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CHRISTMASSY ISSUE 55

QuiltNow

Britain's No.1 guide to fabric & patchwork

17
FESTIVE
designs

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FOR THIS
CHRISTMAS
SEASON!



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& make a curvy quilt



CHRISTMAS QUILT

ideas & inspiration!

PLUS!

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- ❄ Fun, festive gifts to make tonight!
- ❄ Sarah Campbell chats fabric design

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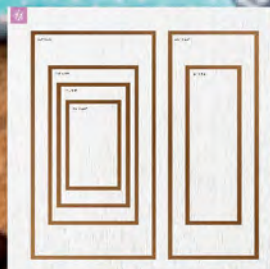
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EDITOR'S PICK

60



30



78



86



HELLO

and welcome to **ISSUE 55** of *Quilt Now*

There's a sense of magic in the air as the holiday season approaches and our imaginations go into overdrive planning how we're going to treat our loved ones and spruce up our homes this Christmas.

Quilters are a generous bunch and we've made sure to pack this issue with projects to suit all tastes so you have plenty of inspiration for winter sewing! If you're an EPP fan, try our beautiful cover quilt from Naomi Clarke on page 12, or Angela Lackey's fun festive bed quilt on page 16 – perfect for cosy evenings on the couch!

We've also got lots of smaller makes you can sew up in a weekend, such as Katy Jones's simply pieced Hit the Bricks cushion on page 78 and Mandy Munroe's handy pouch on page 22. And if you enjoy bagmaking, don't forget to check out Sarah Payne's fabulous project book, showing you how to make the most of your new bumper bag-making kit. Ideal for when you want to do some selfish sewing!

Plus, we're really excited to reveal the start of our new quilt-along! Superstar quilter Jennie Rayment will be sharing a six-part series beginning inside issue 57, and you can subscribe now to receive a **FREE** quilt kit, including all the fabric (front and back) and wadding you will need. Turn to page 24 to find out how to subscribe. It's a great value offer and I do hope you enjoy sewing along with Jennie's brilliant new series.

That's enough from me – I hope you enjoy another fun-filled issue of quilting inspiration, interviews, projects and more!

Bethany

Editor, *Quilt Now*

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



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



60





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WORKSHOP FEATURE



American Hand Piecing

Learn American Hand Piecing in this 4 part series from Paula Doyle. It is not done over papers but sewn together with a simple running stitch, so it is very easy to create blocks of patchwork.

New online classes are released on www.justhands-on.tv every Friday!



justhands-on.tv

MAKING OUR MONTH

The patchwork and the people that are quilting us happy

Weebraw bags pattern
by Laura Cunningham



FESTIVE FUN

Joy to the sewing room, Christmas is here! We can't resist fun novelty prints as soon as winter begins, and the new Noel range by Swaying Lily for Cloud 9 Fabrics is just what we need to inspire our holiday projects. With key colours and festive motifs like snowmen, presents and stockings, it's perfect for heart-warming quilts and quick-make Secret Santa gifts too. Find your nearest stockist at www.cloud9fabrics.com



WE LOVE

Make the most of the holiday spirit with our festive finds!



Father Christmas decoration
mini kit, £5
www.notonthehighstreet.com



Penguin mug, £5.99
www.newlook.co.uk



Fabric tree from *Love Sewing*
issue 46. Download the
FREE pattern at
www.lovesewing.mag.co.uk



WHAT'S NEW with Katy Jones

HOLIDAYS ARE HERE

Get ahead for Christmas this year and start to think about fun ways to wrap your gifts, by helping to save the environment and having the best-dressed presents in the family. Quilts are a no-wrap gift – simply fold them so that you can't see the patchwork and tie a ribbon (or even some scrap strips of fabric).

Paula's mini tote bags are ideal for small presents (and make beautiful gifts themselves). Stuff with some treats and they can be used year after year. Storage boxes, such as Katy Cameron's pattern back in issue 41, or Lisa's stacking boxes from our very first issue, can be used as gift wrap, but are useful for all year round by changing the fabric.

We had a set of gift bags back in issue 17 but a quick search online can bring up hundreds of simple tutorials too. A favourite of mine is Jeni B's lined drawstring bag. I've made so many of these over the years that I've lost count. www.incolororder.com/2011/10/lined-drawstring-bag-tutorial.html

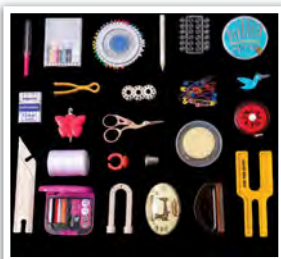
You can, of course, just wrap your gifts with fabric itself. The art of this is called furoshiki and it's simple to master with any one of the many Youtube tutorials. It's particularly great for odd-shaped gifts that paper just doesn't seem to work well with.

If you wrap your gifts with fabric or use fabric gift bags, be sure to tag us online so we can share your gorgeous creations! www.plushaddict.co.uk



COUNTDOWN TO CHRISTMAS!

Treat yourself or a crafty friend to a one-of-a-kind sewing Advent calendar from Hemline. Inside there is a treasure trove of sewing goodies, from stork scissors to pins, tins and more! You can pick up your Advent calendar now from £34.80 or enter our giveaway on page 76 to be in with a chance of winning one! Find your local stockist by emailing groves@stockistenquiries.co.uk for more information.



A CUT ABOVE

Working with blunt blades can be dangerous and could cause cutting problems, but changing the blade on your rotary cutter is something many of us put off doing. If you've ever wondered how to safely change your rotary cutter blade, you can follow a helpful step-by-step guide from quilting pro Valerie Nesbitt, as she demonstrates how to take your rotary cutter apart and re-assemble it with ease. Watch the video for free as a taster tutorial at www.justhands-on.tv or subscribe for a large range of technique guides and over 700 videos from leading tutors. Don't forget that you could win a one-year's subscription to www.justhands-on.tv if you are our Star readers' make! See page 69 for details.

Pressed for time

Pressing is important in reducing bulk, ensuring our points are accurate and our piecing looks perfect (or as close as we can make it!). You can protect your work surface or ironing board with this handy silicone iron rest from Prym. It's heat-resistant and has a non-slip surface, which is suitable for when you need to keep picking up and putting down your iron as you assemble your quilt top. Find your local stockist at www.prym.com





KEEN AS MUSTARD

If you're on the lookout for a quick-make patchwork clutch, then the Caroline Clutch kit may be just what you're after! It includes all of the Liberty fabric you will need, as well as a zip, snap hook, D rings and a lovely contrast mustard fabric, as well as the pattern and fully illustrated instructions. Why not make it your own by finishing your bag off with some hand quilting too or some free-motion embroidery? Available for £34.99 from www.alicecaroline.co.uk



PRETTY PATTERNS

Super talented designer and *Quilt Now* contributor Amy Ball has unveiled a collection of new modern English paper piecing and patchwork patterns. Each comes with lovely clear step-by-step instructions, and is packed with diagrams and great skill builders such as how to master fussy cutting. Each pattern is available as a digital download and paper pattern, with free shipping too! If you struggle with pattern matching then the Kaleidoscope pattern breaks down this often tricky technique to boost your piecing skills in future projects. How clever! Shop paper patterns at www.coffeeingsstudio.etsy.com or download digital designs at www.payhip.com/coffeeingsstudio



MACHINE MAGIC

Expand your sewing horizons with Janome's latest longarm model – the Horizon Memory Craft 9400 QCP. Boasting a whopping 280mm arm space and a 9mm stitch width, this machine is designed to cope with large projects such as quilts and home furnishings. The 9400 is fully computerised and offers an impressive 350 built-in stitches which can be memorised so you can pick up where you left off. Similarly, you'll be able to optimise your sewing time with the help of the maximum speed controller, programmable needle up/down feature and the full colour touch screen. This model is the largest longarm machine Janome has produced and offers sewists top quality performance and professional results. To discover more Janome machines and products, visit www.janome.co.uk

Horizon Memory Craft 9400 QCP



Nimble thimble

Thimbles can be an invaluable tool in your sewing box, especially when it comes to hand sewing and tacking. The *Quilt Now* team love a lightweight thimble, and the new Clover Protect and Grip Thimbles have been specially designed to be 50-80% lighter than metal designs. They come in bold colours so you won't lose them and are made from a flexible, breathable rubber for a gentle fit with a ridged tip to assert pressure when you push in the needle. They are available in small, medium and large and you can find your nearest stockist at clover@stockistenquiries.co.uk or phone: 01453 883581

SHOP OF the month

THE PEACOCK AND THE TORTOISE

This month, *Quilt Now* speaks to Trudy who co-runs The Peacock and the Tortoise. This patchwork and quilting shop in Perth sources high-quality fabrics from around the world and regularly runs quilting workshops



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

We're great, thanks. Today I am cutting bundles of Celtic fabric and trying to keep the shop looking tidy – especially after our morning class!

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

Eight years ago, Mhairi and I were both unemployed. Both of us were keen crafters and we knew each other from the school gates in our village and from the book group we were in. I had set up a shop before and one September afternoon we sat at the kitchen table and wrote a plan. Then we met with fabric and haberdashery reps and the rest is history!

Which sewing machine would you recommend for a beginner, or an experienced sewist?

We have been using Husqvarna machines in our workroom. They are brilliant workhorses. We use them for free-motion quilting and free-hand machine embroidery, and have not been disappointed.

Have you had any memorable moments with customers in store?

Too many to mention. Mostly positive moments and some funny comments *pointing at the fat quarter box* “So these are all napkins, are they?”

What sets you apart from other shops?

It must be our customers – we have a large group of lovely and loyal customers who make our shop what it is. Our customers always get right behind any charity project we propose, we've sent quilts to Alzheimer Scotland, made fidget blankets, Blythswood birthing blankets and have raffled off quilts for charities that are close to our customers' hearts.

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

Recently we have launched an English Paper Piecing Block of the Month kit; we have four Treat Boxes every year (the contents are a closely guarded secret. Watch this space!

Mhairi, Diane (Principle Quilting Tutor) and Trudy



The Peacock and the Tortoise

29 George Street
Perth
PH1 5LA

Telephone: 01738 717 009

Email: info@peacockandthetortoise.co.uk

ON OUR BOOKSHELF



BULLSEYE QUILTS FROM VINTAGE TO MODERN

by Becky Goldsmith, £16.99,
C&T Publishing

Reach your quilting targets with the help of this colourful new book from award-winning quilter, Becky Goldsmith.

Bullseye Quilts from Vintage to Modern will help you create this seemingly complicated design with ease by incorporating easy-to-follow instructions and simple foundation paper piecing. Add a splash of colour to your home by sewing one large bullseye quilt or incorporate a series of smaller bullseye blocks, you can even add a flying geese border to frame your design. Pick up your copy at www.searchpress.com



ZAKKA HOME

by Sedef Imer, £14.95, Tuva Publishing

Whip up some pretty makes for your home with this new book from Sedef Imer. *Zakka Home* features a stylish mix of 19 projects – including Sashiko coasters, 'Take me home' quilt, star table topper and 'Bloom' wall art – as well as a useful techniques section and beautiful photography. Create these beautiful pieces for your home or give them as a gift to your nearest and dearest. Find out more about this title and others by Tuva Publishing by visiting www.tuvapublishing.com

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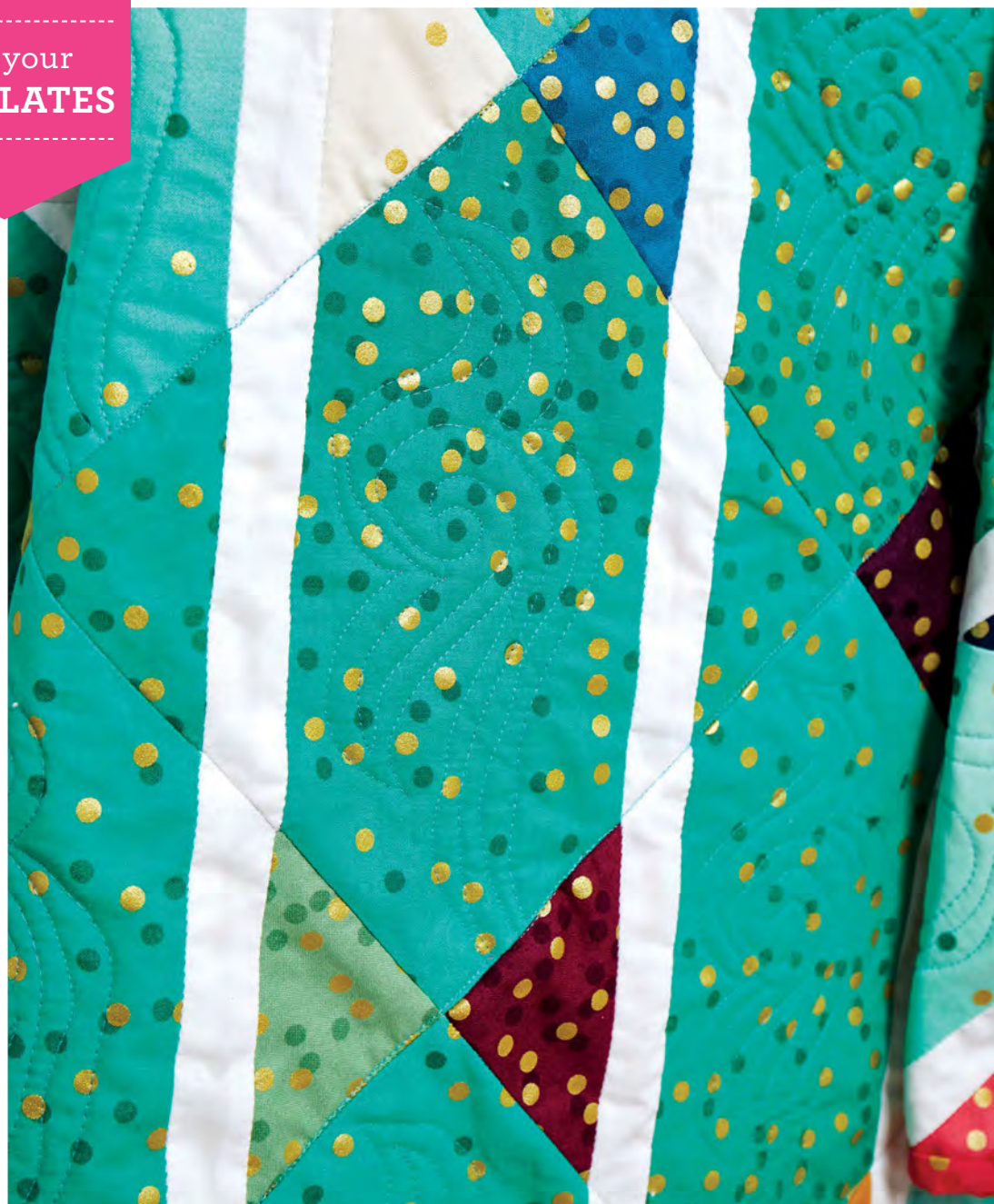
Ombre Confetti Metallic fabric by V & Co. for Moda, available from www.thecraftyquilter.com

Aurifil thread, Hobbs Wadding & Moda Bella Solids White Bleached from www.cottonpatch.co.uk

To find your nearest stockist of Clover Black Gold Needles, contact clover@stockistenquiries.co.uk



Use your
TEMPLATES



A QUILT OF *two halves*

Slow piecing is perfect for the chilly dark evenings as we head towards winter

BY NAOMI CLARKE





▶ This design can easily be adapted and is perfect for using up scraps when combined with two of your solids!

MATERIALS

- ◆ 7½" square Avocado
- ◆ 7½" square Sand
- ◆ 7½" square taupe
- ◆ 7½" square Graphite
- ◆ 7½" square Confetti Onyx
- ◆ 15" square Honey
- ◆ 15" square Mustard
- ◆ 15" square coral
- ◆ 15" square Persimmon
- ◆ 15" square Popsicle Pink
- ◆ 15" square magenta
- ◆ 15" square Plum
- ◆ 15" square Aubergine
- ◆ 15" square indigo
- ◆ 15" square Mint
- ◆ 15" square Turquoise
- ◆ 15" square Lagoon
- ◆ 15" square Lime Green
- ◆ 21" x WOF Moda Bella Solids White Bleached
- ◆ 55" x WOF teal
- ◆ 61" x WOF Hot Pink for backing and self-binding the quilt, extra fabric may be needed if another binding method is used
- ◆ cot-sized wadding, approximately 45x60"
- ◆ paper pieces
- ◆ basting thread or glue (depending on preferred basting method)
- ◆ pins (if thread basting)
- ◆ sharp needle
- ◆ sewing thread

THINGS TO REMEMBER

Cut the fabric with a minimum of ⅜" seam allowance throughout
WOF – Width of fabric



FINISHED SIZE: 35X51"

CUTTING

Use Pic A as a guide.

Using Template A:

Cut and baste 35 Shape As from the Teal Ombre Confetti Metallic

Using Template B:

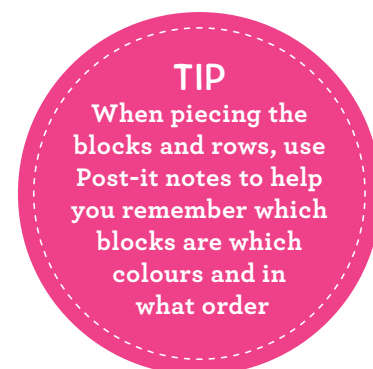
Cut and baste 70 Shape Bs from the Moda Bella Solids White Bleached

Using Template C: Cut and baste 2 triangles from EACH of the following:

- Avocado
 - Sand
 - taupe
 - Graphite
 - Confetti Onyx
- Cut and baste 4 triangles from the rest of the 16 Ombre Confetti Metallic fabrics.

QUILT BLOCK ASSEMBLY

1 Join the long edge of Shape B to the long edge of Shape A. Repeat on the opposite side. (See Pic B.)



2 Join the long edge of Shape C to the shorter edge of Shape B. Repeat on the opposite side. (See Pic C.)

3 For the assembly of rows 1 and 7 (from left to right), join five blocks in the following order using Pic D as a guide: Honey, Mustard, coral, Persimmon and Popsicle Pink.

4 For the assembly of rows 2 and 6 (from left to right), join five blocks in the following order using Pic E



NAOMI SAYS

When joining your EPP shapes make sure the corners are aligned before you sew. Start the thread with three knots (on top of one another) and, using a tight whipstitch, sew the pieces together going through the very edge of the two fabrics (not the paper pieces). Once the paper pieces have been sewn and secured on all edges you can remove the paper pieces as you go (if you wish)

as a guide: Hot Pink, magenta, Plum, Aubergine and indigo.

5 For the assembly of rows 3 and 5 (from left to right): Join five blocks in the following order using **Pic F** as a guide: Mint, teal, turquoise, Lagoon and Lime Green.

6 For the assembly of rows 3 and 5 (from left to right), join five blocks in the following order using **Pic G** as a guide: Avocado, Sand, taupe, Graphite and Confetti Onyx, Honey, Mustard, coral, Persimmon and Popsicle pink.

