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This versatile range provides an extra-large workspace. 8.3" long arm, ideal for big quilts and creative fashion.

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- Innov-is 1300 adds even more stitches plus lowercase lettering and sideways feed
- Innov-is 1800Q adds ICAPs, pivot function, plus a wide table and quilting accessories included in the box



5 FAST & FESTIVE ideas!

22 FABULOUS PROJECTS



EASY PIECING FOR FUN DECOR



SWEET SCANDI Simple stockings using fun trims & hand quilting



LOVE Patchwork & Quilting

Sharing your passion for fabric!



ISSUE NINETY TWO • 2020

Magical Makes

SEW A PRETTY STARBURST QUILT IN PLAYFUL PRINTS

CRAFT A CUTE & COSY CAT

Complete with patchwork scarf!



CELEBRATE CURVES!
CHOOSE YOUR FAVOURITE PRINTS AND SOLIDS

Quick stitches

Bright and beginner friendly ideas to decorate your home



IMMEDIATE MEDIA Co
ISSUE 92

Learn a new skill!

Be inspired by beautiful stained glass appliqué



Because the
Small Details
Matter too...



reddot winner 2020



M7
CONTINENTAL



Instructional app available which uses the machines QR code to access help videos.



Largest Sewing Space

WORLD'S MOST ADVANCED SEWING MACHINES
THE PROFESSIONAL SERIES

JANOME

janome.co.uk/continental-m7

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MAGICAL MAKES

I'm thrilled to be writing to you as *Love Patchwork & Quilting's* new editor, and we're delighted to bring you many wonderful projects to sew in the second of our Christmas issues. 2020 has been the strangest of years, and we're surely not alone in looking forward to relaxing with an old festive film and finding time to sew! We've filled this issue with ideas to help you find a perfect last-minute gift – try p67 for inventive, quick ideas for teens and up. Why not take a look in your stash for some gorgeous, long-forgotten fabrics to use? We've also included some larger quilts to start on for the New Year, so whether you're sewing for Christmas or getting organised for 2021, we hope we'll have given you the perfect excuse to take some time for yourself and quilt away to your heart's content!

Debora

Debora Bradley Editor



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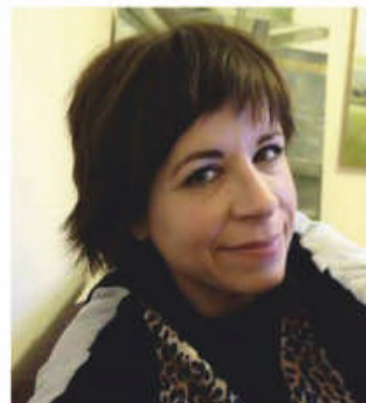
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Meet our contributors!



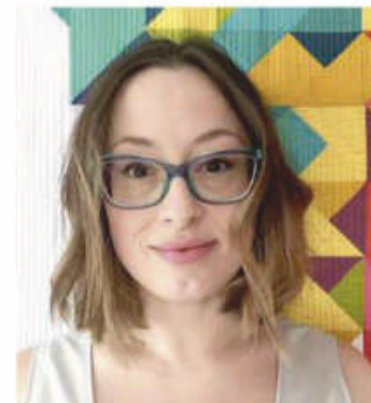
Donna McLeod

Quilt designer Donna only started sewing a few years ago, but makes sure she sews every day now to make up for all the time that she didn't!



Lucy Ward

When she's not sewing up cute 3D projects, you can often find plushie master Lucy collecting nostalgic items and hanging out with her cat!



Lou Orth

Fabric addict Lou loves playing with colours and is constantly coming up with dreamy new quilt designs to help use up your stash



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Read the instructions all the way through before cutting any fabric. Always make a block before embarking on a large project. Please do not re-sell or distribute content without permission. Do not make any part of the templates or instructions available to others through a website or a third party website or copy it multiple times without our permission. Copyright law protects creative work and unauthorised copying is illegal. We appreciate your help.

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77

Learn stained glass appliqué with our Beginner's guide!

BLOCK
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85



TOP TEMPLATES

Sew a classic quilt design with our new acrylic template set, designed to be paired with your rotary cutter! Use for EPP or machine piecing... here's how to use them

HEAD TO GATHEREDHOW/
LOVEQUILTINGMAG
TO DOWNLOAD YOUR
TEMPLATE SET!



USING YOUR TEMPLATES: CUTTING OUT

1 For the hexagon template, cut a 4in x 4³/₄in piece. Place your hexagon template on top and carefully cut around each side using your rotary cutter (Fig 1). To speed up the process you can stack a few squares at a time to cut together. You can also cut your hexies from 4in strips, if you prefer.

2 For the diamond template, cut 4in strips of fabric. Place the diamond on top and trim along the right side. Turn the piece around and trim the remaining sides to complete one diamond. Work your way down the remaining strip to cut your required number of diamonds (Fig 2).

3 To cut triangles, use 2¹/₄in wide strips of fabric. Place the diamond template on



top, aligning the solid centre line with the bottom of the strip, so the larger section is over the strip. Cut along the right side, including the bottom corner. Turn the piece around and trim the other side. Continue working your way down the strip until you've cut all your triangles (Fig 3).

SEW 'Y' SEAMS

4 Mark the corners of each piece on the wrong side (Fig A). Use the dashed line on your template to measure $\frac{1}{4}$ in from each edge near the corner.

5 Arrange your pieces in your desired pattern. It's generally easiest to sew the hexagons into short rows, and then join the short rows. Add the diamonds and triangles in place individually.

6 To begin sewing, place two pieces RST along the edge to be joined. Sew between the marks, backstitching at each end (Fig B). Make sure not to extend into the seam allowance at either end. Leave the seam unpressed.

7 Once you have a few rows sewn, you can start sewing them together. Place the first two rows RST along the first seam to be sewn. Sew together between the marks, as in step 6 (Fig C). Again, leave the seam unpressed.

8 Rearrange the rows, placing the next edges to be sewn together. You will be slightly pivoting the rows. Sew together between the marks, making sure not to catch the last seam, and leaving the seam unpressed (Fig D). Repeat this until all seams are sewn to join the two rows.

9 Join diamonds and triangles using the same process, sewing one edge at a time for these pieces, always leaving seams unpressed (Fig E).

10 Once all joined, press the seams to one side. As the seam allowance was unsewn in the corners, you will be able to create a neat spun seam, alternating the side for pressing around the corner (Fig F).

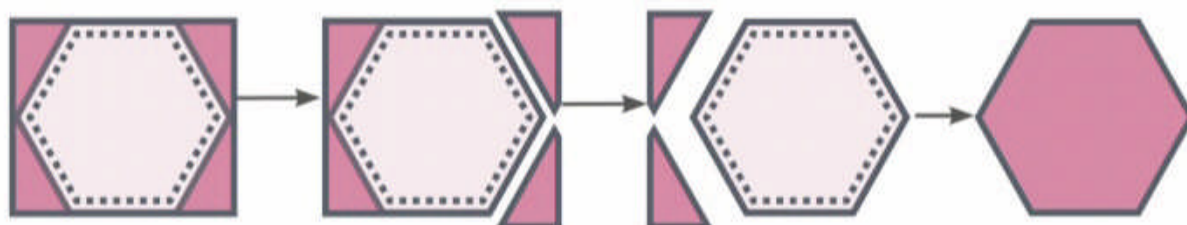


Fig 1

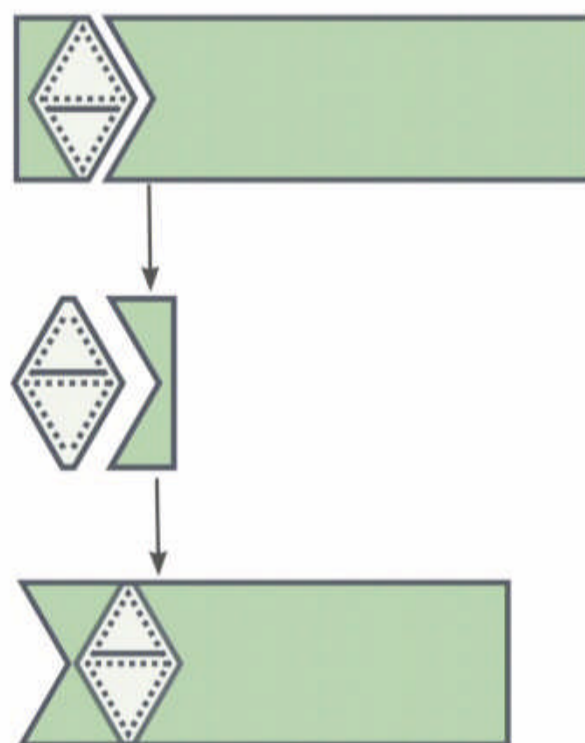


Fig 2

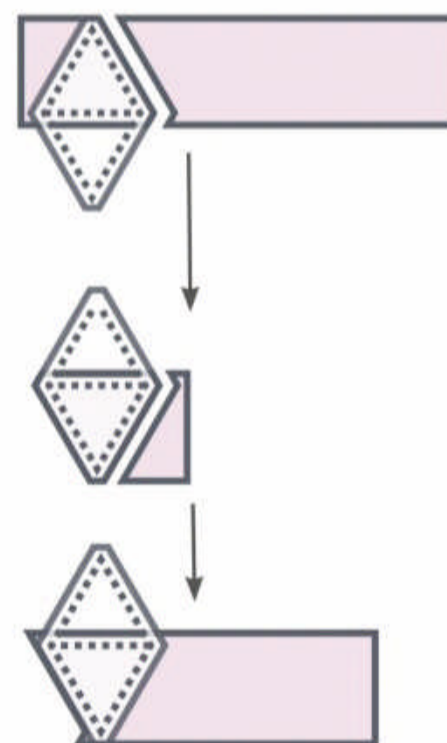
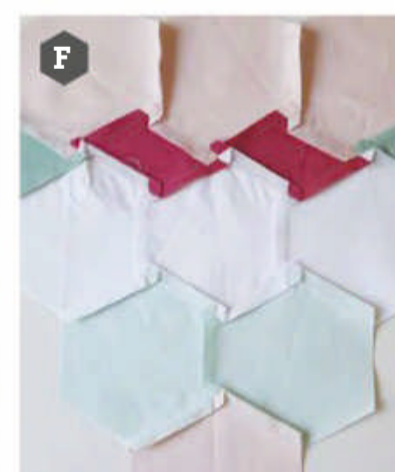
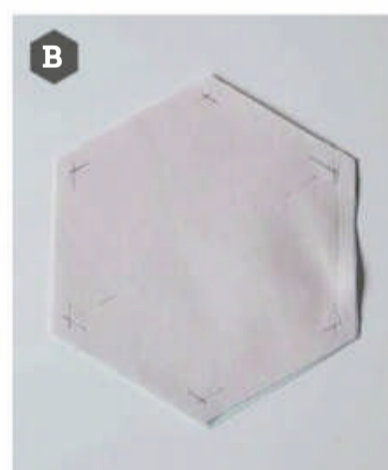
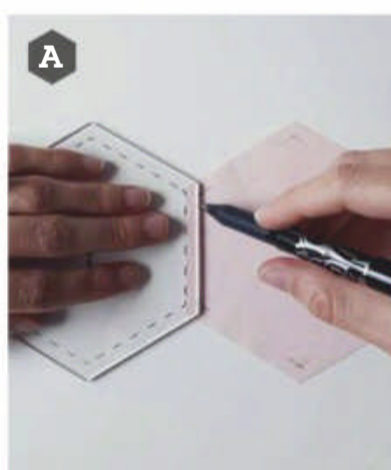


Fig 3



Marcel

BY CÉCILE METZGER

Marcel is a tiny cat who likes eating cardboard, sleeping next to the fire stove and laying down on Cécile's sketchbook when she works. But above all, he loves running around the garden, looking for adventures behind every single flower, climbing in the apple trees and chasing butterflies. When she moved abroad, Marcel stayed in Cécile's hometown – and she thinks of him a lot. So when she painted this collection, she pictured him in a lively spring garden. Marcel's dreamy place is filled with watercolor pansies, lots of cat friends and sunshine. And this what inspired Cécile's first fabric collection!

Visit **FIGOFabrics.com** to view the entire collection and check your local quilt shop to find these fabrics!

Orchid Midi Dress | 0 - 24

by Chalk & Notch

Pattern available at chalkandnotch.com

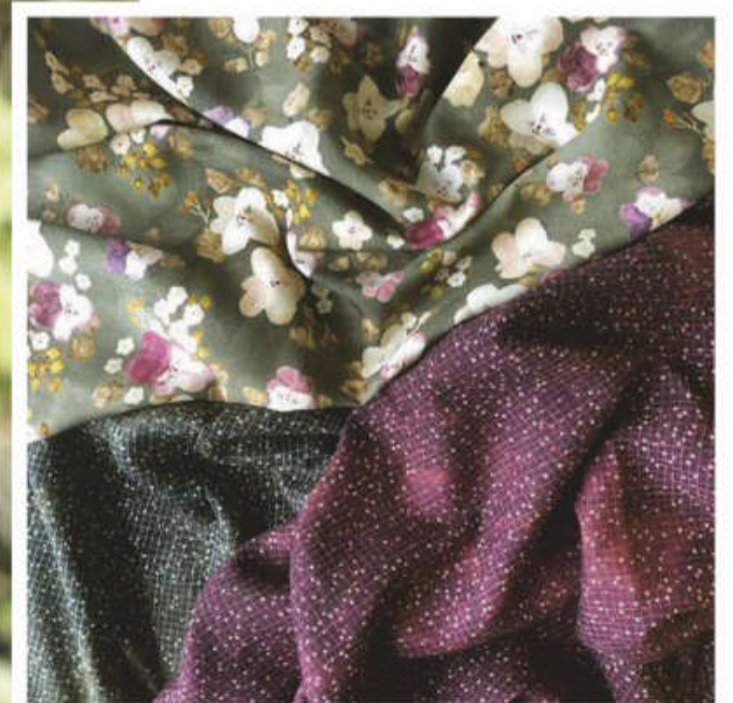


Hexie Stripe | 54" x 52"

by Suzy Quilts

Pattern available at suzyquilts.com

**+ 3 PRINTS
AVAILABLE IN RAYON**



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OUT THERE



Fabulous Frida

Channel the artistic icon that is Frida Kahlo in your next patchwork project, thanks to Ingrid of Joe, June and Mae. From the fresh blooms to the signature brows, this Foundation Paper Pieced block captures the essence of Frida, regardless of your skill level or fabric selection. Pick from 16in square or 24in square and transform your block into a cushion, tote bag or mini quilt... we're pretty partial to the current trend of stitching quilt blocks onto jacket backs too! Buy the Viva la Frida pattern individually or as part of Ingrid's Dia de los Muertos collection at joejuneandmae.com



TRUE TRIBUTE

NICU nurse and quilt pattern designer Brittany of Lo & Behold Stitchery has dreamt up the perfect way to honour nurses with her new pattern, Nightingale. Mix and match sixteen shades to make a stunning quilt with one-of-a-kind cross blocks – whether you're a scrappy quilter or a solids lover! Get your pattern from loandbeholdstitchery.com



OH, DARN!

To celebrate the release of her *Visible Mending* book, Arouna Khounnoraj has created the cutest of darning mushrooms to help us on our slow sewing journeys. These sewing-side companions will be available to buy separately or as part of a mending kit, so you can go to town giving your old clothes new life! Arouna has also put together a handy video on using a darning mushroom to 'weave mend' the cuff on a sweater. Just head over to her Instagram @bookhou to check it out! Buy at bookhou.com



HOME SWEET HOME

Give your humble abode a patchwork makeover with Helen Philipps' new book, *Home Sweet Home Sewing*. With a charming collection of projects to choose from, the book includes patterns and inspiration for quilts, pillows, a spring wreath, hand stitched pincushions, bags, coasters, decorations and more! Take to your stash and use up your scraps for a homely, eclectic feel, or go sleek and sophisticated with a range of solids. Find your copy over at tuvapublishing.com

SIMPLE PLEASURES

Sometimes life is all about the little things. Naomi Wilkinson's based her latest collection for FIGO Fabrics, *Simple Pleasures*, on the everyday things that bring her joy: a swim in the sea, a cup of coffee, puppy cuddles and brand new stationery. There are six feature fabrics full of quirky icons and playful illustrations to spot in each, and four little raindrop blenders in cream, turquoise, teal and burnt orange to tie the prints together. Have fun fussy cutting your fave elements to frame in a quilt or go super scrappy by including the whole collection in one jam-packed design. It's the perfect range to combine with our most favoured simple pleasure: sewing! See all 10 fabrics up close at figofabrics.com

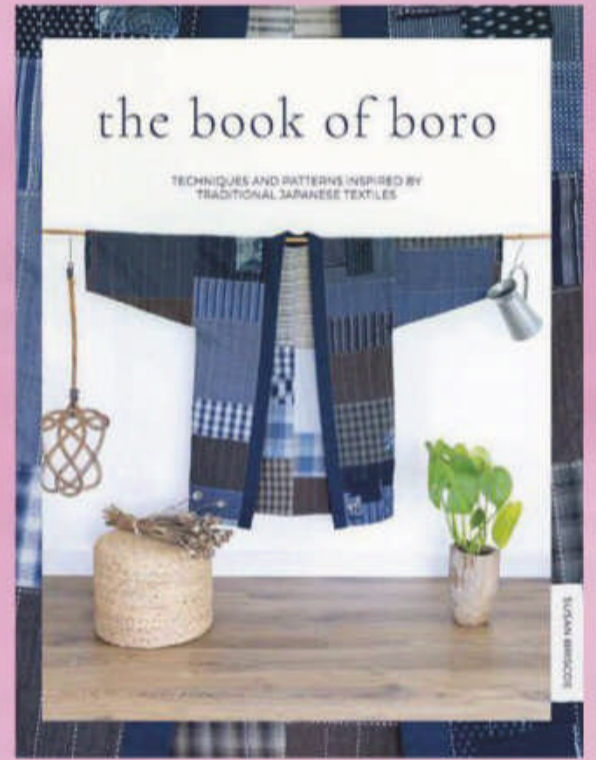


GOOD READS



TIGER LILY

It's safe to say, fabric designer Teresa Chan and quilt pattern designer Wendy Chow have made magic with their latest collaboration. Teresa's new collection for PBS Fabrics, Tiger Lily Trail, combines regal felines with bursting blooms, all in a dreamy palette of soft pinks, warm mustards and fiery oranges. Pair it with Wendy's new Tiger Lily quilt pattern and you have a winner! Classic Log Cabin piecing meets edgy Flying Geese in a design that we like to think of as the modern Bear Paw – tiger paw, if you will! See the full collection and download the Tiger Lily pattern for free at pbsfabrics.com



BORO PRO

Japanese textile-lover Susan Briscoe has done it again with her new book, *The Book of Boro*. Learn about the history of the technique as well as how to master stitches and patchwork methods to try it yourself! davidandcharles.com



RISING SUN

Kayleigh of Excell Quilt Co has well and truly captured the essence of 'calm' with her unique quilted wall hangings. Each quilt is made to order with a selection of size options from a range of designs – we're particularly taken by the smoky lilac and warm tones in this 'Dream' quilt. Alongside quilts, find patchwork banners, pouches and cushions too, handmade by Kayleigh and in her store. excellquiltco.com



GET YOUR SKATES!

Calling all the retro-lovers, colour-addicts and the young at heart! LP&Q contributor and nostalgia-inducing superstar Lysa Flower has just released her first fabric collection. Let The Good Times Roll is designed exclusively for PBS Fabrics, bringing with it a punch of

playfulness and a healthy dose of colour. Cute roller skates meet stylised text prints, dashing stripes and soaring stars – we can't resist the lightning bolts either! There's even a 42in x 36in panel to tie all the prints together (with bonus boom boxes, naturally). pbsfabrics.com

SPoonFLOWER SPOTLIGHT

GIA GRAHAM: Swirling florals and luscious leaves shine bright in Gia Graham's small but mighty selection. The dreamy pastel shades and pops of coral are enough to get you planning up a new quilt project in an instant! Find Gia's work through *giagraham* on Spoonflower.

YALING HOU: If you're on the hunt to add some sweet prints into your home decor, look no further than Yaling Hou's captivating designs. Fresh daisies and modern botanicals join eye-catching blenders that work together in perfect harmony. Search for *flowie* to find more.



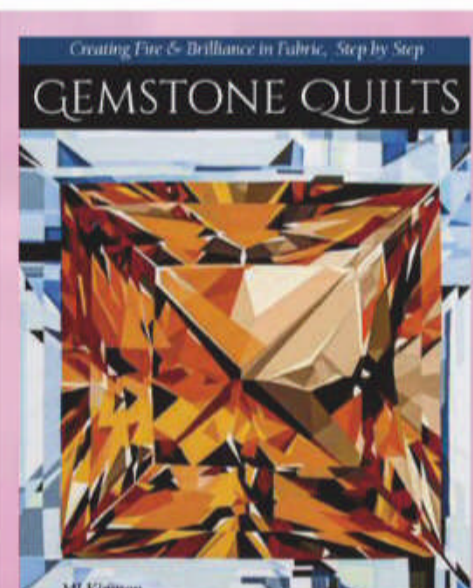


Have you seen our UK subscription offer this month? Sign up to LP&Q to add a set of Mettler threads to your stash! Turn to p26 for more...



BRIGHT LIGHTS

Sometimes there's nothing more satisfying than a block-based quilt to warm up your creative muscles and make the most of your stash! Lou Orth's latest pattern, City Lights, is just the ticket. We love the fresh and bright palette of solids that Lou's used for her cover quilt – or just picture those central squares with a fussy cut print framed in the centre! The pattern is available in three sizes too, so you can take on a big challenge or simply have a quick piecing spree. Get yours from louorthdesigns.com



TRUE GEM

Add a little sparkle to your quilting with MJ Kinman's new book, *Gemstone Quilts*. With her quilts having been exhibited in international shows, galleries and museums, MJ's putting her freezer paper piecing techniques to good use to help others bring their own inspiration to life! Learn how to design your own show-stopping gemstone quilt with confidence through MJ's lessons in abstraction and colour theory. You'll build skills along the way as you sew a sample diamond quilt top with easy step-by-step instructions. Before you know it you'll be piecing your own together right before your eyes! ctpub.com

DRAGONS & LANTERNS

Bold, jewel tones meet a traditional Japanese pastime in Kate Merritt's latest collection for Cloud9 Fabrics, *Dragons & Lanterns*. Inspired by 'Kabuki', a classical style of Japanese theatre, Kate combines the symmetry often used in Japanese prints with a dramatic portrayal of mythical beasts. Splashes of emerald green, sapphire blue and ruby red meet the very on-trend chartreuse and modern pastel pink, bringing the classical collection right into the modern day. cloud9fabrics.com





PRINT PARTY
Ruby Star Society's Flurry
fabrics give the simple
design a fun twist





SHOOTING STAR

Reach for your stash of playful prints to whip up a speedy starburst quilt that will brighten up winter mornings

BY LOU ORTH

YOU WILL NEED

- Cream print fabric: ¾yd
- Dark blue bears: ½yd
- Pink print fabric: ½yd
- Teal bears: ½yd
- White fabric: 1½yds
- Backing fabric: 3yds
- Binding fabric ½yd
- Batting: 54in square

FINISHED SIZE

- 48in square

NOTES

- Seam allowances are ¼in throughout, unless otherwise noted.
- Press seams open throughout, unless otherwise instructed.
- RST = right sides together.
- WOF = width of fabric.
- Press all fabrics well before cutting.
- Quilted by Cath Brough (cumbrianlongarmquilting.co.uk)
- Fabrics provided by Ruby Star Society (rubystarsociety.com)
- Lou used a Vlieseline Cotton Mix 80/20 batting (empressmills.co.uk)



THIS QUILT WOULD LOOK GREAT IN A GRADIENT WITH A BOLD CENTRE AND LIGHTER EDGES



CUTTING OUT

- 1 From the cream print cut:
 - Twelve (12) 7¼in squares.
 - Eight (8) 3½in squares.
- 2 From the dark blue print cut:
 - Four (4) 7¼in squares.
 - Four (4) 4¼in squares.
 - Four (4) 3½in squares.
- 3 From the pink print cut:
 - Sixteen (16) 4¼in squares.
 - Sixteen (16) 3½in squares.
- 4 From the teal print cut:
 - Twelve (12) 4¼in squares.
 - Twelve (12) 3½in squares.

- 5 From the white fabric cut:
 - Sixteen (16) 7¼in squares.
 - Thirty two (32) 4¼in squares.
 - Twenty four (24) 3½in squares.

- 6 From the binding fabric cut:
 - Six (6) 2½in x WOF.

MAKING THE HSTS

7 Pair one dark blue and solid white 4¼in square RST. Draw a diagonal line on the wrong side of one square. Sew ¼in from either side of the line, cut along the line and press each HST unit open (Fig 1). Trim each HST to 3½in square.



Fig 1

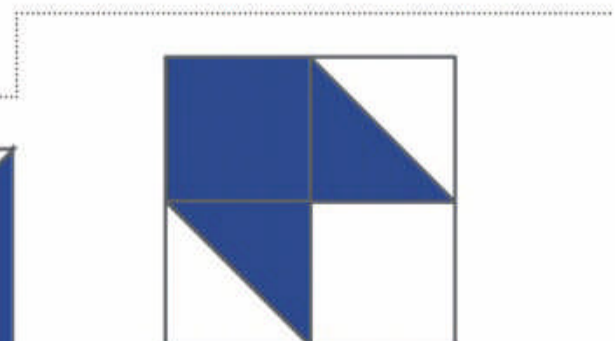
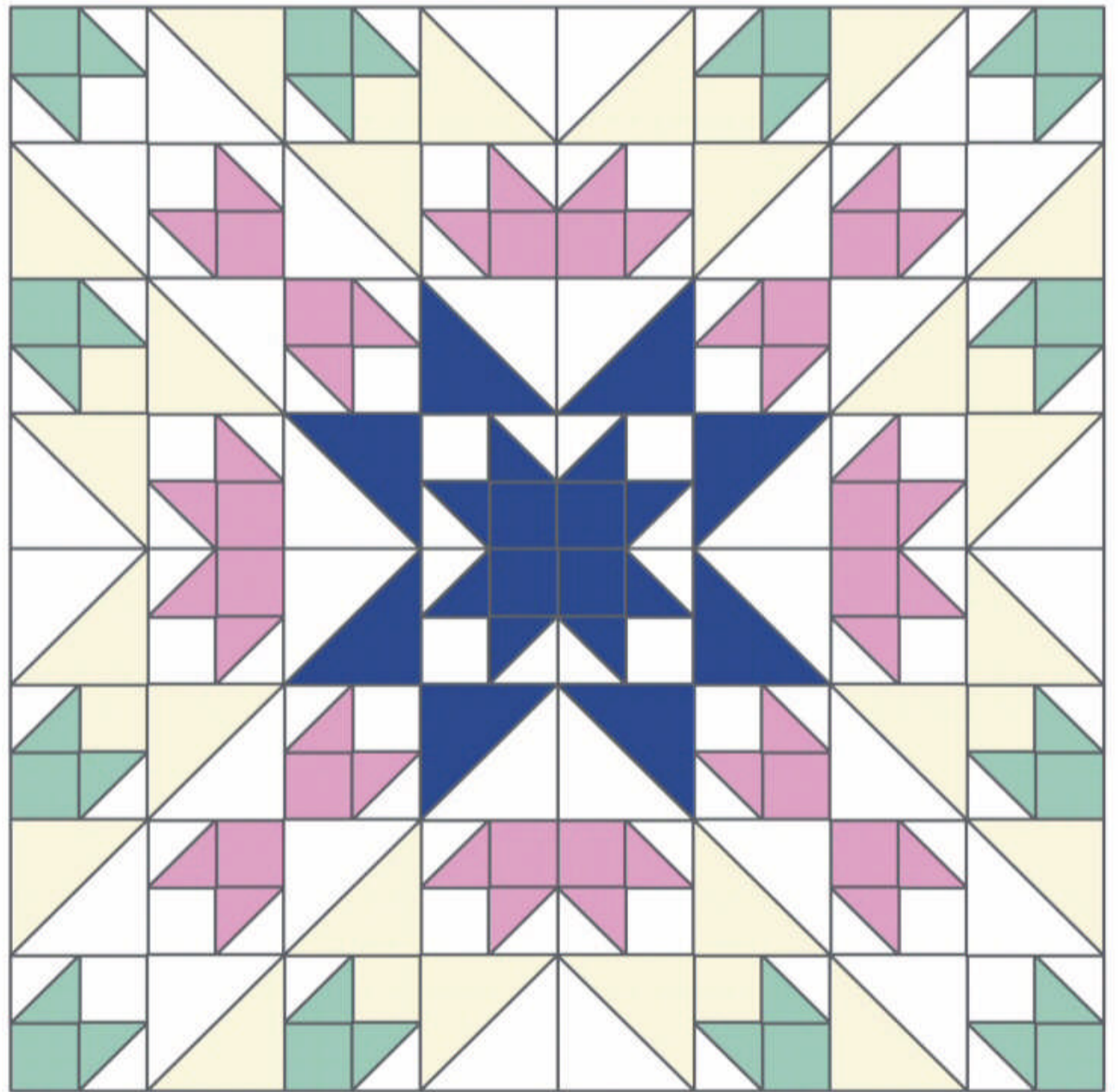


Fig 2

Why not fussy cut your prints to show off all of your favourite details?



