a cute £3.70 slapband daisy - which is sure to be a hit with kids - and a handy £10.90 magnetic design to keep your pins all in one place. Find your nearest stockist at groves@stockistenquiries.co.uk



GET A GRIP

If you have weak hands or wrists or are unable to use conventional scissors easily due to painful or swollen joints, these new mini Easi-Grip scissors from Peta could prove really handy. Designed with the help of occupational therapists back in 1975, the self-opening and lightweight characteristics make the scissors a popular addition to many sewing rooms. Check out the full range at www.peta-uk.com



TROPICAL TREATS

Keep your sewing supplies organised on the go with a stylish zip storage bag from Petit Mushy P. Each 100% cotton pouch is completely handmade and embellished with a cross-stitched fruit motif, and the A5 size is perfect for carrying everything from make-up, pens and pencils to your ever-expanding collection of snips and scissors! Pick up yours for £25 from www.notonthehighstreet.com/petitmushyp



PRETTY KITTIES

Cats plus fabric equals a very excited *Quilt Now* team! The brand-new Meow collection from Riley Blake is perfect for cat lovers, with a palette of black, grey, pink, white and lime green, covering everything from adorable felines to fish bones, cat food, balls of yarn and bottles of milk. You could use it to create a pretty striking quilt, or why not make a shopping bag with a cute cat-print lining? It's available from September, but we wanted to make sure you had a heads up so you can start planning how to use it! Find your nearest supplier at www.egsuk.com/stockists



PARTY TIME!

Whether you're a beginner or stuck for quilting inspiration, who can resist free patterns? Sewmotion, run by quilt and kit designer Louisa Goult, is inviting sewists to join in with its pre-cut party, encouraging everyone to make more of pre-cuts and take their quilting to the next level. All you need to do is subscribe to the Sewmotion newsletter to receive a free pattern based on quilting pre-cuts every month, as well as the latest news, updates and event invitations. To subscribe and discover more, go to www.sewmotion.com

SHOP OF THE MONTH

QUILTER'S TRADING POST

Mother-and-daughter team Pam and Emma opened their shop in 2007 and it has grown from strength to strength since! We chatted to Emma find out more about the business



How are you and what are you up to at the shop today?

It's a beautiful sunny day here in Buerton, the girls are busy serving our lovely customers and quilting customer projects on our long-arm quilting machines while I am

about to jump behind my sewing machine and make samples for our upcoming shows on Hochanda.

Tell us a bit about the history of the shop

Since this year is our 10-year anniversary we have been reminiscing. We opened for the first time on the 1st June 2007 with excitement and a little fear. Since then we have gone through all sorts of change in all areas. We started with lots of lovely fabric and just one hand-guided long-arm quilting machine; we now have two fully automated quilting machines and a large selection of patchwork and quilting fabric. Our original shop in Whitchurch gave us a superb start with its TARDIS-like layout and lots of character, but after five years we outgrew it.

What do you think sets you apart from other shops?

We pride ourselves on offering an all-round patchwork and quilting experience when visiting our shop. We have an extensive collection of quilting fabric and a large selection of in-store designed patterns and



books. Our knowledgeable and friendly staff are always happy to serve and assist. The cherry on top is our beautiful old Victorian primary school (minus the children) that has its own car park and is close to a wide selection of other places to visit, making the trip to Buerton a great day out for all the family.

Do you run any workshops? Tell us about any classes that are coming up

We have a small collection of Saturday workshops running this year. Pam teaches her quick and beautiful machine appliqué method once a month. Once a quarter Jayne runs a basic patchwork class, and the other two months she teaches a block of the month class. We also have a Thursday Sewing Bee open to new members.

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

We are so excited about the Festival of Quilts in August this year. Our stand will be bigger and better than ever!



Quilter's Trading Post
Buerton Old School, Woore Road,
Buerton, Cheshire CW3 0DD
01270 812541
www.quilterstradingpost.com





SUN, SEA, SKY

quilt

Sea glass and beach walks wrapped
up in this scrap-busting quilt

BY JUDITH HOLLIES



The two-block design creates a diamond grid effect when joined



FINISHED SIZE 61x73"

MATERIALS

- ◆ 4m aqua scraps
- ◆ 4m mint/teal scraps
- ◆ 0.25m yellow scraps (or 30 3½" squares)
- ◆ 2m white fabric
- ◆ 3.5m backing fabric
- ◆ 0.5m binding fabric
- ◆ 1.75m (at least 80" wide) wadding
- ◆ Basting Spray 505
- ◆ 12½" square ruler

THINGS TO REMEMBER

Measurements assume cuts from 44"-wide bolts

Assume scant ¼" seams throughout unless advised otherwise

Press seams to the dark side

CUTTING

From the aqua fabrics, cut:

- 15 4" squares, cut in half diagonally (corners)
- 45 1¾x3½" middle section pieces
- 30 1½x15" pieces
- 30 3x13" pieces

From the mint/teal fabrics, cut:

- 15 4" squares, cut in half diagonally (corners)
- 45 1¾x3½" middle section pieces
- 30 1½x15" pieces
- 30 3x13" pieces

From the yellow fabrics, cut:

- 30 3½" squares, cut in half diagonally (corners)

From the white fabric, cut:

- 120 3x3½" middle section pieces
- 60 2x8" pieces

From the binding fabric, cut:

- 7 2½" strips cut width of fabric

TIP

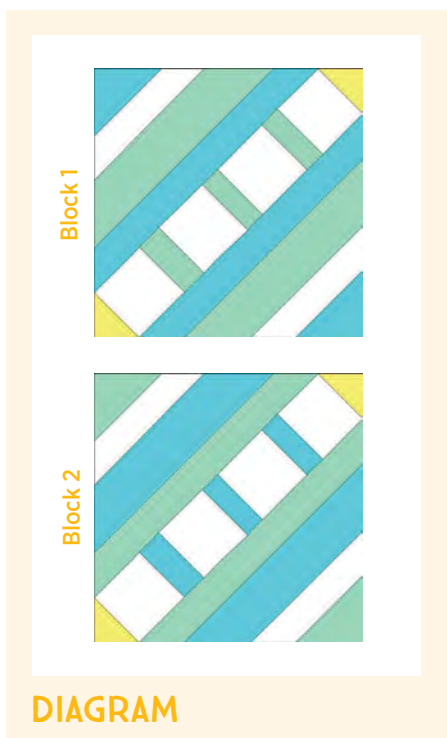
Measurements listed are width x height

ASSEMBLY

Make 15 of Block 1 and 15 of Block 2 (the aqua and mint fabric placements are reversed in Block 1 and 2).

(See Diagram.)

- 1 Lay out three coloured 1¾x3½" rectangles between four white 3x3½" rectangles. (See Pic A.) Join them together to form the middle section. (See Pic B.)



DIAGRAM

2 Find the centre of the short ends of the middle section by finger-pressing in half. Do the same to the long edge of a yellow triangle. (See Pic C.)

3 Pin a yellow triangle to each end of the middle section, matching up the centre creases. (See Pic D.)

4 Sew the yellow triangles to the middle section. There will be excess yellow fabric at both ends. (See Pic E.)

5 Take a coloured 1½x15" strip and find the centre by finger-pressing it in half widthways. Mark the centre with a pin. (See Pic F.)

6 Match the pin to the centre of the middle section, right sides together. Sew in place. (See Pic G.)

7 Attach another 1½x15" coloured strip to the other side of the middle section in the same way. (See Pic H.)

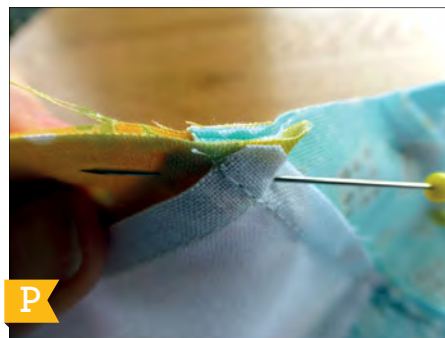
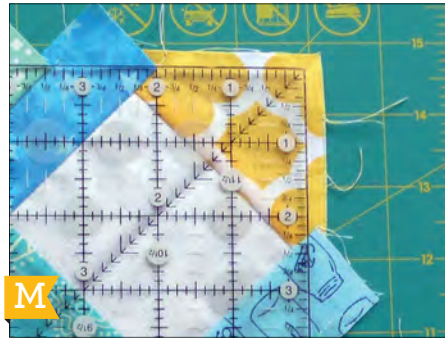
8 Attach a 3x13" coloured strip to each side of the middle section by creasing and matching the middle as before. (See Pic I.)

HERE'S A TIP!

Be careful not to stretch the blocks as you're sewing them.
Press, don't iron!

ACCURACY IS THE KEY

Keep a ruler to hand as you piece each block to ensure your squares are accurate!



9 Affix a 2x8" white strip to each side of the middle section by creasing and matching the middle as before. (See Pic J.)

10 Attach aqua/mint triangles to the remaining corners by creasing and matching the middle edges as before. (See Pic K.)

11 Fold the block in half diagonally, making sure the yellow corners are exactly in half. Finger-press the fold and open out. (See Pic L.)

12 Centre a 12½"-square ruler on top, aligning the diagonal line on the ruler with the creases on the block. Also, make sure there is ¼" seam allowance at the point where the yellow triangles meet the other fabrics. (See Pic M.)

13 Trim away the excess as shown. (See Pic N.)

14 Lay out all 30 blocks in six rows, with five alternating blocks in each row (yellow corners must be touching). (See Pic O.)

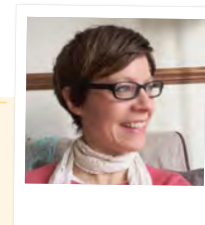
15 Join the blocks in each row, taking care to match up the corresponding strips and points in each block. Press the seams open. (See Pic P.)

16 Join the rows together, again matching the corresponding strips and points in each block. Press the seams open.

17 Bring both short ends of the backing right sides together and sew along one long edge. Cut along the fold and press the seam open.

18 Spray-baste the quilt top, wadding and backing together and quilt as desired. (See Pic Q.)

19 Join the binding strips end to end and iron in half widthways, wrong sides together. Attach to the quilt to finish.

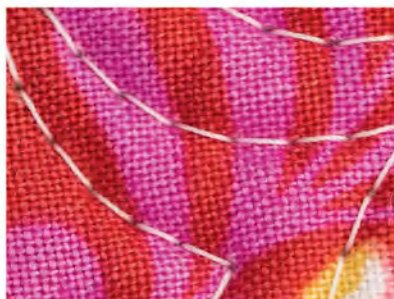


Designer:
JUDITH HOLLIES

Judith is a sewing tutor and pattern writer whose special joy is to be able to inspire and nurture creativity in others, which in turn greatly blesses and inspires her. In an increasingly stressful and busy culture, Judith enjoys helping others get in touch with their creativity www.justjude-designs.com

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FRIENDSHIP *Stars*

This quilt is made using HSTs and squares for a quick and simple but striking baby quilt

BY LOU ORTH





Go as scrappy or as co-ordinated as you like. Lou chose an on-trend palette that can be accented with rose gold or copper accessories for truly trendy nursery decor

THINGS TO REMEMBER

- FQ - fat quarter
- WOF - width of fabric
- Use ¼" allowance
- Press seams between steps



FINISHED SIZE: 36" SQUARE

MATERIALS

- ◆ fat quarter Twinkle Star Berry
- ◆ fat quarter Bumble Beez
- ◆ fat quarter Terra Firma Sunlit
- ◆ fat quarter Diamond Fragments
- ◆ 1½ yards solid white fabric
- ◆ 40" square wadding
- ◆ 1¼ yard backing fabric



Designer:
LOU ORTH

Lou is a self-confessed fabric addict and blogs at www.imstudiolou.wordpress.com where she shares her projects and tutorials You can find her on Instagram and Twitter as [@imstudiolou](https://www.instagram.com/imstudiolou)

CUTTING

From the solid white fabric:
32 4½" squares for HSTs
64 3½" squares
4 2¼" x WOF pieces for binding

Per each print FQ, cut:
8 4½" squares for HSTs
4 3½" squares

ASSEMBLY

1 First make all your HSTs by pairing a white 4½" square with one FQ print 4½" square with RST.

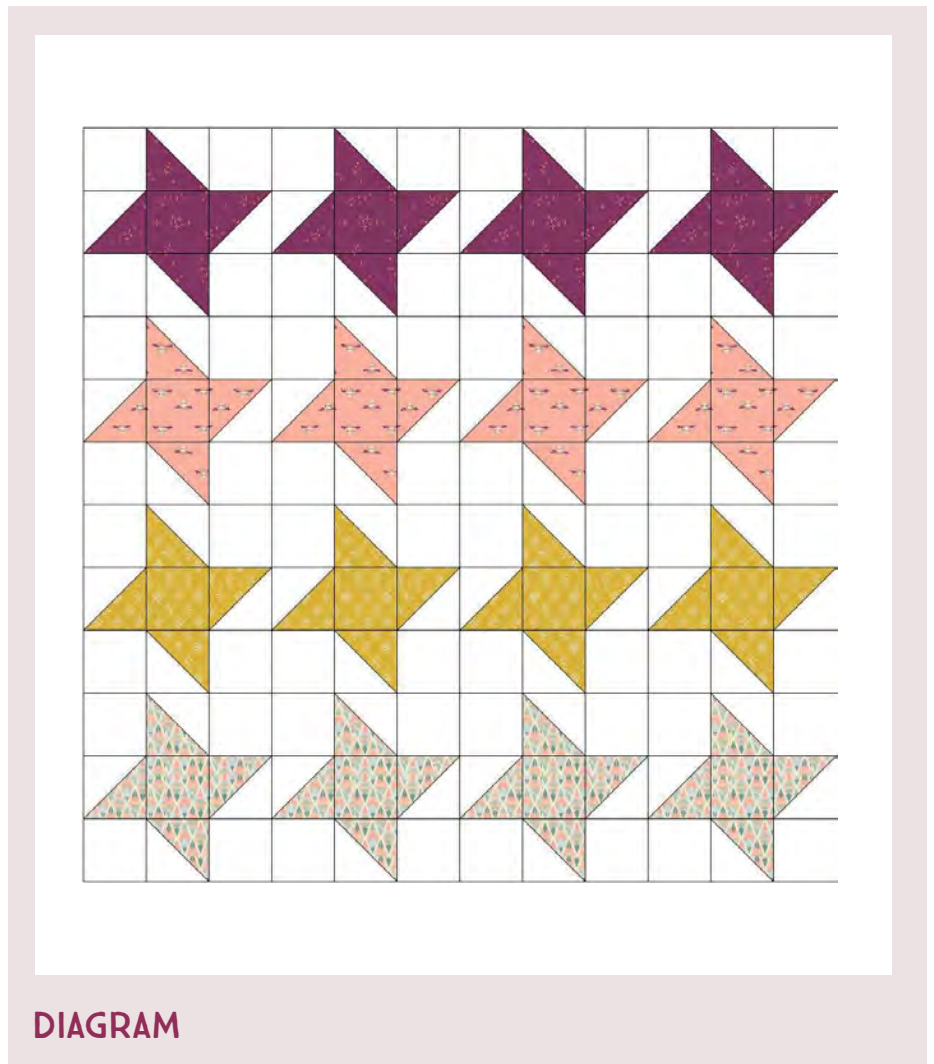
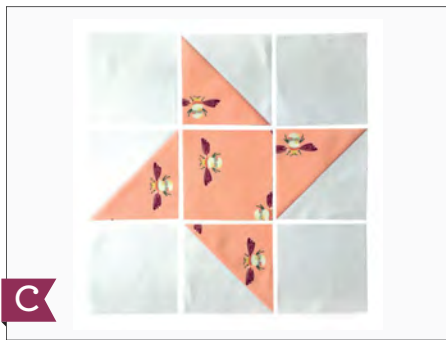
2 Draw a diagonal line through the block then sew a seam ¼" each side of the line. (See Pic A.) Once you have done this, separate by cutting down the line. (See Pic B.) Press and trim to 3½" square, making sure the seam runs diagonally from corner to corner.

TIP

Choose fabric that gradient from a dark to very light for a subtle ombré effect

3 Using the block layout guide, construct each block in a 3x3 layout. (See Pic C.) Sew together in horizontal rows first and then join them vertically. You will need to make four blocks for each FQ print. Use the main layout guide to arrange your blocks into a quilt top. (See Diagram.)

4 Make up into a quilt sandwich with the quilt top facing up, wadding in the middle and backing at the bottom. Baste using your preferred method and quilt.



DIAGRAM

5 Next you will need to make the binding. Take all the 2¼" strips and join together (you can also add 2¼" strips from the print FQs if you like). Press the continuous strip lengthways.

6 Attach the binding by lining up the raw edges of the binding with the raw edges of the quilt and sew all the way around. Hand-sew the other side of the binding to the back of the quilt.

WE USED

The fabric used is from the Garden Dreamer collection By Maureen Cracknell for Art Gallery Fabrics, and was supplied by The Fabric Fox www.thefabricfox.co.uk





On this month's BOOKSHELF

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



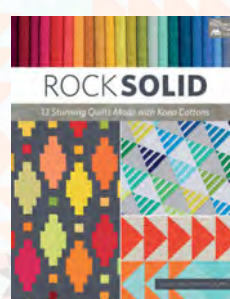
USE SCRAPS, SEW BLOCKS, MAKE 100 QUILTS

by Stuart Hillard – published 3rd August

£20 Pavilion – on sale 3rd August

Sewing Bee star Stuart Hillard is back with a brand-new book of incredible quilts, focusing on using scraps to make 100 block patterns to create 100 creative quilts. Inside you'll find beautiful full-page shots of the

quilts, with detailed illustrations and assembly instructions to guide you every step of the way. Stuart draws on his years of teaching and experience, encouraging readers to play around with his 'rules' to hack, adapt and customise blocks to make the most of your scraps and make one-of-a-kind designs. This title has something for everyone, outlining techniques for all abilities, inspiring newbies and advanced quilters to bust their stash to create eye-catching quilts. Find out more at www.pavilionbooks.com



ROCK SOLID

Compiled by Karen M Burns

£19.99 Martingale

No one does solids quite like the Robert Kaufman Kona Cotton range, and this new book celebrates the largest line of quilting solids with 13 diverse projects. Inside you'll find quilts from leading designers, each using the vibrant colours to create

their own bold patterns, which you can recreate at home. Modern and beautifully colourful, each project is simply explained, with expert tips to suit quilters of all abilities. Ideal for when you're in need of some summer quilting inspiration, or simply to brighten up your sewing room! Pick up your copy at www.martingale-pub.com





BABY QUILTS FOR BEGINNERS

Compiled by Karen M Burns

£16.99 Martingale – Published 19th July

Whether you've taken up quilting to make gifts for little ones or you're looking for quick makes, baby quilts offer a fast and fabulous way to express your creativity and improve your skills. Inside this new book top quilt designers showcase 13 simple quilts for babies, which are super easy to make and a

joy to give to friends and family. Featuring fun prints and a lot of baby-friendly bright colours, these are perfect items to make for little ones and could even make brilliant play mats too.

Discover more at www.martingale-pub.com



THE T-SHIRT QUILT BOOK

by Lindsay Conner and Carla Hegeman Crim

£20.99 C&T

As well as a growing stash of fabric, lots of us seem to hoard T-shirts, refusing to throw them away due to the memories they contain. But rather than leave them in a drawer, why not show them off by turning them into a quilt? This new book from Lindsay Conner and Carla Hegeman Crim explores how to choose T-shirts, cut them up effectively and work with them to create everything from simple patchwork quilts to machine-appliquéd motifs or cushions. The designs are beginner friendly and work especially well with T-shirt logos and printed motifs, allowing you to make unique and original upcycled designs. Buy your copy from www.ctpub.com

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Use your
FREE
templates



TWINKLING *hexagons*

Kites in the background blocks accent the prismatic effect of this lap quilt

PIECED BY **EMILY BRECLAW**
QUILTED BY **AMY JAMESON**



This quilt requires a little bit of ambition, or experience with Y seams. It's not ideal for beginners!

