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**17**  
PROJECTS

**6** BEGINNER  
FRIENDLY  
*pressies*

SIMPLE  
SCRAPPY  
SKIRT FOR  
THE TREE

PIECE UP  
A PENGUIN!  
Easy squares  
quilt pattern



# Quilting

PATCHWORK & *Sharing your passion for fabric!*

ISSUE NINETY ONE • 2020

## Merry Christmas!

SEW A STUNNING  
ROW QUILT &  
MATCHING MINI

SUPER SWEET  
RETRO DESIGN

Combine prints &  
FPP with a cute panel



**QUICK & EASY  
ADVENT  
CALENDAR**

TRY OUT  
RAW EDGE  
APPLIQUÉ



## Fun & festive

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love in a weekend!

We show  
you how!

Add simple  
cording to your  
quilting skills

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ISSUE 91 2020



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**Distributed in the UK by** Frontline



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## FESTIVE FAREWELL

Any time of year is a good time to make a quilt, but as the colder months come around it's a hobby that really comes into its own. We've been busy thinking of ways to treat loved ones to something we can whip up on the machine – what better way to see out the year than with handmade goodness? (And goodness, what a year it's been!) So this issue is bursting with Christmassy, festive projects for you to make your own. As I tie the issue up with a neat bow, it's also time for me to say my goodbyes, as this will be my final issue of *Love Patchwork & Quilting*. I've been here since the very first issue and I'm so proud of the community that we've created.

To all of you wonderful readers out there, and all of our incredible designers, thank you! And for one last time... happy quilting!

Alice

Alice Hadley Editor

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## Meet our contributors!



### Gracey Larson

Master of all things ridiculously cute, Gracey designs sweet patchwork blocks and quilts using traditional piecing methods



### Lynne Goldsworthy

Lynne first fell in love with quilting on a business trip to Washington. She now spends her days whipping up both modern and traditional quilts



### Kate Webber

Kate is a technical quilter with a passion for prints. Check out her new Beginner's Guide Technique Focus on p63. This issue it's all about cording!





## Projects

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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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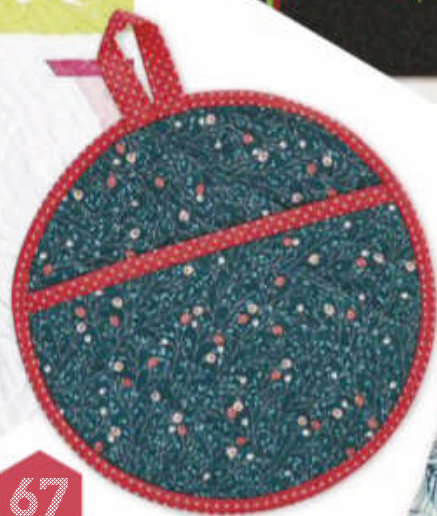
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67



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Learn cording with our Beginner's guide!



85

BLOCK 6 of 12



# gathered.

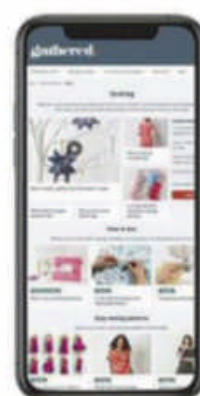
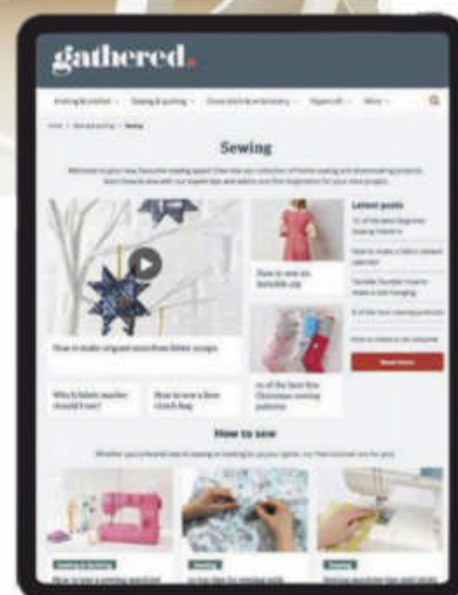
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Quilt pictured is the Postcards from Sweden pattern designed by Jeli Quilts.

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



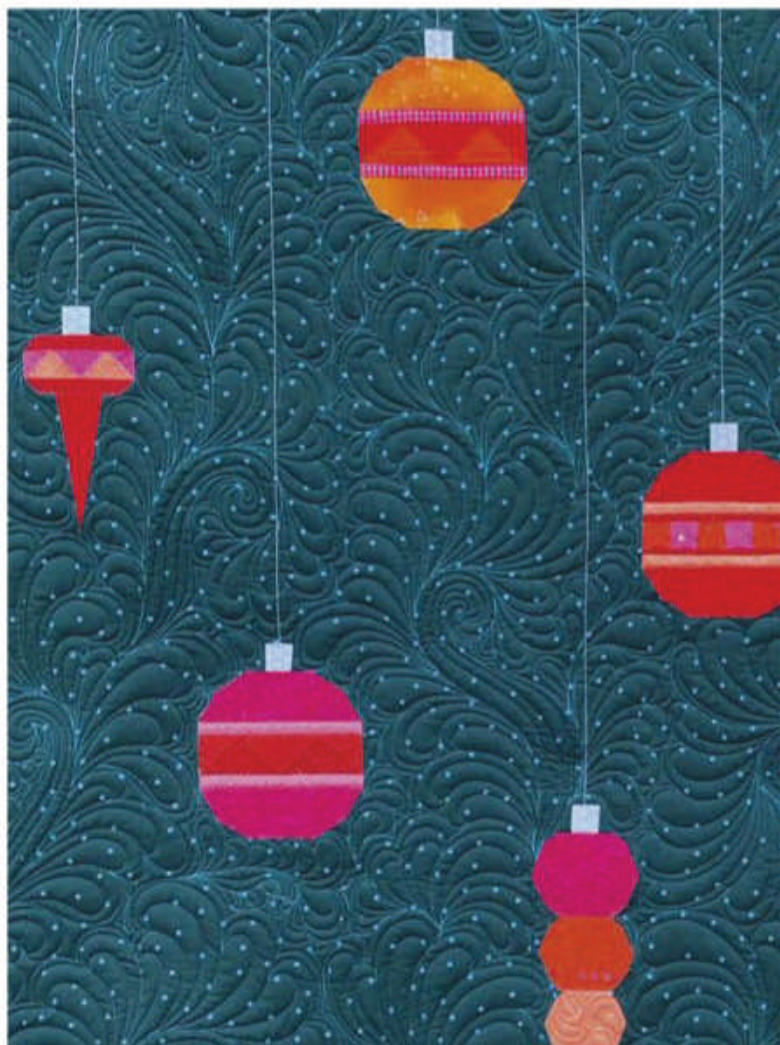
# OUT THERE



## Dear deer

Rudolph the red-nosed reindeer had... perfect points and ¼in seams! That's how the song goes, right?! Mariana Diaz has put together the sweetest pattern just in time for Christmas, complete with quirky deer with patchwork antlers. This beginner-friendly Dear Deer design is just the thing to get you in the festive spirit, with easy-piece blocks that you can batch piece or tackle one by one. It's available in baby, throw and twin sizes too, so you can put on some Christmas flicks and snuggle under it with the whole family, no matter how big! Get yours from [sewmariana.com](http://sewmariana.com)





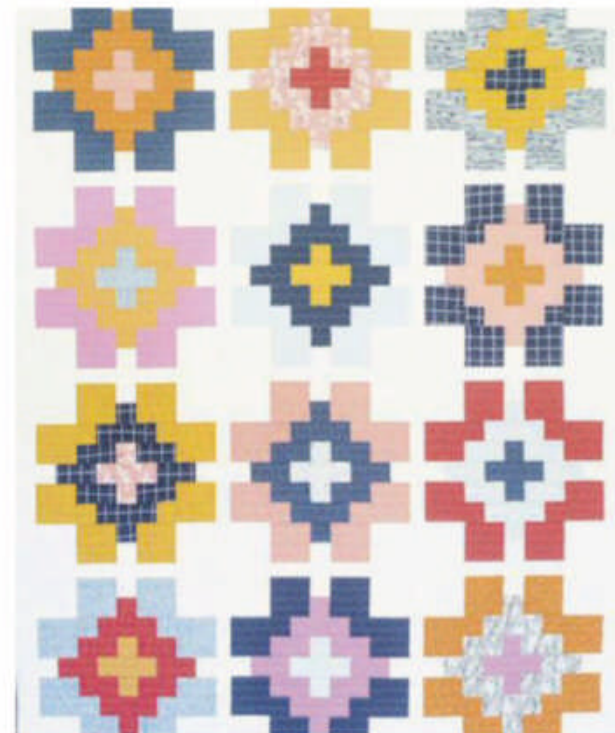
## ON THE TREE

Who fancies a festive FPP project? Cassandra Beaver's whipped up these beautiful blocks for her new Festive Baubles quilt pattern, complete with clear instructions and easy-use templates so even FPP newbies can give it a go. Piece several ornament styles using your most colourful fabric scraps – it's a real stash buster! See more at [thenotsodramaticlife.com](http://thenotsodramaticlife.com)



## STITCH IT!

A sewist can never have too many pouches... fact! If you're looking for a new one to stitch up in an afternoon, may we point you in the direction of the Kuru Kuru Kinchaku pouch by Kanako Fukatani. It's a cheery combo of simple bagmaking techniques and sweet patchwork stripes – just look at that incredible pattern matching that Kanako's done with those classic Melody Miller prints, too! Pick from a short or tall version (each with three size options) and get making! [patternsbykanako.etsy.com](http://patternsbykanako.etsy.com)



## SIMPLY GLOWING

Grab your stash of fat quarters, because there's a new Emily Dennis pattern in town. Glowing is a block-based design that helps you show off your favourite prints and solids. With three size options – crib, throw and double – it's ideal for beginners and confident stitchers alike. Plus (and here's the best bit) there's minimal seam matching, so you can rest easy knowing that your quilt will look great, even if your accuracy isn't spot on! Get a print or PDF copy from [quiltyloveshop.com](http://quiltyloveshop.com)

## TIME FOR TEA

And just like that it's nearly 2021. If anyone else has found that 2020's gone by in a flash, why not invest in a cute calendar tea towel to help you keep tabs on the months next year? Ruby Star Society have just released a collection of three unique designs, with two by Rashida Coleman-Hale and Sarah Watts to watch the days go by. If you're more of a chef, Melody Miller's measurement illustrations will assist with equating cups, pints, ounces and more, so your kitchen escapades are sure to be stress free. With each tea towel featuring the popular designers' signature styles, use in the kitchen or hang them up for some fun and collectable home decor! Take a closer look over at [rubystarsociety.com](http://rubystarsociety.com)





# GOOD READS



## THOUGHTFUL TOUCHES

At a time when sustainability is on everyone's minds, take the next step this Christmas and master the art of multiple-use wrapping. In *Zero Waste Gift Wrap* Christine Leech offers 30 innovative ideas to help you ditch the garish wrapping paper and gift something that can have a second life. What could be nicer than receiving a gift *and* a stylish scarf? [davidandcharles.com](http://davidandcharles.com)



## BLOCK PARTY

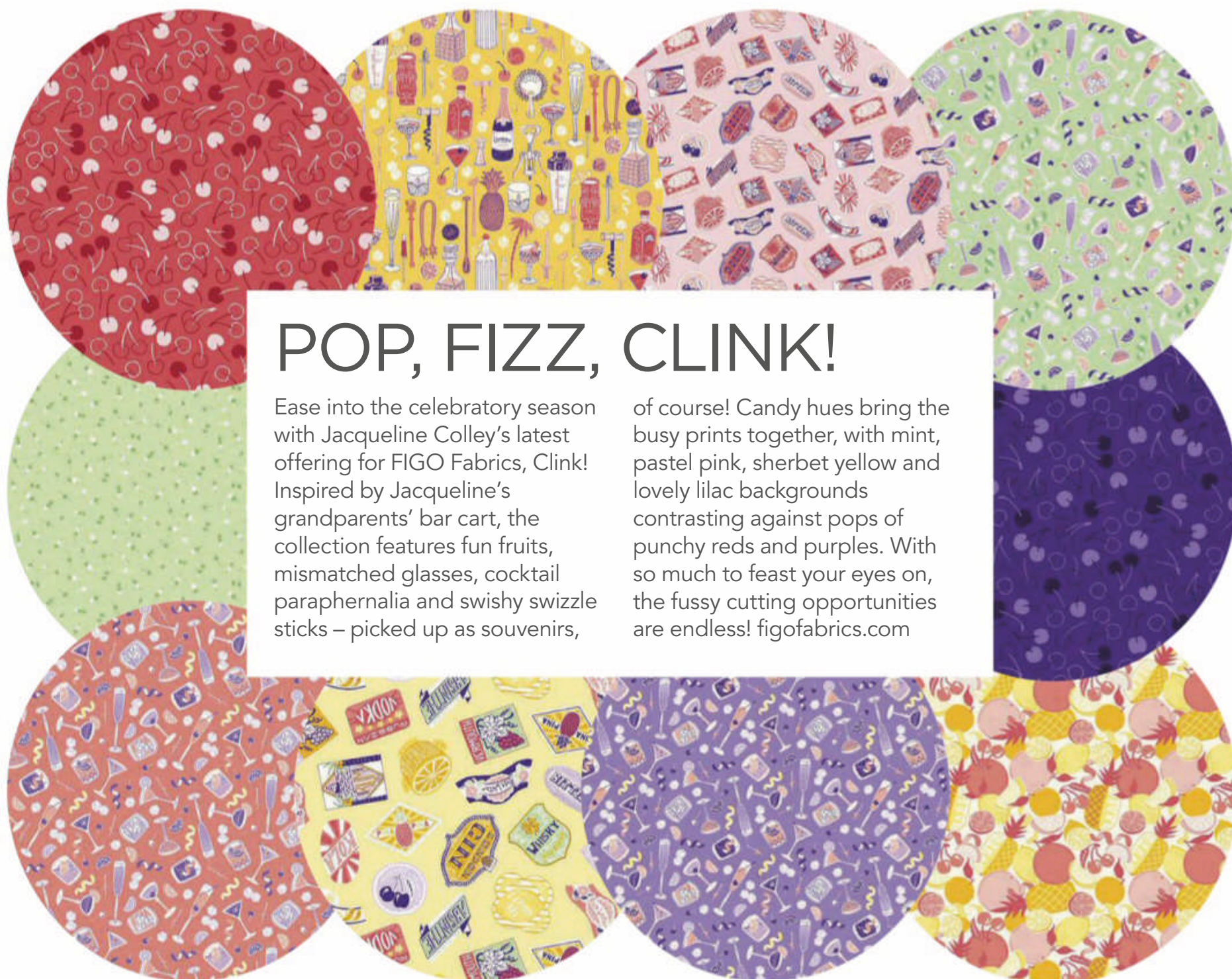
No matter the time of year, Nadra Ridgeway of Ellis and Higgs has a block for it. Need something to satisfy your spooky cravings? Whip up a dainty bat duo (or pick from any of her other 15 Halloween designs). Want to spread a little love with your quilting? Check out her Valentine's collection. Oh, and it goes without saying, that there are tons of cute Christmas blocks, too. There are also flowers, animals, food and more – name it and we're pretty sure you'll find it! Turn single blocks into cushions or bags, or combine together to create show-stopping quilts. [ellisandhiggs.etsy.com](http://ellisandhiggs.etsy.com)



## GO EASY

Anyone who's made one of Aneela Hoey's bags before will know how satisfying they are to sew. Needless to say, her new pattern, *Go Easy*, is no different. There are two variations – sturdy or slouchy – each with spacious interiors and handy pocket options. Just think of the sewing days, retreats and classes they could come in handy for! Why not make one of each? Get yours at [payhip.com/comfortstitching](http://payhip.com/comfortstitching)





## POP, FIZZ, CLINK!

Ease into the celebratory season with Jacqueline Colley's latest offering for FIGO Fabrics, Clink! Inspired by Jacqueline's grandparents' bar cart, the collection features fun fruits, mismatched glasses, cocktail paraphernalia and swishy swizzle sticks – picked up as souvenirs,

of course! Candy hues bring the busy prints together, with mint, pastel pink, sherbet yellow and lovely lilac backgrounds contrasting against pops of punchy reds and purples. With so much to feast your eyes on, the fussy cutting opportunities are endless! [figofabrics.com](http://figofabrics.com)

## SPoonFLOWER SPOTLIGHT

**KAELA GRAHAM:** Prepare to be enchanted by the whimsical work of Kaela Graham. Deep indigos and powerful purples feature regularly, with watercolour moths, cats, wintry scenes and more. You couldn't find cuter fabrics! Find her through [kaelagraham](http://kaelagraham) on Spoonflower.

**ALIZ ARTETA:** Maximalism meets Mother Nature in Aliz Arteta's mesmerising Spoonflower store. Butterflies swoop across the fabrics whilst lizards scuttle and hummingbirds flutter. Combine them with crisp solids and jewel tones and you have a winner! Search for [aliz\\_arteta](http://aliz_arteta).





Have you seen our UK subscription offer this month? Sign up to LP&Q to add a fun fabric bundle to your stash! Turn to p28 for more...



## CHRISTMAS CHEER

If there was ever a pattern to get you rocking around the Christmas tree it's this one! Corinne Sovey's latest block bonanza, Christmas Cheer, brings traditional piecing, appliqué, curves and Foundation Paper Piecing for a skill-builder that'll bring a blast of fun into your seasonal homestyle. Feeling a little daunted? Fear not, because each block has detailed instruction and useful illustrations to take you through every step of the process. She's also been hosting a sewalong over on Insta! Check it out at [corinnesovey.com](http://corinnesovey.com)



## NEW LIFE

Make your wardrobe last a little longer with help from Arounna Khounnoraj. We all have a favourite pair of jeans – and we all know how hard it can be to *find* that favourite pair of jeans. Luckily, *Visible Mending* is brimming with tips, tricks and techniques to help you hold onto them. Throughout the pages, Arounna explains why we should mend our clothes, and gives step-by-step instructions on how to give new life and decoration to a range of popular fabrics. From patching jeans and dyeing to hide stains, to adding Sashiko or embroidering over tears, it's a book you'll want to have on hand! [hardiegrant.com](http://hardiegrant.com)

## POWER TO THE GIRLS

All-round craft fanatics may be familiar with the work of Amber Kemp-Gerstel of Damask Love. The colourful blogger has made a splash in the fabric design world with her first collection for Riley Blake Designs, GRL PWR. It's a celebration of diversity, blending quirky, colourful patterns with a rainbow of skin tones and empowering female forms. Familiar florals, polka dots and lightning blocks join the range, creating a versatile and joyous collection to stitch with! [rileyblakedesigns.com](http://rileyblakedesigns.com)





## SO SWEET

Helen of And Sew I is catering for all quilters in possession of a sweet tooth with her Nice Iced Ring pattern set. Make pincushions, pillows, table runners and more with this simple Foundation Paper Pieced block, complete with detailed instructions and downloadable templates. Pick from 4in, 8in and 16in squares, 'cause no sewing party is complete without biscuits! [andsewi.etsy.com](http://andsewi.etsy.com)



## LUNA & LAUREL

To add a mystical touch to your makes, look no further than Art Gallery Fabrics' new collection, Luna & Laurel. On-trend line drawings meet robust blooms in a strong, seasonal colour palette of neutrals, rusts and forest greens. Touches of monochrome give

the range a subtle sophistication, while faces, eyes and mini moons offer a playful twist. Make a dark and dramatic quilt to keep you warm throughout winter, or cherry-pick light and lovely low-volumes to mix with bright solids. [artgalleryfabrics.com](http://artgalleryfabrics.com)



@hollandhomesteadesigns

## INSTA INSPIRES!

### #KNITTEDSTARQAL

Let it snow, let it snow, let it snow! Brittany Lloyd of Lo and Behold Stitchery has been blowing a snowstorm around our Instagram feeds with her Knitted Star quiltalong. Inspired by the traditional Fair Isle knitting technique, the pattern has options for a classic two-tone version or a fat quarter-friendly colourway. Browse the hashtag for inspo — we love the frosty blues that @hollandhomesteadesigns has used — and make your very own Knitted Star quilt this winter!



@loandbeholdstitchery





## ALAN TEATHER QUILTING

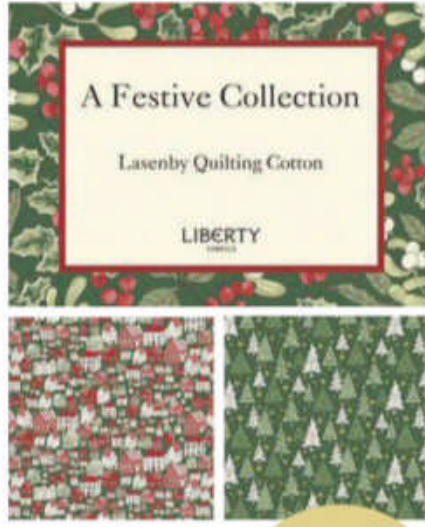
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## NEW CLASSIC

All these blocks are  
traditionally pieced...  
no templates needed!







# CHRISTMAS CHORUS

Stitch up a row-by-row symphony of  
traditionally pieced blocks that's sure to  
tickle your festive fancy!

BY GRACEY LARSON



## YOU WILL NEED

- Background fabric: 4¼yds
- Light fabrics in yellow, red, pink, aqua and green: ¾yds each
- Dark fabrics in yellow, red, pink, aqua and green: one (1) fat quarter each
- Light grey fabric: ¼yd
- Dark grey fabric: one (1) fat sixteenth
- Binding fabric: ½yd
- Backing fabric: 4½yds
- Batting: 68in x 80in

## FINISHED SIZE

- Quilt: 60in x 72in
- Each block: 12½in unfinished

## NOTES

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

## CUTTING OUT FOR THE STAR BLOCKS:

- From the white fabric cut:
  - Ten (10) 6½in squares (A).
  - Eighty (80) 2½in squares (B).
- From each of the dark pink, dark yellow, dark green, dark red and dark aqua fabrics cut:
  - Two (2) 2½in squares (C).
- From each of the light pink, light yellow, light green, light red and light aqua fabrics cut:
  - Eight (8) 2½in squares (D).

## FOR THE LIGHTS BLOCKS:

- From the white fabric cut:
  - Ten (10) 3½in x 12½in (A).
  - Five (5) 3½in x 4½in (B).



**PAIR THIS PATTERN WITH SOLIDS AND BLENDERS TO MAKE THE PIECING THE FOCUS!**

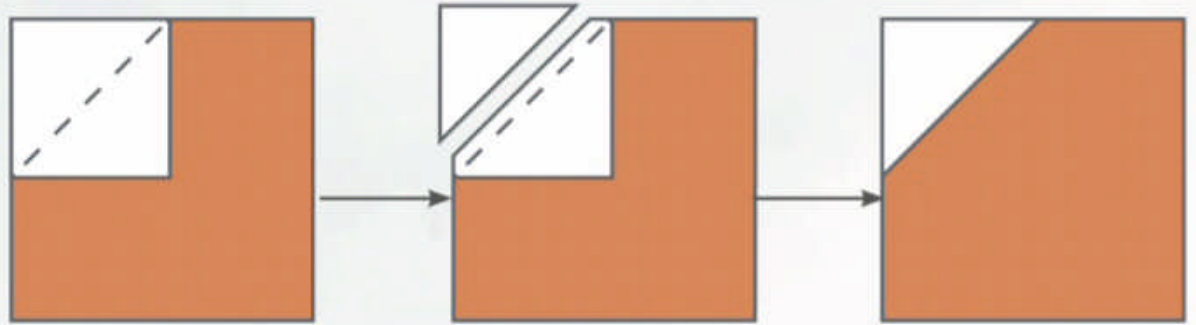
- Ten (10) 2in x 4½in (C).
  - Twenty (20) 1in x 1½in (D).
  - Forty (40) 1½in squares (E).
  - Forty (40) 1in squares (F).
  - Ten (10) 2in x 3½in (G).
  - Twenty (20) 2in squares (H).
- From the light grey fabric cut:
  - Ten (10) 1in x 3½in (I).
  - Twenty (20) 2in x 2½in (J).
  - Ten (10) 1in x 2½in (K).
- From the dark grey fabric cut:
  - Ten (10) 1in x 2½in (L).
- From each of the dark green and dark red fabrics cut:
  - Three (3) 3½in squares (M).





## CORNER-SQUARE TRIANGLES (CST)

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



Corner-square Triangles (CST)



- 8 From each of the dark aqua and dark yellow fabrics cut:
- Two (2) 3½in squares (M).

### FOR THE ORNAMENT BLOCKS:

- 9 From the white fabric cut:
- Ten (10) 1in x 9½in (A).
  - Ten (10) 2in x 12½in (B).
  - Twenty five (25) 2½in squares (C).
  - Ten (10) 3½in x 4in (D).
  - Five (5) 1½in x 3in (E).
  - Five (5) 1in x 1½in (F).
  - Five (5) 2in squares (G).
  - Ten (10) 1in squares (H).
  - Forty (40) 1½in squares (I).

- 10 From the light grey fabric cut:
- Five (5) 1in squares (J).
  - Five (5) 1in x 2in (K).
  - Five (5) 1in x 3in (L).

- 11 From the dark grey fabric cut:
- Five (5) 1½in x 3½in (M).

- 12 From each of the light pink, light aqua, light yellow, light green and light red fabrics cut:

- One (1) 2½in x 4½in (N).
- Four (4) 1½in x 2½in (O).
- Four (4) 1½in squares (P).
- Two (2) 3in x 8in (Q).
- One (1) 2in x 4½in (R).

### FOR THE STOCKING BLOCKS:

- 13 From the white fabric cut:
- Five (5) 3in x 5in (A).
  - Five (5) 5in x 5½in (B).
  - Five (5) 3½in squares (C).
  - Five (5) 2½in x 5½in (D).
  - Five (5) 1½in squares (E).
  - Five (5) 4in squares (F).
  - Five (5) 2½in x 10in (G).
  - Five (5) 2in x 3in (H).
  - Five (5) 1in squares (I).
  - Five (5) 2in x 5in (J).
  - Five (5) 1in x 2in (K).

- 14 From each of the light green, light red, light aqua, light pink and light yellow fabrics cut:

- One (1) 1in x 2in (L).
- Three (3) 1in squares (M).
- One (1) 4½in x 5½in (N).
- One (1) 3½in x 4in (O).
- One (1) 2½in x 5½in (P).
- One (1) 1½in square (Q).
- One (1) 3½in x 5½in (R).

- 15 From each of the dark green, dark red, dark aqua, dark pink and dark yellow fabrics cut:

- One (1) 1½in x 6½in (S).
- One (1) 3½in squares (T).
- One (1) 2½in x 4in (U).

### FOR THE CANDY BLOCKS:

- 16 From the white fabric cut:
- Ten (10) 3in x 12½in (A).

- Ten (10) 3in x 7½in (B).
- Twenty (20) 2½in squares (C).

- 17 From each of the dark red, dark green, dark aqua, dark yellow and dark pink fabrics cut:
- Four (4) 4in squares (D).

- 18 From each of the light green, light aqua and light yellow fabrics cut:
- Four (4) 4in squares (E).

- 19 From the light pink fabric cut:
- Eight (8) 4in squares (E).

### FOR THE PRESENT BLOCK:

- 20 From the white fabric cut:
- Ten (10) 3½in x 5in (A).
  - Five (5) 1½in x 6½in (B).
  - Ten (10) 3in squares (C).
  - Five (5) 1½in x 3in (D).
  - Ten (10) 1½in x 7in (E).
  - Five (5) 1½in x 12½in (F).

- 21 From each of the dark red, dark green, dark aqua, dark pink and dark yellow fabrics cut:
- Two (2) 3in x 4in (G).
  - One (1) 1½in x 3in (H).
  - One (1) 1½in x 3½in (I).
  - One (1) 1½in x 10½in (J).

- 22 From each of the light pink, light yellow, light green, light aqua and light red fabrics cut:
- One (1) 1½in square (K).
  - Two (2) 3in x 5in (L).
  - Two (2) 3½in x 5in (M).

- 23 From the binding fabric cut:
- Eight (8) 2¼in x WOF.





### PIECING THE STAR BLOCKS

**24** Place one B square and one light pink D square RST. Draw a diagonal line on the wrong side of one square. Sew along the marked line. Trim a 1/4in seam allowance to one side, and press open to make one HST (Fig 1). Repeat to make eight HSTs.

**25** Arrange four HSTs with four B squares and one dark pink C square. Sew together in rows of three, then sew the rows together (Fig 2). Repeat with remaining HSTs to make a second star.

**26** Arrange the stars with two A squares. Sew together in a four patch to complete one star block, referring to the Layout Diagram.

**27** Repeat steps 24–26 with remaining pieces to make five star blocks. Sew the blocks into one row.

### PIECING THE CHRISTMAS LIGHTS BLOCKS

**28** Add an H CST to the top right corner of a J piece, and an E CST to the bottom left corner, following the instructions at the top of page 19. Repeat to make a second piece. Make two more J units mirroring the CSTs (Fig 3).

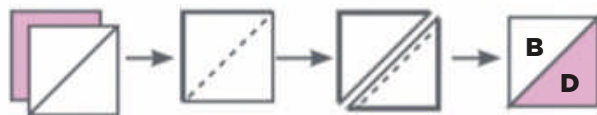


Fig 1

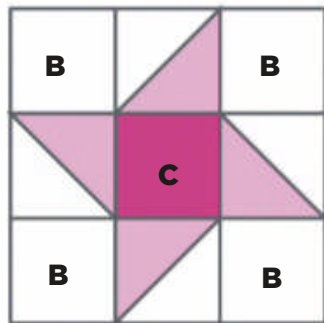


Fig 2

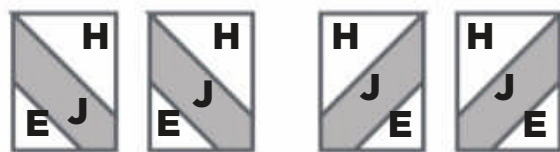


Fig 3



Fig 4



Fig 5

**29** Take two G pieces and join an I piece to the bottom of each. Sew together with the units from step 28 to form the ornament string (Fig 4).

