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PATCHWORK ♦ QUILTING ♦ APPLIQUÉ ♦ FABRIC

Sunny issue 38

# QuiltNow

Britain's No.1 guide to fabric & patchwork

# 19

## SUMMER MAKES

- ♦ Wire-frame storage bag
- ♦ Multi-use table runner
- ♦ Striking EPP mini quilt

### WEEKEND MAKE!

*perfect pinwheels baby quilt*



**WIN THIS KIT!**  
See page 62 for more details

**TRY THIS**  
*with your stash*  
P10



ISSUE 38 UK £5.99  
Inspire Imagine Create  
9 772055 565018 38 >



# Amazing Summer Deals

## Innov-is V3 Embroidery machine

- Large 300mm x 180mm embroidery area (increased to 300mm x 200mm with Premium pack 1)
- 17 fonts including Cyrillic & Japanese
- 227 built-in embroidery designs
- 11¼" Long arm
- 3-year warranty

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Premium Pack 1 and LED embroidery foot worth £297.98



## Innov-is 955

Sewing and embroidery machine

- 129 utility & decorative stitches
- 70 embroidery designs, plus 126 on CD & 100 on USB Stick
- 6 embroidery & 3 sewing fonts
- LCD touch screen
- 100mm x 100mm embroidery area
- Advanced automatic needle threader
- Quick set drop in bobbin
- Drop feed
- 3-year warranty

**£599**  
usual price  
£799

**SAVE  
£200**



## Innov-is 1100

8.3" Long arm sewing and quilting machine

- 140 built-in stitches excluding lettering
- 5 Styles of lettering
- 10 Styles of automatic 1-step button holes
- SFDS – Square Feed Drive System
- Combine and memorise stitches
- Automatic thread cutter

**£749**

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Creative Quilt Kit worth £149.99

**OR**

**FREE**  
Creative Sewing Pack and Couture Kit worth £144.98



## Innov-is 55FE

Sewing machine

- 81 built in stitches plus lettering
- Back-lit LCD screen with digital stitch length and width controls
- Advanced automatic needle threading system
- 10 styles of 1-step automatic buttonhole
- Slide type speed control
- Combine & save stitch patterns
- Includes 12 accessory feet
- Hard Case

**£449**

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Creative quilt Pack worth £149.99





# Hello

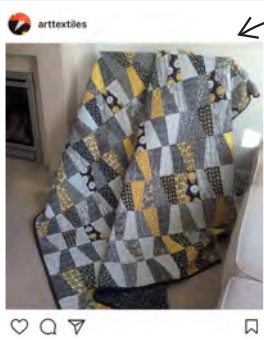
and welcome to  
**Issue 38** of *Quilt Now*



The *Quilt Now* team has been tag-teaming each other to go on our summer holidays this month. It's been like a relay race, passing the baton to the next team member to dash off for a well-deserved break. Summer holidays mean holiday sewing, and Susan Standen is chatting us through the basics of English paper piecing this issue. If you haven't tried it before, her masterclass on page 36 gives you all the skills to start a new hobby you'll fall in love with. Her mini quilt will give your newfound skills a run for their money, but if you're already familiar with EPP, the clever design is perfect for trying something a little trickier.

## INSTA-QUILTS

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



**arttextiles** has used a gorgeous black, grey and yellow colour palette for her tumbling lanterns quilt

We all have too much fabric in our stash, and this issue we have the ideal quilt on page 23 to bust through a stack of fat quarters with very little waste. We designed it to be the perfect donation for a charity quilt drive. After speaking to Siblings Together we've been inspired to help out as much as we can – find out how you can help too on page 26.



Our cover quilt on page 10 is another stash buster, and a cat lover's dream! The simply pieced kitty face block is a favourite of ours, especially with the rounded corners and black and white striped binding.



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

**becasaurus's** block of the month blocks are making us swoon – the fussy cutting is gorgeous!



**sondraraby** is busy stitching block of the month blocks over in the USA. Love those super sharp points she's pieced!



Katy

Editor, *Quilt Now*



Tag us on  
Instagram  
**QUILTNOW**  
**#QUILTNOW**



[WWW.QUILTNOW.CO.UK](http://WWW.QUILTNOW.CO.UK)



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# In this month's... **QuiltNow**



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We can't resist these inspiring reads

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Susan Standen talks us through English paper piecing

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

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Reene Witchard presents the final blocks of her mystery block of the month

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Find all of the templates needed for this issue's projects right here!

### 98 CHILL OUT

Amazing needlepoint cushion designs from DMC threads



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**48 SUBSCRIBE TODAY FOR  
A FREE PRYM MINI STEAM  
IRON WORTH £51**

## PROJECTS

### 10 KITTY KAT

Delight your cat-loving friends with this gorgeous kitty cat quilt

### 17 IN A SPIN BABY QUILT

Beautiful pastel, floral prints come alive with a pop of orange in this delightful baby quilt

### 23 BLOCK PAVING

FQ friendly, this is a stash-buster we designed especially as a charity quilt. It's fast to piece with very little waste!

### 30 IMPROV CROSSROADS

Up your improv game with Emily's skill-building masterclass and quilt pattern



### A NOTE ON MEASUREMENTS

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

### 63 LITTLE ARROW

Foundation pieced for precise points, this design can easily be used to make cushions or quilts!

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Handy boxes that are ideal for keeping your tools and threads within easy reach of your sewing machine

### 74 WONKY FLYING GEESE

Never lose your glasses again with Louisa's funky glasses case

### 79 STARGAZER QUILT

This graphic star quilt is simply pieced but packs a punch!

### 38 WHIRLWIND MINI QUILT

Think outside the hexagon shaped box with Susan's kaleidoscope EPP design

### 43 RETREAT BAG

Make-up bag, sewing bag, swap bag or a bag for all your sewing class or retreat supplies - this simple bag is bound to become a new favourite!

### 50 GLORIOUS GEOMETRY

Dress up your summer dining table with this fabulous large runner

### 55 SEWING MACHINE MAT

Katy's mat, pouch and scrap bin set are sure to brighten up any sewing space!

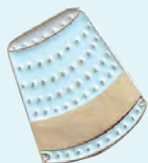


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*Page 28*

## PIN-UP LADIES

Anyone who has met our Editor Katy will know that she has a bit of a thing for pins, and we don't just mean in her sewing! The *Quilt Now* team has been poring over the latest enamel pin collection from Collette Patterns this month, with each one inspired by sewing. There's a pair of tiny stork snips, a sewing machine, seam ripper and also our number one sewing companion, a sleepy kitty! Pick up yours for \$10 (approximately £7.72) at [www.colettepatterns.com](http://www.colettepatterns.com)



## A CUT ABOVE

Rotary cutters are one of the most important tools in any quilter's sewing box, but while they're a practical purchase there's no need for them to be boring! Fiskars, known for those bright orange tools, has just released the Inspiration Stick Rotary Cutters, which not only have a 45mm blade for crisp, controlled colouring, but also feature two eye-catching handle designs. Choose from the floral or geometric motifs and enjoy using tools as colourful and creative as your quilting. The rotary cutters are suitable for both right and left-handed users and they feature a sliding button to extend the blade guard for safe storage. In independent craft shops, John Lewis, The Range and Hobbycraft now for £14.99 each. Find your local stockist at [www.fiskars.co.uk](http://www.fiskars.co.uk)



# Making our month

The patchwork and the people that are quilting us happy



by Marina Kamenskaya



by Helen McBride-Richter

## SUPER-SIZED QUILTS

The Festival of Quilts returns in August and at the top of our to-see list is the exhibition *Mastery: Sustaining Momentum* from The Dairy Barn Arts Center from Ohio. Curated by US quilt artist Nancy Crow, it features large-scale works by 12 master quilt artists from around the world, including Kit Vincent from Canada and Heide Stoll-Weber from Germany, as well as bold pieces from Nancy herself. To see these eye-catching quilts up close, head to the NEC Birmingham from 10th-13th August for The Festival of Quilts, Europe's leading patchwork and quilting event, packed with 700 competition quilts, hundreds of workshops, talks, stalls and events. Advanced tickets are available from £15 at [www.thefestivalofquilts.co.uk](http://www.thefestivalofquilts.co.uk)

## ABAKHAN BRANCHES OUT

Abakhan is set to open its ninth UK store with a brand-new two-storey shop in Altrincham, Greater Manchester. The fabric, yarn and crafting retailer will be unveiling its huge range of dressmaking, soft furnishing and quilting fabric, as well as haberdashery and yarn in June with a grand opening ceremony featuring *The Great British Sewing Bee* contestants Jenniffer Taylor and Paul Clarke. Marketing Director Beth Abakhan explained that they were looking forward to expanding on existing stores, which include sites in North Wales, Liverpool and central Manchester. Beth said that Altrincham stood out thanks to its "really vibrant high street... There's already a real buzz around the opening of this store, we couldn't be more excited!" To find out more about the launch and the busy programme of demonstrations, visit [www.abakhan.co.uk](http://www.abakhan.co.uk)



Beth Abakhan



## SHOP OF THE MONTH

# KNIT WITS

This small family business is based in the heart of Norfolk. Fiona, Bill and the team are proud of the incredible range of yarn, fabric, kits, patterns and more that is on offer to customers!



**Hi Fiona, How are you and what are you up to at the shop today?**

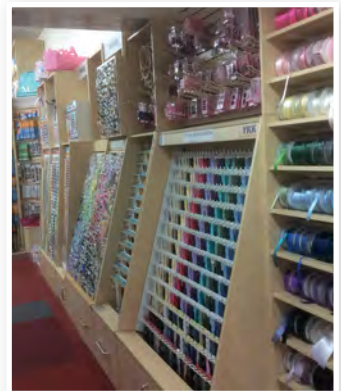
I'm busy working on some samples for the workshops that we have coming up, and then I will be teaching a one-to-one sewing lesson later.

**Tell us about the history of the shop**

I stopped knitting regularly when I was pregnant with our first child, and it was a good 11 years before I started again! When I popped to our local yarn store to choose a project to start on, I discovered the couple who ran it were about to retire. I went home muttering about how typical it was that just as I get back into it they close and Bill said, "Why don't we open one?" So we did! As time went by the business grew and we moved premises and expanded into fabric, quilting and dressmaking and then had to move to bigger premises again! Last year we bought the current premises so we are here to stay.

**What do you think sets you apart from other shops?**

We are often referred to as an Aladdin's cave! We offer a very good range of quilting and dressmaking fabric, notions and haberdashery, as well as yarn, accessories and patterns. We are able to offer advice when needed and help customers choose colours and prints.



**Tell us about any classes and workshops that are coming up**

I have regular sewing classes throughout the week, as well as knitting and crochet classes on a Wednesday evening. We have some workshops coming up over the next few months, with the next one in July being a Folded Star Hot Pad. These can all be found on our website.

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

There is always something new and exciting coming up! At the moment we are looking forward to receiving licenced Star Wars and Alice in Wonderland fabric.



*Knit Wits*  
28a High Street  
Dereham, Norfolk  
NR19 1DR  
01362 652961  
[www.knitwitsdereham.co.uk](http://www.knitwitsdereham.co.uk)

## GET STUFFED!

Beautifully soft and ideal for adding much-needed bulk, the new Deco-Wadding from Vlieseline is perfect for bringing your projects to life. Designed to add a three-dimensional effect to cushions and pillows, it can also be used for stuffing toys. The wadding is made from synthetic fibre and is super easy to care for, as it's washable to 40°C and dry cleanable too. It's available in 300g drawstring bags for £5.75. To find your nearest stockist, visit [www.vlieseline.com](http://www.vlieseline.com)



## SUMMER TRAVELS

Whether you're planning a holiday or not, you can still inject some summer style into your sewing space thanks to Korbond's new travel-themed sewing baskets. There are four options to choose from, including Japanese Kiku, Tahitian Treat, African Boho and Mexican Twist, with each box covered in beautiful fabric inspired by different cultures and designs. They're the perfect size for storing your sewing and crafting accessories and each one has an integrated pincushion and picket and a PVC storage tray for smaller items and can be bought in a wide range of sizes. See more of Creation's 'Travel Around the World' collection, at [www.korbond.co.uk](http://www.korbond.co.uk)

# WORKSHOPS

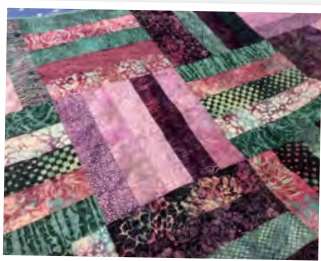
Swot up on your sewing skills with these fabulous classes

## PAINTERS

Liskeard, Cornwall

A Cornish treasure trove of art and craft materials for all where plenty of advice is available.

[www.craft-box.com](http://www.craft-box.com)



### 22nd & 23rd August Introducing the bargello technique

Produce a really exciting quilt top over a two-day course.

**Cost: £50**

### 4th September Jelly-roll quilt

A rail fence pattern can be very effective!

**Cost: £25**

### 9th September Disappearing nine patch

Ideal use of a charm pack for a timeless pattern.

**Cost: £25**



### 18th September Traditional blocks

Learn six different techniques over six weeks.

**Cost: £10 per session**

## PAULINE'S PATCHWORK

Poundbury, Dorchester

This family-run business strives to give good, friendly and reliable service to its customers.

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

**co.uk**



### 2nd September All-seasons tree with Kate Percival

This foundation-pieced block can be made in many different kinds of fabric.

**Cost: £40**

### 9th September Strips galore with Jan Hassard

Use strata strips to make exciting colourful quilts from many different designs.

**Cost: £45**

### 16th September A garden of roses with Claire Passmore

Design and make your own quilt, using the 'garden of roses' quilt as your inspiration.

**Cost: £45**

### 13th October Jelly roll fun day with Sarah Soward

Choose from four different quilts all made using a jelly roll; great starter quilts.

**Cost: £25**

## THIMBLESTITCH AT ZOE'S

Honiton, Devon

Dedicated workshop specially equipped for quilting, patchwork and other textiles projects.

[www.thimblestitch-devon.co.uk](http://www.thimblestitch-devon.co.uk)

**co.uk**



### 29th July Geli and stitch with Dee Priest

Playing with Geli plates, then embellishing with hand or machine stitch.

**Cost: £32**

### 19th August Christmas cottages with Louise Nichols

Make cute cottages as presents, or to keep!

**Cost: £32**

### 20th August Sew what ... would you like to do next?

Learn new skills or just get a day's dedicated sewing in group sessions, running regularly.

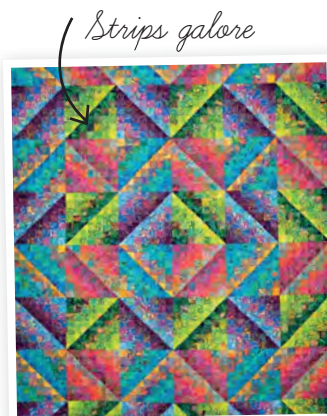
**Cost: £27**



### 8th September Free-motion quilting with Linda Campbell

Separate free-motion quilting into bite-size pieces and have fun!

**Cost: £32**



## QUILTERS DREAM

Andover, Hampshire

Specialising in quilting and embroidery supplies, workshops are suitable for all levels

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

### 22nd July Two-generation workshop

Encourage and inspire your child (7+) whilst making a fun project with help and support of an accompanying adult (18+).

**Cost: £35 one child with one adult**

### 20th - 25th August Summer school

Machine and hand quilting Amish quilts.

**Cost: £100**

### 21st October Winter townscape with Anne Hellyer

Free-machine embroidery to create a beautiful 3D wrap suitable for use with LED string lights.

**Cost: £45**

### 11th November Make a bag or wall hanging

Choose to make either a beautiful elegant handbag, or a really attractive wall hanging.

**Cost: £45**





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## WE USED

For more information on Sugar Pie Boutique by Moda, visit [www.unitednotions.com](http://www.unitednotions.com)

For more information on Vlieseline products, visit [www.vlieseline.com](http://www.vlieseline.com)





# KITTY CAT

## *quilt*

Delight your cat-loving friends with this gorgeous kitty cat quilt!

BY DEBBIE VON GRABLER-CROZIER



This is a lovely simple block that is quick to whip up, and even quicker to chain piece! Stack a pile of blocks at the side of your machine and whizz through the kitty faces in no time!

FINISHED SIZE: 60x77"



### MATERIALS

- ◆ fat quarter bundle Sugar Pie by Moda
- ◆ 1.7x2.2m backing fabric
- ◆ fat quarter binding fabric
- ◆ 1.7x2.2m #279 80/20 Vlieseline cotton-mix wadding

### THINGS TO REMEMBER

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

FQ - fat quarter

### WHY NOT TRY?

Join the backing fabric to make it more interesting and if you have some FQ pieces left over, add them in to carry the design theme to the back

### ASSEMBLY

**1** To make a cat block, choose two fat quarters from the pack, making sure that they are a little bit different so the cats stand out. Fabric A is the cat fabric and Fabric B the background fabric.

**2** Begin by cutting a  $6\frac{1}{2}$ " square from fabric A and two 3" squares from Fabric B. Draw a diagonal line on the wrong side of the smaller squares. (See Pic A.) Place the two smaller squares on the bottom corners of the larger ones. (See Pic B.) Align so that the drawn lines point towards the centre bottom. Sew along the lines. (See Pic C.)

**3** Trim under the lines by  $\frac{1}{4}$ ". (See Pic D.) Press so that you have a snowballed square - this is kitty's chin.

### TIP

There are several colourways in the bundle, avoid choosing two fabrics from the same colour set

## TOP TIP

It is OK to repeat a block but mix them as much as possible and aim to have the similar fabrics away from each other when you piece them together in the next step



A



B



C



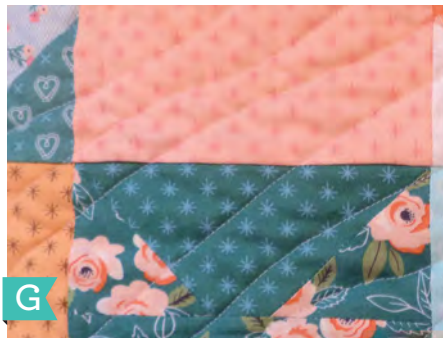
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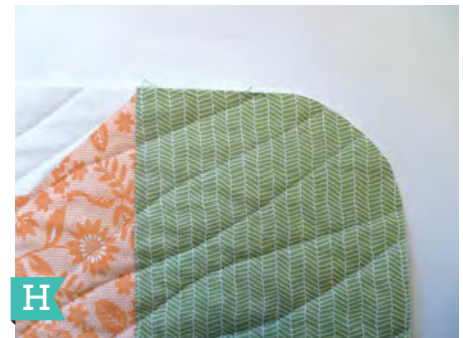
E



F



G



H

Cutting the points from triangles is usually a mortal sin in quilting but not for this block! This is not a flying geese block; it is snowballed so the flat gap between the triangles is needed

4 Cut another two 3" squares from Fabric A and a 6½x3" rectangle of Fabric B. Draw the lines on the back of the smaller squares again. This time when you put them onto the rectangle they will be on the top two corners and the drawn lines will point to the bottom centre again. Sew along the lines, trim and press and then attach the top section to the bottom to make

the cat. (See Pic E.) Trim the block to neaten it slightly and then make another 44 in a variety of prints. This block is not square, it measures 6½x9".

5 Cut 45 assorted 6½x9" plain blocks from your fat quarters. These go in between the cat blocks. (See Pic F.)

6 When you have the blocks made, join them in rows of 10 and then join the rows together to make a quilt 60x77" (1.5x1.95m), which is a generous size for a single bed.

7 Press the top. Join the back if necessary and press that too. Lay the backing fabric down (face down), put the wadding on top and the pieces panel on top of that (face up). Pin and quilt with your favourite pattern. I have used a wavy line working diagonally. (See Pic G.)

8 Trim and square the quilt and round the corners. (See Pic H.) A large teacup or small plate is great for this.

9 Make 7m of binding to finish the quilt by cutting 1½"-wide strips on the bias and then joining them together to form a long strip. Fold in half lengthways and press and then fold the raw edges in and press them too.



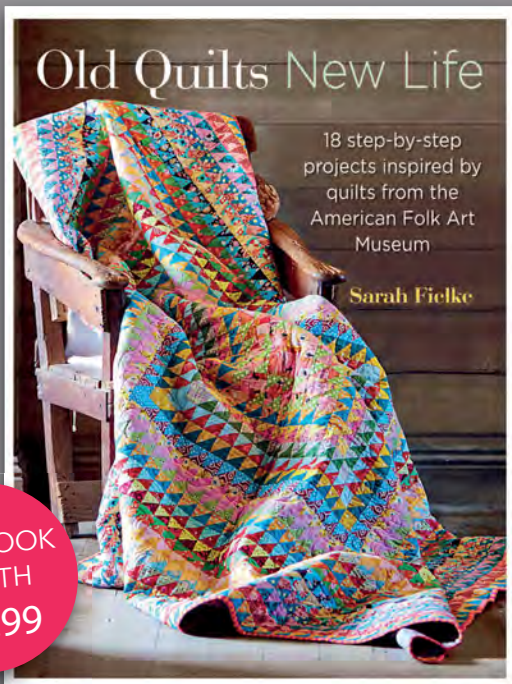
Designer:

**DEBBIE  
VON  
GRABLER-  
CROZIER**

Debbie has been a craft writer for 17 years, she loves writing and designing for craft magazines in the UK, USA, Australia and South Africa

[www.sallyandcraftyvamp.blogspot.co.uk](http://www.sallyandcraftyvamp.blogspot.co.uk)

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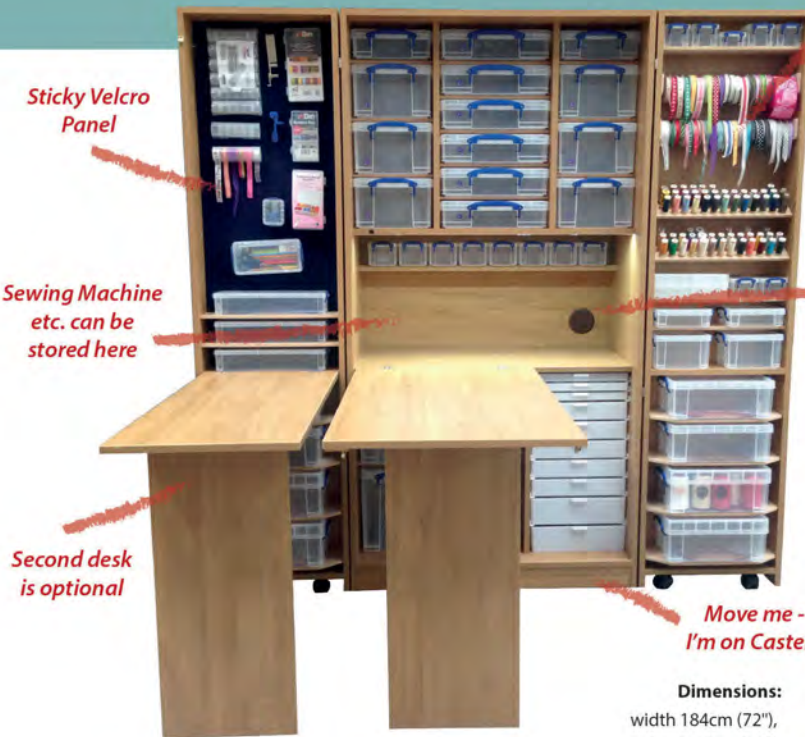
Unit pictured  
in Vanilla finish

*Specially designed with  
the quilter in mind*

Choose options  
to suit you

fold  
away Deluxe

## Watersmeet Edition



Sticky Velcro  
Panel

Sewing Machine  
etc. can be  
stored here

Second desk  
is optional

Move me -  
I'm on Casters!