THINGS TO REMEMBER

Seam allowances are $\frac{1}{4}$ "
Do not sew into the seam allowances
WOF – width of fabric



FINISHED SIZE: $58\frac{1}{2}$ x $69\frac{1}{2}$ "

MATERIALS

- ◆ $\frac{1}{4}$ yard dark blue fabric
- ◆ $\frac{1}{4}$ yard dark pink fabric
- ◆ $\frac{1}{4}$ yard dark yellow fabric
- ◆ $\frac{1}{4}$ yard dark green fabric
- ◆ $\frac{1}{4}$ yard dark purple fabric
- ◆ $\frac{1}{4}$ yard light blue fabric
- ◆ $\frac{1}{4}$ yard light pink fabric
- ◆ $\frac{1}{4}$ yard light yellow fabric
- ◆ $\frac{1}{4}$ yard light green fabric
- ◆ $\frac{1}{4}$ yard light purple fabric
- ◆ $1\frac{5}{8}$ yards light grey fabric
- ◆ $1\frac{3}{4}$ yards to total of assorted greys
- ◆ $\frac{7}{8}$ yard border fabric
- ◆ $3\frac{3}{4}$ yards backing fabric
- ◆ $\frac{5}{8}$ yard binding
- ◆ 65x76" wadding
- ◆ templates on pages 90 & 91

CUTTING

Make copies of the templates. Using a pencil or silver gel pen and template plastic will make it easier to trace your shapes and cut them out from fabric

You will need the following:

kite
hexagon
half hexagon
third hexagon
house half hexagon

From dark blue fabric, cut:

15 kites
6 third hexagons

From the dark pink, cut:

15 kites
6 third hexagons

From the dark yellow fabric, cut:

15 kites
6 third hexagons

From the dark purple fabric, cut:

15 kites
6 third hexagons

From the dark green fabric, cut:

15 kites
6 third hexagons

From the light blue fabric, cut:

16 kites and
6 third hexagons

From the light pink fabric, cut:

16 kites
6 third hexagons

From the light yellow fabric, cut:

16 kites
6 third hexagons

From the light green fabric, cut:

16 kites
6 third hexagons

From the light purple fabric, cut:

16 kites
6 third hexagons

From the light grey fabric, cut:

11 hexagons
15 half hexagons
6 house half hexagons
60 third hexagons

From the assorted greys fabric, cut:

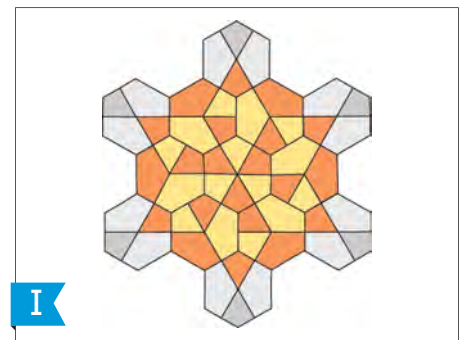
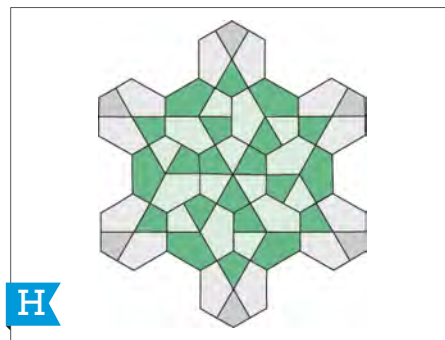
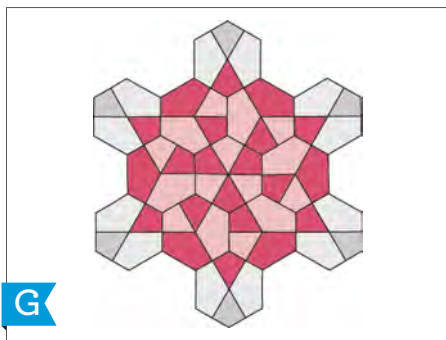
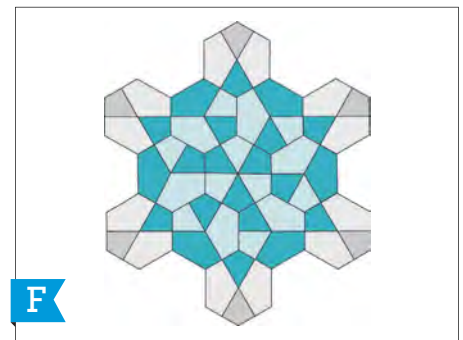
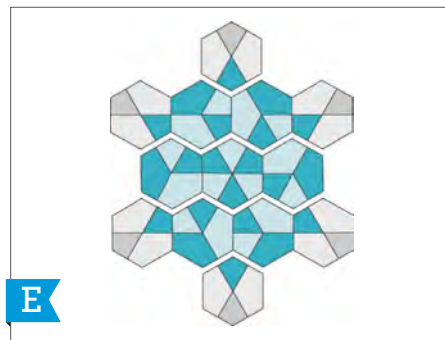
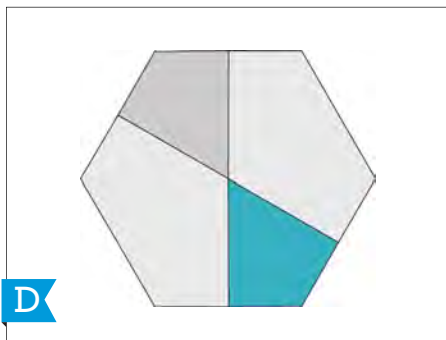
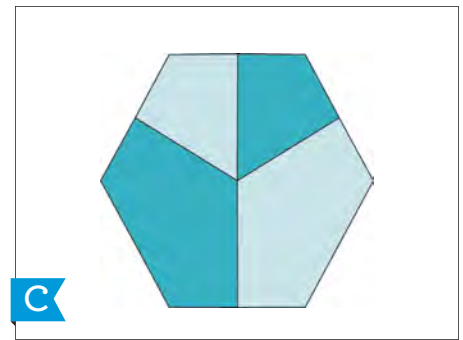
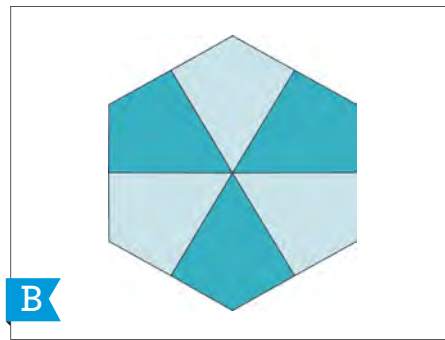
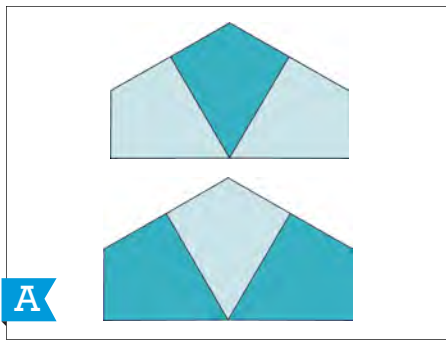
328 kites

From the border fabric, cut:

7 $3\frac{1}{2}$ " x WOF strips

From the binding fabric, cut:

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



BLOCK ASSEMBLY

1 Sew three dark blue kites and three light blue kites into two half hexagons, alternating colours. (See Pic A.)

2 Sew the halves together. Press half of the seam up and half down so all seams swirl anticlockwise around the centre. (See Pic B.)

3 Sew together a dark blue third, a light blue third, a dark blue kite and a light blue kite. Be careful not to sew the mirror image of the block. Press seams open. (See Pic C.)

4 Repeat Step 3 to make a total of six hexagons.

5 Sew together two light grey thirds, one dark blue kite and one grey kite. (See Pic D.)

6 Repeat Step 5 to make a total of six hexagons.

7 Arrange the blocks and sew them into rows. (See Pic E.)

8 Sew the rows together to complete the sprocket. (See Pic F.)

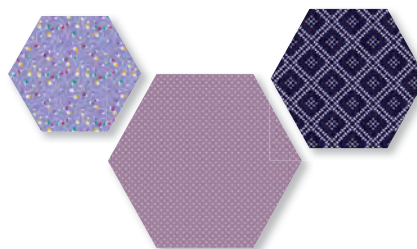
9 Repeat steps 1-8 with the dark and light pink shapes. (See Pic G.)

10 Repeat steps 1-8 with the dark and light green shapes. (See Pic H.)

11 Repeat steps 1-8 with the dark and light yellow shapes. (See Pic I.)

12 Repeat steps 1-8 with the dark and light purple shapes. (See Pic J.)

CHOOSING FABRIC



For the best effect in this quilt, you need fabric with small-scale prints, or textured prints such as batiks or blenders. Choose two prints from each colour and pick from each end of the scale – for example pale lilac and deep purple

PRISMATIC SINGLE BLOCK

13 Sew six kites from different fabrics in two groups of three. Press the seams to the right. (See Pic K.)

14 Sew together the two groups along the long flat side. Press half of the seam up and the other half down so that all the seams swirl anticlockwise. (See Pic L.)

15 Repeat steps 1 and 2 to make a total of 50 prismatic singles.

16 With the remaining kites, make 11 half blocks. (See Pic M.)

ASSEMBLY

Refer to the layout diagram while assembling. Press the vertical seams to the right, swirl the remaining seams around the vertical seams.

17 Arrange the blocks on a design wall or large floor space. Sew the singles and sprockets into clusters. Join the clusters into the quilt top.

18 Trim the blocks indicated by the dashed lines to square up the quilt top.

19 Attach the borders to the quilt, pressing the seams out.

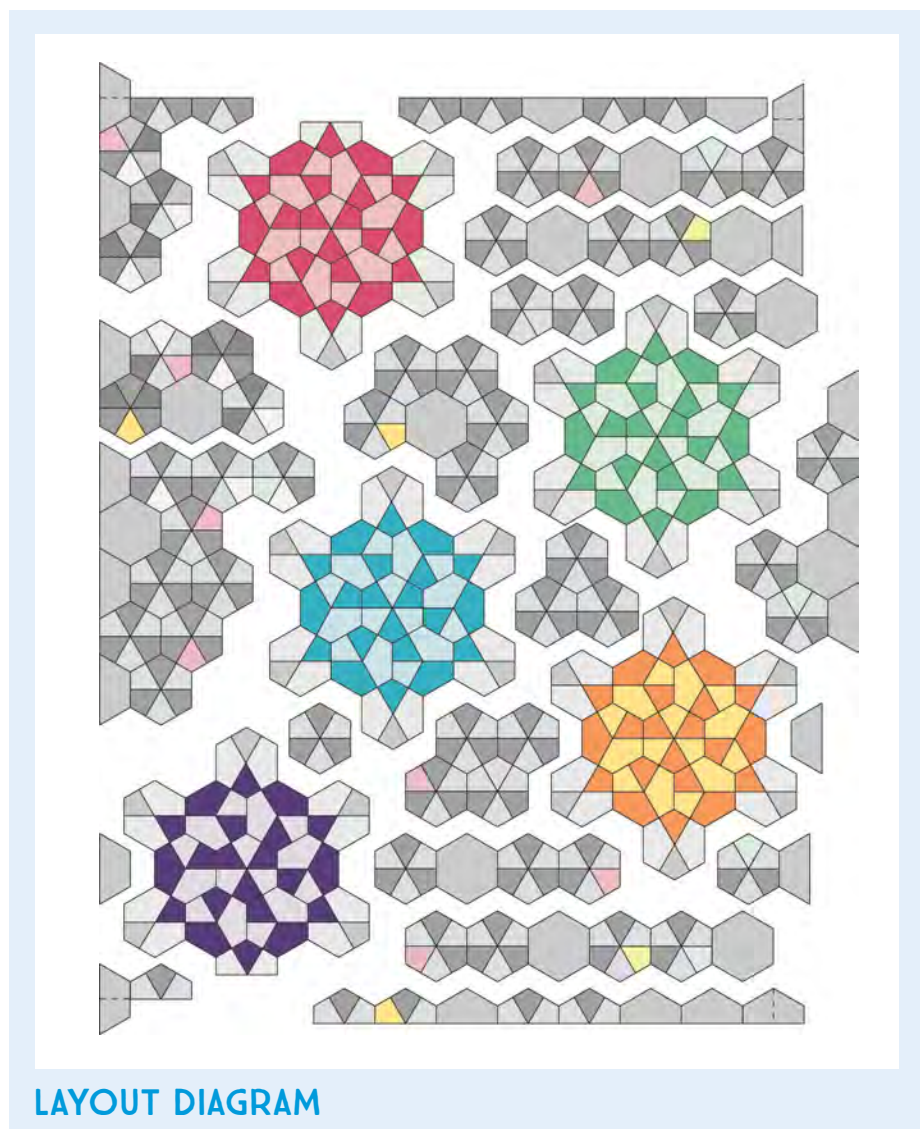
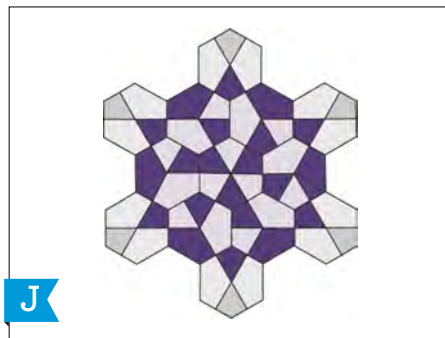
20 Cut the backing in half to get two pieces, each approximately 40x67". Trim the selvages. Sew together with a $\frac{1}{2}$ " seam, along the longer side. Press the seam.

21 Layer the quilt top with the wadding and backing, then baste and quilt. Finish with the binding.



ABOUT THE BOOK

Taken from *Adventures in Hexagons* by Emily Breclaw
£23.79, C&T Publishing



LAYOUT DIAGRAM

WORKSHOPS

Swot up on your sewing skills with these fabulous classes

CREATIVE QUILTING

East Molesey, Surrey

Creative Quilting stocks about 2,000 bolts of fabric and hundreds of books, notions and all sorts of tempting goodies to make quilts.
www.creativequilting.co.uk

9th September Beginner's embroidery with Heather - Level A

Back to basics! Heather will show you how to transfer an embroidery design and how to master all the basic stitches. Materials included.
Cost: £40

16th September Beginner's four patch and pals with Collette - Level A

This class is designed for patchwork beginners to learn the skills and techniques to make a quilt top. The quilt design is ideal for pre-cuts such as jelly roll (2½" strips) and nickel packs (5" squares).
Cost: £40



30th September Bargello Christmas tree skirt with Sue Thornborough - Level B

This is the perfect project - make something useful for the house while learning a new technique! Bargello creates an eye-catching pattern that is simple to achieve.
Cost: £40

PURPLE-PIXIE FABRIC AND CRAFT

Paddock Wood, Kent

Situated at The Hop Farm, Purple-Pixie offers patchwork and quilting fabric, notions, classes and workshops.
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



23rd August Scandi panel wreath

Create this lovely Christmas wreath - a beautiful touch for the festive season.
Cost: £30

8th September Folded star

Make your own quilted folded star using techniques as simple as fold, stitch, fold, flip, stitch - not as difficult as it looks!
Cost: £45

12th September Not just hexagons

Introduction to English paper piecing, honeycomb, dissected hexagons and fussy cutting.
Cost: £45

PURPLE STITCHES

Basingstoke, North Hampshire

Basingstoke's only modern fabric and haberdashery shop is packed full with designer fabric and quality haberdashery.
www.purple-stitches.com



23rd September Free-motion quilting with Trudi Wood

Join experienced free-motion quilter Trudi Wood in a hands-on class to learn free-motion quilting skills, or build upon your own skills on domestic machines.
Cost: £75

30th September, 14th October, 28th October, 11th November Learn to make a quilt - four sessions

Start from the beginning; learn to cut, piece, quilt and bind a simple lap quilt over four sessions in this comprehensive beginner's class.



Cost: £120 2nd and 4th Thursday evening of every month Sewcial evening

Bring along a sewing machine, a project and sew with fellow enthusiasts over tea, coffee and biscuits. You will have full use of the equipment and big cutting table.
Cost: £5

Sampler quilt course



QUORN COUNTRY CRAFTS

Loughborough, Leicestershire

This well-established, family-run business prides itself on friendly, knowledgeable service. Specialist in patchwork, quilting and hand knitting, it also stocks Pfaff and Janome sewing machine.
www.quorncountrycrafts.co.uk

First Saturday of the month Sampler quilt course

A perfect opportunity to make a patchwork quilt, this course allows you to work at your own pace. You will learn many different techniques from very basic cutting and piecing to appliqué and using templates. This super course is a perfect introduction to patchwork and quilting.

Cost: £60 for four months

9th September Klever kaddys

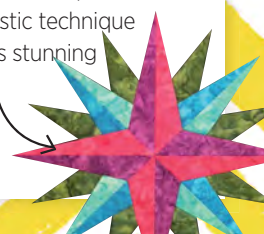
Perfect for gardeners, stitchers or just to use in the kitchen, this useful, portable storage is made with plenty of pockets and handles!
Cost: £30

20th September The hare and the hedgehog

Learn machine embroidery and use the decorative stitches on your sewing machine along with optional free-motion techniques to create a picture of a hare and a hedgehog in a pasture.
Cost: £30

28th October Mariner's compass

Technique day - foundation piecing achieves the impossible! Learn this fantastic technique to complete this stunning design block.
Cost: £30



Fabric News



Our favourite fabric finds this month



TABBY ROAD

by Tula Pink

It's no secret we love a kitty cat here at QN Towers, and we also love Tula Pink. So when Tula announced her latest collection we may have squealed a little bit. The chunky tent stripe in this collection, and the fur ball (a clever alternative to a regular dot) are just perfect and would be so useful with lots of other fabric.

www.tulapink.com

Anne used the Tabby Road collection to make the fabulous My Precious quilt on page 68





CLUB TROPICANA & CONFETTI

By Dashwood Studio

These two new collections from UK-based Dashwood Studio would be just perfect for the placemat project on page 30, or any of the kitsch kitchen set on page 51. The fresh, fruity colours and gorgeous summery prints are certainly putting a smile on our faces!

www.dashwoodstudio.com





AL FRESCO *placemats*

These placemats with handy cutlery catchers
are ideal for al-fresco dining

BY WENDY GARDINER



Using strips that are sewn at angles gives these circular mats a crazy-patch appeal

WHY NOT TRY

Co-ordinating the mats with your kitchen accessories for indoor use, or go wild with summery fabric for dining outdoor



FINISHED SIZE: APPROXIMATELY
13¼" DIAMETER

MATERIALS

- ◆ 2 fat quarters fabric (per pair of placemats)
- ◆ 0.5m plain fabric for backing
- ◆ 28" square insulated wadding
- ◆ 24" of ¾"-wide bias binding
- ◆ bowl or plate to use as a template (about 13" in diameter)
- ◆ disappearing markers

CUTTING

For each placemat, cut:
4 2¾x13½" strips from one fat quarter
5 2¾x13½" strips from the other fat quarter
2 4¾x2¾" strips for the cutlery catchers

ASSEMBLY

1 Lay two contrasting strips right sides together. Keeping the top-left edges together, swing the bottom of the upper layer to the right so that the bottom-left edge of the upper layer is ⅜" from the right-hand edge of the lower layer. Pin the two pieces together then stitch with a ¼" seam. Cut off the excess under layer. (See Pic A.)

2 Flip the top layer over and add another strip, this time with top-right edges together and the bottom-right edge moved diagonally across to the left. Again, stitch with a ¼" seam. Flip and continue adding contrasting strips at angles until all nine are used. Press all the seams.

3 On the reverse of the fabric, draw around the bowl or plate with a disappearing marker. (See Pic B.) Cut out ½" outside the marked line – the marked line will be your stitching line.

4 Cut the same size circles from backing fabric and wadding. Use two layers of insulated wadding to protect your surfaces from hot plates.

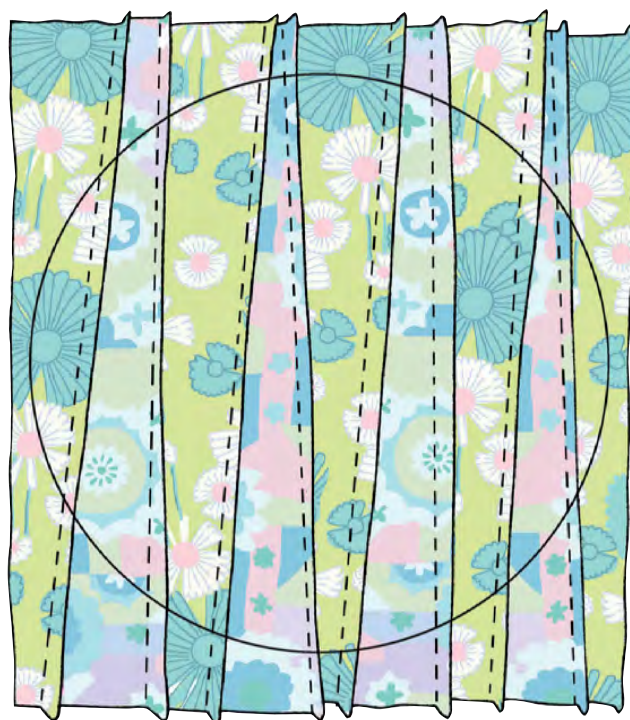
5 Place the wadding on a flat surface, then the backing fabric right side up, followed by the front panel right side down. Pin around the edges.

6 Increase your stitch length to 3.5 and stitch through all the layers around the marked circular line, leaving a turning gap of approximately 4¾". Trim the seams and snip into the seam allowance at an angle to help create a smooth outline when the mat is turned through. Turn through. Press so that the seam is on the edge, tucking the raw edges of the turning gap inside. Slip-stitch the gap closed.



Pic A

Lay two contrasting strips
right sides together



Pic B

On reverse of the fabric, draw
around the bowl or plate with a
disappearing marker

7 Fold one of the small strips right sides together, so that it measures $4\frac{3}{4} \times 1\frac{1}{8}$ ", and stitch along the two short ends with $\frac{1}{4}$ " seam allowance. Clip away the excess fabric at the corners, turn the piece through and press.

