



PATCHWORK &

Quilting

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Sharing your passion for fabric!

ISSUE TWENTY FIVE

25

STUNNING PROJECTS + IDEAS

TRANSFORM EVERY ROOM!

- BEDROOM BRIGHTS
- DINING TABLE UPDATES
- APPLIQUÉ HALL DECOR
- ON-TREND SOFA CUSHIONS



Cool for CATS!

Use up your scraps with our retro softie



INDULGE IN A SUMMER TREAT

Amy Butler makes every quilt sweeter!



IMMEDIATE MEDIA^{CO}

Two stunning Computerised Long-arm Models

We've added even more fabulous features to create the amazing Memory Craft 8900QCP and the Memory Craft 8200QCP Special Edition sewing machines. The sheer length of the arm space at 280mm (11") makes them ideal for those larger projects.

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MEMORY CRAFT 8900QCP
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WELCOME

Destination staycation!



There must be lots of you reading this who, like me, really enjoy their home comforts... to the point where staying in is often more appealing than going out. As children, we spent many happy hours building dens in the house or garden, playing with our stuffed animals, and generally letting our own imaginations entertain us. So this issue celebrates not just the comforts of home, but conjuring up corners of the house where you can truly relax in quilty style!

Laura Pritchard's ice lolly quilt for **The Cotton Club** is the epitome of simple pleasures at home. Taking a moment to indulge in your favourite ice cream or lolly is definitely something to savour. I totally adore the houses quilt and wall hangings by **Jo Avery**. Every house is different, so you can customize each one, just as you do your own home. If you're thinking of building your own den at home, take inspiration from **Fiona Calvert's** tepee-themed cushions. Take lots of pillows, comfy blankets, homemade bunting and a few lanterns, and you have yourself a cosy corner that kids of all ages will love. Whether you're inside or out, **Ali Burdon** has designed a fun dining set that demands some whimsical table decorations to complete the look. When I was little, I had an imaginary cat (yes, honestly) so **Fiona Hesford's** cat softies made with vintage print fabric ticks all the nostalgia boxes.

Enjoy time spent at home with loved ones. To make it even better, add a touch of fabric loveliness to every room and corner of your house. Home sweet home indeed!

A handwritten signature in black ink that reads "Jenny".

JENNY FOX-PROVERBS EDITOR

Join us online to share ideas and all your latest makes!

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PS Join us on the LP&Q blog for free projects, template downloads, and to sign up for our newsletter! www.lovepatchworkandquilting.com

LOVE PATCHWORK & Quilting

Sharing your passion for fabric!



THIS ISSUE'S PROJECTS

STAYCATION

14 Laura Pritchard's quick quilt brings tropical flair to your home. Just add a pina colada, a good book and some summer tunes to complete the holiday vibe!

Calvert's cute tepee cushion trio will pep up your sofa in an instant!

BLUE MOON

50 Sleep tight beneath this moonlit sky ombré quilt created with simple quarter-square triangles by Susan Standen.

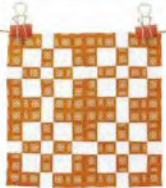
SCRAPPY STYLE

77 Karen Lewis' cushion is the perfect project to use up those teeny scraps.

GROOVY BABY

82 Give a seventies palette a modern makeover with Lynne Goldsworthy's simple quilt.

Block of the Month



93 Join us for another design in our series with Lynne Goldsworthy.

WHAT'S NEW PUSSYCAT

23 For a quick-stitch project that's guaranteed to put a smile on your face, try Fiona Hesford's feline friends.

HOMEBODY

28 Ease yourself into improv piecing with Jo Avery's super-cute house blocks.

CAMP OUT

44 Bring the summer festival vibe home with you – Fiona

ALFRESCO EATING

56 Picnic in style with Ali Burdon's retro-floral table set of a table runner, mats and coasters.

SCANDI LOVE

66 Complement a modern, minimalistic room with Lynne Goldsworthy's gorgeous Scandi-influenced quilt and pillows.

MEASUREMENTS NOTE

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

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TECH FEATURE

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TEMPLATES

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DIRECTORY

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GNOME ANGEL

98 Welcome to the second of our new monthly column by Angie Wilson, aka Gnome Angel.

NEXT MONTH

99 Take a peek at the treats coming up next issue.

THE BIG QUESTION

WHAT ARE YOUR TOP TIME-SAVING TIPS?



Designer Laura Pritchard
This issue Staycation

"I meticulously plan my cutting and sewing beforehand (often while I'm waiting for fabric to arrive) so that when I get to my sewing desk I'm ready to get stuck right in!"



Designer Susan Standen
This issue Blue Moon

"If your sewing time comes in limited, short time frames, break down your project into small tasks and focus on accomplishing just one at a time."



Designer Sarah Griffiths
This issue Sew Charming Sampler

"I like to set up my space with dedicated sewing, cutting and pressing areas. I save a lot of time by not having to constantly shift stacks of material to switch tasks."



Cover gift

HALF-SQUARE TRIANGLE

Heaven in a half square



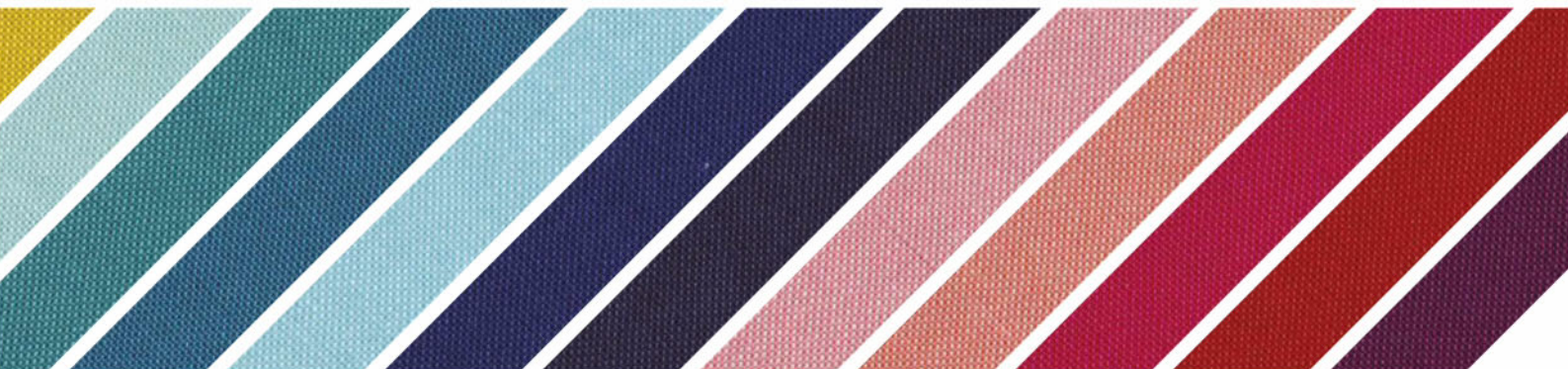
The humble HST (Half-Square Triangle) is the building block for many of the most iconic quilt motifs that we know and love. Just mix and match this simple unit and you have literally endless options for blocks designs...

We're delighted to be teaming up with the ever-so clever designer Michelle Engel Benscko (the brains behind Cloud9 fabrics) to showcase the HST in all its glory.

And what better way to show off your blocks than with the crisp, clean lines of solid fabrics? Have you met the new Cirrus Solids line? Well quilters, you are in for a treat – buttery soft and a dream to work with, Cloud9's irresistible new chambray weight, organic cotton range comes in a gorgeous collection of 21 vivid colours and subtle neutrals. Michelle's created a

whopping 65 modern block designs to get your sewing mojo in gear! Try out the blocks in any size of HST – we just know you're going to love them.

And, of course, to accompany this bumper booklet of designs, we've also got for you our foolproof HST templates. Make seventy (70) 2½in HSTs, twenty-four (24) 4½in HSTs, or twelve (12) 6½in HSTs using two fat quarters and the ready-to-sew templates – just sew, cut and press your way to HST heaven! Full instructions are provided within the booklet, so what are you waiting for? Let's get sewing!





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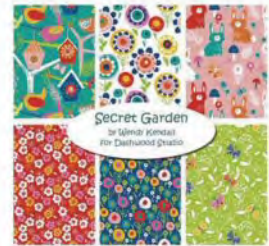
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LOVELIFE

Celebrate the fabric of life

CRACKING CUSHION

Want to make a coastal-chic splash in your home? Then snap up this quirky screen-printed linen lobster cushion (complete with swoon-soft duck-feather insert) by Jenny Sibthorp before it's too late!



JENNY LOVES...

■ This witty fabric transports me to the coast with fishing boats bobbing on the ocean and the tang of salty brine on the air. Animal-themed prints are so hot right now and I love this cool crustacean pattern by Jenny Sibthorp – I'm thinking summery blocks and a spot of fussy-cutting. Just don't say, "I'm going to boil the kettle now..."



MODERN MOTIFS

■ We're very excited about Karen Lewis' forthcoming Robert Kaufman collection, which hadn't landed as we went to press but was due any day... We're huge fans of Karen's contemporary motif designs and can't wait to get our hands on her new range, Blueberry Park, which we're reliably informed includes a whopping 75 designs! For a sneak peak and to keep up with all the latest news about when and where it's available, follow Karen on Instagram, [instagram.com/karenlewistextiles](https://www.instagram.com/karenlewistextiles)



CLOTH & CANDY

The name says it all: an irresistible combination of favourite things. Cloth & Candy is a new online fabric store founded by Farzana Chowdhury. She loves fabric and it shows. She's picked out a range of fabrics in contemporary designs and happy colours that are easily mixed and matched. Pair Soaring Free by Frances Newcombe for Art Gallery Fabrics with Deco Petal by Elizabeth Olwen for Cloud9, to create a beachy-blue ensemble. Indulge at clothandcandy.co.uk



GREAT OUTDOORS

Jenny Sibthorp's bold, fresh and simple designs are inspired by the flora, fauna and landscape of the area surrounding her farm studio in Dorset. She screen-prints much of her range by hand and all her homewares and accessories are manufactured locally. Her beautiful purses, bags and cushions are made in linen and leather. To treat yourself or a pal, head to [folksy.com/shops/JennySibthorp](https://www.folksy.com/shops/JennySibthorp)

Thread heaven

Thoughtfully put together, Aurifil's boxes of cotton threads go together like apple pie and custard. There are 12 in the range, collected into four colourways of 10 spools, making a coordinated look a smooth operation. The names on the boxes are as lovely as the threads inside: Biscotti (neutral shades), Macaroon (muted), Scone (primitive) and Tart (bright). The Patchwork Set contains

50-weight cotton for machine piecing. In the Aurifloss Set, you'll find six-strand floss for embroidery, while the Finishing Set contains 12-weight cotton for quilting.

As a bonus, each box also comes with a free cutting guide for a 10in quilt block. Save money by buying them in sets of four, or – for a very special treat – all 12. Is it Christmas yet? Order yours at www.fatquartershop.com

Courtesy of Aneela Hoey
comforstitching.typepad.co.uk



POTTY FOR POTS

We love these mini planter bins – they're so cute and so easy to sew. To make them, head to Marni Weaver's Haberdashery Fun blog for a tutorial. Made with two pieces of fabrics (an outer and an inner), you can have fun mixing and matching patterns and colours, and they're made up with a few short seams so you'll stitch them up in no time. They're perfect for using up quilting fabric as you need only two pieces, each 10¾cm square. Visit haberdasheryfun.com/diy-projects/sew-mini-fabric-planter-bins



VIGNETTE

Always on the cutting edge of sewing cool, Aneela Hoey is launching a fantastic new fabric collection with Cloud9, called Vignette. You can see all the fun of her usual whimsical style in the designs, but this range is actually a bit more grown up than her previous fabrics. The pretty florals, petals, florets and geometric ladybugs are perfect for patchwork and quilting, but what's really exciting is the double gauze prints! If you've never worked with these fabrics, they're super-soft and light – great for children's makes and luxurious quilts. To see the whole range pop over to cloud9fabrics.com/fabrics/vignette

BLOOMING BLISS

■ It started with an elephant. Nadra Ridgeway, who lives in Germany, made a stuffed toy for her new baby and a love for all things sewing started there. Now she has her own textiles label, Ellis & Higgs, and a fabric collection. Nadra's debut fabric design, brand new this summer, is Bloom and Bliss for Riley Blake Designs. If you love florals in pinks, greens and blues, you'll adore them. You'll find sweet quilt and appliqué designs on her website – there are free tutorials, plus patterns to buy. ellisandhiggs.com



INSTA INSPIRES!

SWEETAPOLITA

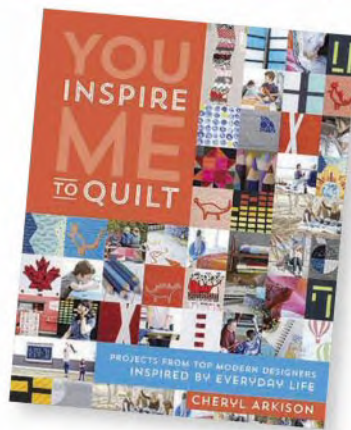
We can't resist the scrummy pastel creations from master-baker and sprinkle-lover Rosie Alyea. Her cakes give us a hankering for sweet-treats, and inspiration for tasty fabric palettes!



www.instagram.com/sweetapolita

YOU INSPIRE ME TO QUILT

Quilt designers find inspiration from all areas of life around them. You can too. *You Inspire Me to Quilt* by Cheryl Arkison shows you how to turn inspiration gained from day-to-day life into beautiful quilts. To help you along, nine brilliant quilt designers explain how they made theirs. Ever thought of making a quilt with the design of a digital clock on it? Amanda Jean Nyberg did. Follow the advice of Cheryl and Amanda Jean, as well as Andrea Harris, Blair Stocker, Jen Carlton Bailly, Cynthia Frenette, Carolyn Friedlander, Heather Jones, and Rossie Hutchinson, and you'll soon be snuggling into your own special creation. *You Inspire Me to Quilt* is published by Stash Books, www.ctpub.com





SEWMOTION

■ Nowadays, you're only ever a couple of clicks away from a new quilt pattern, and these two fresh designs from Sewmotion are definitely worth downloading. Cross My Heart is great for beginners, using just 5in squares so you can chain-piece your way to a speedy finish. Side To Side hexagon and triangle shapes have some clever piecing to create a zig-zag pattern without tricky Y-seams. Each pattern includes tips and links to online tutorials, plus they're available as PDFs or paper versions (with free postage to boot). For more details and links, visit sewmotion.com

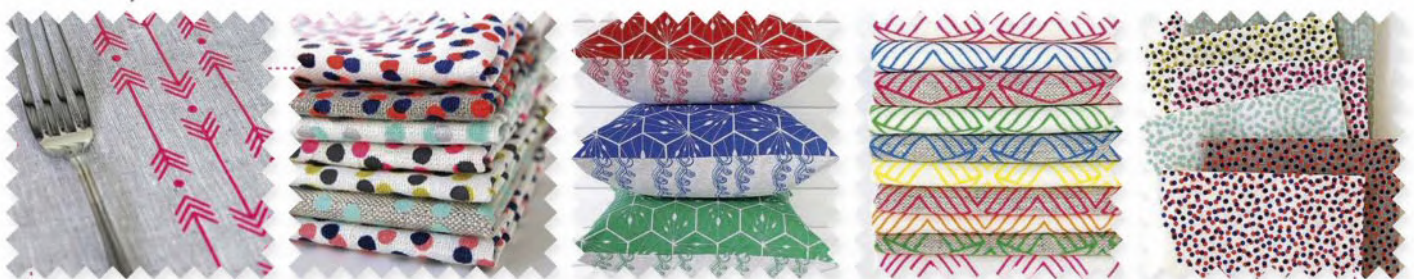
JUST FOR YOU

If you're a fan of different shapes and geometric effects, you'll love these nifty necklaces. Part of a wider range of new cactus jewellery from Finest Imaginary, the terrarium designs have a definite quilty feel to them. They're great for making a style statement and come in round, diamond or small teardrop. The cacti are laser cut from colourful Perspex and sandwiched between two slices of plastic, then the lines are etched on – a process that sounds quilteringly familiar. Get yours at finestimaginary.com



MADE IN ENGLAND

In our opinion, English Paper Piecing is right up there among some of the greatest English achievements, along with photography, *Downton Abbey* and gravy. So it's great to see that Sew & Quilt have a proud 'Made in England' banner on their huge range of EPP packs, in various shapes and sizes – plus, they've just launched three new packs: 2in hexagon, 1in kite, and 1in 8-point diamond. One of our favourite quilt designers, Jessie Fincham is the brains behind Sew & Quilt, which specialises in quilting supplies to fulfill all your EPP needs. Get your hands on these modern English classics at sewandquilt.co.uk



Straight up

Nicole James' screen-printed designs are simple, light, fresh and bold in colour. We love her arrow motif, which looks very determined to march about the fabric! Inspired by the shapes, patterns and typography she sees around her home in Brisbane and on her travels, Nicole prints her designs by hand

onto natural fibre base cloths such as linen, organic cotton and hemp, and makes them into limited-edition tea towels, napkins, market bags and cushions. She sells her finished textiles from her online shop, Yardage Designs. Find Nicole's shop and keep up with her blog at www.yardagedesign.com.au

Creative Summer Offers



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- Automatic needle threader
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Feature packed sewing machine with large work area for big projects.