Layout Diagram

8 Repeat step 7 to make the following $3\frac{1}{2}$ in square HSTs:

- Dark blue/solid white: eight (8) HSTs.
- Pink/solid white: thirty two (32) HSTs.
- Teal/solid white: twenty four (24) HSTs.

9 Use the method in step 7 to make the larger HSTs, pairing $7\frac{1}{4}$ in squares and then trimming the HSTs to $6\frac{1}{2}$ in square. Make the following:

- Cream print/solid white: twenty four (24) HSTs.
- Dark blue/solid white: eight (8) HSTs.

MAKE THE SUB BLOCKS

10 Take two dark blue HSTs, one dark blue $3\frac{1}{2}$ in square and one white $3\frac{1}{2}$ in square. Arrange as shown in Fig 2. Sew together in pairs, then join the pairs to complete the block.

11 Repeat step 10 with all your $3\frac{1}{2}$ in square HSTs, using a $3\frac{1}{2}$ in square matching the colour of the print HST. Note, eight of your teal blocks will have one teal and one cream $3\frac{1}{2}$ in square.

ASSEMBLING THE QUILT TOP

12 Arrange the large HSTs and sub blocks in eight rows of eight, referring to the Layout Diagram. Sew the blocks into rows, then sew the rows together to complete the quilt top.

QUILTING AND FINISHING

13 Prepare your quilt back by cutting the yardage in half, so that you have two pieces that are approx 54in x WOF. Remove selvages and sew together along the long edge, using a $\frac{1}{2}$ in seam.

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

15 Quilt as desired. Cath (cumbrian longarmquilting.co.uk) quilted an edge-to-edge swirling star design using a white thread. Trim off the excess batting and backing fabric and square up the quilt.

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

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



Lou Orth

Fabric addict Lou loves playing with colours and is constantly coming up with dreamy new quilt designs

➤ louorthdesigns.com

📷 [louorthdesigns](https://www.instagram.com/louorthdesigns)

Heather's Favorites

A CURATED SOLIDS BUNDLE
QUILTACHUSETTS + PBS FABRICS

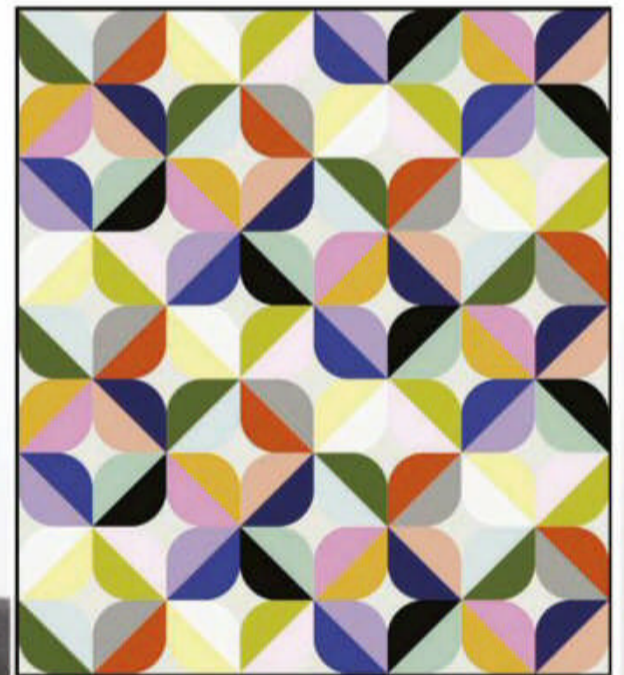
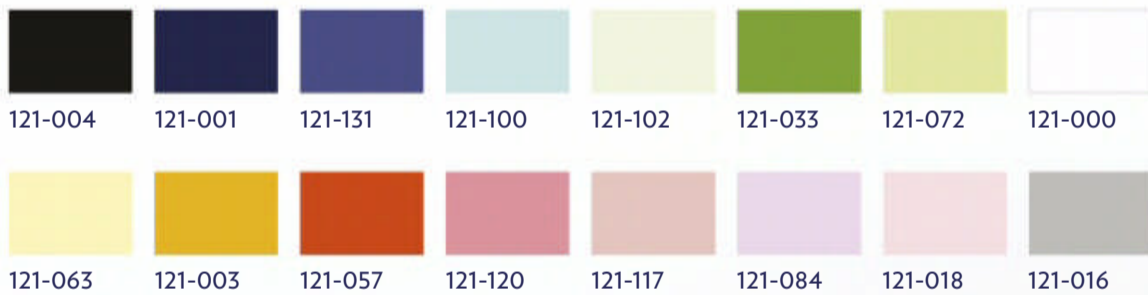
AVAILABLE JANUARY 2021



“Painter's Palette Solids are my favorite solid fabric to create with. There are so many great-inspiring colors to choose from and I love the soft feel of the fabric. The solids are a perfect weight to sew and make with. Painter's Palette Solids are my go to solid fabric and I incorporate them into my projects and quilts whenever possible.”

- *Heather Black, Quiltachusetts*

16 PAINTER'S PALETTE SOLIDS + 1 FREE QUILT PATTERN



JUBILEE · DESIGNED BY HEATHER BLACK
FINAL SIZE 56 X 63" · DOWNLOAD AT PBSFABRICS.COM

**PURCHASE ONLINE &
AT YOUR LOCAL QUILT STORE**

Need this bundle? Be sure to tell
your favorite shop owner!

COSY KITTY

Stitch up the sweetest cat softie for a little one, complete with scrap-tastic stripy patchwork scarf!

BY LUCY WARD



YOU WILL NEED

- Grey fabric: one (1) fat quarter
- White fabric: one (1) fat eighth
- Pink spotty fabric: 4in x 6in
- Polyester toy stuffing
- Black stranded cotton
- Pink stranded cotton
- Print fabric scraps for scarf: thirteen (13) 3in x 5in
- Pink yarn
- One (1) copy each of the Back Body, Front Body, Back Head, Front Head Lower, Front Head Upper, Ear, Chest, Foot, Arm, Paw, Tail and Tail Tip templates

FINISHED SIZE

- 12in tall



GIVE YOUR CAT CHARACTER THROUGH THE FABRICS AND FACIAL EMBROIDERY

NOTES

- Fabric measurements given are W x H.
- Cut all fabrics along the straight grain.
- Use ¼in seam allowances unless otherwise indicated.
- Mark positions and openings on the reverse of the fabrics using a pencil.
- Clip notches into the curves and corners for a smooth finish.
- Remove basting stitches after sewing.
- Templates include seam allowances.
- When cutting two or more pieces using the templates, cut one with the template face up, then turn over and cut one with the template face down to create pairs of mirror image pieces.
- RST = right sides together.
- WS = wrong side.

CUTTING OUT

- 1** From the grey fabric cut:
 - One (1) Back Body template.
 - One (1) Front Body Template.
 - One (1) Back Head template.
 - One (1) Front Head Upper template.
 - Two (2) Ear template.
 - Two (2) Tail template.
 - Four (4) Arm template.
- 2** From the white fabric cut:
 - One (1) Front Head Lower template.
 - One (1) Chest template.
 - Two (2) Tail Tip template.

- Four (4) Foot template.
- Four (4) Paw template.

3 From the pink spotty fabric cut:
 ■ Two (2) Ear template.

4 From each of the scarf fabrics cut:
 ■ Two (2) 2¼in x 2¾in.

MAKING THE CAT

5 With RST, pin the front head lower piece to the front head upper piece. As these pieces are opposing curves, start pinning at each end then work out from the middle and manipulate the fabrics until they lie smoothly together. Baste before sewing (Fig A). Sew slowly, checking the fabric doesn't bunch underneath. Clip notches in the seam and press.

6 Pin the chest piece to the front body piece, RST, carefully matching points A and B. As before, ease the fabric as you pin and make sure to baste in place before sewing (Fig B). Clip notches in the finished seam to ease it further, then press to smooth the front body out.





7 Pin and sew each grey ear piece to a pink ear piece RST, leaving the bottom edge open. Trim the seams, turn right side out and press. Fold the upper edge of each ear $\frac{3}{4}$ of the way down onto the inside. Use a few hand stitches to keep in place (Fig C).

8 Arrange the ears RST with the front head piece, at the marks, aligning raw edges. Lay back head pieces RST with the front, sandwiching the ears between them. Pin and sew, backstitching at the marks for the turning gap. Turn the head right side out, press and stuff firmly. Turn the raw edge to the inside. Set aside.

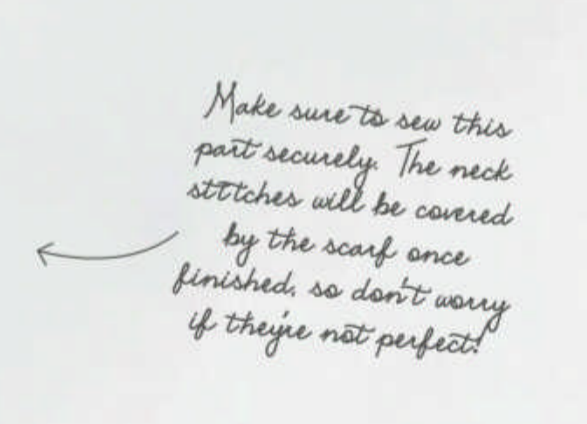
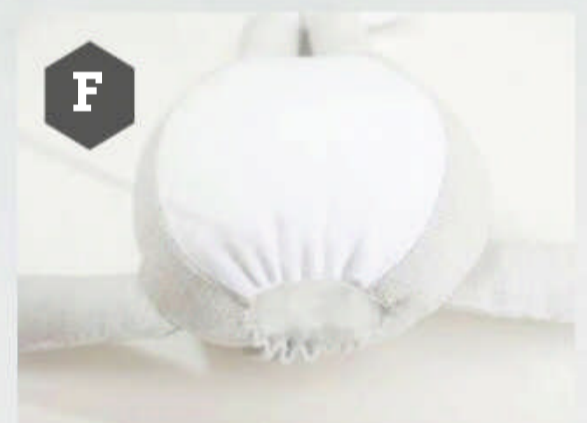
9 Pin and sew the foot pieces to the bottom of the leg on the back and front body pieces (Fig D).

10 Sew a paw piece to each arm piece. Press seams, then pin the arms RST in pairs, matching seams. Sew around each arm, backstitching at the marks for turning gap. Turn right side out through this gap.

11 Sew a tail tip piece to the end of each tail piece. Place the two tail pieces RST, matching seams. Sew around the tail, backstitching at the marks for the turning gap, then turn right side out.

12 Cut a slit in the back body, as shown on the template. Insert the tail, pushing it

MAKING THE CAT



through from the right side. Fold the body piece and sew in place (Fig E).

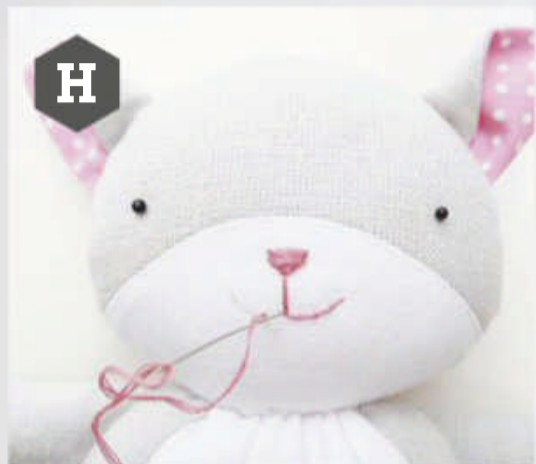
13 Arrange the arms on the back body RST, aligning the raw edges between the marks. Baste in place.

14 Place the front and back body RST and pin in place, making sure that the arms and tail are between the pieces. Sew

around the outer edge, leaving the top neck edge open. Trim the seams, then turn right side out and press.

15 Stuff the body firmly. Also stuff the arms and tail, but make sure to leave the top end of the tail and each arm less full, so they are able to flop naturally. Use a neat ladder stitch to close the gaps in the arms and tail.

MAKING THE FACE



16 Turn under ¼in along the neck edge of the body. Hand sew a running stitch through both layers of fabric, close to the folded edge. Gently pull to gather the neck and tie off the thread (Fig F).

17 Position head on top of body, using long pins. Ladder stitch in place around the head. Go around the head twice, to make sure it is firmly attached (Fig G).

MAKING THE FACE

18 Lightly mark the position of the nose and mouth using a pencil. Refer to the photos as a guide. Use four strands of pink stranded cotton to satin stitch the nose and continue to sew the mouth using a small backstitch. Mark the position of the eyes using pins and satin stitch or use French knots to sew them, with four strands of black stranded cotton (Fig H).

19 Mark out first with a pencil and use one strand of the black stranded cotton to make a long single stitch to form three whiskers near the nose and three smaller long stitches over the eyes. Hide the fastening off stitches at the edges of the eyes and take the threads through to the back of the head before snipping off.

MAKING THE SCARF

20 Arrange thirteen 2¼in x 2¾in scraps and sew into one length along the longer edges. Press seams open (Fig I). Repeat with the remaining scraps to make a second identical scarf piece.

21 Cut your yarn into approx fifty 3½in long pieces. Arrange half the yarn pieces at one end of a scarf piece, and stitch carefully in place (Fig J). Repeat with

MAKING THE SCARF



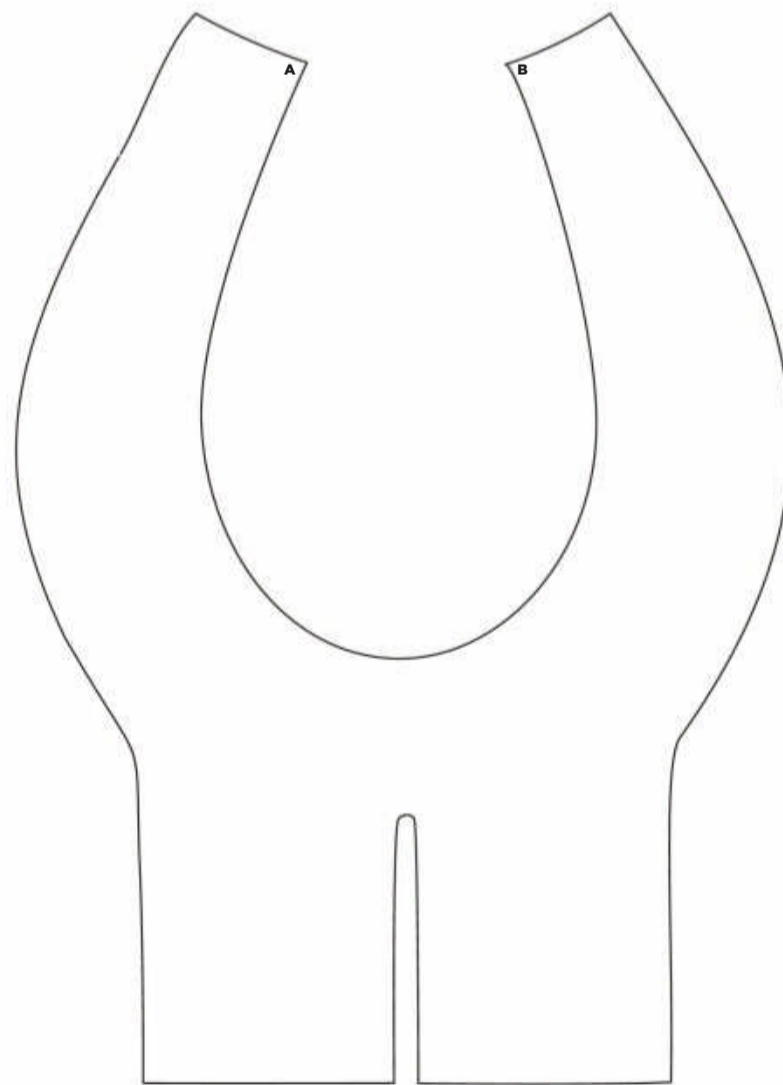
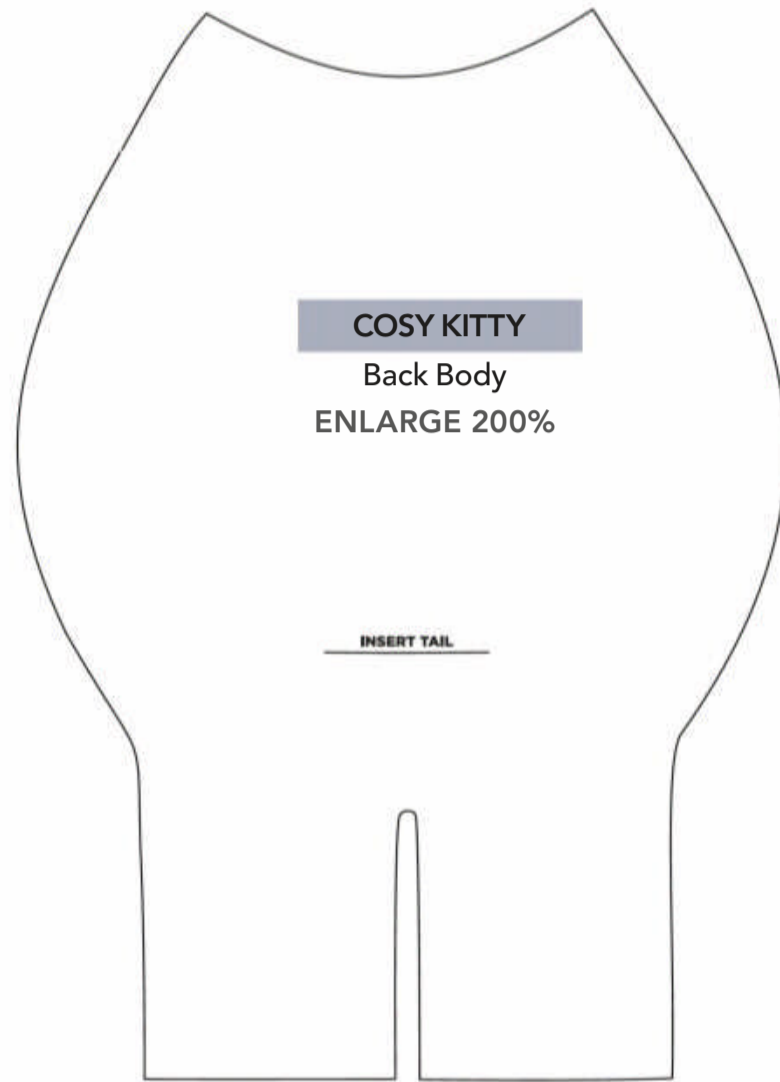
the remaining yarn at the other end. Place the two scarf pieces RST and sew around the outer edge, leaving a 2in turning gap along one long edge. Turn the scarf right side out, press, and neatly stitch the turning gap closed. Trim the ends of the yarn and tie around your cat.



Lucy Ward

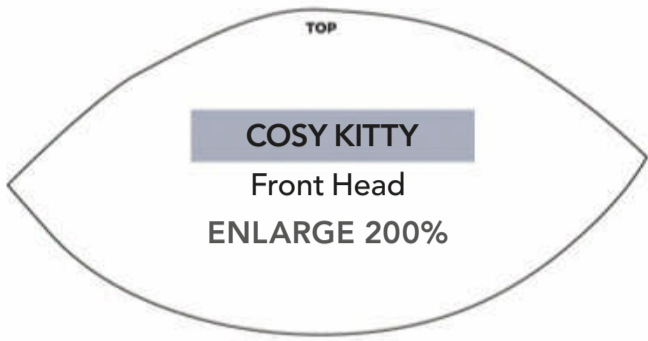
When she's not sewing, you can find plushie master Lucy collecting nostalgic items and chilling with her cat!

thewhistlingcowgirl.co.uk
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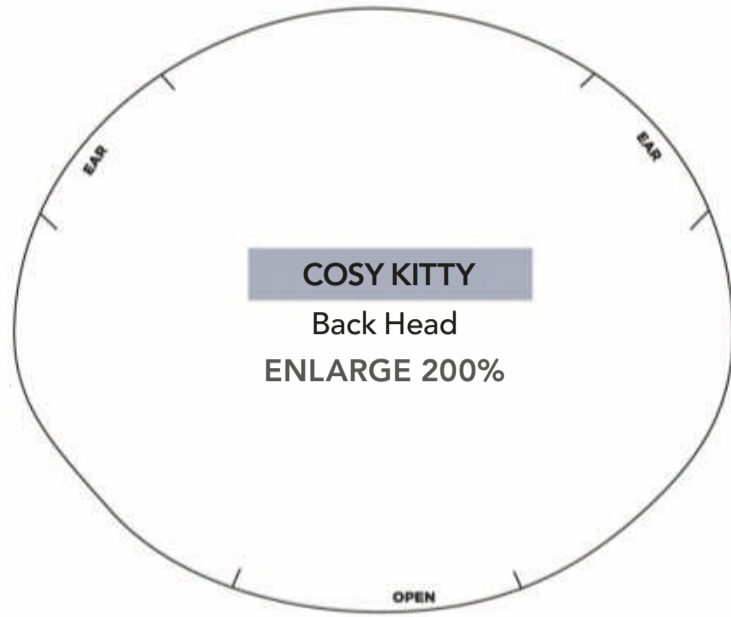


COSY KITTY
Front Body
ENLARGE 200%

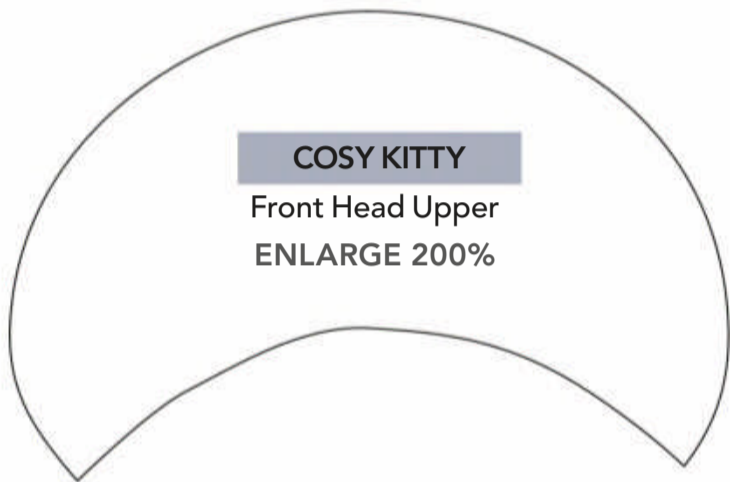




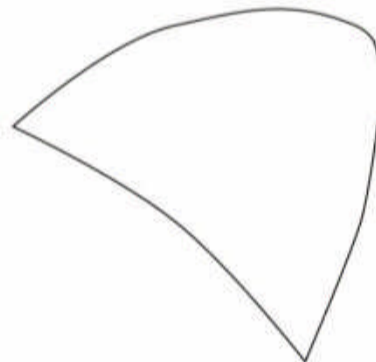
COSY KITTY
Front Head
ENLARGE 200%



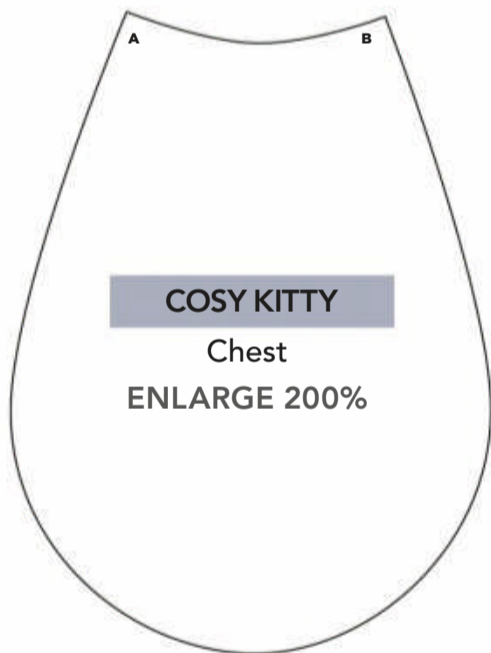
COSY KITTY
Back Head
ENLARGE 200%



COSY KITTY
Front Head Upper
ENLARGE 200%



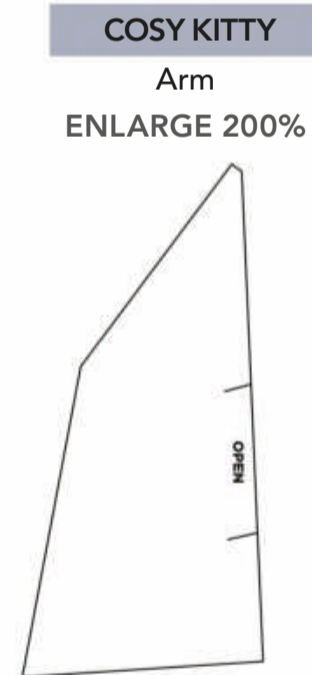
COSY KITTY
Ear
ENLARGE 200%



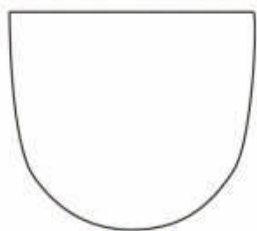
COSY KITTY
Chest
ENLARGE 200%



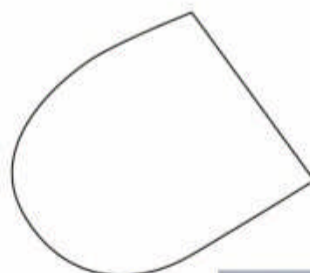
COSY KITTY
Tail
ENLARGE 200%



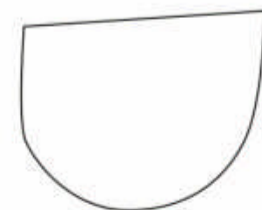
COSY KITTY
Arm
ENLARGE 200%



COSY KITTY
Foot
ENLARGE 200%



COSY KITTY
Tail Tip
ENLARGE 200%



COSY KITTY
Paw
ENLARGE 200%



Bella Solids

FOR EVERY SEASON



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MIX 'N' MATCH
Choose from three
different designs to suit
your loved ones



SCARLET AND SNOW

Have yourself a merry little Christmas morning with a trio of playful patchwork stockings to store your gifts!

BY DEBBIE VON GRABLER-CROZIER

YOU WILL NEED

Makes one (1) Stocking 1

- Plain linen (at least 44in wide) 1yd
- Selection of red, pink and low volume fat quarters
- Batting: 30in x 22in
- Bakers twine or ribbon: 7in length
- One (1) copy of the Stocking template

FINISHED SIZE

- 14in x 18in



NOTES

- Seam allowances are 1/4in throughout, unless otherwise noted.
- Press seams open throughout, unless otherwise instructed.
- Templates include seam allowances.
- RST = right sides together.
- WST = wrong sides together.
- Debbie used 80/20 Cotton Mix Batting from Vlieseline (vlieseline.com)

PAIR SUBTLE PRINT FABRICS WITH A TEXTURED LINEN FOR A MODERN SCANDI VIBE



CUTTING OUT

- 1 From the linen fabric cut:
 - Three (3) 15in x 22in.
 - Two (2) 6 3/4in x 5 1/8in pocket pieces.
- 2 From the fat quarters cut:
 - A total of sixty three (63) 2 1/2in squares.
- 3 From the batting cut:
 - Two (2) 15in x 22in.

