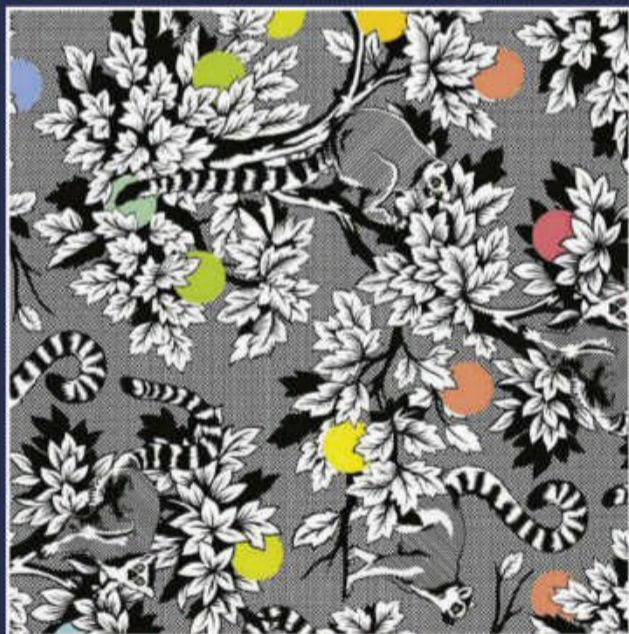
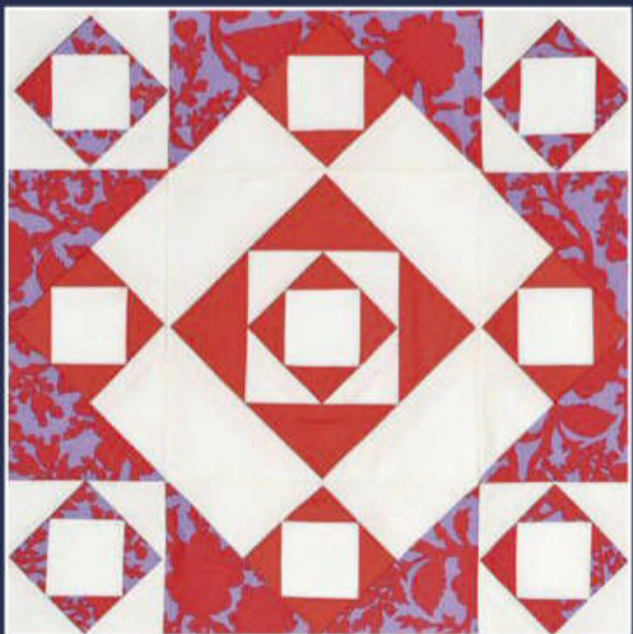
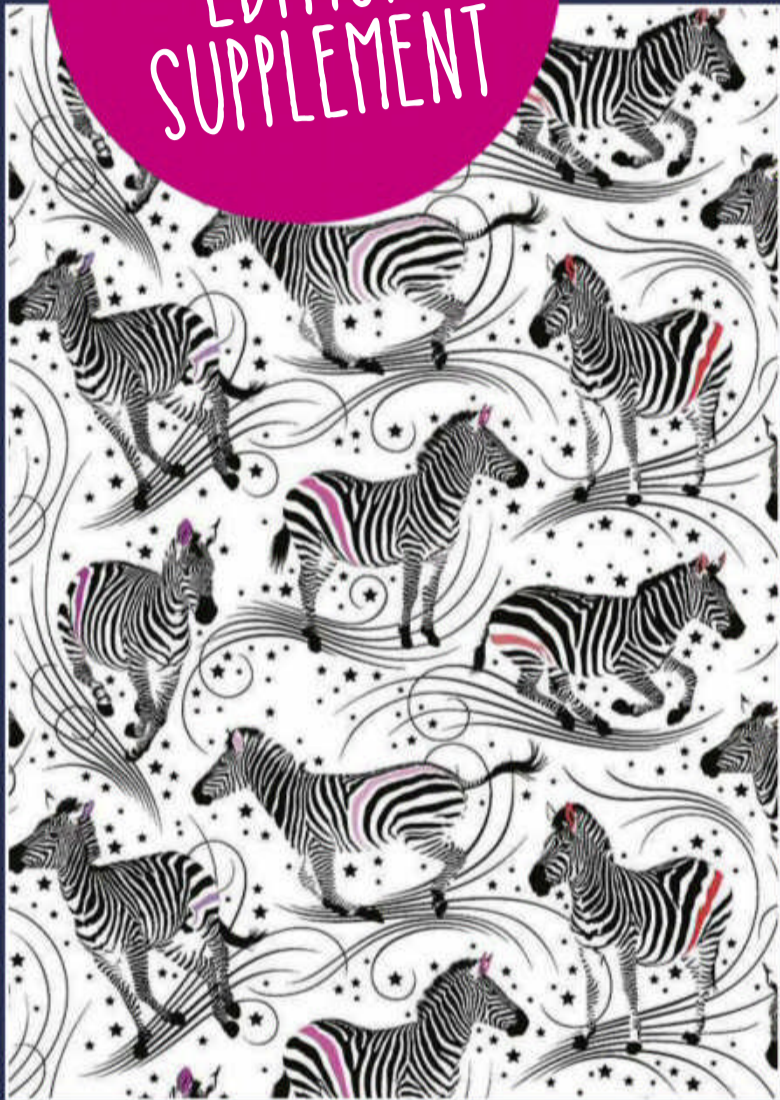


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**LINEWORK LOVE**

Many of us have a particular fabric designer whose collections we covet and collect. For me, it's Tula Pink – her signature palette of vibrant colours and intricate prints has earned her fans the world over and each new line continues to surprise and delight! It's my honour to present to you an in-depth look at her forthcoming range Linework, which takes a slightly different tack to the super-saturated prints we've come to know and love, yet still carries her distinctive style and inimitable flair for colour. Tula's been talking to the team about her inspiration for the line and what life has been like in lockdown at Tula HQ. And, of course, we have a selection of beautiful projects to get you sewing! That's just the supplement – the main issue is packed with quilty goodness too. Happy quilting!

*Alice*

Alice Hadley Editor

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*Meet our contributors!*



**Kelly Bowser**

Nashville-based quilter Kelly loves to sew with bright, busy fabrics and, like Team LP&Q, has a particular soft spot for Tula Pink prints!



**Yuliya Reshetnikova**

Yuliya loves to create quilts and home decor projects with sweet print fabrics – check out her cute Granny Square inspired cushions on p33!



**Jenny Jackson**

English Paper Piecing lover and quilt pattern designer Jenny enjoys sharing her skills and encouraging others to start their sewing journeys



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

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Tula  
PINK

# THE WORLD OF TULA PINK



**PATTERNS,  
PREVIEWS,  
INTERVIEWS  
AND MORE!**

We're delighted to be able to share with you a *Love Patchwork & Quilting* exclusive...

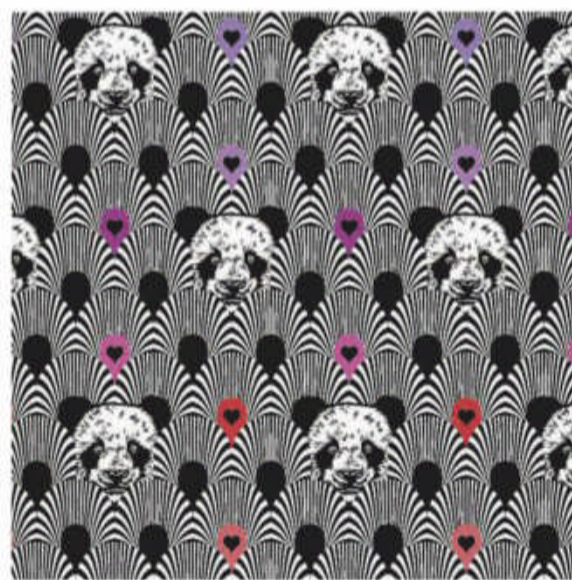
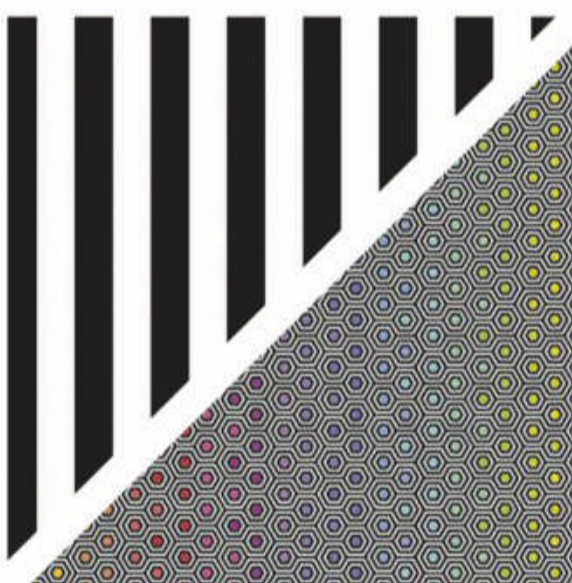
If you're anything like us, you'll already love Tula Pink's new fabric range, Linework! Along with this month's *LP&Q*, you'll find Tula's original pattern for the Opening Night quilt that shows off the collection perfectly... isn't it amazing? The quilt comprises of just one block design, but by mixing it up with different prints and rainbow colours it looks way more complicated than it really is! Our favourite part? The gorgeous monochrome two-tone background, which really makes the colours pop. Oh, and that incredible quilting. And the Tula branded backing fabric... it's too hard to choose!

Plus, inside you'll find in-depth interviews with the designer herself, a gallery of her previous collections and designs by both Kelly Bowser (of @kelbysews Instagram fame) and UK modern quilting royalty Lynne Goldsworthy. Enjoy!

## *Tula Troops unite!*

Love Tula as much as we do? Keep up to date with the latest goings-on at Tula HQ via her website [tulapink.com](http://tulapink.com) and follow her on Instagram (@TulaPink) and Facebook ([www.facebook.com/TulaPink](http://www.facebook.com/TulaPink))

Check out the Tula Pink supplement to see more of Linework in action!





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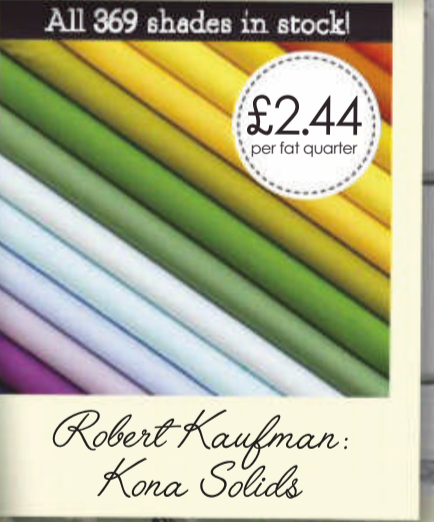
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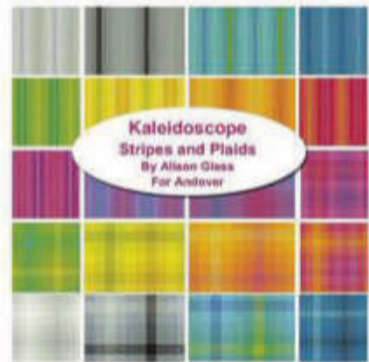
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# OUT THERE



## Beginner's luck

Afternoon projects don't come much cuter than the new Wee Billow Bag. Designed by Laura Cunningham of Sweet Cinnamon Roses, this beginner-friendly bag doesn't require templates, so you can get stuck in straight away without spending precious sewing time printing out a pattern. Laura's instructions include over 50 step-by-step images, so confident newbie stitchers can have a Wee Billow Bag sewn up in a few hours. With two sizes and endless options for customising your bag, you won't be able to stop at making just one. [sweetcinnamonroses.com](http://sweetcinnamonroses.com)



## TOP TABLE

We're thanking our lucky stars for this modern table runner kit by Louisa Goult – created using a strip-piecing technique made up entirely of triangles, there are no tricky Y seams to contend with here! The kit includes 16 pre-cut strips in Dashwood Studios' Twist fabric, which will look just as fresh in spring as it will at Christmas. [sewmotion.com](http://sewmotion.com)



## STELLAR

If you've still not ticked English Paper Piecing off your to-try list, now's the time. Elise & Emelie's Celestial Blossom pattern comes with a video tutorial to take you through every step of the process, from selecting the fabrics (Elise's sample is made from SARIDITTY's Paradigm collection for Hoffman Fabrics) to basting and binding the finished piece. It's a great skill refresher for those familiar with EPP, while novices can take it at their own pace for a relaxed way to learn this mindful technique. Visit [eliseandemelie.com](http://eliseandemelie.com)



## CHANGE OF SCENE

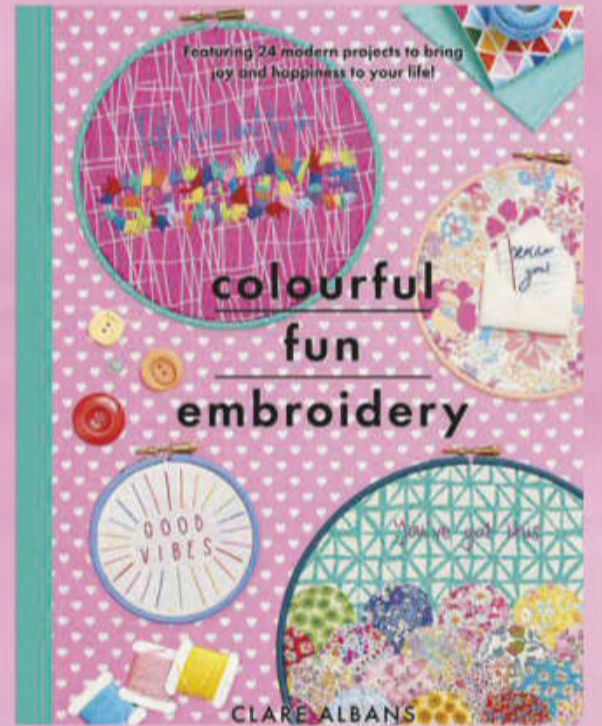
We may have been exploring a little closer to home lately, but that doesn't mean we can't seek out new horizons with our quilting! Donna of XOXSEW's Eastern Sierra pattern has multiple design options for a choose-your-own-adventure sewing journey to satisfy your wanderlust. Take your pick from a winding river or open road, sunny skies or a clear night, using earthy hues, cheery yellows and sky blues to create a picture perfect landscape in fabric form. Get your pattern from [xoxsew.com](http://xoxsew.com)

## SEEN AND HEARD

It's impossible not to feel a spark of joy when looking at one of Kelle Boyd's quirky prints, and now she's using her vibrant illustration style to inspire positive change with her new 'See Us. Hear Us. Love Us' artwork. Anne drew the design as she was processing hurt and pain towards racism and the racial injustices in the US, with the simple caption, 'See Us. Hear Us. Love Us.' representing both her heart's cry and hope. For quilters looking to support the cause, the design will be available as a fabric print from Robert Kaufman, who will be dedicating all profits from the fabric design to a scholarship fund for Black aspiring textile students. Add the fabric to your stash over at [robertkaufman.com](http://robertkaufman.com)



# GOOD READS



## MAGIC MOMENTS

Squeeze a little creativity into every day with Clare Albans' *Colourful Fun Embroidery* – there are 24 embroidery projects designed to help you feel good! Choose projects by timescale, from quick crafty wins to longer pick-me-ups. [pen-and-sword.co.uk](http://pen-and-sword.co.uk)



## RISE AND SHINE

Swap traditional strips for improv cutting with Suzy Quilts' fat quarter friendly Shine Quilt, the third pattern in a four-part series focusing on different sewing skills. Cutting strips in varying widths is a creative (and, yes, slightly scary!) way to make completely unique blocks. Embrace the uncertainty, grab your rotary cutter and create your own original work of art. Head to [suzyquilts.com](http://suzyquilts.com) for more.

## WILD THING

Crafting is a proven mood booster, as well as enabling us to add comfort and colour to our homes through our handiwork – something that's needed now more than ever. Designed to 'shine a light on the beauty found in this messy world,' Copper Paper Co.'s Wilder collection celebrates nature and growth. Inspired by the season of change and refinement, and influenced by the Southern charm of Savannah, Georgia, where Copper Paper Co. began, expect florals, gingham and abstracts in warm, cheering hues for a feeling of well-being. [copperpaperco.com](http://copperpaperco.com)



## NEW WAVE

Travel back in time for a retro-fest of geometrics and brights with Annie Chen's new collection for FIGO Fabrics. Retro Rove takes us on a nostalgic trip back to the 80s for a study in the movement and balance between lines and shapes, inspired by the era's architecture and industrial

design. Each print features an interplay of motifs: dots soften graphic lines, two-tone half circles contrast with a sprinkling of confetti, lines are scattered like matchsticks, and simple forms create blocky florals, all in a punchy palette reminiscent of early MTV. [figofabrics.com](http://figofabrics.com)

## SPoonFLOWER SPOTLIGHT

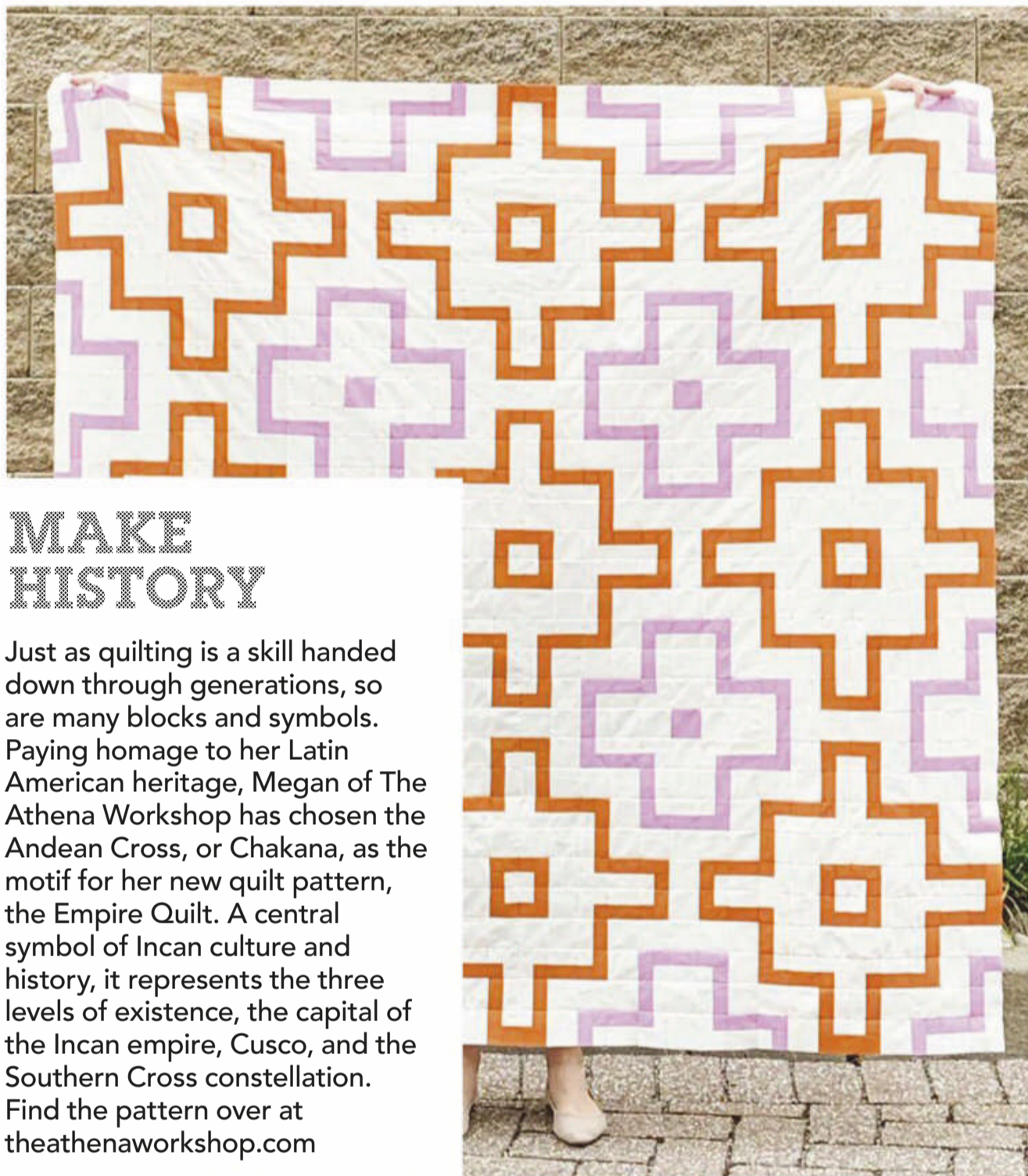
**ROBYN HAMMOND:** Robyn can turn her hand to anything from sketchy florals to abstracts. Her love of colour and nature is a thread that runs throughout her work, so expect modern botanicals, ultra-bright blooms and animal prints. Search for [robynhammond.design](http://robynhammond.design) on Spoonflower.

**BESHKA KUESER:** Proving simple is far from boring, Beshka Keuser elevates minimal motifs to something special with her eye for colour and detail. Combine her monochrome cut-out shapes, retro floral repeats and tile-inspired geometrics for a quirky quilt. [beshkakueser](http://beshkakueser.com)



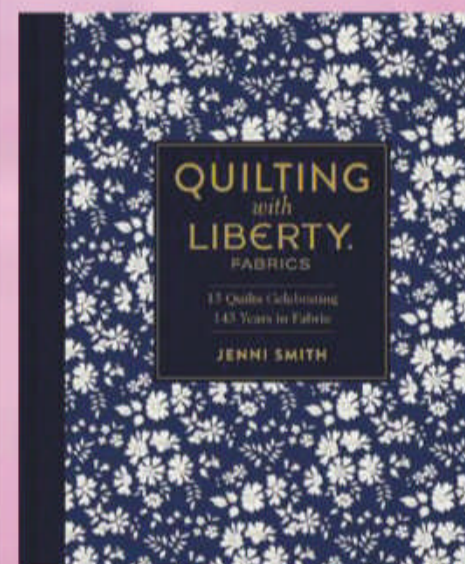


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## MAKE HISTORY

Just as quilting is a skill handed down through generations, so are many blocks and symbols. Paying homage to her Latin American heritage, Megan of The Athena Workshop has chosen the Andean Cross, or Chakana, as the motif for her new quilt pattern, the Empire Quilt. A central symbol of Incan culture and history, it represents the three levels of existence, the capital of the Incan empire, Cusco, and the Southern Cross constellation. Find the pattern over at [theathenaworkshop.com](http://theathenaworkshop.com)



## HERITAGE

It would be impossible to sum up 145 years of Liberty's iconic fabric design, but Jenni Smith's new book is as close as you'll get to delving into the brand's archives. Jenni has created 15 beautiful quilt projects after being granted rare access to Liberty's design studio. Alongside the projects, she's included a complete history of Liberty's prints, as well as a full colour reference index for every fabric used. It's as much a collector's piece as it is a project book. If there was ever anything to motivate us to finally cut into that precious Liberty fabric we've been saving for best, this is it! [luckyspool.com](http://luckyspool.com)

## GREAT AND SMALL

If you've spent a moment scrolling through cute animal pics on Instagram, you've probably come across the word 'smol'. Used in internet slang to describe small furry friends, it's an apt title for Kimberly Kight's new collection of adorably ditsy prints. Flowers, apples and nuts in lime, pink and ochre evoke the cosiness of autumn markets and winter baking. Combining the prints, inspired by European folk art and Pennsylvania Dutch motifs, is guaranteed to result in a squee-worthy quilt. See more at [rubystarsociety.com](http://rubystarsociety.com)



## ELEMENTS

It's easy to get tempted by bold patterns, but filling your stash with minimal mixers is just as important! You'll find all the staples you need in FIGO Fabrics' Elements collection, now stocked at LoveCrafts. As its name suggests, the prints are inspired by the elements – air, earth, fire and water – with subtle dots and lines creating movement and texture. Browse the full range at [lovecrafts.com](http://lovecrafts.com)



## COLOUR THEORY

We all know that fabric-collecting and quilting are two separate hobbies. Alison Glass' swoony Art Theory prints give us the perfect excuse to indulge in the former, while planning the latter. A riot of colour and pattern, designs include kaleidoscopic geometrics, ombre

feathers, multi-hued florals and psychedelic butterflies, birds and bees, all printed on a fresh white or striking black base. Use with the mono mixers to showcase the brights, or combine all the colourful prints for a rainbow quilt. See more at [andoverfabrics.com](http://andoverfabrics.com)



@ailishl



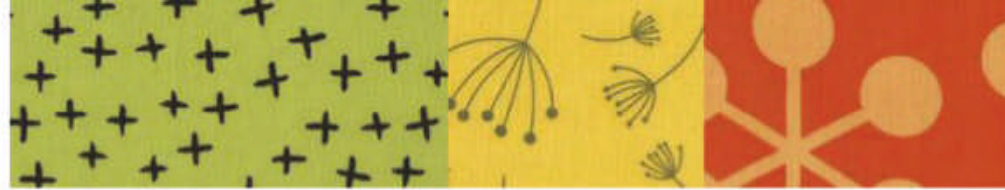
## INSTA INSPIRES!

### #NOVASTARQAL

Join Meghan Buchanan of Then Came June's (@thencamejune) latest quiltalong to celebrate her striking Nova Star pattern, which is all about accuracy – and fun, of course! This modern quilt is based on the traditional Sawtooth Star block and is both simple to sew and perfect for a variety of prints and solids. The tricky bit? It requires an accurate  $\frac{1}{4}$ in seam allowance, so is just the thing for advanced beginner to intermediate quilters looking to hone their skills.

@prairiembquilter





# QUOTATION

## ZEN CHIC

Black and white are a classic combination with a simply stunning visual impact. Quotation commands attention by mixing lights and darks with colorful splashes of retro-flavored yellow, green and orange.

The bold large-scale prints are perfect for showcasing as a stunning quilt, and the versatile small-scale basic prints offer a visually captivating way to round out any project. Be sure to create a stash of them - you'll use them over and over again!

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print and solid fabrics  
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# FROM THE HEART

Get clever with traditional piecing techniques to make a unique block quilt that mixes striking stars and sweet hearts

BY NICOLA DODD

**YOU WILL NEED**

- One (1) Layer Cake or twenty (20) 10in print squares
- Grey, green, blue and pink background fabrics: ¾yd each
- White background fabric: 3⅝yds
- Binding fabric: ¾yd
- Backing fabric: 4½yds
- Batting: 80in square

**FINISHED SIZE**

- 72in square

**NOTES**

- Seam allowance are ¼in throughout, unless otherwise noted.
- Press seams to one side, unless otherwise instructed.
- CST = corner square triangle.
- Quilted by Jayne Brereton of Quilters Trading Post.

**FABRICS USED**

- Print fabrics are from the Early Bird collection by Bonnie & Camille for Moda Fabrics.
- Solids are Bella Solids in Flax, Lime, Seaglass and Betty's Pink, also by Moda Fabrics.



**NO TEMPLATES NEEDED! THIS COMPLEX-LOOKING DESIGN IS SIMPLER THAN YOU THINK**



**CUTTING OUT**

1 From each of twenty (20) print 10in squares, refer to Fig 1 to cut:

- Three (3) 2½in x 3½in.
- One (1) 3½in x 5½in.
- One (1) 4½in x 6½in.

2 From each of the coloured background fabrics cut:

- One (1) 6½in x WOF. Subcut five (5) 6½in squares.
- One (1) 4½in x WOF. Subcut eight (8) 4½in squares.
- Two (2) 3½in x WOF. Subcut four (4) 3½in x 6½in and eight (8) 3½in x 4½in.
- Thirty two (32) 1½in squares.

3 From the white fabric cut:

- Five (5) 6½in x WOF. Subcut twenty five (25) 6½in squares.
- Eight (8) 4½in x WOF. Subcut forty (40) 4½in squares and sixteen (16) 4½in x 6½in.

- Twelve (12) 3½in x WOF. Subcut twenty (20) 3½in x 6½in, sixteen (16) 3½in x 5½in and forty (40) 3½in x 4½in.
- Four (4) 2½in x WOF. Subcut forty eight (48) 2½in x 3½in.
- Six (6) 1½in x WOF. Subcut one hundred and sixty (160) 1½in squares.

2½in x 3½in	2½in x 3½in	2½in x 3½in	
3½in x 5½in		6½in x 4½in	

Fig 1



Fig 2

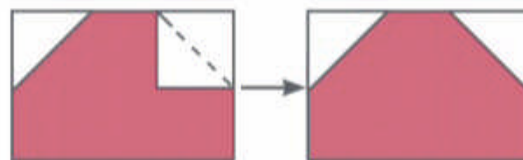


Fig 3

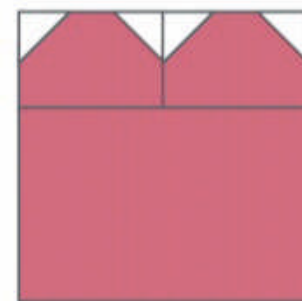


Fig 4

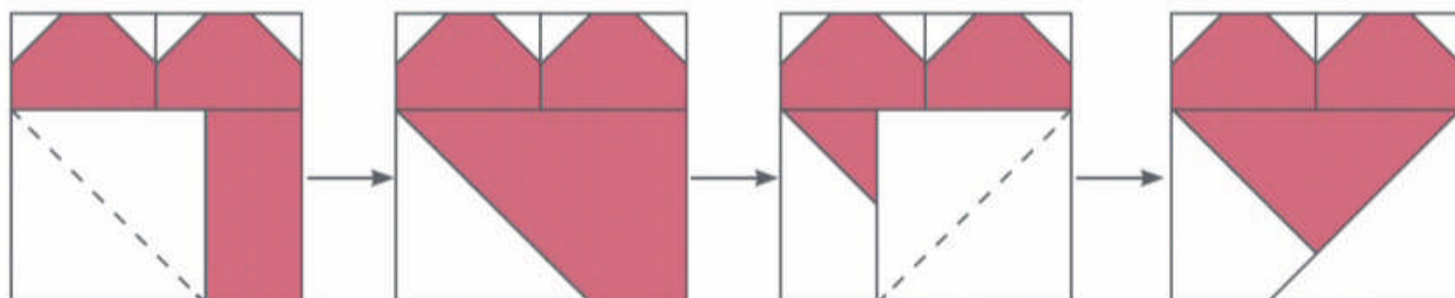


Fig 5

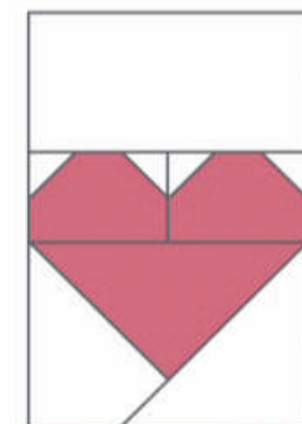


Fig 6



**4** From the binding fabric cut:  
 ■ Eight (8) 2½in x WOF.

**PIECING THE HEART A UNITS**

**5** For each unit you will need one 4½in x 6½in and two 2½in x 3½in matching print pieces, as well as two 4½in squares, one 3½in x 6½in piece and four 1½in squares of white fabric.

**6** Draw a diagonal line on the wrong side of the 1½in white squares. Arrange the 2½in x 3½in print piece so the long edges are at the top and bottom. Place one white square in the top left corner. Sew along the marked line, trim the seam allowance, and press away from the print piece to make one CST (Fig 2).

**7** Repeat step 6 to make a CST in the top right corner (Fig 3).

**8** Repeat steps 6–7 to make a second identical unit. Sew the two units together along the short edge. Then sew a 4½in x 6½in print piece to the bottom (Fig 4).



**9** Use the white  $4\frac{1}{2}$ in squares to add CSTs to the bottom corners, working one corner at a time (Fig 5). Sew a white  $3\frac{1}{2}$ in x  $6\frac{1}{2}$ in piece to the top to finish one Heart A unit (Fig 6).

**10** Repeat steps 5–9 to make a total of twenty Heart A units.

#### PIECING THE HEART B UNITS

**11** For each unit you will need one  $3\frac{1}{2}$ in x  $5\frac{1}{2}$ in and one  $2\frac{1}{2}$ in x  $3\frac{1}{2}$ in matching print pieces, as well as one  $6\frac{1}{2}$ in square,

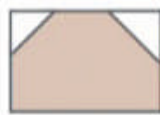


Fig 7

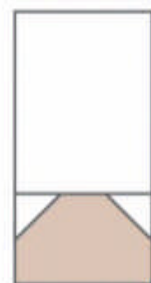
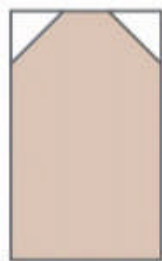


Fig 8

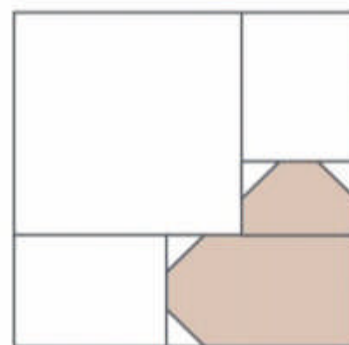
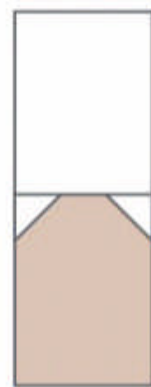


Fig 9

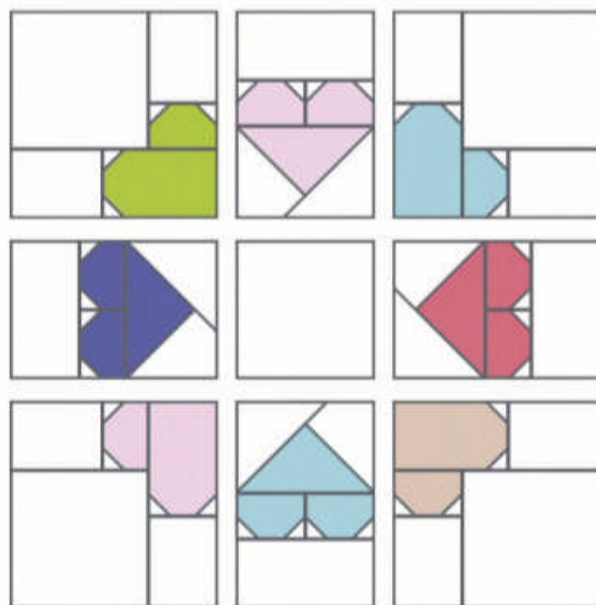


Fig 10

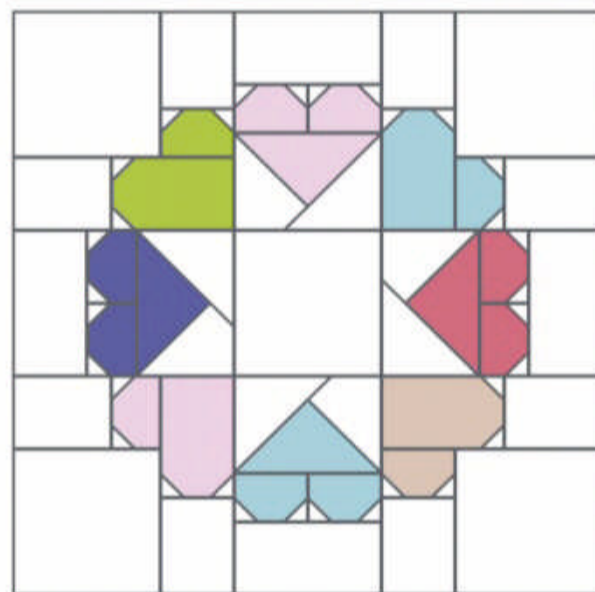


Fig 11

two  $3\frac{1}{2}$ in x  $4\frac{1}{2}$ in pieces and four  $1\frac{1}{2}$ in squares of white fabric.

**12** Add CSTs to the top two corners of both print pieces as shown (Fig 7). Then sew one  $3\frac{1}{2}$ in x  $4\frac{1}{2}$ in white piece to the top of each one (Fig 8).

**13** Arrange the two units with a  $6\frac{1}{2}$ in square, as shown in Fig 9. Sew the square to the left of the unit with the smaller print piece. Press, then sew the larger print unit to the bottom to complete one Heart B unit.

**14** Repeat steps 11–13 to make a total of twenty Heart B units.

#### ASSEMBLING THE SCRAPPY BLOCKS

**15** Take four Heart A and four Heart B units. Arrange the units in three rows of three, with a white  $6\frac{1}{2}$ in square in the centre (Fig 10). Sew the units together in rows, pressing seams towards the Heart B units in the top and bottom row, and towards the centre square in the centre row so they nest together. Sew the rows together to complete the block (Fig 11).

**16** Repeat step 15 to make a total of five scrappy heart blocks.

#### PIECING THE SOLID BLOCKS

**17** Follow steps 6–9 to make the solid Heart A units. For each unit use one  $4\frac{1}{2}$ in x  $6\frac{1}{2}$ in and two  $2\frac{1}{2}$ in x  $3\frac{1}{2}$ in white pieces for the hearts. Instead of the white background, use two  $4\frac{1}{2}$ in squares of one coloured background, and a second coloured background for the  $3\frac{1}{2}$ in x  $6\frac{1}{2}$ in piece and four  $1\frac{1}{2}$ in squares (Fig 12).

**18** Repeat step 17 to make a total of four Heart A units, using the same colours for the background.

**19** Follow steps 11–13 to make four Heart B units, using the white fabric for the hearts and the same coloured background as in steps 17–18 (Fig 13).

**20** Sew the units together as in step 15, using a  $6\frac{1}{2}$ in square matching the centre background (Fig 14).

**21** Repeat the process in steps 17–20 to make a total of four solid heart blocks,



Fig 12

*Use easy traditional piecing methods to make these cute heart units*



Fig 13

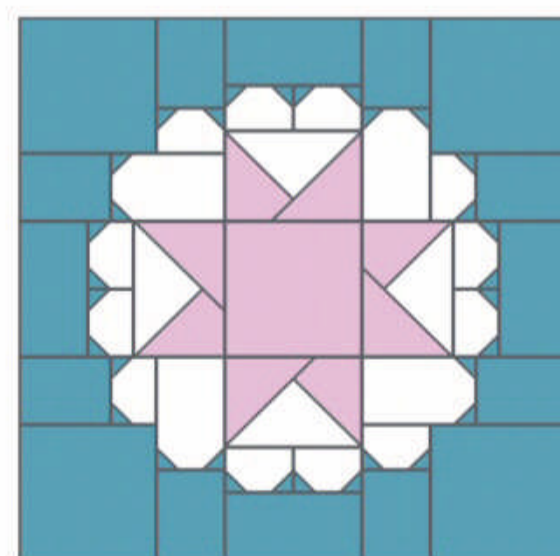


Fig 14

using different combinations of background fabrics for each block.

**ASSEMBLING THE QUILT TOP**

**22** Arrange the blocks in three rows of three, alternating the blocks and referring to the photography for placement. Sew the rows together, pressing the seams in opposite directions for each row. Sew the rows together to complete the quilt top.

**QUILTING AND FINISHING**

**23** Cut the backing fabric in half across the width. Remove the selvages and sew the two pieces together using a 1/2in 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. Jayne (Quilters Trading Post) quilted an all-over swirling design using a longarm machine. 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 and trim the dog ears. Fold in half lengthways, wrong sides together, 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 stitch in place around the edge to finish.



**Nicola Dodd**  
Nicola is regularly inspired by old houses and beautiful gardens, and is never without her sketchbook!  
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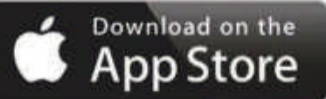
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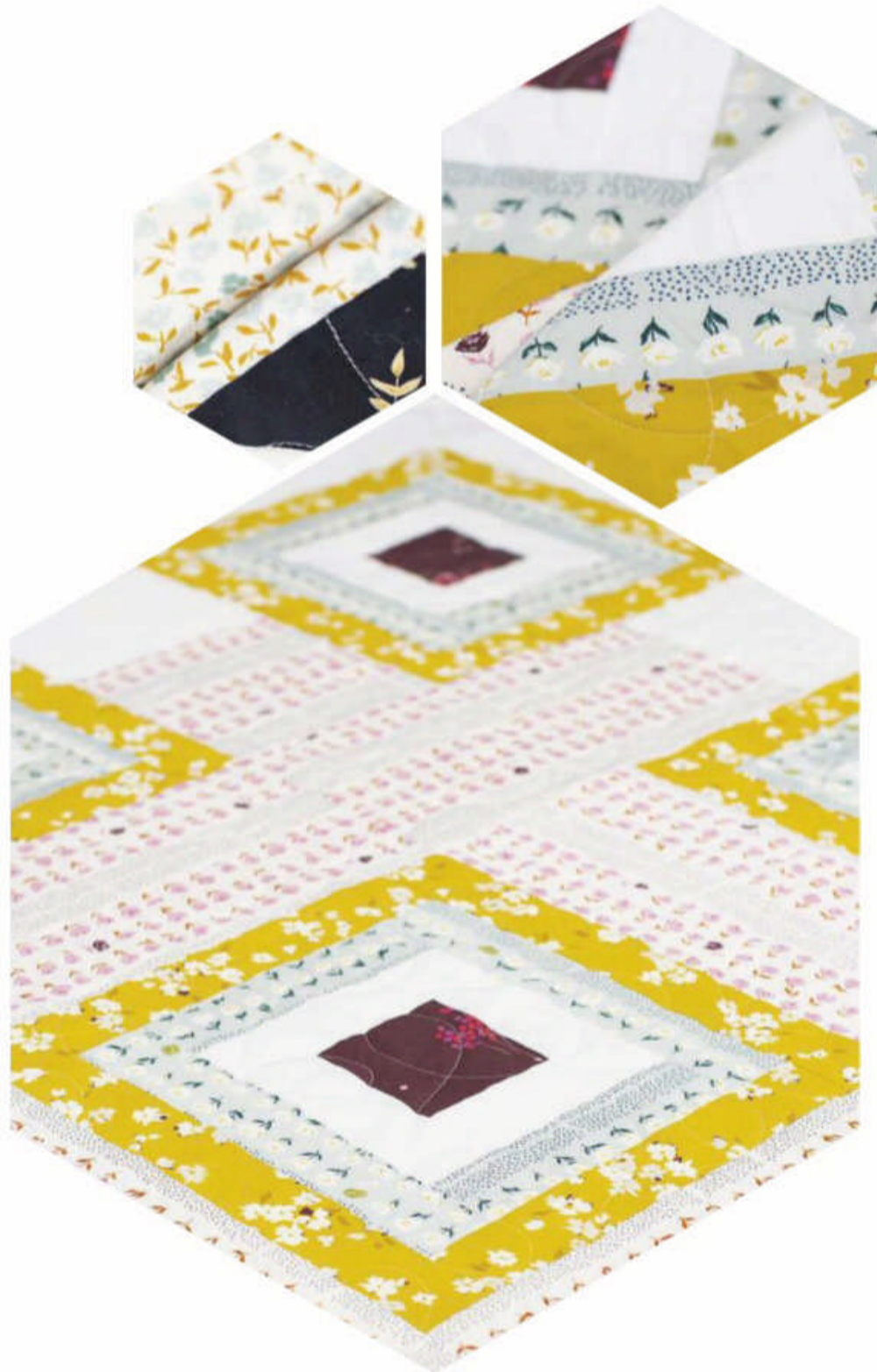
# START YOUR FREE TRIAL TODAY!

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

**SOFT TOUCH**

Get creative and quilt this with free-motion swirls to add extra texture!





# COUNTRY GARDEN

Fresh floral fabrics and Courthouse Steps blocks combine in a sunny quilt that will remind you of summer all year round

BY LOU ORTH

**YOU WILL NEED**

- Light pink fabric: 1¼yds
- Navy blue fabric: ½yd
- Mustard fabric: 1¾yds
- Mint green fabric: 1yd
- Burgundy fabric: fat quarter
- White fabric: 3¾yds
- Backing fabric: 5½yds
- Binding fabric: ¾yds
- Batting: 90in square

**FINISHED SIZE**

- 80in square

**NOTES**

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open throughout, unless otherwise instructed.
- RST = right sides together.
- WOF = width of fabric.
- HST = Half-square Triangle.
- QST = Quarter-square Triangle.
- Fabrics supplied by Hantex (hantexonline.co.uk)
- Quilted by Cath Brough (cumbrianlongarmquilting.co.uk)

**FABRICS USED**

Fabrics are from the Mayfair collection by Amy Sinibaldi for Art Gallery Fabrics.



**PAY CLOSE ATTENTION TO FABRIC PLACEMENT FOR DIRECTIONAL PRINTS!**



**CUTTING OUT**

- 1 From the light pink fabric cut:
  - Eight (8) 16½in x 8½in.
  - Four (4) 8½in squares.
- 2 From the navy blue fabric cut:
  - Three (3) 9¾in squares.
- 3 From the mustard fabric cut:
  - Eighteen (18) 16½in x 2½in (G).
  - Eighteen (18) 12½in x 2½in (F).
- 4 From the mint green fabric cut:
  - Eighteen (18) 12½in x 2½in (E).
  - Eighteen (18) 8½in x 2½in (D).
- 5 From the burgundy fabric cut:
  - Nine (9) 4½in squares (A).

- 6 From the white fabric cut:
  - Eighteen (18) 8½in x 2½in (C).
  - Eighteen (18) 4½in x 2½in (B).
  - Twelve (12) 16½in x 8½in.
  - Eight (8) 8½in squares.
  - Nine (9) 9¾in squares.

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

- 8 From the backing fabric cut:
  - Two (2) 88in x WOF.
  - Three (3) 7in x WOF.

**COURTHOUSE STEPS BLOCKS**

- 9 For each block you will need:
  - Burgundy: one (1) 4½in square (A).
  - White: two (2) 4½in x 2½in (B) and two (2) 8½in x 2½in (C).

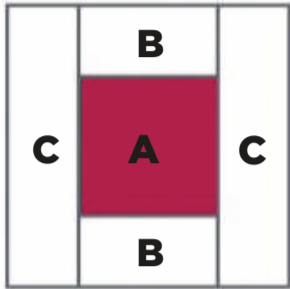


Fig 1

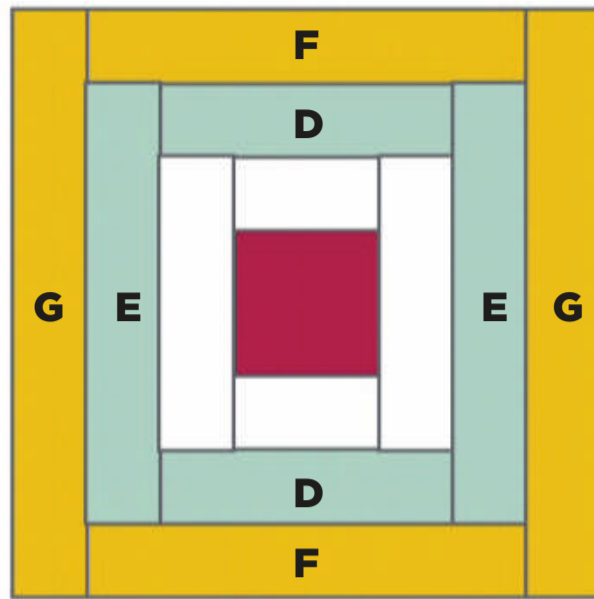


Fig 2

*Sew nine identical Courthouse Steps blocks for this quilt!*

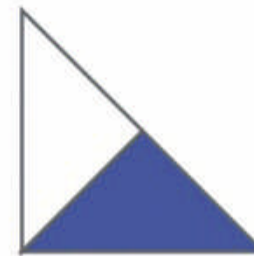


Fig 3



Fig 4

- Mint: two (2) 8½in x 2½in (D) and two (2) 12½in x 2½in (E).
- Mustard: two (2) 12½in x 2½in (F) and two (2) 16½in x 2½in (G).

**10** Join B to the top and bottom of A. Press the seam. Add C to either side and press again (Fig 1).

**11** Continue adding the strips in the following order, pressing between each set. Add D to the top and bottom, then E to the sides. Add F to the top and bottom, then G to either side (Fig 2). Make a total of nine Courthouse Steps Blocks.

### QST BLOCKS

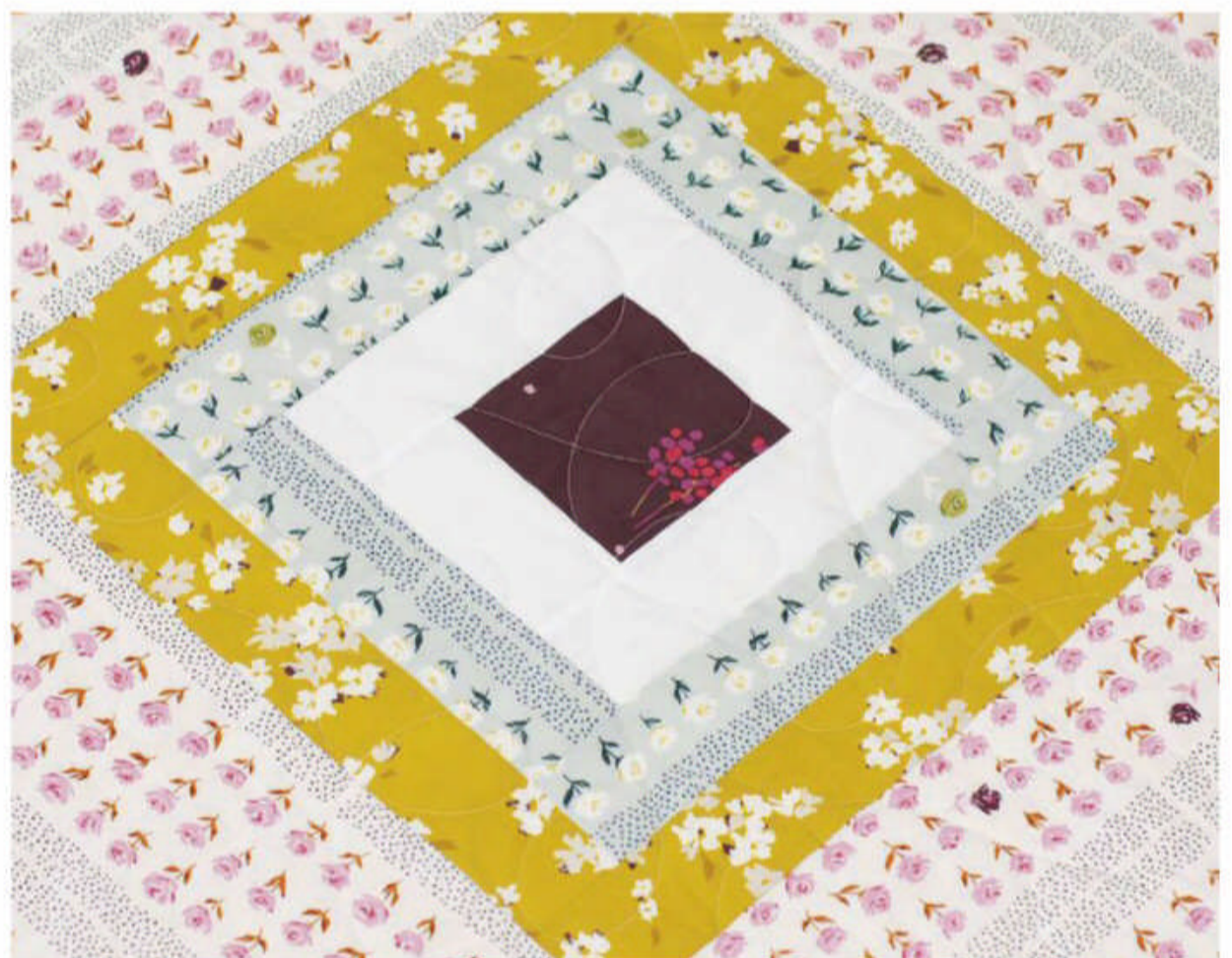
**12** Take six white 9¾in squares. Cut each square in half diagonally to make a total of twelve HSTs.

**13** Take three white 9¾in squares and three navy 9¾in squares. Cut each square in half on both diagonals, to make QSTs. You will have twelve white and twelve navy QSTs.

**14** For each block, you will need one navy QST, one white QST and one white HST. Join the two QSTs together along one of the short edges, to form a larger triangle (Fig 3).

**15** Fold the white HST in half and finger press, to mark the centre of the long edge. Unfold, and place RST with the navy/white triangle, aligning the marked centre with the seam. Sew the units together and press open. Then trim the block to 8½in square to complete one QST block (Fig 4).

**16** Repeat steps 14–15 to make a total of twelve QST blocks.





**ASSEMBLING THE QUILT TOP**

**17** Arrange your pieced blocks and remaining light pink and white pieces in rows as shown (Fig 5). Begin by joining the pink and white squares together in Rows 2 and 6. Then join the blocks in rows. Press, then join the rows together to complete the quilt top.

**PREPARING YOUR BACKING**

**18** Join the three 7in x WOF strips together along the short edges to create one long strip. Press and join between the two 88in x WOF pieces, along the long edges. Trim to approx 88in square.

**QUILTING AND FINISHING**

**19** 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.

**20** Quilt as desired. Cath ([cumbrianlongarmquilting.co.uk](http://cumbrianlongarmquilting.co.uk)) quilted a free-motion swirling design. Trim off the excess batting and backing fabric and square up the quilt.

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

**22** 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 around the edge to finish.

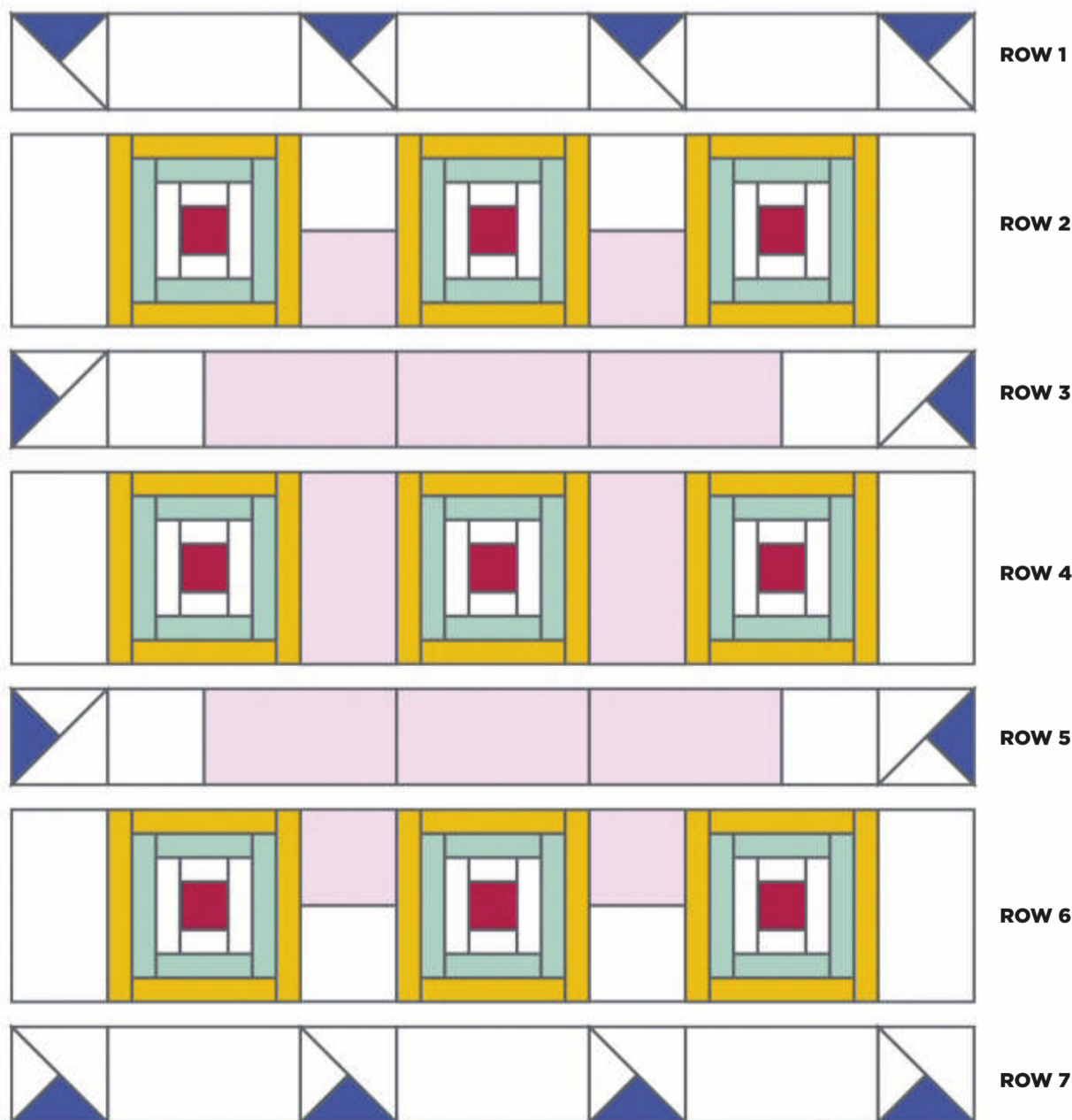
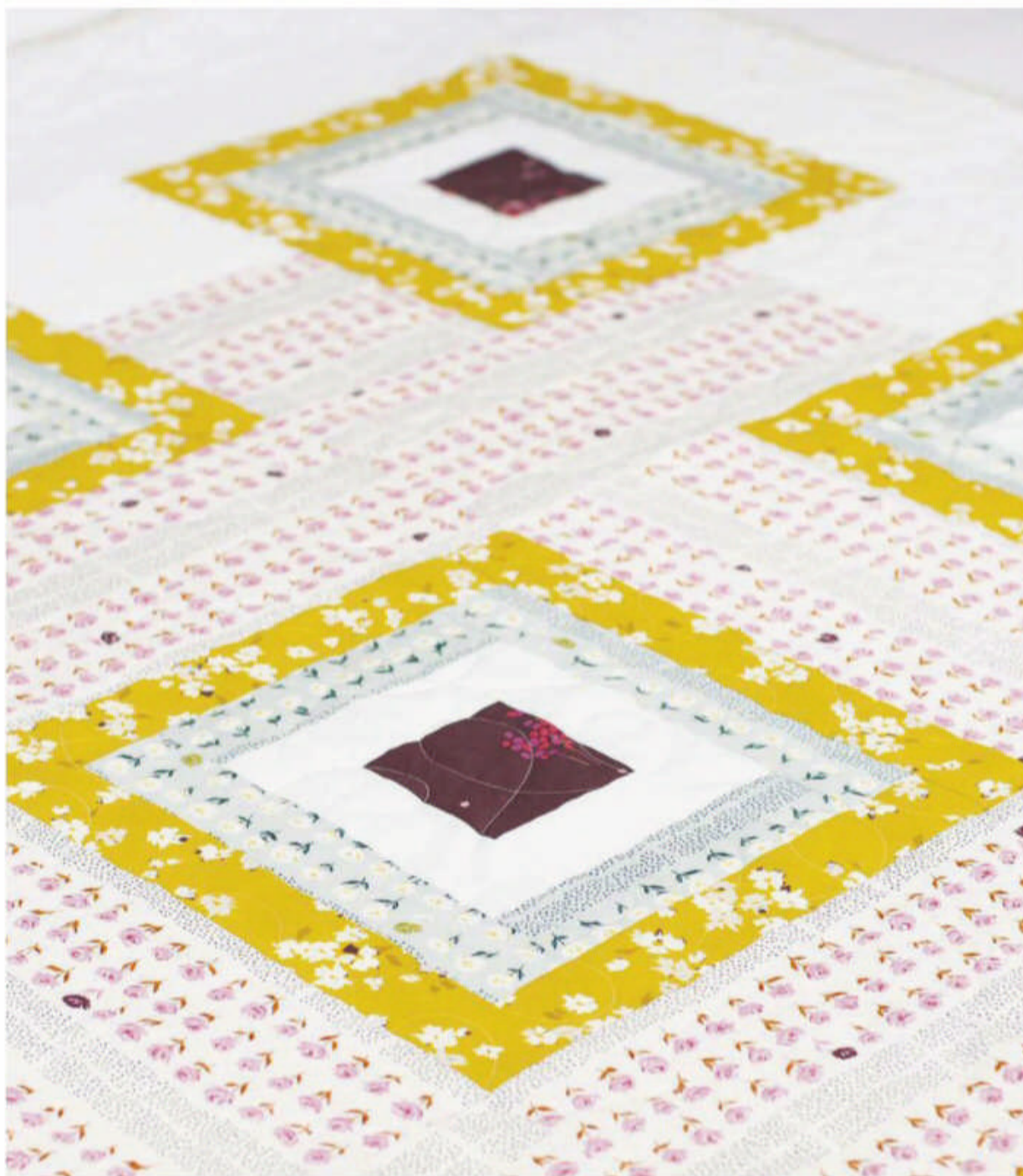


Fig 5

## YOU WILL NEED

## To make one (1) cushion

- White fabric: ½yd
- Mint fabric: fat eighth
- Light pink fabric: fat sixteenth
- Mid blue fabric: fat sixteenth
- Navy blue fabric: 4in square
- Lining: 20in square
- Batting: 20in square

## FINISHED SIZE

- 17½in square



## CUTTING OUT

- 1 From the white fabric cut:
  - Two (2) 14½in x 2¼in (G).
  - Two (2) 11in x 2¼in (F).
  - Two (2) 18in x 11½in for cushion backs.

- 2 From the mint fabric cut:
  - Two (2) 18in x 2¼in (I).
  - Two (2) 14½in x 2¼in (H).

- 3 From the light pink fabric cut:
  - Two (2) 11in x 2¼in (E).
  - Two (2) 7½in x 2¼in (D).

- 4 From the mid blue fabric cut:
  - Two (2) 7½in x 2¼in (C).
  - Two (2) 4in x 2¼in (B).

- 5 From the navy fabric cut:
  - One (1) 4in square (A).

## PIECING THE CUSHION

- 6 Follow steps 10–11 of the main quilt instructions to begin the centre of the



cushion top. Then add H to the top and bottom, followed by I to either side to complete the cushion top.

## QUILTING AND FINISHING

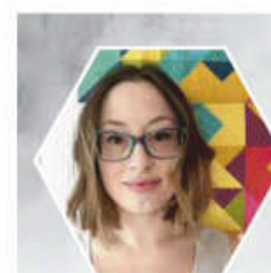
- 7 Press well and layer your lining, batting and cushion top as you would a quilt. Baste and quilt as desired. Trim away any excess batting and lining.

- 8 Hem the cushion backs by folding over a long raw edge by ¼in and again by ¼in, so that the raw edge is enclosed. Topstitch in place and repeat for the other cushion back piece.

- 9 With your cushion top facing up, lay your two cushion back pieces on top, RST. Make sure the hemmed sides overlap in the middle and the raw edges of the cushion top align with the raw edges of the cushion backs. Pin in place.

- 10 Sew all the way around with a ¼in seam allowance, backstitching at the start and finish. Turn the right way out and poke out the corners to finish.

