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**18**  
PROJECTS

**10** BEGINNER FRIENDLY  
*ideas!*

A FRESH TAKE ON THE CLASSIC BEAR PAW

“Use your fave print to build a colour palette”

DESIGNER AMANDA CARYE



PATCHWORK &

# Quilting

*Sharing your passion for fabric!*

ISSUE EIGHTY NINE • 2020

## Back to basics!

**QUICK AND EASY PROJECTS TO MAKE AT HOME**

### SEW SIMPLE QUILT BLOCKS

8 designs from the sewing room



### MODERN CURVES

SUPER-SIZE PIECING FOR A FUN FAST FINISH!

## Project tote bag

Whip up the perfect place to store your work in progress



### Colour workshop

Get inspired: fabric pulls from your fave designers!

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ISSUE 89 2020

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**BACK TO BASICS!**

This issue is a love letter to solids. So often they are overlooked in favour of prints (don't get me wrong, my stash is bursting with patterned fabrics too!) but we'd like to show you the beauty and simplicity that can come from working in a palette of solids alone. Solids let your quilt composition shine and with no busy prints to distract your eye the design, piecing and colours really pop! All of our designers this month have created their own masterpieces in solids, but as always we are just a spring-board for your own interpretation of the patterns. Throw in some prints, or swap solids for a soft blender to add more texture. You could even let your stash guide you to create a more scrappy version of our designs. Whatever you choose to make, we'd love for you to share it with us!

*Alice*

Alice Hadley Editor

*Join us online... we love to share!*

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*Meet our contributors!*



**Rachel Singh**

Rachel developed a love for textiles early while growing up in India. Now based in Seattle, US, she's fully embraced modern quilting



**Paula Steel**

Paula loves fabric, cats and rainbow colour palettes (naturally!). Her technical nature means she enjoys the maths behind designing quilts



**Marni Weaver**

Marni is a self-proclaimed 'sewing nerd' who loves fun little projects and anything to do with fabric, buttons, zippers or binding!



## Projects

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**85** This month in Yasmeen K Branton's Blomma Block of the Month we're hand stitching a layered flower in two different colourways

Read the instructions all the way through before cutting any fabric. Always make a block before embarking on a large project. Please do not re-sell or distribute content without permission. Do not make any part of the templates or instructions available to others through a website or a third party website or copy it multiple times without our permission. Copyright law protects creative work and unauthorised copying is illegal. We appreciate your help.



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Foundation Paper Piecing pro Sarah Elizabeth Sharp has it sussed. We chatted with her about brand names, writing books and batik fabrics

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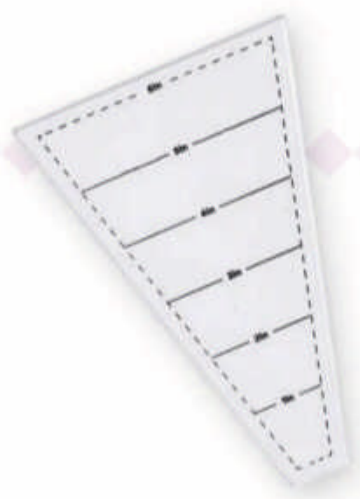


*Learn some professional bagmaking skills!*



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# DRESDEN PLATE

Use your brand new template to cut and sew 12-blade Dresden blocks in six different sizes! Here's how...

## CUT FROM STRIPS

**1** Cut strips of fabric to the desired height of your Dresden blades, and neatly stack (Fig 1). You can use any size up to 6½in, but the intermediate marks can help you line up the ruler along the top edge. Place the ruler on the right end of the strips and cut along the right side (Fig 2). Rotate the strips so the cut edge is at the left. Place the ruler at the edge and cut the right side (Fig 3). Turn the ruler, align and cut again (Fig 4). Repeat until you have the desired pieces.

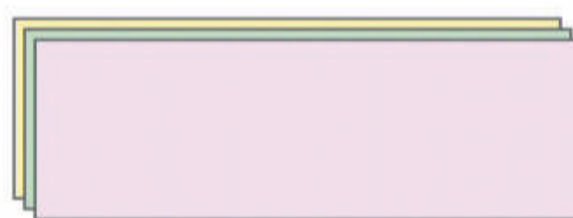


Fig 1



Fig 2



Fig 3



Fig 4



## FUSSY CUTTING

**2** To fussy cut, align the ruler on your fabric as desired. Trace around the sides and bottom. For intermediate marks, add a line at each edge where you would like the top of your blade (Fig 5). Join the lines and cut out the shape.

## SEWING THE PLATE

**3** Press under the top and bottom edge of each blade by ¼in. Begin stitching your blades together in pairs, backstitching at each end. Keep joining pairs together until you have completed one twelve-blade ring (Fig 6). Appliqué to the background fabric by hand or machine.

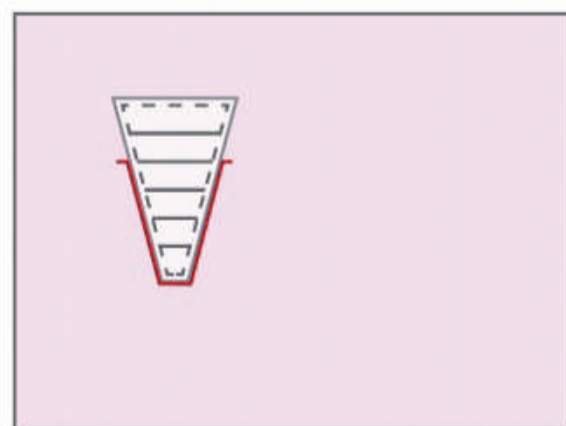


Fig 5

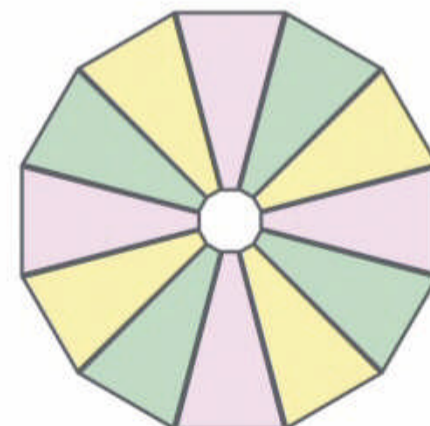


Fig 6



# ombre fairy dust metallic V and Co.

32 gorgeous ombre colors and two background fabrics  
with an ombre dusting of silver metallic stars

**available august 2020**



# OUT THERE



## *Appliqué adventures*

Those in need of a new project to liven up their downtime need look no further than Lucy Engels' new quilt pattern, Naive Melody. It's a symphony of abstract appliqué, brimming with on-trend shapes and endless opportunities to make it your own – you can even choose what type of appliqué you want to sew. Lucy created the quilt throughout 2020's lockdown, making 100 blocks over 100 days that join together in a 60in square design. She's kicking off a calming sewalong in September too! Join in the appliqué fun over at [lucyengels.com](http://lucyengels.com)



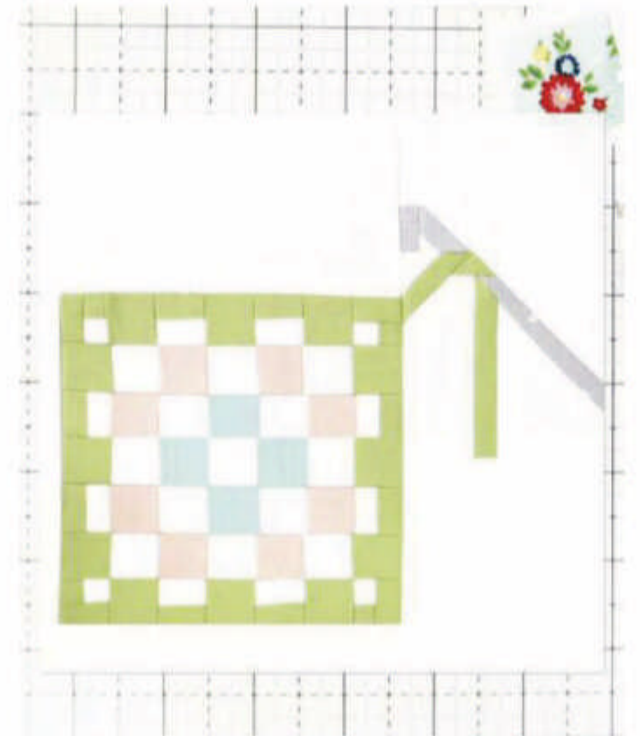
## QUILTY PICS

How's this for something fun?! Art Gallery Fabrics have just launched AGFmojis, a playful range of designs that put a crafty spin on your standard emojis. Use these to liven up your Instagram stories or download the app to insert them directly in your messages. There are so many cute options to choose from, with fabrics, pins, puns and more!



## BEACH DAY

Hold onto summer for as long as you can with Satomi Hoar's cute Beach Day quilt pattern! It's a fun mix of curves and unusual angles, all made easy with detailed instructions and handy templates. Pick from crib, small throw and large throw sizes, then decide which route you want to go down... opt for a striking combo of solids like Satomi has here or why not go scrappy? There's a cutting table included for a scrappy version, so you can feel good using up your stash. See more at [satomiquilts.com](http://satomiquilts.com)



## CROCHET CUTIE!

Are you an all-or-nothing quilt devotee or a craft dabbler? If you raised your hand for the latter, then this might tickle your fancy. Combining patchwork with other popular crafts, Gracey Larson has just released a series of ultra-sweet quilt blocks that cover crochet, embroidery, knitting and more. The patterns include instructions to make a 6in or 12in block, and guess what... they're all traditionally pieced! No templates or papers in sight. Visit [burlapblossompattern.etsy.com](http://burlapblossompattern.etsy.com)

## POWERFUL PINS

A crafter's pin collection can never be too big. Firm believers that we should "make the change we wish to see in the world" Portia Lawrie of The Refashioners and Samantha Claridge have put their heads together to bring us the Change Maker pin – a strong symbol that represents the power of makers coming together as a community. 100% of profits will go towards charities that promote positive social and environmental change, so you can accessorise knowing you're helping to make a difference. The pin is just the first of many plans for the Change Maker initiative, so keep your eyes peeled for more ways that you can support the cause. Buy your own pin badge from [samanthaclaridgestudio.com](http://samanthaclaridgestudio.com)

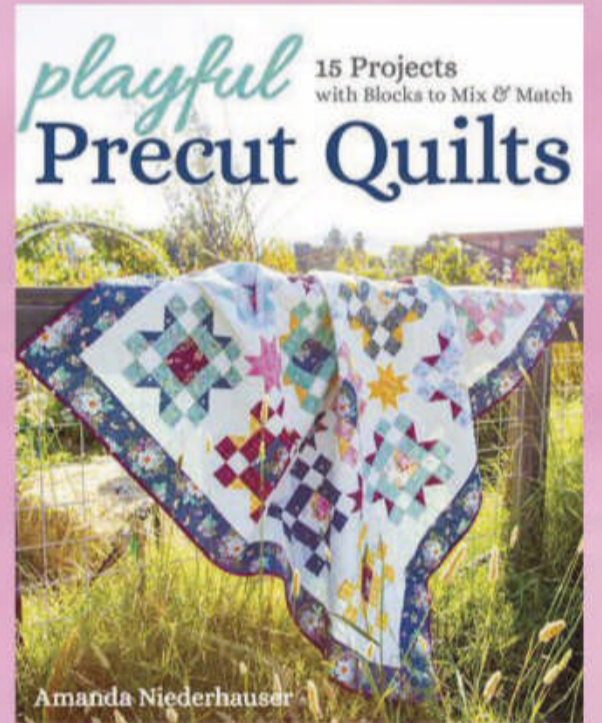


# GOOD READS



## STITCH IN TIME

Forget photo albums and family videos – the new trend is to use patchwork to mark your little one's important landmarks! The Medallion Milestone quilt pattern by Michelle Bartholomew is divided into blocks month-by-month so, like Michelle did, you can watch your little one grow as your quilt comes together. Once it's stitched, quilted and bound they have an heirloom to cherish for a lifetime! The pattern includes both traditional and paper piecing techniques, as well as tips for photographing your blocks as you go. Get your copy of the pattern from [michellebartholomew.com](http://michellebartholomew.com)



### PRE-CUT PERFECTION

Pre-cut fabrics meet classic quilt blocks in this new book by Amanda Niederhauser. Mix and match 30½cm blocks from 15 quilt patterns to get to grips with piecing and put your own spin on things. There's endless inspiration to be found! See at [ctpub.com](http://ctpub.com)



## PAPER TREATS

Swedish Tracing Paper brand Pattertrace have brought two handy new products to the quilting world! Keep track of all your quilting projects with their Maker's Workbook, complete with 10 quilt block tutorials and handy grid-marked design pages. Their Foundation paper is semi-transparent to make fabric placement easy, and doesn't curl or scorch when ironed – win! [pattertrace.com](http://pattertrace.com)



## WHATNOT

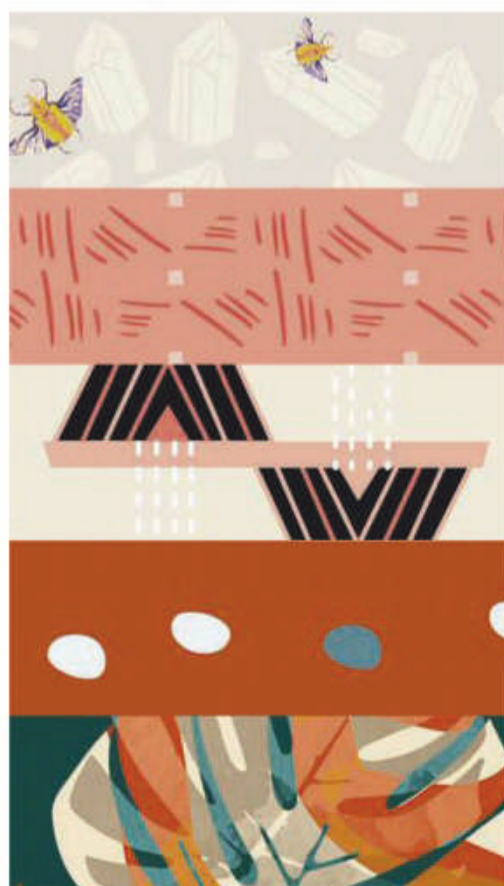
Rashida Coleman-Hale's latest collection for Ruby Star Society, Whatnot, is an ode to the everyday. Teeny toothbrushes and cute scissors, phones, keys and dinky to-do lists, it's a true celebration of the objects we surround ourselves with. Rashida's much-loved Brushwork

print returns in a new colourway and smaller scale, perfect for all kinds of quilting projects, while her Zip! basic collection comes in a new metallic palette. Blues, greens, pinks and mustards are the perfect combo to complete what could be Rashida's cutest range yet! [rubystarsociety.com](http://rubystarsociety.com)

## SPoonFLOWER SPOTLIGHT

**JENELL GILYARD:** If Jenell's Spoonflower store name, Free The Bold, is anything to go by, then her prints are bound to make a striking quilt. Bright colours meet tribal-inspired drawings and geometric designs in a range that makes it hard to pick your favourite. Search *freethebold*.

**NATHALIE ROBBINS:** Fans of Marimekko are bound to love the collection of prints over at Nathalie Robbins' Spoonflower store. Block colours and stylised florals are the perfect combo for contemporary quilts, with lots of colourways to choose from! Search for *nathalie\_robbins*.

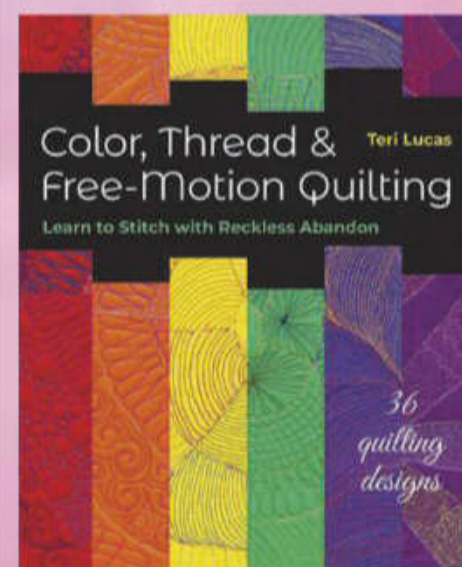


▶▶ Have you seen our UK subscription offer? Sign up to LP&Q to get a bundle of Ruby Star Society Darlings fabrics... Turn to p22 for more



## SHAKE YOUR TAMBOURINE

Fabric designer and sewing pro Minki Kim has just released one of the cutest bag patterns of 2020! If you're worried about leaving your 2D quilty comfort zone then fear not. The Quilted Tambourine Bag comes in two sizes, with step-by-step pictures and video links to help you all the way through construction, from start to finish. The simple circular shape is a blank canvas to help make it completely your own, through the fabric choice and quilting design – it's all up to you! Find at [sewingillustration.com](http://sewingillustration.com)



## STITCH IT

Embrace colour and make the most of your thread to totally transform your quilts! By using colour theory, Teri Lucas will teach you how speciality threads and different weights will make your quilting pop. Whether you're after a subtle texture or bright, stand-out shades, *Color, Thread and Free-motion Quilting* gives you tips and tricks to turn your quilting confidence up a notch. Teri's "Impractical Colour Wheels" demonstrate different colours of thread against a rainbow of background fabrics, so you can see which style works best for you. Plus, there are 26 quilting designs to perfect! [ctpub.com](http://ctpub.com)

## SAVANNAH SUNSET

Little ones and big kids alike are sure to fall in love with Tatiana Abaurre's first collection for FIGO Fabrics, Savannah Sunset. Inspired by her two-year-old son, Leo, the range features tiny lions and safari animals in a sweet hand-drawn style. Watercolour details add to the organic, sketchy aesthetic, while small-scale, ditsy blenders bring a punch of colour to the pastel palette. Earthy tones make this a perfect gender-neutral range for baby quilts, with plenty of fussy cutting options too! Explore at [figofabrics.com](http://figofabrics.com)



## FREEBIES!

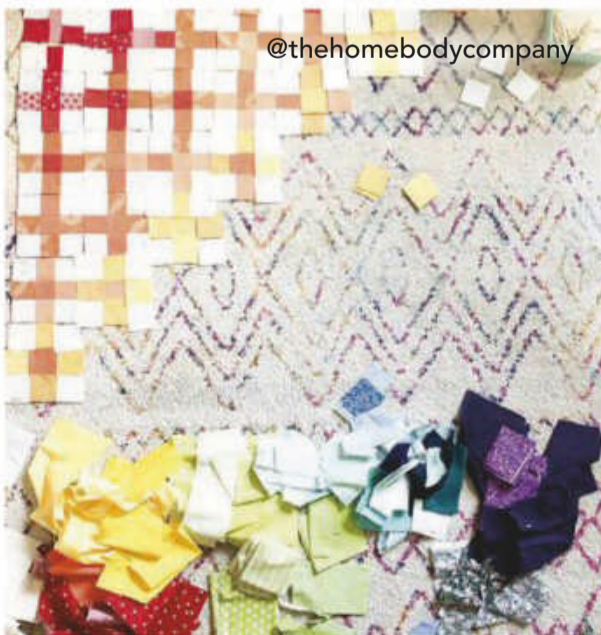
If you're ever short on pennies but big on creativity, we'd recommend checking out the pool of free quilt patterns over at LoveCrafts! With patterns from some of our favourite fabric designers all in one place, you can download PDF instructions for designs from the likes of Michael Miller (below), Robert Kaufman, Riley Blake Designs and more! Have a browse over at [lovecrafts.com](http://lovecrafts.com)



## BIRDS & BLOOMS

Putting a feathery spin on the classic floral, Mable Tan is sure to win the hearts of flower-loving quilters with her latest collection for PBS Fabrics, Birds & Blooms. Inspired by the beauty of flora and fauna in Australia, the range combines illustrative florals with quirky

parrots, cockatoos and parakeets. Delicate scalloped blenders complement the botanical feature prints, in zesty orange and a rich green, while pops of yellow, red and pink give the painterly aesthetic a modern and vibrant twist. See more at [pbsfabrics.com](http://pbsfabrics.com)



@thehomebodycompany

## INSTA INSPIRES!

### #SCRAPPYSUMMERSAL2020

Raye (@thehomebodycompany) and Wendy (@the.weekendquilter) have joined forces to host the Scrappy Summer 2020 Sewalong! Feeds will be filled with stash-busting goodness, joining together to make a simple, sunny, square-based design that'll brighten up any home. Better yet, the pattern is free from Raye's blog! Head on over to [thehomebodyco.com](http://thehomebodyco.com) to sign up and get your pattern, and keep an eye on the hashtag for plenty of quilt inspo.

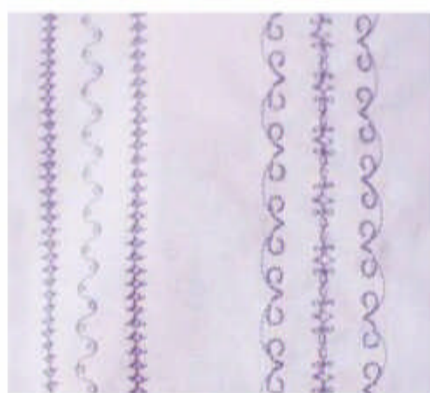


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# BEACH DAYS

Get stuck into solids and strip piecing to make a cute beach hut quilt that'll bring sunshine vibes into your home

BY NICOLA DODD

**YOU WILL NEED**

- Blue fabric:  $\frac{7}{8}$ yd
- Pink, coral, gold, green and grey fabrics:  $\frac{1}{2}$ yd each
- Sky fabric:  $1\frac{1}{8}$ yds
- Neutral background fabric: 2yds
- Binding fabric:  $\frac{1}{2}$ yd
- Batting: 68in x 77in
- Backing fabric: 4yds
- One (1) copy each of Templates 1 and 2

**FINISHED SIZE**

- 60in x 69in

**NOTES**

- Seam allowances are  $\frac{1}{4}$ in, unless otherwise noted.
- Press seams open throughout, unless otherwise instructed.
- WOF = width of fabric.
- Templates include seam allowance, where necessary.
- Press fabrics well before cutting.

**FABRICS USED**

- Solid fabrics are from the Bella Solids collection by Moda.
- Backing fabric is Strawberry Jam by Corey Yoder, also for Moda.



**COMPLEMENT THIS SUMMERY QUILT WITH A FLORAL BACKING AND QUILTING DESIGN**



**CUTTING OUT**

- 1 From the blue beach hut fabric cut:
  - Two (2)  $6\frac{1}{2}$ in x WOF. Subcut into five (5)  $6\frac{1}{2}$ in squares and five (5)  $3\frac{1}{2}$ in x  $6\frac{1}{2}$ in.
  - One (1) 4in x WOF. Subcut into five (5) 4in x 7in.
  - Five (5) 2in x WOF. Subcut into ten (10) 2in x 21in.
- 2 From the neutral background fabric cut:
  - Eight (8)  $3\frac{1}{2}$ in x WOF. Sew together along the short edges and subcut into five (5)  $3\frac{1}{2}$ in x  $60\frac{1}{2}$ in.
- 3 From each of the pink, coral, gold, green and grey fabrics cut:
  - Fifteen (15) 2in x WOF. Subcut into thirty (30) 2in x 21in.
  - Eight (8)  $1\frac{1}{2}$ in x WOF. Subcut into fifteen (15)  $1\frac{1}{2}$ in x 21in.
  - One (1)  $6\frac{1}{2}$ in x WOF. Subcut into three (3)  $6\frac{1}{2}$ in squares and three (3)  $3\frac{1}{2}$ in x  $6\frac{1}{2}$ in.

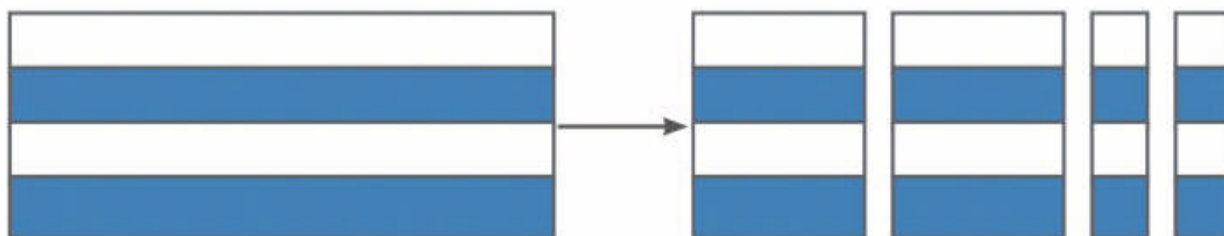


Fig 1



- One (1) 4in x WOF. Subcut into three (3) 4in x 7in.
- Two (2) 2in x WOF. Subcut into four (4) 2in x 21in.
- Three (3) 1½in x 21in.

- 4 From the sky fabric cut:
- Seven (7) 4in x WOF. Subcut into forty (40) 4in x 7in.
  - Six (6) 2in x WOF. Sew together along the short edges and subcut into four (4) 2in x 6½in.

- 5 From the binding fabric cut:
- Seven (7) 2½in x WOF.

**PIECING BEACH HUT A**

6 Make a strip set by joining two blue and two neutral 2in x 21in pieces, alternating the colours and neutrals and pressing towards the coloured strips. Trim the end and subcut into two 6½in squares and two 2in x 6½in pieces (Fig 1).

7 To make the door, join the 2in x 6½in strip set sections to each side of a green 3½in x 6½in piece (Fig 2).

8 Take one sky fabric 4in x 7in piece, and place right side up. Place Template 1 on top, printed side up, and trim. Take one green 6½in square, and place right side up. Centre Template 2 on top and trim along the right edge only. Sew the sky piece in place on the trimmed corner. Press open and trim to 6½in square (Fig 3).

9 Place a sky 4in x 7in piece right side down on your cutting mat. Layer a green 4in x 7in piece on top, right side up. Trim using Template 1, as in step 8. Then take a striped 6½in square, and trim both sides using Template 2.

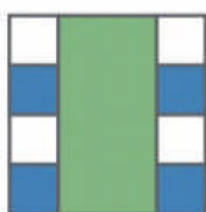


Fig 2

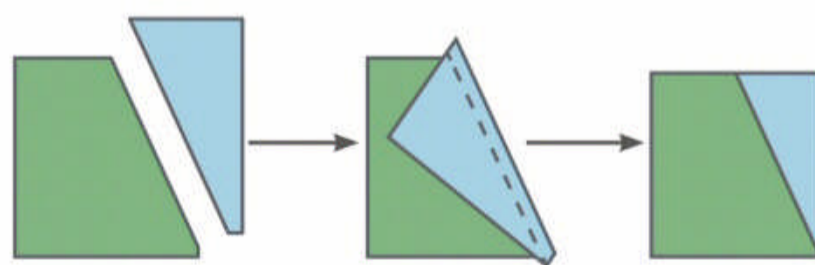


Fig 3



Fig 4

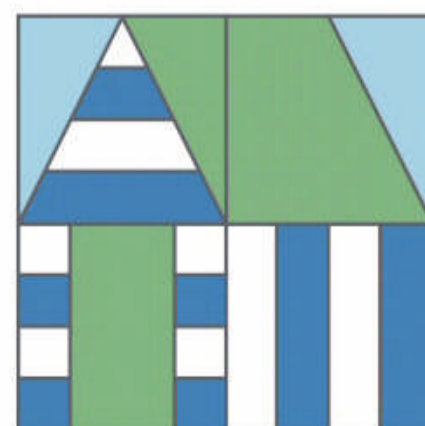


Fig 5

*Look closer - this simple beach hut block is sewn together as a four-patch!*

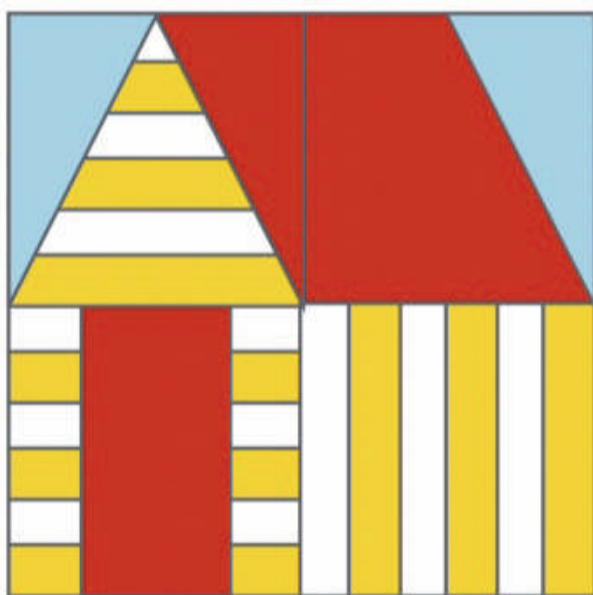


Fig 6

**10** Join the prepared green and sky pieces to either side of the striped triangle. Trim to 6½in square, centring the triangle (Fig 4).

**11** Arrange the units from steps 6–10 as shown. Sew together in pairs, pressing seams in opposite directions, then sew the pairs together as a four-patch to complete one Block A (Fig 5).

**12** Make a total of fifteen Block A, referring to the Layout Diagram for colour combinations.

**PIECING BEACH HUT B**

**13** Make a strip set joining three gold and three neutral 1½in x 21in strips, alternating the colours and neutrals. Press and trim as in step 6.

**14** Repeat steps 7–12 to complete one Block B (Fig 6). Make a total of five Block B, again referring to the Layout Diagram for colour combinations.

**ASSEMBLING THE QUILT CENTRE**

**15** Arrange the A and B blocks in four rows of five blocks each, positioning as shown, or in your preferred layout. Sew the blocks together in rows.



Layout Diagram

**16** Sew a sky 2in x 60½in strip to the top of each beach house row, pressing toward the long strips. Then join the rows with neutral 3½in x 60½in strips. Add the remaining strips to the bottom of the quilt top to finish.

**QUILTING AND FINISHING**

**17** Cut the backing fabric in half across the width. Remove the selvages and sew the two pieces together using a ½in seam. Press the seam open.

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

**19** Quilt as desired. Nicola quilted an edge-to-edge feathered design across

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

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

**21** Sew the binding to the right side of the quilt, creating a neat mitre at each corner. Fold the binding over to the back of the quilt and hand stitch in place around the edge to finish.



**Nicola Dodd**

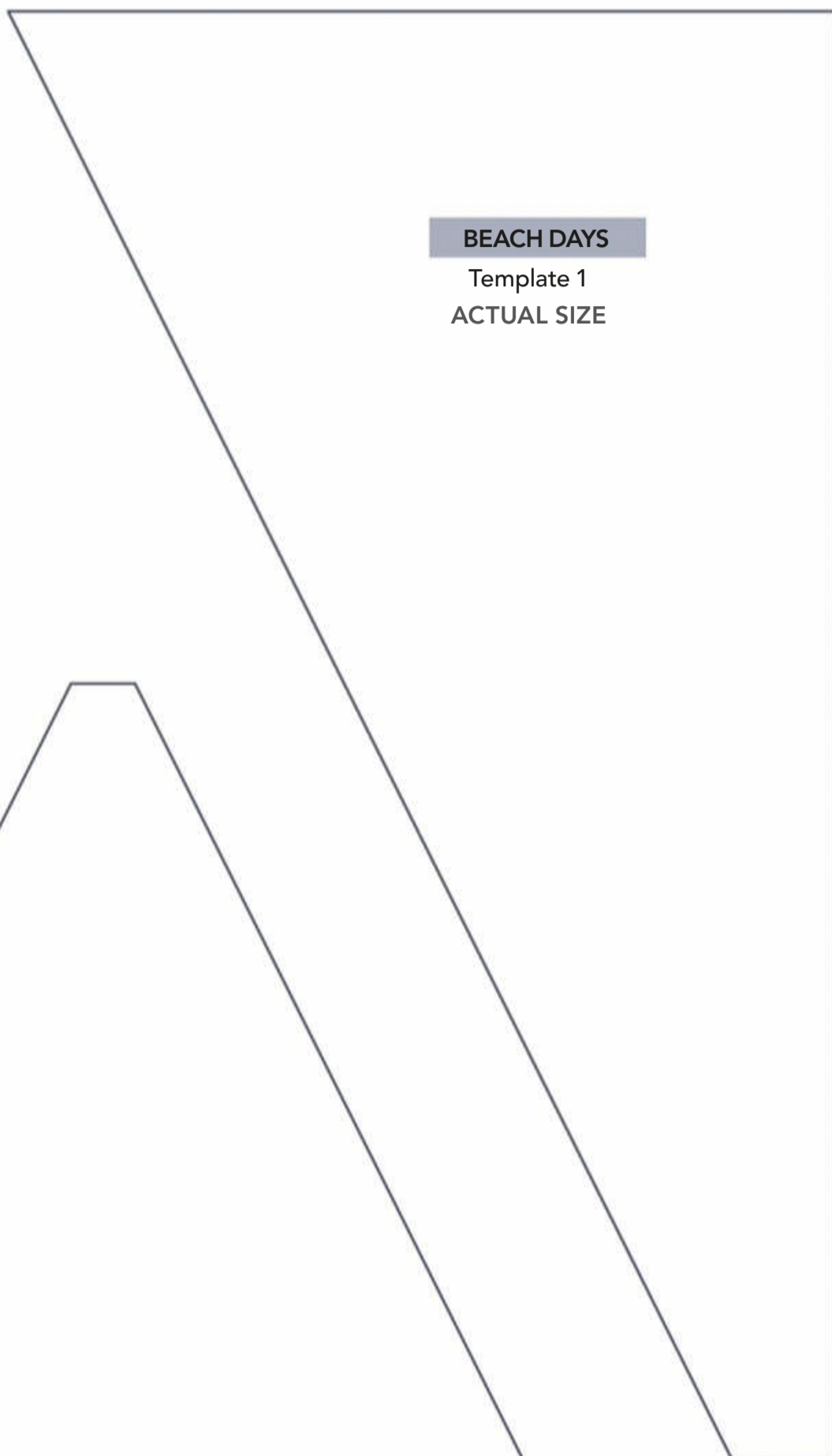
Nicola is regularly inspired by old houses and beautiful gardens, and is never without her sketchbook!

