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23

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WELCOME

Words + pictures...



Last month, one of LP&Q's lovely workshop attendees at Festival of Quilts asked me if I read every word of an issue before it goes to press. The short answer is 'no'! My amazing team takes care of the nitty gritty text. Before an issue reaches you, it has been poured over several times as they lovingly craft each sentence, step and caption to create an accurate and absorbing read. In addition, the look of the magazine must be as perfect as the text; my role is to work with the Art Editor to make this happen. Showcasing the projects in beautiful surroundings is one of my responsibilities *and* passions.

Every decision about type, graphics and layout on the magazine's pages has been made to enhance the quilts. Colour and photography are key players; they must complement the showstopping projects! **Jo Avery's** bold medallion quilt only needed the simplest palette of whites and greys, allowing it to 'pop' from the page. In the same way, **Natalie Santini's** skull of sugary shades suggested a pretty but quirky backdrop (what do you think of our DIY yarn hoops?!). **Nicole Calver** created detailed blocks using Coyote from Hawthorne Threads. The palette and theme of this fabric collection called for earthy, organic surroundings – I adore the resulting shot.

As a quilter I always wished for a modern magazine that I'd want to read. The strange thing is now that it exists, I don't have the luxury of enjoying it as a reader. So please continue to tell me through Instagram, Twitter and Facebook your own feedback about the mag. Because that, I read EVERY word!

Jenny

JENNY FOX-PROVERBS EDITOR


PS Come join us at the LP&Q blog for free tutorials, giveaways and to sign up for our newsletter! www.lovepatchworkandquilting.com




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Sharing your passion for fabric!



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THIS ISSUE'S PROJECTS

MIX + MATCH MEDALLION

12 Bright, bold and very modern, Jo Avery's off-centre medallion quilt offers for a large variety of blocks and techniques within just three rounds.

CANDY CRUSH

22 For a pixel perfect finish, try Natalie Santini's Mexican sugar skull inspired quilt.

TICKER TAPE

28 This fresh take on stripes by Laura Pritchard is a great way to show off prints and solids to create a geometric quilt.

DAY-TRIPPER

41 When the sun's out, we know you want a quick-fix project like Ali Burdon's picnic blanket.

OFF THE GRID

46 Recreate the improv stylings of Jo Avery and the Edinburgh Modern Quilt Guild with this boxy number! With some stand-out quilting by Tatyana Duffie it's a must-make.

DESERT CROSSING

57 Mix it up with trad quilt motifs in Nicole Calver's three mini quilt and super-size block sets. Test out your skills with a big block, then try tiny piecing!

COLOUR IT IN

72 If you're looking for a new challenge, why not try Lynne Goldsworthy's pencil quilt in rainbow colours. We show you paper piecing can be easy!

DAY'S END

81 Cosy up at the end of a long day with Susan Standen's playful colour-pop quilts.

VINTAGE FINISH

93 The BOM quilt is here at last! Lynne Goldsworthy brings together an all-star cast of blocks in this vintage gem.

MEASUREMENTS NOTE

Either metric or imperial measurements (sometimes both) are included in each project, as per the designer's preference. Converting measurements could interfere with cutting accuracy. Follow the same units of measurement throughout; do not mix metric and imperial. Read the instructions all the way through before cutting any fabric. Always make a test block before embarking on a large project.

Block of the Month

93 Wrap up our BOM series with a quilt by Lynne Goldsworthy.

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FEATURES

LOVE LIFE

7 We bring you all the latest must-have homewares, accessories and fabrics that we're loving this month!

COLUMN

26 This month, we introduce our brand new columnist, Holly DeGroot of Bijou Lovely!

LOVE FABRIC

35 Seen it? Want it? *Need it!* We've got the latest releases all wrapped up!

LOVE QUILTERS

53 Meet Chicago-based Sara Lawson, a prolific bag designer with her own fabric line who is now inspiring other creatives to set up in business!

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TECH FEATURE

67 Freezer paper + starch = smooth curves and perfect points. Our tech guru Sarah Griffiths shows you how...

TEMPLATES

87 Find all the project templates you need, right here. Don't forget that you'll also find them ready to download from our website, too!

NEXT MONTH

92 Take a peek at the treats coming up next issue.

GNOME ANGEL

98 What's the difference between fabric hoarding and curating? Ask *LP&Q* regular, and team fave Angie Wilson...

THE BIG QUESTION

SLOW-SEWING OR INSTANT GRATIFICATION?



Designer Natalie Santini
This issue Candy Crush

"I aim towards projects that don't take me longer than a week of sewing. I appreciate work that takes forever, but I don't like doing it!"



Designer Holly DeGroot
This issue Trend Watch

"I like a mix of both! I alternate between the two so I feel like I'm finishing things even while I work on longer term projects."



Designer Angie Wilson
This issue Fabric Curating

"I want to be virtuous and say slow sewing, but let's face it as Ferris said – *life moves pretty fast* – and as such I want my projects done now!"



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Patrick Lose - Designer/author - Patrick Lose Studios

Visit PatrickLose.com for more information on all of Patrick's patterns for quilts and home decor, his fabric designs and his popular machine embroidery designs!

WELCOME



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LOVELIFE

Celebrate the fabric of life

WE LOVE A FREEBIE!

Jeni Baker treats us to her new Curiosities fabric line in all its glory with this free Abundance quilt pattern. Clever fabric placement means piecing a striking modern design is easy! incolororder.com



JENNY LOVES...

■ There has never been such a choice of fabric inspired by our four legged friends. I'm especially enjoying all things kitschy and quirky from the animal kingdom. Whether it's Rolypolyhandcraft's fussy-cut little lamb, or Donna Wilson's cool foxy oven mitt, I'm lovin' the critters. Even Jeni Baker has snuck bunny George into her new fabric line!



CACTI GARDEN

Nope we're still not tired of the succulents trend – especially now that we've seen these beauties by Jacqueline Colley! Her Cacti and Succulents designs are packed full of tropical delights: ferns, palms, flowers, snakes, lizards and insects (we're feeling positively summery even in rainy old Blighty). The two prints have been used to create a gorgeous range of homewares, and we're stocking up right away! Feast your eyes at jacquelinecolley.co.uk



OOH LA LA

Hands up who loves a stationery haul? Fresh out of South Korea, Ooh la la is an ever-so cool company based in Seoul making all kinds of must-have desk accessories. We're totally smitten with the colourful notebooks – you can never have enough of those, right? The designs are packed full of quirky charm with neon colours, bold retro florals, fun characters and a carefree doodled look that we love! To buy (or browse) just pop on over to stickerstack.co.uk



CLASSIC PRINTS

Indulge your vintage side with this great-value bundle of fat quarters from Sew & Quilt. The pretty prints are from the Gracie's Schoolhouse Classics collection by Judie Rothermel for Marcus Brothers Fabrics. The designs are chock-full of ditsy florals in sweet colours – perfect paired with a light, fresh solid for a more modern look (see our BOM for inspiration). Snap 'em up for your stash: sewandquilt.co.uk

Good binding

Whether it's your most-loathed or loved part of finishing a quilt, binding is an essential part of your quilting repertoire. So imagine our delight when we stumbled across the free sewing pattern for a Goody Goody Binding Kit. While you might already have a sewing kit, we're telling you right now, you *need* a special kit just for binding, too. This handy wrap pouch keeps everything you need in one place, and the design is super-clever, with a zipper compartment for binding clips, built-in needle book, thread holder, cute pocket for scissors and a

snack pouch! The pattern's been so popular, there's even a sew-along – for an in-depth video tutorial visit lellaboutique.blogspot.co.uk (Totally worth a click!)



DONNA WILSON

We're mourning the end of summer here at the LP&Q office, so what better way to welcome the big chill than by treating ourselves to some cheery homewares from one of our favourite designers, Donna Wilson. With a whole host of irresistible kitchen accessories (including a lion teatowel that reads *Use my mane to dry your dishes* – yes please!) we'll be flexing our credit cards and stocking up! Go see the full range at donnawilson.com and don't forget to stop in for a look at the fabrics...

Cute homewares
for a happy
autumn. →



SPAIN'S CANYON

Capturing the rugged beauty of the wild west, we're loving this fab new collection, Canyon by Kate Spain. Each print is inspired by the landscape of Arizona deserts, which boast a surprising array of natural life including succulents, flowers and flocks of starlings. The colour palette beautifully blends soft shades of cactus green and blue agave, with hot shades of sunset red and pink. The hand-drawn and hand-painted motifs have a rustic, tactile feel that is a delight to sew with. For more info visit unitednotions.com

INSTA INSPIRES! ROLYPOLYHANDCRAFT

Angela's a collector of kitsch, quilter and fabric lover! Her style is all about cute prints in pastel shades, and we are totally smitten. Follow along for your daily dose of inspiration!



www.instagram.com/rolypolyhandcraft



COLOURFUL CANVAS

■ Art Gallery Fabrics has added another must-have product to its range – canvas! Its multi thread composition and special weave makes it easy to sew, but it's hard wearing enough for every-day use.



FRESH
FLORALS

RACHAEL TAYLOR

'Patterns to make you happy' is the simple philosophy behind Rachael Taylor's range of designs, which include canvas bags, mobile phone cases, homewares and stationery. We love the oversized motifs, layers of detail and fresh, bright colours. We're particularly taken with the floral throw cushions (above), but there are so many lovely items in the range, you really are spilt for choice! Get your purse out and head to rachaeltaylor.com



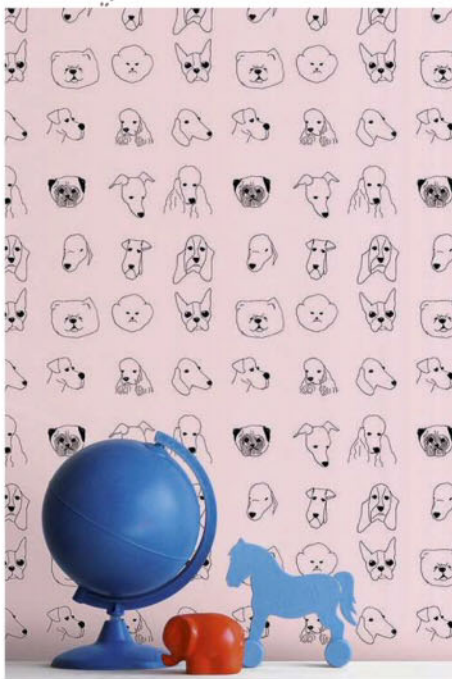
BURST OF BUNNIES

■ If you haven't yet been introduced to the joys of Elizabeth Hartman's quilt designs, where have you been? Hedgehogs, cats, foxes and whales and now bunnies, all in her signature style of crisp, clean lines (set off to perfection with a bold, bright fabric pull). That's not to say we don't love the other designs, which also make clever use of colour. The Solar Eclipse and Aviatrix Medallion patterns have an on-trend Aztec feel while Marmalade, Pointy and New Wave are simple yet striking (our kinda quilts). ohfransson.com

GOOD READS

PRECUT PRIMER

Precuts are a quilter's best friend, and you need look no further for some inspiration on how to use them. *Precut Primer* is by Barb and Mary of Me and My Sister Designs, includes a comprehensive guide to using precuts plus twelve designs, of increasing complexity. Visit fatquartershop.com to preorder your copy.



■ Add a dash of whimsy to your life with these oh-so awesome illustrative touches!



Cat face

Did you know that team Love Patchwork & Quilting is quite literally dog-obsessed? It's our number one topic of office conversation – Sarah wants a Westie, Jenny fancies a daschund and Alice is dreaming of a French Bulldog (in case you're curious!). How could we resist the hand sketched cheeky charm of these pooch-themed wallpaper prints from Baines and Fricker. For those of you that prefer kitties, there's also a cat design (oh, and birds too!) Both come in four shades, and the papers are digitally printed in the UK. See the full range of designs and homewares at bainesandfricker.net

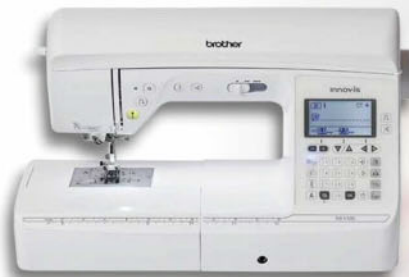
Space to create

With an extra-large 210mm (8.3") of working space to the right of the needle any quilting or large sewing project can be handled easily.

Our Square Feed Drive System (SFDS) ensures smooth uniform handling on all types of fabric. Packed with useful features and a huge variety of stitches, Brothers new long-arm range is the ideal choice.

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Innov-*is* 1800Q

Includes an extra large wide table, 232 stitches as well as our ICAPs system to ensure uniform stitching across varying fabric thicknesses, and the useful pivot function allowing the fabric to be turned while the needle is down





THROW SOME SHAPES

On first glimpse it may look complicated, but the variety of designs in this stunning quilt come together perfectly.

Cover star



MODERN
CLASSIC

MIX+MATCH MEDALLION

Bright, bold and very modern, Jo Avery's off-centre medallion quilt offers for a large variety of blocks and techniques within just three rounds.

We think you'll love this showstopper!

QUILT

YOU WILL NEED

- Fabric A $\frac{3}{8}$ yd
- Fabric B $\frac{5}{8}$ yd
- Fabric C $\frac{7}{8}$ yd
- Fabric D $\frac{3}{8}$ yd
- Fabric E $\frac{3}{8}$ yd
- Fabric F $\frac{3}{8}$ yd
- Fabric G $\frac{5}{8}$ yd
- Fabric H $\frac{3}{8}$ yd
- Fabric I $\frac{1}{2}$ yd
- Fabric J $\frac{1}{8}$ yd
- Fabric K $\frac{3}{8}$ yd
- Fabric L $\frac{1}{4}$ yd
- Fabric M $\frac{3}{8}$ yd
- Fabric N $1\frac{1}{8}$ yd
- Fabric O $\frac{1}{4}$ yd
- Fabric P $\frac{5}{8}$ yd
- Fabric Q $\frac{1}{4}$ yd
- Assorted solid fabric scraps (see cutting instructions)
- Batting 70in square
- Backing fabric 4yds
- Binding fabric $\frac{1}{2}$ yd

FINISHED SIZE

- 65in square approx

FABRICS USED

- Fabrics A–K are all Kona Cotton Solids by Robert Kaufman.
- Fabrics L–P are Dot from the Spot On collection by Robert Kaufman.
- Fabric Q is Grey Crosshatch by Carolyn Friedlander for Robert Kaufman.

NOTES

- Seam allowance are $\frac{1}{4}$ in throughout, unless otherwise noted.
- WOF = width of fabric.
- HST = half square triangle.
- RST = right sides together.

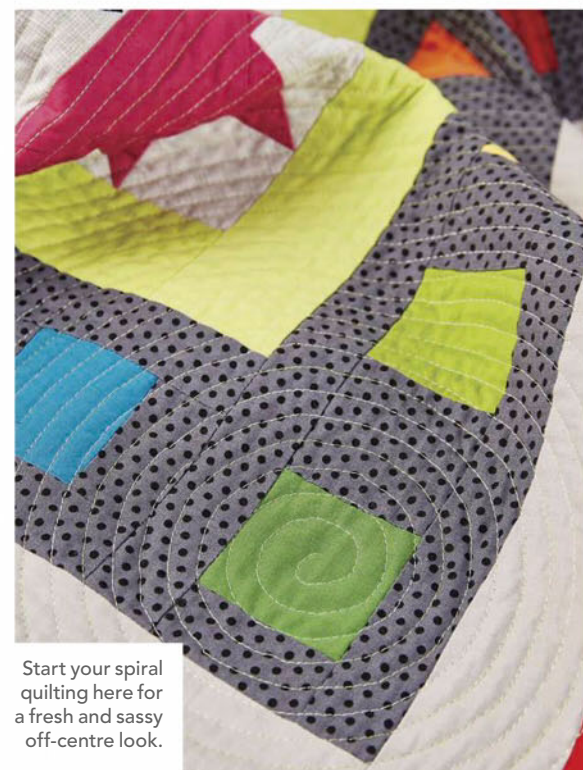
CUTTING OUT

- 1 From Fabric A (Wasabi) cut:
 - Nine (9) $3\frac{1}{2}$ in x $9\frac{1}{2}$ in rectangles, for round three.
- 2 From Fabric B (Valentine) cut:
 - One (1) $2\frac{1}{2}$ in x 3in rectangle, for the centre.
 - Two (2) $1\frac{1}{2}$ in x $2\frac{1}{2}$ in rectangles, for the centre.
 - Eight (8) 3in squares, for the centre.
 - Two (2) $4\frac{7}{8}$ in squares, for the centre.
- 3 From Fabric C (Caribbean) cut:
 - One (1) $2\frac{1}{2}$ in x WOF strip, for the centre.
 - Five (5) 7in squares, for round two.
 - Seven (7) 3in x WOF strips, for round three.
- 4 From Fabric D (Ash) cut:
 - Four (4) $2\frac{1}{2}$ in x WOF strips, for round one.
 - One (1) 2in x WOF strip, for the cornerstone.
- 5 From Fabric E (Charcoal) cut:
 - Four (4) $2\frac{1}{2}$ in x WOF strips. Subcut into fifty-six (56) $2\frac{1}{2}$ in squares, for round one.
 - One (1) $1\frac{1}{2}$ in x WOF strip, for the cornerstone.
- 6 From Fabric F (Azure) cut:
 - Five (5) $2\frac{1}{2}$ in x WOF strips, for round two.
- 7 From Fabric G (School Bus) cut:
 - Nine (9) $2\frac{1}{2}$ in x WOF strips, for round three.

- 8 From Fabric H (Lime) cut:
 - Nine (9) $3\frac{1}{2}$ in x $9\frac{1}{2}$ in rectangles, for round three.



Bright colours really make this exciting quilt pop, but we think pastels would look just as fantastic.



Start your spiral quilting here for a fresh and sassy off-centre look.

Cover star

- 9** From Fabric I (Tomato) cut:
 ■ Five (5) 1½in x WOF strips, for round two.
 ■ Two (2) 2½in x WOF strips, for round two.
 ■ Two (2) 2in x WOF strips, for round two.

- 10** From Fabric J (White) cut:
 ■ Two (2) 1½in x WOF strips, for round three

- 11** From Fabric K (Cactus) cut:
 ■ One (1) 2½in square, for the centre.
 ■ Two (2) 2½in x WOF strips, for the centre.
 ■ Five (5) 7in squares, for round two.

- 12** From Fabric L (Dot in Pepper) cut:
 ■ Three (3) 1½in x WOF strips, for round one.
 ■ One (1) 2½in x WOF strip, for round one.
 ■ One (1) 1½in x WOF strip, for cornerstone.

- 13** From Fabric M (Dot in White) cut:
 ■ Three (3) 3½in x WOF strips, for round two.

- 14** From Fabric N (Dot in Black) cut:
 ■ Two (2) 1½in x 3in strips, for the centre.
 ■ One (1) 1½in x 12in strip, for the centre.
 ■ Two (2) 1½in x WOF strips, for round three.
 ■ Twenty (20) 6½in x 8⅞in rectangles, for round three.

- 15** From Fabric O (Dot in Tangerine) cut:
 ■ Sixteen (16) 4½in squares, for round one.

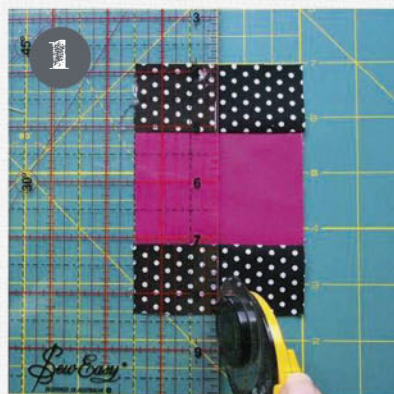
- 16** From Fabric P (Dot in Pomegranate) cut:
 ■ Twelve (12) 4½in squares, for round one.
 ■ Seven (7) 1½in strips, for round three.

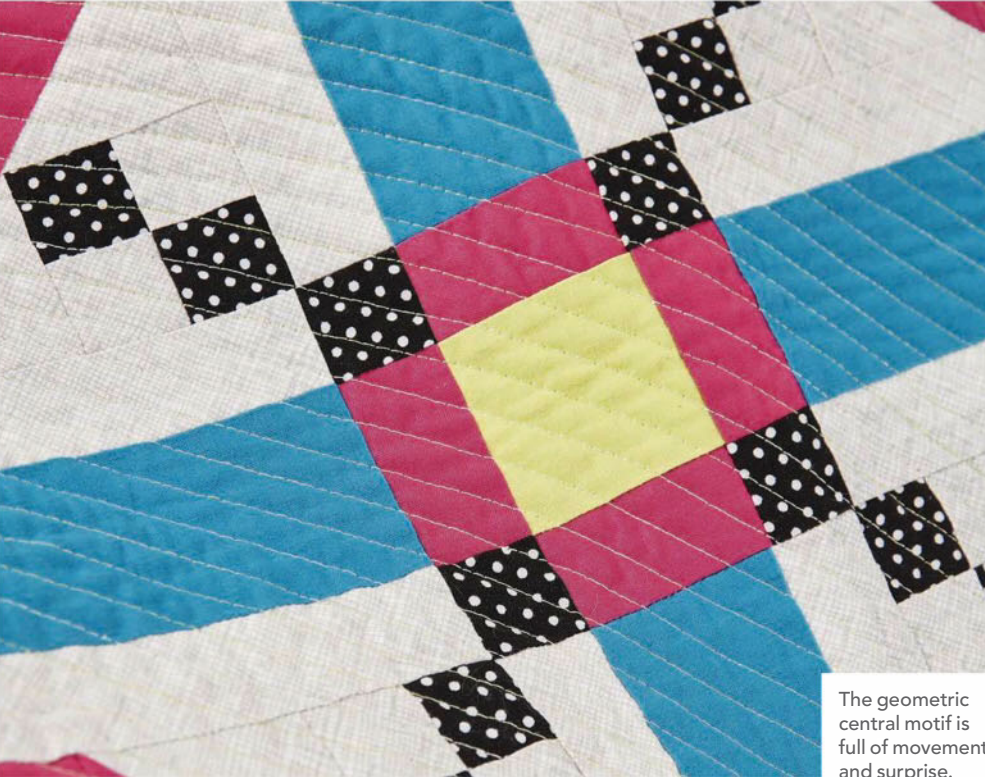
- 17** From Fabric Q (Grey Crosshatch) cut:
 ■ Two (2) 5½in squares, for the centre.
 ■ One (1) 1½in x 12in piece, for the centre.
 ■ Two (2) 1½in x WOF strips, for the centre.
 ■ Four (4) 2½in squares, for the centre.
 ■ Four (4) 2⅞in squares, for the centre.

- 18** Also, from the assorted solid fabric scraps cut:
 ■ Eleven (11) different coloured 2½in squares, for round one.
 ■ Four (4) different coloured 1½in squares, for the cornerstone.

- 19** From the binding fabric cut seven (7) 2½in x WOF strips.

Assembling the central motif...





The geometric central motif is full of movement and surprise.

THE CENTRE

20 Sew a $1\frac{1}{2}$ in x 3in Fabric N strip to either side of your $2\frac{1}{2}$ in x 3in Fabric B piece. Cut this in half to give you two (2) $1\frac{1}{2}$ in x $4\frac{1}{2}$ in pieces (Fig 1).

21 Take your two (2) $1\frac{1}{2}$ in x $2\frac{1}{2}$ in Fabric B pieces and sew these either side of your Fabric K $2\frac{1}{2}$ in square. Sew the strips you made previously either side of this (Fig 2).

22 Strip piece a $1\frac{1}{2}$ in x WOF Fabric Q strip to either side of the $2\frac{1}{2}$ in x WOF Fabric C strip. Press then cut four (4) $6\frac{1}{2}$ in x $4\frac{1}{2}$ in pieces from this striped fabric. Sew two of these pieces either side of the centre square on their short side.

23 Sew the $1\frac{1}{2}$ in x 12in Fabric Q and Fabric N strips together along the

length. Cut eight (8) $1\frac{1}{2}$ in strips from this (Fig 3). Sew the strips together in pairs to form checkerboard squares (Fig 4).

24 Cut your $2\frac{7}{8}$ in Fabric Q squares in half diagonally and sew these to one of the checkerboard squares as shown in Fig 5. Cut your $4\frac{7}{8}$ in Fabric B square in half diagonally and sew to the triangle (Fig 6). Trim to $4\frac{1}{2}$ in square. Make four (4) of these blocks.

25 Using your 3in Fabric B and $5\frac{1}{2}$ in Fabric Q squares make eight (8) flying geese units (see Flying Geese box). Trim these to exact $2\frac{1}{2}$ in x $4\frac{1}{2}$ in pieces. Sew one of these to the squares from the previous step (Fig 7). Sew the $2\frac{1}{2}$ in Fabric Q square to another flying geese unit and sew these to the other side of the square as shown in Fig 8. Make four (4) of these squares.

26 Sew one of these squares either side of the remaining $6\frac{1}{2}$ in x $4\frac{1}{2}$ in strips from step 22. Then sew these strips to your centre strip, referring to the main photograph for correct placement.

27 Sew the $2\frac{1}{2}$ in Fabric K strips around the centre square, sewing a strip to the top and bottom of the block. Trim the ends, then sew the remaining strips to either side and trim.

ROUND 1

28 Taking five (5) of your assorted solid $2\frac{1}{2}$ in squares, sew a $2\frac{1}{2}$ in Fabric L piece between each to form one long row, trimming the Fabric L strip as you go. Add a $1\frac{1}{2}$ in Fabric L strip to each end. Trim, then sew a $1\frac{1}{2}$ in Fabric L strip along the top and bottom of the row to finish. Repeat this process with the remaining six (6) assorted solid squares.

29 Sew these two strips to one corner of the centre block, attaching the shorter row first.

30 Draw a diagonal line on the reverse of fifty-six (56) Fabric E $2\frac{1}{2}$ in squares. Pin these RST either side of the Fabric P and Fabric O $4\frac{1}{2}$ in squares, lining up the corners. Sew along your marked lines, then trim the corners leaving a $\frac{1}{4}$ in seam allowance (Fig 9). Press open.

Sew these squares together to make a 'cross' (Fig 10). You should have three (3) Fabric P and four (4) Fabric O blocks.

31 Sew a Fabric O cross block to either side of a Fabric P cross block. Sew this strip to one side of the centre. Sew the remaining cross blocks into one strip, alternating colours. Sew this strip to the remaining side.

32 Sew the $2\frac{1}{2}$ in Fabric D strips around the centre to complete Round 1.

ROUND 2

33 Pin a Fabric K 7in square RST with a Fabric C 7in square. Sew around all four sides using a $\frac{1}{4}$ in seam. Cut along both diagonals (Fig 11). Open out HSTs and press. Trim each HST to $4\frac{1}{2}$ in square, lining up the diagonal line on your ruler with the centre seam (Fig 12). Repeat with your remaining squares, for a total of twenty (20) HSTs (you will only use nineteen).

Flying Geese

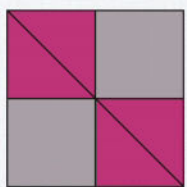


Fig 1

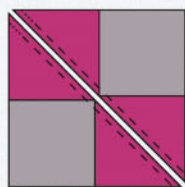


Fig 2

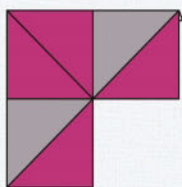


Fig 3



Fig 4

1 Lay two smaller squares on the larger square, right sides together. Draw a line from top left to bottom right corners (Fig 1).

2 Stitch a scant $\frac{1}{4}$ in seam on both sides of the line. Cut apart along the line (Fig 2).

3 Press seams away from the units. Take another small square and place with

the sewn unit, right sides together. Draw a line from top left to bottom right corners (Fig 3).

4 Sew on both sides of the line. Cut apart on the line and press (Fig 4). Repeat with the remaining unit and smaller square to make a total of four flying geese units.

Cover star

TOP TIP

When sewing the HST border take extra care not to stretch the HSTs as you will be sewing along the bias and it is very easy to distort the fabric.

34 Sew your HSTs into two rows, one with nine (9) squares, and one with ten (10). Sew these strips to one corner of your quilt top, referring to the main photograph for placement.

35 From two of your Fabric M strips, cut eleven (11) $3\frac{1}{2}$ in x $6\frac{1}{2}$ in pieces. Sew a 2in Fabric I strip to either side of the remaining Fabric M strip, and cut twenty-two (22) 2in x $6\frac{1}{2}$ in pieces from the strip (Fig 13). Then sew these pieces to either side of the $3\frac{1}{2}$ in x $6\frac{1}{2}$ in Fabric M pieces cut earlier, for a total of eleven (11) squares.

36 Join five (5) of your squares with $2\frac{1}{2}$ in Fabric I strips between each. Add a $1\frac{1}{2}$ in Fabric I piece to each end, and then to the top and bottom of the strip to finish.

Repeat to join the remaining six (6) blocks in the same way. You will need to join the $1\frac{1}{2}$ in strips to make a long enough piece for the top and bottom of this row.

37 Attach these two strips to one corner of your quilt, as before, referring to the photo for placement. Add the Fabric F strips around the outer edges, sewing strips together as needed to make a long enough length. Round 2 is complete!

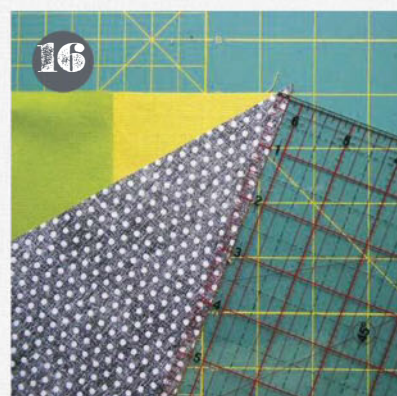
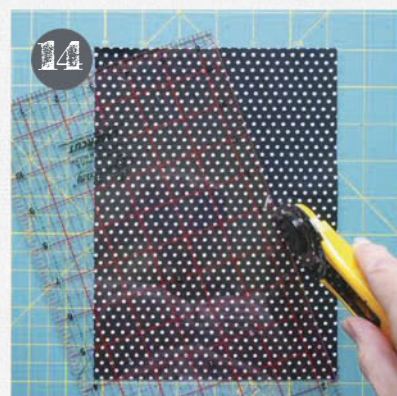
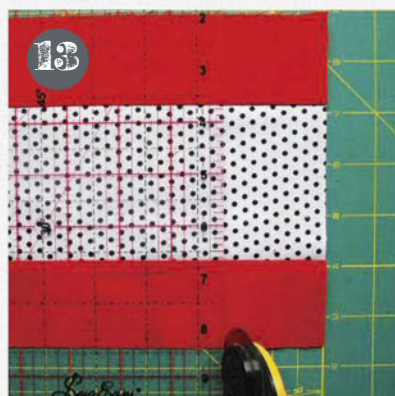
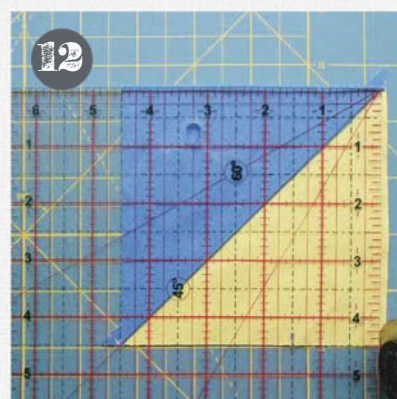
ROUND 3

38 To make the cornerstone, sew a Fabric L piece between two of your remaining solid scraps and trim to size. Repeat with the last two scraps. Join these along the long edges, with another Fabric L strip between.

Now add a border around the entire square, using the remainder of the Fabric L strip. Add a second border using a 2in Fabric D strip to complete the cornerstone.

39 Take your Fabric A and Fabric H rectangles and line-up your ruler diagonally corner to corner and cut in half to make two asymmetrical triangles. Sew a Fabric A and Fabric H triangle together along their long straight side. Make nine (9) with Fabric A on the left and nine (9) with Fabric A on the right.

Piece the rounds...



40 Line up one of your Fabric N $6\frac{1}{2}$ in x $8\frac{7}{8}$ in rectangles on your cutting mat so that the centre of the short edge lines up with one of the lines on your cutting mat. Cut from a bottom corner to the centre middle on both sides to make a tall skinny triangle (Fig 14). Repeat with all Fabric N rectangles.

41 Sew a Fabric N triangle to either side of a Fabric A/H triangle (Fig 15). When lining up pieces, before pinning and sewing, make sure that you overlap a quarter inch seam at either end (Fig 16).

42 Continue adding triangles to the strip, until it contains nine (9) matching Fabric A/H triangles. There should be a Fabric N triangle at each end. Trim the end triangles down the centre to create a straight edge at each end. Repeat to make a second strip with the remaining triangles.

43 Sew one of the triangle strips to the quilt top. Sew the cornerstone to the end of the remaining strip, then add this strip to the quilt top, referring to the photo for placement.

44 Sew each Fabric N $1\frac{1}{2}$ in strip to a Fabric J $1\frac{1}{2}$ in strip along the long edges. Cut forty-two (42) $1\frac{1}{2}$ in x $2\frac{1}{2}$ in strips from these. Sew these strips together in pairs to make twenty-one (21) checkerboard squares. Strip piece a $1\frac{1}{2}$ in Fabric B border

Why not go for a busy floral backing for a real contrast?

THIS ULTRA-MODERN, EYECATCHING QUILT TOP IS SUCH FUN TO PIECE AND THE DIFFERENT BLOCKS IN EACH ROUND WILL KEEP YOU BUSILY ENTERTAINED!

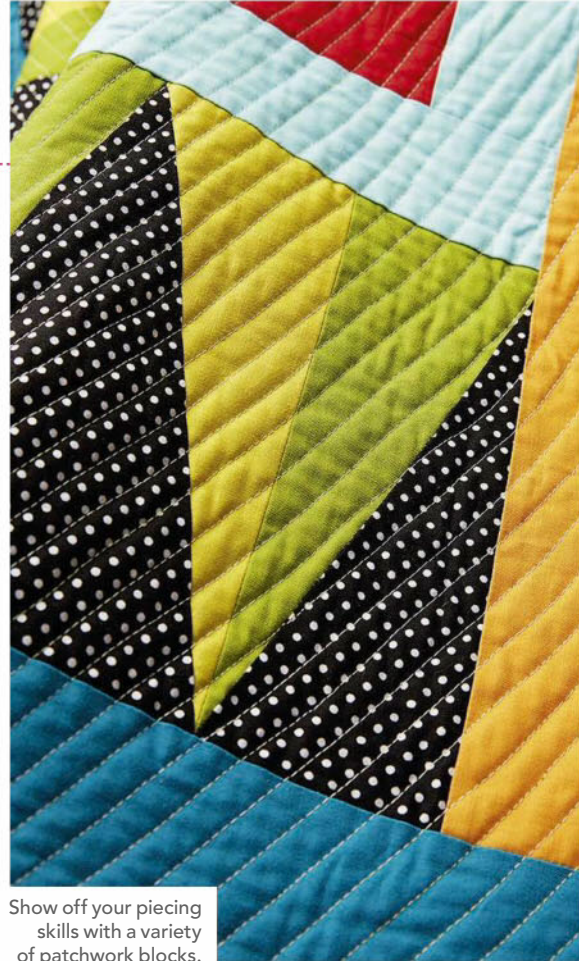
around each checkerboard square.

45 Piece eleven (11) of the checkerboard squares together, using the Fabric G $2\frac{1}{2}$ in strips, trimming to size as you go. Also add a Fabric G piece to each end of the strip.

Repeat to make a second strip of ten (10) squares, only adding a Fabric G strip to one end.

46 Piece your remaining Fabric G strips together, and sew to the top and bottom of each checkerboard strip. Sew these strips to the remaining corner of your quilt, using the photo for placement. Note: You may need to trim or add an extra bit of Fabric N to the ends if your triangle strips came out slightly larger.

47 Sew the 3in Fabric C strips around the edge. You will need to piece them to



Show off your piecing skills with a variety of patchwork blocks.

make the strips long enough. Round 3 is now complete!

FINISHING YOUR QUILT

48 Piece the backing fabric by cutting the yardage into two equal lengths. Remove the selvages and sew together along the length with a $\frac{1}{2}$ in seam allowance, to form a centre seam. Press well all over.



49 Make a quilt sandwich of your backing fabric (right side down), the batting and the quilt top (right side up). Baste or pin the layers together and then quilt as you wish. The quilt shown was quilted using an off-centre, never-ending spiral.

50 Once quilted, trim off the excess backing fabric and batting and square up the quilt. Prepare the binding by sewing the strips end to end to form one long length. Fold along the full length, wrong sides together and press. Use this to bind the quilt.



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LIFE IS SWEET

Reclaim the Day of the Dead for the living with this colourful throw – the freemotion quilting adds a whimsical feel that suits the sweet shades.

Pretty pastels

SOLIDS ONLY!



CANDY CRUSH

For a pixel perfect finish,
try Natalie Santini's
Mexican sugar-skull
inspired quilt.

Get a quilt-free sugar-rush with sweet pastels...

QUILT

YOU WILL NEED

- One (1) Jelly Roll, assorted pastel colours (we used Kona New Pastels)
- Background fabric (white), 2 $\frac{3}{4}$ yd
- Backing fabric 60in x 70in
- Batting 60in x 70in
- Binding fabric $\frac{1}{2}$ yd

FINISHED SIZE

- 56in x 66in approx

NOTES

- Seam allowances are $\frac{1}{4}$ in throughout.
- Press seams open, unless otherwise instructed.
- A Jelly Roll is a set of 2 $\frac{1}{2}$ in x 42in strips. You will need at least twenty-two strips.
- WOF = width of fabric

CUTTING OUT

1 From the Jelly Roll strips, trim sixty-six (66) 2 $\frac{1}{2}$ in x 10in strips in a random assortment of colours. Cut eighty (80) 2 $\frac{1}{2}$ in squares from the remaining strips.

2 From the background fabric, cut:

- Two (2) 6 $\frac{1}{2}$ in x 44 $\frac{1}{2}$ in border strips
- Two (2) 6 $\frac{1}{2}$ in x 66 $\frac{1}{2}$ in border strips
- Twelve (12) 2 $\frac{1}{2}$ in x WOF strips
- Ninety-seven (97) 2 $\frac{1}{2}$ in squares

3 From the binding fabric cut seven (7) 2 $\frac{1}{2}$ in x WOF strips

Strip piecing makes sewing all those squares a doddle!



We love how the quilt creates a cool contrast between the candy colours and the cream background.

CHANGE THE MOOD OF THE QUILT BY CHANGING THE COLOUR OF THE BACKGROUND FABRIC TO BLACK, OR TRY USING VIBRANT NEON SHADES INSTEAD OF PASTELS.

