



"A little bit of wonkiness adds movement"

ANNABEL WRIGLEY ON IMPROV



TULA PINK:
SEW OUR
VIBRANT
QUILT BLOCKS

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EASY-PIECE
LOG CABIN



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ISSUE ONE HUNDRED AND TWENTY SEVEN • 2023

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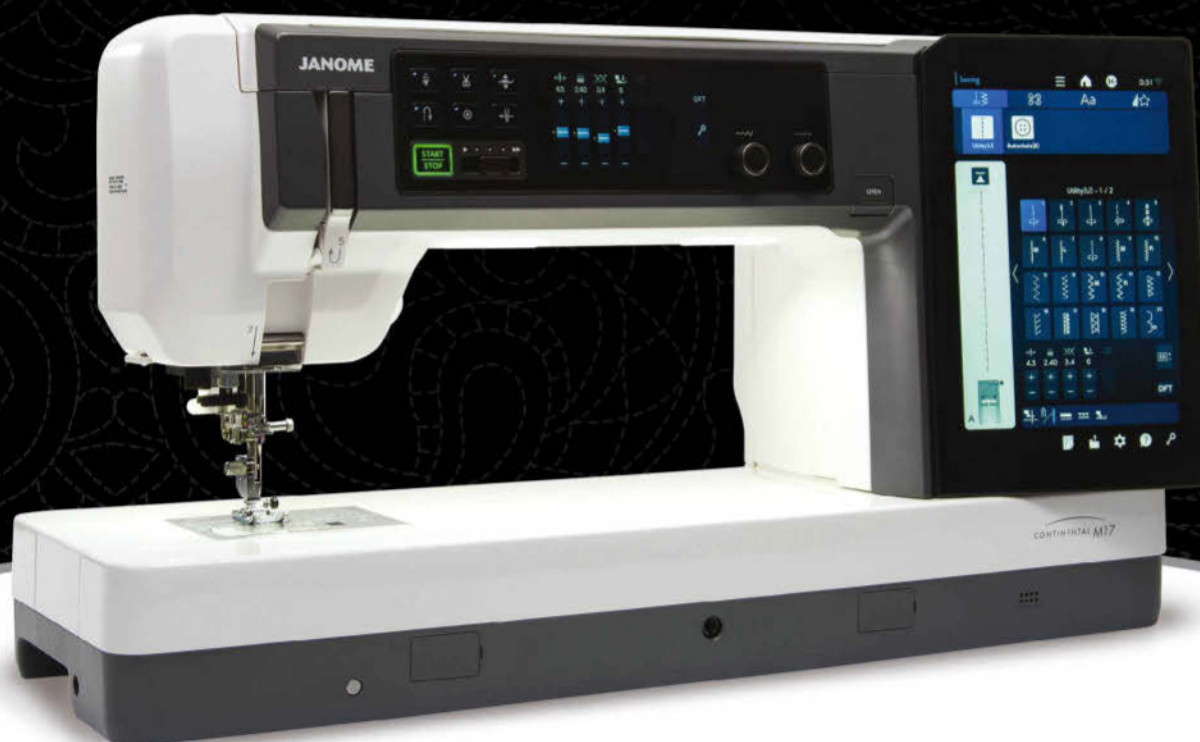
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NEXT ISSUE

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PATCHWORK PLAY

While some may argue it's the fabric, others perhaps the finished quilts, I'm a firm believer that the *best* thing about being a quilter is being able to express yourself creatively. I've said it before and I'll say it again: there's no limit to the quilts you can make from even just one pattern! This month, we're all about trying new things, playing with patchwork and making designs your own. Maday Delgado's giant Log Cabin lets you mix and match print fabric strips, Kjersti Smith's play mat will make you the mayor of your own little town, and Lynett Muhaso's ice cream quilt is calling out for some colour play. Plus, we're getting to grips with sewing panels, learning about the freedom of improv piecing and embracing the animal kingdom with our bonus booklet. Have fun!

Lorna

Lorna Slessor Editor

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Meet our contributors!



Maday Delgado

Maday is a slow stitching advocate, highlighting its benefits not just for our mental health, but for the environment too! Check out her scrappy Log Cabin on p28



Lynett Muhaso

Lynett loves breathing life into fabrics, turning them into modern makes to gift loved ones or fill her home! Find her colourful ice cream quilt and cushion on p16



Stacey Turner

Stacey doesn't just quilt: she enjoys all kinds of crafts, from baking to soap-making! Head to p36 for her modern quilt and cushion in striking Tula Pink fabrics

Quilting is for everyone

At Love Patchwork & Quilting, we want inclusivity to be at the heart of what we do. We're committed to creating content that reflects and celebrates the diversity of the quilting community. Quilting is for everyone, regardless of ethnicity, religion, age, size, ability, sexual orientation or gender identity. We have begun work on a plan to drive meaningful change, but we know it's a work in progress. We want to listen to you, our readers. Join the conversation on Instagram @LoveQuiltingMag or get in touch at lovequilting@ourmedia.co.uk.



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85 Continue building your English Paper Piecing skillset with Block 5 of our BOM series, EPP Party! Each issue, Karen Lewis will help to grow your confidence with the technique

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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.







YOUR GIFT

ANIMAL MAGIC

Grow your Foundation Paper Piecing prowess with eight of our favourite furry (and feathered!) patchwork patterns. We've got a cushion, coin purse, mini quilts and more...

If there's one thing that our travels through Foundation Paper Piecing over the years have proven, it's that animal quilts are, quite frankly, the bee's knees. It goes without saying that one of our favourite things about the FPP technique (other than the impressive precision!) is the sheer freedom to create any shape of your choosing... especially the four-legged kind. We've gone wild and curated a collection of eight of our favourite designs from around the animal kingdom, ranging from a pair of silly sausage dogs and an adorable otter to a tropical toucan and a fox with a rather fetching flower crown.

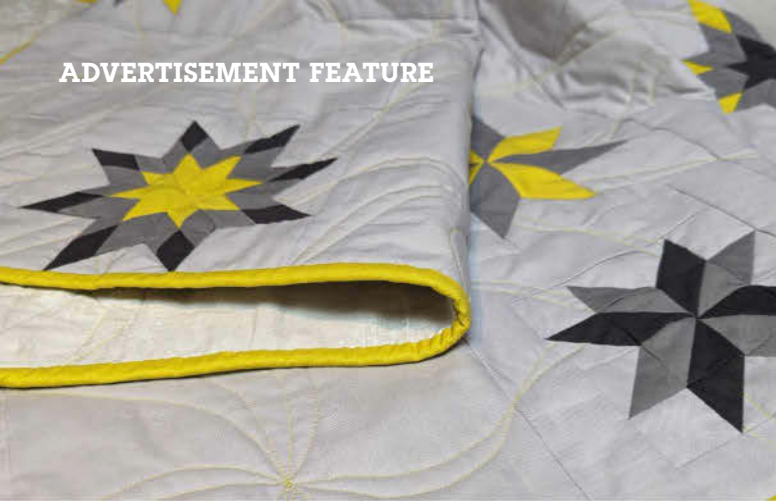
There's no monkey business with our booklet – also included is a one-stop guide to the Foundation Paper Piecing technique, so you can master the method and take to the patterns like a duck to water. Once you're FPP-confident, it'll be no time before you're surrounded by a menagerie of sweet creatures. All of the patterns have been designed by two of our favourite paper piecers, Jo Carter and Susi Bellingham, who have made some of our most loved FPP party animals! Plus, you can find full downloadable templates over on our website, www.gathered.how. We can't wait to see your new animal pals!

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TOP TECH

REACHING FOR THE STARS

Working at the intersection of data science, technology and quilting, **Cloud Quilting** brings a fresh, new and ground-breaking approach to quilt pattern design



Users can preview their design, revise it or change their date and location before buying their beautiful bespoke quilt pattern

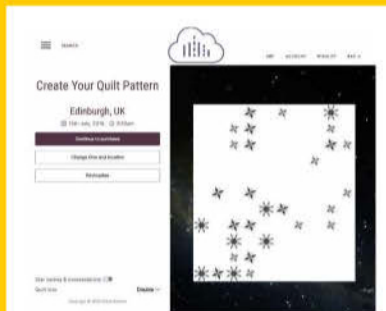
Introducing a ground-breaking, innovative tool that transforms data into personalised quilt patterns.

With funding from the University of Edinburgh, Claire Sowton has worked with a developer, designer and testers to develop a pattern generator that captures the beauty of the night's sky from any given location and date. Named 'Reulanach' (pronounced 'Ray-lan-uch') – Gaelic for 'abounding with stars' – the debut data-driven pattern comprises Half-square Triangle, Le Moyne and Lone Star blocks, each assigned a location in the quilt using star chart information. Star magnitude (or brightness) determines which of the blocks represents a particular star, with the Lone Star signifying the brightest stars in the telescope area covered. The £25 pattern includes requirements and instructions for throw, double, queen and king sizes. For unique, personalised and beautifully sentimental gifts to treasure, there's nothing better.

"So much of how we engage with quilting is rooted in heritage," Claire

explains. "I'm interested in what happens when we look *forward*, using technology to imagine new possibilities for quilt design". Working at the intersection of data science, technology and quilting has enabled Claire to explore new ways of designing patterns. Developing this tool is as much provocation as it is a new way to design a quilt. Which special moments are brought to life using the 'Quiltbot'? What forms of stitching are used by quilters to complement a design or add new layers of meaning? Claire is looking forward to talking with quilters to find out these answers.

Quiltbot launches in time for the Festival of Quilts, where Claire will exhibit one of the first quilts using it, designed around her eldest daughter's date of birth. For more info, and to use Quiltbot's technology to generate your own bespoke quilt patterns, visit cloudquilting.com/stars, @cloudquilting



OUT THERE

THIS
MONTH
WE'RE
LOVING



Learning landscapes

There ain't no mountain high enough – nor valley low enough, for that matter – to keep us from beautiful, modern quilts that upgrade our skillset. If you feel the same, you're sure to love the virtual Landscape Quilt Class by Amber of Alderwood Studio. In your own time, you'll learn how to make this nature-inspired, totally customisable design, ready to hang with pride of place in your home. Access the course at alderwood-studio.com

OUT THERE



Have you visited our website, gathered.how? Scan the QR code to get taken straight there – you'll find FREE projects, tutorials, templates, pattern corrections and much more!



TRIANGLE-TASTIC

Fancy going back to school? In Rebecca Bryan's Make Modern Triangles virtual workshop, you'll gain confidence piecing triangles until you're ready to create one of her striking, kaleidoscopic quilts! Plus you'll be a part of an awesome, worldwide community of quilters.

workshops.bryanhousequilts.com



RETRO SEW

Nostalgia incoming! The Radical Cassettes quilt by Erin of Love Sew Modern has all the throwback vibes, with colourful cassette tapes and showstopping rainbow stripes. Head to lovesewmodern.com to make your very own version, featuring Drunkard's Path curves, Sawtooth Stars and easy strips.

FABRIC CRUSH FLOWER BLOOM

Sunshine seeps through these vintage-inspired flower power prints and playful patterns by AGF Studio! Flower Bloom is packed with groovy designs to make you swoon with warming yellows, greens and pinks. Browse the range at liveartgalleryfabrics.com and check out their fabric lookbook for some on-trend inspo, including bucket hats and cushions!





RALEIGHJOHNSTON

PERFECT PATTERNS

SWEET STITCHES

Free pattern alert! The Ribbon Candy quilt by Megan Collins is a magnificently modern, beginner-friendly beauty – what's not to love? The pattern includes a charm pack-friendly baby quilt version, as well as a layer cake-friendly throw size option, so none of the precuts in your stash will feel left out. Megan paired crisp white solid backgrounds with playful prints so the intertwined ribbon design really pops! Plus, the big blocks in the throw size quilt make it great for newcomers to quilting curves. To feast on this treat of a pattern head to meganacollins.com and subscribe to her newsletter!



PERFECT PATTERNS FLORALLY QUILT

Channel blooming gardens and refreshing wildflower hikes with the Florally quilt by Heather of Heck Yes Sew Co. We love the different colourway options: the lap-size 8-colour option bursts with warming shades, while the 3-colour baby quilt version keeps it sleek and simple. Find the pattern at heckyessewco.com

GOOD READS



PLAYFUL PRECUTS

Amanda Niederhauser's *More Playful Precut Quilts* contains various 12in blocks which you can mix and match to create your own unique quilt! searchpress.com

FABRIC CRUSH

STITCH AND SEW

Celebrate your love of all things sewing with Dashwood Studio's upcoming Stitch and Sew fabric collection! You'll find brightly coloured prints that perfectly honour the craft, including illustrated pins, thimbles, sewing machines and many more all-important notions. Find it at woolwarehouse.co.uk

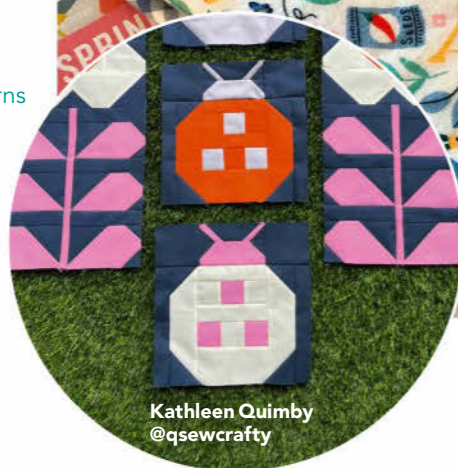


Marcie Huber @summerblossomsandq

INSTA INSPIRES

#HELLOSPRINGQAL

How cute are these ladybird and flower blocks? Introducing: the Hello Spring quilt by Lindsey of Pen and Paper Patterns (@penandpaperpatterns)! She's been hosting a quiltalong for this lovely, traditionally pieced quilt and it's really been getting us in the mood for some sunsoaked gardening and picnics amongst the flowers. Check out the #HelloSpringQAL hashtag to get inspired by all the different colour combos people have been using to personalise their Hello Spring fabric gardens. If you've never seen a blue ladybird before... now's your chance!



Kathleen Quimby @qsewcrafty



Marcie Huber @summerblossomsandq



GET INSPIRED

BOYS SEW TOO

Meet Boys Sew Too: a group currently making waves in the quilting community, dedicated to tackling the stigma against boys who sew and craft. Though sewing is traditionally considered 'women's work', founder Clive Bruder wanted to inspire boys of all ages to enjoy all that sewing has to offer! Buy some super stylish merch and keep an eye on upcoming events over at wesewtoo.com

Have you seen our UK subscription offer this month? Get 6 issues for just £11.99 when you subscribe today. Turn to p26 to find out more...

GO GREENER

SCRAPS AND STUFF

Always hang onto those teeny tiny scraps, you never know when you might need them... Portia Lawrie (@portialawrie) shared this nifty top tip for zero waste on her Instagram: she likes to snip scraps into even tinier 'crumbs', store them in a jar, and then use them later for stuffing cuddly toys and cushions! Genius.

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



ALL TIED UP

Stylish and sustainable: this winning combo doesn't just roll off the tongue, it's also our fave way to upcycle! Check out Judy Willement Ross' All Tied Up dress: a patchwork dress made out of 51 secondhand ties. Get inspired at [instagram.com/judywillementross](https://www.instagram.com/judywillementross)

NIFTY NOTIONS UPCYCLING MADE EASY

Though we come at it with the best intentions, sometimes stitching with non-traditional materials can get a little tricky. Don't worry though, Vlieseline has got your back: they've compiled a collection of products which can help streamline your eco sewing! Even notoriously difficult textiles like denim can be transformed into like-new homewares and accessories. Read more about the collection and get inspired by some stunning upcycling projects at [vlieseline.com](https://www.vlieseline.com)



Upcycling your old clothes helps save them from landfill – a win for the planet!



MEET THE QUILTER

EKTA KAUL

We talk to Ekta Kaul about her work ahead of her exhibition, *Mapping Meaning*, at the Festival of Quilts 2023...

Duality of home is a theme of many of your works – what role does stitching play in connecting you to your Indian heritage and to your family and ancestors?

I grew up in India surrounded by beautiful textiles. My mother collected saris from all over India, so I had an early education into India's handmade traditions that stretch back thousands of years. She was also a prolific needlewoman, along with my grandmother who quilted. Together, they instilled a love of textiles in me.

Embroidery has long been part of the Indian fabric of life – from domestic textiles made by mothers for their daughters, to those produced in ateliers for nobles and courts around the world. It is still a tradition that is alive and thriving. I feel so proud of having inherited this rich heritage. As I grappled with the idea of home after I had moved away from India to the UK, embroidery became a way to access the memories and comfort of home and a connection to the women in my family.

You're a multi award-winning artist with work in several collections. Do you feel that textile artists still have a way to go to gain the recognition they deserve in the world of fine art?

The fibre arts have traditionally been marginalised because of their gendered history. Hierarchies of fine art and craft created during the Renaissance excluded women's work from being recognised as fine art and have sadly continued

to hold sway until recently. This exclusion is evident in the limited representation of textiles in art museums and fairs. In my view, these outdated hierarchies ought to have no place in the 21st century. The world is rapidly changing, thanks to social media and the internet, breaking down traditional barriers between art and its patrons. Textile artists now have direct access to collectors who actively support their work. There is a groundswell movement, and the onus is on the gatekeepers of the art world to throw open their doors and invite in the talent they have been missing out on.

As we celebrate 20 years of the community coming together at The Festival of Quilts, what does it mean to you to be part of this worldwide quilting family?

Textiles are a force of connection. They transcend divides of geography, language, generations and culture. Through my stitches, I feel connected to my mother and grandmothers who embroidered and quilted. When the pandemic struck, I began to hold weekly gatherings online in an effort to hold space for connection through textiles. We stitched and shared stories of hope. Little did I know that these virtual gatherings would become a meeting point for hundreds of passionate textile enthusiasts from around the globe over the next two years. So, I have witnessed first-hand how this common thread of love for textiles unites us, bringing immense joy, solace, and comfort to all who participate. For 20 years, The Festival of Quilts has been bringing the quilting community together, offering inspiration, instruction in skills, and connection. I feel very privileged to be a part of this global family and feel so delighted at showcasing my work at the Festival celebrating its 20th anniversary.

ektakaul.com

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



Above, left to right: A work-in-progress shot, Ekta in her studio photographed by Tas Kyrianiou, Threads of Connection and Fields of Serenity, both by Ekta. Below: Riverside Walk, also by Ekta.

DECK THE HALLS



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WHEN
IN
DOUBT
DANCE
IT
OUT



SKILL-BUILD

Level up your curved piecing with these summery projects!





STAY COOL

We scream, you scream, we all scream for this quilt and cushion duo! Piece punchy solids into graphic ice cream and lolly blocks

BY LYNETT MUHASO

YOU WILL NEED

Quilt

- Fabric A: 4yds
- Fabric B: $\frac{3}{4}$ yd
- Fabric C: $\frac{1}{4}$ yd
- Fabrics D–M: ten (10) fat eighths total
- Binding fabric: $\frac{5}{8}$ yd
- Backing fabric: 4 $\frac{1}{4}$ yds
- Batting: 75in square
- One (1) copy each of the Quilt Templates A–E

FINISHED SIZE

- 67in square

NOTES

- Seam allowances are $\frac{1}{4}$ in, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- RST = right sides together.
- WOF = width of fabric
- WOF is assumed to be at least 42in.
- Fabric supplied by Michael Miller Fabrics (michaelmillerfabrics.com).

FABRICS USED

All fabrics are Cotton Couture Solids by Michael Miller Fabrics as follows:

- Fabric A: Bright White.
- Fabric B: Melon.
- Fabric C: Cappuccino.
- Fabric D: Petal.
- Fabric E: Marigold.
- Fabric F: Isle.
- Fabric G: Fancy.
- Fabric H: Moss.
- Fabric I: Pastille.
- Fabric J: Princess.
- Fabric K: Boy.
- Fabric L: Beacon.
- Fabric M: Clementine.
- Backing: Geranium.

CUTTING OUT

- 1 From Fabric A cut:
 - Two (2) 15in x WOF. Subcut into four (4) 15in squares and two (2) 8in squares.
 - Ten (10) 4 $\frac{1}{2}$ in x WOF. Subcut forty (40) Template A.
 - Ten (10) 6 $\frac{1}{2}$ in x WOF. Subcut eighty two (82) Template C and one (1) Template A. Take care when cutting the Template C



PIECE THESE MOUTH-WATERING TREATS ALL WITH TRADITIONAL PIECING TECHNIQUES

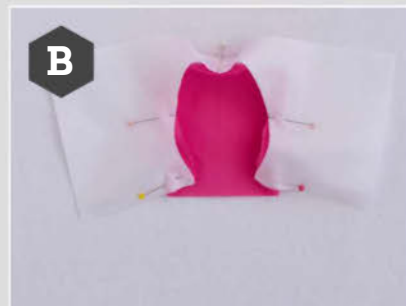
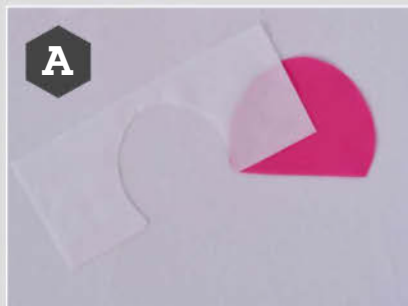
pieces that half of them are cut with the printed side of the template facing up and the other half are with the printed side facing down.

- 2 From Fabric B cut:
 - Three (3) 6 $\frac{1}{2}$ in x WOF. Subcut twenty seven (27) Template D and nine (9) Template E.

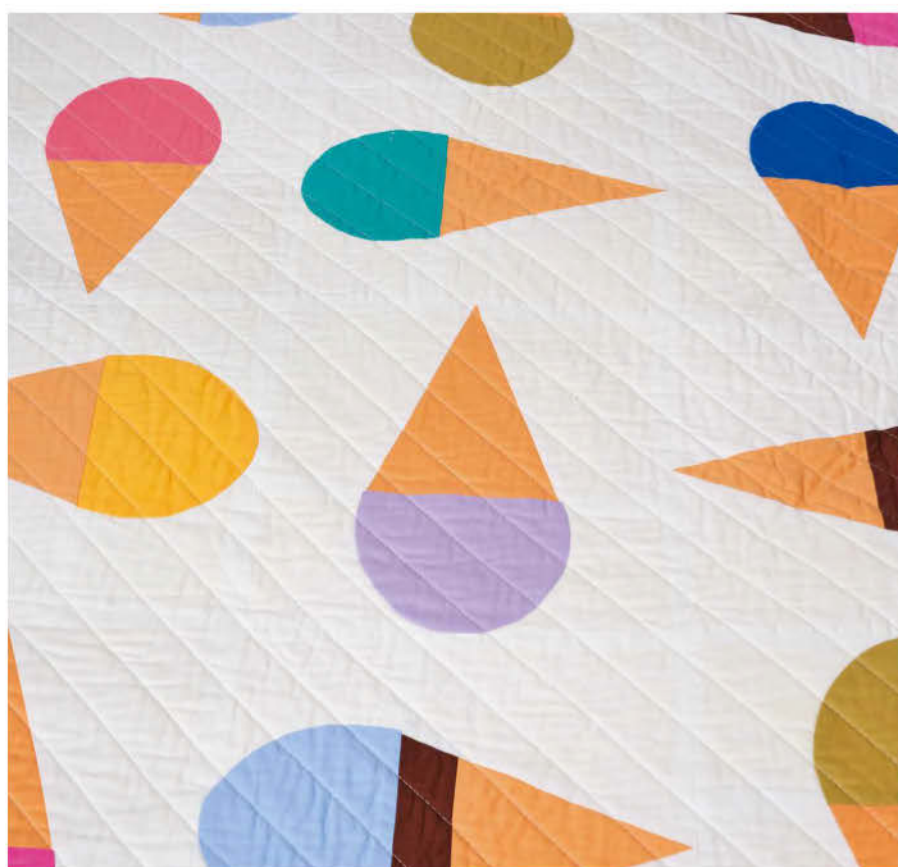
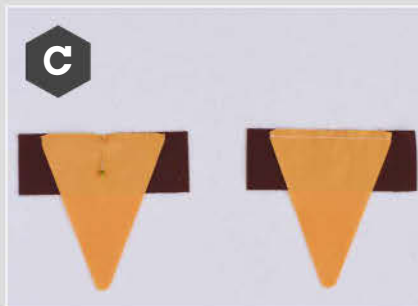
- 3 From Fabric C cut:
 - Five (5) Template D.
 - Nine (9) 1 $\frac{3}{4}$ in x 5in.

- 4 From Fabrics D–M cut:
 - Four (4) Template B from nine (9) of the fabric colours.
 - Five (5) Template B from one (1) fabric colour.

PIECING THE ICE CREAM UNITS



PIECING THE CONE UNITS



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

PIECING THE ICE CREAM UNITS

- 6** Place one Template A piece on top of one Template B piece, right sides together, aligning the curved edges at the start of the curve (Fig A).

- 7** If using pins, fold the pieces in half to mark their centres. Align the creases and pin. Place a pin on each end of the curve, making sure to keep your pieces aligned at the edge. Add more pins if desired (Fig B).

Slowly sew along the curve, stopping to align the pieces as you go. Press the seam towards the darker fabric.

- 8** Repeat steps 6–7 to complete a total of forty one ice cream units.

PIECING THE CONE UNITS

- 9** Fold one Fabric C 1¼in x 5in piece and one Template E in half to mark the centres. Align the marked creases, with right sides together and sew (Fig C). Press open. Repeat this process with the remaining Fabric C strips and Template E pieces.

PIECING THE BLOCK



- 10** Use Template D to trim the edges of the Fabric C strips of the units from step 9 (Fig D). These completed units will now be part of the Template D units.

- 11** Lay out one Template C and one Template D piece, with their right sides together, matching the top edges. Neatly sew them as shown in Fig E. Press seams towards the background piece.

- 12** Sew a Template C piece to the other side, again matching the top edges to complete the cone unit. Repeat to make a total of forty one cone units.

PIECING THE BLOCK

- 13** Pair each cone unit with an ice cream unit. Place the two units RST, aligning the edges of the cone and ice cream. Sew together and press open (Fig F). Repeat this process with each pair.

- 14** Trim each block to measure 10in square, centring the blocks to leave a ¼in seam allowance above the top of the ice cream and below the point of the cone.

ASSEMBLING THE QUILT

15 Take each of the Fabric A 15in squares, and cut along both diagonals to make a total of sixteen side setting triangles. Take the two Fabric A 8in squares, and cut them along one diagonal to make a total of four corner setting triangles.

16 Arrange the blocks in columns, referring to the Layout Diagram. Arrange the corner setting triangles at each side of the quilt and at the top and bottom of the centre column. The side setting triangles are arranged at the top and bottom of the remaining columns.

17 Once you're happy with your arrangement, neatly sew the blocks together in columns. Save the setting triangles for the following steps.

18 Take one side setting triangle and sew to the top of the first column. Take care to align the straight edge with the right edge of the block. Press the seam towards the triangle. Trim any overhanging fabric even with the left edge of the block. Repeat this process to add a side setting triangle to the bottom of the column.

19 Repeat the process from step 18 to add the remaining side setting

triangles to each of the columns. Note that the columns on the right half of the quilt will have their straight edges aligned with the left of the pieced columns, as shown in the Layout Diagram.

20 Take one corner setting triangle, fold in half and finger press to mark the centre of the diagonal edge. Fold to mark the centre of the top of the centre column of blocks. Sew the triangle to the top of the column, matching the centre marks.

21 Repeat the process in step 20 to add a corner setting triangle to the bottom of the column. Then add triangles to the sides of the first and last columns, as shown in the Layout Diagram.

22 Square up your quilt top to measure 67½in square, ensuring that a ¼in seam allowance is left so as not to lose the triangle points when you add the binding.

FINISHING YOUR QUILT

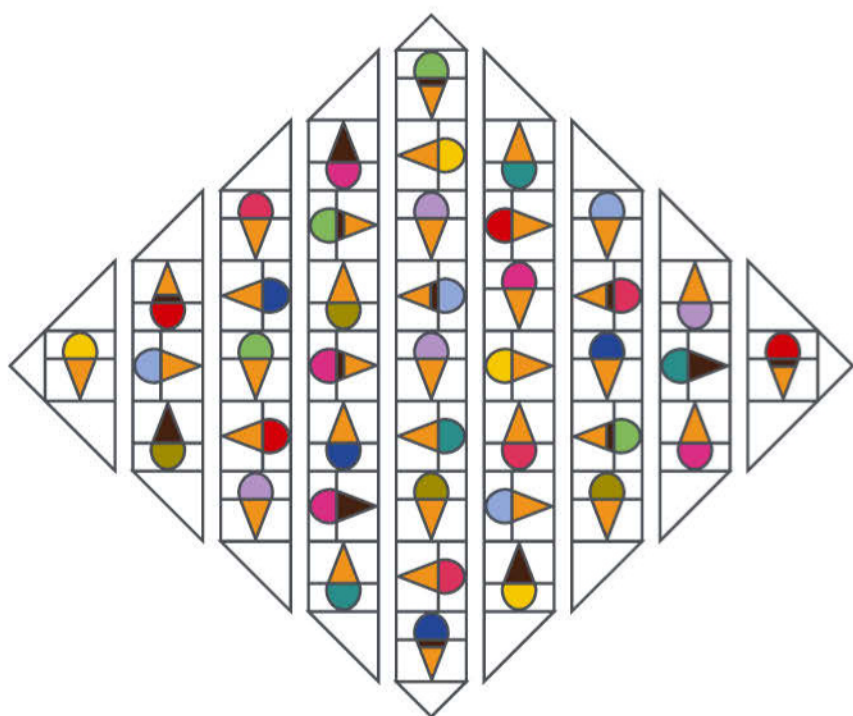
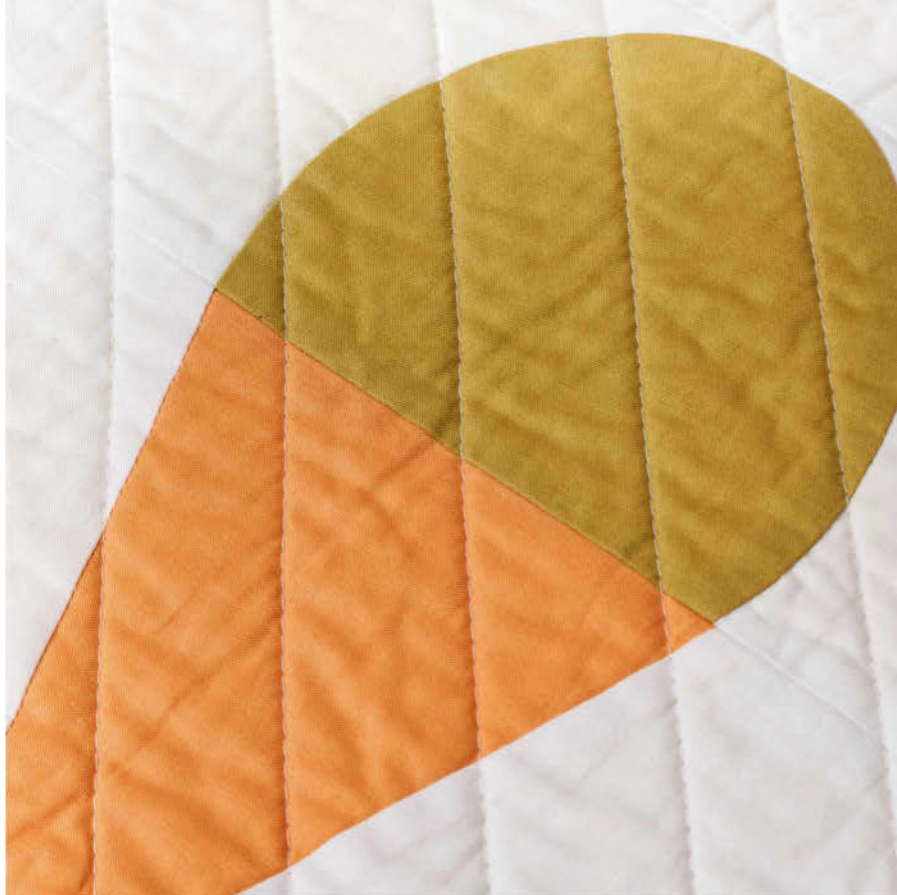
23 Cut the backing fabric in half across the width. Remove the selvages and sew the two pieces together using a ½in seam. Press the seam open.

