

No.1
IN THE UK

PATCHWORK &



BRAND NEW
BACK TO
BASICS BOM



LOVE Quilting

Sharing your passion for fabric!

ISSUE THIRTY THREE

IMMEDIATE
MEDIA
ISSUE 33 2016

21 MODERN MAKES

FRESH NEW SPRING LOOKS

- COLOUR POP BLOCKS
- SUPER-STYLISH HOLDALL
- FLOWER POWER QUILT



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HEY THERE!

You might notice that we've had a bit of a design refresh! We've embraced the spirit of Spring cleaning and given your favourite modern quilting magazine a spruce up. As always, our focus is the quilts, and the new look is crisp and clean so that those lovely stitched pieces really sing! One of my personal favourites this month is our cover star by Nicole Calver – it's a fresh take on traditional Log Cabins that's bursting with bright green shades and black and white accents. Jewel tones are totally on trend and whether you go for matching shades or a bold colour-clash they're a fast way to brighten up your quilting repertoire in time for the sunshine!

Alice

Alice Blackledge, Commissioning Editor

Join us online... we love to share!



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MEET OUR CONTRIBUTORS!



Nicole Calver

Nicole is one of our regular superstar contributors. This issue she's the designer behind our brand new Block of the Month series!



Anjeanette Klinder

Anjeanette is a self professed fabric lover and she's used her favourite retro-look prints to inspire this issue's Bedford quilt



Kristyne Czepuryk

Kristyne's our go-to gal for all things cute, and she's a whiz at EPP. Her gadget case this month combines the two to perfection!



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26



63



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43



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PROJECTS

HAPPY CABINS

12 Experiment with analogous colour schemes to make this fresh Log Cabin quilt from Nicole Calver

SPRING FLING

18 Lynne Goldworthy's sweet floral design has us all excited for Spring

TUMBLE

26 Reene Witchard's tumbling EPP blocks are a masterclass in precise geometric piecing

PARK LIFE

38 Get set for picnics in the park with Elizabeth Olwen's pretty pastel pieced triangles

PENNY PARTY

43 Angela Lee uses Lecien's colourful Jelly Clips for a cute bubble purse

MILLIE FLEUR

46 Art Gallery Fabrics have combined HSTs and squares in their new Millie Fleur fabric collection to create a flowery design that really packs a punch

LITTLE LEAVES

56 Fiona Calvert combines pastel pink, mustard and grey to make a totally on-trend leaf mini with some serious al fresco style

APRIL SHOWERS

63 Come rain or shine, Jo Carter's weather-themed softie mobile is a super-cute make

STAR GAZER

72 Showcase your favourite vintage-style fabrics with this simple yet effective star shape block design from Anjeanette Klinder

WEEKEND AWAY

77 This super-size duffel bag from Art Gallery Fabrics featuring Amy Sinibaldi's Paperie collection is sure to make packing for your next trip a breeze

TECH SAVVY

84 Kristyne Czepuryk has combined honeycomb and square English Paper Piecing to make a fun gadget case in bright prints

MEASUREMENTS NOTE

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



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TREND WATCH

24 Been inspired by blue? Holly DeGroot shows you how to tackle this season's coolest colour, providing plenty of ideas and inspiration for your next project

LOVE FABRIC

33 Get inspired to add to your stash with the latest releases that have caught our eye from Monaluna, Cloud9 Fabrics, Dear Stella and Dashwood Studio

LOVE QUILTERS

53 Jillian Philips certainly knows how to keep busy! We caught up with her to find out more about her work and her newest collection with Dashwood Studios

TEMPLATES

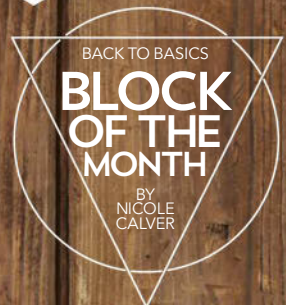
88 Find all the project templates you need right here. Don't forget that they're available to download from our website too!

GNOME ANGEL

98 Ever thought about sharing your work on a blog? Angie Wilson uses her years of experience to guide you through the different options out there

NEXT MONTH

99 Your sneak peek of the goodies we've got in store for you in the next issue of LP&Q



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Get back to basics with our brand new Block of the Month! This issue, get to grips with corner-square triangles



QUILTS UK 2016

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2016 Theme:

WHERE THE HEART IS

1st Prize: A Janome Sewing Machine sponsored by Sew Creative Sewing Centre Ltd (www.sewcreative.co.uk)
Lots of other categories to choose from and lots of awards & prizes to be won!

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- ♥ **FABULOUS TROPHIES & AWARDS** Overall Champion wins a Bernina sewing machine kindly sponsored by Frank Nuff Sewing Machines
- ♥ **FACILITIES** Restaurants, indoor picnic area with fabulous views of the Malvern Hills, disabled access & free parking

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Background image: 'A Girl's Best Friend' by Liz Jones



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FEATURE DISPLAYS

- * MY PATCHWORK YEAR by Gretchen Danckwardt
- * WORDS AND COLOUR by Jill Exell
- * SOUTH WEST QUILTERS' CHALLENGE: THE MAGIC PIPER
- * BIG, LITTLE AND EVERYTHING INBETWEEN by Bec Handyside
- * PURPLE MIST by Cabot Quilting Conferences
- * MADE IN DEVON by Devon Quilters
- * FANTASY by Val Thomas
- * GROUP THERAPY by Fun Stitchers
- * INSPIRED BY HOCKNEY by LINQS
- * THE MAGIC THREAD by Juanita Buchan



Above: 'Three Tall Trees' by Karen Lane (LINQS)

Right: 'Flight' by Jill Exell



All displays are subject to change



Right: 'Petal Mania' by Fun Stitchers



Left: 'Ad Astra' by Bec Handyside

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LOVELIFE

Celebrate the fabric of life



ON WITH THE SHOW

Quilt shows are such a great place to meet other quilters and find new opportunities! Sassafra Lane Designs and Dear Stella did just that, coming together back at Quilt Market in Houston to create their new mini quilt patterns



SASSY PATTERNS

Kirsty and Shayla over at Sassafra Lane Designs are always inspiring us with their bright and modern creations, so when they teamed up with fun fabric brand Dear Stella to debut their new mini quilt patterns, we were very excited! The duo have chosen the perfect way to show each pattern at its best, from tiny fussy-cut sailors to bold heart print lanterns. If you're itching to give these adorable minis a go, you can now download or order the patterns at sassafra-lane.com and find your fabric over at fatquartershop.com



INSTA INSPIRES!

PRINTED VILLAGE

If you fancy yourself as a fabric designer or even if you're just looking for theme inspiration, Printed Village is the place to go. Their monthly competition is open to submissions from any aspiring designers out there, and their Instagram is full vintage prints to get your creativity flowing. @printedvillage



HIT THE TOWN

We didn't think it possible, but Oliver Bonas have upped their game again for summer with a range of quilt-inspired textiles. The cushions and quilt set uses simple but effective colour block designs in sultry shades – did someone mention our favourite pink/grey combo? Find them in store or online at oliverbonas.com



By the Seaside

As the days get warmer, Jack and Lulu's Rock Lobster collection for Dear Stella is the perfect inspiration for summer holiday planning! The signature light-hearted aesthetic of the sister team has gone all nautical for the season, combining boats and anchors with sea creatures and crustaceans. The collection updates the classic red, navy and white colour scheme with a mellow yellow addition, leaving us dreaming of sandy shores. dearstelladesign.com

BEACH CHIC

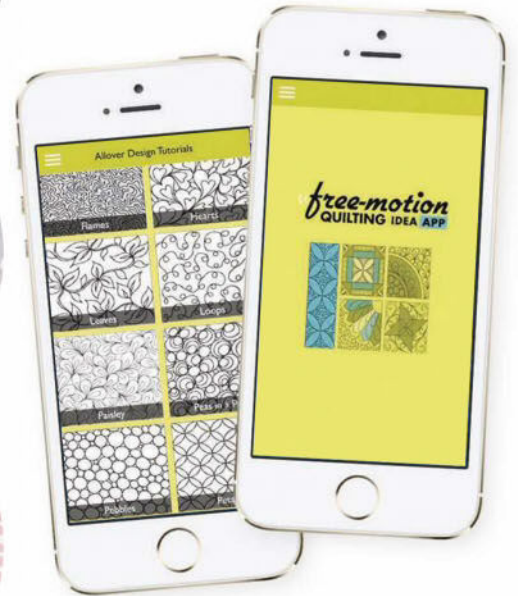
NOTEWORTHY

Hot off the press from Top Drawer, Abigail Warner's new collection is this season's stationery crush. We firmly believe that there is no such thing as too many notebooks, and Abigail's geometric designs certainly are the perfect fit for any quilter's workroom. Plus, her pencil set can be personalised with a name or a message – perfect for initials or an inspirational quilting quote! If that wasn't enough, she also offers a range of matching desk accessories, as well as gorgeous greeting cards and wrapping paper. You can find her whole collection online at notonthehighstreet.com, or peruse her lookbook at abigailwarner.com



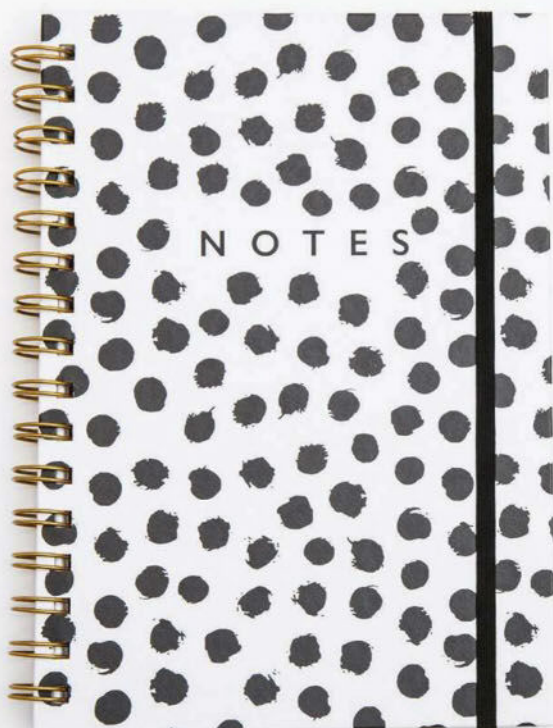
ALL THAT GLITTERS

Lorena Siminovich, founder of modern children's design company Petit Collage, has made her debut for Cloud9 Fabrics with her new collection, Glint. Turning her hand from prints on wood to prints on fabric, the designs express her love of pattern and collage in fresh shades of pale teal, light pink, grey and yellow. We've already spotted some super cute makes using this collection on Instagram, including an embroidery hoop organiser! cloud9fabrics.com



GET APPY

■ Quilting is going digital! The new Free-Motion Quilting Idea iOS app from C&T Publishing makes free-motion all the more approachable, with patterns to inspire you and design tutorials to help you along, including stitch animations. Amanda Murphy, author of the accompanying title, is also on hand in short videos to instruct and guide you through different quilting techniques, meaning that you can achieve professional results without even leaving the house! You can download the app from the Apple store and check out Amanda's book at ctpub.com



BEAUTIFUL BOOKS

A brand new series dropped onto our desks this month from Thames & Hudson. The Craft Studio books cover a range of projects, from tote bag making to ceramic stamping. Each book contains twenty simple and easy-to-follow projects, with clear instructions and diagrams, and is beautifully styled - they looked gorgeous as a set on our bookshelf! We especially loved the pompom one - why not try making some to edge your next quilt or rug? thamesandhudson.com

ON FORM

Similarly to many modern quilters, we've got an eye for triangles – especially when they crop up in super covetable homeware. Nordic brand Formbruket have created just that with their triangular coaster sets. Featuring geometric prints, inspired by the city of Jonkoping, they come in three covetable colourways to mix and match. They're available on the Nordic Design Collective website with international shipping, making it easy to get Scandi style into your home wherever you are in the world. nordicdesigncollective.eu



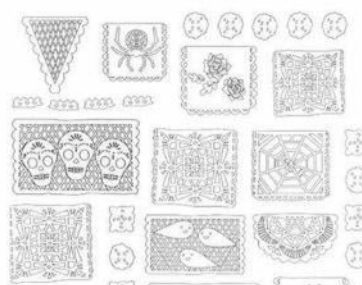
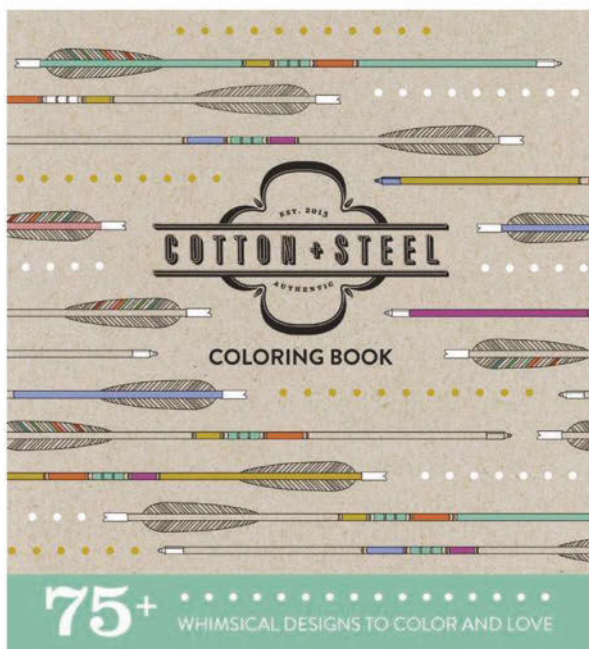
TULA PINK SCISSORS

■ If you loved Tula Pink's latest collection, Chipper, that we featured last month, then you'll be pleased to hear that she has released a limited edition hardware set to match. It includes three sewing notions, 8" fabric shears, a 5" curved EZ Snip and a surgical seam ripper, all in a psychedelic metallic colourway that will jazz up your workspace in no time. They're now available online at fatquartershop.com, but only for a limited time – we think they're going to be very popular!



SEW IT YOURSELF

LP&Q contributor Svetlana Sotak is a design powerhouse at the moment, creating gorgeous fabrics and impeccably constructed patterns like there's no tomorrow! Now she's giving you the chance to join her making escapades with her new Sotak Kits. Each kit contains everything you need to make one of her handy pouches, including screen-printed linen designed by Svetlana herself and beautiful distressed canvas for the base of the pouch. etsy.com/shop/sotakhandmade



Colour it in with Cotton+Steel

Unless you've been living under a rock for the past year, you can't have missed the colouring trend that's sweeping the nation. And now that some of our favourite Cotton+Steel fabric designers have collaborated to bring their

whimsical designs to paper, there's no excuse not to grab your colouring pencils! It's a great way to practise your colour combos, and there are over 75 patterns to experiment with, featuring everything from typewriters to arrows. amazon.co.uk

GOOD READS

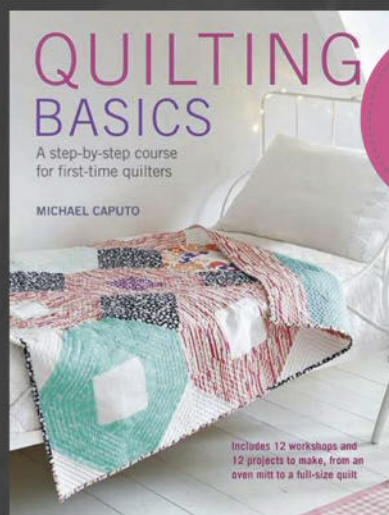
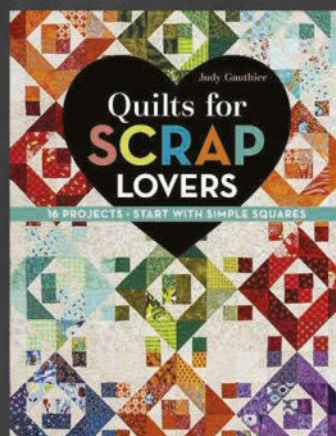
THREE IS A MAGIC NUMBER

If you're a fan of triangle quilts, then you're in for a treat with Pat Sloan's ode to the three-sided shape: *Teach Me to Sew Triangles*. While most of us stick to the faithful HST, Pat shows us twelve more ways to create triangle units, along with a handy cheat sheet to stick on your design wall for mid-project help. And if that wasn't enough, Pat also provides twelve projects which are perfect for testing your new skills. amazon.co.uk



SPRING CLEANING

Throwing away scraps is a tough task for quilters who live for their gorgeous fabric finds, but sometimes it seems that there's just no good way of using them because of their shape or size. Enter Judy Gauthier, who has turned this frustration into a new book, *Quilts for Scrap Lovers*. Using her clever 3½, 4½, and 5½ inch Block Template System, she shows you how to use almost any leftover fabric in sixteen quilt designs, including tips and tricks for sorting and selecting scraps according to colour and print. ctpub.com



TIPS FROM A PRO

BACK TO BASICS

Household quilting name Michael Caputo is turning his many years of teaching experience into his first book, *Quilting Basics*. Split into two sections, the book acts as a step-by-step course in learning to quilt, taking you from the very beginning all the way through to more complex projects. The second section features twelve workshops, each creating a project using different skills – our faves were the super cute apple and pear pincushions and the EPP oven gloves. With plenty of clear diagrams and a range of projects, it's a great place to start! rylandpeters.com



WORD PLAY

Any book that describes its crafts as redonkulous was destined to be a hit here at LP&Q headquarters, especially when some of those crafts are kooky quilt patterns! *Sew Adorkable* is full of brilliantly whimsical projects from textile designer Samarra Khaja, including a typewriter tissue box cover and a Braille alphabet quilt. The patterns are easy to follow and full of top tips, so there's no better time to get your geek chic on! Find it at amazon.co.uk



FEELING FRESH

Blues, greens and whites complement each other so well, creating a bright and sunny effect



HAPPY CABINS

Experiment with analogous colour palettes to make this fast, fresh take on a trad Log Cabin quilt

BY NICOLE CALVER



QUILT

YOU WILL NEED

- Ten assorted solid fabrics: $\frac{3}{8}$ yd each
- Feature fabric A: $\frac{3}{8}$ yd
- Feature fabric B: $\frac{1}{2}$ yd
- Background: $2\frac{1}{2}$ yds
- Quilt back fabric: 4yds
- Batting: 68in x 84in
- Binding: $\frac{5}{8}$ yd

FINISHED SIZE

- 64in x 80in

NOTES

- Seam allowances are $\frac{1}{4}$ in, unless otherwise noted.
- RST = right sides together.
- WOF = width of fabric.

FABRICS USED

- Solids are all Kona Cotton, in the following colours: Asparagus, Aloe, Bluegrass, Cactus, Candy Green, Celadon, Cypress, Everglade, Lime, Limelight, Peapod, Pickle, Pond, Sprout, Ultra Marine and Wasabi.
- Black and white prints are Ladder Lines in Black from Doe by Carolyn Friedlander and Black and White stripe from Celebrate Seuss both from Robert Kaufman.

Use a contrasting fabric for the third round to make the solids pop!



ORGANISE YOUR FABRIC STRIPS BY ROUND AND KEEP THEM IN LABELLED CLEAR PLASTIC BAGS

CUTTING OUT

Label your fabrics as you go with their corresponding Round numbers.

1 From each of your solid fabrics, cut:

- One (1) $3\frac{1}{2}$ in x WOF strip. Subcut one (1) $3\frac{1}{2}$ in square for the centre square, Subcut the remainder of the strip into two (2) $1\frac{1}{2}$ in x $5\frac{1}{2}$ in strips and two (2) $1\frac{1}{2}$ in x $3\frac{1}{2}$ in strips for Round One (R1), and two (2) 2in x $8\frac{1}{2}$ in strips and two (2) 2in x $5\frac{1}{2}$ in strips for Round Two (R2).
- Two (2) $1\frac{1}{2}$ in x WOF strips. Subcut into two (2) $1\frac{1}{2}$ in x $13\frac{1}{2}$ in strips and two (2) $11\frac{1}{2}$ in x $11\frac{1}{2}$ in strips for Round Five (R5).
- Two (2) 1in x WOF strips. Subcut into two (2)

1in x $14\frac{1}{2}$ in strips and two (2) 1in x $13\frac{1}{2}$ in strips for Round Six (R6).

- Two (2) 2in x WOF strips. Subcut into two (2) 2in x $17\frac{1}{2}$ in strips and two (2) 2in x $14\frac{1}{2}$ in strips for Round Seven (R7).

2 From Feature Fabric A, cut ten (10) 1in x WOF strips. Subcut into twenty (20) 1in x $9\frac{1}{2}$ in strips and twenty (20) 1in x $8\frac{1}{2}$ in strips for Round Three (R3).

3 From Feature Fabric B, cut ten (10) $1\frac{1}{2}$ in x WOF strips. Subcut into twenty (20) $1\frac{1}{2}$ in x $11\frac{1}{2}$ in strips and twenty (20) $1\frac{1}{2}$ in x $9\frac{1}{2}$ in strips for Round Four (R4).

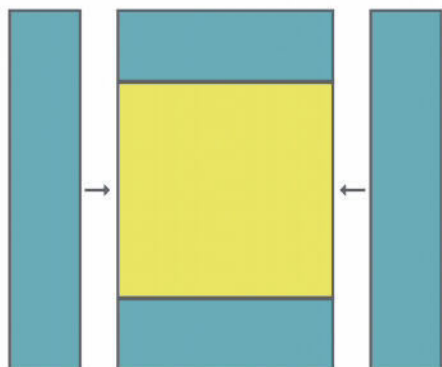


Fig 1

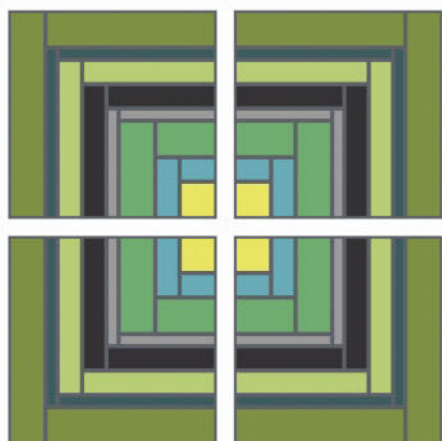


Fig 2



Match the binding fabric to Feature Fabric B for an eye-catching finish

4 From the background fabric cut ten (10) $8\frac{1}{2}$ in x WOF strips. Subcut into forty (40) $8\frac{1}{2}$ in squares.

5 From the binding fabric cut eight (8) $2\frac{1}{2}$ in x WOF strips.

PIECING THE BLOCKS

6 Sew the shorter set of R1 strips to the sides of a centre square. Then sew the two matching longer R1 strips to the top and bottom. Press seams away from the centre square (Fig 1).

7 Add the rest of the rounds to the block, as before, first adding the shorter strips, then the longer strips for each of the remaining rounds. Each round should be made of one matching strip set, but mix up the colours between rounds. Once complete, the pieced block should measure $17\frac{1}{2}$ in square. Repeat to make a total of ten blocks.

8 Find the centre of the block and cut it into quarters (Fig 2). Trim each quarter to measure $8\frac{1}{2}$ in square.

ASSEMBLING THE QUILT TOP

9 Sew your blocks into ten rows of eight blocks, alternating each pieced block with a square of background fabric, as shown in flat shot. Press seams to the sides and alternate the direction row by row. Sew your rows together. The blocks will nest together because of the alternating seams.

QUILTING AND FINISHING

10 Cut your backing fabric into two (2) 2yd pieces. Sew together down the long edges using a $\frac{1}{2}$ in seam allowance.



11 Make a quilt sandwich and baste. Quilt as desired – Nicole quilted trios of straight lines diagonally across the corners of the Cabin blocks.

12 Trim away excess batting and backing, and square up. Sew the eight strips of binding fabric together end to end with diagonal seams. Fold along the full length, wrong sides together, and press. Machine sew the binding to the front of your quilt then hand stitch it down on the back.




NICOLE CALVER
Canada



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**PRETTY
PETALS**

The shape of the Sprout block lends itself perfectly to a selection of floral fabric prints



SPRING FLING

This sweet leafy block design has us all excited for Springtime with its colourful petals in a mix of prints

BY LYNNE GOLDSWORTHY



QUILT

YOU WILL NEED

- Print fabric (for the flowers) sixty-four (64) 10in squares
- Solid fabric (for the stems) ½yd
- Background and binding fabric: 4¼yds
- Backing fabric: 5yds
- Batting: 86in square
- Ninety-six (96) copies of the template, see page 88

FINISHED SIZE

- 78in square approx

NOTES

- Wash and press all fabrics well before cutting.
- Seam allowances are ¼in, unless otherwise noted.
- Press after each seam, pressing seams open unless otherwise instructed.
- Shorten your stitch length for Foundation Paper Piecing.
- WOF = width of fabric.
- For templates see p88. Templates do not include seam allowances.

FABRICS USED

- Background and binding fabric is Farmhouse by Fig Tree Quilts for Moda Fabrics.

Cross-hatch quilting gives this colourful design lots of texture



FOR MORE TIPS AND TRICKS ON FPP, HEAD OVER TO OUR WEBSITE TO FIND LYNNE'S HANDY TUTORIAL

- Stem fabric is Zinnia from the Colourshott collection by Oakshott.
- The 10in squares are Prairie by Corey Yoder, Meadowbloom by April Rosenthal and Tucker Prairie by One Canoe Two, all for Moda Fabrics.