**Dimensions:**

width 184cm (72"),  
depth 50cm (20")

with desk folded up, depth 150cm (59")  
with desk(s) in use, height 183cm (72")

Unit pictured  
in Oak finish

Finished Crafting...  
Then just Fold Away to a unit  
which is barely larger than a  
standard double wardrobe

Add Power -  
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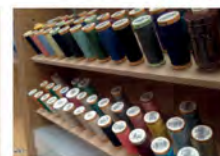


width 92cm (36"),  
depth 65cm (25 1/2"),  
height 183cm (72")

Ribbons

Threads

Lighting



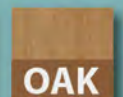
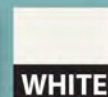
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# IN A SPIN

## *baby quilt*

These beautiful pastel, floral prints with a pop of burnt orange and willow green are the perfect combination for any baby, and will make a sophisticated addition to their nursery

BY SARAH ASHFORD





Try using an ombré of different shades of one colour for an on-trend interiors look



FINISHED SIZE: 40x48"

### MATERIALS

- ◆ 1m Kona Snow
- ◆ 15 fat quarters Floral Splendor
- ◆ 2½" x WOF binding fabric (scrappy binding using leftovers from the fat quarters, sewn end to end to form one continuous length)
- ◆ 1.5m Floral Splendor for backing fabric

### THINGS TO REMEMBER

Use a ¼" seam unless otherwise stated  
Press seams to the dark side  
WOF – width of fabric  
FQ – fat quarter

### WE USED

This project uses Floral Splendor by Cathy Nordstrom for Andover Fabrics  
Visit [www.makoweruk.com](http://www.makoweruk.com) for more details

### ASSEMBLY

**1** Take a white 7" square and place right sides together with a 7" print fabric square. Pin diagonally in the corners and stitch ½" all the way around the edge. Repeat for all 30 blocks.

**2** Cut each block corner to corner on each side. (See Pic A.) Press each quarter open and iron to the dark side. Trim the ears.

**3** Sew the four quarters together, taking care to orientate the blocks as shown in Pic B, referring to the full quilt pic.

**4** Lay out the 30 blocks in a pleasing arrangement, taking into account a balance of light and dark shades.

### CUTTING

**From the Kona Snow, cut:**  
30 7" squares

**From each print fabric, cut:**  
2 7" squares

You need a total of 30 white squares and 30 print squares



**WIN!**  
A kit to  
make this quilt!  
See page 62  
for details

**5** Take the 2½" squares and draw a diagonal line on each in pencil. Place a square on the corners, matching fabric to create diamond shapes where four blocks meet. (See Pic B for correct orientation of the pencil lines.)

**6** Stitch each 2½" square to the corner of each block on the diagonal line and trim to a ¼" seam. (See Pic C.) Open out and press to complete the block.

**7** Stitch the blocks together in rows, taking care to align the seams.

**8** Stitch the rows together to complete the quilt top.

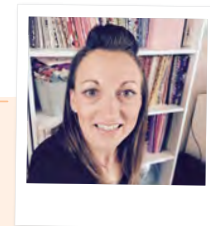
**9** Make a quilt sandwich from the backing fabric (right side facing down), the wadding and the quilt top (right side facing up). Make sure all the layers are nice and smooth with no wrinkles and baste all three layers together using tacking stitches or basting pins.

**10** Quilt as you prefer. This quilt has been quilted using wavy line quilting to add movement to the spinning pinwheels.

**11** Once quilted, trim off the excess backing fabric and wadding and square up the quilt.

**12** Use the remainder of the fat quarters to create 2½" x WOF strips for the

scrappy binding. Sew end to end as one continuous length and bind to the quilt using your preferred method.



Designer:  
**SARAH  
ASHFORD**

Sarah, better known as Quilt Candy, is the founder and Chairman of the South West Modern Quilt Guild. She is also a freelance writer, pattern designer, teacher, fabric lover and tea drinker. Follow Sarah on Instagram [quilt\\_candy](#)



# On this month's BOOKSHELF

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



## HOW TO QUILT & PATCHWORK

by Mollie Makes Design Team

£9.99 Pavilion

The team over at *Mollie Makes* has brought together over 100 different techniques in 15 colourful projects to quilt and piece. Starting at the very beginning, you can learn how

to select fabric and cut, piece and quilt them into a selection of stunning designs for your home. Projects from the talented bunch of contributors include bags, cushions, throws and tea cosies, ranging from basic patchwork all the way through to more advanced projects. This is a really vibrant book to look through for inspiration and could make a great gift for anyone who wants to take their patchwork and quilting skills to the next level.

Available now from [www.pavilionbooks.com](http://www.pavilionbooks.com)



Photography by Rachel Whiting



## THE SPLENDID SAMPLER

by Pat Sloan and Jane Davidson

£26.99 Martingale

Pat Sloan and Jane Davidson embarked on a year-long 100-block adventure at the beginning of 2016 and invited 84 fellow designers from all around the world to sew along with them to create eye-catching 6" blocks. They are now all together in one amazing book, so that you can recreate them at home! Techniques include everything from traditional patchwork and English paper piecing to appliqué and embroidery. Be inspired by the diverse blocks to create your own standout sampler. Or why not recreate this challenge in your local quilt group to create an enormous charity quilt?

Pick up your copy at [www.martingale-pub.com](http://www.martingale-pub.com)





Photography © Helen Norman



## THE VERSATILE NINE PATCH

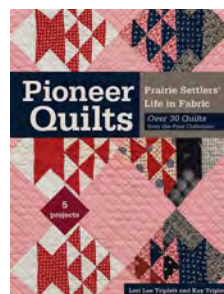
by Joan Ford

£21.99 Taunton Press

The nine patch is one of the first blocks you learn as a beginner quilter but while it's a great place to start it also offers a huge number of design options. Teacher and designer Joan Ford demonstrates how to create over 20 exciting designs turning this traditional block on its head

to include strip piecing squares, scraps from your stash and many more ideas. Each project is easy to follow thanks to beautiful step-by-step photography and lots of hints and tips. Plus, the book contains an invaluable basics section you can refer to as you go, whether you're a beginner or in need of a refresher.

Find out more at [www.tauntonpress.com](http://www.tauntonpress.com)



## PIONEER QUILTS

by Lori Lee Triplett and Kay Triplett

£22.99 C&T

Take a trip to the pioneer era and experience life on the American prairies through quilting. Fictional character Esther Heinzmann explores 30 antique quilts from the famous Poos Collection and takes an in-depth look at the stories behind them and the importance they held in the late

19th and early 20th century. Read accounts of the Great Migration and immerse yourself in the culture and creativity of the people who lived in the prairie lands. Once you've learnt more about this exciting period of quilt history you can recreate five of the quilt projects at home thanks to the wonderfully detailed instructions. Perfect for a bedtime read and one for the sewing table!

Discover more at [www.ctpub.com](http://www.ctpub.com)

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# BLOCK *paving*

Raid your stash for a stack of fat quarters and make this simply pieced quilt, perfect for a charity quilt (or a gift!)

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



The blocks here are economical, and there's very little waste when cutting. You can easily make the quilt larger or smaller by making more or fewer blocks

### THINGS TO REMEMBER

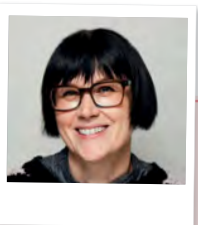
WOF – width of fabric



FINISHED SIZE: 60" SQUARE

### MATERIALS

- ◆ 15 fat quarters for blocks
- ◆ 4 yards backing fabric
- ◆ 66" square wadding
- ◆ ½ yard binding fabric



Designer:  
**KATY JONES**

When she's not editing *Quilt Now*, Katy is happiest cutting up perfectly good pieces of fabric and sewing them back together again as kits for her cat cushion from issue 33. They make great gifts to give (or keep!)

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

### CUTTING

Follow the block diagrams to cut the pieces for the blocks. You need a total of 9 blocks and will make the following:

- 2 blocks of A and C
- 1 block of B, D, E, F, G

Mix up the fabric so that your blocks have a good selection of colours and prints, but don't overthink your selections. Each of the blocks can be rotated to suit the layout and your personal preference later on, and this is a quick-to-piece quilt, so you don't need to spend too long on planning!

### Cut the binding fabric into:

- 6 2½" x WOF strips. Trim off the selvages and set aside

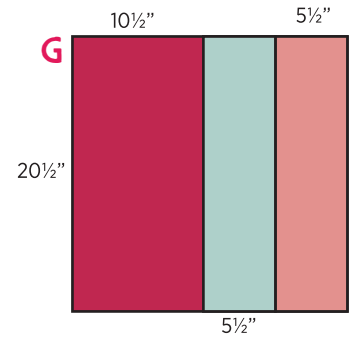
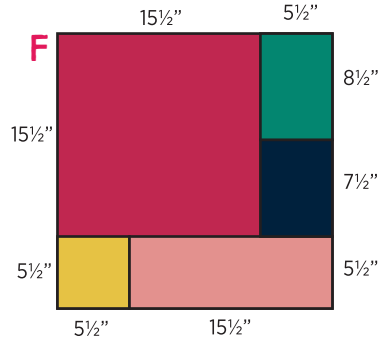
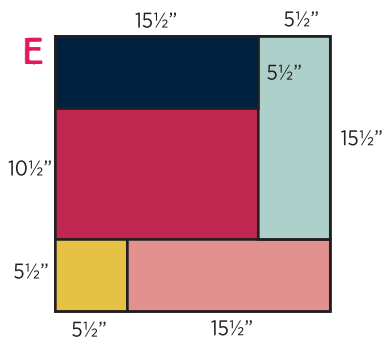
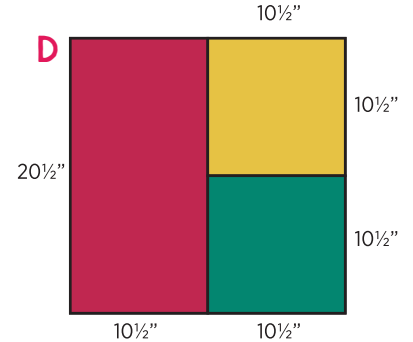
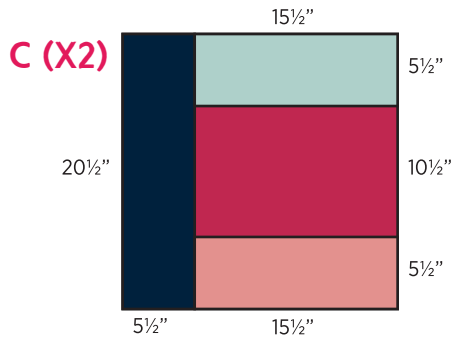
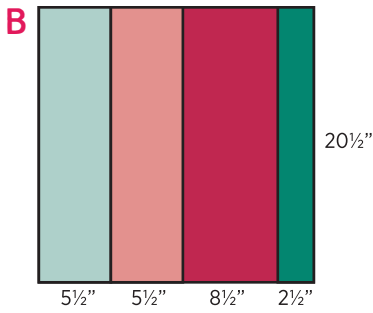
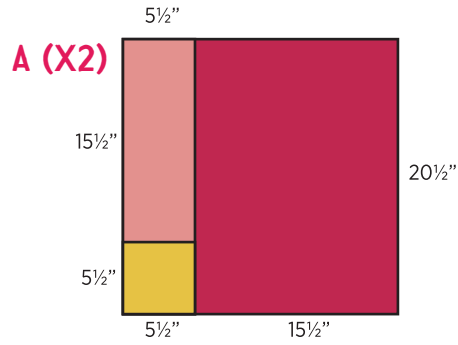
### ASSEMBLY

**1** Refer to the **block diagrams** for piecing. Press all seams open and press the finished blocks well.

**2** Lay out your blocks on a clean floor. Rotate and position them so that you are happy with the arrangement. You don't want the same fabric sitting too close to each other, and not have too much of one colour in any area of the quilt. There is no right or wrong way up to the blocks so you can switch them to suit!

**3** Piece the backing fabric by cutting the yardage into two equal lengths. Remove the selvages and sew together along the length with a ½" seam allowance to form a centre seam. Press well all over and square up the edges.

## BLOCK DIAGRAMS



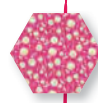
**4** Make a quilt sandwich from the backing fabric (right side facing down), the wadding and the quilt top (right side facing up). Make sure all the layers are nice and smooth with no wrinkles and baste all three layers together using tacking stitches or pins. Quilt as you prefer – you could follow the seams and quilt in a grid, or do something more elaborate like the free-motion design Trudi Wood used on our quilt.

**5** Once quilted, trim off the excess backing fabric and wadding and square up the quilt.

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

## WE USED

We used Abloom Fusion and co-ordinating Pure Elements solids by AGF studios for Art Gallery Fabrics. For stockists, visit [www.hantex.co.uk/mystockist](http://www.hantex.co.uk/mystockist)



## LOVE THIS?

Learn to make this Liberty living cushion in *Sew Now* issue 9 [www.moremags.com](http://www.moremags.com) or [www.craftstash.co.uk](http://www.craftstash.co.uk)  
For digital issues, visit [www.pocketmags.com](http://www.pocketmags.com)



## GIFT IDEA!

*Why not use a cushion cover as a case for the folded quilt?*



# SIBLINGS TOGETHER

## QUILTING FOR CHARITY

We speak to Nicky Eglinton about the work she does for Siblings Together



**How did you get involved with Siblings Together and what is your role within the drive?**

I got involved with making quilts for Siblings Together when Lynne Goldsworthy brought the need to our attention at the Fat Quarterly 2012 retreat in London. My response was limited to begin with but then grew. Three years ago I made several quilts throughout the year for the charity and a year later I decided to lead the effort to co-ordinate the quilt making with Maria Russell, and this year Carol Harrison has joined us. We are all in the same Siblings Together Quilt Bee (there are several). Maria looks after the Instagram account/blog, Carol is in charge of the quilting bees and I have been running the quilt drive with lots of help from the fabulous quilting community. There is quite a lot to do behind the scenes, mainly to do with telling people what we need, helping quilts get finished, delivered and acknowledged – we all want to know our quilts have arrived safely. We are also heavily involved in the making of the quilts.

The Siblings Together charity really pulled on my heartstrings because I have three children of my own and I thought about what I would like people to do for them if I were not able to look after them. Making a quilt seemed such an easy thing for me to do and I knew the recipients would really value the quilts they received.

Now I do it because I enjoy it! It has led me to do things I would never have done otherwise, such as organising online quilt drives, asking for help from the quilting community, making quilts from orphan blocks (I love the challenge of joining things from different people and seeing where it takes me), writing articles for magazines and talking to groups of quilters about what we do. It has pushed me out of my comfort zone because the need is real. It makes such a difference to these young people who receive the quilts; they can hardly believe the quilts are for them to take home and keep.

It is often said a quilt is like a hug, and therefore it's no surprise that there are charities focused on providing such quilty hugs. We chatted to Nicky Eglinton who co-ordinates the quilt drive for Siblings Together, a charity whose focus is on children separated from siblings within the care system

Siblings Together became a charity in August 2010. Founder and CEO Delma Hughes has more than 20 years of professional experience as an Art Therapist working with looked-after children, and has personal experience of separation from her own siblings in the care system.

The charity runs a lively annual programme of opportunities for siblings. The residential summer camps, which have been the cornerstone of Siblings Together's work since its conception, have gone from strength to strength as it continues to implement and develop the tried-and-tested camp model and to expand the number of camps.

In addition to camps, Siblings Together has developed a range of other initiatives to encourage sustained positive contact between siblings; examples of which are a monthly

Activity Day programme and a Buddying Scheme, which provide an opportunity for regular sibling contact.

There were about 65,000 children in care in England in 2010, an increase of 7% on the year before. The best available data on looked-after children's contacts with friends and family is a 2010 survey of over 300 looked-after children carried out by the Children's Rights Director for England, 'Keeping in Touch'. Some key points from this survey were that 81% of looked-after children with brothers or sisters in care had been separated from them, 86% of children surveyed thought it very or quite important to keep brothers and sisters in care together, while only 3% thought it didn't matter if brothers and sisters in care lost contact with each other. The longer a child is looked after, the more likely to be out of touch with brothers and sisters.\*

The Siblings Together quilt programme aims to provide quilts for the children to take home after attending one of the residential camps as a permanent reminder of a special time spent with their siblings.

(\*source [www.siblings-together.co.uk](http://www.siblings-together.co.uk))



**How can people get involved? What do you need, are there any rules to follow regarding the size of quilts, can people send fabric or offer services or do you prefer finished quilts or quilt tops?**

Quilts need to be big enough to wrap around a youngster so we aim for 50-80", square or rectangular – I usually make them 60" square. Anyone can get involved. Finished quilts are fabulous but we also welcome donations of quilt tops, blocks, fabric, wadding, binding, quilting – anything and everything. There are several online bees that make quilts for us and you can join one or start your own. If in doubt please ask. Cheering on and support behind the scenes with the organisation of the campaign is also needed to help us reach our target of 100 quilts every year!

**What does the future hold for the Siblings Together quilt group?**

I would love to enhance the sense of community created by quilters making with a common cause. This is also what really inspires and amazes me. People from all over the world have been willing to help this UK-based charity achieve its aim of providing a quilt to each child in care that attends the residential camps and activity days. It would be fabulous if we could do that for every child in care separated from siblings.

This year I have been on a mission to help everyone clear out their cupboards at

home, in quilt shops and quilt magazine offices and put all those quilts or part quilts to good use and use up that fabric we don't want or don't have a plan for. Annie at The Eternal Maker donated lots of sample quilts and part quilts this year. Long-arm quilter Trudi Wood donated lots of orphan blocks that I have been using to make quilt tops and she has also got another quilter to finish up some of her WIPs, which she is then quilting. It is quite cathartic to get rid of the old and make way for new. The children do not worry about missed points or the latest fabric, they appreciate that someone cared enough to make something for them. I think there are still lots of cupboards that need some help to be cleared!

For the future it would be great if quilt shops and/or quilting groups/retreats could hold a day or evening of making for the charity or act as a centre for collecting blocks and put quilts together on our behalf. I know that several great causes, like Linus for example, have a network of quilters working away on their behalf and spreading the word – we would love to have something similar for this project.



Of course sponsorship from the quilting community – companies and individuals – would also be extremely helpful for help with supplies and quilting.

This year we received labels from PrinFab, a digital printing company. This is so important as it creates a connection to the children and they know that other people care about them. I received a roll of wadding from Sarah Elwood, who knew she would not be able to help make quilts so she helped with supplies. Pippa Parsons, Cath Brough (Cumbrian Longarm Quilting), Carol Harrison, Trudi Wood, Nathalie Giauque and Terri Tester (all ladies with long-arm and mid-arm quilting machines) have volunteered to help with quilting tops, and Mary Goffin will be quilting on her sewing machine.

It would be fabulous to receive wadding, backing fabric, thread and quilting services every year to help our efforts as so far we have relied heavily on the generosity of individual quilters. More quilters with time to spare might be able to join in if supplies were available.

**GET INVOLVED!**

Blog:

[www.siblings-together-quiltgroup.blogspot.co.uk](http://www.siblings-together-quiltgroup.blogspot.co.uk)

Instagram:

[siblings-together-quiltgroup](https://www.instagram.com/siblings-together-quiltgroup)

Facebook:

[www.facebook.com/SiblingsTogether](https://www.facebook.com/SiblingsTogether)

Nicky also posts about the charity on a regular basis on Instagram [nickyeglinton](https://www.instagram.com/nickyeglinton) and with the hashtag [#100quiltsforsiblings-together2017](https://www.instagram.com/hashtag/100quiltsforsiblings-together-2017) (the year will keep changing)

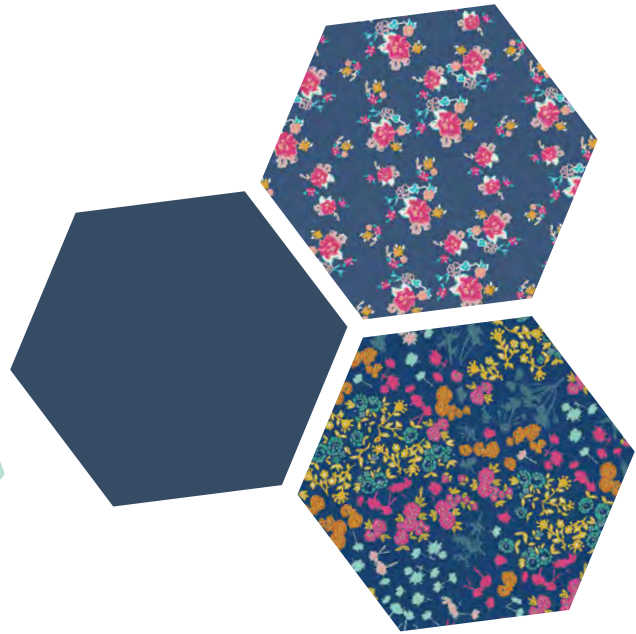
Please send all quilts to Nicky, email [nickyeglinton@aol.com](mailto:nickyeglinton@aol.com) for her address or contact her via her Instagram account

For more information on the charity and the fabulous work the team does, visit [www.siblings-together.co.uk](http://www.siblings-together.co.uk)

# Fabric News



Our favourite fabric finds this month



## ABLOOM FUSION

by AGF Studios for Art Gallery Fabrics

The Fusions collections contains bite-size designs from across the AGF range, recoloured to create new and fully co-ordinating collections. Abloom is a glorious selection of florals, all with bright jewel tones. We used the co-ordinating pure elements in our charity quilt on page 23.

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

*See page 23 for  
Katrj's quilt*





*Edyta Sitar  
of Laundry  
Basket Quilts*

## BLUE SKY

by Laundry Basket Quilts for Andover Fabrics

Edyta Sitar of Laundry Basket Quilts is well known for her fabric collections and her incredible quilt designs. She has a passion for blue and white quilts, so it's no surprise her new collection with Andover Fabrics is exactly that! We fell in love with the Stargazer quilt on page 79, it's a classic design, and perfect for a timeless quilt that looks almost antique from the day it was made!

[www.makoweruk.com](http://www.makoweruk.com)





# IMPROV

## *Crossroads*

Check out Emily's skill builder masterclass and then put your new skills into practice with the crossroads quilt!

BY EMILY LANG

▶  
 Make light work  
 of your scraps  
 with this project,  
 free yourself from  
 the constraints of  
 regular piecing  
 and go wild!

### IMPROV SKILL BUILDER TECHNIQUE FOCUS

Improvisational, often called 'improv', is a method of piecing where the quilter uses intuition and feeling to piece fabric (usually scraps) together to complete patchwork that doesn't follow a traditional pattern. In improv piecing it's typical to use scraps, and to make each colour and fabric decision as you go along. Improv piecing can be a great scrap buster, and it is perfect for adding more interest in areas of patchwork that would typically use just one piece of fabric (like the centre of a sawtooth star, or the front of a zippered pouch).

Here are some simple guidelines to get you started.

I have added my piece sizes where relevant to help guide the process, but please don't trim down to these sizes – use what you have! Seams are either pressed open or to the dark side after each step. Use a ¼" seam allowance.