24 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.

25 Quilt as desired. Trim off the excess batting and backing fabric and square up the quilt to neaten up the edges.

26 Sew the binding strips together end-to-end using diagonal seams. Press the seams open. Fold in half lengthways, with wrong sides together, and press along the full length.

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



Quilt Layout Diagram

YOU WILL NEED

Cushion

- Fabric A (white): 1yd
- Fabric B (red): one (1) fat eighth
- Fabric C (pink): 8in square
- Fabric D (teal): 8in square
- Fabric E (yellow): 8in square
- Fabric F (blue): 4in x 8in
- Fabric G (green): 4in x 8in
- Fabric H (purple): 4in x 8in
- Fabric I (orange): 3in square
- Binding fabric: 1/4yd
- Batting: 24in square
- Lining fabric: 24in square
- One (1) copy each of the Cushion Templates A–F

FINISHED SIZE

- 20in square



A BOLD COORDINATING BINDING FABRIC HELPS MAKE THE CUSHION COLOURS POP!

FABRIC USED

All fabrics are Cotton Couture Solids by Michael Miller as follows:

- Fabric A and backing: Bright White.
- Fabric B: Petal.
- Fabric C: Princess.
- Fabric D: Isle.
- Fabric E: Marigold.
- Fabric F: Boy.
- Fabric G: Moss.
- Fabric H: Fancy.
- Fabric I: Melon.

CUTTING OUT

- 1** From Fabric A cut:
 - One (1) 13½in x WOF. Subcut two (2) 13½in x 20½in (backing).
 - One (1) 1½in x WOF. Subcut two (2) 1in x 21in.
 - One (1) 3½in x WOF. Subcut two (2) 3½in x 19in.
 - One (1) 3in x WOF, Subcut one (1) 3in x 19in, and two (2) 1in x 6½in.
 - Two (2) Template A.
 - Two (2) Template C.
 - Two (2) Template D.
 - Eight (8) Template E (four with the template face up, and four mirror images with the template face down).
- 2** From Fabric B cut:
 - One (1) 3½in x 6½in.
 - One (1) Template B.
 - One (1) Template F.

- 3** From Fabric C cut:
 - Two (2) 3½in x 6½in.

- 4** From Fabric D cut:
 - One (1) 3½in x 6½in.
 - One (1) Template F.

- 5** From Fabric E cut:
 - Two (2) Template C.
 - Two (2) Template D.

- 6** From each of Fabrics F and G cut:
 - One (1) Template F.

- 7** From Fabric H cut:
 - One (1) Template B.

- 8** From Fabric I cut:
 - Four (4) 1¼in squares.

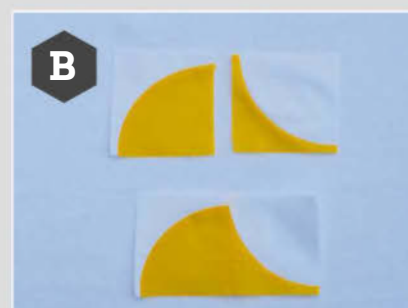
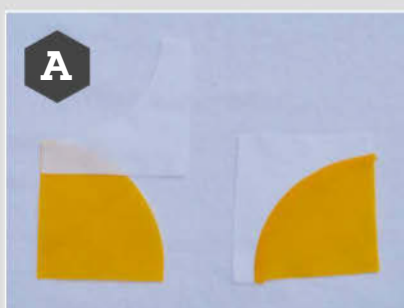
- 9** From the binding fabric cut:
 - Three (3) 2½in x WOF.

PIECING THE ICE LOLLY TOPS

- 10** Follow the process detailed in steps 6–7 of the quilt instructions to join each Template A piece with a Template B piece to make two of the ice lolly tops. Trim each ice lolly top to 3½in x 6½in, leaving a ¼in from the seam at each side.

- 11** Fold one Template C and D piece, and finger press to mark the centre of each

PIECING THE ICE LOLLY TOPS



crease. Place the Template C piece on top, with right sides together, aligning the curved edges at the start (Fig A). Pin at each end, and also matching the centre creases. Add more pins if desired.

12 Stitch carefully along the curve, stopping with the needle down to align the pieces as you go. Press the seam towards the darker fabric. Trim to $3\frac{1}{2}$ in square, leaving a $\frac{1}{4}$ in seam allowance from the seam at either end of the curve.

13 Repeat steps 12–13 to piece each pair of Template C and D pieces. Match the units in pairs to make two ice lolly tops, and sew together (Fig B).

PIECING THE STICKS

14 Take one Template E piece, and join a Fabric I $1\frac{1}{4}$ in square to the edge marked with an arrow, and aligning the edge of the square with the straight side of the template (Fig C). Join a second Template E piece to the other side (Fig D).

15 Trim the edge of the Fabric E piece even with the curves. Join a Template

F piece, as you did for the ice lolly top sections. Trim the stick unit to measure $3\frac{1}{2}$ in x $6\frac{1}{2}$ in, leaving $\frac{1}{4}$ in from the seam at either side of the unit.

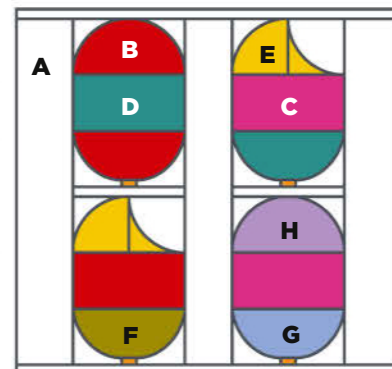
16 Repeat the process in steps 14–15 to make a total of four stick units.

PIECING THE CUSHION TOP

17 Arrange each ice lolly top with a stick unit and a $3\frac{1}{2}$ in x $6\frac{1}{2}$ in piece in between to make four ice lolly blocks. You will have two blocks with Template A/B tops (Fig E) and two with Template C/D tops (Fig F). Sew all of the units together to complete the blocks.

18 Arrange the blocks in two columns, referring to the Layout Diagram. Once you are happy with the arrangement, sew into columns with a Fabric A $1\frac{1}{2}$ in x $6\frac{1}{2}$ in strip in between each pair.

19 Sew the columns together with a Fabric A $3\frac{1}{2}$ in x $19\frac{1}{2}$ in piece between them. Then sew the $3\frac{1}{2}$ in x $19\frac{1}{2}$ in strips to either side. Sew the Fabric A $1\frac{1}{2}$ in x $21\frac{1}{2}$ in strips to the top and bottom.



Cushion Layout Diagram

FINISHING YOUR CUSHION

20 Make a quilt sandwich by laying the lining fabric wrong side up, then the batting and cushion top right side up. Baste and quilt as desired. Trim off excess backing and batting and trim your cushion top to measure $20\frac{1}{2}$ in square.

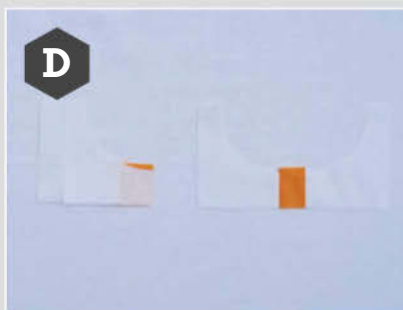
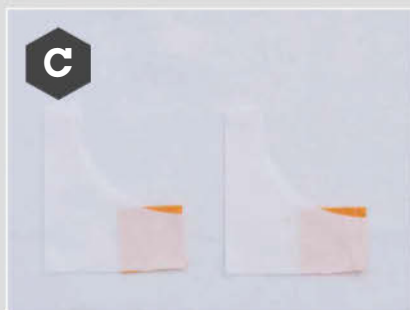
21 Press under $\frac{1}{2}$ in along the long side of one backing piece. Press under $\frac{1}{2}$ in again, enclosing the raw edge and topstitch in place. Repeat this process with the other backing piece.

22 Lay the quilted cushion top right side down and place the two backing pieces right sides up with the finished edges overlapping in the middle of the pillow and the raw edges lining up with the raw edges of the cushion top. Then baste around the outer edge.

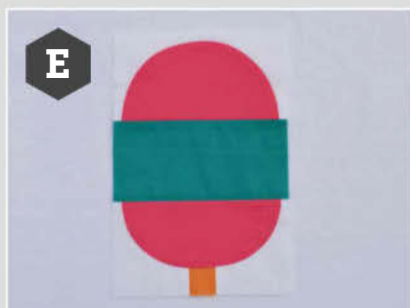
23 Join the binding strips together with a diagonal seam. Trim the dog ears and press the seam. Fold in half lengthwise, wrong sides together.

24 Sew the joined binding strip to the front of the cushion, lining up raw edges, and creating a neat mitre in each corner. Once the binding is sewn to the cushion, fold it over to the back and hand stitch in place around the edge to finish.

PIECING THE STICKS



PIECING THE CUSHION

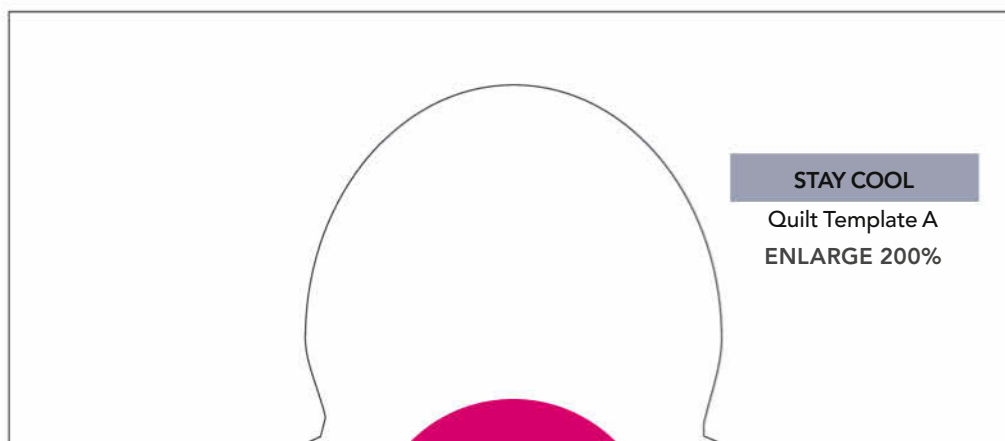


Lynett Muhaso

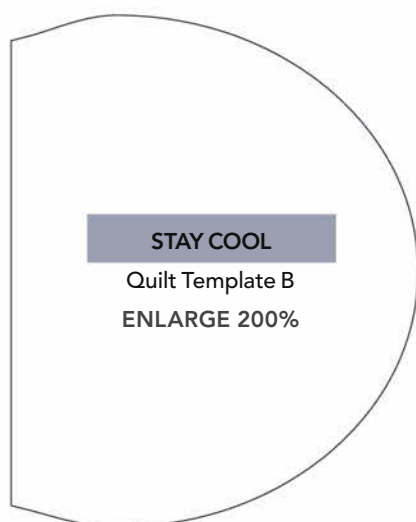
Lynett loves breathing life into fabrics, turning them into modern makes to gift loved ones or fill her home

lynsavenue.com

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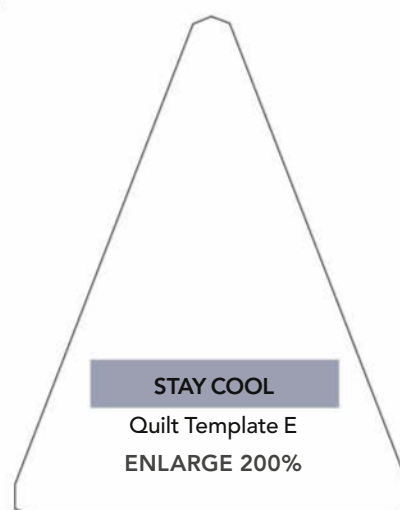
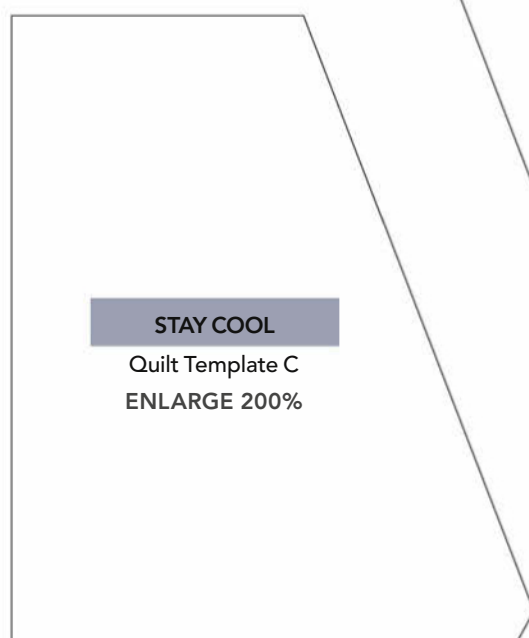
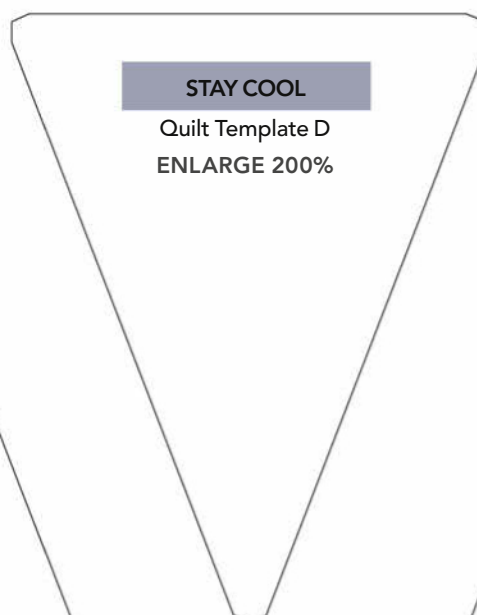


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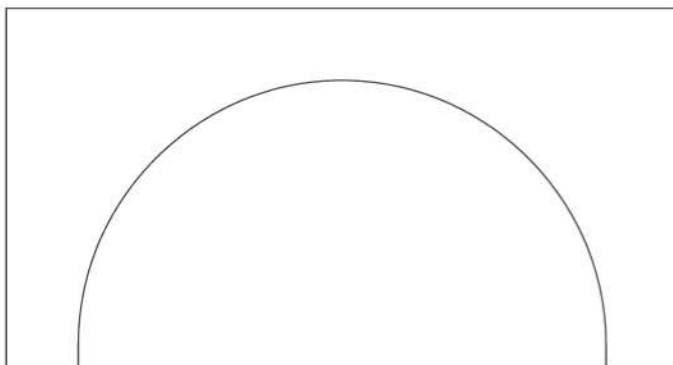


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STAY COOL

Cushion Template A

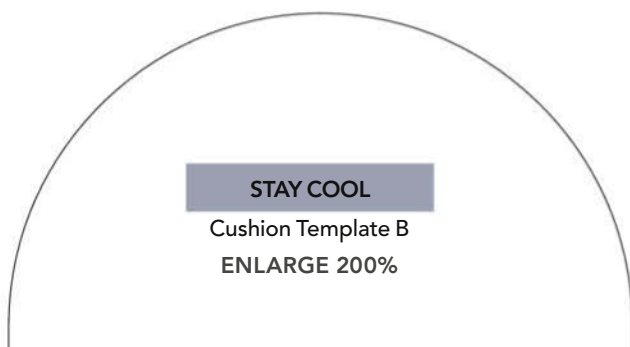
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Cushion Template B

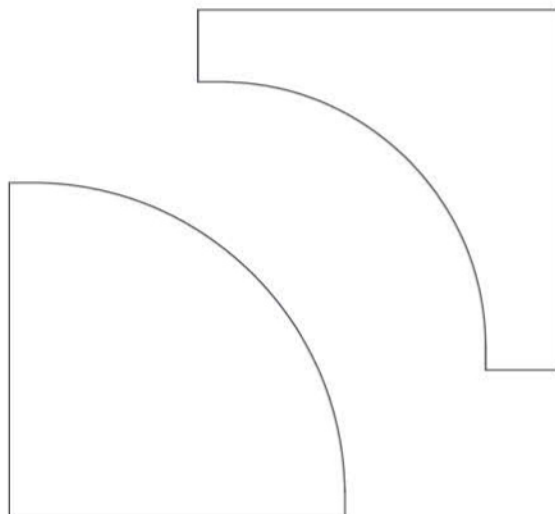
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STAY COOL

Cushion Template C

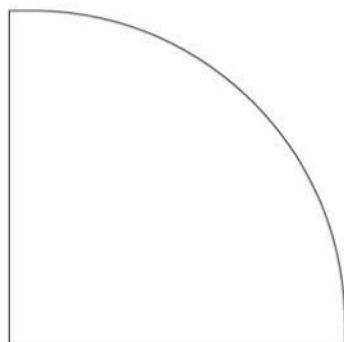
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Cushion Template D

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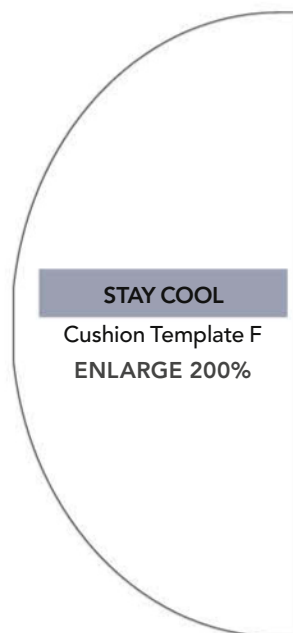


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STAY COOL

Cushion Template F

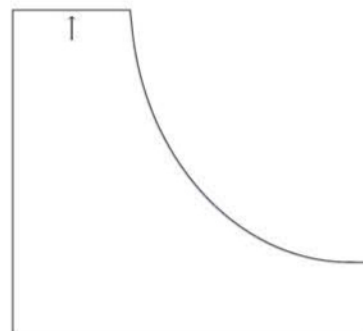
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STAY COOL

Cushion Template E

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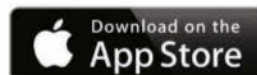
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COLOUR STORY

Maday grouped strips
of similar shades to create
a cohesive effect



CABIN CRUSH

Surrounded by leftover strips from binding
or remnants from cutting yardage? Spin them
into this giant Log Cabin design!

BY MADAY DELGADO

YOU WILL NEED

- Assorted scraps in a variety of colours: approx 4½yds total
- Binding fabric: ½yd
- Batting: 67in x 68in
- Backing fabric: 4yds

FINISHED SIZE

- 59in x 60½in

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams to the side, unless otherwise noted.
- RST = right sides together.
- WST = wrong sides together.
- WOF = width of fabric.
- Pre-sort your fabric scraps by colour and size if you want to showcase a specific colourway.

FABRICS USED

- Quilt top fabrics are scraps from Maday's stash.
- Backing fabric is Tiny Dots in Cosmic



LABEL YOUR STRIPS WITH PINS, MARKERS OR AN ERASABLE PEN TO KEEP TRACK OF THEM!

BEHIND THE QUILT

"Here is another scrappy version of Cabin Crush that I created, using a darker colour palette from my stash.

Growing up in Cuba, where we don't discard much, taught me valuable lessons about sustainability. Working with scraps is the main way in which I choose

to create. It's like painting using small brushstrokes. There is power in 'making do' with less resources and crafting yardage out of materials that oftentimes end up in the landfill. Playing with scraps is like making a favorite stew, flavorful and unexpected!" *Maday Delgado*

from the True Colors collection by Tula Pink for FreeSpirit Fabrics.

- Binding fabric is Warp and Weft 2 in Mini Stripe Purple by Modern Quilt Studio for Benartex.

CUTTING OUT

1 Fabrics are cut into 2in wide strips. Sort through your scraps and cut the strips as given in step 2, carefully labelling as listed. For longer strips, Maday joined several coordinating scraps using diagonal seams.

- 2 From your scrap fabrics cut:
- Two (2) 2in squares (A and B).
 - Two (2) 2in x 3½in (C and D).
 - Two (2) 2in x 5in (E and F).
 - Two (2) 2in x 6½in (G and H).
 - Two (2) 2in x 8in (I and J).
 - Two (2) 2in x 9½in (K and L).
 - Two (2) 2in x 11in (M and N).
 - Two (2) 2in x 12½in (O and P).
 - Two (2) 2in x 14in (Q and R).
 - Two (2) 2in x 15½in (S and T).
 - Two (2) 2in x 17in (U and V).
 - Two (2) 2in x 18½in (W and X).
 - Two (2) 2in x 20in (Y and Z).





- Two (2) 2in x 21½in (AA and BB).
- Two (2) 2in x 23in (CC and DD).
- Two (2) 2in x 24½in (EE and FF).
- Two (2) 2in x 26in (GG and HH).
- Two (2) 2in x 27½in (II and JJ).
- Two (2) 2in x 29in (KK and LL).
- Two (2) 2in x 30½in (MM and NN).
- Two (2) 2in x 32in (OO and PP).
- Two (2) 2in x 33½in (QQ and RR).
- Two (2) 2in x 35in (SS and TT).
- Two (2) 2in x 36½in (UU and VV).
- Two (2) 2in x 38in (WW and XX).
- Two (2) 2in x 39½in (YY and ZZ).
- Two (2) 2in x 41in (aa and bb).
- Two (2) 2in x 42½in (cc and dd).
- Two (2) 2in x 44in (ee and ff).
- Two (2) 2in x 45½in (gg and hh).
- Two (2) 2in x 47in (ii and jj).
- Two (2) 2in x 48½in (kk and ll).
- Two (2) 2in x 50in (mm and nn).
- Two (2) 2in x 51½in (oo and pp).
- Two (2) 2in x 53in (qq and rr).
- Two (2) 2in x 54½in (ss and tt).
- Two (2) 2in x 56in (uu and vv).
- Two (2) 2in x 57½in (ww and xx).
- Two (2) 2in x 59in (yy and zz).

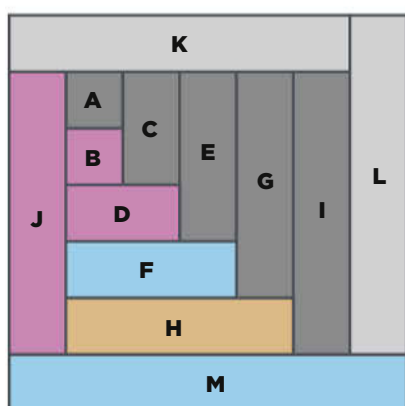


Fig 1

- 3** From the binding fabric cut:
■ Seven (7) 2¼in x WOF.

PIECING THE CENTRE LOG CABIN QUILT BLOCK

4 Arrange strips A–M, referring to Fig 1 for placement. Begin joining the pieces by sewing the A and B squares together, pressing the seam towards B. Then add the C strip to the side, pressing the seam towards C, as shown in Fig A.

5 Continue adding the strips in alphabetical order, and pressing the seams towards the most recently added strip. Keep referring to Fig 1 to sew the strips to the correct side of the block. Note that strips are added alternately to the side and bottom, then in a clockwise fashion for strips J–M.

6 If required, trim any excess fabric from your strips, so the centre block measures 11in square (Fig B).

PIECING THE CENTRE LOG CABIN QUILT BLOCK



TOP TIPS FOR SEWING WITH STRIPS

- Test your seam allowance before beginning, adjusting your machine as required. You need an accurate ¼in seam allowance to achieve the correct lengths as you add the strips.
- Always place the newest strip to be joined on top of the quilt centre. This allows you to control and guide the fabric more easily for accurate seams. Allow the guide dogs on your machine to move the fabric, and try to avoid pulling on the fabrics, as this will warp the strips.
- Maday likes to periodically hang her quilt on a curtain rod with clips to check her progress as she works
- Pressing the seams to one side protects the seams from wear and tear over time.

ASSEMBLING THE QUILT

7 Add strips N–Q to the centre block, working in a clockwise direction (Fig 2). After adding these four strips, square up the quilt to 14in square. This is the same length as the last strip added. Take care to centre the quilt top as you trim.

8 Continue adding the strips in alphabetical order, as shown in the Layout Diagram. Work in sets of four, squaring up the quilt after each set, as you did in step 7. Each set of four strips will add 3in to the square measurement.





QUILTING AND FINISHING

9 Cut the backing fabric in half across the width. Remove the selvages and, using a ½in seam, sew the two backing pieces together along the long edges. Press the seam to one side.

10 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.

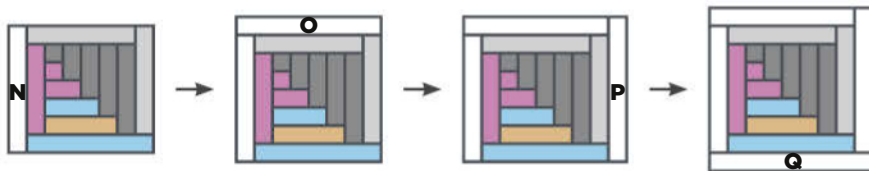
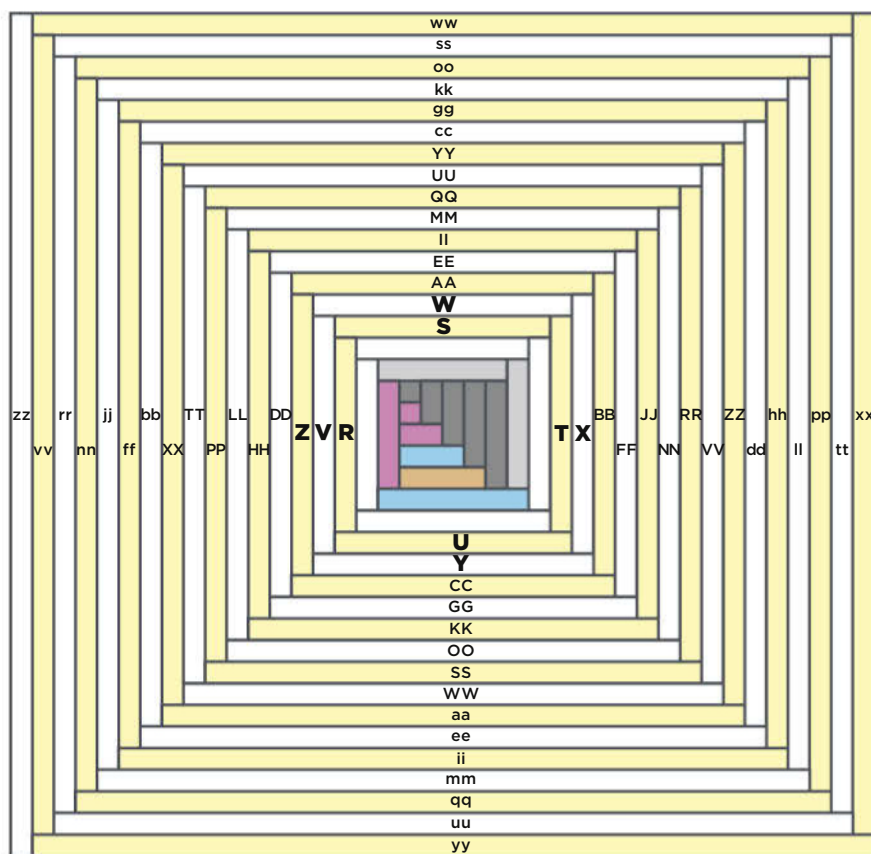


Fig 2



Quilt Layout Diagram

11 Quilt as desired. Maday quilted using the stitch-in-the-ditch technique with variegated 50wt thread to stabilise the quilt top, thus making it easier to stitch without a hoop. She then hand-stitched through the middle of each strip, using a big stitch in coordinating Valdani thread colours in size 12 (Fig C).

12 Trim off any excess batting and backing fabric and then square up the quilt to measure 59in x 60½in.

13 Sew the binding strips together end-to-end using diagonal seams. Press seams to the side and trim excess fabric. Fold the strip in half lengthways, wrong sides together, and press.

14 Sew the binding to the right side of the quilt, creating a mitred seam at each corner. Fold the binding over to the back of the quilt and hand stitch in place around the edges to finish (Fig D).