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- 5 Styles of lettering
- 10 Styles of automatic 1-step button holes
- SFDS – Square Feed Drive System
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- Combine and memorise stitches
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£749

Innov-is 35

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Feature packed sewing machine with easy jog dial stitch selection and one touch needle threading

- 70 stitches
- 7 styles of automatic 1 step button holes
- Advanced automatic needle threader
- Variable stitch length and width control
- Start/Stop button
- Needle stop position setting up or down
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Free Creative Quilt kit worth £149
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UK Dealer List

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The World of Sewing Orpington BR6 75Q 01689 638 638

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Caffle Crafts Weston Super Mare BS24 6SE 01934 838 327
Exeter Sewing Machine Company Exeter EX1 2LD 01392 275 660
Franklins Group Limited Salisbury SP2 7SU 01722 554 466
Sewcraft Swindon SN1 1SD 01793 536 778
The Sewing Studio Redruth TR15 2BY 01209 216 942
Social Fabric Totnes TQ9 5SQ 01803 866 144
Stewart's House of Fabric Wareham BH20 4AG 01929 551 191



THIS WAY TO PARADISE
Mix luscious oranges and lemons, sea blues and exotic flowers into arrow blocks to create a quilt that's bursting with colour and joy!



STAYCATION

Laura Pritchard's quick quilt brings tropical flair to your home. Just add a pina colada, a good book and some summer tunes to complete the holiday vibe!

Energise a room with this irresistible palette!

«« THE »» COTTON CLUB



We've teamed up with the UK's leading fabric store, The Cotton Patch, to bring you a kit to make this very pattern. Containing all of the gorgeous prints, background fabric and binding to make this

quilt... all you need to do is add batting and backing fabric! That's for the fabulous price of £54.99 – and readers save £5 with discount code CC3291. Visit www.cottonpatch.co.uk or use the order form on page 19 – easy peasy!



NOTES

- Seam allowances are a scant $\frac{1}{4}$ in, unless otherwise noted.
- RST = right sides together.
- HST = half-square triangle.
- WOF = width of fabric.
- Read through all steps before cutting or sewing.
- Fabric requirements are based on 44in wide fabric.

YOU WILL NEED

- Print fabric, seven (7) fat quarters (Fabrics A-G)
- Solid fabric, for stripes, two (2) fat eighths (Fabrics H-I)
- Background fabric (white) 1yd
- Binding fabric $\frac{1}{2}$ yd
- Batting 46in x 57in
- Backing fabric 48in x 59in

FINISHED SIZE

- 44in x 55in approx

Use leftovers to piece a panel for the quilt back!

- Press fabrics well before starting.

CUTTING OUT

- 1 From the background fabric cut:
 - Twenty (20) $6\frac{3}{4}$ in squares.
 - Twenty (20) $5\frac{1}{4}$ in squares. (Cutting Diagram: Background Fabric).
- 2 From each of the orange and yellow (H&I) fabrics cut ten (10) $2\frac{1}{4}$ in x $8\frac{1}{2}$ in strips. (Cutting Diagram: Fabrics H & I).
- 3 From fabrics A-F cut:
 - Three (3) $6\frac{3}{4}$ in squares.
 - Three (3) 6in squares. (Cutting Diagram: Fabrics A-F).
- 4 From fabric G cut:
 - Two (2) $6\frac{3}{4}$ in squares.
 - Two (2) 6in squares.
- 5 From the binding fabric J cut six (6) $2\frac{1}{2}$ in x WOF strips, or for stripy binding cut along the short selvedge edge fourteen

THIS EYECATCHING QUILT TOP IS SUCH FUN TO PIECE AND THE BIG BLOCKS ARE PERFECT FOR SHOWING OFF THE GLORIOUS PRINTS.

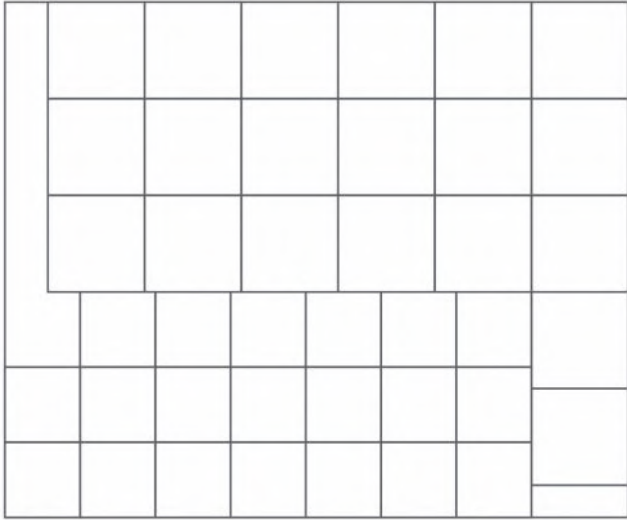
(14) $2\frac{1}{2}$ in x 18in strips along the short selvedge edge.

PIECING THE BLOCKS

- 6 Make your HSTs. Match each background $6\frac{3}{4}$ in square with a patterned $6\frac{3}{4}$ in square, RST. Mark a line across the diagonal.
- 7 Stitch the squares together by sewing $\frac{1}{4}$ in from the line one each side. Cut along the marked line, open out and press seams towards the darker fabric.

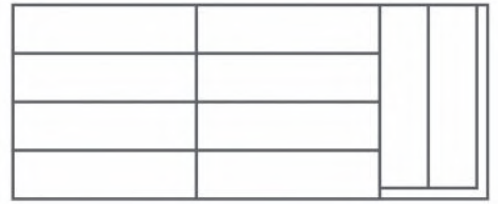
The Cotton Club

Constructing the quilt...

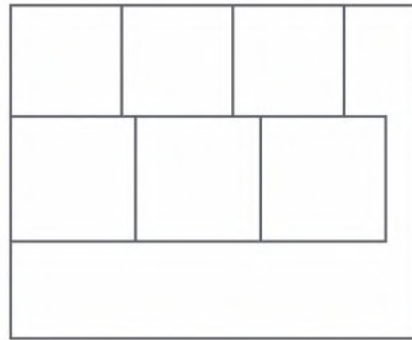


Cutting Diagram: Background Fabric

You need ten (10) strips from the orange and yellow fabrics.



Cutting Diagram: Fabrics H & I



Cutting Diagram: Fabrics A-F

TOP TIP

Chain piece your squares and batch press and trim to bring this bright quilt together quickly.



Gorgeous aquamarine tones pull the selection of busy prints together.

Quilt with lovely swirls for added texture.



8 Trim each HST to 6in square. Repeat for all print/background pairs for forty (40) 6in HSTs.

9 Make your striped squares. Cut each 5¼in background square in half along the diagonal. Fold in half and gently finger press to mark the centre point. Fold your 8¼in x 2¼in coloured strips in half widthways to mark the centre on these too. Match up the centre lines RST and sew your strip to your triangle. Press the seam towards the darker fabric. Attach the second background triangle to the other side in the same way matching, up the centre creases. Trim block to 6in square, carefully centring the strip in each block (Fig 1).

QUILTING AND FINISHING

10 Assemble your arrow blocks. For each arrow block you'll need one (1) 6in patterned block, and two (2) 6in HSTs in the same print, and one (1) 6in striped square. Assemble in a four-patch block (Fig 2).

11 Lay out your arrow blocks, alternating those with yellow stripes and those with orange stripes. You'll have four columns and five rows. Sew together in rows and press seams to one side as you go.

12 Sew your rows together. Press seams to one side.

QUILT AND BIND

13 Baste your backing fabric, batting and quilt top together using your preferred method. We spray basted.

14 Quilt as desired. We used figures of eight to achieve a swirled effect.

15 Make binding by sewing your strips into one long length with 45-degree seams. Fold the strip in half WST lengthways. You'll need at least 210in of binding. Roll up for easy handling.

16 Bind your quilt by machine or by hand, as preferred.



Multi-coloured binding frames the quilt a treat.



**Laura
PRITCHARD**
England



www.dimplestitch.wordpress.com

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Piecing the blocks...

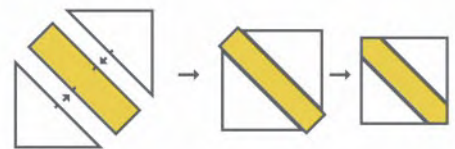


Fig 1

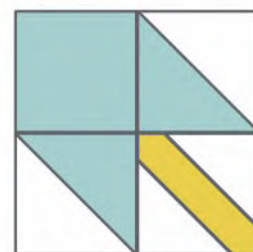


Fig 2

GET YOUR PATTERNED BLOCKS, HSTS AND YELLOW AND ORANGE STRIPED SQUARES READY, THEN YOU'RE ALL SET TO ASSEMBLE YOUR SHOWSTOPPING ARROW BLOCKS!

The Cotton Club

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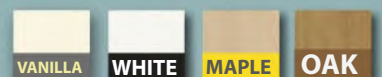
Unit pictured in Vanilla finish

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WHAT'S NEW PUSSYCAT

For a quick-stitch project that's guaranteed to put a smile on your face, try Fiona Hesford's feline friends.

The purr-fect softie project for cat lovers...

YOU WILL NEED

- Four (4) print fabrics, 52cm x 8cm each, for the body
- Solid fabric, two (2) 17cm x 26cm pieces, for the head
- 0.50m lightweight fusible interfacing
- Ric rac trim, two (2) pieces each 10cm long
- Toy filling
- White felt, for eyes
- Fusible web, for eyes
- Two buttons, 1.5cm in diameter
- Embroidery thread, for the face

FINISHED SIZE

- 38cm high x 20cm wide approx

PIECING THE PATCHWORK PANELS

- 1 Prepare the print and solid fabrics by pressing a layer of fusible interfacing to the wrong side.
- 2 Sew the four strips of print fabric together, along the long edges, using a 1cm seam allowance. Press seams open (Fig 1).
- 3 Position one solid fabric strip right sides together at one end of the body panel,



Ease the stuffing around with your fingers to avoid overstuffed areas.



The retro-themed fabrics and retro shape of the cat just work together brilliantly.

THIS ELEGANT PUSS-CAT DESIGN IS PERFECT FOR USING UP SOME OF YOUR FAVOURITE FABRIC SCRAPS. MAKE A WHOLE GROUP OF THEM TO FORM A GORGEOUS CLOWDER OF CATS!

aligning along the 17cm edge. Sew in place using a 1cm seam, and press the finished seam open. Repeat with the remaining solid fabric strip at the other end (Fig 2).

4 Position each length of ric rac over the seam between the solid and print fabrics. Work a line of stitching over the centre of the ric rac to secure in place.

ASSEMBLING THE CAT

5 Fold your patchwork panel in half with right sides together, so that the two solid pieces at the top are facing. Using the cat template (see pages 90–91), mark the shape of the cat onto the reverse of the folded fabric – take care to align the ric rac with the neck line on the template.

Now stitch along the marked line, leaving an opening about 5cm wide along the base of the body.

6 Once sewn, trim off the excess fabric to a 1cm seam allowance. Clip the seam all the way around, paying particular attention to the tighter curves at the tail and foot.

7 Turn right side out and stuff firmly with toy filling, making sure you get the stuffing all the way into the tail and foot. Sew the turning gap closed by hand.

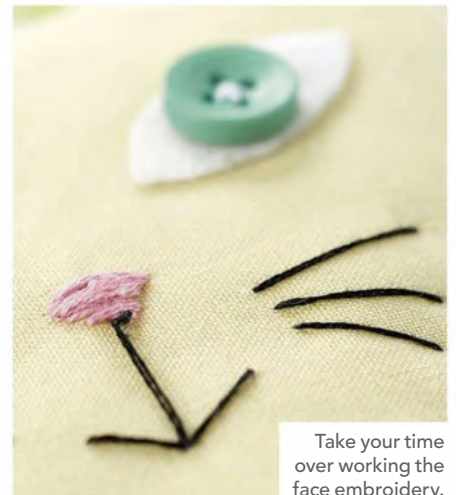
FINISHING

8 Using the template (see page 91), transfer two eye shapes to the paper side of the fusible web and cut out roughly. Press these

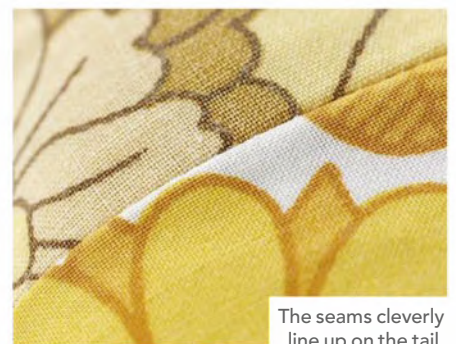
Simple softies



CUSTOMISE THE LOOK
Vary the number and widths of your print fabric strips to create different effects.



Take your time over working the face embroidery.



The seams cleverly line up on the tail.

two pieces to the back of your felt and cut out carefully along the outer line.

9 Peel off the paper backing and place the eyes on the cat, referring to the template for positioning. Press in place and then sew around the outer edge of the felt (just using a running stitch) to secure.

Sew a small button to the centre of each felt eye shape.

10 Using pink embroidery thread, stitch a few long stitches for the nose (see the template on page 91 for a guide). Then use black embroidery thread to make long stitches for the whiskers and mouth, to finish.

Constructing the patchwork...

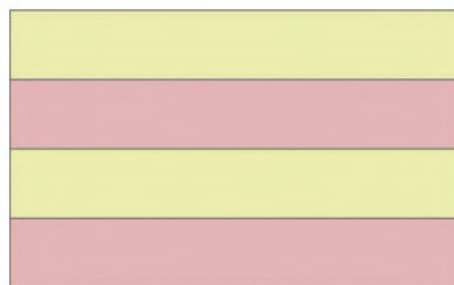


Fig 1

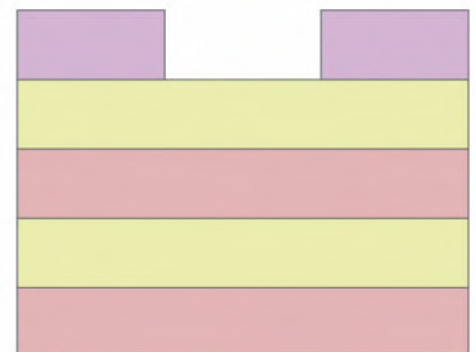


Fig 2



Jeni Baker

Stitching notes

Love the retro look? Check out Jeni's top tips for sourcing and restoring genuine vintage finds!

One of the things that really made me fall in love with quilting was vintage sheets. The colours and patterns that are out there are so pretty. I also love that I have to hunt for them. It makes finding good ones, or even the same pattern in multiple colours, really exciting. When I moved into my first apartment in college, I visited a lot of thrift stores looking for homewares. I noticed that the stores in my area were full of

vintage sheets. I was so attracted to the bright colours and bold designs, so I started buying them up. My collection grew very quickly and I ended up opening an online shop to sell fat quarters from the sheets I found. I no longer run a sheet shop, but it gave me an excuse to build my collection into what it is today.

BEGIN YOUR SEARCH

Sewing and quilting with vintage sheets is one of my favorite things. They give

projects such a sweet look and they make the softest quilts. After working with many vintage sheets, I've learned a few helpful tips and tricks for working with them.

First and foremost, you have to find some! I recommend looking at your local thrift shops, flea markets or garage sales. When you find one, make sure you unfold the whole thing and check the condition. Fading and thin spots can't be fixed and neither can burn marks or holes. If it smells strongly of mothballs, leave it. I've tried

Jeni uses vintage sheets in many projects, from Dresden cushions (below) to cute pincushions (far right), from binding a quilt (right) to piecing her whole Sparkling Cider Quilt (below right).





everything, but I've never been able to get the smell out! Double check the size as well – some stores don't mark sheets correctly. The measurements are usually on the tag.

WASH AND DRY

After you've brought your sheets home, you'll want to give them a good wash and dry. When it comes to cutting up a sheet, it can be tricky to work with all that yardage. My favorite way to deal with this is ripping. I first rip off the top and bottom hems, then rip the sheet width wise into 18in strips, depending on what I'm using it for.