CUTTING OUT

- 1 Cut each 10in print square into three (3) 3¼in x 10in strips for a total of one hundred and ninety-two (192) strips. These will be used for sections 1 and 2 on the templates.
- 2 From the background fabric, cut:
 - Eight (8) 4in x WOF strips. Subcut each

- strip into ten (10) 4in squares and cut each of these in half diagonally. These will be used for sections 3 and 4 of the templates;
- Sixteen (16) 1in x WOF strips;
- Thirty-one (31) 1½in x WOF strips. Subcut sixteen of those strips into six (6) 6½in lengths each to yield a total of ninety-six (96) strips. Sew seven of those strips end to end and cut into twenty (20) 14½in lengths. (If your fabric is 43½in wide, you can cut three (3) 14½in strips per WOF without the need to sew the strips end to end.) Finally, sew the remaining eight of those strips end to end and cut into four (4) 74½in lengths;



- Sixteen (16) 2½in x WOF strips. Sew eight of those strips end to end and cut into two (2) 74½in lengths and two (2) 78½in lengths. Sew the remaining eight strips end to end using straight or diagonal seams to make a double fold binding;
- One (1) 14½in x WOF strip. From this strip, cut one (1) 14½in square. Cut the remainder of this strip into sixteen (16) 4in squares. Cut each of the 4in squares in half diagonally, to be used for sections 3 and 4 on the templates.

3 Cut the stem fabric into eleven (11) 1½in x WOF strips. Cut three (3) of those into sixteen (16) 2½in x 1½in pieces per strip to yield a total of forty eight (48). Leave the remaining eight strips whole.

4 Cut the backing fabric into two (2) equal lengths.

MAKING THE QUILT

5 Foundation Paper Piece the ninety-six (96) templates using the 10in strips on sections 1 and 2 and the background triangles on sections 3 and 4, following steps 6-10 below.

6 Place two (2) 10in strips right sides together (one dark and one light). Lay them on the back of the template so that

Piecing the templates

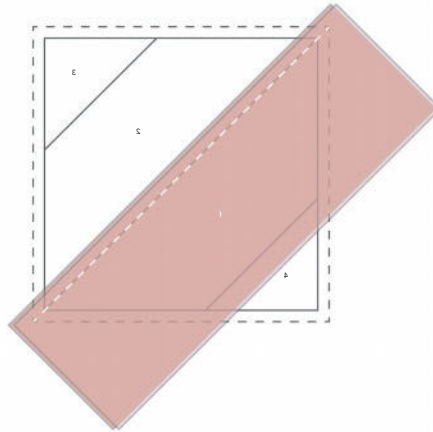


Fig 1

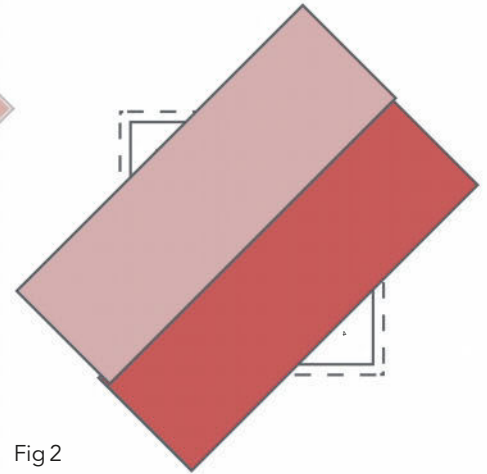


Fig 2

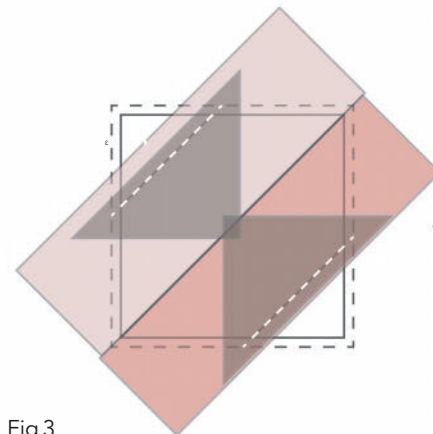
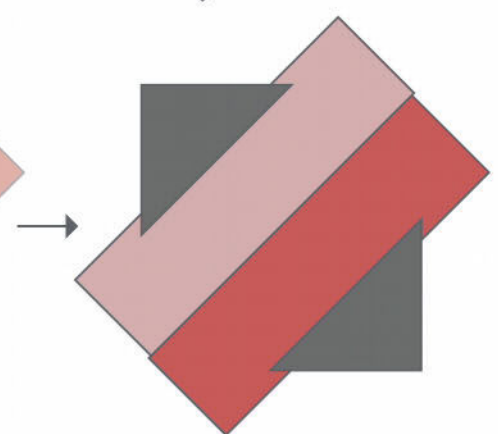


Fig 3



they cover the whole of section 1 plus at least a ¼in all round, and pin in place along the seam line between sections 1 and 2.

7 Flip the template over so the printed side is facing up, shorten the stitch on your machine to 1.5 and sew along the seam line between sections 1 and 2 extending the seam line to the edge of the template (Fig 1).

8 Fold over the piece of fabric covering section 2 and press (Fig 2).

9 Sew two (2) background fabric triangles so that they will cover sections 3 and 4, and press open (Fig 3).

10 Trim paper and fabric along the dashed lines then remove paper by tearing along the seam lines.

11 Sew two (2) background fabric 1in x WOF strips to either side of each ½in x WOF strips of stem fabric. Press seams towards

the background fabric. Cut each strip set into six (6) 6½in x 3in pieces to give a total of forty-eight (48).

12 Sew a 1½in x 2½in strip of stem fabric to each of the forty-eight strips made in step 11 (Fig 4).

13 Arrange four of the paper pieced units around the stem sections. Add one 1½in x 6½in strip of background fabric to the top of each of the paper pieced units (Fig 5). Take care to orientate light and dark fabrics as shown, with the darker fabric to the bottom and with the left and right blocks facing each other.

14 Sew the units together in two rows, then sew the rows together to complete the block (Fig 6). Repeat this process to make a total of twenty-four (24) blocks.

15 Decide on the layout of the twenty-four blocks and one 14½in square of



background fabric. Remember to refer to the photo for orientation of each block.

16 Sew the leaves blocks and the background fabric block into five (5) rows of five (5) with 1½in x 14½in background sashing strips in between each block.

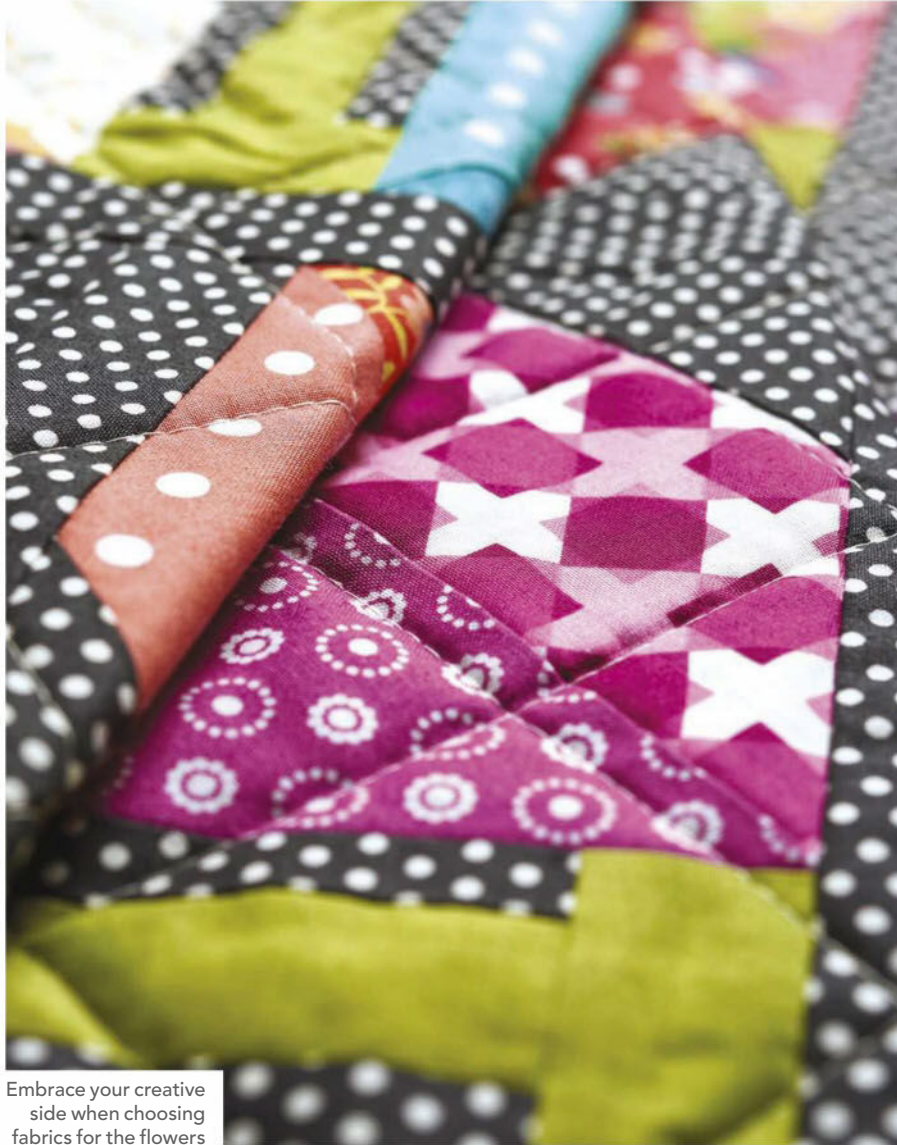
17 Sash the five rows of the quilt top together with 1½in x 74½in background sashing strips in between each row.

18 Sash the sides of the quilt with the 2½in x 74½in background sashing strips, then the top and bottom with the 2½in x 78½in background sashing strips to finish the quilt top.

FINISHING THE QUILT

19 Sew the two (2) pieces of backing fabric together along the long sides using a ½in seam. Press the seam open.

20 Make a quilt sandwich by layering the backing fabric right side down, the



Embrace your creative side when choosing fabrics for the flowers

batting in the middle and then the quilt on top, right side up. Baste the layers using pins, spray adhesive or another method of your choice.

21 Quilt as desired then trim square. Lynne quilted a diagonal cross-hatch of lines approximately 2in apart using cream thread.

22 Finish by binding the quilt, taking care to mitre the corners.

lilysquilts.blogspot.co.uk
lilysquilts

Start each block with a stem piece



Fig 4



Fig 5

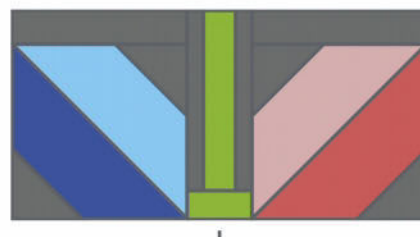


Fig 6



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FEELING BLUE

Been inspired by blue? Holly DeGroot shows you how to tackle this season's coolest colour



Blue seems to be having a serious moment in the quilting world! Cobalt, navy, sky blue...no matter the shade, blue quilts are everywhere. As the release of indigo-inspired collections such as Cotton+Steel's Bluebird and Alison Glass' Handcrafted Indigos become increasingly popular, it makes sense that we're feeling a bit blue!

HISTORY

Throughout history, indigo quilts have been very popular. This was primarily due to the availability of indigo plants to use in dyeing, as well as the colourfastness of indigo dyes when used to dye cotton fabrics. Quilters would use indigo and white fabrics for their best quilts because they trusted that the fabrics wouldn't bleed. Thankfully fabrics nowadays don't bleed quite as much, but there's no denying the beautiful look of a blue and white quilt!

INSPIRATION

I've seen so many amazing blue quilts recently, but I've included a few of my favourites here (pictured on opposite page). Christopher Thompson (@the_tattooed_quilter) is very prolific in his blue quilts and has made several really awesome ones. I love how he plays with

sharp angles and pops of white to really make the blues stand out.

Jenn Rossotti (@jennrossotti) of Ginger Peach Studio's beautiful clamshell Ephemera quilt makes a big impact with its curves, negative space and pieced white background. Those added low volume clamshells are an awesome way to finish it off and add a little extra detail as well.

Nydia Kehnle's (@nydiak) Perception quilt, photographed here by Robert Kaufman, is so stunning with all of its varying shades of blue. I love how the angled blocks create movement in the quilt and draw your eye back and forth between the lighter blocks at the top and the dark blocks at the bottom of the quilt. Nydia just released a pattern for this quilt, so make sure to check it out!

Nicole Daksiewicz (@modernhandcraft) experimented with Lecien solids to make her Glitch quilt, which also creates a ton of movement with its staggered strips and matchstick quilting in varying shades of blue and indigo.

I couldn't resist making my very own blue quilt too after seeing the rest, so I opted to do a bit of paper piecing to make a tile inspired design that's been on my mind. It was so much fun, I don't think I'm finished experimenting with blues just yet!

If you want to make your own blue quilt, search "indigo quilts" on Pinterest for some beautiful eye candy and inspiration



Holly was so inspired by this blue trend that she made her own quilt, using paper piecing to create a tile design out of Cotton + Steel's Bluebird fabrics

Holly's not the only designer who loves to be blue! Clockwise from left: Jenn Rossotti, Nydia Kehle, Nicole Daksiewicz, Nicole Daksiewicz, Christopher Thompson



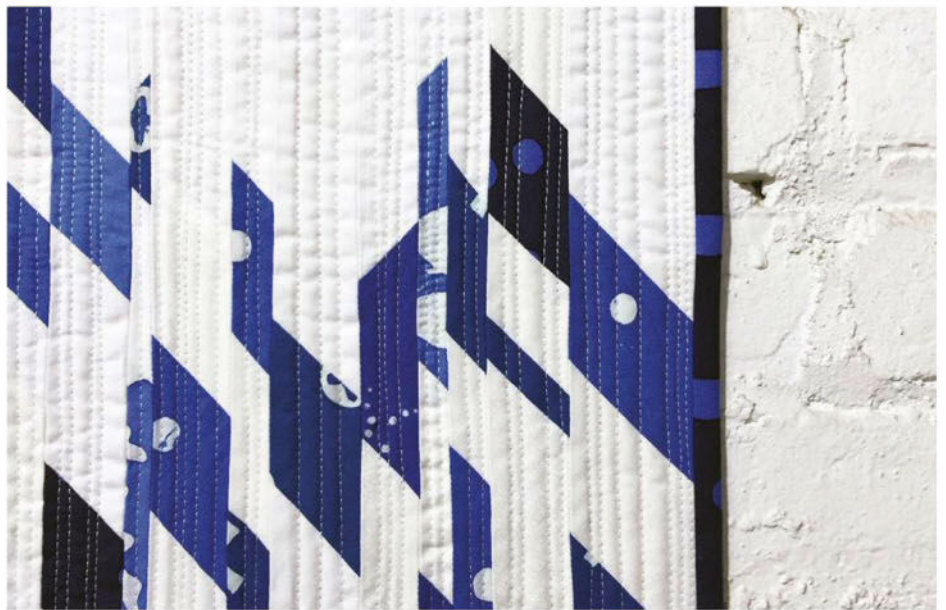
to get started. You can also search for “red and white quilts” for more two-colour quilt design inspiration and switch the reds to some cool blues instead.

COLOUR PAIRINGS

When it comes to making blue quilts, it's pretty easy to choose colours! The beauty of using just one colour is that anything goes, as long as it reads blue. Some blues may read more green or more purple, and might stand out a bit if you're trying to stick with true blues. Adding in those blue-greens and bluish purples adds another dimension of colour though, so sometimes it's handy to use them too for a little more interest and variation (see Nydia's Perception quilt for a great example of this). Be mindful of light, medium and dark values and use them to your advantage when coming up with layouts.

If you want your design to really pop, pair darker, more saturated blues with bright whites to bump up the contrast. This combination is perfect for geometric quilt designs, as the white gives your eye a place to rest and makes the focal point of the quilt stand out. For a softer look, pair your blues with chambray or blue linen for less contrast and to play up the texture of the quilt.

If one or two colour quilts seem a little limited for you, try adding in another colour to create a completely different look! I think something warmer such as a bright coral would look amazing paired with a bunch of blue and white. The Kona



WHEN IT COMES TO MAKING BLUE QUILTS, IT'S PRETTY EASY TO CHOOSE COLOURS! THE BEAUTY OF USING JUST ONE COLOUR IS THAT ANYTHING GOES, AS LONG AS IT READS BLUE

Colour of the Year, Highlight, would be fun to experiment with as well.

DENIM

Previously seen in quilts by the Gee's Bend quilters, quilting with denim is another technique that I've noticed popping up in our community recently. In the past, these were often utilitarian quilts made out of necessity from old clothing. With denim collections being released by fabric companies, such as Robert Kaufman's House of Denim and Art Gallery Fabrics' The Denim Studio, denim quilts are sure to gain in popularity once again. This denim quilt by Nicole Daksiewicz (above) is an awesome example – I especially love the distressed denim she used!

FABRIC COLLECTIONS

There are a few indigo inspired fabric collections on the market currently if you'd like some fabric inspiration for making your own blue quilt:

- Bluebird by Cotton+Steel
- Handcrafted Indigos by Alison Glass for Andover Fabrics
- Kona Cotton Dusk to Dawn Bundle by Robert Kaufman
- The Alchemy by Camelot Cottons

And you can also follow the quilters featured in this article on Instagram to see more of their beautiful blue designs!

- @nydiak
- @the_tattooed_quilter
- @jennrossotti
- @modernhandcraft

KEEP IT SIMPLE

Reene's clever technique makes this 3D pattern easy yet effective!





COLOUR DROP

These tumbling EPP blocks are a masterclass in precision piecing for a crisp geometric finish

BY REENE WITCHARD



QUILT

YOU WILL NEED

- Fabrics A-N: 1/8yd each
- Fabric O: 1 1/8yd
- Batting: 20in x 26in
- Non-permanent fabric glue pen (optional)
- Thin card or paper for templates

FINISHED SIZE

- 18in x 24in approx

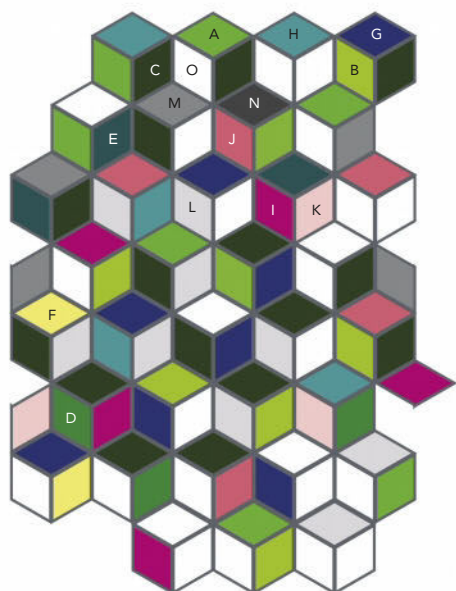
NOTES

- WOF = width of fabric.
- RST = right sides together.
- EPP = English Paper Piecing.
- The paper templates are the finished size of each unit. Fabric pieces should be cut adding a 1/4in seam allowance around each side of the paper template.
- For templates see p88.

FABRICS USED

All fabrics are from Lecien's 1000 Colours collection in the following colours:

- Fabric A: apple green (710)
- Fabric B: yellow green (706)
- Fabric C: dark olive green (156)
- Fabric D: mid green (6020)
- Fabric E: dark bottle green (163)
- Fabric F: yellow (702)
- Fabric G: royal blue (7014)



Layout diagram



USE RAINBOW COLOURS FOR A BRIGHT IMPACT, OR TRY TONAL COLOURS FOR AN OMBRE EFFECT

- Fabric H: turquoise blue (718)
- Fabric I: deep pink (716)
- Fabric J: warm pink (726)
- Fabric K: dusky pink (360)
- Fabric L: pale grey (501)
- Fabric M: mid grey (554)
- Fabric N: dark grey (555)
- Fabric O: white solid (551)

CUTTING OUT

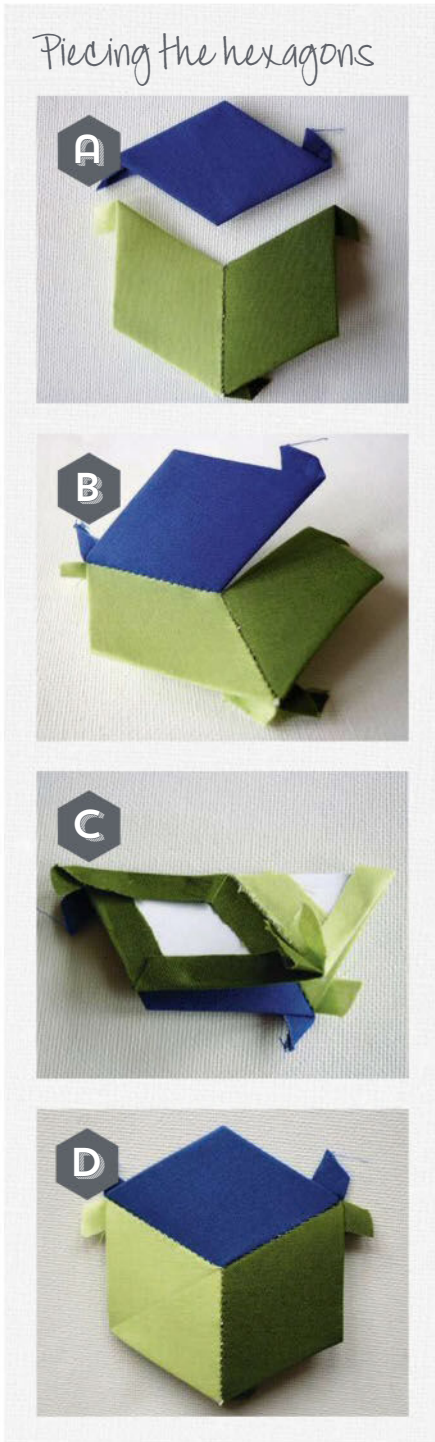
- 1 From Fabric O cut three (3) 2 1/2in x WOF strips for binding and two (2) 19in x 25in panels for background and backing. Save the remainder for your diamond pieces.
- 2 Cut out one-hundred-and-six (106) diamond templates.

MAKING THE EPP SECTION

3 Cut out the diamond shapes from your fabric, with at least a 1/4in seam. Baste to your templates using your preferred method. Use the layout diagram as a colour placement, arranging the diamonds row by row as you baste to avoid mixing up the pieces.

TOP TIP

It's a good idea to glue baste your diamonds, as it makes the whole preparation phase much quicker. It also gives a nice crisp edge to sew along when joining them together



Hexagons are an easy way to create tumbling cubes

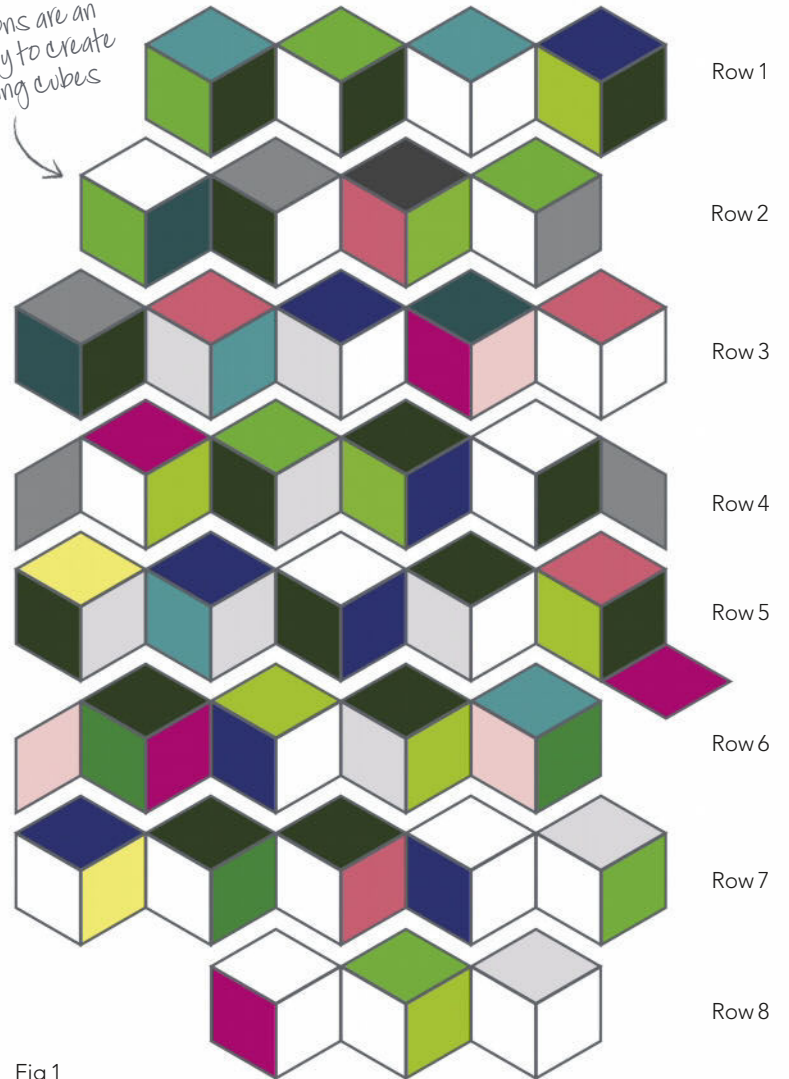
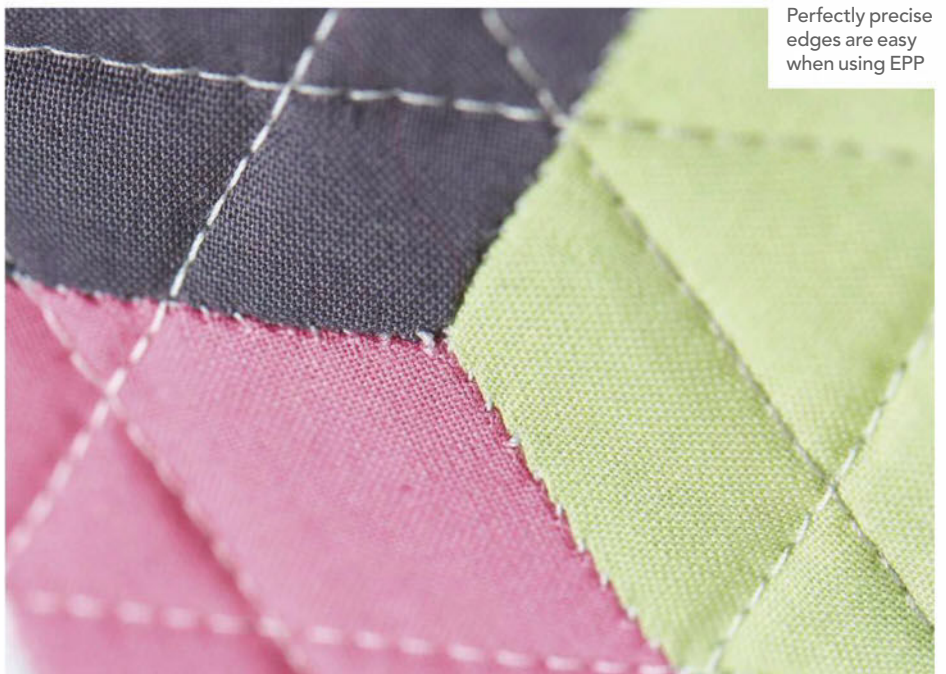


Fig 1

4 When joining your diamonds together, whipstitch along the edges, RST. First, join the diamonds in hexagon shapes. Start by joining two diamonds together along one edge. Then join the third to the top of one diamond. Finally, folding the shape, join the last two edges (Figs a-d).