QUILT TOP ASSEMBLY

7 Join the rows using the **Quilt layout** diagram as a guide.

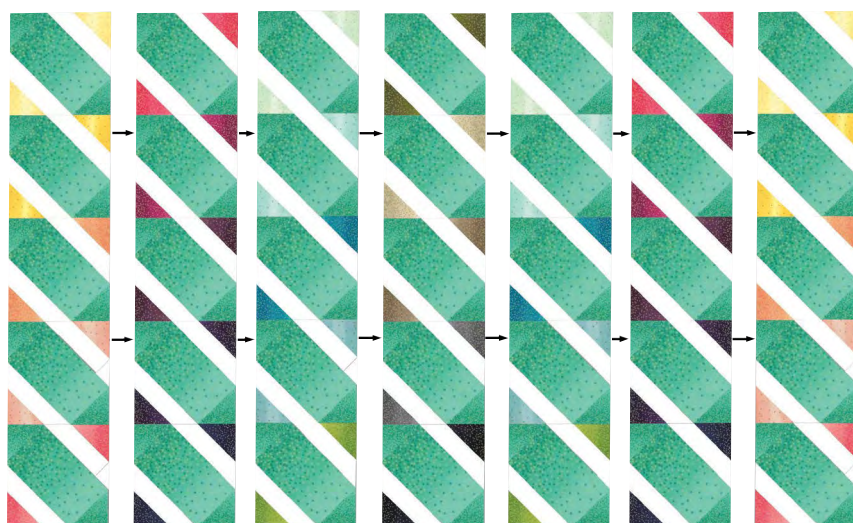
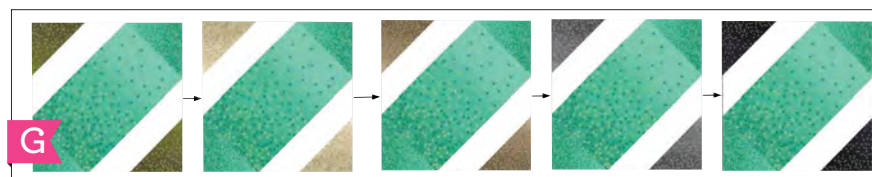
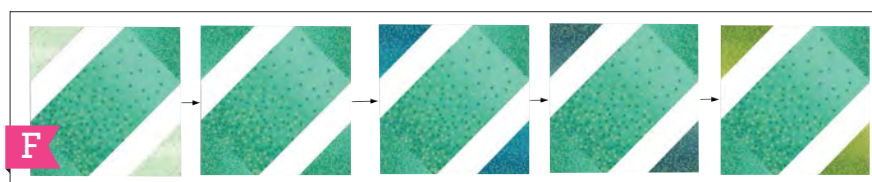
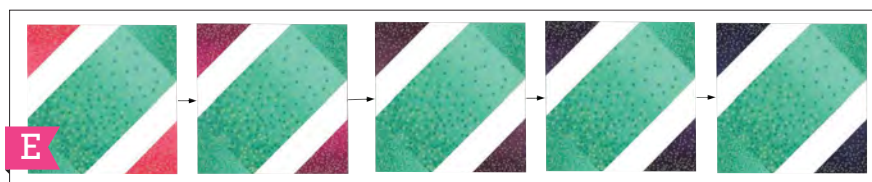
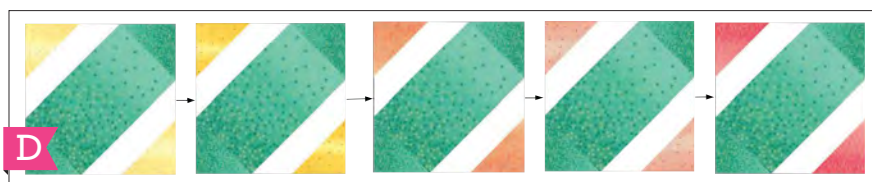
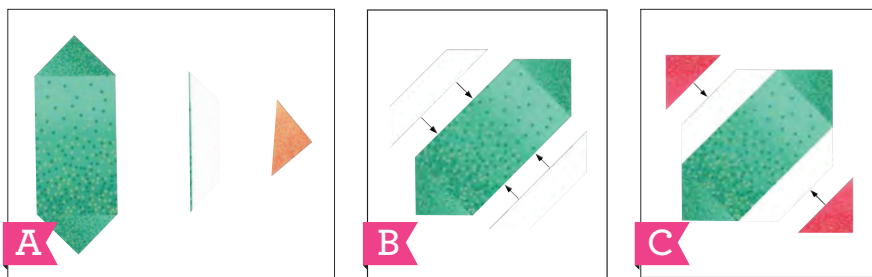
FINISHING

8 Press the quilt top and remove the tacking stitches (if used) before removing the remaining paper pieces.


9 Make a quilt sandwich using the paper-pieced quilt top, wadding and backing fabric. Baste and quilt using your preferred method.

10 Trim the excess wadding and backing, and bind using your preferred method.

11 If self-binding, trim the excess wadding and then trim the backing so there is 1" of the backing fabric all the way around. Fold the edges over to self-bind the quilt. ❖



Quilt layout



*This cosy quilt is
sure to be a hit with
the whole family for
years to come*

WE USED

A selection of Christmas prints
from Makower UK. To see the
latest festive ranges, visit
www.makoweruk.com

Use your
TEMPLATES



MAGIC OF *Christmas*

Create a future heirloom with this fussy-cut
Christmas quilt

BY ANGELA LACKEY





▶ We love English paper piecing at QN HQ. It is the perfect remedy after a busy day, with a glass of your favourite tittle and a comfy chair. Slow yourself down and relax with some soothing hand stitching

THINGS TO REMEMBER

EPP - English paper piecing
A ¼" seam allowance is used throughout unless otherwise stated



FINISHED SIZE: 60" SQUARE

Fabric requirements

Fabric Quantity	WOF x0.75cm	½m	½m	½m	½m	½m	WOF x0.75cm	½m	F8TH	FQ	FQ	FQ	FQ
	Red Spot	Orange Spot	Dk Green Spot	Lt Green Spot	Lt Blue Spot	White gloves & Hats	Panel Characters	Small Green Santa	Small Blue Santa	Small Blue Penguins	Small Navy Penguins	Medium Navy Santas/Bears/Penguins	Medium Light Blue Santas/Bears/Penguins
Large Hexie Third	12	12	6	6			15						
Medium Hexie												12	6
Small Hexie						40 (Hat)							
Jewel	21	12	18	21	18			18	27	18	27		
Triangle		36	36	36	36	78 (Glove)							

MATERIALS

- See fabric requirements table above for EPP pieces
- ◆ 3.25m (110cm min width) for quilt front fabric (under appliqué)
 - ◆ 65"-square backing fabric
 - ◆ 2¼x270" binding fabric (with careful cutting of EPP pieces there should be enough left over from spotty fabric for scrappy binding)
 - ◆ 65"-square wadding
 - ◆ EPP templates

CLARENCE

Clarence the Reindeer, from our sister magazine *Knit Now*, matches this quilt perfectly! Pick up issue 95 from www.moremags.co.uk





ASSEMBLY

1 The centre (Round 1) is a large hexagon made up of three hexagon thirds of panel characters, sew these together as shown.

2 With a small hexagon at the centre, sew together a light green spot jewel, alternating with light blue penguin jewel to create a jewel flower (three of each jewels in each flower). Repeat to make three jewel flowers in total. (See Pic A.)

3 Repeat Step 2 using red spot jewels and green Santa jewels, making three jewel flowers in total.

4 Sew the jewel flowers alternately around the large hexagon created in Step 1, incorporating six white glove triangles in between the flowers.

5 For Round 2, sew together one orange spot hexie and two different panel characters to create a large hexagon. Repeat until you have six of these.

6 Sew onto outside of Round 1. Add a medium-sized hexagon of the navy character in between. (See Pic B.)

7 For Round 3, create a jewel flower using one small hexagon, two red spot, two light green spot and orange spot jewels. Repeat until you have six of these flowers. (See Pic C.)

8 Create a jewel flower using light blue spot jewels and navy penguin jewels, round a small hexagon. Repeat until you have six of these flowers.

9 Create a jewel flower using light blue Santa jewels and dark green spot jewels round a small hexagon. Repeat until you have six of these flowers.

10 Using Pic C as a reference, sew one white triangle onto the navy penguin jewel flower (from Step 8) and four triangles onto the spot jewel flower.

11 Sew the triangles onto the outside of Round 2 (using Pic D as a position reference), repeating this pattern round the outside.



TIP
If you want to make a cosy but less heavy quilt you can leave out the wadding and add a fleece backing instead of quilting cotton

12 For Round 4, create a large hexagon using one orange spot, one red spot and one light green spot hexagon third. Repeat until you have six large hexagons.

13 Create a large hexagon using one blue spot, one dark green spot and one red spot hexagon third. Repeat until you have six large hexagons.

14 Using Pic E, alternate between the large hexagons created in steps 12 and 13 (and alternating between light blue and navy blue medium hexagons between). Sew these onto the outside of Round 3, repeating this pattern all the way around.

15 For Round 5, create a jewel flower using light blue Santa jewels and navy penguin jewels around a small hexagon. Repeat until you have three.

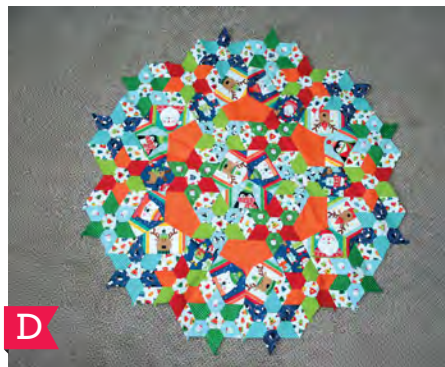
16 Create a jewel flower using green Santa jewels and light blue penguin jewels round a small hexagon. Repeat until you have three of these flowers.

17 Create a six-point star using six blue spot triangles. Repeat until you have six stars.

18 Create a six-point star using six dark green spot triangles. Repeat until you have six stars.

19 Create a six-point star using six light green spot triangles. Repeat until you have six stars.

20 Create a six-point star using six orange spot triangles. Repeat until you have six stars.



MASTERCLASS

English paper piecing



All of the fabric (other than the spots) has fussy-cuts at the centre of the block, and you will need to remember to alternate between the different characters on the fabric to get a nice mix in your quilt top.

If you starch the fabric for EPP it helps it hold its shape, which is especially useful for the final round and appliqué stage.

Check the orientation of the fussy-cut, eg the small hexagons have a hat at the centre, on point.

Remove the papers from all the rounds as you go, except for those pieces on the outside of the round to reduce weight.

21 Using Pic F, sew the jewels and stars created for Round 5 around the edge of Round 4, adding the remaining 42 white mitten triangles in between, repeating the pattern around the outside.

APPLIQUÉ TOP

22 Make sure all of the papers are removed from the EPP piece, including the outside edges very carefully, as you need to retain the shape and the seam allowance.

23 Fold the fabric to appliqué your EPP on, in half both top to bottom and side to side. Use these fold lines to centre the piece on the fabric and baste in place (I used safety pins to ensure it stayed in place). Carefully top-stitch all the way around the quilt, as close to the edge as possible, tucking under the small 'ears' of fabric (these are the pieces of fabric

that stick outside of the template when basted) as you go with a pin.

24 Secure the top further by sewing around the shapes of the various rounds, starting with the inner hexagon and working your way out. Bury the front threads carefully.

24 Place the backing fabric right side down, and the quilt top right side up with the wadding (if using) between, and baste using your preferred method.

25 Quilt using a wavy stitch up and down the quilt, approximately 2" apart.

26 Trim the top to 60" square (this should be approximately 1¼" wider than the furthest points of the EPP).

27 Fold the binding strip along the length, wrong sides together and press. Sew to the quilt top raw edges aligned, mitring the corners and join the binding ends. Fold the binding around to the backing by hand or machine as preferred. ❖



Designer:
ANGELA LACKEY

Angela is a mum to two girls and wishes there were more hours in the day to sew. She's decided life is too short for housework, she'd rather be sewing! Visit www.heartofcharnwood.blogspot.co.uk



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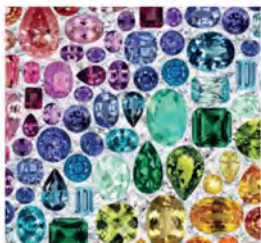
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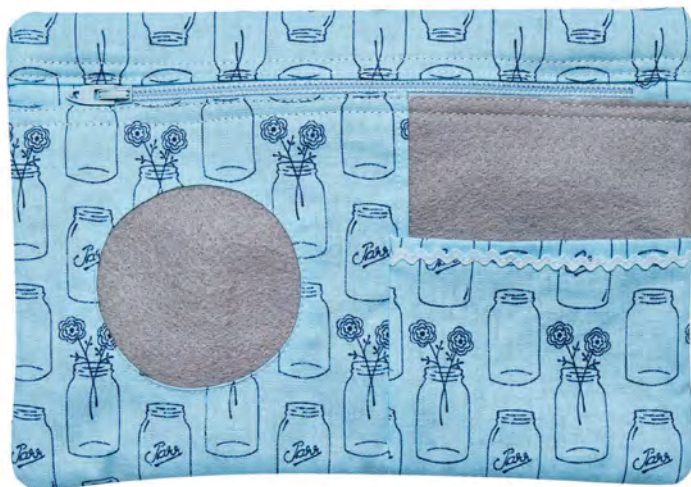


Designed to lie flat for travelling, the felt lining doubles as a pincushion and needle holder

THINGS TO REMEMBER

A ¼" seam allowance is used throughout unless otherwise stated

F8th – fat eighth



FINISHED SIZE: 5¼x8¼"

MATERIALS

- ◆ F8th cotton fabric
- ◆ 9x12" felt
- ◆ 7" co-ordinating zip
- ◆ 4" mini rickrack (optional)
- ◆ 2½"-diameter circle template
- ◆ neutral thread for piecing and topstitching
- ◆ ¼" foot and zipper foot
- ◆ circle template

CUTTING

From cotton fabric, cut:

9x7½" for back
5½" square for pincushion
4½x4" rectangle for pocket
2 3x1" for zip ends

From felt, cut:

9x5" for front
9x7" for back

ASSEMBLY

1 To make the pincushion circle, use the 5½" square of fabric and fold to find the centre. Centre the circle template on the reverse and draw a circle with a pencil. Leaving ¼" seam allowance, cut and remove the centre.

2 Hold the fabric along your finger and stroke the drawn curve with a needle to score it (as in needle-turn appliqué).

3 Snip the curved seam allowance and tack the raw edge back. Press a ¼" seam allowance along the right-hand side.

4 Place the fabric square right side up on the felt front (9x5"), lining up along bottom and left side. There will be an overlap at the top. Pin.

5 Using ¼" foot, sew slowly through both layers, around the circle, ⅛" in from edge.

6 Top-stitch an ⅛" in along the pressed right side. Remove the tacking stitches.

7 To make the pocket, press the top edge over ¼" twice and top-stitch to neaten. Add rickrack trim (optional).

8 Line up pocket face down on fabric front, along sewn right edge and bottom. Sew ¼" in from the raw edge, reversing at the top to secure.

9 Press out into place and pin to cover the felt.

10 Press the overlap of the fabric square over the felt at the top left, and pin to complete the front.

11 To add your zip, change to use a zipper foot. Fold each 3x1" fabric piece in half. Pin to cover the ends of zip. Top-stitch each in place.

12 To attach the zip to the front, centre the completed front below the zip teeth, top-stitch close to the edge. Turn over to reverse and check the zip covers pressed to the raw edge of the fabric. Trim. Sew a parallel line of stitching to secure.

13 Place 9x7½" fabric back on the 9x7" felt back, lining up along sides and bottom. Press the excess fabric over the top. Pin.

14 Centre above the zip, pin and top-stitch into place. Check reverse and trim fabric as for the front if necessary. Sew a parallel line to secure.

15 To make up, open the zip, fold in half with felt on the outside (wrong side) lining up front and back. Pin corners and edges, making sure the fabric in the fold is flat.

16 Change back to ¼" foot. Sew ¼" around the edge, reversing at the start and finish to secure, rounding corners. Sew a parallel second line of stitching for extra strength.

17 Trim the seam allowance around the corners. Turn through the zip opening, smoothing out corners to finish. ❖



Designer:
**MANDY
MUNROE**

Mandy has designed quilts and craft projects for magazines in the UK for 17 years. Her quilts and textile art have been exhibited in London, Paris and New York. Visit her blog, at www.mandymunroe.wordpress.com

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Meet

MICHAEL CAPUTO



We sat down with US quilter Michael Caputo to learn all about his design process and his fantastic new book, *Modern Quilting*

Hi Michael, how are you? What's on your sewing table at the minute?

I am doing really well thanks! Currently I am working on some mini samples for a track out camp idea I have. Since we moved to the south we are having to embrace our new culture and here in North Carolina we have a thing called Year Round school - nine weeks on and three weeks off, all year long. I keep getting asked if I teach kids classes so thought about creating track out camp throughout the year where kids from six to 12 can come and make a mini quilt in a day or a twin-size quilt in a week.

What first drew you to quilting and how have you built your skills?

I started quilting as a joke - my mum is a quilter and she never made me a quilt, although my sister, aunts and uncles all have one, but her excuse was that I had a dog and she didn't want Lily laying on it when I was at work. In the week between Christmas and New Year's Eve, I wasn't feeling well and didn't want to travel home again so I asked my mum if she would bring me one of her spare machines and show me how to use it. I figured I could use my love of colour theory and my Design degree to make my own quilt. I made my way down to The City Quilter in NYC and bought the book *Denyse Schmidt Quilts* and found one of her designs to make. Nobody bothered to tell me not to make a king-size quilt for my first attempt!



I want to be able to share different techniques I have learned through trial and error and make it easier for those unsure about where to start



Michael's work station

It sat unfinished for many years. During that time, I also began making quilts for friends. I'd see something I liked and reverse-engineer it. Using my favourite program, Adobe Illustrator, I'd create blocks and then try to build the quilt with fabric. YouTube wasn't a big thing when I started quilting and I only took one class with my mum.

What's your favourite quilt you've ever made and why?

Picking my favourite quilt is like picking your favourite child! Luckily for me I only have a son. I have many quilts that I am fond of hanging throughout the house.

How would you describe your quilting style?

I see myself as a modern quilter, incorporating current fabrics into a traditional design and I'd like to say there is a graphic edge to my quilts. Whilst learning, I was designing children's pop-up books, using Illustrator to create my die lines and so I basically just took what I did at work and translated them to my quilt designs. I have a collection of images from when we were building our house – tiles make good quilt blocks, they are interchangeable and can be built upon.

You've just released your second book, *Modern Quilting*. What inspired you to write it?

My first book, *Quilting Basics*, was designed for the beginner to learn some

basic skills and then carry those skills into projects. I wish I had a book like that when I was learning to quilt. For *Modern Quilting*, I was asked to come up with and create 25 new projects that spoke to me. It is mostly quilts but has a few fun projects like my Travel Ironing Mat that doubles as a machine cover. We have lots of barn quilts where we live and so I took one of the designs I have seen and modified it to fit what I needed. That is how I see quilting. I take something and modify it. It can be a block or it can be an entire design.

Inside there are a whopping 25 different designs! Where do you find your ideas and can you talk us through your design process?

Yes, 25 projects! I hope there will be something for everyone in the book. I start my design process in one of two ways. Firstly, I like to look at manufacturers' websites and see what new fabrics are coming in – the colour of a new range can trigger an idea and help facilitate a layout. My second way is to have a look at photos I have saved or seen on places like Pinterest. I then begin to build my quilt on the computer. Adobe Illustrator is my go-to but there is some really great new software out now. When I am happy with the design I will save it and send it off to the Editor I am dealing with. Some magazines have a certain style they are looking for and others are happy for me to come up with my own ideas. Either way, once they are approved



Michael and his son Haydn building together



Modern Quilting by Michael Caputo is available from 30th October for £12.99 from www.makeetc.com

Nobody bothered to tell me not to make a king-size quilt for my first attempt!

Michael's fabulous Psychedelic Courthouse quilt from *Quilt Now* issue 31

then the actual quilt-making starts. I like doing it this way because the PDF file I send will be a really good representation of the finished quilt.

What's the best and most challenging thing about writing your own project book?

Coming up with ideas was the most challenging part of the process. I want to be able to share techniques I have learned through trial and error and make it easier for those unsure about where to start. What I have written in the book is not the only way of doing things. They are just methods I have either found by looking at other people's work or by taking elements from different techniques and merging them into one that suits me and the way I like to work. I wanted to include some challenging projects, but in a way that you would be happy to try them – I don't like Y seams, the idea of not finishing a seam is

just weird to me but I had to sit and make it work.

Finally, do you have any exciting plans over the next few months that you would like to share?

I think I will be taking a bit of a break from quilting, like a day or two! Since the beginning of the year I have finished 25 projects for this book plus another 15 quilts for magazines, clients and classes and a few for my new track out camp idea. I'm probably more than 60 quilts deep this year. My wife and I will be driving from Raleigh to Nashville for QuiltCon in February, 2019. She will do some sightseeing and I'll be roaming the show seeing friends. In the meantime, I'll be teaching classes at my local shops here in Raleigh and trying to get my idea off the ground. In March we will be taking our five-year-old son to Disney World! That should be fun!