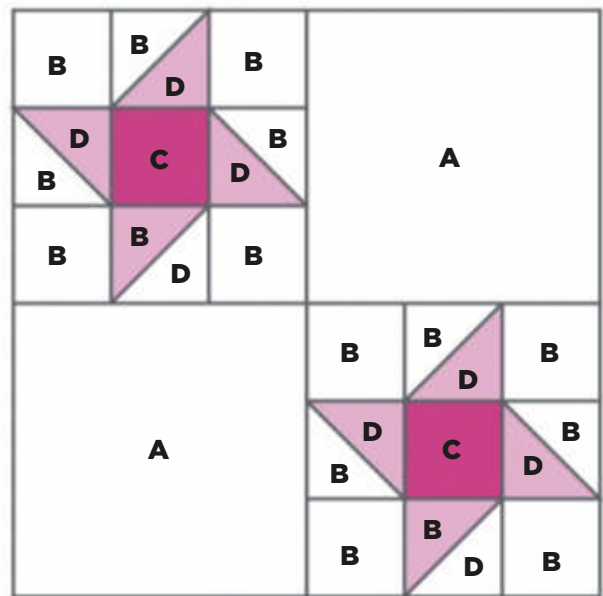
**30** Join an L and K piece along the long edges. Add F CSTs to both top corners. Add D to either side (Fig 5). Repeat to make a second unit.

**31** Take a dark green M square, and add F CSTs to both top corners. Then add E CSTs to both bottom corners (Fig 6). Repeat with a dark red M square.

**32** Join the units from steps 30–31 to form the lights (Fig 7). Then join the two light units together with B in between and C at each end.

**33** Join the string unit to the top of the lights unit. Then join A pieces to the top and bottom to complete the block.

**34** Repeat steps 28–33 to make a total of three red/green lights blocks, and two yellow/aqua lights blocks. Sew the blocks into one row, alternating the colours.



Star Block Layout Diagram

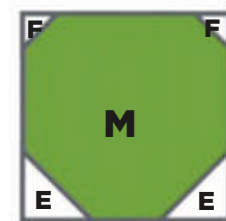


Fig 6

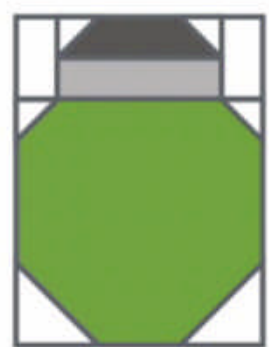
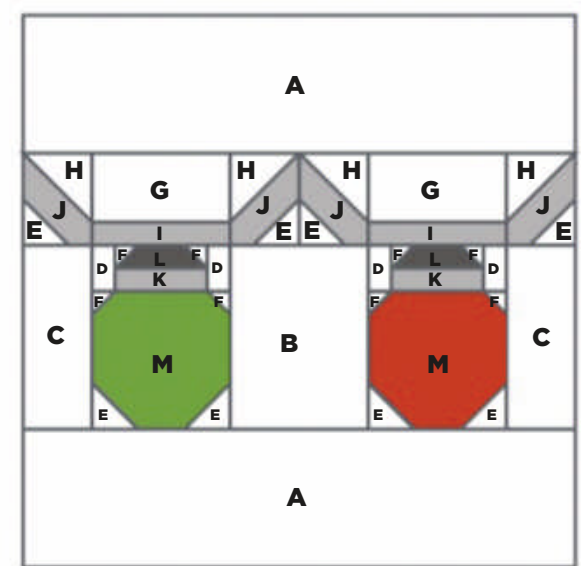


Fig 7



Lights Block Layout Diagram

### PIECING THE CHRISTMAS ORNAMENTS BLOCKS

**35** Join F to the right side of J. Join K to the top and join G to the bottom. Then join L to the right side of the pieced unit (Fig 8).



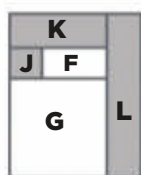


Fig 8

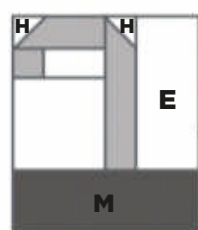


Fig 9

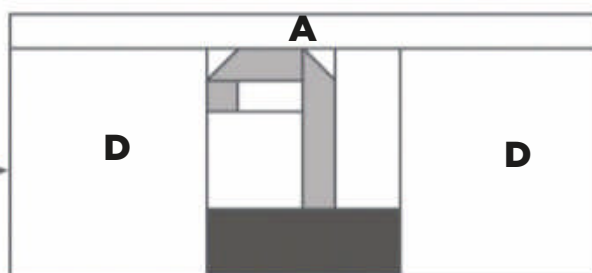


Fig 10

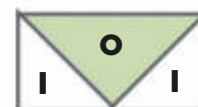


Fig 11

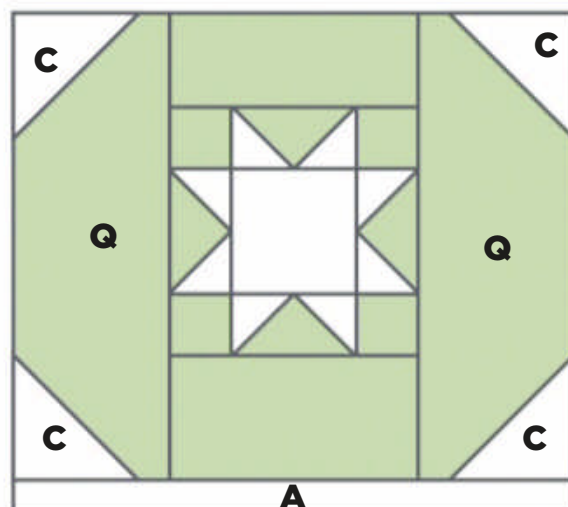
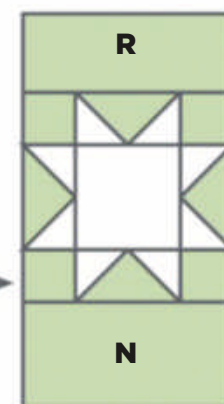
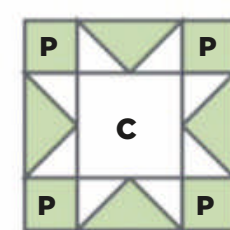
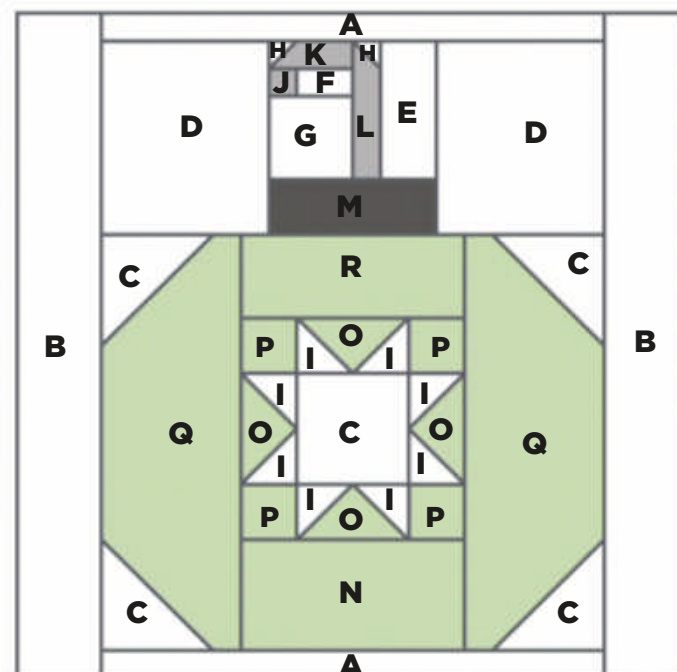


Fig 12



Ornament Block Layout Diagram



Fig 13



Fig 14

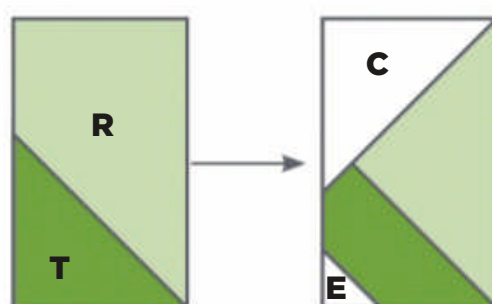


Fig 15

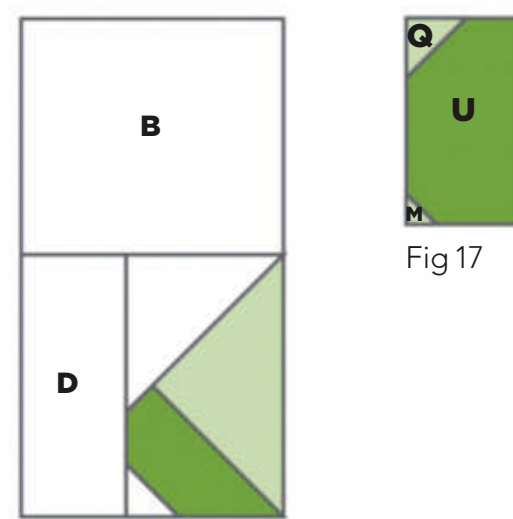


Fig 16



Fig 17

**36** Join an H CST to the top left and top right corner of the unit. Then add E to the right side. Join M to the bottom. Then join D to either side, and A to the top to form the hook (Fig 9).

**37** Join an I CST to the bottom left and bottom right corners of a green O piece (Fig 10). Repeat to make four.

**38** Arrange the four units from step 37 in three rows of three, with four green P squares and one C square. Sew together in rows, then sew the rows together to form the star. Join R to the top and N to the bottom (Fig 11).

**39** Join Q to either side of the star. Then join C CSTs to all four corners. Add an A strip to the bottom to form the ornament (Fig 12).

**40** Join the hook to the top of the ornament. Then join B to either side to complete the block.

**41** Repeat steps 35–40 to make five ornament blocks, using one colour for each. Join the ornament blocks together to form one row.

#### PIECING THE STOCKING BLOCKS

**42** Join green M squares to either side of I. Join L to the top, then join K to the top of L. Join J to the left side (Fig 13). Join S to the bottom, then join A to the

left side and H to the right to form the cuff (Fig 14).

**43** Take a green R and add a green T CST to the bottom left corner. Then join a C CST to the top left, and an E CST to the bottom left (Fig 15). Join D to the left side, and then B to the top to form the toe section (Fig 16).



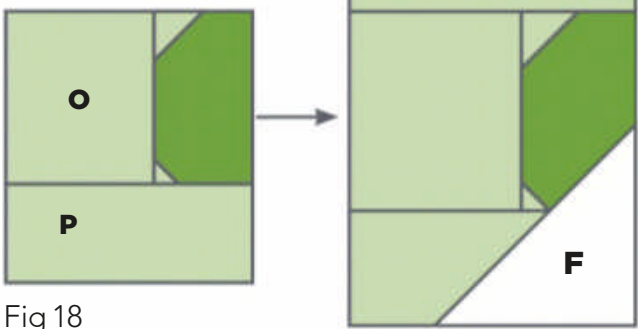


Fig 18

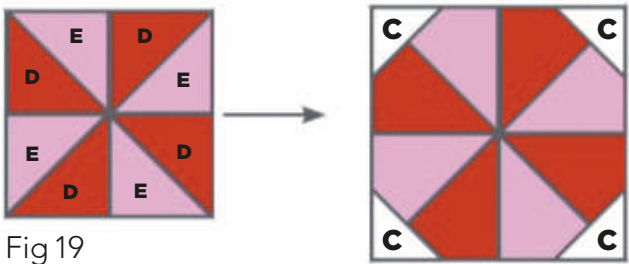


Fig 19

PIECING THE CANDY BLOCKS

**47** Place one dark red D square and one light pink E square RST. Draw a diagonal line on the wrong side of one square. Sew along the marked line. Trim a 1/4in seam allowance to one side, and press open to make one HST. Repeat to make four matching HSTs.

**48** Arrange the HSTs as shown, and sew together as a four-patch. Join C CSTs to all four corners to form the candy (Fig 19).

**49** Join B to either side of the candy. Then join A to the top and bottom to complete the block.

**50** Repeat steps 47–49 to make a total of five candy blocks, using matching light and dark colours for the remaining blocks. Join the candy blocks together into one row.

PIECING THE PRESENT BLOCKS

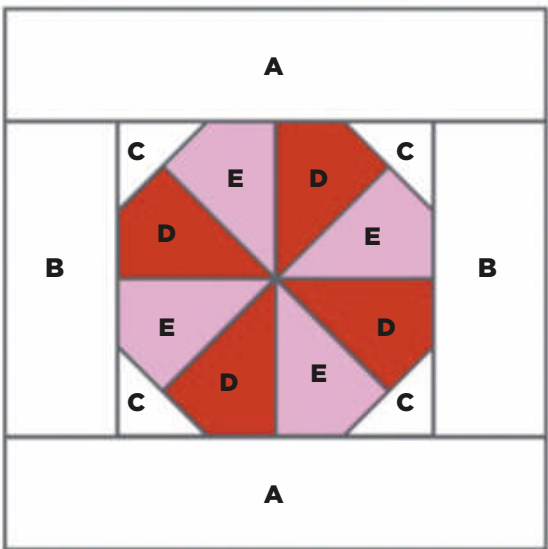
**51** Take a dark red G and add a C CST to the top right corner. Repeat on the top left corner of the other dark red G (Fig 20).

**52** Join a light red K to the bottom of D. Join the units from step 51 to either side, to form the bow. Join B to the top of the bow, and A to either side (Fig 21).

**53** Join light red L pieces to either side of dark red H. Also join light red M pieces to either side of dark red I. Join these two units with a dark red J piece between to form the present (Fig 22).



Stocking Block Layout Diagram



Candy Block Layout Diagram

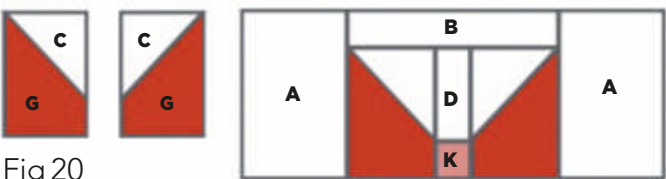


Fig 20

Fig 21

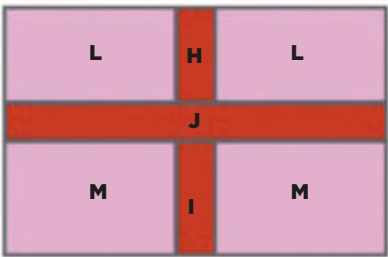
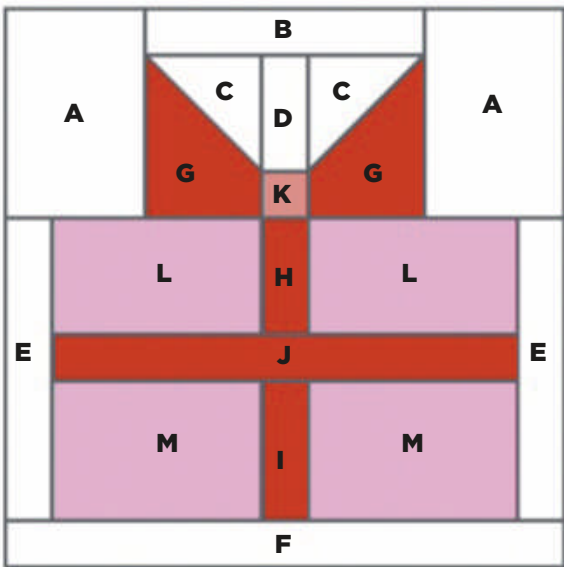


Fig 22



Sweet Block Layout Diagram

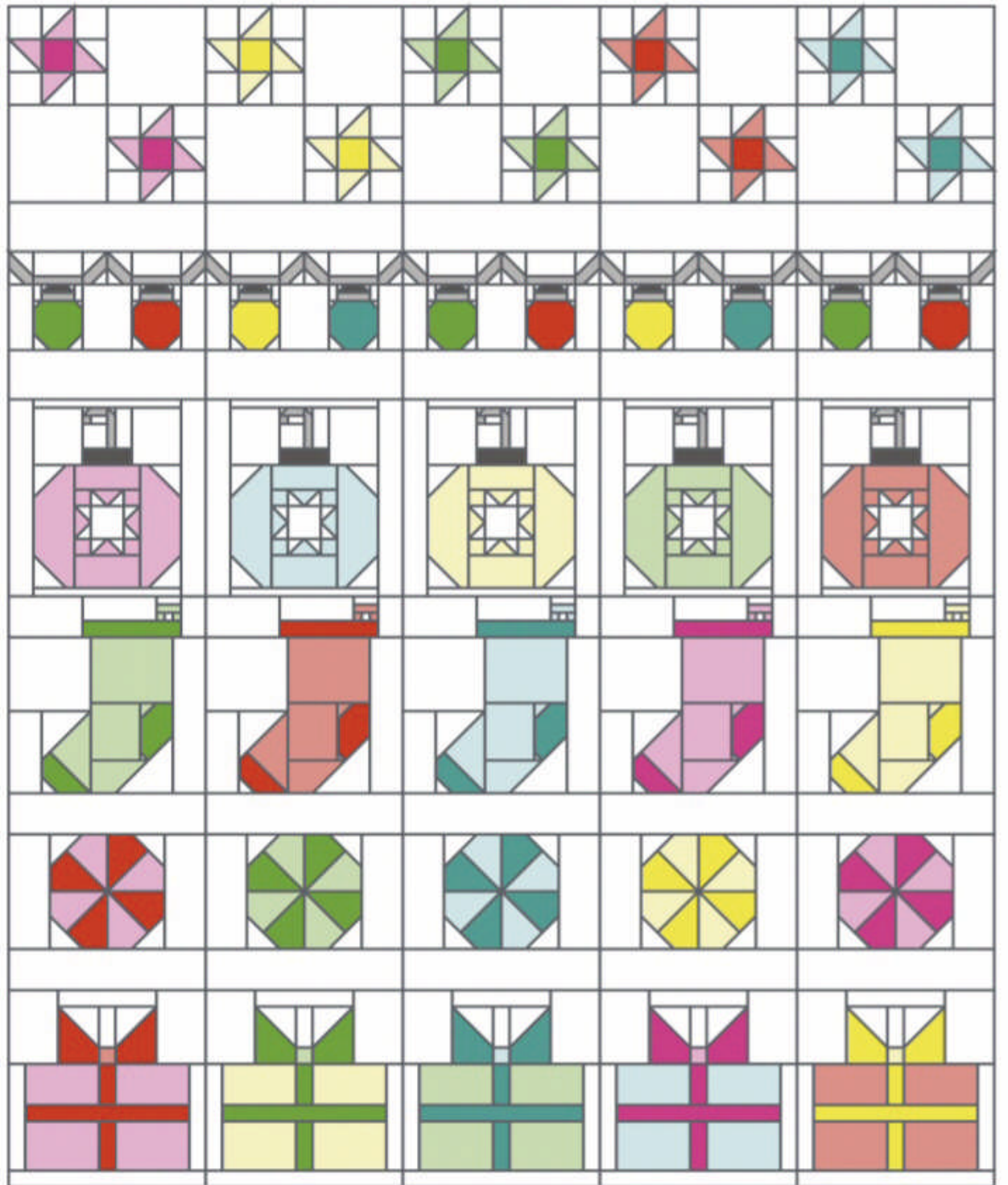


**44** Take a green U and add a green Q CST to the top left and a green M CST to the bottom left (Fig 17). Join a green O to the left and a green P to the bottom. Then add an F CST to the bottom right corner. Join a green N to the top to form the heel (Fig 18).

**45** Join the toe unit to the left of the heel unit. Join G to the right of the heel unit. Join the cuff unit to the top to complete the stocking.

**46** Repeat steps 42–45 to make five stocking blocks, using matching dark and light colours for each block. Join the blocks into one row.





Layout Diagram

**54** Join E to either side of the present. Then join F to the bottom. Join the bow to the top of the present to complete the present block.

**55** Make a total of five blocks, using the following colour combinations for the remaining blocks:

- Light yellow present with dark green bow and light green bow centre (piece K).
- Light green present with dark aqua bow and light aqua bow centre.
- Light aqua present with dark pink bow and light pink bow centre.
- Light red present with dark yellow bow and light yellow bow centre.

**56** Join the present blocks together to form one row.

### ASSEMBLING THE QUILT TOP

**57** Join all the rows together to complete the quilt top, referring to the Quilt Layout Diagram.

### QUILTING AND FINISHING

**58** 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.

**59** 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.

**60** Quilt as desired. Annie (search Annie Leighs Sew Happy on Facebook)

quilted a swirling design across the quilt. Trim off the excess batting and backing fabric and square up the quilt.

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

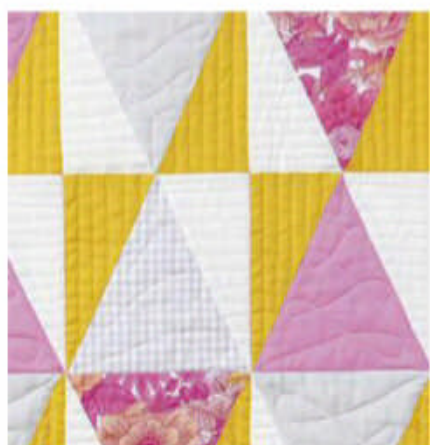




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# WINTER WREATH

Combine evergreen shades  
and easy-stitch stars to make a  
mini quilt with effortless style

BY GRACEY LARSON





## YOU WILL NEED

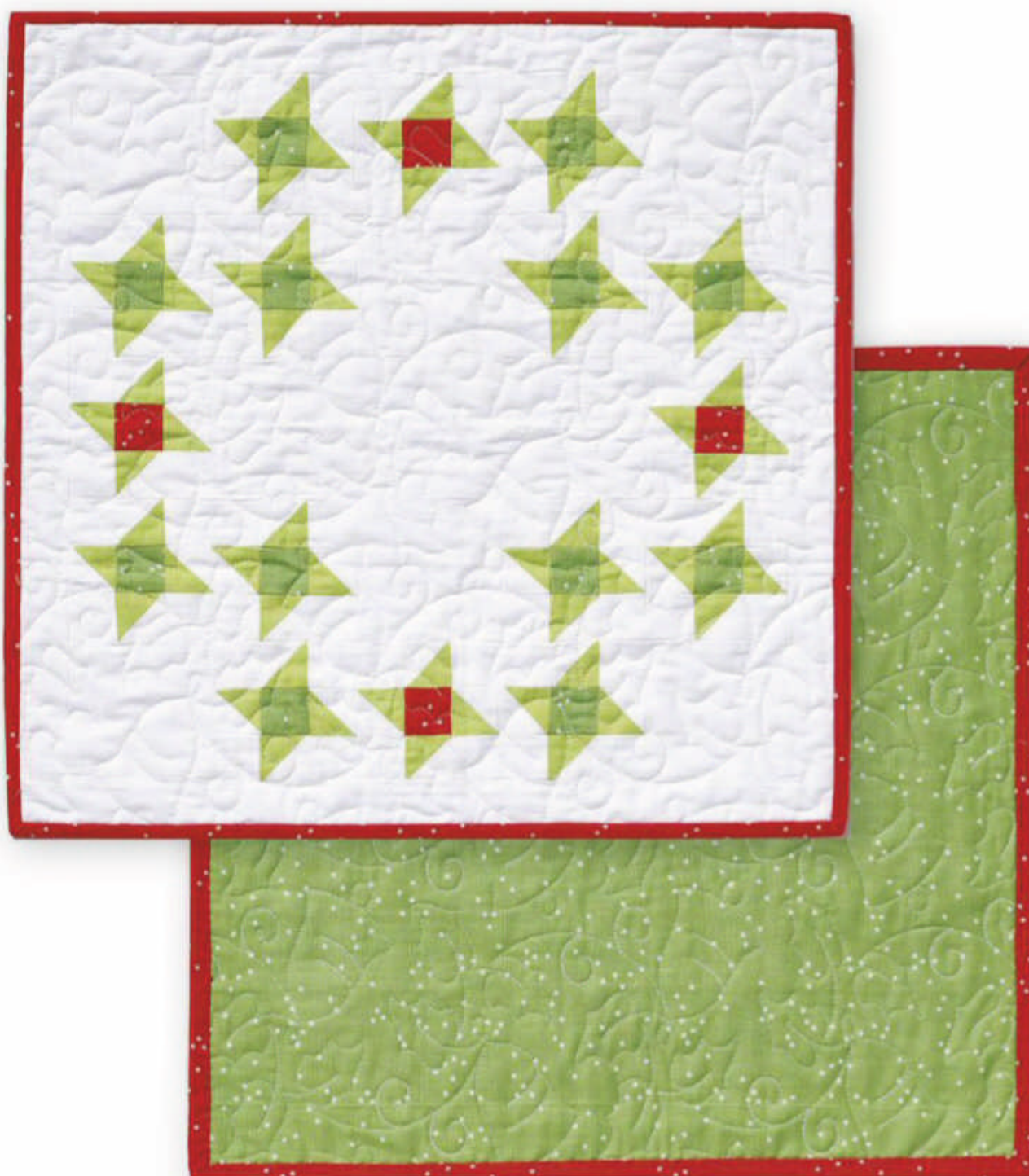
- White fabric: ½yd
- Dark green fabric: 6in square
- Light green fabric: ⅓yd
- Red fabric: 3in square
- Binding fabric: ¼yd
- Backing fabric: 20in square
- Batting: 20in square

## FINISHED SIZE

- 17in square

## CUTTING OUT

- From the white fabric cut:
  - One hundred and twenty eight (128) 1½in squares (A).
  - Six (6) 3½in squares (B).
  - One (1) 3½in x 9½in (C).
  - Two (2) 1½in x 15½in.
  - Two (2) 1½in x 17½in.
- From the dark green fabric cut:
  - Twelve (12) 1½in squares (D).
- From the red fabric cut:
  - Four (4) 1½in squares (D).
- From the light green fabric cut:
  - Sixty four (64) 1½in squares (E).



## PICK A CONTRAST COLOUR TO STAND OUT AGAINST YOUR PIECED STAR BLOCKS

- From the binding fabric cut:
  - Two (2) 2¼in x WOF.

## PIECING THE STAR BLOCKS

- Place one A and E square RST. Draw a diagonal line on the wrong side of one square. Sew along the marked line. Trim a ¼in seam allowance to one side, and press open to make one HST (Fig 1). Repeat to make sixty four HSTs.
- Join an A square to either side of one HST (Fig 2). Repeat to make thirty two of these star point units.

- Join a HST to either side of each D piece, taking care to orient the HSTs exactly as shown in Fig 3 to form the star centres. You will have four red star centres and twelve green star centres.

- Join a star point to either side of each star centre (Fig 4).

- Arrange the star blocks with the B and C pieces into the wreath formation, as shown in Fig 5. Sew the blocks and pieces together in rows, then sew the rows together.

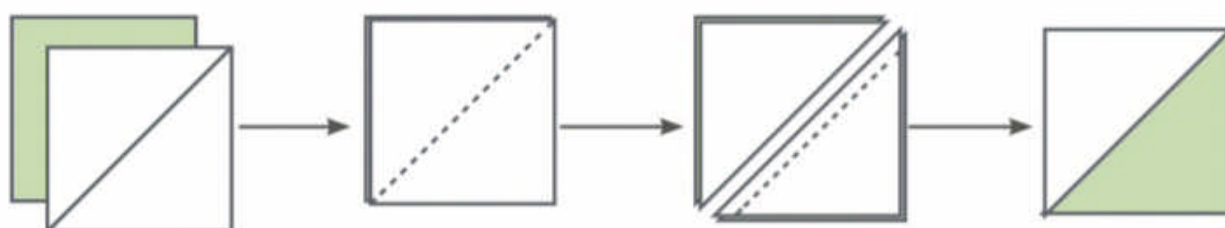


Fig 1





**11** Join a 1½in x 15½in white piece to the left and right sides. Then join a 1½in x 17½in piece to the top and bottom to complete the mini quilt top.