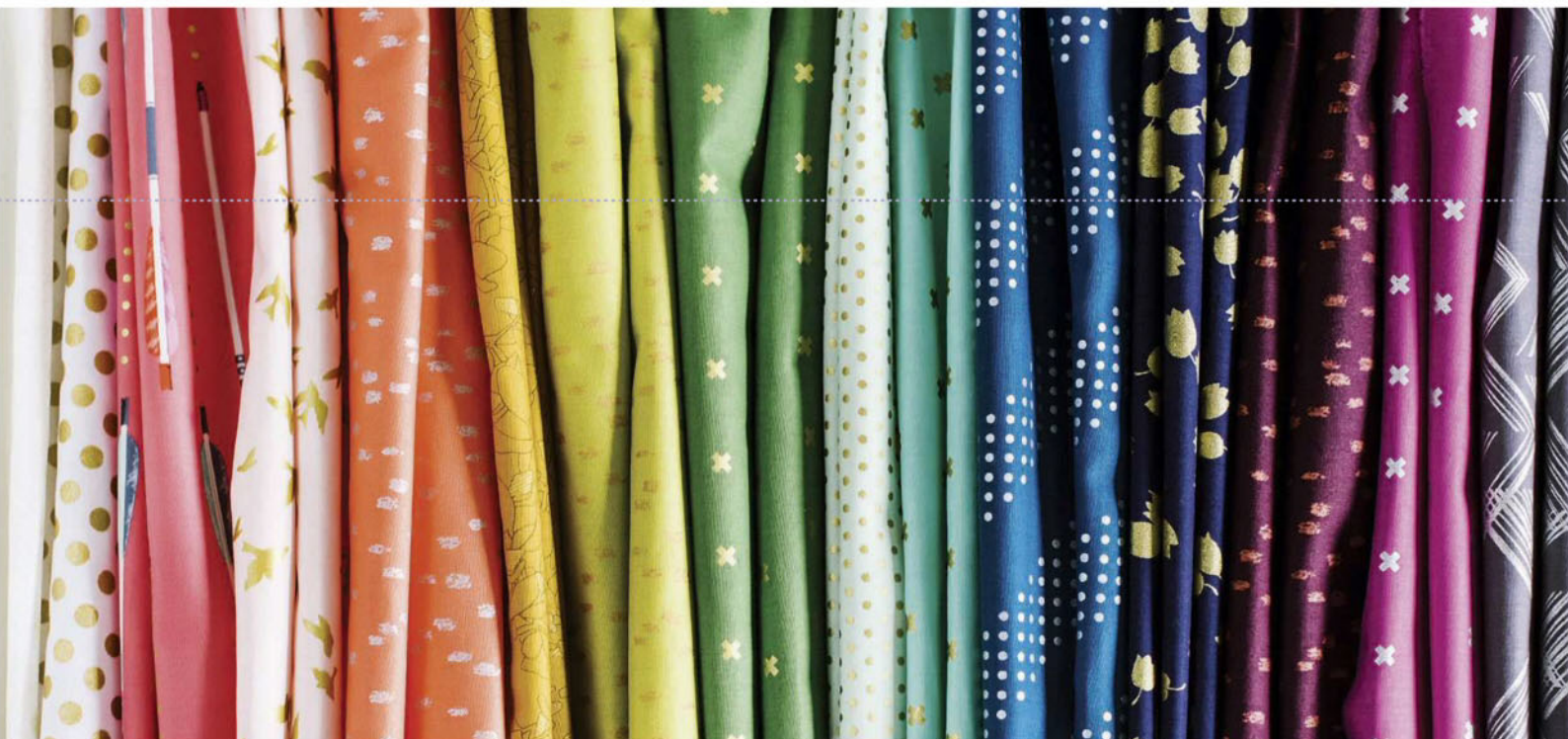
PREPARING THE PIECES

4 Working with the pastel 2 $\frac{1}{2}$ in x 10in strips, take three strips (use a random selection of colours) and sew together along the long edges, to make a strip set that measures 10in x 6 $\frac{1}{2}$ in. Cut this into four (4) 2 $\frac{1}{2}$ in x 6 $\frac{1}{2}$ in pieces to make four three-square strips (Fig 1). These pieces are Unit A.

Repeat to sew and cut twenty-two (22) sets of three strips, to give you a total of eighty-five (85) Unit A pieces.

5 Repeat the process in Step 4, but this time using three 2 $\frac{1}{2}$ in x WOF background strips and sew these together. You will need to sew four of these strip sets to cut a total of fifty-two (52) 2 $\frac{1}{2}$ in x 6 $\frac{1}{2}$ in pieces. These pieces are Unit B.





Metallics

This month, we introduce our brand new columnist, the super-lovely Holly DeGroot of Bijou Lovely!



Hello there! My name is Holly DeGroot, I'm a quilter, pattern designer, and photographer. I'm thrilled to have this opportunity to share all sorts of trends I'm seeing lately in the industry with you in this column! So let's talk fabric, shall we? First up, a trend that seems to be all over at the moment (and one that I am a huge fan of): metallics.

Like most trends, metallic fabrics seemed to first gain popularity in the fashion and home markets prior to making their way into the quilting world. Over the past year or so, they have become much more mainstream and easy to find. There are tons of metallic fabrics to choose from at this point! While at Quilt Market in Minneapolis this spring, I came across several new collections featuring metallics, which means this trend is definitely here to stay. Here are a few new and notable collections from the show, make sure to check them out!

- Shimmer 2 by Jennifer Sampou for Robert Kaufman, featuring shimmery iridescent prints in an ocean palette.
- Bound by April Rhodes for Art Gallery Fabrics, Southwestern-inspired prints

with a hand-drawn feel, featuring bits of metallic copper throughout some prints.

- Aubade by Michelle Engel Bencsko for Cloud 9 Fabrics, includes mid-century-style prints with metallic gold and silver starburst designs.
- Heavy Metal by Jacqueline Savage Mcfee for Camelot Fabrics, features bold gold and silver geometrics like stripes, stars, dots and chevrons, and also some animal prints.

Incorporating metallics into your quilts is pretty easy. You can use small bits here and there to add a little shine to any project. Or use a bunch to make a quilt feel really glamorous! I like a lot of texture in my quilts and adding in some sparkle adds even more dimension to the finished product. Most metallic prints are subtle, too, so you can't really tell that they are shiny until you get up close!

HINT OF SPARKLE

If you're nervous about adding metallic fabrics into your quilting projects, start small. Choose one or two fabrics that have just a hint of silver or gold throughout the print, and mix them in with the rest of the



Metallics pair perfectly with pastel pink and mint, or black and white.

Metallics come in a rainbow of choices and are perfect for making a baby quilt shine, creating a fancy clutch for a night out, adding bling to quilt binding, and making your home sparkle.



fabrics you're using. Metallics can go well with any color scheme, but I find they look really beautiful with pastels like soft pink and mint. They also look really amazing with black and white, if you're interested in a bolder look. I'm a big fan of mixed metals so for me, mixing silver, gold and copper in a quilt is totally fine. If you're of the opinion that you can't wear gold and silver jewelry together, you might want to stick with just one metallic shade in your quilts, too!

One of my favorite ways to add in a dash of metallic is using it in a quilt binding. I've used the same out-of-print Dear Stella design from their Gilt Trip line on several quilts. Gold stripes are a perfect way to



certain garments, of course, although if the fabrics may be a bit stiffer than normal if they have a lot of metallic ink, which can affect the drape. Why not stitch up a fancy skirt in metallic voile for your next big event, or whip up an infinity scarf with a

look homemade. Use metal zippers and hardware to really elevate the look!

For the most part, you can sew with metallic fabrics as you would any other fabric, but there are a few tips to keep in mind. If the fabric has a lot of metallic ink, it may feel a bit thicker and stiffer than other quilting cottons. Make sure you're using a new needle in your sewing machine to pierce through the ink with ease. A new hand-sewing needle would also be a good idea if you're stitching down the back of a metallic binding, because sometimes it takes a bit more work to get through the metallic inks. Also, the inks tend to be a bit less forgiving than others when it comes to self-healing after ripping out stitching, so you may want to avoid seam ripping if you can! Lastly, I personally have not had any issues with metallic inks fading in the wash, but it doesn't hurt to make sure you wash in cold water on a gentle cycle just in case!

ONE OF MY FAVORITE WAYS TO ADD IN A DASH OF METALLIC IS USING IT IN A QUILT BINDING. GOLD STRIPES ARE A PERFECT WAY TO FINISH OFF ANY QUILT, IN MY OPINION.

finish off any quilt, in my opinion. I will be so sad when my (very large) stash of this print is all gone!

Metallic fabrics are also great for garments. It's the perfect way to add a little sparkle to your outfit! Apparel substrates, including voile and double gauze, both have metallic prints available. Quilting cotton may also be used for

little bit of shine, or sew a tiny shimmery dress for your baby girl!

SEWING TIPS

Bags are another great place to use metallics. There are lots of great metallic canvas and home décor prints out there! Make a cute clutch, pairing a metallic print with leather for a stylish bag that doesn't



CELEBRATION QUILT

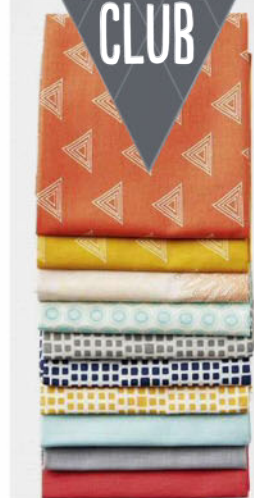
The perfect design for any special occasion, these stripes create the look of ticker tape swirling around, for a joyful feel that's fun to sew.



TICKER TAPE

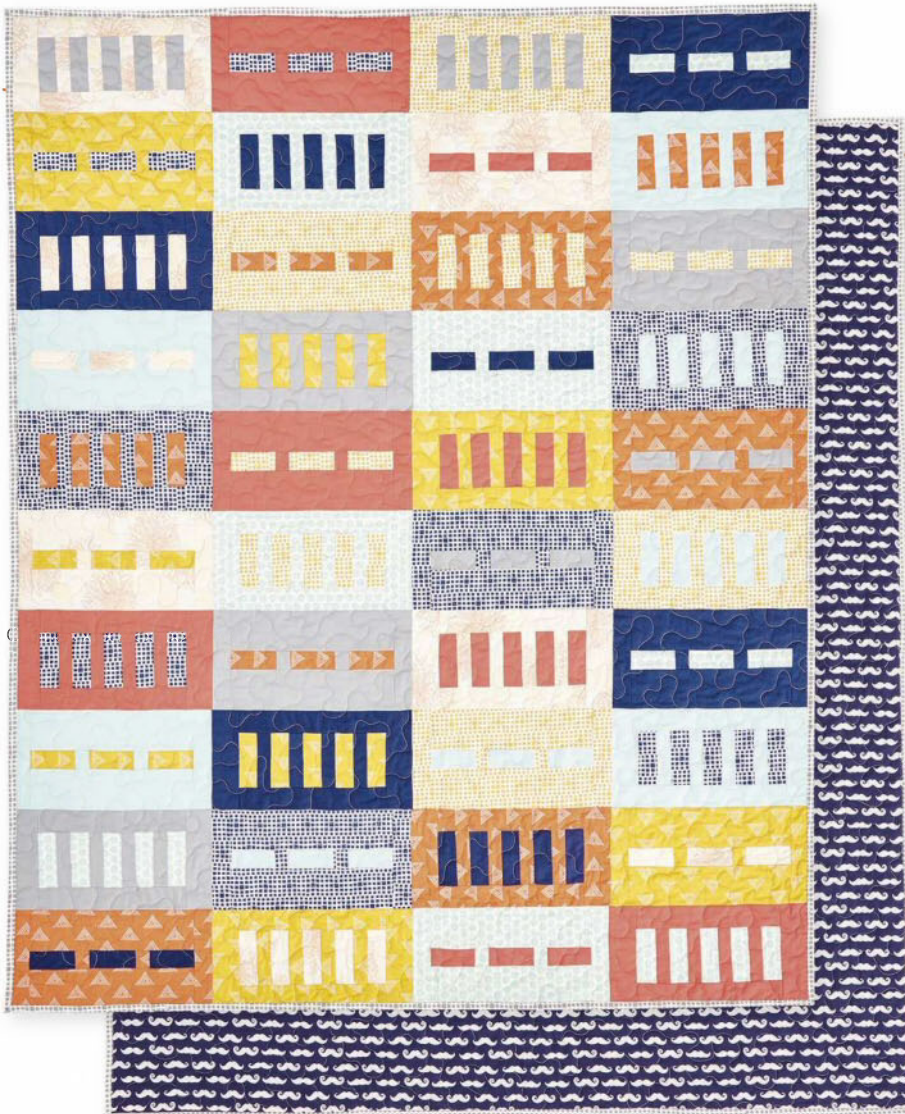
This fresh take on stripes by Laura Pritchard is a great way to show off small-scale prints and solids in complementary colours to create a lively geometric quilt.

Happiness is simple stripes plus bright colours...



We've teamed up with the UK's leading fabric store, The Cotton Patch, to bring you a kit to make this very pattern. Containing all of the prints, background fabric and binding to make this quilt. All you need to do is add

batting and backing fabric! That's for the fantastic price of £52.99 – and readers save £5 with discount code CC4919. Visit www.cottonpatch.co.uk or use the order form on page 33. It really is as simple as that!



NOTES

- Seam allowances are a ¼in, unless otherwise noted.
- RST = right sides together.
- WOF = width of fabric.
- Press fabrics well before cutting.

CUTTING OUT

1 From each of the fat quarters for Fabrics A to J cut the following pieces for the blocks (in the list below 'A' refers to Block A pieces and 'B' refers to Block B pieces). Refer also to the Cutting Plan on page 32 for the best way to cut up the fat quarter.

- Six (6) 1½in x 3in (A1).

- Four (4) 1½in x 1¼in (A2).
- Four (4) 2¾in x 9½in (A3).
- Four (4) 1½in x 6in (A4).
- Ten (10) 1½in x 3½in (B1).
- Eight (8) 1¼in x 3½in (B2).
- Four (4) 1¾in x 8½in (B3).
- Four (4) 2in x 6in (B4).

2 From the binding fabric (K) cut six (6) 2½in x WOF strips.

MAKING BLOCK A

3 The quilt has twenty (20) of Block A. For each block you will need the following.

- From one fabric – three (3) pieces 1½in x 3in (A1).
- From another fabric – two (2) pieces 1½in x 1¼in (A2), two (2) pieces 2¾in x 9½in (A3) and two (2) pieces 1½in x 6in (A4).

4 Sew together the A1 and A2 pieces, alternating the pieces as shown in Fig 1. Press seams open to minimise bulk.

5 Match up the long edge of an A3 piece with the long edge of your pieced strip and sew together. Press the seam. Add the second A3 piece in the same way to the opposite side (Fig 2).

MIX IT UP BY USING SOLIDS AND SMALL-SCALE PRINTS AS THE STRIPES OR THE BACKGROUND.

6 Sew your A4 pieces to the short edges (Fig 3). Press the seams. Check that the block is 6in x 11½in. Repeat this process to make twenty (20) of Block A in total.

MAKING BLOCK B

7 The quilt has twenty (20) of Block B. For each block you will need the following.

- From one fabric – five (5) pieces 1½in x 3½in (B1).
- From another fabric – four (4) pieces 1¼in x 3½in (B2), two (2) pieces 1¾in x 8½in (B3) and two (2) pieces 2in x 6in (B4).

8 Alternate pieces B1 and B2 as shown (Fig 4) and sew together. Press the seams.

9 Match up the long edge of a B3 piece with the long edge of your pieced strip and sew together. Press the seam. Add the

YOU WILL NEED

- Ten fabrics (A–J in a mix of prints and solid fabrics) one (1) fat quarter of each
- Backing fabric 52in x 63in
- Batting 52in x 63in
- Binding fabric (fabric K) ½yd

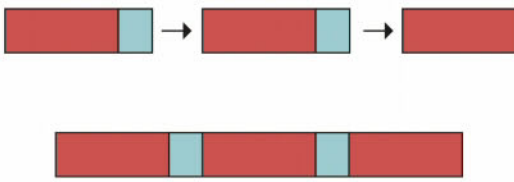
FINISHED SIZE

- 44in x 55in approx

The Cotton Club

Constructing the blocks...

Fig 1



second B3 piece in the same way to the opposite side (Fig 5).

10 Sew your B4 pieces to the short edges (Fig 6). Press the seams. Check that the block is 6in x 11½in. Repeat this process to make twenty (20) of Block B in total.

ASSEMBLING THE QUILT TOP

11 Lay out the forty (40) finished blocks in a 4 x 10 arrangement, alternating A and B blocks. Check that you are happy with the positions of the prints/colours and then sew the blocks together in rows of four, pressing seams as you go.

12 Now sew the rows together, matching seams neatly. Press well to ensure all your seams are flat.

QUILTING AND FINISHING

13 Make a quilt sandwich by laying the backing fabric right side down, with the batting on top and then the quilt top, right side up. Fix the layers together with pins or spray adhesive, or another method of your



Choose prints with delightful little motifs.

Fig 2

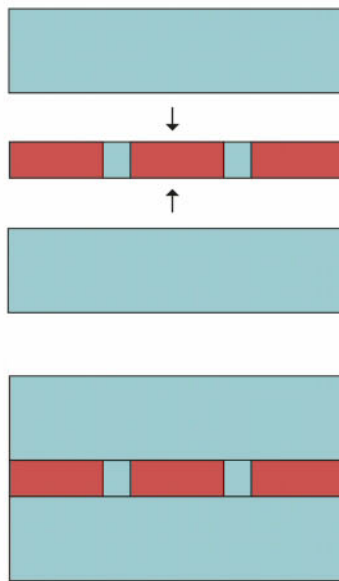
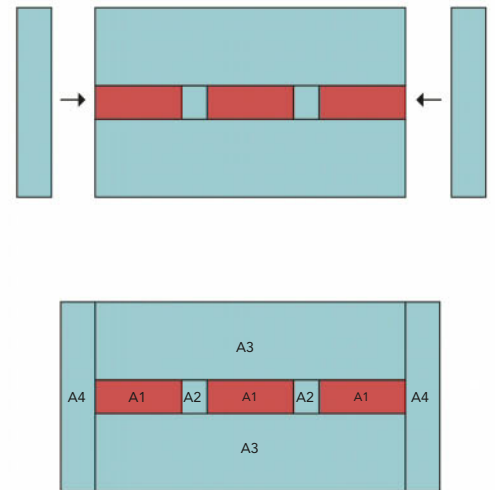
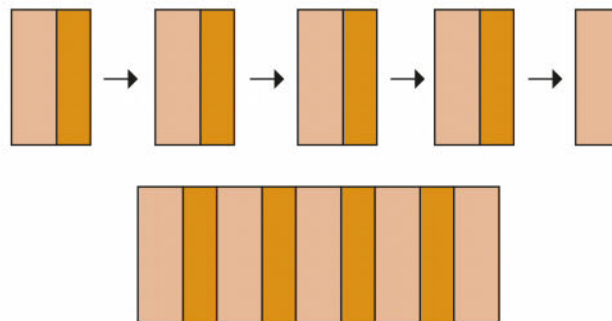


Fig 3



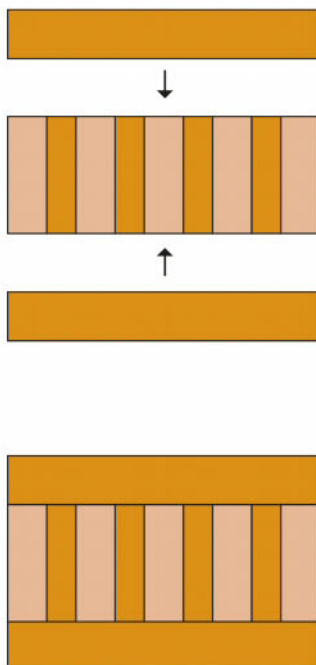
Use this guide to sew together the pieces of Block A.

Fig 4



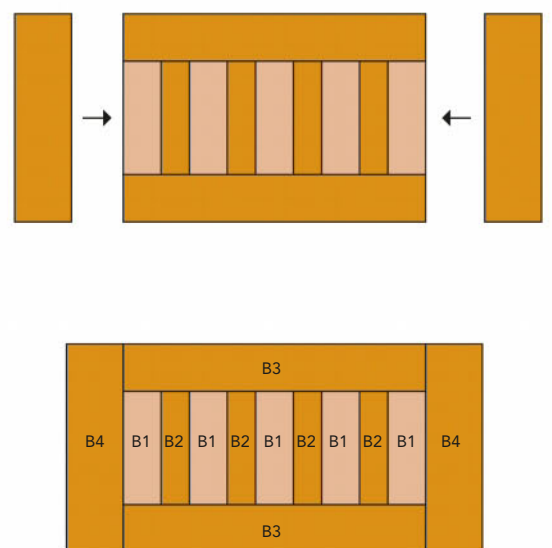
Alternate your pieces in Block B to form the vertical stripes.

Fig 5



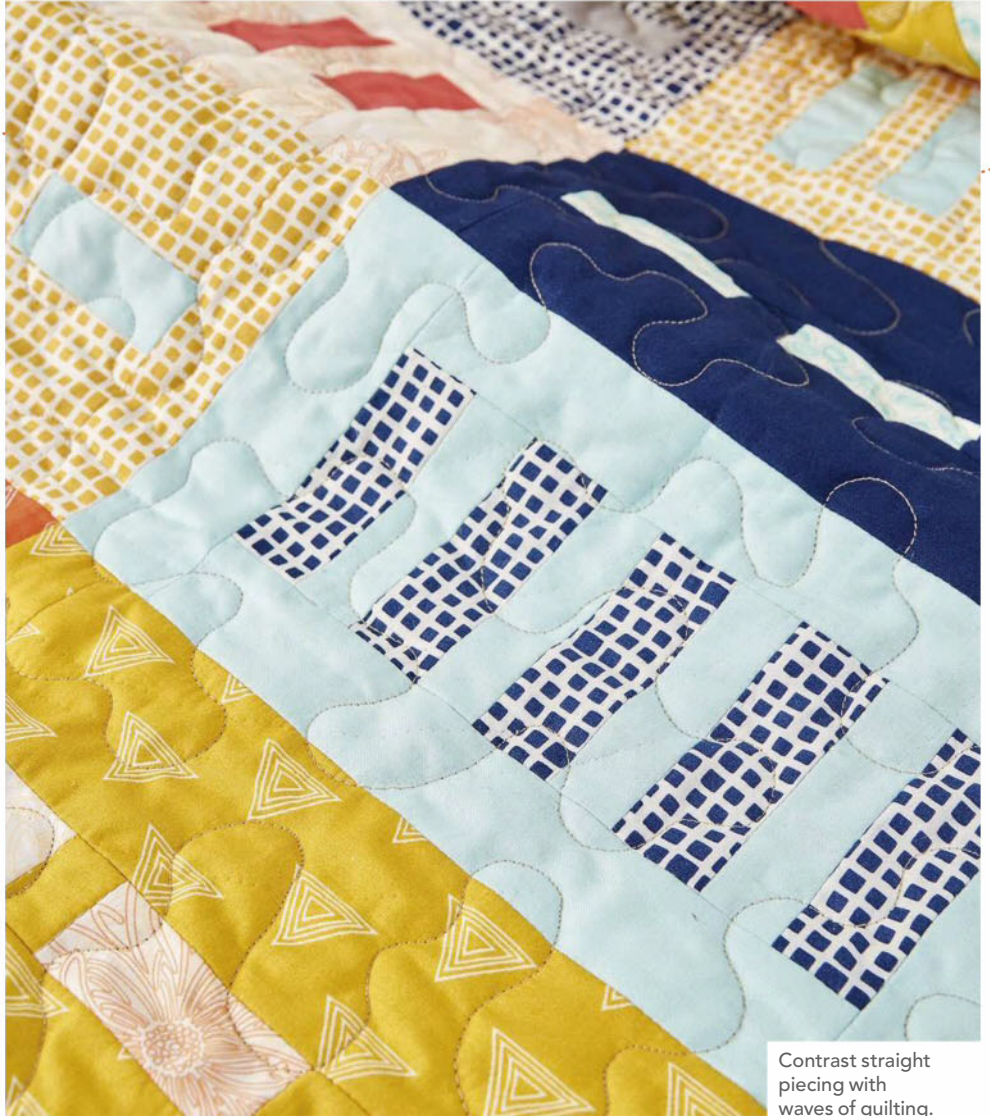
Attach pieces B4 to finish, then trim the block to size.

Fig 6



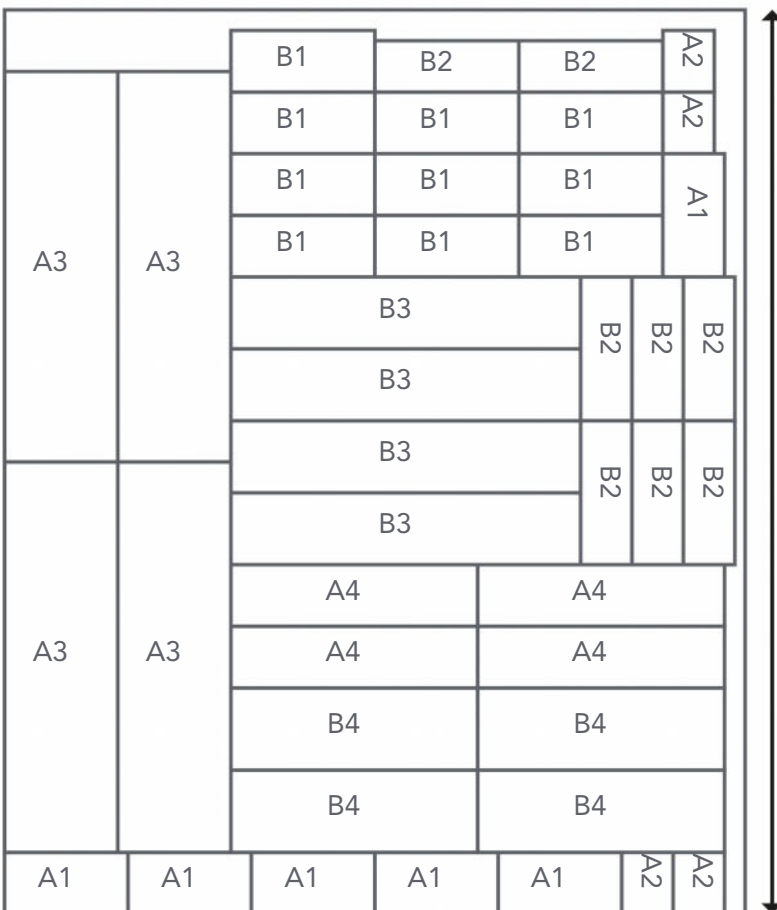
choice. Quilt as desired. The quilt shown was quilted in a waving vermicelli pattern.

14 When all quilting is complete, tidy all thread ends and then square up the quilt, trimming excess batting and backing fabric. Prepare the binding fabric by sewing the binding strips into one long strip, using 45-degree seams or straight seams if you prefer. Fold in half along the length, wrong sides together, and press. Sew the binding to quilt, mitring the corners and then either hand stitch or machine stitch the binding to the back of the quilt to finish.



Contrast straight piecing with waves of quilting.

www.dimplestitch.wordpress.com
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Cutting plan



The Cotton Club

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The COTTON PATCH

Order your Ticker Tape quilt kit – containing all the prints, background fabric and binding to make the quilt – just add batting and backing fabric! Fill out the form below and mail to The Cotton Patch or go online to place your order www.cottonpatch.co.uk

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DESCRIPTION	PRICE	QTY	TOTAL
Ticker Tape quilt kit (code CC4919)	£47.99*		
	SUB TOTAL		
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We've included your reader discount in the price shown... you're welcome!

*ORIGINAL PRICE £52.99

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Creativebug Dives Deep into Quilting

Enjoy tips, tricks and in-depth video classes from expert quilters...

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LOVE FABRIC

Make fabric your passion



STYLISHLY SYMBOLIC

Do you dream in fonts? Know the difference between Serif and Sans Serif? Yep – you're a typeaholic! But don't worry, you're in good company, and we know you'll love Jessica Jones' new print collection.



JENNY LOVES...

■ I adore Typography from Cloud9. When we first designed the pages of LP&Q, the font choice was as important as the photos and layouts. The font used to spell 'LOVE FABRIC' (above) appears on the cover and inside the mag, and beat several others to make it onto the page. As soon as I saw it I knew it was 'the one'. Isn't that often how love is?!





Everlasting Cacti: Terrain Metallic



Arboretum: Inspirit



Abiding: Dew



Rosette: Rain



Habitat: Luscious/Bedew

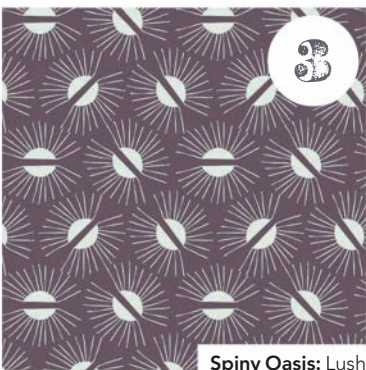


Abundance: Sandstorm

SUCCULENCE

By Bonnie Christine
for Art Gallery Fabrics

Like a ray of sunshine, Bonnie is refreshing the cacti trend with her new range. She says: "The collection was inspired by the plants I always fill my home with – succulents! The designs are earthy, cheerful and filled with terrariums, plants and found bits of nature. I've even sprinkled a few metallics in there!" The hot hues of plum and copper are great for autumn, while green shades unite the prints and make sure they all work well together. goinghometoroost.com

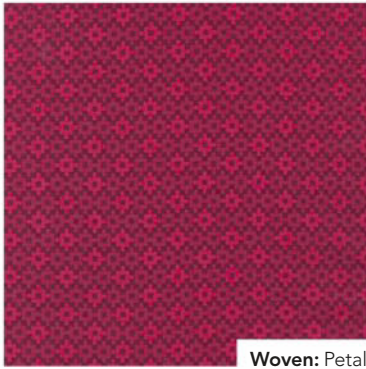


Spiny Oasis: Lush

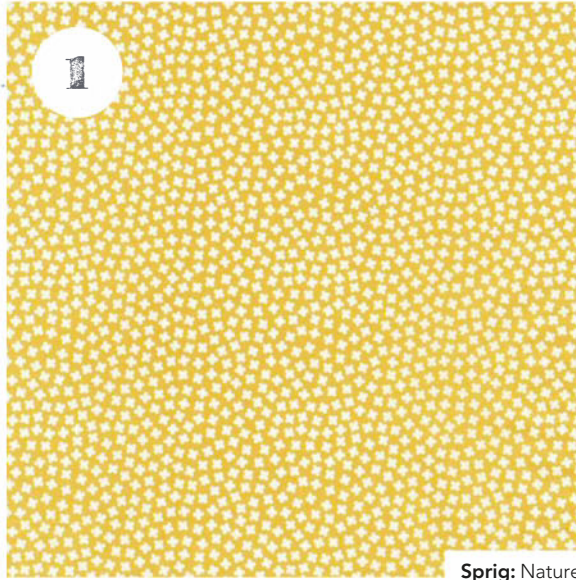


Greenhouse: Lucent

- 1 Give your sewing an extra dimension with this metallic cacti print.
- 2 Fussy cutting ahoy! Rotary cutter at the ready.
- 3 This Spiny Oasis print is also in light voile fabric, for you seamstresses!



Woven: Petal



Sprig: Nature



Brooch: Nightfall



Starlight: Nightfall



Bracelet: Petal/Nightfall

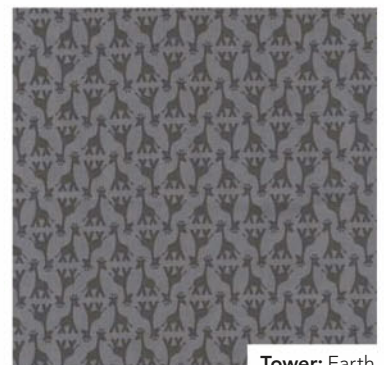


Pendant: Petal

RHODA RUTH

By Elizabeth Hartman
for Robert Kaufman

You might already know Elizabeth as a quilt designer, but this is her debut fabric collection and it's simply fabulous! She says: "It's inspired by my grandmother's costume jewelry, bright colors and fun animal motifs." We like how she's used familiar motifs in innovative ways for a fresh feel. The collection is divided into three colour palettes: Blossom (full of peach, red and purple tones), Earth (focusing on green and yellow shades) and Nightfall (a riot of turquoise and blue). A must-have. ohfransson.com

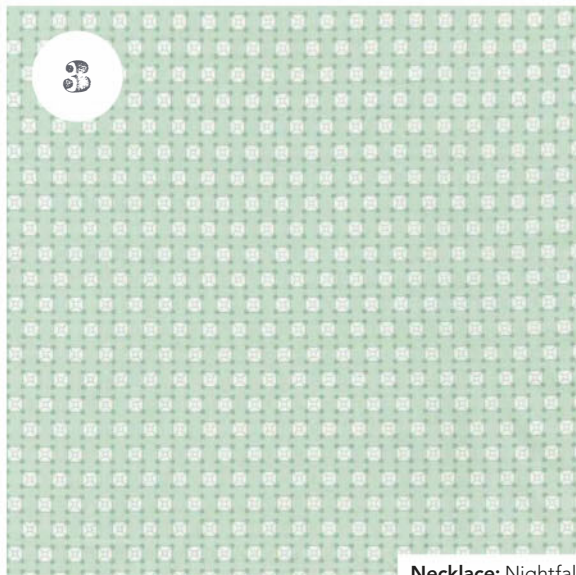


Tower: Earth

1 Forget gingham, this dainty design makes a fabulous alternative.

2 Spotting the cheeky camouflaged foxes is a happy surprise.

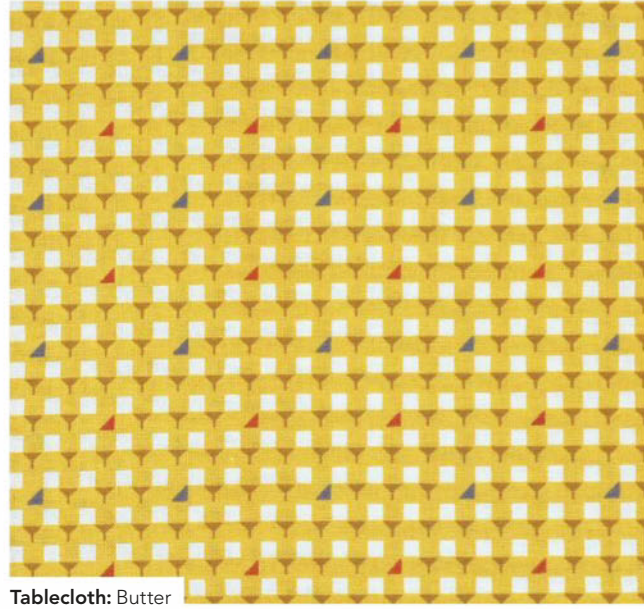
3 This minty colourway is so on trend – and plays nicely with the bold tones in the collection.



Necklace: Nightfall



Pie Plate: Raspberry



Tablecloth: Butter



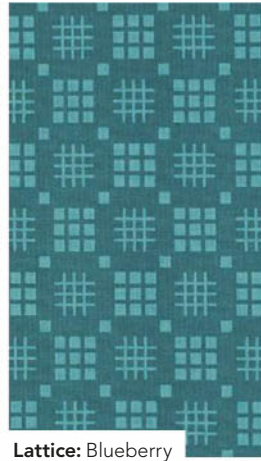
Apron: Key Lime/Blueberry



PIE MAKING DAY

By Brenda Ratliff

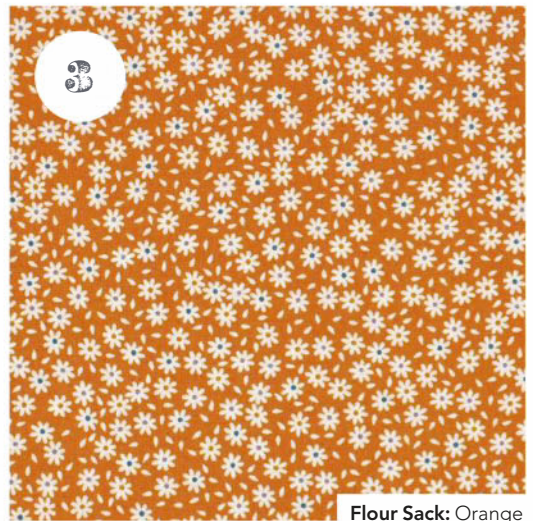
Another fantastic debut collection, Brenda usually sells other people's designs through Pink Castle Fabrics. But she's created a range to rival anything in her shop, with vintage designs in delicious modern colours. Brenda says: "For me, making pies and eating with my family has always been a fun tradition." Scrummy! justabitfrayed.com



Lattice: Blueberry



Picnic: Tin



Flour Sack: Orange

1 Yummy prints in mouth-watering shades are good enough to eat!

2 The small scale motifs are perfect for fiddly pieced projects.

3 Loving this modern take on a feedsack design.



Pie Plate: Blueberry



Backyard Circus by Jodie Carleton

This bright fresh collection is inspired by childhood days when party hats, soft toys and a little imagination were all it took to create your very own backyard circus extravaganza.



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www.discoverdirect.co.uk

or chat to us on 0208 574 2439



Crafting Fabrics



Cotton Linens



Halloween Fabrics



Christmas Prints



Tools & Notions

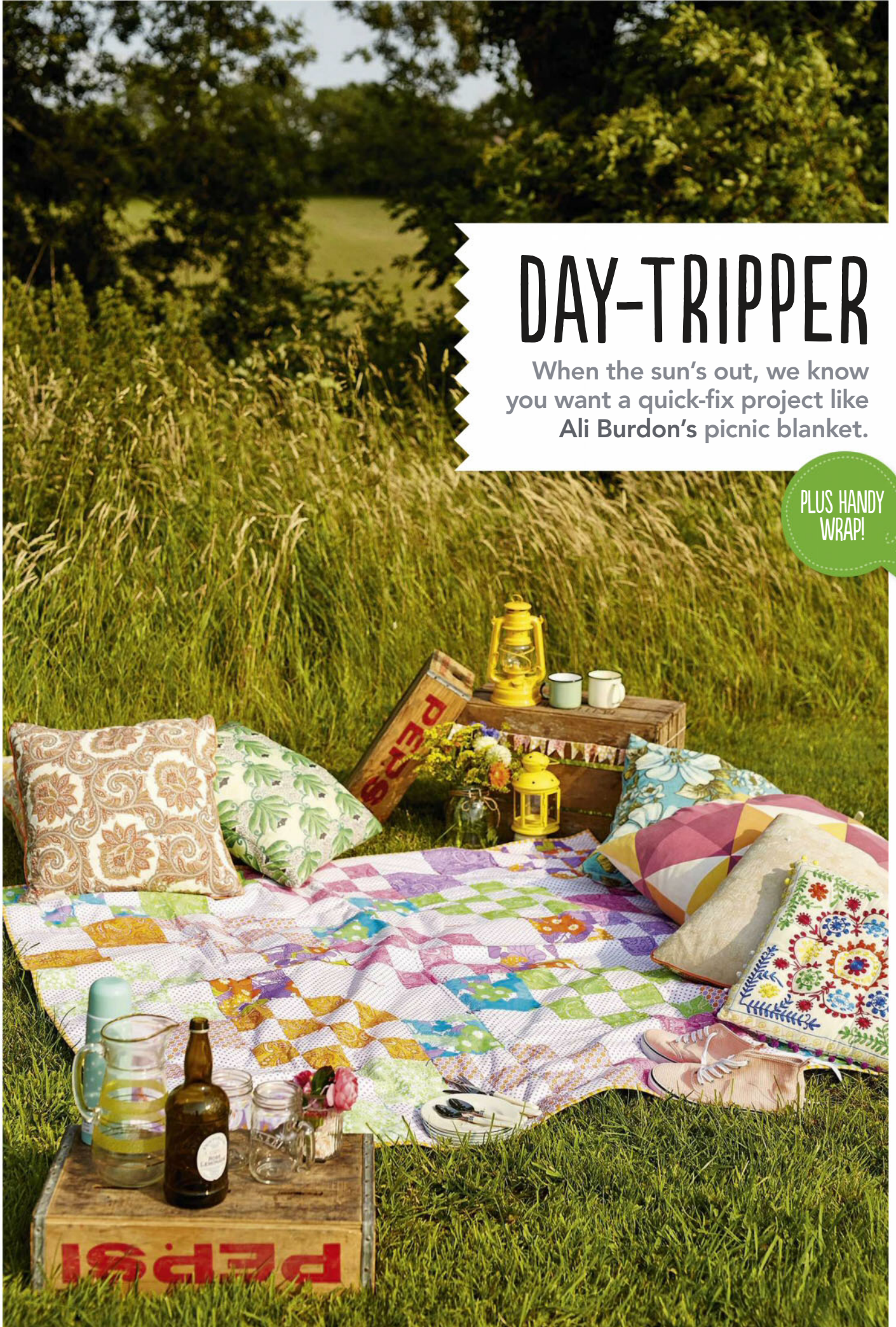
A destination point for anyone looking for top quality designer dress, quilting and craft fabrics. With a focus on natural fibres, our range is diverse and includes a great selection of quality basics such as velvets, chiffons, georgettes, woolen suitings, coatings, cottons, linens and satins to name a few as well as speciality pieces like merino knits, leather hides and more.