Michael's friend's daughter Sophie, showing off her beautiful quilt

FIND OUT MORE

Learn more about Michael Caputo and his latest designs at www.patchworkandpaper.wordpress.com or find him on Instagram @patchworkandpaper

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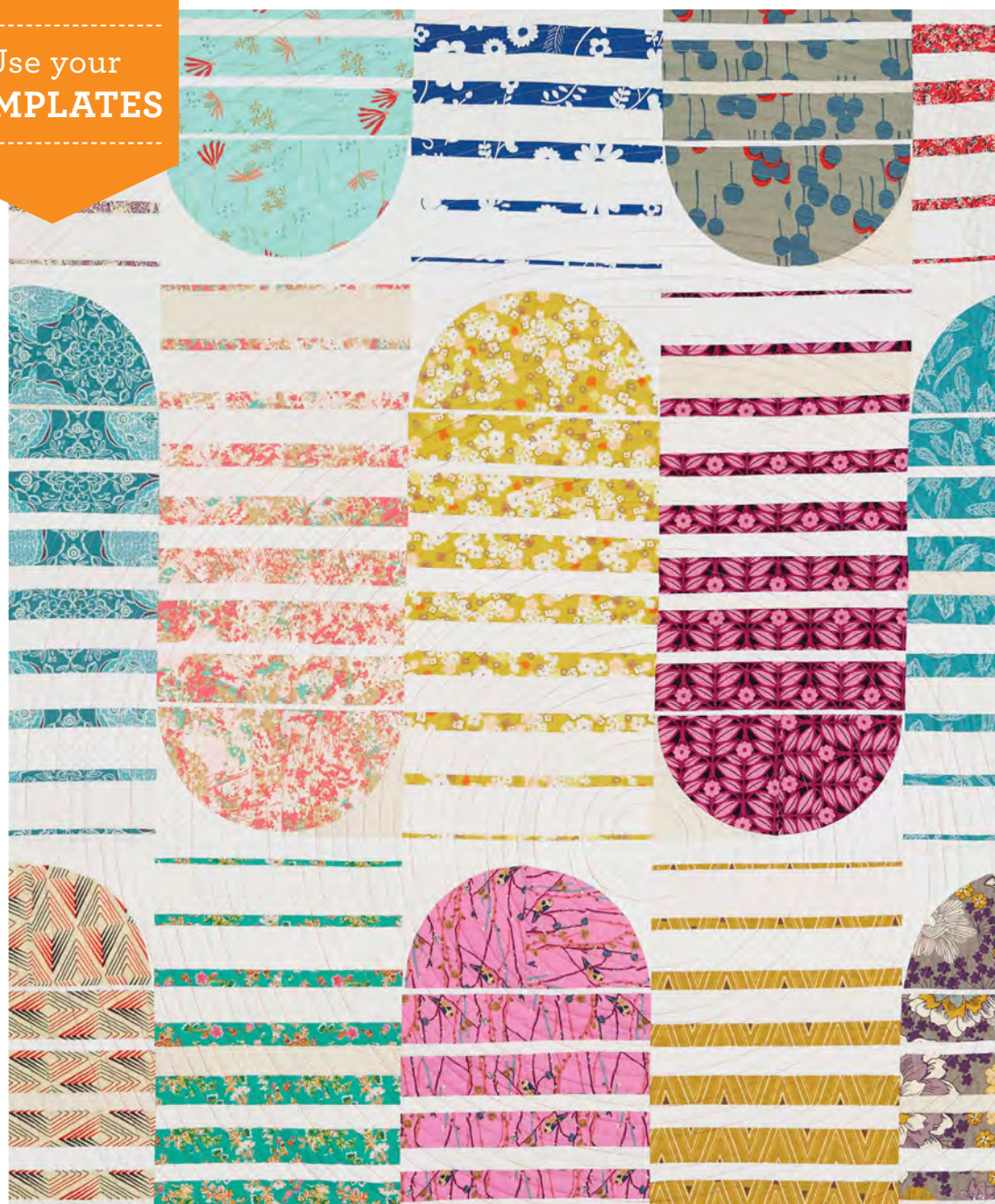
ABOUT THE BOOK



MODERN QUILTING
by Michael Caputo, published by
CICO Books, £12.99.
Photography by Emma Mitchell
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Meet
designer
Michael Caputo
on page 26!

Use your
TEMPLATES



ORBIE quilt

Combine curves and strips to show off all of your favourite fat quarters in this show-stopping bed quilt

BY MICHAEL CAPUTO





▶ This quilt is based on an old book jacket from a vintage French book I came across. I would periodically skim through the older book covers for inspiration and this one always found its way back into my mind

WE USED

Wadding used is Warm and Natural, supplied by www.warmcompany.com
Threads used for piecing and quilting are from www.aurifil.com



FINISHED SIZE: 68 7/8 X 71 1/4"

MATERIALS

- ◆ 21 fat quarters
- ◆ 4 yards of various white tone-on-tone fabric
- ◆ 74 7/8 x 77" wadding
- ◆ 5 yards backing fabric
- ◆ 1/2 yard binding fabric
- ◆ white cotton thread for piecing and quilting
- ◆ seam roller (optional)
- ◆ templates A and B

THINGS TO REMEMBER

Seam allowances are 1/4" unless otherwise stated
RS - right sides

CUTTING

Press all fabric for the quilt before cutting for easier piecing. Square up the outer edges of the fat quarter before trimming out your pieces. Use the cutting list below for the size and quantity of each piece. Copy the templates.

A quick way to cut all the strips the same length is to cut a piece 11" wide from the long edge of each fat quarter, then stack and cut them into the smaller strip pieces.

From each fat quarter, cut:

- 2 1/2 x 11" strip
- 2 1/4 x 11" strip
- 2 x 11" strip
- 1 3/4 x 11" strip
- 1 1/2 x 11" strip
- 1 1/4 x 11" strip
- 1 x 11" strip
- 3/4 x 11" strip
- 2 Template A

From white fabric, cut:

- 21 2 1/2 x 11" strips
- 21 2 1/4 x 11" strips
- 21 2 x 11" strips
- 21 1 3/4 x 11" strips
- 21 1 1/2 x 11" strips
- 21 1 1/4 x 11" strips
- 21 1 x 11" strips
- 21 3/4 x 11" strips
- 42 Template B
- 14 1 1/2 x 10" strips
- 14 2 1/4 x 10 1/2" strips

ASSEMBLY

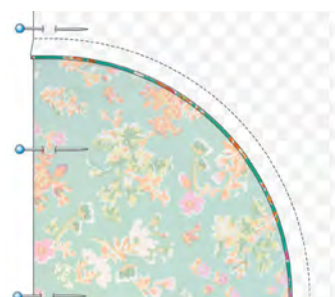
1 To create the curved section of the block, take the two quarter-circles in the same print and match them with the two outer white sections. Sew the curved seams. Press the seams and then join the two quarter-circle edges together with a 1/4" seam to make a half-circle in the print, press the seam open and set aside.

(See Pic A.)



MICHAEL SAYS

If you buy fat quarters in a shop, try to double up if you can. There is a reason you bought them in the first place and after you finish using the first one you can always add the leftover fabric to your stash for a future project



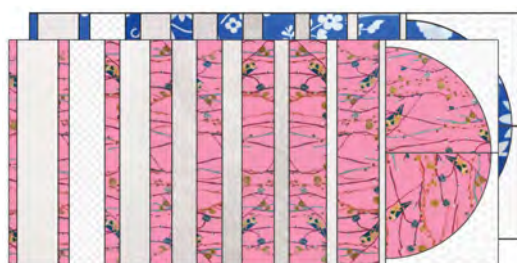
Pic A



Pic B



Pic C



Pic D



Pic E

2 Arrange a set of the same print and matching size white fabric strips. Start by placing the narrowest $\frac{3}{4}$ " print next to the widest $2\frac{1}{2}$ " white fabric. As the width of the print strips increases, the white strips get narrower.

(See Pic B.)

3 Align the long edge of the first pair of fabrics and sew, using a $\frac{1}{4}$ " seam allowance. Keep adding the remaining strips in the same way to complete the full striped section. Press the seams toward the coloured prints so that they will not show through the white fabrics

(See Pic C.)

4 Once the fabric has all been pieced, it will need to be trimmed to the final dimension. The length can stay as it is, but the height will need to be trimmed to $10\frac{1}{2}$ ". To square up the edges on the half-circle, place your quilter's ruler over the fabric, matching

the quarter mark on the ruler along the bottom seam and the top centre seam. Trim away the extra fabric and then rotate the fabric and ruler to trim the opposite sides. The final size should be $10\frac{1}{2} \times 5\frac{1}{2}$ ".

5 Place the squared-up half-circle unit next to the shortest white stripe, then flip over so they are RS together. Stitch together with a $\frac{1}{4}$ " seam allowance and press the seam toward the circle. Repeat all the steps to make up the other print and white units.

(See Pic D.)

6 Arrange the completed units on your design wall with three units in each of the seven rows, following the main photograph. The units in the first row will all face the same way, then in the next row they'll face the other way and so on. Add a $1\frac{1}{2} \times 10\frac{1}{2}$ " white strip between the first and second and the

second and third blocks in each row. Then add a $2\frac{1}{4} \times 10\frac{1}{2}$ " white strip to the beginning and end of every row. Attach the rows together with pins, and then sew with a $\frac{1}{4}$ " seam allowance.

7 Sew all the rows together with a $\frac{1}{4}$ " seam allowance to make up the quilt top.

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

(See Pic E.)

9 Quilt as you prefer – I quilted it in concentric circles radiating out from the centre. Prepare the binding and bind the edges of the quilt. ❖



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SCANDI runner

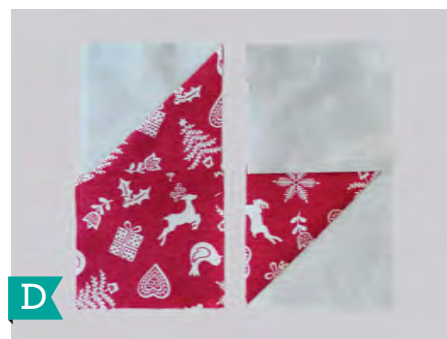
This is a really versatile quilt which can be used as a striking table runner or a festive bed topper

BY JANET GODDARD





▶ We used a selection of Christmas fabrics, but the design would work just as well in any other small-scale print for year-round use (or why not make one for each season?)



MATERIALS

- ◆ 1m cream (linen texture 1473Q) for the background
- ◆ 15" red (1969 R hearts) for the stars
- ◆ 15" red (1966 R scatter) for the stars
- ◆ ¼m grey (1969 S hearts) for the stars
- ◆ ¼m grey (1966 S scatter) for the stars
- ◆ ¼m grey (1962 S landscape) for the corner squares
- ◆ 1m red (1964 R stripe) for the border (If you are not matching a pattern you will need ½m)
- ◆ 12" binding fabric or use left-over scraps
- ◆ 28x74" (1473 R linen texture) backing fabric
- ◆ 28x74" wadding

CUTTING

From the cream fabric, cut:

- 16 2½" squares
- 16 2⅞" squares and crosscut on the diagonal once
- 4 5¼" squares and crosscut on the diagonal twice
- 13 3½x12½" strips

From red fabric one, cut:

- 2 5¼" squares and crosscut on the diagonal twice
- 16 2⅞" squares and crosscut on the diagonal once
- 8 2½" squares

From red fabric two cut:

- 2 5¼" squares and crosscut on the diagonal twice
- 16 2⅞" squares and crosscut on the diagonal once
- 8 2½" squares

From grey fabric one, cut

- 2 4½" squares
- 8 2⅞" squares and crosscut on the diagonal once

From grey fabric two, cut:

- 2 4½" squares
- 8 2⅞" squares and crosscut on the diagonal once

From grey fabric three, cut:

- 14 3½" squares

From the red striped fabric, cut:

- 5 3½" WOF strips

From the binding fabric cut:

- 5 2" WOF strips

ASSEMBLY

The quilt is made up of two blocks using red fabric one and grey fabric two and two blocks from red fabric two and grey fabric one.



1 Take four large red triangles and stitch a small grey triangle to one side. Press seams away from the large triangle. Repeat on the other side. Trim points. (See Pic A.)

2 Take four large cream triangles and stitch a small red triangle to one side. Press seams away from the large triangle. Repeat on the other side. Trim points. (See Pic B.)

3 Take eight small cream triangles and stitch each to a small red triangle. Press seams towards the red fabric. Trim points. (See Pic C.)

4 Take four red 2½" squares and stitch a triangle unit completed in Step 3 to one side. Press seams towards the square. (See Pic D.)

5 Take four cream 2½" squares and stitch a triangle unit completed in Step 3 to one side. Press seam towards the square. (See Pic D.)

6 Stitch the units made in steps 4 and 5 together. (See Pic E.)

7 Stitch the units made in steps 1 and 2 together. Press seams towards the small triangles. (See Pic F.)

8 Lay out the star block as shown and stitch the units together matching seams. Press seams in the top and bottom rows outwards and seams in centre row towards the centre. (See pics G and H.)

9 Continue to make another three blocks in the same way.

TO STITCH THE BLOCKS TOGETHER

10 Lay out the four star blocks in a pleasing order, alternating the fabrics. Stitch a (3½x12½") cream strip

in between each star and to each end of the row of stars. Press seams towards the strips.

11 Take four 3½x12½" cream strips and stitch a 3½" grey fabric three square in between each strip and to each end. Press seams towards the squares. Repeat with the remaining four strips and five squares.

12 Stitch the units completed in Step 10 to each side of the quilt.

TO ADD THE OUTER BORDER

13 Stitch the five 3½" strips of red striped fabric end to end. Press seams open. Recut the strips into two 3½x6¾" strips and two 3½x18½".

14 Stitch a 3½" grey fabric three square to each end of an 18½" strip.

15 Stitch the 3½x6¾" strips to each side of the quilt. Press seams away from the quilt.

16 Stitch remaining smaller strips to each end. Press seams away from the quilt.

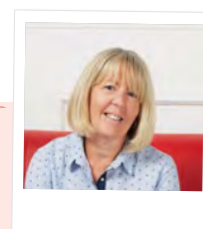
TO FINISH THE QUILT

17 Make a quilt sandwich using the backing, wadding and patchwork top. This quilt has been quilted in diagonal lines across the quilt at 3" intervals with beige thread.

18 Stitch the binding strips together end to end and press the seams open. Press in half along the length, wrong sides together, to make a double-fold binding. Stitch the raw edges of the binding to the raw edges of the quilt and then turn the folded edge of the binding to the reverse of the quilt and slip-stitch in place. Add a label to the reverse of your quilt. ❖



FINISHED SIZE: 24X69"



Designer:
**JANET
GODDARD**

Janet teaches patchwork and quilting classes, and is the author of the books *Simply Modern Patchwork Bags* and *Simply Modern Patchwork Quilts*. Discover more of Janet's work at www.patchworkpatterns.co.uk



FLOATING gossamer quilt

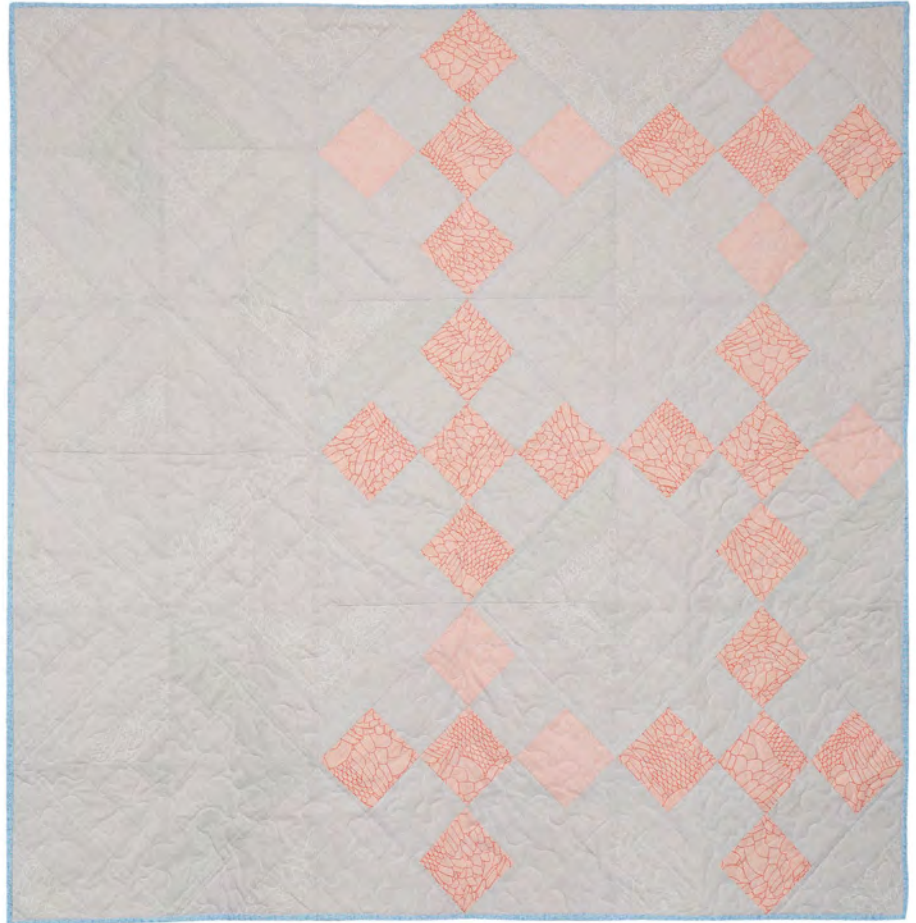
Play with gentle colour saturation
in this strip-pieced quilt

BY EMILY LANG





This contemporary quilt is the perfect handmade gift for someone who has a more subtle taste when it comes to home décor. The modern design and gentle colour saturation is bang on-trend for those who prefer a neutral palette in the home



FINISHED SIZE: 51x51"

MATERIALS

- ◆ ⅔ yard dark fabric (A)
- ◆ ¼ yard dark fabric (B)
- ◆ ⅔ yard light fabric (C) for 9-patch
- ◆ 2 ¾ yards light fabric (C) for strings
- ◆ ¼ yard light fabric (D)
- ◆ ¼ yard light fabric (E)
- ◆ ½ yard binding
- ◆ 3½ yard backing fabric
- ◆ 55" square wadding

NOTE:

One quarter string block = 8 ½" finished
(Quarter string block cut at 9x 9")
One 9-patch = 12" finished
Strip piece then cut to make 9 patch
Strip piece stripes then cut into squares for string pieced

From Fabric C, cut:

- (4) 4 ½"xWOF strips
- (22) 3"xWOF strips

From Fabric D (print), cut:

- (5) 3"xWOF strips

From fabric E, cut:

- (3) 3"xWOF strips

SEW NINE-PATCH BLOCKS:

When piecing the nine-patch blocks, fabrics A and B are 'dark' and fabric C is 'light'.

1 Sew one dark 4 ½"xWOF strip RST with one light 4 ½"xWOF strip. Press seams to the dark side.

2 Repeat Step 1 with 2 more light and dark 4 ½"xWOF strips.

3 Sew an additional light 4 ½"xWOF strip to one light/dark set. Press to the dark side. This creates one light/dark/light strip set.

THINGS TO REMEMBER

WOF - width of fabric
A ¼" seam allowance is used throughout unless otherwise stated

CUTTING

From Fabric A, cut:

- (5) 4 ½"xWOF strips

From Fabric B, cut:

- (1) 4 4 ½"xWOF strips

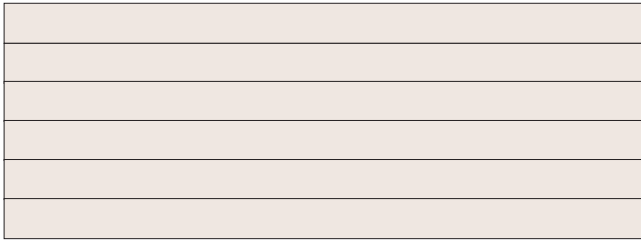


Diagram A



Diagram B

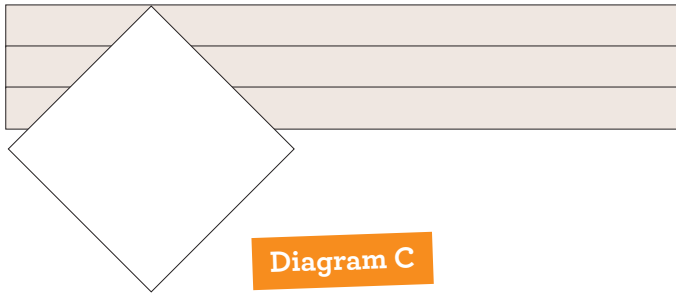


Diagram C

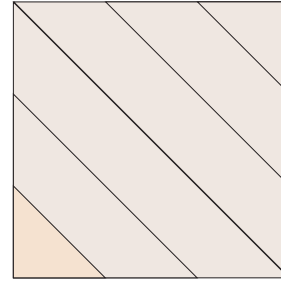


Diagram D

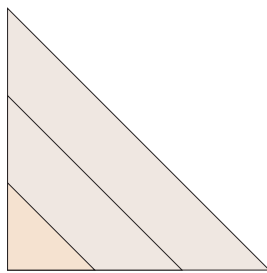


Diagram E

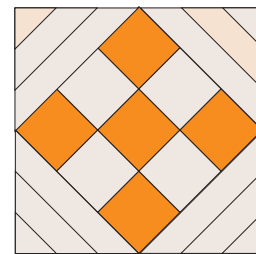


Diagram F

4 Sew one dark 4½"xWOF strip to one light/dark set. Press to the dark side. This creates one dark/light/dark strip set.

5 Repeat Step 4 with an additional dark 4½"xWOF strip.

6 From the two dark/light/dark strip sets, sub-cut 12 4½" units.

7 From the one light/dark/light strip set, sub-cut six 4½" units.

8 Sew these units together to create six nine-patch blocks. Each nine-patch block will measure 12½"x12½"

SEW STRING BLOCKS:

When piecing the string blocks, fabrics C and D are 'light'.