## WHY NOT FUSSY CUT ONE OF YOUR FAVOURITE PRINTS FOR THE 4IN CENTRE SQUARE?



## Lou Orth

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

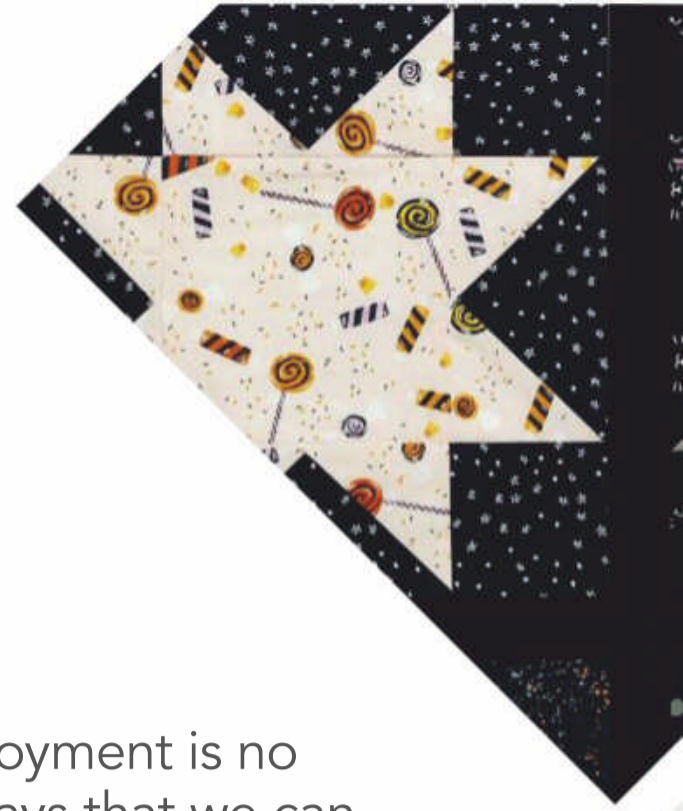
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# Stitching joy

What happens when something we do for enjoyment is no longer enjoyable? **Kate Basti** highlights the ways that we can make sure our much-loved hobby remains exactly that



**Quilting, by definition, is a hobby. Hobbies, by definition, are supposed to be fun. So what are you supposed to do when it's not?** This month, I'm tackling some of the reasons we quilters find ourselves searching for our sewjo (read: sewing mojo) and suggesting a few ways to find it again.

## 1 Options are everything

I'll admit, I have more WIPs than nearly every other quilter I know. In fact, it's a running joke that I keep them in what I affectionately call 'The Vault of Shame.' But one

thing's for sure, I have plenty of options when it comes to choosing what to work on, and by having so many different projects going at any given time, I can switch up what I'm working on each and every day. Personally, I have a short attention span when it comes to quilt projects. I can be sewing HSTs for a quilt and eyeballing a pretty

manufacturer ask you to sew with their new fabrics or test their new pattern, and it's easy to get caught up in the excitement of the moment and agree to their request, but not so fast. Deadlines are one of the quickest ways to reach the dreaded burnout. Yes, one can be fun but, trust me, multiple deadlines happening all at once can really

*I used to fight the urge to jump from project to project, but I now embrace it. The way I see it, inspiration doesn't just strike anytime you wish so when it does, go with it*

bundle in the corner of my sewing room at the same time. While I used to fight the urge to jump from project to project, I now embrace it. Resistance is futile, and the way I see it, inspiration doesn't just strike any time you wish so when it does, go with it.

## 2 Learn to say no

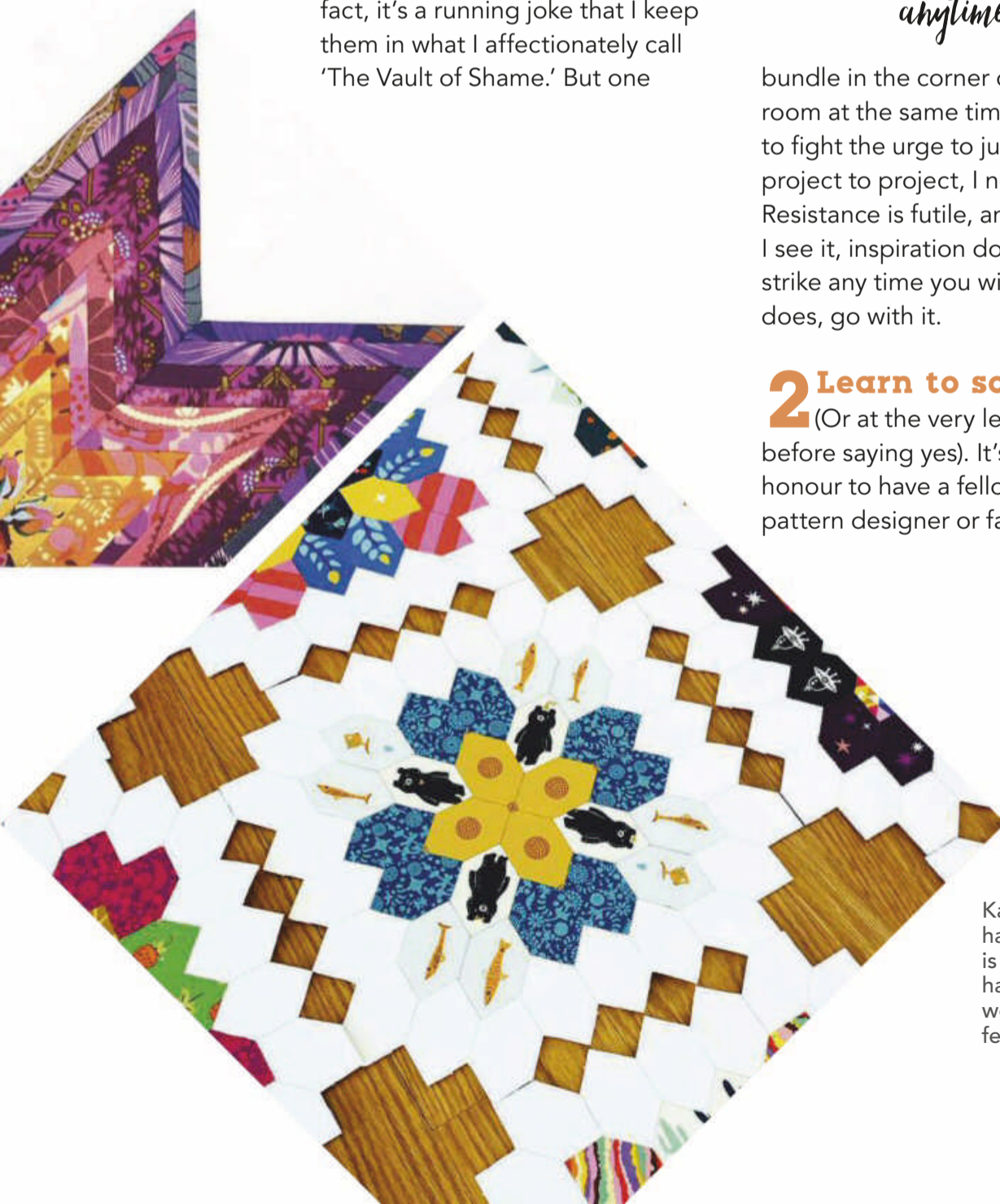
(Or at the very least, pause before saying yes). It's always an honour to have a fellow quilter, pattern designer or fabric

send your sewjo into a tailspin. When creating for others, there are often specific instructions or requests made that can stifle your creativity and add stress. A little of this can go a long way. So while I'm not suggesting you say no to every quilting opportunity that comes your way, I am encouraging you to think each offer through before you respond. Make sure you understand the request and time commitment you'll be making, and remember, it's always okay to say no, thank you.

## 3 Walk away

You know that sinking feeling when you iron a seam only to find you've lost your points? Been there. How about painstakingly aligning and pinning two rows together just to find the seams mismatched once you've sewn them together? Done that. I know the frustration of sewing all too well, and it can definitely put a damper on your mood. If you're anything like me, it can even be enough of a distraction to cause further problems, like

Kate believes that having lots of WIPs is the key to happiness – just work on what you feel like at the time!





Still not finished that EPP quilt you started a few years ago? No worries! Kate recommends being a little kinder to yourself

suddenly cutting pieces the wrong size or trimming through a seam. That's why it's important to know when to walk away. Put down the scissors and the finger-lobbing rotary cutter and back away from your machine. Anger and sewing are not a good mix. The moment you realise you're no longer having fun quilting, it's time to pack up for the day and try again the next.

#### 4 Lower the bar

I am my own worst enemy when it comes to setting quilting goals. I set the bar so high and then sulk when I don't reach it. "This is the year that I finish ALL

the WIPs!" Yeah, that didn't happen. In fact, it didn't happen in 2018 when I first said it, nor in 2019 when I said it again. And it sure isn't happening in 2020, because, come on, do I even have to explain it?

Maybe the year 2020 can teach us all to set the bar a little lower. For many of us, this year has taught us to shift our priorities. We're too busy homeschooling our children, growing our own food and attempting to find toilet paper to find much time for sewing these days. And when we do find the time, shouldn't it be fun? Shouldn't we expect that we're going to

make mistakes, that seams aren't always going to align, or that our Sawtooth Stars are sometimes going to turn out to be wonky ones instead? And it's all okay, because you're not a machine. You're not perfect. We're not perfect. And this year is so *obviously* not perfect.

If you ask me, perfection is overrated. Embrace the wonk, embrace the mishaps. Lower the bar. And for goodness sakes, buy the toilet paper when you find it.

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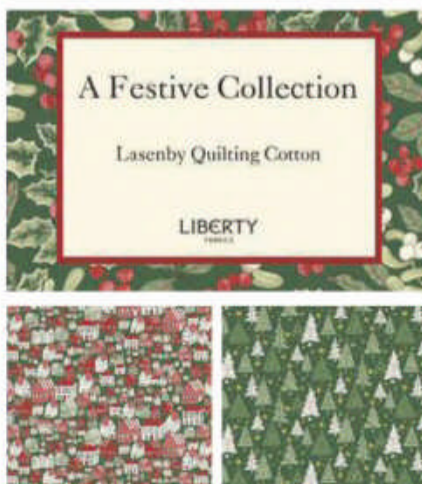
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# GRANNY SQUARES

Use ditsy print fabrics to whip up a dainty duo of cushions that channel vintage crochet vibes

BY YULIYA RESHETNIKOVA



**YOU WILL NEED**

Makes one (1) cushion

- Centre print: 4½in square
- Middle print: one (1) fat eighth
- Outer print: one (1) fat eighth
- Background fabric: ¼yd
- Cushion backing fabric: ½yd
- Lining fabric: 20in square
- Batting: 20in square

**FINISHED SIZE**

- 18in square

**NOTES**

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

**FABRICS USED**

All fabrics are from the Sonata collection by Amy Sinibaldi for Art Gallery Fabrics.



**USE FABRICS TO CREATE TOTALLY DIFFERENT EFFECTS WITH THE SAME PATTERN!**

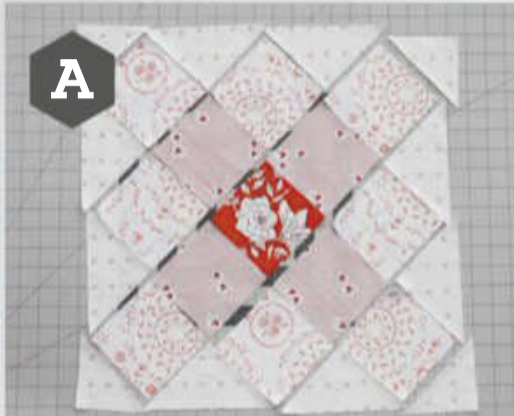
**CUTTING OUT**

- 1 From the centre print cut:
  - One (1) 4¼in square.
- 2 From the middle print cut:
  - Four (4) 4¼in squares.
- 3 From the outer print cut:
  - Eight (8) 4¼in squares.
- 4 From the background fabric cut:
  - Two (2) 3¾in squares. Subcut each square in half diagonally to make a total of four (4) corner triangles.
  - Two (2) 6⅝in squares. Subcut each square along both diagonals to make a total of eight (8) setting triangles.
  - Two (2) 1½in x 16½in for the border.
  - Two (2) 1½in x 18½in for the border.
- 5 From the backing fabric cut:
  - One (1) 18½in x 10in.
  - One (1) 18½in x 15in.

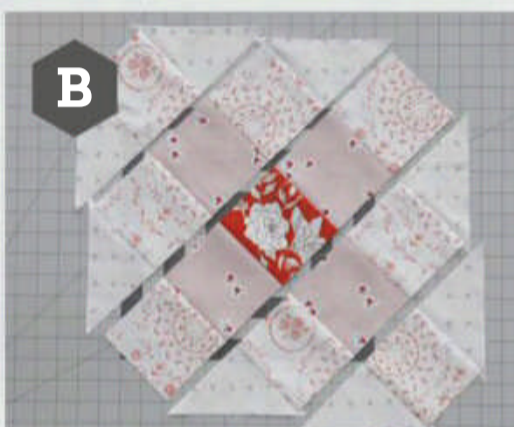
**SEW THE GRANNY SQUARE BLOCK**

- 6 Arrange your print squares and background triangles in diagonal rows as shown (Fig A).
- 7 Sew the pieces together in rows, leaving the corner triangles off for now (Fig B). Press seams away from the middle print and away from the background triangles (Fig C). This will help eliminate bulk at corners in the next step.
- 8 Join the rows together, carefully nesting the seams. Press the seams in opposite directions, opening them out at the intersections (Fig D).
- 9 Add the corner triangles to the corners of the block, carefully matching the centre of the triangle (Fig E). Press seams toward the triangles. Trim the block to measure 16½in square, carefully centring the block as you do so.

SEW THE GRANNY SQUARE BLOCK



A



B



C



D



E



*Echo the square piecing and quilt a crisp and simple grid design*

**10** Sew the 1½in x 16½in strips to the top and bottom of the block. Sew the 1½in x 18½in strips to each side of the block to finish the cushion front.

**QUILTING AND FINISHING**

**11** Press the cushion front and lining well. Layer the batting square on top of the lining fabric then place the cushion front on top of the batting, right side up. Baste the layers together.

**12** Quilt the layers together as desired. Yuliya used a ruler and Hera marker to mark and quilt a diagonal grid.

**13** Press under ½in along one long edge of a backing piece. Repeat to enclose the raw edge, then topstitch in place to

form the hem. Repeat to hem the second backing piece. Layer the two backing pieces onto the cushion front, with right sides together. Align the raw edges at the sides, with the hemmed edges overlapping in the centre.

**14** Sew around the outer edge of the cushion and carefully snip into the corners. Turn the cushion cover right side out and neatly press to finish.



**Yuliya Reshetnikova**  
Yuliya loves to create quilts and home decor projects with sweet print fabrics  
[yuliyaresh.blogspot.com](http://yuliyaresh.blogspot.com)  
[fabric\\_creation](https://www.instagram.com/fabric_creation)



**GET THE FLOW**

Contrast the regimented rows with gentle, wavy lines of quilting





# BOHO ROWS

Pair pastel hues and bold solids with clever strip-pieced blocks for this modern geometric quilt with effortless style

BY KELLI MARSHALL

**YOU WILL NEED**

- Fabric A: 2¾yds
- Fabric B: ½yd
- Fabric C: ¾yd
- Fabric D: ½yd
- Fabric E: ¼yd
- Fabric F: ¼yd
- Fabric G: ½yd
- Fabric H: ¼yd
- Fabric I: ¼yd
- Fabric J: ½yd
- Fabric K: ¼yd
- Fabric L: ½yd
- Binding fabric: ½yd
- Backing fabric: 3½yds
- Batting: 60in x 78in

**FINISHED SIZE**

- 54in x 72in

**NOTES**

- Seam allowance are ¼in throughout, unless otherwise noted.
- Press seams to one side, unless otherwise instructed.
- WOF = width of fabric.
- HST = Half-square Triangle.
- WST = wrong sides together.
- Press fabrics well before cutting.
- Fabric supplied by Robert Kaufman (robertkaufman.com)

**FABRICS USED**

Solids are all Kona Cotton Solids by Robert Kaufman, as follows:

- Fabric A: White.
- Fabric B: Ice Peach.
- Fabric C: Peach.
- Fabric D: Salmon.
- Fabric E: Nectarine.
- Fabric F: Mango.
- Fabric G: Zucchini.
- Fabric H: Seafoam.
- Fabric I: Fog.
- Fabric J: Dusty Blue.
- Fabric K: Pewter.
- Fabric L: Steel.

Binding fabric is from the Architextures collection by Carolyn Friedlander, also for Robert Kaufman.



**FRAME YOUR DESIGN WITH A BRIGHT POP OF COLOUR, LIKE THIS FUN YELLOW BINDING!**

**CUTTING OUT**

1 From Fabric A cut:

- Sixteen (16) 1½in x WOF. Subcut into twenty seven (27) 1½in x 21in and two (2) 1½in x 31in.
- Eleven (11) 2½in x WOF. Subcut into eighteen (18) 2½in x 21in and two (2) 2½in x 31in.
- Two (2) 5in x WOF. Subcut into twelve (12) 5in squares.
- Four (4) 8in x WOF. Subcut into eighteen (18) 8in squares.

2 From Fabric B cut:

- Two (2) 8in x WOF. Subcut into six (6) 8in squares.

3 From Fabric C cut:

- One (1) 8in x WOF. Subcut into three (3) 8in squares.

- Three (3) 5in x WOF strips. Subcut into twenty four (24) 5in squares.

4 From Fabric D cut:

- Three (3) 1½in x WOF strips. Subcut into six (6) 1½in x 21in.
- Three (3) 2½in x WOF. Subcut into six (6) 2½in x 21in.

5 From Fabric E cut:

- Three (3) 8in squares.

6 From Fabric F cut:

- Five (5) 1½in x WOF. Subcut into nine (9) 1½in x 21in.

7 From Fabric G cut:

- Three (3) 5in x WOF. Subcut into twenty four (24) 5in squares.

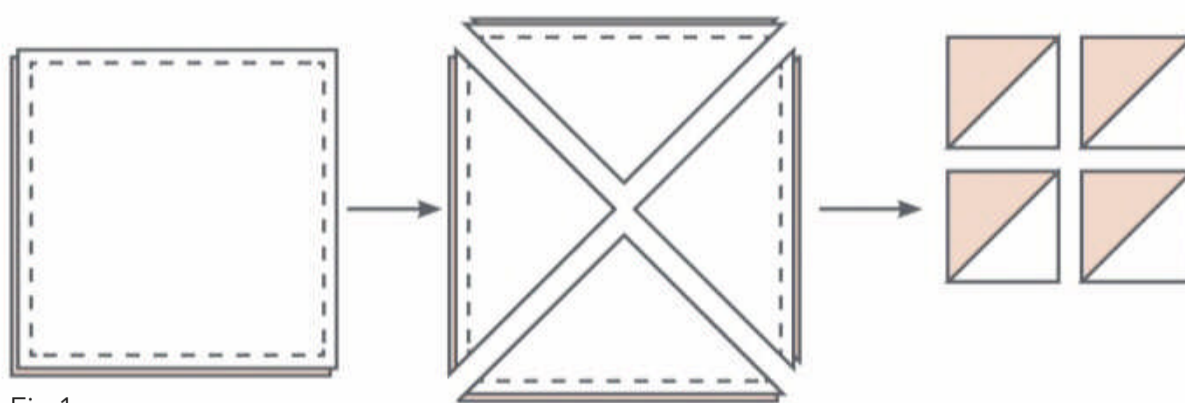


Fig 1

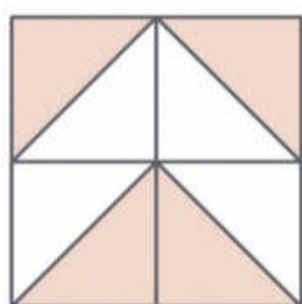


Fig 2

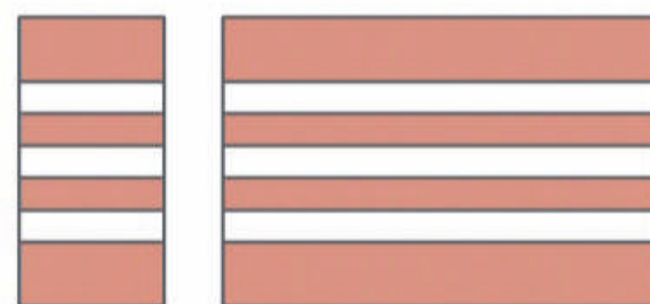


Fig 3

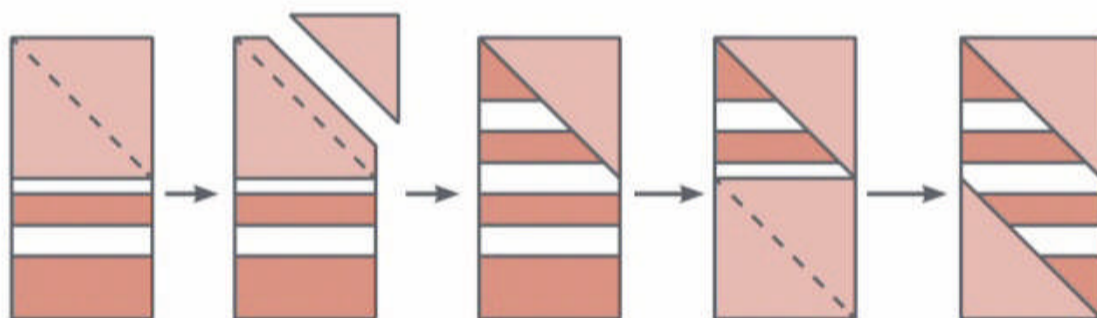


Fig 4



Fig 5



Fig 6

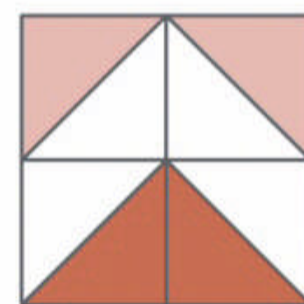


Fig 7

**8** From Fabric H cut:  
 ■ Five (5) 1½in x WOF. Subcut into nine (9) 1½in x 21in.

**9** From Fabric I cut:  
 ■ Five (5) 1½in x WOF. Subcut into nine (9) 1½in x 21in.

**10** From Fabric J cut:  
 ■ Three (3) 5in x WOF. Subcut into twelve (12) 5in squares and six (6) 5in x 9½in.

**11** From Fabric K cut:  
 ■ Three (3) 1½in x WOF. Subcut into three (3) 1½in x 31in.

**12** From Fabric L cut:  
 ■ Two (2) 8in x WOF. Subcut into six (6) 8in squares.

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

**PIECING BLOCK A**

**14** Place one 8in square of Fabric A and one 8in square of Fabric B right sides together. Sew around the outer edge. Cut along both diagonals, open and press seams towards Fabric B to create four HSTs (Fig 1). Trim each HST to 5in square. Repeat to make twenty four HSTs.

**15** Arrange four HSTs in two rows of two units, as shown. Sew together in a

four-patch to make Block A (Fig 2). Repeat to make a total of six Block A.

**PIECING BLOCK B**

**16** Take two Fabric D and three Fabric A 1½in x 21in strips. Sew together along the long edges, alternating the colours. Sew a Fabric D 2½in x 21in strip to the top and bottom. Press seams open. Cut the pieced unit into four 5in x 9½in pieces (Fig 3).

**17** Repeat the process in step 16 twice more to make a total of twelve striped 5in x 9½in pieces.

**18** Draw a diagonal line on the wrong side of two Fabric C 5in squares. Place one in the top corner of a striped unit, and sew on

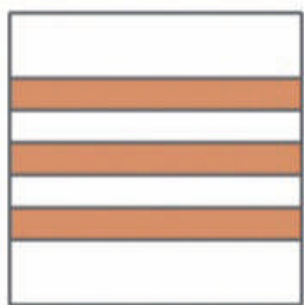


Fig 8

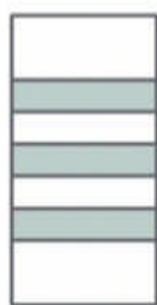


Fig 9

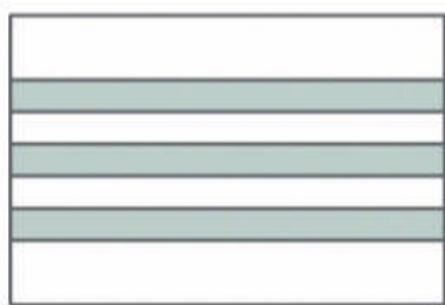


Fig 10

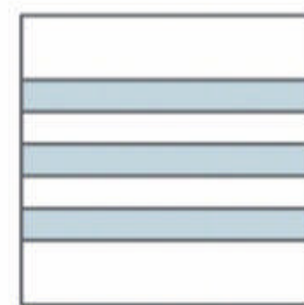


Fig 11



Fig 12



Fig 13

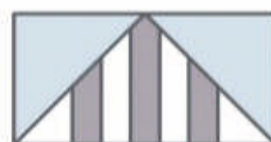


Fig 14

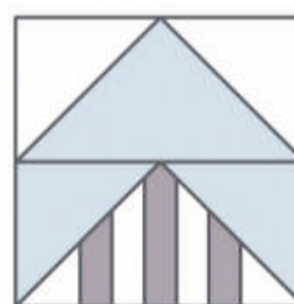


Fig 15



Fig 16

the marked line. Trim the seam allowance to  $\frac{1}{4}$ in and press open. Repeat on the other corner, paying attention to the orientation (Fig 4). Repeat to make six units.

**19** Repeat step 18 on the remaining stripe units, sewing the corners in the opposite direction to make six mirror image units (Fig 5).

**20** Take one regular and one mirror image unit, and sew together as shown to form a chevron. Make sure to carefully match the stripes across the unit, then press the seam open to make Block B (Fig 6). Repeat to make six Block B.

**PIECING BLOCK C**

**21** Follow step 14 to make twelve Fabric A/C HSTs, and twelve Fabric A/E HSTs.

**22** Take two Fabric A/C and two Fabric A/E HSTs, and arrange as shown. Sew together in a four-patch to make Block C (Fig 7). Repeat to make six Block C.

**PIECING BLOCK D**

**23** Take two Fabric A and three Fabric F  $1\frac{1}{2}$ in x 21in strips. Sew together along the long edges, alternating the colours. Sew a Fabric A  $2\frac{1}{2}$ in x 21in strip to the top and bottom. Press seams open. Cut the



pieced unit into two  $9\frac{1}{2}$ in squares, to complete two Block D (Fig 8). Repeat twice more to make six Block D.

#### PIECING BLOCK E

**24** Take two Fabric A and three Fabric H  $1\frac{1}{2}$ in x 21in strips. Sew together along the long edges, alternating the colours. Sew a Fabric A  $2\frac{1}{2}$ in x 21in strip to the top and bottom. Press seams open. Cut the pieced unit into four  $5$ in x  $9\frac{1}{2}$ in pieces (Fig 9). Repeat to make twelve striped units.

**25** Follow steps 18–19 to add corner triangles to the striped units, using Fabric G squares. Sew together in pairs as in step 20 to make Block E (Fig 10). Make six Block E.

#### PIECING BLOCK F

**26** Repeat step 23, using Fabric A and I strips, to make six Block F (Fig 11).

#### PIECING BLOCK G

**27** Take two Fabric A  $5$ in squares and draw a diagonal line on the wrong side of each. Place one at the end of a Fabric J  $5$ in x  $9\frac{1}{2}$ in piece and sew along the marked line. Trim the seam allowance, then press open. Repeat with the remaining square at the other end of the Fabric J piece, to form a Flying Geese unit (Fig 12). Repeat to make six units.

**28** Take two Fabric A and three Fabric K  $1\frac{1}{2}$ in x 31in strips. Sew together along the long edges, alternating the colours. Sew a Fabric A  $2\frac{1}{2}$ in x 31in strip to the top and bottom. Press seams open. Cut the pieced unit into six  $5$ in x  $9\frac{1}{2}$ in striped units (Fig 13).

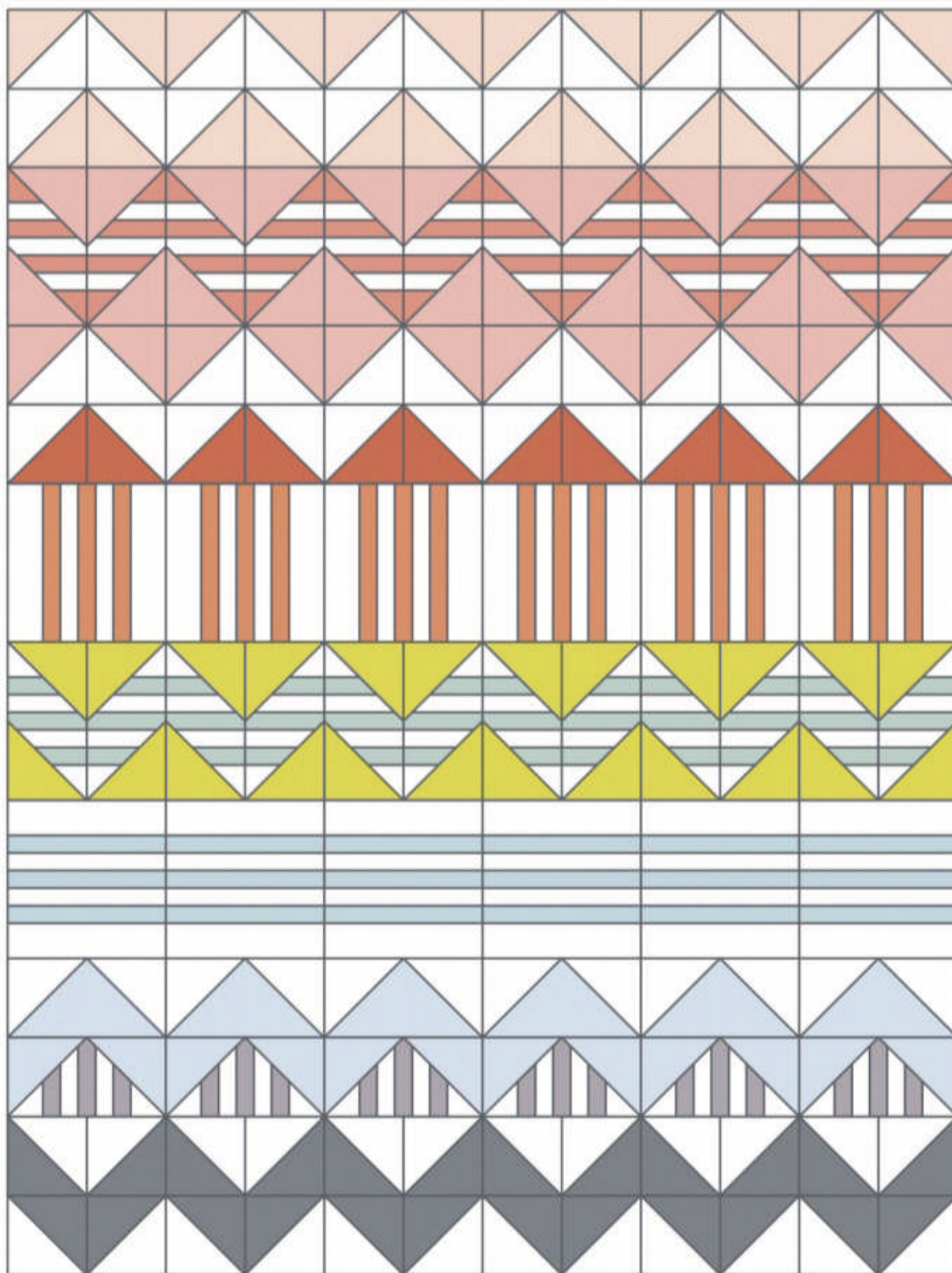
**29** Using Fabric J  $5$ in squares and the striped units, make six Flying Geese units, as in step 27 (Fig 14). Sew the units in pairs to make six Block G (Fig 15).

#### PIECING BLOCK H

**30** Follow step 14 to make twenty four Fabric A/L HSTs. Arrange four HSTs as shown, and sew as a four-patch to make one Block H (Fig 16). Repeat to make a total of six Block H.

#### ASSEMBLING THE QUILT TOP

**31** Referring to the Layout Diagram, arrange the blocks in eight rows of six blocks. Sew the blocks together in rows, then sew the rows together.



Layout Diagram

#### QUILTING AND FINISHING

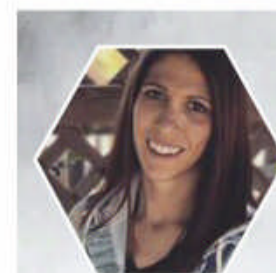
**32** Cut the backing fabric in half across the width. Remove the selvages and sew the two pieces together using a  $\frac{1}{2}$ in seam. Press seam open.

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

**34** Quilt as desired. Kelli longarm quilted hers using a design called Wiggle Worm. Trim off the excess batting and backing fabric and square up the quilt.

**35** Sew the binding strips end-to-end using diagonal seams. Press seam open and trim away the dog ears. Fold in half lengthways, WST, and press.

**36** 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.



**Kelli Marshall**

When longarm quilter Kelli's not sat at her sewing machine, you can find her running her online store

[simplymackbeth.etsy.com](https://www.etsy.com/shop/simplymackbeth)

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



Blocks from Starstruck 2 (LB 191)  
68"x80" - Layer Cake Friendly

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Come along for a walk on an old forest path. The sun is heading to bed, scattering the last bits of light in and around the trees. It is a wild wonderland; a thick woodland brimming with enchanted blooms of soft pinks, white and gold. Look for the dainty little posies, scattered at random; beckoning to be collected. This collection is a romantic backdrop for an older time, one of fanciful tales and lore.

# folktale

*Lella Boutique*

***In Shops October 2020***

# BLOCK FOLDER

Stitch the perfect storage solution to keep your WIP blocks safe and sound – no more forgetting them in the backs of drawers!

BY SUSAN STANDEN



**YOU WILL NEED**

- Fabric A (orange) 4in x 8in
- Fabric B (pink) 4in x 8in
- Fabric C (yellow) 7in square
- Fabric D (purple) 7in square
- Fabric E (coral) one (1) fat eighth
- Low volume scraps: ¾yd total
- Batting 16in x 30in
- Heavy-weight fusible interfacing: 14in x 30in

**FINISHED SIZE**

- 14½in square

**NOTES**

- Seam allowances are ¼in, unless otherwise noted.
- HST = Half-square Triangle.
- QST = Quarter-square Triangle.
- WOF = width of fabric.
- Sample pieced by Sarah Griffiths.

**FABRICS USED**

Fabrics are from Buffalo Flats by Violet Craft for Robert Kaufman.

**CUTTING OUT**

**1** From each of Fabrics A and B cut:  
 ■ Two (2) 4in squares.

**2** From each of Fabrics C and D cut:  
 ■ Four (4) 3½in squares.

**3** From Fabric E cut:  
 ■ Eight (8) 3½in squares.

**4** From the low volume fabrics cut:  
 ■ Two (2) 3in squares.  
 ■ Sixteen (16) 3½in squares.  
 ■ Twelve (12) 4in squares.  
 ■ Four (4) 1¼in x 13in.  
 ■ Two (2) 1¼in x 14½in.  
 ■ One (1) 2½in x 14½in.

You will also need enough 2½in strips combined to provide 95in of binding (about three (3) WOF strips).

**5** From the interfacing cut:  
 ■ Two (2) 14½in x 14in.

**MAKE THE HSTS AND QSTS**

**6** Take all your 4in squares and pair them right sides together. You need to have



**GET SCRAP HAPPY AND SEW LEFTOVER PRINTS INTO THESE 3IN HST AND QST UNITS**

two Fabric A/low volume pairs, two Fabric B/low volume pairs and four low volume pairs. Mark a diagonal line on the back of one fabric of each pair and make HSTs by sewing ¼in seams on either side of that line and then cutting down the drawn line once sewn. Press your seams to one side.

**7** On each of the low volume HSTs draw a diagonal line on the back going to the opposite corners of the original seam (shown in red in Fig 1). Pair these HSTs with the HSTs that have a feature fabric, laying them together so that the seams nest together tidily. Sew a seam ¼in either side of the drawn line and cut on the line. When pressing the seams they should nest together with minimal bulk. Trim each QST unit to 3in square, taking care to keep your points in each corner.

**8** Pair each Fabric C, D and E square with a low volume square. Mark a diagonal line on the back of each low volume fabric





and pair with a feature fabric, right sides together. Sew a seam  $\frac{1}{4}$ in either side of the drawn line, cut along the drawn line and press open. Trim each HST to 3in square, taking care to keep your points positioned in the corners.

**ASSEMBLE THE FOLDER**

**9** Join your HSTs in sets of four and your QSTs in sets of two (Fig 2). You will have eight of each unit. Assemble two blocks from these units, joining the units into three rows with a 3in low volume square in the centre (Fig 3). Then sew the rows together to complete the block.

**10** Sew a  $1\frac{1}{4}$ in x 13in strip to opposite sides of each block. Sew a  $1\frac{1}{4}$ in x  $14\frac{1}{2}$ in strip to one of the remaining sides of each. Use the remaining  $2\frac{1}{4}$ in x  $14\frac{1}{2}$ in strip to attach the two blocks together on the remaining unsashed sides (Fig 4).

**11** Place one piece of fusible interfacing on the reverse of your pieced block book, aligning the raw edges at the top, bottom and left side. Fuse in place. Repeat on the right hand side of the folder. There will be a small gap between the two pieces of interfacing where there is just sashing. This is to aid in the folding of the cover.

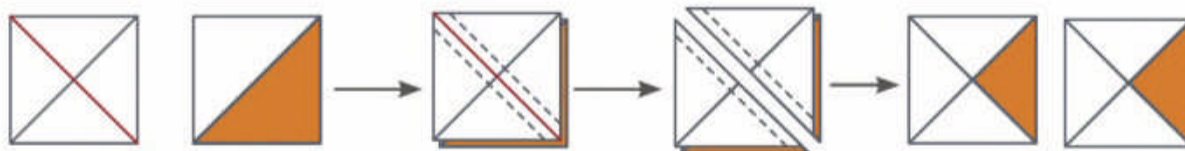
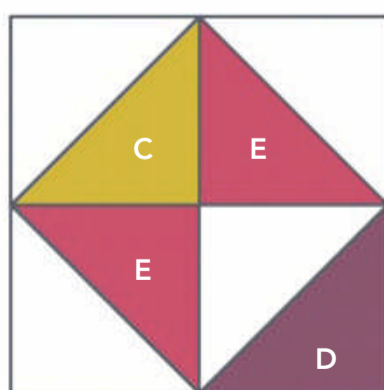


Fig 1



*When trimming QSTs, make sure the centre points, where the two diagonals meet, is at the  $\frac{1}{4}$ in mark on your quilt ruler*

Fig 2

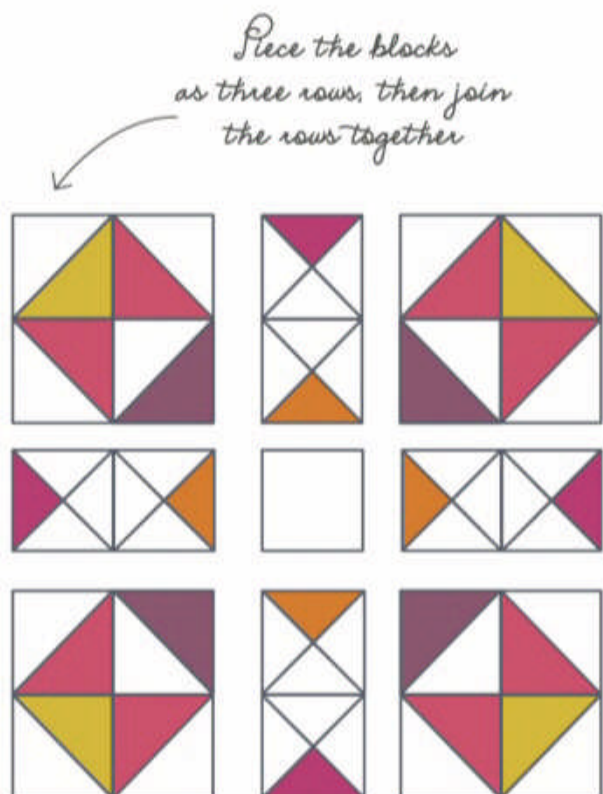


Fig 3

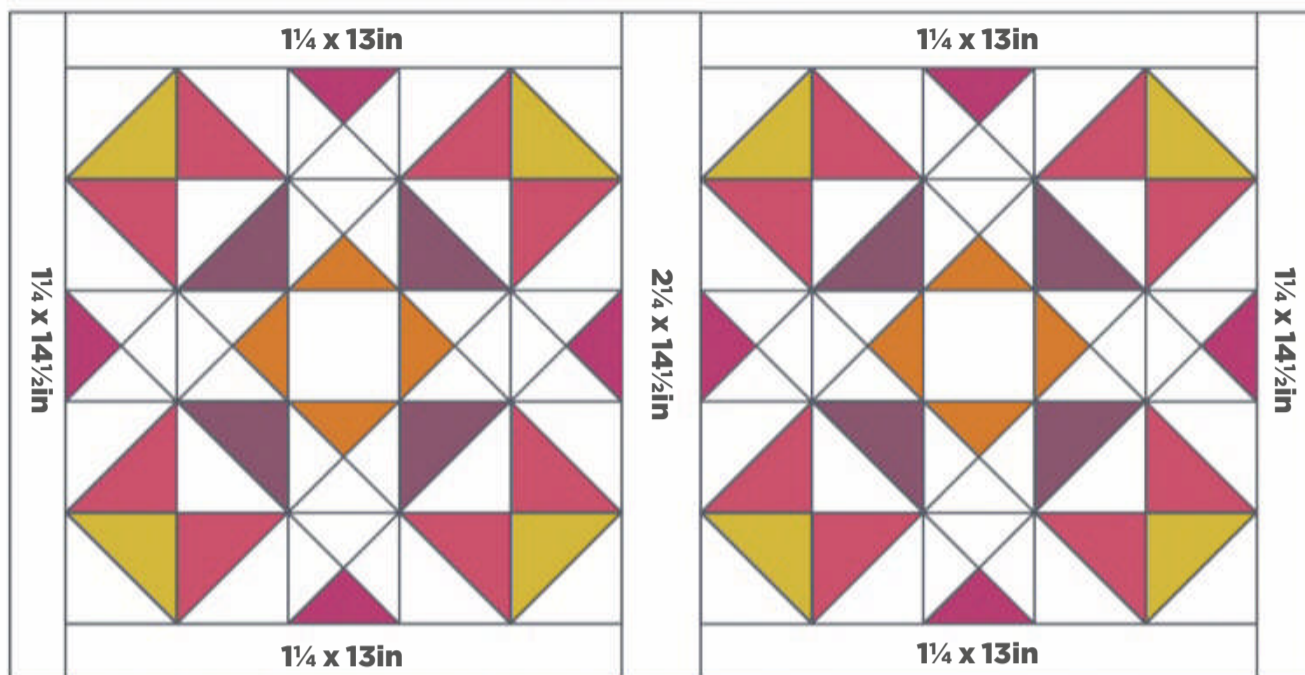


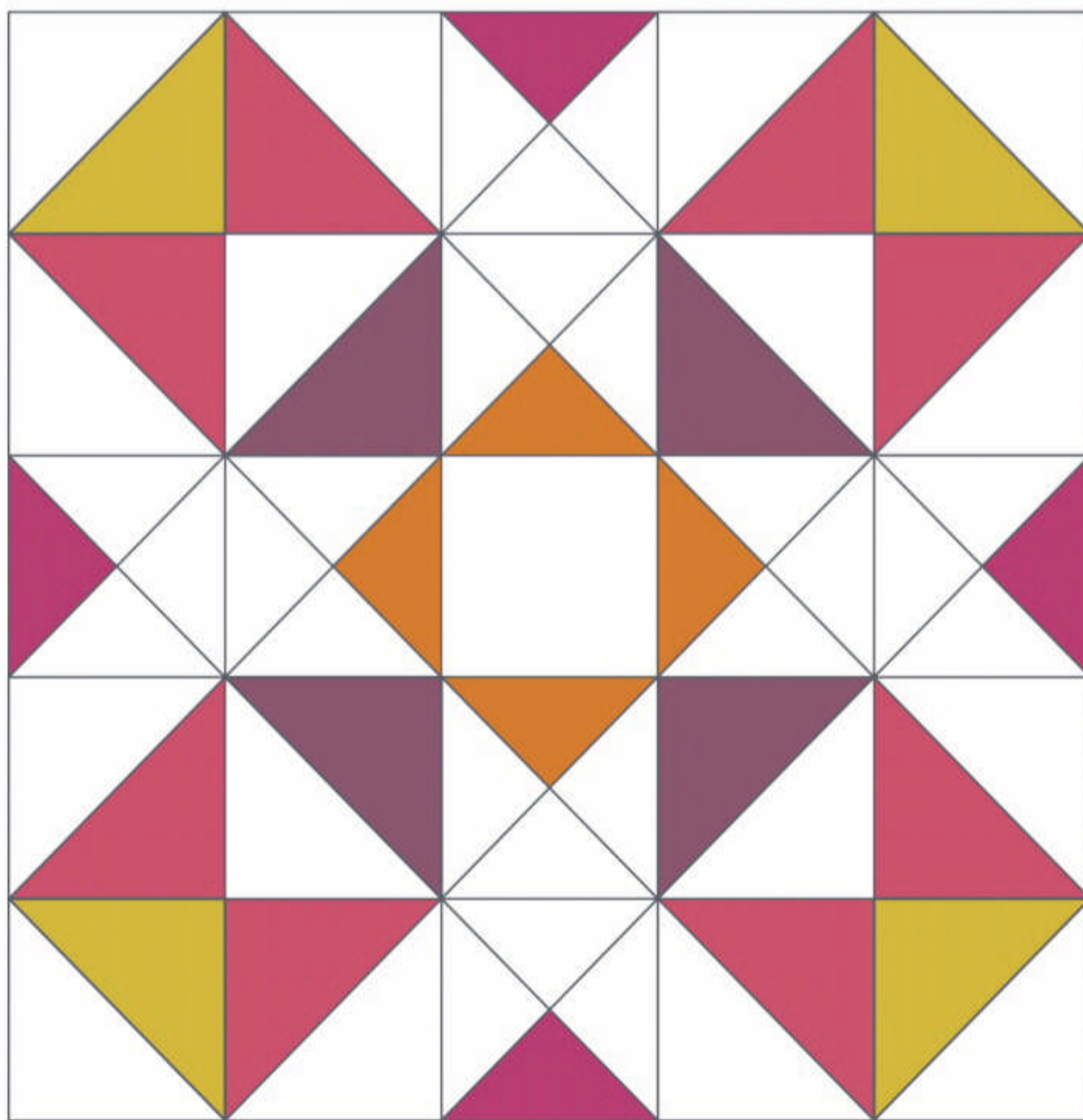
Fig 4



**QUILTING AND FINISHING**

**12** Baste your piece of batting to the fusible interfacing. Due to the heavy interfacing spray basting is the ideal method of basting in this case. Quilt the layers together lightly. When moving the folder cover through your machine's throat space gently roll the folder to get it through, and try not to bend it. Trim any excess batting once you have finished quilting.

**13** Sew your binding strips into one long length, using diagonal seams. Press the seams open. Fold in half



Layout Diagram

lengthways, wrong sides together, and press. Bind the block book as you would a quilt. Fold the project in half. Sew a seam 1/4in from the edge along the folded side, reinforcing your stitching on either end to give it strength.



**Susan Standen**  
Susan's bright, bold quilt designs are always bursting with colour and character!  
➔ [canadianabroad-susan.blogspot.co.uk](http://canadianabroad-susan.blogspot.co.uk)  
📷 [canadianabroad](https://www.instagram.com/canadianabroad)



# PAINTER'S PALETTE SOLIDS™

*created to outperform competing solids and solve your sewing problems. experience the difference.*

- ***a better basecloth***  
our unique fabric composition ensures less fraying when cutting and less warping when washing.
- ***color you can count on***  
in addition to bolt-to-bolt color consistency, our solids also resist bleeding and fading, protecting your quilt through the first wash and whatever comes after.
- ***a full spectrum***  
available in 168 colors, the Painter's Palette line has every color you might need, plus some to experiment with!
- ***the right handfeel***  
designed for precision quilting, our solids provide grip without sacrificing softness.
- ***a lasting impression***  
a quilt represents a major commitment of time and energy, and an investment in the best materials keeps your project looking its best for years to come.

Painter's Palette Solids™ are available at local, independent quilt shops. To find a store near you, visit [pbsfabrics.com/pages/store-locator](https://pbsfabrics.com/pages/store-locator)

Quilt pictured is the Postcards from Sweden pattern designed by Jeli Quilts.

For purchasing information, contact [orders@pbsfabrics.com](mailto:orders@pbsfabrics.com)

**IN HARMONY**

Use prints from just one fabric collection for instant coordination





# RAINY DAY CROSSING

X hits the spot with this satisfying sew that pairs simple strips and squares to create a fresh and colourful quilt

BY LYNNE GOLDSWORTHY

**YOU WILL NEED**

- Grey fabrics: 1/2yd total
- Red, green, peach and blue print fabrics: 3/8yd total each
- Background fabric: 3 3/4yds
- Backing fabric: 4 1/2yds
- Batting: 80in square
- Binding fabric: 5/8yd

**FINISHED SIZE**

- 72in square

**NOTES**

- Seam allowances are 1/4in, unless otherwise noted.
- Press seams open throughout, unless otherwise instructed.
- HST = Half-square Triangle.
- WOF = width of fabric.
- WST = wrong sides together.
- Lynne used a variety of prints in each colour for greater variety in her quilt.
- Lynne used 279 80:20 Cotton Mix Batting from Vlieseline (vlieseline.com/en)
- Lynne used combination of Aurifil 50wt thread for piecing and 40wt thread for quilting (aurifil.com)

**FABRICS USED**

- Print fabrics are all from the Canning Day collection by Corey Yoder for Moda Fabrics.
- Background fabric is a Bella Solid in Snow, also by Moda Fabrics.

**CUTTING OUT**

- 1 From the grey fabrics cut:
  - Eighty four (84) 2 1/2in squares.
- 2 From each of the red, green, peach and blue fabrics cut:
  - Nine (9) 2 1/2in x 8 1/2in.
  - Eighteen (18) 2 1/2in x 3 1/2in.
- 3 From the background fabric cut:
  - Thirty (30) 1 1/2in x WOF. Subcut into one hundred and fourteen (114) 2 1/2in x 1 1/2in, one hundred and forty four (144) 3 1/2in x 1 1/2in, two (2) 8 1/2in x 1 1/2in, twenty (20) 9 1/2in x 1 1/2in and twenty (20) 10 1/2in x 1 1/2in.



**MAKE YOUR PRINT FABRICS THE FOCUS WITH NEGATIVE SPACE AND SIMPLE QUILTING!**

- Five (5) 10in squares. Subcut across both diagonals to make a total of twenty (20) Quarter-square Triangles.
- Two (2) 8in squares. Subcut on the diagonal to make a total of four HSTs.
- Three (3) 2 1/2in x WOF. Subcut into twenty five (25) 4 1/2in x 2 1/2in.
- Seven (7) 8 1/2in x WOF.

- 4 From the binding fabric cut:
  - Eight (8) 2 1/2in x WOF.

**MAKING THE CORNER SQUARES**

- 5 Sew a 1 1/2in x 2 1/2in background strip onto one side of a grey 2 1/2in square. Then sew a 1 1/2in x 3 1/2in background strip to an adjacent side (Fig 1). Repeat with all the grey 2 1/2in squares. Set aside twenty four of these squares, to use for the end corner squares.

- 6 Take the remaining sixty squares from step 5. Sew another 1 1/2in x 3 1/2in background strip to the opposite side of the previous one (Fig 2). These will be the middle corner squares.

**ASSEMBLING THE QUILT**

- 7 Begin by sewing Row 5, first gathering all the pieces and arranging as shown in the Layout Diagram. Sew the corner squares to either side of the print 2 1/2in x 3 1/2in strips, from the larger crosses for that row. Make sure to sew one end and

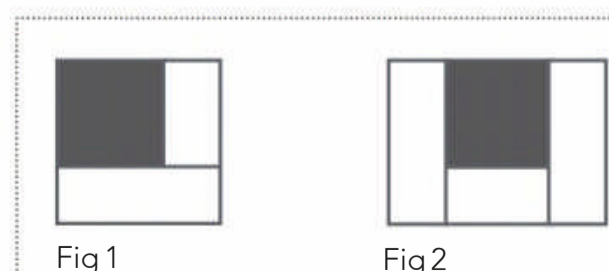




Fig 3



Fig 4



Fig 5



one middle corner square for the crosses at the ends of the row, and middle squares for the centre crosses (Fig 3).

**8** Sew a 1½in x 10½in background strip to the top of each centre cross, and a 1½in x 9½in background strip to the top of each end cross. Join a 1½in x 2½in background piece to the bottom of the remaining 2½in x 3½in cross pieces (Fig 4).

**9** Join the pieces from step 8 together in one strip. Also sew the 2½in x 8½in print pieces with a 2½in x 4½in background strip between (Fig 5). Make sure to sew both sets in the same order, so the crosses will match up.

**10** Sew the two strips together, carefully matching seams. Then add the 10in Quarter-square Triangles to either side, as shown in the Layout Diagram.





**11** Use the same process outlined in steps 7–10, referring to the Layout Diagram to sew rows 2–4 and 7–10. Rows 1 and 11 will also be assembled in the same way, but using a 1½in x 8½in background strip above the cross.

**12** To complete Row 6, use the same process as the other rows, but making two strips in steps 7–9 to go above and below the centre strip. Sew the 8in HSTs to either end of the row.

**13** Sew the rows together, adding the remaining 8in HSTs to the top and bottom. If necessary, trim your corner triangles even with the edges of the quilt.

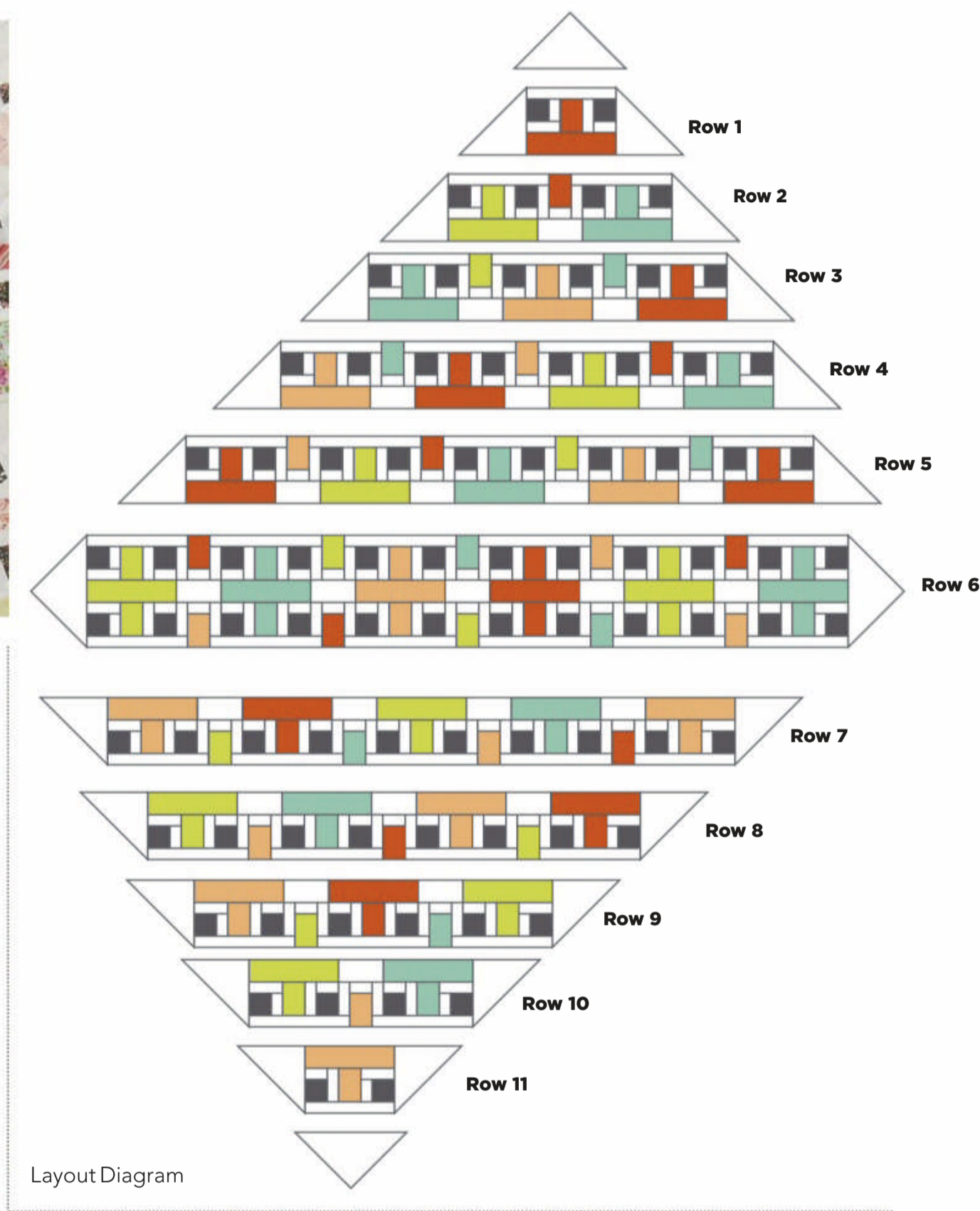
**14** Remove the selvages from the 8½in x WOF background strips. Sew the strips together into one long length, along the short edges.

**15** Measure the height of your quilt top at the left, right and centre. Calculate the average measurement and cut two 8½in strips to this measurement. Sew to either side of the quilt top.

**16** Repeat step 15 to sash the top and bottom of the quilt, measuring the width at the top, bottom and centre.

**FINISHING THE QUILT**

**17** Cut the backing fabric in half across the width. Remove the selvages and then sew the two backing pieces together



using a ½in seam allowance. Press the seam open, then press the quilt top and backing fabric well.

**18** 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.

**19** Quilt as desired. Lynne quilted a cross hatch of lines 2in apart using a cream 40wt thread. Trim off the excess batting and backing fabric and square up the quilt.

**20** Sew the binding strips together end-to-end using diagonal seams.

Press the seams open. Fold in half lengthways, WST, and press.

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



**Lynne Goldsworthy**

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

[lilysquilts.blogspot.com](http://lilysquilts.blogspot.com)

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DESIGNER PROFILE

# Mathew Boudreaux

Better known as Mister Domestic, crafter, fabric designer and human rights activist **Mathew Boudreaux** is on a mission. We talked with him about juggling jobs, project favouritism and making a difference

**Can you tell us a little about your creative background?**

I definitely have a couple of friends who would say I've always been crafty, but I'd say I've always been more crafty-adjacent. I wasn't really encouraged into craftastic pursuits growing up, but, for the first few decades of my life, my creative endeavours were performance-based through speech and debate and theatre. As my journey of self discovery started to shed all the artifice, I decided that I no longer wanted to pretend anymore and just wanted to be me. From there I modelled for a while before stepping behind the camera as a photographer. When my daughter Helena was born, I decided to step into sewing and crafting as a way to

connect with her, and never could've imagined that would become the catalyst for Mister Domestic.

**Where did the name Mister Domestic come from?**

After a couple years of making clothes for Helena and posting them on my personal Facebook, I decided to see what this Instagram thing was all about so that I could put my crafty photos there. At the time, I was making jam too, so when I was trying to come up with a handle for Instagram I wanted something to encompass all the things like "Domestic Diva," but a male version and Mister Domestic was born.

**You work full time, design fabrics, make videos, sew and crochet, host**

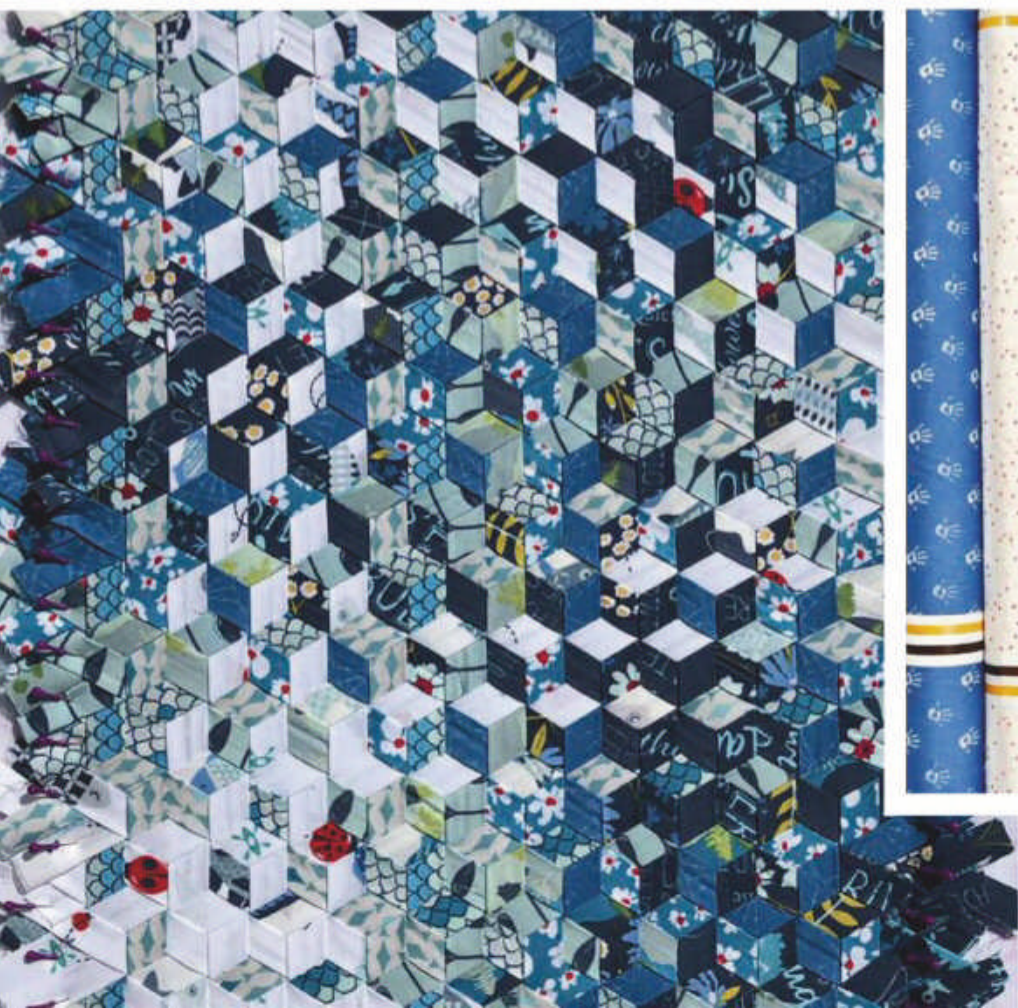
**Instagram parties and charity fundraisers, and you're a parent. How do you fit everything in?!**

Most folks in the Mister Domestic world don't know that I have two Masters Degrees and a day job in HIV pharmaceuticals. Throughout my whole life, I've always felt maximally fulfilled as a human when simultaneously trying to improve in both creative and cerebral pursuits. When I need a break from one arena, then I jump into a totally different one, which offers recovery and space while still doing something. And as the Mister Domestic community grows, so does my gratitude for everything that it's brought into my life and I want to do all the things and throw all the parties to show how grateful I am. I'm not going to lie though, there have been many times when I operate on fumes, so the time has come in my life for me to create space to just be present with my family. But don't fret folks, that doesn't mean less fun, it just means I need a bigger team.

