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FLUORESCENT ISSUE 47

QuiltNow

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HELLO

and welcome to **ISSUE 47**
of *Quilt Now*

One of my favourite things is seeing what our readers have been making and how different each of our tastes are. A fabric collection can look so different when it's used in various ways.

At first glance I wouldn't be able to tell that Judith Hollies's Square Dance quilt (page 86) and Beth Studley's Radiant Sundance (page 70) quilt were made from the same fabric, but they are. It's amazing how changing the size of the pieces, altering the layout or adding a different background colour can make such a drastic difference. It's what makes our hobby so great.

Katy Fox

Editor, *Quilt Now*

We love to see the projects you've been making, you can share them with us on Instagram at **#quiltnow** or email at **storyofmyquilt@practicalpublishing.co.uk** with a few words about your quilt (or any other project you've been making) and a picture. You may spot your creation on our Readers' Makes page!

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Master inset seams with this sparkling quilt

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Easter egg hunt or sewing room storage, either way we know you'll not stop at just one of these baskets!

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Whip up this easy table topper in an afternoon

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Pieced triangles form a captivating prismatic effect in this striking design

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Channel the roaring 20s with this clever pieced handbag

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Get involved with the Siblings Together charity drive with this freezer paper pieced quilt

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Judith's beginner-friendly quilt and bonus cushion are perfect for a single bed

91 EVENING STAR

Brighten up your sofa with this rainbow of scraps

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.

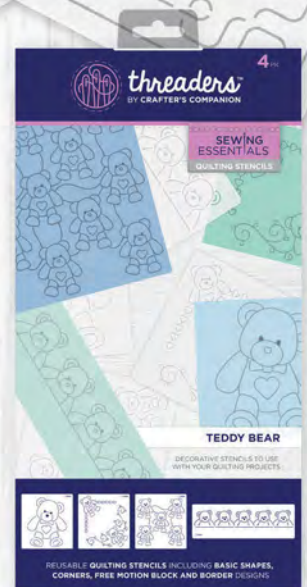
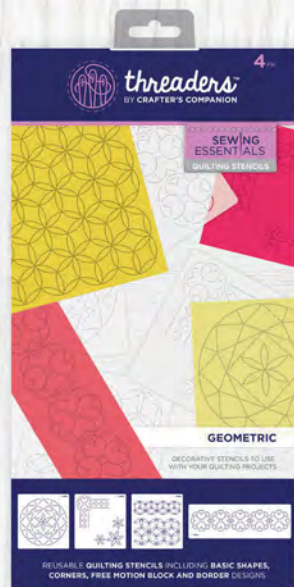




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MAKING OUR MONTH

The patchwork and the people that are quilting us happy



Flower Shop
by Patty Sloniger



FLOWER POWER

Patty Sloniger brings together bold florals and a great big helping of southern charm to her fresh new fabric collection. Flower Shop is the second range from her Michael Miller Shops on Main Street series and includes blossoms, blooms, and plenty of blenders too. Keep an eye out for the bicycles dashing off to market and the fun newspaper prints, which give it a real weekend vibe. Take a peek at the full collection and find your nearest stockist at www.eqasuk.com



TOP TIPS

with Katy Jones



SPRING CLEANING YOUR QUILTS



When was the last time you gave your quilts a wash?

Some of my quilts (the ones in constant use) get a regular launder (thanks to the kids, the dogs, the cat and biscuit crumbs), but those that remain largely unused I like to give a spring clean and a good airing once the weather starts to change and becomes drier.

For washing my quilts, I use Soak. It's a gentle formula, perfect for your delicates (that

includes all your delicates, not just quilts!), it smells delicious (there are a variety of scents and a scent free version too) and it's rinse free, so you can literally soak your quilts, and you only need a capful of Soak per gallon of water. My favourite scent is fig, closely followed by pineapple grove. Yum.

I pop my quilts in the washing machine, on a cool handwash setting with a couple of capfuls of soak in the dispenser drawer and then line-dry outside in the fresh air. Most quilts (as long as they are made from cotton, and don't have wool or silk wadding) can be tumble dried on a low setting but there's nothing quite as nice as that freshness you get from drying outside (and watching them sway in the breeze is pretty unbeatable too).

Soak recommends the following for handwashing (which is great advice if you pre-wash your fabric before using it):

Test it out. First, check for colour fastness and shrinkage. Rub some Soak on a piece of extra fabric; leave it on for two minutes, then rinse.

Wash it first. If your fabric is going to get washed at some point during its life (by hand or otherwise), wash it before you cut.

Don't worry about dirt and over-dye. Excess dye and any dirt and oil will appear in the water. That's okay.

Find out more about Soak wash at www.soakwash.com



Sew creative

Is your sewing machine in need of an upgrade? Or perhaps it's simply time to treat yourself. Make sure to check out the exciting new range of 5 Series machines from BERNINA. Modelled extensively on the acclaimed 7 Series, the BERNINA 540, 570 Quilter's Edition and 590 each has a wide range of sewing and embroidery capabilities, as well as a jumbo bobbin with 70% of additional thread capacity, 8½" of free-arm space, an automatic thread cutter and a super user-friendly 4½" colour touchscreen. Each model in the new range has the ability to embroider at a stitch rate of up to 1,000 per minute, making those all-important finishing touches a breeze! Prices start at £1,995 from www.franknutt.co.uk



CRAZY FOR COLOUR

Can you tell that the *Quilt Now* team is feeling summery? We're all about colour this issue, and if you share our passion for big, bold quilts then we know you'll love the Polka Dot Bikini quilt pattern from Color Girl Quilts. Reminiscent of the classic double wedding ring pattern in a really fresh, modern style, it has basic curves and no tricky piecing or bias arcs, perfect for solids and larger-scale prints. To find your nearest stockist, go to www.hantex.co.uk/mystockist





Quilt Now designer
Sarah Ashford

QuiltNow
RECOMMENDED BY US!

THINK OUTSIDE THE BOX

Do you want a box of beautiful co-ordinating fabric, thread and ribbon delivered straight to your door? Who wouldn't? Then why not subscribe to a monthly box courtesy of My Sewing Box, an online fabric site and subscription service, where you can receive a box of co-ordinating fabric every single month? There are a variety of options, from rolling month on month, a three-month subscription or you can purchase one-off boxes. Subscriptions start from just £15 per month and you can enjoy free delivery with all purchases over £40.

All the fabric comes beautifully wrapped and depending on which type of box you choose, you'll also find Gütermann thread, ribbon and embellishments. My Sewing Box is a licensed Liberty stockist, and the Deluxe Liberty Box 2 contains no less than seven luxurious co-ordinating Liberty prints and a Gütermann thread, laid on a bed of tissue. This would make the perfect gift for any Liberty lover, with all the work of matching fabric and thread done for you.

So why not treat a friend or even yourself? Visit www.mysewingbox.co.uk to view the full range of subscription boxes and fabric.



FAVOURITE READ



Start with Strips

by Susan Ache

£23.99, That Patchwork Place

Queen of scrappy quilting Susan Ache shares her secrets for creating eye-catching quilts starting with simple 2½" fabric strips in her brand-new book. Susan takes readers through all of her top tips and tricks for sorting strips, choosing colours and making sense of pre-cuts, whether they are jelly rolls or fat quarters. The choice is yours! Inside, you'll find a bold and beautiful array of 13 quilts from sweet baby-sized designs to full-on bed quilts which demand pride of place, with blocks including courthouse steps, churn dash and plenty of half square triangles. It's a must-read for anyone looking to make use of their pre-cuts and learn more about colour choices.

Start with Strips is available from
www.roundhousegroup.co.uk

Susan lives in sunny Florida and if you'd like to find out more about her work, take a peek at her Instagram page [yardgrl60](https://www.instagram.com/yardgrl60) where she shares all of her latest quilts and design inspiration.





I CAN STITCH A RAINBOW

With an impressive range of 260 colours, the new Rayon 40 machine embroidery thread packs for Gütermann ensure you'll never be stuck colour-matching ever again! Ideal for detailed stitching and embellishments, this luxurious machine embroidery thread comes in packs of seven for £14.60, with each reel holding 200m. Choose from five different colour schemes, and you needn't be afraid to wash it afterwards as Rayon 40 is specially designed to be colourfast and washable at temperatures up to 35° C. Discover your nearest stockist at gutermann@stockistenquiries.co.uk



Mind your needle!

How many times have you lost your needle down the side of the couch when hand-sewing or adding a little embroidery to your latest projects? Well, now you needn't misplace it thanks to this rainbow needle minder from Stichsperation. Covered with handpainted brightly coloured 100% cotton, it has a strong magnet to ensure your needle stays put and you don't lose it in the middle of a project. Perfect! Plus, at £5 it makes a great gift. Pick up yours from www.notonthehighstreet.com

ON OUR BOOKSHELF

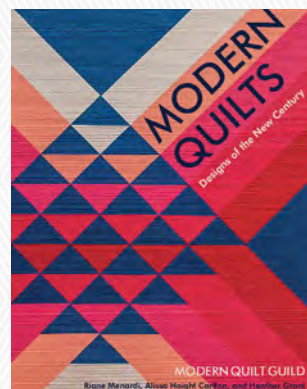


MINI WONDERFUL CURVES

by Jenny Pedigo, Helen Robinson and Sherilyn Mortensen £16.99, Landauer

The team behind the handy Quick Curve Ruler is back with a lovely new book exploring all about how to create curved quilts using the miniature version of its award-winning quilt tool. It features 15 new patterns for quilts, table runners, wall hangings and more and celebrates a whole year of holidays and seasonal events. The Sew Kind of Wonderful gang showcases new ways for creating curved designs, taking your pinwheel and tulip blocks to the next level! It's ideal for adventurous beginners and beyond.

Pick up your copy from www.landauerpub.com



MODERN QUILTS

by The Modern Quilt Guild £33.99, C&T Publishing

Celebrate the stories and creative methods behind more than 200 of the most iconic quilts of the modern movement. Curated by The Modern Quilt Guild, this inspiring book begins with the first use of the term 'modern' in quilting, travelling from Amish quilt empires to more contemporary styles. Pore over the large colour photographs showcasing the best this genre has to offer and read insights and stories from leading designers from around the world. This is a collector's title not to be missed.

Available from www.ctpub.com



QUILTING FOR A CAUSE

The Alice Caroline team is returning for a third year with its hugely successful Quilt SOS charity project. Originally launched in 2016, the scheme aims to deliver quilts to children around the world who have lost their families and are living within an SOS Children's Village. Last year, a quilt was given to every child in the special children's village in Vilnius, Lithuania, and 2018's charity project is hoping to make 66 quilts for the kids of Krasnik, Poland. Alice Garrett, owner of Alice Caroline, Liberty fabric specialists, is calling on quilters and fellow Liberty lovers to use their sewing skills for this fantastic cause. To get involved, you can purchase an SOS quilt pack from Alice Caroline, make and send in your quilt and receive a £30 coupon to use on the website. The deadline for submissions is 21st September, however, if you would like your quilt to go on display at this year's Festival of Quilts you'll have to send it in by 6th July. Head to www.alicecaroline.co.uk/quilt-sos to be part of this special project.



SHOP OF the month

FABRIC HQ

Fabric HQ is a one-stop shop for a fantastic selection of crafting goodies. We chatted to Rae to find out what the team has been up to



Mother and daughter
Jacqui and Rae

unpacking and listing that and Becky's prepping for classes and shipping orders.

Tell us a bit about how you came to own your own shop

Mum and I started out selling online and four years ago we opened a tiny space in an art gallery in Wendover. We began running classes in village halls and libraries. Subsequently, we came across our current unit at Layby Farm, Stoke Mandeville. Last summer one of our neighbours moved out so we moved into the bigger space and now have two sewing studios.

Hi! How are you and what are you up to today?

We've just received a delivery of Flock, Bethan Janine's gorgeous new collection for Dashwood Studio so Karen's busy

Which sewing machines would you recommend?

Best for the beginner is the Janome J3-18. It's got a great range of stitches, the ability to sew buttonholes, feed dogs, plus an automatic needle threader. For experienced sewists the Janome 525S is the perfect all-rounder with loads of features, while the Janome DKS100 has tons of stitches, LED lights and an automatic thread cutter!

What sets you apart from other shops?

Customer service is hugely important to us, we are always there with help and advice. We have a wide range of contemporary fabric - it's nice and bright here with lots of light and space so you can enjoy choosing.

Is there anything exciting coming up?

We're gearing up for a busy spring and summer here at HQ. We've loads of great workshops, lovely subscription clubs and another Makers Pop Up coming up. We're also finalising this year's Row By Row block



- this year's theme is music and we're excited about our design. You can keep in touch by signing up to our weekly newsletter or popping in to say hello we'd love to show you around!

Layby Farm, Old Risborough Road
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QUILT





NEON bow ties

Try something new in a zingy neon colour combo that's sure to turn heads!

BY PAULA STEEL





This is a relatively easy quilt using half square triangles – lots of them! Once you have made up the HSTs the smaller ones are formed into 2x2” blocks so all the blocks you are working with become 8½”. You then pop them together in 10 rows of 7 squares



FINISHED SIZE: 80x56”

MATERIALS

- ◆ 2.75m Hashtag Light Grey
- ◆ 0.75m Kona Steel
- ◆ 0.75m Kona Ash
- ◆ 0.75m Kona Med Grey
- ◆ fat quarter Kona Acid Lime
- ◆ fat quarter Kona Bright Idea
- ◆ fat quarter Kona Orangeade
- ◆ fat quarter Kona Sassy Pink
- ◆ fat quarter Kona Mac n Cheese
- ◆ fat quarter Kona Key Lime
- ◆ twin size wadding
- ◆ 3m 42”-wide backing fabric
- ◆ 0.5m binding fabric

THINGS TO REMEMBER

- HST - half square triangles
- FQ - fat quarter
- WOF - width of fabric
- RST - right sides together

CUTTING

From the Hashtag Light Grey, cut:
68 ½” squares
18 10” squares

From the Kona Steel, cut:
9 10” squares

From the Kona Ash, cut:
9 10” squares

From the Kona Med Grey, cut:
34 ½” squares

From the Kona Acid Lime, cut:
6 ½” squares

From the Kona Bright Idea, cut:
5 ½” squares

From the Kona Orangeade, cut:
5 ½” squares

From the Kona Sassy Pink, cut:
6 ½” squares

From the Kona Mac n Cheese, cut:
6 ½” squares

From the Kona Key Lime, cut:
6 ½” squares

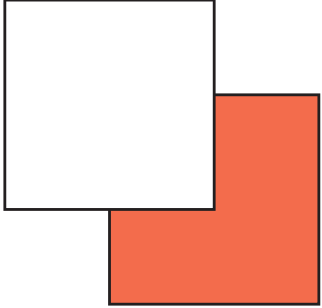
From the binding, cut:
7 ½” WOF strips
or 16 ½” FQ strips



We've shown the layout Paula used, but you could have a go at being completely random if you prefer

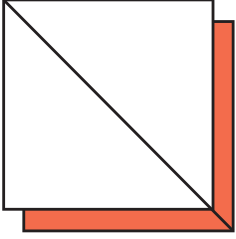


MAKING HSTs



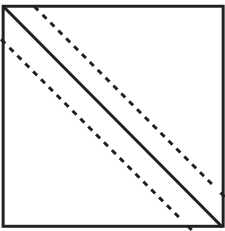
Step 1

Place a coloured and Hashtag fabric square right sides together



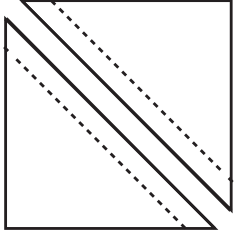
Step 2

Draw a diagonal pencil line from one corner to the other



Step 3

Stitch a 1/4" seam either side of the pencil line



Step 4

Use a rotary cutter and ruler to cut down the pencil line and open out. Trim the ears, press and trim

TIP
Use Post-it notes or labels to keep your blocks in order

KEY

Small HSTs



10 Orangeade/Hashtag
Made from 5 1/2" squares and then trimmed to 4 1/2"



12 Mac n Cheese/Hashtag
Made from 5 1/2" squares and then trimmed to 4 1/2"



10 Bright Idea/Hashtag
Made from 5 1/2" squares and then trimmed to 4 1/2"



12 Acid Lime/Hashtag
Made from 5 1/2" squares and then trimmed to 4 1/2"



12 Key Lime/Hashtag
Made from 5 1/2" squares and then trimmed to 4 1/2"



12 Sassy Pink/Hashtag
Made from 5 1/2" squares and then trimmed to 4 1/2"



68 Med Grey/Hashtag
Made from 5 1/2" squares and then trimmed to 4 1/2"

Large HSTs



18 Kona Ash/Hashtag
Made from 10" squares and then trimmed to 8 1/2"



18 Kona Steel/Hashtag
Made from 10" squares and then trimmed to 8 1/2"

BETHANY SAYS



I always make my HST units a bit bigger than needed so that I can trim them down

MAKING THE HSTs

- 1 Place the fabric squares RST. Use a ruler to draw a line diagonally from one corner to the opposite corner.
- 2 Sew 1/4" away from the drawn line and then repeat on the other side of the line. Cut along the line you drew from one corner to the other - you will now have two HSTs for each square.
- 3 Open out and iron the seams towards the darker fabric. You will need to trim these HSTs to the required size.

PREPARING HSTs

- Square Block A (Make 12)**
- 4** The Square Block is made up of the following 4 1/2" (unfinished) HSTs
 Acid Lime/Hashtag
 Mac & Cheese/Hashtag
 Med Grey/Hashtag
- 5** Sew the top two together first and then sew the bottom two together. Iron the seams in different directions and then sew the two rows together.



Block A



Square Block B (make 12)

6 The Square Block is made up of the following HSTs

- Bright Idea/Hashtag
- Orangeade/Hashtag
- Med Grey/Hashtag

7 Sew the top two together first and then sew the bottom two together. Iron the seams in different directions and then sew the two rows together.



Block B

Square Block C (make 12)

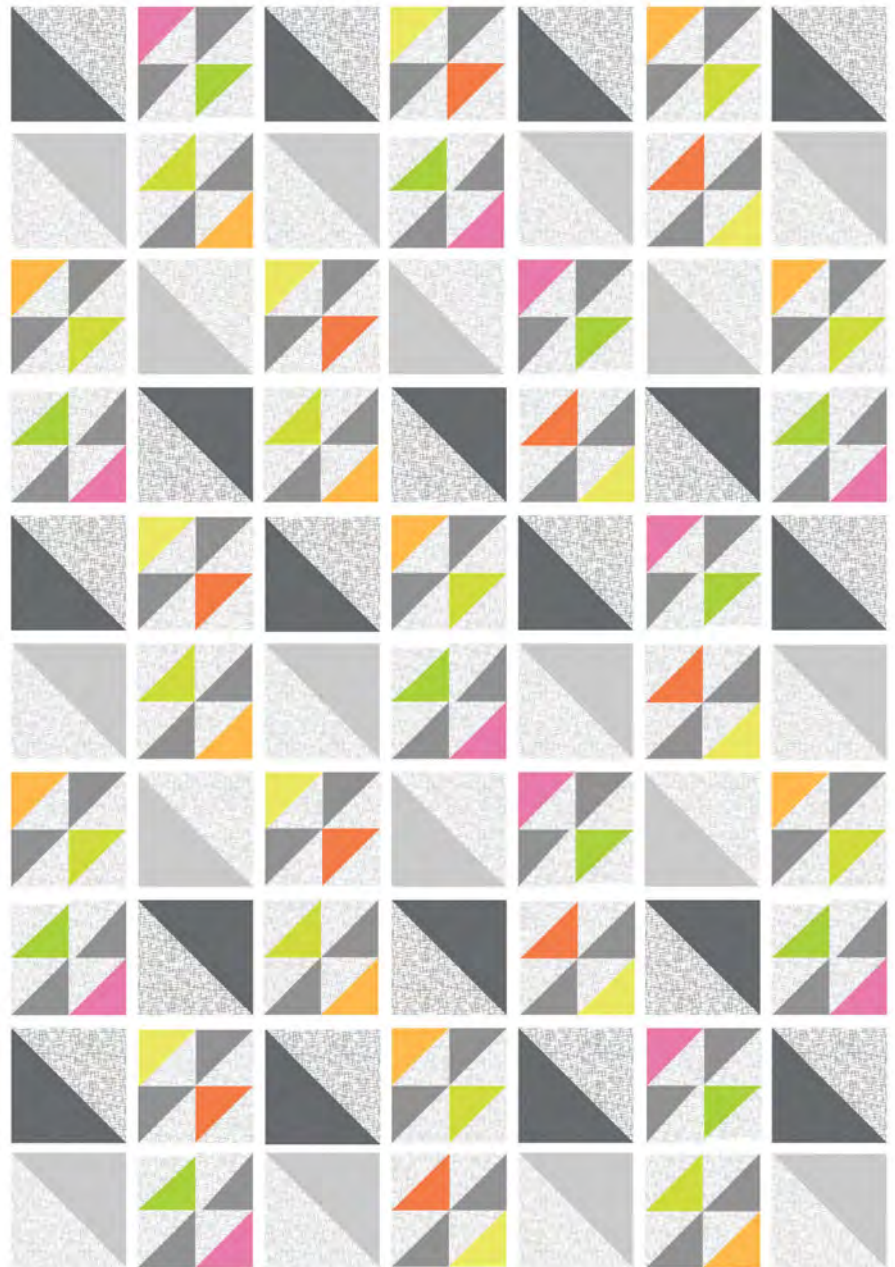
8 The Square Block is made up of the following HSTs

- Sassy Pink/Hashtag
- Lime Green/Hashtag
- Med Grey/Hashtag

9 Sew the top two together first and then sew the bottom two together. Iron the seams in different directions and then sew the two rows together.



Block C



Layout Diagram

10 Once you have the blocks made up the next step is to sew them together in rows. Below is the layout used alternating the large HSTs and the groups of four smaller ones. Feel free to lay them out on the floor and create your own random layout.

BASTING, QUILTING & BINDING

11 Give the backing fabric and quilt top a good iron. Using your preferred

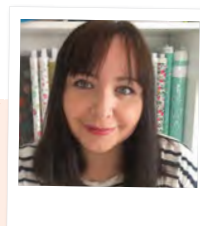
method baste the backing fabric, wadding and quilt front together, ensuring there are a few extra inches of wadding and backing fabric each side.

QUILTING THE QUILT

12 Quilt as desired - this quilt features some simple straight-line quilting. Once you have finished quilting the top, square off the quilt, trimming away the excess backing and wadding.

13 Prepare the binding from the 2½" strips by joining them together at 45° angles. Extra pieces of the Neon fabric was used to make up some scrappy binding - sewing different lengths

together until you have enough. Fold and press the binding in half and bind the quilt using your preferred method. ❖



Designer:
PAULA STEEL

Paula's passionate about fabric and patchwork. She loves colour combos and doing quilt maths when creating her designs! Visit her store, www.sewyellow.co.uk, which sells modern fabric, kits and gifts

BERNINA 570 QE

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SUZY WILLIAMS – SUZY QUILTS, QUILT DESIGNER



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DESIGNER
Spotlight

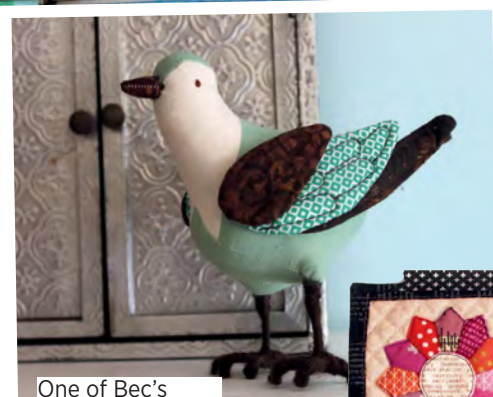


BEC SKYBERRIES

We chat to Australian quilter Bec, also known as Skyberries Handmade, to find out more about the sewing room she shares with her husband

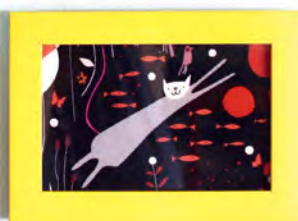


The shared office space works well for Bec and her husband



One of Bec's favourite makes

Framed fabric scraps make stunning wall art



They say opposites attract and that's certainly true of my neat, organised, problem-solving hubby and my messy, creative, free-spirit self. This has made creating a shared office and creative space complicated at times, but after various attempts at making the space somewhere we can both enjoy we feel like we've finally hit on a perfect solution. One long bench desk takes the sewing machine, the desktop computer and the laptop. Shelves above and drawers below provide extra storage, some for files and electronics but mostly for the overflow of creative bits and pieces that I've spent decades collecting.