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

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

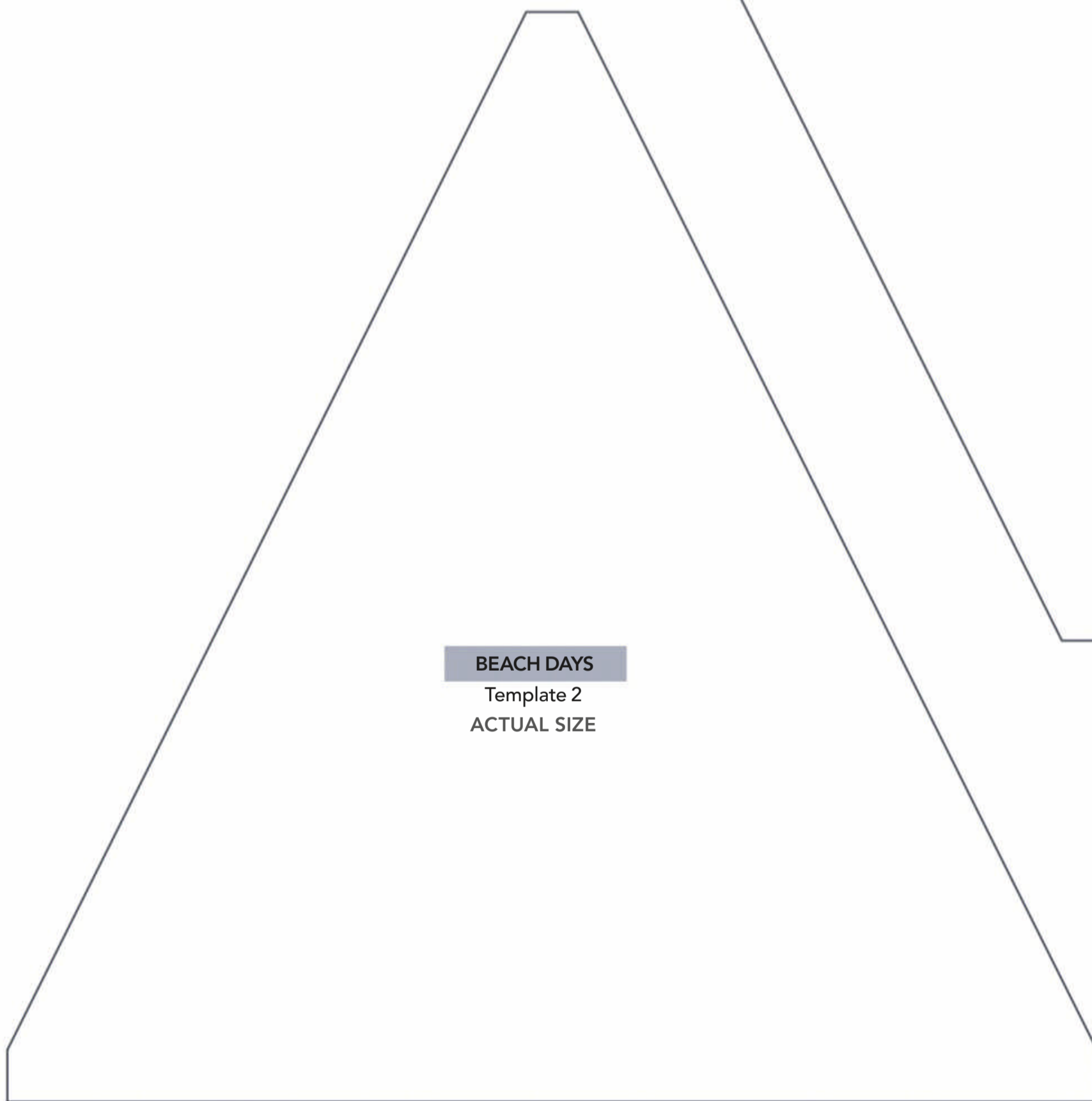
BEACH DAYS

Template 1  
ACTUAL SIZE



BEACH DAYS

Template 2  
ACTUAL SIZE



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**MINTY FRESH**  
Opt for a cool pastel background like this for instant modern style



# RETRO GROOVE

Get set for a love affair with curves thanks to super-size templates and a saturated, sun-soaked colour palette

BY JOANNA MARSH

**YOU WILL NEED**

- Fabric A (red) ¾yd
- Fabric B (red print) ¾yd
- Fabric C (pink) ¾yd
- Fabric D (pink print) ¾yd
- Fabric E (coral) ¾yd
- Fabric F (coral print) ¾yd
- Fabric G (green) ¾yd
- Fabric H (green print) ¾yd
- Fabric I (turquoise) one (1) fat quarter
- Fabric J (light blue) 3<sup>3</sup>/<sub>8</sub>yds
- Backing fabric: 5yds
- Binding fabric: 5<sup>5</sup>/<sub>8</sub>yd
- Batting: 72in x 90in
- One (1) copy each of Templates 1, 2, and 3

**FINISHED SIZE**

- 63in x 81in

**NOTES**

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open throughout, unless otherwise instructed.
- Templates include seam allowance, where necessary.
- RST = right sides together.
- WOF = width of fabric.
- Fabric supplied by Robert Kaufman (robertkaufman.com)

**FABRICS USED**

- All fabrics are by Robert Kaufman:
- Solid fabrics are Kona Cotton Solids in Red, Carnation, Creamsicle, Peapod, Capri and Ice Frappe.
  - Visit [www.gathered.how/lovequiltingmag](http://www.gathered.how/lovequiltingmag) for alternative Moda Bella Solids and Art Gallery Fabrics Pure Elements.
  - Red, pink and green prints are from Modern Classics by Violet Craft in Watermelon, Orangeade and Acid Lime.
  - Coral print is Ice Peach from Adventure by Elizabeth Hartman.
  - Backing fabric is Splatter from the Sorbet collection.

**CUTTING OUT**

- 1 From each of Fabrics A–H cut:
  - Six (6) Template 1.
  - Six (6) Template 2.



**ENHANCE THE SIMPLE PIECED DESIGN WITH INTRICATE AND IMPRESSIVE QUILTING!**



*Use a fun mix of vibrant solids and playful prints to add extra interest to the design*

**2** From Fabric I cut:  
 ■ Forty eight (48) 2in squares.

**3** From Fabric J cut:  
 ■ Forty eight (48) Template 3.  
 ■ Seven (7) 5in x WOF. Sew together along the short ends to make one long strip. Subcut into two (2) 5in x 72½in for side borders and two (2) 5in x 63½in for top and bottom borders.

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

**PIECING THE BLOCKS**

**5** Take a Fabric A Template 2 piece and a Fabric B Template 1 piece. Fold each piece in half and finger press to mark the centre of the curve for each piece.

**6** Place the Template 1 piece on top of the Template 2 piece, matching the centre marks and ends. Pin in place. Ease along the curve and pin together between these two points. Sew the pieces together along the curved edge. Work carefully and slowly to avoid stretching and remove the pins as you go. Press the seam open (Fig 1).

**7** Repeat step 6 on the other side of Template 2 with a Fabric J Template 3 piece (Fig 2).

**8** Take a Fabric I 2in square and place it RST with the corner of the Template 3 piece. Pin in place. Make a diagonal mark from one corner to the other on the wrong side of the 2in square and sew directly along the marked line. Carefully trim the corner away, leaving a ¼in seam allowance. Press the Fabric I piece open to complete one block (Fig 3).

**9** Repeat steps 5–8 to make six each of the following blocks, referring to Fig 4:

- Fabric I/J/A/B.
- Fabric I/J/B/A.
- Fabric I/J/C/D.
- Fabric I/J/D/C.
- Fabric I/J/E/F.
- Fabric I/J/F/E.
- Fabric I/J/G/H.
- Fabric I/J/H/G.

**ASSEMBLING THE QUILT**

**10** Arrange and rotate blocks as shown in the layout diagram, in eight rows of six blocks. Sew the blocks together to make

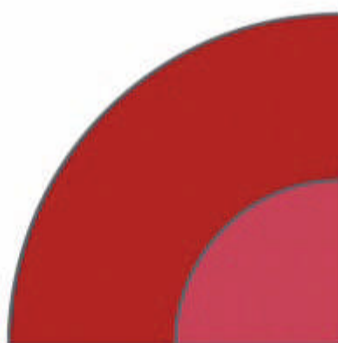


Fig 1

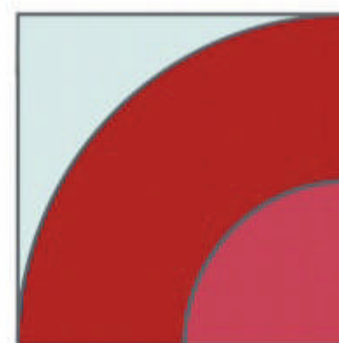


Fig 2

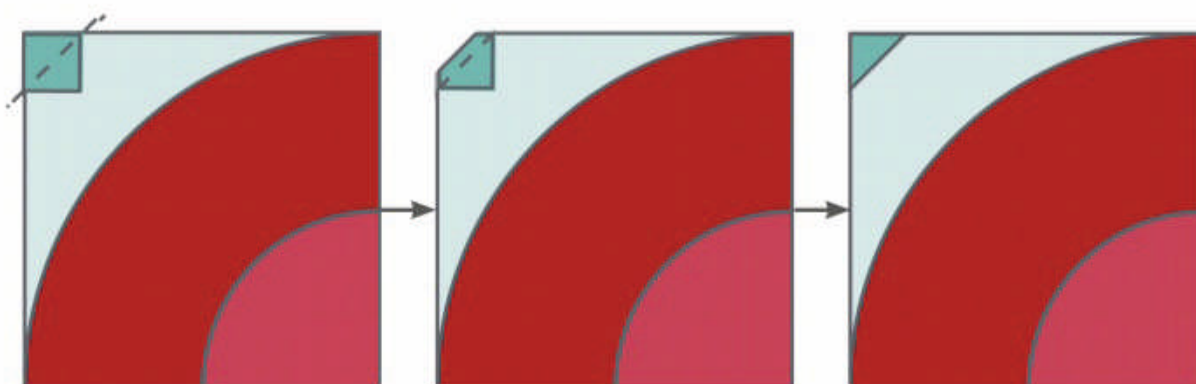
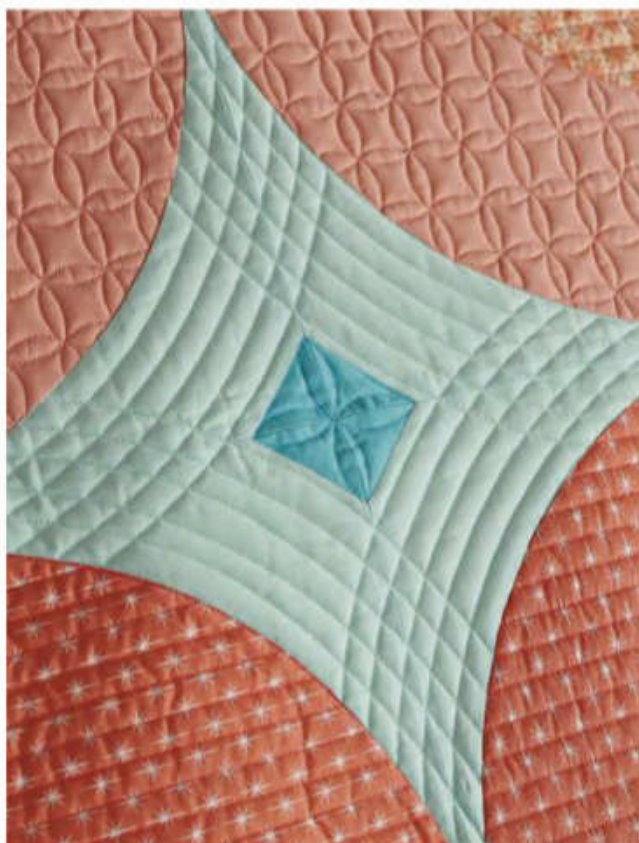


Fig 3



the rows and press. Sew the rows together and press seams open as you go.

**11** Sew the Fabric J 5in x 72½in strips to the sides of the quilt top, pressing seams. Sew the 5in x 63½in strips to the top and bottom of the quilt top and press, completing the quilt top.

**QUILTING AND FINISHING**

**12** Cut the backing fabric in half across the width. Remove the selvages and sew the two pieces together using a ½in seam. Press the seam open.

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

**14** Quilt as desired. Joanna quilted straight lines in the squiggles with print fabrics and orange peels in the solids. On the background fabric, she quilted graduated curved lines using her longarm sewing machine. Trim off the excess batting and backing fabric and square up the quilt.

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

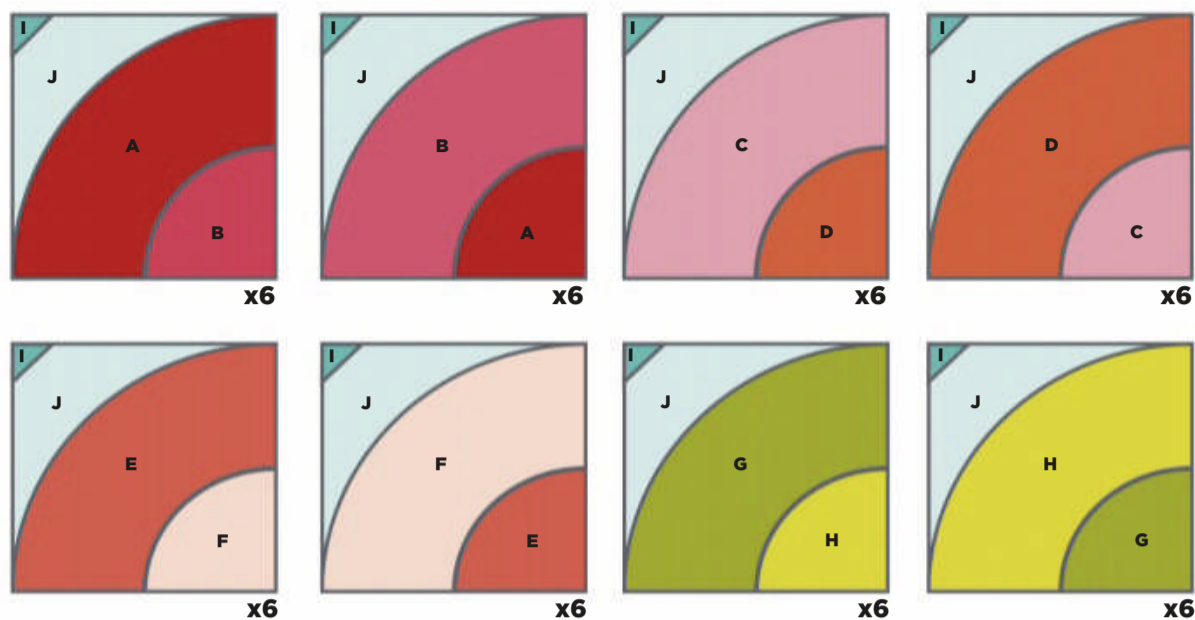
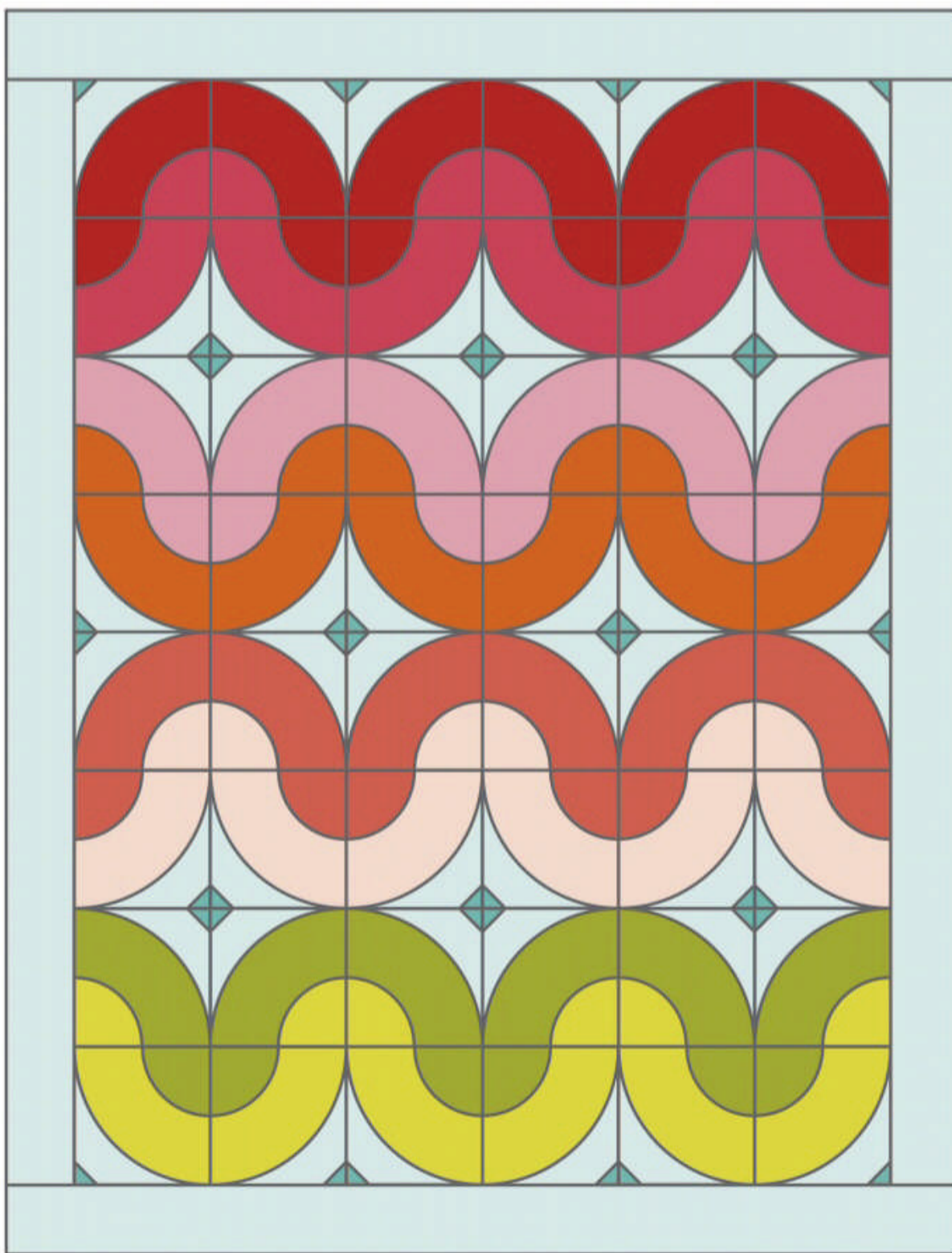


Fig4



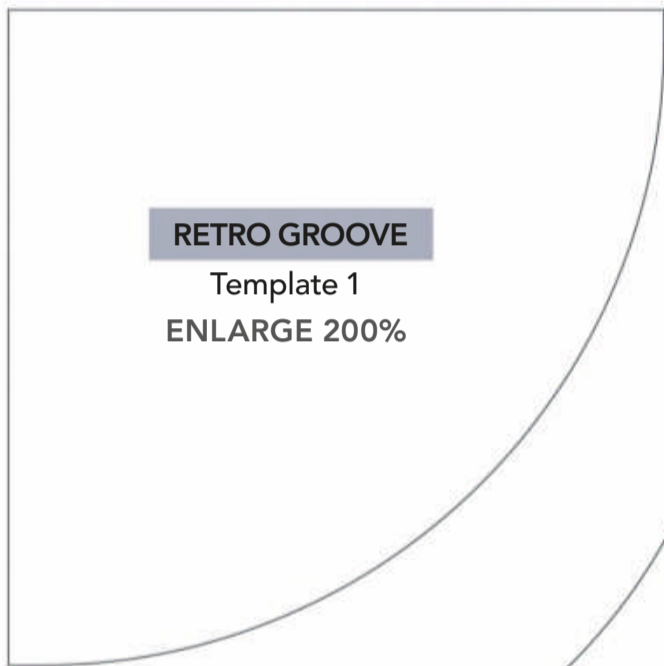
Layout Diagram

**16** Sew the binding to the right side of the quilt, creating a neat mitre at each corner. Fold the binding over to the back of the quilt and hand stitch in place around the edge, using a coordinating thread to finish.

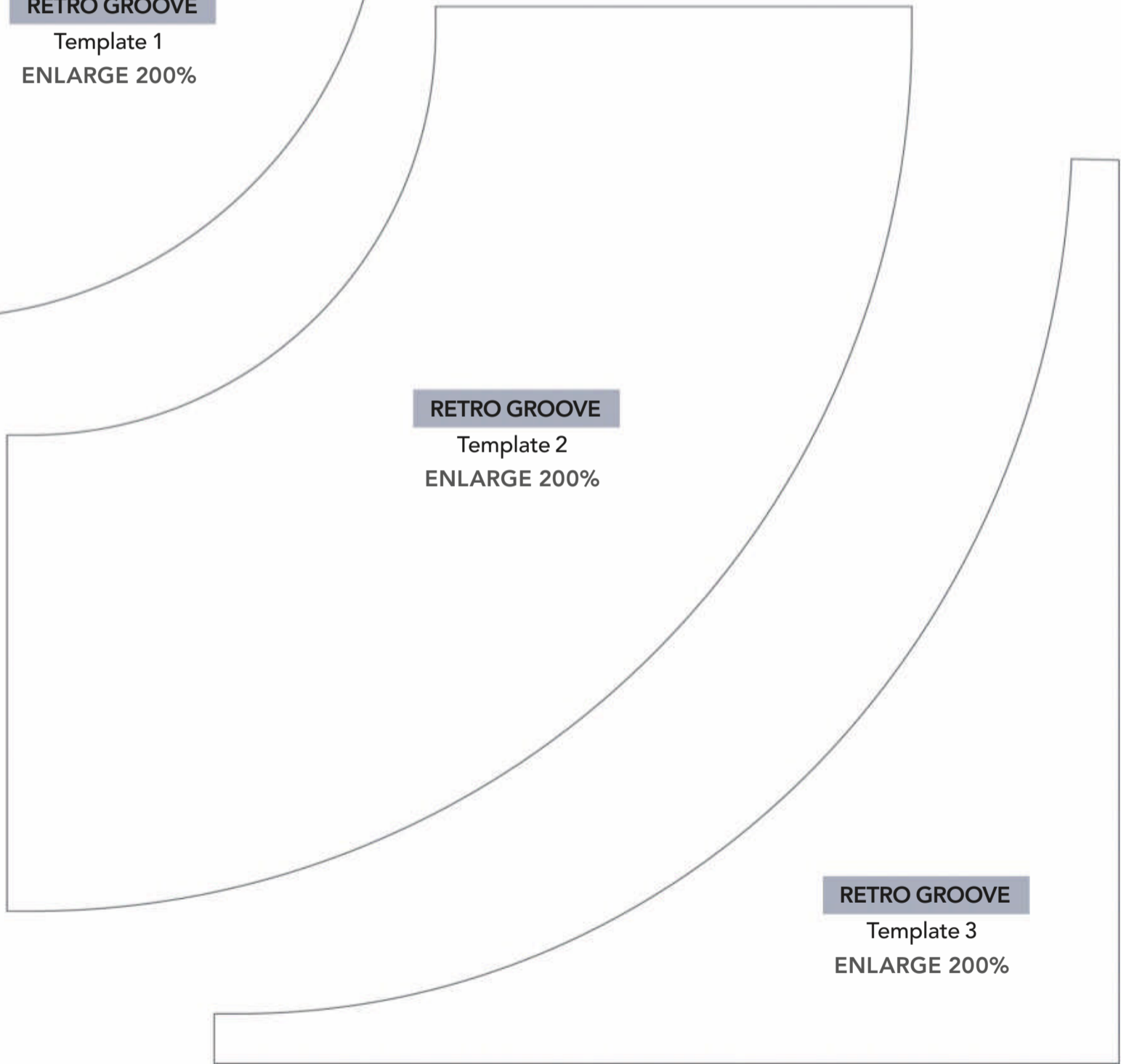


**Joanna Marsh**  
 Joanna loves every aspect of quilt making, from the planning and piecing to her stunning longarm quilting!  
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**RETRO GROOVE**  
Template 2  
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**RETRO GROOVE**  
Template 3  
ENLARGE 200%



# Take the leap

Like many of us, **Kate Basti** is quite happy in her comfort zone... but sometimes the best things happen outside of it. This month she encourages us to dip a toe into the unknown

**I've been a creature of habit my entire life. Comfort zones are my jam, and I've spent the last thirty-odd years perfecting mine. My semi-introverted, risk-adverse, anxiety-ridden self is quite comfortable staying in my lane.** My Friday night plans regularly consist of PJs, EPP and a good docu-series, and if I don't have to leave the house for more than five days, well, I am living my best life.

For better or worse (probably the latter), my skills for avoiding the new and unknown tend to cross over into my hobbies as well. I learned to knit well before I learned to sew,

and let's just say that while I've made enough scarves to keep a small country warm, I've made exactly one hat and one sock. Not a pair of socks. A sock. The moment of pride after having made that one sock was oh so quickly followed by the crushing realisation that I would have to make yet another sock to complete the pair. Thus, one sock. Another case in point: after buying my first sewing machine in the late

But I opened the box, and I learned how to sew. And over the years, I've managed to step outside my sewing comfort zone and create some pretty cool projects, a few of which I'd like to share with you here.

**1 Dresden fans** Some of my sewing friends on Instagram create the cutest, sweetest projects out of Dresden fans and their seemingly bottomless

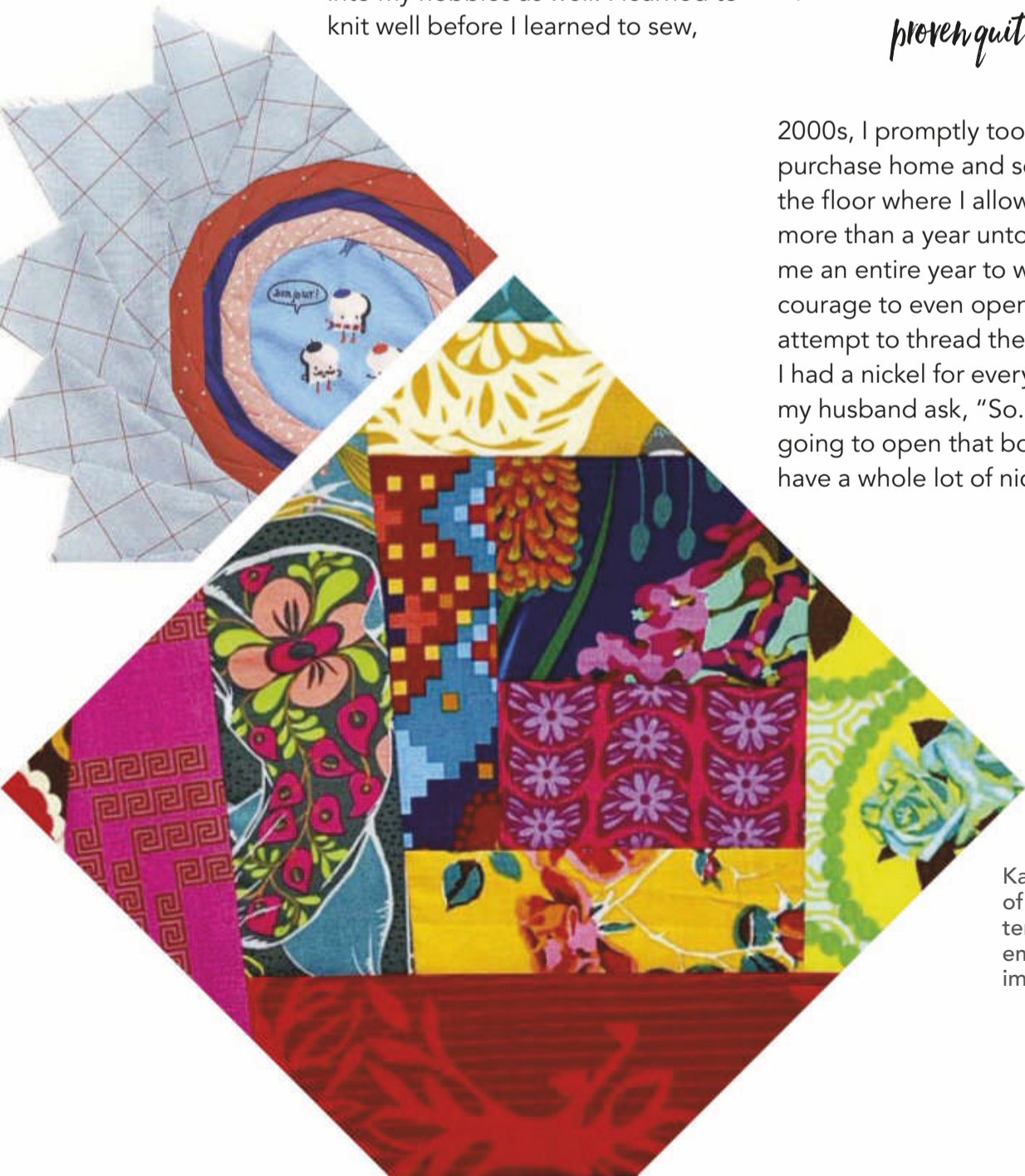
*The magic of improv sewing has long eluded me. While I admire those who master the art, my perfectionist ways have proven quite the hurdle. That hasn't stopped me.*

2000s, I promptly took my prized purchase home and set it down on the floor where I allowed it to sit for more than a year untouched. It took me an entire year to work up the courage to even open the box and attempt to thread the machine. If I had a nickel for every time I heard my husband ask, "So... you ever going to open that box?" well, I'd have a whole lot of nickels.

stash of soft, pastel repro fabrics. I'd never tried sewing a Dresden in my life and had heard how finicky they could be. I finally gave them a whirl when I was asked by Anna Maria Horner to try her Second Nature quilt pattern, and I was surprised at how easy and fun they actually are. I've got big plans in the near future for a special Dresden quilt, and I no longer feel intimidated to tackle it.

**2 Improv sewing** The magic of improv sewing has long eluded me. While I greatly admire those who have mastered the art and its carefree forms, my perfectionist ways have proven quite the hurdle. It isn't a stretch to say that improv stresses me out, which seems the exact opposite of how it should be making me feel. However, that hasn't stopped me. It's a fun and challenging style of sewing, and one that's definitely worth a try if you haven't yet.

Kate had to let go of perfectionist tendencies to fully embrace the art of improv piecing





Like many quilters, Kate got over her apprehension about pleats when making face masks this year

### 3 Needle turn appliqué

If you've followed along my sewing journey on Instagram for very long, you know that I love sewing by hand. I adore the entire process of EPP, including thread basting my shapes. I also enjoy hand quilting my projects. I find hand sewing and quilting to be incredibly relaxing, but there was one hand stitching technique that I hadn't tried until just recently: needle turn appliqué. I just couldn't imagine that using a needle to turn under a tiny margin of fabric would be relaxing, let alone easy. But (once again) when Anna Maria Horner released her Happy, Scrappy

Heart Kit, I decided to take the plunge and give it a go. Turns out, no, it's not easy to turn that tiny fabric margin under with just a little needle, but it's possible and it gets easier with time and practice, and the results are well worth the effort.

### 4 Pleats

Until recently, I, like many quilters, had never had an interest or reason to sew a face mask. But when COVID-19 struck and our healthcare workers on the front lines were suddenly facing shortages in medical supplies, many of us stepped up to the plate to help. Honestly, I wasn't sure if I'd be able

to sew well-made masks for those in need, but thanks to some great tutorials and patterns provided by talented folks across the industry, I was able to figure them out just fine. It really is wonderful to be able to use our sewing superpowers for good in this world.

It seems my success rate for trying new techniques is pretty good, huh? Perhaps that should be a lesson to me, to step outside of my comfort zone a bit more often. Perhaps you could, too.

[quiltwithkate.com](https://www.quiltwithkate.com)

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



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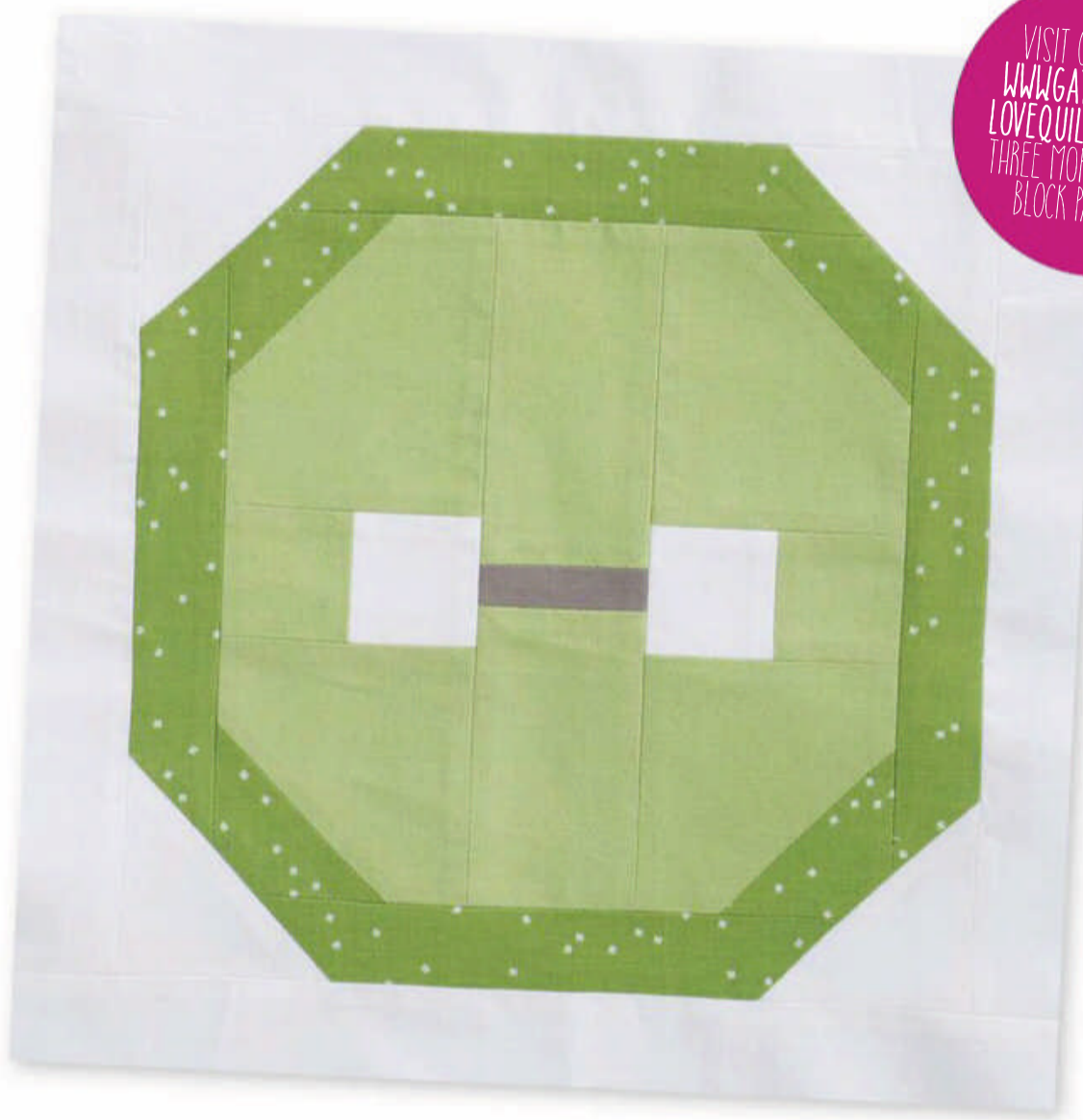
# TOOLS & SPOOLS

Decorate your sewing space with a selection of sweet blocks – they're all traditionally pieced too!

BY GRACEY LARSON



VISIT OUR WEBSITE  
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 BLOCK PATTERNS!