DAY-TRIPPER

When the sun's out, we know you want a quick-fix project like Ali Burdon's picnic blanket.

PLUS HANDY WRAP!



Add a pop of colour to your picnic...

PICNIC BLANKET

YOU WILL NEED

- Thirteen (13) print fabrics, 15in square
- Background fabric (low volume), 2yds
- Pocket fabric, 14in square, for weight pockets
- Fusible interfacing 14in square, for weight pockets
- Backing fabric 62in square
- Binding fabric 1/2yd
- Batting 62in square
- Cotton perlé thread, for quilting (we used a variety of colours)

FINISHED SIZE

- 60in square approx

NOTES

- Seam allowances are 1/4in throughout, unless otherwise stated. Press seams open or to the sides, as preferred.

FABRIC USED

- All prints are from the Linen Cupboard collection by Emma Jean Jansen for Ella Blue – for more info, visit www.eqs-uk.com

CUTTING OUT

- 1 From twelve (12) of the print fabrics cut:
 - One (1) 6 1/2in x 13in piece.
 - Four (4) 7in x 3 1/2in pieces.
- 2 From one (1) remaining print fabric cut four (4) 7in x 3 1/2in pieces.
- 3 From the low-volume background fabric cut:
 - Twelve (12) 6 1/2in x 13in pieces.
 - Fifty-two (52) 7in x 3 1/2in pieces.
- 4 From the binding fabric cut seven (7) 2 1/2in x WOF strips.
- 5 From the pocket fabric and interfacing cut four (4) 7in squares.

FOUR PATCH BLOCKS

- 6 Match and pin, RST, along one of the long edges, the twelve 6 1/2in x 13in print rectangles with the twelve 6 1/2in x 13in low



A simple combo of 16-patch and 4-patch blocks is perfect for showing off busy prints.

volume background rectangles (Fig a). Chain piece the units, then press the seams.

- 7 Take one unit, cut in half and trim to form two rectangles of 12 1/2in x 6 1/2in (Fig b). Rotate one rectangle 180 degrees and pin together down one of the long edges, matching the central seam carefully (Fig c).

- 8 Repeat step 7 for the other 11 units, then chain piece to create 12 four-patch blocks measuring 12 1/2in square. Press seams.

SIXTEEN PATCH BLOCKS

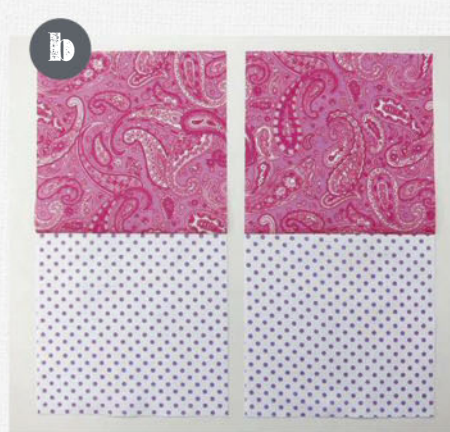
- 9 Match the four 7in x 3 1/2in rectangles from each of the twelve print fabrics to four 7in x 3 1/2in low volume background rectangles and pin, RST, along one of the long edges to make 52 pinned units. Chain piece these units, then press seams (Fig d).

- 10 Take one of the units, cut in half and trim to form two rectangles measuring 3 1/2in x 6 1/2in. Lay out the units in rows, rotating the units in the second and fourth row as shown (Fig e). Chain piece the rows together, then join the rows to make a 16-patch block. Carefully match seams at each intersection to create the checkerboard effect. Repeat this process with the remaining units to make a total of

TIE YOUR QUILT FOR A SUPER-SPEEDY FINISH. BRIGHT THREADS ADD AN EXTRA ELEMENT OF COLOUR TO YOUR BRIGHT, BOLD QUILT TOP!

Fabric focus

Constructing the quilt...



thirteen (13) 16-patch blocks measuring 12½in square.

PIECING THE QUILT TOP

11 Arrange the blocks, alternating the 16 patch and 4 patch blocks, into five rows of five. Stitch the rows together to complete the quilt top.

QUILTING AND FINISHING

12 Make a quilt sandwich and baste using your preferred method. Next, starting at the centre of the quilt, tie the three layers together using cotton perlé thread and a sharp tapestry needle. Trim the ends of the cotton to your preferred length, but make sure it is no less than 1in. Make knots at the corners where all the larger squares meet and at the corners of the equivalent four-patch squares on the 16-patch blocks. After tying, trim away excess batting and backing fabric.

13 Iron interfacing to the reverse of the four pocket fabric squares, following the manufacturer's instructions. Fold and press each square in half diagonally. Topstitch along the folded edge of each triangle. Pin a pocket at each corner of the quilt backing, matching the raw edges of the pocket with the raw edges of the quilt (Fig f). When using your picnic blanket you can place weights in these pockets to keep your blanket in place.

14 Join the binding strips with straight or diagonal seams, then fold in half lengthways, wrong sides together and press. Use it to bind the quilt, taking care to mitre the corners – the raw edges of the corner pockets will be secured as you go.

Machine-sew your binding to secure the corner pockets.



Add a fabric wrap and take your quilt on your travels!

TRAVEL WRAP

YOU WILL NEED

- Six (6) print fabrics, 5in square each
- Fabric A 7in x 27½in, for outer border
- Fabric B 4½in x 27½in, for outer edging
- Fabric C 13in x 29½in, for lining
- Fabric D 12in x 36in, for ties
- Fabric E 4in x 9in, for handle
- Fusible fleece 13in x 31½in
- Fusible interfacing 2in x 9in

FINISHED SIZE

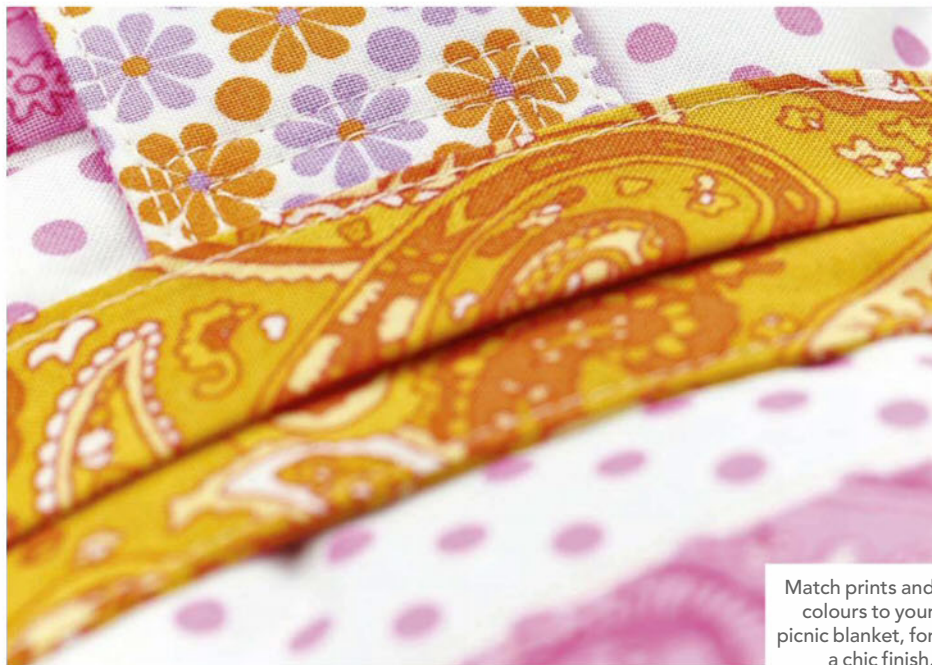
- 12½in x 29in approx

CUTTING OUT

- 1 From Fabric A cut two (2) strips measuring 3½in x 27½in.
- 2 From Fabric B cut two (2) strips measuring 1½in x 27½in and two (2) strips measuring 1½in x 13in.
- 3 From Fabric D cut four (4) strips measuring 3in x 36in.



In a hurry? Use lengths of ready-to-sew webbing tape instead of making the straps out of fabric.



Match prints and colours to your picnic blanket, for a chic finish.

- 4 From Fabric E cut two (2) strips measuring 2in x 9in.

- 5 From the fusible fleece cut one (1) piece measuring 13in x 29½in and one (1) strip measuring 2in x 9in strip.

MAKING THE OUTER

- 6 Join the six 5in squares in a row and press seams. Add the two long strips of Fabric A to either side of the squares (Fig a).

- 7 Add a border of Fabric B by joining the two 1½in x 27½in strips to the long sides and the two 1½in x 13in strips to the short ends of the carrier. Apply fusible fleece to the reverse, following manufacturer's instructions, and quilt the outer if desired.

MAKING THE TIES AND THE HANDLE

- 8 Take one of the strips of Fabric D, fold in half lengthways, wrong sides together,

Fabric focus

Constructing the wrap...



ROLL UP THE QUILT AND PLACE ONTO THE WRAP, STARTING AT THE END WITH NO TIES. TAKE TIES AROUND THE ROLL IN OPPOSITE DIRECTIONS, THEN BACK TO THE START AND TIE.

and press. Open out this fold and then fold the two long raw edges of the strip into the middle, wrong sides together, as if you were making bias binding. Press (Fig b).

9 Open out the folds and press a $\frac{1}{4}$ in fold at one of the narrow ends of the strip (a little washable glue works well to hold this fold in place). Refold the whole strip again and stitch along the long open edge and the folded short edge (Fig c).

Repeat with the other three strips of Fabric D.

10 Apply the 2in x 9in piece of fusible fleece to one of the pieces of Fabric E, and apply interfacing to the other piece. Put the two pieces RST and stitch around three sides, leaving one short edge unstitched – make sure you reverse stitch at the beginning and end of the stitch line. Turn right side out and press, pressing under a

$\frac{1}{4}$ in seam allowance on the open end.

Topstitch around the whole piece, close to the edge of the fabric, to finish and close the open end.

ASSEMBLING THE CARRIER

11 Pin two of the ties, one on top of the other, on the outer piece, centrally positioned over one of the pieces of Fabric A. Pin the other two straps in a similar position over the other piece of Fabric A. Overlap the raw edges of the ties with the raw edge of the carrier a little (Fig d).

12 Place the carrier lining (Fabric C) RST with the carrier outer, sandwiching the ties between them (making sure the free ends of the ties are tucked out of the way between the two layers), and pin in place. Stitch around the outer edge of the carrier, leaving a turning gap of 5in along one of the long edges.

13 Turn the carrier through the gap and push out the corners. Press, turning under a $\frac{1}{4}$ in seam allowance along the edges of the turning gap. Pin, glue or baste the turning gap edges together, then topstitch around the entire outside edge of the carrier to finish and close the gap.

ATTACHING THE HANDLE

14 Pin the completed handle piece to the outer side of the wrap, positioned centrally between the first two patchwork squares nearest the end with the ties (Fig e). Stitch securely into place as shown, then tie off the threads and use a needle to hide the thread ends between the lining and the outer piece (Fig f).



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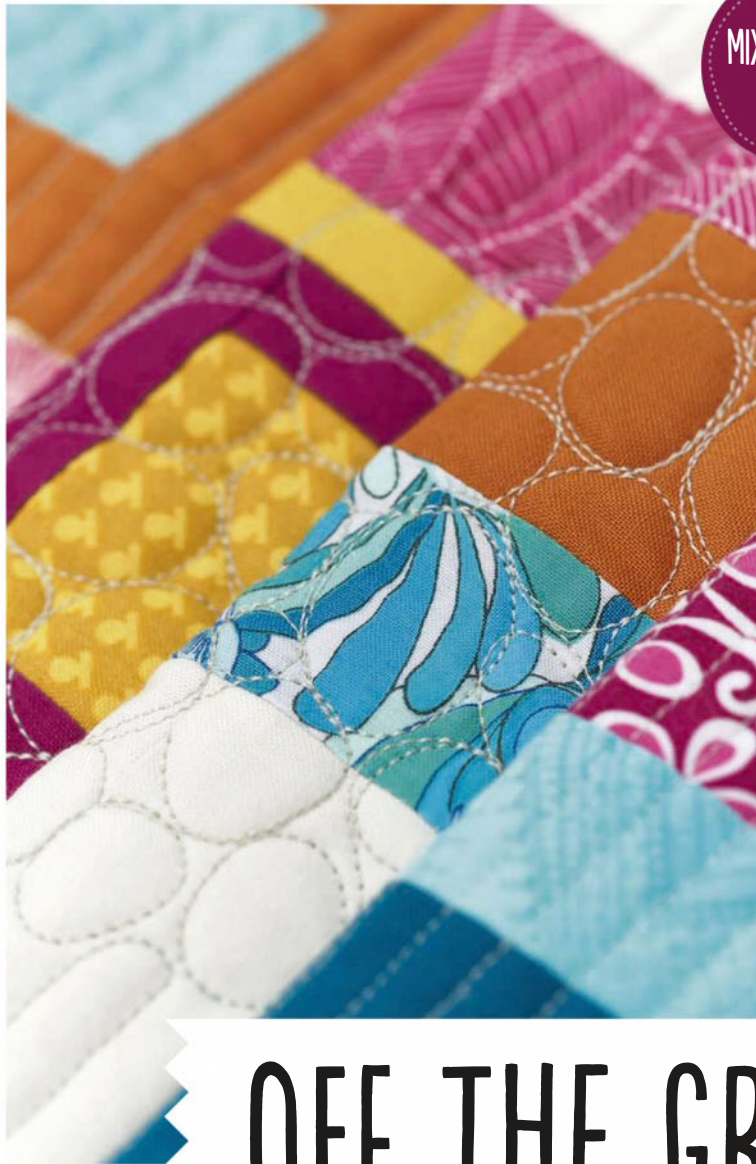




FALLING IN LOVE

You can try to fight it, but you just can't avoid being drawn into this quilt, with its nifty optical illusion and scraps of colourful prints.

Charity quilt



MIX & MATCH
PRINTS!

OFF THE GRID

Recreate the improv stylings
of Jo Avery and the Edinburgh
Modern Quilt Guild with this
boxy number!

Use negative space to make those blocks pop!

QUILT

YOU WILL NEED

- Six (6) solid fabrics, 1/2yd each
- Assorted print fabrics, to match solids, 1 1/2yd total
- Background fabric 2 3/4yd
- Batting 68in x 78in
- Backing fabric 3 3/4yd
- Binding fabric 1/2yd

FINISHED SIZE

- 64 x 74in approx

NOTES

- Seam allowances are 1/4in throughout.
- We will be strip piecing and trimming as we go, using different sized squares or rectangles as centres and then sewing strips around these to frame them.
- Blocks are trimmed to 4 1/2in, 8 1/2in or 12 1/2in square.

FABRICS USED

- The main solid colours used are Kona cottons in Wasabi, Cedar, Cerise, Snow, Robin's Egg and Glacier, with a background of Ash.

CUTTING OUT

1 Cut the six solid fabrics and assorted print fabrics into a range of strips with widths ranging from 1 1/4in to 3in.

2 Cut the background fabric as follows:

- Four (4) 4 1/2in x WOF strips.
- Four (4) 5 1/2in x WOF strips.
- Four (4) 8 1/2in x WOF strips.

3 From the binding fabric cut seven (7) 2 1/2in x WOF strips.

PIECING THE IMPROV BLOCKS

4 Cut a square or rectangle of any size from one of your strips – this will form the block centre. Take a strip from a

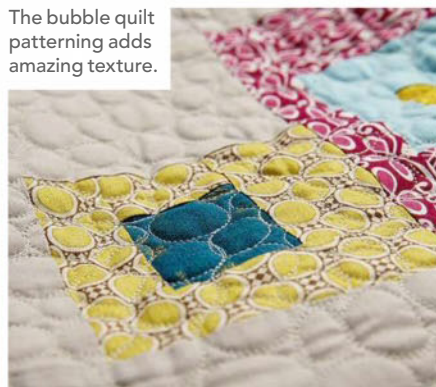


The improv blocks are easy to make with a bit of a sixties-mod vibe!

different fabric and line up against one edge of the block centre, RST. Pin, sew then trim strip (Fig a). Press open.

5 Sew a strip of the same fabric to the opposite side of the centre, this can be

The bubble quilt patterning adds amazing texture.



a strip of the same width or a different width. Trim as before and press (Fig b).

6 Sew strips to the other two sides of the centre to frame, trimming as before (Fig c). Press and measure block. If block is more than 4 1/2in square then trim it to an exact 4 1/2in (Fig d). If it is smaller than 4 1/2in, sew more strips (all of the same fabric) to add another border. Trim to 4 1/2in.

7 To make larger blocks just keep adding more borders, each one made up of different width strips but always the same fabric. Trim these to 8 1/2in (Fig e) and 12 1/2in blocks (Fig f). In total you will need twenty four (24) 4 1/2in blocks, sixteen (16) 8 1/2in blocks and eight (8) 12 1/2in blocks.

CHARITY QUILT CHALLENGE

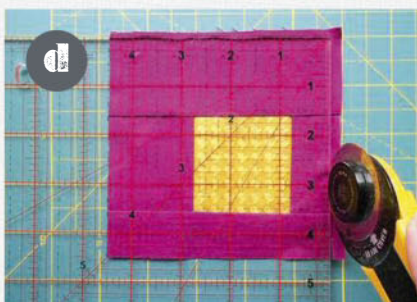
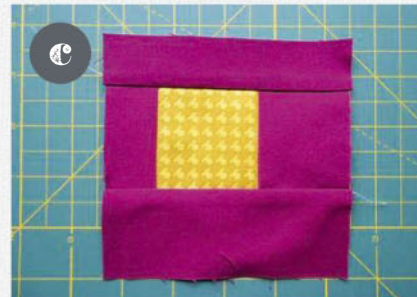
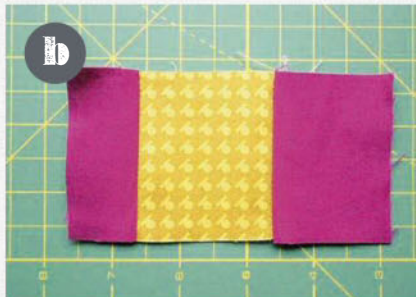
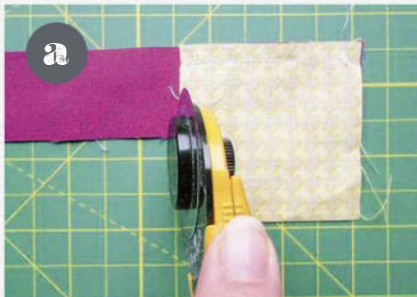
Last year, the Modern Quilt Guild hosted a Charity Quilt Challenge for its guilds and members. They were asked to make a quilt using a set palette of colours and an 'off-grid' construction. The finished quilts

were exhibited at this year's QuiltCon in Austin and then donated to local (to the guild) children's charities. The Edinburgh Modern Quilt Guild produced a quilt in a random, improv style over a number of group 'sew-ins'. Jo Avery, EMQG guild president, has produced a pattern for a

structured version of the quilt. Jo pieced the quilt and EMQG treasurer and long-arm quilter Tatyana Duffie (tanichiwa.blogspot.co.uk) quilted it with the same design as the original. This 'version 2' quilt will be raffled with proceeds going to another charity.

Charity quilt

Piecing the blocks...



GET TOGETHER WITH YOUR QUILTY FRIENDS AND MAKE THIS QUILT TO DONATE TO A GOOD CAUSE, OR RAFFLE IT AND DONATE THE PROCEEDS TO CHARITY.

ASSEMBLING THE QUILT TOP

8 Sew two of your $4\frac{1}{2}$ in blocks together and then sew one $8\frac{1}{2}$ in block to the left of these. Sew a $12\frac{1}{2}$ in block below these (Fig 1). Press and set aside. Note: In the figures, we've shown the $4\frac{1}{2}$ in blocks in white, the $8\frac{1}{2}$ in blocks in red, the $12\frac{1}{2}$ in blocks in blue, and the background pieces are shown in grey.

9 Cut two (2) $12\frac{1}{2}$ in long pieces from one of the $8\frac{1}{2}$ in wide background strips. Sew an $8\frac{1}{2}$ in block to the end of each of these background pieces to make two separate strips. Then cut a $12\frac{1}{2}$ in long piece from one of the $4\frac{1}{2}$ in wide background strips. Sew a $4\frac{1}{2}$ in block to each end of this background strip. Sew these three strips together as shown (Fig 2). Sew this large block to the left of the

Assembling the blocks...

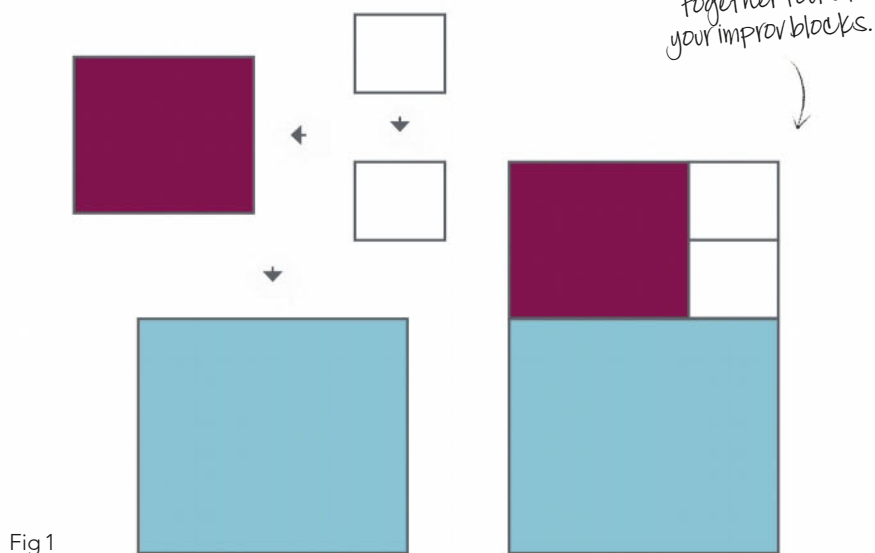


Fig 1

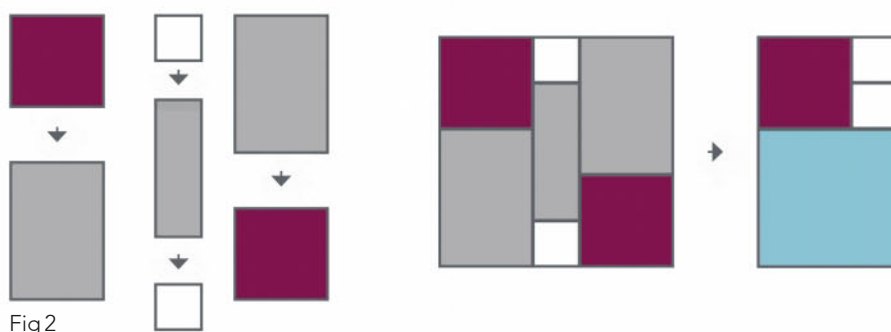


Fig 2

Tatyana Duffie's done a beautiful job of quilting!



We love the Dashwood Flurry binding.

Assembling the quilt top...

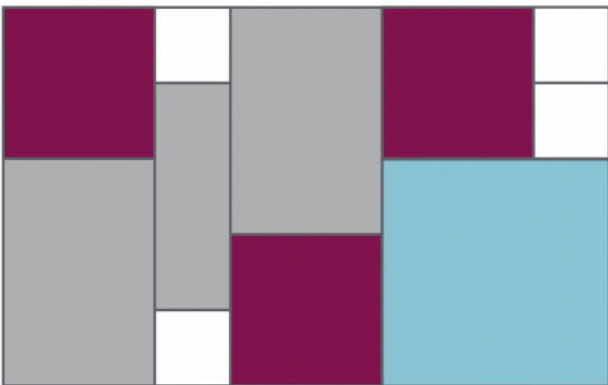


Fig 3

Feel free to assemble your improv blocks in a slightly different way if you'd prefer – that's the beauty of the improv look!

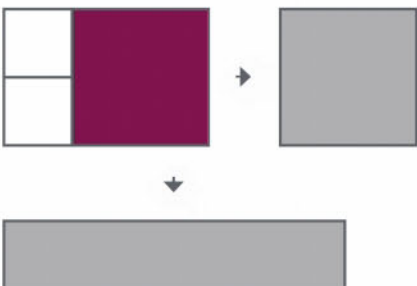


Fig 4



Fig 5

CHARITY QUILTS

There are many ways you can use your sewing skills to help good causes. Perhaps the easiest method is to make a quilt and sell raffle tickets with the quilt as the star prize. Then you can donate the money to any charity you want to support. Alternatively, you can make a quilt and donate it to a charity set up to provide the quilts to those in need, such as children in hospital or military personnel returning home (a quick search online should lead you to a local group). You can either make a whole quilt yourself or join forces with crafty friends to make a block each. Sewing for good causes feels great!

Charity quilt

block made in step 8. This completes Unit A (Fig 3). Press and set aside.

10 Sew two of your $4\frac{1}{2}$ in blocks together and then sew an $8\frac{1}{2}$ in block to the right of these (Fig 4). Cut an $8\frac{1}{2}$ in square from one of your $8\frac{1}{2}$ in wide background strips and sew to the right of these blocks. Then cut a $20\frac{1}{2}$ in long piece from one of your $4\frac{1}{2}$ in wide background strips and sew this beneath your blocks. Sew a $12\frac{1}{2}$ in block to the left of these (Fig 4). Press. This completes Unit B (Fig 5).

11 Cut a $32\frac{1}{2}$ in long piece from one of your $5\frac{1}{2}$ in background strips. Place this strip in between the Unit A and Unit B pieces and sew together (Fig 6). This completes the first quarter of your quilt top.

12 Repeat Steps 8–11 three more times to make the remaining three quarters. Sew together pairs of quarters to form two halves, rotating two opposing quarters by 180 degrees before sewing (Fig 7). Sew the two halves together to finish the quilt top.

QUILTING AND FINISHING

13 Piece the backing fabric by cutting the yardage into two equal lengths. Remove the selvages and sew together along the length with a $\frac{1}{2}$ in seam allowance, to form a centre seam. Press well all over.

14 Make a quilt sandwich and baste using your preferred method. Quilt as desired – the quilt shown was free-motion quilted by Tatyana Duffie using a pattern of parallel lines and pebbles.

15 Once quilted, trim excess backing fabric and batting, and square up the quilt.

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



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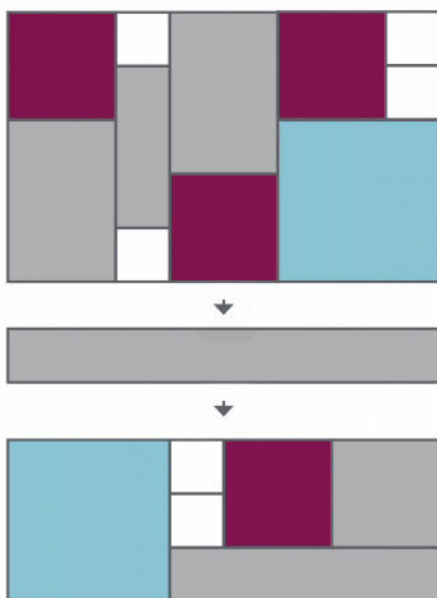


Fig 6

Sew the four quarters of the quilt top into two halves, then sew together these halves.

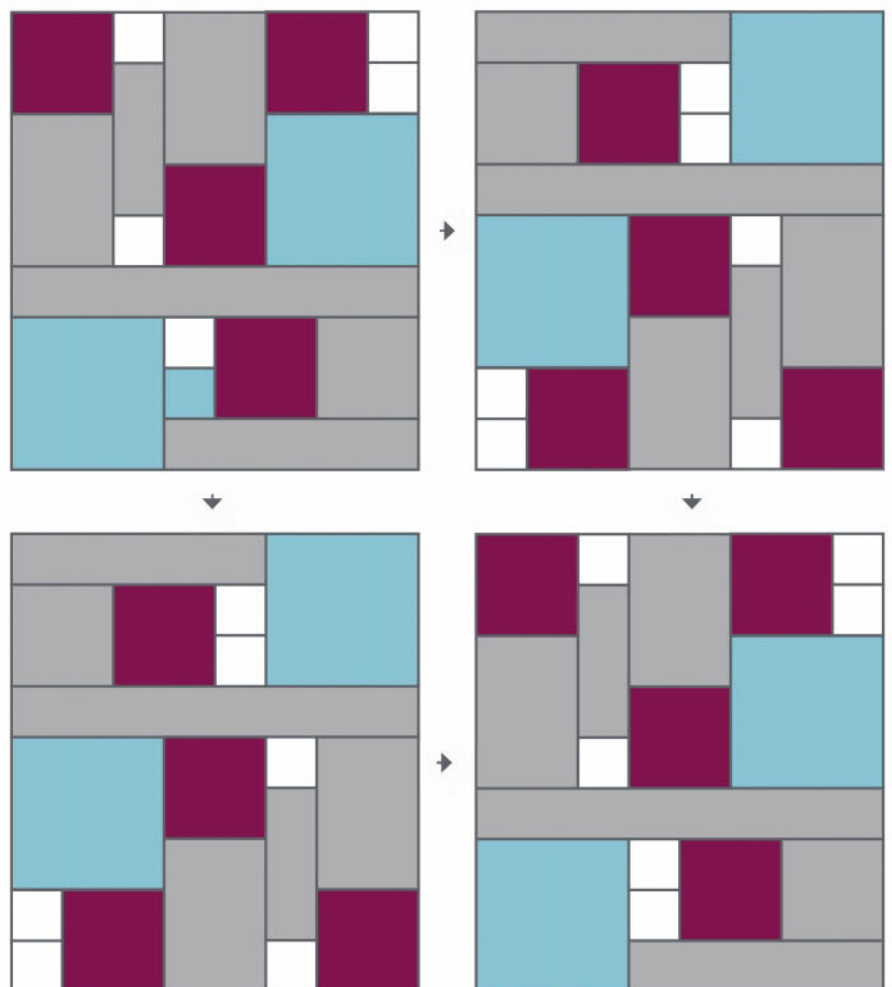
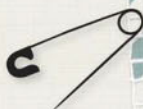


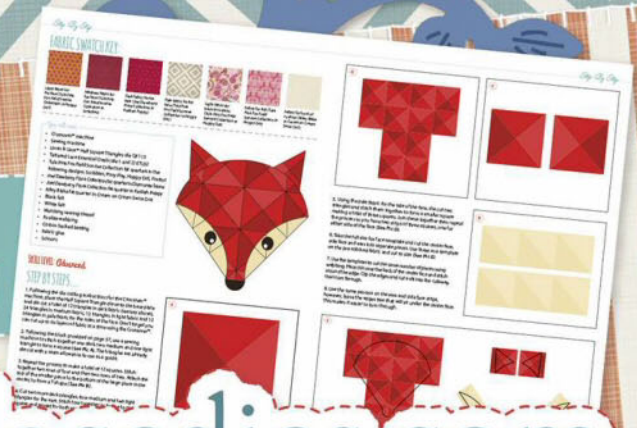
Fig 7

Linen & Lace™

The Crossover™ is a revolutionary die cutting machine that will take your crafting to the next level. Designed to provide flawless cuts with a whole range of materials, you can use this machine to cut and emboss with an adjustable pressure system to incorporate a range of different materials.



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LOVE QUILTERS

The people who share your passion



CREATIVE FLAIR!

Some people are just brimming with creativity and designer Sara Lawson certainly has her fair share. Whether it's quilts, bags or clothing, she has sewing hands that can make anything stylish.



JENNY LOVES...

■ Ever since I first met Sara Lawson, I've been impressed by the powerhouse of energy packed into one creative and consistently well dressed gal! So I'm not surprised that she is now also co-founder of the new convention SewPro. What *did* pleasantly surprise me was being asked by Sara to teach there - what an honour. See you Chicago next year, then!

LOVE QUILTINERS



Sara Lawson is not just a keen sewist and quilter, she also designs bag patterns and her own fabrics, and now she's founded an event called SewPro to help others turn their creativity into a business. We sat down with her to find out more...



My mom taught my friend and I how to sew when we were eight years old. It was fun, but

I didn't sew again until I had my children. I needed a hobby to keep me occupied at night, as they were up every couple of hours as babies! At the time I had two friends that were into quilting, so I started my blog, Sew Sweetness, in September 2010 and learnt how to make a quilt.

I wrote my first bag pattern in

2011. It was for a free pattern for Pellon called the Naughty Secretary Bag. I enjoyed it so much, I just kept writing more – I've written almost 80 bag patterns now!

I love that there is always something new to learn with sewing and quilting – and there are ways to make it your own.

I enjoy designing fabric because it's very interesting to learn about the work involved behind producing a line of fabric. My Fantasia collection was inspired by a movie



As well as creating heaps of much-loved bag patterns, mum-of-two dynamo Sara also designs patterns for pencil/supply cases, has finished her second book and is running a sewing convention next year. Wow! So what's her tip for launching a creative business? "Be prepared to work hard," she says. Visit her blog at www.sewsweetness.com



that I watched as a child called *The Last Unicorn*. I've always been horse crazy: I took lessons when my family could afford it. I designed Fantasia to be a 'mature unicorn' theme and must have hit it right because I see these fabrics made into items for both children and adults, and it makes me so happy.

Tula Pink is my favourite fabric designer. I love working with bright, large-scale prints and often I come up with a bag pattern based on a specific fabric print. I also love her quilt patterns. I held a sew-along for her book *City Sampler: 100 Modern Quilt Blocks* when it came out – it was fun to see everyone's progress and then to see the finished quilts! The blocks call for straight cuts, making them accessible to all.

I also like using Tula's fabric to make 'ice breaker' dresses. I go the

Quilt Market event, I'm a very shy person so decided to make some quite ridiculous outfits that would serve as ice breakers. One year, I made a paper-pieced quilt (Tula Pink's Spacedust), then chopped the whole thing up to make it into a dress. Another year, I cut tons of hexagons and machine-pieced them into a wrap dress. Then there was the year I made a Dresden Plate dress, using an Angela Walters fabric and solids to make a Dresden plate large enough to fit on the skirt. This year, I made a quilted skirt. I pieced Tula Pink Eden fabrics using her Bird Seed free pattern, then had the piece longarmed. I cut it using a circle skirt template and sewed it together.

I also made Tula's gorgeous Butterfly Quilt for my daughter's 5th birthday – this has been my


I'M A SHY PERSON SO I MADE SOME QUITE RIDICULOUS OUTFITS TO SERVE AS ICE BREAKERS AT THE QUILT MARKET EVENT.

favourite make. I used a letter that I had written for my daughter and printed it on Spoonflower fabric for the background, while the blocks were pieced in solids in her favourite colours: pink and purple.

Quilting is an enjoyable process for me because I like using other people's patterns. I spend most of my time designing bag patterns so it's a relief to just be able to follow directions and complete a quilt! Completing blocks is really methodical and I enjoy this process. It's also fun choosing a fabric range

MEET LP&Q'S JENNY AT SEWPRO!

Our very own Editor Jenny will be attending SewPro next year as a teacher alongside Sara Watts, Kristin Link, Tula Pink and a whole host of other talented ladies!
www.sewproconvention.com



THERE ARE ALL SORTS OF THINGS TO FIGURE OUT AND OFTEN THERE IS NOT A RIGHT OR A WRONG ANSWER.

It wasn't all beautiful designs to begin with for Sara. When she became a new mum she started sewing for the first time since childhood. Her projects? "Simple, rectangular burp cloths!"

to make a quilt because I usually only work with one or two fabrics when making a bag.

When I create a bag sewing pattern, I start with a sketch. Then I go to the computer and draft out the pattern pieces. Next I write the instructions, cut out my fabric pieces and fuse or baste to interfacing. I work through my instructions, making changes and taking photos as I sew the bag. I often have the pattern tested by around 30 people (just because I love my pattern testers so!) who have three weeks to turn in their notes and photos. Then the pattern

is ready for release! I've found it's necessary to use several different outlets to build my brand. I have my blog and use social media. My second book, *Windy City Bags*, is out in December 2015 and I also have a Craftsyt class starting.

When I first started my business (and even still now), I had questions about behind-the-scenes aspects. Which printer should I print my patterns at? What kind of paper for pattern piece pages? How do you save photos that will be printed in the pattern booklet? There are all sorts of things to figure out and often there is not a right or a wrong answer. I've had a lot of people that were generous with their time. Of course, I would have to do the work myself, but they were more than willing to pick up the phone or answer an e-mail and I would like to

pay it forward for someone else who would like to come up in the industry – I think that SewPro is a great chance to do that.

SewPro takes place on 15-18 September 2016 in Chicago. It's a convention for people who sew as a hobby and want to take their business to the next level. We've brought in the best in the business to share their expertise! Our keynote speakers are Tula Pink and Pat Sloan. I think it'll be a fun event where people will network, meet other sewists and their sewing idols!

Mark Cuban (the American entrepreneur) has a great quote about running a business: "It's not about money or connections, it's the willingness to outwork and outlearn everyone... And if it fails, you learn from what happened and do a better job next time."



TRAD MADE
MODERN

MODERN CLASSICS

Brush up on your trad piecing with classic half-square triangles, square in square blocks and flying geese. They're eternally popular for a reason.



DESERT CROSSING

Mix it up with trad motifs in Nicole Calver's three mini quilt and super-size block sets.

Big, bold blocks are perfect for busy prints...

COYOTE SUPER-SIZE BLOCK

YOU WILL NEED

For the Coyote super-size block:

- Fabric A one (1) FQ
- Fabric B one (1) FQ
- Fabric C one (1) FQ
- Fabric D one (1) FQ
- Fabric E one (1) FQ
- Fabric F one (1) FQ
- Backing fabric 28in square
- Batting 28in square
- Binding fabric 1/4yd

FINISHED SIZE

- Super-size block: 24in square

NOTES

- Seam allowances are 1/4in, unless otherwise noted.
- FQ = fat quarter.
- RST = right sides together.
- WOF = width of fabric.
- HST = half-square triangle.