**How did your fabric lines with Art Gallery Fabrics come about?**

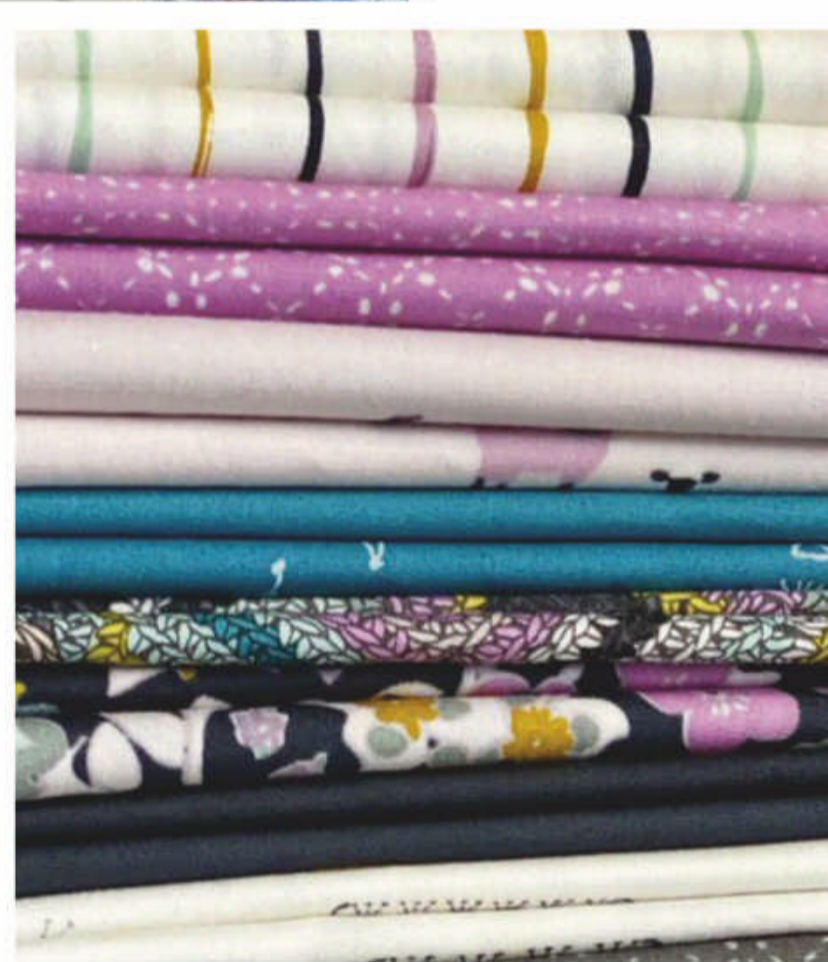
After a few months on Instagram, Art Gallery Fabrics was one of my first collaborations in the industry. I'm obsessed with denim and they were launching their solid smooth denims and they sent me some to play with. To show my gratitude, I decided to make something epic and I hand wove a trench coat for my daughter with it. That one project changed the

Below: Mathew shows off his fabric weaving with his Catch & Release fabric collection





Below: Each of Mathew's fabric collections starts with one of his personal interests



Above and below: Mathew uses his platform as a quilter to try to make a difference  
 Right: Our sister magazine *Simply Crochet* was thrilled to work with Mathew on his 'The Grannies' print in his Hooked fabric collection!



trajectory of Mister Domestic and I was asked by AGF to be their ambassador. After about a year with them, I was asked whether I had any interest in fabric design. I had never really thought about it and wasn't sure if I could. But with my daughter as my inspiration and hundreds of hours learning and designing, I finally felt satisfied and comfortable to submit my designs to them and months later my first collection, *Loved to Pieces*, was released.

**How does the fabric design process work for you?**

The first part for me is picking a theme, which, after designing six

things and feelings associated with the theme and I write them all down. And then from that list, I seek out shapes and ideas that could be replicated in a surface design pattern. Next, I get to sketching away and translating the designs into the computer until all ideas are fully flushed out and a collection is born.

**What originally made you decide to create a YouTube channel?**

Based on my background and the response to other videos I'd made on Instagram or for other channels, I always knew that I'd eventually start my own YouTube channel. I was super scared because I knew that the

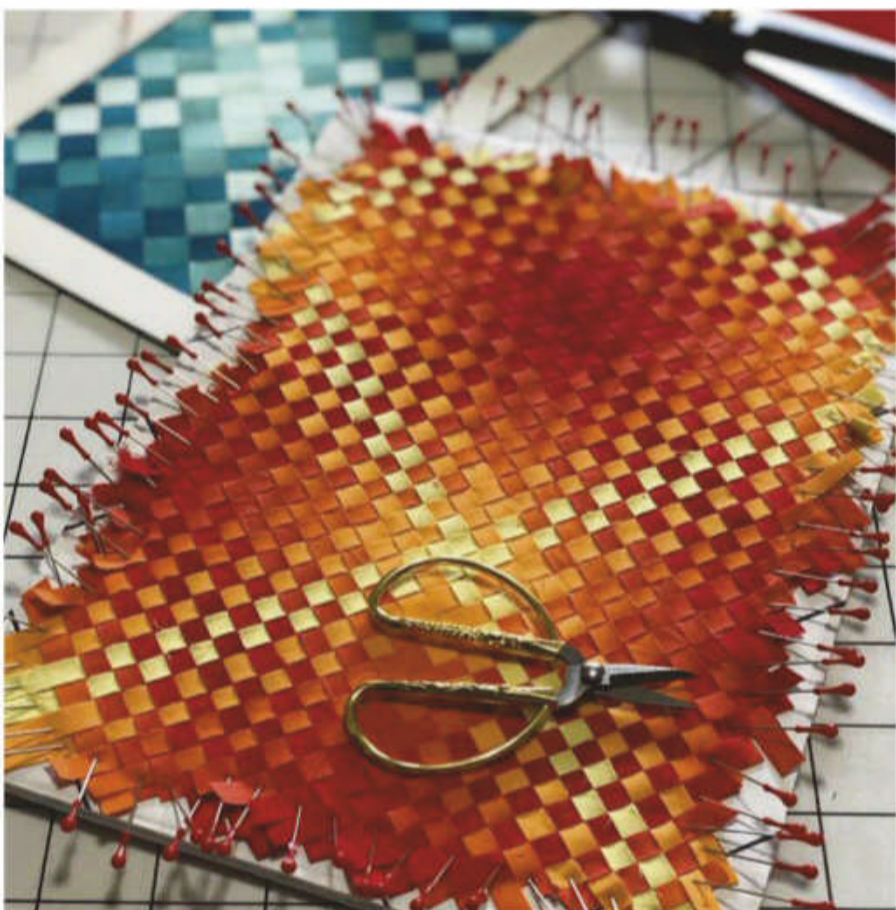
*Most folks in the Mister Domestic world don't know that I have two Masters Degrees as well as a day job in HIV pharmaceuticals.*

collections, all have something to do with whatever is going on in my personal world. One of my most recent ones, *Hooked* is all about my love of crochet and my next one, *Snow Day*, I began designing in the middle of a few snow days. So once the theme is picked, I just start thinking of all the elements and

anonymous hate there, when it comes, could be super gross. The event that caused me to finally take the leap was Pat Bravo and my EPP Party that we hosted a few years ago. I committed to Pat that I'd make a new video for YouTube every time we posted a new block. The reception to those videos was amazing and



## DESIGNER PROFILE



Above: As well as quilts, Mathew has recently been putting his fabric collections to good use by sewing face masks amid the COVID-19 pandemic

I actually got joy from making the videos, so I just kept going and learning along the way.

**With the rise in popularity of video platforms like TikTok and IGTV, do you feel that you've had to adapt the way you deliver video content?**

Absolutely. Any business owner needs to embrace any new social media or platform as they come. Things shift and change at such a rampant pace that to not adapt with the times could spell the demise of a company. Not all of them will have

a return on investment, but you don't know which one actually will unless they're all tried. I still keep most of my

**You recently headed up an auction on Instagram to raise \$151,949.23 for anti-racism charities. Do you**

*I don't see the point of building a platform if it can't be used for good. My commitment to stand up for anyone who was marginalised has become a part of Mister Domestic's DNA*

tutorial content over on YouTube, while my IGTV is more entertainment and educational-based content.

**What do you enjoy making most?**

I can't choose, I love all my children equally! But honestly, my entire creative journey is about the process for me. The actual "thing" I make is merely a by-product of the hours of joy that I experienced making it. So right now, I'm all about crochet and appliqué, but last month it was fabric weaving and quilting, so who knows what next month will be.

**feel that it's important to use your platform to make a difference?**

For myself, absolutely. I don't see the point of building a platform if it can't be used for good. Initially, me asserting my values and taking a stand for things was me needing to make it clear to everyone for my own mental health. In me doing this, the Mister Domestic community became a safe space for others and my commitment to stand up for anyone who was marginalised became a part of Mister Domestic's and Mathew Boudreaux's DNA.



Left: Mathew likes to mix his AGF fabric collections in projects, like this cushion that features Playroom and Loved to Pieces

**Had using your spotlight for activism always been a part of the plan for Mister Domestic?**

I thought that I had made it clear that Mister Domestic was an inclusive space where all are welcome, unless someone's happiness is based on the oppression of another group. During a week where I was doing a challenge to highlight black Americans doing social justice work, some of the comments made me realise that I needed to be more direct, which organically evolved into activism. After years of my own journey into anti-racism, privilege and advocacy, I just happened to be at a place where I felt that I could use my own privilege to have some important conversations with a lot of folks.

**Do you see this becoming even more of a focus going forward?**

I honestly don't see how it won't play a major part in Mister Domestic

moving forward. From a human rights perspective, this moment calls for everyone to stand up and use whatever platform they have to enact permanent and positive change. And having a seven year old watching me closely in this moment, I just want her to be proud of me and to set an example on how she can use her voice to help others. From the perspective of a business with ties to the quilting industry, I was initially gobsmacked at some of the things some folks were both saying and not saying within the industry. And, in my opinion, if we want quilting as an industry to survive beyond its current make-up, it's a must that we all pivot to become a community of full inclusion and equality. Without doing so, I fear that we won't be able to attract younger quilters into the fold and quilting would eventually become a relic craft that is only spoken about in history books.

**What else can we expect from you in the near future?**

I fully plan on continuing to spread joy and positivity through sewing and fabric play. I've discovered that in order to create a safe space for *all*, it has become critical for the joy and positivity I spread to be rooted in anti-racism. Outside of this, I'm releasing two fabric collections in 2020: Hooked and Snow Day. I plan to keep making videos for my YouTube Channel, but I decided to shift much of my tutorial content to my own Online School Platform that should be up and running by year's end. Beyond this, be on the lookout for more patterns, projects, and parties everywhere that I can be found on the interweb!



[misterdomestic.net](http://misterdomestic.net)  
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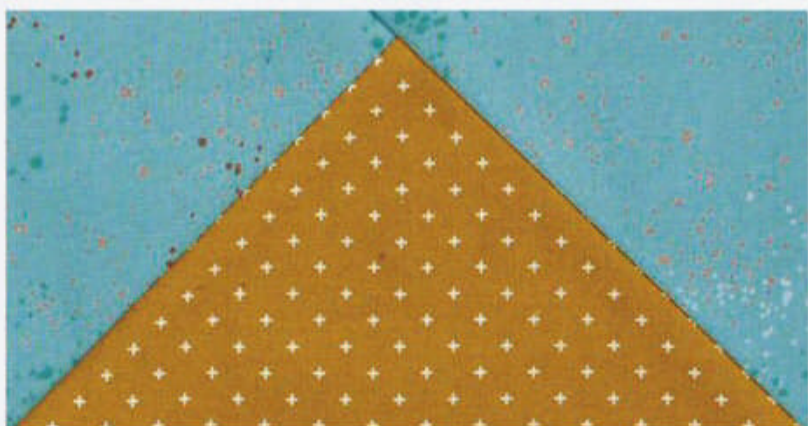
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Technique  
focus

# FLYING GEESE

The Flying Geese unit is a popular element of many quilts and is often one of the first blocks that we quilters tackle! Here **Kate Webber** looks at three different ways of piecing them (no speciality rulers needed!) and when each method might come in handy...

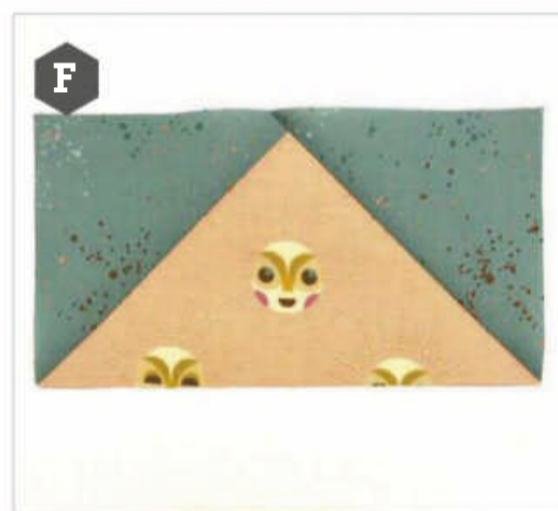
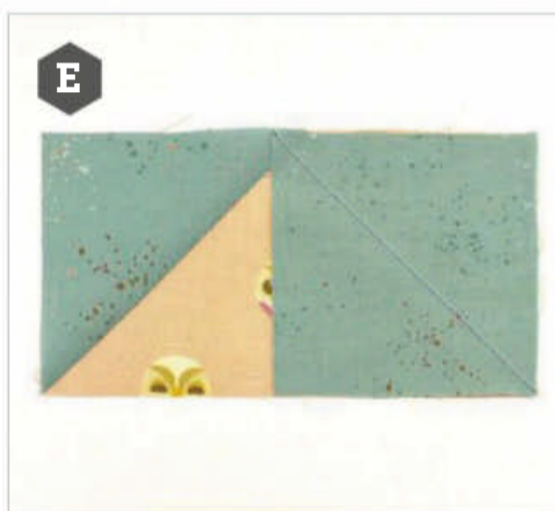
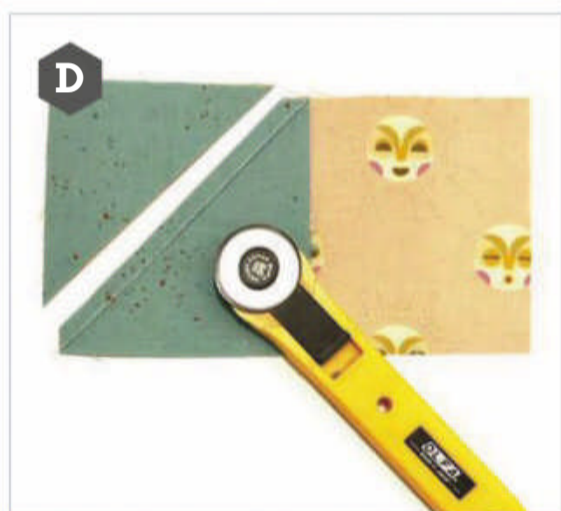
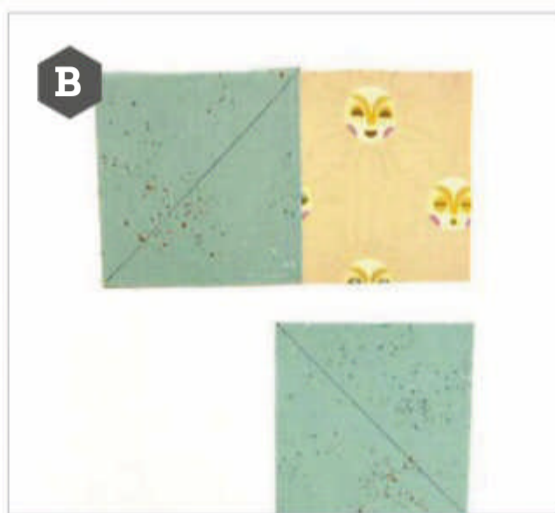
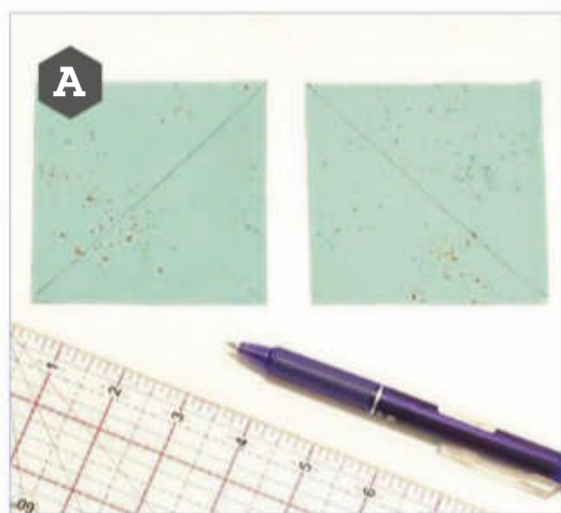


**TERMINOLOGY:** In our feature we use the following terms  
"Goose" or "Geese" to refer to the large triangle. "Sky" to refer to the two background smaller triangles.

## METHOD ONE: ONE-AT-A-TIME



This method is perfect for using fussy cut or directional prints, as you work using the pieces individually for each unit. It's also great for using up small scraps, or when you only need a few units for your project. However, it is a slower method, and does waste the fabric at each corner of the unit. Check out our charts on p62 for cutting and sizing details!



1 Draw a diagonal line from corner to corner on the reverse side of each sky square (Fig A).

2 Place one sky square at one end of the goose rectangle, RST, as shown in Fig B. Sew along the marked line (Fig C). Trim a ¼in seam allowance and press the seam to the side (Fig D).

3 Repeat step 2 on the opposite end (Fig E) Trim the unit to the unfinished size, if required (Fig F).

## METHOD TWO: FOUR-AT-A-TIME

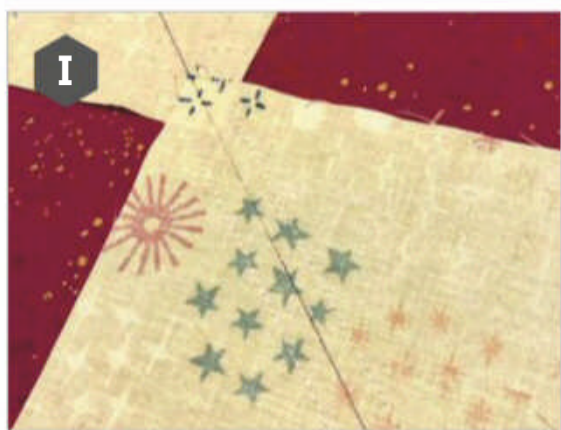
This method is often referred to as the "no-waste method", so it's great if you only have a small amount of fabric, or a particularly precious print. However, it does require your seam allowance to be extremely accurate, and you can end up with a little bit of bulk where the seams meet.



1 Draw a diagonal line from corner to corner on the reverse of all four sky squares (Fig G).



2 RST, place two sky squares on opposite corners of the goose square as shown. They will overlap in the centre (Fig H).



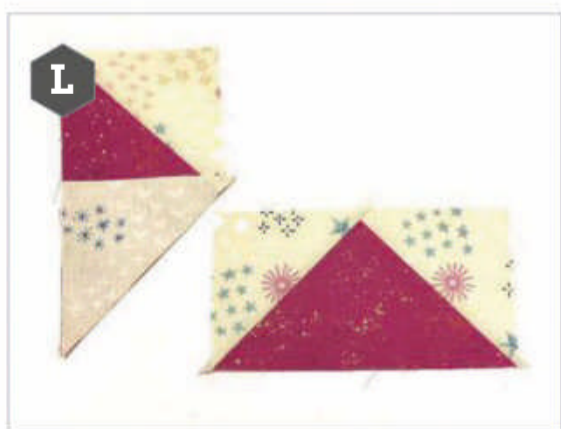
**3** Sew a scant  $\frac{1}{4}$ in seam each side of the diagonal line from corner to corner of the goose square (Fig I). It is important to use a scant  $\frac{1}{4}$ in seam so your geese do not finish too small.



**4** Cut apart along the marked line to make two units. Press the small triangles away from the larger one for each unit (Fig J).



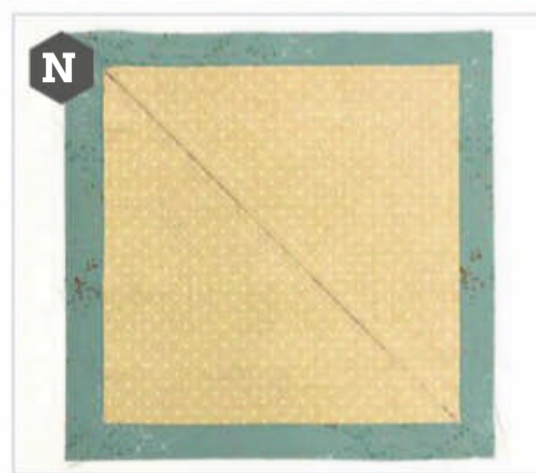
**5** Take one of these units, place one of the remaining sky squares on the corner of the unit RST as shown (Fig K). Sew a scant  $\frac{1}{4}$ in seam on either side of the diagonal line.



**6** Cut the unit apart along the marked line to make two units, then press the units open (Fig L). Repeat steps 5–6 for the second unit. Trim the dog ears.

## METHOD THREE: OVERSIZE FOUR-AT-A-TIME

This method is great if you are a little less confident about sewing an accurate seam allowance. It also requires less cutting upfront. Although it creates less fabric wastage than the one-at-a-time method, you must trim each unit to the correct size at the end.



**1** Draw a diagonal line from corner to corner on the reverse of the goose square (Fig M).

**2** RST, place the smaller goose square on top of the larger sky square, carefully centring it so that there is an equal amount of sky showing on each side. Sew a  $\frac{1}{4}$ in seam each side of the drawn diagonal line from corner to corner of the goose square (Fig N).

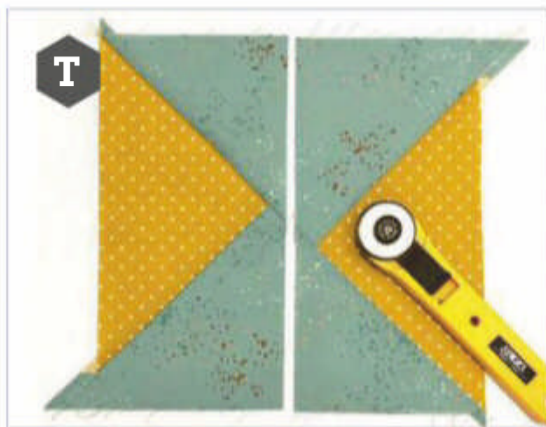
**3** Cut apart along the line to make two units, then press the seams towards the goose triangles (Fig O).

**4** Place the two units RST with the diagonal seams running parallel. The centre seam will not match and the fabrics must be rotated (ie. goose triangle on top of sky triangle). Make sure that the raw edges are aligned around the outer edge of the square (Fig P).



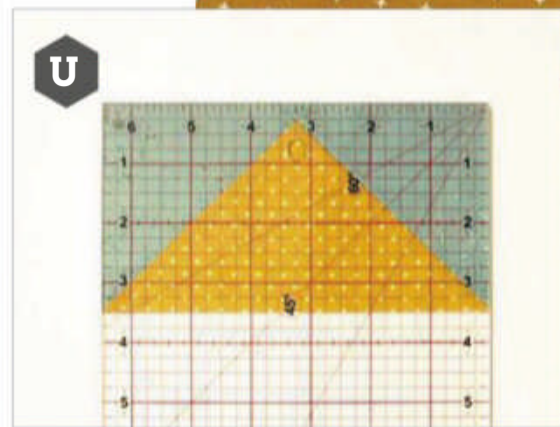
**5** Draw a diagonal line from corner to corner on the reverse of this square so that it crosses the existing seam, as shown in Fig Q. Sew a  $\frac{1}{4}$ in seam each side of the diagonal line from corner to corner.

**6** Cut apart along the marked line to make two units. Cut into the seam



allowance in the centre of each unit, which will allow the seam to be pressed to opposite sides (Fig R–S). Press the units open, pressing the seam allowance to one side towards the sky pieces.

**7** Cut apart down the centre of each to make two geese from each,



ensuring that at least  $\frac{1}{4}$ in is left above the point of each goose (Fig T).

**8** Trim each Flying Geese unit to the required size (see finished sizes below), taking care to leave  $\frac{1}{4}$ in above the point of each one and ensure that the diagonal seams pass through the bottom corners (Fig U).

## EASY MATHS!

Use your handy cheat sheet to make Flying Geese in a variety of sizes – using all three methods!

Finished size (excluding seam allowance)	Method 1		Method 2		Method 3	
	Goose (cut one)	Sky (cut two squares)	Geese (cut one square)	Sky (cut four squares)	Geese (cut one square)	Sky (cut one square)
2in x 4in	2½in x 4½in	2½in	5¼in	2⅞in	5½in	7in
3in x 6in	3½in x 6½in	3½in	7¼in	3⅞in	7½in	9in
4in x 8in	4½in x 8½in	4½in	9¼in	4⅞in	9½in	11in
5in x 10in	5½in x 10½in	5½in	11¼in	5⅞in	11½in	13in
6in x 12in	6½in x 12½in	6½in	13¼in	6⅞in	13½in	15in
Hin x Win	(H + ½)in x (W + ½)in	(H + ½)in	(W + 1¼)in	(H + ⅞)in	(W + 1½)in	(W + 3)in

## PRE-CUT SHORTCUTS!

Good news quilters: some of these methods suit themselves to using precuts. Here's a bonus cheat sheet for the maximum sizes of the geese you could make...

Using Pre-cuts	Method 1		Method 2		Method 3	
	Goose (cut one)	Sky (cut two squares)	Geese (cut one square)	Sky (cut four squares)	Geese (cut one square)	Sky (cut one square)
Jelly Rolls	2½in x 4½in	2½in	-	-	-	-
Charm Squares	2¾in x 5in	2¾in	5in	2¾in	2½in	5in
Layer Cakes	5¼in x 10in	5¼in	10in	5¼in	8½in	10in

### Kate Webber

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

➤ [katwebberdesigns.uk](http://katwebberdesigns.uk) 📷 [katwebberdesigns](https://www.instagram.com/katwebberdesigns)



# PRINT REMIX

Paper piece a range of scrap-tastic blocks to shine against a healthy dose of crisp negative space

BY JENNY JACKSON

**YOU WILL NEED**

- One (1) print Jelly Roll
- Background fabric: 3<sup>1</sup>/<sub>4</sub>yds
- Batting: 68in square
- Backing fabric: 3<sup>3</sup>/<sub>4</sub>yds
- Binding fabric: 1/2yd
- Forty four (44) copies of the FPP Template

**FINISHED SIZE**

- 60in square

**NOTES**

- Seam allowances are 1/4in, unless otherwise noted.
- Press seams to one side, unless otherwise instructed.
- RST = right sides together.
- WOF = width of fabric.
- FPP = Foundation Paper Piecing.
- For FPP, set your stitch length to 1.5.
- FPP template includes seam allowance around the outer edge only.
- Wash and press all fabrics well before cutting.
- Print fabrics supplied by Ruby Star Society (rubystarsociety.com)
- Solid fabrics supplied by Moda (modafabrics.com)
- If you're not using a Jelly Roll, you can cut fabrics from your stash into 2 1/2in wide strips.
- If you are also making the cushion, you can save the remainder of the Jelly Roll strips to use for the print scraps



## USE A JELLY ROLL OR 2 1/2IN WIDE SCRAPS TO PIECE ALL THE SCRAP BLOCKS FOR THIS QUILT

**PREPARE THE JELLY ROLL STRIPS**

1 Remove some of the strips from your Jelly Roll, and leave as 2 1/2in wide strips. Trim down the remaining strips to a variety of widths, from 1 1/2in –2in.

**CUTTING OUT**

2 From the background fabric cut:  
 ■ One hundred (100) 5 1/2in squares.  
 ■ Twenty two (22) 6 1/2in squares.  
 Cut each square on the diagonal to make a total of forty four (44) triangles.

3 From the binding fabric cut:  
 ■ Seven (7) 2 1/4in x WOF.

**ASSEMBLING THE STRIP BLOCKS**

4 Pin one background triangle in place on the unprinted side of one of your FPP templates. Make sure the triangle covers

the whole of Section 1 completely, including the dashed lines (Fig A).

5 Take one fabric strip of any width and pin RST with the background fabric along the diagonal edge. Leave the strip whole, as it will be trimmed down and used for other blocks later (Fig B). Decrease your stitch length for FPP and stitch in place, using a 1/4in seam allowance. Press the strip open, and pin against the paper (Fig C).

6 Repeat step 5, adding more strips, until the entire paper template is covered, including the dashed seam allowance. (Figs D–F). Trim the block to 5 1/2in square, carefully aligning the 45-degree line of your ruler with the diagonal of the background triangle, to complete one



block (Fig G). Remove the paper from the back of the block, tearing along the lines, and saving the leftover strips for the remaining blocks.

7 Repeat steps 4–6 to make forty four blocks, varying the prints and strip widths used in each block.

**PIECING THE QUILT TOP**

8 Arrange your pieced blocks with the background 5½in squares in twelve rows of twelve blocks, referring to the Layout Diagram for placement.

9 Sew the blocks together in rows, pressing seams in opposite directions between rows so they nest together. Sew the rows together, carefully matching seams. Press seams open.

**QUILTING AND FINISHING**

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

SEWING GRANNY SQUARE BLOCK

Make sure to align the diagonal seam with the line on your ruler when trimming the blocks!

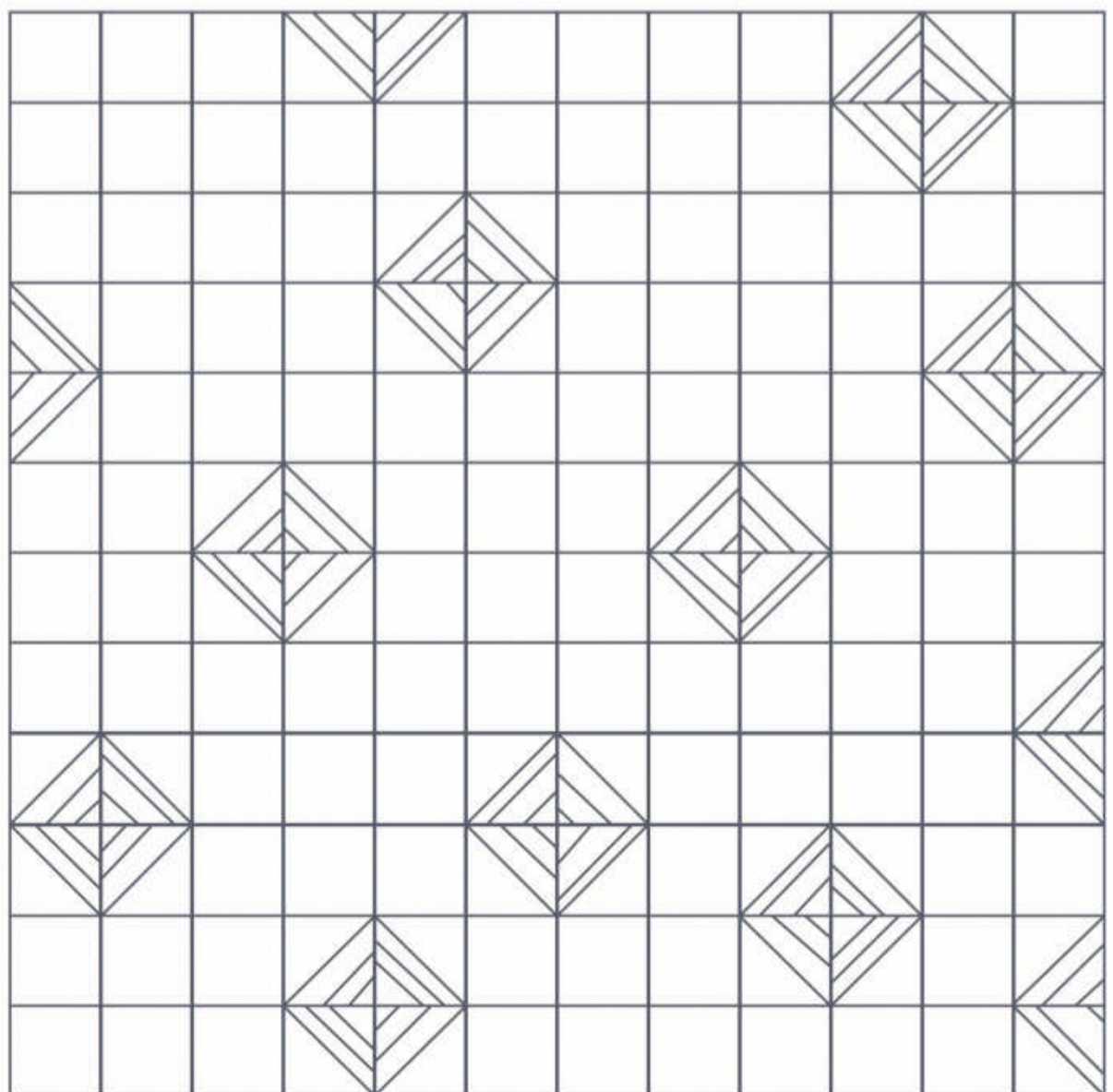


**11** Press the quilt top and backing well. Make a quilt sandwich by placing the backing fabric right side down, the batting on top, then place the quilt top centrally and right side up. Baste the layers together using your preferred method.

**12** Quilt as desired. Jenny quilted  $\frac{1}{4}$ in either side of each seam to make a grid. Trim off the excess batting and backing fabric and square up the quilt.

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

**14** 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 around the edge to finish.



Layout Diagram

**YOU WILL NEED**

**Makes one (1) cushion**

- Print scraps: twenty five (25) approx 2½in x 8in each
- Background fabric: ½yd
- Cushion back fabric: ½yd
- Batting: 24in square
- Binding fabric: ¼yd
- Eight (8) copies of the FPP Template

**FINISHED SIZE**

- 20in square



**CUTTING OUT**

- 1 Trim your print scraps to varying widths, from 1½in to 2½in.
- 2 From the background fabric cut:
  - Eight (8) 5½in squares.
  - Four (4) 6½in squares. Cut each square in half on the diagonal to make a total of eight (8) triangles.
- 3 From the cushion back fabric cut:
  - One (1) 20½in x 12in.
  - One (1) 20½in x 13in.
- 4 From the binding fabric cut:
  - Three (3) 2¼in x WOF.



**GET TO GRIPS WITH THE FOUNDATION PAPER PIECING TECHNIQUE WITH THIS CUSHION!**

**MAKING THE CUSHION FRONT**

- 5 Follow the process in steps 4–6 of the main quilt instructions to make a total of eight FPP blocks.
- 6 Arrange your FPP blocks with the 5½in background squares, in four rows of four blocks, referring to the Layout Diagram. Sew the blocks together into rows, then sew the four rows together, carefully matching seams.

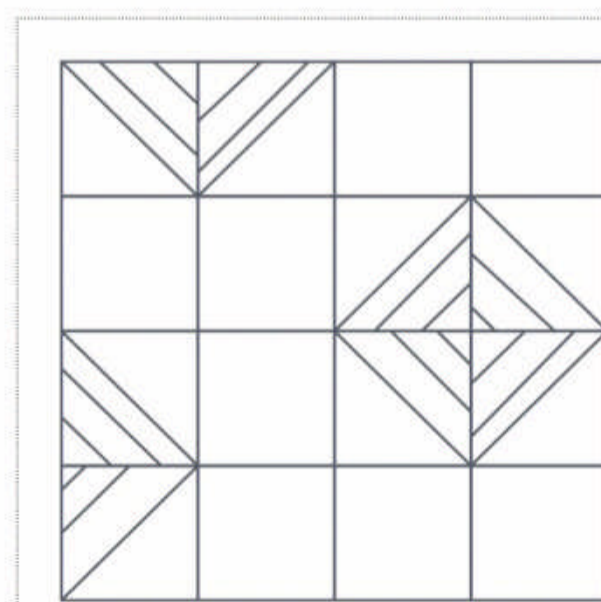
- 7 Baste your cushion front to your batting using your preferred method and quilt your desired pattern.

**MAKING THE CUSHION BACK**

- 8 Take the 20½in x 12in cushion back piece and fold under the bottom long edge by ½in. Press, fold under again and press. Topstitch ¼in away from the folded edge. Repeat to hem one long edge of the remaining cushion back piece.
- 9 Place the cushion front right side down. Place the two cushion back pieces on top, wrong sides together. Align the raw edges with the cushion front, with the hemmed edges overlapping in the centre.

Pin into position, then baste around the outer edge to secure.

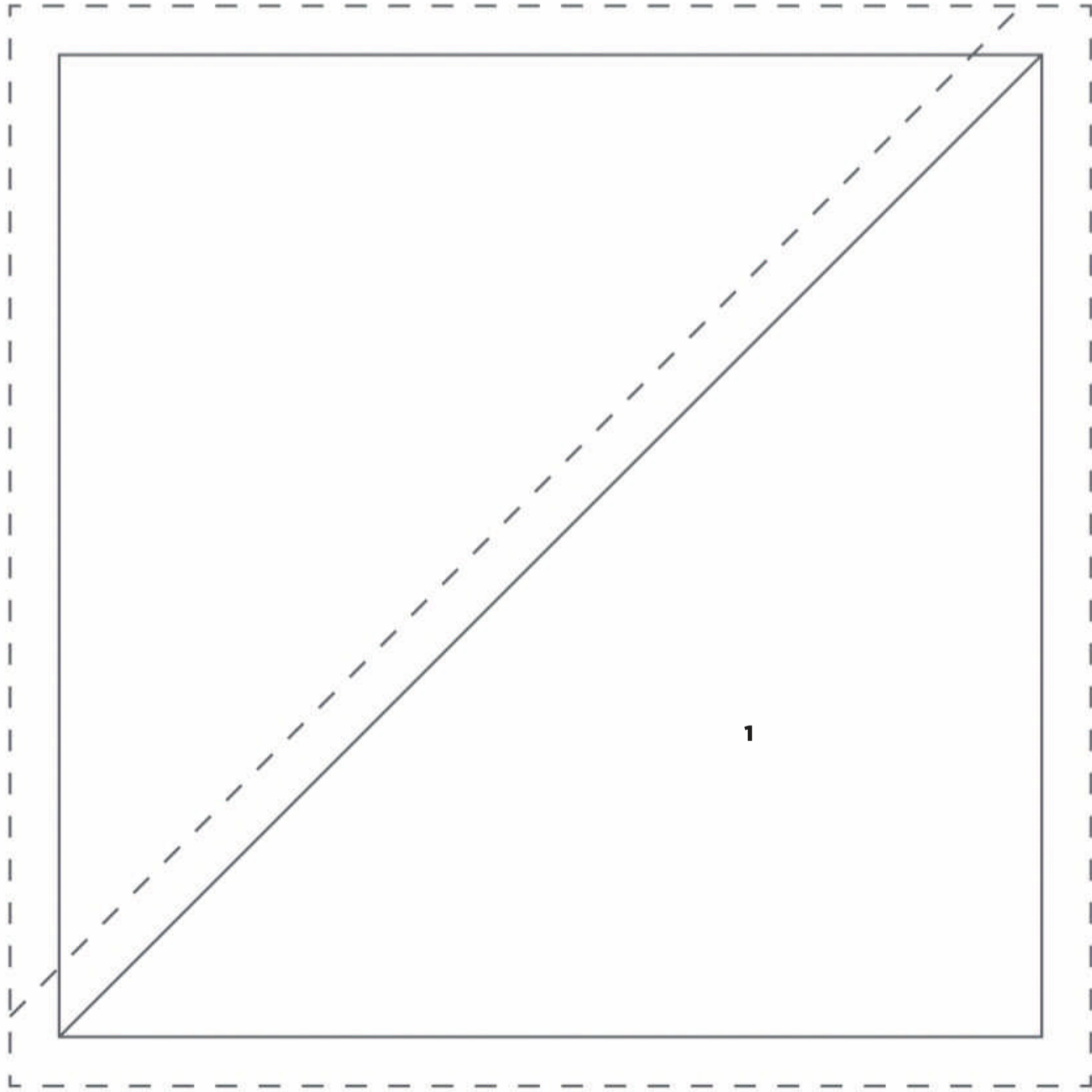
- 10 Sew the binding strips together, then bind the edges, as you would a quilt.



Cushion Layout Diagram



**Jenny Jackson**  
English Paper Piecing lover  
Jenny loves sharing her skills and encouraging others to start their sewing journeys  
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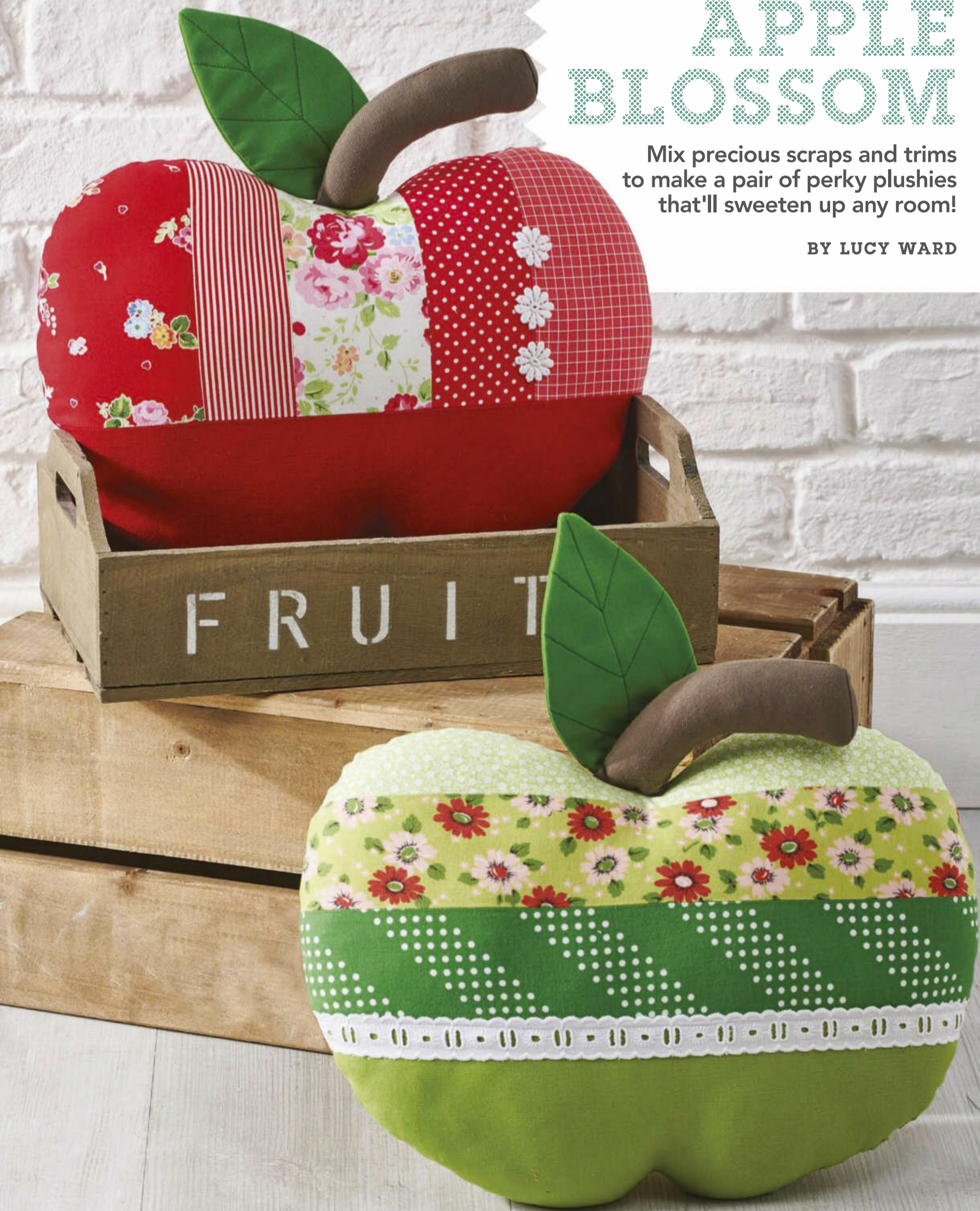


**PRINT REMIX**  
FPP Template  
ACTUAL SIZE

# APPLE BLOSSOM

Mix precious scraps and trims to make a pair of perky plushies that'll sweeten up any room!

BY LUCY WARD





**YOU WILL NEED**

To make the green apple:

- Green canvas fabric: one (1) fat quarter
- Brown canvas fabric: 10in square
- Mid green fabric: 8½in square
- Green print fabrics: three (3) fat sixteenths
- Cotton trim: 16in length
- Toy stuffing
- Lightweight iron on interfacing: 16in x 7¼in
- Batting: 4½in x 8in
- One (1) copy each of the Apple Front, Apple Back, Leaf, Stalk and Stalk End templates

**FINISHED SIZE**

- 15in wide

**THIS PROJECT IS BOTH SPEEDY AND STASH FRIENDLY - IT'S THE PERFECT QUICK STITCH!**

**NOTES**

- Seam allowances are ¼in, unless otherwise noted.
- Press seams to one side, unless otherwise instructed.
- RST = right sides together.
- RS = right side.
- Templates include seam allowances, where necessary.

**FABRICS USED**

Fabrics used include a Kona Cotton Solid by Robert Kaufman in Grasshopper, Apple Farm Blossom Green by Penny Rose Fabrics for Riley Blake Designs, Strawberry Grid by Ruby Star Society, and florals by Lakehouse Dry Goods and Moda.



**CUTTING OUT**

- 1 From the green canvas fabric cut:
  - One (1) piece using the Apple Back template.
  - One (1) piece using the Front Apple template.
- 2 From the brown canvas fabric cut:
  - Two (2) pieces using the Stalk template.
  - One (1) piece using the Stalk End template.
- 3 From the mid green fabric cut:
  - Two (2) pieces from the Leaf template.
- 4 From each of the green print fabrics cut:
  - One (1) 16in x 2¾in.

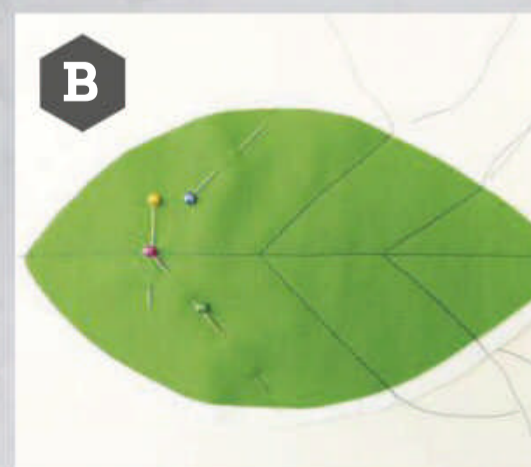
**MAKING THE STALK**

5 Place the two stalk pieces RST, and sew along the long edges, leaving both narrow ends open. Pin the stalk end in place at one end of the tube, RST. Match the pointed ends of the oval with the side seams. Baste in place first. Sew one side between the seams and fasten off your thread. Then sew the other side. Lucy hand sewed this piece in place using a backstitch (Fig A).

**MAKING THE STALK**



**MAKING THE LEAF**





**6** Trim the seams and turn the stalk RS out. Press and then stuff, leaving ¼in unstuffed at the end, where it will later be sewn into the apple. Roughly oversew the open end, just to keep the stuffing in place.

#### MAKING THE LEAF

**7** Mark and trace the leaf veins onto one Leaf piece using a disappearing marker, or dressmaker's pencil. Lay the Leaf piece RS up onto the batting. Pin in place. Sew the vertical vein first, then sew the diagonal lines, without any backstitching (Fig B).

**8** Trim the batting and loose threads from around the leaf, then pin RST with the remaining Leaf piece. Sew around the outer edge, leaving a gap for turning. Trim seams and turn RS out. Press and hand stitch the turning gap closed.

#### MAKING THE APPLE

**9** Arrange your three print strips, as you would like them to appear on the apple. Sew together along the long edges, pressing seams open (Fig C). Apply the interfacing to the wrong side, following the manufacturer's instructions.

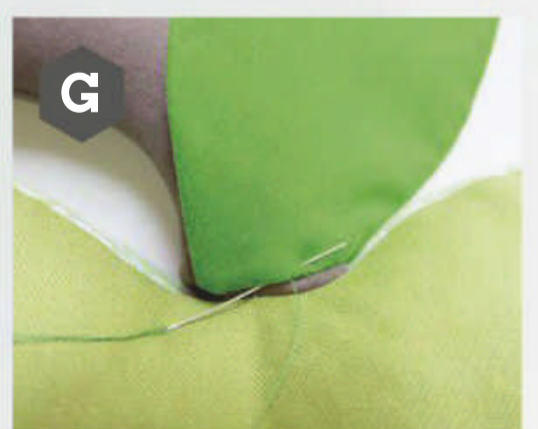
**10** Sew the pieced strip to the top of the Apple Front piece. Arrange the cotton trim on the RS, along the seam. Pin and sew in place (Fig D).

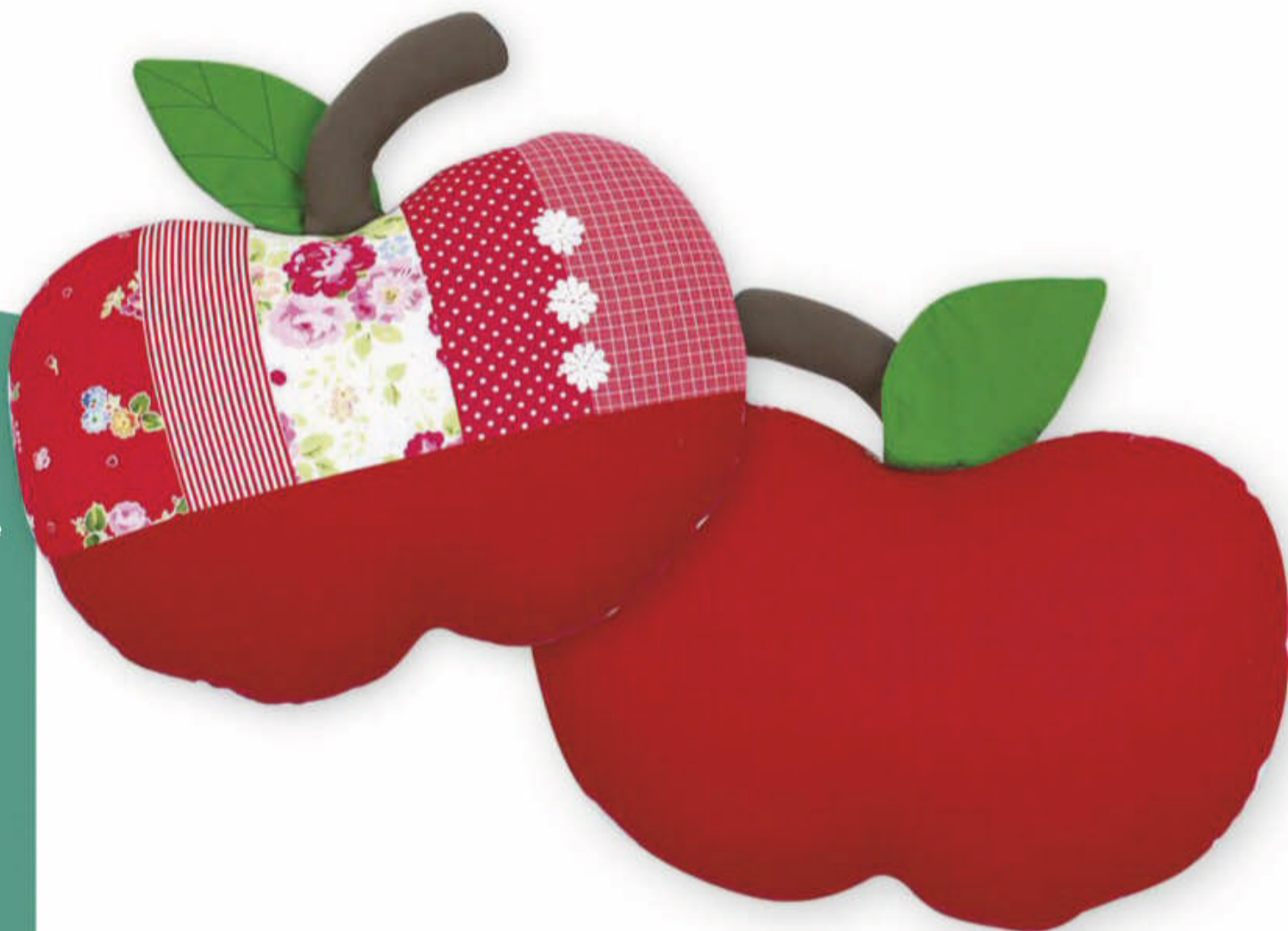
**11** Lay the Apple Back piece on top of the pieced apple front, RST. Pin together and trim away the excess from the pieced rectangle (Fig E). Sandwich the stalk centrally between the layers, with the oversewn edge at the top (Fig F). Baste the stalk in place. Sew around the outer edge of the apple, leaving a gap for turning.

**12** Clip and trim the seams, clipping a notch in the V of the apple, also trimming away some of the excess stalk fabric. Turn the apple RS out and push out the seams to smooth them using a stuffing stick. Press before stuffing firmly.

**13** Sew the opening closed, using a ladder stitch or overstitch in a co-ordinating thread. To finish, ladder stitch the leaf behind the base of the stalk (Fig G).

#### MAKING THE APPLE





**YOU WILL NEED**

To make the red apple:

- Red canvas fabric: one (1) fat quarter
- Brown canvas fabric: 10in square
- Green fabric: 8½in square
- Red print fabrics: five (5) fat sixteenths
- Fusible interfacing 16in x 7½in
- Batting 4½in x 8in
- Daisy trim
- Toy stuffing
- One (1) copy each of the Apple Front, Apple Back, Leaf, Stalk and Stalk End templates

**FINISHED SIZE**

- 15in wide

**FLORAL FABRICS LIKE THESE WILL GIVE YOUR APPLE SOFTIES A FUN, SUMMERY FEEL!**

**CUTTING OUT**

**1** From the red canvas fabric cut:

- One (1) piece using the Apple Back template.
- One (1) piece using the Apple Front template.

**2** From the brown canvas fabric cut:

- Two (2) pieces using the Stalk template.
- One (1) piece using the Stalk End template.

**3** From the mid green fabric cut:

- Two (2) pieces using the Leaf template.

**4** From the red print fabrics cut a total of:

- Two (2) 4½in x 7½in.
- One (1) 2½in x 7½in.
- One (1) 3½in x 7½in.
- One (1) 3in x 7½in.

**MAKING THE APPLE**

**5** Referring to the instructions for the green apple, follow steps 5–8, to make the stalk and leaf.

**6** Arrange your red fabrics in your desired order. Sew together along the 7½in edges to make a 16in x 7½in piece. Press seams open (Fig H). Apply the interfacing

to the wrong side, following the manufacturer's instructions.

**7** Follow steps 10–13 of the green apple instructions to construct the apple, omitting the cotton trim. Once finished, cut three daisies from your trim and hand sew in place, using the photography for guidance on placement.



**MAKING THE APPLE**



**Lucy Ward**

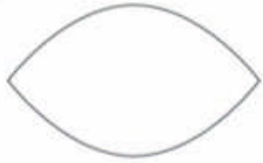
When she's not sewing, you can find plushie master Lucy collecting nostalgic items and chilling with her cat!

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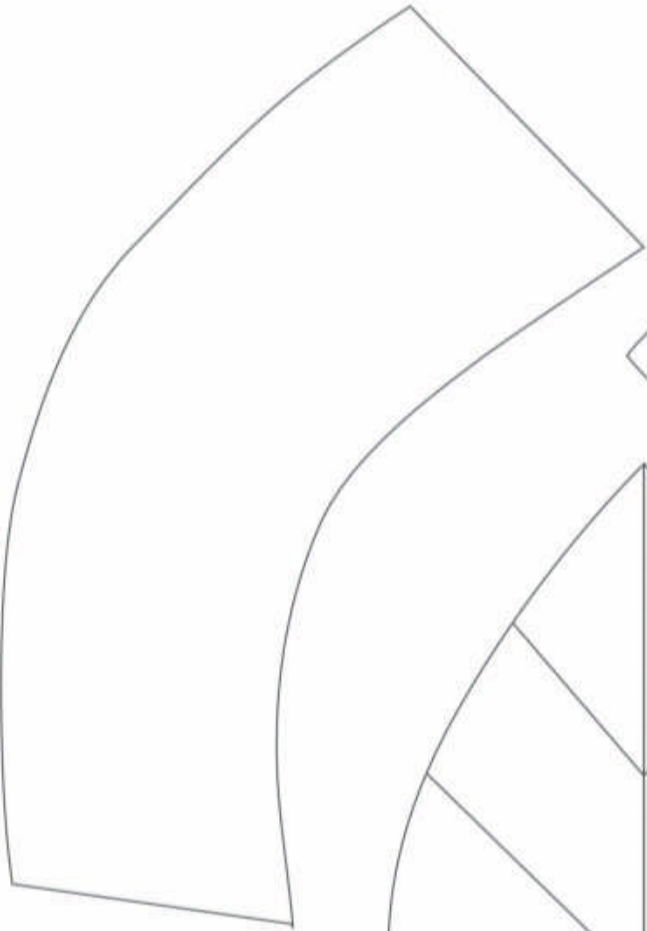
APPLE BLOSSOM

Stalk End  
ENLARGE 200%



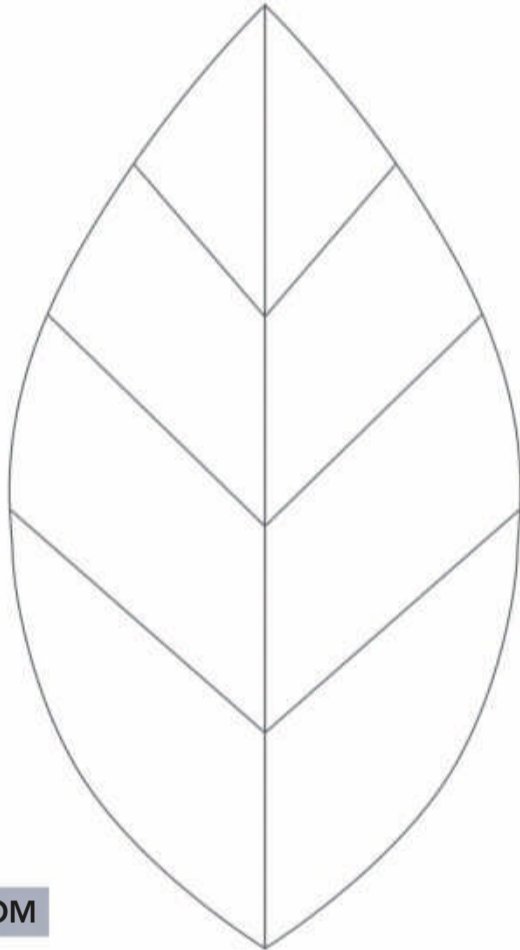
APPLE BLOSSOM

Stalk  
ENLARGE 200%



APPLE BLOSSOM

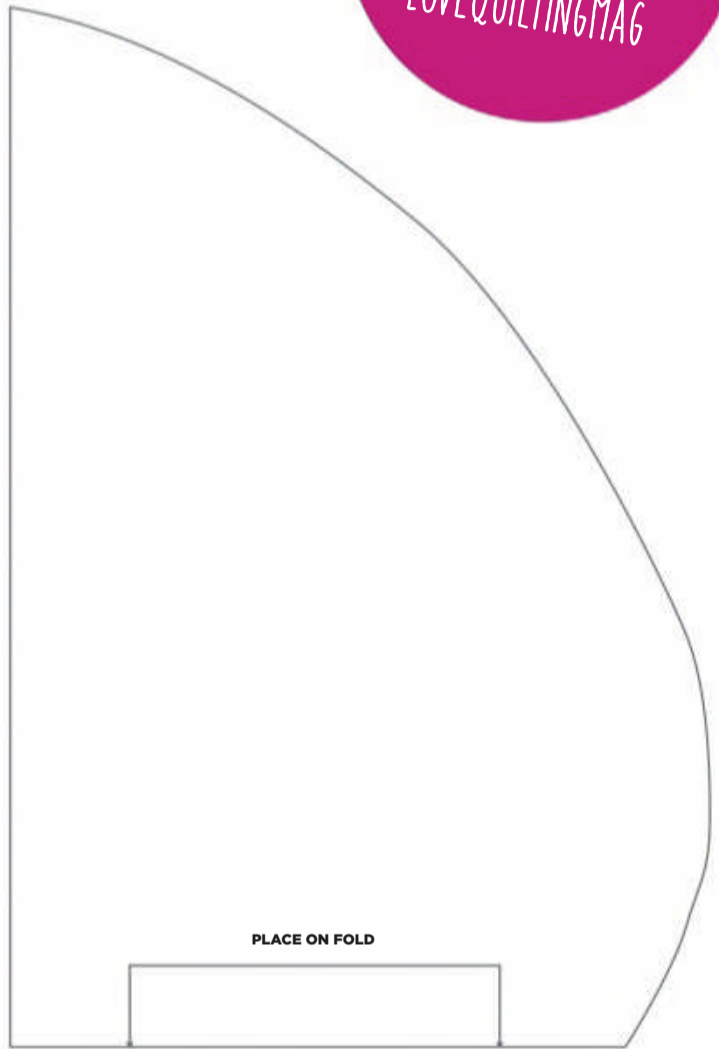
Leaf  
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PLACE ON FOLD

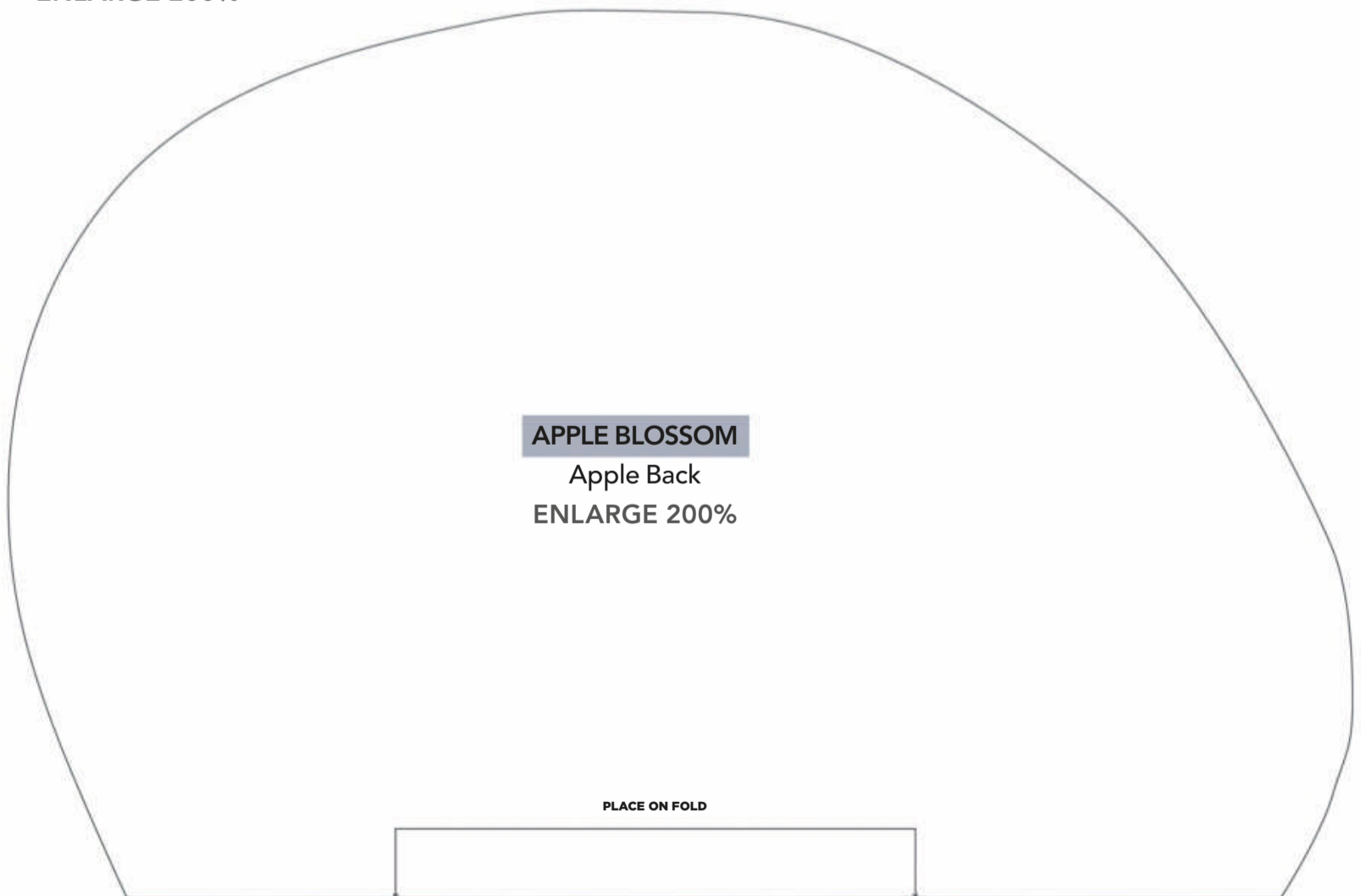
APPLE BLOSSOM

Apple Front  
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APPLE BLOSSOM

Apple Back  
ENLARGE 200%



PLACE ON FOLD

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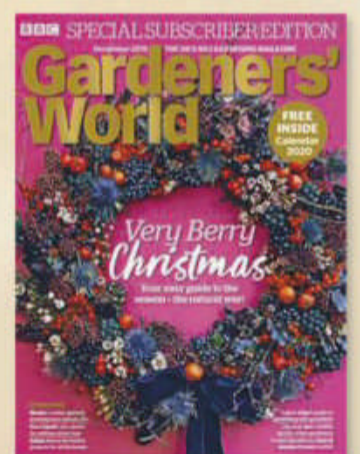
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# PLAYFUL RAINBOWS

Brighten up playtime with a trio of vibrant makes – from a Dresden-style playmat to building blocks and a plushie toy

BY SALLY STEVENS

**YOU WILL NEED**

To make the playmat:

- Pink fabric: one (1) fat quarter
- Orange fabric: one (1) fat quarter
- Yellow fabric: one (1) fat quarter
- Green fabric: one (1) fat quarter
- Blue fabric: one (1) fat quarter
- Purple fabric: one (1) fat quarter
- Light blue fabric (backing) 1¼yds
- Batting: 42in square
- One (1) copy each of the Dresden Fan and Large Hexagon templates
- Fourteen (14) copies of the Small Hexagon template

**FINISHED SIZE**

- 36in diameter



**NOTES**

- Seam allowances are ¼in, unless otherwise noted.
- Press all fabrics well before cutting.
- WOF = width of fabric.
- RST = right sides together.
- EPP = English Paper Piecing.
- Dresden Fan template includes ¼in seam allowance.
- Large Hexagon template includes ¾in seam allowance.
- All fabrics supplied by Dashwood Studio (anbo.co.uk)

**FABRICS USED**

All fabrics used throughout are from the Great British Quilter collection by Sarah Ashford for Dashwood Studio.