**1** Gather some co-ordinating fabric scraps. Build a palette of fabric that works well together, and use only that fabric – scraps from a previous quilt are ideal for this.

**2** Sort the scraps and find one small scrap to start with (2x3").

**3** Set this scrap aside and find scraps with one side approximately the same height.

**4** Sew these scraps together along the similar length sides.

**5** Use a rotary cutter or scissors to straighten the long edge of this patchwork strip.



**6** Take the patchwork strip back to the scrap pile and look for a piece that is a similar length to one of the sides.

**7** If there are no scraps of the correct size, cut one to size or sew several scraps together to create a piece the right size (as in Step 1).

**8** Continue adding pieces and trimming until the patchwork has reached the desired size.

It is your decision where the pieces go and how they communicate with each other. Continue to push the limits of your comfort zone by using smaller or larger pieces to start. Once you're comfortable with the concept, you can move on to the quilt project!



This quilt uses improv-pieced centres for each of the nine blocks. Use the tutorial on the previous pages to create nine improv-pieced blocks using light to medium fabric

## THINGS TO REMEMBER

WOF - width of fabric  
RST - right sides together

## MATERIALS

- ◆ improv fabric (scraps of several colours that combine to add up to approximately 2½ yards total)
- ◆ 2⅔ yards light grey fabric
- ◆ ⅔ yard grey polka dot fabric
- ◆ ⅔ yard binding fabric
- ◆ 4¾ yards backing fabric
- ◆ 70x85" wadding

## TIP

Pay attention to colour and scale of the prints to keep a pleasing flow between the pieces

FINISHED BLOCKS: 20x25"  
FINISHED QUILT: 60x75"



## CUTTING

**Border 1.** From the light grey fabric, cut:  
18 3½x17½"  
18 3½x18½"

**Border 2.** From the light grey fabric, cut:  
18 1½x13½"  
18 1½x10½"

**From the grey polka dot fabric, cut:**  
36 1½x6½"  
36 1½x4½"

**For the light grey pieces for border 2, cut:**  
12 1½" x WOF strips

**From 9 of the 1½" x WOF pieces, cut:**  
2 1½x13½" rectangles  
1½x10½" rectangle

**From the 2 remaining 1½" x WOF pieces, cut:**  
3 1½x10½" pieces

**For the contrast pieces for border 2, cut:**  
11 1½" x WOF strips

**From 6 1½" x WOF strips, cut:**  
61½x6½" rectangles (36 in total).

**From the 5 remaining 1½" x WOF strips, cut:**  
8 1½x4½" rectangles (36 in total)

## PIECING THE BLOCKS

Refer to the tutorial on the previous pages for pointers on improv piecing. Create nine improv block centres that measure 12½x17½".

## SEW BORDER 1

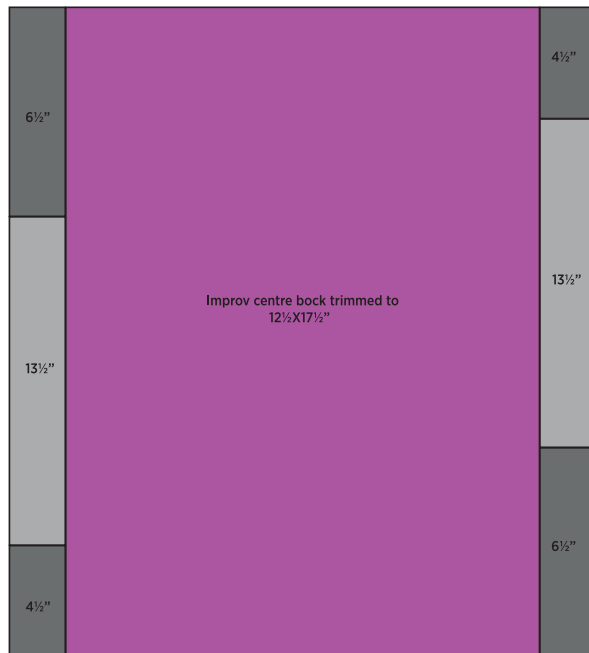
1 Sew one 3½x17½" rectangle to one 17½" edge of the improv centre. Sew the second 3½x17½" rectangle to the opposite 17½" edge.

A



These blocks should measure  
12½x17½" when trimmed

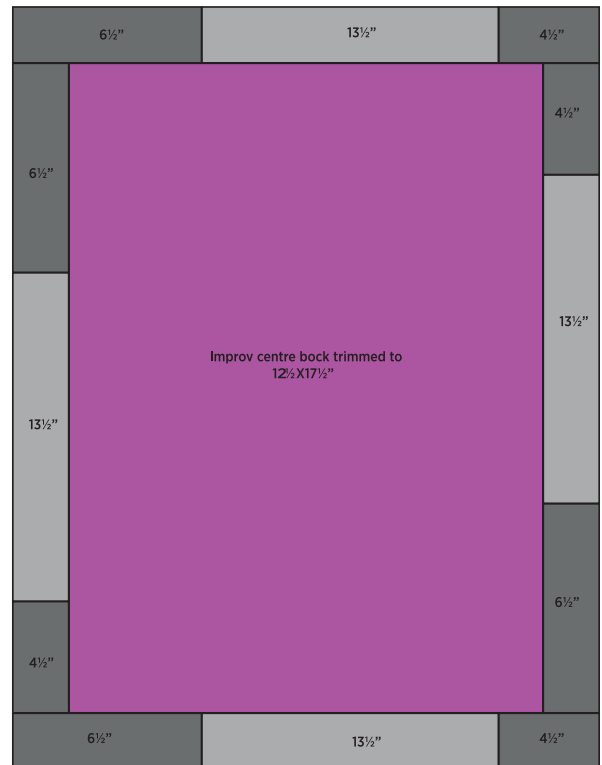
B



C



D



2 Sew one 3½x18½" rectangle to one 18½" edge. Sew the second 3½x18½" rectangle to the opposite 18½" edge

3 With border 1 complete, the block should measure 18½x23½" unfinished.

4 Repeat steps 1 and 2 for the eight remaining blocks.

### SEW BORDER 2 – BORDER 2 SIDES

5 For the first side of Border 2, sew one 1½x6½" grey polka dot rectangle to one 1½x13½" light grey rectangle RST along one 1½" side.

6 Sew one 1½x4½" grey polka dot rectangle to the opposite side of the 1½x13½" light grey rectangle. (See Pic A.)

7 Repeat steps 5 and 6 using 18 1½x13½" light grey rectangles, 18 1½x6½" grey polka dot rectangles and 18 1½x4½" rectangles. These will be the first two sides of Border 2.

8 Attach one of these pieced strips along one 23½" side of the patchwork block. Arrange this side so that the larger 6½" grey polka dot portion of the pieced strip is at the top right-hand portion of the finished block. (See Pic B.)

9 Attach one of the pieced strips along the opposite 23½" side of the patchwork block. Arrange this side so that the larger 6½" grey polka dot portion of the pieced strip is at the bottom left-hand portion of the finished block. (See Pic B.)

10 Repeat steps 8 and 9 for the eight remaining blocks.

### BORDER 2 TOP & BOTTOM

11 Sew a 1½x6½" grey polka dot rectangle and a 1½x10½" light grey rectangle RST along one 1½" side.

12 Sew a 1½x4½" grey polka dot rectangle to the opposite side of the 1½x10½" light grey rectangle. (See Pic C.)

13 Repeat steps 11 and 12 using 18 1½x10½" light grey rectangles, 18 1½x6½" grey polka dot rectangles and 18 1½x4½" grey polka dot rectangles. These will be the final two sides of Border 2.

14 Attach one of these pieced strips along the top 20½" side of the patchwork block. Arrange this side so that the larger 6½" grey polka dot portion of the pieced strip is at the top left-hand portion of the finished block. (See Pic D.)



Be conscious of the colour palette you chose at the beginning and don't be afraid to add or remove fabric from the stack

**15** Attach one of the pieced strips along the opposite 20½" side of the patchwork block. Arrange this side so that the larger 6½" grey polka dot portion of the pieced strip is at the bottom right-hand portion of the finished block. (See Pic D.)

**16** Repeat steps 14-15 for the eight remaining blocks. These blocks should measure 20½x25½" unfinished.

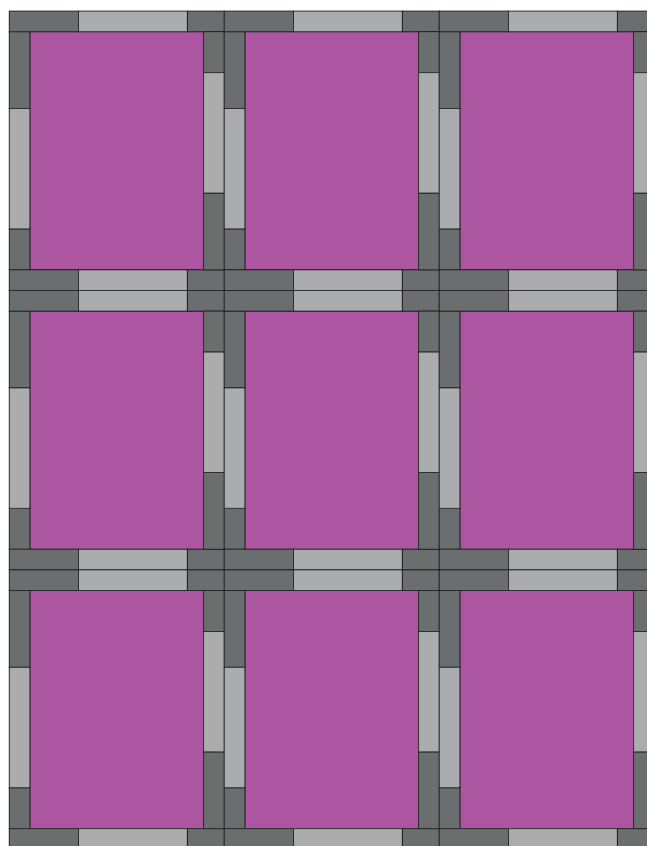
### PIECING THE QUILT TOP

**17** Arrange the nine finished blocks into a 3x3 grid (See Layout Diagram.) and sew them together. Baste, quilt, bind and enjoy.



Designer:  
**EMILY LANG**

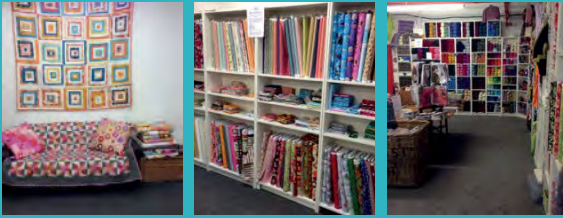
Emily Lang is a mum who loves to sew and read. She's been sewing for about 15 years and fell in love with quilting after her daughter was born. She loves to design quilts and enjoys the challenge of working with intricate piecing. Read more at [www.mommynaptime.blogspot.com](http://www.mommynaptime.blogspot.com) and on Instagram [mommynaptime](https://www.instagram.com/mommynaptime)



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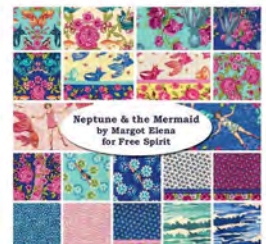


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# TECHNIQUE FOCUS

This issue Susan Standen takes us through the basics of English paper piecing

BY **SUSAN STANDEN**

**E**nglish paper piecing (EPP) is a method of piecing quilts by hand using paper templates and this method has many benefits. As a hand sewing project it requires little in the way of tools, which makes it portable. Another benefit is the ability to join up odd shaped pieces and to easily sew Y seams.

The most common shape used in EPP is the hexagon but once you are familiar with the technique the design variations are limited only by your imagination. Paper templates can be bought from quilt shops but can also be found online in the form of free printable paper patterns, particularly hexagons.

When starting EPP it is important to understand that accuracy is necessary in the paper templates not in the cutting of the fabric. Once a pattern and fabric have been chosen, place the template on the wrong side of the fabric and cut around it, allowing a minimum of a ¼" seam on all sides. If the template piece is not symmetrical, be aware which side of the pattern template you are using and use the same side for all the pieces in the pattern or they will not fit together correctly. If all the template pieces are placed right side up as they appear on the page or pattern

picture, the resulting project will be a mirror image of the pattern

Once the fabric is cut it needs to be basted to the template, and there are three methods to choose from for this.

The first is to use thread that contrasts with the fabric, knotting the end. With the template on the wrong side of the fabric, finger-press one seam allowance over the edge of the template. Bring your needle up through the right side of the fabric, piercing the template and coming through the seam allowance to the right-hand side of the fold. Finger-press over the next seam allowance to the left and sew the needle through to the front again, going down through the fold where the two seam allowances meet and then, with a backstitch, come back through this fold again to secure it. (If a template is particularly big a running stitch can be placed halfway down to help hold the seam allowance.) Repeat until all the seam allowances are pressed over and secured to the paper template with stitches. Do not knot off the thread, just secure it with a backstitch. The benefit of this type of basting is it holds the papers in place during the stitching process, and it is the best method to use for larger templates.

The downside is that all basting threads must be removed once the project is pieced – this is why we use contrasting thread. (See pics A to C.)

The second method also uses a needle and thread with a knot at the end, but it does not necessarily need to be contrasting. Fold over the seam allowance on one edge of the template and repeat with the next edge. Place a stitch through the fold where the two seam allowances overlap without piercing the paper or coming to the front of the template, and back-stitch to hold the fold. Fold over the next side and repeat the process of stitching the fold. Continue until all sides are secured. The benefit of this method is that the basting threads do not need to be removed. The downside is it is not suitable for larger template pieces, and template papers can fall out with the manhandling. (See pics D to E.)

The third method of basting templates is to use fabric glue. Place the template on the wrong side of the fabric, swipe the glue pen along the lower edge of the template and fold the seam allowance over. Press down into the glue to secure into place. Repeat this process, working your way around the template. The benefit

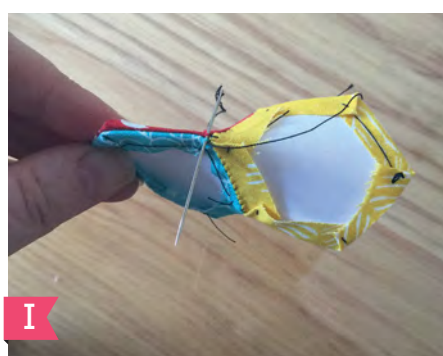
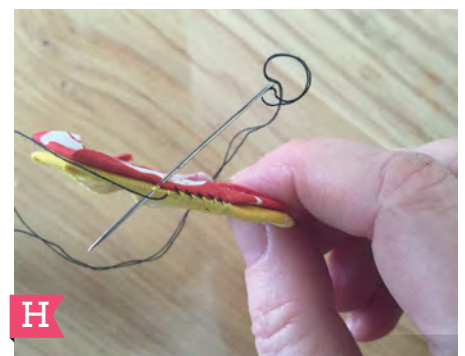
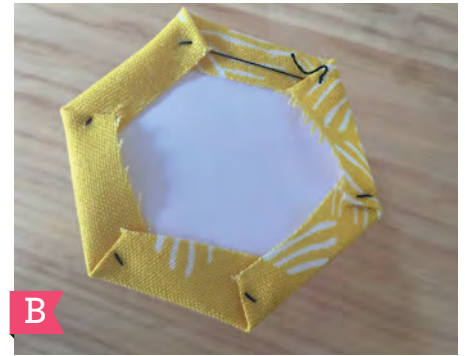
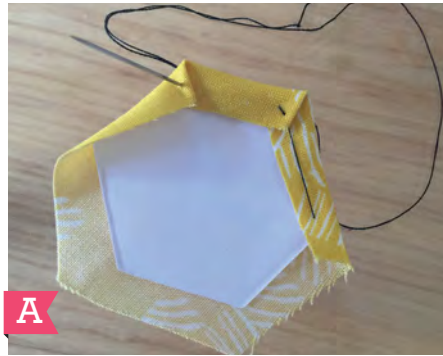
of using glue is first and foremost speed; it is by far the quickest and easiest method. The downside is that there is a slightly higher cost incurred, and the template papers are a little more fiddly to remove. Additionally, any size of templates can be used with this method. (See pics F to G.)

Once a project is basted the hand piecing commences. Using a lightweight thread (50w or 60w is preferable), thread a needle and knot the end. Use complementary thread, not a contrasting one like we have. The contrasting thread is to show the stitches better for our pictures! Select the two EPP pieces the project begins with and place them right sides together, aligning the two edges that will be sewn. Bring the needle up under the seam allowance and out at the point on the right-hand side of the seam (or the left corner if you prefer to sew left to right). Catching just the threads of the fabric that are on the two folds, place the first stitch right at the corner. Continue with a whip stitch along the length of the seam and knot off at the far end. EPP stitches are fairly close together to give the project the strength to hold the pieces.

Continuing adding pieces to the project in the order required. If working on a particularly large project it is beneficial to piece blocks that are later joined together to form the quilt top, rather than continually adding to the same piece of work.

When adding pieces that require a Y seam, simply add an extra stitch for strength at the corner where the Y seam falls and then simply place the next two seams together, gently folding the previous template as required. (See pics H to J.)

The very nature of English paper piecing means you have to slow your pace of work and in doing so enjoy the process of piecing a quilt by hand. Having a portable project that can be taken on travels, done in the evenings watching television, taken to a friend's house or to work on while waiting for children while they are in clubs is one of the great joys of this technique. Even while you are working on a machine-pieced project, it is nice to have a hand-stitched project to switch to when the need to slow down and enjoy the process takes precedence.



# WHIRLWIND

## *mini quilt*

Get to grips with the English paper piecing technique with this gorgeous mini quilt

BY SUSAN STANDEN



APPROXIMATE FINISHED  
SIZE: 25" SQUARE

### THINGS TO REMEMBER

EPP - English paper piecing

### MATERIALS

- ◆ assortment of scraps in a range of shades from light to dark of one colour
- ◆ assortment of green scraps
- ◆  $\frac{3}{4}$  yard background fabric (or scrap measuring at least 26" square)
- ◆  $\frac{1}{4}$  yard binding fabric
- ◆  $\frac{3}{4}$  yard backing fabric (or scrap measuring at least 26" square)
- ◆ wadding scrap at least 26" square

### TIP

This project would also suit different coloured scraps being used for each circle of EPP, ie red inner, orange, next ring, yellow third ring and purple or blue for the outer ring

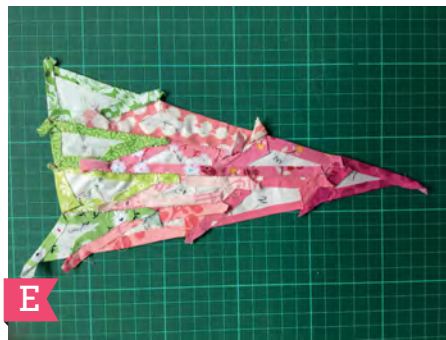
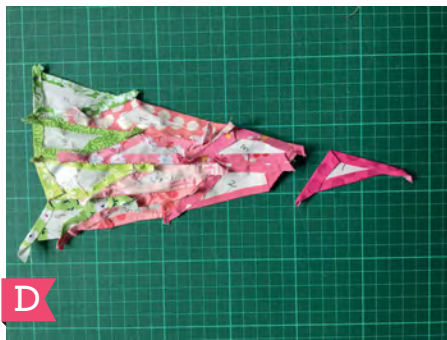
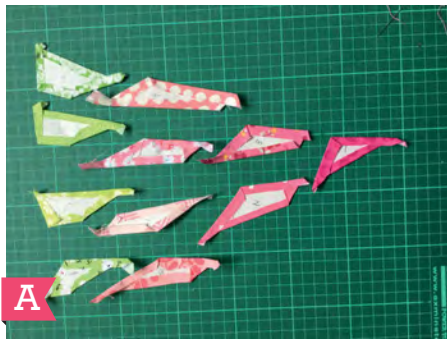
### CUTTING

Make 12 copies of the provided template. Cut out all the shapes. Choose the darkest fabric in the chosen palette for the templates numbered 1. Cut out the appropriately size pieces. Choose the medium fabric for the templates numbered 2 and 3. Cut out the appropriately size pieces. Choose the lightest fabric for templates 4, 5, 6 and 7. Cut out the appropriately size pieces. Choose the green fabric for templates 8, 9, 10 and 11. Cut out the appropriately size pieces.

**Cut the background fabric to:**  
26" square

**Cut the backing to:**  
26" square

**Cut the binding fabric to:**  
3 2½" wide x WOF strips



## ASSEMBLY

**1** Baste the chosen fabric to each of the appropriate template pieces. Ensure that the number on the template faces up. Baste using your preferred method, different methods are explained in the tutorial on the previous pages.

**2** Sort all the templates into 12 groups for each wedge, making sure that there is one template from 1 to 11 in each wedge. Lay out the first wedge (See Pic A.) Piece in the following order. Stitch 4 and 8 together, 5 and 9 together, 6 and 10 together, and 7 and 11 together. (See Pic B.) Then stitch 4/8 to 5/9, and 6/10 to 7/11. Stitch template 2 to the bottom of 4/5, and number 3 to the bottom of 6/7. Stitch these two wedges together ensuring the numbers stay in order (the top should show 8, 9, 10 and 11 in order, the middle 4, 5, 6 and 7 in order and the bottom 2 and 3 in order. (See Pic C.) Stitch template 1 to the bottom of the wedge. (See Pic D.)

**3** Repeat this process for the 11 remaining wedges. (See Pic E.)

**4** Stitch six wedges together to form a semicircle and repeat this process with the remaining six wedges. Stitch the two halves together. (See Pic F.)

**5** Press and starch the EPP project before removing the papers. This will aid in maintaining its shape for the next stage. (See Pic G.)

**6** Once all the papers are removed pin the project centrally to the background fabric. In the process of pinning, fold under any fabric points that stick out from the back so that they are not visible around the edge of the EPP work. (See Pic H.)

**7** Top-stitch the EPP to the background fabric. (See Pic I.)

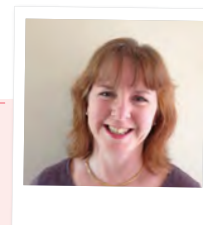
**8** Make a quilt sandwich with the backing fabric and the wadding.

## FINISHING

**9** Baste and quilt as desired.

**10** Trim square. Using the stitched lines in the EPP to keep the ruler squared and allowing for 2" background from the outer point of each side of the EPP.

**11** Join the three WOF binding strips together, end to end, and bind the quilt using your preferred method.



Designer:

**SUSAN  
STANDEN**

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

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# RETREAT *bag*

A make-up bag, sewing bag, swap bag or a bag perfect for any sewing retreat, this is easy to make and holds a lot of goodies!

