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Autumnal issue 28

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# 25

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# Hello...

and welcome to issue 28 of *Quilt Now*



This issue is ever-so-loosely Halloween themed – a gentle nod towards the spooky holiday that we don't celebrate much in the UK (but that I rather love and celebrate by decorating my house even though last year not a single trick or treat came knocking). Halloween fabric is often perfect for the whole year, and we think Justine's Halloween quilt on page 72, made from Cotton + Steel Boo, is just as good in the spring as it is now.



## INSTA-QUILTS

HERE'S WHAT YOU'VE BEEN MAKING THIS MONTH OVER ON INSTAGRAM



← **@clothbowerinsta's** *Seeing Spots* quilt has us wanting to make our own!



↘ We can't help gasping at this lone star by **@weekendtextiles**



← **@yvonnellesniceties** has been quilting along with our new block of the month



↖ Our technique focus with Susan Standen on page 23 this issue is perfect binding. It's my favourite part of the quilt-making process – the end is in sight, and you can relax in front of the TV hand-stitching away.

Speaking of hand stitching, Victoria Peat's diamond stars cushion (page 60) is so cool and on-trend it's sipping a flat white in a hipster coffee shop. The whole office loves this cushion, it's definitely been the favourite project this month!

Reene Witchard is back on page 85 with month two of the brand-new block of the month. You choose your own adventure, hand pieced or machine sewn.



Katy J

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Reene Witchard presents the next installment of her mystery block of the month

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This pumpkin pot holder is a great project for autumnal decoration

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## 26 SUBSCRIBE TODAY!

And receive a fantastic array of festive fat quarters from Craft Cotton Co

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Stand out from the lunch crowd with this super stylish bag

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Lou shows you three ways to use HSTs for an instant update to your sofa or bed!

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This quick and easy quilt is an ideal first quilt or a brilliant new-baby gift

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Combine two blocks in one fast, fun quilt with this project by Sherri McConnell

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## A NOTE ON MEASUREMENTS

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

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## Cabbage Patch Kids

This month we're loving Cabbage Rose, the playful new Tilda collection inspired by colourful characters of the 1950s. The designs have a sweet air of whimsy, with rabbit and flower designs in soft orange, blue, green, red and pink. The collection, which is sold in the UK by Groves, is perfect for stylish quilts, folk-y appliqué and much more – let your imagination run wild! For stockist information email [groves@stockistenquiries.co.uk](mailto:groves@stockistenquiries.co.uk)



## ESCAPE TO THE COUNTRY

If you fancy a creative break, get Made on Holiday's upcoming Staycreation retreat dates in your diary early! The retreats are a great way to slow down, be mindful and reconnect with your craft in amazing countryside locations while enjoying wholesome local food. From 28th – 30th October Poppy Treffry will be helping you get to grips with free-hand machine embroidery, and Anne Kelly will be running a Folk Tales-themed textile art retreat from 4th – 6th November. Find out more and book your place at [www.madeonholiday.com](http://www.madeonholiday.com)

# Making our month

The patchwork and the people that are quilting us happy



**WIN**  
your choice of four Made by Mrs M FQs!  
– head to page 79 for more details!

## MID-CENTURY CITYSCAPES

The new fabric collection from Made By Mrs M is on sale now! The range of mid-century inspired designs consists of four new patterns designed to complement the existing designs in the range, featuring new colourways with an Autumnal feel. You can buy Made By Mrs M fabrics at [www.madebymrsm.co.uk](http://www.madebymrsm.co.uk) by the metre and fat quarter as well as on a range of homewares, accessories and stationery.





## Sewing baskets with style

Gearing up to getting started on your Christmas list? Korbond has the perfect choice for a loved one who sews with its range of beautiful sewing boxes. The range comes in three sizes and four designs, all with their own personality from understated to bold and bright so there's something to suit all tastes. The boxes are available for £19.99 in Tesco and Sainsbury's as well as on Amazon.



## Star quilters!

Leicester-based quilt artist Ruth Singer is the winner of 2016's Fine Arts Quilts Masters competition, which took place at the Festival of Quilts. Ruth's stunning work *Criminal Quilt* was inspired by photographs of female criminals from the Staffordshire Archives, and will be displayed at The Knitting & Stitching Show in London and Harrogate this autumn. A host of other talented quilters scooped wins in the competition's other categories – a massive well done to all competitors!

**WIN!** We've four gorgeous Korbond sewing baskets to give away this month! Head to page 79 to enter

## STYLE AND SWING

If you loved the Pleated Clutch project last issue we're sure you're dying to know where it came from! The project is from *Style and Swing* by designer and author Susan Dunlop, a That Patchwork Place title. To grab your own copy, which will provide fabulous value for money with 12 designs you'll come back to time and again, head to [www.amazon.co.uk](http://www.amazon.co.uk) To find the bagmaking essentials you'll need to make your own gorgeous clutch, check out [www.susiedesigns.co.uk](http://www.susiedesigns.co.uk)



## FEEL GOOD FIBRES



These clever rPET Sew-All threads are produced exclusively by Gütermann creativ using Micro Core Technology and 100% recycled plastic bottles. This fantastic thread is available in 50 colours on 100m reels and is suitable for a whole range of machine and hand stitching projects! We've packs for five of you to win this month, but if you want to start doing a bit of good by switching to recycled threads today, you can find your nearest stockist by emailing [gutermann@stockistenquiries.co.uk](mailto:gutermann@stockistenquiries.co.uk)

SHOP OF THE MONTH

# DOTTY DOLLY WELLINGTON

*We caught up with Debby and Joan at their shop in Wellington, Somerset, just off Junction 26 of the M5*



## HI THERE! HOW ARE YOU AND WHAT'S GOING ON AT THE SHOP TODAY?

We are very well thank you! This morning we're meeting with Sarah from Quilt Candy to discuss forming a Modern Quilt Guild in Wellington. This afternoon we'll be putting the finishing touches to some samples for our forthcoming Christmas workshops.

## TELL US A BIT ABOUT THE HISTORY OF DOTTY DOLLY

We opened the shop in September 2010, having been friends for several years. We both felt we wanted a change, so having moved on from working as lecturers in local Further Education colleges we started to look for premises and found somewhere really quickly. Since the shop is in a conservation area we weren't allowed to do anything unless the Conservation Officer agreed, from the colour of the paint to the font on the sign! Happily, all was resolved and the rest as they say is history!

## WHAT KIND OF EXPERIENCE DO YOU WANT TO CREATE FOR YOUR CUSTOMERS?

We obviously want customers to enjoy their visit to the shop. We feel it helps if you like people and we do! It's a relaxed, friendly environment, with plenty of inspiration and we're happy to help with projects if customers want us to. We love to see completed projects and encourage customers to bring in their finished pieces, or send us photographs. Lots of our customers have become good friends.

## WHAT ARE YOUR OWN FAVOURITE FABRICS AND BRANDS?

We love all of our fabric! We stock traditional designs, but also more contemporary fabric. We both love colour and this is reflected in our choice of fabric and the samples in the shop. We sell lots of Moda pre-cuts and we use them quite often for our samples. Lewis & Irene fabric has been particularly popular this year – we love the fact that it's a British company.

## TELL US A BIT ABOUT THE WORKSHOPS YOU RUN AT THE SHOP

Our shop is quite small, so we have to go off site for our workshops. Most are held in a beautiful orangery just outside the town in a lovely rural setting. We run a variety of workshops, and we aim to create a sociable relaxed day with a cream tea. Our next quarterly programme includes beginners' classes, foundation piecing, hand-stitched inchie samplers, and our ever-popular Christmas workshops.

## WHAT ARE THE BEST THINGS ABOUT RUNNING A TEXTILES BUSINESS? AND WHAT ABOUT THE MOST CHALLENGING?

We love running the shop. We have made so many friends over the last six years and feel like part of the local community. We run a weekly class in the town and a monthly Sewing Bee in one of the local Village Halls, plus an Evening Quilt Group twice monthly. We are inspired all the time by our lovely fabric, but it can be a challenge to keep on top of our samples, with so much going on, and so many ideas buzzing around in our heads. We are situated on a local high street, so our shop isn't very large and it's another kind of challenge to find room for everything!

## FINALLY, IS THERE ANYTHING EXCITING COMING UP THAT YOU'D LIKE TO TELL OUR READERS ABOUT?

Our core business is selling fabric for quilts and always will be, but we find that dressmaking courses are very popular, so aim to run more next year. We also have many customers who love to hand sew, and we have run a couple of embroidery workshops recently. These have been a success, so we plan to run some more in the new year, along with more textile work, such as design and simple print techniques using found objects.

*Dotty Dolly*  
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# Fabric News



Our favourite fabric finds this month



## BOO!

By Cotton + Steel

We (or to be more specific, Editor Katy) are big fans of Halloween and even bigger fans of anything Cotton + Steel. This collaborative collection from the talented ladies behind the brand is perfect for your spooky Halloween projects but equally as good all year round, especially if you're a little bit Gothic or alternative. Some of the prints aren't too Halloween themed at all, so you're perfectly able to use them in any project! Justine made a great quilt using this collection on page 72.

For more details, visit  
[www.cottonandsteelfabrics.com](http://www.cottonandsteelfabrics.com)



# SWEET ESCAPE

By Bethan Janine for Dashwood Studio

Inspired by bike rides through the countryside in late summer, Bethan's latest collection for Dashwood is a rapidly distant reminder of the all too brief British summertime! Our favourite print here at QN Towers is the swans on a gorgeous red background (especially because they look like they're kissing, and even more so because swans mate for life; we're all romantics here!)

For more details, visit  
[www.dashwoodstudio.com](http://www.dashwoodstudio.com)



# NIGHTFALL

By Maureen Cracknell for Art Gallery Fabrics

“As the day fades into the darker shades of the sky, friendly creatures appear through the pine trees.” Maureen’s latest collection is a gorgeous palette of deep plum, mustard and navy accented by soft coral and aqua. There are so many fantastic fussy cutting opportunities in this collection as well as stash-building essentials.

For more details, visit  
[www.hantex.co.uk/mystockist](http://www.hantex.co.uk/mystockist)



# GHOULS AND GOODIES

By Doodlebug Design for Riley Blake Designs

These Halloween designs won't frighten anyone, they're far too cute! With nine glow-in-the-dark designs and a panel that's perfect for fussy cutting as well as a great mix of cutely spooky prints, we think everyone deserves this kind of trick or treat!

Turn to page 35 for Debbie's bag made using these prints!

For more details, visit [www.eqsuk.com](http://www.eqsuk.com)

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TREAT OR TRICK  
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Westpoint, Exeter - 22-25 September

### Crafts for Christmas/ Stitching, Sewing & Hobbycrafts

SECC, Glasgow - 27-30 October

### Crafts for Christmas/ Stitching, Sewing & Hobbycrafts/ Art Materials Live

NEC, Birmingham - 3-6 November

### Cake International

NEC, Birmingham - 4-6 November

### Simply Christmas/ Stitching, Sewing & Hobbycrafts

ExCeL, London - 17-19 November

### Country Homes & Interiors Christmas

Stonor Park, Henley-On-Thames - 25-27 November

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*Nick used a variety of Oakshott cottons for this quilt. The different weft and warp threads add a depth of colour that really works well. Ombre fabric would also be a great choice*



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# SHARK'S TEETH

*This eye-catching quilt combines several improv techniques to make a block with bite! It looks great in solids, with one or two favourite prints mixed in for added interest*

## TOP TIP!

Depending on the severity of your angles, when sewing the left side you may find it easier to re-trim the edge of the triangle and background for a better match

## THINGS TO REMEMBER

Press fabric before cutting

Use  $\frac{1}{4}$ " seam

Use a slightly smaller stitch length when sewing curves

WOF - width of fabric

## MATERIALS

- ◆  $\frac{1}{4}$  yard at least 14 different blue & blue-green solids
- ◆  $\frac{1}{8}$  yard 3 or 4 different white & cream solids
- ◆  $\frac{1}{4}$  yard contrasting print fabric
- ◆ 1.5m 160cm-wide backing fabric
- ◆ 52" square wadding
- ◆  $\frac{1}{2}$  yard binding fabric
- ◆ spray starch

FINISHED SIZE: 52" SQUARE

## CUTTING

**Cut the white and cream solids into:**

$3\frac{1}{2}$ "-square pieces

**Cut the blue and green solids into:**

$4\frac{1}{2}$ " x WOF strips, then sub-cut into a variety of rectangles at least 5" wide

**Cut the prints into:**

$4\frac{1}{2}$ " x WOF strips, then sub-cut into a variety of rectangles of any size

**Cut the binding fabric into:**

6  $2\frac{1}{4}$ " x WOF strips

## ASSEMBLY

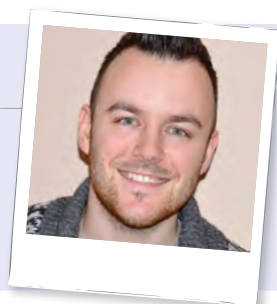
The quilt is made by sewing improv triangles and curves. Because of the nature of improv piecing, it's not always possible to give exact measurements so, for this reason, the fabric requirements given are best estimations and you may find yourself with some left over. When making an improv quilt it's advisable to err on the side of caution and purchase a little more. Each version on this quilt will be different and you are encouraged to enjoy the process of making the blocks first and foremost before thinking about the final layout and size. Refer to the picture of the finished quilt as a reference throughout.

**1** Take a white square and trim the two sides to make a triangle. (You'll be doing this to all the white and cream squares so you may prefer to do them all at once. Be sure to add variety to the triangles, with some tall and narrow ones alongside the fat and wider ones.)

## Designer: NICK BALL

*Nick is a 30-going-on-12 fabric addict from Cardiff, South Wales. When not knee-deep in fat quarters and bias binding, Nick is to be found with his nose in a good fantasy yarn, walking his pug Samuel or travelling to a far-flung wedding*

[www.quiltsfromtheattic.wordpress.com](http://www.quiltsfromtheattic.wordpress.com)



**2** Take a coloured rectangle and place the triangle on top, right sides up, ensuring there is at least ½" of background fabric above the tip of the triangle. Place your ruler along the right edge of the triangle and cut the background fabric. Repeat for the left side.

**3** Flip the triangle so that the right side is facing the right side of the background fabric and align the cut edge. Sew using a ¼" seam and press towards the background. Trim the resulting dog ear.

**4** Repeat for the left side of the triangle, placing the cut edge along the background edge and sew together. Press towards the background. You now have one completed tooth unit. Do not trim the unit at this stage. Make many more using your remaining fabric.

**5** Once you have a pile of teeth units, take a group of three to five and arrange them in a row on your cutting mat. Decide upon a pleasing arrangement and sew the units together. Start by straightening the short edges, place two blocks right sides together and sew using a ¼" seam. Continue to add teeth units in this way, inserting a print piece randomly if you wish. Sew all the teeth units into groups this way.

### TOP TIP!

*Have fun grouping the teeth units; here they are grouped by colour for a cohesive look. For a more uniform look, you could sew all the teeth of a particular background colour together or, for even more variation, mix all the units together and sew randomly. The placement of the print pieces should also be varied, but balanced*

**6** Take two teeth strips and place them on your cutting mat right side up so that the long edges overlap by about 1". You can decide if you want the teeth to face each other, point down or point up (this quilt uses a mixture of layouts for added variation). Use your rotary cutter to cut a freehand curve along the length of the unit through both layers, taking care not to cut off the tips of the teeth. Discard the trimmings. Place the units right sides together and sew along the curve. Press the seam.

### TOP TIP!

*A constant ¼" seam is not so important when joining the strips. You should aim to sew the curve in one slow and steady motion, but if you have to stop, and it's better to if things are getting out of control, then do so with your needle in the down position. A little steam and spray starch can help to get the blocks beautifully flat ready for trimming*

**7** You now have one completed block. Piece all the teeth rows in the same way, varying the curves for each once. Once pieced, trim them all to the same size – this will be different for everyone since the width of the teeth units and the curves affect the block's size.

**8** Once you have all the blocks trimmed, arrange them on a design wall or table. Here blocks were placed in three columns and extra co-ordinating prints from stash were used to fill out the quilt. Simply cut pieces to the same width as the blocks. Sew the blocks into columns then sew the columns together to complete the quilt top.

**9** Baste the quilt top using pins or basting spray, making sure all three layers are nice and smooth with no wrinkles. Quilt as desired – this quilt features an edge-to-edge, overlapping the curves design.

**10** Sew the binding strip together end to end and press the seams open. Press the binding in half widthways, wrong sides together, and use to finish the quilt.

## FABRIC SHOPPING

The solid coloured fabric is available from [www.oakshottfabrics.com](http://www.oakshottfabrics.com)

For 60"/160cm-wide backing fabric, visit [www.higgsandhiggs.com](http://www.higgsandhiggs.com)

On this month's...

# BOOKSHELF

We can't get our noses out of these inspiring reads



## A NEW SPIN ON DRUNKARD'S PATH: 12 INNOVATIVE PROJECTS

By John Kubinieć  
£17.99 C&T Publishing

Discover a fresh new take on the classic drunkard's path block with quilting teacher and author John Kubinieć. Have your eyes opened to new possibilities with 12 inventive and invigorating projects. There's a decidedly contemporary feel to the designs, and fresh modern influence shines through in the bold and engaging use of colour – you'll be amazed at the complex looks you'll be able to achieve with easy piecing. Get stuck in and give your creativity a boost! Shop for this and other C&T titles at [www.searchpress.com](http://www.searchpress.com)



Photography © ALIN CALLENDER



**TEXTILE COLLAGE**  
By Mandy Pattullo  
£22.50 Batsford

Exercise your artistic side with this beautiful new book from textile artist Mandy Pattullo and discover new ways to put even the tiniest of scraps to use. There's plenty of inspiration to be found, with artist and designer spotlights throughout as well as detailed guidance on various techniques and creative processes, including advice on colour, composition and texture. This is a perfect gift for yourself or for a stitch-y friend to help bring out the artist within!





**BABY BLISS: ADORABLE GIFTS, QUILTS AND WEARABLES FOR WEE ONES**  
 by Kim Diehl and Pat Wys  
 £19.26 That Patchwork Place

Sewing for a new baby is always a feel-good activity, and if there's a little one on the way in your life, be sure to get your hands on this new book from That Patchwork Place for fresh and varied ideas. There are quilts, cute clothes and toys to choose from, in a range of colours and patterns that will prove as durable as they are adorable! There's plenty of handy advice throughout on how to work with knit and ultra-plush fabric, ribbon, rickrack and much more.



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# TECHNIQUE FOCUS

*Susan continues her technique focus series, this issue using her expertise to teach us all we need to know about double-fold binding*

*Let me start this article by stating clearly that there is no one correct way of doing binding, or much else in quilting for that matter. I am going to talk about how to use a simple double-fold binding cut on the grain that is suitable for binding straight edges, not curves. Double-fold binding is particularly good for projects that need to be hard-wearing as it gives you a double thickness of fabric along the edge of your quilt, which wears better.*





C



D



E



F

**TOP TIP!**  
*Make scrappy binding to keep on hand for emergencies! Use leftovers from each project you make*

**1** To calculate how much binding is required for a project add together the length and the width of the item to be bound, multiply by two and then add on a minimum of 10".

**2** Cut 2 1/2" wide x width of fabric strips from your binding fabric. Trim the selvages and then join the strips end to end by placing two ends together at right angles, right sides together. Sew a diagonal line across the overlap (See Pic A.) Trim the excess. Press open. Repeat this process until you have the desired length of binding.

**3** Press the binding in half along the whole length of it, wrong sides together.

**4** To attach the binding to the quilt, place the binding along one edge, folded side facing inwards and raw edges aligned with the edge of the quilt. Start your seam about 10" from the end of binding so that you leave a 'tail' that is not attached to the quilt. The seam should be slightly over 1/4" from the edge of the quilt.

**5** When approaching a corner, stop stitching a few inches from the corner, leaving the needle in the down position. Finger fold the binding with a mitred corner (See Pic B.) Hold in place while continuing to sew towards the corner. Stop stitching with the needle in the down position about where the mitred fold falls on the diagonal (the fold will be on the underside use your best judgement). (See Pic C.)

**6** Raise the presser foot and turn the quilt 90°. Raise the needle then move the quilt top just enough to fold the mitred turn over to the other direction (See Pic D.) There is no need to cut the thread and start the seam again. Place the quilt back in position and start sewing from the top edge of the quilt, no need to start at the mitred fold. Repeat this process at each corner.



Designer: SUSAN STANDEN

*Susan is a Canadian, wife, mother, individual, chief cook and bottle washer, lover of food, lover of crafting, happy-go-lucky living in the British countryside. Her motto - life is good!*

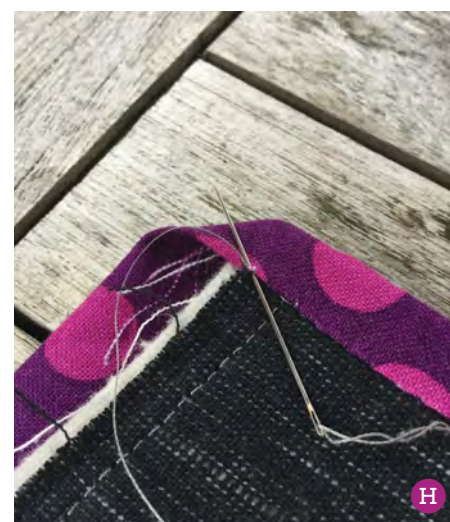
[www.canadianabroad-susan.blogspot.co.uk](http://www.canadianabroad-susan.blogspot.co.uk)

**7** When approaching the spot where the binding process began, stop stitching about 10" from where the tail reaches along the side of the quilt. Remove your quilt from the machine, cutting the threads.

**8** Place the quilt on a flat surface and lay the beginning binding tail flat along the surface of the quilt. Slide a ruler partially underneath the quilt and align the 2½" mark with the end of the binding tail. Take the remaining binding, lay it flat on top and trim it at a right angle so that there is a 2½" overlap with the binding tail. (See Pic E.)

**9** Pin the overlapped ends together at right angles and sew a diagonal seam to join them. (See Pic F.) Before trimming the excess from the seam straighten out the binding and ensure there are no accidental twists in the binding. Once it is confirmed that all is correct, trim the excess and sew down the remaining binding, overlapping your seam with the start and finish seam to ensure the binding is secure.

**10** The most common way to finish a binding is by hand sewing. Use slip stitch where you are just catching the very bottom of the binding with the needle (See Pic G), or the ladder stitch where you alternate running the needle through the quilt back and into the fold for a short distance (see photo). Start stitching before a corner, not at a corner.



**11** When sewing the corner, sew right to the edge then bring your needle back to where the binding seam lies. Fold the new edge over, finger pressing the mitred corner. The thick side of the mitred corner should be on the opposite side of the front of the quilt. Do a couple of slip stitches to anchor the inner mitred corner to the binding it lies against and then continue hand stitching, repeating the process at the remaining corners. (See pics H and I.)

While some find hand-finishing a quilt time consuming and laborious, others find it a relaxing and contemplative way to finish a project and appreciate the time spent from the very beginning to the end of the process.



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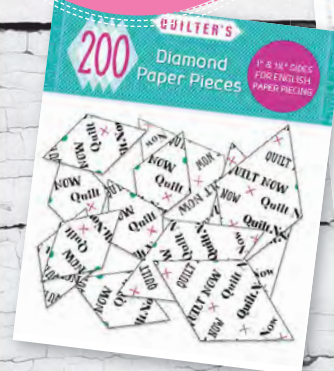
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THROW QUILT



# ANNIE HALL

*Have you ever been inspired by a quilt in a film?  
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## BLOCK ASSEMBLY DIAGRAM

## THINGS TO REMEMBER

$\frac{1}{4}$ " seams are used throughout except where otherwise stated

**WOF** – width of fabric, a strip of fabric cut from one selvedge to the other

Press seams after each step – open or to one side as preferred

## MATERIALS

- ◆ 19 fat eighths and one fat quarter print fabrics\*
- ◆  $4\frac{1}{2}$  yards background fabric
- ◆ 4 yards backing fabric
- ◆ 73" square wadding
- ◆ 21 templates (download from [www.quiltnow.co.uk](http://www.quiltnow.co.uk) or copy from the template pages)

\*you could also make the quilt from 21 fat eighths

FINISHED SIZE: 65" SQUARE

## CUTTING

**Cut each print fabric into:**

- $2\frac{1}{2}$ x20/22" strip
- $5\frac{1}{2}$ x10 $\frac{1}{2}$ " rectangle
- 10 2" squares

**From the fat quarter you will also need to cut:**

- $3$ x $5\frac{1}{2}$ " rectangle
- 5 additional 2" squares

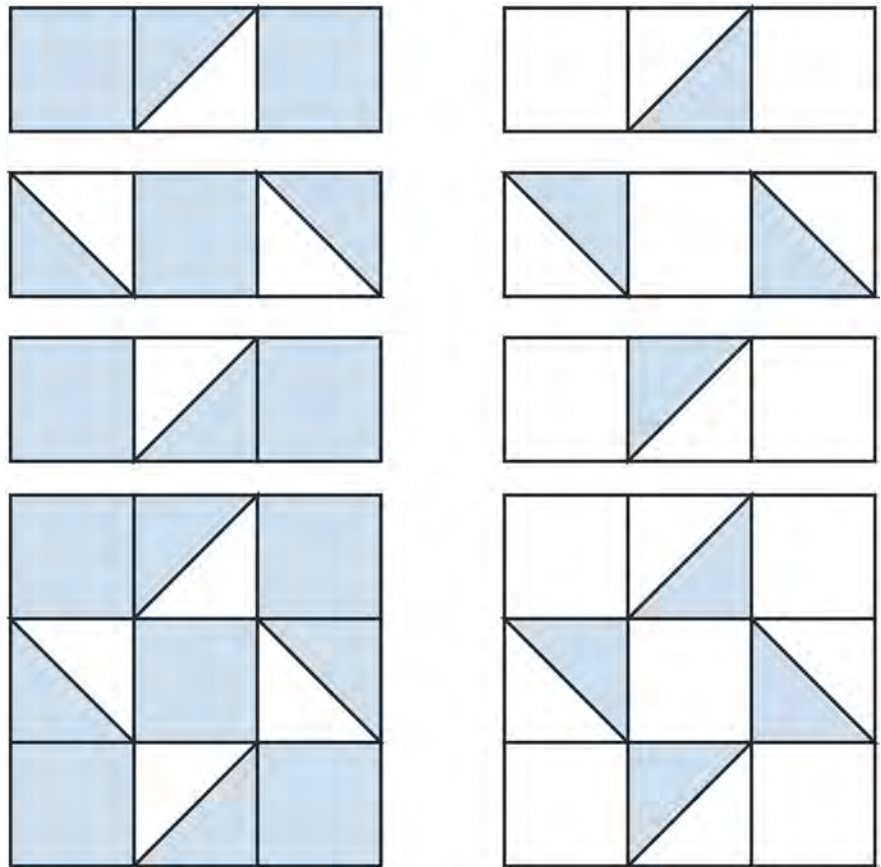
**Cut the background fabric into:**

- 8 5" x WOF strips
- 10 2" x WOF strips
- 10  $5\frac{1}{2}$ " x WOF strips
- 2 8" x WOF strips
- 6  $4\frac{1}{2}$ " x WOF strips

**From those strips cut the following (you will cut 64 5" squares from the 5" x WOF strips and the remaining 2 from the remainder of the 8" x WOF strips):**

- 66 5" squares
- 200 2" squares
- 40  $5\frac{1}{2}$ x10 $\frac{1}{2}$ " rectangles
- 8 8" squares
- Leave the  $4\frac{1}{2}$ " x WOF strips whole until the centre part of the quilt top is assembled

**Cut the backing fabric into two equal lengths**



## QUILT TOP

**1** To make the half square triangle (HST) units, pair together one print and one background fabric  $5\frac{1}{2}$ x10 $\frac{1}{2}$ " rectangle. Place these right sides together against the back of one of the HST templates with the background fabric next to the back of the template. Pin in place. Hold them up to the light to ensure that both fabrics cover the whole of the printed template, plus at least  $\frac{1}{4}$ " all round.

**2** Shorten the stitch length on your machine to 1.5. This shorter stitch will make tearing the paper away from the back of the templates easier.

**3** Flip the template over and sew along the green lines on the template.

**4** Trim away excess paper and fabric and cut the template and fabric into by rotary cutting along the blue lines. Each template will yield 16 HST units.

**5** Trim along the red lines using a rotary cutter or scissors.

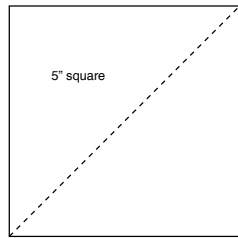
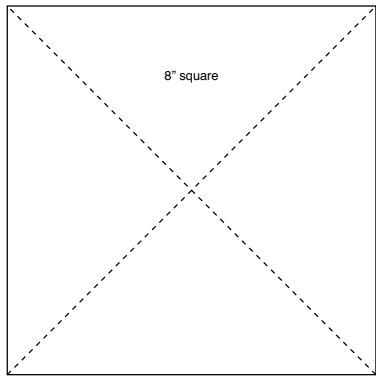


**6** Press the HST units open. (They will press open more easily if they are pressed before the paper has been removed.)