**CUTTING OUT**

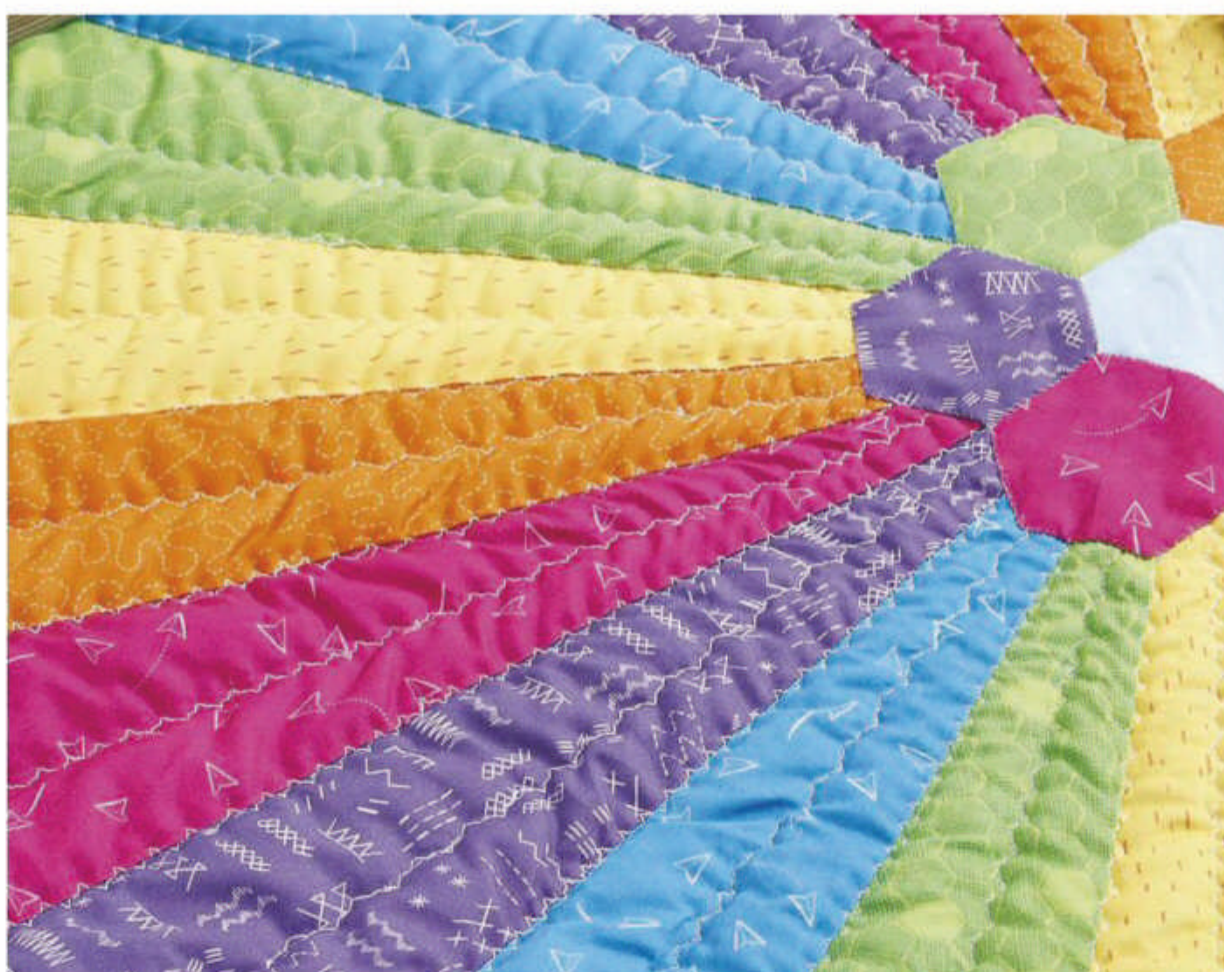
- 1 From each of the pink, orange, yellow, green, blue and purple fabrics cut:
  - Four (4) Dresden Fan segments.
  - Two (2) Large Hexagons.

**PIECING THE DRESDEN FAN**

- 2 Arrange one of each colour of the Dresden Fan segments in your preferred order. Sew together in pairs, pressing seams to one side (Fig A).

- 3 Sew the three pairs together as shown, to create one quarter of the Dresden

**GIVE THIS DRESDEN DESIGN AN ENGLISH PAPER PIECING TWIST AND ADD SOME CUTE HEXIES!**





Fan (Fig B). Repeat steps 2–3 to make a total of four identical quarters.

**4** Sew the Dresden Fan quarters into pairs. Place the two segments RST, then sew the fans along one edge. Sew together along the remaining edge, leaving a gap for turning, backstitching at either end (Fig C).

#### ASSEMBLING THE MAT TOP

**5** Press the Dresden Fan and backing fabrics well. Lay the batting on a flat surface. Lay the light blue backing fabric right side up on top, using spray baste to temporarily secure it to the batting. Lay the Dresden Fan right side down on top of the backing fabric. Pin or thread baste well, to secure all three layers.

**6** Trim the batting and backing fabric away, leaving 1in to 2in all around the Dresden Fan, to make sewing easier (Fig D). Stitch

along the outer edges, following the curves of the Dresden Fan pieces.

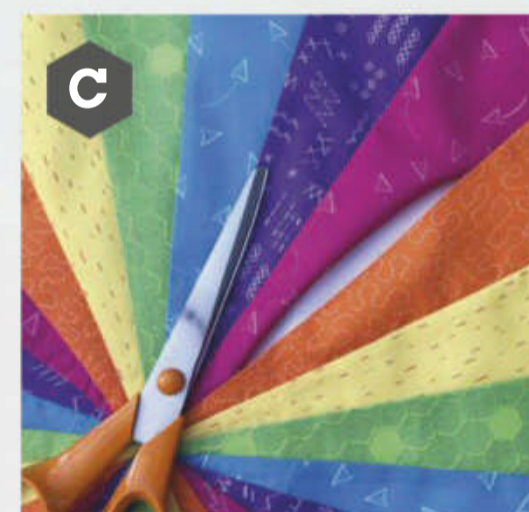
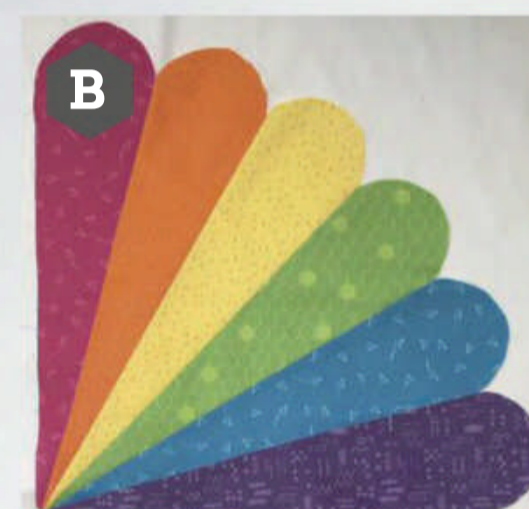
**7** Trim away excess batting and backing fabric. Keep the excess backing fabric to use in step 10. Clip around the curves and into the 'V' between each segment, being careful not to cut your stitches. Trim away a little of the batting from the seam allowance to reduce bulk.

**8** Remove the pins or basting stitches. Turn the Dresden Fan playmat to the right side though the gap left in step 4. Carefully push out all the curves and slipstitch the gap closed using a coordinating thread. Then lightly press the mat.

#### QUILTING

**9** Quilt in the ditch between each of the segments. Then quilt down the centre of each segment. Sally used a decorative stitch for added texture (Fig E).

#### PIECING THE DRESDEN FAN



#### ASSEMBLING THE MAT TOP



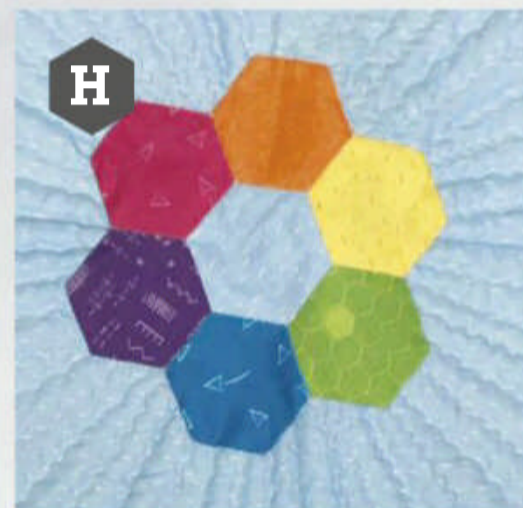
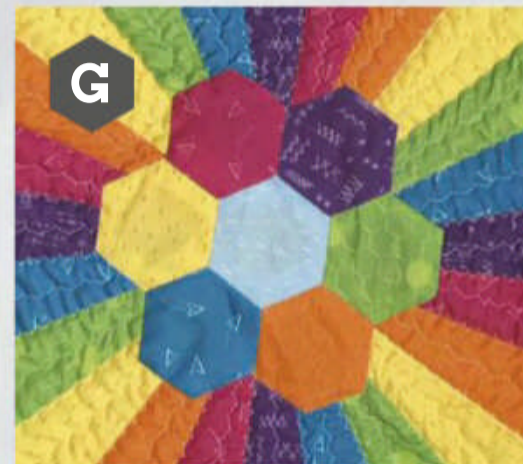
QUILTING



HEXAGON ROSETTES



FINISHING



**SEWING THE HEXAGON ROSETTES**

**10** Take the excess backing fabric and cut two large hexagons, using the template.

**11** Place one small hexagon template in the centre of a large fabric hexagon, on the wrong side. Baste the fabric around the paper template, using basting glue, or your preferred method. Repeat to baste each hexagon around the paper templates.

**12** Place two basted hexagons RST, and sew along one edge, using a neat whipstitch. Continue adding hexagons to sew one rosette shape (Fig F). Repeat to make a second matching rosette.

**FINISHING**

**13** Fold each hexagon rosette into four and crease to find the centre. Remove any basting stitches, take out the paper shapes and press.

**14** Pin a rosette to the centre front of the playmat, using the crease marks for alignment, and hand stitch in place (Fig G). Pin and stitch the second rosette to the centre back of the playmat (Fig H). Remove the pins to finish.

**YOU WILL NEED**

Makes one (1) rainbow toy

- Pink fabric: one (1) fat eighth
- Orange fabric: one (1) fat eighth
- Yellow fabric: one (1) fat eighth
- Green fabric: one (1) fat eighth
- Purple fabric: one (1) fat eighth
- Light blue fabric: one (1) fat eighth
- Lining fabric: one (1) fat quarter
- Ribbon scraps
- Fusible web (20in wide) ½yd
- Toy stuffing
- One (1) copy each of Rainbow Templates A–F

**FINISHED SIZE**

- 5in x 9in



## SIMPLE APPLIQUÉ TECHNIQUES MAKE THIS RAINBOW TOY QUICK AND EASY TO STITCH UP!

**CUTTING OUT**

**1** Trace two (2) of each rainbow shape onto the paper side of the fusible web, leaving approx ½in between each shape. Cut out each shape roughly.

**2** Fuse the template shapes onto the wrong side of the pink, orange, yellow, green, purple and light blue fabrics as follows. Once cool, cut each shape neatly along the drawn line.

- Two (2) pink Rainbow Template A.
- Two (2) orange Rainbow Template B.
- Two (2) yellow Rainbow Template C.
- Two (2) green Rainbow Template D.
- Two (2) purple Rainbow Template E.
- Two (2) light blue Rainbow Template F.

**3** From the lining fabric cut:

- Two (2) 8in x 12in.

**4** From your assorted ribbons cut five (5) pieces, each 5in long.

**BONDING THE RAINBOWS**

**5** Take one of your lining rectangles and fold in half widthwise. Finger press firmly to mark the centre.

**6** Fold and finger press the Template F piece to find the centre. Peel away the paper backing and arrange on top of the lining piece, right side up, aligning the



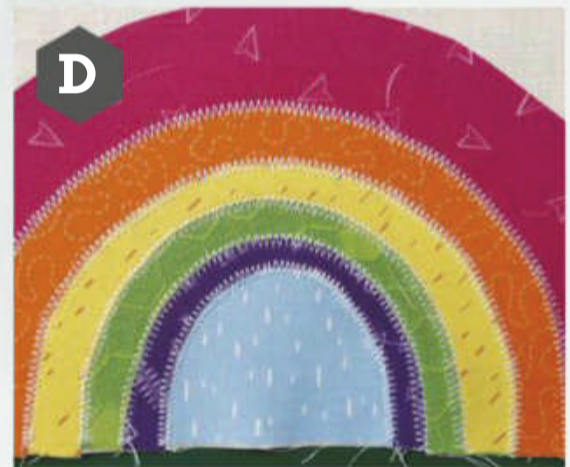
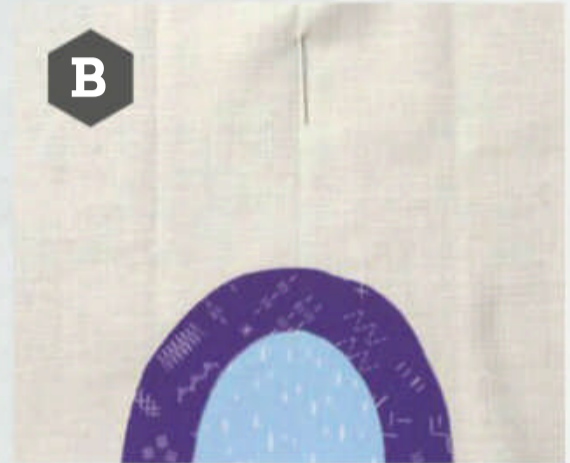
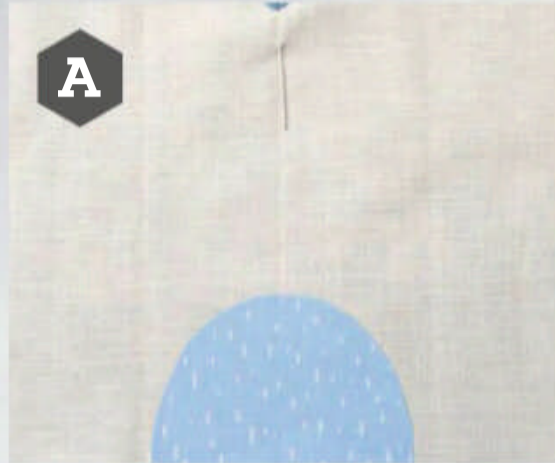


centre, and the bottom raw edges (Fig A). Fuse Template F in place.

**7** Repeat step 6 with the Template E piece, overlapping with the previous piece by approx 1/16in (Fig B). Continue adding each shape, in order, to complete one rainbow (Fig C).

**8** Repeat steps 5–7 to make a second rainbow for the other side.

SEWING THE RAINBOWS



**9** Use a zigzag stitch to secure the edges of the rainbow pieces. Make sure the stitch goes across both pieces for each line of stitching (Fig D). Trim away the excess lining fabric around the outer edge of the rainbow panels (Fig E).

ASSEMBLING THE RAINBOWS

**10** Fold each piece of ribbon in half and arrange around the edge of one rainbow, aligning the raw edges. Pin in place (Fig F). If any of your ribbons have a right side, make sure these are facing out when you fold the ribbon.

**11** Staystitch the ribbons in place, 1/8in from the raw edge, and backstitching at either end to secure.

**12** Place the two rainbow panels RST, tucking the ribbons down between the two layers. Sew around the outer edges, leaving an approx 4in gap along the bottom straight edge for turning, backstitching at each end.

**13** Clip within the seam allowance along the curved edge. Turn the rainbow right side out, pushing out the corners and smoothing along the curve. Press carefully, avoiding pressing the ribbons.

**14** Fill the rainbow with toy stuffing, making sure not to overfill. Then neatly sew the turning gap closed, using a whipstitch or ladder stitch and a coordinating coloured thread.

**YOU WILL NEED**

Makes one (1) block

- Pink fabric: 1in x 20in
- Orange fabric: 1in x 20in
- Yellow fabric: 1½in x 20in
- Green fabric: 1in x 20in
- Purple fabric: 1in x 20in
- Light blue fabric: 1½in x 20in
- Grey fabric: 4½in x 9in
- Toy stuffing

**FINISHED SIZE**

- 4in cube

**CUTTING OUT**

- 1 From the grey fabric cut:
  - Two (2) 4½in squares.

**PIECING THE BLOCKS**

- 2 Sew the coloured strips together along the long edges as shown (Fig 1). Subcut into four 4½in squares.

**PIECING THE BLOCKS**

## THESE FUN BLOCKS ARE PERFECT FOR USING UP COLOURFUL SCRAPS FROM YOUR STASH

- 3 Sew the rainbow squares into one strip, rotating as shown (Fig 2).

- 4 Take one of your grey squares, and mark a dot ¼in from each corner. Place RST at one end of your rainbow strip. Sew along the top edge, starting and ending at the marked dots, and backstitching to secure at each end (Fig 3).



Fig 1



Fig 2



Fig 3

- 5 Bring the next edge of the grey square along the top of the rainbow strip. Sew into place between the dots as before. Repeat again to sew the remaining sides together. Your rainbow strip will start to form a cube (Fig A).

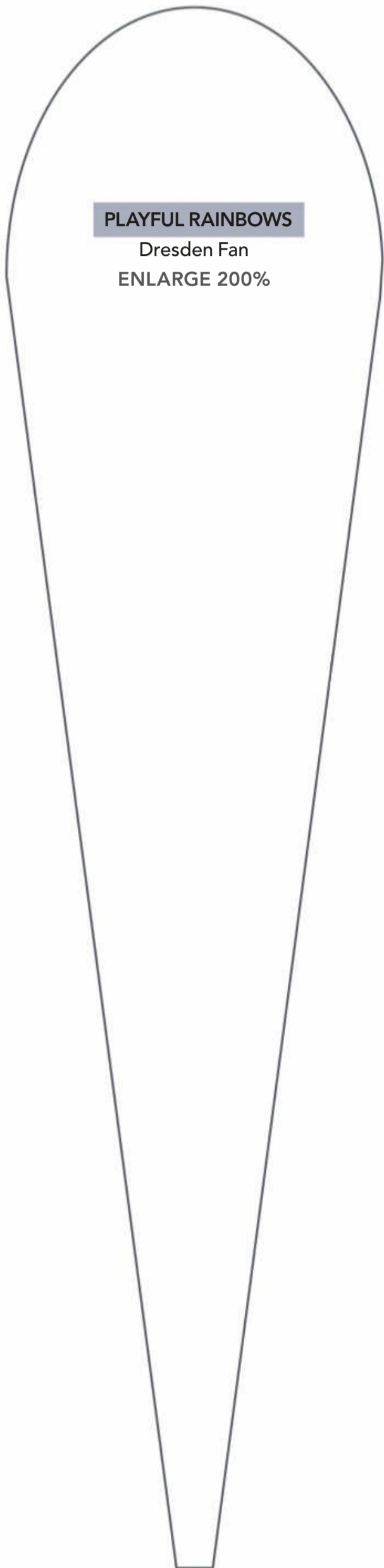
- 6 Repeat the process in steps 4–5 with the remaining grey square on the other end of the rainbow strip, leaving one edge of the grey square unsewn. Then neatly sew the remaining ends of the rainbow strip together.

- 7 Turn your sewn block right side out through the unsewn side, carefully pushing out the corners. Fill with toy stuffing, being careful not to over fill. Sew the last side together to finish, using a ladder stitch or whipstitch.

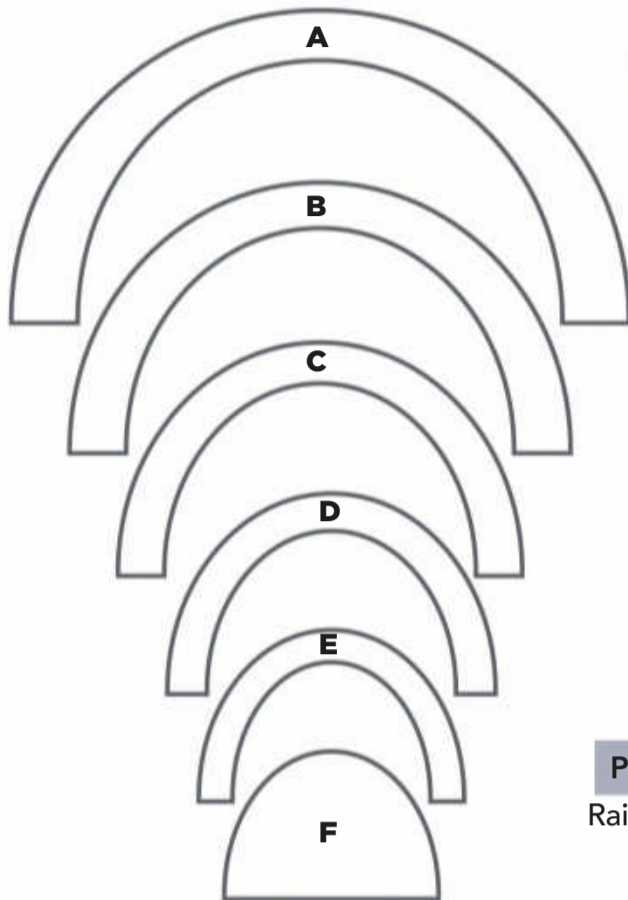
**Sally Stevens**

As a previous Editor of two quilting magazines, Sally is a member of The Quilters' Guild of the British Isles and spent five years as their Region 11 Newsletter Editor

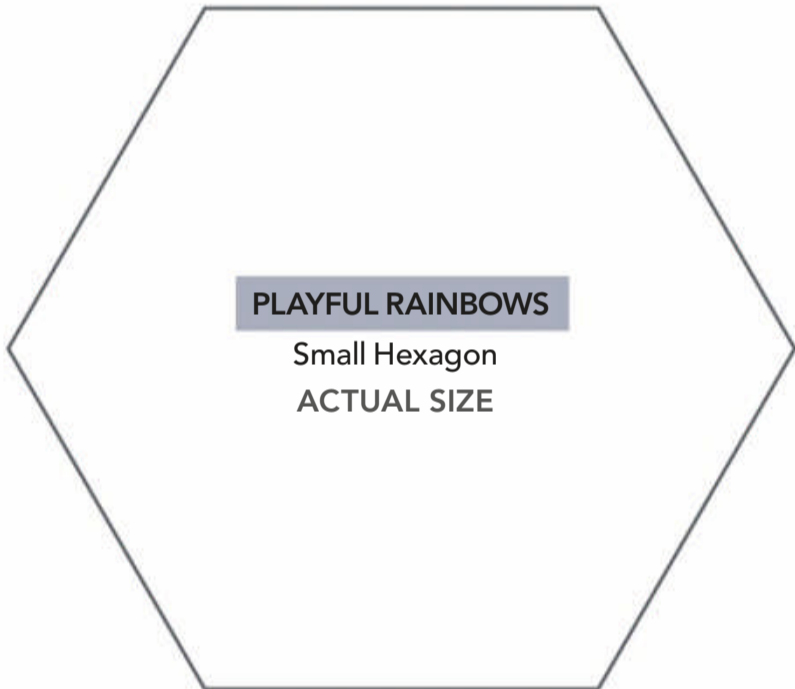
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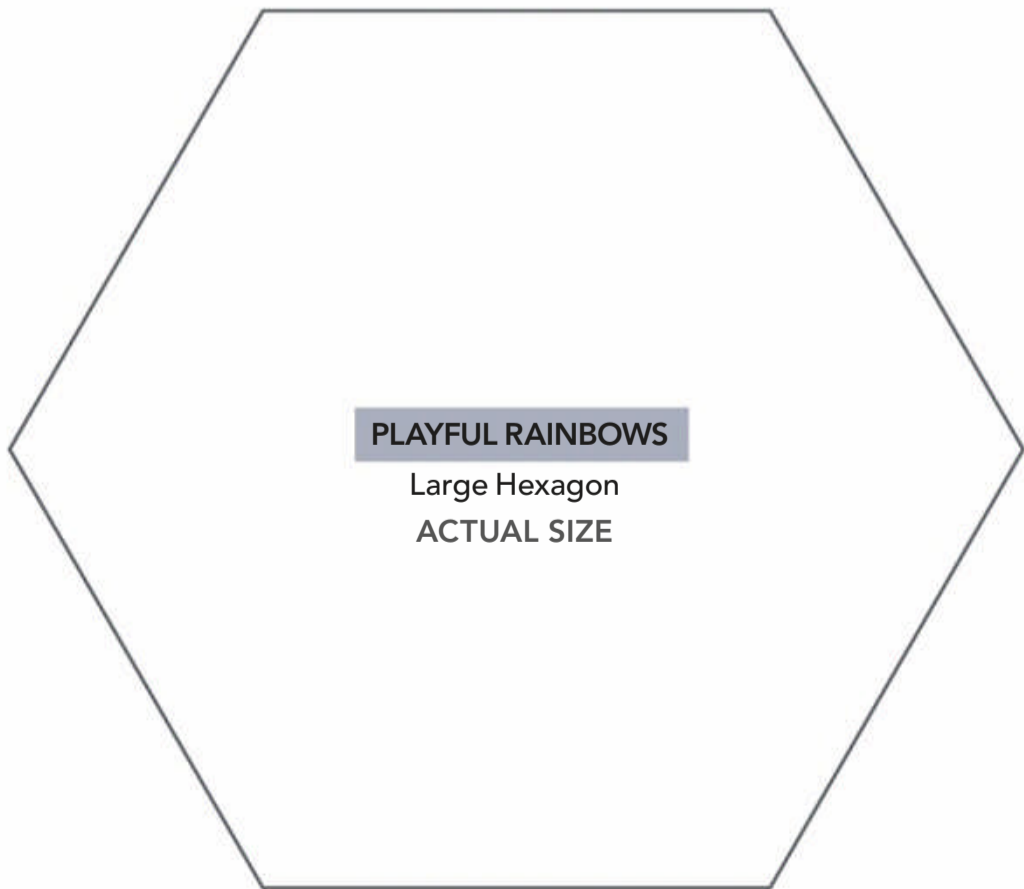
**PLAYFUL RAINBOWS**  
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**PLAYFUL RAINBOWS**  
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**PLAYFUL RAINBOWS**  
Small Hexagon  
ACTUAL SIZE



**PLAYFUL RAINBOWS**  
Large Hexagon  
ACTUAL SIZE

FEMTE BLOCK

# BLOMMA

BLOCK  
5 of 12



By Yasmeen K Branton

## YOU WILL NEED

### To make Block 1:

- Dark blue: 8in square
- Mid purple: 6½ in square
- Dark purple: 2½ in square
- Mid green: 6½ in x 12½ in
- White: 13in square
- One (1) copy of the Femte block templates

### To make Block 2:

- Navy: 8in square
- Mid green: 6½ in square
- Light blue: 2½ in square
- Peach: 6½ in x 12½ in
- White: 13in square

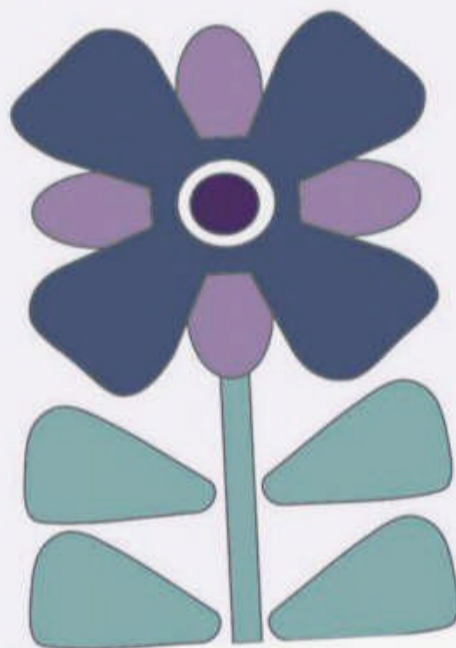
## FINISHED SIZE

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

## TO MAKE THE WHOLE QUILT:

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

Take yourself to our website [gathered.how/lovequiltingmag](http://gathered.how/lovequiltingmag) to see the full quilt Layout Diagram



BLOCK 1 LAYOUT DIAGRAM

*Cut all your fabric pieces at once, then organise into the two separate colourways*



BLOCK 2 LAYOUT DIAGRAM

## NOTES

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

## FABRICS USED

All fabrics are Kona Cotton Solids by Robert Kaufman, in Snow, Dusty Peach, Lupine, Hibiscus, Nautical, Cadet, Dresden Blue, Seafoam and Sage.

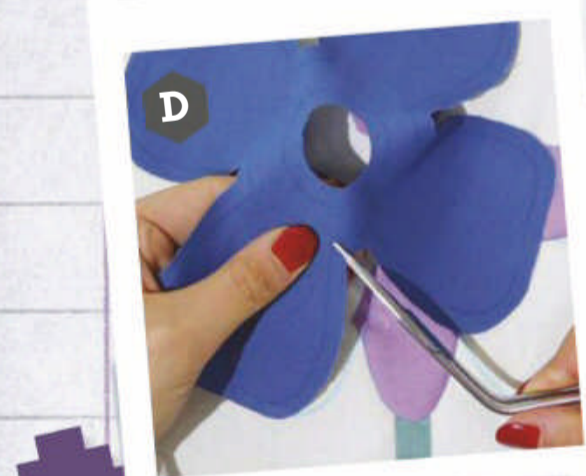
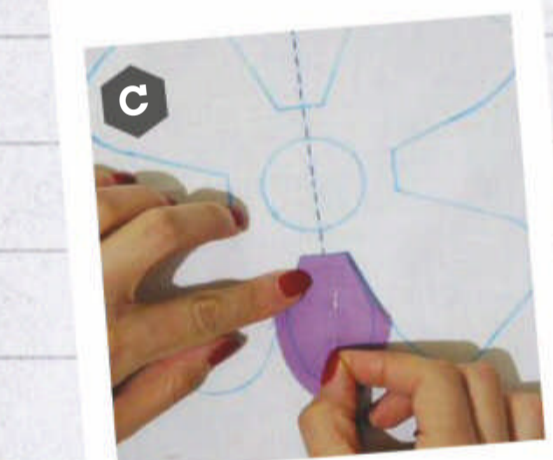
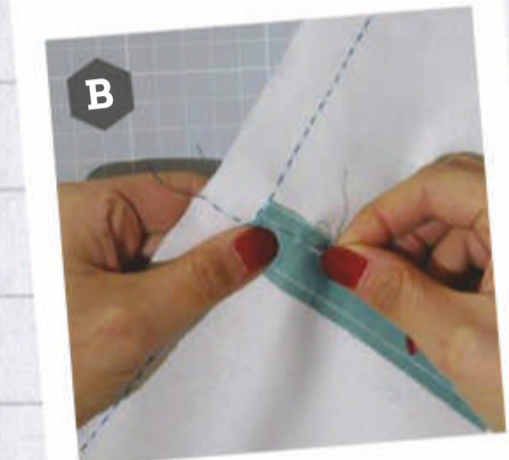
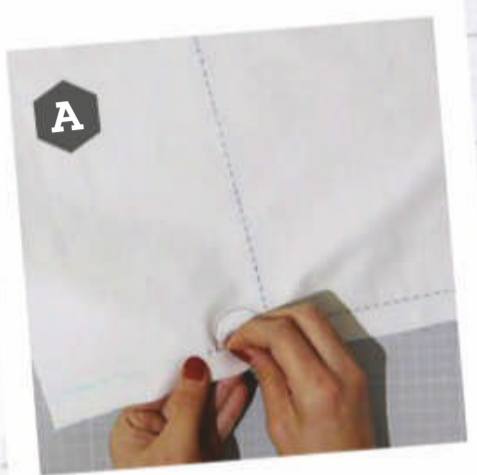
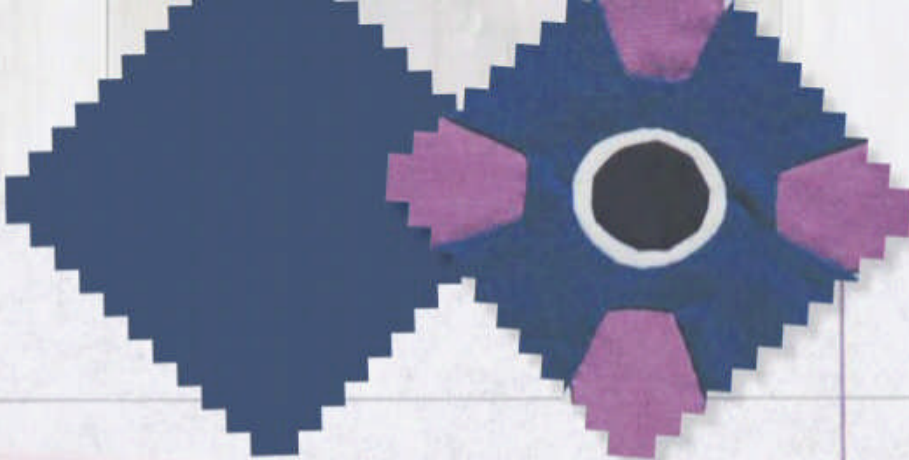
## CUTTING OUT

- 1 From the white fabric cut:
  - One (1) 13in square for the background of each block.
- 2 Cut out the templates and trace around them on the fabric using a chalk marker on the right side of the fabric. Refer to the Layout Diagram for each block for the colours of each piece. Make sure to leave space between pieces to add a seam allowance around each one.

- 3 Cut out each piece, adding a scant ¼in seam allowance all the way around each one.

## PIECING THE BLOCK

- 4 Mark the background fabric vertically down the centre. Also measure and mark ¼in from the top and bottom of the block (Fig A). Yasmeen used a chalk marker and then went over the marks with basting stitches.
- 5 Finger press the bottom of the stem and baste into place. The bottom pressed edge should align with the bottom ¼in mark, going along the centre mark of the block (Fig B). Stitch in place, turning under the seam allowance at the sides. Leave the top edge open, as this will be covered by the flower later.
- 6 Use the template to mark the placement of the large flower head using a chalk marker. The top edge of the flower should just touch the ¼in mark at the top of the block.



**7** Finger press the bottom and side edges of the small petal pieces. Pin and baste into place, using the drawn flower head as a placement guide (Fig C). Stitch the small petals in place, turning under the seam allowances as you work.

**8** Clip the seam allowance of the inner points around the large flower head (Fig D). Also clip the seam allowance around the inner circle. Pin, baste, then sew into place (Fig E).

**9** Use the centre circle template to mark the centre of the flower (Fig F). Baste and stitch in place, using the drawn circle as a guide.

**10** Mark  $\frac{1}{4}$ in from either side of the finished stem. Finger press the bottom and tip of one leaf. Arrange so that the bottom edge aligns with the  $1\frac{1}{4}$ in mark, and the point aligns with the  $\frac{1}{4}$ in mark. Pin, baste, then sew into place (Fig G).

**11** Finger press the bottom and point of a second leaf. Pin in place  $\frac{1}{4}$ in above the bottom leaf, making sure that the leaf is parallel (Fig H). Pin, baste, then sew in place.

**12** Repeat the process in steps 10–11 to stitch the leaves on the opposite side of the stem.

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



Use solid fabrics like this to let the Scandi appliqué design really shine!

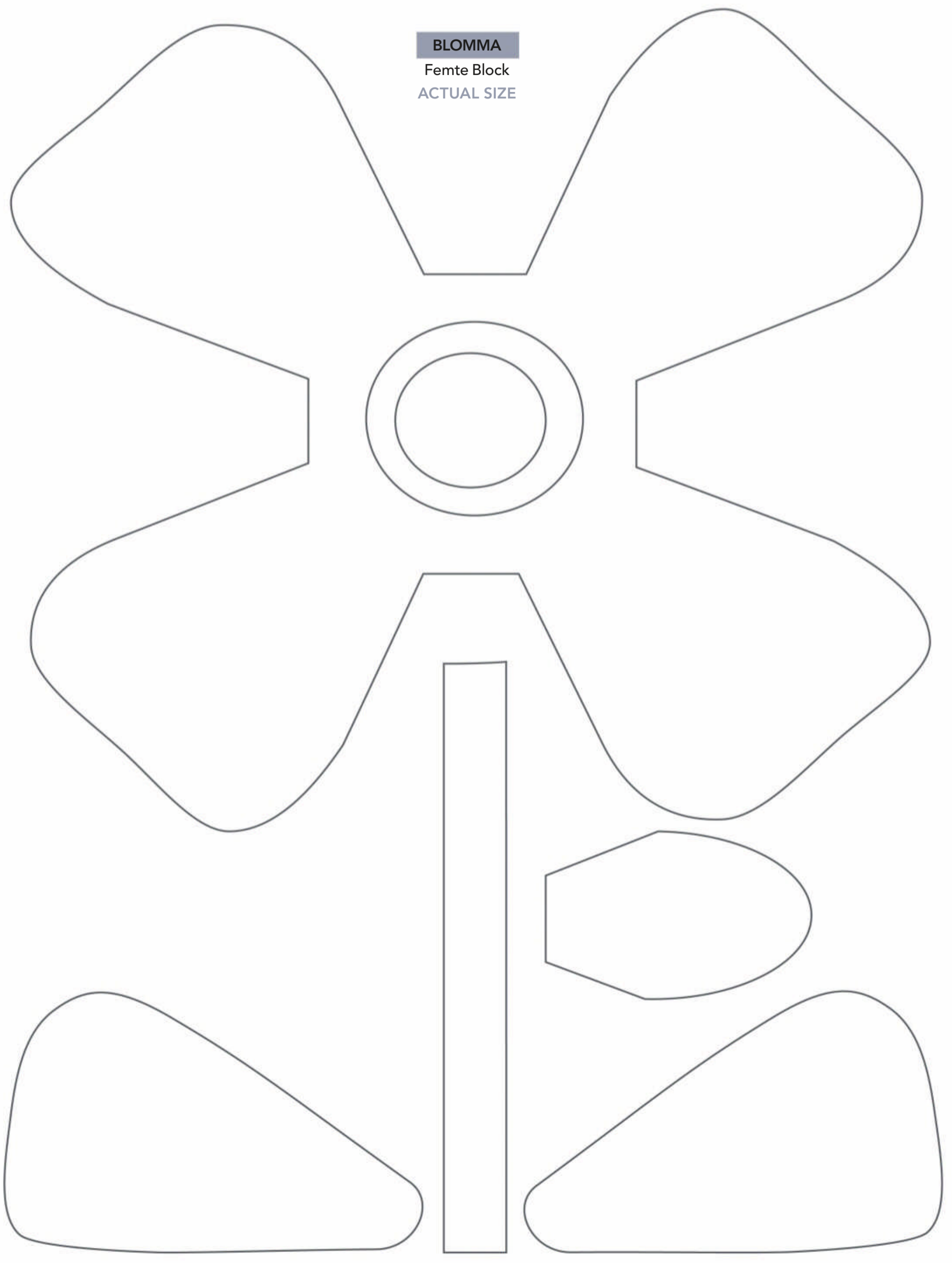



**Yasmeeen K Branton**

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

➔ [sandandstars.co.uk](http://sandandstars.co.uk)  
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**BLOMMA**  
Fente Block  
ACTUAL SIZE





# NEXT ISSUE

Issue 91 on sale  
28 October 2020

## MAKE IT...

Pixel penguin design by Amy Ball  
Deer panel quilt by Lynne Goldsworthy  
Mini mitten decs by Lucy Ward  
Scrap-friendly tree skirt by Jess Entwistle  
Cute cording cushion by Kate Webber  
**PLUS** Circle cutting tool  
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# 5 WAYS TO:

## Connect with fellow quilters

Instagram devotee **Amanda Carye** reveals how we can all join forces from a distance

While I love taking workshops and I have many friends that adore their quilting guilds, access to those group quilting activities is often dependent on competing resources (time, money, proximity). What I LOVE about Instagram is that it's free. And global. And oh-so-perfect for an introvert like myself! Here are five ways to connect with quilters from across the #quiltstagram:

### 1 JOIN IN

This may seem silly or obvious, but start a quilting-only Instagram account and set it to public. You don't have to post often, but when you do use hashtags like #quilting or #patchwork or #igquiltcommunity so fellow quilters can follow you. Again, this may seem like common sense to you, but it definitely wasn't to me (so I can't be the only one... right?!).

### 2 COMMENT

Again, obvious for some. For me, it took someone else commenting on my pictures before I worked up the nerve to comment back. Not ready to comment on someone else's post just yet? Next time you run up against a problem why not ask for help on your own post? I love asking for help, because, let's face it, other quilters have the best advice (sorry, Mr. Broadcloth!) and are just a font of information and opinions.

### 3 ENTER A QUILTALONG

Yes, there is a cost included (ie. the pattern), but trust me, it really is worth it. One, you make a quilt which, let's be honest, you probably would have made anyway. Two, by joining in, sharing your work and following along with the hashtag, you'll be joining a community of people working towards the same goal, cheering for each other on the sidelines, and inspiring each other from small to big ways. I mean, how cool is that?!

### 4 JOIN A HASHTAG CHALLENGE

My personal favourite is the #IGQuiltFest in March because it celebrates all the different parts of quilting. Plus, the quilters joining in are ready and excited to be part of the fun, which makes it feel like one big party!

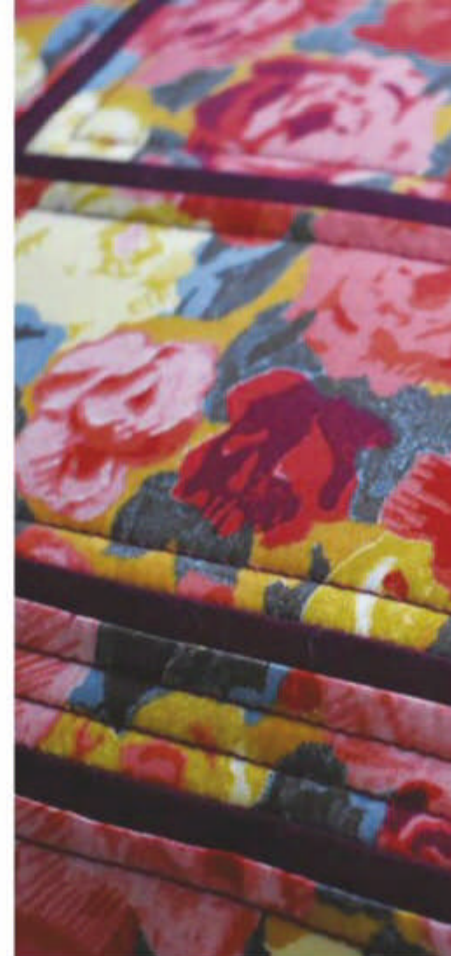
### 5 TEST A QUILT

Yes, I already suggested testing quilt patterns as a great way to get out of a creative rut, and I stand by that, but it is also a brilliant way to get to know other quilters (both the designer and your fellow testers). Also, it's so cool to be part of the "behind the scenes" crew of making a pattern! Why not give it a go?

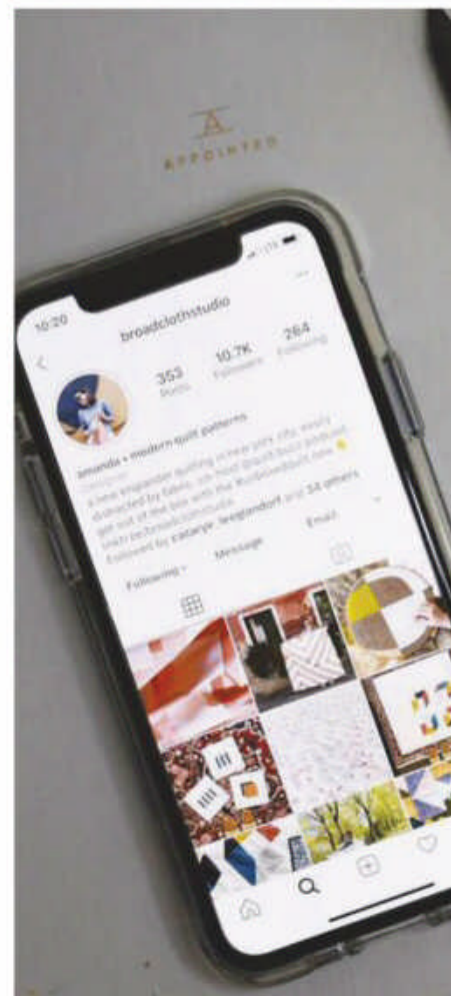


[broadclothstudio.com](http://broadclothstudio.com)

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Photograph: Wendy Chow



-lovecrafts-

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# Creative Space



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#### Contributors

Our thanks to designers Kelly Bowser and Lynne Goldsworthy for working your design magic! Thank you also to the wonderful team at FreeSpirit who helped coordinate this supplement through a global pandemic! And of course a HUGE thank you to Tula for so graciously sparing her time, and design genius with us – we are honoured.

Photography Immediate Media Photo Studio unless otherwise stated.

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### *Tula Troops unite!*

Love Tula as much as we do? Keep up to date with the latest goings-on at Tula HQ via her website [tulapink.com](http://tulapink.com), her colourful Twitter and Instagram feeds (@TulaPink) and over on her Facebook page ([facebook.com/TulaPink](https://facebook.com/TulaPink))



Enter a world where a rainbow-tailed lemur rubs shoulders with multicoloured zebras; ombré squirrels frolic with Prince Charming in frog form; and Neptunia Von Black, a beautiful one-eyed pirate (she lost the other battling a sea turtle) meets Marie Antoinette on her best hair day ever. If, like us, you're already a member of Tula's Troops, some of these characters might already be hiding out in your fabric stash. For those of you new to the world of Tula Pink, this is the perfect time to get acquainted.

Linework (a bit of a departure from her usual colour-saturated look) is Tula's latest fabric collection and at *Love Patchwork & Quilting* we've fallen hard for the monochrome prints with their enticing flashes of rainbow hues. Any one of the prints makes a cool addition to your stash, but it's when they're mixed together that the magic really happens. And that's exactly what *Opening Night*, featured exclusively here first and designed by Tula herself, demonstrates. See the two-tone background? It makes the clever colour work in the Linework fabrics just pop, and the colours glow in every one of the blocks.

Tula's design is a quilt for anyone who loves big graphic shapes and bold colour use – shy types need not apply! But if you do just want to dabble with drama try Kelly Bowser's classic rainbow design; it's a quick showcase of Linework highlighting each of the prints, combined with Tula's basics. Or for a shot of colour why not whip up one of Lynne Goldsworthy's quilt blocks, which each pair one of Tula Pink's prints with a striking solid.

Whatever you make, if you find yourself wondering whether it's too bright, too bold or just a bit too weird, ask yourself 'What would Tula do?' and your quilting will always have a touch of Tula magic!

*Alice*

Alice Hadley Editor

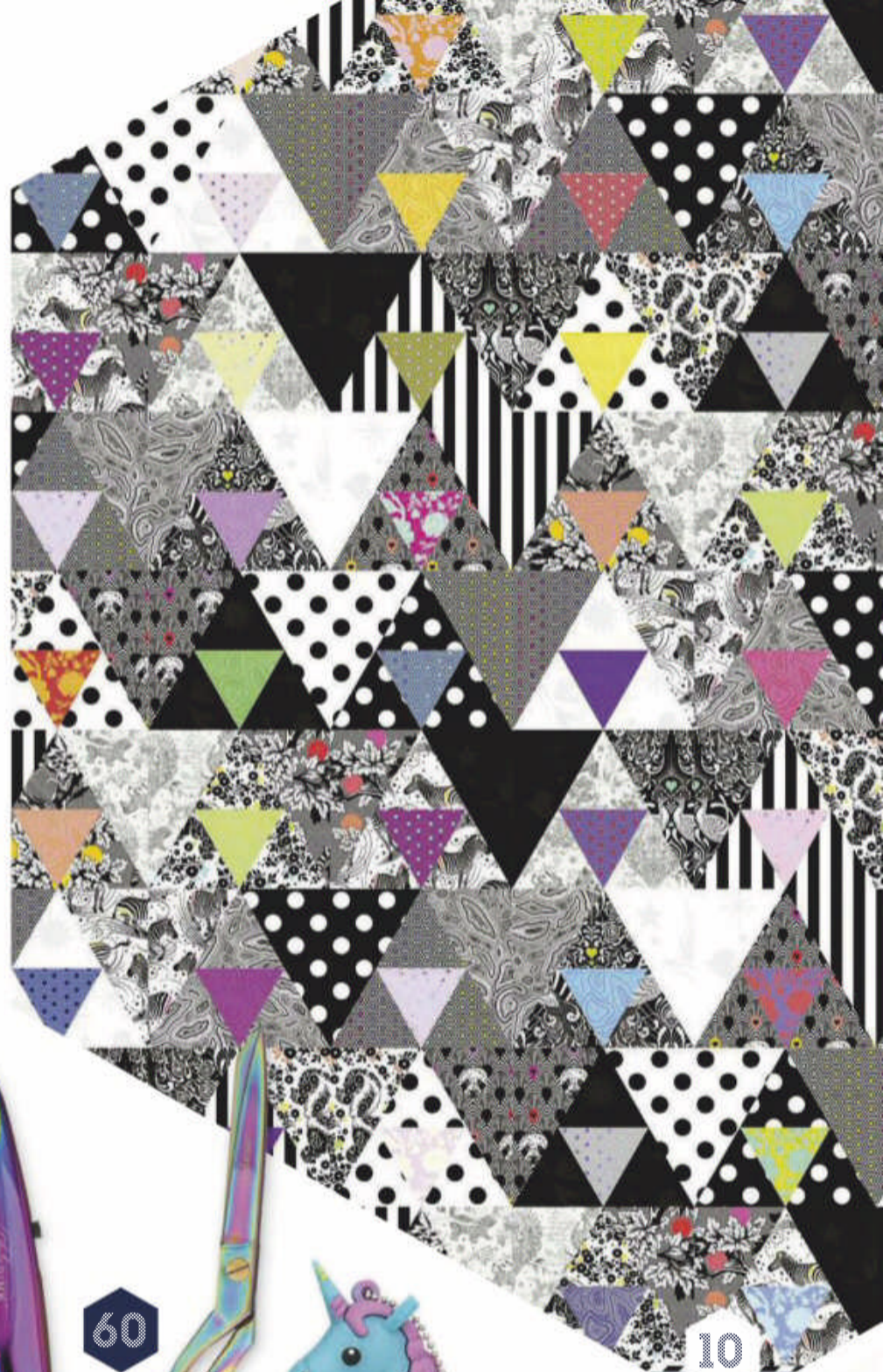
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Read the instructions all the way through before cutting any fabric. Always make a block before embarking on a large project. Please do not re-sell or distribute content without permission. Do not make any part of the templates or instructions available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



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# GO DIGITAL!

Check out even more exclusive Tula content from LP&Q back issues

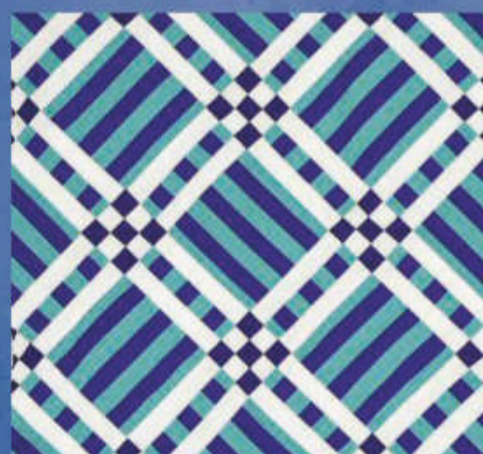
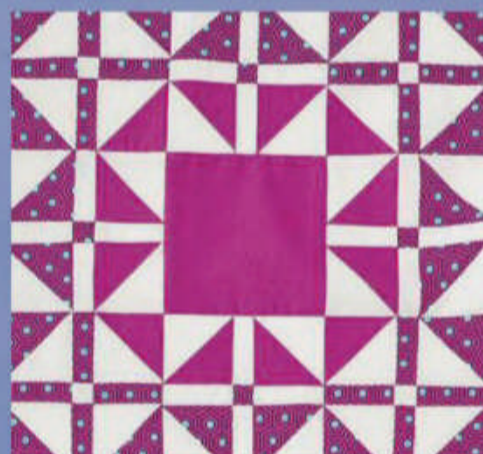
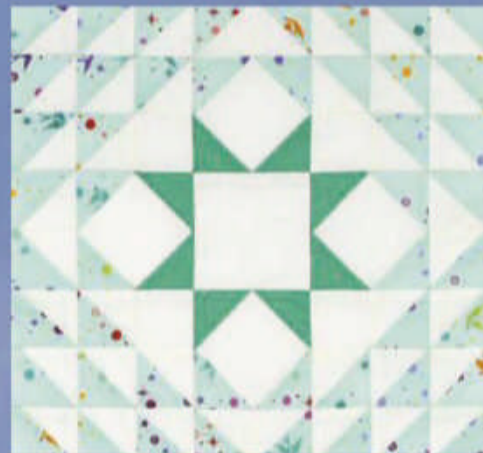
# 66



36



*Learn new skills with these cute block designs!*



44

# It all begins in Pinkerville

Tula takes us on a guided tour of **Pinkerville**, the kingdom where her characters are created before journeying to their final destination... your fabric stash

"I have always lived in my head and preferred my imagination to the real world. My childhood was a lovely time – I wasn't trying to escape anything! But I was always drawn to the possibility of taking what I could see right in front of me and elevating it to my satisfaction.

I would say that the kingdom of Pinkerville was always in my head – it just took a long time (and a lot of fabric) for me to choose a name to give it. I've been a dedicated quilter since the age of 12. I am a first-generation quilter too – I taught myself (and this was before

YouTube) so I made a lot of garbage before I made anything worth showing to another person. I relied on experimentation, but that is a great tool for finding your style.

"My very first fabric collection, Full Moon Forest, was created because I couldn't find what I was looking for in the marketplace. It had never occurred to me to design fabric until I saw Kaffe Fassett and Amy Butler launch their first collections. It was also the first time I realized that a person was designing the fabric. Before Kaffe and Amy hit the scene, it was largely reproductions and novelty prints, so I really couldn't see the soul of the artist behind the collections. When I saw Kaffe and Amy's fabrics, I felt like I knew something about the people who'd actually designed them. It was a pivotal moment for me. That day also cost me at least \$500 in fabric purchases. It was a life-changing moment for sure.



Top: Tula's fussy-cut-friendly fabric is loved by EPP fans. Right: Sharing the stories behind her prints with fellow quilters. Far right: A sweet gift for Tula from a fellow unicorn lover.



"Although the creatures in my collections look fantastical, I mostly stick to recognizable animals – I can change the details and exaggerate a key feature, but people can still identify it. I look at a lot of animals, all of the time, and am totally fascinated by them! I would pay good money to know what my dog is thinking. In my first collection, I could make an owl out of paisley shapes and foliage, as long as I got the body shape right and emphasised the big eyes and the beak. I pinpoint what is essential about the animal and get those things right, then I can go wild on the rest without losing the identity.



Above: Fans of Tula's work are affectionately called Tula's Troops!

On that note, there are a lot of animals that I do not put in the design that quilters see on their own; they tend to add their own imagination to the drawing, and I love that. If they see an animal in the print that I didn't actually put there, I always agree with them that it is there. Why not? If they see another animal in the design, then why can't it be real? It's like looking up at the clouds and seeing something that isn't really there.

"The stories woven through my collections are a by-product of the process itself. I have always included a story with my collections – these are the stories I tell myself while I am designing. The narrative informs the design. For example, I can just draw a chipmunk, but if I know his name, where he is going, and a little something about his personality, then I will draw with more intention and the result will always be more dynamic. I think the story is great for people who want to dive deeper into a collection. So because I had already created the story while designing the fabric, why not share it? If I have a really deep connection to a piece of art, then I want to know everything about it, so I try to leave the bits out there for quilters to grab onto if they want that sense of connection too. If I can imagine something then I can draw it; instead of drawing whatever comes to mind, I use the narrative to

build a world and then draw what I see in that world. I use narrative to keep me on track. A fabric collection is just that, a collection. It needs to make sense. I want people to lose themselves in my fabrics – and they can't do that if they are busy wondering what a polar bear has to do with a flamingo.

"On the flipside, so many stages of the creative process are automatic and instinctual, and while they are happening I don't fully acknowledge them. The new collection, *Linework*, includes a print called *Sketchy*, which might reveal a little of my creative process through its text and sketches. Recently, I was teaching a friend how to piece a quilt top. It was her first time sewing. I had to think really hard about all of the things that I do automatically so that she would have all the information. Even when I teach a regular class, the students have a basic level of sewing under their belt. I had to teach her how to use the ruler and the rotary cutter. It was pretty fun to really assess what I do in that much detail. She did an incredible job on her first row of blocks. I was very, very proud of us, and it was a real eye-opener for me."

*Find out all about Tula's brand new collection, Linework, on page 8.*

# INTRODUCING THE *Linework* Collection

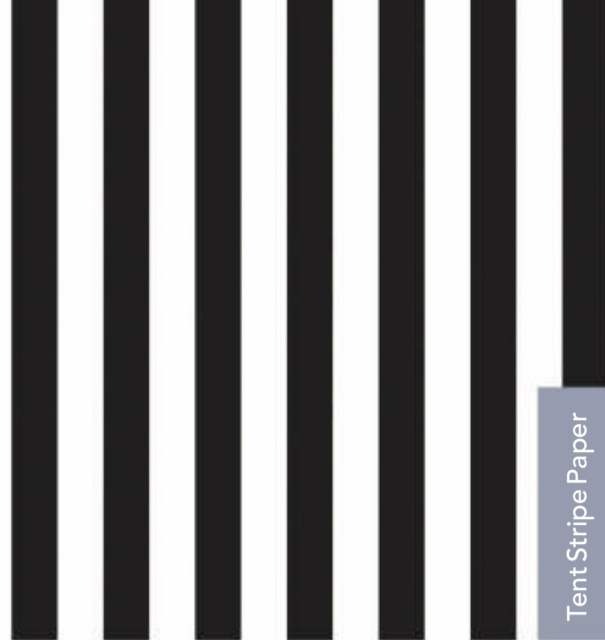
Asked to create a **black-and-white** collection, Tula explains how she surprised us all while staying true to her design DNA



**When designing every new collection, I start by asking myself the same question 'What will surprise people the most?'. I have to be myself and it still needs to feel like it comes from my world, but I don't want anything that I do to be expected. I am well known for my use of colour and had just launched my True Colors collection (46 prints in a full-spectrum rainbow) when I started designing Linework. So the challenge**

to surprise people again was obvious – use no colour at all! The range started out completely black and white, but I managed to drop some colour back in. I experimented with a few concepts to introduce colour until I hit on the one that felt right, resulting in the complete rainbow of hues making it into the design. Most of the prints are each a 17-colour black-and-white design, which I thought was pretty amusing. Only I could set out to make a range of fabric designs with no colour, and then have it end up featuring the most colours I have ever used in a single collection.