BY JANELLE MACKAY

## 2 SIZE OPTIONS



### WE USED

The wire frames are available from [www.emmalinebags.com](http://www.emmalinebags.com)



The key to making this bag work is interfacing and fusible fleece. You need to have nice sturdy sides to make it work, and interfacing on both the lining and exterior is very important



## THINGS TO REMEMBER

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

**FINISHED SIZE:**  
**SMALL:** LENGTH  $8\frac{1}{2}$ "  
 HEIGHT 5" WIDTH 4"  
**LARGE:** LENGTH 11",  
 HEIGHT  $6\frac{1}{2}$ ", WIDTH  $7\frac{1}{4}$ "

## MATERIALS

- ◆ fat quarter for Small (0.5m for Large) quilting cotton, or similar weight fabric, for exterior
- ◆ 0.5m for Small (0.75m for Large) quilting cotton, or similar weight fabric, for lining
- ◆ 1m for Small (1.75m for Large) 20"-wide light/medium fusible woven interfacing
- ◆ 25x8" for Small (0.5m for Large) dense needled fusible fleece
- ◆ 2 internal wire frames (Style A for Small & Style B For Large)
- ◆ 1 16" for Small (22" for Large) closed-end nylon zip
- ◆ rotary cutting tool, cutting mat & large ruler
- ◆ zip foot & walking foot

## CUTTING

**From the exterior fabric, cut:**  
 2  $13\frac{1}{2}$ " wide x 9" high rectangles for body pieces ( $18\frac{1}{2}$ x12" for Large)  
 2 2x3" rectangles for zip ends

**From the lining fabric, cut:**  
 2  $13\frac{1}{2}$ " wide x 9" high rectangles for body pieces ( $18\frac{1}{2}$ x12" for Large)  
 2 8" squares for pockets

**From the interfacing, cut:**  
 4  $13$ x $8\frac{1}{2}$ " rectangles for exterior and lining body pieces ( $18$ x $11\frac{1}{2}$ " for Large)  
 2  $7\frac{1}{2}$ " squares for pockets

**From the fusible fleece, cut:**  
 2  $12\frac{1}{2}$ x8" rectangles for exterior body pieces ( $17\frac{1}{2}$ x11" for Large)

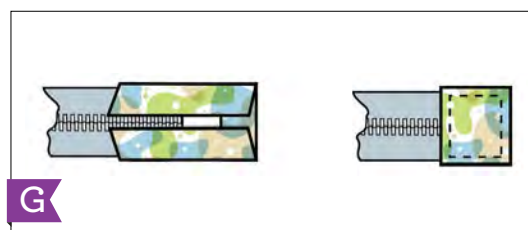
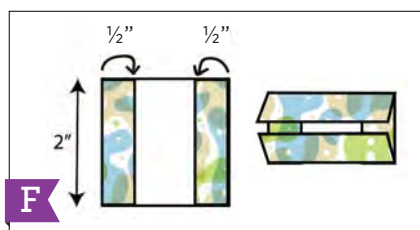
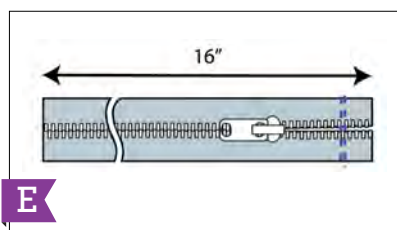
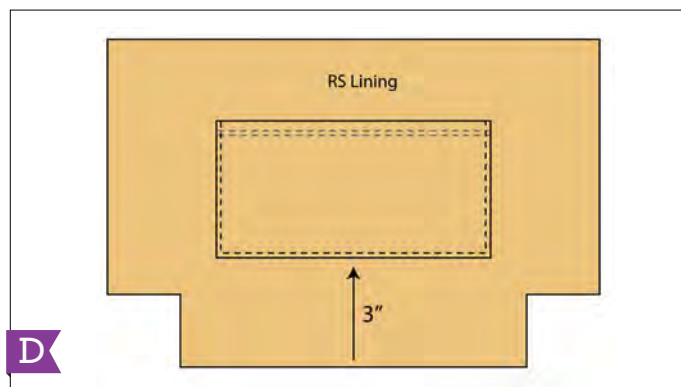
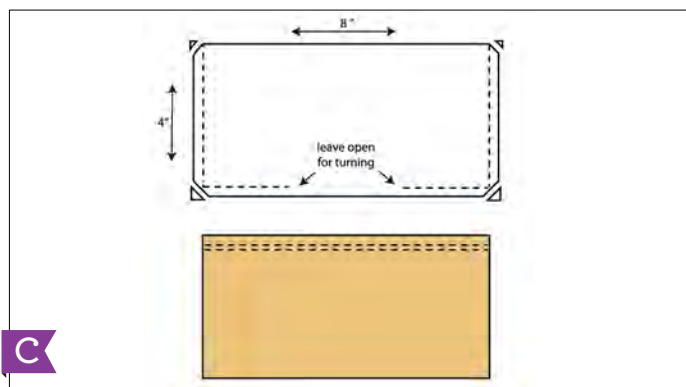
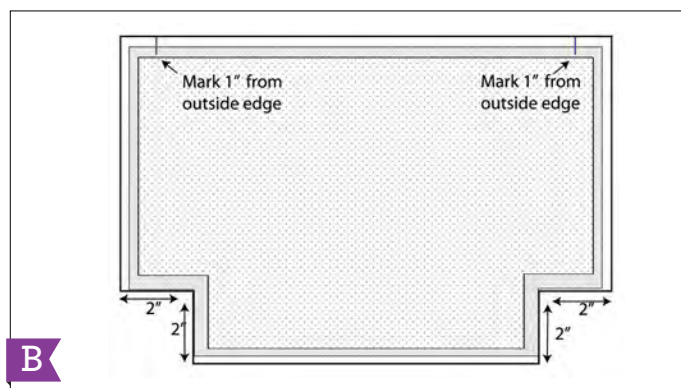
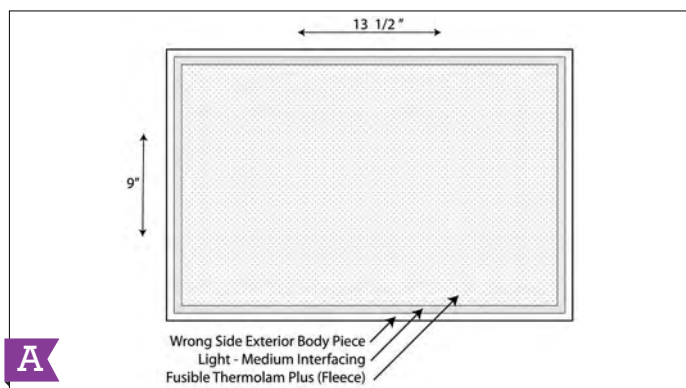
## ASSEMBLY

**1** Fuse one layer of fusible interfacing to the wrong side of each exterior and lining body pieces, centred. Add one layer of fusible fleece over the interfacing. Be sure to use a pressing cloth. (See Pic A.)

**2** Fuse interfacing onto the wrong side of the pocket pieces.

**3** On the wrong side of each of the four body pieces, on the top edge only, make a mark 1" from both the left and right side edges. Mark and cut out a 2" (3" for Large) square on each of the bottom corners. Optional: Pull back and trim off the fusible fleece from the seam allowance around the 2" cutouts to reduce bulk in the seams. (See Pic B.)

**4** Fold one 8"-square pocket piece right side together and pin around the raw edges. Using a  $\frac{1}{4}$ " seam allowance, sew the three sides with raw edges together, leaving a 3" gap for turning. Don't forget



to back-stitch at the start and end. Before turning right side out, press the seam allowance on the 3" opening open. Clip four corners, turn and press. (See Pic C.)

5 Sew one or two rows of topstitching across the long folded edge (top) about  $\frac{1}{4}$ "- $\frac{3}{8}$ " from the edge. Repeat steps 1 to 4 for the second pocket. (See Pic C.)

6 Take one of the lining body pieces and fold it in half along the longer ( $13\frac{1}{2}$ ") side to find the centre. Finger-press to make a crease. Centre one pocket on the folded crease, with the bottom edge 3" (4" for Large) up from the bottom. Pin in place. Make sure it is straight! Edge-stitch  $\frac{1}{8}$ " from the pocket edges, sewing down one side, across the bottom and up the other side. Leave the top open. (See Pic D.)

7 Repeat steps 1 to 3 to attach the other pocket to the other lining body piece.

### HERE'S A TIP!

Bar-tack the stop/starts for strength (See Pic E.)

8 Use a zip that is exactly 16" ( $21\frac{1}{2}$ " for Large) long. So, if you have a 16" (22") zip, cut off the metal stops and the top and bottom zip tails so that it is 16" ( $21\frac{1}{2}$ "). If you are using a longer zip, or zip by the yard, cut a length of 16" ( $21\frac{1}{2}$ ") with no metal stops. Make sure the tails on the open end are even and, about  $\frac{1}{2}$ " from the end, sew across the tapes to keep them together. (See Pic E.)

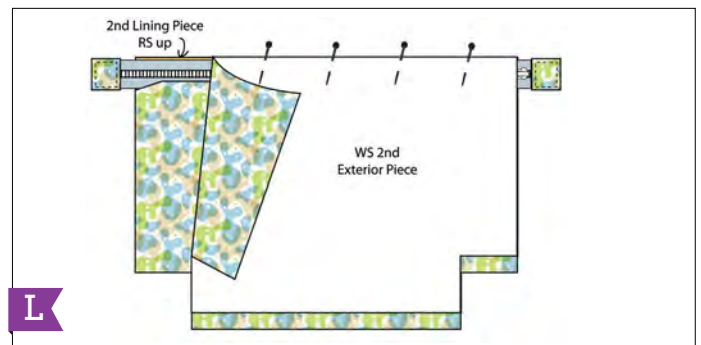
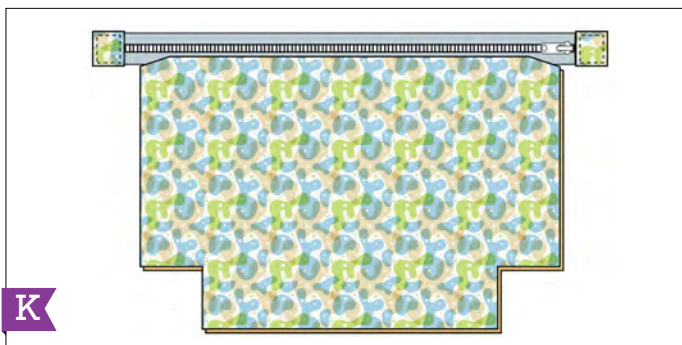
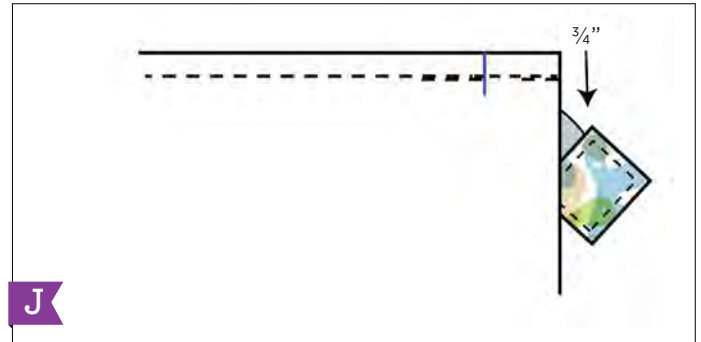
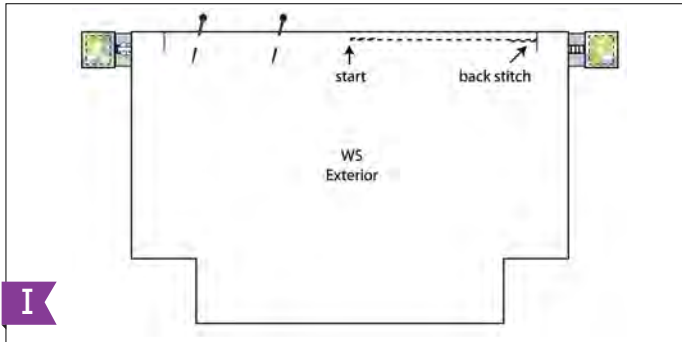
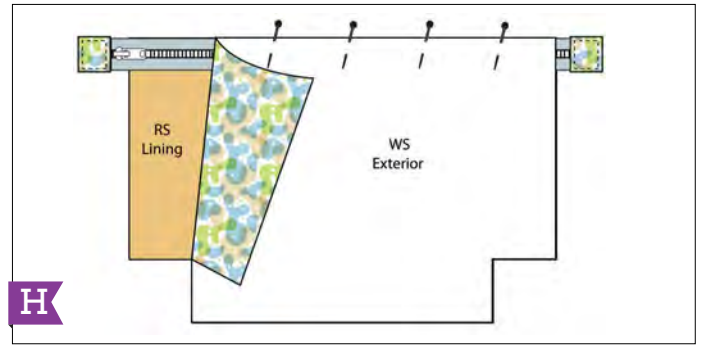
9 Fold over and press  $\frac{1}{2}$ " on first the short (2") ends, and then the longer (3") sides of each zip end piece. (See Pic F.)

10 Insert one end of the zip halfway into the fabric zip end, folding the 3" sides over the zip tape. Fold the fabric in half over the end of the zip and pin in place. Sew a box around the outside edges of the zip end, staying  $\frac{1}{8}$ " from the edge. As you go, you may need to use a pin, seam ripper or an awl to poke any raw edges that pop out back inside. (See Pic G.)

11 Repeat this procedure to secure the other fabric zip end to the other end of the zip.

Use patchwork, quilting or décor cotton. If you don't have access to fusible fleece, try Soft and Stable, headliner foam or sew-in heavy woven interfacing

Generally when you look at a bag front, the zip will open from left to right. If you are planning to have a specific body piece as a back or front for this project, please note this particular body piece will be oriented on the 'back' of the bag, with the zip pull on the right side when closed



**12** Place one lining body piece on your work surface right side up. Centre the zip over this, right side up, aligning the top edges. Place one exterior body piece over these, wrong side up, aligning the top edges. Pin or use double-side tape across the top three edges of lining, zip and exterior. (See Pic H.)

**13** Using a zip foot and a  $\frac{1}{4}$ " seam allowance, start sewing near the middle of the top edge, stopping at the 1" mark you made previously. Back-stitch about three stitches or so, and stop with the needle DOWN. Do not remove this unit from under the needle yet! Raise the presser foot. (See Pic I.)

**14** Pull the end of the zip to the left and out of the seam allowance. (You will be doing this three more times on each end and side of the zip and you will need to try and make sure that the zip ends are pulled away from the seam at the same

angle so that the finished product looks even. To do this, I pull the zip down and out of the way so that the right edge of the zip tape is about  $\frac{3}{4}$ " from the edge of the fabric.) Pull it over at an angle so that when you continue stitching you will not sew over it. Lower the presser foot, hold the unsewn ends of the top edge of the body pieces together with your right hand, and the zip out of the way with your left, and finish sewing to the end. Back-stitch. (See Pic J.)

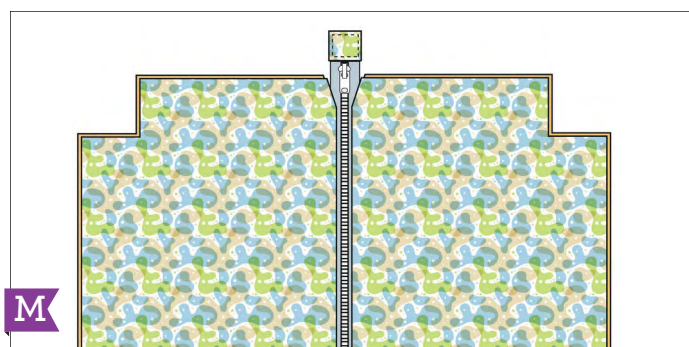
**15** Pull the exterior and lining pieces back, away from the zip, so that the wrong sides are together. First finger-press the seam along the zip, and then press with a hot iron. (See Pic K.)

**16** You will use exactly the same method to add the other body pieces to the other edge of the zip. I will go through it so that you can get the right pieces pinned together on the right sides! Place

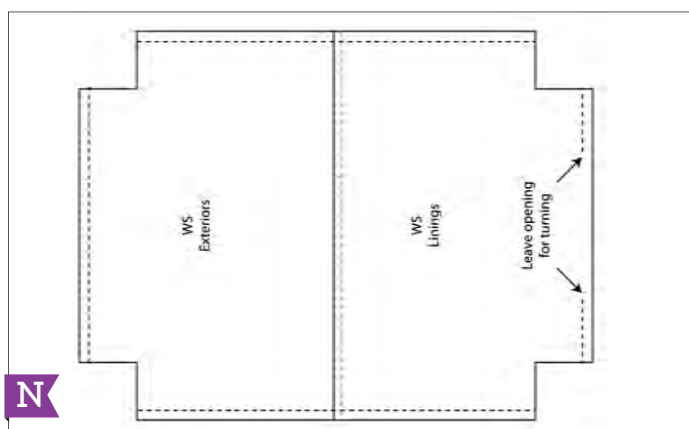
the second lining body piece on your work surface right side up. Centre the unit you just stitched over this with the zip right side up. The zip pull will now be on the right. Place the second exterior body piece over these wrong side up, aligning top edges of the second lining piece, zip edge, and second exterior. Pin (or tape) together and sew together in the same manner as with the previous unit. (See Pic L.)

**17** Pull back the two pieces you just attached so that they are wrong sides together. Finger-press, then press with a hot iron. (See Pic M.) (Do not top-stitch along the sides of the zip, this will be done later.)

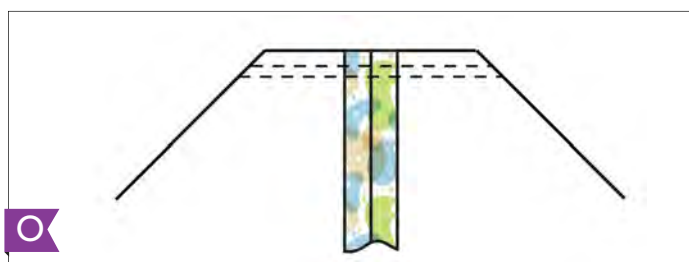
**18** OPEN THE ZIP! Pull the two lining pieces together so that they are right sides together and pull the two exterior pieces together so that they are right sides together. Pull the zip ends towards the middle of the bag so that they will



M



N



O



DIAGRAM P

not get caught in the outside seam when it is sewn. Pin around all edges, matching the centre seams. (Do not pin the cut out corners together, these will not be sewn together in this step.) Sew along the sides, making sure not to sew over the zip ends. You may need to reach in and poke them out of the way. Sew across the bottom of the exterior body pieces and then across the lining pieces, leaving a 4" opening in the lining bottom for turning. (See Pic N.)

**19** Press all the seams open. This can be done by opening the seam allowance and first pressing one side the seam allowance back, then flipping the unit over to the other side, so you can press the other side of the seam allowance back.

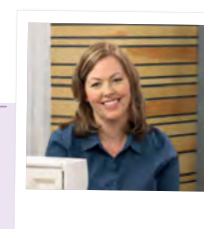
**20** Pull open the square corner holes and match the side and bottom seams together and pin in the centre

of the seam so they stay aligned. Flatten out the bag corner, pulling out the edges to create the base. Stitch along the open edge with a  $\frac{1}{4}$ " seam allowance, and again  $\frac{1}{8}$ " on the right of this to make a reinforced seam. Repeat to create the other three corners. (See Pic O.)

**21** Top-stitch around the opening of the bag along the zip, using a  $\frac{1}{8}$ " seam allowance. I was able to use a walking foot for this, but if you need to stitch very close to the zip it may be necessary to use a zip foot. Sew all the way around the opening, pulling the zip tails away as you come to them. Make sure you go slowly and check to make sure the lining is pulled away from the zip inside to prevent puckers. To make the casing for the internal wire frame you will need to make another row of stitching  $\frac{1}{2}$ " away from the topstitching in step 1. This can be done by measuring and marking, adjusting your needle to the far left and using the edge of your presser

foot as a guide (for machines that are able to move needle position) or just eyeing it - as I do. Use your seam ripper to open up a few stitches on the lining side seam in between the two topstitching lines (the casing). (See Diagram P.)

**22** Using this opening, slide one wire frame into each side. Centre wire frames. Hand-stitch the opening closed.



Designer:  
**JANELLE  
MCKAY**

Janelle runs a growing bag-making supplies and pattern design company in Canada [www.emmalinebags.com](http://www.emmalinebags.com)



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## WE USED

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# GLORIOUS *geometry*

Dress up your summer dining table with  
this fabulous large table runner

BY DEBBIE VON GRABLER-CROZIER



The length of this runner makes it perfect to sit across the bottom of a bed too!



### MATERIALS

- ◆ 10 fat quarters of different fabric
- ◆ 5 fat quarters of co-ordinating solid fabric
- ◆ 1m backing fabric
- ◆ fat quarter binding fabric
- ◆ 1m #279 Vlieseline 80/20 cotton-mix wadding

### THINGS TO REMEMBER

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

### ASSEMBLY

**1** Cut your fabrics into 174  $\frac{3}{4}$ " squares. The idea is to make a cross pattern with interlocking crosses appearing at random. Some crosses are whole, some are part and some emerge from the sides. There are also random squares included here and there.

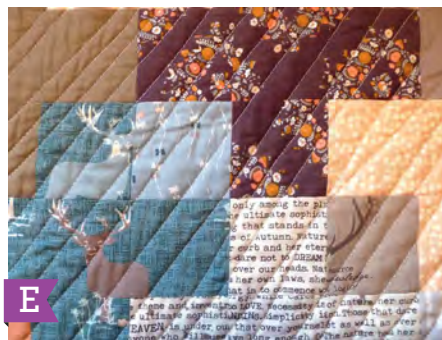
**2** **Row 1:** Begin by sewing six squares together to form a strip. (See Pic A.)

**3** **Row 2:** Taking inspiration from Row 1, select one fabric to become a cross and add another six squares. (See Pic B.)

**4** More than one cross may emerge on each row; keep planning the next one as you sew and add another row.

**5** **Row 3:** Add another row of six and finish off the cross from the previous row. (See Pic C.)

You will have to cut and join the backing and the wadding to make the length. For the wadding, do this with a zigzag stitch and do not overlap the pieces for a perfectly flat result. Do the same with the backing. I have used a couple of fat quarters and a strip to make an interesting backing but you can also use a whole piece



**6 Row 4 onwards:** Continue producing crosses with other random squares until you have a runner approximately 2m long x 16½” wide. (See Pic D.)

**7** Lay the backing fabric face down onto a flat surface and put the wadding on top. Lay the pressed patched panel face up on top of that and pin.

**8** Quilt with a favourite design. I have used straight but random lines this time, crossing here and there. (See Pic E.)

**9** Trim and round the corners of the runner with a large tea cup or similar and bind with your binding made from the extra fat quarter. Making bias binding is easy. Cut 1½”-wide strips on the bias and then join them together to form a long strip. Fold in half lengthways and press

and then fold the raw edges in and press them too. When putting bias binding on by machine, I find it easier to just do the first fold. You can use a bias tape maker to make this easier.



**Designer:**  
**DEBBIE VON GRABLER-CROZIER**

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



FINISHED SIZE: 15½x75”



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# SEWING MACHINE

## *mat*

Keep your sewing area tidy with Katy's fabulous mat and accessories pack!

BY KATY CAMERON



With pockets for your accessories and pouches for your scissors and rotary cutter, you may never need to move from your sewing machine again!



