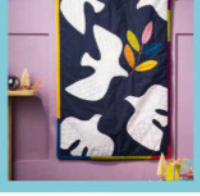


"I love teaching quilting more than quilting!"

MEET ANGELA WALTERS



SEW THESE SOOTHING APPLIQUÉ PEACE DOVES

Festive wishes PATCHWORK POSTCARDS



LOVE Patchwork & Quilting

Sharing your passion for

ISSUE ONE HUNDRED AND TWENTY NINE · 2023

WIN! FESTIVE FABRICS WORTH £120+*

TRY IT TODAY!

ULTIMATE GUIDE TO FUSSY CUTTING

14 FESTIVE DESIGNS

+ GOOD READS, NEW FABRICS & MORE!

Merry & bright

HAVE YOURSELF A VERY SCRAPPY CHRISTMAS

AUTUMN 2023

Sewing with STYLE

AMAZING AUTUMN OFFERS



M50QDC

FREE BIAS BINDING FOOT

OFFER PRICE £599 SAVE £50



M100QDC

OFFER PRICE £649 SAVE £50

Mmm... more accessories included as standard!



M200QDC

OFFER PRICE £699 SAVE £50



COVER PRO 2000CPX

Professionally finish even the finest stretch fabrics!

OFFER PRICE £599 SAVE £50

janome.co.uk

JANOME

The world's leading sewing machine manufacturer

LOVE PATCHWORK & Quilting
Sharing your passion for fabric!

Meet the team

Editor Lorna Slessor
Art Editor Sarah Malone
Production Editor Sophia Cano
Senior Technical Editor Sarah Griffiths
Digital Editor Phoebe Burt

Contributors

Ben Millett • Debbie von Grabler-Crozier
Karen Lewis • Lynne Goldsworthy • Nadine Adele
Paula Hope • Paula Steel • Sandy Saengsuk
Satomi Hoar • Sharbreon Plummer • Yasmeen K. Branton
Photography Our Media Photo Studio
unless otherwise stated.

Need to get in touch?

EDITORIAL TEAM
lovequilting@ourmedia.co.uk
SUBSCRIPTIONS TEAM
For queries call 03330 162 145*
buysubscriptions.com/contactus
Subscribe online at buysubscriptions.com/craft

ADVERTISING

Call 01173 008 203
Client Partnership Manager Beckie Pring
Business Development Manager Jessie Dolman
Senior Ad Coordinator Charles Thurlow
Ad Designer Camilla Owen

MARKETING & SUBSCRIPTIONS

Direct Marketing Executive Adam Spooner

CIRCULATION

Head of Newstrade Marketing Martin Hoskins
Newstrade Marketing Manager Janine Smith
International Account Manager Richard Jefferies

PRODUCTION

Senior Production Controller Ian Wardle
Production Manager Louisa Molter
Production Director Sarah Powell

BUYING

Karen Flannigan

LICENSING

Director of International Licensing & Syndication Tim Hudson

PUBLISHING

Head of Content Gail Shortland
Brand Director Liz Taylor
Managing Director, Specialist Portfolio Andrew Davies
Group Managing Director Andy Marshall
Chief Executive Officer Tom Bureau

Printed and bound by William Gibbons
Distributed in the UK by Frontline

NEXT ISSUE

On sale from **Thursday 26 October 2023**

Immediate Media Company Bristol Limited (company number 05715415) is registered in England and Wales. The registered office of Immediate Media Company Bristol Limited is at Vineyard House, 44 Brook Green, London W6 7BT. All information contained in this magazine is for information only and is, as far as we are aware, correct at the time of going to press. Immediate Media Company Bristol Limited cannot accept any responsibility for errors or inaccuracies in such information. Readers are advised to contact manufacturers and retailers directly with regard to the price of products/services referred to in this magazine. If you submit unsolicited material to us, you automatically grant Immediate Media Company Bristol Limited a licence to publish your submission in whole or in part in all editions of the magazine, including licensed editions worldwide and in any physical or digital format throughout the world. Any material you submit is sent at your risk. Although every care is taken, neither Immediate Media Company Bristol Limited nor its employees agents or subcontractors shall be liable for loss or damage.

*Calls from landlines will cost up to 9p per minute. Call charges from mobile phones are included in free call packages. Outside of free call packages call charges from mobile phones will cost between 3p and 55p per minute. Calls from landlines will cost up to 9p per minute. Lines are open Mon to Fri 8am – 6pm and Sat 9am – 1pm.

US POSTMASTER: Send address changes to Love Patchwork & Quilting, World Container Inc., c/o BBT 150-15, 183rd St, Jamaica, NY 11413, USA. Subscription records are maintained at Immediate Media Bristol Ltd., Eagle House, Bristol, BS1 4ST United Kingdom.

recycle
When you have finished with this magazine please recycle it.

Our Media Company is working to ensure that all of its paper comes from well-managed, FSC®-certified forests and other controlled sources. This magazine is printed on Forest Stewardship Council® (FSC®) certified paper. This magazine can be recycled, for use in newspapers and packaging. Please remove any gifts, samples or wrapping and dispose of them at your local collection point.



MERRY & BRIGHT

Here on Team *LP&Q*, Christmas never ends. Festive planning starts in February, our photoshoots are always perfectly timed with heatwaves, and by the time we send our seasonal issues to print it's time to get excited for the real thing. Regardless, this year we are brimming with ideas for Christmas quilts, cute gifts and gorgeous homeware to deck your halls, starting right here! (Add issue 130 to your wishlist too, for even more must-make projects). Satomi Hoar's quirky sweater design is the kitsch Christmas quilt of *dreams* – incorporate all of your favourite fabrics and you'll look forward to unboxing it year after year! Plus, find FPP blocks, a Christmas tree skirt, wall hanging and more, along with a fussy cutting masterclass so you can put your EPP hexies to good use.

Lorna

Lorna Slessor **Editor**

LovePatchworkandQuilting LoveQuiltingMag LoveQuiltingMag
www.gathered.how/lovequiltingmag

Meet our contributors!



Satomi Hoar

Satomi loves to design cute quilt patterns and her Christmas quilt on p16 is no exception! Snuggly socks and woolly jumpers adorn this festive extravaganza



Sharbreon Plummer

Dr. Sharbreon Plummer charts the history of quilting bees in the US and explores the significance of the Freedom Quilting Bee in this issue's feature. Find it on p58



Yasmeen K Branton

Yasmeen is a hand appliqué designer and slow stitching advocate. Join the movement by trying your hand at her needleturn appliqué Christmas doves on p33!

Quilting is for everyone

At *Love Patchwork & Quilting*, we want inclusivity to be at the heart of what we do. We're committed to creating content that reflects and celebrates the diversity of the quilting community. Quilting is for everyone, regardless of ethnicity, religion, age, size, ability, sexual orientation or gender identity. We have begun work on a plan to drive meaningful change, but we know it's a work in progress. We want to listen to you, our readers. Join the conversation on Instagram @LoveQuiltingMag or get in touch at lovequilting@ourmedia.co.uk.

LOVE PATCHWORK & Quilting
Sharing your passion for fabric!



Projects

COSY CHRISTMAS
16 Snuggly socks and woolly jumpers adorn our festive extravaganza of a quilt and matching cushion!

PEACE & JOY
33 Keep calm and stitch on with a slow sewing mini quilt project where needleturn appliqué doves swoop and soar

WINTERGLOW
40 Cosy up to a sweet, knit-inspired snowflake quilt and cushion duo, where simple strip piecing techniques create stunning results

SWEET TREATS
49 Foundation Paper Piece a festive trio featuring candy canes, hot chocolate and a cute gingerbread man

SCRAPPY FOREST
62 Santa's sack has nothing on your fabric stash! Showcase your treasures with a remnant-friendly quilt featuring Christmas trees and cabins

FESTIVE WISHES
69 Forget greetings cards – you can send a handmade Dala horse or Scandi Star postcard to your loved ones!

SAGE & SPRUCE
73 Mix simple strips with speedy patchwork to make a fir-laden Christmas tree skirt with style

TECHNIQUE FOCUS
79 Master fussy cutting for English Paper Piecing with Paula Steel's handy tutorial, then practise your new skills with a festive placemat project

BLOCK OF THE MONTH
85 Bring on the curves: continue building your skills with Block 7 of our Block of the Month series, EPP Party! Each issue, Karen Lewis will help to grow your confidence with the technique

The copyright in the patterns in this magazine are owned by or licensed to Immediate Media Company Bristol Limited and are for readers' personal use only. Please do not share them online (even for free) or copy them multiple times without our permission. Where selling crafts based on these patterns is permitted (usually only to raise funds for charity), we'll say so on the page.

All toys sold in the UK must meet the requirements set out in the Toy (Safety) Regulations 2011, with proof in the form of a CE Mark. You must take all necessary steps to comply with this important legislation. For more information, see gov.uk/ce-marking.

SUBSCRIBE TODAY!

Never miss an issue with a digital subscription!











Features

EPP HEXIE PAPERS

6 Learn more about the EPP hexie papers that come with this issue

OUT THERE

9 Each month we pick out our favourite new quilty finds. If the team love it, you'll find it featured in these pages

10 TOP TIPS

30 Check out our expert advice on hand appliqué

COMPETITION!

32 Enter for your chance to win a Dashwood fabric bundle

INSPIRING READS

58 Sharbreon Plummer charts the history of quilting bees in the US and explores the significance of the Freedom Quilting Bee

WHY WE QUILT

77 Pattern designer Ben Millett explains his love for the tactile, physical quality of quilting

NEXT MONTH

89 Your sneak peek at what we've got in store for you in the next issue!

5 WAYS WITH

90 We're making a fuss over fussy cut fabrics!

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




TURN TO P79 FOR PAULA STEEL'S FUSSY CUT XMAS EPP PLACEMATS!
100
HEXIE PAPERS
Tin templates for easy English Paper Piecing!
Reuse as you work for larger projects

DOWNLOAD AND PRINT FULL-SIZE TEMPLATES WWW.GATHERED.HOW/ LOVEQUILTINGMAG

YOUR GIFT

HAVE A HEXIE

Few can resist the charm of English Paper Pieced hexies… Whether you're a sofa sewist or stitching on-the-go, these are just the thing to piece for your next project!

Our EPP hexie papers are exactly what you've been waiting for to help you get cracking on a hexie-tastic Quilt-As-You-Go project, or a fussy cut masterpiece that allows your funkiest fabrics to really shine.

To start, simply place your paper on the wrong side of your fabric and secure temporarily with pins. Cut neatly around the edge, making sure to leave a seam allowance of approx ¼in. You can secure the paper with basting glue for a quick fix, or you can attach with corner tacking by folding down the seam allowance on two edges and stitching together the flaps of fabric (but not the paper!). Don't forget to make a second stitch in the same spot (a backstitch, as the pros like to call it) to secure. Got the hang of that? Perfect, now you can go ahead and repeat with the rest of the corners, and there you have it: corners, tacked! Now you'll be at the stage where you're ready to start joining up your hexies. Exciting! As soon as you've got a few hexies basted with your method of choice, you can join them up easily-peasily by placing two right sides together and joining with a whip stitch or ladder stitch. You'll want to use a neutral thread to blend with the fabrics! Keep repeating this until you've got your desired shape. You could make lots of smaller units and then join those together, or keep adding rows of hexies around the centre. The world really is your oyster!

Check out Paula Steel's Technique Focus tutorial on p79 which will walk you through how to use your papers for fussy cutting for EPP. Then, use your newfound skills to create some sweet festive EPP placemats, ready to shine on your Christmas dinner table!

TRY 6 ISSUES FOR £12*
WHEN YOU SUBSCRIBE TODAY!



TODAY'S QUILTER **– your favourite magazine with a fresh take on traditional quilting**

★

PROJECTS by stars of the quilt world

★

BEAUTIFUL PHOTOGRAPHY that showcases stunning quilt creations

Subscribe online, it's quick and easy!

Visit www.buysubscriptions.com/TQHA23

or call 03330 162 154† QUOTE CODE **TQHA23**

Lines are open 8am-6pm weekdays and 9am–1pm Saturday (orders only on Saturday)

*All savings are calculated as a percentage of Basic Annual Rate. The UK Basic annual rate is £91.87, which includes event issues (issues charged higher than standard cover price) published in a 12 month period. Your subscription will start with the next available issue. This offer is a special introductory offer for new UK print subscribers paying by direct debit only. If you cancel within 2 weeks of receiving your 5th issue you will pay no more than £12. Otherwise your subscription will continue at £30.49 every 6 issues. Full details of the Direct Debit guarantee are available upon request. **Offer ends: 31st December 2023**. †UK calls will cost the same as other standard fixed line numbers (starting 01 or 02) and are included as part of any inclusive or free minutes allowances (if offered by your phone tariff). Outside of free call packages call charges from mobile phones will cost between 3p and 55p per minute.

OUT THERE



Take flight

Ready to take your English Paper Piecing to the next level? Spread your wings and take the plunge into this pattern by Sarah of Dear Stirling. The Swallow Tattoo pattern is aimed at adventurous intermediate EPP lovers who want to try something new: that new 'something' being paper pieced curves! Trust us, once you get the hang of it, the results are simply wonderful. Why not stitch your finished swallow onto a cushion or the back of a jacket for some serious style? **dearstirling.etsy.com**

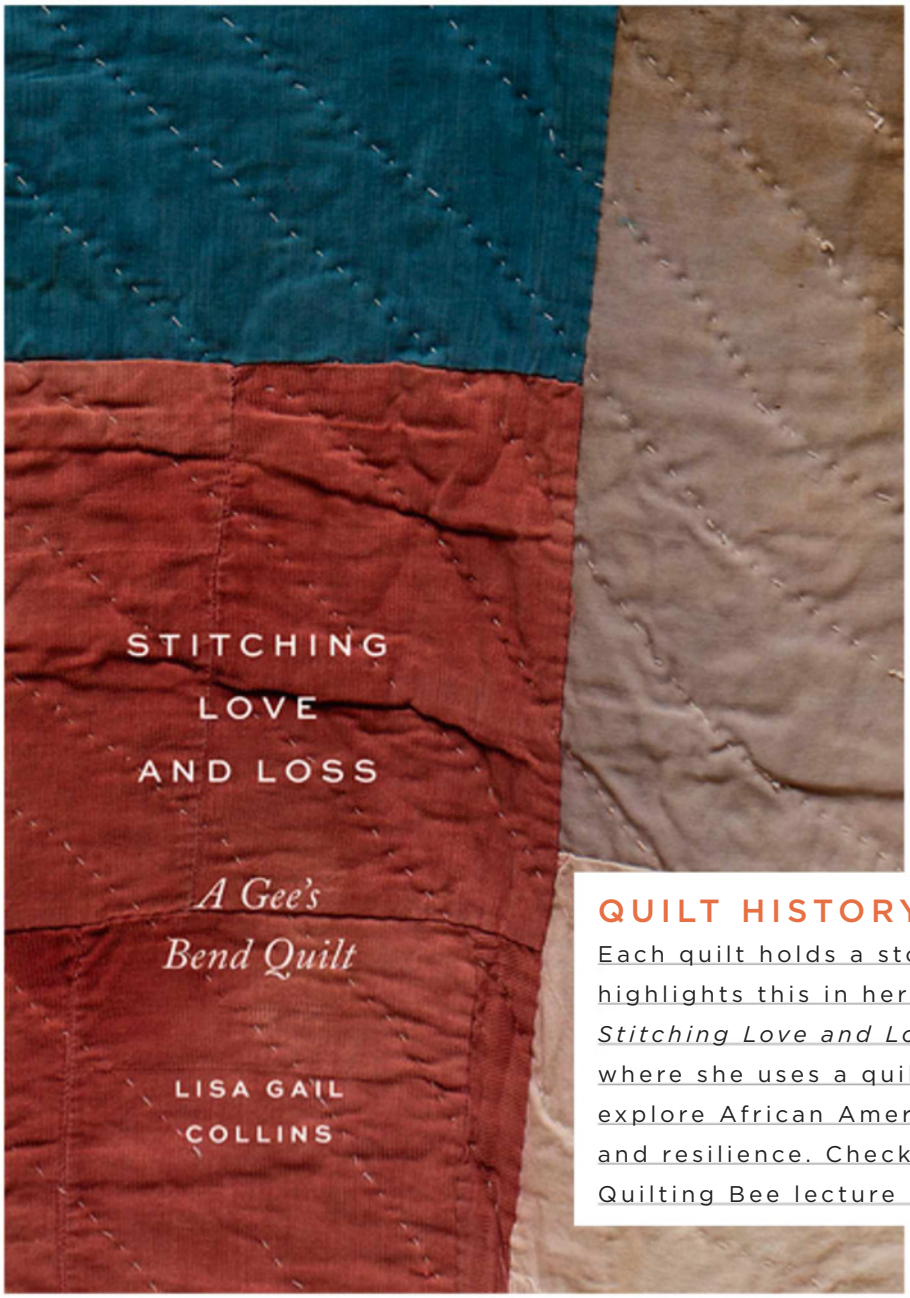
Have you visited our website, gathered.how? Scan the QR code to get taken straight there – you'll find FREE projects, tutorials, templates, pattern corrections and much more!



LEARN FREE-MOTION QUILTING

Create stunning designs and add texture to your quilts with your machine at home thanks to Mary Davis' beginner-friendly FMQ Design School. With detailed tutorials, Zoom Q&As, private members groups and more, you'll feel like a pro in no time.

marygoroundquilts.com



QUILT HISTORY

Each quilt holds a story. Dr. Lisa Gail Collins highlights this in her upcoming virtual lecture *Stitching Love and Loss: A Gee's Bend Quilt*, where she uses a quilt created in mourning to explore African American history, community and resilience. Check out The People's Quilting Bee lecture series on **tatter.org**

FABRIC CRUSH
WORKS OF ART

Enjoy a trip to the Tate Modern in London without having to leave your craft room! Hobbycraft have launched an exciting collab with the Tate Museums, celebrating the incredible artworks on display there. They've got jigsaw puzzles and paint by numbers, plus embroidery and cushion kits and (our favourite) fat quarters featuring the likes of David Bomberg and Wassily Kandinsky. Browse the collection at **hobbycraft.co.uk**





FABRIC CRUSH

BEST OF FRIENDS

Everybody keep calm... Tula Pink's latest fabric collection is about to drop, and it's just the cutest. Tula's Besties collection is a tribute to the wholesome, unconditional love of our beloved pets. You'll find so much more than just dogs and cats: amongst these prints, you'll spot bunnies, tortoises, hamsters and even goldfish. And, of course, they all boast Tula's signature vibrant colours and stunningly detailed prints, perfect for fussy cutting. Browse the selection on **freespiritfabrics.com** – and UK readers can preorder now via **lovelyjubblyfabrics.co.uk** for November 2023 delivery!







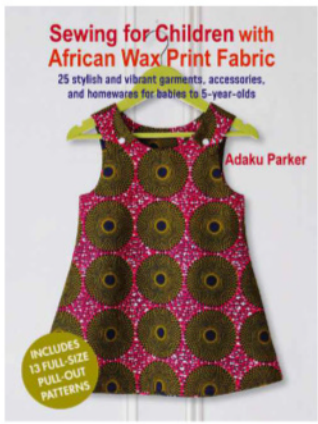


GONE SHOPPING

COUNTING DOWN

There's no better way to build up excitement for Christmas Day than an advent calendar. (As if we needed an excuse to eat chocolate every morning...!) Swap out your disposable store-bought one for something beautiful and long-lasting, like this velvet patchwork advent calendar from Oliver Bonas. Find more inspiration on **oliverbonas.com**

GOOD READS



FOR THE KIDS

Honour Black History Month by celebrating African visual culture! This book by Adaku Parker is filled with sweet kids clothes patterns to stitch with African wax fabrics.

searchpress.com

Right: Pieced by Jamie Getz, quilted by Lilo of Trace Creek Quilting, image by Rachel Gierich (rachgierich.com)





FABRIC CRUSH

PAW-SOME PRINTS

Dog lovers, listen up! Now that those ears are pricked up, we're here to tell you about this adorable new fabric range. Stacy Iest Hsu designed the Dog Daze collection for Moda Fabrics to honour our furry friends in all their different shapes and sizes. Use these prints to stitch a dog bed for a good boy or girl in your life!

modafabrics.com





INSTA INSPIRES

#HALFDOZENQUILT

All hail the Half-rectangle Triangle! Though it certainly doesn't get as much love as its cousin, the Half-square Triangle, we think it deserves some hype. Jamie Getz's Half Dozen quilt does just that – plus, any newbies to the technique can take advantage of her video tutorials on how to make and trim two-at-a-time HRTs. Browse **#HalfDozenQuilt** on Instagram to see all the variations on this fun, modern pattern, including a scrappy version by Emily Milke, which shows off how great the Half Dozen quilt looks using fat quarters from your stash!

GONE SHOPPING

HAVING A CRACKING TIME

This issue, we're gearing up for Christmas with plenty of festive makes. One homemade decoration we can't get enough of is reusable fabric crackers: not least of all because they're more sustainable than shop-bought disposable ones! These striking striped ones from Not on the High Street (**notonthehighstreet.com**) and this Dashwood Studio pack from Guthrie & Ghani (**guthrie-ghani.co.uk**) add a dash of style to your Christmas dinner table, and you can fill them with whatever treats your heart desires.





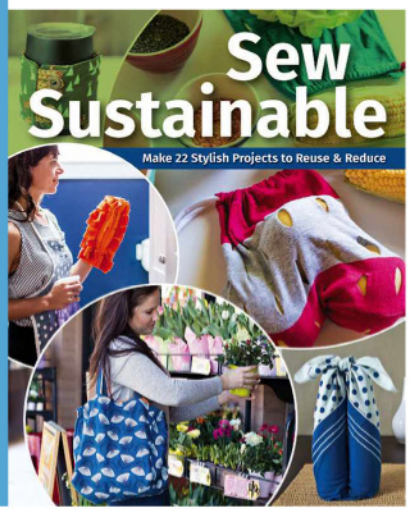


Have you seen our UK subscription offer this month? Get a Ruby Star Society and rotary cutter bundle when you subscribe today. Turn to p28 to find out more…

GO GREENER

REDUCE, REUSE, READ

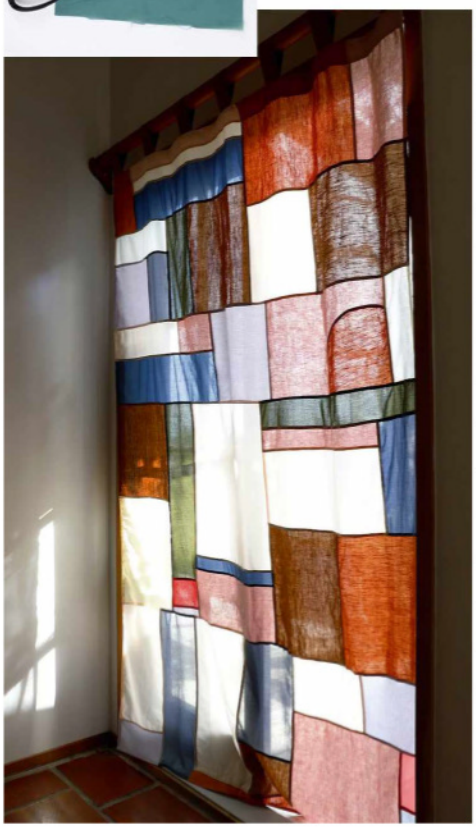
Hankering for some light reading that'll inspire you with a wide range of eco sewing ideas, from gift wrap to produce bags? Well, wouldn't you know it, we have just the thing for you. *Sew Sustainable* from C&T Publishing features 22 projects to help you use what you have and avoid unnecessary waste. Find it on **ctpub.com**





PULL BACK THE CURTAIN

Let the light in (but only a little bit) with this scrap-buster project idea. The folks over at The Fabric Store posted on their blog about how they made this patchwork curtain, inspired by the Korean Jogakbo technique. They used up lovely linen scraps to jazz up some French doors: check it out on **wearethefabricstore.com**



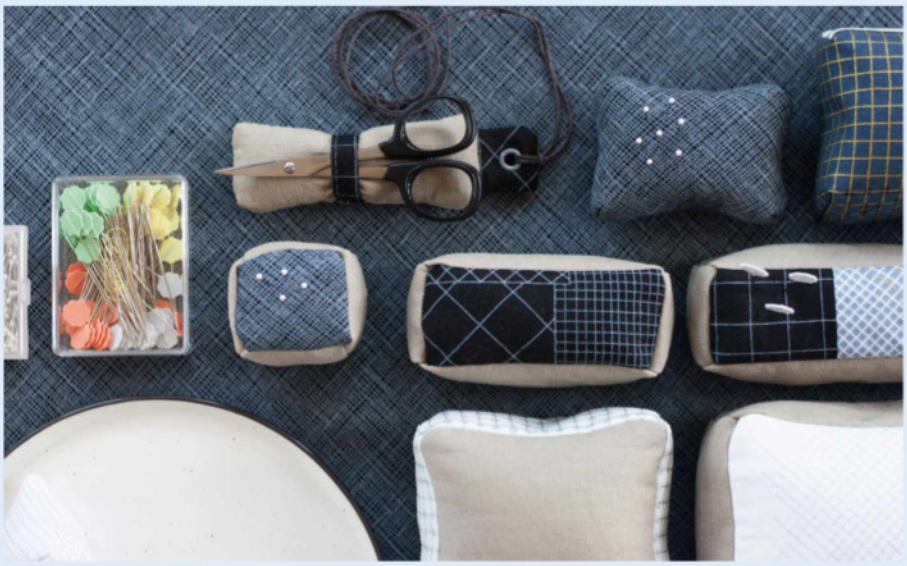


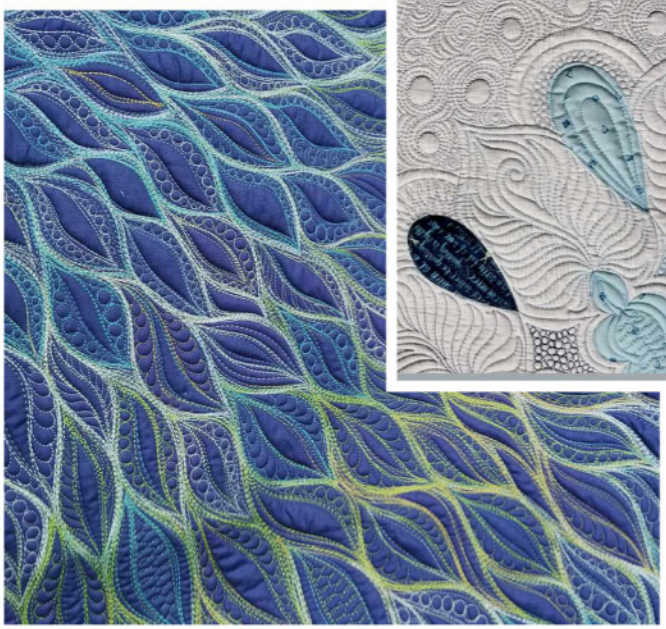
TOP TIP

PINS & NEEDLES

Carolyn Friedlander knows that different pincushions are needed for different purposes. Whether you need a designated miniature one for sewing on-the-go, you have a quilty friend who you want to treat to a new notion, or if you simply want to match your pincushion to your latest project, there's one for every need in Carolyn's Crew Pincushion Pattern set. These fun-sized makes are all super scrap-friendly too – so dig into your stash and get stitching!

sewtopia.com









MEET THE QUILTER

ANGELA WALTERS

We talk to longarm expert Angela Walters about her quilting journey and recent experience at the Festival of Quilts...

Your quilting journey began with your husband's grandfather with whom you made your first quilt. Can you tell us more about that experience and what led you to longarm quilting?
Grandpa Ford, my husband's grandfather, started making quilts as a way to stay busy after retirement. After seeing him make one, I asked him to show me how. He quickly became my quilting buddy. He was a hand quilter, but he somehow talked my husband into buying me a longarm. I never knew that it would lead to all of this!

These days, modern machine quilting is your passion. What is it about the modern aesthetic and this type of quilting that appeals to you?
Honestly, I love all kinds of quilts! But when the modern quilting movement started, I loved the use of solid fabrics that were being used in the quilts. If I am being serious, I had a selfish reason. All the solid fabric on the front meant that the quilting showed up a lot better!



You've spoken about how you find quilting therapeutic. Can you tell us about that?
When I started quilting, my oldest child was six months old. It quickly became my little bit of 'me time'. Even if it was just five minutes, I always felt better after my 'quilting therapy'.