Clever storage makes good use of the space

“Somehow sharing this space has become my favourite feature”

On the opposite side of the room sits an old display cabinet that keeps my fabric stash dust free. Of course, my ever-expanding collection has outgrown its home and new piles are collecting on top, all waiting for inspiration to strike, or children to go to bed as the case may be. There are always a handful of projects on the go and one set of drawers is dedicated to holding these works in progress and keeping their bits together.

Although the room itself is quite small, I've decorated with bits and pieces I've made over the years. Favourite fabric scraps in a frame, a fabric bird sculpture and bunting made for a Valentine's Day high tea each evoke memories and elicit a smile.

Somehow sharing this space has become my favourite feature. Sitting next to my dearest friend as we each pursue our hobbies and interests has become my favourite way to end the day. In the peace of the evening we sit in companionable silence, savouring the drone of the sewing machine, the hum of a computer and all too often the cry of a baby who should be asleep.



Inspiration is close at hand

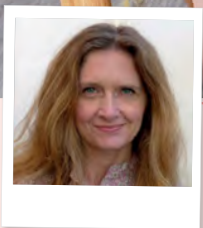
SEE MORE FROM BEC

Bec lives with her family in Sydney, Australia and shares fun tutorials, tips and inspiring makes on her site www.skyberrieshandmade.blogspot.com Don't forget to say hello on Instagram [skyberries](https://www.instagram.com/skyberries)



TIP

We added a scrap of metallic to the binding length for extra sparkle



Designer:
KERRY GREEN

Kerry is a keen quilter and dressmaker who blogs at www.verykerryberry.blogspot.com. She is also a regular contributor to a range of sewing and quilting magazines and co-author of *500 Quilt Blocks*. Find her on Instagram [verykerryberry](https://www.instagram.com/verykerryberry)



ALBION square

A simple design in luxurious fabric
makes this a gem of a throw

BY **KERRY GREEN**





This quilt was inspired by a paving pattern on the floor of a London park. It uses one simple brick shape and builds from the centre outwards so can easily be made bigger or smaller

THINGS TO REMEMBER

Use $\frac{1}{4}$ " seam unless stated otherwise

Press seams open as directed

WOF - width of fabric

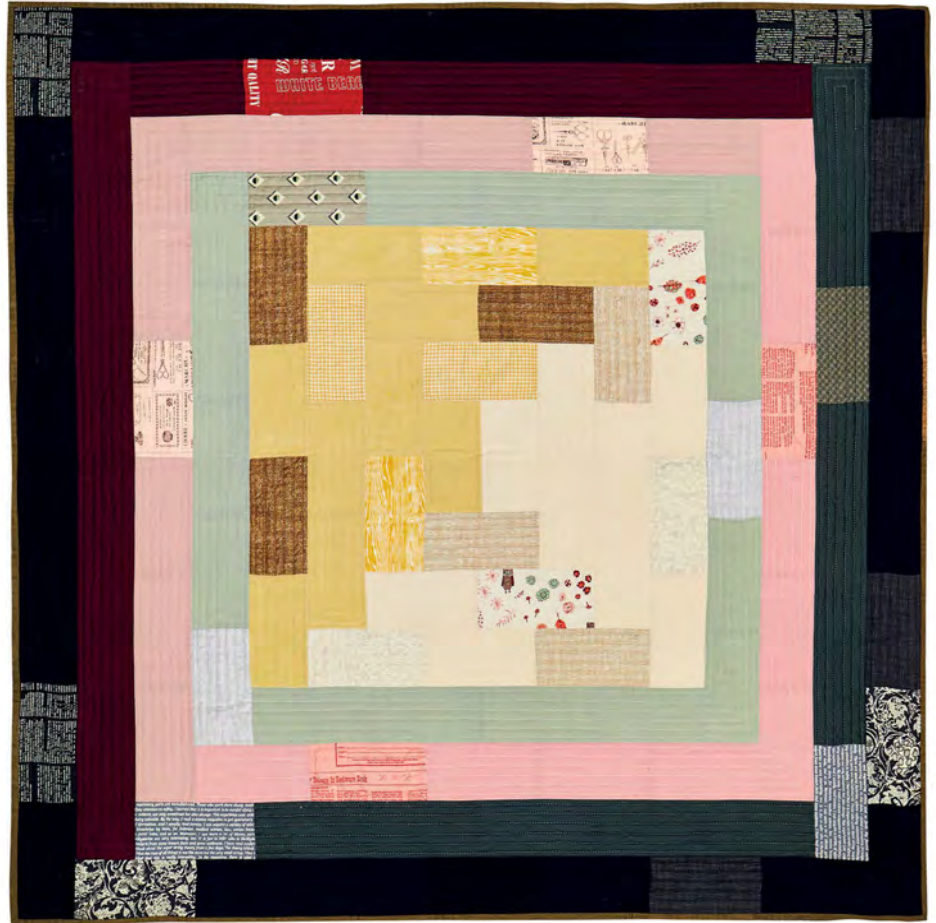
RS - right side

WS - wrong side

WST - wrong sides together

All materials are listed in yards and inches

A fat quarter is assumed to be 18x22" and a fat eighth 9x22"



FINISHED SIZE: 48" SQUARE

MATERIALS

- ◆ The letters in brackets refer to the fabric map shown in Diagram 1
- ◆ fat quarter bundle (9 FQs) in a variety of light, mid & dark colours
- ◆ gold (Fabric A)
- ◆ cream (Fabric B)
- ◆ light grey (Fabric C)
- ◆ pale pink (Fabric D)
- ◆ coral (Fabric E)
- ◆ dark grey (Fabric F)
- ◆ wine (Fabric G)
- ◆ black (Fabric H)
- ◆ black/very dark grey (Fabric I)
- ◆ co-ordinating scraps at least $3\frac{1}{2} \times 6\frac{1}{2}$ "
- ◆ 56" square backing
- ◆ $\frac{1}{2}$ yard shot cotton & $2\frac{1}{4} \times 6$ " metallic fabric scrap for binding
- ◆ 54" square wadding

CUTTING

Refer to diagram one for colour placement and diagram two for cutting a fat quarter

From Fabric A, cut:

9 $3\frac{1}{2} \times 6\frac{1}{2}$ " rectangles. From co-ordinating scraps, cut 7 $3\frac{1}{2} \times 6\frac{1}{2}$ " rectangles. 16 rectangles in total

From Fabric B, cut:

9 $3\frac{1}{2} \times 6\frac{1}{2}$ " rectangles. From co-ordinating scraps, cut 7, $3\frac{1}{2} \times 6\frac{1}{2}$ " rectangles. 16 rectangles in total

From Fabric C, cut:

15 $3\frac{1}{2} \times 6\frac{1}{2}$ " rectangles. From co-ordinating scraps, cut 3 $3\frac{1}{2} \times 6\frac{1}{2}$ " rectangles. 18 rectangles in total

From Fabric D, cut:

9 $3\frac{1}{2} \times 6\frac{1}{2}$ " rectangles. From co-ordinating scraps, cut 2 $3\frac{1}{2} \times 6\frac{1}{2}$ " rectangles. 11 rectangles in total

From Fabric E, cut:

9 $3\frac{1}{2} \times 6\frac{1}{2}$ " rectangles. From co-ordinating scraps, cut 2 $3\frac{1}{2} \times 6\frac{1}{2}$ " rectangles. 11 rectangles in total

From Fabric F, cut:

10 $3\frac{1}{2} \times 6\frac{1}{2}$ " rectangles. From co-ordinating scraps, cut 3 $3\frac{1}{2} \times 6\frac{1}{2}$ " rectangles. 13 rectangles in total

From Fabric G, cut:

12 $3\frac{1}{2} \times 6\frac{1}{2}$ " rectangles. From co-ordinating scraps, cut a $3\frac{1}{2} \times 6\frac{1}{2}$ " rectangle. 13 rectangles in total

From Fabric H, cut:

10 $3\frac{1}{2} \times 6\frac{1}{2}$ " rectangles. From co-ordinating scraps, cut 5 $3\frac{1}{2} \times 6\frac{1}{2}$ " rectangles. 15 rectangles in total

From Fabric I, cut:

11 $3\frac{1}{2} \times 6\frac{1}{2}$ " rectangles. From co-ordinating scraps, cut 4, $3\frac{1}{2} \times 6\frac{1}{2}$ " rectangles. 15 rectangles in total

For the binding, cut:

5 $2\frac{1}{4}$ " x WOF strips

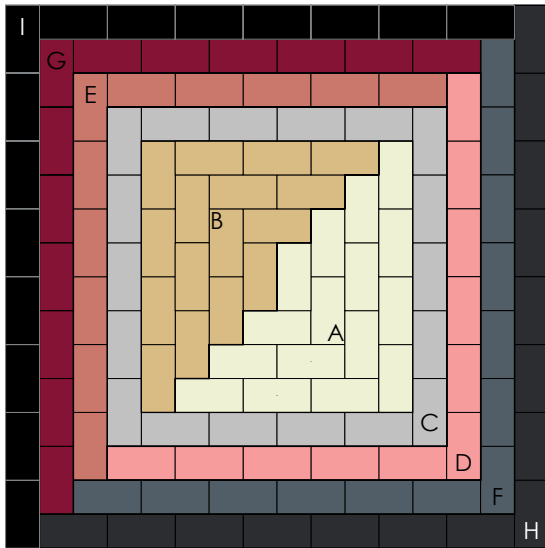


Diagram 1

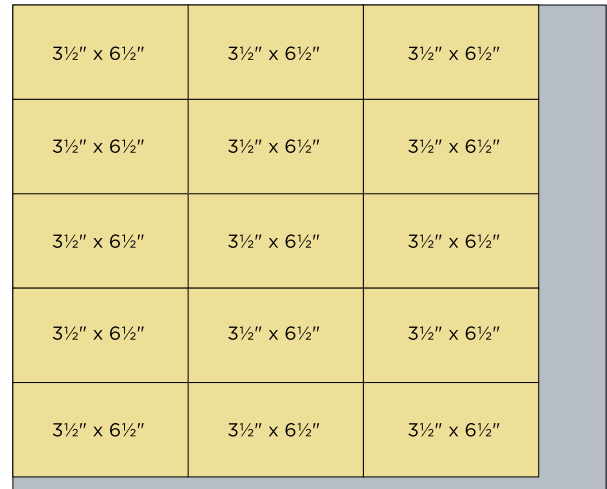


Diagram 2

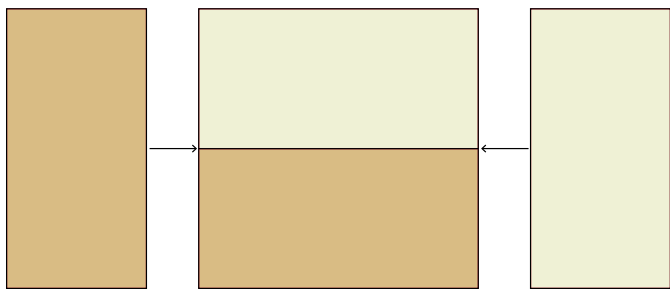


Diagram 3

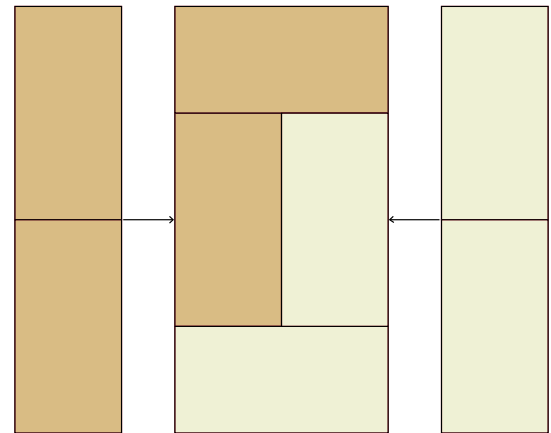


Diagram 4

Before assembling the quilt top, lay out the rectangles following **Diagram 1** so you can work out placement for the scrappy fabric. Remember to take a photo for reference!

ASSEMBLY

1 Start with one A rectangle and one B rectangle. Place each vertically and join together, pressing the seam open. To the top of this, add one B rectangle. Then add one A rectangle to the bottom, pressing the seams away. (See **Diagram 3**.) Take two A rectangles and join together along the short edges, pressing the seam open. Join to the right side of the rectangle made so far and press the seam away. Take two B rectangles and join together along the short edges and press the seam

open. Join to the left side of the shape made so far and press the seam away. (See **Diagram 4**.)

2 Continue piecing in this way, following **Diagram 1**, pressing the short seams open and the longer joining seams away. Chain-piecing the rectangles together will speed up the process

3 Continue until all the rectangles are added. The finished quilt top will measure 48" square.

BACKING, QUILTING AND BINDING

4 Make a quilt sandwich with the backing fabric RS down, lay the wadding on top and finish with the quilt top RS up. Smooth each layer so there are no wrinkles and baste together using safety pins or temporary fabric spray adhesive. Quilt as desired. This quilt has

a mix of machine and hand quilting in 12wt thread. Once quilted, trim away the excess backing fabric and wadding and square the quilt edges.

5 The quilt is bound using double-fold binding. Join the binding strips together to form one continuous piece approximately 200" long. Press and fold WST along the full length. Bind the quilt, finishing the binding by hand or machine. ❖

WE USED

Oakshott shot cotton fat quarters are available from www.oakshottfabrics.com
The Robert Kaufman Manchester metallic fabric used for the co-ordinating scraps is available from www.eternalmaker.com

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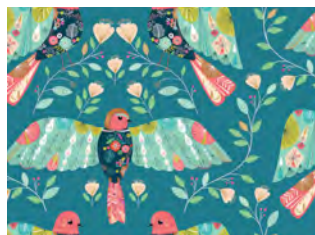
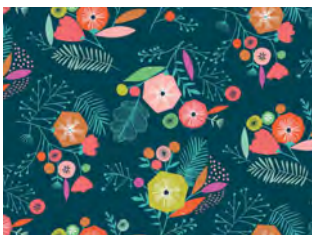
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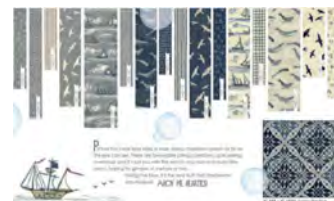
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OKTAKAL cushion

Use hand-dyed or batik fabric to make
this a real jewel of a cushion

BY REENE WITCHARD





English paper piecing makes sewing odd shapes easy, and this cushion is a really good project if you want to expand your EPP skills and try some new shapes



WE USED

For Alison Glass hand-dyed fabric, visit www.alisonglass.com

FINISHED SIZE: APPROXIMATELY 18" SQUARE

MATERIALS

- ◆ fat eighth of five different bright prints
- ◆ 2 fat quarters black/grey prints
- ◆ 9½x18½" backing fabric
- ◆ 12½x18½" backing fabric
- ◆ 21" wadding square
- ◆ paper for templates
- ◆ non-permanent fabric glue pen

THINGS TO REMEMBER

F8th – fat eighth (assumed to be 9x22")

FQ – fat quarter (assumed to be 18x22")

WOF – width of fabric

RST – right sides together

WST – wrong sides together

CUTTING

You will cut the individual pieces as you go, referring to the colour placement guide. The paper templates are the finished size so you need to cut the fabric allowing ¼" seam allowance around each side of the paper template

PREPARING SHAPES

1 Refer to colour placement guides for Block A and Block B. You will be making five of Block A and four of Block B. Prepare your paper templates.

2 Baste all the shapes for the first full block. (See pics A and B.)

ASSEMBLY

3 Join each piece together in the order given for the easiest handling of the block as it grows. Place the relevant pieces RST, matching the edges to be joined

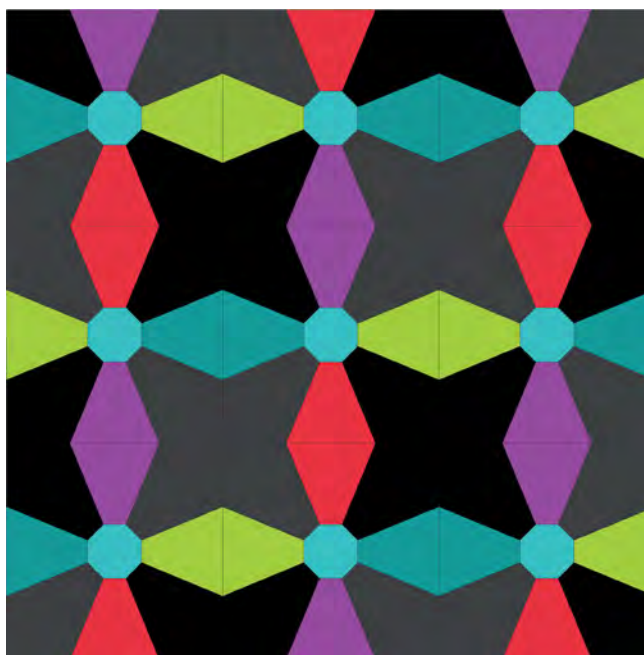
carefully. Stitch along the length of the edge with a neat, consistent whipstitch and secure the end of each seam by wrapping the thread around the needle a couple of times and pulling the thread through to make a knot. Leave all the paper pieces in place until the whole block is completed.

4 Stitch the base of each blade to the central octagon in order. (See Pic C.)

5 Join each of the blades in turn, stitching from the base of the blade to the outer edge of blade.

6 Repeat steps 1 to 5 until you have five complete Block A (see Pic D) and four complete Block B. (See Pic E.)

7 Refer to the colour placement guide when piecing the blocks together. Sew the blocks together in rows of three, taking care to match the seams.



Colour placement guide

TIP
 Reene loves glue-basting for EPP because it's fast, but you can thread-baste if you prefer!

8 Join the three rows, again taking care to match the seams to complete the top.

9 Remove all the papers and press well. Make sure that the 1/4" seam allowance is pressed out around the edge of the top so that you don't lose any of the points when you bind the cushion cover.

10 Baste the cushion top to the 21" square of wadding WST then quilt as desired. This cushion was hand quilted with complementary Perle thread.

11 Trim off the excess wadding.

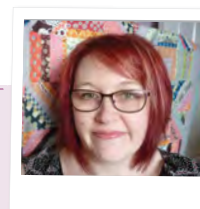
FINISHING

12 Hem one long edge of each backing panel by turning under a 1/4" towards the wrong side, press then turn under again to hide the raw edge. Clip/pin in place then top-stitch close to the edge to secure.

13 Place the cushion top on a flat surface, right side facing up, then place the 12 1/2 x 18 1/2" backing panel on the cushion top RST, matching the raw edges with the bottom and sides of the cushion top. Place the 9 1/2 x 18 1/2" backing panel

on the cushion top RST, matching the raw edges with the top and sides of the cushion top. Pin in place then sew around all four edges.

14 Clip the corners then turn the cushion right sides out and press to finish. ❖



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



Sally Ward and her daughter Caroline

Meet WILLIAM WHITELEY & SONS

William Whiteley & Sons has been manufacturing top-quality scissors for over 250 years and now produces a staggering 150,000 pairs a year. We caught up with 11th generation Whiteley Sally Ward to discover how the business has stood the test of time

“We are the only UK industrial scissor manufacturer left – because we never compromised on quality”



Thomas Wilkinson & Son's advert from the 1800s

Hi Sally, how are you? Could you tell us a little bit about your role in the company?

I'm very well, and very busy! I am a Director of the scissor manufacturing company William Whiteley & Sons, and the 11th generation Whiteley to dedicate my life to making scissors. I work with my husband and co-director Jeremy, and we discuss and decide everything together. My role is more focused on managing the money and dealing with people, whereas he is very capable at understanding the engineering behind what we do, and has a comprehensive expertise on how all the different types of scissors cut – a very complicated business!

However, the challenge of designing new scissors to cut all sorts of different materials is very much a joint effort. As we make scissors and shears for industrial use, people send us samples of what they are trying to cut and we design and make the scissors to cut it. Materials range from cotton and other fabric to rubber and plastic, synthetic heavy-duty industrial fabric, body armour, leather, plastic-coated fabric, carpet, composite materials – it's a long list. Basically, we solve cutting problems.

Could you tell us a little bit about the history of the company?

The company was officially founded in 1760 by my great-great-great (etc) grandfather William Whiteley – it was in existence before that but there are no records, apart from verbal ones passed down. In 1875 Whiteley's bought out Thomas Wilkinson & Son, a master cutler who also made very fine quality scissors here in Sheffield. Prizes for scissors were won by both companies in international industrial exhibitions in the 1800s (we have them in a display case here). We also made scissors for Queen Victoria and Prince Albert, and were awarded the Royal Warrant. We have carried on making the best-quality scissors in Sheffield since then and are the only UK industrial scissor manufacturer left – because we never compromised on quality.

What does an average week at William Whiteley & Sons look like?

We have a team of 17 people here, with 13 craftsmen in the factory. The raw materials – high carbon steel forgings – are delivered here, and then the work begins. Firstly, the screw hole is drilled and every face of the blades and the handles are finished



Many Savile Row tailors, international fashion houses and costume designers buy our bigger scissors and tailors shears



Scissors for Queen Victoria

WIN!
an exclusive pair of 8" sidebent shears, with chrome-plated blades and personalised name engraving! Turn to page 62 to enter





The William Whiteley & Sons team



William Whiteley & Sons scissors are a popular choice for tailors

so they are smooth and comfortable. Then everything is hardened in a furnace, before being polished, ground, plated or coated, and finally sharpened and assembled. All these jobs are carried out by experienced craftsmen, and some scissors have up to 39 operations carried out on them. There are many different paths through the factory for the 250+ different types of scissors we make, as not all these patterns are made the same way; there are scissors with bent blades, cranked handles, 13" tailors shears, tiny nail scissors and embroidery scissors, stainless steel kitchen scissors and many others so no two weeks are really the same. When the scissors are finished, they come off the factory floor and go into our warehouse where they are packed and dispatched.

William Whiteley & Sons has been manufacturing scissors since 1760, why do you think your products have stood the test of time?

First and foremost is their quality. I can still find our old tailor's shears from the late 1800s and early 1900s, which we fix up and will still cut. We never bowed to the price-cutting pressure to compete with cheap imports; we always use the best quality materials, we test every pair that we make, and we are very proud of our craftsmen and what they produce. Secondly, we stuck with the philosophy of following the materials markets and making scissors to cut the modern materials of the time which lasted – people never stop needing scissors! We're also proud to still be hand-making quality products right here in Sheffield, which has both a historical and global reputation for its manufacturing, and which is still very relevant today.

How important have home sewists been to the success of the company?

For centuries, we've supplied many companies that, in turn, supply the sewing

and garment trades – we have some old copies of *Tailor and Cutter* magazine (no longer in print) that featured adverts for our scissors – but we have never supplied home sewists directly until recently. Home sewing and crafting is becoming increasingly popular. Since we set up our website, our sales are growing as people realise the value of a really good pair of scissors, and see them as a lifelong investment; we occasionally get messages from people who have inherited their grandmothers' old shears and still work perfectly! Many Savile Row tailors, international fashion houses and costume designers buy our bigger scissors and tailor's shears too, and have been instrumental in helping us grow our online presence.