When it comes to sewing and quilting with vintage sheets, the right tools make all the difference. Most sheets from the 1950s through to the 1970s are 50/50 cotton/polyester blends. This combined with the tighter weave can make quilting in particular a bit of a challenge. I've found that nice sharp needles really help – I like to



To make a Giant Star Quilt like Jeni's (above left), you'll need to build up your stash of vintage sheets in a rainbow of colours, with a variety of motifs, such as stripes and florals.

use microtex needles when working with sheets. But most importantly, I quilt and sew with polyester thread. It slides more easily through the weave of the sheets and is stronger than cotton, which leads to much less thread breakage.

I hope you'll try using vintage sheets in your projects. They're a great way to add a unique, vintage twist. Swap fat quarters with a friend or find a swap club online to add variety to your collection. No luck finding any? Check Etsy.com for whole sheets and fat quarters!

Catch up with George the bunny too!

GET CONNECTED

Follow Jeni's adventures online...

Blog: www.incolororder.com

Twitter: @jenib320

Facebook: In Color Order

Pinterest: Jeni Baker



Jeni's Tips for Washing Vintage Sheets



1 TREAT STAINS

Double check your sheet for any stains. I like to treat all stains with a paste made from baking soda, washing-up liquid and water. Scrub the stain with this mixture and an old toothbrush, and let it sit.



2 WASH ALL SHEETS

I wash all sheets with regular detergent and a scoop or two of OxiClean. This helps brighten and freshen up the sheets. If you have an extra-dingy sheet, soak it in Oxiclean before washing.



3 LEAVE TO DRY

Line dry your sheets in the sun or dry on high in a dryer. Lay freshly dried sheets out flat on a bed to avoid wrinkles and to cool off.



OUR HOUSE

Each 10½in square block can be pieced in infinitely different ways to create a charming street full of unique houses.

Improv piecing

MIX + MATCH
FABRICS



HOMEBODY

Ease yourself into improv piecing with Jo Avery's super-cute house blocks.

Who lives in a house like this?

QUILT

YOU WILL NEED

- Assorted print fabrics for houses and backgrounds, sixteen (16) fat quarters in total
- Sashing fabric 1⁵/₈yd
- Batting 68in square
- Backing fabric 3³/₄yd
- Binding fabric 1/2yd

FINISHED SIZE

- 65in square approx

NOTES

- Print fabrics are all from the Franklin collection by Denyse Schmidt – we used a bundle of twenty-four (24) fat quarters to get a good variety of fabrics, but had the equivalent of eight (8) fat quarters left.

CUTTING OUT

1 We will be strip piecing and trimming as we go, which means that you can alter each block slightly as you go. We suggest you don't cut all your strips to start with but just enough for the first few blocks so that you have more flexibility once you're comfortable with the basic construction method. For each block you will need:

- One (1) 2¹/₂in x 14in strip, for the house.
- One (1) 2¹/₄in x 3¹/₂in piece, for the door.
- One (1) 3¹/₂in x 9in strip, for the roof.
- One (1) 1¹/₂in x 2in piece, for the chimney.
- One (1) 3¹/₂in x 11¹/₄in strip, for the garden.

You will also need the following, for the background:

- One (1) 4in x 11in piece.

Each house block starts with the door.



THIS OH-SO CUTE MAKE IS A TRUE HOUSEWARMING QUILT, WHETHER YOU SEW IT TO BRIGHTEN UP YOUR OWN HOME OR AS A GIFT FOR A LOVED ONE'S NEW PAD.

- One (1) 3¹/₂in x 8in piece.
 - One (1) 2in x 11in strip.
- 2** From the sashing fabric cut nineteen (19) 3in x WOF strips.
- 3** From the binding fabric cut seven (7) 2¹/₂in x WOF strips.

Finish off the quilt with a co-ordinating binding print.



ASSEMBLE YOUR QUILT

4 Take your door piece and lay your house strip RST, aligning one long edge of each piece. Shift your house fabric up a bit, so the short end of the door fabric is sticking out by 1/4in–1/2in. Sew along the long edge and press open. Trim the top edge of the house strip evenly with the top of the door piece.

Repeat on the other side of the door with your remaining house strip, but this time the house strip will stick out the bottom. Sew together, press and trim as before (Fig a).

5 Sew the remainder of your house strip to the straight, top edge of your door and house. Press. At this point you can trim the top of the unit by 1/2in or more (to make a shorter house) or leave it as it is (to make a taller house) (Fig b).

6 Line up, sew and trim your 3in x 11in background strip on both sides of your house so that the background strip is longer than your house on the left-hand side and shorter on the right-hand side (Fig c). Press.

Improv piecing

Use a variety of fabrics to create a fun, colourful look.



7 Take your $3\frac{1}{2}$ in x 8in background strip and cut it in half to form two (2) 4in long pieces. Place one half on top of one short side of your roof strip so that it overlaps 2in– $2\frac{1}{2}$ in, both right side up. Take your ruler and line up then cut at an angle from the bottom corner of your roof to the opposite top corner of your background (Fig d). Discard the triangular wedges and sew the background strip to the roof strip. Repeat on the other side of the roof strip, but with the angle sloping in the opposite direction. Press and trim to $11\frac{1}{4}$ in long.

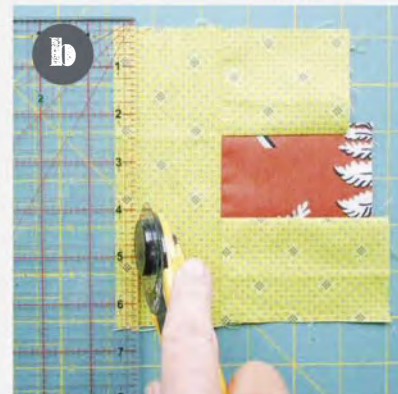
8 Sew your roof strip to the top of your house strip (Fig e). Press.

9 Take your 2in x 11in background strip and cut it in half to form two (2) $5\frac{1}{2}$ in strips. Sew your chimney so that it's sandwiched between the two background strips (Fig f). Press. Sew your chimney strip to the top of your roof strip. Press.

10 Place the bottom, stepped edge of your house over the long side of your garden strip. Line up your ruler and cut the garden strip at an angle to match the stepped bottom of the block, trimming your stepped edges as you go (Fig g). Sew your garden to the bottom of your house. Press.

11 Trim the house to form a $10\frac{1}{2}$ in square block (Fig h).

Constructing the house block...



COMBINE A VARIETY OF DIFFERENT PRINTS TO CREATE A CONTRAST BETWEEN THE DIFFERENT ELEMENTS OF THE PATCHWORK DESIGN.

12 Repeat steps 4-11 to make a total of twenty-five (25) blocks. You can change the look of your blocks with some of the following alterations:

- Make your house taller or shorter by changing the height of strips.
- Change the width of strips for thinner or wider houses.
- Use different width background strips to make the house off-centre.
- Your garden can slope at a different angle.
- The roof could be taller and slimmer or fatter and longer.
- Change the position of the chimney so it sits to one side.

PIECING THE QUILT TOP

13 Sew your sashing strips between five blocks, trimming as you go. Repeat with all blocks until you have five pieced rows.

14 Sew together your remaining strips of sashing in sets of three. Add one of these strips to the bottom of one row of

Choose which fabric to use next as you go.



FLORAL TOUCH

We free-motion quilted flowers and leaves to add to the outdoor feel.

houses. Trim the sashing and add the next row of houses to the bottom. Continue in this way until all the rows are joined.

15 Add sashing to each side of the quilt and trim the excess. Then add the remaining sashing strips to the top and bottom of the quilt to finish the top.

FINISHING THE QUILT

16 Piece the backing fabric by cutting the yardage into two equal lengths. Remove the selvages and sew together along the length with a 1/2in seam allowance. Press well all over.

17 Make a quilt sandwich and baste using your preferred method. Quilt as desired – we've used a free-motion design of flowers and leaves.

Once quilted, trim off the excess backing fabric and batting, and square up the quilt.

18 Prepare the binding by sewing the seven strips end to end to form one long length. Fold along the length, wrong sides together and press. Use this to bind the quilt, taking care to mitre the corners.

STARTING AND FINISHING

For your first few blocks, you only need to cut pieces for the chimney and door – after that, you should have plenty of off-cuts you can use. Once the quilt top is finished, use leftover scraps to piece a border and sew it between your two lengths of backing fabric.

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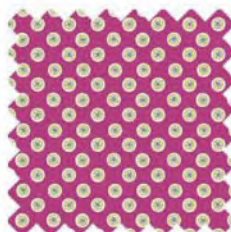
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MINI QUILT

YOU WILL NEED

- House fabric one (1) fat eighth
- Background fabric one (1) fat eighth
- Assorted scraps for windows, chimney, door and garden (see 'Cutting Out' for sizes)
- Backing fabric 15in square
- Batting 15in square
- Binding fabric two (2) 2½in x 42in strips

FINISHED SIZE

- 14in square approx

CUTTING OUT

- 1 For the house cut:
 - One (1) 3⅝in x 4½in and one (1) 3⅝in x 3½in pieces for the house sides.
 - Three (3) pieces measuring 2in x 2½in for the window strip.
 - Two (2) 1¼in x 8½in pieces.
- 2 For the door cut one (1) piece measuring 2¼in x 4in.
- 3 For the window panes cut two (2) pieces measuring 2½in x 2½in.
- 4 For the roof cut one (1) piece measuring 3¾in x 12in.



Add dimension by outlining the house using running stitch.



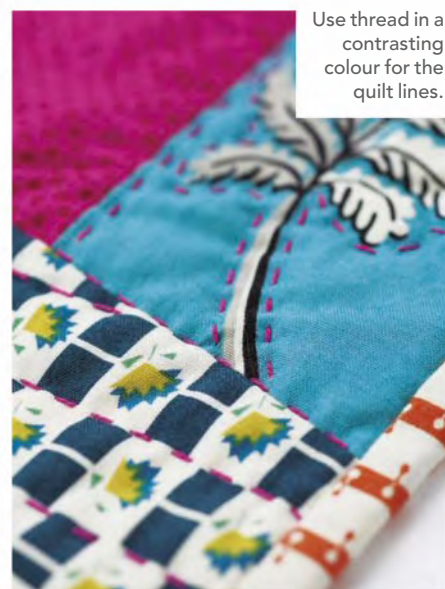
- 5 For the chimney cut one (1) piece measuring 1½in x 2¼in.
- 6 For the garden cut one (1) piece measuring 5in x 15in.
- 7 For the background cut:
 - One (1) piece measuring 3½in x 8¼in and one (1) piece measuring 3½in x 6¾in for the sides.
 - Two (2) pieces measuring 3¾in x 5in for the roof strip.
 - Two (2) pieces measuring 7in x 2¼in for the chimney strip.

PIECING THE QUILT TOP

- 8 Sew your house side pieces to the sides of your door piece. The pieces should all line up at the top, forming stepped pieces at the bottom (Fig a). Press.
- 9 Sew your two window pieces and the house fabric window strip pieces together along the long sides to form one

strip. Sew the remaining house fabric strips to the top and bottom of this piece (Fig b). Press. Sew the window strip to the top of the door strip (Fig c). Press.

- 10 Add the background fabric side pieces to the sides of the house, continuing the



Use thread in a contrasting colour for the quilt lines.

Improv piecing

stepped pattern at the bottom (Fig d). Press.

11 Place one of your background fabric roof pieces on top of one short side of your roof strip so that it overlaps by $2\frac{1}{2}$ in. Take your ruler and line up then cut at an angle from the bottom corner of your roof to the opposite top corner of your background (Fig e). Discard the triangular wedges and sew the background to the roof strip. Repeat with the other side of the roof strip, but with the angle in the opposite direction. Press.

12 Sew your roof strip to your house strip, centring over the house. Press.

13 Sew the background fabric chimney strip pieces to either side of the chimney. Press. Sew your chimney strip to the top of the roof. Press.

14 Place the bottom, stepped edge of your house over the long side of your garden strip. Line up your ruler and cut the garden strip at an angle to match the stepped bottom of the block, trimming your stepped edges as you go (Fig f). Sew your garden to your house. Press.

TRY HAND QUILTING YOUR BLOCK AROUND THE EDGES OF THE HOUSE, DOOR AND WINDOWS, THEN ACROSS THE GARDEN AND IN DIAMONDS OVER THE ROOF.

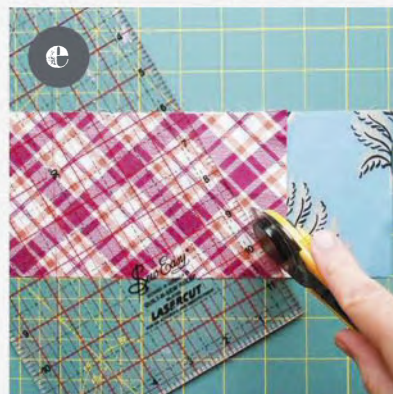
15 Trim the house block to measure 14in square (Fig g).

QUILTING AND FINISHING

16 Make a quilt sandwich and baste using your preferred method. Quilt as desired – we hand quilted the house block using perlé cotton. Once quilted, trim off the excess backing fabric and batting and square up the quilt.

17 Prepare the binding by sewing the two strips end to end to form one length. Fold along the full length, wrong sides together and press. Use this to bind the mini quilt, taking care to mitre the corners.

Constructing the mini quilt...



Trim your garden strip and the stepped edges of the house as one.

For this quilt, the house block is larger at 14in square.

SAMPLER

YOU WILL NEED

- Eight (8) print fabrics, each 5in square
- Background fabric 15in square
- Embroidery thread
- Backing fabric 15in square
- Batting 15in square
- Binding fabric two (2) 2½in x 42in strips

FINISHED SIZE

- 14in square approx

CONSTRUCT THE SAMPLER TOP

1 Fold your background square in half, top to bottom, to locate a central line. Use this to position your 'sweet' embroidery pattern (see page 89). Lay your fabric on top and trace the lettering using a removable pen.

2 Embroider the outer line with whipped backstitch: first outline with a backstitch, then sew through each stitch with a separate thread to 'whip' it. Add a running stitch down the centre of each letter.

3 Using the templates (see page 88), trace two of each letter onto the right side of your eight pieces of print fabric, using a removable pen. Cut around the letters, leaving a ¼in seam allowance. Pin or tack these to your background fabric above and below the embroidery. You may find it helps to draw horizontal lines with your removable pen to aid your positioning. Your letters may overlap before you turn under the seams.

4 Needle-turn appliqué your letters to the background using a small neat slip stitch and neutral thread. Turn under the seam

TOP TIP

If you need help with needle-turn appliqué, you can find some great tutorials online at:

- red-brolly.com/2013/05/how-to-needleturn-applique/
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allowance a small section at a time using your needle, and stitch in place

5 Once all letters are attached, remove pins and carefully remove any pen marks before giving a final press. Outline each letter using running stitch.

QUILTING AND FINISHING

6 Finish your sampler as for steps 16–17 of the mini quilt.



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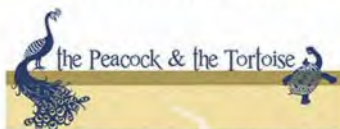
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ALL KINDS OF CALM

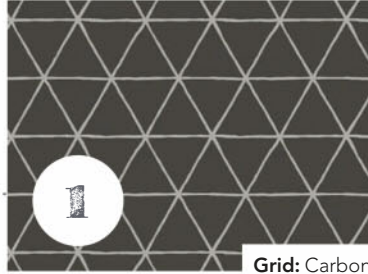
Clean and natural Scandi style continues to feature highly on our wishlist, and we love the new Nordic collection by Camelot Design Studio. The minimal designs and soft palette tick all the right boxes!

JENNY LOVES...