## THINGS TO REMEMBER

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

WOF – width of fabric

FINISHED SIZE: 26x28"

## MATERIALS

- ◆ 1m Juxtaposey Posey Stripe Navy for main upper
- ◆ 1m quilting cotton Juxtaposey Posey Star Green for backing
- ◆ 0.5m Juxtaposey Posey Main Green for scrap bucket outer & binding
- ◆ 0.5m Juxtaposey Posey Diamond Aqua for rotary cutter pouch or scissors pouch lining & scrap bucket lining
- ◆ fat quarter Juxtaposey Posey Medallion Aqua for rotary cutter pouch or scissors pouch outer
- ◆ fat quarter Juxtaposey Posey Toss Navy for slip pocket & scrap bucket casing
- ◆ 0.5m fusible woven interfacing
- ◆ 28x30" cotton quilt wadding
- ◆ 2" 1"-wide hook & loop fastening
- ◆ 15½" 12mm-wide Rigeline corset boning
- ◆ size 16 Kam snap & setting tool
- ◆ large button

## CUTTING

**From the main upper fabric, cut:**  
26x28" piece for mat upper

**From the backing fabric, cut:**  
28x30" piece for mat backing

**From the scrap bucket and binding fabric, cut:**  
16½x7" piece for scrap bucket outer  
scrap bucket base piece from the pattern  
3 2½" x WOF strips for the binding

**From the bucket lining fabric, cut:**  
16½x7" piece for scrap bucket lining  
scrap bucket lining base piece from the pattern  
1½x8" piece for hanging loop

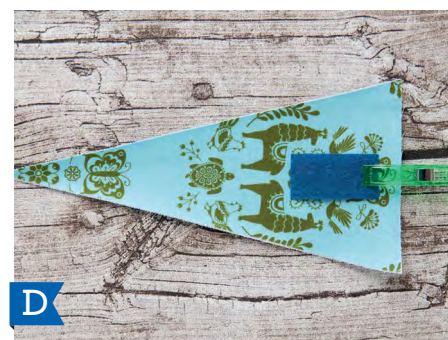
**For the scissors pouch, cut:**  
2 main scissor pouch pieces for main  
scissors pouch lining  
scissor pouch flap piece for scissors  
pouch flap lining

**For the rotary cutter pouch, cut:**  
2 4½x7½" pieces for main rotary cutter  
pouch lining  
4½x5½" piece for rotary cutter pouch  
flap lining

**From the pouch fabric, cut:**  
**For the scissors pouch:**  
2 main scissor pouch pieces for main  
scissors pouch outer  
scissor pouch flap piece for scissors  
pouch flap outer

**For the rotary cutter pouch, cut:**  
2 4½x7½" pieces for main rotary cutter  
pouch outer  
4½x5½" piece for rotary cutter pouch  
flap outer

**From the slip pocket fabric, cut:**  
16½x12" piece for slip pocket  
16x2" piece for scrap bucket casing



**KAM SNAP KNOW-HOW...**  
Set as per manufacturer's instructions, or see the video at [www.the-littlest-thistle.com/2017/04/cool-tools-kam-snaps-including-video.htm](http://www.the-littlest-thistle.com/2017/04/cool-tools-kam-snaps-including-video.htm) for more help



**From the fusible woven interfacing, cut:**  
16½x7" piece for the scrap bucket outer  
scrap bucket base piece from the pattern outer  
16x2" piece for the scrap bucket casing

**For the scissors pouch, cut:**  
2 main scissor pouch pieces for main  
scissors pouch outer  
scissor pouch flap piece for scissors  
pouch flap outer

**For the rotary cutter pouch, cut:**  
2 4½x7½" pieces for main rotary cutter  
pouch outer  
4½x5½" piece for rotary cutter pouch  
flap outer

## PREPARING THE PIECES

**1** Fuse the interfacing pieces to the back of the relevant fabric pieces according to the manufacturer's instructions.

**2** Place the backing fabric piece right sides down. Centre the wadding on

top of the backing. Centre the mat upper fabric right sides up on top of the backing. Baste the mat sandwich together.

**3** Quilt the mat sandwich as desired. It does not have to be densely quilted; I chose simple straight lines to accentuate the fabric pattern. Trim to 26x28".

## MAKING THE SCISSORS POUCH

**4** Take scissor pouch outer and lining flap pieces and place right sides together. Stitch the side and bottom edges, leaving the top edge open. (See Pic A.)

**5** Clip the corners, then turn right sides out. Using a chopstick or similar, gently poke out the corners and press. Top-stitch around the seams ¼" from the edge. (See pics B.)

**6** If your fabric is heavily patterned like mine you may find a suitable spot on the fabric for the Kam snap to go. If not, measure ¾"

up from the centre of the bottom edge of the flap and make a mark.

**7** Take the female half of the Kam snap and insert it through the mark with the smooth side on the top side of the flap. (See pics C.)

**8** Take one of the main outer scissor pouch pieces and the loop side of the hook and loop fastening. Place the fastening in the centre vertically, ½" down from the top edge as shown. Stitch in place. (See Pic D.)

**9** Take the flap piece and place right sides together with the pouch piece from Step 8, centring and matching raw edges. Baste in place. (See Pic E.)

**10** Take the remaining outer piece and place right sides together with the piece from Step 9. Stitch together along the two long edges, pivoting at the pattern mark. Trim the point as shown, then turn right sides out. (See pic F.)



G



H



I



J



K



L



M



N

**11** Take the two pouch lining pieces and place right sides together. Stitch together as per the outer pouch, leaving a turning gap of 2" along one side.

**12** Place the outer pouch inside the lining pouch, aligning side seams and the top raw edge. Stitch together around the top edge.

**13** Trim the point of the lining, if not already trimmed, then turn the pouch right sides out. Stitch the turning gap closed and press.

**14** Take the male part of the Kam snap and, leaving ¼" ease for the scissors inside the pouch, find a suitable place to insert if using patterned fabric. If measuring, make a mark 2¼" down from the top edge of the body of the pouch, in the centre. Insert the snap so the smooth side is on the inside of the pouch. (See Pic G.)

### MAKING THE ROTARY CUTTER POUCH

**15** Take the rotary cutter pouch outer and lining flap pieces and place right sides together. Stitch the side and bottom edges, leaving the top edge open. (See Pic H.)

**16** Clip the corners as shown, then turn right sides out. Using a chopstick or similar, gently poke out the corners, then press. Top-stitch around the seams ⅛" from the edge.

**17** If your fabric is heavily patterned like mine you may find a suitable spot on the fabric for the Kam snap to go, however if there is not one, measure ¾" up from the centre of the bottom edge of the flap and make a mark.

**18** Take the female half of the Kam snap and insert it through the mark with the smooth side on the top side of the flap. Set as per manufacturer's instructions or see Step 7 for tutorial details.

**19** Take one of the main outer rotary pouch pieces and the loop side of the hook and loop fastening. Place the fastening in the centre vertically, ½" down from the top edge as per the photo. Stitch in place. (See Pic I.)

**20** Take the flap piece and place right sides together with the pouch piece from Step 19, centring and matching raw edges. Baste in place. (See Pic J.)

**21** Take the remaining outer piece and place right sides together with the piece from Step 20 then stitch around the side and bottom edges.

**22** Take the two pouch lining pieces and place right sides together. Stitch together as per the outer pouch, leaving a turning gap of around 2" along one side.

**23** Place the outer pouch inside the lining pouch, aligning side seams and the top raw edge. Stitch together around the top edge. (See Pic K.)



**24** Turn the pouch right sides out. Stitch the turning gap closed and press.

**25** Take the male part of the Kam snap and, leaving  $\frac{1}{4}$ " ease for the scissors inside the pouch, find a suitable place to insert if using patterned fabric. If measuring, make a mark  $2\frac{1}{4}$ " down from the top edge of the body of the pouch, in the centre. Insert snap so the smooth side is on the inside of the pouch.

#### MAKING THE SCRAP BUCKET

**26** Take the scrap bucket casing piece and fold the ends over by  $\frac{1}{4}$ " as shown and press. (See Pic L.)

**27** Fold the casing in half wrong sides together, matching the long raw edges. Press. (See Pic M.)

**28** Take the boning and insert into the casing, tucking the end under the folded over ends as per the photo. (See Pic N.)

**29** Baste the long edge of the casing as per the photo. (See Pic O.)

**30** Place the casing, right sides together, with the outer scrap bucket piece, centring along the top long raw edge as shown. Stitch in place. (See Pic P.)

**31** Fold the scrap bucket in half, matching the short raw edges as shown and stitch together. Note that the boning will try and spring apart, so use a strong clip at the top of the seam to hold it together. (See Pic Q.)

**32** Take the scrap bucket outer base piece and insert into main bucket piece, right sides together, as shown. Stitch in place, then clip the curves as shown. Turn right sides out and leave the casing folded down. (See pics R.)

**33** Take the hanging loop piece and fold in half, matching the long raw edges,

and press. Open out, then fold the edges in towards the centre fold and press. Fold in half again and press. Stitch all the way around.

**34** Take the scrap bucket and place the two ends of the hanging loop between the ends of the casing as shown. (See Pic S.)

**35** Fold the scrap bucket lining in half, matching short raw edges and stitch together, leaving a turning gap of around 3" in the middle of the seam.

**36** Take the scrap bucket lining base piece and insert into lining bucket piece, right sides together. Stitch in place, then clip the curves as per Step 32.

**37** Insert the outer bucket inside the lining, right sides together, ensuring the casing is folded away from the seam. (See Pic T.)



## TIP

Use your own tools and mini rulers to judge how big or small you want the pockets to be!

**38** Stitch around the top of the bucket, then turn right sides out. Fold the casing up into place and press. Top-stitch all the way around the seam just below the casing  $\frac{1}{8}$ " from the seam.

## ASSEMBLY

**39** Take the slip pocket piece and fold in half right sides together, matching the long edges. Stitch down the right-hand short edge only. Clip the top corner as shown. (See Pic U.)

**40** Turn the pocket right sides out and press along the top folded edge. Top-stitch  $\frac{1}{8}$ " from the long folded edge.

**41** Take the mat and the loop part of the hook and loop fastening. Place the fastening so that the top is 8" from the right-hand edge of the mat and 7" up from the bottom of the mat as shown and stitch in place. (See Pic V.)

**42** Take the pocket and align the raw left and bottom edges with the left and bottom edges of the mat as shown. Stitch down the right-hand edge of the pocket  $\frac{1}{8}$ " from the edge, and baste the left-hand edge in place. Divide the pocket the way you would find most useful for your tools by stitching down from the top to the bottom of the pocket – you can have as many or as few as you like, this one is divided at 6" and 12" from the right-hand side of the pocket. (See Pic W.)

**43** Place the button  $2\frac{1}{2}$ " from the right-hand edge of the mat and 10" up from the bottom of the mat. Stitch firmly in place.

**44** Take the binding strips and sew together end to end. Fold in half, matching the long raw edges, and press. Bind the mat as you would a quilt. (See Pic X.)



Designer:

**KATY CAMERON**

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

## WE USED

The fabric used is from the Juxtaposey collection by Betz White for Riley Blake and is available from [www.hawthornethreads.com](http://www.hawthornethreads.com)

Rigeline boning is available from [www.jaycotts.co.uk](http://www.jaycotts.co.uk)



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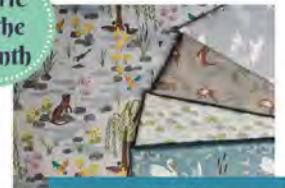
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Turn to page 17 to make this quilt

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Check out issues 33 & 36 to make these animal cushions!  
[www.more.mags.com](http://www.more.mags.com)



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# LITTLE *arrow*

If you're in need of some foundation paper piecing practice, give this mini quilt a whirl!

BY COLLETTE HOWIE



At 18" finished, this would also make a fabulous bigger quilt if you made multiples of the block. Try pulling every fabric from your stash in one colourway (such as pink), to make a beautiful scrappy, but co-ordinated quilt



FINISHED SIZE: 18" SQUARE  
UNFINISHED BLOCK: 9½" SQUARE

### MATERIALS

- ◆ fat quarter focus fabric (pink hexagons in this project)
- ◆ fat quarter background fabric (white fabric in this project)
- ◆ 22"-square quilt wadding
- ◆ 22"-square backing fabric
- ◆ binding fabric
- ◆ 4 copies of template sections A and B (this will make four blocks which are then turned in different directions)

### THINGS TO REMEMBER

FPP – foundation paper piecing  
Reduce stitch length, use separate needle for FPP

### CUTTING

Photocopy or trace around the templates and cut out on outer seam allowance.

#### You will need:

4 copies of template A and 4 of template B

#### From the binding fabric, cut:

2½" wide x the perimeter of your mini quilt strips (this quilt finished is 18" square so I cut my binding x the perimeter plus an additional 10" to allow for closing the ends of the binding). Measure the finished perimeter of the quilt once it has been quilted and squared to ensure an accurate measurement

### FOUNDATION PAPER PIECING THE BLOCKS

- 1 Take template section A and cut a piece of fabric large enough to cover patch 1a plus the seam allowance on all sides – ie by more than ¼".
- 2 Place fabric on unmarked side of pattern with the right side facing you. Pin in place.
- 3 Cut a piece of background fabric large enough to cover patch 2a plus seam allowances on all sides.
- 4 Place the fabric right sides together with fabric patch 1a on the blank side of the pattern.
- 5 Hold pieces together along line between patches 1a and 2a and flip background piece 2a over to check it still covers patch 2a.



**6** When you're satisfied that it does, place fabric right sides together with fabric for patch 1a and pin.

**7** Turn the pattern over to the marked side and stitch along line between patches 1a and 2a. Use a shorter stitch length than usual and start and stop stitching a couple of stitches beyond the line at each end.

### COLOUR CODING

*It can help to write which colour of fabric is going where on the templates*

**8** Turn pattern over to the unmarked side. Open out the fabric and press.

**9** Cut a piece of fabric from the material large enough to cover patch 3a.

**10** On the printed side of pattern, using a piece of card, fold along the seam line between patch 1a and 3a and trim the excess fabric, leaving  $\frac{1}{4}$ " seam allowance.

**11** Take the fabric piece for patch 3a and place right sides together with the fabric covering patch 1a. Line up the raw edges of the fabric (along the freshly trimmed edge) and pin if desired.

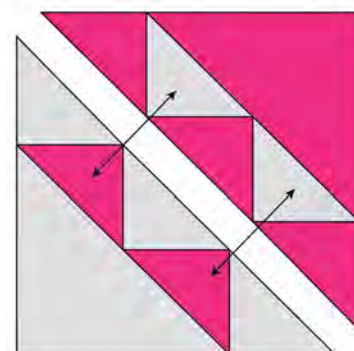
**12** Flip over to the printed pattern side and sew as before along the seam line between patch 1a and 3a.

**13** Continue in the same manner, remembering to fold along the black seam line and trim the seam allowance first and then sew and press each patch.

**14** Repeat for each copy of template a. Leave the papers on the block.

**15** Repeat from step 1 to 13 for all copies of template B.

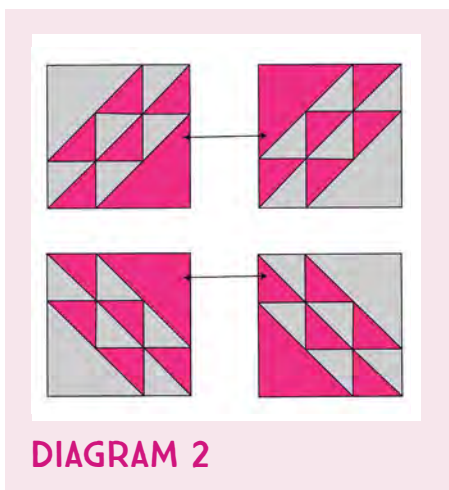
**16** See **Diagram 1** and join one template A to template B as shown.



**DIAGRAM 1**



Foundation piecing gives perfectly sharp points – it's the best choice for precision piecing in a block like this!



**17** Join two blocks horizontally as shown in **Diagram 2**. This block is simply rotated to achieve the look in the mini quilt. Press the seam open.

**18** Join the bottom two blocks as shown in **Diagram 2**. Press the seam open.

**19** Follow the layout diagram and join the top and bottom row then press the seam open.

**20** You can now remove the foundation papers. Trim all thread ends and press the quilt top.

Use a long baste stitch along the seam, check if the points match and sew using a small stitch. Leave the papers on and press the seam open

**BASTING AND QUILTING**

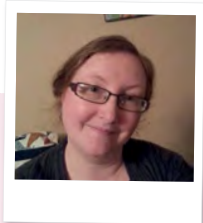
**21** Take the backing fabric and lay it on a flat surface, wrong side facing you.

**22** Lay the quilt wadding on top smoothing out with your hands to remove any wrinkles or creases.

**23** Lay the quilt top onto the wadding and press it lightly with a warm iron if necessary.

**24** Baste using curved safety pins through all three layers to make a quilt sandwich. This was basted every 4".

**25** This was machine-quilted, echoing the arrow design using a neutral shade of Aurifil 50wt thread. Bind the quilt to finish.



Designer:  
**COLLETTE HOWIE**

41-year-old self-taught quilter Collette is a regular contributor to many magazines and teaches beginner's patchwork [www.poppyandpoochie.blogspot.co.uk](http://www.poppyandpoochie.blogspot.co.uk)

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**FINISHED SIZE:**

**SMALL:** 3½" WIDE x 2" HIGH x 4½" DEEP

**LARGE:** 7½" WIDE x 2" HIGH x 9½" DEEP



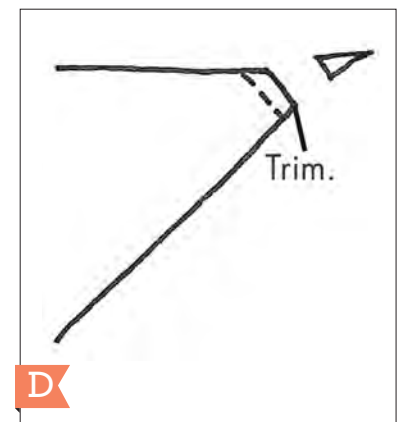
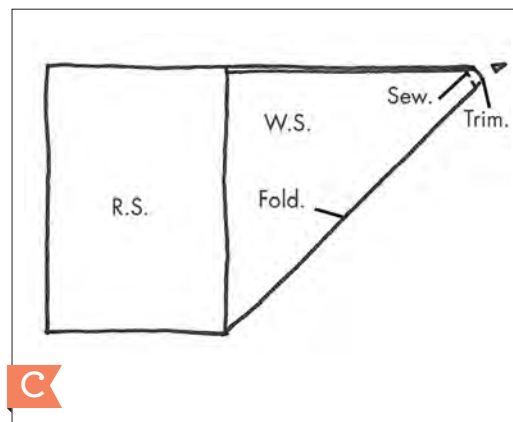
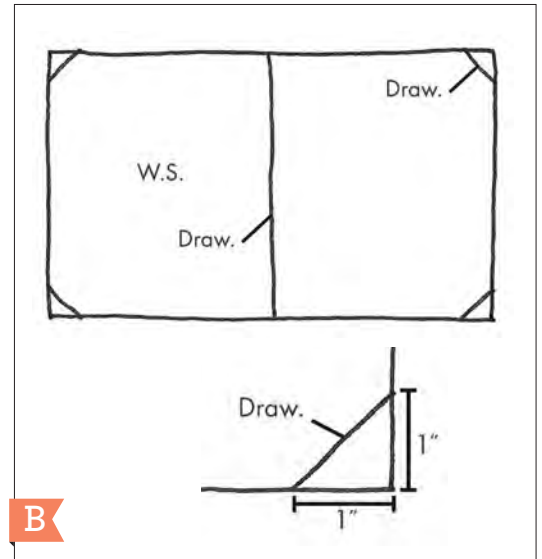
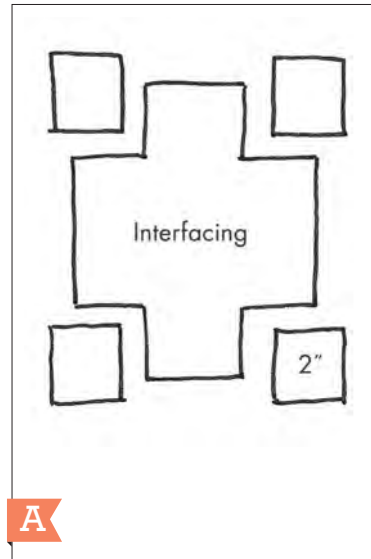
# FABRIC boxes

These handy boxes are ideal for keeping tools and thread within easy reach of your sewing machine

BY ANEELA HOEY



These boxes are great for gifts. Fill with treats whether they're sewing, cosmetics or sweets, they'll be gladly received!



### MATERIALS

- ◆ ½ yard cotton fabric for large box
- ◆ 2 fat quarters cotton fabric for small boxes
- ◆ ½ yard 20"-wide double-sided heavyweight fusible interfacing, such as C&T fast2fuse HEAVY Interfacing or Pellon 72F Peltex II
- ◆ needle pullers/grippers, such as Dritz #161

### CUTTING

#### Small boxes

From the fabric, cut:

2 15¼x9¼" pieces

#### Large box

From the fabric, cut:

22¼x13¾" piece

From the heavyweight interfacing, cut:

2 7x8" pieces for the small boxes

10½x12½" piece for the large box

### ASSEMBLY

**1** Using sharp scissors, cut a 2" square from each corner of the interfacing. Repeat on all three interfacing pieces. (See Pic A.)

**2** Place the fabric wrong side up with the long edges at the top and bottom. Using a light pencil mark, draw a vertical line down the centre of the fabric.

**3** On all four corners, measure 1" in from each direction and mark. Draw a diagonal line connecting the two marks. Take care to measure precisely for a neat finish. (See pics B and C.)

**4** Place the fabric right side up. Fold one corner in half diagonally with right sides together, taking care to align the raw fabric edges neatly. Pin, and then sew on the drawn line. Trim the seam allowance to ⅜". Repeat on all four corners. (See Pic D.)