How do you see William Whiteley & Sons developing/changing over the next 100 years?

This is a difficult one and it all depends on finding people who want to use their skills to become the sort of craftsmen we need. In the meantime, we have to design really good scissors that are easier and quicker to make. This means investment in more machinery, the latest modern methods of fashioning metal items and modern techniques of finishing and edging. We're also keen to start reaching out more to customers directly rather than purely supplying industry, which means embracing more social media – the home-sewing community has been a great



starting point for this! We recently finished a really successful Kickstarter campaign, which launched our groundbreaking new EXO scissors directly to the public for the first time. We saw a fantastic response from crafters, home sewists and tailors. We'd like to keep growing and building on our legacy and reputation, and we've got a few exciting projects coming up over the next few years, so watch this space!

GET MORE OF WILLIAM WHITELEY & SONS

Discover lots more about the business and its high-quality UK-made scissors at www.whiteley.co.uk

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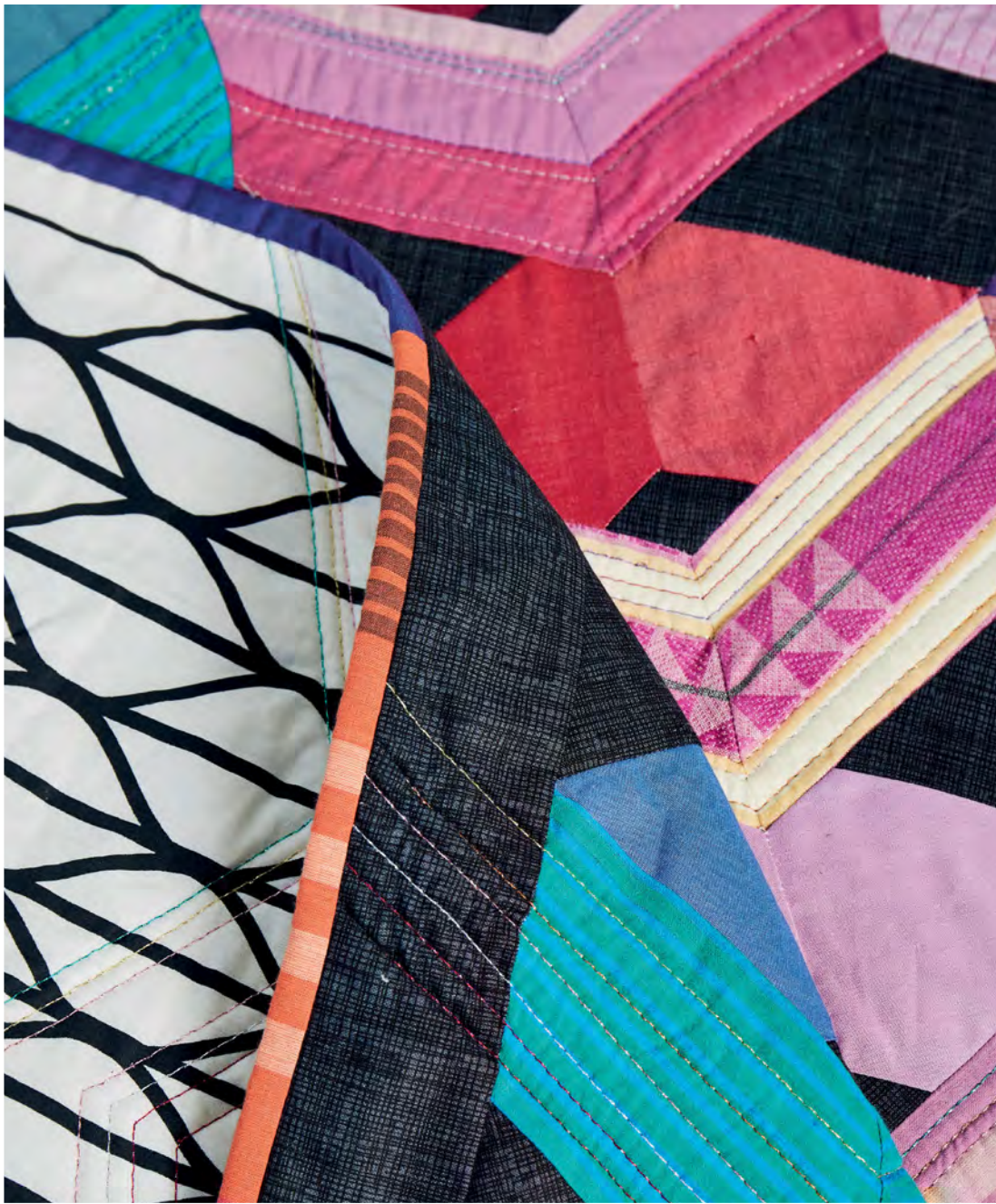


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LOOMINOUS *shades*

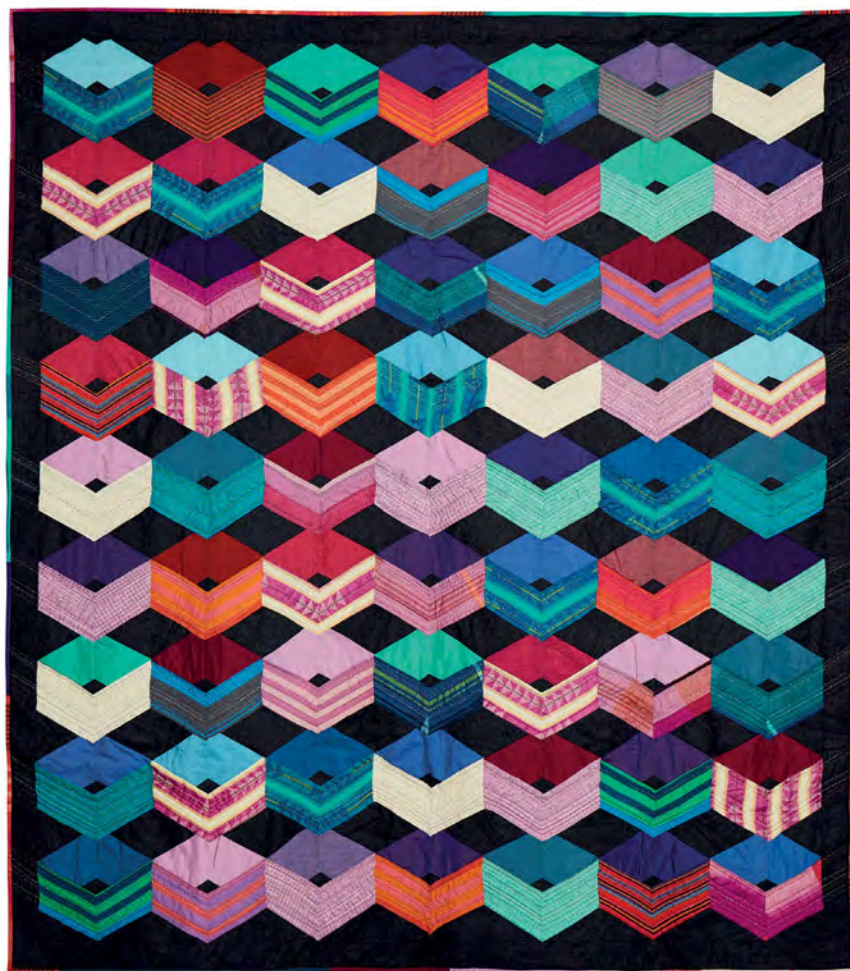
Tackle in-set seams with this colour quilt design

BY ANGELA LACKEY





Angela used a selection of shot cotton from Oakshott and Luminous by Anna Maria Horner for Freespirit, but any shot cotton or Indian-style woven cotton would work perfectly here



FINISHED SIZE: 58x65"

MATERIALS

- ◆ 10 fat quarters Luminous/patterned Indian cotton
- ◆ 16 fat eighths Oakshott/shot cotton
- ◆ 1½ yards minimum Charcoal Sketch background fabric
- ◆ ½ yard binding fabric
- ◆ 4 yards backing fabric
- ◆ templates
- ◆ Gütermann metallic-effect thread pack for quilting

THINGS TO REMEMBER

WOF = width of fabric

CUTTING

Prepare your templates using the templates provided.

From the Charcoal Sketch/background fabric, cut:

7 3" x WOF strips. Put 1 aside. Cut 2 strips in half widthways and sew a piece onto the ends of the 4 remaining strips, these will be the outside border strips (approximately 66" long)

With the remaining 3" strips, cut:

8 of the outside filler shapes 3 1½" x WOF strips, from these cut 70 of the small centre diamonds. 8 3½" x WOF strips, from these cut 72 of the large diamonds

From the (Luminous) patterned fabric, cut:

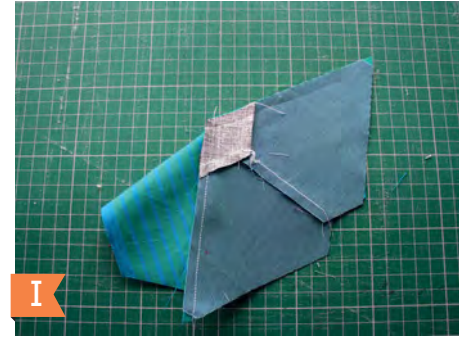
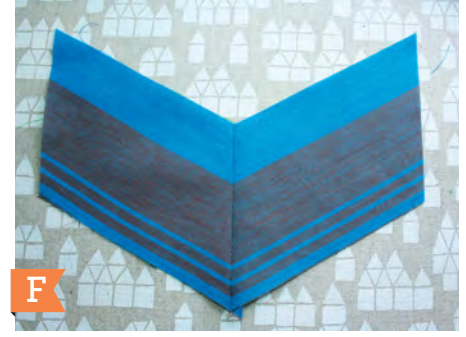
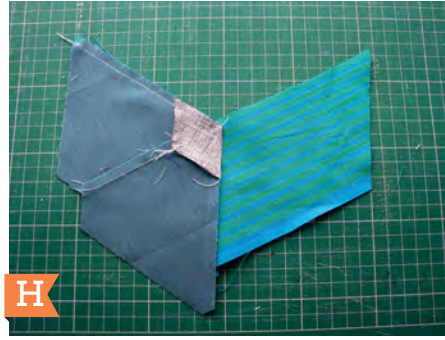
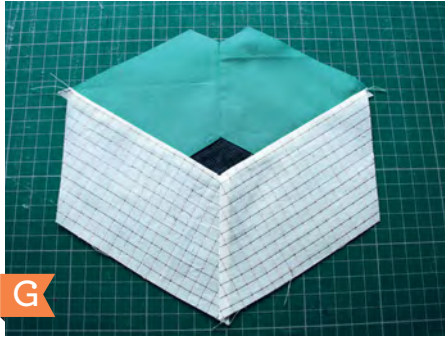
63 pairs of parallelograms. IMPORTANT, these will need to be one leaning to the left and one to the right in order to create the arrow point

From the (Oakshott) solid fabric, cut:

63 pairs of jewel shapes

From binding fabric, cut:

2 ¼" x WOF strips, join the short ends together (if you would prefer to do a scrappy binding as per the quilt, use the off-cuts from the Luminous fabric in 2 ¼" pieces, to a total of 260", minimum)



ASSEMBLY

1 Take a set of two jewel pieces and sew right sides together along the bottom edge. (See Pic A.) Press the seam to the left side (when seen from the front).

2 Taking a small diamond, align it onto the jewel pieces from Step 1 as per Pic B, and sew together as shown from the bottom-right edge up to the centre seam (not catching the seam below which should be pressed away from it). The blue line marked on Image B shows the seam allowance and should sit on top of the centre of the jewel block underneath.

3 Carefully lift the small diamond up and swivel it anticlockwise so that the diamond and the bottom edge of the left half of the jewel line up. (See Pic C.) Moving the seam from the jewel underneath to the right, pin the diamond in place, and sew from the centre of the diamond, to the outside edge. Press

the diamond flat at the back, it should sit neatly inside the bottom of the jewel pieces. (See Pic D.)

4 Repeat steps 1-3 for the remaining 62 sets of jewels and small diamonds. Put these aside until Step 7.

5 Take a pair of parallelograms, right sides together, and sew them together down the centre of the arrow point. (See Pic E.) Press with the seam to the right. (See Pic F.)

6 Repeat Step 5 for the remaining 62 sets of parallelograms.

7 To join the jewels and the parallelogram arrows together (see Pic G), first place the left bottom side of the jewel right sides together with the inside of the arrow. (See Pic H.) The jewel block should overlap the seam of the arrow by the 1/4" seam allowance, sew from the outside edge to

the centre of the inside of the arrow V, ensuring you do not catch the seam on the arrow part of the block.

8 Using the same twist/swivel method as in Step 3, align the other part of the jewel/small diamond with the right side of the V. (See Pic I.) Move the seam allowance on the V out of the way and sew from the centre to the outside edge. Press the block.

9 Repeat steps 8-9 for the remaining 62 sets of jewels and parallelogram Vs.

10 Decide on your layout - there will be 9 rows (vertically) with 7 of the blocks created in steps 8-9 in each row. Now join the blocks into rows of 7 (horizontally), by placing the adjoining blocks right sides together. Sew together and press. (See Pic J.)



11 Keep adding until you have 7 blocks to complete each row. (See Pic K.)

12 Repeat steps 10-11 for the remaining 8 rows.

13 Using the same twist/swivel method as earlier, stitch the large sketch diamonds into the V between the rows from steps 10-11, and sew a large diamond on each end as shown in Pic L and M.

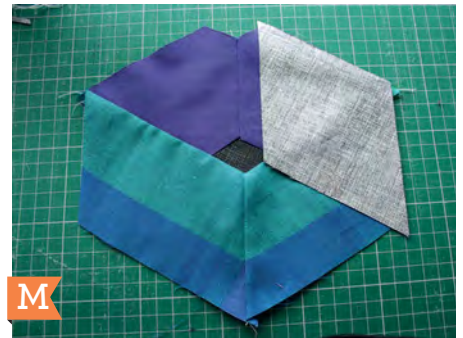
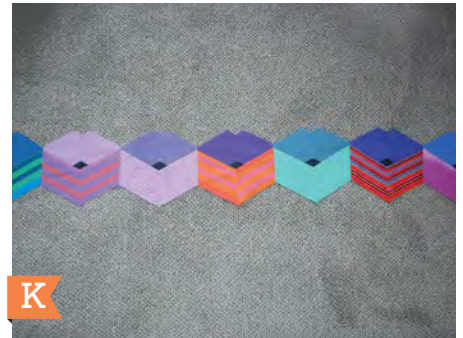
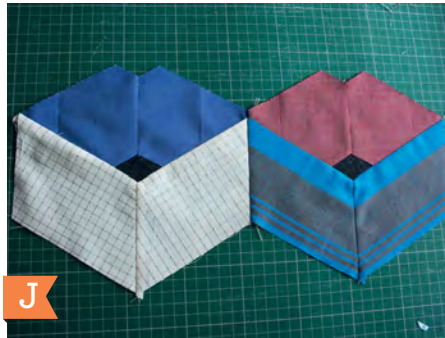
14 Repeat for the remaining 8 rows.

15 Sew the 9 rows together, strips of 3 at a time. Line up the centres of the block as you go, making sure you don't sew through the seam allowance of the seams that run in the opposite direction – this will help twist the fabric around for the next part of the block. Then sew the 3 sets of 3 together to create the quilt top.

16 Across the top of the quilt top, in the 7 gaps at the top of the two jewels, sew a small diamond, using the twist and swivel method.

17 Across the bottom of the quilt, use the larger filler pieces to square out the gaps between the V points.

18 Trim the sketch diamonds on the quilt sides, in line with the straight outside edges of the V blocks, and the top and bottom sketch pieces to a ¼" seam allowance. (See Pic N.)



WE USED

Oakshott shot cottons
www.oakshottfabrics.com

Loominous by Anna Maria Horner
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squarespace.com
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arrow sections, in random colours and widths varying from ⅛" to 1" in Gütermann metallic-effect thread. Square up the quilt carefully.

21 Sew the binding strips together short end to end, and press in half wrong sides together lengthways. Bind the quilt with the raw edges of together, carefully mitring the corners, and join with either a diagonal or straight seam, as per your preference. ❖



When using metallic or metallic-effect thread use a new needle, and the one recommended by the manufacturer, which in this case was a 100 or 110 needle. And don't forget to go slow!

19 Add two border strips to the sides of the quilt and trim back to the top and bottom sides, then add the top and the bottom border strips and trim to square the quilt.

20 Make a quilt sandwich using the quilt top, wadding and backing. Quilt as desired. This quilt has been quilted horizontally following the zigzag of the



Designer:
ANGELA LACKEY

Angela is a mum to two girls and wishes there were more hours in the day to sew. She's decided life is too short for housework, she'd rather be sewing!
www.heartofcharnwood.blogspot.co.uk

READERS' MAKES

We take a look at what you've been making this month

NESS BLACKLEDGE



“ Ness made this gorgeous tote bag from issue 41, she said: “Finished my #quiltnow scrappy tote. I really love it but it is absolutely HUGE! Perfect for the beach I think. I learned lots doing it – definitely want to do more quilting.”

Send us your snaps!

Email lorna.malkin@practicalpublishing.co.uk or post to www.facebook.com/quiltnow

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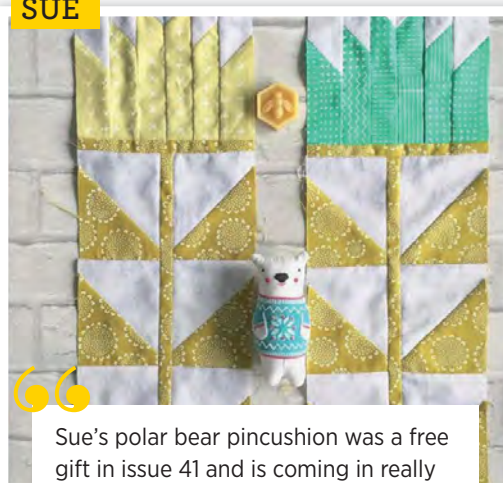


FIONA



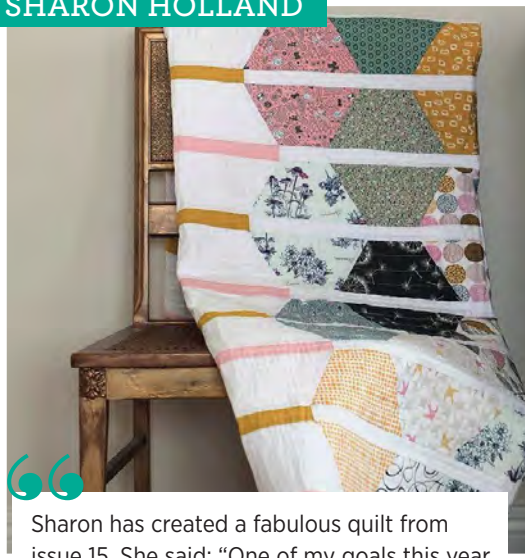
“ Fiona has done an amazing job of creating this table runner. We absolutely love the colours she's used!

SUE



“ Sue's polar bear pincushion was a free gift in issue 41 and is coming in really handy while she's working on her quilting projects – great job, Sue!

SHARON HOLLAND



“ Sharon has created a fabulous quilt from issue 15. She said: “One of my goals this year is to publish a pattern for my Honeycomb Quilt first seen in issue 15. This is one of those quilts that brought me so much joy when creating it and sewing it. I used prints from my Art Gallery Fabrics Sketchbook fabric and Pure Elements solids.”

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7TH APRIL

Beginner's patchwork – nine-square cushion

Learn basic patchwork skills by making a disappearing nine-patch cushion. Cushion pad included.

Cost: £25

14TH APRIL

Space Rocket quilt

Come and make a lovely Space Rocket quilt then add decorative appliqué to embellish it.

Cost: £70

28TH APRIL

Craft Saturday

Bring along your craft projects to undertake in a sociable environment. Buffet lunch included – please advise of any special dietary needs prior to the day.

Cost: £12.50

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21ST MARCH

Roman stripes

This is a speedy quilt using the fabulous strip tube ruler. If you haven't discovered the

technique of strip tubing you are in for a treat! This stunning quilt comes together in no time at all and, using 2½" strips, it's perfect for jelly rolls too!

Cost: £30 plus materials

24TH APRIL

Trapunto with Jacquie Gale

Take this great opportunity to get to grips with a new quilting technique under the guidance of an expert! Jacqui is an extremely talented free-machine quilter. If you've done some free-machine quilting this class will help to develop your skills further.

Cost: £30 plus materials

26TH APRIL

Courthouse Steps

Courthouse Steps is a great quilt for beginners or more experienced quilters. Join us for a fun day of sewing! Perfect for using up that jelly roll you loved so much but are too scared to use!

Cost: £30 plus materials

ABAKHAN

www.abakhan.co.uk

There are plenty of exciting classes coming up at Abakhan stores. This family-run business stocks a wide variety of top-quality fabric, along with a host of haberdashery and craft accessories.

SAT 7TH & SUN 8TH APRIL

The weekend beginner's quilt two-day course (Liverpool)

Spend the weekend making a gorgeous quilt to snuggle up in or take on a picnic. Choose to make the quilt that fits your skills! You will learn to make your own binding and finish your quilt with mitred corners. The hardest choice is deciding which quilt to make!

Cost: £75

21ST APRIL

Dresden patchwork cushion cover (Altrincham)

The Dresden plate block used to make this stunning envelope cushion is versatile and easier than you might think. Basic patchwork skills and appliqué will be taught in this workshop, which involves using templates with a rotary cutter and sewing accurate ¼" seams.

Cost: £45

22ND APRIL

New patchwork messenger bag (Mostyn)

You will be the envy of your friends with this 23cm-square messenger bag, perfect for all your knick knacks when out and about.

Some sewing skills are required for this little bag, decorated with a patchwork bird constructed using half square triangles and covered squares.

Cost: £40

2ND JUNE

Inside-out bags (Mostyn)

You will make a gorgeous little patchwork bag that can be turned inside out to give two very different looks. It can be used as a re-useable gift bag or a sewing caddy. This class is perfect to introduce you to using the ¼" foot, sewing and cutting accurately and matching seams.

Cost: £30



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27TH APRIL, 12TH MAY, 26TH MAY & 16TH JUNE

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FINISHED SIZE: APPROXIMATELY 40½X52½”

THINGS TO REMEMBER

Seam allowances are ¼” unless otherwise stated

MATERIALS

- ◆ numerous fabrics in a mix of colours, each large enough to cut at least one 2½” piece
- ◆ 2m lightweight denim or chambray
- ◆ fat quarter black & white striped fabric
- ◆ 2m #279 80720 Vlieseline cotton-mix wadding

WE USED

Vlieseline is available from www.six-penny.com

The background fabric is Indigo Shadow from the Denim Studios collection and the binding fabric is Slanted Lines from the Take Shape Capsules by Art Gallery Fabrics, for further details, visit www.hantex.co.uk/agf

This is a great stash buster; the scraps are organised into colours and then made up into blocks. The leftovers and ones that don't quite match a colour set are used for a panel on the back, creating a reversible quilt

ASSEMBLY

1 Begin by sorting the fabric. You will need 12 colour blocks, each with 36 squares, which means that you get to double up on your favourites – you will see which colours fall into this category because the scrap pile will be larger as evidence that you use that colour more!

2 Cut all the scraps into 2½” squares.

3 Sew the strips that will have six squares. (See Pic A.) Repeat for another five strips of six so that you have a block with 36 squares. (See Pic B.) Repeat until you have 12 different patchwork blocks.

TIP

This denim is ideal for what has been done with the cornerstones in this quilt – they are still Indigo Shadow Denim, but reversed to add interest

4 There are cornerstones (2½” square) and then sashes between each block.



MASTERCLASS

Making bias binding



Cut 1½"-wide strips on the bias and join them together to form a long strip. Fold in half lengthways and press, then fold in the raw edges and press them too.