9 Strip piece six light 3"xWOF strips (See Diagram A.)

10 Repeat Step 9 to create a total of five sets of six-strips.

11 Take one six-strip set and fold it in half RST along the long side. Sew the two raw edges together along the long side to create a tube. (See Diagram B.)

12 Repeat Step 11 for each of the five strip sets.

13 On a 12½" ruler, use coloured tape to mark the 9½" lines on either side of the corner.

14 Line these marks up to the edge along the top seam of one strip set. Mark and cut along this line to create one 9x9" string block. (See Diagram C.)

15 Repeat step 14 along the top seam and bottom seam of the strip set. Each strip set should create five 9x9" string blocks. (See Diagram D.)

TIP
Imagine this quilt in a striking black and white colour combination, or in negative – with light blocks and a dark background



16 Repeat steps 14 and 15 to create 24 9x9" string blocks.

17 Take one 9x9" string block, and seam rip the centre seam, creating two 9x9x12½" triangles. (See Diagram E.)

18 Repeat step 17 for 11 9" string blocks. This will create a total of 24 9x9x12½" triangles.

19 You should now have 24 9x9x12½" triangles, 12 9x9" string blocks, and six 12½x12½" nine-patch blocks.

ASSEMBLY

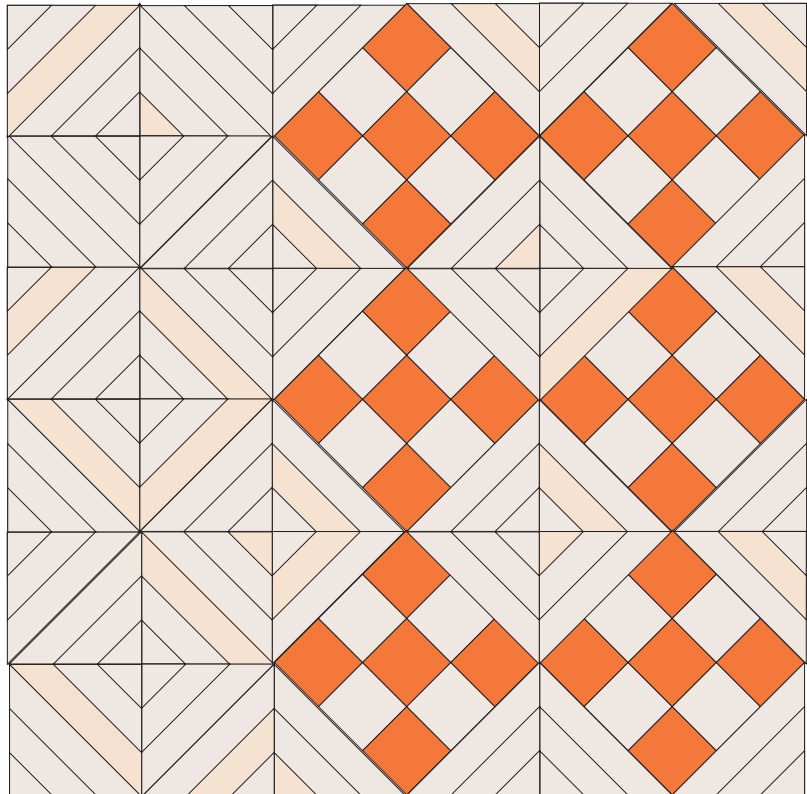
20 Sew one 9x9x12½" triangle, RST, along one 12½" side a nine-patch block.

21 Repeat Step 20 for the remaining three sides of the nine-patch block. (See Diagram F.)

22 Repeat steps 20 and 21 for the remaining five nine-patch blocks.

23 Sew the remaining string blocks and the nine-patch blocks together according to the diagram. Layer the backing, wadding and quilt top and baste well. Quilt as desired, a simple straight line quilting or diagonal grid would be ideal for this design.

24 Cut the binding fabric into 2¼" x WOF strips and sew end to end. Press in half, reverse sides together, along the length to make double-fold binding. Use this to bind the quilt, taking care to mitre the corners. ❖



Quilt Diagram



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.MommysNapTime.blogspot.com and on Instagram @MommysNapTime

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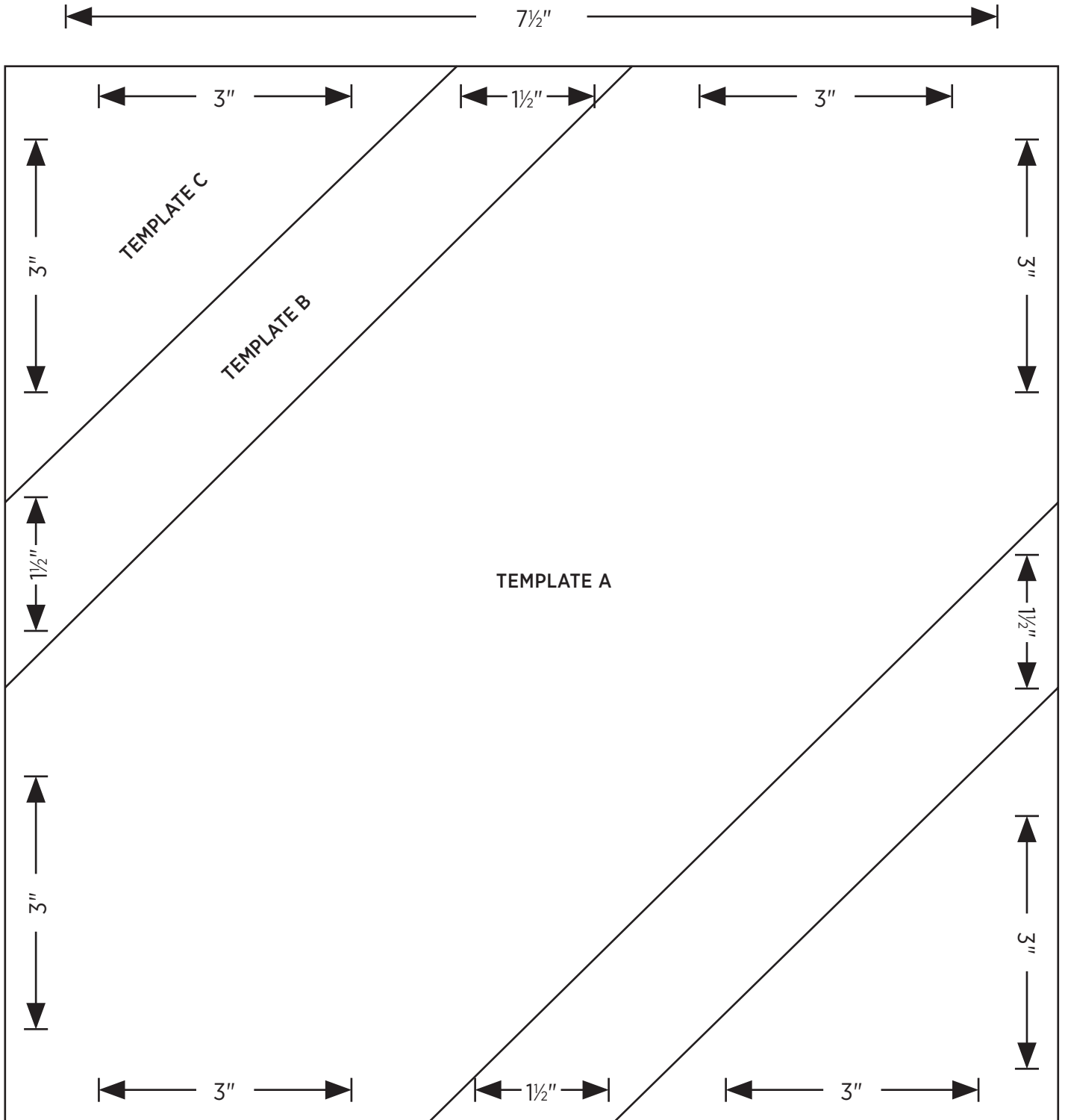
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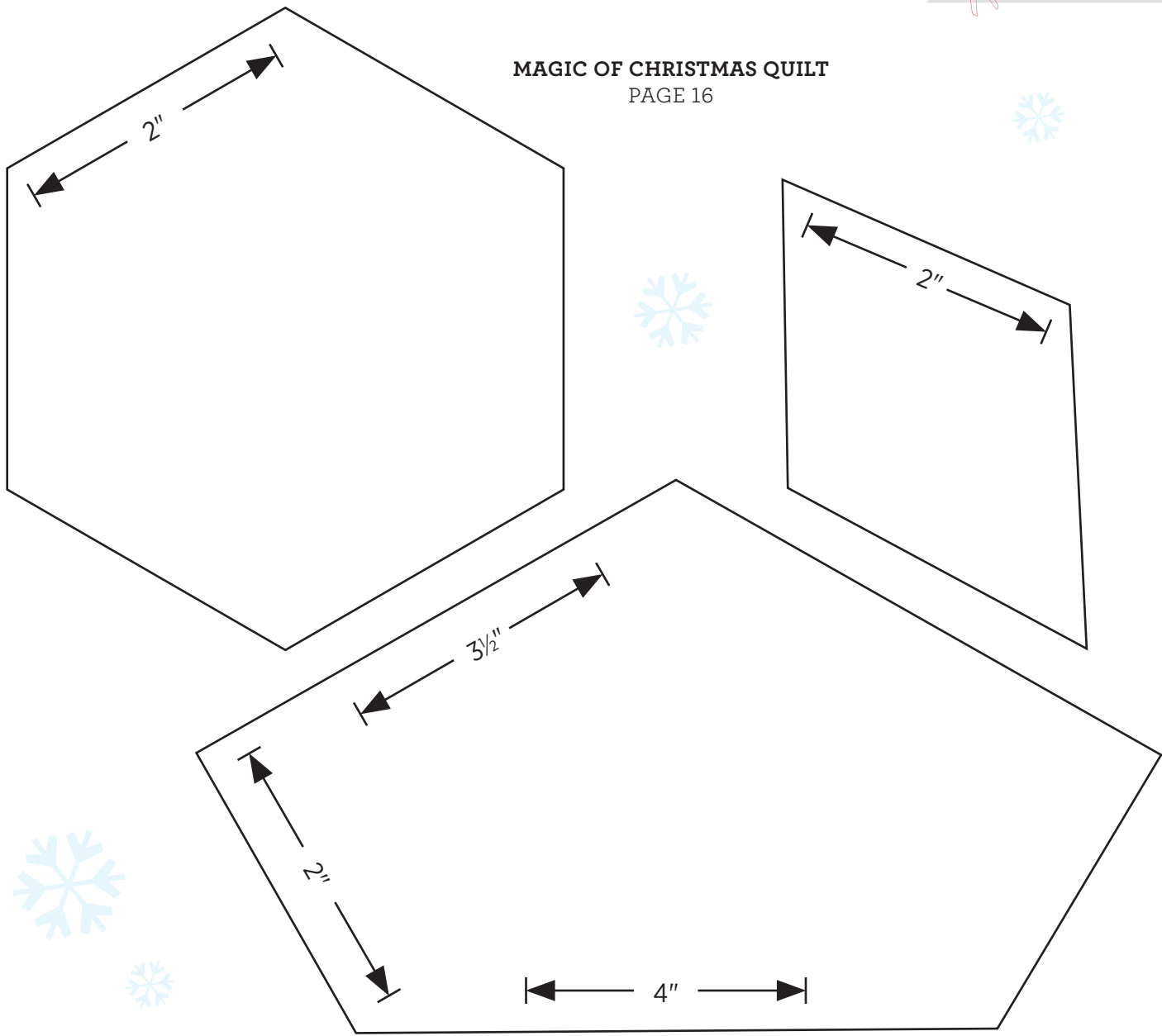
TEMPLATES

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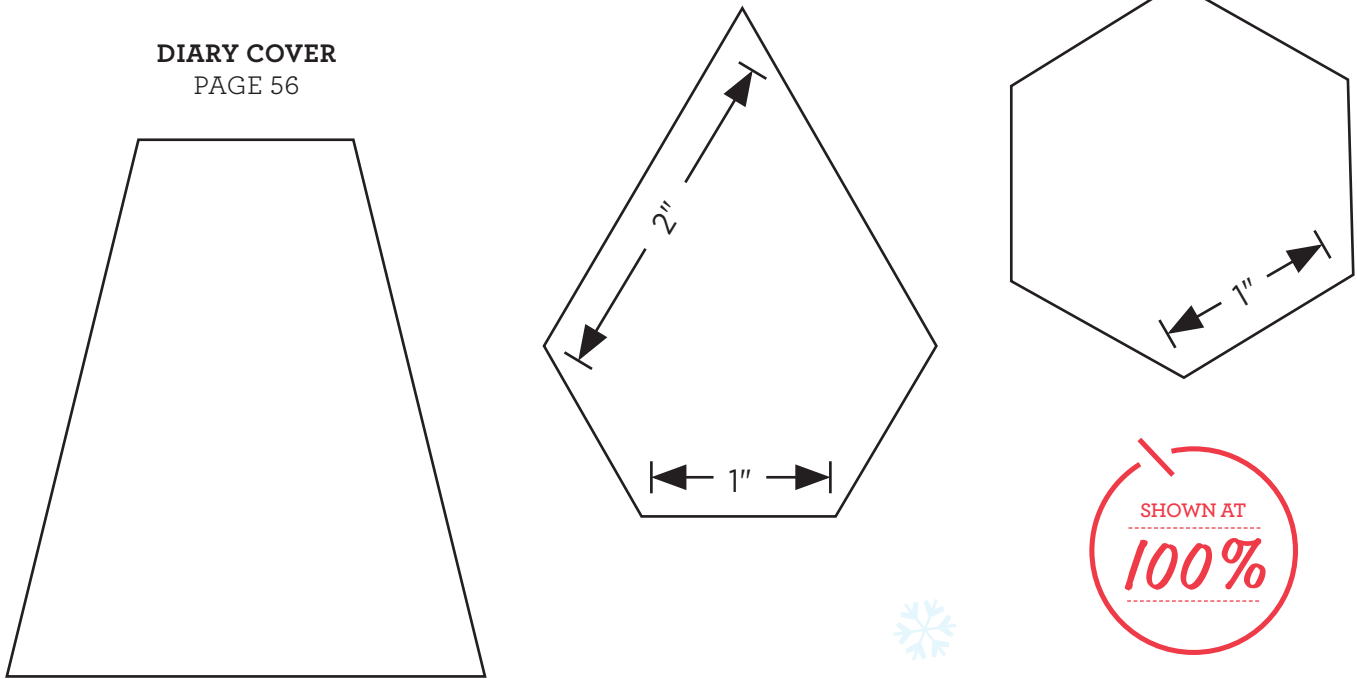
Note: Some templates include
 $\frac{1}{4}$ " seam allowance