**STOCKING 1
MAKING THE OUTER**

- 4 Arrange the squares as shown in Fig 1. Sew the squares together into rows, then sew the rows together, carefully matching the seams.
- 5 Baste the patchwork piece onto the batting and quilt as desired. Repeat to baste and quilt one 15in x 22in linen piece.
- 6 Place the quilted patchwork and linen panels WST. Place the Stocking template on top of the patchwork, and

use to cut through both layers to create the front and back of the stocking, using the cutting line for Stocking 1 at the top.

7 Place the linen 6 3/4in x 5 1/8in pieces RST. Sew around the outer edge, leaving a turning gap in one long edge. Clip the corners, turn right side out. Press, being sure to tuck the seam allowance of the turning gap inside.

8 Place the top edge of the pocket 7 1/4in from the top of the patchwork panel. Topstitch around the edges of the pocket, backstitching at each end and closing the turning gap at the same time (Fig A).

9 Place the two quilted panels RST. Sew around the outer edge, leaving the top straight edge open. Notch the curves, turn right side out and press.

MAKING THE LINING

10 Take the two remaining linen 15in x 22in pieces. Place WST and cut using the Stocking template. Fold the length of

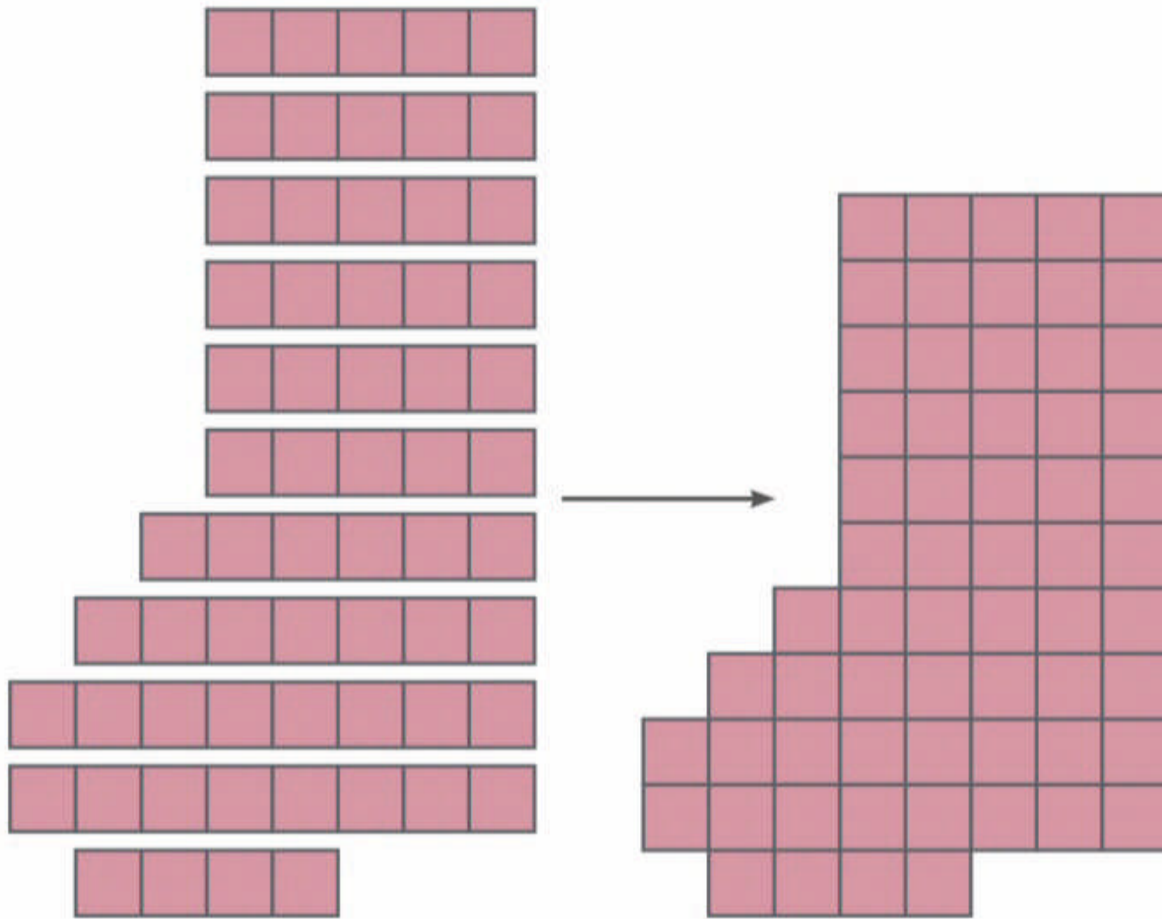


Fig 1



baker's twine in half and sandwich between the two layers, 2in below the top, at the back edge of the stocking. The loop should be between the layers, with raw edges aligned.

11 Pin the lining pieces together, then sew around the outer edge, leaving a gap for turning along the long side. Notch the curves, but leave wrong sides facing out.

FINISHING THE STOCKING

12 Pull the lining over the patchwork stocking, wrong sides together. Sew around the top edge.

13 Turn the stocking right side out through the gap in the lining. Use a ladder stitch to close the turning gap. Push the lining down into the stocking, then fold over the edge to form the cuff.





YOU WILL NEED

Makes one (1) Stocking 2

- Plain linen (at least 44in wide) 1¼yds
- Selection of red, pink, and low volume fat quarters
- Batting: 22in x 44in
- Bakers twine or ribbon: 7in length
- Black embroidery thread (optional)
- One (1) copy each of the Stocking and Diamond templates

FINISHED SIZE

- 14in x 18in

ADD SOME BIG STITCH HAND QUILTING TO THE PATCHWORK USING A CONTRASTING THREAD!

CUTTING OUT

- 1 From the linen fabric cut:
 - Three (3) 22in squares.
- 2 From the fat quarters cut:
 - A total of sixty (60) pieces using the Diamond template.
 - One (1) 2½in x 20in binding strip.
- 3 From the batting cut:
 - Two (2) 22in squares.

MAKING THE OUTER

- 4 Arrange the diamonds as shown in Fig 2. Sew the diamonds together in strips, then sew the strips together, carefully matching seams.

- 5 Place the pieced panel onto one batting square and baste in place. Centre the Stocking template, using the Stocking 2 line at the top, and trace around the outside using a removable fabric marker.
- 6 Quilt the patchwork panel. Debbie hand quilted, using three strands of a black embroidery thread, anchoring the stitches outside the marked template line. Baste all the way around the stocking, approx ¼in inside the marked line.

- 7 Baste one linen square to the remaining piece of batting and quilt together by hand or machine.

- 8 Place the two quilted panels wrong sides together. Cut both pieces, using the marked line on the front panel, to make two mirror image pieces.

- 9 Fold the baker's twine in half. Place on the front quilted panel, about ¼in from the top edge and baste in place, matching the raw edges.

- 10 Place the two quilted panels RST and sew around the outer edge, leaving the top straight edge open. Notch the seams and turn right side out.

FINISH THE STOCKING

- 11 Place the two remaining linen squares RST. Use the Stocking template to cut two more pieces. Sew around the outer edges and leave wrong sides out. Push the lining down into the stocking, and align the top edges. Baste around the top edge.

- 12 Press under ½in along one short edge of the binding strip. Press in half lengthwise, WST. Align the raw edges of the binding strip with the raw edges at the top of the stocking. Sew in place, overlapping the ends of the strip and trimming to fit.

- 13 Press the binding to the inside of the stocking and slip stitch in place around the edge to finish.

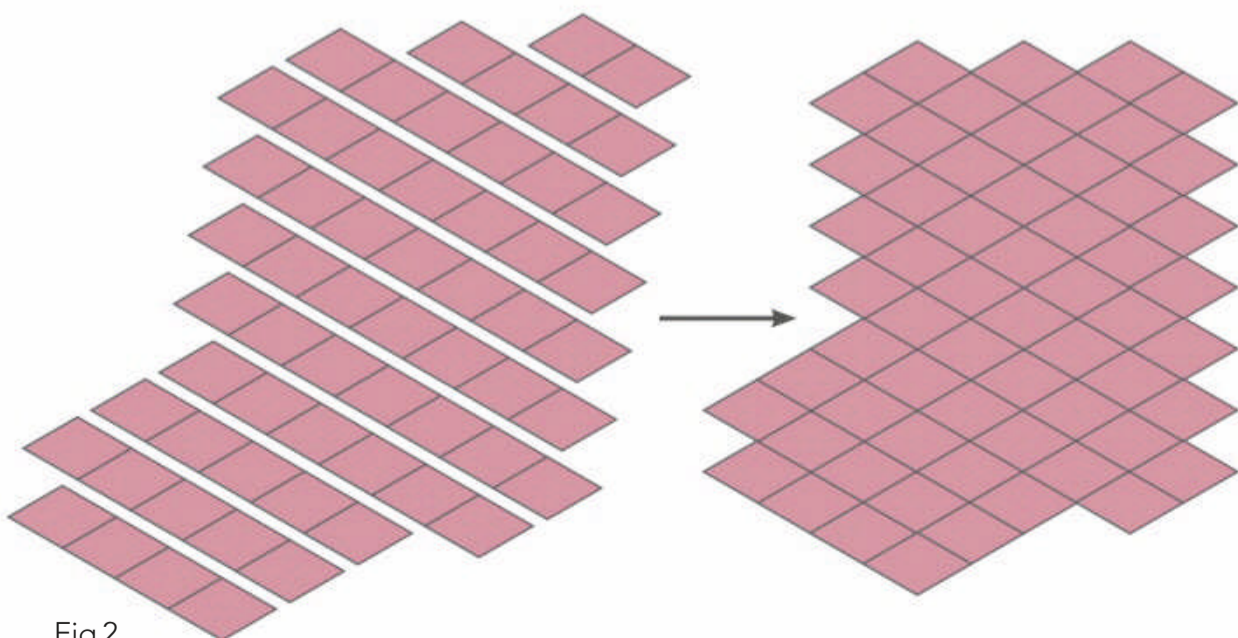


Fig 2

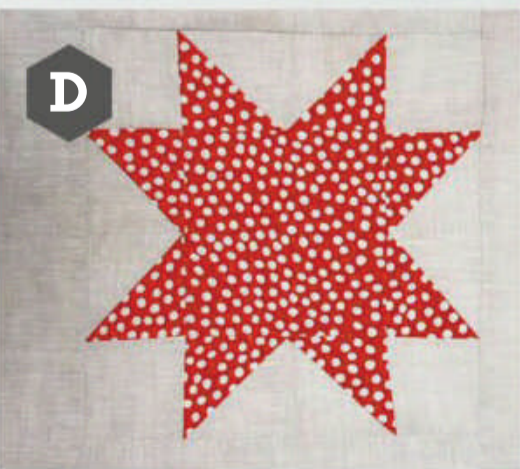


YOU WILL NEED
 Makes one (1) Stocking 3
 ■ Plain linen: 1½yds
 ■ Red fabric: one (1) fat eighth
 ■ Batting: 25in x 40in
 ■ Pom pom trim: 20in length
 ■ Bakers twine or ribbon: 7in length
 ■ One (1) copy of the Stocking template

FINISHED SIZE
 ■ 14in x 18in

GIVE YOUR STOCKING A PLAYFUL TWIST WITH SOME PUNCHY POMPOM TRIM!

MAKING THE OUTER



CUTTING OUT

- From the linen fabric cut:
 - Four (4) 14½in x 25½in.
 - Four (4) 2½in squares.
 - Four (4) 2in squares.
 - Two (2) 1¾in x 6½in.

- From the red fabric cut:
 - Four (4) 2½in squares.
 - One (1) 3½in square.

MAKE THE STAR BLOCK

- Place one linen and one red fabric 2½in square RST. Draw a diagonal line on the wrong side of one. Sew ¼in from either side of the line and cut along the line. Press each HST unit open and trim to 2in square.

- Repeat step 3 to make a total of eight HSTs. Sew the HSTs together in pairs, along one linen edge (Fig B).

- Arrange the HSTs with four linen 2in squares and one red 3½in square to form the star. Sew together in rows, then sew the rows together. Join the 1¾in x 6½in linen strips to either side of the star block, pressing seams toward the strips (Fig C).

MAKE THE FRONT

- Take the linen 14½in x 25½in pieces. Stack two right side up and two right side down. Use the Stocking template to cut all four pieces, so you will have two regular and two mirror image pieces.

- Take one piece for the front of the stocking. Measure and mark 7½in from the top. Then measure and mark 6½in below the first mark. Cut along both the lines, and discard the centre portion of the stocking.

- Sew your patchwork star between the remaining pieces of the front stocking, centring the star. Trim even with the sides of the stocking if necessary (Fig D).

FINISH THE STOCKING

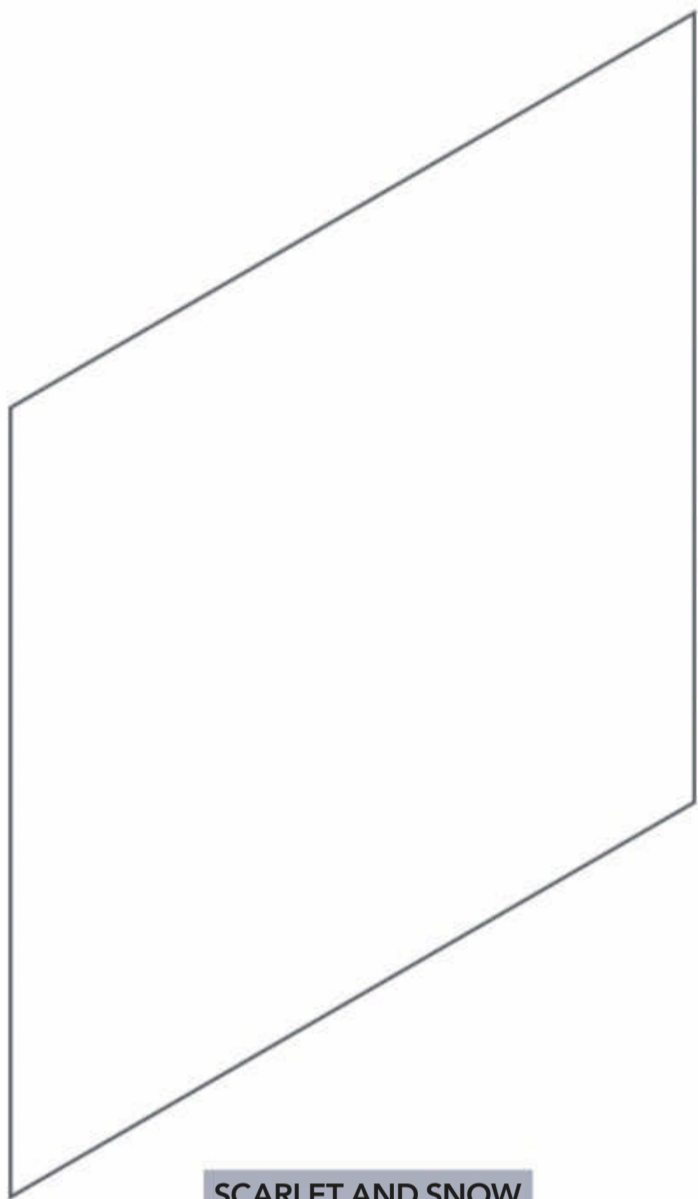
- Layer the front and back of the stocking on your batting. Baste and quilt as desired. Make sure to use one of the pieces that is a mirror image to the front of your stocking for the back. Trim away the excess batting.

- Follow steps 9–13 of the Stocking 1 instructions to finish the stocking. In step 10, place the hanging loop approx 3in from the top of the stocking, to form a deeper folded cuff when finished.

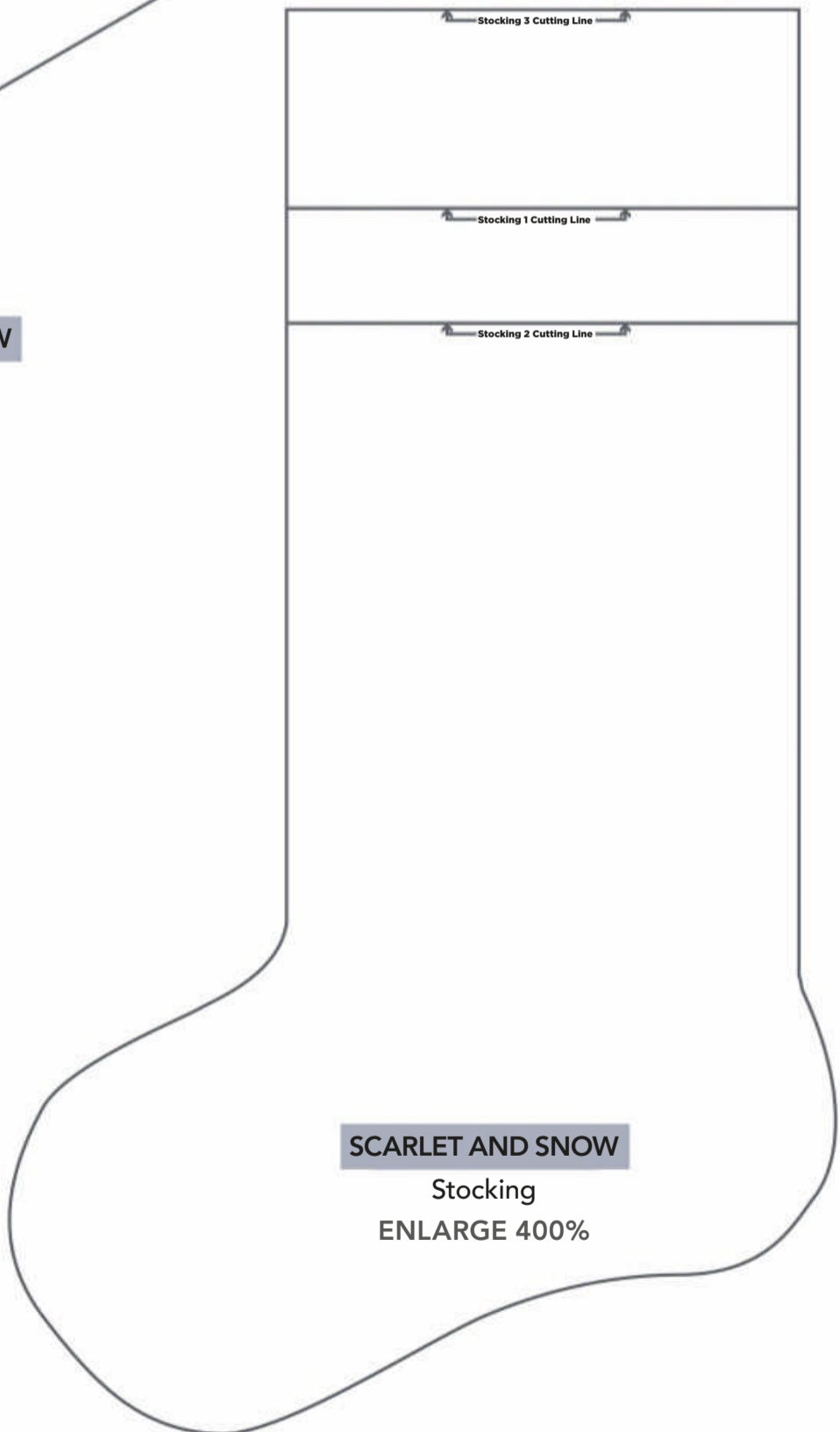
- Fold the top edge down to form the cuff. Sew the pom-pom trim along the edge.



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SCARLET AND SNOW
Diamond
ACTUAL

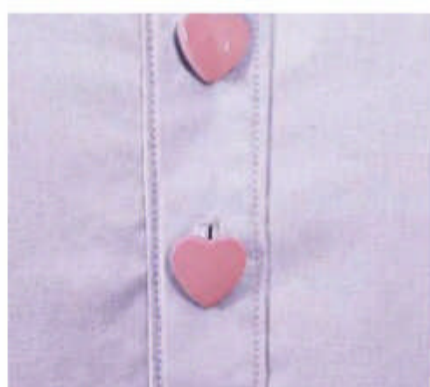
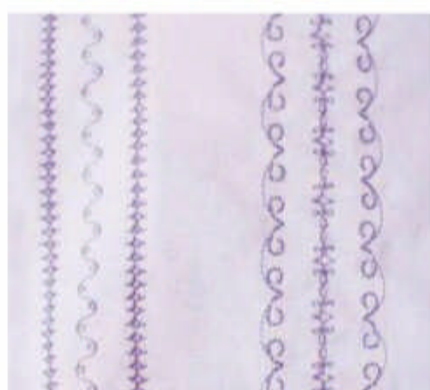


SCARLET AND SNOW
Stocking
ENLARGE 400%

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The season of giving

A quilt is a hug you can keep, they say... After the loss of her father, **Kate Basti** discovered that using her sewing skills to give to others gave back in more ways than she expected

Grief changes everything. I lost my father unexpectedly on February 12th, 2012. At the time, I was 28 with a seven-month-old daughter on my hip and knee-deep in an undiagnosed case of postpartum depression. My marriage was struggling to find its balance amid the chaos of being first-time parents, and my world felt tiny. Miniscule.

My father's death, oddly enough, was the catalyst that forced me out of my deep funk. Someone needed to take charge of the situation. My mother was beside herself with grief, and watching someone struggle so much, and for so long, was a new

experience for me. But I had another problem. I wasn't processing my own grief. I'd put it on hold while caring for someone else, and it would take several years before my grief would come to a head. When it did, I once again found myself feeling lost and alone in a world that seemed to be shrinking smaller by the day.

I began seeing a therapist who helped me slowly process my grief, and I started to channel my feelings

myself to doing the next best thing. I began making quilts for heart patients, and I decided I'd donate them to my hometown hospital where my father had been a patient for so many years.

Over the course of the next year I worked on making quilts in my father's memory. I finished seven quilts for donation that year, one of which was donated specifically to my father's doctor, the last person he

Life is about so much more than you and me and the little bubbles we live in. What if we all did whatever we could to help those around us? How much better would the world be?

in other, healthier ways. I was struggling to find a meaningful way to honour my father's life until an idea struck me. I long wished I'd known how to quilt when my father was still alive. His heart had been slowly failing him, and he was cold much of the time. What I wouldn't give to be able to go back in time and give my father a quilt I'd made just for him. Since that wasn't possible, I set

saw before leaving this world. My husband, daughter and I made the three-hour trip to my hometown and spent the day photographing the quilts in front of locations around town that held special meaning for my father. We took photos in front of the first house he and my mother purchased... the first place I called home. We held them up in front of the schools in which he taught first grade for thirty-some years and in front of the community theatre where he'd been an active member. And then we handed the quilts over to the hospital administrator to give to those in need of warmth and courage. It was an emotional and important part of the healing process, and it was the beginning of what would become an important part of my life: giving back.

Since donating that first batch of quilts, I've found a number of ways to help those in need both locally and around the world. Through the

Use your hobby for good: gifting a quilt is a sure way to brighten someone's day



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Why not keep an eye out for quilt pattern designers like Kate who donate proceeds from pattern sales to charity?

sale of patterns I've been able to donate many thousands of dollars to various organisations. My most popular pattern, the Tall Tales quilt block, costs only \$1, and I have funnelled the proceeds for years to various charities. This year, the sales of my book block are being sent to my daughter's school to help the administrators purchase books for students. We're a little over halfway through the year at the time of writing, and the pattern has already raised over \$700. It's amazing what good a \$1 pattern can do!

I haven't stopped making quilts for others. While I continue to make them for donation to my hometown

hospital, I've found other needs much, much closer to home. Just last year, my 84-year-old neighbour took a fall and ended up in a nursing home for rehabilitation for several months. Her 86-year-old husband, a dear friend of ours, spent his days driving back and forth from his home to the nursing home many times a day. When I'd heard the news, I made a quilt for his wife in the span of a week and delivered it to him one afternoon. He looked down at the rolled up quilt and was quiet for a moment before finally saying, "She was just telling me how cold she was." That, right there, is why I make for other people.

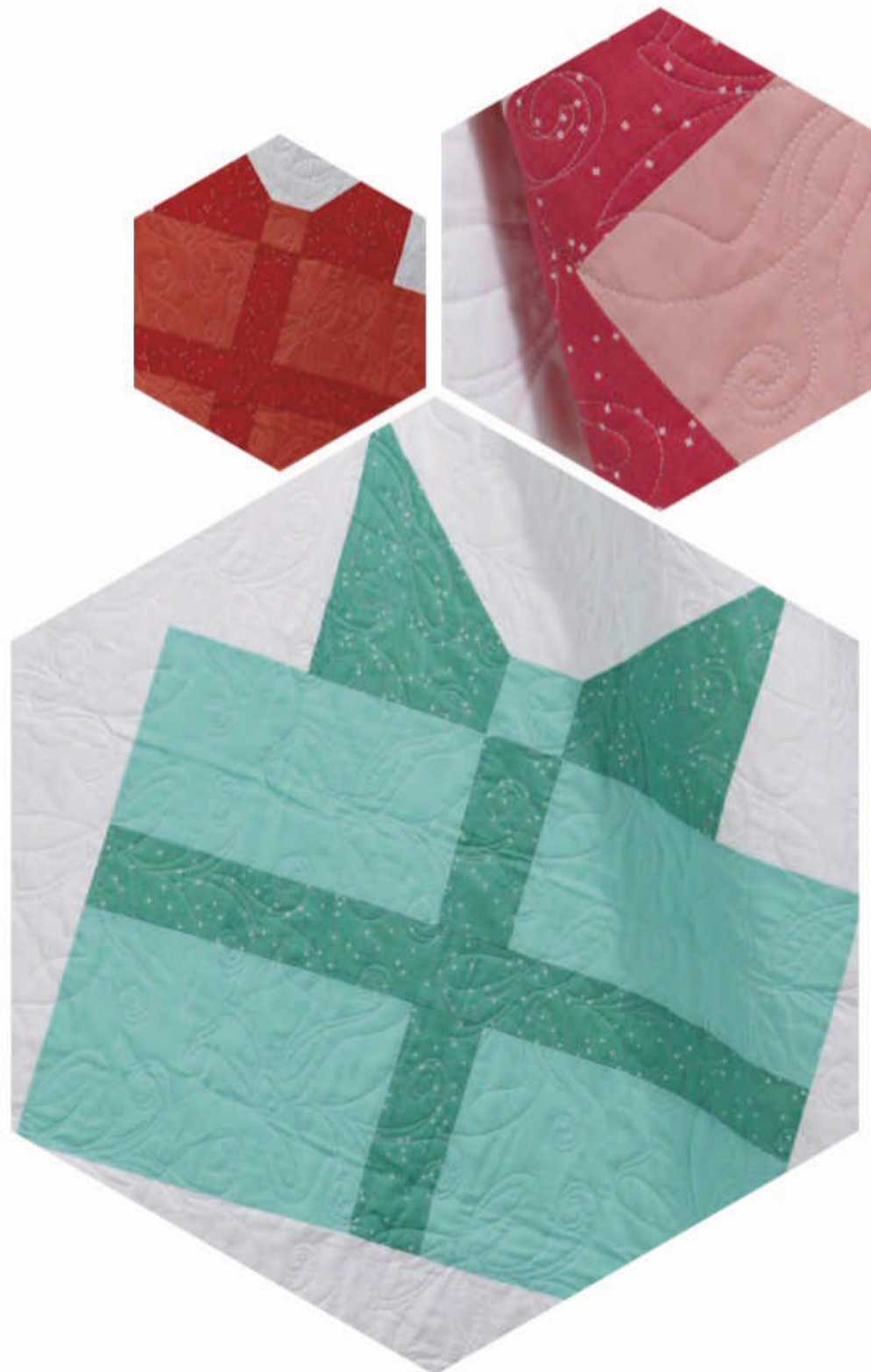
Life is about so much more than you and me and the little bubbles we live in. It's about all of us. There are so many people in this world in need, and someone somewhere, right this very moment as you read these words, is having the worst day of his or her life. What if we all did whatever we could to help those around us? How much better could the world be? As Ram Dass said, "We're all just walking each other home." Let's wrap a quilt around someone's shoulders along the way.

 quiltwithkate.com
 [katebasti](https://www.instagram.com/katebasti)

BLANK SLATE

The negative space is the perfect excuse to make your quilting the star!