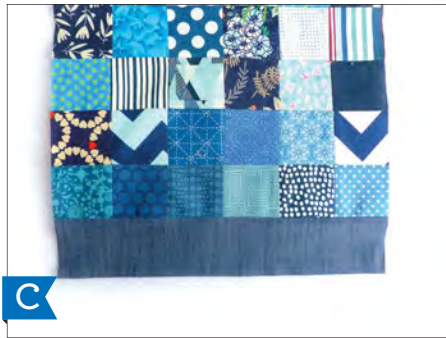
When putting bias binding on by machine it can be easier to just do the first fold. You can use a bias tape maker to make this more straightforward.



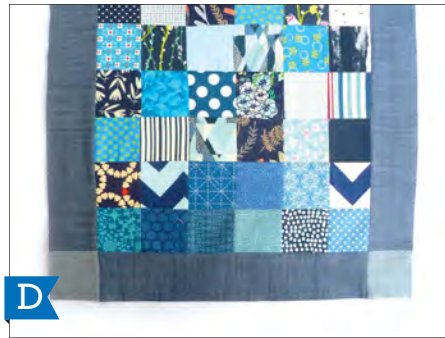
A



B



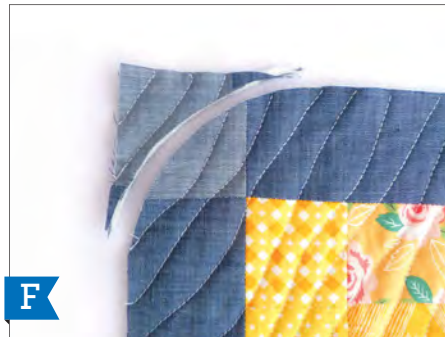
C



D



E



F

Cut two 2½" wide x 12½" long denim sashes. Attach one to the top and bottom of the block. (See Pic C.)

5 To make the sash with cornerstones, cut four 2½"-square cornerstones from denim. Cut two 2½"x12½" sashes from denim. Attach a cornerstone to the denim sash at each end and then, lining up the seams, attach to the left and right-hand sides of the block. (See Pic D.) You do not have to do this for each block. The sashes are designed to be shared in the middle so after the first block, only three sides of each need the sashes/cornerstones.

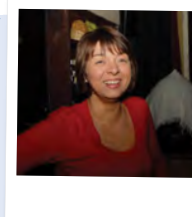
6 Complete the quilt top and press. To make the backing (and reverse), take all the scrap squares that are left over or do not fit nicely into any colour category and sew them together in a strip 23 squares wide x 8 rows deep.

TIP
 You can tweak this to suit yourself. If you have loads of squares, make the pixel panel larger and reduce the top panel of denim. If you have fewer, do the opposite

7 Cut a piece of denim the width of the pieced strip x 18" high and attach to the bottom of this colour strip. Cut another large piece of denim the width of the pieced strip x 30" high and attach to the top. The colour squares will be about two-thirds of the way down. Press.

8 Make a quilt sandwich with the backing (face down) the wadding and the quilt top (face up). Quilt with your favourite pattern – this quilt uses a random diagonal wave. (See Pic E.)

9 After quilting, trim the three layers so they are even and round the corner with a saucer or similar. (See Pic F.) Bind with the bias binding. ❖



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. You can visit her blog at www.sallyandcraftyvamp.blogspot.co.uk



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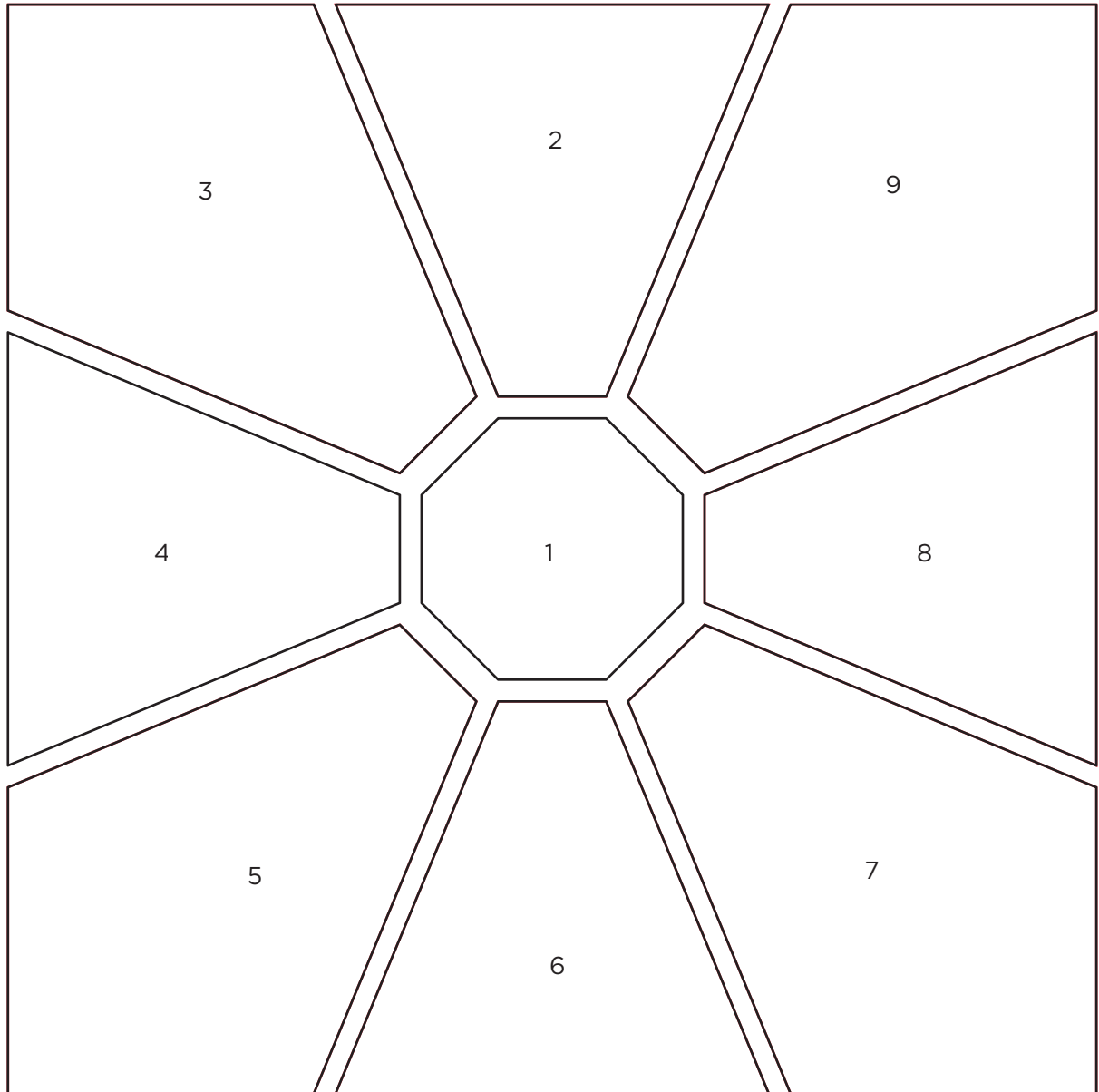
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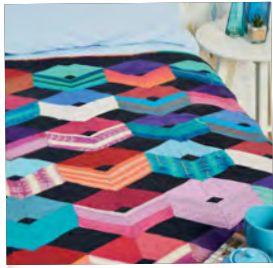
TEMPLATES

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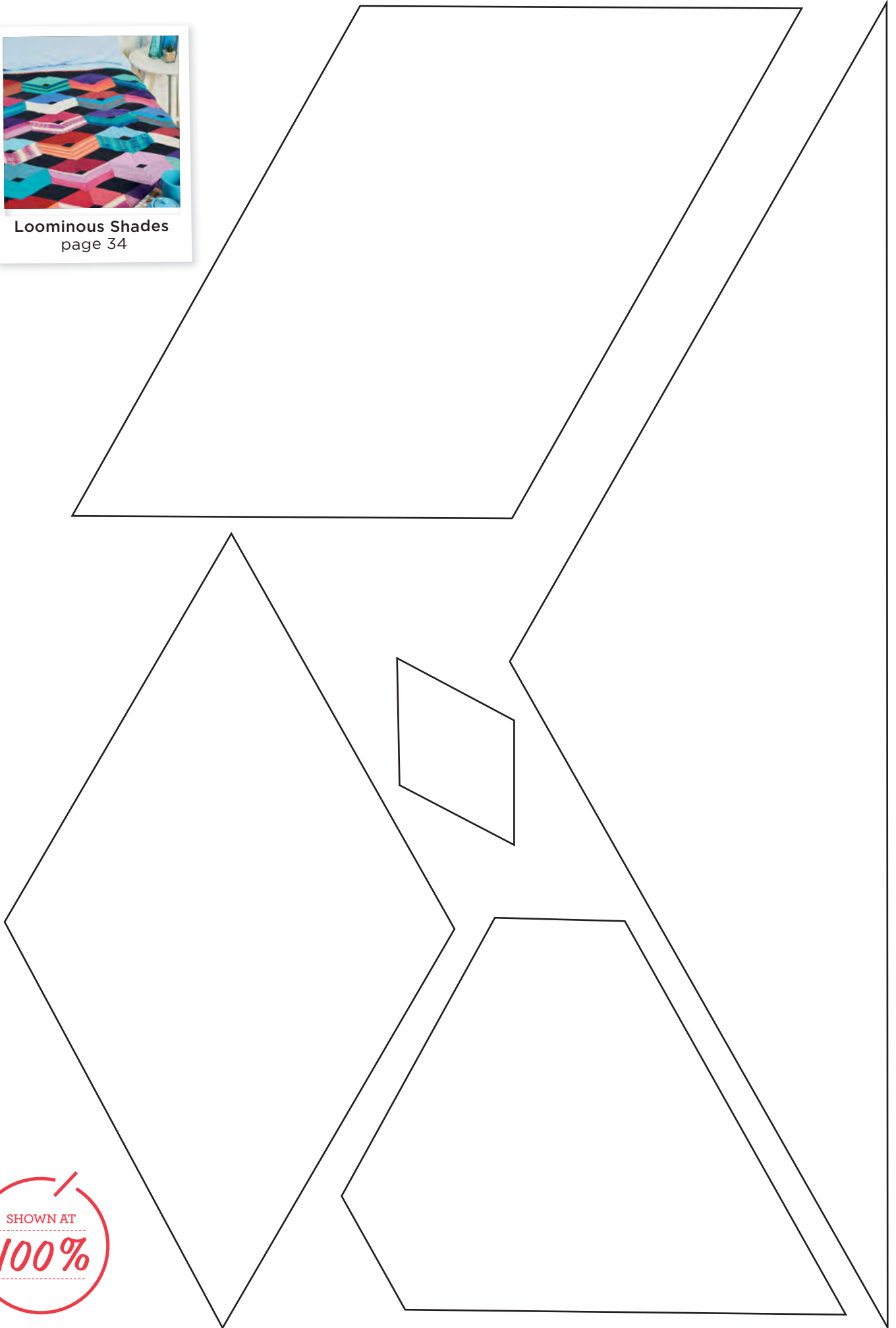
Note: Some templates include
 $\frac{1}{4}$ " seam allowance



Octakal cushion
page 27

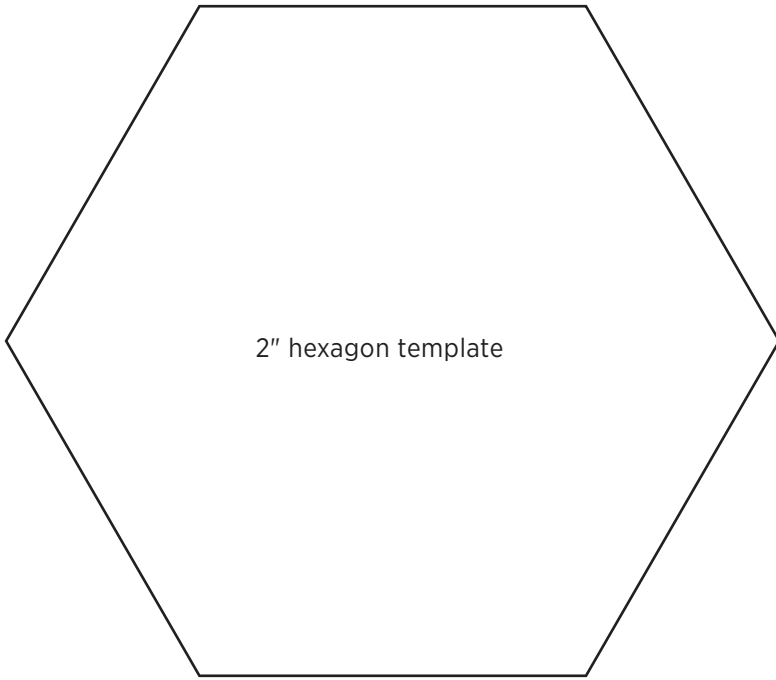


Luminous Shades
page 34

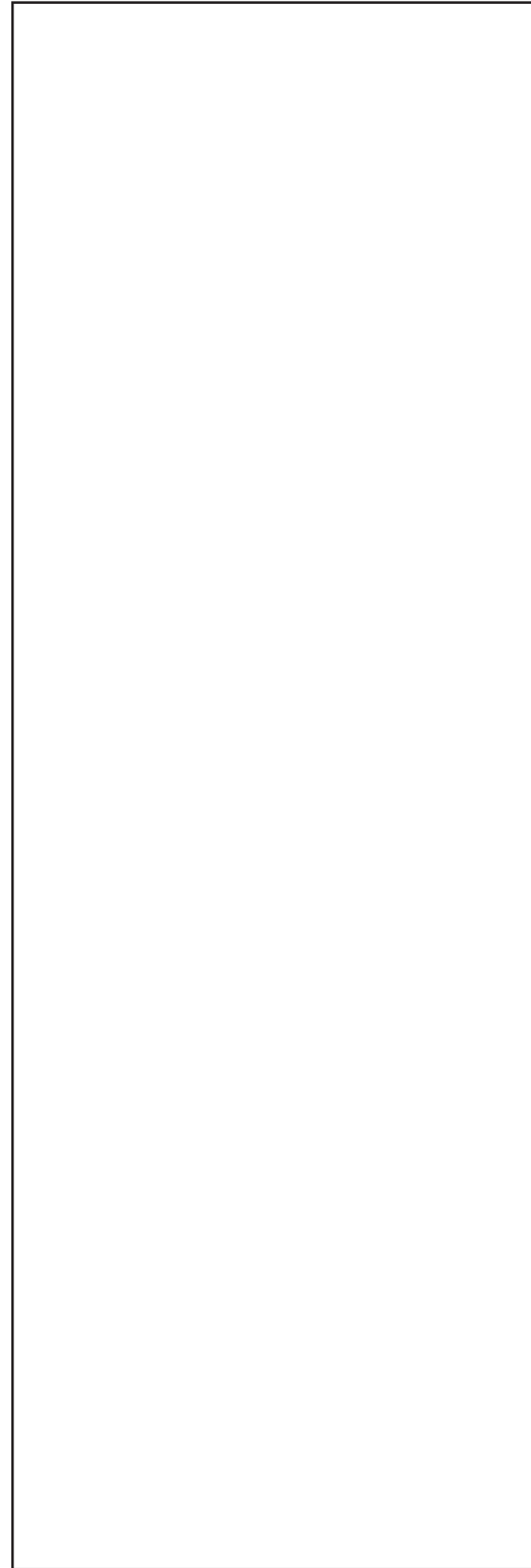




Hexie mat
page 65



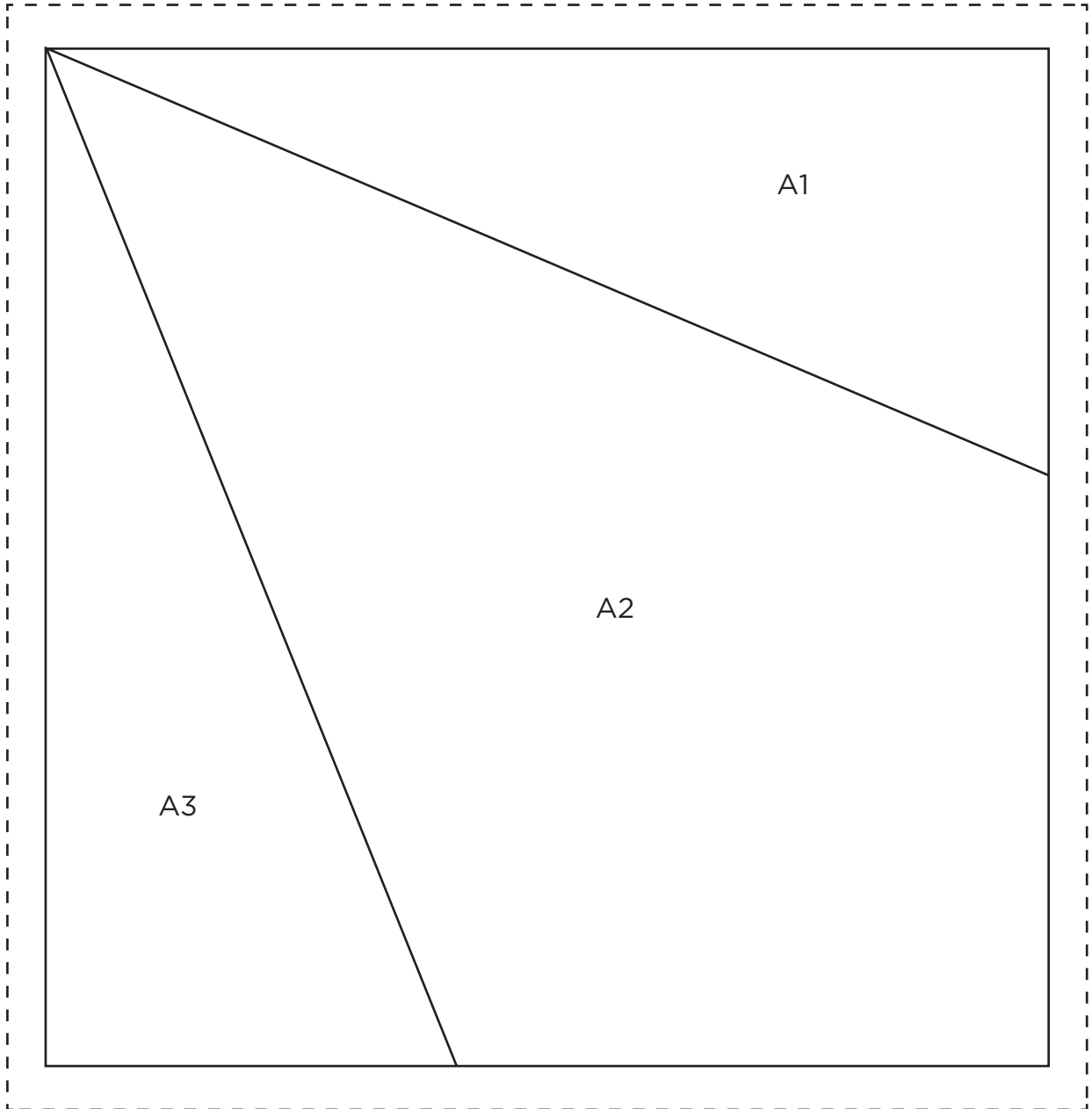
2" hexagon template

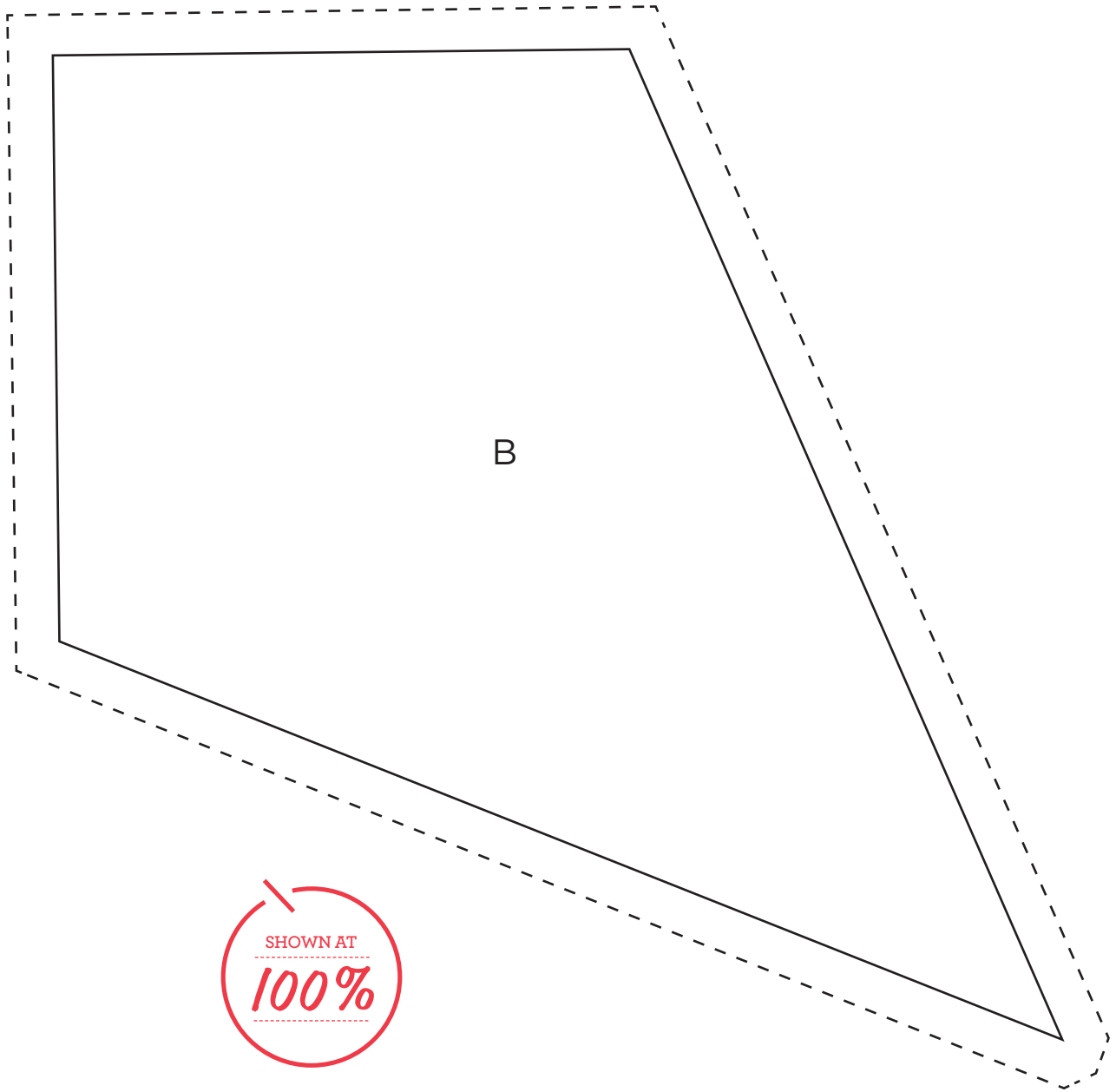




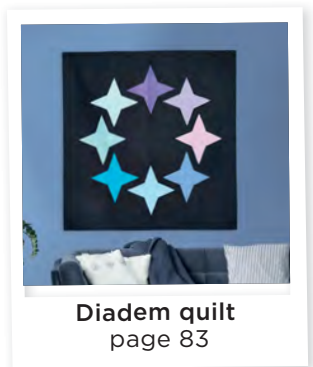
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For base make 4 to join
into large hexagon



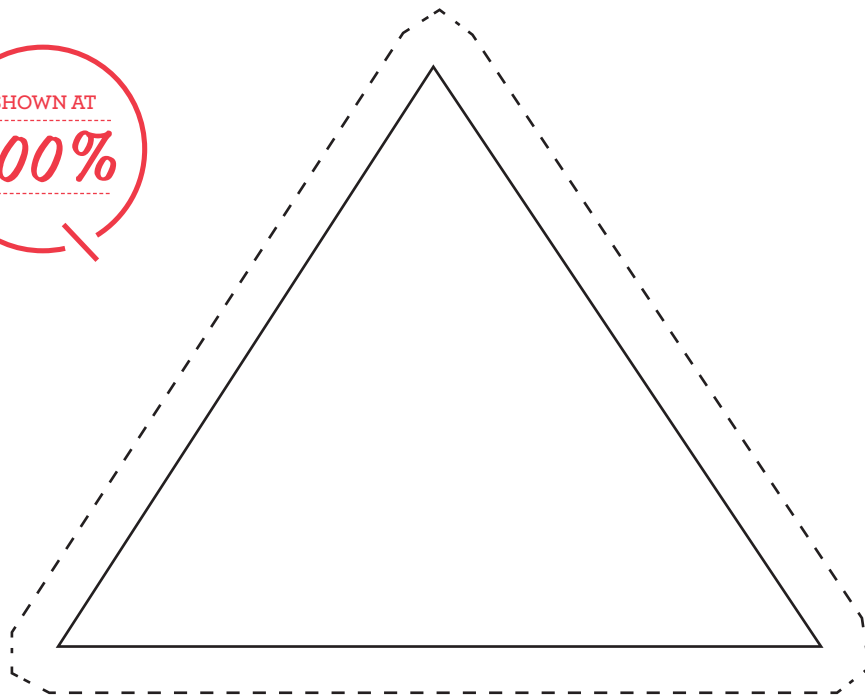


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Radiant Sundance
page 70



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WOVEN *basket*

Easter egg hunt or sewing supplies storage –
either way, this basket is perfect!