5 Join the hexagons in rows, adding any remaining diamonds to the ends (Fig 1).





Using straight-line star quilting suits the quilt's geometric style

6 Finally, join the rows together, referring to the diagram for placement, to complete the EPP section. Press carefully and remove the papers from all the diamonds, except those around the outer edge. These will be removed later.

FINISHING THE TOP

7 Fold one of your Fabric O panels in half vertically and horizontally and gently press to mark the centre. Pin your

EPP panel in place, using the pressed lines to centre it.

8 Appliqué the EPP panel in place, using an invisible stitch. Take your time and keep your stitches as even as possible for a neat finish.

9 Turn your panel to the wrong side. Carefully pinch the background fabric away from the EPP so that you can cut the

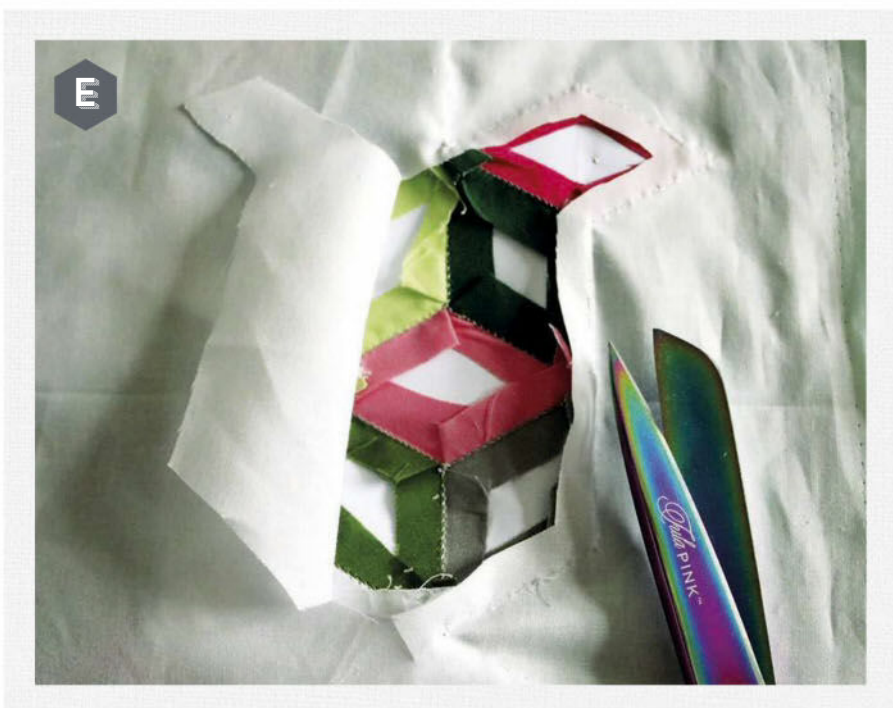
excess white solid away leaving a $\frac{1}{4}$ in seam allowance (Fig e). Remove the remaining paper pieces and press the finished top.

ASSEMBLING THE MINI QUILT

10 Make a quilt sandwich from your backing fabric, batting and quilt top. Make sure all the layers are nice and smooth, with no wrinkles, and baste using your preferred method. Quilt as desired – Reene quilted hers using a variegated Aurifil thread in a straight-line star pattern.



11 Trim away excess batting and backing, and square up the quilt.

12 Prepare the binding by sewing the $2\frac{1}{2}$ in x WOF strips together along the short ends to form one long length. Fold along the full length, wrong sides together, and press. Use this to bind the quilt.




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ORGANIC AND ORIGINAL

Monaluna is a small, independent fabric company from Walnut Creek, California. We love their environmentally-friendly approach to producing fabric, creating whimsical designs on cotton that is 100% organic – and it's super soft to boot!

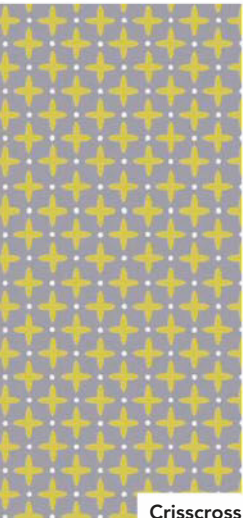
LOVEFABRIC

ANYA

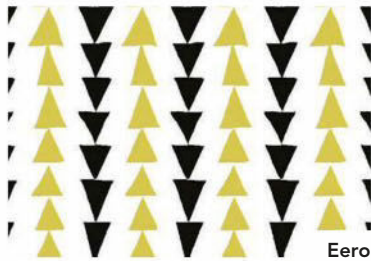
by Jennifer Moore
for Monaluna

Woodland themes and Scandi chic are so in vogue right now – it was only a matter of time before the two were combined in one fabric collection! Jennifer Moore's latest offering features cute owls and hedgehogs amongst abstract shapes with subdued but sophisticated colour combos.

monaluna.com



Crisscross



Eero



Little Forest/Strung



Ceramic



Hedgies



Mod Blooms



Mushrooms



Evening Primrose: Orange



Fox in the Foxgloves: Turquoise



Foxgloves: Navy



Cowslips: Grey



Stem Dot: Navy/Gold



Cowslips: Pink

FOXGLOVE

by Aneela Hoey
for Cloud9 Fabrics

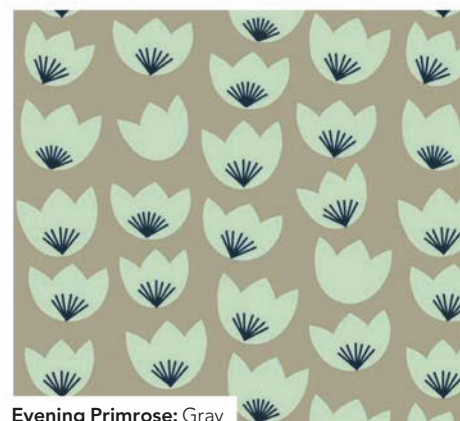
Inspired by the wildflowers found in the English Countryside, Aneela Hoey takes us on a woodland walk with her second collection for Cloud9. Featuring foxgloves, cowslips and primroses (and the odd fox, natch), you'll be heading out into nature in no time.
cloud9fabrics.com



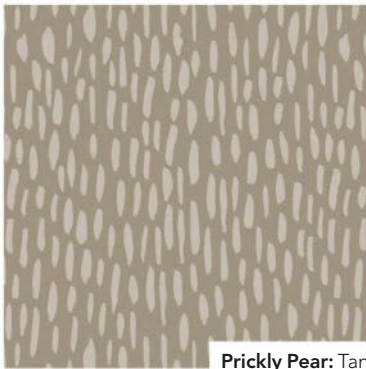
Fox in the Foxgloves: Navy



Foxgloves: Orange



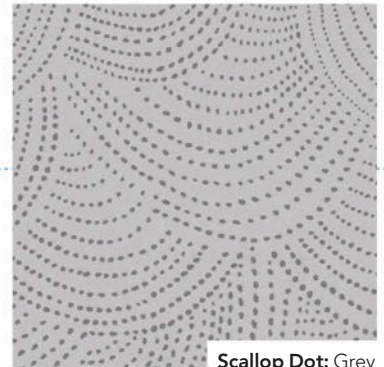
Evening Primrose: Gray



Prickly Pear: Tan



Foraging for Funghi: Multi



Scallop Dot: Grey



Scallop Dot: Tangerine



Treetop Party: Multi/Beyond the Brush: Navy



Fern Bouquet: Navy

FOXTAIL FOREST

by Rae Ritchie
for Dear Stella

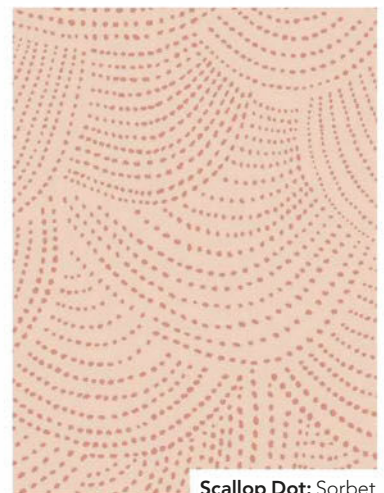
If you go down to the woods today, you might find a birthday feast being enjoyed by the animals of the forest – and if not, you'll find them in Rae Ritchie's new fabric designs! Her range includes whimsical prints and subtle blenders, brought together by navy blues and corals. dearstelladesign.com



Woodcut: Tan



Beyond the Brush: Fern



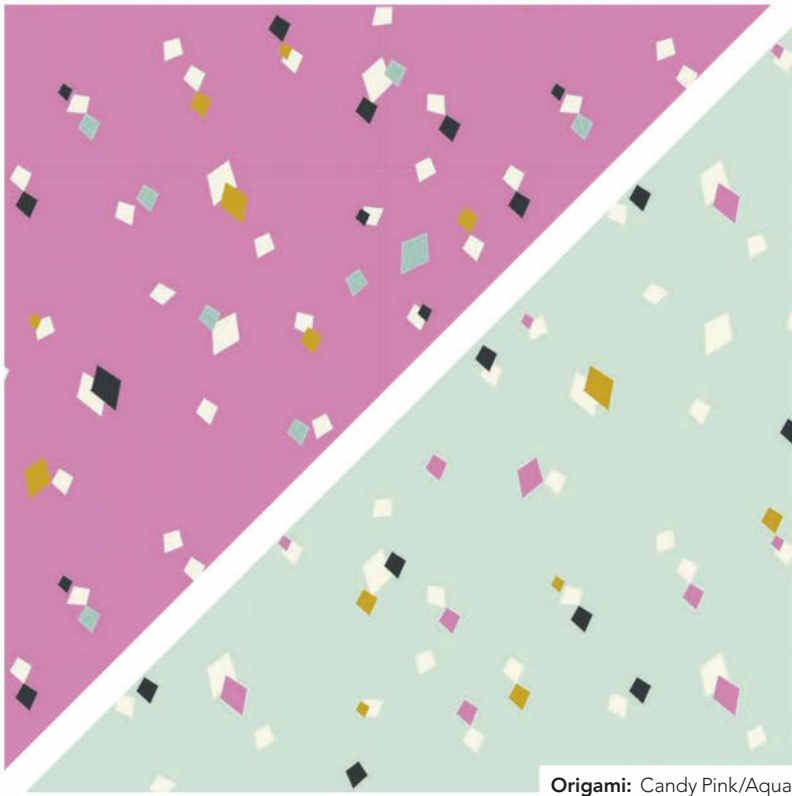
Scallop Dot: Sorbet



Origami: Gold



Shaded Geometric



Origami: Candy Pink/Aqua

COTTON CANDY

by Susan Driscoll for Dashwood Studio

Get set for summer with designer Susan Driscoll's newest collection. Channelling her signature style, the designs mix bright florals with bold geometrics in an on-trend palette of turquoises, pinks and mustards. dashwoodstudio.com



Floral: Navy



Vibrant Geometric



Floral: Cream



Packed Floral: Cream

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PARK LIFE

Let's get ready for picnics in the park
with pretty pastels and pieced
triangles in mint and peach

BY ELIZABETH OLWEN



QUILT

YOU WILL NEED

- Print fabrics (A–F): six (6) 10in squares
- Print fabrics (G–N): nine (9) fat quarters
- Background solid fabric (white): 3yd
- Binding: ½yd
- Backing: 4yds
- Batting: 70in x 80in

FINISHED SIZE

- 60in x 68in approx

NOTES

- WOF = width of fabric.
- RST = right sides together.
- HST = half square triangle.
- Pieced by Jacqui Smith, quilted by Trudi Wood.

FABRIC USED

- Print fabric is Park Life by Elizabeth Olwen for Cloud9 in the following styles:
 - A: 147125 Royal Swans Brown
 - B: 147218 Victorian Afternoon Gold
 - C: 147325 Leafscape Brown
 - D: 147418 Flower Field Gold
 - E: 147505 Sunday Stroll Pink
 - F: 147603 Bloomsbury Turquoise
 - G: 147005 Hyde Park Pink

Elizabeth's fabric designs feature all manner of wildlife



TRY ADDING A QUILT LABEL FOR THAT PERSONAL TOUCH – SIMPLY APPLIQUÉ IT TO THE QUILT BACK

- H: 147033 Hyde Park Multi
 - I: 147114 Royal Swans Green
 - J: 147205 Victorian Afternoon Pink
 - K: 147303 Leafscape Turquoise
 - L: 147415 Flower Field Coral
 - M: 147514 Sunday Stroll Green
 - N: 147605 Bloomsbury Pink
 - Solid fabric is Cirrus Solids Limestone by Cloud9.
 - Binding fabric is Park Life Leafscape Turquoise by Elizabeth Olwen for Cloud9.
- For stockists see hantex.co.uk/mystockist

CUTTING OUT

- 1 Cut two (2) 10in squares from each of fabrics G–N.
- 2 Cut seven (7) 2½in x WOF strips from the binding fabric.
- 3 From the background solid fabric cut:
 - Twenty-two (22) 10in squares.
 - Five (5) 3in x WOF strips.
 - Two (2) 12in x 27½in rectangles.
 - Thirty-six (36) 3in squares.

Add texture to the white sections by quilting intricate feather designs



MAKING THE QUILT

4 Using a fabric marker or pencil, mark a diagonal line across each of the 10in and 3in solid squares.

5 Pair one solid 10in square RST with one of the print 10in squares. Machine stitch $\frac{1}{4}$ in from each side of the marked line. Cut along the marked line to give you two (2) HSTs. Press the seam towards the print fabric. Repeat with the remaining print and solid 10in squares.



Fig 1

6 Trim the HSTs to $9\frac{1}{2}$ in square, lining up the 45-degree line on your ruler with the diagonal of the HST. Note, you will only need three each of the print fabric G-N HSTs, for a total of thirty-six (36). You can save the remaining HSTs to add to the quilt back, or use in another project.

7 Place a 3in solid square onto the corner on the print half of one of the HSTs. Make sure the marked line runs parallel to the seam, as shown (Fig 1). Stitch along the marked line. Trim to a $\frac{1}{4}$ in seam and press toward the print fabric. Repeat with all thirty-six (36) HSTs.

8 Using the photo as reference, lay out the HSTs in six rows of six blocks, rotating the blocks to achieve the points.

9 Sew the blocks together in rows, pressing seams in alternating directions for each row. Then sew these rows together.

10 Join the two (2) background 12in x $27\frac{1}{2}$ in pieces along the 12in side and press the seam open. Join this strip to the top of the pieced quilt.

11 Join the five 3in x WOF strips end to end to make one long strip. Press the seams open. Subcut into one (1) $54\frac{1}{2}$ in long strip and join this border to the bottom of the quilt. Cut two (2) side borders measuring $68\frac{1}{2}$ in long and join these to the sides of the quilt.

12 Cut the backing fabric in half and join using a $\frac{1}{2}$ in seam, making one piece. Make a quilt sandwich by layering the quilt top with the batting and backing, and quilt as desired.

13 Sew the binding strips into one long length. Press in half, wrong sides together and use to bind the quilt, mitring the corners.



ELIZABETH OLWEN
Canada

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





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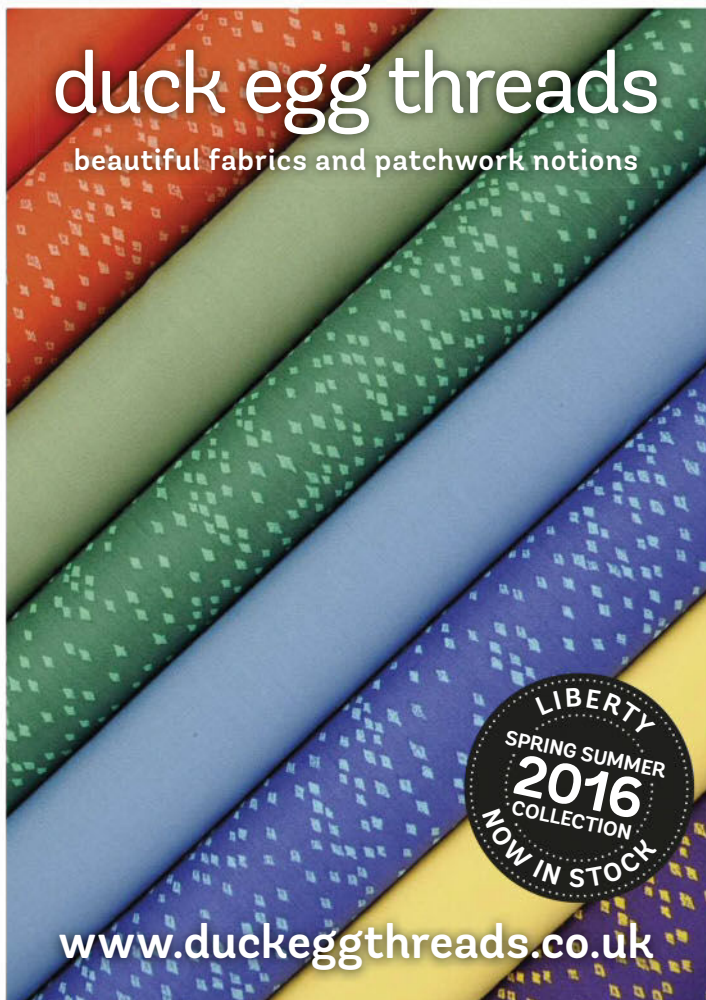
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*LPO reader research Jan 2015



PENNY PARTY

Lecien's colourful Jelly Clips create a super cute bubble purse

BY ANGELA LEE 



PURSE

YOU WILL NEED

- Contrast fabric: 30cm x 10cm
- Purse body fabric: 30cm square
- Top fabric: 25cm x 10cm
- Lining fabric: 30cm x 40cm
- Fabric scraps: ten (10) 3cm squares
- White felt: 10cm square
- Batting: 30cm x 40cm
- Blue embroidery thread
- Textile glue
- 18cm purse frame

FINISHED SIZE

- 20cm x 25cm approx

NOTES

- Seam allowances are 1cm, unless otherwise stated.
- RST = right side together.
- For templates see p88. Templates do not include seam allowances.

FABRICS USED

- Print fabrics are from the Flower Sugar Fall 2015 Collection by Lecien.
- For the purse frame we used an 18cm purple Jelly Clip from Lecien.

CUTTING OUT

- 1 From the contrast fabric, cut two (2) 30cm x 5cm rectangles.

This tiny bunting is super sweet and great for using odd scraps



IF YOU THINK THIS SIZE PURSE IS ADORABLE, TRY MAKING THE MINI VERSION OVER ON OUR BLOG

- 2 From the purse body fabric, cut two (2) 30cm x 15cm rectangles.

- 3 From the assorted fabric scraps cut ten (10) pieces using the Triangle template, adding a 0.5cm seam allowance along the outer edges.

- 4 From lining fabric, cut two pieces using the Purse Body template.

MAKE THE PURSE BODY

- 5 Sew one contrast strip to the bottom of each purse body fabric and press the seam open. Cut out one purse body piece from each piece of fabric, aligning the guideline with the seamline. These will be the purse back and purse front.

- 6 Pair two triangle pieces, RST, and machine sew along the two straight sides. Clip the corner and turn right side out. Repeat to make a total of five (5) triangle pieces.

- 7 Trace the Left Top and Right Top templates onto the right side of the

top fabric using a removable fabric pen. Cut out, adding a 0.5cm seam allowance around the outer edges, and pin to the purse front.

- 8 Using the pinned top pieces as a guide, pin the triangle pieces so the raw edges are sandwiched between the top and body pieces, referring to the photo for placement.

- 9 Appliqué the top pieces to the top of the purse body, turning under the seam allowance to the drawn line as you stitch. Make sure to catch the top of the triangles in the seam, adjusting as necessary as you form the bunting. You only need to appliqué the curved edges of the top pieces. After sewing, trim the outer edges even with the raw edges of the purse front.

- 10 Trace the letters from the Bubble template onto the white felt using a removable fabric pen and embroider. Centre the Bubble template over the embroidered piece and cut out along the outer edge.



Pick your favourite print from the front for the lining fabric

11 Pin the felt to the front of the purse and attach with a running stitch and more embroidery thread.

12 Baste the purse front to a piece of batting and quilt as desired. Angela hand quilted a cross-hatch along the contrast strip and diagonal lines above the bunting. Repeat with the purse back piece.

ASSEMBLE THE PURSE

13 Pin the purse front and back pieces RST. Starting and finishing at the two side notches, sew together along the bottom of the purse, using a 0.7cm seam allowance. Backstitch at the beginning and end of the seam, then trim.

14 Place the two lining pieces RST, and sew together as before, leaving a 6cm turning gap in the bottom of the lining. Turn the lining right side out and place inside the purse so the fabrics are RST.

15 Align the top edges of the purse and lining and pin in place. Sew around the top edge on each side of the purse.

16 Turn the purse right side out through the turning gap in the lining. Hand sew the gap closed and push the lining down inside the purse.

17 Press the two purse flaps and topstitch along the flaps. This will help flatten them and make inserting into the purse frame easier.

ATTACH THE FRAME

18 Apply a small amount of glue on one side of the frame, gently squeezing it into the channel. Make sure to avoid overuse of glue, as this can make it difficult to reposition the frame.

19 Align the centre top of the front of the purse with the centre top of the

frame and insert the front flap into the frame. Push the flap all the way into the frame using a pointed tool or small ruler. Work from the centre down one side, and then go back and push in the other side.

20 Check both sides of the front flap to make sure it's correctly inserted. Once you're happy with the alignment, leave the it to dry for at least 10 minutes. Repeat the process to insert the remaining flap in the other half of the frame.




PUI YAN
'ANGELA' LEE
Hong Kong
 rolypolyhandcraft

STYLE IT OUT
Accessorise this quilt
with soft furnishings in a
matching colour





MILLIE FLEUR

Combine HSTs and squares in bold prints to create a flowery design that really packs a punch

BY ART GALLERY FABRICS



QUILT

YOU WILL NEED

- Fabric A (dark blue): ½yd
- Fabric B (light gold): ¾yd
- Fabric C (dark teal): ½yd
- Fabric D (dark gold): 1yd
- Fabric E (dark pink): ½yd
- Fabric F (light pink): ½yd
- Fabric G (dark grey): ½yd
- Fabric H (solid pink): ½yd
- Fabric I (solid coral): ½yd
- Fabric J (solid cream): 2½yds
- Fabric K (solid white): ¾yd
- Binding: ⅝yd
- Backing: 5yds

FINISHED SIZE

- 80in square

NOTES

- HST = half square triangle

FABRICS USED

■ All print fabrics are by Millie Fleur by Bari J and solid fabrics are Pure Elements, both for Art Gallery Fabrics:

- Fabric A – MFL-21354
- Fabric B – MFL-11360
- Fabric C – MFL-21360
- Fabric D – MFL-21353
- Fabric E – MFL-11351
- Fabric F – MFL-21357
- Fabric G – MFL-11353

- Fabric H – PE-411
- Fabric I – PE-438
- Fabric J – PE-432
- Fabric K – PE-433
- Binding – MFL-11350
- Backing – MFL-11361

CUTTING OUT

- 1 From Fabric A, cut:
 - Seven (7) 3⅜in squares;

- Thirteen (13) 3in squares;
- Eighteen (18) 5½in squares.

- 2 From Fabric B, cut:
 - Seven (7) 3⅜in squares;
 - Thirteen (13) 3in squares;
 - Nineteen (19) 5½in squares.

- 3 From Fabric C, cut:
 - Five (5) 3⅜in squares;
 - Nine (9) 3in squares;
 - Fifteen (15) 5½in squares.

- 4 From Fabric D, cut:
 - Twenty (20) 3⅜in squares;
 - Six (6) 3in squares;
 - Thirteen (13) 5½in squares;
 - Sixteen (16) 3in x 5½in rectangles.

- 5 From Fabric E, cut:
 - Five (5) 3⅜in squares;
 - Nine (9) 3in squares;
 - Fourteen (14) 5½in squares.

- 6 From Fabric F, cut:
 - Four (4) 3⅜in squares;
 - Six (6) 3in squares;
 - Thirteen (13) 5½in squares.

- 7 From Fabric G, cut sixteen (16) 3in x 5½in strips and sixteen (16) 3⅜in squares.