TIED WITH A BOW

Make a statement this Christmas with a bold quilt design – it's perfect for beginner quilters and speedy sewists alike!

BY GRACEY LARSON

YOU WILL NEED

- White fabric: 4¼yds
- Dark red, dark pink and dark aqua fabrics: ¼yd each
- Light red, light pink and light aqua fabrics: one (1) fat eighth each
- Binding fabric: ½yd
- Backing fabric: 4½yds
- Batting: 80in square

FINISHED SIZE

- 72in square

NOTES

- Seam allowance is ¼in throughout, unless otherwise noted.
- Press seams open throughout, unless otherwise stated.
- WOF = width of fabric.
- CST = Corner-square Triangle.
- HST = Half-square Triangle.
- RST = right sides together.
- Quilted by Annie Seaboch (search for Annie Leighs Sew Happy on Facebook)

CUTTING OUT

1 From the white fabric cut:

- Two (2) 72½in x 24½in.
- Six (6) 6½in x 9½in (A).
- Three (3) 2½in x 12½in (B).
- Six (6) 5½in squares (C).
- Three (3) 2½in x 5½in (D).
- Six (6) 2½in x 13½in (E).
- Three (3) 2½in x 24½in (F).

2 From each of the dark red, dark pink and dark aqua fabrics cut:

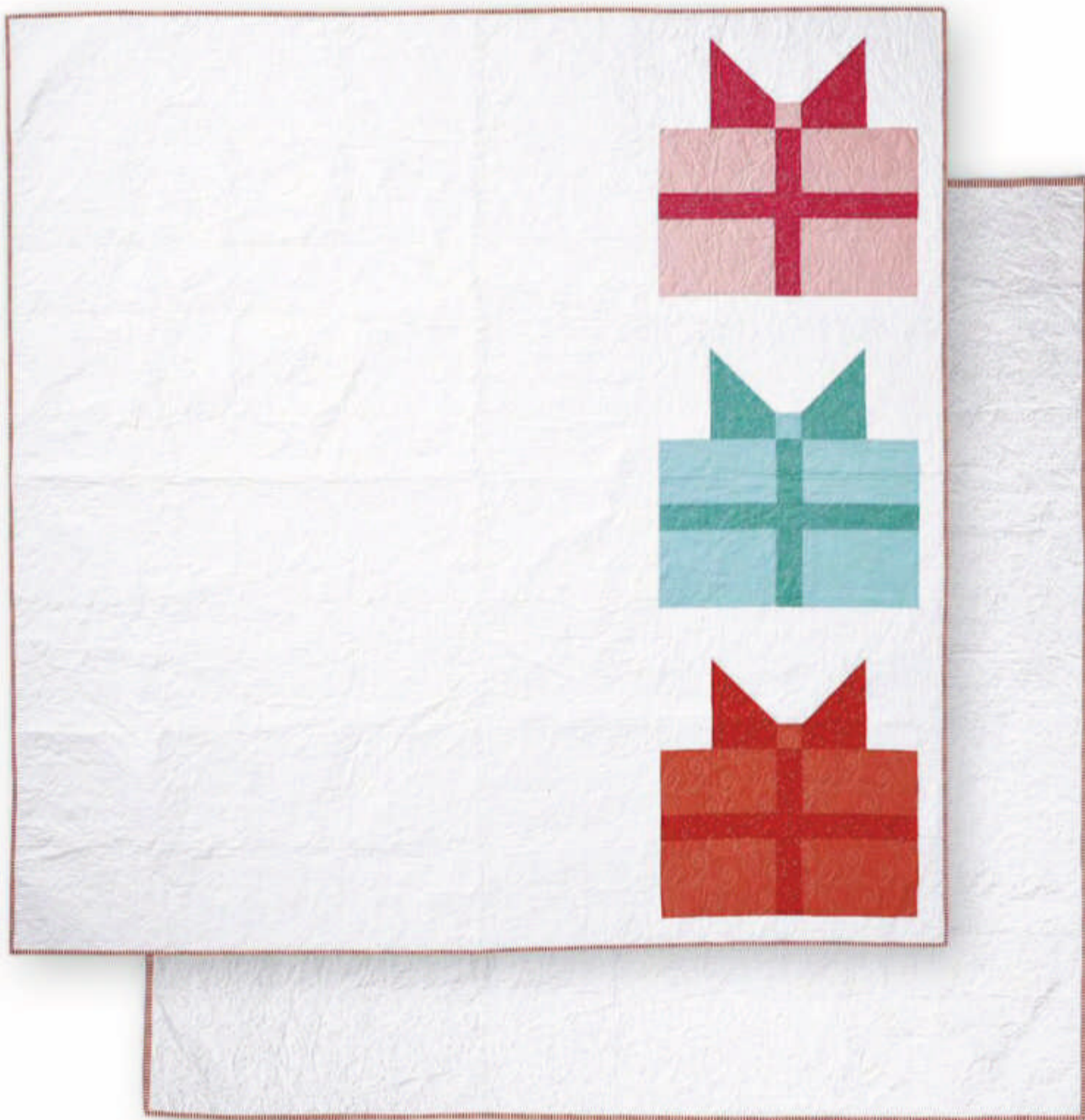
- Two (2) 5½in x 7½in (G).
- One (1) 2½in x 5½in (H).
- One (1) 2½in x 6½in (I).
- One (1) 2½in x 20½in (J).

3 From each of the light red, light pink and light aqua fabrics cut:

- One (1) 2½in square (K).
- Two (2) 5½in x 9½in (L).
- Two (2) 6½in x 9½in (M).

4 From the binding fabric cut:

- Eight (8) 2¼in x WOF.

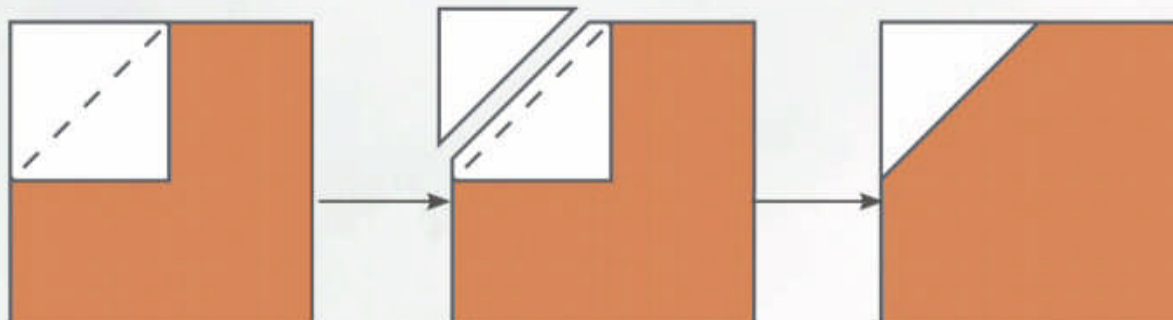


WHY NOT MAKE A CUTE COORDINATING CUSHION USING ONE OF THE PRESENT BLOCKS?



CORNER-SQUARE TRIANGLES (CST)

To sew a Corner-square Triangle, place a square in the corner of a fabric piece, RST, as instructed. Draw a diagonal line on the wrong side of the square, referring carefully to figures for direction. Sew along the diagonal line. Trim the seam allowance to ¼in and press the piece open to complete.



Corner-square Triangles (CST)

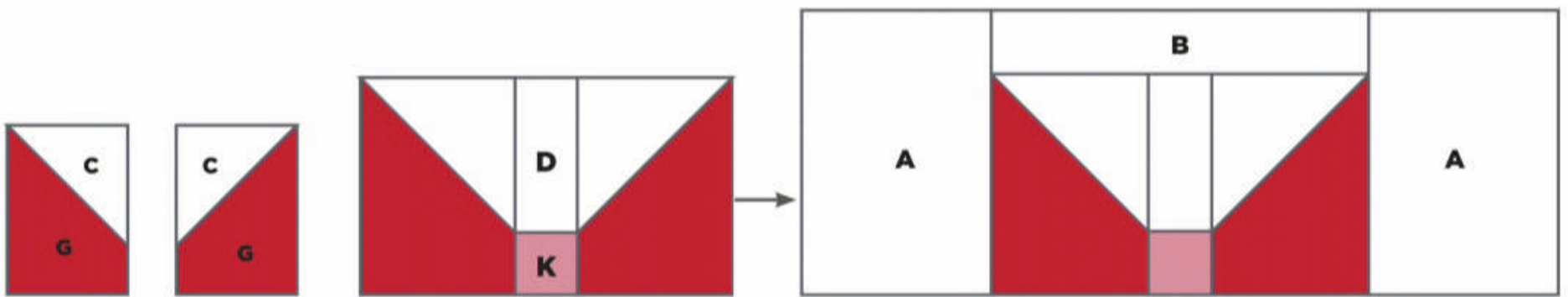


Fig 1

Fig 2

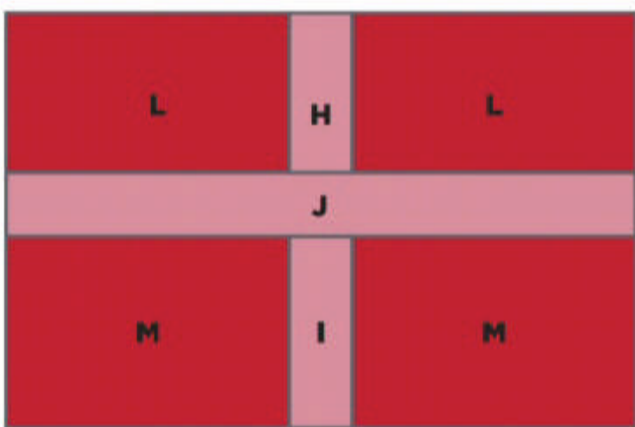


Fig 3

PIECING A PRESENT BLOCK

5 Use your light red and dark red pieces to make the first block. Join a C CST to the top corners of each G piece, making sure the diagonal goes in opposite directions (Fig 1).

6 Join K to the bottom of D. Join the units from step 5 to either side. Then join B to the top and A to either side to create the bow (Fig 2).

7 Join L to either side of H. Also join M either side of I. Join these two pieced units together with J in between to form the present (Fig 3).

8 Join E to either side of the present. Then join F to the bottom. Join the bow unit to the top of the present unit to complete one block (Fig 4).

9 Repeat the process in steps 5–8 to make one light/dark aqua and one light/dark pink present block. Join the three present blocks together into one column, referring to the photography for colour placement.

10 Sew the two 24½in x 72½in white fabric pieces together along the long edge. Press the seam open. Join this to the left side of the present column to complete the quilt top.

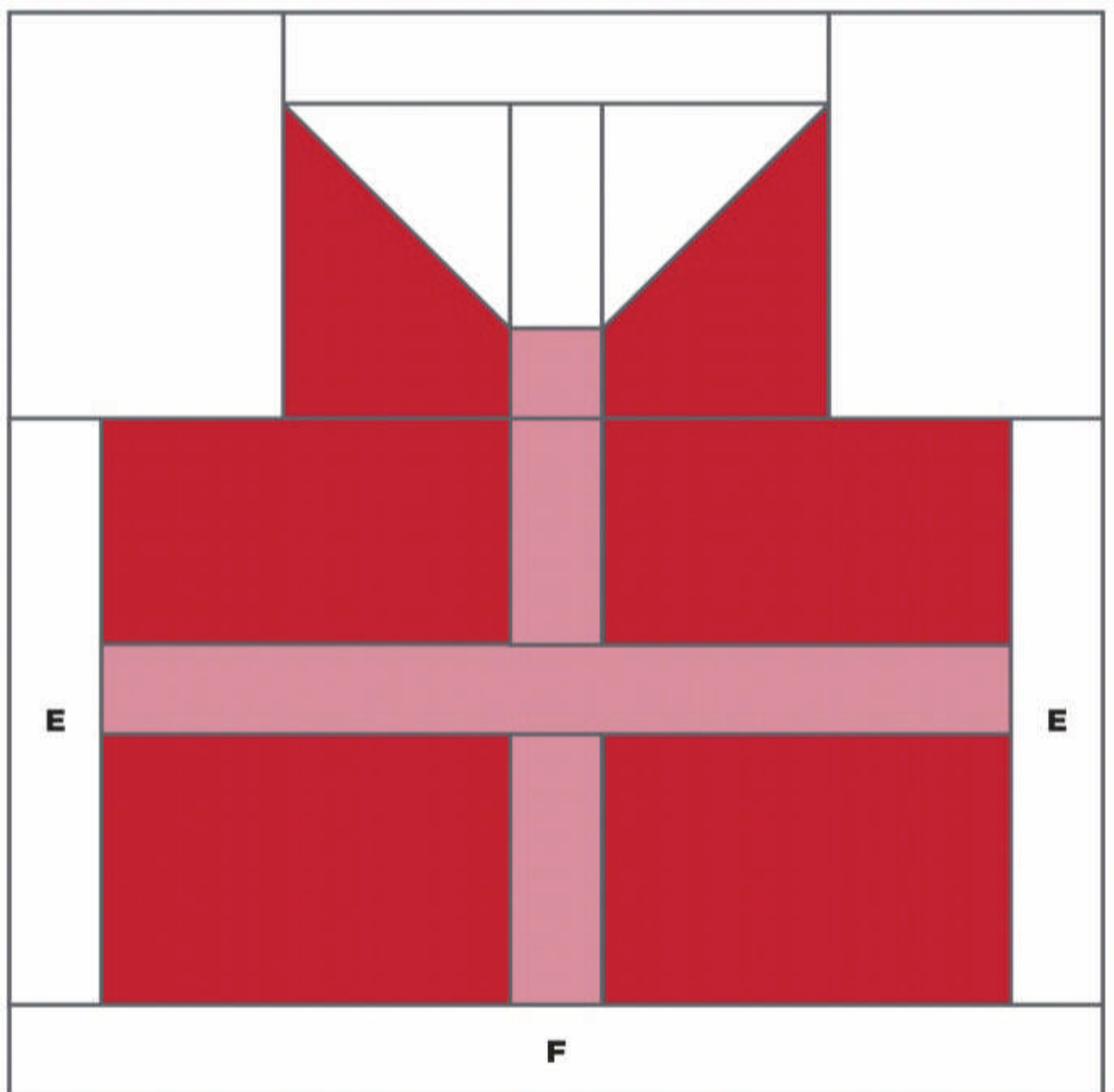


Fig 4

QUILTING AND FINISHING

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

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

13 Quilt as desired. Annie (search Annie Leighs Sew Happy on Facebook) quilted a swirling design across the quilt

using a longarm machine. Trim off the excess batting and backing fabric and square up the quilt.

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

15 Sew the binding to the right side of the quilt, creating a neat mitre at each corner. Fold the binding over to the back of the quilt and secure in place temporarily with pins or binding clips. Hand stitch in place to finish.

TINSEL TIME

Treat yourself to some traditional piecing and make this cute tree cushion that will bring a pop of fun to your home décor!

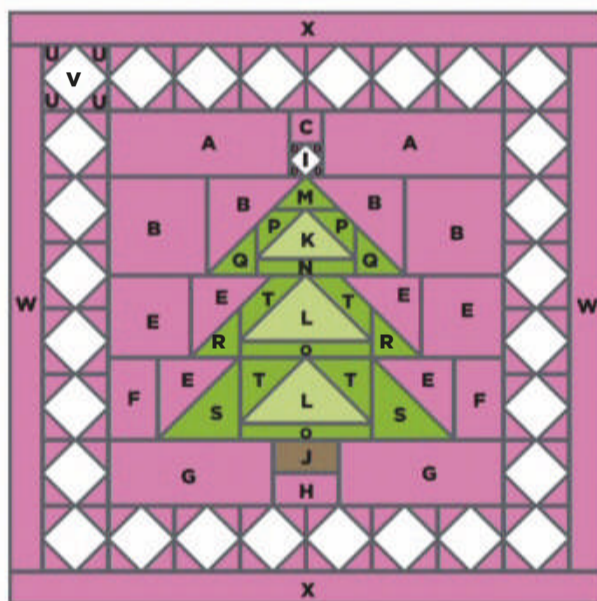


YOU WILL NEED

- Light pink fabric: 1/2yd
- Dark green fabric: 1/4yd
- Light green fabric: 1/8yd
- Brown fabric: 1 1/2in x 2 1/2in
- White fabric: 1/4yd
- Binding fabric: 1/4yd
- Backing fabric: 1/2yd
- Lining fabric: 20in square
- Batting: 20in square

FINISHED SIZE

- 18in square



Layout Diagram

ADD A SPLASH OF BRIGHT GREEN BINDING TO MATCH THE PIECED CHRISTMAS TREE

CUTTING OUT

1 From the light pink fabric cut:

- Two (2) 2 1/2in x 6in (A).
- Four (4) 3 1/2in squares (B).
- One (1) 1 1/2in square (C).
- Four (4) 1in squares (D).
- Six (6) 3in squares (E).
- Two (2) 2in x 3in (F).

- Two (2) 2 1/2in x 5 1/2in (G).
- One (1) 1 1/2in x 2 1/2in (H).
- One hundred and twelve (112) 1 1/2in squares (U).
- Two (2) 1 1/2in x 16 1/2in (W).
- Two (2) 11 1/2in x 18 1/2in (X).

2 From the white fabric cut:

- One (1) 1 1/2in square (I).
- Twenty eight (28) 2 1/2in squares (V).

3 From the brown fabric cut:

- One (1) 1 1/2in x 2 1/2in (J).

4 From the light green fabric cut:

- One (1) 2in x 3 1/2in (K).
- Two (2) 2 1/2in x 4 1/2in (L).

5 From the dark green fabric cut:

- One (1) 1 1/2in x 6 1/2in (M).
- One (1) 1in x 3 1/2in (N).
- Two (2) 1in x 4 1/2in (O).
- Two (2) 2in squares (P).
- Two (2) 2in x 2 1/2in (Q).
- Two (2) 2in x 3in (R).
- Two (2) 3in squares (S).
- Four (4) 2 1/2in squares (T).

6 From the binding fabric cut:

- Three (3) 2 1/4in x WOF.

7 From backing fabric cut:

- Two (2) 13in x 18 1/2in.



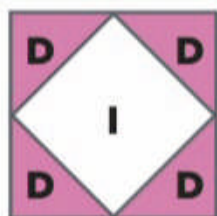


Fig 1

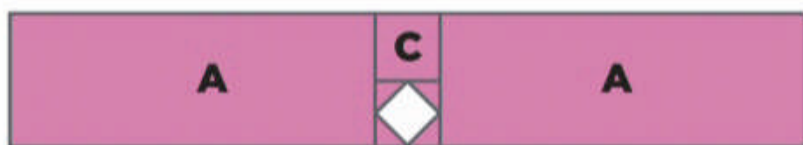


Fig 2

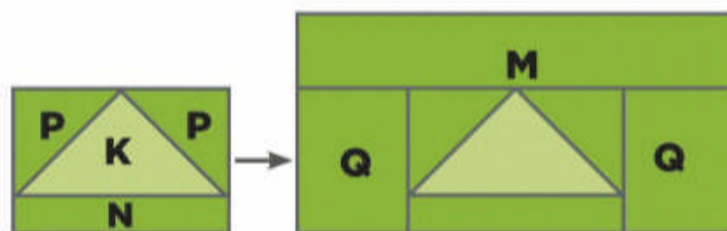


Fig 3

PIECING THE CHRISTMAS TREE BLOCK

8 Add a D CST to each corner of I, working one at a time, and following the instructions in the 'Corner-square Triangles' box out on p40 (Fig 1). Join C to the top of I. Then join A to both the left and right sides of I to create the tree topper unit (Fig 2).

9 Join a P CST to the top left and top right corners of K. Join N to the bottom of K. Join Q to the left and right sides of K. Then join M to the top of K to create the K unit (Fig 3).

10 Join a B CST to the top left and top right corners of the K unit. Join B to the left and right sides of the K unit (Fig 4).

11 Join a T CST to the top left and top right corners of L. Join O to the bottom of L. Join R to the left and right sides of L to form the R unit. Join an E CST to the top left and top right corners of the R unit. Then join E to the left and right sides of the R unit (Fig 5).

12 Join a T CST to the top left and top right corners of L. Join O to the bottom of L. Join S to the left and right sides of L to form the S unit. Join an E CST to the top left and top right corners of the S unit. Then join F to the left and right sides of the S unit (Fig 6).

13 Join H to the bottom of J, along the long edges. Join G to the left and right sides of J to form the tree trunk unit (Fig 7).

14 Join the prepared units together to form the tree shape, referring to the Layout Diagram for placement.

PIECING THE BORDERS

15 Join a U CST to all corners of V (Fig 8). Repeat with all twenty eight V pieces.

16 Join the prepared V pieces in two rows of six units, and two rows of eight

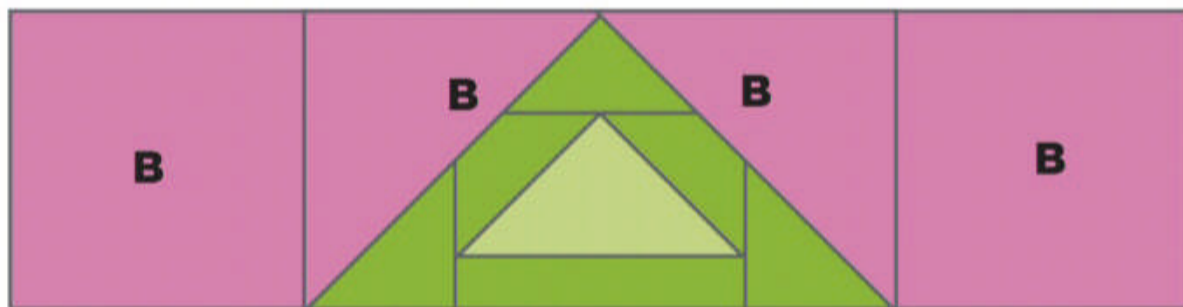


Fig 4



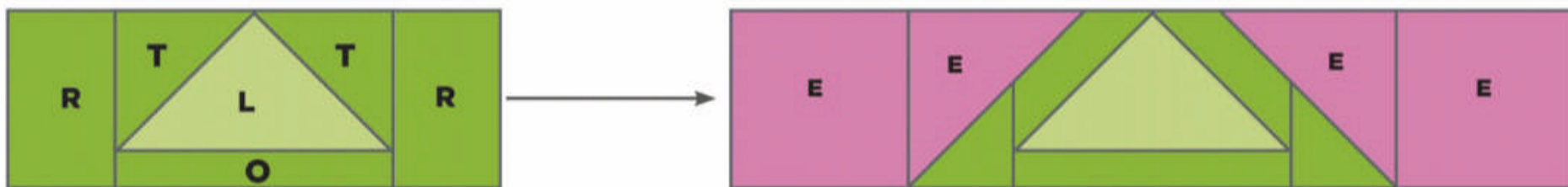


Fig5

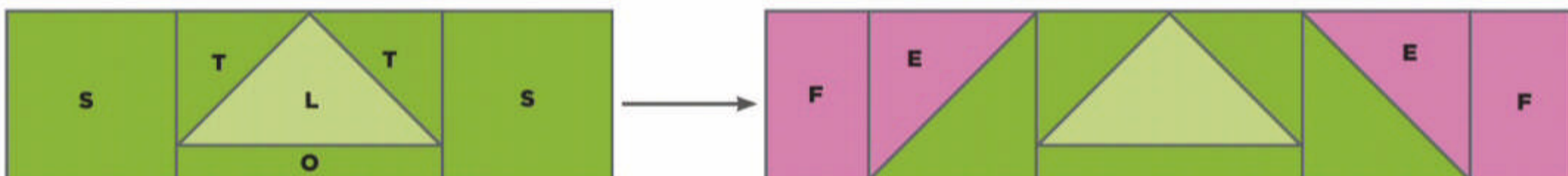


Fig6

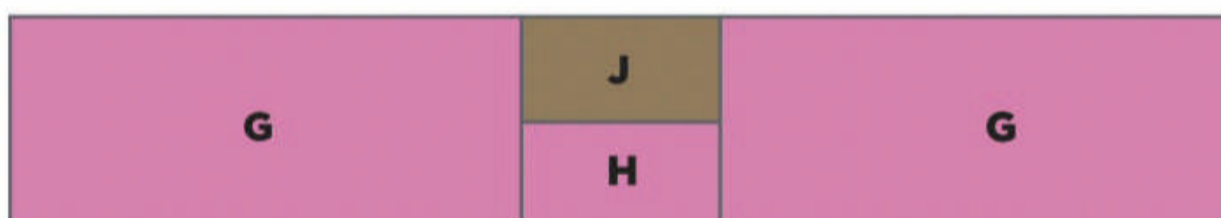


Fig7

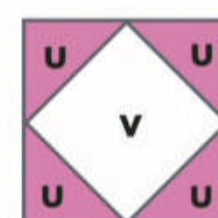


Fig8

units. Join the shorter rows to either side of the tree. Then join the longer rows to the top and bottom.

17 Join W to the sides of the cushion front, then join X to the top and bottom. Press well.

FINISHING THE PILLOW COVER

18 Layer your lining, batting and cushion top as you would a quilt. Baste and quilt as desired. Trim away any excess batting and lining fabric.

19 Press under 1/2in twice along one long edge of each backing fabric rectangle. Topstitch along the edge to form a hem.

20 With the cushion front right side down, layer the two backing rectangles on top, both right side up. Align the raw edges at the sides, top and bottom, with the hems overlapping in the centre. Baste around the outer edge.

21 Sew the binding strips together end-to-end using diagonal seams. Press the seams open and trim the dog ears. Fold in half lengthways, wrong sides together, and press. Sew the binding to the right side of the cushion, creating a neat mitre at each corner. Fold the binding over to the back of the cushion and hand stitch in place to finish.



LITTLE STARS

Deck your halls with patchwork baubles, pieced up in record time! Pick from three designs or make them all



YOU WILL NEED

Friendship Star ornament

- White fabric: one (1) fat eighth
- Light aqua fabric: 3in square
- Dark fabric: one (1) fat eighth
- Baker's twine: 6in
- Batting: 5½in square

FINISHED SIZE

- 3in square



CUTTING OUT

1 From the white fabric cut:
 ■ One (1) 5½in square.
 ■ Eight (8) 1½in squares (A).

2 From the light aqua fabric cut:
 ■ Four (4) 1½in squares (B).

3 From the dark aqua fabric cut:
 ■ One (1) 1½in square (C).
 ■ One (1) 2¼in x 18in for the binding.

PIECING THE STAR BLOCK

4 Place one A and B square RST. Draw a diagonal line on the wrong side of one square. Sew along the marked line. Trim a ¼in seam allowance to one side and press open to make one HST (Fig 1). Repeat to make four HSTs.

5 Arrange the HSTs with the remaining A and C squares, as shown in Fig 2. Sew

together in three rows, then sew the rows together. Press well.

6 Place your 5½in white square right side down. Centre your batting and place the pieced star on top, right side up. Baste and quilt as desired. Trim away any excess batting and backing fabric.

7 Press your binding strip in half lengthwise, wrong sides together. Bind the ornament, as you would a quilt, carefully mitring the corners.

8 Thread the baker's twine from the front of the ornament to the back, at the edge of the binding. Tie the twine in a neat bow to finish (Fig A).