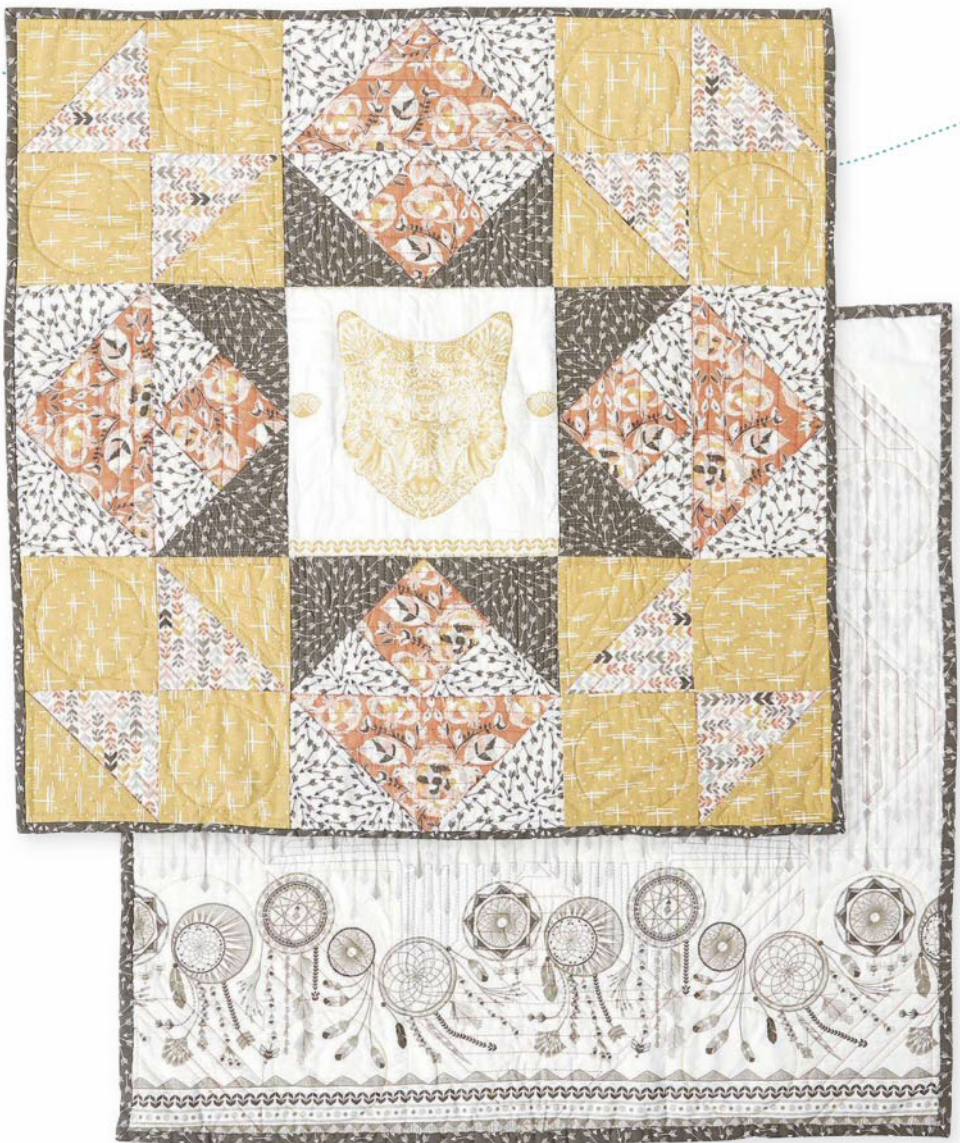
FABRICS USED

- All print fabrics are from the Coyote collection by Hawthorne Threads.
- Fabric A: golden print
- Fabric B: low volume feather print
- Fabric C: coral print
- Fabric D: grey arrows on white print
- Fabric E: white arrows on grey print
- Fabric F: Coyote print

CUTTING OUT

- 1 From Fabric A cut four (4) 5in squares and eight (8) 4 1/2in squares.

Add texture with a variety of quilt patterns.



- 2 From Fabric B cut four (4) squares measuring 5in.
- 3 From Fabric C cut two (2) squares measuring 9 1/2in.
- 4 From Fabric D cut eight (8) squares measuring 4 7/8in.
- 5 From Fabric E cut eight (8) squares measuring 4 1/2in.
- 6 From Fabric F cut one (1) square measuring 8 1/2in (fussy cut, if desired).
- 7 From your binding fabric cut three (3) 2 1/4in x WOF strips.

PIECING THE SUPER-SIZE BLOCK

- 8 Take your 5in squares of Fabric A and B and sew together using the 2 IN 1 HST method. Square up to 4 1/2in. Using your eight 4 1/2in Fabric A squares, sew together with your HST's in a simple four-patch block as shown (Fig a). Make four of these blocks.
- 9 Following the instructions for the 4 IN 1 FLYING GEESE make eight identical

geese using Fabric C and D. Set four of the finished geese aside.

- 10 With the remaining four geese and your eight squares of Fabric E, make corner square triangles on each side of each goose unit as follows:

- Place one square on the left-hand side of your goose block and draw a diagonal line from corner to corner as shown (Fig b).
- Sew along the line and cut 1/4in from the line (Fig c).
- Press the corner back and repeat on the opposite side of the goose (Fig d).
- Repeat to make four of these new flying geese blocks. Sew these new blocks to your four regular flying geese units as shown (Fig e).

- 11 Arrange the blocks and Fabric F square as shown in the photo (above) and sew together as you would a nine-patch block.

QUILTING AND FINISHING

- 12 Baste and quilt as desired. Attach your preferred hanging device for mini quilts. Sew your binding strips end to end to form one length and use to bind the quilt.

Play with scale

Constructing the quilt...



COYOTE MINI QUILT



The mini uses smaller versions of the same Coyote blocks.

CUTTING OUT

- 1 From Fabric A cut seventy-two (72) $1\frac{1}{4}$ in squares and thirty-six (36) $1\frac{3}{4}$ in squares.
- 2 From Fabric B cut thirty-six (36) $1\frac{3}{4}$ in squares.
- 3 From Fabric C cut eighteen (18) $2\frac{3}{4}$ in squares.
- 4 From Fabric D cut seventy-two (72) $1\frac{5}{8}$ in squares.

- 5 From Fabric E cut seventy-two (72) $1\frac{1}{4}$ in squares.

- 6 From Fabric F cut nine (9) 2in squares (fussy cut, if desired).

- 7 From your binding fabric cut two (2) $2\frac{1}{4}$ in x WOF strips.

PIECING THE MINI QUILT

- 8 Follow steps 8–11 from the Coyote super-size block, trimming HSTs to $1\frac{1}{4}$ in square. Repeat to make nine blocks and sew together as above. Baste and quilt the top as desired, then bind to finish.

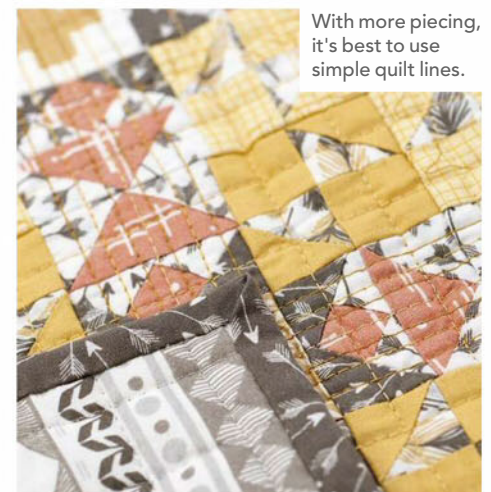
YOU WILL NEED

For the Coyote mini quilt:

- Fabric A one (1) FQ
- Fabric B one (1) FQ
- Fabric C one (1) FQ
- Fabric D one (1) FQ
- Fabric E one (1) FQ
- Fabric F one (1) FQ
- Backing fabric $17\frac{1}{2}$ in square
- Batting $17\frac{1}{2}$ in square
- Binding fabric $\frac{1}{8}$ yd

FINISHED SIZE

- Mini quilt: $13\frac{1}{2}$ in square



With more piecing, it's best to use simple quilt lines.

Fussy cut the central square on each block...

DESERT ROSE SUPER-SIZE BLOCK

YOU WILL NEED

For the Desert Rose super-size block:

- Fabric A one (1) FQ
- Fabric B one (1) FQ
- Fabric C one (1) FQ
- Fabric D one (1) FQ
- Fabric E one (1) FQ
- Backing fabric 28in square
- Batting 28in square
- Binding fabric ¼yd

FINISHED SIZE

- Super-size block: 24in square

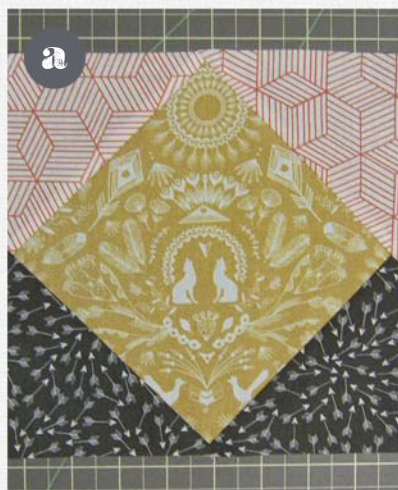
FABRICS USED

- All print fabrics are from the Coyote collection by Hawthorne Threads.
- Fabric A: white arrows on grey print
- Fabric B: golden coyote print
- Fabric C: coral geometric print
- Fabric D: darker coral print
- Fabric E: golden floral print

CUTTING OUT

- 1 From Fabric A cut eight (8) squares measuring 4½in.
- 2 From Fabric B cut four (4) 8½in squares (fussy cut, if desired).

Construct the block...



Enhance the patchwork shapes with straight quilt lines at various widths apart, to form a diamond.

- 3 From Fabric C cut eight (8) 4½in squares and two (2) 9in squares.
- 4 From Fabric D cut two (2) squares measuring 9in.
- 5 From Fabric E cut one (1) square measuring 8½in.
- 6 From your binding fabric cut three (3) 2¼in x WOF strips.

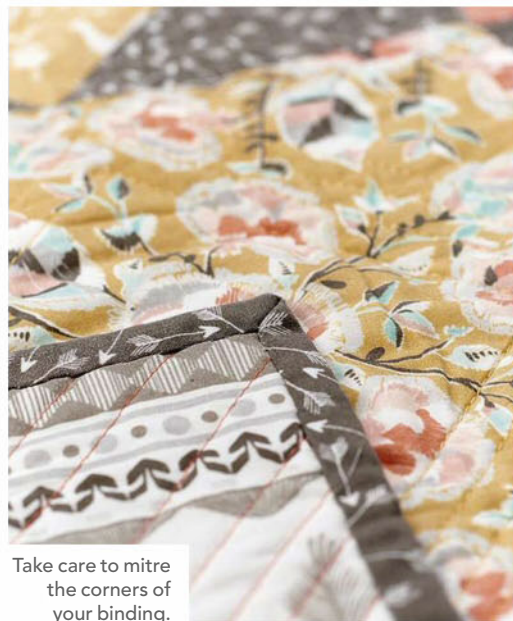
PIECING THE SUPER-SIZE BLOCK

- 7 Take your 9in Fabric C and D squares and sew together using the 2 IN 1 HST method. You should have four HSTs. Square up each one to 8½in.
- 8 Following the instructions for the SQUARE IN SQUARE units, use your 8½in squares of Fabric B as your base block and the 4½in squares of Fabrics A and C for the corners. When assembling, make sure you use the Fabric A squares at the bottom corners of your base block and the Fabric C squares at the top corners (Fig a).

- 9 Arrange as shown (above) and sew together as for a nine-patch block.

QUILTING AND FINISHING

- 10 Baste and quilt as desired, then bind the quilt to finish.



Take care to mitre the corners of your binding.

Play with scale

Use different fabrics for four of the mini quilt blocks to create a cool contrast.

DESERT ROSE MINI QUILT

YOU WILL NEED

For the Desert Rose mini quilt:

- Fabric A one (1) FQ
- Fabric B one (1) FQ
- Fabric C one (1) FQ
- Fabric D one (1) FQ
- Fabric E one (1) FQ
- Backing fabric 17½in square
- Batting 17½in square
- Binding fabric ⅓yd

FINISHED SIZE

- Mini quilt: 13½in square



FABRICS USED

- All print fabrics are from the Coyote collection by Hawthorne Threads.
- Fabric A: white arrows on grey print
- Fabric B: golden chevron print
- Fabric C: light coral prints
- Fabric D: dark coral prints
- Fabric E: low volume floral print

CUTTING OUT

- 1 From Fabric A cut seventy-two (72) squares measuring 1¼in.
- 2 From Fabric B cut thirty-six (36) squares measuring 2in.
- 3 From Fabric C cut seventy-two (72) 1¼in squares and eighteen (18) 2½in squares.
- 4 From Fabric D cut eighteen (18) squares measuring 2½in.
- 5 From Fabric E cut nine (9) 2in squares (fussy cut, if desired).
- 6 From your binding fabric cut two (2) 2¼in x WOF strips.

PIECING THE MINI QUILT

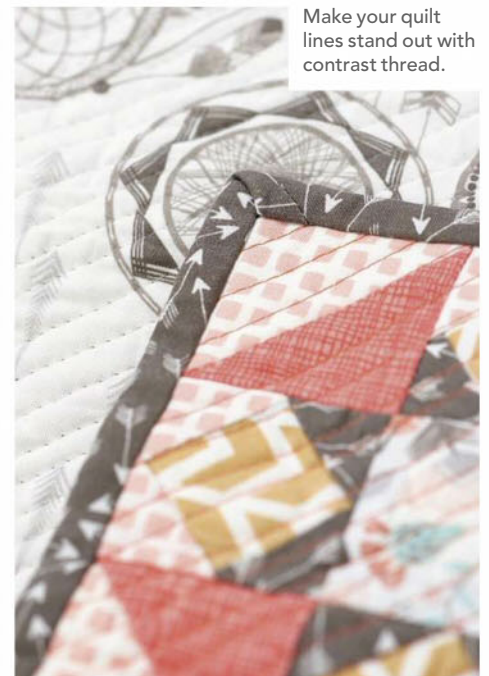
- 7 Follow steps 7–9 from the Desert Rose super-size block, trimming HSTs to 2in

THESE DESIGNS ARE SO FLEXIBLE, YOU COULD ADD MORE BLOCKS TO THE MINI QUILT OR COMBINE IT WITH THE SUPER-SIZE BLOCK TO MAKE A LARGER QUILT. EXPERIMENT!

square. Repeat to make nine blocks and sew together as shown above. Baste and quilt the top as desired, then bind to finish.



Give a classic star block a modern twist.



Make your quilt lines stand out with contrast thread.

Try the blocks in contrasting solid shades...

DREAMCATCHER SUPER-SIZE BLOCK

YOU WILL NEED

For the Dreamcatcher super-size block:

- Fabric A one (1) FQ
- Fabric B one (1) FQ
- Fabric C one (1) FQ
- Fabric D one (1) FQ
- Fabric E one (1) FQ
- Fabric F one (1) FQ
- Backing fabric 28in square
- Batting 28in square
- Binding fabric ¼yd

FINISHED SIZE

- Super-size block: 24in square

FABRICS USED

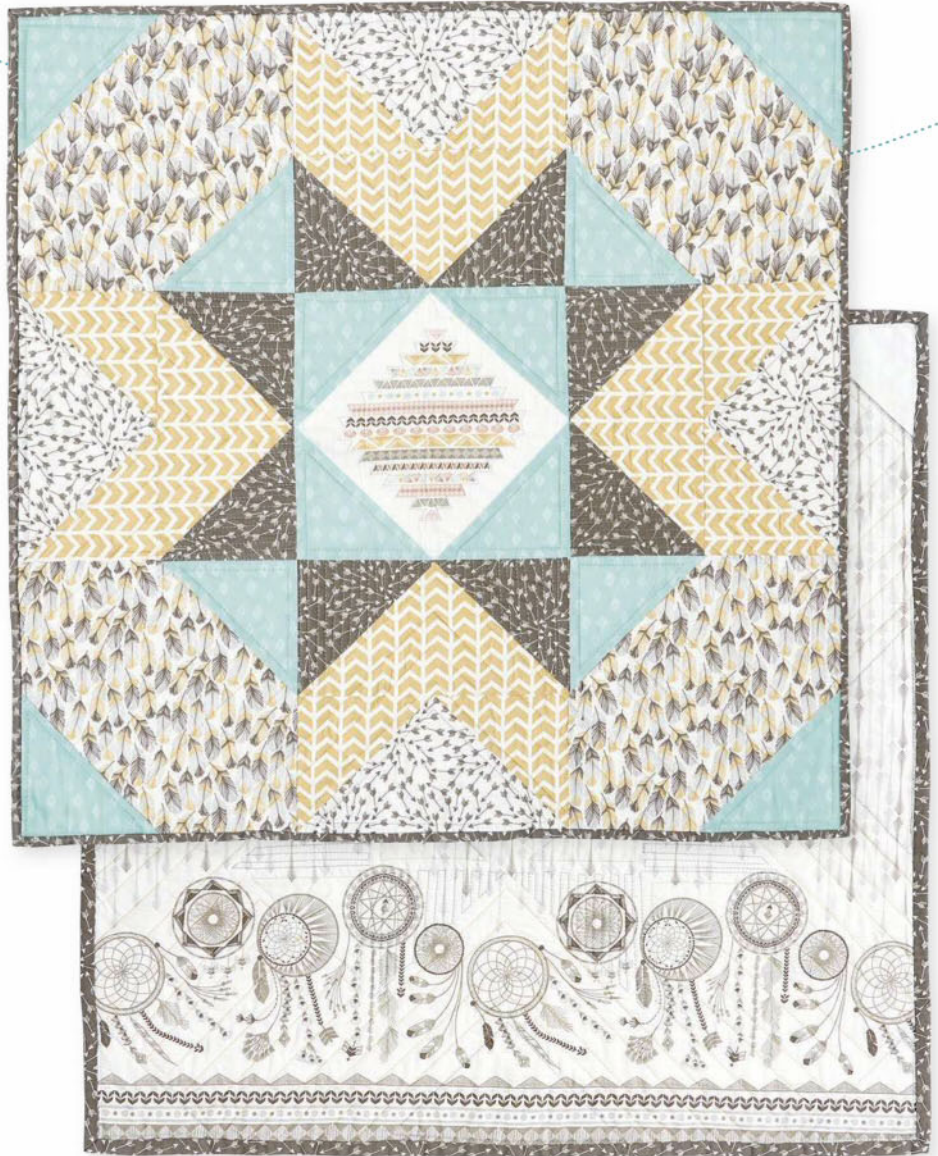
- All print fabrics are from the Coyote collection by Hawthorne Threads.
- Fabric A: multi coloured fussy cut print
- Fabric B: aqua print
- Fabric C: white arrows on grey print
- Fabric D: golden chevrons
- Fabric E: feathers print
- Fabric F: grey arrows on white print

CUTTING OUT

1 From Fabric A cut one (1) 8½in square (fussy cut, if desired).

2 From Fabric B cut twelve (12) squares measuring 4½in.

Plan carefully if you're using directional prints.



Using just one fat quarter of each print makes these designs great for trying out a new fabric collection.

3 From Fabric C cut four (4) squares measuring 4⁷/₈in.

4 From Fabric D cut one (1) 9½in square and four (4) 4⁷/₈in squares.

5 From Fabric E cut four (4) squares measuring 8½in.

6 From Fabric F cut one (1) squares measuring 9½in.

7 From your binding fabric cut three (3) 2¼in x WOF strips.

PIECING THE SUPER-SIZE BLOCK

8 Using your 8½in square of Fabric A and four of your 4½in squares of Fabric B, follow the instructions to make a SQUARE IN SQUARE block.

9 Following the instructions for the 4 IN 1 FLYING GEESE, make four identical geese using your Fabrics D and C together. Then make another set of four identical

flying geese using your Fabrics F and D. Taking one of each different geese and sew together as shown (Fig a).

10 Take your remaining 4½in Fabric B squares and draw a diagonal line from corner to corner on the back. Place two of these squares RST on opposite corners of all four of your fabric E squares (Fig b). Note that if you are using a directional print for your base square (Fabric E), the placement of the corner squares will restrict the direction of your finished block. You may want to plan which corners you add your corner squares to. Sew along the line, then cut ¼in from the line (Fig c). Repeat on opposite side and press open (Fig d).

11 Arrange the blocks as shown in the finished mini quilt above and sew together as you would a nine-patch block

QUILTING AND FINISHING

12 Baste and quilt as desired, then bind the quilt to finish.

Play with scale



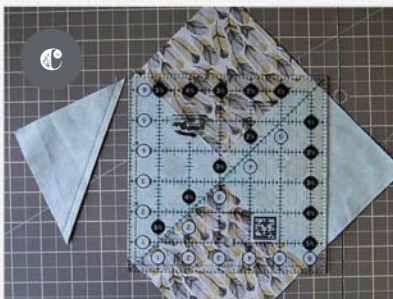
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Constructing blocks...



DREAMCATCHER MINI QUILT

FABRICS USED

- All print fabrics are from the Coyote collection by Hawthorne Threads.
- Fabric A: fox print
- Fabric B: aqua prints
- Fabric C: white arrows on grey
- Fabric D: golden print
- Fabric E: low volume print
- Fabric F: grey arrows on white

CUTTING OUT

- 1 From Fabric A cut nine (9) 2in squares (fussy cut, if desired).
- 2 From Fabric B cut one hundred and eight (108) 1¼in squares.
- 3 From Fabric C thirty-six (36) 1⅝in squares.
- 4 From Fabric D cut thirty-six (36) 1⅝in squares and nine (9) 2¾in squares.
- 5 From Fabric E cut thirty-six (36) squares measuring 2in.
- 6 From Fabric F cut nine (9) squares measuring 2¾in.

YOU WILL NEED

For the Dreamcatcher mini quilt:

- Fabric A one (1) FQ
- Fabric B one (1) FQ
- Fabric C one (1) FQ
- Fabric D one (1) FQ
- Fabric E one (1) FQ
- Fabric F one (1) FQ
- Backing fabric 17½in square
- Batting 17½in square
- Binding fabric ⅜yd

FINISHED SIZE

- Mini quilt: 13½in square

- 7 From your binding fabric cut two (2) 2¼in x WOF strips.

PIECING THE MINI QUILT

- 8 Repeat steps 8-11 from the Dreamcatcher super-size block nine times, to make nine blocks. Sew together as shown below.

QUILTING AND FINISHING

- 9 Baste and quilt as desired, then bind the quilt to finish.





TRADITIONAL TODAY

There's no better way to make a trad motif more modern than to blow it up in size! Or make it super-small. And don't forget the modern prints.

ESSENTIAL TECHNIQUES

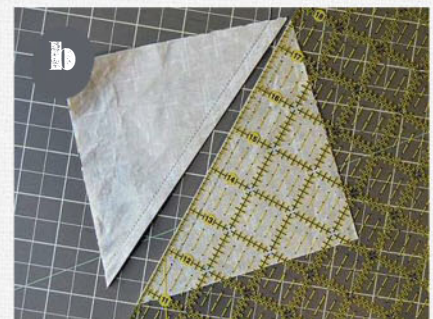
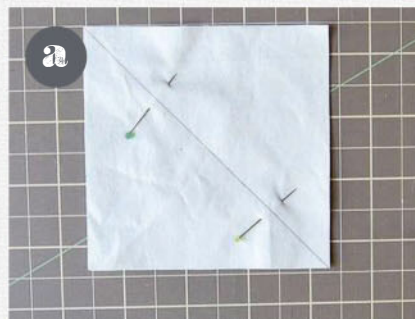
2 IN 1 HST'S

- 1 Take two squares and place them right sides together.
- 2 Draw a diagonal line from corner to corner (Fig a).
- 3 Sew the squares together $\frac{1}{4}$ in from the drawn line, on both sides.
- 4 Cut along the corner-to-corner line you drew in step 2 (Fig b).
- 5 You will have created two HSTs. Press your two HSTs open (Fig c).

SQUARE IN SQUARE

- 1 Draw a diagonal line from corner to corner on each of your corner squares.

2 in 1 HST's...

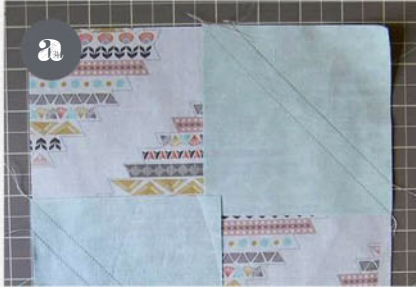


For a neat cut, place a quilt ruler on the line and trim with a rotary cutter on top of a cutting mat.

Using this method will give you two half-square triangles in double-quick time!

Play with scale

Square in Square...



Making extra stitch lines when you create this block means you'll yield some extra HSTs for this project or another project.

2 Place two of your corner squares RST on top of your larger base square, lining them up at opposite corners. Position the corner squares so that the diagonal line you drew sits perpendicular to the corner.

3 Stitch along the diagonal line (Fig a). Then stitch $\frac{1}{2}$ in away from this line, towards the corner. This will yield one HST per corner.

4 Cut through both fabrics, in between your two sewn lines (Fig b).

5 Fold back the two corner pieces and press (Fig c).

6 Repeat step 2 at the remaining two corners (Fig d).

7 Cut through both fabrics, in between your two sewn lines. Fold back the two sewn pieces and press to finish (Fig e).

4 IN 1 FLYING GEESE

1 Place two small squares RST on your base square, at opposite corners. They should overlap slightly in the middle. Draw a diagonal line from corner to corner (Fig a).

2 Stitch a scant $\frac{1}{4}$ in from your line, on both sides. Cut along the drawn line (Fig b).

3 Fold back the corners and press. You should have two identical units (Fig c).

4 Take another small square and place RST at the remaining corner of one unit. Draw a diagonal line from corner to corner (Fig d).

5 Stitch a scant $\frac{1}{4}$ in from your line, on both sides. Cut along the drawn line (Fig e).

6 Press the corners back. You should have two flying geese (Fig f). Repeat with the second unit to make two more flying geese.

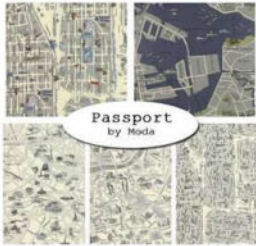
4 in 1 Flying geese...





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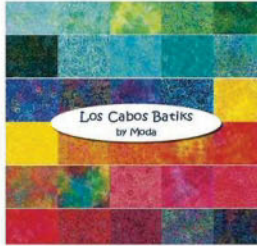
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A bit of freezer paper and starch makes smooth curves and perfect points a cinch. Our technical guru Sarah Griffiths shows you how to perfect the technique.



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APPLIQUÉ

Come see what we've been pinning this month...

 LoveQuiltingMag

CREATING APPLIQUÉ SHAPES



1 Trace your shapes onto the shiny side of a piece of freezer paper. Now place a second piece of freezer paper shiny side down on your ironing board. Place the piece with the traced shapes on top, also shiny side down. Press together with a hot, dry iron. Peel the paper off the ironing board, allow to cool, then cut out each shape on your drawn line. By using two sheets in this way, you will not need to reverse any patterns and your pieces will be nice and sturdy.

2 Place the freezer paper pieces on the wrong side of your fabric, shiny side down, and press in place. Cut out each piece, adding approximately $\frac{3}{16}$ in seam allowance all the way around. By using a seam slightly smaller than normal, you'll find it easier to ease them over the edges of the freezer paper later.



4 To get perfect points, you can press the tip of the fabric over the edge of the paper first, then continue pressing the fabric on the sides as before. Once you've starched the seam allowances in place, you can trim a bit of the bulk from the point, if necessary.

5 Give your pieces a final press, on both the front and the back. Once completely cool, peel away the freezer paper from the fabric. It's best to grab the paper along a long edge, away from any points, and ease it away gently. Then give the fabric piece a final press to complete.

Freezer paper has a waxy coating on one side, allowing it to temporarily adhere to fabric, without leaving a residue. You can press pieces in place and peel them away easily, using your templates again and again.

Essential techniques Try me now!



- 3** Spray some starch into a small bowl or cup. Using a small paintbrush, apply starch to a small section of the seam allowance. Using just the tip of your iron, press the starched section up over the freezer paper. Work your way around the piece carefully, until all the edges are starched in place. You can use a stiletto or bamboo stick to hold the seam in place and avoid scorching your fingers.



- 6** Arrange your appliqué pieces on the background fabric and stitch in place, using a ladder stitch or whip stitch. Use a neutral or coordinating thread to help hide the stitches (here, we've used a contrasting thread, so you can see it). Once all the pieces are attached, carefully snip away the background fabric behind the appliqué pieces, leaving approx 1/4in seam allowance.



YOU WILL NEED

- Background fabric 15in square
- Appliqué fabric, three (3) 5in squares
- Backing fabric 18in square
- Fusible batting 18in square
- Binding fabric 1/2yd
- Freezer paper 15in square

FINISHED SIZE

- 15in square

FREEZER PAPER
APPLIQUÉ

MINI QUILT

Bring a hint of flower power into your home with this colourful appliqué quilt.

NOTES

- Seam allowances are 3/16in, unless otherwise noted.
- WOF = width of fabric.

1 Prepare the appliqué pieces as outlined in the Technique Focus and using the templates on page 87. Arrange on the background fabric and stitch in place.

2 Make a quilt sandwich with your backing, batting and quilt top. Fuse the batting in place, according to the manufacturer's instructions. Trim the quilt to 15in square.

3 Cut two 2 1/4in x WOF strips from your binding fabric and sew end to end. Press the binding in half lengthwise, wrong sides together, and use to finish your quilt. Don't forget to add a label and hanging corners!

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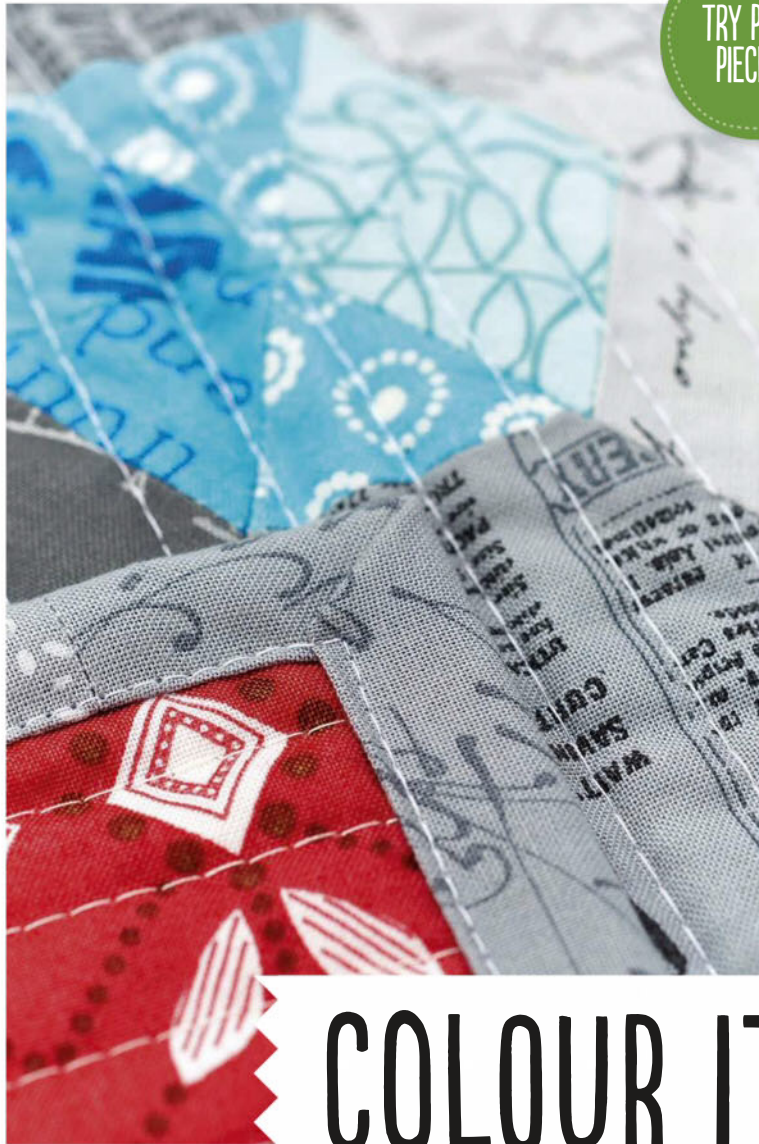
MAKING ADVANCES

Push yourself and test out some new techniques – this quilt includes some pretty advanced cutting and piecing skills, but we know you can do it!



Colour pop

TRY PAPER
PIECING!



COLOUR IT IN

If you're looking for a new challenge, try Lynne Goldsworthy's pencil-tastic quilt in rainbow colours.

Play with a rainbow of fabrics...

PENCIL QUILT

YOU WILL NEED

- Thirty-six different (36) coloured scraps for the pencils (1½in x WOF strips for the light and dark colours, 2½in x WOF strips for the medium colours), plus small scraps for the pencil tips
- Grey fabrics for pencil points, one fat eighth of each in light, medium and dark grey
- Background fabric 3½yds
- Backing fabric 4¼yds (or 74in square pieced backing)
- Batting 74in square
- Binding fabric ½yd
- Templates A to F (see page 87)

FINISHED SIZE

- 66in square approx

NOTES

- Wash and press all fabrics well before cutting.
- Shorten your stitch length for working foundation paper piecing.
- Seam allowances are ¼in, unless otherwise noted.
- Press after each seam, pressing seams open, unless otherwise instructed.
- RST = right sides together.
- WST = wrong sides together.
- WOF = width of fabric.
- Fat eighth = half a fat quarter, usually 9in x 22in.



FABRICS USED

- Pencil fabrics: mostly from Meadow Bloom by April Rosenthal for Moda fabrics, and For You by Zen Chic for Moda fabrics, plus other fabric scraps.
- Pencil tip fabrics: Modern Backgrounds by Zen Chic for Moda Fabrics.
- Background fabric: Sheet Music from Aspen Frost by Basic Grey for Moda

the templates as shown (Fig 1). These units will be used for the four corners of the quilt.

2 Cut one (1) 19¼in x WOF strip. From this strip, subcut three (3) 10¼in x 19¼in rectangles. Cut one (1) more 10¼in x 19¼in rectangle from fabric left over from the 25in x WOF strips, to give you four (4) rectangles in total.

YES THERE'S A LOT OF CUTTING OUT, BUT ONCE YOU START YOU'LL FIND IT'S PRETTY SIMPLE – JUST TAKE YOUR TIME AND REMEMBER HOW GREAT THE QUILT WILL LOOK!

Fabrics (alternatively, any cream or white low-volume print would work well).

- Backing and binding fabric: Pam Kitty Picnic by Pam Vieira-McGinnis for Lakehouse Fabrics.

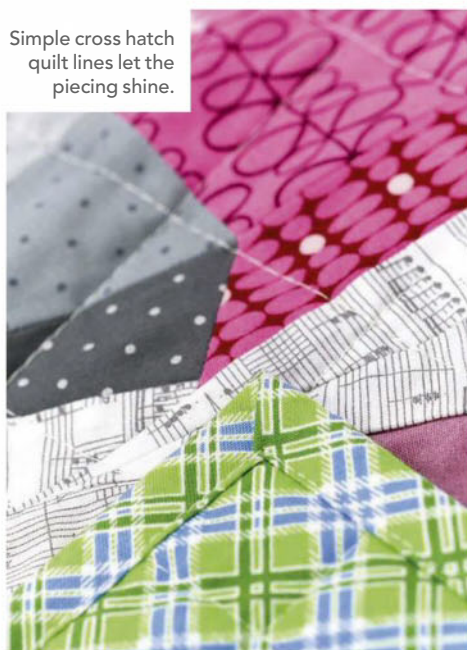
CUTTING OUT: BACKGROUND FABRICS

1 Cut two (2) 25in x WOF strips. From those strips, cut two (2) 25in squares, and then subcut each square in half along one diagonal to yield four (4) half-square triangles in total. Trim the corners off these triangles using templates A and B, placing

3 Cut two (2) of the 10¼in x 19¼in rectangles as shown (Fig 2). First cut each rectangle in half along a diagonal line that runs from a point 2½in away from the top-right corner down to a point 2½in away from the bottom-left corner. Then use template C to trim triangles off the bottom section of the two cut shapes. These will be used on the four sides of the quilt.

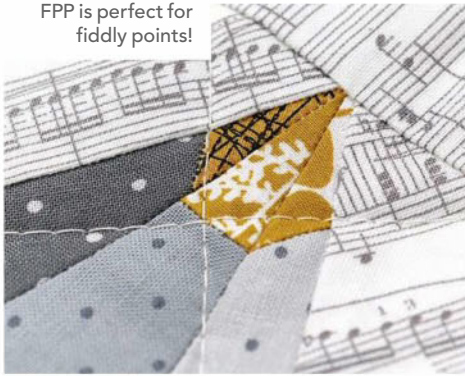
4 Cut the remaining two (2) 10¼in x 19¼in rectangles as shown (Fig 3). First cut each rectangle in half along a diagonal line that runs from a point 2½in away from the

Simple cross hatch quilt lines let the piecing shine.



Colour pop

FPP is perfect for fiddly points!



top-left corner down to a point $2\frac{1}{2}$ in away from the bottom-right corner. Then use template D to trim triangles off the bottom section of the two cut shapes. These will be used on the four sides of the quilt.

5 Cut two (2) $24\frac{1}{2}$ in x WOF strips and sub-cut each strip into six (6) $6\frac{1}{2}$ in x $24\frac{1}{2}$ in rectangles to yield twelve (12) in total. Cut six (6) of these rectangles in half along the top-right to bottom-left diagonal and six (6) in half along the top-left to bottom-right diagonal. These will be used on either side of each pencil.

6 From the remaining pieces of background fabric, cut the following:

- Twelve (12) triangles using template E to make the centre wedge pieces – eight (8) of these shapes can be cut from the triangles of fabric trimmed off during steps 3 and 4 above.
- Twelve (12) 2in squares, each cut in half along the diagonal to yield twenty-four (24) triangles, to be used at the end of each pencil.

7 Save the remaining pieces of background fabric to use later to foundation paper piece template F (the pencil tip).

CUTTING OUT: PENCIL FABRICS

8 Cut the pieces needed for the pencils from fat eighths – where these are a bit short, it may be necessary to piece two strips end to end.

9 From the twelve (12) light colour fabrics cut the following.

- One (1) $1\frac{1}{2}$ in x $22\frac{1}{4}$ in strip. Cut the corners off at a 45-degree angle from top left to bottom right, as shown in Fig 4 (overleaf, bottom lighter section).
- One (1) 2in square scrap for piecing the pencil tip.

Cutting the pieces...

Trim the corners off the four background triangles to make the corner units.