The Millie Fleur fabrics combine florals with big, textural prints



Block centres

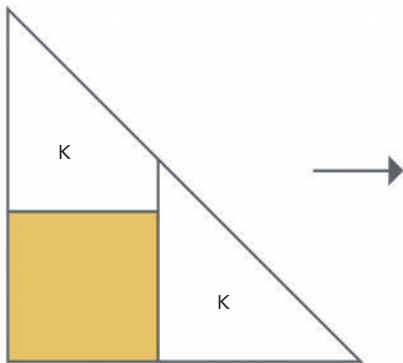


Fig 1

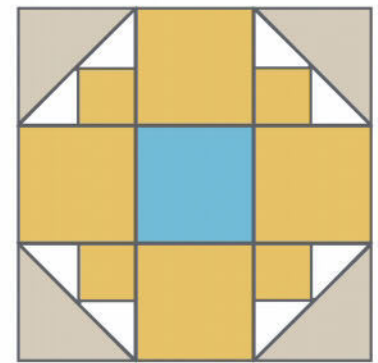
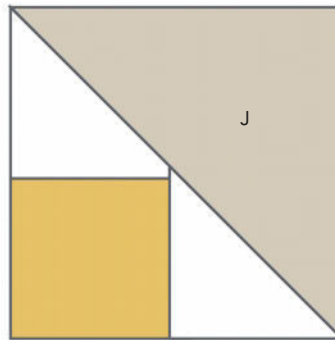


Fig 2

COMBINING HALF-SQUARE TRIANGLES IN DIFFERENT WAYS IS AN EASY METHOD FOR CREATING COMPLICATED BLOCK DESIGNS

8 From Fabric H, cut sixteen (16) 3in x 5½in strips and sixteen (16) 3⅜in squares.

9 From Fabric I, cut sixteen (16) 3in x 5½in strips and sixteen (16) 3⅜in squares.

10 From Fabric J, cut:
 ■ Forty (40) 5⅞in squares
 ■ Sixty-four (64) 3⅜in squares
 ■ Sixty-four (64) 3in x 5½in strips

11 From Fabric K cut ninety-six (96) 3⅜in squares.

12 Subcut all 3⅜in squares and 5⅞in squares in half, along the diagonal. Be careful not to handle these triangles too much, to avoid stretching the bias edge.

13 From your binding fabric cut nine (9) 2½in x WOF strips.

BLOCK CENTRES

14 Sew two 3⅜in Fabric K triangles to the edges of a 3in print square and press

towards the print square. Sew this unit to a 5⅞in Fabric J triangle along the diagonal and press seams toward Fabric J (Fig 1). Trim to 5½in square. Repeat to make four (4) matching units.

15 Arrange the four units with four matching print 5½in squares and one contrast print 5½in square, as shown. Sew into a nine-patch block, first sewing the units into columns and pressing seams toward the print squares. Sew the columns together, pressing seams open or to one side (Fig 2).

16 Repeat steps 14-15 with the other fabrics to make a total of twelve (12) block centres, referring to the layout diagram for fabric pairings.

BLOCK CONSTRUCTION

17 Pair four matching 3⅜in triangles with a pair of print triangles and a pair of Fabric J triangles. Sew together to make four (4) HSTs, trimming each to 3in square.

18 Sew the HSTs together with two matching 3in x 5½in strips (Fig 3). Repeat to make twenty-four (24) of these strips, making sure that you match the inner HSTs to your block centres, as in the layout diagram.

19 Make two (2) Fabric J/K HSTs using the 3⅜in triangles. Sew these to the centre of two 3in x 5½in Fabric J strips (Fig 4). Repeat to make a total of twenty-four (24) of these strips.

20 Sew the Fabric J/K strips to the top and bottom of your block centres. Sew your matching print strips to the sides of the block (Fig 5).

Block construction

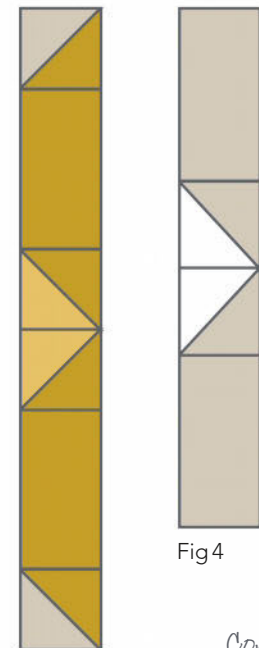


Fig 3

Fig 4

Construct the block from the centre out

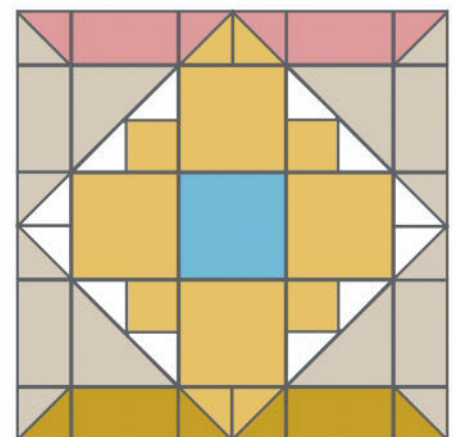


Fig 5



Simple diagonal quilting works well with bold fabrics

HALF BLOCKS

21 To make the half blocks for the outer edge, follow steps 14–15, making the block centres using only two corner units and three matching print squares with the contrast print square (Fig 6).

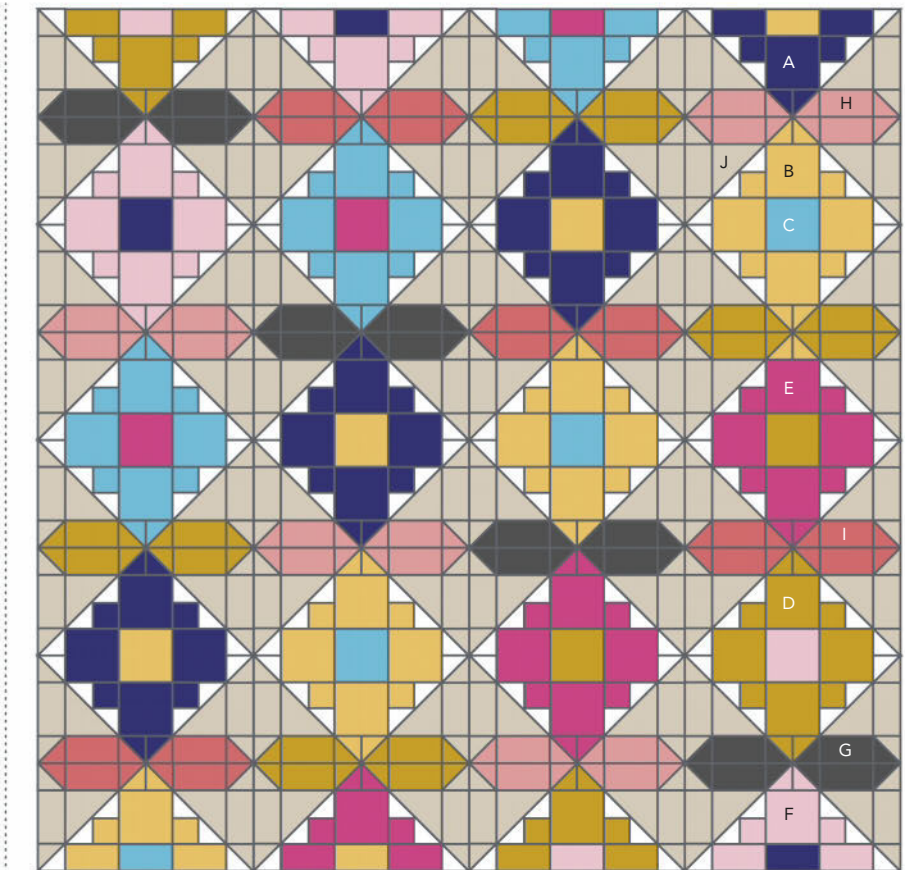
22 Make one strip following steps 17–18. Follow step 19 to make one strip, but don't sew the centre seam between the HSTs, keeping them in two pieces.

23 Sew the strip from step 21 and the two strips from step 22 to three sides of your block centre, as shown (Fig 7). Trim to 10½in x 20½in.

24 Make a total of eight (8) half blocks, making four with the print strip on the left and four with the print strip on the right.

FINISHING THE QUILT

25 Lay out your blocks following the layout diagram and sew together in rows, pressing seams in alternate directions for each row. Sew the rows together, matching seams, to complete the quilt top.



Layout diagram

26 Cut your backing fabric in half and sew together along the long edges using a ½in seam.

27 Make a quilt sandwich with your batting, backing and quilt top. Baste and quilt as desired. The quilt shown uses diagonal lines.

28 Sew your binding strips together end to end. Press seams open and press in half wrong sides together. Use to bind your quilt.



Half blocks

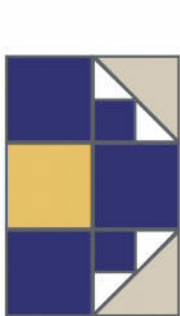
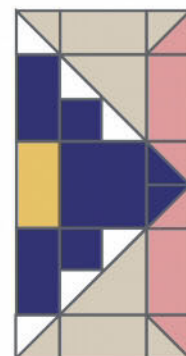
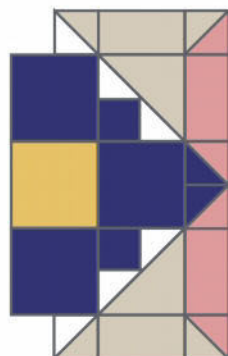


Fig 6



Fig 7



Make a few small changes to turn the full blocks into half blocks



THE GUIDE

ESSENTIAL QUILTERS' GUIDE!

For everything you need to get started on your quilt, head on over to the **Love Patchwork & Quilting blog**, where we've got a comprehensive guide with tips and tricks that every quilter should know!




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DASHING DEBUT

We'd spied JillyP's gorgeous designs in Paperchase, so we knew that her first fabric collection for Dashwood would be a hit. Mori Girls showcases her adorable signature characters in charming mustards, reds, pinks and greys

LOVEQUILTERS



Jillian Philips certainly knows how to keep busy. Having worked on illustrations for some of the biggest high-street retailers, she's now turned her artistic hand to fabric design with her new collection for Dashwood, Mori Girls. We had to find out more...



When I was at college, I did a work experience placement with a design company. I enjoyed it so much, I knew that it was what I wanted to do, and that's where my journey started. In 1996, I started working with fabric as a childrenswear print and graphic designer for high street retailers such as Mothercare, Debenhams and Marks & Spencer. Then in 2007 I exhibited at Surtex in New York, and at the show I met Hoffman Fabrics. They asked me to create a range for them, and after a

couple of collections, I was hooked. I also branched out into stationery design, working with companies such as Paperchase to create cards, diaries and accessories.

At the end of 2014, I was approached by Dashwood to design a debut collection with them – this became Mori Girls. I was thrilled to work on a new and totally modern range. Taking inspiration from one of my favourite places in Tokyo, Yoyogi Park, I designed the first pattern, featuring the girls and



Jillian's dachshund Bertie is a big hit in the LP&Q office – he's always popping up on Instagram! He's also a source of inspiration for Jillian, appearing in his very own print in the Mori Girls collection



their animal friends. From there, we pulled out elements that would make some coordinating mini prints and patterns that would tie in to one another and work as a whole, but that would also do different jobs. Although I love all my prints, my favourite is still the original girls print, as I just love creating characters to build my collections upon.

When I start designing a print, I sketch everything out before I design on the computer. Digital is such a useful medium for designers, but I still prefer to hand draw at first – I find it really relaxing. It's also so lovely to have sketchbooks full of ideas that you can keep coming back to for inspiration. After the initial drawings, I scan the sketch into the computer and draw it up in Illustrator, adding textures and detail where I think it's needed. It can take a while to get the print right, but I find the work fun, so it doesn't matter how long it takes.

I mainly work from my spare room at home, and if I'm honest, it's pretty messy! One day I would love to have a proper studio, but for now

I make do with the space I have.

Travel is the biggest source of inspiration for me – I visit Tokyo every year if I can. I'm also obsessed with all things Scandinavian at the moment, having recently visited Sweden and Denmark, and Finland and Iceland are next on my list! When I'm not able to travel I head Pinterest and Instagram to check out my favourite designers. I'm really proud to be among the designers at Dashwood as they are creating some really wonderful ranges, and I love Cloud9's fresh and modern collections. I'm also a big fan of Elizabeth Olwen and Leah Duncan. However, I do try and limit how long I spend on those sharing websites – it's good to be aware of trends and developments that are happening in the design world, but it's important to do your own thing and not be too swayed by your peers. Another of my inspirations is my five-year-old dachshund Bertie, who appears in a lot of my work – he loves the fame! He even has his very own print in the Mori Girls collection.

DIGITAL IS SUCH A USEFUL MEDIUM FOR DESIGNERS, BUT I STILL PREFER TO HAND DRAW AT FIRST WHEN I'M DESIGNING A PRINT – I FIND IT REALLY RELAXING

I'd love to create more fabric collections in the future, as I really love the process of developing an initial idea into a whole range of prints – fingers crossed there will be more to come! Currently, I'm working on some knitted toys and a bedding range, as well as my childrenswear ranges. As a designer, I think it's so important to work hard and keep perfecting your skills, so it's exciting to think about the future and take advantage of any new opportunities that might come up.

 jillyp.co.uk

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

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LEAFY GREEN

We love Fiona's warm colours. Who says leaves have to be green?





LITTLE LEAVES

Combine pastel pink, mustard and grey
for a totally on-trend mini with
serious al fresco style

BY FIONA CALVERT



QUILT

YOU WILL NEED

- Print fabric: ten (10) 10in squares
- Background fabric: 24in x 32in
- Backing fabric: 1¹/₂yd (includes binding)
- Batting: 28in x 36in
- Thin card, for templates
- 24in dowelling rod, for hanging

FINISHED SIZE

- 24in x 32in

NOTES

- Seam allowances are 1/4in, unless otherwise noted.
- For templates, see p88. Templates do not include seam allowances.
- Wash and press all fabrics well before you start cutting.
- All fabrics available from M is for Make at misformake.co.uk

CUTTING OUT

1 Make a few card leaf templates by tracing and cutting out a few of the templates on p88, or draw your own leaf shapes free-hand.

2 Using these card templates, cut out twenty-four (24) leaf shapes from the print fabrics, adding a 1/4in seam allowance around the outer edges. Make sure to keep your shapes separated in piles if you are using several templates.

3 From the backing fabric cut:

- One (1) 28in x 36in rectangle;
- Two (2) 4¹/₂in squares;
- Four (4) 2¹/₂in x WOF strips, for binding.

TOP TIP

- When arranging the leaves on the background, use a ruler to make sure that the tops of all the leaves in row 1 and the bottom of all the leaves in row 4 line up – your placement between these lines can be more haphazard
- Try to vary the sizes and colours of the appliqué leaves throughout the layout to achieve a random effect



YOU CAN USE OUR LEAF TEMPLATES, BUT WHY NOT PUT PENCIL TO PAPER AND TRY DRAWING YOUR OWN?

MAKING THE QUILT

4 Take one of your leaf shaped fabrics and, starting from the right hand side, sew a running stitch around the leaf shape, approx 1/8in in from the edge. At each pointed end, do not sew right to the end. Instead, take a large stitch on the wrong side of the fabric across to the other side of the leaf. Finish on the right side of the fabric and leave the end of the thread trailing (Fig b).

5 Centre the corresponding template on the wrong side of the fabric leaf and carefully pull both ends of the thread to gather the fabric around the template. Knot and trim the excess thread (Figs c and d).

6 Press the leaf on both sides, then remove the template and press again (Fig e). Repeat for all twenty-four (24) leaves.

7 Leaving a 5in border at the top of the background fabric, arrange the leaves into four rows of six leaves and pin in place.

8 Appliqué the leaves in place using a slipstitch. At each pointed end of the leaf, fold under the excess fabric and sew two or three stitches on top of each other at the point to secure the point and add more definition.

9 Once all the leaves are appliquéd in place, press the quilt top. Make a quilt



Fiona's hand-quilted lines add texture and are an easy way to try a new technique

sandwich with your quilt top, batting and backing, then baste.

10 Quilt as desired. Fiona quilted the wall hanging using randomly spaced vertical straight lines, varying the thread colour to add interest. She also added a few lines of hand quilting, using perle cotton, to add more texture to the quilt.

11 Trim away the excess batting and backing fabric. Sew the binding strips together end to end and press open. Fold in half lengthways and press.

12 Fold the 4½in squares in half diagonally and press. Align the raw edges with the top corners and baste in place to create corner pockets for hanging. Attach your

binding around the outer edge of the quilt, securing the corners in the process.

13 Fold the binding over to the back of the wall hanging and slip stitch in place, securing the hanging pockets as you stitch. Insert the dowel rod into these pockets.

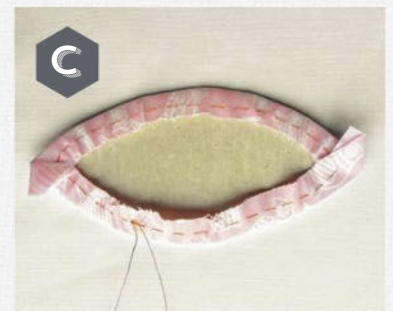
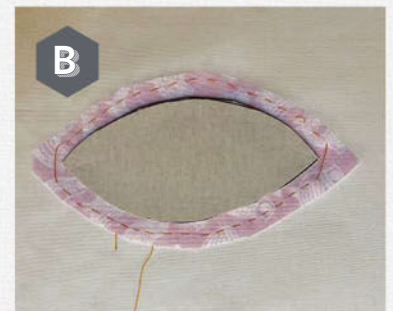


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Making the leaves



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- ★ "Thread guide on machine makes it simple to thread without reading the instructions"
- ★ "Automatic needle threader is very simple to use"
- ★ "Stitches can be designed from scratch by drawing on the touch screen"



Innov-is 1300

Spacious (8.3" 210mm) long arm sewing machine with 182 stitches plus 5 styles of lettering.

Good Housekeeping Institute Expert.

- ★ "Controls are simple to use and easy to understand"
- ★ "Very easy to combine and save customised stitches"
- ★ "Great tension control which can be adjusted by 0.2 increments"
- ★ "Very stable when sewing"



Test the range yourself at your local independent sewing retailer and sew with confidence.

Innov-Is 55

Computerised sewing machine with 81 built-in stitches, 10 styles of 1-step button holes plus lettering.

Good Housekeeping Institute Expert

- “It has a good stitch quality with useful selection of 1-step button holes.”
- “There is an easy touch control stitch selection.”
- “It is easy to create creative patterns using up to 35 different stitches”
- “The backlit LCD screen is easy to read and displays stitch width and length.”



Innov-Is 20

Versatile computerised sewing machine with 40 stitches and 5 styles of 1-step button holes.

Good Housekeeping Institute Expert.

- “Comes with a good amount of stitches”
- “Great speed control, dial is very responsive and gives a good range”
- “Clear and easy to read LCD screen”
- “Very easy to set up and use”
- “Can be operated by hand”



XR37NT

General purpose machine with 37 stitches, needle threader and hard case.

Good Housekeeping Institute Expert

- “Very easy to understand and use”
- “Easy to thread and change bobbins”
- “Tension is responsive”
- “Very light in weight and easy to store”



XR27NT

Great value machine with 27 stitches, needle threader and 1-step auto button hole.

Good Housekeeping Institute Expert

- “Very easy to understand and use”
- “Easy to thread and change bobbins”
- “Tension is responsive”
- “Very light in weight and easy to store”





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APRIL SHOWERS

Whatever the weather, this softie mobile is a super cute make

BY JO CARTER 

COME RAIN OR SHINE

Jo has illustrated each type of weather as a little softie



WEATHER SOFTIE

YOU WILL NEED

- Polyester toy filling
- String in 30in lengths
- Hanging device
- Templates

For the sun:

- Yellow fabric: 8in x 4in approx
- Orange felt: 10in x 5in approx
- Batting scraps: four (4) pieces, each measuring 4in square approx
- Black and pink embroidery thread

For the snow cloud:

- White fabric: 15in x 5in approx
- White felt: 4½in x 1½in approx
- Batting scraps: two (2) pieces, each measuring 7½in x 5in approx

For the storm cloud:

- Grey fabric: 15in x 5in approx
- Yellow felt: 2in x 2½in approx
- Batting: two (2) pieces, each measuring 7½in x 5in approx

For the umbrella:

- Six (6) assorted printed fabrics: each 3½in x 6in approx
- Grey or brown fabric: 2in x 6in
- Blue felt scrap: 2in x 1½in
- Batting scraps: six (6) pieces, each measuring 4in x 5in approx

For the kite:

- Two (2) different printed fabrics: each 5in x 8in approx
- Green felt scrap: 2in x 1in approx
- Orange felt scrap: 2in x 1in approx
- Blue felt scrap: 2in x 1in approx
- Batting scrap: 5in x 7in approx

FINISHED SIZE

- Each weather softie measures 5in square approx



The mobile has multiple layers to create movement

TRY MORE UNUSUAL HANGING DEVICES FOR YOUR MOBILE – WE LOVE THIS CLOUD COATHANGER

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- RST = right sides together.
- Wash and press all fabrics well, excluding the felt, before cutting.
- For templates see p88.
- Templates do include seam allowances, where necessary.
- When the pattern specifies that you need to cut two or more of a pattern piece, after marking out half of the pieces required, the template needs to be turned over to mark out the remaining half. This is so that the pieces are cut as mirror images of each other.

FABRICS USED

- Small Gingham in Yellow by Riley Blake.
- Silver from the Kona Cotton Solids collection by Robert Kaufman.
- Blustery Sky, Umbrellas Multi and Sunshine from Rain or Shine by Dashwood Studios.
- Flurry in Orange by Dashwood Studios.

CUTTING OUT

- 1 For the sun, cut two (2) sun inners from the yellow fabric and two (2) sun rays from the yellow felt.
- 2 For the snow cloud, cut two (2) clouds from the white fabric and three (3) snowflakes from the white felt, using pinking shears.
- 3 For the storm cloud cut: two (2) clouds from the grey fabric and one (1) lightning bolt from the yellow felt.
- 4 For the umbrella cut:
 - Two (2) umbrella canopies from each of the six printed fabrics, to give twelve (12) canopies in total;
 - One (1) umbrella handle from the grey or brown fabric;
 - Two (2) raindrops from the blue felt.
- 5 For the kite cut:
 - Two (2) upper kites from each of the two printed fabrics to give four (4) in total

Making the sun



Fig a

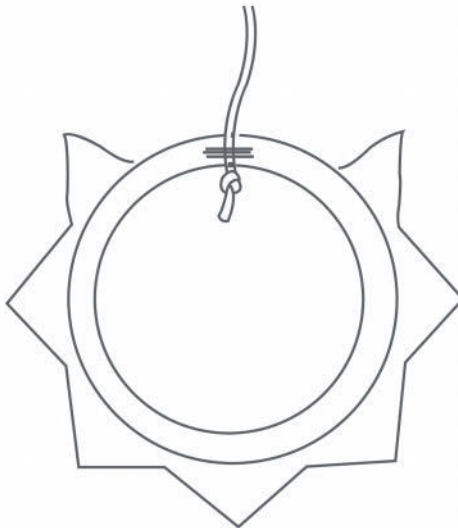


Fig b

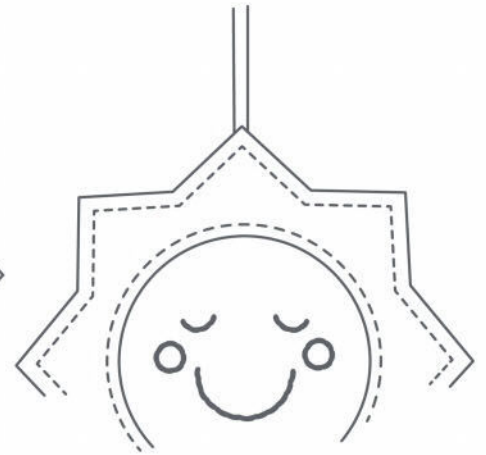


Fig c

(one regular and one mirror image from each fabric);

- Two (2) lower kites from each of the two printed fabrics, making four (4) in total (one regular and one mirror image in each fabric);
- One (1) kite bow from each of the felt scraps, to give three (3) in total.

MAKING THE SUN

6 Layer the sun inner pieces over a piece of batting and quilt as desired. Trim away excess batting, and centre each behind a sun ray piece, both right sides up. Sew around the edge of the circle to join them together.

7 If using a water erasable pen, draw out a face on one side of the sun as a guide before embroidering the mouth and eye using black thread and the cheeks using pink thread (Fig a).

8 Tie a knot in one end of a piece of string and layer against the wrong side of your sun front. With the sun rays folded down out of the way, sew over the string 3–4 times so it is securely held (Fig b). The knot will act as a stopper, preventing the string from being pulled through the seam.

9 Cut the two remaining batting scraps into rough circles slightly smaller than the sun inner. With wrong sides together, place the front of the sun on top of the back, with the circular pieces of batting unseen in the middle. Sew the front and back of the sun together around the outer edge (Fig c). Hold the string in place so that it exits the sun at the top centre point, leaving a long tail.



Yellow gingham is a gorgeous fabric for this happy sun!



Why not try making different snowflake shapes?

MAKING THE SNOW CLOUD

10 Layer each white cloud piece over a piece of batting and quilt as desired. Baste a knotted piece of string to the right side of one cloud piece, at the notch. Make sure the long end is going down over the cloud, with the knot extending over the seam allowance. Sew over the string 3–4 times to secure it, keeping your stitches within the seam allowance (Fig d).