Fig 1

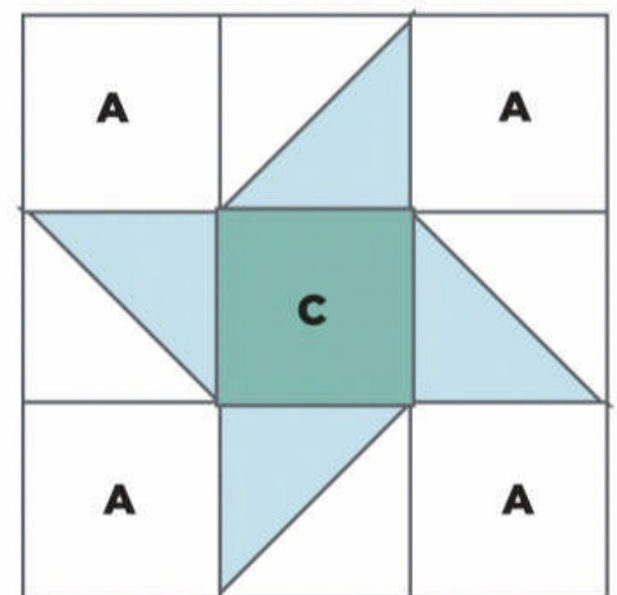


Fig 2



USE EVEN YOUR SMALLEST SCRAPS TO PIECE UP THESE SWEET ORNAMENTS

ADDING BAKER'S TWINE



YOU WILL NEED

Sunshine Star ornament

- White fabric: one (1) fat eighth
- Dark yellow: one (1) fat sixteenth
- Dark yellow: one (1) fat sixteenth
- Baker's twine: 6in
- Batting: 5½in square

FINISHED SIZE

- 3in square



CUTTING OUT

- 1 From the white fabric cut:
 - One (1) 5½in square.
 - Four (4) 1¼in squares (A).
 - Four (4) 1¼in x 2in (B).
 - Two (2) ¾in x 1½in (C).
 - Two (2) ¾in x 2in (D).
- 2 From the dark yellow fabric cut:
 - One (1) 1½in square (E).
 - Eight (8) 1¼in squares (F).
- 3 From the light yellow fabric cut:
 - One (1) 2¼in x 18in for the binding.



THESE TINY DECS COULD ALSO BE USED AS LITTLE COASTERS FOR FESTIVE DRINKS PARTIES!

PIECING THE STAR BLOCK

- 4 Join an F CST to the bottom left and bottom right corners of B, following the instructions in the box out on page 40 (Fig 1). Repeat to make a total of four of these Flying Geese units.
- 5 Join C to the top and bottom of E. Then join D to either side of E to form the centre unit (Fig 2).
- 6 Arrange the centre unit and Flying Geese with the A squares as shown in Fig 3. Sew together in rows, then sew the rows together.
- 7 Finish the ornament as outlined in steps 6–8 of the Friendship Star Ornament instructions on p47.

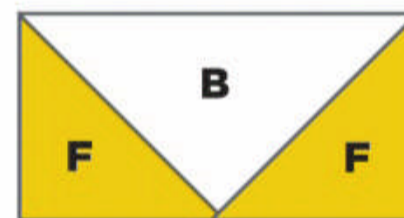


Fig 1

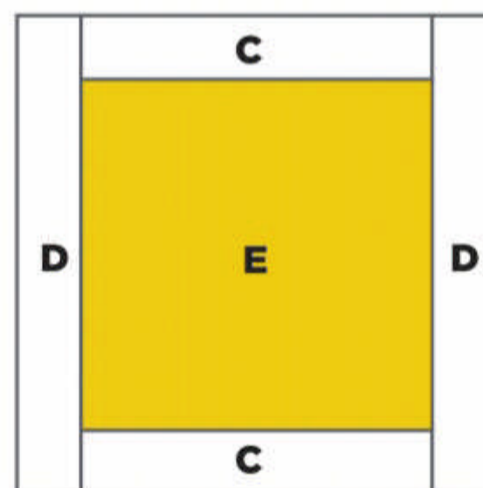


Fig 2

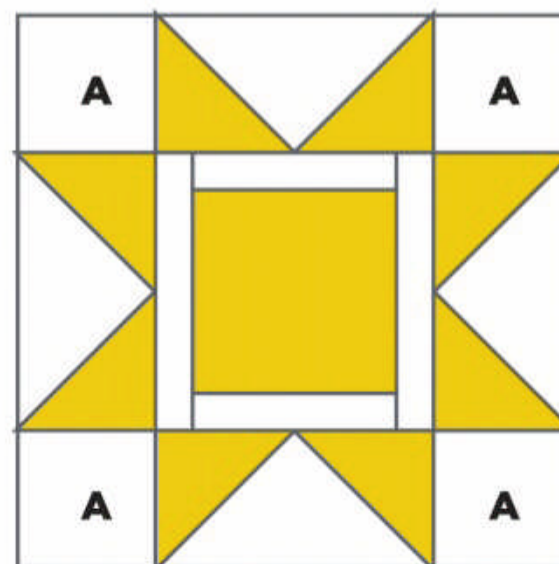


Fig 3



YOU WILL NEED

Danish Star ornament

- White fabric: one (1) fat eighth
- Dark red fabric: 4in square
- Light red fabric: 4in x 18in
- Dark pink fabric: 1in x 2in
- Light pink fabric: 1in x 2in
- Bakers twine: 6in
- Batting: 5½in square

FINISHED SIZE

- 3in square



**IT'S ALL IN THE DETAILS!
MATCH THE BAKERS TWINE
WITH YOUR FABRIC SELECTION**

CUTTING OUT

- 1** From the white fabric cut:
 - One (1) 5½in square.
 - Four (4) 1½in squares (A).
 - Eight (8) 1in squares (B).
- 2** From the dark red fabric cut:
 - Eight (8) 1in x 1½in (C).
- 3** From the light red fabric cut:
 - Eight (8) 1in squares (D).
 - One (1) 2¼in x 18in for the binding.

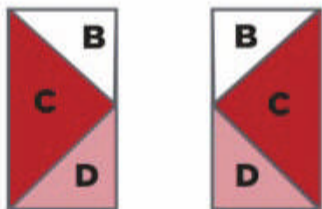


Fig 1

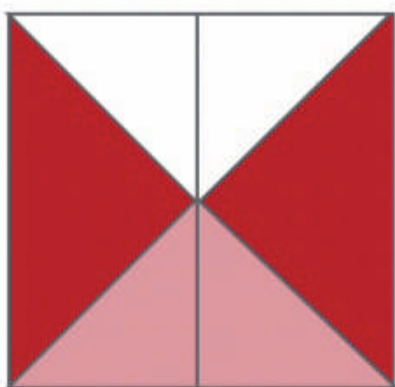


Fig 2

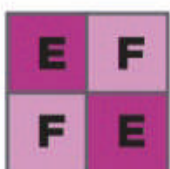


Fig 3

- 4** From the dark pink fabric cut:
 - Two (2) 1in squares (E).
- 5** From the light pink fabric cut:
 - Two (2) 1in squares (F).

PIECING THE STAR BLOCK

- 6** Join a B CST to the top right corner of C (see the box out on p40 for joining CSTs). Join a D CST to the bottom right corner of C. Repeat this process, swapping the B and D squares to make a mirror image unit (Fig 1). Make a total of four pairs of mirror image units.
- 7** Join the mirrored units in pairs, making sure the large C triangles are pointing towards each other, and the B and D triangles match up (Fig 2).

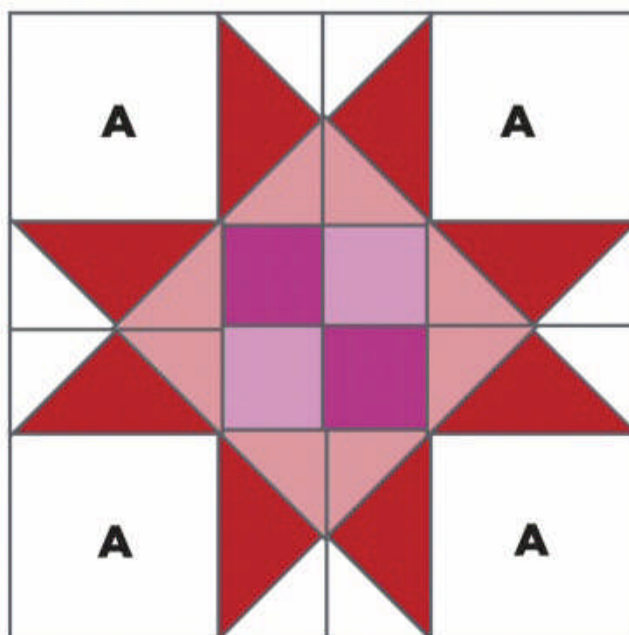


Fig 4

- 8** Arrange the E and F squares in a four-patch, alternating colours. Sew together in rows, then sew the rows together (Fig 3).

- 9** Arrange your prepared units with the A squares, as shown in Fig 4. Sew the units together into rows, then sew the rows together, matching seams.

- 10** Finish the ornament, following the instructions in steps 6–8 of the Friendship Star Ornament.




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WINTER WARMERS

Simple scraps and trims are all you need to whip up a trio of mini mitten Christmas decorations to brighten up any tree

BY LUCY WARD

YOU WILL NEED

Makes one (1) star mitten pair

- Mint floral fabric: 5in x 8in
- Plain teal fabric: 7½in x 8in
- Green stripe fabric: 3in x 8in
- Ten (10) turquoise sequins
- Lightweight fusible interfacing: 2½in x 5in
- Narrow satin ribbon: 11in length
- Polyester toy stuffing
- One (1) copy each of the Mitten Top, Mitten Middle, Mitten Bottom and Star templates

FINISHED SIZE

- 3in x 4¼in (each mitten)



NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Templates include seam allowances, where necessary.
- When using the templates cut half the pieces, then turn the template over to cut half of the pieces in mirror image.
- Use zig zag stitch for the appliqué star, stitch length 1 and width 2. Test the stitch size for your machine on a scrap of fabric.
- Use lightweight interfacing if using light fabrics such as tana lawn.
- Press fabrics well before cutting.
- RST = right sides together.
- WS = wrong side.

FABRICS USED

- Kona Cotton Solids by Robert Kaufman in Bright Pink, Grasshopper, Mulberry and Glacier.
- Mitsi in Mint and Pink by Liberty.
- Add It Up in Cream by Ruby Star Society.

CUTTING OUT

- 1 From the plain teal fabric cut:
 - Two (2) regular and two (2) mirror image pieces using the Mitten Middle template.
- 2 From the stripe fabric cut:
 - Two (2) regular and two (2) mirror image pieces using the Mitten Top template.
- 3 From the mint floral fabric cut:
 - Two (2) regular and two (2) mirror

image pieces using the Mitten Bottom template.

- Two (2) 2½in squares.

PREPARING THE APPLIQUÉ

4 Draw one star onto the fusible interfacing, using the template, and cut out roughly. Fuse the interfacing to the wrong side of a print square, following the manufacturer's instructions. Cut out along the drawn line. Repeat for the second star.

MAKING THE STAR MITTENS

5 Pin and sew each Mitten Top piece to a Mitten Middle piece, pressing seams open (Fig A). Then sew the Mitten Bottom in place (Fig B). You will have two regular and two reverse mittens.

6 Position the prepared stars on the front of one regular and one reverse mitten.

Baste in place (Fig C). Neatly appliqué around the edges using a short zig zag stitch. Draw the threads to the wrong side of the fabric and knot off.

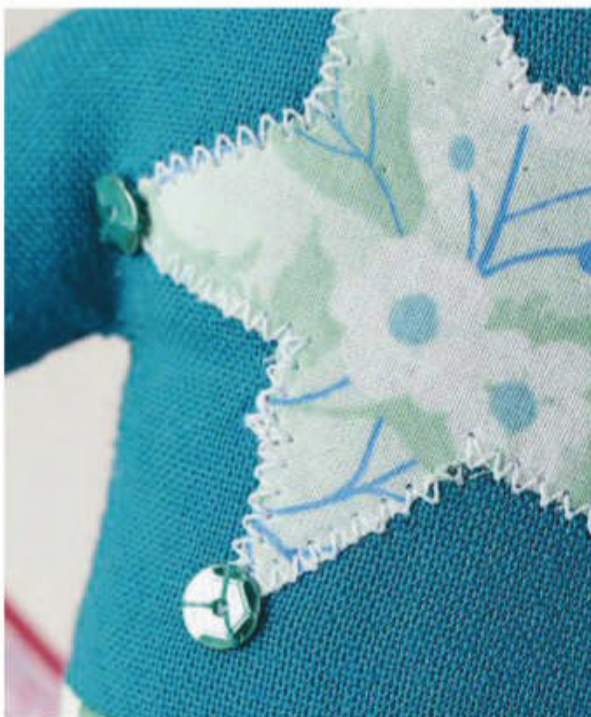
7 Take one of the appliqué mittens and place one end of the ribbon at the bottom, with the length running down the mitten. Pair a mitten without appliqué RST and pin in place (Fig D).

8 Baste the ribbon end in place at the bottom of the mitten. Push the remaining length down inside the mitten, so it won't get caught when you sew around the outer edge.

9 Sew around the outer edge, leaving a gap for turning in one side. Clip corners and cut notches in the curves. Turn right side out and press.

FULL-SIZE TEMPLATES MAKE THESE FUN ORNAMENTS QUICK AND EASY TO SEW!

MAKING THE STAR MITTENS



10 Arrange the remaining mitten pieces RST, and place the other end of the ribbon between the layers as before. Baste the ribbon end in place. Tuck the remaining ribbon and other mitten between the layers. Sew, clip and turn right side out as in the last step.

11 Stuff each mitten carefully. Slip stitch the turning gaps using a matching coloured thread (Fig E).

12 Hand stitch a turquoise sequin to each point on the stars to finish (Fig F).

YOU WILL NEED

Makes one (1) dot mitten pair

- Plain green fabric : 5in square
- Red spot fabric: 7½in x 8in
- Plain purple fabric: 3in x 8in
- Plain teal fabric: 5in x 10in
- Lightweight fusible interfacing: 5in x 10in
- Narrow satin ribbon: 11in length
- Two (2) red buttons
- Two (2) small pearl beads
- Dark green stranded cotton embroidery thread
- One (1) copy each of the Mitten Top, Mitten Middle, Mitten Bottom and Holly templates

FINISHED SIZE

- 3in x 4¼in (each mitten)



CUTTING OUT

- 1 From the red spot fabric cut:
 - Two (2) regular and two (2) mirror image pieces using the Mitten Middle template.
- 2 From the plain green fabric cut:
 - Two (2) regular and two (2) mirror image pieces using the Mitten Bottom template.
- 3 From the plain purple fabric cut:
 - Two (2) regular and two (2) mirror image pieces using the Mitten Top template.

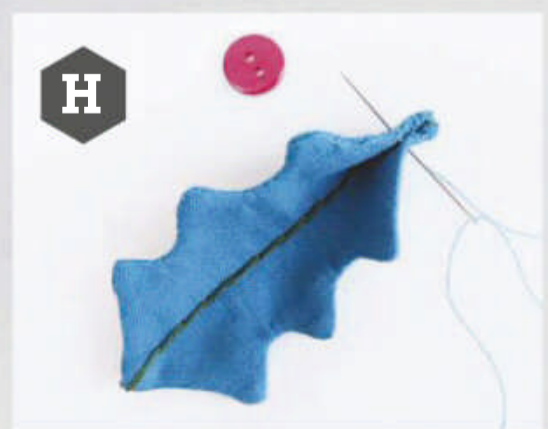
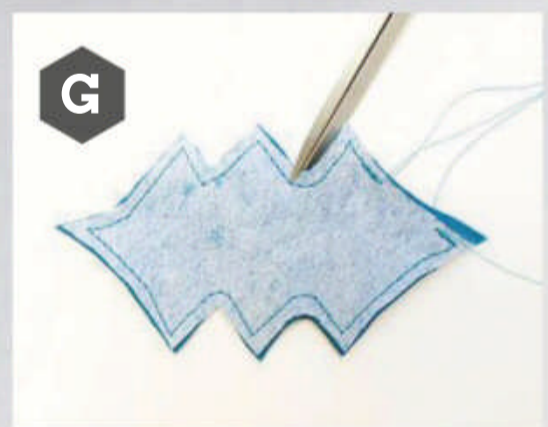


USE YOUR STASH TO MATCH YOUR MITTENS TO YOUR CHRISTMAS TREE COLOURS

MAKING THE MITTENS

- 4 Trace two regular and two mirror image Holly Leaves onto the fusible interfacing, using the template provided. Fuse the interfacing to the wrong side of the plain teal fabric. Cut along the marked lines for each leaf.
- 5 Follow the process outlined in steps 5 and 7–11 of the star mittens instructions to assemble the mittens.
- 6 Place two holly leaves RST. Stitch around the outer edge, using a ¼in seam, leaving a gap for turning. Clip the curves (Fig G). Turn right side out and slip stitch the turning gap closed. Repeat for the second leaf.
- 7 Backstitch down the centre of each leaf using three strands of dark green embroidery thread. Fold each leaf in half at one end, and make a few stitches to hold in place (Fig H). Hand sew to each mitten with the buttons and beads, to finish.

MAKING THE MITTENS



YOU WILL NEED

Makes one (1) cream mitten pair

- Plain pink fabric: 5in square
- Cream fabric: 7½in x 8in
- Pink floral fabric: 3in x 8in
- Ten (10) red sequins
- Narrow satin ribbon: 11in length
- Medium width satin ribbon: 18in length
- Polyester toy stuffing
- One (1) copy each of the Mitten Top, Mitten Middle and Mitten Bottom templates

FINISHED SIZE

- 3in x 4¼in (each mitten)



CUTTING OUT

- 1 From the cream fabric cut:
 - Two (2) regular and two (2) mirror image pieces using the Mitten Middle template.
- 2 From the plain pink fabric cut:
 - Two (2) regular and two (2) mirror image pieces using the Mitten Bottom template.

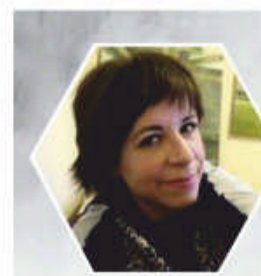
- 3 From the pink floral fabric cut:
 - Two (2) regular and two (2) mirror image pieces using the Mitten Top template.

MAKING THE MITTENS

- 4 Follow the process outlined in steps 5 and 7–11 of the star mittens instructions to assemble the mittens.

- 5 Decorate the finished mittens by sewing five red sequins randomly placed on the front of each middle section, using a coordinating red thread. The placement of the sequins on each of the two mittens need not match.

- 6 Cut the medium satin ribbon into two pieces. Tie a bow for each mitten and stitch to the front outer side of each one, just by the seam between the bottom and middle sections.

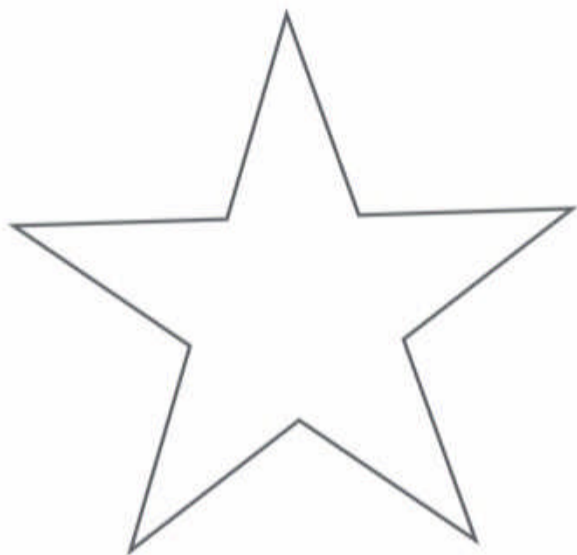


Lucy Ward

When she's not sewing, you can find plushie master Lucy collecting nostalgic items and chilling with her cat!

➤ thewhistlingcowgirl.co.uk

📷 [thewhistlingcowgirl](https://www.instagram.com/thewhistlingcowgirl)



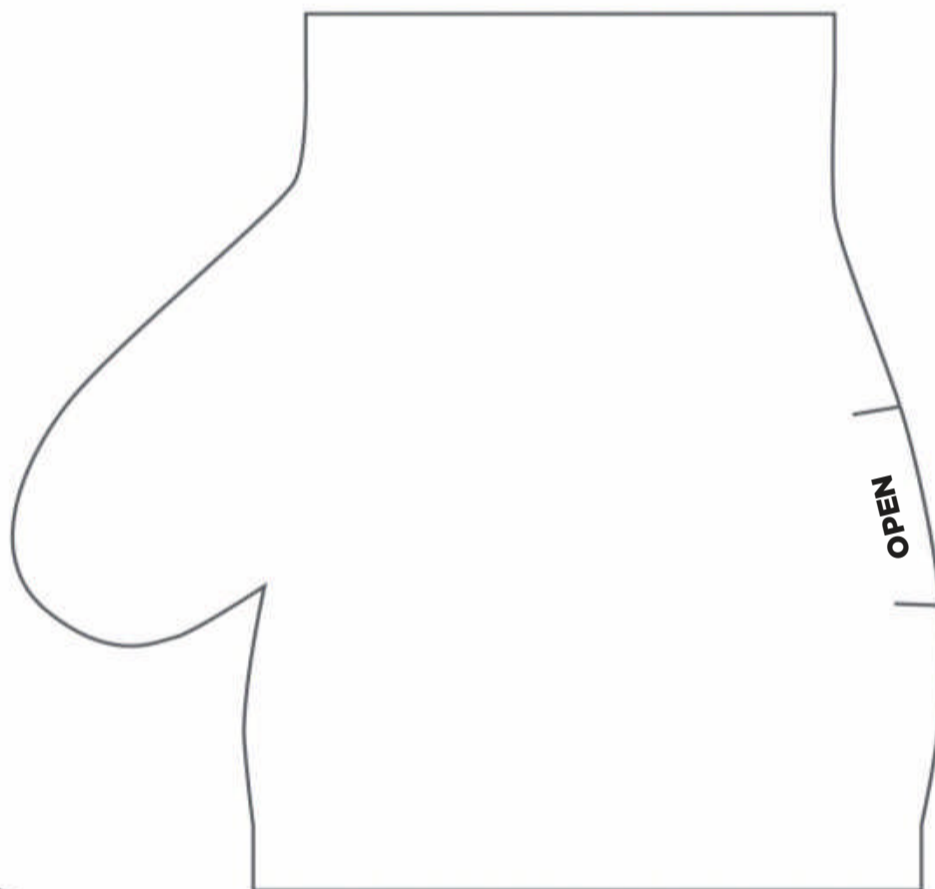
WINTER WARMERS

Star
ACTUAL SIZE



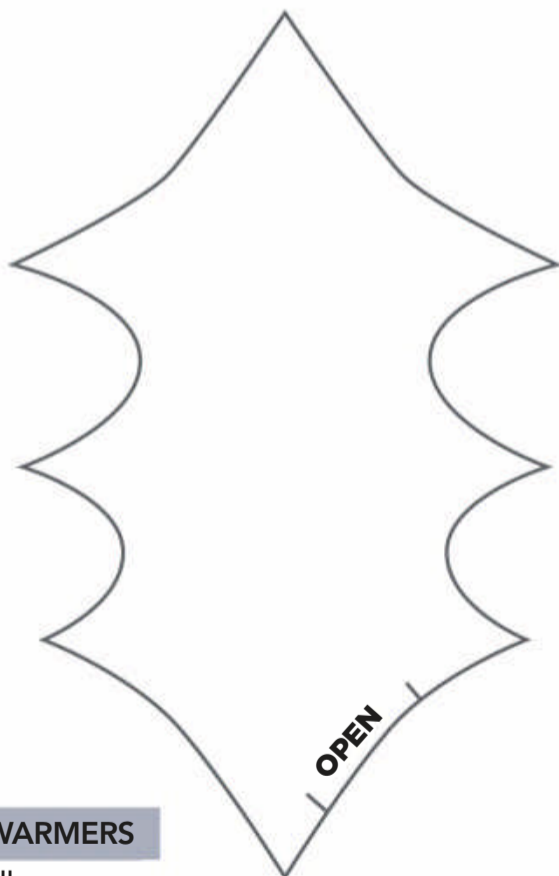
WINTER WARMERS

Mitten Bottom
ACTUAL SIZE



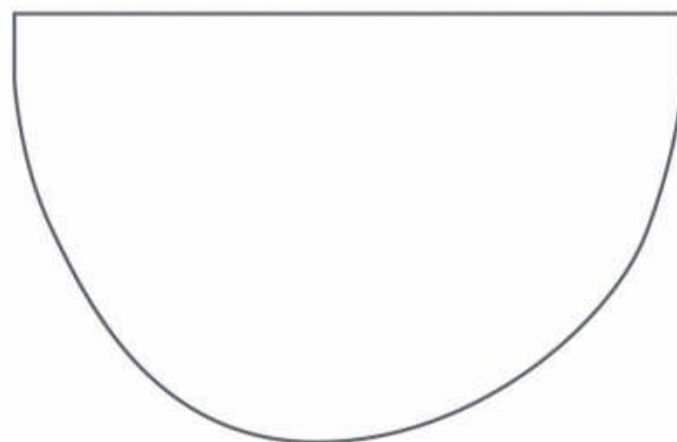
WINTER WARMERS

Mitten Middle
ACTUAL SIZE



WINTER WARMERS

Holly
ACTUAL SIZE



WINTER WARMERS

Mitten Top
ACTUAL SIZE





The *Grace*
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CUSHION PATTERN!



BAUBLE VIBES
Put a festive twist on this design with Christmas fabrics and fun prints



SPOTS AND STRIPES

Put your curvy piecing skills to good use for a bright and breezy lap quilt that will keep you cosy all year round!

BY DONNA MCLEOD

SPOTS AND STRIPES

YOU WILL NEED

- Print fabrics A–F: ¼yd each
- Solid fabrics G–H: ¾yd each
- Solid fabrics I–K: ¼yd each
- Background fabric: 2¾yd
- Backing fabric: 3¼yds
- Batting: 58in square
- Binding fabric: ½yd
- One (1) copy each of the Arc and Quarter Circle templates

FINISHED SIZE

- 50in square

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open throughout, unless otherwise instructed.
- Templates include seam allowances, where necessary.
- RST = right sides together.
- WOF = width of fabric.
- This project works well with the Circle Cutting Tool that came with issue 91!
- Background fabric should be at least 44in wide, excluding the selvages.
- Quilted by Kaitlyn of Knot + Thread Design (knotandthreaddesign.com)
- Fabric supplied by Ruby Star Society (rubystarsociety.com)

FABRICS USED

Print fabrics are from the Clementine collection by Melody Miller for Ruby Star Society, as follows:

- Fabric A: Spritz Bright Blue.
- Fabric B: Spritz Coral.
- Fabric C: Juicy Goldenrod.

Stripe fabrics are from the Zip! Collection by Rashida Coleman-Hale for Ruby Star Society, as follows:

- Fabric D: Peach.
- Fabric E: Blue Raspberry.
- Fabric F: Aqua.

Solid fabrics are from the Bella Solids collection by Moda, as follows:

- Fabric G: Blue Raspberry.
- Fabric H: Fuchsia.
- Fabric I: Mustard.
- Fabric J: Bright Sky.
- Fabric K: Mango.
- Background fabric: White.



HAVE SOME FUN MIXING AND MATCHING PRINTS AND SOLIDS FROM YOUR STASH!

CUTTING OUT

- 1 From each of Fabrics A, I and J cut:
 - Six (6) 5in squares. Subcut six (6) Quarter Circles.
- 2 From each of Fabrics B, C, D and K cut:
 - Five (5) 5in squares. Subcut five (5) Quarter Circles.
- 3 From Fabric E cut:
 - Four (4) 5in squares. Subcut four (4) Quarter Circles.
- 4 From Fabric F cut:
 - Three (3) 5in squares. Subcut three (3) Quarter Circles.
- 5 From Fabric G cut:
 - Ten (10) 5in squares. Subcut ten (10) Quarter Circles.





6 From Fabric H cut:
 ■ Nine (9) 5in squares. Subcut nine (9) Quarter Circles.

7 From the background fabric cut:
 ■ Eight (8) 5in x WOF. Subcut sixty four (64) Arcs.
 ■ Three (3) 3in x WOF. Subcut twelve (12) 9in x 3in.
 ■ Three (3) 3in x WOF.
 ■ Five (5) 4¾in x WOF.