**YOU WILL NEED**  
 Button quilt block  
 ■ White fabric: 1/8yd  
 ■ Light green fabric: 1/8yd  
 ■ Dark green fabric: 1/8yd  
 ■ Grey fabric: 1in x 2 1/2in

**FINISHED SIZE**  
 ■ 12in square

**NOTES**

- Seam allowances are 1/4in, unless otherwise noted.
- Press seams to one side, unless otherwise instructed.
- CST = Corner-square Triangle.
- RST = right sides together.
- Fabrics supplied by Riley Blake Designs ([rileyblakedesigns.com](http://rileyblakedesigns.com))

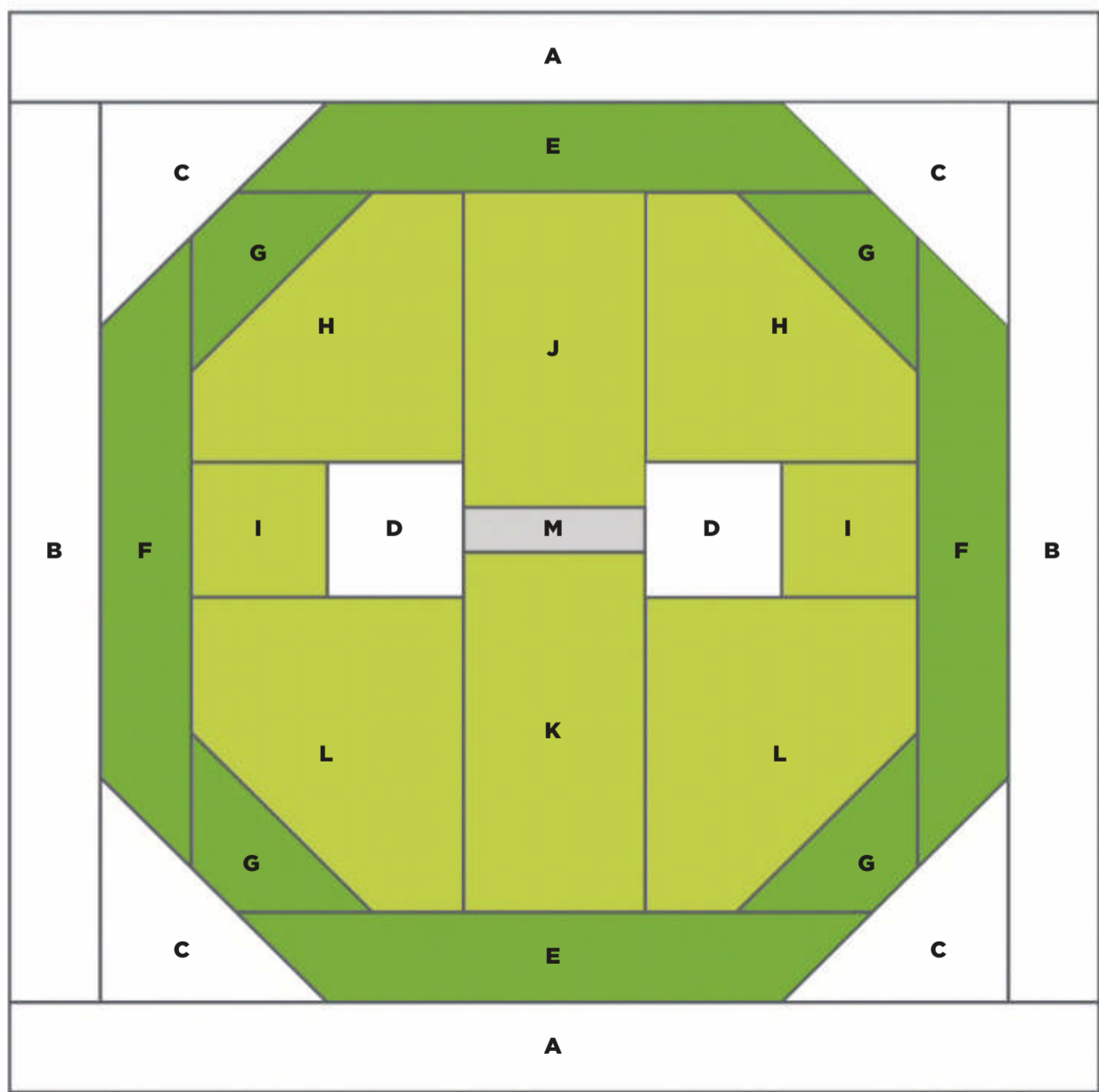
**FABRICS USED**

- Solids are from the Confetti Cotton collection by Riley Blake Designs.
- Prints are from the Blossom collection by Christopher Thompson, also for Riley Blake Designs.

**CUTTING OUT**

- 1 From the white fabric cut:
  - Two (2) 12 1/2in x 1 1/2in (A).
  - Two (2) 1 1/2in x 10 1/2in (B).
  - Four (4) 3in squares (C).
  - Two (2) 2in squares (D).

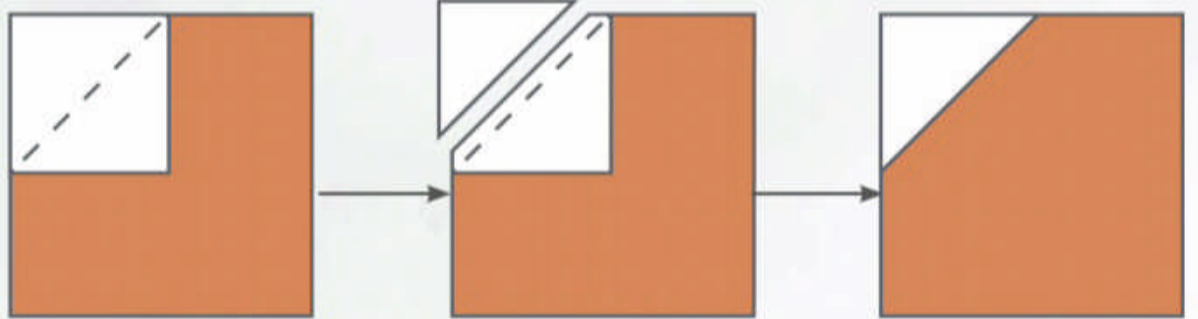
**PAIR YOUR CUTEST DITSY PRINT WITH A COORDINATING SOLID FOR THIS SWEET BUTTON**



Button Layout Diagram

## CORNER-SQUARE TRIANGLES (CST)

To sew a Corner-square Triangle, place a square in the corner of a fabric piece, RST, as instructed. Draw a diagonal line on the wrong side of the square, referring carefully to figures for direction. Sew along the diagonal line. Trim the seam allowance to 1/4in and press the piece open to complete.



Corner-square Triangles (CST)

- 2 From the dark green fabric cut:
- Two (2) 10 1/2in x 1 1/2in (E).
  - Two (2) 1 1/2in x 8 1/2in (F).
  - Four (4) 2 1/2in squares (G).

- 3 From the light green fabric cut:
- Two (2) 3 1/2in squares (H).
  - Two (2) 2in squares (I).
  - One (1) 2 1/2in x 4in (J).
  - One (1) 2 1/2in x 4 1/2in (K).
  - Two (2) 3 1/2in x 4in (L).

- 4 From the grey fabric cut:
- One (1) 2 1/2in x 1in (M).

### PIECING THE BLOCK

5 Join J to the top of M and then join K to the bottom of M to form the thread unit (Fig 1).

6 Join another I to the left side of D to form the D unit. Join I to the right side of D to form the reversed D unit. Join H to the top of each D unit and join L to the bottom of each D unit (Fig 2).

7 Join the D unit to either side of the thread unit to form the button unit, paying attention to orientation (Fig 3).

8 Join a G Corner-square Triangle to each corner of the button unit, following the instructions in the CST box-out (Fig 4).

9 Join F to the left and right sides of the button unit. Join E to the top and bottom of the button unit (Fig 5).

10 Join a C CST to all corners of the button unit (Fig 6). Join B to the left and right sides of the button unit. Join A to the top and bottom of the button unit to form the finished block.



Fig 1



Fig 2



Fig 3

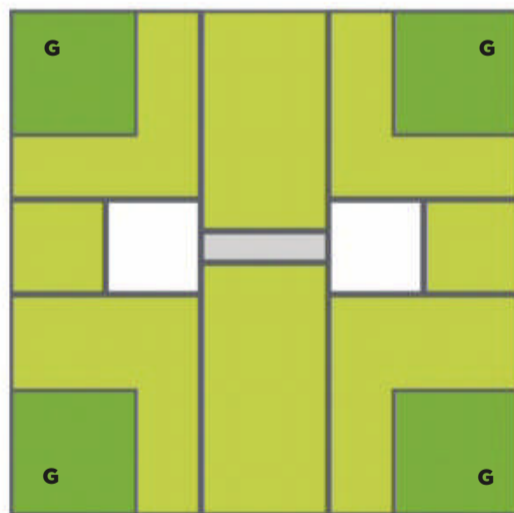
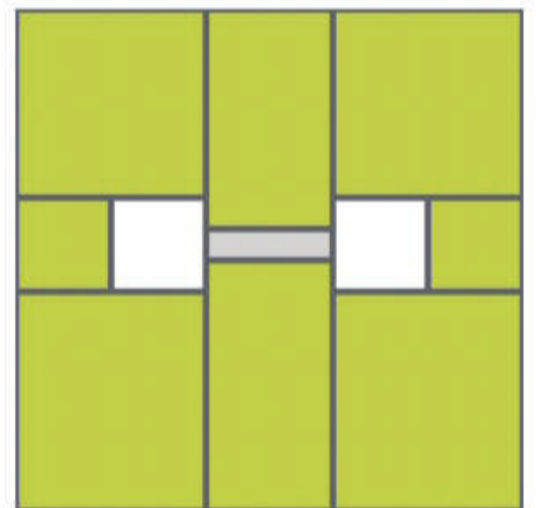


Fig 4

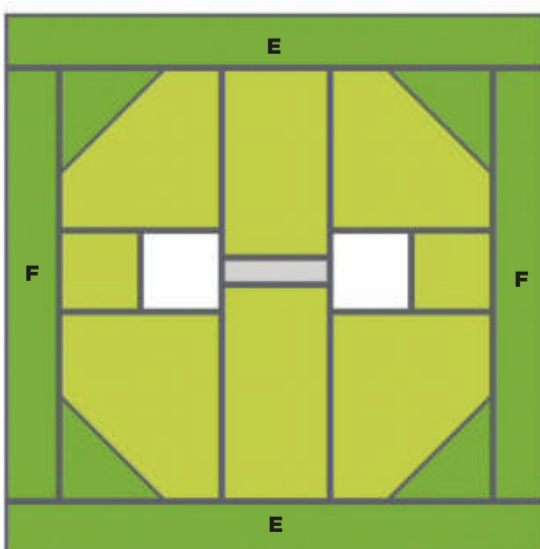


Fig 5

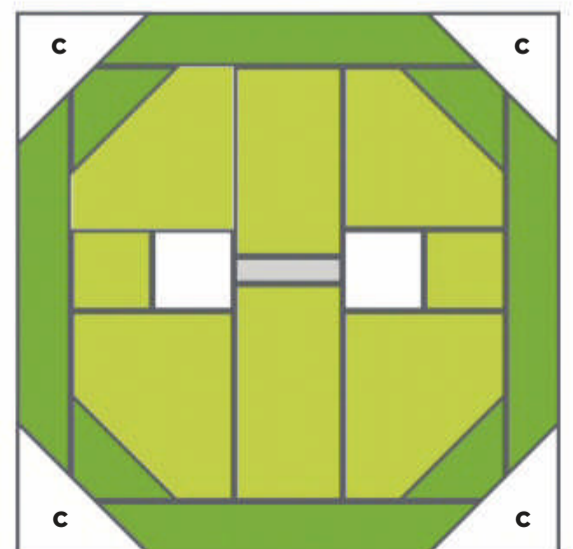


Fig 6

**YOU WILL NEED**

Fabric bundle quilt block

- Aqua and white fabrics: 1/4yd each
- Light pink, navy, orange, green and dark pink fabrics: 2in x 10in each

**FINISHED SIZE**

- 12in square

**CUTTING OUT**

1 From the aqua fabrics cut:

- Two (2) 2½in x 5in (A).
- One (1) 2½in x 8½in (B).
- Four (4) 1½in squares (C).
- Two (2) 2in squares (D).
- Two (2) 2in x 8in (E).
- Twenty (20) 1in squares (F).
- One (1) 1½in x 2in (G).

2 From the white fabric cut:

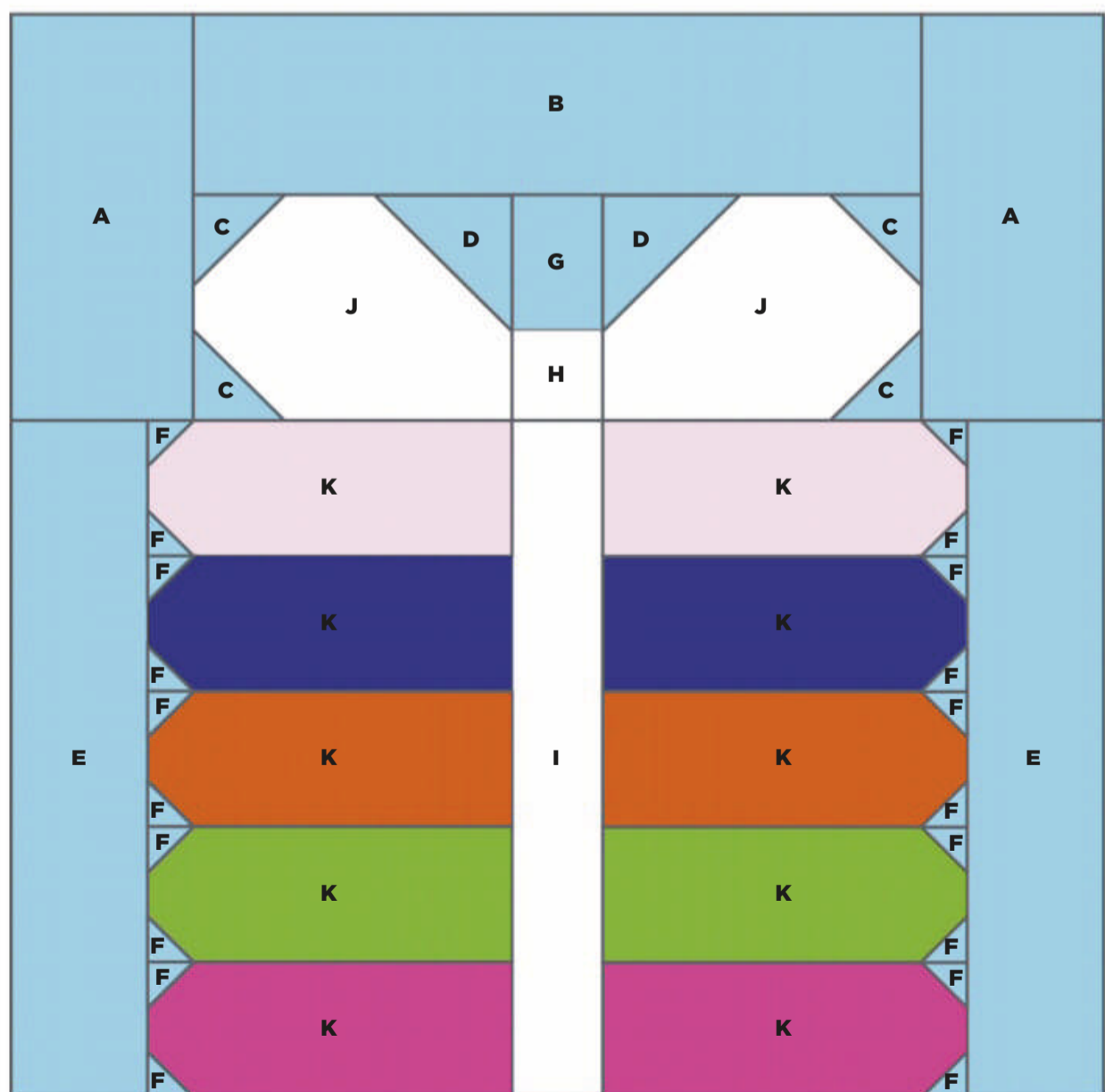
- One (1) 1½in square (H).
- One (1) 1½in x 8in (I).
- Two (2) 3in x 4in (J).

3 From each of the light pink, blue, orange, green and dark pink fabrics cut:

- Two (2) 2in x 4½in (K).



**SAVE YOUR FAVOURITE SCRAPS TO TURN INTO THIS ADORABLE FABRIC BUNDLE BLOCK**



Fabric Bundle Layout Diagram

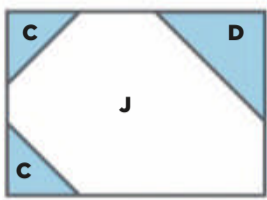


Fig 1

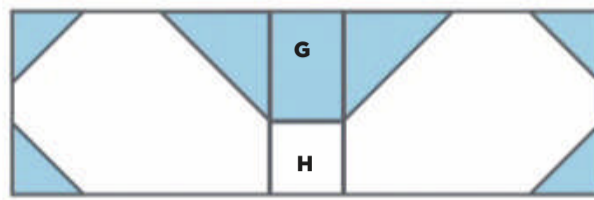
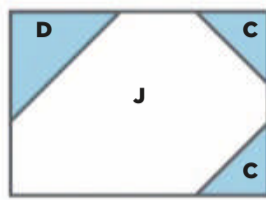


Fig 2

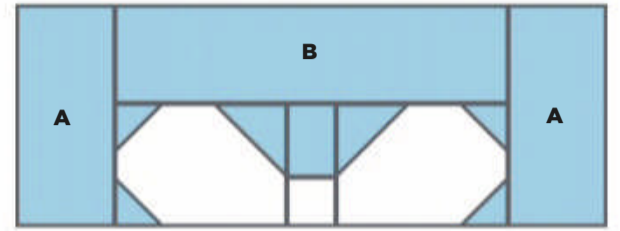


Fig 3



**PIECING THE BLOCK**

4 Join a C CST to the top left and bottom left corners of J. Join a D CST to the top right corner of J. Repeat this process on the opposite corners of the remaining J piece to form the reversed J piece (Fig 1).

5 Join G to the top of H. Join J to the left side of H and join reversed J to the right side of H to form the bow unit (Fig 2).

6 Join B to the top of the bow unit. Join A to both the left and right sides of the bow unit (Fig 3).

7 Join an F CST to the top left and bottom left corners of K. Repeat for each K piece, to make two in each colour. Arrange the K pieces in two sets, with the CSTs at the outer edges, then sew together to form one regular and one reverse fabric unit (Fig 4).

8 Join the fabric unit to the left side of I and join the reversed fabric unit to the right side of I to form the bundle unit. Then join E to the left and right sides of the bundle unit (Fig 5).

9 Join the bow unit to the top of the bundle unit, matching seams to form the finished block.

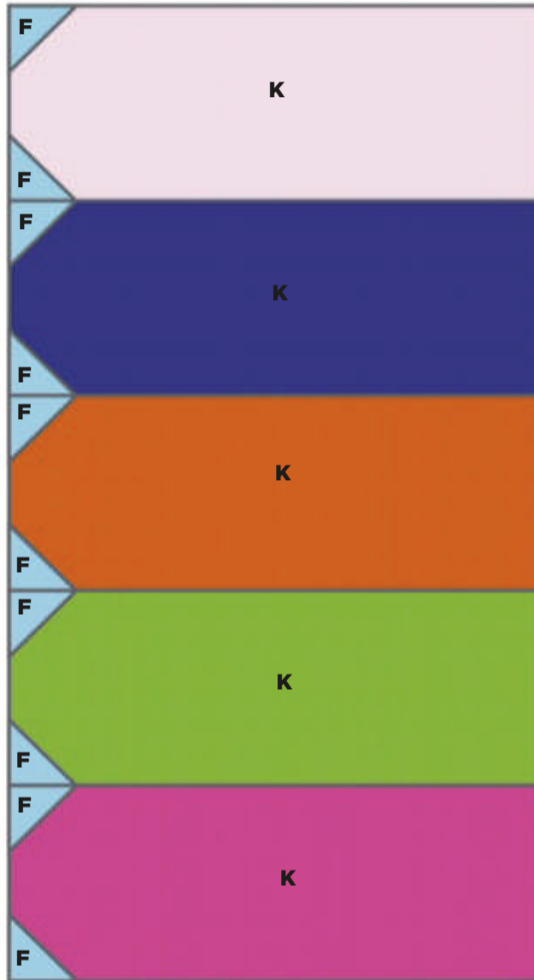


Fig 4

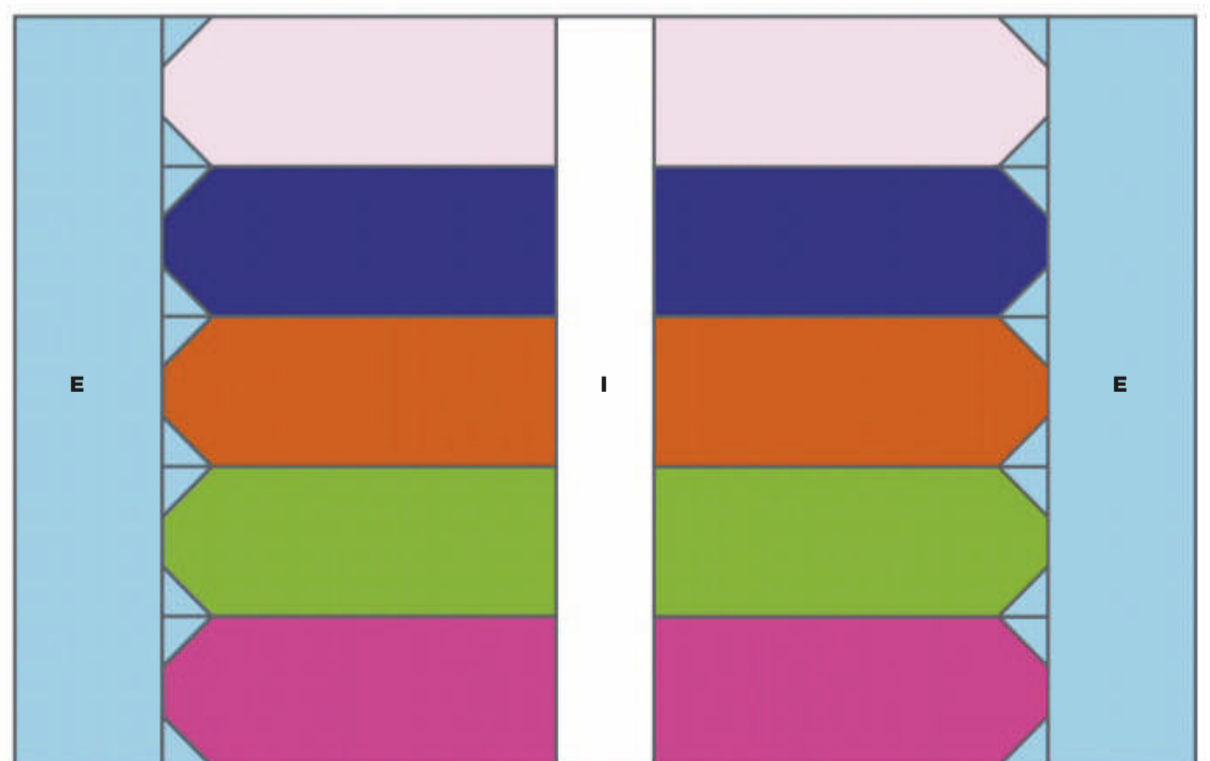
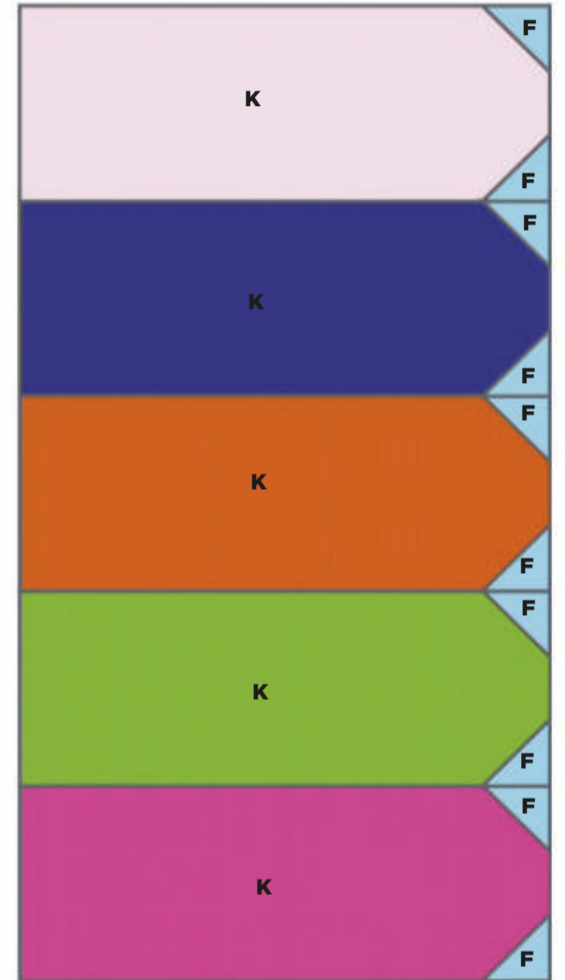


Fig 5

**YOU WILL NEED**

- Sewing pins quilt block
- White fabric: 1/4yd
- Grey fabric: 2in x 8 1/2in
- Pink fabric: 1/8yd
- Green fabric: 1/8yd

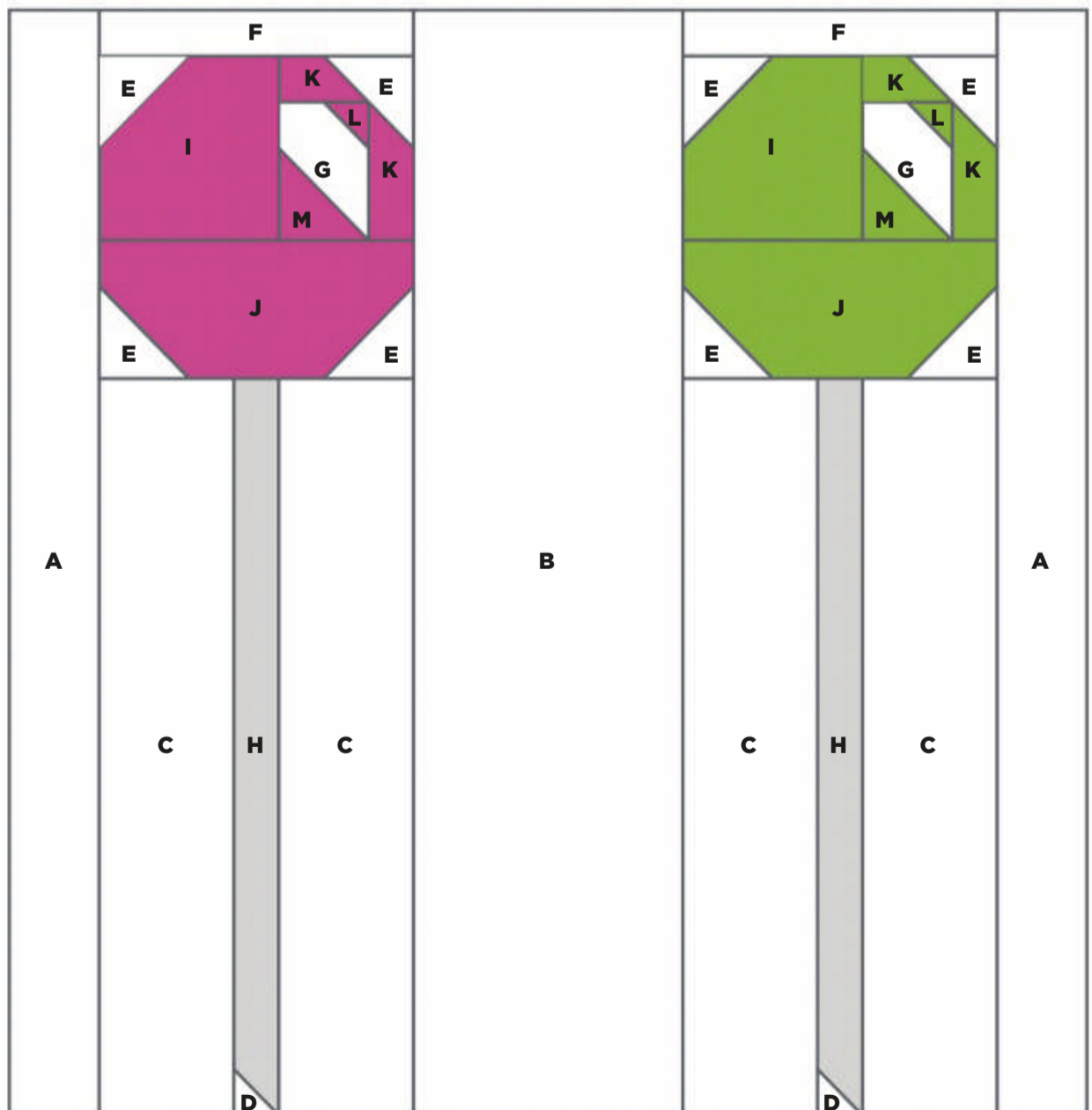
**FINISHED SIZE**  
12in square

**CUTTING OUT**

- 1 From the white fabric cut:
  - Two (2) 1 1/2in x 12 1/2in (A).
  - One (1) 3 1/2in x 12 1/2in (B).
  - Four (4) 2in x 8 1/2in (C).
  - Two (2) 1in squares (D).
  - Eight (8) 1 1/2in squares (E).
  - Two (2) 1in x 4in (F).
  - Two (2) 1 1/2in x 2in (G).
- 2 From the grey fabric cut:
  - Two (2) 1in x 8 1/2in rectangles (H).
- 3 From each of the pink and green fabrics cut:
  - One (1) 2 1/2in square (I).
  - One (1) 2in x 4in (J).
  - Two (2) 1in x 2in (K).
  - One (1) 1in square (L).
  - One (1) 1 1/2in square (M).



**THIS PIN BLOCK IS A GREAT EXCUSE TO TRY YOUR HAND AT SOME TINY PIECING!**



Pins Layout Diagram

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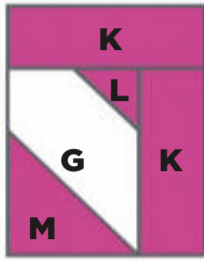


Fig 1

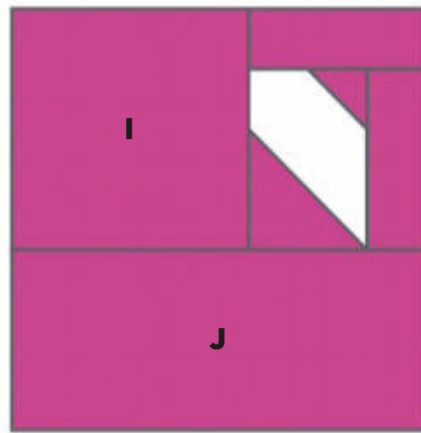


Fig 2

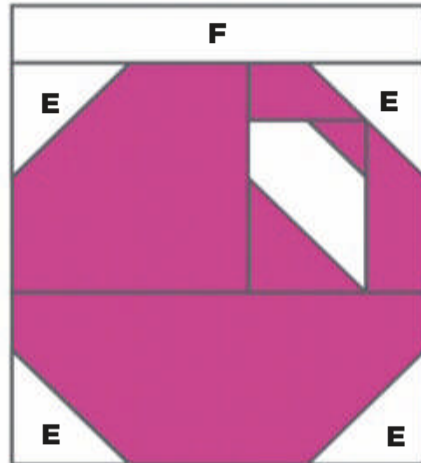
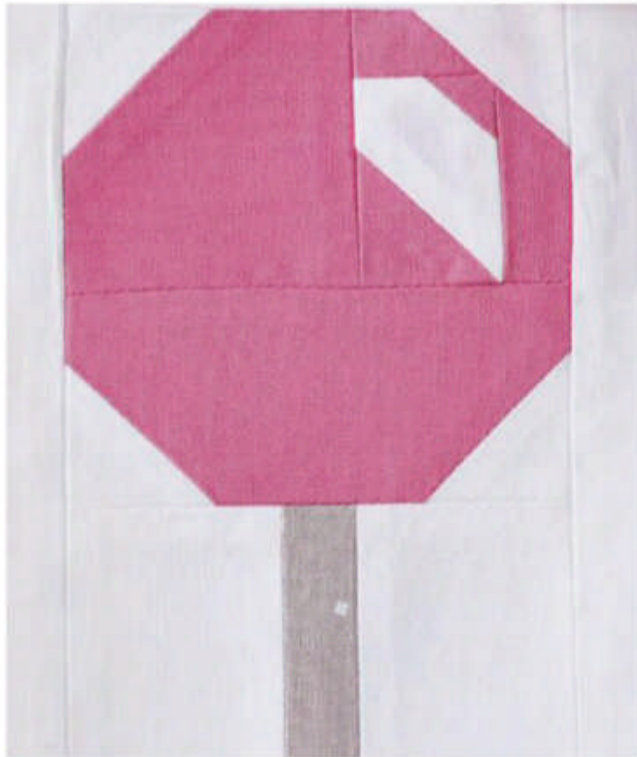


Fig 3

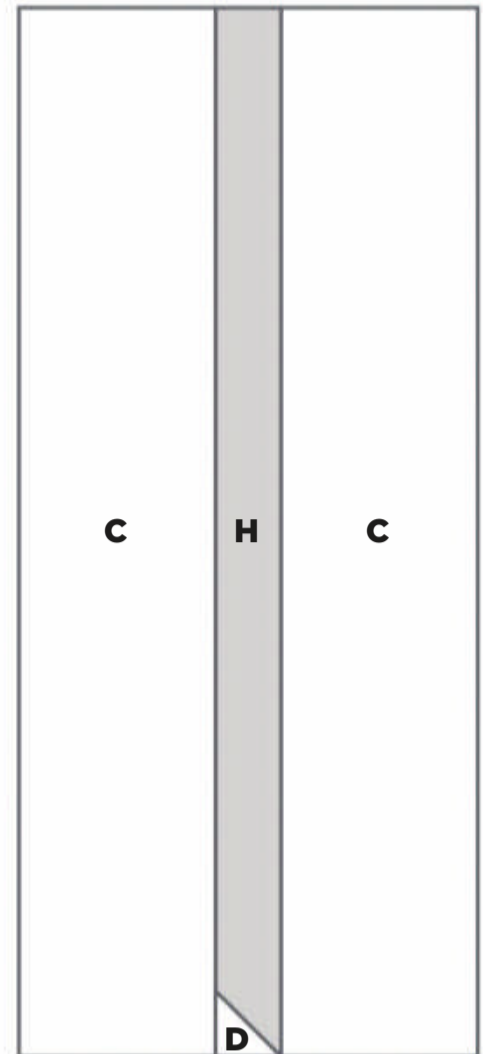


Fig 4

### PIECING THE BLOCK

4 Join a pink L CST to the top right corner of a G piece and join the pink M CST to the bottom left corner of the G piece. Join one K to the right side of the G piece, then join a second K to the top. (Fig 1).

5 Join I to the left side of the G piece. Join J to the bottom to form the pin unit (Fig 2). Join an E CST to all corners of the pin unit. Join F to the top (Fig 3).

6 Repeat the process in steps 4–5 using the green cut pieces to make an identical green pin unit.

7 Join a D CST to the bottom left corner an H piece. Join C to the left and right sides of the H piece to form the H unit (Fig 4). Repeat this process to make a second H unit.

8 Join an H unit to the bottom of each pin unit (Fig 5).

9 Join the pink sewing pin unit to the left side of B and then join the green sewing pin unit to the right side of B to form the pins unit. Join A to both the left and right sides of the pins unit to form the finished block.