8 Cut a $5\frac{1}{2}$ "-long piece of bias binding. Tuck the short ends under and press.

Wrap the bias binding around the long raw edge of the strip created in Step 7. Pin and stitch the binding in place close to the edge. Repeat steps 7 and 8 with the other small strip. These strips will hold your cutlery in place.

9 Lay a knife, fork and spoon to the right-hand side of the mat to determine the position of the strips. Start with the lower strip and place it over the cutlery, about 1" from the bottom. Pin at the side edges and between each item of cutlery to create three channels. Repeat with the other strip at the top of the cutlery handles. Remove the cutlery and stitch down the pinned lines.

10 Finish by stitching around the outside edge of the mat, $\frac{1}{2}$ " from the edge and using a 3.5 stitch length.

HERE'S A TIP

Use a popper or press stud on the side of the placemat to make it into a travel mat that folds up

Fancy something square instead?
Simply cut the quilted panel to $13\frac{1}{2}$ " square and bind like a regular quilt!



ABOUT THE BOOK

Taken from *Fun With Fat Quarters* by Wendy Gardiner, £10.99 www.searchpress.co.uk

AL FRESCO FUN

Take dinner outside with our pick of party and picnic essentials



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Criss-cross plastic cutlery set £3, www.wilko.com



Jansen+co milk jug £18, www.amara.com

Floral picnic blanket £19.50, www.marksandspencer.com



Amlapura outdoor cushion £49, www.amara.com





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TECHNIQUE FOCUS

This issue Susan Standen takes us through the techniques involved in appliqué

BY **SUSAN STANDEN**



Appliqué is the process of attaching smaller pieces of fabric to a larger piece to form a pattern or picture

There are various ways to accomplish appliqué, including machine-stitching the fabric pieces, either with the edges turned under or a raw edge, or by using fusible webbing. The traditional way of doing appliqué, however, is hand stitching.

Once the decision to appliqué by hand has been made there are various methods that may be used to stitch down the fabric piece. Ultimately, each individual must decide which method works best for them. Once the pattern has been decided upon there are a few basic tools required.

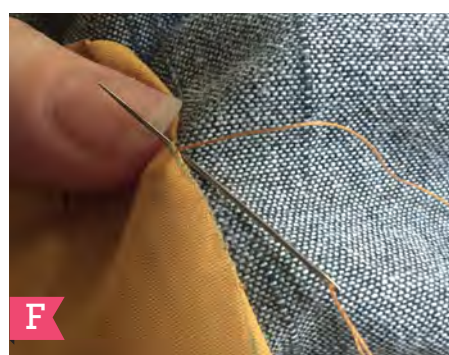
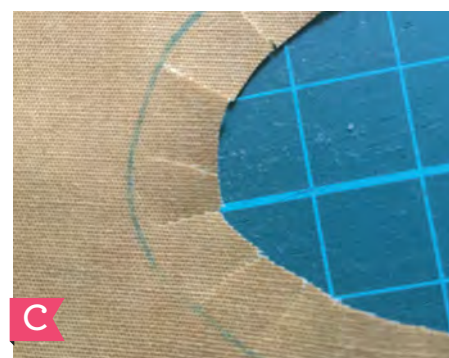
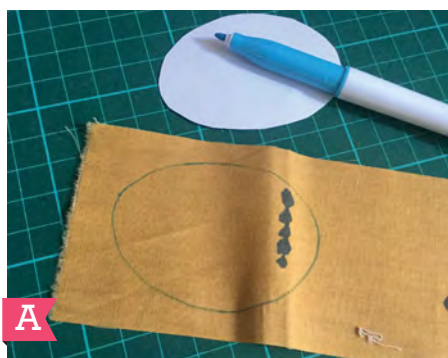
Backing fabric cut larger than the finished size required – backgrounds can distort when being worked on by hand and squaring up will be required once the stitching is finished.

- » Cardboard or template plastic to make the necessary templates for the design.
- » Needles – sharps are generally the best.
- » Pins to hold the appliqué piece in place while stitching it down. There are pins designed specifically for this task which are much shorter so the chance of sticking oneself is reduced, but if you are new to appliqué you might want to wait to make sure you like it before investing in specific tools.
- » Water-soluble/removable marking pen.
- » Threads that match the fabric chosen for the appliqué pieces, not the background. A thinner thread is preferred; the higher the weight of a thread the thinner it is, so a 50w thread is preferable over a 28w one.
- » Scissors – they do not have to be actual appliqué scissors but ones that can clip seams and cut detail are preferred.

Once the pattern has been decided upon and all the tools are in place the appliqué pattern pieces need to be copied out in the template material of choice. No seam allowance is included in appliqué templates. Do not add one. Trace the shape with your marking tool onto the right side of the fabric. When cutting out add a generous ¼" seam allowance around the edges. (See pics A and B.)

If there are curves within the shape that are concave they will need clipping almost but not quite to the template line. (See Pic C.) Points (like the tips of a star) need the very ends of the seam allowance trimmed to about ⅛" from the point, and the sides leading up to the point tapered to reduce bulk behind the point when stitching the seam allowance under. Inside points (like the inner ones on a star) will need a clip leading directly in towards the point, stopping just short of the template line. (See pics D and E.)

Position the appliqué pieces in their appropriate location on the background fabric and pin into place. Match the thread



to the appliqué, cut a length and knot it. If any of the appliqué pieces in the chosen design overlap, start with the pieces that are at the back of the design and work forward as you progress.

Bring your needle up from the underside of the background and through the appliqué shape on the template line. With the help of your needle, fold over the fabric on the marked line (this is where the term 'needle-turn appliqué' comes from) and hold it in place with your thumb and forefinger. Make your first stitch by going down through the background fabric and back up, catching just a few threads on the fold of the appliqué piece. When the thread is pulled taut it should 'disappear' into the fabric, rendering the stitches virtually invisible. (See Pic F.) Repeat the process, working around the edge of the appliqué piece. When approaching a point, fold the reduced seam allowance over across the top, then fold the sides in a hold in place as you stitch it down. For inner points place an extra stitch or two at the point for extra strength.

When the appliqué shape is completely stitched down make a final stitch where you come back up from the background in almost the same place you went down into it. Before you pull the stitch tight, place your needle into the loop and pull the thread through to form a knot. Stitch back through to the underside of the background and trim the thread.

“ EACH INDIVIDUAL MUST WORK OUT THE METHOD THAT BEST SUITS THEM ”

While needle turn is the most commonly referred to method of traditional appliqué it is by far not the only method to achieve the final result. One other method is to turn the seam allowance under prior to pinning the appliqué pieces into shape.

My preferred way to do this is using my iron and spray starch to hold it in place. Therefore, it is imperative that plastic

templates are not used if trying this method. Use thin cardboard.

Once your shape has been cut with the appropriate amount of seam allowance give it a good spray of starch. Place the fabric wrong side up on the ironing board and the template piece on top – if the template is not symmetrical then turn it upside down to mirror the way it was marked on the right side of the fabric. Working carefully, press the seam allowance over the edge of the template, working your way around until the seam allowance is totally turned under. Remove the template piece and give the fabric a final press.

Appliqué pieces that have been starched and turned under prior to pinning into place can be stitched down more easily, especially for a beginner to appliqué as needle turn takes practice.

Each individual must work out the method that best suits them because, ultimately, it is not the method used to achieve the end result but indeed the end result itself.

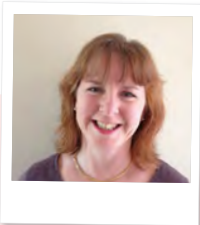
Use your
FREE
templates



LOVE IS THE *strangest link*

Practise appliqué curves, straight edges and points with this project

BY **SUSAN STANDEN**



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

**A****B****C****D****E****MATERIALS**

- ◆ four grey & one red fabric scraps for appliqué pieces
- ◆ 20"-square background fabric
- ◆ ½ yard fabric for cushion back
- ◆ 20"-square wadding scrap
- ◆ 20"-square muslin or scrap fabric for backing the front quilt block
- ◆ template on page 92

FINISHED SIZE: 18" SQUARE

CUTTING

1 Trace the templates onto thin cardboard and then trace the shapes onto the fabric scraps. There will be four links required and one heart. Cut out, leaving a generous ¼" seam allowance.

2 From the fabric for the back of the cushion cut two 18½x12½" pieces.

3 If the background fabric, wadding scrap and muslin scrap are larger than 20" square, trim to size. This does not have to be an accurate cut.

ASSEMBLY

4 Make a quilt sandwich of the background fabric, wadding and muslin, baste and then quilt as desired.

5 Clip the inner curves and points on your appliqué pieces and trim the out point on the star as discussed in the technique article. Also, as in the article, starch and press under all the seam allowances.

6 Place the four links and the heart in your preferred position on the quilted background. The outside links will hang off the edges of the fabric and this is okay. Overlap the links to form a chain. Pin into place.

7 Once you are satisfied with the placement of all the appliqué pieces, make a cut in each one so that the cut will be hidden under the fabric of the adjoining link. (See pics A to E.) Using thread to match each appliqué piece, hand-appliqué them into place.

8 Trim the completed cushion top to 18½" square.

9 Along one long edge of each cushion backing piece, press a ¼" fold and then

press over again so that the raw edge is hidden. Stitch down.

10 Place the cushion top flat, right side up. Place one backing piece along the top, aligning the raw edges with the edges of the cushion. Place the other backing piece along the bottom, once again aligning the raw edges with the cushion top. The seamed edges of each piece will overlap by approximately 5½". Pin the pieces in place and sew around the edges of the cushion using a ¼" seam. Finished the raw edges with an edging or zigzag stitch. Turn right sides out.

TIP

Refer back to pages 36 and 37 for an in-depth how-to guide to this technique

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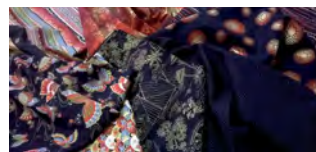
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MATERIALS

- ◆ variety fabric scraps for case exterior
- ◆ fat quarter fabric for case spine, & pocket fabric
- ◆ fat quarter linen for case lining
- ◆ fat quarter fabric for case binding
- ◆ ½ yard fabric for pocket binding
- ◆ fat quarter vinyl
- ◆ 50" square wadding
- ◆ 24 Kam Snaps
- ◆ iron-on bag interfacing
- ◆ 3 yards cotton twill tape

THINGS TO REMEMBER

EPP – English paper piecing

FQ – fat quarter

F8th – fat eighth

CUTTING

From the case exterior fabric, cut:

70 2" squares

From the spine fabric, cut:

2x14" piece

From the wadding, cut:

2 22x14½" pieces

2x14" piece

From the iron-on bag interfacing, cut:

2 22x14½" pieces

2x14" piece

From the case lining fabric, cut:

15x22" piece

From the case binding fabric, cut (all 2" and double folded):

80" piece

From the cotton twill tape, cut:

2 14"-long pieces for the handles

6 14½"-long pieces for internal snap holders

For the pockets, cut:

20 6½x4" rectangles from pocket fabric

4 6½x3" rectangles from pocket fabric

10 6½x4" rectangles wadding

2 6½x3" rectangles wadding

10 6½x3½" rectangles vinyl

2 rectangles 6½x2½" vinyl

350" binding (all 2" and double folded)



FINISHED SIZE: 22x15"

CONSTRUCTION

1 Sew together first 35 squares in a 7 wide by 5 high formation. Repeat for the other 35 squares.

2 Attach the interfacing to the back of the exterior case pieces created in Step 1. Baste the wadding to the interfacing. Do the same for the spine fabric.

3 Sew together the sides of the case, with the spine between them. The piece should measure 22x14½".

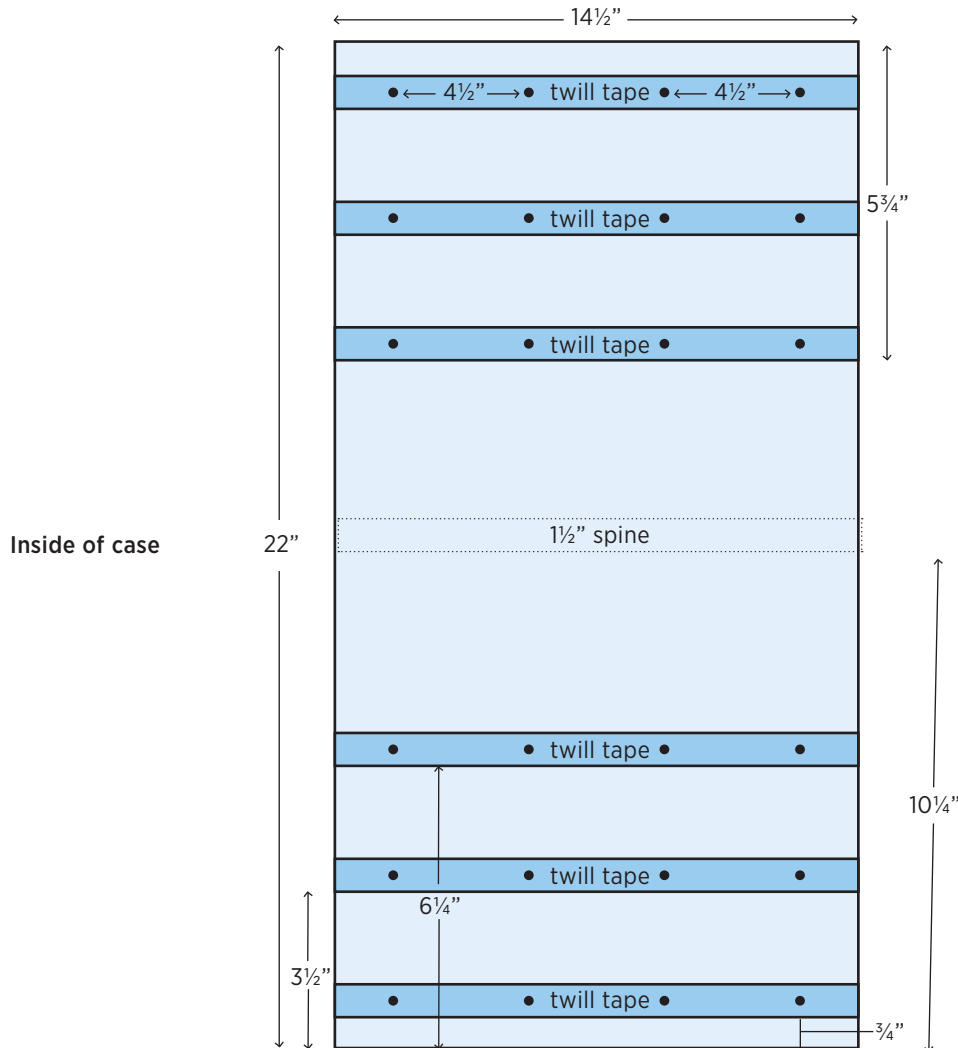
4 Cut two 14" pieces of handle strapping. Turn over the ends by ¼" and sew down. Fold the short ends of the handle pieces over by ¼" and attach the handles to the case outer on the bottom/outside edge of the third square in from each side, the first row of squares from each (14½") end. Put the case outer aside until Step 9.

5 Attach the interfacing and then the wadding to the back of the lining fabric.

6 Take the six internal cotton twill tape pieces (1x14½"), fold each one in half (widthwise) and mark centrally 1" and 5½" each side of the centre fold. At these four points, insert the female halves of the Kam snaps and fix in place. It is important to ensure each set are accurately 4 ½" apart. Repeat Step 6 for the remaining five twill tape pieces.

7 On the internal fabric, mark a line ¾" parallel to one of the 14½" ends. Mark two more parallel lines, one 2½" and one 5¾" from the same edge. (See diagram on page 45.) Using these lines, sew three of the cotton tape pieces to the inside fabric (making sure they are central, and the outside edges match). The marked lines denote the outside/top edge of the tape. We will call this the inside front of the case. Make sure to use a short stitch to secure the tape, and reinforce round the snaps (a zip foot will help to get close to the snaps).

8 From the other 14½" end of the inside fabric, mark again at ¾" parallel to the end, then at 3½" and at 6¼". (See diagram on page 45.)



Using these lines, sew three of the cotton tape pieces to the inside fabric, making sure they are central and the outside edges match. The marked lines denote the outside/top edge of the tape. This will be the inside back of the case. Make sure to use a short stitch to secure the tape down, and reinforce round the snaps (a zip foot will help to get close to the snaps).

9 Lay the outside of the case right side down and the inside right side up and pin/clip the outside edges together (they should be the same size). Sew around the edges to secure the sides together, using a 1/2" seam allowance (this will be hidden inside the binding).

10 Sew the double-folded binding onto the outside of the case using a 1/4" seam with the raw edges aligned. Join the ends using your preferred method, and then fold the binding into the inside of the case, covering the sewn line, and sew down by hand.

HERE'S A TIP!

To speed up the process of making the envelope pockets, cut strips of vinyl to the height of the deepest pockets, add binding along one long straight edge. Cut them to 6 1/2" wide, then trim the height as required from the bottom non-bound edge

POUCHES

11 Using the envelope vinyl pieces, sew the binding onto the top 6 1/2" edge (raw edges together), fold it over to the back and machine-sew it down.

12 Layer the pocket fabric wrong sides together with wadding in between. Place vinyl on top with raw edges aligned to the bottom and sides and secure in place using clips. If you want to divide the pockets, sew them in two down the centre line from top to bottom. You can choose to do this on some pockets for

smaller EPP pieces if required. The two smaller rectangles of vinyl (6 1/2"x2 1/2") make smaller pockets with the four smaller pieces of pocket fabric (6 1/2"x3").

13 Aligning raw edges of the binding and pockets, sew the binding onto the front, join ends and fold it over to the back. Secure in place using clips and machine-sew in place from the front, sewing near to the binding edge on the fabric not the vinyl.

14 Repeat for all 12 pockets.

15 Add the Kam Snaps to the pockets. Ensure they are 4 1/2" apart by measuring 2 1/4" either side of the centre, and 1/4" down from the top (where the binding and backing fabric meet). These must be the male half of the Kam Snaps, with the back of the snaps on the top of the envelopes, so they snap onto the other half in the case.



Make this co-ordinating travel case to carry your EPP projects on the move. Swap out the pockets and simply snap them in place!

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Glitter vinyl is available from www.a-rainbow-of-stitches.co.uk

The fabric used here is by www.lecien.co.jp

Other materials are available at your local craft store



Travel pouch

FINISHED SIZE: 6x7½"

MATERIALS

- ◆ 7½" zip
- ◆ fat eighth fabric for exterior
- ◆ fat eighth fabric for interior
- ◆ fat eighth wadding
- ◆ fat quarter bag interfacing
- ◆ 4x7½" vinyl
- ◆ 4 female Kam Snaps
- ◆ 2 complete Kam Snaps
- ◆ fat eighth fabric for binding

When you are sewing onto the zip, add a little fabric glue along the back of the fabric to hold it in place before stitching

CUTTING

From the outer fabric, cut:
7½x17" piece

From the lining fabric, cut:
7½x17" piece

From the wadding, cut:
7½x17" piece

From the interfacing, cut:
2 7½x17" pieces

From the binding fabric, cut (fold in half raw edges together):
50x2¼" piece
2 7½x2¼" pieces

CONSTRUCTION

1 Use a removable marker to divide the lining fabric into three 5" sections, with two 1" dividers between them. (See diagram on page 47.)