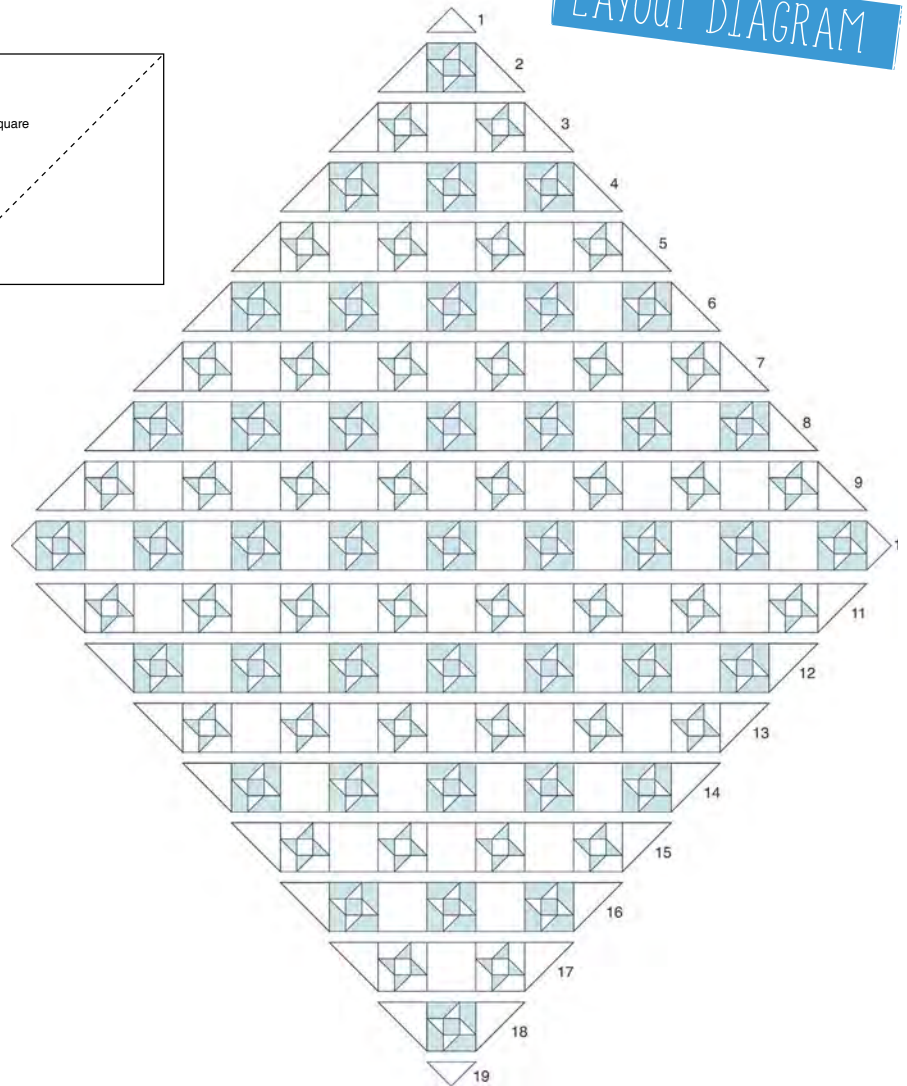
**7** Tear away the paper from the back of the template.

**8** Repeat this process until you have just one template left. Trim that template along the heavy blue line to give a template with only four triangles. Foundation paper-piece this template in the same way as for the other templates but using the  $3$ x $5\frac{1}{2}$ " print and background fabric rectangles. This template yields just four HST units.

## CUTTING DIAGRAM



## LAYOUT DIAGRAM



**9** Sew the HST units and the 2" print fabric and background fabric into nine patches as shown in the block assembly diagram by sewing into three rows, pressing away from the HST units then sewing the three rows together. You will make 41 nine patches with a print background and 40 with a background fabric background.

**10** Cut two of the 5" squares in half on the diagonal to yield four 5" HSTs in total and all of the 8" squares in half on both diagonals to yield 32 8" quarter square triangles (QSTs) as shown in the squares cutting diagram.

**11** Piece the quilt together in rows as shown in the layout diagram. (The 5" HSTs are used in rows 1 and 19 and on each end of row 10 and the 8" QSTs are used on each end of rows 2-9 and 11-18.)

**12** Press seams away from the nine patches and trim away the dog ears formed on the corners of the triangles.

**13** Sew all 19 rows together and press seams as desired to finish the centre of the quilt top.

**14** Trim away excess fabric to ¼" beyond the corners of the blocks all round.

**15** Sew the 4½" x WOF strips end to end for the sashing.

**16** Measure the width and the height of the quilt top in three places each and find the average width and height of the centre of the quilt top. Since the quilt top is square, this measurement will be the same for both so find the average of the two measurements if they are slightly different.

**17** Cut two strips to the length calculated at 16 above and two strips to this length plus 8". My strips were cut to 59" and 67" long but since the blocks are pieced into the quilt top on the bias, this measurement can vary.

**18** Sash the sides of the quilt top with the shorter and then the top and bottom with the longer strips to finish the quilt top.

## FINISHING

**19** Sew the two pieces of backing fabric together along the long sides using a ½" seam. Press seam open.

**20** Make a quilt sandwich using the backing, wadding and quilt top. Quilt as desired. We quilted a crosshatch of lines approximately 2" apart using a cream Aurifil 50wt thread.

**21** Sew the scrappy binding strips together end to end using straight or diagonal seams as preferred. Press in half along the length wrong sides together to make a double fold binding and bind the quilt taking care to mitre the corners.

Designer: LYNNE GOLDSWORTHY

Lynne Goldsworthy is a modern British quilter. She is one of the three quilters who run the online quilting magazine *Fat Quarterly* and the annual *Fat Quarterly London Quilting retreats* [www.lilysquilts.blogspot.com](http://www.lilysquilts.blogspot.com)





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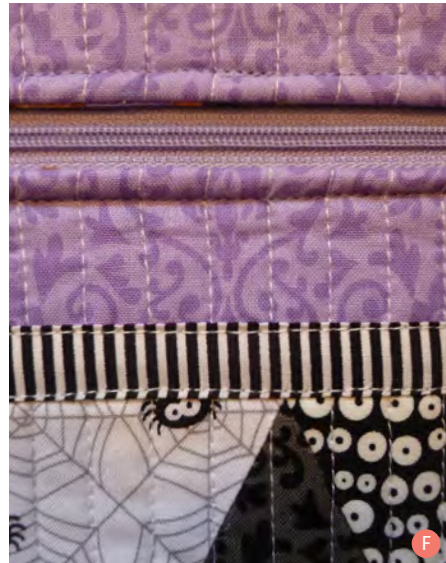
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# TRICK OR TREAT?

*Trick or treat in style this year with Debbie's funky bag!*



**TOP TIP!**  
Take care with the bias edges. Press with an up and down motion and go easy on the steam



*This fat quarter pack allows for huge possibilities and you can choose any fabric to make the project just right for the recipient. Go cute, or a bit Goth!*

**THINGS TO REMEMBER**

All seam allowances are 0.5cm unless otherwise stated  
WOFQ - width of fat quarter

**MATERIALS**

- ♦ fat quarter pack *Ghouls & Goodies* by Riley Blake
- ♦ fat eighth black & white striped fabric
- ♦ 1m Vlieseline Style-Vil foam interfacing
- ♦ fat eighth Vlieseline S320 fusible interfacing
- ♦ 2 fat quarters Vlieseline #279 80/20 cotton mix wadding
- ♦ 1cm-wide black faux leather strap
- ♦ black Kam snaps
- ♦ 18cm zipper
- ♦ silver Halloween charm
- ♦ jump ring
- ♦ 27x6cm bag base mesh
- ♦ hot-glue gun
- ♦ thin card or template plastic
- ♦ water-soluble marker
- ♦ template

FINISHED SIZE: 13x12"

**BAG FRONT**

- 1 Begin by making a template for the triangles from thin card or template plastic (the seam allowances are already added).
- 2 Choose three fabrics and cut 16 triangles from them. Cut 13cm x WOFQ strips and then cut the triangles from that, inverting every second one to make the most of the fabric.
- 3 Sew the triangles together in two rows of eight and trim the end triangles square. (See Pic A.) Sew the two rows together to make a block.
- 4 Choose another fabric and cut two 10x40cm strips. Attach one to the bottom of the bag and one to the top and press. (See Pic B.) Trim the excess from the ends.
- 5 Lay the panel over the top of the wadding and quilt with a simple design. I have used vertical lines about 1cm apart. (See Pic C.) Trim the wadding back to the size of the bag top.

- 6 Make the zipper pocket by choosing another fabric and cutting two 25x22cm pieces of lining. Put one aside for the moment.
- 7 On the wrong side of the other, make a vertical central crease. Measure 4cm down and draw a 1cm wide x 18cm long box on the centre crease - this is the sewing line. Draw another line down the middle with angled lines at each end. (See Pic D.) This is the cutting line.
- 8 Make a central crease in the patched outer and with the right sides together align the vertical creases on the outer panel and the pocket lining. The top of both will be flush.
- 9 Sew around the sewing line and then cut the cutting line and 'post' the lining through. Smooth out and press. Top-stitch the zipper using co-ordinating thread. Attach the charm to the zipper pull with the ring. (See Pic E.)

**10** Take the other piece of pocket lining and sew it right sides together with the one already in place to create the pocket.

**11** Make 150cm of black and white flat binding and cut it into four pieces. Put two aside for the back. Attach them to the top and bottom panels just above the triangle sections. (See Pic F.)

**12** Press the panel and then attach it to a slightly larger piece of Style-Vil foam interfacing with a half normal seam. Trim the interfacing.

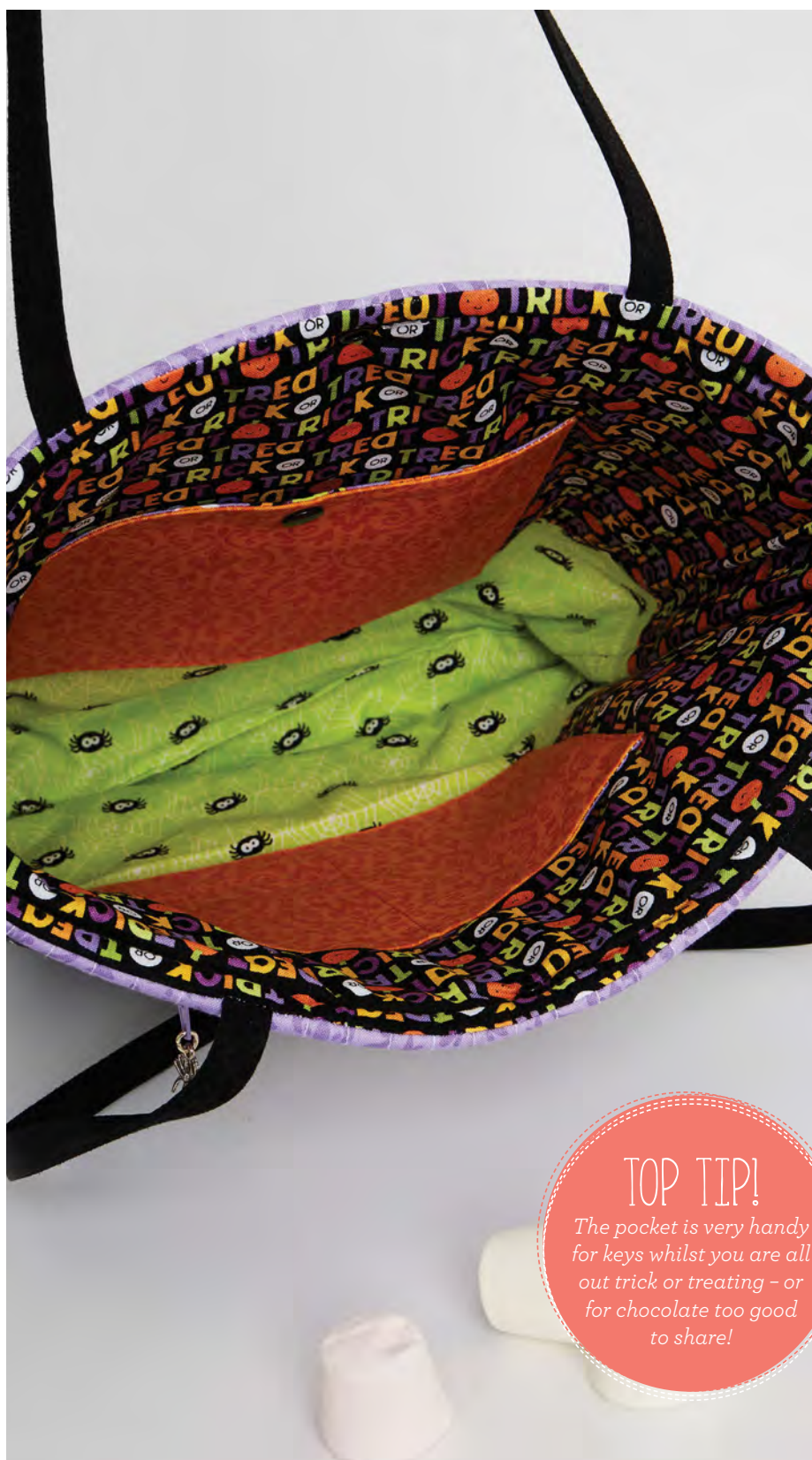
### BACK & LINING

**13** The back is made in exactly the same way as the front but omitting the pocket.

**14** Choose two fabrics from the pack. From one cut two 36x23cm pieces (A), and from the other cut two 36x15cm pieces (B). Join an A piece to a B, with the larger on top and repeat for the other two. Press.

**15** Make two lined slip pockets by cutting four 20x18cm pieces of fabric and two 14x16cm pieces of S320. Decide which piece of fabric will be the outer face and fuse the interfacing to the wrong side, centring it accurately. Repeat for the other pocket.

**16** With the right sides together, sew around the very edge of the interfacing, leaving a gap in the base (one long side). Trim the seam allowance back to 0.5cm and turn the pocket the right way out. Position the pocket on the lining in the middle about 10cm down from the top. Attach with a narrow topstitch. Repeat for the other one.



### TOP TIP!

The pocket is very handy for keys whilst you are all out trick or treating - or for chocolate too good to share!

Designer: DEBBIE VON GRABLER-CROZIER

Debbie has been a craft writer for 17 years - she loves writing and designing for craft magazines in the UK, USA, Australia and South Africa

[www.sallyandcraftyvamp.blogspot.co.uk](http://www.sallyandcraftyvamp.blogspot.co.uk)





## TOP TIP!

The bag mesh can feel a bit rough and prickly - hot-gluing a scrap of Style-Vil over the top will fix this

**17** Put a Kam snap in the middle of the pocket to keep it from sagging. (See Pic G.) Reinforce the back of the lining with a scrap of S320 interfacing. You can divide the pocket with a vertical seam if you wish.

### ASSEMBLY

**18** Pin the back and the front right sides together, carefully matching the seams, striped trim and so on. Sew right around the sides and base. Cut a 2.5cm square from the two bottom corners and box the corners. Trim the bag base mesh to fit and hot-glue it into the base.

**19** Attach the handles to the front and back, 10cm from the side seams. Sew the lining right sides together but this time leave a gap in the bottom. Box the corners the same way as the outer.

**20** With the outer the right way out and the lining inside out, pull the lining on over the top of the outer and match the top edges up perfectly. Sew around the top edge. Turn out through the gap and close it.

**21** Push the lining down into the bag and top-stitch around the top edge with co-ordinating thread. Keep a thread

to co-ordinate with the lining in the bobbin for a professional look. Watch the tension to ensure that the colours stay on their own side. Finish off with a Kam snap in the middle top to keep the bag closed.

## FABRIC SHOPPING

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# THE Story OF MY QUILT

IN ASSOCIATION WITH

EQS

Riley Blake  
DESIGNS

JANOME

WIN!

*A money-can't-buy  
workshop with Cindy  
Cloward of Riley  
Blake Designs*

Here at *Quilt Now Towers* we've been really excited about this competition because (unsurprisingly) we love quilts. We love the making of quilts, the whole process of choosing a pattern and fabric, the cutting and piecing, even the pressing (the only time we enjoy ironing) the quilting (I like that bit least of all), the binding and labelling. But, the part of quilt making we like the absolute best is the reasons behind it. Every quilt we make has a story – some stories are less interesting than others, but some stories are just fantastic. We want to hear your stories. They can be funny (I once made a quilt for a friend that had got engaged and the happy couple loved it so much they gave it to their dog), they can be sad, they can be about spectacular quilting disasters (we've all had them!), stories of friendship, of group efforts, of love and of hugs pieced into what we all know most people will call blankets rather than quilts!

**We've partnered with our friends at EQS, Riley Blake and Janome for 10 lucky readers to win a money-can't-buy workshop in with Cindy Cloward of Riley Blake Designs.**

Cindy is a hugely talented quilter, sewist and designer, as well as being one half of the husband-wife team behind fabric company Riley Blake. As well as this amazing day out, each winner will go home with a stack of goodies including fabric (of course!) to make their next quilt story!

We've asked a few of our quilting friends to share their stories, and we want yours too!

## HOW TO ENTER

*You can email your story with a photo of your quilt (if you don't have a photo of the quilt you're telling us about, send us a pic of another quilt – we love to see your work), or you can hashtag on Instagram #storyofmyquilt*



STORYOFMYQUILT@PRACTICALPUBLISHING.CO.UK

# THE STORY OF MY QUILT

IN ASSOCIATION WITH EQS & RILEY BLAKE

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**01303 297 076**  
**info@kathyspatch.co.uk**  
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## By Shirley Stoneman

(Quilt Now reader)

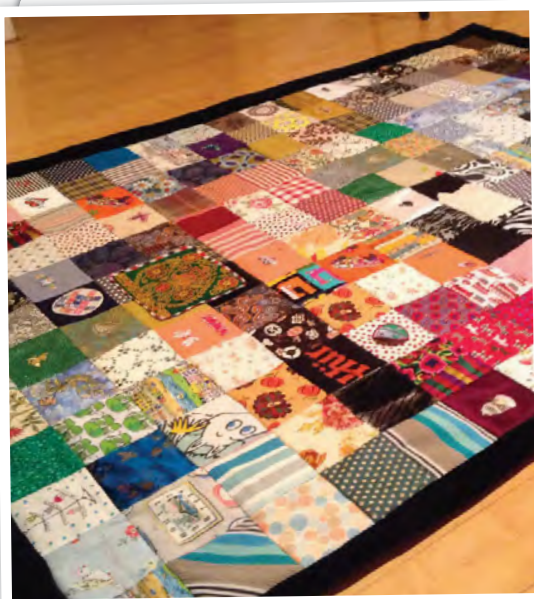
My son and his wife were expecting their first child when I had the idea for this special quilt. The baby was to be born in Australia so I wanted to give her something to remind them of 'home.' I designed the quilt with a Union Flag in the centre surrounded by various emblems to represent the UK and a London underground sign for Angel, where my son and his wife used to live. I then quilted it in-the-ditch by hand. I also kept a photographic record of the quilt's progress and turned this into a photobook for my son and daughter-in-law, just in case they thought it was made from a kit! Our granddaughter, due mid-January, was born prematurely just before Christmas but was doing well. We booked flights for early January and the quilt was ready to go too, taking up all the space in my hand luggage! I hope Poppy will learn all about the things on her quilt as she grows up.



## By Lou Burridge

(Quilt Now reader)

Last summer, having been quilting for nearly two years, I offered to make my 18-year-old son a quilt. My thought was that I was ready to make a larger than usual quilt and, if I chose a fairly uncomplicated pattern, I could have it done for his 19th birthday at the end of November. My son was delighted and came back to me the next day with a sketch of what he'd like me to create - a large quilt with flags around the outside and a badger in the middle... (I should explain that he has Asperger's Syndrome and two of his particular obsessions are flags and badgers). This wasn't what I had in mind at all! I'd just learned how to do foundation piecing so thought I might try to replicate some of the flags he particularly liked. Once I'd created enough flags, I set about creating a quilt around them, measuring the spaces and incorporating the flags in the centre. I hadn't forgotten the badger. I didn't want it to be domineering so created a small badger with the date on the reverse - if you look closely, you can see him in the corner! I didn't quite finish it for his birthday but he got it at Christmas instead. He was thrilled with both the flag side and the badger side. Although it was a challenge to make it without a pattern, I'm really pleased to have done it.



## By Andrew Myles

[www.mensew.wordpress.com](http://www.mensew.wordpress.com)

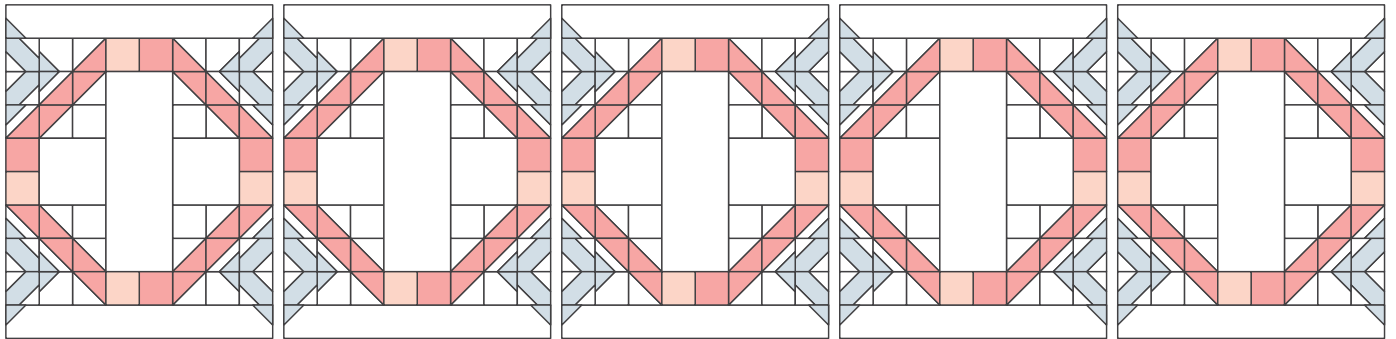
On the run-up to our wedding last June, my husband-to-be and I came up with a fantastic idea... Ask all our guests to bring a square of fabric and 'we' can make a quilt out of them! I loved the idea. However, having never made a quilt, this led to much YouTubeing and scouring of the internet. I will never forget the night after our wedding night, in our hotel dressing gowns and slippers drinking champagne and opening the fabric. The quilt itself seemed pretty daunting, but we broke it down into more manageable sessions. The really nice thing was how much we actually did do together, all of it! On the first big sewing day we had to get all the pieces the same size I decided to interface them all, except for the very thick and sturdy ones, this minimised stretch on the knit fabric and stopped the slippery ones from misbehaving. Every square has history and meaning and each piece was given with love and thought. Made with joy and, now, comfortably slept under every night. I never thought I'd make a quilt. Although far from a solo effort, I can't quite believe I have made one! Big thanks to all our wedding guests for helping us to make something we love and means so much to us.

STORYOFMYQUILT@PRACTICALPUBLISHING.CO.UK



# Modern PIONEER RUNNER

*The fabric for this runner is inspired by dreamy notions of days when fresh milk arrived on the table still warm and flour came in cotton sacks that were remade into dresses and quilts*



You could easily adapt this pattern to make a quilt. The block is 13x16¼", so three columns of table runners would make a lovely baby quilt size

### THINGS TO REMEMBER

Each block is a 13x16¼" rectangle. Decide how many blocks you need for the runner length you want

Materials and cutting instructions are presented per block for easy multiplying  
WOF - width of fabric

### MATERIALS

#### For each block:

- ◆ ¼ yard total red prints (a charm pack, mini charm pack or scraps are good choices)
- ◆ ½ yard blue print
- ◆ ⅔ yard white
- ◆ ⅔ binding yard for up to 3 blocks (add 2½" for each additional block)

#### For runner:

- ◆ ½ yard backing for every 2 blocks
- ◆ ⅔ yard wadding for up to 3 blocks

FINISHED SIZE: 16¾x52½"

### CUTTING

#### From the red prints, cut:

- 10 2½" squares
- 8 2½" squares

#### From the blue print, cut:

- 2½" x WOF strip, sub-cut into 8 2½" squares
- 1½" x WOF strip, sub-cut into 16 1½" squares

#### From the white fabric, cut:

- 1 2½" x WOF strip, sub-cut into 10 2½" squares
- 2 2½" x WOF, sub-cut into 8 2½" squares and 2 2½"x13½" rectangles
- 1½" x WOF strip, sub-cut into 16 1½" squares
- 3¾" x WOF strip, sub-cut into 2 3¾" squares
- 3¾"x10¼" rectangle

#### From the binding fabric, cut:

- 4 2½" x WOF strips

#### From the backing fabric, cut:

A piece 5" longer and wider than the assembled blocks

#### From the wadding, cut:

A piece 5" longer and wider than the assembled blocks

### ASSEMBLY

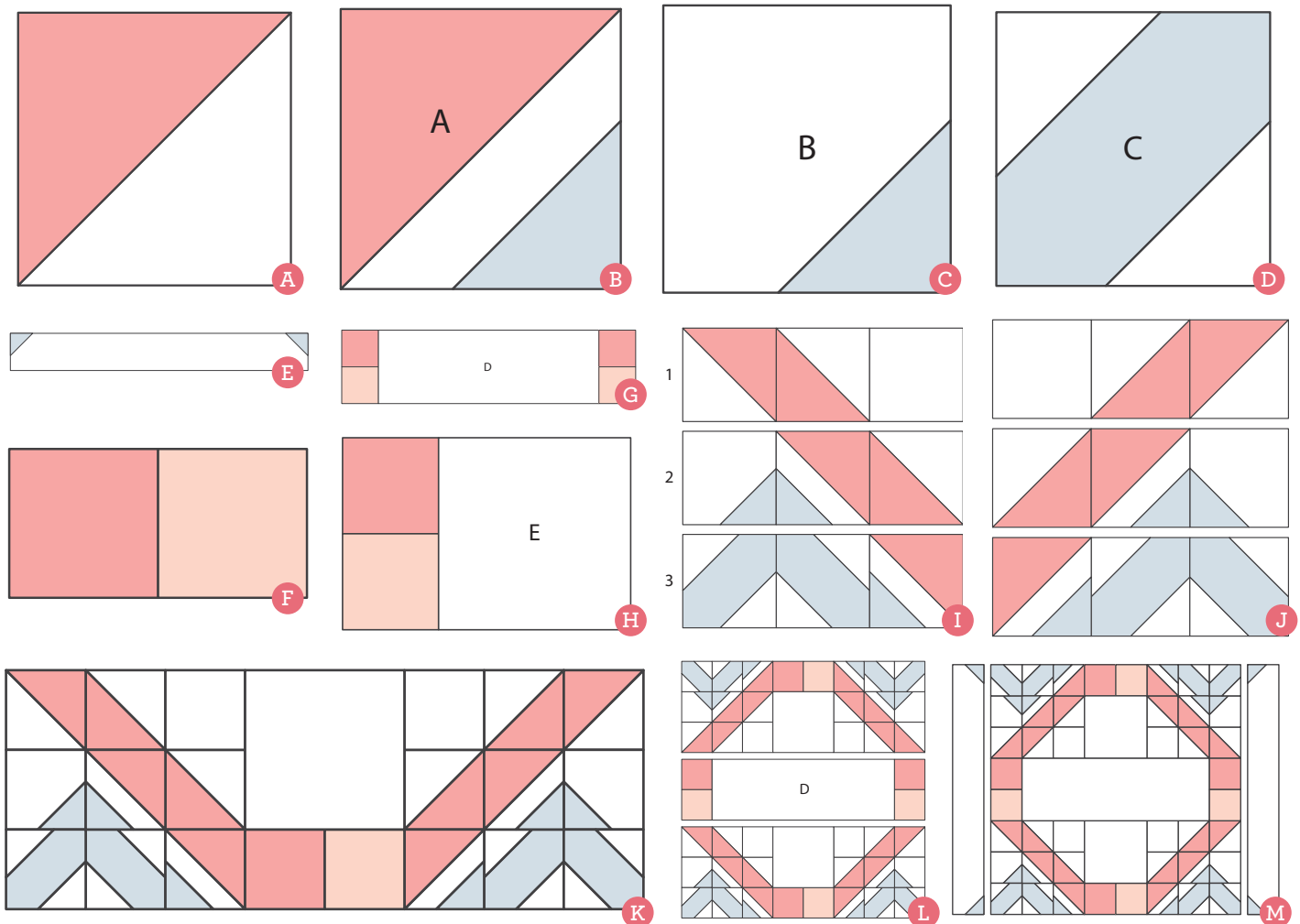
Sew with right sides together and ¼" seam allowances.

## ABOUT THE BOOK



*Dreamy Quilts: 14 Timeless Projects to Welcome You Home* by Lydia Loretta Nelson  
£16.99 Stash Books

[www.searchpress.com](http://www.searchpress.com)



**1** Draw a line between diagonally opposite corners with a pencil on each white  $2\frac{1}{2}$ " square and on eight blue  $1\frac{1}{2}$ " squares.

**2** Pair a red  $2\frac{1}{2}$ " square and a white  $2\frac{1}{2}$ " square, right sides together, to make two half square triangles. Make 20 per block. (See Pic A.)

**3** On eight of the half square triangles, sew a blue  $1\frac{1}{2}$ " square to the corner of the white half as shown. Trim  $\frac{1}{4}$ " from the seam line and press open. Label these A. (See Pic B.)

**4** On four white  $2\frac{1}{2}$ " squares, sew a blue  $1\frac{1}{2}$ " square to a corner. Trim  $\frac{1}{4}$ " from the sewn line and press open. Label these B. (See Pic C.)

**5** On eight blue  $2\frac{1}{2}$ " squares, sew two white  $1\frac{1}{2}$ " squares to opposite corners. Trim  $\frac{1}{4}$ " from the sewn line and press open. Label these C. (See Pic D.)

**6** On two white  $2\frac{1}{2}\times 13\frac{1}{2}$ " rectangles, sew two blue  $1\frac{1}{2}$ " squares to the corners of a long edge. Trim and press open. (See Pic E.)