**QUILTING AND FINISHING**

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

**13** Quilt as desired. Annie (search Annie Leighs Sew Happy on Facebook) quilted a swirling holly design using a longarm quilting machine. Trim off the

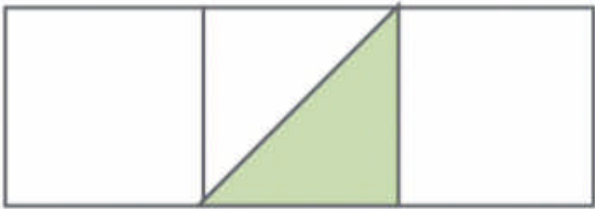


Fig 2



Fig 3

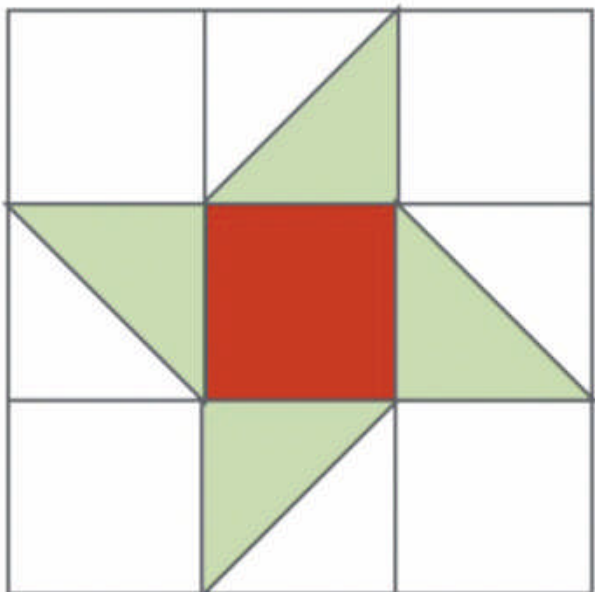


Fig 4

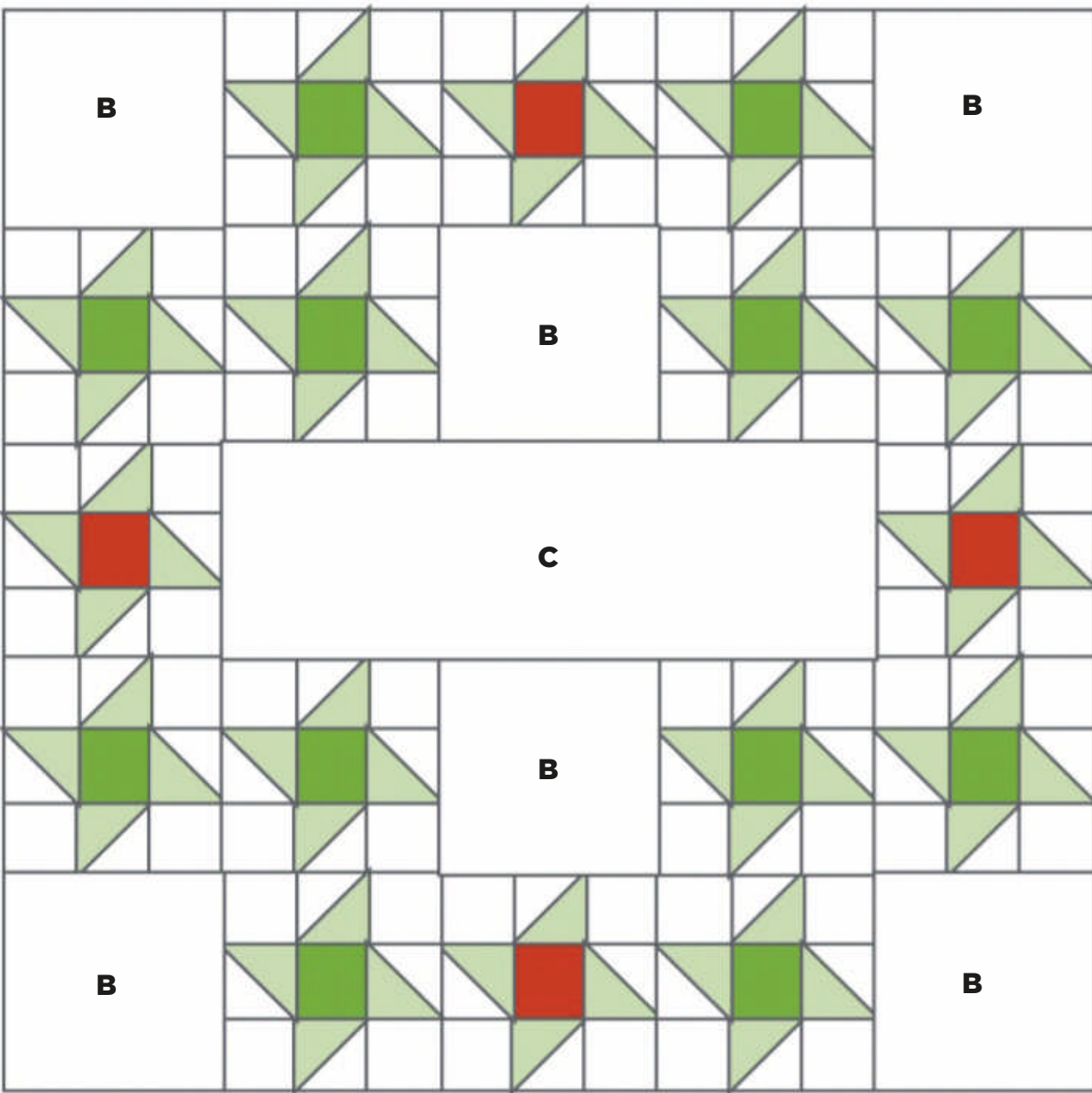


Fig 5

excess batting and backing fabric and square up the quilt.

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

**15** Sew the binding to the right side of the quilt, creating a neat mitre at each

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



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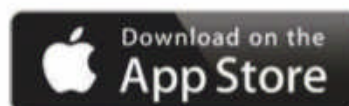
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## CUTE & COSY

Go tonal and pick two of your favourite hues for the penguin's bobble hat







# PIXEL PENGUIN

Create the perfect quilt for chilly evenings  
and turn simple squares into a frosty friend  
in this supersized graphic design

BY AMY BALL



## YOU WILL NEED

- Fabric A (black) 1yd
- Fabric B (white) 1yd
- Fabric C (turquoise) (includes binding) 1½yds
- Fabric D (aqua) one (1) fat eighth
- Fabric E (yellow) one (1) fat eighth
- Fabric F (white on white) 1½yds
- Backing fabric: 4yds
- Batting: 68in square

## FINISHED SIZE

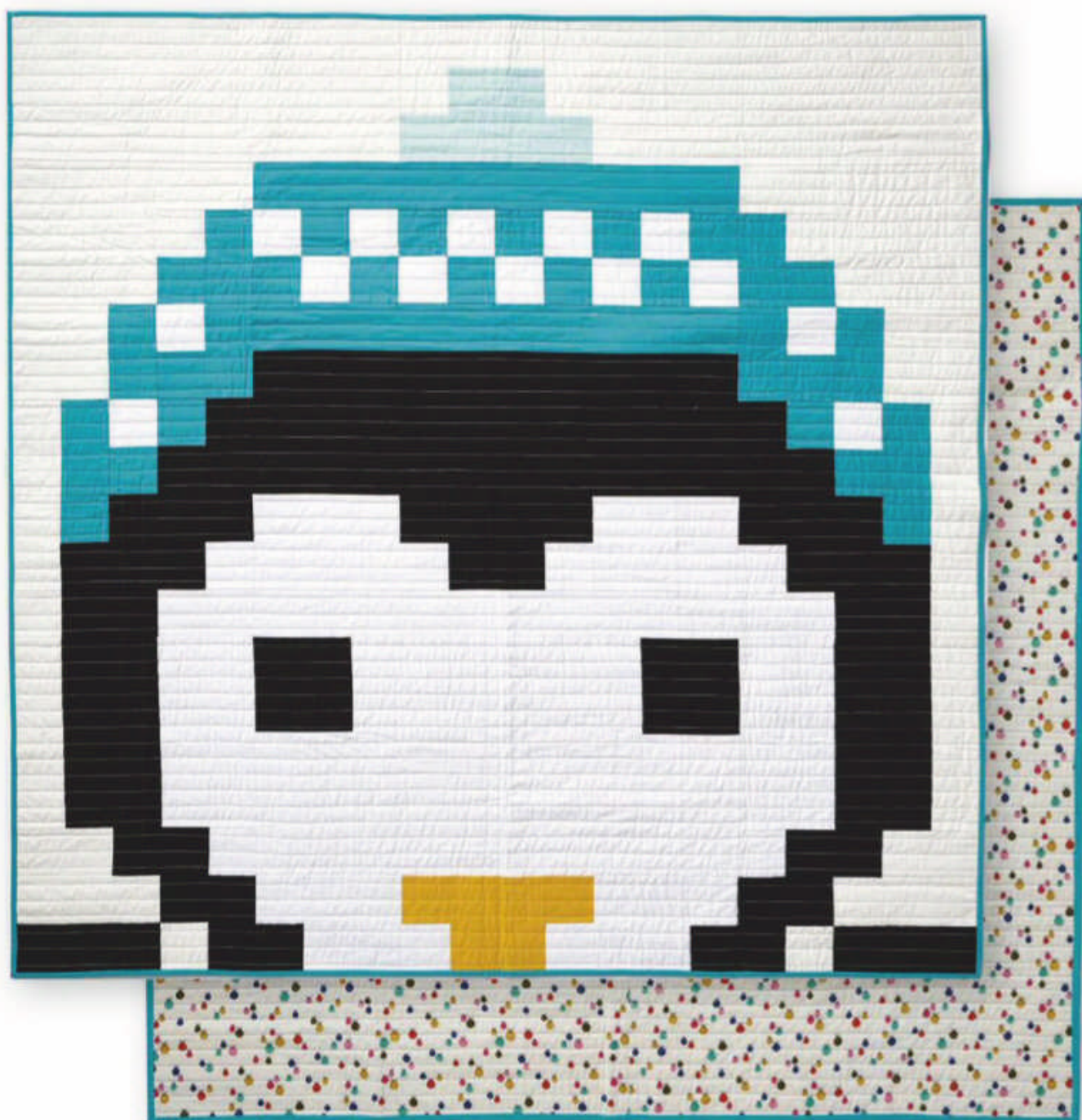
- 60in square

## NOTES

- Seam allowance is ¼in throughout, unless otherwise noted.
- Press seams open throughout, unless otherwise instructed.
- RST = right sides together.
- WOF = width of fabric.
- Press all fabrics well before cutting.
- Fabric supplied by Wool Warehouse (woolwarehouse.com)

## FABRICS USED

- Solid fabrics are all Kona Cotton Solids by Robert Kaufman in Black, White, Breakers, Aqua and Sunny.
- Fabric F is Twist White by Dashwood Studio Fabrics.
- Backing fabric is Merry and Bright Baubles, also by Dashwood.



## USE A TEXTURED TWO-TONE WHITE BACKGROUND TO ACHIEVE A SNOWY EFFECT!

## CUTTING OUT

- 1 From Fabric A cut:
  - Twelve (12) 3½in squares.
  - Eight (8) 3½in x 6½in.
  - Two (2) 3½in x 9½in.
  - Five (5) 6½in squares.
  - Two (2) 6½in x 12½in.
  - One (1) 9½in x 30½in.
- 2 From Fabric B cut:
  - Twenty four (24) 3½in squares.
  - Two (2) 3½in x 21½in.
  - Two (2) 6½in squares.
  - Four (4) 6½in x 9½in.
  - Two (2) 6½in x 12½in.
  - Two (2) 9½in x 15½in.
- 3 From Fabric C cut:
  - Twenty (20) 3½in squares.
  - Eight (8) 3½in x 6½in.
  - Two (2) 3½in x 30½in.
  - Seven (7) 2½in x WOF for the binding.
- 4 From Fabric D cut:
  - One (1) 3½in x 6½in.
  - One (1) 3½in x 12½in.

- 5 From Fabric E cut
  - Two (2) 3½in squares.
  - One (1) 6½in square.

- 6 From Fabric F cut:
  - Six (6) 3½in squares.
  - Eleven (11) 3½in x 6½in.
  - Two (2) 3½in x 9½in.
  - Two (2) 3½in x 12½in.
  - Two (2) 6½in squares.
  - Two (2) 9½in squares.
  - Two (2) 9½in x 24½in.

- 7 From the backing fabric cut:
  - Four (4) 35in squares.

## PIECING THE QUILT TOP

8 To sew the quilt, work one row at a time, referring to each row in the Layout Diagram for correct orientation. You may find it helpful to sort your cut pieces for each row before beginning to sew.

## ROW 1

9 Join two Fabric D and F 3½in x 6½in pieces along the long edge. With this



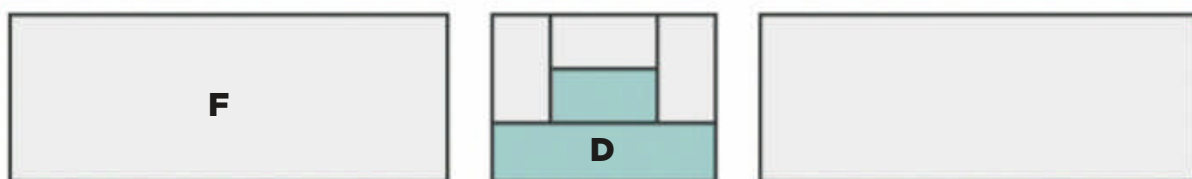
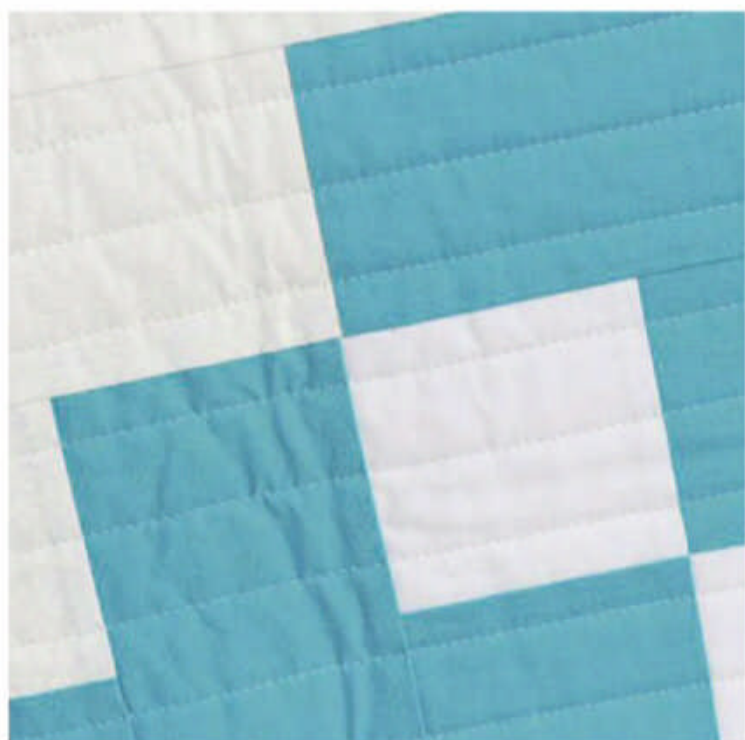


Fig 1

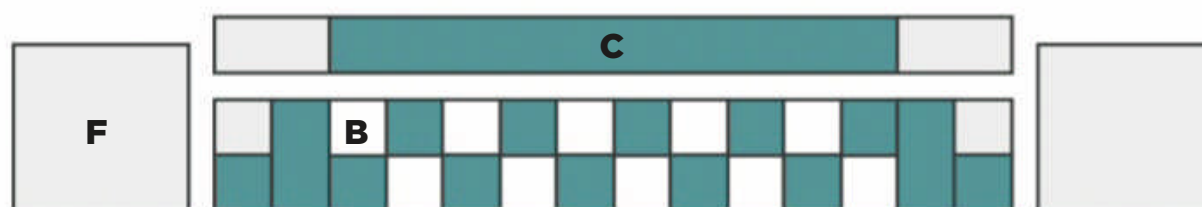


Fig 2

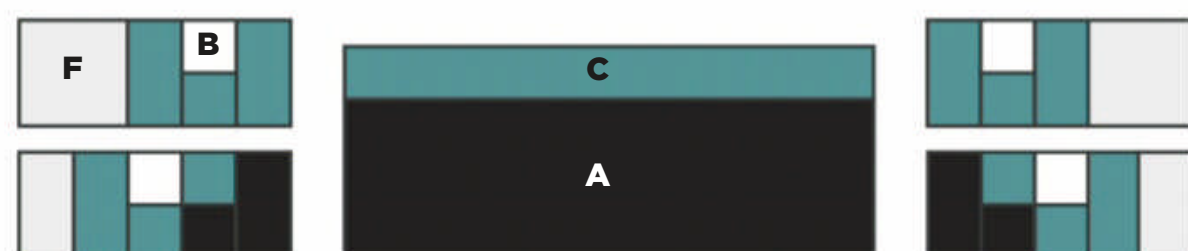


Fig 3



Fig 4



Fig 5

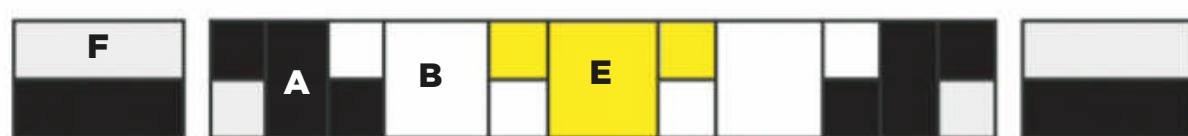


Fig 6

seam running horizontally, add a Fabric F  $3\frac{1}{2}$ in x  $6\frac{1}{2}$ in piece to either side.

**10** Add a Fabric D  $3\frac{1}{2}$ in x  $12\frac{1}{2}$ in piece to the bottom of the unit. Then join a Fabric F  $9\frac{1}{2}$ in x  $24\frac{1}{2}$ in piece to either side to complete Row 1 (Fig 1).

### ROW 2

**11** Join two Fabric B and C  $3\frac{1}{2}$ in squares. Press the seam towards the darker fabric and repeat to make ten units. Also make two units with Fabric F and C squares.

**12** Arrange the units from step 11 with two Fabric C  $3\frac{1}{2}$ in x  $6\frac{1}{2}$ in pieces. Join along the long edges in one long row.

**13** Join a Fabric F  $3\frac{1}{2}$ in x  $6\frac{1}{2}$ in piece to either end of a Fabric C  $3\frac{1}{2}$ in x  $30\frac{1}{2}$ in piece. Then join this unit to the top of the unit from step 12.

**14** Sew a Fabric F  $9\frac{1}{2}$ in square to either end to complete Row 2 (Fig 2).

### ROW 3

**15** Join two Fabric A and C  $3\frac{1}{2}$ in squares, pressing the seam toward Fabric C. Repeat to make a second unit. Also make four units using Fabric B and C squares.

**16** Join a Fabric C  $3\frac{1}{2}$ in x  $6\frac{1}{2}$ in piece to either side of a B/C unit from step 15. With the Fabric B square at the top, join a Fabric F  $6\frac{1}{2}$ in square to the left side. Repeat to make a second unit with the Fabric F square on the right side.

**17** Arrange a Fabric F, C and A  $3\frac{1}{2}$ in x  $6\frac{1}{2}$ in piece with one A/C unit and one B/C unit. Sew together along the long edges. Make a second unit, making

sure to reverse the order of the fabrics to make a mirror image unit.

**18** Join a Fabric C  $3\frac{1}{2}$ in x  $30\frac{1}{2}$ in piece to the top of a Fabric A  $9\frac{1}{2}$ in x  $30\frac{1}{2}$ in piece to form the centre unit.

**19** Join each unit from step 16 to the top of each unit from step 17. Then join these to either side of the centre unit to complete Row 3 (Fig 3).



#### ROW 4

**20** Join two Fabric A and B  $\frac{3}{2}$ in squares, pressing the seam to one side. Repeat to make a total of four A/B units and two Fabric A/C units.

**21** Arrange the units from step 20 with two Fabric F  $\frac{3}{2}$ in x  $\frac{6}{2}$ in pieces, three Fabric A  $\frac{6}{2}$ in squares and two Fabric B  $\frac{6}{2}$ in x  $\frac{9}{2}$ in pieces. Sew into one row.

**22** Join a Fabric F  $\frac{3}{2}$ in square to one end of a Fabric A  $\frac{3}{2}$ in x  $\frac{6}{2}$ in piece. Join a Fabric B  $\frac{3}{2}$ in x  $\frac{21}{2}$ in piece to the other side of the Fabric A piece. Repeat to make a second unit, then sew the two together along the short Fabric A edges.

**23** Join the units from steps 21–22 to complete Row 4 (Fig 4).

#### ROW 5

**24** Join a Fabric F  $\frac{3}{2}$ in x  $\frac{12}{2}$ in piece and Fabric B  $\frac{6}{2}$ in x  $\frac{12}{2}$ in piece to either side of a Fabric A  $\frac{6}{2}$ in x  $\frac{12}{2}$ in piece along the long edges. Repeat to make two units.

**25** Join a Fabric F and Fabric A  $\frac{3}{2}$ in x  $\frac{6}{2}$ in piece and a Fabric B  $\frac{3}{2}$ in square along the short edges. Repeat to make a second unit.

**26** Join the units from steps 24 and 25, making sure to make them as mirror image units as shown.

**27** Join a Fabric A  $\frac{6}{2}$ in square to the top of a Fabric B  $\frac{6}{2}$ in x  $\frac{9}{2}$ in piece. Sew a Fabric B  $\frac{9}{2}$ in x  $\frac{15}{2}$ in piece to one side. Repeat, sewing the Fabric B piece to the opposite side to make a mirror image unit.

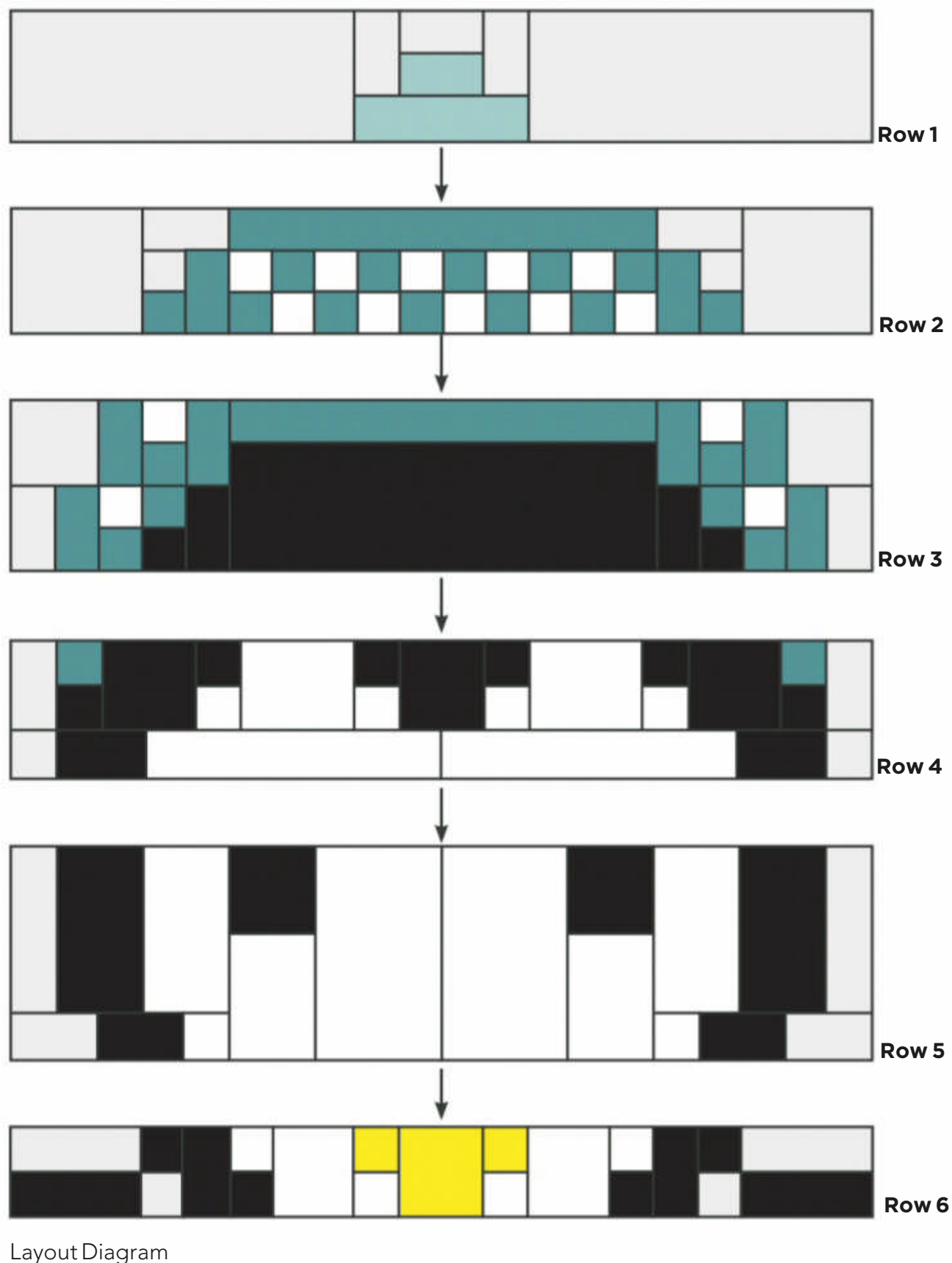
**28** Join the units in one row to complete Row 5 (Fig 5).

#### ROW 6

**29** Join two Fabric A and F  $\frac{3}{2}$ in squares, pressing the seam to one side. Repeat to make a total of two Fabric A/F units, two Fabric A/B units and two Fabric B/E units.

**30** Join Fabric F and Fabric B  $\frac{3}{2}$ in x  $\frac{9}{2}$ in pieces along the long edges. Repeat to make a second unit.

**31** Join the units with two Fabric A  $\frac{3}{2}$ in x  $\frac{6}{2}$ in pieces, two Fabric B  $\frac{6}{2}$ in squares and one Fabric E  $\frac{6}{2}$ in square (Fig 6).



#### ASSEMBLING THE QUILT TOP

**32** Arrange the rows in numerical order, then sew together, carefully matching seams. Press the seams open or to one side as preferred.

#### QUILTING AND FINISHING

**33** Sew your backing squares together in a four-patch arrangement, using a  $\frac{1}{2}$ in seam. Press the seam open.

**34** 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.

**35** Quilt as desired. Amy quilted horizontal straight lines every 1in.

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

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

**37** 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.





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DESIGNS





# Oh, you are fussy!

Whether you snip your fabric with the utmost care, or slice it up with reckless abandon, there's no denying the powers of fussy cutting. **Kate Basti** considers the amazing possibilities

In my experience, the term 'fussy cutting' usually elicits one reaction or another from a quilter. Some enjoy the technique and think of beautifully intricate quilts pieced from precision-cut sections of fabric. Others detest the thought of meticulously cutting cute, tiny motifs and struggle with the idea of fabric being as holey as Swiss cheese. Others aren't even sure what fussy cutting actually is. So let's clear that part up, shall we?

Fussy cutting can, indeed, be the act of meticulously cutting cute, tiny motifs and turning perfectly good fabric into some semblance of Swiss

cheese. And yes, those perfectly cut tiny motifs can and often do make for some intricate, jaw-dropping quilts. But it can also be far simpler. Have you ever tried to align a fabric print in such a way as to match patterns together? Or cut a piece of fabric so that a certain section of a print is within the part you've trimmed? If yes, then you too are a fussy cutter!

*Novelty fabric is chock full of fussy cutting potential, but don't count out other styles of fabric. Just because it's not obvious doesn't mean the potential isn't there*

Fussy cutting doesn't have to be as fancy a technique as many make it out to be, but if cutting intricate patterns and designs is your jam (or you wish it to be), then read on.

## Why fussy cut?

There are a variety of reasons to use this technique. As mentioned above, perhaps you want to match a pattern when joining two pieces of the same fabric. Fussy cutting is also a very effective way to highlight a favourite piece of fabric or a particular motif.

One of my favourite reasons for fussy cutting is to create a vignette. I love pulling fabric combos that I can use to tell some sort of story. For example, I might pull a cute print with bears and pair it with a honeycomb or fish print. Or I could choose a fabric featuring gnomes and pair it with a toadstool print. The result is often fun and whimsical.

## Oh, the possibilities!

When I think of fussy cuts, I typically think first of those cute, tiny motifs (hello, Christmas!). Novelty fabric is chock full of fussy-cutting potential, but don't count out other styles of fabric. Just because it's not obvious doesn't mean the potential isn't there. Some of my best fussy cutting work has been from busy Tula Pink prints or Anna Maria Horner's floral designs. By cutting duplicate pieces from a pattern repeat and putting them together, you can create stunning kaleidoscopic designs.

## Get the perfect cut

When it comes to fussy cutting fabric, there are a number of methods to choose from, but they can differ depending on the sewing technique. For English Paper Piecing (EPP), perhaps the easiest way to get the perfect cut is to purchase or make an acrylic template for each of the shapes you're working with. Many places that sell EPP kits or paper shapes will also have matching acrylic templates. Simply place the clear

Kate loves to fussy cut for her English Paper Piecing projects – there are templates to help, too!







Fussy cutting the same print in the exact same way can make kaleidoscope effects like this!

template over the area of fabric that you wish to fussy cut, trace around the template with a water-soluble marker and then trim the piece out using the lines you've marked. Easy! But let's say that you can't find an acrylic template to match the shapes you're using. What can you do? I recommend finding sheets of thin clear vinyl at your local craft store or order some online. You can trace your own template onto the sheet (making sure to leave a healthy margin for basting around the paper shape) and cut the template out.

When it comes to Foundation Paper Piecing (FPP), these template methods don't apply. Instead, you're

going to need good lighting. Some quilters choose to purchase a lightbox for their fussy-cutting needs. A lightbox surface illuminates the fabric and FPP paper template from beneath, giving you a great visual of just where to place the section of fabric you wish to fussy cut. However, lightboxes can be a bit pricy, and you can achieve the same results by simply holding your fabric and paper template to an overhead light and aligning the fabric in the exact position you want. Be sure to pinch the paper template and fabric together in your fingers tightly to avoid any shifting as you place them onto your sewing machine.

Finally, about that Swiss cheese. I completely understand how cutting random holes throughout a piece of perfectly good fabric can be off-putting. I, myself, have cringed many times at the thought of fussy cutting a beloved print from my stash. But, let's face it, fabric is meant to be used. It is meant to be seen, showcased and loved. It cannot be any of those things when tucked away in a quilter's stash. So use the fabric. Fussy cut the fabric. And then love the results.