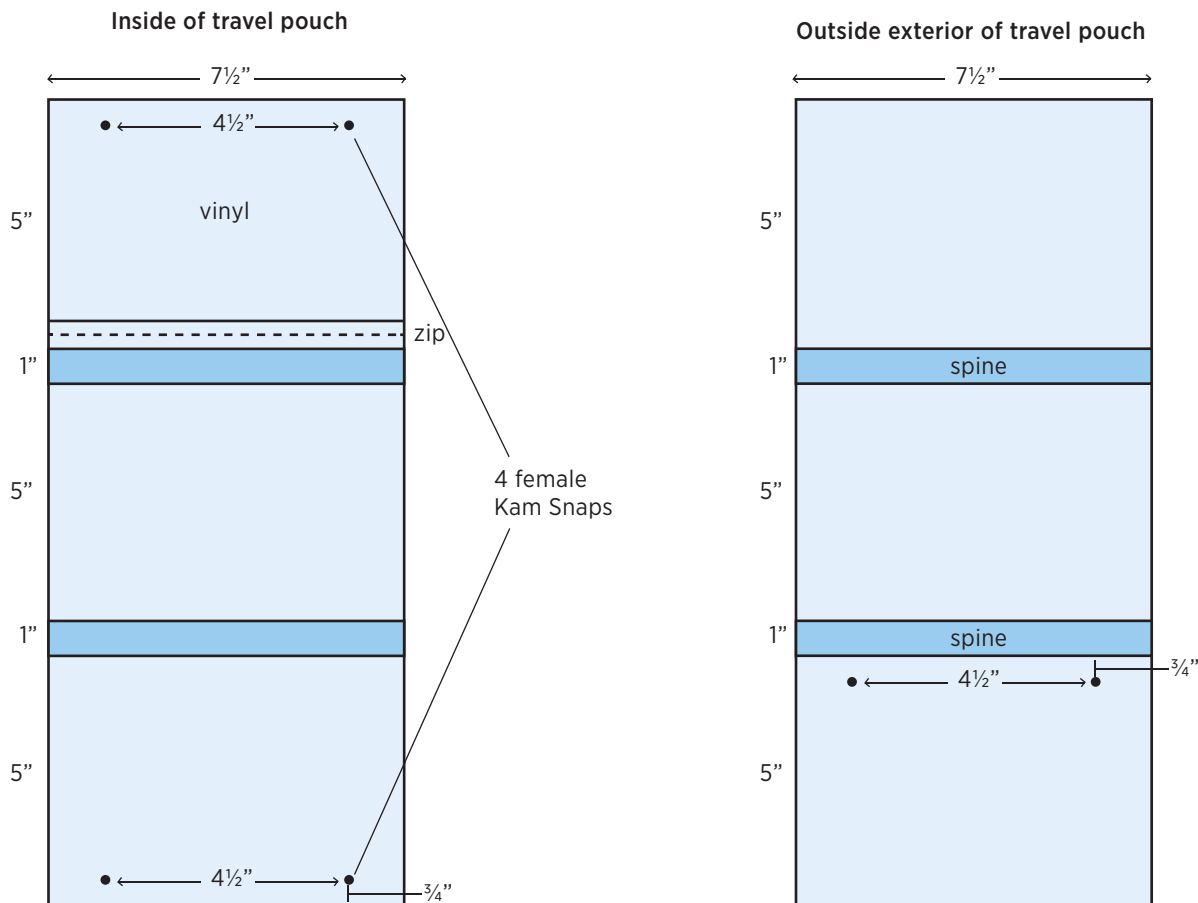
2 Attach the four female only Kam Snaps to the pouch lining fabric (these will be used to attach the pockets made for the travel case).

3 Attach the two female parts of the Kam Snaps from the full sets (male halves of snaps will be attached later).

4 Adhere interfacing to the wrong side of the pouch exterior and lining fabric.

5 Sew a square around all the Kam Snaps inserted so far to reinforce them.

6 Using the first 7½" piece of binding, sew it to the matching length edge of the vinyl, raw edges together, and fold the binding to the back of the vinyl. Top-stitch in place.



7 Take the zip (if it's too long, trim it to 7½"), and sew the other 7½" piece of binding to one raw edge. Fold to the back of the zip and top-stitch in place.

8 Lay the binding you attached to the vinyl along the non-bound side of the zip (so it matches the side bound in the previous step), and top-stitch together along the binding.

9 Place the pocket you've just created onto the top of the lining, upside down (this is the end that has no Kam Snaps attached), with the three raw edges lined up on the vinyl and the lining fabric. Sew a holding stitch around the three raw edges, at ½" (this will be hidden in the seam allowance). The pocket should not be any higher than 5" to ensure it doesn't interfere with the pouch spine. If it is slightly higher, trim the raw vinyl edge to make a total of 5" before attaching to the lining.

HERE'S A TIP!

Ensure the vinyl is on the top when you sew it in place, and if the machine foot is getting stuck on the vinyl, add a layer of tissue paper to sew through (between the vinyl and the foot). Rip the paper away carefully once the pocket is sewn in place

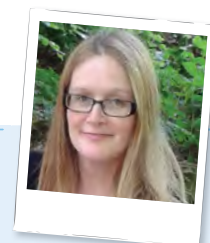
10 Secure the top of the pocket closed by stitching it to the lining fabric, along the edge of the non-vinyl side of the zip.

11 Lay the exterior fabric right side down (with the two Kam Snaps at the bottom half of the fabric). Place the wadding on top and place the lining fabric on top, right side up (with the pocket at the top). Secure the three layers together by stitching ½" seam allowance around the outside.

12 To help the pouch fold in the correct place, stitch along either side of the two 1" spines.

13 Attach the double-fold binding to the exterior of the pouch and join and fold over to the inside. Machine-sew it in place.

14 Fold the pouch bottom up, and the top down to create the outside flap, and attach the two remaining (male) Kam Snaps to the outside edge of the flap to line up with the female Kam Snaps underneath.



Designer:
ANGELA LACKEY

Angela is a mum to two girls and wishes there were more hours in the day to sew. She's decided life is too short for housework, she'd rather be sewing!
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PIECED BY **KATE OSZKO** QUILTED BY **JANE RUNDLE**

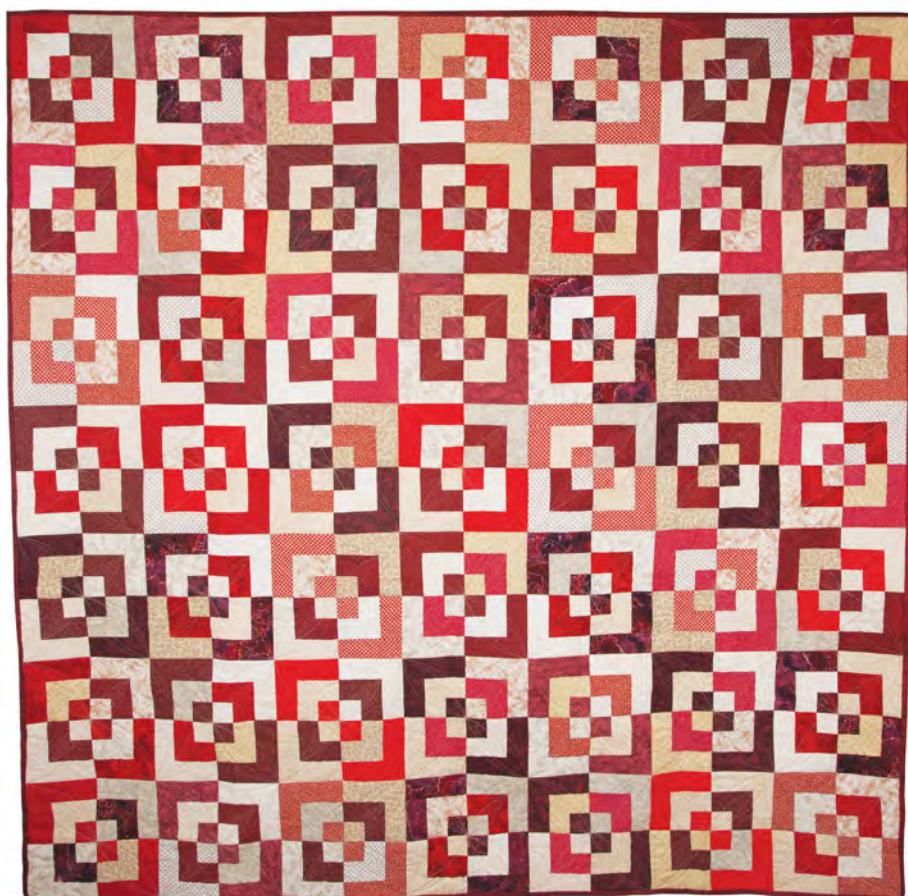




There are 49 blocks in this quilt and each block uses two different red fabrics. To get this look, choose medium to dark red fabric that reads as solids, and a selection of cream to light brown fabric that read as solids

THINGS TO REMEMBER

All fabric is 100% cotton.
Quantities are calculated on 100cm (40") fabric width



FINISHED SIZE: 63" SQUARE

MATERIALS

- ◆ 2.3m (2½ yards) total red fabrics
- ◆ 2.3m (2½ yards) total cream fabrics
- ◆ 3.1m (3¾ yards) backing fabric
- ◆ 60cm (¾ yard) backing fabric
- ◆ 180cm (70") square of wadding
- ◆ rotary cutter, ruler & mat
- ◆ ¼" foot & walking foot
- ◆ removable fabric marker

CUTTING

All measurements include a scant ¼" seam allowance. It is recommended that fabric is pre-washed and ironed prior to cutting.

For one block, from one red fabric cut:

- 2 2" squares
- 2 2x3½" strips
- 2 2x5" strips

For one block, from the second red fabric cut:

- 2 2" squares
- 2 2x3½" strips

Repeat to cut enough red pieces for 49 blocks

From the cream fabrics cut:

- 196 2" squares
- 196 2x3½" strips
- 98 2x5" strips

From the binding fabric cut:

- 7 2½" strips

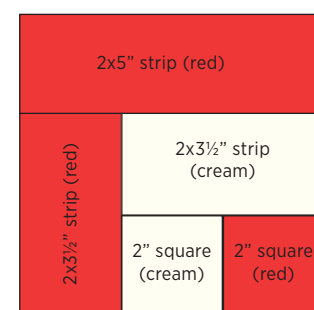


DIAGRAM 1

CONSTRUCTION

1 Refer to **Diagram 1** and lay out the components for one red quarter block.

2 Sew the cream 2" square to the red 2" square. Keeping the cream square on the left, sew the cream 2x3½" strip to the top of the sewn squares. Sew the red 2x3½" strip to the left-hand side and the red 2x5" strip to the top.

TIP
Pin the fabric pieces together for each block as you go

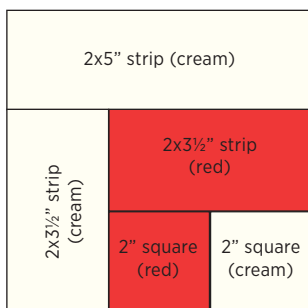


DIAGRAM 2

- 3 Repeat to make a second red quarter block.
- 4 Refer to **Diagram 2** and lay out the components for one cream quarter block.
- 5 Sew the red 2" square to the cream 2" square. Keeping the red square on

the left, sew the red 2x3½" strip to the top of the sewn squares. Sew the cream 2x3½" strip to the left-hand side and the cream 2x5" strip to the top.

- 6 Repeat to make a second cream quarter block.
- 7 Lay out the four quarter blocks, using the quilt photo as a guide. To achieve the look of the quilt shown, use one red for the two red quarter blocks, and a different red for the two cream quarter blocks.
- 8 Sew the top two quarter blocks together, and the bottom two quarter blocks together, then sew the two halves together to create the finished box block.
- 9 Repeat to make a total of 49 box blocks.

HERE'S A TIP!

Press the seams in one direction for one row and in the opposite direction for the next row

ASSEMBLY

- 10 Place the blocks on a flat surface in a seven by seven grid. Rearrange until you are happy with the layout.
- 11 Sew the blocks together into rows. Then sew the rows together.
- 12 Press the top well.

FINISHING

13 Cut the backing fabric in half, then join with a $\frac{1}{2}$ " seam. Lay the backing right side down on a large flat surface and secure with masking tape. Layer the wadding and quilt top right side up on top, smoothing out any wrinkles. Baste using long stitches in a contrasting colour thread.

14 With the removable fabric marker, draw two curved lines from corner to corner of each quarter block. Alternate the direction of the curves. This will create a stylised leaf design.

15 Use the walking foot to quilt along the curves. Stitch other curves and squiggles to fill in if desired.

16 Stay-stitch around the outside of the quilt top. Trim the wadding even with the quilt top.

17 Join the binding strips. Press seams open then fold the strip in half, wrong sides together, and press.

18 Sew the binding to the quilt. Fold the binding to the back of the quilt and slip-stitch in place.

Designer: KATE OSZKO

Kate is a quilt designer and quilt maker who loves to piece



Designer:
JANE RUNDLE

Jane is an award-winning designer and quilter who loves to share her expertise. You can visit her blog at www.quiltingjane.blogspot.com.au or her website at www.janerundle.com to learn more



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KITSCH

kitchen set

Give your kitchen a fresh new look with
this set of fun accessories

BY **DEBBIE VON GRABLER-CROZIER**



If you haven't got a die-cutting machine and alphabet die, you can enlarge and download fonts from the internet, then transfer them and cut out the letters. It is slower of course but it will get the job done. Choose a boxy font for ease of cutting

▶ Ideal for a housewarming or newly wed gift, this set could be personalised with the name of the recipient (or you can omit the appliqué completely if you prefer)

LETTERS

Debbie used the Sizzix Bigz Lollipop Shadow Lowercase Letters die set available from www.sizzix.co.uk

MATERIALS

- ♦ fat quarter floral fabric (Fabric A)
- ♦ 23½" strip lining fabric (Fabric B)
- ♦ fat quarter black & white spotted fabric (Fabric C)
- ♦ fat quarter solid black fabric (Fabric D)
- ♦ FQ #279 80/20 Vlieseline cotton-mix wadding
- ♦ 12" ½"-wide flat elastic
- ♦ glue stick
- ♦ manual die-cutting machine & alphabet dies or printed letters in a large, solid font

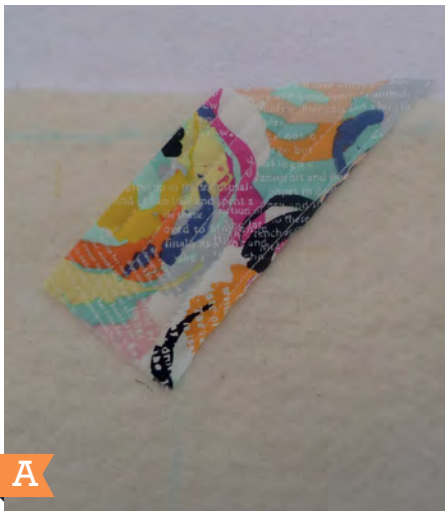
WE USED

Roses and Letters (Fabric A) & Love Speckles (Fabric C) from the Capsules - Letters collection for Art Gallery Fabrics
Indigo Shadow from the Denim Studio collection for Art Gallery Fabrics (Fabric B)
Caviar from Pure Elements collection for Art Gallery Fabrics (Fabric D)
www.hantex.co.uk/mystockist

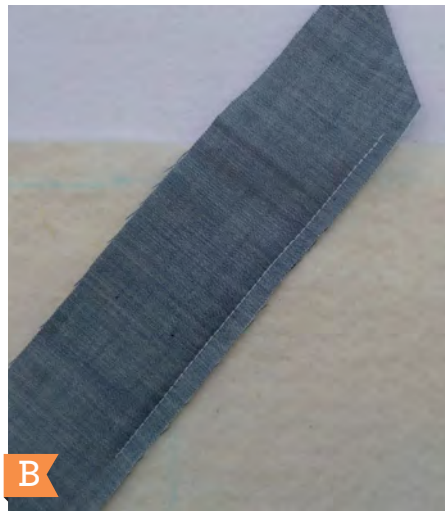
Bag holder

THINGS TO REMEMBER

Seam allowances are ¼" unless otherwise stated



A



B



C



D



E

HERE'S A TIP!

In every case, extend the strips over the perimeter of the rectangle. Never have them too short or they will not be covered when you sew the bag

ASSEMBLY

1 Make the quilt-as-you-go panel first. Use a removable marker to draw a 16x20" rectangle on the wadding. Cut straight 2"-wide and various length strips from all the fabric, except the black.

2 Begin in one corner of the rectangle with a short length and sew on the strip. Channel-quilt it with lines about ½" apart. (See Pic A.)

3 Add another strip next to it, also quite short. Place it right sides together with the first and sew the seam. (See Pic B.) Flip it open and then channel-quilt. (See Pic C.)

4 Add strips in this manner, 'colouring in' the rectangle until it is entirely covered. (See Pic D.)

5 Trim the rectangle to the original line that you drew. Cut two 20x4" pieces of Fabric B and attach to the top and the bottom of the striped panel.

6 Using your chosen method to create letters for the words 'old' and 'bags'.

7 Fold the striped panel to find the centre and mark it. Glue the words in the centre. Use free-motion embroidery and black thread to affix the letters and trim the thread. (See Pic E.)

8 Cut a 23½x19½" piece of lining (Fabric B) and sew up the back.

9 Sew the bag outer up the back seam. Fold the hanging tab over and secure it in the seam about 4" down from the top. Secure it well because it has to take a bit of strain.

10 With the outer the right way out and the lining inside out, pull the lining on over the outer and sew around the bottom. Turn the bag the right way out and press the bottom seam. Top-stitch to stabilise and decorate.

11 Press the top seams in by the normal seam allowance and, lining everything up nicely, top-stitch to close the top seam.

12 Make an elastic casing on the top and the bottom where the denim meets the striped panel by sewing to seams around, 1" apart. Pick the lining undone and slip the elastic in, get the sizing right, secure it and then close the lining gap. Repeat for the bottom. When you decide on how tight the elastic must be, remember that the bags go in the top and they are pulled from the bottom so it must not be too tight or repeated strain will break it.

13 Make the hanging tab with a piece of Fabric B 1½ wide x 6½" long. Fold in half lengthways and press a centre seam. Fold the raw edges in to the centre crease and press. Top-stitch along the length both sides to close and decorate. Fold in half and stitch the bottom raw ends together. It is now ready to use.

Use your
FREE
templates

Bread keeper

Cut the Style-Vil, wadding and lining slightly larger all around so that you can combat fabric creep while you are quilting. Lengthen the stitch too, as there are a few layers to sew through

▶ Quilt the bag well – the more quilting you do, the more stable and rigid the bag will be



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

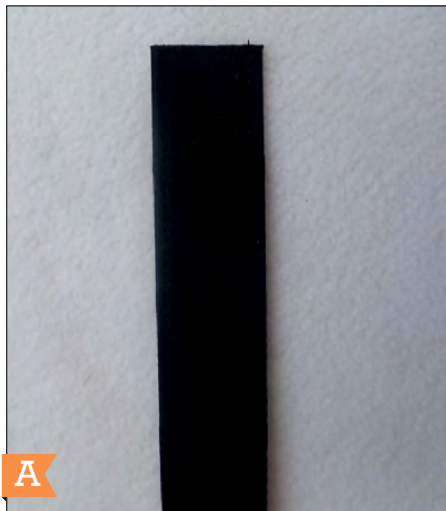
www.sallyandcraftyvamp.blogspot.co.uk

THINGS TO REMEMBER

Seam allowances are ¼" unless otherwise stated

MATERIALS

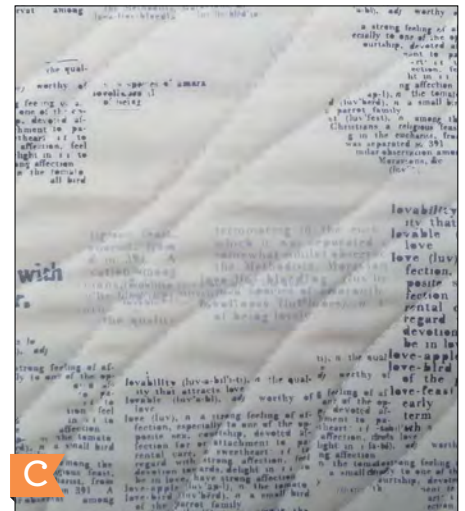
- ♦ 12" strip denim fabric (Fabric A)
- ♦ 12" strip text fabric (Fabric B)
- ♦ 0.5m floral fabric (Fabric C)
- ♦ 0.5m lining fabric (Fabric D)
- ♦ fat quarter co-ordinating fabric
- ♦ 0.5m #279 80/20 Vlieseline cotton-mix wadding
- ♦ fat eighth Vlieseline Style-Vil foam interfacing
- ♦ 20cm Vlieseline Bundfix tape
- ♦ 51cm navy zip
- ♦ black & white baker's twine
- ♦ glue stick
- ♦ manual die-cutting machine & alphabet dies or printed letters in a large, solid font
- ♦ template on page 93



A



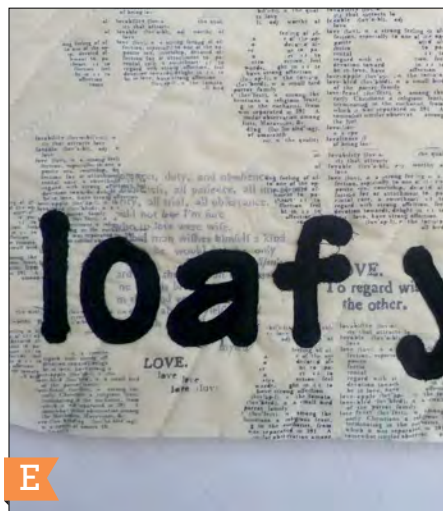
B



C



D



E



F

HOW TO MAKE BIAS BINDING

Cut 1¼"-wide strips on the bias and then join them together to form a long strip. Fold it in half lengthways, press and fold the raw edges in and press them too. When putting bias binding on by machine, I find it easier to just do the first fold. You can use a bias tape maker to make this easier

PREPARATION

1 Use the fat quarter of solid black fabric to make 3m of bias binding – this is for the inner raw edges. The remaining black fabric is used for the lettering.

2 Create the letters for the words 'Loaf' and 'You', plus an exclamation mark using your chosen method.

3 Make the tabs by cutting a 2¾x8" piece of solid black fabric. Fuse a piece of Bundfix to it and fold it piece in then press. Fold the raw edges in to the centre crease and press those too. Top-stitch with black thread along both long ends. (See Pic A.) Cut the piece in half to make two tabs. Fold them over and stitch the raw ends together ready for use. (See Pic B.)