MAGIC OF CHRISTMAS QUILT
PAGE 16

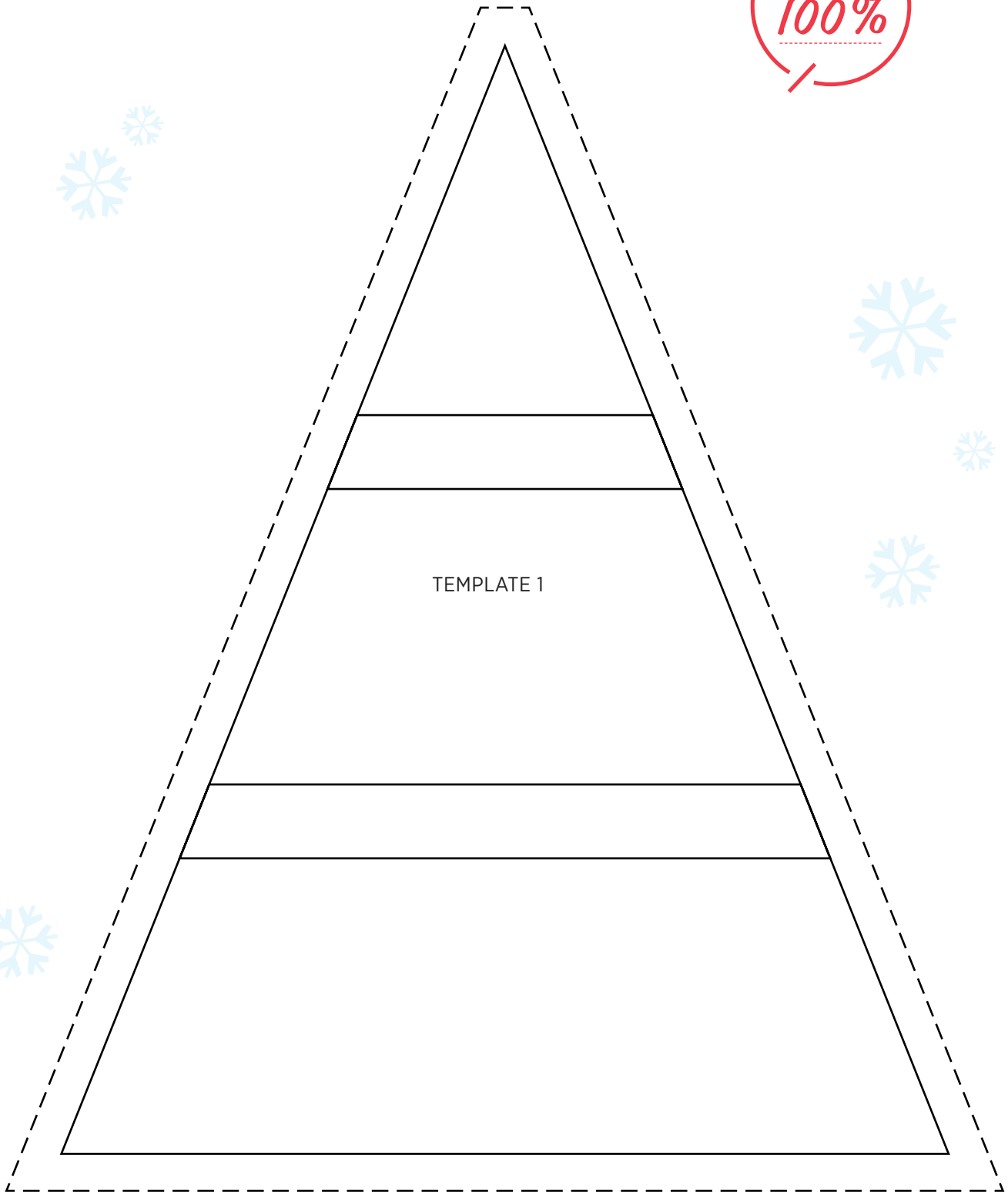


DIARY COVER
PAGE 56

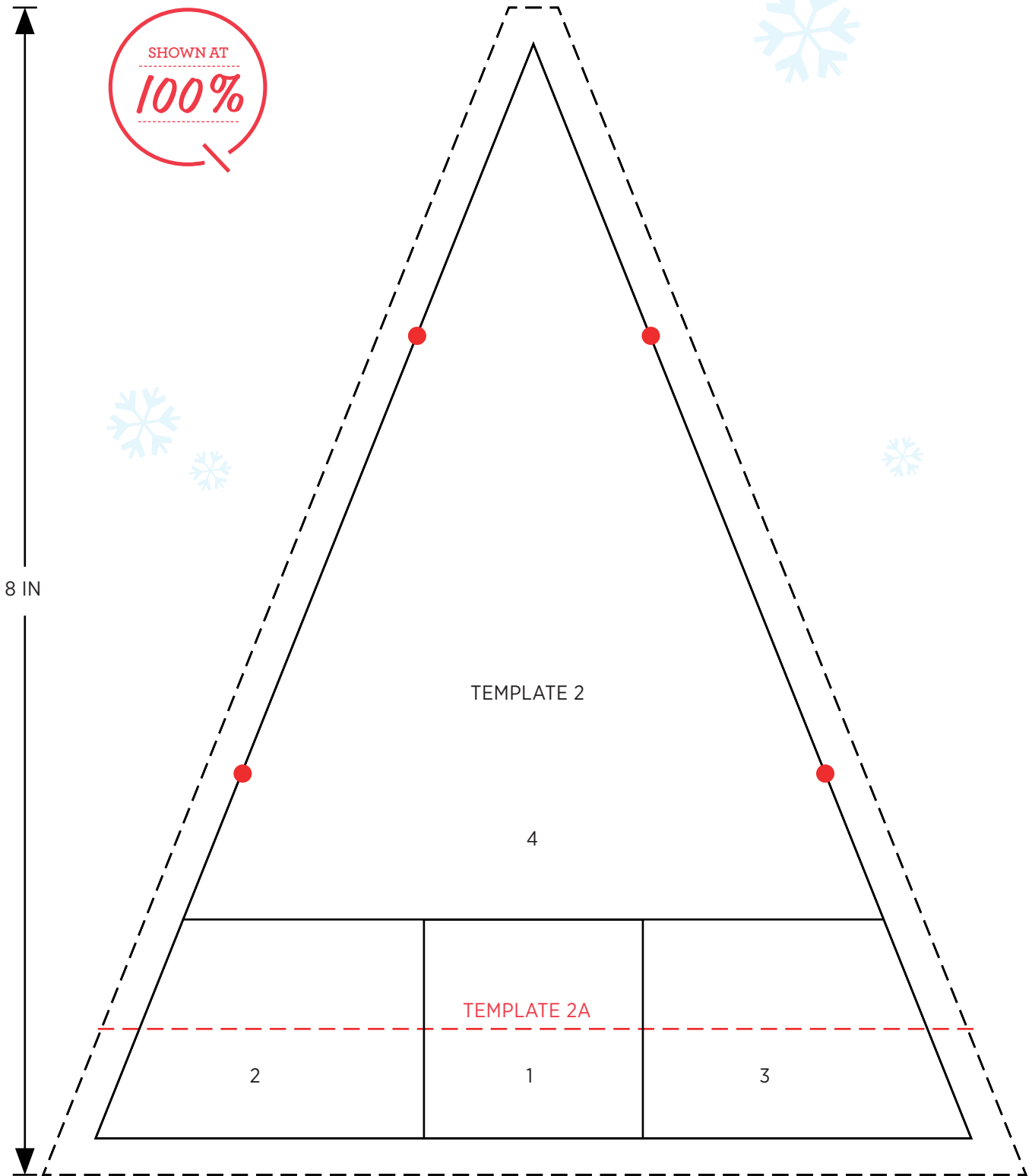


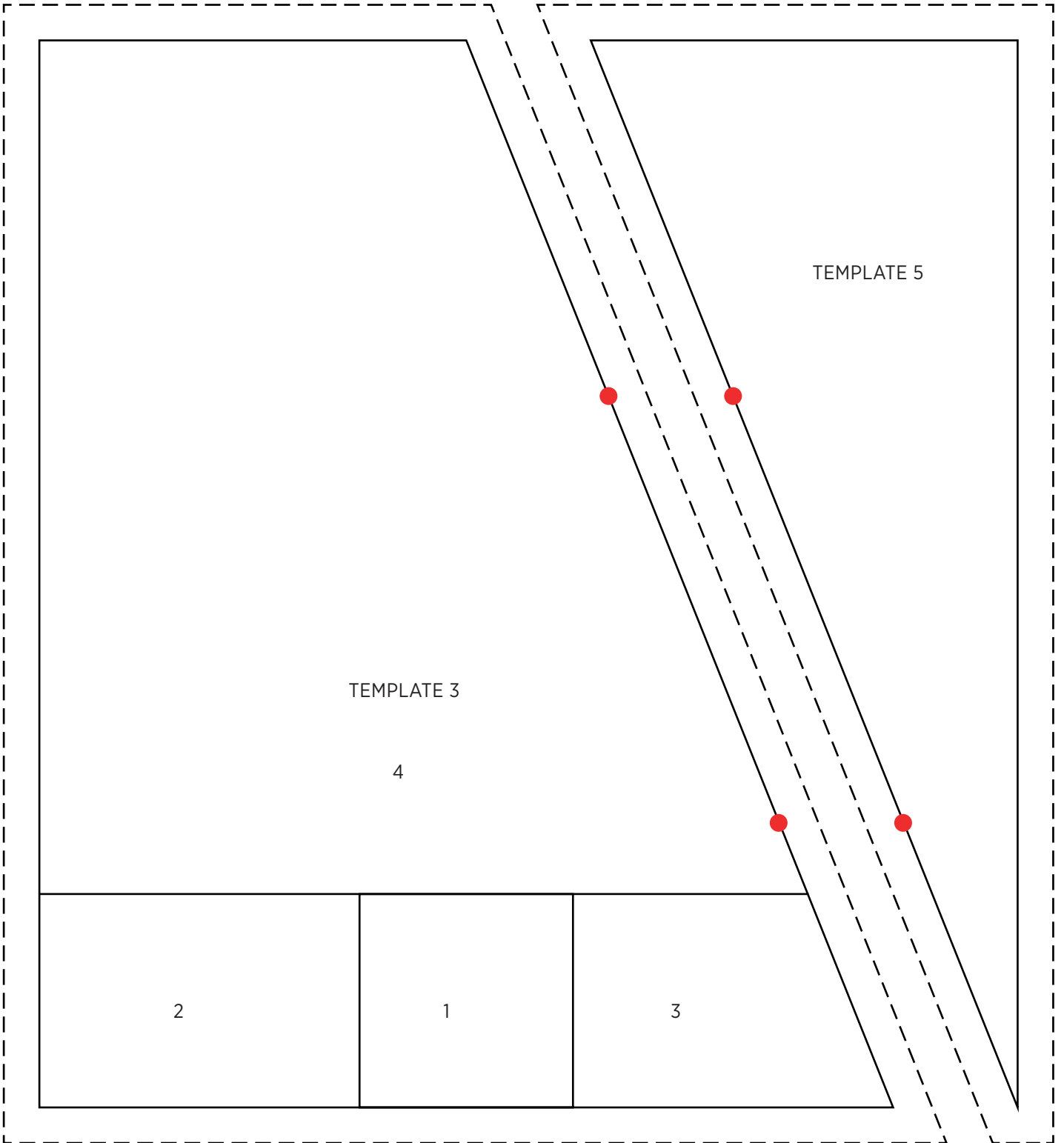


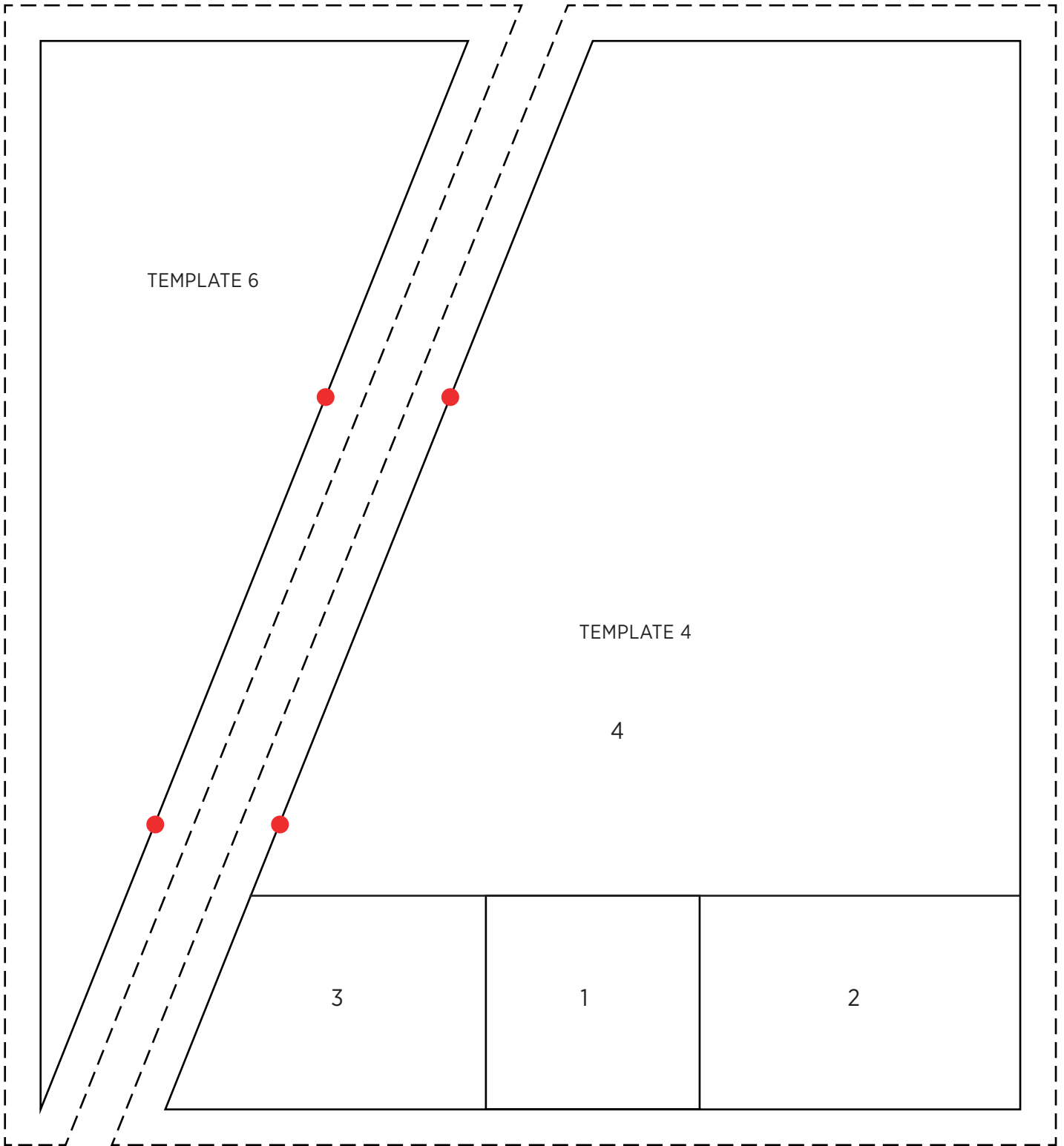
JOYEUX QUILT
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JOYEUX QUILT
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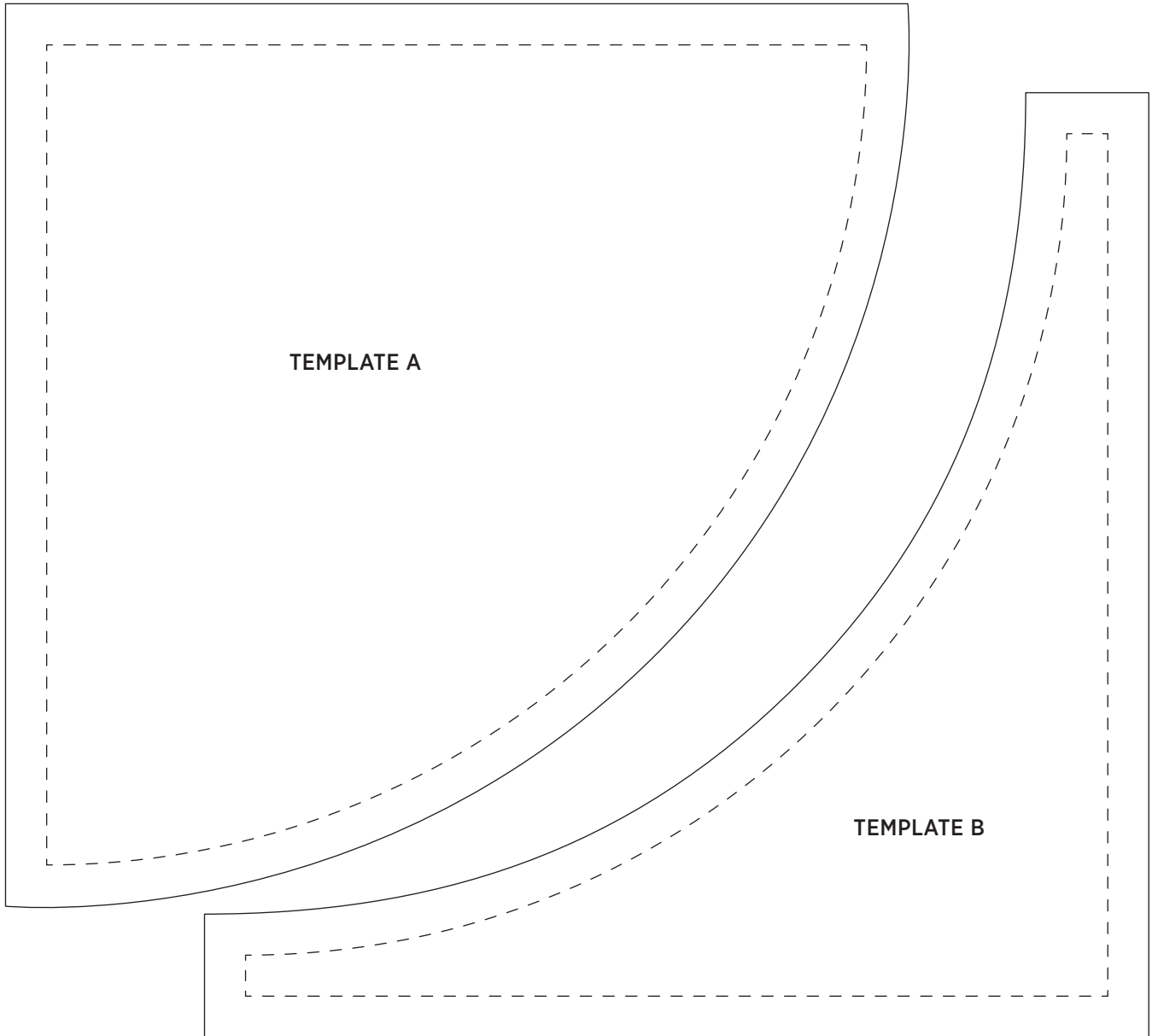




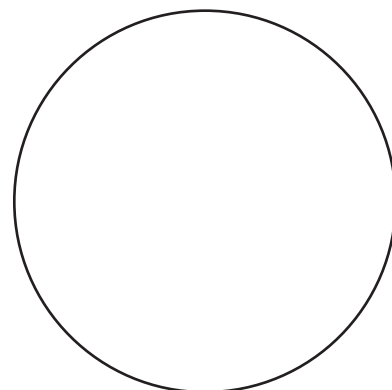




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DEAR *diary*

Give a notebook or diary a new lease of life with this
cheery patchwork cover

BY **CAROLYN FORSTER**





It is easy to make the fabric cover any size. Just measure your book flat and add 1" to each side to accommodate seams and turnings. Add 6" at each end for turning and cut a lining the same size as the complete cover



FINISHED SIZE: 12X12"

MATERIALS

- ◆ 2½x2¾" strips of assorted print fabric
- ◆ 30" cotton-linen blend fabric for lining, borders and plain tumblers
- ◆ tumbler template

THINGS TO REMEMBER

All seam allowances are ¼" unless otherwise stated

CUTTING:

From cotton-linen blend fabric, cut:
 2 2½x23" strips for long borders
 2 1¾x5½in strips for short border flaps
 34x13¼" for lining
 20 tumbler shapes

From assorted print fabric, cut:
 22 pairs of tumbler shapes
 6 tumbler shapes

ASSEMBLY:

1 Lay the tumbler shapes in 10 columns, with seven tumblers in each. (See Pic A.) Make the first and last row from the tumblers cut from the plain fabric. Pair up the tumblers to make a stretched hexagon design.

2 Stitch the tumblers together in columns, pressing the seams in alternating directions. Sew the columns

together, matching up the seams and press these long seams open.

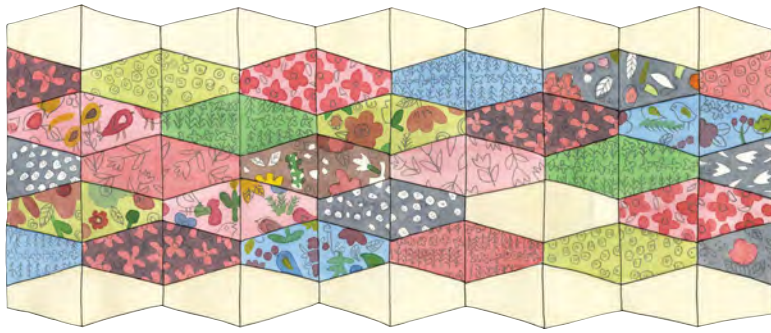
3 Trim off the zigzag edges of the patchwork so that it measures 8½x23".

4 Along the long edges of the patchwork, which will form the top and bottom of the cover, stitch the long plain fabric borders. Place the tumbler

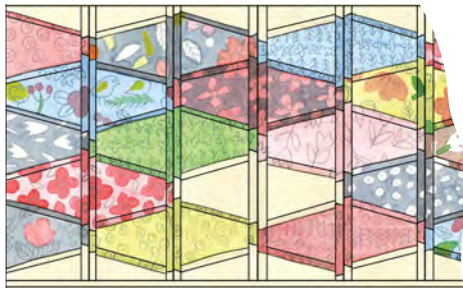


CAROLYN SAYS

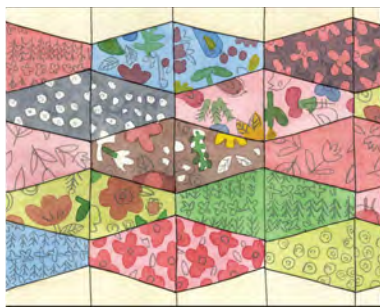
You may need to adjust the size of the turn back depending on the size of your book as you want the cover to fit snugly



Pic A



Pic B



Pic C

MASTERCLASS

Sewing with linen



This project uses a cotton-linen blend but if you are keen to sew with linen there are a few considerations you may want to make first. It has a tendency to unravel so seams must be finished properly and it can also wrinkle easily so press, press and press again

Always use a lightweight or all-purpose thread and when it comes to marking your fabric, chalk, wax or even pins can be a good alternative to erasable pens, which may not wash out quite as easily as they do from standard quilting cotton.

Linen has a lovely texture which can show off topstitching and machine embroidery well, so don't be afraid to personalise your next design with a spot of free-motion embroidery or contrast quilting lines.

ABOUT THE BOOK



Adapted from
**THE JOY OF
JELLY ROLLS**
by Carolyn Forster

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fabric and the border fabric right sides together, stitch along the edge, taking a ¼" seam allowance, then press the seams open. (See Pic B.)

5 In the same way as for Step 4, sew the short border flaps to the short ends of the cover. Press the seams towards the plain fabric.

6 Place the patchwork front cover right side facing the right side of the lining and pin all the way round the edge. Start and stop stitching in the middle of a short end, leaving a 2" gap in your stitching for turning through. Trim away

the excess fabric from the corners. Turn right side out, and slip-stitch the opening closed. Press.

7 At each end of the cover, fold the flaps to the front of the cover, turning back 5" at each end. The right sides will be facing. (See Pic C.)

8 Pin in place and stitch ⅛" along the seamed edge, top and bottom. Make sure to secure the stitches.

9 Turn right side out and fit over the ends of your book to finish. It is easiest to do this with the book open flat. ❖



WIN!