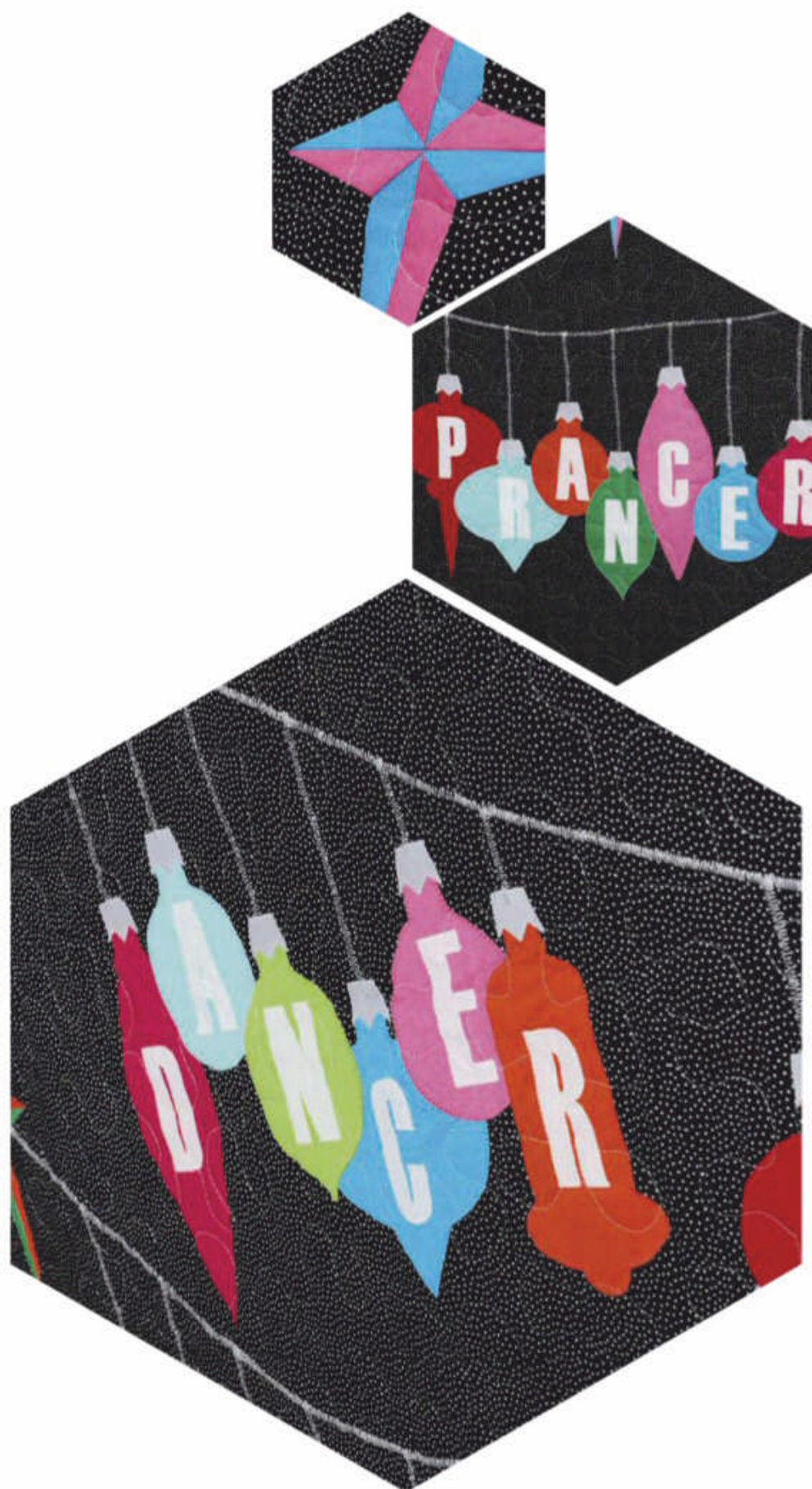
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Contrast against the dark,  
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# JINGLE BELLS

Reindeer and baubles and stars, oh my!  
Take inspiration from Santa's little helpers  
to piece a colourful skill-building quilt

BY LYNNE GOLDSWORTHY



## YOU WILL NEED

- Eight (8) coloured fabrics: one (1) fat eighth each
- Grey fabric: one (1) fat eighth
- White fabric: ½yd
- Background fabric: 3¾yds
- Binding fabric: ½yd
- Backing fabric: 4½yds
- Batting: 68in x 82in
- Fusible web (18in wide): 4½yds
- One (1) copy each of the Bauble, Bauble Top, Letter and Star Block templates

## FINISHED SIZE

- 60in x 74in

## NOTES

- Seam allowance is ¼in throughout, unless otherwise noted.
- Press seams open throughout, unless otherwise instructed.
- Press all fabrics well before cutting.
- WOF = width of fabric.
- Lynne used a Vlieseline 279 Cotton Mix 80:20 batting and Bondaweb (vlieseline.com/en)
- Fabrics provided by Makower (makoweruk.com)
- Lynne used Aurifil 50wt thread for piecing and 40wt thread for quilting (aurifil.com)

## FABRICS USED

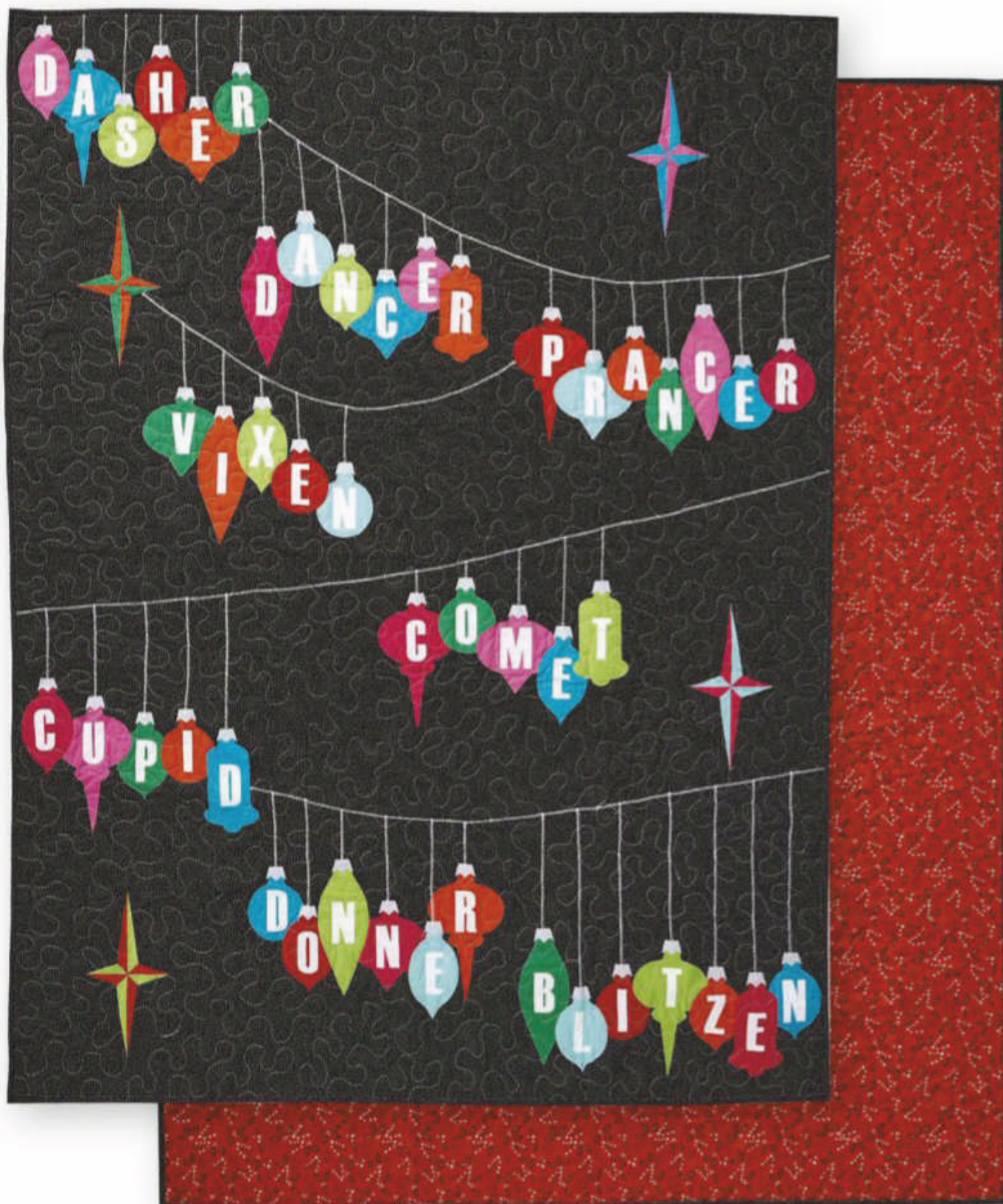
Fabrics are from the Spectrum Solids and Background Dot collections by Makower.

## CUTTING OUT

1 Arrange the solid fat quarters into four pairs, as you would like for the star blocks, so each pair has one lighter and one darker fabric. Cut from the fat quarters, as in steps 2–3. Lynne cut the Template A and B pieces from the corners of the fat quarter to leave a large central piece for cutting the baubles later.

2 From each of the darker fat quarters cut:  
■ Two (2) Template A1.  
■ Two (2) Template B2.

3 From each of the lighter fat quarters cut:  
■ Two (2) Template A2.  
■ Two (2) Template B1.



## USE OUR TEMPLATES TO BOOST YOUR PRECISION PIECING SKILLS FOR THE STAR BLOCKS!

4 From the background fabric cut:  
■ Three (3) 4in x WOF. Subcut eight (8) each of Templates A3, B3, A4 and B4 (Fig 1). Align the arrow on each template with the width of the strip. Cut the A4 and B4 templates from one strip. Cut the A3 templates from one strip, aligning all pieces with one side of the strip and rotate between each piece. Repeat with the B3 template on the third strip.

5 From the background fabric cut:  
■ One (1) 3½in x WOF. Subcut into two (2) 3½in x 16½in.  
■ Four (4) 4½in x WOF. Subcut into three (3) 4½in x 24½in, two (2) 4½in x 14½in and two (2) 4½in x 12½in.  
■ One (1) 5½in x WOF. Subcut into three (3) 5½in x 12½in.





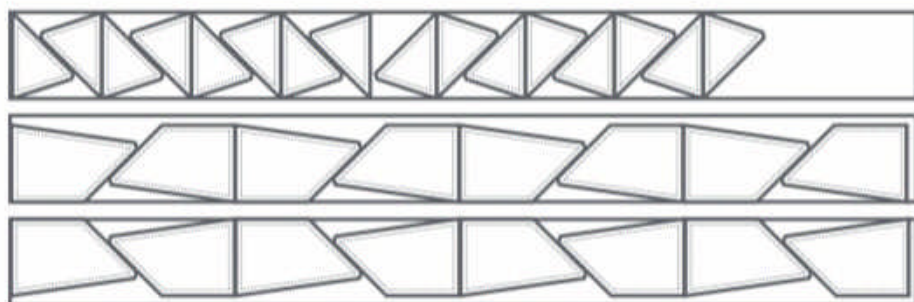


Fig 1

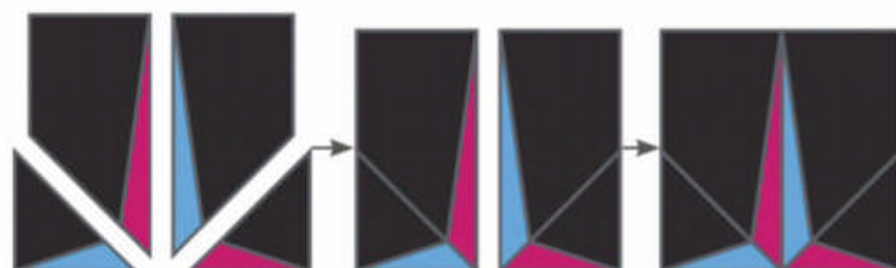


Fig 2

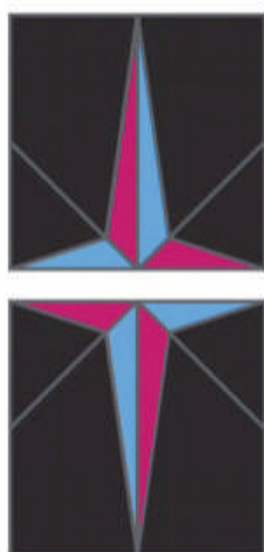


Fig 3

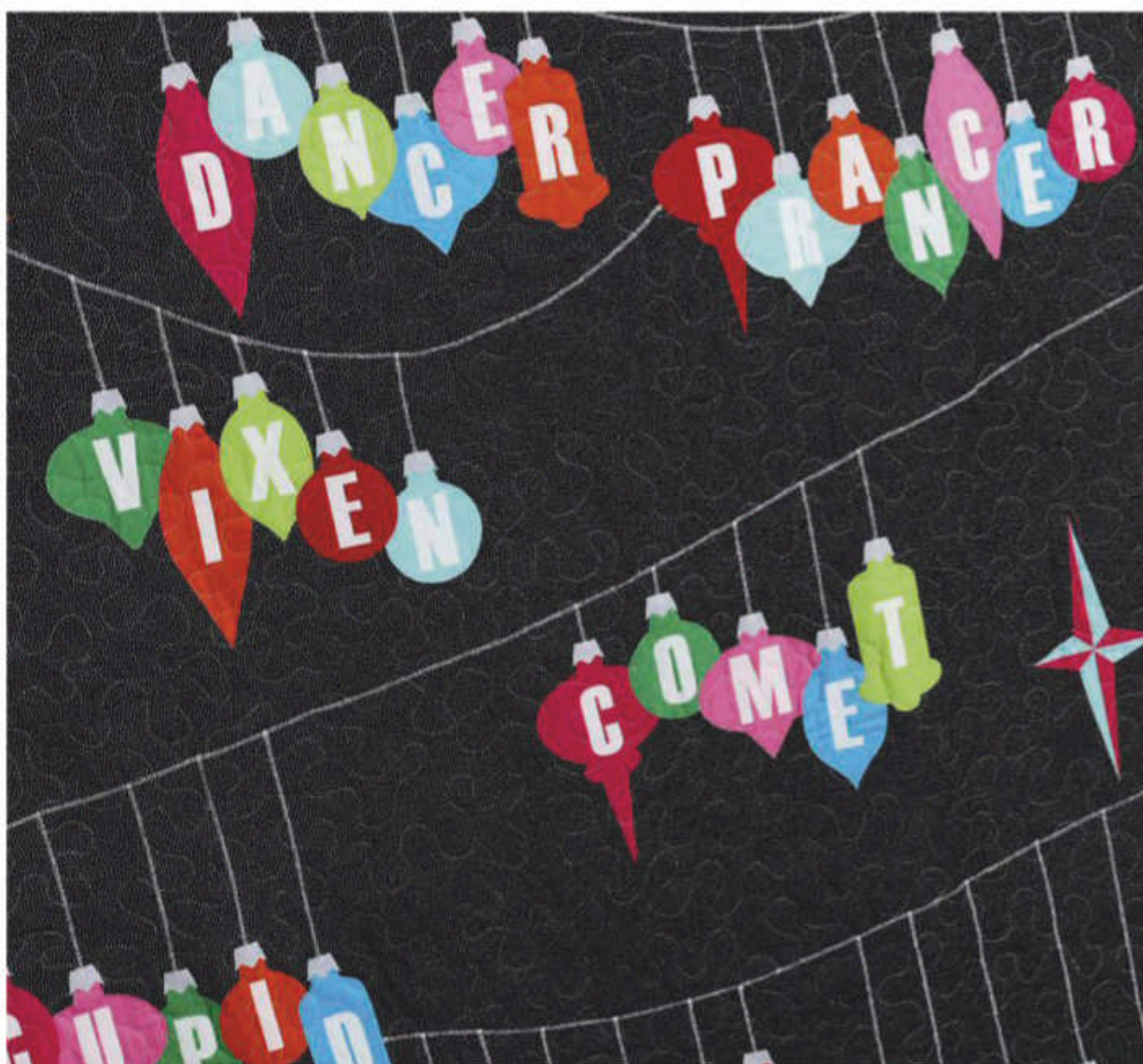
- Two (2) 6½in x WOF. Subcut into one (1) 6½in x 20½in and one (1) 6½in x 24½in. Trim the remainder of one strip to subcut one (1) 5½in x 12½in.
- Two (2) 8½in x WOF. Subcut into one (1) 8½in x 18½in and one (1) 8½in x 28½in.
- Six (6) 12½in x WOF. Sew into one long strip along the short edges and subcut four (4) 12½in x 9½in, one (1) 12½in x 10½in, one (1) 12½in x 16½in, three (3) 12½in x 18½in, three (3) 12½in x 20½in and two (2) 12½in x 24½in.

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

#### PREPARING THE APPLIQUÉ SHAPES

**7** Trace forty seven bauble tops onto an approx 9in x 22in piece of fusible web, leaving a little space between each one. Fuse onto the wrong side of the grey fabric, following the manufacturer's instructions. Cut out each bauble top along the marked lines.

**8** Trace forty seven baubles onto the fusible web, using a mix of the provided templates. Cut out roughly and fuse to the wrong side of the solid fat quarters, then cut on the marked lines. For an even mix, make six baubles each from seven colours and five from the remaining colour.



**9** Trace, fuse and cut out the letter templates, using the white fabric. You will need the following letters:

- Seven (7) Letter E.
- Six (6) Letter N.
- Five (5) Letter R.
- Four (4) each of Letters C and D.
- Three (3) each of Letters A and I.
- Two (2) each of Letters O, P and T.
- One (1) each of the remaining letters, B, H, L, M, S, U, V, X and Z.

#### APPLIQUÉING THE BAUBLE BLOCKS

**10** Remove the backing paper from six of your baubles, bauble tops and letters for 'DASHER'. Take one 12½in x 20½in background piece. Arrange the pieces, referring to photography for placement, overlapping the baubles. Leave at least ¼in at each edge for the seam allowance.

**11** Fuse the baubles in place, following the manufacturer's instructions. Then fuse the bauble tops, followed by the letters.

**12** Sew around the edge of each appliqué piece, using a machine straight, zigzag or blanket stitch to secure.

**13** Repeat steps 10–12 to piece the remaining bauble blocks, using the following background pieces.

- Each of Dancer and Donner: 12½in x 20in.
- Each of Prancer and Blitzen: 12½in x 24½in.
- Each of Vixen, Comet and Cupid: 12½in x 18½in.

#### PIECING THE STAR BLOCKS

**14** Take one of each of the Templates A1–A4 and B1–B4, and arrange in



a half star. Sew each solid piece to a background piece, then sew in pairs. Join the pairs for each half, then sew the halves together (Fig 2).

**15** Repeat step 14, using the same colours. Then join the two segments to complete one star block (Fig 3).

**16** Repeat steps 14–15 to make a total of four star blocks.

## ASSEMBLING THE QUILT TOP

**17** Assemble the prepared blocks with the remaining background pieces, referring to the Layout Diagram to the right and the following instructions.

**18** For the top right star block, join a  $9\frac{1}{2}\text{in}$  x  $12\frac{1}{2}\text{in}$  background piece to either side of a star block. Then join a  $4\frac{1}{2}\text{in}$  x  $24\frac{1}{2}\text{in}$  piece to the top and bottom.

**19** For the bottom right star block, join a  $4\frac{1}{2}\text{in}$  x  $12\frac{1}{2}\text{in}$  background piece to either side, then a  $4\frac{1}{2}\text{in}$  x  $14\frac{1}{2}\text{in}$  piece to the top and bottom.

**20** For the bottom left star block, join a  $5\frac{1}{2}\text{in}$  x  $12\frac{1}{2}\text{in}$  background piece to either side, then a  $3\frac{1}{2}\text{in}$  x  $16\frac{1}{2}\text{in}$  piece to the top and bottom.

**21** For the 'COMET' block, first join a  $10\frac{1}{2}\text{in}$  x  $12\frac{1}{2}\text{in}$  background piece to the left-hand side, then join a  $8\frac{1}{2}\text{in}$  x  $28\frac{1}{2}\text{in}$  piece to the bottom.

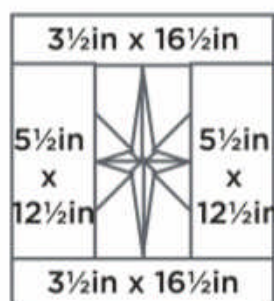
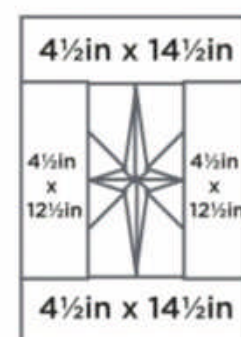
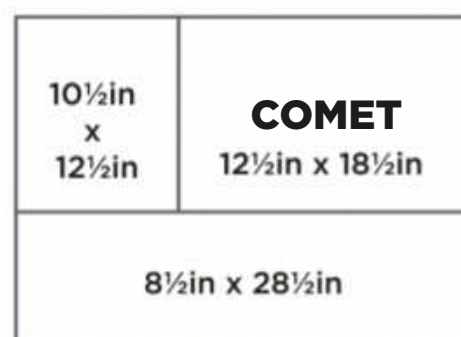
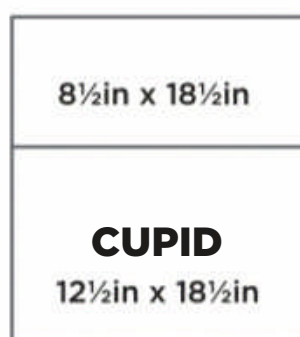
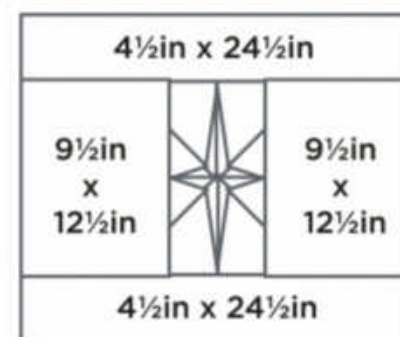
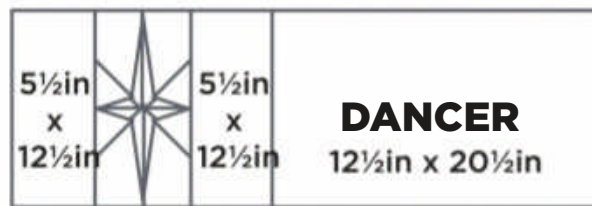
**22** Join the remaining background pieces to the bauble blocks and star block as shown in the Layout Diagram.

**23** Join the 'DASHER', 'DANCER' and 'VIXEN' blocks in a column. Join the top right star to the 'PRANCER' block. Join these to form the top of the quilt.

**24** Join the 'CUPID', 'COMET' and bottom right star in one row. Join the bottom left star, 'DONNER' and 'BLITZEN' blocks in one row. Join the two rows to form the bottom of the quilt.

**25** Join the top and bottom sections to complete the quilt top.

**26** Use a removable fabric marker or pins to mark the lines of the bauble strings



Layout Diagram

and their hanging garlands across the quilt top, referring to the photography for placement. Sew along the lines using a pale grey or silver thread. Lynne used a wide zigzag stitch with a short length.

## QUILTING AND FINISHING

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

**28** 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.

**29** Quilt as desired. Lynne free motion quilted an all over stipple using a

cream Aurifil 40wt thread. Trim off the excess batting and backing fabric and square up the quilt.

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

**31** 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.



**Lynne Goldsworthy**

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

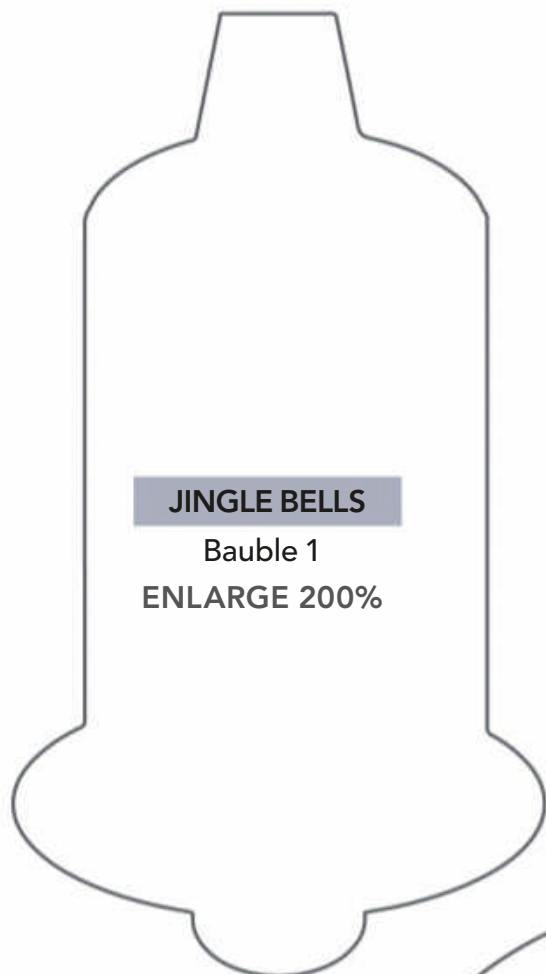
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**JINGLE BELLS**  
Bauble Top  
ENLARGE 200%



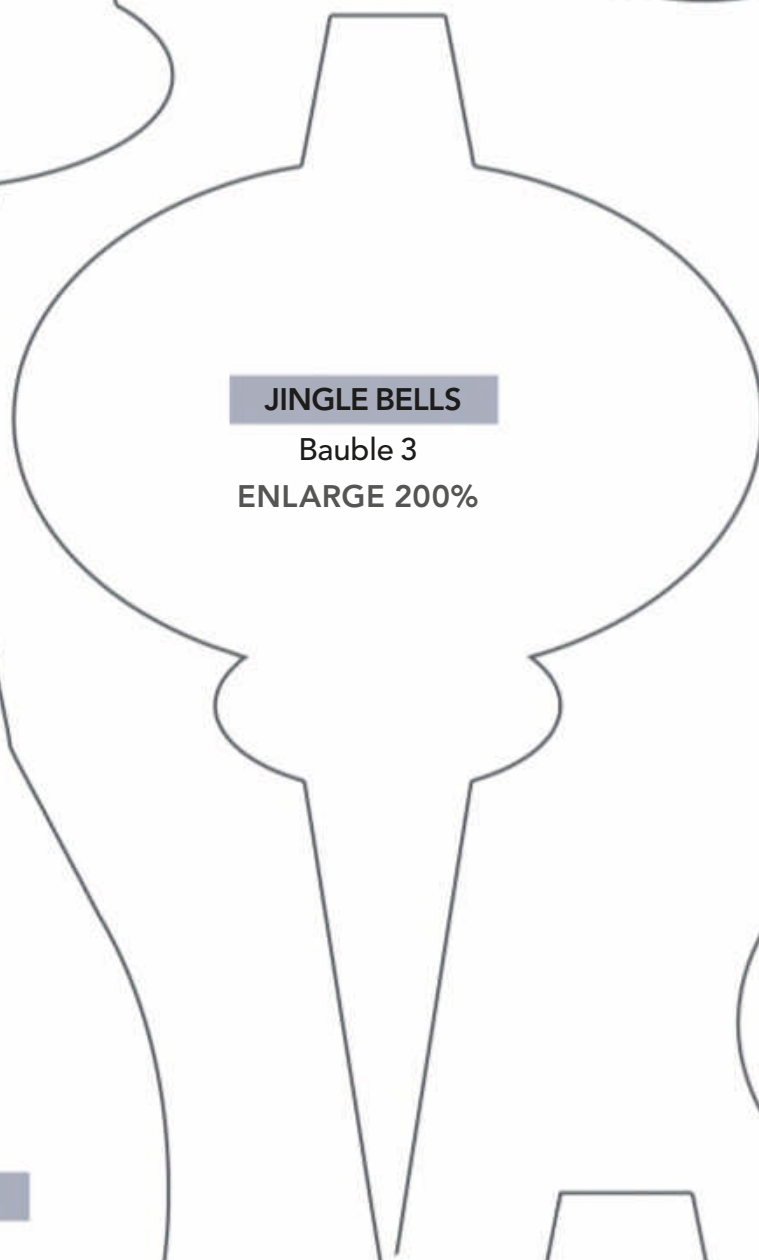
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**JINGLE BELLS**  
Bauble 2  
ENLARGE 200%



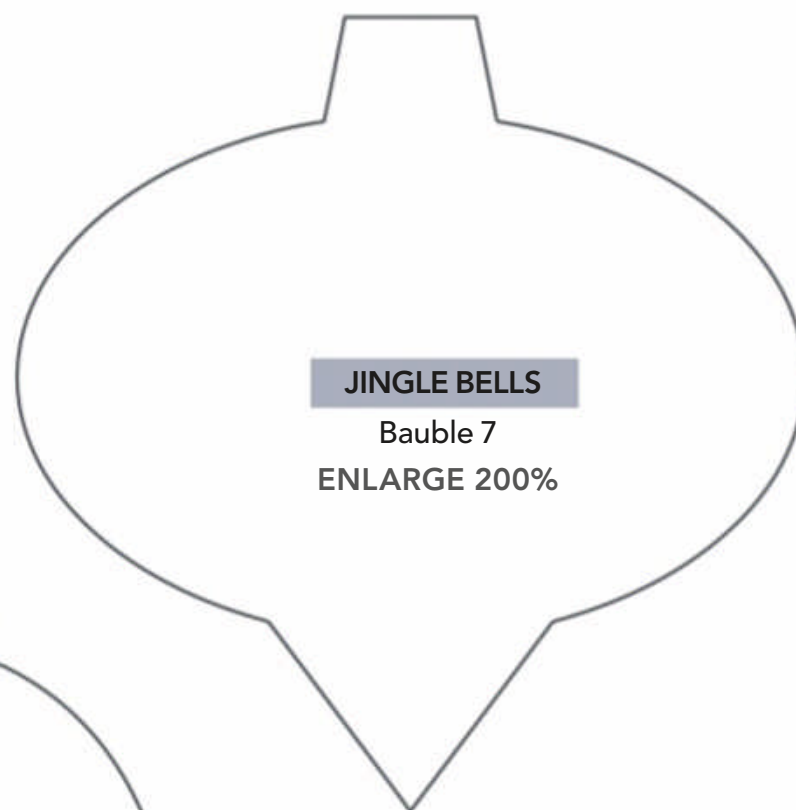
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**JINGLE BELLS**  
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**JINGLE BELLS**  
Bauble 7  
ENLARGE 200%