You've turned your passion into a successful business, both online and with your shop, Quilting Is My Therapy. What advice would you give to anyone looking for inspiration to do the same?
"Work hard and be nice to everyone" is something I repeat to my mentoring group often. I think if you do those two things, you can't help but be successful. Although, I still can't believe that I get to do this for my career! I am so fortunate.

You recently taught demonstrations at the Festival of Quilts 2023 on quilting with different rulers and longarm quilting feather designs. How important to you is teaching and sharing your knowledge with the quilting community?
I love teaching quilting more than quilting itself… well, maybe. I love being around other quilters and I honestly get just as much inspiration from my students. Plus, when something 'clicks', and they have that 'aha' moment, that is so very satisfying.

When you get a moment away from your longarm quilting machine, what's your favourite thing to do at The Festival of Quilts?
Like any quilter, I love to look at the quilts. It doesn't matter what type, size or style it is, there is always something to be inspired by.

Having just celebrated 20 years of the quilting community coming together at The Festival of Quilts, what does it mean to you to be part of this worldwide quilting family?
What I love about the quilting community is that no matter what part of the world you go to, quilters all speak the same language. In the USA, Europe, Australia and beyond, quilters are all generous and giving with their skills and knowledge. It's an honor to be part of the family and to share my passion with so many amazing friends!

angelafmq *youtube.com/angelawaltersfmq*



Indian Odyssey

by Nelli Khatmoullina

Indian Odyssey is a stunning and exotic collection of prints that celebrate the rich cultural heritage and artistry of India. The collection features intricate and ornate designs in bright reds, gold and blues, inspired by Indian textiles, architecture and motifs. Escape to India through your next project!

AVAILABLE ON QUILTING COTTON

pbs fabrics™

Paintbrush Studio Fabrics™ brings together a diverse collection of leading designers to create high-quality retail fabrics for the quilting and sewing community.

Interested in this collection? Let your local shop know or reach out directly to orders@pbsfabrics.com

pbsfabrics.com

hello@pbsfabrics.com

@pbsfabrics



READY, SET...
Stitch the matching jumper cushion first to practise your piecing!



COSY CHRISTMAS

Snuggly socks and woolly jumpers adorn this festive extravaganza of a quilt and matching colour block cushion!

BY SATOMI HOAR



YOU WILL NEED

Quilt

- Fabric A (red): ½yd
- Fabric B (honey yellow): ½yd
- Fabric C (turquoise): ½yd
- Fabric D (bold pink): ½yd
- Fabric E (green): ½yd
- Fabric F (medium pink): ½yd
- Fabric G (navy): ½yd
- Fabric H (berry): ½yd
- Fabric I (white): ¼yd
- Background (pink): 2½yds
- Backing fabric: 4yds
- Binding fabric: ½yd
- Batting: 70in x 74in

FINISHED SIZE

- 62in x 66in

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- RST = right sides together.
- WOF = width of fabric.
- CST = Corner-square Triangle.
- HST = Half-square Triangle.
- Please label all parts according to the cutting instructions.
- Fabric supplied by Moda Fabrics (modafabrics.com).

FABRICS USED

Quilt top fabrics are from the Hole Punch Dot, Speckled and Add It Up collections by Ruby Star Society, as follows:

- Fabric A: Speckled Metallic Poinsettia.
- Fabric B: Hole Punch Dot Honey.
- Fabric C: Hole Punch Dot Turquoise.
- Fabric D: Add It Up Strawberry.
- Fabric E: Hole Punch Dot Billiard.
- Fabric F: Speckled Metallic Sorbet.
- Fabric G: Speckled Metallic Bluebell.
- Fabric H: Speckled Metallic Berry.
- Binding fabric: Speckled Metallic Navy.

Plus Bella Solids are from Moda Fabrics, as follows:

- Fabric I: White Bleached.
- Background fabric: Light Pink.

Backing fabric is Kim Blue from the Winterglow collection by Ruby Star Society.

EMBRACE SWEATER WEATHER AND MIX UP THE BLOCKS TO MAKE IT A YEAR-ROUND QUILT!

CUTTING OUT SWEATER SLEEVES AND NECKS

1 From each of Fabrics A–H cut:
- One (1) 1½in x 4½in (A).
- One (1) 2in x 8½in (C).
- Two (2) 3½in x 6½in (F).
- Two (2) 3in x 3½in (I).
- Two (2) 3in x 1½in (J).

2 From the background fabric cut:
- Sixteen (16) 1½in x 2½in (B).
- Sixteen (16) 1½in squares (D).
- Sixteen (16) 2½in x 3½in (E).
- Sixteen (16) 3½in x 8¼in (G).
- Sixteen (16) 1in x 4½in (K).

CUTTING OUT THE TREE SWEATER BLOCKS

3 From each of Fabrics A and B cut:
- Two (2) 2½in x 4½in (TC).
- Two (2) 2in x 2½in (TF).
- Two (2) 2in squares (TI).
- One (1) 1½in square (TJ).
- Two (2) 1½in x 3in (TK).
- Two (2) 1½in x 6½in (TL).
- One (1) 4in x 8½in (TM).

4 From each of Fabrics E and F cut:
- One (1) 1½in x 4½in (TB).
- One (1) 1½in x 5½in (TE).
- One (1) 1½in x 6½in (TH).

5 From Fabric I cut:
- Two (2) 1½in x 4½in (TA).
- Two (2) 1in x 5½in (TD).
- Two (2) 1in x 6½in (TG).

CUTTING OUT THE HO HO HO SWEATER BLOCKS

6 From each of Fabrics C and D cut:
- Five (5) 1in x 3in (HA).
- Six (6) 1in x 1½in (HD).
- Three (3) 1in x 2in (HF).
- Twelve (12) 1in squares (HG).
- Two (2) 3in x 4½in (HH).
- Two (2) 1in x 8½in (HI).
- One (1) 3in square (HJ).
- One (1) 3in x 2½in (HK).
- One (1) 1½in x 8½in (HL).

7 From Fabric I cut:
- Twelve (12) 1in x 3in (HB).



- Six (6) 1in squares (HC).
- Twenty four (24) 1in x 2in (HE).

CUTTING OUT THE CHEVRON SWEATER BLOCKS

8 From each Fabrics A, B, H and G cut:
- Two (2) 3¾in squares (CA).

9 From each of Fabrics E and F cut:
- Two (2) 3¾in squares (CA).
- Six (6) 3¾in squares (CB).
- Two (2) 1in x 8½in (CC).
- One (1) 3in x 8½in (CD).

CUTTING OUT THE NINE-PATCH SWEATER BLOCKS

10 From each of Fabrics C and D cut:
- Twelve (12) 1½in squares (NB).

11 From each of Fabrics G and H cut:
- Fifteen (15) 1½in squares (NA).
- Two (2) 3½in squares (NC).
- One (1) 4in x 3½in (ND).
- One (1) 3½in x 1in (NE).
- Two (2) 1½in x 10in (NF).

CUTTING OUT THE SOCK BLOCKS

12 From each of Fabrics A–H cut:
- Two (2) 1½in x 4½in (SA).
- Two (2) 1½in x 4½in (SB).
- One (1) 2½in x 4½in (SC).
- One (1) 2in x 4½in (SD).
- One (1) 4½in x 5½in (SE).
- One (1) 2in x 3in (SF).
- One (1) 3in square (SG).

13 From the background fabric cut:
- Eight (8) 1½in x 4½in (L).
- Sixteen (16) 1½in squares (M).
- Eight (8) 2½in squares (N).
- Four (4) 2½in x 6½in (O).

CUTTING OUT THE REMAINING QUILT PIECES

14 From each of Fabrics A and B cut:
- Eighteen (18) 2½in squares.

15 From each of Fabrics C and D cut:
- Seventeen (17) 2½in squares.

16 From each of Fabrics E and F cut:
- Thirteen (13) 2½in squares.

17 From each of Fabrics G and H cut:
- Fifteen (15) 2½in squares.

18 From the background fabric cut:
- Eight (8) 2½in x WOF. Subcut one hundred and twenty two (122) 2½in squares.
- Three (3) 2½in x WOF. Subcut six (6) 2½in x 12½in and three (3) 2½in x 10½in.
- Twelve (12) 2½in x WOF for sashing.

CORNER-SQUARE TRIANGLES (CST)

To make a CST, place a square in the corner of a fabric piece, RST. Draw a diagonal line on the wrong side of the small square, making sure it goes across the corner of the larger piece. Sew along the diagonal line. Trim the seam allowance to ¼in, outside the seam allowance. Press the corner piece open to complete. If necessary, trim the edges of the corner piece even with the larger piece.



19 From the binding fabric cut:
- Seven (7) 2½in x WOF.

PIECING THE SWEATER SLEEVES AND NECKS

20 Each finished sweater block will use one main colour and one contrasting collar and cuff colour. Refer to the Layout Diagram and photography for pairings. Follow steps 21–25 to make a matching neck and pair of sleeves for each sweater.

21 Sew B pieces to either side of an A piece (Fig A). Add a D CST to both top corners of a C piece, following the CST box-out above (Fig B). Join these two units to form the sweater's neck (Fig C).

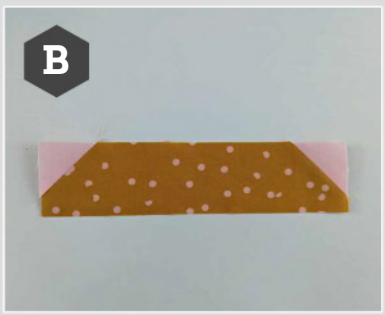
22 Take two F rectangles and place them wrong sides together. Measure and mark ⅜in from the left corner, along the top. Also mark ⅜in from the bottom along the right edge. Match these two marked points with your quilt ruler and cut along the diagonal (Fig D). Discard the two smaller triangles, so you have two mirrored triangles, as shown in Fig E.

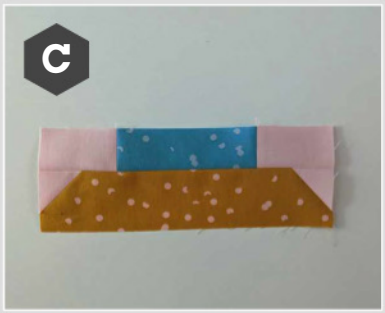
23 Match one triangle RST with a G piece (Fig F). Sew along the edge, press open and then trim to 3½in x 6½in (Fig G). This new unit will now be referred to as piece H. Keep the trimmed background fabric for use in step 24.

24 Align the 2½in mark of your quilting ruler with the seam of H, and trim

PIECING THE SWEATER SLEEVES AND NECKS







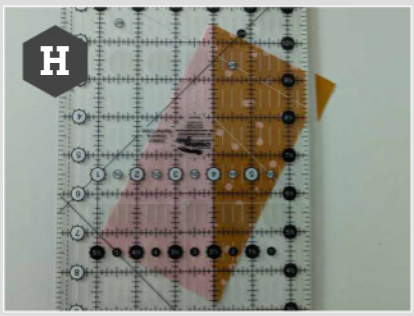




PIECING THE SWEATER SLEEVES AND NECKS













away the corner (Fig H). Sew your leftover background piece to the cut edge (Fig I). Press open and trim even with the sides of the unit, as shown in Fig J.

25 Sew I to the top of J, then sew K to the left edge (Fig K). Join H to the top of this unit, followed by E to complete one sleeve. Repeat the process in steps 23–25 to make a mirror image sleeve, taking care to sew K to the right of the IJ unit.

26 Repeat the process in steps 21–25 to make the sleeves and necks for each of the sweater blocks.

PIECING THE TREE SWEATER BLOCKS

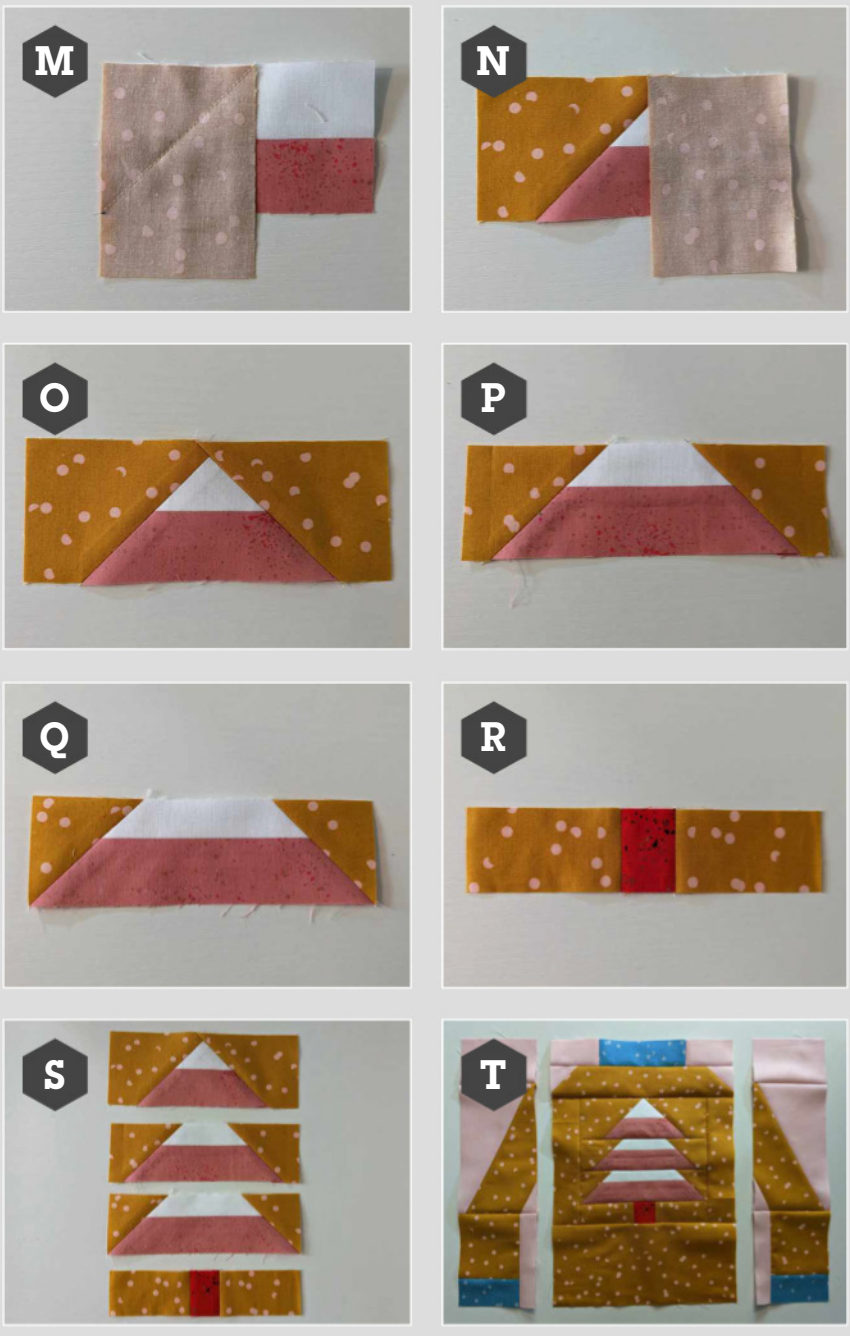
27 Use the Fabric A and B pieces for each sweater, using the opposite colour piece TJ (which will form the tree trunk).

28 Sew TA to the top of TB, along the long edges. Place TC RST at one end. Mark a 45-degree diagonal line on the wrong side of TC and sew along the line (Fig M). Trim and press open as you would for a CST. Repeat with a second TC piece at the other end (Figs N–O).

29 Repeat the process detailed in step 28 to join TD to the top of TE, then add the TF pieces to each end using diagonal seams (Fig P). Sew TG to the top of TH. Then add TI CSTs to each end of this unit, as shown in Fig Q.

30 Sew TK to either side of TJ to form the tree trunk unit, as shown in Fig R. Arrange the tree units, referring to Fig S, and sew them together. Sew TL to either side of the tree. Then join TM to the bottom to complete the tree.

PIECING THE TREE SWEATER BLOCKS



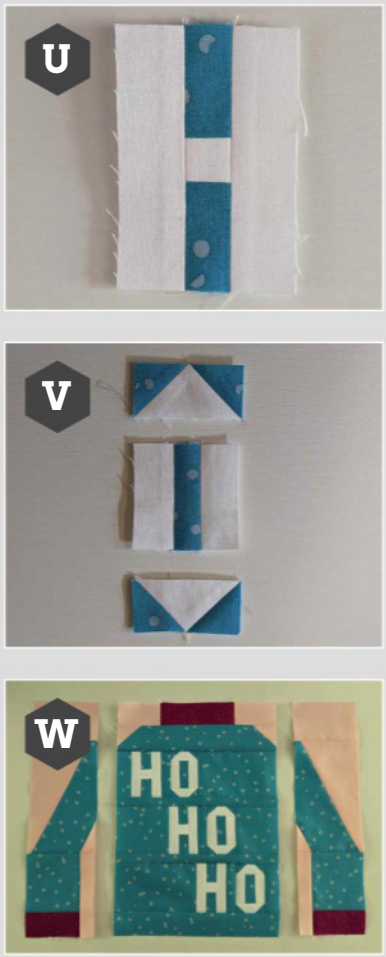
31 Sew the matching neck unit to the top of the tree (Fig T). Then sew the matching sleeves to either side to complete the Tree Sweater block. Repeat steps 27–31 to make the second block.

PIECING THE HO HO HO SWEATER BLOCKS

32 Sew an HD piece to the top and bottom of HC. Then sew an HB piece to each side (Fig U). Repeat this process to make three matching 'H' units.

33 Add HG CSTs to both top corners of an HE piece. Repeat this again for a second unit. Sew HE to either side of an HF piece. Arrange the units as shown in Fig V, and sew them together. Then repeat this process to make a total of three matching 'O' units.

PIECING THE HO HO HO SWEATER BLOCKS



34 Sew each 'H' unit to an 'O' unit with an HA piece in the centre. Make the first row by sewing HA to the left and HH to the right of one 'HO' unit. Make the second row, sewing HJ to the left and HK to the right of one 'HO' unit. Make the third row, sewing HH to the left and HA to the right of the last 'HO' unit.

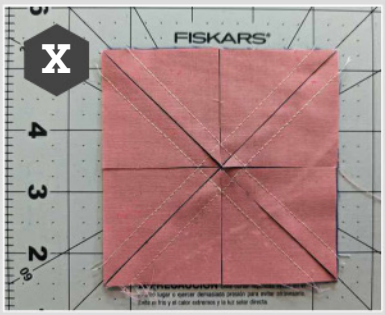
35 Join the three rows with HI pieces between the rows. Then sew HL to the bottom to complete the centre. Sew the matching neck to the top (Fig W). Sew the two matching sleeves to either side. Repeat steps 32–35 to make the second HO HO HO Sweater Block.

PIECING THE CHEVRON SWEATER BLOCKS

36 Pair each Fabric F CB square with a Fabric E, G or H CA square, RST.



PIECING THE CHEVRON SWEATER BLOCKS







Mark two diagonal lines on the wrong side of each CB square. Sew ¼in from both sides of each marked line. Cut the paired squares in half vertically and horizontally, then cut on the marked lines (Fig X).

37 Press each HST unit open. Arrange each set of HSTs in two rows of eight, referring to Fig Y to make the chevron pattern. Sew together in rows, then sew the two matching rows together. You will have three chevron rows.

38 Join the chevron rows with CC pieces between the rows. The join CD to the bottom. Join the matching neck unit to the top, as shown in Fig Z. Sew the matching sleeves to either side.

39 Repeat steps 36–38, pairing the Fabric E CB squares with the Fabric A, B and F CA squares, to make the second Chevron Sweater block.

PIECING THE NINE-PATCH SWEATER BLOCKS

40 Arrange four NB and five NA squares in a nine-patch, referring to Fig AA. Sew the squares together in three rows of three. Then sew the rows together. Repeat this process to make three matching nine-patch squares.

41 Sew an NE strip to the bottom of one nine-patch square, then sew ND to the right. Sew an NC square to one side of the other two nine-patch blocks.

42 Arrange the three rows, referring to Fig BB for the nine-patch pattern. The row with the ND and NE pieces should be at the bottom. Sew the rows together, then sew an NF strip to either side to complete the centre of the sweater.

43 Sew a matching neck unit to the top, then sew the matching sleeves to either side. Repeat the process in steps 40–43 to complete the second Nine-Patch Sweater block.

PIECING THE SOCK BLOCKS

44 Each block will contain two socks, and each sock has one main colour and one contrast colour. Refer to the Layout Diagram for colour pairings. Each sock will use the main colour for pieces SA, SC, SE and SF, and the contrast colour for pieces SB, SD and SG.

45 Join two SA and two SB strips, alternating the colours and sewing along the long edges to form the cuff, as shown in Fig CC. Add an M CST to the top left and bottom left corners of SD to make the toe, as shown in Fig DD.

46 Add an N CST to the bottom right of SG. Then sew SF to the top to make the heel (Fig EE). Sew the heel to the right of SE, and sew the toe to the left to make the bottom of the sock (Fig FF).

47 Repeat steps 44–46 to make a second sock. Arrange the sock sections,

PIECING THE NINE-PATCH SWEATER BLOCKS





PIECING THE SOCK BLOCKS



referring to Fig GG. Join each cuff to one side of L and the bottom of the opposite sock to the other side of L. Join the SC pieces for each sock to the sides of O. Join the three rows to complete the Sock Block.

48 Repeat steps 44–47 to make a total of four Sock blocks.

PIECING THE NINE-PATCH ROWS

49 Take five Fabric H and four background 2½in squares, and arrange them in a nine-patch (Fig 1). Sew them in rows, then sew the rows together. Repeat to make two blocks each using Fabrics A and B, and one block each using Fabrics C, D, E, F and G.

50 Take five background and four Fabric A 2½in squares. Arrange them in a nine-patch, referring to Fig 2. Sew in rows, then sew the rows together. Repeat to make two blocks each using Fabrics C and D, and one block each using Fabrics B, E, F, G and H.

51 Sew two Fabric G 2½in squares to the top and bottom of a background square. Repeat to sew two Fabric H 2½in squares to a background square. These will be the end row units.



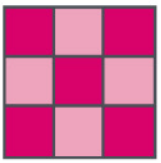


Fig 1

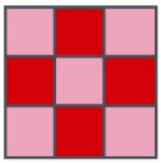


Fig 2

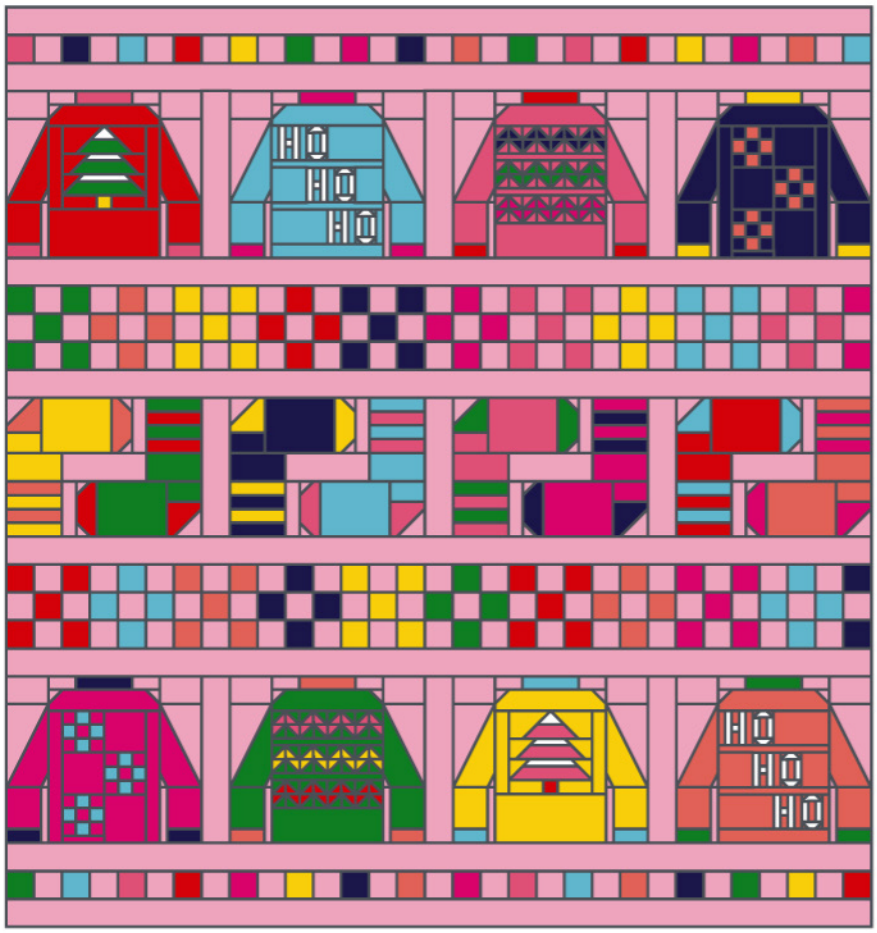
52 Arrange the nine-patch blocks in two rows of ten, referring to the Layout Diagram for placement. Sew the blocks into rows, adding an end row unit to the right of each row.

ASSEMBLING THE QUILT TOP

53 Take sixteen Fabric A–H 2½in squares and fifteen background 2½in squares. Sew in a row, alternating the Fabric A–H squares with background squares. Repeat to make a second square row.

54 Sew the twelve 2½in x WOF sashing strips along the short edges, to make one long length. Subcut into eight 2½in x 62½in strips for sashing.

55 Arrange your blocks and rows, referring to the Layout Diagram. Sew the Sweater blocks into rows, with background 2½in x 12½in strips between the blocks. Then sew the Sock blocks into rows, with background 2½in x 10½in strips in between the blocks.



Quilt Layout Diagram

56 Sew the rows together with the sashing strips between the pieced rows to complete the quilt top.

QUILTING AND FINISHING

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



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

59 Quilt as desired. Satomi used Silk-Finish Cotton 50wt by Mettler Threads. Trim off the excess batting and backing fabric and square up the quilt.

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

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



YOU WILL NEED

Cushion

- Fabric A (red): one (1) fat quarter
- Fabric E (green): 3in x 6in
- Fabric I (white): one (1) fat eighth
- Background (pink): ⅜yd
- Backing fabric: one (1) fat quarter
- Lining fabric: ¾yd
- Batting: 24in x 44in
- One (1) 14in zip

FINISHED SIZE

- 16in x 18in

CUTTING OUT

1 From Fabric A cut:
- One (1) 2in x 8½in (C).
- Two (2) 3½in x 6½in (F).
- Two (2) 3in x 3½in (I).
- Five (5) 1in x 3in (HA).
- Six (6) 1in x 1½in (HD).
- Three (3) 1in x 2in (HF).
- Twelve (12) 1in squares (HG).
- Two (2) 3in x 4½in (HH).
- Two (2) 1in x 8½in (HI).
- One (1) 3in square (HJ).
- One (1) 3in x 2½in (HK).
- One (1) 1½in x 8½in (HL).

2 From Fabric E cut:
- One (1) 1½in x 4½in (A).
- Two (2) 3in x 1½in (J).

3 From Fabric I cut:
- Six (6) 1in x 3in (HB).
- Three (3) 1in squares (HC).
- Twelve (12) 1in x 2in (HE).

4 From the background fabric cut:
- Two (2) 1½in x 2½in (B).
- Two (2) 1½in squares (D).
- Two (2) 2½in x 3½in (E).
- Two (2) 2½in x 8¼in (G).
- Two (2) 1in x 4½in (K).
- Two (2) 2¾in x 12½in.
- Two (2) 2¾in x 19in.

5 From the backing fabric cut:
- One (1) 18in x 20in.

6 From each of the lining fabric and batting cut:
- Two (2) 22in x 24in.

THESE PROJECTS ARE ALL TRADITIONALLY PIECED – NO TEMPLATES NEEDED!





PIECING THE CUSHION TOP

7 Follow steps 21–25 and 32–35 to make one HO HO HO sweater block. Sew the background 2¾in x 12½in strips to either side of the block. Then sew the 2¾in x 19in strips to the top and bottom to finish.

QUILTING THE CUSHION COVER TOP AND BACKING

8 Layer one lining piece, batting and cushion top to make a quilt sandwich. Baste and quilt as desired. Satomi quilted a simple cross-hatch. Trim excess batting and lining fabric and then square up the cushion front to measure 17in x 19in.