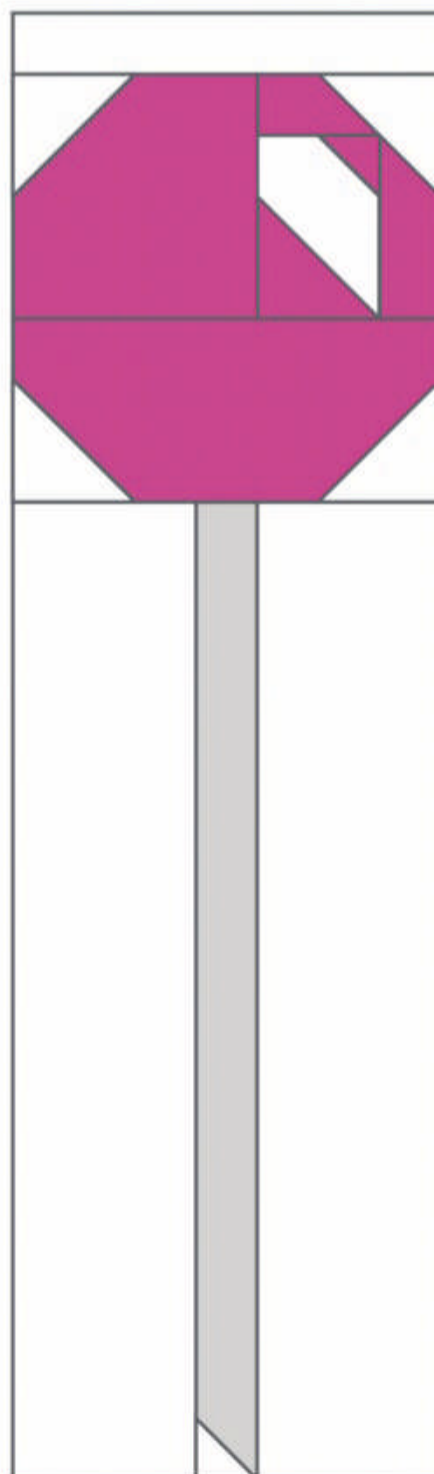
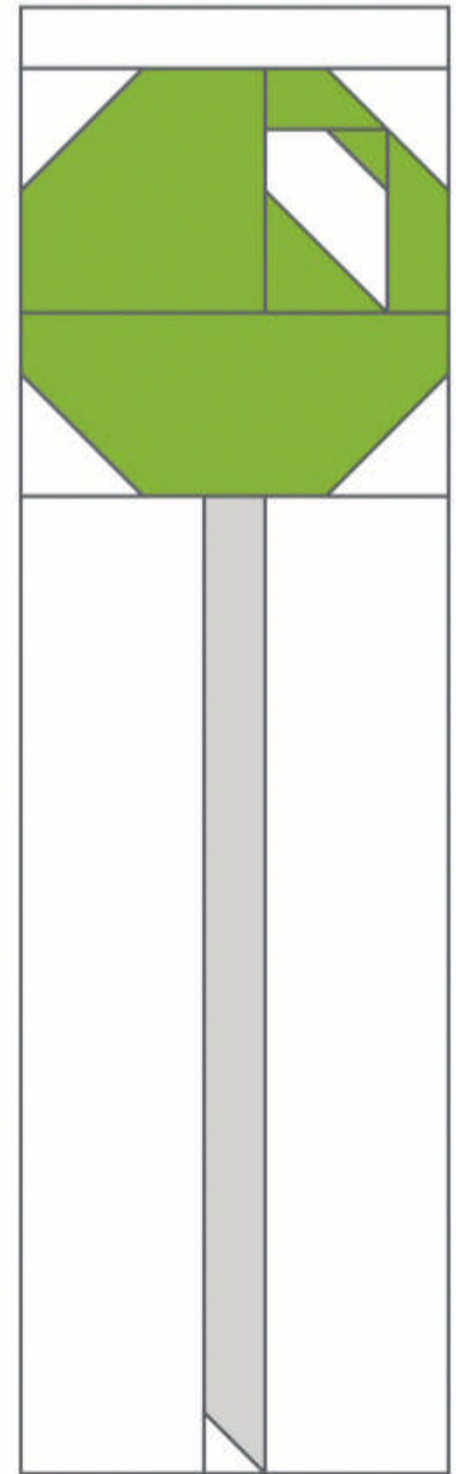


Fig 5



**YOU WILL NEED**

Sewing machine quilt block

- Aqua fabric: 1/4yd
- White fabric: 1/4yd
- Grey fabric: 1in x 5in
- Light grey fabric: 1 1/2in x 3 1/2in
- Tan fabric: 2in x 2 1/2in
- Four (4) coloured scraps: each at least 1 1/2in x 3in

**FINISHED SIZE**

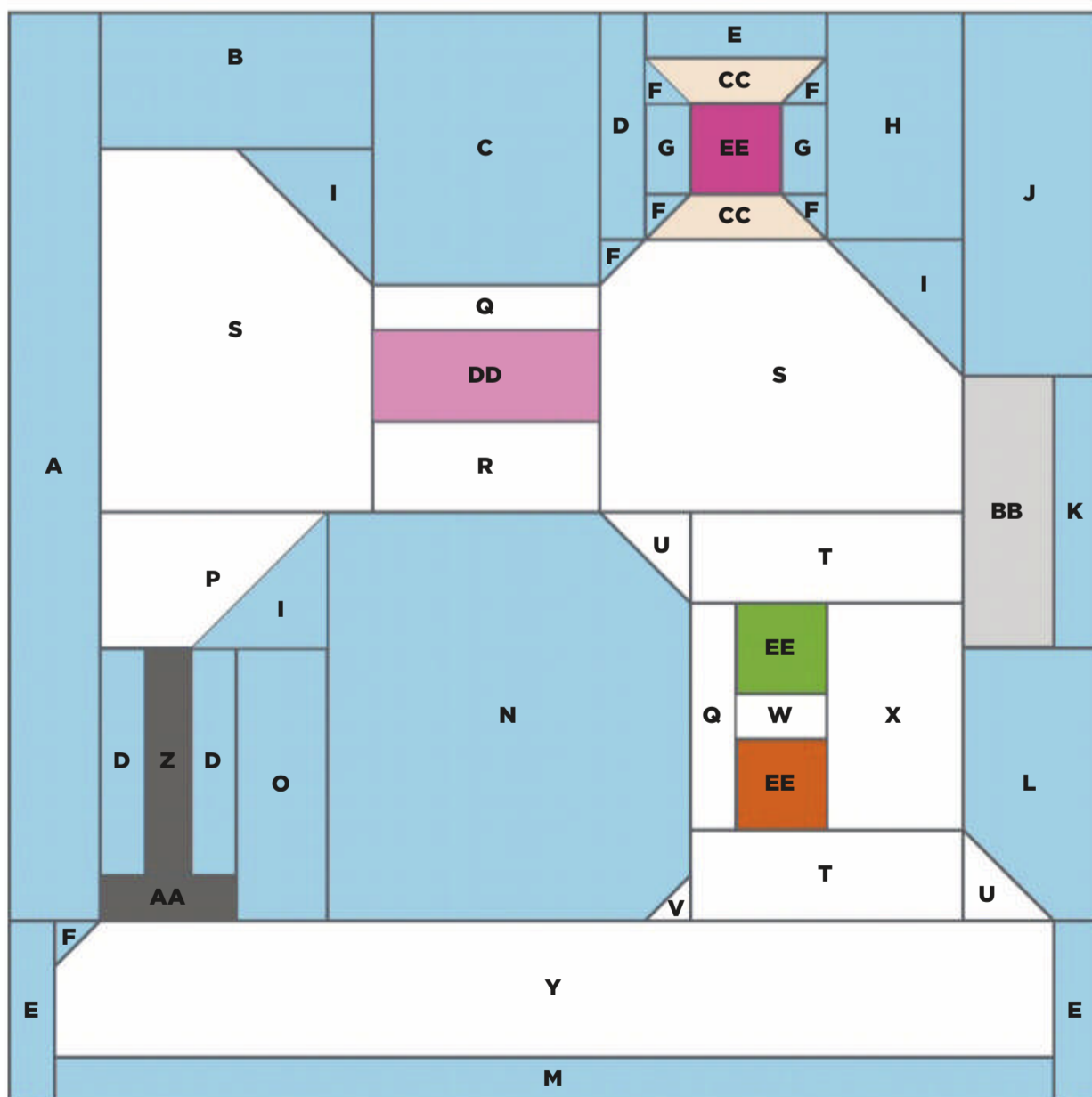
- 12in square



**CUTTING OUT**

- 1 From the aqua fabric cut:
  - One (1) 1 1/2in x 10 1/2in (A).
  - One (1) 2in x 3 1/2in (B).
  - One (1) 3in x 3 1/2in (C).
  - Three (3) 1in x 3in (D).
  - Three (3) 1in x 2 1/2in (E).
  - Six (6) 1in squares (F).
  - Two (2) 1in x 1 1/2in (G).
  - One (1) 2in x 3in (H).
  - Three (3) 2in squares (I).
  - One (1) 2in x 4 1/2in (J).
  - One (1) 1in x 3 1/2in (K).
  - One (1) 2in x 3 1/2in (L).
  - One (1) 1in x 11 1/2in (M).
  - One (1) 4 1/2in x 5in (N).
  - One (1) 1 1/2in x 3 1/2in (O).

**TAKE CARE TO LABEL ALL OF YOUR CUT PIECES TO HELP THE PIECING RUN SMOOTHLY!**



Sewing Machine Layout Diagram

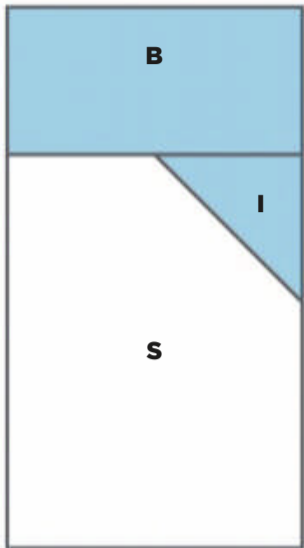


Fig 1

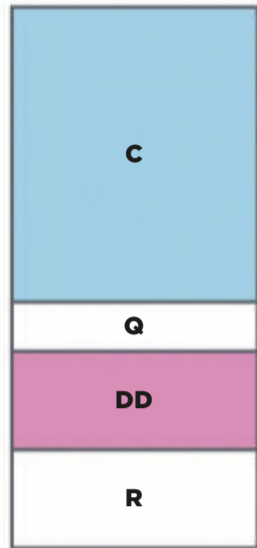


Fig 2

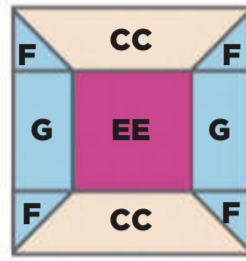


Fig 3

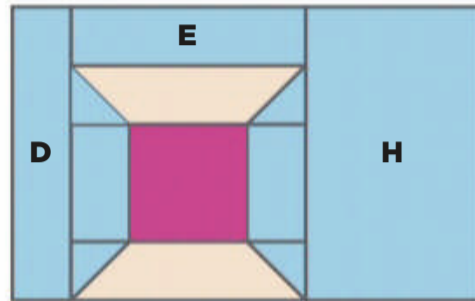


Fig 4

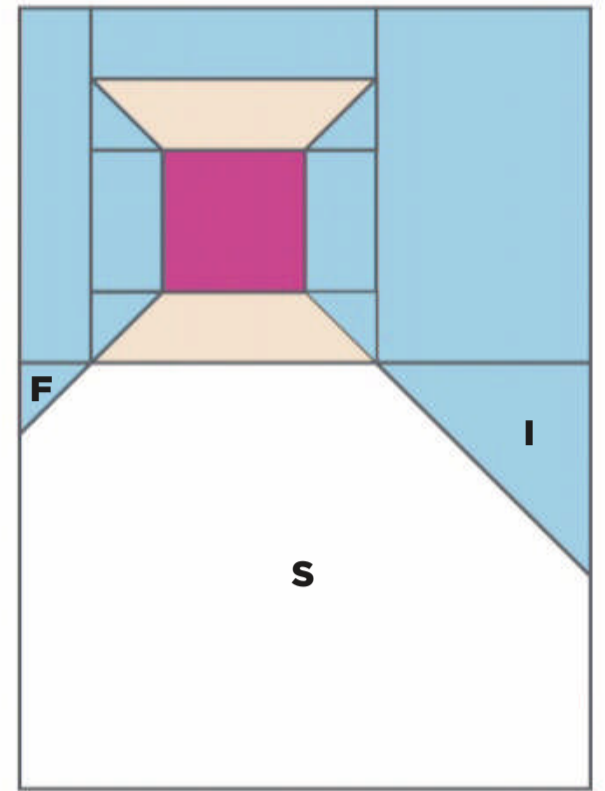


Fig 5

2 From the white fabric cut:

- One (1) 2in x 3in (P).
- Two (2) 1in x 3in (Q).
- One (1) 1½in x 3in (R).
- Two (2) 3½in x 4½in (S).
- Two (2) 1½in x 3½in (T).
- Two (2) 1½in squares (U).
- One (1) 1in square (V).
- One (1) 1in x 1½in (W).
- One (1) 2in x 3in (X).
- One (1) 2in x 11½in (Y).

3 From the grey fabric cut:

- One (1) 1in x 3in (Z).
- One (1) 1in x 2in (AA).

4 From the light grey fabric cut:

- One (1) 1½in x 3½in (BB).

5 From the tan fabric cut:

- Two (2) 1in x 2½in (CC).

6 From the coloured scrap fabrics cut:

- One (1) 1½in x 3in (DD).
- Three (3) 1½in squares (EE).

### PIECING THE BLOCK

7 Join an I CST to the top right corner of an S. Join B to the top of S to form the B unit (Fig 1).

8 Join the C piece to the top of a Q piece to form the C unit. Join the C unit to the top of DD and join R to the bottom of DD to form the DD unit (Fig 2).

9 Join an F CST to the bottom left and bottom right corners of a CC piece. Make two. Join G to the left and right sides of a EE square. Join CC to the top and bottom of EE, rotating the pieces, as pictured, to form the thread unit (Fig 3).

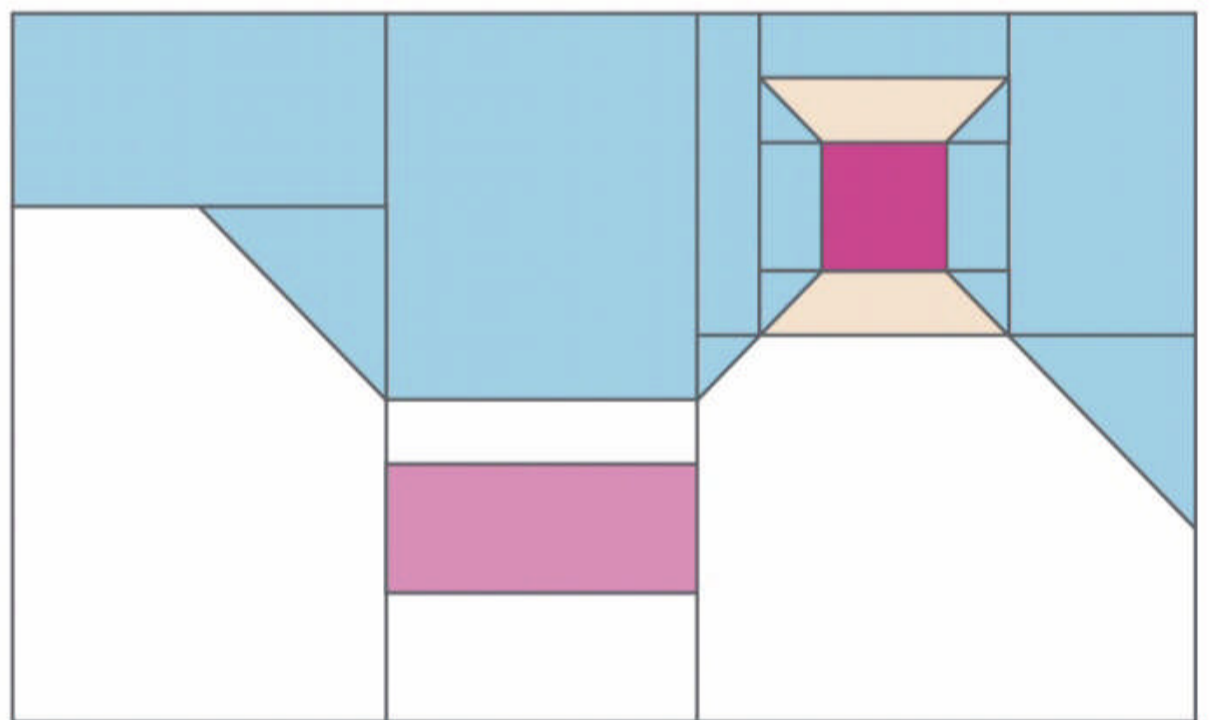


Fig 6

10 Join E to the top of the thread unit. Join D to the left side of the thread unit and join H to the right side (Fig 4).

11 Join an F CST to the top left corner of an S piece and join an I CST to the top right corner of S. Join S to the bottom of the thread unit (Fig 5).

12 Join the thread unit to the right side of the DD unit and join the B unit to the left side of the DD unit to form the top sewing machine unit (Fig 6).

13 Join an I CST to the bottom right corner of P (Fig 7).

14 Join D to the left and right sides of Z to form the Z unit. Join the AA to the



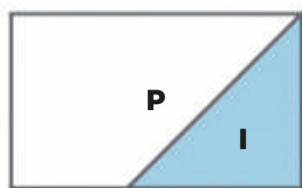


Fig 7

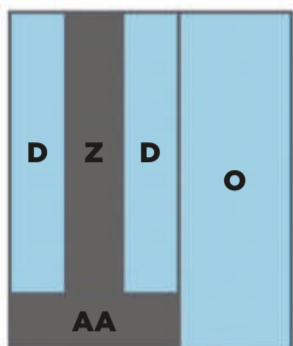


Fig 8

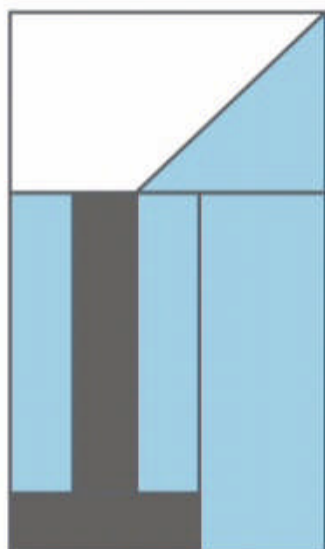


Fig 9

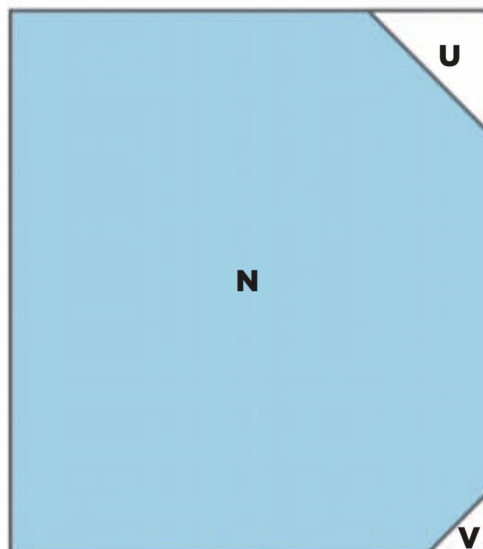


Fig 10

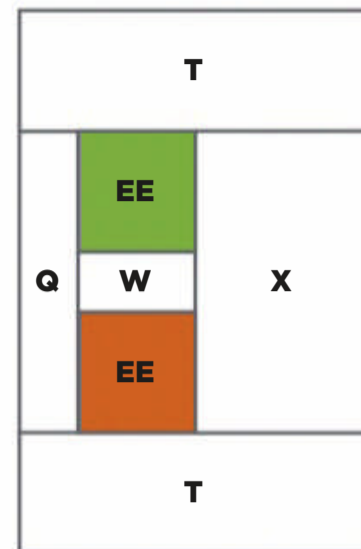


Fig 11

bottom of Z. Join O to the right side of the Z unit (Fig 8).

**15** Join the P unit to the top of the Z unit to form the needle unit (Fig 9).

**16** Join a U CST to the top right corner of N and join the V CST to the bottom right corner of N (Fig 10).

**17** Join EE to the top and bottom of W. Join Q to the left side of W and then join X to the right side of W to form the buttons unit. Join T to the top and bottom of the unit (Fig 11).

**18** Join the buttons unit to the right side of N and join the needle unit to the left side of N to form the bottom sewing machine unit (Fig 12).

**19** Join a U CST to the bottom left corner of L. Then join K to the right side of BB. Join J to the top of BB and then join L to the bottom of BB to complete the BB unit (Fig 13).

**20** Join the top sewing machine unit to the top of the bottom sewing machine unit to form the sewing machine unit. Join the BB unit to the right side of the sewing machine unit and join A to the left side of the sewing machine unit (Fig 14).

**21** Join an F CST to the top left corner of Y. Join M to the bottom of Y. Join E to the left and right sides of Y to form the Y unit (Fig 15).

**22** Join the Y unit to the bottom of the sewing machine unit to form the finished block.

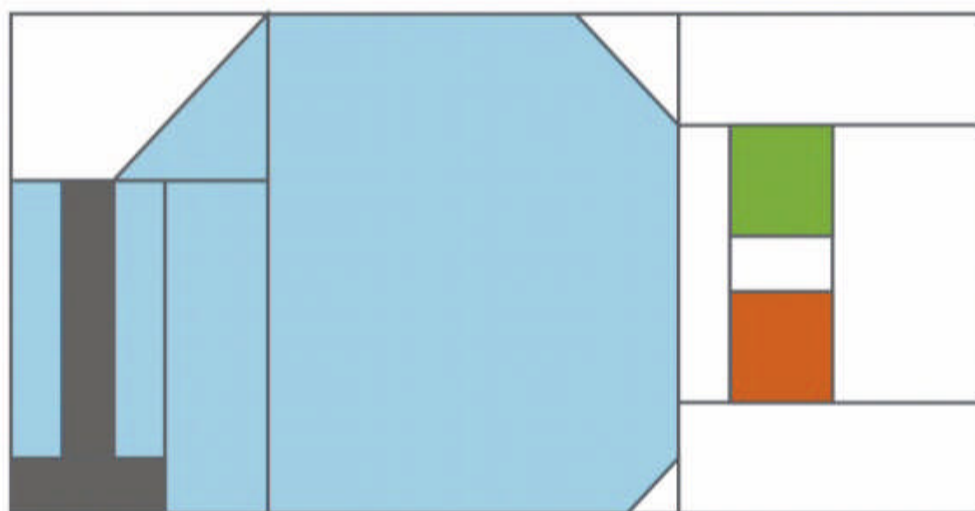


Fig 12



Fig 13

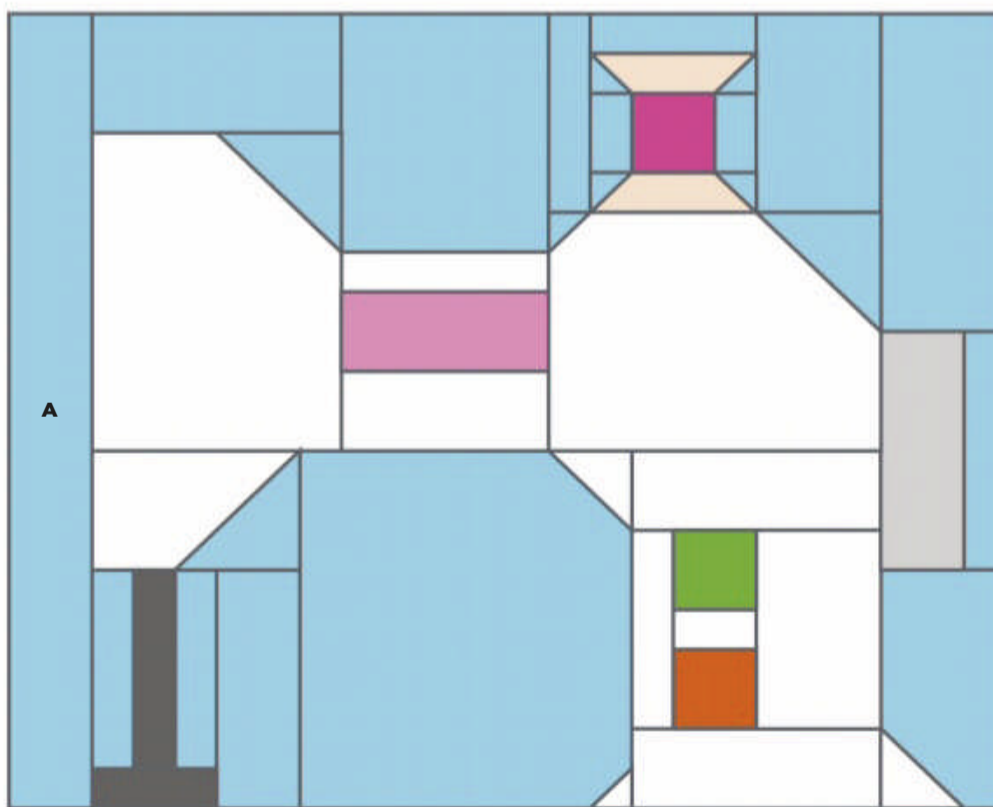


Fig 14

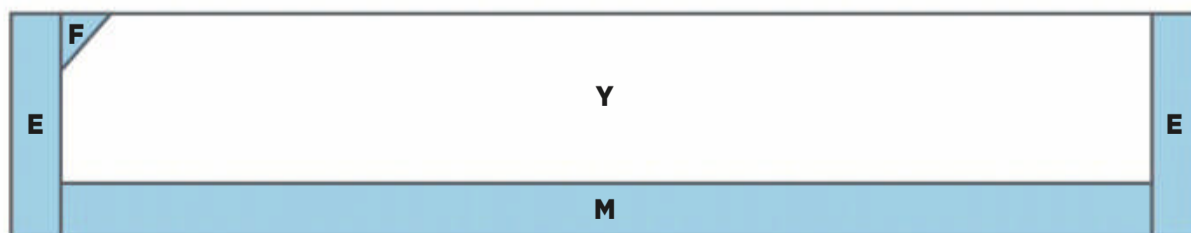


Fig 15



**YOU WILL NEED**  
 Thread spool quilt block

- White fabric: 1/8yd
- Tan fabric: 5in x 9in
- Light aqua fabric: 3½in x 4in
- Dark aqua fabric: 4in x 4½in
- Light yellow fabric: 3½in x 4in
- Dark yellow fabric: 4in x 4½in
- Light pink fabric: 3½in x 4in
- Dark pink fabric: 4in x 4½in
- Light green fabric: 3½in x 4in
- Dark green fabric: 4in x 4½in

**FINISHED SIZE**  
 ■ 12in square

**CUTTING OUT**

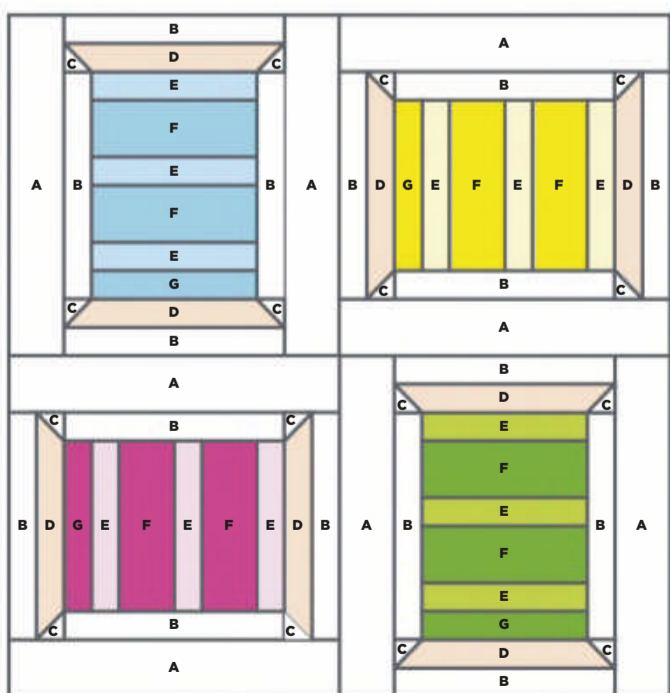
- 1 From the white fabric cut:
  - Eight (8) 1½in x 6½in (A).
  - Sixteen (16) 1in x 4½in (B).
  - Sixteen (16) 1in squares (C).
- 2 From the tan fabric cut:
  - Eight (8) 1in x 4½in (D).
- 3 From each of the light aqua, yellow, green and pink fabrics cut:
  - Three (3) 1in x 3½in (E).
- 4 From each of the dark aqua, yellow, green and pink fabrics cut:
  - Two (2) 1½in x 3½in (F).
  - One (1) 1in x 3½in (G).

**SEW INDIVIDUAL SPOOL BLOCKS OR JOIN TOGETHER TO MAKE THIS FUN, COLOURFUL COMBO**

**PIECING THE BLOCK**

- 5 Join a C CST to the bottom left and bottom right corners of D. Join B to the top of each D to form the spool units. Make eight spool units (Fig 1).
- 6 Join the aqua E, F and G pieces as shown to form the aqua thread unit (Fig 2). Repeat with the yellow, green and pink pieces.
- 7 Join B to the left and right sides of each thread unit. Join a spool unit to the top and bottom of each thread unit, rotating the spool units so that D matches the thread units (Fig 3).

- 8 Join A to the left and right sides of each spool unit (Fig 4).
- 9 Arrange the spools into two rows of two, rotating as shown in the Layout Diagram below. Sew the spools together in pairs and press the seams in opposite directions. Sew the pairs together, nesting seams, to complete the spool block.



Thread Spool Layout Diagram

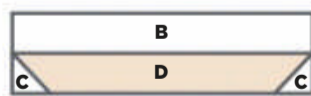


Fig 1



Fig 2

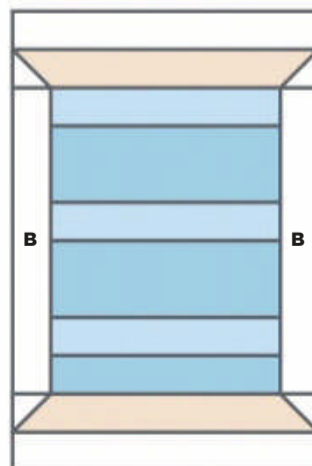


Fig 3

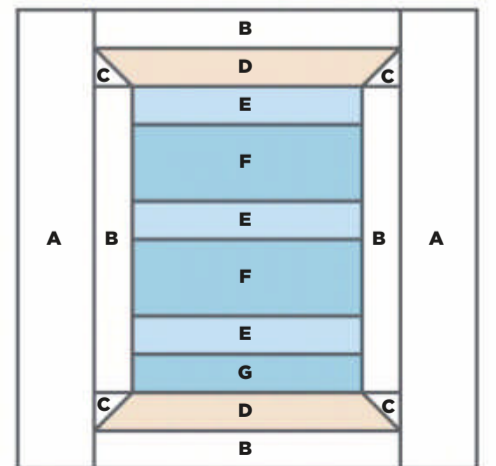


Fig 4

**Gracey Larson**  
 Master of all things cute, Gracey creates sweet blocks using traditional methods

[burlapblossompattern.etsy.com](http://burlapblossompattern.etsy.com)  
[burlapandblossompatterns.com](http://burlapandblossompatterns.com)



**ON POINT**

Piece blocks in diagonal rows for a geometric diamond effect



## GEO LINES

Go big or go home – pair bright solids with chunky blocks for a double quilt and cushion duo that sure pack a punch

BY LORNA SLESSOR

**YOU WILL NEED**

- Background fabric: 2<sup>1</sup>/<sub>8</sub>yds
- Red fabric: ½yd
- Coral fabric: ½yd
- White fabric: 1<sup>1</sup>/<sub>4</sub>yds
- Navy fabric: 1<sup>1</sup>/<sub>4</sub>yds
- Mustard fabric: 1yd
- Blue fabric: 1yd
- Backing fabric: 5yds
- Batting: 88in square
- Binding fabric: 5<sup>7</sup>/<sub>8</sub>yd

**FINISHED SIZE**

- 80in square

**NOTES**

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open throughout, unless otherwise instructed.
- WOF = width of fabric.
- CST = Corner-square Triangle.
- Fabrics supplied by Robert Kaufman (robertkaufman.com)
- Batting supplied by Hantex (hantexonline.co.uk)

**FABRICS USED**

- Solids are all Kona Cotton Solids by Robert Kaufman, in Coral, Creamsicle, Windsor, Curry, Grapemist, Blue and White.
- Visit [www.gathered.how/lovequiltingmag](http://www.gathered.how/lovequiltingmag) for alternative Moda Bella Solids and Art Gallery Fabrics Pure Elements.
- Backing fabric is Etch in Flamingo from the Modern Classics collection by Violet Craft for Robert Kaufman.

**CUTTING OUT**

**1** From the background fabric cut:

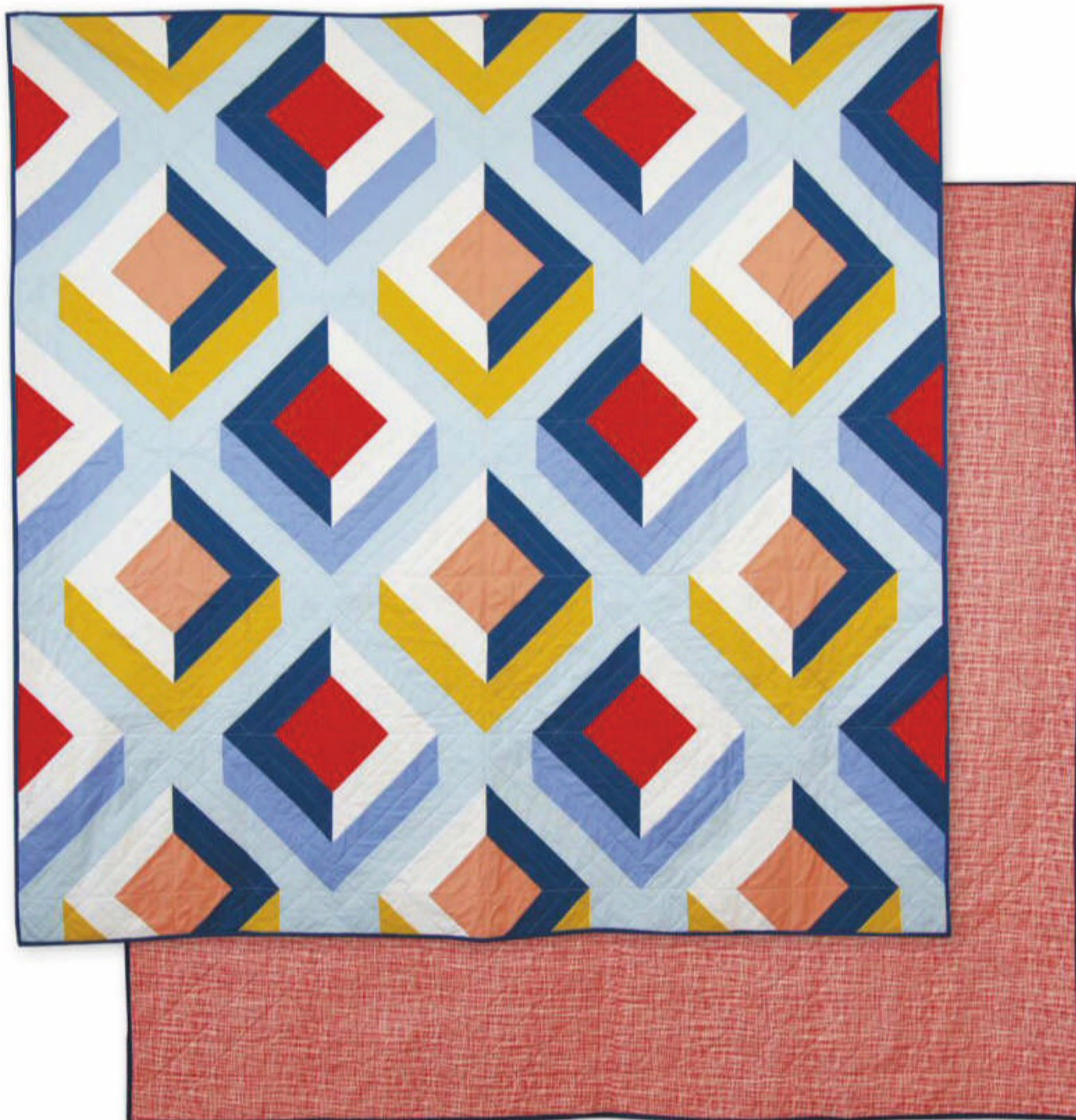
- Thirty six (36) 3½in squares.
- Eighteen (18) 3½in x 19½in.
- Eighteen (18) 3½in x 16½in.

**2** From each of the red and coral fabrics cut:

- Nine (9) 7½in squares.

**3** From each of the white and navy fabrics cut:

- Eighteen (18) 3½in squares.
- Eighteen (18) 3½in x 13½in.
- Eighteen (18) 3½in x 7½in.