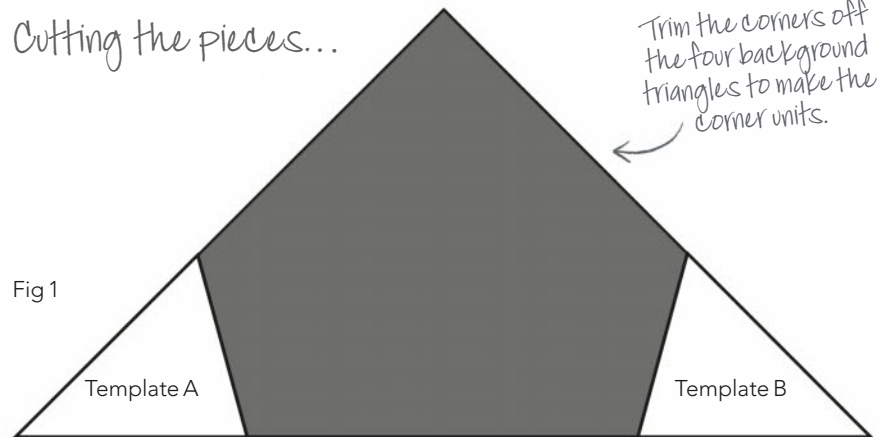


Fig 1

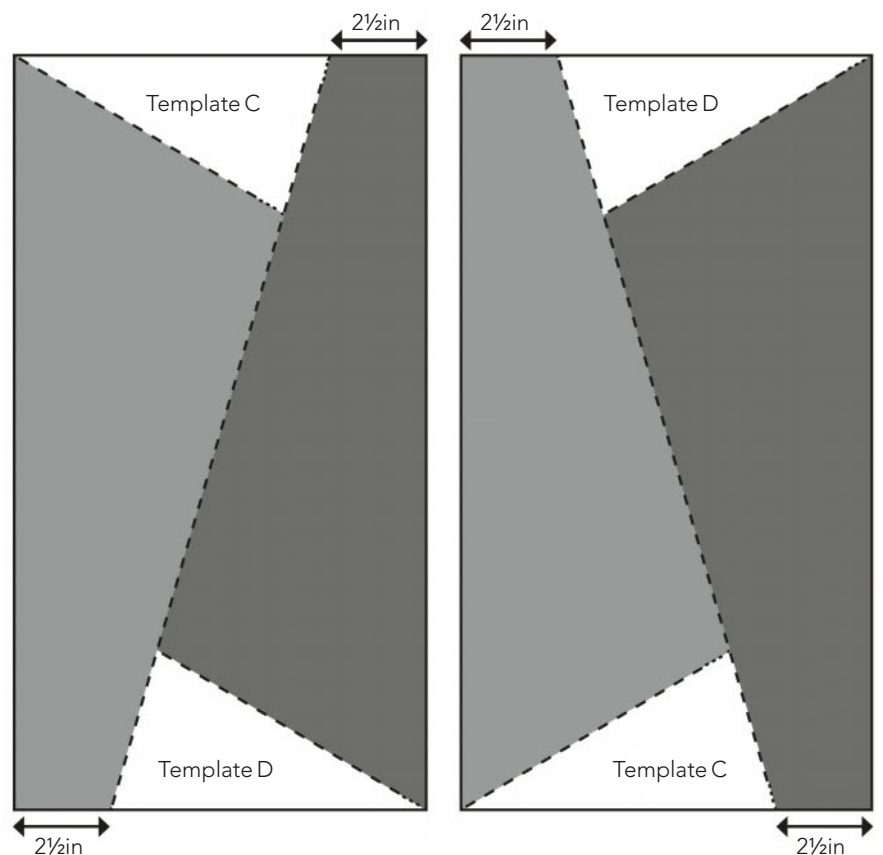


Fig 2

Fig 3

10 From the twelve (12) medium colour fabrics cut one (1) $2\frac{1}{2}$ in x $20\frac{1}{2}$ in strip and one (1) 3in square scrap for piecing the pencil tip.

11 From the twelve (12) dark colour fabrics cut the following.

- One (1) $1\frac{1}{2}$ in x $22\frac{1}{4}$ in strip. Cut the corners off at a 45-degree angle from top right to bottom left, as shown in Fig 4 (overleaf, top darker section).
- One (1) 2in square scrap for piecing the pencil tip.

CUTTING OUT: REMAINING FABRIC

12 From the light grey fabric cut twelve (12) 2in x 5in rectangles, for foundation paper piecing.

13 From the medium grey fabric cut twelve (12) 3in x 5in rectangles, for foundation paper piecing.

14 From the dark grey fabric cut twelve (12) 2in x 5in rectangles, for foundation paper piecing.



Neat binding makes for the perfect finish.

15 Cut the piece of backing fabric into two equal lengths.

16 From the binding fabric cut seven (7) 2½in WOF strips.

PAPER PIECING A PENCIL TIP

17 Since this is a relatively complicated pattern, we suggest you make one complete pencil section first and master that before moving on to the remaining pencils. You may even wish to make a trial pencil section in unwanted fabrics before cutting into the fabrics you are using for the quilt.

18 Use one (1) copy of template F to foundation paper piece the three pencil tip pieces together. Use the light, medium and dark grey fabric rectangles for sections 1 (on the template each segment has light, medium or dark marked on it as an indication). Use small coloured scraps in dark, medium and light for sections 2. Use scraps of background fabric for sections 3. Once sewn together, trim each pencil tip template to the dashed lines.

19 Now sew each pencil tip piece to the corresponding pencil body strip – light

to light, medium to medium and dark to dark. Press seams as desired.

PIECING A PENCIL

20 Sew the three pencil strips together, with the dark strip on the left, the medium strip in the middle and the light strip on the right, with the pencil tip pointing upwards, carefully matching up the seams. To do this, start by sewing the light strip to the medium pencil strip – start the seam at the point where the pencil body meets the pencil tip. Mark the point on each piece where the seam between the two sits on what will be the ¼in seam line. With the light pencil piece on top, slide a pin vertically through this point on both pieces. Carry the whole thing over to the sewing machine, slide the pin out and lower the sewing machine needle into that exact point.

21 Sew the seam between the two pencil body pieces. Flip the whole thing over and re-start the seam at the same point but this time sewing the seam between the two pencil tips.

22 Repeat this process to sew the dark pencil piece to the medium piece on

Constructing the quilt...

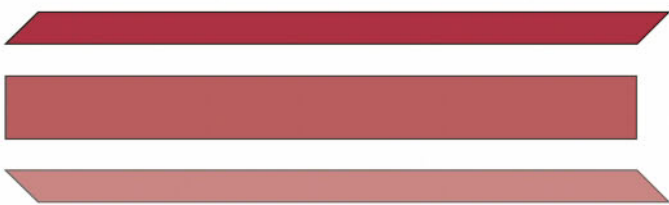


Fig 4

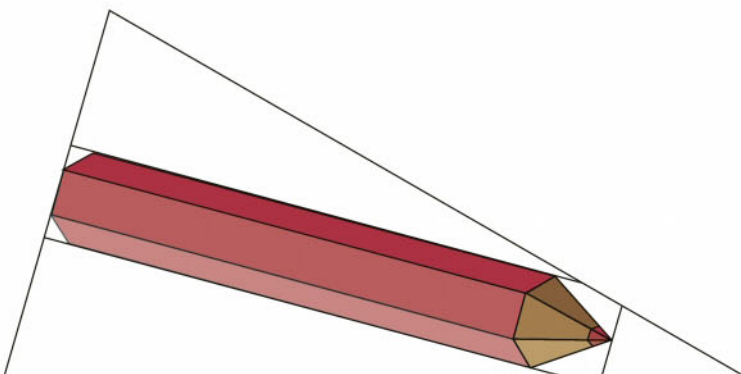


Fig 5

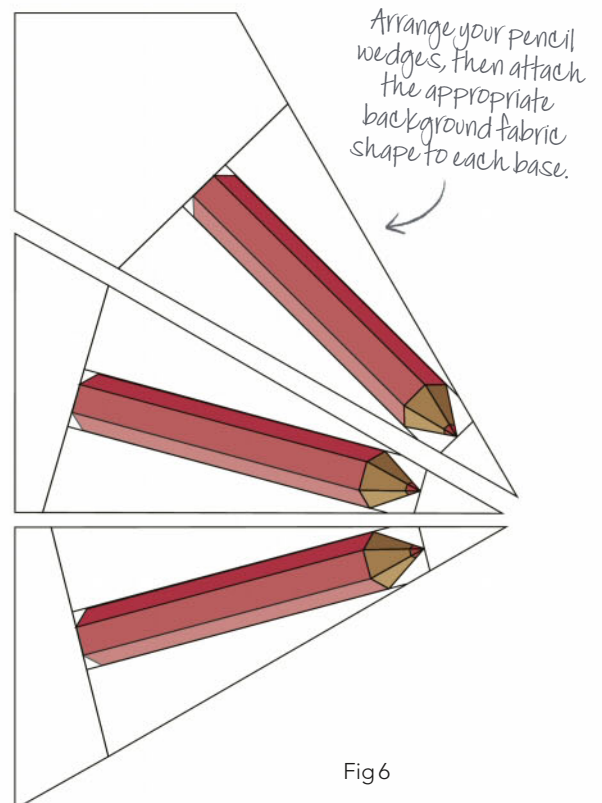


Fig 6

Colour pop

WE SUGGEST YOU MAKE ONE COMPLETE PENCIL WEDGE FIRST AND MASTER THAT BEFORE MOVING ON TO MAKING THE REMAINING PENCIL SHAPES.

the other side, but this time starting with the medium pencil piece on top.

PIECING EACH WEDGE

23 Sew one of the Template E triangles to the tip end of the pencil.

24 Sew two (2) 2in background triangles to the angled corners at the top of the pencil, and trim square as needed.

25 Sew two triangles cut from the $6\frac{1}{2}$ in x $24\frac{1}{2}$ in background fabric rectangles to the sides of the pencil (Fig 5). Trim if needed.

26 Repeat steps 18–25 to make the remaining eleven (11) pencil wedge

units, changing fabric colours for each pencil, as required.

JOINING THE WEDGES

27 Arrange your pencil wedges in a pleasing layout. Add the trimmed 25in triangles to the four pencils that will sit in the four corners. Add the eight wedges cut from the $10\frac{3}{4}$ in x $19\frac{3}{4}$ in rectangles to the remaining eight pencils (Fig 6).

28 Sew the two pencils on each side together, and then sew a corner pencil to one side to form four (4) sections (Fig 7).

29 Sew two of these sections together to form one half of the quilt. Repeat with the other two sections to form two halves. Sew these two halves together to finish the quilt top (Fig 8).

QUILTING AND FINISHING

30 Sew the two pieces of backing fabric together along the long sides using a $\frac{1}{2}$ in seam. Press seam open. Make a quilt sandwich by laying the backing fabric right side down, with the batting on top and then the quilt, right side up. Fix the layers together with pins or spray adhesive, or

another method of your choice. Quilt as desired. We quilted a cross-hatch pattern of lines 2in apart.

31 When all quilting is complete, tidy all thread ends and then square up the quilt, trimming excess batting and backing fabric.

32 Prepare the binding fabric by sewing the strips into one long strip using 45-degree seams or straight seams if you prefer. Fold in half along the length, wrong sides together, and press. Sew the binding to the quilt, mitring the corners and then either hand stitch or machine stitch the binding to the back of the quilt to finish.

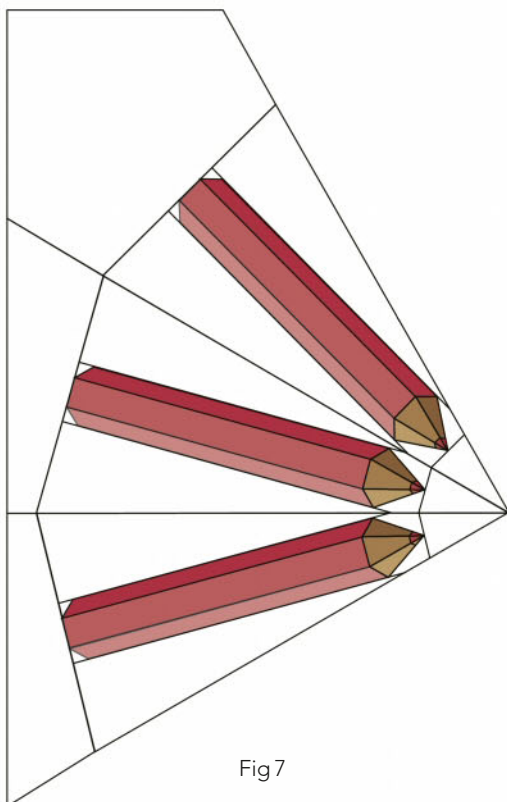


Fig 7

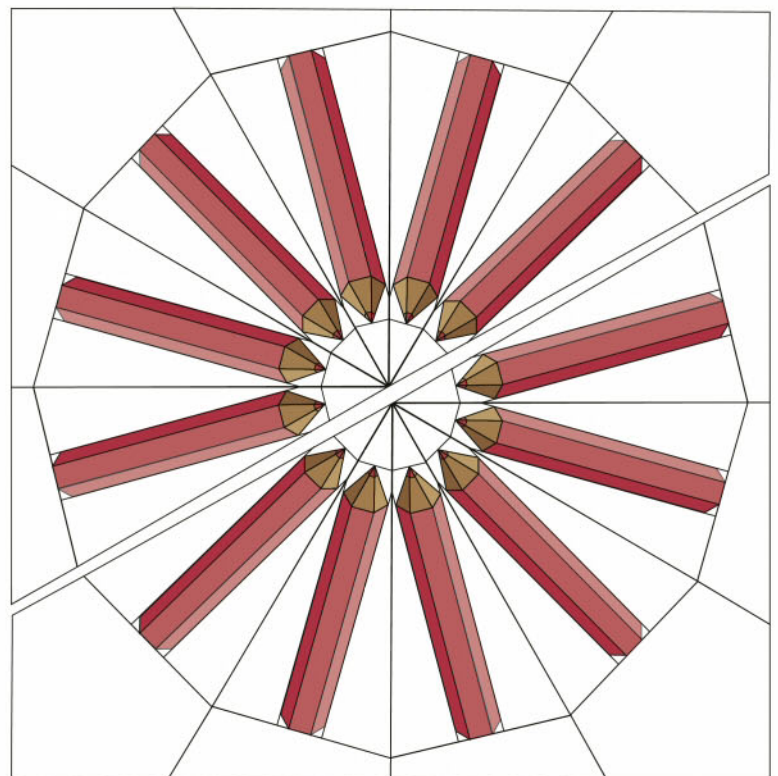


Fig 8

WALL HANGING

YOU WILL NEED

- Twenty-seven (27) different coloured scraps for the outside of the pencils (one light, one medium and one dark fabric in each of nine colours) – minimum size 4in x 11in strips
- Twenty-seven (27) different grey fabrics (nine light, nine medium, nine dark) – minimum size 3½in x 11in strips
- Background fabric 1½yd
- Backing fabric 3yds (or a pieced 52in square)
- Batting 52in square
- Binding fabric ¾yd
- Copy templates G, H, I and J (see page 87).

FINISHED SIZE

- 43½in x 44in approx

CUTTING OUT

- 1 From each of the twenty-seven (27) different coloured scraps cut two (2) 2in x 11in strips.
- 2 From each of the twenty-seven (27) different grey fabrics cut one strip measuring 3½in x 11in.
- 3 From the background fabric cut the following:
 - Two (2) 6½in WOF strips. You will need a useable width of 44in: if your fabric is less than this then cut three (3) 6½in WOF strips. From the strips, cut twelve (12) of template H and six (6) each of templates I and J.
 - Six (6) 3½in WOF strips. Cut these into four 38in strips and two 44in strips (add pieces left over from cutting 38in strips if 44in strips cannot be cut from WOF).
- 4 Cut the backing fabric into two equal lengths.
- 5 From the binding fabric cut five (5) 2½in x WOF strips.

PIECING THE PENCILS

- 6 Sew together two (2) matching dark-coloured 2in x 11in fabric strips and a dark grey 3½in x 11in strip along the long sides, placing the grey strip in the middle. Cut two of template G from this strip, as shown (Fig 1) – take care to align the



horizontal lines on the template with the seam lines. Repeat with all the remaining dark-coloured and dark grey strips.

- 7 Repeat step 6 with the light-coloured strips and light grey strips. Repeat again with the medium-coloured strips and medium grey strips.

- 8 Sew the pencil tip triangles into groups of three: one light, one medium and one dark. Note that the placement of light, medium and dark pencil tip triangles is mirrored on the two halves of the pencil tip.

Constructing the mini...

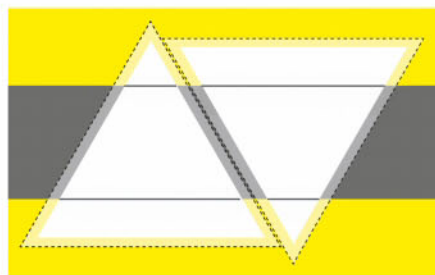


Fig 1

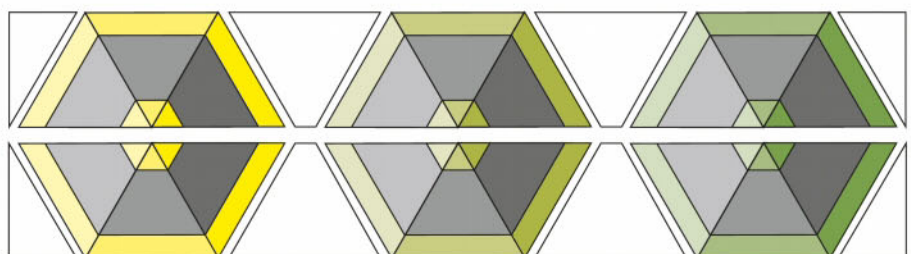


Fig 2

- 9 Sew the pencil tip halves into six rows of three pencils, with template H shapes in between and template I and J shapes at the end of each column (Fig 2).

- 10 Sash the pencils together using two of the 3½in x 38½in background fabric strips. Sew the remaining two 3½in x 38½in strips to the sides of the quilt. Press the seams open, and trim strips as necessary.

- 11 Sew the 3½in x 44in background fabric strips to the top and bottom of the quilt. Press the seams open, and trim strips as necessary.

QUILTING AND FINISHING

- 12 Sew the two pieces of backing fabric together along the long sides using a ½in seam. Press the seam open. Make a quilt sandwich and baste using your preferred method. Quilt as desired – we quilted horizontal lines ½in apart.

- 13 Square up the quilt, trimming excess batting and backing fabric. Sew the binding fabric into one long strip and bind, using your preferred method.



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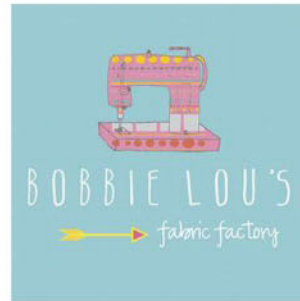
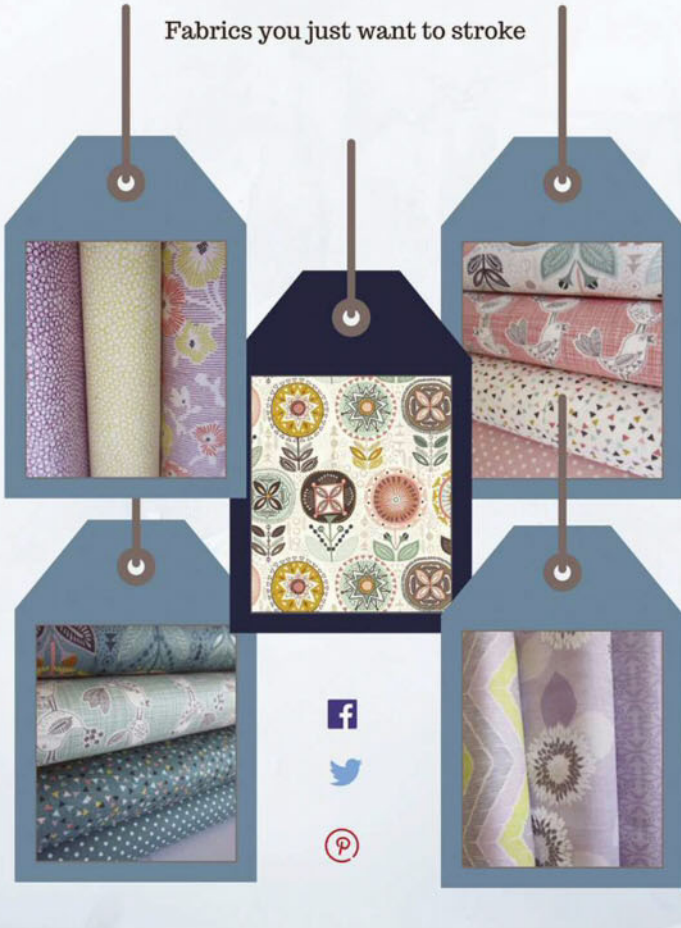
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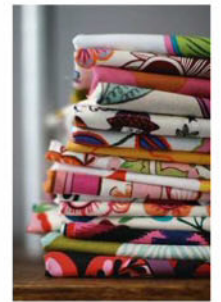
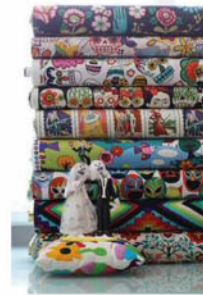


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QUILT

YOU WILL NEED

- Six (6) colour fabrics, 1/4yd each – we used blue, yellow, purple, green, orange and navy
- Eighteen (18) low-volume fabrics, 1/4yd each
- Backing fabric 48in x 60in
- Batting 45in x 57in

FINISHED SIZE

- 41in x 53in approx

NOTES

- Seam allowances are 1/4in throughout, unless otherwise stated.
- WOF = width of fabric.

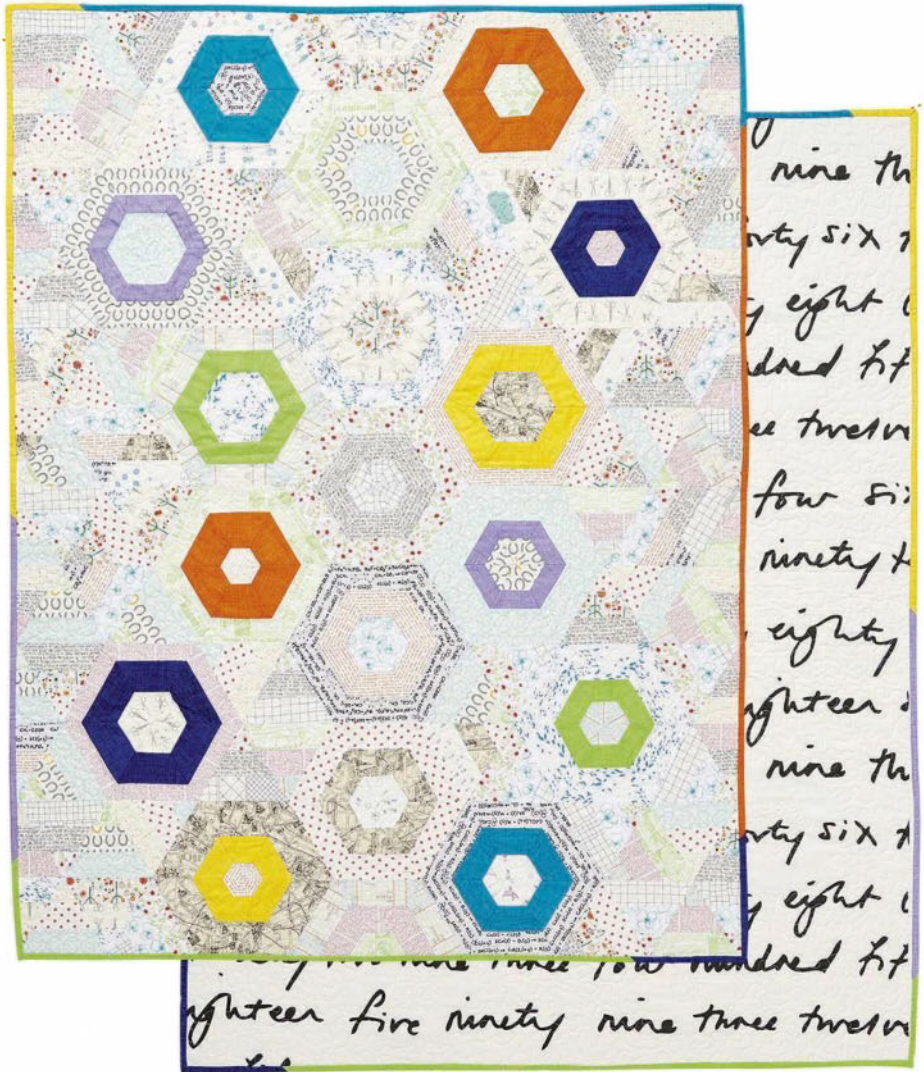
CUTTING OUT

1 Before you start cutting, pair two (2) low volume fabrics with each bright-coloured fabric. There will be six (6) low-volume fabrics remaining.

2 From the blue fabric cut one (1) 2in x WOF strip. From each of the low-volume fabrics cut one (1) 2in x WOF strips.

3 From the yellow fabric cut one (1) 2in x WOF strip. From one of the low-volume fabrics cut one (1) 2 1/2in x WOF strip. From the other low-volume fabric cut one (1) 1 1/2in x WOF strip.

4 From the purple fabric cut one (1) 1 1/2in x WOF strip. From one of the low-volume



Use low-volume prints for your background to really make those colours sing!

fabrics cut one (1) 2 1/2in x WOF strip. From the other low-volume fabric cut one (1) 2in x WOF strip.

5 From the green fabric cut one (1) 1 3/4in x WOF strip. From one of the low-volume fabrics cut one (1) 1 3/4in x WOF strip. From the other low-volume fabric cut one (1) 2 1/2in x WOF strip.

6 From the orange fabric cut one (1) 2 1/2in x WOF strip. From one low-volume fabric cut one (1) 1 1/2in x WOF strip. From the other low-volume fabric cut one (1) 2in x WOF strip.

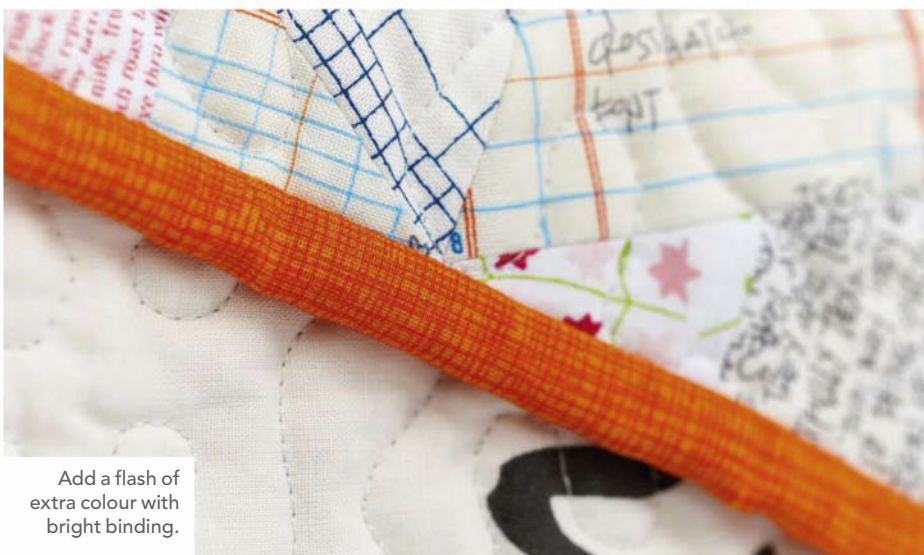
7 From the navy fabric cut one (1) 2 1/4in x WOF strip. From one of the low-volume fabrics cut one (1) 1 1/2in x WOF strip. From the other low-volume fabric cut one (1) 2 1/4in x WOF strip.

8 From the remaining low-volume fabrics (including any leftover pieces from the low-volume fabrics already cut) cut a total of thirty (30) 2in x WOF strips. Sort these strips into stacks of three, taking care not to repeat any fabric combinations in any of the arrangements you've already cut.

9 From each of the six coloured fabrics cut one (1) 2 1/2in x WOF fabric strip. This is for the binding.

PIECING THE QUILT TOP

10 Take each stack of three fabrics and sew them together along the WOF edge.



Add a flash of extra colour with bright binding.

Clever piecing

Constructing the blocks...



Fig 1

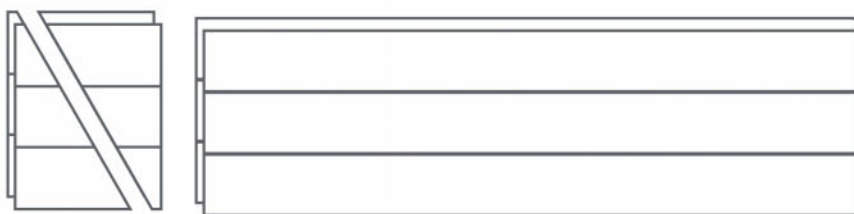
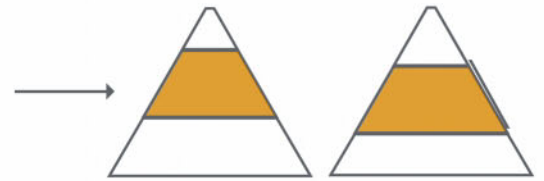
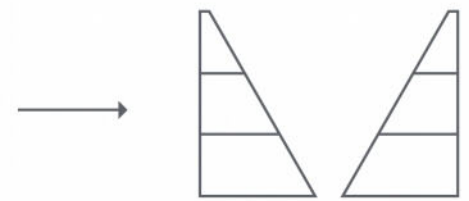


Fig 2



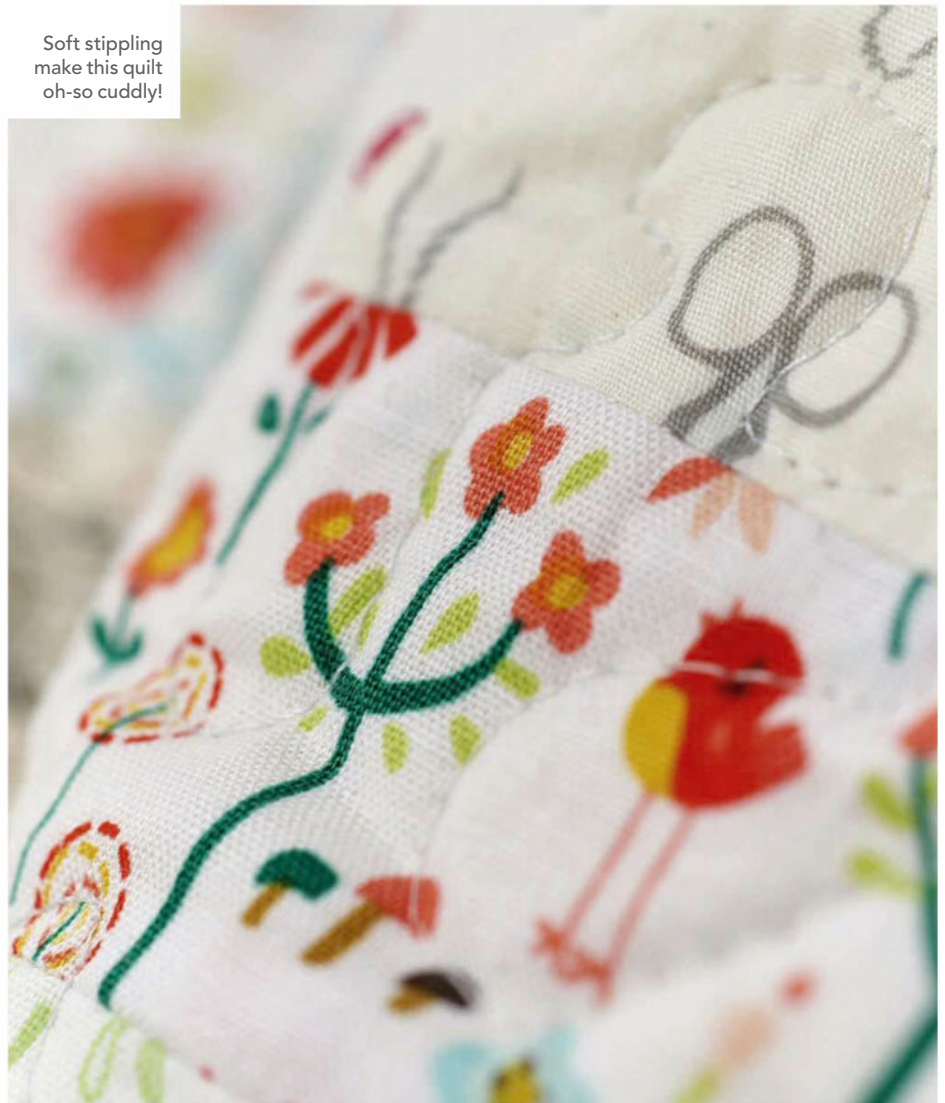
THE DESIGN IS PERFECT FOR PLAYING WITH COLOUR SO TRY USING SHADES OF ONE COLOUR FOR AN OMBRÉ LOOK, OR HOW ABOUT A RAINBOW EFFECT?

When sewing the stacks containing the coloured fabric, always ensure that the coloured fabric is placed in the middle, between the two low-volume strips. Press the seams open.

11 Using the template provided on page 87 (or an equilateral ruler) cut twelve (12) triangles from each of the strip sets with the coloured centres. For the first triangle, the top flat end of the ruler should rest against the opposite edge of the strip. Rotate the ruler to cut the next triangle, and continue this process working your way down the strip (Fig 1).

Because you are cutting half of the triangles upside-down in each strip, you will have two sets of six (6) identical triangles from each strip set. Keep the matching triangles together until you come to lay out the quilt top.

Soft stippling
make this quilt
oh-so cuddly!



Break up clashing colour with low-volume.



12 Put one low-volume strip set aside and save it to cut later. From the remaining low-volume sets, cut twelve (12) triangles as before. There is no need to match up these low-volume triangles into sets.

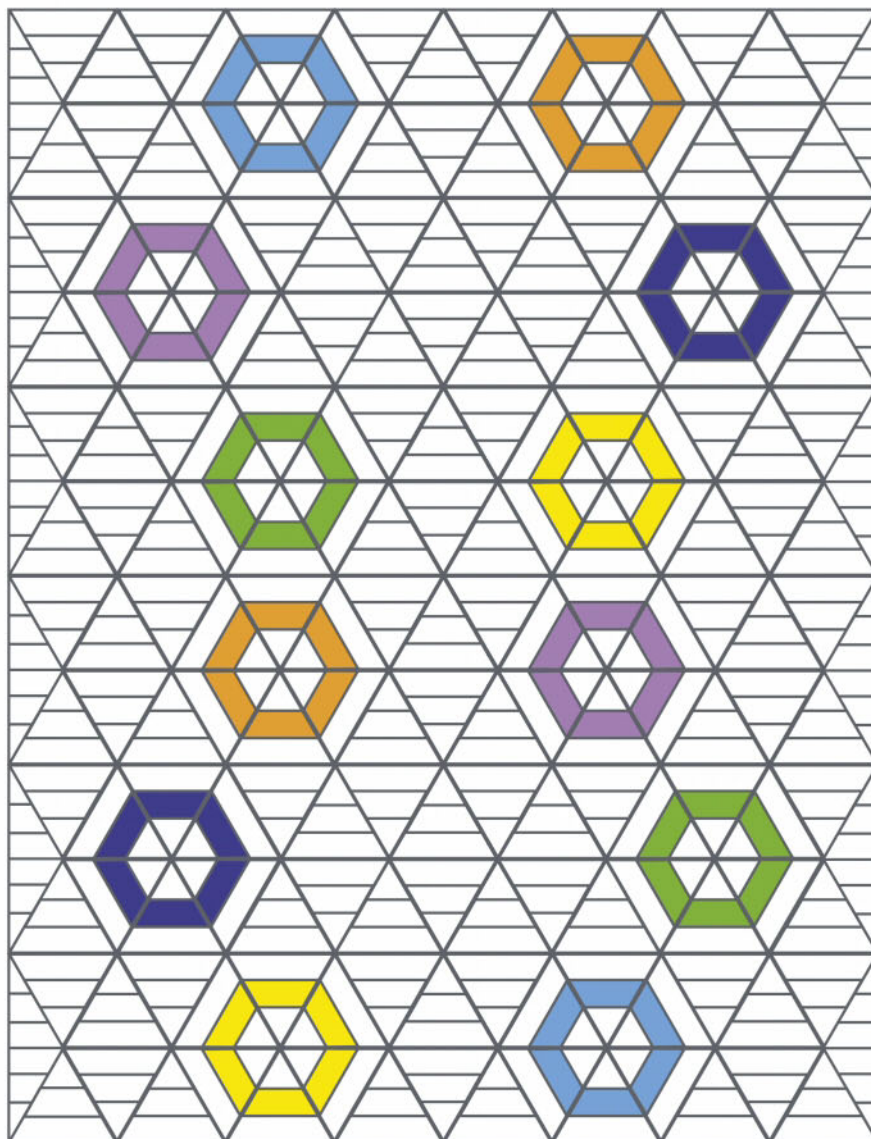
13 Cut your paper triangle template along the dotted line (or mark the same position with washi tape on your equilateral ruler). You will be using the larger half of the template to cut the triangle edge pieces.

14 Fold your remaining strip set in half, widthways. Using your trimmed template, cut twelve (12) half triangles from the folded strip. Cutting from the folded strip will yield a total of twenty-four (24) half triangles, with each set of 12 being mirror images (Fig 2).

For more variety, you could also cut some half triangles from the scraps of fabric left over from the other low-volume strip sets. Just make sure you have twelve (12) cut in each direction.

15 Referring to the Layout Diagram (above), lay out your triangles in rows. Each row will consist of a total of fifteen (15) triangles and two (2) half triangles at the ends.

When placing the coloured strip triangles, place three from one set next to each other with the remaining matching triangles directly underneath. Pay careful attention to



Layout Diagram

the direction of the stripes in these pieces. The remaining background low-volume triangles are to be laid out in random directions, emphasising the hexies that are formed by the coloured fabrics.

16 Piece your triangles together by row. Piece the rows together, carefully aligning seams, particularly along the coloured fabrics.

QUILTING AND FINISHING

17 Baste your layers together and quilt as desired. We quilted an all-over meandering pattern.

18 Sew your binding strips together end to end and use to finish your quilt.

You can rotate the low volume pieces in any direction, forming more hexies.