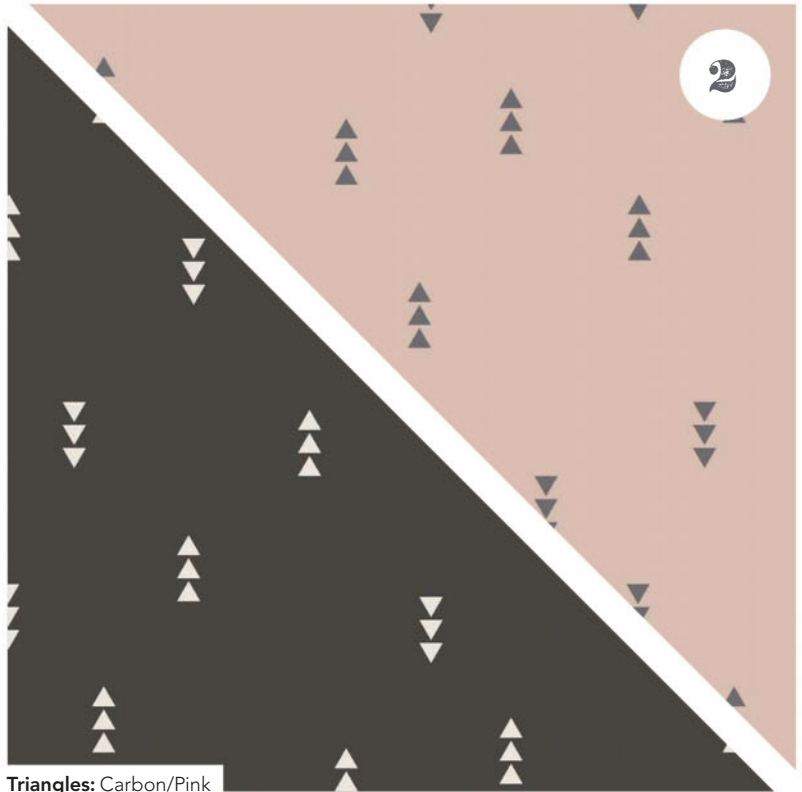


■ I'm smitten with this striking, modern collection of Swiss crosses, funky diamonds and ikats in muted greys and blush pinks. Perfect for cooling down in the summer heat, I'm already envisaging an uncluttered, serene reading space in my home... bliss. A big thumbs up to Camelot Design Studio for their fresh, on-trend Scandi-inspired prints!

LOVE FAB RIC



Grid: Carbon



Triangles: Carbon/Pink



Cross: Iron

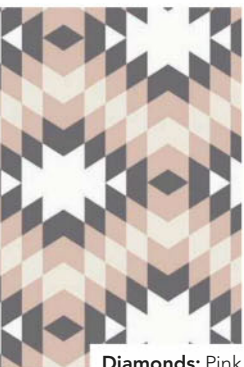
NORDIC

By Camelot Design Studio

Escape to the cool of Norway with these peaceful geometric designs and clean lines, perfect for bringing a touch of modern Scandi style to your home. They'll look so on-trend against white wood and walls, or why not mix it up with vintage prints for an eclectic vibe? The soft, neutral colour palette can't fail to put everyone in a chilled-out mood! camelotfabrics.com



Harlequin Dash: Au Naturel



Diamonds: Pink

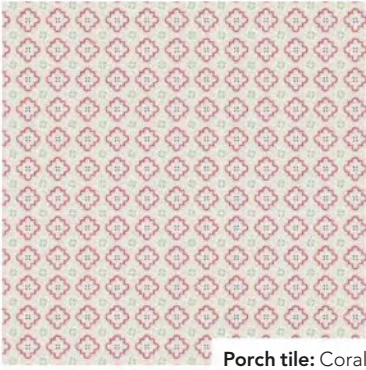
1 With a fine line-drawn pattern, this is a fantastic modern blender.

2 So tranquil... just right for a pillow or two.

3 Use this tile print to create a funky accent in your bedroom.



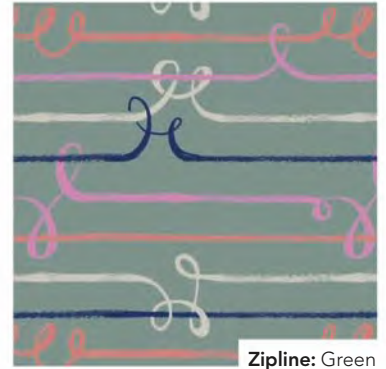
Lozenges: Zinc



Porch tile: Coral



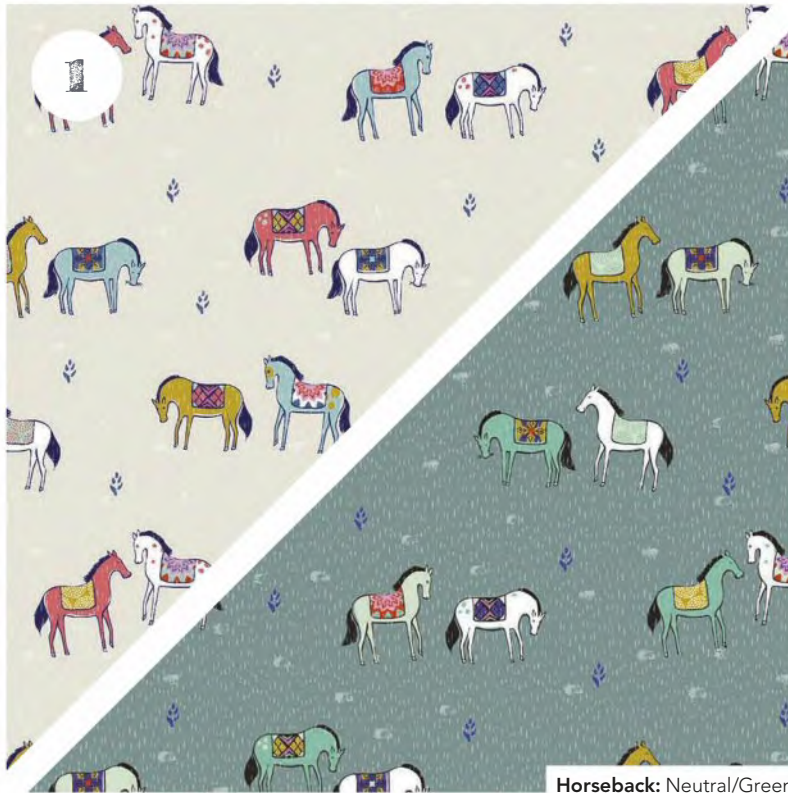
Colibri: Citron



Zipline: Green



Lazy Day: Neutral/Blue



Horseback: Neutral/Green

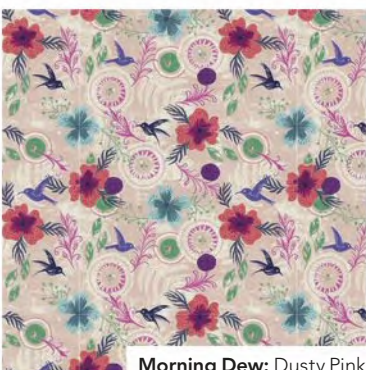


Palm: Periwinkle

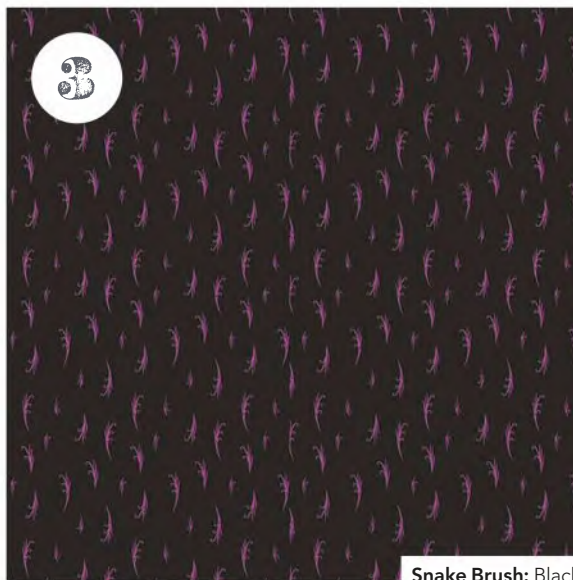
HONEYMOON

By Sarah Watts for
Cotton + Steel

Dark, rich colours characterise Sarah's Honeymoon collection. Atmospheric pen-and-ink drawings are transferred onto fabric to dramatic effect. There are opulent florals that seem darkly exotic, a chilled-out smiling sloth-like creature who shares a branch with a tropical bird, night skies, twilight skies and frolicking horses. Then there are simpler patterns. Most of the designs come in a dark background and a lighter background. wattsalot.com



Morning Dew: Dusty Pink



Snake Brush: Black

- 1 Ideal for creating quilts with exotic scenes.
- 2 You'll think you're in a fragrant rainforest.
- 3 How about making a collection of cushions?



Going Stag: Aspen



Meadow: Tulip



Canopy: Aspen



Spotted Doe: Golden Canyon



Birches: Desert Rose/Diamond Curtain: Light Aspen

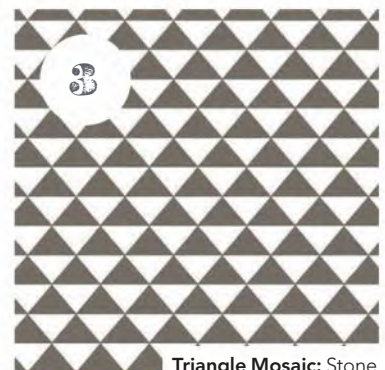


Fawn Forest Border: Shell

FAWN

By Hawthorne Threads

Festooned with woodland motifs of leaves, deer, butterflies and birds, we're imagining ourselves in the forest, out of the heat of the sun. The fawn design – the inspiration for the range – would be lovely cut out on its own to show off as a centerpiece, perhaps surrounded by a carpet of leaves in Canopy. The neutral tones of the Aspen palette are so calming – cool blues, greens and greys are complemented by touches of warm gold and set off with contrasting white – while corals give warmth in the Tulip palette. hawthornethreads.com



Triangle Mosaic: Stone

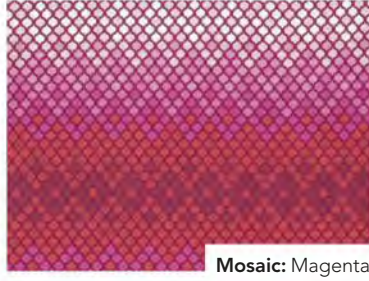
1 The forest-themed motifs are perfect for a cottage quilt.

2 The Aspen palette is perfect for cooling down sunny rooms.

3 Straight lines and geometrics will set off curved shapes a treat.



Meadow: Tulip



Mosaic: Magenta



Atlas: Tournaline/Sapphire



Crouching Tiger: Tournaline

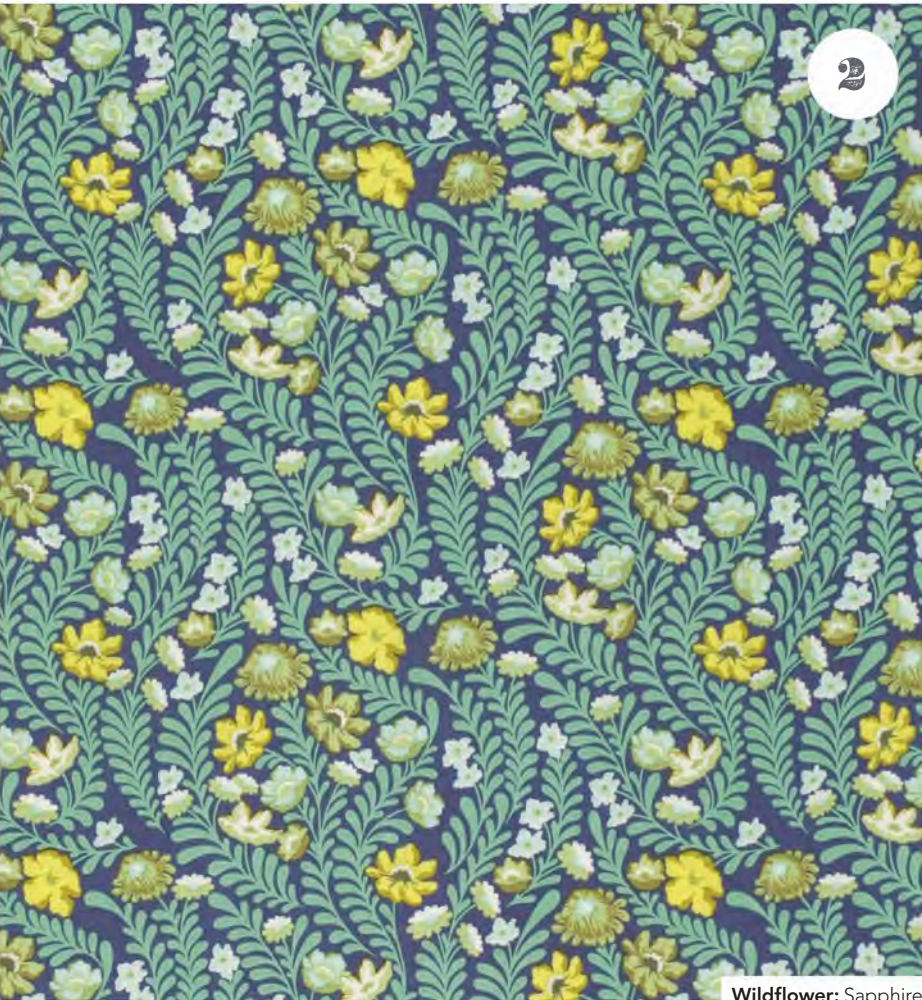
EDEN

By Tula Pink for FreeSpirit

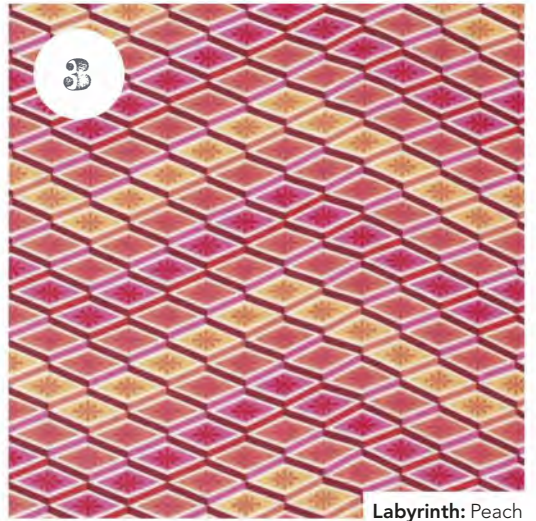
Unleash your inner explorer and venture into a wild and beautiful world of lush foliage, exotic animals and gorgeous blooms, in a palette of fresh, vivid colours. Evoking nature's wonder and mystery, these prints are full of movement and detail – a true retreat for the mind. www.tulapink.com



Deity: Mojito



Wildflower: Sapphire



Labyrinth: Peach

- 1 Make a grvreat impact with fussy cut tigers!
- 2 Pick out the green or yellow shades with matching solids.
- 3 These vibrant diamonds will make for a fantastic backing fabric.



Lotus: Tomato

PRECIOUS SCRAPS

These appliqué tepees are the perfect design for small to medium scale prints – go as bold or subtle as you like and get stuck into making the most of those remnants!



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UPDATE!



CAMP OUT

Bring the summer festival
vibe home with you – Fiona
Calvert's cute tepee trio will
pep up your sofa in an instant!

Colours pop against a neutral background!

YOU WILL NEED

Makes all three cushions

- Assorted print fabrics, each 1½in-2in wide and 9in long
- Linen 1yd
- Lining fabric ½yd
- Batting three (3) 14in squares
- Muslin (UK) or calico (US) three (3) 10in squares
- Ready-made piping, three (3) strips each 55in long
- Perlé cotton or embroidery thread for detail

FINISHED SIZE

- 12in square approx

NOTES

- Seam allowances are ¼in unless otherwise noted.
- WOF = width of fabric.
- Press all fabrics well before cutting.

CUTTING OUT

- 1 Sort the print strips into three colour groupings and press each strip.
- From the pink scraps cut twelve (12) 1½in x 9in strips.
- From the blue scraps cut nine (9) 1½in x 9in strips.
- From the brown scraps cut eight (8) 9in strips, with varying widths between 1-2½in.



Chill out with this cool blue combo...



CLEAN LINES

For a modern look Fiona has quilted the cushions with simple straight lines in fresh white thread.

- 2 From the linen cut:
 - Three (3) 12½in squares.
 - Six (6) 10½in x 12½in pieces, for the cushion backs.
- 3 Then cut the lining fabric into three (3) 14in squares.

PIECING THE CUSHION FRONT

- 4 From one colour grouping lay out the strips in an order that pleases you. Sew your strips together along the long edges and press open (Fig a).
- 5 Trace the tepee template from page 87 onto the muslin and cut out along the

outer solid line. Lay your sewn strips face up and place the muslin face up on top, aligning the bottom of the tepee template with the bottom strip. Pin in place then stitch all the way round the tepee shape on the inner dotted line.

- 6 Trim the excess fabric and clip the corners to reduce bulk. Snip up to the stitching line at the point of the doorway, taking care not to cut through your stitches (Fig b).

- 7 Pinch the muslin to lift it away from your fabric strips and carefully cut a slit approx 2½in long in the muslin to create an opening for turning. Turn the tepee through and use

Homestyle

USE SHADES FROM THE SAME COLOUR FAMILY FOR A COHESIVE FINISH, OR THROW CAUTION TO THE WIND AND MIX AND MATCH RAINBOW HUES!

a turning tool to gently push the corners out. Press firmly.

8 Fold the 12½in square of linen in half and press gently to create a crease. Use this crease to help centre the tepee on the square of linen. Make sure the bottom of the tepee is 2½in above the edge of the linen square and pin in place (Fig c).