**7** Sew together two different red  $2\frac{1}{2}$ " squares. Trim and press open. Make four pairs. (See Pic F.)

**8** Sew a pair to each short side of a white  $3\frac{3}{4}\times 10\frac{1}{4}$ " rectangle and label this D. (See Pic G.)

**9** Sew a pair to a white  $3\frac{3}{4}$ " square. Make two and label these E. (See Pic H.)

**10** Make two left corners. For row 1, sew together two half square triangles and a white  $2\frac{1}{2}$ " square. For row 2, sew together B, A, and a half square triangle. For row 3, sew together 2 C units and an A. Join the rows. Make two per block. (See Pic I.)

**11** Make two right corners. For row 1, sew together a white  $2\frac{1}{2}$ " square and two

half square triangles. For row 2, sew together a half square triangle, A, and B. For row 3, sew together A and two C units. Join the rows. Make two per block. (See Pic J.)

**12** Sew E between a left and a right corner. Make two. (See Pic K.)

**13** Sew D between the units made in Step 12. (See Pic L.)

**14** Sew two long rectangles made in Step 6 to each side of the block and press open. (See Pic M.)

**15** Layer the backing, right side facing down, the wadding, and the patchwork runner (right side facing up) and baste as you would a quilt. Quilt as desired. The example runner was quilted in a simple cross hatch grid all over. Trim off the excess backing and wadding. Finish by binding (for a refresher on binding, turn to Susan's Technique Focus on page 23).



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# Workshop spotlight

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19th October

### Jolly Penguin

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Cost: £24



28th October & 25th November

### Free-motion Machine Embroidery

Come and learn the techniques needed to produce a small picture of your own. All materials except thread included in the cost.

Cost: £40



2nd November

### Animal Appliqué

Use raw appliqué to create a stunning animal picture. Choose from hare, cockerel, cow or owl. All materials except thread included.

Cost: £45

make the tree in a fabric of your choice. Add bells and beads of pompoms to personalise your decoration. Finished size is approximately 30cm. All materials except thread included in the cost.

Cost: £42

16th & 30th November

### Christmas Crafts

Spend a day making a lovely Christmas tree in a pot. Papier-mâché your pot and

Pop along to one of The Sewing Barn's weekly Patchwork and Quilting Workshops any Tuesday or Thursday, or get involved in its monthly workshops that take place every second Monday and every fourth Wednesday of the month.

## Leven Crafts

Luisborough

Small, friendly classes are held regularly at this North Yorkshire shop and can be booked by telephone on 01287 610207 or via the website. All classes include refreshments and a 10% discount on purchases made on the day.

[www.levencrafts.co.uk](http://www.levencrafts.co.uk)

5th October

### Sewing Machine Pocket Tidy

Come along and make a versatile pocket mat for your sewing machine to tuck your scissors and tools away in. You can also make a pincushion and thread tidy to go with it.

Cost: £25



22nd October

### Pleats and Points Textured Square Panel

Pleats, tucks and texture make this a gorgeous panel that would look fantastic as a wall hanging, cushion front or bag panel. It's easier than it looks!

Cost: £25

13th October

### A4 Quilted Folder Cover

This would make a great present for a new student or just a lovely cover for a boring A4 folder. Embellishments and quilting are up to you!

Cost: £25

9th November

### Christmas Robin Bunting

These cheeky robins would look great anywhere over the festive period. Fused appliqué and fancy machine stitches mean they are quick and easy to make.

Cost: £25

12th November

### Curvy Christmas Table Runner

This runner would look amazing made up in any fabric! It's quilt-as-you-go so it's quick and easy to make and would make a fantastic gift.

Cost: £25



## Black Mountain Fabric

### *Abergavenny*

Black Mountain Fabric is a family run patchwork specialist store, located in the charming market town of Abergavenny. It prides itself on its eclectic range, and always looks out for new and unusual fabric! All course costs include the fabric required.

[www.blackmountainfabric.co.uk](http://www.blackmountainfabric.co.uk)

*9th October*

### Felted Necklace

Design and make a necklace using felt beads, and have a go at 3D felting for the centrepiece. We provide you with all the materials you need to start you off as a jewellery maker!

**Cost: £25**

*9th October*

### Pretty as a Pumpkin!

Get ready for autumn with this sweet pumpkin! The class includes our sumptuous wool felt, letting you make a home accessory that turns heads!

**Cost: £40**

*30th October*

### Christmas Snowflake

During this class, you will use patchwork and appliqué techniques to create a runner that doubles as a hanging. This is also the perfect class if you want to hone your backing and binding skills!

**Cost: £58**

*16th November*

### Sparkly Stocking

Aimed at beginners, this stocking is a perfect project to get you in the festive mood! Using the stitch and flip technique to create a Christmas stocking that will find a place in your home for generations to come!

**Cost: £40**

*27th November*

### Smocked Handbag

Learn how to create Canadian Smocking during this fun class. The ancient art of smocking has been transformed into a contemporary and up-to-date skill which has endless uses.

**Cost: £45**



## Simply Solids

### *Huddersfield*

Situated in Slaithwaite, this friendly shop provides the best in modern designer fabric, notions and haberdashery for patchwork, quilting and dressmaking. Having recently moved into a bigger premises in Slaithwaite, it is now able to offer more classes and take more students in its purpose-built classroom.

[www.simplysolids.co.uk](http://www.simplysolids.co.uk)



*15th October*

### Make an Armchair Butler with Katy Jones

Make this handy armchair sewing butler to keep all your threads, needles and pins handy whilst you hand-stitch in front of the TV! You will learn two quilt blocks, basic quilt construction, quilting, binding and sewing with vinyl. Cost of course includes your vinyl, wadding and the stuffing for your pincushion.

**Cost: £40**

*22nd October*

### Free-motion Quilting on your Domestic Machine

Spend a fun day with our FMQ tutor Charlotte and conquer your fear of quilting on your domestic machine. During this class you will learn the basics of free-motion quilting and practise many different styles. You will need to bring some plain fat quarters to practise on as well as some wadding. A notebook and pencil will be handy to doodle in too!

**Cost: £40**

*5th November*

### Make a Zinnia Skirt

Spend a day with our dressmaking tutor Laura and learn how to make the awesome Zinnia skirt from Colette Patterns. Laura will guide you through the construction of this gorgeous skirt as well as help with any fitting issues. The cost includes the pattern and dressmaking paper used in the class.

**Cost: £60**

*26th November*

### Clamshell Quilt with Jenny Haynes

In this class our teacher, Jenny Haynes of Papper, Sax, Sten, will teach you how to cut, sew and press curves and get you well on your way to creating your own curvy clamshell mini quilt by using her no-pin technique and custom Clamshell template. The template cost of £20 is included in the cost of the course. This gorgeous pattern is suitable for showing off your favourite fabric and looks amazing in solids too!

**Cost: £70**

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## TOP TIP

*Bundfix tape is used for skirt and trouser waistbands as a rule but bag makers are stealing the idea to make perfect straps!*



# BETTY BOWLER LUNCH BAG

*Stand out from the lunch crowd with this super-stylish bag*



*Style-Vil is foam interfacing that gives the bag a lovely firm yet squishy shape. It's perfect for bags that require structure but still need to be nice and soft*

## THINGS TO REMEMBER

All seam allowances are 0.5cm unless otherwise stated

## MATERIALS

- ◆ fat eighth pack *Typography* fabric by Jessica Jones for Cloud9 Fabrics
- ◆ 30cm grey linen
- ◆ 60cm co-ordinating fabric for lining
- ◆ 25cm strip black fabric for straps
- ◆ 0.5m Vlieseline Style-Vil interfacing
- ◆ fat quarter Vlieseline H630 fusible wadding
- ◆ Vlieseline Bundfix tape
- ◆ large scraps of Vlieseline Decovil 1 Light
- ◆ 46cm black zipper
- ◆ 15cm black zipper
- ◆ 4 silver 2.5cm rectangle rings
- ◆ plain black bias binding
- ◆ 4 silver bag feet
- ◆ Kam snap
- ◆ ribbon scraps for zipper pull
- ◆ hot-glue gun
- ◆ template on page 94

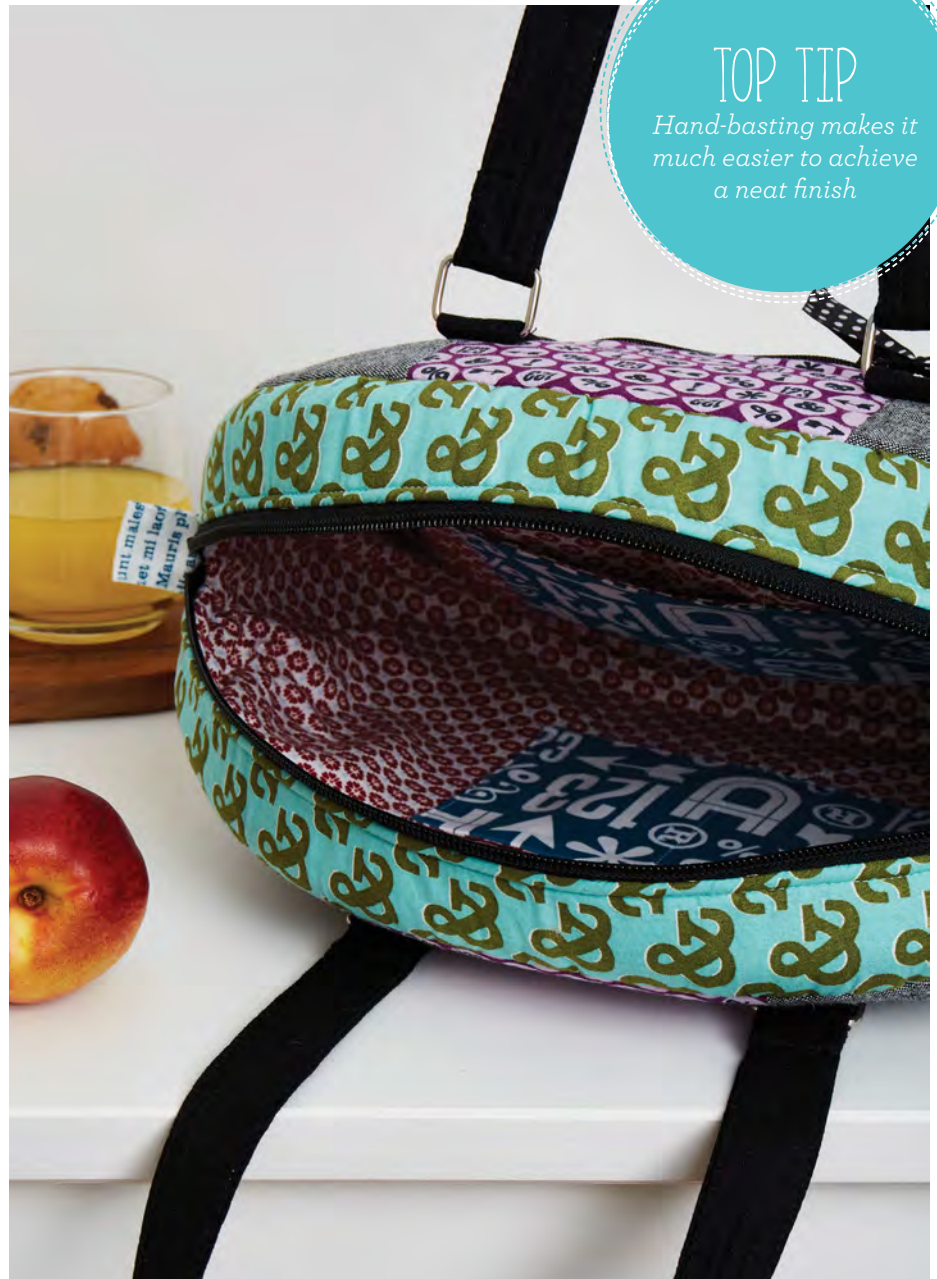
FINISHED SIZE: 14x10"

## STRAPS AND LONG TABS

**1** The long tabs go each side of the pockets, front and back. They hide the raw edges on the pockets and the carry handles. To make the tabs, cut a 7x30cm piece of black fabric and fuse it to a piece of Bundfix tape. Fold it in half and then fold in the raw edges using the perforations to get a perfect strap.

**2** With black thread, top-stitch down the centre and then once each side of that. Top-stitch the outer edges 10cm down from the top only. (The rest will be done when you put them on to avoid double stitching, which can look clunky.)

**3** Repeat the process to make three more long tabs.



## TOP TIP

*Hand-basting makes it much easier to achieve a neat finish*

**4** The straps are made in the same way as the tabs. They are 7cm wide and 60cm long and you will need two cut from black fabric. Top-stitch the edges both sides to close and then top-stitch three times along the length.

## BAG FRONT

**5** Choose one fabric from the fat eighth pack. Cut a 14x30cm strip for the front middle and then two 12x30cm strips for each side from grey linen. Sew them together and press. Using the template, and aligning the marks on the template with the seams, cut the bag shape.

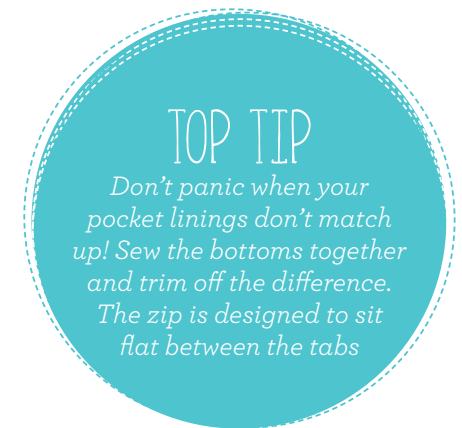
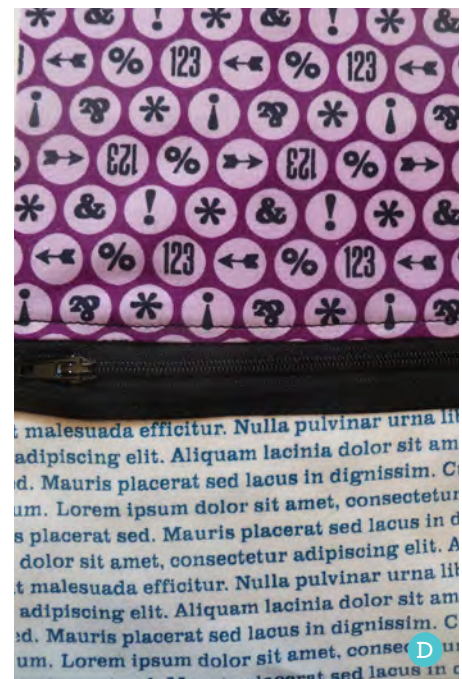
**6** Pick fabric for the front pocket and cut a 15x13cm piece. Cut the same size piece of

lining. Fuse the pocket outer to a piece of H630 fusible wadding and then pin the three layers together with the right sides outermost.

**7** Bind the top edge with black binding and add half a Kam snap in the middle. (See Pic A.)

**8** Hand-baste the three layers together to keep them neat. Trim and position the pocket in the middle flush with the bottom of the bag. (See Pic B.)

**9** Cut a piece of Style-Vil slightly larger all around than the front and pin the front to it. Sew the front to the foam interfacing with half a normal seam. Trim the foam interfacing back and attach the other half of the Kam snap to close the pocket.



**10** Swap to black thread and machine-sew a long tab onto each side of the pocket, hiding the raw edge as you go. (See Pic C.)

**11** To sew the tabs, take a prepared tab and fold the top 4cm over towards the back and enclose a rectangular ring.

**12** Top-stitch down each side right up to and across under the ring. Repeat for the tab on the other side of the pocket.

**BAG BACK**

**13** Cut two 12x30cm pieces of grey linen, two 14x10cm pocket linings and a 14x19cm piece of pocket outer.

**14** The pocket front is a bit of a false one because the pocket will not be that deep – you need to be able to reach change without turning the bag upside down and shaking it!

**15** To make the lunch money pocket, take the middle strip that you cut before and trim it to 10cm deep. Lay the zip upside down onto what will be the bottom of that strip and baste. Take one piece of pocket lining and lay that over the top, right sides together, sandwiching the zipper in between. Don't put the zip flush to the left-hand side end of the fabric, remember to allow space for the strap. Sew in and then open out and top-stitch to top part of the zip. (See Pic D.)

**16** Make the bottom part of the pocket the same way, sandwich the zip in between the other piece of lining that outer. Sew along. Top-stitch the bottom part of the zip and then sew the bottom of the pocket linings together.

**17** Attach a linen panel each side of the front section, cut out the bag shape and then narrowly attach the whole thing to a piece of Style-Vil foam as before. Trim the interfacing.

**18** Attach a tab with a rectangular loop as you did for the front. Tie a piece of ribbon through the zipper pull.

## TOP TIP

Consider what you will be using the pockets for. A vertical seam divider can make them more useful. Think pens, cutlery or phone

## TOP ZIPPER SECTION

**19** Pick another fabric and cut two 47x6cm pieces. Take one piece and attach it to a piece of Style-Vil. Trim and, with the right side of the fabric to the zipper top, sew along one side. Repeat for the other side. Top-stitch along both sides of the zip in co-ordinating thread. (See Pic E.) This is now ready to be attached to the base.

**20** The top zipper tabs can be made in one piece and then cut in half to make two. Choose a fabric and then cut a 10cm-wide x 15cm-long strip. Fold in half lengthways to find a centre crease and then fold the raw edges to the crease and press. Top-stitch both sides and also a couple of times down the middle. Cut in half to make two 7.5cm pieces. Fold these over and attach one to each end of the zip. (See Pic F.)

## BOTTOM AND BASE

**21** Choose another fabric and cut a 59x11cm piece. (Because you are working with fat eighths, you will need to join so choose a pattern that will hide this join.) Attach the long strip to a piece of Style-Vil foam interfacing and then cut a 15x8cm piece of bag mesh and a scrap of interfacing the same size. Put them aside for the moment. Attach the base strip to the zipper top to form a large hoop.

## BAG LINING

**22** Cut a front and back lining piece using the outer template. Cut a 58x10cm base piece. Cut two 46x5cm under top zipper pieces.

**23** The lining needs to be very slightly smaller than the bag even though they are cut from the same pieces. As you can see, the strips are already accounted for but the lining will sit better if you take 0.5cm off the side lining pieces too. Some fitting may still be necessary.



## TOP TIP

I use thinner, non-fusible interfacing for the pockets

**24** Make two lined slip pockets. Cut two 10x15cm pieces of interfacing. Choose a fabric and cut two 12.5x17cm pieces and two pieces of lining the same size.

**25** Take an outer fabric piece and centre the interfacing, leaving a seam allowance all around. Fuse the interfacing to the fabric. Repeat for the other outer and interfacing.

**26** Take a piece of interfaced outer and a lining piece and with the right sides together and pin. Sew all around the edge right on the edge of the interfacing, leaving a gap in one long side. This will become the bottom of the pocket.

**27** Trim the seam allowance back to 0.5cm and turn out through the gap. Press and site the pocket in the middle of the side lining. (See Pic G.) Attach with a narrow topstitch. Repeat for the other pocket.

**28** Turn one edge of the part of the lining destined to go under the zip by 0.5cm. Repeat for the other strip and, with the right sides together, sew the strips (turned under edges to the middle) to the base strip. (See Pic H.)

**29** Press and attach the long loop to the sides of the bag as before, just like making the bag again in fact.

## FABRIC SHOPPING

For *Typography* by Jessica Jones for Cloud9 Fabrics, visit [www.hantex.co.uk](http://www.hantex.co.uk)

For information on all Vlieseline products, visit [www.vlieseline.com](http://www.vlieseline.com)

For bag-making supplies, head to [www.susiedesigns.co.uk](http://www.susiedesigns.co.uk)



H



I

## FINISHING

**30** Sew the base/zipper top hoop to the front and back of the bag. Hot-glue the base mesh into the bottom of the bag right between the straps. You can see them in the seam allowance from inside as a guide.

**31** Attach the four bag feet to the base in the middle by each strap. Hot-glue the interfacing scrap over the base mesh. Put the straps on and secure them well to each rectangle ring. Drop the lining into the bag and carefully hand stitch it to the wrong side of the zip. Consider under stitching on some of the seams to keep the lining neat and tidy too. (See Pic I.)

**32** When you under-stitch, the main part of the stitch is hidden behind the fabric with little stabs on the surface to hold it all together. Make use of the thick properties of the Style-Vil and use it to bury your stitches and to hold the lining in place all in one go.



### TOP TIP

*Reinforcing the back of the bag front where the Kam snap will go with a 6cm square scrap of Decovil I Light will add strength. Fuse this right onto the back of the foam*

Designer: DEBBIE VON GRABLER-CROZIER

*Debbie has been a craft writer for 17 years - she loves writing and designing for craft magazines in the UK, USA, Australia and South Africa*  
[www.sallyandcraftyvamp.blogspot.co.uk](http://www.sallyandcraftyvamp.blogspot.co.uk)



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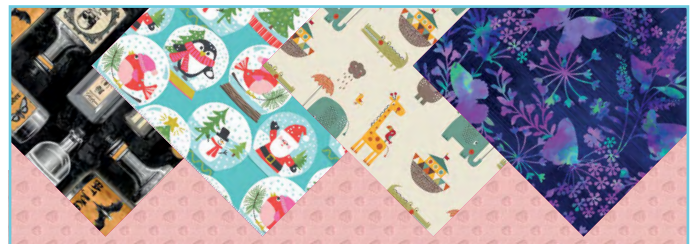
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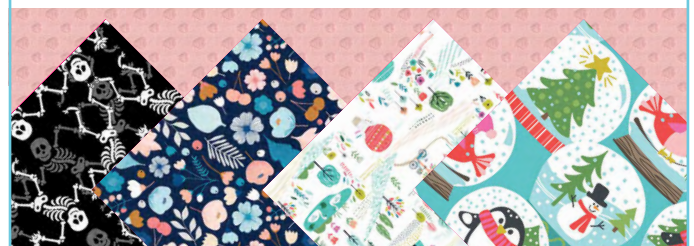


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*The yellow piping on Victoria's cushion adds a professional finish, as well as a great pop of colour*



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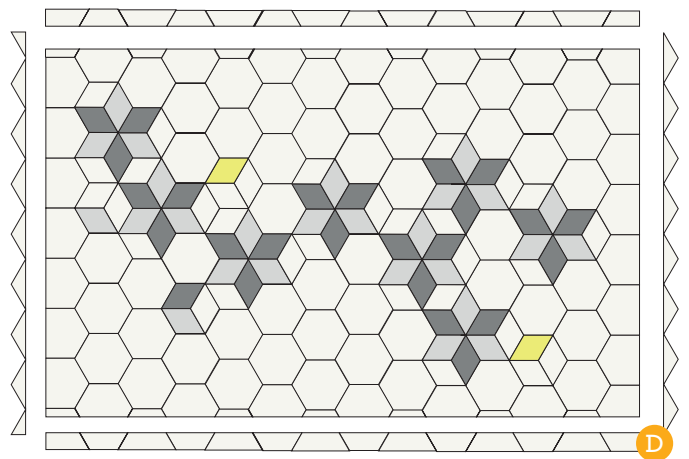
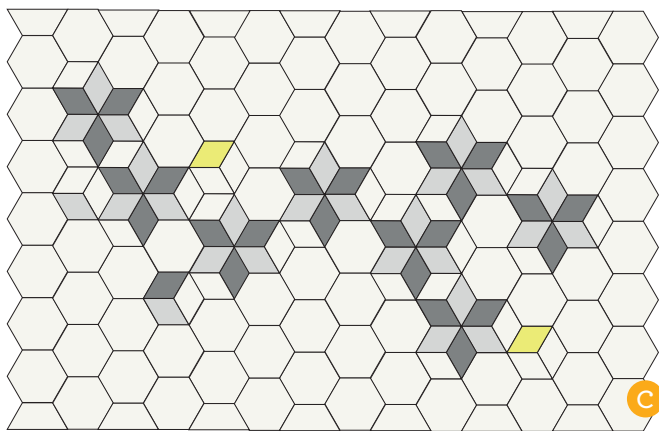
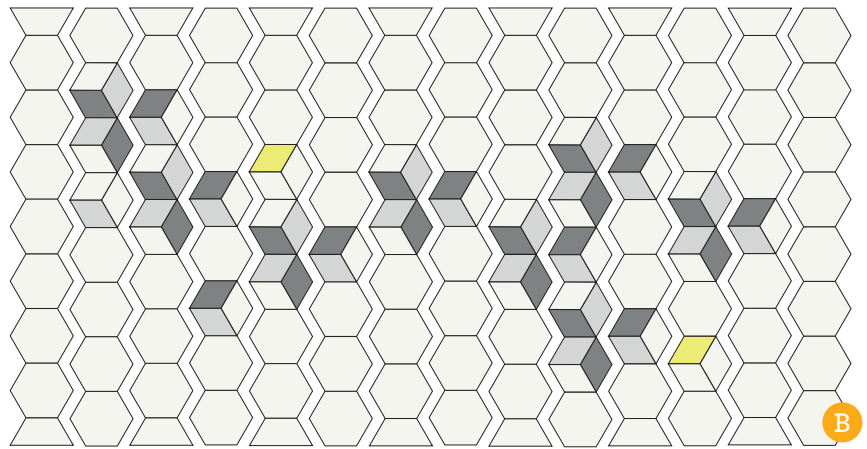
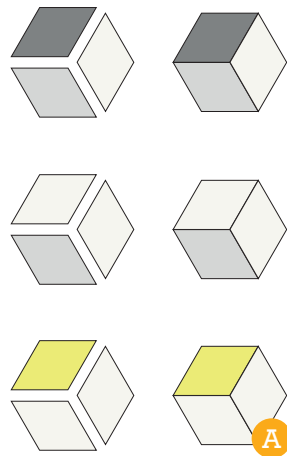
*Ash Kona Cotton Solids is available from [www.simplysolids.co.uk](http://www.simplysolids.co.uk)*

*Makower Spectrum 562 (mid grey), Perfect Occasions EE Schenck 11062 (dark grey) and Makower Spectrum Yo6 (yellow) are available from [www.ladysewandsew.co.uk](http://www.ladysewandsew.co.uk)*



# DIAMOND STARS

*As the darker evenings draw in, why not hand-stitch this super-cool cushion to make an on-trend statement on your sofa?*



## THINGS TO REMEMBER

Use 1.5cm seam allowance when assembling

## MATERIALS

- ♦ 0.5m/2 fat quarters light grey background fabric in
- ♦ 1 fat eighth mid grey
- ♦ 1 fat eighth dark grey
- ♦ 1 fat quarter yellow
- ♦ 175cm 5mm piping cord
- ♦ 58cm 38cm wadding
- ♦ 58cm 38cm lightweight calico or muslin
- ♦ 30cm/12" zip
- ♦ 50x30cm cushion insert
- ♦ zipper foot for sewing machine
- ♦ template on pages 92 & 93

FINISHED SIZE: 50X30CM

## HEXIES

**Three part hexies – there are three different three part hexies required (See Pic A.)**

Make 25 dark grey/mid grey/light grey hexies

Make 1 light grey/mid grey hexie

Make 2 yellow/light grey hexies

### Plain hexies

Make a total of 77 light grey hexies

### Plain half hexies

Make a total of 14 light grey half hexies

**1** Arrange the hexies as per the diagram and make 10 vertical strips. (See pics A and B.) Join the strips together to make the cushion front. (See Pic C.)

## PREPARE CUSHION FRONT

**2** Prepare the quilt sandwich by laying the wadding on top of the muslin. Baste through both layers around the outside edge.

**3** Remove papers from all of the hexies, half hexies and diamonds. Press cushion top carefully.

**4** Trim the English paper-pieced cushion front evenly so that it measures 33cm wide x 53cm high. (See Pic D.) Do not handle the cushion front too much, as you have just cut through the hand stitching.

**5** Place the cushion front centrally on top of the pre-prepared quilt sandwich. With a standard stitch length, stitch all three layers together 0.5cm from the edges of the cushion front. (See Pic E.) Trim the quilt sandwich to the size of the cushion front.

## MAKE AND APPLY PIPING

**6** Cut enough 2¾"-wide bias strips from the yellow FQ to join to make a 175cm

length of bias binding. Cut a 2¾" yellow square. Press under a 5mm hem on two opposite sides and put it aside.

**7** Attach the zipper foot. Wrap the binding around the piping cord and baste along the length of the binding. (See Pic F.)

**8** Place the cushion front right side uppermost. Starting in the middle of the lower edge of the cushion and matching raw edges, pin the piping to the cushion front. Clip into the binding where necessary to fit around the corners. (See Pic G.)

**9** Trim the end of the piping so that they meet at the starting point. Wrap the square around the ends of the piping. (See pics H and I.) Sew the piping in place around the cushion front.

## PREPARE AND INSERT ZIP

**10** Place the cushion front and back RST. Place the zip centrally against the lower edge of the cushion and mark each end with a pin. Sew to the left and right of the zip, but not across the zip opening. (See Pic J.)

**11** Place the cushion with the front RS uppermost. Fold back the seam allowance

of the back of the cushion to expose the seam allowance of the front of the cushion.

**12** Open the zip and place half of it right side down with the teeth up against the piping. The edge of the zipper tape should be about 5mm from the raw edge of the cushion front. (See Pic K.)

**13** Sew the zip in place close to the zipper teeth, about 1cm from raw edge. Close the zip.

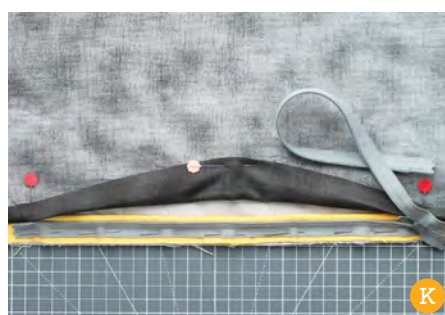
**14** Open out the cover so it lies flat and both sides are right sides uppermost. Pin the free seam allowance of the back cover to the zipper tape, checking the reverse as you go to make sure you are catching the zipper tape and seam allowance properly. (See Pic L.)