A fabric kit
to make this fun,
festive quilt
on page 76

Use your
TEMPLATES



JOYEUX *quilt*

Deck the halls with this fabulous and festive foundation paper-pieced quilt

BY LYNNE GOLDSWORTHY FOR MAKOWER UK





For the most up to date pattern and any errata please visit www.makoweruk.com/projects

THINGS TO REMEMBER

¼" seams are used throughout unless otherwise stated

Press each seam as you go

WOF - width of fabric

FQ - fat quarter

NOTE:

You will need one each of templates 1, 3, 4, 5 and 6 and 12 of template 2



FINISHED SIZE: 49X61"

MATERIALS

Pay attention to the SKU (in brackets) for colour variations of each design

- ◆ 1¼m star white essentials (306/W1). See cutting instructions on page 63
- ◆ 3m tree scatter (1982/1) for backing - cut into 2 equal lengths
- ◆ FQ tree scatter (1982/1) - 5 2¾" x WOF strips cut into 32 2¾" squares
- ◆ FQ presents (1983/1) - 4 3½" x WOF strips
- ◆ FQ reindeer (1984/G) - 5 2¾" strips cut into 32 2¾" squares
- ◆ 12" reindeer (1984/P) - One 3½" WOF strip. 3 2¾" x WOF strips cut into 32 2¾" squares

- ◆ FQ stars (1985/1) - 5 2½" x WOF strips
- ◆ F8th snowflakes (1986/B4) - 2 3½" x WOF strips
- ◆ 12" snowflakes (1986/B9) - one 3½" x WOF strips. 3 2¾" WOF strips cut into 32 2¾" squares
- ◆ ½m snowflakes (1896/B9) for binding - 6 2½" strips for binding
- ◆ FQ linen texture (1473/G1) - 8 1" x WOF strips. Leave two whole and cut remainder into 8 1x5½" strips and 16 1x2¾" strips. One 2" x WOF strip cut into 4 2" squares
- ◆ FQ linen texture (1473/L7) - 12 1" x WOF strips. Leave 4 whole and cut remainder into 8 1x5½" strips and 16 1x2¾" strips. One 2" x WOF

- strip cut into 6 2" squares
- ◆ FQ linen texture (1473/P6) - 8 1" WOF strips. Leave 2 whole and cut remainder into 8 1x5½" strips and 16 1x2¾" strips. One 2" WOF strip cut into 4 2" squares
- ◆ FQ linen texture (1473/T5) - 8 1" WOF strips. Leave two whole and cut remainder into 8 1x5½" strips and 16 1x2¾" strips. One 2" WOF strip cut into 3 2" squares

OTHER MATERIALS

- ◆ 57x69" wadding
- ◆ threads used are Aurifil 50wt for piecing and 40wt for quilting
- ◆ templates

CUTTING

Trim one template 2 to size along the black dashed line and then again along the red dashed line to make template 2a.

Cut the fabrics as in the cutting instructions and as set out below for the stars fabric;

- ◆ 10 1½" x WOF strips, cut into 30 5½" lengths. Sew the remainder end to end and cut into 2 49½" and 2 60½" lengths
- ◆ 2 WOF x 2" strips, cut into 26 2x3" rectangles
- ◆ 7" x WOF strip cut into 11 template 2a triangles
- ◆ 2 1¾" x WOF strips each trimmed to 37½" long
- ◆ 2 8" x WOF strips from each one, cut into 13", 10", 7", 4" length and 7" square
- ◆ 2 2" WOF strips, cut into 2 2¾", 5", 2 6¼" and 2 15¼" lengths
- ◆ 10" x WOF strip, cut into 2 6½" lengths, 5 template 5 half triangles and 5 template 6 half triangles. Mark the red dots on the half triangles using washable marker or small snips in the seam allowance

MAKING THE PRESENTS

1 Make eight presents in each colourway. Follow the quilt image for the fabric combinations.

2 Sash two 2¾" print squares together with one 1x2¾" strip of linen texture. Make two of these and sash together with one 1x5½" strip of linen texture fabric.

3 Sash the presents into two rows of eight and two columns of eight using the 1½x5½" star white strips between. Add additional strips to each of end of the columns. Take care when assembling the rows and columns to follow the

TIP

Post-it notes or labels can be useful when constructing this quilt for quick reference when sewing

fabric placement in the main quilt image and orient the reindeer presents so the reindeer heads will be upright in the final quilt.

MAKING THE TREE TOPS

4 Make 17 tree tops - follow the quilt image for fabric combinations.

5 Cut the pink reindeer and dark blue snowflakes 3½" x WOF strips into two equal lengths.

6 Make one strip set for each set of trees and two strip sets for the present fabrics set of trees since each strip set makes four trees.

7 For each strip set sew together the following strips in the following order (Fig 1.)

- ◆ 3½" strip of print fabric
- ◆ 1" strip of linen texture fabric
- ◆ 2½" strip of stars
- ◆ 1" strip of linen texture fabric
- ◆ 3½" strip of print fabric

8 Using template 1 as a guide to cut the number of trees needed in each colourway to a maximum of four from any strip set. Align the lines on the template with the seams lines as shown in Fig 1.

MAKING TREE TRUNKS

9 The tree trunk sections are foundation paper-pieced (FPPed). You will make 11 using template 2, one using template 3, one from template 4. The remaining four will be traditionally pieced.

10 Make the following template 2 tree trunks using the 2" linen texture squares for section 1, the 2x3" star white rectangles for sections 2 and 3 and the template 2a triangles for section 4 on the templates:

- 2 magenta
- 2 fuchsia
- 3 turquoise
- 4 lime

11 Make two additional magenta tree trunks using templates 3 and 4 and using the 2" linen texture squares

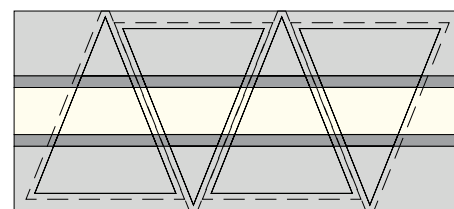


Fig 1

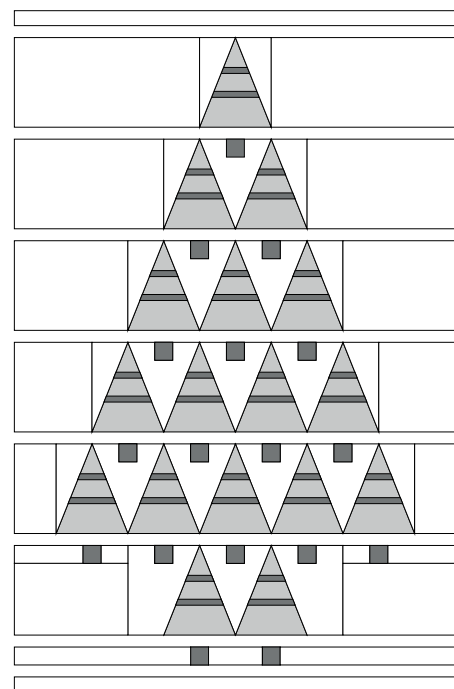


Fig 2

for section 1, the 2x3" star white rectangles for sections 2 and 3 and the 7" star white squares for section 4 on the templates.

12 Trim to the dashed lines, mark the red dots using an erasable marker or create small snips in the seam allowance and remove the papers.

ASSEMBLY

13 Following Fig 2 and the steps below, assemble the rows of the quilt then sew the rows together to finish the centre of the quilt. Align the red dot points on the tree trunk sections with the top and bottom of the linen texture strips in the trees.

Rows 1 and 9: 1¾x37½" white stars strip for each row.



TIP

You can always adapt the pattern to suit your décor. It could be equally stunning in solids!

Row 2: 2 8x16" white stars rectangles, two half triangles (one template 5 and one template 6) and one tree.

Row 3: 2 8x13" white stars rectangles, two half rectangles (one template 5 and one template 6), two trees and one template 2 trunk.

Row 4: 2 8x10" white stars rectangles, two half triangles (one template 5 and one template 6), three trees and two template 2 trunks.

Row 5: 2 7x8" white stars rectangles, two half triangles (one template 5 and one template 6) four trees, and three template 2 trunks.

Row 6: 2 4x8" white stars rectangles, two half triangles (one template 5 and one template 6), five trees and four trunks

Row 7: 2x6¼" and a 2x2¾" white stars strip sewn either side of a linen texture 2" square. Make a second of these. Sew each to the top of a 6½x10" white stars rectangle, one with trunk to the right and one trunk to the left (see Fig 2). Sew these pieces to either end of one template 3 piece, one template 4 piece, two trees and one template 2 trunk.

Row 8: Two white stars 2x15¼" strips, two linen texture 2" squares, and one 2x5" white stars strip.

14 Finish the quilt top by sewing the vertical columns of presents to either side of the quilt centre and the horizontal rows to the top and bottom.

15 Sash the sides of the quilt top with the 1½x60½" white star strips and



then the top and bottom with the 1½x49½" white star strips.

16 Finish the quilt by sewing the binding strips end to end and press wrong sides together along the length to make double-fold binding.

17 Make a quilt sandwich, basting together the quilt back (sewn into one piece with a ½" seam), the wadding and the quilt top.

18 Quilt as desired and trim square, removing the excess wadding and backing. This quilt was quilted using Aurifil 40wt thread in horizontal lines approximately 1" apart.

19 Bind the quilt, taking care to mitre the corners. ❖



Designer:
**LYNNE
GOLDS-
WORTHY**

Lynne splits her time between her blog www.lilysquilts.blogspot.com and designing quilts for magazines, books and fabric companies

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Meet
SARAH CAMPBELL

This month, *Quilt Now* caught up with prolific textile designer, Sarah Campbell, to find out more about her new fabric collection for Michael Miller Fabrics



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Hi Sarah, how are you? What are you working on at the minute?

Hi - right now I'm working on some new products for my online shop, some new paintings for WestElm, and the next group for Michael Miller Fabrics. I'm also working on a talk I'm giving at Middlesex University about the creative mind and my next blog post - oh, and making some new unique greeting cards from our vintage Liberty pieces for Dovecot Studios in Edinburgh!

Can you tell us a little bit about your fifth collection for Michael Miller, Kashmir Garden? How did this come about?

I've been working for Michael Miller Fabrics since 2014, and in fact I met Kathy Miller through a lovely introduction by Brandon Mably. I create a new collection for them every few months, and I love the fact that I can send them my designs painted in repeat on paper - no hi-res files or Photoshop needed!

I've been painting paisleys and flowers on and off for many years since my early days designing for Liberty, and I had a strong instinct that they needed to make a re-appearance - hence this latest collection 'Kashmir Gardens'. In this group, I particularly wanted to use the idea of the design drama made by contrasting some areas of full-colour motifs, with some using just monotones. I was also keen to make the lead design as a big border print - referencing those wonderful decorative paisley shawls our great-grandmas might have worn.



Sarah's Kashmir Gardens designs



Where did you find the inspiration for your designs?

For me, I think inspiration is accumulative – one thing leads to another, though it's true that sometimes one thing can lead on to quite a different direction! It does happen that a new idea can just suddenly land, apparently from nowhere but, on the whole, the seeds are there. And of course, in the process of working through ideas, new connections always occur – for me it's quite an organic process.

How did you take your initial idea and transform it into a fabric collection?

My work starts with the painted mark. I tend to mix a new palette of colours – I almost always use gouache – which gives me the initial 'atmosphere' of the group. For this collection, I gathered together ideas around the subject of colourful flowers sitting with monotone paisleys – painting little sketches and ideas on one piece of paper to see how things might sit together. After a discussion with the designer at MMF I painted up the chosen patterns in repeat, at the size and scale we've planned. The paintings are sent across the Atlantic to New York and from there

Putting a collection together gives me the exciting chance to tell a story

to the printer in Asia who engraves and prints the rotary screens.

What is your favourite thing about designing a fabric collection?

Putting a collection together gives me the exciting chance to tell a story: the group is a narrative both of colour and design. Each part of it complements and enhances the whole as well as sitting alone quite happily. That could be said of a marvellous quilt too, which is a story made of many parts.

Will you be making anything with Kashmir Garden yourself?

Yes, I've already made a couple of rather sweet dresses for some small people I know; I love that the bands of pattern on 'Lacery' are so effective on a raglan sleeve, making a sort of Frida Kahlo square



Sarah's sketches



Sarah's makes using Kashmir Garden fabric



Liberty archive card



Sarah teaches pattern making courses and workshops



Each collection is very different, giving our customers a wealth of colour, reference and subject-matter to explore and play with

neck – an unexpected bonus! And we're working on small accessories in this group too – the first samples in the denim/wedgewood blue colourways are just coming through. They'll be on my website soon.

Do you plan to design any more fabric collections?

Oh yes, we have an exciting new collection, 'Table Talk', in the pipeline right now – we're just waiting to see the first strike-offs in fact – and the paintings for another are on my studio desk ready to go. Each collection is very different, giving our customers a wealth of colour, reference and subject-matter to explore and play with.

Finally, do you have any more exciting plans for the next few months you'd like to share with our readers?

Apart from the new product range I mentioned, I'm excited to be working on some new hand-screen prints for decorative fabrics and we have some gorgeous new scarves and cushions online now. I continue to teach short courses and workshops about patterns and how they work, and I give talks (quite often to quilting groups); those are great ways to meet, talk about patterns and encourage others – people really do love fabrics and patterns! And above all, I'm learning so much in the process.



Sarah uses hand-screen printing to create vibrant accessories and soft furnishings

FIND OUT MORE

Explore Sarah Campbell's latest designs and events by visiting www.sarahcampbelldesigns.com

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READERS' MAKES

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KATHRYN

Kathryn has created these colourful pieces taking inspiration from Sarah Ashford's foundation paper-piecing supplement that was included in issue 53 of *Quilt Now*.



STAR MAKE

CYNTHIA

Cynthia has done a fantastic job of recreating the wall hanging that was featured in issue 50 of *Quilt Now*. This make is the perfect excuse to practice your appliqué and free-machine embroidery to ensure your wall is dressed with beautiful blooms all year round!



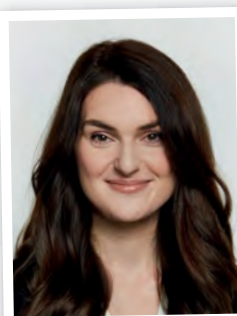
LYNNE

Lynne has whipped up this fabulous version of the mid-century planter wall hanging that was featured in issue 53. This is a really versatile project and would make a lovely gift for a plant-loving friend.



HEATHER

How cute is this appliquéd bird that Heather has made? We love the contrasting fabric she has used.



Send us your snaps!

We love to see what you've been making. Don't forget to send your makes from *Quilt Now* magazine to lorna.malkin@practicalpublishing.co.uk for a chance to be featured in Readers' Makes

FABRIC NEWS

Our favourite fabric finds this month



Make
Lynne
Goldsworthy's
unique Joyeux
quilt on
page 60!

JOYEUX

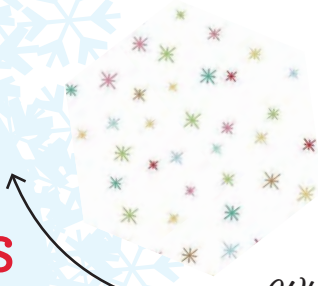
By Makower UK

Bring to life the joy and spirit of Christmas with this stunning new festive collection from Makower UK. Featuring a contemporary mix of navy, red, magenta, lime green, and white with sweet snowflakes, presents, trees and winter warmers, this fun collection can be enjoyed all winter and is guaranteed to cheer up any room! Contrast the colours against a white solid background, as Lynne Goldsworthy has in her Joyeux quilt, or use them all together for an intricate English paper-pieced design with plenty of fussy-cutting!

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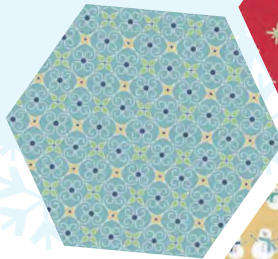


COSY CHRISTMAS

By Lori Holt for Riley Blake Designs

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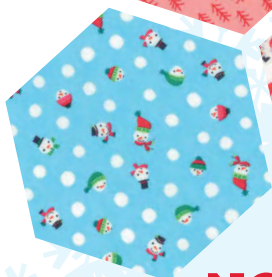
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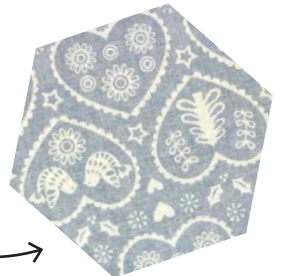
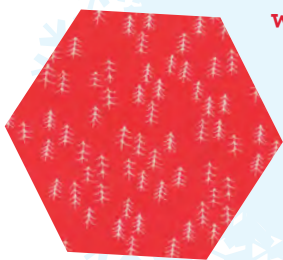


NORTH POLE

By Stacy Iest Hsu for Moda

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Neutral colours can be great for sashing or even quilt backing



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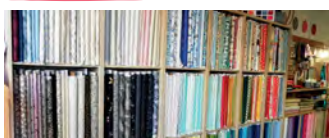
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ESCAPE & CREATE

Cambridgeshire

www.escapeandcreate.co.uk

This modern fabric shop and haberdashery in St Ives, Cambridgeshire will be turning one this month so it is currently planning some major celebrations. It hosts many sewing classes and the patchwork clubs and classes are already proving to be a big hit. The shop is excited about what the future holds.

ALL FABRICS

Stalybridge

www.all-fabrics.co.uk

The shop, All Fabrics, is for sale due to retirement, at £18,000 + SAV. This is a modern and bright fabric shop with a first floor sewing room for workshops. The owner would love to pass the business on to someone with a love of fabric and sewing, so, if you are interested, please contact Pauline on **0161 478 8236**, Tuesday – Saturday.



THE SEWING BARN

Ashford

www.the-sewingbarn.co.uk

On Friday 30th November, ladies at The Sewing Barn will be having an early Christmas get-together. The Christmas festivities usually comprise of eating delicious food and a display of items made in workshops during the year. But 2018 will be slightly different as the group will make bonding hearts for the babies born prematurely and cared for at Royal Derby Hospital.

The bonding hearts are made from two heart-shaped pieces of cotton fabric sewn together, a parent(s) wears one next to their skin and another is placed on or near the baby, this transfers their scents onto the fabric then the hearts are swapped so each heart is worn by the other enabling babies and parents to get used to each other's scent. The hearts can then become something to cherish for years to come.

The unit has asked for some hearts with a Christmas theme hence the earlier festivities to ensure the hearts are available throughout December.



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www.handmadehappyhare.com

Christmas is coming! Visit Happy Hare for all of your crafty gifts. From kits to make patchwork cushions or scarfs to ready-made items by independent designers and makers, it has everything you need. You could even book a workshop, or buy a gift voucher, which can be used for classes or items in stock. This independent sewing store stocks a wide range of fabrics, and also offers classes in a variety of crafts.



SEW 'N' SEWS

Sew 'n' Sews Quilt Exhibition will open to the public from the 9th November until the end of February at Dalgarven Mill near Kilwinning, Ayrshire. The Mill is open Wednesday to Sunday, 10am to 4pm. There is a coffee shop on site and disabled access to the ground floor only. For more details visit the website, at www.dalgarvenmill.org.uk

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WIN AN ADVENT CALENDAR FROM HEMLINE

2
TO WIN

Recapture that magical spirit and get in the mood for festive fun with an Advent calendar filled with goodies for your sewing stash. Two lucky readers will win an Advent calendar from Hemline! To name just a few of the 24 treats hidden behind each door, you'll find 34mm berry head pins, retractable tape measure, 3½" rose gold stork scissors, 1000m white polyester thread, butterfly yarn threader, hummingbird needle threader, seam ripper, metal thimble and universal sewing needles. Hemline products are available nationwide from haberdashery, knitting and craft stockists. For stockist information, email groves@stockistenquiries.co.uk



WIN A FABRIC AND HABERDASHERY BUNDLE

WORTH
OVER
£100

We have a real treat of a competition for you this month. One lucky reader will win a bundle of quilting goodies including a sparkly metallic thread pack from Gütermann - perfect for embellishing your makes, festive fat quarter bundles and a three-piece quilter set. For stockist information, contact Gütermann, at gutermann@stockistenquiries.co.uk



WIN A BOOK BUNDLE

Top up your quilting library with this fabulous giveaway from the team at C&T Publishing. Three lucky readers will win a copy of *The Big Book of Pretty & Playful Appliqué* by Carol Armstrong (worth £23.99), which features a delightful amalgamation of over 150 designs from blooming florals to adorable household pets and includes useful techniques section. Additionally, you'll win a copy of *Quilting with Pre-cuts Handy Pocket Guide* compiled by Gailen Runge (worth £6.99), a great resource for helping you to be economical with your fabric and understand pre-cut names and sizes, there's also some great quilt block projects for you to try. To see more inspiring titles from C&T, check out www.ctpub.com



3 TO WIN



5 TO WIN

WIN A QUILT KIT FROM MAKOWER UK

Kick-start your Christmas quilting with this dynamic quilt kit from Makower UK. We're offering one lucky reader the chance to whip up a colourful quilt using this collection of fabrics from the Joyeux range. Featuring a colourful mix of modern festive shapes against a background of crisp white and vibrant pinks and blues, this quilt would make an impressive wall hanging or try Lynne Goldsworthy's Joyeux quilt on page 60. Find out more about the collection and others by visiting www.makoweruk.com



WIN A BUNDLE OF VLIESELINE QUILTING TOOLS

Five lucky readers will win a Quickscreen Triangle, Quickscreen Square and a Quilters Grid from Vlieseline. Save time and ensure accuracy with Quickscreen by cutting out the need for paper pieces that need to be tacked to your fabric shapes, only to be removed in the final stages. This interfacing will save you hours! Neat hexagons, squares or triangles without any preparation – no matter how many you need, they'll all be perfect. Lightweight and fusible, the Quilters Grid patchwork interlining is printed with one-inch grid lines and serves as a guide for sewing quilts. To find out more about Vlieseline products and for how-to instructions and demonstrations, please, visit

www.vlieseline.com
For stockist information, contact Lady Sew and Sew on **01491 572 528**, www.ladysewandsew.co.uk Six Penny Memories on **01207 565728**, www.six-penny.com

WIN THE QUILT NOW LIBRARY!