**SAY IT WITH SOLIDS! LET THE GRAPHIC PIECING SHINE BY SEWING WITH PLAIN COLOURS**



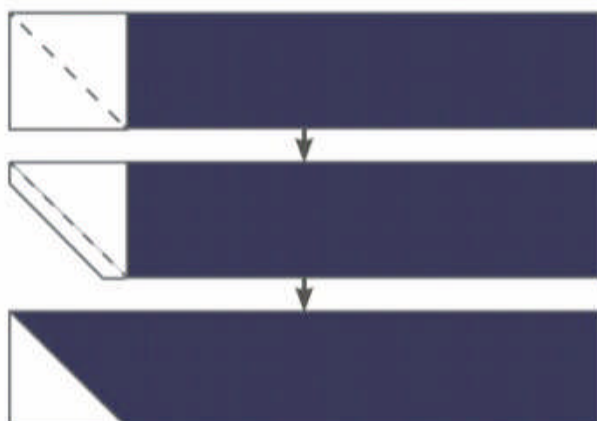


Fig 1

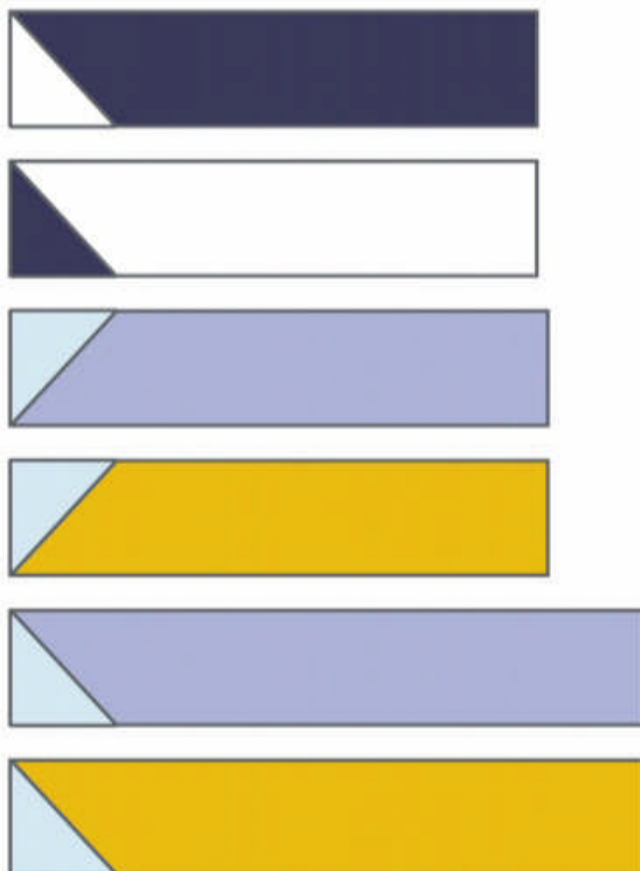


Fig 2

- 4** From each of the mustard and blue fabrics cut:
- Nine (9) 3½in x 16½in.
  - Nine (9) 3½in x 13½in.

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

**PREPARING THE CST STRIPS**

**6** Take a navy 13½in strip and a white 3½in square. Draw a diagonal line on the reverse of the white square and place at one end of the strip, referring to Fig 1. Sew directly down the line, trim with a ¼in seam allowance and press open. Repeat with every navy 13½in strip.

- 7** Repeat step 6 with the following combinations, paying close attention to Fig 2 for the direction of the CSTs:
- White 13½in strips/navy 3½in squares.
  - Blue 13½in strips/background 3½in squares.
  - Mustard 13½in strips/background 3½in squares.
  - Blue 16½in strips/background 3½in squares.
  - Mustard 16½in strips/background 3½in squares.

**PIECING THE BLOCKS**

**8** Sew a white 7½in strip to one side of a red 7½in square. Sew a navy 7½in strip to the opposite side (Fig 3).

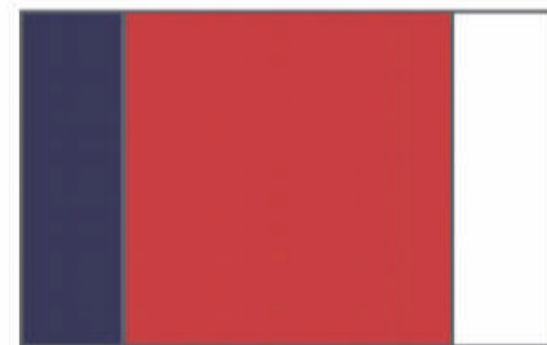


Fig 3

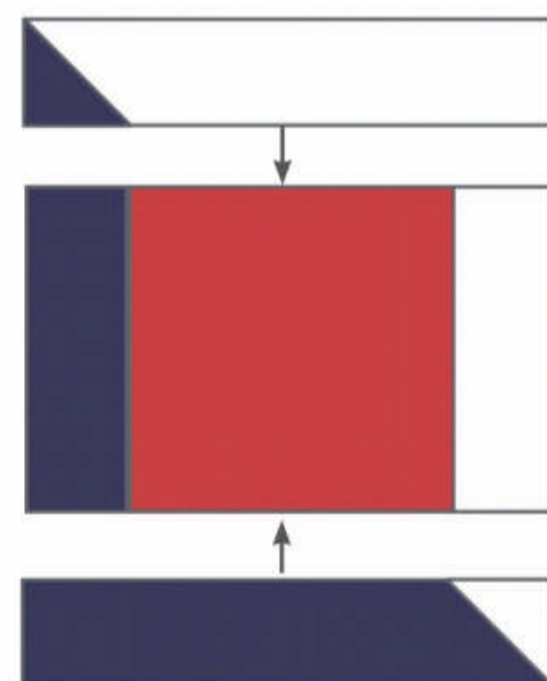


Fig 4

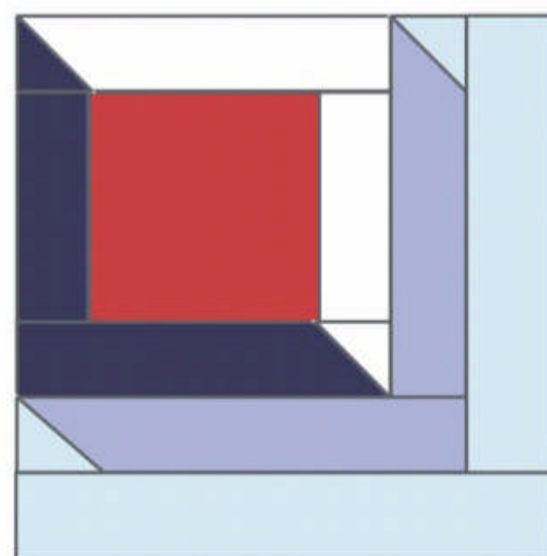


Fig 5

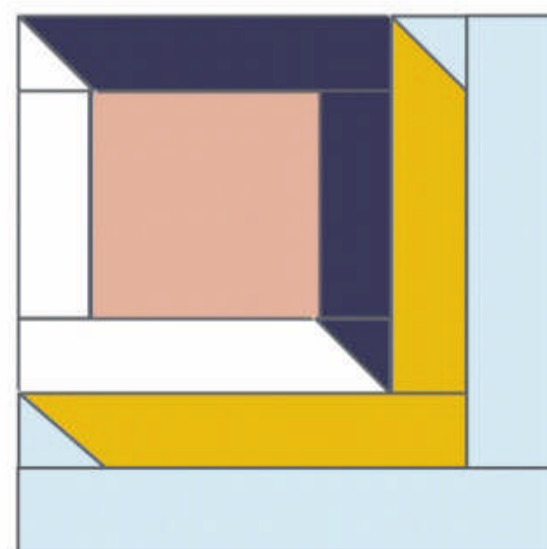


Fig 6



**9** Join a white CST strip to the top, matching the CST with the navy side strip. Repeat, sewing a navy CST strip to the bottom (Fig 4).

**10** Join a blue 13½in CST strip to the right side of the block, and a blue 16½in CST strip to the bottom. Then sew a background 16½in strip to the right side and a background 19½in strip to the bottom to complete the block (Fig 5).

**11** Repeat steps 8–10 to make nine red/blue blocks. Repeat steps 8–10 to make nine coral/mustard blocks, referring to Fig 6 for fabric placement.

**ASSEMBLING THE QUILT TOP**

**12** Take three red/blue blocks and three coral/mustard blocks and cut in half from corner to corner on the diagonal, from bottom left to top right (Fig 7).

**13** Arrange the blocks and half blocks in diagonal rows, referring to Fig 8 for block placement. Sew together in diagonal rows, then join the rows together to complete the quilt top.

**QUILTING AND FINISHING**

**14** Cut the backing fabric in half across the width. Remove the selvages and sew the two pieces together using a ½in seam. Press the seam open.

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

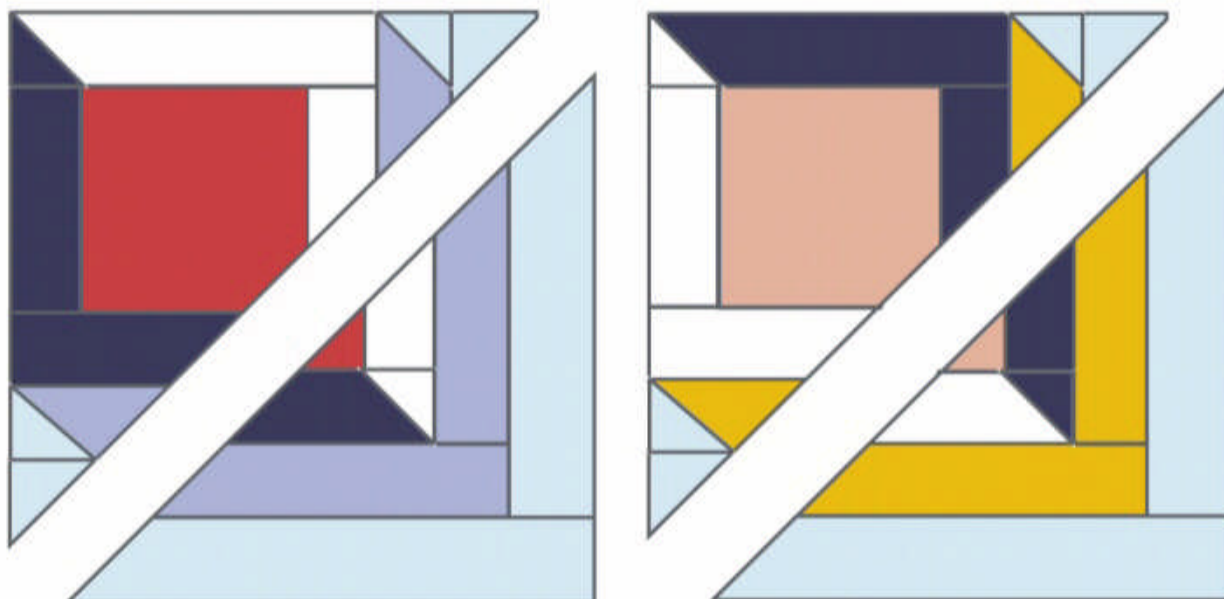


Fig 7

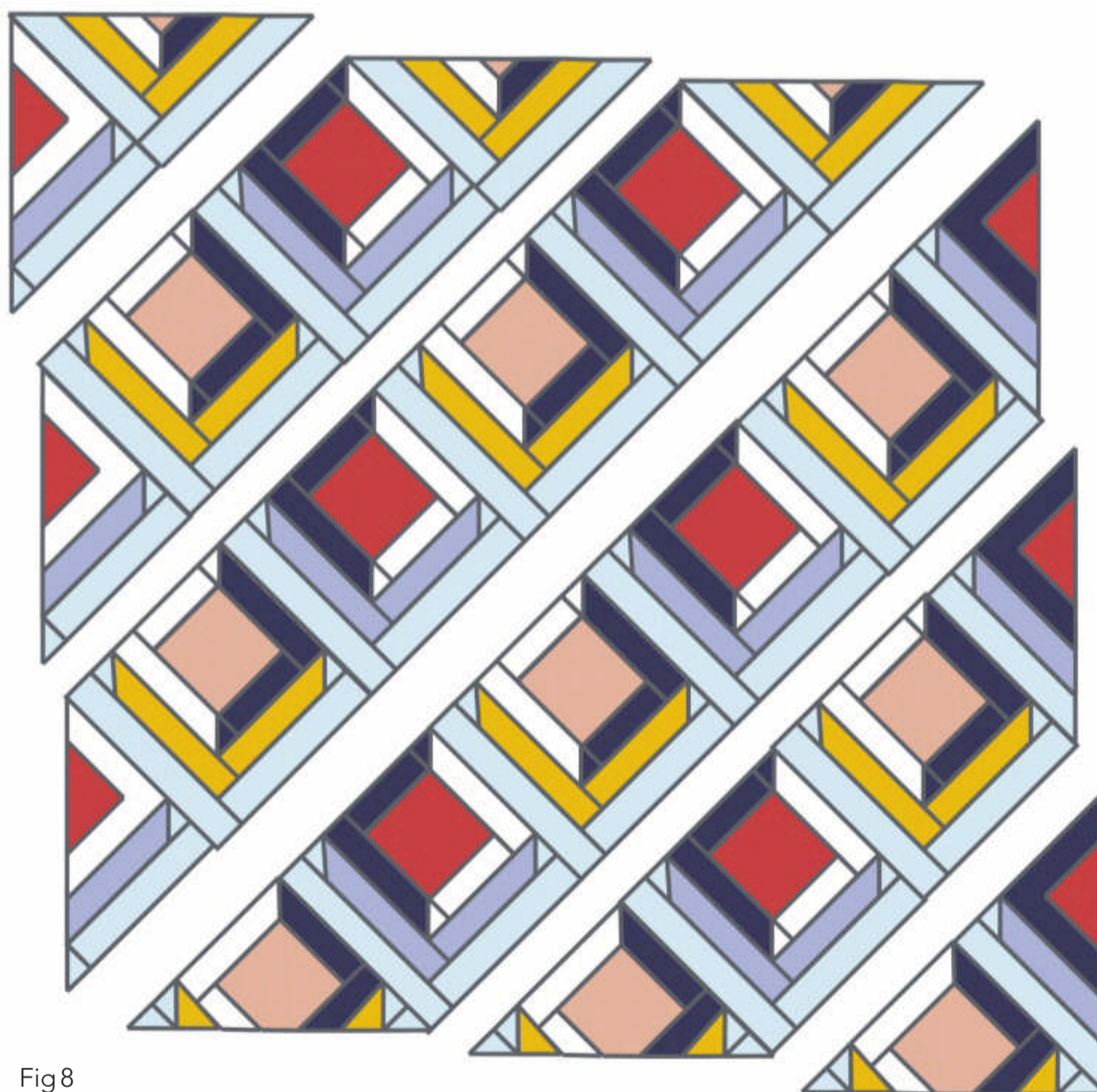


Fig 8

**16** Quilt as desired. Lorna quilted straight lines vertically, horizontally and diagonally across the quilt, using the blocks and seams as a guide. Trim off the excess batting and backing fabric and square up the quilt.

**17** Sew the binding strips together end-to-end using diagonal seams.

Press the seams open and trim away the dog ears. Fold in half lengthways, wrong sides together, and press.

**18** Sew the binding to the right side of the quilt, creating a neat mitre at each corner. Fold the binding over to the back of the quilt and hand stitch in place around the edge to finish.



**YOU WILL NEED**  
**To make one (1) cushion**

- Red fabric: 5½in square
- White fabric: fat eighth
- Navy fabric: fat eighth
- Mustard fabric: fat eighth
- Blue fabric: fat eighth
- Coral fabric: fat eighth
- Light blue fabric: fat eighth
- Batting: 26in square
- Lining fabric: 26in square
- Backing fabric: ½yd

**FINISHED SIZE**  
 ■ 18in square

## CORNER-SQUARE TRIANGLES GIVE THIS COURTHOUSE STEPS DESIGN AN ANGULAR TWIST!

### CUTTING OUT

- 1** From the red fabric cut:
  - One (1) 5½in square.
- 2** From each of the white and navy fabrics cut:
  - One (1) 2½in square.
  - One (1) 2½in x 5½in.
  - One (1) 2½in x 9½in.
- 3** From each of the blue and mustard fabrics cut:
  - One (1) 2½in square.
  - One (1) 2½in x 9½in.
  - One (1) 2½in x 13½in.
- 4** From each of the coral and light blue fabrics cut:
  - One (1) 3in square.

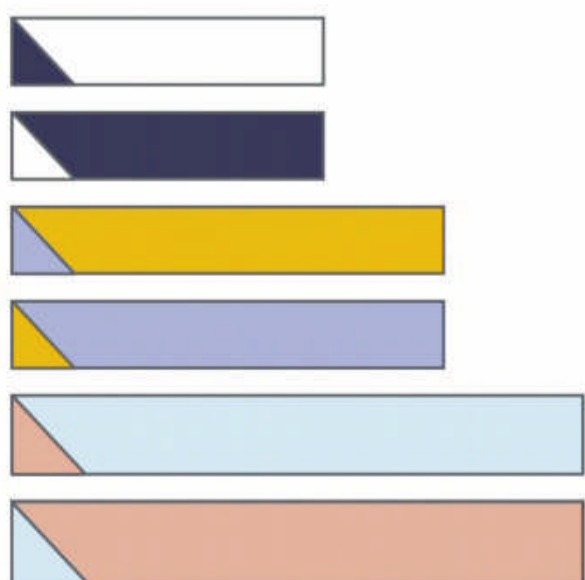
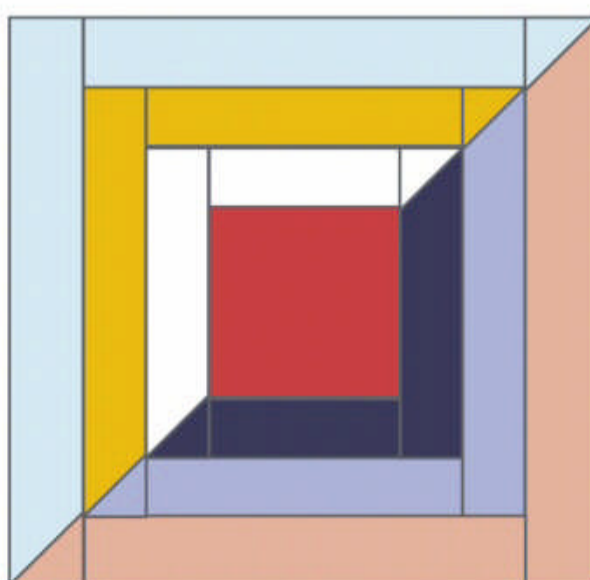


Fig 1

- One (1) 13½in x 3in.
  - One (1) 18½in x 3in.
- 5** From the backing fabric cut:
    - Two (2) 18½in x 12in.

### PIECING THE CUSHION FRONT

- 6** Add CSTs to the following strips, as in step 6 of the quilt instructions, and referring to Fig 1 for direction:
  - White 9½in strip/navy 2½in square.
  - Navy 9½in strip/white 2½in square.
  - Mustard 13½in strip/blue 2½in square.
  - Blue 13½in strip/mustard 2½in square.
  - Light blue 18½in strip/coral 3in square.
  - Coral 18½in strip/light blue 3in square.
- 7** Join the white 5½in strip to the top of the red 5½in square. Then join the navy 5½in strip to the bottom.
- 8** Join the white CST strip and the navy CST strip to the sides, matching the CSTs with the top and bottom strips, as you did in the quilt.



Cushion Layout Diagram

- 9** Continue in this way, piecing the strips and CST strips in size order until the cushion front is complete, referring to the Layout Diagram below.

### QUILTING AND FINISHING

- 10** Press the cushion front and lining well. Make a quilt sandwich by placing the lining square right side down, the batting on top, then place the cushion front centrally and right side up. Baste the layers together using your preferred method.
- 11** Quilt as desired. Lorna quilted a radiating straight line design, using the strips of fabric as a guide. Trim off the excess batting and lining fabric and square up the quilt.
- 12** Take the pieces of cushion back fabric and turn over by ½in twice on one of the long edges. Press to secure. Pin and then topstitch in place to hem.
- 13** Place the two back pieces on top of your cushion front, right sides together, lining up the raw edges. The back pieces will overlap. Pin and sew all around the edges using a ½in seam allowance. Snip the corners, turn the cushion over right side out and press.
- 14** Poke out the corners and place the cushion pad inside the cover to finish.



**Lorna Slessor**  
 Lorna splits her time between selfish sewing and working as Operations Editor for LP&Q!  
[clothandcrescent.com](http://clothandcrescent.com)  
[clothandcrescent](https://www.instagram.com/clothandcrescent)

**CLEAN LINES**

Contrast against the angular patchwork with soft clamshell quilting





# PINK LEMONADE

Sew simple square blocks in zesty spring  
brights to bring a breath of fresh air into  
your bedroom, any time of year

BY ALLISON JENSEN

**YOU WILL NEED**

- Dark blue fabric: fat quarter
- Light blue fabric:  $\frac{3}{8}$ yd
- Dark pink fabric:  $\frac{5}{8}$ yd
- Light pink fabric:  $1\frac{1}{4}$ yds
- Dark green fabric: fat quarter
- Light green fabric:  $\frac{3}{8}$ yd
- Dark green linen fabric:  $\frac{3}{4}$ yd
- White fabric:  $1\frac{5}{8}$ yds
- Binding fabric:  $\frac{1}{2}$ yd
- Backing fabric: 4yds
- Batting: 65in x 80in

**FINISHED SIZE**

- 56in x 70in

**NOTES**

- Seam allowances are  $\frac{1}{4}$ in, unless otherwise noted.
- Press seams open throughout, unless otherwise instructed.
- RST = right sides together.
- WOF = width of fabric.
- HST = Half-square Triangle.
- Quilted by Lindsay Ladwig of The House of Elle (thehouseofelle.com)

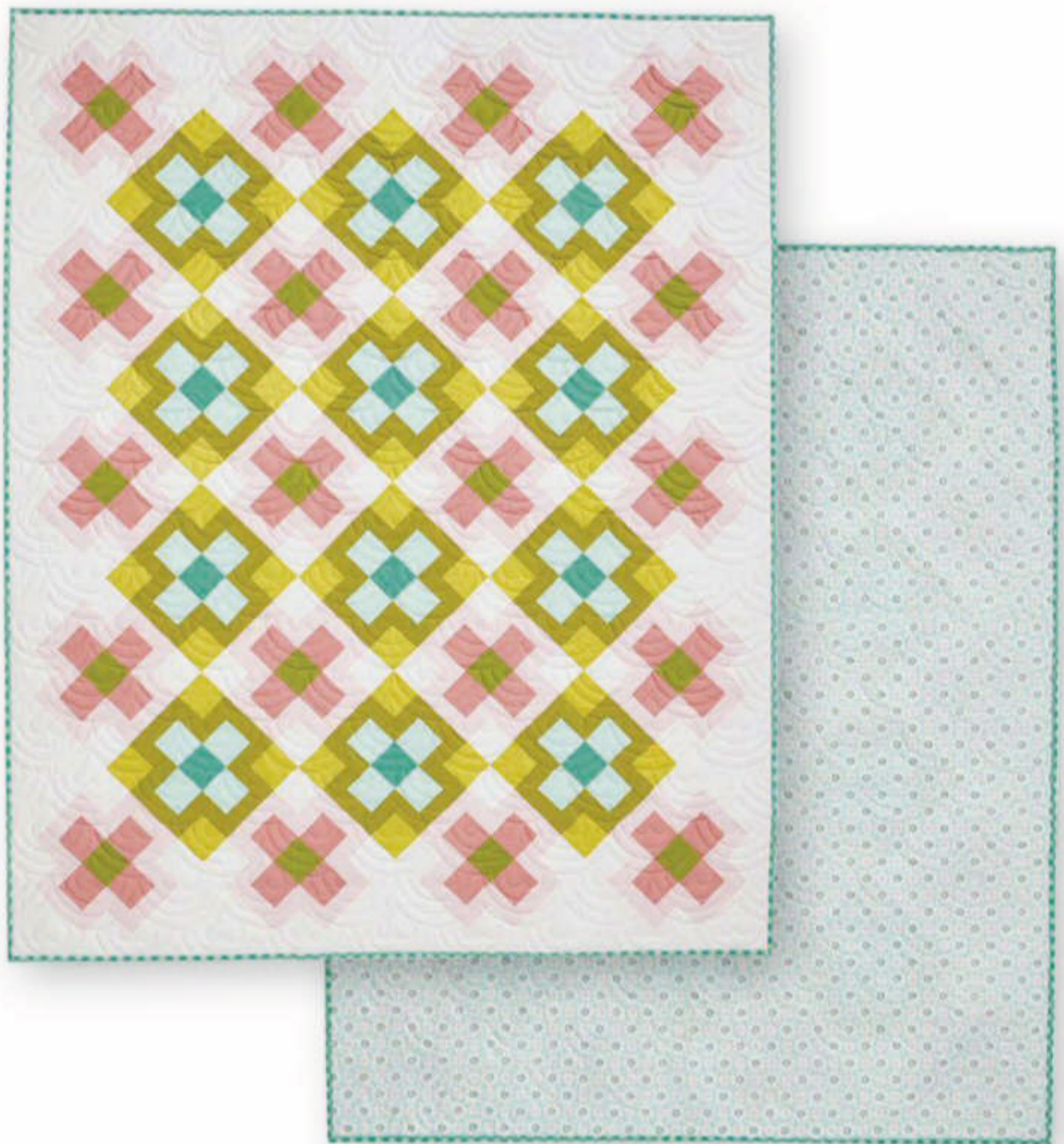
**FABRICS USED**

- Solids are Kona Cotton Solids by Robert Kaufman in Pickle, Ice Frappe, Melon and Snow, and Cotton Supreme Solids by RJR Fabrics in Julep, Ballerina and Harlequin.
- Visit [www.gathered.how/lovequiltingmag](http://www.gathered.how/lovequiltingmag) for alternative Moda Bella Solids and Art Gallery Fabrics Pure Elements.
- Green linen fabric is an Essex Yarn Dyed Linen by Robert Kaufman in Pickle.
- Binding fabric is from Bee Basics by Lori Holt for Riley Blake Designs.
- Backing fabric is from Granny Chic, also by Lori Holt for Riley Blake Designs.

**CUTTING OUT**

- 1 From the dark blue fabric cut:
  - Twelve (12) 3in squares.
- 2 From the light blue fabric cut:
  - Four (4) 3in x WOF. Subcut into forty eight (48) 3in squares.
- 3 From the dark pink fabric cut:
  - Six (6) 3in x WOF. Subcut into eighty (80) 3in squares.
- 4 From the light pink fabric cut:
  - Seven (7) 3in x WOF. Subcut into one hundred and sixty (160) 3in x  $1\frac{3}{4}$ in.
  - Four (4)  $4\frac{1}{4}$ in x WOF. Subcut into eighty (80)  $4\frac{1}{4}$ in x  $1\frac{3}{4}$ in.
- 5 From the dark green fabric cut:
  - Twenty (20) 3in squares.
- 6 From the light green fabric cut:
  - Four (4) 3in x WOF. Subcut into forty eight (48) 3in squares.
- 7 From the dark green linen fabric cut:
  - Four (4) 3in x WOF. Subcut into ninety six (96) 3in x  $1\frac{3}{4}$ in.
  - Two (2)  $4\frac{1}{4}$ in x WOF. Subcut into forty eight (48)  $4\frac{1}{4}$ in x  $1\frac{3}{4}$ in.
- 8 From the white fabric cut:
  - Six (6) 3in x WOF. Subcut into eighty (80) 3in squares.
  - Two (2)  $15\frac{1}{2}$ in x WOF. Subcut into four (4)  $15\frac{1}{2}$ in squares. Cut in half on both diagonals to yield sixteen (16) setting triangles (only fourteen will be used).
- 9 From the binding fabric cut:
  - Seven (7)  $2\frac{1}{2}$ in x WOF.

- Two (2) 8in squares. Cut in half diagonally to yield four (4) corner setting triangles.



**USE DIFFERENT SHADES OF TWO CONTRASTING COLOURS FOR YOUR QUILT BLOCKS**



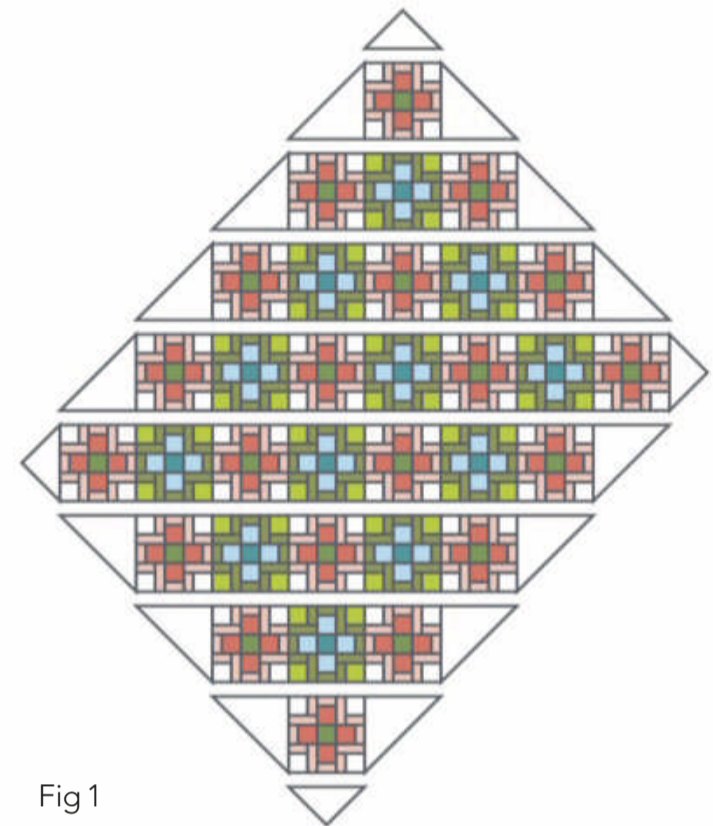
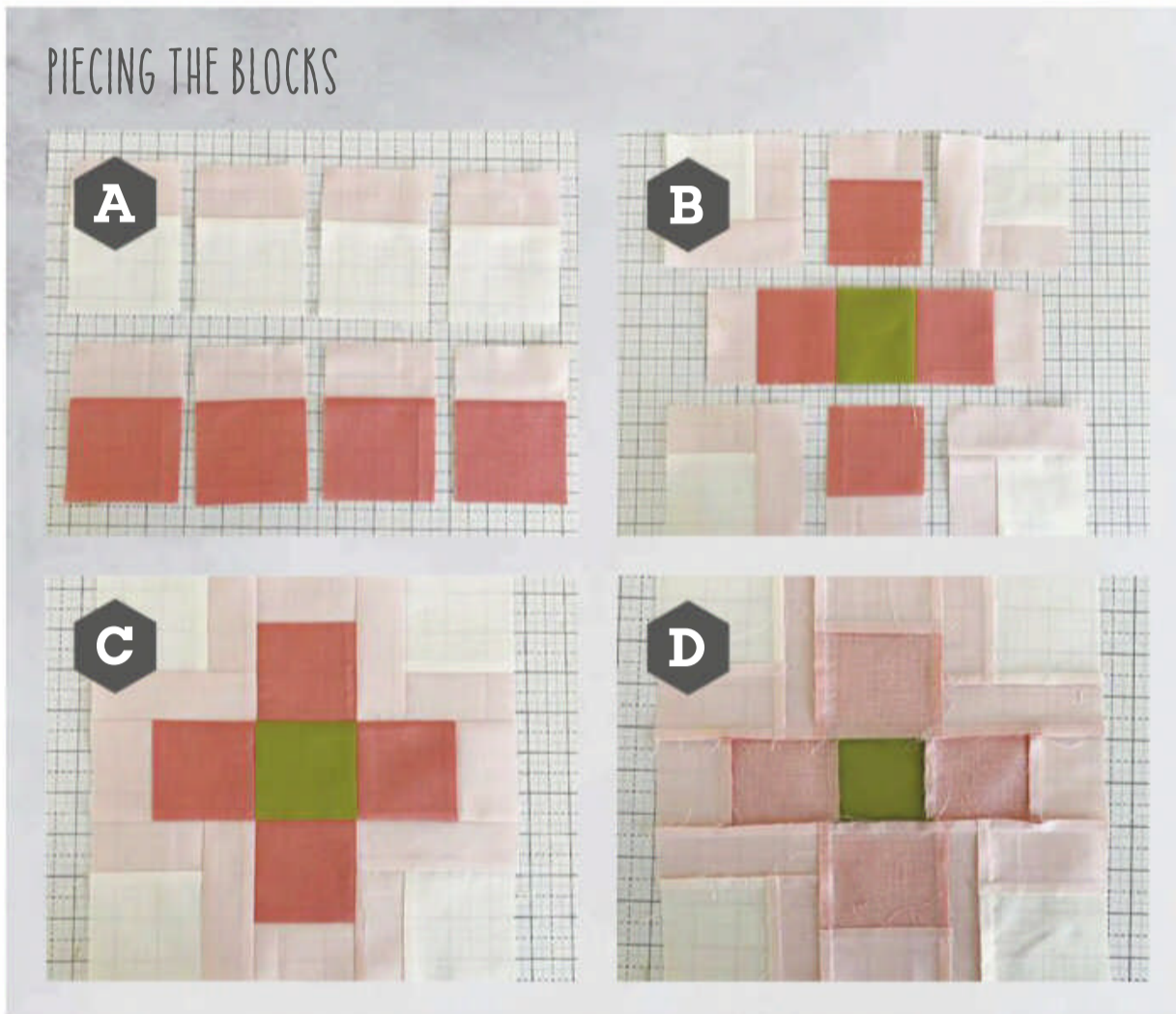
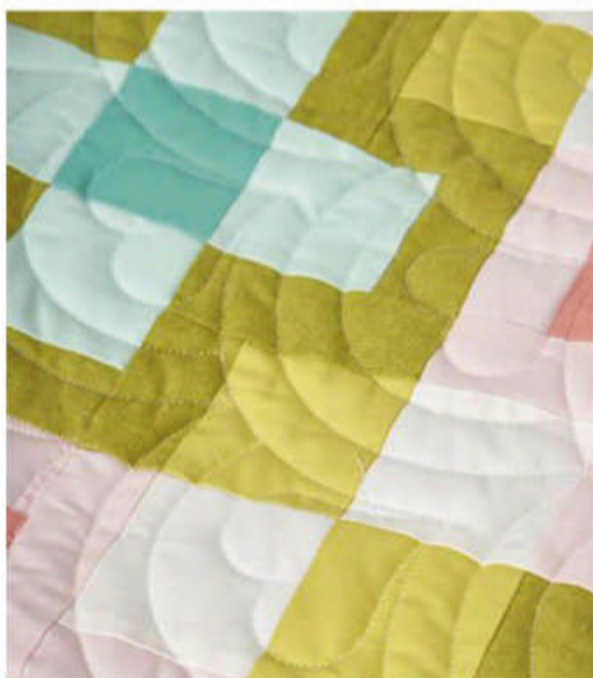


Fig 1

Place the setting triangles and corner triangles as shown. Begin sewing the rows, pressing seams in one direction, alternating each row (Fig 1).



**PIECING THE BLOCKS**

**10** Sew eight light pink 3in x 1¾in pieces to four 3in white squares and four 3in dark pink squares, pressing seams toward the squares (Fig A).

**11** Sew four light pink 4¼in x 1¾in pieces to the right side of each white/light pink unit. Press toward the light pink strips.

**12** Arrange your units with one dark green 3in square. Sew two dark pink units to either side of the green square, pressing towards the green square (Fig B). Sew the remaining units in rows, pressing seams towards the light pink strips. Sew together in rows to make one block (Fig C and D). Trim to 10½in square.

**13** Repeat steps 10–12 to make a total of twenty pink blocks.

**14** Make twelve green blocks, as in steps 10–12. Use the light green and light blue 3in squares with dark green linen strips in steps 10–11. Use a dark blue 3in square for the centre of the block in step 12.

**15** Arrange the blocks in diagonal rows, alternating the blocks as shown. If you rotate all the green blocks 90-degrees, your seams will nest between all blocks.



**16** Sew the completed rows together, carefully nesting seams between blocks. Add the corner triangles to the top and bottom to complete the quilt top.

**QUILTING AND FINISHING**

**17** Cut the backing fabric in half across the width. Remove the selvages and sew the two pieces together using a ½in seam. Press the seam open.