9 Repeat the process in step 8 with the backing fabric, and remaining batting and lining fabric. Trim to measure 17in x 19in.

FINISHING THE CUSHION

10 Mark 3in from each end of the cushion top, along the bottom edge. Place RST with the cushion back. Sew from each end of the cushion to the marked point, using a ½in seam allowance, backstitching at each end of the seams to secure.

11 Increase your machine stitch length to 4.0 or more for basting. Using this longer stitch length, sew between your two marks. Do not backstitch at the ends (Fig A). Press the seam open.

12 With the cushion pieces wrong side up, place the zipper along the seam facing down, and centring between the two marks. Pin in place (Fig B).

13 Using the zipper foot on your machine, sew the zipper in place. Start in the centre of one edge, and sew towards the bottom of the zipper. When you reach the bottom, stop with the needle down, lift the presser foot to pivot before sewing along the bottom edge.

14 Use the same process to continue sewing all the way around the zipper. When you near the zipper head, stop with the needle down and move to the bottom of the zip before you continue.

15 Turn the cushion cover to the right side and carefully remove the basting threads covering the zipper, using a seam ripper. Make sure you stop at the marks, and do not remove the regular seam.

16 Open the zip at least halfway, so that you can turn your cushion right side out later. Place the cushion front and back RST. Sew around the outer edges, using a ½in seam allowance. Trim the corners.

17 Sew a zigzag stitch around the outer edges, within the seam allowance, to secure the raw edges in place. Turn the cushion right side out and press to finish.

FINISHING THE CUSHION







Satomi Hoar
Satomi has been quilting for ten years and often takes inspiration from her travels to create her modern quilts
satomiquilts.com
satomi_quilts

THE WOODLAND WALK COLLECTION



LIBERTY.

FABRICS

FROM HILLSIDES AND ARBORETUMS TO THE CAPTIVATING FLORA AND WILDLIFE THAT CAN BE FOUND WITHIN, THE WOODLAND WALK COLLECTION IS AN ODE TO THE ENCHANTING BRITISH COUNTRYSIDE.

To find your local stockist please visit eqsuk.com

SUBSCRIBE

Love Patchwork & Quilting

Sharing your passion for fabric!

SAVE TIME AND HASSLE WITH AN ANNUAL **SUBSCRIPTION**!

START YOUR FREE TRIAL TODAY!



GREAT REASONS TO SUBSCRIBE DIGITALLY!

1. The latest issue is available instantly
2. Receive a further 13 issues in your first year
3. All issues download automatically
4. Download it once... read it offline forever

Download on the App Store

iPad is a trademark of Apple Inc., registered in the U.S. and other countries.
App Store is a service mark of Apple Inc.

Perfect for your iPad or iPhone!



START YOUR **FREE TRIAL** TODAY!

The digital version of the magazine does not include the cover gift that you would find on print newsstand copies.



10 TOP TIPS:

HAND appliqué

More of a machine speed demon than a mindful hand stitcher? Check out our finest expert advice…

Hand appliqué can be a bit like Marmite. You likely either love the gentle, mindful sensation of each hand stitch, or loathe the slow progress and lack of machine. With Team *LP&Q* fully in camp 'Love', we've pulled together some of our top tips to give any apprehensive relationship with the technique a little helping hand.

1 Use the right needles

First things first! To a sewing novice, a needle is a needle. To a stitching pro, it's an extension of your hand. You can use any needle you have that makes small, invisible stitches, but we love using a straw/milliners needle for hand appliqué. The eye is punched within the needle (so it doesn't get wider at the top), meaning it won't snag on your fabric while you sew! Smooth stitching guaranteed.

2 Think about threads

Pause a second… it's important that you don't just dive in with whatever spool is nearest – the weight and colour of your thread will make all the difference. Aurifil's paper-thin 80wt thread is ideal for invisible stitches, but if you don't have any to hand you can also achieve this with a quality 50wt and a little practice. When it comes to colour, aim for a thread that matches the background (although if your background is very light and appliqué pieces very dark, you may want to reverse this!). If in doubt, a light cream thread should always blend.

3 Build your framework

Remember when we warned about diving straight in with your thread? Same goes for the sewing. Practise a little patience and make guidelines on your background fabric first, so you can ensure your pieces are perfectly straight. It's so easy for shapes to slip around as you sew, so marking your background will help you to line them up correctly. Your quilt ruler and a removable fabric marker are the dream team for creating a base guideline, then simply stitch large basting lines over the top in a contrasting thread. No matter how much you handle your piece, they won't rub or fade away!

4 Marking matters

Tracing from templates will give you automatic stitching guidelines on your appliqué pieces. Simply draw around the shape on the right side of your fabric, cut out with scissors – adding the seam allowance – and use the marked line to turn the right amount of fabric under as you sew! Just take care that the whole mark is turned under.

5 Give yourself a little allowance

If you're hoping for a hard-and-fast rule for seam allowances, you're out of luck, but fortunately you can just do what works for you. Some quilters prefer a scant ¼in seam to minimise bulk, while others prefer up to ⅜in to ease turning. If in doubt, add a larger seam allowance that you can then trim down later.

6 Go in blind

Ok, you've prepped enough – it's time to sew. The best stitch for hand appliqué is a blind stitch; if you're right-handed, hold the section you're appliquéing with your left hand, securing the folded edge with your thumb pointing up, and sew from right to left. Left-handers may want to hold it with their right thumb pointing down, stitching left to right. Whichever way you're inclined, make sure you're inserting the







Above: Simple circles are a great shape for learning hand appliqué - the bigger the circle, the easier the stitching!

Left: Yasmeen of Sand and Stars offers plenty of unique appliqué patterns and guides, including her Blomma BOM from *LP&Q* issues 86–97

needle into the background fabric just next to the fold, travelling under the fabric and back up through the very edge of the fold for the neatest stitches!

7 Take shortcuts

Appliqué's unspoken secret: if a fabric edge will be completely covered by another piece, you can skip the sewing! Think stem edges and rainbow arcs. The same goes for pieces meeting the raw edge of the block – they'll just be hidden in the seam! Yep, you can thank us later.

8 Take a step back

If you're new around here, chances are you might be worried about your stitches not being perfect. Firstly, you certainly won't be the first quilter to worry about this, and newsflash: practice makes perfect! Don't be tempted to rip out every blemish though – take a few steps or a few minutes away from your sewing and see if it still bothers you. Guess what… you probably won't even be able to see it any more. Better yet, ask a friend from across the room for a second opinion. We bet they'll tell you it looks great (and if they don't, maybe time for a new friend?).

9 Get creative

Did you listen to your friend's opinion? If you're still a little worried, why not add some decorative stitches or quilting around the edges? Hand embroidery or machine stitches will do – they'll simply add some boho style to your design while camouflaging any problem areas.

10 Let us help!

As always, we've got some top tips and tip-top tutorials online. Find a one-stop guide on our website by searching bit.ly/LPQApplique, or check out appliqué master and *LP&Q* contributor Yasmeen K Branton's Blomma BOM series at bit.ly/BlommaBOM.



Below: Once you've grown your appliqué confidence, why not fussy cut some of your favourite prints?

WIN THIS BUNDLE OF FESTIVE DASHWOOD STUDIO FABRICS!

WIN

ENTER TODAY FOR YOUR CHANCE TO WIN A NORDIC NOEL FABRIC BUNDLE!

We have a bundle of yardage from **Dashwood Studio's** Nordic Noel collection **worth £120+**, to give away to one lucky *Love Patchwork & Quilting* reader



It's the most wonderful time of the year! Get cracking with your Christmas sewing projects, with a little helping hand from Dashwood Studio.

The adorable Nordic Noel collection by Bee Brown for Dashwood combines classic Christmas icons – think angels, baubles and Santa – with a wonderfully Scandi folk floral twist. We have one bumper bundle to give away to a lucky *LP&Q* reader, containing a selection of large, and super-versatile, metre cuts.

Snip into them to make Debbie von Grabler-Crozier's Christmas tree skirt on p73, or why not go all out and make new stockings for all the family?!

Keen to get stitching? Check out dashwoodstudio.com for more must-have fabric collections, old and new.



Please note, this giveaway is open to UK residents only!

To enter, head over to bit.ly/LPQDashwoodComp

SCAN HERE!

Scan this QR code to enter our Dashwood Studio Nordic Noel collection competition!

CLOSING DATE IS 25TH OCTOBER 2023. THIS GIVEAWAY IS OPEN TO UK RESIDENTS, OVER THE AGE OF 18 ONLY. IT IS HOSTED BY LOVE PATCHWORK & QUILTING MAGAZINE AND GATHERED.HOW, ON BEHALF OF OUR MEDIA LIMITED. FOR FULL TERMS AND CONDITIONS, VISIT GATHERED.HOW/COMPETITION-TERMS-AND-CONDITIONS

PEACE & JOY

Keep calm and stitch on with this slow sewing project, where needleturn appliqué doves swoop and soar

BY YASMEEN K BRANTON



FIND MORE EMBROIDERY & APPLIQUÉ PROJECTS AT WWW.GATHERED.HOW/LOVEQUILTINGMAG

18+

WHAT IS AVAXHOME?

AVAXHOME-

the biggest Internet portal, providing you various content: brand new books, trending movies, fresh magazines, hot games, recent software, latest music releases.

Unlimited satisfaction one low price
Cheap constant access to piping hot media
Protect your downloadings from Big brother
Safer, than torrent-trackers

18 years of seamless operation and our users' satisfaction

All languages
Brand new content
One site



AVXLIVE.ICU

AvaxHome - Your End Place

We have everything for all of your needs. Just open https://avxlive.icu



YOU WILL NEED

- White fabric: ¾yd
- Orange, green, pink, blue and yellow fabrics (includes binding): one (1) fat eighth each
- Background fabric: ¾yd
- Batting: 25in x 40in
- Backing fabric: 1yd
- Pink stranded embroidery thread
- Grey cotton perle thread size 8
- 22in dowel
- Cord or ribbon for hanging
- One (1) copy each of the Leaf and Dove Templates 1–4

FINISHED SIZE

- 20in x 35in

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Templates do not include seam allowances.

FABRICS USED

Fabrics are from Yasmeen's stash, including Art Gallery Fabrics Pure Solids for the doves and background, and Kona Cotton Solids by Robert Kaufman for the coloured fabrics.

ADD DELICATE DETAILS IN DIFFERENT STITCH STYLES FOR QUILTING AND EXTRA TEXTURE



CUTTING OUT

1 From the background fabric cut:
- One (1) 21in x 36in.

2 From the backing fabric cut:
- One (1) 25in x 40in.
- One (1) 5in x 20in.

3 Cut out the leaf template and pin onto the right side of your orange fabric. Trace around the outer edge, using a removable fabric marker. Cut out, adding a scant ¼in seam allowance all the way around. Repeat to cut one leaf from each of the green, pink, blue and yellow fabrics.

4 From the remaining orange, green, pink, blue and yellow fabrics, cut 2½in strips of varying lengths for the pieced binding. Yasmeen used pieces which were approx 4in–15in.



Layout Diagram

5 Pin each of the dove templates onto the right side of your white fabric, leaving at least ½in between each one. Trace around the outer edge using a removable fabric marker. Unpin the templates, then repin Dove 4, with the printed side down and trace for one reverse dove. You should have five traced doves in total. Cut out, adding a seam allowance as in step 3.

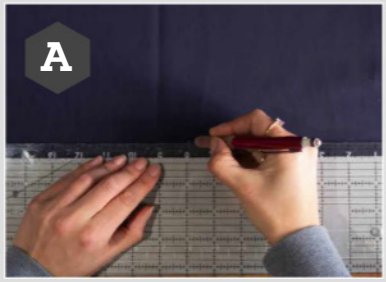
APPLIQUÉING THE BANNER

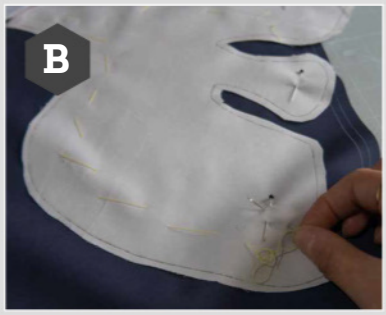
6 Mark ½in from each edge of your background fabric on the right side (Fig A). This will serve as a guide to the finished centre area of the banner.

7 Arrange your doves on the background fabric, referring to the Layout Diagram for placement. Also lay your leaves out to check they will not overlap any of the doves. Note that some of the doves will overhang the background fabric, and will be trimmed to fit later.

8 Once you're happy with the placement of the doves, pin the pieces in place. Then use a large basting stitch to secure each of the doves in position, as shown in Fig B. Use a blind stitch to appliqué each of the doves in place, turning under the raw edges as you stitch.

APPLIQUÉING THE BANNER







9 Use a removable fabric marker to draw a line for the stem of the leaf branch (Fig C). Reposition any leaves as necessary, then appliqué each leaf in place.

TOP TIP

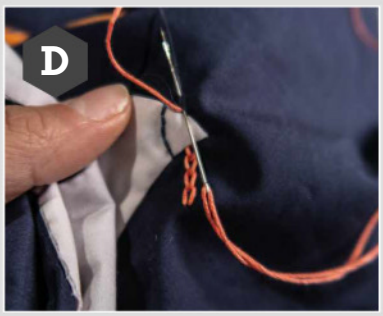
Don't worry too much if the doves are not exactly placed as in the diagram – this piece has been designed to have a lovely, organic feel, so you can be creative and change the doves around to suit your personal preferences.

ADDING EMBROIDERY DETAILS

10 Mark the embroidery details for each dove, referring again to the Layout Diagram. Each dove has four lines across each wing, approx ¾in apart. The beak is marked with a curved straight line, and you can add a small dot for the eye.



ADDING EMBROIDERY DETAIL



11 Embroider the details using the cotton perle thread in size 8. Use a running stitch for the wing lines and a backstitch across the beak. For the eyes, Yasmeen used overlapping straight stitches.

12 Embroider the stem using chain stitch, and six strands of embroidery floss (Fig D). Also stitch a line across the centre of each leaf to join with the stem.

FINISHING THE BANNER

13 Trim the banner front to measure 20½in x 35½in, centring the banner and trimming away any excess fabric from the doves at the same time (Fig E).

14 Layer the 25in x 40in backing fabric, batting and banner front to make a quilt sandwich. Baste in place. Yasmeen chose not to quilt her banner, but you can add any quilting at this point. Trim away excess batting and backing fabric.

15 Sew the binding strips together end to end along the short edges to make a scrappy binding strip. You will need approx 3¼yds of binding total. Press the strip in half lengthways.

FINISHING THE BANNER



16 Sew the binding to the right side of the banner, creating neat mitres at each corner. Fold the binding to the back of the banner and stitch in place to finish.

17 Take the 5in x 20in backing piece. Press under ¼in twice along both long edges. Then press under ¼in twice along each short edge. Topstitch around the outer edge to secure. Fold in half widthways and finger press to mark the centre of the long edges.

18 Place the backing piece on the back of the banner, aligning the marked centre with the centre of the banner, and ½in from the top edge. Pin in place. Stitch along both long edges by hand, making sure your stitches only catch the backing fabric, so they don't show through the front to complete the hanging sleeve.

19 Insert the 22in wooden dowel into the hanging sleeve. Tie your piece of cord or ribbon to each end of the dowel and use it to hang up the wall hanging.





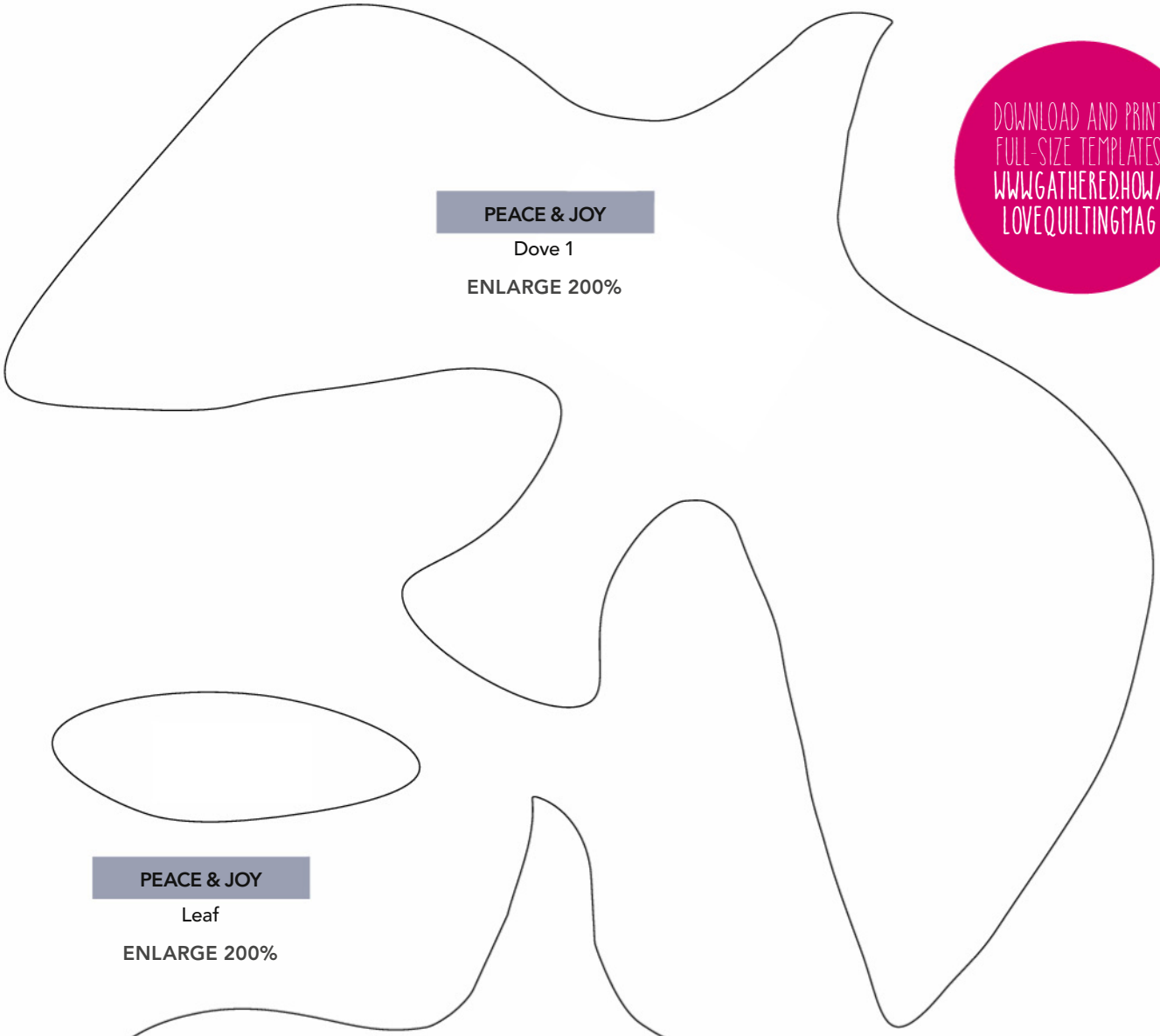
Yasmeen K Branton
Yasmeen is a hand appliqué designer and slow stitching is her daily meditation. She couldn't go a day without it!
sandandstars.co.uk
sand.and.stars

DOWNLOAD AND PRINT FULL-SIZE TEMPLATES WWW.GATHERED.HOW/LOVEQUILTINGMAG

PEACE & JOY

Dove 1

ENLARGE 200%



PEACE & JOY

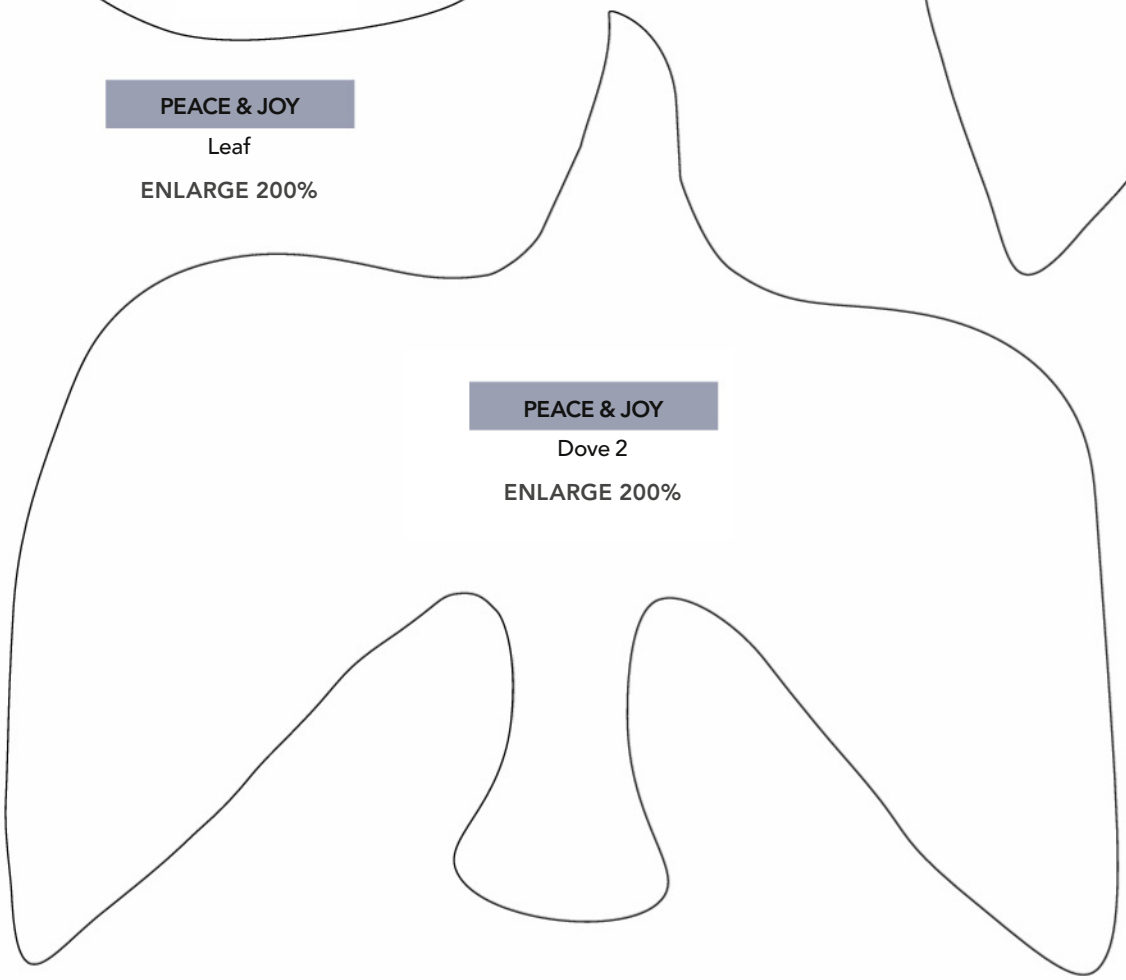
Leaf

ENLARGE 200%

PEACE & JOY

Dove 2

ENLARGE 200%



Thank you for making this project from *Love Patchwork & Quilting*. The copyright for these templates belongs to the designer of the project. They work hard to create projects for you to enjoy, so please don't re-sell or distribute their work without permission. Please do not make any part of the templates or instructions available to others through your website or a third party website, or copy it multiple times without our permission. Copyright law protects creative work and unauthorised copying is illegal. We appreciate your help.

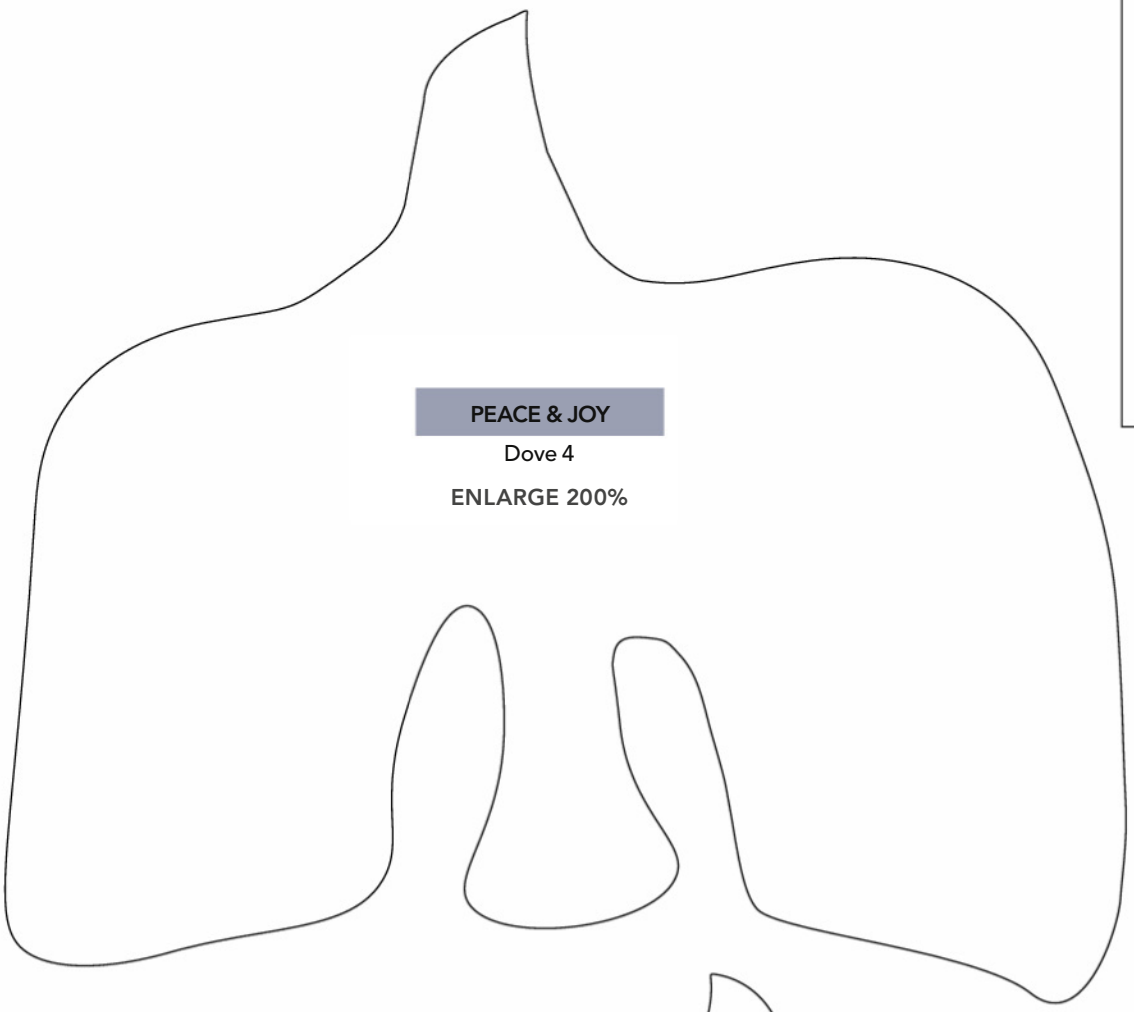
SCAN HERE!