QUILTING AND FINISHING



Maday Delgado

Maday is a slow-stitching advocate, highlighting its benefits for mental health as well as the environment!

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GET TO KNOW:

Carolyn Friedlander

Robert Kaufman designer **Carolyn Friedlander** chatted to **Sadia Nowshin** about new opportunities, colour moods and taking creative inspiration from cows

The inspiration for Carolyn Friedlander's favourite collection that she's created so far was sparked by a somewhat surprising source... cows.

"I live in an area with quite a bit of farming and ranching, and I was noticing this cool thing that happened when cows grazed in a pasture," she shares. "They would eat not just the grass, but the leaves off of trees as well."

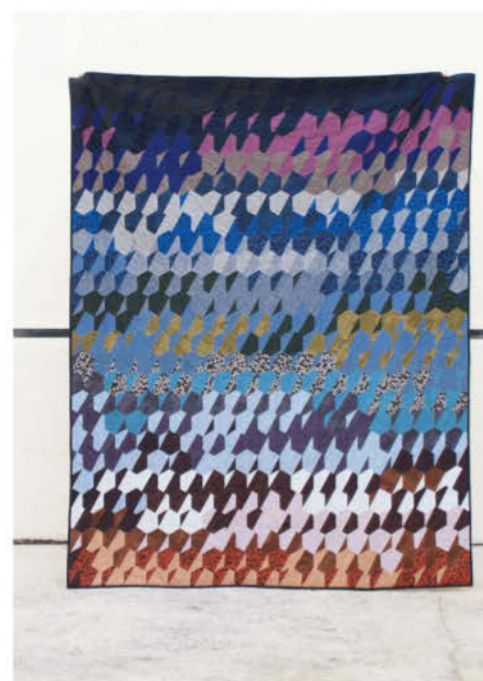
While some may interpret this observation as unremarkable at best and unsightly at worst, Carolyn noticed a uniquely aesthetic quality to the natural process: "this resulted

in a beautiful, visual break in the trees at the height a cow would graze, leaving no leaves. It was beautiful to see the branches curling around and exposed until this magical line where the leaves resumed. I thought it was really neat how the cows were leaving their own mark in this way".

She named the collection in question – The Friedlander – after her grandfather, who owned the ranch but whom she had never met. The dedication was a form of homage, as she comments, "I love that I was able to grow up in a place that he created and around so many plants and animals".

Carolyn worked at an architectural firm by day before becoming a designer, but the creative itch had struck up soon after college and she

Carolyn loves to explore "how shapes and colours interact" in surface design, such as in her Jetty range for Robert Kaufman, below



"I CAN'T HELP BUT RESPOND TO AND
BE INSPIRED BY THE ENVIRONMENT AROUND ME"

quilted almost obsessively in her free time. In the recession of 2008, however, she lost her job. Though the blow was naturally devastating, the moment cracked open the door to her new career. "It gave me an opportunity to explore the business side of quilting more as I was becoming more interested in it."

That pivot from architecture to working with fabrics was her biggest professional risk, she reflects. While

the two share similarities in that they are both based on design, the path in quilting felt decidedly less clear.

Having eventually made up her mind to pursue fabrics as a profession, her first step into making a name for herself in the industry was to exhibit at the Quilt Market trade show. Alongside debuting her business and making herself visible amongst peers, the show offered opportunities to launch her fabric



Carolyn notes that certain colours crop up repeatedly, not just in her collections, but also in her personal life!

line and make valuable contacts with fabric companies.

When it comes to the fabric lines she's designed since that launching moment, Carolyn notes that she "can't help but respond to and be inspired by the environment around me." Travelling and collaborating with others also sparks new ideas, as it "always seems to put my work into a new perspective for me, which is informative."

Though the natural environment is often her muse, the colours that bring a piece to life often vary: "I think we all go through colour moods, and when I'm designing a collection, it's no different." While collections will be modelled around the combinations that are on her



Stay up to date

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➤ robertkaufman.com

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values experimentation as a part of her creative process, as "it pushes my skills and helps me learn." "With quilting," she adds, "I love learning new techniques and ways to make things. With surface design, it's always engaging to explore how colours and shapes interact."

Ultimately, however, Carolyn designs for others. "Of course it's such a treat to sew with my own fabrics," she shares, "but the magic really comes together when I see what others are making." Watching her work come alive in the hands of another creative is her motivation, as she loves seeing how her pattern "goes from being this idea in my head to something physical and integral to someone else's creative work." And so, rather than feeling a disconnect to her fabrics once someone else has used them, she sees this process as one of collaboration: "it feels like we are creating together, which I love."

mind, there are a few hues that make regular returns, including "bright oranges, blues and bright, lime-y yellows." Identifying which colour might be the star of the moment can often be achieved by simply looking around her: "it is funny to notice how much certain colours permeate my life. Deep green has been one of those colours for me lately. At one point I noticed my bag, phone case and several other things were the same shade! Consistently going with your gut can bring about some unintended repetition."

Once the ideas have sparked, Carolyn's process is a very visual one, beginning on paper before moving onto the computer for ease. "As soon as I have an inkling of an idea, I might start gathering colour swatches in person or digitally, or I might start sketching out shapes."

From here, she's not afraid to take risks – in fact, she says she



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TULA-TASTIC

Show-stopping Tula Pink fabrics pack a punch in this simple project pair!



FAIRY DUST

Snip striking, sparkling Courthouse Steps blocks into quarters to create this modern quilt and matching cushion!

BY STACEY TURNER

YOU WILL NEED

Quilt

- Fabric A (white): 2¼yds
- Fabric B (aqua): 1¾yds
- Fabric C (pink): 1yd
- Fabric D (orange): one (1) fat quarter
- Binding fabric: ⅝yd
- Backing fabric: 4yds (you will need more if pattern matching)
- Batting: 72in square

FINISHED SIZE

- 64in square

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- RST = right sides together.
- WOF = width of fabric.
- Quilted by Cath Brough (cumbrianlongarmquilting.co.uk).
- Fabric supplied by FreeSpirit Fabrics (freespiritfabrics.com).



A CURVY QUILTED DESIGN CONTRASTS NICELY AGAINST THE LOG CABIN BLOCKS



FABRICS USED

- Solids are Seabreeze, Stargazer and Hibiscus from the Solids range by Tula Pink for FreeSpirit Fabrics.
- Print fabrics are Fairy Dust from True Colors, Sunrise from Tiny Stripes and Painted Ladies Glow from Tiny Beasts, all by Tula Pink for FreeSpirit Fabrics.

CUTTING OUT

- 1 From Fabric A cut:
 - Three (3) 1½in x WOF.
 - Eight (8) 1½in x WOF. Subcut each strip into two (2) 11in x 1½in and one (1) 17in x 1½in.
 - Eight (8) 1½in x WOF. Subcut each strip into one (1) 17in x 1½in, one (1) 19in x 1½in and one (1) 5in x 1½in.
 - Twenty four (24) 1½in x WOF. Subcut each strip into one (1) 9in x 1½in, one (1) 13in x 1½in and one (1) 15in x 1½in.
 - One (1) 7in x WOF. Subcut twenty four (24) 7in x 1½in.
 - Two (2) 3in x WOF. Subcut four (4) 3in x 7in and eight (8) 3in squares.

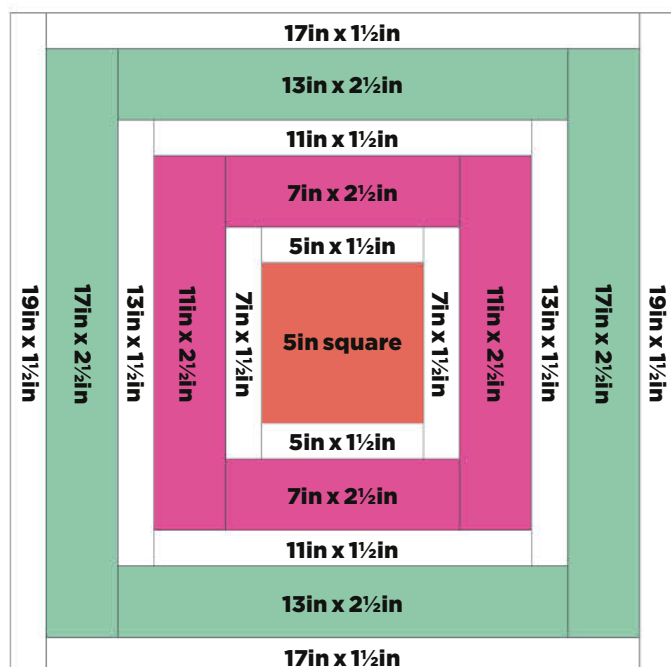


Fig 1

- 2** From Fabric B cut:
- One (1) $2\frac{1}{2}$ in x WOF.
 - Eight (8) $2\frac{1}{2}$ in x WOF. Subcut each strip into one (1) 13 in x $2\frac{1}{2}$ in, one (1) 17 in x $2\frac{1}{2}$ in and one (1) 9 in x $2\frac{1}{2}$ in.
 - Two (2) $2\frac{1}{2}$ in x WOF. Subcut each strip into four (4) 9 in x $2\frac{1}{2}$ in.
 - Two (2) 13 in x WOF. Subcut each strip into sixteen (16) 13 in x $2\frac{1}{2}$ in.

- 3** From Fabric C cut:
- One (1) $2\frac{1}{2}$ in x WOF.
 - Eight (8) $2\frac{1}{2}$ in x WOF. Subcut each strip into five (5) 7 in x $2\frac{1}{2}$ in.
 - Four (4) $2\frac{1}{2}$ in x WOF. Subcut each strip into two (2) 11 in x $2\frac{1}{2}$ in and four (4) 3 in x $2\frac{1}{2}$ in.

- 4** From Fabric D cut:
- Four (4) 5 in squares.

- 5** From the binding fabric cut:
- Seven (7) $2\frac{1}{2}$ in x WOF.

STARTER BLOCK A

- 6** Referring to Fig 1, gather all of the pieces required:

- Fabric D: one (1) 5 in square.
- Fabric A: two (2) 5 in x $1\frac{1}{2}$ in.
- Fabric A: two (2) 7 in x $1\frac{1}{2}$ in.
- Fabric C: two (2) 7 in x $2\frac{1}{2}$ in.
- Fabric C: two (2) 11 in x $2\frac{1}{2}$ in.
- Fabric A: two (2) 11 in x $1\frac{1}{2}$ in.

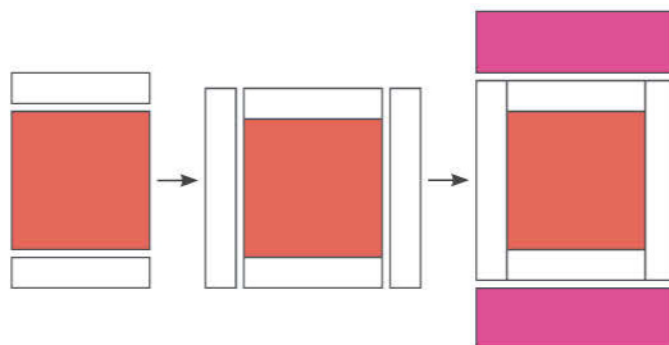


Fig 2

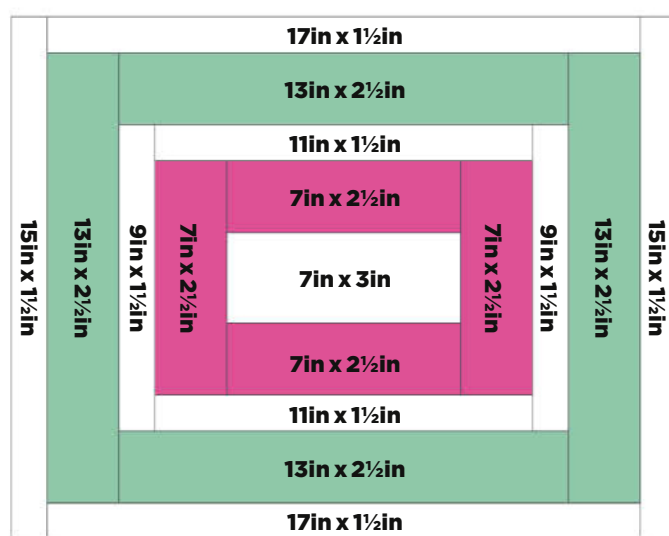


Fig 3

- Fabric A: two (2) 13 in x $1\frac{1}{2}$ in.
- Fabric B: two (2) 13 in x $2\frac{1}{2}$ in.
- Fabric B: two (2) 17 in x $2\frac{1}{2}$ in.
- Fabric A: two (2) 17 in x $1\frac{1}{2}$ in.
- Fabric A: two (2) 19 in x $1\frac{1}{2}$ in.

- 7** Sew the first two pieces (Fabric A 5 in x $1\frac{1}{2}$ in) to the top and bottom of the 5 in centre square. Press seams open. Then sew the next pieces (Fabric A 7 in x $1\frac{1}{2}$ in) to both sides (Fig 2).

- 8** Repeat in this way, adding pieces to the top and bottom, then both sides, until the block is finished.

- 9** Repeat this process to make a total of four Starter Block A.

STARTER BLOCK B

- 10** Referring to Fig 3, gather all of the pieces required:

- Fabric A: one (1) 3 in x 7 in.
- Fabric C: four (4) 7 in x $2\frac{1}{2}$ in.
- Fabric A: two (2) 9 in x $1\frac{1}{2}$ in.



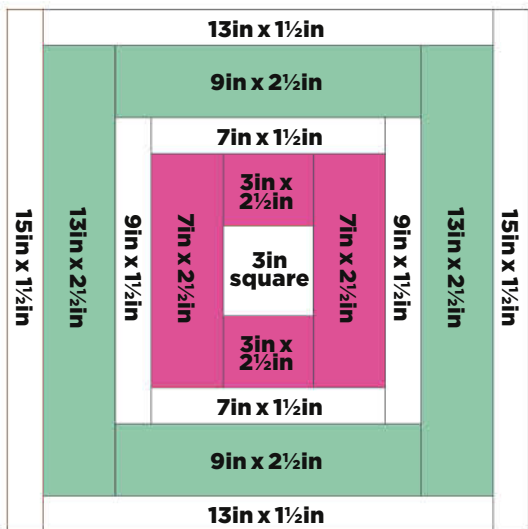


Fig 4

- Fabric A: two (2) 11in x 1½in.
- Fabric B: four (4) 13in x 2½in.
- Fabric A: one (1) 15in x 1½in.
- Fabric A: one (1) 17in x 1½in.

11 In the same way as steps 7–8, sew pieces to the top and bottom, then both sides of the centre rectangle, until the block is finished.

12 Repeat this process to make a total of four Starter Block B.

STARTER BLOCK C

13 Referring to Fig 4, gather all of the pieces required:

- Fabric A: one (1) 3in square.

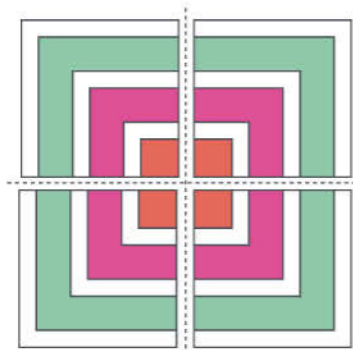


Fig 5

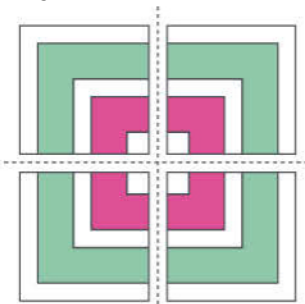


Fig 7

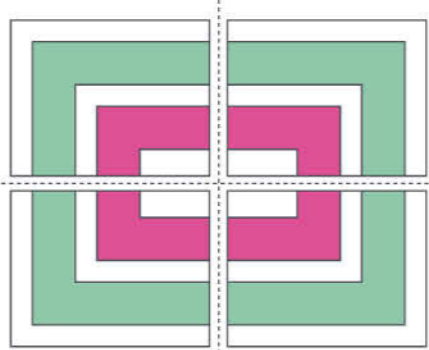


Fig 6

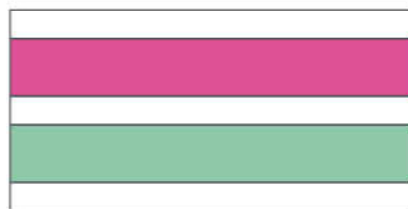


Fig 8

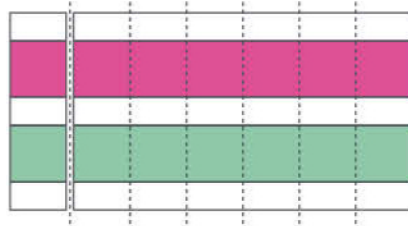


Fig 9

- Fabric C: two (2) 3in x 2½in.
- Fabric C: two (2) 7in x 2½in.
- Fabric A: two (2) 7in x 1½in.
- Fabric A: two (2) 9in x 1½in.
- Fabric B: two (2) 9in x 2½in.
- Fabric B: two (2) 13in x 2½in.
- Fabric A: two (2) 13in x 1½in.
- Fabric A: two (2) 15in x 1½in.

14 Repeat the process in steps 7–8 to sew the pieces for the block. Repeat to make a total of eight Starter Block C.

ASSEMBLING THE BLOCKS

15 Subcut each Starter Block A in half vertically and horizontally to create four equal pieces, as shown in Fig 5. These will become Section A.

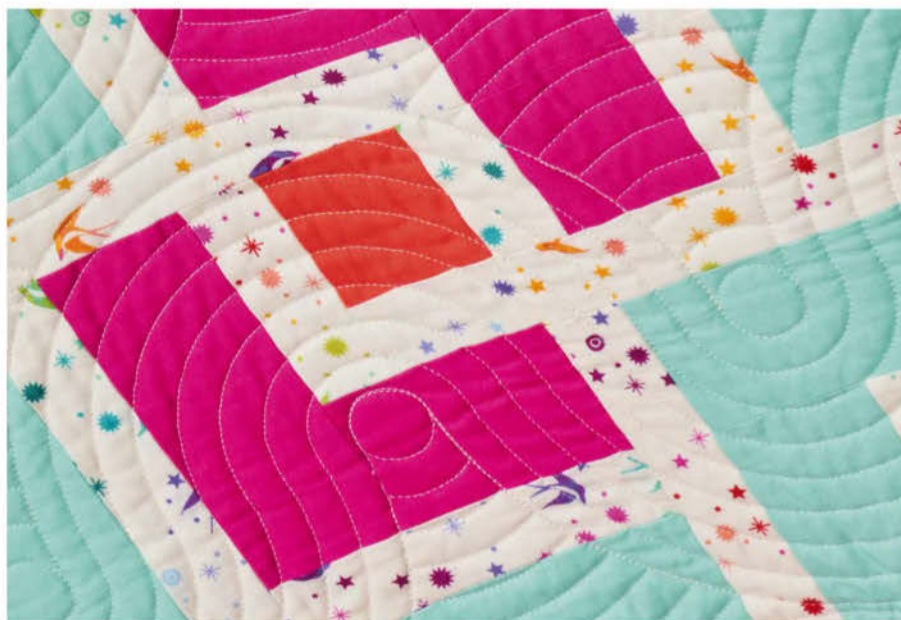
16 Repeat for all B Starter Blocks to create Section B (Fig 6) and all C Starter Blocks to create Section C (Fig 7).

17 Take one Fabric B and one Fabric C 2½in x WOF strip and three Fabric A 1½in x WOF strips. Join the five strips together, following Fig 8.

18 Subcut this pieced strip set into sixteen $2\frac{1}{2}$ in wide pieces, as shown in Fig 9. These will become Section D.

ASSEMBLING THE BLOCKS

19 Sew a Section D to the top of a Section C. Press the seam open. Then sew this to a Section A. Sew a Section B and C together, then join the two parts to make the final block (Fig 10).





20 You will need sixteen blocks to make the quilt: eight as in step 19 and eight in mirror image (Fig 11).

ASSEMBLING THE QUILT TOP

21 Arrange the blocks in four rows of four. You will need to rotate some blocks to make the pattern, referring to the Quilt Layout Diagram for the correct placement throughout. Sew the blocks together in rows, then sew the rows together.

QUILTING AND FINISHING

22 Cut the backing fabric in half across the width. Remove the selvages and sew the two pieces together using a 1/2in seam. Press the seam open.

23 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.

24 Quilt as desired. Trim off the excess batting and backing fabric and square up the quilt to neaten the edges.

25 Sew the seven binding strips together end-to-end using diagonal seams. Press the seams open. Fold in half lengthways, wrong sides together, and press along the full length.

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

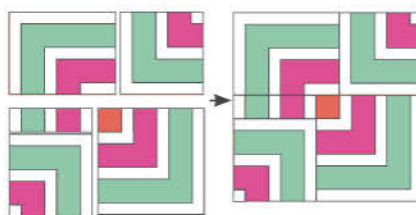


Fig 10

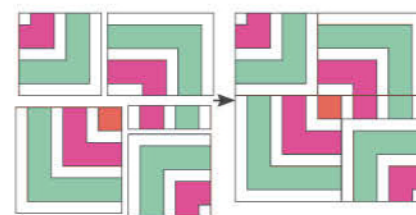
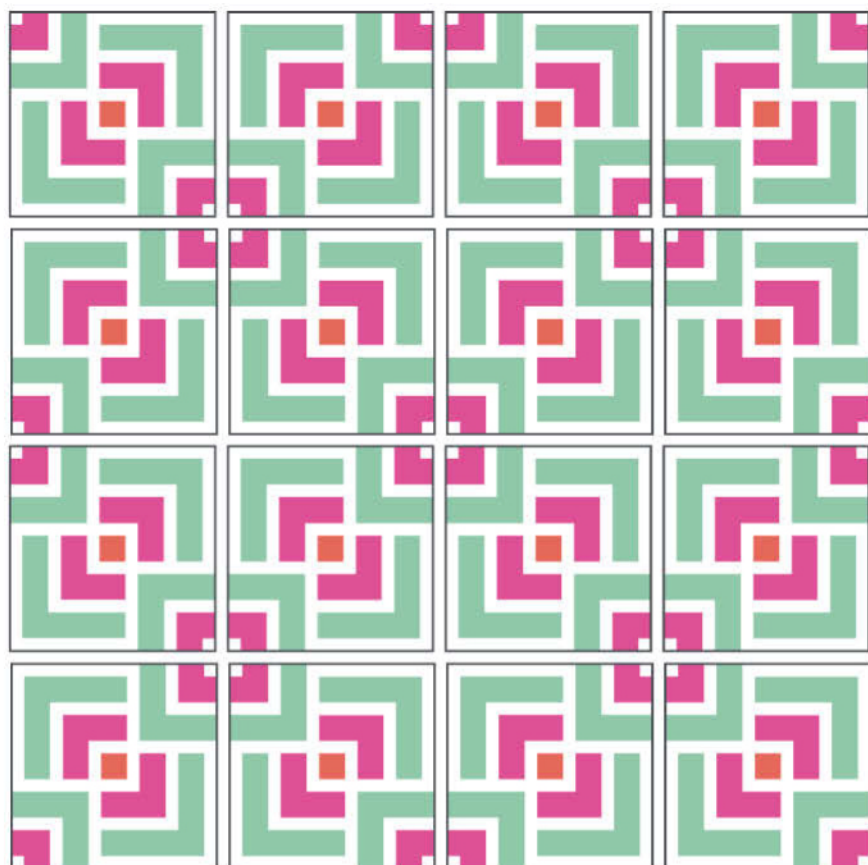


Fig 11



Quilt Layout Diagram

YOU WILL NEED

Cushion

- Fabric A (white): one (1) fat quarter
- Fabric B (aqua): one (1) fat quarter
- Fabric C (pink): one (1) fat quarter
- Fabric D (orange): one (1) fat eighth
- Binding fabric: ¼yd
- Backing fabric: ⅝yd
- Lining fabric: 20in square
- Batting: 20in square
- One (1) 18in zip

FINISHED SIZE

- 18in square

CUTTING OUT

- 1 From Fabric A cut:
 - Two (2) 5in x 1½in.
 - Two (2) 7in x 1½in.
 - Two (2) 11in x 1½in.
 - Two (2) 13in x 1½in.
 - Two (2) 17in x 1½in.
 - Two (2) 19in x 1½in.
- 2 From Fabric B cut:
 - Two (2) 13in x 2½in.
 - Two (2) 17in x 2½in.
- 3 From Fabric C cut:
 - Two (2) 7in x 2½in.
 - Two (2) 11in x 2½in.
- 4 From Fabric D cut:
 - One (1) 5in square.
- 5 From the backing fabric cut:
 - One (1) 19in square.
 - One (1) 19in x 3in.
- 6 From the binding fabric cut:
 - Two (2) 2½in x WOF.

MAKING THE BLOCK

- 7 Using the quilt instructions, lay out your pieces to make one Block A. Then sew your block together following steps 7–8 of the quilt instructions. Subcut the block in half vertically and horizontally to create four equal pieces.



WITH ITS BOUND EDGES, YOU CAN DISPLAY THIS DESIGN AS A MINI QUILT OR CUSHION!

- 8 Rotate all the sections to make the new layout (Fig 1). Sew the sections together into rows, then sew the rows together, matching the centre seam to make your cushion top (Fig 2). Press well.

QUILTING

- 9 Make a quilt sandwich by layering the lining fabric wrong side up, place the

batting on top, and then place the cushion block on top centrally and with the right side up. Baste the layers together using your preferred method.

- 10 Quilt as desired. Stacey quilted a swirling free-motion design. Square up the cushion front to neaten the edges and remove any excess batting.

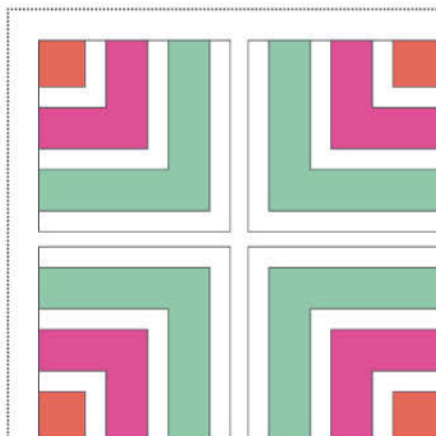


Fig 1

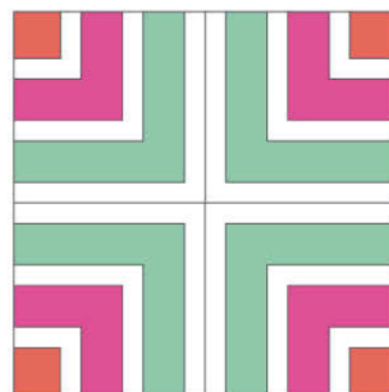


Fig 2



MAKING THE ZIP CUSHION BACK

11 Lay your zip centrally onto the right side of the 19in x 3in backing fabric, with the zip teeth down. Pin in place and sew along the top edge, close to the zip teeth (Fig 3). Press the fabric away from the zip, taking care not to iron the teeth. Topstitch along the fabric edge, close to the zip (Fig 4).

12 Lay the 19in backing fabric square right side up, and place the zip section on top, right side down, with the unsewn edge of the zip tape along the bottom edge of the 19in square fabric. Pin and sew along the edge of the zip tape, close to the zip teeth (Fig 5).

13 To make the concealed fold, measure 3in in from both sides and mark the zip. Making sure all the layers are laid flat and the zip pull is in the centre, sew along the top edge, close to the zip tape, until you reach the 3in mark, then turn to sew down over the zip teeth, backstitching to secure. Repeat at the other end (Fig 6).

14 Turn it over and fold back the larger piece of fabric so that the cushion back fabric is all right side up. Make sure the flap you just made is laying flat and now covering the zip. Carefully press the folded edge and pin it down to temporarily hold the flap neatly in place.

15 Topstitch along the top edge of the zip, approx 1in from the folded edge. You need to catch the zip tape to hold all the folded layers together.

FINISHING THE CUSHION

16 Place the cushion front right side up, centrally, onto the wrong side of the cushion back. Sew the cushion front and back together, using a $\frac{1}{8}$ in seam allowance, around the outer edge of the cushion top. Trim around the edges and remove any excess backing.

16 Sew the two binding strips together to create one continuous length, using a diagonal seam. Press the seam open.

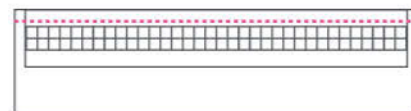


Fig 3

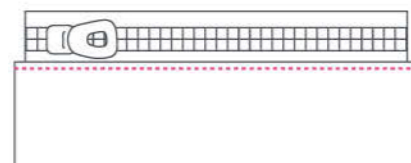


Fig 4



Fig 5

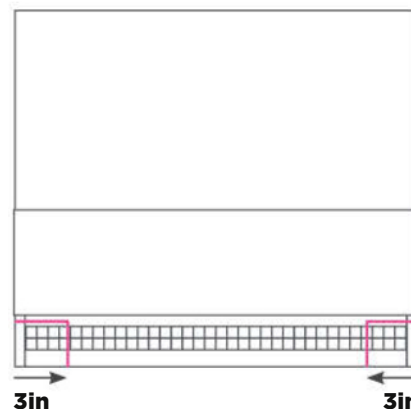


Fig 6

Fold in half lengthways, with wrong sides together, and press along the full length.

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



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GEO SPLASH

Add colour to your couch with this stylish FPP cushion – with statement tassels for an extra dash of texture!

BY JO HART



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YOU WILL NEED

- Yellow fabric: one (1) fat quarter
- Navy fabric: one (1) fat quarter
- Blue fabric: one (1) fat quarter
- Pink fabric: ½yd
- Backing fabric: ¾yd
- Batting: 25in x 17in
- Six (6) copies each of Templates A–D
- (Optional) yarn for tassels

FINISHED SIZE

- 24in x 16in

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- FPP = Foundation Paper Piecing.

FABRICS USED

Solids are Kona Cotton Solids by Robert Kaufman in Bubble Gum, Canary, Niagara and Ocean.