BY **KATY CAMERON**





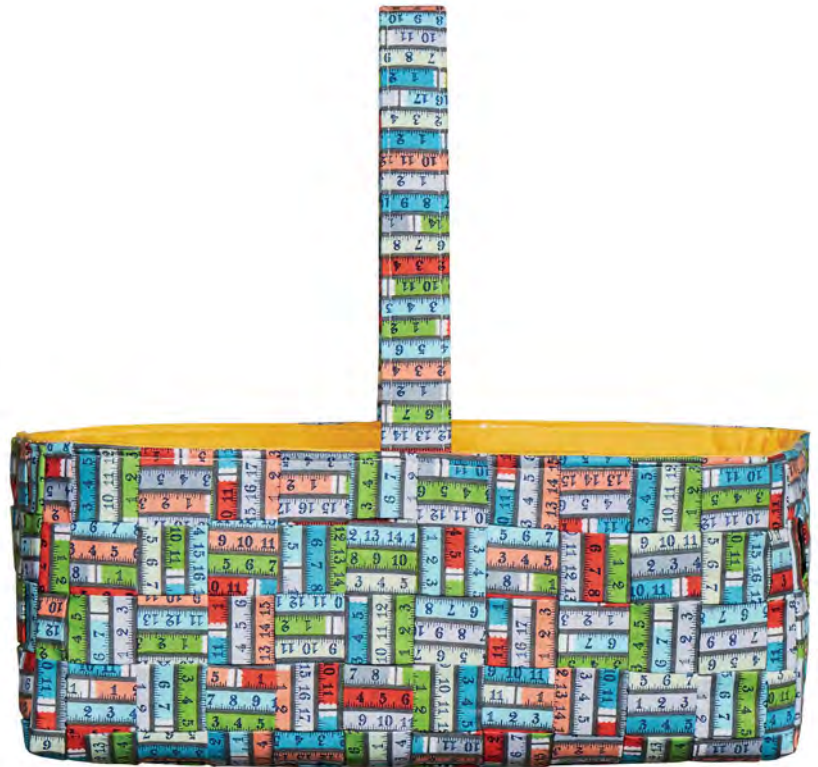
We used a single print for our woven basket, but imagine how snazzy it would look in scraps

WE USED

WEFTY needles are available from www.weftynneedle.etsy.com

Bosal In R Form stockists can be found at www.hantex.co.uk/mystockist

Foam core board is available from www.hobbycraft.co.uk



SIZE: APPROXIMATELY 11" WIDE, 7½" DEEP AND 4" HIGH

MATERIALS

- ◆ 1¼ yards quilting cotton for outer (this assumes at least 42" wide, with 1" of selvedge trimmed on each side)
- ◆ ½ yard quilting cotton for lining
- ◆ ½ yard fusible woven interfacing
- ◆ ½ yard Bosal In R Form
- ◆ 22x18" foam core board
- ◆ straight pins
- ◆ large WEFTY needle (optional)

CUTTING

From the outer fabric, cut:
4" x WOF strip
17 2" x WOF strips

From the lining fabric, cut:
17x21"

From the Bosal In R Form, cut:
16x20" for the interlining

From the fusible woven interfacing, cut:
18x22" for the basket
16x4" for the handle

THINGS TO REMEMBER

Seam allowance, unless otherwise stated, is ½"

PREPARING

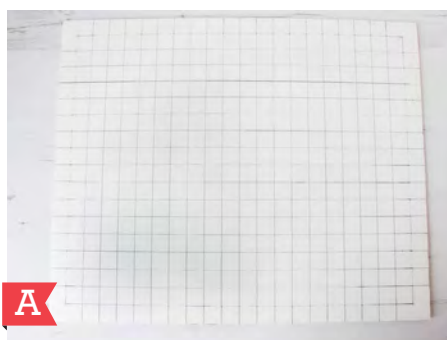
1 Take the foam core board and, starting 1" in from one short side, draw 17 lines, 1" apart, then turn and repeat in the other direction. (See Pic A.)

2 Take the 4"-wide strip and cut a section that measures 4x16". Cut the remaining piece in half lengthways to give two 2"-wide strips.

3 Take all the 2" strips and fold each long edge into the centre by ½" WST and press. (See Pic B.)

4 Take 16 of the WOF strips from Step 3 and cut each into 1x18" and 1x22" strips. Take the remaining WOF strip and cut it into 2x18" strips. Trim the strips from Step 2 to 18".

5 Take the handle piece of fusible woven interfacing and fuse to the back of the 16x4" strip.



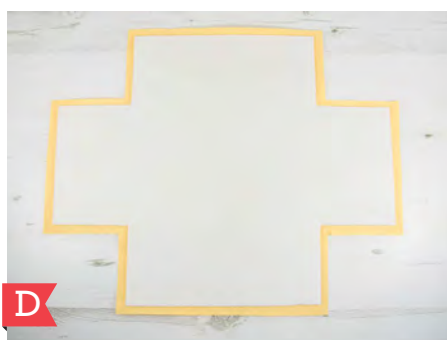
A



B



C



D



E



F



G



H



I

6 Take the lining piece and the Bosal In R Form and cut a 4½" square out of each corner. (See Pic C.)

7 Take the Bosal In R Form and apply to the back of the lining fabric, leaving a ½" seam allowance all the way around. (See Pic D.)

MAKING THE BASKET

8 Take the large piece of fusible woven interfacing and the foam core board and, keeping the grid facing upwards, place the interfacing on top of the foam core board with the fusible (rough) side up. Use the straight pins to anchor the woven interfacing to the foam core board all the way around, keeping the interfacing taut with pins roughly 2" apart.

9 Take the 22" strips and the prepared foam core board. Line up the edge of the first strip with the first horizontal line on the marked grid and pin in place at

each end. Add the remaining strips side by side across the board between the lines. (See Pic E.)

10 Thread one of the 18" strips through the end of your 1" wide WEFTY needle. Turn the board by 90°. Starting in the top corner parallel to the first line, weave the strip alternately over and under the 22" strips, pinning at either end. (See Pic F.)

11 Take the next strip and weave it in the opposite way to the first strip (under, then over). Repeat all the way down, keeping the strips parallel to the lines drawn on the board, alternating the weave.

12 Press the fabric in the centre of the board to adhere it to the fusible interfacing. Remove all the pins from around the outside of the board and press to the edges of your woven sections. (See Pic G.)

13 Trim the woven piece by ½" on each side to leave a 17x21" rectangle. Baste all the way around, ¼" from the edge. I also did another row of basting ⅛" from the edge, but this isn't essential.

14 Cut a 4½" square from each corner and baste the cut edges as per Step 13. (See Pic H.)



TIP
Choose a directional print fabric to really emphasise the woven design of your new basket



J

15 To create the basket shape, take one of the square cutout corners and bring the two edges to meet each other, right sides together. (See Pic I.) Stitch together with a $\frac{1}{2}$ " seam allowance. Repeat for the remaining three corners.



K

16 Fold the handle piece in half lengthwise, matching the long raw edges, and press. Open out, then fold the long raw edges into the centre crease and press again. Fold again along the original crease and press. Top-stitch all the way around $\frac{1}{8}$ " from the edge. (See Pic J.)

17 Turn the basket right sides out, then fold in half, matching short edges, and make a crease where the fold forms half way along the long edge on each side. Use this crease to match up with the centre of the handle on each side of the basket, right sides together. Baste in place with a $\frac{1}{4}$ " seam allowance. Take the lining piece and repeat Step 15.

18 Leaving the lining piece wrong sides out and place the outer basket inside the lining basket so they are right sides together. (See Pic K.) Leaving a 4" turning gap along one long edge, stitch all the way around the top of the baskets with a $\frac{1}{2}$ " seam allowance.

19 Turn right sides out through the turning gap, press, then top-stitch all the way around the top of the basket. ❖



Designer:
KATY CAMERON

Katy has been making bags for over 10 years and has been designing her own patterns for the past three years. You can find her adventures in bag making, quilting and other stitchy doings on her blog www.the-littlest-thistle.com

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HEXIE mat

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BY **DEBBIE VON GRABLER-CROZIER**





▶ This is a great scrap stash buster – stick to a few colours so that it doesn't get too busy



FINISHED SIZE: 17½" WIDE

MATERIALS

- ◆ mixed fabric scraps in 2 or 3 colours
- ◆ fat quarter grey linen or cotton/linen blend
- ◆ fat quarter backing fabric.
- ◆ fat quarter Vlieseline #279 cotton-mix wadding
- ◆ black & white bias binding
- ◆ glue stick
- ◆ templates

THINGS TO REMEMBER

Seam allowances are ¼" unless otherwise stated
FQ – fat quarter



A



B



C



D



WE USED

Vlieseline products are available from www.six-penny.com

For similar linen fabric, try Essex Linen by Robert Kaufman from www.sewhot.co.uk

Debbie used a variety of fabric from her stash, including prints from Art Gallery Fabrics. For stockists, visit www.hantex.co.uk/agf

ASSEMBLY

- 1 Begin by covering the hexie papers (use the template provided). (See Pic A.) You will need 13 2" hexies.
- 2 Use the template to cut a large hexie from the low-volume print. Don't cut the backing fabric at this point.
- 3 Press the hexies to make the edges crisp and carefully remove the papers.

Use a glue stick to adhere the hexies to the low-volume fabric, beginning with the centre hexie. (See Pic B.)

4 Continue with the second row, leaving a small gap in between. (See Pic C.)

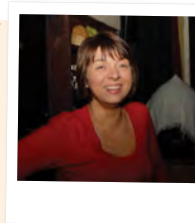
5 A further ring goes around the second in a different colour. This time, it is not a complete ring and the hexies are only placed in the 'V' shape of the preceding ring.

6 Make a quilt sandwich with the backing FQ (untrimmed and face down), the wadding (untrimmed) and the embellished hexie on top. Pin.

7 Quilt with a straight line design, going through each hexie patch carefully in three directions. (See Pic D.)

8 You are aiming to go from one corner point to the opposite corner point in a straight line. Use your walking foot and if you have trouble staying straight, draw some guide lines with a removable marker.

9 Trim the three layers even and bind with the bias binding. ❖



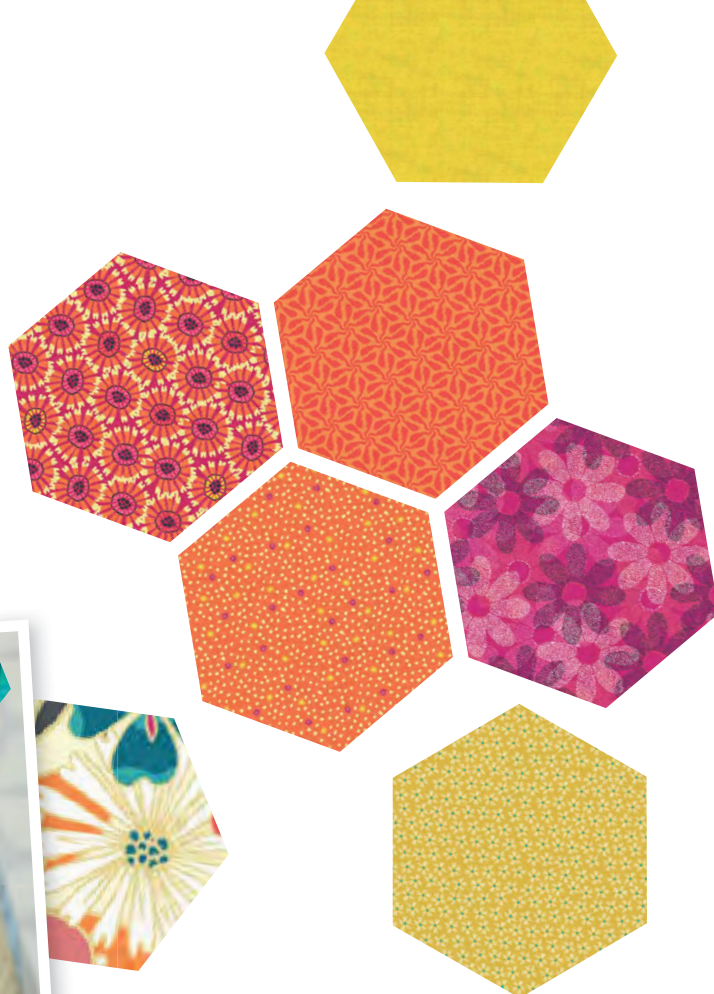
Designer:

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

FABRIC NEWS

Our favourite fabric finds this month



Sundance

by Beth Studley for Makower

We love how versatile this fabric collection is, with the bold bright focal prints and gorgeous, rich companions. Judith and Beth showed us how one fabric collection can be used in completely different ways with their quilts this issue. We just love how equally gorgeous but completely different they are!

www.makoweruk.com





Sorbet

by Leonie Bateman for Riley Blake Designs

Sorbet is one of the latest collections under the Penny Rose umbrella for Riley Blake designs. The more traditional designs in a delicate 1930s palette are ideal for a timeless quilt that is sure to be a firm favourite for years to come. We think Kerry's Albion Square quilt would look gorgeous in these 1930s reproduction prints for a true vintage look.

www.eqsk.com

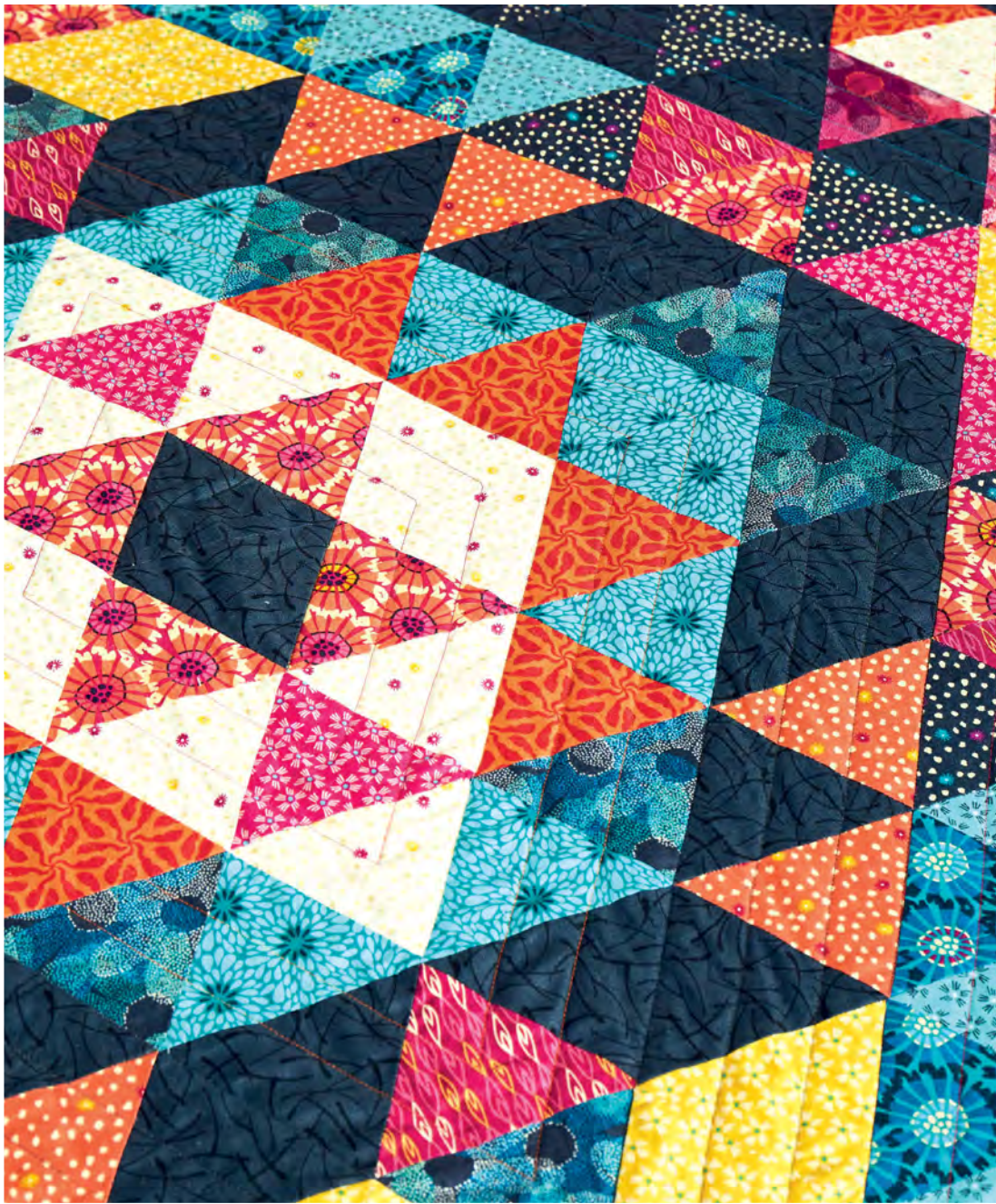


QUILT



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RADIANT *Sundance*

Pieced triangles form a captivating prismatic effect in this striking quilt

BY BETH STUDLEY FOR WWW.MAKOWERUK.COM





▶ Beth designed this collection of fabric for Makower and created this perfect design to showcase her collection. You can find more of Beth's work at www.lovefrombeth.com

THINGS TO REMEMBER

Use ¼" seams throughout unless otherwise stated
WOF - width of fabric



FINISHED SIZE: 60x70"

MATERIALS

- ♦ ¼ yard Abstract Flower Blue (A)
- ♦ ¼ yard Abstract Flower Pink (B)
- ♦ ¼ yard Dotty Daisy Blue (C)
- ♦ ½ yard Dotty Daisy Pink (D)
- ♦ ¾ yard Petals Turquoise (E)
- ♦ ¼ yard Flower Spot Black (F)
- ♦ ¼ yard Flower Spot Orange (G)
- ♦ ¼ yard Flower Spot Cream (H)
- ♦ ½ yard Flame Stripe (Fabric I)
- ♦ ¼ yard Swirly Whirly Orange (J)
- ♦ ½ yard Swirly Whirly Yellow (K)
- ♦ ½ yard Dashes Pink (L)
- ♦ ¼ yard Dashes Turquoise (M)
- ♦ ¼ yard Dashes Yellow (N)
- ♦ 3½ yards Curves for the background
- ♦ 4 yards backing & binding fabric
- ♦ 66x76" wadding
- ♦ templates

CUTTING

- From Fabric A cut:** 2 3½" x WOF strips and sub-cut into 18 triangles
- From Fabric B, cut:** 2 3½" x WOF strips and sub-cut into 26 triangles
- From Fabric C, cut:** 2 3½" x WOF strips and sub-cut into 24 triangles
- From Fabric D, cut:** 3½" x WOF strip and sub-cut into 8 triangles
- From Fabric E, cut:** 3 3½" x WOF strips and sub-cut into 32 triangles
- From Fabric F, cut:** 2 3½" x WOF strips and sub-cut into 28 triangles
- From Fabric G, cut:** 2 3½" x WOF strips and sub-cut into 24 triangles

- From Fabric H, cut:** 2 3½" x WOF strips and sub-cut into 26 triangles
- From Fabric I, cut:** 3½" x WOF strip and sub-cut into 8 triangles
- From Fabric J, cut:** 2 3½" x WOF strips and sub-cut into 22 triangles
- From Fabric K, cut:** 3½" x WOF strip and sub-cut into 10 triangles
- From Fabric L, cut:** 3½" x WOF strip and sub-cut into 8 triangles
- From Fabric M, cut:** 2 3½" x WOF strips and sub-cut into 20 triangles
- From Fabric N, cut:** 2 3½" x WOF strips and sub-cut into 16 triangles

From the background fabric, cut: 24 3½" x WOF strips and sub-cut into 74 triangles (the leftover strips will be used to fill the background)

Cut all your triangles using the template provided. First cut the fabric into 3½" x WOF strips and cut the number of triangles listed above. Place the template on the strip, ensuring the bottom edge is aligned with the edge of the strip. Cut out the first triangle, then turn the template the other way to cut the next one. Continue to cut pieces in this way until you have the number required.



Pic A



Pic B



Pic C



Pic D



Pic E



Pic F

ASSEMBLY

1 Refer to the full quilt image as a guide to laying out the rows. It's helpful to stack the rows in order and mark them with a label before you start sewing.

TIP
Save time when cutting by folding the strips in half, so you can cut two triangles at once!

2 The quilt is pieced by sewing together the triangles in strips to form the central design. Plain strips are added at the ends to complete the background space.

3 As you sew each strip, press all the seams carefully in the same direction as you go. It is helpful to have an iron set

up next to you to save time. Alternatively, you can finger-press each seam flat or use a seam roller and press the whole strip well once it is complete.

4 When sewing the triangles be aware of the angles you are sewing – they will be slightly offset. The corners will extend at each end. (See Pic A.) Once each new triangle has been attached and pressed, trim off the excess. This will stop the quilt from having extra bulk in the seams and make it easier to attach the next piece. (See Pic B.) Trim the next piece in the same way and continue to the end of the strip. (See Pic C.)

5 Sew the middle row first and work your way out. (See Pic D.) Start with the centre triangle (background) and work outwards. When you get to the end with the Fabric K triangle, you need to add a half triangle from background fabric.

Use the half triangle template to cut this, and be sure you are cutting the correct orientation! At the other end of the strip (Fabric G), add a length of background fabric strip. The strip needs to be 7" in length, or so, but doesn't need to be exact as you will trim the edges later. Again, ensure you use the correct orientation of half triangle to cut the edge.

6 The next pieced strip is a mirror of the previous one, adding the background half triangle and the background strip as before but to opposite ends. Press well and join these first two strips together. Press. (See Pic E.)

7 Referring to the full quilt image, sew the rest of the strips, continuing to add them to the centre strips. As you work through the strips, the lengths of background you will add to the ends of your strips will increase. (See Pic F.)



8 Once you have finished piecing the design you will need to trim the excess from each side – it is very important this is straight! Fold the quilt in half down the centre, matching up the two yellow side triangles to ensure it is folded accurately. Pin into place and hold it. Measure from the centre to the edge of one of the half triangles and add on $\frac{1}{4}$ ". It should be $33\frac{3}{4}$ " but may vary slightly depending on your seam allowance. Take that measurement and measure from the centre to the edge of the quilt in multiple places and mark with pins. Cut a straight line, following the pins, to remove the excess background.