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

**19** Quilt as desired. Lindsay (thehouseofelle.com) quilted a 'Rainbow Hearts' edge to edge design. Trim off the excess batting and backing fabric and square up the quilt.

**20** Sew the binding strips together end-to-end using diagonal seams. Press the seams open and trim the dog ears. Fold in half lengthways, wrong sides together, and press. Sew the binding to the right side of the quilt, creating a neat mitre at each corner. Fold the binding over to the back of the quilt and hand stitch in place to finish.

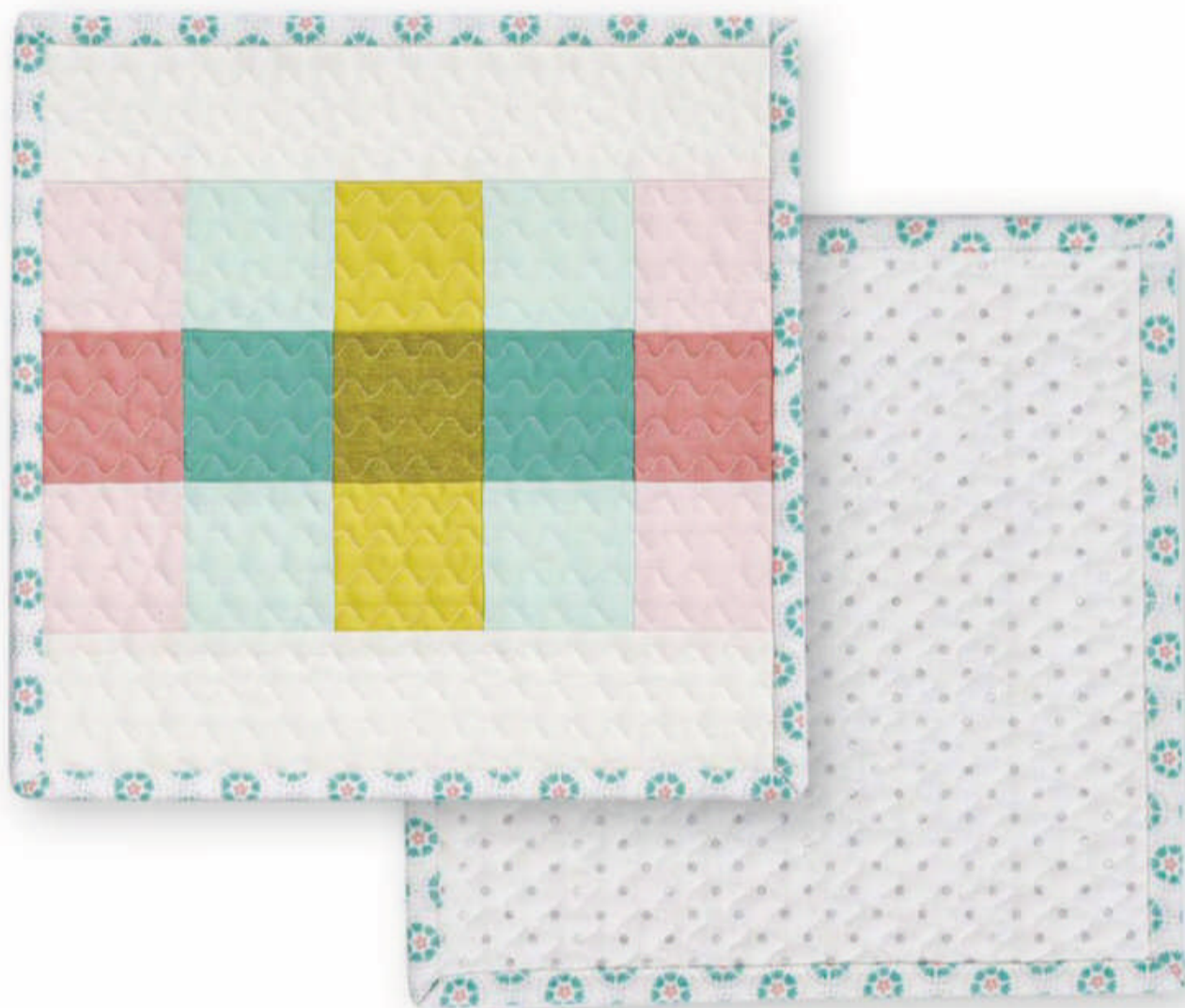
**YOU WILL NEED**

**To make the mini quilt:**

- Light pink fabric: 5in square
- Dark pink fabric: 2½in x 5in
- Light blue fabric: 5in square
- Dark blue fabric: 2½in x 5in
- Light green fabric: 2½in x 5in
- Dark green fabric: 2½in square
- White fabric: 5in x 10½in
- Backing fabric: 12in square
- Binding fabric: one (1) fat eighth
- Batting: 12in square

**FINISHED SIZE**

- 10in square



**CUTTING OUT**

- 1 From each of the light pink and light blue fabrics cut:
  - Four (4) 2½in squares.
- 2 From each of the dark pink, dark blue and light green fabrics cut:
  - Two (2) 2½in squares.
- 3 From the dark green fabric cut:
  - One (1) 2½in square.
- 4 From the white fabric cut:
  - Two (2) 2½in x 10½in.
- 5 From the binding fabric cut:
  - Three (3) 2½in x 22in.



**NOTHING GOES TO WASTE!  
USE TINY SCRAPS OF LEFTOVER  
FABRICS FOR THIS MINI QUILT**

**PIECING THE MINI QUILT**

- 6 Sew each light square to either side of its dark counterpart. Press seams for pink and green fabrics toward the centre. Press seams for blue strips away from the centre.
- 7 Arrange the strips, referring to the photography for placement, and sew together. Sew the white strips to the top and bottom to finish the mini quilt top. Press away from the white strips.



**QUILTING AND FINISHING**

- 8 Press the quilt top and backing well. Make a quilt sandwich by placing the backing fabric right side down, the batting on top, then place the quilt top centrally and right side up. Baste the layers together using your preferred method.
- 9 Quilt as desired. Allison quilted wavy horizontal lines across the mini quilt. Trim off the excess batting and backing fabric and square up the quilt.
- 10 Sew the binding strips together end-to-end using diagonal seams. Press the seams open. Fold in half lengthways, wrong sides together, and press.
- 11 Sew the binding to the right side of the quilt, creating a neat mitre at each corner. Fold the binding over to the back of the quilt and hand stitch in place around the edge to finish.



**Allison Jensen**  
Allison loves to create traditionally pieced patterns with classic, orderly blocks and beautiful fabrics

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BY BOCCONCINI MEADOWS

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**Church Window Quilt** | 53" x 62 1/2"

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DESIGNER PROFILE

# Sarah Elizabeth Sharp

When it comes to unique style, quilter, fabric designer and Foundation Paper Piecing pro **Sarah Elizabeth Sharp** has it sussed. We chatted about brand names, writing books and batiks



**Tell us where your brand name 'No hats in the house' comes from.**

The most straightforward answer? My dad! The long version? "No hats in the house" is an expression I often heard growing up. Thanks to our dad, over the years my siblings and I simply grew accustomed to, among other things, removing our hats indoors (even though, you know, do you really have to?). The point is, the traditional "rules" of my upbringing influenced me as an individual. I see parallels to the way features of traditional quilting styles – think symmetry, repetition, and grid structure – influence my creative path without totally controlling it. In that way, it seemed like the perfect name. Plus it had a better ring to it than "No whistling in the house!"

Below: Sarah mixes a classic quilt block with modern FPP details

**How did you first get in to quilting?**

My first quilt came to be when I wanted to make my then-boyfriend (now husband) a dating anniversary gift. He liked quilts and my mom could sew, so I asked for her help and together we pieced the queen-sized top, quilted and bound it over a number of weekend trips home during college. Then I took a few years off, and really didn't get into quilting until a number of years later when the baby shower circuit gave me another good reason to sew.

**How long after your first foray into quilting did you discover Foundation Paper Piecing (FPP)?**

It took a few years! When I first started quilting, I literally did not realise you could sew shapes other

than squares or rectangles. The first quilt I made was a traditional Irish Chain type pattern, and then the next ones after that were simple checkerboard patchwork. Finding out that you could not only sew other shapes, but also sew them with precision by adding paper to the process... well, that was pretty mind-blowing to say the least.

**Was it love at first stitch?**

FPP was absolutely that. Quilting, up to that point, was a bit of a slow burn for me. Once I discovered FPP I was hooked, and I've been pushing the limits of design ever since.

**Your patterns are so unique. How do you go about designing them?**

For larger subjects, like my Inked and Ouroboros patterns, there are two stages to my process once I've landed on my inspiration. First, and before I start drafting the pattern, I do a lot of pre-design research and sketching and reworking to ensure the composition of my reference subject is balanced. After I draft the main pattern, I start ad libbing the intricate design details that tend to set my patterns apart.

**Is nature something that regularly inspires you?**

Absolutely. If I didn't love sewing so much I could spend all day, every day outside, exploring new terrain. I guess focusing on nature in my craft allows me to have, in some way, the best of both worlds.

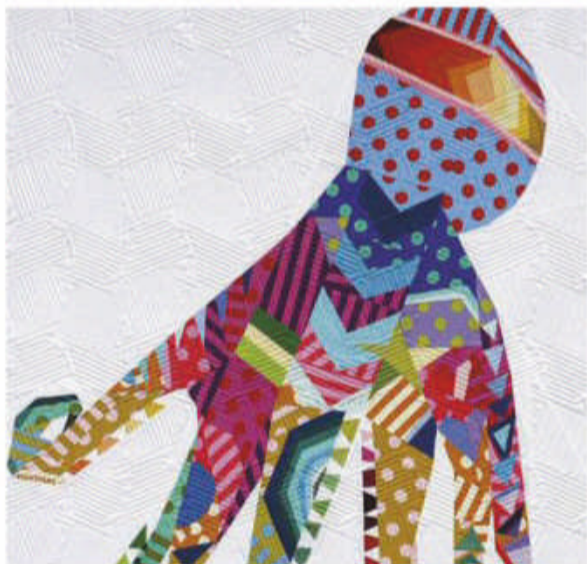




Below: Sarah did lots of research to make sure she got her Ouroboros pattern right



Above and right: Many of Sarah's intricate patterns feature animals  
Below: As soon as Sarah realised that she could sew more than just squares, her imagination went wild at the possibilities



**Your first book, *Adventures in Paper Piecing & Design* came out last year. What inspired this?**

After many years of making FPP mistakes, I have a lot to say on this topic! I knew for some time I wanted to write a quilting book. I suppose because all the quilters I admired when I first came onto the scene seemed to have books, it seemed logical enough, right? Honing in on a concept was another thing entirely, and took years to refine.

**Tell us a little about the process.**

Let's just say the process was a journey! I submitted my proposal two years before the book was published,

door to the printer. Apparently that's not how publishers like to work!

**Your first fabric collection for Hoffman Fabrics, *Untamed*, was recently released. Congrats! How did this opportunity come about?**

I've been sewing with Hoffman's Me + You batiks for years and Aaron has always been super supportive of my work. So when I was trying to decide which manufacturer to work with, I actually didn't want to approach Hoffman for fear of ruining a good thing. My good friend Giuseppe basically told me that that was bananas, so things just fell into place for me from there.

*Finding out that you could not only sew other shapes, but also sew them with precision by adding paper to the process... that was mind-blowing to say the least*

and in those two years I learned so much about what worked, what didn't, and what to do differently if there's ever a next time. What likely made it harder for me is that the publishing process is, in a big way, antithetical to my preferred workstyle. I will continue to tweak until the manuscript is being rushed out the

**How did you go about designing your prints?**

Before drawing I thought a lot about what I wanted to overall vibe of the prints to be. Without quite knowing where it would take me, I started drawing in Photoshop much in the same way I design my quilt patterns, following my random artistic

DESIGNER PROFILE



Above: The Jungle View quilt is one of the most popular patterns from Sarah's book, *Adventures in Paper Piecing & Design*

inclinations. After seeing a few come to life, I considered them together and in that way Untamed was born. For me, Untamed is all about maximalism in the wild – sharp blades of hilly grassland camouflaging the unknown, an unconventional leopard print for those on the prowl... each with its own array of intricacies.

**How close are the finished fabrics to what you first envisioned?!**

They are beyond any expectation I could have possibly had. When I first asked Aaron about designing batiks,

I kept asking variations of "Is this level of complexity and intricacy possible with the wax stamp process?". Even

when he answered that yes, it was, I assumed the Hoffman Art Department would have to make significant changes to simplify my designs. When I received the samples I was blown away by the results.

**On top of making your quilt patterns, book and fabric line, you're also a lawyer. How do you fit everything in?!**

My husband is my rock! He's an amazing dad (we have three bold little girls) and his support allows me the flexibility to wear my many hats.


**What's coming up for you?**

At this point if I get to sit down at my machine for 20 minutes in all of 2020

*I started drawing in the same way I draw my quilt patterns, following my random artistic inclinations. After seeing a few come to life, Untamed [my fabric collection] was born*

I'm calling it a win. This has been and will continue to be a year of immense challenge and growth, so I've adjusted my focus and honestly, who knows! I have sketches in the works for a new fabric line, some more adventurous Foundation Paper Piecing patterns up my sleeve, a book proposal placed on the backburner... expect the unexpected!



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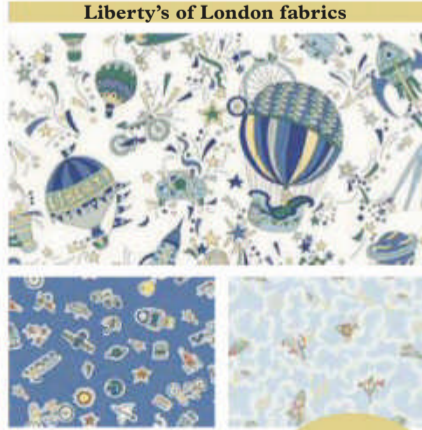
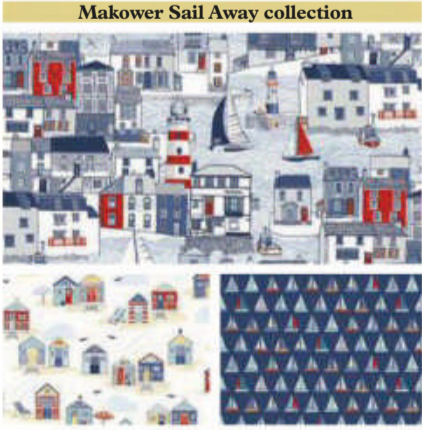
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## CORAL CRUSH

Pick a colour palette that really sings to you for this bold quilt design





# FINDING STRUCTURE

Go abstract and try something a little different to create a graphic wall hanging that's a true piece of art

BY PAULA STEEL

**YOU WILL NEED**

- Green fabric: ½yd
- Yellow fabric: one (1) fat quarter
- Mint fabric: one (1) fat quarter
- Peach fabric: one (1) fat quarter
- White fabric: 1¾yds
- Striped fabric: one (1) fat eighth
- Backing fabric (at least 50in wide): 1½yds
- Binding fabric: ½yd
- Batting: 46in x 57in

**FINISHED SIZE**

- 38in x 49in

**NOTES**

- Seam allowances are ¼in throughout.
- Press seams open throughout, unless otherwise instructed.
- RST = right side together.
- WOF = width of fabric.

**FABRICS USED**

- Solid fabrics are Kona Cotton Solids by Robert Kaufman in Bluegrass, Peach, Mint, Wasabi and White.
- Visit [www.gathered.how/lovequiltingmag](http://www.gathered.how/lovequiltingmag) for alternative Moda Bella Solids and Art Gallery Fabrics Pure Elements.

**CUTTING OUT**

**1** From the white fabric cut:

- One (1) 18½in x 6½in.
- One (1) 10½in x 6½in.
- Two (2) 5½in x 6½in.
- One (1) 18½in x 8½in.
- One (1) 8½in square.
- One (1) 5½in square.
- Eight (8) 1½in x 25½in.
- One (1) 1½in x 29½in.
- Five (5) 1½in x 2½in.
- Two (2) 2½in x 21½in.
- One (1) 2½in x 18½in.
- One (1) 2½in x 3½in.
- One (1) 2½in x 5½in.
- Four (4) 18in x 1½in.
- Ten (10) 8in x 1½in.
- Five (5) 6in x 1½in.

**2** From the mint fabric cut:

- Three (3) 18in x 2½in.
- One (1) 12½in x 8½in.
- One (1) 8½in square.



**OPT FOR MINIMAL BINDING AND BACKING TO LET THE PIECING TAKE CENTRE STAGE**

**3** From the yellow fabric cut:

- Five (5) 8in x 2½in.
- Three (3) 2½in squares.
- One (1) 9½in x 2½in.
- One (1) 6½in x 2½in.
- One (1) 5½in x 2½in.

**4** From the peach fabric cut:

- Five (5) 8in x 2½in.
- One (1) 4½in x 10½in.
- One (1) 9½in x 10½in.

**5** From the green fabric cut:

- Five (5) 6in x 2½in.
- One (1) 5½in x 18½in.
- One (1) 5½in square.
- One (1) 2½in x 3½in.
- One (1) 4½in x 3½in.
- One (1) 7½in x 3½in.
- One (1) 4½in x 29½in.
- Two (2) 2½in squares.



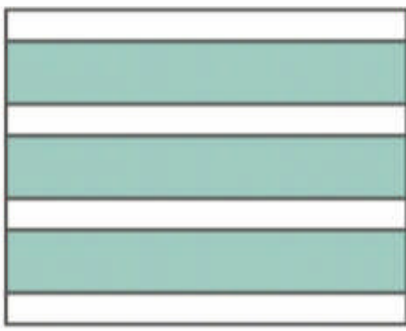


Fig 1

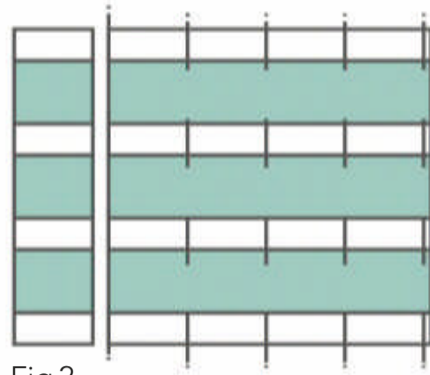


Fig 2

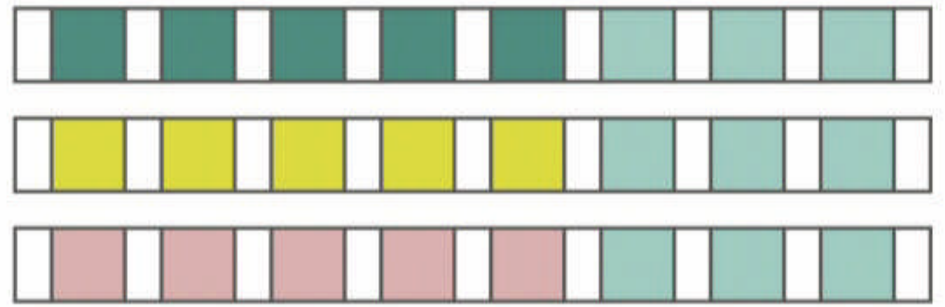


Fig 3

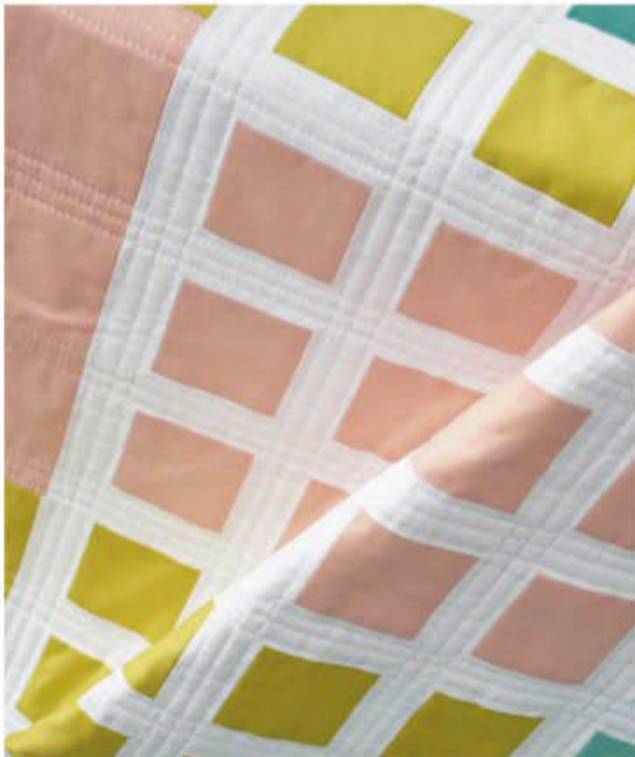


Fig 4



Fig 5

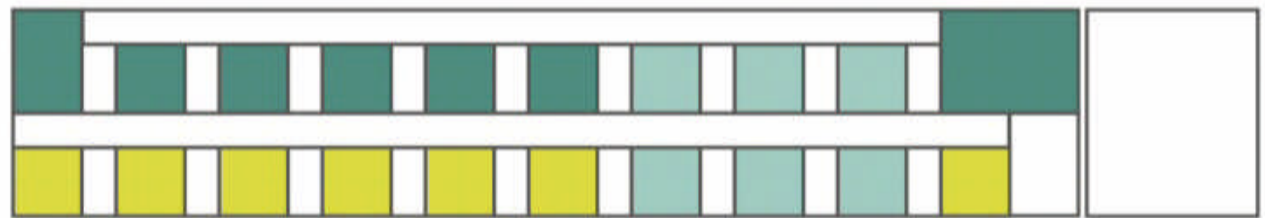


Fig 6

- 6** From the striped fabric cut:
- One (1) 16 1/2 in x 1 1/2 in.
  - One (1) 10 1/2 in x 1 1/2 in.

- 7** From the binding fabric cut:
- Five (5) 2 1/2 in x WOF.

### PREPARING THE SQUARE STRIPS

- 8** Sew together the three 18 in x 2 1/2 in mint strips with the four 18 in x 1 1/2 in white strips along the long edges, alternating the strips (Fig 1).

- 9** Press the seams open and then subcut the strip into a total of seven 2 1/2 in x 10 1/2 in strips (Fig 2).

- 10** Sew together five 8 in x 2 1/2 in peach strips with the five 8 in x 1 1/2 in white strips, alternating the strips, as in step 8. Subcut into three 2 1/2 in x 15 1/2 in strips. Repeat to make three yellow/white strips.

- 11** Sew together five 6 in x 2 1/2 in green strips with five 6 in x 1 1/2 in white strips, as before. Subcut into two 2 1/2 in x 15 1/2 in strips.

- 12** To one of the green square strips from step 11 add a mint square strip from step 8 to the right-hand side. Repeat with all the yellow and all the peach square strips (Fig 3).



Fig 7

*Press each seam well as you go to make sure everything matches up perfectly!*



Fig 8



Fig 9





strip from step 21 together with a 1½in x 25½in white strip between each row and at the bottom (Fig 13).

**23** Sew a 2½in x 6½in yellow strip to the left-hand side of a 5½in x 6½in white rectangle. Sew a 7½in x 3½in green rectangle to the bottom. Then sew this block to the right-hand side of the strip block from above. Finish by sewing a 2½in x 9½in yellow rectangle to the left-hand side (Fig 14).

**24** Sew a 2½in x 5½in yellow rectangle to the top of a 2½in x 5½in white rectangle. Then sew a 29½in x 4½in green rectangle to the side. Sew an 8½in mint square in between an 8½in white square and an 8½in x 18½in white rectangle. Sew the two blocks together (Fig 15).

**25** Sew the blocks from the last two steps together. Finish Section C by sewing a 2½in x 21½in white strip to the left and right-hand sides (Fig 16).

**26** To finish the quilt top sew the three sections together and press well, referring to the Layout Diagram.

**QUILTING AND FINISHING**

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

**28** Quilt as desired. Paula quilted simple straight lines, echoing the grid design. Trim off the excess batting and backing fabric and square up the quilt.

**29** Sew the binding strips together end-to-end using diagonal seams. Press the seams open and trim away the



Fig 16



Layout Diagram

dog ears. Fold in half lengthways, wrong sides together, and press.

**30** Sew the binding to the right side of the quilt. Fold the binding over to the back and stitch in place to finish.



**Paula Steel**  
Paula loves fabric, cats and rainbow colour palettes. Her 'inner nerd' enjoys the maths behind designing quilts!  
[paulasteelquilts.com](http://paulasteelquilts.com)  
[paulasteelquilts](https://www.instagram.com/paulasteelquilts)



# PAINTER'S PALETTE SOLIDS™

*created to outperform competing solids and  
solve your sewing problems.  
experience the difference.*

- ***a better basecloth***  
our unique fabric composition ensures less fraying when cutting and less warping when washing.
- ***color you can count on***  
in addition to bolt-to-bolt color consistency, our solids also resist bleeding and fading, protecting your quilt through the first wash and whatever comes after.
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available in 168 colors, the Painter's Palette line has every color you might need, plus some to experiment with!
- ***the right handfeel***  
designed for precision quilting, our solids provide grip without sacrificing softness.
- ***a lasting impression***  
a quilt represents a major commitment of time and energy, and an investment in the best materials keeps your project looking its best for years to come.

Painter's Palette Solids™ are available at local, independent quilt shops.  
To find a store near you, visit [pbsfabrics.com/pages/store-locator](https://pbsfabrics.com/pages/store-locator)

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

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



# TRAVEL TOTE

Broaden your bagmaking skills with this technical tutorial that'll help you make a stylish bag with pro finishes

BY DEBBIE VON GRABLER-CROZIER

**YOU WILL NEED**

- Exterior fabric: 1yd
- Lining fabric: 1¾yd
- Base and trim fabrics: five (5) fat quarters
- Lightweight fusible interfacing: 10in square
- Fusible batting (36in wide) 1¼yd
- Foam interfacing (30in wide) 1¼yd
- 23½in heavy duty zip
- 7in metal zip
- 1¼in wide webbing: 1½yds
- Two (2) copper rivets and setting tool (optional)
- Bias binding fabric: one (1) fat quarter
- 1in bias tape maker (optional)

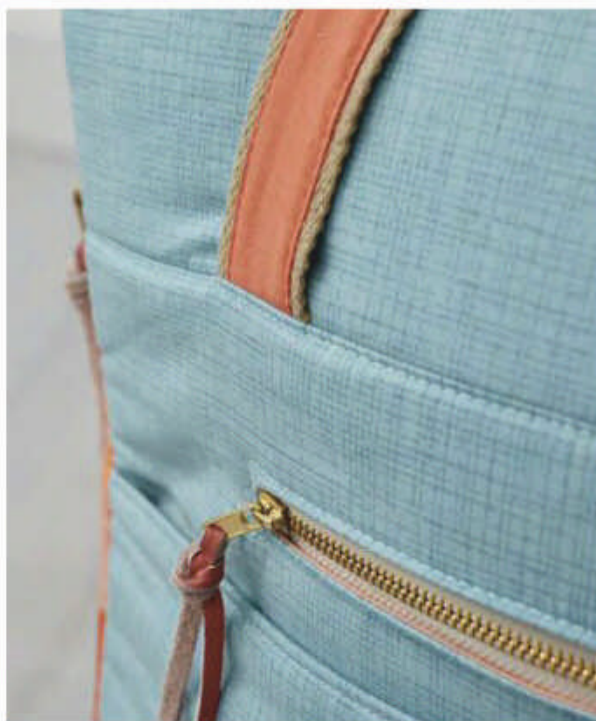
**FINISHED SIZE**

- 14in x 17in x 4in



**NOTES**

- Seam allowances are ¼in, unless otherwise noted.
- Press seams to one side, unless otherwise instructed.
- WST = wrong sides together.
- RST = right sides together.
- Fabrics supplied by Northcott ([northcott.net](http://northcott.net))
- Debbie used Vilene H630 for fusible batting, Vilene S320 for lightweight fusible interfacing and Vilene Style Vil for foam interfacing.



**MIX SOME FUN PRINTS INTO THE PATCHWORK SIDE PANELS OF YOUR TOTE BAG**

**CUTTING OUT**

- 1** From the exterior fabric cut:
- Two (2) 14½in x 13½in (front and back).
  - Two (2) 14½in x 4½in (top trim).
  - Two (2) 2½in x 24in (zip top).
  - Two (2) 14½in x 10½in (outer slip pockets).

- 2** From the lining fabric cut:
- One (1) 9in x 16in (front zip pocket).
  - Two (2) 14½in x 10½in (outer slip pockets).
  - Two (2) 2½in x 24in (zip top section).
  - One (1) 4½in x 36½in (base).
  - Two (2) 14½in x 17½in (front and back).
  - Four (4) 5½in x 11in (inner slip pockets).

- 3** From the base and trim fabrics cut a total of:
- Twenty four (24) 2in x 4½in (base).
  - Two (2) 1½in x 22in (handle trim).
  - Two (2) 1¼in x 4in (tab trim).

- 4** From the webbing cut:
- Two (2) 22in lengths (handles).
  - Two (2) 4in lengths (tabs).

- 5** From the lightweight fusible web cut:
- Two (2) 4½in x 10in (inner slip pockets).

- 6** From the fusible batting cut:
- One (1) 4½in x 36½in (base).
  - Two (2) 14½in x 13½in (front and back).
  - Two (2) 14½in x 4½in (top trim).
  - Two (2) 2½in x 24in (zip top).
  - Two (2) 14½in x 10½in (outer slip pockets).

- 7** From the foam interfacing cut:
- One (1) 5in x 37in (base).
  - Two (2) 15in x 18in (front and back).
  - Two (2) 3in x 25in (zip top).

**MAKING THE BIAS BINDING**

- 8** Cut across your bias binding fabric using the 45-degree line on your ruler. Cut 1¾in wide strips, and sew together along the diagonal edges to make a strip at least 130in long.

- 9** If using a bias tape maker, follow the manufacturer's instructions to make the bias tape. If you don't have a bias tape maker, press your sewn bias strip in half, WST along the length. Unfold, then fold the long edges in to meet the centre crease and press. Refold in half and press, enclosing the raw edges.

**TOP TIP**

When topstitching the handle trim, use a bobbin thread matching your webbing and a top thread matching your trim fabric. This will keep the stitching looking neat.

**PREPARING THE WEBBING**

**10** Take one 1½in x 22in handle trim piece. Press under each long edge by ¼in. Place on top of one webbing piece, and topstitch in place (Fig A). Repeat for the other handle trim and webbing piece.

**11** Repeat step 10 with the tab fabric and webbing pieces. Fold each tab in half, bringing the raw edges together, and baste closed.

**MAKING THE OUTER SLIP POCKETS**

**12** Fuse the corresponding fusible batting to the wrong side of each exterior outer slip pocket and front and back pieces.

**13** Place one outer slip pocket lining piece RST with each exterior piece. Sew along one 14½in edge. Press the seam towards the lining, then arrange the pieces WST. Topstitch along the top seamed edge, backstitching at each end.

**14** Take your prepared front exterior piece and place right side up on your work surface. Place one slip pocket on top, with the exterior fabric facing up. Align the raw edges at the sides and bottom. Pin, then baste in place.

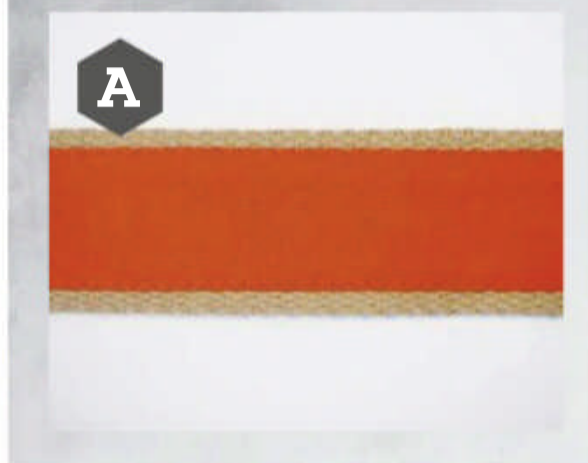
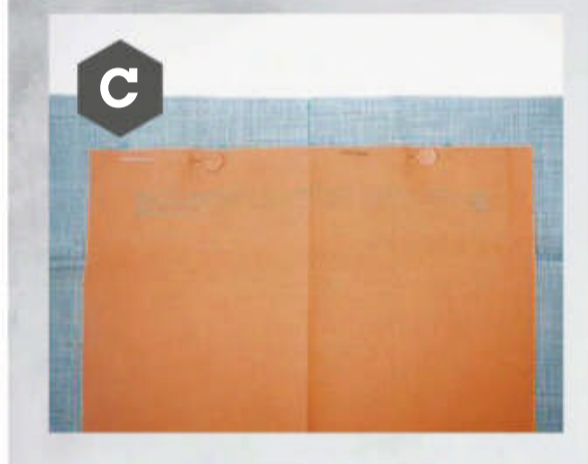
**15** Mark a vertical line on the centre of the pocket. Neatly topstitch along the marked line. Install one rivet at the top of the pocket, following the manufacturer's instructions (Fig B).

**16** Repeat steps 14–15 with the back exterior and other slip pocket.

**MAKING THE FRONT ZIP POCKET**

**17** Take the front zip pocket piece and fold in half, bringing the long edges together. Finger press to mark the centre, then unfold.

**18** Arrange the pocket piece wrong side up on your work surface, with the short

**PREPARING THE WEBBING****MAKING THE FRONT ZIP POCKET**

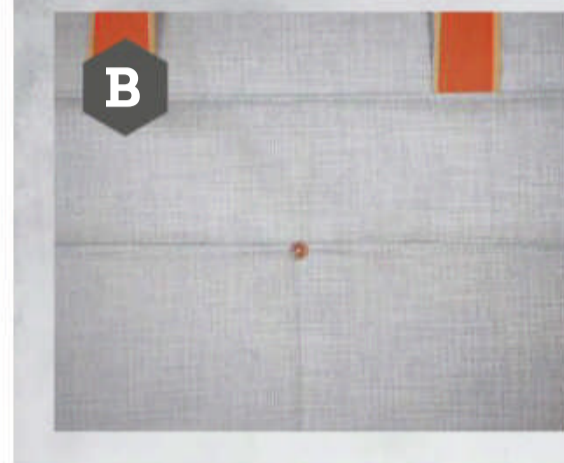
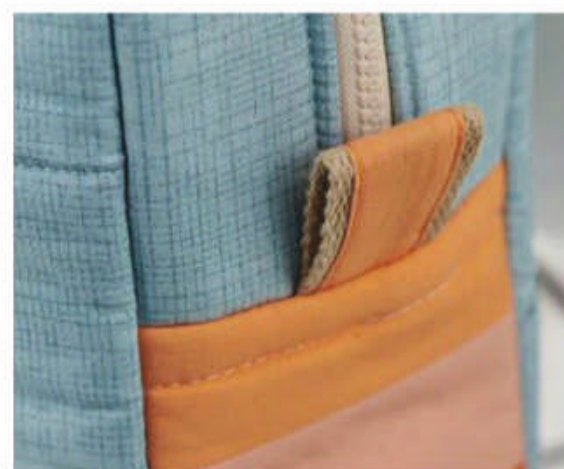
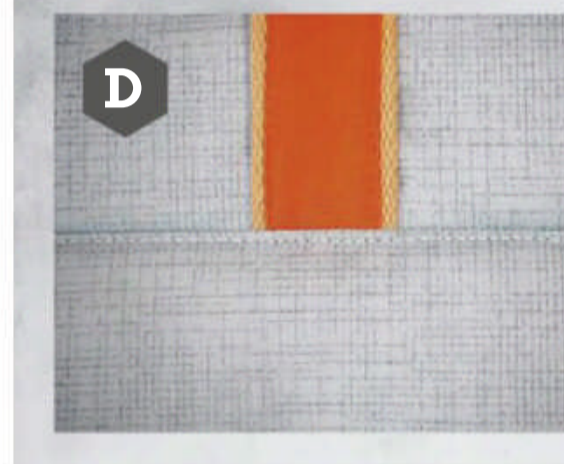
edges at the top and bottom. Mark a ¾in x 7in box, 1in from the top edge, which will be your sewing line. Mark a horizontal line in the centre of the box, ¾in from each end. Join the ends of the line with each corner. These will be cutting lines.