ACHIEVE DETAILED PRECISION THANKS TO THE FOUNDATION PAPER PIECING TECHNIQUE

CUTTING OUT

1 Cut out Templates A–D along the outer dashed lines and shorten your stitch length on your sewing machine to 1.8 or shorter; this will make it easier to tear off the paper at the end. Cut the fabric pieces for each section as you sew the templates. Refer to the Block Layout Diagram for the correct colours.

2 From the backing fabric cut:
■ Two (2) 14in x 26½in.

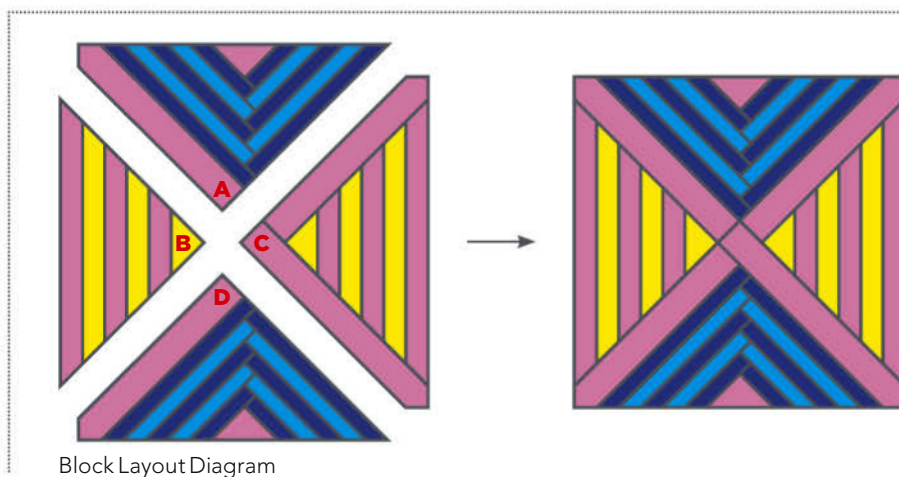
PIECING THE TEMPLATES

3 On the reverse side of Template A, place a tiny dot of temporary glue on the middle of Section A1 and place your corresponding fabric on top, right side up.

Ensure the entire section is covered, plus ¼in extra all the way around (Fig A). A good way to check is to hold your template up to the light.

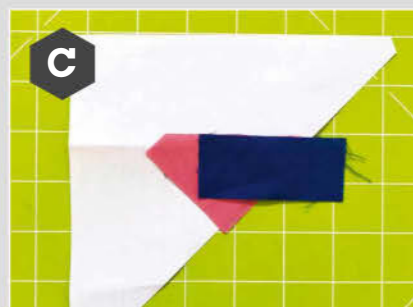
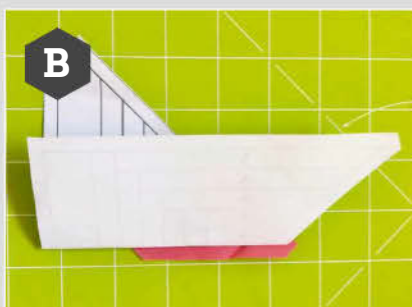
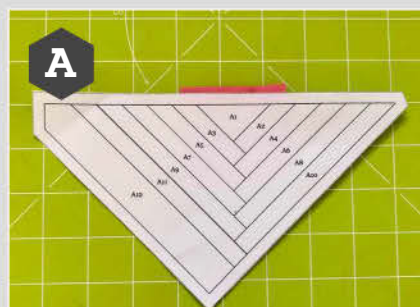
4 Turn the template back over and fold along the solid line between Sections 1A and 2A. Using a ruler, trim the edge of the fabric down to ¼in beyond the folded paper, taking extra care not to cut into the paper, as shown in Fig B.

5 Unfold the template and place the fabric for 2A right sides together against the edge of 1A, as shown in Fig C. Make sure that when sewn, the fabric will cover the whole of A2, plus ¼in seam allowance the whole way around. Pin in place.



Block Layout Diagram

PIECING THE TEMPLATES



6 With the printed side of the template facing up, sew along the line between Sections 1A and 2A, starting and ending 2–3 stitches beyond the printed line (Fig D). Press the fabric open (Fig E).

7 Repeat the process in step 4 to trim the fabric $\frac{1}{4}$ in beyond the line between Sections 2A and 3A. Add the 3A fabric, following the process in steps 5–6. Continue piecing the rest of Template Section A in the same way, gradually building it up by adding the remaining fabric sections in numerical order.

8 Piece all the remaining templates, following the process in steps 3–7. Once all of the sections are complete, trim down to the outer dashed line.

9 Align Templates A and B along the raw edges and sew them together. Press seams open. Join Template C to D in the same way. Then join the two halves to make one block (Fig F). Repeat this process to make a total of six blocks.

FINISHING THE CUSHION

10 Lay the six blocks out in two rows of three and sew them together. Remove paper from the back of the templates to finish the cushion front.



MAKING THE TASSELS



11 Place the cushion top on top of the batting, right side up. Baste and quilt as desired. Trim to 24½in x 16½in, trimming evenly from each side.

12 Take one backing fabric piece and press under one long edge by ¼in. Press under again to enclose the raw edge, and topstitch in place. Repeat with the second backing piece.

13 Place the cushion front right side up and layer the first piece of backing fabric on the top, right side down. Make sure to line up each of the raw edges with the top and sides. Next, layer the second backing piece on top, right side facing down, matching the raw edges with the bottom and sides, and sew all the way around. Turn right side out.

MAKING THE TASSELS

14 Using an approx 8in wide piece of card, wrap yarn approx twenty times, as shown in Fig G. Remove the yarn from the card, keeping the loops together.

Cut a piece of yarn approx 10in long, and wrap around the centre of the tassel, tying a double knot to secure (Fig H).

15 Hold the ends of the yarn you just tied, and let the loops hang down (Fig I). Cut another piece of yarn approx 10in long and wrap it around the tassel 1in from the top. Tie a double knot to secure, and cut all the loops at the bottom (Fig J).

16 Thread the ends through a doll needle one at a time and insert into the corner of the cushion, pulling it through to the inside (Fig K). Pull tight and tie a double knot from the inside to secure. Repeat this process three more times to add a tassel to each corner of the cushion.



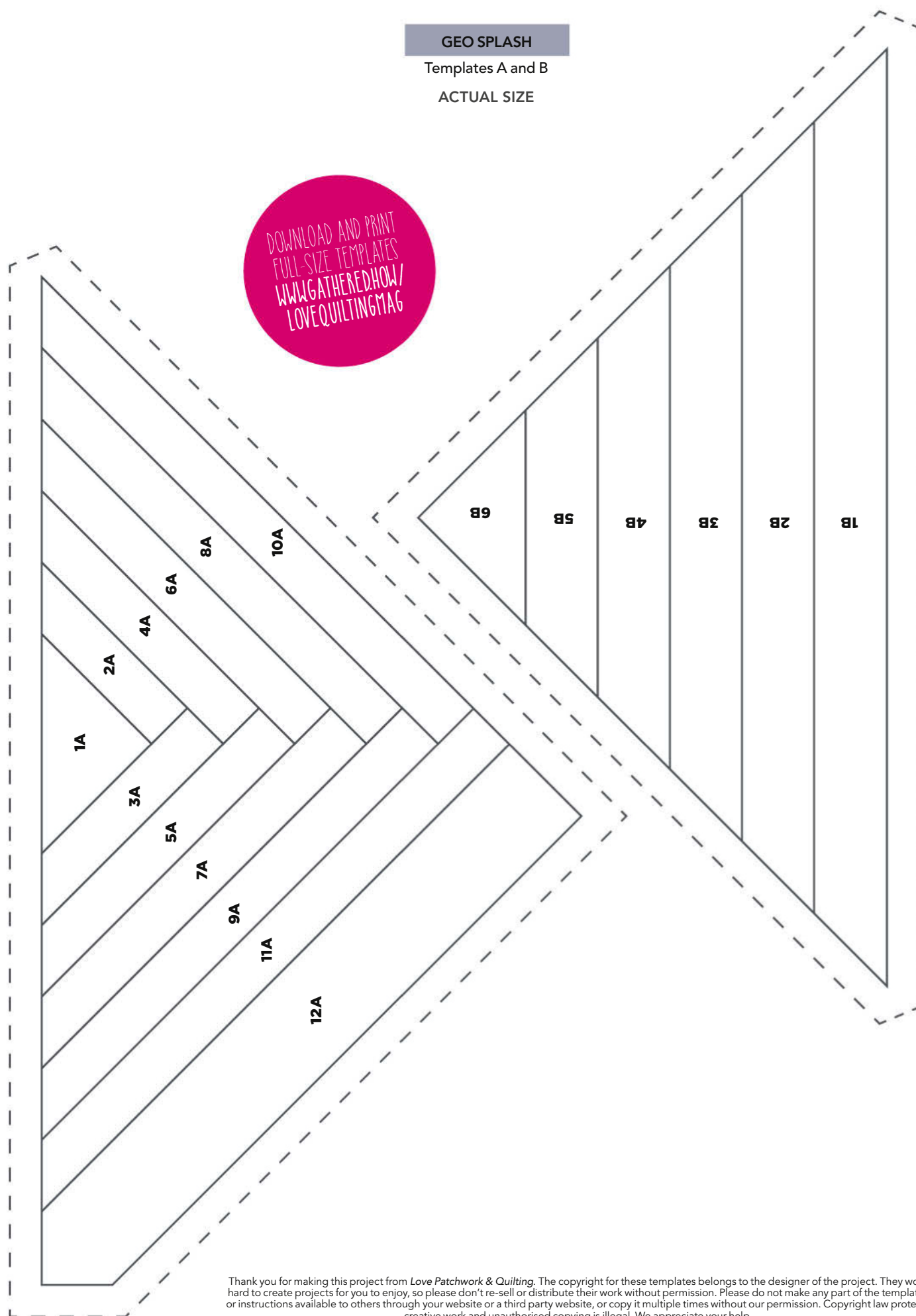
Jo Hart
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GEO SPLASH

Templates A and B

ACTUAL SIZE

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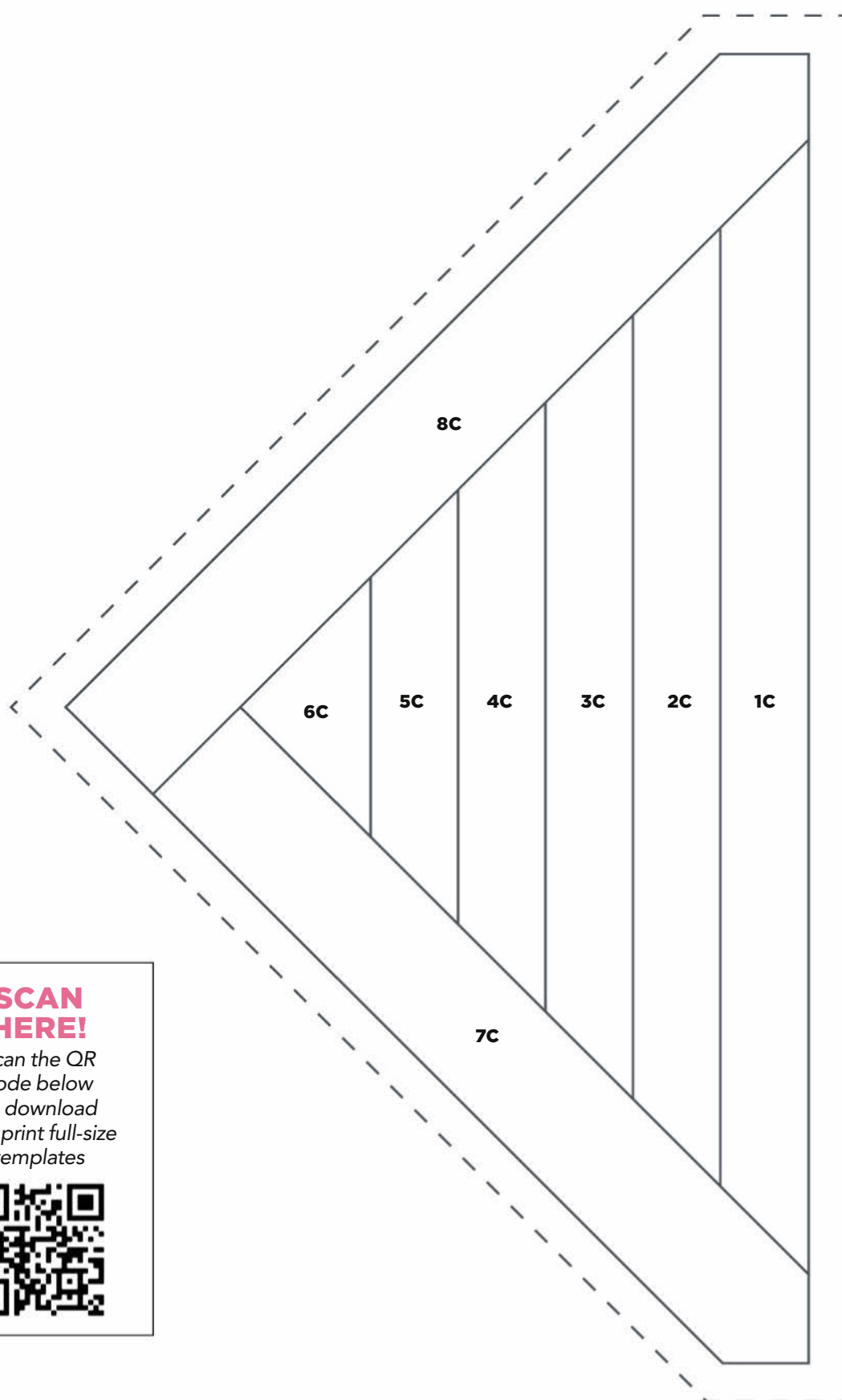


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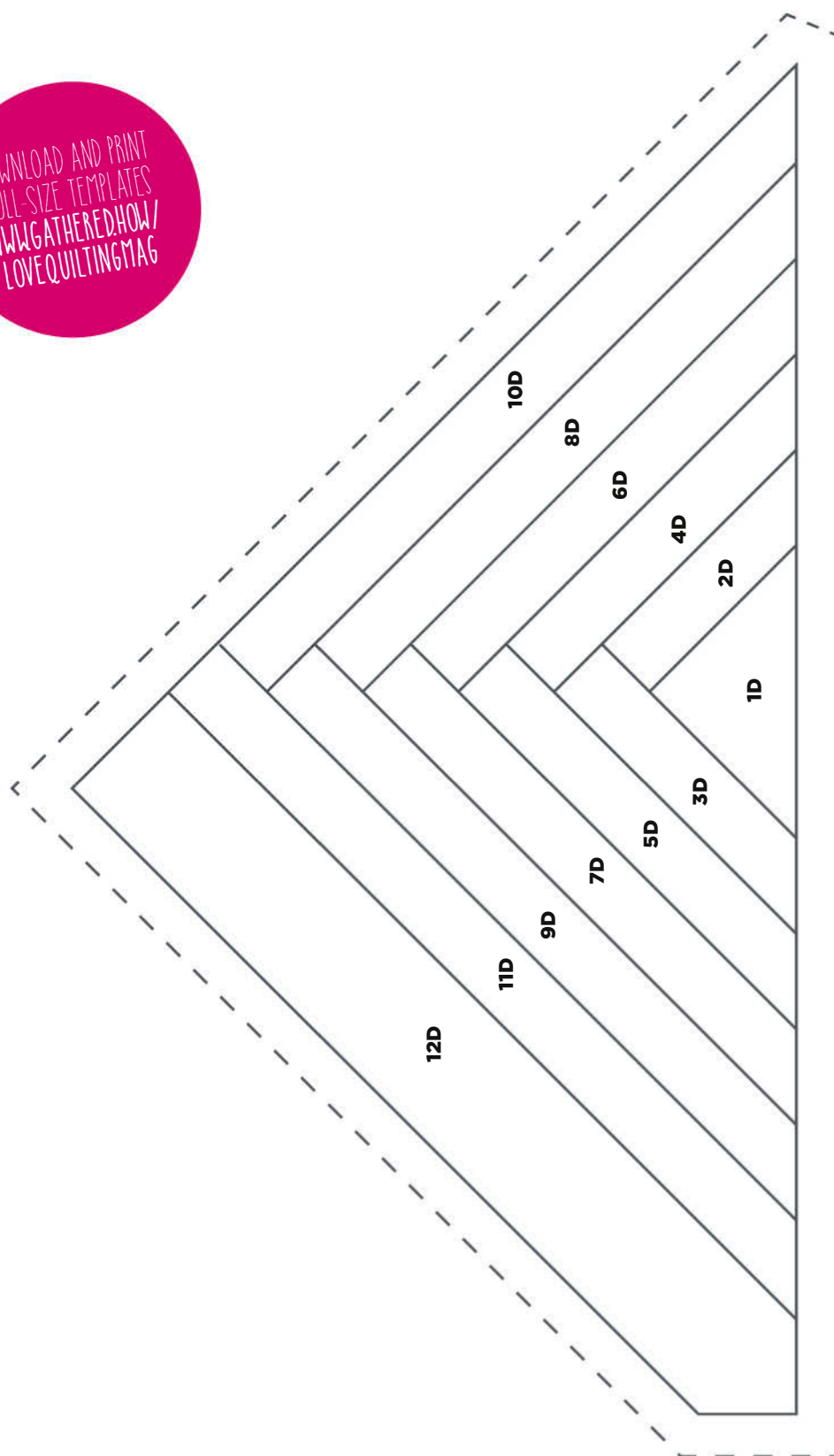


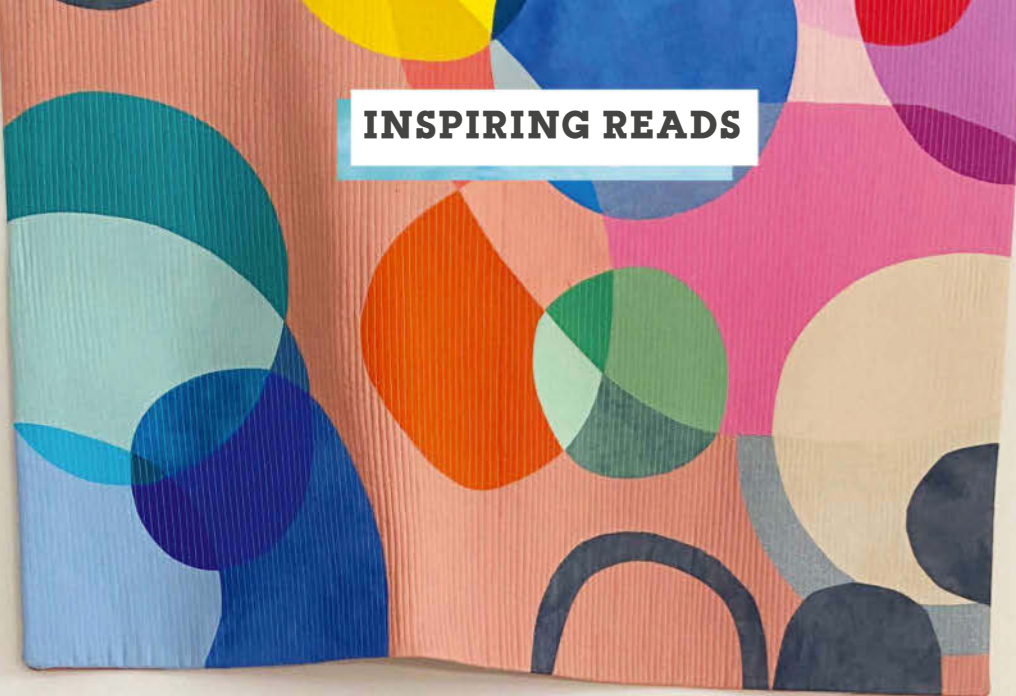
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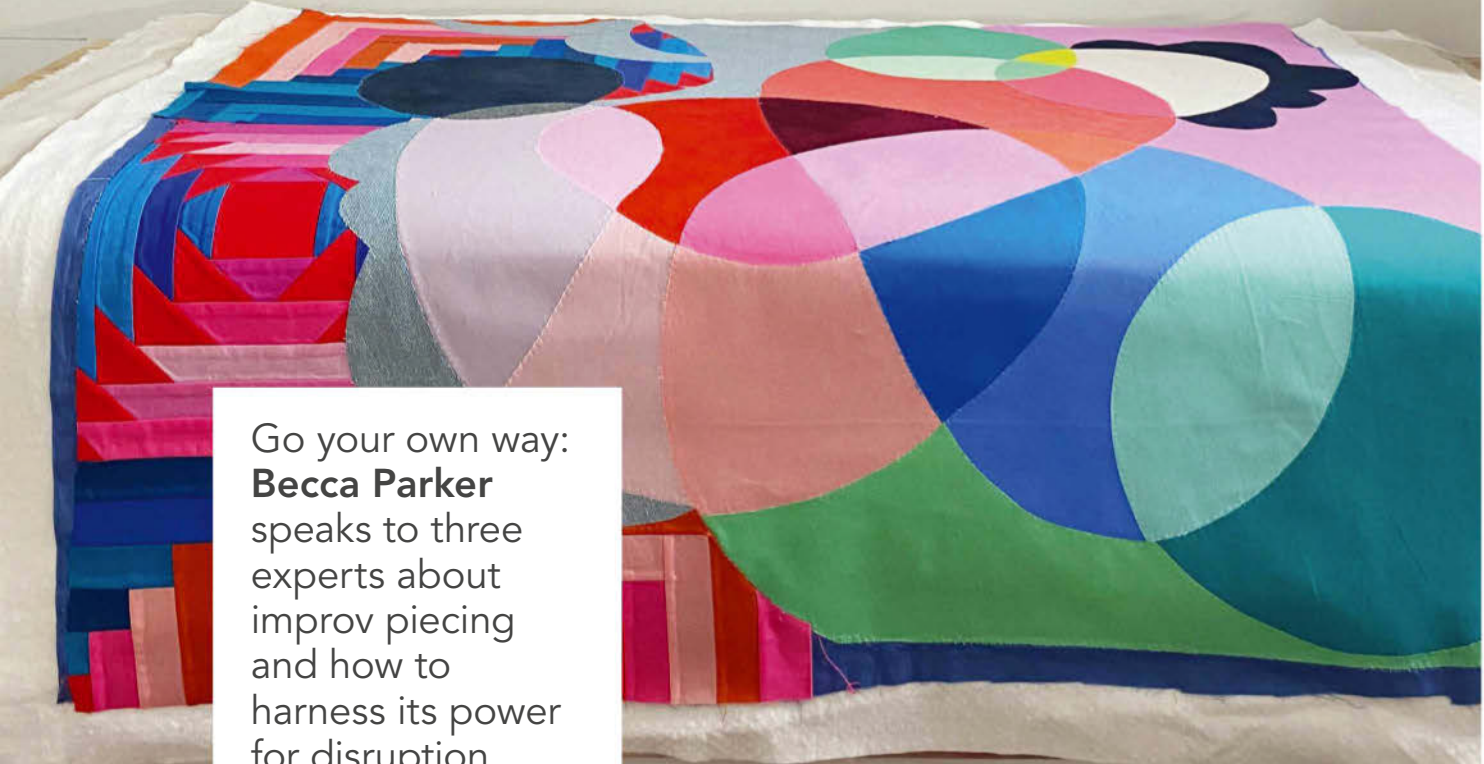
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INSPIRING READS

QUILTING OUTSIDE THE LINES



Go your own way:
Becca Parker
speaks to three
experts about
improv piecing
and how to
harness its power
for disruption
and delight



All images on this spread: For Annabel, improv quilting is a way for her to play around with shape and colour in her designs

Right: Annabel plans out the composition of her improv pieces by gathering colours and bringing together panels on her design wall



Part of the beauty of quilting lies in precision. Isn't there a wonder to the neat geometry of a finished quilt and the way the fabrics, shapes and colours come together in harmony? This creative destination can be reached by one of two paths. Makers can follow a pattern, or throw out the map and operate on instinct. The latter is known as improvisational quilting, or 'improv quilting': a go-with-the-flow approach to the craft we know and love.

Make it your own

Improv is essentially patternless piecing – generally referring to any patchwork done without instructions or a specific pattern. Beyond that, like any art form, it's very much up for debate. "I think defining something that is open to interpretation can be tricky," says Nicholas Ball, author of quilting book *Inspiring Improv* who shares his improv quilts on his Instagram, @quiltsfromtheattic. "With many quilters working in an improvised style, I would say that sewing in a more liberated, organic way is what the technique means to me," he explains. "There is often a misconception that improv quilting is all wonky and utilises scraps. Whilst this can be an excellent way to make a quilt, my approach is to use a little forethought before I begin sewing, yet also be open to ideas of change and spontaneity along the way."

"It is hard to get any two quilters who improv to agree on a definition of improv," admits US artist and mathematician Chawne Kimber (@cauchycomplete on Instagram). She likens the practice to jazz. "A jazz musician spends a lot of time learning traditional music genres so that they may artfully riff on tradition. That is, they start with a set of rules that they follow while pushing the boundaries of those rules using skilful and aesthetically pleasing variations on the rules."

This paints a picture of improv quilting as an intersection where technical skill meets creative freedom. The exact definition may remain hazy,



and ultimately subjective, but the results speak for themselves. Improvised quilts stand apart as one-of-a-kind compositions, imbued with meaning and emotion entirely unique to their quilter.

Pursuing the personal

Piecing without a pattern amplifies a quilter's individual voice. Every choice, from fabric and colour to the composition itself, is down to the maker. For author, quilter and fabric designer Annabel Wrigley (annabelwrigley.com), improv quilting is a free pass to lean into her creative passions. "I have always enjoyed working without patterns," she says. "Improv quilting is a way for me to play with colour and shape, with a goal to create something beautiful and emotional. Playing with colour really does that for me! From when I was little, I always tended to find my own way of doing things, the need to be a little bit different."

A freedom of expression is opened up when patterns are abandoned, giving much more space for emotion. For Chawne Kimber, this makes improv quilting a great vehicle for the powerful messages in her work.



All images: Chawne takes inspiration from her family history and the quilts of her ancestors to create works which address racism and social justice issues

Above and right: Cotton Sophisticate is Chawne's favourite of her own quilts. This variation on postage stamp and Log Cabin quilts features the powerful quotation from Eartha Kitt: "In essence, I am a sophisticated cotton picker"



"I am an artist who tries to create novel designs, although each design often arises from traditional quilts of the past... My quilt ancestors made improvisational quilts". She notes that though her family is not from Gee's Bend, the quilts of this collective are very similar to her great-grandmother's quilts that resided on her bed growing up. "My messages arise from my identity as a Black woman in the 21st century, which is very much still tied to the lives lived by my family in the highly untidy history of [the US]. This is a dialogue in cotton, a thread through time."

Informed by quilt traditions and the textile history in her own family, Chawne's work often addresses racism and social justice issues. Cotton Sophisticate is a favourite among her quilts. "It is a fantastic variation on postage stamp quilts and Log Cabins that required colour theory and precision piecing. It also included improvisational lettering to form a quotation from Eartha Kitt that contains a multitude of meanings."

Sewists may be drawn to improv quilting for different reasons, depending on their own creative motivations, but the common thread is a desire for producing something unique. This unfettered freehand process has unlimited scope for creativity and exploring the deeply personal. What fires up Nicholas about improv piecing is the creative freedom and the idea of the unknown. "With improv, nothing is set in stone – things evolve, fabric gets added or taken away, and the whole process is very much a twisting, turning journey of creative exploration. The appeal of this method came from the mundane feelings I had about traditional quilts I was making at the start of my quilting career. Whilst I enjoyed the process of making, the resulting work was a little uninspiring. I turned to improv as a way of making quilts that were truly unique."



"WITH IMPROV, NOTHING IS SET IN STONE – THINGS EVOLVE, FABRIC GETS ADDED OR TAKEN AWAY, AND THE WHOLE PROCESS IS A TWISTING, TURNING JOURNEY OF CREATIVE EXPLORATION"

Order from chaos

So how does it work? Annabel starts by gathering colours and putting together panels in different designs. "I then pull from them, laying things out on my design board until I feel like it is singing to me. Sometimes I can be looking at it for days before I settle on the composition. I love working this way – when I put too much planning into it I can really second guess myself too much!"

"My favourite piece was a wall hanging in my first solo show. It was my first time really playing with some different techniques. I was inspired by a vintage Pucci scarf that I had seen, and I wanted to try and recreate that feeling. I am also a big fan of playing with a wonky checkerboard design; I feel like that little bit of wonkiness adds great movement to a piece."

While there may be joyous abandon in the freedom of improv quilting, it always needs an anchor. Nicholas and Chawne agree that skill and consideration are key.



"It can be some of the more skilful piecing one may encounter," Chawne asserts. "Almost all edges are cut on the bias, and you can find yourself in blind alleys with partial seams. Most of all, it can sometimes take the boldest acts of destruction to lead to the most profound design outcomes. It takes study and practice and courage to get good at it."

Inspiration is the anchor for Nicholas' improv quilts. "More often than not my ideas come from something I have seen. I love flora and fauna and have made quilts inspired by vegetables, fish, leaves, and trees. There's something about the organic which sits so well with a less rigid and precise way of piecing. I will sometimes start with a basic sketch to plan out the piecing. Such a sketch isn't a blueprint, but rather a rough guide to what will go where."

"With improv, there are no specific sizes or cutting lists, so the next step is curating a fabric pull with a healthy amount to work with. It's never quite known if I will use it all or need more! Next, the piecing begins quite spontaneously. I have an idea about which techniques are best suited to which parts of the quilt before I start, but this part of the process is where there is the most back and forth – adding, trimming, introducing subtle lines and shapes, all with only a vague idea of where it is heading. There are both lightbulb moments and headaches along the way."