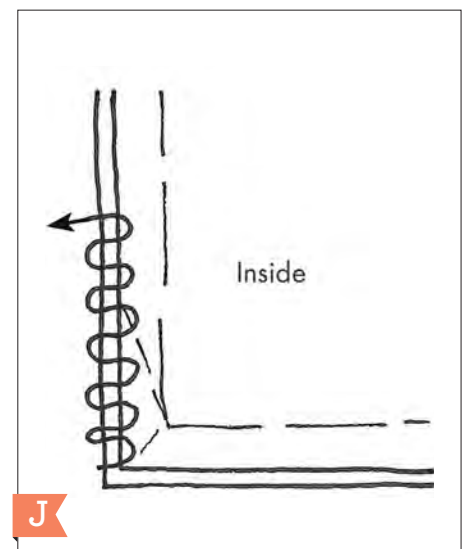
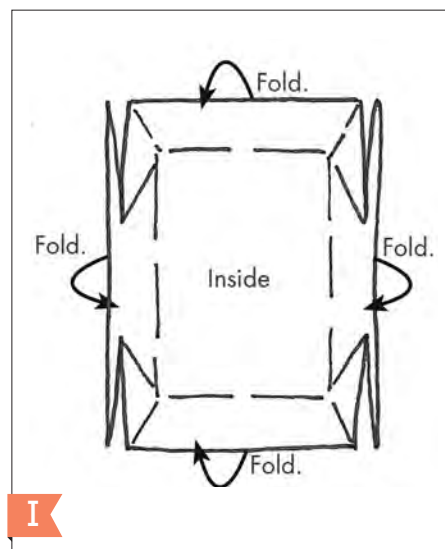
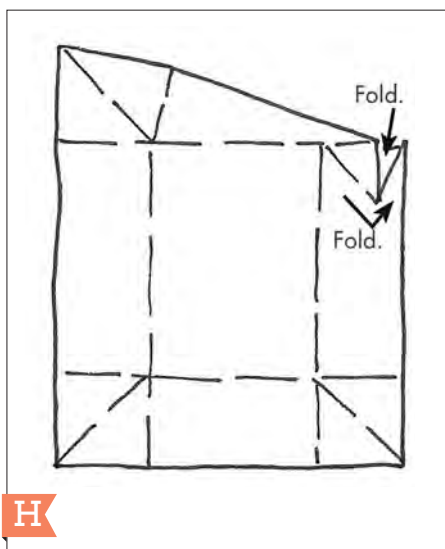
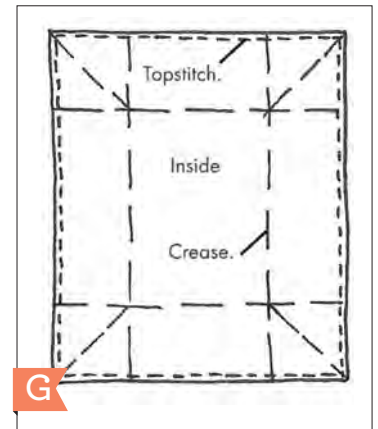
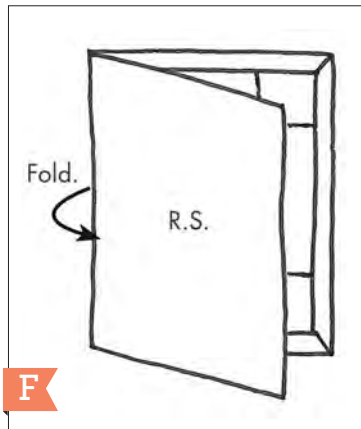
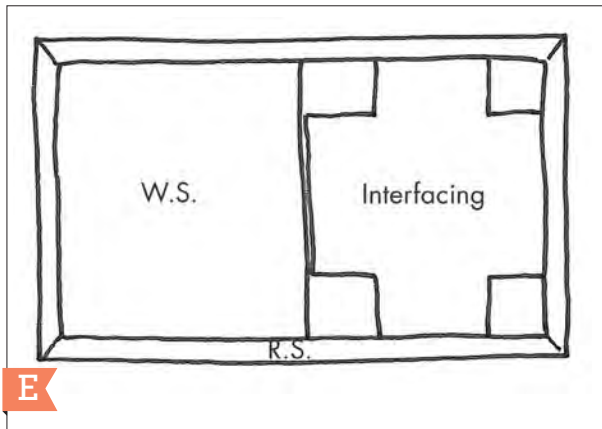
**5** Turn the corners right side out to a neat point, and press with wrong sides together.

**6** Place the fabric wrong side up; the side edges will be folded right side out. Press the side edges neatly ½" to the wrong side to create a narrow, mitred facing.

**7** Place the interfacing on one side of the fabric, tucking it neatly under the folded edges and aligning it with the drawn line. Fuse the folded edges to the interfacing. Use a silicone sheet or parchment paper to protect your iron from the fusible glue. (See Pic E.)

### TOP TIP

Use a longer stitch length and a slow stitch speed for a neater finish when top stitching



**8** Fold the fabric in half with wrong sides together, aligning the edges neatly. (See Pic F.)

**9** Fuse the interfacing to the fabric, pressing on both sides. Use binding clips to hold the folded edges together and top-stitch  $\frac{1}{8}$ " from the edge all the way around.

**10** Select which side of the fabric you want for the inside of the box. With this side up, press all four side edges inward by 2". Make a diagonal fold across each 2" creased corner square and press. (See Pic G.)

**11** Fold a corner inward in half along the diagonal crease and bring it toward the inside of the box. Place it flat against one of the long side edges and press. This will create an upright corner. Pull tight and

use binding clips to hold it in place. Repeat on the other three corners. (See pics H and I.)

**12** Using matching thread, hand-sew the folded corner to the long side edge. Use the needle pullers to help grip the needle when sewing through the layers. (See Pic J.)

**13** Repeat to make one large and two small boxes.



### ABOUT THE BOOK

Taken from *Stitched Sewing Organizers* by Aneela Hoey for C&T Publishing, £22.99  
[www.searchpress.com](http://www.searchpress.com)

### ACCURATE MEASURING & CUTTING

If your ruler doesn't come with grips on the underside, use grippers - place them between the ruler and material when cutting. They are especially useful when cutting heavyweight interfacing, which tends to make the ruler slide. The suggested grippers will also come in handy for the hand sewing at the end.

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**BOLT** by Girl Charlee

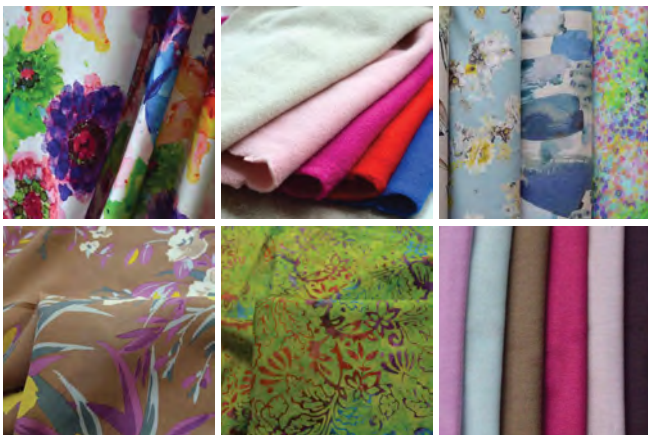
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# WONKY *flying geese*

Are you forever losing your specs, or know someone who does? Keep them safe in this funky quilted case featuring slightly tipsy flying geese

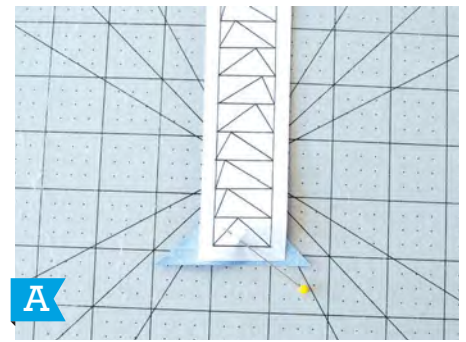
BY LOUISA GOULT



This is a great project for using up 2" fabric scraps as well as those pesky wadding remnants. It's also a perfect opportunity to try out those decorative stitches on your machine that you never use!



FINISHED SIZE:  
3½x7"



## MATERIALS

- ◆ 12 2" squares (in one patterned fabric, co-ordinating fabric or scraps)
- ◆ 24 2" squares in contrasting solid fabric
- ◆ 4 7½x1¾" rectangles & 2 1½" squares in outer fabric (cut from one 1¾" x WOF strip)
- ◆ 2 3½x7" rectangles in lining fabric
- ◆ 2 4x7½" rectangles of wadding
- ◆ 3" elastic cord in a co-ordinating colour
- ◆ small button
- ◆ A6 stiff card
- ◆ Add-A-Quarter Ruler or quilting ruler
- ◆ rotary cutter
- ◆ template

## THINGS TO REMEMBER

Seam allowance is ¼" unless otherwise stated

FPP - foundation paper piecing

WOF - width of fabric

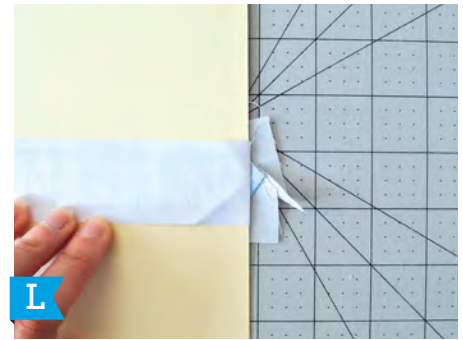
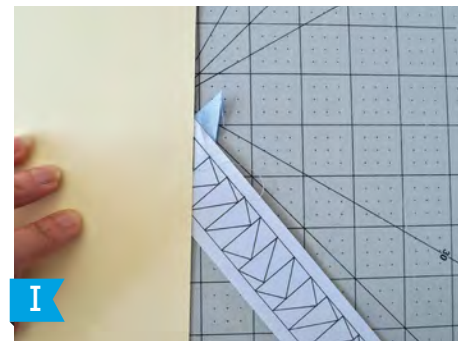
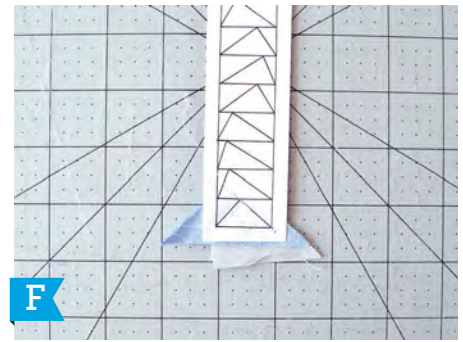
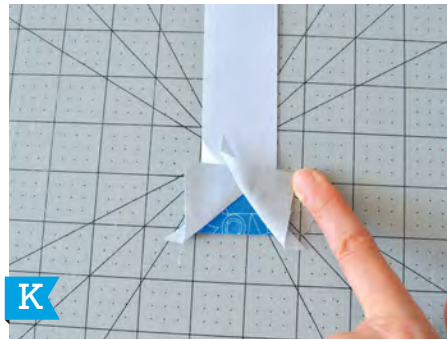
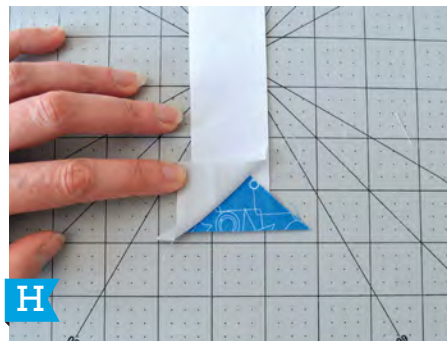
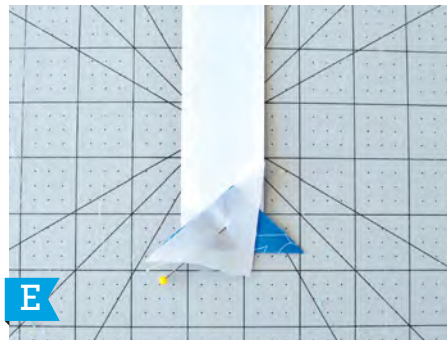
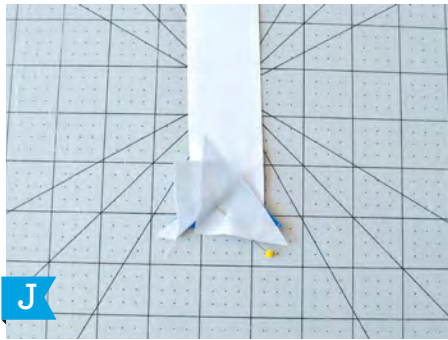
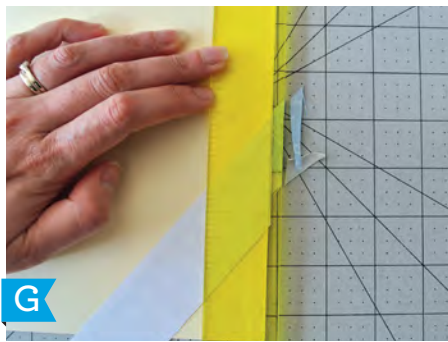
## MAKING UP FOUNDATION PIECED PANELS

- 1 Cut out the paper templates, leaving a ¼" seam allowance around the outer edge.
- 2 Cut each of the 2" squares in half across the diagonal.
- 3 Take a blue triangle and place it on the front of the template (the unmarked side), covering the whole of the first triangle on the back. (See Pic A.) If you

hold them up to the light you should see through the paper to the fabric. Insert a pin parallel with your first sewing line.

- 4 Place the A6 piece of card on top of your first sewing line. (See Pic B.) Fold the paper template along that first sewing line and over onto the card. (See Pic C.) This will reveal the seam allowance and excess fabric of your blue triangle.

Knowledge of the foundation paper piecing technique would be handy. Here is the technique I use, but if you're happy with a different method, go ahead and use that



**5** Place the Add-A-Quarter ruler on top, butting the ruler's rim against the edge of the card, and trim away the excess with your rotary cutter. (See Pic D.) If you don't have an Add-A-Quarter ruler you can use a small normal quilter's ruler, just be careful it doesn't slip off the edge of the card when you're trimming.

**6** Turn the template over, remove the pin and place a grey triangle along the edge of the blue triangle you just trimmed. (See Pic E.) Replace pin.

**7** Decrease your stitch length to about 1.6. Working from the marked reverse side of the template, stitch along the first line you folded earlier. (See Pic F.) You can sew a little off both the ends of the line and when you come to sew that line just pull those extra stitches away from the paper.

**8** Turn to the right side and finger-press the first grey triangle open. (See Pic G.)

**9** Now turn to the back again and place the piece of card along the next sewing line, the other side of the blue triangle. (See Pic H.) Fold the paper template back along that line and over onto the card, butt the Add-A-Quarter ruler up to the edge of the card and cut away the fabric excess using your rotary cutter. (See Pic I.)

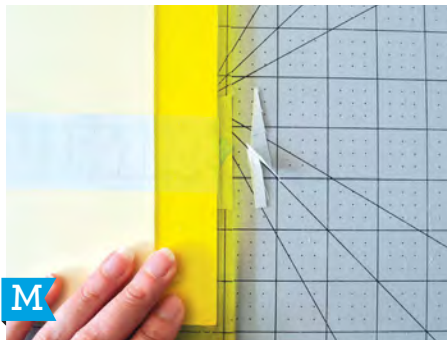
**10** Place the second grey triangle along the next line and pin in place. (See Pic J.) Turn to the reverse and sew along the marked line.

**11** Turn over and finger-press the second grey triangle open. (See Pic K.)

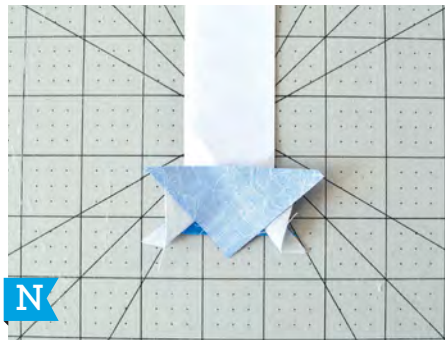
**12** Turn back to the reverse and place the card onto the next line to sew, the base of the second blue triangle, and, as before, fold back the paper template. (See Pic L.) Butt the ruler up to the edge and trim the excess. (See Pic M.)

**13** Turn to the front again and place the second blue triangle in place, lining up with your newly trimmed edge. (See Pic N.) Turn it over and sew along that drawn line (See Pic O.) Turn to the front and finger-press the second blue triangle open. You have your first two geese. (See Pic P.) Continue in this way, remembering to check that the fabric triangles cover those on the template as they are not all the same size or position. Then repeat with the second flying geese panel.

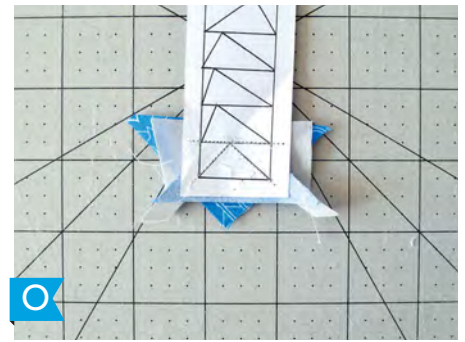
**14** When you have completed both panels, trim the edges, leaving ¼" seam allowance around the edge.



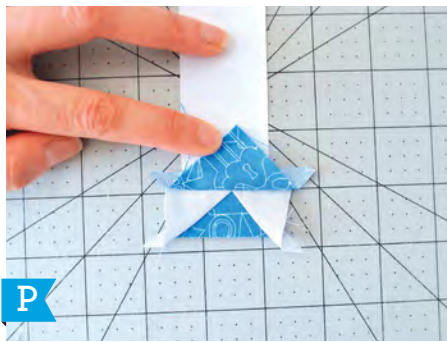
M



N



O



P



Q



R



S



T



U

**15** Sew a  $1\frac{1}{2}$ " square of the outer linen fabric to the pointy end of each panel. (See Pic Q.) You can use the bottom drawn line on the template as a sewing guide for the  $\frac{1}{4}$ " seam allowance. Finger-press the seam towards the square. Now pin and sew a  $7\frac{1}{2} \times 1\frac{3}{4}$ " rectangle to both sides of each panel, again using the template's drawn line as a guide. (See Pic R.) Press the seams towards the rectangles. Gently tear out the papers and press.

## QUILTING & FINISHING

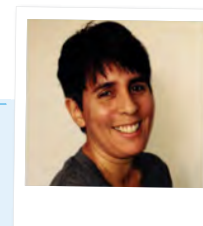
**16** Pin each panel to a piece of wadding and sew a decorative stitch down both sides of each strip of geese – time to try out those stitches you've never used on your machine!

**17** Trim each panel neatly to measure  $7\frac{1}{2} \times 3\frac{3}{4}$ ", making sure the geese panel is centred down the middle.

**18** Fold the 3" of elastic cord in half, then pin to the top of one of the case's panels so that the loop measures 1" length. (See Pic S.) You may find it easier to tack this in place by hand before taking it to the machine. Centre a lining, right sides together, on top of each geese panel and sew across the top edge with a  $\frac{1}{4}$ " seam, going a couple of times over the elastic cord to secure.

**19** Place the two panels right sides together, leaving a couple of inches gap at the bottom of the lining, sew around the outside edge to join them together (See Pic T.) Snip off the corners in the seam allowance, and turn the right side out. Slip-stitch or machine top-stitch the bottom of the lining to close. (See Pic U.) Tuck the lining down into the inside of the case, pulling up the lining slightly so it sits around the rim of the opening.

**20** Sew on the button at the top so the elastic loops fit comfortably round it, and you're done!



Designer:  
**LOUISA  
GOULT**

Louisa is a quilt and kit designer and runs [www.sewmotion.com](http://www.sewmotion.com) where she sells her quilt and cushion kits, patterns and fabric pre-cuts, including the fat quarter bundle used here. Find her online as **sewmotion** in all the usual social media spots and her blog [blog.sewmotion.com](http://blog.sewmotion.com)

# LONG-ARM QUILTING DIRECTORY

*For all your quilting needs, contact the experts below*

*Whether it's a quilt for a special occasion and you don't trust your own skills, you can't bear the idea of quilting a bed-sized quilt on your domestic machine, or you just want to try out a professional service to see what they're all about, we have your long-arm needs covered! In our directory you can find everything for long-arm quilting, whether you need supplies or to find a professional in your area.*



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# STARGAZER

## *quilt*

This graphic star quilt is suitable for those with little experience or for anyone who wants to make a beautiful quilt that packs a punch

BY EDYTA SITAR



These oversized blocks are easy to make, and the placement of light, medium and dark prints adds secondary, unexpected designs. The large patches are the perfect place to show off the small- and large-scale prints



FINISHED SIZE: 72" SQUARE,  
FOUR 36"-SQUARE BLOCKS

## MATERIALS

All from the Blue Sky collection

- ◆ 30x56cm Fabric 1 (8505-B)
- ◆ 60x115cm Fabric 2 (8505-L)
- ◆ 30x56cm Fabric 3 (8506-B)
- ◆ 30x56cm Fabric 4 (8507-B)
- ◆ 30x56cm Fabric 5 (8515-B)
- ◆ 30x56cm Fabric 6 (8505-W)
- ◆ 80x115cm Fabric 7 (8506-W)
- ◆ 60x115cm Fabric 8 (8515-L)
- ◆ 30x56cm Fabric 9 (8515-W)
- ◆ 30x56cm Fabric 10 (8508-B)
- ◆ 30x115cm Fabric 11 (8508-L)
- ◆ 30x56cm Fabric 12 (8509-B)
- ◆ 30x56cm Fabric 13 (8509-L)
- ◆ 30x56cm Fabric 14 (8510-W)
- ◆ 30x56cm Fabric 15 (8511-B)
- ◆ 30x115cm Fabric 16 (8511-L)
- ◆ 30x56cm Fabric 17 (8511-W)
- ◆ 30x56cm Fabric 18 (8512-L)
- ◆ 30x115cm Fabric 19 (8512-W)
- ◆ 60x115cm Fabric 20 (8513-L)
- ◆ 30x56cm Fabric 21 (8513-W)
- ◆ 60x115cm Fabric 22 (8514-L)
- ◆ 30x56cm Fabric 23 (8514-W)
- ◆ 4m backing fabric (8507-N)

## THINGS TO REMEMBER

All measurements are cut sizes and include  $\frac{1}{4}$ " seam allowance

**WOF** designates the width of the fabric from selvedge to selvedge (approximately 42")

When sewing the diagonal seams it is recommended you sew a scant  $\frac{1}{4}$ "

**PRESS** the seams, don't iron them with a stroking movement as you might stretch the seam

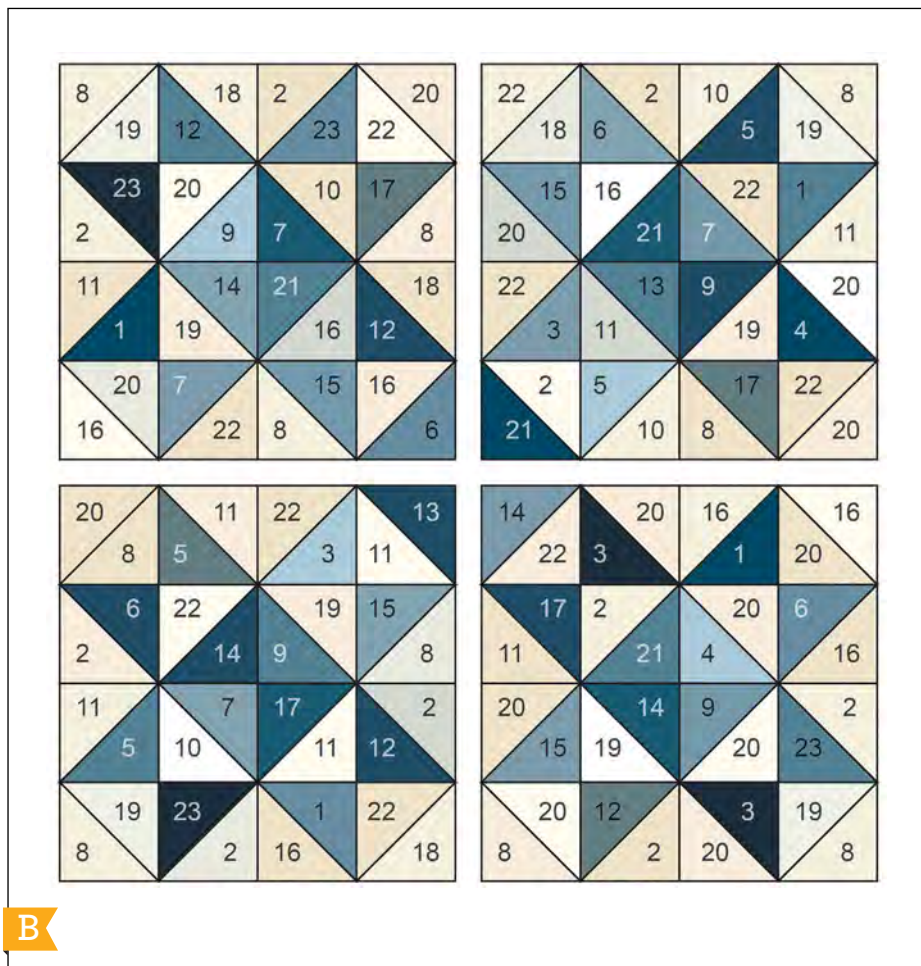
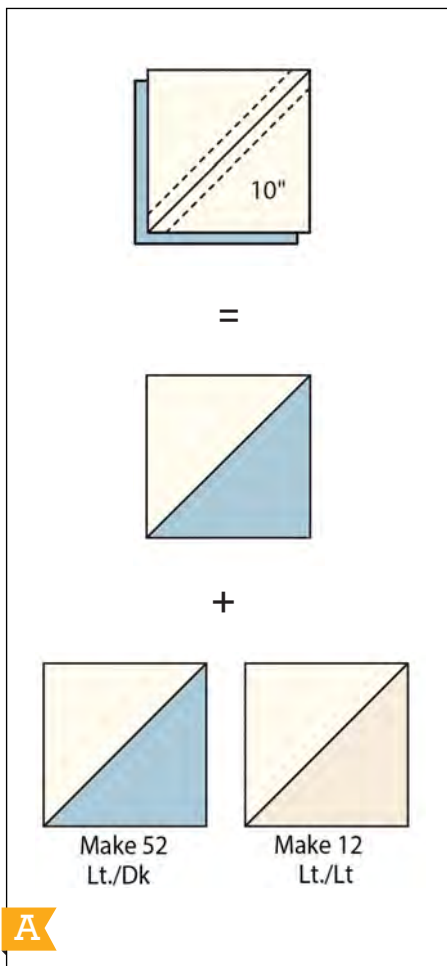
You will need:  
52 light/dark squares and  
12 light/light squares

**HST** - half square triangle

## CUTTING

Fabric	Number of 10" squares to cut
1	2
2	5
3	3
4	1
5	2
6	2
8	5
9	2
10	2
11	4
12	2
13	1
14	2
15	2
16	4
17	2
18	2
19	4
20	7
21	2
22	5
23	2
7	2 (plus 8 $2\frac{1}{2}$ " x WOF strips for binding)

Read  
assembly  
directions  
before  
cutting



**ASSEMBLY**

**1** The blocks are HSTs that finish 9" square. Draw a diagonal line on the wrong side of each light 10" square with a sharp pencil. (See Pic A.) Place a marked square on a dark square with right sides together. Sew a ¼" seam either side of the pencil line, then cut apart along the pencil line. Open and press to make two HSTs. Trim the HST squares to 9½". (See Pic A.)