**15** From the right side stitch in place, where you have pinned, with a half rectangle to secure the zip and hide the zipper puller. Open the zip part way.

#### ASSEMBLY

**16** With right sides together and the cushion front uppermost, sew the three remaining sides of the cushion. Use the previous line of stitching as a guide.

**17** Trim the corners and finish the raw edges with an overlocker or a zigzag stitch. Turn through to the right side, push out corners and insert the cushion pad.



#### KATY SAYS

*"We assume a basic knowledge of English paper piecing for this project. If you need a refresher on how to baste/ sew your pieces, pick up a copy of Quilt Now issue 27 for hints on how to sew diamonds (with a free pack of diamond paper pieces) at [www.moremags.com](http://www.moremags.com)"*

## TOP TIP!

*For a cleaner look, sew hexies together with a ladder stitch so that the stitches do not show on the front of the cushion*



**Designer:** VICTORIAL PEAT

*Victoria runs a business designing, sewing and crafting patterns as well as teaching people to sew*  
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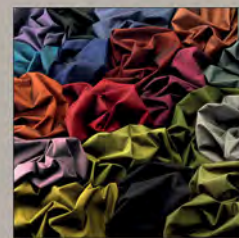
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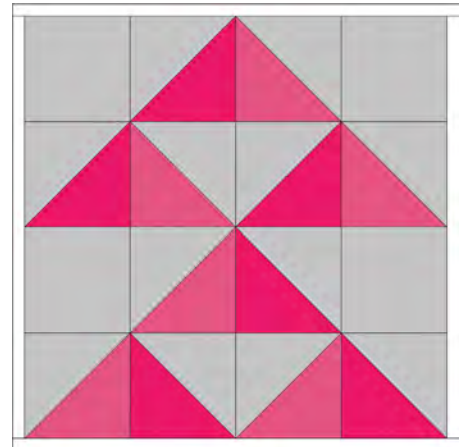
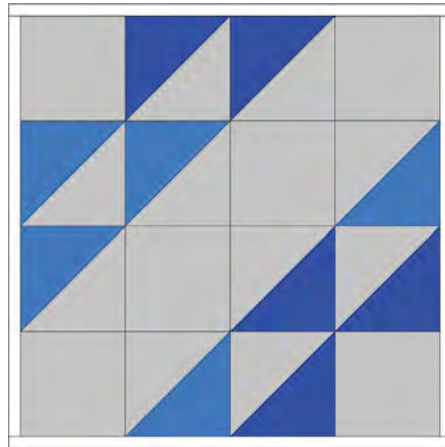
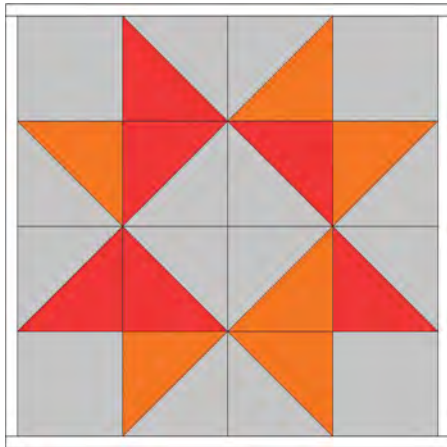


**TOP TIP!**  
Choose different  
prints in one  
colour for  
each cushion



# HSTs THREE WAYS

*Half square triangles are one of the most versatile block 'ingredients', with an almost infinite number of possibilities. Here we show you three ways to use HSTs for an instant update to your sofa or bed!*



How many variations can you think of? Share your HST projects on Instagram by tagging us @quiltnow

**MATERIALS**

**Cushion 1 (orange)**

- ◆ fat eighth Pop Spirals Mango
- ◆ fat eighth Infinite kisses Carrot
- ◆ ½ yard Infinite Kisses Sidewalk
- ◆ 16" zip
- ◆ 20" square wadding
- ◆ 20" square calico

**Cushion 2 (blue)**

- ◆ fat eighth Hello Squares Teal metallic
- ◆ fat eighth Hello squares Turquoise metallic
- ◆ ½ yard Infinite Kisses Sidewalk
- ◆ 16" zip
- ◆ 20" square wadding
- ◆ 20" square calico

**Cushion 3 (pink)**

- ◆ fat eighth Pop Spiral Fuchsia
- ◆ fat eighth Infinite Kisses coral
- ◆ fat eighth Happy Shower Raspberry
- ◆ ½ yard Infinite Kisses Sidewalk
- ◆ 16" zip
- ◆ 20" square wadding
- ◆ 20" square calico

FINISHED SIZE: 16" SQUARE



Designer: LOU ORTH

Lou is a self-confessed fabric addict and blogs at [www.imstudiolou.wordpress.com](http://www.imstudiolou.wordpress.com) where she shares her projects and tutorials You can find her on Instagram and Twitter as @imstudiolou



**TOP TIP!**  
Any way up!  
Non-directional prints mean there's no top or bottom to your cushion!

## CUTTING

### Cushion 1

#### From the Infinite Kisses sidewalk, cut:

- 2 16½x8½" back panels
- 4 4½" squares
- 2 3" square for zipper tabs

#### From the Pop Spirals Mango, cut:

- 3 5¼" square for HSTs

#### From the Infinite kisses Carrot, cut:

- 3 5¼" square for HSTs



### Cushion 2

#### From the Infinite Kisses sidewalk, cut:

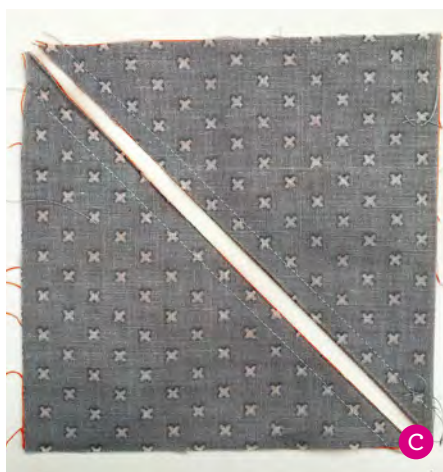
- 2 16½x8½" back panels
- 6 4½" squares
- 2 3" squares for zipper tabs

#### From the Hello Squares Teal metallic, cut:

- 2 5¼" squares for HSTs

#### From the Hello squares Turquoise metallic, cut:

- 3 5¼" squares for HSTs



### Cushion 3

#### From the Infinite Kisses sidewalk, cut:

- 2 16½x8½" back panels
- 4 4½" squares
- 2 3" squares for zipper tabs

#### From the Pop Spiral Fuchsia, cut:

- 2 5¼" squares for HSTs

#### From the Infinite Kisses coral, cut:

- 2 5¼" squares for HSTs

#### From the Happy Shower Raspberry, cut:

- 2 5¼" squares for HSTs

## ASSEMBLY

1 All cushions are made of a mixture of HSTs and squares, in a 4x4 arrangement.

2 To make the HSTs. Pair up one grey and one colour 5¼" square. Draw a line diagonally from corner to corner on the wrong side of one of the squares. (See Pic A.)

3 Sew a ¼" seam each side of this line. (See Pic B.)

4 Separate by cutting along the drawn line. (See Pic C.)





**5** Press and trim each square to 4½” square, making sure the seam runs diagonally from corner to corner. Do this for each colour and grey pairing.

**6** Using the layout guide in diagrams 1, 2 and 3, piece together your cushion tops by first creating horizontal rows and then piecing together vertically.

**7** Layer a quilt sandwich with cushion top, wadding then calico and quilt as desired.

**8** For the cushion back, take your zip and sew on the zipper tabs. For this you need

to take the 3” squares and press as shown in pics D, E, F and G. Place each over the ends of the zips and sew in place.

**9** To complete the back, take a grey back piece and align with the top of the zip, RST (zip teeth facing up and zipper pull to the left.) (See Pic H.) Sew in place. Do the same with the other back piece for the other side of the zip.

**10** Lay your completed back piece on top of the front cushion panel, RST and sew all the way around. Trim corners and turn it right side out to finish.

# LONG-ARM QUILTING DIRECTORY

*For all your quilting needs, contact the experts below*



Whether it's a quilt for a special occasion and you don't trust your own skills, you can't bear the idea of quilting a bed-sized quilt on your domestic machine, or you just want to try out a professional service to see what they're all about, we have your long-arm needs covered!

In our directory you can find everything for long-arm quilting, whether you need supplies or to find a professional in your area.

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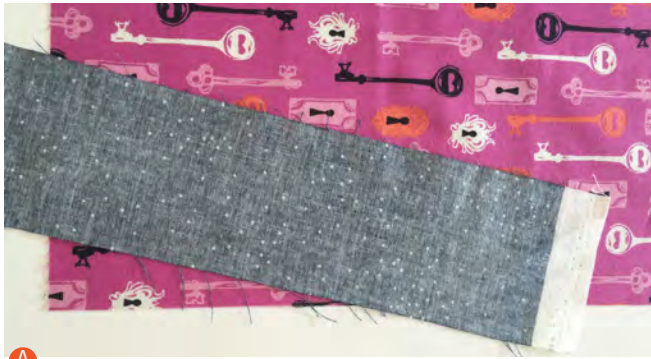
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# BOO!

*This quilt is quick and easy, it's an ideal first quilt or a brilliant gift for a new baby with plenty of room to grow in to!*



A



B



C

DIAGRAM 1

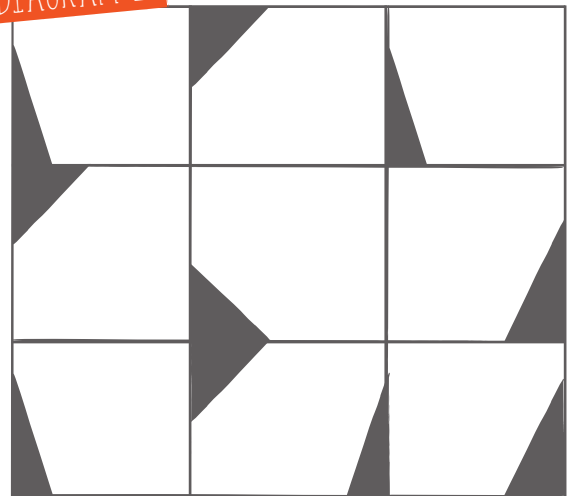
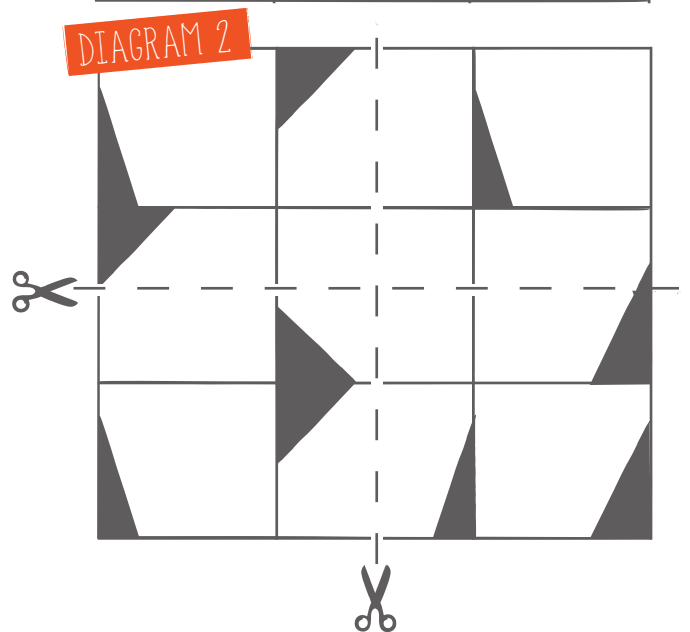


DIAGRAM 2



»→  
The rearranged nine-patch step can be left out if you're happy with your quilt at Step 6

**THINGS TO REMEMBER**

Use a ¼" seam throughout  
WOF - width of fabric  
RST - right sides together

**MATERIALS**

- ◆ Boo! 9 Fat Quarter bundle from Simply Solids (or 9 fat quarters of fabric)
- ◆ large scraps to co-ordinate with fat quarters
- ◆ 0.5m binding fabric
- ◆ 3.5m backing fabric (or a pieced back measuring 70" square)
- ◆ 70" square wadding

FINISHED SIZE: APPROXIMATELY  
58" SQUARE

**CUTTING**

Press the nine fat quarters well and trim them so they are square. As these fat

quarters were cut to British measurements, they were trimmed to 20" square. If yours are cut to American sizes you may only get 18" squares from the fat quarters.

**Cut the binding fabric into:**

2½" strips across the WOF

**ASSEMBLY**

1 Use the quilt top layout to guide you when you sew a scrap fabric to each of the nine fabric squares. (See Diagram 1.)

2 Lay the scrap fabric RST on the fabric square and sew with a ¼" seam allowance. Make sure that when you fold your scrap fabric back over it is big enough to trim back to the original block size, in this case that was 20" square. (See Pic A.)

3 Press the block well and trim off the excess scrap fabric so the block



measures its original size (in this case 20"). Then trim the excess block fabric from behind the scrap fabric you just sewed on – you can do this by cutting it off along the seam you just sewed, remembering to leave a ¼" allowance from the seam itself!

**4** Repeat steps 2 and 3 for the remaining eight fabric squares. (See Pic B.)

**Why not use some of the offcuts from squaring up your fat quarters?**

**5** Once the nine blocks are pieced, lay them out in your preferred three-by-three formation. Then sew the blocks into three rows of three, pressing the seams open. Finally sew the three rows together to give you a nine-block quilt top. Press well.

**6** The next step is to cut your quilt top into quarters! Use the diagram below to see where to cut. (See Diagram 2)

**7** Now rotate each of the four quarters so that the quilt top has a totally different

layout. Once you are happy with the layout, sew each row of two blocks together and press well before sewing the two rows back together to complete the quilt top.

**8** Baste the quilt top, wadding and quilt backing together using your preferred method.

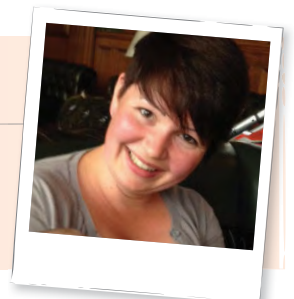
**9** Quilt as desired! This project features matchstick quilting using Aurifil 50wt thread. (See Pic C.)

**10** To make the binding, sew the 2½" strips end to end and press in half length ways. Attach to the quilt using your chosen method.

**Designer:** JUSTINE HENSHAW

*Busy, fabric-hoarding mum of four Justine co-owns and runs Simply Solids with regular contributor Lisa Naylor*

[www.simplysolids.co.uk](http://www.simplysolids.co.uk)





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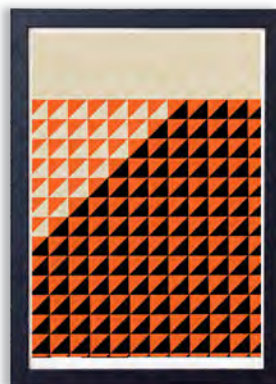
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Fancy winning a gorgeous sewing basket as a treat for yourself or a loved one? Then enter today and you could be one of four lucky winners this issue to receive a basket from the new Korbond range. We've one of each of the pretty designs to give away, from the light and floral Pink Fleur to the bold and quirky Trippy Floral. Korbond sewing baskets are available in Tesco, Sainsbury's and on Amazon for £19.99.



## WIN A SET OF MADE BY MRS M FAT QUARTERS

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Designer:  
**SHERRI McCONNELL**

*Quilt pieced by Sherri McConnell and quilted by Andrea Marquez. Inspired by a rich family heritage of women who love sewing, Sherri began to sew at age 10. In the early 1990s, encouraged and taught by her grandmother, she began her quilting journey. Through blogging and creating, she has come to love designing and sharing her quilting. Sherri lives in rural southern Nevada*

**[www.aquiltinglife.com](http://www.aquiltinglife.com)**



# WEATHERVANE

*Combining two blocks in one fast, fun quilt opens the door to endless fabric combinations!*

## THINGS TO REMEMBER

Seam allowances are  $\frac{1}{4}$ " unless otherwise stated

## MATERIALS

- ◆ 10 fat quarters assorted blue prints
- ◆  $1\frac{1}{2}$  yards white fabric
- ◆  $\frac{5}{8}$  yard polka dot fabric
- ◆ 3 yards backing fabric
- ◆  $\frac{1}{2}$  yard binding fabric
- ◆ 51" square wadding

FINISHED SIZE: 45" SQUARE

## CUTTING

### 5 blue prints:

#### From each fabric, cut:

- 1  $4\frac{1}{2}$ " square
- 4  $2\frac{7}{8}$ " squares
- 4  $2\frac{1}{2}$ " squares for weathervane blocks

### 5 blue prints:

#### From each fabric, cut:

- 4  $4\frac{1}{2}$ " squares for weathervane blocks

### From the remainder of blue prints (or scraps), cut:

- 16  $4\frac{1}{2}$ " squares for nine-patch blocks

### From the white fabric, cut:

- For weathervane blocks:
  - 2  $2\frac{7}{8}$ " x width of fabric strips, sub-cut into 20  $2\frac{7}{8}$ " squares
  - 4  $2\frac{1}{2}$ " x width of fabric strips, sub-cut into 60  $2\frac{1}{2}$ " squares

- For nine-patch blocks:
  - 3  $4\frac{1}{2}$ " x width of fabric strips, sub-cut into 20  $4\frac{1}{2}$ " squares

### For inner border:

- 2  $2 \times 36\frac{1}{2}$ " strips
- 2  $2 \times 39\frac{1}{2}$ " strips

### From the polka dot fabric, cut:

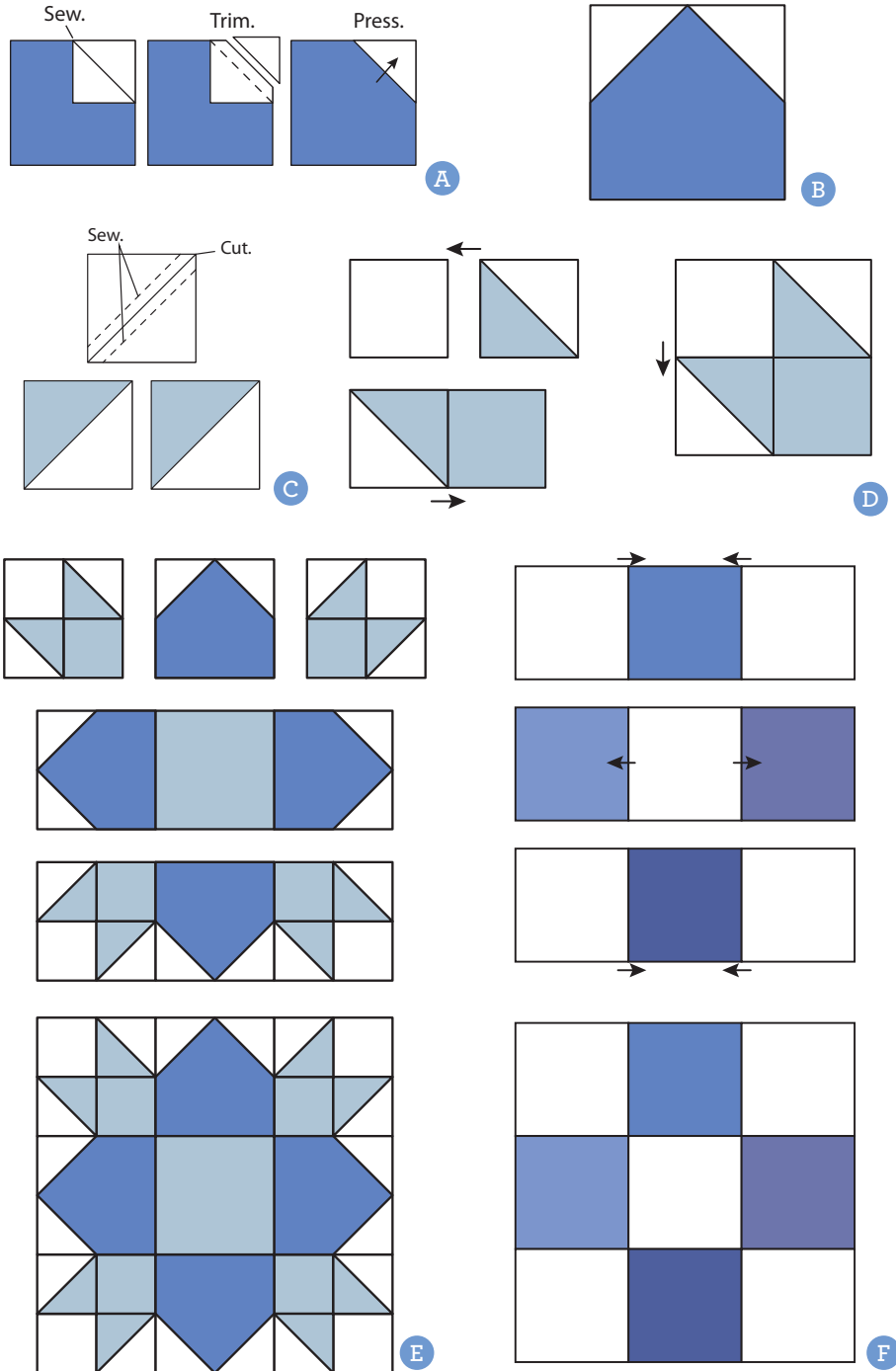
- 2  $3\frac{1}{2} \times 39\frac{1}{2}$ " strips
- 3  $3\frac{1}{2}$ " x width of fabric strips for outer border

### From the binding fabric, cut:

- 5  $2\frac{1}{4}$ " x width of fabric strips (sew end to end to form one long length)

## WEATHERVANE BLOCK ASSEMBLY

**1** Draw a diagonal line from corner to corner on the wrong side of eight of the white  $2\frac{1}{2}$ " squares. Add a marked white



square on top of each of two adjacent corners of a  $4\frac{1}{2}$ " blue print square, right sides together, making sure the sides of the squares are aligned. Sew on the drawn line. Trim the seam allowance to  $\frac{1}{4}$ " and press the seam towards the corner. Make four matching units. (See pics A and B.)

**2** Choose a second blue print and make half square triangles, using four white  $2\frac{7}{8}$ " squares and four matching blue print  $2\frac{7}{8}$ " squares. Make eight half square triangle units by placing two squares of

fabric right sides together. Draw a diagonal line from corner to corner on the wrong side of the lighter fabric square. Sew  $\frac{1}{4}$ " away from each side of the drawn line; then cut on the drawn line. You will have two identical half square triangle units. Press the seams open and trim. (See Pic C.)

**3** Make the block corner units using two half square triangle units from Step 2, a white  $2\frac{1}{2}$ " square, and a matching blue print  $2\frac{1}{2}$ " square. Press. Make four. (See Pic D.)



4 Sew together four units from Step 3, a blue print  $4\frac{1}{2}$ " square that matches the units from steps 2 and 3, and four units from Step 1 to make the weathervane block. Press. Repeat steps 1–4 to make five blocks. (See Pic E.)

### NINE-PATCH BLOCK ASSEMBLY

5 Sew four blue print  $4\frac{1}{2}$ " squares and five white  $4\frac{1}{2}$ " squares into a nine-patch block as shown. Press. Make four. (See Pic F.)

### QUILT ASSEMBLY

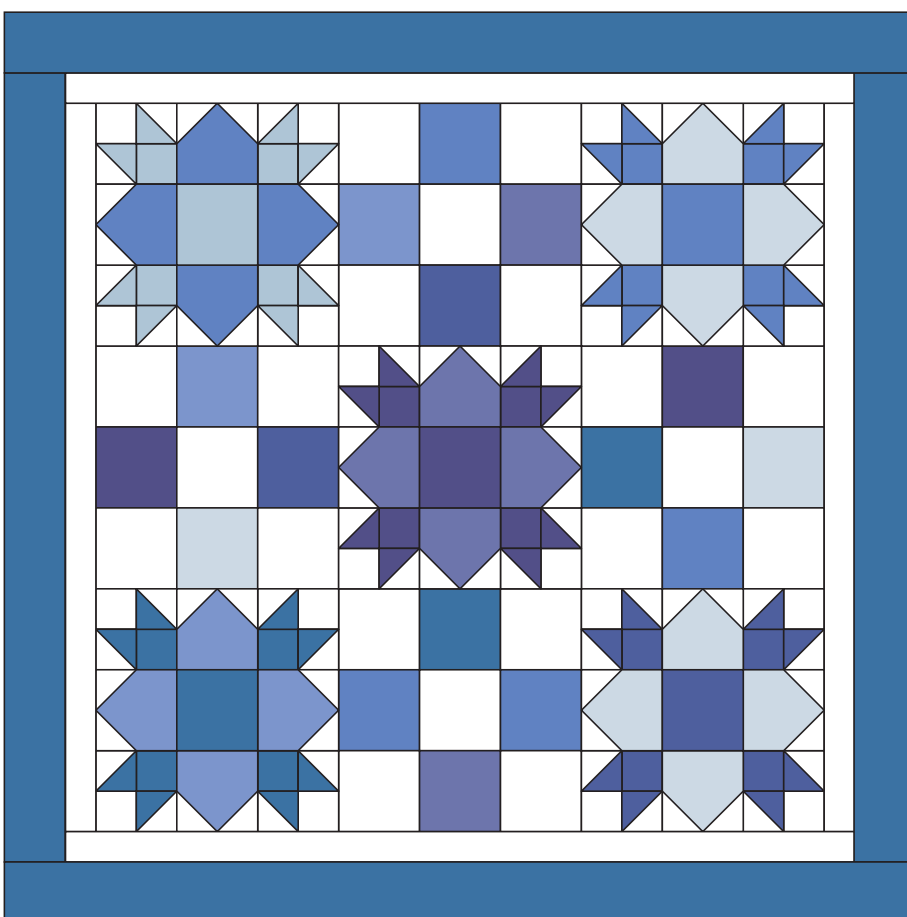
6 Arrange and sew the blocks into three rows of three blocks each. Press the seams towards the nine-patch blocks. Sew the rows together. Press.

7 Sew the  $2 \times 36\frac{1}{2}$ " inner border strips to the sides of the quilt top. Press the seams towards the inner borders. Sew the  $2 \times 39\frac{1}{2}$ " inner border strips to the top and bottom and press.

8 Sew the  $3\frac{1}{2} \times 39\frac{1}{2}$ " outer border strips to the sides of the quilt. Press the seams toward the outer borders.

9 Sew the  $3\frac{1}{2} \times 42$ " outer border strips together and cut two  $3\frac{1}{2} \times 45\frac{1}{2}$ " strips for the top and bottom of the quilt. Sew the strips to the quilt and press the seams toward the outer borders. (See Pic G.)

10 Layer the backing, wadding and quilt top. Quilt as desired and bind the edges to finish.



## ABOUT THE BOOK



This project originally appeared in *A Quilting Life* by Sherri McConnell, available from [www.ctpub.com](http://www.ctpub.com). Taken from *Make Baby Quilts* from C&T Publishing.

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# QuiltNow BLOCK *of the month*

MYSTERY  
BOM



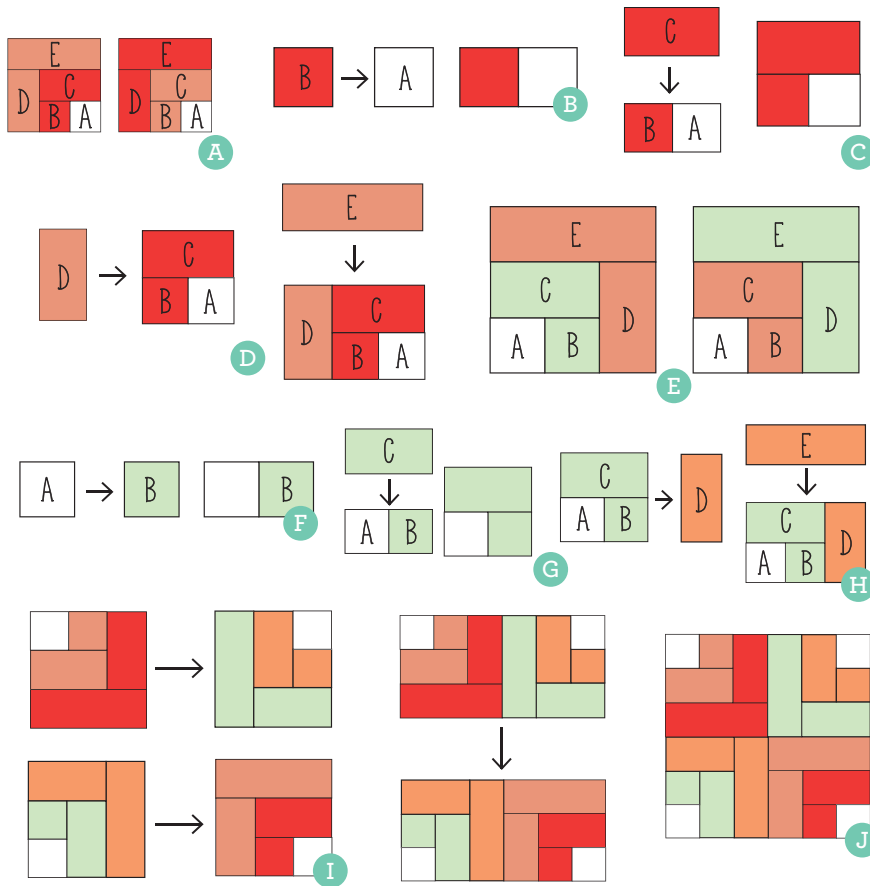
## YOU CAN GO YOUR OWN WAY!