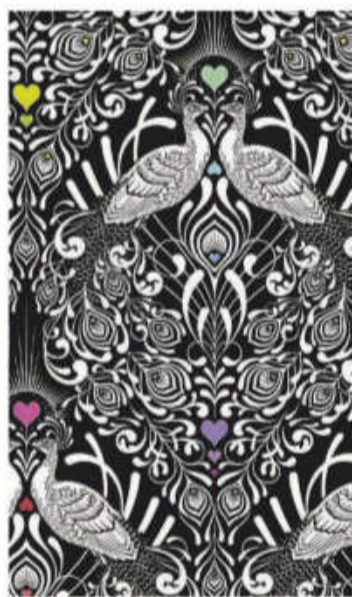
**Linework is available from October 2020. It features 14 prints, including extra-wide backing and guest appearances from Tent Stripe and Pom Poms, transformed into monochromatics.**



Tent Stripe Paper



Read Between the Lines Paper

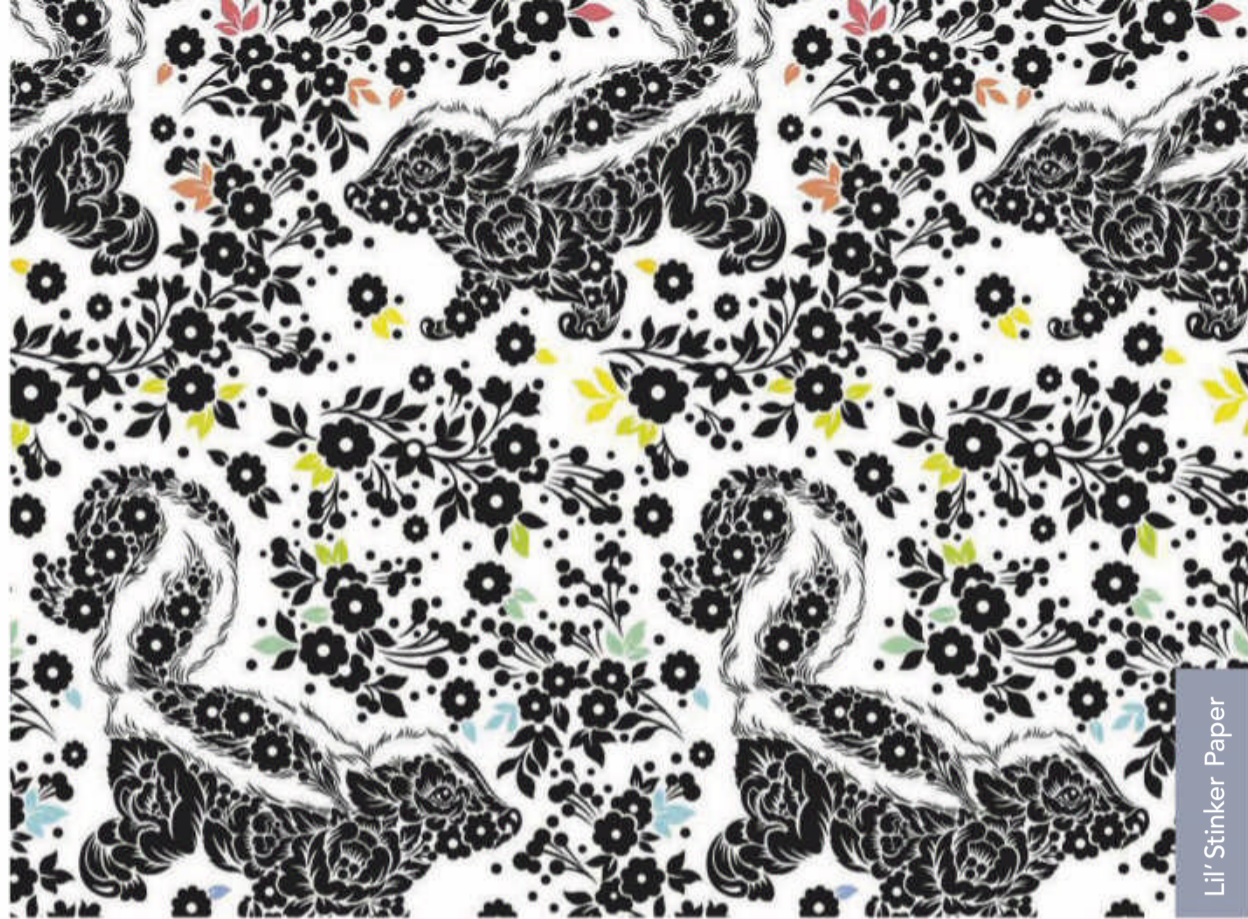


Fairy Flakes Paper

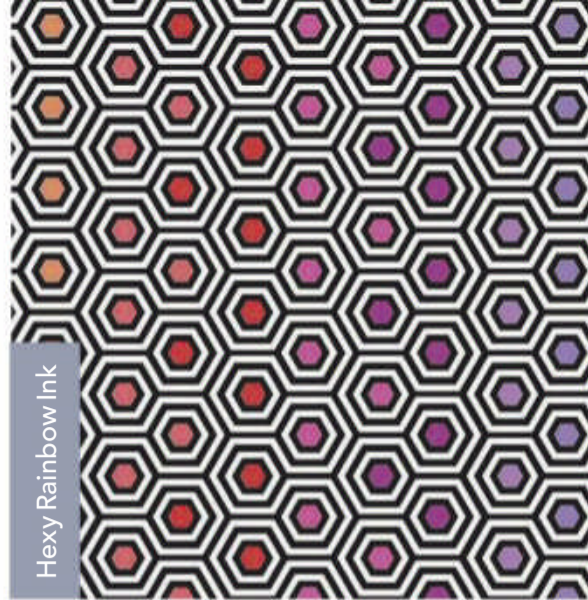




Mineral Paper



Lil' Stinker Paper



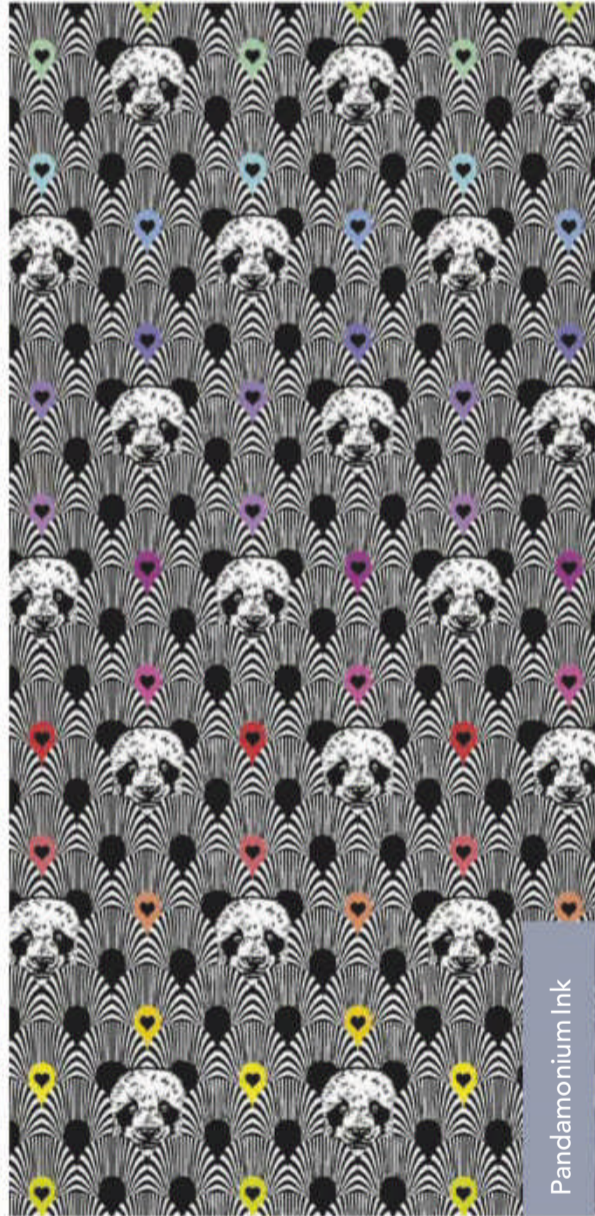
Hexy Rainbow Ink



Sketchy Paper



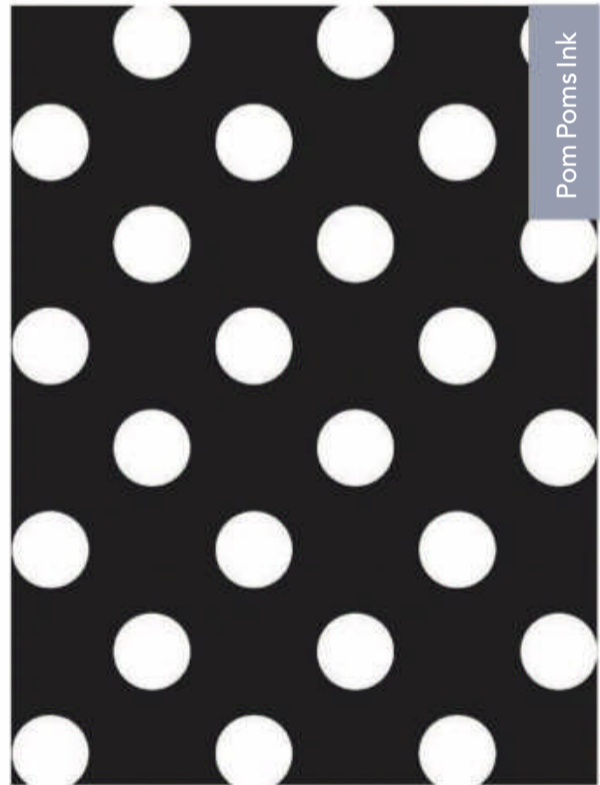
Tall Tails Ink



Pandamonium Ink



Sketchy Paper  
108in backing fabric



Pom Poms Ink



Fairy Flakes Ink



Pom Poms Paper

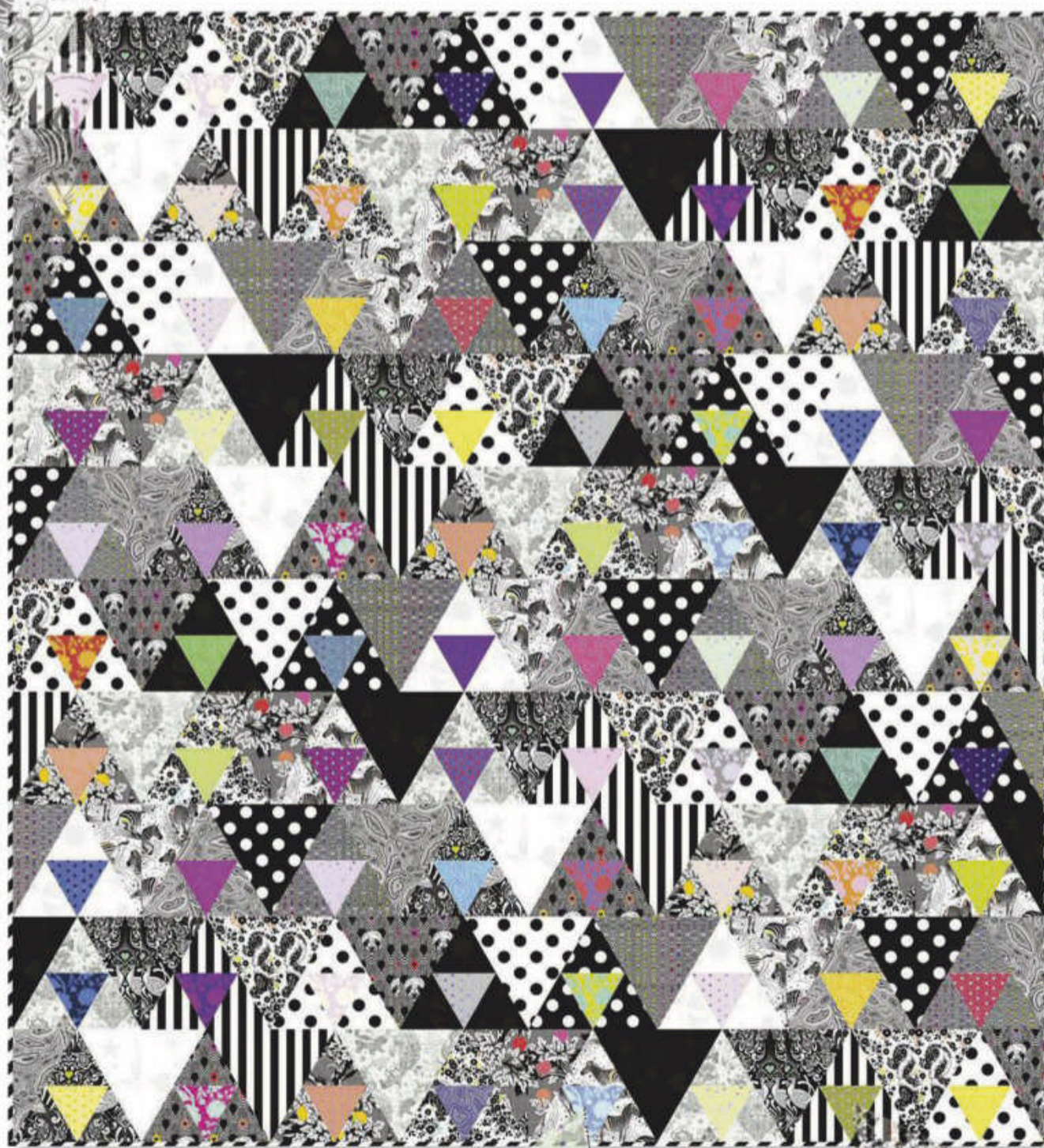


Lemur Me Alone Ink

*Only I could set out to make a range of fabric design with no colour, and have it end up featuring the most colours I have ever used in a single collection*

# Drawn to the art of linework

We meet Tula Pink for an in-depth chat about **designing without colour** (spoiler alert: colour returns), working with a very patient fabric mill and, of course, skunks



Above: Equilateral Quilt is designed by Stacey Day using Linework and Tula Pink True Colours, finished size 64in x 70in. Technique: piecing. Pattern free from [freespiritfabrics.com](http://freespiritfabrics.com)

Right: Opening Night is designed by Tula Pink using Linework and Tula Pink True Colours, finished size 91½in x 91½in. Technique: piecing. Pattern on p16 and at [freespiritfabrics.com](http://freespiritfabrics.com)

You've been collaborating with FreeSpirit Fabrics since 2010, designing countless covetable prints before that date and since. Did you meet any new or unexpected challenges with your latest collection?

Linework actually took quite a bit longer to draw than my other collections. Colour fills a lot of visual space and can really make something dynamic; I would say that colour is a designer's most important tool. Without it, I had to put all of that into the drawing itself. Every print had to be much more detailed and I had to find creative ways to shade objects and animals. A whole lot trickier than I had anticipated, that creative problem-solving really flexed my muscles – it was exciting!

The other challenge with black and white is there is only one colourway. Usually, I can take one design and colour it in different ways to create different prints that round out the collection. I might make one version in pink and orange and then a second version in blue and purple for a totally different look. I couldn't do that for Linework, so had to create almost twice as many prints to make up for the absence of colour variations. Linework is really like two collections-worth of drawing in one. Normally, I might have one or two hero pieces – Linework has six! It was about a year between concept and drawing to execution and approving strike-offs. The design process itself took about three months.



### How did colour end up sneaking into Linework?

At the start, I was firm that there would be no colour at all, but it started to feel a little flat – not enough ‘sparkle’. Then I thought maybe each print could have one colour and together they would make a rainbow. I experimented with this, but when I got to orange, it all looked like ‘Halloween’ to me.

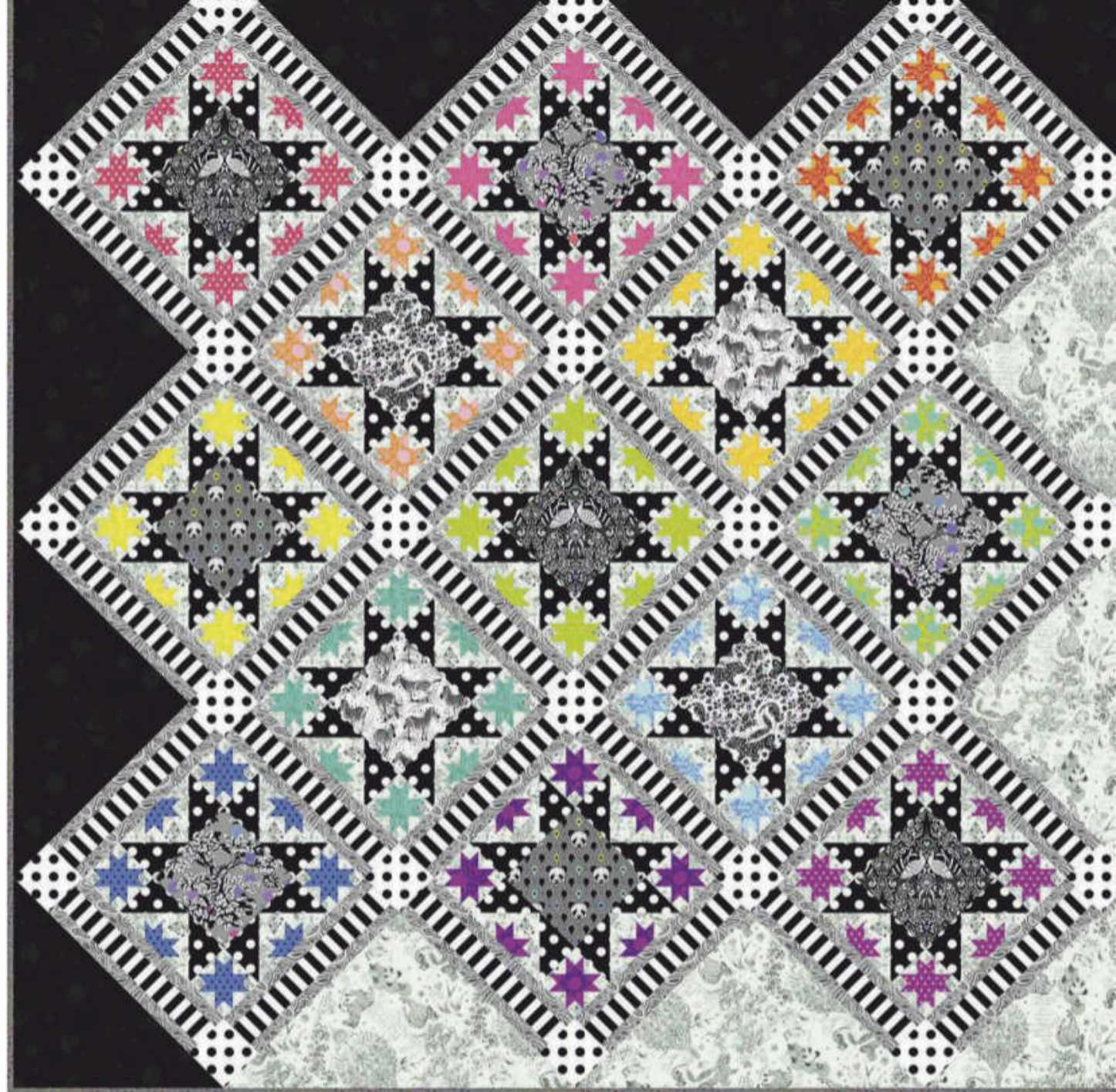
Then I moved on to a range of colour in each print, such as pink to red, yellow to orange, lime to mint-green, and so on. It looked great together, but I have to make sure that every print works on its own as well as all together. I need to ensure your quilts turn out as successfully as possible, without me being there to help you pick fabrics. You should leave a quilter with enough information on the cloth to inform their own choices. That is the true test of a good fabric designer and as an avid quilter, if I am not dying to use the fabric then why would anyone else want it? It’s really important to be honest with myself when I am designing fabric and not hold onto an idea for no reason.

We creative types can see everything we do as precious, making it hard to pivot into a new or different idea. I have had to learn that flexibility which has always led to the best results in my own work.

*When I started designing the collection, I was firm that there would no colour in it at all*

### Were there any differences in how you supplied the Linework artwork or briefed the mill?

Usually, I swatch out each piece of fabric, since every piece is a different colour combination. In Linework, I made one master colour sheet because every piece used the same colours. One of the major issues that I have in colouring a fabric is ‘trapping’, when two colours printed next to each other overlap. If there is too little or too much contrast between the colours, the overlap makes the shape appear fuzzy.



So, if I print yellow next to blue, the shape has a greenish halo. But this is not an issue with black and white – black covers white completely, with no tension between the two. Since none of the colours touch, trapping was eliminated too. Choosing colour is tough, but making sure that they print properly is a whole other technical complication.

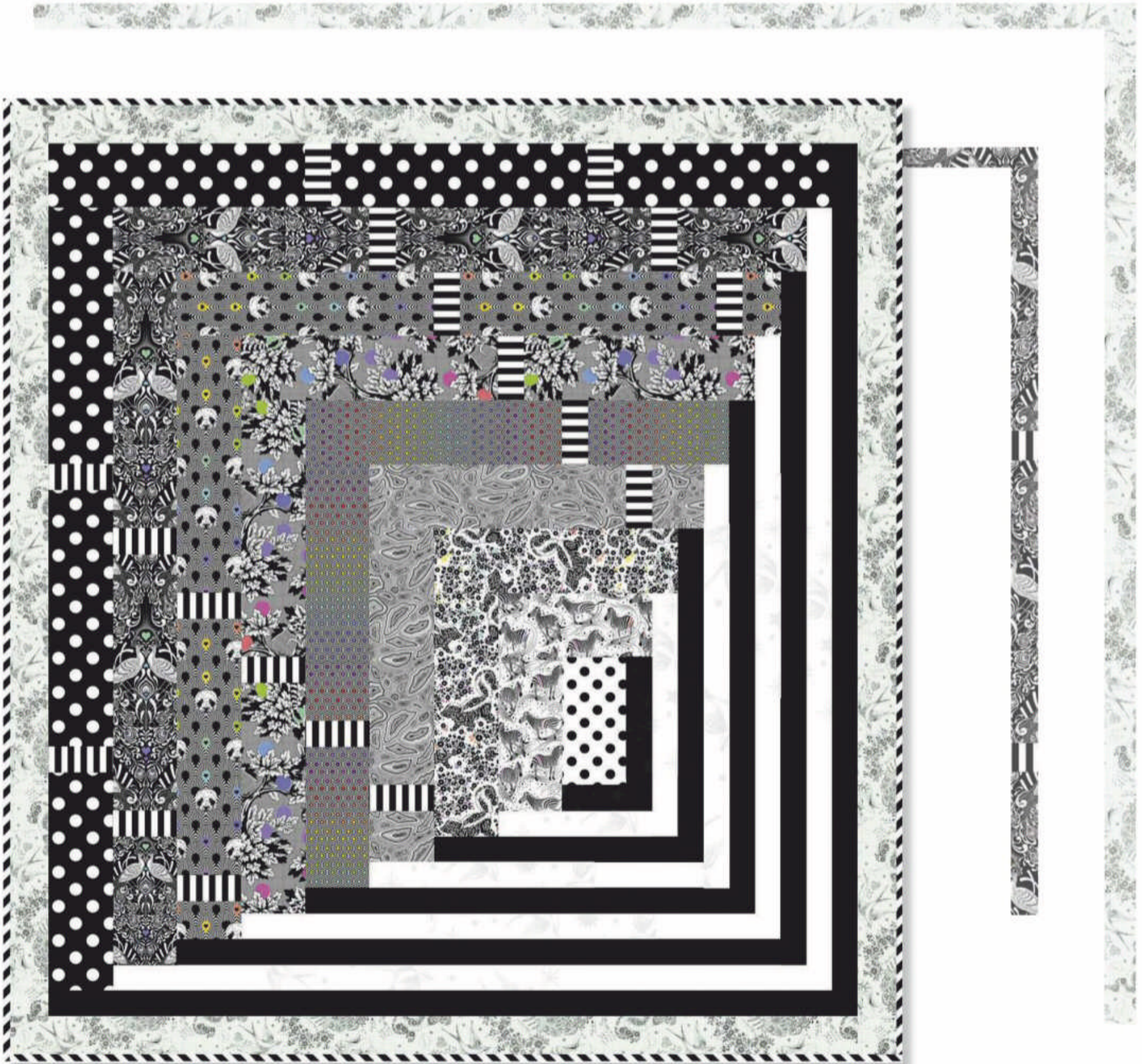
When I received the sample swatches of Linework from the mill

(called strike-offs) I was looking at the line quality. Normally, I look for colour interactions, but here I went over every detail with a fine-toothed comb. There was some very small detail, especially in the Peacocks and the Lemurs. I really pushed the limit of what you can achieve on cloth in terms of fine lines, so I was pleased with the result. I am sure the team at the mill were cursing my name, but they did an incredible job! The whole collection rests on those details; there is nothing else to hide behind, so they had to be right.

## DOTTY FOR LEMURS

In the print Lemur Me Alone, I had a real conundrum with the background. To get all the detail on the lemur and the tree, I had to use a lot of black and white. I would lose half the print on a white background or half on a black one. Introducing a background of grey felt like cheating. I almost scrapped the print, but my mom and the FreeSpirit creative director pushed me to figure it out. I am so glad I did because it is my favourite print now! The solution was to create a tiny pin dot background to give the illusion of grey while still meeting the brief. I added the flat multi-colour dots as abstract fruit in the tree and as a reference to the background. I am very proud of this print.





Tunnel Vision Quilt designed by Tula Pink using Linework and Tula Pink True Colours, finished size 64in x 70in. Technique: piecing. Pattern free from freespiritfabrics.com

**At the other end of the spectrum, there are cool 1980s vibes from the combination of monochrome, bright colours, and graphic prints. Was this a consideration, or did it evolve this way?**

Black and white with hits of colour is very 1980s. I was born in the 1980s, so maybe it was subconscious? I am never trying to hit a trend – I am not out in the world enough for that. When a print feels right, it's as if my eyes 'soften'. When something is not right, it's like my eyes are searching for it, even if I don't know what it is yet – a sort of tension I can't put my finger on. That tension is what I felt when I was trying to add one or two colours to each print.

**Even with the very limited palette, you've chosen a fascinating mix of animals. The William Morris-esque Albino Peacock is inspired – have you ever seen one in real life? The skunk evokes nostalgia for the Disney film *Bambi*. In fact, all of the animals are real and yet have an otherworldly or fairytale vibe.** My work always has William Morris vibes – he is my favourite fabric designer. I studied his sketches to teach myself how to draw in repeat for fabric. I have seen a white peacock in real life – they are amazing! Blue-green peacocks get all the glory, but I wanted something unexpected. I had to draw some obvious animals so that people

would understand the concept that all of these animals were chosen because they are black and white. The panda, skunk, and zebra are all well-known black and white animals, so I thought it would be a surprise to see the peacock and the lemur in there. I really want to excite people! The worst thing anyone could say to me is they are bored by my fabrics. I would rather someone hate them than be indifferent. Well, I would rather if everyone loved them, but you can't always get what you want!

There is always a fantasy element in my work. It is just the way I live, draw and think. I start with something real, then think about how to make it special. If I think of a skunk and run it



Above: Retro Hearts is designed by Stacey Day using Linework, finished size 77in x 77in. Technique: piecing. Pattern free from [freespiritfabrics.com](http://freespiritfabrics.com)

through my brain filter, it comes out made of flowers. There is an element of humour to most of my work. For example – a skunk is known for being stinky, so I turn that on its head and make him out of fragrant flowers! That contrast makes me laugh – if it's not funny, why bother? First and foremost, I want my work to be about joy. I have been really surprised how many skunk fans there are since launching this collection. I like the little hidden details, like the lemur's eyes are ombré with the rainbow dots. Chameleon-eyed lemurs also make me laugh.

**Your fabrics are famous for their fussy-cutting credentials, so do**

**you have any ways you'd like to see the Linework prints used?**

I try really hard to design prints that are one thing when they are fussy cut, but can also be shape and texture when they are not. I actually spend quite a lot of time trying to make that happen. The only time it doesn't work that way is when it's a human portrait like in Elizabeth or Nightshade. If you place just a human nose and nothing else in the middle of a tiny square of fabric, it can be a little weird.

With all the Linework prints, you can randomly cut them down and get a nice texture or collection of shapes. I always favour fussy cutting – quilts take so long to make, so why

rush through the cutting? We take so much time to choose and place the fabrics, sew them together, quilt the top. I believe a quilt should take equal effort from start to finish, so if it's a quilt that I am finishing in a day, then go ahead and cut the fabric randomly and straight-line quilt, or throw an all-over quilting design on it. If I am going to take a few weeks to make a quilt, then I am going to spend an equal amount of effort cutting each piece as precisely as I can! I expect my quilts to outlive me, so I am going to make their survival worth the effort.

➤ [tulapink.com](http://tulapink.com)

➤ [freespiritfabrics.com](http://freespiritfabrics.com)

# Back to the sketch pad

Linework includes the fascinating print **Sketchy**, featuring work-in-progress artwork and Tula's handwritten notes. So naturally we wanted to find out the story behind it....

**The print Sketchy features in Linework, both as standard fabric and as extra-wide quilt backing. What was your inspiration?**

I love the Sketchy print. It is something that I have wanted to do for a long time. People love to see my design process, so why not give it to them in a way that they can use? The process is so familiar to me I don't know if the print reveals anything unknown, so there may or may not be surprises.

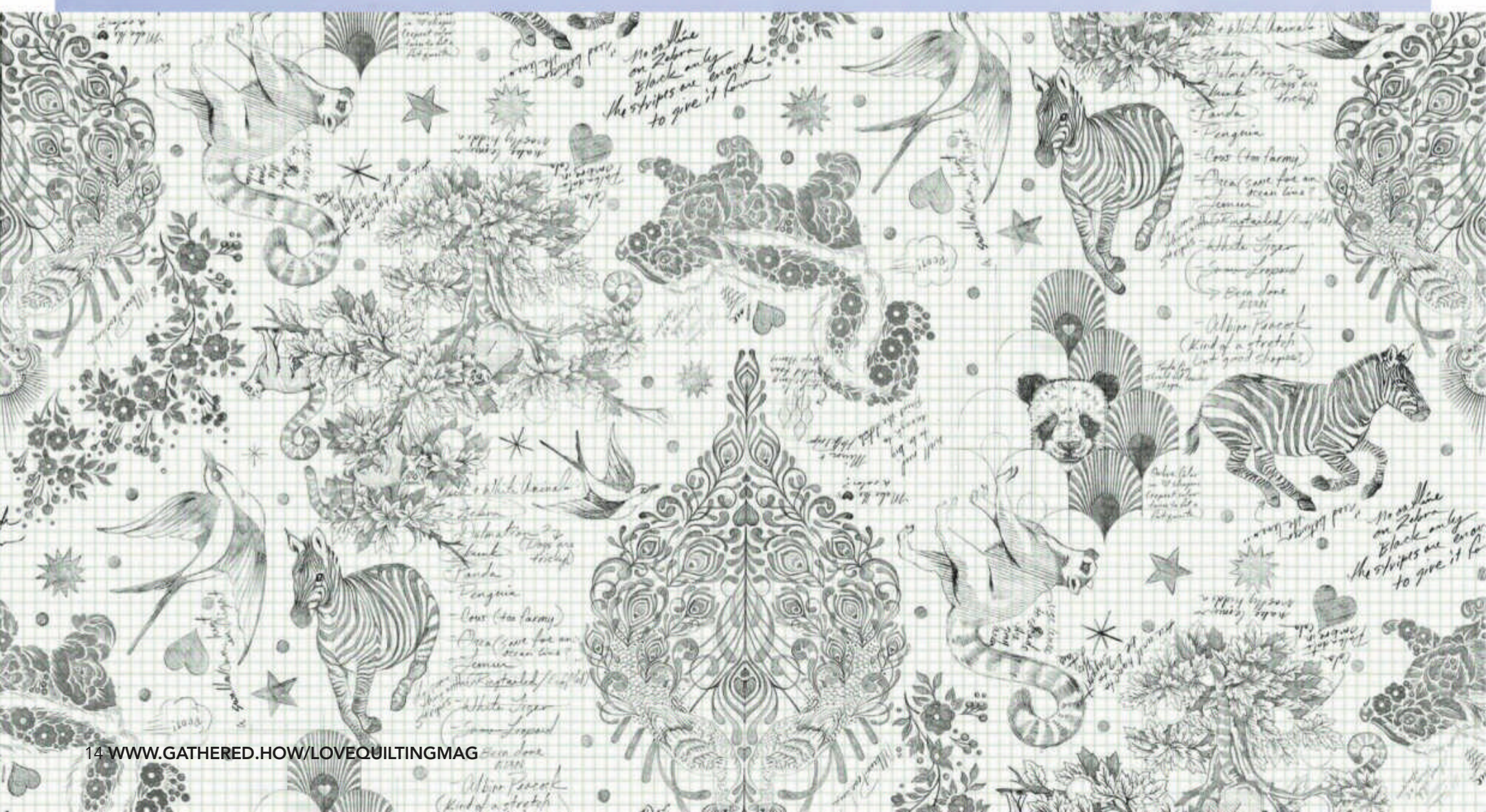
**Why did you use a subtle aqua shade as the background colour?**

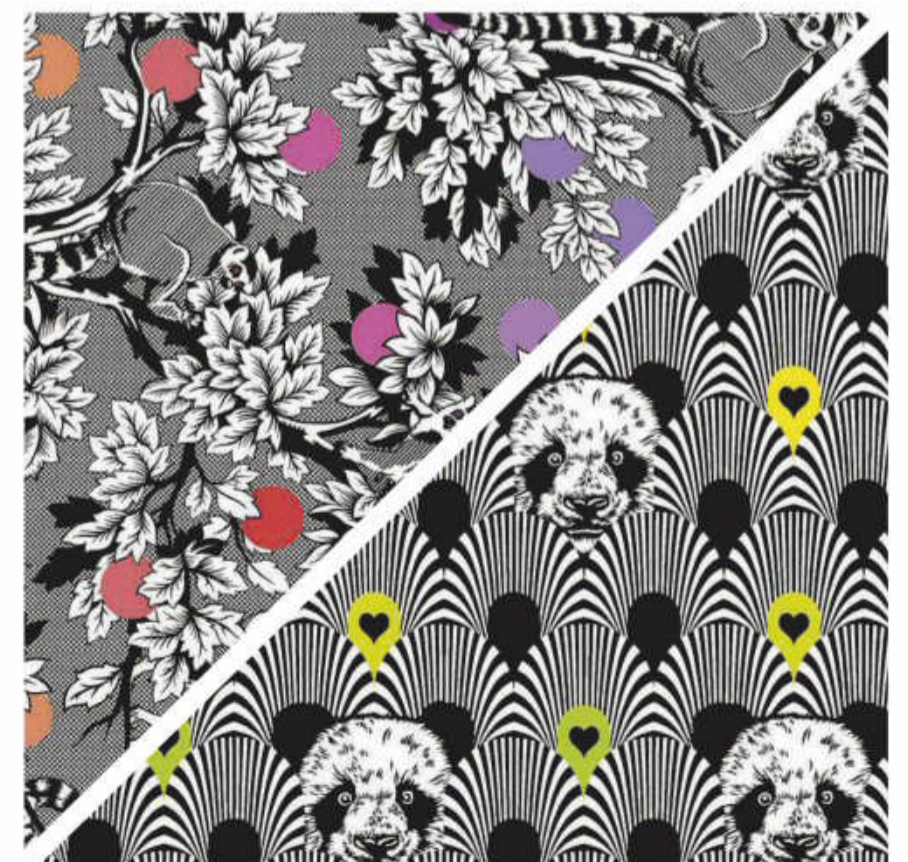
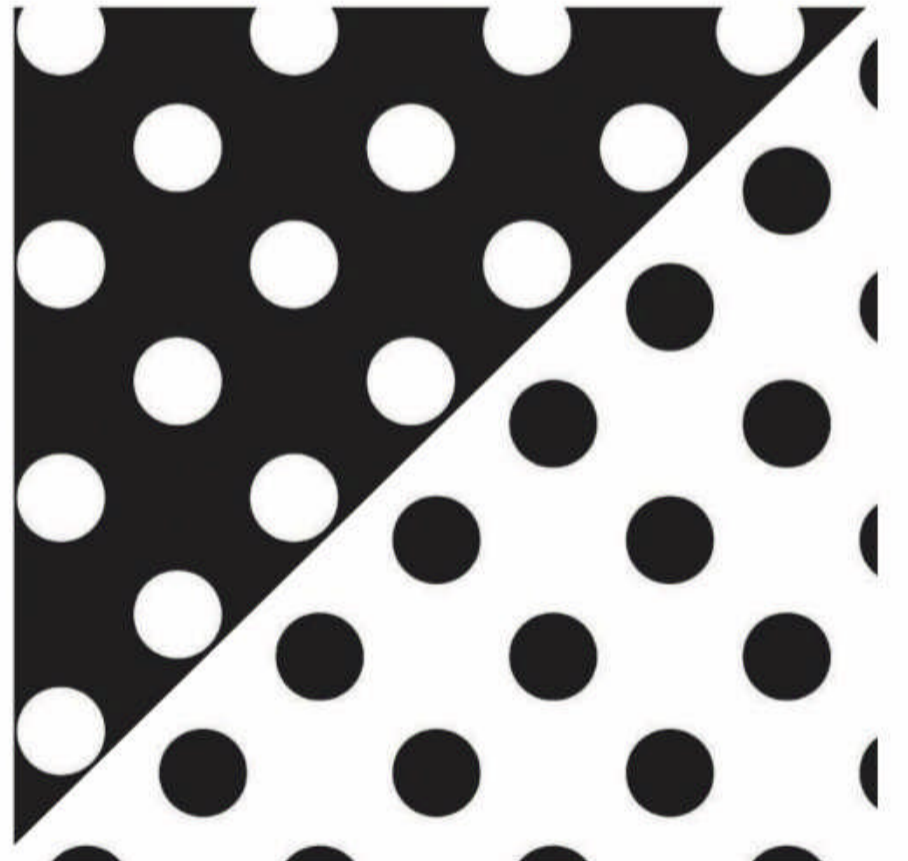
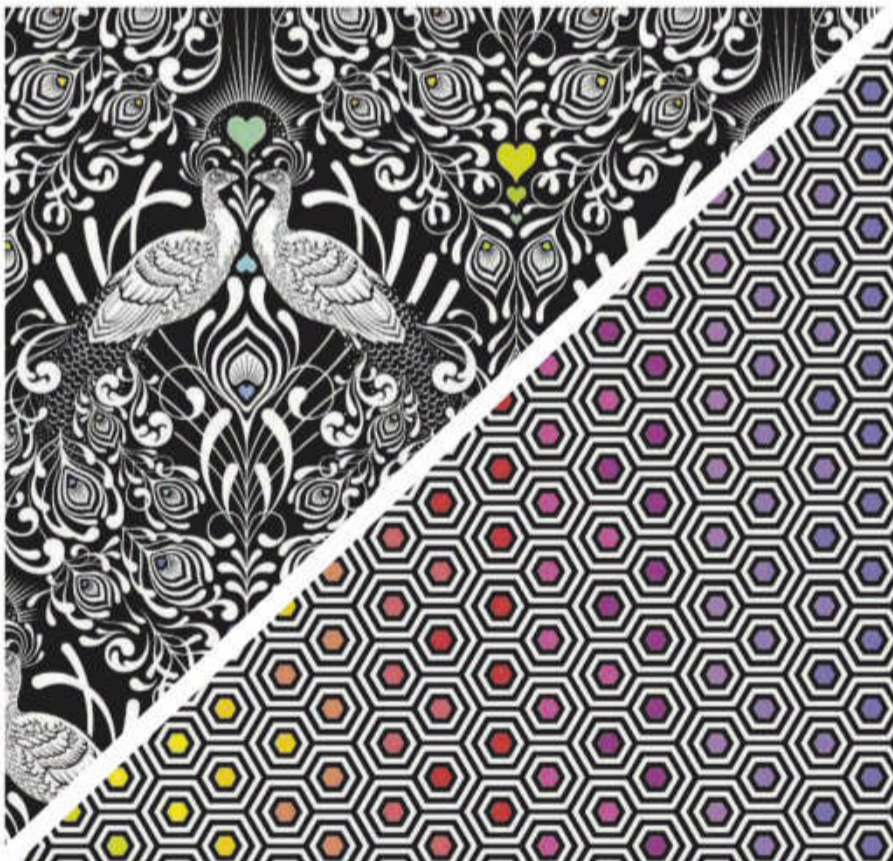
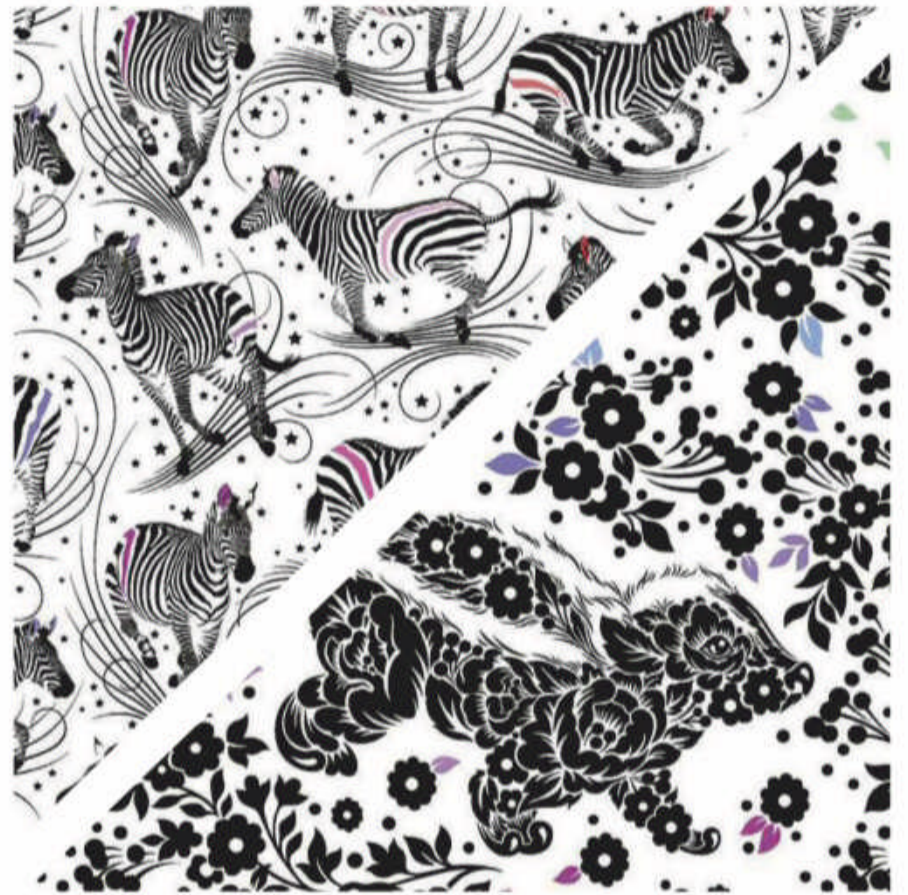
I draw on a specific kind of paper, Clearprint Design Vellum, which has a small aqua grid in the background. I wanted this print to feel like my actual sketches, so I included the colour and grid. The vellum is like tracing paper so I use its grid to gauge the repeat. I draw to scale and work within a specific repeat size to fit different types of printing screen. When very fine design lines are shrunk down, they become thin and might disappear. I draw my animals at the actual size they will be printed.

**So besides the gridded paper, what other essentials are in your design arsenal?**

In addition to the Clearprint paper, my main tools are an ALVIN draft/Matic mechanical pencil, a Tombow Mono Zero eraser, design software Adobe Illustrator, and a Pantone Chip book that many designers use to choose colour for production. As all of the repeats are engineered on the vellum paper, the computer is only a tool to execute the final design in a way that allows the mill to engrave a screen to print the fabric. I do all of my colour process on the computer, but I swatch the design out in real Pantone chips. The mill matches to these Pantone chips because a monitor and printer can never get the colours exactly right. I try to get it as close as I can but at the end of the day the standard printer ink colours (CMYK – cyan, magenta, yellow, and black) can't achieve a lot of the colours that I use.

*Sketchy is also available supersized as the print Sketchyer, a 108in wide backing fabric*





**FUSSY FUN**

Tula Pink's new Linework collection has so many unique prints to show off!





# OPENING NIGHT

Spots, stripes, stars and brights – make a statement by mixing bold mono prints with vibrant splashes of colour

BY TULA PINK

**YOU WILL NEED**

- Fabric A (white background) 3¾yds
- Fabric B (stripe) 1¾yds
- Fabric C (black background) 1½yds
- Fabric D (grey sashing print) 1½yds
- Fabric E (black polka dot) 1¼yds
- Fabric F (peacock feature print) ¾yd
- Fabric G (lemur feature print) ¾yd
- Fabric H (binding) ¾yd
- Fabric I (white polka dot) ½yd
- Fabric J (panda feature fabric) ¾yd
- Fabric K (skunk feature fabric) ¾yd
- Fabric L (zebra feature fabric) ¾yd
- Fabric M (pink hexies) ¼yd
- Fabric N (chartreuse hexies) ¼yd
- Fabric O (blue hexies) ¼yd
- Fabric P (purple hexies) ¼yd
- Fabric Q (red/orange) ¼yd
- Fabric R (orange/pink) ¼yd
- Fabric S (green/turquoise) ¼yd
- Fabric T (blue/turquoise) ¼yd
- Fabric U (pink/purple) ¼yd
- Fabric V (pink) ¼yd
- Fabric W (mustard) ¼yd
- Fabric X (yellow) ¼yd
- Fabric Y (teal) ¼yd
- Batting: 99in square
- Backing fabric (108in wide) 27¾yds

**FINISHED SIZE**

- 90in square



**PICK FROM ANY OF TULA PINK'S TENT STRIPES OR POM POM SPOTS TO MAKE A REAL IMPACT**

**NOTES**

- Seam allowances are ¼in, unless otherwise noted.
- Press seams to one side, unless otherwise instructed.
- Yardage for feature fabrics is included for fussy cutting. If you will not be fussy cutting, you will need less yardage.
- WOF = width of fabric.
- HST = Half-square Triangle.

**FABRICS USED**

Black and white fabrics are from the Linework collection by Tula Pink for FreeSpirit Fabrics, as follows:

- Fabric A: Sketchy in Paper.
- Fabric B: Tent Stripe in Paper.
- Fabric C: Fairy Flakes in Ink.
- Fabric D: Mineral in Paper.
- Fabric E: Pom Poms in Ink.
- Fabric F: Tall Tails in Ink.
- Fabric G: Lemur Me Alone in Ink.
- Fabric H: Hexy Rainbow in Ink.
- Fabric I: Pom Poms in Paper.

- Fabric J: Pandamonium in Ink.
- Fabric K: Lil' Stinker in Paper.
- Fabric L: Read Between the Lines in Paper. Colour fabrics are from the True Colors collection, also by Tula Pink for FreeSpirit Fabrics, as follows:

- Fabric M: Hexy in Flamingo.
- Fabric N: Hexy in Chameleon.
- Fabric O: Hexy in Deep Sea.
- Fabric P: Hexy in Thistle.
- Fabric Q: Wildflower in Snapdragon.
- Fabric R: Wildflower in Blossom.
- Fabric S: Wildflower in Spring.
- Fabric T: Wildflower in Delphinium.
- Fabric U: Wildflower in Dahlia.
- Fabric V: Mineral in Agate.
- Fabric W: Mineral in Amber.
- Fabric X: Mineral in Citrine.
- Fabric Y: Mineral in Aquamarine.
- Backing fabric: Sketchyer in Paper

**CUTTING OUT**

- 1 From Fabric A cut:
  - One (1) 35¼in square. Subcut the



*Trimming units from WOF strips ensures the edges will meet up at each end*



Fig 1



Fig 2

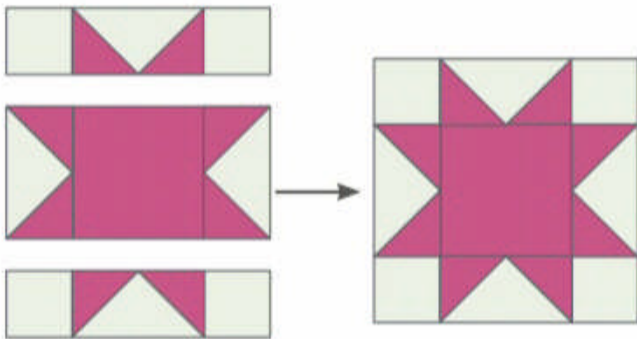


Fig 3

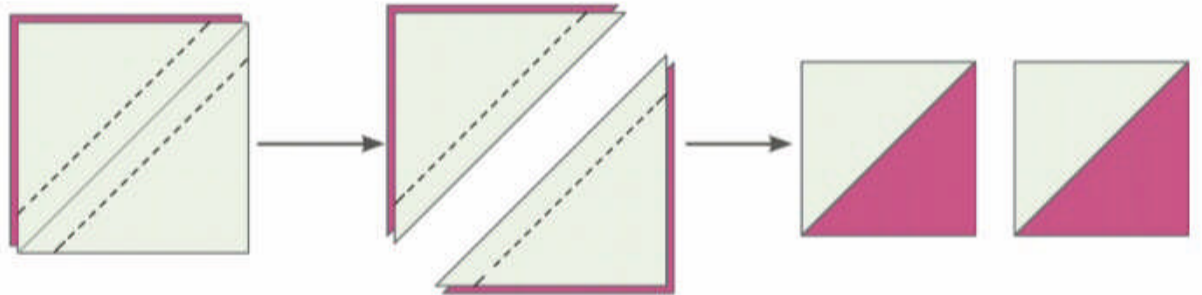


Fig 4

**TOP TIP**  
When fussy cutting on-point squares, starch and press fabrics before cutting, to reduce stretch along the bias edges.

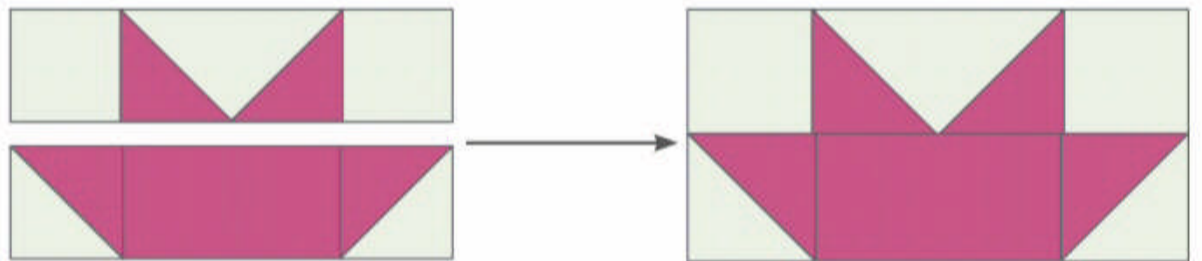


Fig 5

square on both diagonals, for four (4) side setting triangles.

- One (1)  $17\frac{7}{8}$ in square. Subcut once diagonally into two (2) corner triangles. Discard one (1) triangle.
- Three (3)  $3\frac{3}{4}$ in x WOF. Subcut twenty six (26)  $3\frac{3}{4}$ in squares. Subcut each square once diagonally into a total of fifty two (52) triangles.
- Four (4)  $2\frac{7}{8}$ in x WOF. Subcut fifty two (52)  $2\frac{7}{8}$ in squares. Subcut each square once diagonally into one hundred and four (104) triangles.
- Ten (10)  $2\frac{1}{2}$ in x WOF. Subcut two hundred and sixty (260)  $2\frac{1}{2}$ in x  $1\frac{1}{2}$ in.
- Three (3) 2in x WOF. Subcut fifty two (52) 2in squares.
- Twelve (12)  $1\frac{1}{2}$ in x WOF. Subcut three hundred and twelve (312)  $1\frac{1}{2}$ in squares.

- 2 From Fabric B cut:
- Eighteen (18) 3in x WOF.

- 3 From Fabric C cut:
- One (1)  $35\frac{1}{8}$ in square. Subcut the square on both diagonals, for four (4) side setting triangles.
  - Two (2)  $17\frac{7}{8}$ in squares. Subcut each square once diagonally into four (4) corner triangles. Discard one (1) triangle.

- 4 From Fabric D cut:
- Thirty six (36)  $1\frac{1}{4}$ in x WOF.



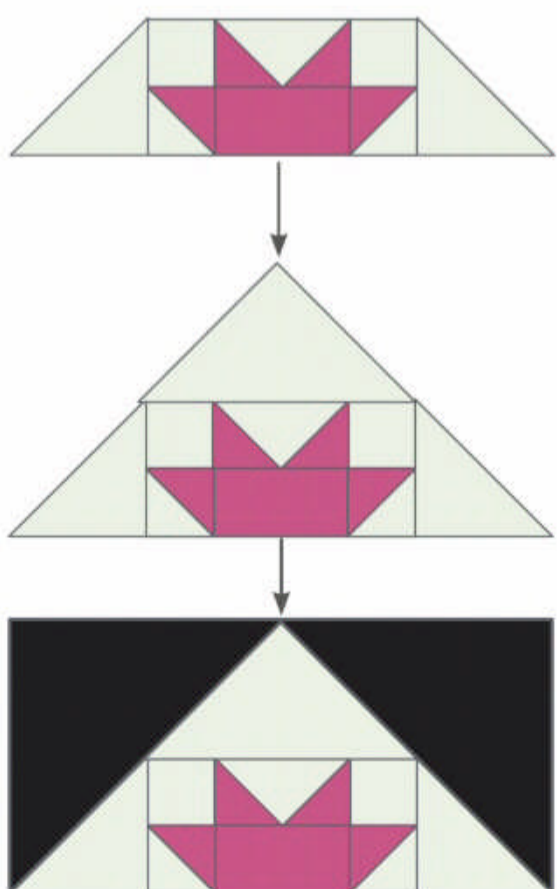


Fig 6



**5** From Fabric E cut:  
 ■ Seven (7)  $4\frac{7}{8}$ in x WOF. Subcut into fifty two (52)  $4\frac{7}{8}$ in squares. Subcut each once diagonally into one hundred and four (104) triangles.

**6** From each of Fabrics F, G and J fussy cut:  
 ■ Three (3)  $8\frac{1}{2}$ in on-point squares.

**7** From Fabric H cut:  
 ■ Ten (10)  $2\frac{1}{2}$ in x WOF for binding.

**8** From Fabric I cut:  
 ■ Three (3)  $4\frac{1}{2}$ in x WOF. Subcut twenty four (24)  $4\frac{1}{2}$ in squares.

**9** From each of Fabric K and L fussy cut:  
 ■ Two (2)  $8\frac{1}{2}$ in on-point squares.

**10** From each of Fabrics M–Y cut:  
 ■ One (1)  $2\frac{1}{2}$ in x WOF. Subcut four (4)  $2\frac{1}{2}$ in squares, four (4)  $2\frac{1}{2}$ in x  $1\frac{1}{2}$ in and four (4) 2in squares.  
 ■ Two (2)  $1\frac{1}{2}$ in x WOF. Subcut forty (40)  $1\frac{1}{2}$ in squares.

**MAKE THE SASHING STRIPS**

**11** Join one Fabric D WOF strip to each long edge of a Fabric B WOF strip. Press seam allowances towards the Fabric B strip (Fig 1). Make a total of eighteen strip sets.

**12** Cut each strip set into two  $4\frac{1}{2}$ in x  $16\frac{1}{2}$ in sashing strips, for a total of thirty six strips.

**MAKE THE SMALL STAR UNITS**

**13** Draw a diagonal line from corner to corner on the wrong side of forty Fabric M  $1\frac{1}{2}$ in squares.

**14** Place one marked square right sides together on one end of a  $2\frac{1}{2}$ in x  $1\frac{1}{2}$ in Fabric A rectangle. Sew on the marked line. Trim the excess corner fabric, leaving a  $\frac{1}{4}$ in seam allowance. Press the seam allowance towards the corner. Repeat to join a second matching marked square to the opposite end of the Fabric A rectangle (Fig 2). Repeat to make a total of twenty Flying Geese units.

**15** Arrange four Flying Geese units, four Fabric A  $1\frac{1}{2}$ in squares and one Fabric M  $2\frac{1}{2}$ in square in three rows of three, as shown. Join the units in rows, pressing the seams toward the squares. Join the rows, carefully matching seams (Fig 3). Press seams in opposite directions.

**16** Repeat the last step to make four identical Small Star units. You will have four remaining Flying Geese units to make the star point units in the following steps.

**MAKE THE STAR POINT UNITS**

**17** Draw a diagonal line from corner to corner on the wrong side of four Fabric A 2in squares. Place RST with a Fabric M square. Sew a scant  $\frac{1}{4}$ in either side of the marked line. Cut along the marked line, press open and trim each HST to  $1\frac{1}{2}$ in square (Fig 4). Repeat to make a total of eight Fabric A/M HSTs.

**18** Arrange two HSTs, two Fabric A  $1\frac{1}{2}$ in squares, one Fabric M  $2\frac{1}{2}$ in x  $1\frac{1}{2}$ in rectangle and one Flying Geese unit as shown. Join in two rows, pressing seams away from the pieced units. Sew the rows together (Fig 5).

**19** Join a Fabric A  $2\frac{7}{8}$ in triangle to either side of the unit from step 18, aligning the bottom straight edges. Trim the dog ears. Add a Fabric A  $3\frac{3}{4}$ in triangle to the top of the unit. Then join a Fabric E  $4\frac{7}{8}$ in triangle to either side. Trim to  $4\frac{1}{2}$ in x  $8\frac{1}{2}$ in, trimming evenly from each side to centre the point (Fig 6).

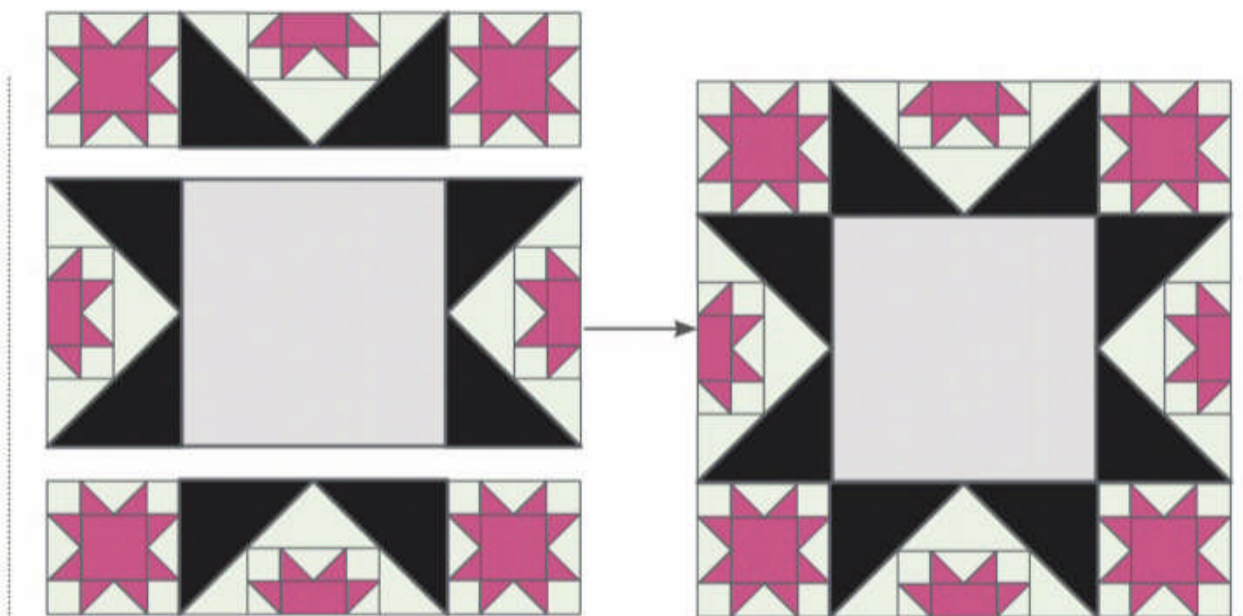


Fig 7





*This quilt is designed on-point, so assemble your rows diagonally*

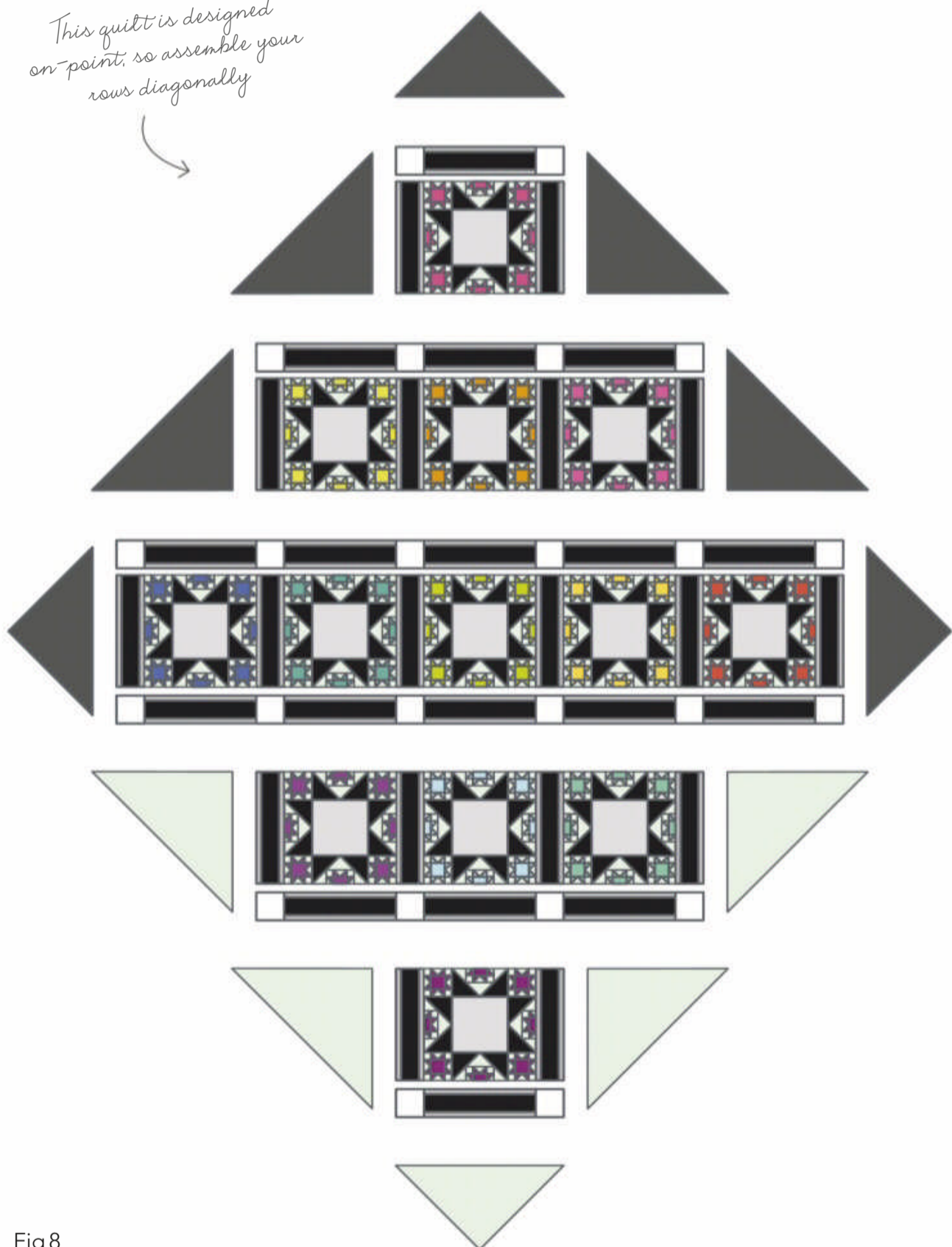


Fig 8

**20** Repeat step 19 to make four identical Star Point units.

**MAKE THE LARGE STAR BLOCK**

**21** Arrange the Fabric A/M small star units and star point units with a Fabric F fussy cut square as shown in Fig 7. Sew the units together in rows, pressing seams open. Sew the rows together, again pressing seams open to finish the Large Star Block (Fig 7).

**COMPLETE THE REMAINING BLOCKS**

**22** Repeat steps 13–21 to make the remaining blocks. For each block,

substitute Fabrics N through Y for Fabric M. Refer to the Layout Diagram for which fussy cut square fabrics to pair with each fabric to complete the Large Star blocks. You will make a total of thirteen blocks.