**2** Pair up the following fabric combinations (making one of each combination, unless otherwise stated):

Light/light squares - 12 needed

Fabric number 8 and 19 - two (for the four corner squares)

Fabric number 20/22, 8/20, 16/20 and 18/22

Light/dark squares - 52 needed (See Pic B.)

**Fabric number**

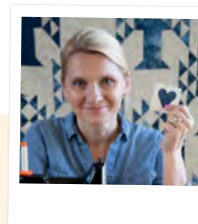
1/11	8/15
1/16	8/17
2/6	9/19
2/12	9/20
2/21	11/13
3/20	11/17
3/22	12/18
4/20	14/19
5/10	14/22
5/11	15/20
6/16	16/21
7/10	2/23 (two, for a total of four squares)
7/22	

**3** Referring to the block diagram, join 13 light/dark HSTs with three Light/Light HSTs into four rows, being careful to rotate the HSTs as shown so that the star is formed.

**4** Refer to the Quilt Diagram to join the four blocks, making sure that the dark triangles touch in the centre of the quilt.

**FINISHING**

**5** Layer the quilt with wadding and backing and baste. Quilt in the ditch around the block patches. Quilt as you fancy or in an overall pattern and bind to finish.



**Designer:**  
**EDYTA SITAR**

This beautiful new collection offers an amazing selection of blue in a variety of prints. No matter what you decide to make from Blue Sky fabric, the shades will bring soothing comfort to your home [www.laundrybasketquilts.com](http://www.laundrybasketquilts.com)

**PATTERN MADE EASY**

Download this pattern from [www.makoweruk.com](http://www.makoweruk.com)

## WE USED

All fabric is from the Blue Sky collection by Laundry Basket Quilts for Andover Fabrics. The full collection and quilt kits are available from [www.quiltessential.co.uk](http://www.quiltessential.co.uk), 01629 825936

The kit is £79.95 and contains 6.35m of fabric, including binding but not backing

.....  
**WIN!**  
.....

A kit to  
make this quilt!  
See page 62  
for details

# The Quilting Directory

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haberdashery fabric classes

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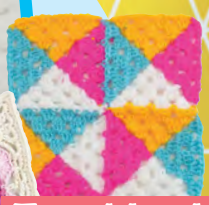
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BLOCK  
*of the month*



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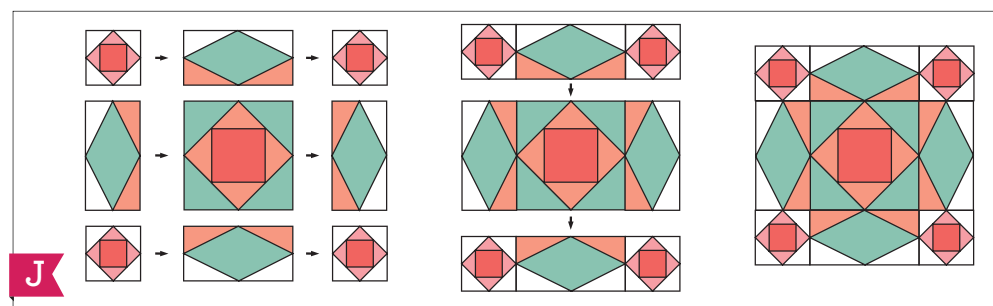
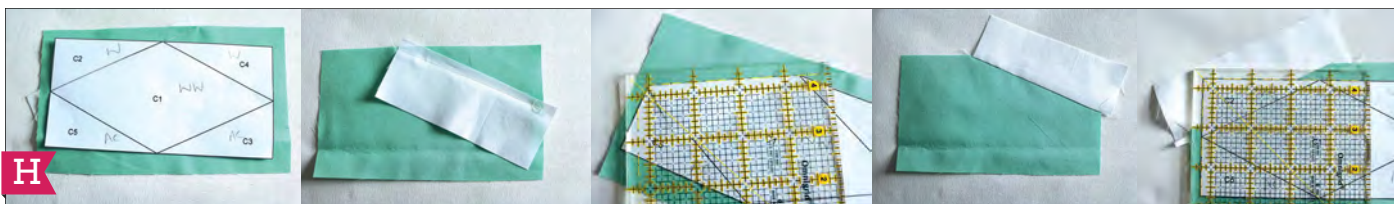
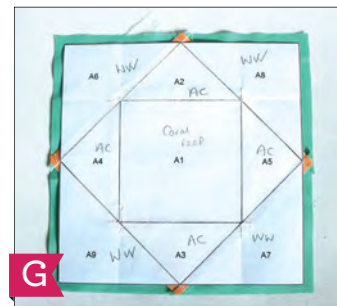
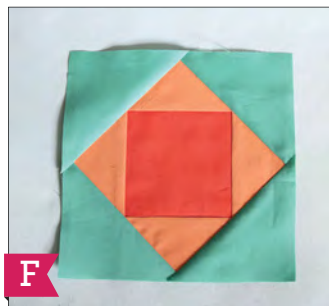
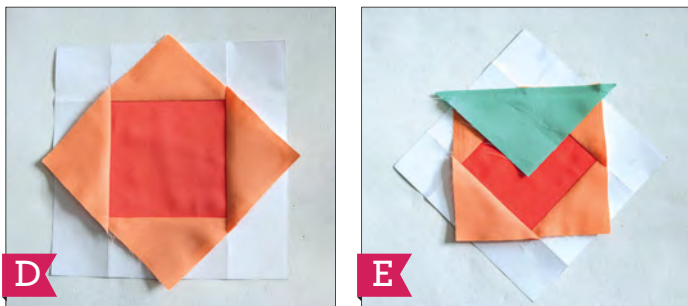
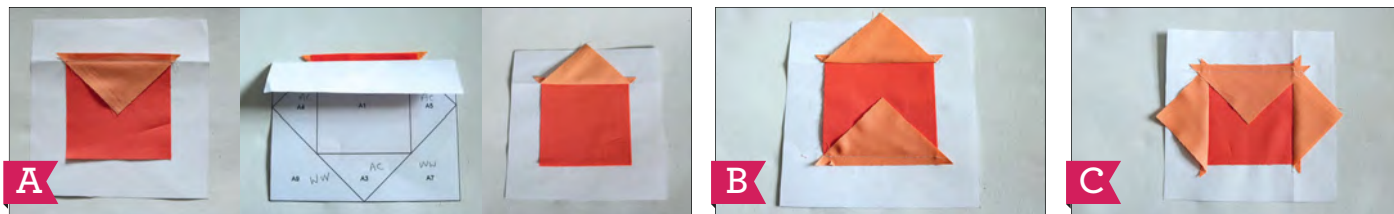
Welcome to month 12 of our new mystery sampler BOM. This is our final month of blocks, and to give you a chance to catch up before finishing the quilt, we'll be taking a break next issue before Reene returns with the finished quilt, and the layout options and finishing guide.

If you're missing any of the blocks, you can find back issues online at [www.moremags.com](http://www.moremags.com) or [www.craftstash.co.uk](http://www.craftstash.co.uk) by downloading digital issues at [www.pocketmags.com](http://www.pocketmags.com).

As always, Reene is using Art Gallery Pure Elements in her blocks. You can find stockist information at [www.hantex.co.uk/mystockist](http://www.hantex.co.uk/mystockist)

We hope to see even more readers get on board and sew along with us. So let's get on with our blocks – this month we're making a machine-pieced storm at sea block and an EPP honeycomb block.

# Machine-pieced block



## MATERIALS

- ◆ F16th coral solid (Coral Reef)
- ◆ F16th mid-pink solid (Quartz Pink)
- ◆ F8th white solid
- ◆ F8th peach solid (Apricot Crepe)
- ◆ F8th blue/green solid (Warm Wave)
- ◆ templates

## CUTTING

**From the coral solid, cut:**  
 $3\frac{1}{2}$ " square  
 $4\ 2\frac{3}{4}$ " squares

**From the peach solid, cut:**

$2\ 3\frac{1}{4}$ " squares  
 $6\ 2 \times 5$ " strips

**From the mid pink solid, cut:**

$8\ 2$ " squares cut across the diagonal to make 16 HSTs

**From the white solid, cut:**

$8\ 2 \times 5$ " strips  
 $8\ 2\frac{3}{4}$ " squares, cut across the diagonal to make 16 HSTs

**From blue/green solid:**

$2\ 4$ " squares, cut across the diagonal to make 4 HSTs  
 $4\ 4 \times 6\frac{3}{4}$ " strips

## THINGS TO REMEMBER

Please read all the instructions before starting

Use a  $\frac{1}{4}$ " seam allowance throughout

**F8th** – fat eighth, assumed to be  $9 \times 22$ "

**F16th** – fat sixteenth, assumed to be  $9 \times 11$ "

**FQ** – fat quarter

**WOFQ** – width of fat quarter

**HST** – half square triangle

Use your  
**FREE**  
templates

UNFINISHED BLOCK: 12½" SQUARE



## PREPARE FOUNDATION TEMPLATES

**1** Photocopy or trace one foundation template A, four foundation template B and four foundation template C.

## ASSEMBLE FOUNDATION PIECED BLOCKS

You'll be working with the fabrics on the reverse of the template so that you can sew along the lines which can be a tricky concept to get used to but it's definitely worth persevering. When placing your scraps for stitching, along with making sure you have a ¼" seam allowance, you will need to check that when the fabric is pressed away from the sewing line that it covers the whole section it is intended to cover. We've included lots of pictures of the various steps to clarify things for you.

## TEMPLATE A BLOCK

**2** Place a 3½" coral square with wrong side facing the back of the template covering section 1. Hold the template up to the light to make it easier to check that there is at least ¼" seam allowance along

the sewing line between section 1 and 2. Place a peach HST right sides together with the coral solid in position to cover section 2. Again, hold the template up to the light to make it easier to see the seam allowance and pin in place if desired. Sew along the line, then press the peach solid away from the coral solid as shown. (See Pic A.)

**3** Place a peach HST right sides together with the coral solid in position to cover section 3. Sew along the line, then press the peach solid away from the coral solid as shown. (See Pic B.)

**4** Place a peach HST right sides together with the coral solid in position to cover section 4. Sew along the line, then press the peach solid away from the coral solid. (See Pic C.)

**5** Place a peach HST right sides together with the coral solid in position to cover section 5. Sew along the line as before, then press the peach solid away from the coral. (See Pic D.)

**6** Place a blue/green HST right sides together with the peach solid in position to cover section 6. Sew along the line as before, then press the blue/green solid away from the peach (See Pic E.) Place blue/green HST right sides together with the peach solid in position to cover section 7. Sew along the line as before, then press the blue/green solid away from the peach. (See Pic F.) Repeat to cover sections 8 and 9.

**7** Trim a ¼" seam allowance around the edge of the template (See Pic G.)

You can hold the coral fabric in place with a dab of fabric glue or pin if necessary

## TEMPLATE B BLOCKS – YOU WILL BE MAKING FOUR

**8** Place a 4x6¾" blue/green strip with wrong side facing the back of the template covering section 1. Hold the template up to the light to make it easier to check that there is at least ¼" seam allowance along the sewing line between section 1 and 2. Place a 2x5" white strip right sides together with the blue/green solid in position to cover section 2. Again, hold the template up to the light to make it easier to see the seam allowance and pin in place if desired. Sew along the line as shown. (See Pic H.)

**9** Trim the excess blue/green fabric. (See Pic H.) Press the white solid away from the blue/green fabric then trim a ¼" seam allowance around the edge of the template. (See Pic H.)

**10** Repeat steps 8 and 9 using a white strip to cover section 4 and peach strips to cover sections 3 and 5 to complete the block. (See Pic I.)

## TEMPLATE C BLOCKS – YOU WILL BE MAKING FOUR

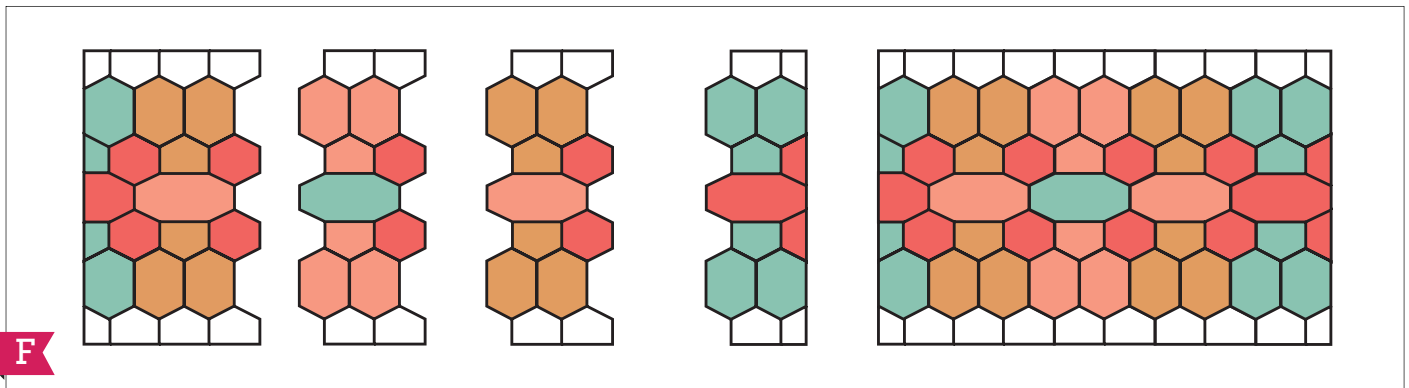
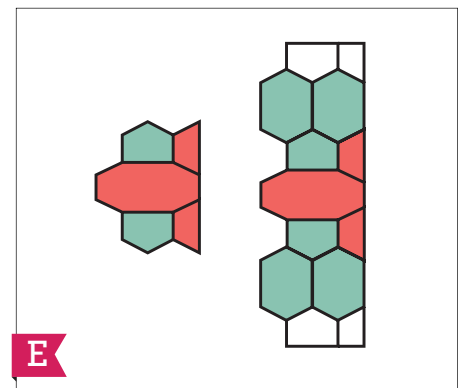
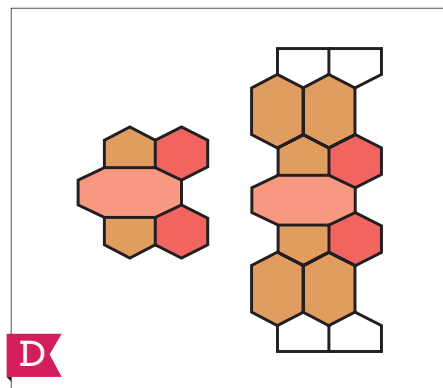
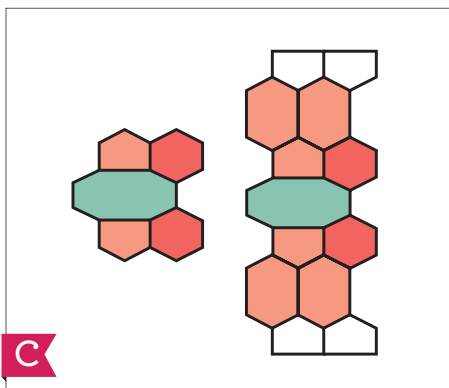
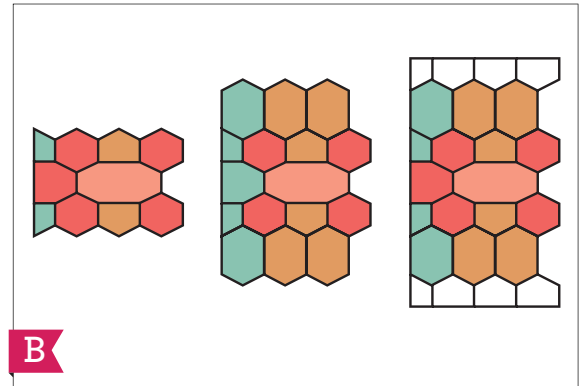
**11** Follow the instructions for Template A substituting mid pink HSTs at steps 2-5 and white HSTs at Step 6.

## CONSTRUCT BLOCK

**12** Lay out the elements of the block. (See Pic J.) Sew the pieces together in three rows of three, press the seams of each row in opposite directions so that the seams nest when the rows are joined.

**13** Sew the three rows together to complete the block. (See Pic J.)

# English paper-pieced block



Reene loves to glue-baste her shapes as it makes the whole preparation phase so much quicker. It also gives a nice crisp edge to sew along when joining shapes. It is not essential that you glue baste

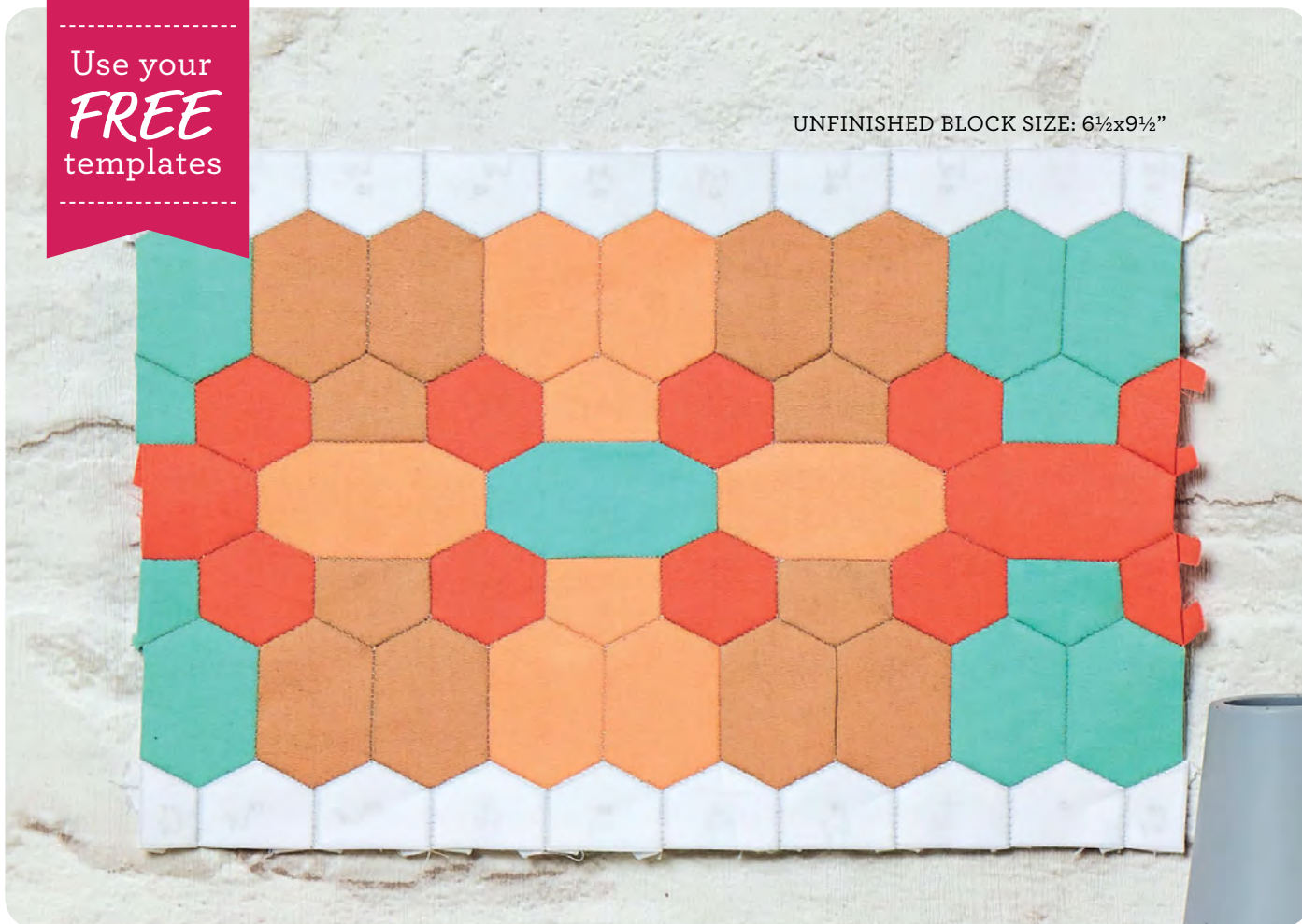
## MATERIALS

- ◆ F16th each of peach solid (Apricot Crepe), blue/green solid (Warm wave), coral solid (Coral Reef), warm beige (Toasted Walnut) & white solid
- ◆ templates
- ◆ non-permanent fabric glue stick (optional)

**TIP**  
Label each section as you construct it

Use your  
**FREE**  
templates

UNFINISHED BLOCK SIZE: 6½x9½"



## THINGS TO REMEMBER

Please read all the instructions before starting

The paper templates are the finished size of each unit you will need to add a ¼" seam allowance around the outside of each template piece when cutting out your fabric

Use a ¼" seam allowance throughout

**F16th** - fat sixteenth, assumed to be 9x11"

**WOF** - width of fabric

## CUTTING

Refer to the colour placement chart when cutting and basting the shapes.

From the peach, warm beige, blue/green and coral solid fabrics, cut:

1¾" x WOF strips

From the white solid, cut:

1½" x WOF strips

From these strips you will cut the individual pieces as you go.