Topstitch around the tepee to appliqué it to the linen.

9 Make a quilt sandwich with your lining, batting and cushion top, baste, and quilt using horizontal lines approx. 1in apart.

10 Using perle cotton or embroidery thread sew a running stitch through all the layers to create the poles of the tepee and repeat around the inside of the tepee doorway (Fig d).

11 Baste the piping in place around the edge of the cushion, snipping at each corner (Fig e).

MAKE THE TASSELS

Wind a length of perle cotton or embroidery thread around two fingers 15 times and slip loop off fingers. Take a 10in length of thread and use it to tie a granny knot around the top of your loop. Snip the bottom of thread loop. Take one of the tails from the granny knot and trim to same length as snipped loop. Take another 10in length of thread and tightly wind it close to top of tassel about ten times. Tie securely, tuck into tassel and trim.



Flashes of pink for the perfect pick-me-up.



Spice it up with warm browns and oranges.



A longer stitch length gives neat, flat quilting lines.

PIECING THE CUSHION FRONT

12 Take two of the linen rectangles and fold one of the long edges over $\frac{1}{2}$ in and press. Fold over again and press. Topstitch the seam.

13 Lay the cushion front face up and place the two rectangles face down on top, overlapping the stitched seams to create an envelope back. Pin in place and stitch round the edge of the cushion using a $\frac{1}{2}$ in seam allowance. Serge or zigzag to stop the edges fraying then snip the edges to reduce bulk.

14 Repeat to make two more cushions using your remaining strip groups. Turn your cushion, attach your tassels and stuff.

Constructing the cushion...



TOP TIP

Before you begin your quilting, try and smooth away any wrinkles from the quilt sandwich, to help avoid any puckering. Lay the quilt back down and smooth this with your hands, then the batting, and smooth this, then the quilt top, right side up. Pin your layers in place using quilter's pins, which have a little bend in to help them push through the fabric. Ordinary safety pins will work too!



Pick out a colour from the tepee for the binding.

Topstitch along the doorway for a cute finishing touch.



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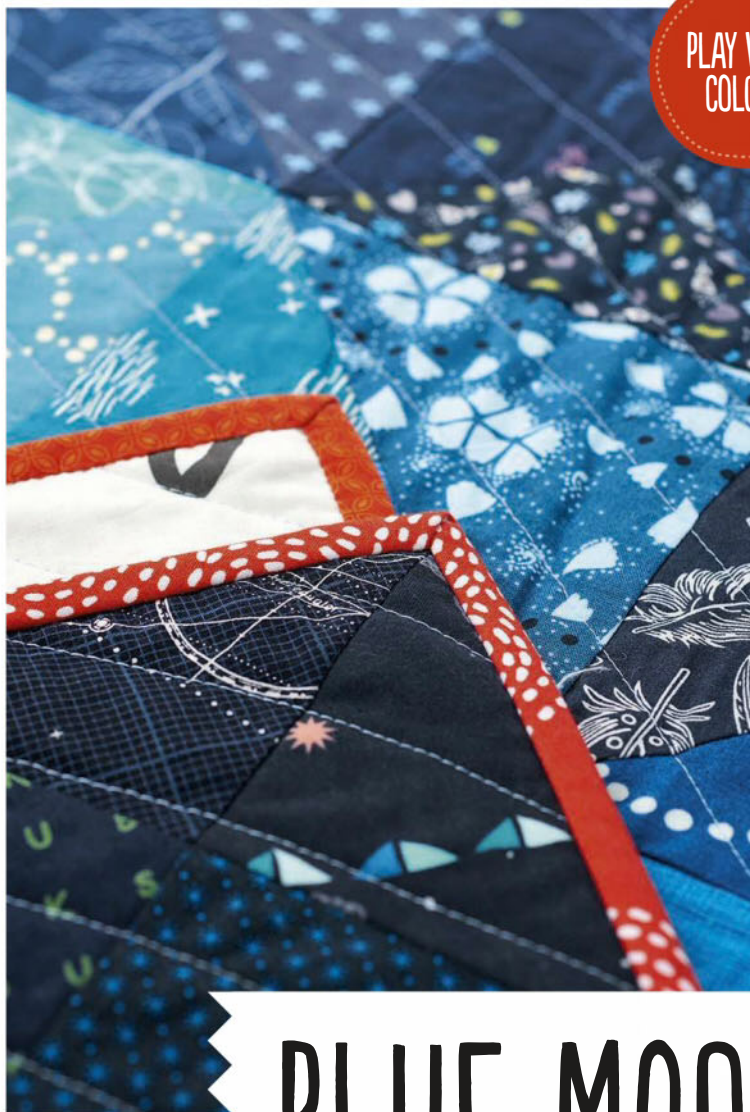


STARRY NIGHT

Don't ditch any fabrics with yellow and green florals or accents – these tones will really pop and shine just like little stars!

Modern classic

PLAY WITH
COLOUR



BLUE MOON

Sleep tight beneath
this moonlit sky ombré
quilt created with simple
quarter-square triangles
by Susan Standen.

Stitch up your QSTs and you're ready to go!

QUILT

YOU WILL NEED

- Assorted print fabrics, sixty (60) fat eighths total
- Binding fabric 1/2yd
- Backing fabric 4yds
- Batting 60in x 70in

FINISHED SIZE

- 52in x 63in approx

NOTES

- Seam allowances are 1/4in, unless otherwise stated.
- Print fabrics for the quilt top should all be varying shades of the same tone – we used blues. The binding is a contrasting colour – we used orange.
- HST = half-square triangles.
- QST = quarter-square triangles.
- FMQ = free motion quilting.

CUTTING OUT

1 From each fat eighth cut two (2) 7in squares.

2 From your binding fabric cut seven (7) 2 1/2in strips.

ASSEMBLE THE QUILT

3 Sort your fabrics in colour order, from low volume to high volume (see the boxout



Place low volumes in the centre, spreading out to darker shades to get a mesmerising moonlit effect.

opposite, on page 51, for more information).

4 Divide your fabrics (120 squares) into six (6) stacks, keeping the pairs of each fabric together. You will need one (1) stack of eleven (11) low volume, four (4) stacks of ten (10) in between, and the highest volume

fabrics will be a stack of nine (9) (Fig 1).

5 From the low volume stack take one (1) square from the two (2) highest volume fabrics and move them over to the next stack (Fig 2). Repeat this process with each stack, taking one of each square of the highest volume and moving it over to the next stack, making sure you place the squares at the bottom of their new stack (Fig 3). The result will be twenty (20) squares of fabric in each stack.

6 Working one stack at a time, pair up the fabrics, trying not to repeat any two (2) fabric pairings and also keeping within a two (2) or three (3) volume range of each fabric. So the lightest with the next fabric in volume and then the next one over from that. Once you've made your pairings draw a diagonal line on the reverse of one square in each pair. Make HSTs by sewing 1/4in from either side of the drawn line, cutting along the drawn line and pressing open. Making sure to press your seam to one side.

7 Still working within each volume stack, pair up the HSTs you've made with each other, repeating the process of attempting



A bright binding really makes the beautiful blue blocks stand out!

Modern classic

AN OMBRÉ QUILT IS A GREAT STASH BUSTER, SO NOW'S THE TIME TO PULL OUT ALL THOSE SCRAPS!

to keep similar volumes together but varying the pairings. This is a generalised goal and perfect volume order within each pairing isn't imperative. Once all pairs are made draw a diagonal line on the back of each pair perpendicular to the seam (Fig a).

8 Nest the seams together when pairing the two (2) HSTs. Sew $\frac{1}{4}$ in from either side of the drawn line, cut along the line and then press your new QSTs open. If you've nested your HST seams, then the new seam should press open smoothly (Fig b). Once you've assembled all 120 QSTs, trim to 6in square, carefully centring each block.

9 Working with the lightest volume QSTs first start the layout of your quilt top. The quilt top consists of twelve (12) rows of ten (10) QSTs each. The lightest QSTs form the centre of the quilt and you'll need to add the higher volume QSTs, gradually working your way out so that the highest volume QSTs end up in the four (4) corners. As each individual making this quilt will have a different fabric selection it'll be necessary to use your own eye, squinting and black and white photography to finalise your layout.

VOLUME

When referring to the volume of a fabric it's in relation to its colour saturation. A low volume fabric has little colour and a high volume one is much richer and fuller in colour. When sorting fabrics in volume order here are a couple of tips to aid the process. One is squinting. This helps you see contrasts in value but not colour. (There is a scientific reasoning for this, but suffice to say it works.) The second tool you can use is photography. Take a digital photo of your fabrics once you have them sorted and then turn that photograph into a black and white picture. By removing colour it is easier to see the contrasts in value, and you can adjust your fabrics as needed.

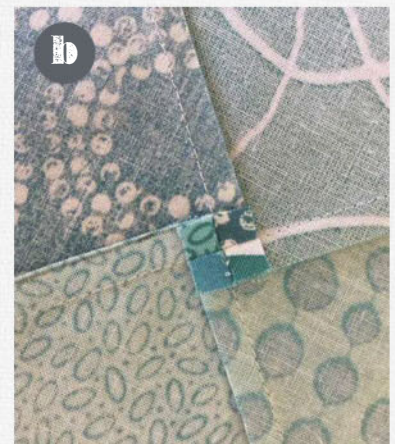
10 Once the layout is decided upon join the blocks into rows. Then sew the rows into the finished quilt top.

11 Cut the backing fabric into two equal lengths, remove the selvages and sew together.

Note: If you've chosen a backing fabric with a prominent pattern you may wish to order extra yardage to allow for pattern matching when piecing the two lengths together to form your backing fabric.

12 Baste your layers and quilt as desired. Sew your binding strips end to end and use to bind your quilt.

Piecing the blocks...



Plan out your fabric placement before you start sewing to achieve the ombre effect!

Assemble your stacks...

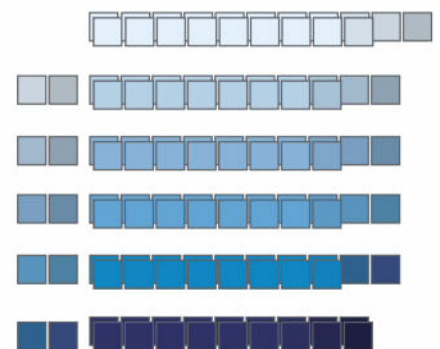
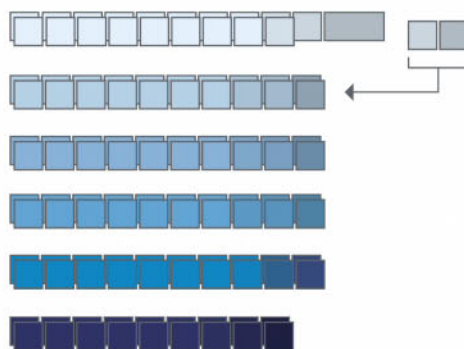
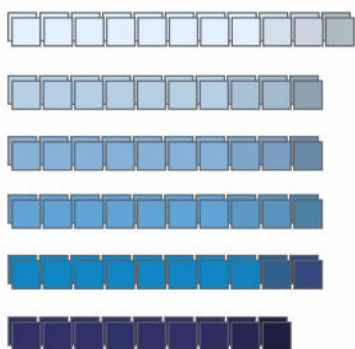


Fig 1

Fig 2

Fig 3

OMBRE HOOP

YOU WILL NEED

- Assorted prints, sixty (60) 2½in squares (we used the same fabrics used in the ombre quilt)
- Scrap fabrics, four (4) 2½in squares and four (4) 2½in x 16in (these fabric scraps will not be visible in the finished hoop)
- Batting 20in square
- Backing fabric 20in square
- One (1) 15in embroidery hoop

FINISHED SIZE

- 15in diameter

NOTES

- Seam allowances are ¼in, unless otherwise stated.
- Print fabrics for the quilt top should all be varying shades of the same tone – we used blues.
- FMQ = free motion quilting.

CUTTING OUT

- 1 Arrange your sixty (60) squares in rows with six (6) in the top and bottom row, and

SPIRAL QUILTING

1 To achieve a quilted spiral, like we did, use a water soluble fabric pen to mark the start of your spiral onto your quilt top. Draw on a couple of loops, not just the very centre.

Start quilting using a free-motion quilting foot with an open toe, always working in a clockwise direction. Follow the spiral line you've drawn, until the spiral is well established.

2 With your needle in the down position, switch your FMQ foot for a walking foot.

3 While the spiral is still tight set your stitch length at a fairly short 2.0 then as your spiral gets larger increase the stitch size bit by bit until you're at your preferred quilting stitch length. 3.3 was used on the ombre quilt and the hoop.

STUDY IN BLUE

How impressive is this? Just graduate your blues from darker at the top, to lighter at the bottom. Easy-peasy!



eight (8) in rows between. Work diagonally from the bottom left from low to high volume. Place your four (4) 2½in scrap fabric squares in the spaces in each corner.

2 Sew the squares into rows and then join those rows into a 16½in square. Sew a fabric strip along each side. The strips don't need to go the full width of the pieced square, just place centrally along each side before attaching.

3 Form your quilt sandwich with the top, batting and backing piece and baste. Quilt as desired (see boxout, left, for how to quilt a spiral, like we did).

4 Using your hoop as a guide, trim your quilted top into a circle, allowing for

sufficient excess to be folded over in the back of the hoop and secured down.

5 Place centrally in the hoop and use fabric glue to secure the excess to the inside back of the hoop.



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DECKED OUT IN FABRIC

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ALFRESCO EATING

Picnic in style with
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floral table set!

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TABLE RUNNER

YOU WILL NEED

- Twelve (12) 5in squares from different coordinating fabrics
- Fabric A (white) ½yd
- Fabric B (green polka dot) ¼yd
- Fabric C (pink) ¼yd, for binding
- Fabric D ½yd, for backing
- Batting 17in x 42in

FINISHED SIZE

- 39in x 15in approx

NOTES

- Seam allowances ¼in unless otherwise noted.
- Press seams to one side unless otherwise noted.
- RST = right sides together.
- WOF = width of fabric.

FABRICS USED

Print fabrics are from The Linen Cupboard collection by Emma Jane Jansen for Ella Blue – for more, visit www.eqsk.com

CUTTING OUT

- 1 From Fabric A, cutting parallel to the selvedge, cut:



Running stitches by hand will quilt and decorate.



IF YOU'VE GOT A REALLY BIG TABLE, JUST MAKE MORE BLOCKS TO MAKE YOUR TABLE RUNNER LONGER. DON'T FORGET THAT YOU'LL NEED MORE FABRIC THOUGH!

- Two (2) 1¾in x 18in strips. Subcut into twelve (12) 1¾in squares.
- Six (6) 2½in x 18in strips. Subcut into twelve (12) 2½in x squares and four (4) 2½in x 11½in strips.
- Six (6) 1½in x 9½in strips.

- 2 From Fabric B cut:
 - Two (2) 2½in x 35½in strips.
 - Two (2) 2½in x 15½in strips.

- 3 From Fabric C cut three (3) 2in x WOF strips.

PREPARING THE SQUARES

- 4 Take one of the 5in squares and pin a 1¾in square of Fabric A to one of the corners, RST (Fig a).
- 5 Mark a line from corner to corner on the Fabric A square and stitch along this line to attach (Fig b).
- 6 Trim both fabrics ¼in away from the line you just stitched (Fig c).
- 7 Open out the corner triangle, pressing the seam towards the main fabric (Fig d).
- 8 Repeat to add the small triangle sections to the remaining eleven (11) 5in squares.

- 9 Repeat Steps 4–7 with the 2½in squares on the opposite corner of each of the twelve (12) squares, remembering to press the completed seams towards the main fabric (Fig e).

ASSEMBLING THE BLOCKS

- 10 Take two (2) squares and place RST, matching the triangle seams carefully. Stitch together down one of the edges, joining the two (2) smaller triangle sections. Press the seam open (Fig f). Repeat with another two (2) squares (Fig g).
- 11 Stitch these two (2) sections together so that the four (4) small triangles are joined to form a square in the middle of the block. Press the seam open (Fig h).



ALI BURDON
England

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Fabric focus

Make your set with fabric from the same range.



12 Repeat Steps 10–11 with the remaining squares to form a total of three (3) blocks as Fig H.

ASSEMBLING THE RUNNER

13 Stitch two (2) $1\frac{1}{2}$ in x $9\frac{1}{2}$ in strips of Fabric A to either side of each of the three (3) blocks. Press the seams towards the centre of the block.

14 Lay the blocks out with a $2\frac{1}{2}$ in x $11\frac{1}{2}$ in strip between the blocks and at each end. Sew together into one strip.

15 Stitch a long strip of Fabric B to either side of the runner. Finish with the shorter strips of Fabric B at the two (2) short ends.