**19** Take the front exterior, and mark a horizontal line 1in from the top edge. Centre the marked lining piece on top, right side down, and pin in place (Fig C).

**20** Sew through all layers, around the outer box (sewing lines). Cut through all layers along the centre and angled cutting lines, cutting as close to the corners as possible without snipping your stitch lines.

**21** Push the lining through to the wrong side, and carefully press along the edges of the box. Make sure the entire lining is pressed to the back, so it doesn't show around the edge. Topstitch around the edge of the box.

**22** Place the 7in zip underneath the exterior, centring in the box. Pin and topstitch in place.

**MAKING THE OUTER SLIP POCKETS****ADDING THE HANDLES**

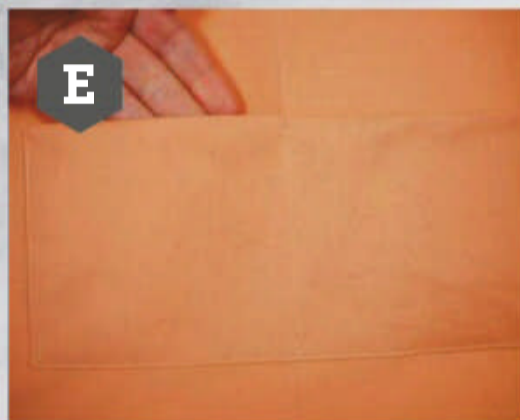
**23** Fold the pocket in half, bringing the bottom edge up to meet the top. Sew all around the sides and top, being careful to hold the exterior piece out of the way as you sew.

**ADDING THE HANDLES**

**24** Fuse the batting to the wrong side of each top trim piece. Measure 3¼in from each short side, and mark along the bottom edge.

**25** Take one top trim piece, and place right side up on your work surface. Place one handle piece on top, with the fabric side facing up. Align the raw edges

MAKING THE LINING



with the bottom of the trim piece, and the outer edges with the marks from the previous step. Baste the handle in place along the bottom edge.

**26** Place the trim piece with handle right sides together with the front exterior, aligning at the top edge. Sew in place, then press the seam downwards.

**27** Place on top of a corresponding foam interfacing piece, baste around the outer edge, then trim away the excess foam. Topstitch just below the top seam, across the exterior piece (Fig D).

**28** Repeat steps 25–27 to add the top trim the back exterior piece.

**MAKING THE LINING**

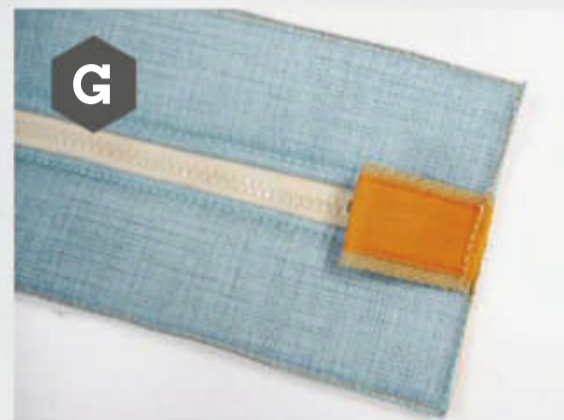
**29** Fuse the corresponding interfacing to the centre of one inner slip pocket piece. Place right sides together with a second pocket piece. Sew all the way around the outer edge using a 1/2in seam and leaving a turning gap in the centre bottom long edge, backstitching at each end.

**30** Trim the seam allowance to 1/4in, clip the corners and turn right side out. Press, pushing the raw edges at the turning gap to the inside.

**31** Take the lining front piece and arrange right side up, with the short edges at the top and bottom. Measure and mark 5in from the top. Place the slip pocket in the centre of the lining, aligning the top edge with your mark. Pin in place.

**32** Topstitch around the sides and bottom of the slip pocket, backstitching at each end, and pivoting

MAKING THE ZIP TOP



with the needle down at corners. Sew approx 1/8in from the edge, making sure to close the turning gap in the process. Sew a vertical line of stitching to divide the pocket (Fig E).

**33** Repeat steps 29–32 to add a pocket to the back lining piece.

**34** Place one lining piece each wrong sides together with the front and back exterior. Baste around the outer edges.

### MAKING THE ZIP TOP

**35** Attach the fusible batting to the wrong side of the exterior zip top pieces. Pin each one on top of the corresponding foam interfacing piece. Baste around the outer edge, then trim the foam even with the edge of the fabric.

**36** With one exterior zip top piece right side up, place the 23½in zip face down along the top edge, centring the zip. Place a lining zip top piece right side down on top. Clip in place, then sew along the length of the zip.

**37** Press the two pieces away from the zip. You may want to trim a bit of the foam interfacing away from the seam allowance. Topstitch along the length (Fig F).

**38** Repeat steps 36–37 on the other side of the zip. Trim the panel to 4½in x 24in, centring the zip. Place one prepared tab at each end of the zip. Baste in place (Fig G).

**39** Round all four corners of the front and back panels, using a small curved object such as a coffee cup.

### MAKING THE BASE

**40** Arrange your 2in x 4½in base pieces in your desired order. Sew together along the long edges, into one long strip. Press seams open. Attach the corresponding fusible batting to the wrong side of the strip.

**41** Arrange the pieced strip on the foam interfacing, sew around the outer edge, then trim away the excess foam.

### FINISHING THE BAG

**42** Place the pieced base strip right side up. Place the zip top face down on top, aligning one short end. Place the lining base



piece on top, right side down. Sew along the short edge.

**43** Press the pieced strip and lining away from the zip top. Topstitch just under the zip tab.

**44** Place your exterior right side up, fit the zip/base strip around the outer edge, clipping in place. Mark the base strip exactly where it meets the other end of the zip top.

**45** Remove the strip and trim all layers ½in above the mark that you made, to add a seam allowance.

**46** Sandwich the remaining end of the zip top between the lining and outer base strips. Sew, press away from the zip and topstitch as before. You should have a zip/base loop once completed.

**47** Place the front piece exterior side up. Place the loop on top, so the pieced

base is right sides together with the front. Clip in place around the outer edge, making sure to centre the zip at the top. Sew around the outer edge.

**48** Unfold one edge of your binding and fit a piece around the outer edge, aligning raw edges. Sew in place along the crease from the fold. Fold around the seam allowance and stitch in place by hand or machine to cover the seam allowance.

**49** Open the zip at least halfway. Repeat steps 47–48 to stitch the back piece to the other side of the base/zip loop. Turn the completed bag right side out to finish.



**NEW CLASSICS**

This quilt combines the best of popular blocks and contemporary aesthetics





# JUST PEACHY

Twist two traditional blocks into a striking modern design – you've never seen a Bear Paw or Old Maid's Puzzle look so fresh!

BY RACHEL SINGH

**YOU WILL NEED**

- Fabric A (peach)  $\frac{3}{4}$ yd
- Fabric B (orange)  $\frac{3}{4}$ yd
- Background fabric (white)  $3\frac{1}{2}$ yds
- Centre point fabric (grey)  $\frac{1}{8}$ yd
- Backing fabric: 4yds
- Batting: 70in square
- Binding fabric:  $\frac{1}{2}$ yd

**FINISHED SIZE**

- 62in square

**NOTES**

- Seam allowances are  $\frac{1}{4}$ in, unless otherwise noted.
- Press seams open throughout, unless otherwise instructed.
- WOF = width of fabric.
- HST = Half-square Triangle.

**FABRICS USED**

- Fabrics are all Kona Cotton Solids by Robert Kaufman in Peach, Tangerine, Snow and Pepper.
- Visit [www.gathered.how/lovequiltingmag](http://www.gathered.how/lovequiltingmag) for alternative Moda Bella Solids and Art Gallery Fabrics Pure Elements.



**CONTRAST AGAINST THIS SOLID DESIGN WITH A PUNCHY PRINT BACKING FABRIC!**

**CUTTING OUT**

- 1** From each of Fabrics A and B cut:
  - Four (4) 6in x WOF. Subcut into twenty seven (27) 6in squares.
- 2** From the background fabric cut:
  - Eight (8) 6in x WOF. Subcut into fifty four (54) 6in squares.
  - Twenty one (21)  $2\frac{1}{2}$ in x WOF. Subcut into one hundred and forty four (144)  $2\frac{1}{2}$ in squares, thirty six (36)  $8\frac{1}{2}$ in x  $2\frac{1}{2}$ in and six (6)  $18\frac{1}{2}$ in x  $2\frac{1}{2}$ in.
  - Nine (9)  $2\frac{1}{2}$ in x WOF. Sew together into one long strip and subcut four (4)  $58\frac{1}{2}$ in x  $2\frac{1}{2}$ in and two (2)  $62\frac{1}{2}$ in x  $2\frac{1}{2}$ in.
- 3** From the centre point fabric cut:
  - Nine (9)  $2\frac{1}{2}$ in squares.
- 4** From the binding fabric cut:
  - Seven (7)  $2\frac{1}{2}$ in x WOF.

**PIECING THE HST UNITS**

- 5** Place one Fabric A 6in square right sides together with a background fabric 6in square. Draw two diagonal lines on the wrong side of the background square, from corner to corner.
- 6** Sew  $\frac{1}{4}$ in from either side of both of your marked lines. Cut the square in half vertically and horizontally, then directly along the diagonal marked lines. Press the seams towards the darker coloured fabric (Fig 1). Trim each HST to measure  $2\frac{1}{2}$ in square.
- 7** Repeat the process in steps 5–6, pairing each Fabric A and Fabric B square with a background square. You should have a total of two hundred and sixteen Fabric A HST units and two hundred and sixteen Fabric B HST units.

Mark your squares in batches to sew your HST units quickly!

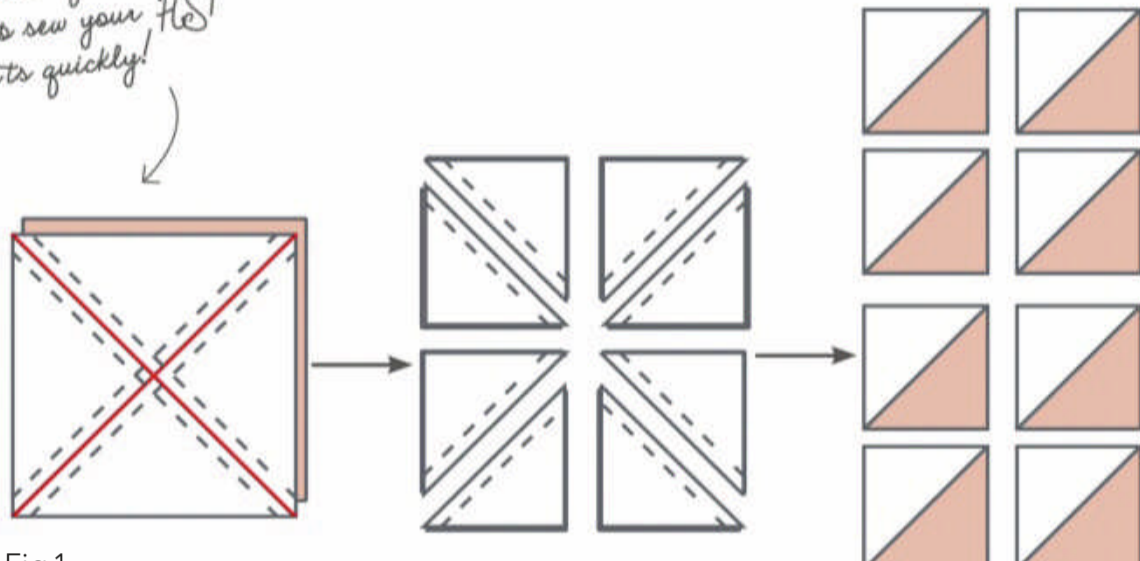


Fig 1

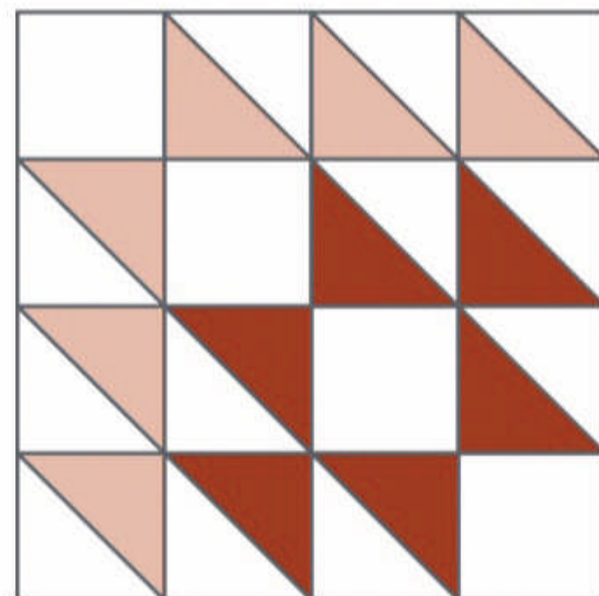


Fig 2

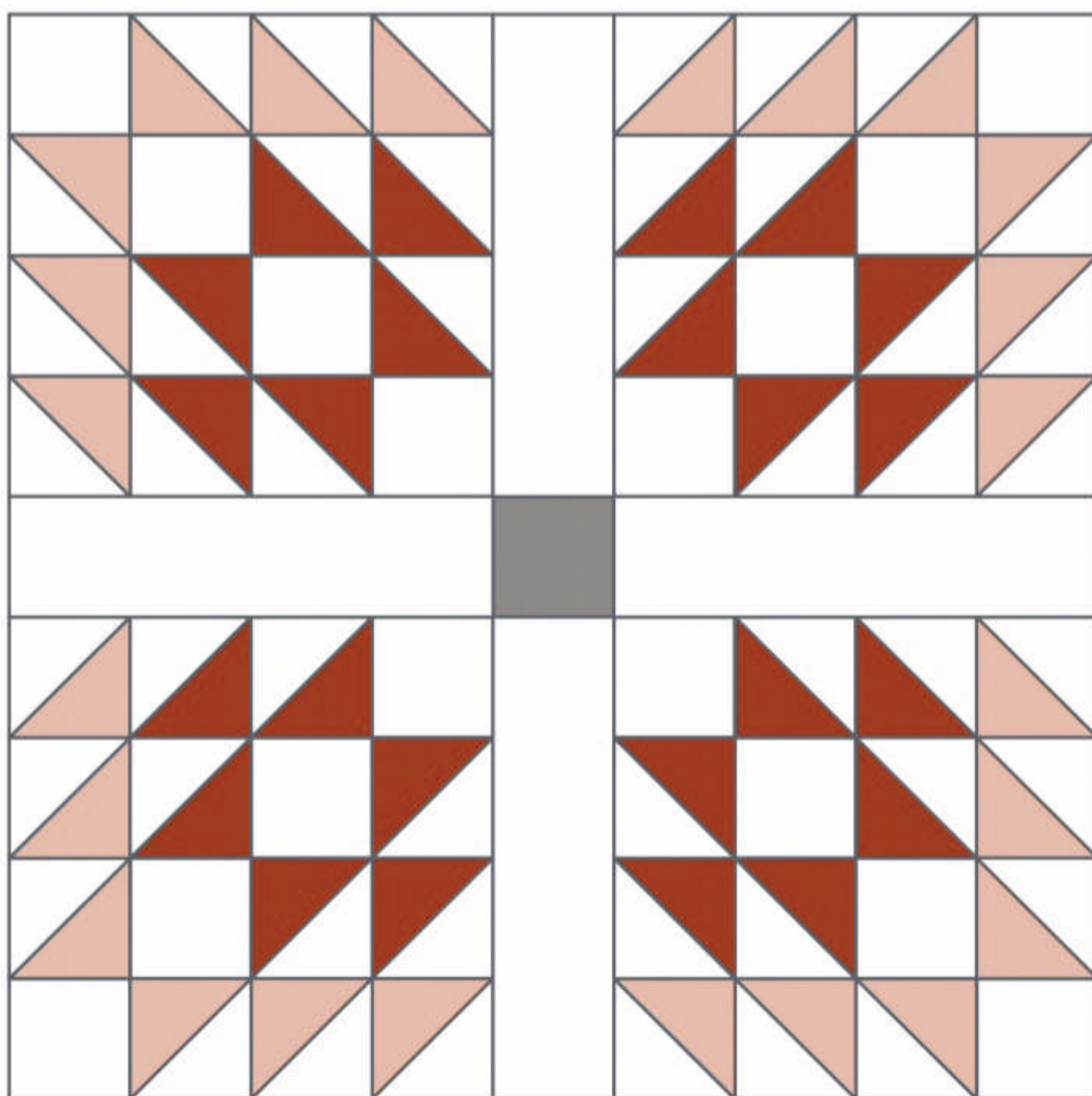
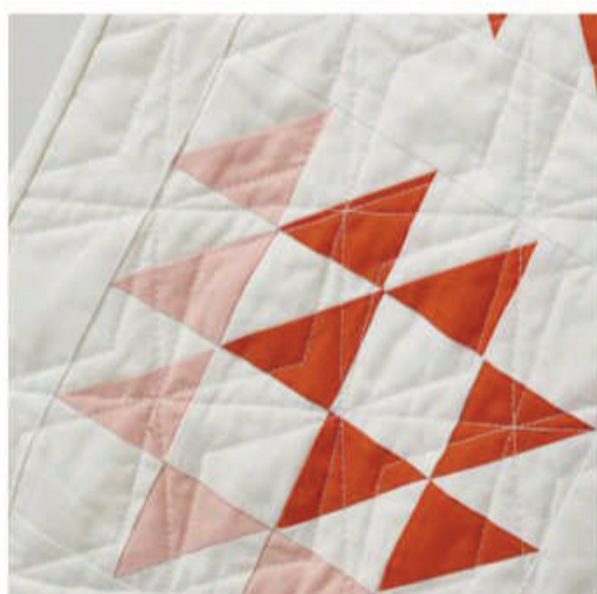


Fig 3

### TOP TIP

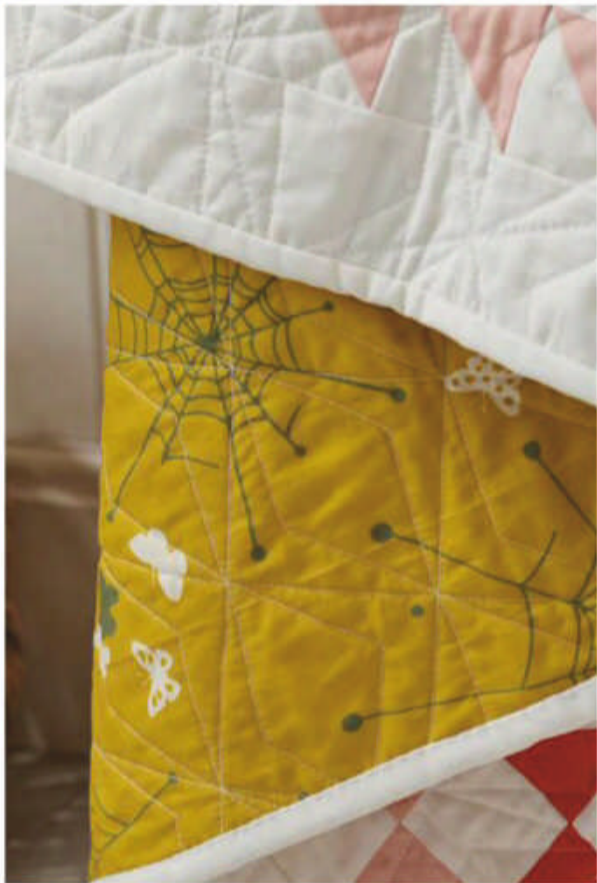
Use a rotating cutting mat when cutting the eight at a time HSTs apart. This will speed up your cutting, as you won't have to move the pieces or change your position. It can also increase the accuracy of your cuts.

### ASSEMBLING THE BLOCKS

8 Arrange six of each HST and four background  $2\frac{1}{2}$ in squares in four rows of four, as shown in Fig 2. Sew the units together into columns, pressing the seams for each strip in the opposite direction. Then join the columns together, carefully nesting the seams to make one block corner (Fig 2).

9 Repeat step 8 with all of your HSTs to make thirty six corner blocks.

10 Arrange four corner blocks with four background  $2\frac{1}{2}$ in x  $8\frac{1}{2}$ in pieces and one centre point fabric  $2\frac{1}{2}$ in square, as shown. Join in rows, then join the rows to complete one block (Fig 3). Repeat to make nine blocks.



**ASSEMBLING THE QUILT TOP**

**11** Arrange the blocks in three rows of three. Join the blocks in columns with a 2½in x 18½in strip between each block, referring to the Layout Diagram.

**12** Join the columns with a 2½in x 58½in strip between the columns and at each side. Add the 2½in x 62½in strips to the top and bottom to complete the quilt top.

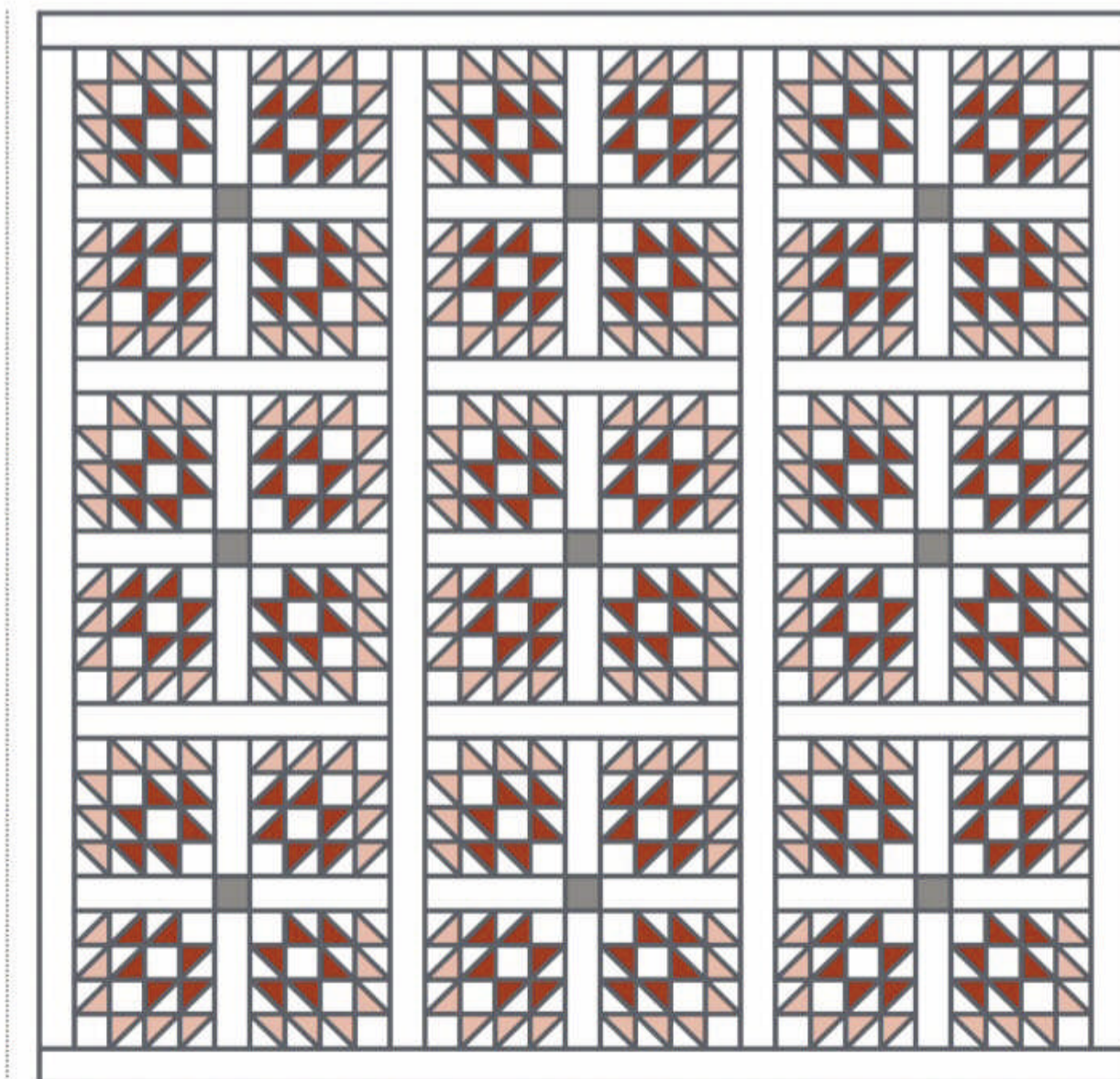
**QUILTING AND FINISHING**

**13** Cut the backing fabric in half across the width. Remove the selvages and sew the two pieces together using a ½in seam. Press the seam open.

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

**15** Quilt as desired. Rachel quilted an all-over geometric straight line design using a white thread. Trim off the excess batting and backing fabric and square up the quilt.

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



Layout Diagram

**17** Sew the binding to the right side of the quilt, creating a neat mitre at each corner. Fold the binding over to the back of the quilt and hand stitch in place around the edge to finish.



**Rachel Singh**

Rachel developed a love for textiles early growing up in India, and embraced crafting and quilting ever since

[liketosew.blogspot.com](http://liketosew.blogspot.com)

[liketosew](#)



## BEDTIME BUBBLES

Sew a set of bathtime treats to make sure your kiddo is squeaky clean, from a hooded towel to a mitt and wash cloth

BY MARNI WEAVER

**YOU WILL NEED**

**To make one hooded towel**

- Terry cloth: 1<sup>1</sup>/<sub>8</sub>yd
- Coloured fabrics: 1/4yd total
- Binding fabric: 3/8yd
- One (1) copy each of the Corner and Hood Templates

**FINISHED SIZE**

- 30in square

**NOTES**

- Seam allowances are 1/4in for the piecing and 3/8in for the bias binding.
- Press seams to one side, unless otherwise instructed.
- Templates include seam allowances, where necessary.
- RST = right sides together.
- WST = wrong sides together.

**FABRICS USED**

- Solid fabrics are Kona Cotton Solids by Robert Kaufman in Torch, Cloud, Lighthouse, White, Aloe, Sprout, Shark and Harbour.
- Visit [www.gathered.how/lovequiltingmag](http://www.gathered.how/lovequiltingmag) for alternative Moda Bella Solids and Art Gallery Fabrics Pure Elements.
- Terry cloth is Heavyweight 21oz Cotton by Shannon Fabrics.



**USE A HIGH QUALITY COTTON TERRY CLOTH TO MAKE THE FLUFFIEST BATH TOWEL!**

**CUTTING OUT**

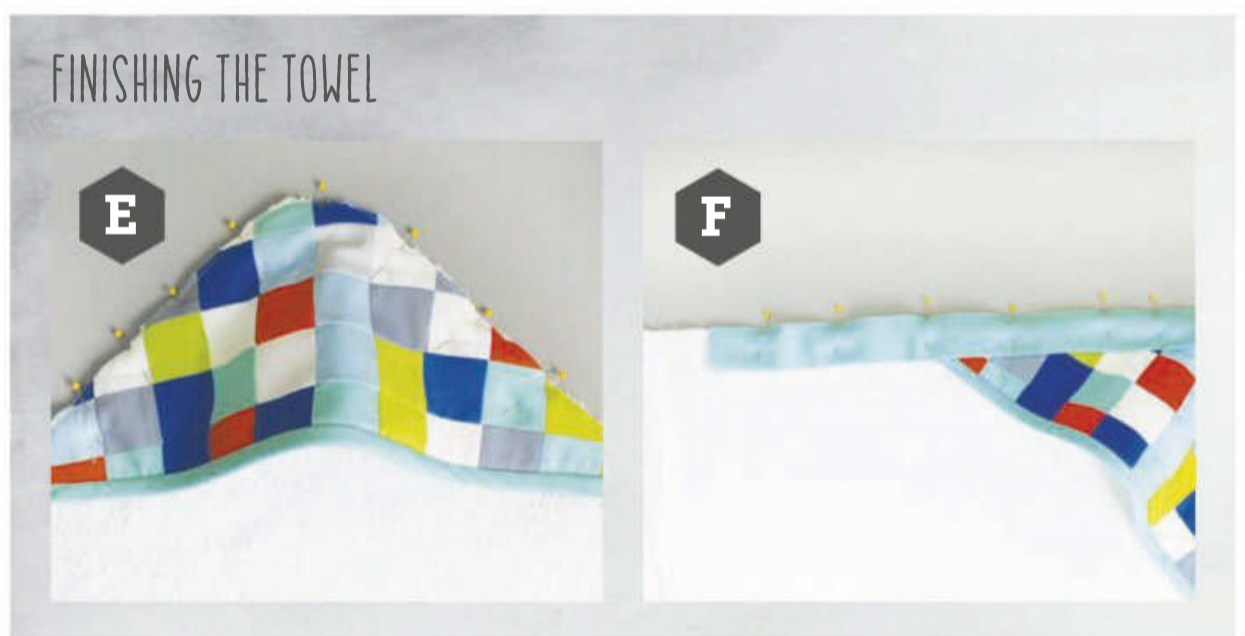
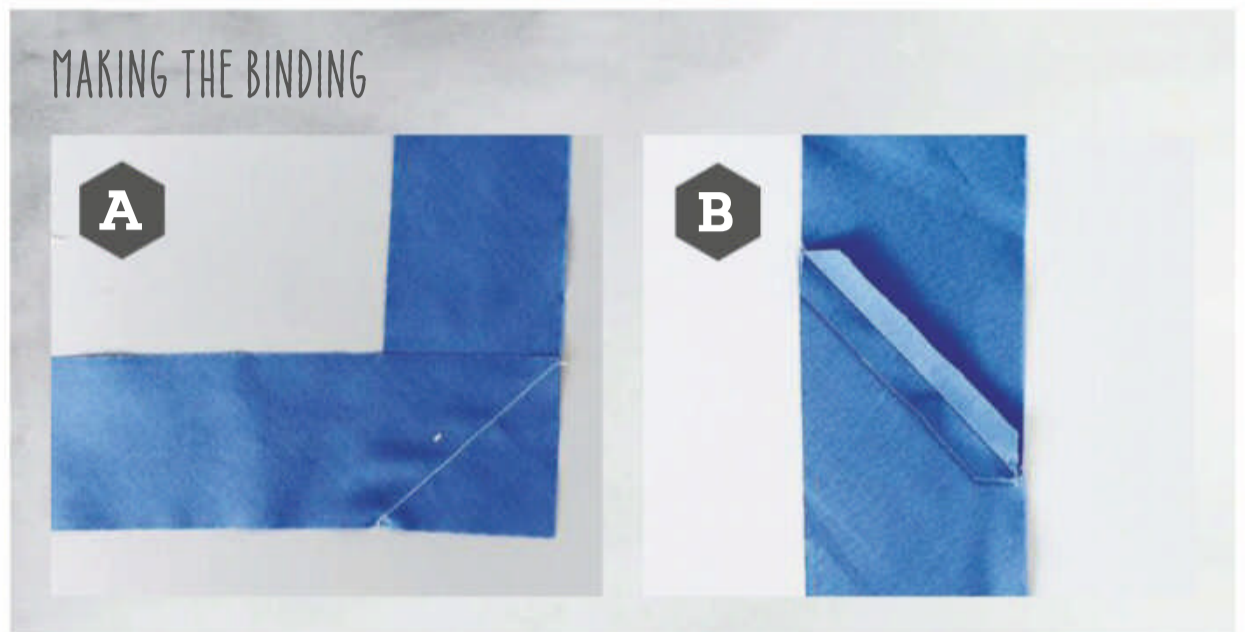
- 1 From the terry cloth cut:
  - One (1) 30in square. Round the corners using the Corner Template.
  - One (1) 18<sup>1</sup>/<sub>2</sub>in x 7in. Fold in half and trim using the Hood Template.
- 2 From the coloured fabrics cut a total of:
  - Sixty (60) 2in squares.
- 3 From the binding fabric cut:
  - 3in wide strips, cut along the bias. Cut enough strips to make an approx 150in strip, once sewn together.

**MAKING THE BINDING**

- 4 Place two binding strips RST, perpendicular to each other. Mark, and then sew along a 45-degree line on the top strip (Fig A). Trim the seam allowance to 1/4in, and press the seam open (Fig B).
- 5 Continue joining the binding strips as in step 4, to make one long strip, measuring approx 150in long. Press the strip in half lengthwise, WST.

**MAKING THE PATCHWORK HOOD**

- 6 Arrange your 2in squares in five rows of twelve squares. Sew together in rows, then sew the rows together, carefully nesting the seams.
- 7 Fold the patchwork panel in half and use the Hood Template to cut one piece.
- 8 Place the patchwork panel WST with the matching terry cloth piece. Baste around the outer edges.
- 9 Cut an approx 19in strip from your binding strip. Pin the raw edges along the long edge of the hood piece, on the patchwork side (Fig C). Sew in place using a 3/8in seam allowance.
- 10 Press the binding strip away from the hood, then over to the back of the hood, covering the raw edge. Use pins or binding clips to hold in place.
- 11 Sew along the seam (stitching in the ditch), from the patchwork side, making



sure to catch the binding along the back in your seam. Trim away any excess binding from the sides of the hood piece (Fig D).

#### FINISHING THE TOWEL

**12** Place the hood, patchwork side up, at the corner of the towel, matching the raw edges with the sides and corner of the towel. The bound edge of the hood will pop up, giving ease for when the towel is

used (Fig E). Baste along the raw edges to hold the hood in place.

**13** Take your remaining binding piece and unfold at one end. Press under  $\frac{1}{2}$ in along the short end. Re-press in half. Pin the bias binding around the outer edge of the towel, matching raw edges. Start with the folded edge of the binding about halfway down one side (Fig F).

**14** Sew the binding in place using a  $\frac{3}{8}$ in seam allowance, starting and ending approx 4in from either end. Trim the end of the binding and tuck inside the folded end of the binding, to cover the raw edge. Finish sewing in place around the outer edge of the towel.

**15** Press and sew the binding in place as in steps 10–11 to finish.

**YOU WILL NEED**

To make one (1) patchwork wash cloth

- Terry cloth: 12in square
- Coloured fabrics: 1/8yd total
- Binding fabric: 17in square
- One (1) copy each of the Corner and Washcloth Templates

**FINISHED SIZE**

- 7in square



**To make one (1) plain wash cloth**

- Terry cloth: 7in square
- Binding fabric: 17in square
- One (1) copy of the Corner Template

- 1 From the terry cloth cut:
  - One (1) 7in square. Round each corner using the Corner Template.
- 2 From the binding fabric cut:
  - 3in wide strips, cut along the bias. Cut enough bias strips to make an approx 35in long strip, once sewn together.
- 3 Prepare your binding as in steps 4–5 of the hooded towel instructions. Finish the edges as in steps 13–15.

**CUTTING STRIPS ON THE BIAS WILL MAKE THOSE SMOOTH BOUND CURVES EASY TO SEW**

**CUTTING OUT**

- 1 From the terry cloth cut:
  - One (1) 7in square. Round each corner using the Corner Template.
  - One (1) 9in x 5in. Fold in half and use the Washcloth Template to cut one piece.
- 2 From the binding fabric cut:
  - 3in wide strips, cut along the bias. Cut enough strips to make an approx 44in strip, once sewn together.
- 3 From the coloured fabrics cut:
  - Eighteen (18) 2in squares.

**MAKE THE WASHCLOTH**

- 4 Arrange the 2in coloured squares in three rows of six squares. Sew together in rows, then sew the rows together, carefully nesting seams.
- 5 Fold the patchwork panel in half, and use the Washcloth Template to cut one piece. Place this piece WST with the matching terry cloth piece. Baste around the outer edges.



- 6 Prepare your binding as in steps 4–5 of the hooded towel instructions. Cut one 9in piece from the binding, and use to bind the long edge of your patchwork piece as in steps 9–11.
- 7 Place the patchwork piece in one corner of the terry cloth square and finish as in steps 13–15.