Scan the QR code below to download and print full-size templates

PEACE & JOY

Dove 4

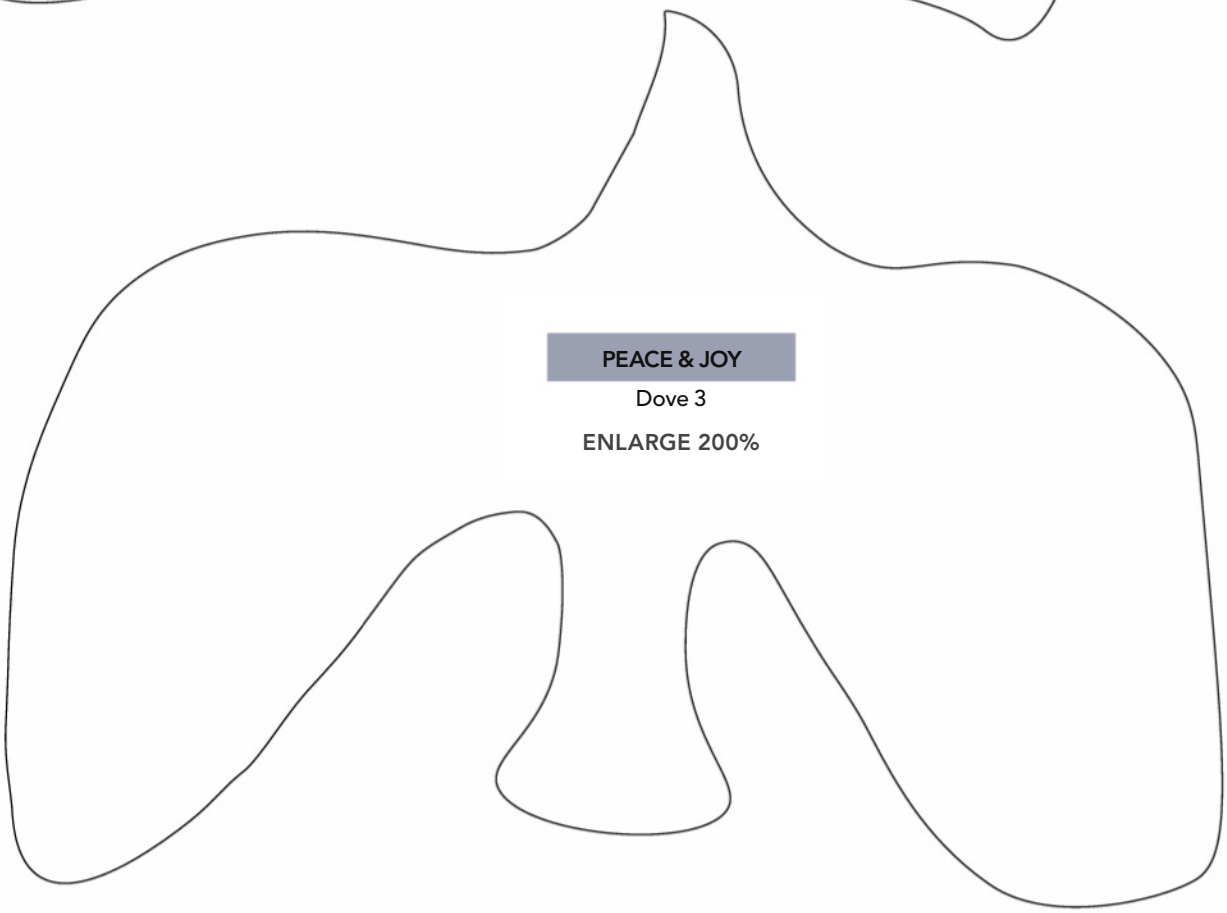
ENLARGE 200%



PEACE & JOY

Dove 3

ENLARGE 200%



BACK ISSUES

MISSED AN ISSUE?

Take a look at some of the print copies available in our store...



ISSUE ONE HUNDRED AND TWENTY FIVE



ISSUE ONE HUNDRED AND TWENTY SIX



ISSUE ONE HUNDRED AND TWENTY SEVEN



ISSUE ONE HUNDRED AND TWENTY EIGHT

TWO WAYS TO ORDER!

Visit the website: **buysubscriptions.com***
Call us on: **03330 162 145***

COMPLETE YOUR COLLECTION! ORDER ANY ISSUES YOU'RE MISSING FROM JUST £7.99

Print back issues only.
*The website and phone number shown are for UK orders.

J & B Sewing Machine Co Ltd
- Established 1961 -
www.jbsewing.com

COMING SOON!

Little Rebel
Fearlessly Creative

PRE ORDER YOURS TODAY



Introducing the machine that's redefining the quilting and sewing world: **the Little Rebel.**

- High powered motor for thicker fabric sewing
- 13" throat space with LED lights
- M-Class bobbins with 52% more thread
- Laser sensor for precise stitch regulation
- Easy and accessible interface
- Needle lights for increased visibility

Curlew Close, Queensway Meadows, Newport, NP19 4SY. Tel: 01633 284646



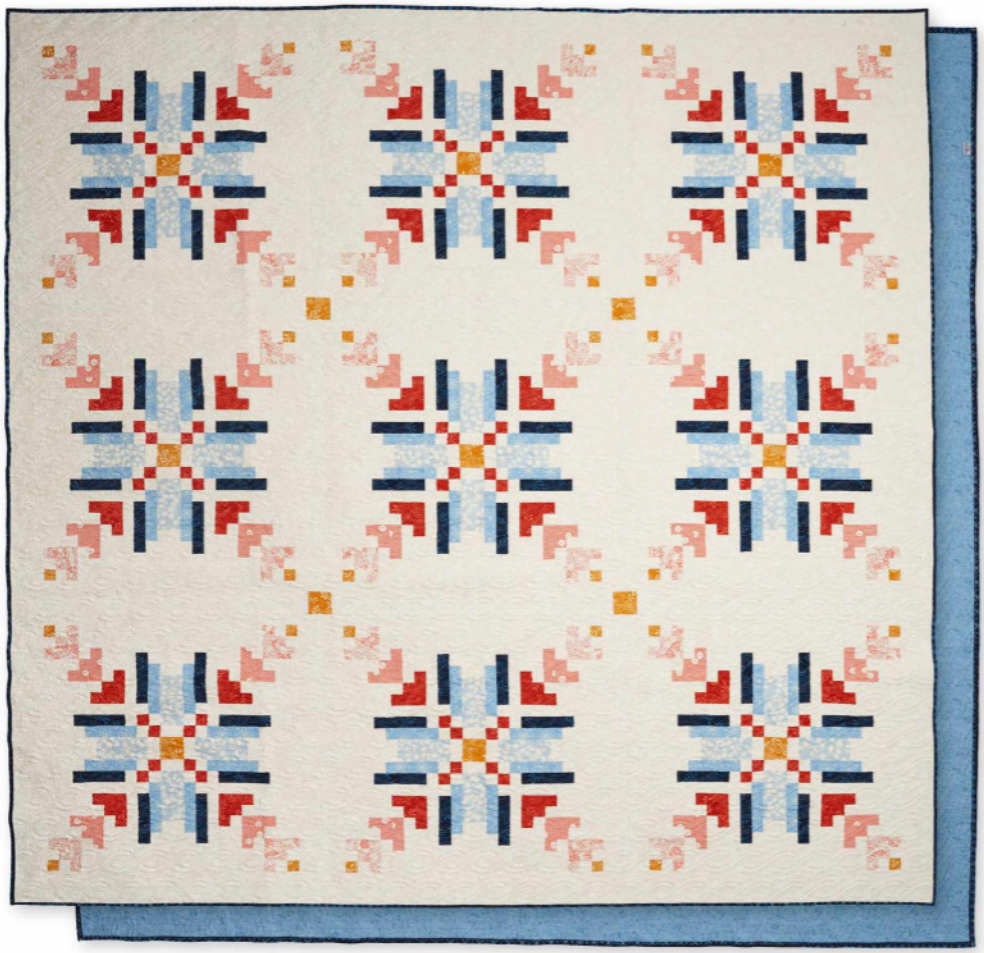
TREND SETTER
Subtle Christmas prints combine to create a minimalist, modern design



WINTERGLOW

Cosy up to this sweet, knit-inspired snowflake quilt and cushion duo, where simple strip piecing techniques create stunning results

BY SANDY SAENGSUK



COMBINE STRAIGHTFORWARD STRIP SETS TO CREATE THESE SCANDI-STYLE SNOWFLAKES



YOU WILL NEED

Quilt

- Fabric A: 3/8yd
- Fabric B: 3/8yd
- Fabric C: ½yd
- Fabric D: ½yd
- Fabric E: ½yd
- Fabric F: ½yd
- Fabric G: ¼yd
- Fabric H: 5¾yds
- Binding fabric: 5/8yd
- Backing fabric: 7½yds
- Batting: 88in square

FINISHED SIZE

- 80in square

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- RST = right sides together.
- WOF = width of fabric.
- Press fabrics well before cutting.
- Fabric supplied by Ruby Star Society (rubystarsociety.com).

FABRICS USED

All fabrics are from the Winterglow collection by Ruby Star Society.

CUTTING OUT

1 From Fabric A cut:
- One (1) 1½in x WOF.
- One (1) 2½in x WOF.
- One (1) 3½in x WOF.
- One (1) 3½in x WOF. Subcut one (1) 3½in x 14in, one (1) 2½in x 14in and one (1) 1½in x 14in.

2 From Fabric B cut:
- One (1) 1½in x WOF.
- One (1) 2½in x WOF.
- One (1) 3½in x WOF.
- One (1) 3½in x WOF. Subcut one (1) 3½in x 14in, one (1) 2½in x 14in and one (1) 1½in x 14in.

3 From Fabric C cut:
- One (1) 1½in x WOF.
- Three (3) 1½in x WOF. Subcut seventy two (72) 1½in squares.
- One (1) 2½in x WOF.



Fig 1 **Strip Set 1**

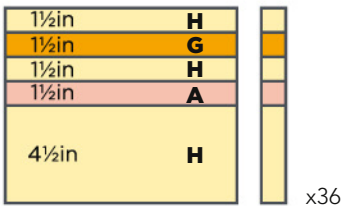


Fig 2 **Strip Set 2**

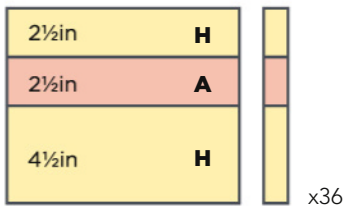


Fig 3 **Strip Set 3**

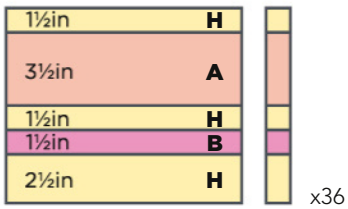


Fig 4 **Strip Set 4**

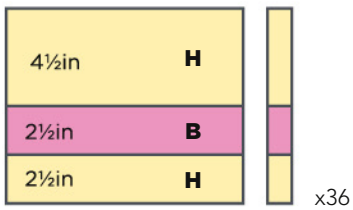


Fig 5 **Strip Set 5**

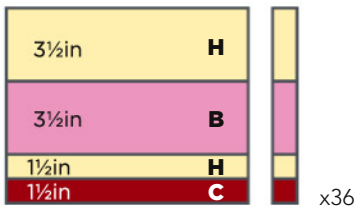


Fig 6 **Strip Set 6**

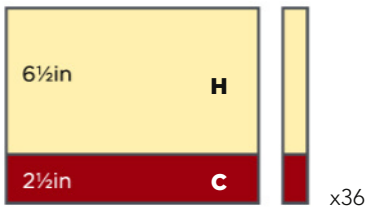


Fig 7 **Strip Set 7**

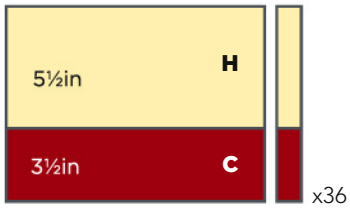


Fig 8 **Strip Set 8**

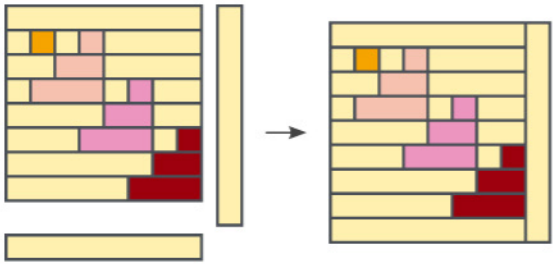


Fig 9



- One (1) 3½in x WOF.
- One (1) 3½in x WOF. Subcut one (1) 3½in x 14in, one (1) 2½in x 14in and one (1) 1½in x 14in.

4 From Fabric D cut:
- Three (3) 5in x WOF.

5 From Fabric E cut:
- Three (3) 5in x WOF.

6 From Fabric F cut:
- Three (3) 5in x WOF.

7 From Fabric G cut:
- One (1) 1½in x WOF.
- Two (2) 1½in x WOF. Subcut forty (40) 1½in squares.
- One (1) 2½in X WOF. Subcut four (4) 2½in squares and one (1) 1½in x 14in.

8 From Fabric H cut:
- Fourteen (14) 1½in x WOF.
- Two (2) 1½in x WOF. Subcut five (5) 1½in x 14in.
- Three (3) 2½in x WOF.
- One (1) 2½in x WOF. Subcut three (3) 2½in x 14in.
- One (1) 3½in x WOF.
- Three (3) 4in x WOF.
- Three (3) 4½in x WOF.
- One (1) 4½in x WOF. Subcut three (3) 4½in x 14in.
- Three (3) 5in x WOF.
- One (1) 5½in x WOF.
- Three (3) 6in x WOF.
- One (1) 6½in x WOF.
- One (1) 6½in x WOF. Subcut one (1) 6½in x 14in, one (1) 5½in x 14in and one (1) 3½in x 14in.
- Three (3) 8½in x WOF. Subcut seventy two (72) 8½in x 1½in.
- Two (2) 9½in x WOF. Subcut thirty six (36) 9½in x 1½in.
- Eight (8) 2½in x WOF. Sew together and subcut twelve (12) 2½in x 24½in (sashing).
- Eight (8) 2½in x WOF (borders).

9 From the binding fabric cut:
- Nine (9) 2½in x WOF.

PIECING THE CORNER UNITS

10 To create the corner units, you will need a total of eight different strip set units. Strip Set 1 will be 1½in x 8½in Fabric H pieces (Fig 1). Follow steps 11–13 to create the remaining strip set units.

11 Take two 1½in x WOF, one 4½in x WOF from Fabric H, one 1½in x WOF from Fabric G and one 1½in x WOF from Fabric A. Sew them together along the long edges in the order shown in Fig 2 to make Strip Set 2. Subcut a total of twenty seven 1½in x 8½in Strip Set 2 units.

12 Take two 1½in x 14in rectangles, one 4½in x 14in rectangle from Fabric H, one 1½in x 14in rectangle from Fabric G, and one 1½in x 14in rectangle from Fabric A. Repeat the process detailed in step 11 to sew these strips together along the long edges and then subcut nine more 1½in x 8½in Strip Set 2 units. You will have a total of thirty six units.

13 Repeat the process in steps 11–12, but referring to Figs 3–8 for each strip set. You will need a total of thirty six 1½in x 8½in units from each strip set.

14 Take one of each strip set unit and arrange in order, referring to Fig 9.



Sew the strip set units together along the long edges. Sew a Fabric H 1½in x 8½in strip to the bottom of the block, then sew a Fabric H 1½in x 9½in strip to the right edge to complete one Corner Unit (Fig 9). Repeat this process to make a total of thirty six Corner Units.

PIECING THE INNER SNOWFLAKE STRIP SETS

15 For Inner Snowflake Set 1, take one 4in x WOF, one 1½in x WOF from Fabric H, and one 5in x WOF from Fabric F. Sew them together in the order shown in Fig 10. Repeat this process and make two more sets. Subcut a total of seventy two 1½in x 9½in units from the strip sets.

16 Repeat the process in step 15 to make the Inner Snowflake Sets 2 and 3, this time referring to Figs 11–12. You will need a total of seventy two 1½in x 9½in units from each of the strip sets.

17 Take thirty six each of the Inner Snowflake units 1 and 2, and sew a Fabric C 1½in square to the end. Then sew a Fabric G 1½in square to the end of thirty six Inner Snowflake units 3 (Fig 13). Take care to sew the square to the ends with the shorter Fabric H section, as shown.

18 Take one Corner Unit, and one of each of the Inner Snowflake units, and arrange referring to Fig 14. Sew the shorter set 1 strip to the bottom of the corner unit, followed by the longer set 1 strip to the right. Repeat to add the set 2 and 3 strips. Repeat this process with each of the thirty six Corner Units.

ASSEMBLING THE QUILT

19 Take four of your Corner Units, and arrange them in a four-patch, as shown in Fig 15. Take care to rotate the units exactly as shown to achieve the pattern. Sew the units in pairs, then sew the pairs together to make one block. Repeat to make a total of nine blocks.

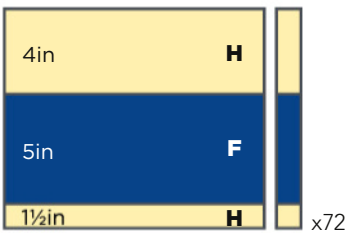


Fig 10 **Inner Snowflake Set 1**

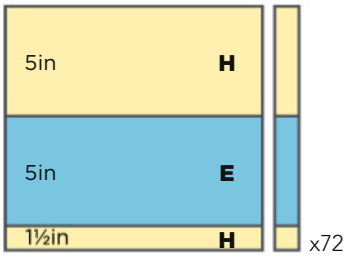


Fig 11 **Inner Snowflake Set 2**

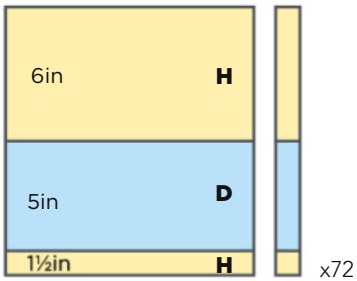


Fig 12 **Inner Snowflake Set 3**

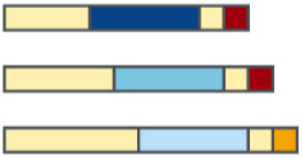


Fig 13

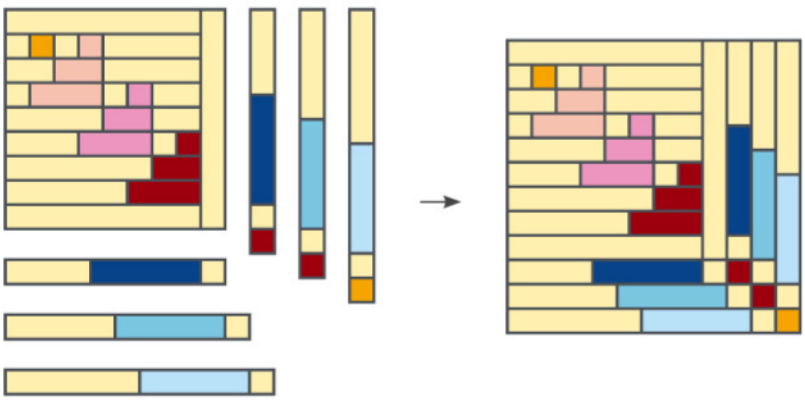
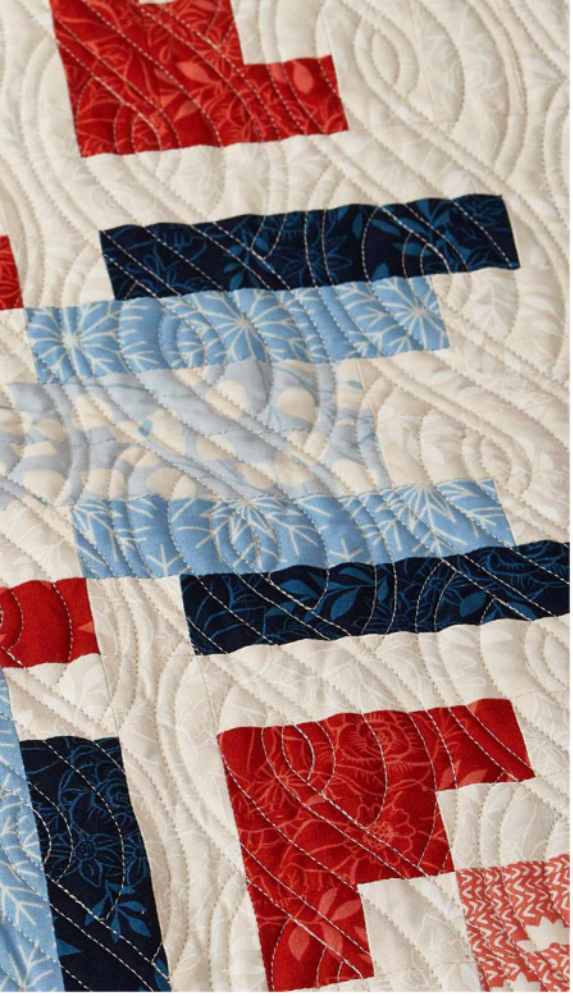


Fig 14



20 Take three Fabric H 2½in x 24½in strips and two Fabric G 2½in squares. Sew together with the Fabric H squares between the strips (Fig 16). Repeat to make a second sashing strip.

21 Arrange the blocks in three rows of three. Sew together in rows with Fabric H 2½in x 24½in strips between the blocks. Sew the rows together with the sashing strips from step 20 between the rows.

22 Take the eight 2½in x WOF border strips and sew together in pairs. Trim two strips to 2½in x 76½in and two strips to 2½in x 80½in. Sew the shorter strips to the top and bottom of the quilt, pressing seams towards the border strips. Then sew the longer strips to the sides to finish.

QUILTING AND FINISHING

23 Cut the backing fabric into three approx 90in x WOF pieces. Remove the selvedges and sew together along the long edges using ½in seams. Press the seams open. Trim to approx 90in square.

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

25 Quilt as desired. Lynne quilted horizontal wavy lines using a white 40wt Aurifil thread on the front and back. Trim off the excess batting and backing fabric and square up the quilt.

26 Sew the binding strips together end-to-end using diagonal seams. Press the seams open. Fold in half lengthways, with the wrong sides together, and press along the full length.

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

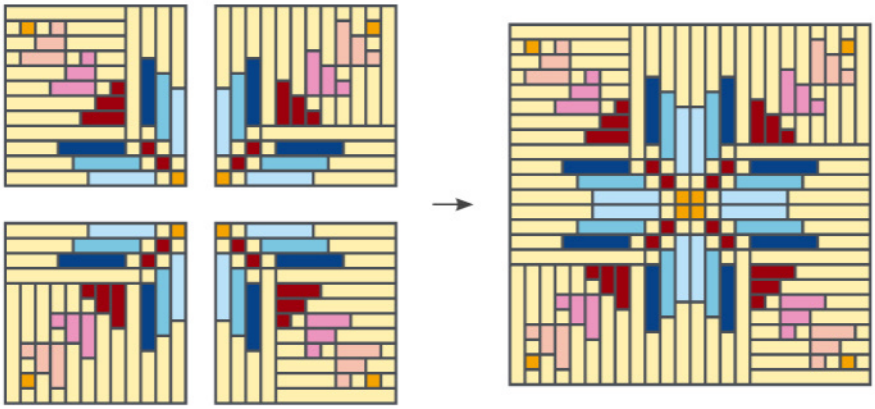
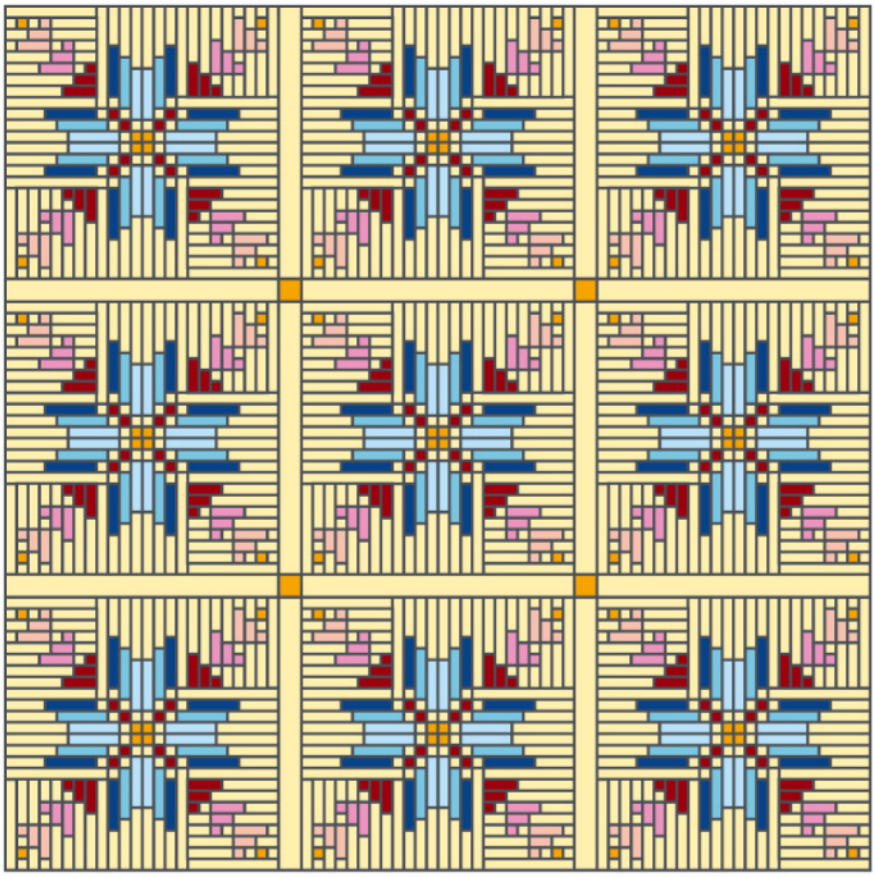


Fig 15



Fig 16



Quilt Layout Diagram



YOU WILL NEED

Cushion

- Fabric A: one (1) fat eighth
- Fabric B: one (1) fat eighth
- Fabric C: one (1) fat eighth
- Fabric D: one (1) fat eighth
- Fabric E: one (1) fat eighth
- Fabric F: one (1) fat eighth
- Fabric G: one (1) fat eighth
- Fabric H: ¾yd
- Binding: ¼yd
- Lining fabric: 27in square
- Backing: ¾yd
- Batting: 27in square

FINISHED SIZE

- 24in square

CUTTING OUT

1 From Fabric A cut:
- One (1) 6½in x 1½in.
- One (1) 6½in x 2½in.
- One (1) 6½in x 3½in.

2 From Fabric B cut:
- One (1) 6½in x 1½in.
- One (1) 6½in x 2½in.
- One (1) 6½in x 3½in.

3 From Fabric C cut:
- One (1) 6½in x 1½in.
- One (1) 6½in x 2½in.
- One (1) 6½in x 3½in.
- Eight (8) 1½in squares.

4 From Fabric D cut:
- One (1) 5in x 13in.

5 From Fabric E cut:
- One (1) 5in x 13in.

6 From Fabric F cut:
- One (1) 5in x 13in.

7 From Fabric G cut:
- One (1) 1½in x 6½in.
- Four (4) 1½in squares.

8 From Fabric H cut:
- One (1) 6½in square.
- One (1) 6½in x 5½in.
- Three (3) 6½in x 4½in.
- One (1) 6½in x 3½in.
- Three (3) 6½in x 2½in.
- One (1) 6in x 13in.
- One (1) 5in x 13in.
- One (1) 4in x 13in.
- Four (4) 1½in x 9½in.
- Eight (8) 1½in x 8½in.
- Five (5) 1½in x 6½in.
- Three (3) 1½in x 13in.

9 From the backing fabric cut:
- One (1) 24in x 19in.
- One (1) 24in x 16in.

10 From the binding fabric cut:
- Three (3) 2½in x WOF.

PIECING THE CORNER UNITS

11 Follow the process in steps 10–18 of the quilt instructions to make four Corner Units. When making the strip sets in steps 11–13, sew together 6½in lengths. Then subcut four units from each strip set. In steps 15–16, sew together 13in lengths for the strip sets and subcut eight units from each strip set. Sew squares to four of each of these strip set units as in step 17.

12 Arrange the four Corner Units and sew them all together, as in step 19 of the quilt instructions.

QUILTING AND FINISHING

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

14 Quilt as desired. Trim off the excess batting and backing fabric and square up the cushion top to 24in square.

15 Press under ½in twice along one long edge of a backing piece, enclosing the raw edge. Topstitch in place. Repeat with the other backing piece.

16 With the cushion top right side down, place both backing pieces on top, with the right sides up. Align the raw edges around the outer edge of the cushion. The hemmed edges will overlap in the centre. Pin in place. Sew around the outer edge.

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



Sandy Saengsuk
Sandy isn't just a pattern designer – she's also a longarm quilting extraordinaire!
thaicharmllc.com
thaicharmllc



gathered.
Discover your next craft project

NEW
- 1,000s of free patterns
- Step-by-step tutorials
- Video guides





Discover easy-to-follow patterns and tutorials for crochet, knitting, sewing, quilting, papercraft and stitching with the **brand new website** for makers everywhere.

www.gathered.how

yarn fabric needles & hooks haberdashery buttons ribbons

WOOL WAREHOUSE

Get 10% OFF EVERYTHING!* Discount code: LPQ129

We stock all 330 shades!
£2.19 per fat quarter
Moda: Bella Solids

£2.59 per fat quarter
Craft Cotton Co: Cozy Forest

Lewis & Irene · LIBERTY FABRIC · andover · moda · makower · FreeSpirit · dashwood studio · Kingfisher FABRICS · CAMELOT FABRICS · Penny Rose Fabrics · Trimits · ROSE & HUBBLE · Clothworks · WINDHAM FABRICS · sew simple · STUDIO e fabrics · Riley Blake DESIGNS · ROBERT KAUFMAN FABRICS
We're proud to stock all these leading brands!