Welcome to our new mystery sampler block of the month (BOM), and we're mixing things up for our third year. Each month we're going to be giving you two block designs, one machine pieced and one English paper pieced (EPP). You can choose to make either or both. We'll be showcasing Art Gallery Fabrics Pure Elements solids in our quilt, which will

include all 24 blocks. We know the quilt will look just as good in your favourite prints and fabric collections too.

We hope to see even more readers get on board and sew along with us. So let's get on with our blocks - this month we're making a machine-pieced four-cornered log cabin block and an English paper-pieced triangles block.

# MACHINE-PIECED BLOCK INSTRUCTIONS



## CONSTRUCTING COLOURWAY TWO UNITS

5 Lay out the pieces for each of the colourway two quarter log cabin blocks, referring to Pic E for colour placement.

6 Sew piece B to the right-hand side of piece A, right sides together, then press the seam towards the darker fabric. (See Pic F.)

7 Sew piece C to the top of Piece BA, right sides together, then press the seam towards the darker fabric. (See Pic G.)

8 Follow steps 6 to 7 to sew the remaining pieces in the order indicated in Pic H.

## CONSTRUCTING THE BLOCK

9 Lay out the units as shown in Pic I, then sew together in rows. Press the seams of each row in opposite directions so that they nest together at the next step.

10 Sew the rows together. (See Pic J.) Press well.

## THINGS TO REMEMBER

Read all the instructions before starting

Use a ¼" seam allowance throughout

**F8th** - fat eighth, assumed to be 9x22"

**F16th** - fat sixteenth, assumed to be 9x11"

## MATERIALS

- ◆ F16th white solid
- ◆ F8th pale green solid (Icy Mint)
- ◆ F8th mid pink solid (Quartz Pink)
- ◆ F8th coral solid (Coral Reef)
- ◆ F8th peach solid (Apricot Crepe)

UNFINISHED BLOCK SIZE: 12½" SQUARE

## CUTTING

From the white solid, cut:

- ◆ 4 2½" squares (A)

Colourway one: mid pink and coral

From each of the mid pink and coral

solids, cut:

- 2½" square (B)
- 2 2½x4½" pieces (C, D)
- 2½x6½" piece (E)

Colourway two: pale green and peach

From each of the pale green and peach

solids, cut:

- 2½" square (B)
- 2 2½x4½" pieces (C, D)
- 2½ x6½" piece (E)

## CONSTRUCTING COLOURWAY ONE UNITS

1 Lay out the pieces for each of the colourway one quarter log cabin blocks, referring to Pic A for colour placement.

2 Sew piece B to the left-hand side of piece A, right sides together, then press the seam towards the darker fabric. (See Pic B.).

3 Sew piece C to the top of Piece BA, right sides together, then press the seam towards the darker fabric. (See Pic C.)

4 Follow steps 2 to 3 to sew the remaining pieces in the order indicated in Pic D.



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# ENGLISH PAPER-PIECED BLOCK INSTRUCTIONS

## THINGS TO REMEMBER

The paper templates are the finished size of each unit - you will need to add a ¼" seam allowance around the outside of each template piece when cutting out your fabric.  
**WOFQ** - width of fat quarter

## MATERIALS

- ◆ F8th white solid, cream solid (*Crème de la Crème*), peach solid (*Apricot Crepe*) & coral solid (*Coral Reef*)
- ◆ F16th pale blue solid (*Icy Mint*)
- ◆ template sheet from issue 27 (available from [www.moremags.co.uk](http://www.moremags.co.uk))
- ◆ non-permanent fabric glue stick (optional)

UNFINISHED BLOCK SIZE: 6½x9½"

Reene loves to glue-baste her shapes as it makes the whole preparation phase so much quicker. It also gives a nice crisp edge to sew along when joining shapes. It is not essential however that you glue baste

## CUTTING

Refer to the colour placement chart when cutting, basting and piecing the triangles together.

You will cut each of your solid fabrics into 2¾" WOFQ strips. From these strips you will cut the individual pieces as you go.

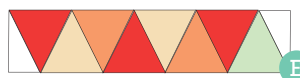
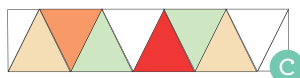
## PREPARING SHAPES

Prepare your paper templates.

1 Baste all your shapes for the block using EPP pics A and B as a guide.

## ASSEMBLING BLOCKS

2 Join the pieces together in rows in the order given for the easiest handling of the block as it grows. Place the relevant



pieces right sides together matching the edges and points of the triangles to be joined carefully. Stitch along the length of the edge with a neat, consistent whip stitch and secure the end of each seam by wrapping the thread around the needle a couple of times and pulling the thread through to make a knot. Leave all the paper pieces in situation until the whole block is completed.

Pic C shows row A  
 Pic D shows row B  
 Pic E shows row C

3 Once you have completed all the rows you can join them in the order shown in Pic F to complete the block.

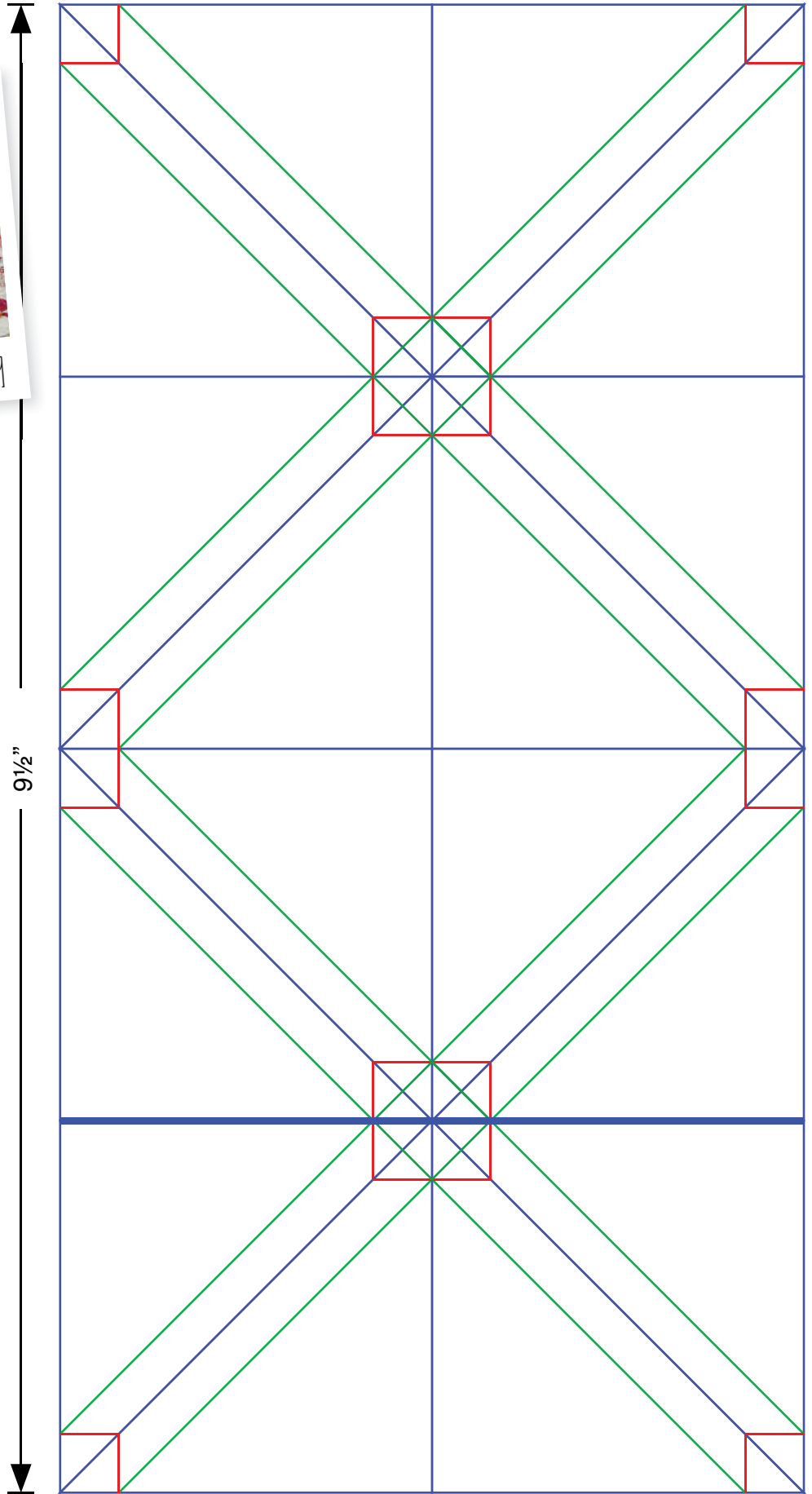


Designer: REENE WITCHARD

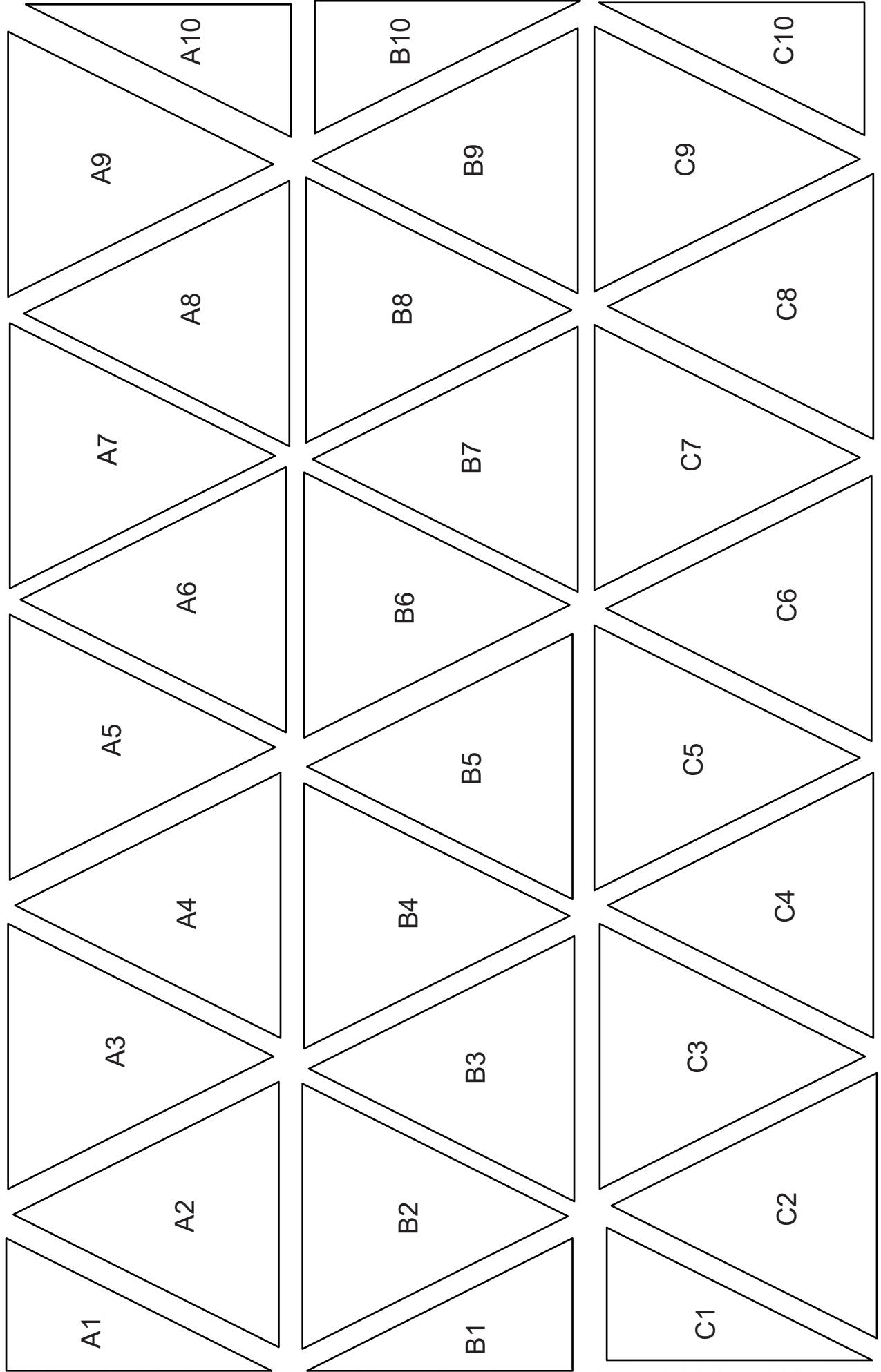
Reene enjoys sharing her fabric obsession with anyone who's willing to read about it on the blog she shares with her mum Yvonne and teenage daughter Jess [www.nelliesniceties.com](http://www.nelliesniceties.com)



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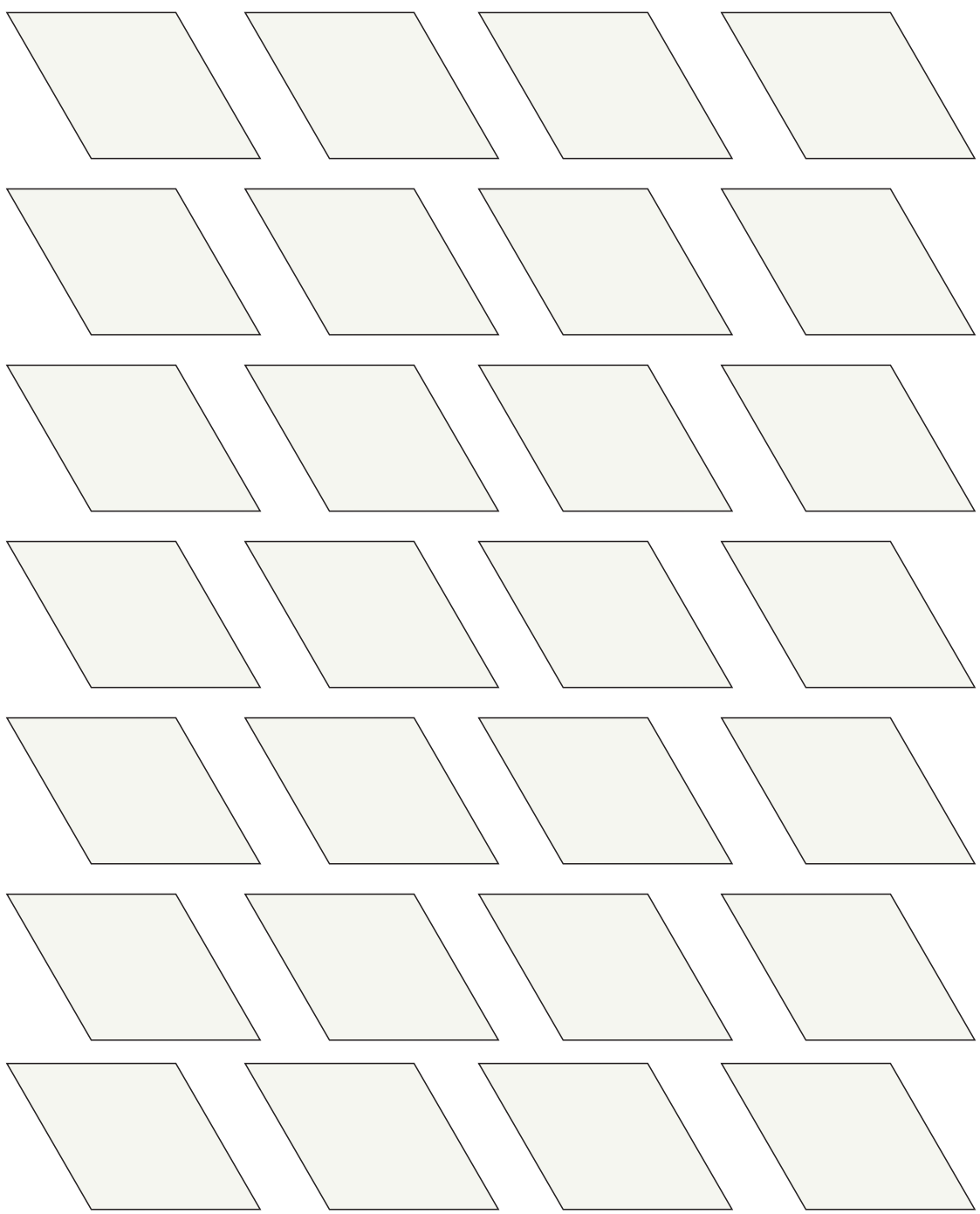
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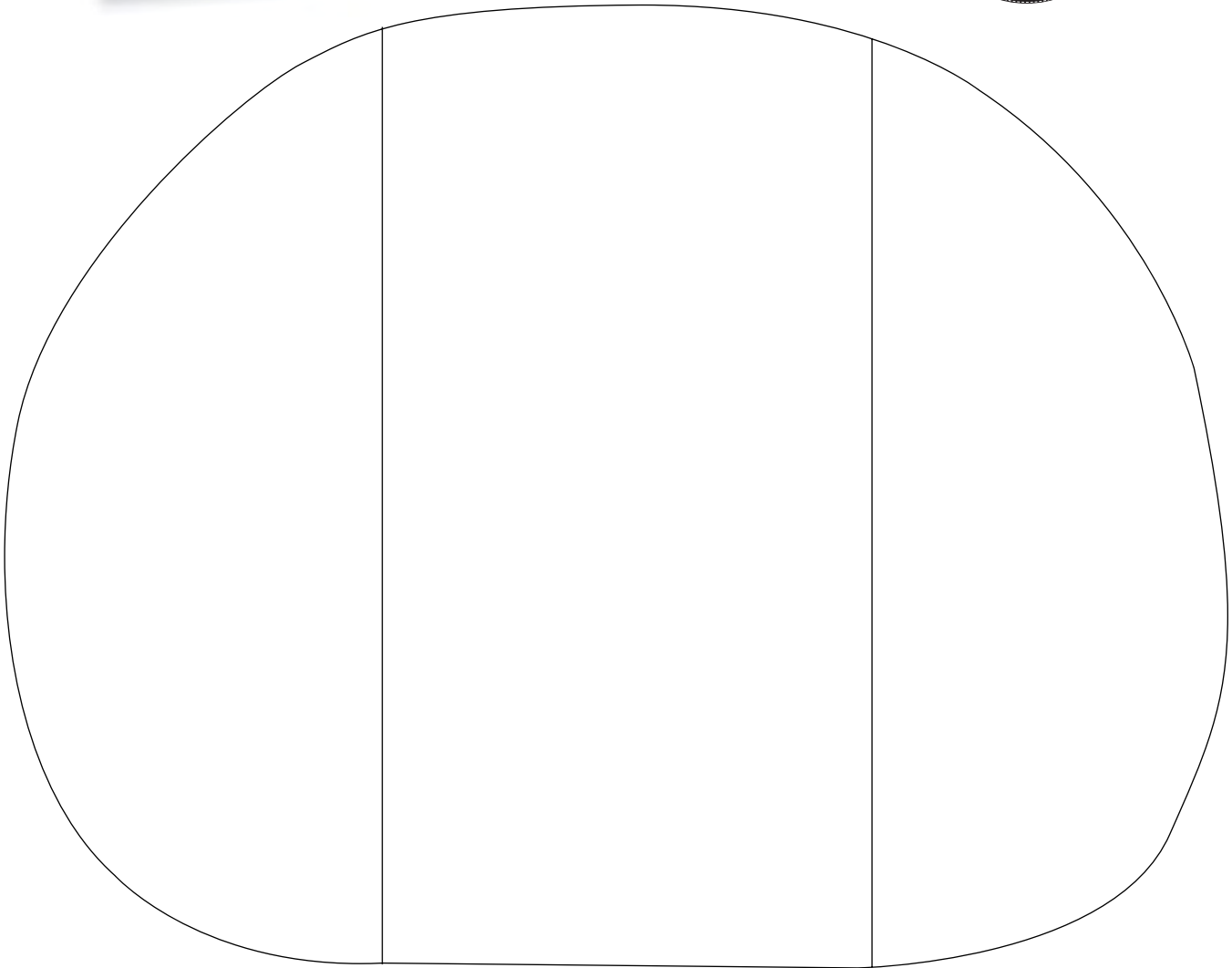
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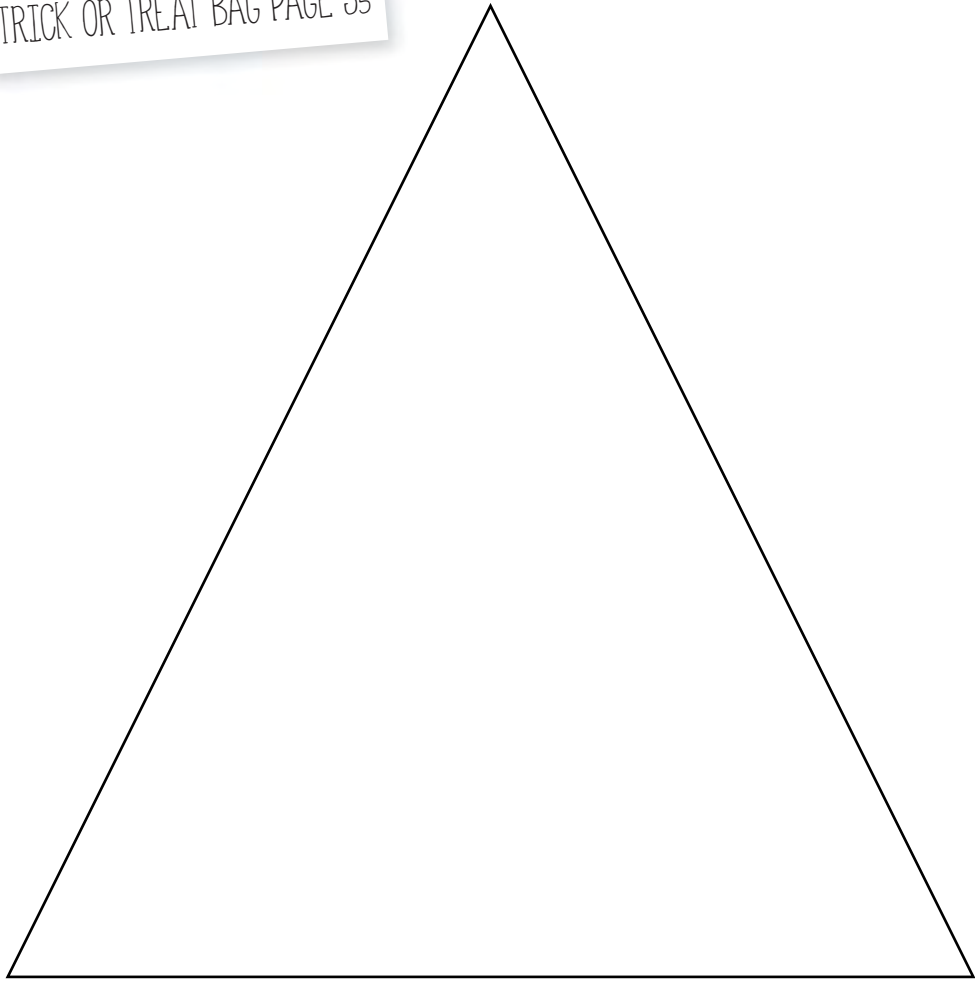
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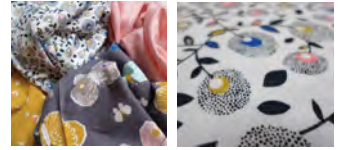
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# PUMPKIN POTHOLDERS

*Not a fan of pumpkins? Try using red or green scraps for apples instead!*

## MATERIALS

- ◆ 8 2½" squares orange scraps
- ◆ 1½x2½" brown rectangle
- ◆ 2 2½" squares background fabric
- ◆ 2 2x2½" background rectangles
- ◆ 2 3½" squares background fabric
- ◆ 2 3½" squares orange fabric
- ◆ 9" square backing fabric
- ◆ 9" square Insul-Bright wadding
- ◆ 45" double-fold binding

FINISHED SIZE: 8" SQUARE

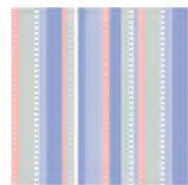
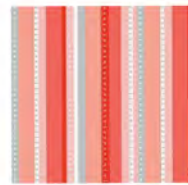
## ASSEMBLY

- 1 Make up half square triangles from the 3½" background and orange squares. Trim to 2½" when constructed.
- 2 Lay out the block as per the picture and piece in rows. Press all seams open.
- 3 Layer with the wadding and the backing fabric and baste well. Quilt as desired. Trim off the excess wadding and backing and bind.

## TOP TIP!

*These would also make great coasters for Halloween*

## Princess Dreams



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# Wonderful 1-BLOCK QUILTING

## 6 QUICK & EASY QUILT PROJECTS

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- ◆ How to bind your quilt
- ◆ Expert guide to choosing fabric
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By Choly Knight



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Broad Street, East Petersburg PA 17520.

# Hello...



Even though my first quilt was unusual to say the least – made from an eclectic mix of satin, denim and cotton with more than a handful of wonky seams and frayed edges – I was surprised by how much I loved the quilting process. Watching a tiny swatch of fabric slowly grow into a massive quilt top through all that piecing was breathtaking to me. I was immediately hooked!

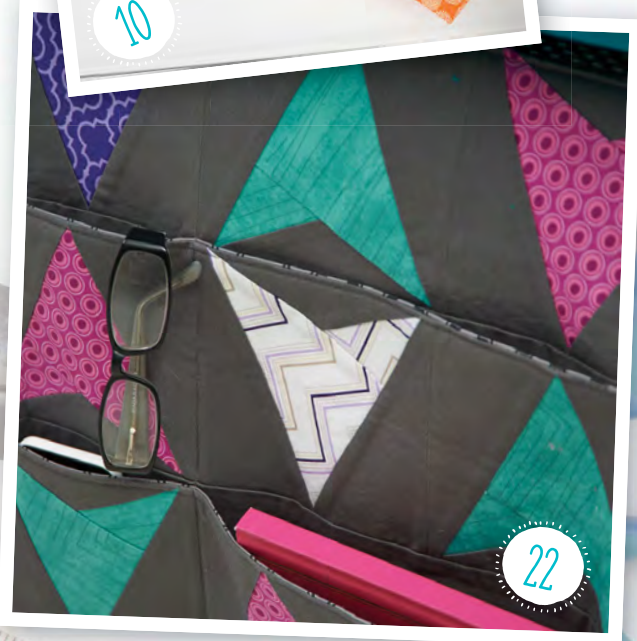
Over the pages of this book I aim to guide you through small one-block projects, such as **potholders** and **tote bags**, teaching you techniques such as **binding**, **foundation piecing** and **pressing**. As you build your confidence and test your skills you can use these blocks to form large-scale designs such as quilts or whatever you please!

So, whether you're ready to try patchwork for the first time or are completely comfortable with quilting and need some quick weekend projects, I'm sure you'll find something new to learn over the next few pages.

Happy quilting!

## Choly Knight

To find out more about Choly, visit [www.cholyknight.com](http://www.cholyknight.com)



### INSIDE YOU'LL FIND...

- 4 HOW TO PICK THE PERFECT QUILT FABRIC**  
Handy steps to choosing fabulous fabric for your next project
- 6 STYLISH STRIPS PILLOW COVER**  
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- 9 PRESSING SEAMS**  
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Sew a classic potholder in statement fabric
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Explore how to bind your finished quilts

# How to PICK THE PERFECT QUILT FABRIC

Follow these handy steps to put together a quick fabric collection for your next project



## 1 PICK A FABRIC YOU ABSOLUTELY LOVE

Choose one statement print from the shop that you love above all others.

*If in doubt, take your feature fabric and colour wheel to the fabric shop to help you choose!*

## 2 PULL OUT THE CO-ORDINATES

Find fabric that matches the accent colours within your chosen print.



## 3 OR BUILD A COLOUR SCHEME YOURSELF

Compare your chosen fabric to the colour wheel and build a classic colour scheme.

### Monochromatic

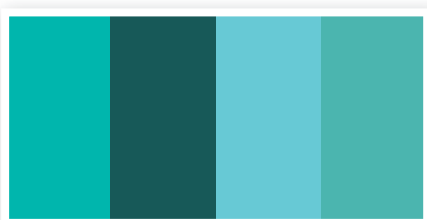
Shades and tints of one single colour.

### Complementary

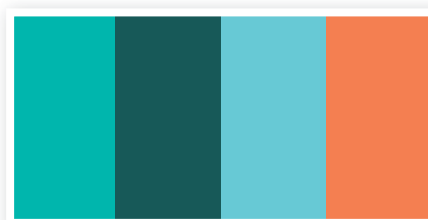
Find the colour directly across from the main colour on the colour wheel. Use that complementary colour as an accent.

### Analogous

Pick several colours next to the main colour on the colour wheel



Monochromatic



Complementary



Analogous



*If you're making a set such as a quilt and matching pillow cases, why not keep the same background fabric?*

## 4 CHOOSE YOUR BACKGROUND (IF YOUR PATTERN CALLS FOR IT)

Consider grey, white, or beige for a foolproof neutral. Light, greyish versions of brighter colours also work if they match your collection.



## 5 CONSIDER PATTERN

Some variety is good, but typically small-scale prints work better for projects with small patchwork, while large-scale (especially multicoloured) prints are better for patchwork with large pieces. Solids are great for backgrounds or scattered in the focus fabrics.



## 6 STEP BACK

Take a step back from your chosen fabric collection and see how everything looks from a few metres away. Remove and replace any fabrics that don't belong until you're happy with the result.