11 Layer the cloud pieces RST, with the string pointing straight down away from the sides. Sew around the outer edges,

TOP TIP

This softie is perfect for a baby shower gift or a child's room! However, if you are planning on positioning your mobile above a baby or young child's cot or bed, ensure that it is hung well away from small fingers, so that the strings don't become a choking hazard

Making the snow cloud

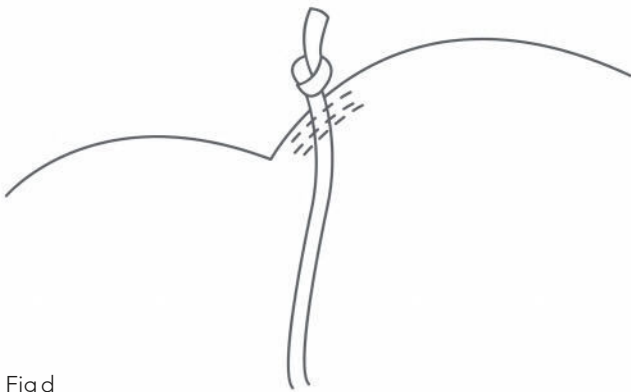


Fig d

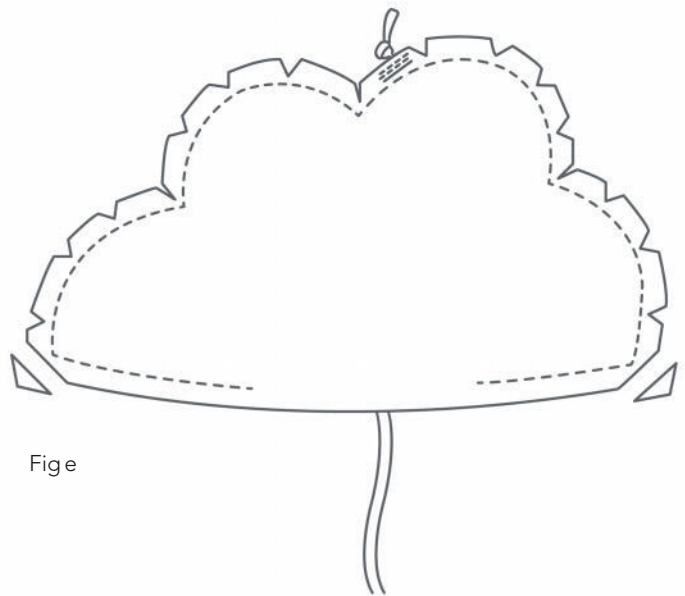


Fig e

Just a few simple snips can make a pretty snowflake

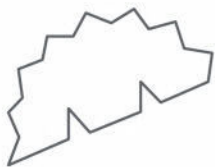


Fig f

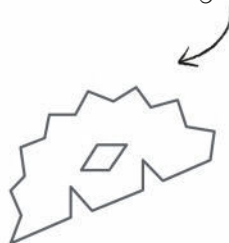


Fig g

leaving a 3in opening in the bottom through which the string can hang freely. Clip the seam allowance at the internal corners and 'V' shaped notches around the curves (Fig e). Turn the cloud the right way out, stuff with polyester filling and sew the opening closed.

12 Fold a snowflake in half and carefully cut two (2) triangles from the fold at the same distance from each side to give two diamond shape cut-outs. Open the snowflake out and then make another fold at right angles to the first and cut two (2) triangles from the fold as before (Fig f). Repeat for the remaining two snowflakes.

THE SNOW AND STORM CLOUD ARE MADE IN THE SAME WAY, JUST SWAP TO GREY FABRIC AND REPLACE THE SNOWFLAKES WITH A BOLT OF LIGHTENING

13 Join two snowflakes in a chain of stitching. Beginning at the edge of the first snowflake, sew across, backstitching at this end. Without trimming the thread, carry on stitching across the next snowflake. Leave a long tail of thread at the end before trimming (Fig g). Repeat with a new thread and the remaining snowflake to create the single snowflake chain.

14 Hand sew the single and pair of snowflakes to the bottom of the cloud using the leftover tails of thread and leaving a space between the cloud and the top of the snowflake, so they all hang freely.

MAKING THE STORM CLOUD

15 Follow steps 10–11 to make the grey cloud. Attach the lightning bolt by chain stitching as you did the single snowflake in steps 13–14 (Fig h).

Making the storm cloud

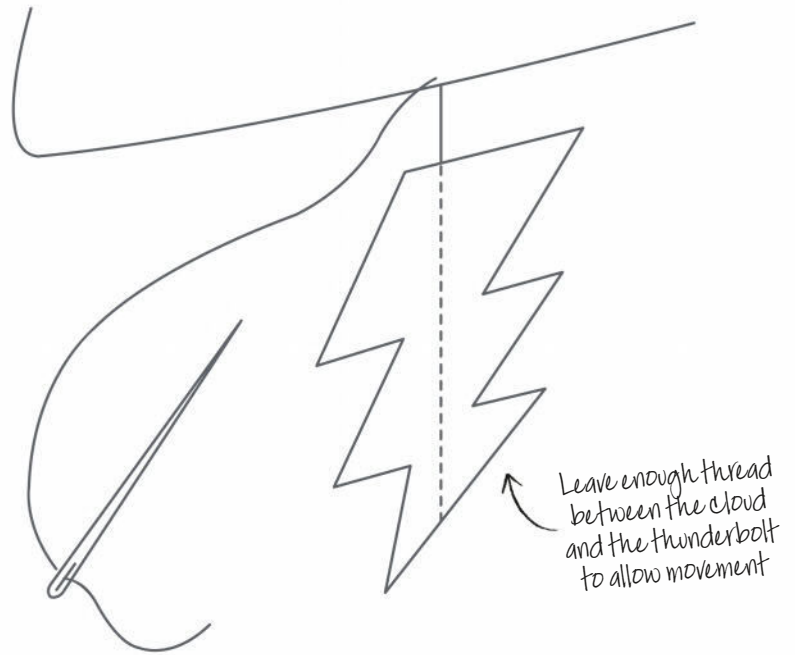


Fig h



Using a contrasting thread for quilting makes a windy effect

Making the umbrella

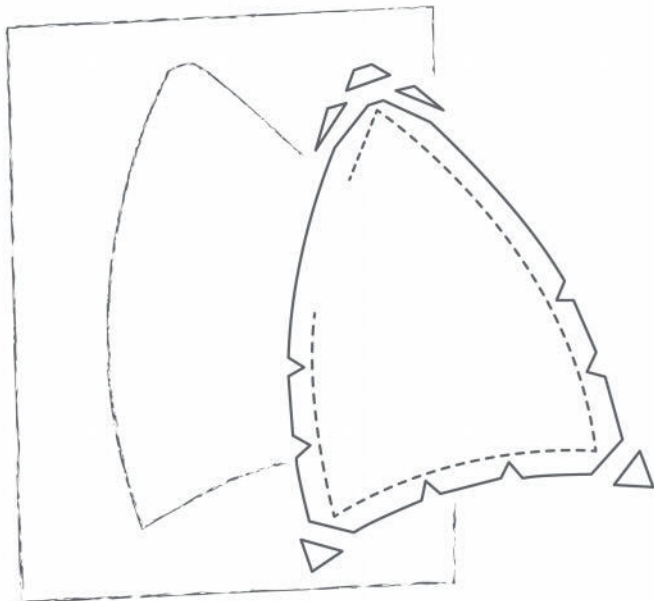


Fig i

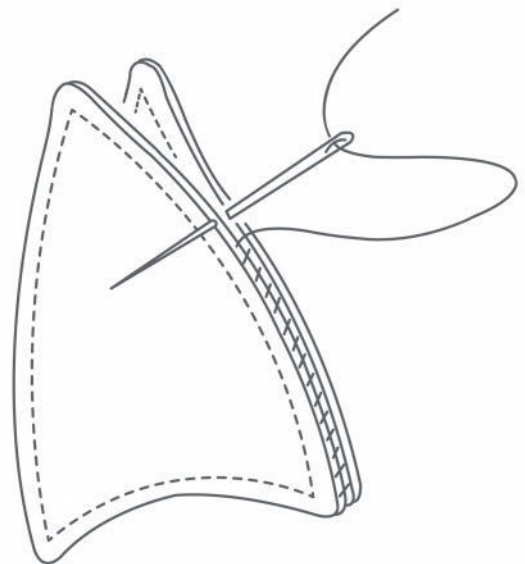


Fig j

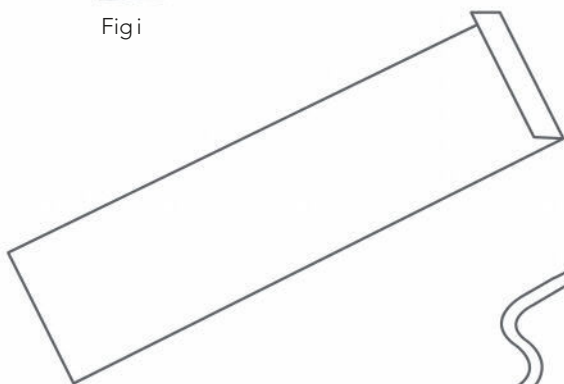


Fig k

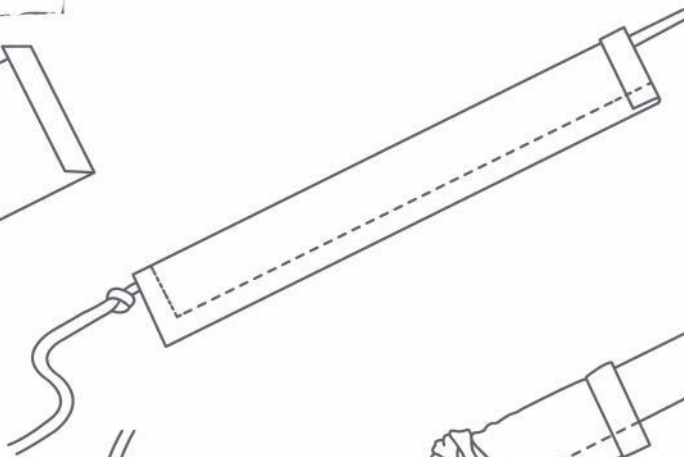


Fig l

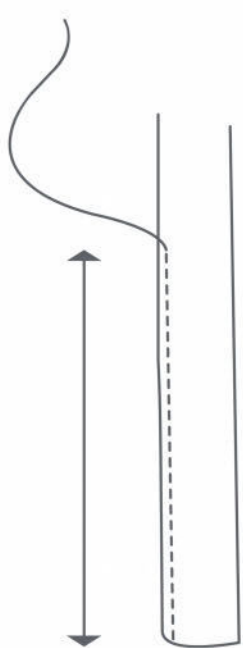


Fig n

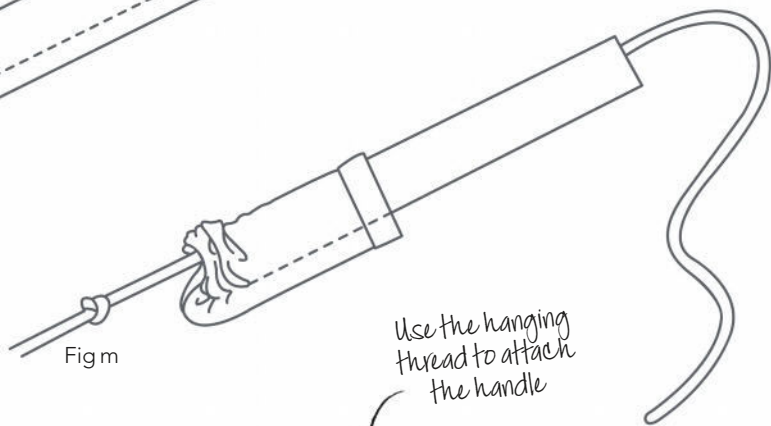


Fig m

Use the hanging thread to attach the handle

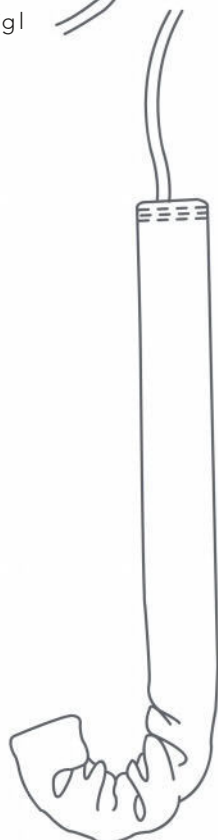


Fig o



Combine your fave print fabrics for the canopy

MAKING THE UMBRELLA

16 Select two matching fabric umbrella canopy sections. With RST, place one on top of the other and then place both on top of a piece of batting that is larger overall than the canopy pieces. Sew all three layers together around the edge leaving an approximately 1in-1½in opening in the side near the top.

17 Clip and trim the top corner, clip the lower ones and clip 'V' shaped notches in the seam allowances around the curves (Fig i). Turn the right way out, tuck the raw edges of the opening inside to follow the line of the seam and press with a warm iron. Topstitch around the sides close to the edge to close the opening. Repeat for each pair of umbrella canopy sections.

18 With RST, whip stitch the six umbrella canopy sections together along the sides from bottom to top so that they form a bowl shape (Fig j). Pause before finishing the last seam at the top so that a small opening remains.

19 Press under a ¼in fold on one of the short sides of the umbrella handle. RST, fold the handle in half along the length and fit a piece of string inside so that approx 1in protrudes from the folded end. Tie a knot in

CLIPPING 'V' SHAPED NOTCHES ALONG CURVED SEAMS HELPS THEM TO LAY FLAT WHEN FINISHED

the string just before it enters the handle at the opposite end (Fig k).

20 Sew across the unfolded end of the handle, sewing over the string 3-4 times so that it is securely held and then along the length leaving the folded end open (Fig l). Clip the unfolded corner.

21 Pull on the string protruding from the folded end of the handle to ease it the right way out. Before it is fully turned out, tie a knot in the string that will rest inside the folded end of the handle (Fig m).

22 Snip away the excess string at the closed bottom end of the umbrella handle, taking care to avoid the fabric and roll the seam between thumb and forefinger to ease the end of the string inside the handle and out of sight. Do not pull on the remaining long string, as it may come away inside the handle now that the end is cut close to the stitching.

23 Sew across the top of the handle to close it, sewing backwards and forwards to fully secure the string – the internal knot will act as a stopper. From the bottom of the handle, hand sew a line of running stitch up the folded side for approximately 1½in, pull on the thread to gather the end into a curve, secure the thread and cut off (Fig n).

24 Feed the end of the string in from the wrong side through the opening in the top of the umbrella canopy. Finish closing the top of the canopy and then sew the top of the handle to the inside centre of the canopy (Fig o).

25 Sew up through the raindrops as before with the lightning bolt (see step 15) and then hand sew each one to either side of the umbrella canopy, leaving a space of approximately 1in between the canopy and the top of the raindrop so that they can hang freely.

Making the kite

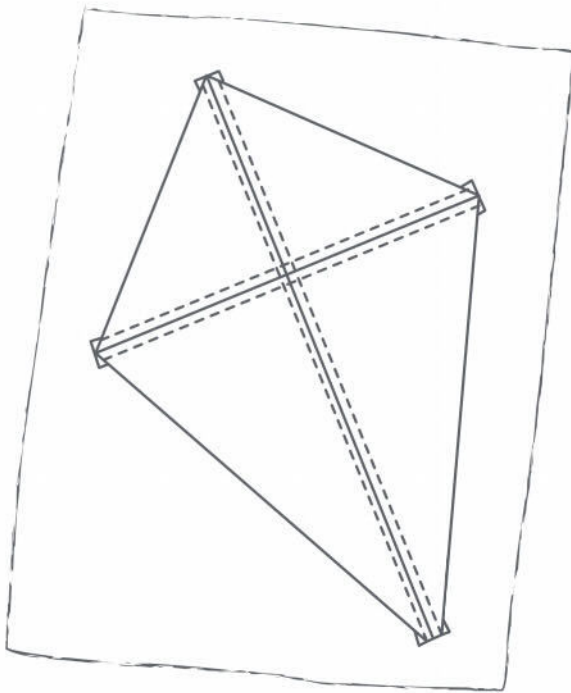


Fig p

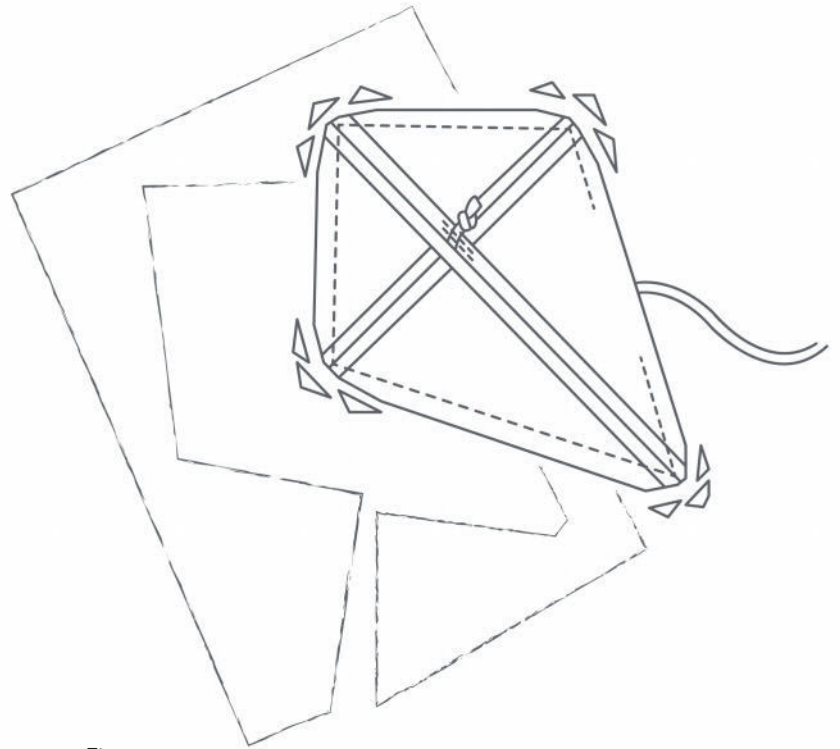


Fig q

MAKING THE KITE

26 Select an upper kite and lower kite piece from different fabrics and RST, sew together along one side. Do the same for the opposite (mirror image) side, reversing the two fabrics. Sew the sides together down the centre to create the kite front, press the seams open and then place on top of the batting and quilt along either side of each seam (this will help secure the seams when the ends are clipped later) (fig p).

27 Make the two sides for the back of the kite as for the front but do not join them down the centre yet. Secure a knotted piece

of string to the right side of one kite half, securing at the seam, so the long end is following along the seam. Sew over the string 3-4 times to fully secure it (Fig q). Sew the two kite halves together along the long edge.

28 RST, place the kite back on top of the quilted front and, taking care not to catch the string in the seam, sew around the sides leaving an opening of approximately 2in in one lower side. Clip and trim the seam allowance at the corners and then turn the right way out. Fold the edges of the opening inside the kite and then topstitch around the sides close to the edge, taking care not to catch the string, to close.

29 Fold the kite bows in half lengthways and beginning in the centre on the folded side, sew through the first bow, reversing over the first couple of stitches to secure them. Carry on up through the bow and chain piece the remaining two to it in the same way, leaving a long tail of thread attached. Sew the chain of bows using the leftover tail of thread to the bottom of the kite as before with the snowflakes, lightning bolt and raindrops (Fig r).

FINISHING

30 Tie each of the finished decorations to your hanging device. Space them evenly, hanging each softie at a different height and making sure the mobile is level.

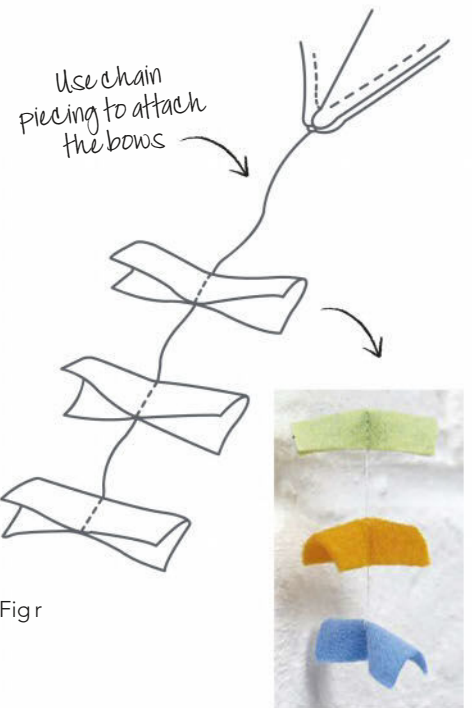


Fig r



Contrasting print fabrics make an eye-catching kite



JO CARTER
England

twoowls.typepad.co.uk
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SHABBY CHIC

A vintage quilt ladder is a great way to show off your favourite quilt projects!





STAR GAZER

Showcase your favourite vintage-style fabrics with this simple star shape block design

BY ANJEANETTE KLINDER



QUILT

YOU WILL NEED

- Print fabric: fifteen (15) fat quarters
- Background fabric: 3yds
- Backing fabric: 4yds
- Binding: ½yd
- Batting: 64in x 76in
- Sixty (60) copies of Points template

FINISHED SIZE

- 60in x 72in approx

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- RST = right sides together.
- WST = wrong sides together.
- WOF = width of fabric.
- Starch all fabrics well before cutting.
- For templates see p88.
- Shorten your stitch length for Foundation Paper Piecing.

FABRICS USED

- Print fabric is New Bedford by Denyse Schmidt for Free Spirit Fabrics

CUTTING OUT

- 1 From each fat quarter cut five (5) 4½in squares and sixteen (16) 2in x 5in rectangles.

The block design was inspired by Denyse Schmidt's fabrics



RETRO-LOOK FABRICS NOD TO THE TRADITIONAL ROOTS OF THIS UPDATED NINE-PATCH BLOCK

- 2 From the background fabric, cut five (5) 12½in x WOF strips. Subcut the strips into fifteen (15) 12½in squares.
- 3 Also from the background fabric, cut nine (9) 5in x WOF strips. Subcut the strips into one hundred and eighty 2in x 5in rectangles.
- 4 From the binding fabric, cut seven (7) 2½in x WOF strips.

PIECING THE BLOCKS

- 5 On the reverse of the template, place one 2in x 5in print fabric with the wrong side facing the template. Line up the edge of the print about ¼in away from the first seam line

and covering section 1 (Fig 1). Layer one 2in x 5in background piece on top, RST with the print fabric. Turn the template over and stitch along the line between section 1 and section 2 (Fig 2).

- 6 Fold the paper along the stitched line and trim the seam allowance to ¼in. Unfold the paper and press the background fabric open to cover section 2.

- 7 Repeat this process to add each section, in order, alternating print and background pieces. Press the finished unit and trim along the dotted lines – once complete it will measure 4½in square. Remove papers.

Meandering quilting is the perfect technique for larger blocks

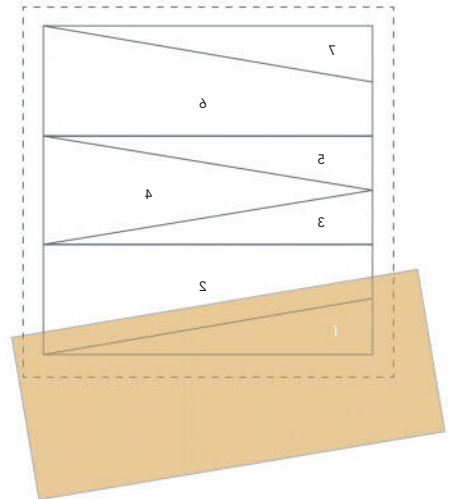


Fig 1

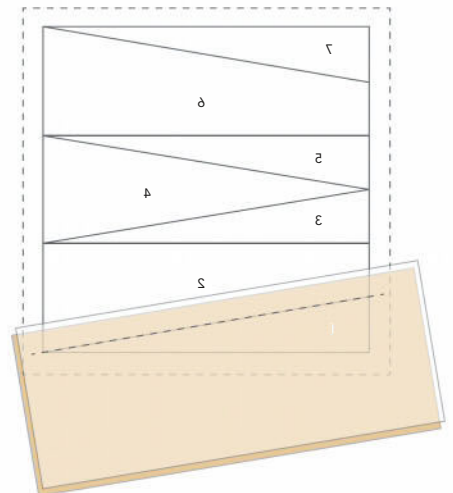


Fig 2

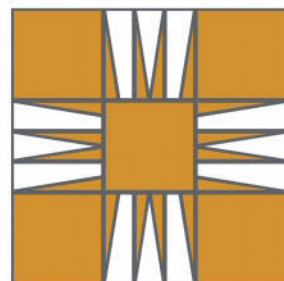


Fig 3

8 Foundation Paper Piece the remaining templates in the same way. You will have four units in each print.

9 For each block, assemble five (5) matching 4½in print squares and four (4) paper-pieced units. Sew together in rows. Press the seams toward the print squares – this will allow the seams to nestle when sewing the rows together.

10 Sew the rows together to complete the block (Fig 3). Repeat to make a total of fifteen (15) blocks.

QUILT TOP ASSEMBLY

11 Arrange the completed blocks as shown in the image, alternating pieced blocks with 12½in squares of background fabric.

12 Sew the blocks together in rows, pressing seams towards the background squares. Sew the rows together to finish the quilt top, carefully matching row ends and seams.

QUILTING AND FINISHING

13 Cut your backing fabric in half and sew together along the long edge. Make a quilt sandwich using your quilt top, batting and backing fabric and baste. Quilt as desired

TOP TIP

If you're new to the technique of Foundation Paper Piecing, we have some top tips to help you get started:

- Remember that the fabric is sewn to the back of the template.
- When you pin your fabric to your template, it can be helpful to hold it up to the window or a light so that you can see the printed lines from the template and make sure the fabric lines up over the correct section.
- Shorten your stitch length to 1.5 when sewing your seams - this means that the paper will be perforated more closely, ensuring that it will tear away easily when the block is finished.

For more tips, check out our website for a complete FPP tutorial.

- Anjeanette used a large all over meander. Square up your corners and trim edges.

14 Take your binding strips. sew together end to end and then press in half, WST, lengthwise. Use to bind your quilt.



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**MULTI
TALENTED**

Straps, zips and pockets make this gorgeous design so versatile

WEEKEND AWAY

This super-size duffel will make packing for your next trip a breeze

BY ART GALLERY FABRICS



DUFFEL BAG

YOU WILL NEED

- Fabric A (58in wide canvas hearts): $\frac{3}{4}$ yd
- Fabric B (55in wide blue denim fabric): $\frac{7}{8}$ yd
- Fabric C (55in wide sand denim fabric): $\frac{1}{2}$ yd
- Fabric D (pink): $1\frac{1}{4}$ yds
- Fabric E (low volume): $1\frac{1}{2}$ yds
- Two (2) magnetic snap closures
- Two (2) 1in silver circle rings
- Two (2) 1in silver swivel clasps
- One (1) 1in silver adjustable strap slider
- One (1) 23in zip
- Sew-in Interlining (58in wide): $\frac{3}{4}$ yd
- Ultra-firm stabiliser (20in wide): $\frac{3}{4}$ yd
- Fusible fleece (42in wide): $\frac{3}{4}$ yd

FINISHED SIZE

- 22in wide x 15in tall x 7in deep approx



THIS BAG HAS POCKETS INSIDE AND OUT FOR EVERYTHING YOU MIGHT NEED ON YOUR TRAVELS

NOTES

- Sew with $\frac{1}{2}$ in seam allowance and with right sides together unless noted otherwise.
- The lining piece is an inch smaller in length than the exterior, as this way the lining will lie nice and flat inside of the bag.
- Fabrics A, B and C are wide width fabrics. If using a standard width fabric you will need to purchase more yardage.
- For the sew-in interlining we used ByAnnie's Soft and Stable, for the ultra-firm stabiliser we used Pellon 70 Peltex Sew-In Ultra Firm Stabilizer and for the fusible fleece we used Pellon 987F Fusible Fleece.
- WST = wrong sides together.