BAG FRONT

4 Begin by cutting three 20x8" pieces, one from Fabric B, one from wadding and one from lining (Fabric D).

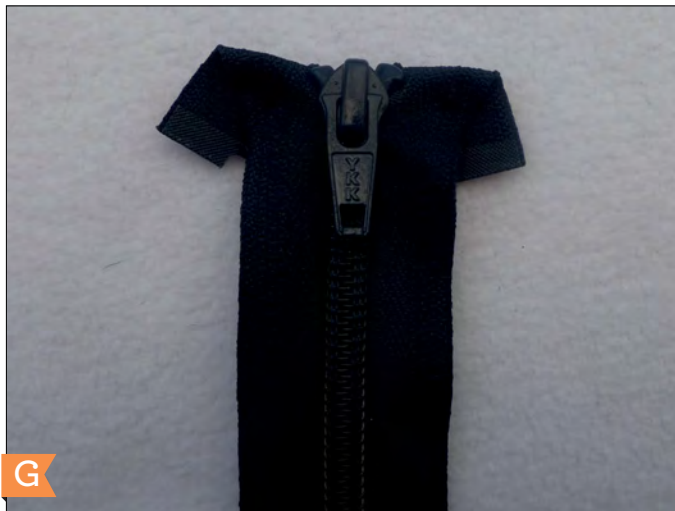
5 Sandwich the three layers together to make a mini quilt and then quilt with a random wavy line. (See Pic C.) Use template piece 1 to cut the shape of the front from the quilt. (See Pic D.)

TOP TIP!

The feed dogs are the jagged 'teeth' under the needle. They normally pull the fabric through and you don't want this when you are embroidering!

6 Use the glue stick to position the phrase 'loaf you!' on the side about 2" in from the edges.

7 Set your machine up for free-motion embroidery and use black thread to embroider the words. (See Pic E.) (Most modern machines can do this, check your manual for specifics.) You will need the darning foot and to either drop the feed dogs or set the stitch length to zero. Go over some areas twice to emphasise them and don't be too neat. Consider using a small embroidery hoop to help you with the technique. Trim any stray threads and the front is finished.



G



H



I



J

8 Make up the back exactly as for the front but omit the words.

9 Cut a 21½x8" piece of Fabric C. Cut a piece of wadding, Style-Vil and lining, sandwich them together and channel-quilt the panel, working across with the quilting lines about 2cm apart. (See Pic F.) Trim the panel layers to 21x8".

ZIGZAG STITCH

Finish the edges of all the panels in this pattern with a zigzag stitch; it helps to compress the layers and keep them together

10 The top zipper gusset is made from two 20x4" panels of Fabric A. Attach to the wadding with a basting stitch ready for the next step. Cut two pieces of lining 21½x4½".

11 Take the zipper (which opens from the left when the bag is made up) and fold the two ends to the side. (See Pic G.) Sandwich the zipper between a layer of wadding outer and lining on each side with the folded bit of zipper end facing into the layers. (See Pic H.) Pin and sew along the length of the zipper, catching the folded end as you sew.

12 Flip the fabric layers open so that the right sides are outermost and then channel-quilt lengthways with lines about 1cm apart. Repeat for the other side.

13 Trim the top zipper section to 19¾x7¾". Add a folded-over tab to each end of the zipper. (See Pic I.)

TOP TIP!

I like to zigzag the edges when there are so many layers, it makes it much easier to bind

14 With right sides together, stitch the top section to the base to form a continuous loop. This will produce raw edges each end of the zipper. Bind with black bias binding. (See Pic J.)

15 With the right sides (the outsides) together, attach the front and back to the centre gusset. You will now have two raw edges to bind. Bind them and turn the bag the right way out.

16 Tie a piece of baker's twine through the zipper pull and knot the ends to finish.

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WE USED

All materials used here are available from www.simplysolids.co.uk

A selection of vinyl fabric is available at www.a-rainbow-of-stitches.co.uk





TRAVEL *wallet*

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BY LISA NAYLOR



There's a roomy zipped section at the back for larger papers, plus pockets for up to six passports



Designer:
**LISA
NAYLOR**

Lisa has a give-it-a-go attitude and likes to try her hand at anything and everything new. She co-owns the online fabric shop Simply Solids.

www.simplysolids.co.uk



The vinyl window lets you see what's inside at a glance

FINISHED SIZE: 12x9½"

MATERIALS

- ◆ fat eighth Metallic Water Essex Yarn Dyed
- ◆ fat eighth Friedlander Green Wall in Black
- ◆ fat eighth Cotton + Steel Netorious Toy Boat
- ◆ fat eighth Cotton + Steel Print Shop Moons in Pink, or use 1 print in place of these 3
- ◆ fat eighth Euclid Check It in Graphite
- ◆ fat quarter Architextures in Shadow
- ◆ fat quarter Cotton + Steel Print Shop Moons in Blue
- ◆ 13x9½" Bosal-In-R-Form Fusible
- ◆ 0.5m Vlieseline 220 medium interlining
- ◆ 11½x7½" vinyl
- ◆ 16" zip (I used a bag zip, which is slightly wider than a standard dressmaking zip)

THINGS TO REMEMBER

Use a ¼" seam allowance unless otherwise stated
RST – right sides together

CUTTING

From the Metallic Water, cut:
13x9½" piece (A)

From the Friedlander Green Wall in Black, cut:
13x9½" piece (B)

From the Cotton + Steel Print Shop Moons in Blue, cut:
1½x11½" piece (G)
1¾x11½" piece
2 1½x9½" pieces

From the Cotton + Steel Netorious Toy Boat, cut:
13x7¾" piece (C)

From the Cotton + Steel Print Shop Moons in Pink, cut:
13x4¼" piece (D)

From the Euclid Check It in Graphite, cut:
13x2¾" piece (E)

From the Architextures in Shadow, cut:
13x7¾" piece (F)
13x4¼" piece
13x2¾" piece

From the medium interlining, cut:
13x7¾" piece
13x4¼" piece



ASSEMBLY

- 1 Iron A and B to either side of the Bosal. Iron the interfacing pieces to the respective sized pieces of C, D and E.
- 2 For pocket 1, sew piece C and matching sized F together along one long edge, RST. Turn to right side and press seam to get a crisp edge and top-stitch $\frac{1}{8}$ " from the edge.
- 3 Repeat with D and F for pocket 2 and then E and F for pocket 3. You will now have all three pocket pages ready to construct.
- 4 Place pocket 2 on top of pocket 1 so that the bottom raw edges all meet up and the main fabrics are all facing up. Stitch around the edge of pocket 2 with $\frac{1}{8}$ " seam. Draw a vertical line $4\frac{1}{2}$ " in from each side. Sew along these lines to create three slots perfect for passports.

5 Lay pocket 3 on top of the panel you've just sewn again right side up so the bottom raw edges meet up. Sew with $\frac{1}{8}$ " seam.

6 Take the Bosal panel and put with metallic fabric down and lay the three pocket pages on top. The lining fabrics should be facing each other. Sew around with $\frac{1}{8}$ " seam. Put to one side to construct the front panel. (See Pic A.)

7 Sew the two long strips of G to opposite sides of the vinyl piece along the 11" edge, they may overhang a little. Carefully finger-press (do NOT iron) back and edge-stitch in place with $\frac{1}{8}$ " seam. The top edge is the slightly narrower strip.

8 Place the two remaining strips on each side and repeat. You may then need to trim the whole piece to $13 \times 9\frac{1}{2}$ ". (See Pic B.)

INSERTING ZIP

9 Lay the zip with the teeth down onto the right side of the vinyl panel along the top edge. Sew in place with $\frac{1}{4}$ " seam or close to the zipper teeth if using a narrower zip. Flip back the zip, press then top-stitch along the edge of the fabric strip. (See Pic C.)

10 Now lay this piece with the zipper teeth down onto the metallic side of the Bosal panel. Sew and top-stitch in place as above. (See Pic D.)

11 Making sure the zipper is at least halfway open, and that the right side of the vinyl panel is ride sides together with the metallic fabric, you need to sew around all three edges to construct the pouch. Simply turn right sides out through the zipper opening to finish.

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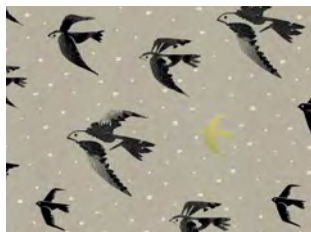
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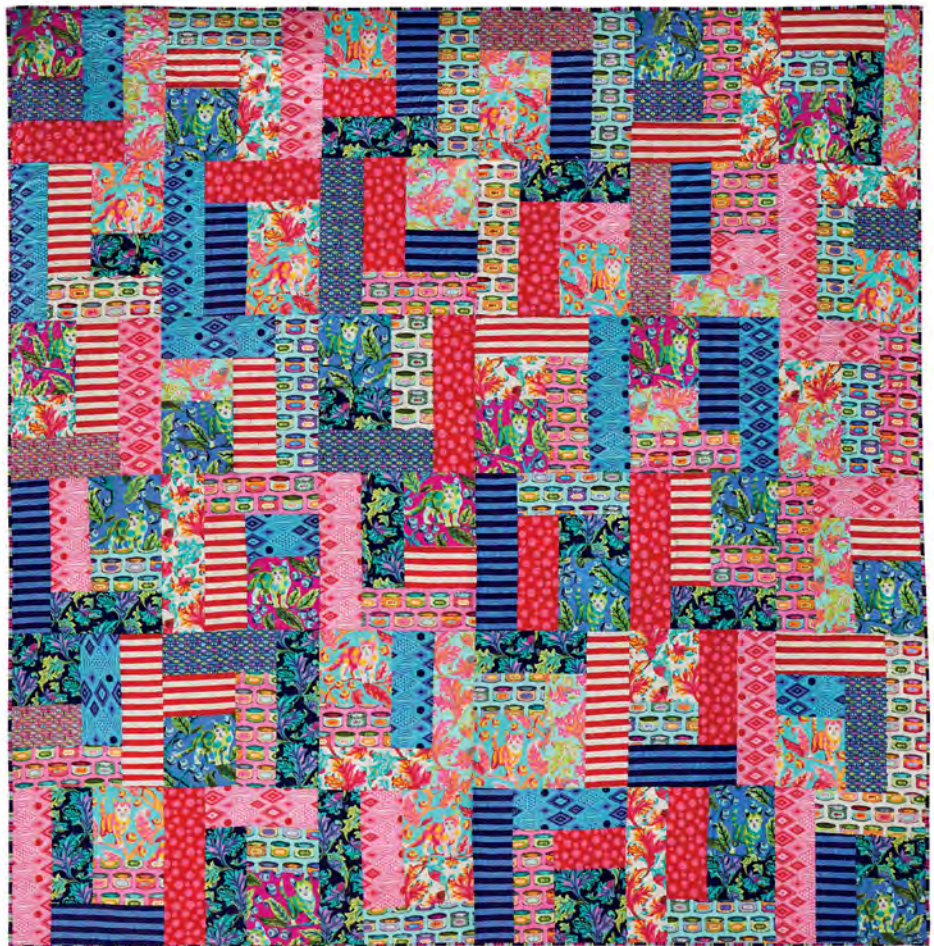
MY PRECIOUS *quilt*

Raid your precious fat quarter stash for this stunning quilt. It's ideal for showcasing big fussy cuts that you don't want to cut up!

BY ANNE MARSHALL



I wanted to show off the fabulous large-scale prints and thought the best way would be to have large blocks placed outwardly from a square fussy cut



FINISHED SIZE:
APPROXIMATELY 77" SQUARE

WE USED

Anne used Tabby Road by Tula Pink for FreeSpirit. Buy online at www.sewhot.co.uk and use code QUILTNOW39 for 20% off your order (see page 66)

MATERIALS

- ◆ between 5m & 7m fabric, depending on how it is cut and how many different colourways; fat quarters work well for a scrappy look (you will have leftovers)
- ◆ backing fabric, I used 1½ Ikea king-sized duvet covers. Alternatively, use 4m fabric cut in two and joined along the selvages
- ◆ 0.5m fabric for 2½" straight-cut binding
- ◆ 2m wadding

THINGS TO REMEMBER

¼" seam allowance

WOF - width of fabric (approximately 42" for the cut measurements and binding)

RST - right sides together

If you want your fabric print to lie the same way when made up, cut half of your fabric across the WOF and the other half down the length

CUTTING

Fussy-cut:

36 6½" squares for the off-centre start of the blocks

Cut strips to build around the first square (this is where you decide in which direction you want the fabric to go):

4x6½" Block A
4x10" Block B
4x10" Block C
4x13½" Block D

From the binding fabric, cut:

8 2½" x WOF strips and join end to end. Fold in half along the length, wrong sides together and press. Set aside for later.

SEWING

1 Starting with the 6½" square, take a Block A and with RST attach the 6½" length to the bottom of the square.

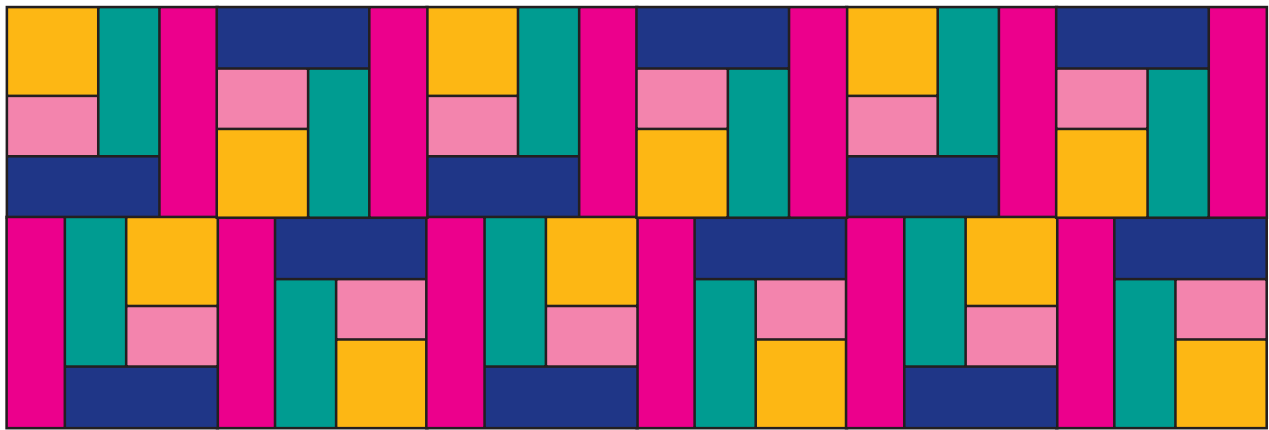
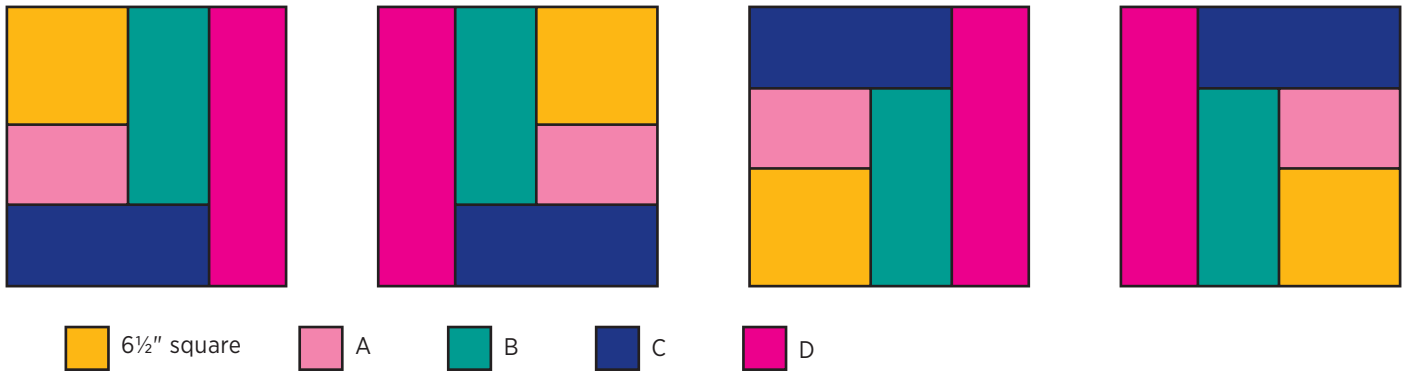
2 Take Block B and attach it with RST along the 10" length to the right side of the piece.

3 Take Block C and attach it with RST along the 10" length to the bottom of the piece.

4 Take Block D and attach it with RST along the 13½" length to the right side of the piece.

5 This is the finished 13½" block; make nine using the same orientation.

6 Using the picture layouts pieced in the order as you have been, make nine of each of the four layouts.



2 rows repeat x 3
6x6 block quilt

LAYOUT DIAGRAM

HERE'S A TIP!

Press every seam when a new block is attached. This will make ensure the square keeps its shape and your measurements are accurate

7 Place the blocks in the rows as shown in the **layout diagram**. Sew the blocks together along the row, and then sew the rows together.

8 Quilt as you choose. This block would easily suit stitch-in-the ditch quilting, or a simple grid design. I chose to bring out patterns of the print by free-motion quilting large spheres as on the main print, and creating a random paisley echo inspired by the edges of the leaves. I used my favourite Aurifil thread to piece and quilt.

9 Bind with the 2½" binding. Machine-stitch the binding to the front, then fold it round and hand-sew it to the back.



Designer:

**ANNE
MARSHALL**

Anne is a mum of two, and sewing, crocheting, knitting and quilting help keep her sane whilst battling with Crohn's and lupus. Find her on Instagram [madewithmadness](#)





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Designer:
**JO
WESTFOOT**

Jo spends her days and evenings teaching adults how to sew in Fleet in Hampshire. Any other time she has is spent trying to dream up fresh design ideas! Find Jo at www.thecraftynomad.co.uk; and on Facebook The Crafty Nomad; Twitter [@TheCraftyNomad](https://twitter.com/TheCraftyNomad); and Instagram [TheCraftyNomadFleet](https://www.instagram.com/TheCraftyNomadFleet)

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TUMBLING *spools*

Spruce up your sewing room with this striking wall hanging

BY JO WESTFOOT



Practise free-motion quilting to create words and texture in this quilt. If you're not confident drawing the letters with your quilting, simply appliqué them instead



FINISHED SIZE: APPROXIMATELY 35x45"

MATERIALS

- ◆ fat eighth Sun Print 2017 Spice; Nectarine; Carrot; School Bus; Midas; Citrus; Prairie; Cactus; Pine; Tide; Yonder; Bluebonnet; Liberty; Hydrangea; Sapphire; Tyrian; Raisin; Plum; Peony; Amaranth & Fog
- ◆ 1½ yards Charcoal Linen Texture for background fabric
- ◆ 1½ yards backing fabric
- ◆ 38x48" wadding
- ◆ ½ yard Tear Away Stabiliser
- ◆ Sulky 100% viscose thread to quilt the words
- ◆ templates on page 95 & 96

THINGS TO REMEMBER

Use ¼" seam

Press seams open

HST – half square triangle

CUTTING

Cut:

- 5 3½x1¼" orange rectangles
 - 5 3½x1¼" yellow rectangles
 - 5 3½x1¼" green rectangles
 - 5 3½x1¼" blue rectangles
 - 5 3½x1¼" purple rectangles
 - 5 3½x1¼" pink rectangles
- You may need to double up on some fabric, so choose your favourites

From the pale grey fabric (Fog) cut:

- 12 3½x1½" rectangles
- 3 4" squares

From the charcoal fabric, cut:

- 12 1½x4½" rectangles
- 3 4" squares
- 6 3½x8" rectangles
- 6 3x7" rectangles
- 2 7½x1½" strips
- 24½x46" rectangle
- 5½x46" rectangle

From the backing fabric, cut:

- 40x51" piece

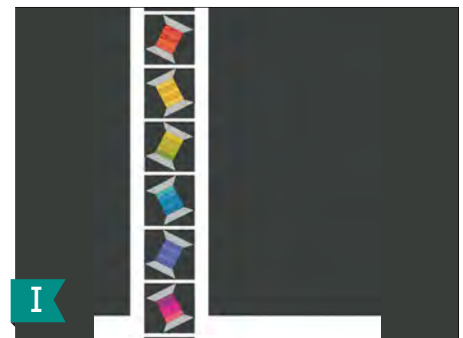
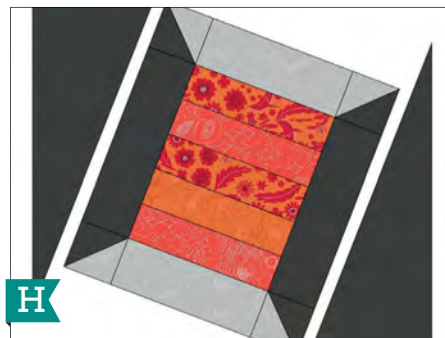
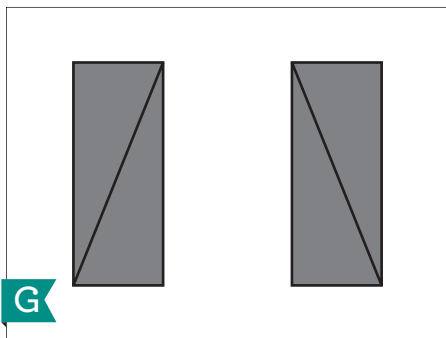
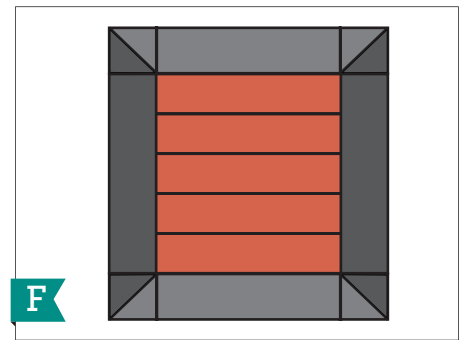
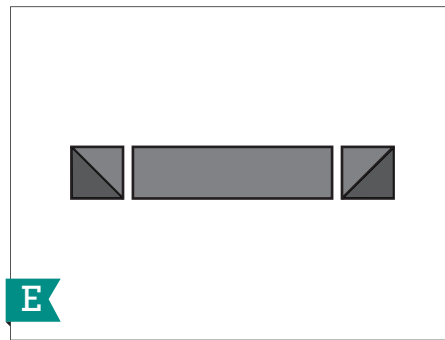
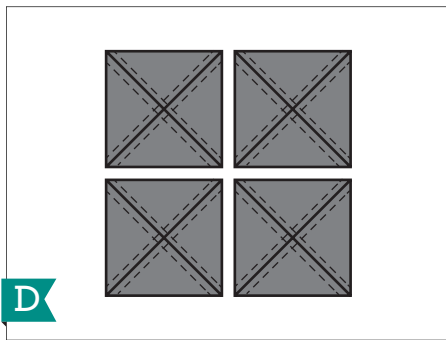
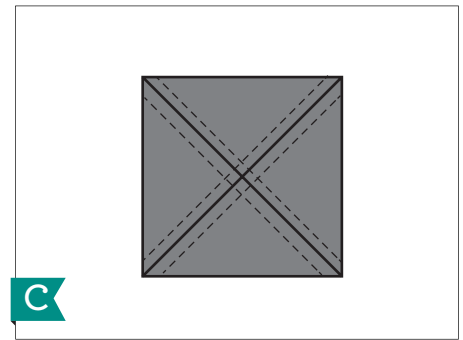
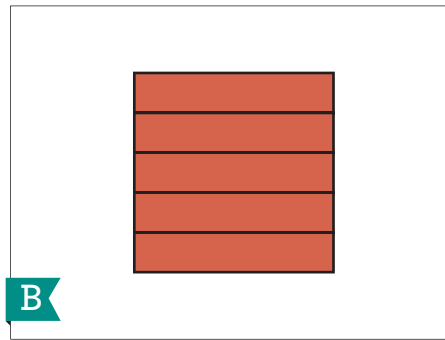
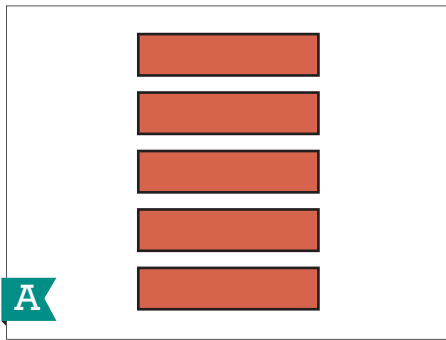
Use the remaining coloured fabric to make scrappy binding. Cut strips 2½" wide and join together until you have 170" of binding tape.

ASSEMBLY

1 The quilt is made up of six blocks that form a feature column of wonky spools. The spools are made the same way until it comes to making them wonky, at which point take care to make sure that they alternate in the way they lean.

2 Begin by piecing the coloured strips. (See Pic A.) Add the dark grey strips to each side. (See Pic B.) Square up to 5½x4½".

3 Make HSTs with the 4" squares using the magic eight method. Pin a pale grey square to a charcoal square RST. Draw diagonal lines and stitch a ¼" each side of the lines. (See Pic C.) Cut into eight triangles. (See Pic D.) Press seams open and trim all to 1½" square.



4 Attach a HST to each end of a pale grey top/bottom piece. (See Pic E.) Attach tops and bottoms to the centre piece. (See Pic F.) Square up to $5\frac{1}{2} \times 6\frac{1}{4}$ ".

5 Now to make the blocks wonky! Take the $3\frac{1}{2} \times 8$ " rectangles and cut three of them in half diagonally in one direction and cut the other three in the opposite direction. (See Pic G.) Do the same for the 3×7 " rectangles. The larger of the two triangles are for the sides; the smaller for the top and bottom. Attach the sides first, then the top and bottom. When positioning the diagonal edge along the sides you'll notice it is much longer, but this is deliberate. Position it so that the chunky point is about $\frac{3}{4}$ " above the edge. (See Pic H.) Press seam open and trim excess points. Now add the top and bottom in the same way. Make sure you make the wonky orange, green and purple spools the same and vice versa for the remaining three. Square up to $7\frac{1}{4}$ " wide by $7\frac{3}{4}$ " tall, taking care to ensure you have

rotated the block so that you have a $\frac{1}{4}$ " allowance at each point of the spool.

6 Piece the spools together to form a column. Add the small extra strips of grey, then add the sides. (See Pic I.)

QUILTING & FINISHING

7 Make a quilt sandwich by layering up the backing fabric right side down, the wadding and the quilt top right side up. Baste together using pins or spray adhesive.

8 The words are stitched with a mixture of straight-line and free-motion quilting using 100% viscose thread so the colours really pop and catch the light.

9 Trace the words onto some Tear Away stabiliser and pin to the quilt. Use a triple stitch to get a bold outline. Tear off the stabiliser and fill in using free-motion quilting. I used a pebbles design. Join the word to the spool using another line

of triple stitching to look like the thread from the spool. You may wish to add more quilting on the remaining part of the quilt. I used a small spool design.

10 Trim off any excess wadding and backing fabric and square up the quilt. Fold the binding in half along the length with wrong sides together and press. Sew the binding to the quilt, mitre the corners and hand-stitch the binding to the back of the quilt.

WE USED

Jo used Sun Print 2017 by Alison Glass and Linen Texture in Charcoal www.makoweruk.com



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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 stichy doings on her blog www.the-littlest-thistle.com



FINISHED SIZE: 18x16x6½"

MATERIALS

- ◆ 1m scraps quilting cotton for main outer
- ◆ 1m quilting cotton for lining
- ◆ 0.75m quilting cotton for sides/base/strap
- ◆ 0.5m cotton quilt wadding
- ◆ 0.5m fusible woven interfacing
- ◆ 5.75m 1"-wide bias binding
- ◆ 2 D-rings (1½" inside measurement)
- ◆ 2 snap hooks (1½" inside measurement)
- ◆ 1 strap slider (1½" inside measurement)
- ◆ template downloaded from www.quiltnow.co.uk

THINGS TO REMEMBER

Seam allowance ¼" unless otherwise stated

WOF - width of fabric

CUTTING

From the lining fabric, cut:

- 2 20" squares for the front/back
- 2 16½x8½" pieces for the sides
- 18x8½" piece for the base

From the sides/base/strap fabric, cut:

- 2 14½x6½" pieces for sides
- 16x6½" piece for base
- 2 6" x WOF pieces for strap and strap tab ends

From the quilt wadding, cut:

- 4 20" squares for front/back
- 4 16½x8" pieces for sides
- 2 18x8½" pieces for base

From the fusible woven interfacing, cut:

- 3 6" x WOF pieces for strap and strap tab ends

From the bias binding, cuts:

- 2 70"-long pieces for main binding
- 2 18"-long pieces for handle binding
- 4 6½"-long pieces for side binding

WE USED

Katy used Thicket by Gingiber for Moda, available from www.stitchnknit.co.uk

Bag hardware is available from www.bobbingirl.co.uk

PREPARING THE PIECES

1 Stitch the two strap pieces together and press the seam open. Fuse the interfacing pieces to the back according to the manufacturer's instructions, trimming away any excess.

2 Take the strap piece and fold it in half, matching the long raw edges, and press. Open up and fold the long raw edges into the centre, and press. Cut the piece down so that you have a strap 60" long and two 6"-long strap tab ends.



MAKING THE OUTER BAG PIECES

3 Take one of the scraps for the main outer of the bag and place it in the centre of one of the front/back wadding pieces.

4 Add pieces around the centre scrap in any arrangement that pleases you until you have almost covered the wadding.

(See Pic A.)

5 Place the piece from Step 4 on top of a second wadding pieces, and then on top of the wrong side of one of the lining pieces to make a quilt sandwich with a double wadding layer. Baste according to preference (I spray-basted). Quilt as desired – I opted for a simple diagonal grid. (See Pic B.)

6 Take the front/back template piece and place on top of the sandwich, then trim to size, cutting the inner handle out with care. (See Pic C.)

TOP TIP

For a more rigid look, try using Bosal In-R-Form (available from www.simplysolids.co.uk). This foam wadding gives stability to finished projects, without being stiff

7 Take one of the handle binding pieces and bind the inner handle as shown.

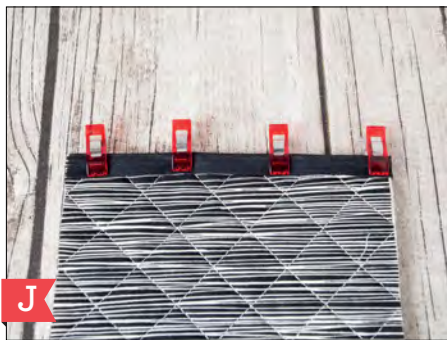
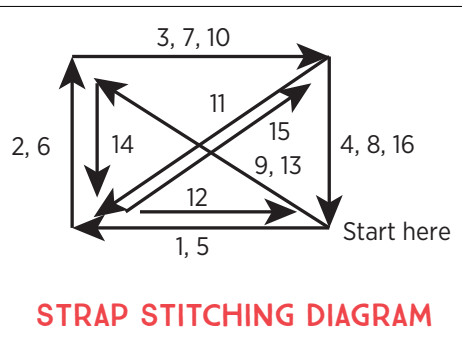
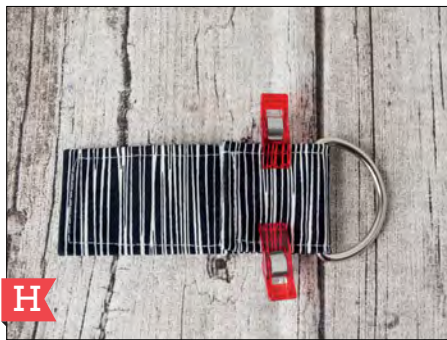
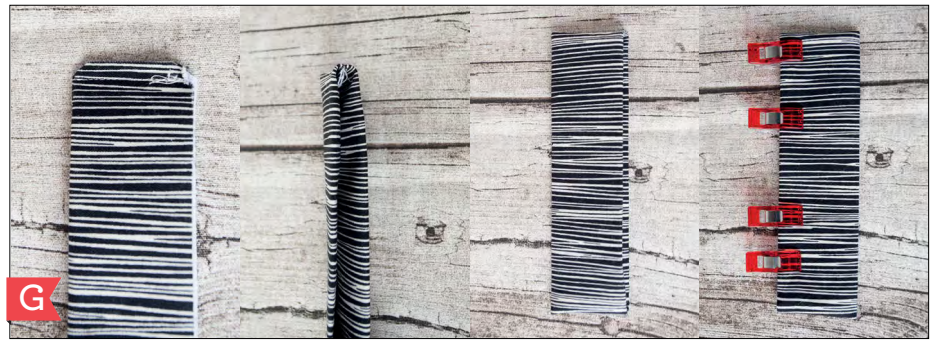
(See Pic D.)

8 Repeat steps 3 to 7 for the remaining front/back piece.

9 Take the outer base piece, two wadding base pieces and the lining base piece and layer up like a quilt sandwich. Baste and quilt as desired. Trim to 16x6½". (See Pic E.)

10 Repeat Step 9 with the side pieces, trimming to 14½x6½".





MAKING THE STRAP PIECES

11 Take one of the strap tab end pieces and fold it back against the centre fold line, pinning the short ends. (See Pic F.)

12 Stitch one of the short ends, then trim the corners. Repeat with the other end, then turn the strap tab end right sides out, folding back along the original centre fold line and press. Top-stitch all the way around the outside, $\frac{1}{8}$ " from the edge, starting on the open edge. (See Pic G.)

13 Repeat steps 11 and 12 with the remaining strap tab end and with the strap.

14 Take one of the D-rings and thread one of the strap tab ends through by $\frac{1}{2}$ ", then fold it down to meet the rest of the strap tab end. Stitch in place by creating a rectangle on the folded over part as per the diagram, with the top of the rectangle $\frac{3}{4}$ " from the end. Repeat with remaining strap tab end and D-ring. (See Pic H.)

15 Take the strap and the slider and thread one end of the strap through by $\frac{1}{2}$ ", then fold it down to meet the rest of the strap tab end. Stitch in place as for the D-ring. (See Pic I.)

16 Thread the free end of the strap through one of the snap hooks, then back through the slider and through the second snap hook by $\frac{1}{2}$ ". Stitch the end at the second snap hook in place as for the D-ring.

ASSEMBLING THE BAG

17 Take one of the side pieces and one of the side binding pieces and bind the top of the piece. Repeat with the other side piece. (See Pic J.)

18 Take the base piece and one side piece, matching the bottom edge of the side with one short end on the base, lining sides together. Baste with a $\frac{1}{4}$ " seam.

19 Take a side binding piece and bind the basted edge from Step 18. (See Pic K.)

20 Repeat steps 18 and 19 with the remaining side piece.

21 Take one strap tab end piece place it at the centre of the top of one of the side pieces, aligning the top of the strap tab end with the binding on the side piece, and stitch in place in the same way as for the D-rings. Repeat with the remaining strap tab end piece.

22 Take one of the front/back pieces and align the bottom with the base piece and pin in place, then pin the sides in place. Baste with a $\frac{1}{4}$ " seam allowance. Take one of the main binding pieces and, starting at the bottom of the bag, bind all the way around the bag. (See Pic L.)

23 Repeat Step 22 with the remaining front/back piece.

24 Clip the strap in place as and when required.

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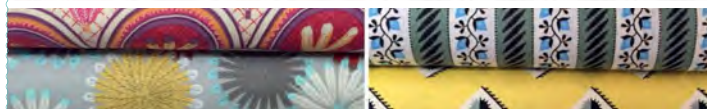
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BY MICHAEL CAPUTO



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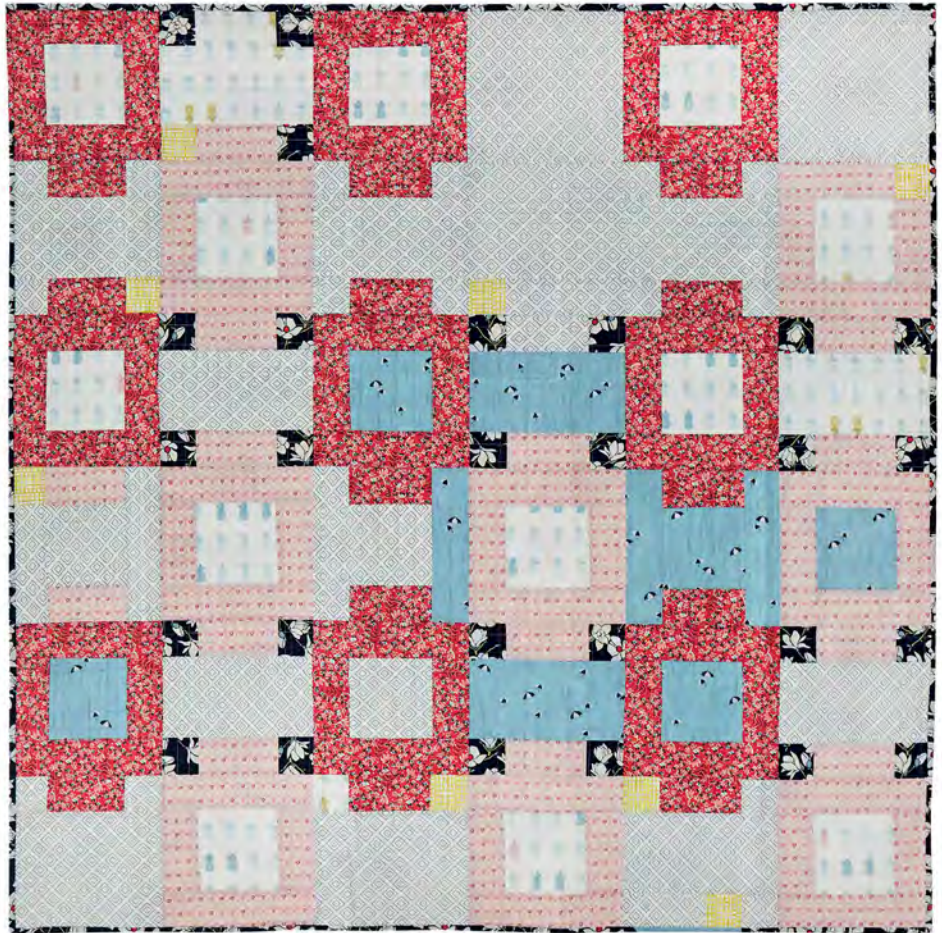




Pay attention to the cutting instructions and layout diagram when choosing fabric to get the best effect from the blocks

THINGS TO REMEMBER

WOF – width of fabric
WS – wrong side
RS – right side



FINISHED SIZE: 51" SQUARE

MATERIALS

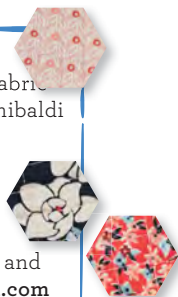
- ◆ ½ yard Ananas Powder
- ◆ 1½ yards Stepping Stones Marble
- ◆ ¼ yard Rainbrella Mist
- ◆ ¾ yard Garden of Dreams Rouge
- ◆ ¾ yard Wallflower Azalea
- ◆ ¼ yard Magnolia Nightfall
- ◆ ¼ yard Citrine blender
- ◆ 2¼ yards backing fabric
- ◆ 55" square wadding
- ◆ ½ yard binding

WE USED

This quilt was made using fabric from Charleston by Amy Sinibaldi for Art Gallery Fabrics, see www.hantex.co.uk/agf

The wadding is from www.warmcompany.com

The thread used for piecing and quilting is from www.aurifil.com



CUTTING

Press all fabric before cutting for easier piecing. Use the cutting chart for size and quantity of each piece.

Ananas Powder A
Stepping Stones Marble B
Rainbrella Mist C
Garden of Dreams Rouge D
Wallflower Azalea E
Magnolia Nightfall F
Citrine blender G

The construction of the modified 16 patch blocks is going to be different for most of the blocks. Follow the layout on the diagram using the cutting list to complete the quilt top.

ASSEMBLY

1 Once all the fabric is pressed, start by squaring up the edges, if needed. (See Pic A.)

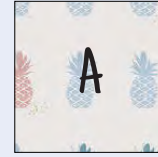
2 Using your quilter's ruler and rotary cutter, trim out a 5"-wide x WOF strip. Sub-cut the strip in the desired number of squares for one of the block units. (See Pic B.)

3 Repeat the process of squaring and trimming until you have cut the entire list. (See Cutting Chart.)

4 Position one of the centre 5" squares and two smaller sides on the table in front of you. (See Pic C.)

5 Sew the two smaller sides to the centre square using a ¼" seam allowance.

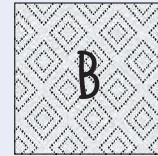
CUTTING CHART



2½" square

2½x5" piece

3 5x9" pieces



2½" square

2½x7½" piece

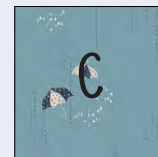
12 5" squares

12 2½x9" pieces

5 5x9" pieces

3 7¼x9" pieces

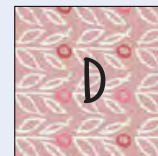
2 2½x5" pieces



4 5" squares

3 2½x9" pieces

2 5x9" pieces



4 5" squares

2½x7½" piece

29 2½x5" pieces

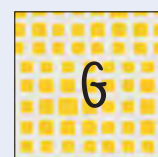


31 2½x5" pieces

18 2½x9" pieces



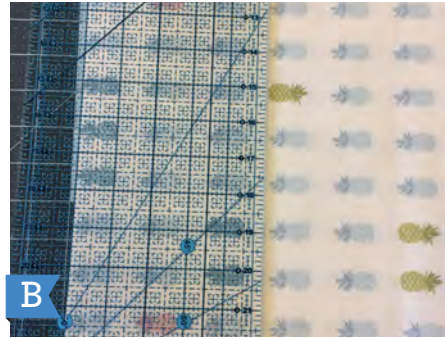
27 2½" squares



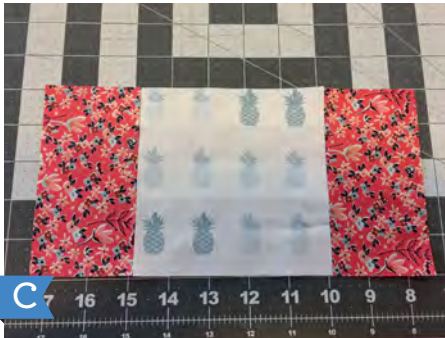
8 2½" squares



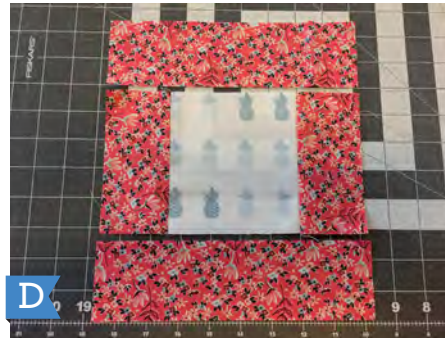
A



B



C



D



E



F

6 Press the seams and now position the larger top and bottom rectangles. Place right sides together and sew the seams. Press when complete. (See Pic D.)