9 Join the six 2" x WOF border strips end to end to form a single length. Press all the seams open. Starting on one edge of the quilt, attach the border strip

with a $\frac{1}{4}$ " seam allowance. Trim off the excess and the seam towards the border. Do the same on the opposite edge, and repeat for the remaining edges.

10 Piece the backing fabric and make a quilt sandwich, basting together the backing, the wadding and the quilt top. Quilt in a diamond shape, following the lines created in the design. Start by quilting in the ditch around the diamond formed in the very centre and echo this line in 1" or so increments outwards.

11 Trim off the excess wadding and backing and square up the quilt. Join the six 2" binding strips end to end to form a single length. Fold in half along the length, wrong sides together and press along the length. Use this to bind the quilt. ❖

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Concord Fabrics UK Ltd

For Makower UK. Find the most up-to-date version of the pattern at www.makoweruk.com

WE USED

The fabric is from the Sundance collection by Beth Studley for www.makoweruk.com



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Sussex, RH20 4DR

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BY **DEBBIE VON GRABLER-CROZIER**





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THINGS TO REMEMBER

Seam allowances are 0.5cm throughout unless otherwise stated. Please read all instructions through and assemble the equipment before beginning



MATERIALS

- ◆ 4 fat eighths gold/yellow fabric
- ◆ 50cm grey cotton
- ◆ 50cm solid black cotton
- ◆ 30cm Vlieseline H630 fusible wadding
- ◆ fat quarter Vlieseline Decovil I Light fusible interfacing
- ◆ fat eighth Vlieseline S320 fusible interfacing
- ◆ 1m Vlieseline Style-Vil foam interfacing
- ◆ 18cm black zipper
- ◆ Antique Bronze 44" rope shoulder chain
- ◆ bronze magnetic clasp
- ◆ 2 1cm bronze D-rings
- ◆ small scrap gold lamé ribbon for the zipper pull
- ◆ co-ordinating thread for topstitching
- ◆ downloadable templates on www.quiltnow.co.uk

CUTTING

From black fabric, cut:

- 1 flap
- 2 gusset pieces
- 32x21cm for back
- 12x4cm piece for tab
- 2 8.5x32cm strips for front piecing

From grey lining fabric, cut:

- 28x35cm for front lining
- 22x30cm for back lining
- 2 32x21cm pieces
- 2 11x16cm pocket pieces

From S320 interfacing, cut:

- 2 10x15cm pocket pieces

From gold/yellow fabrics, cut on the grain:

- 5x32cm strip of each for front piecing

ASSEMBLY

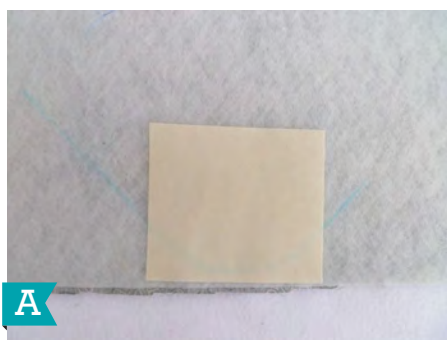
1 Interface the black flap piece with H630 and Decovil I Light and trim to size. Interface the grey lining piece to the wrong side of H630. Do not trim just yet.

2 Draw the shape of the flap onto the lining (right side) to get an idea of the shape. Cut a piece of Decovil I Light about 8cm square and fuse it to the wrong side of the flap point that you have drawn on the lining piece. (See Pic A.)

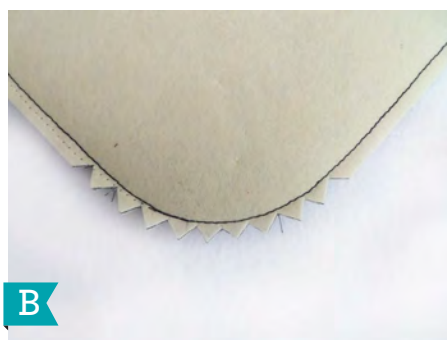
3 Lay the flap outer onto the lining using your outline to get everything lined up and sew around the sides and point of the flap. Leave the back open for now.

4 Trim the lining back to the size and shape of the flap and clip the corners and curves. (See Pic B.)

5 Turn the flap the right way out and top-stitch narrowly around the sides and point, still leaving the back open. (See Pic C.)



A



B



C



D



E



F



G



H



I

6 Attach the male half of the magnetic clip set to the point of the flap about 2cm in and in the centre. (See Pic D.) Trim the flap back and then baste it closed.

7 Interface the two black gusset pieces with H630, trimming to shape and size. Lay the side gussets onto a piece of Style-Vil foam interfacing that is slightly larger and attach with a half normal seam all around.

8 Fold the black tab piece in half lengthways and then fold the raw edges to the centre. Leave around 1.5cm at the bottom of the tab. Top-stitch along the length both sides to close, strengthen and decorate.

9 Cut in half to make two tabs. Fold in half and enclose a D-ring in each.

10 Attach a tab on both gussets in the vertical centre 6cm down from the

top edge. Tuck the end of the tab in so that raw edges are hidden for a neater finish. (See Pic E.)

11 Add the dart to the top of the gussets. It is actually easier to do after the tab has been added.

12 Sew the strips together, with black at the top and bottom, to make a large piece with the colours giving an ombré effect from lightest to darkest. Press. Pleat in 0.5cm pleats so that the seams end up inside each pleat.

13 Press the pleats. (See Pic F.) While hot, place something heavy (a quilt ruler plus a few books work) onto the panel and allow to cool completely to set the pleats. When the pleated front is cool, fuse a piece of H630 to the back of it. Baste around the panel narrowly to get the pleats to lay where you want them.

14 Lay this panel onto a piece of Style-Vil and attach with a narrow seam all around. Trim the foam interfacing. Attach the female half of the magnetic clasp to the front on the centre seam 14cm down from the top (just under the bottom pleat). The front is now ready to use.

15 Fuse the 32x21cm black fabric to a piece of H630. Add a zipper box pocket 3.5cm down from the top edge in the centre.

16 To add the pocket, find the vertical centre of where you want the pocket to be (in this case, the back panel) and mark with a crease or removable marker line. Measure down 3.5cm from the top edge of the panel and make a mark.

17 Place one short end of the lining onto this mark in the centre, right sides together and pin. Draw a box 3cm down from the top edge of the lining measuring



1x18cm. (See Pic G.) This is the sewing line. Draw another line along the middle of the box horizontally with two angles at either end. (See Pic H.) This is the cutting line.

18 Stitch around the sewing line, cut along the cutting line including the angles and 'post' the lining through the hole. Smooth it out perfectly on the back and press. Top-stitch the zipper into the space. (See Pic I.) Bring the other short end of the pocket up to meet the first and sew the sides and top to complete the pocket.

19 Decorate the zipper pull with a piece of lamé ribbon. Spray Fray Stopper on the ends if the ribbon frays when cut.

20 Cut two gussets from lining fabric. Make a slip pocket for each from lining fabric.

21 Fuse the 10x15cm pieces of interfacing to the wrong side of what will become the pocket outers.

22 With the right sides together, pin the interfaced outer to the lining and sew around the very edge of the interfacing, leaving a gap on the bottom (one of the long sides).

23 Trim the seam allowance back to 0.5cm, clip the corners across. (See Pic J.) Turn out through the gap. Press the pocket carefully and top-stitch



the top edge only, then place on the lining 5cm down from the top edge in the centre. With a co-ordinating thread, top-stitch into place with a narrow seam. (See Pic K.) Consider segmenting the pocket with a vertical seam depending on what you need it for.

24 Sew the two pieces of lining together on the bottom seam so that the pocket openings both face upwards. Leave a turning gap in the bottom of the lining.

25 Sew the lining to the side gussets. Add the darts in the gusset lining.

26 Sew the bag front and back together on the bottom seam. Attach the side gussets and clip the curves. Trim the gusset excess.

27 With the outer the right way out and the lining inside out, pull the lining on over the outer and match all the seams up. Pin. Sew the lining right around the top, leaving no gaps. Turn the bag out through the gap that you left in the lining and then sew the gap closed.

28 Stuff the lining down into the bag and top-stitch around the top edge with co-ordinating thread. Attach the handle to the side tabs. ❖

WE USED

Antique Bronze 44" rope chain is available from www.u-handbag.com
Fabric from Nature Elements and Pure Elements by Art Gallery Fabrics, for stockists, see www.hantexonline.co.uk/agf



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



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DIADEM quilt

Get involved with Nicky's charity drive
and make this quilt!

BY **NICKY EGLINTON** QUILTED BY **CAROLYN CLARK**





Use freezer paper piecing to create perfect points in this simple-to-piece design. Be sure to identify each colour clearly to help with final arrangement of blocks

THINGS TO REMEMBER

- Read through the pattern before starting
- Use a ¼" seam throughout
- WOF – width of fabric



FINISHED SIZE: 60" SQUARE

FINISHED BLOCK SIZE: 12"

MATERIALS

- ◆ 4m Kona Pepper for background & binding
- ◆ 1 fat quarter each of Kona Bright Periwinkle, Amethyst, Pansy, Hyacinth, Stratosphere, Turquoise, Capri & Bahama Blue
- ◆ wadding
- ◆ 4m backing fabric
- ◆ freezer paper
- ◆ templates

WE USED

Kona cotton is available from www.simplysolids.co.uk

Nicky's quilt was quilted by Carolyn Clark of Sussex Elf Quilting, to see more from Carolyn, visit www.sussexelfquilting.co.uk and find her on Instagram @sussexelfquilting

CUTTING

From the Kona Pepper background fabric, cut:

- 12½x24½" rectangle
- 10 6½x12½" rectangles
- 2 18½" squares, cut on the diagonal to yield four triangles
- 32 3½x7½" rectangles, cut on the diagonal to yield 32 A1 and 32 A3 triangles
- 4 5½" strips for borders from length of fabric (see Step 22 to work out length required)
- 8 2½" x WOF strips for binding, join to a continuous length with a bias join. Fold in half and press along the length, wrong sides together.

Cut the backing fabric in two equal lengths. Remove the selvedge and join together along the long edge with ½" seam allowance. Press seam open.

Get involved with Nicky's charity drive. See page 84 for details on how to contact Nicky directly

PREPARE FREEZER PAPER TEMPLATES

1 Trace pattern template A onto the non-waxy side of freezer paper, marking lines, seam allowance and letters, and cut on the outside of the seam allowance. It should measure 6½" square. Fold the template along the seam lines. Repeat three more times. (This is enough to chain-piece one block, and templates are removed intact and reused when the block is completed.)



MASTERCLASS

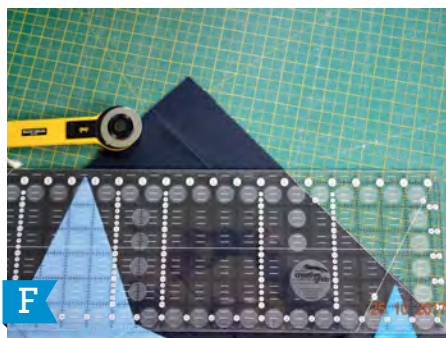
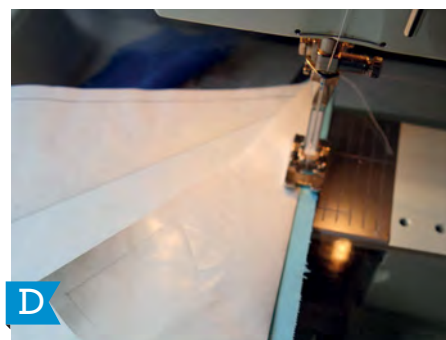
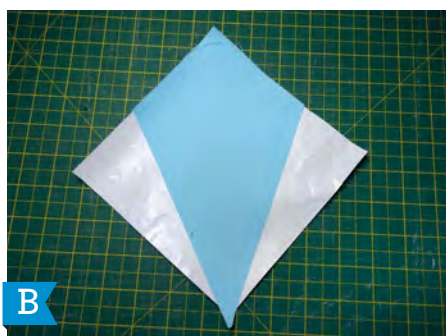
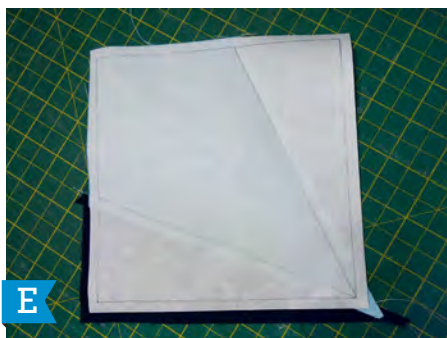
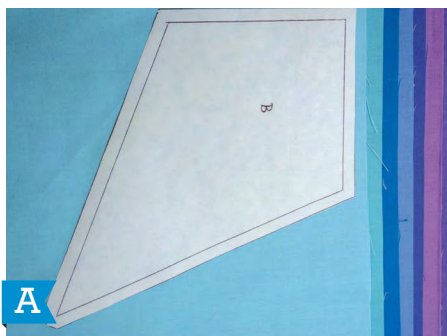
Freezer paper templates

You can use a freezer paper template for cutting out any awkward shape for English paper piecing, hand stitching or machine sewing. Once pressed onto the fabric, the freezer paper stays in place and enables more accurate cutting, which in turn makes for accurate piecing

The seams in this block are on the bias so the freezer paper helps to stabilise the fabric while stitching (the outer edges of the block are not on the bias)

The template can be reused multiple times as it remains intact, so there's no mess when removing it

Your needle stays sharp as you are only stitching through the fabric, not blunting your needle by passing it through paper



2 Trace Cutting Template B onto the non-waxy side of freezer paper and cut out on the line. This template includes the seam allowance.

3 Stack the coloured fat quarters, matching edges and corners. (In the photo the fabric is splayed out to show all the colours. Normally the edges would be lined up to reduce waste.)

4 Place, and use a dry iron to press Cutting Template B, waxy side down, onto the top layer, making sure the right-hand corner of the kite is on the straight grain of the fabric as shown in **Pic A**. The freezer paper template will adhere to the fabric, making it easier to cut out the kite shape accurately.

5 Using your rotary cutter and ruler, cut through all layers around the template. Rotate the mat not the fabric when cutting the sides furthest from you.

6 Repeat steps 3 to 5 three more times. This will yield four kite shapes in each of the eight colours, totalling 32 kites.

PIECING THE BLOCKS

7 Place the fabric kite shape wrong side down on the waxy side of the freezer paper. Ensure it covers all areas marked as A2 and extends beyond the lines by $\frac{1}{4}$ ". Using a dry iron, press the fabric onto the freezer paper. The fabric will adhere to the freezer paper. (See **Pic B**.)

8 Place background triangle A1 right sides together on the right-hand edge of the kite shape. Holding the triangle in place, turn over so the paper template is uppermost. (See **Pic C**.) Fold back the freezer paper along the seam line. Stitch using your normal stitch length beside the paper, not through it. (See **Pic D**.) When the stitching is complete, press the background piece A1 to the template.

9 Repeat on the other side of the kite with background triangle A3.

10 Turn the template over (so it's paper side up), and use a ruler to carefully trim any excess fabric. This section measures $6\frac{1}{2}$ " square. (See **Pic E**.)

11 Repeat steps 7 to 10 for the other quarter sections of the block. This yields four identical quarter sections. Remove the freezer paper template (this can be reused for subsequent blocks).

12 Pair up quarter sections. Nest the seams and stitch together into two half blocks. Pair up half blocks and stitch together, making sure the seams nest neatly in the centre. The completed block measures $12\frac{1}{2}$ " square.

13 Repeat steps 7 to 12 for the remaining seven blocks, each one in a different feature fabric.



ASSEMBLY

14 Add a 12½x6½" background rectangle to one side of all blocks except the Bahama Blue and Hyacinth blocks.

15 Following **Diagram 1** on page 86 and the instructions below, arrange and stitch the blocks and background fabric into columns.

16 **Left-hand column from top to bottom:**

A 12½x6½" background rectangle.
 Capri block with attached background rectangle on the left.
 Turquoise block with attached background rectangle on the right.
 Stratosphere block with attached background rectangle on the left.
 A 12½x6½" background rectangle.

17 **Middle column from top to bottom:**

Bahama Blue block.
 The 12½x24½" background rectangle, arranged vertically.
 Hyacinth block.

18 **Right-hand column from top to bottom:**

A 12½x6½" background rectangle.
 Bright Periwinkle block with attached background rectangle on the right.
 Amethyst block with attached background rectangle on the left.
 Pansy block with attached background rectangle on the right.
 A 12½x6½" background rectangle.

19 Stitch the columns together, matching the seams.

20 To trim the corners (**Diagram 2**), place the 45° line of your ruler on the outer edge of the background fabric. (See **Photo F**.) Making sure there is a ¼" between the point of the star and the ruler edge, trim the excess background fabric. Repeat for each corner.

21 Turn the quilt top so the blocks are on point and the Bright Periwinkle star is in the middle centre of the top edge.

22 Fold the background triangle carefully in half (without stretching the bias) and finger-press the centre point. Match the centre points of the background triangle and the Amethyst

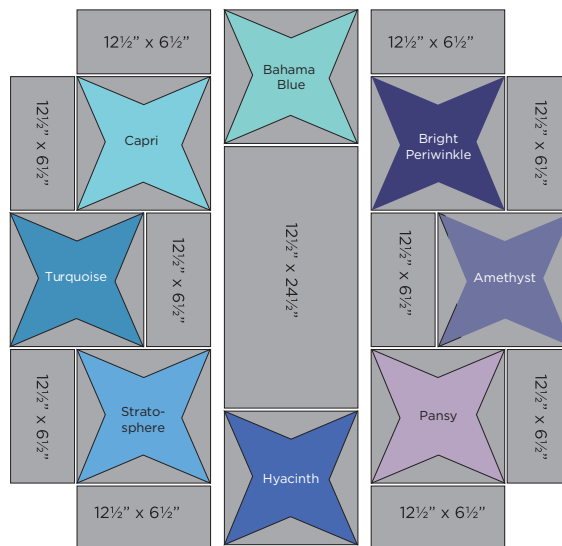


Diagram 1

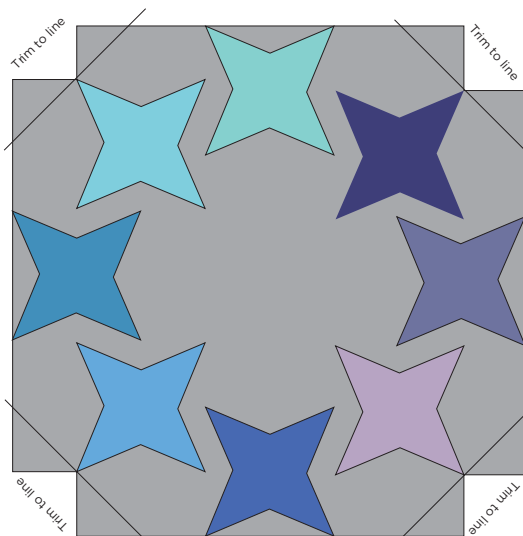


Diagram 2

star block, then pin and stitch. Repeat for the Hyacinth, Turquoise and Bahama Blue blocks. Trim any excess background fabric as required to square up the quilt top, while retaining a ¼" seam at the star points.

22 Measure the width of the quilt across the middle, top and bottom. Cut two of the 5½" background strips to match the average width and stitch one to each side of the quilt top. Repeat, this time measuring the length of the quilt and stitch strips to top and bottom of the quilt top.

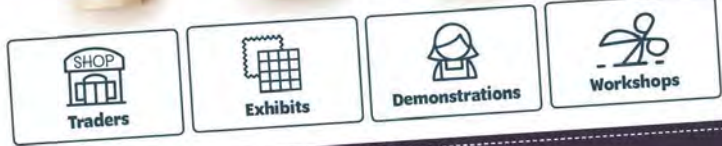
23 Layer the quilt top, wadding and backing fabric and baste using your preferred method. Quilt and bind. ❖



Designer:
NICKY EGLINTON

Nicky has been sewing quilts for 20 years, mostly for the Siblings Together charity which brings together families separated by the UK care system for holidays and weekend activity days. The children are given a quilt at the end of camp, or after attending six months of activity days. The Diadem quilt will be given to one of the children this year. Nicky is running a quilt block drive and one of the blocks used will be the one in this quilt. Please think about joining in! For more details, contact Nicky on Instagram [nickyeglinton](https://www.instagram.com/nickyeglinton) or by email nickyeglinton@aol.co.uk

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SQUARE dance

This beginner-friendly quilt and bonus cushion are perfect for a large throw or single bed!

BY JUDITH HOLLIES





Judith's quilt uses the same fabric as Beth's on page 70, but demonstrates just how different fabric can look in different quilts

THINGS TO REMEMBER

- Measurements assume cuts from 44"-wide bolts
- Measurements listed are width x height
- Assume ¼" seams unless otherwise stated
- Press all seams to darkest fabric unless advised otherwise
- HST** - half square triangle
- WOF** - width of fabric



Layout Diagram

FINISHED SIZE: APPROXIMATELY 72" SQUARE

MATERIALS

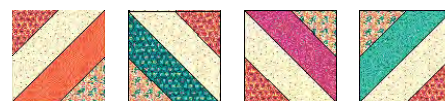
- ◆ 1m Flower Spot Blue (includes binding) (1)
- ◆ 2.2m Flower Spot Ivory (2)
- ◆ 60cm Large Floral Ivory (3)
- ◆ 40cm Abstract Flower Orange (4)
- ◆ 30cm Dashes Turquoise (5)
- ◆ 30cm Swirly Whirly Yellow (6)
- ◆ 30cm Dashes Pink (7)
- ◆ 30cm Flower Spot Orange (8)
- ◆ 30cm Petals Turquoise (9)
- ◆ 30cm Dashes Yellow (10)
- ◆ 30cm Abstract Flower Blue (11)
- ◆ 30cm Dotty Daisy Pink (12)
- ◆ 30cm Swirly Whirly Orange (13)
- ◆ 4m Large Floral Blue (14) (backing)
- ◆ 2m at least 80" wide wadding
- ◆ Basting Spray 505
- ◆ 12" square ruler

WE USED

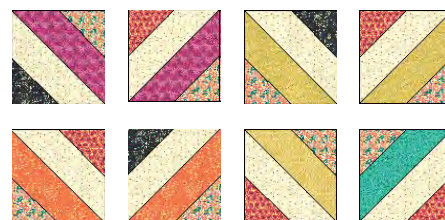
All fabric is from the Sundance collection www.makoweruk.com

CUTTING

- From Fabric 1, cut:**
2 7" x WOF strips. Sub-cut these into 10 7" squares, then cut in half diagonally
- From Fabric 2, cut:**
7 2½" x WOF strips (binding)
- From Fabric 3, cut:**
18 3¾" x WOF strips. Sub-cut these into 36 18" strips
- From Fabric 4, cut:**
3 7" x WOF strips. Sub-cut these into 18 7" squares, then cut in half diagonally
- From Fabric 5, cut:**
8 7" x WOF strips. Sub-cut these into 8 7" squares, then cut in half diagonally
- From each of Fabrics 5-13, cut:**
2 4¾" x WOF strips. Sub-cut these into 4 18" strips



Make 1



Make 2



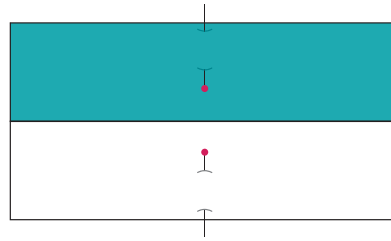
Make 3



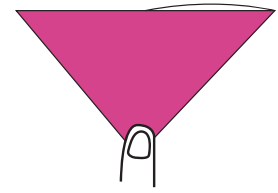
Make 4



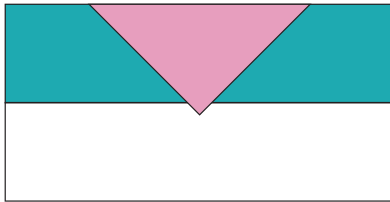
Pic A



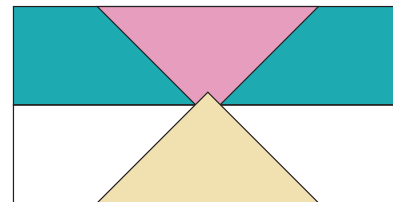
Pic B



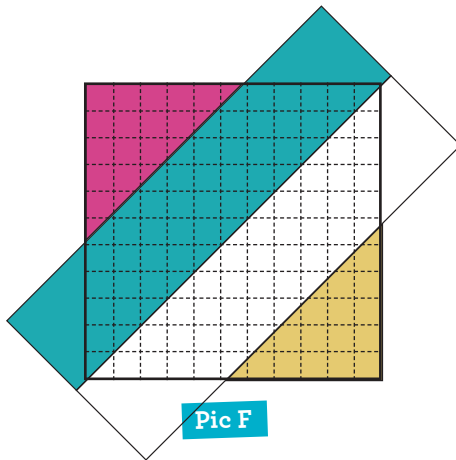
Pic C



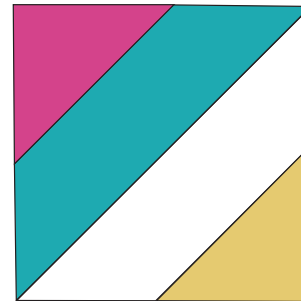
Pic D



Pic E



Pic F



Pic G

ASSEMBLY

Make the Square Dance blocks (36): Refer to block variation diagrams for the total numbers and fabric layouts.