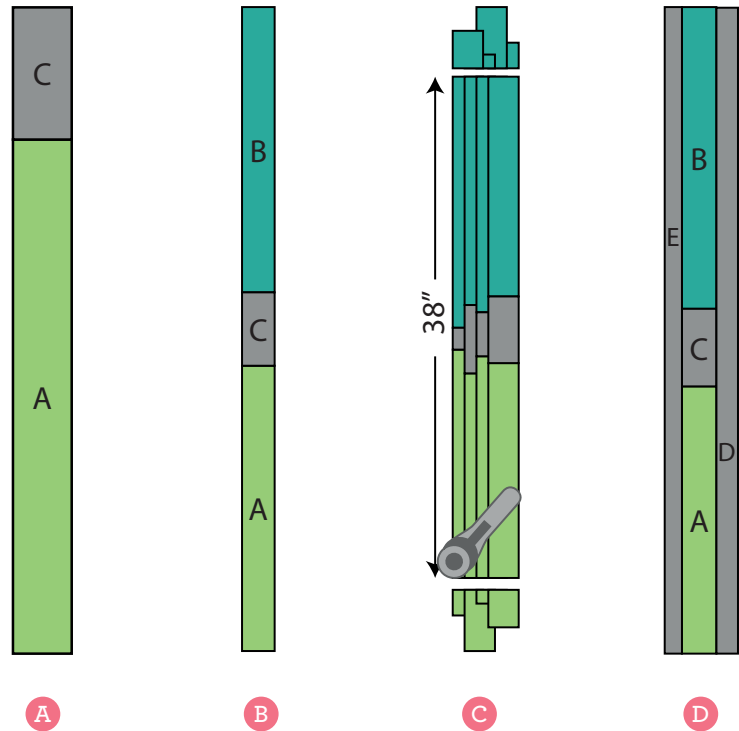
# STYLISH STRIPS

*pillow cover*

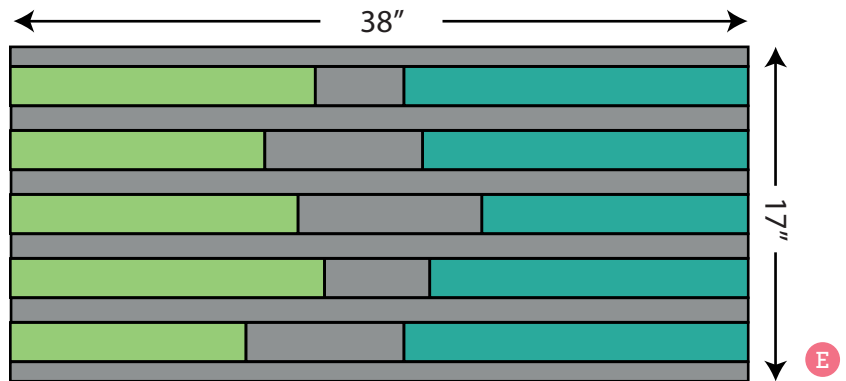
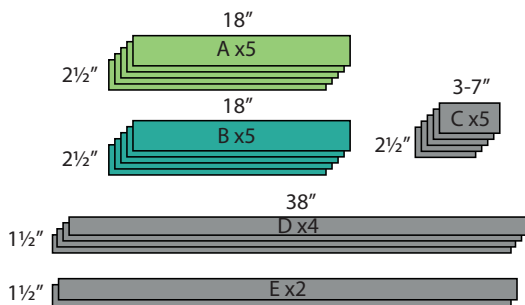
*Try out your piecing skills with this simple pillow cover  
made from a variety of fabric strips*



The straightforward piecing method is a little improvisational and very simple to take on. Make one in your favourite colours for a fabulous pop of style on your bed or couch!



#### CUTTING LAYOUT



#### MATERIALS

- ◆ ½ yard charcoal background fabric
- ◆ 1 fat quarter each of green & blue focus fabric or at least five 2½"-wide pre-cut strips
- ◆ 16"-square cushion insert

FINISHED SIZE: 16" SQUARE

#### THINGS TO REMEMBER

**WOF** = Width of fabric  
 Seam allowance is ¼" unless otherwise stated. Press seam allowances open or to the side as desired

#### CUTTING

Sub-cut the strips as directed below. Sort the pieces into the lettered units, labelling them with sticky notes if desired.

##### From the green fabric, cut:

5 2½"x18" strips (A)

##### From the blue fabric, cut:

5 2½"x18" strips (B)

##### From the background fabric, cut:

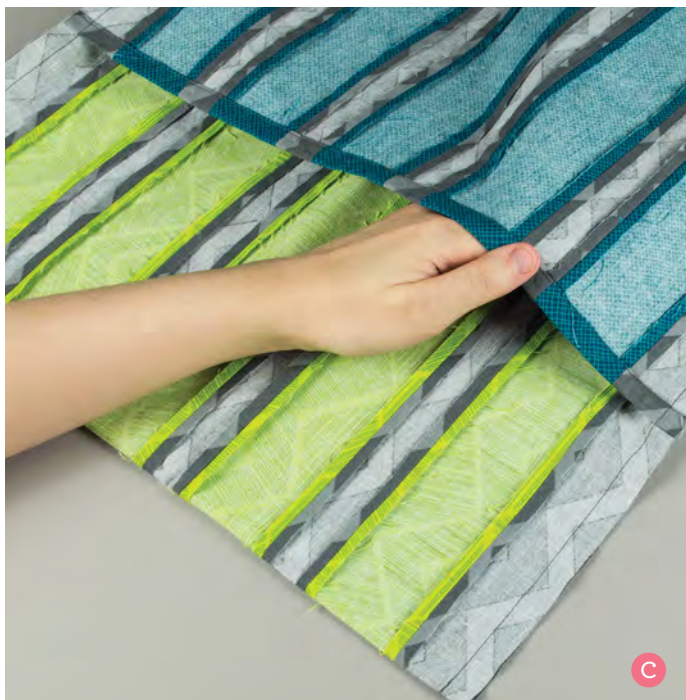
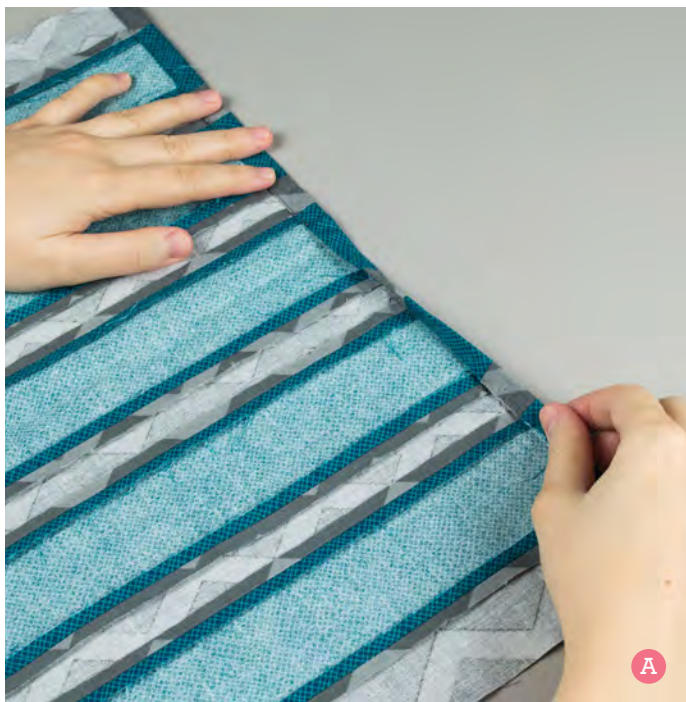
2½"x WOF; sub-cut into: 5 random 3-7"-long pieces (C)  
 4 1½"x WOF strips; then trim to 38" long (D)  
 2 1¼"x WOF strips; then trim to 38" long (E)

#### PIECING

**1** Take a charcoal rectangle (C) and a green strip (A) and stitch them together along one short side. (See Fig A.) Repeat this four times with the remaining C and A units so you have five pieced strips in total.

**2** Sew a blue strip (B) along the remaining short side of the charcoal rectangle (C) in one of the pieced strips from Step 1, creating one long strip. (See Fig B.) Repeat with the remaining pieced strips from Step 1 for a total of five strips.

**3** Stack the pieced A/C/B strips on top of each other. Place the centre (C) sections generally together, sliding one or two strips out to the left or right for variation.



Once the strips are staggered in this manner, trim all the strips in the stack to 38". (See Fig. C.)

**4** Sew a charcoal strip (E) to the left long edge of a pieced A/C/B strip. Then sew a charcoal strip (D) to the right long edge of the pieced strip. (See Fig. D.)

**5** Continue to build the quilt block working to the right. Add a pieced A/C/B strip, then a D strip. Repeat until the last pieced A/C/B strip has been sewn onto the right side of the block. Sew the last charcoal strip (E) to the right side of the last pieced A/C/B

strip to complete the block. (See Fig. E.) The finished block should measure 17x38".

### ASSEMBLY

**6** Hem the top and bottom edges. Fold one of the pillow cover's short edges over by ½" onto the wrong side. Iron the fold in place. Repeat, folding the edge over by ½" again and ironing the fold in place. Stitch along this fold to complete the double-fold hem. Repeat on the pillow cover's other short edge. (See Pic. A.)

**7** Fold the cover. Place the pillow cover right side up. Measure in 10" from one

of the short edges and fold the cover at that point so the right sides of the fabric are facing. Repeat with the other short edge, folding it over by 10". The short edges should overlap in the middle. The folded cover should now be 16" square. (See Pic. B.)

**8** Sew the sides. Pin the open raw edges of the pillow cover together along each side. Using a ½" seam allowance, sew along each raw edge with a straight stitch. Turn the cover right side out, poke the corners out, press the seams, and fill it with a cushion insert. (See Pic. C.)

# PRESSING SEAMS

*How can you achieve pressing perfection time after time?*

*Always read the instructions on your project carefully, as they may specify a particular type of pressing*

After you finish sewing your first patchwork seam, you'll need to take it to your ironing station for the last leg of the pin, sew and press cycle.

Begin by pressing your finished seam right over the stitches with the fabric pieces still closed, with right sides facing. This will set your seam, allowing the thread to sink into your fabric a

little, and get rid of any puckers or warping you might have accidentally run in to. You can use a bit of steam if your iron has this option, but a quick spritz from a water bottle is a cleaner option, as the water doesn't have to travel through the iron's machinery.

The next step for pressing your seam is to open the fabric pieces you have stitched together and press the seam allowances either open or to one side. This step is hotly debated in the quilting community, as newer, more modern quilters tend to press their seams open, and the more traditional quilters prefer to press to one side. I personally prefer to press my seams open (particularly to reduce bulk), unless the patchwork behaves better with the seams pressed to one side.

With certain techniques, like foundation piecing (see page 26), you must press to one side because of the way the sewing is done. Try out some small projects, pressing the seams both ways, and discover what you prefer. If you do decide to press your seams to one side, press them towards the darker fabric of the pieces you have sewn together; this will hide the seam.



## **Seams pressed open**

This method is often adopted by modern quilters. The seams aren't as strong, but they lie flatter and more predictably.



## **Seams pressed to one side**

This is the more traditional method. Pressing to one side offers strength and 'locked seams', but it can create bulkiness.

	<b>Pros</b>	<b>Cons</b>
<b>Pressing open</b>	<ul style="list-style-type: none"> <li>- Patchwork lies flatter</li> <li>- Less bulk</li> </ul>	<ul style="list-style-type: none"> <li>- More time consuming</li> <li>- Not as strong</li> </ul>
<b>Pressing to one side</b>	<ul style="list-style-type: none"> <li>- Easier to iron</li> <li>- Stronger seams</li> </ul>	<ul style="list-style-type: none"> <li>- Extra planning for 'locked seams'</li> <li>- Extra bulkiness</li> </ul>

# CHAIN BLOCK PURSE

*Stand out from the lunch crowd with this super stylish bag*



**MATERIALS**

- ◆ ½ yard cream background fabric
- ◆ ¼ yard teal chain fabric
- ◆ ⅛ yard Seafoam link fabric
- ◆ ½ yard lining fabric
- ◆ ½ yard fusible fleece interfacing
- ◆ 2 leather handles

FINISHED SIZE: 12x16x2"

**THINGS TO REMEMBER****WOF** = Width of fabric

Seam allowance is ¼" unless otherwise stated

**CUTTING**

Cut the following fabric strips along the width of the fabric yardage. Sort the pieces into the lettered units, labelling them with sticky notes if desired.

**From the cream background fabric, cut:**

- 2½"x WOF strip (A)
- 1½"x WOF strip (B)
- 4½x36½" rectangle (Left panel)
- 8½x36½" (Right panel)

**From the teal chain fabric, cut:**

- 4 1½"x WOF strips (C)

**From the Seafoam link fabric, cut:**

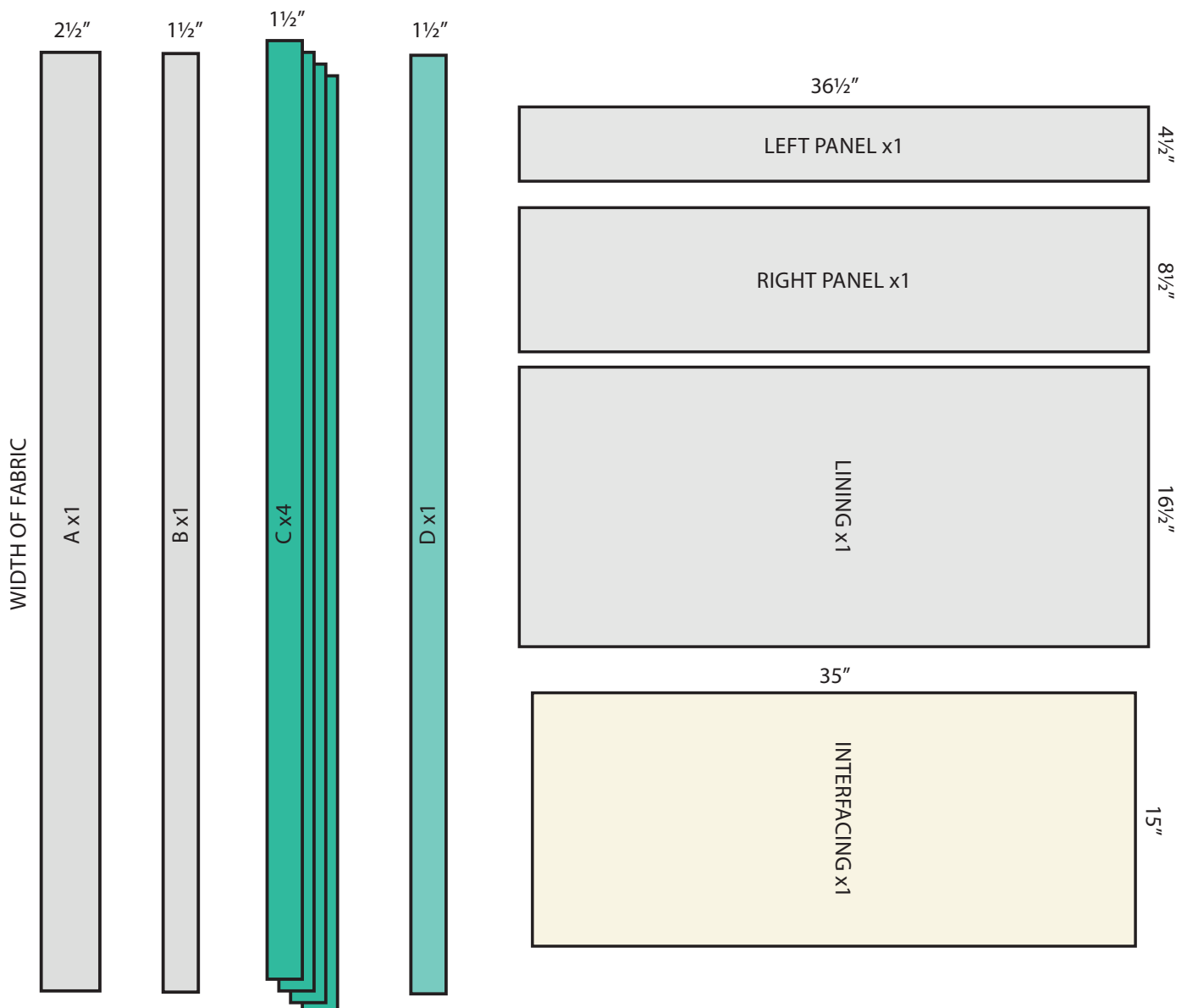
- 1½"x WOF strip (D)

**From the lining fabric, cut:**

- 16½x36½" rectangle (Purse lining)

**From the interfacing, cut:**

- 15x35" rectangle (Purse interfacing)



### PIECING

Set aside the cut lining and interfacing pieces for now. Gather all the patchwork pieces for piecing. Press the seam allowances open or to the side as you prefer; these are pressed open.

**1** Take the A strip and sew a C strip to each long edge, creating a long pieced strip. (See Fig 1.)

**2** Take the B strip and sew a C strip to each side of it, creating another long pieced strip. (See Fig 2.)

**3** Sub-cut the strips as instructed below. Sort the pieces into the lettered units, labelling them with sticky notes if desired. (See Fig 3.)

*Try creating a whole quilt in this style by making rows of the chain block, separating them with sashing strips, and flipping every other row to achieve the brick tiling pattern.*

**From the A/C strip set, cut:**  
6 3½x4½" rectangles (E)

**From the B/C strip set, cut:**  
12 2x3½" rectangles (F)

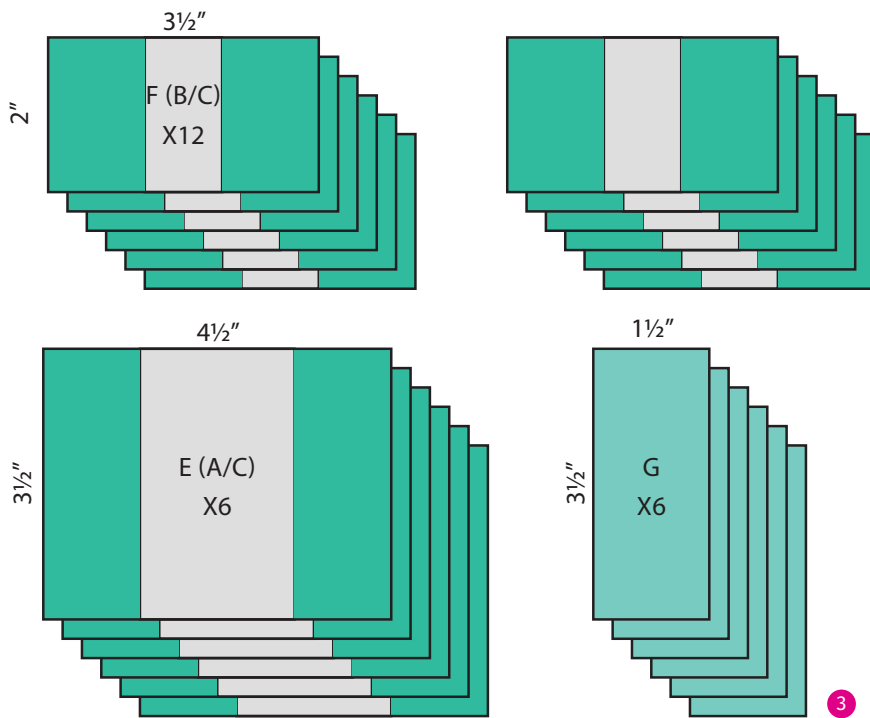
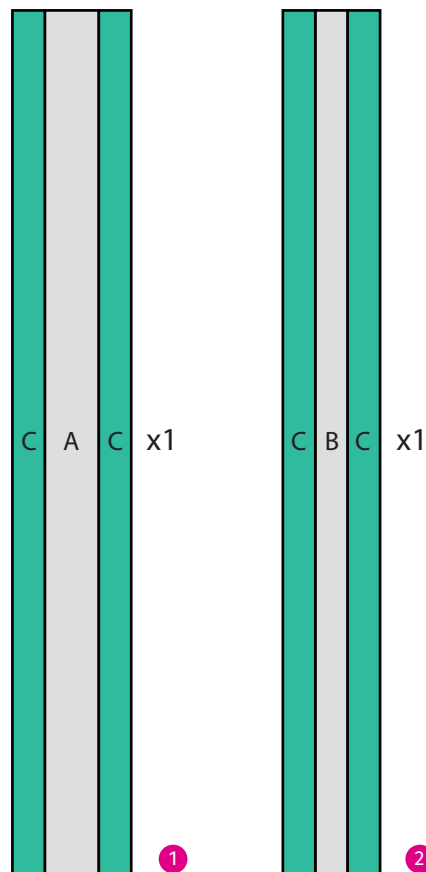
**From the D strip, cut:**  
6 3½x1½" rectangles (G)

**4** To make the repeating chain motif, you need to construct two simple units, called Unit 1 and Unit 2. You already created the Unit 1 pieces in Step 3. They are the 3½x4½" (E) rectangles you cut from the A/C strip set. (See Fig 4.)

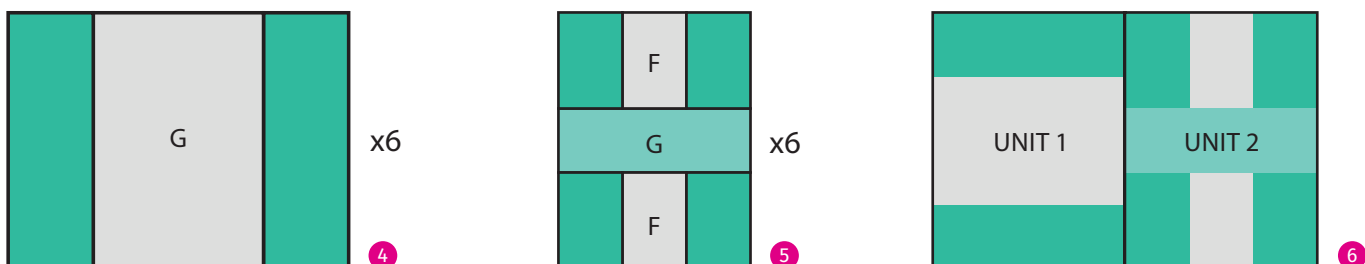
**5** To create Unit 2, sew an F rectangle to each long edge of a Seafoam G rectangle. Repeat to create six of these units. (See Fig 5.)

**6** Sew Units 1 and 2 together to create the chain block. (See Fig 6.) Repeat with the remaining units to create six blocks total.

**7** Sew the six blocks together to create the accent stripe for the purse front and back.



**STRIP SETS**  
Strip sets are an ingenious way to handle lots of small piecing without all the repetition. When a block contains a unit of pieces in a row that constantly repeat, you can often sew those pieces as a strip first, then sub-cut them into several rectangles, as shown here





## ASSEMBLY

**8** To create the outer purse, sew the left panel to the long left edge of the patchwork strip using a  $\frac{1}{4}$ " seam allowance. Repeat to sew the right panel to the right long edge of the patchwork strip. (See Pic A.)

**9** Centre the interfacing on the wrong side of the outer purse. There should be about a  $\frac{3}{4}$ " margin on all sides for the seam allowance. Following the manufacturer's instructions, fuse the interfacing to the wrong side of the fabric. (See Pic B.)

**10** Place the lining and outer purse pieces together with right sides facing, matching up the short  $16\frac{1}{2}$ " ends. Sew along both short ends using a  $\frac{1}{2}$ " seam allowance, leaving the long edges free. When finished, iron the seams and turn the purse right side out. (See Pic C.)

**11** Quilt the layers together using a hand or machine stitching method of your choosing. (See Pic D.)

**12** Fold the purse in half widthwise (bringing the short edges together) with wrong sides facing and sew along the raw side edges using a  $\frac{1}{4}$ " seam allowance. (See Pic E.)

**13** Turn the purse wrong side out and press the side seams flat. Repeat sewing along the side edges, using a  $\frac{1}{2}$ " seam allowance this time. This should completely encase the raw edges of the previous side seams. (See Pic F.)

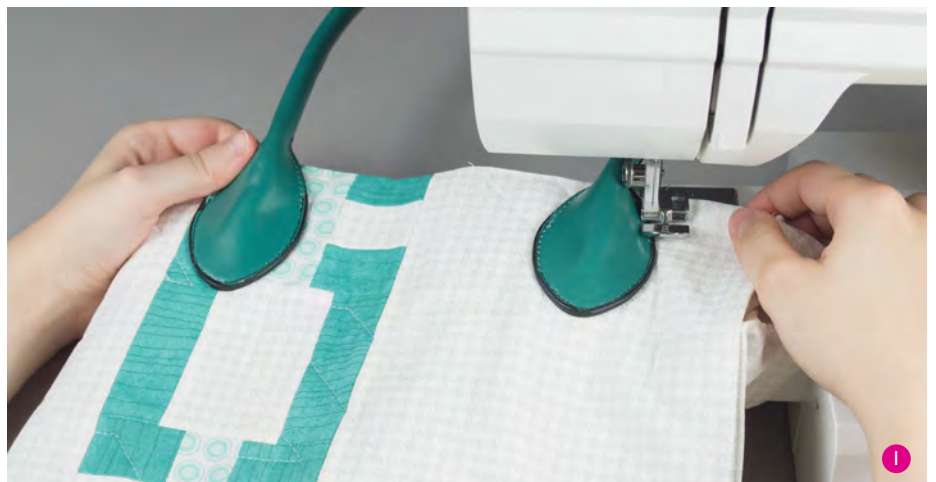
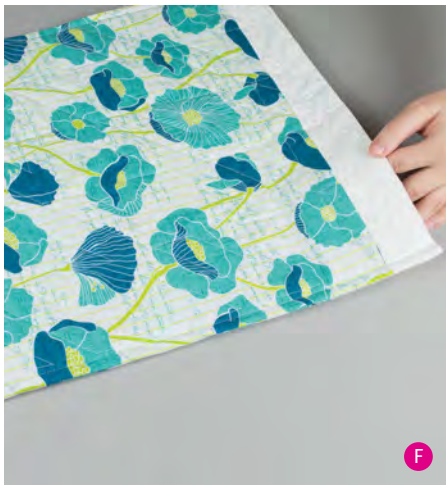
**14** At one of the bottom corners of the purse, fold the fabric at a  $45^\circ$  angle so that the side seam is aligned with the bottom seam and the corner creates a point.



Measure in 1" from the point and draw a line across the corner as shown. Sew along this line. Repeat with the remaining corner. (See Pic G.)

**15** To define the sides, begin by turning the purse right side out. It should now have four distinct corners. Fold the purse so that there is a distinct, straight crease going straight across from the bottom-right corner to the top right corner (parallel to the side seam). Edge-stitch along this fold, about 1/8" in. Repeat with the remaining corners, as well as the bottom edges. This will give the sides of your purse definition and structure. (See Pic H.)

**16** Sew the handles. Place the ends of one handle on the top edge of your purse on the front side. Space the ends about 6" apart and sew them in place. Repeat with the second handle on the back side. (See Pic I.)



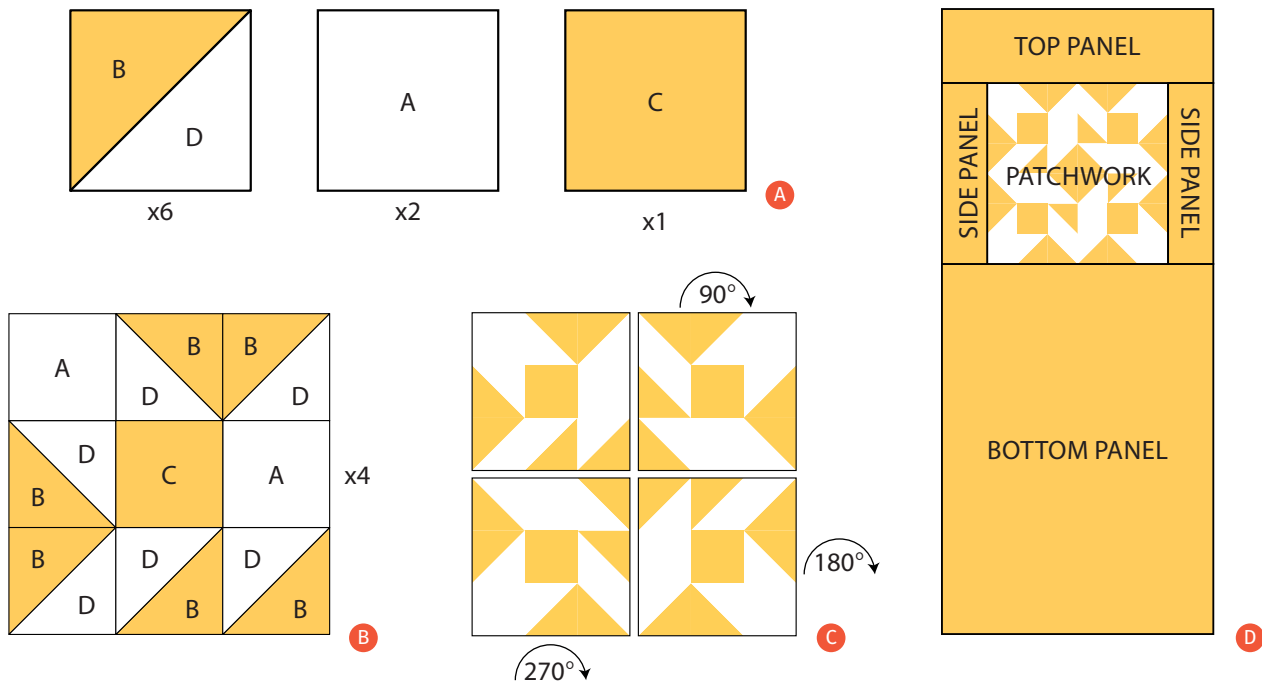


**TOP TIP!**

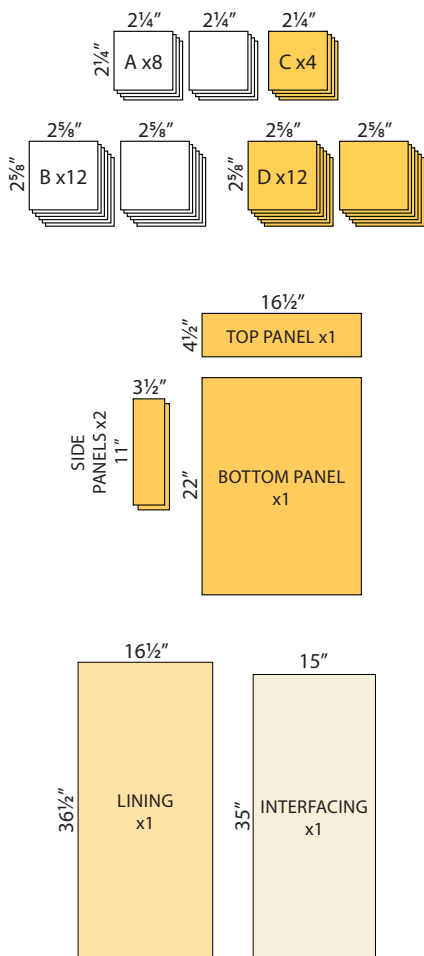
*Make yours in bold and fresh colours to give this traditional block a brand-new twist!*

# TRADITIONAL *twist*

*To give this project a more traditional look, try making one block that serves as an eye-catching focal point. Here is a take on the traditional weathervane block*



**CUTTING LAYOUT**



**MATERIALS**

- ◆ ¼ yard white focus fabric
- ◆ ⅔ yard orange background fabric
- ◆ ½ yard lining fabric
- ◆ ½ yard fusible fleece interfacing
- ◆ 2 leather handles

FINISHED SIZE: 12x16x2"

**CUTTING**

**From the white focus fabric, cut:**

- 2¼" x WOF rectangle; sub-cut into 8 2¼" squares (A)
- 2⅝" x WOF rectangle; sub-cut into 12 2⅝" squares (B)

**From the orange background fabric, cut:**

- 2¼" x WOF strip; sub-cut into: 4 2¼" squares (C)
- 2⅝" x WOF; sub-cut into: 12 2⅝" squares (D)
- 2 3¼x11" rectangles (Side panels)
- 16½x4½" rectangle (Top panel)
- 16½x22" (Bottom panel)

**From the lining fabric, cut:**

- 16½x36½" rectangle (Purse lining)

**From the interfacing, cut:**

- 15x35" (Purse interfacing)

**PIECING**

- 1 Create 24 half square triangle units of orange and white squares (B & D).
- 2 Gather six B/D units, two A squares, and an orange C square. (See Fig A.)