£2.69 per fat quarter
Robert Kaufman: Kona Solids

£4.24 per fat quarter
Liberty Fabrics: Woodland Walk

£3.24 per fat quarter
Lewis and Irene: Saariselkä

FREE UK DELIVERY on orders over £30

www.woolwarehouse.co.uk
01926 882818 or 0800 505 3300 | hello@woolwarehouse.co.uk
No minimum order. £2.95 delivery charge for UK orders under £30.
* Discount code not valid on sale items.

TRY 3 ISSUES FOR £9.99!



***Simply Sewing* is the perfect magazine for the modern sewist!** Simple-to-follow projects mean you can get started straight away using the fabulous gifts included with every issue. Already whipping up home-sewn makes? Be inspired by expert tricks and tips, in-depth technical features and profiles of amazing designers. *Simply Sewing* is a new approach to dressmaking and home sewing.

www.gathered.how/simplysewing

SUBSCRIBE TODAY: TRY 3 ISSUES FOR £9.99

www.buysubscriptions.com/SWHA2023

or **call 03330 162 149**† & quote code SWHA2023

†UK calls will cost the same as the other standard fixed line numbers (starting 01 or 02) and are included as part of any inclusive ore free minutes allowance (if offered in your phone tariff). Outside of free call packages call charges from mobile phones will cost between 3p and 55p per minute. Lines are open Monday to Friday 9am-5pm.

Terms and conditions This introductory offer ends 31st December 2023 and is for new Direct Debit subscribers only. After your first 3 issues, your subscription will continue at £19.99 every 3 issues, still saving over 40% on magazine shop price. If you cancel within 2 weeks of receiving your 2nd issue you will pay no more than £9.99. Your subscription will start with the next available issue and you will receive 13 issues in a year. All savings are calculated as a percentage of Basic Annual Rate. The UK Basic annual rate is £145.87 which includes event issues published in a 12-month period. We reserve the right to reject or cancel subscriptions at any point if the customer has previously cancelled their subscription during the trial period. Full details of the Direct Debit guarantee are available upon request. Prices correct at point of print and subject to change.

SWEET TREATS

Foundation Paper Piece a festive trio featuring candy canes, hot chocolate and a cute gingerbread man

BY NADINE ADELE



FOR MORE FPP PROJECTS HEAD TO WWW.GATHERED.HOW/LOVEQUILTINGMAG



YOU WILL NEED

Candy Canes

- Fabric A (pink): one (1) fat quarter
- Fabric B (white): 10in square
- Fabric C (green): 6in square
- Fabric D (dark red): 6in square
- Fabric E (bright red): 10in square
- One (1) copy each of the Candy Canes Template Sections A–S

FINISHED SIZE

- 10in square (10½in square unfinished)

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams to the side, unless otherwise instructed.
- RST = right sides together.
- FPP = Foundation Paper Piecing.
- Templates include seam allowances around the outer edge only.
- Shorten stitch length to 1.5 for FPP.
- The Layout Diagram is a reverse image of the completed block, which matches the printed templates.
- Fabrics supplied by Wool Warehouse (woolwarehouse.co.uk).

GO AS TRADITIONAL OR AS MODERN WITH THE COLOURS IN THIS BLOCK AS YOU LIKE!



FABRICS USED

All solid fabrics are Kona Cotton Solids by Robert Kaufman as follows:

- Fabric A: Dragon Fruit.
- Fabric B: Snow.
- Fabric C: Fern.
- Fabric D: Tomato.
- Fabric E: Flame.
- Fabric F: Aloha.
- Fabric G: Brick.
- Fabric H: Mocha.
- Fabric I: Caramel.
- Fabric J: Cedar.

Plus, Fabric K is Gingerbread Shapes in Cream from the Gingerbread Season collection by Lewis and Irene.

CUTTING OUT

1 Using the templates and referring to the Layout Diagram, cut out fabric for each template Section A–S. Make sure each piece is at least ¼in larger than the section

they cover, all the way around. If you would prefer, you can choose to cut out each piece as you sew the templates.

PIECING THE BLOCK

2 Take the Section A template and place the fabric right side up on the unprinted side of the template against Section 1A. Make sure that it covers the whole section plus at least ¼in all the way around (Fig A). Pin or use a dab of paper glue to hold it securely in place. If you are using pins, make sure not to pin along the seam line between Sections 1 and 2.

3 Fold the template along the line between Sections 1 and 2, and trim the seam allowance to ¼in (Fig B). Place the Section 2 piece right side down on top of the Section 1 piece, matching up the raw edges on the side to be joined. Make sure that when sewn, Section 2A will be covered by the fabric, plus at least ¼in all the way round.

4 Using a short stitch length, turn the template over to the printed side and stitch along the line between Sections 1A and 2A (Fig C). Check that the fabric when pressed open will cover Section 2A, as well as the seam allowance.

5 Fold the template away from the seam and trim the seam allowance to ¼in. Fold the template back, turn the work over to the fabric side, fold the fabric pieces open and then press (Fig D).

6 Repeat steps 3–5 and piece the remaining sections on the template in number order. Carefully trim the finished pieced template along the dotted seam allowance line on the template.

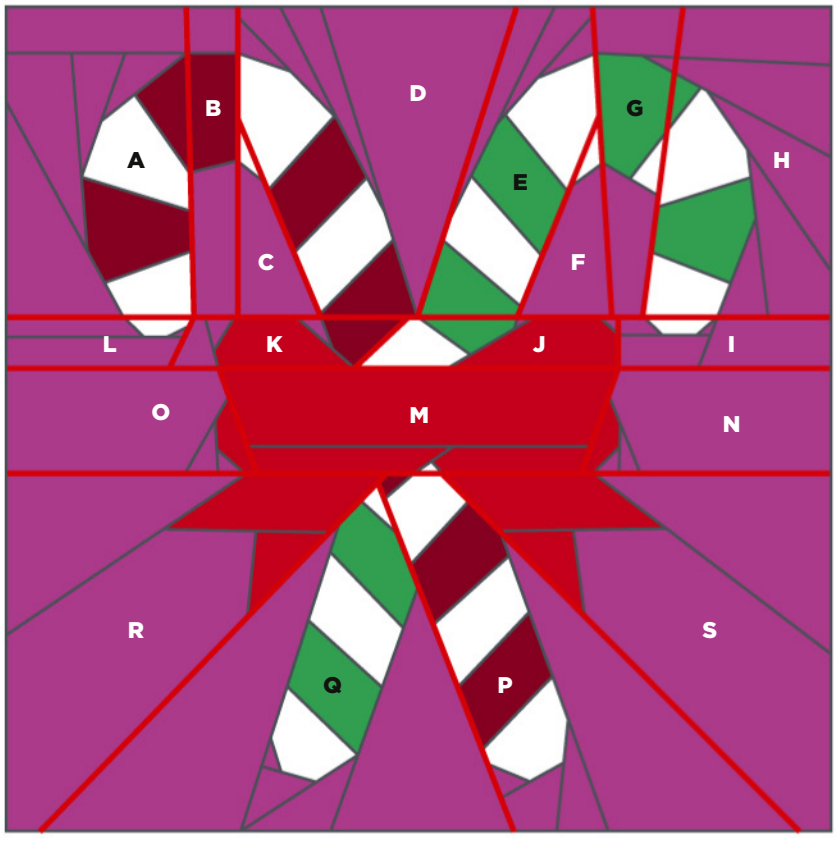
7 Repeat the process in steps 2–6 to piece template Sections B–S.

8 Return to a normal stitch length and join Section A to B, Section C to D, Section E to F and Section H to G. Then neatly join all these sections together to complete the top part of the block.

9 Join Sections I, J, K and L together. Join Sections M, N and O together. Join these sections together to complete the middle part of the block.

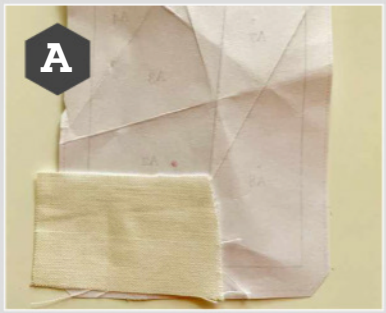
10 Join Sections P and Q together. Then join sections R and S to the sides of PQ to complete the bottom part of the block.

11 Combine all three sections to complete the block, making sure to carefully match the points and ends. Remove the paper templates from the back of the block and press. Trim the edges to measure 10½in square to finish the block.

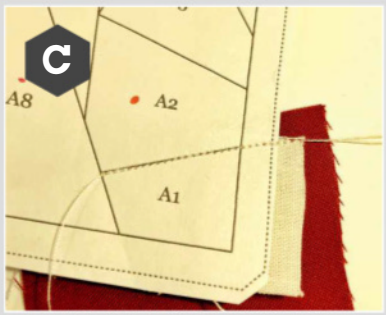


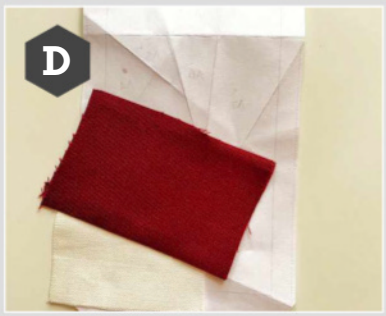
Layout Diagram

PIECING THE BLOCK











YOU WILL NEED

Gingerbread Man

- Fabric B (white): 2in square
- Fabric E (bright red): 5in square
- Fabric F (teal): one (1) fat quarter
- Fabric G (brick): 6in square
- Fabric H (dark brown): 6in square
- Fabric I (caramel): one (1) fat quarter
- One (1) copy each of the Gingerbread Man Template Sections A–T

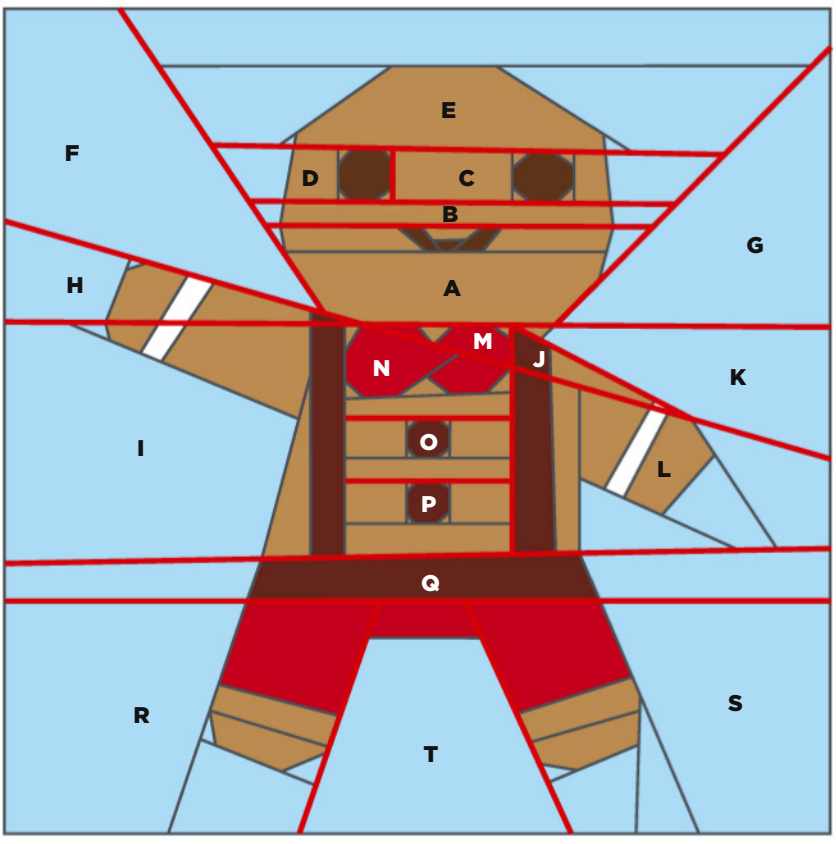
FINISHED SIZE

- 10in square (10½in square unfinished)

CUTTING OUT

1 Using the templates and referring to the Layout Diagram, cut out fabric for each Template Section A–T. Make sure each piece is at least ¼in larger than the section they cover all the way around. If you would prefer, you can choose to cut out each piece as you sew the templates.

WHY NOT STITCH THIS BLOCK INTO A DECORATIVE CUSHION, GIFT SACK OR STOCKING?



Layout Diagram

PIECING THE BLOCK

2 Piece each of the Gingerbread Man Template Sections A–T, following steps 2–7 of the Candy Canes instructions.

3 Join Section A to B, Sections C, D and E and Section F to H. Join all of these sections together with G to complete the top part of the block.

4 Join Sections N, O and P together. Join Sections L and I to NOP. Next, join Sections J, K and M. Join all of these sections together to complete the middle part of the block.

5 Join Sections R, S and T together. Once combined, join Section Q to complete the bottom part of the block.

FINISHING THE BLOCK

6 Combine all three sections to complete the block by carefully matching points and ends. Remove the paper templates from the back of the block and press. Trim to measure 10½in square to finish.



YOU WILL NEED

Hot Chocolate Mug

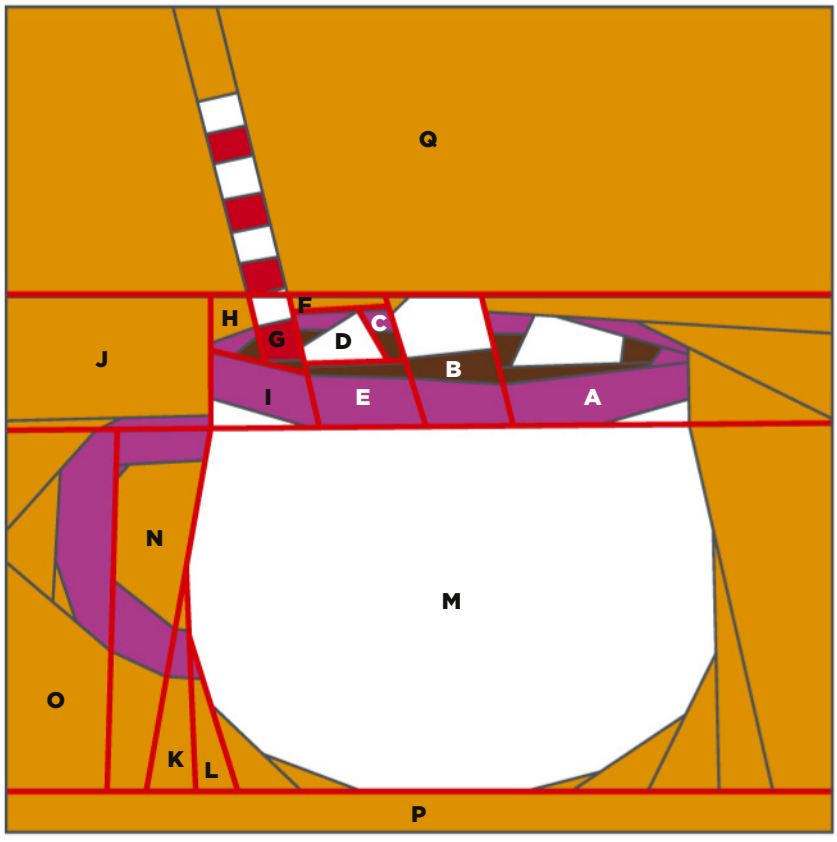
- Fabric A (pink): 8in square
- Fabric B (white): 4in square
- Fabric E (bright red): 5in square
- Fabric H (brown): 4in square
- Fabric J (orange): one (1) fat quarter
- Fabric K (mug pattern): one (1) fat eighth
- One (1) copy each of the Hot Chocolate Mug Template Sections A–Q

FINISHED SIZE

- 10in square (10½in square unfinished)

CUTTING OUT

1 Using the templates and referring to the Layout Diagram, cut out fabric for each template Section A–Q. Make sure each piece is at least ¼in larger than the section they cover all the way around. If you would prefer, you can choose to cut out each piece as you sew the templates.



Layout Diagram

PIECING THE BLOCK

2 Piece each of the Hot Chocolate Mug Template Sections A–Q, following steps 2–7 of the Candy Canes block instructions.

3 Join Sections A and B together. Join Sections C, D, E and F. Then join Sections G, H, I and J. Join all these sections together with Q to complete the top half of the block.

4 Join Sections M, L and K. Then join Sections N and O. Neatly join these sections together with P to complete the bottom half of the block.

FINISHING THE BLOCK

5 Combine the top and bottom sections to complete the block by carefully matching the points and ends.

6 Remove the paper templates from the back of the block and press. Trim to measure 10½in square to finish.



Nadine Adele
Nadine loves stitching inspiring and motivational pieces for her home and lifestyle brand, Always Cosy
alwayscosy.co.uk
always.cosy

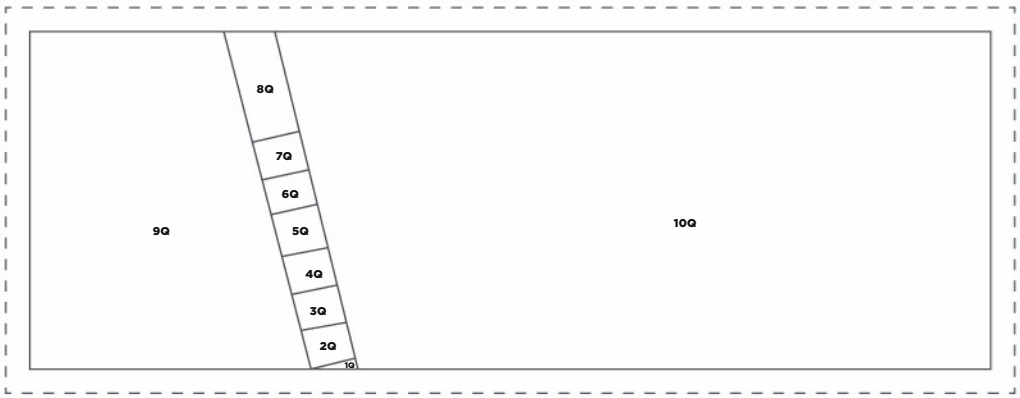
SWEET TREATS

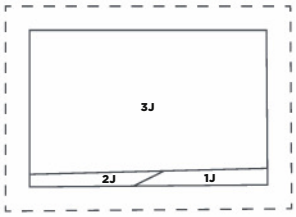
Hot Chocolate Mug Template Sections A–Q

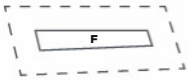
ENLARGE 200%

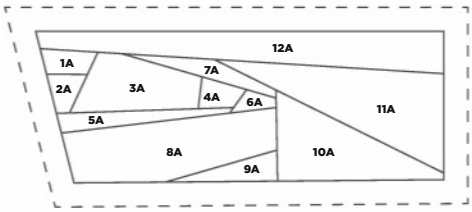
SCAN HERE!

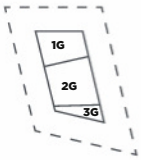
Scan the QR code below to download and print full-size templates

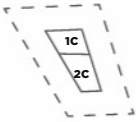


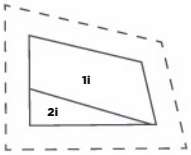


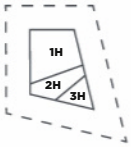


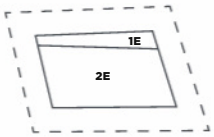


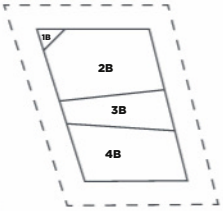


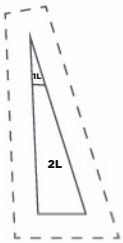


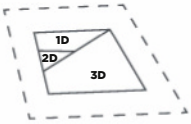


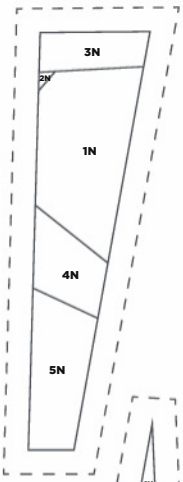


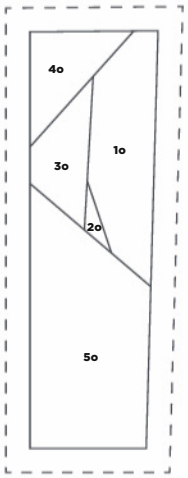


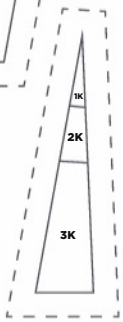


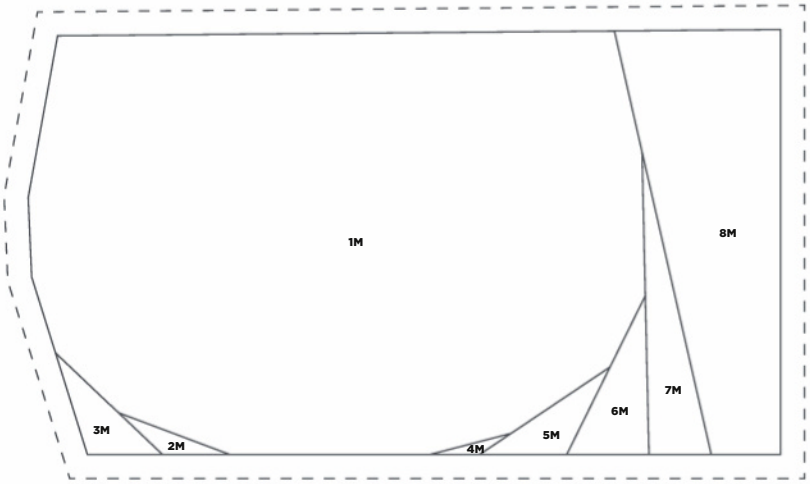














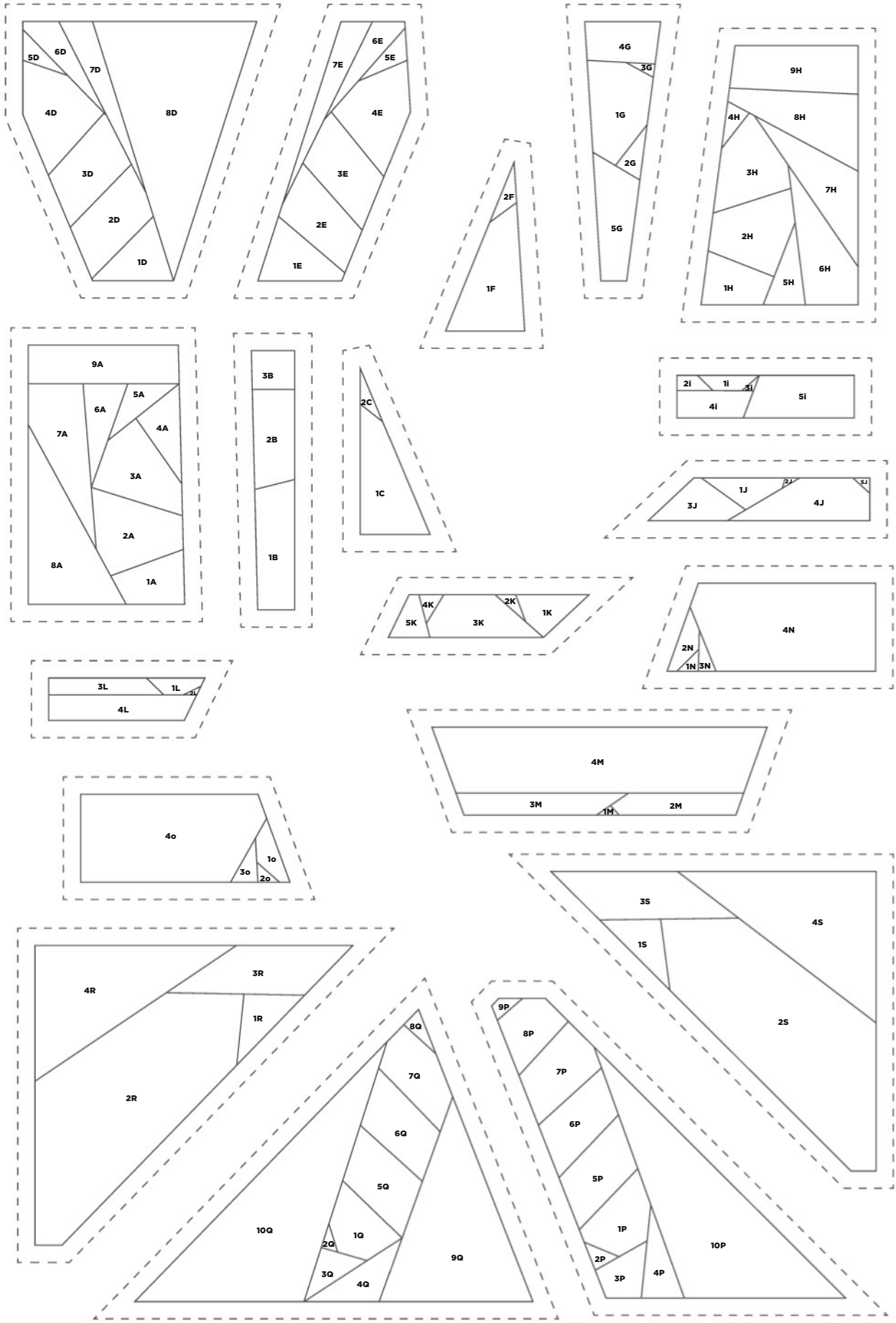
DOWNLOAD AND PRINT FULL-SIZE TEMPLATES WWW.GATHERED.HOW/LOVEQUILTINGMAG

Thank you for making this project from *Love Patchwork & Quilting*. The copyright for these templates belongs to the designer of the project. They work hard to create projects for you to enjoy, so please don't re-sell or distribute their work without permission. Please do not make any part of the templates or instructions available to others through your website or a third party website, or copy it multiple times without our permission. Copyright law protects creative work and unauthorised copying is illegal. We appreciate your help.

SWEET TREATS

Candy Cane Template Sections A–S

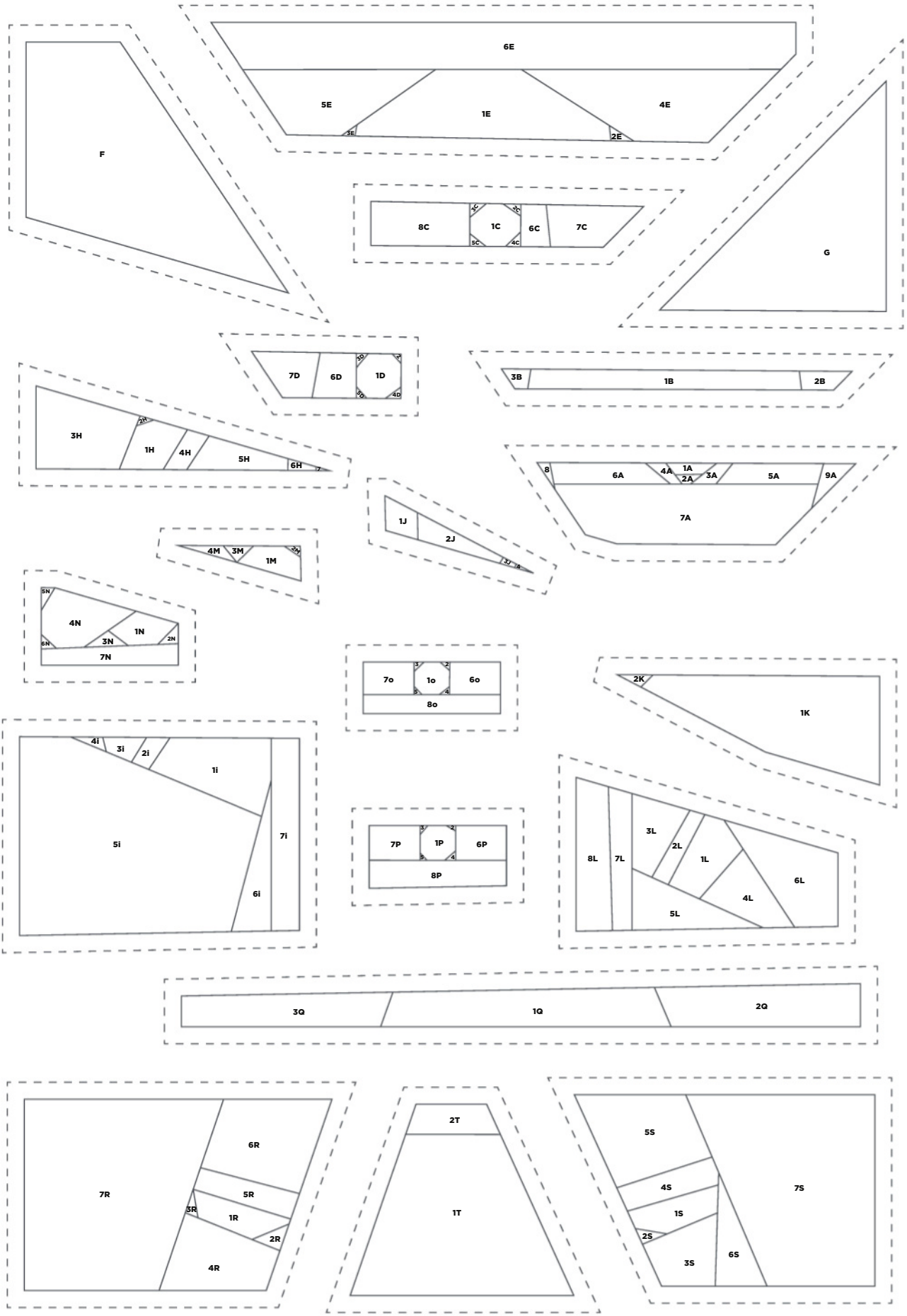
ENLARGE 200%



SWEET TREATS

Gingerbread Man Template Sections A–T

ENLARGE 200%



OVERSEAS READERS

13 ISSUES FOR JUST $49.95

WHEN YOU SUBSCRIBE TODAY!*



SAVE 75%!