Boost your craft library with this swoon-worthy competition to win a book bundle worth over £150! One lucky reader will have the chance to swot up on the latest quilting techniques and inspirational designs with titles from the likes of Kaffe Fasset and Joan Ford. Among the bundle of goodies, you'll find Stacey Day's *Child's Play Quilts* (C&T Publishing, £21.99), John Q. Adams' *Beyond Neutral, Quilts inspired by nature's elements* (Martingale, £21.99) and Amy Smart's *Fabulously Fast Quilts* (Martingale, £14.99).



WORTH OVER £150

HOW TO ENTER

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HIT THE bricks

This scrap-friendly project is also ideal for jelly roll strips!
Whatever prints you choose to mix, we're sure you'll have sweet dreams

BY KATY JONES



▶ When piecing, be careful not to place similar colours or prints next to each other – a design wall can help!

MATERIALS

- ◆ variety of scraps from cotton print fabric or jelly roll strips (each scrap must measure at least 2½x10”), you need enough scraps to yield the cutting list below
- ◆ 22x31” plain cotton or cotton muslin/calico lining fabric
- ◆ 2 20½x18” pieces cotton for envelope backing
- ◆ 22x31” cotton or cotton-blend wadding
- ◆ standard-size bed pillow

FINISHED SIZE: 20½x29½”
(fits standard UK pillow)

THINGS TO REMEMBER

All seams are ¼” unless otherwise stated

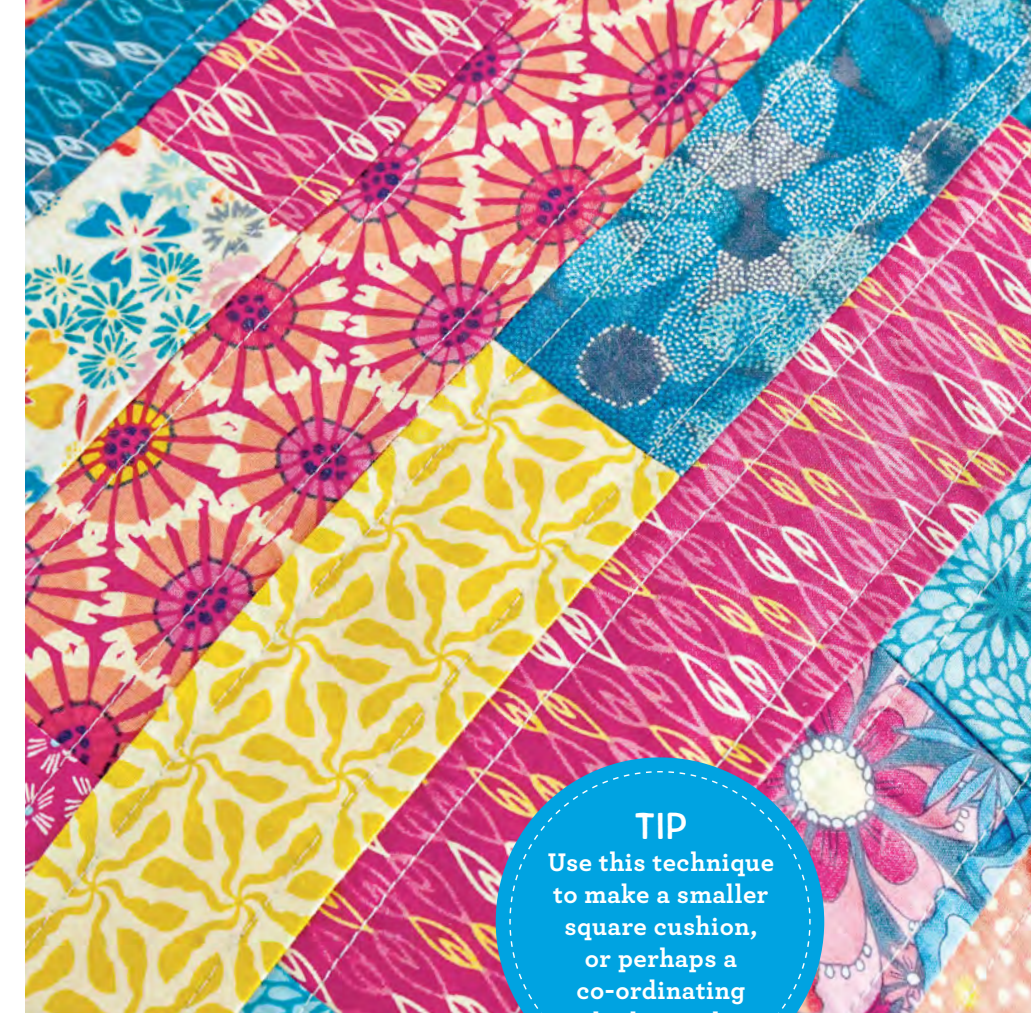
CUTTING

Cut the scraps or jelly roll strips into: 30 2½x10” strips and 10 2½x5¼” strips

ASSEMBLY

1 Cut your pieces and arrange into 10 alternating rows of A and B. Start with Row A, which has three 10” strips. Row B consists of a 5¼” strip, two 10” strips and a 5¼” strip. Keep an eye on placement to ensure you don’t have colours grouping together and there are no strips of the same fabric next to each other. Refer to the photo as a guide to placement. Repeat with rows A, then B until you have a total of 10 rows.

2 Sew the strips end to end and press the seams in alternating directions (rows A to one side, rows B to the opposite side).



TIP
Use this technique to make a smaller square cushion, or perhaps a co-ordinating bedspread!

3 Once the rows are sewn and pressed, sew the rows to each other, taking care to alternate Row A, then B, then A and so on.

4 Once sewn up, press well.



KATY SAYS
The generous size is perfect to use as a statement pillow on a bed or sofa (or for taking a little nap!)

5 Make a quilt sandwich with the lining fabric, the wadding and the patchwork piece and use spray baste or pins to hold the layers together. Quilt using a walking foot and a slightly longer stitch length. We used the side of the walking foot as a guide and quilted each side of the longer seams.

6 Once quilted, trim the threads and square up the patchwork, removing excess lining fabric and wadding.

7 Prepare the envelope back by hemming one of the 20½” sides of each backing piece. Press well.

8 Lay the quilted patchwork right side up on a flat surface, lay the first hemmed envelope backing, right sides facing down, with the hemmed edge towards the centre of the patchwork, matching up the raw edges of the envelope backing with the raw edges of the patchwork. Lay the second hemmed piece on top, but from the opposite edge, so the hemmed edges overlap. Pin well all the way around.

9 Sew around the edge of the cushion, securing the envelope backing to the patchwork. Turn the cushion cover right way out and stuff with a pillow. ❖

WE USED
Sundance collection, by Beth Studley, Makower UK. See www.makoweruk.com/retailers to find your local stockist




CIRCUS quilt

Use a delicate blend of baby pinks and blues
to make the perfect nursery quilt

BY MICHELLE ROBERTS






 This is a great beginner quilt to try or a quick make for when you have a last-minute gift or visitor. It is simply pieced and is certain to become a family favourite in no time!

THINGS TO REMEMBER

A ¼" seam allowance is used throughout unless otherwise stated

RST - right sides together



FINISHED SIZE: 47X43"

MATERIALS

- ◆ ½ yard of solid white
- ◆ ½ yard of solid pink
- ◆ ½ yard of solid blue
- ◆ 1 yard of seal in blue
- ◆ 1 yard of mouse in blue
- ◆ 1 yard of mouse in pink
- ◆ 1 yard of bear in white
- ◆ 46x50" Vlieseline 280 wadding
- ◆ 200" bright pink bias binding
- ◆ Iron-away marker pen
- ◆ 505 basting spray
- ◆ Clover roll and press tool

CUTTING

From white solid fabric, cut:

- 12 8x1¼" strips
- 24 8¼x1¼" strips
- 4 46x1¼" strips

From pink solid fabric, cut:

- 50 5x2¾" strips
- 24x3¼" rectangle
- 24¾x6¾" rectangle

From blue solid fabric, cut:

- 50 5x2¾" strips
- 25½x3¼" strip
- 6¾x18" rectangle

From bear fabric, cut:

- 6 5" squares (fussy-cut the circus tent)
- 18¼x17¾" piece

From seal fabric, cut:

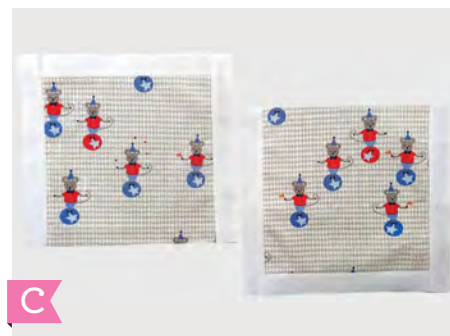
- 6 5" squares (fussy-cut the seal)
- 19¼x24¾" piece

From pink mouse fabric, cut:

- 6 8" squares
- 24¾x23¾" piece

From blue mouse fabric, cut:

- 6 8" squares
- 18¼x25¼" piece



NOTE
The back of this baby quilt is pieced too, making it a truly reversible design!

ASSEMBLY

- 1 Take a 5" seal square, and with RST and, using ¼" seam allowance, sew a pink rectangle to the top and bottom, then add a blue, pink, then blue rectangle alternately until you have four rectangles attached above the seal and four below. Press seams open using a Clover roll and press tool. Repeat this process with three more seal squares. (See Pic A.)
- 2 Repeat the above step with the four 5" fussy-cut circus tent squares. This time begin with a blue rectangle. (See Pic B.)
- 3 Take an 8" pink mouse square with an 8" white strip and sew RST using ¼" seam allowance to the top and sew an 8¼" white strip to the left and right side of pink mouse square.

- 4 Repeat this process with a blue mouse square, this time add the 8" strip to the bottom, then add the strips to the sides. (See pics C and D.)
- 4 Sew two blue and two pink rectangles alternately along their longest edge, and sew between the mouse squares. (See pics E and F.)
- 5 Join the pieces together, so we have three columns sandwiched between four columns created using the 5" squares
- 6 Create the centre row. This is made up of the four remaining 5" squares, 8" mouse squares.
- 7 Sew the long white strips to the top and bottom of this centre row, and

- 8 join in the centre of our main pieces. (See Pic G.)
- 8 Baste your top quilt to the piece of wadding. To create the backing, sew the remaining pieces into three columns, then join to complete the reverse of the quilt. (See Pic H.)
- 9 Baste to the main quilt, ready for quilting. Draw four 11½" circles into the top quilt, using the heat-erasable marker pen.
- 10 Draw lines through the centre, like you would cut up a pizza. Stitch over these lines using a white Gütermann thread.
- 11 Trim your quilt, and use the bias binding to finish. ❖

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CIRCUS *baby rattle*

Make this fun ball to co-ordinate with the
 circus baby quilt

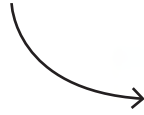
BY MICHELLE ROBERTS





Don't forget to keep baby supervised at all times, the rattle inside the ball is a choking hazard. If unsure, don't include the rattle when making your ball – it's still just as fun to play with!

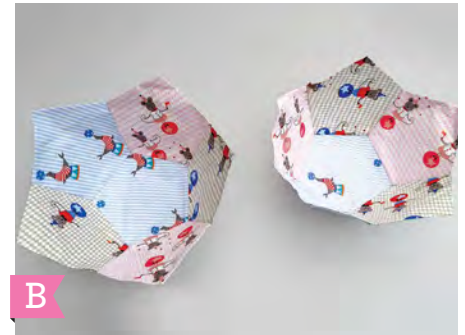
Think about the placement of your fabric before you cut, as there may be motifs you might like to focus on



FINISHED SIZE: APPROXIMATELY 10" ACROSS

MATERIALS

- ◆ FQ of seal in blue
- ◆ FQ of mouse in blue
- ◆ FQ of mouse in pink
- ◆ 6" bias binding
- ◆ toy filling
- ◆ paper piecing papers
- ◆ 3" pentagon template
- ◆ fabric glue stick
- ◆ 2 small bells



THINGS TO REMEMBER

A ¼" seam allowance is used throughout unless otherwise stated
FQ – fat quarter



stick to hold in place. Hand-sew each pentagon to a centre pentagon using Gütermann thread to create two halves of the ball, made up of six pentagons each. (See Pic A.)

3 Join the sides together, then join the two halves together, with the right sides of the fabrics on the inside. Leave two sides unsewn, for turning and filling. (See Pic B.)

4 To make the rattle, cut a piece 4" piece of fabric, fold in half RST, and sew along two edges, leaving one open. Turn the right way out and add two bells, then hand-sew up the gap. (See Pic C.)

5 Add to the centre of the ball, once the filling is complete. Hand-sew up the remaining sides of the ball, adding a hanging loop into the last seam. ❖

WE USED

To find your nearest stockist of Gütermann Circus cotton fabric and threads, contact gutermann@stockistenquiries.co.uk or call 01453 883581

Locate your nearest wadding and interfacing stockist at www.ladysewandsew.co.uk or phone 01628 890 532

CUTTING

1 Using the 3" pentagon template, cut out 12. You can make multiples of these by stapling four pieces of paper together before cutting. Draw around the paper templates onto the three different fabric prints, (four of each) Cut out these pentagons, adding a ¼" seam allowance all the way round.

2 Finger-press the seam allowance over the papers and use a glue-

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ASTRAL *points*

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DESIGNED AND PIECED BY **KAREN O'CONNOR**

MACHINE QUILTED BY **TRACEY PETERSON, @RAINDROPQUILTING, WWW.RAINDROPQUILTING.COM**




 This quilt uses simple yet effective half square triangles to create a bold design that allows for fun colour and fabric play

THINGS TO REMEMBER

A ¼" seam is used throughout unless otherwise stated

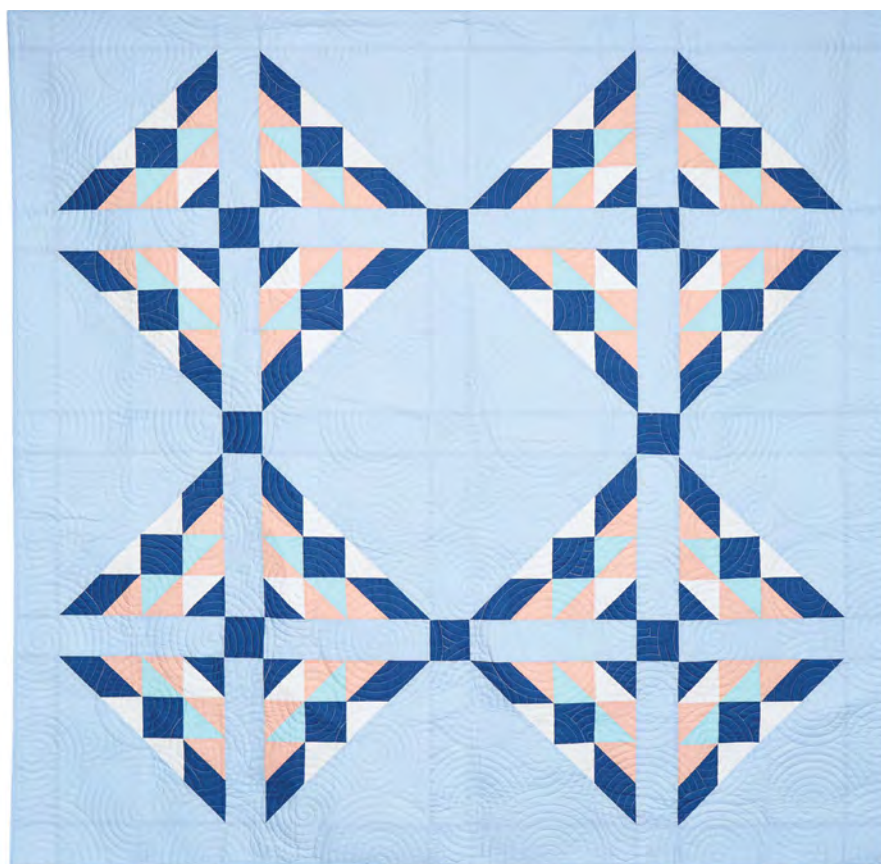
WOF - width of fabric

YD - yard

HST - half square triangles

BG - background fabric

CS - cornerstone



FINISHED SIZE: 62" SQUARE

MATERIALS

All solids are from Robert Kaufman's Kona Cotton Collection. The numbers in brackets refers to the relevant fabric throughout the pattern. Using a labelling system, label your fabrics with the relevant number.

- ◆ ⅝ yard Kona Snow (1339)
- ◆ ½ yard Kona Peach (1281)
- ◆ ½ yard Kona Aqua (1005)
- ◆ ¾ yard Kona Cadet (1058)
- ◆ 3 yards Kona Cloud (152) for background
- ◆ ½ yard Kona Cloud (152) for binding
- ◆ 4 yards Palm Canyon (AVL-17457-2 Black) by Violet Craft for Robert Kaufman for backing
- ◆ 4 yards or twin-size wadding pack

NOTE:

Choose an intricate edge-to-edge quilt design (as seen on our version) or custom free-motion quilt this quilt to take advantage of the negative space. Make a baby quilt or wall hanging by making just one supersized 33" square consisting of four 12" blocks and 3" sashing as sashing and borders if you like

CUTTING

From Kona Cloud

(background fabric), cut:

4 13" x WOF strips. Sub-cut into 8 13" squares and then sub-cut each square diagonally once to make 16 triangles. For Sashing/Borders, cut 4 12½ x WOF strips. Sub-cut into 40 3½x12½" sashing/border units.

For cornerstones, cut 2 3½" x WOF strips. Sub-cut into 17 3½" squares. For binding, cut 7 2¼" x WOF strips.

From Kona Cadet, cut:

3 4" x WOF strips. Sub-cut into 24 4" squares.
 2 3½" x WOF strips. Sub-cut into 24 3½" squares.
 2 3¾" x WOF strips. Sub-cut into 16 3¾" squares. Sub-cut diagonally once into 32 triangles.

From Kona Peach, cut:

4 4" x WOF strips. Sub-cut into 32 4" squares.

From Kona Aqua, cut:

2 4" x WOF strips. Sub-cut into 16 4" squares.

From Kona Snow, cut:

2 4" x WOF strips. Sub-cut into 16 4" squares.
 2 3¾" x WOF strips. Sub-cut into 16 3¾" squares. Sub-cut diagonally once into 32 triangles.