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England



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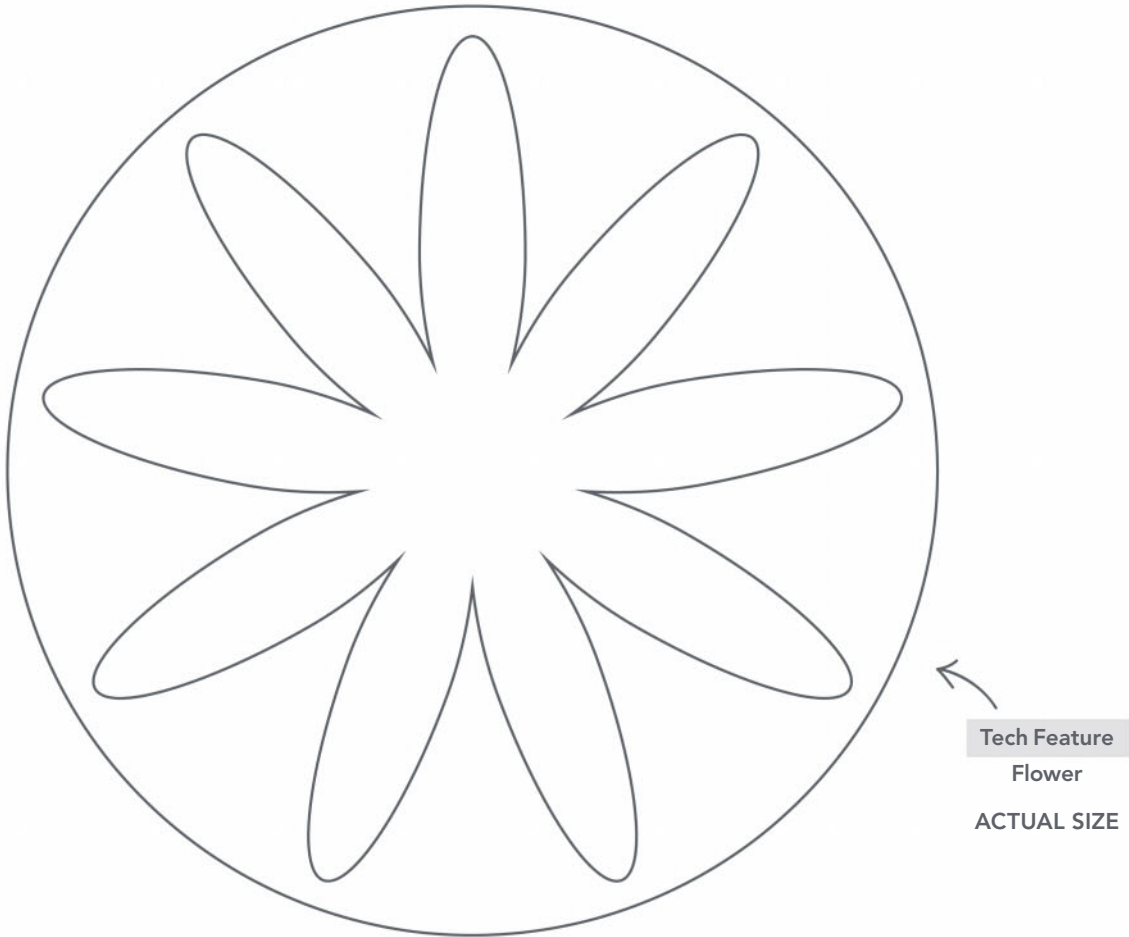
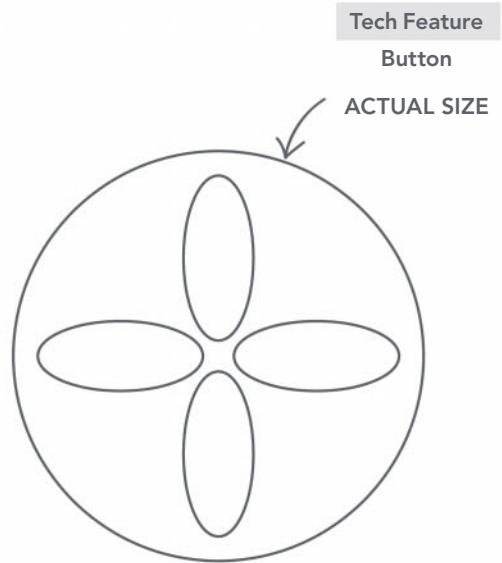
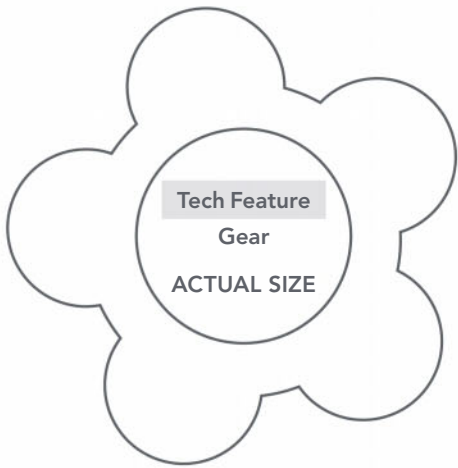
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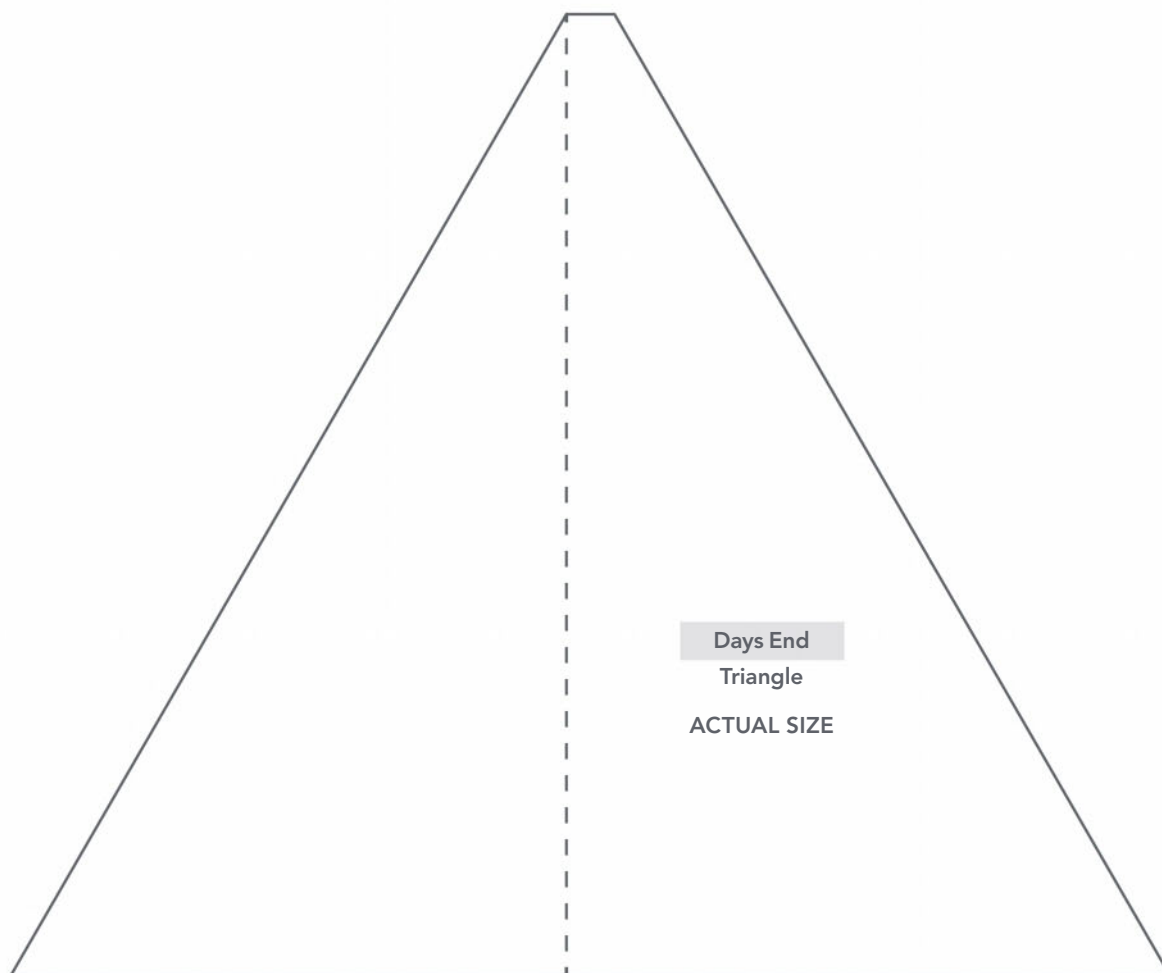
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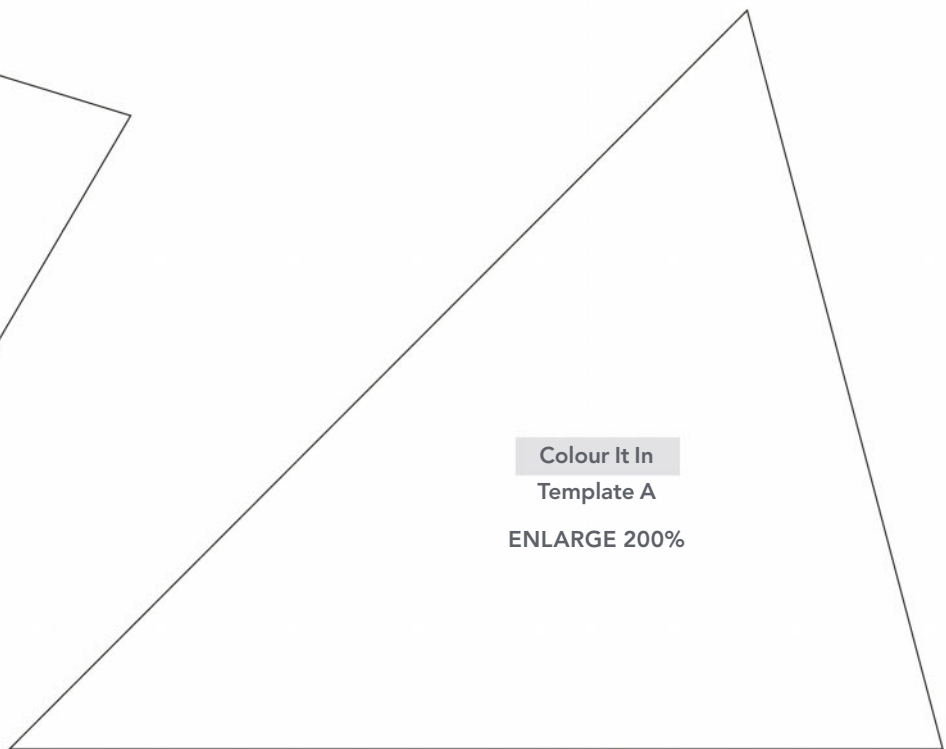
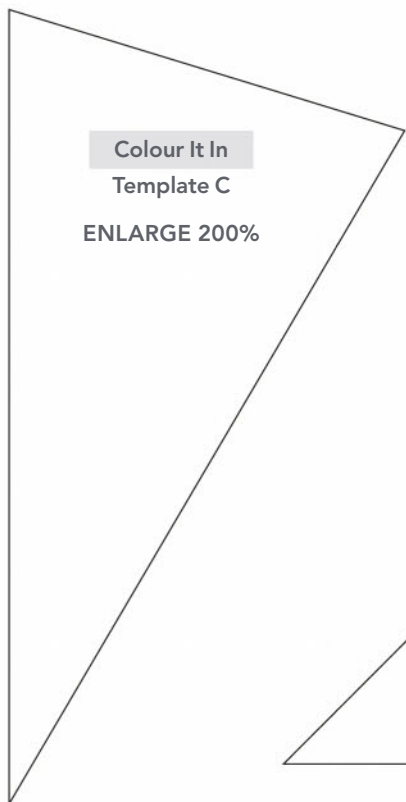
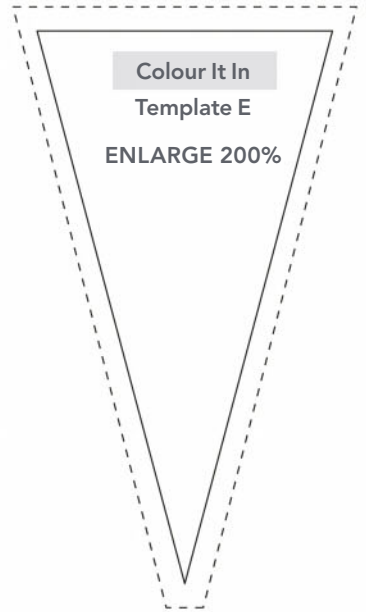
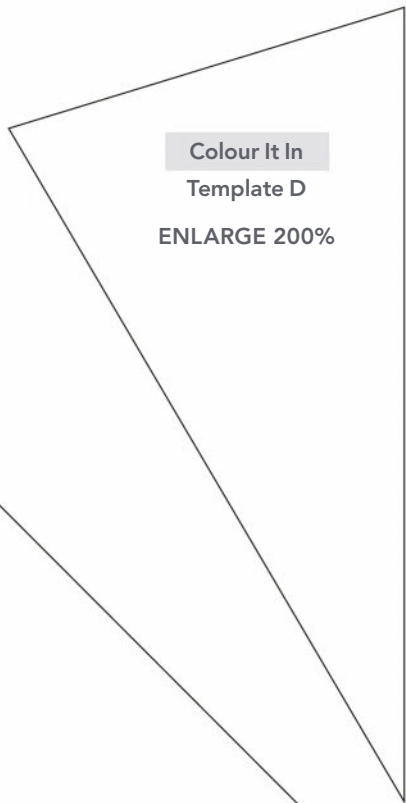
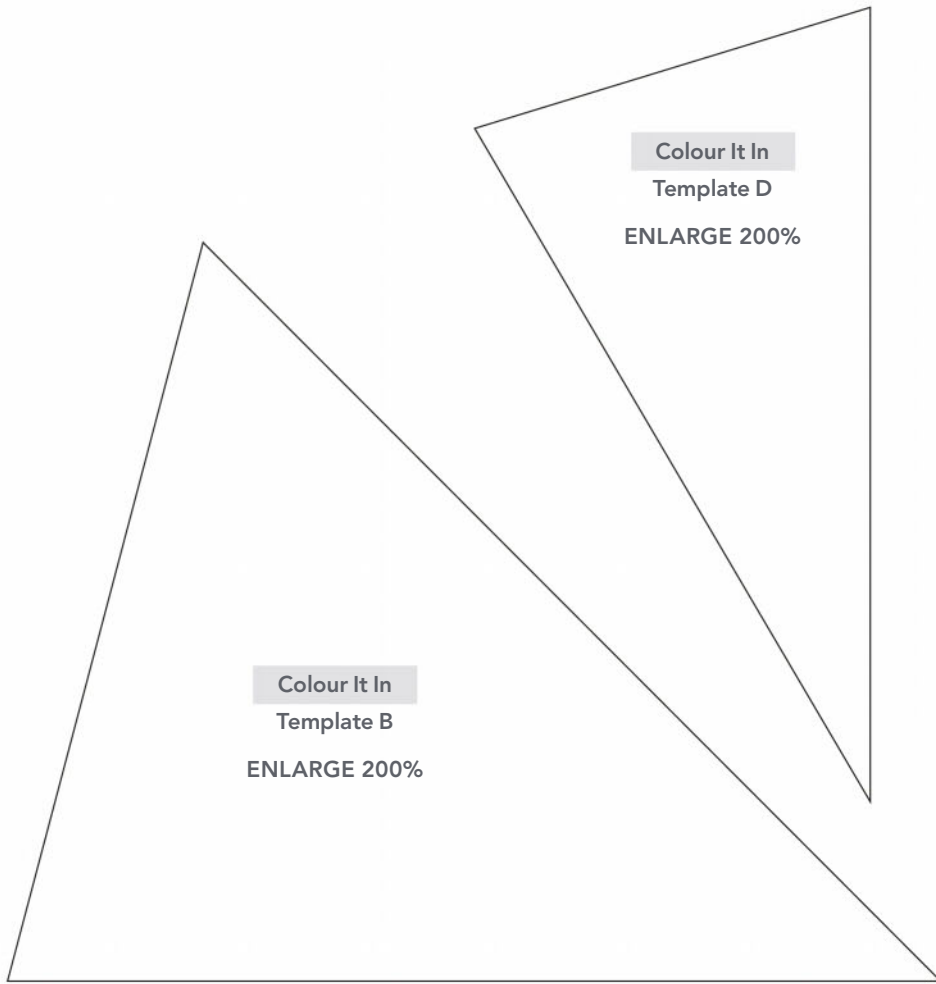


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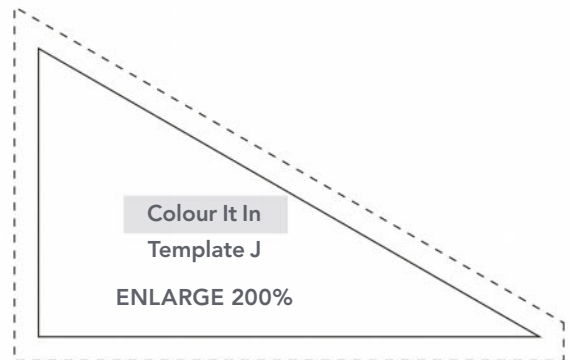
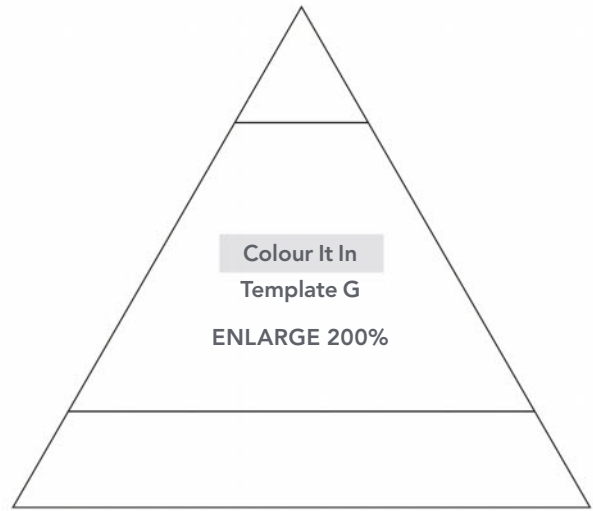
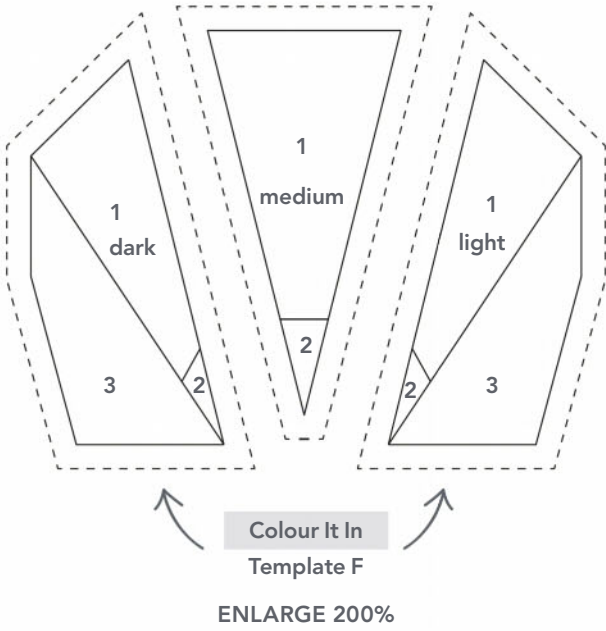


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14th October

We can't fight it...
Let the festive prep begin!



MAKE IT... Graphic snow-scape > Pieced baubles (ho ho ho!)
> Selvedge sewing > FPP arrows quilt + mini > Pompom rug
PLUS Our brand new Retro Playlist Block of the Month begins!

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MIX IT UP

Although this quilt pulls together the twenty-four BOM blocks (see page 96), you could use any twenty-four 12½in square (12in finished) blocks.

VINTAGE FINISH

Lynne Goldsworthy's BOM quilt is here!

Vintage Sweethearts
Love Patchwork & Quilting
**Block
of the
Month**



Pretty sashing frames these blocks beautifully...

YOU WILL NEED

- Twenty-four (24) 12½in square blocks
- Assorted print fabrics: one (1) 3in WOF strip of each of thirteen (13) print fabrics and one (1) 5½in WOF strip of each of eight (8) print fabrics – twenty-one (21) fabrics in total
- White fabric 2¾yds
- Backing fabric 4¾yds (or a pieced 84in square)
- Batting 84in square
- Binding fabric – this is created using the print fabric leftovers

FINISHED SIZE

- 78in square approx

NOTES

- Wash and press all fabrics well before cutting.
- Seam allowances are ¼in, unless otherwise noted.
- Press after each seam.
- WST = wrong sides together.
- WOF = width of fabric.

FABRICS USED

- Print fabrics are all from the Mimosa collection for Windham Fabrics.



Colourful scrappy binding sets off your fabrics a treat.

CUTTING OUT

- 1 From white fabric cut the following.
 - Forty-five (45) 1½in x WOF strips. Cut three (3) of these into six (6) 7in lengths, to yield eighteen (18). Leave the remaining forty-two (42) strips whole.
 - One (1) 5in WOF strip. From this cut four (4) 5in white squares and three 1½in x 7in strips (so you have twenty-one (21) total when combined with previous cut strips).
- 2 From the print fabrics cut the following.
 - Two (2) 1½in strips of print fabric from each of the twenty-one (21) print fabrics. Cut

one (1) of those strips from each print into two (2) 7in lengths and discard the remainder. Leave the remaining print 1½in strips whole.

- One (1) additional 2½in WOF strip from the eight (8) 5½in wide print fabrics to make the scrappy binding.

- 3 Cut the backing fabric into two equal lengths.

MAKING THE SASHING

- 4 The blocks of the quilt are separated by long strip-pieced units and nine-patch

Assembling the sashing...

Fig 1



Fig 2

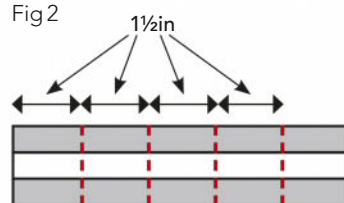
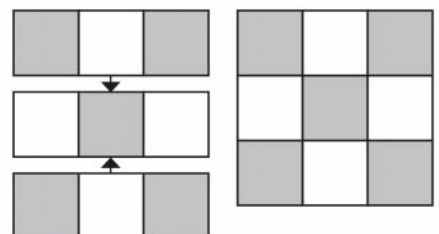


Fig 3



BOM quilt

Be creative and arrange the blocks in your own style!



blocks for cornerstones, made as follows. Begin by sewing one (1) print $1\frac{1}{2}$ in x WOF strip and two (2) white $1\frac{1}{2}$ in x WOF strips together along the long sides to make one long strip with the print fabric in the middle. Press seams towards the print fabric. Cut the strip into three (3) lengths of $12\frac{1}{2}$ in and two (2) lengths of $1\frac{1}{2}$ in (Fig 1).

5 Repeat this process to make twenty-one (21) of these long strip-pieced units in total, using a different print each time.

6 To make the other segments for the nine-patch blocks, sew one white $1\frac{1}{2}$ in x 7in strip and two print $1\frac{1}{2}$ in x 7in strips together along the long sides to make one strip-pieced unit with the white fabric in the middle. Press seams towards the print fabric. Cut into four (4) segments, each $1\frac{1}{2}$ in wide (Fig 2). These will be used for the nine-patch blocks.

7 Repeat to make twenty-one (21) of these strip-pieced units in total, using a different print each time. Cut the units into $1\frac{1}{2}$ in wide segments, as before, for the nine-patch blocks.

TOP TIP

Before assembling the quilt, lay out your twenty-four blocks in a pleasing way. Add the sashing units and check you like the colour placement before starting to sew the quilt together.

Fig 4

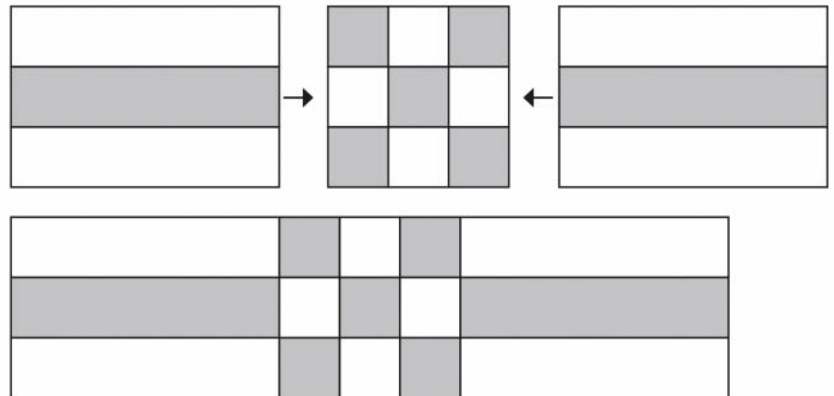


Fig 5

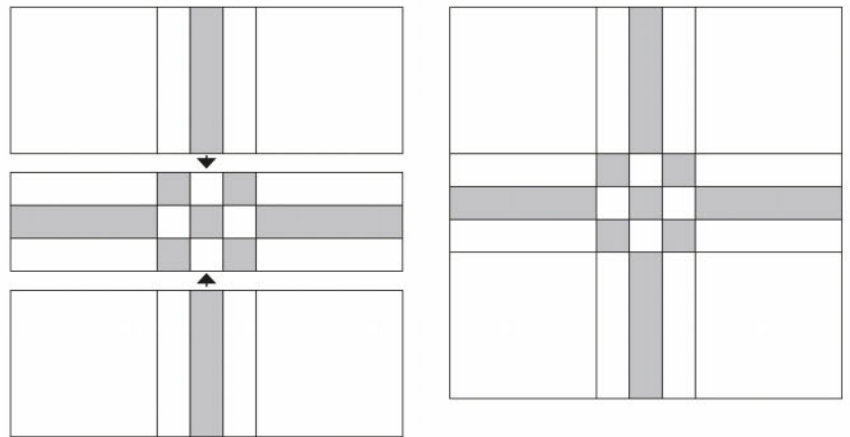
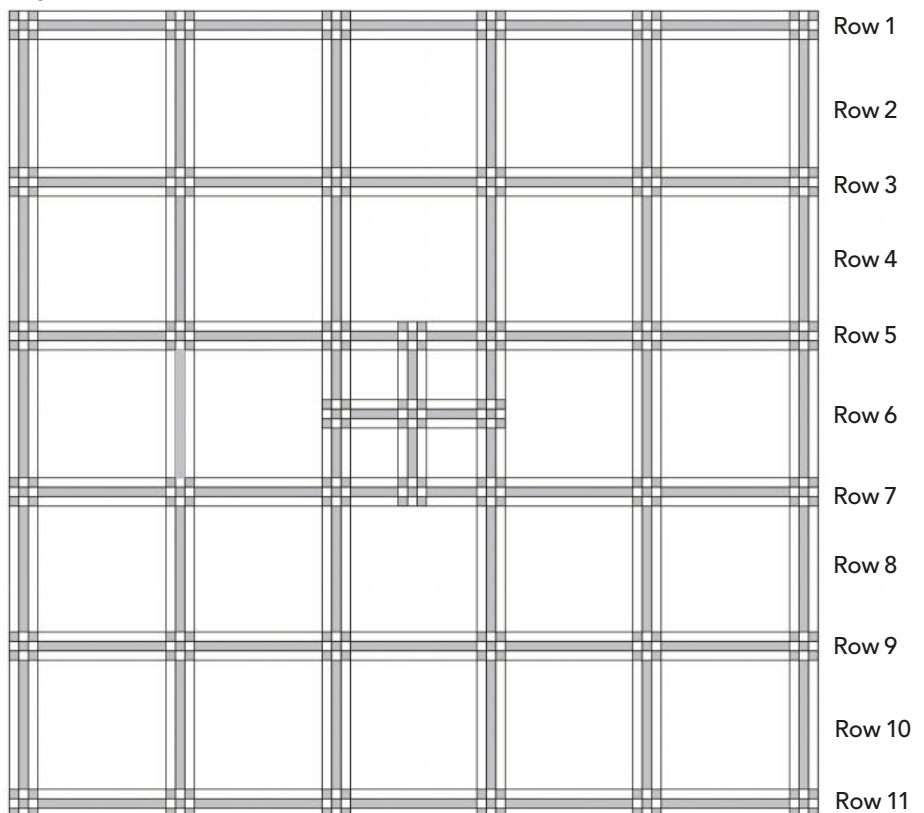


Fig 6



8 Make the nine-patch blocks by sewing the 1½in segments into groups of three, as shown in Fig 3, to make a total of forty-one (41) nine-patch blocks. You will have some segments spare. Press seams away from the centre.

MAKING THE CENTRE BLOCK

9 Choose six (6) of the 12½in strip-pieced units and five (5) nine-patch blocks to make the centre block and surrounding strips. Cut each of these six 12½in strip-pieced units into two (2) 5in lengths, to make a total of twelve (12).

10 Make five (5) centre strips by sewing two (2) identical 5in print/white strips to either side of a nine-patch block. Press seams away from the nine-patch (Fig 4).

11 Make two (2) plain centre strip units by sewing two (2) 5in white squares to either side of one (1) of the 5in print/white strips, as in Fig 5. Press seams away from the 5in white squares.

12 Sew two plain and one centre strip together to make the centre block. Press seams towards the centre.

13 Sew the quilt top into eleven (11) rows as follows (shown in Fig 6).

- Rows 1, 3, 9 and 11: six (6) nine-patch blocks and five (5) 12½in strip-pieced units.

- Rows 5 and 7: six (6) nine-patch blocks, four (4) 12½in strip-pieced units and one (1) centre strip unit.

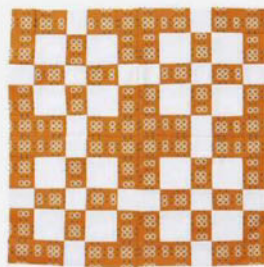
- Rows 2, 4, 8 and 10: six (6) 12½in strip-pieced units and five (5) 12½in blocks.

- Row 6: four (4) 12½in strip-pieced units, two (2) centre strip units, four (4) 12½in blocks, and one (1) centre block.

14 Press the seams away from the blocks and the nine-patches and towards the long strips.

Block of the Month directory

Vintage Sweethearts
Love Patchwork & Quilting



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Issue: 25



Name: Dorothy
Issue: 24



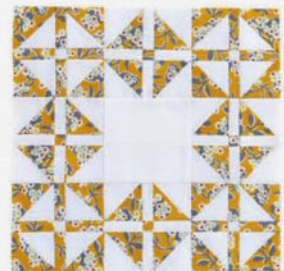
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Name: Esme
Issue: 16



Name: Nancy
Issue: 15



Name: Ada
Issue: 14

**LYNNE
GOLDSWORTHY**
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15 Sew the eleven (11) rows of the quilt together, matching seams. Press seams.

QUILTING AND FINISHING

16 Sew the two pieces of backing fabric together along the long sides using a ½in seam. Press seam open.

17 Make a quilt sandwich and baste. Quilt as desired – we quilted a cross-hatch

pattern of lines 1in apart.

18 When all the quilting is complete, tidy all the thread ends and then square up the quilt, trimming away any excess batting and backing fabric.

Sew the binding into one long strip. Fold in half along the length, wrong sides together, and press. Sew the binding to the quilt, taking care to mitre the corners.

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FABRIC CURATING

Angie Wilson says the difference between fabric hoarding and curating is all down to whether or not you intend to use it...

Some people might look at my fabric stash and call me a hoarder, but I prefer the term 'fabric curator'. Sure, it's a fine line, but I'm a fan of line dancing. I'll be the first to admit that I have an extensive stash of fabric. In fact, I've been known to blush at the thought of just how big my fabric stash is when in polite company.

When I first started quilting, I just bought what appealed to me (hello, novelty prints!). I didn't have much experience in what to buy and I treated entering a fabric store like a kid being let loose in a candy store.

My fabric stash got a bit more organised as my sewing experience grew and I started to learn more about composition and ways of making the best use of prints, solids and blenders.

I spent months tracking down the perfect shades of yellow to help balance my stash. It was like a treasure hunt and I celebrated each yellow fabric acquisition like someone on *Bargain Hunt* finding a William Morris tapestry for a steal!

I didn't realise it at the time, but I was moving away from buying for the sake of buying and selecting my fabrics with intent. I had become a strategic fabric purchaser: a curator.

Gone was the reckless abandonment of buying everything and anything – now it was all about the thrill of the hunt. I found myself walking into fabric stores and hunting through the bolts and remnant bins for something special, something worthy of joining my fabric collection.

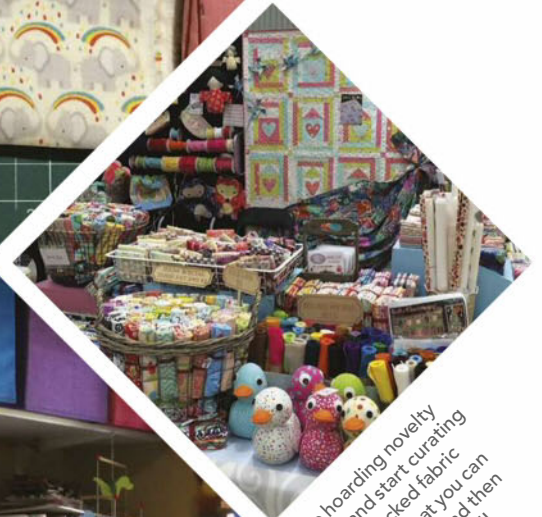
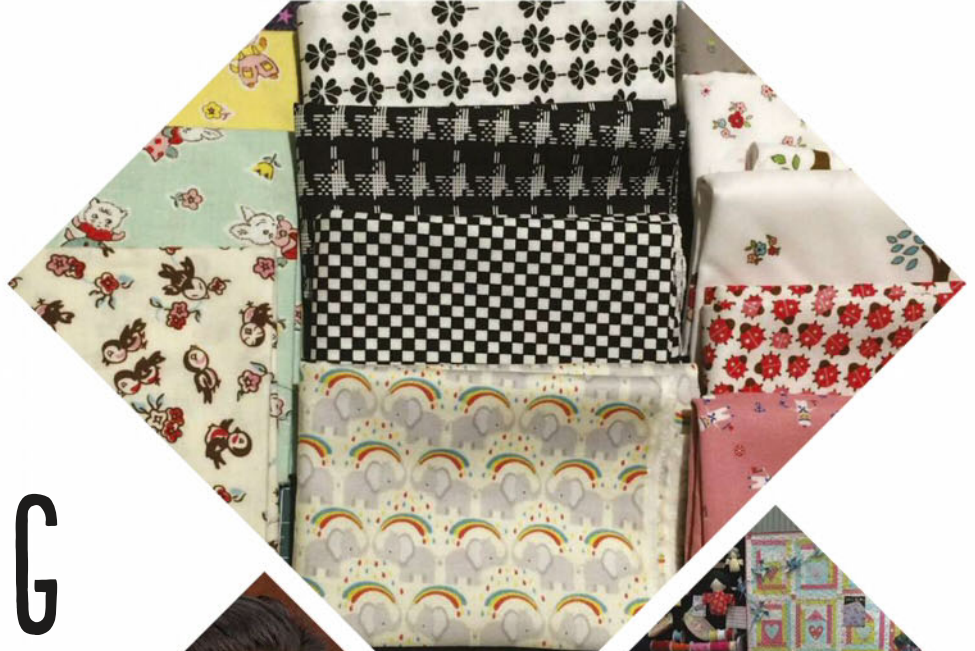
Something I could actually use.

And that's the key word: use. I don't think of myself as a fabric hoarder because I intend to (and do) use all of those fabrics in my collection.

I know that the chances of me actually using every piece of fabric I own are pretty slim, but I audition every fabric in my collection when I think about the project I'm working on. Nothing is sacred

(except the fat quarter of Heather Ross gnomes!).

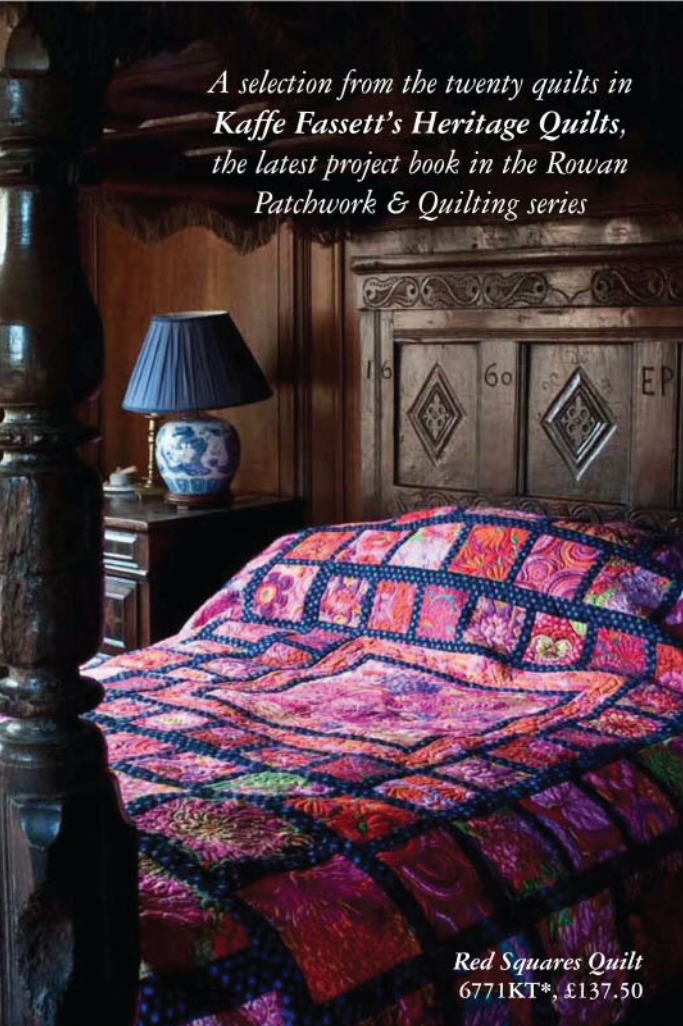
A well-stocked stash is like a well-stocked larder – you can do so much more when you've paid attention to your ingredients and you've got a good mix of staples and stars. You don't have to spend a lot to achieve that. You just have to adjust your attitude and think of yourself as a curator adding to a collection of fabrics that you'll use one day!



Stop hoarding novelty prints and start curating a well-stocked fabric collection that you can actually use. And then keep it organised!



*A selection from the twenty quilts in
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the latest project book in the Rowan
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*Kits include all the fabrics for the quilt top and binding. A copy of the book is required.



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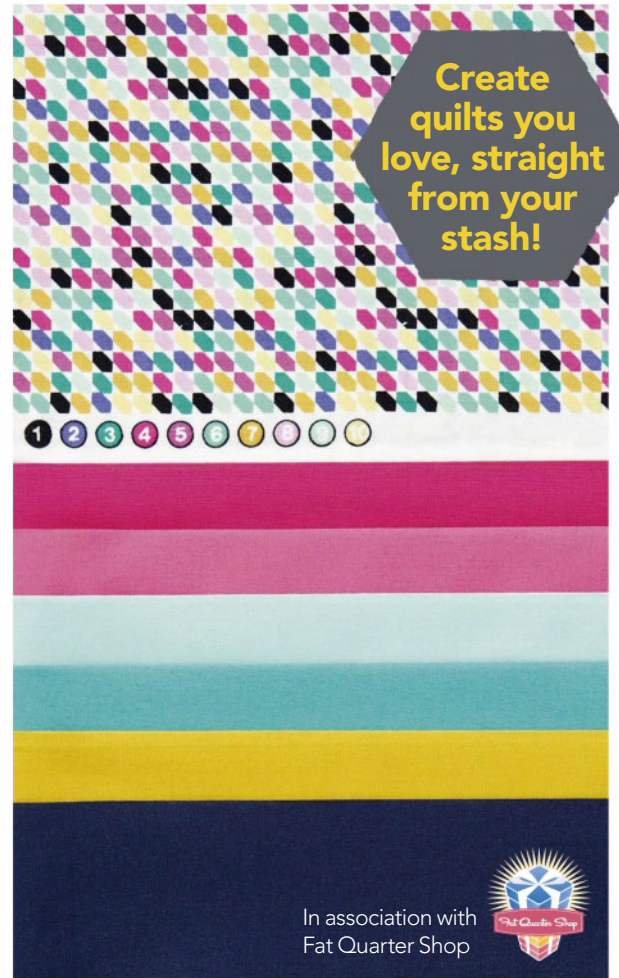
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STREET
EVENTS

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BY GROVES

HOW TO BUILD YOUR STASH

Your essential guide to collecting and curating fabric



Create quilts you love, straight from your stash!

- 1
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- 7
- 8
- 9

In association with Fat Quarter Shop



Left to right: Friends (Yellow) from Milk, Sugar & Flower by Elea Lutz for Penny Rose Fabrics, Baby Pink, Pale Pink and Baby Yellow from Bella Solids for Moda Fabrics.





YOUR STASH, YOUR WAY!

We've all stood before a wardrobe full to bursting and heard ourselves wail 'I've nothing to wear!'. I'm afraid I have no idea how to solve that problem (if you do, answers on a postcard please!).

The same goes for our fabric stash. We add to it, admire it, arrange then rearrange it, but so often despair of it! Fabric shopping is fun, right?! I could spend days looking at Fat Quarter Shop's website, adding bundles to my basket until I've spent enough to buy a small island. It's also exciting when we have a quilt or gift to make, and are choosing specific colours and prints. But last-minute makes can be stressful precisely due to the lack of suitable fabric in your stash. This is usually when we wonder why we have so many multicoloured large scale prints when really what we need is an array of multi-tasking solids and versatile dots.