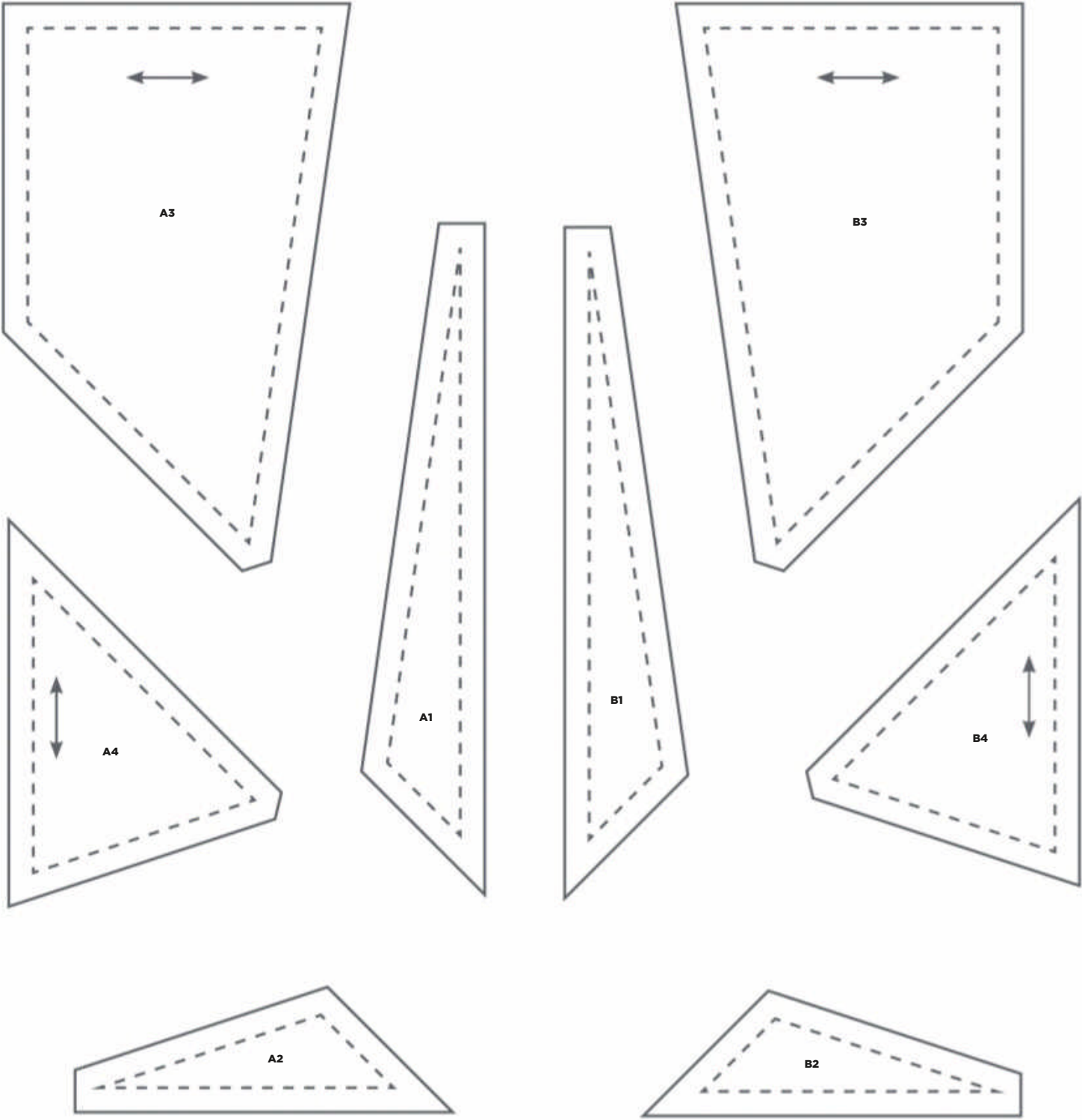
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## JINGLE BELLS

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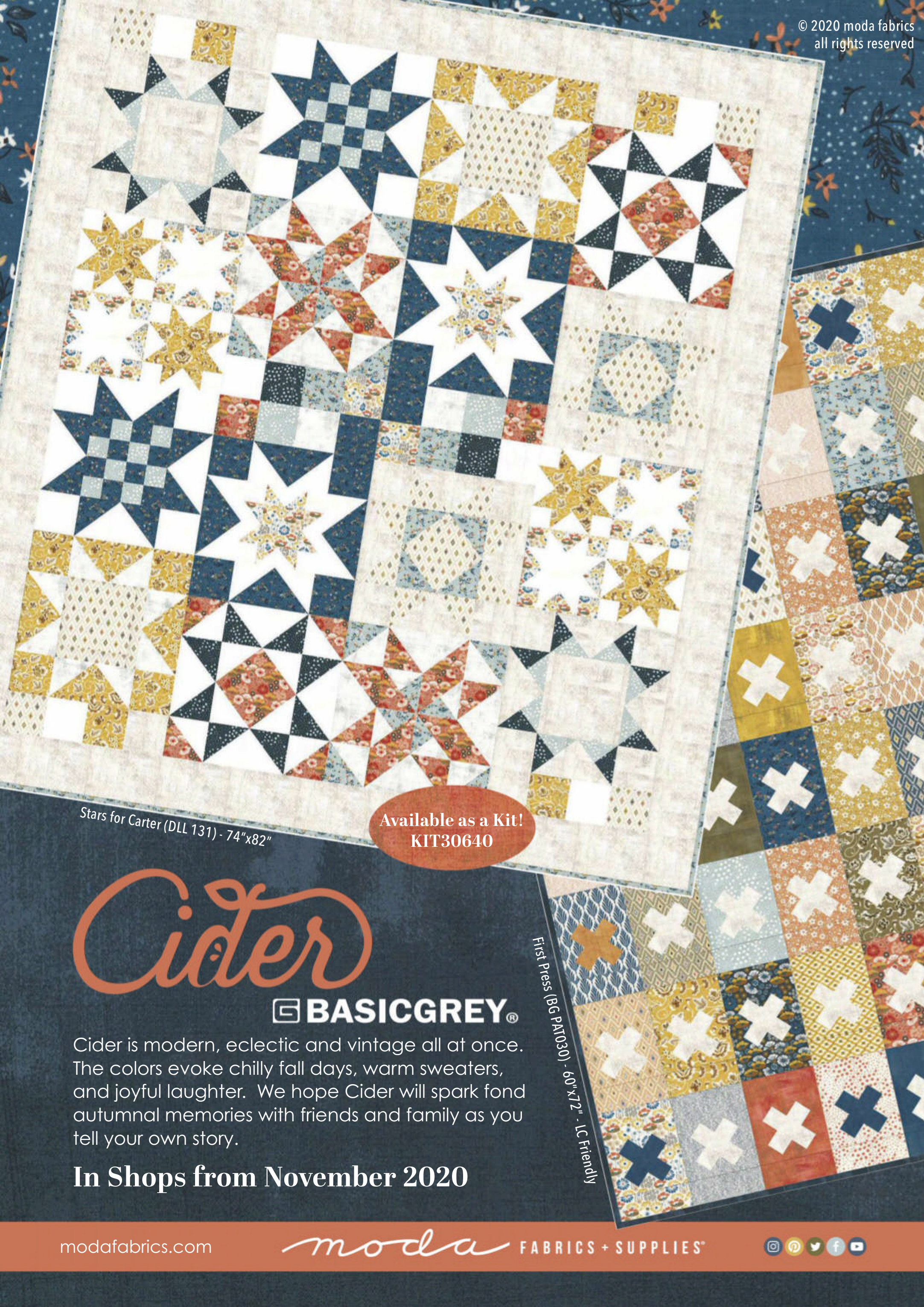
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Stars for Carter (DLL 131) - 74"x82"

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# Cider

 **BASICGREY®**

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First Press (BG PAT030) - 60"x72" - LC Friendly





# ROCKIN' AROUND

Set your tree up for scrappy success with a strip-pieced skirt that brings the fun on Christmas morning

BY JESS ENTWISTLE



### YOU WILL NEED

- Fifteen (15) prints: ¼yd each
- Binding fabric: ½yd
- Backing fabric: 3yds
- Batting: 50in square
- One (1) copy of the Tree Skirt template

### FINISHED SIZE

- 44in diameter

### NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open for each pieced segment, then to the side when joining segments together.
- RST = right sides together.
- WST = wrong sides together.
- WOF = width of fabric.
- Template includes seam allowance.
- For directional prints, Jess arranged them with the bottom of the print towards the outer edge of the tree skirt. To do this, arrange fabrics so the larger end of the triangle is the bottom edge.
- Fabric supplied by Ruby Star Society ([rubystarsociety.com](http://rubystarsociety.com)).

### FABRICS USED

Fabrics are from the Flurry collection by Ruby Star Society.



## USE UP YOUR SEASONAL SCRAPS FOR THIS PROJECT – THE PIECES ARE JUST 2½IN WIDE!

### CUTTING OUT

1 From each of the fifteen prints cut:

- One (1) 11in x 2½in.
- One (1) 10in x 2½in.
- One (1) 9in x 2½in.
- One (1) 8¼in x 2½in.
- One (1) 7½in x 2½in.
- One (1) 6½in x 2½in.
- One (1) 5½in x 2½in.
- One (1) 5in x 2½in.
- One (1) 4in x 2½in.
- One (1) 3in x 2½in.

2 From the binding fabric cut:

- One (1) 1½in x WOF. Subcut into four (4) 1½in x 10in.
- Seven (7) 2¼in x WOF.

3 From the backing fabric cut:

- Two (2) 54in x 28in.

### MAKING THE SEGMENTS

4 Each segment of the tree skirt is made up from a mix of the ten different fabrics. Take one of each segment length from the different fabrics and arrange to form a triangle. Repeat to make a total of fifteen triangles, with a mix of fabrics in each group. When you're happy with your groups, you may want to take a photo for reference.

5 Take one group of segments. Finger press each segment in half along the length to find the centre. Sew the segments in order to form a triangle, matching the centre folds, and press seams open (Fig A).

6 Place the template on top of the sewn triangle and trim along the edges (Fig B).

7 Repeat steps 5–6 with each of your segment groups until you have a total of fifteen segment triangles.

### JOINING THE SEGMENTS TOGETHER

8 Arrange your fabric triangles in a circle shape, checking that you are happy with the order of your triangles. Take a photo for reference. The triangles will all be sewn together, except the two which will form the opening. If necessary, mark the edges between these two triangles to help you remember not to sew them!

9 Take two triangles and pin them RST, matching seams (Fig C). Sew along one long edge, then press the seam to one side (Fig D).

10 Repeat step 9 to sew all fifteen triangles together, leaving the last seam to join the circle unsewn.





MAKING THE SEGMENTS



JOINING THE SEGMENTS TOGETHER



ASSEMBLING THE TREE SKIRT

**11** Sew your two backing pieces together along the long edges using a 1/2in seam. Press the seam open. Place your batting centrally on top, then place your tree skirt right side up to create the quilt sandwich.

**12** Baste together using your preferred method. Quilt as desired. Jess quilted either side of the triangle segment seams.

**13** Thread baste around the outer circle, inner circle and two raw edges of the triangles, 1/8in from the edge, to hold all the layers in place (Fig E). Trim away any excess backing fabric and batting.

ADDING THE BINDING AND TIES

**14** Take one binding fabric 1 1/2in x 10in strip and press under one short edge by 3/8in. Fold the strip in half lengthwise, WST and press. Open out, then fold the long raw edges in to meet the centre crease. Press, then refold in half, enclosing the long raw edges. Topstitch around the folded edges.

**15** Repeat the process in step 13 with the remaining 1 1/2in x 10in strips to make

ASSEMBLING THE TREE SKIRT



four ties. Place the ties on the pieced side of the skirt, along the open edges, aligning the raw edges (Fig F). Jess placed her ties three rows from each circular edge. Then stay stitch the ties in place within the seam allowance.

**16** Sew the seven 2 1/4in x WOF binding strips together end-to-end using diagonal seams. Press the diagonal seams open and trim away the dog ears. Fold the joined binding strip in half lengthways, WST, and firmly press.

ADDING THE BINDING AND TIES



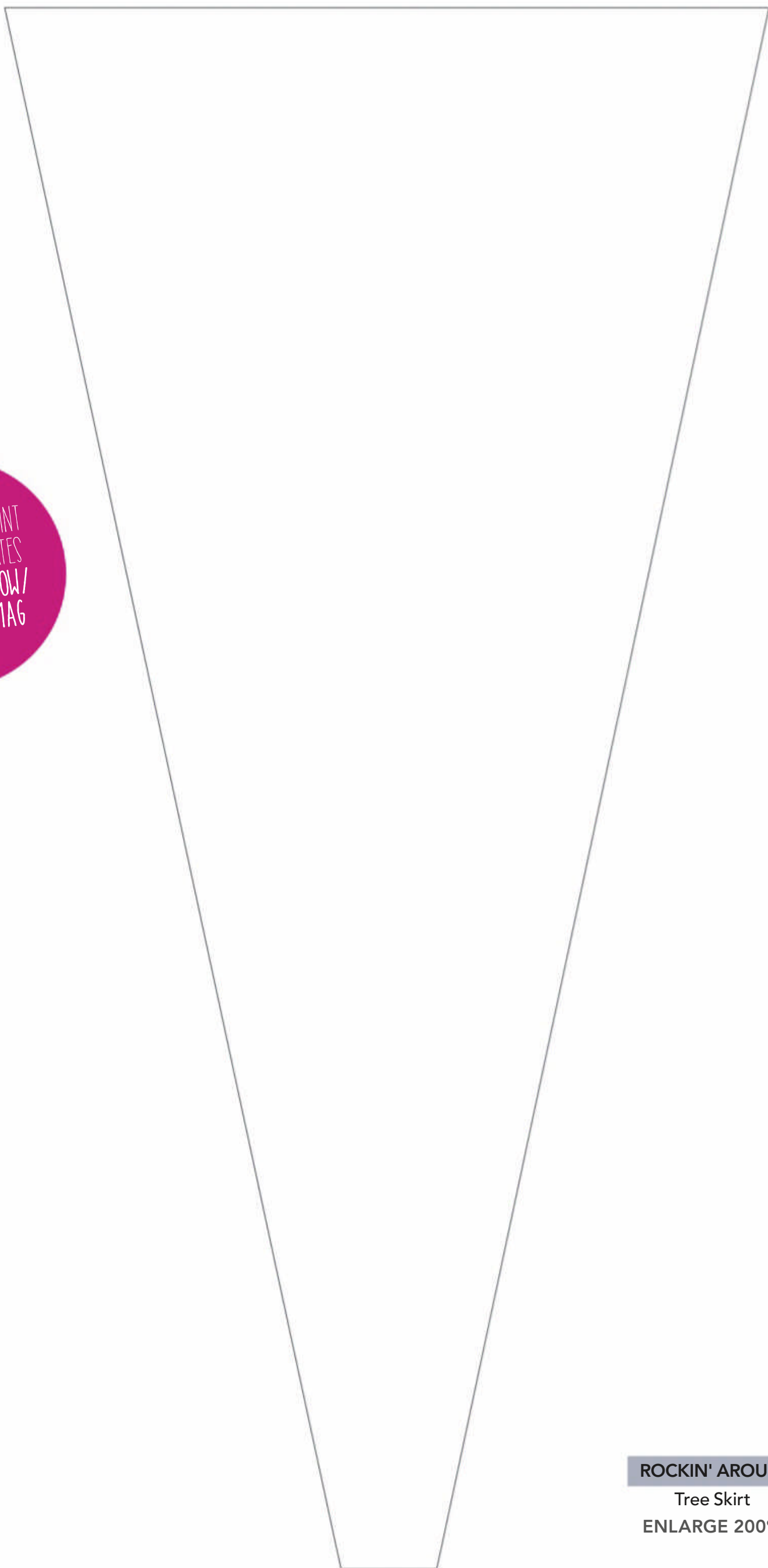
**17** Sew the binding to the front of your tree skirt, folding a neat mitre at each corner. Fold the binding to the back of the tree skirt and stitch in place using your preferred method to finish.



**Jess Entwistle**  
Jess is a freelance designer for several sewing magazines and fabric companies. She loves trying new techniques!  
[jellybgood.com](http://jellybgood.com)  
[jessjellybgood](https://www.instagram.com/jessjellybgood)



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ROCKIN' AROUND  
Tree Skirt  
ENLARGE 200%





# SAVANNA SUNSET

TATIANA ABAURRE

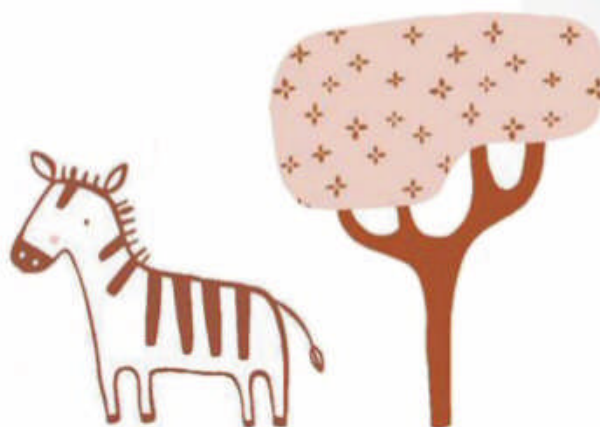
Savanna Sunset was inspired by Tatiana's 2.5 year old son Leo. This collection was inspired by a lion pattern that she designed to celebrate his first birthday. Tatiana created it to be both modern and playful, using hand drawn elements along with watercolour details.

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

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**Tail Feather Quilt** | 63" x 63"

by Suzy Quilts

Pattern available at [suzyquilts.com](http://suzyquilts.com)

**Sleeveless Hoodie** | 1M - 6T

by Made By Me Patterns

Pattern available at [madebymepatterns.com](http://madebymepatterns.com)





## Jane Rae explores the unique art of Hawaiian quilting and its influence on modern pattern designers today

Above: Carolyn Friedlander's Pickle Hawaiian quilt was made using Denyse Schmidt's pattern for a Hawaiian-Style Appliqué quilt featured in her book *Denyse Schmidt Modern Quilts: Traditional Inspiration*

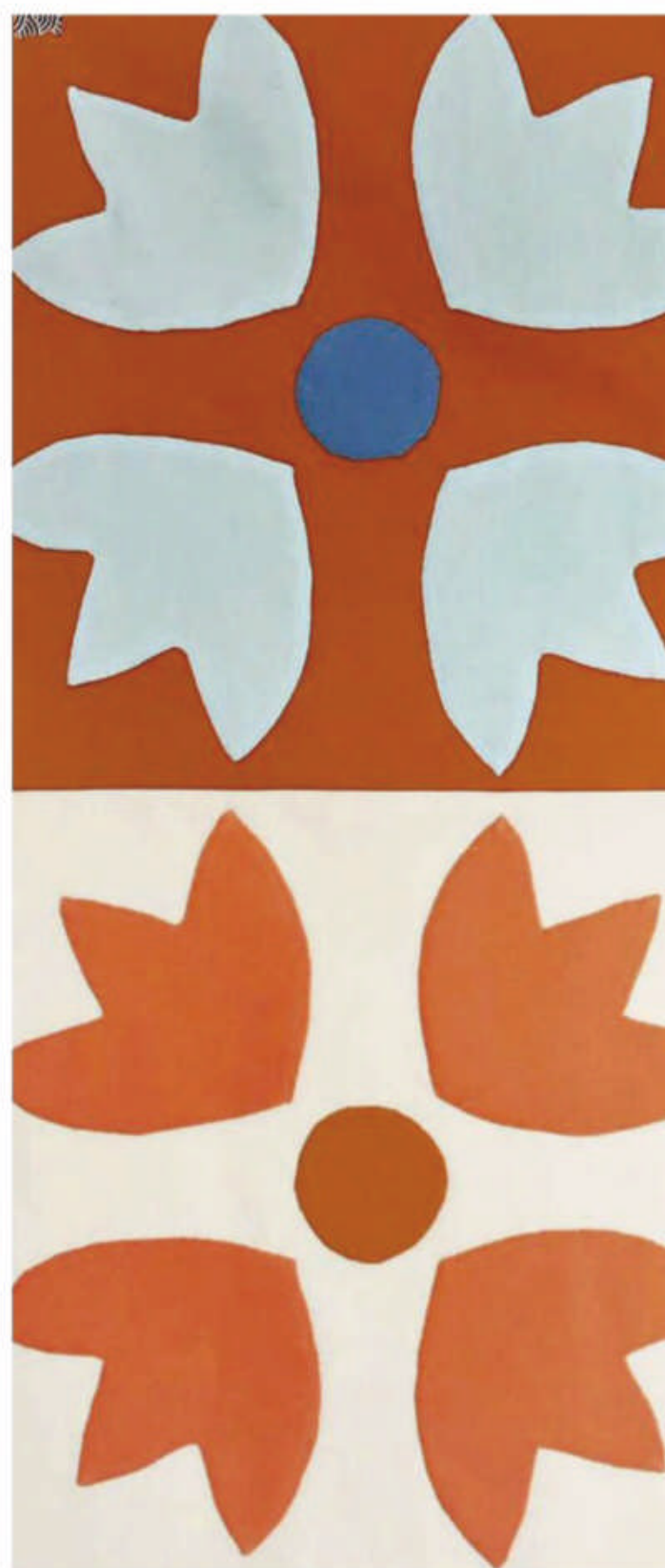
Above right: Island Bloom mini quilt by Sheri Cifaldi-Morrill of Whole Circle Studio

Native Hawaiian quilter Pat Gorelangton has a special tradition that's integral to her quilting. After the very last stitch has been made, she sleeps under the quilt for one night, so that her 'mana' (spirit) becomes part of the quilt. This intangible connection between the quilter, the quilt and the recipient is as important in the creation of Hawaiian quilts as the physical, creative process. Every stitch is imbued with 'aloha', meaning love, compassion, peace and mercy. The 200 year-old tradition of Hawaiian appliquéd quilts is a great example of the cultural melding of textile traditions – in this instance, the beautiful Polynesian 'kapa' cloths made from bark cloth, with the patchwork quilts of the American missionaries who arrived in Hawaii in 1820. In her account of her journey around the Hawaiian Archipelago in

1875, English explorer Isabella Bird gives a vivid description of a quilt adorning the four poster bed in her accommodation in the village of Laupahoehoe. She writes about "a beautiful quilt with a quaint arabesque pattern on a white ground running round it, and a wreath of green leaves in the centre". She was describing the bold, symmetrical appliqué found on Hawaiian quilts radiating outward from the centre as one complete piece, reminiscent of the flora and fauna of the islands found imprinted on the kapa cloths.

### HERITAGE

This deep-rooted connection to nature is at the heart of the distinctive appliqué designs which have been likened to a decorative style of folded paper cutting called 'scherenschnitte', that likely came over with the missionaries of European heritage.





American Museum & Gardens



SO MUCH ALOHA SURROUNDS HAWAIIAN QUILTING, LOVE FOR THE RECIPIENT, LOVE OF THE PATTERNS, LOVE OF THE PROCESS, LOVE FOR THE QUILTMAKER AND LOVE FOR THE HISTORY OF QUILTING

HAWAIIAN QUILTER, PAT GORELANGTON



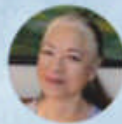
Karen Lewis' Hawaiian inspired Floral Dance block is featured in the Folk Dance BOM for The ThreadHouse Club

There are also echoes of the traditional American album quilts of the mid-nineteenth century made to commemorate significant events – a wedding, a birth or a twenty-first birthday. The symmetry of individual blocks, often with folk artsy florals and birds, suggests some connection with the traditional form of Hawaiian quilting that evolved. These presentation quilts were not for daily use and it's likely that the early missionaries would also have brought with them a 'make do and mend' approach to their sewing, harvesting fragments of cloth to create utilitarian quilts. However, historic textiles curator and Hawaiian quilting researcher Linda Boynton Arthur reminds us that traditional Hawaiian 'muumuu' dresses were very economic in their construction and not likely to yield lots of scraps for a quilter's fabric stash.

'KUPUNA'

With their large motifs, traditionally cut from a piece of cloth in one single colour against a solid background, the Hawaiian style of quilt seems to have evolved more from spiritual and aesthetic needs. Certainly, layers of warming quilts were not exactly in big demand given the balmy Hawaiian climate. Before the missionaries came to Hawaii, information and traditions were passed from one generation to another through the oral tradition, and the value of pictorial

MEET THE MAKERS



**Pat Gorelangton**  
[@hawaiianquiltsbypat](#)



**Denyse Schmidt**  
[dsquilts.com](#)  
[@dsquilts](#)



**Karen Lewis**  
[karenlewistextiles.com](#)  
[@karenlewistextiles](#)



**Carolyn Friedlander**  
[carolynfriedlander.com](#)  
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**Crystal McGann**  
[raspberryspool.com](#)  
[@raspberryspool](#)



**Sheri Cifaldi-Morrill**  
[wholecirclestudio.com](#)  
[@wholecirclestudio](#)



Sheri Cifaldi-Morrill. Denyse Schmidt Photo: Caroline Valities



## DISCOVER MORE

Here in the UK, the American Museum in Britain has a collection of 250 quilts ranging in date from the eighteenth to mid-twentieth centuries. Queen Kapi'olan's Fan Quilt and the Hawaiian Quilt pictured here are vibrant examples of the dramatic red and white colour combination found in so many heritage quilts. Linda Boynton Arthur sheds light on how this colourway evolved when she wrote about the early arrival of Turkey Red fabric on the islands which was literally pounded on to bark cloth to create red appliqué shapes. She writes about 'pau'i'ula' meaning 'to beat in red'. By contrast, the calming blue colours of the Poni-mo'i Quilt (see previous page) celebrate the carnation flower brought to the island by settlers. A lost-in-translation moment meant that the flower design became known as 'poni-mo'i' meaning 'coronation of the king'—while 'carnation' and 'coronation' are so close phonetically, their meanings are entirely different. [americanmuseum.org](http://americanmuseum.org)

Top right: Queen Kapi'olani's Fan Quilt (1900-1924) from the collection of the American Museum & Gardens. The fans represent the fan belonging to the Queen (1834-1899) and the feathers refer to the royal coat of arms, which show a pair of warrior chiefs holding 'kahilis' (feather plume standards). The border of the quilt is a 'Maile lei' design—a traditional Hawaiian flower garland

Below: Hawaiian Quilt (twentieth century) from the collection of the American Museum & Gardens

representations of culture, community and family must surely have played a part in the evolution of the art of Hawaiian quilting. It's what the islanders call 'kupuna', which means ancestors—as Pat explains, "it's those who have taught us what we know and made us who we are. We have so many beautiful patterns designed by past generations that live on in our quilts today".

The traditional method for making the appliqué design is to create a paper template traced onto fabric that is folded into eighths which, when opened up, reveals the symmetrical design. The other constituent part of the quilt that is indefinable and of equal importance is the spirit of the quiltermaker that infuses every layer of the quilt. While the traditional community based quilting bee might have been important in the early stages of laying out an appliqué design—"we try to be as accurate as possible in the spacing between different parts of the pattern, and because it's just one big piece of fabric, all help is appreciated," says Pat—Hawaiian quilts are much more about



American Museum & Gardens

the journey of the individual quiltermaker, reflecting hours of contemplative stitching.

### EVOLUTION

Traditionally hand-stitched using needle turn appliqué and quilted by hand, Hawaiian quilts are a labour of love and perhaps a little daunting for the novice or time-challenged quilters. But just as the art of Hawaiian quilting was created from a cultural

incredible," says Crystal. Her introduction to Hawaiian quilting came from a Poakalani pattern book created by Poakalani & Co, founded by Althea Poakalani Serrao and her husband John to preserve and share the art of Hawaiian quilting. It was with the support of the renowned Poakalani group that Pat Gorelangton also blossomed as a quilter, having learnt the basics of patchwork and quilting while living in Texas.

## WE HAVE SO MANY BEAUTIFUL PATTERNS BY PAST GENERATIONS THAT LIVE ON TODAY

PAT GORELANGTON, HAWAIIAN QUILTER

fusion, the spirit of these distinctive quilts has evolved over time to embrace contemporary techniques and lifestyles. Denyse Schmidt's Laid-back Hawaiian Style Appliqué block has soft, gentle curves that will lure you into the solace of hand stitching without being overwhelmed. Crystal McGann of Raspberry Spool quilts uses free-motion floral designs, but only after the thoughtful addition of big-stitch hand quilting using chunky Perlé thread to make the motifs really sing. The spirit of the Hawaiian quilt and its relationship to nature is what drew her to this style of quilting—"just as the history of Hawaiian quilting is important, the knowledge running through the native flowers and plants from the First Nation people in Australia is

Although Pat continues to be wowed by the complex patterns achieved through traditional patchwork, her "passionate obsession" as she likes to call it, is with the traditions and designs native to Hawaii. Her quilts grace the homes of clients around the world, each one carrying with them a little part of 'mana' and 'aloha' that Pat has gifted to the quilt—"so much aloha surrounds Hawaiian quilting: love for the recipient, love of the patterns, love of the process, love for the quiltermaker and love for the history of quilting," says Pat.