1 Pair and sew all Fabric 5-13 strips right sides together with the Fabric 2 strips. Press. (See Pic A.)

2 Find the middle of each long side by folding in half widthways and finger-pressing.

3 Mark the centres with a pin. (See Pic B.)

4 Find the middle of the long side on all Fabric 1 and Fabric 3 triangles in the same way as before. Again, mark with a pin. (See Pic C.)

5 Matching the pin markers, pin the Fabric 1 triangle right sides together with the Fabric 2 side and Fabric 3 triangle with the opposite side. (See Pic D.)



6 Sew the triangles to the sides. Press. (See Pic E.)

7 Place a 12" square ruler onto the block, aligning the central diagonal line on the ruler with the diagonal seam of the block. Distribute the excess evenly before trimming off. (See Pic F.)

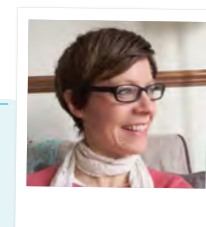
8 Block will measure 12½" square. (See Pic G.)

QUILT TOP

9 Lay out the blocks in six rows with six blocks in each row, following the Layout Diagram.

10 Sew the blocks right sides together in rows, taking care to match and pin the intersecting seams. Press the seams of even-numbered rows in one direction and the seams of odd-numbered rows in the opposite direction.

11 Sew the rows right sides together, taking care to match and pin the intersecting seams. Press new seams open. ❖



Designer:

JUDITH HOLLIES

Is a sewing tutor and pattern writer whose special joy is to be able to inspire and nurture creativity in others, which in turn greatly blesses and inspires her

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**BONUS
CUSHION
PROJECT!**

ASSEMBLY

1 Using the trimmed-off triangles from the quilt, take 16 yellow, 12 orange, 8 pink, 4 blue and 32 cream.

2 Pair and sew the triangles right sides together as follows (use scant $\frac{1}{4}$ " seam allowance):

- Yellow/yellow: 4
- Yellow/cream: 8
- Orange/cream: 12
- Pink/cream: 8
- Blue/cream: 4

3 Trim the HSTs to a uniform size (they will be around $4\frac{1}{8}$ " or 4" if you prefer a round number). Press the seams open.

4 Use the layout design to layout the HSTs in six rows with six units in each row.

5 Sew the units right sides together in each row. Press the seams of odd-numbered rows in one direction and even-numbered rows in the opposite direction.

6 Sew the rows right sides together, making sure to butt/nest the intersecting seams. Press new seams open.

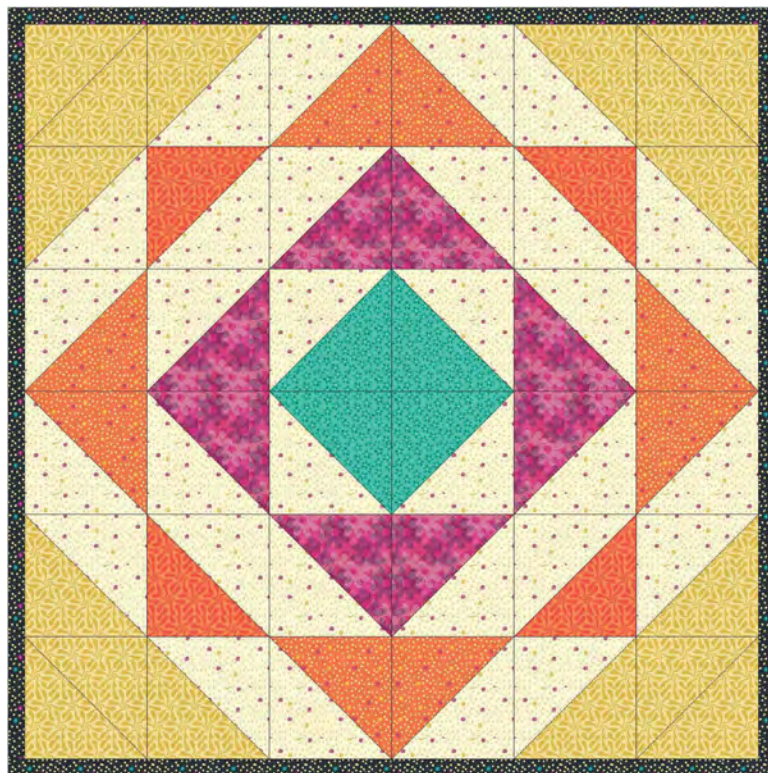
7 Layer cushion front with a 24" square of wadding and 24" square of calico, and quilt as desired.

8 Square up the cushion front to $22\frac{1}{2}$ ".

9 Hem one long edge on two pieces of fabric for the envelope back, both measure $22\frac{1}{2} \times 15$ ".

10 Attach wrong sides together to the cushion and machine-tack in place using $\frac{1}{8}$ " seam allowance.

11 Attach three lengths of $2\frac{1}{2}$ " binding strips to the cushion as for a quilt. Insert a 20" cushion inner to finish. ❖



Layout Diagram





EVENING *star*

Brighten up your sofa with this
rainbow of scraps

BY **EMILY LANG**





This would make a great quilt as well as a cushion. Make multiples of the block to create secondary patterns when you sew the quilt together!



FINISHED CUSHION: 20½" SQUARE
FINISHED BLOCK: 3½" SQUARE

MATERIALS

- ◆ scraps (at least 4¾" square) of 20 different colours (variations of red, orange, yellow, green, blue, purple, pink)
- ◆ fat quarter grey polka-dot
- ◆ ½ yard linen
- ◆ 24" square muslin/lining
- ◆ 24" square wadding
- ◆ ⅔ yard backing fabric
- ◆ fabric marking pen
- ◆ 20" cushion insert

THINGS TO REMEMBER

RST - right sides together
HST - half square triangles

CUTTING

From the different rainbow-coloured scraps, cut:
20 4¾" squares

From the grey polka-dot fabric, cut:
4 4¾" squares
4 4" squares

From the linen, cut:
16 4¾" squares
4 4" linen

From the backing fabric, cut:
2 21½x15" pieces

ASSEMBLY

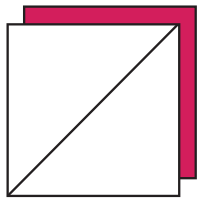
1 Using a fabric marking pen, mark a diagonal line on the wrong side of each linen 4¾" square. (See Pic A.)

2 Arrange the 20 4¾" coloured squares into a larger square (six blocks across, six blocks down).

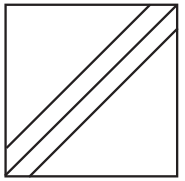
3 Decide which colours will be the four corners of the block. Trim these four squares to 4" and set aside.

TIP

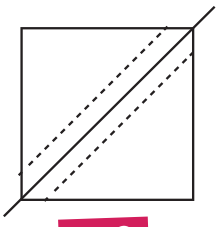
Take a photo of the blocks laid out to reference colour placement later



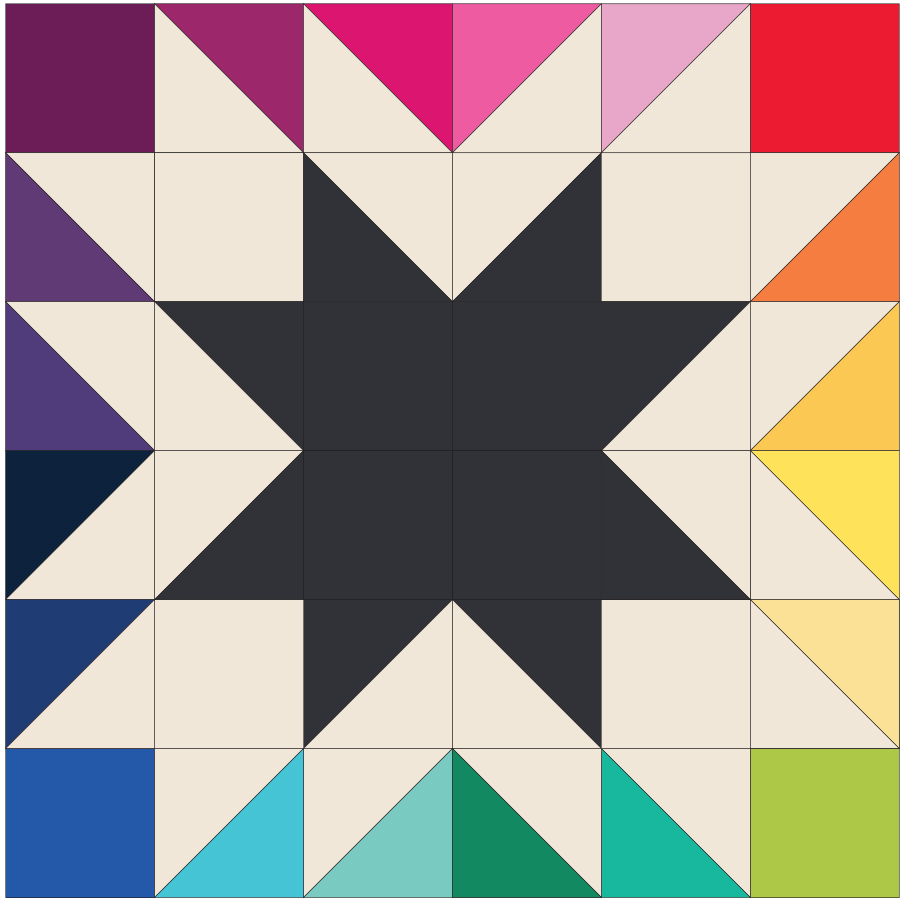
Pic A



Pic B



Pic C



Layout diagram

- 4 Pair each of the remaining coloured $4\frac{3}{8}$ " squares with one $4\frac{3}{8}$ " linen square. Place these pairs RST and sew a scant $\frac{1}{4}$ " from each side of the marked diagonal line. (See Pic B.)
- 5 Repeat Step 4 using the four remaining $4\frac{3}{8}$ " linen squares and the four $4\frac{3}{8}$ " grey polka-dot squares.
- 6 Cut along the diagonal line, press all HST units with seams open. These squares should now measure 4". (See Pic C.) Set aside one HST from each of the 16 colours (use these in another project).
- 7 Sew HSTs and 4" squares together as shown.
- 8 For the cushion top, baste the patchwork, wadding and muslin/lining together. Quilt as desired and trim the excess wadding and lining from the edges.

 **BETHANY SAYS**
 Experiment with the placement of your HSTs in your block. Putting the colours in order as shown above, or at random will look just as effective

- 9 For the cushion back, take one $15 \times 21\frac{1}{2}$ " piece along one $21\frac{1}{2}$ " side, fold down $\frac{1}{2}$ " and press. Fold down $\frac{1}{2}$ " again and press, concealing all raw edges.
- 10 Sew $\frac{1}{2}$ " from the folded edge.
- 11 Repeat for the second $11 \times 16\frac{1}{2}$ " piece.

- 12 Arrange the cushion top right side up, and backing pieces right side down. Align all raw edges (with folded seams toward the middle).
- 13 Sew around all four sides. Clip the corners and turn right sides out. Fill with a 20" pillow insert. ❖

 **Designer: EMILY LANG**
 Emily Lang is a mum who loves to sew and read. She's been sewing for about 15 years and fell in love with quilting after her daughter was born. She loves to design quilts and enjoys the challenge of working with intricate piecing. Read more at www.mommynaptime.blogspot.com and on Instagram [mommynaptime](https://www.instagram.com/mommynaptime)



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THE AFRICAN FABRIC SHOP

Visiting Africa in the 1980s led to a lifelong passion for the continent's vibrant and varied fabric for Magie Relph and Bob Irwin of The African Fabric Shop



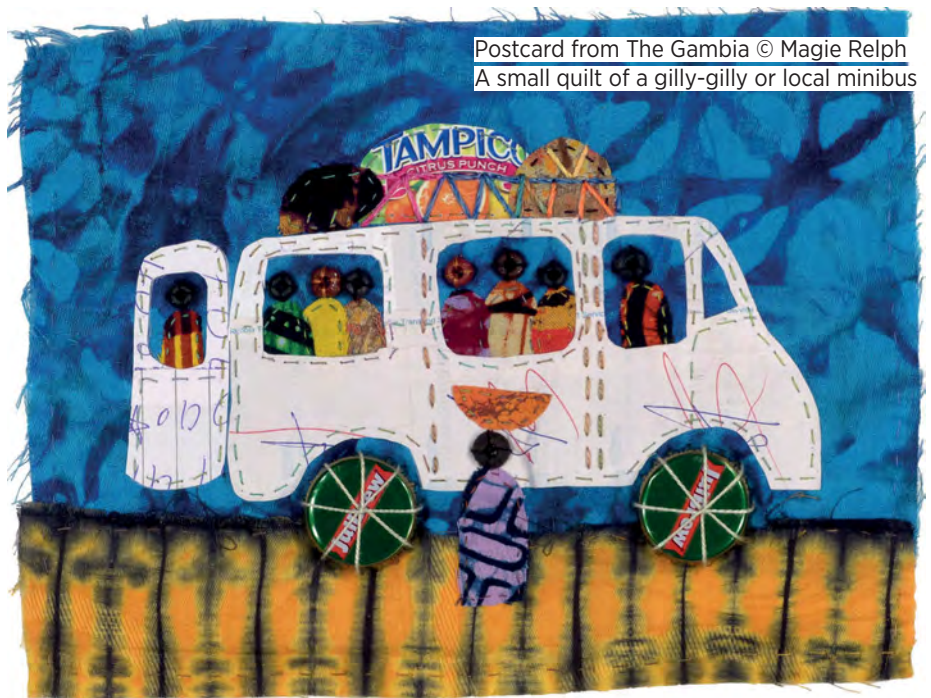
Bob Irwin and Magie Relph

What's on your sewing table at the minute?

We spend a lot of time on the road in Africa buying and researching. While we're travelling, Magie hand-stitches small 'postcard' quilts. We're just back from The Gambia, where we spent a workshop day with Neneh Jallow who makes our hand-printed batiks. We each did a batik painting. The plan is to quilt them and hang them in the shop. That'll be Bob's first quilt for about four years!

Can you tell us a little bit about your business? What inspired you to start it and what makes it unique?

We describe The African Fabric Shop as 'the accidental business'. Magie started collecting and researching African fabric while we were leading overland trips across Africa in the 1980s. When we migrated back to England, she started selling fat quarters from her stash to her quilt group. It just so happened that Janice Gunner, textile artist, quilter and author, was a member of that group. She became a big fan of African fabric and did a lot to encourage us. Then we started going back to Africa to buy and learn more. In 2000 Bob built the first website and there was no turning back. What sets us apart is our knowledge and experience gathered all over Africa, plus our commitment to doing business with small-scale artisan makers.



Postcard from The Gambia © Magie Relph
A small quilt of a gilly-gilly or local minibus

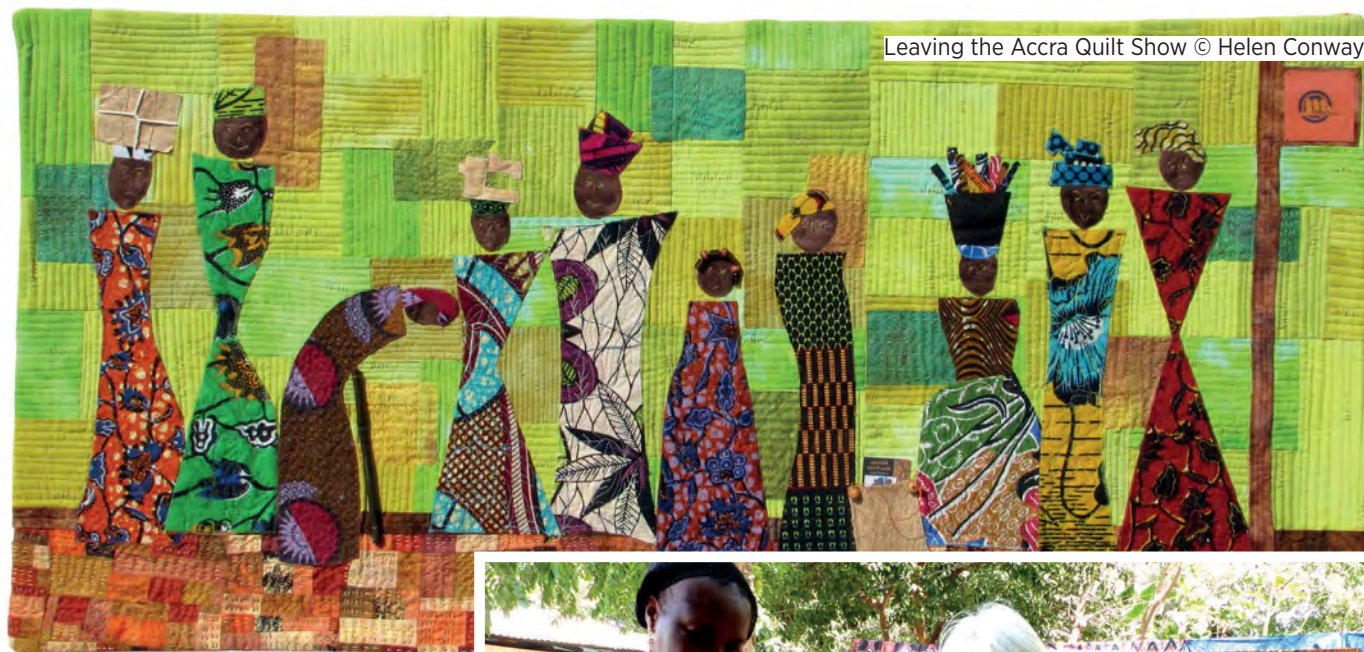
You've been visiting Africa for over 30 years to research, document and buy textiles. What is it about African textiles that you love?

Colour is a big part of it. Also history and heritage – where does a textile come from, how is it made and how is it worn or used? So much of the time textiles in Africa are not 'just a piece of cloth'. They have stories to tell about the wearer, how important that person is, their status

within the society. It represents so much more than the pattern that you see.

How do you ensure your business is a proud supporter of the Fairtrade movement?

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Leaving the Accra Quilt Show © Helen Conway

or we can't return to buy more. And our customers must get excellent products at a reasonable price.

How do you find time to operate your business, visit suppliers in Africa, hold talks and workshops, and still keep making?

The one aspect of the business that keeps us going is the buying and travelling in Africa. Our wonderful assistant Isobel Holland – herself a quilter and textile enthusiast – makes that possible. We're cutting back on big shows now to concentrate on smaller, more intimate events like our World Textile Days, where we have a chance to interact with people and share our knowledge. Somehow it all fits together. Sadly, quilt making sometimes gets pushed to one side – hence small and easy-to-carry postcard quilts!

Which kinds of fabric do you enjoy working with the most?

African wax print! Magie's love affair with African fabric began when she bought her first six-yard lengths in the market in Lusaka and then scrounged scraps from tailors to hand-piece her first African quilt.

What are your top tips for anyone looking to sew with African fabric, are there certain patchwork or quilting styles that best show off the bold prints?

Magie's advice is simple: cut 'em up and sew 'em back together again. With African



Magie learning batik techniques with Neneh Jallow in The Gambia

fabric – especially wax prints – anything goes. 'Let the fabric speak to you,' is a favourite phrase of Magie's. So much of the time that really is how her quilts start to take form.

What's been your favourite item someone has made using your fabric?

Our friend and fellow quilter Helen Conway made a pictorial piece called 'Leaving the Accra Quilt Show', a colourful queue of ladies waiting for the bus. We have it in the shop. It was inspired by the queues at Festival of Quilts and Helen wondered what the same queue would look like in Accra. We also treasure two small sample pieces we have from Margaret Ramsay – African doors featuring kola nut and indigo fabrics dyed by our friend Musa Jaiteh in The Gambia.

Finally, do you have any exciting plans for The African Fabric Shop in 2018 you'd like to share?

We have some fantastic speakers lined up for our World Textile Days. This year's theme is 'Working Together'. Our world textiles experts will look at how families, villages and communities around the world co-operate to produce their wonderful textiles.

**SEE MORE FROM
MAGIE & BOB**

Shop online and read more, at www.africanfabric.co.uk
To learn more about World Textiles Day and find your nearest event, head to www.worldtextileday.co.uk

In next month's

QuiltNow

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Quilt Now is published by
Practical Publishing International Ltd
ISSN 2055-5652

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DEAR DIARY



Welcome to our diary feature, where I chat about what I've been up to recently. This year seems to be going well with regards to me and sewing. It's early days though, and history suggests

that I'll enjoy a massive spurt in the first couple of months, and then nothing for ages.

Still, I'm going to celebrate while it lasts! I've been inspired by one of the tiles on the floor in my bathroom for ages and decided to have a go at turning it into a quilt block (and, eventually, a full quilt). I am usually drawn to bold prints so to step out of my comfort zone I've chosen solids. Solids are less forgiving when it comes to imperfect points, so it's also an exercise for me in better precision sewing. This means pinning instead of my usual somewhat slapdash method of hope-for-the-best sewing when I'm making for me (I'm more careful when I'm making a gift).

So far, I've forgotten to remove the pins and broken a couple of needles as I've stitched over them. It makes me realise how fortunate I am to wear glasses to protect my eyes from bits of needle flying around! But I've soldiered on bravely to complete my first block and I'm pleased as punch with it!

I finally got to give my friend Phil her Christmas present. She fosters pregnant and nursing cats, so I made her a mat for her sewing machine using a collection of cat-themed fabric I've collected (hoarded) over the years. It seemed fitting that the crazy cat lady should have a machine mat to match! Side note - did you know that a group of cats is called a clowder? I didn't, but I do now!

Have a lovely month, and don't forget to share your makes with us. Head to page 39 to find out how.

Prepping for my tile-inspired quilt



A clowder of cats



Tile block number 1 - a triumph!

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WELCOME



If, like me, one of your greatest fears is quilting a quilt, we are here to help! Even though I have a nice big sewing machine I can't get to grips with wrestling with a quilt under the machine throat.

So we have enlisted the expertise of Lynne Goldsworthy to show us how to tackle those big quilts in a clever way, with the quilt-as-you-go technique. No more grappling with those quilts – once you've mastered this technique you'll be quilting and smiling all the way!

Plus, Susan Standen talks us through how different thread weights affect the quilting and points us in the right direction for successful sewing.