8 From the binding fabric cut:
 ■ Six (6) 2½in x WOF.

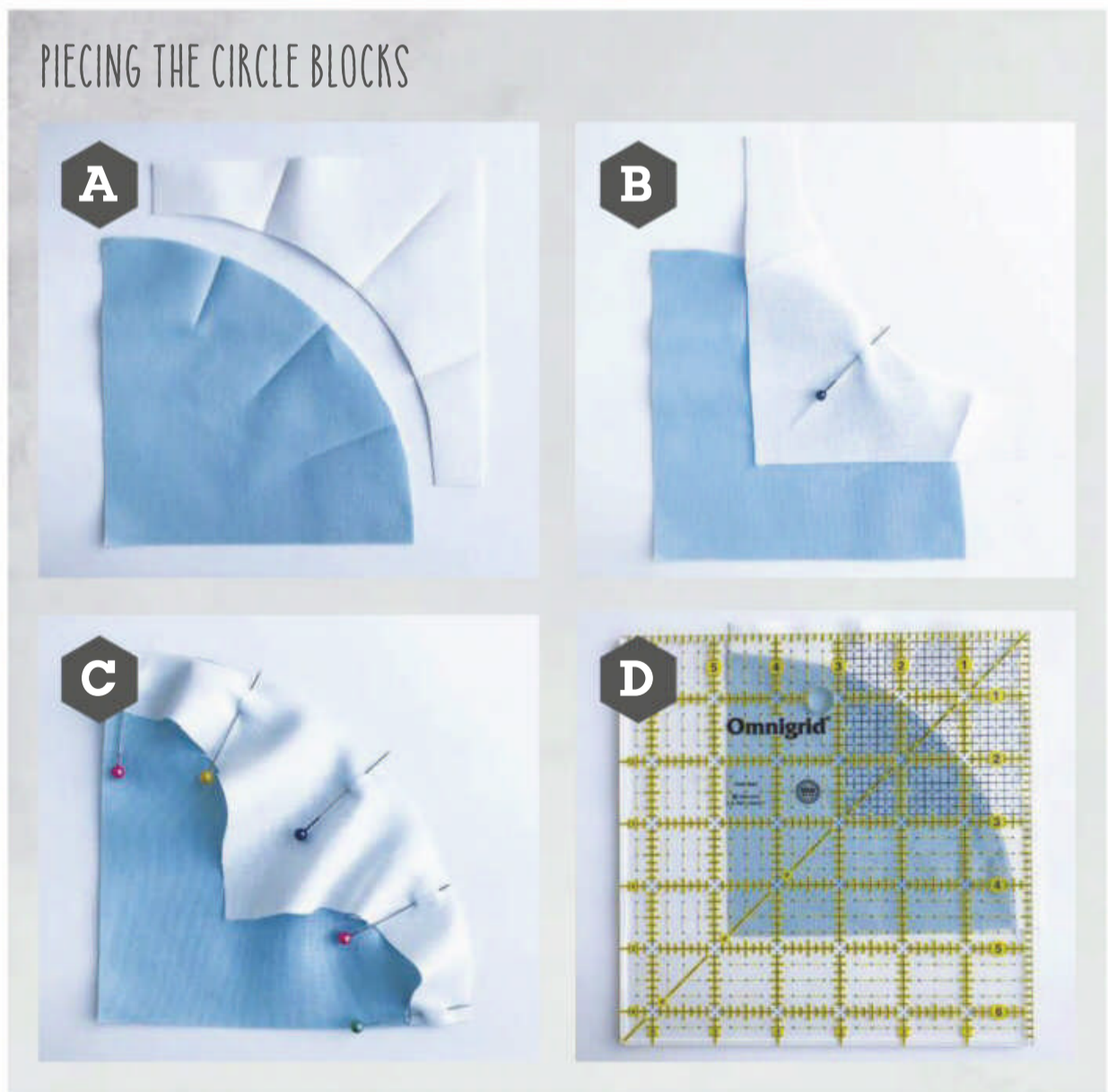
PIECING THE CIRCLE BLOCKS

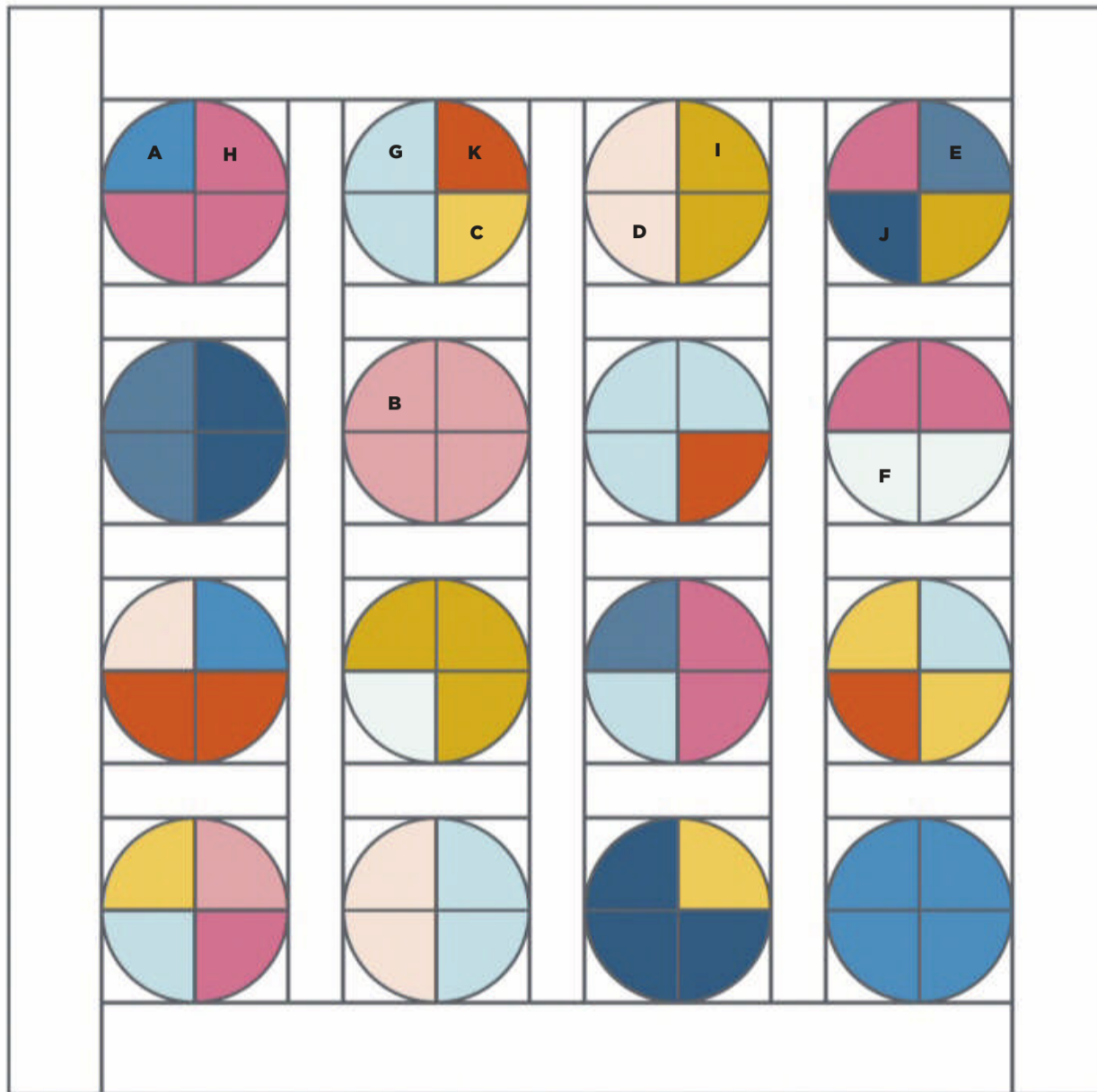
9 Fold a quarter circle and an arc in half to mark the centre. Then fold the ends of each piece to the centre crease for a total of three crease marks (Fig A).

10 Place an arc on top of a quarter circle, RST, matching up the centre crease. Secure with a pin (Fig B).

11 Align the edge of the quarter circle with the edge of the arc and secure each end with a pin. Match the remaining crease marks and secure with a pin for a total of five pins (Fig C).

12 Slowly sew the two pieces together along the curve, aligning the edges and removing the pins as you sew. Pivot as needed to avoid puckering. Press seams open.





Layout Diagram

13 Trim the circle block to a $4\frac{3}{4}$ in square, making sure the curved edges are $\frac{1}{4}$ in from the block edges (Fig D).

14 Repeat steps 9–13 to make a total of sixty four quarter circle blocks.

15 Referring to the Layout Diagram, sew two quarter circle blocks together to create a semicircle block. Repeat to make a total of thirty two semicircle blocks. Press seams open.

16 Referring to the Layout Diagram, pair two semicircle blocks RST to create a circle block. Repeat to make a total of sixteen circle blocks. Press seams open.

ASSEMBLING THE QUILT TOP

17 Sew the first column, joining a 9 in x 3 in strip between each of the circle blocks. Repeat for the remaining columns for a total of four columns. Press seams open.

18 Sew the columns together, joining a 3 in x WOF strip between the columns

to complete the quilt centre. Press seams open. Trim any excess fabric from the strips at the top and bottom.

19 Sew a $4\frac{3}{4}$ in x WOF strip to the top and bottom of the quilt top. Press seams open and trim the excess fabric.

20 Sew the remaining three $4\frac{3}{4}$ in x WOF strips together to make one long strip and subcut into two long pieces. Sew each strip to either side of the quilt top and trim the excess fabric to complete the quilt top. Press the seams open.

QUILTING AND FINISHING

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

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

layers together using your preferred basting method.

23 Quilt as desired. Kaitlyn (knotand threaddesign.com) quilted a Modern Curves design across the quilt. Trim off the excess batting and backing fabric and square up the quilt.

24 Sew the binding strips together end-to-end using diagonal seams. Press seams open. Fold in half lengthways, wrong sides together, and press.

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



Donna McLeod

Donna only started sewing a few years ago, but sews every day to make up for all the days that she didn't!

xoxsew.com

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

SPOTS AND STRIPES

Arc
ACTUAL SIZE

SPOTS AND STRIPES

Quarter Circle
ACTUAL SIZE

DESIGNER PROFILE

Annie Chen

Surface pattern designer **Annie Chen** brings a bright and playful aesthetic to the quilting world through her collections for FIGO Fabrics. We chatted signature styles, heritage and what-ifs...



Where does your brand name LEMONNI come from?

I use the name LEMONNI because my name is quite common... if you Google 'Annie Chen', you probably can't find me. So I thought I'd create an alter ego to represent me. The name was inspired by a name I heard from a movie a long time ago. It has nothing to do with lemons though... just a made-up name!

How would you describe your signature style?

I ask myself that question often because I don't think an artist should stick to one style forever. Some people have told me that my style is clean, whimsical and reminiscent of the 60s. I like creating geometric shapes to portray my subjects in an

abstract way, usually with a retro colour palette that has some muted colours. I don't like to be too literal in my designs, so sometimes it's quite challenging to depict something with simplified lines and shapes.

How did your collaboration with FIGO Fabrics come about?

Before I worked with FIGO, I had never had any fabric line with anyone so I had been submitting my designs to several different fabric companies for consideration. Then one day I got an email from their creative director Ghazal Razavi. FIGO had just been established as the modern division of Northcott and they were looking for designers for their very first release. I was very excited about being a part of the launch, especially

because they're also Canadian! They gave me the opportunity to put together my first fabric collection, so I'm forever grateful for that!

You've just previewed your sixth fabric collection – congrats! How does it feel to be such a constant part of the FIGO Fabrics family?

Thanks! It's been a wonderful journey working with them! I feel honoured and grateful because you don't get this kind of working relationship from every client. I have met Ghazal and Christina (FIGO's marketing director) twice at Quilt Market, and we're more like friends now.

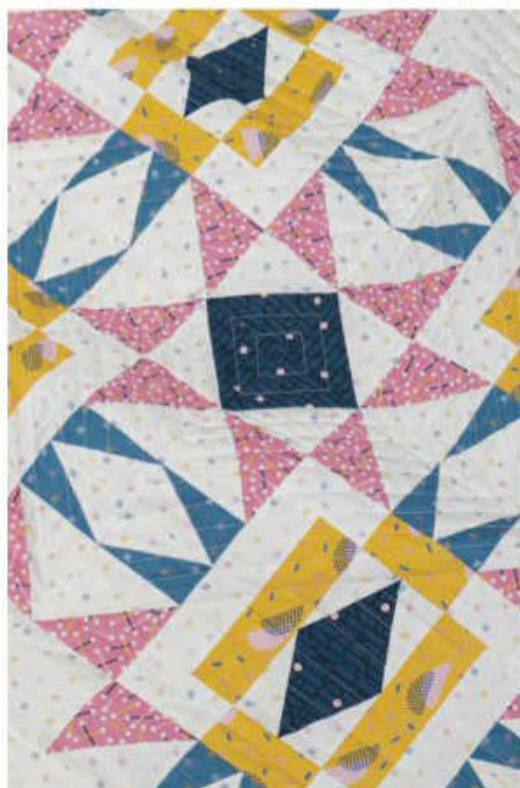
Each collection is so unique yet identifiably 'you'. What is the key to achieving that fine balance?

It is a challenge trying to achieve that for every client and job. Luckily with FIGO, I have enough creative freedom to do that. I think the key is to stay true to your voice, but at the same time knowing that what you do is commercial art. You can't always have it your way 100%. You have to take feedback and criticism well, and still manage to interpret the design in your own unique way.

How do you find that designing for quilters and sewists differs from designing for other products like stationery and home décor?

I always have to remind myself that at least half of the designs from my collection have to be non-directional when designing a quilt fabric

Below: Annie's style is noticeable in all of her work, like this unique bedding set!





Below: The Range Backpack by Noodlehead in Annie's Special Delivery prints for FIGO Fabrics



Above and right: Annie loves to decorate her own home with her favourite prints! Below: The Meteor Shower quilt by Wendy Chow made with Annie's Polar Magic collection. Photo by Wendy Chow (@the.weekendquilter)



collection. I think that's the major difference. Unlike products such as stationery and home décor, you don't know how quilters and sewists would cut the fabric. So I have to remind myself to map out the designs in a way so that it would look good no matter how it's cut. Also it's rare that other products would need six to eight designs at a time. It's definitely a more elaborate process designing prints for quilters!

How do you tend to approach colour in your work?

Sometimes I have a general direction of colour palettes from FIGO before I start to design. When I don't, I'd

My work is influenced by my appreciation for both Japanese and Taiwanese aesthetics, even though I've spent more years in Canada now than Taiwan!

usually propose a few different colourways and see how FIGO feels about them. Either way, I usually leave the colours as my final step before I present my collection, because that way I can see how the colours would show in the collection as a whole. I'd say the approach is a collaborative process rather than a unilateral one.

Your upcoming collection Kingyo draws inspiration from the Japanese influence on Taiwan and memories from your childhood. Despite currently living in Vancouver, do you find that you're often inspired by your heritage and childhood in Taiwan?

Yes, for sure! I didn't realise the subtle influence until I heard from several people that my style looks Japanese. I've loved collecting pretty paper since I was a kid, and a lot of that was either made in Japan or Taiwan. So I guess my work is influenced by my appreciation for both Japanese and Taiwanese aesthetics, even though I've spent more years in Canada now

than in Taiwan. I used to feel conflicted about my multicultural identity, but now I see it as a blessing.

You spent a lot of your early years focusing on academia – what made you go down the design path?

I've always been drawn to patterns, especially after I discovered Orla

DESIGNER PROFILE



Top: Annie's upcoming fabric collection, Kingyo, was inspired by her childhood in Taiwan
Above: Annie's prints for FIGO Fabrics are perfect for kids clothes too, like this Wiksten smock dress!

Kiely's work in my early 20s. At that time I just didn't know how to design patterns for a living. Before I focused my practice on surface pattern design, I was working as a freelance graphic designer and a part-time maker. I would design my own patterns, print them on fabrics and sew some simple products for sale. I tried to expand the handmade business at some point but soon got tired of the whole production process. Luckily around the same time I discovered Surtex and the licensing industry. I realised then that



I could just focus on pattern design, rather than producing and selling the products myself.

If you hadn't focused on print, what do you think you'd be doing now?

Probably working at an advertising agency! I got an offer once as an art director but that life never happened. I used to really want to work at an ad agency but I love what I do now.

Do you sew much these days?

I have sewn a variety of things like pillow cases and dresses, and I have made a few quilts. I'm just a slow sewer and I'm not very patient! I'd love to sew more though.

Do you decorate your home with your own designs?

Oh yes! My designs are on our wallpaper, upholstered chair, pillows, bedding, and even my dog's teepee. Some of these were made by my

licensing clients, and some were from made-on-demand sites like Spoonflower and Society 6. I love decorating our home with my designs. It's so much fun!

How does it feel seeing sewing and quilting projects that people have made with your fabrics?

It always puts a smile on my face! To see someone who chose my fabrics and then spent the time to turn my fabrics into something meaningful makes me feel very honoured.

Is there a particular element of your job that you love the most?

To play with colours and shapes and imagine how my designs would look on any surface!



lemonni.com

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

GIFT GUIDE

From travel ideas to tech treats, we'll help you sew a handmade stocking filler for all your loved ones this year

BY LORNA SLESSOR

HEAD TO
WWW.GATHERED.HOW/LOVEQUILTINGMAG
FOR THE TAG
TUTORIAL!



YOU WILL NEED

Drawstring bag

- Fabric A (white exterior) one (1) fat quarter
- Fabric B (teal exterior) one (1) fat quarter
- Lining fabric: two (2) fat quarters or ½ yd of one fabric
- Cord: 3½ yds

FINISHED SIZE

- 17in x 14in

THIS EASY DRAWSTRING BAG IS FAT QUARTER FRIENDLY – JUST USE UP YOUR FABRIC STASH!

NOTES

You'll find Part 1 of the Gift Guide in issue 91!

- Seam allowances are ¼in, unless otherwise noted.
- Press seams to one side.
- RST = right sides together.
- WST = wrong sides together.
- Pattern by Rebecca Reid.
- Fabrics for all projects supplied by Art Gallery Fabrics (artgalleryfabrics.com)

CUTTING OUT

- 1 From Fabric A cut:
 - One (1) 20in x 15in.
- 2 From Fabric B cut:
 - One (1) 20in x 15in.
 - Two (2) 3in squares.
- 3 From the lining fabric cut:
 - Two (2) 18in x 15in.

MAKING THE TABS

- 4 Fold a 3in square in half, wrong sides together, and stitch down the length. Turn right side out and press. Fold the tab in half with the two raw ends together.

- 5 Place the tab on one Fabric A side edge, ¾in from the bottom short edge, matching the raw edges. Baste in place (Fig A).
- 6 Repeat this to make the other tab in the same way and baste it to the opposite side of the Fabric A piece.

MAKING THE OUTER

- 7 Place the Fabric A piece with attached tabs RST with the matching Fabric B piece. Make sure the tabs are at the sides, towards the bottom, and pin the two pieces together. Measure and mark 2¼in from the top at each side. Make another mark 1in below the first mark on each side.
- 8 Sew around the sides and bottom, leaving a gap between the two marks you made at each side. Backstitch a few stitches at each end of the openings.
- 9 Turn the bag right side out, pressing the seams open at the sides. Topstitch around each of your gaps, ⅛in from the

opening to secure the seam allowance and strengthen the opening (Fig B).

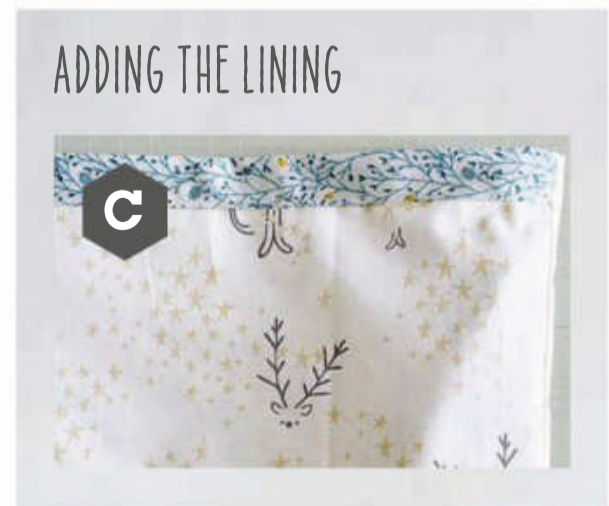
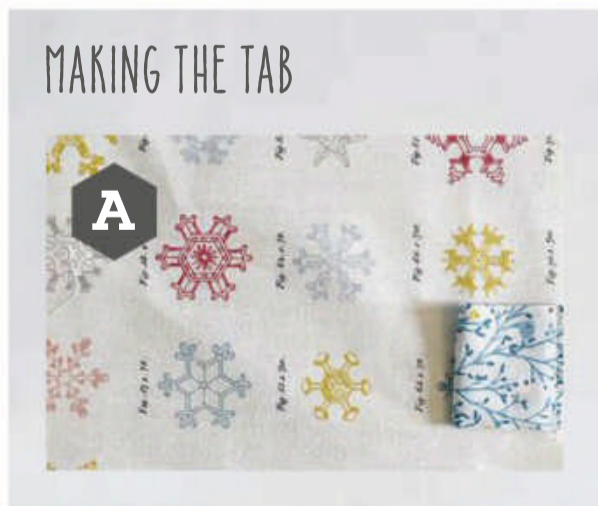
- 10 Turn the bag wrong side out. Press ½in to the wrong side around the top edge.

ADDING THE LINING

- 11 Place the two lining pieces RST and stitch along the sides and bottom. Turn right side out and press. Place the bag inside the lining, WST. Fold the top edge of the bag down 1½in so it covers the raw edge of the lining, and press. Stitch close to the folded edge, creating a casing (Fig C).

ATTACHING THE DRAWSTRING

- 12 Turn the bag right side out so the lining is pushed neatly inside. Cut the cord in half then thread one half through one tab at the bottom, through the gap in the casing on the same side, around the top and back out again. Tie the ends together, forming a loop.
- 13 Repeat with the remaining cord on the other side to finish the bag.



YOU WILL NEED

Pen roll

- Main fabric: one (1) fat quarter
- Contrast fabric: one (1) fat quarter
- Binding fabric: 1¼in x 20½in
- ¼in elastic: 7in length
- One (1) button

FINISHED SIZE

- 8½in x 20in open



NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams to one side, unless otherwise instructed.
- RST = right sides together.
- Pattern by Rebecca Reid.

CUTTING OUT

1 From the main fabric cut:

- One (1) 9in x 20½in.
- One (1) 5½in x 20½in.

2 From the contrast fabric cut:

- One (1) 9in x 20½in.

MAKING THE POCKET

3 Press the binding strip in half lengthwise, wrong sides together. Open out and press the long raw edges in to meet the centre crease. Re-press in half.

4 Sandwich the binding strip over one long edge of the 5½in x 20½in piece and pin or clip in place. Neatly topstitch along the folded edge, making sure to catch both edges of the binding strip as you sew (Fig A).

WHY NOT FILL THIS PEN ROLL TO MAKE A GREAT GIFT FOR ANY BUDDING ARTISTS?

5 Place the bound piece on top of the contrast fabric 9in x 20½in piece so that both pieces are right side up. The bound edge should run across the centre, matching the raw edges at the sides and bottom. Baste along the sides and bottom to hold in place.

6 Mark pocket divisions for the pencils along the bound pocket piece. The first line should be placed 1¼in from the left side, then every 1in, with the last line 1¼in from the right side, to make twenty pockets. If you have 1in wide tape, you can use this to mark the divisions (Fig B).

7 Stitch along the marked lines, starting at the bound edge, backstitching a few stitches to secure, and continuing down the pocket. If you are using tape, stitch along the edge of the tape and once all lines are stitched, carefully peel the tape away.

FINISHING THE PEN ROLL

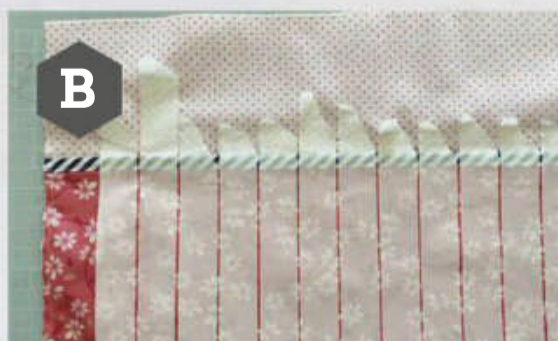
8 Fold the elastic in half and align the raw edges at the right side of the pocket. Stitch the elastic loop in place within the seam allowance (Fig C).

9 Place the remaining 9in x 20½in piece RST with the pocket piece. Stitch around the outer edge, leaving a 3in turning gap at the side without the elastic. Clip the corners, turn right side out and press, neatly tucking in the seam allowance at the turning gap.

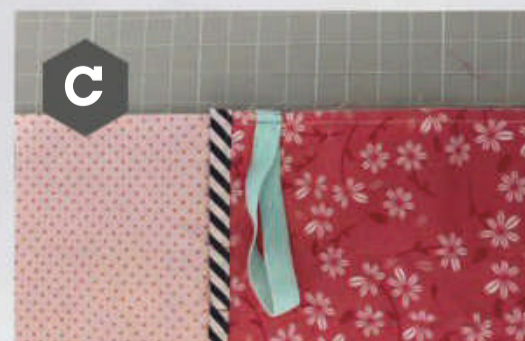
10 Topstitch around the outer edge, closing the turning gap as you stitch.

11 Slip all your pens into the pockets then roll up the pen roll. Fold the elastic loop around and mark where the button will go. Unroll and stitch the button in place, taking care to stitch only through the outer layer.

MAKING THE POCKET



FINISHING THE PEN ROLL



YOU WILL NEED

Headphone case

- Main fabric: one (1) fat eighth
- Contrast fabric: one (1) fat eighth
- 6in zip
- One (1) copy each of the Half Hexie and Hexie templates

FINISHED SIZE

- 5in diameter (excluding tab)

NOTES

- Seam allowances are 1/4in, unless otherwise noted.
- Press seams to one side, unless otherwise instructed.
- RST = right sides together.
- Templates include seam allowances, where necessary.

CUTTING OUT

- 1 From the main fabric cut:
 - Two (2) Half Hexies.
- 2 From the contrast fabric cut:
 - Two (2) Hexies.
 - One (1) 2 1/2in x 2in.

SEWING THE CASE

- 3 Place one of the half hexie pieces RST with the zip, centring it. Pin, clip or baste



KEEP HEADPHONES SAFE INSIDE THIS CUTE HEXIE CASE – NEVER WORRY ABOUT TANGLES AGAIN!

into place and sew 1/4in from the edge, using a zipper foot. Press open (Fig A).

- 4 Repeat step 3 to pin and sew the second half hexie to the other side of the zip (Fig B). Press open (Fig C).

- 5 Take the contrast 2 1/2in x 2in piece and fold in half along the long edge so it's 1in wide. Press, then fold the edges into the centre and press again to make a 1/2in strip, with the raw edges enclosed. Topstitch along the edge to secure.

- 6 Fold the strip in half and place at the stopper end of the zip, aligning with the

raw edges of the hexie pieces. Baste into place (Fig D). Undo the zip about halfway and sew across the zipper right at either end of the hexagons to keep it closed. Trim the excess either side (Fig E).

- 7 Making sure your zip is undone, place one contrast hexie RST with the zip hexie, then place the second contrast hexie on top, right side up (Fig F). Pin and sew around the edge, leaving a turning gap.

- 8 Snip the corners and zigzag stitch or use pinking shears to finish the edge, to ensure the fabric doesn't fray. Turn right side out and topstitch around the edge to finish.

SEWING THE CASE



YOU WILL NEED
 Cable tidy
 To make one (1) cable tidy
 ■ Fabrics A and B:
 5½in x 2½in each
 ■ One (1) 1in hook and loop
 Velcro dot

FINISHED SIZE
 ■ 5in x 2in



NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press fabrics well before cutting.
- RST = right sides together.