### MODERN TAKE

Sheri Cifaldi-Morrill of Whole Circle Studio fell in love with the Big Island of Hawaii almost ten years ago on a visit with her husband—"we fell in







Above: The Raspberry Appliqué Quilt by Crystal McGann of Raspberry Spool is inspired by the native flowers of Australia

Right: Hawaiian-Style Appliqué quilt by Denyse Schmidt. Photo: John Gruen

Below: Ava's Quilt made by Pat Gorelangton using the Koi and Lily Pads personal design by John Serrao for Pat

love with the environment, the vibe and the community, it's truly a special place," says Sheri. She was drawn to the perfect symmetry of Hawaiian appliqué and began experimenting with her own designs, doodling, cutting and opening out many samples before finding a motif that she liked. Like Crystal, she's combining machine quilting with hand appliqué and even layering up appliqué shapes made from solids and prints. Her Big Island Blossom quilt was made while she was travelling in Hawaii, and although the quilt is made up of several blocks that play with colour and symmetry, it still retains the 'wow factor' and the spirit of the Hawaiian style of quilting.

Crystal adds a modern dimension to her Raspberry Appliqué Quilt using a low volume, improv background against multi-coloured appliquéd shapes. And a simple shift from echo quilting to straight line quilting in Carolyn's Friedlander's



version of Denyse Schmidt's Hawaiian-Style Appliqué quilt changes the whole feel of the quilt.

Carolyn's love of Hawaiian quilting transpired at the same time as a family trip to the beach. In her quest to find a portable quilting project she reacquainted herself with a book she'd bought for her mum after visiting an exhibition in Hawaii. "I grabbed the book and a few fabrics and was on my way. Not long after getting to the beach, I became completely obsessed with the hand work itself and how meditative it was. It was incredibly liberating to be quilting with minimal supplies and untethered to a power outlet," remembers Carolyn. She's been enthusiastically appliquéing ever since and uses many of the same cutting/folding/layer techniques in appliqué designs of her own.

How modern quilters are reinterpreting these traditional techniques is exciting. That delicate balance between innovation, individual style and time-honoured tradition is hotly debated in the quilting community and carefully navigated by today's quiltmakers. It's all about developing this art form while retaining the legacy of 'kupuna'. Given the extraordinary circumstances in which we find ourselves today, the intangible qualities of Hawaiian quilting have never been so relevant. As Crystal says, "The slow repetitive nature of hand stitching is something that makes my soul smile." Reconnecting with nature and ourselves, taking the time to slow down and stitch for wellbeing and as an expression of love, might just be the perfect antidote to the challenges that all of us are facing today.





## COOL HUES

Put a modern twist on these snowflake blocks with a pastel palette







# LET IT SNOW

Combine a cute panel with striking  
snowflake blocks to make a kitsch quilt  
you'll look forward to using each Christmas

BY LYNNE GOLDSWORTHY



## YOU WILL NEED

- Print fabrics: at least six (6) fat quarters
- Background fabric: 4½yds
- Deer quilt panel, or chosen appliqué motif (no larger than 30in x 57in total)
- Fusible web: 30in x 57in
- Backing fabric: 4⅞yds
- Batting: 70in x 86in
- Binding fabric: ⅝yd
- Seventy two (72) copies of the Triangle FPP Template

## FINISHED SIZE

- 61in x 78in

## NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams to one side, unless otherwise instructed.
- Press all fabrics well before cutting.
- WOF = width of fabric.
- FPP = Foundation Paper Piecing.
- For FPP, set your stitch length to 1.5.
- FPP templates include seam allowance around the outer edge only.
- Lynne used ten prints for more variety in her snowflakes.
- Lynne used Aurifil 50wt thread for piecing and 40wt thread for quilting (aurifil.com)
- Batting is a Vlieseline 80:20 Cotton Mix (vlieseline.com)

## FABRICS USED

Panel and fabrics are from Deer Christmas by Urban Chiks for Moda Fabrics.

## CUTTING OUT

- 1** From each of the six print fabrics cut:
  - Twenty four (24) 2in x 4in (for Sections 2 and 3 on the templates).
  - Eight (8) 1½in x 8in.
  - Two (2) 1½in x 15in.
- 2** From the background fabric cut:
  - Seven (7) 5½in x WOF. Subcut into seventy two (72) 3¾in x 5½in (for Section 1 on the templates).
  - Nine (9) 2½in x WOF. Subcut into one hundred and forty four (144) 2½in



## FOUNDATION PAPER PIECING MAKES THIS SNOWFLAKE BLOCK A BREEZE TO SEW!

- squares (for Sections 4 and 5 on the templates).
- Five (5) 4½in x WOF. Subcut into twenty four (24) 4½in x 8in.
- One (1) 57½in x WOF. Subcut into one (1) 30½in x 57½in and three (3) 3½in x 57½in.
- Six (6) 1½in x WOF. Sew the strips into one long length along the short edges and subcut into seven (7) 1½in x 12½in and two (2) 1½in x 72½in.
- Three (3) 3½in x WOF.

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

## PREPARING THE BACKGROUND

- 4** Take twelve of your background 4½in x 8in pieces. Cut along the diagonal from the top left to bottom right corner to make a total of twenty four triangles.





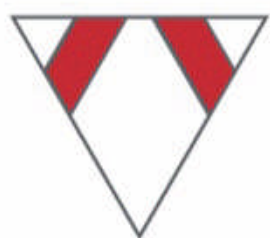


Fig 1



Fig 2



Fig 3

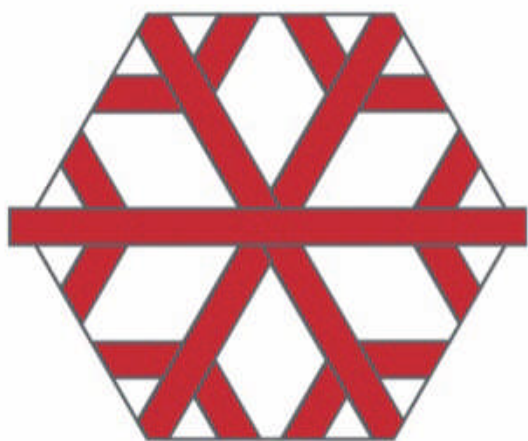


Fig 4

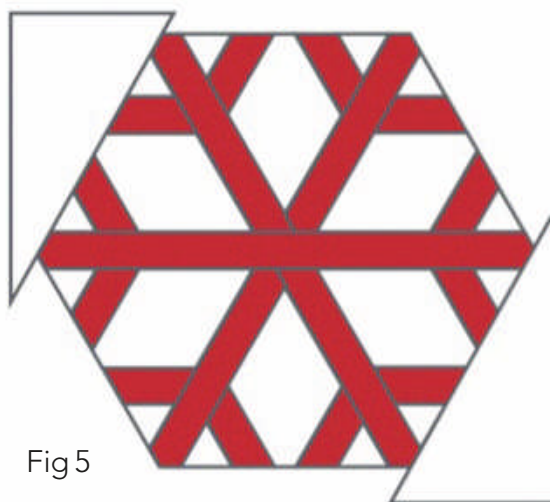
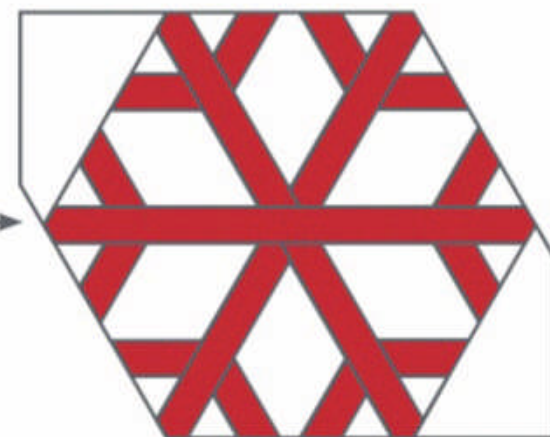


Fig 5



**5** Take the remaining twelve background  $4\frac{1}{2}$ in x 8in pieces. Cut along the diagonal from the top right to the bottom left corner to make a total of twenty four mirror image triangles.

**6** Join the three  $3\frac{1}{2}$ in x  $57\frac{1}{2}$ in strips and three  $3\frac{1}{2}$ in x WOF strips along the short edges. Subcut into two  $3\frac{1}{2}$ in x  $61\frac{1}{2}$ in pieces, one  $3\frac{1}{2}$ in x  $59\frac{1}{2}$ in piece and three  $3\frac{1}{2}$ in x  $29\frac{1}{2}$ in pieces.

### PIECING THE SNOWFLAKES

**7** Take one of your Triangle FPP Templates. Place a Section 1 piece on the unprinted side, so it covers all of Section 1, plus at least  $\frac{1}{4}$ in all the way around. Pin in place.

**8** Place a Section 2 fabric RST with the Section 1 piece, so that when sewn it will cover all of Section 2, plus at least  $\frac{1}{4}$ in all the way around. Turn the template to the printed side, sewing along the line between Sections 1 and 2. Press open.

**9** Repeat the last step to add the Section 3 piece, using the same print. Then add the Section 4 and 5 pieces in order, following the same method. Trim along the outer dashed line and remove the paper from the back, tearing along the seam allowances (Fig 1).

**10** Repeat steps 7–9 to sew six Triangle FPP Templates using the same print.

**11** Join two triangles, using a matching print  $1\frac{1}{2}$ in x 8in strip. Press seams towards the print strip, then trim the excess in line with the block (Fig 2).

**12** Join a third triangle, using another  $1\frac{1}{2}$ in x 8in strip. Press and trim as outlined before (Fig 3).

**13** Repeat steps 11–12 with the remaining three triangles. Join the two units using a matching print  $1\frac{1}{2}$ in x 15in strip, carefully matching the centres to form the snowflake (Fig 4). Trim the edges of the strip even with the sides of the block.

**14** Join background triangles to opposite corners. Press open and trim the corners in line with the snowflake (Fig 5). Join background triangles to the remaining corners (Fig 6). Trim the block to  $12\frac{1}{2}$ in x  $14\frac{1}{2}$ in, carefully centring the snowflake.





*Moda's Deer Christmas panel is the perfect pairing for this design!*



**15** Repeat steps 7–14 to make a total of twelve snowflake blocks.

## APPLIQUÉING THE PANEL

**16** Apply fusible web to the wrong side of your quilt panel, following the manufacturer's instructions. Neatly cut around the outer edge of the deer and fuse to the centre of the background fabric 30½in x 57½in piece.

**17** Stitch around the outer edge of the appliqué motif. Lynne used a machine blanket stitch using black thread. You could also use a straight, zigzag or other decorative stitch of your choice.

## ASSEMBLING THE QUILT TOP

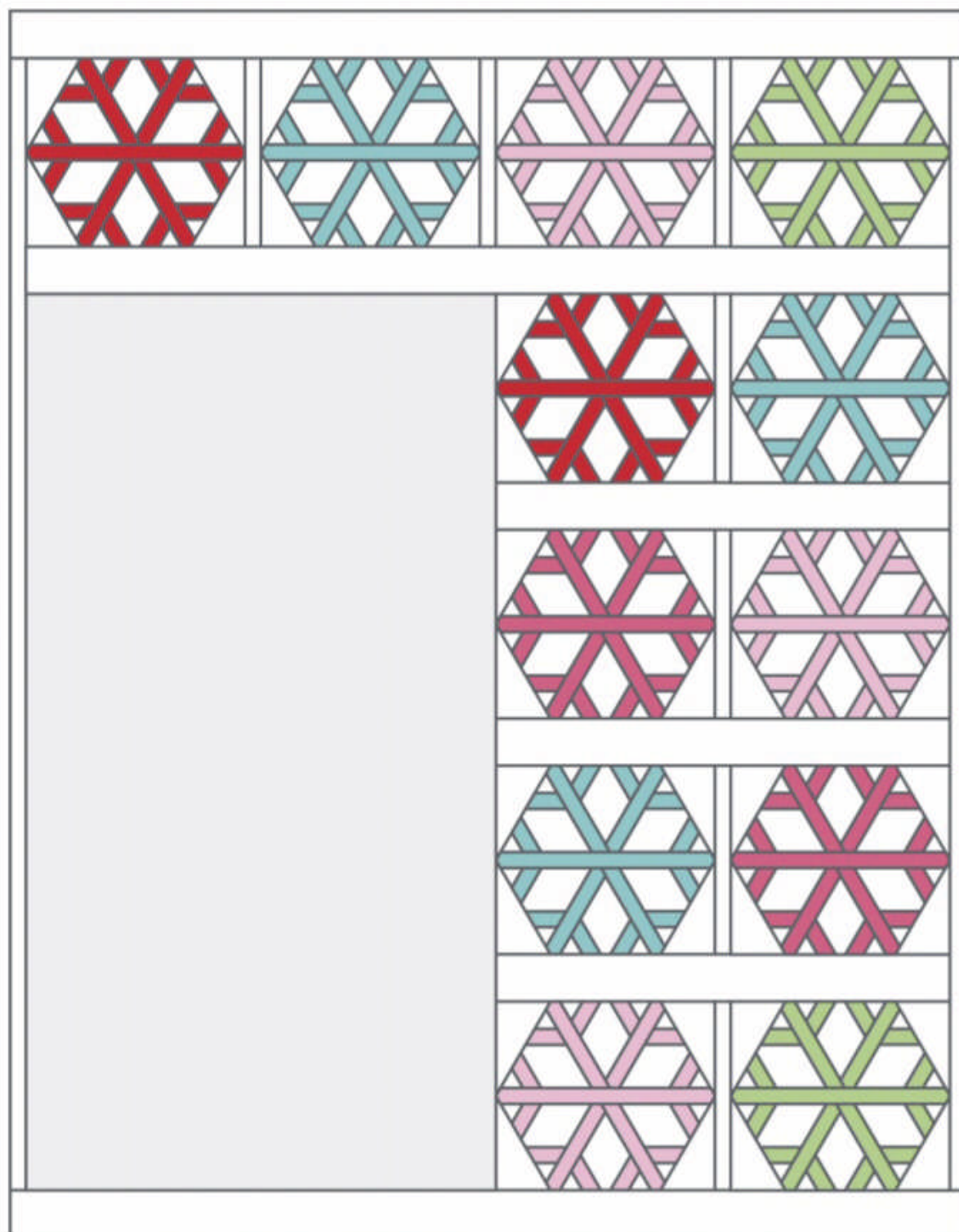
**18** Arrange the blocks in your preferred order, referring to the Layout Diagram.

**19** Sew the row of four snowflake blocks, joining with 1½in x 12½in strips between the blocks. Sew the remaining snowflake blocks into pairs with one 1½in x 12½in strip between.

**20** Sew the paired snowflake blocks into one column, with 3½in x 29½in background strips between the rows. Sew this snowflake column to the right side of the deer appliqué panel.

**21** Sew a background 3½in x 59½in strip to the top of the panel. Then sew the row of four snowflake blocks to the top.

**22** Join the 1½in x 72½in background strips to either side of the quilt top. Then sew the 3½in x 61½in strips to the top and bottom to finish.



Layout Diagram

## QUILTING AND FINISHING

**23** 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.

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

**25** Quilt as desired. Lynne quilted horizontal lines approx 2in apart, using a cream thread. Trim off the excess batting and backing fabric and square up the quilt to 61in x 78in.

**26** 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.

**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.



**Lynne Goldsworthy**

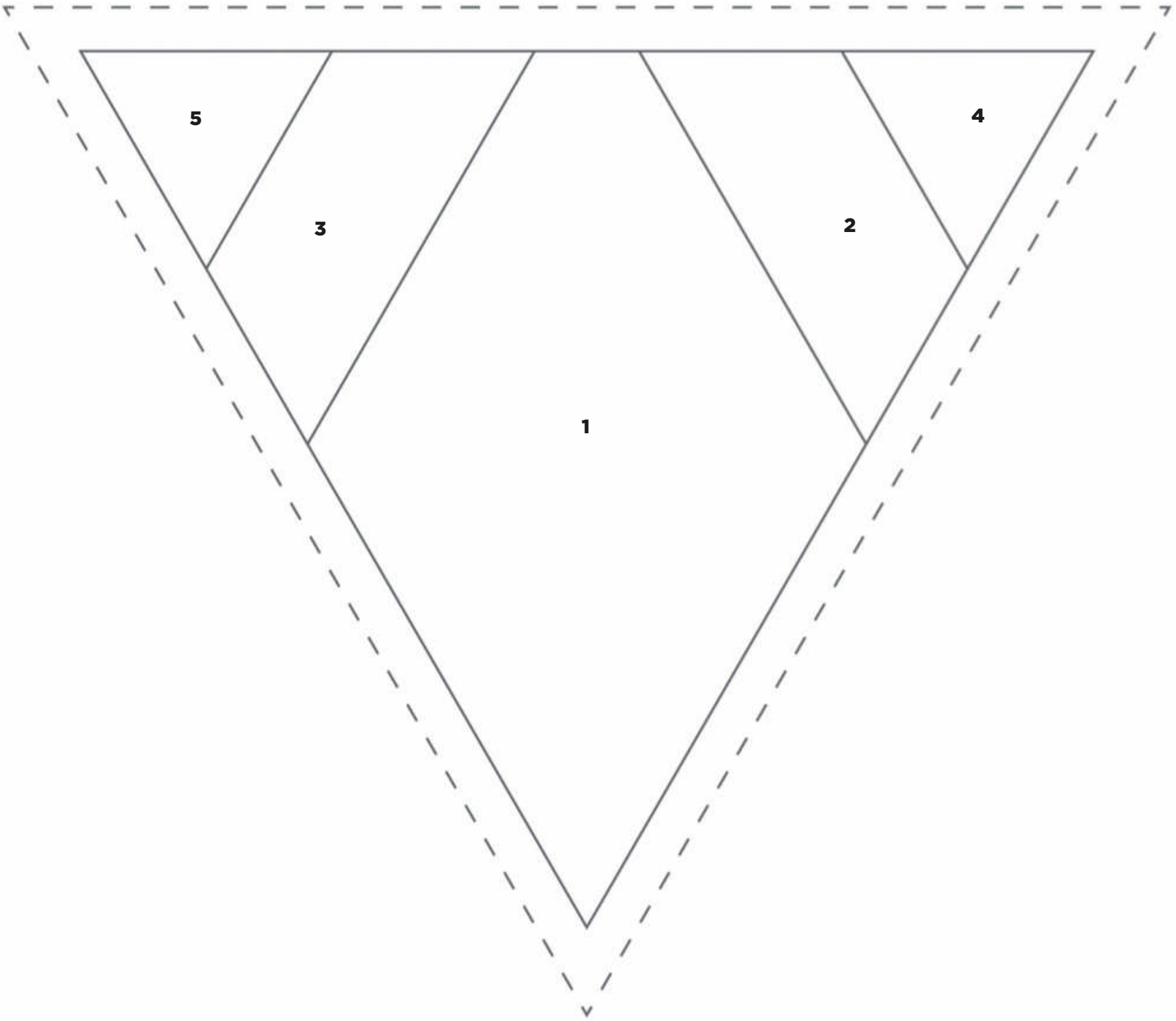
Lynne likes to dabble in both modern and traditional designs, and is a total whiz at Foundation Paper Piecing!

lilysquilts.blogspot.com

lilyquilts



LET IT SNOW  
Triangle FPP  
ACTUAL SIZE







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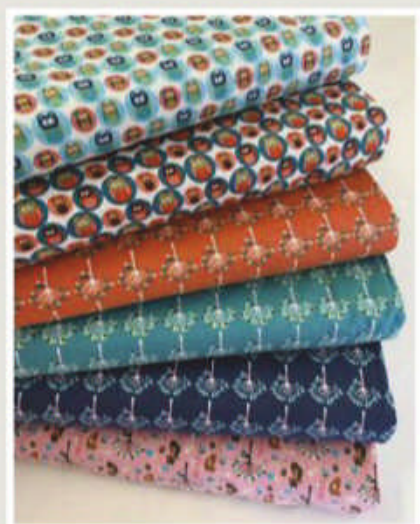
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Each month,  
our expert  
Kate Webber shows  
you how to make  
a project using a  
new and exciting  
technique!

# Beginner's Guide to **CORDING**

Create texture and enhance your projects with this simplified cording technique! Turn over to see how to use principles from trapunto and boutis quilting to make a raised motif, in a speedy and stylish way





## TOOLS AND MATERIALS

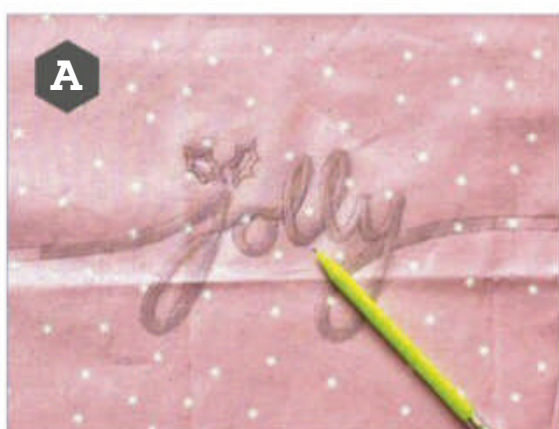
**FRONT FABRIC:** The fabric on the front of your project can be a normal quilting cotton. Try to avoid dark colours, textured fabric and highly patterned fabrics, as the motif will not stand out as well.

**UNDERLINING:** This fabric will be used to create the channel for your cording. Using a loose weave fabric, such as cheesecloth or muslin, will enable you to thread the yarn through the channel much more easily. You could also use a quilting cotton from your stash, but you may need to snip small holes in the lining fabric to pass the cord through.

**NEEDLE:** Any large-eyed, blunt needle can be used for a project like this. Kate used a no. 22 Tapestry needle for her project. For larger or longer areas, you can also use a specialist trapunto or boutis needle.

**STUFFING:** You can use a variety of materials for stuffing: any smooth chunky yarn, cotton yarn or cord, or even strips of high loft batting. Kate used a wool roving yarn, as the low twist gives a slightly loftier effect than tightly twisted yarn. Take time to experiment with different materials until you find one that gives you the desired effect for your project.

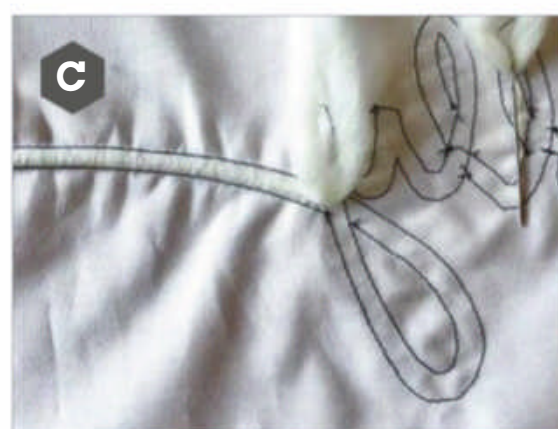
## METHOD



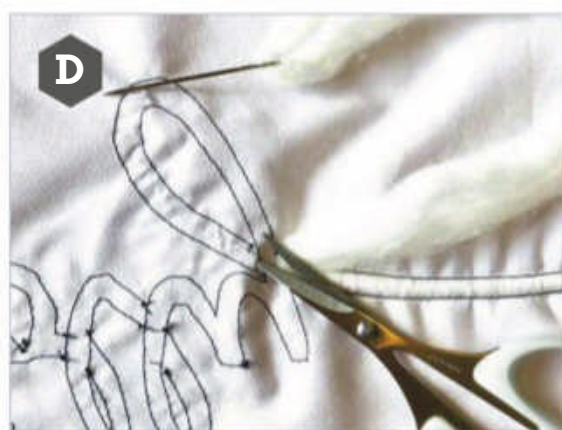
**1** Choose your design and trace it onto your front fabric (Fig A). For a first project, choose a design with simple, open areas, without tight changes in direction. Make sure to leave extra fabric around the outer edges of the design, as the stuffing may distort the size slightly.



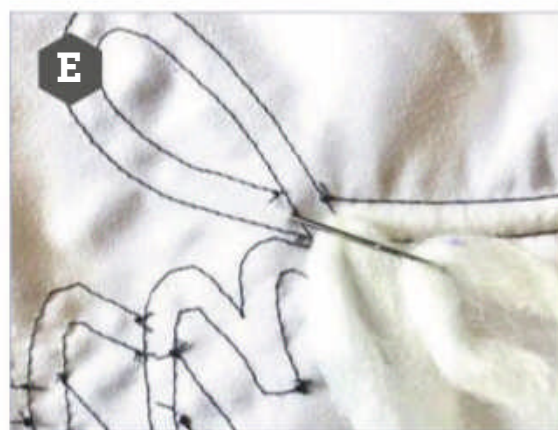
**2** Centre the front fabric, right side up, on top of the underlining and baste into place by hand or machine. Do not use a spray baste, as this will make stuffing nearly impossible later. Stitch along your marked lines. Kate used a contrasting thread in her example, to make it easier to see (Fig B). Draw the ends of the thread to the underlining side and knot off.



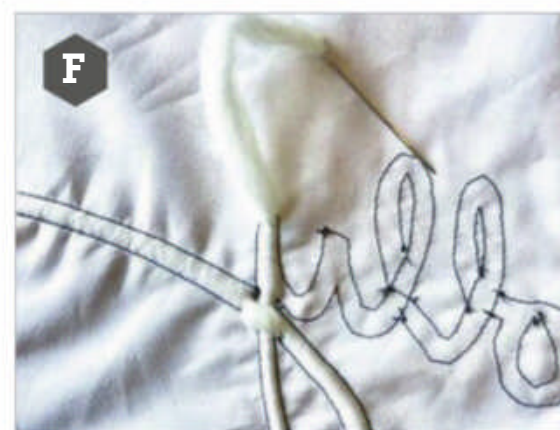
**3** Thread a blunt needle with your chosen stuffing. When filling the letter areas, Kate used a double strand of roving yarn. She then used a single strand for the holly leaves. Guide the yarn through the first channel from the edge of the fabric, leaving an unknotted 1/4in tail at the beginning, and coming out where the channel intersects the next area (Fig C).



**4** If your underlining has a tight weave, you may need to make a small cut through this layer only, to allow the needle to pass through (Fig D).



**5** Guide the needle into the channel, to continue filling. Leave the yarn uncut from the first channel, as the crossing yarn remains in an area to be filled, making sure not to pull tight over the gap to prevent puckering (Fig E).



**6** Continue filling the channels. When you reach a corner, bring the needle out of the work (Fig F). Turn and re-enter through the same hole, leaving a tiny loop, approx. 1/8in long, which will allow for shrinkage when washing.

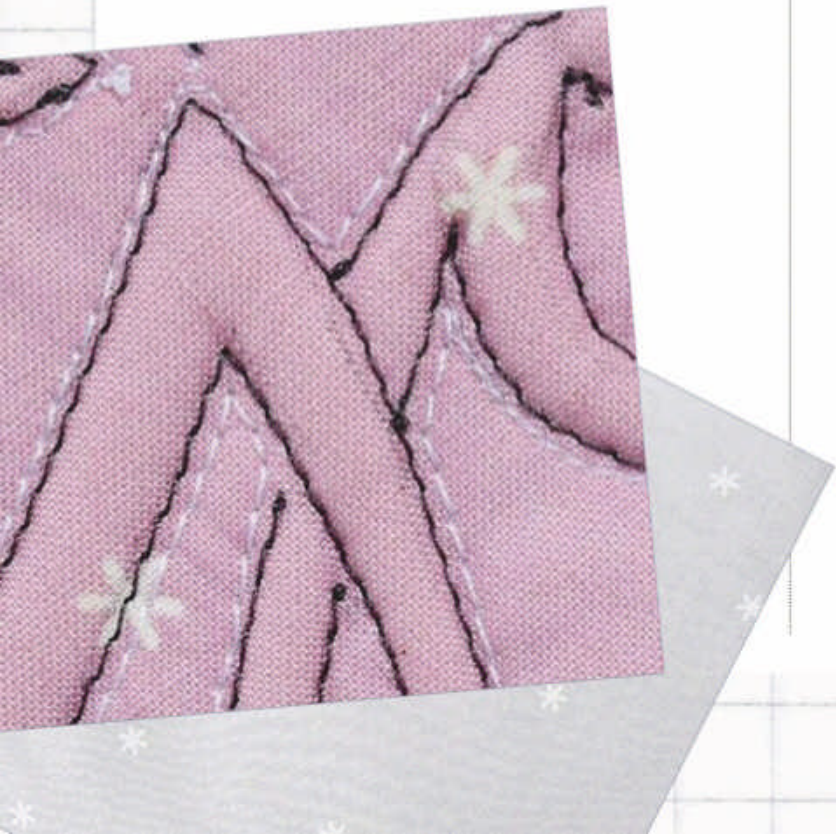




**7** When coming to the end of a length of yarn, simply leave a  $\frac{1}{4}$ in tail at the back of the work. Re-enter the channel using the same hole with a new length, again leaving a tail. If you find any areas need further stuffing, fill with another length of yarn, again leaving  $\frac{1}{4}$ in tails at each end (Fig G).



**8** Once you have finished stuffing the work, baste the piece on top of batting and backing fabric, as you normally would and quilt. Kate quilted around the motif, just outside the channel stitching for added definition (Fig H).



## MAKE A JOLLY CUSHION!

### YOU WILL NEED:

- PRINT FABRIC (FRONT) 15IN SQUARE
- UNDERLINING (CHEESECLOTH OR MUSLIN) 15IN SQUARE
- BATTING: 15IN SQUARE
- WOOL ROVING YARN FOR STUFFING
- BACKING FABRIC: ONE (1) FAT QUARTER
- ONE (1) COPY OF THE JOLLY TEMPLATE

### FINISHED SIZE

- 12 $\frac{1}{2}$ IN SQUARE

**1** Follow steps 1–8 of the technique focus to stitch and stuff the motif on your fabric, using the Jolly Template. **Note:** Kate did not use any backing fabric for the final quilting, as the batting will be on the inside of the cushion. Trim the quilted cushion front to 13in square.