7 Your finished block should be 9" square. Trim the edges if needed. (See pics E and F.)

8 Repeat the process until you have completed all 36 9"-square blocks. (See Pic G.)

9 On a design wall or a large flat surface, lay out the blocks according to the chart, six blocks across by six down. (See the layout diagram on page 88.)

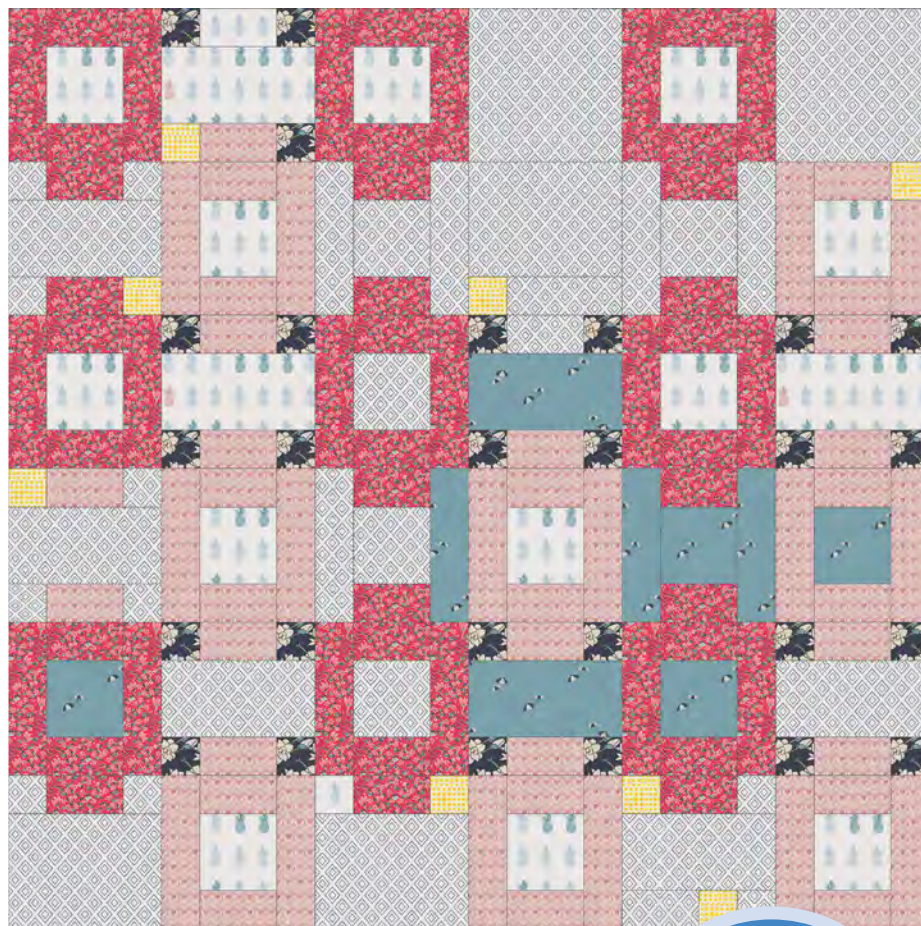
10 Start by stacking row one by placing the far left block over the block to the right. Repeat to the end of the row.

11 Place block 1 and 2 right sides together, aligning the right edge. Pin and sew with a ¼" seam allowance. (See Pic H.) Press the vertical seams in rows 1, 3 and 5 to the left and rows 2, 4 and 6 to the right. This will help when nesting the corner seams when joining the rows.

12 When all six blocks in each of the rows have been joined, place rows 1 and 2 right sides together, nesting all the vertical seams and pinning in place. (See Pic I.)

13 Press the long horizontal seam open to help keep the quilt top flat. (See Pic J.)

14 Repeat the process of joining all the rows.



Follow this layout diagram for placement

TIP
Use a seam roller to quickly press the fabric stops you having to get up and iron!

BACKING AND QUILTING

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

Quilt as you prefer – I decided to quilt this project using varying widths of straight line stitching with my walking foot.

BINDING

16 Prepare the binding by cutting into 2½" x WOF pieces.

17 Sew the strips of binding together by placing one strip horizontally RS up.

Take the next piece and place it vertically WS up at the end of the horizontal strip. Sew diagonally from top left to bottom right to form one long length of binding. Trim away the excess creating a ¼" seam allowance.

18 Fold along the full length of the binding, wrong sides together and press flat.

19 Attach the raw edges of the binding to the top side of the quilt. Mitering at the corners.

20 Fold the binding around to the back of the quilt and hand-stitch, taking care not to go through to the front of the quilt.



Designer:
MICHAEL CAPUTO

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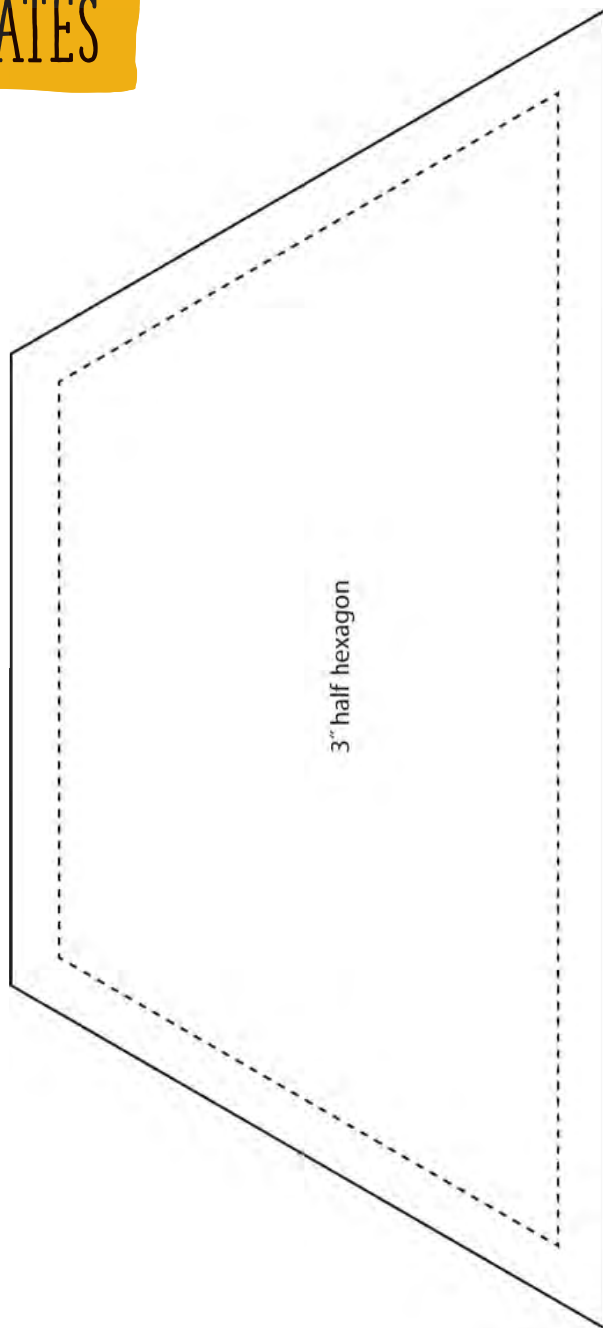
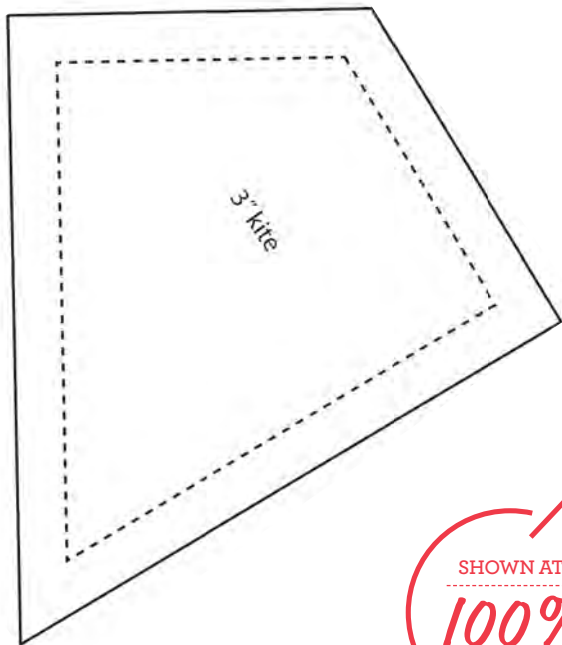
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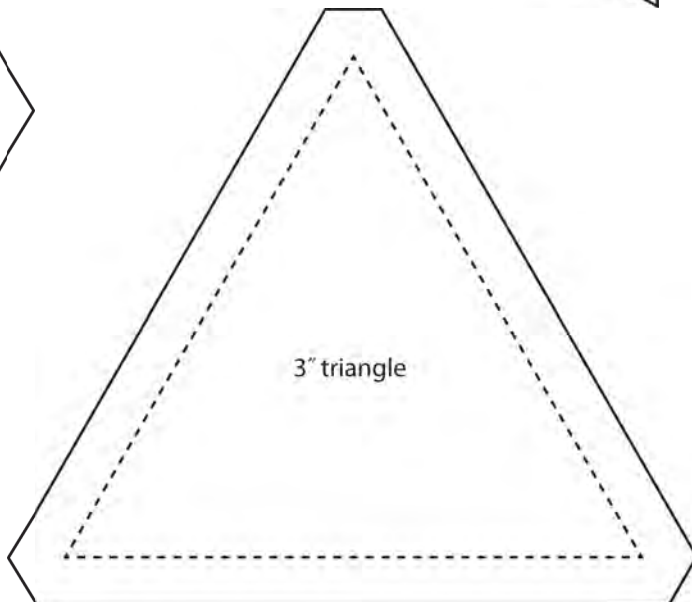
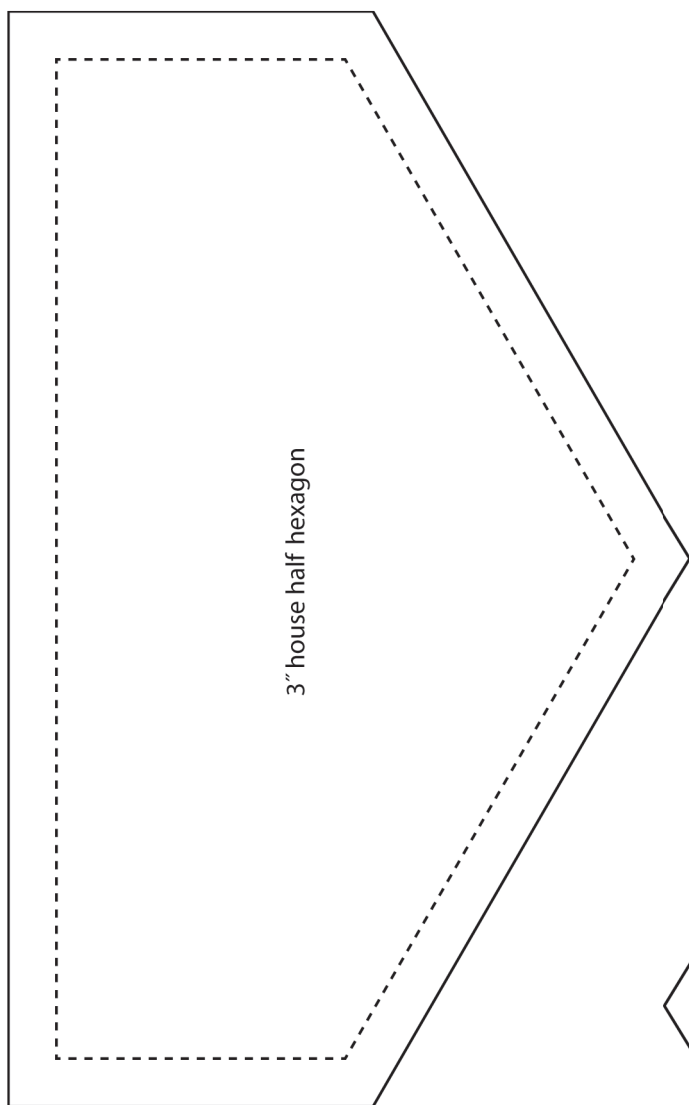
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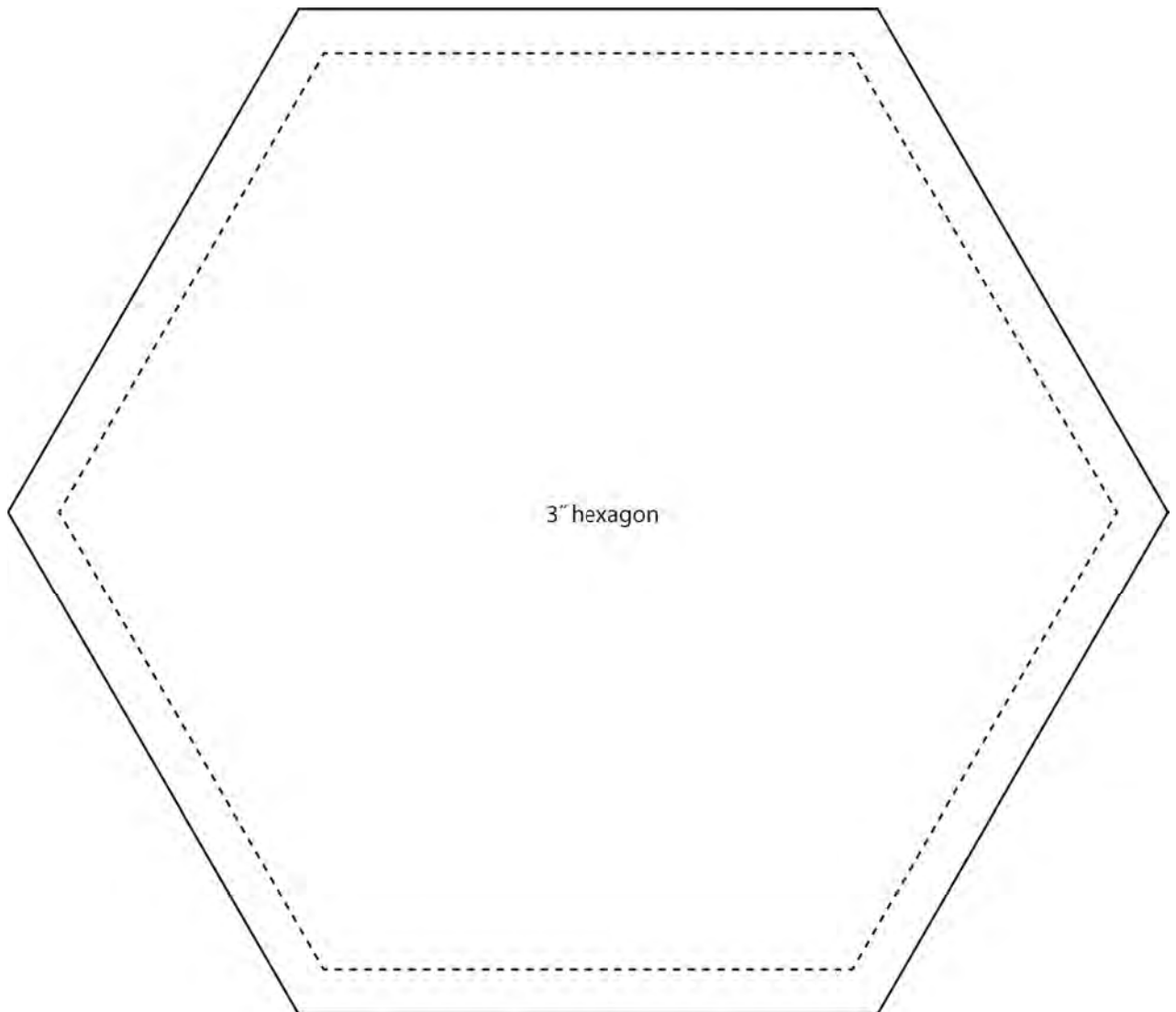
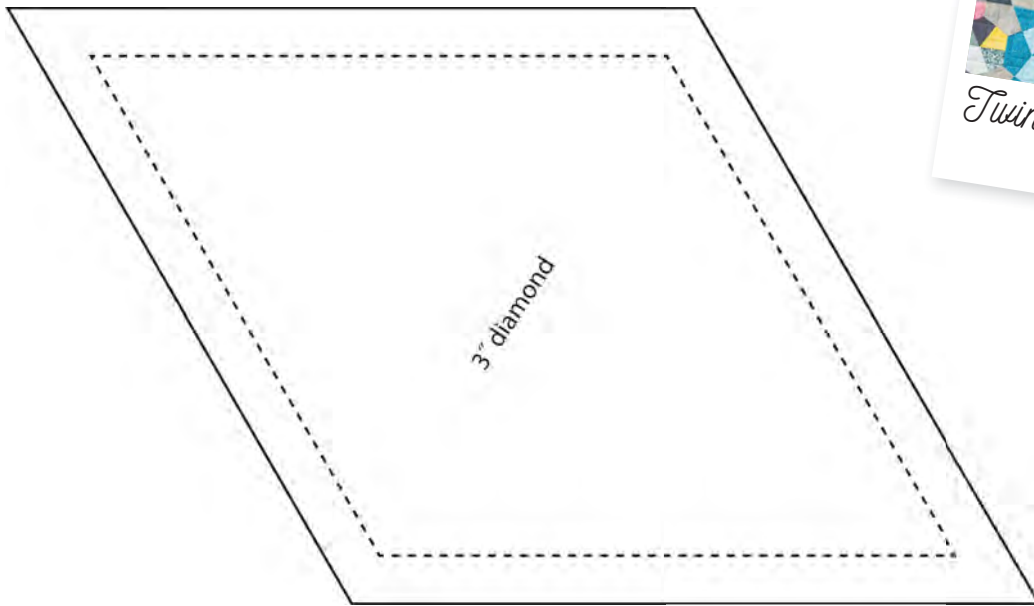
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QuiltNow TEMPLATES



*Twinkling Hexagons
Page 23*



QuiltNow TEMPLATES



*Love is the strongest link
Page 38*



QuiltNow TEMPLATES



*Bread Keeper
Page 54*

Fold

NOTE

Templates should measure
approximately 5" tall
when enlarged



*Tumbling Spools
Page 74*

SHOWN AT

50%

Bind

Stitch

Baste

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Cut

Quilt

Repeat

NOTE

Templates should measure
approximately 5" tall
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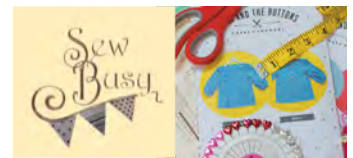
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English Paper Piecing



Welcome!

Half hexagons are an incredibly versatile shape in English paper piecing, and we've got a whole heap of ideas for you to try out, as well as a step-by-step guide to the English paper-piecing technique if you've never tried it before!



Katy Fox

Editor, *Quilt Now*



CONTENTS

4 **Half-hexie How To**
Master the basics of
English paper piecing

6 **Striped Cushion**
Combine hand piecing
with machine piecing
for a fast finish



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A clever layout creates
this fun weekend make

18 **Design Inspiration**
Bitten by the half-hexie bug?
Move on to more ambitious
projects with these ideas





HALF-HEXIE

HOW TO

Half hexies are easy to use, and the 'rules' are the same as for any other English paper-pieced project



1 Begin by choosing your shape, in this case a half-hexie paper. Choose your fabric and then lay the paper shape over the fabric on the wrong side. Pin to keep it in place.



2 Cut around the paper shape, leaving a margin of at least $\frac{1}{4}$ ".



3 Fold the fabric over the paper shape and hand-sew it.



4 Continue all around the paper shape, folding and sewing as you go.



5 Repeat for the rest of the shapes in your pattern.



6 Use small, neat hand stitches to sew them together.

7 Follow the pattern instructions for the individual project.

On some shapes (the half hexie being one), there will be 'tails'. This is normal and they will slot in together when you sew the project

Use your
FREE
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WE USED

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BY **DEBBIE VON GRABLER-CROZIER**

MATERIALS

- ◆ fat eighth pack co-ordinating fabric (or scraps)
- ◆ fat quarter plain co-ordinating fabric
- ◆ 40x65cm backing fabric
- ◆ 50cm #279 80/20 cotton-mix wadding
- ◆ 40x65cm cushion insert
- ◆ 1½" half-hexie templates



FINISHED SIZE APPROXIMATELY:
14½x25"



Use a shop-bought cushion insert, or a bag of polyfill stuffing to fill your cushion

THINGS TO REMEMBER

Seam allowances are ¼" unless otherwise stated

LOFQ - length of fat quarter

CUSHION FRONT

1 This project is a combination of hand and machine sewing so we don't want tucked in edges all around. The idea is to fold the fabric over the paper patterns in the same way as usual but this time only hand-sew them each at end. (See Pic A.) Sew from fabric edge to fabric edge and then trim the two unsewn sides (See Pic B.).