3 Arrange the squares in the configuration shown in Fig B.

4 Sew the squares together into 4 rows, then join the rows to create the finished unit. Be sure to lock your seams (if each row's seam allowances were pressed to the side) or match up the seam lines (if the seam allowances were pressed open).

5 Repeat steps 2-4 three more times to create three additional units.

6 Rotate each unit clockwise as shown in Fig C to create the four corners of the block.

7 As in Step 4, finish the block by sewing the top and bottom units of the block into rows, then joining the rows. The finished block should measure 11" square.

**ASSEMBLY**

8 Refer to Fig D and steps 2-9 from the assembly instructions on page 13 to complete the purse.

9 Sew the quilt block between the left and right panels using a ¼" seam allowance.

10 When finished, attach the top panel above it, and the lower panel beneath to create the configuration shown.

# BEDSIDE ORGANISER

*Try out foundation piecing while making this beginner-friendly bedside organiser. It includes a set of four pockets that can easily hold your nighttime reading material, glasses, tablet or MP3 player*



Follow the  
step-by-step guide  
to foundation piecing  
on page 26!

## MATERIALS

- ◆ fat eighth minimum 3 different focus fabrics or a 10" charm pack
- ◆  $\frac{2}{3}$  yard background fabric
- ◆  $\frac{2}{3}$  yard lining fabric
- ◆  $\frac{1}{2}$  yard fusible fleece interfacing
- ◆ 14x12" non-slip materials (such as rubber drawer liner)
- ◆ 9 sheets of foundation piecing paper, enough for 9 patterns

FINISHED SIZE: 15" SQUARE WITH 4 POCKETS

## THINGS TO REMEMBER

A  $\frac{1}{2}$ " seam allowance is used throughout unless otherwise stated.

**WOF** = Width of fabric

## CUTTING

Cut the following fabric strips along the width of the fabric yardage (or fat eighth). Then sub-cut the strips as directed below. Sort the pieces into the lettered units, labelling them with sticky notes if desired.

### From the focus fabrics, cut:

4x9" strip from each colour (3 in total); sub-cut into 3 3x4" rectangles from each colour (9 in total) (A)  
3 5x9" strips from each colour (9 in total); trim each strip to 6x5" (9 in total) (C)

### From the background fabric, cut:

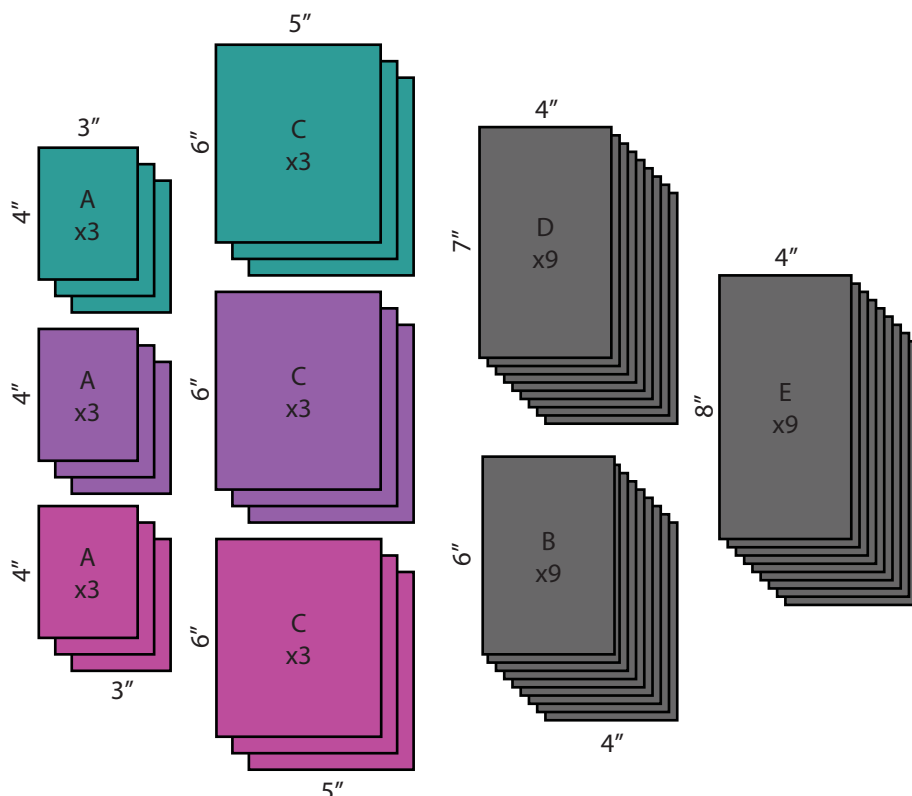
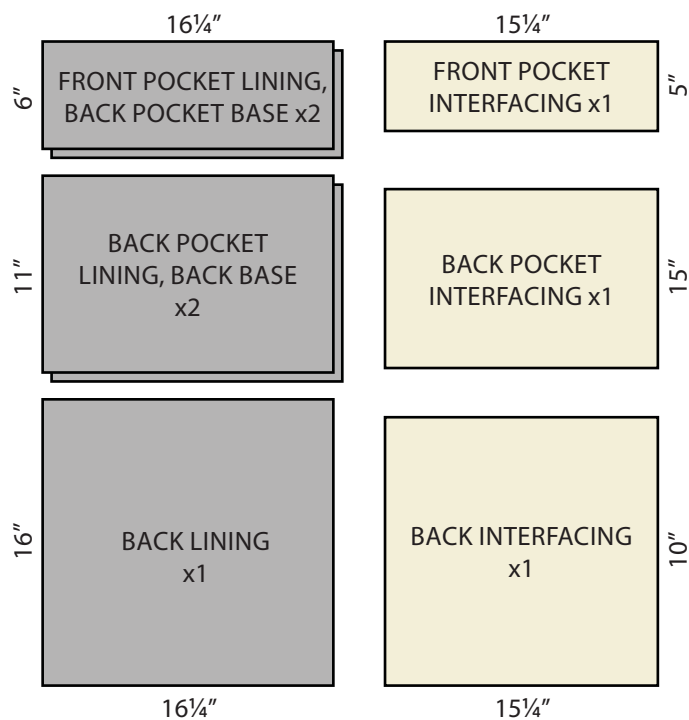
5 4"x WOF strips; sub-cut into 9 6x4" rectangles (B)  
9 7x4" rectangles (D)  
9 8x4" rectangles (E)

### From the lining fabric, cut:

2 16¼x6" rectangles  
(Front pocket lining/back pocket base)  
2 16¼x11" rectangles  
(Back pocket lining/back base)  
16¼x16" rectangle  
(Back lining)

### From the interfacing, cut:

15¼x5" rectangle (Front pocket interfacing)  
15¼x10" rectangle (Back pocket interfacing)  
15¼x15" piece (Back interfacing)



## FANCY TURNING THIS PATTERN INTO A QUILT?

Head to page 22 to transform this striking block into an easy-pieced quilt top. Choose from baby, twin, full, queen and king-sized quilt sizes using the helpful fabric guidelines and cutting chart over on page 24.

**PIECING**

Set aside the cut lining and interfacing pieces for now. Gather all the cut patchwork rectangles for piecing. Use a scant  $\frac{1}{4}$ " seam allowance for all seams. Press seam allowances to the side following the foundation piecing method.

**1** Following the guidelines for foundation piecing on page 26, pin a focus fabric rectangle (A) over Section 1 of the pattern found on page 25. (See Fig 1.)

**2** Add the smallest background rectangle (B) and stitch it to rectangle A for Section 2. (See Fig 2.)

**3** Add the larger (matching) focus fabric rectangle (C) and stitch it to rectangles A and B for Section 3.

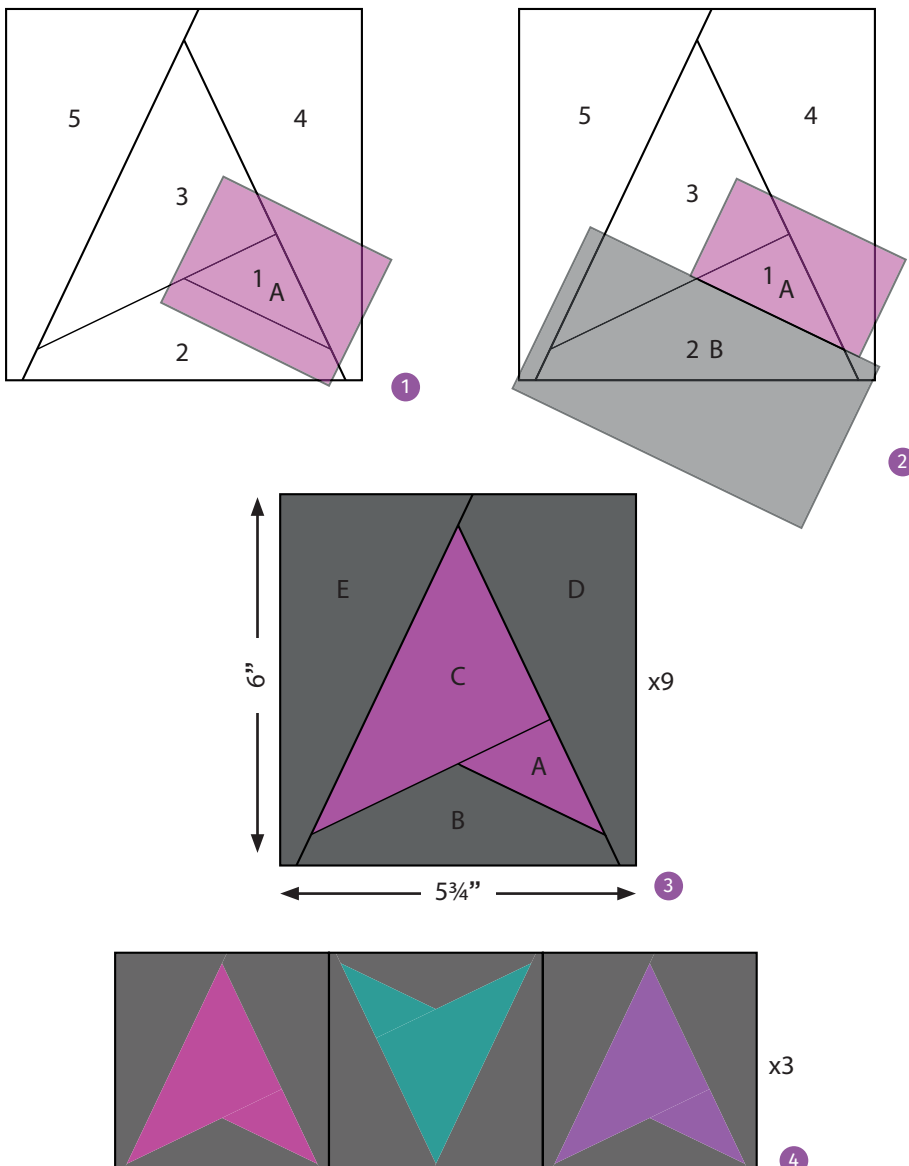
**4** Add the next largest background rectangle (D) and stitch it to rectangles A, B, and C for Section 4.

**5** Add the largest background rectangle (E) and stitch it to rectangles B, C, and D for Section 5. Trim the block along the outer lines and rip off the paper as dictated in the Foundation Piecing section (see page 26). This completes one block.

**6** Repeat steps 1-5 eight times to create nine blocks total. The finished blocks should now measure  $5\frac{3}{4}$ "x6". (See Fig 3.)

**7** Line up three of the blocks in a horizontal row in whatever configuration you like, matching up the 6"-long sides. Sew them together to create one row for the organiser. (See Fig 4.)

**8** Repeat Step 7 with the remaining blocks to create two additional horizontal rows.





## ASSEMBLY

**9** Sew the organiser back and back pocket. The organiser is made of three layers stacked on top of one another: the organiser back, the back pocket, and the front pocket. The front pocket is a single row of patchwork. For the back pocket, sew a row of patchwork to the top long edge of the back pocket base (shown). For the organiser back, sew a row of patchwork to the top long edge of the back base piece. (See Pic A.)

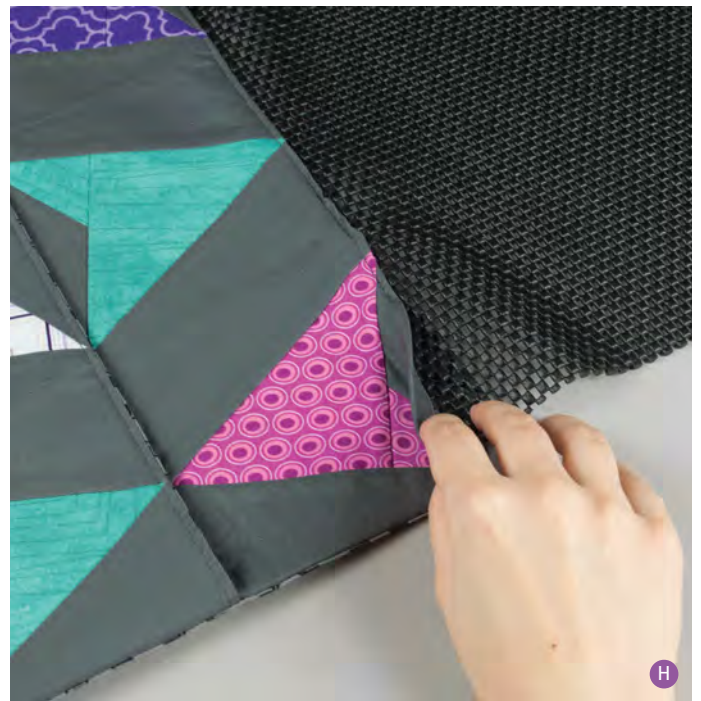
**10** Fuse the interfacing. Centre the front pocket interfacing piece over the

wrong side of the front pocket. Note that the  $\frac{1}{2}$ " seam allowances extend beyond each edge of the interfacing. Fuse the interfacing in place with your iron. Repeat to fuse the back pocket interfacing to the back pocket piece (shown) and the back interfacing to organiser back piece. (See Pic B.)

**11** Attach the lining. Place the front pocket and front pocket lining pieces together with right sides facing. Stitch along the top edge to sew the pieces together. Repeat to attach the back pocket to the back pocket lining. (See Pic C.)

**12** Finish the pockets. Press the seam between the front pocket and the front pocket lining. Then, fold the fabric along this seam so the front pocket and front pocket lining pieces are back to back with right sides facing out. Press this top folded edge and edge stitch along it for a crisp look. Repeat to finish the top edge of the back pocket. (See Pic D.)

**13** Baste the pockets. Place the organiser back face up on your work surface. Place the back pocket on top of it, face up, aligning the sides and bottom edges. Finally, place the front pocket on top of the



back pocket, face up, aligning the sides and bottom edges. Baste the layers together along the sides and bottom. (See Pic E.)

**14** Sew the back lining. Place the basted organiser and back lining piece together with right sides facing. Sew around the sides and bottom, leaving the top edge free for turning the organiser right side out. Clip the corners, turn the organiser right side out, and press it flat. (See Pic F.)

**15** Sew the pocket separations. Because of the patchwork, your organiser will look like it has three rows and three columns.

Sew a line along the right edge of the far left column on the front of the organiser to divide the pockets into two different sections. (See Pic G.)

**16** Add the non-skid material. Fold over the fabric around the top open edge of the organiser by  $\frac{1}{2}$ " onto the wrong side and press the fold in place. Tuck one edge of the non-skid material about  $\frac{1}{2}$ " into the top opening. (See Pic H.) Edge-stitch along the top edge of the organiser, sewing through all the layers to stitch the opening closed and attach the non-skid material.





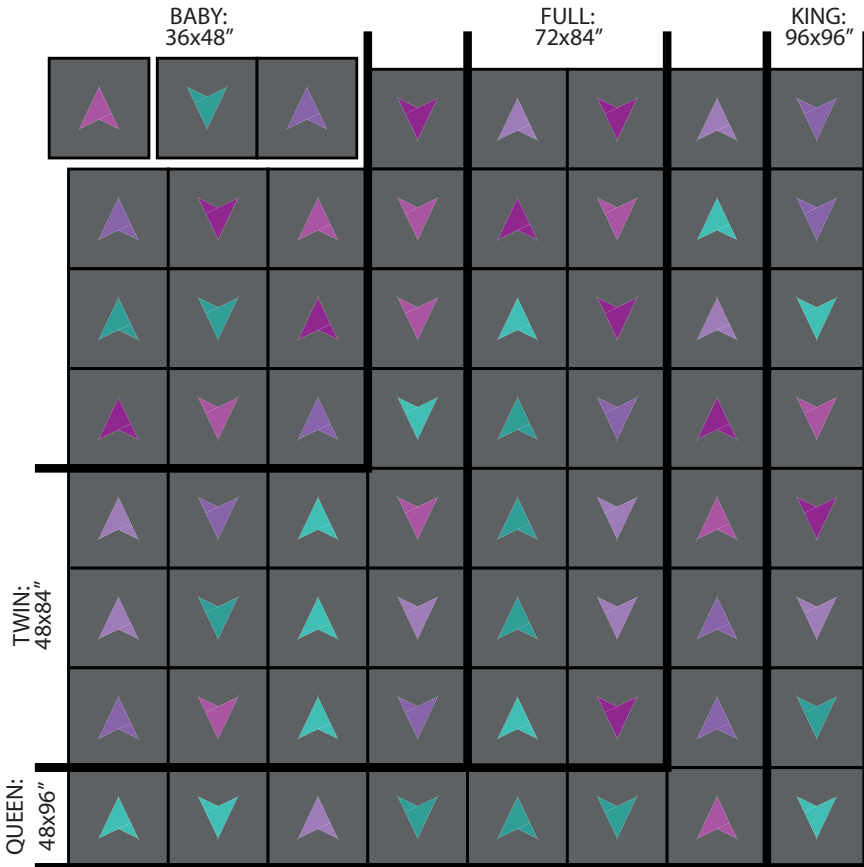
# BEDSIDE ORGANISER QUILT

*Transform your stylish bedside organiser into an easy-pieced quilt top!*

Use the following chart to cut the pieces and assemble the blocks to form your quilt top. Quilt as desired to finish.

Because the block is so small, thick borders have been added around the edges to create a very light and modern effect across the entire quilt. Simply follow the chart to cut the extra rectangles needed to add these borders to your finished blocks.

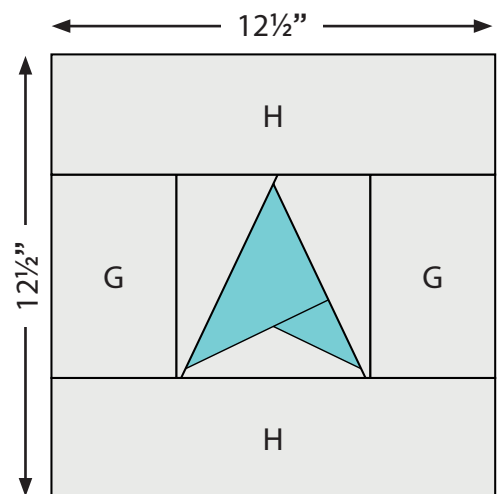
## QUILT LAYOUT



Use the number of blocks indicated by the illustration and the chart to construct your quilt to size.



## BLOCK LAYOUT



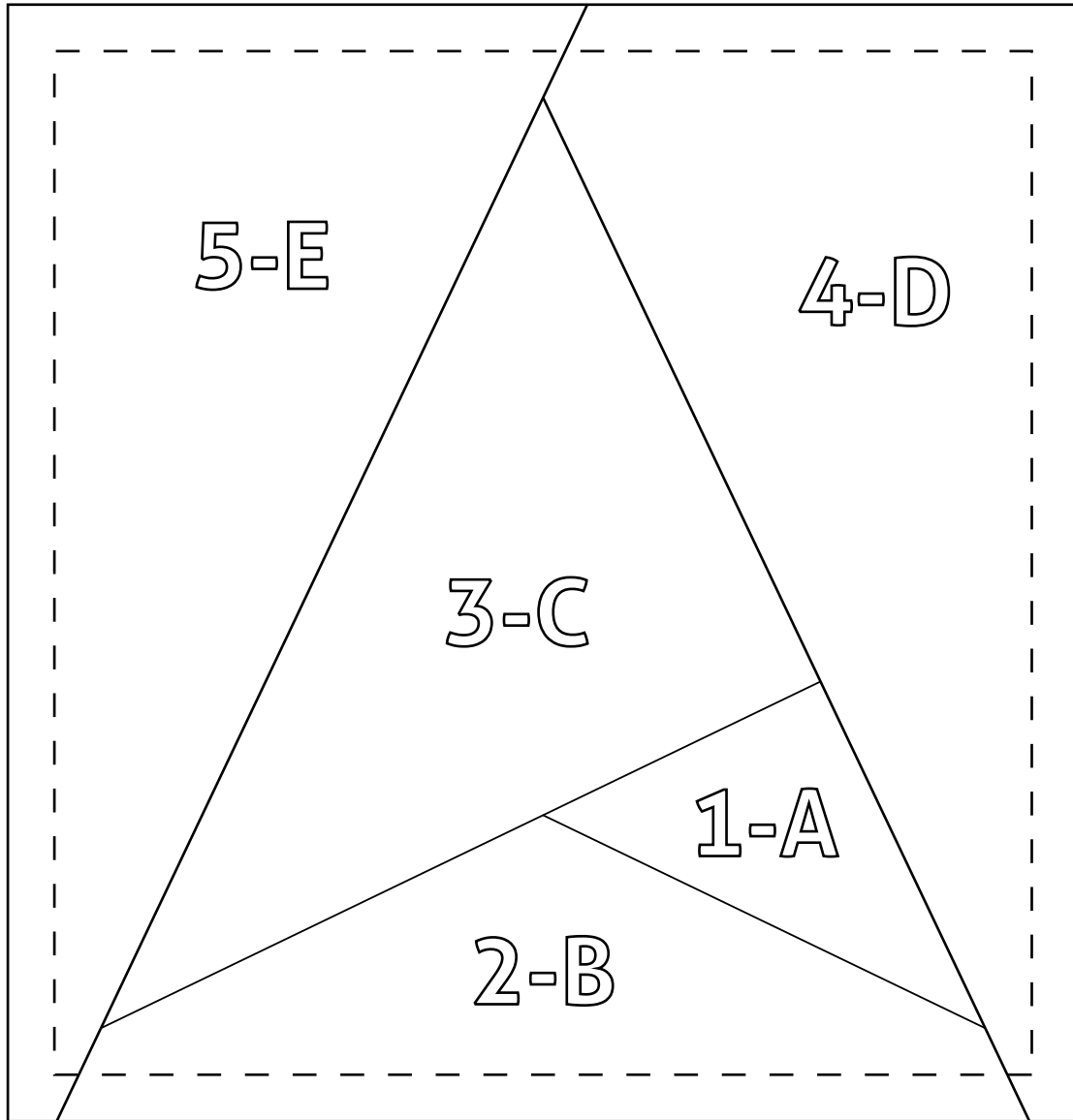
Add two (G) rectangles to each side, then two (H) rectangles to the top and bottom of your foundation piecing to create a consistent 12½"-square block for your quilt.

	<b>Baby</b>	<b>Twin</b>	<b>Full</b>	<b>Queen</b>	<b>King</b>
<b>Finished size</b>	36x48"	48x84"	72x84"	84x96"	96x96"
<b>Block configuration</b>	3 blocks x 4 blocks (12 total)	4 blocks x 7 blocks (28 total)	6 blocks x 7 blocks (42 total)	7 blocks x 8 blocks (56 total)	8 blocks x 8 blocks (64 total)
<b>Materials needed</b>					
<b>Focus fabrics, totaling:</b>	$\frac{2}{3}$ yard	1 yard	$1\frac{1}{2}$ yard	$1\frac{3}{4}$ yard	2 yard
<b>Background fabric</b>	$\frac{2}{4}$ yard	$4\frac{2}{3}$ yard	$6\frac{3}{4}$ yard	$9\frac{1}{4}$ yard	$10\frac{1}{4}$ yard
<b>Wadding</b>	44x56"	56x92"	80x92"	92x104"	104x104"
<b>Backing</b>	$1\frac{2}{3}$ yard of 60"-wide backing	$1\frac{2}{3}$ yard of 106"-wide backing	$2\frac{1}{3}$ yard of 106"-wide backing	$2\frac{3}{4}$ yard of 118"-wide backing	3 yard of 118"-wide backing
<b>Binding</b>	$\frac{1}{2}$ yard	$\frac{2}{3}$ yard	$\frac{3}{4}$ yard	1 yard	1 yard
<b>Focus fabric</b>					
<b>Strips to cut:</b>	2 strips: 3" x width of fabric	3 strips: 3" x width of fabric	5 strips: 3" x width of fabric	6 strips: 3" x width of fabric	7 strips: 3" x width of fabric
<b>Sub-cut into:</b>	12 rectangles: 4x3" (A)	28 rectangles: 4x3" (A)	42 rectangles: 4x3" (A)	56 rectangles: 4x3" (A)	64 rectangles: 4x3" (A)
<b>Strips to cut:</b>	2 strips: 6" x width of fabric	4 strips: 6" x width of fabric	6 strips: 6" x width of fabric	7 strips: 6" x width of fabric	8 strips: 6" x width of fabric
<b>Sub-cut into:</b>	12 rectangles: 5x6" (C)	28 rectangles: 5x6" (C)	42 rectangles: 5x6" (C)	56 rectangles: 5x6" (C)	64 rectangles: 5x6" (C)
<b>Background fabric</b>					
<b>Strips to cut:</b>	7 strips: 4" x width of fabric	15 strips: 4" x width of fabric	23 strips: 4" x width of fabric	30 strips: 4" x width of fabric	34 strips: 4" x width of fabric
<b>Sub-cut into:</b>	12 rectangles: 4x6" (B)	28 rectangles: 4x6" (B)	42 rectangles: 4x6" (B)	56 rectangles: 4x6" (B)	64 rectangles: 4x6" (B)
	12 rectangles: 4x7" (D)	28 rectangles: 4x7" (D)	42 rectangles: 4x7" (D)	56 rectangles: 4x7" (D)	64 rectangles: 4x7" (D)
	12 rectangles: 4x8" (E)	28 rectangles: 4x8" (E)	42 rectangles: 4x8" (E)	56 rectangles: 4x8" (E)	64 rectangles: 4x8" (E)
<b>Strips to cut:</b>	3 strips: 6" x width of fabric	6 strips: 6" x width of fabric	9 strips: 6" x width of fabric	12 strips: 6" x width of fabric	13 strips: 6" x width of fabric
<b>Sub-cut into:</b>	24 rectangles: $3\frac{7}{8}$ x6" (G)	56 rectangles: $3\frac{7}{8}$ x6" (G)	84 rectangles: $3\frac{7}{8}$ x6" (G)	112 rectangles: $3\frac{7}{8}$ x6" (G)	128 rectangles: $3\frac{7}{8}$ x6" (G)
<b>Strips to cut:</b>	8 strips: $3\frac{3}{4}$ " x width of fabric	19 strips: $3\frac{3}{4}$ " x width of fabric	28 strips: $3\frac{3}{4}$ " x width of fabric	38 strips: $3\frac{3}{4}$ " x width of fabric	43 strips: $3\frac{3}{4}$ " x width of fabric
<b>Sub-cut into:</b>	24 rectangles: $12\frac{1}{2}$ x $3\frac{3}{4}$ " (H)	56 rectangles: $12\frac{1}{2}$ x $3\frac{3}{4}$ " (H)	84 rectangles: $12\frac{1}{2}$ x $3\frac{3}{4}$ " (H)	112 rectangles: $12\frac{1}{2}$ x $3\frac{3}{4}$ " (H)	128 rectangles: $12\frac{1}{2}$ x $3\frac{3}{4}$ " (H)

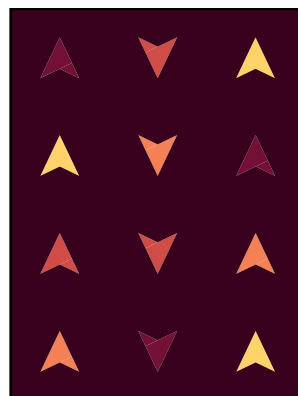
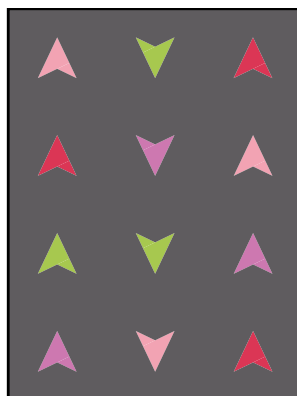
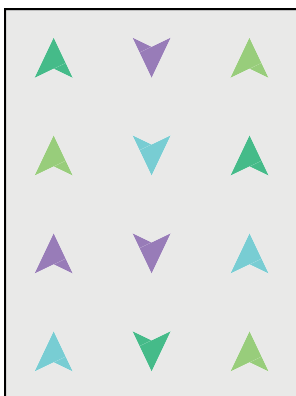
**PRE-CUT PERFECTION!**

A 10" charm pack can easily be used for the focus fabrics in this project. For the full-size quilts here, you'll need the following number of charm squares: 12 (baby), 28 (twin), 42 (full), 56 (queen), and 64 (king)

# BEDSIDE ORGANISER TEMPLATE



Shown at actual size



**Colour variations**

Fancy making this quilt in a different colour palette? Check out these different options here to spark your quilting creativity!