FABRICS USED

Fabrics A, D and E are from Paperie by Amy Sinibaldi for Art Gallery Fabrics in the following styles: Happily Ever After in canvas (C-340), Paper Circles (PPE-345) and Stamped (PPE-347) in cotton. Fabrics B and C are from The Denim Collection by Art Gallery Fabrics in the following styles: Bluebottle Field (DEN-T-3000) and Soft Sand (DEN-L-4000).

CUTTING OUT

- 1 From Fabric A, cut:
 - Two (2) $10\frac{1}{2}$ in x 12in rectangles for the exterior;
 - One (1) $10\frac{1}{2}$ in x 23in rectangle for the exterior;
 - Two (2) 8in x 12in rectangles for the front pockets;
 - Two (2) $8\frac{1}{2}$ in x 10in rectangles for the side pockets.
- 2 From Fabric B, cut:
 - Two (2) $4\frac{1}{2}$ in x 23in strips for the zip exterior;
 - Two (2) 2in x $2\frac{1}{2}$ in rectangles for the zip tabs;
 - Two (2) $6\frac{1}{2}$ in x 23in rectangles for the exterior;
 - Two (2) 9in x 12in rectangles for the front pockets;
 - Two (2) $8\frac{1}{2}$ in x 16in rectangles for the side panels;
 - Two (2) $8\frac{1}{2}$ in x 11in rectangles for the side pockets;
 - One (1) $8\frac{1}{2}$ in x 23in rectangle for the exterior.
- 3 From Fabric C, cut:
 - Six (6) $2\frac{1}{2}$ in x 7in strips for the pockets;
 - Four (4) 3in x $20\frac{1}{2}$ in strips for the handles;
 - Two (2) 2in x WOF strips for the long strap;
 - Four (4) 2in x 4in strips for the strap extenders.
- 4 From Fabric D, cut:
 - Two (2) $4\frac{1}{2}$ in x 23in strips for the zip lining;
 - One (1) 23in x $37\frac{1}{2}$ in strip for the lining;
 - Two (2) $8\frac{1}{2}$ in x 15in rectangles for the side panel lining.
- 5 From Fabric E, cut two (2) 23in x $26\frac{1}{2}$ in rectangles for the lining pocket.
- 6 From the sew-in interlining, cut two (2) $8\frac{1}{2}$ in x 16in rectangles and one (1) $38\frac{1}{2}$ in x 23in rectangle.
- 7 From ultra-firm stabiliser, cut one (1) 7in x 23in rectangle.
- 8 From the fusible fleece, cut:
 - Two (2) 8in x 12in rectangles for the front pockets;

Making the straps



Fig 1

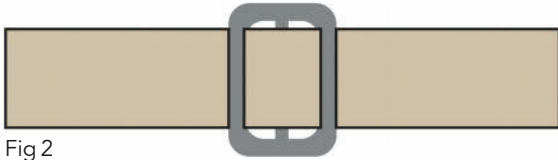


Fig 2

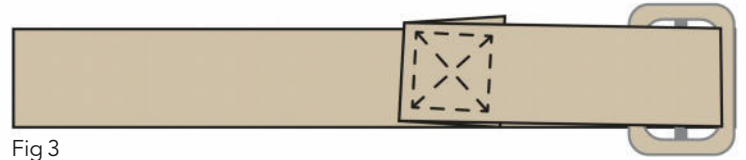


Fig 3

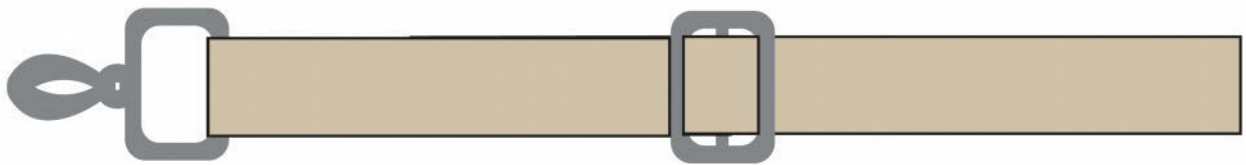


Fig 4

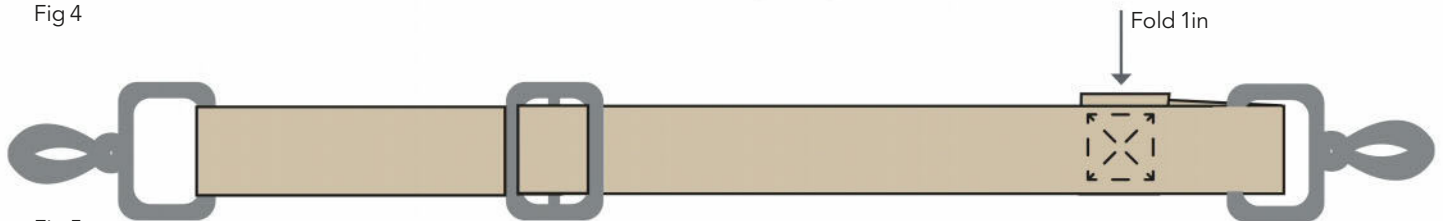


Fig 5

- Two (2) 2½in x 7 strips for the pocket strips;
- Two (2) 3in x 20½in strips for the handles;
- One (1) 2in x WOF strip for the long strap;
- Two (2) 2in x 4in strips for the strap extenders;
- Two (2) 4½in x 23in strips for the zip lining.

MAKING THE STRAPS

9 For the long adjustable strap, take one (1) 2in x WOF Fabric C strip and press the matching fusible fleece piece to the reverse.

10 Pair the two long strap fabric pieces RST and sew along both long edges (Fig 1). Using a safety pin at the end, turn the sewn tube right side out. Press, then quilt straight lines ¼in apart along the length of the strap.

11 Weave the end of the strap over the middle bar of the adjustable strap slider and down under the second side of the slider (Fig 2). Fold under 1in of the strap end, then fold again 3in along. Sew the end to the strap, sewing a 1in box with an 'X' in the middle (Fig 3).

12 Add one swivel clasp to the end of the strap, and weave the strap through the slider again, encasing the clasp (Fig 4). Add the remaining swivel clasp to the end of the strap and sew in place as before (Fig 5).

13 To make the strap extenders, follow steps 9–10, using two pairs of 2in x 4in Fabric C and fusible fleece pieces. Take the silver circle rings and thread one through each sewn tube, then fold in half and baste the raw edges together (Fig 6). Set aside.

14 To make the short handles, follow steps 9–10 using two pairs of 3in x 20½in strips from Fabric C and the fusible fleece. Set aside.

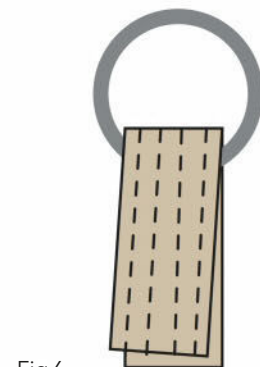
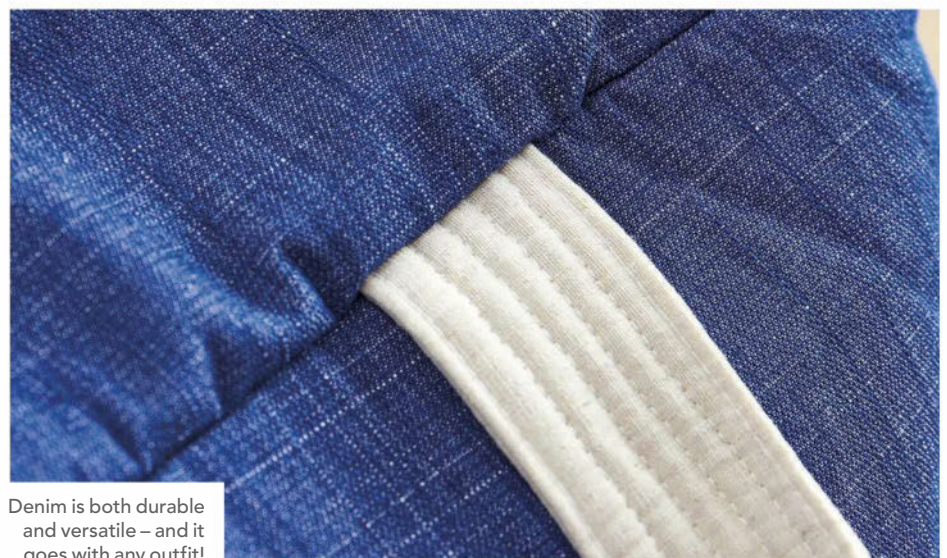


Fig 6



Denim is both durable and versatile – and it goes with any outfit!

Making the front and back

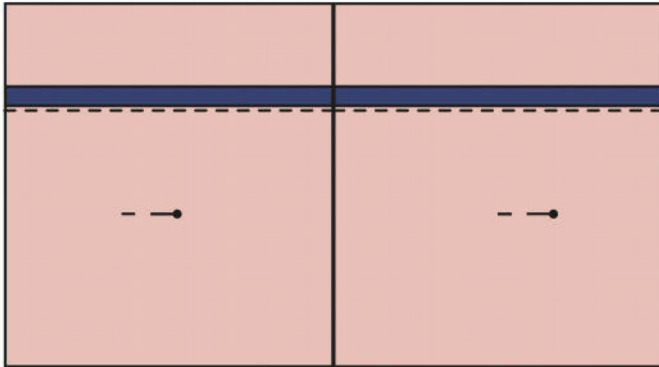


Fig 7

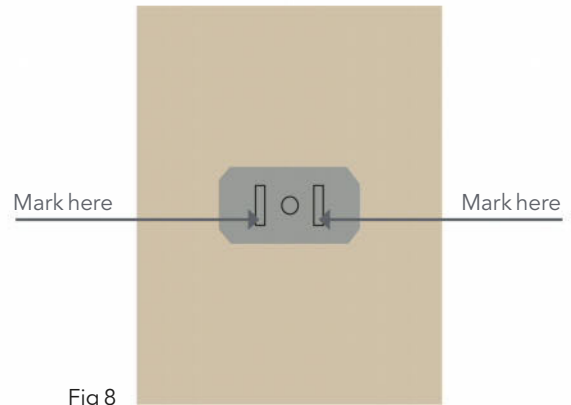


Fig 8

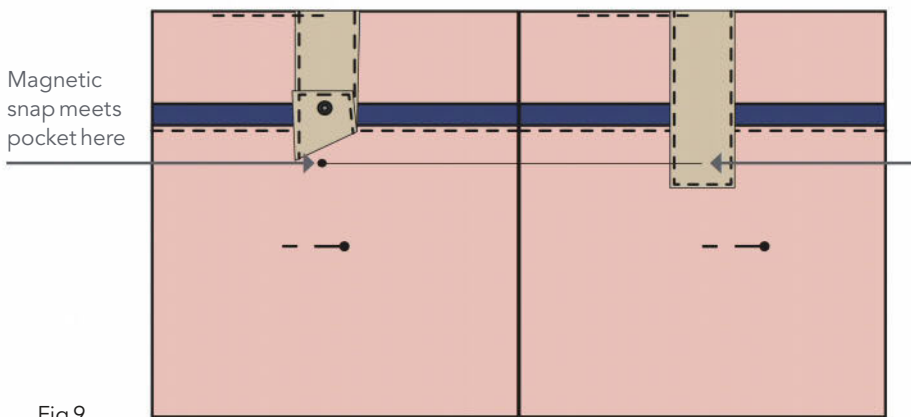


Fig 9

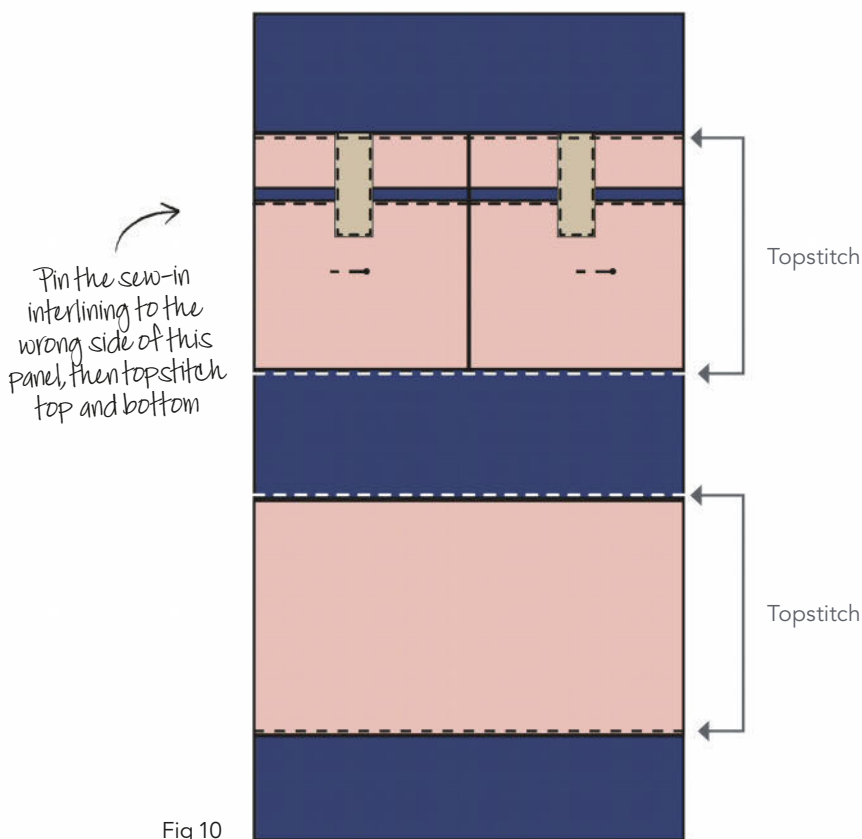


Fig 10

MAKING THE FRONT AND BACK

15 To make the front pocket, press the corresponding fusible fleece piece to the reverse of one Fabric A 8in x 12in rectangle. Sew this piece to a Fabric B 9in x 12in piece along the long edge. Fold the pieces WST, matching raw edges, so $\frac{1}{2}$ in of Fabric B shows at the top of the pocket on the Fabric A side. Topstitch $\frac{1}{8}$ in below this seam. Repeat to make a second pocket.

16 Pin each pocket to the front of a Fabric A $10\frac{1}{2}$ in x 12in rectangle. Sew the two rectangles together along the $10\frac{1}{2}$ in edge. Press the seam to one side (Fig 7).

17 Press the corresponding fusible fleece piece to the reverse of one Fabric C $2\frac{1}{2}$ in x 7in strip. Measure $1\frac{1}{2}$ in up from the bottom centre of the strip and place a washer from the magnetic snap on the wrong side of the fabric. Mark two lines with a pencil, from top and bottom, tracing inside the rectangles on the washer (Fig 8).

18 Remove the washer and make two slits on the marks, using a small pair of sharp scissors. Place the arms of the snap through the slits from the right side. Put the washer over the arms from the fusible side. Using pliers, fold each arm of the snap out and down in opposite directions around the washer. Make the arms as flat as possible.

19 Press under $\frac{1}{2}$ in along the two long sides and bottom of the piece with the snap attached.

20 Layer the remaining Fabric C $2\frac{1}{2}$ in x 7in strips and baste along the long edges. Press under $\frac{1}{2}$ in along the two long sides and bottom. Place this piece WST with the strip with the snap. Topstitch along the sides and bottom.



Magnetic closures keep the contents of your pocket secure

DON'T BE DAUNTED BY THE NUMBER OF STEPS - TAKE EACH SECTION SLOWLY AND YOU'LL BE DONE IN NO TIME!

21 Repeat steps 17–20 to make a second pocket strip.

22 Centre the pocket strips over each pocket and baste in place at the top. Mark the place where the snap meets the pocket (Fig 9). Attach the other side of the snaps at these points, making sure to only attach to the Fabric A side of the pocket.

23 Sew a Fabric B $6\frac{1}{2}$ in x 23in rectangle to the top of the pocket panel and a Fabric B $8\frac{1}{2}$ in x 23in rectangle to the bottom.

24 Next sew a Fabric A $10\frac{1}{2}$ in x 23in rectangle to the bottom of the panel and then a Fabric B $6\frac{1}{2}$ in x 23in rectangle to

the bottom of that. Pin the corresponding sew-in interlining to the wrong side of this panel. Topstitch along each panel seam to attach (Fig 10).

MAKING THE SIDE PANELS

25 Follow step 15 to make two side pockets using the Fabric A $8\frac{1}{2}$ in x 10in and Fabric B $8\frac{1}{2}$ in x 11in pieces.

26 Layer a Fabric B and a Sew-in Interlining $8\frac{1}{2}$ in x 16in rectangle together. Pin one of the pockets at the bottom of this piece

and baste all the way around the outer edge. Repeat to make a second side panel.

27 Pin one side panel to each end of the front and back panel, RST, matching the top edges. Sew around the two long sides and bottom to attach. Baste the strap extender pieces to the centre top of each side panel (Fig 11).

28 Baste the short handles in place, measuring 6in from each side seam and matching raw edges (Fig 12).

Making the side panels

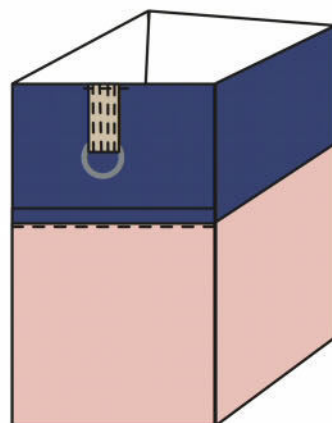


Fig 11

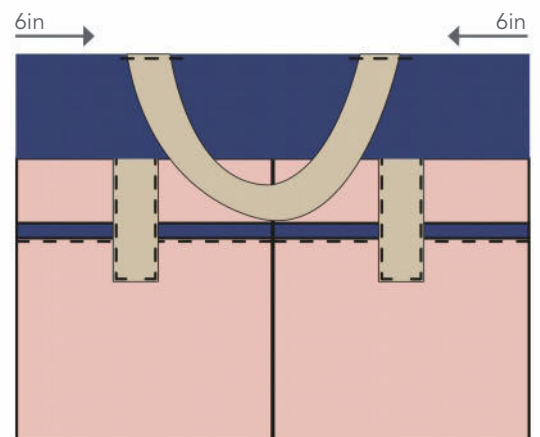


Fig 12

**AMY SINIBALDI'S
PRETTY 'HAPPILY
EVER AFTER'
FABRIC IS THE
PERFECT CHOICE
FOR INSPIRING
TRAVEL PLANS
AND DREAMS**

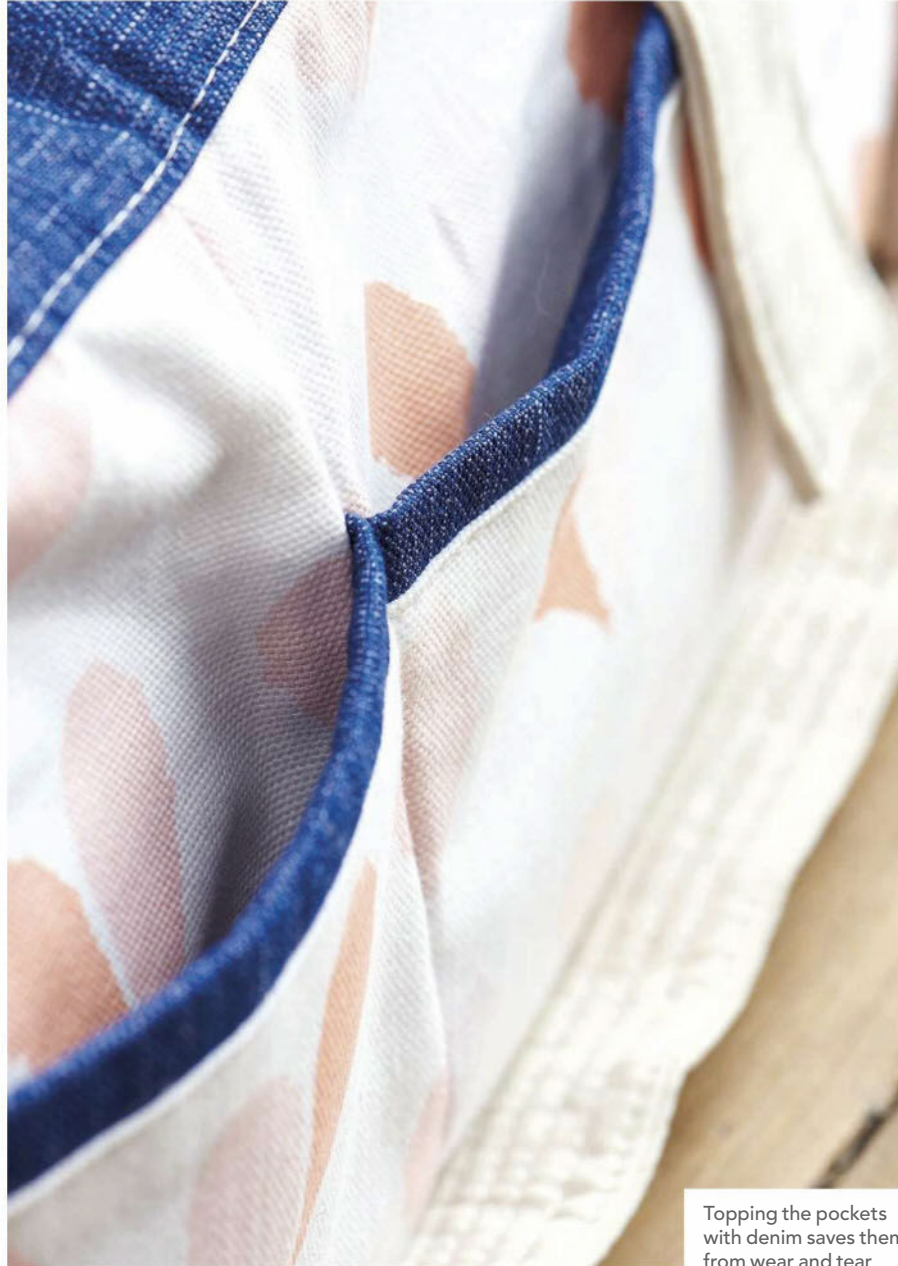
MAKE THE ZIP PANEL

29 Press under 1/2in on one short raw edge of each 2in x 2 1/2in Fabric B zip tab. Topstitch in place at the ends of the zip, ensuring that the zip is 23in long when measured from the outer ends of the fabric tabs (Fig 13). Cut away any excess zip tape.

30 Attach fusible fleece to the wrong side of both Fabric D 4 1/2in x 23in strips. Sandwich the zip between one Fabric D piece and the same size Fabric B strip, with the zip facing the Fabric B strip. Sew the zip in place and press the fabrics open. Repeat to attach the remaining Fabric B and Fabric D strips to the other side.

31 Folding the Fabric D strips out of the way, topstitch the lining pieces to the zip. This will keep the lining out of the way when opening and closing the zip once the bag is complete.

32 Turn the bag exterior right side out, and unzip the zip panel all the way. Pin the zip panel to the top of the bag, matching



Topping the pockets with denim saves them from wear and tear

raw edges and corners. Make sure the exterior side of the zip panel is facing the exterior of the bag. Sew all the way around the top of the bag. Leave the bag right side out, with the zip panel down along the sides of the bag.

MAKING THE LINING

33 Sew the Fabric E 23in x 26 1/2in rectangles together along both 23in

edges to form a tube. Turn right side out, then press and topstitch just below the seams. These will form the top edges of the lining pockets.

34 Centre the lining pocket on the Fabric D 23in x 37 1/2in piece. Baste in place along the side edges (Fig 14).

35 Fold the lining in half vertically and press to create a centre fold. Unfold, then refold the two long edges to meet the centre fold. Press the folds. Stitch along all three folds to create pocket dividers. Repeat this process to create one centre horizontal divider (Fig 15).

36 Add the sides to the lining panel, using the same method as in step 27, with the two 8 1/2in x 15in Fabric D rectangles. Make sure to leave an 8in gap for turning in one of the side seams.