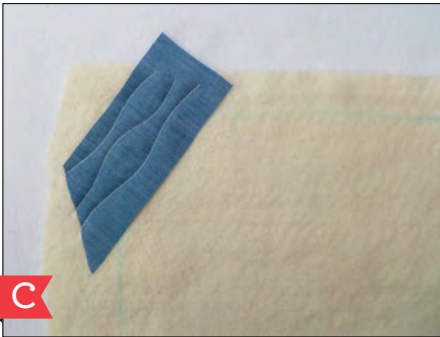
2 The stripe comes from cutting plain strips from the other fabric and alternate pieced and plain rows to create the striped effect. Choose two fabric designs at random for each stripe.



A



B



C



D

3 Cut six 2" wide x LOFQ strips (don't worry about the length, they can be trimmed as you go and there's no need for more measuring). You need nine strips but you can use the offcuts.

STRETCH YOUR STASH

Use the shorter denim bits in the top left and bottom-right corners as you work across the rectangle

4 Cut an 18x28" piece of wadding and draw a rectangle the same size as the cushion inner (40x65cm). The aim is to 'colour in' the rectangle and quilt as you go.

5 Begin by placing a short denim piece on the top left-hand corner and quilt in place. I have used my favourite wavy quilting pattern, which is easy to do. (See Pic C.)

6 Add a coloured strip. (See Pic D.) Flip it, press with your finger and quilt.



I prefer to trim the quilted backing fabric after the cushion has been sewn together; I find it easier to get perfect results

E

HERE'S A TIP

Keep the wavy quilting just short of the edge of the strip and, when you quilt the next addition, actually go over the join

7 Continue alternating strips until you reach the end at the opposite (bottom-right) corner. (See Pic E.)

8 Trim the front to 38x60cm. (The trim size is smaller than the cushion insert because a floppy cushion isn't pretty and

the best way to combat this is to make the cover slightly smaller.)

BACKING & ASSEMBLY

9 Lay the backing over a slightly larger piece of wadding and quilt with your favourite pattern. Trim the wadding back.

10 Lay the completed front onto the completed back with right sides together and pin. Sew around the perimeter, leaving a turning gap. Clip across the corners and turn out through the gap. Put the cushion insert into the case and close the gap.



STAY GOLD

By Aneela Hoey for
Cloud9 Fabrics

Aneela's newest fabric collection features frolicking horses, delicate florals and a really versatile geometric print.

www.hantex.co.uk/cloud9

Use your
FREE
templates

WE USED

Debbie used a selection from the Les Petits collection by Amy Sinibaldi for Art Gallery Fabrics www.hantex.co.uk/agf

For more information on Vlieseline products, contact crafts@stockistenquiries.co.uk



SPINNING

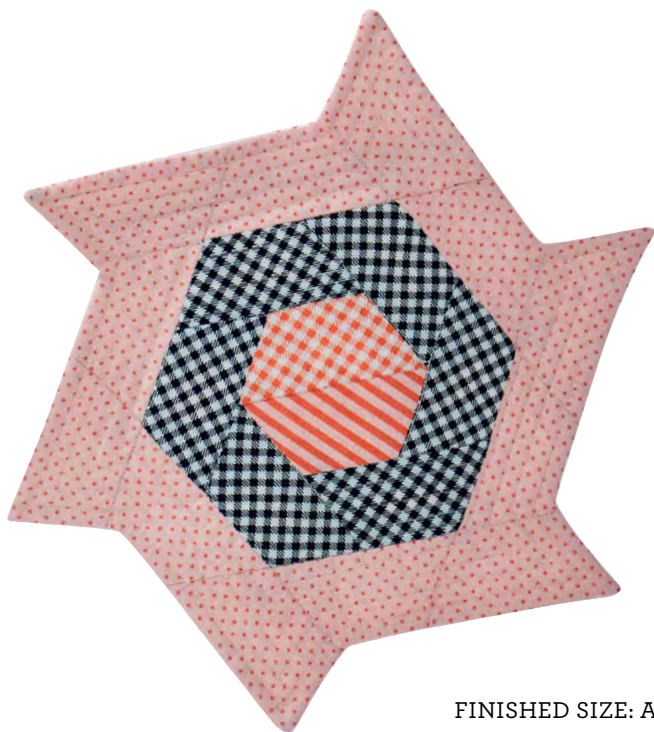
Star mat

Placemat, large coaster, plant pot mat or just for decoration, this is a fab project for a weekend make

BY **DEBBIE VON GRABLER-CROZIER**

MATERIALS

- ◆ fat eighths of 3 coral & dark navy fabrics
- ◆ fat eighth coral fabric (this will be used to form one of the half hexies and also the backing fabric)
- ◆ fat eighth Vlieseline H630 fusible wadding
- ◆ 1½" half-hexie templates



FINISHED SIZE: APPROXIMATELY
11½" FROM POINT TO POINT



Choose three
contrasting colours
in small prints for the
best effect

THINGS TO REMEMBER

Seam allowances are ¼" unless otherwise stated

ASSEMBLY

1 Use the general tips and instructions on pages 4 and 5 to make the half hexies using the papers. You will need to make the following:

Centre: Two pieces in two different coral fabrics (use the backing fabric for one of them).

Row 1: Six pieces of dark navy.

Row 2: 12 pieces of coral.



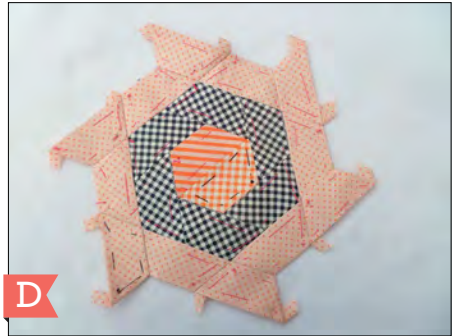
A



B



C



D

2 Begin by sewing the two centre units together along the longest edge to form a hexie. (See Pic A.) Add a row of dark navy units around the centre. (See Pic B.) To make the final row, take two units and sew them together to make one long shape. (See Pic C.) Repeat for the other pieces to make six shapes.

3 Add them to the mat to make the final row. (See Pic D.) Press the mat and remove the papers.

EPP RULES

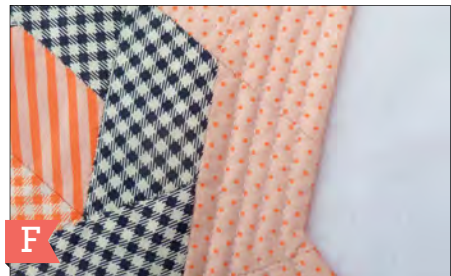
Only remove a paper once the shape is entirely surrounded by other shapes; the exception of course is the outer edge. Remove the papers from here and then flatten out the edges

You could tape two half-hexie templates together and fussy-cut a single hexagon for the centre



4 Trim the shape if necessary on the outer border to maintain the star shape, then fuse the wadding onto the wrong side. With the right sides together, pin the mat to the untrimmed backing fabric. Sew around the outer edge of the mat, leaving a turning gap. Trim the backing and clip the mountains and valleys in the star shape.

5 Turn the mat out through the gap and close it. Press the mat. (See Pic E.) Channel-quilt, following the contours of the star and beginning from the outer edge. Quilt the rows $\frac{1}{4}$ " apart. (See Pic F.) Make four rows of quilting.



LES PETITS

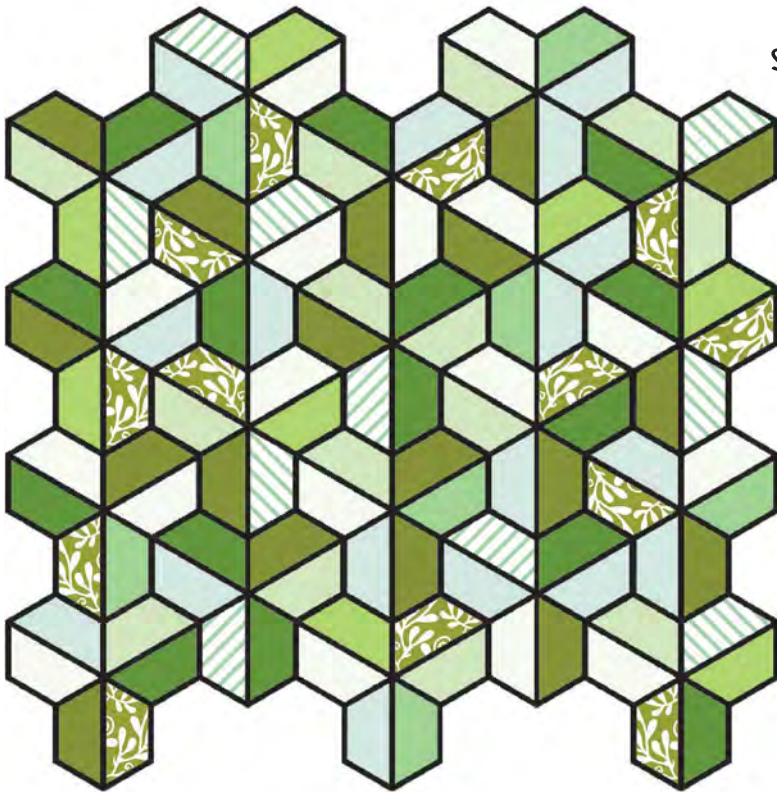
By Amy Sinibaldi for
Art Gallery Fabrics

Amy's collection of dots and stripes was designed to complement her other fabric collections, but the simple and timeless designs are perfect for use on their own, or mixing with lots of other fabric!

www.hantex.co.uk/agf

GET INSPIRED

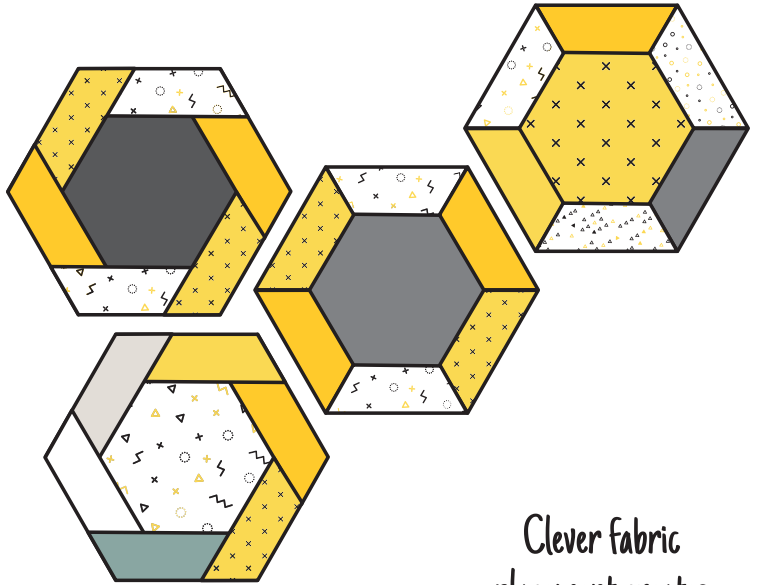
Play around with these design ideas for your next project!



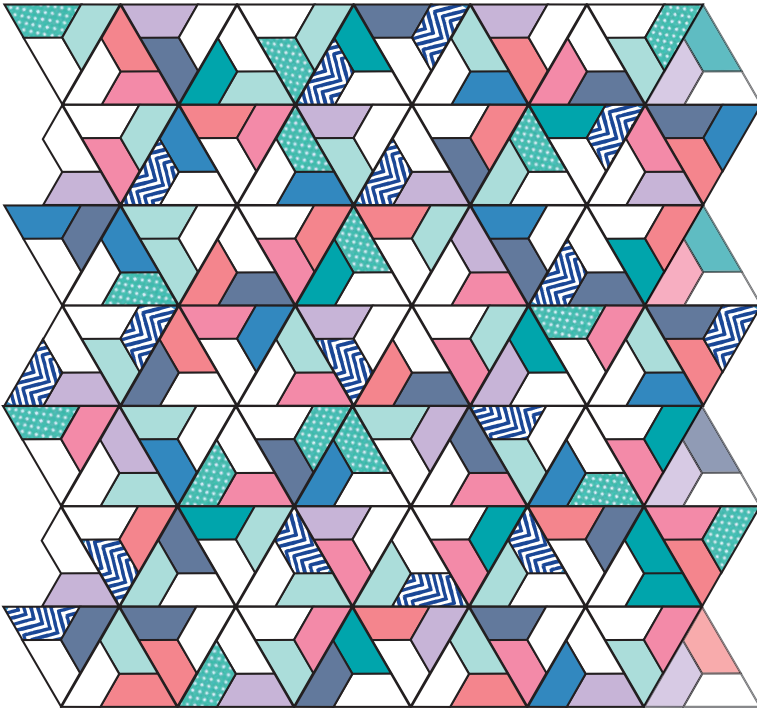
Use tones of the same colour for a 3D effect

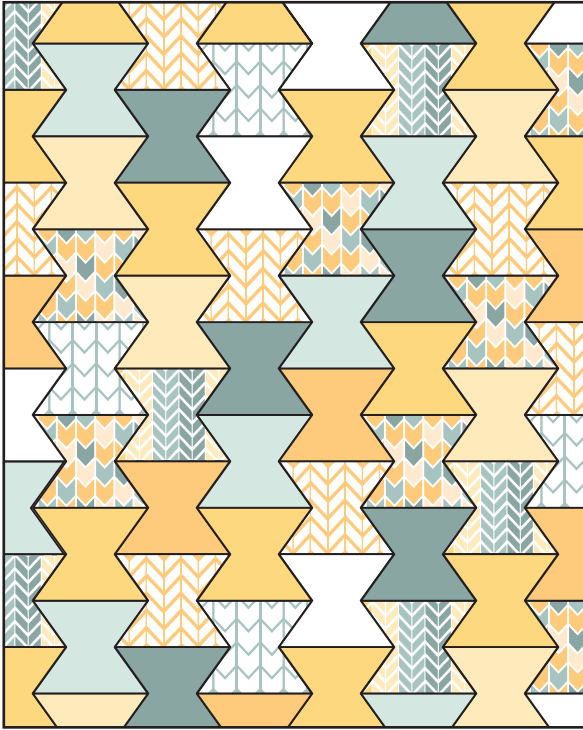


Use this design
as coasters



Clever fabric
placement creates
pinwheels





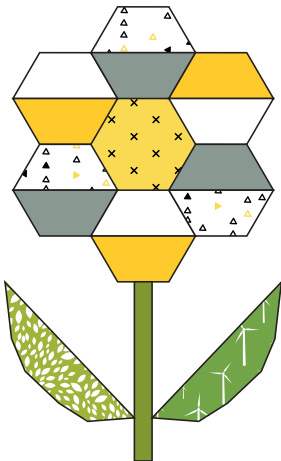
Stack in pairs for an hourglass effect



Piece into a braid design for a table runner



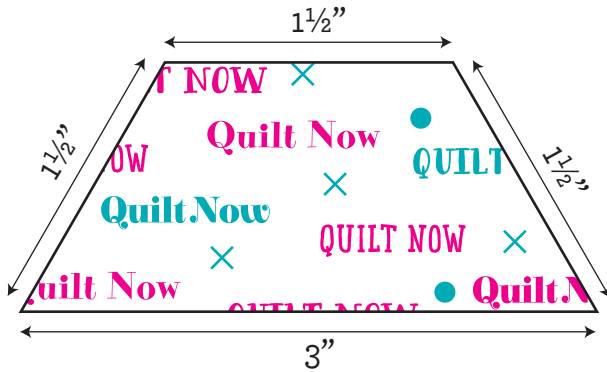
Combine half hexies with appliqué for this flower



TEMPLATE

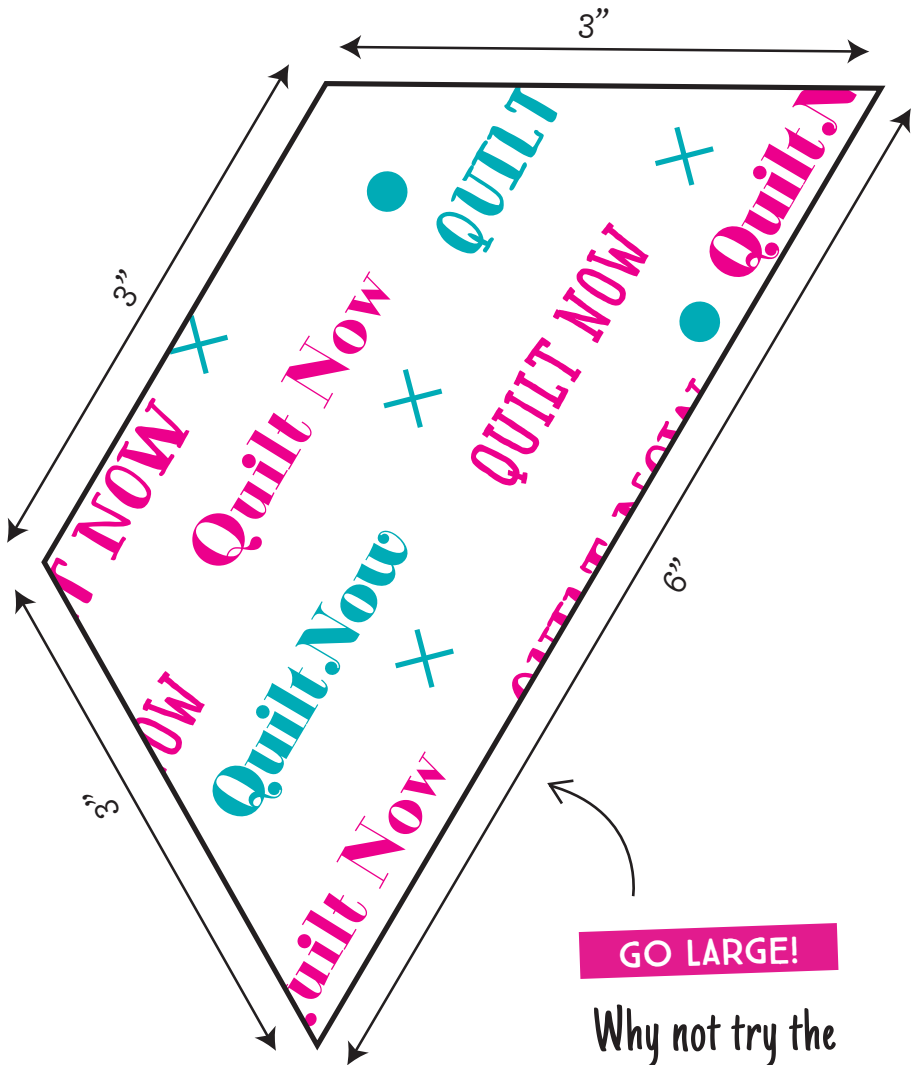
ideas

Our projects use the 1½" half hexie, but we've included a super-sized version in case you want to go bigger!



WHY NOT TRY

Tracing the template onto
template plastic for
fussy-cutting fabric



GO LARGE!

Why not try the larger template for a bigger project?

Stix2 ANYTHING



S57357 Iron on adhesive for various material

The hemming product also comes in an A4 sheet which enables you to die cut it or use it with larger punches. This product can also be ironed onto your chosen material, left to cool then die cut, creating fabulous appliqué shapes. You can also use to iron on badges, motifs and pre-bought appliqués. Wash up to 40 degrees. Can also be dry cleaned.

S57360 Craft & Mixed Media Iron

The Craft/Mixed Media Iron is our brand new tool for 2016. Launched in conjunction with the Stix2 with Heat range above. Along with the mentioned uses, the iron can be used with fabric pens and ink pads to heat set. Cover the item you've coloured with Parchment Paper then simply press the iron onto each area, moving around the image for even heat to set and make it permanent.



S57356 Iron on adhesive for delicate material

This sheet has been developed and tested to use with delicate materials. Therefore it can be used to adhere onto silk, finer cottons, organza, wider ribbons, undergarments, sportswear etc. Its ideal to use when ironing badges onto finer material such as leotards, swimwear, raincoats and uniforms. Wash up to 40 degrees. Can also be dry cleaned.



MC15000

The incredible Memory Craft 15000v2 incorporates all the best features for sewing, embroidery, quilting and craftwork including WIFI and its own Apps!



MC14000

This long arm combined sewing and embroidery machine has many of the features found on our top of the line Memory Craft 15000.



MC9900

A combined sewing and embroidery machine that you can personalise with inter-changeable coloured panels to suit your mood!



MC500E

The Memory Craft 500E is a dedicated embroidery only machine and offers professional-style embroidery at home.

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