**QUILT TOP ASSEMBLY**

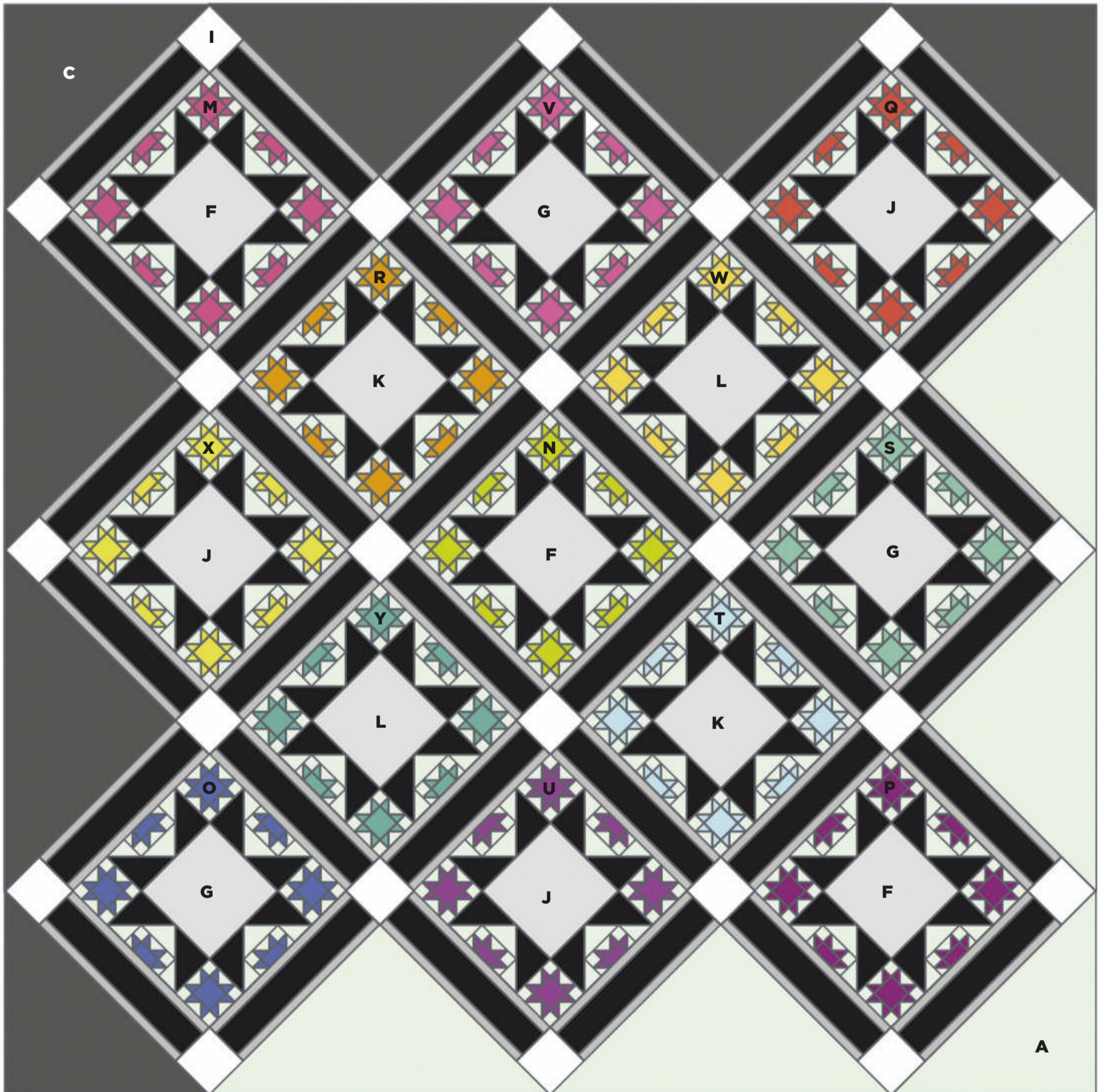
**23** Referring to the Quilt Layout Diagram for block position and orientation, arrange the Large Star Blocks, sashing strips and Fabric I squares.

**24** Sew the blocks together with sashing strips between each one and at each end, pressing the seams to one side.

Also sew the sashing strips and Fabric I square rows, pressing seams in the opposite direction (Fig 8).

**25** Sew the sashing/Fabric I rows to the top or bottom of the star block rows, carefully matching seams. Note, the centre row has a sashing/Fabric I row at both the top and bottom.

**26** Arrange the setting triangles and two corner triangles, and sew to the ends of the rows. Sew the rows together. Sew the final corner triangles in place. Press the seams towards the bottom of the quilt.



Layout Diagram

**QUILTING AND FINISHING**

**27** Press the quilt top and backing well. Make a quilt sandwich by placing the backing right side down, the batting on top, then place the quilt top centrally and right side up. Baste the layers together.

**28** Quilt as desired. Tula quilted an intricate free-motion design across the quilt, using a longarm machine.

Trim off the excess batting and backing fabric and square up the quilt.

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

**30** Sew the binding to the right side of the quilt, creating a mitre

at each corner. Fold over to the back of the quilt and hand stitch in place to finish.



**Tula Pink**  
Tula Pink is an illustrator, quilter and author who lives for designing her bright and playful fabric collections  
[tulapink.com](http://tulapink.com)  
[tulapink](#)



**SNAPSHOTS**  
Frame your fave prints  
with bold black borders  
to make them pop!



# RAINBOW STEPS

Give classic Irish Chain inspiration  
a technicolour twist with fussy cut feature  
prints and saturated solids

BY KELLY BOWSER

**YOU WILL NEED**

- Eight (8) solid fabrics: 1/4yd each
- Black print fabric (includes binding) 7/8yd
- Five (5) animal feature prints: 3/8yd each
- White print fabric: 2 1/8yds
- Batting: 58in x 70in
- Backing fabric (108in wide): 2yds

**FINISHED SIZE**

- 50in x 62in

**NOTES**

- Seam allowances are 1/4in, unless otherwise noted.
- Press seams to one side, unless otherwise instructed.
- Yardage given for animal feature prints allows for fussy cutting. If you are not fussy cutting, you will need less fabric.
- WOF = width of fabric.
- RST = right sides together.
- Quilted by Teresa Silva of Quilting Is My Bliss (quiltingismybliss.com)
- Fabrics supplied by FreeSpirit Fabrics (freespiritfabrics.com)

**FABRICS USED**

All solid fabrics are by Tula Pink for FreeSpirit Fabrics, as follows:

- Bright pink: Cosmo.
- Light pink: Sweet Pea.
- Coral: Hibiscus.
- Yellow: Pear.
- Green: Cricket.
- Turquoise: Cerulean.
- Blue: Cornflower.
- Purple: Diva.

Print fabrics are from the Linework collection Tula Pink for FreeSpirit Fabrics, as follows:

- Black print: Fairy Flakes in Ink.
- White print: Fairy Flakes in Paper.
- Lemur print: Lemur Me Alone.
- Skunk print: Lil' Stinker.
- Peacock print: Tall Tails.
- Zebra print: Read Between the Lines.
- Bear print: Pandamonium.



**ARRANGE YOUR SOLID FABRICS TO MAKE A GRADUAL COLOUR GRADIENT ACROSS THE QUILT!**

**CUTTING OUT**

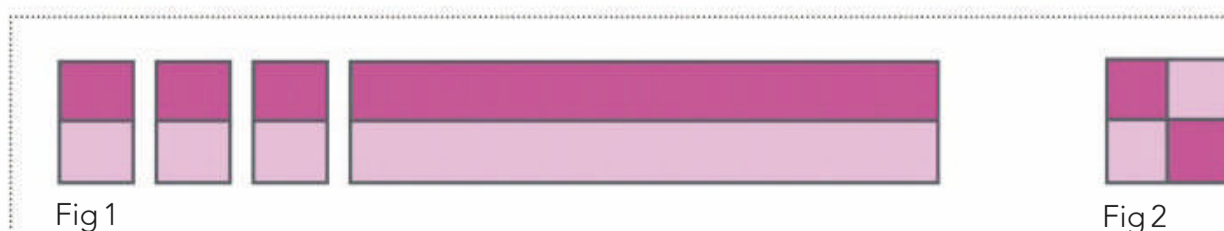
- 1 From each of the bright pink and light pink fabrics cut:
  - Three (3) 1 3/4in x WOF.

- 2 From each of the coral, yellow, green, turquoise, blue and purple fabrics cut:
  - Two (2) 1 3/4in x WOF.

- 3 From the white print fabric cut:
  - Sixty (60) 3in x 8in.
  - Forty (40) 3in square.
  - Twenty (20) 3in x 13in.

- 4 From each of the animal feature print fabrics fussy cut:
  - Two (2) 6 1/2in squares.

- 5 From the black print fabric cut:
  - Twenty (20) 6 1/2in x 1 1/4in.



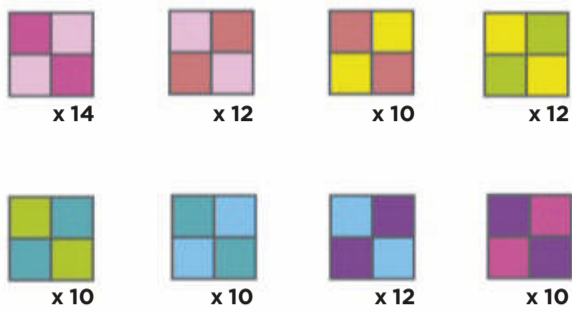


Fig 3

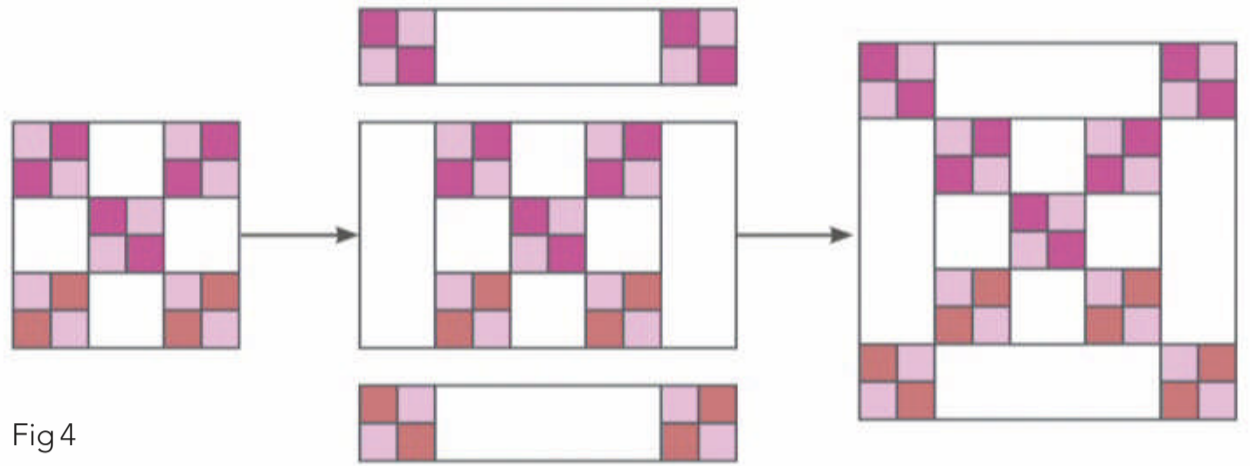


Fig 4



- Twenty (20) 8in x 1¼in.
- Six (6) 2¼in x WOF for binding.

**MAKING THE FOUR-PATCH UNITS**

**6** Sew one light pink and bright pink 1¾in x WOF strip along the long edges. Press the seam toward the light pink fabric. Repeat to make a second strip set.

**7** Subcut the strip sets from step 6 into a total of twenty eight 1¾in x 3in rectangles (Fig 1).

**8** Take two of the strips and place RST, with opposite colours facing. Sew along one long edge to make a four-patch (Fig 2). Press the seam to opposite sides, creating a neat spun seam. Repeat to make a total of fourteen light pink/bright pink four patches.

**9** Repeat the process outlined in steps 6–8 to make the following four-patch



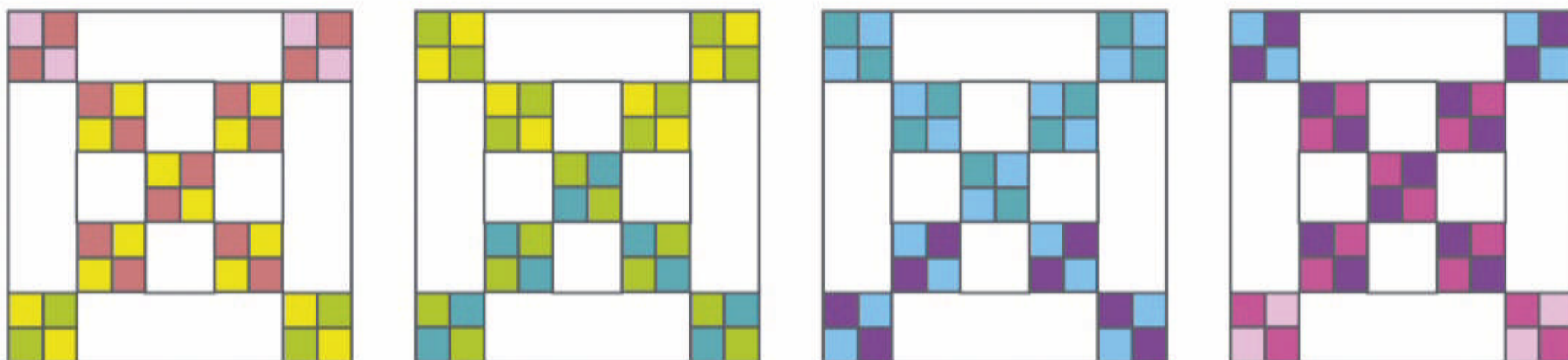


Fig 5

blocks (Fig 3). You will only need one strip set for each colour combination.

- Light pink/coral: cut twenty four units, to make twelve blocks.
- Coral/yellow: cut twenty units, to make ten blocks.
- Yellow/green: cut twenty four units, to make twelve blocks.
- Green/turquoise: cut twenty units, to make ten blocks.
- Turquoise/blue: cut twenty units, to make ten blocks.
- Blue/purple: cut twenty four units, to make twelve blocks.
- Purple/bright pink: cut twenty units, to make ten blocks.

**MAKING THE CHAIN BLOCKS**

**10** Arrange three light pink/bright pink units, two light pink/coral units and four white 3in squares. Sew together in rows, then sew the rows together. Arrange this centre unit with two more of each four-patch and four white 3in x 8in pieces. Sew together in rows, then sew the rows together (Fig 4).

**11** Repeat the process in step 10 to make a second identical block. Take care to orient the four-patch blocks in the same way for each block.

**12** Follow the process in steps 10–11 to make two of each block shown in Fig 5,

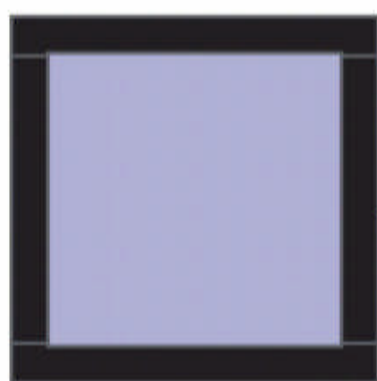
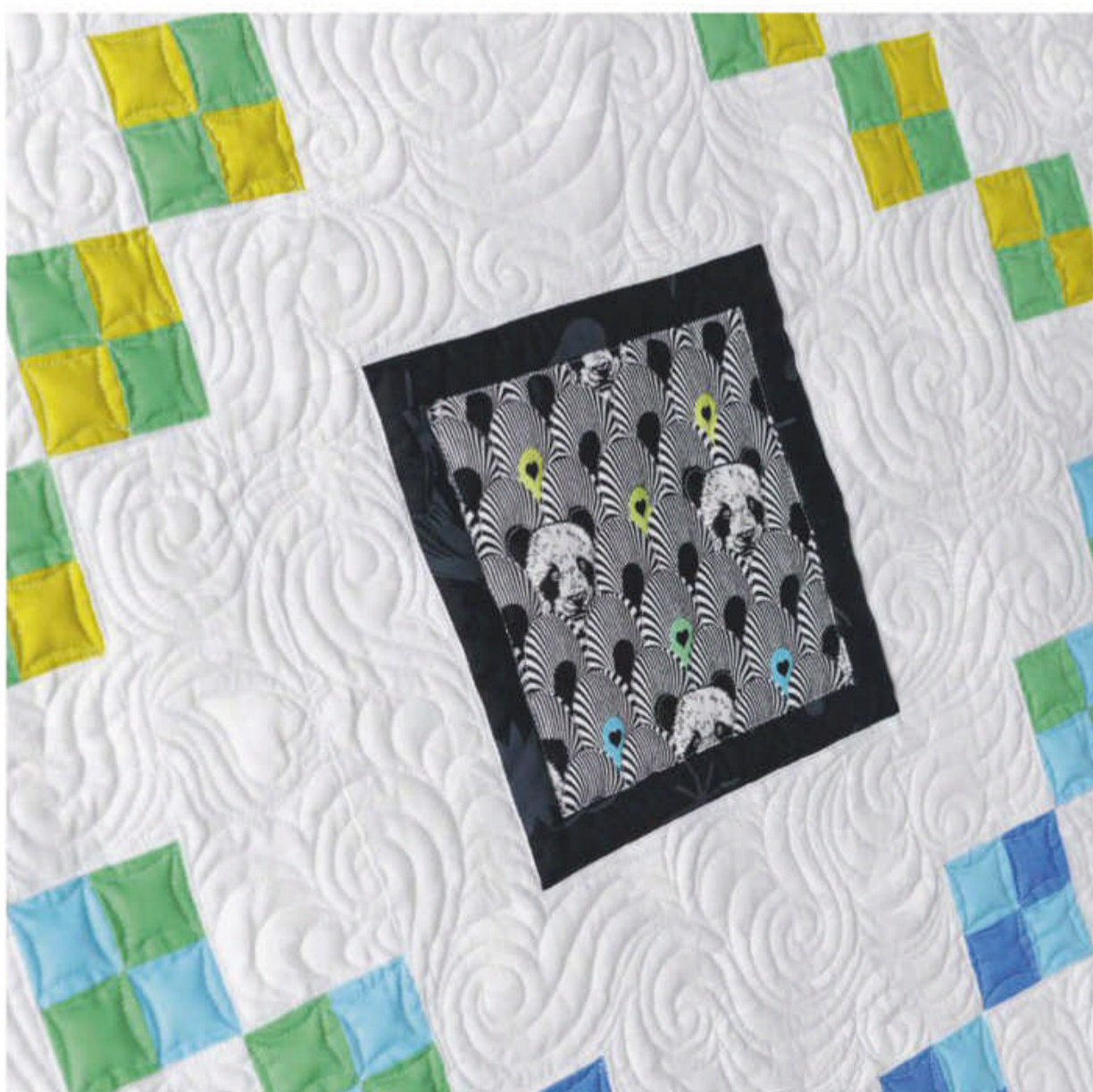
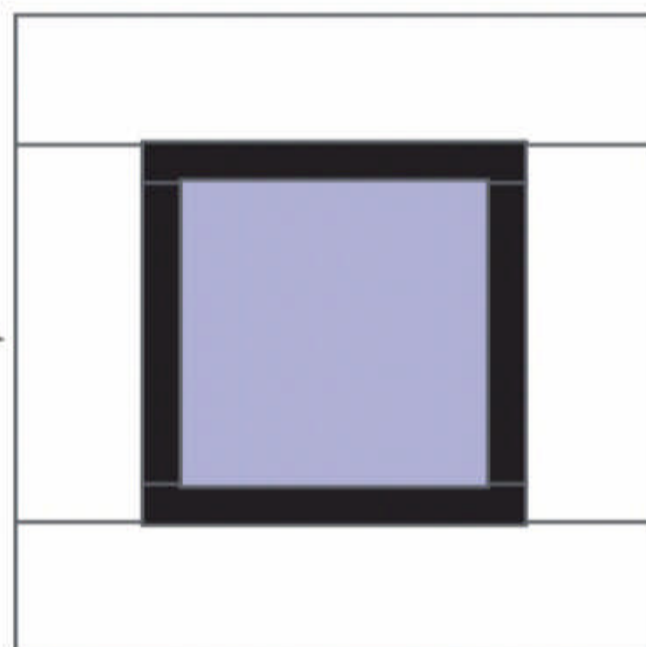
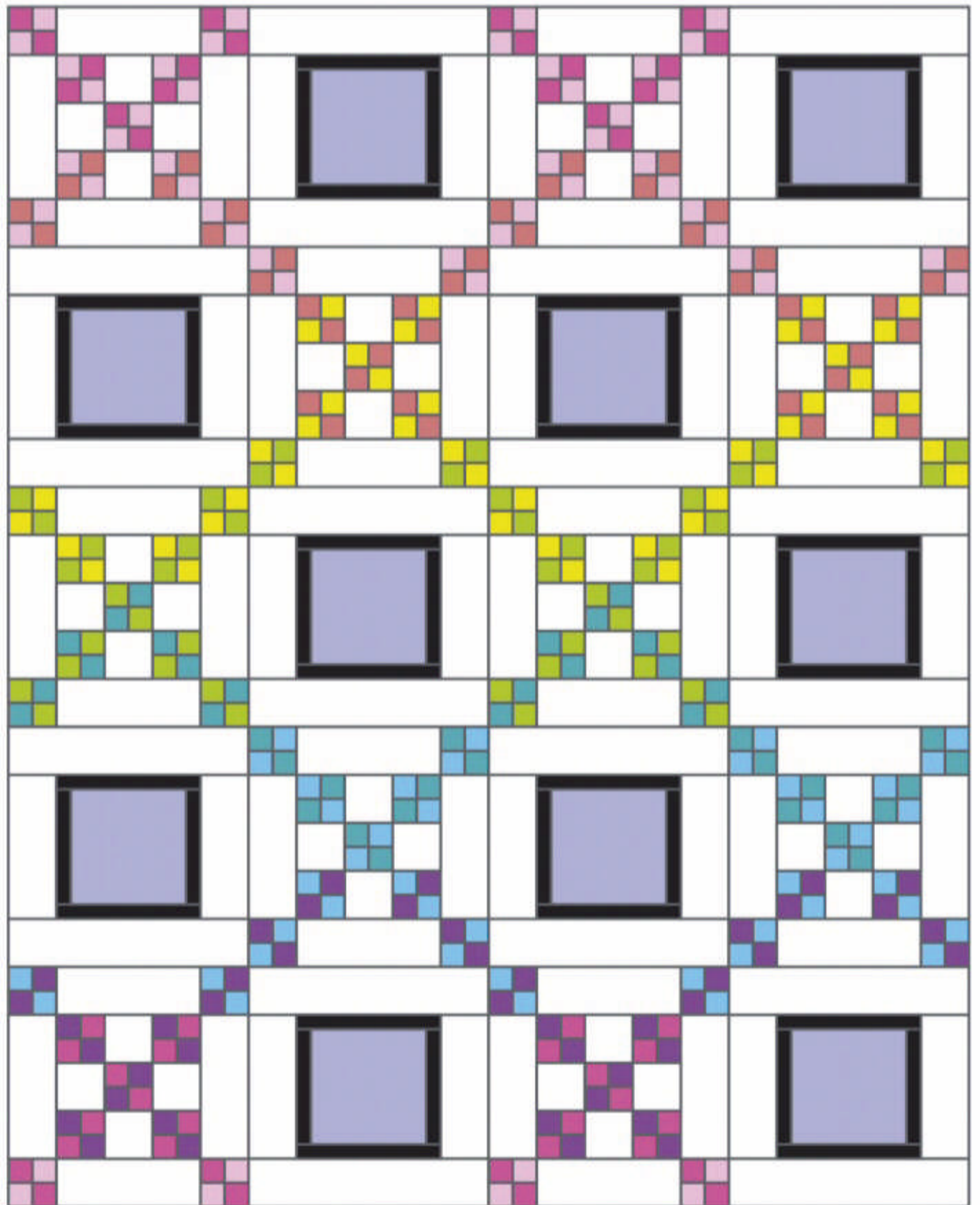


Fig 6



**TOP TIP**

If your seam allowance tends to vary when sewing long strips, cut your strips slightly wider than required and trim the strip unit to size once sewn, centring your seam.



Layout Diagram

paying careful attention to the colours and orientation of the four-patch units.

**MAKE THE FEATURE BLOCKS**

**13** Take one of your fussy cut 6½in squares. Sew a black 1¼in x 6½in piece to either side, then sew a 1¼in x 8in piece to the top and bottom. Sew a white 3in x 8in piece to either side, then a white 3in x 13in piece to the top and bottom (Fig 6).

**14** Repeat step 13 to sew all ten of the feature blocks.

**ASSEMBLING THE QUILT**

**15** Arrange the chain and feature blocks in five rows of four blocks, alternating the blocks. Pay careful attention to the colour placement and

orientation of the chain blocks, referring to the Layout Diagram.

**16** Sew the blocks together in rows. Sew the rows together, carefully matching seams, to complete the quilt top.

**QUILTING AND FINISHING**

**17** 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.

**18** Quilt as desired. Teresa Silva (Quilting is my Bliss) quilted a swirling design. Trim off the excess batting and backing fabric and square up the quilt.

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

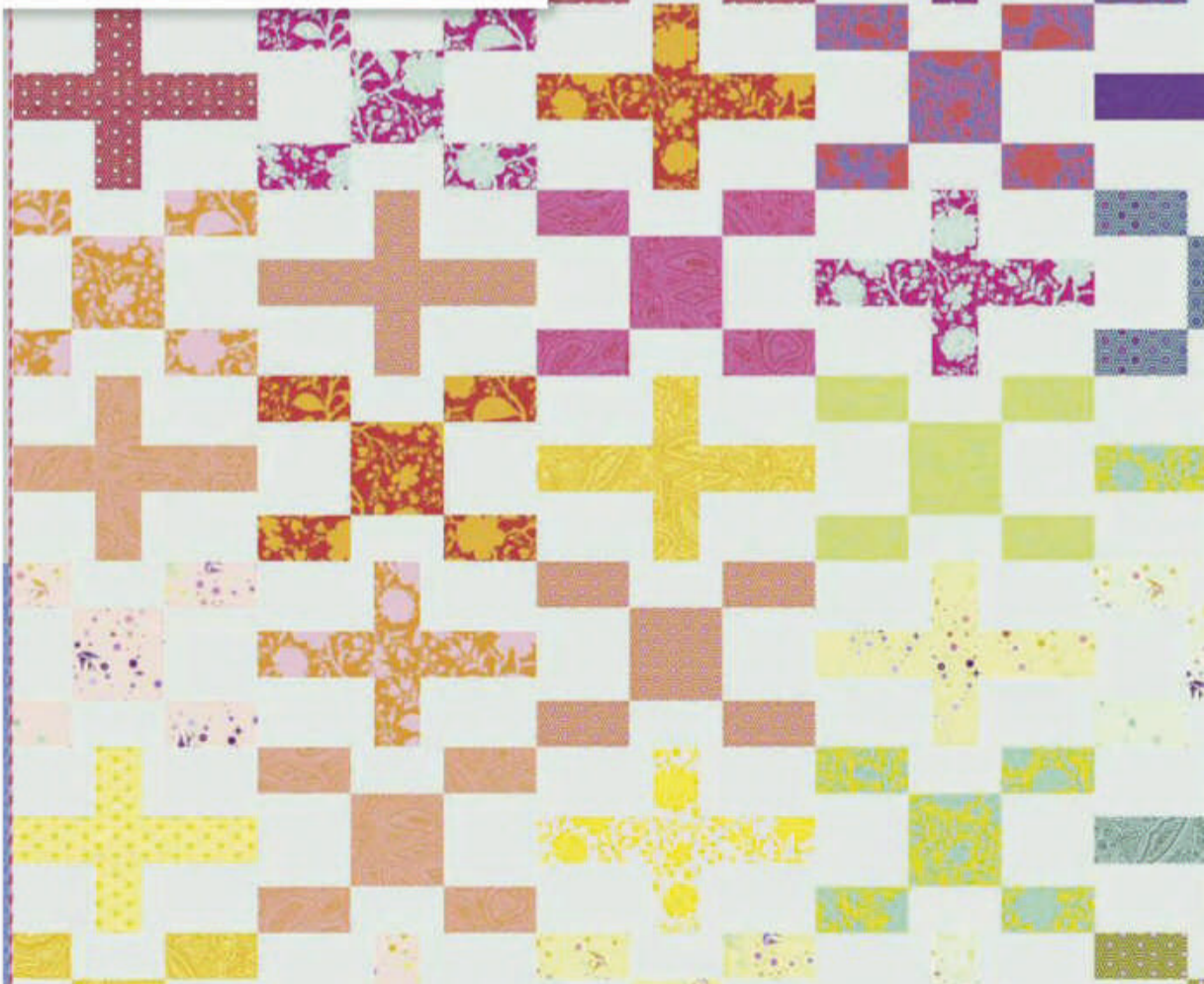
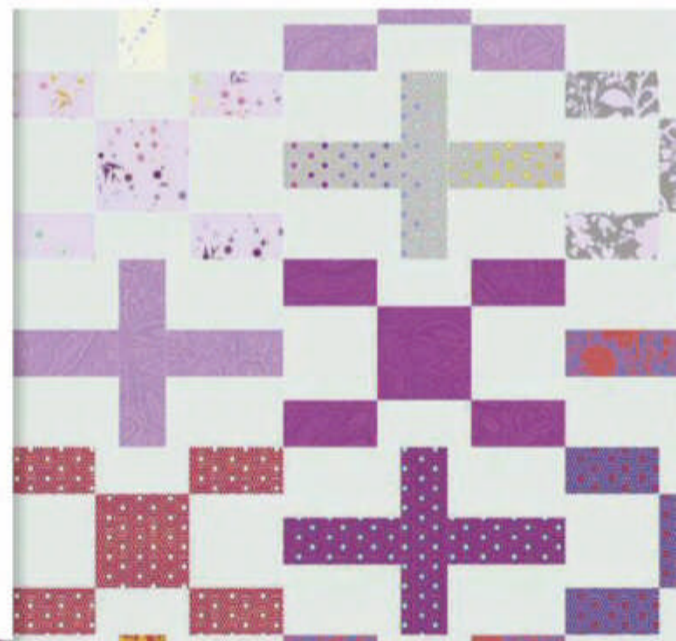
**20** Sew the binding to the right side of the quilt, creating a neat mitre at each corner. Fold the binding over to the back of the quilt and hand stitch in place around the edge to finish.

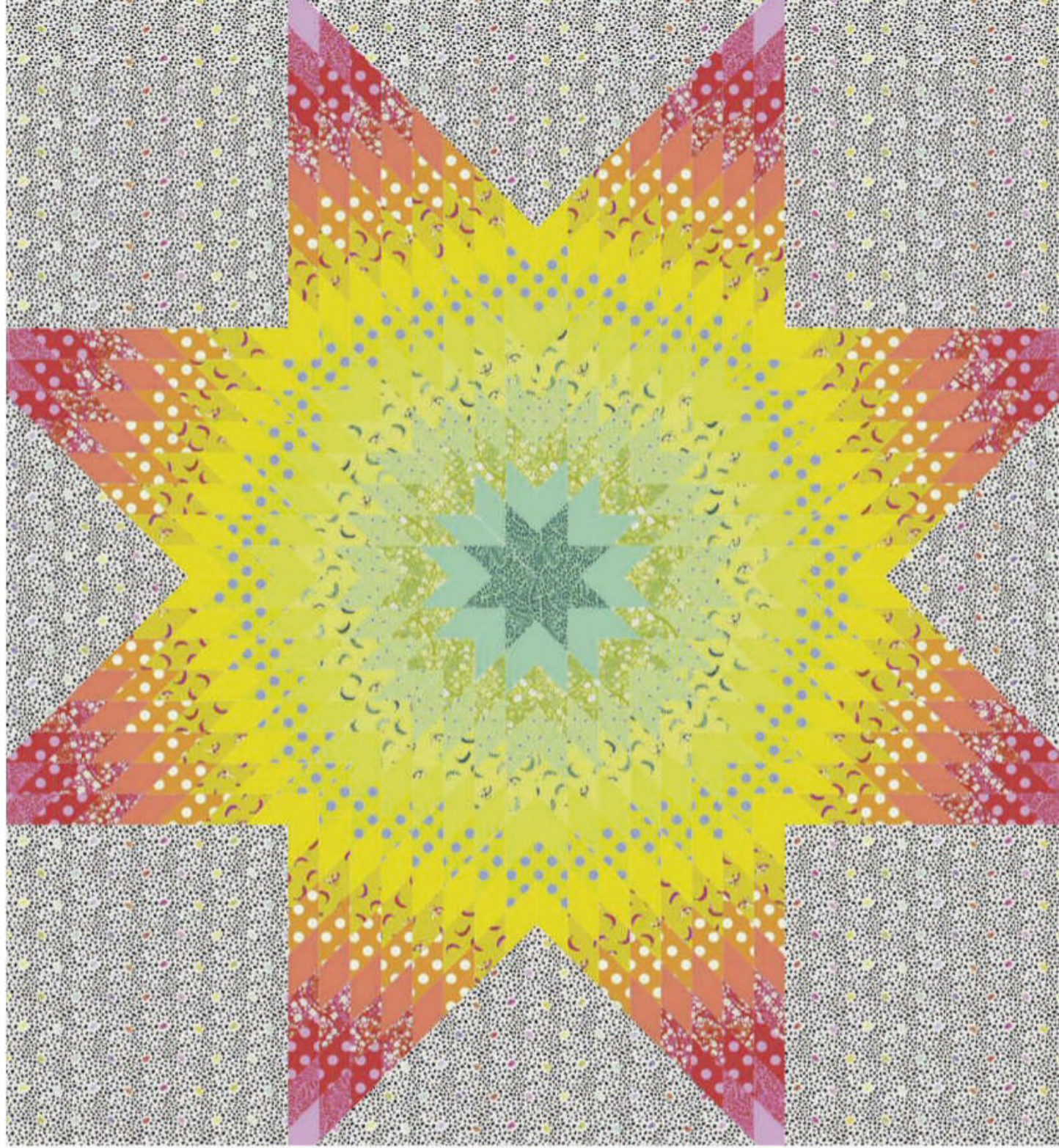




# Free patterns

From the monochromatic gorgeousness of her latest Linework range to the rainbow collections of past seasons, to say Tula Pink's eye for colour is inspiring doesn't begin to describe how we are feeling right now. If you're itching to get stitching, head over to both the Tula Pink and FreeSpirit websites where you'll find a wealth of glorious patterns, all using Tula Pink prints and solids – and free to download as PDFs. There's something for all levels of quilty expertise – choose from Floating Hearts or Stardust Light in a range of True Colors fabrics, or how about the Big Charmer quilt made using a 10in charm pack or Rainbow Waves incorporating paper and traditional piecing techniques?





*Fabric collections*  
**TIME TRAVEL  
WITH TULA**

With new prints added to her permanent **True Colors** collection, plus a few back catalogue prints still out there (calling all fabric collectors!) you can refresh your fabric stash, Tula style!

**Keeping our fabric stash fresh and functional means investing considerable time and money, so we quilters take it very seriously!** Having spent over 10 years collaborating with FreeSpirit Fabrics, Tula has built an impressive archive of designs. When her True Colors collection was launched, it added even more versatility to her existing and future prints. The ability to mix and match Tula's elaborate prints with perfectly coordinated blenders

ensures we get the most from our favourite designs. A few of the prints have even been drafted into Linework to provide easy-to-use monochrome. In the meantime, the rest of True Colors sits perfectly with any of the prints from Linework thanks to some clever use of colour. Whether it's past, present or future lines, Tula's fabric has won a place in our hearts and home. Take a look at the kaleidoscope of designs and colourways here...



# WHAT IS AVAXHOME?

# AVAXHOME-

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# TULA PINK

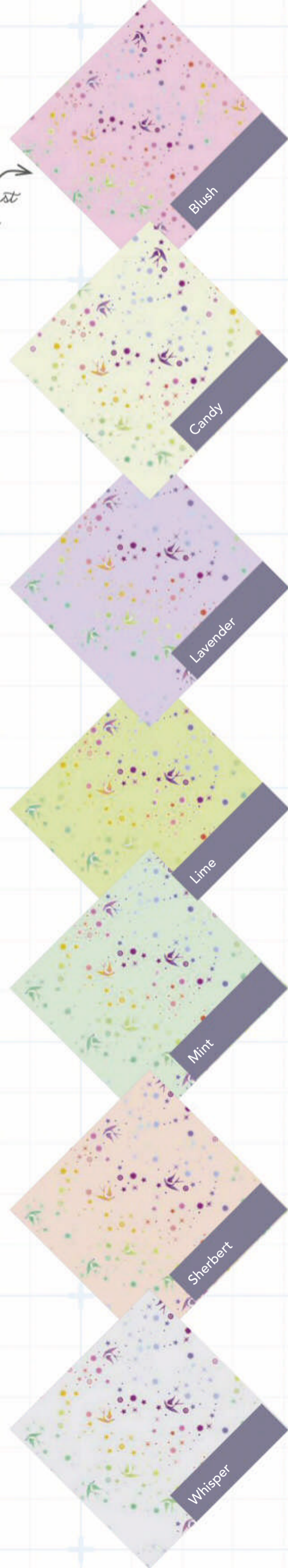
## New True Colors

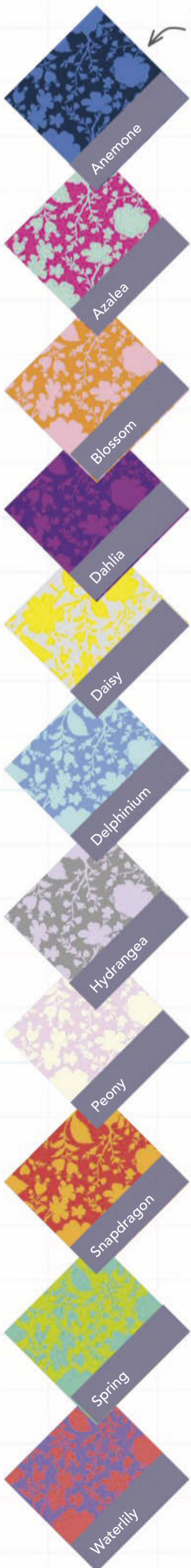
*Fairydust fabric*

### HEXY PRINTS



### MINERALS PRINT





**POM POMS**

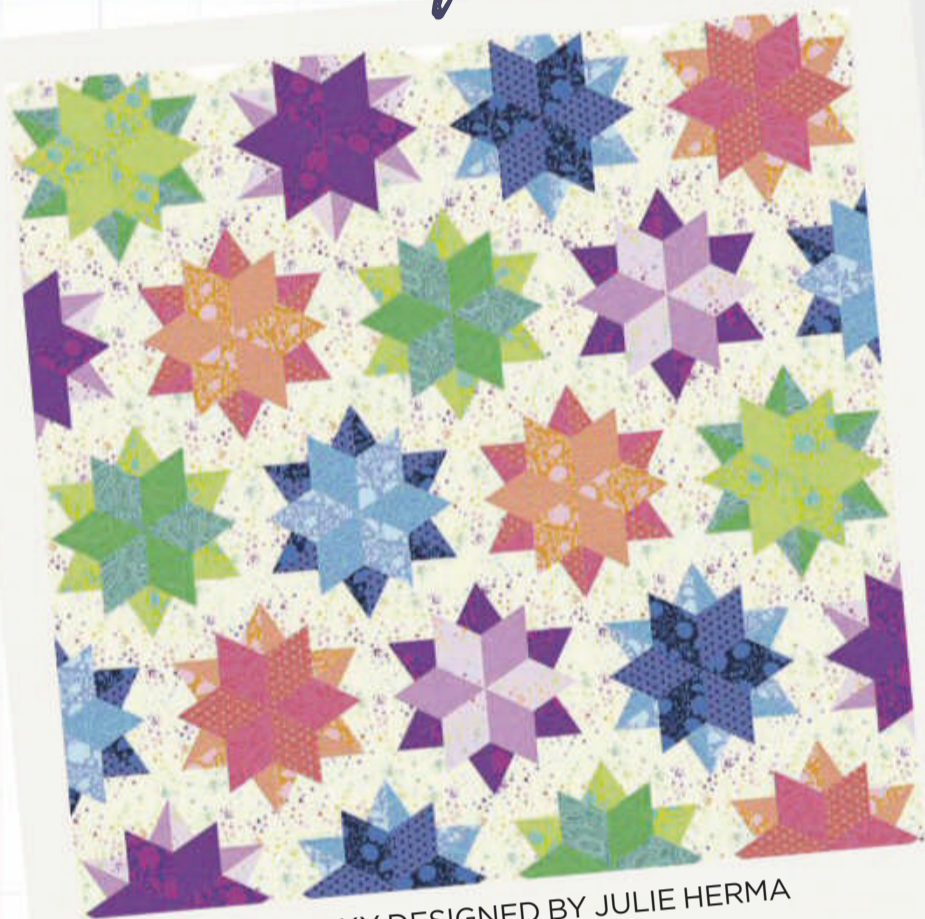


*New! Stripes and Pom Poms  
(2 prints, 12 colourways) The 13th (monochromatic)  
colourway is included in the Linework Collection*

**STRIPES**



# TULA PINK *True Colors quilts*

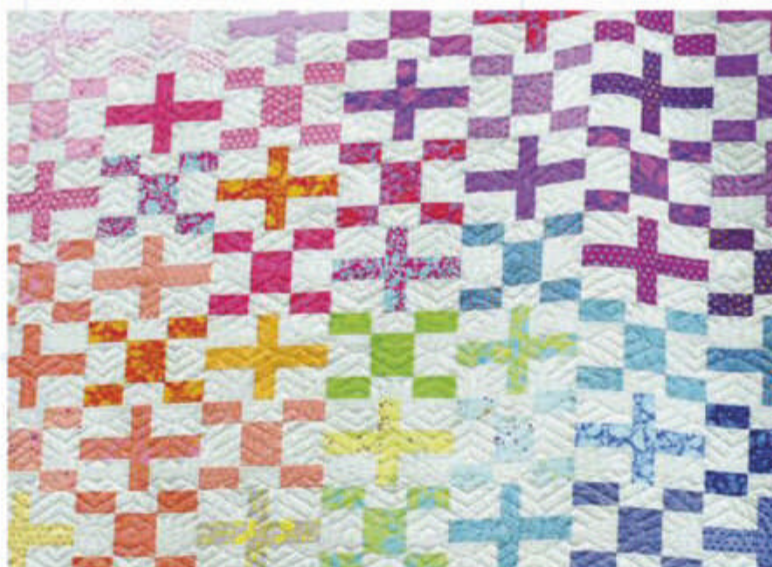


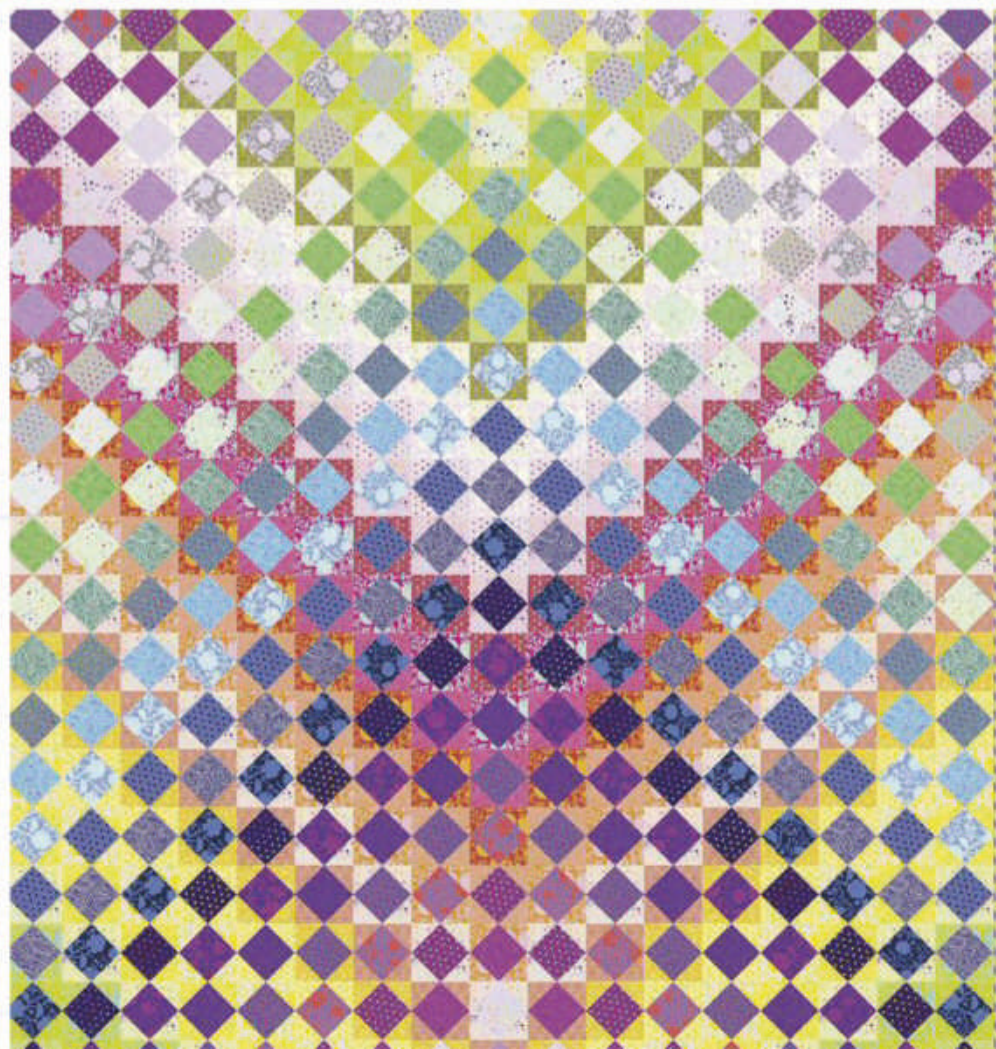
NIGHT SKY DESIGNED BY JULIE HERMA  
USING TRUE COLORS  
FINISHED SIZE 56IN X 65IN (LAP SIZE)  
TECHNIQUE: PIECED, SIDEKICK RULER  
PATTERN AVAILABLE FOR PURCHASE AT JAYBIRDQUILTS.COM

*Night Sky showcases  
colourful pieced stars on  
a Fairy Dust background*



BIG CHARMER DESIGNED BY TULA PINK USING TRUE COLORS  
FINISHED SIZE 63IN X 72IN  
TECHNIQUE: EASY PIECING  
PATTERN FREE FROM FREESPIRITFABRICS.COM

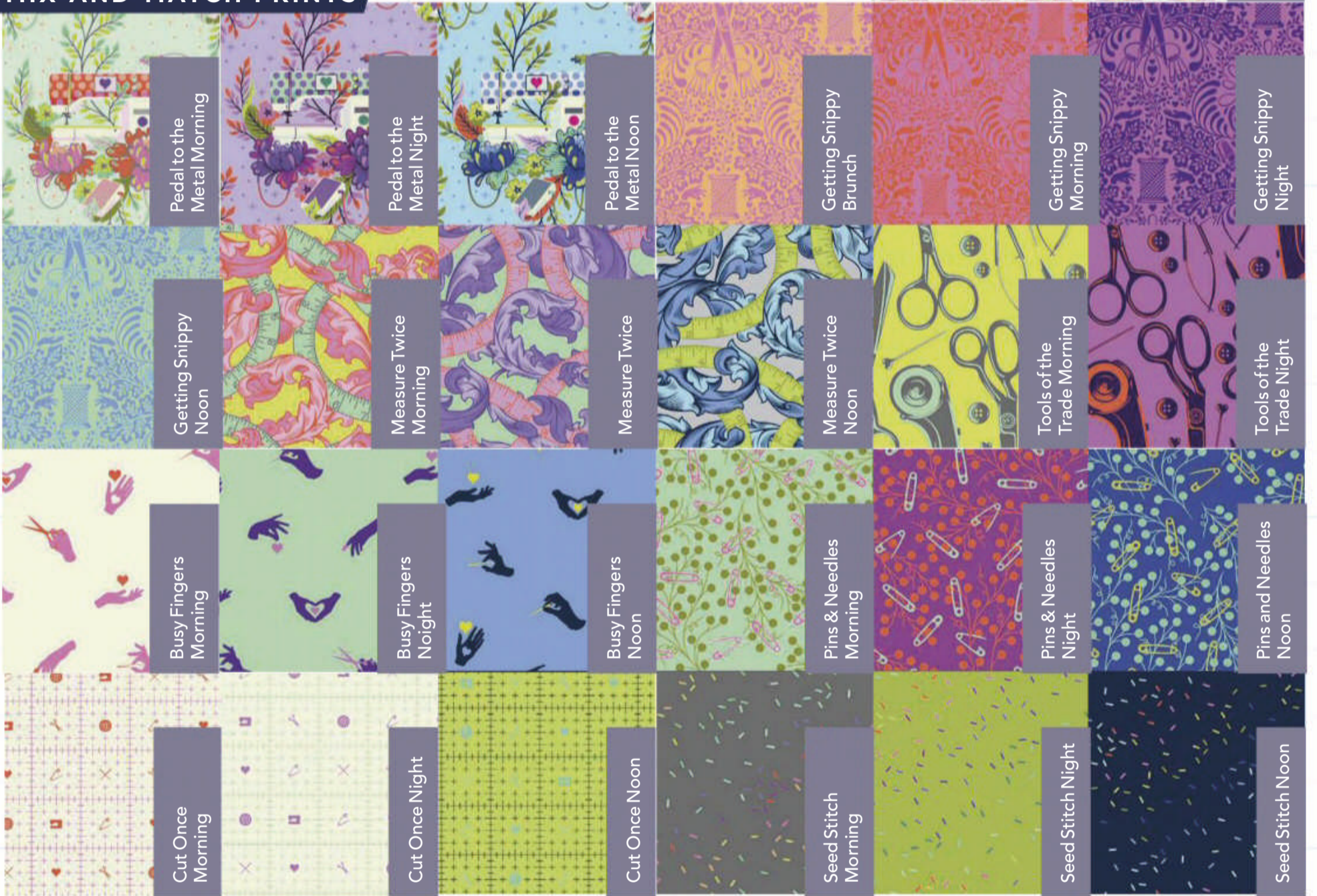




An array of True Colors quilts  
clockwise from top left:  
Flock of Singers; Love Letters Easy as  
1-2-3; Irony; Woven Radiance

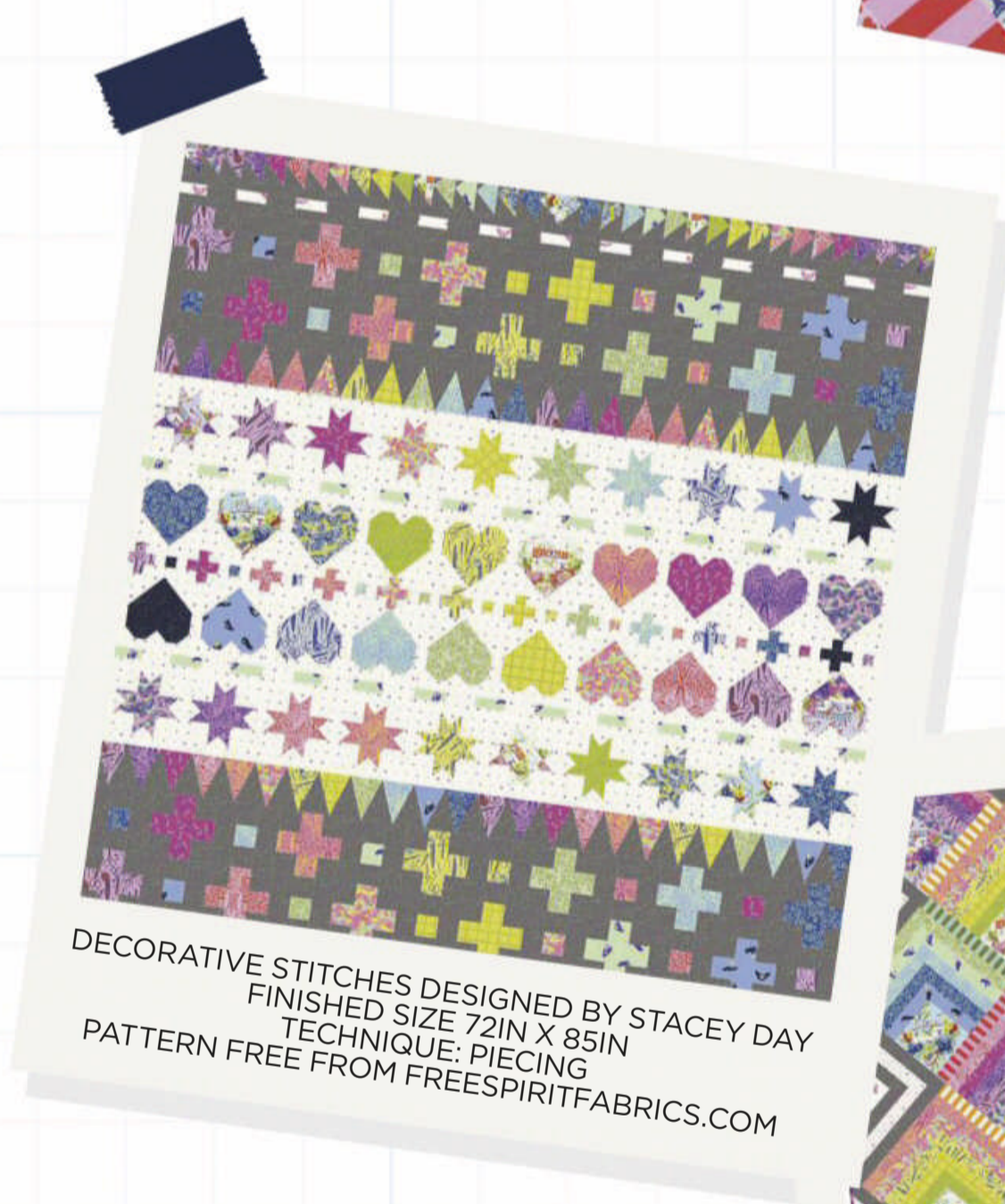
# TULA PINK *HomeMade*

## MIX-AND-MATCH PRINTS



*Quilt's back*





DECORATIVE STITCHES DESIGNED BY STACEY DAY  
FINISHED SIZE 72IN X 85IN  
TECHNIQUE: PIECING  
PATTERN FREE FROM FREESPIRITFABRICS.COM



*Detail from Electric Slide  
(below) and Decorative  
Stitches (left) using prints  
from the HomeMade range*

ELECTRIC SLIDE DESIGNED BY STACEY DAY  
FINISHED SIZE 78IN X 97IN  
TECHNIQUE: PIECING  
PATTERN FREE FROM FREESPIRITFABRICS.COM

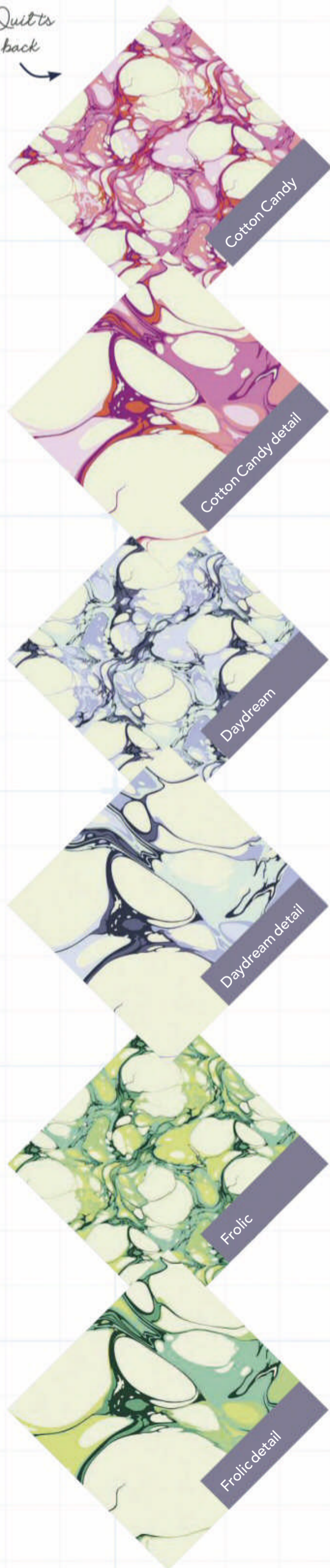


# TULA PINK *Pinkerville*

## PINKERVILLE PRINTS

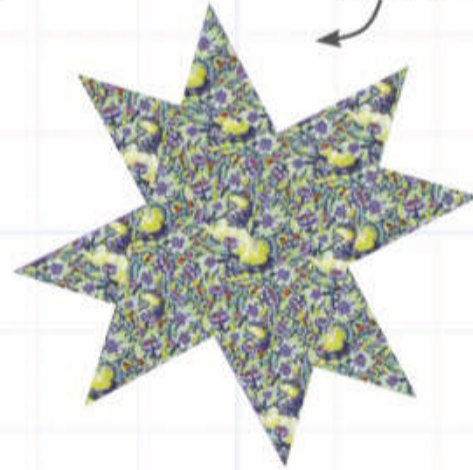


*Quilt's back*

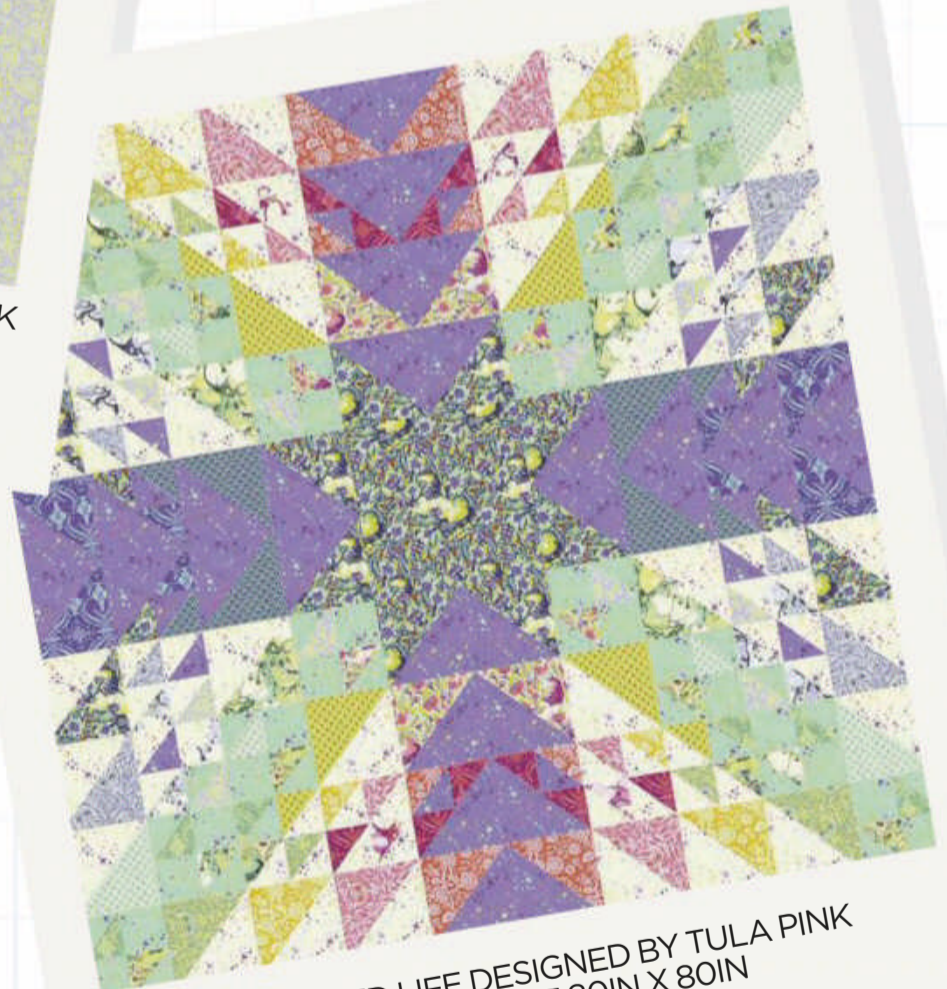




*Detail from Fandango (left) and Charmed Life (below) combining prints from the Pinkville range*



FANDANGO DESIGNED BY STACEY DAY AND TULA PINK  
FINISHED SIZE 68IN X 68IN  
TECHNIQUE: FOUNDATION AND CURVED PIECING,  
INSET (Y) SEAMS  
PATTERN FREE FROM FREESPIRITFABRICS.COM



CHARMED LIFE DESIGNED BY TULA PINK  
FINISHED SIZE 80IN X 80IN  
TECHNIQUE: PIECING  
PATTERN FREE FROM FREESPIRITFABRICS.COM



# Tula's highlights: looking back AND going forward

We look back with Tula at her **career highlights**, even persuading her to pinpoint her favourite collections and prints!

## Which is your most used and favourite collection, and why?

The collection I have used the most is True Colors, including Pom Poms and Tent Stripes, and the new ones. I can't stop making quilts out of them. It's actually becoming a bit of an issue; I really do need to move on!

## What are your three favourite collections?

My favourites are all special to me for emotional reasons. My first collection for FreeSpirit Fabrics, Parisville, holds a special place in my heart. Up until then I hadn't really been that successful in my fabric-design career.

When I moved to FreeSpirit, I put it all on the line. I went crazy with scale, colour, and subject matter. At the time I thought at least if no one likes this, I gave it my all and no regrets. It was my first taste of success. Parisville taught me to be myself, not to hold back. It was a real turning point and I learned that you don't have to be everything to everyone – just be yourself and your people will find you.

When I designed Nightshade, I really thought that I had taken it too far. I didn't think people would want these melancholy portraits of a make-believe family of witches. I was asked to design a Halloween

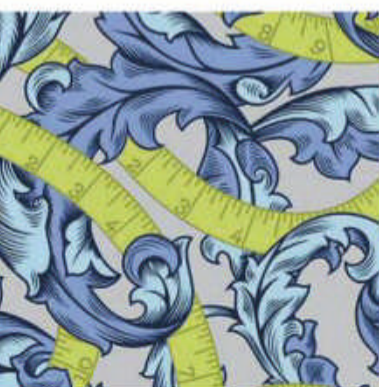
collection, and when I turned in the artwork to FreeSpirit, the only thing they said was there weren't any pumpkins or candy corn in it. It didn't scream Halloween and it wasn't my usual happy, colourful or animal designs, but I fought for it and now it is one of my most collectible ranges. That collection taught me to trust myself, to take the risk.

The collection I am most proud of conceptually is HomeMade. I had this idea to design a fabric collection where everything in the fabric had a real-life component that a person could actually have in their hands. When I started working on the Bernina machines, I thought this was a great opportunity to execute that idea in a way that had never been done before, and nearly impossible to repeat. The sewing machine and every scissor, thread, tool, ruler, and measuring tape exist in real life. It was very 'meta'. The real challenge was getting all of these companies that I work with to produce and deliver the products around the same time. They all have different lead and production times, as well as different ordering and delivery strategies. They all had to really trust me to bet on this concept. It was an amazing feat of trust, coordination and cooperation.