UK READERS SEE P28

- $49.95 for 13 issues (1 year subscription), **saving 75%**!
- **OR Try 3 issues for $9.95** and then pay just $14.97 by quarterly continuous credit
- Subscription prices **include delivery** – never miss an issue!
- 13 issues a year (1 year subscription)

ORDER NOW – DON'T MISS OUT!

SUBSCRIBE TODAY!

US & Canada

Subscribe online at: www.buysubscriptions.com/LPPUS23

You can contact our customer service team by phone at 855-827-8639.

(Customer service hours are Monday to Friday 08:00–20:00 EST.)

Europe **€86.99 – 1 Year

Rest of World **$119.99 – 1 Year

Australia **$140AUD – 1 Year

Subscribe online at: www.buysubscriptions.com/LPQP129

Or call **+44 (0) 1604 973 754** and quote LPQP129

*North American savings compared to 13 full priced issues at $13.99 from the US newsstand and customers will be charged in $. **Europe & ROW newsstand pricing varies by territory so no saving is expressed. This offer is for new print subscribers only. You will receive 13 issues in a year. Prices correct at point of print and subject to change. European and RoW subscribers: if you are dissatisfied in any way you can write to us or call us to cancel your subscription at any time and we will refund you for all unmailed issues. N. American subscribers: Minimum subscription terms 12 months. If at any time during the first 60 days you are dissatisfied in any way, please notify us in writing and we will refund you all unmailed issues. Offer ends: **31st December 2023**

COME TOGETHER: STITCHING FOR A BETTER FUTURE



Sharbreon Plummer charts the history of quilting bees in the US and explores the significance of the Freedom Quilting Bee, as well as its ongoing legacy today







Opener image: FQB members Mandy Pettway and Mary Brown working on a quilt together, 1974. Image by Patricia Goudvis.

Above left: A member of the FB Legacy. Image by Sean Cokes. This image and above both courtesy of Acres of Ancestry Initiative/ Black Agrarian Fund.

Above right: The Poor People's Corporation gathering together to quilt. Image by Dr. Doris Derby, from the collection of the Smithsonian National Museum of African American History and Culture.

Lower right: Midsummer Evening Quilting in Central Park, 1973. Maker: Suzanne Szasz (Environmental Protection Agency, National Archives and Records Administration).

What do you think of when you hear the term "quilting bees?" Perhaps you visualize chatting over thread and thimbles. You may think of a gathering of friends or a space where makers can break bread and share talents. Depending on who you ask, you might hear all of the above. For centuries, quilting bees have combined form, function and community with a dose of healthy competition. They laid the foundation for many of the guilds and cooperatives that still exist today. Stories of quilting bees are encompassed in a spectrum of varied mythologies, from matchmaking sessions for potential brides to a balm for the hardships of economic strife.

Although the act of quilting dates back well into the medieval period, quilting bees gained popularity in the 19th century, especially in North America. In earlier centuries, elaborate quilting was an activity for the wealthy in Colonial America who could afford European fabrics. Others created padded coverlets out of necessity from the materials they could forage. Because most communities were established in rural areas, early quilting bees also allowed for moments of connection and relationship-building to combat feelings of isolation. Churches, homes and other communal spaces housed wooden frames where women would gather to bring their stitched works to life.

It's no secret that the booming textile industry of the 19th century sparked a spike in sewn items, including quilts. By the mid-1800s, the slave trade in the Deep South and the use of the cotton gin (an automated machine that separates cotton fibers) made cotton the leading export of the United States. As a result, textiles became less expensive to source, which meant quilting could be positioned as a more accessible hobby for women across the economic spectrum. Quilting bees encouraged a 'strength in numbers' approach to quilting, with shared projects such as wedding or birth quilts being finished in half the time with the support of friends and neighbors. On plantations in the Southern US, Black women were responsible for several aspects of textile production, including the support of quiltmaking. In addition to working alone, they used bees to gather and cultivate moments of respite, joy and personal creativity. This gave way to many of the early developments in African American material culture that are still cherished and researched today.

Although some were not explicitly described as bees, several groups maintained the spirit of quilting bees and gathered to advocate for a variety of causes through handmade goods. The American Civil War sparked an uptick in the use of such items, including quilts, developed by the ever-growing aid organizations of the era. Abolitionist, religious and women's relief groups facilitated an increase in co-created quilts that could be raffled or sold to raise funds for social causes. This tie to philanthropic and mutual aid support would carry on long after the civil war, and lead to a shift in how quilting bees and collective quiltmaking were organized.

20th Century Evolution

As the Great Depression ravaged the 1930s, government initiatives were instituted to offset the impact of the economic downturn. President Franklin D. Roosevelt launched the New Deal, which encompassed several projects and programs to boost employment. State and city-level cooperative programs were organized around areas of focus such as agrarian life



Above left to right: Members of the Freedom Quilting Bee immersed in the act of quilting, alongside founding member and landowner Elder Mensie Pettway (above right). Images by Sean Cokes for Acres of Ancestry Initiative/ Black Agrarian Fund.

Above lower right: The Quilting Party, a photograph dating back to 1861–1866. Image by George Stacy, retrieved from the Library of Congress.

and handicrafts. Quilts were invoked as a symbol of a resilient and persistent American spirit, and several photographic accounts depict quilters gathering over a frame to capture the nostalgic feeling of bees from a bygone era. The federal government also issued surplus cotton to various communities and newly-formed cooperatives for the purpose of creating bed linens and other objects. Beyond quilting for enjoyment or utility, cooperatives also provided gainful employment when options were limited, especially within more isolated communities.

During the 1960s, the sociopolitical climate and intersecting movements gave way to a new era of guilds, bees and cooperatives. The workforce was changing as American life organized around a focus on mass-production. Many still clung to a pre-industrial point of view, that centered notions of simplicity and work of the hand, while the feminist movement used quilts as a tool for reclamation and power. Just as the craft revival gained traction, the US Bicentennial celebrations of the 1970s thrust quilts back into the limelight as a central element of American culture. Quilt guilds began to emerge, drawing inspiration from larger, highly structured craft guilds. Whereas bees were more informal, quilt guilds now organized around a formal system with a mission, bylaws, officers and dues, while sharing the values and skill-centered activities of their predecessors.

Freedom Quilting Bee: The History and Legacy

Just a few years prior, however, a new wave of quilting and sewing cooperatives had also been working in support of civil rights and communities whose lives were most impacted by poverty across the South and Appalachian regions. Groups like the Poor People's Corporation were formed and fueled by hopes for a self-determined life and financial stability for Black residents of impoverished areas. The Freedom Quilting Bee of Wilcox County, Alabama remains one of the most notable cooperatives to date. Often conflated with the Gee's Bend quilters in the neighboring town of Boykin, The Freedom Quilting Bee was developed as a source of economic empowerment for Black residents, particularly women. The same farming communities that were formalized during the New Deal were now being threatened with foreclosure, job losses and violence for participating in demonstrations or attempting to vote. With nearly 50% of families in the area making less than $1550 a year, the imminent threat of unemployment looming and the racial tensions reaching a critical tipping point, there had to be another way to sustain local households.

Quilting was a common practice throughout these Southern communities. Many women would quilt at home on their porch or with one another in common areas, and airing quilts on clotheslines was commonplace. These quilts were seen by visitors and organizers passing through the Alabama Black Belt. One such visitor was Francis X. Walter, an Episcopal priest who served as Executive Director of the Selma Inter-religious Project (SIP). After seeing the quilts made by local women, he suggested that they sell their quilts to generate income and be self-directed in their participation within the Civil Rights Movement. In 1966, nearly sixty quilters would band together to officially



"QUILTS WERE INVOKED AS A SYMBOL OF A RESILIENT AMERICAN SPIRIT, AND SEVERAL PHOTOGRAPHS DEPICT QUILTERS GATHERING TO CAPTURE THE NOSTALGIC FEELING OF BEES FROM A BYGONE ERA."

form the Freedom Quilting Bee. At the height of its momentum, the Bee managed contracts with Sears and had work featured in The New York Times, Life Magazine and exhibited at the Smithsonian. What set the Freedom Quilting Bee apart from other cooperatives was its alignment with local advocacy groups. Even the Bee's long-time co-manager, Estelle Witherspoon, was a well-known activist who had been arrested for demonstrating in local marches. The mission of the Bee positioned it so that, in addition to uplifting the local community through revenue from sales, it was able to financially support movement building for Freedom Riders.

Bridging the Legacy

Fannie "Pearl" Etheridge, a Wilcox County native and member of Freedom Quilting Bee Legacy, observed her mother and others working in the early days of the Bee. "I remember when they had the groundbreaking celebration," she said, "and people came from all around. It was a celebration because there were no jobs in our area and [the Bee] brought women work. It was something to be proud about. They got a chance to go places and do things that they never thought they would be able to." She remains inspired by the original members who, with minimal education, were able to develop a business model that remains relevant today.

After being laid off from the local sewing factory in 1996, she was able to join alongside the women she once watched from a distance. She originally started in the production area, but soon learned she would need to understand all facets of the cooperative – a requirement that was in place for all members. Throughout her time at the Bee, she developed skills with tools and power equipment, as well as bookkeeping and the ins and outs of fabric sorting, colour planning and piecing quilt blocks. It was this same holistic approach to learning and skill-sharing that created sovereignty for generations of Black women who called the Freedom Quilting Bee home.

Although the original Bee has not operated in nearly a decade, the descendants of its founding members remain dedicated to honoring its place in quilt history. To ensure the history of the Freedom Quilting Bee isn't lost, Etheridge and her fellow FQBL members are rooted in a shared vision: Just as the original Freedom Quilting Bee was a juggernaut for change in women's lives, futures and the community at large, Freedom Quilting Bee Legacy has broad and powerful goals for its future. Economic opportunity and personal dignity for Black women are at the heart of their vision.



sharbreonplummer.com
sharbreon

Above: Member of the FQB Legacy, former manager Fannie "Pearl" Etheridge. Image by Sean Cokes for Acres of Ancestry Initiative/ Black Agrarian Fund.



SKILL-BUILD
Practise various techniques including strip piecing and Foundation Paper Piecing!



SCRAPPY FOREST

Santa's sack has nothing on your fabric stash! Showcase your treasures with a remnant-friendly quilt featuring Christmas trees and cabins

BY LYNNE GOLDSWORTHY



YOU WILL NEED

- Teal fabrics: scraps equivalent to one (1) fat quarter
- Green fabrics: scraps equivalent to one (1) fat quarter
- Lime green fabrics: scraps equivalent to one (1) fat eighth
- Aqua metallic fabrics: two (2) fat quarters
- Brown fabrics: ½yd
- Background fabric: 3½yds
- Binding fabric: ½yd
- Backing fabric: 4¼yds
- Batting: 64in x 74in
- One (1) copy each of Templates A–C and F–L
- Twelve (12) copies of each of Templates D and E

FINISHED SIZE

- 56in x 66in

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- FPP templates include seam allowances around the outer edges only. All other templates include seam allowances.
- Press seams open, unless otherwise instructed.

PAIR THE SIMPLE QUILT TOP WITH A COLOURFUL BACKING FABRIC FOR EXTRA FESTIVITY!



- Press all fabrics well before cutting.
- Press well after sewing each seam.
- RST = right sides together.
- WST = wrong sides together.
- WOF = width of fabric.
- This pattern assumes WOF to be at least 42in.
- FPP = Foundation Paper Piecing.
- Shorten your stitch length to 1.5 for FPP.

FABRICS USED

Fabrics are from various Makower collections, as follows:

- White: Spectrum Solid Optical White.
- Teal: Spots Turquoise/Blue, Spots Turquoise, Linen Texture Aquamarine and Linen Texture Teal.
- Green: Spots Apple, Linen Texture Pistachio, Linen Texture Grass Green and Linen Texture Shamrock.
- Lime green: Linen Texture Lime and Linea Green.
- Brown: Linen Texture Mocha.

CUTTING OUT

1 From the teal fabrics cut:
- Six (6) 2½in x 22in.

2 From the green fabrics cut:
- Six (6) 2½in x 22in.

3 From the lime green fabrics cut:
- Three (3) 2½in x 22in.

4 From each of the aqua metallic fabrics cut:
- Twelve (12) 2½in x 6½in.

5 From the brown fabrics cut:
- Three (3) 2½in x WOF. Subcut one of the strips into three (3) 2½in x 9in.
- One (1) 1½in x WOF. Subcut twelve (12) 1½in x 2in.
- One (1) 2in x WOF. Subcut into six (6) 2in x 4in.
- One (1) 2in x WOF. Subcut three (3) each of Templates H, J, K and L (Fig 1).





Fig 1

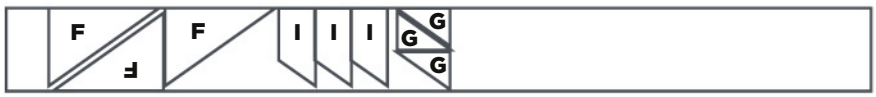


Fig 2

6 From the background fabric cut:
- Two (2) 6½in x WOF. Subcut twenty four (24) Template A and twenty four (24) Template C.
- Four (4) 2in x WOF.
- Twelve (12) 3in x WOF. Subcut forty eight (48) 3in x 8½in.
- Twelve (12) 1½in x WOF. Subcut forty eight (48) 1½in x 10½in.
- Two (2) 7in x WOF. Subcut twelve (12) 7in squares, then cut each of them in half on the diagonal.
- One (1) 2in x WOF. Subcut nine (9) 2in squares and three (3) 2in x 3½in.
- One (1) 4in x WOF. Subcut three (3) each of Templates F, G and I (Fig 2).
- Two (2) 1¼in x WOF. Subcut six (6) 1¼in x 8½in.
- Two (2) 1½in x WOF. Subcut six (6) 1½in x 10½in.
- Six (6) 3½in x WOF. Sew them together end-to-end and cut into two (2) 3½in x 56½in and two (2) 3½in x 60½in.

7 From the binding fabric cut:
Seven (7) 2½in x WOF.

MAKING THE TREE BLOCKS

8 Sew the lime green 2½in x 22in strips together along the long edges to make one strip set. Repeat with sets of three green strips, and three teal strips, to make a total of five strip sets. Use Template B to cut trees from the strip sets, rotating the template across the strip sets (Fig 3). You will need a total of twenty four trees.

9 Take one each of the background A and C template pieces and one of your tree pieces. Using the template as a guide, mark the seam allowance at the corners along the diagonal edge of each piece.

10 Sew the Template A and C pieces to either side of the tree piece, taking care to align the corner marks before sewing, so your edges line up accurately (Fig 4). Check that the tree measures 5½in x 6½in once finished, and adjust how you sew the template pieces if necessary to achieve the correct size.

11 Sew background 2in x WOF strips to either side of a brown 2½in x WOF strip. Repeat to make a second strip set. Subcut these strips sets into a total of twenty four 2½in x 5½in pieces to make the trunk units, as shown in Fig 5.

12 Sew a trunk unit to the bottom of each tree. Sew a background 3in x 8½in strip to either side, then sew a background 1½in x 10½in strip to the top and bottom of each block, as shown in Fig 6.

MAKING THE STAR BLOCKS

13 Foundation Paper Piece each Template D, using the same metallic fabric for Section 2 and the background 7in triangles for Section 1. Repeat this process to piece each Template E, using the other metallic fabric for Section 2.

14 Trim along the dashed line for each Template D and E unit. Remove the papers from the back by carefully tearing along the sewn lines.

15 Take four each of the Template D and E units and arrange in a star pattern. Sew the units in pairs to make four squares. Sew the squares together in rows, then sew the rows together to complete one star block (Fig 7). Repeat this process to make three star blocks.

MAKING THE LOG CABIN BLOCKS

16 Sew brown 2in x 1½in pieces to either side of six of the background 2in squares to create six window units. Sew a brown 2in x 4in piece to the bottom of each window unit.

17 Sew a window unit to either side of a background 2in x 3½in piece (Fig 8).



Fig 3



Fig 4



Fig 5



Fig 6



Fig 7



Fig 8

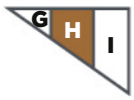


Fig 9

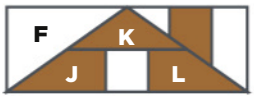


Fig 10

Then sew a brown 2½in x 9in strip to the top to complete the bottom half of the log cabin. Repeat to make three.

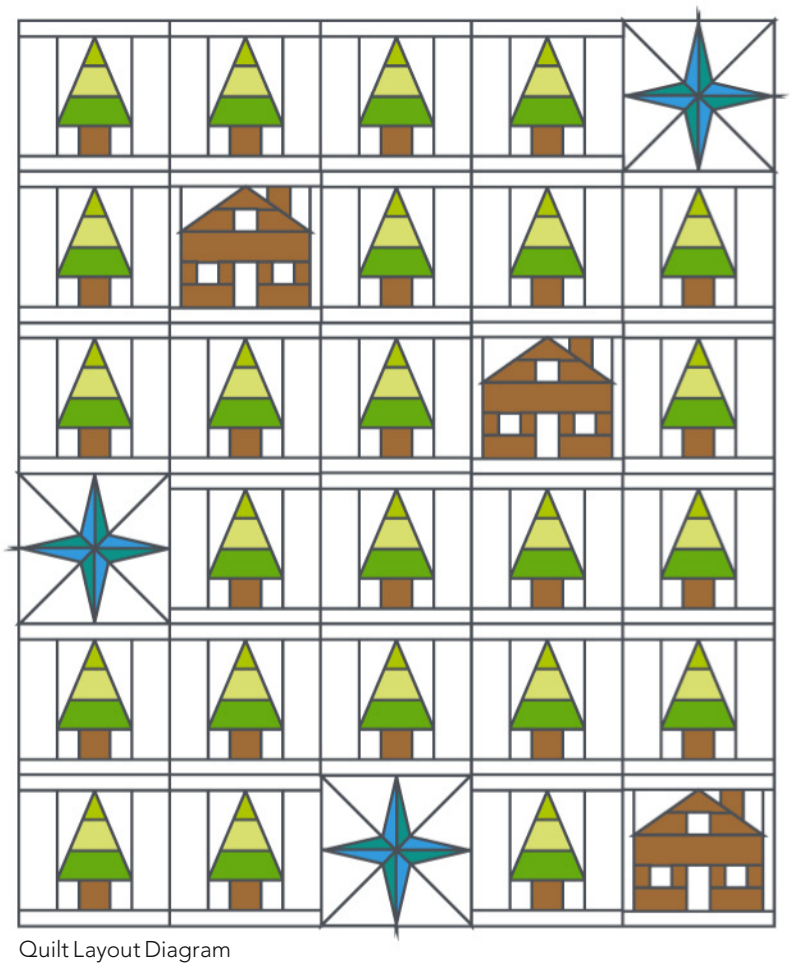
18 Sew the Template G and I pieces to either side of the Template H piece to make the chimney (Fig 9). Repeat this process to make three.

19 Sew a Template J and L piece to either side of a background 2in square. Sew the Template K piece to the top to form the roof of the house. Sew the Template F piece to the left side, then sew a chimney unit to the right to complete the top half of the Log Cabin (Fig 10). Make a total of three of these units.

20 Sew each of the top half units to a bottom half unit. Sew the background 1¼in x 8½in strips to each side of the Log Cabins. Then sew the background 1½in x 10½in strips to the top and bottom to complete all three Log Cabin blocks.

ASSEMBLING THE QUILT TOP

21 Arrange your blocks in six rows of five blocks, referring to the Layout Diagram. Sew the blocks in rows, then sew the rows together.



Quilt Layout Diagram

22 Sash the sides of the quilt top with the background 3½in x 60½in strips, then sash the top and bottom with the background 3½in x 56½in strips.

QUILTING AND FINISHING

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

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

25 Quilt as desired. Lynne quilted horizontal wavy lines using a white 40wt Aurifil thread on the front and back. Trim off the excess batting and backing fabric and square up the quilt to finish.

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

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

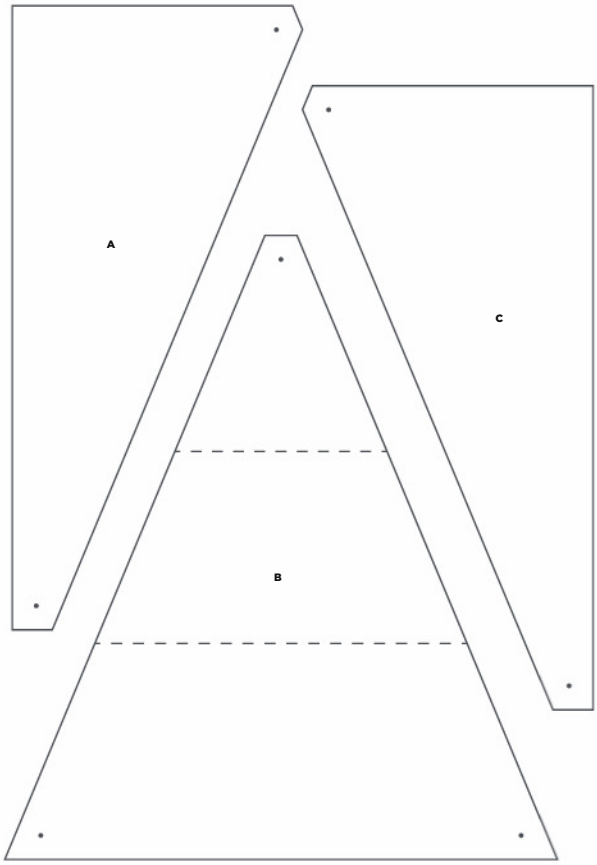


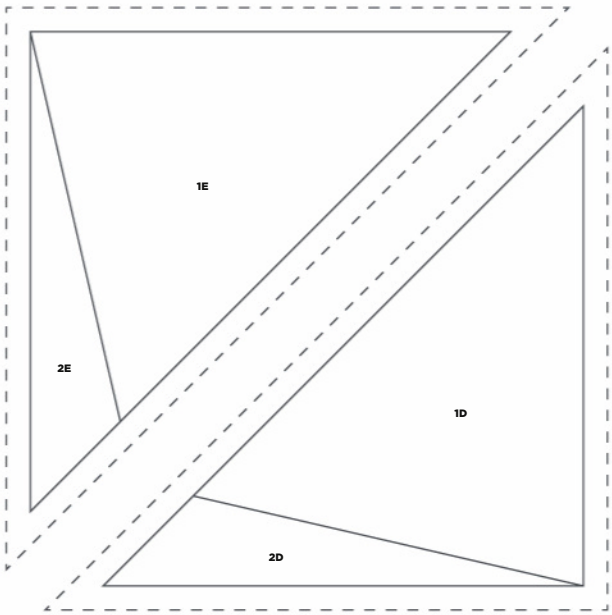
Lynne Goldsworthy
Lynne likes to dabble in both modern and traditional designs, and is a total whiz at Foundation Paper Piecing!
lilysquilts.blogspot.com
lilysquilts

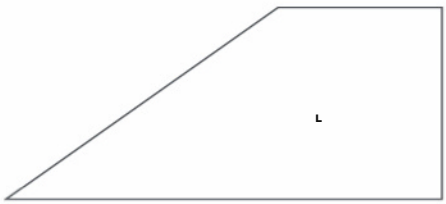
SCRAPPY FOREST

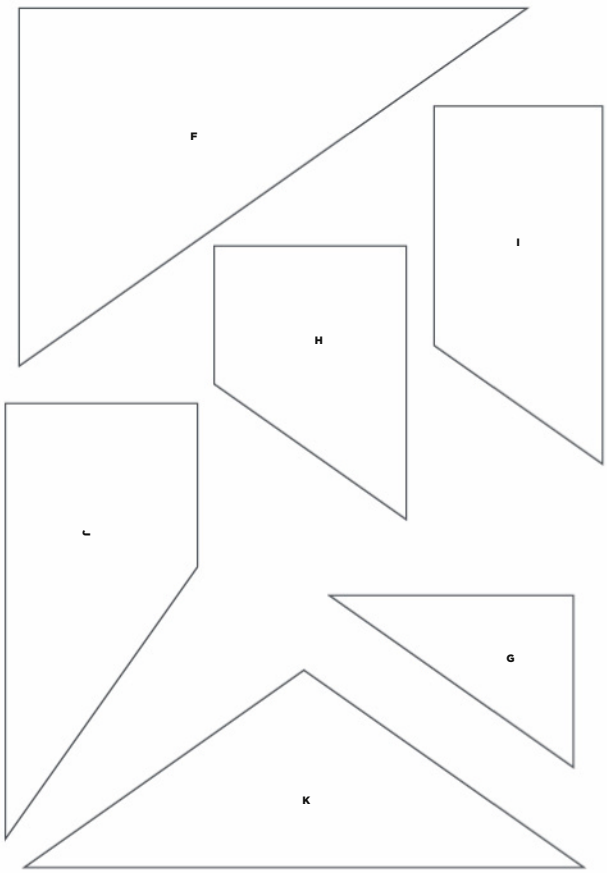
Templates A–L

ENLARGE 200%









SCAN HERE!

Scan the QR code below to download and print full-size templates

DOWNLOAD AND PRINT FULL-SIZE TEMPLATES WWW.GATHERED.HOW/LOVEQUILTINGMAG

Thank you for making this project from *Love Patchwork & Quilting*. The copyright for these templates belongs to the designer of the project. They work hard to create projects for you to enjoy, so please don't re-sell or distribute their work without permission. Please do not make any part of the templates or instructions available to others through your website or a third party website, or copy it multiple times without our permission. Copyright law protects creative work and unauthorised copying is illegal. We appreciate your help.

ON SALE NOW

SPREAD THE HANDMADE LOVE THIS CHRISTMAS!

Don't miss this 2023 collection from the makers of *Simply Crochet.* Packed with garments, accessories & gifts



JUST £9.99!*

WHAT'S INSIDE

- ★ GORGEOUS FESTIVE CROCHET INSPIRATION
- ★ EASY-TO-FOLLOW PATTERNS AND STEP-BY-STEP PHOTOS
- ★ TRY NEW TECHNIQUES: AMIGURUMI, CHARTS & MORE



GREAT GIFT IDEA!

ORDER YOUR COPY TODAY!

ORDER ONLINE www.buysubscriptions.com/crochetxmas23

OR **CALL** 03330 162 138+ AND QUOTE 'Your Crochet Christmas 2023 Print 1'

+UK calls will cost the same as other standard fixed line numbers (starting 01 or 02) and are included as part of any inclusive or free minutes allowances (if offered by your phone tariff). Lines open weekdays 9am to 5pm. Overseas please call +44 (0)1604 973 746. EUR price £11.99, ROW price £12.99. All prices include P&P. Please allow up to 28 days for delivery. Offer subject to availability.