# FOUNDATION PIECING

*Sew perfectly accurate seams without worrying about seam allowances, fabric grain or measuring – all by sewing on paper*

The beauty of foundation piecing, a technique more than 100 years old, is that it uses a foundation (either scrap muslin or paper) as a sewing guide while you construct your quilt block. The foundation also acts as a stabiliser, making this technique perfect for off-grain fabric scraps and unconventional fabric.

We'll use paper; don't confuse this technique with English paper piecing or the foundation piecing done using muslin instead of paper. A paper foundation-pieced block starts with a pattern either traced or printed on a paper foundation—the block is typically constructed outward from a single (usually central) point. More and more fabric pieces are added by sewing along the pattern lines until the entire sheet of paper is covered. With foundation piecing, you can sew sharp angles and tiny shapes with complete ease!

## THE PAPER

One disadvantage of foundation piecing is that it uses a lot of paper. There are many paper options to choose from, depending on your budget and preference. Thin paper tends to work better than thick paper, as the thin stuff is easier to rip away from the fabric once the block is finished.

**Newspaper:** The quilters of yesteryear used newspaper for their foundation piecing. With a good light box or window, you can trace your foundation pattern onto the paper and start sewing from there. Newspaper rips easily and sews well, but it cannot be run through your printer without risk of jamming and tearing.

**Tracing paper:** This is similar to newspaper in thickness, but is much easier to see through, making placing the fabric very easy during sewing. It does not work well with printers, though.

**Printer paper:** While not as easy to tear away as newspaper or tracing paper, printer paper is obviously easy to print on and cheap, if not free, because you can use the back of any scrap paper lying around the house: memos, letters, flyers, notices, or anything else you have on hand. For best results, use the thinnest paper you can find with as little ink on it as possible so it's easy to see through.

**Foundation piecing paper:** Quilt shops often sell a kind of paper specifically made for foundation piecing. It's much like tracing paper, but runs through your printer easily so making multiple copies is a cinch. The downside? You can't get it free the way you can scrap paper!

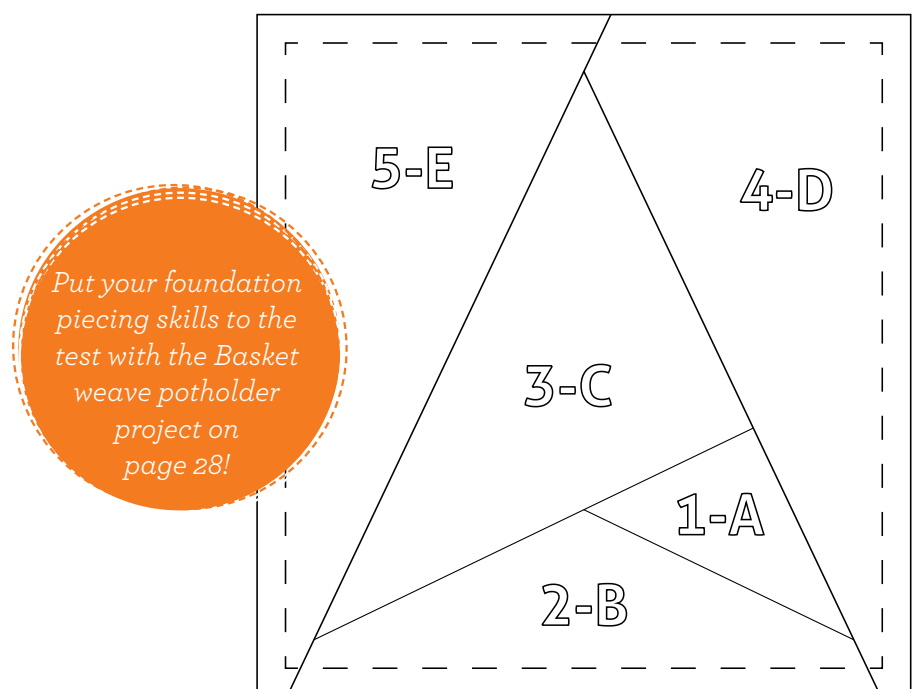
## THE PATTERN

**Finding a pattern:** You can find foundation piecing patterns in books or online. Foundation piecing patterns show outlines of each segment with numbers that

show the sewing order – just like a paint-by-number template.

**Preparing your pattern:** When you've found a pattern, you can trace it onto your chosen piecing paper using a light box or sunny window, or print it onto the paper using your home printer/copier. Digital patterns are easiest to work with because you can print them directly on your home printer – print as many copies as the project stipulates. Before you start sewing, trim your pattern generally around the cutting line, about ¼" outside the line or so. If you're using opaque paper, consider tracing the pattern lines onto both sides.

**Foundation piecing pattern:** A paper foundation pattern looks like this (below), with numbered segments to indicate the order in which you should add and sew your patchwork pieces.



*Remember – practice makes perfect! Experiment with a couple of blocks first before you make a start on a brand-new pieced quilt project*

## THE PATCHWORK

**1** With the wrong side of the paper facing up, decide what fabric you want to sew on section 1. Cut a scrap of fabric at least  $\frac{1}{2}$ " larger than that section on all sides (bigger is better as a beginner). Pin it (or use basting glue) face up onto the paper pattern. (See Pic A.)

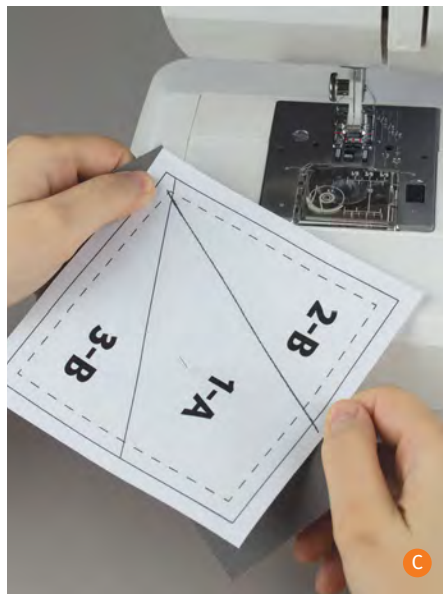
**2** Look for where section 1 joins section 2; we're going to be sewing on that line. Cut a scrap of fabric for section 2 as you did for section 1. Pin it onto the fabric from section 1 (right sides together), lining up the raw edges so that they cover that sewing line. (See Pic B.)

**3** Turn the paper over, and sew along the printed guideline between sections 1 and 2 using a short stitch, about  $\frac{1}{8}$ " or 25–15 stitches per inch. This perforates the paper, making it easier to rip off later. Start about  $\frac{1}{4}$ " before the sewing line and stop  $\frac{1}{4}$ " after for insurance. (See Pic C.)

**4** Fold back the section 2 area along the stitching line and use your quilting ruler to trim the seam allowance down to  $\frac{1}{4}$ ". (See Pic D.)

**5** Open out the fabric pieces and press them as you usually would. If you look at your traced lines, you'll see that your second fabric now covers all of section 2. (See Pic E.)

**6** Repeat steps 2–5 for the remaining sections of the pattern. Finally, with the paper facing up, trim off the excess fabric along the cutting line. To finish, carefully rip the paper off the back of the block. Your quilt block is now complete! (See Pic F.)





# BASKET WEAVE POTHOLDER

*Combine your newfound skills with this easy and classic potholder project.  
The insulated wadding means each block is like a mini quilt!*

**MATERIALS**

- ◆ 4 1/8 yard different focus fabrics
- ◆ 1/8 yard background fabric
- ◆ 1/4 yard lining fabric
- ◆ 1/8 yard backing fabric
- ◆ 1/4 yard thin cotton wadding
- ◆ 9" square insulated wadding

FINISHED SIZE: 6 1/2" SQUARE

**THINGS TO REMEMBER:****WOF** = Width of fabric

All seam allowances are a scant 1/4" unless otherwise stated

**CUTTING**

Cut the following fabric strips along the width of the fabric yardage. Then sub-cut the strips as directed below. Sort the pieces into the lettered units, labelling them with sticky notes if desired.

**From colour 1, cut:**

1 1/2" x WOF strip; sub-cut into 1 1/2" square (A) and 1 1/2" x 3 1/2" rectangle (B)

**From colour 2, cut:**

1 1/2" x WOF strip; sub-cut into 2 1 1/2" squares (C) and 1 1/2" x 3 1/2" rectangle (D)

**From colour 3, cut:**

2 1/2" x WOF strip; sub-cut into 1 1/2" x 2 1/2" rectangle (E) and 2 1/2" x 4 1/2" rectangle (F)

**From colour 4, cut:**

2 1/2" x WOF strip; sub-cut into 1 1/2" x 2 1/2" rectangle (G) and 2 1/2" x 3 1/2" rectangle (H)

**From the background fabric, cut:**

1 1/2" x WOF strip; sub-cut into 9 1 1/2" squares (I)

**From the lining fabric, cut:**

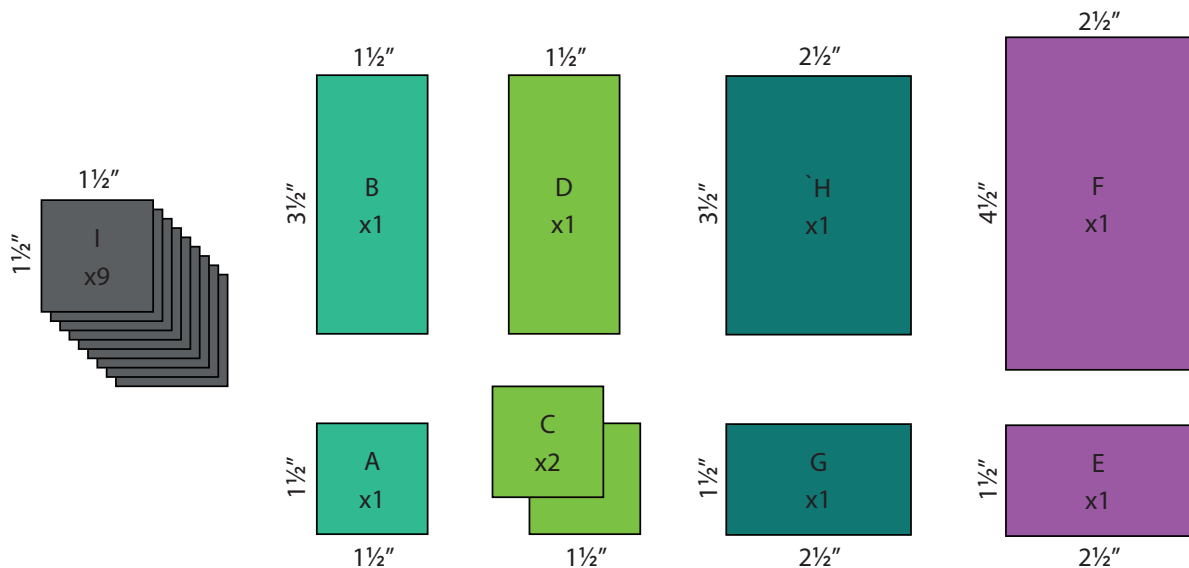
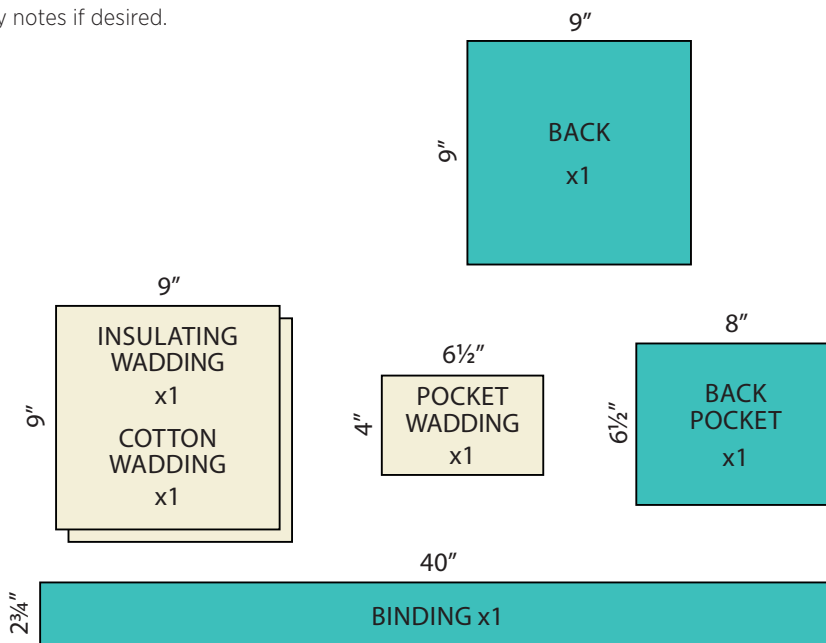
9" square (Potholder back)  
8 x 6 1/2" rectangle (Potholder pocket)

**From the cotton wadding, cut:**

9" square (Backing)  
6 1/2" x 4" rectangle (Pocket)  
If you have not already done so, cut a 9" square from the insulated wadding (Insulation)

**From the binding fabric, cut:**

2 3/4" x 40" strip (Binding)



### PIECING

Gather all the patchwork pieces for piecing. Press the seam allowances open or to the side as you prefer; here they are pressed open.

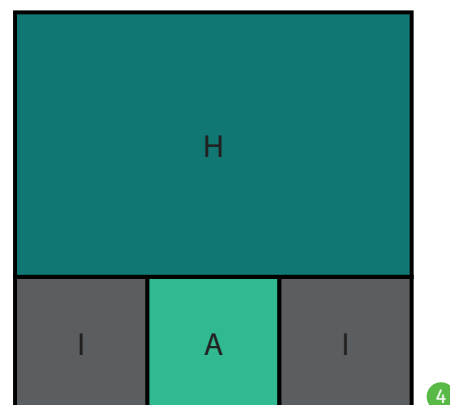
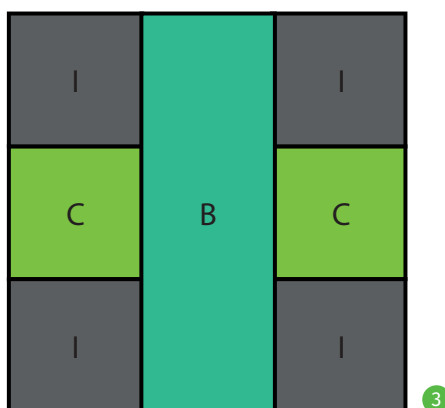
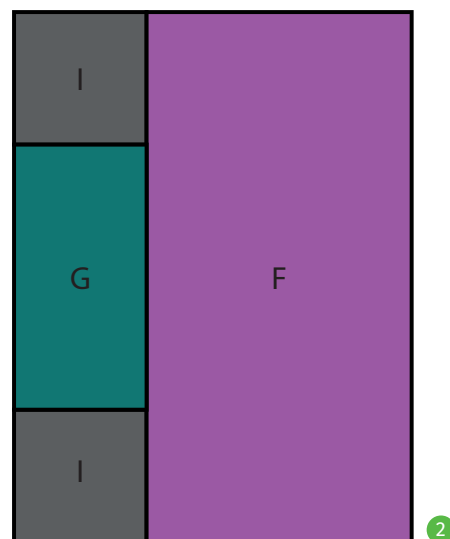
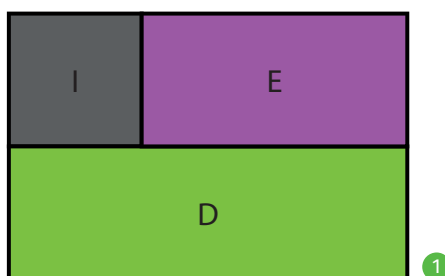
**1** The basket weave block is made by stitching together four square units to make a larger square. For Unit 1, sew an I square to one short edge of an E rectangle. Then, add a D rectangle to the bottom long edge of the pieced strip. (See Fig 1.)

**2** For Unit 2, sew an I square to each short edge of a G rectangle. Then, add an F rectangle to the right long edge of the pieced strip. (See Fig 2.)

**3** For Unit 3, sew an I square to two opposing edges of a C square. Repeat this once more to create a second I/C/I strip. Sew one I/C/I strip to each long edge of a B rectangle. (See Fig 3.)

**4** For Unit 4, sew an I square to two opposing edges of an A square. Then, add an H rectangle to the top long edge of the pieced strip. (See Fig 4.)

**5** Sew Units 1 and 2 into a column, matching up the like colours. Then sew Units 3 and 4 into a column. Join the two columns, matching up the like colours, to finish the basket weave block. It should measure 6½" square. (See Fig 5.)





A



B



C



D

## ASSEMBLY

A  $\frac{3}{8}$ " seam allowance is used to attach the binding.

**6** Layer the pieces of your quilt sandwich as follows: lining fabric (wrong side up), cotton wadding, insulated wadding, patchwork (right side up). Baste the layers together with a few safety pins or sewing pins as desired. (See Pic A.)

**7** Quilt the layers with a pattern of your choice through all the layers of fabric and wadding. When complete, trim off the excess wadding and backing material. (See Pic B.)

**8** Fold the pocket piece in half widthwise (bringing the short ends together) with wrong sides facing. Slip the cotton wadding between the layers, placing one long edge of the wadding against the inside of the fold in the pocket. Anchor the wadding by edge

stitching along the top folded edge of the pocket. (See Pic C.)

**9** With both pieces right side up, place the pocket on top of the back of the potholder, aligning the raw bottom edges. Baste the pocket in place along the sides and bottom. (See Pic D.)

**10** Following the step-by-step guide to binding on page 33 prepare the

binding from your binding fabric. Trim off 6" and set it aside. Apply the rest of the binding fabric around the perimeter of the potholder following the steps on pages 33 and 34 but stop before you reach Step 9, where the binding is wrapped. (See Pic E.)

**11** Use the 6" of leftover binding fabric to create a loop. Fold the long raw edges of the strip in to meet at the centrefold. Iron these folds in place. Fold the strip along the centrefold, then edge-stitch along the open long edge to create a finished strip. (See Pic F.)

**12** Fold the strip in half widthwise to form a loop. Center the raw short ends on the back of the potholder on the side opposite the pocket. Baste the loop in place along the edge of the potholder, making sure not to sew the binding. (See Pic G.)

**13** Flip the loop. Starting with Step 9 on page 34, complete the last steps of the binding technique, wrapping the binding over the end of the loop and sewing it in place. When complete, fold the loop back on itself so it extends past

the top edge of the potholder. Stitch it in place with a few slip stitches. (See Pic H.)

*For a scrappy feel, opt for a contrasting print binding or, for a more classic look, choose a bold solid fabric*



# BINDING

*After all the layers have been quilted, the final step is... binding!*

Binding not only ties up raw edges but it also adds strength and an attractive design feature to your quilt. The strongest and easiest binding to work with is double-fold binding, or French fold binding. This is made from a strip of fabric folded in half lengthwise (with wrong sides together), so one side of the strip has raw edges and the other side has a fold. Binding that's cut on the bias (along the cross-wise grain) of your fabric is recommended for a long-lasting finish.

## CALCULATING HOW MUCH MATERIAL YOU NEED

A  $\frac{3}{8}$ "-wide finished binding has been used throughout, although many quilters prefer a  $\frac{1}{4}$ " binding.

**1** Take the width of the binding you want to make and multiply that by three to account for the three times the binding will cover the quilt edge.

So for a  $\frac{3}{8}$ " binding:  $\frac{3}{8}" \times 3 = 1\frac{1}{8}"$

**2** Add  $\frac{1}{4}$ " to account for the extra fabric needed to wrap the binding. ( $1\frac{1}{8} + \frac{1}{4}" = 1\frac{3}{8}"$ )

**3** Multiply the sum by two to account for the double fold ( $1\frac{3}{8}" \times 2 = 2\frac{3}{4}"$ ). This will be the width of the strip you'll need for your binding.

## BINDING FABRIC AMOUNT FORMULA

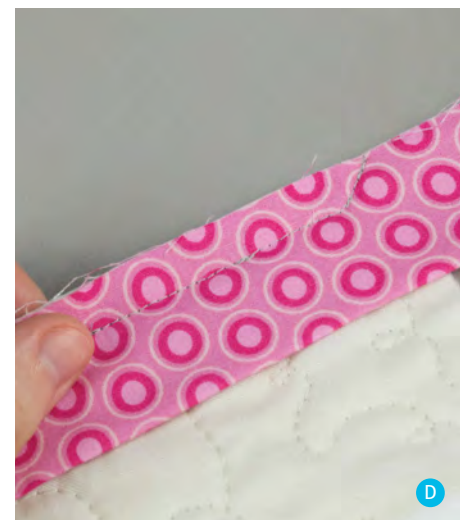
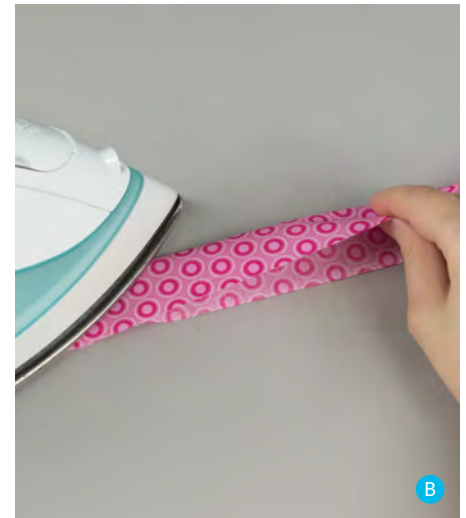
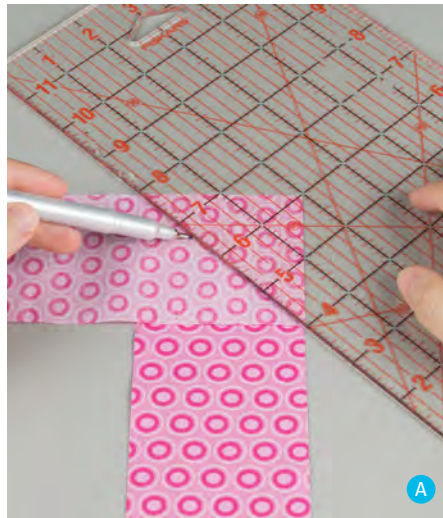
**1** Calculate the perimeter of your quilt (length + width  $\times 2 = \underline{\hspace{2cm}}$ )

**2** Add an extra 15" for working room ( $X + 15" = \underline{\hspace{2cm}}$ )

**3** Divide that figure by 40" as follows ( $X/40 = \underline{\hspace{2cm}}$ )

**4** Round up the answer to the nearest whole number.

**5** Multiply that answer by your binding width. In this example, the binding width is  $2\frac{3}{4}"$ . ( $X \times 2\frac{3}{4}" = \underline{\hspace{2cm}}$ )



**6** Divide the answer by 36" to get the number of yards. ( $X/36 = \underline{\hspace{2cm}}$ )

**7** Round up that figure to the nearest yardage; cut -  $\frac{1}{4}$ ,  $\frac{1}{3}$ ,  $\frac{1}{2}$ ,  $\frac{2}{3}$ , or  $\frac{3}{4}$  yard.

## MITRED BINDING

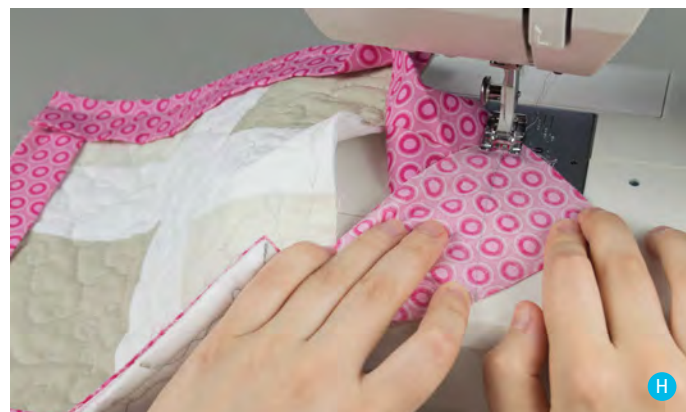
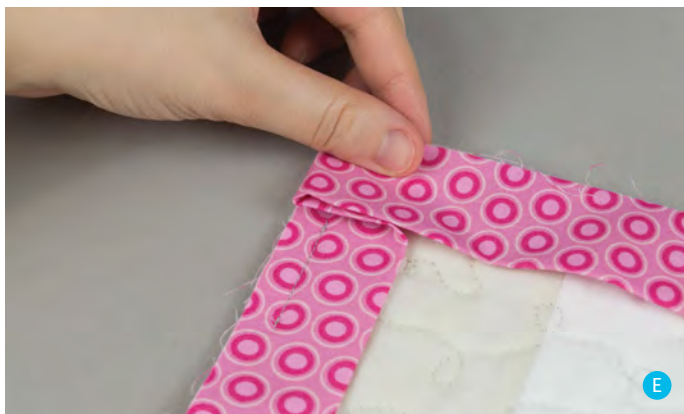
Begin by cutting the strips from your binding fabric in the width that you calculated earlier.

**1** To chain a long strip of binding, align the short ends of two pieces together at a right angle. Then, on the top piece, draw a diagonal line going from outside corner to

outside corner. This will be your seam line. The inside corner is never used in a diagonal seam. Sew all your strips together, one after the next, this way. (See Pic A.)

**2** After pressing the diagonal seam allowances open, fold the entire strip in half lengthwise with wrong sides together. Iron the strip flat. (See Pic B.)

**3** Start attaching your binding along the middle of one side of your quilt as follows. Align the raw edge of the binding along the right side of the quilt and, leaving about 6" of the end of your binding unattached,



sew using a seam allowance equal to the (finished) binding width. (See Pic C.)

**4** When you are  $\frac{3}{8}$ " away (or a distance equal to your binding width) from the next edge, stop sewing, pivot the quilt, and sew off the edge at a diagonal toward the corner of the quilt. (See Pic D.)

**5** To create the mitred edge corner, fold your binding to the side and away from the quilt against the diagonally stitched line. Then fold it back down over itself, aligning the long edge with the next side of the quilt, creating a little triangle fold in the corner. (See Pic E.)

**6** To complete the corner, begin stitching the next side of the quilt, sewing over the folds of the mitre with plenty of backstitches so the corner is very strong. Continue stitching the

remainder of the binding to the edges of the quilt, mitring at each corner. (See Pic F.)

**7** Stop sewing about 12" short of your starting point. Overlap the starting and finishing ends of your binding on the edge of your quilt. Trim off excess binding, unfold it, and place it above the overlap (this scrap will serve as a guide). On both sides of the scrap, trim any excess binding that extends beyond its width. (See Pic G.)

**8** Unfold and bring together the starting and finishing ends of the binding with right sides facing. Sew them on the diagonal just as in Step 1. Trim the seam allowance, press the seam open, and fold the binding back up lengthwise. Align the unattached binding with the corresponding edge of the quilt and stitch it in place. The binding is

now attached completely around the front of the quilt. (See Pic H.)

**9** Press the binding away from the quilt, then wrap it around the edge to the back. For the corners, you'll need to fold one side at a time, overlapping the folds as if you were wrapping a package. The folded edge should extend a little beyond the previous seam. Pin and iron the folded binding in place. (See Pic I.)

**10** While traditionalists sew this part by hand, a faster option is to sew around the front of the quilt using a narrow zigzag stitch centred over the previous seam. This should catch the edge of your binding that's folded to the back, anchoring it in place. Check the back of your quilt occasionally to make sure this is happening. (See Pic J.)





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