## Which prints do you think have been your most popular, and why?

My most popular fabric in terms of sales is Fairy Dust in the colourway Cotton Candy. It's bright and happy and easy to use and makes a great background fabric. It's hard to compare though, because people

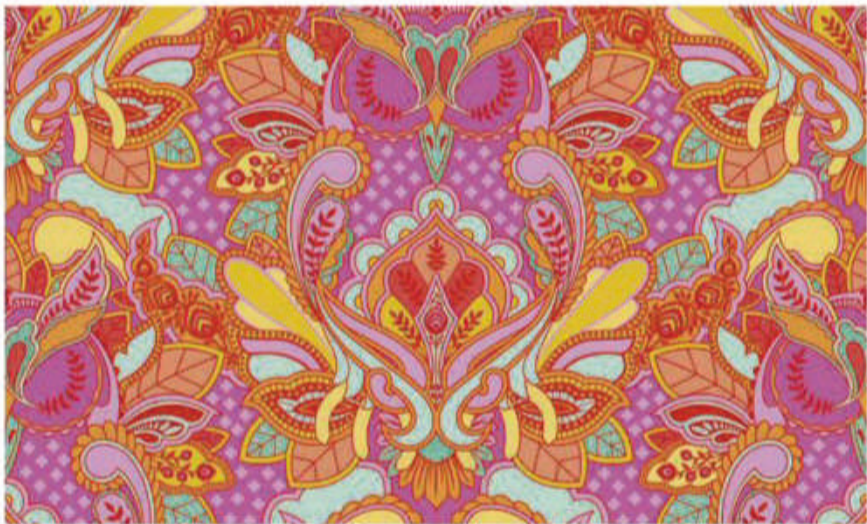
HomeMade swatches from top: Pedal to the Metal Night; Measure Twice Noon; Tools of the Trade Morning Below right: Tula was a committed quilter before she became a designer



Left: Photo © Bernina



Tula's most popular fabrics from top: Pinkerville Fairy Dust Cotton Candy; Full Moon Forest Paisley Owl Peony; Nightshade Witches Vapor; Parisville Cameo Sprout



buy different fabrics in different ways. I think that the most valuable fabric would be the original Owl from Full Moon Forest, the witches from Nightshade, or the Cameo from Parisville, maybe? It is hard to quantify in terms of sales alone because I had really different levels of popularity as my career grew. Another factor is how people buy fabric. I am a pretty average consumer as a quilter. I tend to buy maybe a yard of a hero or focal print at most, but if I find a great background print, I will always buy a minimum of three yards.

As soon as I designed Fairy Dust and started to use it, I knew it would appeal to a lot of people for a lot of purposes. I use myself as a guide – if I am reaching for it a lot, then others will too. At the end of the day, I am just a quilter trying to make beautiful quilts – not so different from other quilters; it's just that I also get to make the fabrics that go in them!

**How does it feel when you see quilts and other textile projects using your fabrics?**

I feel completely humbled. I know how much time, commitment, and dedication goes into every single sewing project. When I think that someone chose to take what little valuable time they have and spend it on making something out of my fabric, it's almost too much for me to process. I see it as a collaboration between me and the maker. When the fabric is on a bolt, it is 'mine', but

when a person makes something out of it, then it really belongs to them. I remember before I was designing fabric, I had made a piece out of Amy Butler's Gypsy Caravan collection. I met her at an event and worked up the nerve to ask her to sign it. She didn't want to because she didn't want to mess it up. I thought that was crazy at the time as if her signature could ruin whatever little thing I had made – she is Amy Butler! But I get it now that I am on the other side.

You feel so grateful as a designer that anyone would love what you do that much – I don't think I will ever get used to that. I do hope I can always appreciate it in the way that I do now, as that is a kind of real-life magic that would be such a shame to lose.

**Collaborating with other brands means working on research and development with them. What is your favourite part of the process?**

I like to work on development more than they do, probably! I imagine things I would want and they have to figure out if it's possible and how to make it happen. In all honesty, they get the raw end of that deal.

When I started working on my hardware collection with Brewer, they came to me and said that they wanted to develop a product with me, and left it open to me as to what that product would be. I came back and told them I wanted to make rainbow scissors (see page 61).

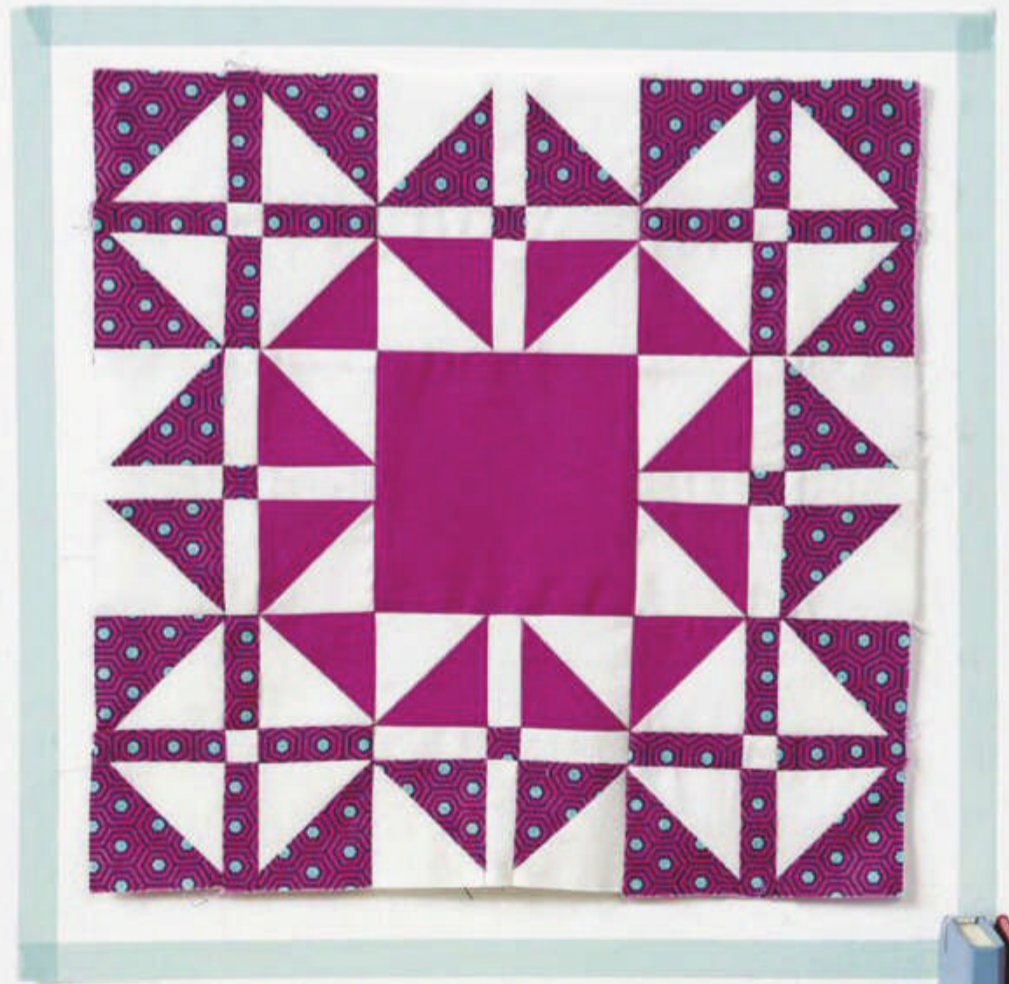
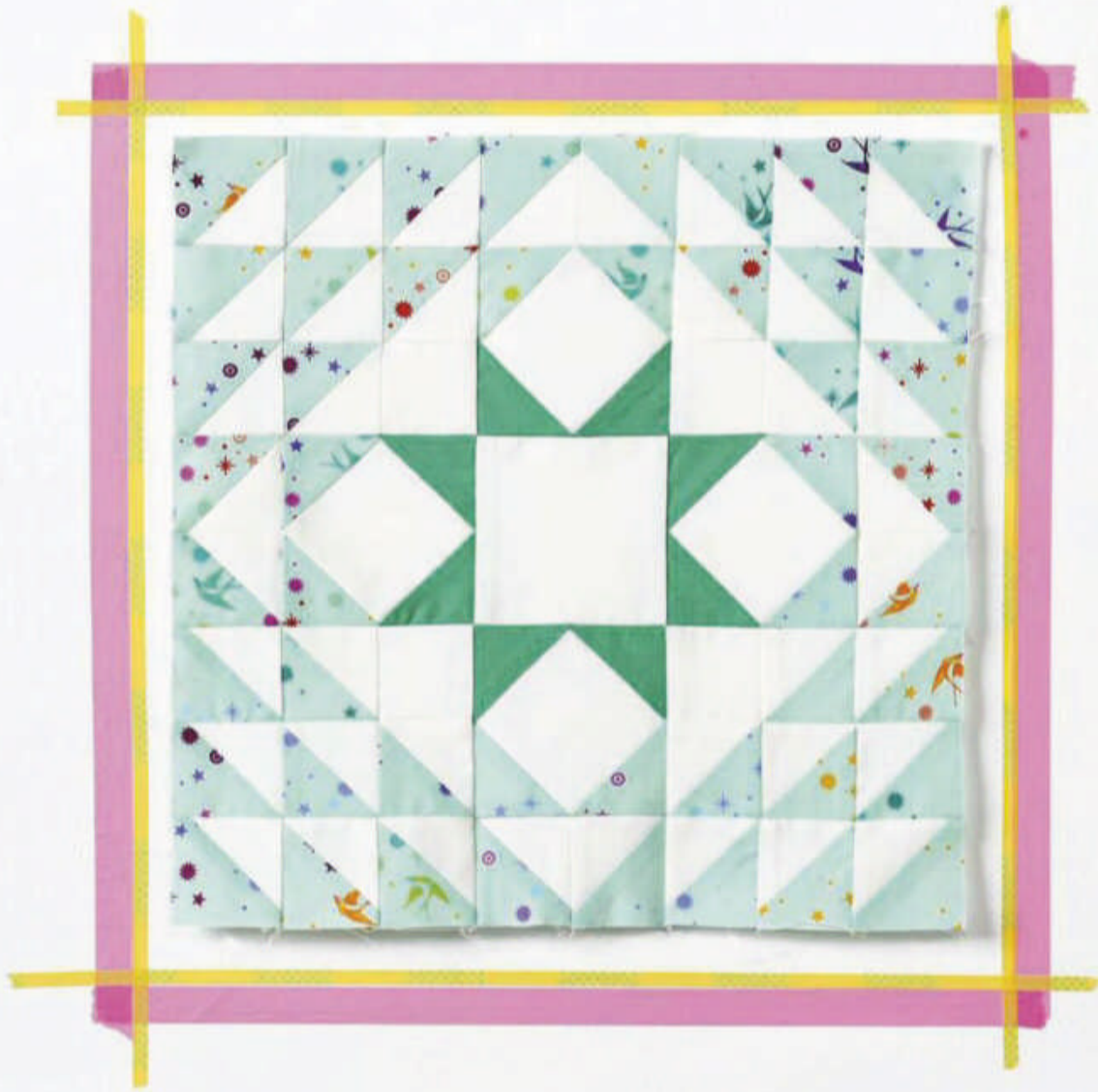
My brother Cameron is really into cars and he had these iridescent lug nuts on the wheels of his car. We took that to them and asked them to make us scissors that look like that (but we also needed the lug nut back so the wheels didn't fall off my brother's car, LOL!) They sent me so many different finishes before we landed on the process that works. The finish needs to be pretty, but it also can't rub off with heavy use. I don't approve a new product until it's the thing I instinctively reach for above all others. Being a real quilter is my greatest asset when it comes to my work. I sew more than most people do, so if it holds up for me then it should hold up for anyone.

Tula Pink and Amy Butler at QuiltCon 2017 in Savannah



## TINY PIECING

FPP templates help make sewing HSTs as small as 2in easy work!





# BLOCK PARTY

Mix and match your fabric scraps with five fun block designs that'll help you perfect your points and piecing

BY LYNNE GOLDSWORTHY

**YOU WILL NEED**

- Print fabric ¼yd
- Solid fabric: 5in square
- White fabric ¼yd
- Four (4) copies of the Economy Block template
- Two (2) copies of the 2in HST template

**FINISHED SIZE**

- 12½in square (12in finished)

**NOTES**

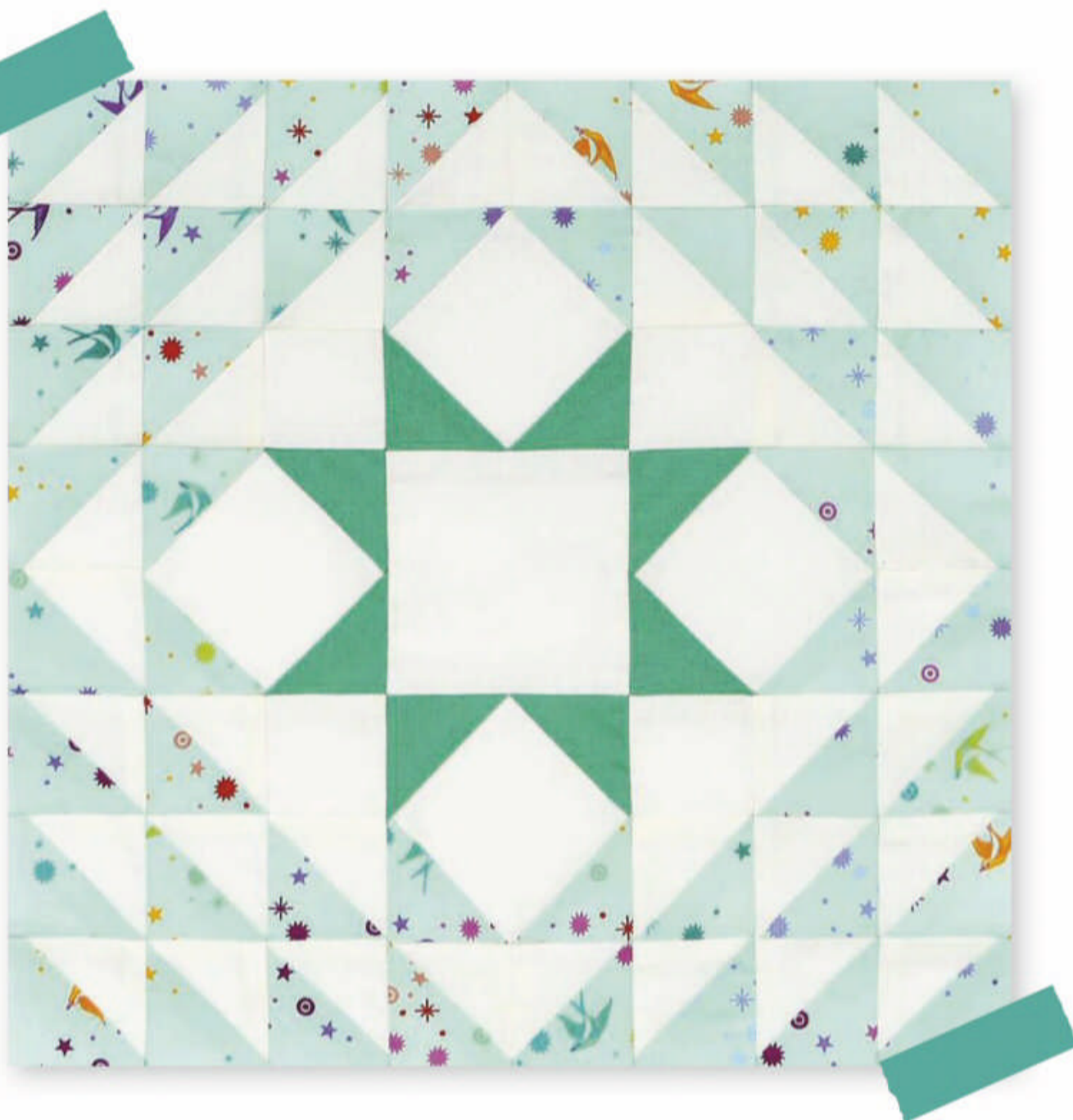
- Seam allowances are ¼in, unless otherwise noted.
- RST = right sides together.
- HSTs = Half-square Triangles.
- Press seams to one side, unless otherwise instructed.
- Wash and press all fabrics well before cutting.
- Shorten your stitch length to 1.5 for Foundation Paper Piecing.

**FABRICS USED**

All fabrics throughout are by Tula Pink for FreeSpirit Fabrics.

**CUTTING OUT**

- 1 From the print fabric cut:
  - Two (2) 8in x 10in.
  - Four (4) 2½in squares, cut each into two (2) HSTs by cutting along one diagonal (for Economy Block template Section 2 and Section 4).



**PICK A SMALL-SCALE PRINT TO SHINE AGAINST SOLIDS IN THIS INTRICATE 12IN BLOCK**

- 2 From the solid fabric cut:
  - Four (4) 2½in squares, cut each into two (2) HSTs by cutting along one diagonal (for Economy Block template Sections 3 and 5).
- 3 From the white fabric cut:
  - Two (2) 8in x 10in.
  - Four (4) 2in squares (for Unit A).
  - Four (4) 2½in squares (for Economy Block template Section 1).
  - One (1) 3½in square (for Unit C).

**PIECING ECONOMY BLOCKS**

4 To Foundation Paper Piece the Economy Block templates, first place a 2½in square of white fabric on the reverse side of one of the templates with the wrong side facing the back of the paper. Ensure that the fabric square covers the whole of Section 1 plus at least ¼in around all sides.

5 Pin one of the print fabric 2½in HSTs RST with the white 2in square (Fig 1) so that, when flipped over at the seam line,

the HST will cover Section 2 plus at least ¼in all round.

6 Flip the template so that the paper is uppermost and sew along the seam line between Sections 1 and 2, extending the seam line approximately ¼in beyond each end. Fig 2 shows the seam as it appears from the back of the template.

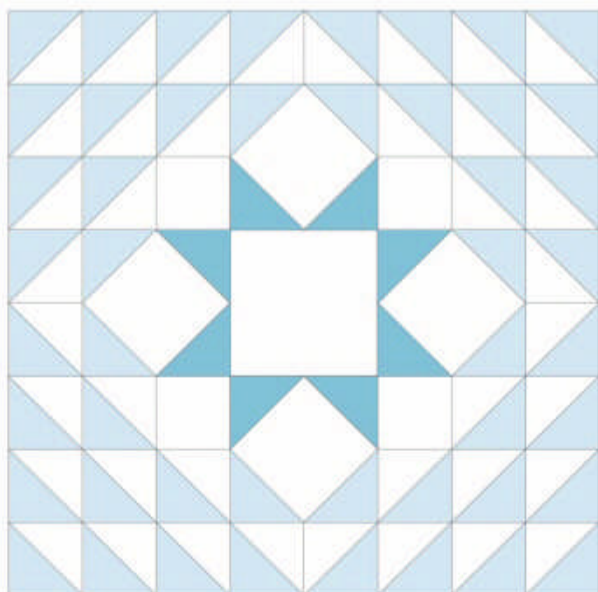
7 Fold then press the triangle of print fabric over so that it covers Section 2 (Fig 3).

8 Repeat to add a solid HST for Section 3 (Fig 4), a print HST for Section 4 and a solid HST for Section 5 (Fig 5).

9 Trim excess fabric along the dashed line on the templates as shown. Then you will need to patiently repeat to piece all four templates.

**PIECING THE HSTs**

10 To piece the HSTs, place one print 8in x 10in rectangle and one white 8in x 10in rectangle RST and pin to the



Layout Diagram

*Piece two adjacent corners each with solid fabric and print fabric*

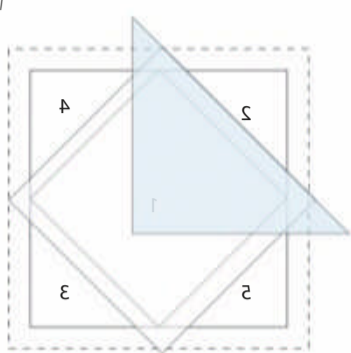


Fig 1

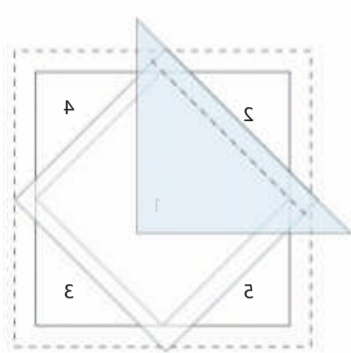


Fig 2

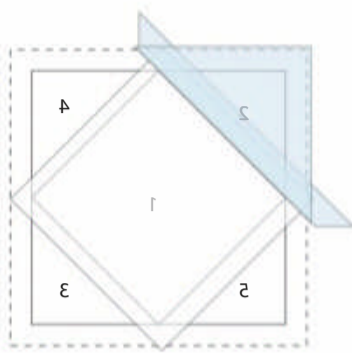


Fig 3

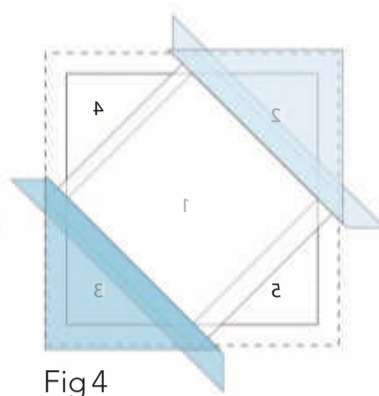


Fig 4

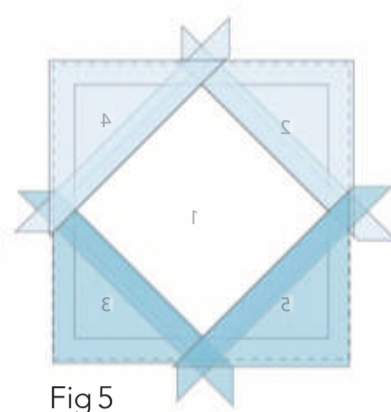


Fig 5

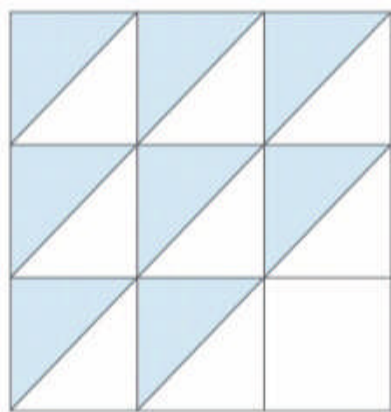


Fig 6

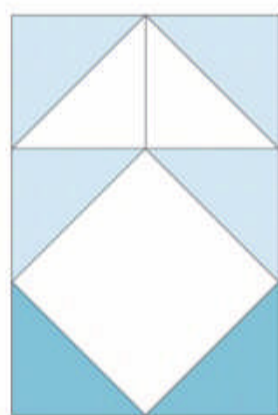
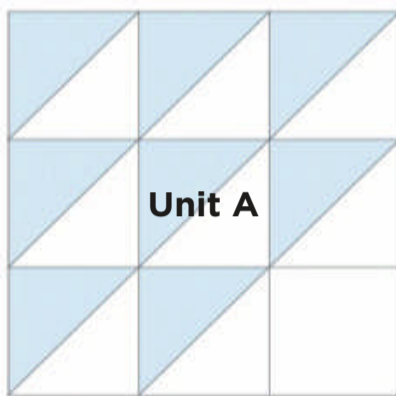
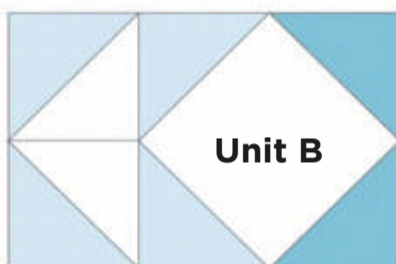


Fig 7



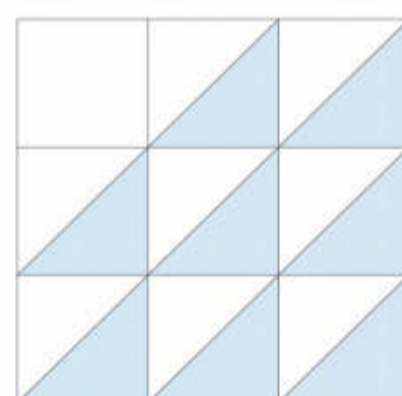
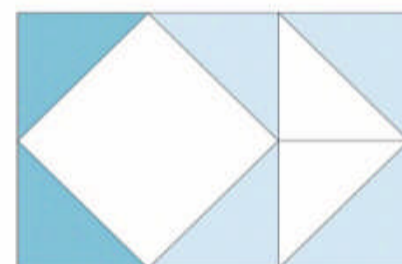
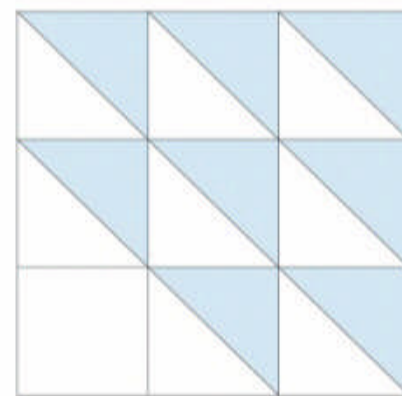
Unit A



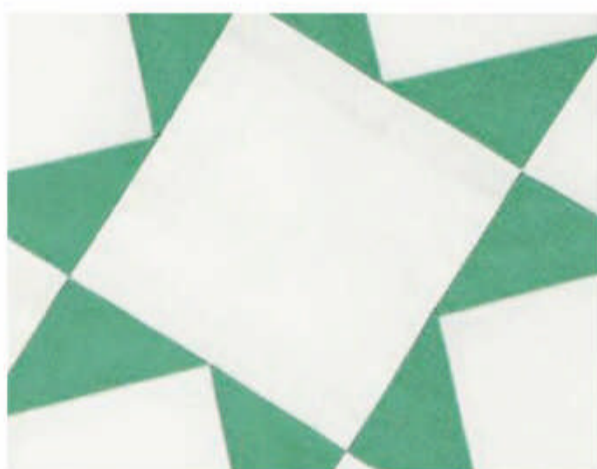
Unit B



Unit C



Layout Diagram



back of the HST template, making sure that the white fabric rectangle is next to the paper and that the fabrics completely cover the printed area of the template.

**11** Sew along the red lines then cut through all the black lines to give yourself twenty four triangles. Carefully trim off the corners of each unit along the green lines. Press the HST units open. Now repeat with the second copy of the template to make the remaining HST units. You will need forty HST units – so you can discard eight.

**ASSEMBLING THE BLOCK**

**12** Remove papers from economy blocks and HSTs by tearing along the seam lines.

**13** Assemble the economy blocks and Half-square Triangles into units.

- Unit A is pieced by joining two rows of three HSTs and one row of two HSTs and one 2in square (Fig 6). Make four.

- Unit B is pieced by first piecing together two HSTs then sewing those to one of the economy blocks (Fig 7). Make a total of four Unit B.

**14** Arrange Units A and B as shown in the Layout Diagram. Unit C is the remaining white 3½in square. Sew the units together into three rows of three units.

**15** Now sew the three rows together to make the finished block, taking care to align seams neatly. Press the block and check it is 12½in square.

**YOU WILL NEED**

- Print fabric: one (1) fat eighth
- Solid fabric: one (1) fat eighth
- White fabric: one (1) fat quarter
- Three (3) copies of the 2½in HST template

**FINISHED SIZE**

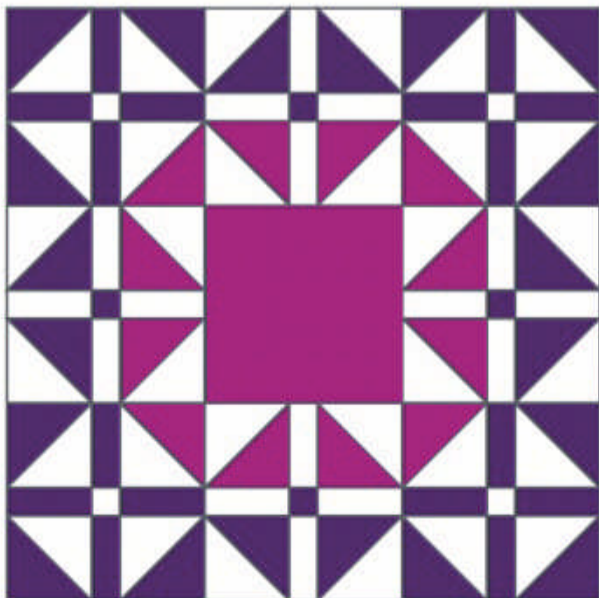
- 12½in square (12in finished)

**NOTES**

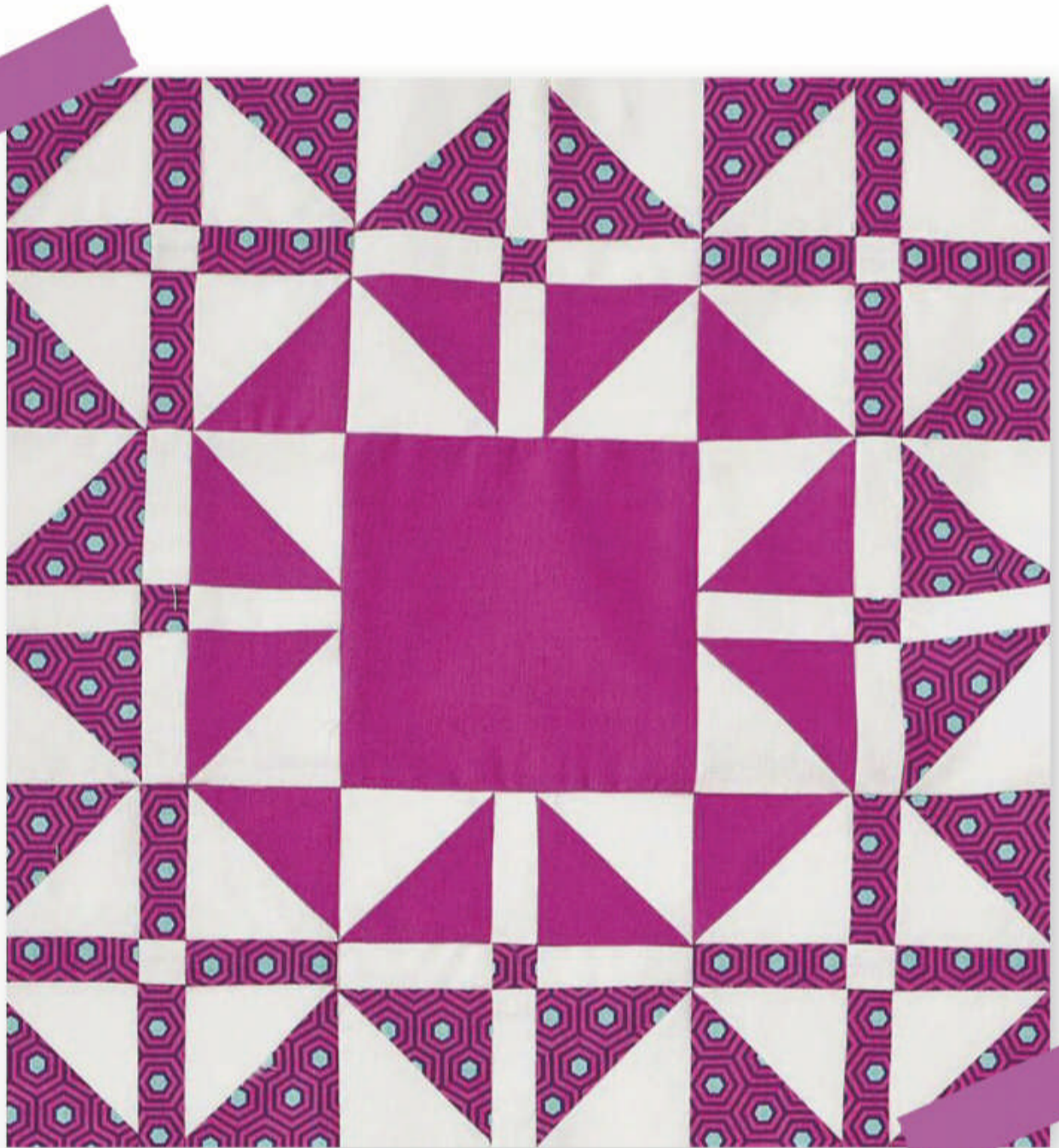
- Seam allowances are ¼in, unless otherwise noted.
- Press seams open to one side, unless otherwise instructed.
- RST = right sides together.
- HSTs = Half-square Triangles.
- FPP = Foundation Paper Piecing.
- Shorten your stitch length to 1.5 for Foundation Paper Piecing.

**CUTTING OUT**

- 1 From the print fabric cut:
  - Two (2) 5¾in x 8¼in.
  - Sixteen (16) 1in x 2¼in.
  - Four (4) 1in squares.
- 2 From the solid fabric cut:
  - One (1) 5¾in x 8¼in.
  - One (1) 4½in square.
- 3 Cut the white fabric as follows:
  - Three (3) 5¾in x 8¼in.
  - Sixteen (16) 1in x 2¼in.
  - Four (4) 1in squares.



Layout Diagram



**THE SMALL SQUARES FINISH AT ½IN! THEY'RE A GREAT WAY TO PRACTISE YOUR TINY PIECING**

**PIECING THE HST UNITS**

- 4 Pin one white 5¾in x 8¼in and one print 5¾in x 8¼in to the back of one of the paper templates with the fabrics RST and the white fabric next to the paper.
- 5 Shorten your machine stitch to 1.5 and sew along all of the red lines.
- 6 Cut the template and fabric along all the black lines using a rotary cutter.
- 7 Trim off the corners on each triangle along the green lines. Press each HST unit open.
- 8 Remove papers from each unit. Repeat with one white and one print rectangle and with one white and one solid rectangle. You will need twelve solid/white HSTs and twenty white/print HSTs in total, so you can discard four white/print HSTs as they won't be needed.



*Press your seams in the direction of the arrows in the diagrams, allowing your seams to nest for a nice flat finish*

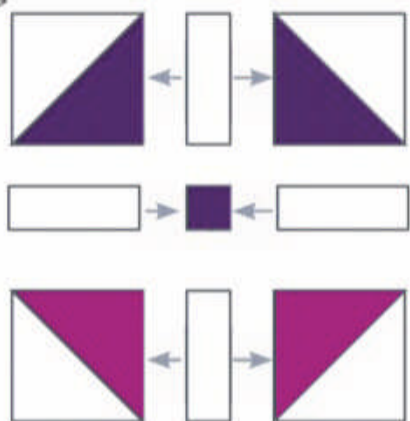


Fig 1

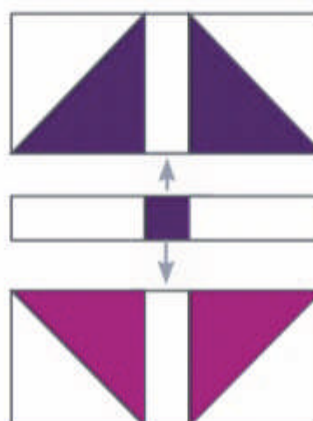
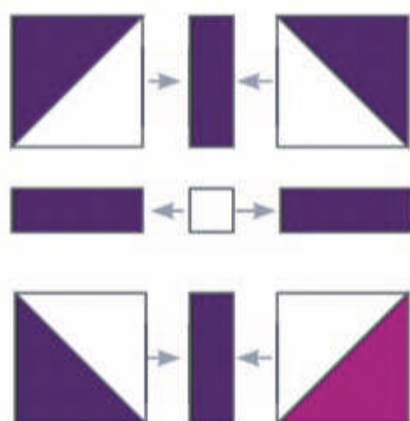
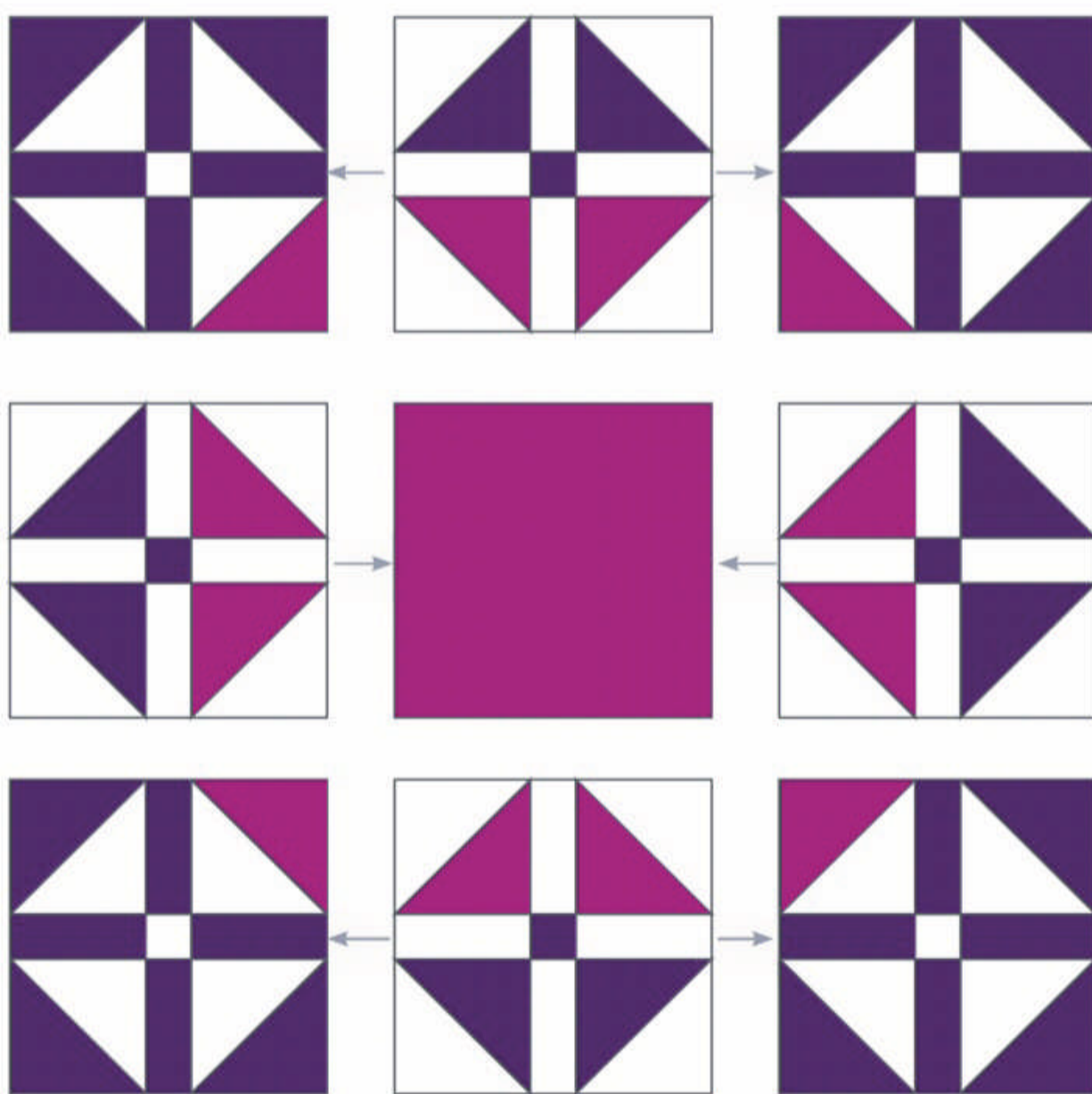
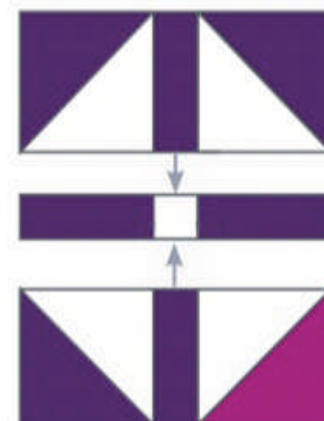


Fig 2



Layout Diagram

**ASSEMBLING THE BLOCK**

**9** You will need to make four small blocks with a white background and four small blocks with a print/solid background. First sew the HST units, the 1in x 2 1/4in strips and the 1in squares into three rows of three pieces, pressing the seams in the direction of the arrows (Fig 1).

**10** Sew the three rows of each small block together, pressing seams in the direction of the arrows (Fig 2).

**11** Sew the eight small blocks and the centre square into three rows, as shown in the Layout Diagram. Press the seams away from the centre block in the top and bottom rows and towards the centre in the middle row, so that they nest together when sewn into a block (Fig 3).

**12** Sew the three rows together to finish the block, carefully matching seams. Press the block and check that it is 12 1/2in square to finish.

**YOU WILL NEED**

- Print fabric: one (1) fat eighth
- Solid fabric: one (1) fat eighth
- White fabric: one (1) fat quarter
- Four (4) copies of Template A
- Four (4) copies of Template B
- One (1) copy of Template C

**FINISHED SIZE**

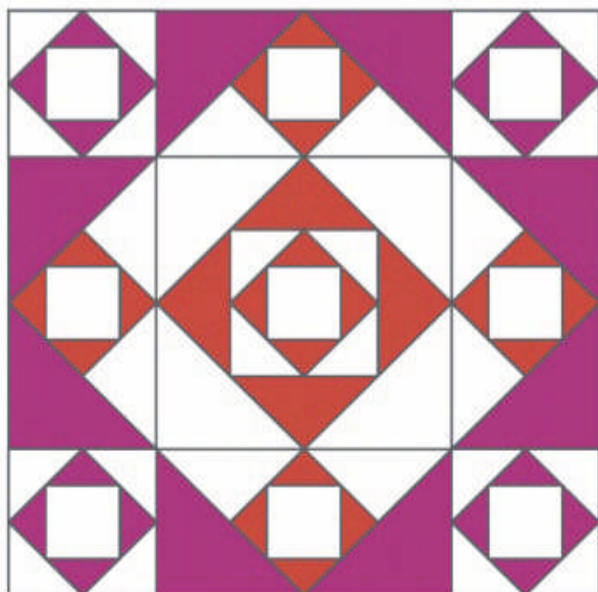
- 12½in square (12in finished)

**NOTES**

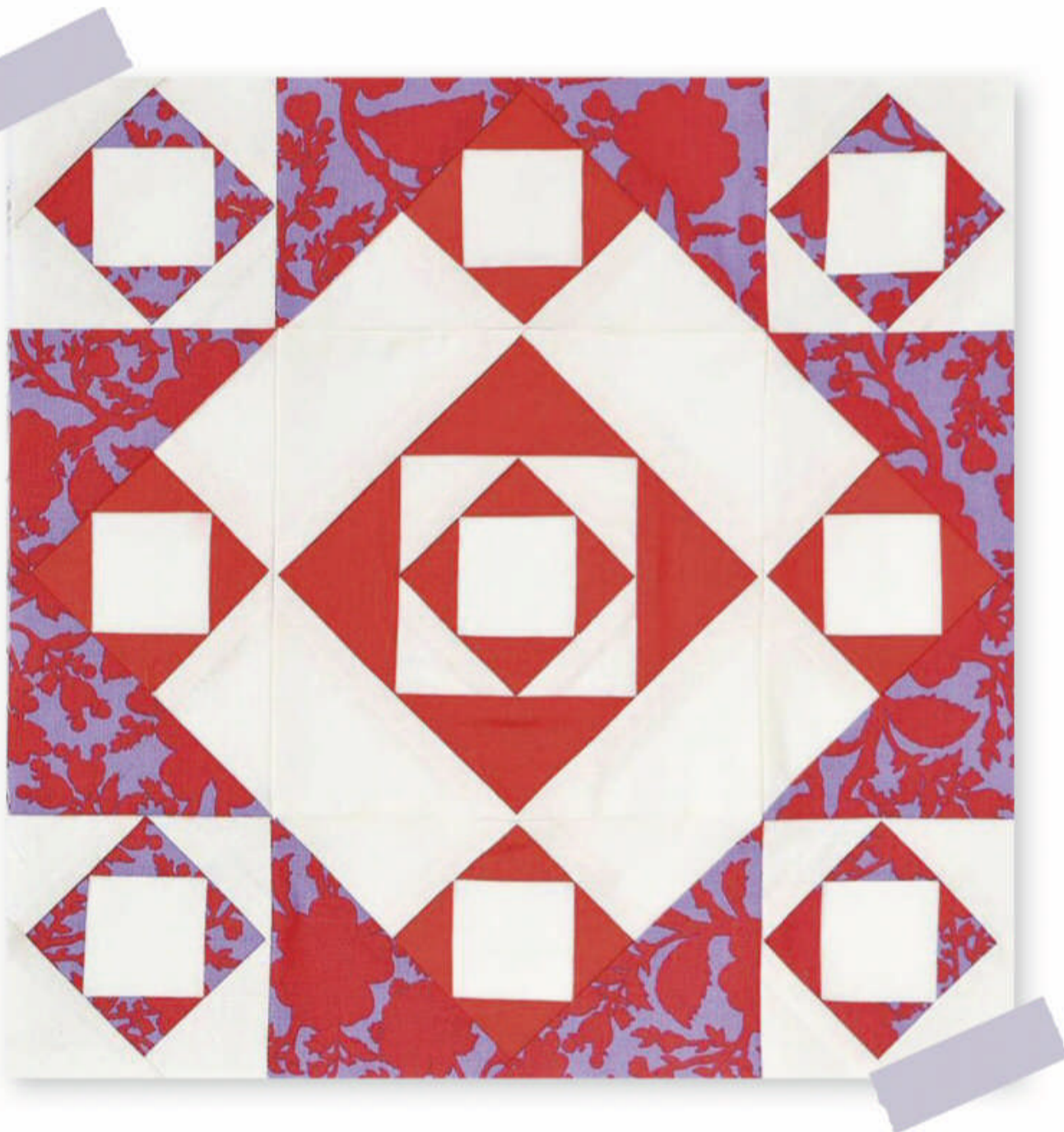
- Seam allowances are ¼in, unless otherwise noted.
- Press seams to one side, unless otherwise instructed.
- Shorten your stitch length to 1.5 for Foundation Paper Piecing.
- RST = right sides together.
- WOF = width of fabric.
- HSTs = Half-square Triangles.
- QSTs = Quarter-square Triangles.

**CUTTING OUT**

- 1 Cut the print fabric as follows:
  - Four (4) 3in squares, each cut into four (4) QSTs by cutting along both diagonals (for template Sections A2 and A3).
  - Four (4) 4in squares, each cut into two (2) HSTs by cutting along one diagonal (for template Sections B6 and B7).
- 2 From the solid fabric cut:
  - Five (5) 3in squares, each cut into four



Layout Diagram



**THE RED SOLID FABRIC MATCHES THIS TWO-TONE TULA PINK WILDFLOWER PRINT PERFECTLY!**

- 3 Cut the white fabric as follows:
  - Nine (9) 2in squares (for template Sections A1, B1 and C1).
  - Ten (10) 3in squares, each cut into two (2) HSTs by cutting along one diagonal (for template Sections A4, A5, C4 and C5).
  - Two (2) 5in squares, each cut into four (4) QSTs by cutting along both diagonals (for template Sections B4 and B5).
  - Two (2) 4½in squares, each cut into two (2) HSTs by cutting along one diagonal (for template Sections C8 and C9).

**PIECING UNIT A**

- 4 This block is made up of a total of nine units – four A units, four B units and one C unit for the centre. Each of the units is Foundation Paper Pieced, trimmed to size, then the papers are removed before the

block is assembled and sewn together as shown in the Layout Diagram.

- 5 To paper piece one of the A templates, first place a 2in square of white fabric on the back of the template with the wrong side facing the back of the paper, ensuring that the square covers the whole of A1 plus at least ¼in on each side.

- 6 Pin one of the print fabric 3in QSTs RST with the white 2in square (Fig 1) so that when flipped over at the seam line, the QST will cover Section A2 plus at least ¼in all the way around.

- 7 Flip the template so that the paper is uppermost and sew along the seam line between Sections A1 and A2, extending the seam line approximately ¼in beyond each end. Fig 2 shows the seam as it appears from the back of the template.

- 8 Fold and then press the triangle of print fabric over so that it covers the A2 Section (Fig 3).

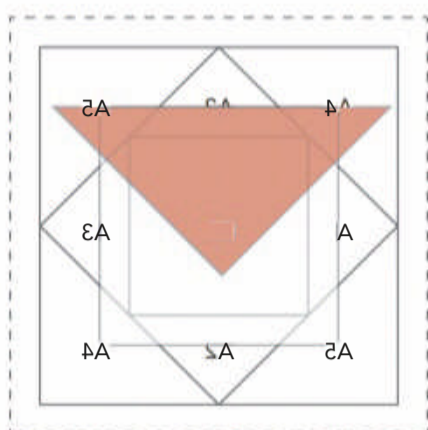


Fig 1

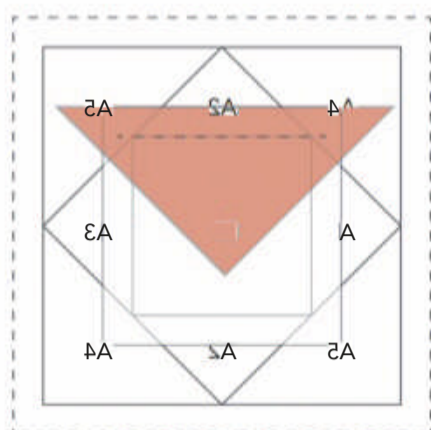


Fig 2

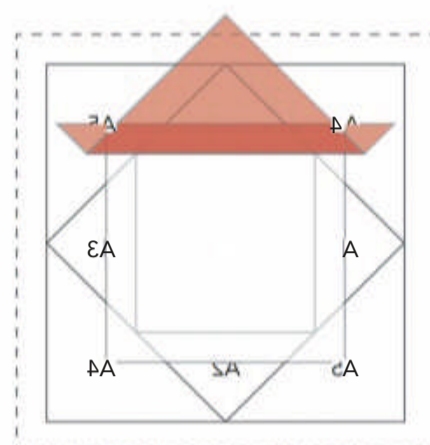


Fig 3

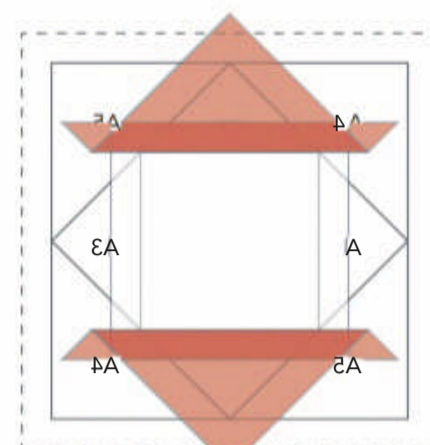


Fig 4

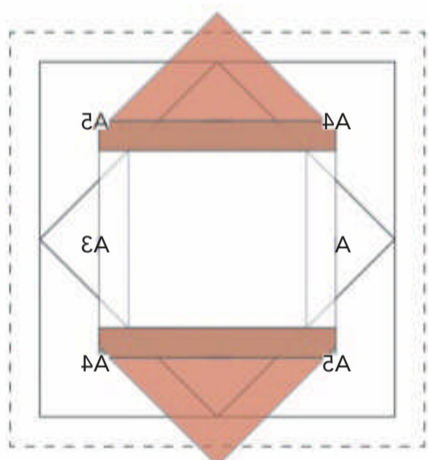
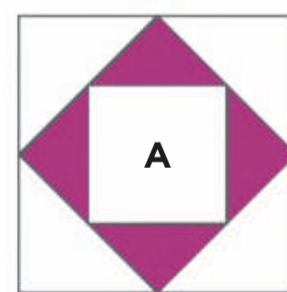
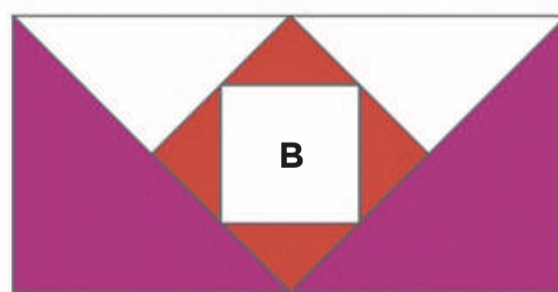
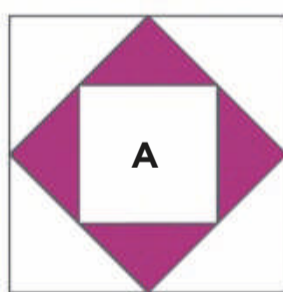
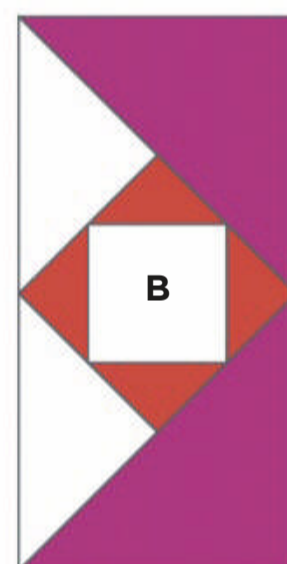
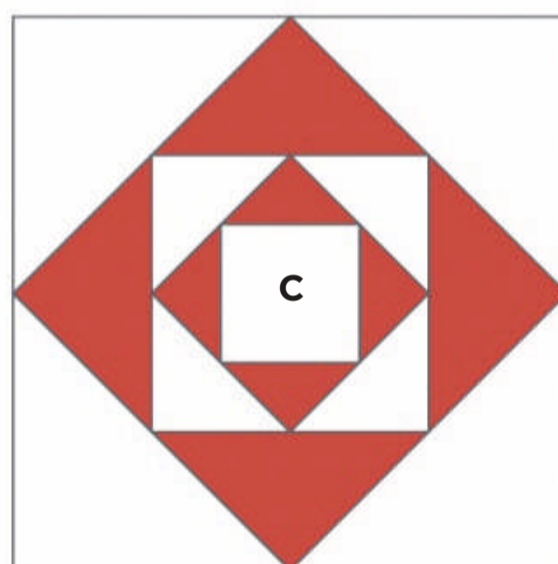
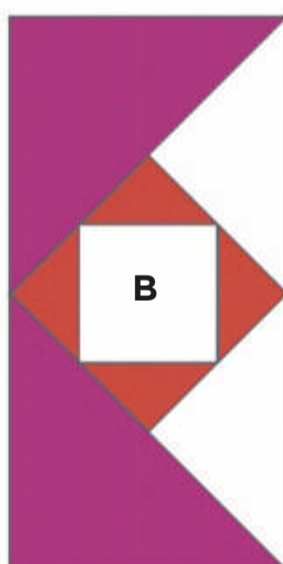
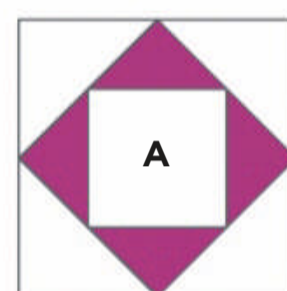
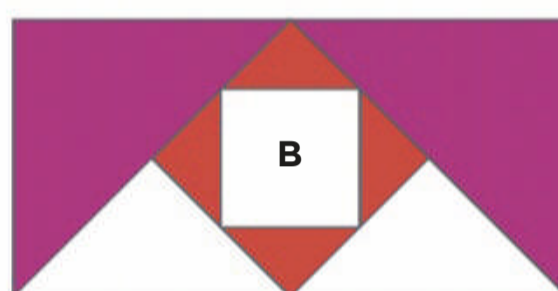
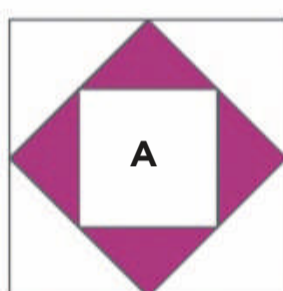


Fig 5



9 Repeat this process to add the second A2 Section, on the opposite side of the template (Fig 4).

10 Fold back the paper template along the lines between Section A1 and the A3 Sections and trim the seam allowance to 1/4in beyond the fold (Fig 5).



Layout Diagram

11 Repeat to add print fabric QSTs to Sections A3 of the template.

12 Repeat the process described in steps 6–10 using the white fabric 3in HSTs to piece Sections A4 and A5. Trim excess fabric off at the outer dashed seam allowance lines on the template to give a 3 1/2in square unit.

**PIECING UNITS B AND C**

13 Piece the B and C templates using the same process, using the squares, HSTs and QSTs indicated in steps 1–3.

**ASSEMBLING THE BLOCK**

14 Remove the template papers from all the pieced units by tearing carefully along the seam lines.

15 Arrange the nine units as shown in the Layout Diagram. Sew the units together into three rows of three units.

16 Now sew the three rows together to make the finished block, taking care to align seams neatly. Press the block and check it is 12 1/2in square.

**YOU WILL NEED**

- Print fabric: one (1) fat quarter
- Solid fabric: one (1) fat eighth
- White fabric: one (1) fat quarter

**FINISHED SIZE**

- 12½in square (12in finished)

**NOTES**

- Seam allowances are ¼in throughout.
- Press seams to one side, unless otherwise instructed.
- RST = right sides together.
- HST = Half-square Triangle.
- QST = Quarter-square Triangle.
- Press fabrics well before cutting.

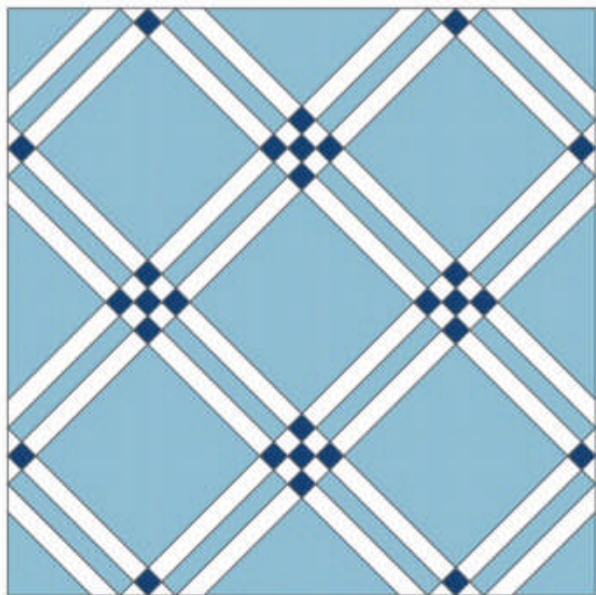
**CUTTING OUT**

- 1 From the print fabric cut:
  - Eight (8) 3½in squares.
  - Sixteen (16) 1in x 3½in.
- 2 From the solid fabric cut:
  - Thirty six (36) 1in squares.

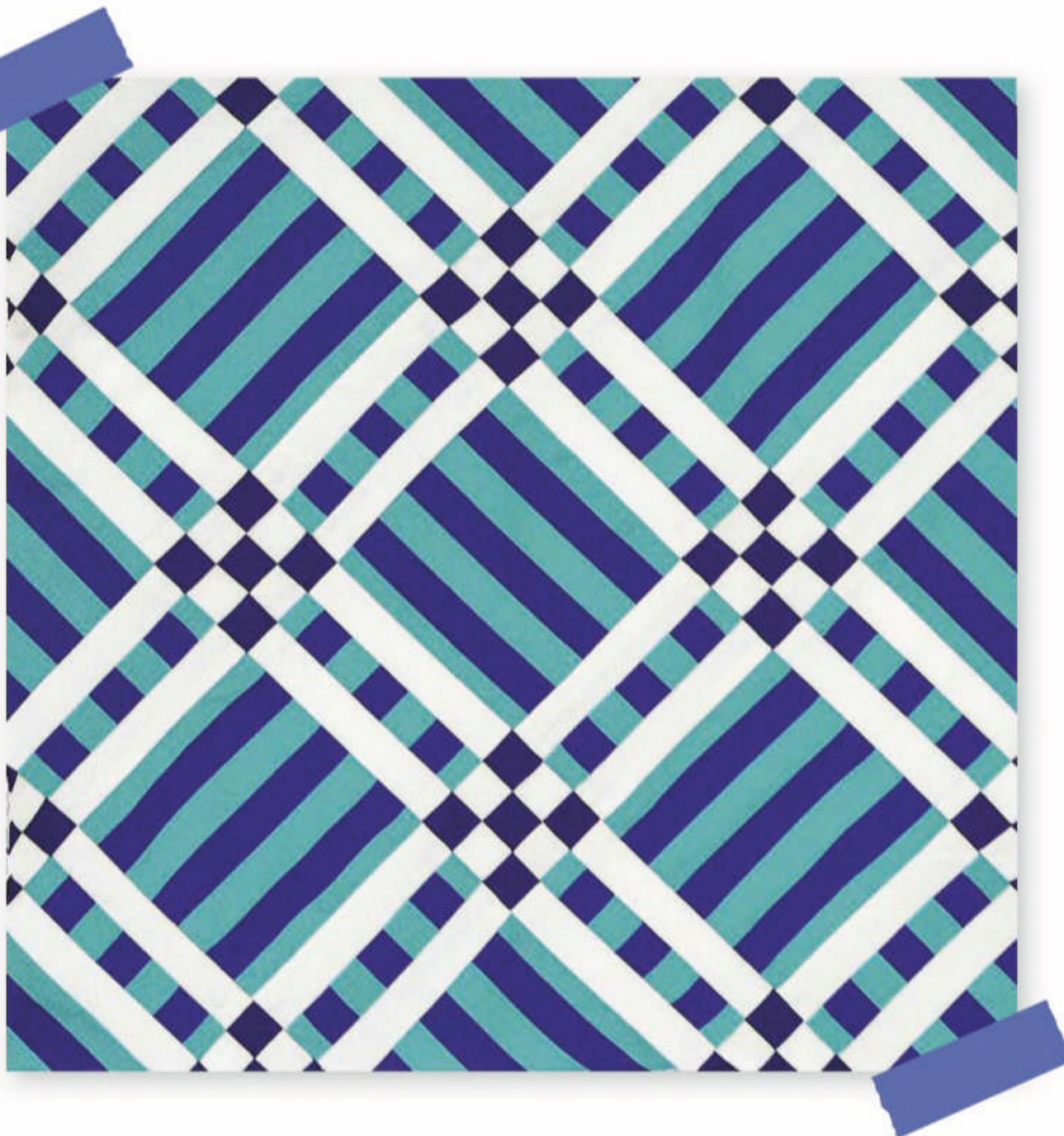
- 3 From the white fabric cut:
  - Thirty two (32) 1in x 3½in.
  - Thirty two (32) 1in squares.

**PIECING THE UNITS**

- 4 Make eight framed square units. For each unit you will use one 3½in print square, four white 1in x 3½in strips and four solid 1in squares following steps 5–8.



Layout Diagram



**MIX A STRIPED FABRIC WITH THIS CHECKERBOARD STYLE BLOCK FOR A STRIKING EFFECT**

- 5 For each unit, sew solid 1in squares to each end of two white 1in x 3½in strips and sew two white 1in x 3½in strips to either side of a print 3½in square (Fig 1). Press seams in the direction shown by the arrows.

- 6 Sew the three rows of each framed square together (Fig 2) for a total of eight finished units. Press seams towards the centre of the unit.

- 7 Cut two of the completed framed square units in half on the diagonal for a total of four HSTs (Fig 3). Cut one of the completed framed square units twice on the diagonal for a total of four QSTs (Fig 4). You will have five remaining framed square units.

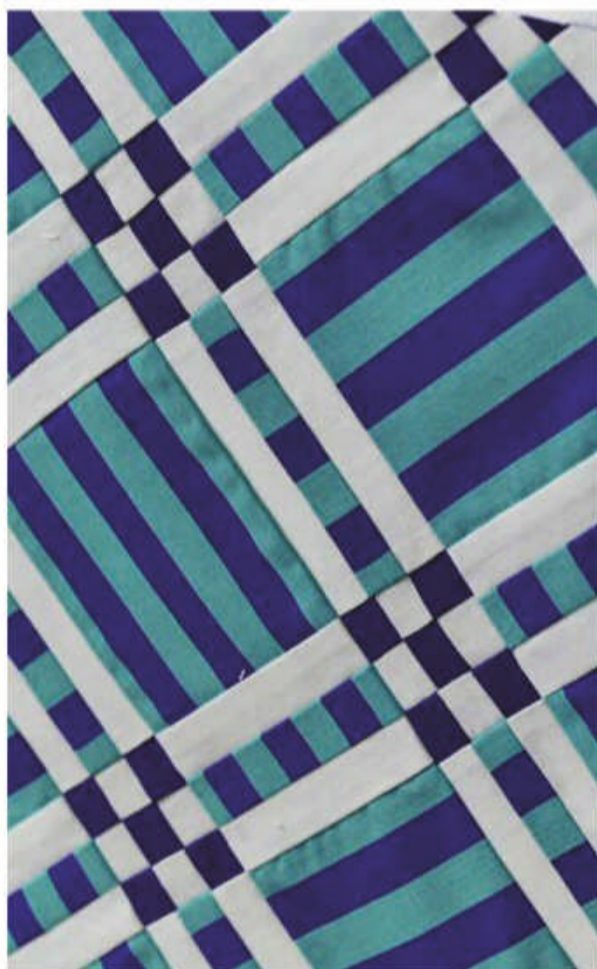
- 8 Sew white 1in squares to the ends of sixteen print 1in x 3½in strips, pressing seams toward the print strips (Fig 5).