37 Sew the ultrafirm stabiliser in place in the corner seam allowances along the bottom of the bag lining.

Making the zip panel

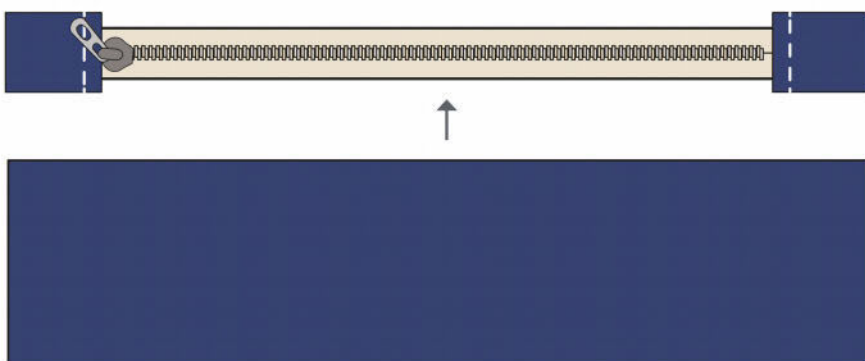


Fig 13

Making the lining



Fig 14

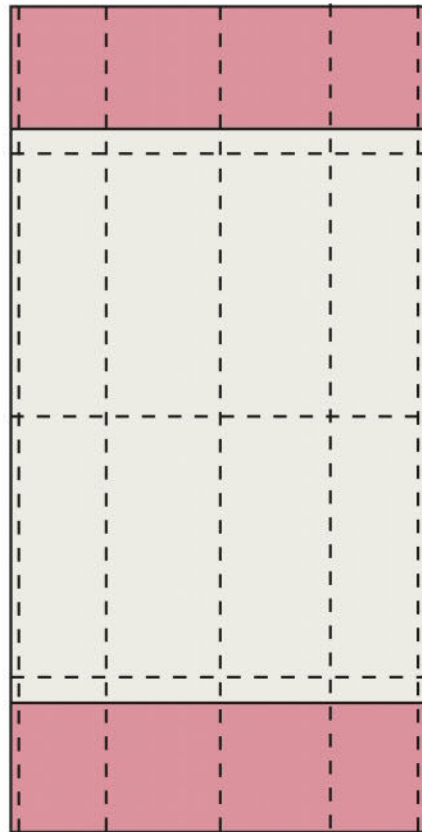


Fig 15

Use an iron to create folds, making it easier to stitch pocket dividers into the lining

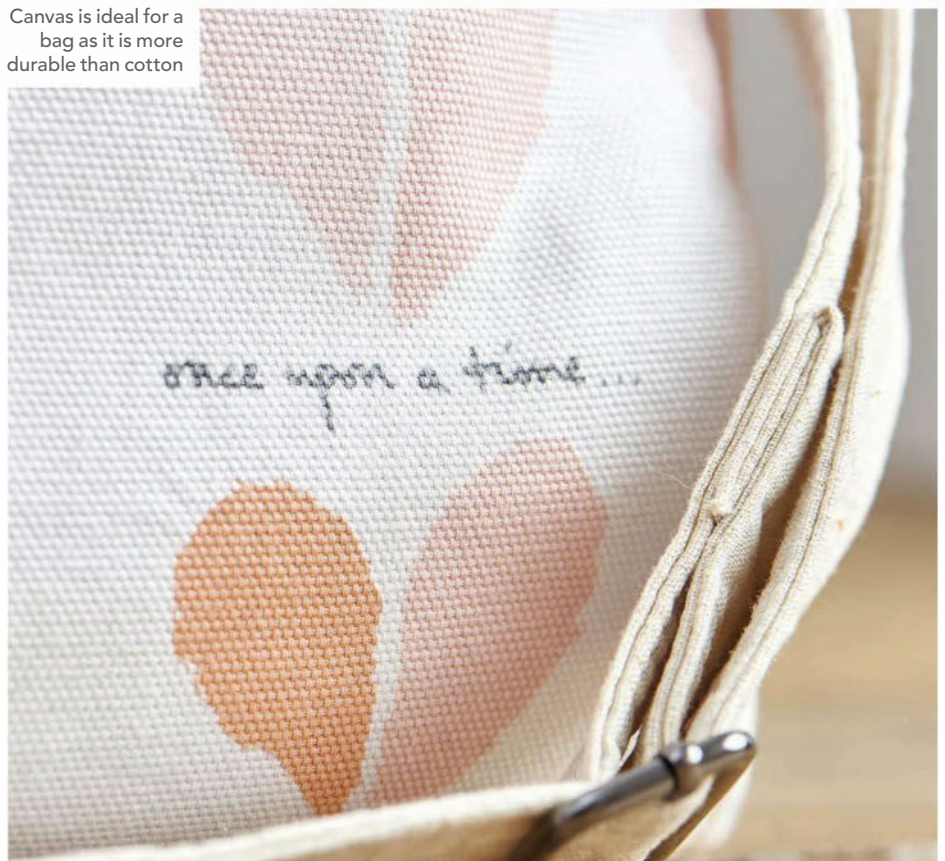
FINISH THE BAG

38 Place the bag exterior inside the lining, right sides together. Make sure the straps and zip panel pushed down between the layers, away from the seam. Pin and then sew around the top edge of the bag.

39 Pull the exterior of the bag through the turning gap in the lining. Hand or machine stitch the gap closed. Push the lining down into the bag to finish.

40 Finally, attach the adjustable strap from steps 9 – 12 to the circle rings on the sides of your bag.

Canvas is ideal for a bag as it is more durable than cotton





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SAFE AND SECURE

Protect your tablet with this patchwork case - perfect for reading LP&Q on the move!



TECH SAVVY

Mix honeycomb and square English
Paper Piecing to make this
fun gadget case

BY KRISTYNE CZEPURYK



GADGET CASE

YOU WILL NEED

- Print fabric: twenty (20) 2½in squares for honeycombs
- Solid fabric: fifteen (15) 1½in squares
- Backing fabric: 7½in x 9in
- Lining fabric: two (2) 7½in x 9in
- Batting: two (2) 7½in rectangles
- Twenty (20) 1in Honeycomb templates
- Fifteen (15) 1in Square templates
- Zipper: 7in in length

FINISHED SIZE

- 7in x 8¾in approx

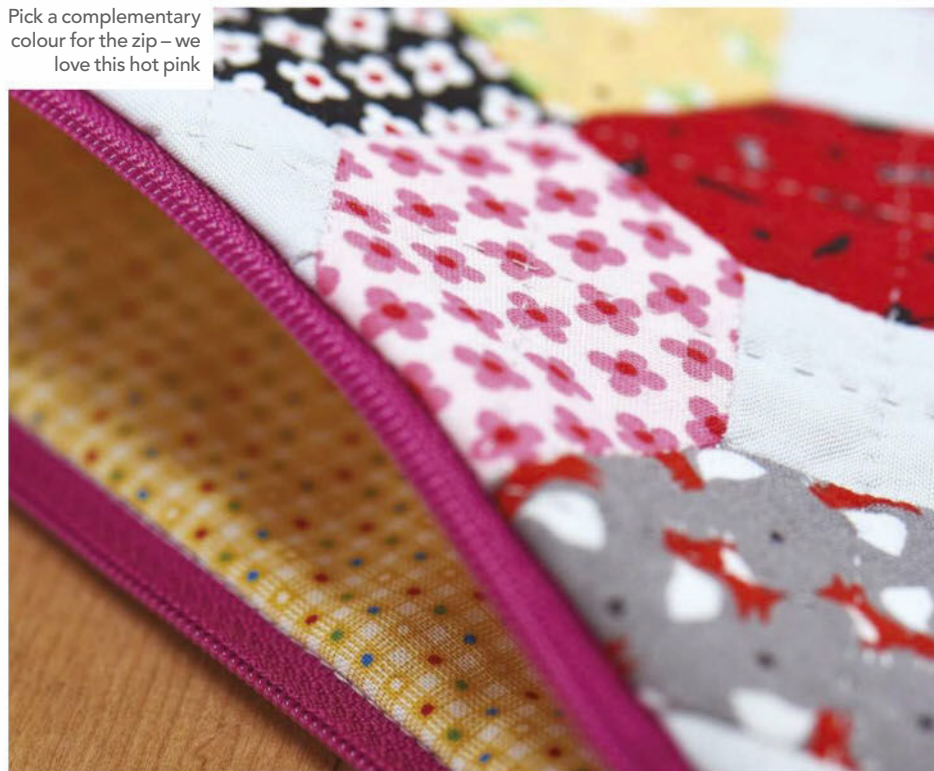
NOTES

- Seam allowances are ¼in unless otherwise noted.
- RST = right sides together.
- See p88 for templates. Templates do not include seam allowances.

FABRICS USED

- Print fabrics are from the Minny Muu collection by Lecien.

Pick a complementary colour for the zip – we love this hot pink



Mix many different prints to create a pretty patchwork

CUTTING OUT

1 From each of the print fabric squares cut a honeycomb shape, making twenty (20) honeycombs total. Using the paper templates as a guide, cut around the shape with an additional 1/4in on all sides.

PIECING THE FRONT AND BACK

2 Baste the Honeycomb templates to the print honeycomb fabrics and the Square templates to the solid square fabrics, using your preferred method. Assemble the honeycombs and squares as shown (Fig 1). You may find it easiest to join the honeycombs in sets of four around a square, then join these in rows adding the extra squares around the outer edges.

3 Press the panel well and remove the papers. Unfold the seam allowances around the outer edges. Baste to a piece of batting and quilt as desired. Kristyne has hand quilted diagonal lines in both directions, creating a cross-hatch effect that mirrors the EPP shapes.

4 Trim away the outer squares, so they are even with the seam allowances of your honeycombs on the EPP panel. Round the bottom corners of your panel as shown (Fig 1). Sew a basting stitch around the edge of the patchwork panel with a scant ¼in seam to keep the patchwork seams intact.

5 Take your backing fabric and baste to the remaining piece of batting. Quilt as

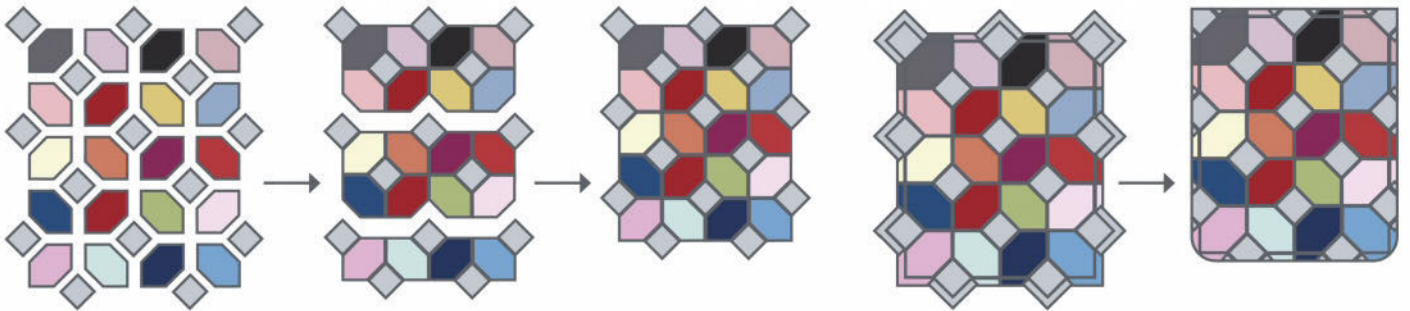


Fig 1



This design is good for showcasing all of your favourite print fabrics

Remember to leave an opening in the top of the lining for turning

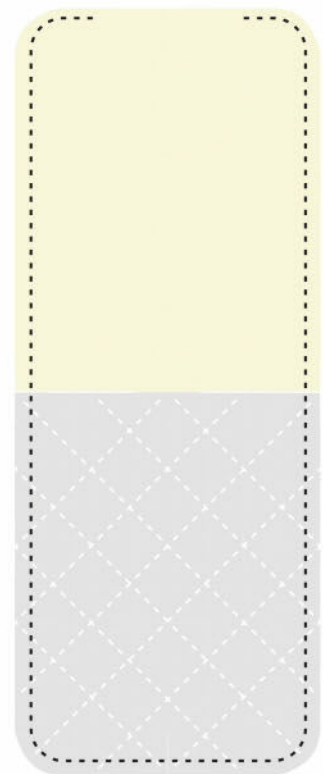


Fig 2

IF YOU'RE UNSURE ON HOW TO BASTE AND SEW EPP SHAPES, VISIT OUR BLOG FOR A TUTORIAL!

desired. Kristyne created her backing panel using four strips of fabric featured on the front of the case, instead of just one single fabric piece, so she quilted straight lines along both sides of each of the three seams.

6 Trim the quilted backing and both lining pieces to the same size and shape as the EPP panel.

INSERTING THE ZIP

7 Lay the zip across the top edge of the EPP panel, RST. Layer a lining piece on top, so it's RST with the EPP panel. Using a zipper foot, sew the zip in place. Press both pieces away from the zip.

8 Repeat step 7 to add the quilted backing and second lining piece to the other side of the zip (Fig 2).

ASSEMBLING THE CASE

9 Open the zip halfway. Align the two quilted panels RST, and the lining pieces RST. Sew around the edge, leaving a 3in opening in the bottom of the lining for turning. Trim the zip ends in line with your seam allowances.

10 Turn the case right side out through the turning gap, then hand stitch the turning gap closed. Push the lining inside the case to finish, smooth out the edges and finally press.



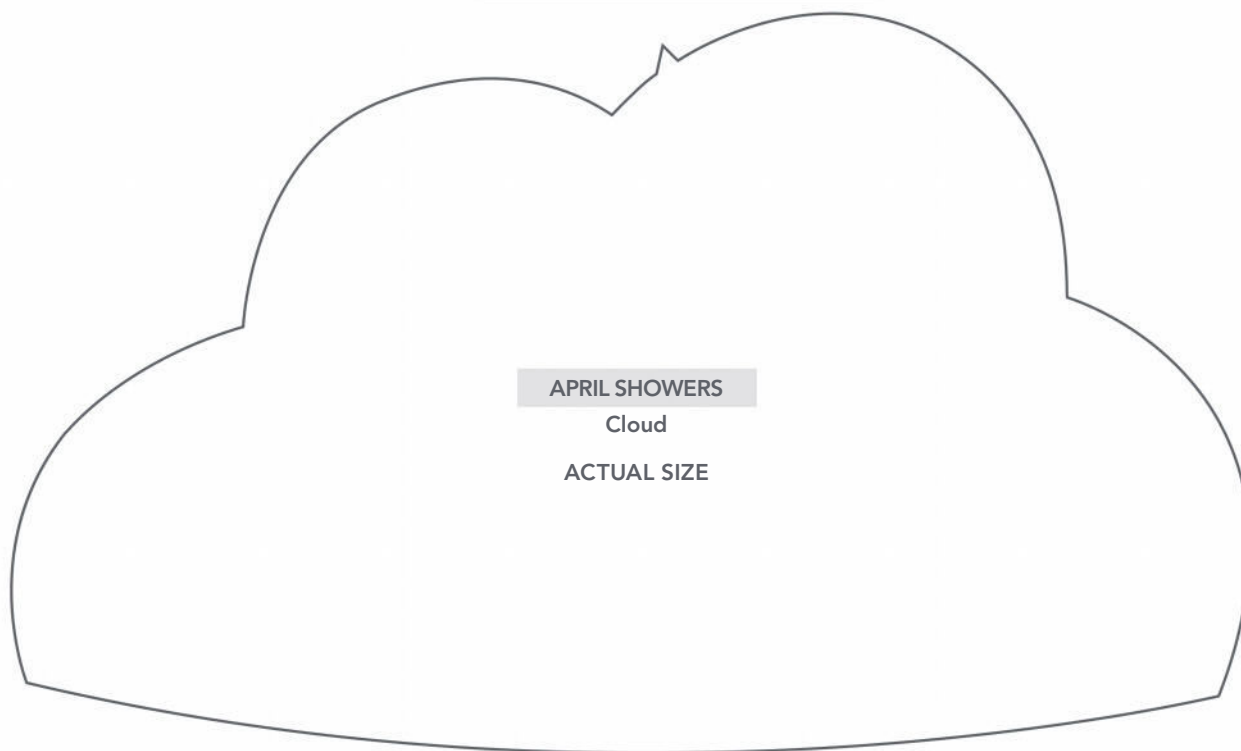
KRISTYNE CZEPURK
Canada

prettybyhand.com
prettybyhand



TEMPLATES

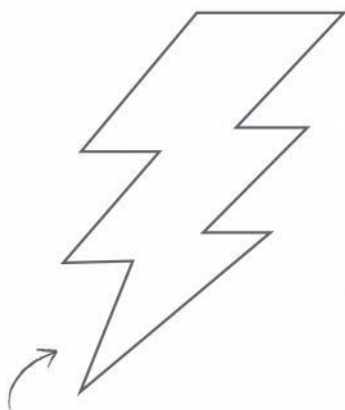
All the templates you'll need from issue 33...



APRIL SHOWERS

Cloud

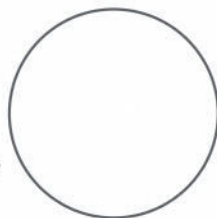
ACTUAL SIZE



APRIL SHOWERS

Lightning Bolt

ACTUAL SIZE



APRIL SHOWERS

Snowflake

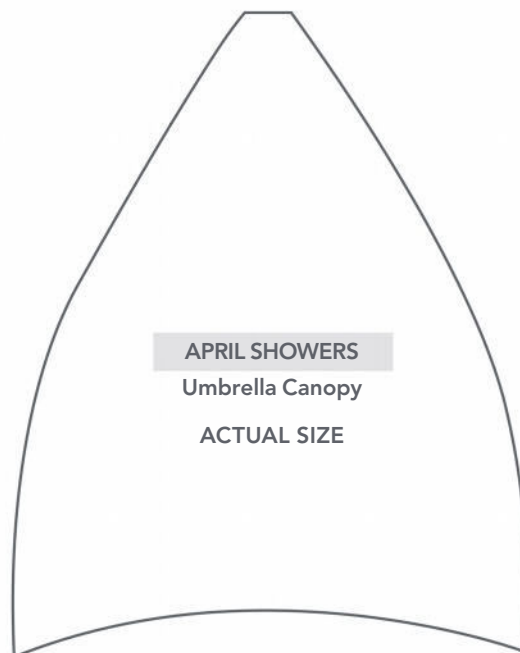
ACTUAL SIZE



APRIL SHOWERS

Raindrop

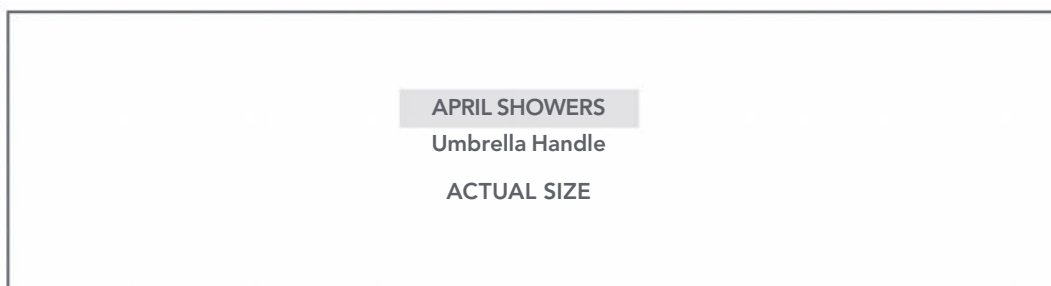
ACTUAL SIZE



APRIL SHOWERS

Umbrella Canopy

ACTUAL SIZE



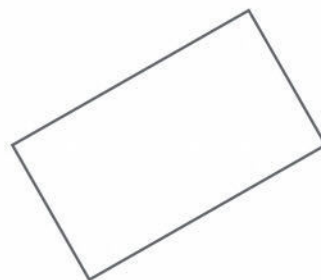
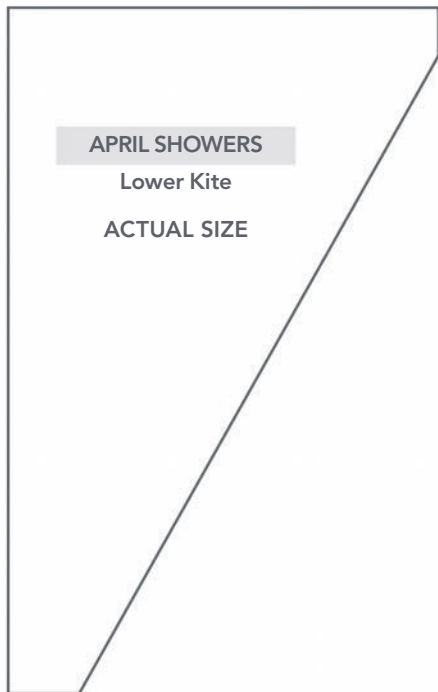
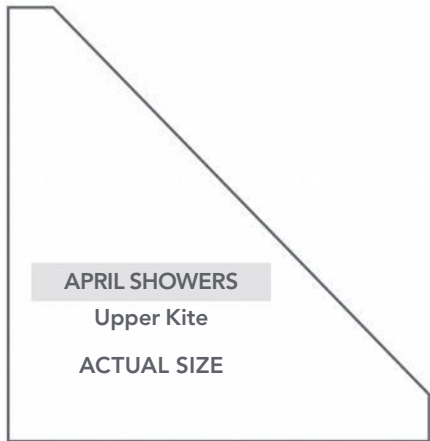
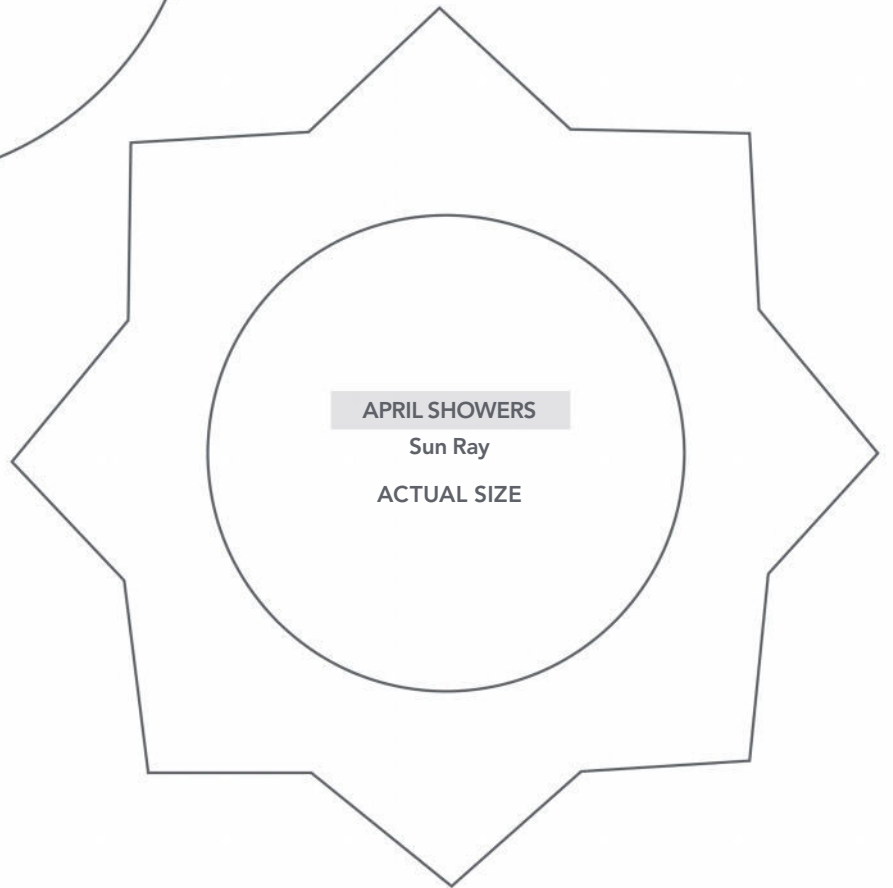
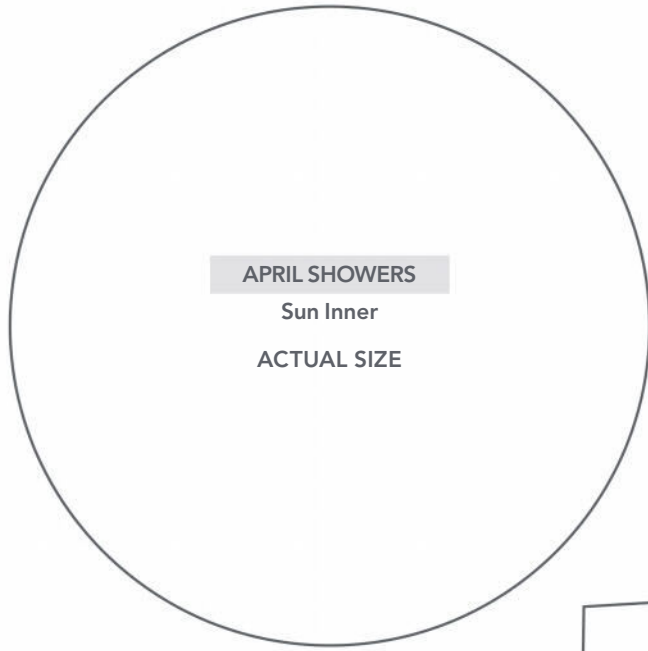
APRIL SHOWERS