**2** From the backing fabric cut two 13in x 11in pieces. Press under  $\frac{1}{2}$ in twice along one long edge of each piece. Topstitch in place.

**3** Place the cushion backing pieces right sides together with the cushion front, aligning raw edges, with the hemmed edges overlapping in the centre. Sew around the outer

edge, clip the corners and turn the cushion right side out to finish.



### Kate Webber

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

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TECHNIQUE FOCUS

Jolly template

ENLARGE 200%





# GIFT GUIDE

Stuck for ideas this year? Take your pick from our selection of present patterns for the ultimate last-minute stocking fillers

BY LORNA SLESSOR

PART ONE  
LOOK OUT FOR  
MORE GIFTS  
NEXT ISSUE!





## YOU WILL NEED

## Pot holder

- Main fabric: one (1) fat quarter
- Binding fabric: one (1) fat quarter
- Batting: 9in x 18in
- Insulated batting: 9in x 18in
- One (1) copy of the Pot Holder template

## FINISHED SIZE

- 8in in diameter



## NOTES

- Seam allowances are 1/4in, unless otherwise noted.
- Templates include seam allowances.
- Press fabrics well before cutting.
- Pattern by Ali Burdon.
- Fabrics for each project supplied by Art Gallery Fabrics ([artgalleryfabrics.com](http://artgalleryfabrics.com))

## CUTTING OUT

- 1 From the main fabric cut:
  - Four (4) 8 3/4in squares.
- 2 From the binding fabric cut:
  - One (1) 2in x 8in.
  - One (1) 1 5/8in x 5 1/4in.
  - Two (2) 2in x 14in at a 45-degree angle for bias binding.
- 3 From each of the battings cut:
  - Two (2) 8 3/4in squares.

## PIECING THE POT HOLDER

4 Place one of your main fabric pieces right side down. Place one square of each type of batting on top, then place a second main fabric piece right side up. Baste, then quilt a diagonal grid. Start in the centre of the square and work outwards. Repeat with the remaining fabric and batting squares.

5 Trim each of your quilted squares using the Pot Holder template. You will need one full circle and one partial circle, cutting along the dashed line across the template for the pocket piece (Fig A).

6 Press the 2in x 8in binding strip in half along the length with wrong sides together, open, then press the long edges to the centre with wrong sides together.

## THIS POT HOLDER PROJECT IS A FUN WAY TO PRACTISE YOUR MACHINE QUILTING!

7 Unfold one edge of the binding strip and align the raw edge with the straight edge of the quilted pocket piece. Pin in place and sew along the crease.

8 Fold the binding to the other side of the pocket and slip stitch in place along the folded edge. Trim the excess binding from either side (Fig B).

9 Place your quilted circle on your work surface, with the insulated batting side on the bottom. Place the pocket on top, with the insulated batting toward the top. Baste the pocket in place.

10 Prepare the 1 5/8in x 5 1/4in binding strip as in step 6. Refold the strip in half, enclosing the raw edges. Topstitch along both long edges. Fold in half to create a

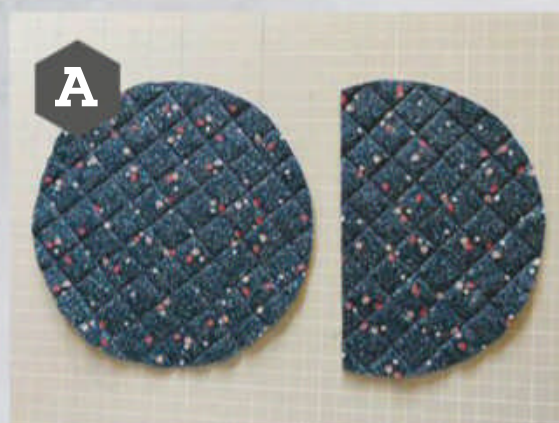
loop. Pin in place at the top of the pot holder, aligning raw edges.

11 Sew the bias binding strips along the short edges to make one long length, pressing seams open. Press under 3/8in at one short edge, then prepare the binding strip as outlined in step 6.

12 Unfold one edge of the strip. Starting with the end with a pressed under short edge, pin in place around the outer edge of the circle. Trim the end of the binding strip, so it overlaps with the pressed edge by approx 3/4in. Sew into place and finish as in step 7.

13 Fold the hanging loop up and slip stitch to the binding using a coordinating coloured thread to finish.

## PIECING THE POT HOLDER





**YOU WILL NEED**

Makes one (1) oven glove

- Main fabric: one (1) fat quarter
- Lining fabric: one (1) fat quarter
- Binding fabric: 2in x 14½in
- Batting: 18in x 14in
- Insulated batting: 18in x 14in
- Fusible interfacing: 13in x 16½in
- One (1) copy of the Oven Glove template

**FINISHED SIZE**

- 7in x 11in

**NOTES**

- Seam allowances are ⅜in, unless otherwise noted.
- Trim and notch bulky seam allowances, once sewn.
- Templates include seam allowances around the outer edge.
- Press fabrics well before cutting.
- Pattern by Ali Burdon.

**CUTTING OUT**

- 1 From each of the main and lining fabrics cut:
  - One (1) 16½in x 13in.

**PIECING THE OVEN GLOVE**

- 2 Layer the insulated batting in between the cotton batting and main fabric exterior, with fabric on top and right side out. Baste, then quilt a diagonal grid. Using the Oven Glove template, cut two pieces,



turning the template over for the second one to create a mirror image piece.

- 3 Place the two sides of the glove with right sides together and pin. Sew around the outer edge, leaving the bottom straight edge open. Trim the seam allowance and notch the curves.

- 4 Apply interfacing to the wrong side of the lining piece, following the manufacturer's instructions. Using the Oven Glove template, cut one regular and one mirror image piece. Place the pieces right sides together. Sew and trim the seam as in step 3.

- 5 Turn the quilted glove right side out. Push the lining inside, so the pieces are wrong sides together.

- 6 Take the binding strip and press under ⅜in at one short edge. Prepare the binding strip as outlined in step 6 of the pot holder instructions.

- 7 Finish the bottom edge of the oven glove, sewing the binding around the opening, as outlined in step 12 of the pot holder instructions.

## BE SURE TO LAYER YOUR OVEN GLOVES WITH INSULATED BATTING BEFORE QUILTING



## YOU WILL NEED

Makes one (1) eye mask

- Main fabric: 6in x 10in
- Lining fabric: 6in x 10in
- Batting: 6in x 10in
- Elastic: 14in
- One (1) copy of the Eye Mask template

## FINISHED SIZE

- 9in x 4in



## NOTES

- Seam allowances are  $\frac{3}{8}$ in, unless otherwise noted.
- Press fabrics well before cutting.
- Templates include seam allowances.
- Pattern by Jess Entwistle (@jessjellybgood)

## CUTTING OUT

- 1 From each of the main fabric, lining fabric and batting cut:
- One (1) Eye Mask template.

## PREPARING THE FRONT

- 2 Place the batting piece on the wrong side of the main fabric, matching the raw edges. Then thread baste around the outer edge to secure.

- 3 Place one end of the elastic at each of the marks, matching raw edges with the main fabric. Stitch securely over the elastic, within the seam allowance.

## ASSEMBLING THE EYE MASK

- 4 Place the main fabric and lining fabric right sides together, matching raw edges, and pin around the edge. Make sure that the elastic is tucked between the two layers and won't be caught in the seam allowance when you sew.

- 5 Sew around the outer edge, leaving the turning gap unstitched. Carefully trim the seam allowance and clip the curves, then turn the eye mask right side out through the turning gap.

- 6 Fold the edges of the turning gap to the inside and press. Close the turning gap with a ladder stitch to finish.

**PICK TWO OF YOUR FAVOURITE FABRICS TO MAKE YOUR EYE MASK DOUBLE-SIDED**





**YOU WILL NEED**

Makes one (1) scrunchie

- Main fabric: one (1) fat eighth
- Elastic: 8in length
- One (1) copy of the Bow template

**FINISHED SIZE**

- 2½in diameter approx

**NOTES**

- Seam allowances are ⅜in, unless otherwise noted.
- RST = right sides together.
- Templates include seam allowances.
- Pattern by Jess Entwistle (@jessjellybgood)

**CUTTING OUT**

- 1 From the main fabric cut:
  - One (1) 2¾in x 15¾in.
  - Two (2) Bow template.

## JAZZ UP ANY OUTFIT WITH THESE CUTE BOW SCRUNCHIES... THEY'RE SUPER SPEEDY TOO!

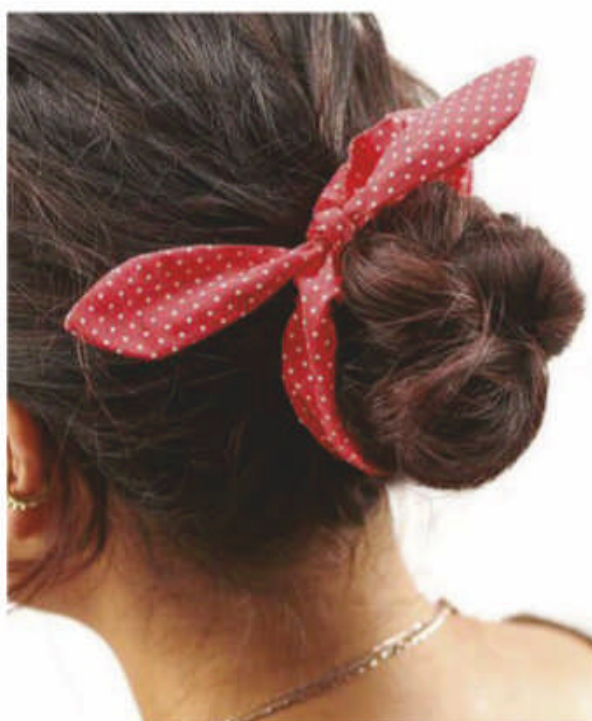
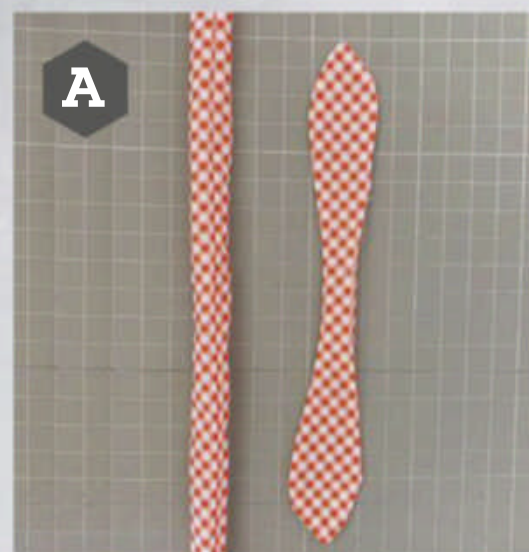
**MAKING THE SCRUNCHIE**

2 Fold the 2¾in x 15¾in piece in half lengthways, right sides together, and sew together down the length, leaving a 1½in unsewn gap at both ends. Turn the strip right side out.

3 Unfold the short ends, pin right sides together and sew to form a loop for the band. Set aside for now.

4 Place the two bow pieces RST and sew around the outer edge, leaving the turning gap unstitched. Turn right side out and slipstitch the gap closed (Fig A).

5 Thread the elastic through the band at the gap, overlap the short ends and sew using a zigzag stitch, backstitching at each end to secure. Slipstitch the turning gap closed. Tie the bow around the band to finish.

**MAKING THE SCRUNCHIE****A**



## YOU WILL NEED

## Cushion

- Main fabric: one (1) fat quarter
- Pocket fabric: one (1) fat quarter
- Cushion back fabric: one (1) fat quarter
- Binding fabric: one (1) fat quarter

## FINISHED SIZE

- 18in square

## NOTES

- Seam allowances are  $\frac{1}{4}$ in, unless otherwise noted.
- Press fabrics well before cutting.

## CUTTING OUT

- 1 From the main fabric cut:  
■ One (1) 18in square.
- 2 From the pocket fabric cut:  
■ One (1) 18in x 10½in.
- 3 From the cushion back fabric cut:  
■ Two (2) 18in x 11in.
- 4 From the binding fabric cut:  
■ Five (5) 2½in x 22in.  
■ One (1) 2in x 11in.

## PREPARING THE CUSHION PIECES

- 5 Take one of the 2½in x 22in binding strips, fold in half along the length wrong sides together and press. Unfold, press the long edges in to meet the centre crease and refold the strip. Enclose one of the 18in raw



edges of your pocket fabric in the binding strip and topstitch in place (Fig A). Trim the strip even at the ends.

- 6 Press the 2in x 11in strip for the handle as you did in step 5. Topstitch along the edge of the folded strip.

- 7 Fold one 18in edge of each cushion back piece under by  $\frac{1}{4}$ in. Press. Press under again by  $\frac{1}{4}$ in and topstitch in place.

## MAKING THE CUSHION

- 8 Lay the bound pocket piece on top of the main fabric piece, both right sides up (Fig B). Baste in place around the raw edges to make the cushion front.

- 9 Place the cushion front right side down and place the two backing pieces on top, right sides up, aligning the raw edges so that the hemmed edges overlap in the centre. Align the raw edges of the handle strip at the top, 6in in from either side (Fig C). Baste around the outer edges.

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

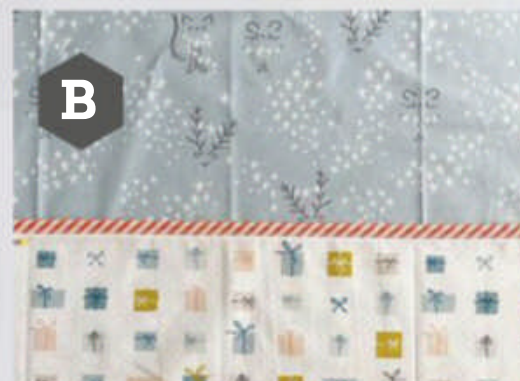
- 11 Sew the binding to the right side of the cushion, creating a neat mitre at each corner. Fold the binding over to the back of the cushion and stitch in place to finish, catching the handle so that it faces upwards.

## THE POCKET ON THE FRONT OF THIS CUSHION IS PERFECT FOR KEEPING YOUR BOOK IN!

## PREPARING THE CUSHION PIECES



## MAKING THE CUSHION





## YOU WILL NEED

## Bookmark

- Blue fabric: one (1) fat sixteenth
- White fabric: one (1) fat sixteenth
- Fusible interfacing: 4½in x 9in

## FINISHED SIZE

- 4in square

## NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press fabrics well before cutting.



## WHY NOT FUSSY CUT YOUR CUTEST PRINTS FOR THIS MINI BOOKMARK PROJECT?

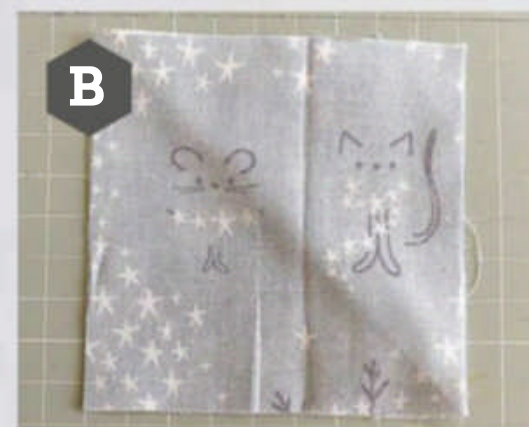
## CUTTING OUT

- 1 From the blue fabric cut:
  - Two (2) 4½in squares.
- 2 From the white fabric cut:
  - One (1) 4½in square.
- 3 From the fusible interfacing cut:
  - Two (2) 4½in squares. Cut one (1) in half on the diagonal to make a triangle. Discard the second triangle.

## MAKING THE BOOKMARK

- 4 According to the manufacturer's instructions, fuse the 4½in square of interfacing to the reverse of one of the blue fabric squares. Then fuse the triangle of interfacing to one corner of the white fabric 4½in square. Fold the white square in half on the diagonal, wrong sides together, to make a triangle and press.
- 5 Lay the interfaced blue square right side up and place the white triangle on top (Fig A). Then place the remaining blue square on top, right sides together (Fig B). Pin and sew around the edge, leaving a small turning gap.
- 6 Turn the bookmark right side out, then turn the raw edges of the turning gap inwards. Press and neatly topstitch in place around the edge to finish.

## MAKING THE BOOKMARK



## Lorna Slessor

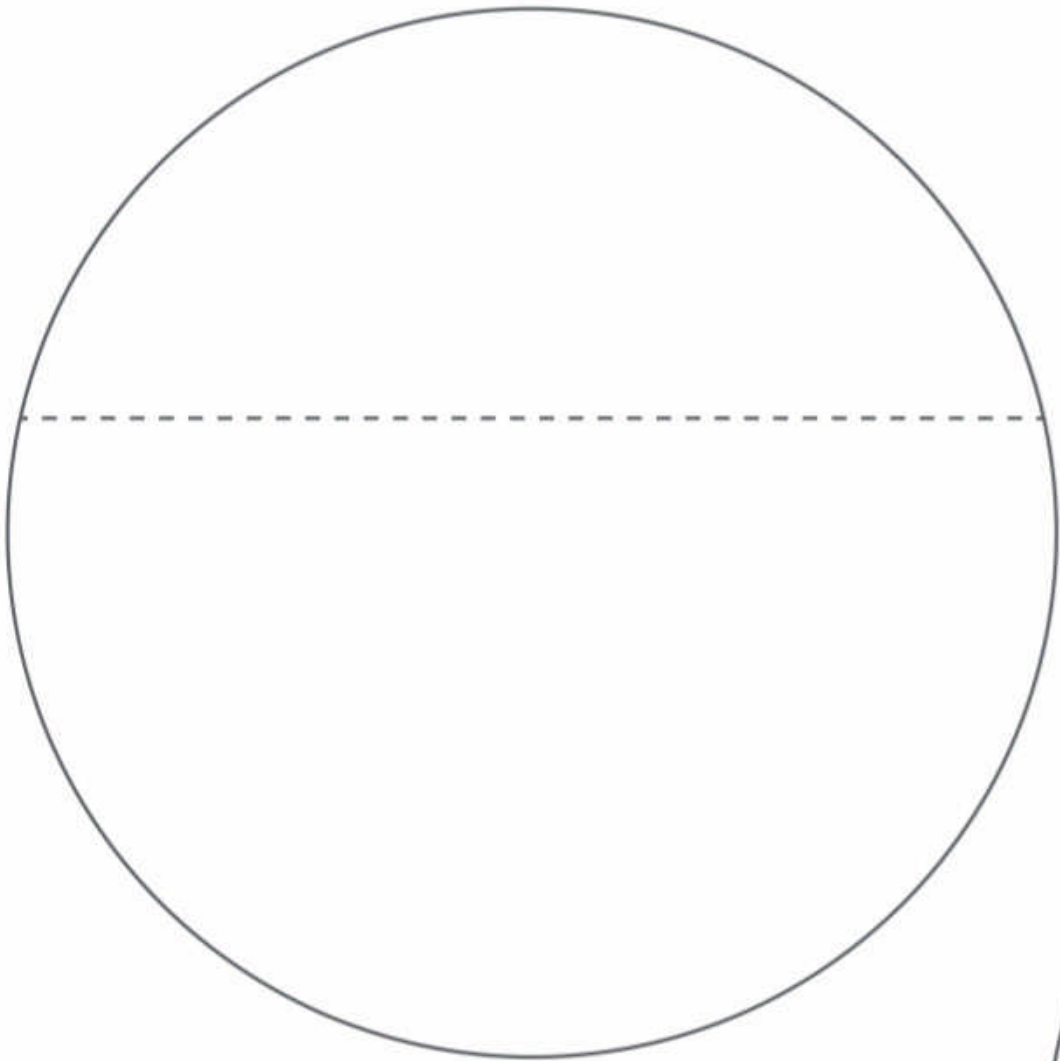
Lorna splits her time between selfish sewing and working as Operations Editor for LP&Q!

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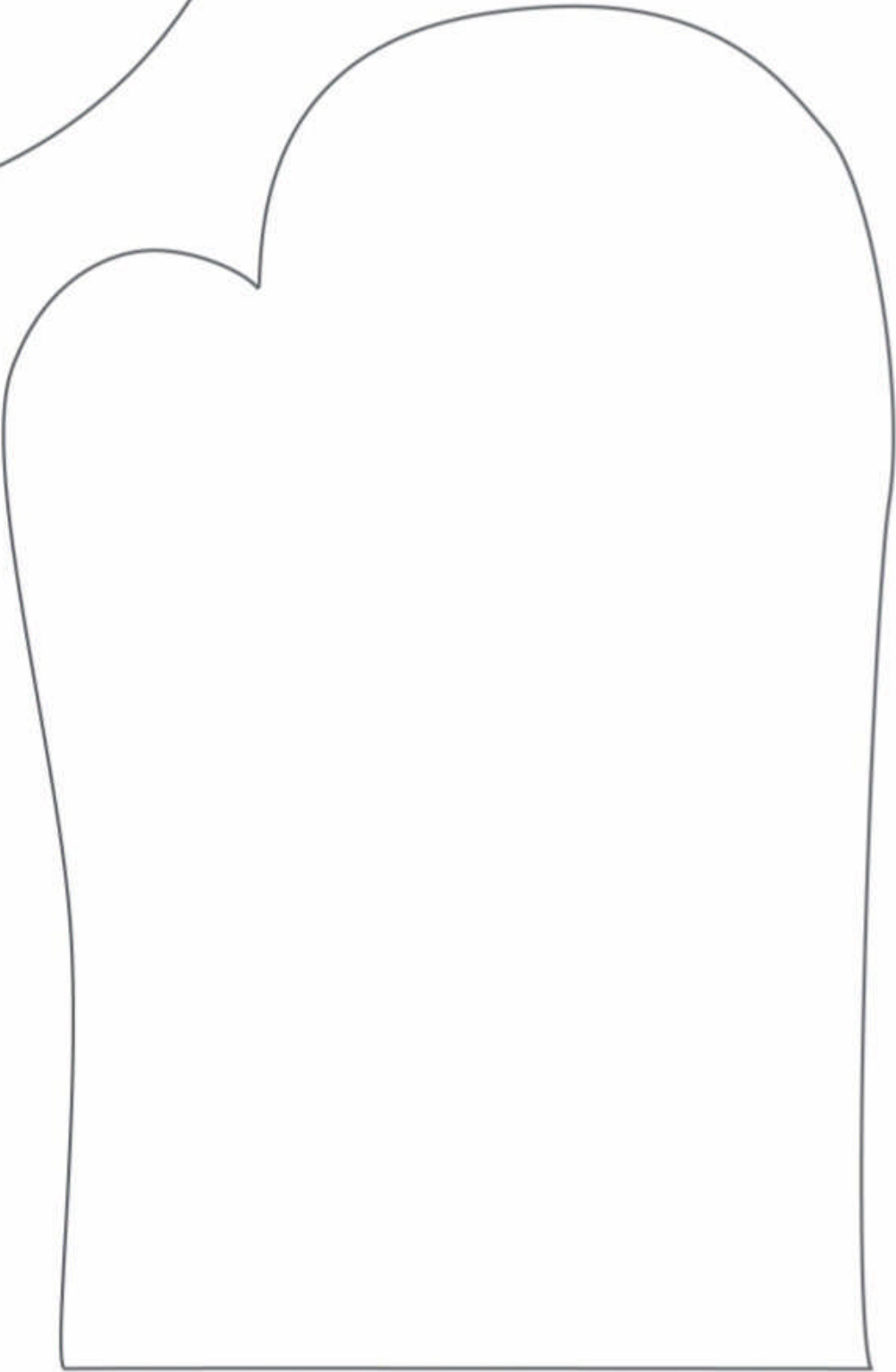
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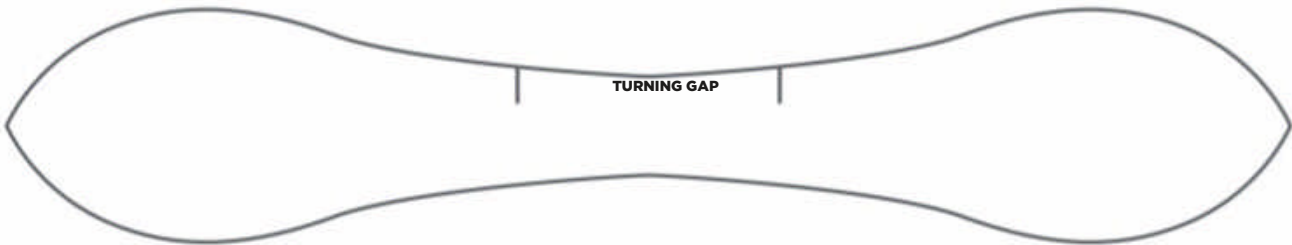


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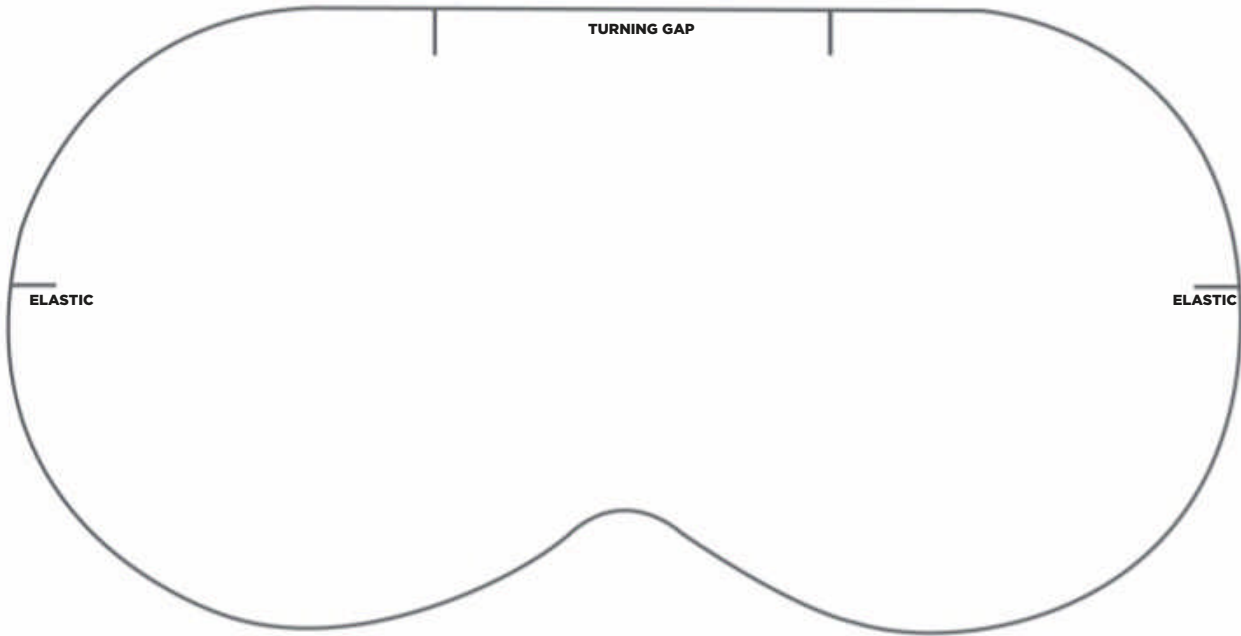




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# CANDY CALENDAR

Craft your own Christmas countdown to fill with treats and titbits – raw edge appliqué makes it a straightforward sew!

BY LOU ORTH



## YOU WILL NEED

- Linen fabric: 1yd
- Fabric A (grey) one (1) fat quarter
- Fabric B (pink) one (1) fat eighth
- Fabric C (light blue) one (1) fat eighth
- Fabric D (mint green) one (1) fat eighth
- Fabric E (dark green) one (1) fat eighth
- Fabric F (bright pink) one (1) fat eighth
- Fabric G (bright coral) one (1) fat eighth
- Medium weight fusible fleece (35in wide) ¾yd
- Fusible web: 16in square
- One (1) copy of each of the Number templates

## FINISHED SIZE

- 19½in x 20in

## NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams to one side, unless otherwise instructed.
- RST = right sides together.
- Press all fabrics well before cutting.
- Templates don't include seam allowance.
- For fusible fleece, Lou used Vlieseline H630. For fusible web, Lou used Vlieseline Bondaweb.

## FABRICS USED

- Solid fabrics are all Kona Cotton Solids by Robert Kaufman in Quicksilver, Peony, Robin Egg, Ice Frappe, Bluegrass, Azalea and Watermelon.
- Linen fabric is Essex Linen in Natural, also by Robert Kaufman.

## CUTTING OUT

- 1 From the linen fabric cut:
  - Two (2) 29½in x 20in.
- 2 From Fabric A cut:
  - Five (5) 4in x 3½in. Save the remainder for the appliqué numbers.
- 3 From each of Fabrics B, C, D, E, F and G cut:
  - Eight (8) 4in squares.



## ADD EVEN MORE FESTIVE CHEER TO YOUR CALENDAR WITH PRINT FABRIC POCKETS!

- 4 From the fusible fleece interfacing cut:
  - One (1) 29in x 19½in.