MAKING THE CABLE TIDIES

1 Place the Fabric A and B pieces RST and sew around all four edges, leaving an approx 2–3in gap for turning on one of the long edges.

2 Clip the corners and turn right side out, then poke out the corners so they're nice and neat. Press, carefully turning the raw edges inside.

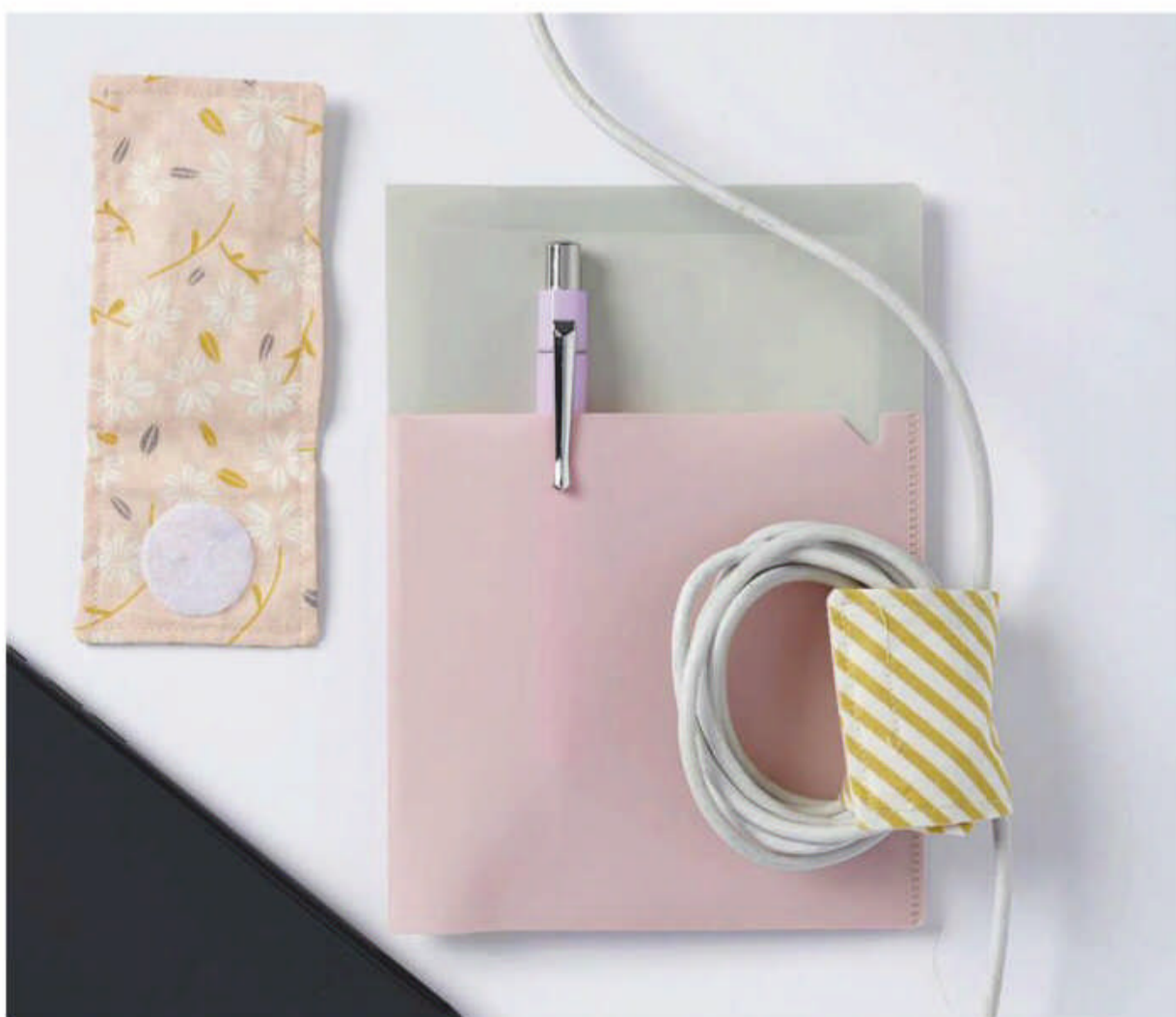
3 Topstitch around the edge using a coordinating thread, securing the folded raw edges (Fig A).

4 Take one side of the Velcro dot and place at the top of your cable tidy,

approx ¼in from the edge. Pin and hand or machine stitch into place.

5 Flip the cable tidy over and pin and sew the other side of the dot to the bottom to finish (Fig B).

MAKE THE MOST OF SMALL SCRAPs TO WHIP UP AN EASY CABLE TIDY OR TWO LIKE THESE



YOU WILL NEED

Travel wallet

- Main fabric: one (1) fat quarter
- Lining fabric: one (1) fat quarter
- Batting: 9in x 11in
- Zip: 10in
- Elastic: 9½in

FINISHED SIZE

- 8½in x 5½in closed,
10½in x 8½in open

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams to one side, unless otherwise instructed.
- Staystitching is stitched within the seam allowance, and will stay permanently in the piece.
- RST = right sides together.
- WST = wrong sides together.
- Pattern by Jess Entwistle (@jessjellybgood)

CUTTING OUT

- 1 From the main fabric cut:
 - One (1) 9in x 11in (wallet outer).
 - One (1) 9in x 4¼in (small card pocket).
 - One (1) 9in x 5½in (medium card pocket).
 - One (1) 9in x 6¾in (large card pocket).
 - One (1) 9in x 7in (flap pocket).



THIS MULTI-POCKET TRAVEL WALLET IS EASIER TO SEW THAN YOU MAY THINK!

- 2 From the lining fabric cut:
 - One (1) 9in x 11in (wallet lining).
 - One (1) 9in x 4¼in (zip pocket front).
 - One (1) 9in x 5½in (zip pocket back).
 - One (1) 9in x 7in (slip pocket).
 - Two (2) 1⅝in x 2½in (zip ends).

MAKING THE POCKETS

3 Fold the flap pocket in half lengthways WST and press. Topstitch close to the fold. Repeat to create the three card pockets and the slip pocket.

4 Place the large card pocket with the medium card pocket on top and the small card pocket on top of that, aligning the side and bottom edges with the folds along the top edges.

5 Pin, then staystitch down the sides and across the bottom. Sew a vertical dividing line through the centre of all three pockets (Fig A).

MAKING THE ZIP POCKET

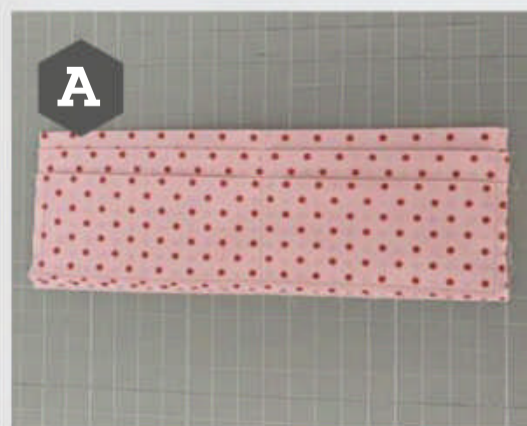
6 Fold one zip end in half widthways, WST, and press. Place at the top end of the zip, so the fold just covers the top of the teeth. Topstitch along the fold,

being careful when crossing the teeth. Trim the sides of the fabric tab even with the sides of the zip.

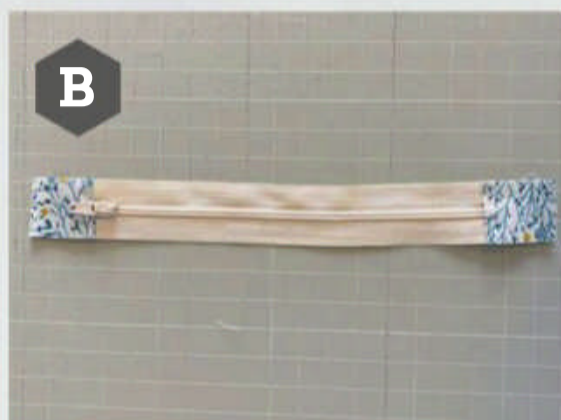
7 Fold and press the other zip end in half as before, then place on top of the teeth at the other end, positioning it so that the finished zip including tabs is 9in in length. Trim the zip end as before. You'll need to trim the zip to length after stitching on the second zip end (Fig B).

8 Place the zip RST with the top long edge of the zip pocket front. With the

MAKING THE POCKETS



MAKING THE ZIP POCKETS



zip closed, the slider needs to be on the left side. Sew in place (Fig C). Press away from the zip and topstitch in place.

9 Repeat the process to stitch the zip pocket back to the other side of the zip, making sure the pattern faces in the same direction if your fabric has a directional print. Don't topstitch this time though (Fig D).

10 Place the two fabric pieces WST so the bottom long edges meet. Press, then baste along the bottom edge. Topstitch above the zip teeth, through all layers (Fig E).

ATTACHING THE POCKETS

11 Place the slip pocket right side up on top of the right side of the wallet lining, matching the side and bottom raw edges. Place the assembled card pocket section on top, matching raw edges, then clip into place and staystitch to hold (Fig F).

12 Place the zip pocket right side up on top of the right side of the left of the wallet lining, aligning raw edges as before. Place the flap pocket right side up on top, matching raw edges, then clip into place and staystitch through all layers to hold them in place (Fig G).

ASSEMBLING THE WALLET

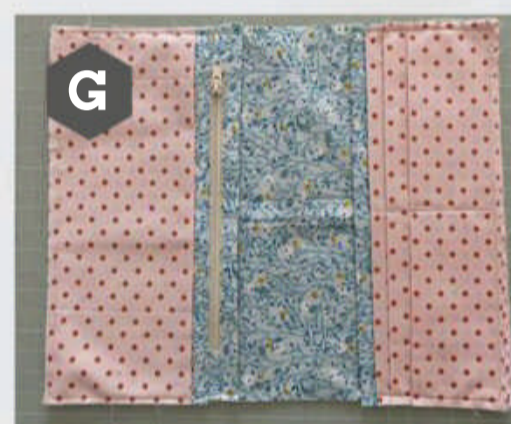
13 Staystitch the batting piece to the wrong side of the wallet outer.

14 Place the elastic strip on top of the wallet lining so it sits centrally over the card pocket section. Make sure that the elastic is vertical and laying straight with the shiny side up (if applicable). Staystitch the ends into place.

15 Place the outer and lining RST, aligning raw edges. Clip together (Fig H).

16 Sew together all the way around, leaving a turning gap in the centre

ATTACHING THE POCKETS



ASSEMBLING THE WALLET



of the bottom edge. Trim the seam allowance, clip the corners then turn right side out. Push out the corners, fold the edges of the turning gap to the inside and press. Close the turning gap with a ladder stitch to finish.

17 Fold the wallet in thirds and flip the elastic over the front flap to close.

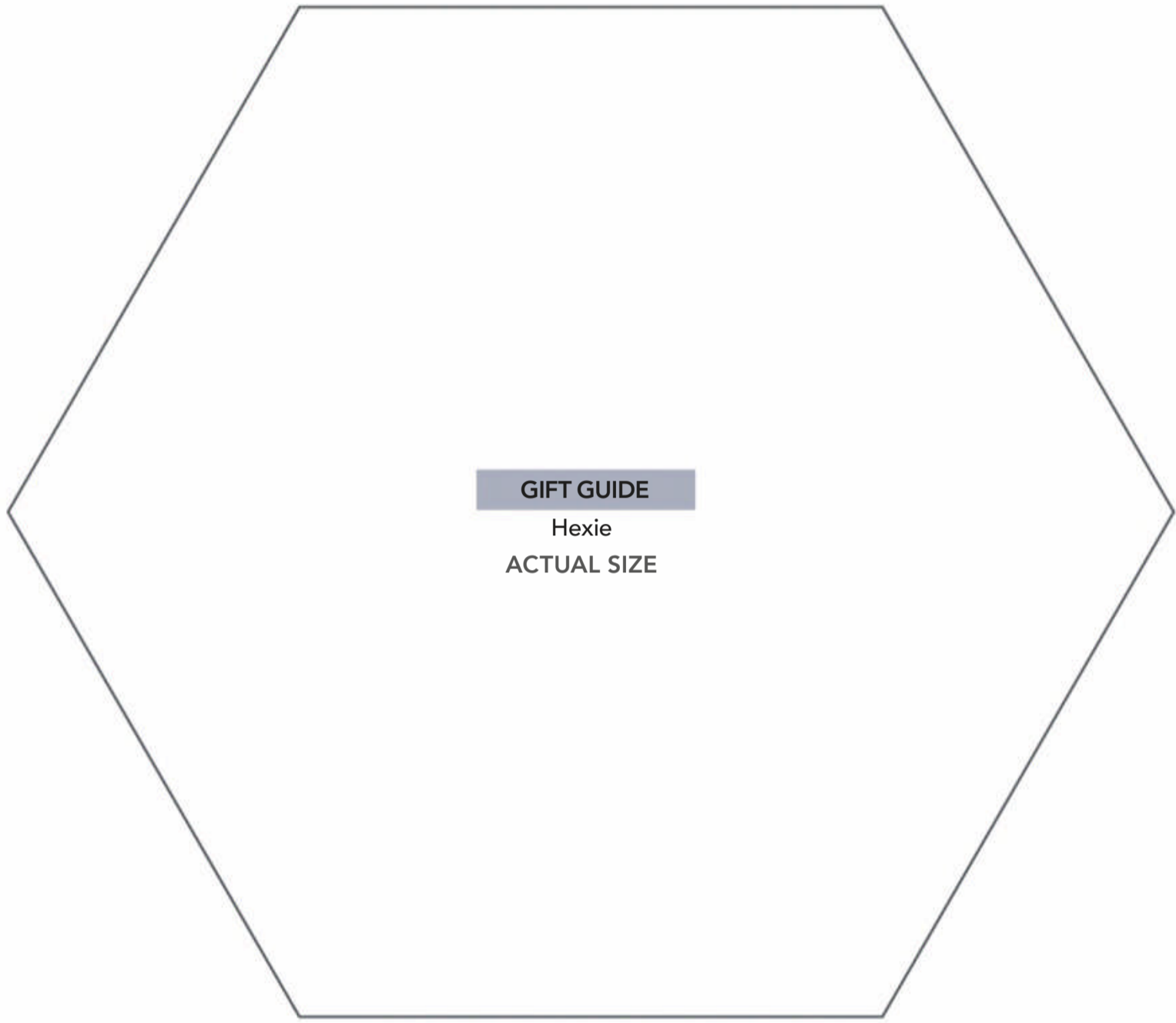


Lorna Slessor

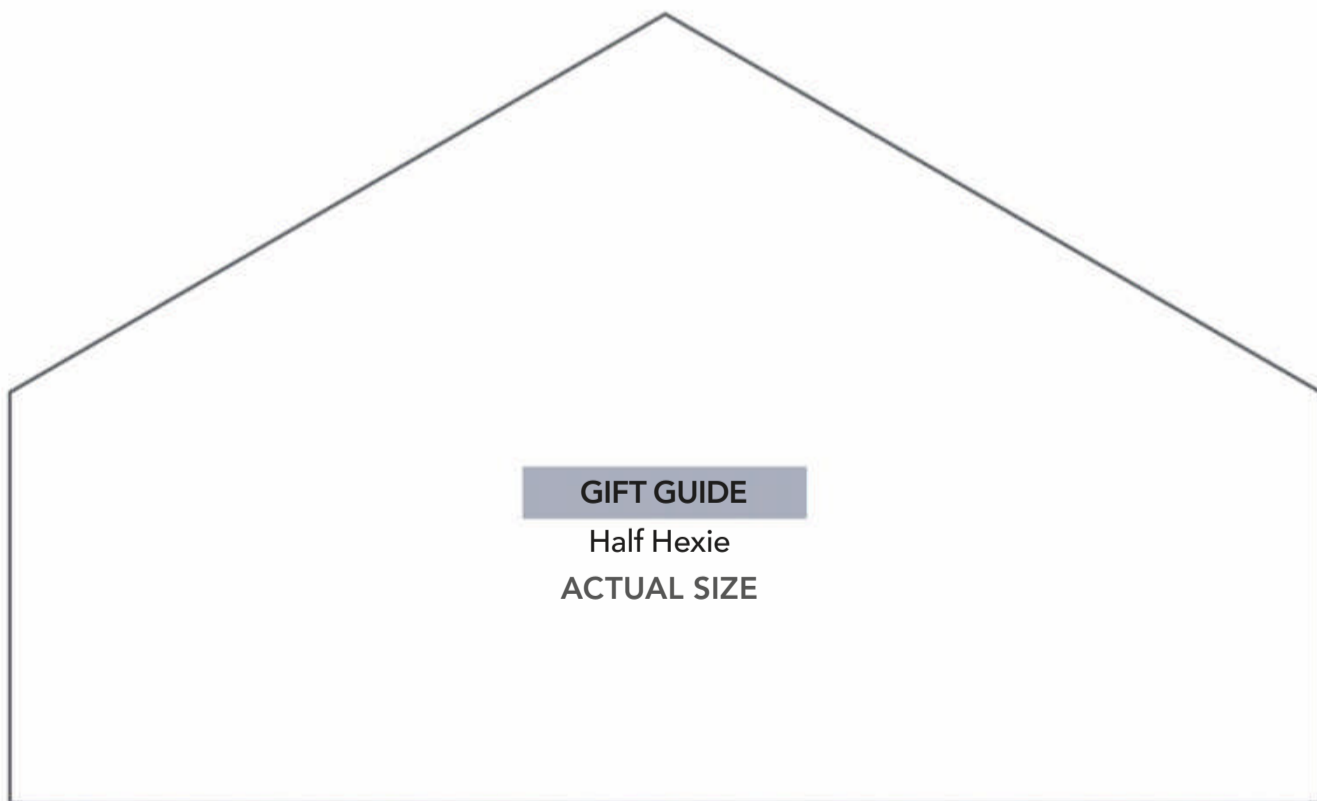
Lorna splits her time between selfish sewing and working as Operations Editor for LP&Q!

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Beginner's Guide to **STAINED GLASS APPLIQUE**

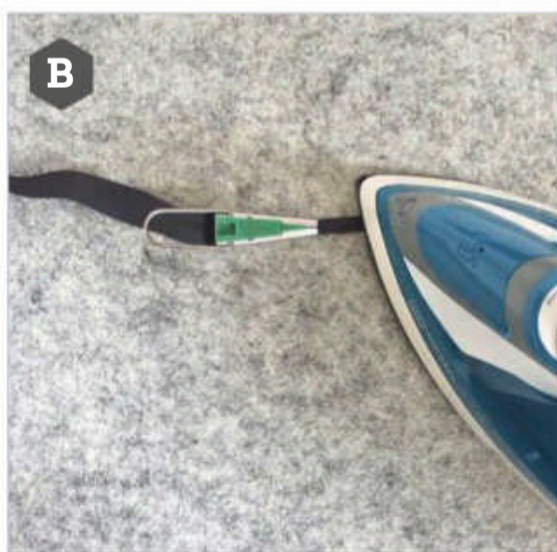
Add a new style of appliqué to your sewing repertoire! This month, discover how using a simple bias binding technique can make a real visual impact in your patchwork projects



PREPARING THE BIAS TAPE



1 Align the 45-degree line on your quilt ruler with the straight edge of your bias tape fabric and cut across the fabric. Cut strips of fabric $\frac{5}{8}$ in wide, aligning the straight marks of your ruler with the diagonal cut edge of the fabric (Fig A). This creates strips cut on the bias, which will be easier to work around curved edges and corners.



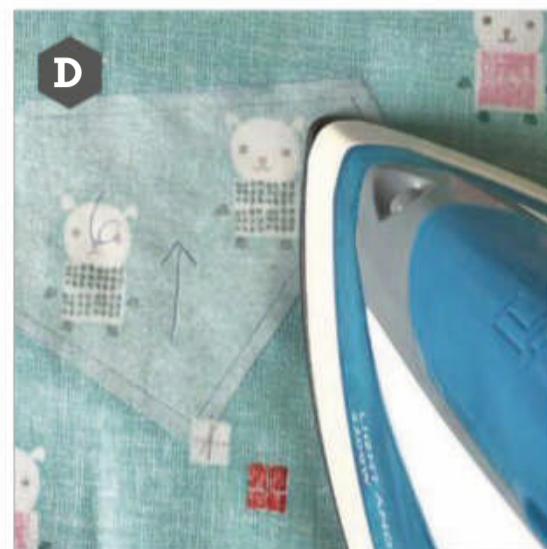
2 Sew the strips together into one long length, using diagonal seams and pressing the seams open. Once pressed open, trim the dog ears from the seam allowance.

3 Using a $\frac{1}{4}$ in bias tape maker, follow the manufacturer's instructions to fold and press the strips into bias tape (Fig B). If you don't have a bias tape maker, simply press both long edges of the strips in towards the centre.

PREPARING THE APPLIQUÉ

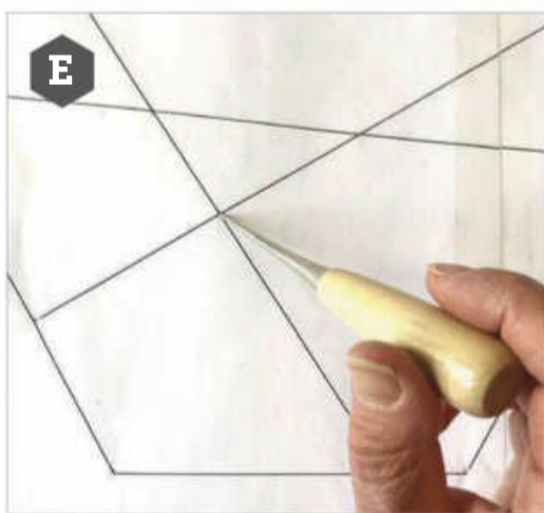


4 Place a piece of fusible web on top of your template, with the paper side up. Trace all the lines on the template (Fig C).

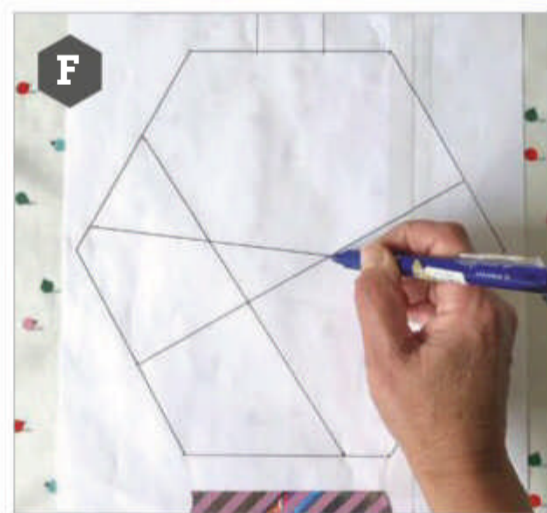


5 Cut out each fusible web piece, cutting exactly on the marked lines. If you will be fussy cutting your fabric, you may want to mark $\frac{1}{8}$ in from each edge, which shows where the bias tape will cover the template piece. Fuse the pieces to the wrong side of your fabrics and cut out (Fig D).

PREPARING THE BACKGROUND FABRIC



6 Use a large pin or awl to pierce holes in your template at each intersection of lines (Fig E).



7 Press your background fabric well. Place the template on top of the background fabric, both right side up. Hold the template in place using masking tape or pattern weights. Use a removable fabric pen to make a dot through each hole in the template when finished marking.

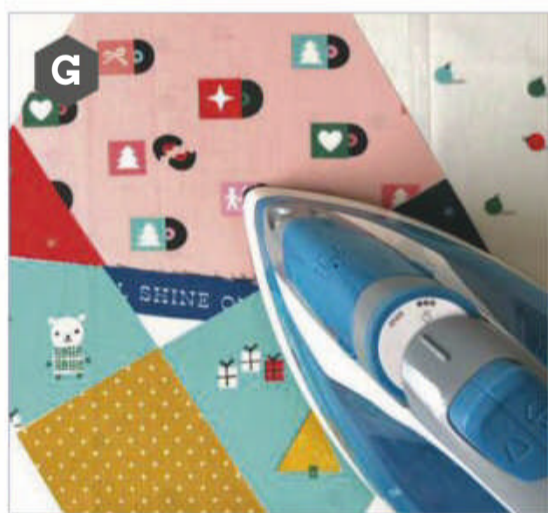
TOP TIPS

- You can add numbers to the different sections of your template and mark these onto the fusible web so you will be able to organise your pieces later.
- If your template markings are too light, you can use a ruler and black marker to trace over them, making it easier to see them through the back.

ADDING THE BIAS TAPE

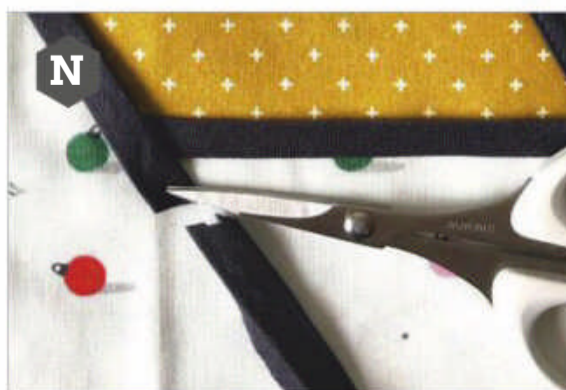
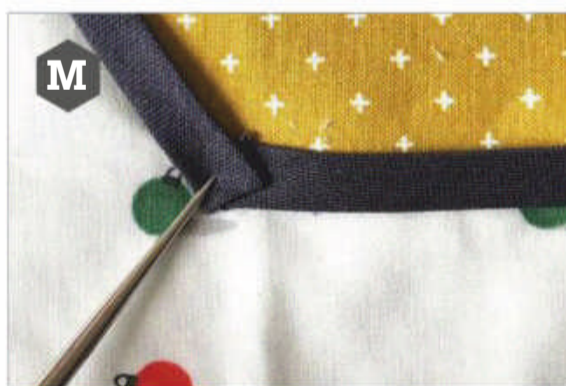
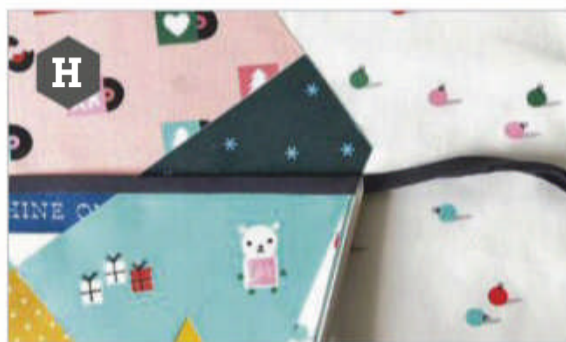
TOP TIP

It can be helpful to have an orange manicure stick or some tweezers on hand to help you to manipulate the bias tape, making sure to cover all of the raw edges as you work.



8 Remove the paper from the back of each appliqué piece. Carefully arrange the pieces on your background fabric, using the marked dots as a guide. Once you're happy with the placement, fuse the pieces in place, following the manufacturer's instructions (Fig G).

9 If you want to use the stained glass lines for quilting, make a quilt sandwich with your backing, batting and background fabric. Baste in place using a spray or thread basting.



10 Look at your template and decide in what order you will add the bias tape strips. You want to add the strips in as few lines as possible. Most designs will have a final inner or outer border which will cover the raw edges of the ends of the strips.

11 Working on the first line, lay your bias tape on top and trim the ends approx $\frac{1}{8}$ in longer than needed (Fig H). Carefully apply a line of glue along the line and apply the bias tape, neatly centring along the line (Fig I). Trim the ends if necessary.

12 Allow the glue a little time to dry, then stitch along both edges of the tape, $\frac{1}{16}$ in from each edge. It helps to use a walking foot to stitch through all the layers smoothly (Fig J).

13 Repeat step 12 with each of the lines, leaving the raw edges until you come to the last section, which will cover them. When placing curves, carefully ease the tape around the curve, being careful not to overstretch. Stitch first around the outer curve, then stitch the inner curve (Fig K).