Trust the process

The concept of piecing without a pattern can be intimidating. Nicholas finds that most new improvisers struggle with the lack of specificity. "There are no written instructions which tell you to piece A to B, and then C to D. You are very much navigating the improv path alone," he says. "As we work more in this way, we build up skills and techniques onto which we can fall back, but at the start, everything is new. There's a hesitancy to cut in that curve or to pull that fabric to

Right: Some of the quilters in Gee's Bend with American painter Amy Sherald. Photo by Alex Ronan 2018

Below right: Rail Fence quilt by Gee's Bend quilters on display



INSPIRING READS

THE QUILTERS OF GEE'S BEND

Improvisational quilting isn't a new concept. As artist Chawne Kimber alluded to, the celebrated quilters of Gee's Bend have been working in this way for decades. They are a community of African American makers based in rural Alabama who are best known for their tradition of abstract and fiercely individual quilts. Quilting in that remote location began with enslaved women in the 19th century. Many residents of Gee's Bend are direct descendants of those who worked there in the Pettway cotton plantation. What was born out of frugal necessity and resourcefulness became a means of self-expression that continues to this day. The freeform pattern and piecing techniques, sometimes termed 'my way' quilting, were passed down through generations. Experimentation remains one of the defining qualities of the quilts from Gee's Bend, with hand stitching and the use of found materials still prevalent to this day. They are beautiful examples of the power and emotion of improv work. The striking quilts produced in Gee's Bend, then and now, are an important part of contemporary art history. Many of them are in permanent collections in galleries worldwide.

Right: Marlene Bennett Jones, Triangles, 2021. Denim, corduroy, and cotton, 205.7 x 157.5 cm. Souls Grown Deep Foundation, Atlanta. © 2023 Marlene Bennett Jones / Artists Rights Society (ARS), New York / DACS, London. Photo: Stephen Pitkin/Pitkin Studio



Left: Martha Jane Pettway, "Housetop"—nine-block "Half-Log Cabin" variation, c. 1945. Corduroy, 182.9 x 182.9 cm. Souls Grown Deep Foundation, Atlanta. © Estate of Martha Jane Pettway / ARS, NY and DACS, London 2022. Photo: Stephen Pitkin/Pitkin Studio



All images: Nicholas often takes inspiration from nature, finding that the organic forms pair well with the improv style of piecing

Nicholas' approach to improv quilting involves a little bit of forethought, whilst also allowing for spontaneity along the way!



fit. This confidence will come with time, so to avoid roadblocks early on, my advice is to trust the process."

Practically, there are also one or two hints to keep in mind when embarking on an improv journey. "Start small," advises Nicholas. "Make a placemat or small wall hanging to practice piecing organically before beginning a full-size quilt." Annabel likes to embrace traditional piecing methods where she can, "adding hand appliqué when the curves are super curvy. Sometimes when I am sewing a curve onto a stripe or a check, I choose to appliqué so that the background design doesn't get distorted in any way".

Fundamentally, it's about learning to let go. "Give yourself time to play creatively," Nicholas suggests. "Allow fifteen minutes to sew aimlessly, scrap to scrap, without worrying about what they will become. This freedom to piece in a liberated way will help the traditional part of your quilter's brain learn to embrace improv more easily."

Annabel's best advice for beginners? "Just go for it! Throw the rules out the window and experiment with scraps in colours that make you feel warm and fuzzy. If your points don't match up, that's ok! If you create something that you don't love, just cut it up and keep playing! Sometimes those mistakes turn into beautiful little accents in your next piece."

"Just try it," urges Chawne. "Then study quilts: new ones, antiques, and all genres. Learn about quilts. Listen to your jazz predecessors so you may hear the traditions in order to have the skills to create variations that sing true."



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WINNING WITH IMPROV

Improv reigned supreme at QuiltCon 2023, storming the categories with a range of stunning and striking quilt designs...



BEST IN SHOW

BULLSEYE BY
BARBARA STRICK
(BARBSTRICKQUILTS.COM)

EXCELLENCE IN DESIGN

SAWTOOTH NO 3:
BETELGUESE BY
SIMONE SYMONDS
(@SALTY.PLUM)



IMPROVISATION

TURNIP BY
SUSAN J. LAPHAM
(@SUSANJLAPHAM,
SUSANJLAPHAM.NET)



QUILTING CORNER

Keep your craft room pretty and pristine with this handy sewing machine cover, wall hanging storage and pincushion set!

BY DEBBIE VON GRABLER-CROZIER

YOU WILL NEED

Sewing machine cover

- Main fabric: 1½yds
- Pocket fabrics: five (5) 6¼in squares
- Batting: 22in x 35in
- Fusible interfacing: 5¾in x 21½in

FINISHED SIZE

- 21in x 32½in

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- Read the pattern before you begin.
- RST = right sides together.
- Fabrics supplied by Art Gallery Fabrics (artgalleryfabrics.com).

FABRICS USED

Solid fabric is Coconut Milk from the Pure Elements collection by Art Gallery Fabrics. Pocket front fabrics are as follows:

- Coral Reef, Empire Yellow, Royal Cobalt and Festival Fuchsia from the Pure Elements collection by AGF Studio.

FITTING TO YOUR MACHINE

This cover fits Debbie's Janome MC 8200 QCP, but you can adjust the cover to fit your own machine. Before you cut the main fabric panels, measure from the table top in front of your machine, up over the machine and down to the table top at the back. Add ½in to this measurement, and use it for the height of your front panel and lining. Also measure the width of your machine. Add ½in and use this measurement for the width of the front panel and lining, as well as the longer measurement for the pocket lining. Note that your batting should be a few inches larger than the front panel all the way around.

If you're unsure about any of your measurements, you can always cut your fabric slightly larger and make adjustments as you work.



THE SIZE OF THIS HANDY COVER CAN BE ADJUSTED TO FIT ANY SEWING MACHINE!

- Backroads Three from the Season of Tribute (Roots of Nature) collection by Bonnie Christine for Art Gallery Fabrics.

CUTTING OUT

- 1 From the main fabric cut:
 - Two (2) 21½in x 33in (front panel and lining).
 - Three (3) 1½in x WOF (tabs and ties).
 - One (1) 21½ x 5¾in (pocket lining).

- 2 From the pocket fabrics cut:
 - Three (3) 5¾in squares.
 - Four (4) 3¼in squares (two each from two fabrics).

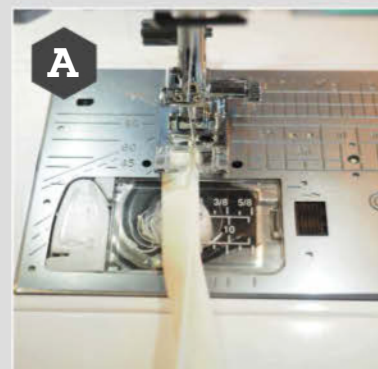
PREPARING THE TIES

- 3 Sew the 1½in x WOF strips together along the short edges to make one long length. Press in half lengthwise, wrong sides together, to make a centre crease.
- 4 Unfold the strip, then fold the two raw edges in to meet the centre. Refold in half and press to enclose the raw edges. Topstitch along the open edge (Fig A).
- 5 From the strip, trim two 44in long pieces for the ties and four 3in long pieces for the tabs. Tie a knot in both ends of each tie piece. Set all pieces aside for later.

PREPARING THE COVER

- 6 Lay the front panel piece right side up and centrally on top of the batting. Pin it well to secure, or baste them together using your preferred method.
- 7 Quilt as desired. Debbie machine quilted simple vertical lines 1½in apart.
- 8 Trim excess batting from the panel. Test that the panel fits over the top of your machine. Make adjustments to the size, keeping in mind that the panel will be ½in shorter and narrower once lining is added.

PREPARING THE TIES





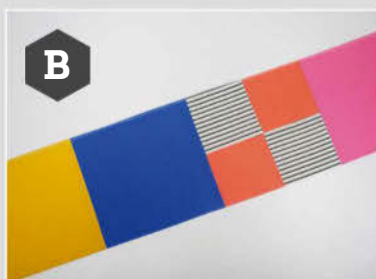
PIECING THE POCKET

9 Arrange your four $3\frac{1}{8}$ in pocket squares in a four-patch. Sew together in pairs, then sew the pairs together. Trim down to $5\frac{3}{4}$ in square, if necessary.

10 Take your three pocket $5\frac{3}{4}$ in squares, and arrange in a row with the pieced four-patch. Sew together in any order you find pleasing (Fig B). Apply interfacing to the wrong side, following the manufacturer's instructions. If you are making a different size cover, trim the row to match the width of your front panel.

11 Place the pocket lining piece RST with the pieced pocket strip. Sew along both long edges. Turn right side out through the gaps at the sides. Press, then topstitch along the top edge of the strip.

PREPARING THE POCKET



FINISHING THE COVER

12 Measure and mark $3\frac{1}{2}$ in from the bottom edge of the front panel. Place the pieced pocket on top, with the pieced squares facing up and the bottom edge at your marks. Pin, then baste at each side.

13 Topstitch along the bottom edge of the pocket, backstitching at each end of the seam. Divide the pocket into sections, using vertical seams. Debbie stitched between each of the larger squares to make four pockets. Make sure to backstitch at the beginning and end of each line of stitching.

14 Round off each corner of the cover, using a teacup or similar circular item (Fig C). Fold the mat in half widthwise, and mark the centre at each side (Fig D).

15 Unfold the cover. Measure 9in above and below the centre marks at each side. Take the tabs you prepared earlier and fold in half. Place one at each of the 9in marks, aligning the raw edges. Pin, then baste in place (Fig E).

16 Place the lining RST with the cover. Sew around the outer edge of the

cover, leaving a turning gap at the short side without the pocket.

17 Trim the lining corners to match the front. Notch the curves, being careful not to cut the stitching (Fig F).

18 Turn the cover right side out through the turning gap. Press well, turning in the raw edges at the gap. Stitch the gap closed by hand or machine.

19 Place the cover over your machine. Thread the ties through the tabs at each side, crossing them over like a shoelace, and tie to secure.

TOP TIP

This sewing machine cover doubles as a mat. Instead of having the ties permanently attached to her machine and occasionally getting in the way, Debbie chose to add tabs and then threaded the ties through them whenever she wanted it to be a sewing machine cover – then, she removed them entirely whenever she wanted it to just be a mat.

FINISHING THE COVER



YOU WILL NEED

Pincushion

- Top fabric: four (4) 2½in squares
- Backing fabric: one (1) 5in square
- Pincushion filling (see box out)

FINISHED SIZE

- 4in square

FABRICS USED

Patchwork top fabrics are all from Art Gallery Fabrics, as follows:

- Festival Fuchsia, Fresh Water and Coconut Milk from the Pure Elements collection.
- Woolly Three from the Season of Tribute (Roots of Nature) collection by Bonnie Christine.

PINCUSHION FILLING

You have a few options for filling pincushions. Pincushions are often filled with soft toy filling, but you can also use un-soaped steel wool, or crushed walnut shells. These two options have the added advantage of sharpening your pins and needles as you push them into the pincushion.



KEEP YOUR PINS AND NEEDLES SAFE WHILE YOU SEW WITH THIS SPEEDY PINCUSHION!

CUTTING OUT

- 1 From the top fabrics cut:
■ Four (4) 2½in squares.

- 2 From the backing fabric cut:
■ One (1) 4½in square.

PIECING THE PINCUSHION

- 3 Arrange your 2½in squares in a four-patch, as desired. Sew the squares together in pairs, then sew the pairs together, pressing seams open as you go to complete the pieced top, as shown in Fig A.

- 4 Place the top RST with the backing fabric square. Sew around the outer edge, leaving a turning gap in one side, and backstitching at each end. Press, then clip across the corners, being careful not to clip your stitching (Fig B).

- 5 Turn the pincushion right side out through the turning gap. Turn the raw edges to the inside at the gap, and press.

- 6 Stuff with the pincushion filling of your choosing. Hand stitch the gap closed using a ladder stitch to finish.

PIECING THE PINCUSHION



YOU WILL NEED

Storage panel

- Main fabric: 1¾yds
- Solid pocket fabrics: six (6) fat eighths
- Print pocket fabrics: two (2) fat eighths
- Fusible interfacing (20in wide): 1yd
- Batting: 23in x 39in
- 25in dowel
- Hanging cord: 1yd (optional)

FINISHED SIZE

- 21in x 36¾in



FABRICS USED

- Light solid fabric is Coconut Milk from the Pure Elements collection by AGF Studio.
- Bright solid fabrics are Coral Reef, Empire Yellow, Festival Fuchsia, Cozumel Blue, Fresh Water and Royal Cobalt from the Pure Elements collection by AGF Studio.
- Geometric patterned fabrics are Backroads Three and Woolly Three from the Season of Tribute (Roots of Nature) collection by Sharon Holland for Art Gallery Fabrics.



WHY NOT USE UP SCRAPS FROM YOUR STASH IN YOUR CHOSEN COLOURS FOR THE POCKETS?

CUTTING OUT

- 1 From the main fabric cut:
 - Two (2) 21½in x 37¼in (front and back panel).
 - One (1) 8in square (top pocket lining).
 - One (1) 21½in x 5¼in (middle pocket lining).
 - One (1) 21½in x 7½in (bottom pocket lining).
- 2 From the solid pocket fabrics cut:
 - One (1) 4in x 13in (tool holder).
 - Two (2) 4¼in squares (top pocket).
 - Three (3) 5¼in squares (middle pocket row).
 - Two (2) 3⅞in squares (middle pocket row).
 - Two (2) 7½in squares (bottom pocket row).
 - Two (2) 4in squares (bottom pocket row).
- 3 From the print pocket fabrics cut:
 - Two (2) 4¼in squares (top pocket).
 - Two (2) 3⅞in squares (middle pocket row).
 - Two (2) 4in squares (bottom pocket row).
- 4 From the fusible interfacing:
 - One (1) 8in square.
 - One (1) 21½in x 5¼in.
 - One (1) 21½in x 7½in.

TOP TIP

This storage panel is both quilted and bagged out. This gives it substance and means there's no need for binding. The back looks neater because there are no messy seams visible from the pocket attachment.

PREPARING THE FRONT AND LOOP HOLDER

- 5 Lay the batting down and lay the front panel cloth on top, right side up. Quilt as desired. Debbie used her walking foot and spacer bar to quilt vertical lines 1½in apart.
- 6 Take the 4in x 13in solid fabric and press in half lengthwise wrong sides together to mark a centre crease. Unfold, then press under the short raw edges by ½in (Fig A).
- 7 Press the long edges in to meet the centre crease, then refold in half and press again (Fig B). Topstitch all the way around the outer edge.
- 8 Take the quilted front panel, and measure and mark 8in from the top edge and 1in from the left edge. Place one end of the finished strip so it lines up with your marks. Pin, then stitch in place,

stitching an approx 1in square with an 'X' across, it as shown in Fig C.

9 Measure 12in from the left edge of the panel, and align the other end of your strip. Pin, then neatly stitch in place, following the process in step 8.

10 Pin the strip approx 3½in from each end, forming three loops across the panel. Debbie adjusted the loops so they were even but you can adjust them as desired, depending on which tools you would like to store in the loops. Secure the loop at the divisions, securing with a square of stitching (Fig D).

MAKING THE POCKETS

11 Take the four 4¼in pocket squares and arrange in a four-patch. Sew together in pairs, then sew the pairs together.

12 Apply the 8in square of fusible interfacing to the wrong side of the four-patch, following the manufacturer's instructions. Place it right sides together with the top pocket lining. Sew around the outer edge, leaving a gap for turning at the bottom edge of the pocket.

13 Turn right side out through the turning gap, pressing the raw edges to the inside. Topstitch along the top of the pocket only, backstitching at each end.

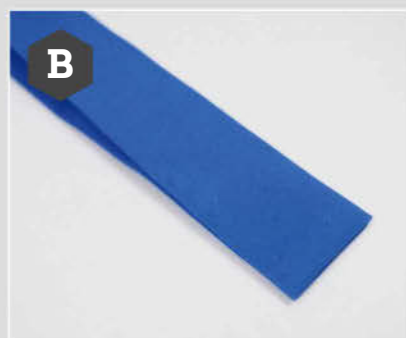
14 Place the pocket on the front panel, 6½in from the top and 1½in from the right edge. Pin in place, then topstitch along the sides and bottom edges, closing the turning gap in the process.

15 Use the 3⅛in squares to make a four-patch, as in step 11. Arrange the four-patch in a row with the 5¼in squares, and neatly sew them together.

16 Apply the interfacing to the wrong side. Then place RST with the middle row lining rectangle. Sew along the long edges, then turn right side out through the open sides. Press, then topstitch along the top edge to create the middle pocket row.

17 Repeat the process detailed in steps 15–16 to make a four-patch using the 4in squares, then sew them in a row with the 7in squares. Interface and sew the lining to complete the bottom pocket row.

PREPARING THE FRONT AND LOOP HOLDER



18 Place the bottom pocket row 3in from the bottom of the front panel. Baste at either side, then topstitch along the bottom edge. Divide the pocket row by stitching along the edges of the large squares, backstitching at each end.

19 Repeat the process in step 18, but placing the middle pocket row 4in above the bottom pocket row.

FINISHING THE PANEL

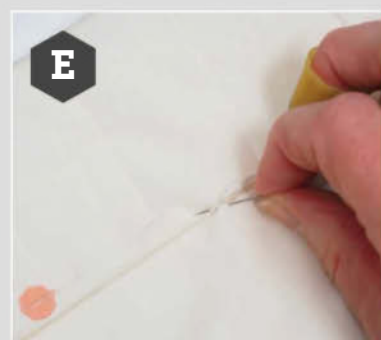
20 Trim away excess batting from the front panel, and round the bottom two corners using a round object.

21 Place the panel right sides together with the lining and sew around the side and the bottom edges. Trim the lining corners even with the front panel and notch the curved corners.

22 Turn the panel right side out through the top and press well. Press the raw edges at the top to the inside, then topstitch closed, backstitching at the ends.

23 Fold the top edge to the back by approx 3in and pin. Hand stitch in place along the edge to make the casing

FINISHING THE PANEL



for the dowel. Take care that your stitches do not go through the front layer (Fig E).

24 Insert the dowel through the casing, then tie the cord to each end so your storage panel is ready for hanging.



Debbie von Grabler-Crozier
Author and designer
Debbie's two loves are craft and quantum physics!
thefolkartfactory.com
[craftyvamp](https://www.instagram.com/craftyvamp)

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TINY TOWN

Get creative with simple piecing and appliqué shapes to build a fun-filled play mat that'll provide hours of entertainment!

BY KJERSTI SMITH



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YOU WILL NEED

- Roads and binding fabric: 1 $\frac{1}{4}$ yd
- Grass fabric: $\frac{3}{4}$ yd
- Car 1, ducks and house 2 door fabric: 6in square
- Car 2 and house 3 left door fabric: 6in square
- Car 3 and van front fabric: 6in square
- Houses, chimneys and boat sail fabric: 14in square
- House 3 right door fabric: 2in x 3in
- House 2 roof fabric: 2 $\frac{1}{2}$ in x 5 $\frac{1}{2}$ in
- House 4 door fabric: 3in square
- Roof tops and bus fabrics: one (1) fat sixteenth
- Pond and windows fabric: one (1) fat eighth
- Tree 1 top fabric: 8in square
- Tree 1 trunk and house 1 door fabric: 6in square
- Tree 2 top fabric: 7 $\frac{1}{2}$ in x 4 $\frac{1}{2}$ in
- Tree 2 trunk and boat fabric: 4in x 5in
- Tree 3 top fabric: 8in square
- Tree 3 trunk and wheels fabric: 6in square
- Embroidery threads for details
- Batting: 44in square
- Backing fabric: 44in square
- One (1) copy each of Town Appliqué Templates

FINISHED SIZE

- 40in square

NOTES

- Seam allowances are $\frac{1}{4}$ in, unless otherwise noted.
- Press seams open throughout.
- Label your pieces as per the cutting instructions.
- WOF = width of fabric.
- Fabrics supplied by Dashwood Studio (dashwoodstudio.com).

FABRICS USED

All fabrics are from the POP collection by Dashwood Studio, as follows:

- Roads and binding fabric: Slate.
- Grass fabric: Green Mint.
- House and boat sail fabric: White.



WHY NOT CUSTOMISE THIS DESIGN TO INCLUDE FAMILIAR PLACES FOR YOUR CHILD?

- Car 1, ducks and house 2 door fabric: Surf.
- Car 2 and house 3 left door fabric: Orchid.
- Car 3 and van front fabric: Daffodil.
- House 3 right door fabric: Rose.
- House 2 roof fabric: Peach.
- House 4 door fabric: Apricot.
- Roof tops and bus fabrics: Sorbet.
- Pond and windows fabric: Bali.
- Tree 1 top fabric: Pistachio.
- Tree 1 trunk and house 1 door fabric: Raffia.
- Tree 2 top fabric: Limeade.
- Tree 2 trunk and boat fabric: Cafe.
- Tree 3 top fabric: Parrot.
- Tree 3 trunk and wheels fabric: Toast.

CUTTING OUT

- 1 From the roads and binding fabric cut:
 - Four (4) 2 $\frac{1}{2}$ in x WOF (binding).
 - Four (4) 3 $\frac{1}{2}$ in x WOF (H).
 - Four (4) 3 $\frac{1}{2}$ in x WOF. Subcut seven (7) 3 $\frac{1}{2}$ in x 7 $\frac{1}{2}$ in (B), one (1) 3 $\frac{1}{2}$ in x 27 $\frac{1}{2}$ in (D), one (1) 3 $\frac{1}{2}$ in x 13 $\frac{1}{2}$ in (F), one (1) 3 $\frac{1}{2}$ in x 34 $\frac{1}{2}$ in (J) and one (1) 3 $\frac{1}{2}$ in x 4 $\frac{1}{2}$ in (K).





- 2 From the grass fabric cut:
- One (1) $14\frac{1}{2}$ in x WOF. Subcut three (3) $14\frac{1}{2}$ in x $7\frac{1}{2}$ in (C), one (1) $14\frac{1}{2}$ in square (E), one (1) $7\frac{1}{2}$ in x $4\frac{1}{2}$ in (I) and one (1) $3\frac{1}{2}$ in x $4\frac{1}{2}$ in (G).
 - One (1) $7\frac{1}{2}$ in x WOF. Subcut five (5) $7\frac{1}{2}$ in squares (A).

PIECING THE QUILT TOP

- 3 Arrange your grass and road fabrics, referring to Fig 1. Join the sections into rows and columns, as shown, pressing seams as you go. Then add the D, F and J strips to their sections.
- 4 Continue joining the sections as follows, referring to Fig 2. Join GKI to the bottom of the F strip, then join the E square to the side. Join the top sections, then join the J strip to the bottom to complete the play mat centre.

- 5 Add an H border strip to either side. Trim the edges even with the top and bottom. Then join the remaining border strips to the top and bottom (Fig 3). Trim to measure $40\frac{1}{2}$ in square.

TOP TIP

The templates are a mirror image to the finished pieces, as the fusible web is used to trace them and applied to the wrong side of the fabric. The blue lines are a guide for the embroidery stitches to be added later. Dashed lines are a guide for bottom layer pieces.

APPLIQUÉING

- 6 Trace each of the appliqué pieces onto the paper side of your fusible web, leaving a bit of space between each one. For the pieces with multiple shapes, you will need to trace each area separately (Fig A). Trace the largest section first, then trace the other pieces separately. Where

pieces overlap, follow the dotted line for the section underneath. Label the centre of each piece so you can remember which of the pieces go together.

- 7 Cut out the fusible web pieces roughly, and sort them into groups for which colours of fabric you will use. Fuse the pieces to the wrong side of your fabrics, following the manufacturer's instructions, as shown in Fig B. Use a pressing sheet or baking parchment to prevent any of the glue from getting on your iron.

- 8 Allow the fabrics and fusible web to cool. Cut out each of the traced pieces along your marked lines (Fig C). Place the pieces onto the top of your quilt, referring to the quilt photography or using your own design.

- 9 Once you're happy with the placement, begin fusing the pieces to the quilt top, working one motif at a time and following the manufacturer's instructions. Peel the backing paper off the main piece to be fused, fuse in place, then repeat to add any overlapping pieces on top (Fig D).

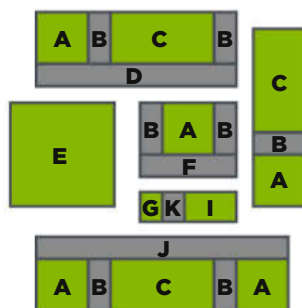


Fig 1

Grey and green solids are transformed into grass and roads!

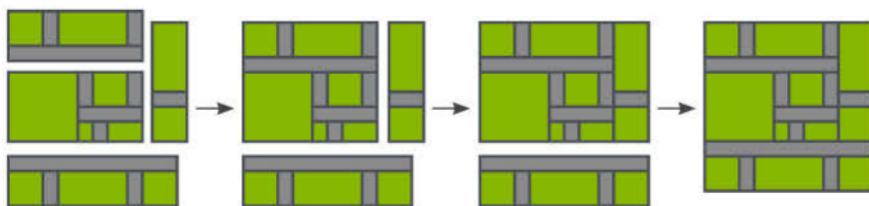


Fig 2

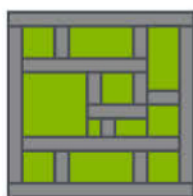
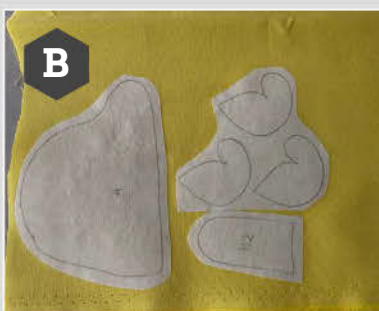
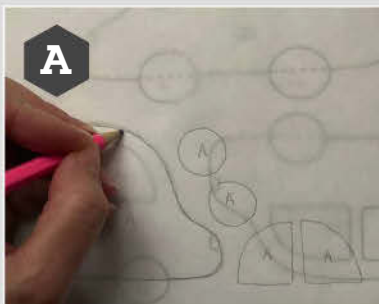


Fig 3

APPLIQUÉING



10 Once the pieces are all fused in place, stitch around the outer edge of each piece (Fig E). Kjersti used a machine straight stitch and coordinating threads. But you can also choose a decorative stitch, working by hand or machine.

11 Use your embroidery threads to add the details. Kjersti used French knots for the duck eyes and door handles, satin stitch for the duck beaks and car lights, and backstitch for the remaining details. Kjersti saved the road markings to do as quilting stitches later.

QUILTING AND FINISHING

12 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.

13 Quilt as desired. Kjersti machine quilted in the ditch along the sides of the roads, then used white Sashiko thread to do big stitch hand quilting for the markings on the middle of the roads (Fig F). Trim off the excess batting and backing fabric and square up the quilt.

14 Sew the binding strips together end-to-end using diagonal seams. Press the seams open. Fold in half lengthways, with the wrong sides together, and press along the full length.

QUILTING AND FINISHING



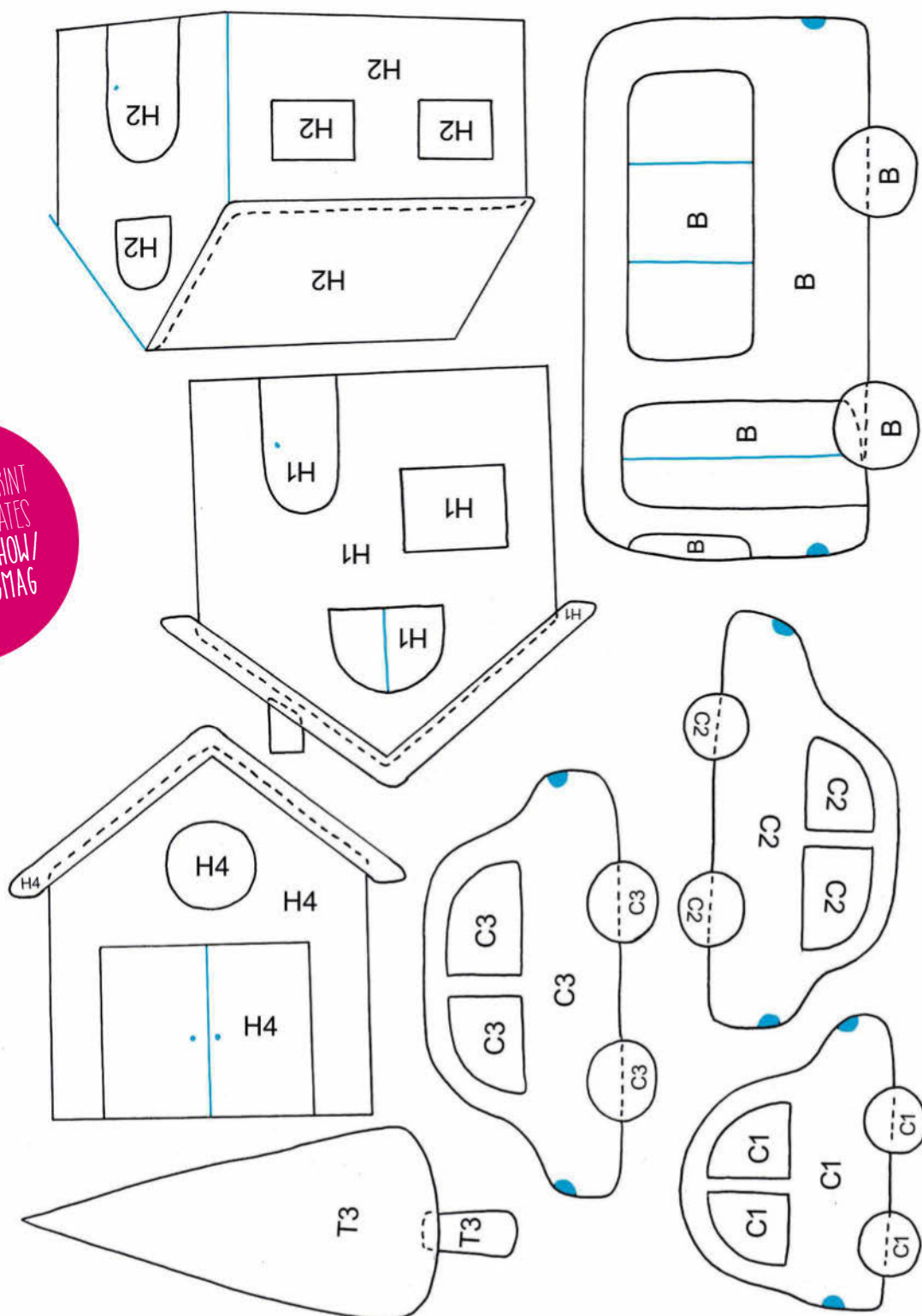
15 Sew the joined binding strip to the right side of the quilt, creating a neat mitre at each corner. Fold the binding over to the back of the quilt and secure temporarily with pins or binding clips. Hand or machine stitch in place around the edges of the quilt to finish.