**ASSEMBLING THE BLOCK**

- 9 Arrange the units, pieced strips and the remaining four solid 1in squares into rows as shown (Fig 6).

**ACCURATE ¼IN SEAMS**

When sewing lots of pieces together, it's worth checking your seam allowance is an accurate ¼in, to make sure your final block measures up correctly. Cut three 1½in square scraps of fabric and sew into one row using a ¼in seam. Make sure you use the same type of fabric and thread you'll be using in your block. Press this scrap row as you normally would. Then measure the centre block. If your seams are correct, it should be exactly 1in across. Also measure the whole row, it should be exactly 3½in across. If your measurements are smaller than this, you need to sew a narrower seam, and if your measurements are larger, you'll need a wider seam.



**10** Sew rows 3, 5 and 7 together, pressing seams towards the framed squares (and HSTs). Sew rows 4 and 6 together, pressing seams towards the solid 1in squares.

**11** Sew the block together by sewing together all nine rows and matching seams. Press the seams open or to one side as preferred.

**12** Turn the block so that it is sitting square on the mat and trim to 12½in square, carefully centring your block.

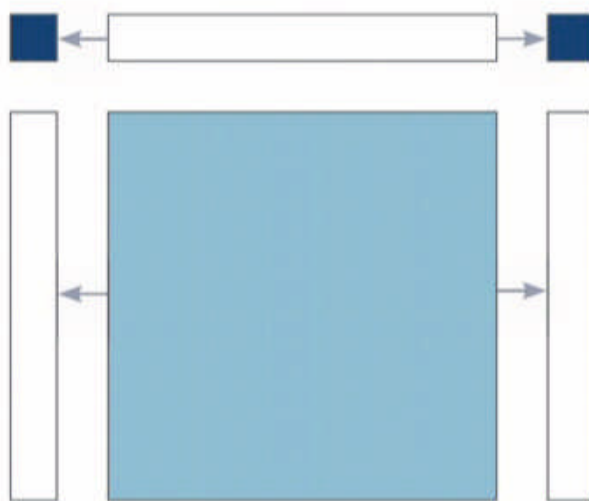


Fig 1

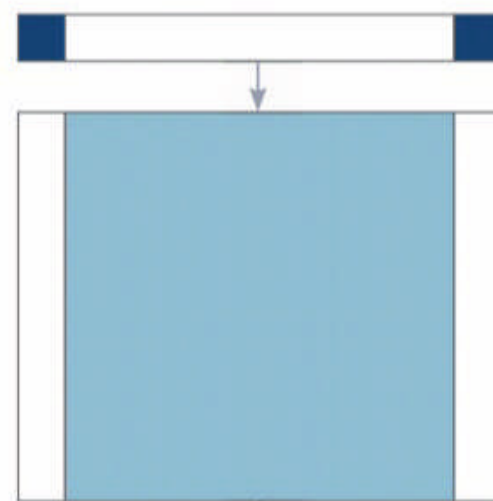


Fig 2

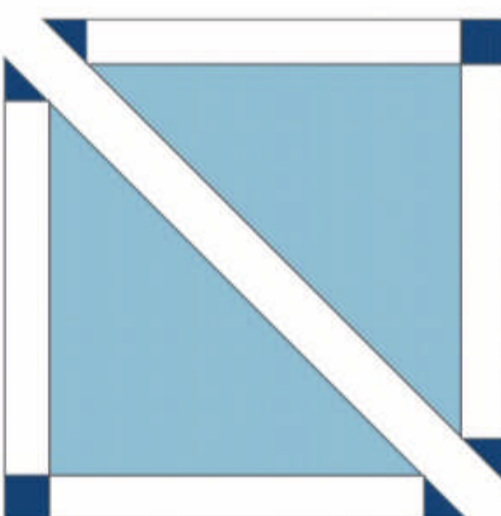


Fig 3

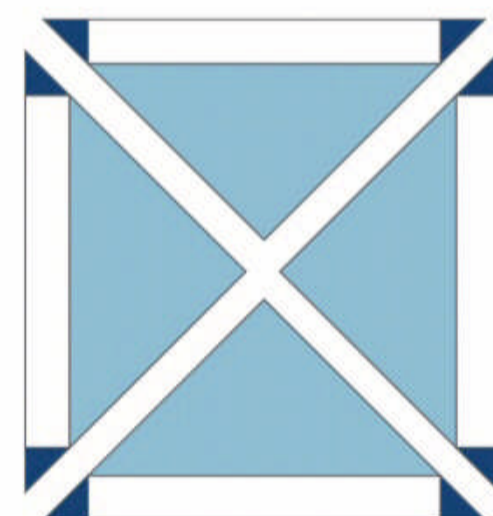


Fig 4



Fig 5

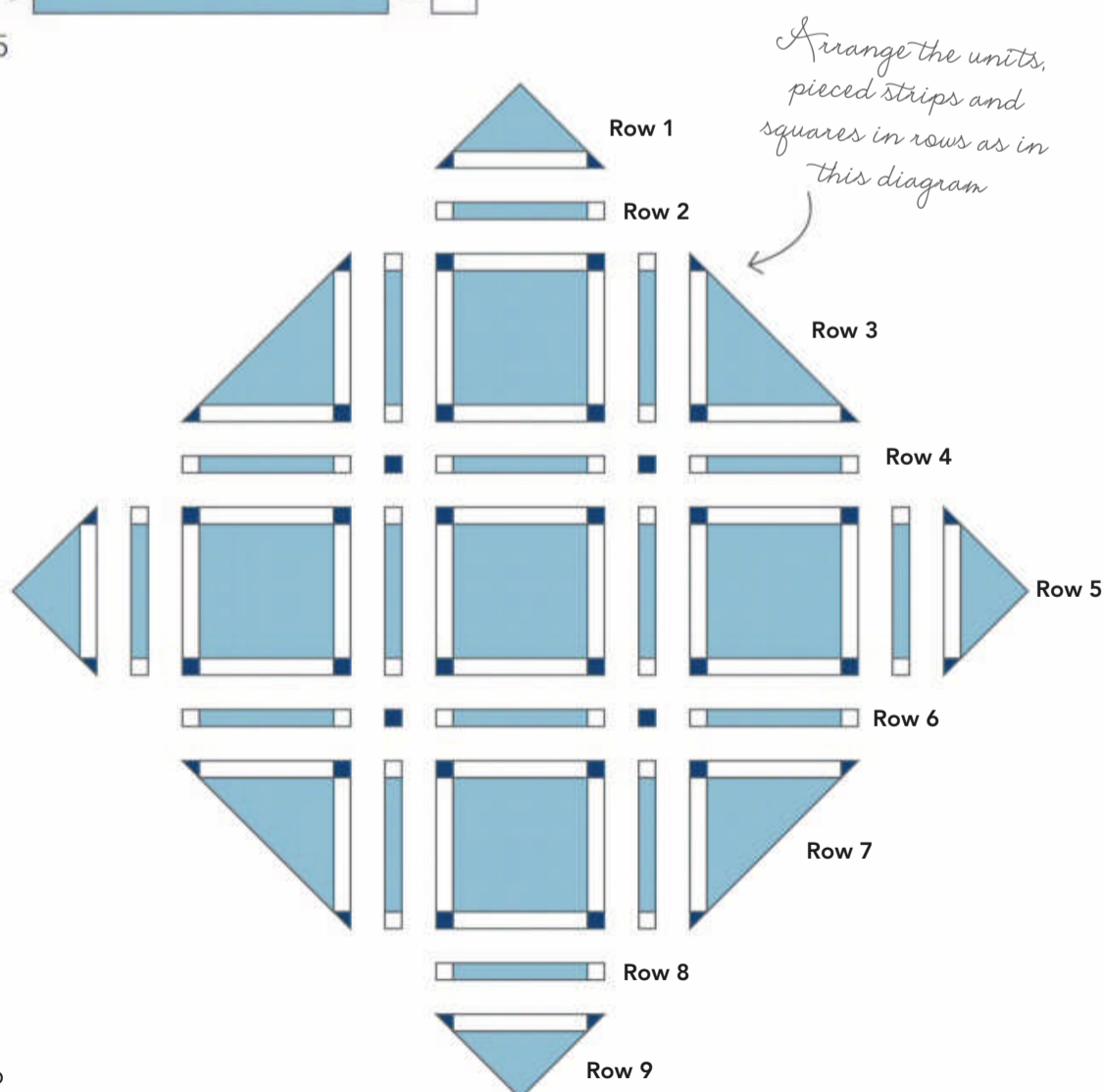


Fig 6

**YOU WILL NEED**

- Print fabric: one (1) fat quarter
- Solid fabric: one (1) fat eighth
- White fabric one (1) fat quarter
- Four (4) copies of Goose Template A
- Four (4) copies of Goose Template B

**FINISHED SIZE**

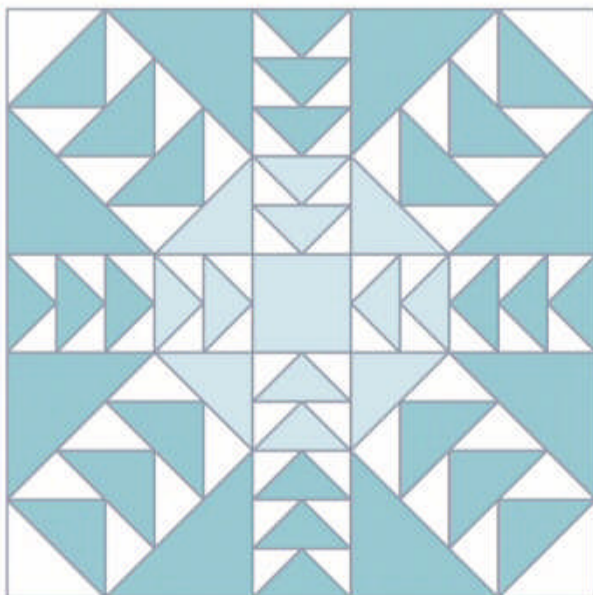
- 12½in square (12in finished)

**NOTES**

- Seam allowances are ¼in throughout, unless otherwise noted.
- RST = right sides together.
- HSTs = half square triangles.
- Press seams to one side, unless otherwise instructed.
- Shorten your stitch length to 1.5 for Foundation Paper Piecing.

**CUTTING OUT**

- 1 From the print fabric cut:
  - Twelve (12) 2in x 3½in (for Sections 2, 5 and 8 on Template A).
  - Twelve (12) 1½in x 2½in (for Sections 1, 4 and 7 on Template B).
  - Four (4) 4in squares, each cut into two (2) HSTs by cutting along one diagonal (for Sections 12 and 13 on Template A).
- 2 From the solid fabric cut:
  - One (1) 2½in square.
  - Four (4) 2in x 3½in (for Section 11 on Template A).



Layout Diagram



**FOUNDATION PAPER PIECING TEMPLATES WILL MAKE YOUR POINTS PERFECTLY SHARP!**

- Eight (8) 1½in x 2½in (for Sections 10 and 13 on Template B)
- 3 Cut the white fabric as follows:
    - Two (2) 3in squares, each cut into two (2) HSTs by cutting along one diagonal (for Section 1 on Template A).
    - Twenty four (24) 1½in x 2½in (for Sections 3, 4, 6, 7, 9 and 10 on Template A).
    - Forty (40) 1½in x 2in (for Sections 2, 3, 5, 6, 8, 9, 11, 12, 14 and 15 on Template B).

**PIECING UNIT A**

4 The block is made up of eight units (four A units and four B units) plus a 2½in centre square. Each of the units is Foundation Paper Pieced, trimmed to size, then the papers are removed before the block is assembled and sewn together as shown in the Layout Diagram.

5 To paper piece Template A, first place a 3in HST of white fabric on the back of the template with the wrong side facing the back of the paper and ensuring that it covers

the whole of Section 1 plus at least ¼in on each side (Fig 1).

6 Pin one of the print fabric 2in x 3½in rectangles RST with the white HST so that when flipped over at the seam line, the print rectangle will cover Section 2 plus at least ¼in all round (Fig 2).

7 Flip the template over so the paper is uppermost and sew along the line between Sections 1 and 2, extending the seam line approximately ¼in beyond each end. Fig 3 shows the seam as it appears from the back of the template.

8 Fold and then press the rectangle of print fabric over so that it covers all of Section 2 (Fig 4).

9 Trim Section 2 to ¼in beyond the seam lines between Section 2 and Section 3 and between Section 2 and Section 4 (Fig 5).

10 Repeat this process to add Sections 3 and 4. Once sewn and pressed, trim to

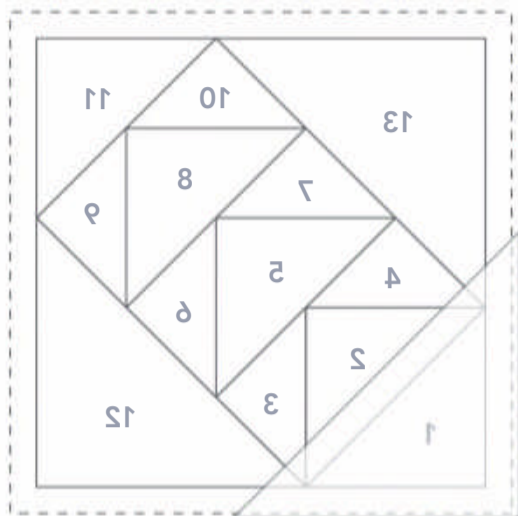


Fig 1

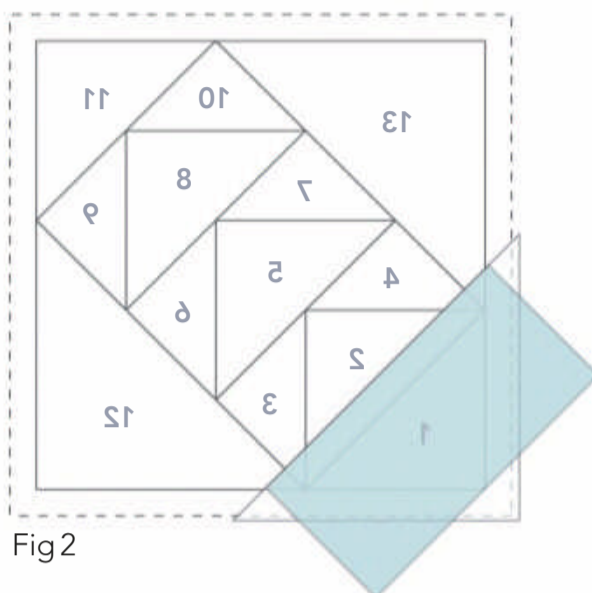


Fig 2

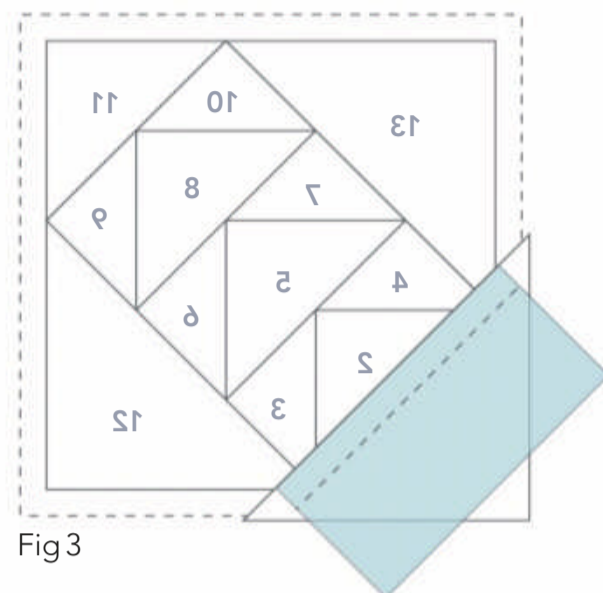


Fig 3

$\frac{1}{4}$ in beyond the seam line between Sections 3 and 4 and Section 5.

**11** Repeat the process described in steps 5–9 to piece all four A units. Trim excess fabric off at the outer dashed lines on the templates to give a  $5\frac{1}{2}$ in square unit.

**PIECING UNIT B**

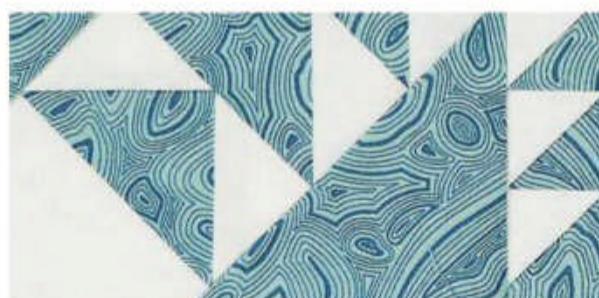
**12** Piece each Template B using the same process, using the fabric indicated in steps 1 and 2.

**ASSEMBLING THE BLOCK**

**13** Remove the papers from all units by tearing carefully along the seam lines.

**14** Arrange the eight units and the print fabric  $2\frac{1}{2}$ in square as shown in the Layout Diagram. Sew the units together into three rows.

**15** Now sew the three rows together to make the finished block, taking care to align seams neatly. Press the block and check it is  $12\frac{1}{2}$ in square.




**Lynne Goldsworthy**  
Lynne likes to dabble in both modern and traditional designs, and is a total whiz at Foundation Paper Piecing!  
[lilysquilts.blogspot.com](http://lilysquilts.blogspot.com)  
[lilysquilts](https://www.instagram.com/lilysquilts)

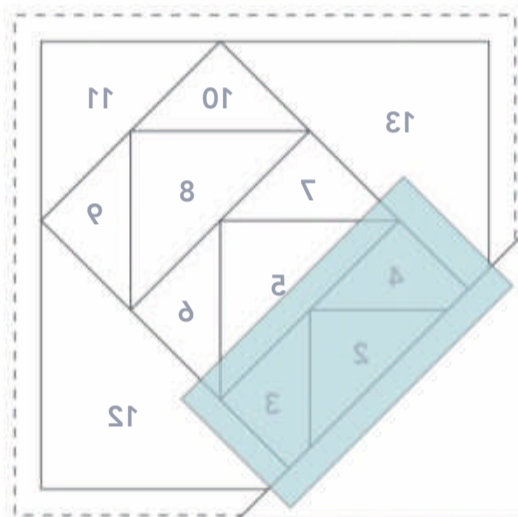


Fig 4

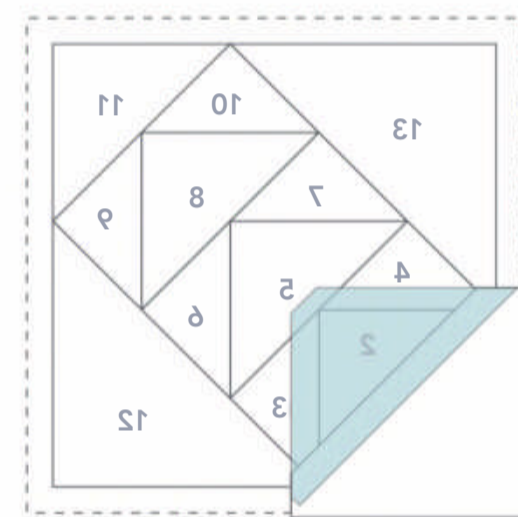
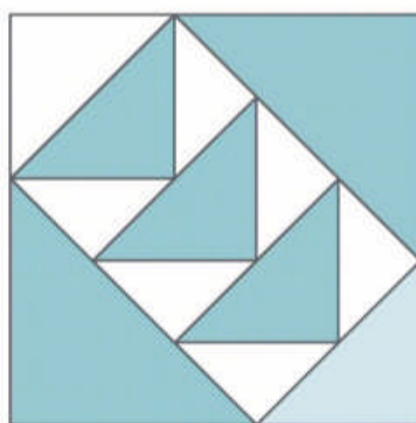
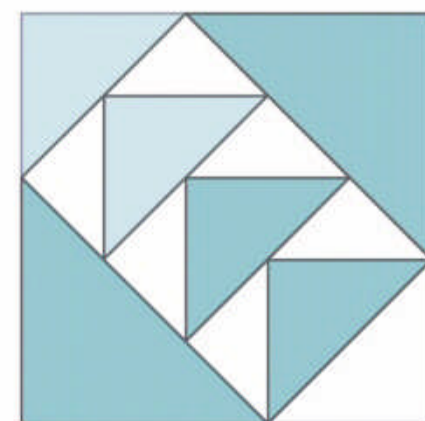
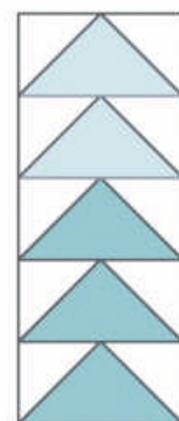
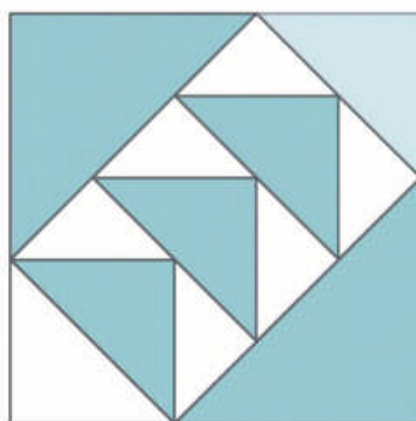
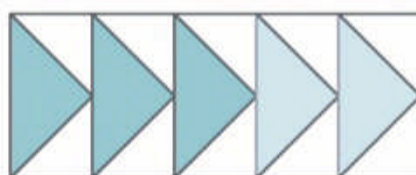
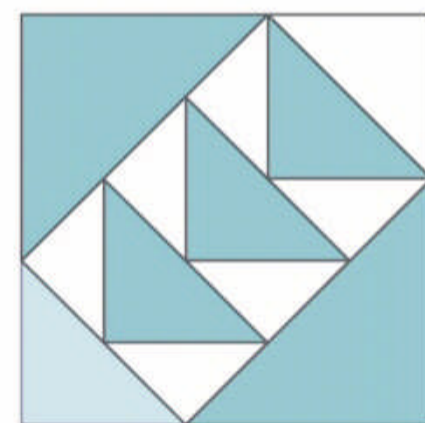


Fig 5

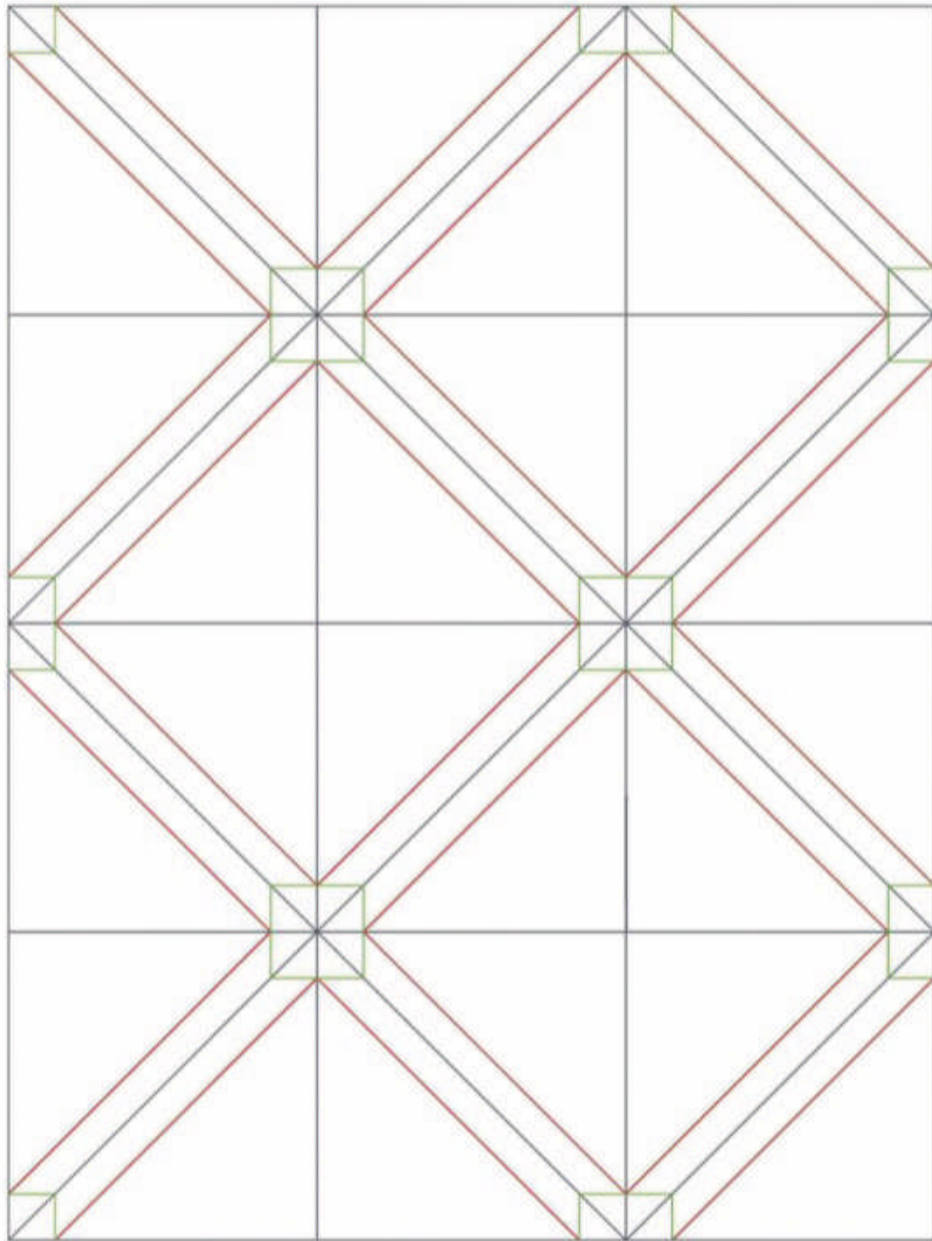
Unit A



Unit B

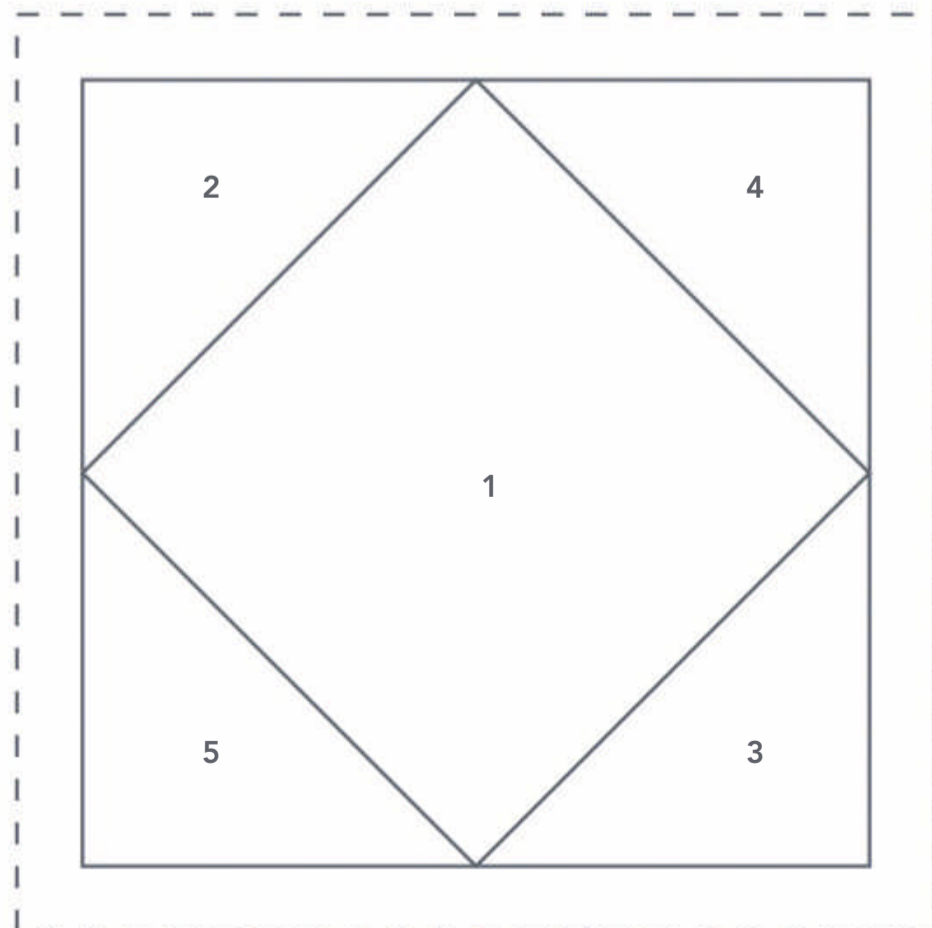


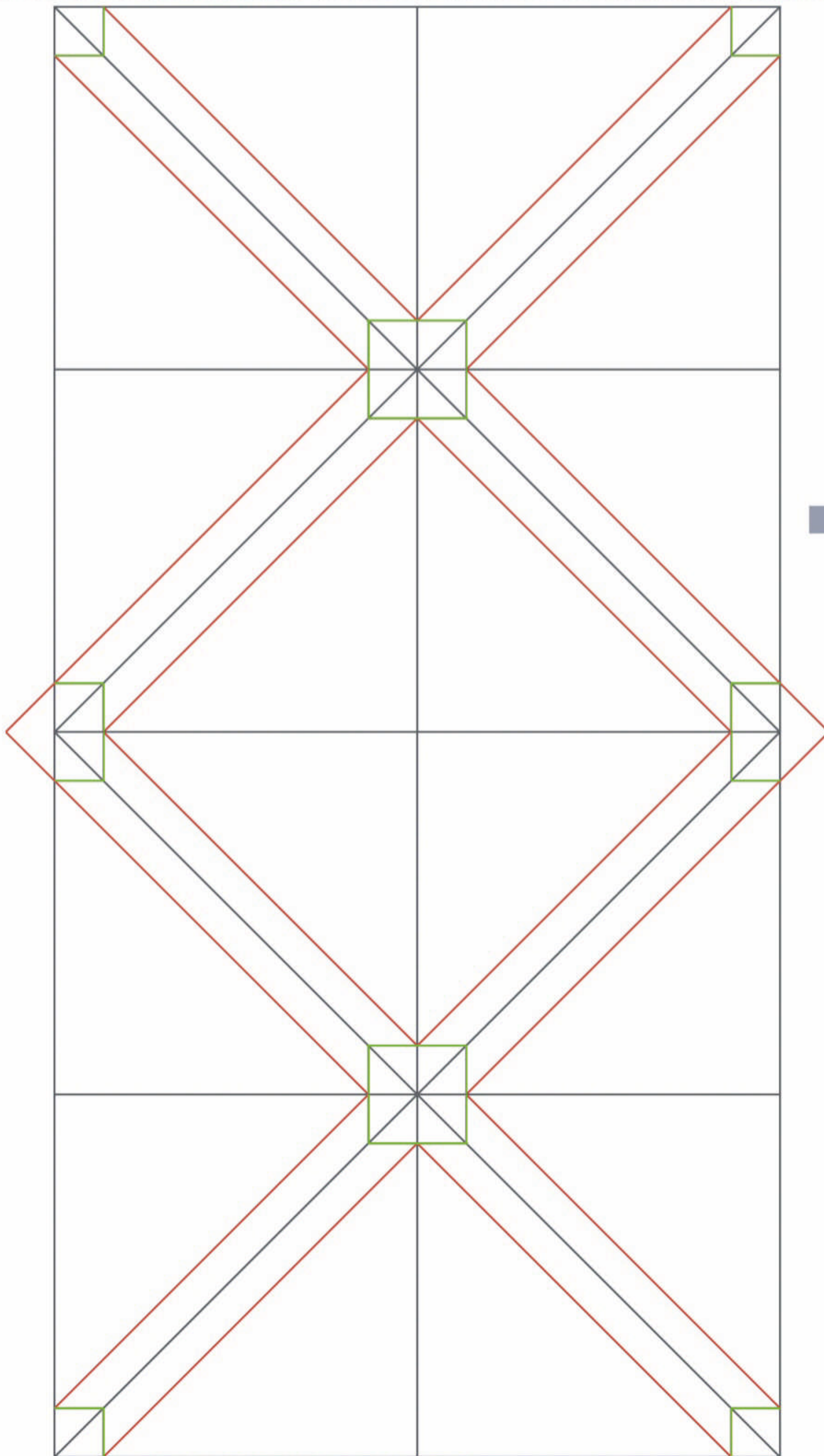
Layout Diagram



**BLOCK PARTY**  
2in HST  
ENLARGE 200%

**BLOCK PARTY**  
Economy Block  
ACTUAL SIZE

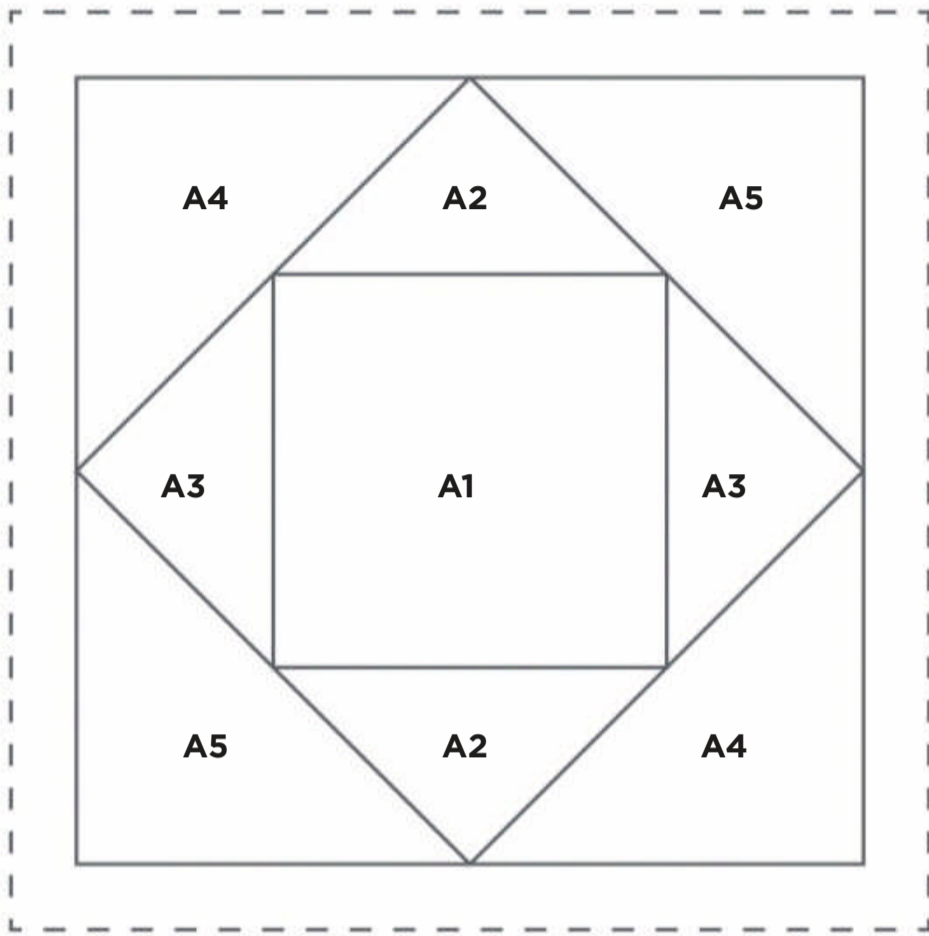




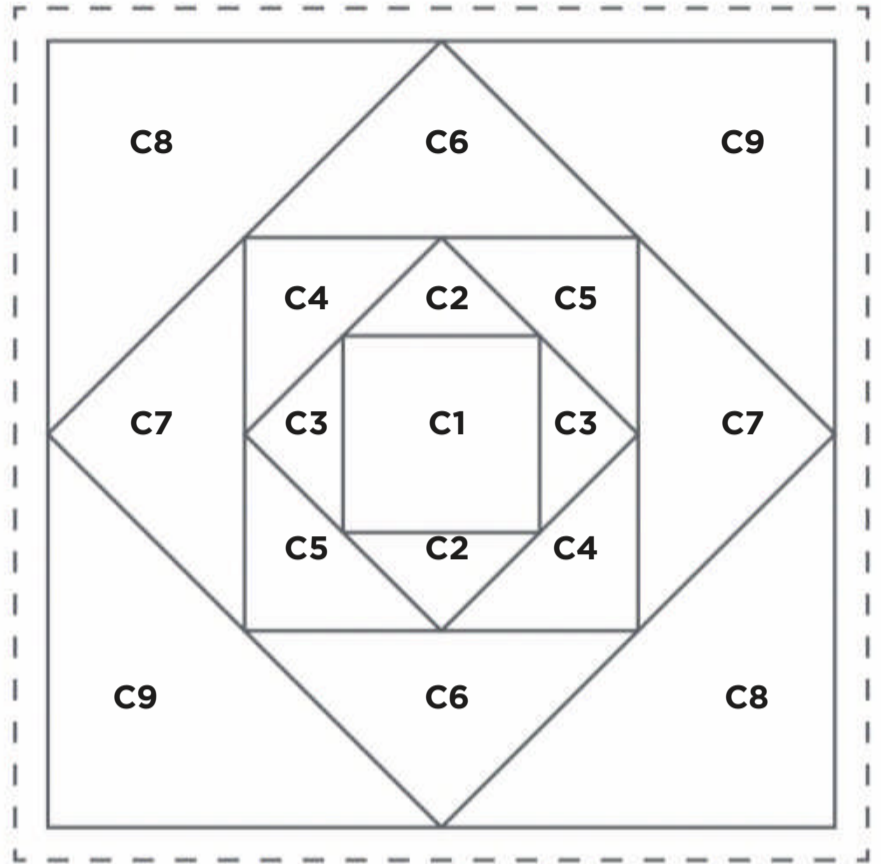
**BLOCK PARTY**

2¼in HST  
ACTUAL SIZE

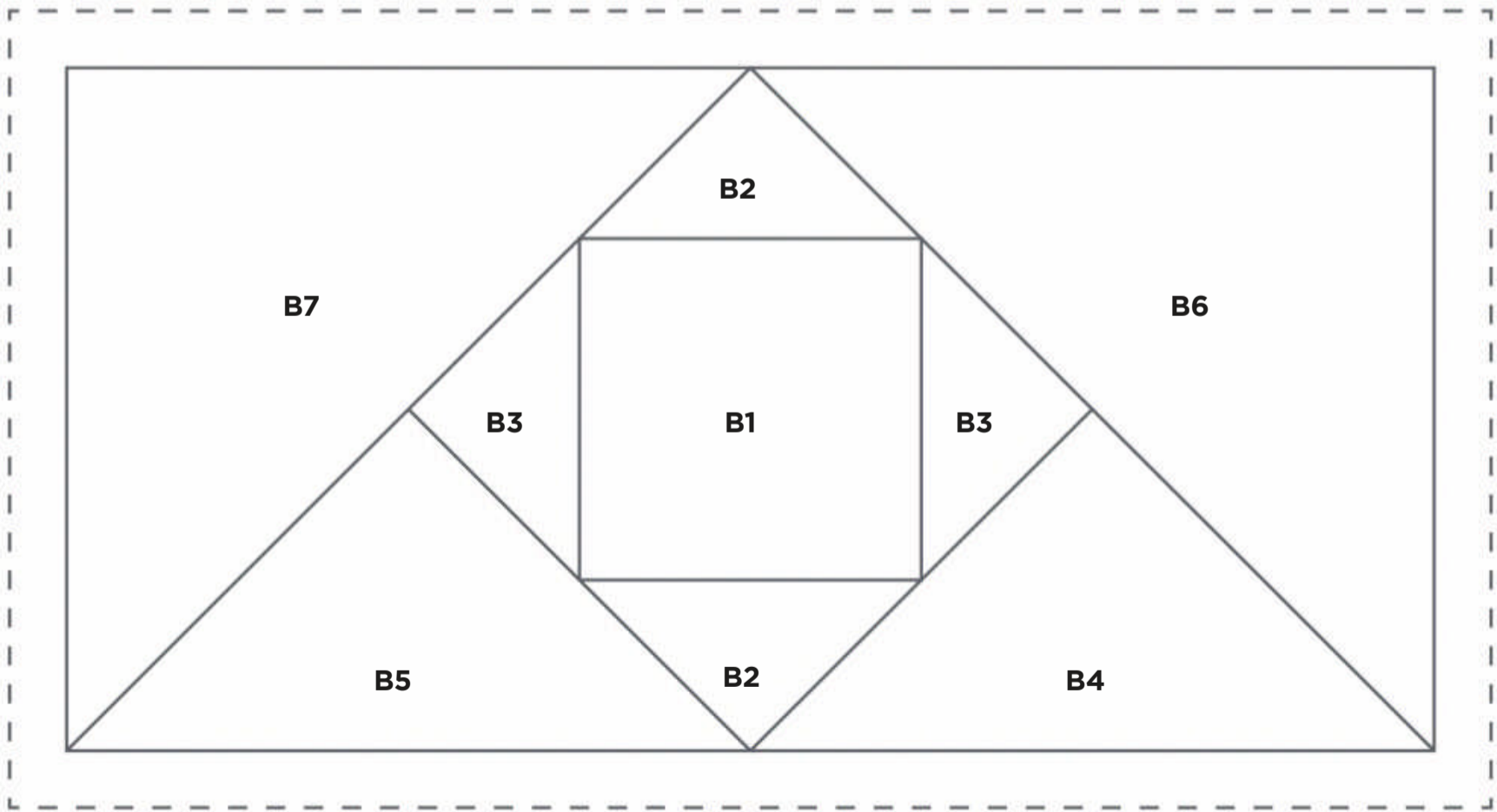




**BLOCK PARTY**  
Template A  
ACTUAL SIZE

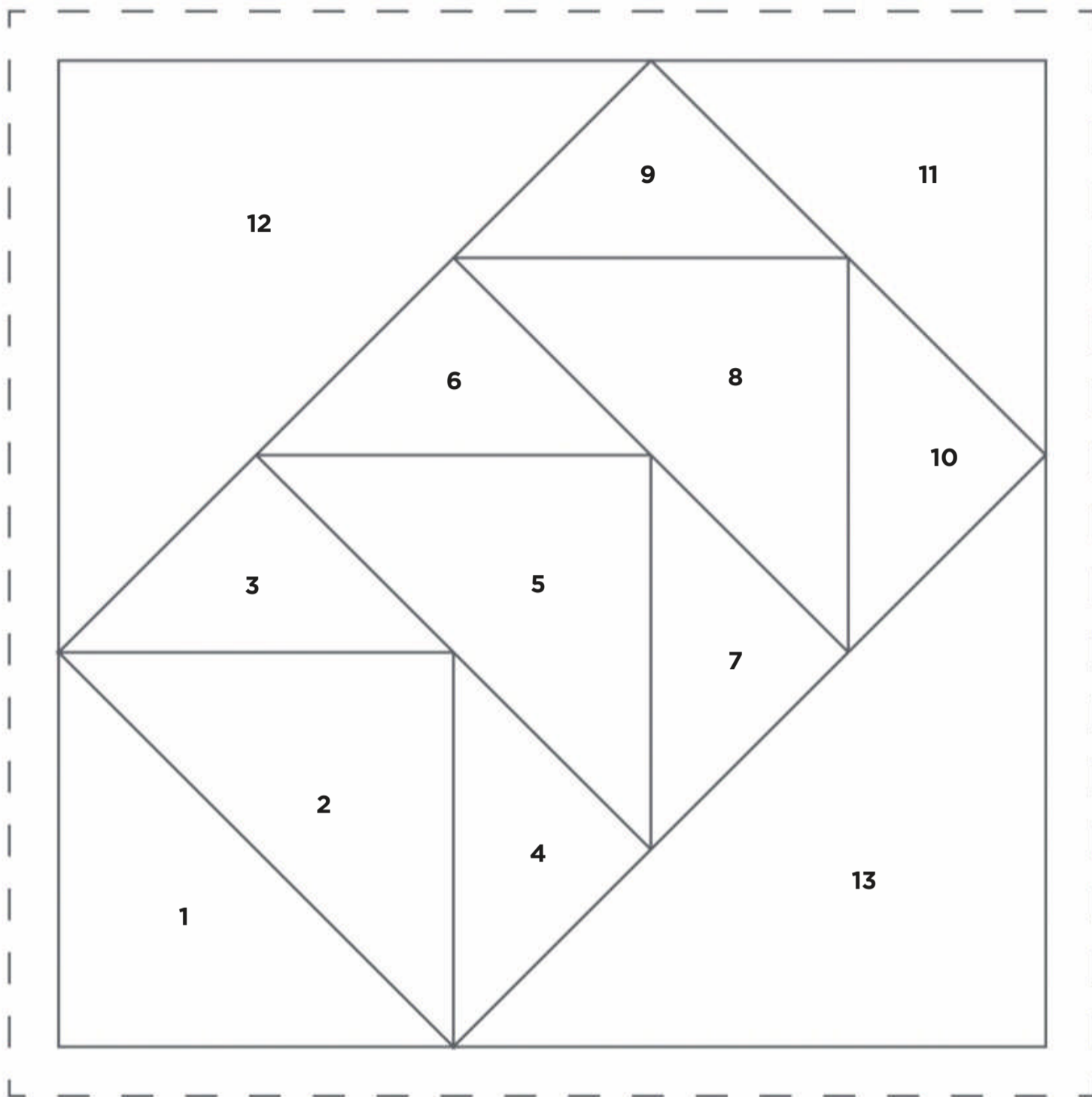


**BLOCK PARTY**  
Template C  
ENLARGE 200%

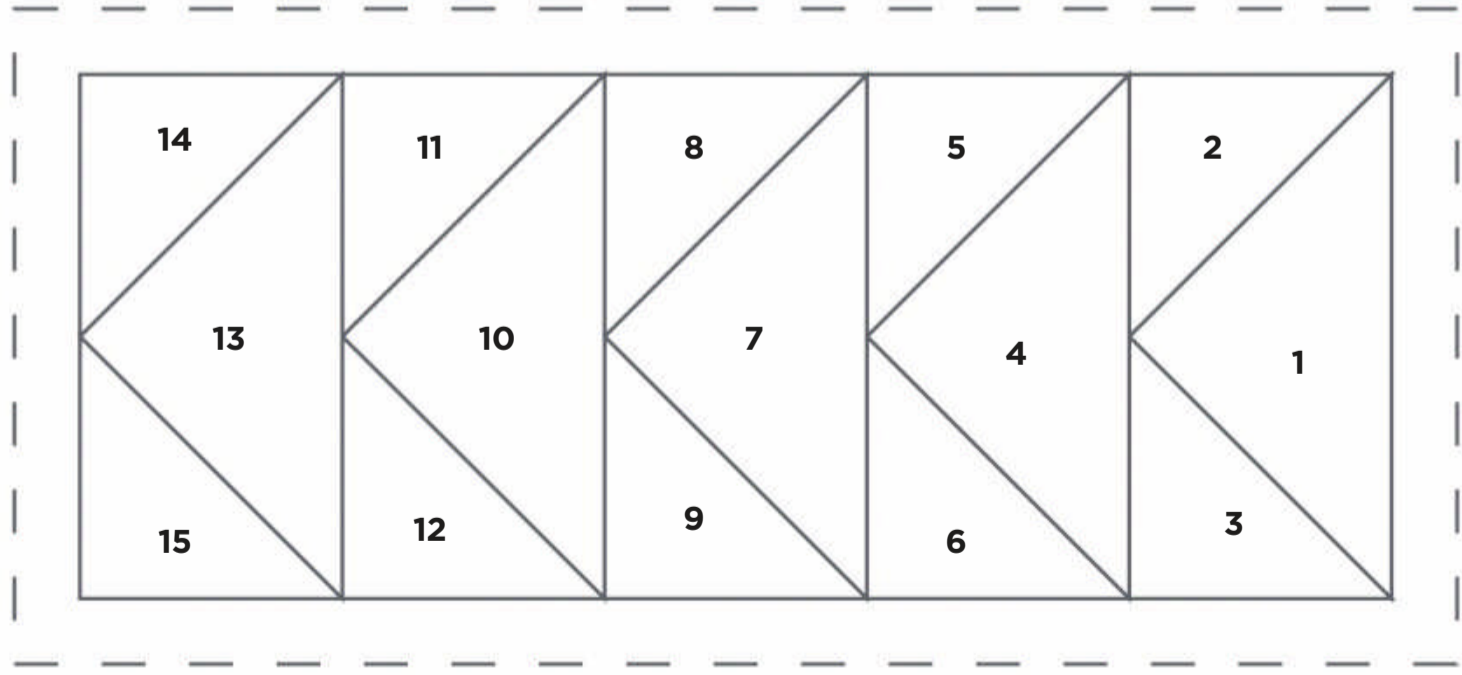


**BLOCK PARTY**  
Template B  
ACTUAL SIZE





**BLOCK PARTY**  
Goose Template A  
ACTUAL SIZE



**BLOCK PARTY**  
Goose Template B  
ACTUAL SIZE

# Finishing Touches

Tula was making quilts long before she was designing fabric, so it's only natural that she applies her exacting standards to our **tools and accessories** too. With an instinct to elevate anything she makes to the highest possible specification, her collaborations have resulted in a wishlist of sewing room must-haves that are as beautiful as they are useful. Fellow fabric designer William Morris would definitely approve!



## TROOPING THE COLOR

Following the success of Tula's limited edition tin, Aurifil have more goodies for the Tula troops, this time for her colourful collection HomeMade. The custom-designed box holds coordinating Aurifil 50wt thread

featuring a total of ten small spools and four large in Tula's go-to colours for piecing, quilting, EPP, appliqué, and more. It's another collector's item for fans – gotta catch 'em all! Aurifil, £66.60

## PEDAL TO THE METAL

With their exclusive polka-dot faceplates and rainbow-finish parts, two special-edition Bernina quilting machines have been loaded with Tula-designed extras, including a collection of built-in decorative stitches for quilting, embellishment, and embroidery. No wonder Tula calls these machines 'magical'! Bernina 750QE £2,995, 770QE £3,745



# LINE UP, LINE UP!

Tula worked hard to achieve perfect lines in Linework, so make sure your piecing lines up too, with tools designed by the artist herself in her trademark oil-slick colours. We especially love the rotary cutter, which is ergonomically shaped and suitable for both righties and lefties to use.

Rotary Cutter, £68, Brewer Quilting & Sewing Supplies



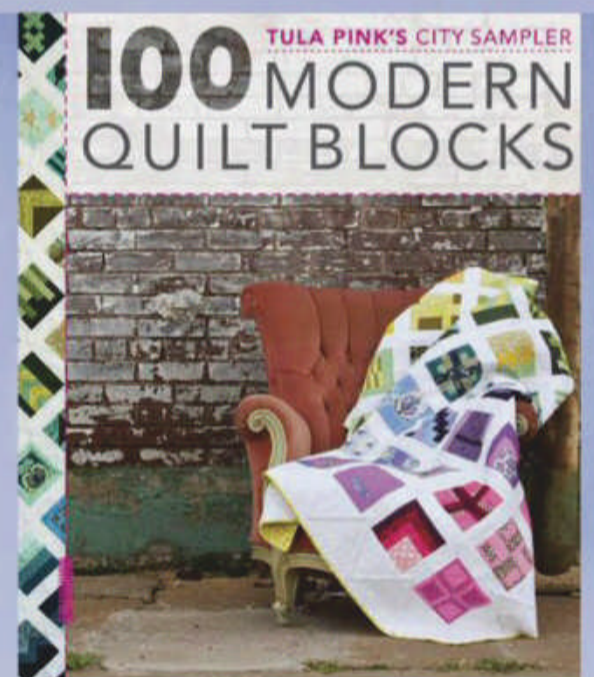
## UNICORNS SEW BRILLIANTLY!

OK, we know that's not what USB stands for, but don't let it stop you from lassoing an adorable Tula Pink 16GB USB drive. Use it with digital stitch files on your Bernina, or as a magical way to elevate your tech. 16GB USB Drive, £21.80, [quiltdirect.co.uk](http://quiltdirect.co.uk)



## CUT TWO RIBBONS

Tula has designed a range of ribbons in different patterns, colourways, and widths with Renaissance Ribbons, experts in woven Jacquard ribbons. Tula's expert eye for colour ensures that designs past and present coordinate with all her fabrics. If you want to continue the animal theme of Linework, add pops of colour with Spots on Spots from the Monkey Wrench collection (Mango colourway shown). Renaissance Ribbons, [renaissanceribbons.com](http://renaissanceribbons.com)



## CITY BREAK

In *100 Modern Quilt Blocks*, you have a choice of making Tula's stunning City Sampler quilt, or using the blocks for whatever you like. Keep it on hand to dip in and out of the pages when the mood strikes. With hundreds of glowing reviews online, it's the perfect short break to Pinkerville, whenever you need a quilty lift.

Krause Publications  
£15.99

DESIGNER PROFILE

# 2020 Lockdown

Life has changed so much since March, with all of us getting used to the 'new normal'. We chatted to **Tula** about how she manages the changes she has encountered in her personal and creative life



**What has been the most significant change in your routine?**

The only major change is that I am not travelling as much, and we had to cancel a lot of events. I am from Los Angeles originally and live just outside of Kansas City now, so most of my friends live pretty far away between New York and LA. This hasn't changed our relationships too much. I answer my phone much more now which I almost never did before. I hate the phone! I rarely know where it is – in fact, I even don't know where it is right now...

My family is crazy close. We all live near each other so we self-quarantined for a few weeks and then kept that circle closed. My brother and mom work for me, and our offices are in my home.

My little sisters are 13-year-old twins, and so, as they are not attending school right now, they come in with my mom every day. I am generally in charge of their math and history homework. We are lucky in that way during this pandemic, as we see each other every day.

Travelling is usually the way I connect with people that like my fabrics, so in the absence of that we have started doing a video every Tuesday on Instagram TV. I started with a studio tour, and every week we look around and find something to talk about. I prefer doing live videos where I get to interact with people and answer their questions. I never know what people want me to talk about and it is for them, so I like them to direct the content.

**Are there any aspects of the enforced lockdown and social distancing that you've struggled with, and any aspects that have revealed new loves?**

I haven't really struggled with it. My studio is in my home and I am reclusive by nature. As a kid I used to beg my mom to stay home on field trip days. I don't love 'group fun' as I am an independent exploration type. I don't like to be herded. I have a certain amount of time on this earth and more ideas than I will ever really have time to execute, so I am loving having the extra time to make things and work. I am usually cramming month-long projects into a small amount of time between travel dates. Not running against the clock every day has really lowered my stress level and given me the time to work properly through some ideas that I couldn't get to before. There will be an explosion of new products from me this time next year!

**How has the lack of in-person interactions affected you, not just personally but also creatively?**

Some people recharge their batteries by interacting with others, I recharge by being alone. I expect I will be very energised by the time this is over, when I'll head back out on the road to teach and lecture. Creatively, I feel like I have actually been having a bit of a renaissance. I finally have the time to tinker and that is where the creative magic happens. So often I have to execute so quickly that

Below: Tula celebrates another prize-winning booth – probably the closest we can get to Pinkerville outside her imagination!





Below: Opening Night quilt using Linework and Tula Pink True Colors



Above: HomeMade Measure Twice fabric in Night  
 Right: Tula Pink's matching HomeMade thread box for Aurifil  
 Below: Tula Pink's well-organised studio



I don't have time to experiment with different ideas. I don't have time to waste on an idea that might not work – I have to go with the sure thing. This time at home has really opened me up and allowed me to take some risks that I wouldn't have taken otherwise.

**The seemingly endless 'down time' and uncertainty makes it hard to prioritise and work at the moment! Many people report feeling bored and overwhelmed all at once – have you experienced anything like this?**

I don't get bored – it's a talent LOL! My mom used to say that only boring people get bored. I don't know if that is true, but my brain is a meandering

paralysing. I was really into karate for most of my young life until I went to college, earning my black belt when I was 14. Karate is all about discipline and quietening the mind, and that discipline and work ethic has been a great asset to me as an adult. I am using it now more than ever. I still keep strict studio hours and I am never late to work even if it is just a few short steps away.

The big ideas come when you are not sure what to do with yourself, so it's important to put in the time. It happens when you've finished your tasks for the day and still have two or three hours before it's time to quit for the day. That is when I tinker and

*This time at home has really opened me up and allowed me to take some risks that I wouldn't have taken otherwise*

and wondering thing. I can always find something to think about! I always have a million things that I want to do, make, watch, read...

I have felt overwhelmed though. Every morning I go to the studio and there are at least three things that I desperately want to work on at once and sometimes that can be

try to fill the time. When my mind is loose and unfocused, all of the good stuff comes from it.

**What have you been doing more of you didn't have time for previously?**

I have a stack of quilt patterns from other designers that I am finally making! I love making patterns



## DESIGNER PROFILE



Above: Fairy Dust Blush, Hexy Peach Blossom, Mineral Amethyst, Wildflower Daisy, Poms and Stripes Begonia, Wildflower Delphinium  
 Top right: Paisley Owl Petunia.  
 Middle right: A row of pink unicorns!

from super-talented quilt designers and pattern writers. It is such a great way to learn about how writers instruct the making process. So far I have made The Tattoo Quilt by Happy Sew Lucky, Pickled Beets from Latifah Saafir and I am working on Trinket from Alison Glass. They have all been great fun to make. It is so nice to just make a quilt without having to think about how to explain it in a pattern, how to balance the fabric usage, how will a shop kit this or how to market it when it is complete. I think it is really important



to sew for yourself outside of the business. The biggest threat to someone in my position is burn-out.

re-cover all my cushions... so many things but I'm not doing any of it. I am getting a lot of work done though!

*I think the world is going to be a very different place when this is all over and I need to be ready for it*

I design fabric because I love to sew, otherwise I would make rugs or dishes or wallpaper. I have to sew simply for the joy of it, to keep my mind fresh and keep me in the game.

### **What are you still not doing, even though you might have time now?**

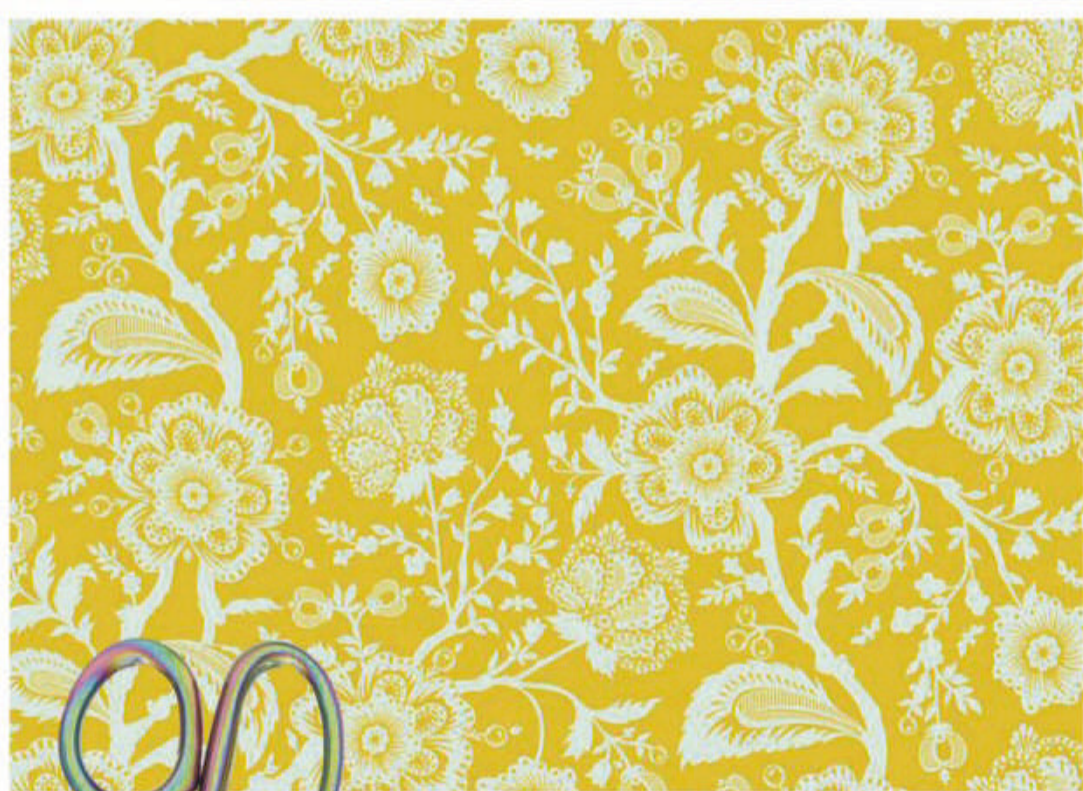
I really thought that I would do a lot of personal projects at home if I wasn't travelling so much, but that has not turned out to be the case! I have so many little things that I want to do at my house. I really want to paint a giant mural in my kitchen and

### **Do you have a 'secret weapon' that helps you adjust to all these days spent at home?**

I just don't want to take this time for granted. We have been forced to stay home for the health of everyone and I totally get that, and I am happy to comply with it. It doesn't have to be wasted time though. I feel like I have a certain amount of time on earth and I want to use all of it to create things. I don't do idle very well, so I am really trying to take advantage of being home. I have used a lot of the time to re-evaluate my business and make



Above: Parisville Cameo. Right: Pinkerville Delight Frolic. Below: Tula's range of sewing and quilting accessories for Brewer



actually been something that I have resisted for a long time. I never think I am all that interesting but people seem to like the videos a lot, so I will keep on recording them.

**Has the situation had any other influences on you that readers might be interested to hear about?**

Being able to stay at home for such an extended period of time and just concentrating on working has reminded me how much I love what I do. I have been feeling really grateful through all of this. Some people never find that one thing that they were meant to do with their life and I almost missed it. There were times that I almost walked away from it all, but something made me stay. I stuck it out and I feel super lucky.

myself more flexible. I think the world is going to be a very different place when this is all over and I need to be ready for it – without the benefit of knowing what to expect, or when!

**Is there anything that you've learned or started doing that you plan to carry on with?**

We will definitely keep the Tula Talk videos going on Tuesdays. That has



➔ [tulapink.com](http://tulapink.com)  
 📷 [tulapink](https://www.instagram.com/tulapink)

BACK ISSUES!

LOVE PATCHWORK & Quilting

DOWNLOAD DIGITAL BACK ISSUES FOR MORE EXCLUSIVE TULA CONTENT!



Hungry for more Tula Pink goodness? Head back in time to issue 2 of Love Patchwork & Quilting, complete with bonus booklet filled with projects and inspiration. The Pixel Perfect quilt is the perfect opportunity to go bright and bold, with a beginner-friendly cushion to match! Get your digital copy through Zinio, Apple News, Google Play or the LP&Q app!

Patterns  
Fabrics  
Notions



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