QUILTING AND BINDING

16 Make a quilt sandwich with the backing fabric, batting and table runner top, using your preferred method. Quilt as desired – we used a combination of machine quilting and hand quilting with cotton perlé #8. Trim to $15\frac{1}{2}$ in x $39\frac{1}{2}$ in.

17 Stitch the strips of Fabric C together at the narrow ends, using your preferred method. Use the strip to bind the table runner, taking care to mitre the corners.

Constructing the table runner...



Use a bold colour for the binding to create a fab finishing touch.

TABLE MATS

YOU WILL NEED

- Sixteen (16) 5in squares from different coordinating fabrics
- Fabric A (white) ½yd
- Fabric B ¾yd
- Fusible fleece ¾yd

FINISHED SIZE

- 11in square approx

CUTTING OUT

- 1 From Fabric A, cutting parallel to the selvedge cut:
 - Two (2) 1¾in x 18in strips. Subcut into sixteen (16) 1¾in squares.
 - Three (3) 2½in x 18in strips. Subcut into sixteen (16) 2½in squares.
 - Sixteen (16) 1½in x 18in strips. Subcut into eight (8) 1½in x 9½in strips and eight (8) 1½in x 11½in strips.

- 2 From Fabric B cut four (4) 11½in squares (these are the mat backs).

- 3 From the fusible fleece cut four (4) 11½in squares.

PIECING THE BLOCKS

- 4 Make four (4) four-patch blocks, following Steps 4–11 of the Table Runner instructions.
- 5 Stitch two (2) 1½in x 9½in strips of Fabric A to either side of each of the blocks. Press the seams towards the centre. Stitch the remaining strips of Fabric A to the other sides of the blocks and press the seams towards the centre as before (Fig a).



IN THEIR PLACE

The mat's centre is ideal for hand-stitching initials for a personalised set.

FINISHING

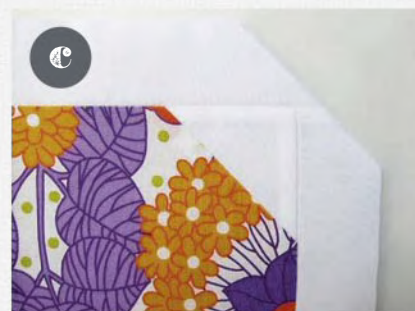
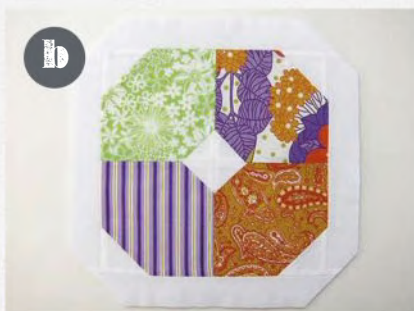
- 6 Apply the fusible fleece to the reverse of the completed blocks, following the manufacturer's instructions. Trim each of the corners at a 45-degree angle, ¼in away from the point where the two border strips meet (Figs b and c).
- 7 Trim the squares of backing fabric to match the mat fronts.
- 8 Take a mat front and back, and pin, RST.
- 8 Stitch around the edge, leaving a 4-5in turning gap along one of the longer sides,

reversing at both ends of the stitching to secure. Repeat for the other three (3) mats.

- 9 Cut small notches at all the corners of each mat to reduce bulk.

- 10 Turn the mats right side out, pushing out the corners carefully, and press. Turn under the ¼in seam allowance along the open edge of the turning gap and baste or use washable glue to hold together. Topstitch around each mat, near the edge, closing the turning gap as you do so. Add further machine or hand quilting as desired.

Construct the place mats...



Fabric focus

COASTERS

YOU WILL NEED

- Eight (8) different print fabrics (2 per coaster) 2¾in x 5½in
- Fabric A (white) 6in x 12in
- Fabric B 10in square
- Fusible fleece 10in square

FINISHED SIZE

- 4½in square approx

CUTTING OUT

1 Cut two (2) 2¾in squares from your eight (8) chosen prints, giving sixteen (16) squares in total.

2 From Fabric A cut four (4) 1½in x 12in strips and subcut a total of thirty-two (32) 1½in squares.

3 From Fabric B cut four (4) 5in squares (these are the coaster backs).

4 From the fusible fleece cut four (4) 5in squares.

PIECING THE BLOCKS

5 Stitch the Fabric A squares to two opposite corners of each print fabric square, following Steps 4–7 of the Table Runner instructions (Figs a and b).



Constructing the coasters...

TOP TIP

The block for these coasters is made up of the same basic squares as the place mat and the table runner – but this time, the squares are arranged a little bit differently to create a striking contrast. If you prefer this layout, you could try using it as an alternative arrangement for your place mats or your table runner.



6 Take two (2) squares of two (2) different print fabrics and stitch together along one edge so the print fabrics meet in the middle, and the triangles are on the outer edges. Make sure you carefully match the triangle seam lines. Press the seam open.

7 Repeat with the two squares of the same prints, stitching the squares together to create a mirror image of the first two (Fig c).

8 Stitch the two halves together and press the seam open. Repeat Steps 6–8 to make three (3) more coasters.

FINISHING

9 Apply fusible fleece to the reverse of each of the completed blocks, following manufacturer's instructions. Take one of the blocks and measure 1½in along the sides from each corner and mark (Fig d). Trim off

all four (4) corners using these marks as your guide (Fig e). Repeat for the other three (3) coasters.

10 Trim each piece of backing fabric to match the coaster top.

11 Take a coaster front and back, and pin, RST. Stitch around the edge, leaving a 2in turning gap along one of the longer sides, reversing at both ends of the stitching. Repeat for the other three (3) coasters.

12 Cut small notches at each corner to reduce bulk. Turn the coasters right side out, and press. Turn under the ¼in seam allowance along the open edge of the turning gap and baste or use washable glue to hold. Topstitch around each coaster, near the edge, closing the turning gap as you do so. Add further quilting, if desired.

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LOVE QUILTERS

The people who share your passion



AWARD WINNER

Melissa Averinos' amazing quilt, Face #1 was the deserving winner of the Judge's Choice award at QuiltCon 2015. It's not hard to see why, with its intricate piecing, clever quilting and haunting feel.



JENNY LOVES...

■ I was lucky enough to see Melissa's work in person at QuiltCon this year, and it really is a beauty! It's so refreshing to hear about her freestyle approach to quilt design – that's what we're all about at *Love Patchwork & Quilting* – throw caution (and sometimes, the 'rules') to the wind, and get sewing. If you love something, just make it!

LOVE QUILTINERS



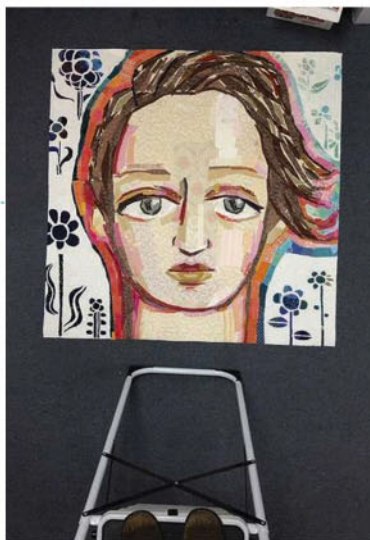
Melissa Averinos is a self-taught painter, craft book author and illustrator, fabric designer, long-arm quilter (pewh!) and now award-winner for her beautiful quilt Face #1. We asked her to tell us more about the inspiration for her creations...



When I won the award, I was thrilled! I felt like it was a quilt that I hadn't seen before, so it was really gratifying to have that reflected back by receiving an award. I'd never won any awards before and it was my first time entering a quilt show! Of course, I submitted it on the last day possible with just a few hours to spare. I wasn't even planning to attend QuiltCon, but

when the quilt was accepted, my husband said: "You should probably go." He's the best.

As a lifelong painter, I've always painted faces and self portraits, so that was a natural direction for me to go in with quilting. It started one night with a raw edge self portrait on my design wall, as something to do since I couldn't sleep that night. I shared it on Instagram and the response was so encouraging, I kept going with it when I probably wouldn't have otherwise – I was just



Look close up (left) and the detail in Melissa's quilts is stunning, especially her quilting – above left is her signature 'Melissa Freestyle' pattern. She uses a freeform style of improv piecing to make face quilts, including this self-portrait (above) using raw edge appliqué. Her face quilts go through several revisions, this is a previous layout for the Face #1 quilt (right).

messing around! Then I decided to challenge myself to piece a face. I don't follow patterns so graphing out a pixel thing was not going to happen! I wanted to improvise it.

I am not a fancy piecer – I don't use rulers or think about angles or anything. I generally use squares and rectangles, arranging little bits of fabric on my design wall. I started with the basic markers of a face: a couple of scraps for eyes, one for the nose, a couple for lips. I then built up the features, which takes a lot of walking away and squinting at it from a distance. I shared the whole process as I went on Instagram, which was really fun.

I went for a few weeks trying out scraps on the design wall to see what felt good – I tried strips in different colours, I tried all in blue, I tried a bunch of things. My process with everything creative is basically the same: keep experimenting and when my internal voice goes from "eh" to "huh" to "hmmm" and finally to "oooooh!" – that's when I develop it further. That's what happened when I hit on the mostly white/off-white with features emerging. Once I had decided on that, I worked on it for a couple of weeks on the design wall, adjusting and editing as I went.

Eventually I had it all arranged, with no idea how I was going to actually piece it – I was more concerned with getting it to look the way I wanted and figured I would deal with the construction

challenges later. I procrastinated (as is my way) for a couple of weeks and then just had to jump in one Friday night because the finished quilt needed to be dropped off at a gallery the following Monday! So in a very busy weekend, I pieced and quilted it (simple straight lines).

From decision to completion was a couple of weeks, with a few weeks of experimentation before that.

I feel like I have tons of face quilts in me! I'm always putting scraps up on the design wall and arranging them into faces and then taking them down. I have several ideas percolating. I want to see how many different ways I can make them.

My quilting designs are basically just the way I doodle! I don't think about it too much and that's what makes it fun to do. I incorporate new techniques and motifs as I learn them, but mostly I just play. My favourite kind of quilting is what I call Melissa Freestyle – it's my own doodling all-over pattern that incorporates a bunch of different elements like swirls and feather-like shapes. I love quilting in that style because it's intuitive and fun rather than stressful! It looks good on everything, it's functional for utilitarian quilts, but denser and more interesting than a basic all-over like a stipple.

I'm a long-arm quilter, so I use a machine that's on rollers that you guide across a 10-12in table to make the designs. It's much more intuitive and natural to 'draw' on

I AM NOT A FANCY PIECER – I DON'T USE RULERS OR THINK ABOUT ANGLES. I USE SQUARES AND RECTANGLES, ARRANGING BITS OF FABRIC ON MY DESIGN WALL.

the quilt with a longarm because it's like you are moving a pen over paper, whereas quilting on your domestic is more like moving paper under a pen to create your drawing. It can certainly be done on a domestic machine, and some people are amazing at it, but it's a lot of work, especially if you like to make large quilts like I do!

I don't think most quilts need to have intense custom quilting! It's a trend right now and it's beautiful to look at, but for me it often seems like overkill.

I admire so many other quilters. Karen McTavish, who is the total opposite of my style, but is amazing. Bethanne Nemes is doing some awesome drawings on silk – she has a fine arts background as well and it shows in her work. Lisa Sipes is incredible and I love Angela Walters for her experimentation and relaxed point of view.

My day job is doing the art at an embroidery and screen-printing shop. But I'm also working on my next craft book, designing fabric lines that I hope to license, and also preparing to teach at QuiltCon 2016. You can come and visit me at melissaaverinos.com



FLAIR AND SQUARE

This striking mix of understated colours, clean lines and a simple structure ticks all the right Scandi boxes! We heart it.

Simple piecing



MODERN
SOLIDS

SCANDI LOVE

Complement a modern,
minimalistic room with
Lynne Goldsworthy's
gorgeous Scandi-influenced
quilt and pillows.

Don't ya know it's hip to be square!

QUILT

YOU WILL NEED

- Eight pastel fabrics, each one (1) fat eighth
- Background fabric 1 $\frac{3}{4}$ yds
- Backing fabric 50in square
- Binding $\frac{3}{4}$ yd
- Batting 53in square

FINISHED SIZE

- 45in square approx

NOTES

- Seam allowances are $\frac{1}{4}$ in, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- Wash and press all fabrics well before cutting.
- WOF = width of fabric.

FABRICS USED

- We used a fat eighth pack of Oakshott Scandinavia (containing eight fat eighths) paired with Oakshott Colourshott Vintage Silver as the background. The Colourshott is 54in wide rather than 44in wide, so less fabric is needed if this is being used.

CUTTING OUT

- 1 From each fat eighth, cut eight (8) $3\frac{1}{2}$ in squares.



Simple squares are transformed into an oh-so-stylish quilt in this easy-to-piece minimalist marvel.

- 2 From the background fabric cut thirteen (13) $3\frac{1}{2}$ in WOF strips. Cut five (5) into fifty-six (56) $3\frac{1}{2}$ in squares. Sew the remaining strips end to end then sub-cut into seven (7) $45\frac{1}{2}$ in lengths.

- 3 Cut five (5) $2\frac{1}{2}$ in x WOF strips of binding fabric.

PIECING THE QUILT

- 4 Sew one set eight (8) matching pastel $3\frac{1}{2}$ in squares and seven (7) background $3\frac{1}{2}$ in squares into one row (Fig 1). Press seams all in one direction or away from the pastel squares, as preferred.

- 5 Repeat for each set of pastel strips to make a total of eight (8) rows.

- 6 Sew the eight rows together, sewing $3\frac{1}{2}$ in x $45\frac{1}{2}$ in strips of background fabric between each one as shown in Fig 2. Press seams away from the pastel squares.

FINISHING THE QUILT

- 7 Make a quilt sandwich basting together the backing, batting and quilt top.

- 8 Quilt as desired. We quilted a grid of 8 lines $\frac{1}{4}$ in either side of each seam line using a grey 50wt Aurifil thread.

- 9 Sew the binding strips end to end using diagonal or straight seams as preferred. Fold and press in half wrong sides together along the length. Bind the quilt, taking care to mitre corners.



Quilt lines either side of each seam line in a discrete, cool grey.

Simple piecing



PILLOWS

YOU WILL NEED

- To make one pillow:
- Four (4) pastel fabrics, each 7in square
- Background, backing and binding 1yd
- Batting 24in square

FINISHED SIZE

- 21½in square each approx

CUTTING OUT

- 1 Cut four (4) 3½in squares from each of the pastel fabrics.
- 2 Cut twelve (12) 3½in squares and three (3) 3½in x 21½in strips of background fabric for the pillow top.
- 3 Cut one (1) 11in x 21½in and one (1) 16in x 21½in pieces for backing.
- 4 Cut three (3) 2½in x WOF strips for binding fabric.

ASSEMBLING THE PILLOW

- 5 Make the pillow tops as for the quilt top, following steps 4–6, using four (4) pastel and three (3) background squares for each row and the 3½in x 21½in background strips between the rows.

- 6 Baste the pillow top to the batting and quilt as desired. We quilted the pillow tops in the same way as the throw. Trim batting and top to 21½in square.

- 7 Sew a ½in double fold hem on one 21½in edge of each backing piece.

- 8 Arrange the two backing pieces wrong sides together with the pillow front, overlapping the hems in the centre, with the larger backing piece on top of the smaller. Pin then zigzag stitch around the edges.

- 9 Sew your binding strips end to end and use to bind the outer edge of the cushion to finish.

Constructing the quilt top...

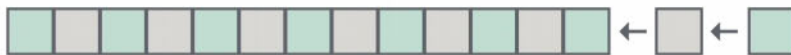


Fig 1



Fig 2

Sew strips of background fabric in between the pastel rows.

PAIR BRIGHT SOLIDS WITH THE GREY FOR A VERY DIFFERENT LOOK!



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CHARM SQUARES

Pre-cuts don't come more versatile than the Charm square. Our resident tech expert Sarah Griffiths shows you how to cut, sew and press your way to a whole host of cute 5in blocks.



Come see what we've been pinning this month...

 [LoveQuiltingMag](#)

PIECING 5IN CHARM BLOCKS

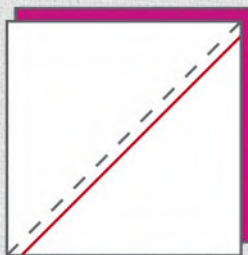


1 You can piece your own Charms in a variety of designs using four- and nine-patch blocks. Use four (4) $2\frac{3}{4}$ in squares or nine (9) 2in squares. Lay the squares out and sew together in rows, then sew the rows together to finish the blocks.