Make yourself a drink, put your feet up and be inspired with this exclusive free book from *Quilt Now!*

Katy Jones

Editor, *Quilt Now*





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About

QUILT AS YOU GO

If you're a little daunted by the idea of quilting a large quilt on your domestic machine, this is the technique for you! Build your confidence and practise quilting on bite-sized pieces before joining the blocks!

Quilt as you go (QAYG) is a method for making quilts where the blocks are quilted before being joined together. If you are not confident with quilting a whole larger quilt on your machine, particularly if you feel you'd struggle wrestling the quilt under a narrow machine throat, this is a great way to build up your confidence by quilting lots of small blocks then joining them all together at the end. It's also a fantastic way to use up 'orphan' blocks leftover from those quilts you made a start on but never quite managed to finish (we all have plenty of those lying around don't we?).

The method we have used in this tutorial involves piecing and quilting onto the wadding, quilting each 'log' of the log cabin block before adding the next. You then add a square of backing to the back of the quilted block and add a few more lines of quilting.

You could use the same method of joining the blocks with any blocks at all. Simply make the blocks, quilt them, trying out different free-motion designs or straight-line or grid quilting, and use the appropriate length strips to join. If you are practising different styles of quilting, you could quilt each block differently and quite easily since you are only quilting a small piece and not a whole quilt, then join all the quilted blocks together at the end.

The blocks are joined together using narrow folded strips of fabric on the front and back. The process is a little fiddly to start with but you soon get used to it before you have to make the bigger joins. The final two joins, where the quilt top is joined together in three long strips, requires a certain amount of wrestling through your machine similar to the process of quilting a whole large quilt but only involving two joins. Once all the blocks are joined, you simply add the binding and your quilt is finished!



QUILT



VERY BERRY cherry

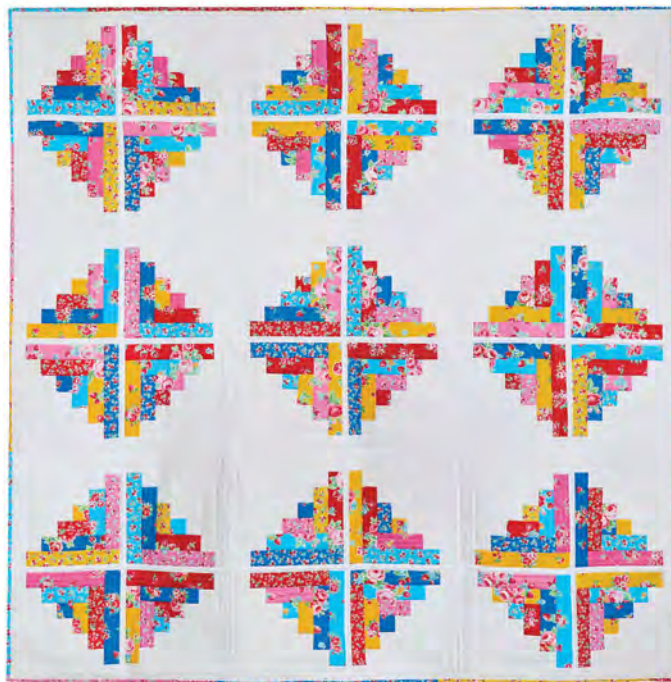
Make a bed-sized quilt without stressing about quilting with this vintage-style beauty!

BY **LYNNE GOLDSWORTHY**





Add or remove blocks depending on how large you want to go. You can even use the same QAYG principle to add a border if you become confident with your newly learned skill!



FINISHED SIZE: 66" SQUARE

MATERIALS

- ◆ 15 fat quarters print fabric
- ◆ 2½ yards cream solid fabric
- ◆ 1 yard front joining fabric
- ◆ 1¼ yards back joining fabric
- ◆ 4½ yards backing fabric
- ◆ 36 13" squares wadding

THINGS TO REMEMBER

¼" seams are used throughout except where stated otherwise.

WOF – width of fabric

FQ – fat quarter

CUTTING

From the print FQs, cut:

14 2½" x WOF strips (these will be used for the scrappy binding)

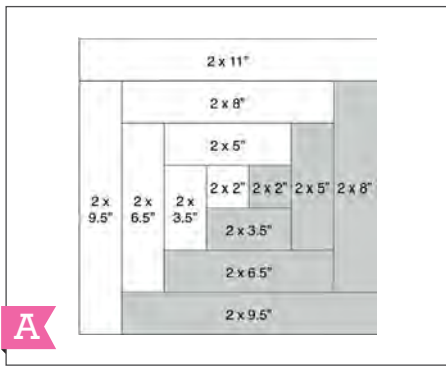
Cut the remainder of the print FQs into 2" strips. From these strips, cut 36 of each of the following lengths: 2", 3½", 5", 6½", 8" and 9½"

Cut the cream solid into:

42 2" x WOF strips and cut those into 36 of each of the following lengths: 2", 3½", 5", 6½", 8", 9½" and 11"

Cut the front joining fabric into:

17 1¾" x WOF strips and the back joining fabric into 17 2¼" x WOF strips



Cut the backing fabric into:
12 13" x WOF strips and cut those
into 36 13" squares

BEFORE YOU START

- 1 Use Pic A while making each block as a reminder of the size of the strip to be added next, starting in the centre and proceeding clockwise around the diagram.
- 2 You will be sewing the log cabin onto wadding without backing, adding each

log and quilting it before moving onto the next. The backing is added at a later stage (Step 12).

- 3 We used a walking foot and a length 3 stitch for both piecing and quilting to avoid swapping back and forth between each step.
- 4 We strongly advise making one test block using scraps – the pieces of fabric tend to bend and shift whilst being pieced and quilted onto the wadding so

it's worth having a few trial runs to get your technique right!

- 5 If you have a choice between wadding, choose one with less stretch to help keep the blocks square.

MAKING THE BLOCKS

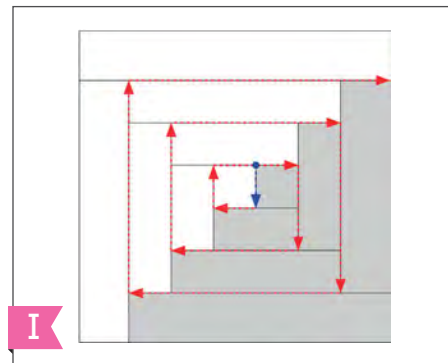
- 6 Place one white 2" square in the centre of a 14" square of wadding and secure with two sewn diagonal lines. At this stage, there is no backing on the wadding. (See Pic B.)



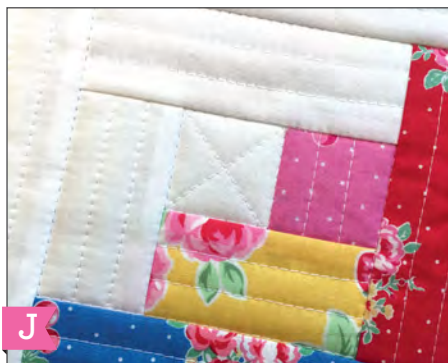
G



H



I



J



K



L

7 Place one of the print 2" squares right sides together with the white centre square and sew a $\frac{1}{4}$ " seam. (See Pic C.)

8 Press the seam to secure then flip over and press. Pressing the seam to secure in this process helps the whole block from twisting out of shape as you piece.

9 Add some quilting lines – we quilted lines $\frac{1}{2}$ " away from the seam and $\frac{1}{2}$ " apart. (See Pic D.)

10 Repeat with the next strip of print fabric, then two white strips, two more print strips, each time pressing the seam, folding over and adding quilting lines. (See Pic E, F and G.)

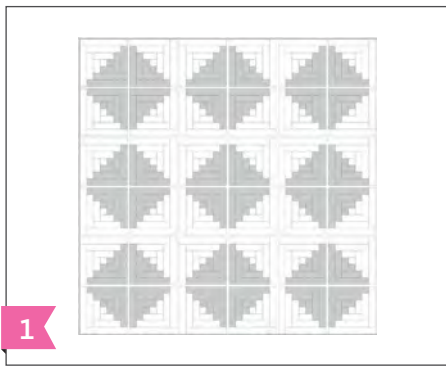
11 Continue until the final four log strips are added. Pic H shows the finished block.

12 Baste a 13" square of backing fabric to the back of the block – simply pressing it firmly with your hands will hold

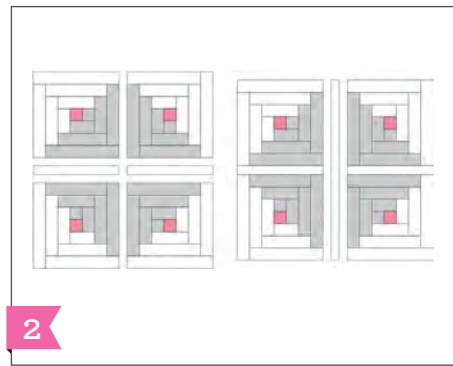
it in place but you could use basting pins or basting spray if you wish.

13 Quilt around the edges of the logs, following the quilting diagram in Pic I and starting at the blue dot, following the blue line then the red lines around until you reach the edge of the block. You can see these quilting lines in Pic J.

14 Trim the whole block to measure 11" square.



1



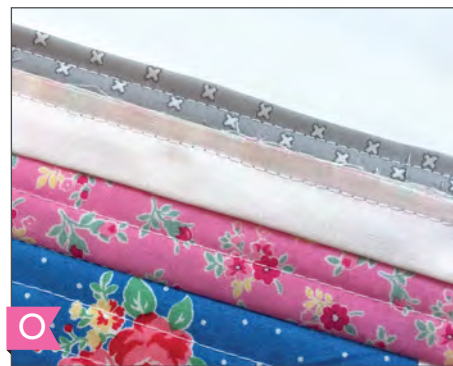
2



M



N



O



P

JOINING THE BLOCKS

15 Sew the 1¾" and 2¼" strips end to end to make two very long strips.

On step 15, use a short stitch to join the ends – eg 1.5 – to allow you to handle these pieces without the seams opening as you join the blocks

16 Press the joining strips in half with wrong sides together along their length (in the same way as if you were making binding).

17 Measure several of the blocks to ensure that they are 11" square. If all your blocks have finished slightly smaller or larger, you will cut the joining strips smaller or larger accordingly.
From each length of joining strip cut:
18 11" lengths
15 22" lengths
2 66" lengths







18 Pin one front joining strip (the narrower strip) to the front of one side of one of the blocks. Pin one back joining strip (the wider folded strip) to the back of the same side of the block. **Pics K and L** show the front and back of the block with these strips pinned in place.

Pic 1 shows the layout of the quilt top for reference as to how the quilt top will be assembled. **Pic 2** shows how each of the nine blocks will be assembled, by sewing the squares into pairs using 11" joining strips then the two halves of each block together using 22" joining strips

19 Sew a ¼" seam sewing these two strips in place.

20 Fold and press the back strip over.

21 Pin the folded edge of the back joining strip right sides together with the back of the block to be attached. **Pic M** shows this step from the front.

22 Sew along this seam again using a ¼" seam allowance. **Pics N and O** show this step again from the front and back.

23 Press this new seam over and open out so that the two blocks are lying next to each other face up. (**See Pic P.**)

24 Fold and press the front joining strip over and top stitch to secure. (**See Pic Q.**)

25 We added an optional second line of stitches along the other edge

WE USED

Flower Sugar Very Berry Cherry by Lecien, www.lecien.co.jp/en

Maker by Art Gallery Fabrics, visit www.hantex.co.uk/agf

Wadding is available from www.ladysewandsew.co.uk

of the front joining strips. (**See Pic R.**)

26 When the two halves of a block have been created, sew these together in the same way using the 22" front and back joining strips to create the nine blocks.

27 Sew the blocks into three rows of three, again using the 22" front and back joining strips.

28 Sew the three rows together using the two 66" front and back joining strips to finish.

29 Sew the 2½" binding strips end to end using straight or diagonal seams as preferred to make one continuous strip. Press in half with wrong sides together along the length. Bind the quilt, taking care to mitre the corners. ❖


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CUSHION





VERY CHERRY cushion

For a professional look make these matching
cushions to complement your quilt

BY **LYNNE GOLDSWORTHY**





▶ This is the ideal starter project if you're still a little nervous. Refer to the full quilt directions starting on page 8 and follow the step by steps thereafter, referring to the cutting directions here!



FINISHED SIZE: 17" SQUARE

MATERIALS

- ◆ scraps equivalent to 2 fat quarters of print fabric
- ◆ ¼ yard cream solid fabric
- ◆ ½ yard cushion back fabric
- ◆ 2 2½" x WOF strips binding fabric
- ◆ 20" square wadding

THINGS TO REMEMBER

WOF – width of fabric

CUTTING

Cut the print fabric into:
2"-wide strips of the following lengths:
2", 3½", 5", 6½", 8", 9½", 11", 12½", 14"
and 15½"

Cut the cream fabric into:
3 2" x WOF strips and cut into the following lengths: 2", 3½", 5", 6½", 8", 9½", 11", 12½", 14", 15½" and 17"

Cut the cushion back fabric into:
2 12x17" pieces (portrait style if using directional fabric)

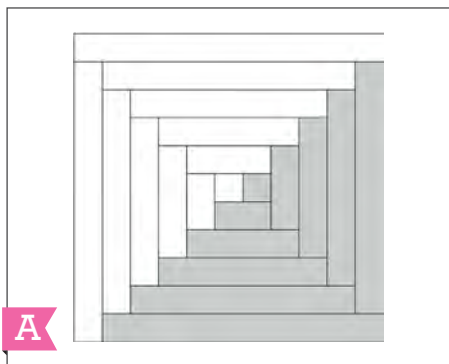
CUSHION TOP

1 Make in the same way as for block in the QAYG quilt, continuing to add 'logs' as shown in **Pic A**. This time we do not add a square of backing fabric to the back of the block as the wadding will not show since it will be inside the cushion. When finished, trim to 17" square.

2 Hem one vertical (long) edge on each piece of the backing fabric. If the fabric is directional, you will hem the left-hand edge of one and the right-hand edge of the other.



Turn to page 25 for Susan Standen's advice on choosing the correct weight of thread for your projects!



3 Lay the cushion front right side down on the work surface and place the two pieces of backing fabric on top of the back, right sides up with one overlapping the other to make an envelope back. Pin then zigzag-stitch all the way around.

4 Sew the two strips of binding fabric end to end using straight or diagonal seams as preferred to make one continuous strip. Press in half with wrong

sides together along the length. Bind the cushion, taking care to mitre the corners. ❖

WE USED

Flower Sugar Very Berry Cherry by Lecien, www.lecien.co.jp/en

Maker by Art Gallery Fabrics, visit www.hantex.co.uk/agn

Wadding is available from www.ladysewandsew.co.uk



SEW-LEBRITY SPOTLIGHT

Lynne Goldsworthy

Lynne Goldsworthy spills the beans on why she
loves the quilt-as-you-go technique!

Lynne Goldsworthy's projects are featured in many different quilting magazines, she's a regular cover girl for *Quilt Now*, as well as most of the other quilting mags on the newsstand. She writes books, teaches, organises retreats and designs quilts for fabric companies, such as makower. We ask her how she started her quilting journey, and what it is about quilt as you go that she loves so much

When Editor Katy asked me to contribute to a quilt-as-you-go supplement for *Quilt Now*, it seemed like the perfect assignment for me. I love designing quilts, I love complicated fiddly piecing but I really am not a strong quilter. I tend to rely on straight-line quilting – when I do have a go at free-motion quilting I don't usually end up with a finish that I am happy with. I know I need more practice to get where I want to be but never quite want to practise on my current project in case I spoil it. So I have pretty much avoided free-motion quilting for the past five or more years.

With this project I used straight-line quilting because, frankly, if it's going in a magazine I really feel like it needs to look as though a professional job has been done. The method used in this supplement for joining the blocks can be used to make any style of quilt. You could join together large modern blocks, small fiddly traditional blocks, Dresden blocks, Jacob's ladder blocks, and so on. The great joy of this process is that it can be used to assemble any type of block-based quilt.



Colour wheel quilt
from issue 44

Lynne shows you how to tackle tricky big prints with this Sea Anemone quilt from issue 42



Flintstones Medallion
quilt from issue 25



You will always end up with skinny sashing between the blocks but I think that just adds to the overall look of the quilt.

So this is the perfect place to practise any style of quilting you would like to work on. You could make up a small pile of 12" blocks (or even quilt onto plain fabric 12" squares). Try a different style of quilting for each block, and because you're only quilting one block rather than trying to wrestle a whole quilt through your machine, you have a lot more control over the quilting process. If you're producing quilts on a normal-sized domestic machine and feel daunted by wrestling a full-size quilt on it, this is the best way to do it. The only time the whole quilt will be under the machine is when you're sewing the long rows together, and then you're only sewing in a straight line.

I love hearing stories from readers and fellow quilters about how their passion for quilting started. Mine began over 20 years ago when I was pregnant with my first child. I had to go to Washington on a series



Easy and modern paper piecing
with this fun quilt from issue 13

of work trips and often ended up with time to kill before my flight home. I passed the time in Tysons Corner, a huge American mall, and fell in love with the shops full of Americana, cinnamon sticks, shaker boxes and beautiful traditional American quilts. I bought my first quilting book over there, the Fons & Porter classic, *Quilter's Complete Guide*, which is probably still my favourite quilting book. During that period I had some kind of idea in my head that the only way to quilt properly was to make quilts by hand, which I tried and really did not have the patience for. I ended up with one or two very ugly, sad attempts and gave up.

Fast forward 15 years or so and I rediscovered quilting via my friend Mandy Noble who was making the most beautiful quilts with wonderful modern fabric. I instantly became completely addicted (I'm sure if you're reading this you're probably a fellow addict), and haven't stopped to take a breath since. I feel I've got to the point where I know what I enjoy, I know what I'm good at and maybe I need to take the time to make my own QAYG project to work on my big weakness, free-motion quilting!

Find Lynne online on Instagram [lilysquilts](#) and her blog at www.lilysquilts.blogspot.com



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TALKING THREAD

Bamboozled by thread weight and what it means? Susan Standen is here to help you choose the right thread for the right effect!



Remember the rule – the higher the number (or weight), the thinner the thread!

We are referring to cotton thread in this feature rather than polyester or specialist thread. It is worth investing in good-quality thread – you get what you pay for, but you don't need to buy hundreds of different threads, a good set of neutrals will see you through most tasks with ease!

Cotton thread comes in a variety of weights and, as a general rule, the go-to weight of thread for quilting is 40 weight. It's your standard all-purpose thread suitable for piecing and quilting. It can be used with a regular needle (universal 80/12 or change to a 90/14 needle if you're experiencing breakages or problems). This thread will accentuate

your quilting design and show up the stitches on your finished project.

If you prefer a more subtle effect, switch to a slightly lighter thread, such as 50 weight. This works with the universal needle and is another all-purpose thread that works brilliantly for piecing and quilting, although the quilting stitches fade a little more with this weight.

For a project such as the Amish Pineapple cushion, you can get a really strong result using a heavier thread, such as 28 weight. This is a thread that works well for both machine and hand quilting; it's strong and needs a slightly different needle – a 90/14 or 100/16.

You can use regular thread in the bobbin and make sure you try out some practice pieces first before taking the plunge and diving head first into your project. Getting the tension right might mean you need to adjust the settings on your machine, but test it first, lengthen your stitches a touch (to 3.5 or even 4.0) to get an even stronger defined finish and then adjust your tension if necessary.

28 weight adds a layer of texture to your project. It's definitely not a dainty thread and too much quilting using heavy thread like this can add stiffness that might not be to your taste.

The heaviest of the threads is a 12 weight. This is the thread that you can get a real chunky finish and is a great hand quilting thread for an effect that is similar to Perle cotton. It is essential to change the needle to 100/16 and to practice on a test piece before starting. Lengthen your stitch and adjust the tension in your machine to get the best effect.

SUGGESTED NEEDLE SIZES

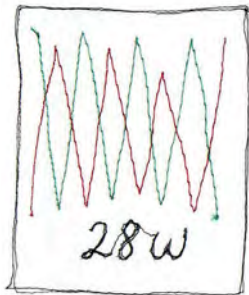
60/8 - 100 weight silk and polyester invisible thread

70/10 - 80 and 100 weight thread

80/12 - 50 weight thread

90/14 - 40 weight thread

100/16 - 30 weight thread and thicker



FABRIC FOCUS

Lynne used Flower Sugar Very Berry
Cherry by Lecien in her quilt and
matching pillow project





Flower Sugar is one of Lecien's regular collections with new designs coming each year. Very Cherry Berry is a gorgeous bright and fresh floral collection with a vintage feel for a modern age. It's reminiscent of shabby chic retro prints, but with added sunshine, and is perfect for the vintage-style log cabin quilt pattern in this book.

For more details, visit www.lecien.co.jp/en

CUSHION





AMISH PINEAPPLE block cushion

Imagine this block repeated as a quilt! These huge 21" blocks would make a giant quilt in no time at all!

BY **LYNNE GOLDSWORTHY**





Pineapple blocks work particularly well in solids, but they're also fabulous scrap busters. Raid your scrap bin (or that of a quilty friend!) and get sewing!



FINISHED SIZE: 21" SQUARE

MATERIALS

- ◆ scraps of each of 6 fabrics
- ◆ fat quarter black solid fabric
- ◆ ¾ yard cushion back
- ◆ 3 2½" x WOF strips binding
- ◆ 24"-square wadding

CUTTING

See above for colour placement of the coloured solid fabric.

Cut Fabric 1 into a 6½" square

Cut fabrics 2-6 into the following strips:

- Fabric 2 – 4 2x6½" strips
- Fabric 3 – 4 2x9½" strips
- Fabric 4 – 4 2x12½" strips
- Fabric 5 – 4 2x15 ½" strips
- Fabric 6 – 4 2x18½" strips

Cut the black FQ into:
24 3½" squares

Cut the cushion back fabric into:
2 14x21½" pieces (portrait style if directional fabric)

THINGS TO REMEMBER

WOF – width of fabric



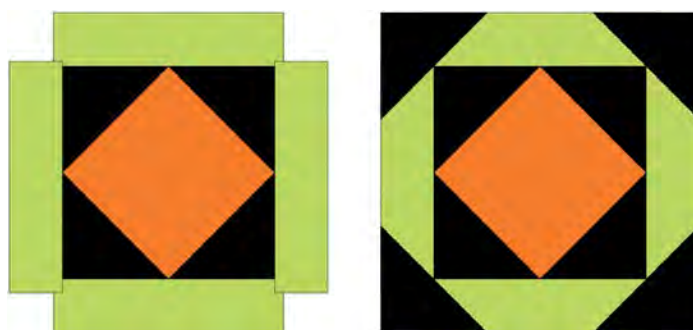
CUSHION



TIP
The quilting on this project can add some really cool texture to your cushion



Pic A



Pic B

CUSHION TOP

1 The process for making this cushion is basically the same as for the QAYG blocks in that you add logs or triangles, press over and quilt after each step.

2 Start by placing a 6½" square in the centre of the wadding. Quilt in place.

3 Mark a line along the diagonal on the back of each of the black squares.

4 Place one black square right sides together with one corner of the 6½" square. Sew along the drawn line and press over. When piecing these triangle corners, you would normally trim away

excess fabric beyond the seam allowance but there is no need for this QAYG cushion. Repeat for all four corners. (See Pic A.) Quilt the triangles.

5 Sew four logs of Fabric 2 to the centre square, quilting as you go. (See Pic B.)

6 Sew four triangles to the corners in the same way as for the centre square. (See Pic B.) Again, quilt these triangles as you go.

7 Continue to add logs and triangle corners until you have reached the image shown in Fig 12. Trim to 21½" square.

8 Finish the cushion in the same way as the Very Cherry cushion. ❖

WE USED

Robert Kaufman Kona cotton offers a huge variety of colours when choosing solids. There are currently 343 different colours in total – that's one beautiful rainbow!
www.robertkaufman.com

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M100 QDC



M50 QDC



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