TINY TOWN

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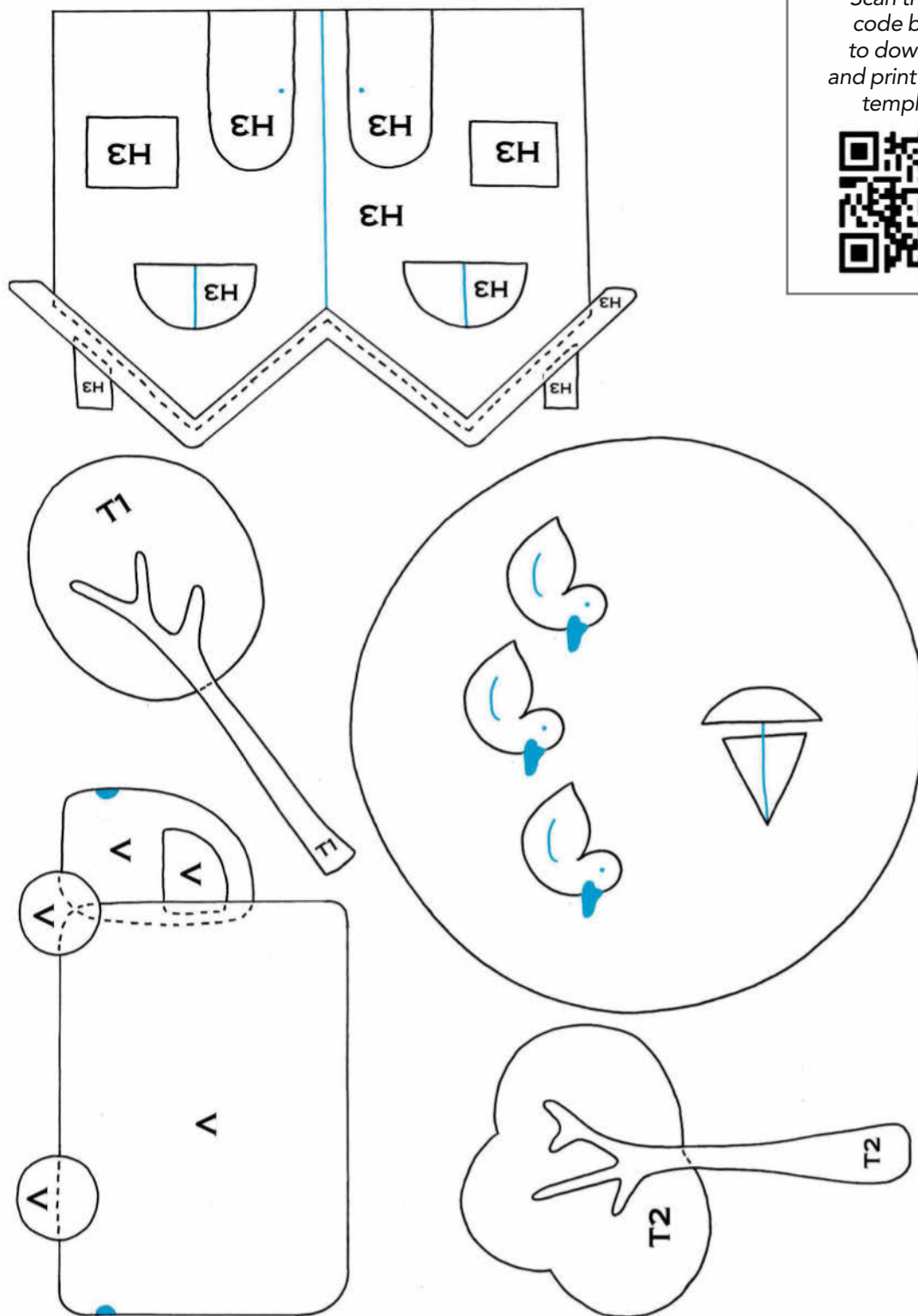
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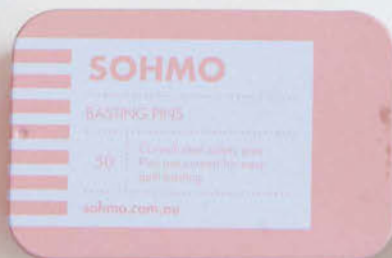
LILAC & LAVENDER

Transform simple scrappy strips into a pretty pouch that's just perfect for storing your tools and notions

BY MINKI KIM



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YOU WILL NEED

- Assorted fabric scraps: approx seven (7) fat sixteenths
- Lining fabric: one (1) fat eighth
- Foam stabilizer: 14in square
- Fusible interfacing: 7in x 22in
- One (1) 9½in zip
- (Optional) woven label

FINISHED SIZE

- 10in x 6in



NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams to one side, unless otherwise instructed.
- RST = right sides together.
- WST = wrong sides together.

FABRICS USED

All fabric are from the Forgotten Memories collection by Minki Kim for Riley Blake Designs.

THIS SPEEDY SEW USES EASY QUILT-AS-YOU-GO TECHNIQUES TO STITCH SIMPLE LINES

1 From the assorted fabric scraps cut:

- Fourteen (14) 2in x 6¾in.
- Two (2) 2in squares (zip tabs).

2 From the lining fabric cut:

- Two (2) 10½in x 6¼in.

3 From the fusible interfacing cut:

- Two (2) 10½in x 6¼in.

4 From the foam stabilizer cut:

- Two (2) 11in x 7in.

PREPARING THE PANELS

5 Place the first 2in x 6¾in strip on a foam stabilizer piece, about ¼in away from the left-hand short edge. With right sides together, place a second strip on top of the first strip and neatly stitch along the right-hand raw edge.

6 Open out the second strip and press. Repeat this process so that there are seven strips covering the foam stabilizer. Quilt as desired (Fig A). Minki quilted straight lines either side of each seam. Trim the panel to 10½in x 6¼in.



PREPARING THE PANELS

A





7 Repeat steps 5–6 to make a second exterior panel. Fuse a piece of interfacing to the wrong side of each panel, following the manufacturer's instructions. Topstitch the woven label to the corner of one panel, taking care to keep away from the seam allowances.

MAKING THE ZIP TABS

8 Press each zip tab in half, wrong sides together. Open out and fold the raw

edges in to meet the centre crease. Press, then refold in half to enclose the raw edges and press again.

9 Insert one end of the zip inside a zip tab and topstitch in place. Repeat at the other end of the zip (Fig B).

CONSTRUCTING THE POUCH

10 Place one exterior panel right side up on your work surface. Centre the zip right side down, with the zip pull on the left (Fig C). Pin or clip into position, then baste in place to secure.

11 Place one lining piece RST with the exterior panel, aligning the raw edges. Pin or clip in place. Stitch along the top edge, backstitching at the beginning and end to secure your stitches.

12 Press the exterior panel away from the zip. Topstitch $\frac{1}{8}$ in from the seam (Fig D). Fold the lining away from the zip, so it's WST with the exterior panel.

13 Repeat the process outlined in steps 10–12 to add the second exterior panel and the lining piece to the other side of the zip (Figs E–F).

14 Open the zip at least halfway. Arrange the layers so the two exterior panels are right sides together and the two lining pieces are also right sides together. Pin or clip around the edges, making sure the zip seams are toward the lining (Fig G).

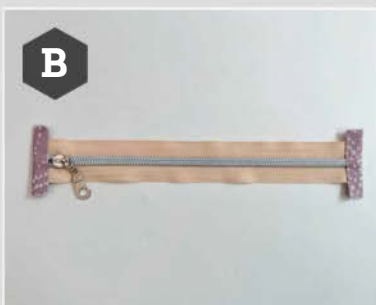
15 Stitch all the way around the outer edges, leaving an approx 4 in gap in the lining and backstitching at the beginning and end of the seam. Trim any excess fabric from the zip tabs.

16 Turn the pouch right side out through the gap in the lining. Turn the raw edges to the inside along the gap and stitch closed by hand or machine. Push the lining down into the bag, pushing out the corners neatly. Press well to finish.

CONSTRUCTING THE POUCH



MAKING THE ZIP TABS



Minki Kim

Most famous for her sweet illustrative style, Minki is also a prolific stitcher and talented quilt designer

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BEGINNER'S GUIDE TO FABRIC PANELS

BY PAULA STEEL



Each month, our expert Paula Steel will show you how to make a project using a new and exciting technique!

BEGINNER'S GUIDE TO: FABRIC PANELS

Panels are a great way for fabric designers to highlight their favourite illustrations on a larger scale than often offered in their collections. Adding one to your quilts, pouches, cushions and more will make an easy yet impactful addition to any project. Some panels are designed for specific projects, such as advent calendar panels or large-scale whole cloth quilt tops. Panels may also be printed as multiple squares or rectangles, giving you more options on what to make. Paula will show you how to add sashing to create a quick and easy panel, and a twist by adding stars to the sashing.

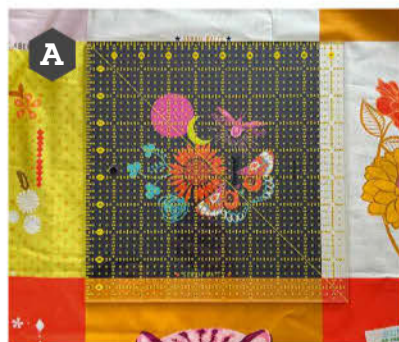
HOW TO SEW WITH FABRIC PANELS

CUTTING OUT

1 Take a look at your panel before you begin. Panels can be a combination of shapes, most commonly including rectangles and squares. Decide which elements you want to cut, and use the following method to neatly cut from the panel.

2 Place a quilting ruler on top of the panel, and measure the size of the area you would like to cut out (Fig A). Keep in mind that you will need to add a $\frac{1}{2}$ in seam allowance to your desired finished size for each piece. Sometimes printed areas do not have perfectly square edges, so plan to cut them out slightly larger to allow for trimming.

3 You can mark areas you want to cut with a removable fabric pen, then cut out roughly with scissors, leaving a generous seam allowance. This allows you to avoid cutting through any adjacent areas by accident. Then square up the pieces, using your quilter's ruler and rotary cutter. Make sure to centre any motifs, adding a $\frac{1}{4}$ in seam allowance around each edge.



ADDING SASHING

4 One of the simplest ways to use a panel in a quick quilt is to add sashing and corner squares to create a larger quilt top (Fig B). Decide on the finished height of sashing you would like. As a guide, the height should be around a quarter of the finished size of your panel squares.

5 Round the height of the finished size to the nearest $\frac{1}{4}$ in. For example, a finished panel square of 6in would look proportionate with $1\frac{1}{2}$ in finished sashing. This would mean cutting 2in x $6\frac{1}{2}$ in strips for sashing, adding the $\frac{1}{2}$ in seam allowance.





6 Cut corner squares to the same size as the sashing strip height. For example, when using a 2in x 6½in sashing strip, you would cut 2in squares. This would give a 1½in square finished size.

CREATING STARS IN THE SASHING

7 Follow the process in steps 8–10 to add some extra wow factor by creating small stars at the corners of your sashing, or skip to steps 11–13 to sew the blocks together for a quick and simple finish.

8 Cut eight squares of fabric for each star. The squares should be half the finished size of the sashing, plus ½in. So for 1½in finished sashing, you would cut 1¼in squares. Draw a diagonal line on the wrong side of each square.

9 Place one square RST at one end of a sashing strip, so the marked diagonal goes across the corner (Fig C). Sew along the line and trim, leaving a ¼in seam allowance (Fig D). Press open. Repeat this process to sew a square across the other corner at the same end (Figs E–F).

10 Repeat step 9 with three more sashing strips. These will surround one sashing square to form a star (Fig G). Repeat the same process to add star points to all the sashing strips at both ends, or just the strip ends where you want the patchwork star to appear.

SEWING THE BLOCKS

11 Lay out the panel squares into rows, with the sashing pieces and corner squares between the



squares and around the outer edge, as shown in Fig B. If you added star points, make sure that they are all surrounding the same square.

12 Sew the panel squares into rows, with the vertical sashing pieces in between and at either end. Also

sew the horizontal sashing pieces together in rows, with the sashing squares in between and at each end.

13 Sew the panel rows and sashing rows together, carefully matching seams to complete your sashed quilt top (Fig H).



PROJECT:

PANEL QUILT

YOU WILL NEED

- Printed panel with at least eleven (11) feature squares (see step 1)
- Background fabric: 2½yds
- Navy fabric: ⅔yd
- Pink fabric: ½yd
- Yellow fabric (includes binding): ¾yd
- Batting: 66in square
- Backing fabric: 4yds
- One (1) copy each of Triangle Templates A–C

FINISHED SIZE

- 60in square

NOTES

- Seam allowances are ¼in, unless otherwise stated.
- Press seams open, unless otherwise instructed.
- Press fabrics well before cutting.
- WOF = width of fabric.
- RST = right sides together.
- WST = wrong sides together.
- HST = Half-square Triangle.
- HRT = Half-rectangle Triangle.

FABRICS USED

Panels are from the Projects with Purpose Panel by Ruby Star Society.

CUTTING OUT

- 1 From the panel cut:
 - Eleven (11) 7½in feature squares. Refer to steps 1–3 of the technique focus instructions for tips on cutting out your squares.
- 2 From the background fabric cut:
 - Four (4) 7½in x WOF. Subcut eight (8) Triangle A, four (4) 7½in squares and sixteen (16) 4in x 7½in.
 - One (1) 8in x WOF. Subcut four (4) 8in squares.
 - Four (4) 4½in x WOF. Subcut thirty two (32) 4½in squares.
 - Three (3) 4in x WOF. Subcut twenty four (24) 4in squares.
 - Six (6) 2½in x WOF. Sew together into a long strip and then subcut

two (2) 5½in x 2½in and two (2) 60½in x 2½in for the borders.

- 3 From the navy fabric cut:
 - One (1) 4½in x WOF. Subcut eight (8) 4½in squares.
 - One (1) 8in x WOF. Subcut four (4) 8in squares.
 - One (1) 7½in x WOF. Subcut eight (8) Triangle B and eight (8) Triangle C.
- 4 From the pink fabric cut:
 - Two (2) 4½in x WOF. Subcut eighteen (18) 4½in squares.
 - One (1) 8½in x WOF. Subcut one (1) 8½in square and six (6) 4½in squares.
- 5 From the yellow fabric cut:
 - One (1) 8in x WOF. Subcut two (2) 8in squares.
 - Seven (7) 2½in x WOF for binding.

HALF-SQUARE TRIANGLES

6 Draw diagonal line on the wrong side of a 4½in background square and then place RST with a pink 4½in square. Sew ¼in from either side of the line, then cut along the drawn line to make two HSTs. Press open and trim each HST to 4in square (Fig 1).

7 Repeat step 6 to make a total of forty eight (48) pink/background HSTs. Repeat again using navy/background squares to make a total of sixteen (16) HSTs.

8 Using the same process as in step 6, use navy and background 8in squares to make a total of eight (8) HSTs. Trim these large HSTs to 7½in square.

9 Sew the HSTs in matching pairs, creating a large background triangle in the centre (Fig 2).

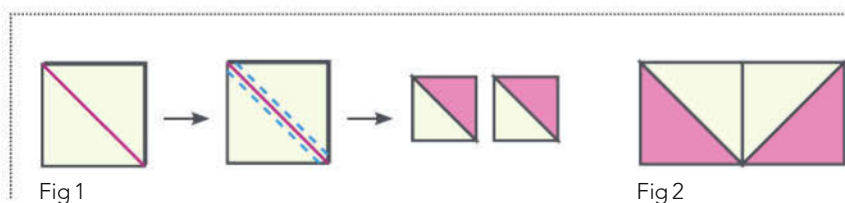


Fig 1

Fig 2



TRIANGLE BLOCKS

10 Place a navy Triangle C RST along the right-hand edge of a background Triangle A. Note that the trimmed point of Triangle A should be at the top and the background triangle will show below the trimmed point of Triangle C (Fig 3).

11 Sew the triangles together along the edge. Press towards the darker fabric so that the seam doesn't show through the fabric. Repeat to add a Triangle B to the left edge (Fig 4). Make a total of eight triangle blocks.



Fig 3

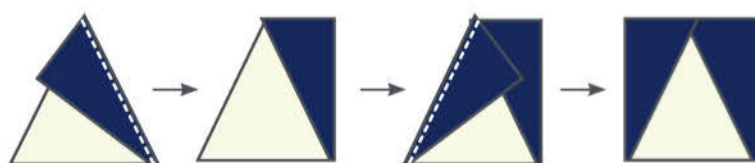


Fig 4

Press the seams towards the darker fabric in this block

STAR BLOCKS A AND B

12 Arrange four pink/background HSTs pairs with one panel feature square and four 4in background squares, referring to Fig 5. Sew the units in rows, then sew the rows together to make one Star Block A. Repeat the process to make a total of six Star Block A.

13 Arrange two navy/background HSTs pairs, one panel feature square, two Triangle Blocks and four background 4in x 7½in rectangles, referring to Fig 6 for placement.

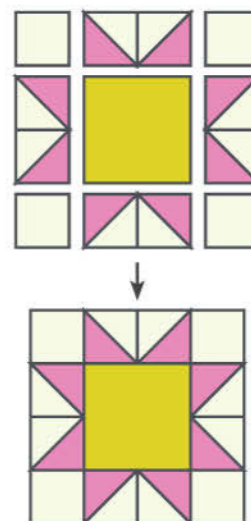


Fig 5

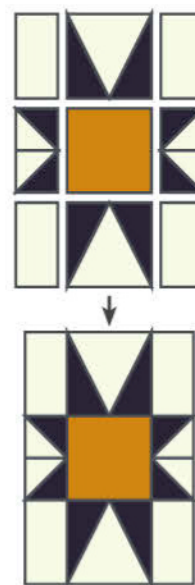


Fig 6

Sew the units in rows, then sew the rows together, matching seams, to complete one Star Block B. Repeat to make a total of four Star Block B.

ECONOMY STAR BLOCK

14 Cut your 8½in pink square along both diagonals to make four triangles. Place the first triangle RST at the top of the 7½in panel square, lining up the raw edges and centring the point. Sew in place (Fig 7).

15 Repeat step 14 to add a second triangle to the bottom of the square, and press both triangles



Fig 7



Fig 8

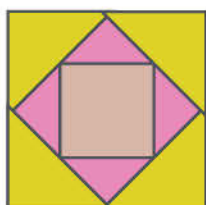
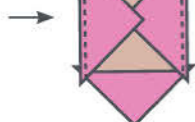


Fig 9

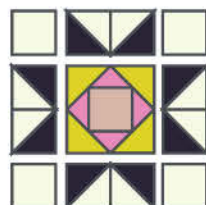


Fig 10



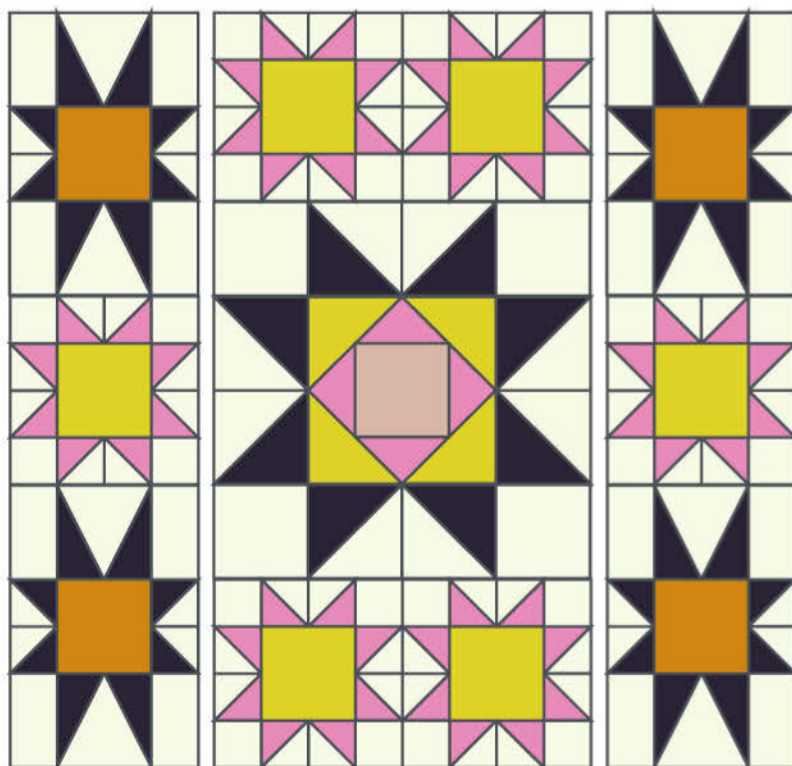
open. Then sew the remaining triangles to either side (Fig 8).

16 Take your two 8in yellow squares, and cut each along one diagonal to make a total of four triangles. Follow the same process in steps 14–15 to add the triangles to the centre square (Fig 9). If needed, trim to 14½in square.

17 Arrange your large navy/ background HST pairs and four 7½in background squares with the Economy Square, as shown in Fig 10. Sew the units in rows, then sew the rows together to complete the block.

QUILT TOP ASSEMBLY

18 Arrange your blocks, referring to the Layout Diagram. Sew the



Layout Diagram



outer blocks together in columns. Sew the centre Star Block A's together in pairs, then join to the top and bottom of the Economy Star Block.

19 Sew the three columns together. Then sew a 2½in x 56½in border strip to top and bottom of the quilt. Sew a 2½in x 60½in border strip to either side to finish.

FINISHING THE QUILT

20 Cut your backing fabric into two approx 72in x WOF pieces. Remove the selvages and sew the two pieces together using a ½in seam. Press the seam open.

21 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.

22 Quilt as desired. Paula chose a cross hatch design. Trim off the excess batting and backing fabric and square up the quilt.

23 Sew the binding strips together end-to-end using diagonal seams. Press the seams open. Fold in half lengthways, wrong sides together, and press.

24 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.



Paula Steel

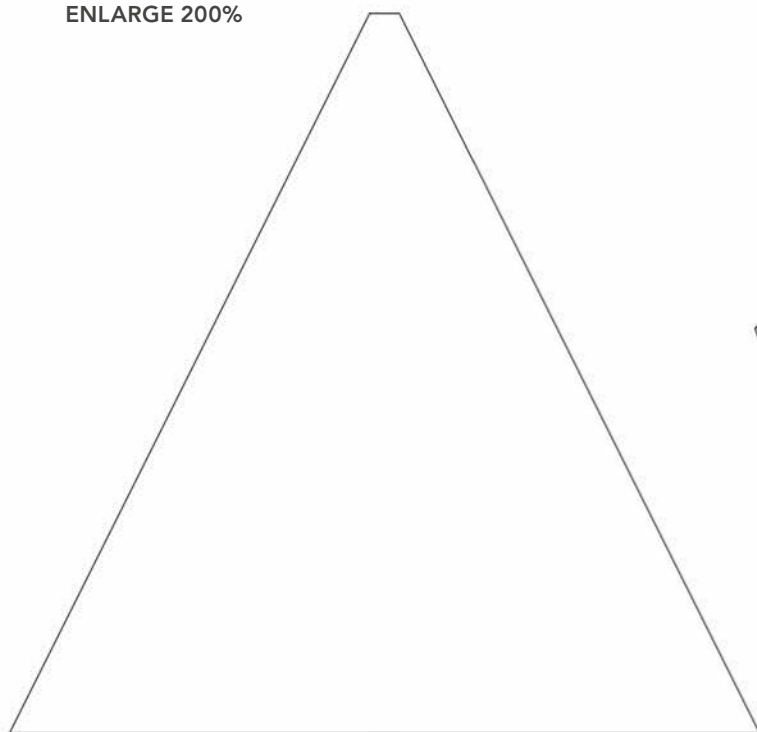
Paula loves fabric, cats and rainbow colour palettes. Her 'inner nerd' secretly enjoys the maths behind designing quilts!

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

TECHNIQUE FOCUS

Triangle A

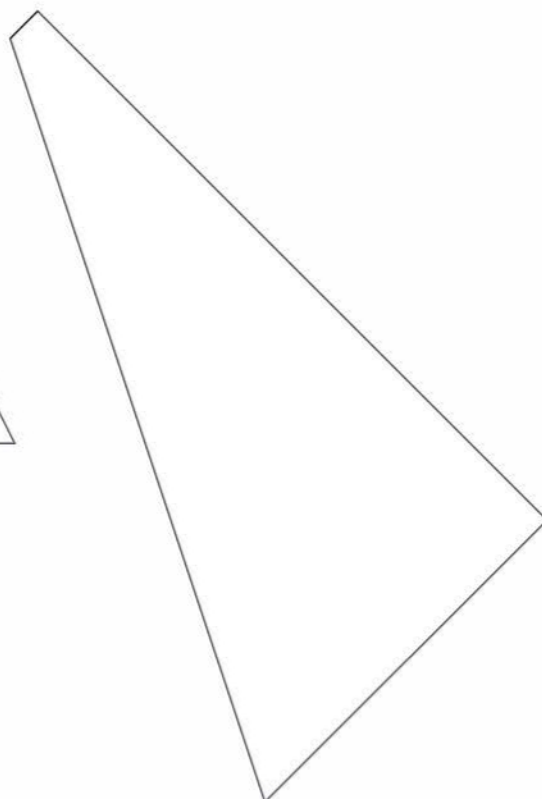
ENLARGE 200%



TECHNIQUE FOCUS

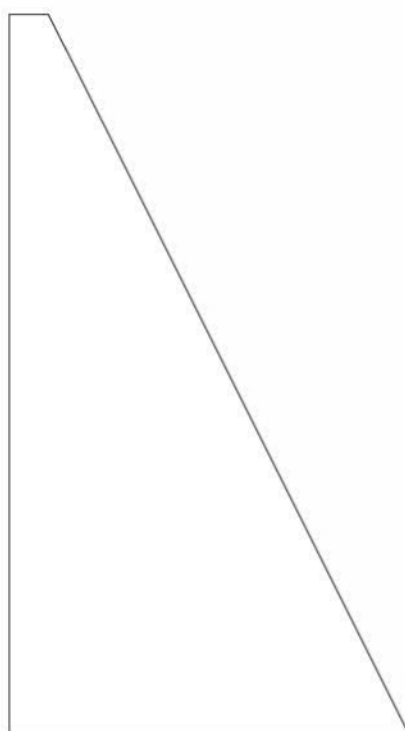
Triangle B

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EPP *party*

Continue practising your English
Paper Piecing with
Block 5 of this BOM!



By Karen Lewis

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YOU WILL NEED

To make three (3) Block 5:

- Fabric B: one (1) fat sixteenth
- Fabric D: one (1) fat quarter
- Fabric E: one (1) fat quarter
- Fabric K (background): $\frac{3}{8}$ yd
- Three (3) copies of Template 1 (one (1) per block)
- Thirty (30) copies of Template 2 (ten (10) per block)

FINISHED SIZE

- Block: 10in square (10½in square unfinished)
- Quilt: 60in square

NOTES

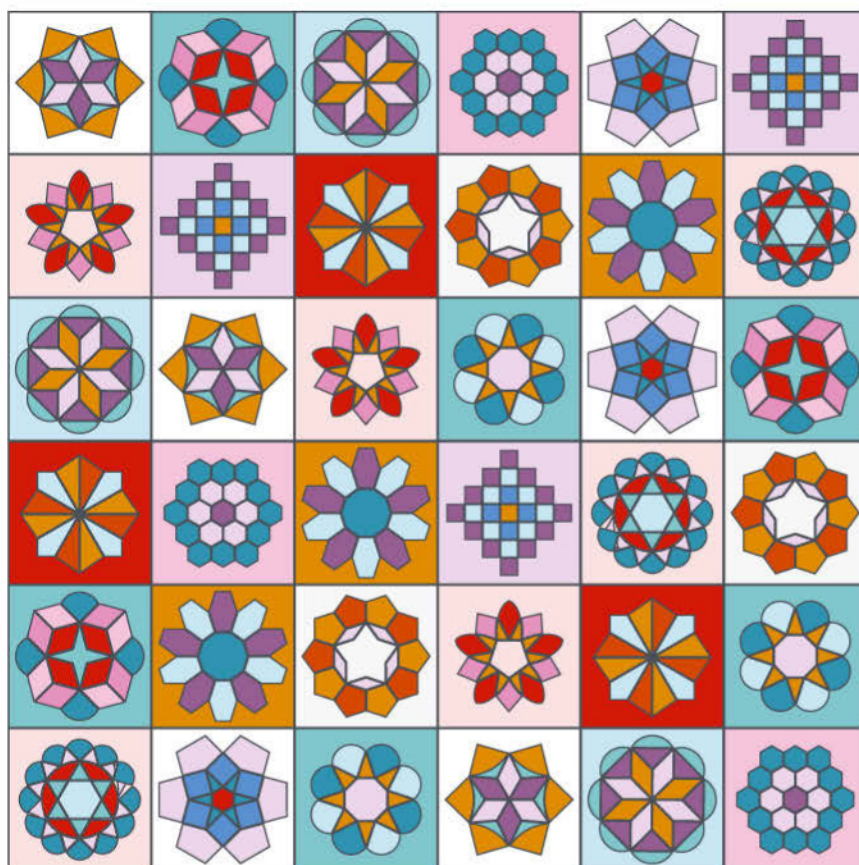
- Seam allowances are ¼in throughout, unless otherwise stated.
- Press seams open throughout, unless otherwise instructed.
- Press fabrics well before cutting.
- EPP = English Paper Piecing.
- RST = right sides together.
- A fat sixteenth is 9in x 11in.
- Press well after sewing each seam.
- For EPP, you may want to use a slightly larger seam allowance ($\frac{3}{8}$ in) to make it easier to fold the fabric over the edges.
- If you pre-cut all your background squares at the start of the quilt, disregard step 1.