HST PAIRING FORMULA

Making large HST units

Cadet	32 HSTs
Peach	4" 16 of each
Snow	16 HSTs
Cadet	4" 8 of each
Aqua	32 HSTs
Peach	4" 16 of each

ASSEMBLY

1 Follow the table and **Pic A** to make your large HST units. Only draw lines on the Cadet and Aqua squares. Stitch $\frac{1}{4}$ " seams on both sides of the drawn line. Slice on the line and press seam open. Trim to $3\frac{1}{2}$ " HST. (See **Pic B.**)

2 Begin sewing your rows of triangles, squares and HST units together to create larger HST units. Press all seams open. Make a total of 16 large HST units. (See **pics C, D and E** and **HST pairing formula chart.**)

3 Create rows working bottom to top:
Row 1: C + C/P + P/A + S/C
Row 2: S + C + A/P
Row 3: S + C/P
Row 4: C

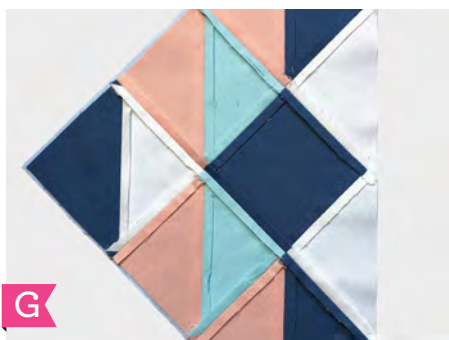
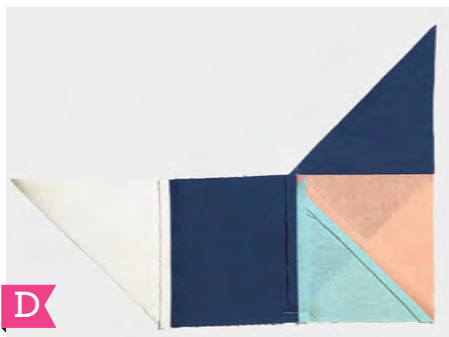
Be sure to tack your points row to row, then sew each row together, building your large HST unit.

When sewing HST rows together, leave the pins in the pincushion. Instead, sew a few stitches over the intersection points to secure, then sew your $\frac{1}{4}$ " seam as usual

MAKING $12\frac{1}{2}$ " BLOCKS:

4 Take one large BG triangle and find its centre on the longest edge by carefully folding that biased edge in half and finger pressing. Now find the centre of the large HST unit using the same technique. Press the seam towards the BG fabric. Trim to $12\frac{1}{2}$ " square. Make 16 blocks. (See **pics F, G and H.**)

5 Referencing the quilt top layout pictured, note quarter rotations of



each block. Sew one 3½x12½" sashing/border unit to the left of each block and another to the right of the last block in the row. Press seams towards sashing/borders. (See Pic 1.)

6 Next, sew five sashing/cornerstone rows. Press seams towards cornerstones. Note CS (cornerstone) colour placement per row in the following chart:

Working top to bottom:

Sashing row 1: BG CS + BG sash + BG CS + BG sash + BG CS + BG sash + BG CS + BG sash + BG CS

Sashing row 2: BG CS + BG sash + Cadet CS + BG sash + Cadet CS + BG sash + Cadet CS + BG sash + BG CS

Sashing row 3: BG CS + BG sash + Cadet CS + BG sash + BG CS + BG sash + Cadet CS + BG sash + BG CS

Sashing row 4: BG CS + BG sash + Cadet CS + BG sash + Cadet CS + BG sash + Cadet CS + BG sash + BG CS

Sashing row 5: BG CS + BG sash + BG CS + BG sash + BG CS + BG sash + BG CS + BG sash + BG CS

7 Nesting seams, sew sashing row 1 to the first row of assembled blocks. Press seams open. Repeat by working your way down the quilt until top is complete.

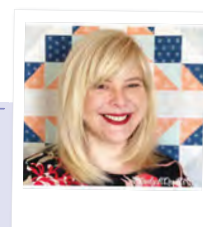
FINISHING

8 Piecing the back will be necessary if using 42"-wide quilting cotton.

9 This quilt has been quilted on a long-arm machine with an Edge 2 Edge design. My longarm and I chose a dense design of swirls that really shine in the negative

space this pattern creates. Have fun with it!

10 Prepare binding by sewing all seven strips together on a 45° angle, end to end. Cut ¼" from seam and press open. Bind and enjoy! ❖



Designer:
KAREN O'CONNOR

Karen has been making quilts since 2003 and considers herself a 'modern-traditional quilter'. Follow her latest quilt designs on Instagram @ladyquilts and keep up with her creative life at www.ladyquiltsdesigns.com

WORKSHOPS

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To celebrate a special birthday, Rachel will be offering various discounts on Thursday 8th November, please check nearer the time for details. She has a good selection of genuine Jersey gifts that can only be bought from the store. She will have a stall selling her genuine Jersey handmade gifts at the Victorian Market on the 1st and 2nd of December, for

more details visit www.jerseyheritage.org/whats-on/a-victorian-christmas

You can book online for various classes organised at Highland's College Jersey, held at the studio, at www.highlands.ac.uk/courses-select

28TH NOVEMBER, 9.30AM - 12PM Sublimation and transfer printing

Use sublimation paper and transfer paints to create, design, then heat-press your images onto fabric. You will make some samples that can be used for future projects. All materials provided.

Cost: £50

NIMBLE THIMBLES

Wiltshire
01793 950750
www.nimblethimbles.co.uk

This wonderful shop provides you with everything you need for sewing, quilting, knitting and crochet including fabrics, patterns, sewing machines, yarn and haberdashery, plus a superb sewing school.

27TH OCTOBER, 10AM – 5PM Handbag class

During this one-day workshop you will make a beautiful lined handbag with a shaped top in fabrics of your choice. The bag has internal pockets, bag feet and a tab closure.

Cost: £57

3RD NOVEMBER, 10AM – 5PM Quilted table runner

Learn how to cut, piece and make a superb table runner either in Christmas fabrics or any other fabrics of your choice.

Cost: £57

9TH NOVEMBER, 6PM – 9PM Quilted box

A fun way to spend a Friday evening is to make a quilted box. This little project makes a beautiful and useful gift for someone.

Cost: £25

10TH NOVEMBER, 10.30AM – 4PM Free-motion embroidered Christmas bunting

A free-motion embroidery workshop where you make your own gorgeous Christmas bunting.

Cost: £48



EXETER SEWING MACHINE COMPANY

Exeter, Devon

01392 275660

www.exetersewing.co.uk

Exeter Sewing is an independent quilt shop based in beautiful Devon. It sells sewing machines, fabrics and haberdashery both in store and online. It also runs a variety of workshops throughout the year.

14TH AND 15TH DECEMBER

Patchwork and quilting for beginners

In this two-day course you will learn all of the skills needed to create and finish your very own sampler quilt, including piecing, quilting and binding.

Cost: £75



9TH MARCH 10AM - 4.30PM

Beginners Shibori

A one-day workshop taught by guest tutor Rob Jones where you will learn basic Shibori stitching and binding techniques before dyeing your work in the Indigo vat. Suitable for beginners.

Cost: £55

15TH MARCH, 10AM – 4PM

Tone and atmosphere: pictorial design for appliqué

A special one-day class hosted by guest tutor Mike Fitchett where you will learn how to create appliqué with spectrum fabrics from paintings and paper collages.

Cost: £35 plus £5 on class day for tutor



ABAKHAN

Various locations

www.abakhan.co.uk

There are plenty of exciting classes coming up at Abakhan stores. The family-run company sources top-quality fabric, accessories and haberdashery for sewists nationwide.

2ND NOVEMBER (MOSTYN)

Christmas table runner class

Come and join the fun, making a runner for your Christmas table. In this workshop you will learn how to make half square and split square triangles, nesting seams and much, much more to sew a beautiful quilted Christmas table runner.

Cost: £45

16TH NOVEMBER (MOSTYN)

Christmas fabric wreath class

This is a fun and easy project with a lovely result. You will use stuffed and braided tubes of fabric to make a lovely Christmas wreath finished with a pretty matching bow. This easy wreath is highly adaptable,

too. Consider hanging an ornament from the centre for a charming finish.

Cost: £40



1ST DECEMBER (ALTRINCHAM)

Fabric origami cushion class

Love patchwork and sewing but fancy something different! Then this course is for you. Learn how to fold and play with fabric to get beautiful designs. We will make a cushion cover in the workshop but this block could easily be used as a tote bag or incorporated into a quilt.

Cost: £45



8TH DECEMBER (LIVERPOOL)

Christmas table runner class

Come and join the fun, making a runner for your Christmas table. In this workshop you will learn how to make, half square and split square triangles, nesting seams and much, much more to sew a beautiful quilted Christmas table runner.

Cost: £45



*Just the right size
for hanging on the
Christmas tree!*

TIP

Struggling for a Secret Santa present? Pop some chocolate or sweets into one of these lovely handmade bags





A VERY MINI christmas

Ideal for small gifts as an alternative to paper giftwrapping,
this can be used year after year!

BY PAULA STEEL





Two of the bags use fussy-cut half square triangles – they are really fun, easy to do and a great way to use some of your favourite Christmas fabrics

THINGS TO REMEMBER

A $\frac{1}{4}$ " seam allowance is used throughout unless otherwise stated

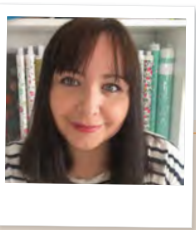
HST – half square triangle

RST – right sides together

F8th – fat eighths

MATERIALS

- ◆ 4 Christmas FQs to fussy-cut
- ◆ 8 F8ths of co-ordinating fabric
- ◆ 30" ribbon



Designer:

PAULA STEEL

Paula is a contemporary quilter, with a love of colour! See what she's up to and check out her PDF patterns at www.sewyellow.co.uk



MINI SANTA SACK

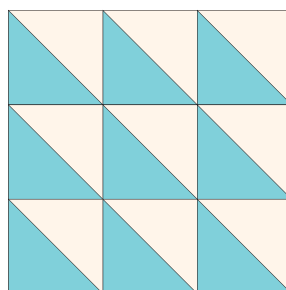
FINISHED SIZE: 7X7 $\frac{1}{4}$ "

CUTTING

- 9 fussy-cut $2\frac{1}{2}$ " triangles (see Masterclass on page 96)
- 9 fussy-cut $2\frac{1}{2}$ " background triangles (see Masterclass on page 96)
- 5 3" squares background fabric
- 4 3" squares blue fabric
- 2 2x8" rectangle
- 2 8"-square bag inners
- 30" ribbon or tie

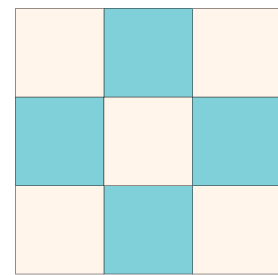
ASSEMBLY

- 1 Fussy-cut nine $2\frac{1}{2} \times 2\frac{1}{2} \times 2\frac{1}{2}$ " triangles in your colour fabric, and nine triangles for your background fabric.
- 2 Sew the HSTs together by placing RST and sewing along the diagonal edge with a $\frac{1}{4}$ " seam, open up and iron the seam to the darker side.
- 3 Join the HSTs together to create the nine-patch block. (See Pic A.)



Pic A

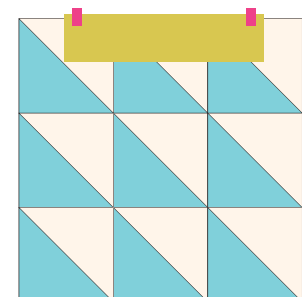
- 4 Create the back of the bag by sewing together the 3" squares. (See Pic B.)



Pic B

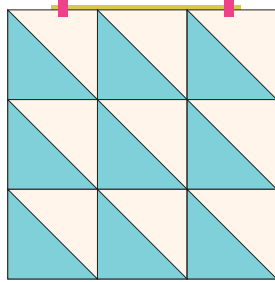
- 5 Take a 2x8" rectangle and fold the ends in by $\frac{1}{4}$ " and then fold in by another $\frac{1}{4}$ " to hide the raw edges. Top-stitch the ends and then fold in half lengthways.

- 6 Place the front of the bag right side up and then place the top stitched rectangle in the middle at the top, so that the raw edges are aligned with the top of the bag front. (See Pic C.)



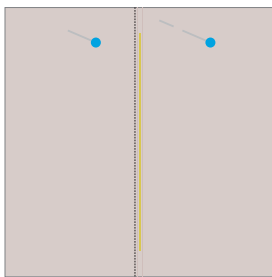
Pic C

7 Place a bag inner RST with the front of the bag, clip or pin in place and then sew together along the top with a $\frac{1}{4}$ " seam. (See Pic D.) Repeat for the back of the bag.



Pic D

8 Place the front piece and the back piece of the bags RST so that the outer pieces are matched. Pin in place and then sew along the sides and the bottom of the outer piece. Leave the bottom of the inner piece open. (See Pic E.)



Pic E

9 Pull the bag through the opening at the bottom and then close the inner fabric by folding in the raw edges and sewing shut.

10 Thread the ribbon/strap through the casing at the top to create the drawstring bag. ❖

TIP

The star points are only 1" so don't need to be fussy-cut, but if you would like to then follow the Masterclass on page 96 to create a 1" template

CUTTING

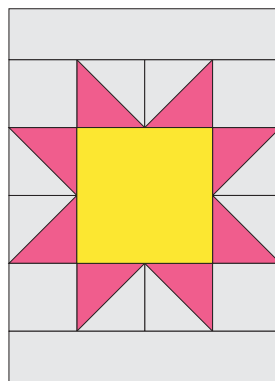
- 4 $1\frac{7}{8}$ " squares from star fabric
- 4 $1\frac{7}{8}$ " squares from background fabric
- 4 $1\frac{1}{2}$ " squares from background fabric
- 2 $1\frac{1}{4}\times 4\frac{1}{2}$ " rectangles from background fabric
- $2\frac{1}{2}$ " square for star centre
- 2 2×9 " rectangles for straps
- 2 $4\frac{1}{2}\times 5\frac{1}{2}$ " bag inners
- $4\frac{1}{2}\times 5\frac{1}{2}$ " bag back

ASSEMBLY

1 Cut the $1\frac{7}{8}$ " star fabric squares diagonally across to get eight triangles. Repeat with four background squares.

2 Sew the HSTs together by placing them RST and sewing along the diagonal edge with a $\frac{1}{4}$ " seam.

3 Sew the HSTs together in pairs as per the layout diagram. (See Pic F.)



Pic F

4 Sew a $1\frac{1}{2}$ " background square to either side of two pairs of HSTs. Sew the other two pairs to either side of the star centre piece.

5 Add a $1\frac{1}{4}\times 4\frac{1}{2}$ " background strip to the bottom and top of the patch.

6 Create the straps from 2×9 " rectangles by folding in half lengthways then folding the edges inwards, then top-stitch down both sides. You could also use ribbons for the handles.

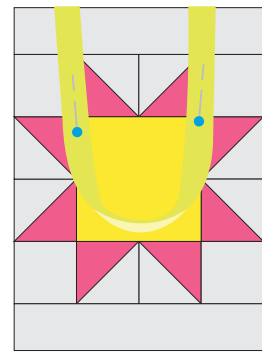
7 Place the front of the bag face up in front of you and then arrange a handle so that it starts and finishes $\frac{3}{4}$ " from the outer edges. Pin in place. (See Pic G.)

8 Place a bag inner RST with the front of the bag, clip or pin in place, then sew together along the top with a $\frac{1}{4}$ " seam. (See Pic H.)

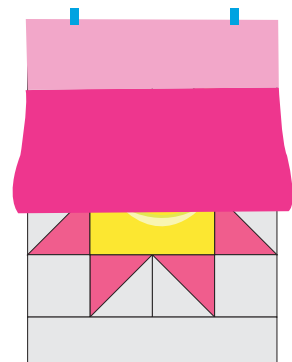


MINI STAR TOTE

FINISHED SIZE: $3\frac{3}{4}\times 8\frac{3}{4}$ "



Pic G



Pic H

9 Repeat Step 8 for the back piece of the bag and the other inner piece of fabric.

10 Place the front piece and the back piece of the bags RST so that the outer pieces are matched. Pin in place and then sew along the sides and the bottom of the outer piece. Leave the bottom of the inner piece open.

11 Pull the bag through the opening at the bottom and then close the inner fabric by folding in the raw edges and sewing shut. ❖



PENGUIN MINI TOTE BAG

FINISHED SIZE: 3¼x8¾"

CUTTING

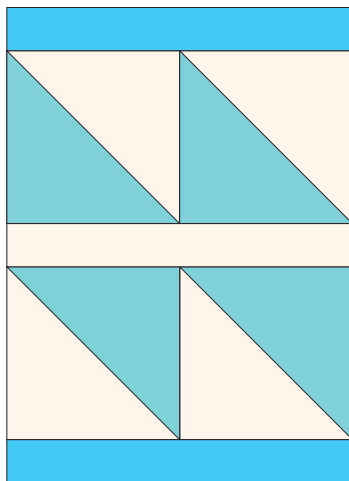
- 8 fussy-cut 2" triangles
- (see Masterclass right)
- 8 2⅞" squares in background fabric
- 2 1x4½" rectangles for centre row
- 3 1x4½" rectangles for top and bottom rows
- 2 2x9" rectangles for the straps
- 2 4½x5½" bag inners

1 Fussy-cut four triangles for each side of the bag, using a 2" template. Cut the 4 2⅞" background squares in half diagonally.

2 Make up the HSTs as described in the Masterclass opposite. You should have four HSTs for each side of the bag.

TIP

To give the bags extra durability use iron-on woven interface on the backs of the bag outer pieces



Pic 1

3 Sew the HSTs in to pairs as per the layout diagram. (See Pic 1.)

4 Add a 1x4½" strip between the pairs to create the front.

5 Add a 1x4½" strip to the bottom and top of the patch.

6 Repeat steps 6 to 11 from Star bag instructions to create the bag. ❖



MASTERCLASS

Creating a fussy-cut template

1 Draw a square the same size as the finished HST. For the mini Penguin tote bag this is 2", for the mini Santa sack this is 2½", and for the mini star tote bag this is 1". (See Fig 1.)



Fig 1

2 Using a darker pen draw a line across the square to create a triangle. (See Fig 2.)

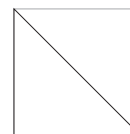


Fig 2

3 Using a coloured pen, draw a line ¼" around the triangle (this is your seam allowance). (See Fig 3.)

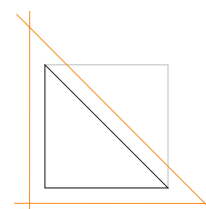


Fig 3

4 Cut out the triangle along the colour line and then cut out the inner triangle, shaded area in. (See Fig 4.)

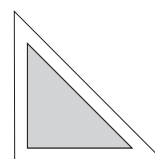


Fig 4

5 Use this template as a viewing window to find the fussy-cuts you would like.

In next month's

QuiltNow

We're in the holiday spirit in **ISSUE 56!**

Jam-packed with stunning quilting projects and technique guides to help build your skills

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Quilty catch up with SIX PENNY MEMORIES

Relax with a cuppa as Kim and Debbie from Six Penny Memories share what's going on in their quilty world



locally produced craft items, ranging from quilts, art work, beautifully woven baskets, items to eat including locally-made bread and to drink cloudy lemonade.

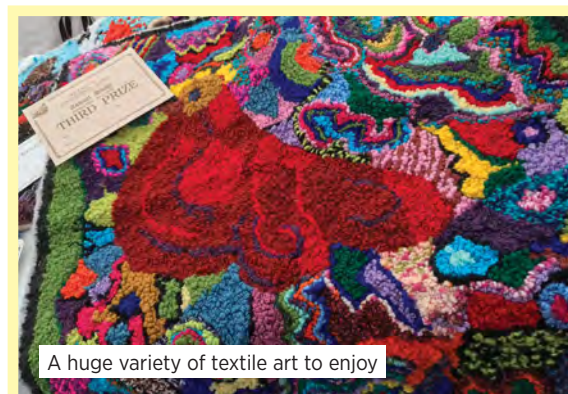
A variety of skilled craftsmen and women were weaving baskets, turning wood, quilting, knitting, rug-making. Outside the marquees there are donkey rides for the children, ferret racing, geese and duck herding, shire horses and even the Gordon Highlanders in full military attire. All of the exhibitors and staff are dressed in period costume adding to the atmosphere. Can you believe the first known agricultural show dates back to 1768 and it was held in Salford?

Agricultural shows were a very important part of the cultural life of small towns throughout the country. They were an opportunity for people to come together celebrate achievements and enjoy a break from their daily routines.

After a wander, the important task of the day was to enter the craft marquee to judge the different sections. This has to be one of the most stressful things to do! Admittedly the prizes consist of a certificate and a rosette but when the marquee is emptied of members of the public, and you are walking around each section admiring and in awe of the standard of work from young and old, and are then asked who has first prize by the member of staff who accompanies you, you then realise the pressure is on, you must get it right because as soon as the judging is over the public will come back in and seek out who actually received a prize.

In truth we would like to give everyone a prize, they are all winners as they have done something we have never done, which is actually entered in the first place.

Judging completed and after a quick cup of tea and a slice of cake in the Temperance tent, entertained by Punch and Judy we left but not before getting our diaries out for next year as once again we have been asked to judge – what an absolute privilege!



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