## PREPARING THE NUMBER POCKETS

- 5 Trace the numbers on the paper side of the fusible web. Leave an approx ¼in-½in gap between the numbers (Fig A). You will need the following of each number:
  - 0: two (2) copies
  - 1: thirteen (13) copies.
  - 2: eight (8) copies.
  - 3 three (3) copies.
  - 4: three (3) copies.
  - 5 two (2) copies.
  - 6: two (2) copies.
  - 7 two (2) copies.
  - 8: two (2) copies.
  - 9: two (2) copies.
- 6 Cut away any unused fusible web, so the numbers are in one large block. Fuse to the wrong side of Fabric A,

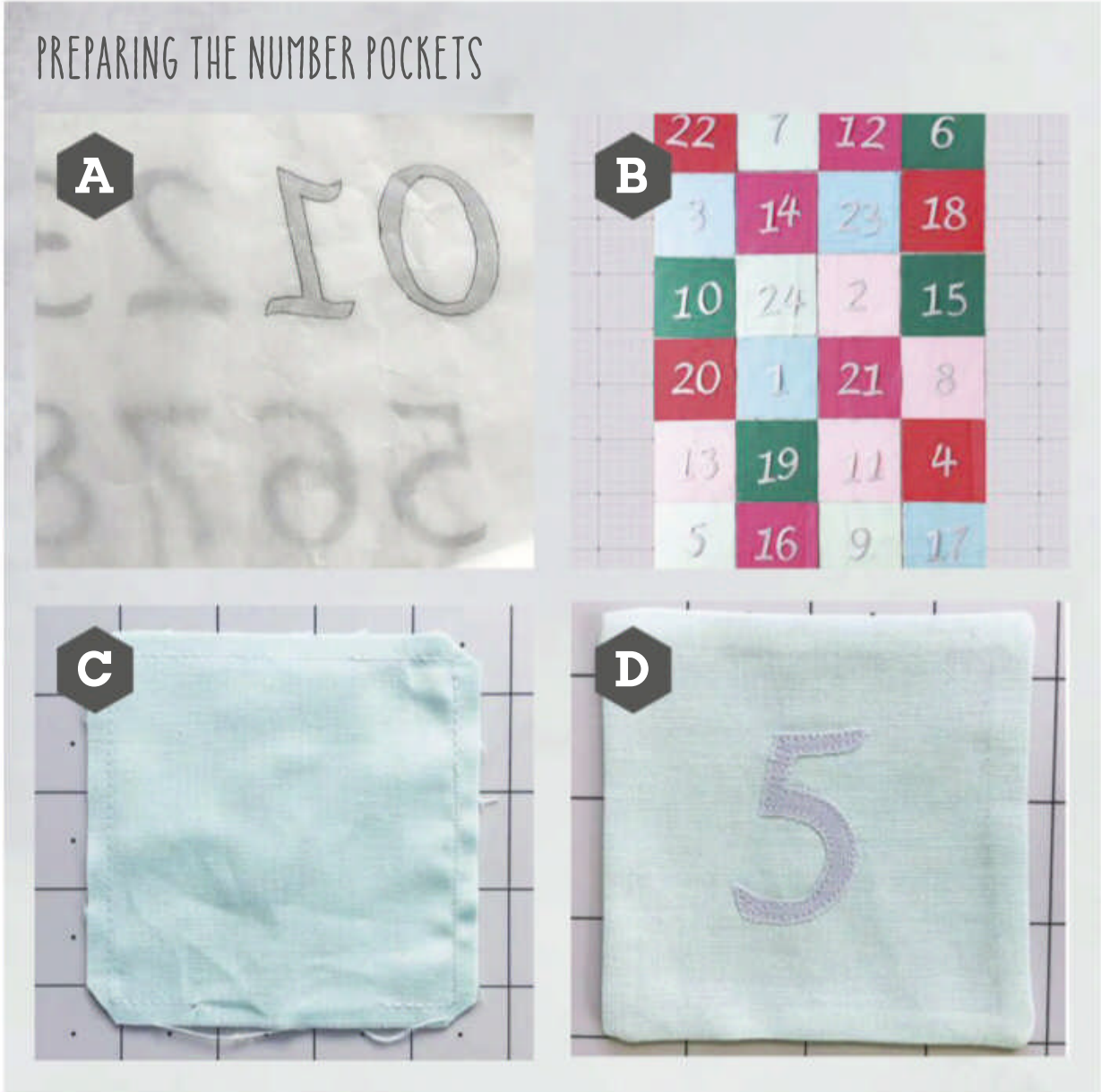
following the manufacturer's instructions. Allow to cool, then carefully cut each number out along your marked lines.

- 7 Arrange four of each Fabric B–G 4in squares in six rows of four blocks, then add the numbers on top (Fig B). Once you're happy with the layout, take a photo so you can refer to it later.

- 8 Take one of the squares and finger press both horizontally and vertically to mark the centre. Fuse the corresponding number to the centre, following the manufacturer's instructions. Repeat with each square.

- 9 Using a short stitch length, approx 1.6, carefully stitch all the way around each number. Leave a long tail of thread at the beginning and end. When you have finished stitching, bring the thread to the back of the fabric, knot together and trim.





**10** Take one numbered square, and place RST with another 4in square of the same colour. Sew around the outer edge, leaving a 2in turning gap along the bottom edge, backstitching at the beginning and end. Clip corners (Fig C). Turn right side out and press (Fig D).

**11** Repeat step 10 with each of your numbered squares. Note, the turning gap will be closed when the pockets are added to the calendar.

**MAKING THE CALENDAR FRONT**

**12** Arrange one linen piece for the front panel on your work surface, so the short 20in edges are at the top and bottom and the longer 29½in edges are at the sides. Carefully mark your grid lines as instructed in the following steps, using a removable fabric marker.

**13** Measure and mark 1¾in from the top edge. Measure and mark 3½in down from the marked line, then 1in below that line. Continue measuring 3½in, then 1in as you work your way down. The last line should be 1¾in from the bottom, and you

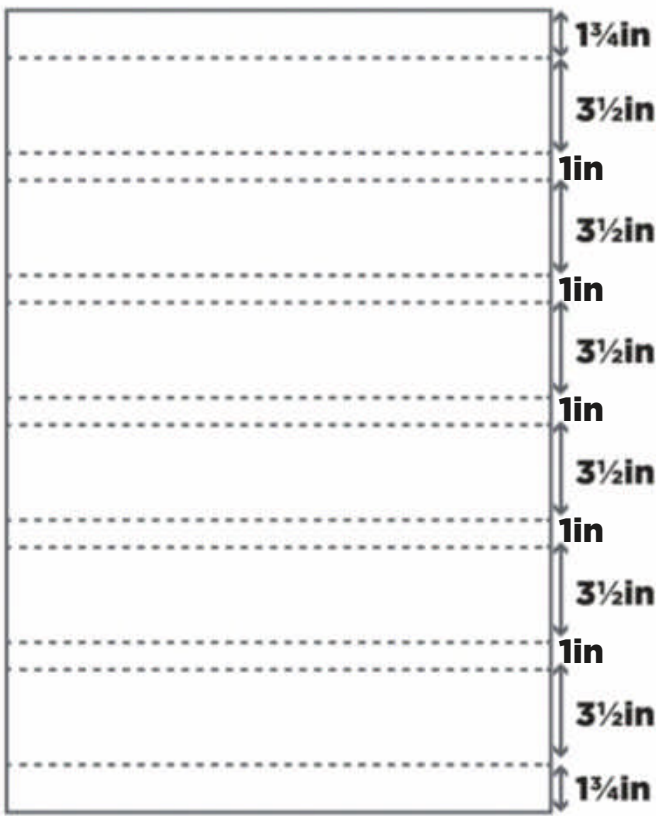


Fig 1



Fig 2

should have six 3½in rows with 1in rows between (Fig 1).

**14** To mark the vertical lines, first mark 1½in from either side. Then mark vertical lines at 3½in and 1in intervals in between. You should have four 3½in columns with 1in columns between (Fig 2).

**15** Using the grid, pin your pockets on the main calendar panel in the 3½in squares (Fig E). Topstitch each pocket in place ¼in from the edge, along the sides





## MAKING THE CALENDAR FRONT



and bottom, backstitching at the beginning and end of the seam (Fig F).

**16** Remove the marked lines from the front panel.

## MAKING THE HANGING TABS

**17** Take one Fabric A 4in x 3½in piece. Fold in half and press, so the piece measures 2in x 3½in. Open out, then press the raw edges in to meet the centre crease (Fig G). Refold in half and press. The piece should now measure 1in x 3½in, with the long raw edges enclosed. Repeat with the remaining Fabric A pieces.

**18** Topstitch along the long edges of each tab piece (Fig H). At the top of the front

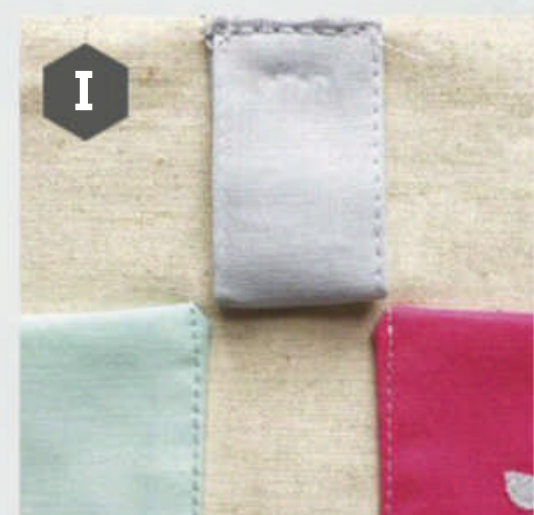
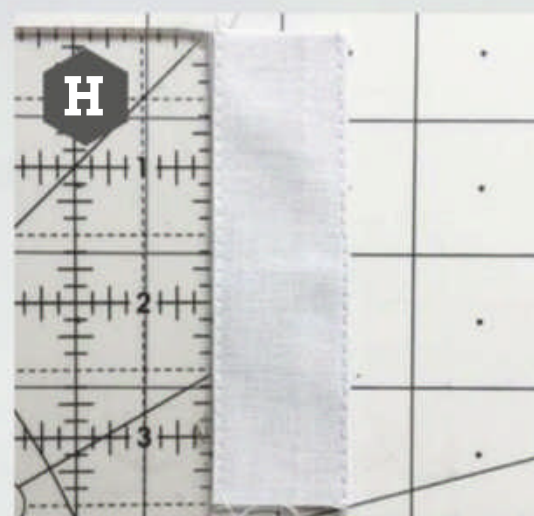
panel, measure and mark from the left edge at 1½in, 5¾in, 10in, 14¼in and 18½in. Fold each tab in half and place one at each mark, aligning the raw edges with the top of the advent calendar panel. Baste the tabs in place (Fig I).

## FINISHING THE CALENDAR

**19** Apply the fusible fleece to the wrong side of the main calendar panel, following the manufacturer's instructions.

**20** Place the front panel RST with the remaining 20in x 29½in linen piece. Sew around the outer edge, leaving an approx 6in turning gap at the bottom and backstitching at the beginning and end of the seam to secure.

## MAKING THE HANGING TABS



**21** Clip the corners and turn right side out. Press. Topstitch around the outer edge, closing the turning gap in the process.

**22** Place a dowel through the hanging loops. Tie a length of twine or ribbon to either end and use to hang on a hook.



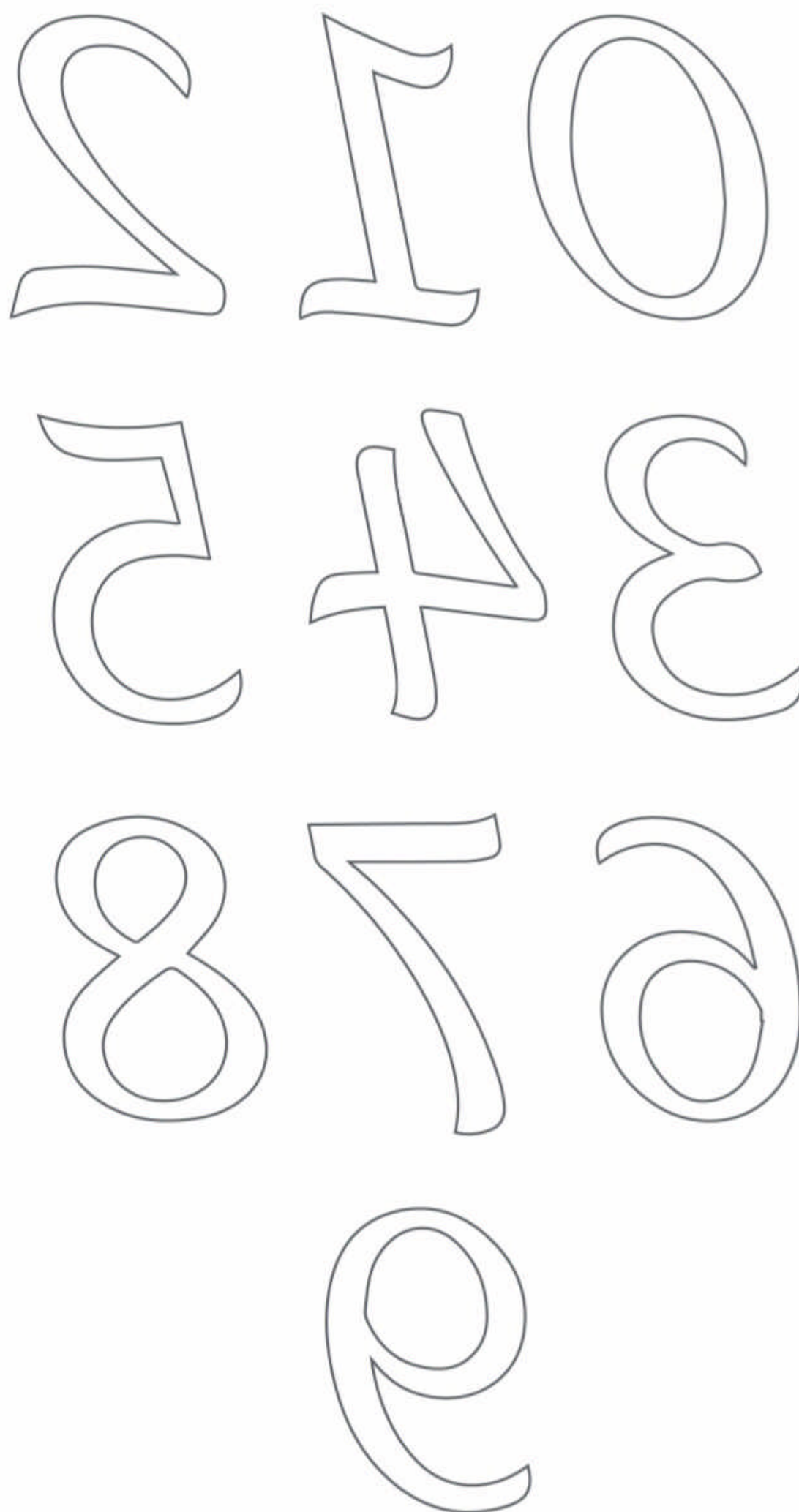
**Lou Orth**

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

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

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CANDY CALENDAR

Numbers

ACTUAL SIZE





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SJÄTTE BLOCK

# BLOMMA

BLOCK  
6 of 12



By Yasmeen K Branton



## YOU WILL NEED

### To make Block 1:

- Dark purple: 8in x 3½in
- Medium purple: 9in x 4in
- White: 2½in x 5in
- Light blue: 12½in x 16in
- Light green: 8½in x 4in
- Dark blue: 13in square
- One (1) copy each of the Stem, Leaves, and Large, Medium and Small Flower Heads templates

### To make Block 2:

- Medium purple: 8in x 3½in
- Navy blue: 9in x 4in
- White: 2½in x 5in
- Light green: 12½in x 16in
- Mid green: 8½in x 4in
- Light blue: 13in square

## FINISHED SIZE

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

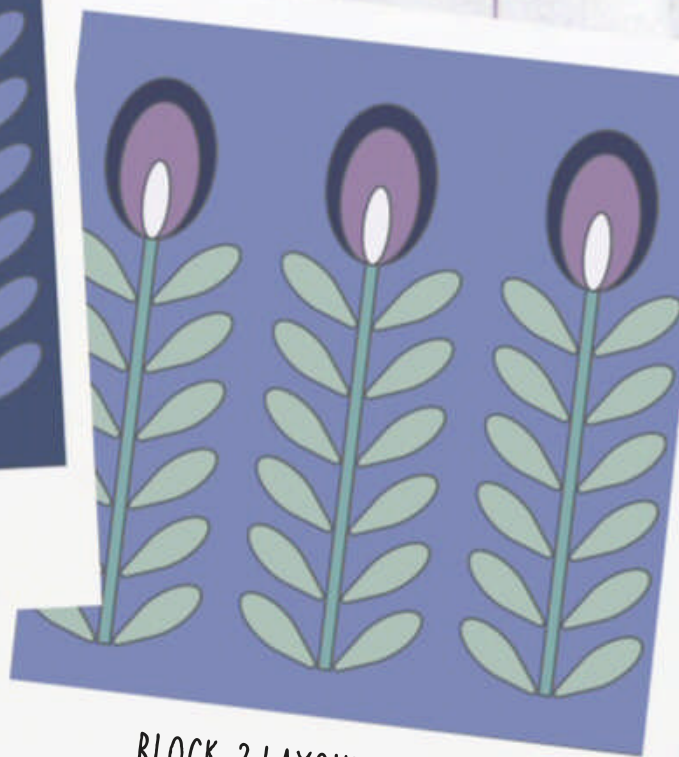
## TO MAKE THE WHOLE QUILT:

- 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



BLOCK 2 LAYOUT DIAGRAM

*For the smaller shapes in this project, you may want to trim the seam allowances to a generous ½in*

## NOTES

- Seam allowances 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.

## FABRICS USED

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

## CUTTING OUT – BLOCK 1 & 2

**1** Cut one (1) 13in square for the background of each block. For Block 1 use dark blue fabric and for Block 2 use light blue fabric.

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

colours of each piece. Make sure to leave enough space between the 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.

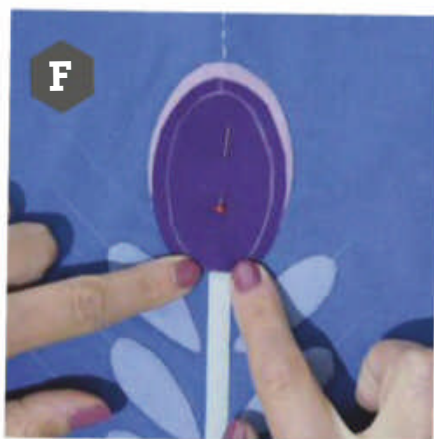
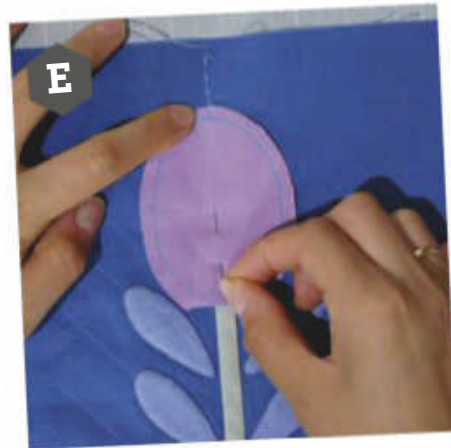
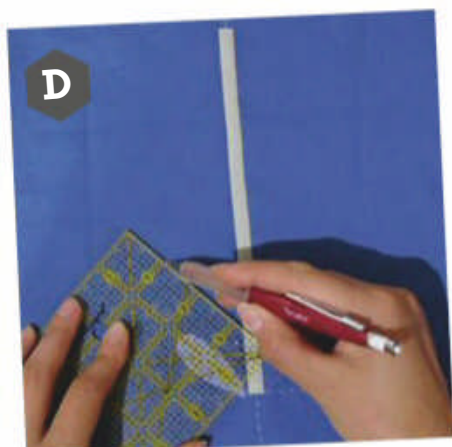
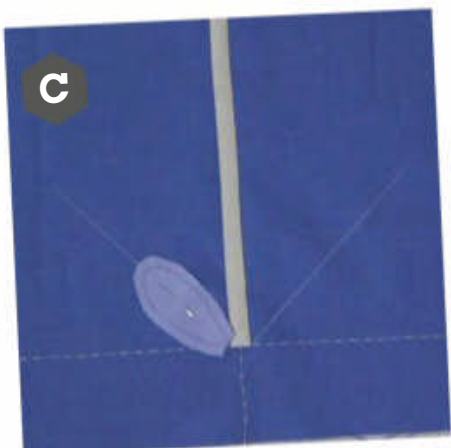
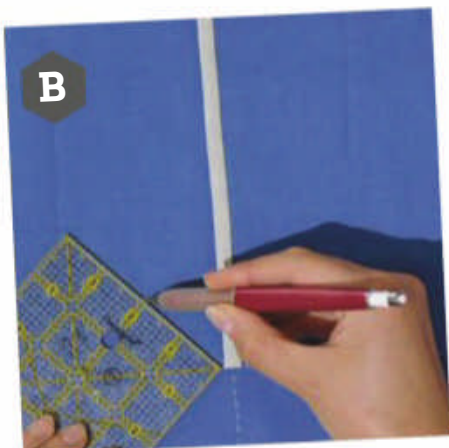
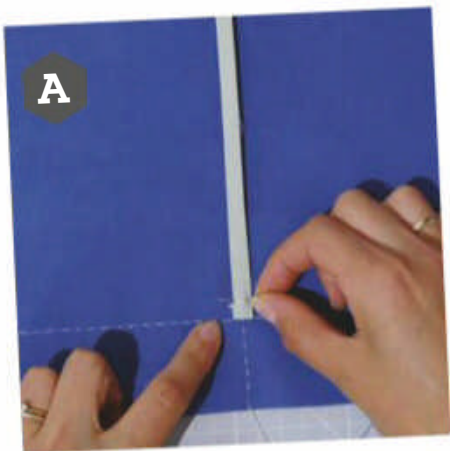
## PIECING THE BLOCK

**4** Mark the background fabric vertically down the centre. Also measure and mark 1½in from the bottom of the block. Yasmeen used a chalk marker and then went over the marks with basting stitches.

**5** Take one stem piece. Press under the seam allowance on both long edges. You may need to trim the long seam allowances to approx ¼in, so they will fit neatly beneath the stem. Once pressed, the stem should be ¼in wide.

**6** Finger press the bottom of the stem and pin in place on the background, using your marks as a guide to centre the piece. Leave the top raw edge open, and pin in place (Fig A). Appliqué the stem in place.





**7** Mark a 45-degree line from the bottom edge of the stem (Fig B). Finger press the tip of one leaf under and place close to the edge of the stem, centring on the marked line (Fig C). Appliqué in place.

**8** Mark another 45-degree line, aligning the  $\frac{7}{8}$ in mark of your quilt ruler with the previous 45-degree line (Fig D). Place the next leaf along this line and stitch in place. Repeat to stitch the remaining leaves on this side, for a total of six leaves.

**9** Repeat the process in steps 7–8 to place the leaves on the other side of the stem.

**10** Mark  $4\frac{3}{8}$ in from the top of the block, onto the stem piece. Finger press the bottom of the Large Flower Head, and align with the mark on your stem. Make sure the centre line of the piece also aligns with the centre of the block (Fig E). Baste and stitch in place.

**11** Finger press the bottom of the Medium Flower Head, and align at the bottom of the large flower head (Fig F). Baste and stitch into place. Repeat to add the Small Flower Head (Fig G).

**12** Mark  $3\frac{3}{4}$ in from the centre on the right side of the block (Fig H). Prepare your stem, as in step 5, then place outside the marked line (Fig I). Repeat steps 6–11 to appliqué the flower in place. Then repeat this process to add the flower to the left side of the block.

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



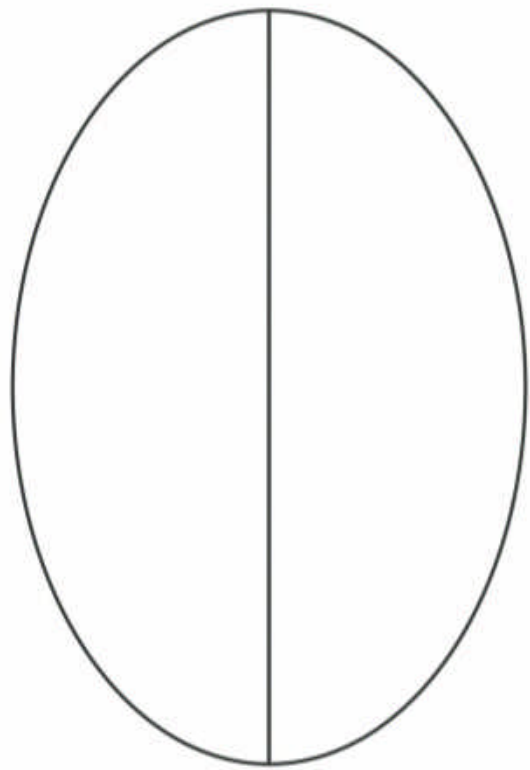
### Yasmeen K Branton

Yasmeen is a hand appliqué designer who transfers the skills she developed studying hand embroidery at the Royal School of Needlework to modern sewing patterns.

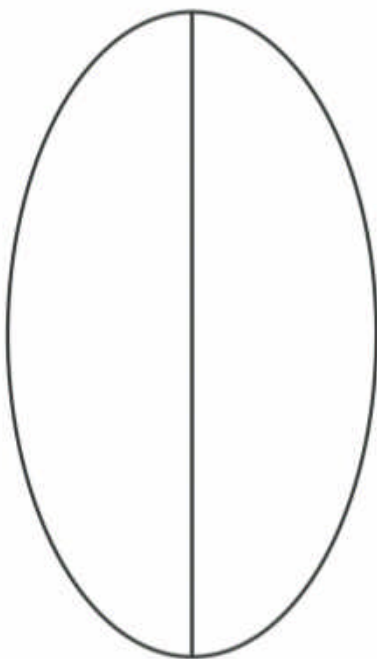
Slow stitching acts as her daily meditation, and she couldn't go a day without it!

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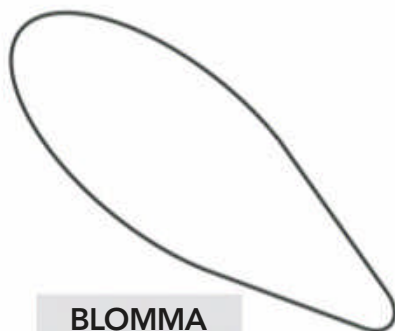
**BLOMMA**  
Large Flower Head  
ACTUAL SIZE



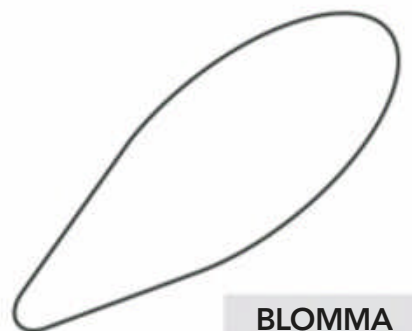
**BLOMMA**  
Medium Flower Head  
ACTUAL SIZE



**BLOMMA**  
Small Flower Head  
ACTUAL SIZE



**BLOMMA**  
Leaf (left)  
ACTUAL SIZE



**BLOMMA**  
Leaf (right)  
ACTUAL SIZE

**BLOMMA**  
Stem  
ACTUAL SIZE





# DON'T MISS OUT!

Subscribe by 10 November to get this issue sent straight to your door. See p28 for more!

## NEXT ISSUE

Issue 92 on sale  
25 November 2020

### MAKE IT...

Stocking set by Debbie von Grabler-Crozier

Cute circles quilt by Donna McLeod

Stained glass tutorial by Kate Webber

Mini mitten decorations by Lucy Ward

More festive fun by Gracey Larson

**PLUS** Granny's Garden  
template set!\*



# 5 WAYS TO: get festive!

Last-minute maker **Amanda Carye** counts down the best ways to get into the Christmas spirit

Some folks start planning for the holidays months in advance... I am not one of those people. Every year I get distracted by all the fall festivities: I love Halloween (the candy!) and American Thanksgiving (the stuffing: need I say more?), so despite my best intentions, the holiday season always sneaks up on me. But not this year! Here are some ideas to help you prep for the festive season:

## 1 BUFFALO PLAID QUILT

This is a fantastic fall-to-festive transition project, because what says "fall" more than plaid flannel (besides apple cider and pumpkin pie)?! Turning the classic buffalo plaid pattern into quilt-form is a snap as it's just a repeating four patch. Use the traditional red and black colour scheme or try a more modern greyscale version (with a bright binding, of course)!

## 2 TABLE RUNNER

The holiday season invariably means parties. Whether it's a formal sit-down dinner or an off-the-cuff happy hour, if you're hosting a huge crowd or just your nearest and dearest, I'll bet there is a table somewhere that'll need some sprucing up! Whip up a quick-stitch festive patchwork table runner to add a little holly-jolly-cheer to any buffet, dinner table or drinks cart.

## 3 TREE SKIRT

Whether you're making one for a table-top tree or an epic evergreen, tree skirts are the perfect project to highlight a favourite holiday fabric with some whole cloth quilting. Bonus: as it instantly adds a dash of festive fun, it buys you more time to get the Christmas ornaments up!

## 4 PATCHWORK STOCKINGS

I'd argue that nothing looks as charming as stockings dotting the mantle (or as doorknob décor in the case of our fireplace-less apartment). This year I'm going to really lean into the vintage vibe and make a postage-stamp-style stocking for myself, complete with wool hand-ties. [Don't miss our stockings next issue! – Ed]

## 5 SANTA HAT

Without fail, by December 25th I have wished I had a Santa hat (or two) on multiple occasions. Whether for holiday photos, holiday parties, or just general holiday spirit, Santa hats can be made with velvet, felt, paper, or can even be knitted. Of course, you can't go wrong with red flannel and an extra squishy white fleece (maybe I'll add some quilting to mine to give it a little bit of body!). You'll totally love what you picked and be ready to dive in with confidence!



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