To make the whole quilt:

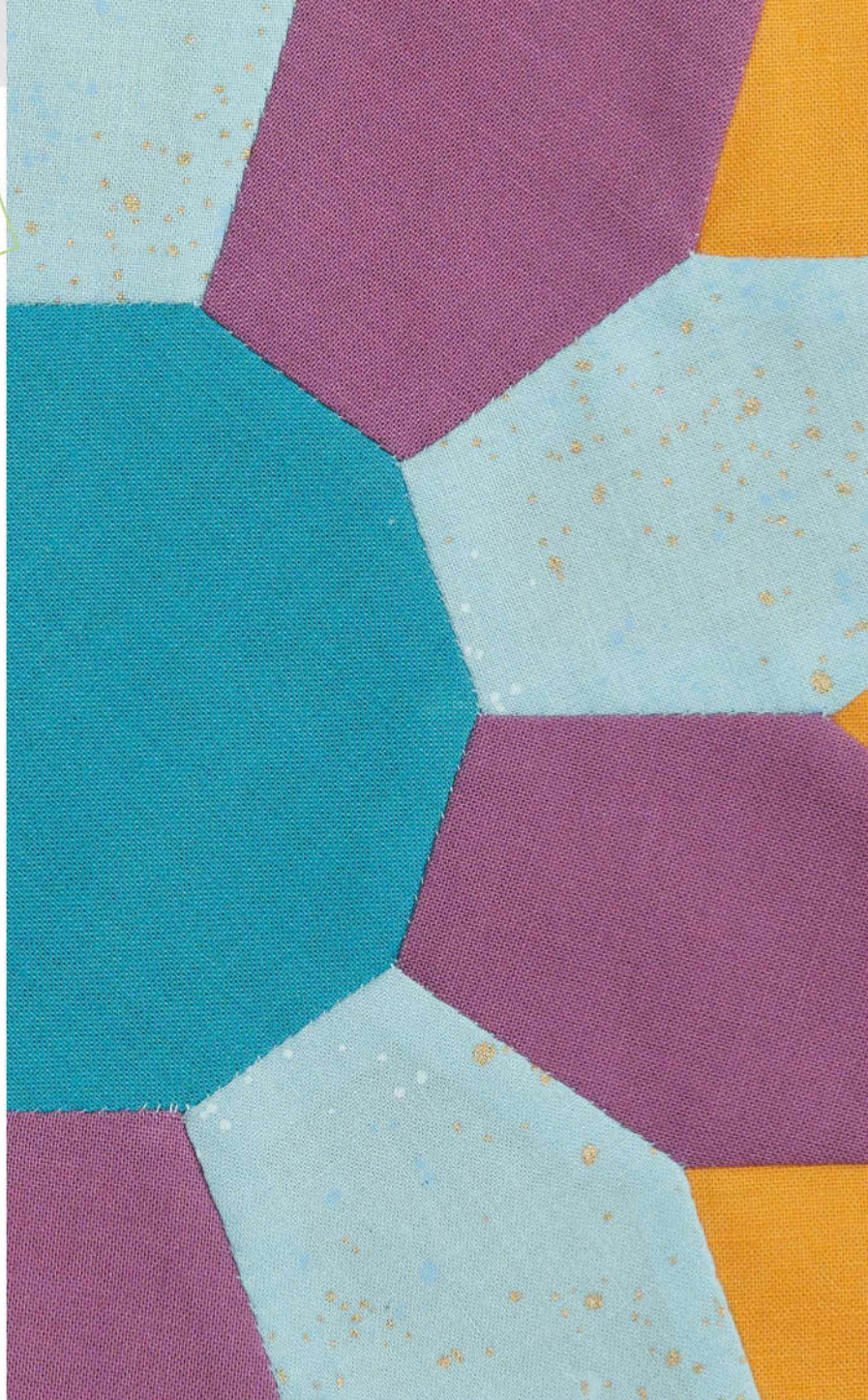
- Fabric A (dark blue): $\frac{1}{4}$ yd
- Fabric B (dark turquoise): 1yd
- Fabric C (light turquoise): 1yd
- Fabric D (light blue): $1\frac{3}{8}$ yds
- Fabric E (dark purple): $\frac{3}{4}$ yd
- Fabric F (light purple): $1\frac{5}{8}$ yds
- Fabric G (dark pink): $\frac{3}{8}$ yd
- Fabric H (light pink): $\frac{1}{2}$ yd
- Fabric I (red): $1\frac{1}{8}$ yds
- Fabric J (orange): $\frac{1}{2}$ yd
- Fabric K (mustard): 2yds
- Fabric L (cream): $\frac{3}{4}$ yd
- Fabric M (grey): $\frac{1}{2}$ yd
- Fabric N (white): $\frac{3}{4}$ yd
- Batting: 70in square
- Backing fabric: 4yds
- Binding fabric: $\frac{1}{2}$ yd



YOU CAN APPLIQUÉ BY HAND OR MACHINE AROUND THE OUTER EDGE TO FINISH YOUR BLOCKS



Quilt Layout Diagram



- The templates provided do not include seam allowances.
- If you're new to English Paper Piecing, refer to the EPP tutorial on p81–86 of *LP&Q* issue 123, or find it online at gathered.how/lovequiltingmag.

FABRICS USED

- Print fabrics are from various Ruby Star Society Basics collections.
- Solids are from the Bella Solids collection by Moda Fabrics.

CUTTING OUT

- From Fabric K cut:
■ Three (3) 11in squares.

PREPARING THE EPP TEMPLATES

- Baste the following template pieces, following steps 1–7 of the EPP Guide,

or using your preferred method:

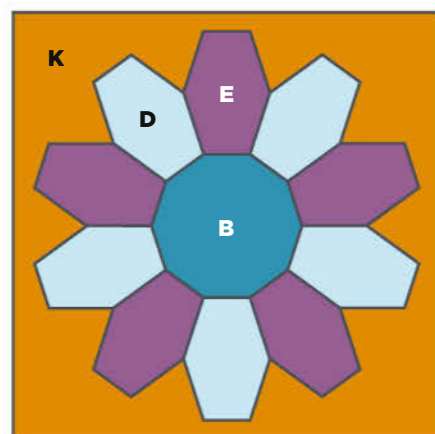
- Fabric B: three (3) Template 1.
- Fabric D: fifteen (15) Template 2.
- Fabric E: fifteen (15) Template 2.

MAKING THE BLOCKS

3 Arrange the units, referring to the Layout Diagram for the placement. Sew five each of the Fabric D and E Template 2 pieces around each Template 1, alternating the Fabric D and E pieces.

4 Press each shape well, then carefully remove the papers. Press again, taking care that all raw edges are turned under.

5 Fold each background square in half vertically and horizontally and finger press to mark the centre. Use these marks to centre the appliqué shapes.



Layout Diagram

TOP TIP

You may wish to join the Template 2 pieces in pairs to begin. Then join these pairs around the centre Template 1 piece. This will allow you to sew longer continuous seams.

6 Appliqué each shape to the background squares, referring to steps 14–17 of the EPP Guide. Press well, then trim to 10½in square, carefully centring the EPP shape for each block.



Karen Lewis

Karen spends her days screen printing beautiful fabric and stitching up striking, modern quilts
karenlewis.textiles.com
[karenlewis.textiles](https://www.instagram.com/karenlewis.textiles)

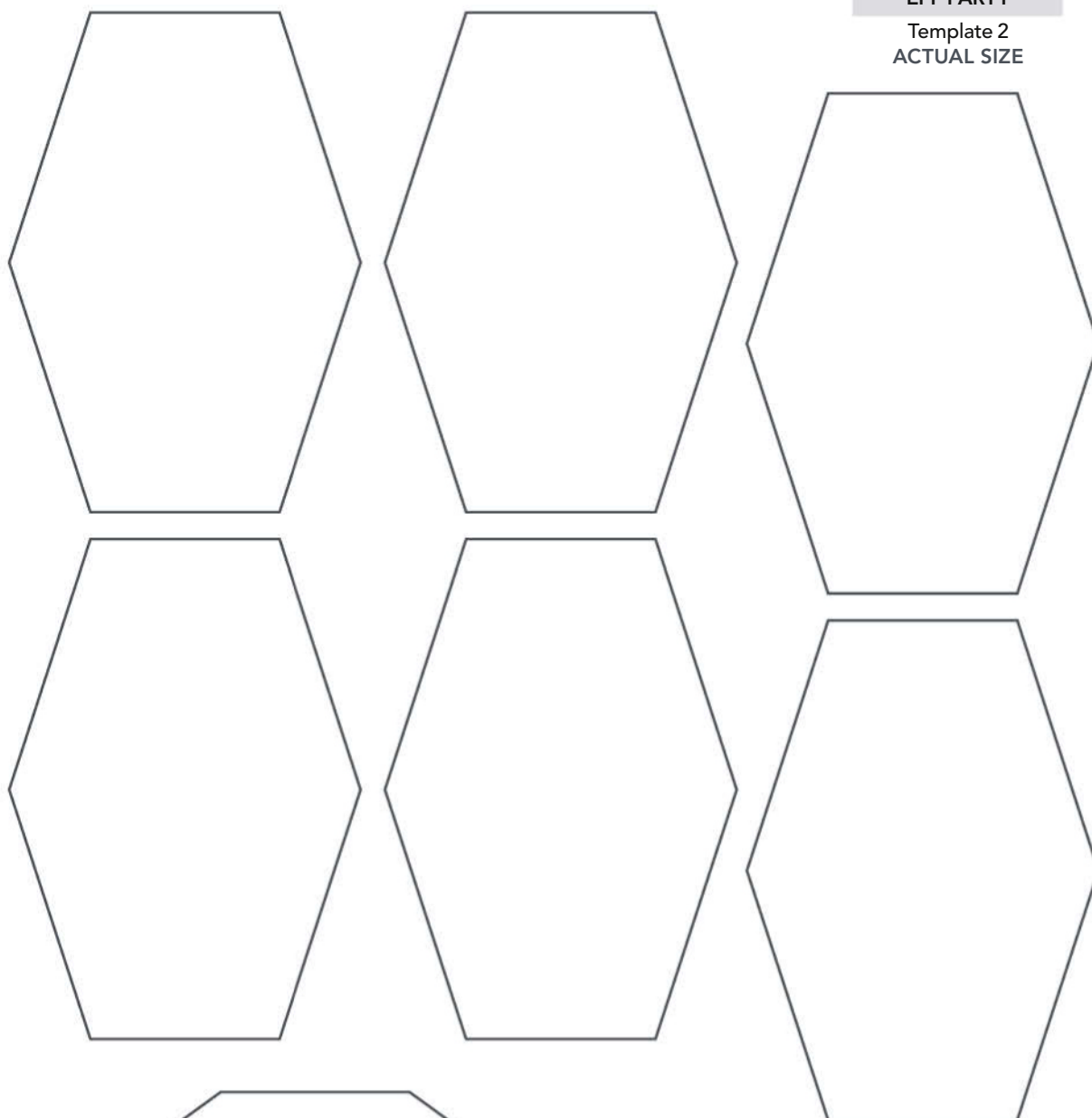
SCAN HERE!

Scan the QR code here for our EPP tutorial and to catch up on the blocks so far!



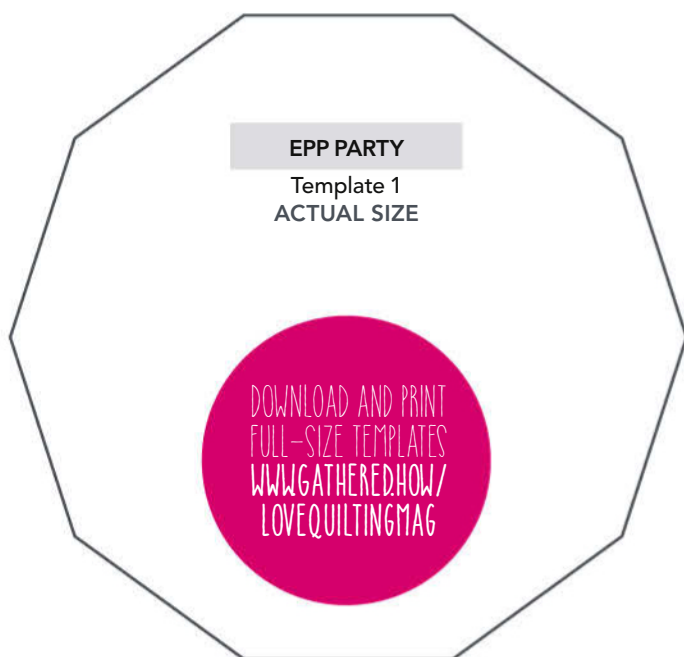
EPP PARTY

Template 2
ACTUAL SIZE



EPP PARTY

Template 1
ACTUAL SIZE



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Issue 128 on sale
1 September 2023

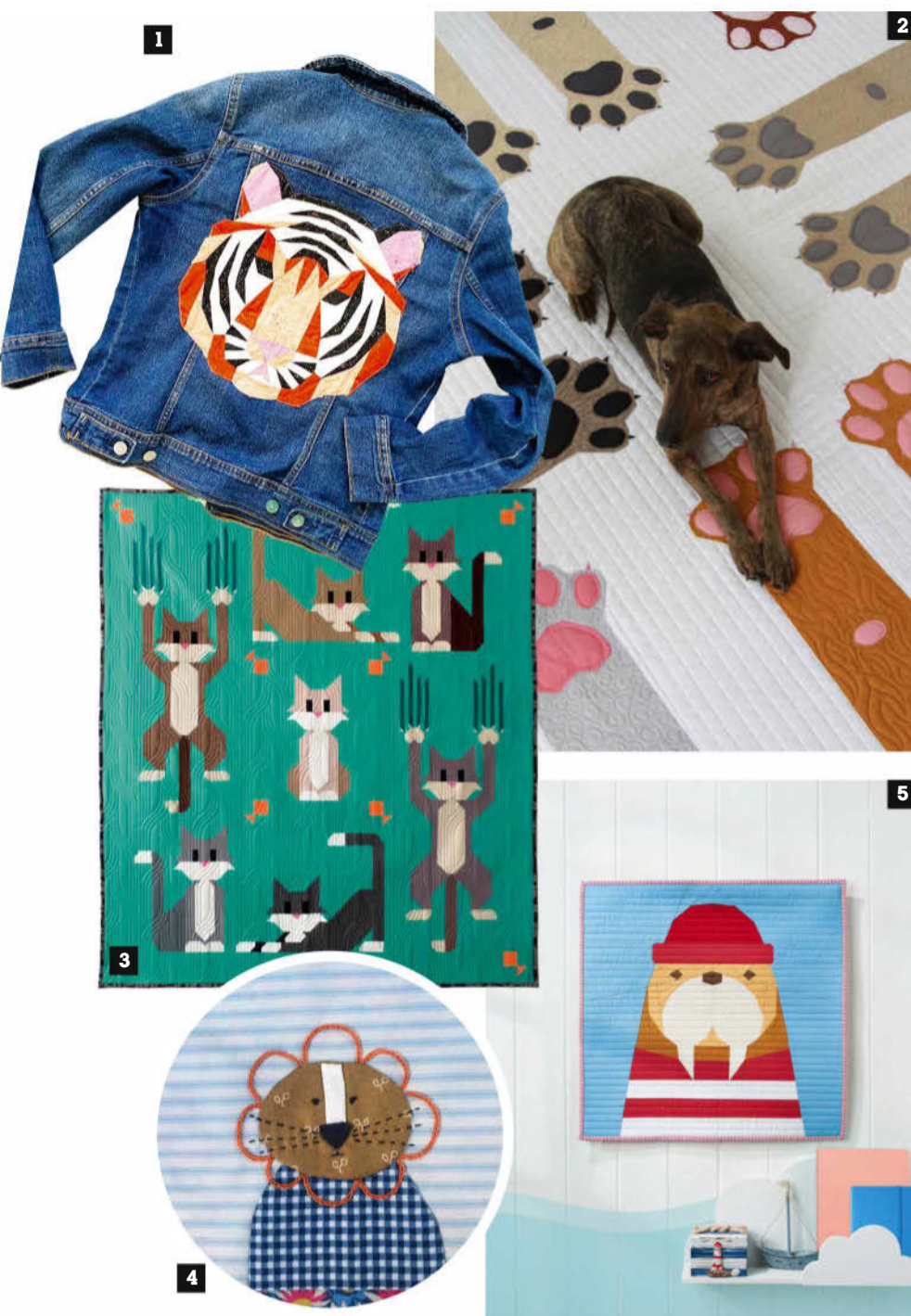
MAKE IT...

Zero waste piecing by Lynne Roe
Autumn leaves by Kathleen Anderson
FPP toadstool by Gaby Sartori
Floral HSTs by Sylvia Raschella
Our 10 top tips on sewing with scraps
PLUS Handy HST template and
bonus project sheet!

5 WAYS WITH:

Animals

Piece furry friends from fabric and thread with this round-up of animal quilt patterns, inspired by this issue's bonus booklet!



1 Epic English Paper Piecing

Adorn your jackets with the cutest mascots around thanks to Laurel of Porcupine Sews Threads' EPP patterns! She's got a huge selection of creatures great and small – from fierce lions and tigers, to sweet bunnies and delicate butterflies. Browse her EPP designs on psthreads.com

2 Paw-some piecing

Whether you're a dog or cat lover, we can all agree that their little toe beans are some of the cutest things out there. The Paws Up! quilt by Sheri of Whole Circle Studio puts them centre stage with its quirky graphic FPP design. We love this version pieced with various shades of AGF Pure Solids! wholecirclestudio.com

3 Modern traditional

John of Art East Quilting Co has no shortage of traditionally-pieced animal quilts with a twist. From his ever-popular Goats in Pajamas and Catrobics designs, to this fun Cat Scratch quilt featuring naughty cats and mini goldfish, there's something for everyone! arteastquiltingco.com

4 Soothing stitching

How sweet is this little appliqué lion block with hand stitched details by Jenny (@pincushion_pantiles)? It's part of the equally charming We Are Family quilt by Susan Smith (@notjustahuswife).

5 Friendly FPP

Dear readers, say hello to Humphrey the walrus! Set sail and stitch our FPP pal in fisherman garb by Gaby Sartori. You can find this digital pattern on our Etsy store, TQandLPQPatternShop.etsy.com

TOP TIPS

- Explore which techniques you enjoy – there are so many options for translating animals into patchwork!
- Consider adding embroidery to your animal quilts to add that extra level of character and detail.
- There are so many animal fabrics out there – why not incorporate them into your quilts too?



Halloween Monsters

by **NELLI KHATMOULLINA**

Halloween Monsters is sure to spook! Designer Nelli Khatmoullina played up her imagination in this modern, abstract Halloween collection that is fun and quirky with vicious plant monsters, one-eyed towering flowers, flying snails and also your more traditional Halloween prints such as: spiders, candy corn and skulls.

This collection is guaranteed to scare away any trick or treaters this year!

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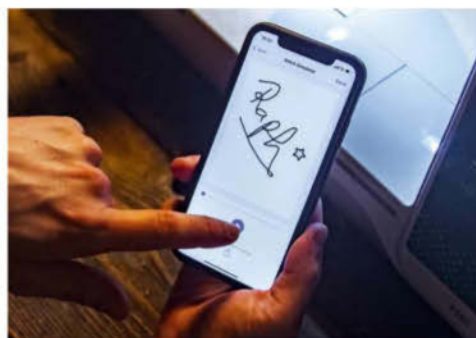
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ANIMAL MAGIC

If there's one thing that our travels through Foundation Paper Piecing over the years have proven, it's that animal quilts are the bee's knees. It goes without saying that the best thing about the FPP technique is the sheer freedom to create any shape of your choosing (especially the four-legged kind), so we've gone wild and curated a collection of eight of our favourite designs from the animal kingdom. There's no monkey business here – also included is a one-stop guide to Foundation Paper Piecing, so you can take to the eight adorable projects like a duck to water. Ever the creatures of habit, all of these patterns are by two of our favourite FPP-ers, Jo Carter and Susi Bellingham, who have made some of our most-loved FPP party animals over the years. So paws what you're doing and enjoy our patchwork cuties!

Lorna

Lorna Slessor Editor

Meet our contributors!



Susi Bellingham

FPP master Susi has a head full of ideas by day, and sews up her crafty plans by night!



Jo Carter

Jo designs cute quilts, as well as sweet softies with kits for you to sew at home!

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FPP TUTORIAL



NOTES:

- Seam allowances are $\frac{1}{4}$ in, unless otherwise noted.
- Press seams to the side, unless otherwise instructed.
- FPP templates include seam allowance around the outer edges only. All other templates include seam allowances.
- Shorten your stitch length to around 1.5 for FPP.
- The printed FPP template lines are a mirror image to the finished block, as fabric will be added to the unprinted side.
- FPP = Foundation Paper Piecing.
- RST = right sides together.
- WST = wrong sides together.
- RS = right side of fabric or printed side of paper template.
- WS = wrong side of fabric or unprinted side of paper template.
- WOF = width of fabric.

- When instructed to cut out two template pieces, turn the template over to cut the second piece, so that the fabric pieces are mirror images of each other.

CUTTING OUT

- 1 Decide which fabrics you will use for each area of the templates, referring to any Layout Diagrams, figures and photography for colours. Using the template as a guide, cut the fabric pieces for each section of the FPP template, making sure the pieces will be at least $\frac{1}{4}$ in larger than the section they will cover, all the way around.

PIECING THE TEMPLATES

- 2 Find Sections 1 and 2 on the Section A paper template and take the fabric pieces for each.
- 3 Hold up your template against a light source. Arrange the Section 1 fabric piece on the WS of the template, with the wrong side of the fabric touching the paper. Make sure that the fabric covers all of



Section 1, plus at least $\frac{1}{4}$ in seam allowance all the way around. Pin in place.

4 Place the Section 2 fabric RST with the Section 1 fabric, aligning the raw edges on the side where Sections 1 and 2 meet. Pin in place along the line between the two sections. Now you can fold the Section 2 fabric back and check that once sewn, it will cover Section 2 completely, plus the $\frac{1}{4}$ in seam allowance on all edges.

5 Once you're happy with the positioning, with the pieces RST again, pin in place out of the way of the printed line. Turn to the printed side, remove the pin from the printed line and sew along the line between Sections 1 and 2, backstitching at both ends to secure the stitches.

6 Check that when the fabric is unfolded, Section 2 will be covered completely, with a $\frac{1}{4}$ in seam allowance all around. Then fold back the template along the seam and trim the seam allowance to $\frac{1}{4}$ in, making sure you don't cut the paper template. Unfold the template and press the fabric pieces open.



7 Repeat steps 4–6 to piece the remaining sections on the template in numerical order. Repeat the whole process to piece all the remaining templates for your project. Press each completed template well, and trim along the outer dashed line.

JOINING TEMPLATES

8 When joining templates, follow the project's specific instructions for the correct order. As you join sections, remove the paper from the seam allowance only, and press the seam open.

9 Once all templates are joined, remove the paper from the back of the piece and square up if required.





HAPPY CLAM

Foundation Paper Piece neutral scraps
to make an otterly adorable wall hanging

BY SUSI BELLINGHAM



YOU WILL NEED

- Background fabric: one (1) fat quarter
- Light brown fabric (muzzle): 5in square
- Medium brown fabric (fur): one (1) fat eighth
- Dark brown fabric (ears, tail, arms and legs): 10in square
- Assorted scraps for the clamshell and nose: four (4) 2in squares
- Backing fabric: 12in x 14in
- Batting: 12in x 14in
- Binding fabric: one (1) fat eighth
- Black and peach embroidery thread
- One (1) copy of each of the Otter FPP templates A–F

FINISHED SIZE

- 11in x 13in

NOTES

- Fabric supplied by Fat Quarter Shop (fatquartershop.com).

FABRICS USED

- Background fabric: Linen Texture Cream fabric by Makower UK.
- Remaining fabrics are assorted scraps from various designers



ADD AN ACCENT COLOUR TO YOUR BINDING, COORDINATING IT WITH YOUR PAPER-PIECED CLAMSHELL

(including some Robert Kaufman Essex Yarn Dyed fabric used for the otter).

Baste in place, then sew together (Fig 1).

CUTTING OUT

1 From the binding fabric cut three (3) 2½in x 22in.

PIECING THE OTTER

2 Piece the template Sections A–F, following the tutorial on p5–6.

3 Pin the pieced Sections A and B together along diagonal edges, RST, carefully matching up points and edges of the block.

4 Repeat the process to join Section C to Section AB. Then join the remaining templates to the bottom in alphabetical order (Fig 2).

5 Trim the pieced top along the dashed outer edge of the paper templates, then remove the templates to complete the quilt top.

6 Embroider the eyes with two strands of black embroidery thread. Susi

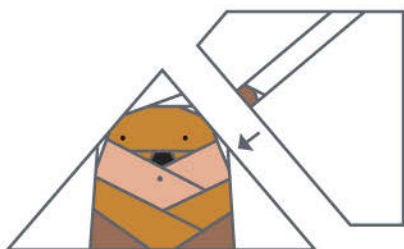


Fig 1

made French knots. Embroider the mouth with two strands of peach embroidery thread (Fig A).

FINISHING THE QUILT

7 Press the quilt top and backing well. Make a quilt sandwich by placing the backing fabric right side down, the batting on top, then the quilt top centrally and right side up. The backing and batting are slightly larger than the quilt top. Baste the layers together using your preferred method.

8 Quilt as desired. Susi chose to quilt around

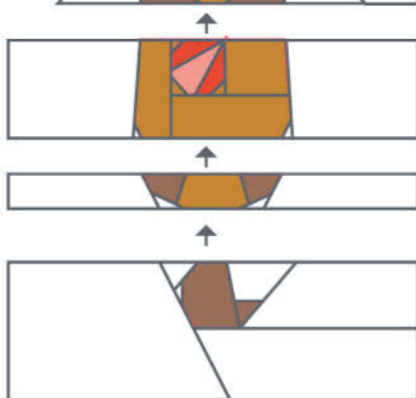
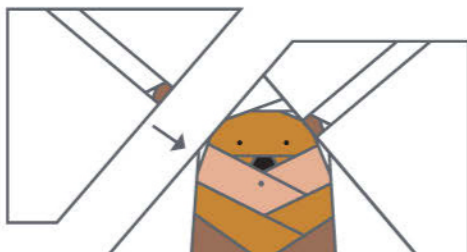


Fig 2

the otter and highlight the arms and legs, as well as the facial features and the clamshell it's holding.

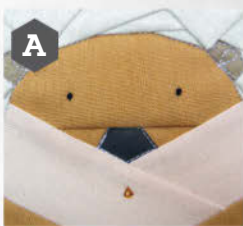
9 Trim the excess batting and backing fabric level with the quilt top edges and square up the mini quilt.

10 Sew the binding strips together end-to-end

using diagonal seams. Press seams open and trim away the dog ears. Fold in half lengthwise, WST, and press.

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

PIECING THE OTTER



Susi Bellingham

FPP master Susi has a head full of ideas by day and sews up her crafty plans by night

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PUPPY PAIR

Mix and match neutral solids to piece
a sweet sausage dog duo mini
complete with flapping ears

BY JO CARTER



YOU WILL NEED

- Background fabric (neutral): $\frac{3}{4}$ yd
- Dog body fabric (medium brown): 18in x 14in
- Dog ear fabric (dark brown): 6in x 8in
- Scrap fabrics (assorted shades of brown): 18in x 14in total
- Neckerchief fabric: 4in square each of two (2) different prints
- Backing fabric: 19in square
- Batting: 19in square
- Binding fabric: $\frac{1}{8}$ yd
- Two (2) copies each of Templates A–J

FINISHED SIZE

- 17½in square



WE JUST LOVE THESE MATCHING NECKERCHIEFS – PERFECT FOR SCRAPS OF YOUR FAVE PRINTS

FABRICS USED

- Earth from Euclid by Carolyn Friedlander for Robert Kaufman.
- Sunshine in Tiffany from the Seventy Six collection by Alison Glass for Andover.
- Starry in Seashell from the Print Shop collection by Alexia Abegg for Cotton+Steel.
- Espresso from the Essex Yarn Dyed collection by Robert Kaufman.

- Harmony from the Quilters Basic collection by Stof Fabrics.
- Solid fabrics are from the Kona Cotton Solids collection by Robert Kaufman in the following shades:
 - Snow.
 - Honey.
 - Biscuit.
 - Caramel.
 - Earth.

CUTTING OUT

- 1 From the background fabric cut:
 - Two (2) 17½in x 1½in.
- 2 From the remaining fabric, using the templates as a guide and referring to the photo for colour placement, cut out fabric for the background sections of Templates A–J, adding ¼in all around.

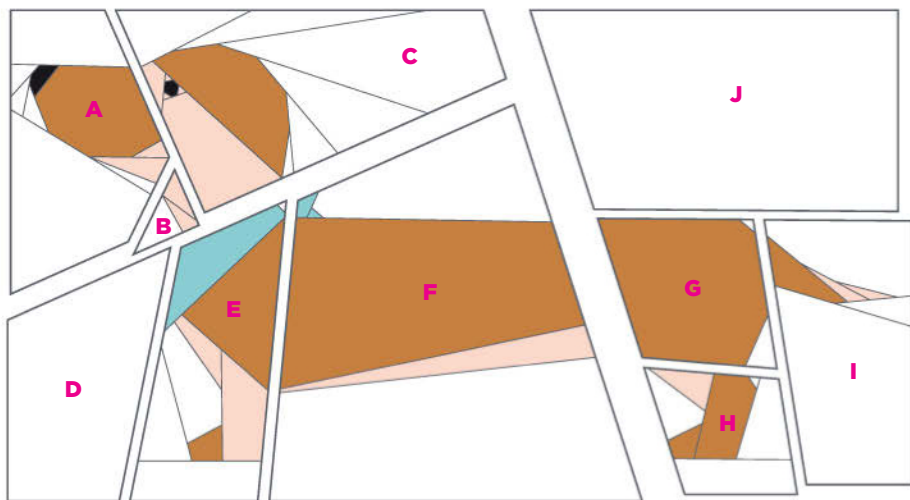


Fig 1

3 From the dog body and the scrap fabrics, using the templates as a guide and referring to the photo for colour placement, cut out fabric for the brown sections of Templates A–J, adding $\frac{1}{4}$ in all round.