Learning how to curate a collection that enhances your creativity and efficiency is a must. I hope this book inspires you to do just that; tag us on social media with photos of your stash!

 LovePatchworkandQuilting

 @LoveQuiltingMag

 LoveQuiltingMag

 LoveQuiltingMag

Share photos
of your stash,
tagging them
#lovequiltingmag

Jenny

JENNY FOX-PROVERBS EDITOR

INSIDE YOU'LL FIND...



STASH

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- 12** Get your prints in order and organise your way to the perfect hoard.
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COLOUR

- 28** Pick colour combos like a pro with our simple colourwheel rules – it's easy, promise!
- 32** Know your hints, tints and tones, and how to use 'em.
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- 53** Shop collections for instant coordination in your quilts!
- 56** Mix and match fabrics from different manufacturers for unique combos you'll love.





orlet

gold

shadow

coral

ras

nell

lichen

tomato

lilac

pig

berry

sky

rose

parrot

sea

con

fire

blueberry

smoke

s

1 STASH

Building a great stash means you'll spend less, and make more. Ready, set, stash!

BUILD

Starting from a blank slate can be daunting and, as any quilter can tell you, it's not hard to build a sizeable hoard of fabric. The trick to building a *versatile* stash (one that really works for you) is to keep an open mind when topping up your collection!

■ Join a club. There's nothing easier than signing up for a monthly club and having fabric delivered regularly direct to your door (what a treat!). There are lots of options out there, but don't feel pressured to stick with a particular look or genre.

Keep an eye out for a stash club that really makes your heart sing!

■ Pick up a grab bag. This is a random assortment of fabrics put together by the lovely ladies at Fat Quarter Shop, sold at a discount. Not only are you getting a great deal, but you'll get a diverse set of fabrics that will open up your stash possibilities.

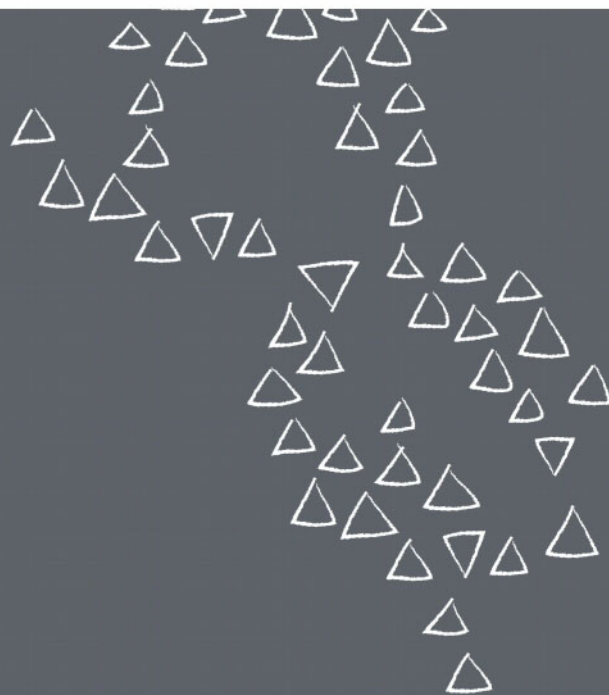
■ Keep your eyes peeled for sales.

Fat Quarter Shop has a daily Flash Sale and it's a great opportunity to pick up prints that you've been lusting after.

■ Whenever you come across a print you like, just buy a small piece. A 10in square is the perfect size to experiment with, and you always buy more if it turns out to be a real hit!

■ Don't forget your basics – solids, dots, stripes, plaids and even batik washes are useful to pair with and tone down busy prints. Keep these on hand.

■ Arrange a stash swap with fellow fabric-minded friends where participants package and swap certain cuts of fabric from their stash. It's a sure-fire way to add more variety to your collection and cut out unused prints.

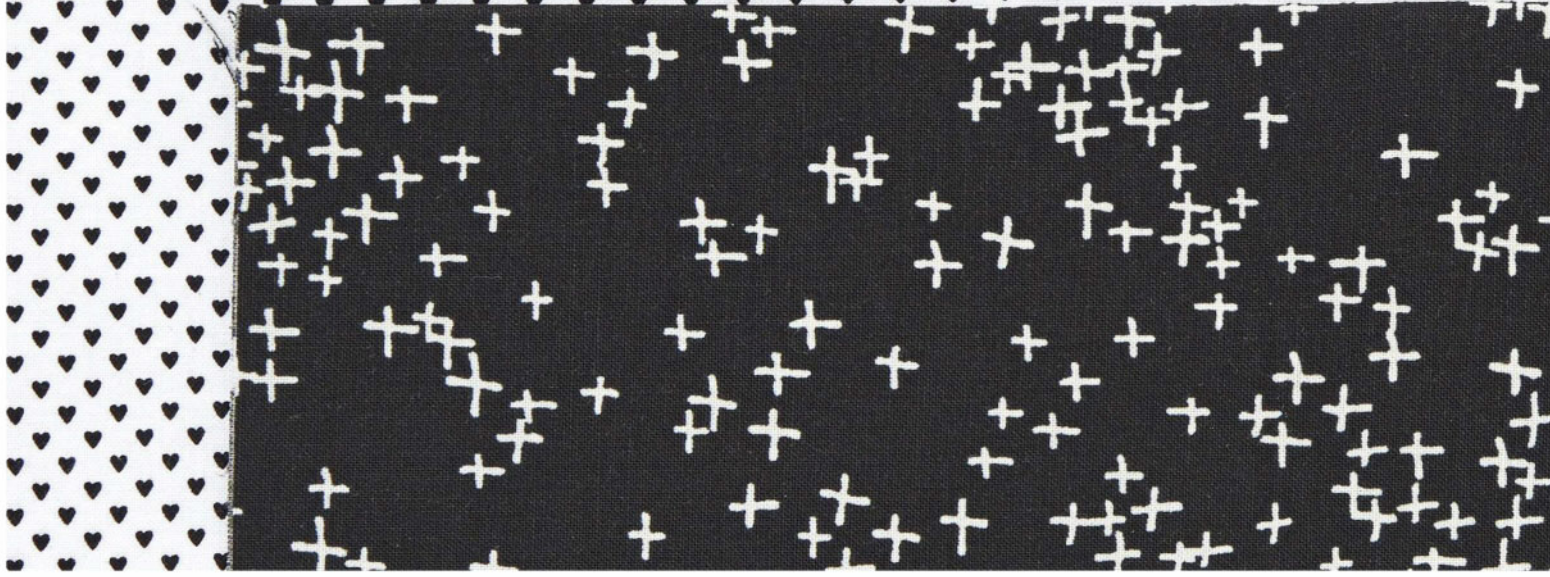
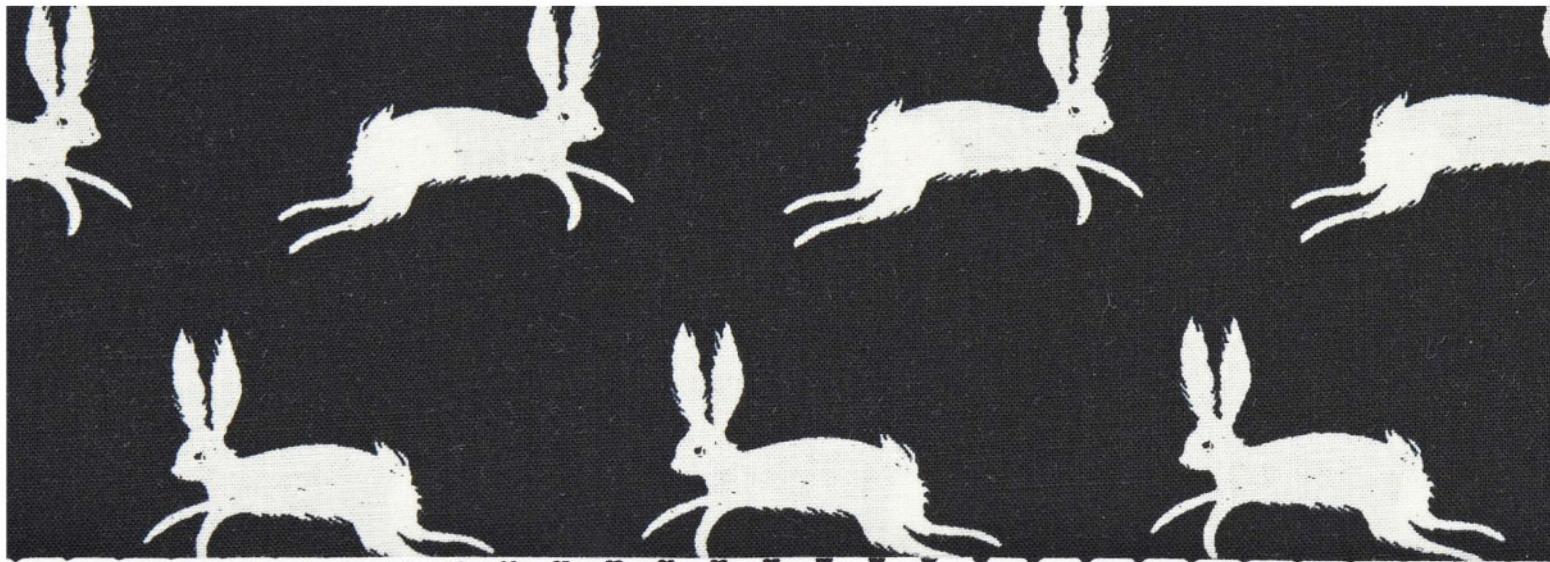


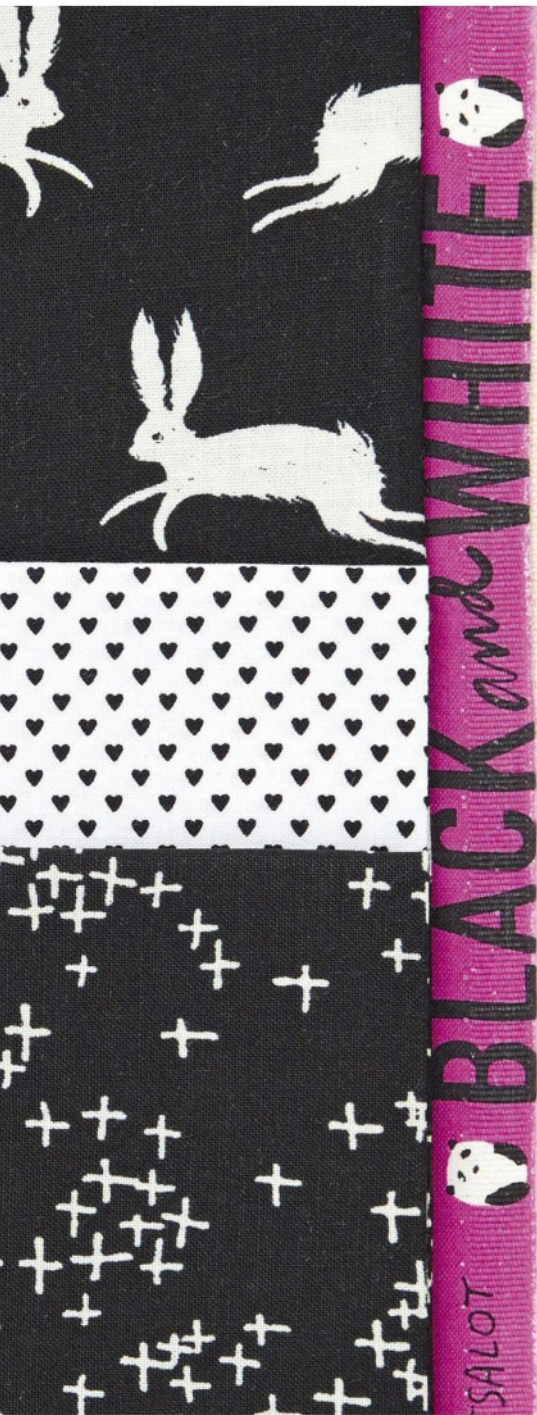
Left to right: Mini Flowers (Coconut) from Cookie Book by Kimberly Kight for Cotton+Steel, Buoy Blue from Daysail by Bonnie & Camille for Moda Fabrics, Terrain from Bella Solids for Moda Fabrics, Ditzzy Tulip (Teal) from Gracie's Schoolhouse Classics by Judie Rothermel for Marcus Brothers Fabrics.



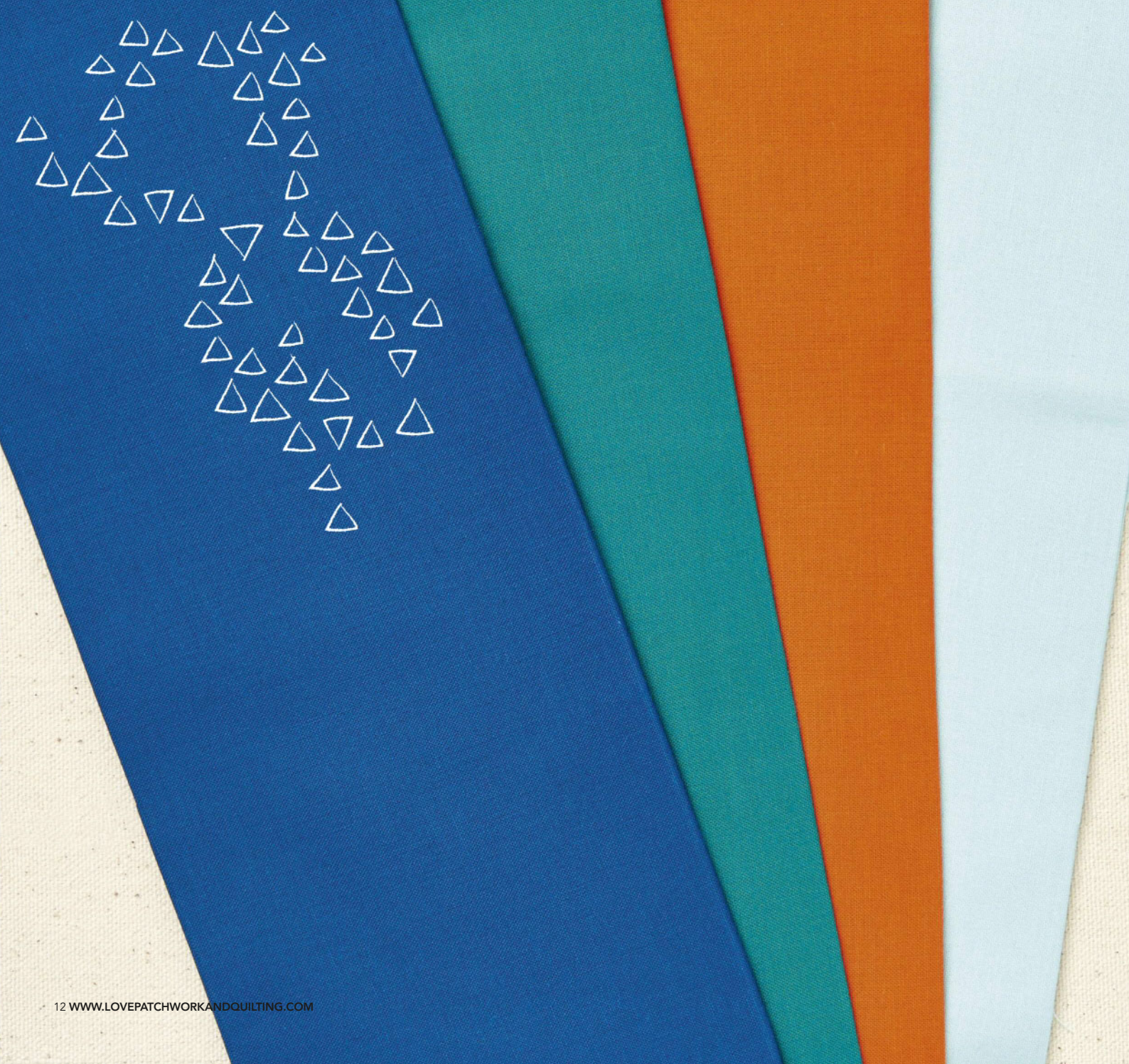
Classics by Judie Rothe

home" ★ MADE IN JAPAN SEASON: Fall 2014 COTTON + STEEL





Top to bottom: Ghost Bunny by Sarah Watts from Black & White for Cotton+Steel, Tiny Hearts (Black) from Fashionista for Timeless Treasures Fabrics and Petite Plus by Rashida Coleman-Hale from Black & White for Cotton+Steel.



ORGANISE

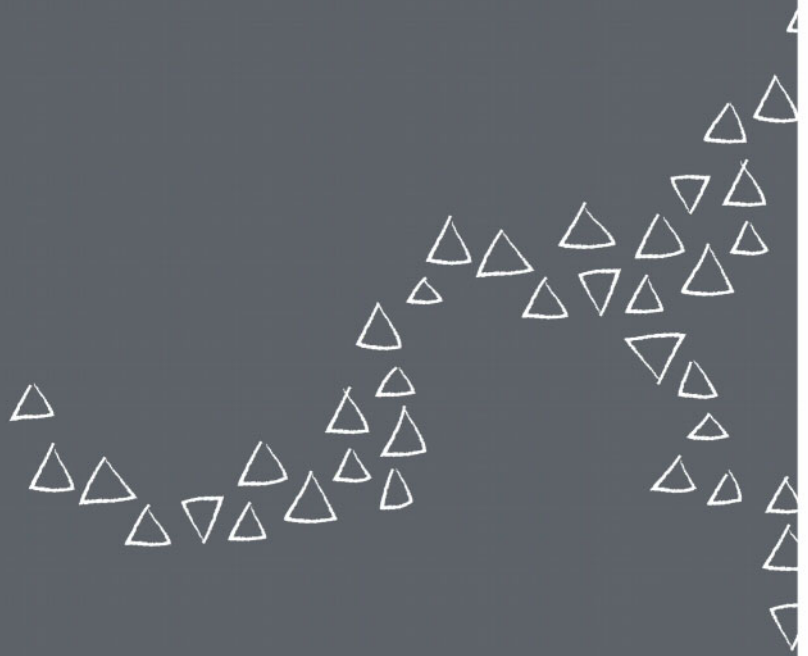
■ Organisation is key to an effective fabric stash. There are several ways you can sort your stash to stay on top of what you own. Sort it into piles by colour, scale of print, size of cut, themes or in a any way that makes sense to you and the way you like to work. Once sorted, store your piles in clear bins so you can easily find what you need.

■ You can go a step further and actively manage your stash as you work – cut your stash into commonly used fabric sizes,

such as 2½in strips or 5in squares, so they're ready to go when the time comes to start on a new design.

■ Finally, get rid of anything you absolutely don't want and won't use. Local organisations, such as quilt guilds, may accept fabric donations for charity quilts and they can find new life there.

■ As you organise, look out for unlikely pairings. A fabric rejected on its own merits comes alive when seen next to another print or colour – a hidden gem!

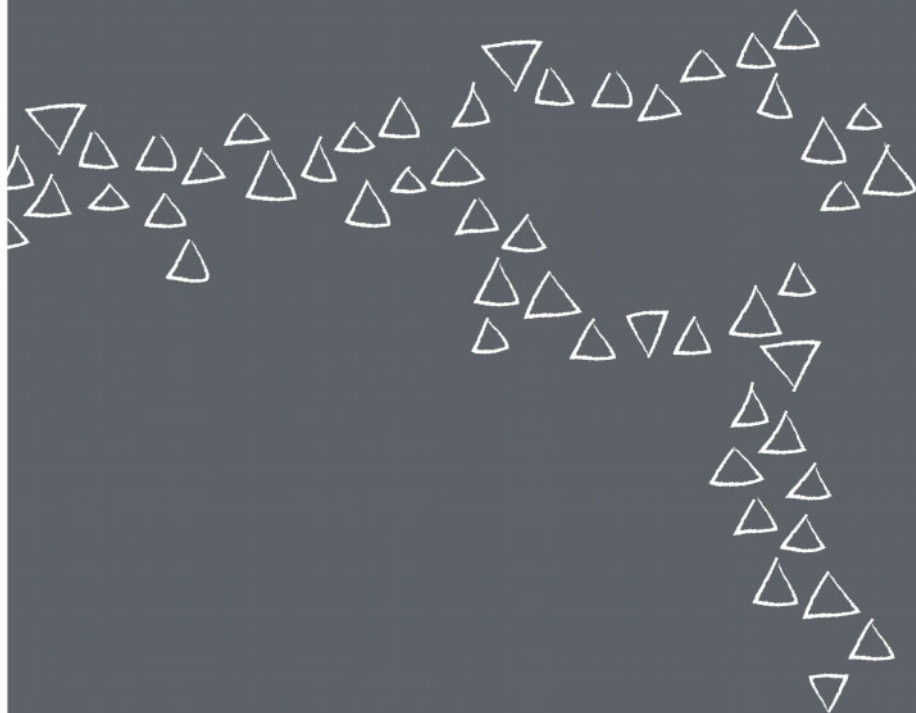


Left to right: Celestial, Blue Grass, Mango and Aqua from Kona Cotton Solids for Robert Kaufman Fabrics

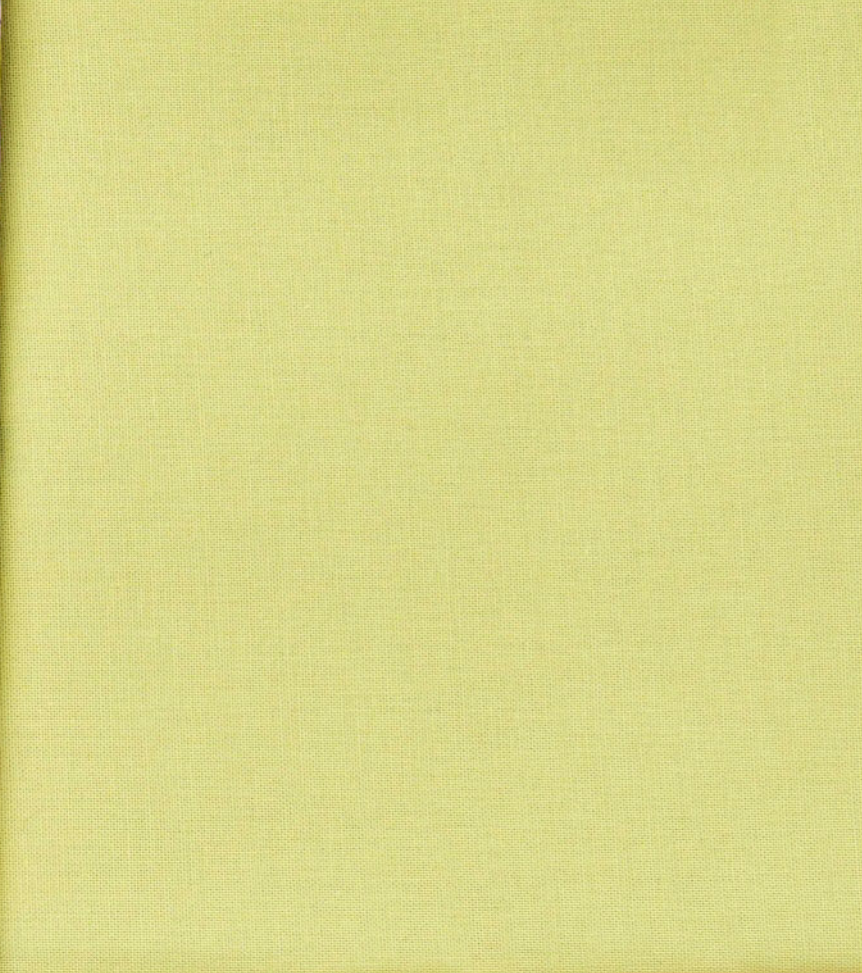
SHOP

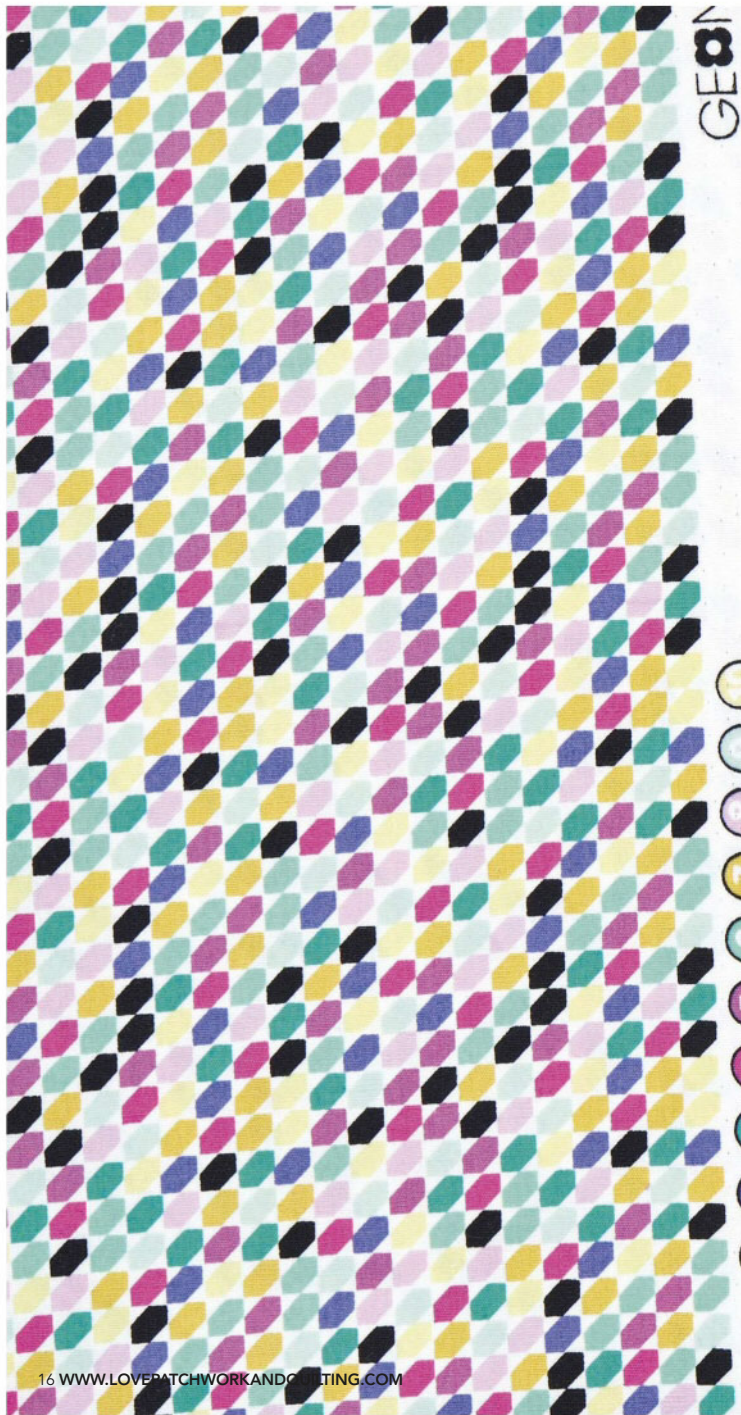
When you fall in love with an entire collection of fabrics, it can be hard to select just a few prints to take home. Fabric companies have made it much easier for us fabric lovers to purchase a whole collection with an array of precuts that allow you to enjoy a full sampling of the collection. The largest size is usually a Fat Quarter bundle, which is an 18in x 20in cut of each print in a collection. Other popular precuts include 2½in strips, 10in squares, 5in squares and even 2½in squares.

If you aren't sure what precut to pick up, start with a pattern. There are thousands of books and patterns on the market (and plenty of freebies online, too) designed to use specific precuts. Find one you love, then go from there!



Left to right, top to bottom: Monkey Magic Gardenia from Gardenvale by Jen Kingwell for Moda Fabrics, Light Lime, Coral and Charcoal from Bella Solids for Moda Fabrics.





GEAR

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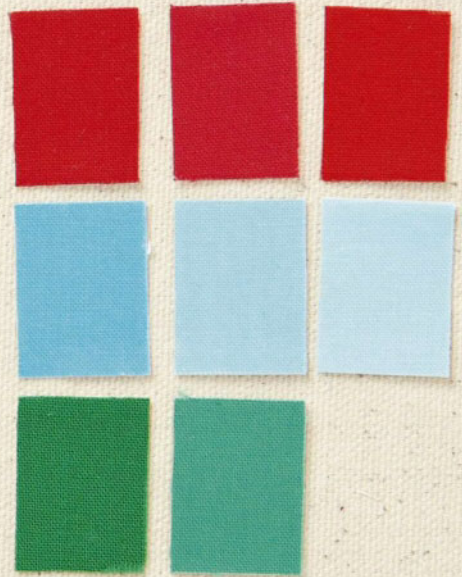
Left to right: Tessellate Huckleberries from Geometric Bliss
by Jeni Baker for Art Gallery Fabrics, Raspberry Rose,
Festival Fuchsia, Fresh Water, Cozumel Blue, Empire Yellow
and Nocturnal from Pure Elements for Art Gallery Fabrics.



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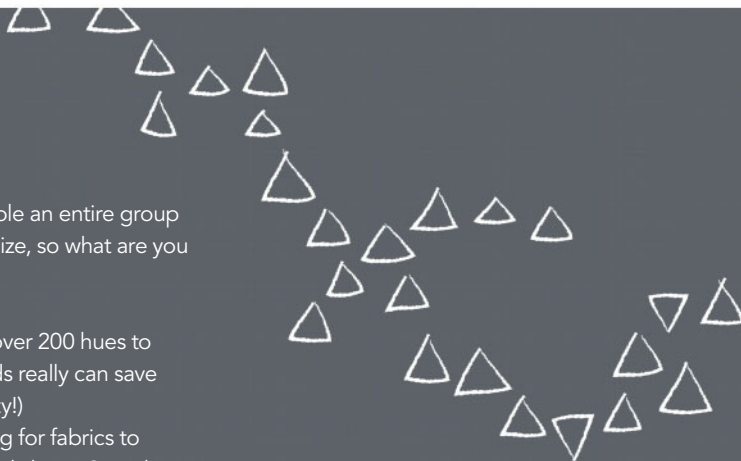
SAMPLE

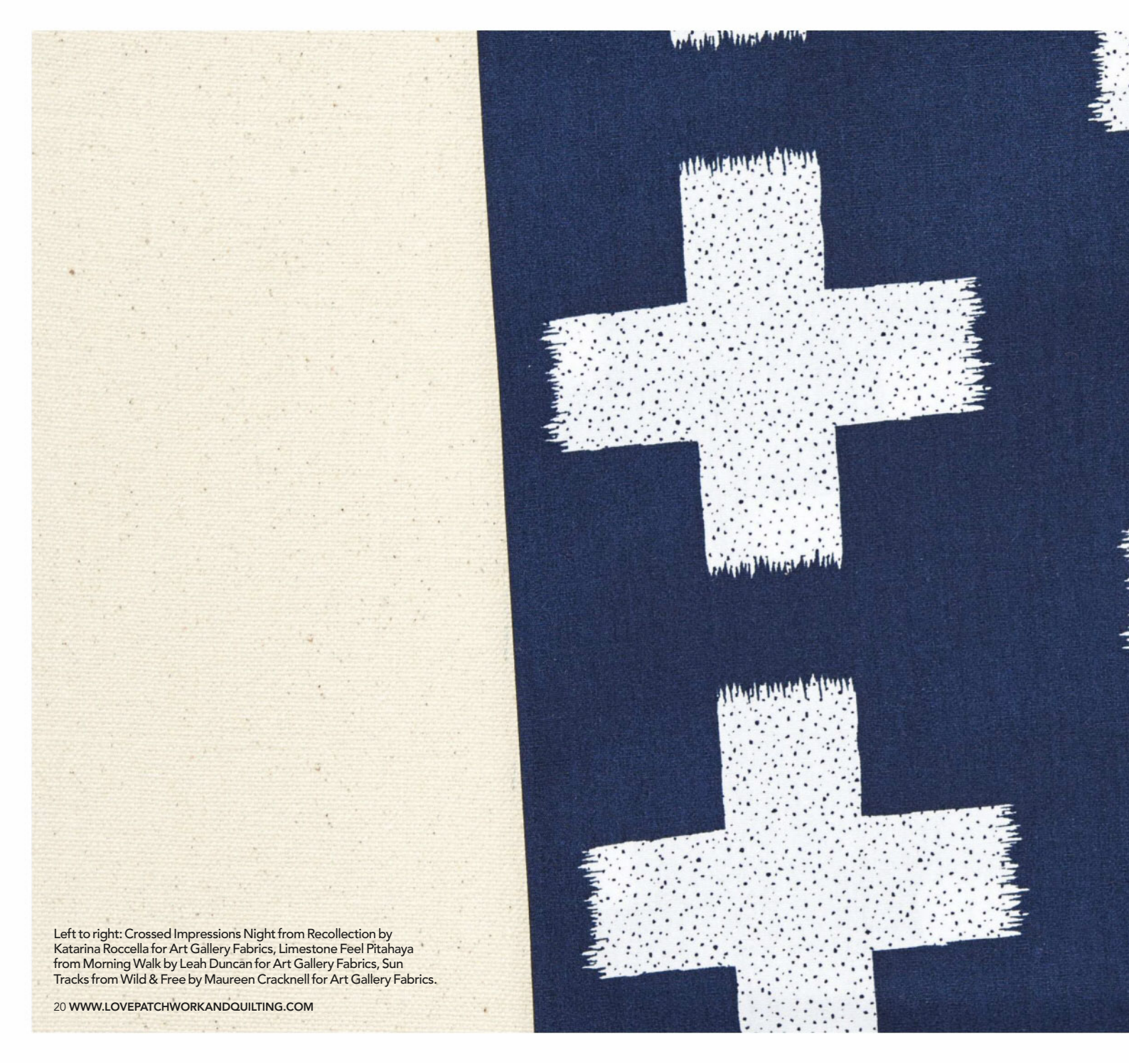
For fabric collections, the 2½in square packs are a great way to sample an entire group to audition fabrics for a quilt. Many fabric companies now offer this size, so what are you waiting for?

- Don't be afraid to ask your local quilt shop for samples of fabric. Finding the right colour and tone for your project is really important and most shops will gladly send you samples to audition.
- For solid fabrics, several fabric companies offer colour cards for quilters to find just the right shade to complement

their quilts. With well over 200 hues to select from, these cards really can save the day (and your sanity!)

- If you're out shopping for fabrics to match what you currently have, Swatch Buddies are a great shopping companion. Mount your fabrics onto a portable ring holder and you're set.





Left to right: Crossed Impressions Night from Recollection by Katarina Roccella for Art Gallery Fabrics, Limestone Feel Pitahaya from Morning Walk by Leah Duncan for Art Gallery Fabrics, Sun Tracks from Wild & Free by Maureen Cracknell for Art Gallery Fabrics.



STYLE

In the landscape of contemporary fabric choices, the world is your oyster. From reproduction to modern prints and everything in between, where do you start? Finding your own distinctive style will come with time, so start in your comfort zone and draw inspiration from things you like. What do you like to wear? What colours and prints do you utilise in your home décor? Follow a few fabric designers on Instagram and see what calls to you as you browse your feed. There's no right or wrong answer and your taste can fluctuate with the seasons as well. Still not sure where to start... try a quilt kit that you like, with all the fabrics cut and picked out for you, and see what in particular you love about it. Is it a certain print or a tantalising colour combination? See, you'll have a signature style of your very own in no time!



Left to right: Tent Stripe (Tart) from Elizabeth by Tula Pink for Free Spirit Fabrics, Snow from Kona Cotton Solids for Robert Kaufman Fabrics, Fox Heads (Steel) from Hilltop by Wee Gallery for Dear Stella Fabrics.



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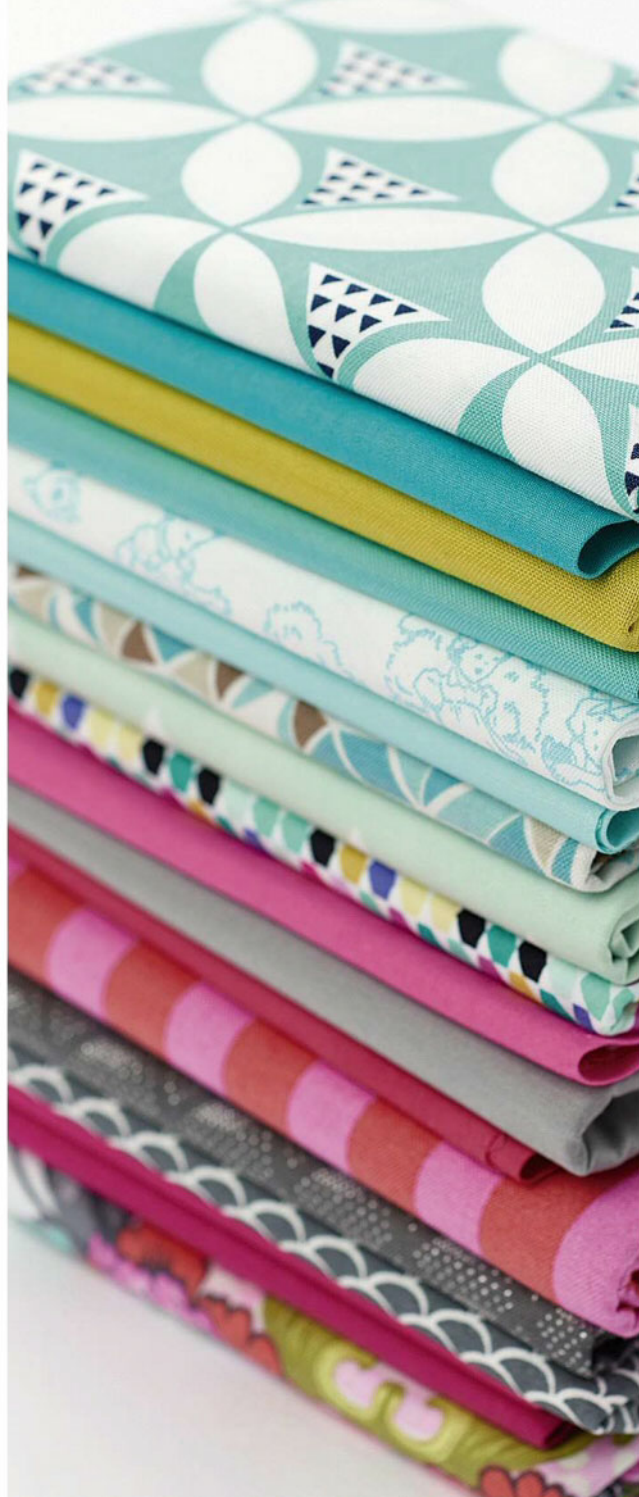
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COLOUR

Knowing how to mix colours,
whether it's print or solids, is a
key part of a quilter's repertoire.

Left to right: London Red, Burnt Orange, Honey, Emerald, Sweet Mint, Fresh Water,
Tender Green, Cozumel Blue, Parisian Blue, Nocturnal, Cherry Lippgloss, Raspberry Rose
and Festival Fuschia from Pure Elements for Art Gallery Fabrics.



CONTRAST

A colour wheel can be invaluable when pulling fabrics from your stash for a quilt. The main thing to keep in mind is that the further the distance between two colours on a colour wheel, the more contrast between the two. Analogous colours are placed side by side. You'll set the tone of your quilt with the amount of contrast in your fabrics. For instance, yellow and purple sit on opposite sides of the wheel and are complementary, and this combo will be louder than yellow and its neighboring hue, orange. Selecting warm (reds, yellows and oranges) and cool (blues, greens and purples) tones also set the energy of your quilt. But never limit yourself to conventional wisdom – there are exceptions to every rule and you may discover an eccentric combo you love!