14 Add the final outline to cover the remaining raw edges. Starting at one corner, begin gluing along the first edge, trimming the start of the strip $\frac{1}{8}$ in beyond the end (Fig L). When you reach a corner, fold the strip neatly to mitre the corner and press well (Fig M). Continue gluing the strip in place.

15 When you reach the starting point, trim the strip $\frac{1}{4}$ in longer than needed (Fig N). Fold the end under neatly and press. Check that it covers the raw end of the bias strip, then glue in place. Stitch the tape in place, stitching the outer edge first.

MAKE A STAINED GLASS CUSHION!

YOU WILL NEED:

- BACKGROUND FABRIC: 18IN SQUARE
- DARK GREY FABRIC FOR BIAS TAPE: TWO (2) FAT QUARTERS
- SELECTION OF PRINT FABRIC SCRAPS
- CUSHION BACKING FABRIC: ONE (1) FAT QUARTER
- FUSIBLE WEB: 15IN SQUARE
- BATTING: 20IN SQUARE
- LINING FABRIC: 20IN SQUARE
- ¼IN BIAS TAPE MAKER
- FABRIC GLUE
- ONE (1) COPY OF THE BAUBLE TEMPLATE

FINISHED SIZE

- 17IN SQUARE

NOTES

- FABRICS SUPPLIED BY RUBY STAR SOCIETY (RUBYSTARSOCIETY.COM)



CUTTING OUT

- 1 From the backing fabric cut:
 - Two (2) 17½in x 14in.

MAKING THE CUSHION

- 2 Follow steps 1–3 of the tutorial to make the bias tape. You will need a strip approx 35in long.

- 3 Follow steps 4–15 of the tutorial to complete the cushion front. When



you are preparing your quilt sandwich, in step 9, use the lining fabric square on the back of the batting. Trim the completed cushion front to 17½in square, centring the bauble.

- 4 Take one backing fabric rectangle, and press under ½in along one long edge. Press under ½in again to enclose the raw edge and topstitch in place. Repeat this process with the remaining backing piece.

- 5 Place the cushion top right side up. Place the two backing pieces right side down on top, aligning raw edges around the cushion top, with the hems overlapping in the centre. Use pins or binding clips to keep in place.

- 6 Sew around the outer edge, using a ¼in seam allowance. Clip the corners, turn the cushion right side out and press to finish.

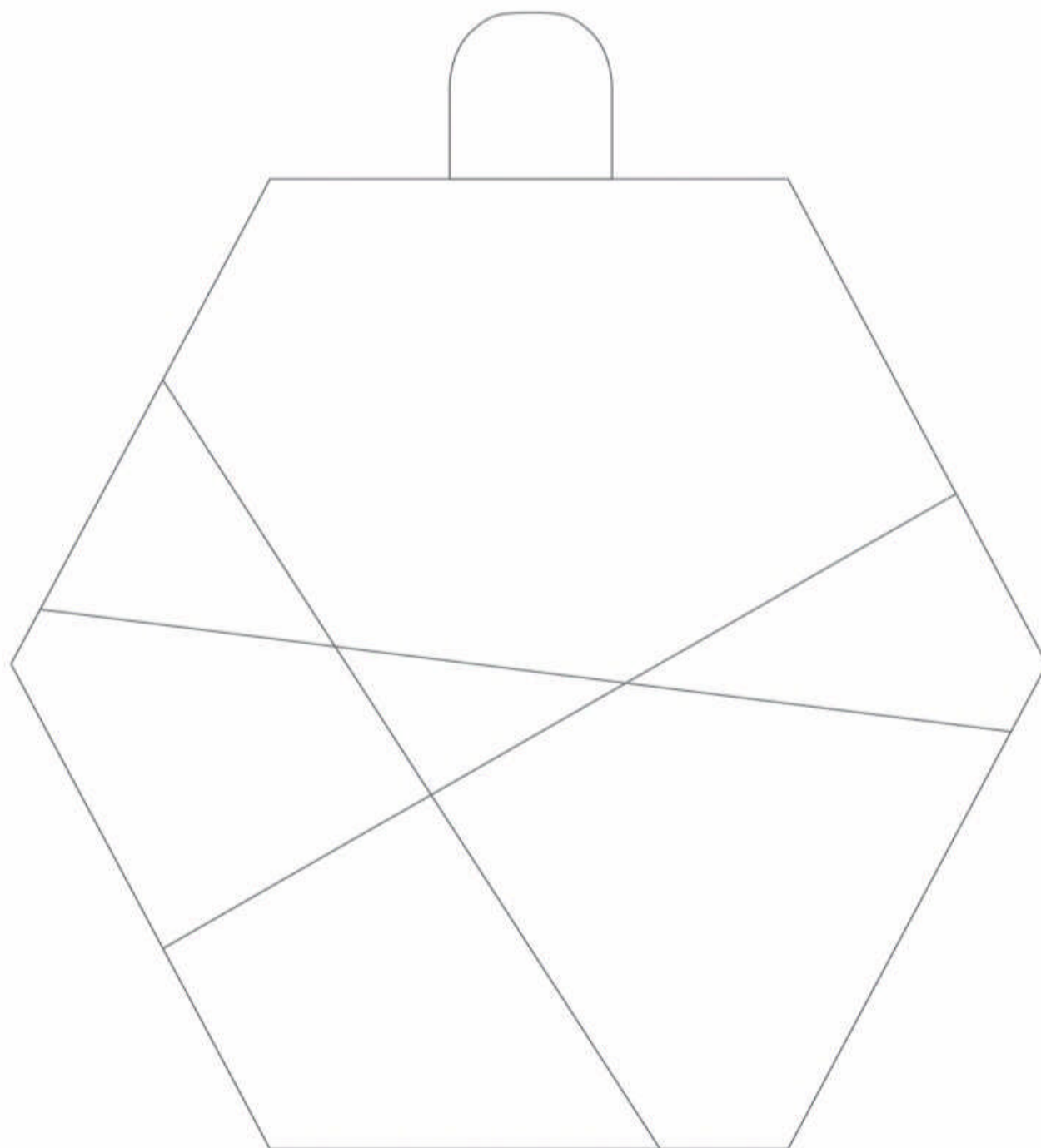


Kate Webber

Kate is a technically-minded quilter with an eye for fussy cutting and a passion for prints!

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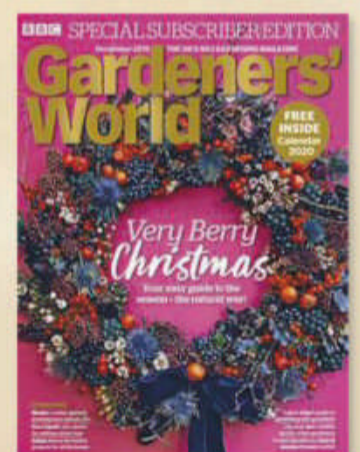
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SJUNDE BLOCK

BLOMMA

BLOCK
7 of 12



By Yasmeen K Branton

YOU WILL NEED

To make Block 1:

- White fabric: 8½ in x 8 in
- Navy fabric: 12½ in x 6½ in
- Peach fabric: 15 in x 8 in
- Light blue fabric: 18 in x 9 in
- Dark purple fabric: 4½ in x 8 in
- Mid purple fabric: 13 in square
- One copy each of the Blomma Semicircle, Arcs and Petal templates

To make Block 2:

- White fabric: 8½ in x 8 in
- Dark green fabric: 12½ in x 6½ in
- Dark blue fabric: 15 in x 8 in
- Navy fabric: 18 in x 9 in
- Mid purple fabric: 4½ in x 8 in
- Peach fabric: 13 in square

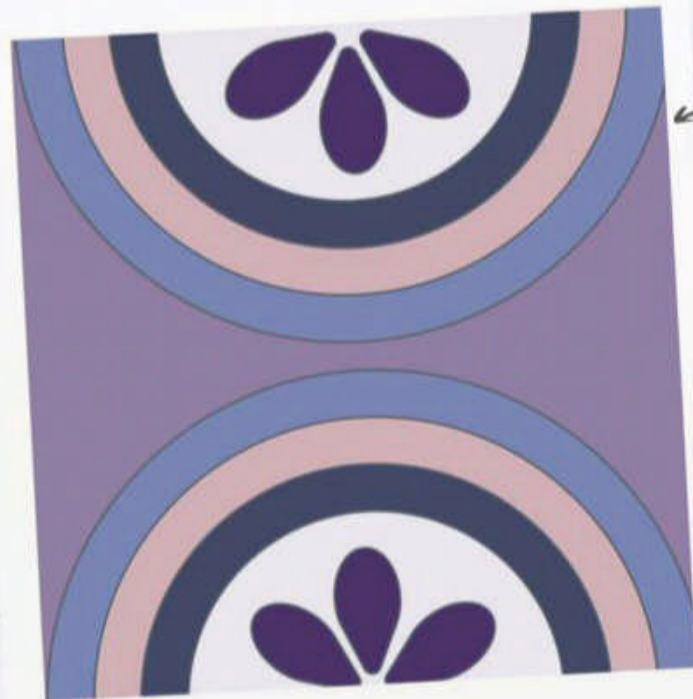
FINISHED SIZE

- Quilt: 60 in x 72 in
- Block: 12½ in square (unfinished)

TO MAKE THE WHOLE QUILT:

- White fabric: 1½ yds
- Peach fabric: 1¼ yds
- Mid purple fabric: 1½ yds
- Dark purple fabric: ¾ yd
- Navy fabric: 1½ yds
- Dark blue fabric: 1¼ yds
- Light blue fabric: 2 yds
- Light green fabric: ¾ yd
- Mid green fabric: 1 yd
- Backing fabric: 5½ yds
- Batting: 70 in x 82 in
- Binding fabric: 5/8 yd

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BLOCK 1 LAYOUT DIAGRAM

Clever layering means you only need to turn under seams on one side of each curve



BLOCK 2 LAYOUT DIAGRAM

NOTES

- Seam allowances are ¼ in, unless otherwise noted.
- Appliqué templates do not include seam allowance.
- If you precut all your background squares at the start of the quilt, disregard step 1.

FABRICS USED

- All fabrics are Kona Cotton Solids by Robert Kaufman in Snow, Dusty Peach, Lupine, Hibiscus, Nautical, Cadet, Dresden Blue, Seafoam and Sage.
- Visit www.gathered.how/lovequiltingmag for alternative Moda Bella Solids and Art Gallery Fabrics Pure Elements.

CUTTING OUT

1 Cut one (1) 13 in square for the background of each block. For Block 1 use mid purple fabric and for Block 2 use peach fabric.

2 Cut out the templates and trace around them on the right side of the fabric using a chalk marker. Refer to the Layout Diagram for each block for the colours of each

piece. Make sure to leave space between pieces to add a seam allowance around each one.

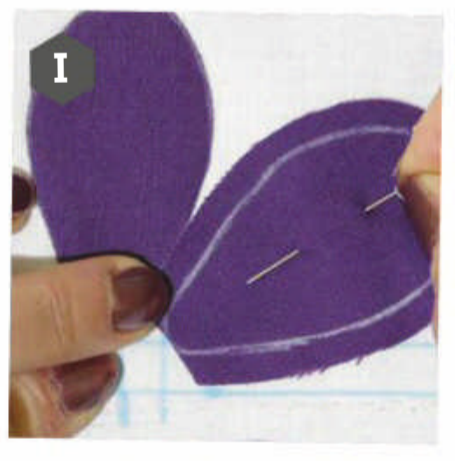
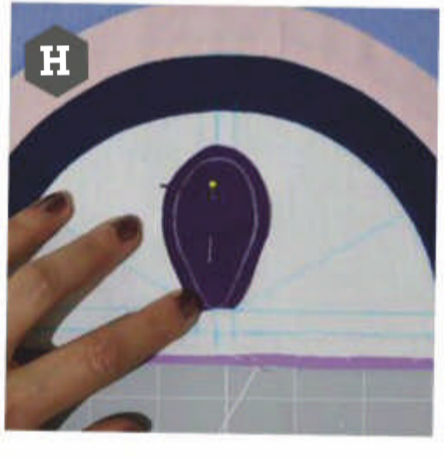
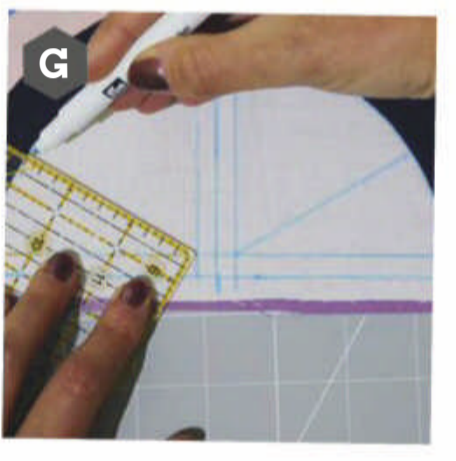
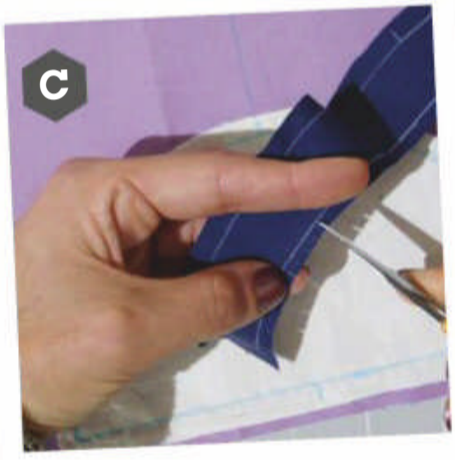
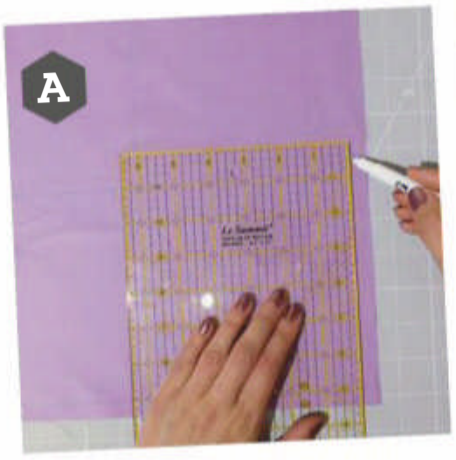
3 Carefully cut out each piece, adding a scant ¼ in seam allowance all the way around. Mark the centre line for each piece within the seam allowance, as shown on the template.

PIECING THE BLOCK

4 Mark the background fabric vertically and horizontally across the centre to separate into four quarters. Also mark ½ in from each edge of the block (Fig A).

5 Place one semicircle piece on one edge of your block, aligning the centre mark. The marked bottom edge should align with the mark ½ in from the block edge. Pin in place. Baste along the curved edge within the seam allowance (Fig B).

6 Take the first arc and clip the seam allowance at regular intervals along the inner curve (Fig C). Finger press the inner arc,



at each end and in the centre. Line up with the marked curve of the semicircle and pin in place (Fig D). Stitch the inner curve, turning the remaining seam allowance under as you work.

7 Baste the outer curve within the seam allowance, as you did previously with the semicircle.

8 Repeat steps 6–7 to add the next arc above the first one (Fig E). Repeat step 6 to add the last curve. Then stitch the outer curve, turning under the seam allowance as you work your way around (Fig F).

9 Use a removable fabric marker to mark the lines on the semicircle for the petal placement as follows. Mark $\frac{1}{4}$ in above the bottom marked line. Also mark $\frac{1}{4}$ in either side the central line. Mark a 60-degree line, starting from each corner of the marks you just made (Fig G).

10 Finger press the tip of one petal, and align with the centre of the semicircle (Fig H). Baste, and then stitch in place. Place two more petals in the same way, aligning the centres on the 60-degree line (Fig I).

11 Repeat steps 5–10 to appliqué the remaining pieces to the other side of the block.

12 Remove any basting stitches and marks from the background fabric. Lightly starch and press the block. Carefully centre the block and trim to $12\frac{1}{2}$ in square to finish.

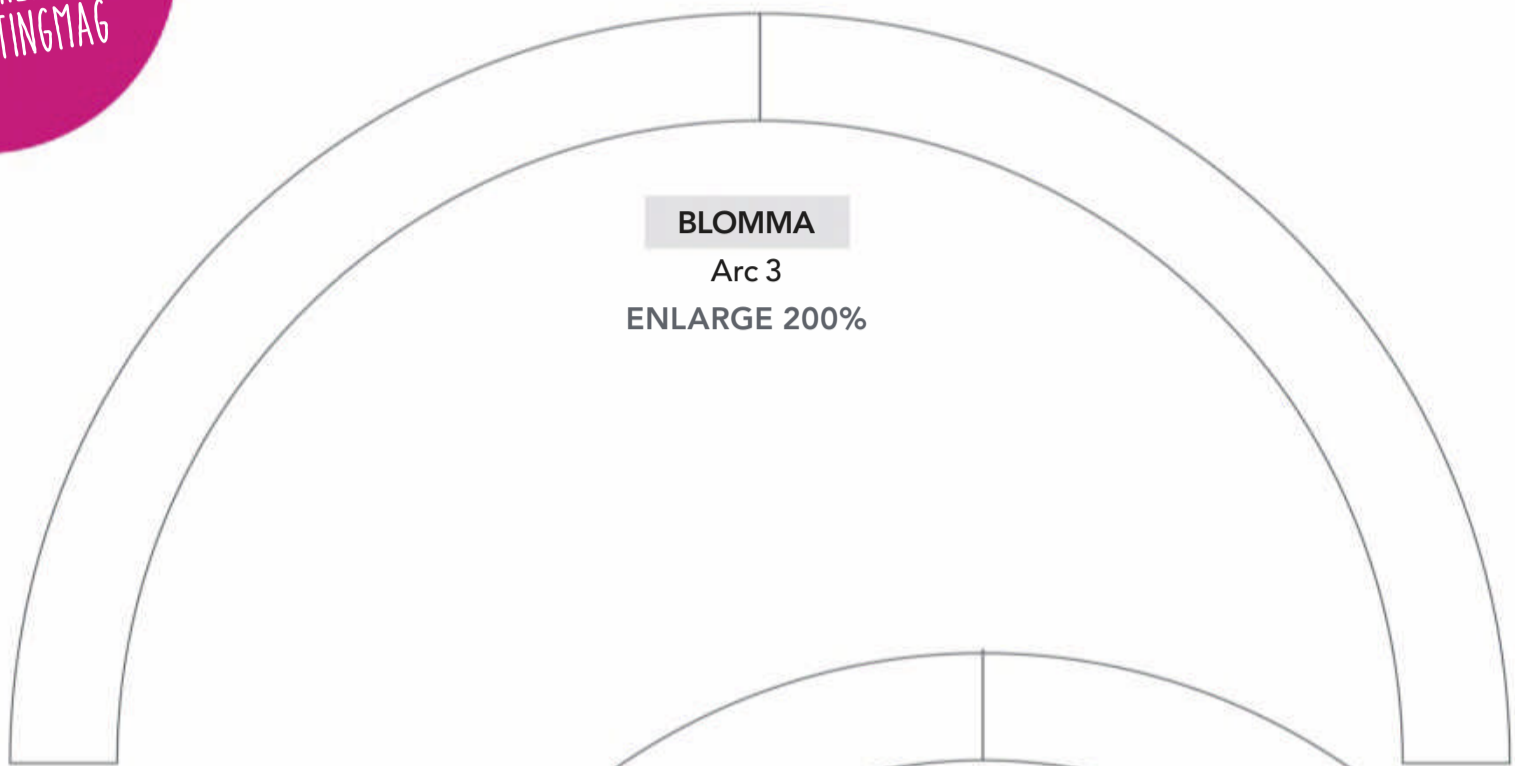


Yasmeeen K Branton

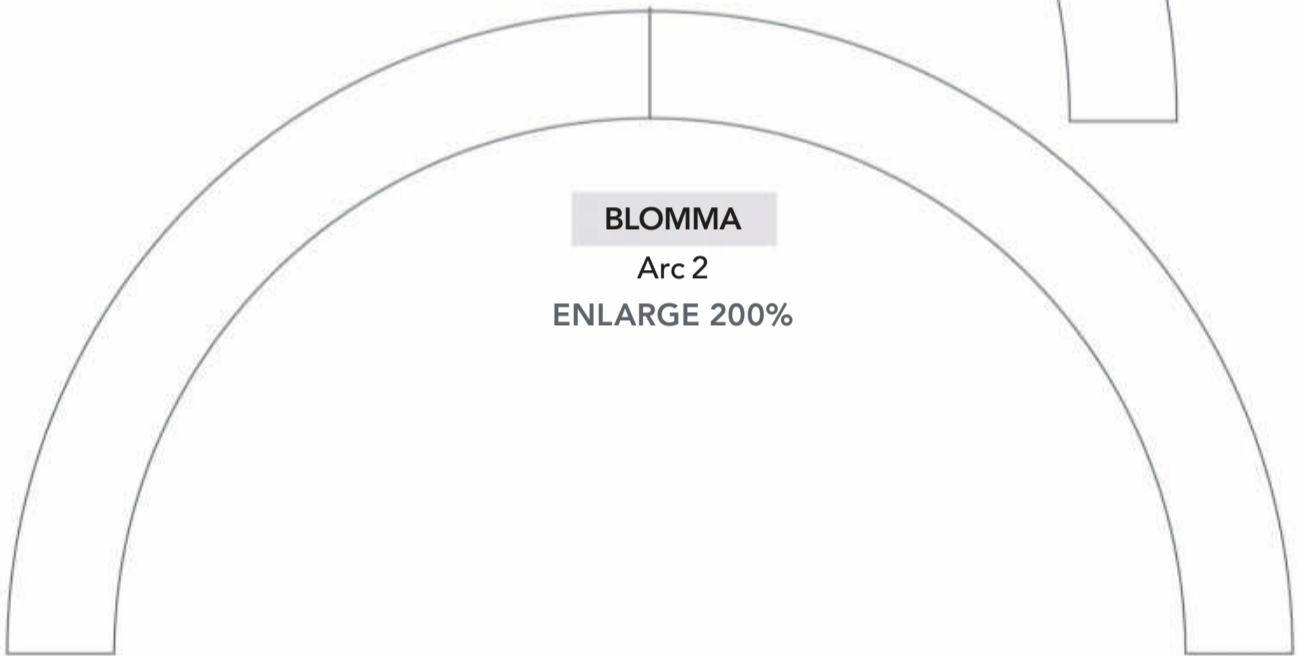
Yasmeeen is a hand appliqué designer who transfers the skills she developed studying hand embroidery at the Royal School of Needlework to modern sewing patterns. Slow stitching acts as her daily meditation, and she couldn't go a day without it!

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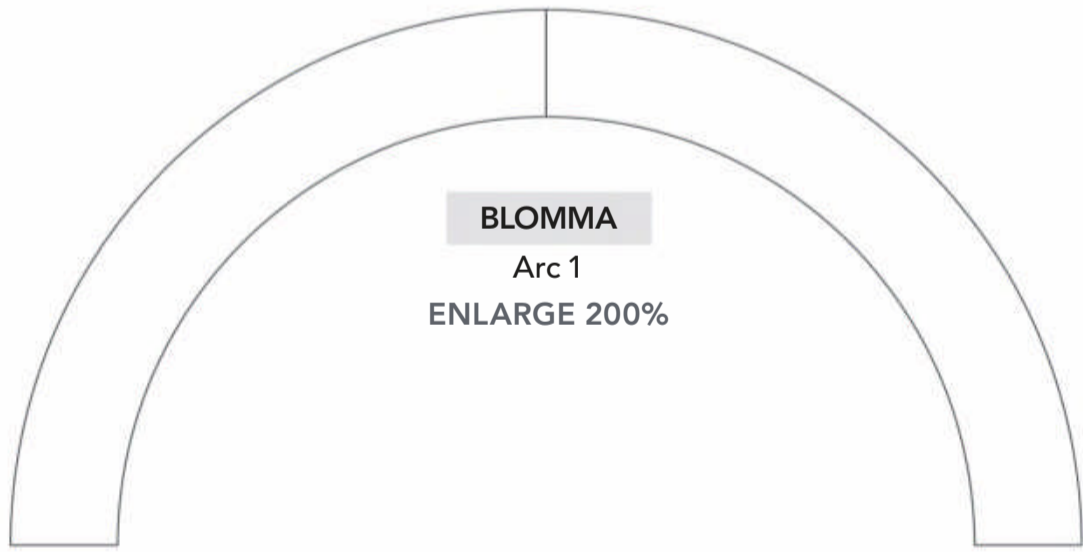
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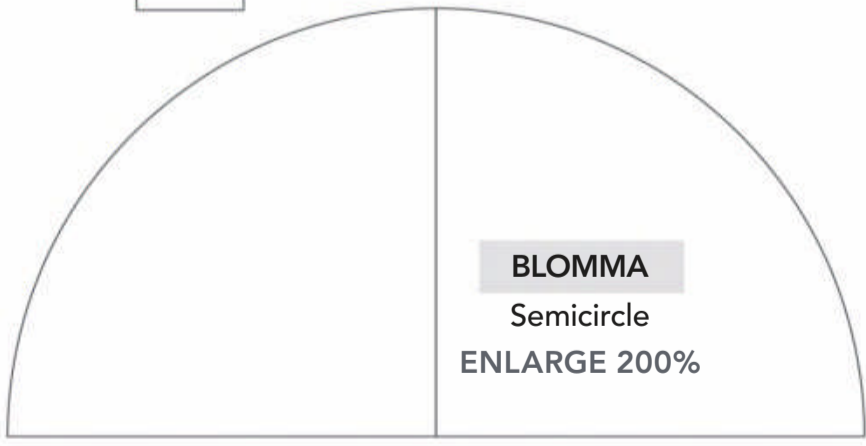
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MAKE IT...

Striking star quilt by Jemima Flendt
Sherbert shades by Paula Steel
EPP rosettes by Jenny Jackson
Bold Dresden quilt by Kate Webber
Clear case by Debbie von Grabler-Crozier
PLUS Kaleidoscope template set* with
coordinating mini quilt!



5 WAYS TO:

Sew last-minute

Cutting it close? **Amanda Carye** narrows down her favourite fast festive makes!

Maybe it's the food, the decorations or the festive parties, but there's definitely something special in the air right now! No matter how much I've got on my plate, every year I'm in the mood to squeeze in some quick and easy crafts in the middle of the holidays. If you're looking for a little extra dash of holiday décor, a small festive project to do while sipping mulled cider, or you need a last-minute gift in a pinch, here are five speedy handmade ideas!

1 GARLANDS

Whether you make your own pompoms or go the pre-made felt ball route, this might just be one of my all-time favourite holiday crafts! It's just simple enough to do during a festive craft party (leaving you free to chat and sip!).

2 WINE BOTTLE GIFT BAGS

Invariably, whether for a last-minute office mate or as a hostess gift, I am giving out bottles of wine. Skip the boring old paper or foil bag route and add a touch of homemade fun by sewing your own wine gift bags (because we all know fabrics are so much cuter than store-bought bags!).

3 NO-SEW WOVEN STAR ORNAMENTS

Last year I was introduced to no-sew woven star ornaments and it's safe to say I love them! They're perfect to use to decorate a tree or as an extra-special gift topper and there are a bunch of free tutorials out there, ranging from the simple stars to the more complex designs.

4 APRON

Maybe you're looking for that elusive fashion accessory for a cookie decorating party, or you need a gift for a chef in your life that already has everything, or maybe you just want to protect your fancy party dress from the invariable splatters while cooking: handmade aprons are a unique gift, touch of festive cheer or holiday armour. And best of all, there are a ton of great free patterns out there (I particularly love the no-tie ones that crisscross in the back).

5 UGLY SWEATSHIRT

Are you in need of some festive gear for a last-minute photo card or a happy hour? A DIY ugly sweatshirt is just the thing! Use an old sweater from the back of your closet or pick up a new-to-you one and get to work. Opt for appliqué with a little help from our good friend double-sided interfacing, glue on pompoms or tack on a string of giant Christmas tree lightbulbs. This is the time to channel your inner Buddy the Elf and bring all the cheer!



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