Umbrella Handle

ACTUAL SIZE

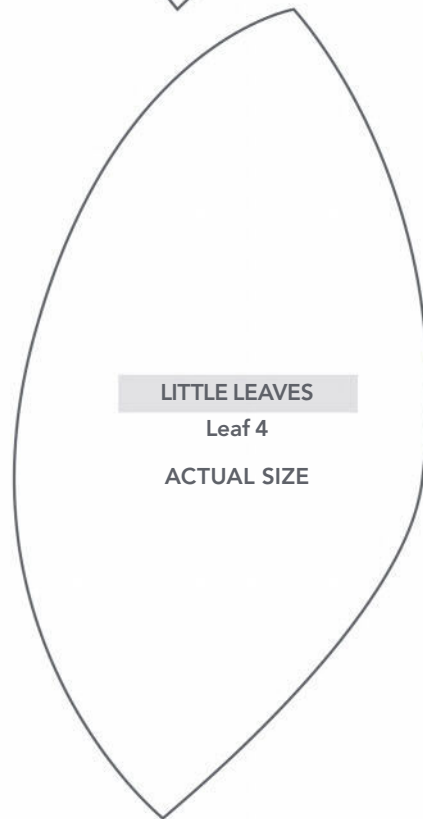
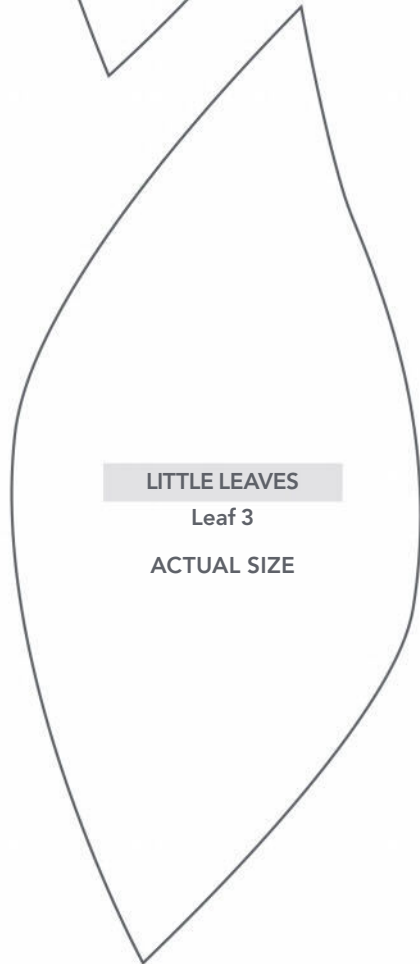
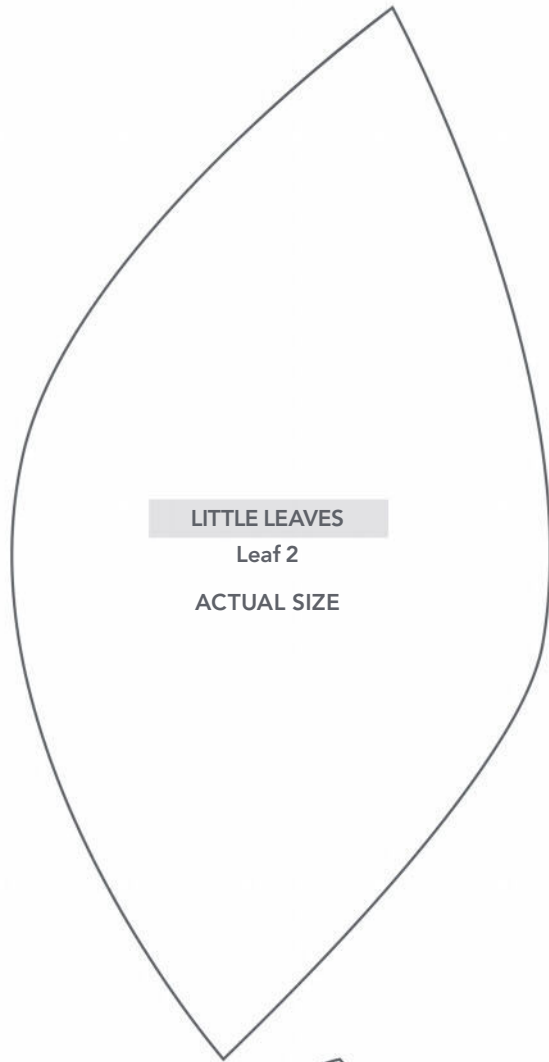
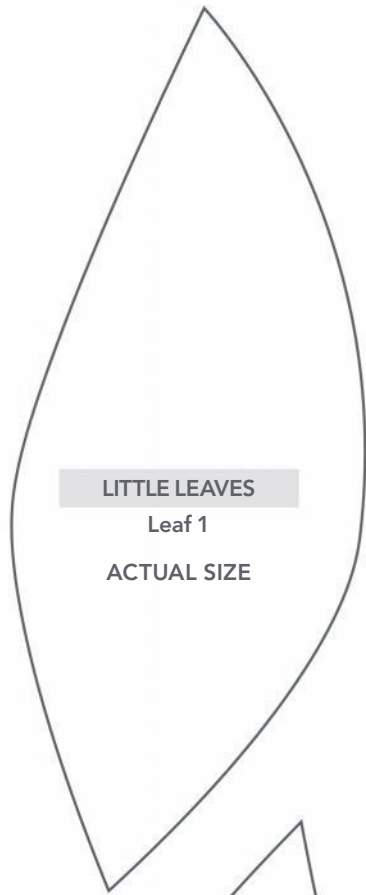
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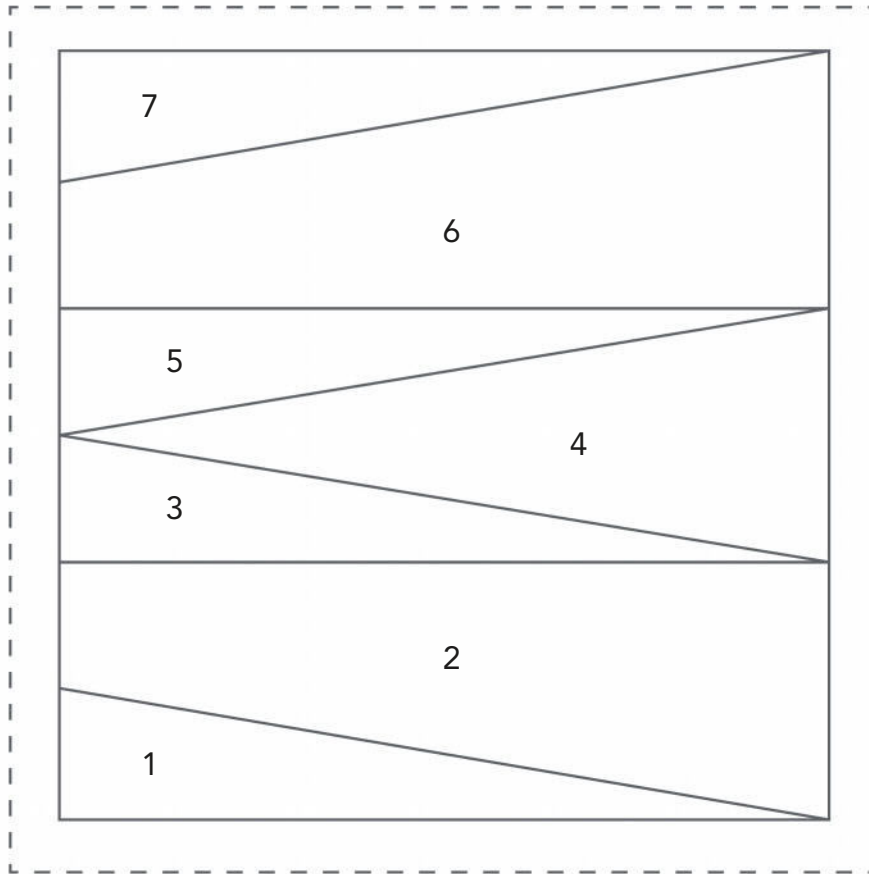




APRIL SHOWERS
Kite Bow
ACTUAL SIZE







STAR GAZER

Points

ACTUAL SIZE



TECH SAVVY

Square

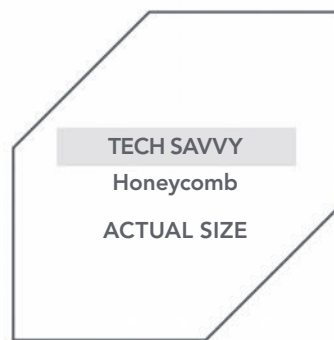
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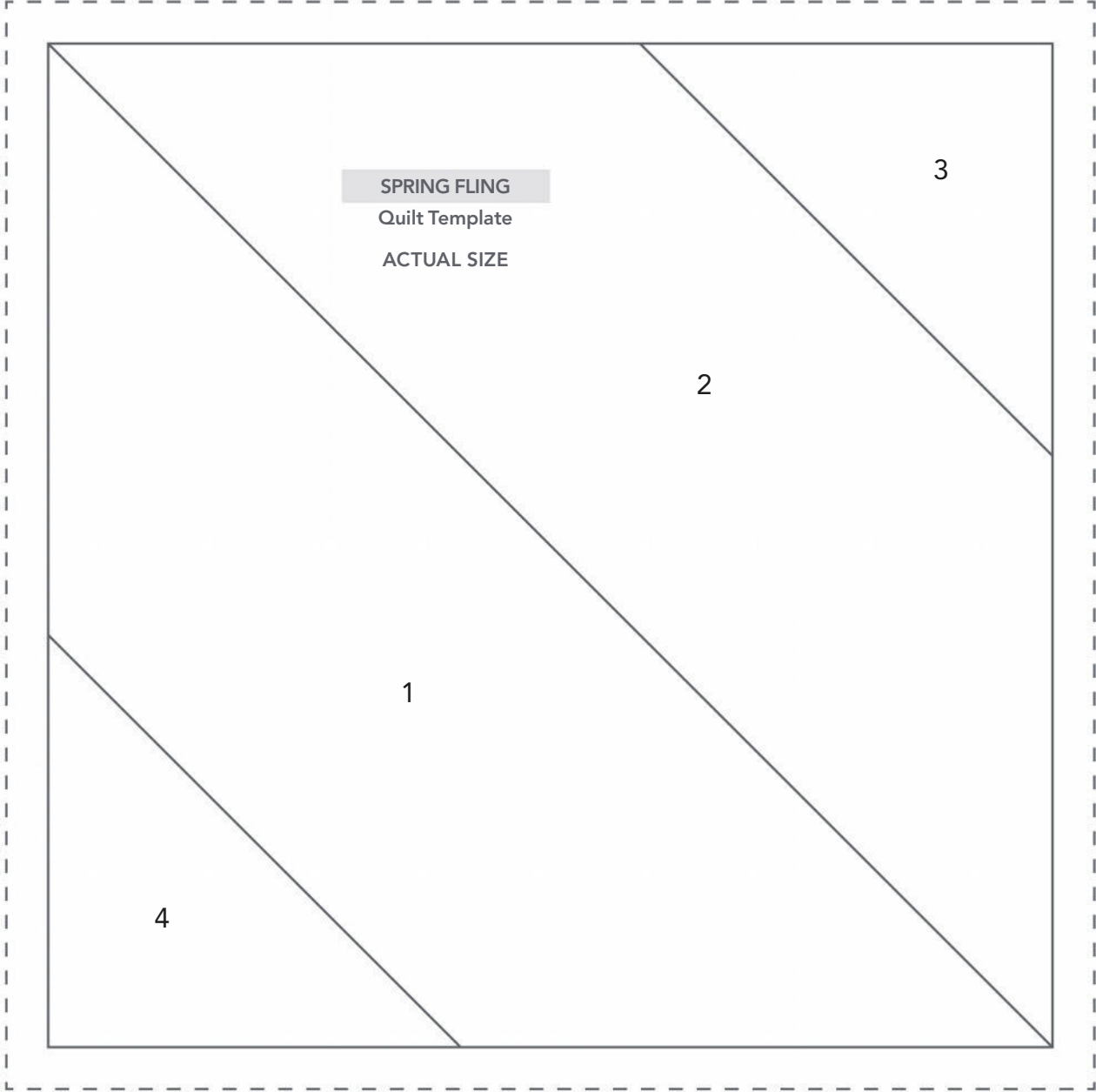


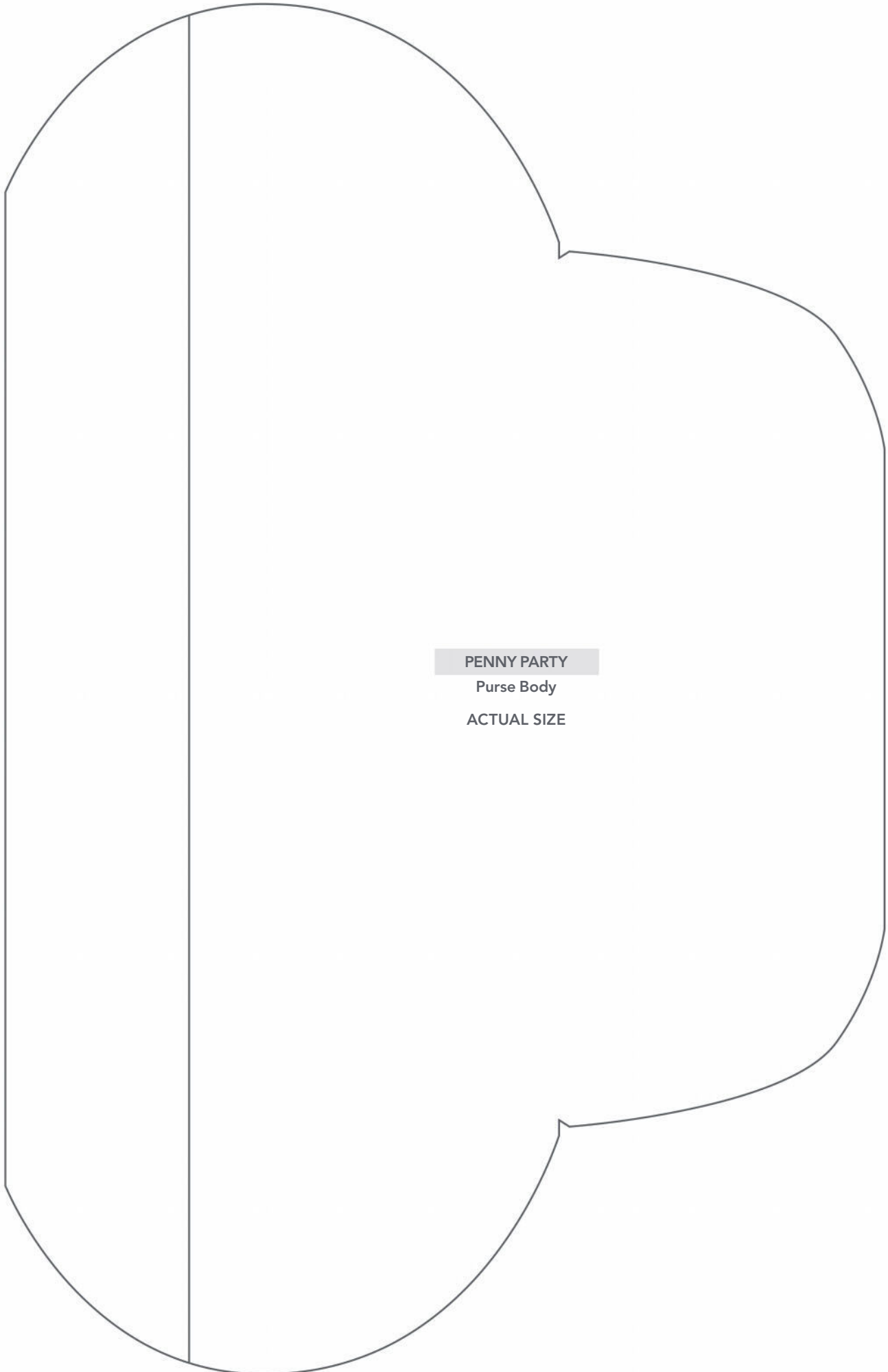
TECH SAVVY

Honeycomb

ACTUAL SIZE

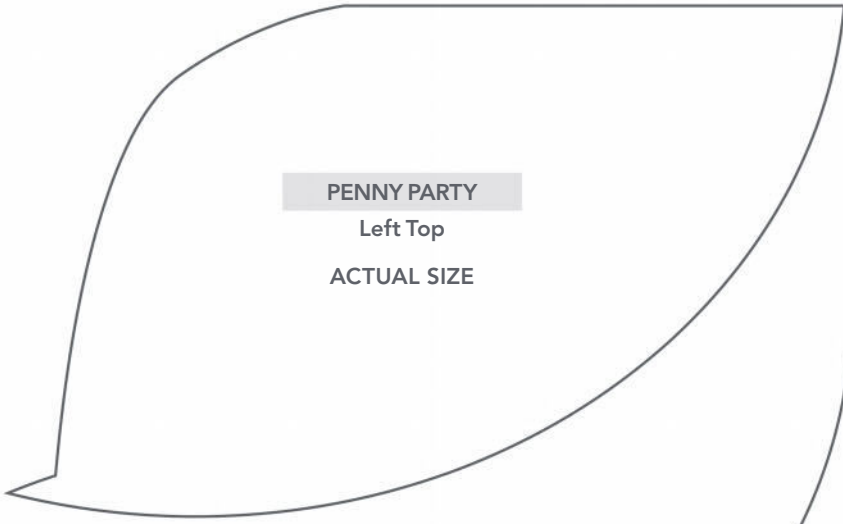




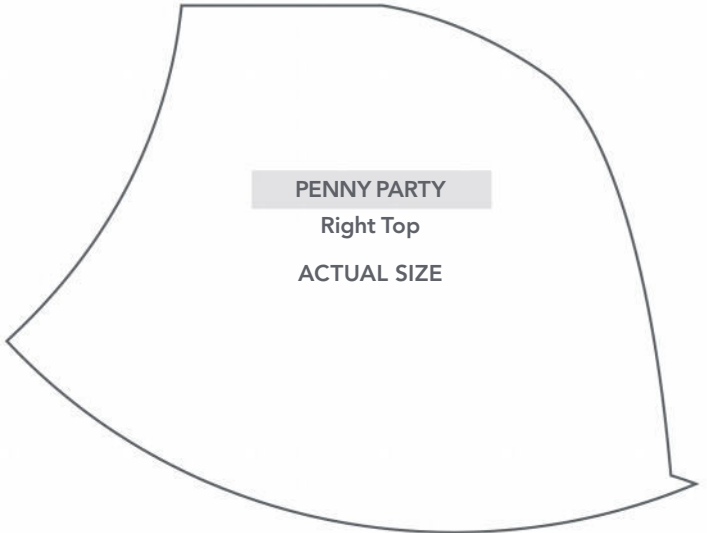


PENNY PARTY
Purse Body
ACTUAL SIZE





PENNY PARTY
Left Top
ACTUAL SIZE



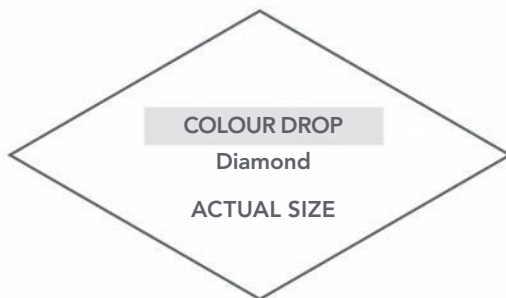
PENNY PARTY
Right Top
ACTUAL SIZE



PENNY PARTY
Triangle
ACTUAL SIZE



PENNY PARTY
Bubble
ACTUAL SIZE



COLOUR DROP
Diamond
ACTUAL SIZE



CORNER-SQUARE TRIANGLES

Get back to basics with pieced triangles

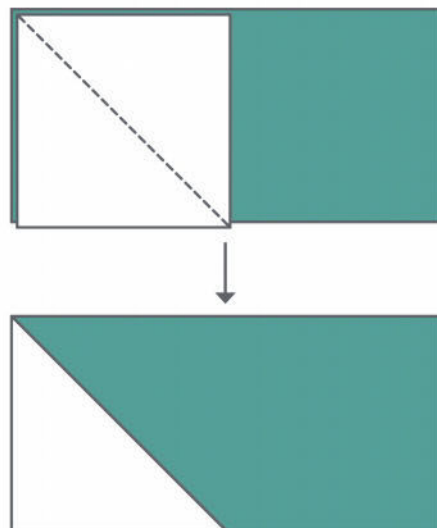
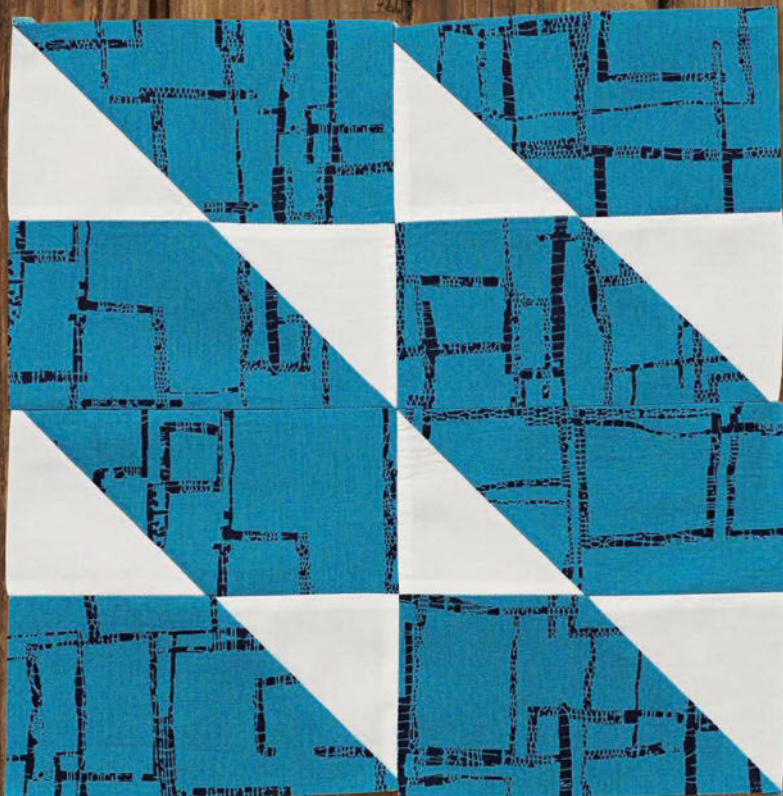
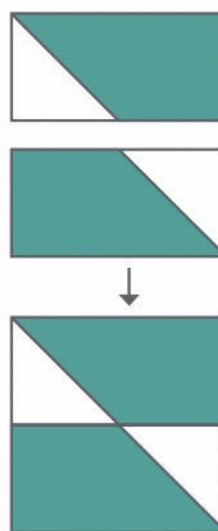


Fig 1



Rotate the units and combine to make the blocks

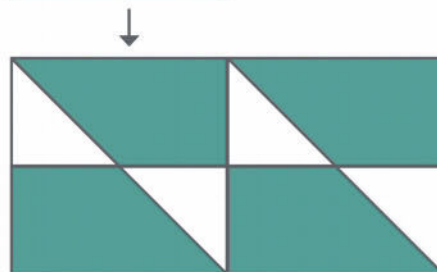


Fig 2

YOU WILL NEED

FOR THE 12IN BLOCK

- Foreground fabric: one (1) fat quarter
- Background fabric: one (1) fat eighth

FOR THE 6IN BLOCK

- Foreground fabric: one (1) fat eighth
- Background fabric: one (1) fat eighth

FINISHED SIZE

- 12in and 6in

NOTES

- Seam allowances are $\frac{1}{4}$ in, unless otherwise noted.
- RST = right sides together.
- WOF = width of fabric.

FABRICS USED

- Print fabrics are from Imprint by Katarina Roccella for Art Gallery Fabrics, with

coordinating Pure Elements Solids, also by Art Gallery Fabrics.

CUTTING OUT

1 For the 12in block, cut eight (8) $3\frac{1}{2}$ in x $6\frac{1}{2}$ in rectangles of foreground fabric and eight (8) $3\frac{1}{2}$ in squares of background fabric.

2 For the 6in block, cut eight (8) 2in x $3\frac{1}{2}$ in rectangles of foreground fabric and eight (8) 2in squares of background fabric.

MAKING THE BLOCKS

3 With the eight squares of background fabric, make corner square triangles on the bottom left corner of all the rectangles of foreground fabric (Fig 1).

4 Take your rectangle units and assemble them into blocks, as shown (Fig 2).

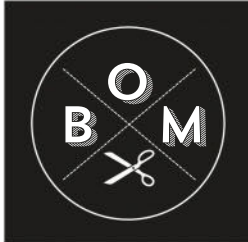


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GNOME ANGEL



BLOGGING BASICS

Ever thought about sharing your work on a blog? **Angie Wilson** uses her years of experience to guide you through the different options out there

Want to know something nerdy about me? I've been a blogger since 2002 (that's before Facebook!). I can't imagine life without my blog. I've written about moving towns, meeting the love of my life, my struggles with IVF and now I'm writing about my adventure in creative living. If someone made me pick between blogging and quilting I'm not sure which I'd give up – let's hope that never happens!

For me being a blogger is about the act of writing and the art of getting a good photograph to go with it. It's about connecting with the readers and about sharing my life and theirs. I look at my blog as a place to go to share what's inspiring me, to inspire others and to be inspired. I love the craft of being a blogger. But I'm a rare beast; not everyone enjoys spending five hours composing a tutorial. That's the key to really being a blogger: you need to love it. You need to turn up every day and work at it, just like you do as a quilter.

When people ask me "should I start a blog?" this is what I tell them: if you've got a desire to write about what you're doing, then start a blog! You can do it for free (check out wordpress.com) and let it evolve – you're in control. It's a great way to chronicle what you've been working on

and there's something satisfying about looking back over what you've done. I think of it as my own little digital time capsule. All it's going to take is time, patience and a commitment to improving and learning.

If that all sounds like a bit of an overkill because you'd just like to share what you're doing, connect with others and get inspired without worrying about things like search engine optimisation, bounce rate or web hosting (the list goes on), then I would suggest trying Instagram first. Instagram is a great place to share your work, find other passionate quilters and discover new inspiration. Quilters are even using it to connect with brands, designers or magazines, potentially leading to exciting opportunities. All that you need to be on Instagram is a smartphone with an in-built camera. It's free to sign up and it's bursting with amazingly creative, friendly, generous, humorous, passionate and wonderful people.

Remember the time before you were a quilter when you thought you might like to try quilting? Blogging and social media is exactly the same. Just get in and give it a go! You never know, you might just find that you love writing about quilting as much as you love doing it!

"That's the key to really being a blogger: you need to love it. You need to turn up every day and work at it, just like you do as a quilter"



NEXT ISSUE

Issue 34 on sale 27 April

MAKE IT...

- > Pink colour-pop quilt
 - > Rainy day sewing caddy
 - > Stash-busting selvedge ideas
 - > Rainbow print chevrons
 - > Hand-sewn appliqué style
- PLUS** Super-star designer Betz White kicks off our new tech feature!

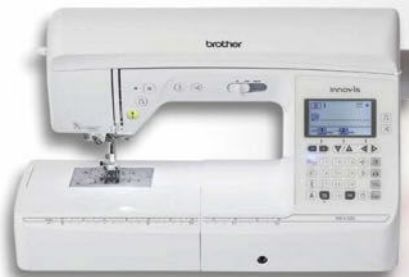
Space to create

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

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

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A powerful and versatile machine to meet demanding sewing needs from dress making to quilting. Includes 140 stitches, 10 button hole styles, 5 lettering styles and an automatic thread cutter.



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