FESTIVE WISHES

Forget greetings cards – send a handmade postcard to loved ones!

BY PAULA HOPE



FOR MORE CHRISTMAS CRAFTS HEAD TO WWW.GATHERED.HOW/LOVEQUILTINGMAG



YOU WILL NEED

Dala horse postcard

- Background fabric (white): one (1) fat eighth
- Print fabric: approx one (1) fat eighth (see notes)
- Batting: 6in x 7½in
- Backing fabric: 6in x 7½in
- Paper for postcard back (see box-out)
- One (1) copy of the Postcard Back Template

FINISHED SIZE

- 5in x 6½in

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Paula fussy cut her fabric to mimic the painted designs of the Dala horse. This may require more fabric depending on the print of your fabric and desired cutting.
- Templates include seam allowances where necessary.
- Download full-size printable templates from gathered.how/lovequiltingmag.
- Press seams open or to one side, as preferred.
- RST = right sides together.
- WS = wrong side.
- RS = right side.
- CST = Corner-square Triangle.

POSTCARD BACK

- Paula printed the postcard back template onto cartridge paper, which is slightly stronger than regular printer paper, but lighter than card. You can use a similar paper, around 100–200gsm weight to achieve the same look. Download the template and print directly on the paper, or trace in place using a light table.
- If you prefer, you can skip using any paper for a fully fabric postcard. You could embroider the postcard back details onto the backing fabric, or use a permanent fabric pen. Just make sure to test the fabric pen before using on your finished card.

DOWNLOAD OUR PRINTABLE POSTCARD TEMPLATE TO BACK YOUR PATCHWORK PANEL!

CUTTING OUT

1 Refer to Fig 1 for the placement of pieces, particularly if you choose to fussy cut your print fabric for the Dala Horse.

2 From the background fabric cut:

- One (1) 1in x 5½in (A).
- One (1) 1in x 2in (B).
- One (1) 2 x 2¼in (C).

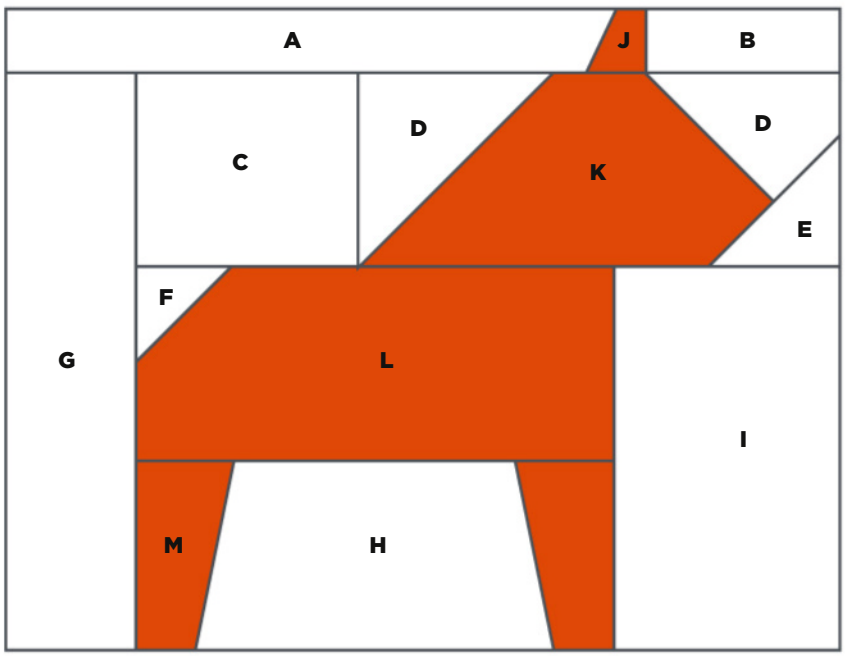


Fig 1



Fig 2



Fig 3



Fig 4

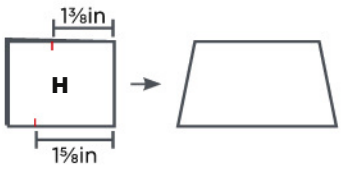


Fig 5

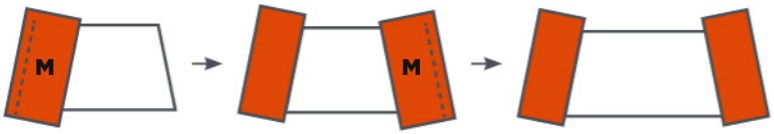


Fig 6



Fig 7

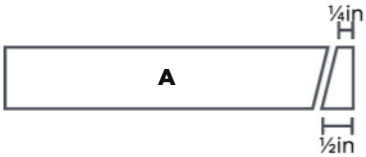


Fig 8

- Two (2) 2in squares (D).
- One (1) 1½in square (E).
- One (1) 1¼in square (F).
- One (1) 1½in x 5in (G).
- One (1) 2in x 3½in (H).
- One (1) 2¼in x 3½in (I).

3 From the print fabric cut:
- One (1) 1in square (J).
- One (1) 2in x 4¼in (K).
- One (1) 2in x 4¼in (L).
- Two (2) 1½in x 3in (M).

PIECING THE POSTCARD FRONT

4 Take one D square and draw a diagonal line on the wrong side. Place the square RST with K at the left edge, so the diagonal goes across the top corner. Sew along the marked line, then trim, leaving a ¼in seam allowance, and press open to complete one CST (Fig 2).

5 Repeat the process in step 4 to add a D CST to the top right of K. Then add an E CST to the bottom right corner (Fig 3). Sew C to the left to complete the head.

6 Use the same process as detailed in step 4 to add an F CST to the top left of L to form the body (Fig 4).

7 Take H and fold in half widthwise, RST. Measure and mark 1⅜in from the fold along the top edge. Then measure and mark 1⅝in from the fold along the bottom edge. Join these two marks with your quilting ruler and trim away the corners, then unfold, as shown in Fig 5.

8 Place an M piece RST with H, along one angled edge. The print fabric will overlap the edges at the top and bottom, so centre it along the edge. Sew in place and press open. Repeat with another M piece at the other end (Fig 6).

9 Trim the H unit to 2in x 4¼in to finish the legs. Take care to centre the unit so the front and back legs are even. You can use the centre crease from when you folded the H unit as a guide.

10 Sew J to the left of B. Measure and mark ¼in from the seam along the top edge, towards the J piece. Then measure and mark ½in from the seam along the bottom edge, also towards the J piece. Join the two marks with your quilt ruler and trim away the corner (Fig 7).

11 Take the A piece and measure, mark and cut away the bottom right corner, using the same measurements as in step 10 (Fig 8). Place the angled edges of A and J RST, and sew in place. Press open to complete the ear.

12 Join the body section to the top of the legs. Then join piece I to the right side. Join the head to the top, then join G to the left. Add the ears to the top of the unit to finish the postcard front.

FINISHING THE POSTCARD

13 Make a quilt sandwich with the backing fabric, batting and postcard front. Baste in place. Quilt as desired. Paula used matchstick quilting, first quilting lines approx ½in apart. Then she gradually built up the lines in the spaces between.

TOP TIP

When matchstick quilting, try quilting your first set of lines in one colour, then changing thread colours for the lines in between for added interest. You could even try hand quilting some of the lines for more texture.

14 Trim the quilted postcard to 5in x 6½in. Use basting spray, or a few dots of washable glue, to secure your printed postcard to the back (see box-out on p70 for preparing the paper). You can download Paula's exclusive printable postcard designs from our website, gathered.how/lovequiltingmag.

15 Use a machine zigzag around the outer edge of the postcard, pivoting with the needle down in the corners. This first round of stitching will secure all the layers.

16 Gradually build up the stitching, going around the postcard a few more times to create a satin stitch look to finish.



YOU WILL NEED

Scandi Star postcard

- Background fabric: 6in x 7½in
- Dark teal fabric: 4in x 6in
- Light teal fabric: 4in x 6in
- Batting: 6in x 7½in
- Backing fabric: 6in x 7½in
- Paper for postcard back (see box-out on p70)
- One (1) copy each of the postcard back template, Template A and Template B
- Four (4) copies each of Template C and Template D

FINISHED SIZE

- 5in x 6½in

THIS SWEET STAR IS MADE USING EASY ENGLISH PAPER PIECING TECHNIQUES

CUTTING OUT

1 From the dark teal fabric cut:
- Four (4) Template A.

2 From the light teal fabric cut:
- Four (4) Template B.

MAKING THE POSTCARD

3 Take one of your dark teal diamonds, and place a Template C in the centre on the wrong side. Take care that the seam allowance is even all the way around, then secure the template in place with a pin or a dab of washable glue.

4 Baste the fabric around the paper shape, folding one edge down at a time and securing with glue. Work around the shape until all edges are secured. Or, if you prefer you can use corner tacking to baste the shape (Fig 1).

5 Repeat the process in steps 3–4 to baste all the dark teal diamonds to Template C pieces, and all the light teal diamonds to Template D pieces.

DOWNLOAD AND PRINT FULL-SIZE TEMPLATES WWW.GATHERED.HOW/LOVEQUILTINGMAG

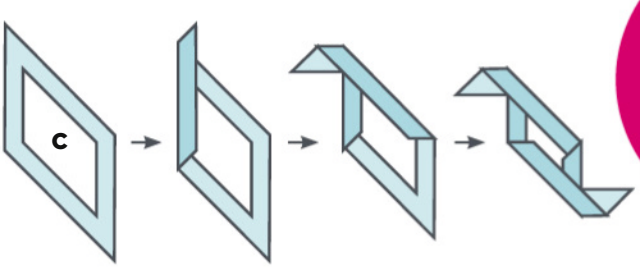


Fig 1

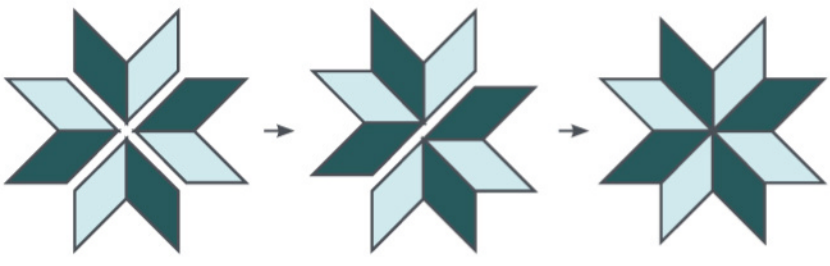


Fig 2

6 Arrange your basted diamonds in a star shape. Take two adjacent diamonds and place RST. Join along the edge using a whipstitch. Repeat to join all the diamonds in pairs. Join the pairs together to make two star halves, then join the halves together to complete the star (Fig 2).

7 Press the star well. Remove the paper templates from the wrong side, then press again, making sure the seam allowances remain turned under.

8 Take your background fabric and fold in half both vertically and horizontally. Finger press to mark the centre. Use these marks to position the star on top, right side up. Then pin in place.

9 Neatly appliqué the star in place. Stitch along the straight edges, making sure to turn under the dog ears of fabric at the points as you come to them.

10 Finish the postcard following steps 13–16 of the Dala Horse instructions.



Paula Hope
Paula finished her first quilt in 1997 and has never looked back, designing patterns for her classes and workshops
pollystitches.com
pollystitches



SAGE & SPRUCE

Mix simple strips with speedy patchwork to make a fir-laden Christmas tree skirt with style

BY DEBBIE VON GRABLER-CROZIER



YOU WILL NEED

- Six (6) green fabrics: ¼yd each
- Brown fabric: 4in x 6in
- Coral fabric (includes binding): ½yd
- White fabric: ¾yd
- Backing fabric: 1¼yds
- Batting: 40in x 45in
- One (1) copy of the Triangle template

FINISHED SIZE

- 37in x 32in

NOTES

- Seam allowances are ¼in throughout.
- Press seams to one side, unless otherwise instructed.
- WOF = width of fabric.
- RST = right sides together.
- Fabrics provided by Dashwood Studio (dashwoodstudio.com).

FABRICS USED

- Green fabrics are Forest, Apple, Kiwi, Jade, Green Metallic and Mint from the Twist collection by Dashwood Studio.
- Brown fabric is Ginger, coral fabric is Tigerlily and white fabric is White, all from the Pop Solids collection by Dashwood Studio.
- Backing fabric is Ornaments Green from the Oh What Fun collection by Jess Moorhouse for Dashwood Studio.

CUTTING OUT

1 From each of the green fabrics cut:
- Three (3) 2in x WOF.

WHY NOT USE A MIX OF GREEN PRINTS FROM YOUR STASH TO MAKE A SCRAPPY VERSION?

2 From the brown fabric cut:
- Six (6) 2in squares.

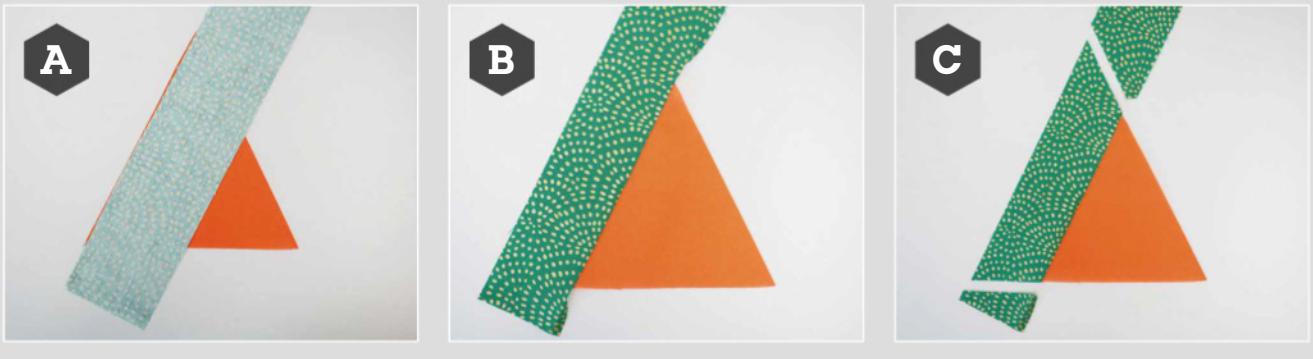
3 From the white fabric cut:
- Twelve (12) 1½in x WOF.
- Twelve (12) 2in x 9in.

4 From the coral fabric cut:
- One (1) 4½in x WOF. Subcut six (6) Triangles using the template.

5 Remove the selvedges from the remaining coral fabric. Cut diagonally across the fabric using the 45-degree line of your quilt ruler.

6 Then cut 1½in wide strips, aligning your ruler with the diagonal edge of the fabric. Cut enough pieces so that once they are sewn together, you will have a length of approx 4¼yds.

PIECING THE TREES



PIECING THE TREES





PIECING THE TREES

7 Take one triangle and place a green 2in x WOF strip RST at the left edge. Take care that the strip overhangs at the bottom by at least 1in (Fig A). This is so once sewn and pressed open the strip extends beyond the edge of the triangle all the way across the strip.

8 Sew the strip in place and press open (Fig B). Trim the edges even with the edge of the triangle (Fig C).

9 Take a green strip from a different fabric and repeat the process on the right edge of the triangle (Fig D).

10 Repeat steps 7–9 to add the remaining four green fabrics, alternating the sides of the triangle so there are three strips on each side.

TOP TIP

When pressing your triangles, use a dry iron and handle gently to prevent the pieces from stretching.

11 Join a 2in x 9in white strip to either side of a brown 2in square, to make one trunk strip. Fold in half to find the centre of the brown trunk along the long edge of the strip and mark.

12 Take your pieced triangle and fold in half to mark the centre of the coral triangle along the bottom edge. Place the trunk strip RST with the triangle, matching the centre marks. Sew in place and press open. Trim the edges of the trunk strip even with the edges of the triangle (Fig E).

13 Add a white strip to either side of the tree, using the 1½in x WOF strips, and following the same process as in steps 7–9. Repeat steps 7–13 to make a total of six tree units.

FINISHING THE SKIRT

14 Arrange the six tree units in a hexagon shape, with the trunks positioned around the outer edge. Sew the units into pairs, then sew the pairs together to form the hexagon shaped skirt top.

15 Press the skirt top and backing fabric well. With the backing fabric right side down, place the batting centrally on top. Place the pieced tree skirt on top, right side up, to make a quilt sandwich. Baste in place. Debbie chose to hand baste, using large stitches in a contrasting thread so they'd be easy to remove.

16 Quilt the tree skirt. Debbie quilted a wave pattern across the top in a subtle white thread (Fig F). Trim away any excess batting and backing fabric.

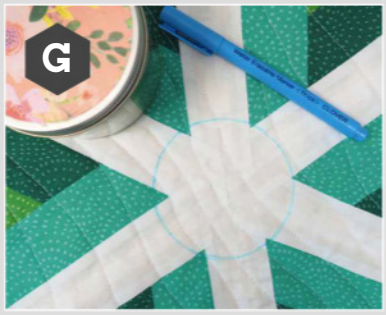
17 Using a round object or template, trace an approx 3in diameter circle in the centre of the quilted tree skirt (Fig G). Neatly cut away the centre circle, cutting through all three layers.

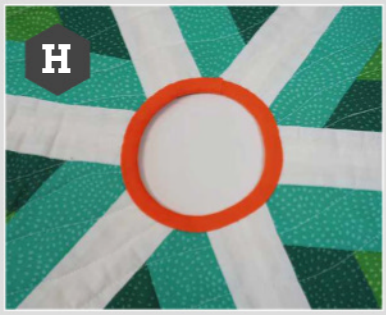
18 Join your binding strips into one long length, using diagonal seams. Press the seams open and press in half lengthwise. Unfold the strip, then press the long edges in to meet the centre crease. Refold in half and press.

19 Use the binding to finish the raw edges at the centre of the tree skirt,

FINISHING THE SKIRT







sandwiching the layers between the fold of the binding. Lap the ends of the binding and pin or clip in place. Stitch the binding to secure (Fig H). Debbie chose to hand stitch the binding in place for a neat finish. If you choose to machine stitch, make sure to catch all the layers of the binding as you stitch.

20 Using the same method as outlined in step 19, finish the outer edge of the tree skirt with the remaining binding.



Debbie von Grabler-Crozier
Author and designer
Debbie's two loves are craft and quantum physics!
thefolkartfactory.com
craftyvamp

DOWNLOAD AND PRINT FULL-SIZE TEMPLATES WWW.GATHERED.HOW/LOVEQUILTINGMAG

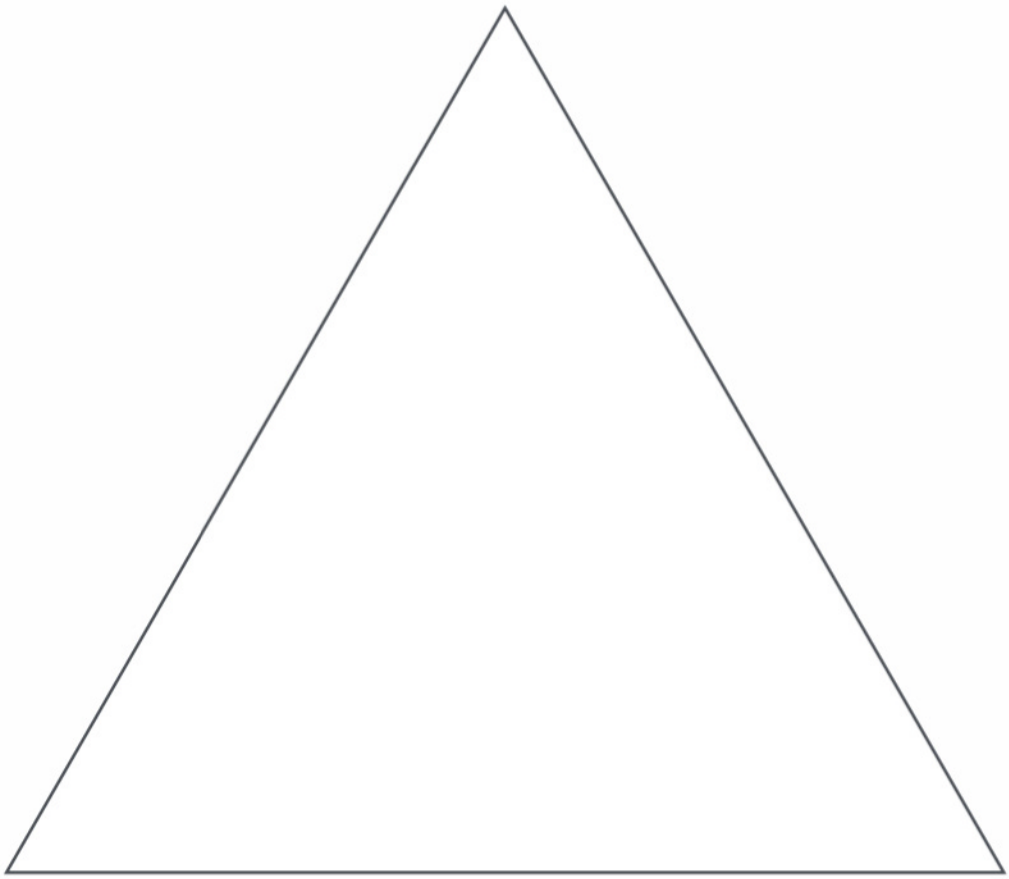
SCAN HERE!

Scan the QR code below to download and print full-size templates

SAGE & SPRUCE

Triangle Template

ACTUAL SIZE



Thank you for making this project from *Love Patchwork & Quilting*. The copyright for these templates belongs to the designer of the project. They work hard to create projects for you to enjoy, so please don't re-sell or distribute their work without permission. Please do not make any part of the templates or instructions available to others through your website or a third party website, or copy it multiple times without our permission. Copyright law protects creative work and unauthorised copying is illegal. We appreciate your help.







WHY WE QUILT

BEN MILLETT

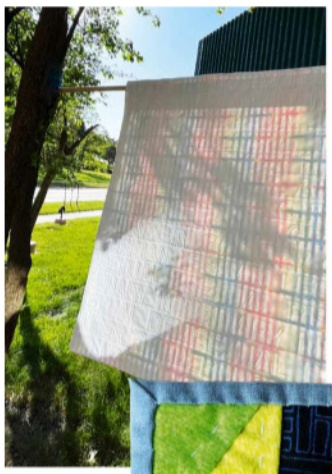
For pattern designer, Ben, it's all about the tactile, physical quality of the craft

Above: Ben's Hanky Code quilt is adorned with beautiful, textured hand quilting

Below: The impactful Not Everyone Wears a Rainbow quilt

When thinking about the topic of "Why I quilt", there's one thing that really stands out. I'm now primarily creating using quilting, instead of continuing with my previous mediums of photography, web design and knitting. With my typical process of designing digitally before cutting into fabric, I could stop right away with a JPG or have it printed on paper, yet that's not enough. I want the extra step of physically cutting fabric apart and sewing it back together. In the end, you have a three-dimensional object that uses additional senses to appreciate it.

I've been finding that converting a digital design to fabric brings me the challenges that keep me going, even beyond the moments of tedium, stress, delight and boredom. Even when presented with 365 different colors, the exact color that's needed is sometimes missing. It's then a matter of finding the right combination of colors to best approximate the image that's in my head and on the computer screen. And even though I try my best, even with a seam ripper at the ready, I have to relinquish control, which is especially challenging to me! The needle will not go exactly where I need it to, unevenness in the batting creates textural surprises, and basting and quilting can result in a shape that's certainly not the square that the top started as.





I'm constantly re-learning that the *imprecision* of quilting is why I don't just stop with the digital design. A human (me!) has assembled this item. The item carries with it the time that was spent at a computer, the time physically restricted to a sewing machine, the resources to purchase the materials and (sometimes literal) blood, sweat and tears spent in bringing it to reality. The intention and meaning of the design can be a strong driver, yet I'm finding that the physical exertion used in the quiltmaking process is not a small part of what keeps me going. I can feel it in my body when I've been too long with the pixels and away from the fabric.

Pictured here on the page are some of my quilts that recall to me the physicalness of the making process, whether that's from remembering how my body felt before or during their creation, or from surprises that arose during their construction.



Above: Ben's quilts often feature intricate piecing that pushes his patience and creativity!



benmillett.us

benmillett

GET THE DIGITAL EDITION OF YOUR **FAVE MAG!**

Read *Love Patchwork & Quilting* on your mobile or tablet device when you download the official app today. You'll get instant access to each new issue and be able to read offline – plus, unlock every issue published when you Complete Your Collection!



SCAN HERE
TO DOWNLOAD
THE LP&Q APP!

SEARCH LOVE PATCHWORK & QUILTING IN THE APP STORE

Download on the App Store

GET IT ON Google Play

* iPad is a trademark of Apple Inc., registered in the U.S. and other countries.
App Store is a service mark of Apple Inc.

BEGINNER'S GUIDE TO

EPP FUSSY CUTTING

BY PAULA STEEL



Each month, our expert Paula Steel will show you how to make a project using a new and exciting technique!

BEGINNER'S GUIDE TO:

EPP FUSSY CUTTING

English Paper Piecing (EPP) and fussy cutting are a match made in heaven. This technique works brilliantly with print scraps you've been saving up or with a themed bundle of fabrics for a more cohesive look – just use what you've got to hand!

HOW TO FUSSY CUT FOR EPP

MAKING A TEMPLATE

Template plastic sheets can be bought relatively cheaply, or you can repurpose an old plastic folder or some plastic packaging. The template plastic has a slightly rougher side to help it stick to the fabric, so when drawing make sure you draw on the smooth side.

1 Draw around your paper piece using a fine permanent marker, as shown in Fig A.

2 Using a quilting ruler, draw around the initial hexagon ¼in away from each side. Note that some people prefer a ⅜in seam so if this is you, draw a mark ⅜in away from the first line (Figs B and C).

3 Once the two lines are drawn, cut out the template along the outer edge. You will now have a template that allows you to see which part of the fabric will be seen (the inner hexagon) and which fabric will be in the seam allowance.

FUSSY CUTTING ONE HEXAGON

4 Move your template around the fabric until you find a piece of pattern you like. Once you are happy with the image seen in the inner hexagon window, draw around the outer edge with an erasable marker, as shown in Fig D.

5 Cut out the fabric hexagon and baste to the paper piece, ready to sew into your project.

FUSSY CUTTING REPEAT HEXAGONS

6 As before, move your template around the fabric until you find an image you like. Before you mark around the template, use a fine permanent marker to trace a few of the details in the image (Fig E).

7 After you have marked and cut out your first hexagon, you can move the template around the fabric to find a duplicate image. The markings you made will help you to line up the image to the same place, giving you identical hexagons (Fig F).

8 When you have finished cutting all of the hexagons you need, you can reuse your template for the next step. Simply rub a little nail varnish remover onto the marked lines with a cotton bud and you will have a clear template to start again. Take care not to erase your inner hexagon though (Fig G).

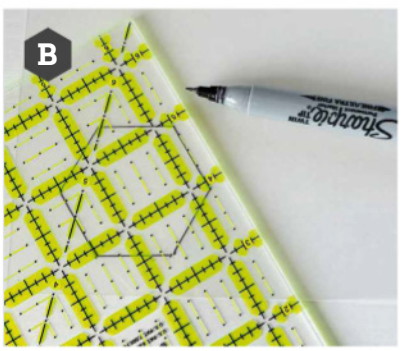
9 You can use this method for any paper pieces: Paula made a half-hexagon template using the same method (Figs H and I).