## YOU WILL NEED

## To make one (1) wash mitten

- Terry cloth: 10in x 16in
- Coloured fabrics: 1/8yd total
- Binding fabric: 3/8yd total
- One (1) copy of the Wash Mitt Template

## FINISHED SIZE

- 7½in x 10in



## CUTTING OUT

- 1 From the terry cloth cut:
  - Two (2) Wash Mitt Template.
- 2 From the coloured fabrics cut:
  - Thirty five (35) 2in squares.
- 3 From the binding fabric cut:
  - 3in wide strips, cut along the bias. Cut enough strips to make an approx 60in strip, once sewn together.

## SNIP YOUR BRIGHTEST FABRIC SCRAPS INTO 2IN SQUARES TO USE FOR THIS PATCHWORK



## PREPARE THE PIECES

4 Arrange the coloured squares in seven rows of five squares. Sew together in rows, then sew the rows together, carefully nesting seams. Trim using the Wash Mitt template.

5 Prepare your binding as in steps 4–5 of the hooded towel instructions. Cut one 24in ling strip to be used to bind the bottom of the mitt.

## FINISH THE WASH MITT

6 Place the patchwork piece WST with one terry cloth piece. Place the remaining terry cloth piece RST with the patchwork. Baste around the edges, leaving the bottom straight edge open.

7 Use the longer piece of binding to finish the raw edges of the mitt, again leaving the bottom edge open, as in steps 9–11 of the hooded towel instruction.

8 Turn the mitt right side out, carefully pushing out the curved edges. Finish the bottom raw edge as in steps 13–16.

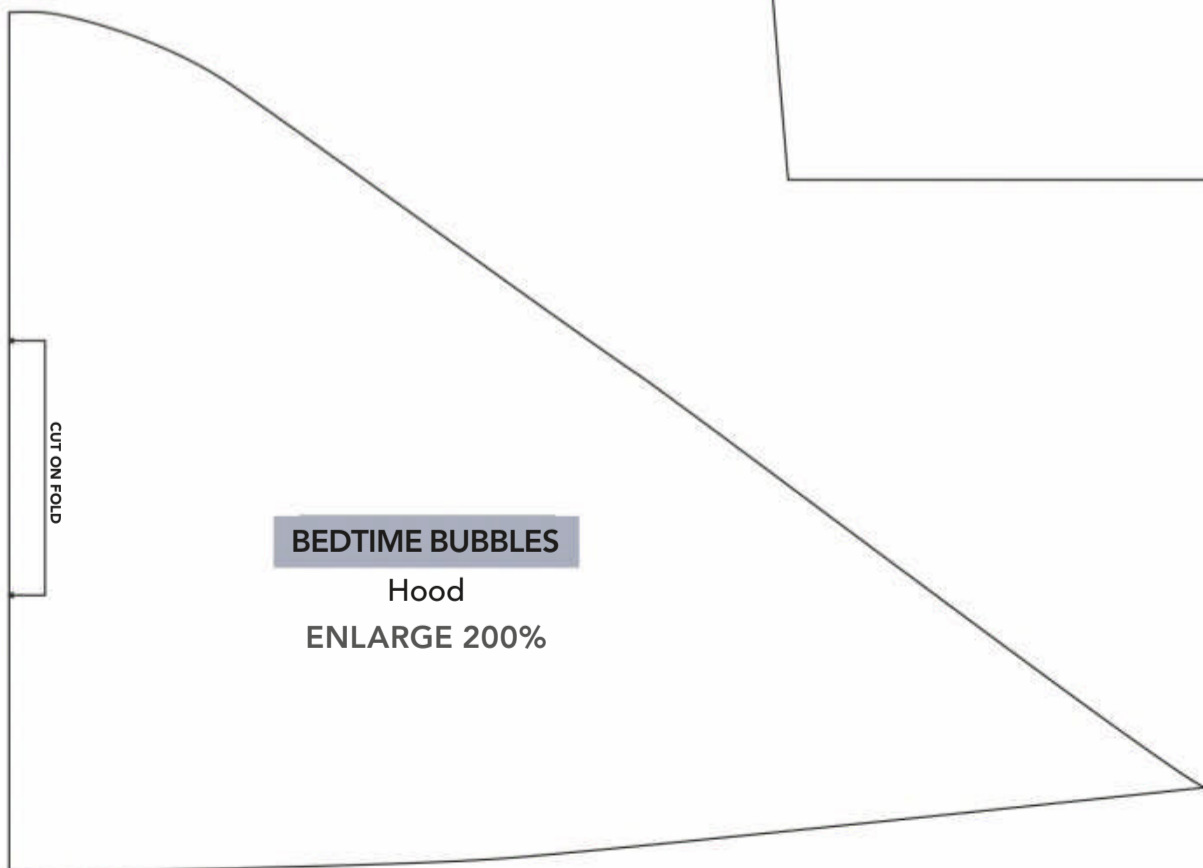
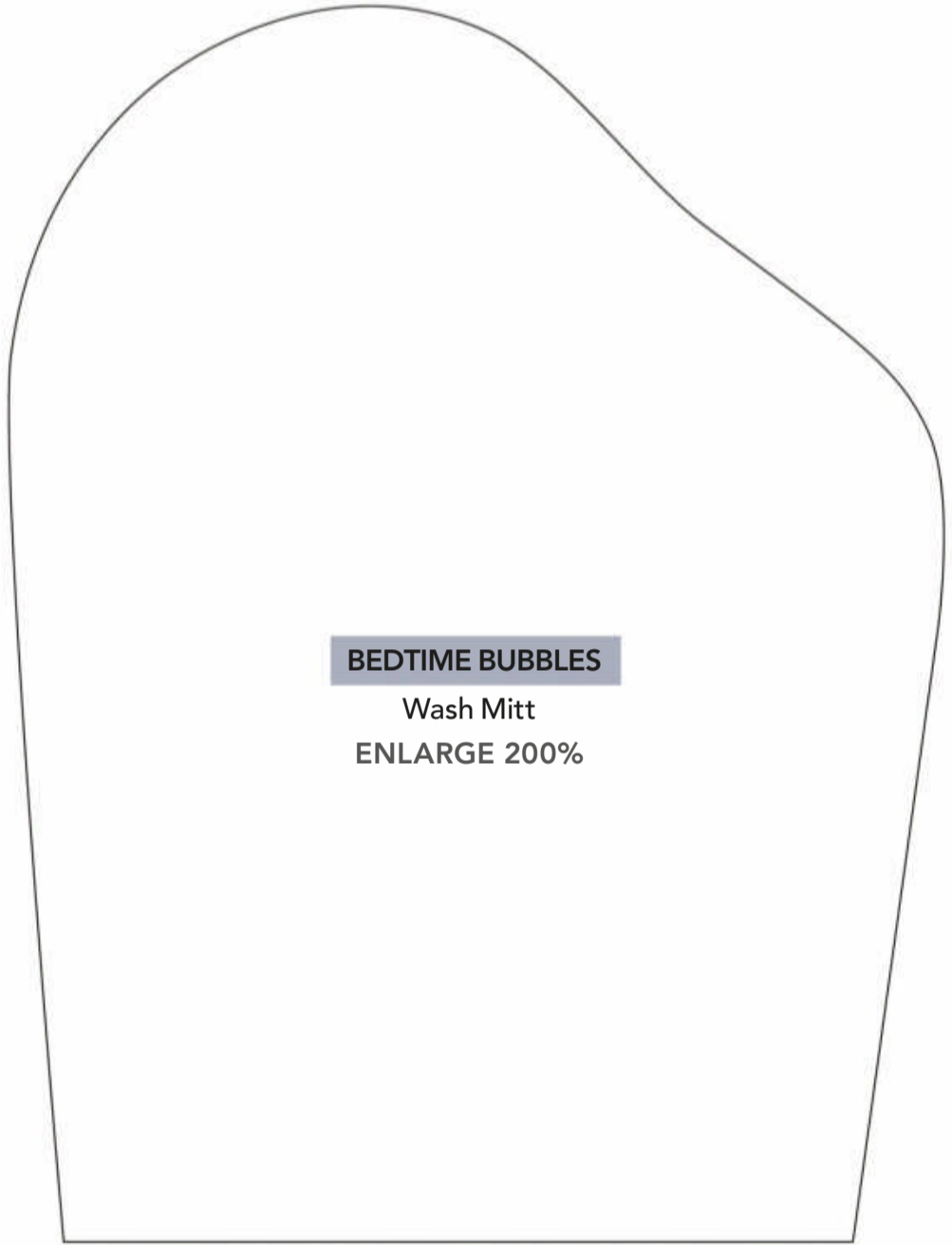
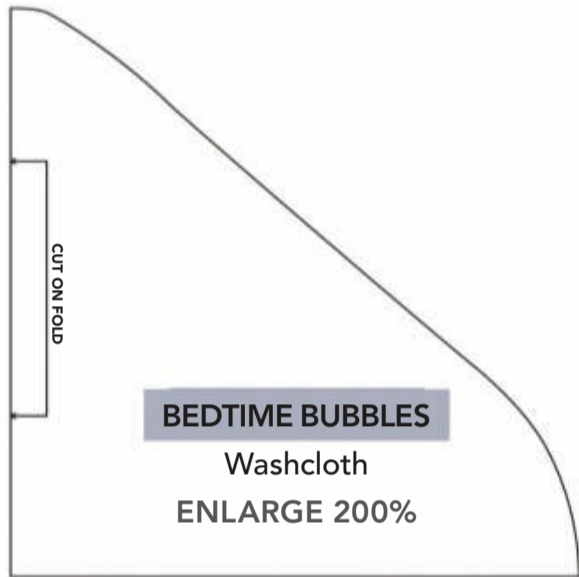
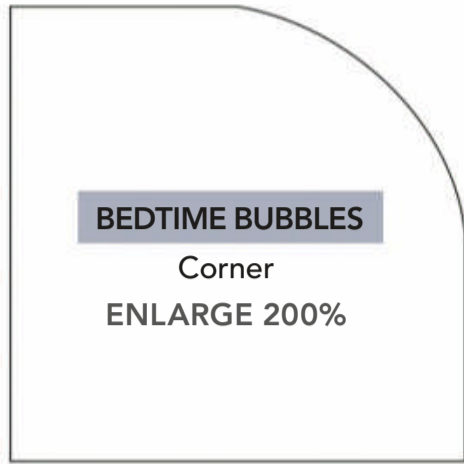
**Marni Weaver**

Marni is a self-proclaimed 'sewing nerd' who loves anything to do with fabric, buttons, zippers or binding!

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FJÄRDE BLOCK

# BLOMMA

BLOCK  
4 of 12



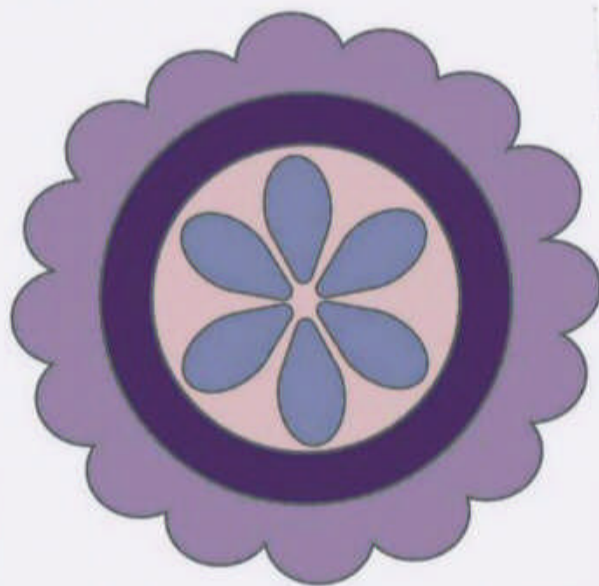
purple stitches  
FABRICS | WORKSHOPS | RETREATS

By Yasmeen K Branton

## YOU WILL NEED

### To make Block 1:

- Light blue fabric: 7in square
- Peach fabric: 7in square
- Mid purple fabric: 11½in square
- Dark purple fabric: 8½in square
- White fabric: 13in square
- One (1) copy each of the Large Petal Circle, Medium Circle, Small Circle and Petal templates



BLOCK 1 LAYOUT DIAGRAM

### To make Block 2:

- Navy fabric: 7in square
- White fabric: 7in square
- Dark purple fabric: 8½in square
- Light blue fabric: 11½in square
- Mid purple fabric: 13in square

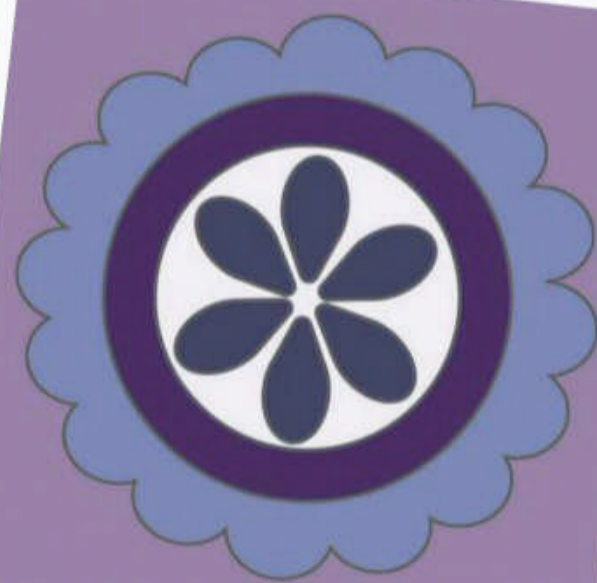
## FINISHED SIZE

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

## TO MAKE THE WHOLE QUILT:

- White fabric: 1½yds
- Peach fabric: 1¼yd
- Mid purple fabric: 1½yds
- Dark purple fabric: ¾yd
- Navy fabric: 1½yds
- Dark blue fabric: 1¼yds
- Light blue fabric: 2yds
- Light green fabric: ¾yd
- Mid green fabric: 1yd
- Backing fabric: 5½yds
- Batting: 70in x 82in
- Binding fabric: 5/8yd

Take yourself to our website [gathered.how/lovequiltingmag](http://gathered.how/lovequiltingmag) to see the full quilt Layout Diagram



BLOCK 2 LAYOUT DIAGRAM

## NOTES

- Seam allowances are ¼in.
- Templates do not include seam allowance.
- If you precut all your background squares at the start of the quilt, disregard steps 1 and 5.
- For a guide to appliqué, see [gathered.how/applique](http://gathered.how/applique).

## FABRICS USED

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

## CUTTING OUT - BLOCK 1

- 1 From the white fabric cut:
  - One (1) 13in square for the background.
- 2 Cut out the templates, and trace around them on the fabric using a chalk marker on the right side of the fabric. Refer to the Block 1 Layout Diagram for the colours of each piece. Make sure to leave space between pieces to add a seam allowance around each one.
- 3 Cut out each piece, adding a scant ¼in seam allowance all

the way around each piece. Note that for the medium piece, you will cut around the outer and inner edge to form a ring.

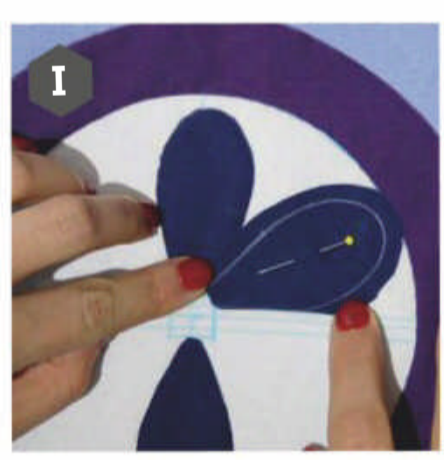
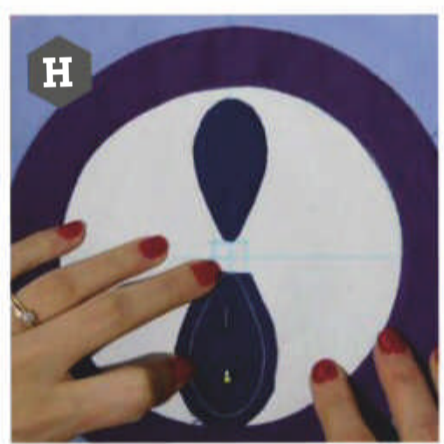
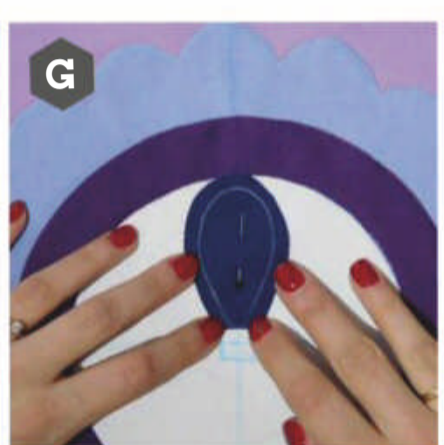
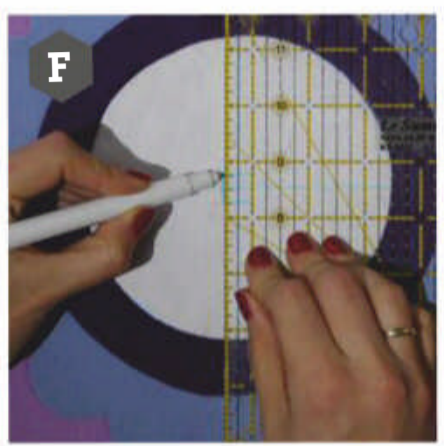
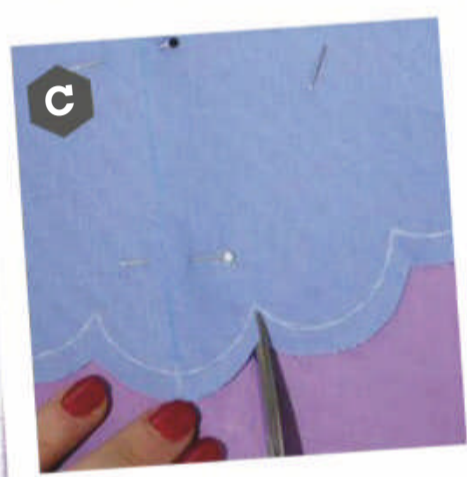
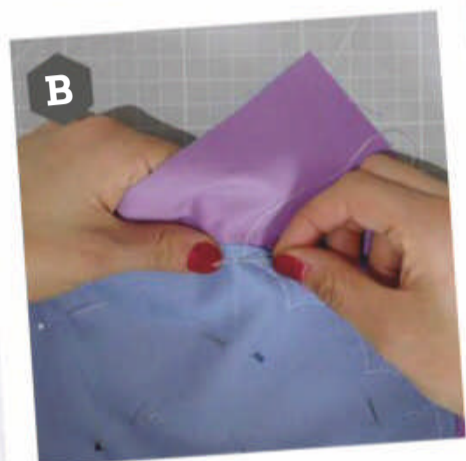
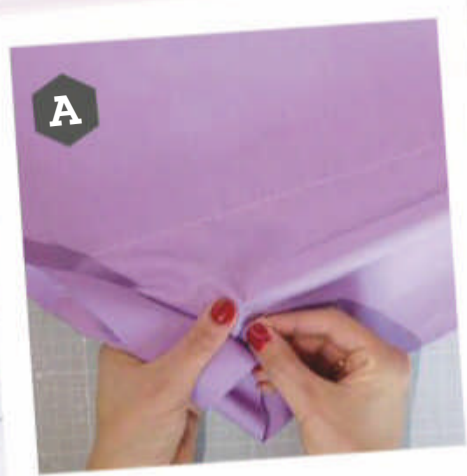
- 4 Mark the quarters of each circle using the chalk marker, as shown on the templates.

## CUTTING OUT - BLOCK 2

- 5 From the mid purple fabric cut:
  - One (1) 13in square for the background.
- 6 Repeat steps 2–4, referring to Block 2 Layout Diagram.

## PIECING THE BLOCK

- 7 Mark the centre of the background square, both horizontally and vertically. Yasmeen used a chalk marker and then went over the marks with basting stitches (Fig A).
- 8 Centre the large petal circle on the background square, matching the quarter marks of the circle with the background marks. Pin and baste into place (Fig B).
- 9 Before stitching into place, clip the inner points between petals to help make turning fabric under easier (Fig C). Stitch the circle in place, using matching thread, unpicking your



basting stitch as you turn under the seam allowance.

**10** Centre the small circle on top of the large petal circle, using the quarter marks to align. For this piece, the raw edge will be covered, so stitch in place just outside the marked circle, without turning the seam allowance (Fig D).

**11** Centre the medium circle, using the quarter marks. Clip the inner curves, then pin and baste (Fig E). Stitch in place, along the inner circle first, then the outer circle.

**12** Mark a 1/2in square box in the centre of the circles (Fig F). Finger press the point of one petal under, and line up with the top of the marked box (Fig G). Baste and stitch in place. Repeat with the opposite petal (Fig H).

**13** Mark a horizontal line 1/8in from either side of the central line. Finger press the side of one petal, and place along the marked line, aligning the point with the marked box (Fig I). Repeat with remaining petals. Baste, then stitch in place.

**14** Remove any remaining basting stitches and marks. Starch and press the block. Carefully centre the block and trim to 12 1/2in square.



**Yasmeeen K Branton**

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

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

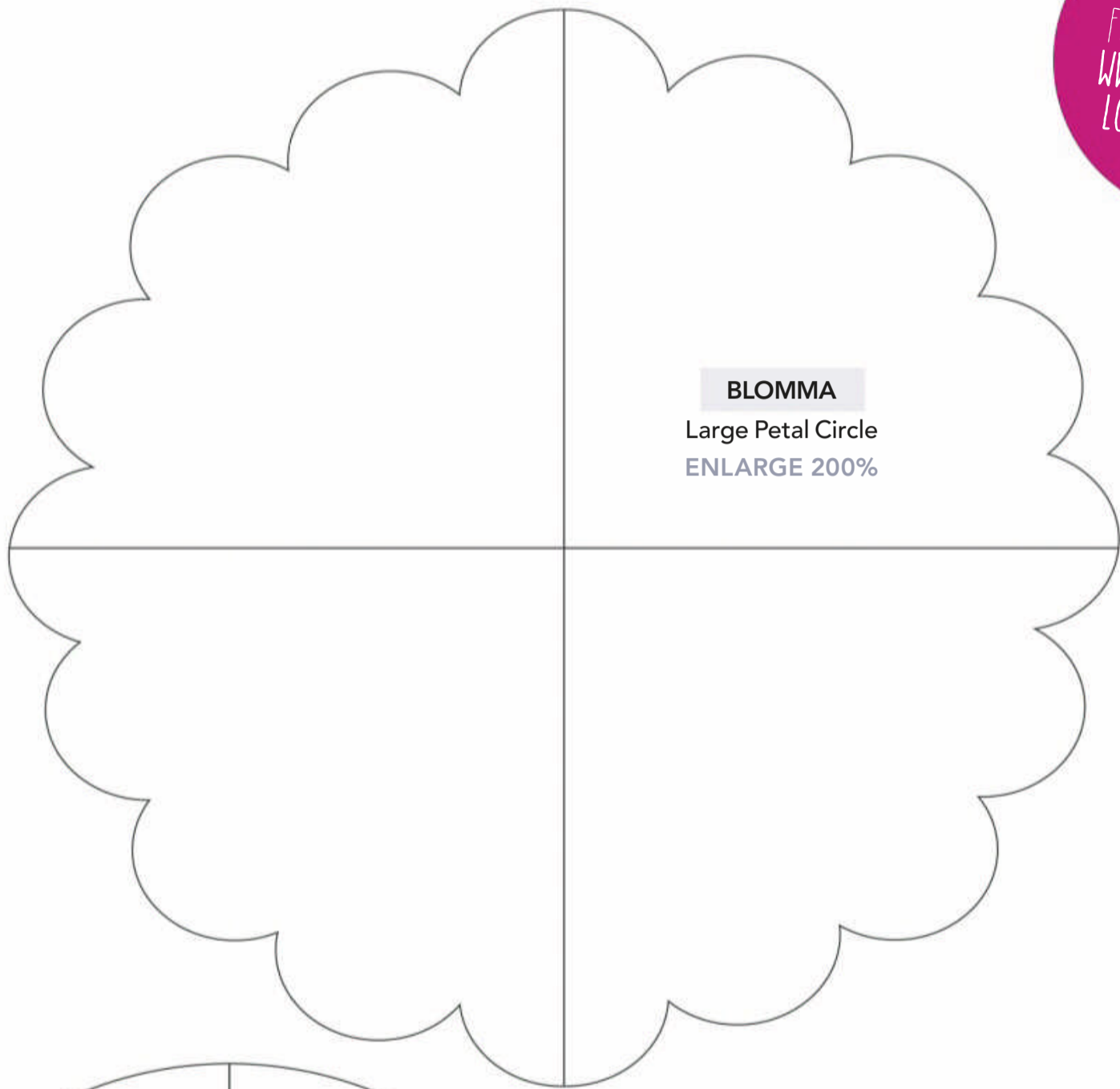
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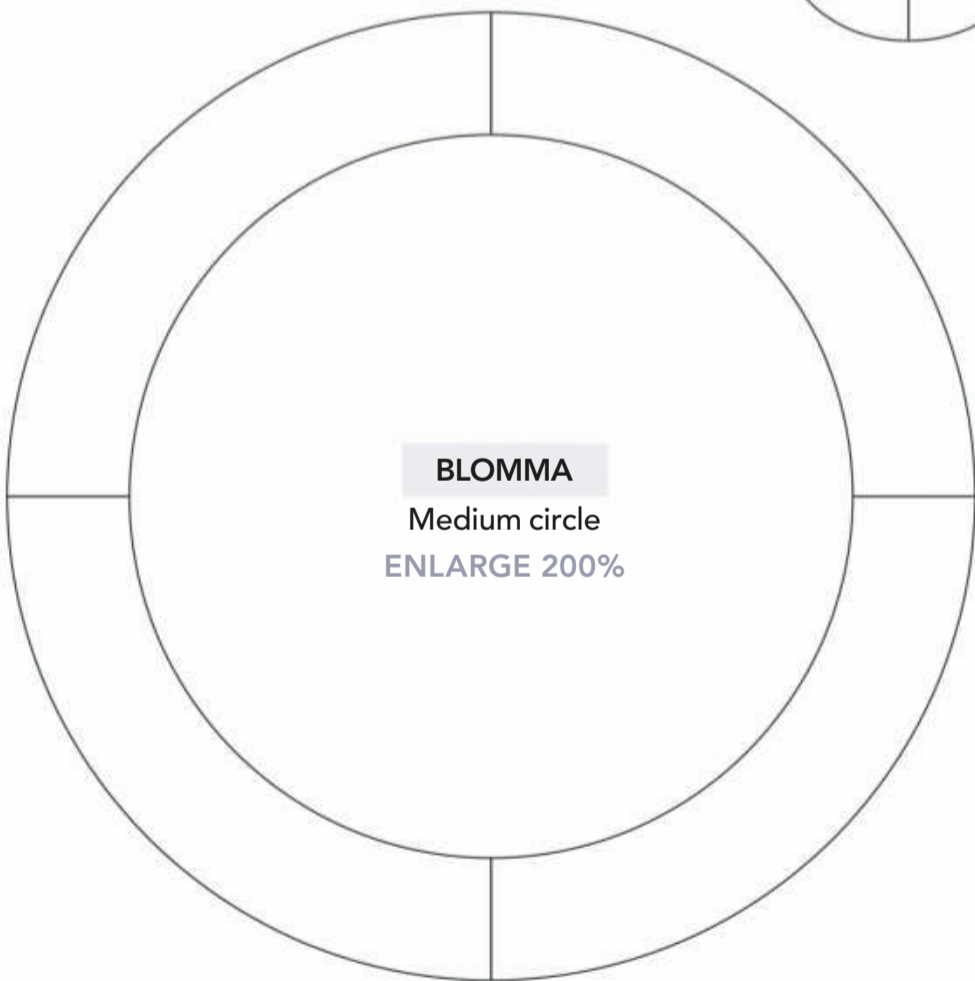
Purple Stitches is an independent fabric shop based in Basingstoke, North Hampshire, UK. Both their online and bricks and mortar store are packed full of quirky and modern quilting cotton as well as dressmaking fabrics. They also run luxurious weekend sewing retreats in Swindon. The Basingstoke shop hosts a variety of sewing and craft workshops, including Yasmeeen's needle turn appliqué classes. To celebrate the launch of Yasmeeen's new Block of the Month with *Love Patchwork & Quilting*, Purple Stitches has put together a bundle of Kona Cotton Solids just for this quilt. Find kits in Yasmeeen's beautiful colour palette as well as an alternative 'spring and summer' colourway! Head to [purple-stitches.com](http://purple-stitches.com) to find out more.



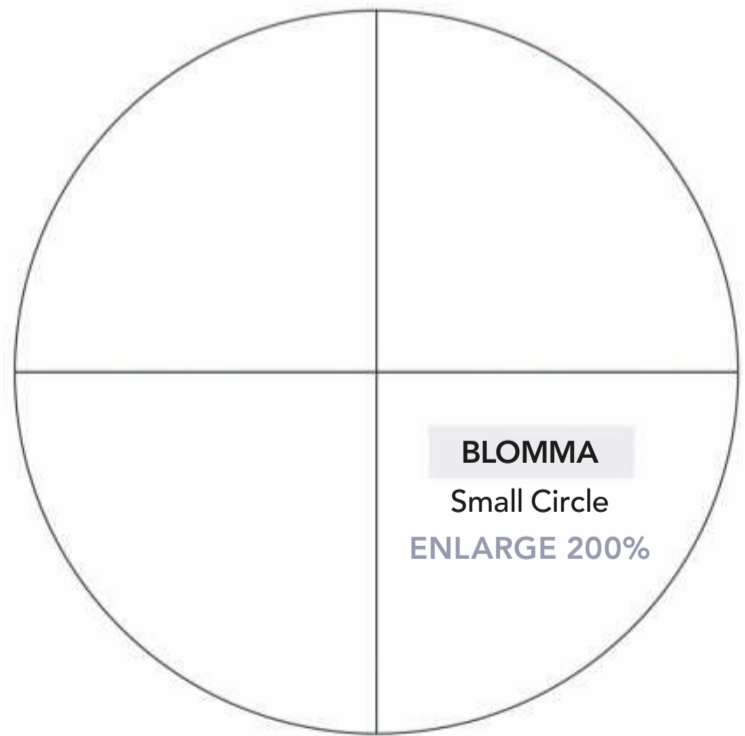
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# 5

## WAYS TO:

### get colour confident

Amanda Carye lists her top five ways to pull the perfect colour palette for your next quilt

If there is one thing where all my self-doubts come rushing in, it's colour. Maybe it's because when it comes time to pick fabrics, I tend to approach it as a "kitchen sink" activity and dump all my fabric on my table. And then I get overwhelmed. And then I get frustrated. And it's often a disaster. So, here are five exercises I've been putting into play to find my own quilting colour style:

#### 1 RESEARCH

Before reaching into my stash, I head over to Pinterest and search for colour palettes. I'll save any pins that spark joy for me, so that when I start actually pulling fabric for the new quilt, I've already got a couple of colour palettes in mind and it's not a total panicked scramble.

#### 2 ANALYSE

We all have favourite paintings or prints. Pick a favourite and analyse it. What are the colours? What's the ratio of colours? What's the mood? Try it for a couple of your favourites and then sit back: are there any recurring themes? Is there a shade of red that makes an appearance again and again? Are you drawn to earthy tones? You'll be surprised to see patterns emerge!

#### 3 EXERCISE

Pick a colour you're not *loving* and pull a colour palette using it as the centrepiece. The pressure is off because you know you're not going to cut into any of your precious fabrics, so you can have fun and build a little confidence pulling fabrics (plus, it's a great excuse to organise your stash!).

#### 4 PRACTICE

Grab some watercolours, pens or coloured pencils and try out some different combinations. I like to draw dots or X's over and over again in different colours and test out combos and ratios. It's a much cheaper way to play around with ideas than cutting into my stash, and I bet you'll find some new colour combinations you'd never think to try before!

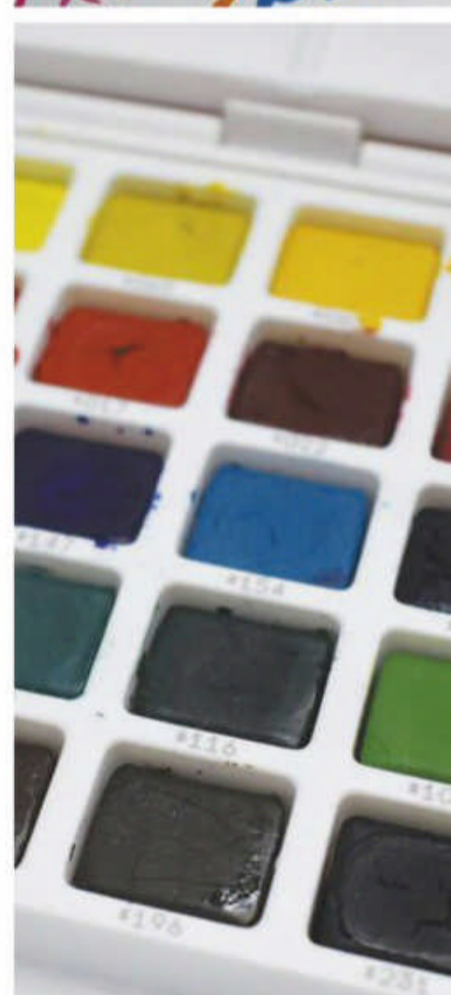
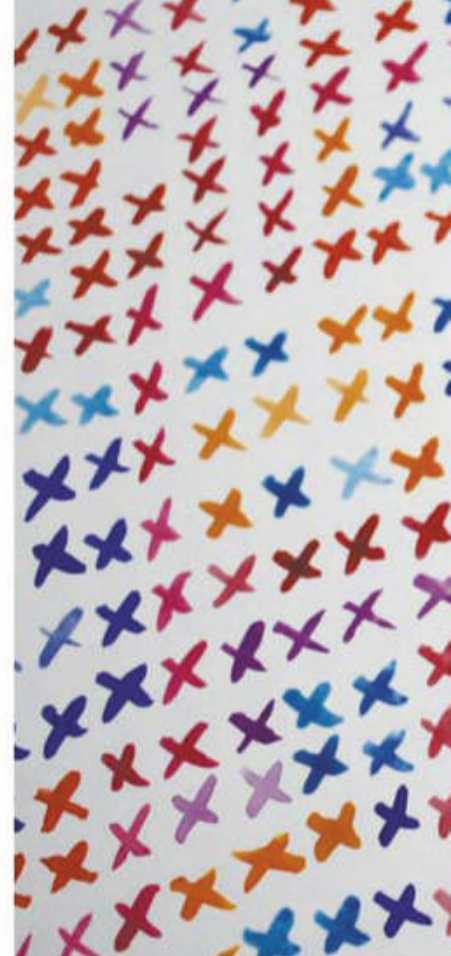
#### 5 IMPLEMENT

Once you've got a new quilt pattern to work on and your fabrics picked out, pause and take a picture of them on your phone. Look at them as a picture. Try rotating the picture. Try adding a monochrome filter to the picture. Between the screen, the different angles and the filter, you'll jar your brain to look at your pick differently. Maybe you'll swap some fabrics, or pick a different background, or you'll totally love what you picked and be ready to dive in with confidence!



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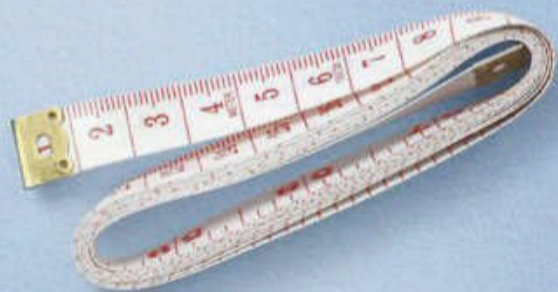


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