2 Strip piecing is a great way to mix up prints quickly. For a three-strip block, divide your Charms into 2in x 5in pieces. You can cut two strips from each Charm, so three squares will make two matching blocks.

HALF-SQUARE TRIANGLES



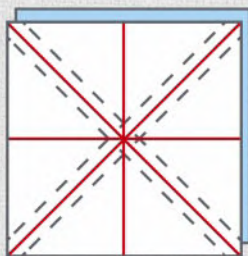
One 5in HST

■ Pair two squares RST, sew along the diagonal, then trim leaving a $\frac{1}{4}$ in seam allowance to make a single Half-square Triangle.



Four $2\frac{3}{4}$ in HSTs

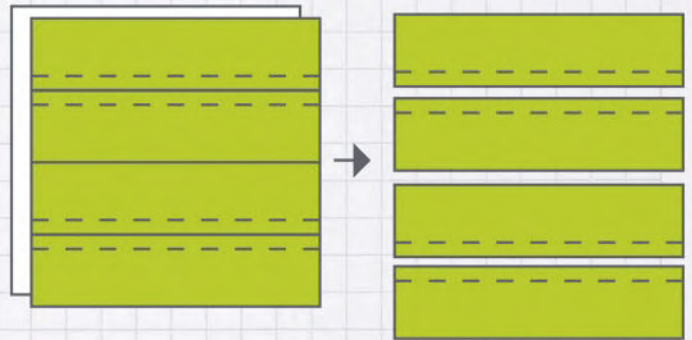
■ Sew along the outer edges, then cut along the diagonal to make four at once. Trim the final HSTs down to $2\frac{3}{4}$ in square and sew together to make a 5in square.



Eight 2in HSTs

■ Sew $\frac{1}{4}$ in from each diagonal, then trim along the red lines to make eight-at-once. Trim the HSTs to 2in square and combine with a 2in solid square to make a nine-patch Charm.

QUICK STRIP BLOCKS



1 Draw lines at $\frac{1}{4}$ in intervals on the reverse of one square. Pair with another square, RST, and sew $\frac{1}{4}$ in from either side of the top and bottom line.

2 Trim along each marked line. Press the strip units open, then choose one of the following finishes:

- For Rail Fence blocks: trim $2\frac{1}{2}$ in squares from each unit. You will be able to cut eight blocks using this method.
- For Checker blocks: Pair two strip units RST, so opposite colours are facing. Mark lines at $\frac{1}{4}$ in intervals on the reverse of one strip and sew $\frac{1}{4}$ in from either side of the outer lines. Trim along the marked lines and press the units open.
- For Diagonal Rail Fence blocks: Sew the four strip units together along the long edges, alternating colours. Cut 2in square blocks on the diagonal from the panel.

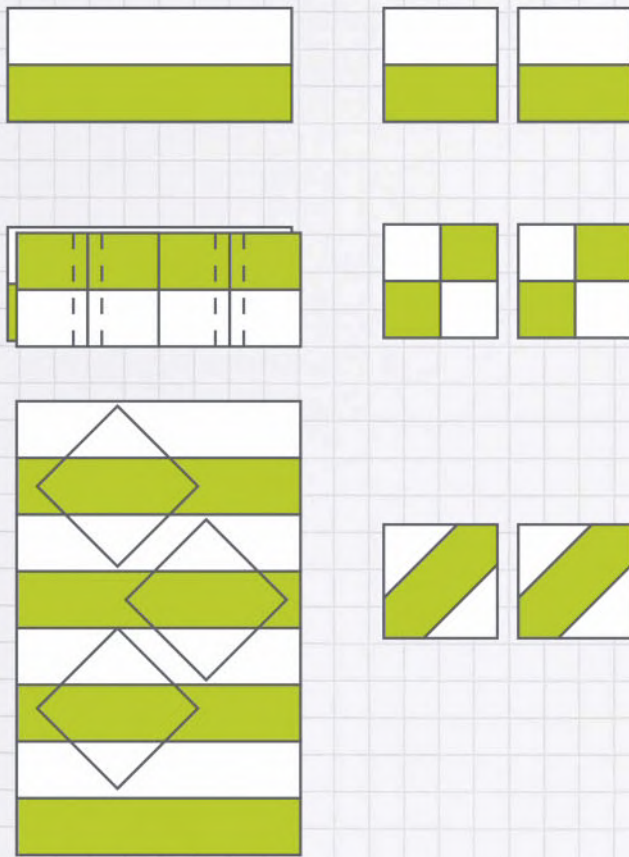
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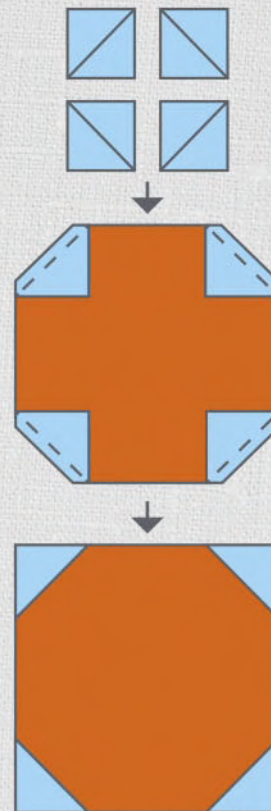
3 If you want to add a fussy-cut element, using strips to frame the motif is an easy way to bring it up to size. Trim a Charm into four (4) 1¼in x 5in pieces. Sew a strip to the top and bottom of your block, press open and trim excess. Repeat on the sides of the block. Keep adding strips in this way until your block measures at least 5in square and trim if necessary.



4 You can add 'freestyle' corners to any block. Draw a diagonal along one corner of a Charm. Trim a piece from another Charm that will cover the area of the block, plus ¼in. Place RST overlapping the line by ¼in and sew along the line. Fold open to check the fabric will cover the corner, then trim the seam and press open. Trim the block to 5in square if necessary.



CORNER SQUARE TRIANGLES



■ Adding corner-square triangles is a great way to add variety to a plain block. Cut four squares from one Charm and draw a diagonal on the reverse of each. Place a square in each corner of another Charm, and sew along the line. Trim the seam allowance and press open to finish.

Change up the corner square sizes for a different look.



YOU WILL NEED

- Print 5in squares, twenty-two (22) in total
- Background 5in squares, approx. fourteen (14)
- Backing fabric 22in square
- Batting 20in square
- Binding fabric $\frac{1}{2}$ yd

FINISHED SIZE

- 18in square

SEW CHARMING SAMPLER

Piece a few blocks and combine with pretty prints for a quick sampler!

NOTES

- Seam allowances are $\frac{1}{4}$ in, unless otherwise noted.

FABRICS USED

- Prints are Lified by Greta Lynn for Benartex. Background fabric is Net in Smoke by Dear Stella.

1 Choose a variety of pieced and print 5in blocks. We used six prints and ten pieced blocks. See instructions below for how we pieced our blocks, or make up your own using the Technique Focus.

2 Line up the blocks in four rows of four squares. Sew the squares together in rows, then sew the rows together, pressing seams open or to one side as preferred.

3 Make a quilt sandwich, baste and quilt as desired. We outline quilted key features of the pieced blocks.

4 Cut your binding fabric into two (2) $2\frac{1}{2}$ in x WOF strips. Sew the strips together into one long length and use to bind your quilt. Don't forget to add a label, or hanging corners if you want.



Raid your stash for 5in squares – then cut, sew and press to make your mini!

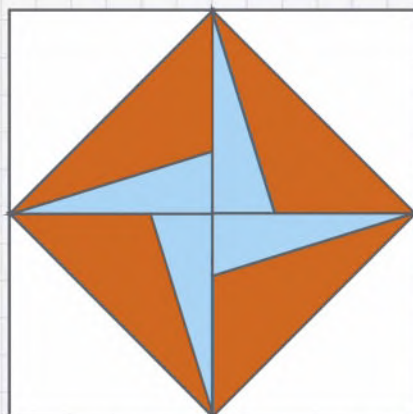


Fig 1

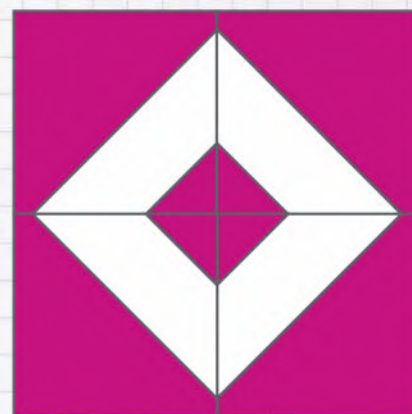


Fig 2

5 Make four $2\frac{3}{4}$ in HSTs. Line them up with the same colour in the centre, then add a freestyle corner to each HST to create a starburst pattern (Fig 1). Sew into a four-patch block.

6 Make four $2\frac{3}{4}$ in HSTs. Add a corner square triangle to each HST, and arrange so the corners line up in the centre (Fig 2). Sew into a four-patch block.

Essential techniques

Try me now!

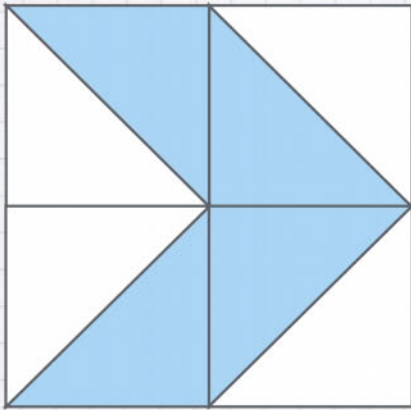


Fig 3

7 Make four 2½in HSTs. Arrange in a chevron pattern and sew into a four-patch block (Fig 3).

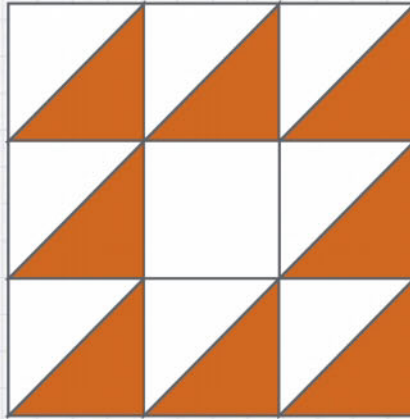


Fig 4

8 Make eight 2in HSTs. Combine with one 2in square and sew into a nine-patch block (Fig 4).

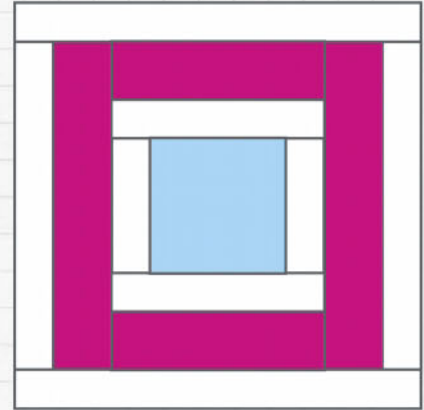


Fig 5

9 Using a 2in square print or pieced block, add three sets of sashing to the sides to create a 5in block (Fig 5).

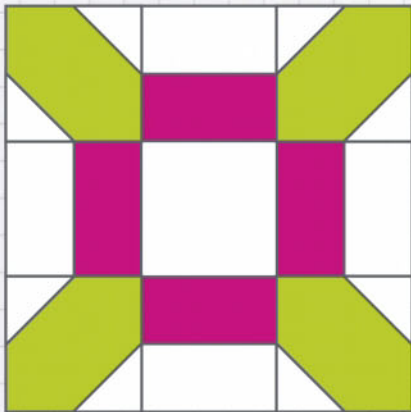


Fig 6

10 Make four 2in rail fence squares, saving the two remaining strips. Using two more 5in squares, make four 2in diagonal rail fence squares. You will need to sew one of the saved rail fence units to bottom of the strip to be able to cut the fourth square. Arrange with a background 2in square in the centre and sew into a nine-patch block (Fig 6).

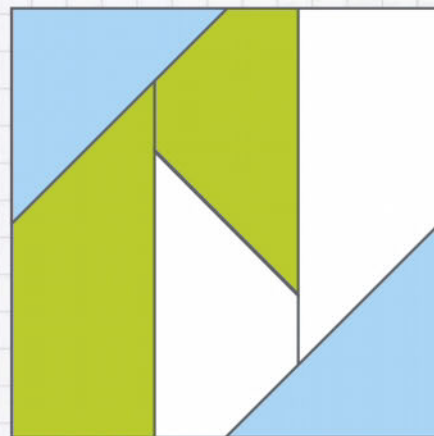


Fig 7

11 Cut each of two charms into 2in x 5in strips. Sew two of the strips together diagonally. Then sew the remaining strips to either side and trim to 5in square. Add corner square triangles to opposite corners (Fig 7).

Repeat to make a total of four blocks, with matching colourways. When you arrange your quilt blocks, pay attention to the rotation of the blocks to create the star pattern.





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SCRAPPY STYLE

Karen Lewis' cushion is the perfect project to use up those teeny scraps, especially since anything goes.

STASH
BUSTER



No scrap is too small – just add it to your stash!



Simple backing fabric makes a nice complement to the busy cushion top.



YOU WILL NEED

- Forty (40) 4½in squares
- One hundred and sixty (160) 1¾in squares
- Backing fabric, two (2) 22½in x 18in pieces
- Binding fabric 2½in x 22½in
- Batting 30in square
- Cushion pad 22in square

FINISHED SIZE

- 22in square approx

NOTES

- Seam allowances are ¼in unless otherwise noted.
- HST = half-square triangle.
- RST = right sides together.
- Press all fabrics well before cutting.
- Press seams open unless otherwise instructed.
- Fabrics used for this project are from the Doe collection by Carolyn Friedlander for Robert Kaufman, and hand screen-printed Kona cottons by Karen Lewis.

THIS CUSHION MAKES CLEVER USE OF CORNER SQUARE TRIANGLES – TURN THE BLOCKS ON POINT TO MAKE THE CENTRAL HEXAGON SHAPES REALLY POP!

MAKING THE BLOCKS

- 1 Draw a diagonal line on the reverse of all the 1¾in squares. Place these in the corners of each 4½in square, RST. Sew along the marked line (Fig 1).
- 2 Trim each corner, leaving a ¼in seam allowance and press each corner open. If necessary, trim the corners in line with the block so it is exactly 4½in square (Fig 2).
- 3 Repeat to make a total of forty (40) squares.

ASSEMBLING THE CUSHION FRONT

- 4 Arrange the squares in rows as shown (Fig 3). Sew each row together, then sew

Making the blocks...

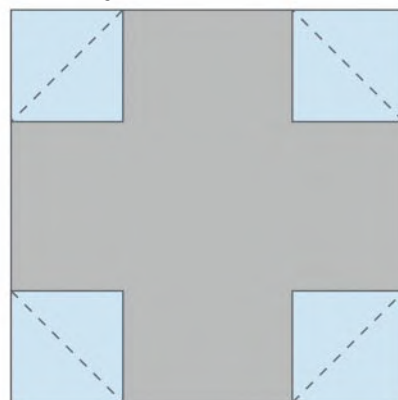


Fig 1

Stash buster



Grid quilting shows off the geometric shapes of the cushion top.



Light and dark fabric colours are a nice contrast.

www.karenlewistextiles.com
karenlewistextiles

the rows together, being carefull to match all the seams.

QUILTING

5 Baste onto the batting and quilt as desired. Karen quilted either side of the main blocks with a $\frac{1}{4}$ in straight line.

6 Turn the pieced top 45 degrees and trim to $22\frac{1}{2}$ in square.

ASSEMBLING THE CUSHIONS

7 Press your binding fabric in half lengthwise, wrong sides together. Use

this strip to bind one long edge of one of your backing pieces. On the second piece of backing fabric, press under $\frac{1}{2}$ in along one long edge twice and topstitch in place for a double fold hem.

8 With your cushion top right side up, lay your bound backing piece right side down, aligning raw edges at the top. Place the hemmed piece right side down at the bottom, aligning raw edges with the hems overlapping in the centre. Sew around the outer edge, turn right side out and insert a cushion pad to finish.



For a neat finish, match block seams as precisely as possible.