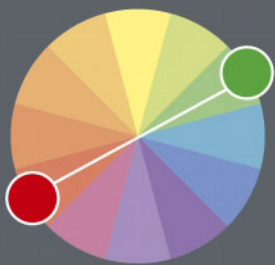
■ Complementary colours are located directly opposite each other on the colourwheel – pairing complementary colours usually creates a high-contrast, very vibrant match.

■ Analogous colour schemes use colours adjacent (next to) each other on the colourwheel – they are harmonious and often offer a more understated colour combo.

■ Triadic colours are evenly spaced

around the colourwheel and are usually vibrant, even if you choose to use an unsaturated hue.

■ Double complementary colour schemes use four colours arranged in two complementary pairs – this is one of our favourite ways to pick unusual colour combinations.



COMPLEMENTARY



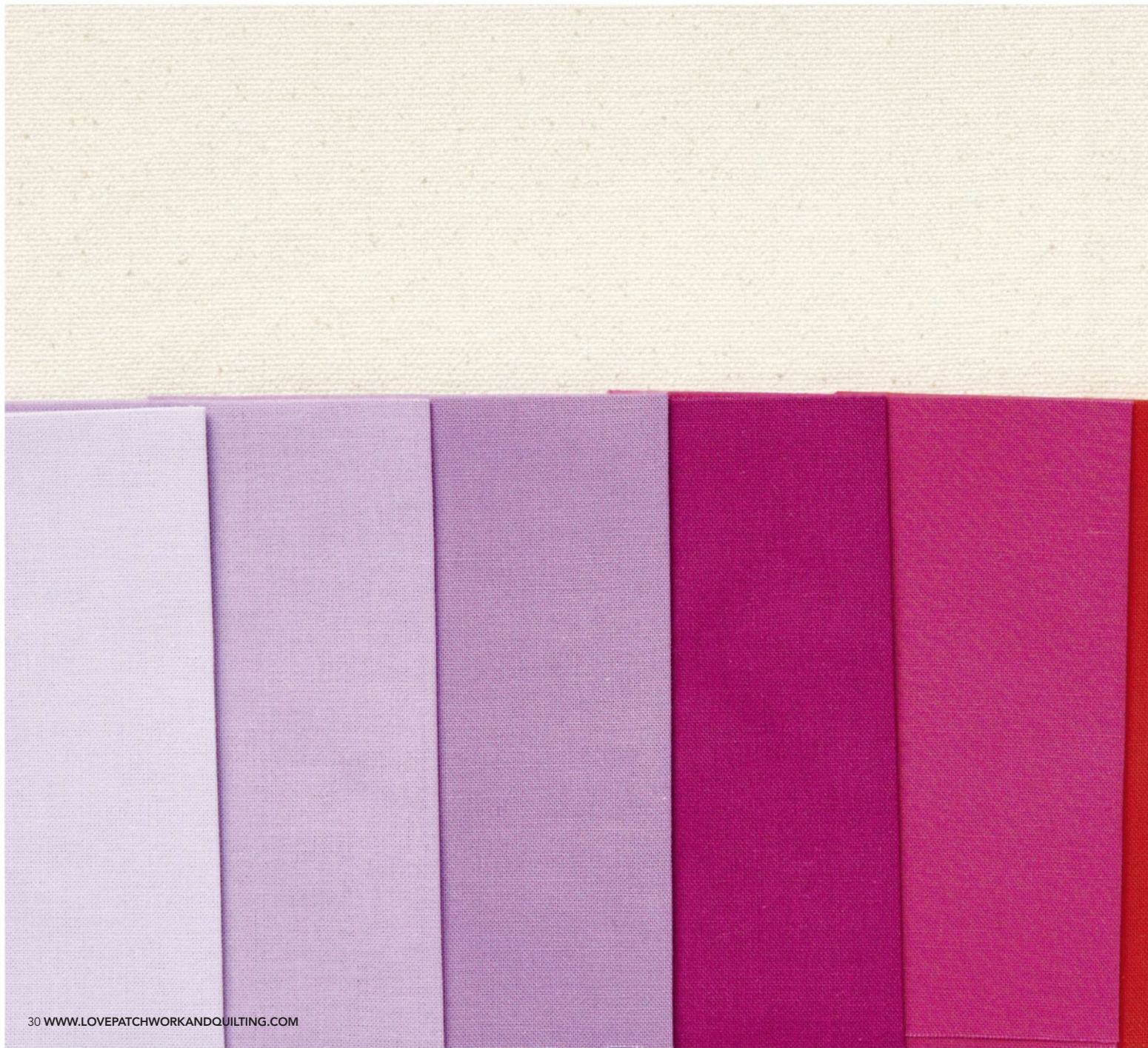
ANALOGOUS

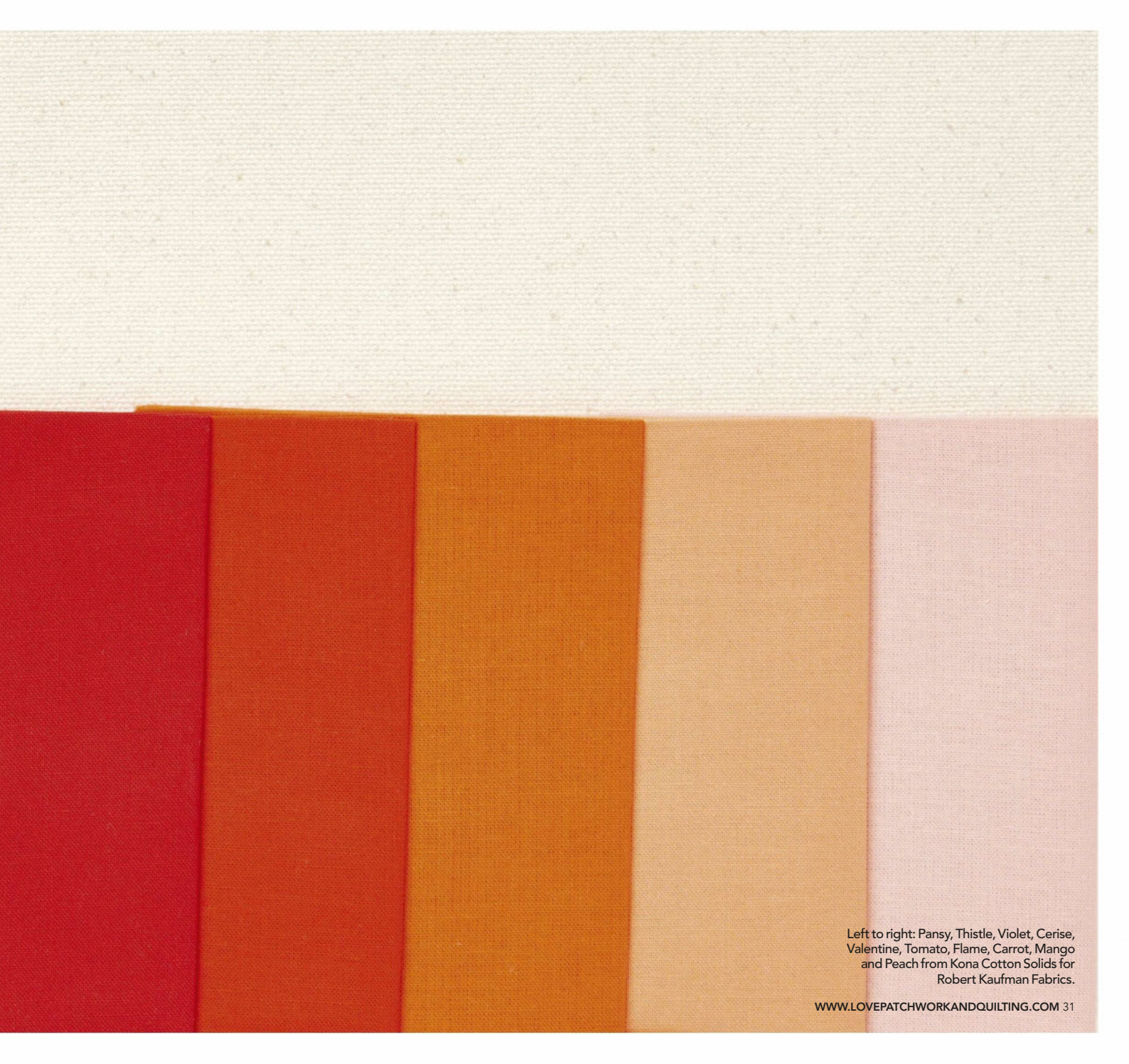


TRIADIC



DOUBLE COMPLEMENTARY





Left to right: Pansy, Thistle, Violet, Cerise,
Valentine, Tomato, Flame, Carrot, Mango
and Peach from Kona Cotton Solids for
Robert Kaufman Fabrics.



PALETTE

Colour can be the most powerful tool in your quilting box. Crafting the right palette can express a different time, different place, even different sides of your personality. Be adventurous. Don't forget, your thread choice will also affect the outcome. Consider the following when choosing a cohesive palette:

HUE, TINTS, TONES AND SHADES

Hue is the term for pure spectrum colours. Add white and it's a tint, add grey and it's a tone, add black and it's a shade.

VALUE AND SATURATION

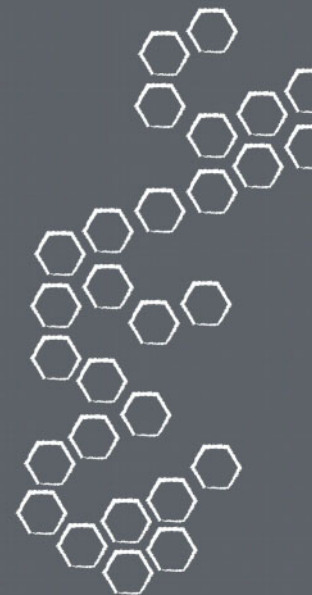
Value is the relative lightness or darkness of a colour, while saturation refers to the purity of a colour. Dull colours (like pastels) are desaturated, while pure hues are fully saturated.

WARM VERSUS COOL

Using equal amounts of warm and cool colours can make a quilt feel balanced. Using mostly warm colours gives a quilt a lot of energy, whereas using primarily cool colours can make a quilt feel calm and serene.

VALUE

Balancing the light and dark values of a quilt gives it contrast – you can strategically use value to give the quilt a focal point, or use all low volume to create a soft, subtle quilt design. Ombre colour schemes typically use several values, tints, tones and shades of a single colour – arrange in light to dark values.



Left to right: 16th Century Selfie (Plum) from Elizabeth by Tula Pink for Free Spirit Fabrics, Sorbet, Azalea, Fuchsia, Miracle Blue and Light Jade from Designer Solid Essentials for Free Spirit Fabrics.

ACCENTS

One of our favourite ways to add a little something unexpected into a quilt design is with an accent colour – just a little pop of bright bold colour is enough to set off all the other colours in your quilt. A great way to add an accent is to hone in on a particular shade used in your print fabrics – colour cards really are invaluable when you're trying out new combos. Choose a brighter, more intense version of an existing colour and add a dash.

Whites and creams are safe choices to let particular prints or colours take centre stage, but consider one of the 'new' neutrals that are growing in popularity, like grey or navy, and we normally select a hue that melts into the print.

Left to right: Silver Diamonds from The Steel Collection by Gerri Robinson for Red Rooster Fabrics, Breakers and Cyan from Kona Cotton Solids for Robert Kaufman Fabrics, Sunday Dress by Melody Miller from Black & White for Cotton+Steel, Shale from Kona Cotton Solids for Robert Kaufman Fabrics.




25135 www.redrooster.com



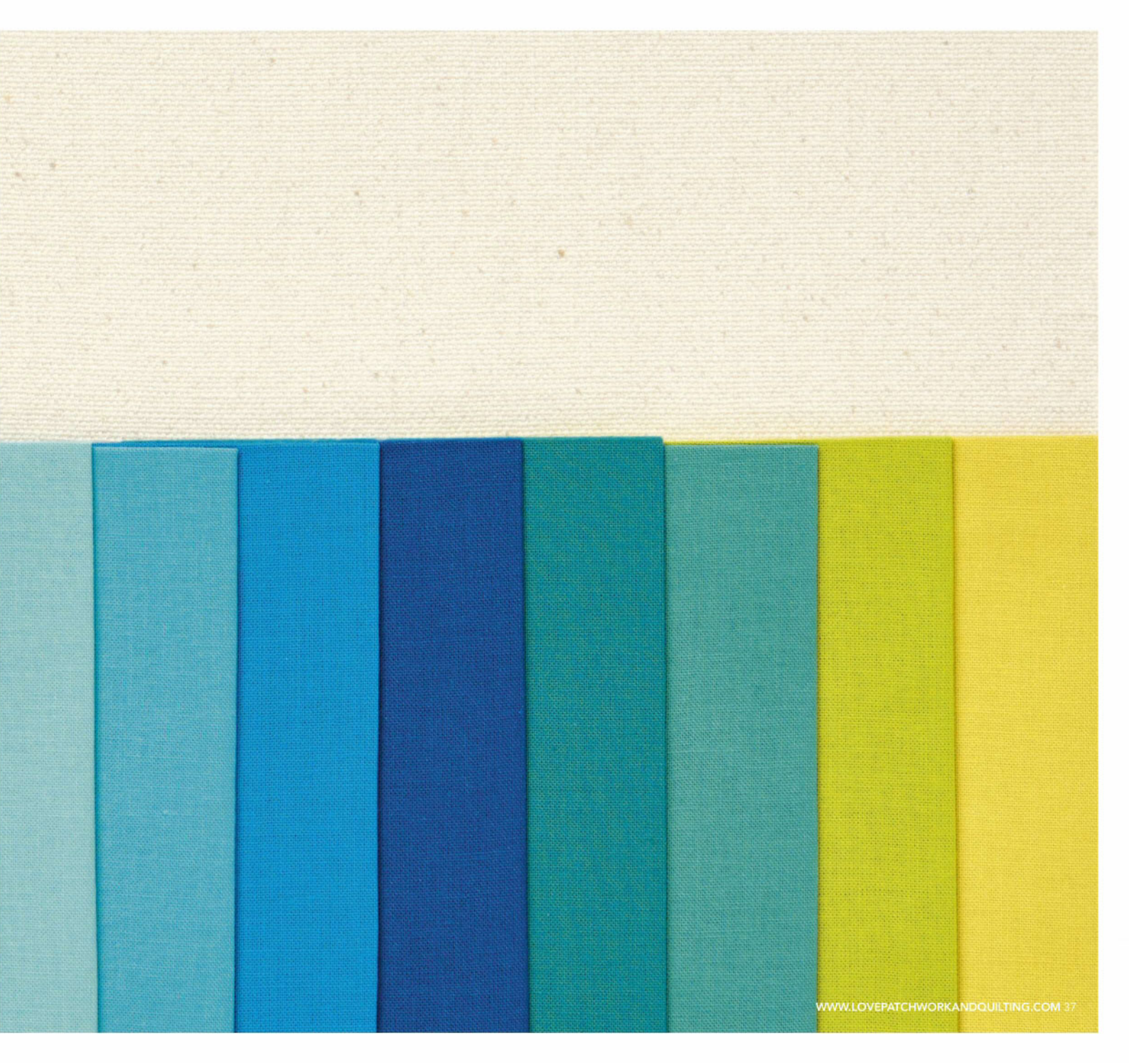
BLACK *and* **WHITE**



© MELODY MILLER



Left to right: Graphite, Pewter, Shadow, Shale, Sea-foam, Aqua, Pool, Breakers, Cyan, Celestial, Emerald, Blue Grass, Pea Pod and Wasabi from Kona Cotton Solids for Robert Kaufman Fabrics.







SOLIDS

Besides acting as a background fabric, solids can stand on their own. For a very graphic quilt, where the focus is on shape and form, solids are an excellent choice. Since many different fabric companies have solid offerings, they'll vary by thickness and hand. This comes down to personal preference and we recommend you try several different brands of solids. We usually recommend you match your solid to the fabric company that made the print collection you're using, but again, there are exceptions to every rule. Once you find one you love, purchase several yards to keep on hand! A solid is usually more affordable than regular prints and you'll certainly use it up.

Left to right: Valentine, Wasabi, Pea Pod and Pool
from Kona Cotton Solids for Robert Kaufman Fabrics.



TOP OF THE SHOPS!

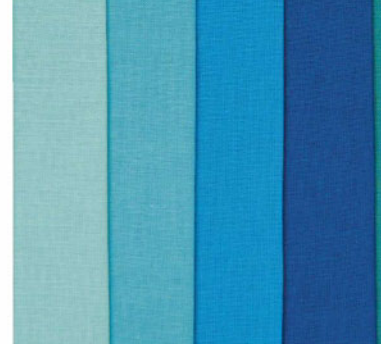
Fat Quarter Shop was started by Kimberly Jolly back in 2003. She began quilting just a few years before, but soon found that the stores in her area lacked the fabrics she so desperately wanted, especially fat quarter bundles. That need fueled her desire to start an online shop (hence the name Fat Quarter Shop) and soon she was working her normal job during the day and filling orders at night. With her commitment to great customer service and “need fabric now” attitude (which we totally get!), the store quickly skyrocketed and became a fulltime venture. Yay!

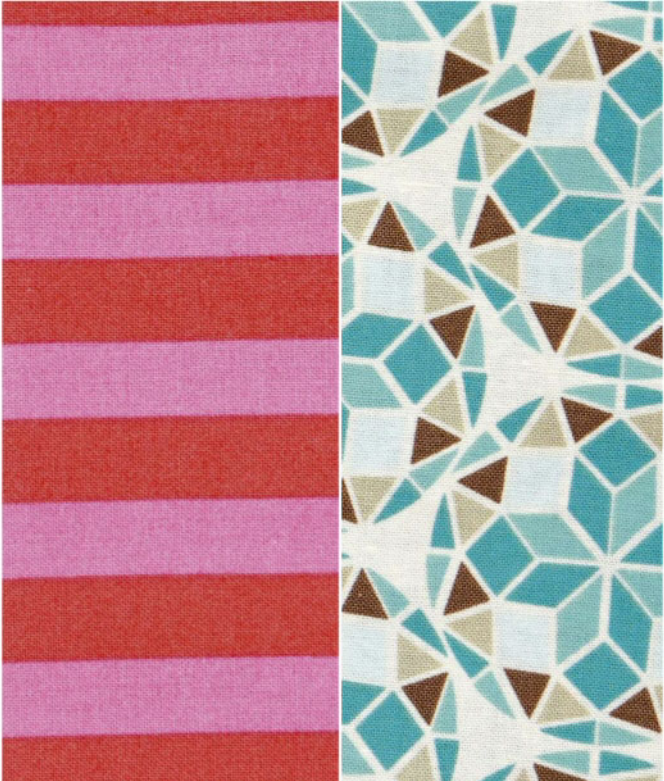
Over ten years later, FQS has kept its dedication to stellar customer service as well as lightning-fast domestic and international shipping. It’s also developed an abundance of exclusive items that we can’t get enough of – including quilt kits, clubs and notions, *and* it offers the largest

selection of precuts anywhere (seriously!). There are also store exclusives like the Jolly Bar™ precut, special notion sets like Alphabitties fabric markers and the Jen Kingwell English Paper Piecing Kit – plus tasty Aurifil thread boxes including AuriFloss! The FQS YouTube channel is well-stocked with quilting tutorials featuring Kimberly herself, who’s on a mission to introduce more quilters into the fold.

In 2011, *It’s Sew Emma* was launched as the publishing arm of FQS, and has published several top-selling books, including *Farm Girl Vintage* (by lovely Lori Holt) and *Fat Quarter Style*. Fat Quarter Shop continues to push the envelope to serve up the very best of everything quilting to the world – and that’s why we love them!

Get your fill of fabric goodness at www.fatquartershop.com – go on!





3 PRINT

Get to know the lingo and auditioning prints is a doddle. You'll be a regular fabric guru!

Left to right: Triangle Tokens from Arizona by April Rhodes for Art Gallery Fabrics, Metal Miniature Hills from Fantasia by Sara Lawson for Art Gallery Fabrics.

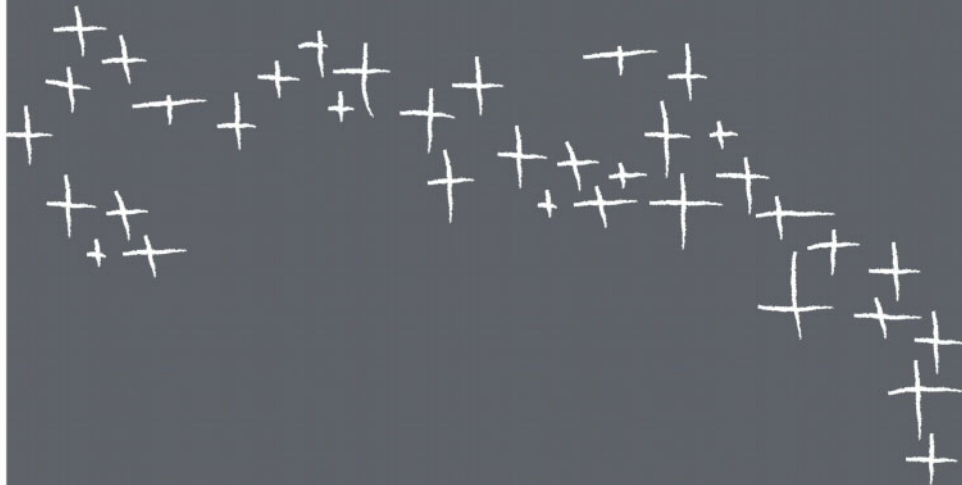


DIRECTIONALITY

When considering which fabrics to use, you need to consider the directionality of a print, which can affect the amount of yardage you need and how easy the fabric is to work with. A **one-way print** is one where the motifs only make sense if the fabric is orientated in one direction – if it's rotated 180 degrees, the design looks upside down.

A **two-way print** is one where the design looks the same, as long as the selvages are running along the top and bottom – if it's rotated 180 degrees, the design looks the same. These directional prints generally require more planning to work with because with every cut you need to consider the design's orientation and your desired end result, which may increase the amount of yardage you need.

Non-directional prints are usually easier to work with and involve less fabric waste. A **four-way print** is a design that looks the same whether the selvages are running along the top and bottom or down the left and right, such as gingham. A **tossed print** uses motifs that are arranged in a variety of directions, which creates a fun feel and means you can potentially cut shapes in any orientation.







REPEATS

The repeat of a pattern can also affect how you use it. The most common is a **square repeat**, where each motif is arranged in a grid-like structure of equal-sized rows and columns – you could draw straight lines horizontally and vertically over the fabric to divide the motifs.

A slightly more interesting look is achieved with the **half-drop repeat**, where columns of motifs are dropped down to sit halfway between motifs in neighbouring columns – you could draw straight lines vertically over the fabric to divide the motifs, but the horizontal lines would be staggered.

A **brick repeat** works in the same way as a half-drop repeat, but this time it's the rows that are staggered – you could draw straight lines horizontally over the fabric to divide the motifs, but the vertical lines would be staggered. A half-drop and brick repeat creates diagonal patterns between the motifs, which are visually pleasing and easy to work with in your patchwork projects.

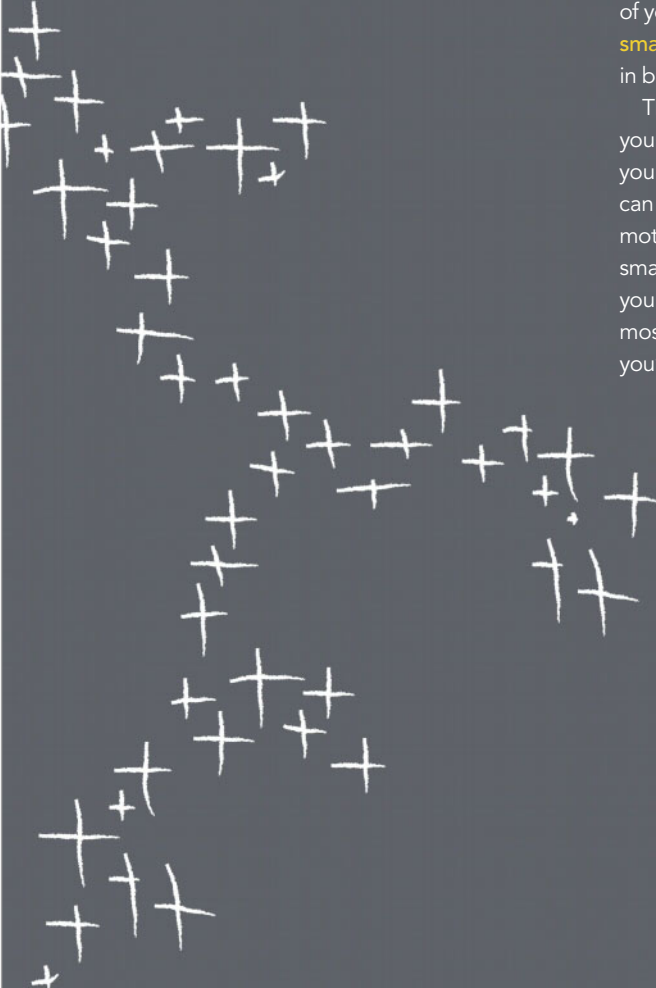


Left to right: Raspberry Rose from Pure Elements for Art Gallery Fabrics, Sunflower Daze (Pink) from Gracie's Schoolhouse Classics by Judie Rothermel for Marcus Brothers Fabrics, Quartz Pink from Pure Elements for Art Gallery Fabrics, Drops of Pamplemousse from Etno by Pat Bravo for Art Gallery Fabrics, Caviar from Pure Elements for Art Gallery Fabrics.

SCALE AND SPACING

The scale of a print's motifs is key to the potential use of a fabric and the finished look of your project. **Large-scale motifs** are ones that measure more than 4in in size, while **small-scale motifs** are less than 1/2in, and medium-scale motifs can measure anything in between.

The spacing of those motifs can also make a big difference to the finished look of your patchwork piece – **packed motifs** sit very close together while **spaced motifs** allow you to see the background. Some prints have packed areas and spaced areas, which can flow into each other – these are known as **'open and closed'** designs. Large-scale motifs make a bigger impact and are best used for larger areas of a design, while small-scale patterns tend to work better for smaller cuts of fabric. But that doesn't mean you can't experiment with different looks! If you're looking to buy your fabrics online, most retailers will provide a guide to give you an idea of the scale of the pattern. If you're not sure, order a swatch of the fabric before committing to a large spend.



Left to right: Ditzzy Tulip (Teal) from Gracie's Schoolhouse Classics by Judie Rothermel for Marcus Brothers Fabrics, Geo Mod (Teal) from Color Theory by V and Co. for Moda Fabrics, Bouquets and Doilies (Green) from Flower and Sugar for Lecien





Left to right: Friends (Yellow) by Elea Lutz from Milk, Sugar & Flower for Penny Rose Fabrics, Baby Pink, Pale Pink and Baby Yellow from Bella Solids for Moda Fabrics.



MADE IN JAPAN

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DIVISION OF RJR FABRICS



COLLECTIONS

While it seems as if the choice of printed fabrics is infinite, you can pretty much divide most fabric designs into three categories:

- Abstract and geometric, including polka dots, stripes and gingham.
- Reality-based, including floral and novelty.
- Solid or semi-solid

Take a look at any quilting fabric collection and you'll be able to divide up the prints into these three categories, often in equal numbers. Of course, there are prints that straddle the dividing lines of each category, such as a semi-solid abstract or a geometric floral. These can be some of the most useful prints to have in your stash because they'll work in many different combinations.

Mixing prints from a single fabric collection is usually fairly straightforward because a good fabric designer will have already considered how the prints will work together. Shades should match between prints and the designer will often have matched their colours to solid shades produced by the same manufacturer. So you can often just choose the prints you like from one collection and be fairly sure that they'll all work together. Other times, you'll find that a fabric collection is divided into two or three different palettes, with groups of prints that will look good together. Many fabric retailers also sell pre-cuts of fabric from each palette to save you time and you can be pretty sure of a successful arrangement from these packs.



Left to right: Feather, Zen Grey, Steel and Washed Black from Bella Solids for Moda Fabrics, Typewriters by Melody Miller from Black & White for Cotton+Steel.

Left to right: Garden Floral (Pink) from Pam Kitty Garden by Pam Kitty Morning for Lakehouse Dry Goods, Interlocking Rings (Blue) from Flower Sugar for Lecien Fabrics, Garden Toile from Pam Kitty Garden by Pam Kitty Morning for Lakehouse Dry Goods, Small Apples (Pink) from Flower Sugar for Lecien Fabrics.







MANUFACTURERS

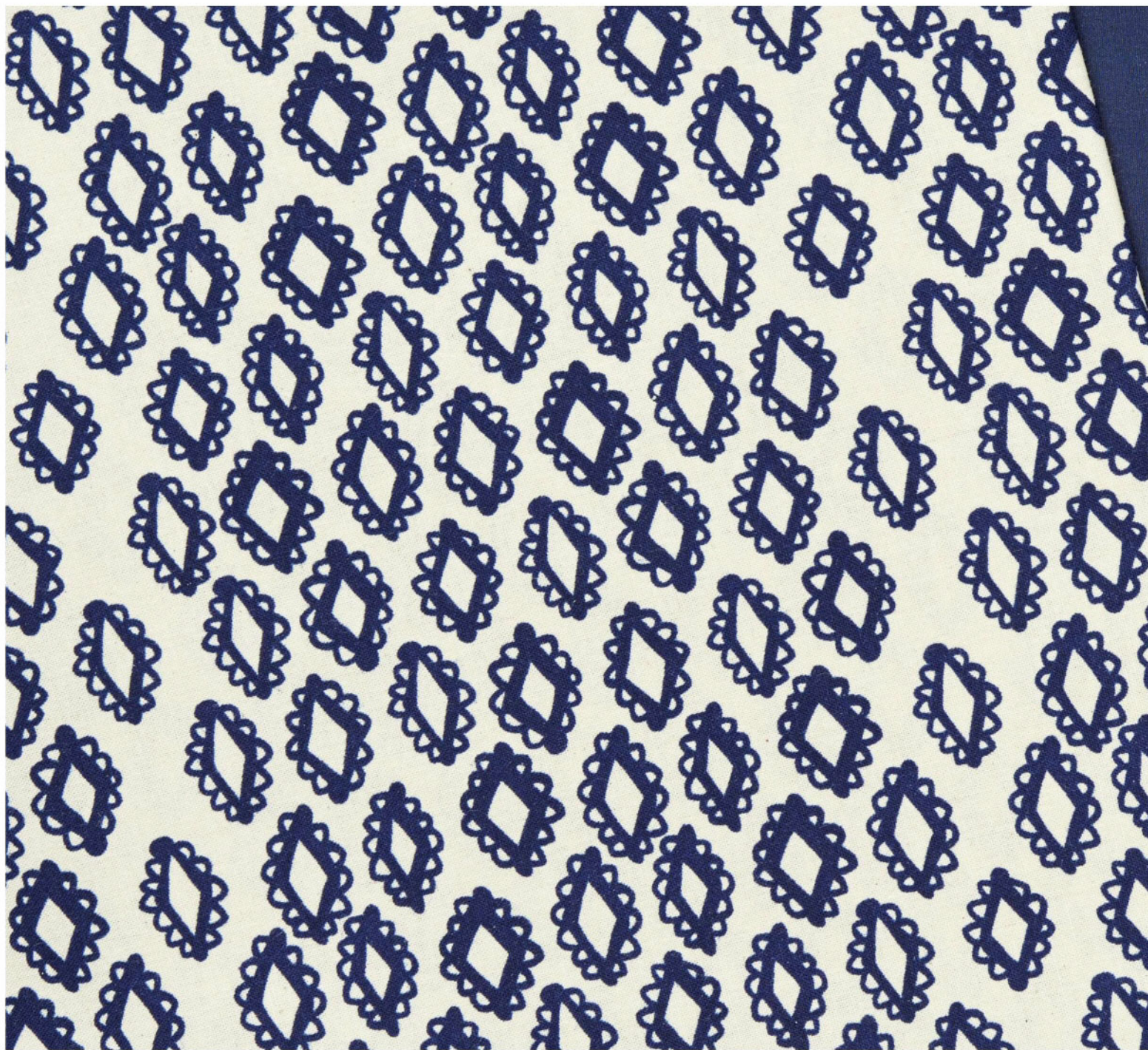
Mixing prints between different fabric collections takes a bit more practice. Generally, if you use one fabric from each of the three categories above, you can usually create a combination that works well together. If you're wondering where to start, just pick a print that you love and go from there. This print will be the cornerstone of the fabric combination and if you love this first print, you'll probably love the final combination. Now look at this print and decide which of the three categories it fits into: abstract/geometric, reality-based (floral/novelty), or solid/semi-solid. Then pick prints from the other two categories that work with it.

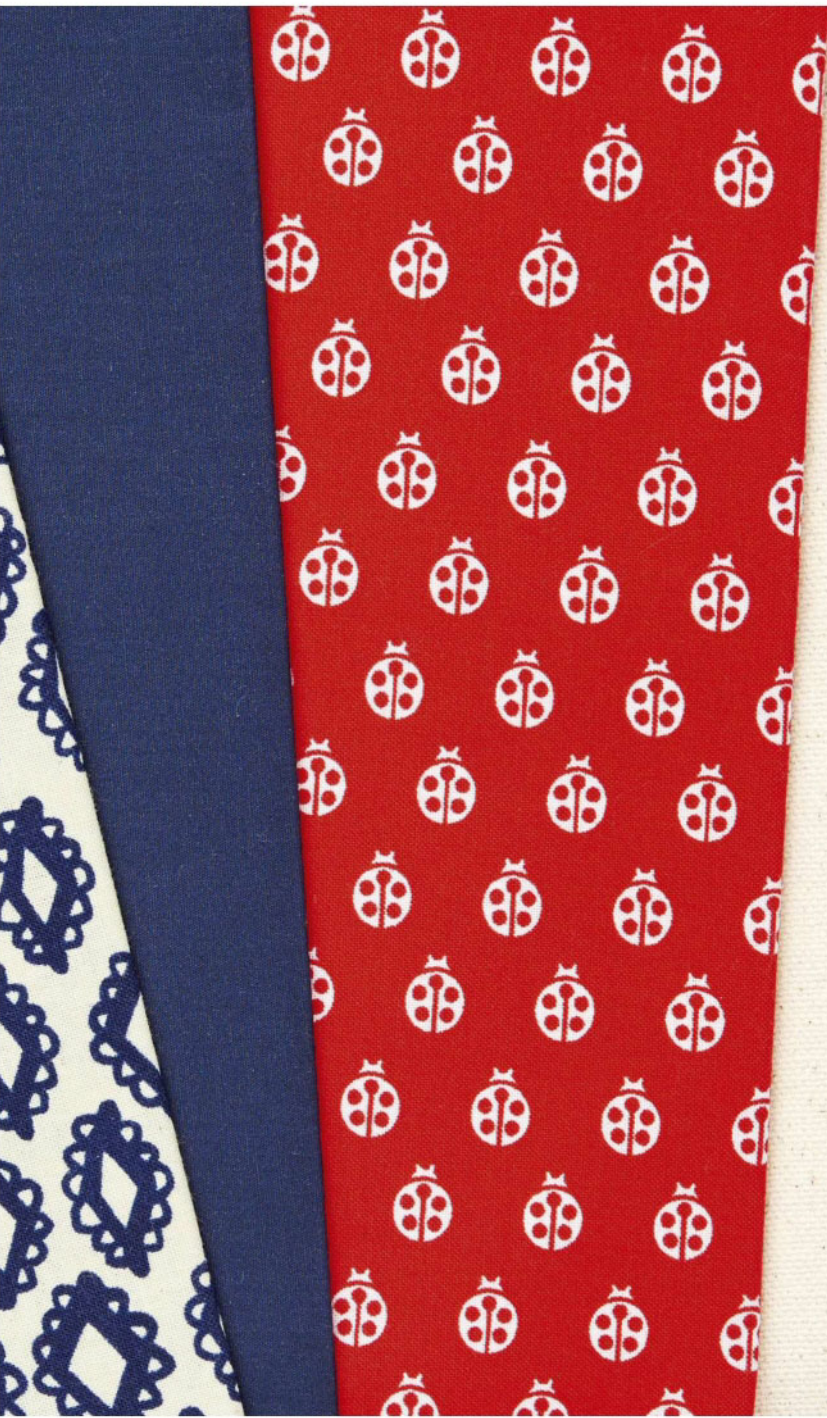
When choosing additional prints, the first consideration is colour. Choose fabrics that highlight the same or different colours in your first print, or choose colours that totally contrast – it depends on the look you're trying to achieve. Try looking at the selvedge dots on your first fabric to help you choose colours that work together and get yourself a colour wheel. If you want to match shades exactly, you might need to order a swatch of a fabric

You also need to consider the tone of the different fabrics – sticking to all pale, all medium or all deep fabrics is usually the safest option, but many patchwork designs work best if you mix light and dark tones to create a specific effect.

Don't forget about scale – a mix of scales often works best. So if your first print is a medium-scale motif, at least one of your two additional prints should be a small-scale motif. If your first print is large-scale, combine it with at least one medium or small-scale print. Really small-scale prints often work well as your semi-solid choice.







Indigo Woodblock from Mesa by Alexia Abegg for Cotton+Steel,
Nocturnal from Pure Elements for Art Gallery Fabrics, Lady Bug (Lava)
from Tula Pink True Colours by Tula Pink for Free Spirit Fabrics.



Fat Quarter Shop owner, quilter extraordinaire and fabric connoisseur Kimberly Jolly gives us the skinny on her own stash...



As much as I love fabric (I own a fabric shop, after all!) ironically I don't care to keep much of a fabric stash.

It's probably due to the fact that I want the latest and greatest collections available, which explains why FQS has something new almost every day. The fabrics that I love to use in my favorite quilts are all very bright and happy. Bonnie & Camille,

Lori Holt, Pam Kitty Morning and Lecien fabrics are perennial favorites, and recently I've come to adore Vanessa Goertzen and Corey Yoder's fabrics as well.

The one notion I do love to stash are Aurifil threads – I can't get enough of all the colors and weights they offer! I have all of the 50wt and 12 wt spools in every color, and I'm starting to build up my collection of Aurifloss. I am very conscious of matching my



I LOVE TO USE BRIGHT, HAPPY PRINTS: BONNIE & CAMILLE, LORI HOLT, PAM KITTY MORNING AND LECIEN FABRICS ARE YEAR-ROUND FAVOURITES!

threads to my fabric, even when piecing, so it's important that I always have a good selection at hand.

Besides that, I do keep a little side stash of fabrics for my daughter Emma. I've started to teach her how

to sew, and she likes to rummage through her stash to make the craziest things. I treasure being able to pass this art on to her, and hopefully one day her love of fabric will surpass even mine!



Kimberly's a fellow quilter, so she understands how important it is that fabric lovers can get their hands on the very latest designs at the click of a button. With an unrivalled selection of prints and solids, from the industry's best manufacturers, Fat Quarter Shop really is your one-stop-shop for all things fabric!





PATCHWORK & **Quilting**

Sharing your passion for fabric!

MEET THE TEAM

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ART EDITOR Robin Coomber

DEPUTY EDITOR Alice Blackledge

TECHNICAL EDITOR Sarah Griffiths

With extra-special thanks to Tina Glencross for the beautiful layouts, and the lovely ladies at Fat Quarter Shop for sharing their wisdom (and stash) with us!





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