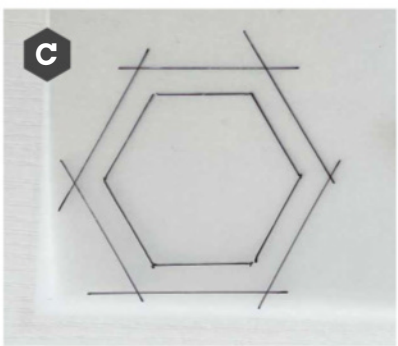


HAVE FUN AND EXPERIMENT

Try different shapes and try merging together images to get some fantastic results. Fig J shows three trees fussy cut so the trunks merge in the centre, creating a tripod of trees. For next level fussy cutting,

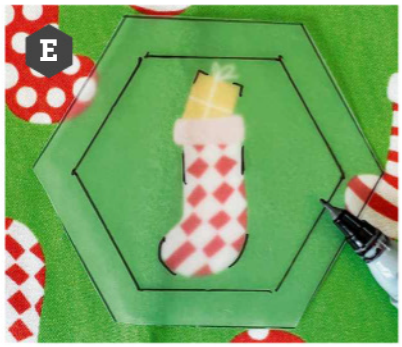




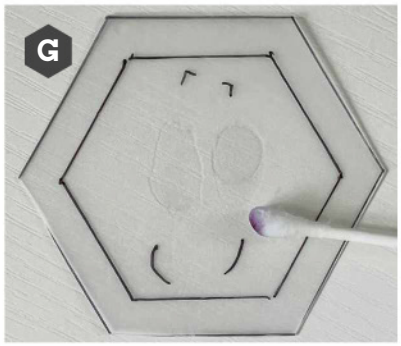


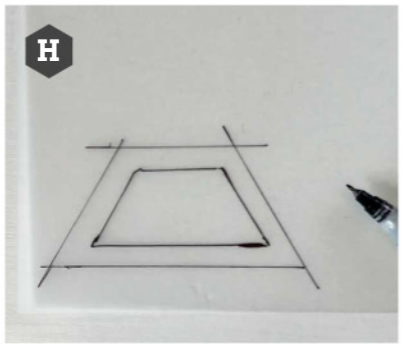


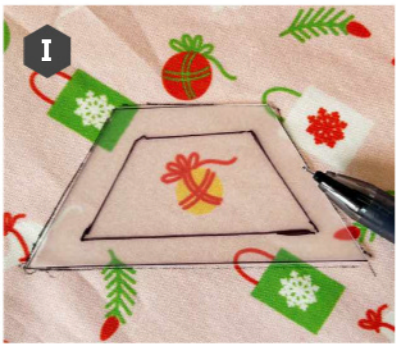


















you can combine two of the same images or prints from a collection in different colour ways.

1 Fussy cut two hexagons in different colourways, but with the same image or text in the same place.

2 Draw a line ¼in (or your seam allowance) down from the centre line on the first hexagon and up from the centre line on the second (Fig K).

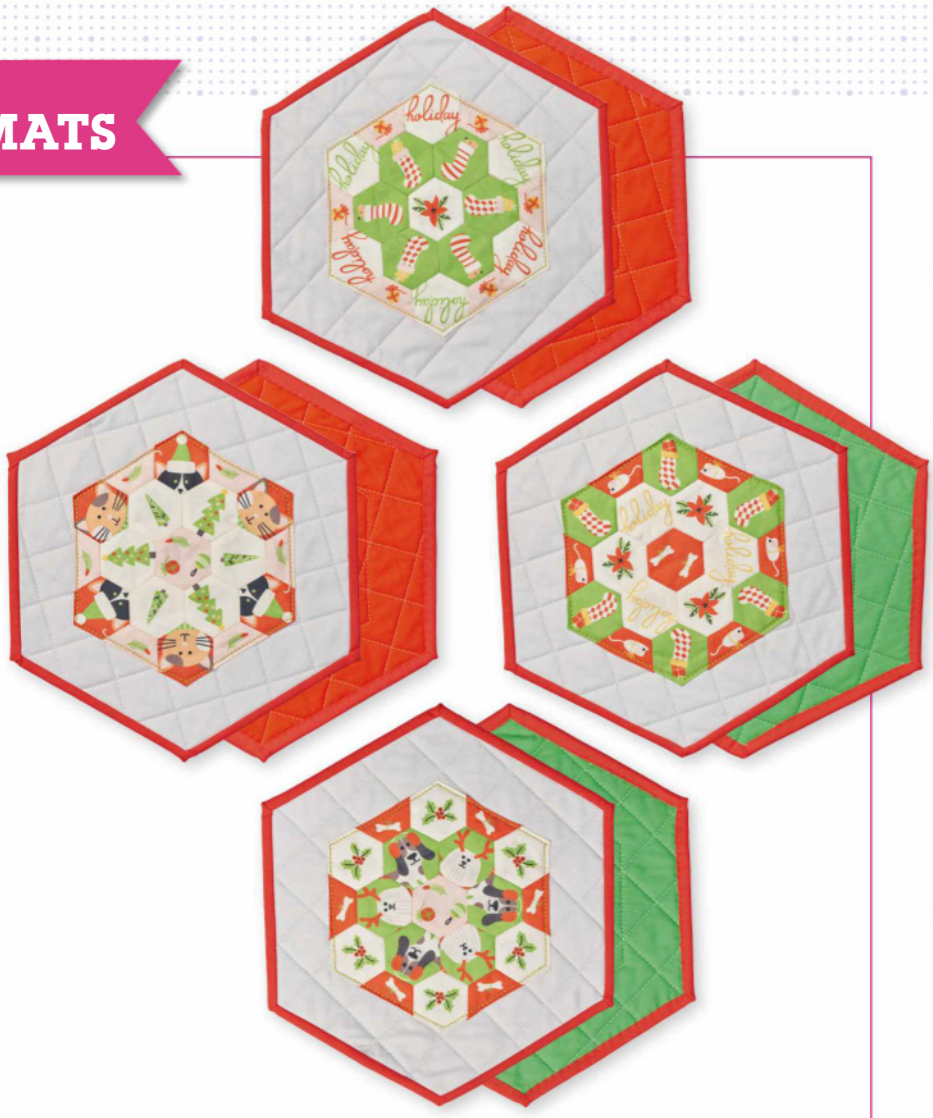
3 Cut along the drawn lines and then baste to a half-hexagon paper piece. You might find it useful to draw the seam lines on the back before you begin to baste.

4 Join the two half-hexagons to create one hexagon (Fig L).



PROJECT:

EPP XMAS PLACEMATS



YOU WILL NEED

Makes four (4) placemats:

- Christmas fabric: twelve (12) fat quarters
- Background fabric: 1yd
- Backing fabric: 1yd
- Insul Bright batting (22in wide): 1¾yd
- Binding fabric: ¼yd
- Sixty four (64) 1in Hexagon Paper Pieces

FINISHED SIZE

- 11in x 12½in approx

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- WOF = width of fabric.
- RST = right sides together.
- WST = wrong sides together.

FABRICS USED

All are from the Christmas Friends Flat Fat Stack by The Tiny Garden for PBS Fabrics (pbsfabrics.com).

CUTTING OUT

1 From each of the background fabric, backing fabric and batting cut:

- Four (4) 14in squares.

2 From the binding fabric cut:

- Four (4) 2¼in x WOF.

3 Cut twelve (12) of your 1in hexagons in half to create twenty four (24) half-hexagons.

FUSSY CUTTING

4 Using the Technique Focus tutorial as a guide, fussy cut the following hexagons for each of the four mats:

- One (1) centre hexagon (four total).
- Six (6) hexagons with the flat edge at the bottom (twenty four total). Paula used dogs, trees, "holiday", poinsettias and stockings.
- Six (6) hexagons with the pointed edge at the bottom (twenty four total). Paula used holly, cats, stockings and "holiday".
- Six (6) half hexagons with the short edge at the bottom (twenty four total). Paula used yarn balls, ferns, mice and bones.

5 Baste all of the fussy cut hexagons from step 4, with pins or using your preferred basting method.

CREATING THE ROSETTES

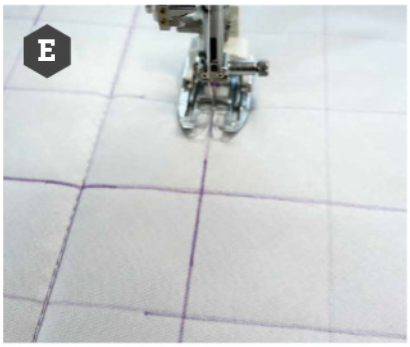
6 Lay out your first rosette with a set of straight edge hexagons around a centre hexagon (Fig A).







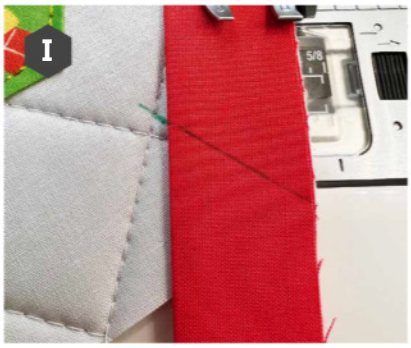
















Add a set of pointed edge hexagons into the gaps around the outer edge (Fig B). Finish the layout by adding the half-hexagons into the remaining gaps around the edges (Fig C).

7 Sew the half-hexies to the tops of the outer hexagons, then join the adjacent hexagons (Fig D). Sew the joined sections to the centre hexagon, then finish by sewing up the joining edges.

8 Once sewn, give the rosette a good press and then remove the papers. Press again, making sure the raw edges are turned under.

MAKING THE PLACEMATS

9 Assemble the background fabric, Insul Bright batting and backing fabric into a quilt sandwich and then baste together. Quilt each of the four sandwiches in a design of your choice. Paula chose a 1½in grid of straight lines (Fig E).

10 Take the first rosette and place in the centre of a quilted sandwich. Once you're happy with the placement, pin to hold in place (Fig F). Paula placed her rosette with the quilted lines angled underneath.

11 Topstitch the rosette to the quilt sandwich approx ⅛in from the edge. Alternatively, you could hand stitch it down. Paula used a 12wt thread to add some detail.

12 Once sewn down, take a quilting ruler and cut away 2in from all sides of the hexagon to create a large hexagon (Figs G and H).

BINDING A HEXAGON

13 Press one binding strip in half, with wrong sides together, along the long edge. Attach the binding as you would for a quilt, mitring the corners as in steps 14–15.

14 Binding a hexagon is similar to binding square edges. However, as it has a 120-degree angle, it can be tricky to know where your stopping mark ¼in from the edge lies. It is helpful to draw a line across the centre of the corner (at 60-degrees) so you know where to stop (Fig I).

15 To mitre the corners, you fold back the binding and make sure that the raw edge is aligned with the next edge of the hexagon. When you fold this back down it will look different to a normal square binding fold (Figs J and K). Then fold the binding to the back and stitch in place as you would for a quilt.



Paula Steel
Paula loves fabric, cats and rainbow colour palettes. Her 'inner nerd' secretly enjoys the maths behind designing quilts!
paulasteelquilts.com paulasteel.quilts

Christmas collection

Cross Stitch Gold is packed with inspiring designs to stitch as festive home décor and heartfelt gifts this season



ON SALE NOW!
JUST £9.99*
inc free UK P&P

What's inside!

- *132 pages of cross stitch inspiration*
- *Decorations, cards, cushions and more!*
- *22 projects by all your favourite designers*



Order your copy today!

ORDER ONLINE www.buysubscriptions.com/GoldChristmas23

Or CALL 03330 162 138+ and quote 'Cross Stitch Gold Christmas 2023 Print 1'

+UK calls will cost the same as other standard fixed line numbers (starting 01 or 02) and are included as part of any inclusive or free minutes allowances (if offered by your phone tariff). Lines open weekdays 9am to 5pm. Overseas please call +44 (0)1604 973 746. Price. EUR price £11.99, ROW price £12.99. All prices include P&P. Please allow up to 28 days for delivery. Offer subject to availability.

BOM SEVEN

EPP party

Bring on the curves: continue building your skills with Block 7 of our EPP BOM!



By Karen Lewis

BOM SEVEN



YOU WILL NEED

To make three (3) Block 7:

- Fabric B: one (1) fat eighth
- Fabric D: one (1) fat eighth
- Fabric F: one (1) fat sixteenth
- Fabric K: 1/8yd
- Fabric C (background): 3/8yd
- Three (3) copies of Template 1 (one (1) per block)
- Twenty four (24) copies each of Templates 2 and 3 (eight (8) each per block)

FINISHED SIZE

- Block: 10in square (10½in square unfinished)
- Quilt: 60in square

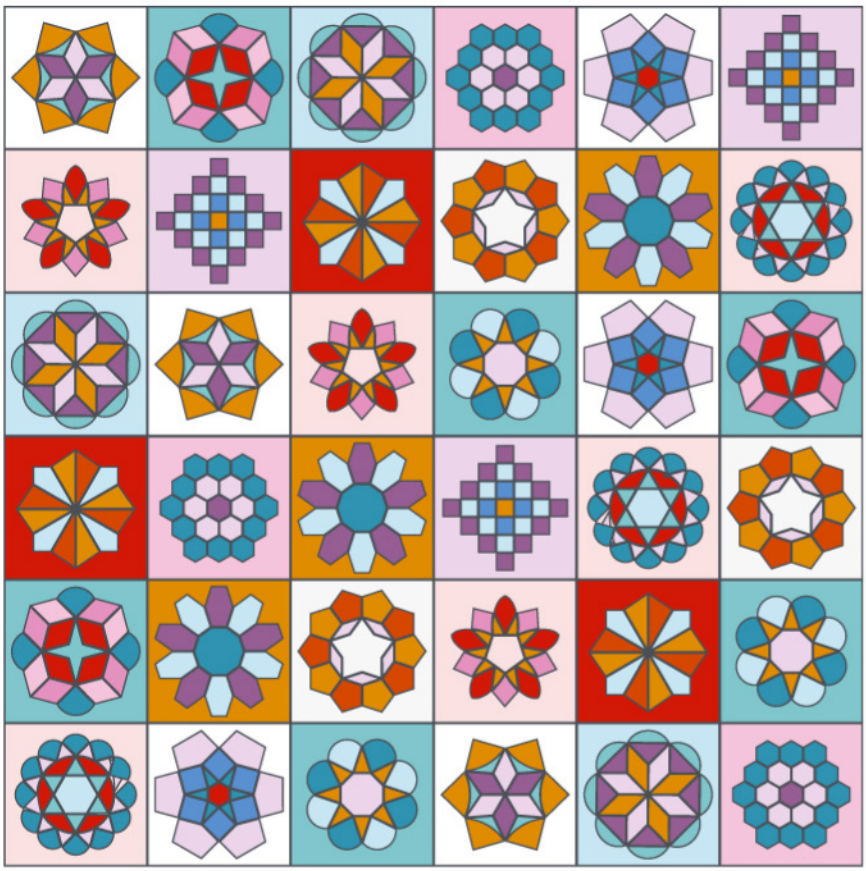
NOTES

- Seam allowances are ¼in throughout, unless otherwise stated.
- Press seams open throughout, unless otherwise instructed.
- Press fabrics well before cutting.
- EPP = English Paper Piecing.
- RST = right sides together.
- A fat sixteenth is 9in x 11in.
- Press well after sewing each seam.
- For EPP, you may want to use a slightly larger seam allowance (3/8in) to make it easier to fold the fabric over the edges.
- If you pre-cut all your background

To make the whole quilt:

- Fabric A (dark blue): ¼yd
- Fabric B (dark turquoise): 1yd
- Fabric C (light turquoise): 1yd
- Fabric D (light blue): 1 3/8yds
- Fabric E (dark purple): ¾yd
- Fabric F (light purple): 1 5/8yds
- Fabric G (dark pink): 3/8yd
- Fabric H (light pink): ½yd
- Fabric I (red): 1 1/8yds
- Fabric J (orange): ½yd
- Fabric K (mustard): 2yds
- Fabric L (cream): ¾yd
- Fabric M (grey): ½yd
- Fabric N (white): ¾yd
- Batting: 70in square
- Backing fabric: 4yds
- Binding fabric: ½yd

PICK A CONTRAST FABRIC FOR THE TRIANGLE PIECES TO MAKE A SUNSHINE EFFECT!



Quilt Layout Diagram



BOM SEVEN

squares at the start of the quilt, disregard step 1.
- The templates provided do not include seam allowances.
- If you're new to English Paper Piecing, refer to the EPP tutorial on p81–86 of *LP&Q* issue 123, or find it online at gathered.how/lovequiltingmag.

FABRICS USED

- Print fabrics are from various Ruby Star Society Basics collections.
- Solids are from the Bella Solids collection by Moda Fabrics.

CUTTING OUT

1 From Fabric C cut:
- Three (3) 11in squares.

PREPARING THE EPP TEMPLATES

2 Baste the following template pieces, following steps 1–8 of the EPP Guide, or using your preferred method:
- Fabric F: three (3) Template 1.
- Fabric B: twelve (12) Template 3.
- Fabric D: twelve (12) Template 3.

3 For the Template 2 pieces, you can cut a 3in x WOF piece, then arrange the templates on the strip, leaving at least ½in between each one (Fig 1). Cut in between each piece, and then baste as normal. Make twenty four Template 2 using Fabric K.

MAKING THE BLOCKS

4 Sew a Fabric K piece to either side of each Fabric B piece (Fig 2).

5 Arrange four of the pieced units with Fabric D pieces in between, referring to the Layout Diagram. Sew them together, leaving the last seam unsewn, to make a long line of units.

6 Sew the line around a Fabric F piece, then sew the last seam to join the ring.

7 Repeat the process in steps 4–6 to make three EPP shapes. Press each shape well, then carefully remove the papers. Press again, taking care that all raw edges are turned under.

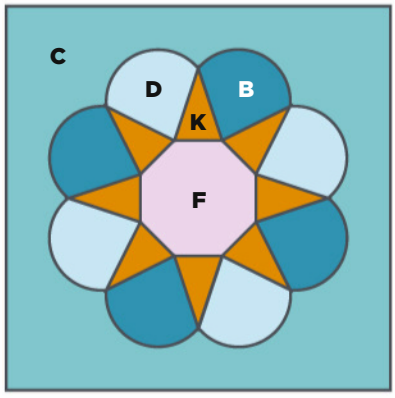
8 Appliqué each shape to the background squares, referring to steps 14–17 of the EPP Guide. Press well, then trim to 10½in square, carefully centring the EPP shape for each block.



Fig 1



Fig 2



Layout Diagram

Sew the B and K pieces into groups to make assembly easy!



Karen Lewis

Karen spends her days screen printing beautiful fabric and stitching up striking, modern quilts

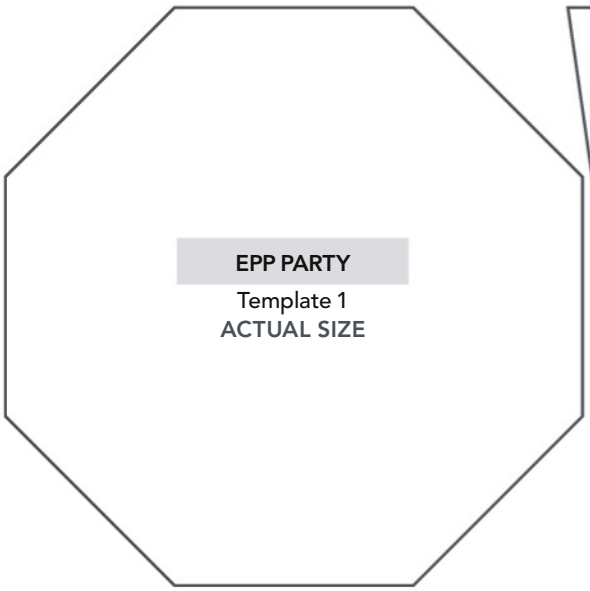
karenlewistextiles.com
karenlewistextiles

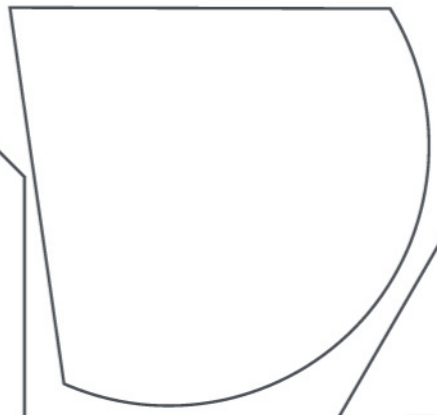
SCAN HERE!

Scan the QR code here for our EPP tutorial and to catch up on the blocks so far!

DOWNLOAD AND PRINT FULL-SIZE TEMPLATES
WWW.GATHERED.HOW/LOVEQUILTINGMAG

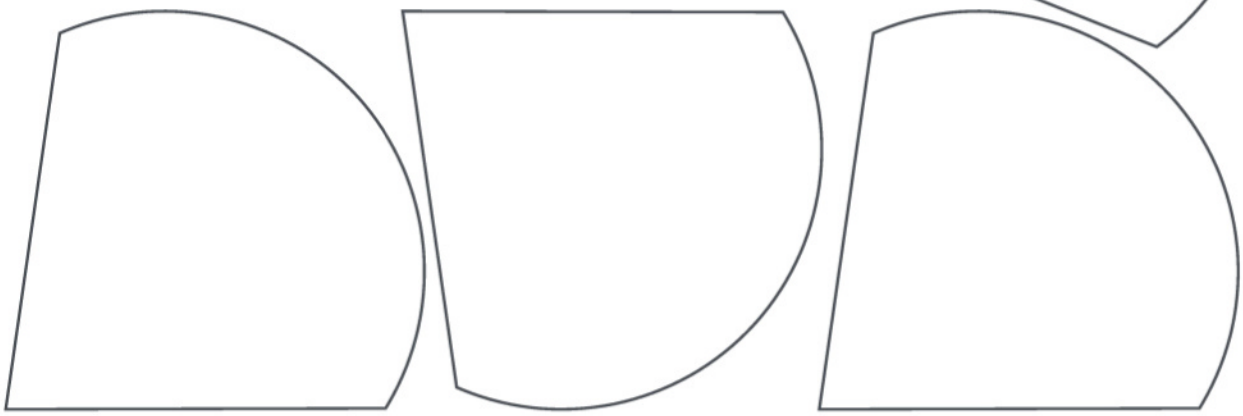
EPP PARTY
Template 1
ACTUAL SIZE

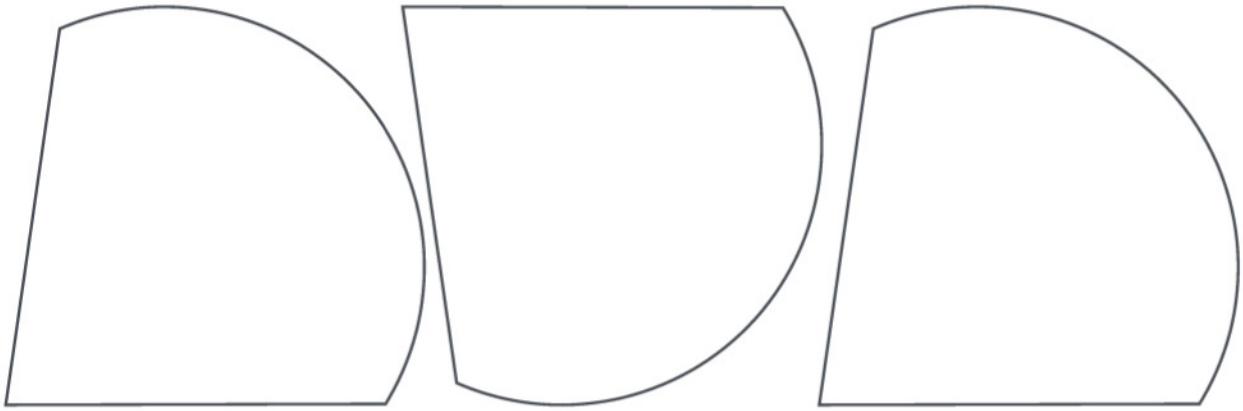


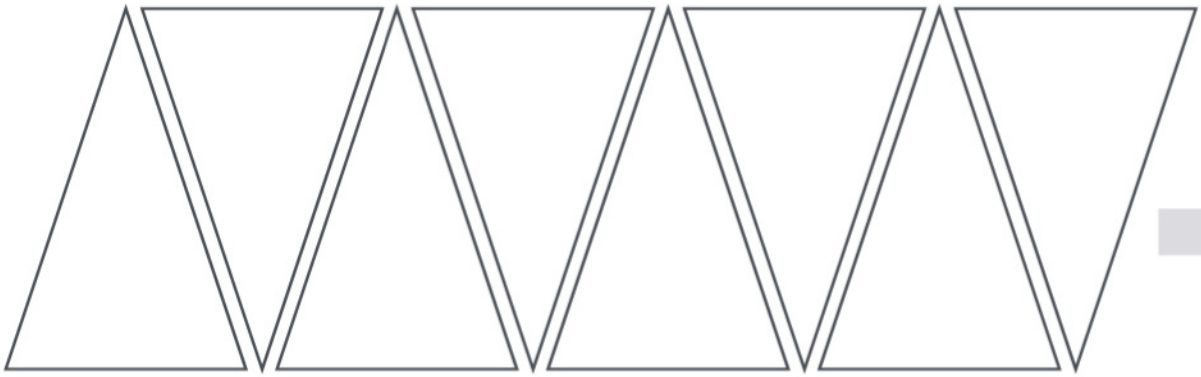


EPP PARTY
Template 3
ACTUAL SIZE









EPP PARTY
Template 2
ACTUAL SIZE

Thank you for making this project from *Love Patchwork & Quilting*. The copyright for these templates belongs to the designer of the project. They work hard to create projects for you to enjoy, so please don't re-sell or distribute their work without permission. Please do not make any part of the templates or instructions available to others through your website or a third party website, or copy it multiple times without our permission. Copyright law protects creative work and unauthorised copying is illegal. We appreciate your help.

DON'T MISS OUT!

Subscribe by 11 October to get this issue sent straight to your door. See p28 for more!*



NEXT ISSUE

Issue 130 on sale
26 October 2023

MAKE IT...

Christmas baubles by Augusto García
Modern gift sack by Zelba Monod
Simple stockings by Kate Webber
Festive FPP dinosaur by Theo Randall
Gingerbread baubles by Sarah Griffiths
PLUS A handy 2-in-1 binding tool!

* Gift subject to change.

5 WAYS WITH:

Fussy cutting

We're making a fuss over our fave fabrics! Make yours shine too with these inspiring ideas



1 Time for Tula Pink

Tula Pink lovers will know that her fabrics are perfect for fussy cutting, thanks to their bountiful details and cute animal motifs. Tula herself designed this stunning Moonbow quilt with the large prints of her Moon Garden collection in mind: find it in our Tula Pink supplement which comes with issue 117, available on Zinio, Readly, Pocketmags or the *LP&Q* App!

2 Keep it cute

It's official: we're in love! Get lost in all the adorable details of this Big Heart quilt by Laura Links (@llinkshwk on Instagram), adapted from the Scrappy Hearts pattern by Emily Dennis (@emily_dennis_). How many cute characters can you spot?

3 A spot of reading

Calling all literature lovers! Tear yourself away from your chapter, you're going to want to take a look at this. Kate Basti's Tall Tales quilt block allows you to piece imagined book covers with your favourite prints. Check out these stunning fussy-cut covers by Stacie at @wildflowerfrippery.

4 Awesome appliqué

If you've never heard of applipops, we're about to blow your mind. These nifty metal templates allow you to create perfectly neat, turned-edge circles in no time, ready to stitch into your next quilt design! applipops.com

5 It's all in the details

One for the road? The Ice Cream Soda quilt by Tales of Cloth (talesofcloth.com) is an EPP project that you can pick up and piece on-the-go, whenever you fancy. This colourful, fussy cut extravaganza is the work of Emily Langton (@emily_langton)!

TOP TIPS

- Anything can be fussy cut! Take a look at your fabric stash and have a play with clear templates to see what really works for your project.
- English Paper Piecing is great for making kaleidoscopic fussy cut designs – try your bonus hexies!
- See our Technique Focus on p79 to really master the method.

TQ LOVE Q
QUILTING PATTERNS

SHOP WITH US!

Explore *Today's Quilter* and *Love Patchwork & Quilting's* brand new Etsy store where you'll find easy-to-follow quilt and homeware patterns for every ability. Prices start from just £6 for an instant PDF download complete with instructions and templates. Keep an eye out for new patterns, too!








TQANDLPQPATTERNSHOP.ETSY.COM

VISIT OUR STORE TODAY!

brother
at your side



Packed with a whole host of advanced features you'll just love to experiment with...

- Combine and memorise stitches
- Square Feed Drive System for smooth, even sewing on any fabric
- Cut the top and bottom threads at the touch of a button
- 140 stitches inc 10 auto buttonholes styles plus 5 alphabets

Nurture and expand your skills well into the future, with a sewing machine that gives you full creative freedom.

Visit our website for more details:
sewingcraft.brother.eu

BEST BUY
INDY/BEST
INDEPENDENT
2021

Rating: 10/10
"an absolute joy to use"



Innov-is F420

/BrotherSewingUK

/BrotherSewingEurope

Novuna®
Personal Finance