4 From the dog ear fabric, cut four ears (two with the template face up, and two with the template turned over).

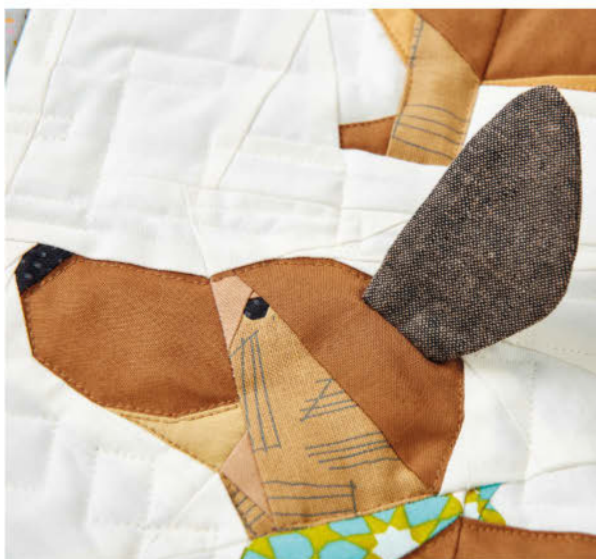
5 From the binding fabric cut two (2) $2\frac{1}{4}$ in x WOF.

PIECING THE DOGS

6 Piece the template Sections A–J, following the tutorial on p5–6.

7 Arrange the pieced templates into groups as shown (Fig 1).

8 Join Section G to the top of H, then join I to the side. Join J to the top of GHI to complete the back half.



9 Join Section E to D, then join Section F. Join Section B to the bottom of A, then join C to the side. Join Section ABC to DEF to complete the front half.

10 Join the two halves of the dog. Carefully remove the paper templates and press to complete one dog block.

11 Repeat steps 6–10 to make a total of two dog blocks.

ASSEMBLING THE QUILT TOP

12 Sew one dog block to the top of the other dog block. Make sure both sausage dogs are pointing in the same direction.

13 Take the two 17½in x 1½in background fabric strips. Join one to each side of the dog blocks.

QUILTING AND FINISHING

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 the quilt top centrally and right side up. Baste the layers together.

15 Quilt as desired. Jo quilted an interlocking square pattern.

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

17 Join all the binding strips together end-to-end using diagonal seams. Press the seams open and trim away the dog ears. Fold in half lengthwise, WST, and press.

18 Sew the binding to the front of the quilt, folding

a mitre at each corner, then fold it over to the back of the mini quilt and hand stitch it in place.

ADDING THE EARS

19 Pair your ear pieces, RST. Sew around the edge to join each pair, leaving the top end of each ear open (Fig 2).

20 Clip v-shaped notches around the curves and turn the ears the right way out. Fold the top raw edges inside by ¼in and press. Sew closed and then sew one ear to each dog to finish.



Jo Carter

Jo designs cute quilts, as well as sweet softies with coordinating kits for you to sew at home

folksy.com/shops/twoowlsdesign

[jo2owls](https://www.instagram.com/jo2owls)

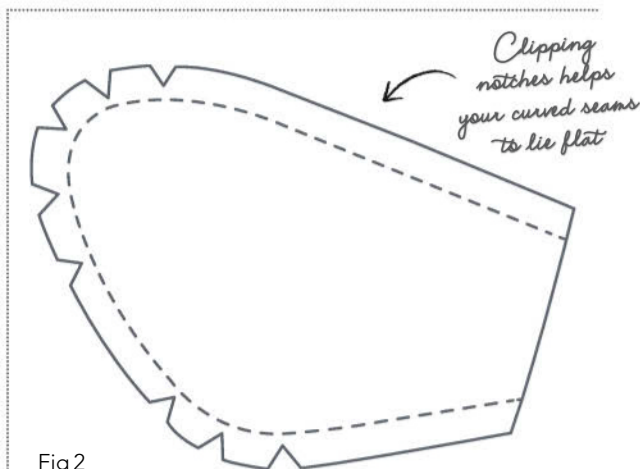


Fig 2

KITTY COIN PURSE

Stitch up a super-cute cat with embroidered details and an FPP fish motif

BY JO CARTER



YOU WILL NEED

- Fabric A (face):
10in square
- Fabric B (inner ears
and upper nose):
8in x 3in
- Fabric C (exterior):
13in square
- Fabric D (fish):
6in square
- Fabric E (nose):
2in x 1½in
- Lining fabric: 9in x 15in
- Batting: 9in x 15in
- Rectangle clip purse
frame: 4in
- One (1) copy each of
the Kitty templates

FINISHED SIZE

- 6in square approx



THIS PURSE WILL WORK WITH ANY FRAME! SIMPLY FOLLOW STEPS 1-3 TO MAKE YOUR OWN TEMPLATE

FABRICS USED

- Iron and Blue from the Kona Cotton Solids collection for Robert Kaufman.
- Spot in Silver by Kaffe Fassett for Rowan.
- Happy Shower Sky from the L's Modern Basics collection for Lecien Fabrics.

MAKING THE PURSE TOP TEMPLATE

1 To make the Purse Top template specific to your particular clip frame, place

the clip purse frame on top of a piece of tracing paper and draw around the top edge corners. Using a ruler, mark a horizontal line joining the marked top edge corners, and also extend the line on either side. Mark a second horizontal line, parallel to the first line and

2in below it. Find the midpoint between the top edge corners and then mark a vertical line through both horizontal lines, extending the line at either end. On the lower horizontal line, measure and mark 4in either side of the vertical line, then on each side mark a diagonal

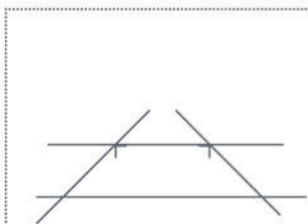


Fig 1

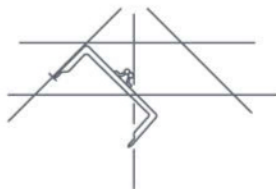


Fig 2



line from the 4in mark up to the top edge corner marked on the top horizontal line, referring to Fig 1.

2 Place the purse frame back against the original marked top edge corners and pivot the frame at one corner so that its arm lines up with the diagonal line. Mark the lower end of the purse frame on the diagonal line (Fig 2). Repeat for the other side of the purse frame on the other diagonal line. Sketch in the seam allowance $\frac{1}{4}$ in outside the diagonal line at each end of the arm and around the opening in the top of the purse. This will then form the top of your Purse Top template.

3 Place the tracing paper on top of the Purse Top template provided so that the horizontal guideline matches at the top. Trace the bottom curve (and notches) to complete the bottom of your Purse Top template. Adjust the sides to fit, adding extra to the side of the Lower Face template as needed and making sure that there is $\frac{1}{4}$ in seam allowance from the mark in the sketched diagonal seam allowance. Fold along the vertical centre line to make sure that the template is even and then neatly cut it out.

CUTTING OUT

4 From Fabric A, using the templates, cut:

- Two (2) ears.
- Two (2) upper faces.
- Two (2) lower faces.

5 From Fabric B, using the templates, cut:

- Two (2) ears.
- One (1) upper nose.

6 From Fabric C cut:

- One (1) purse top, using your template.
- One (1) $5\frac{1}{4}$ in x 2in.
- Two (2) $8\frac{1}{4}$ in x $2\frac{3}{4}$ in.

7 From Fabric C and Fabric D, referring to the photo for fabric placement, cut out strips of fabric to fit each section of the FPP fish templates.

8 From Fabric E, using the template, cut:

- One (1) nose.

MAKING THE PURSE FRONT

9 Take the upper nose piece and, RST, line up one long edge with the corresponding side of one upper face piece. Sew together (Fig 3). Repeat to join the other side of the upper nose to the second upper face piece.

10 Bring the two upper face pieces RST above the upper nose and sew together. Make sure that you

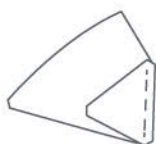


Fig 3

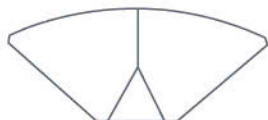


Fig 4

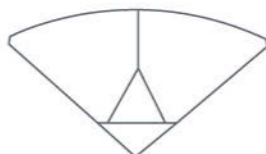


Fig 5

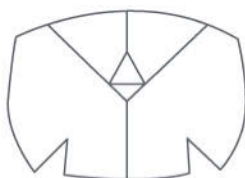


Fig 6

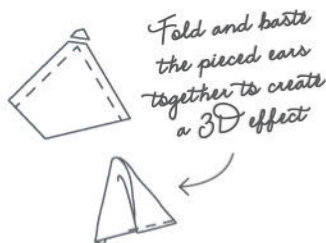


Fig 7

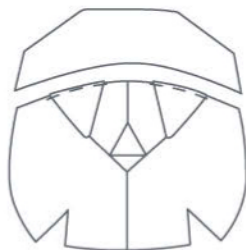


Fig 8

sew this seam separately, instead of continuing up when sewing the second side of the upper nose, to create a neater point. Press the seams (Fig 4).

11 Join the nose piece to the bottom of the section made in step 10 (Fig 5). Press the seam towards the bottom of the nose.

12 Take one lower face piece and join it to the corresponding side of the section from step 11. Repeat with the second lower face piece on the other side. Join the two lower face pieces under the nose piece (Fig 6).

13 Take one Fabric A ear and one Fabric B ear –

when placed RST their raw edges should match up. Sew around two sides as shown. Clip the top corner and then turn right side out. Fold one side in with Fabric B together, so that the bottom edge becomes straight. Baste the fold in place (Fig 7).

14 Repeat the process in step 13 to form a second ear, with the fold in the opposite direction so that it's a mirror image of the first ear.

15 Take the face section made in step 12 and place it right side up. Matching up the raw edges, place the ears on top along the top edge, with the front of the ears against the face,

and the ear folds towards the centre. Baste the ears into position.

16 Take the purse top piece and match it up with the top edge of the face section (Fig 8). Place the two pieces RST, trapping the ears between the two layers and matching up the notches. Sew in place and press the seam towards the face to complete the purse front.

MAKING THE PURSE BACK

17 Draw around your purse front to make a template for the purse back. Use it to cut out a total of two purse backs from your lining fabric, and another two purse backs from the batting.

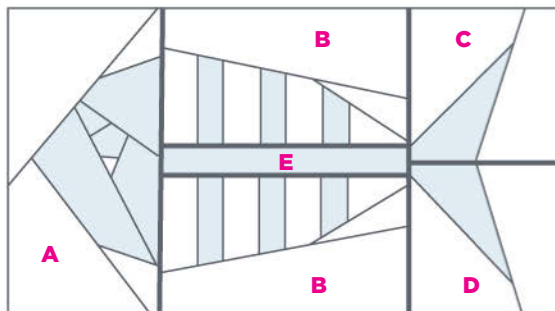


Fig 9

18 Piece the template Sections A–D, following the tutorial on p5–6.

19 Take the Section B and cut it in half horizontally, as indicated by the dashed line on the template. Rejoin the two pieces with a Section E1 fabric piece between them to make the fish body. Join Section C to Section D, then join this to the fish body. Join Section A to the other end to complete the fish block (Fig 9).

20 Take the Fabric C $5\frac{1}{4}\text{in} \times 2\text{in}$ strip and cut it in half vertically. Join one strip to each side of the fish block. Press.

21 Take the two Fabric C $8\frac{1}{4}\text{in} \times 2\frac{3}{4}\text{in}$ strips. Join one to the top and one to the bottom of the fish block. Press well.

22 Take the purse template you made in step 17 and centre it over the fish block, making sure that the top of the darts when sewn won't interfere with the piecing. Cut out the reverse exterior piece.

QUILTING AND EMBROIDERY

23 Place the batting pieces on the wrong side of the purse front and purse

back exterior pieces, and baste in place using your preferred method.

24 Quilt both of the pieces as desired, taking care when quilting the purse front to avoid sewing over the ears. Jo quilted pairs of free-motion lines, joining at one end, from the outside of the face into the middle of the purse front to create stripes, as well as around each of the fishbone sections on the purse back.

25 Referring to the photograph for guidance, draw a mouth, eyes and whiskers onto the face – Jo recommends using a water-erasable pen to do so. Neatly embroider over the lines and then fill in the eyes using black embroidery thread (Fig 10).



TOP TIPS FOR FPP

- The marked side of the template (the side you will be stitching) is the reverse of the finished block.
- Use a shorter stitch length than usual so that the seams don't come apart when you remove the template, and the paper is easy to tear away.
- Extend your stitching by a few stitches at either end of the seam line.

FINISHING THE PURSE

26 Bring the darts at the bottom of the purse front exterior together, RST, and sew them in place. Repeat for the purse back exterior, the front lining and the back lining.

27 Place the purse front and purse back exterior pieces RST and sew around the sides and bottom. Repeat to join the front and back lining pieces, but this time, on the bottom edge leave a gap of approx 2½in unstitched between the darts (Fig 11).

28 With the exterior purse wrong side out and the lining purse right side out, place the lining inside the exterior so that right sides are facing each other. Pin the lining to the exterior around the top edge. Sew the exterior and lining together around the top on one side only, starting and finishing

the seam just in front of the side seam for ease of turning. Sew the top edge on the other side of the purse together in the same way (Fig 12).

29 Turn the purse right side out through the gap in the bottom of the lining. Carefully apply glue inside the channel on one side of the purse frame and then ease one side of the purse top into the channel, pushing it fully in all along the opening (Fig 13). Leave to dry before fixing the other side of the purse in place in the same way.

30 Hand stitch the gap in the lining closed to complete the purse.

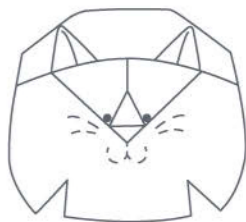


Fig 10

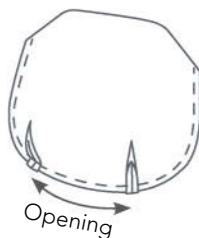


Fig 11

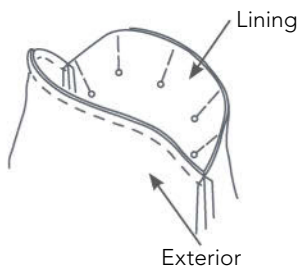


Fig 12

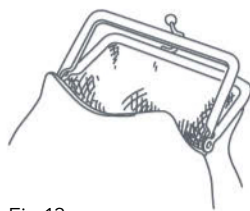


Fig 13



Jo Carter

Jo designs cute quilts, as well as sweet softies with coordinating kits for you to sew at home

🖱 folksy.com/shops/twoowlsdesign

📷 [jo2owls](https://www.instagram.com/jo2owls)

FOX & FLORA

Celebrate festival season by making a
Foundation Paper Pieced friend complete
with pretty felt flower garland

BY SUSI BELLINGHAM



YOU WILL NEED

- Scraps of fabric for the fox face
- Scraps of wool felt in various colours for flowers and leaves
- Background fabric: one (1) fat quarter
- Fusible interfacing: 10in square
- 8in embroidery hoop
- Black embroidery thread
- Coloured embroidery thread
- One (1) copy of the Fox FPP Template Sections A, B, C and D
- One (1) copy each of the Flower and Leaf templates

FINISHED SIZE

- 8in diameter circle



GOT SCRAPS? PIECE THIS PROJECT USING JUST REMNANTS FROM YOUR FABRIC STASH!

FABRICS USED

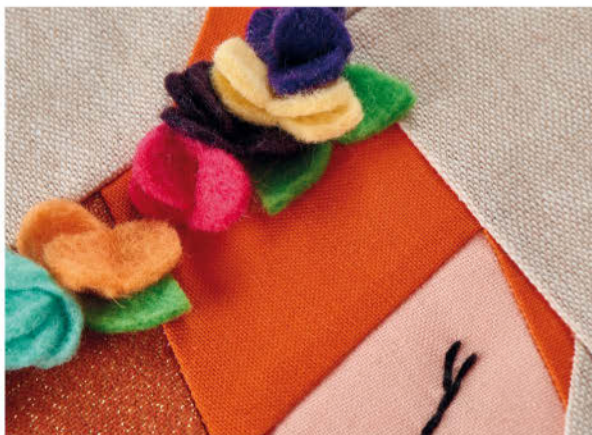
Fabrics are from Susi's stash, and include Moda

Bella Solids in Clementine, Cloud9 Fabrics Glimmer Solid in Copper, Kona Cotton Solids and Essex Yarn Dyed Linen by Robert Kaufman, as well as a print fabric from the Santa Fe collection by Sarah Watts for Cotton+Steel.

FOUNDATION PAPER PIECING

1 Piece the template Sections A–D, following the tutorial on p5–6.

2 Pin together the completed Sections A





and B, carefully matching points at the edges. Baste in place, then sew together.

3 Add Section C to Section AB, and Section D to Section ABC. Trim along the dashed lines and remove the paper templates from the back of the panel, tearing along the seam lines. Press the panel well.

4 Attach the fusible interfacing to the back of the FPP panel, according to the manufacturer's instructions.

EMBROIDERY

5 Use the black embroidery thread to embroider the eyes, using the photography of the FPP fox as a guide. Susi used four strands.

6 Use the Leaf template to cut approx eight leaves from green felt. Use the

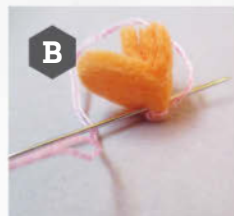
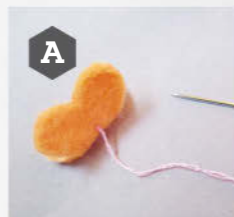
Flower template to cut approx twelve flowers from various colours of felt. Fold each flower in half and stitch through the middle (Fig A). Fold in half again and stitch to secure (Fig B). Make as many of these as you wish.

7 Embroider a line of running stitch across the head using the coloured embroidery thread, to provide a guideline for where to stitch on the flowers (Fig C). Use the same thread to sew the flowers and leaves in place.

FINISHING THE HOOP

8 Put the fox panel on top of the inner embroidery

ATTACHING THE FLOWERS



hoop, making sure that it's centred around all sides. Secure the block inside the hoop and trim the excess fabric around the edge to finish.



Susi Bellingham

FPP master Susi has a head full of ideas by day and sews up her crafty plans by night

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TOTALLY TROPICAL

Brighten up your sofa with a brightly billed toucan cushion – add a flash of neon stitching to really make those shapes pop!

BY SUSI BELLINGHAM



YOU WILL NEED

- Background fabric: ½yd
- Toucan body fabric (black) one (1) fat quarter
- Assorted rainbow scraps for toucan FPP sections
- Backing fabric: ½yd
- Fusible batting: 16½in x 37in
- Black embroidery thread
- One (1) copy each of Toucan Section A–E templates

FINISHED SIZE

- 16in square



COMBINE COLOURFUL SCRAPS OF FABRIC TO BUILD UP THE FOUNDATION PAPER PIECED BEAK

NOTES

- All fabrics and thread supplied by Fat Quarter Shop (fatquartershop.com).

FABRICS USED

- Print fabrics are from Basics, Pigment and Snap to Grid collections by Cotton+Steel, and Daisy Chain by Annabel Wrigley for Windham Fabrics.
- Thread is Neon Yellow by Sulky for Cotton+Steel.

CUTTING OUT

- 1 From the backing fabric cut:
 - Two (2) 16½in x 11in rectangles.

- 2 From the fusible batting cut:
 - Two (2) 16½in x 10¼in rectangles.
 - One (1) 16½in square.

PIECING THE TOUCAN

- 3 Piece the template Sections A–E, following the tutorial on p5–6.

- 4 Pin the pieced Sections A and B RST, carefully matching up points and edges of the block. Baste into position, then sew together (Fig 1).

- 5 Sew the pieced FPP Sections C, D and E together (Fig 2).



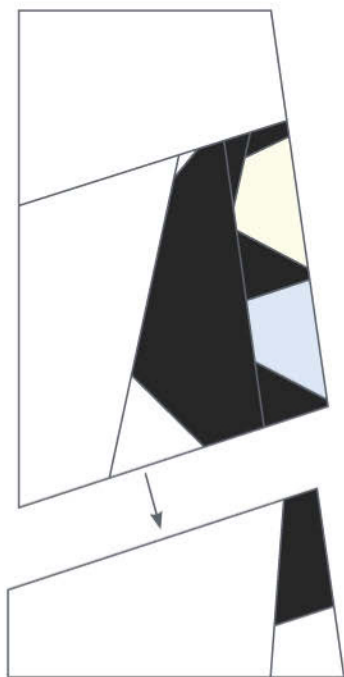


Fig 1

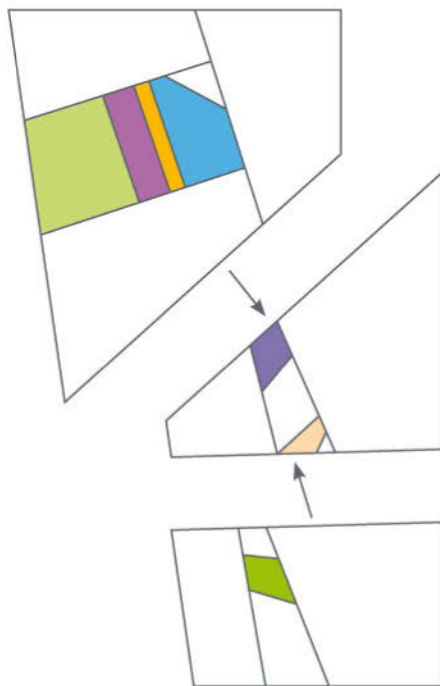


Fig 2

6 Sew Section AB to the left of Section CDE, making sure to match seams to line up the top of the toucan's bill with the top of the toucan's head (Fig 3).

7 Press the block well and trim along the outer dashed line. Remove the paper templates from the back of the block.

MAKING THE CUSHION

8 Using the manufacturer's instructions, fuse the 16½in square of fusible



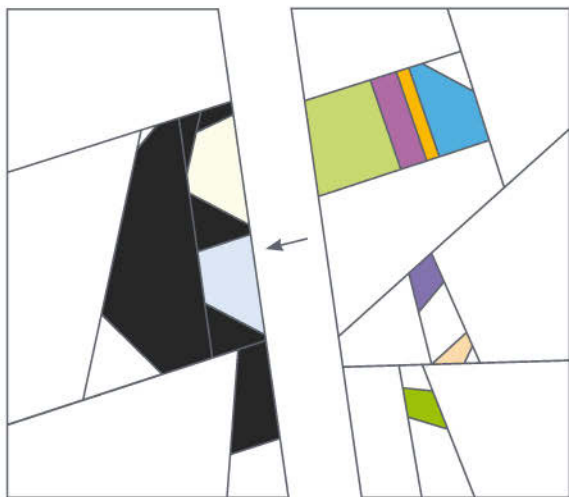


Fig 3

batting to the wrong side of the pieced Toucan block. Quilt as desired. Susi used neon thread to outline the toucan and feathers, machine stitching approx $\frac{1}{4}$ in away from the seams. Use black embroidery thread to sew the eye.

9 Take one piece of backing fabric and fuse one $16\frac{1}{2}$ in x $10\frac{1}{4}$ in rectangle of fusible batting to the wrong side, leaving a 1in gap of fabric at one long edge. Press under $\frac{1}{2}$ in of fabric on the unbacked edge of fabric. Press this folded edge over to the batting and fuse (Figs A–B), then neatly topstitch into place (Fig C).

10 Repeat step 9 with the remaining backing and batting piece.

11 Lay your pieced cushion front right side up. Layer one backing piece on top, right side down, aligning raw edges at the top and sides (with the stitched hem across the centre). Layer the other backing piece on top, right side down, aligning raw edges at the bottom and sides of the cushion front. Then pin in place.



12 Sew around the outer edges, backstitching where the pieces overlap. Turn right side out and push out the corners.



Susi Bellingham

FPP master Susi has a head full of ideas by day and sews up her crafty plans by night

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WILD THINGS

Harness haberdashery with handy fabric trays,
inset with adorable Foundation Paper
Pieced woodland animal panels

BY SUSI BELLINGHAM



YOU WILL NEED

- Tray interior fabric: $\frac{1}{4}$ yd
- Assorted scraps for the mouse and bunny
- Tray exterior fabric: one (1) $9\frac{1}{2}$ in square for the mouse, one (1) 11in square for the bunny
- Fusible batting: one (1) $9\frac{1}{2}$ in square for the mouse, one (1) 11in square for the bunny
- Embroidery thread
- One (1) copy each of the Mouse Templates A and B and Bunny Templates A, B and C

FINISHED SIZE

- Mouse tray: $6\frac{1}{2}$ in square
- Bunny tray: 8in square



USE THE TEMPLATES TO PIECE THE ANIMALS TOGETHER, THEN EMBROIDER SWEET DETAILS

NOTES

- Fabrics provided by Fat Quarter Shop (fatquartershop.com).

FABRICS USED

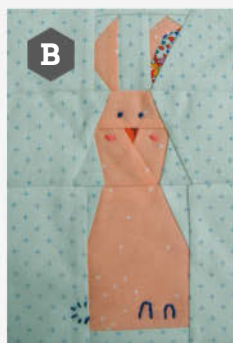
Fabrics include prints from collections by Cotton+Steel and Annabel Wrigley for Windham Fabrics.

PIECING THE MOUSE PANEL

1 Piece the Mouse template Sections A and B, following the FPP tutorial on p5–6.



PIECING THE PANELS



2 Sew Template A to B, returning your stitch length back to normal. Press and trim along the dashed line to make a $9\frac{1}{2}$ in square. Carefully remove the papers.

PIECING THE BUNNY PANEL

3 Piece the Bunny template Sections A–C, following the tutorial on p5–6. Sew Template A to Template B. Then sew Template C to Template AB. Press and trim along the dashed line to make an 11in square. Remove the papers.

SEWING THE CORNERS



ADDING DETAILS

4 Fuse the completed blocks to the batting squares following the manufacturer's instructions.

5 Embroider details onto the animals, using the red marks on the templates as a guide and three strands of embroidery thread (Figs A and B). Make two French knots for the eyes.

CONSTRUCTING THE TRAYS

6 Place each pieced panel on top of the corresponding exterior fabric, right sides together. Pin in place. Stitch around the edges, leaving a 3in opening on one side.

7 Clip the corners and turn each tray right side out. Press, carefully turning the raw edges at the opening in to the inside.

8 Neatly topstitch around the edge using a $\frac{1}{8}$ in seam allowance and subtle coloured threads, stitching the opening closed as you work your way around.

9 To create the corners, fold the square in half diagonally and secure a pin $1\frac{1}{4}$ in from the corner. Sew a straight line downwards, backstitching at each end (Figs C–D). Repeat this process for the remaining three corners to finish either tray.



Susi Bellingham

FPP master Susi has a head full of ideas by day and sews up her crafty plans by night

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ARCTIC PALS

Dig out your cutest winter prints to sew a patchwork quilt for a snoozy Foundation Paper Pieced penguin and their fishy friend

BY SUSI BELLINGHAM



YOU WILL NEED

- Assorted scraps of print fabric for the FPP and pieced blanket
- Background fabric: one (1) fat quarter
- Backing fabric: 15in x 18in
- Fusible batting: 14½in x 17½in
- Binding fabric: one (1) fat quarter
- Embroidery thread
- One (1) copy each of the Penguin FPP Template sections A, B, C and D

FINISHED SIZE

- 14in x 17in



NOTES

- Fabrics supplied by Fat Quarter Shop (fatquartershop.com)

FABRICS USED

- Prints include 80s Party in Black, Permanent Wave Cobalt and Big Pill Dot Black from the Snap to Grid collection by Kim Kight for Cotton+Steel.
- Blue background fabric is a Kona Cotton Solid in Light Blue by Robert Kaufman.

THIS SKILL-BUILDING MINI QUILT FEATURES FPP AND TRADITIONAL PIECING TECHNIQUES

CUTTING OUT

- 1 From the background fabric cut:
 - One (1) 3¾in x 14½in.
- 2 From the print fabrics cut:
 - Twelve (12) 4in squares for the pieced blanket.
- 3 Using the FPP templates as a guide, cut the fabric pieces for each section of the FPP template, making

sure the pieces will be at least ¼in larger than the section they will cover, all the way around.

- 4 From the binding fabric cut:
 - Four (4) 2½in x 22in.

PIECING THE PENGUIN

- 5 Piece the template Sections A–D, following the tutorial on p5–6.



QUILTING AND FINISHING



6 Pin together completed Sections A and B, carefully matching points at the edges. Baste in place, then sew together.

7 Add Section C to the left side of Section AB. Then sew Section D to the right of Section ABC. Remove the papers from the backs and sew the $3\frac{3}{4}$ in x $14\frac{1}{2}$ in rectangle to the top.

8 Arrange your print fabric 4in squares in three rows of four. Sew the squares together in rows, pressing seams to one side. Sew the rows together to complete the blanket. Sew the blanket to the bottom of the pieced penguin.

QUILTING AND FINISHING

9 Fuse the piece of batting to the wrong side of your

quilt top, following the manufacturer's instructions.

10 Use a length of dark blue embroidery thread to embroider the penguin and fish's eyes, using the red markings on the template as a placement guide (Fig A). Sew a cross for the fish, and a backstitch for the penguin.

11 Make a quilt sandwich by placing the backing fabric right side down, then place the quilt top with batting centrally and right side up. Baste the three quilt layers together using your preferred method.

12 Quilt as desired. Susi quilted simple diagonal lines across her mini quilt. Trim off the excess batting and backing fabric and square up the quilt.

13 Sew the binding strips together end-to-end using diagonal seams. Press the seams open. Fold in half lengthways, wrong sides together, and press.

14 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 secure in place with pins or binding clips. Hand stitch in place to finish.



Susi Bellingham

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