## PREPARE SHAPES

1 Prepare your paper templates.

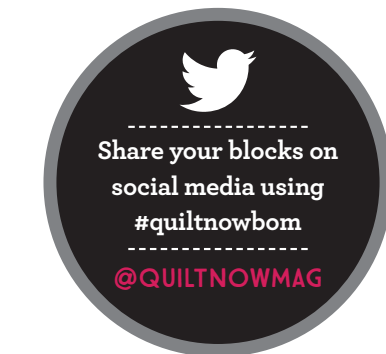
2 Baste all your shapes for the block using EPP block as a guide. (See Pic A.)

## ASSEMBLY

Place the relevant pieces right sides together matching the edges to be joined carefully. Use the numbers and letters on the templates as a guide to the best piecing order. Stitch along the length of the edge with a neat, consistent whip-stitch and secure the end of each seam by wrapping the thread around the needle a couple of times and pulling the thread through to make a knot. Leave all the paper pieces in situation until the whole block is completed.

3 Sew the first section. See Pic B as a guide to construction.

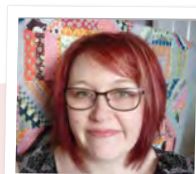
4 Sew the second section. See Pic C as a guide to construction.



5 Sew the third section. See Pic D as a guide to construction.

6 Sew the fourth section. See Pic E as a guide to construction.

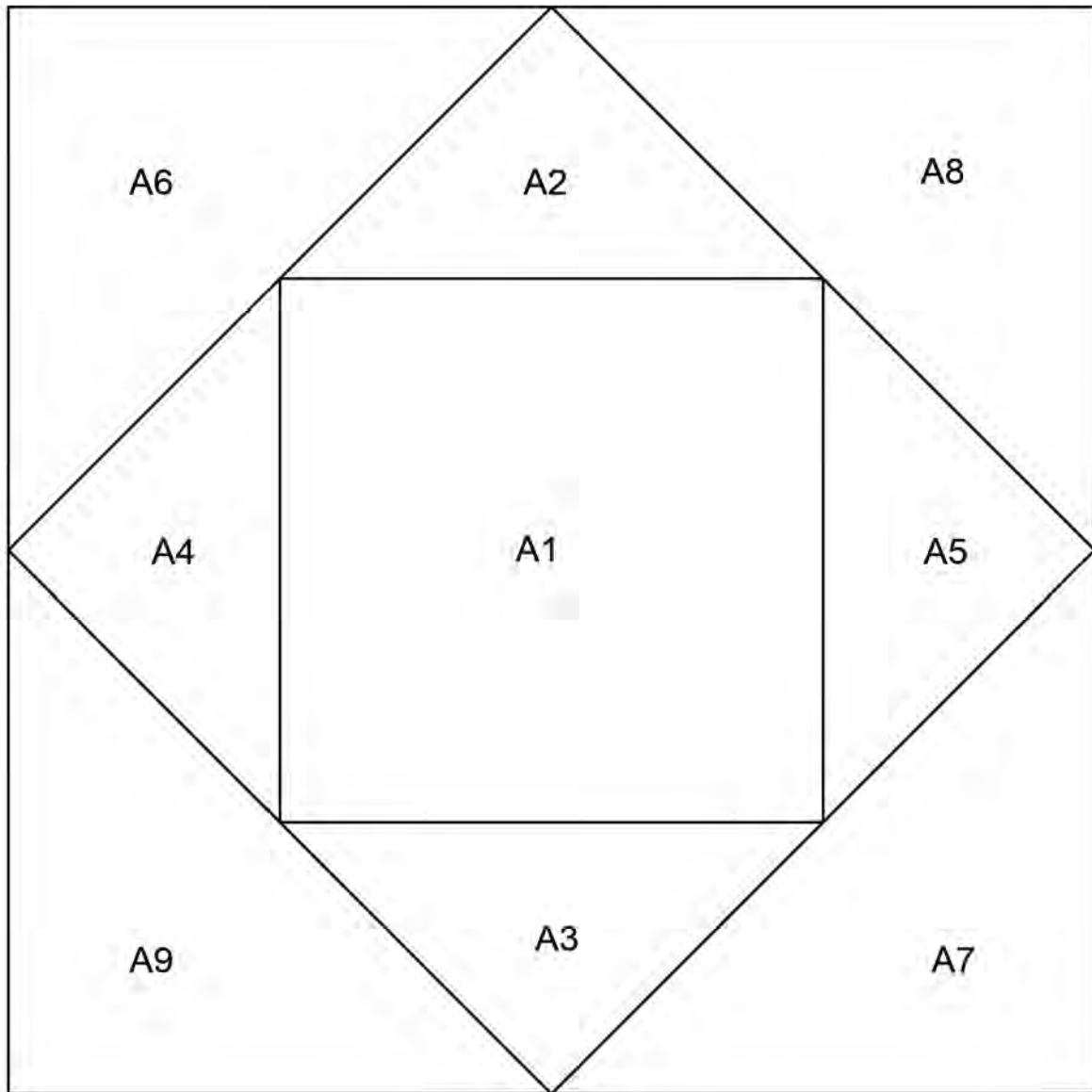
7 Sew the four sections together as shown. See Pic F to finish the block.

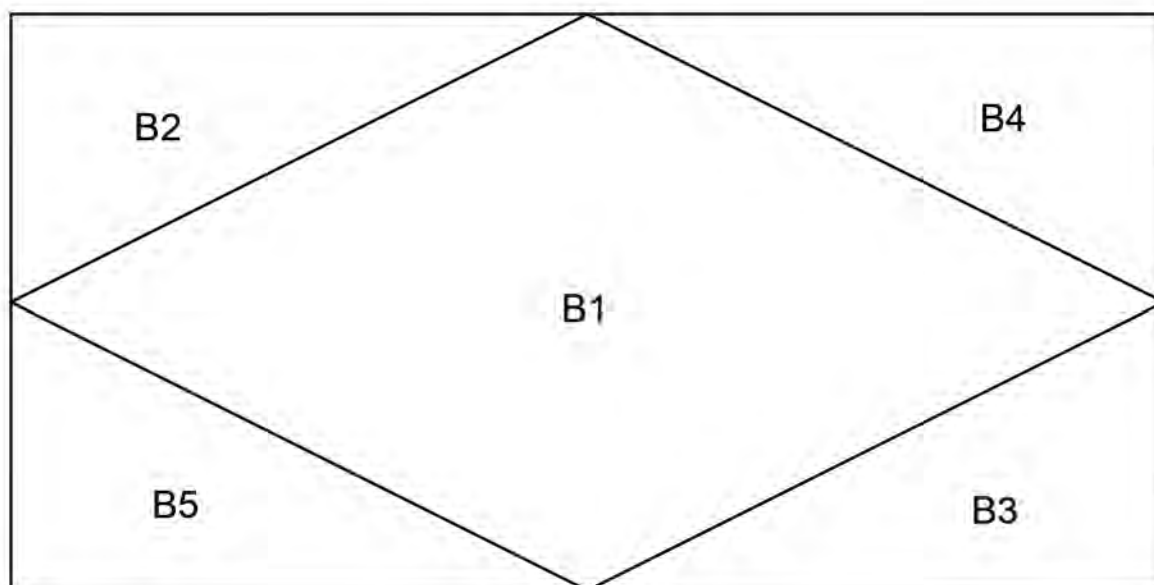
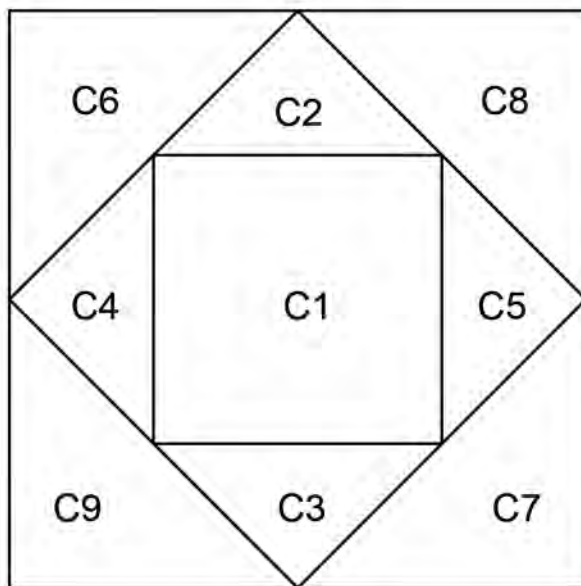


Designer:

**REENE  
WITCHARD**

Reene enjoys sharing her fabric obsession with anyone who's willing to read about it on the blog she shares with her mum Yvonne and teenage daughter Jess [www.nelliesniceties.com](http://www.nelliesniceties.com)





#### TECHNICAL NOTE

The template does not include seam allowances. You will be adding these as shown in the picture tutorial. It pays to trim your seam allowances after each new addition to keep the bulk down so that the block lies as flat as possible.

To do this you will fold the foundation template back on itself along the sewing line then place the  $\frac{1}{4}$ " mark of your ruler along the folded edge, then trim. This gives you a neat guide to fabric placement for the next section. When you have

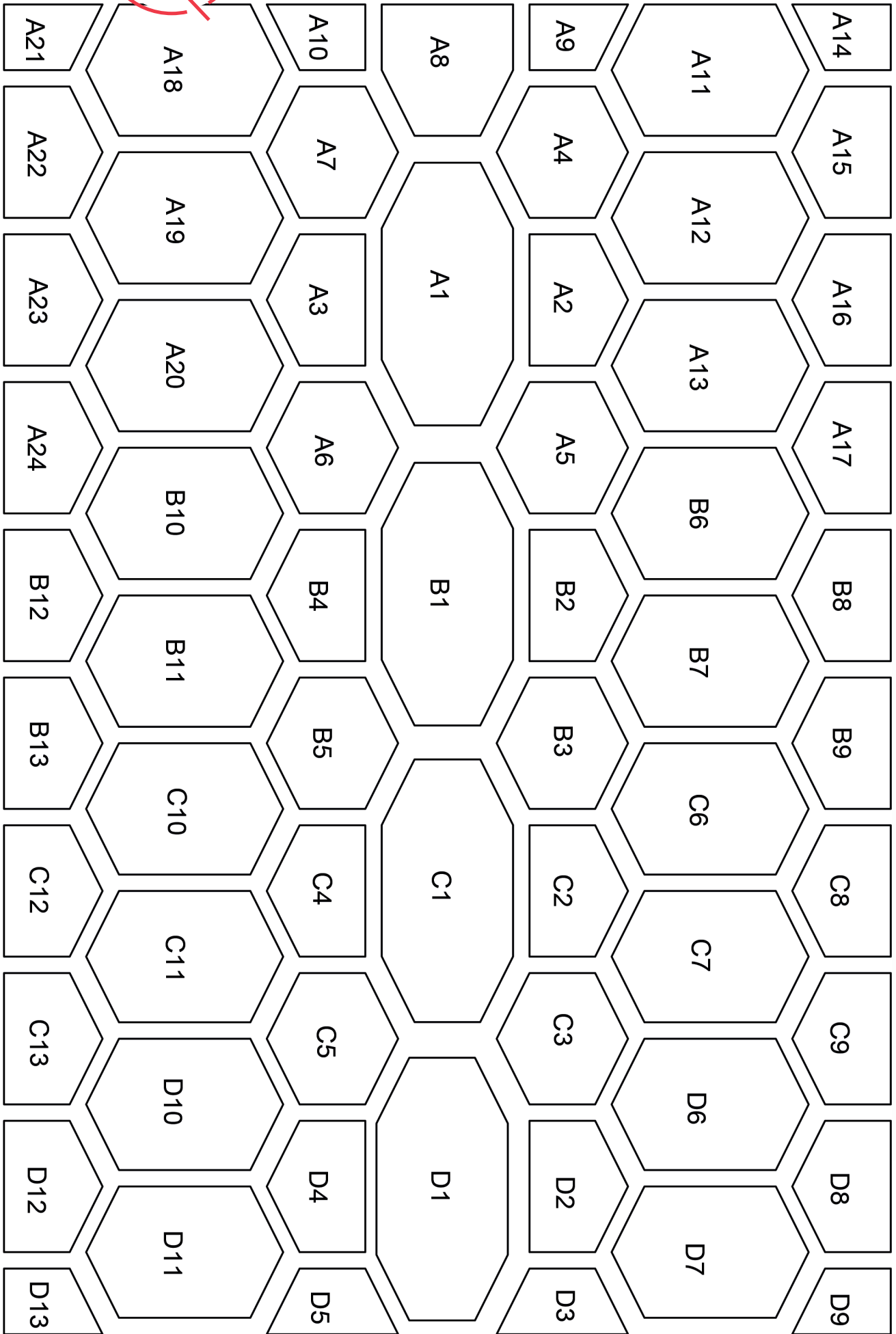
trimmed your seam allowance you will flip the block over and press the fabric away from the sewing line.

After pressing you will flip the block over again so that the sewing marks are facing up. All trimming is done with the markings facing up. When you get to the outer edges of the foundation template you will be cutting a  $\frac{1}{4}$ " seam allowance overhanging all four edges. Please refer to this technical note at each stage where trimming and pressing are required if you need to remind yourself of the process.

SHOWN AT  
**100%**

# QuiltNow TEMPLATES

*English paper-pieced block*  
*Page 88*



# QuiltNow TEMPLATES

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SCISSORS POUCH MAIN

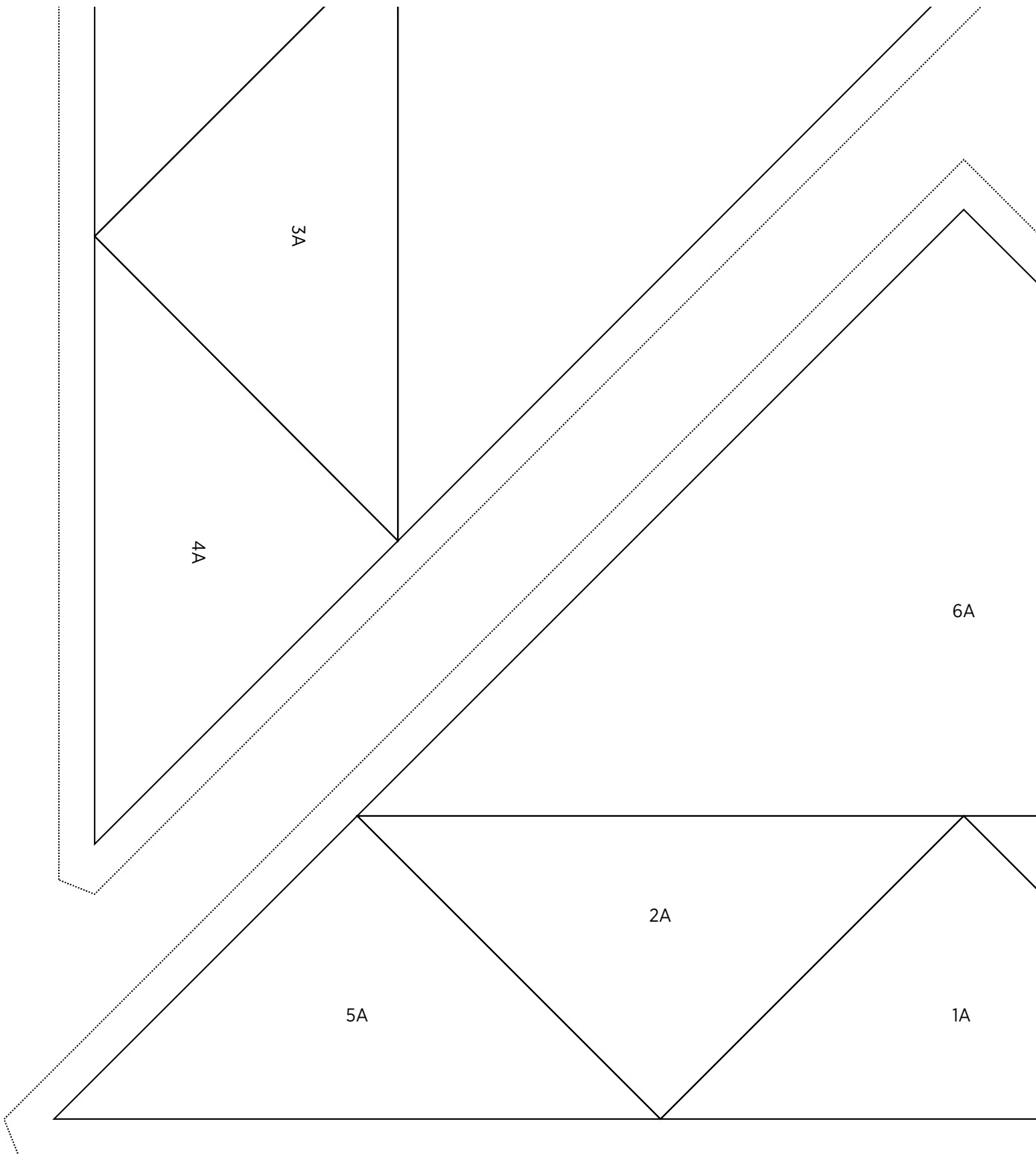
SCISSORS POUCH FLAP

SCRAP BIN BASE



*Sewing machine mat  
Page 55*

# QuiltNow TEMPLATES



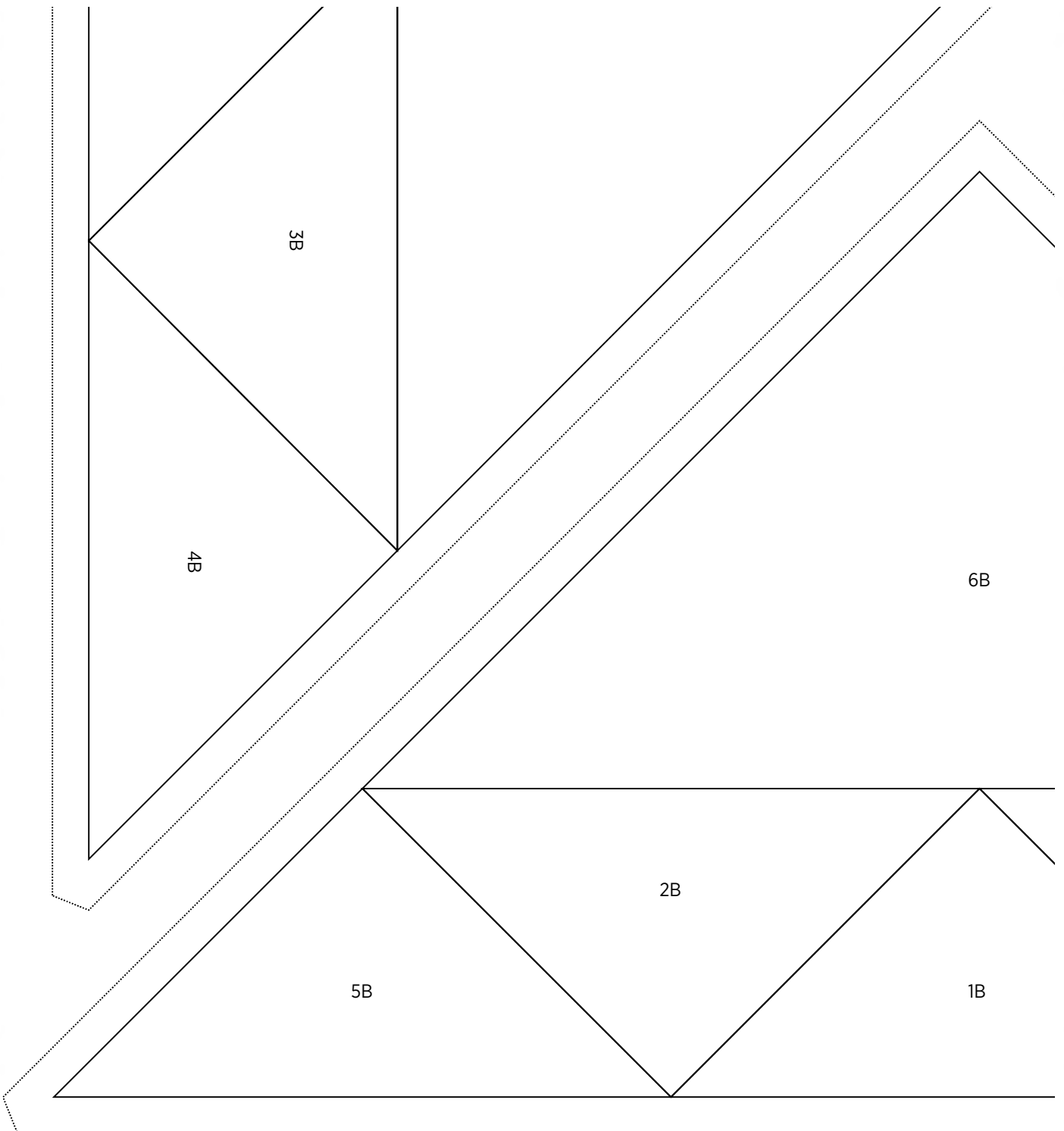
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Template A

# QuiltNow TEMPLATES

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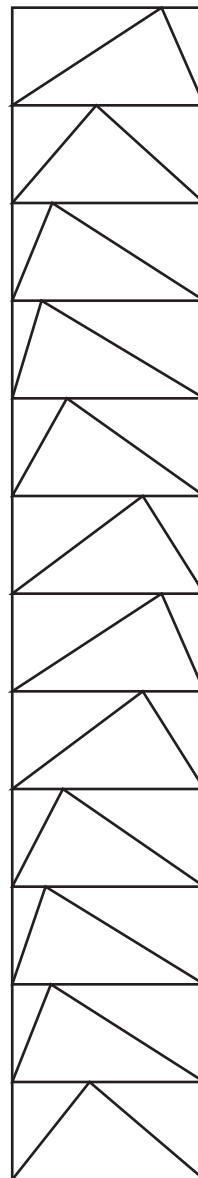
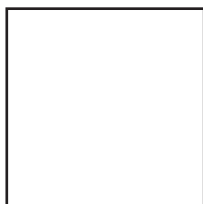
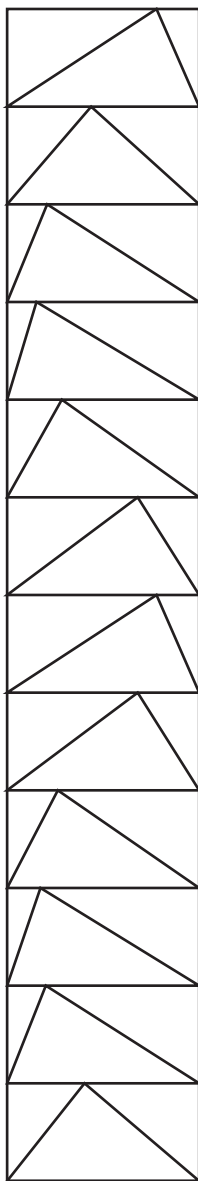
Template B



# QuiltNow TEMPLATES



*Wanky Flying Geese  
Page 74*





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### Contributors

Sarah Ashford, Katy Cameron, Louisa Goult, Debbie von Grabler-Crozier, Aneela Hoey, Collette Howie, Katy Jones, Emily Lang, Janelle Mackay, Edyta Sitar, Susan Standen, Paula Steel, Reene Witchard, Trudi Wood

### Publishing & Advertising

**Senior Account Manager**  
Noune Sarkissian  
[noune.sarkissian@practicalpublishing.co.uk](mailto:noune.sarkissian@practicalpublishing.co.uk)  
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### Contact

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