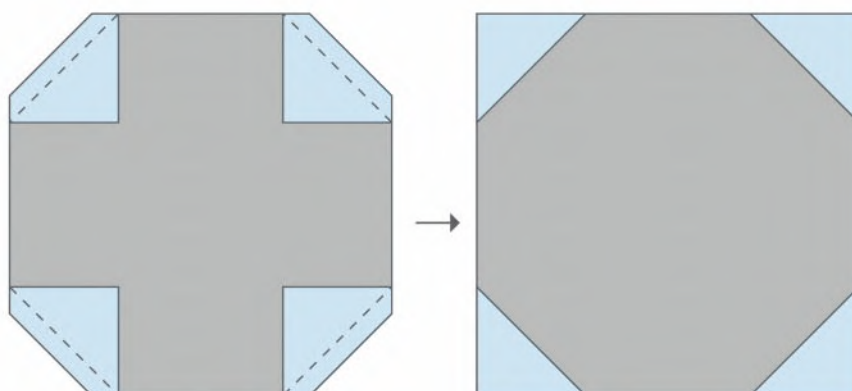


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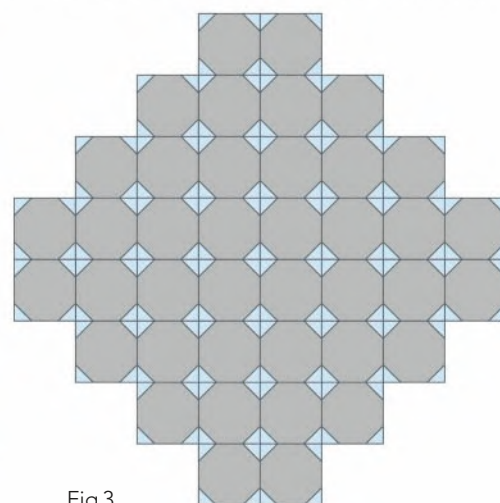


Fig 3

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Retro florals

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PRINTS!



GROOVY BABY

Give a seventies palette a modern makeover with Lynne Goldsworthy's super-simple pieced quilt.

Flower power's back with a modern attitude!

YOU WILL NEED

- Main fabric 3yds
- Nine-patch fabrics sixteen (16) FQs – four (4) each of green, blue, pink and orange (we used five of each for a bit more variety in the prints)
- Binding fabric $\frac{3}{4}$ yd
- Backing fabric 5yds
- Batting 90in square

FINISHED SIZE

- 81in square approx

NOTES

- Seam allowances are $\frac{1}{4}$ in throughout, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- Wash and press all fabrics well before cutting.
- WOF = width of fabric.
- FQ = fat quarter.

FABRICS USED

- Flower Patch by Lori Holt for Riley Blake.



CUTTING OUT

- 1 From the main fabric cut eleven (11) $9\frac{1}{2}$ in x WOF strips. Subcut each of those into four (4) $9\frac{1}{2}$ in squares for a total of forty-four (44) squares.
- 2 From the nine-patch fabrics cut five (5) $3\frac{1}{2}$ in x 22in strips per FQ – twenty (20) of each colour in total.

We love this sweet spotty binding print.



Mix a simple nine-patch with print squares for a floral treat that's easy on the eye!

- 3 Cut the binding fabric into nine (9) $2\frac{1}{2}$ in x WOF strips.
- 4 Cut the backing fabric into two (2) equal lengths.

Simple lines of quilting let your fabric do the talking!



PIECING THE STRIPS

- 5 You'll have twenty (20) strips of each colour group of the nine-patch fabrics. Divide each pile into three groups of six. You'll have two spare strips for each colour that you can use for another project.
- 6 Sew the strips into groups of three, along the long edges:
 - Six (6) pink-green-pink.
 - Six (6) green-pink-green.
 - Six (6) blue-orange-blue.
 - Six (6) orange-blue-orange.
- 7 Press the seams of each group in the same direction.
- 8 Cut each group into five (5) $3\frac{1}{2}$ in strips by cutting perpendicular to the seams (Fig 1). You will have thirty (30) of each grouping.
- 9 Randomly choosing the strips so that the prints are all mixed up, lay out ten (10) nine-patches of each of the following (Fig 2).

Retro florals

- Ten green/pink with pink in the corners.
- Ten green/pink with green in the corners.
- Ten orange/blue with blue in the corners.
- Ten orange/blue with orange in the corners.

10 To sew a nine-patch, sew three (3) rows together. Take care to turn the centre strip so the seams are pressed in the opposite direction to the top and bottom row, allowing the seams to nest. Once sewn, press seams open or to one side as preferred.

11 Lay the background squares and nine-patches out in an alternating pattern of nine rows of nine blocks, referring to the layout diagram as needed.

12 Sew the squares together in rows, pressing seams away from the nine-patches.

13 Sew the rows together to finish the quilt top. Press seams open or to one side, as preferred.

FINISHING THE QUILT

14 Sew the two pieces of backing fabric together along the long sides using a 1/2in seam. Press seam open.

15 Make a quilt sandwich, basting together the backing, batting and quilt top. Quilt as desired – we quilted in a simple cross-hatch pattern.

16 Sew the binding strips end to end using diagonal or straight seams as preferred. Fold and press in half, wrong sides together along the length. Bind the quilt taking care to mitre corners.

Piecing the quilt top...

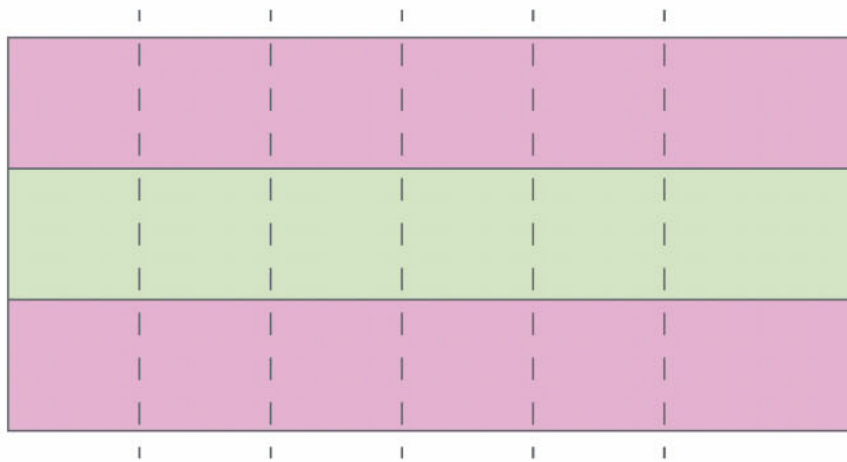


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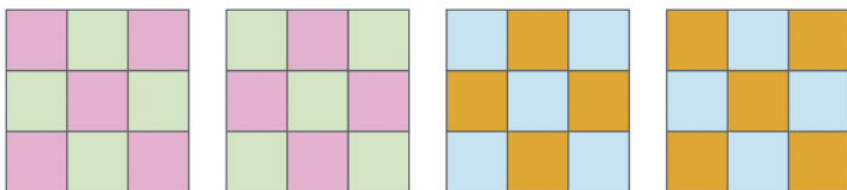
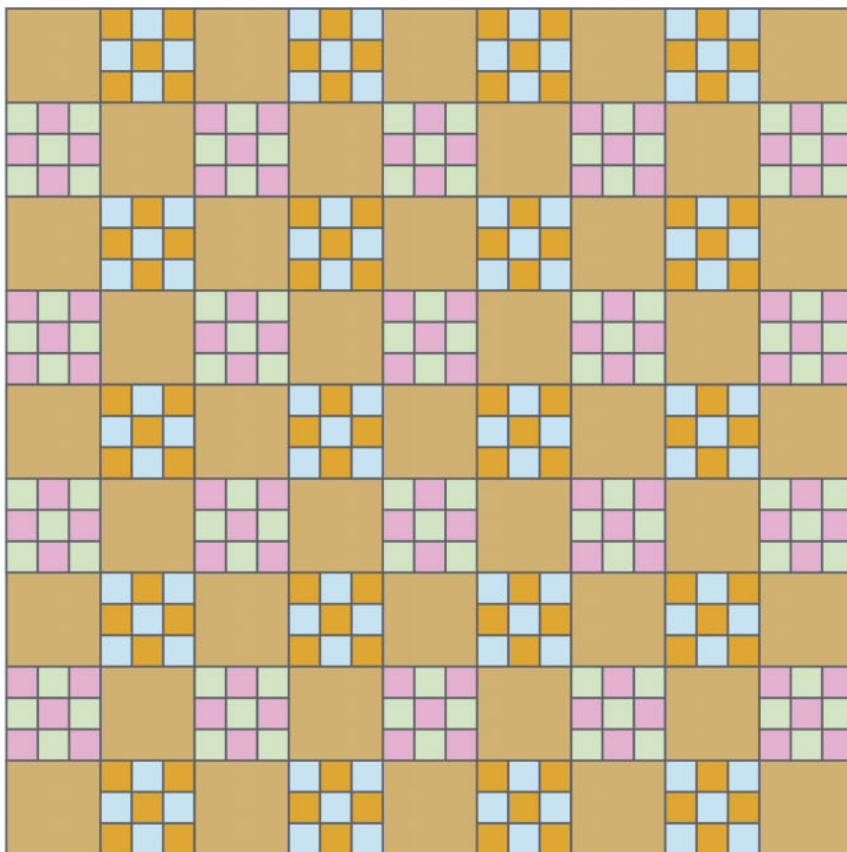


Fig 2



Layout diagram



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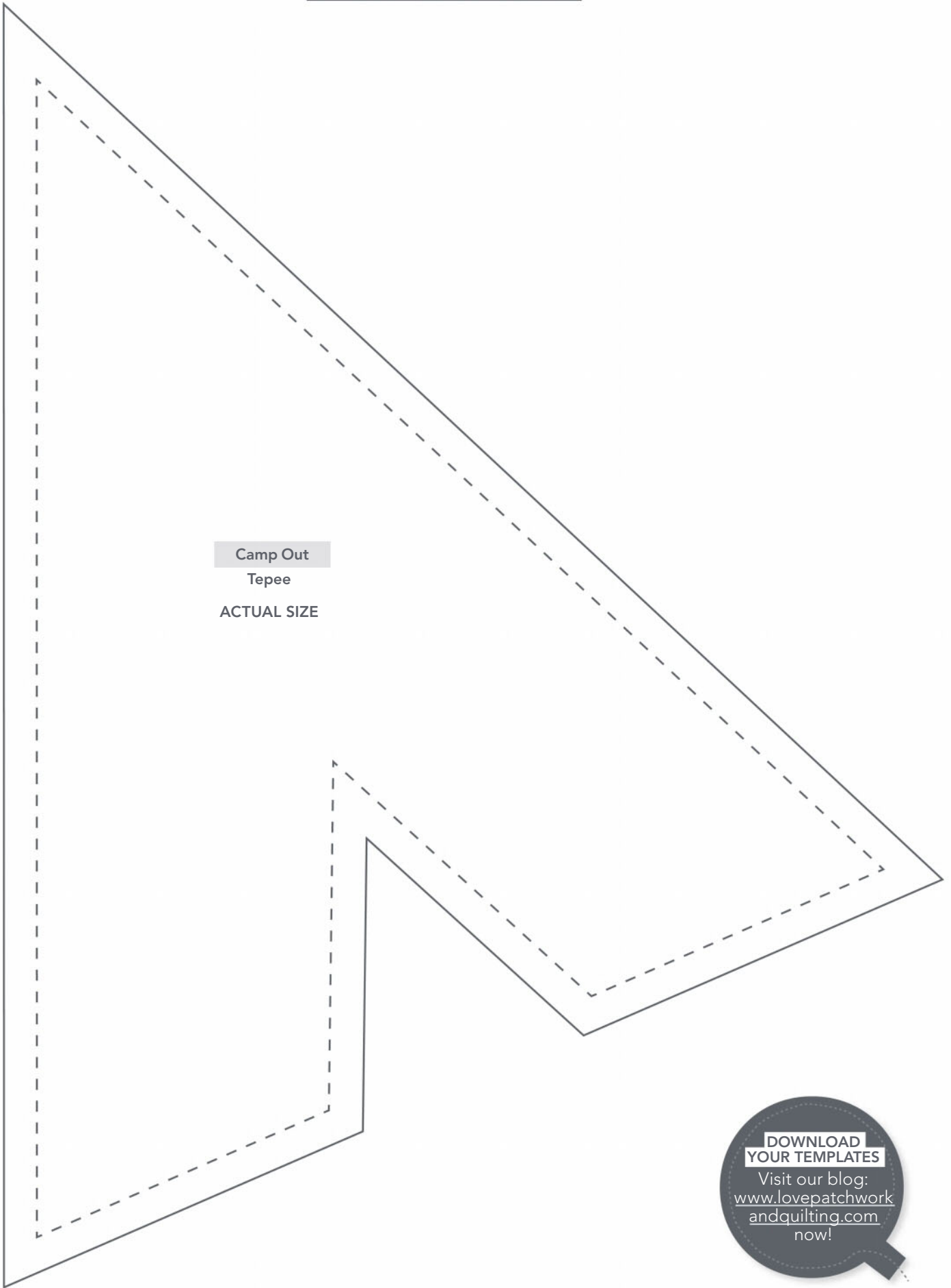
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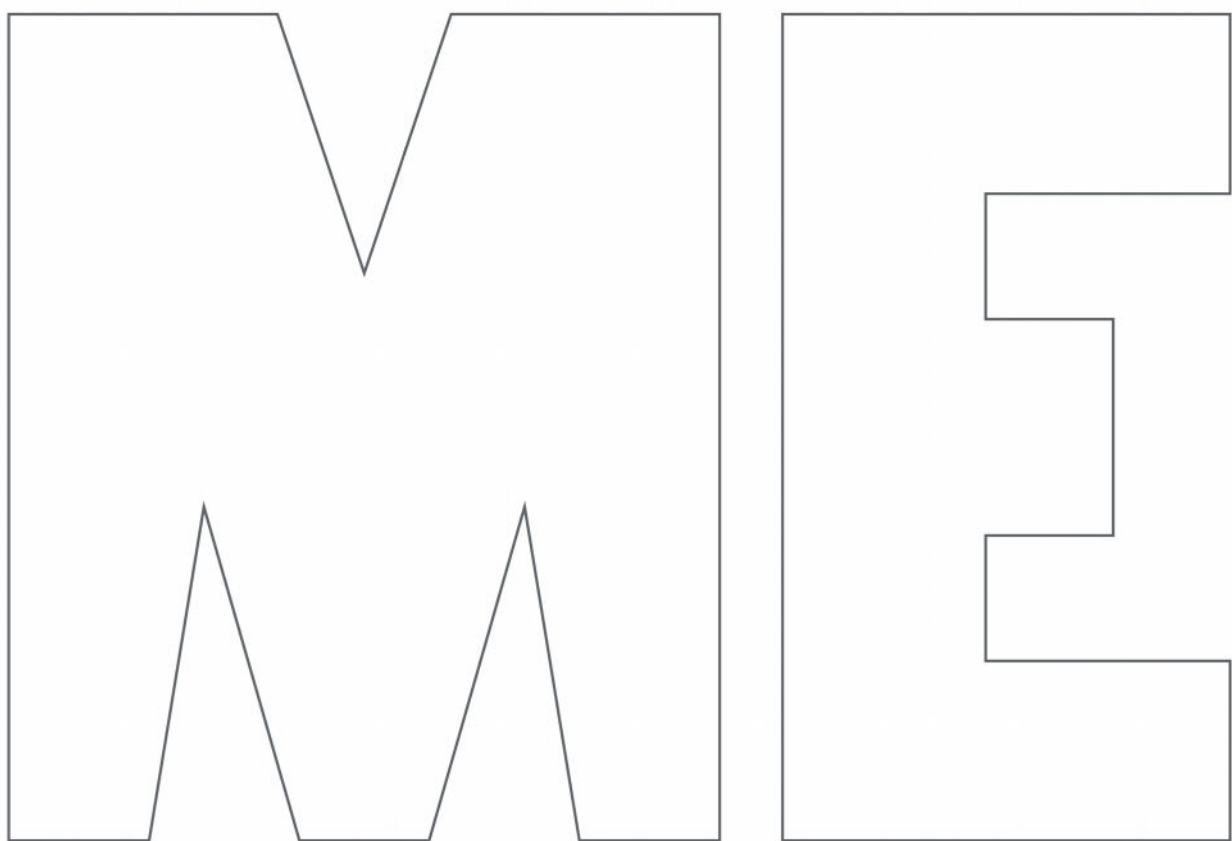
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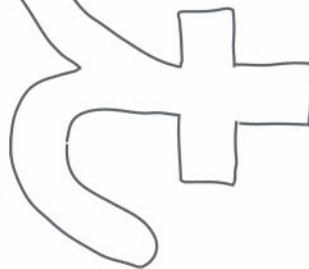
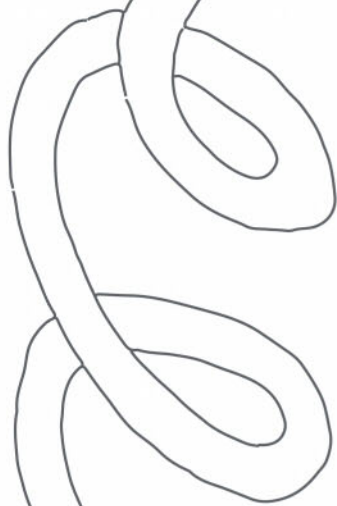
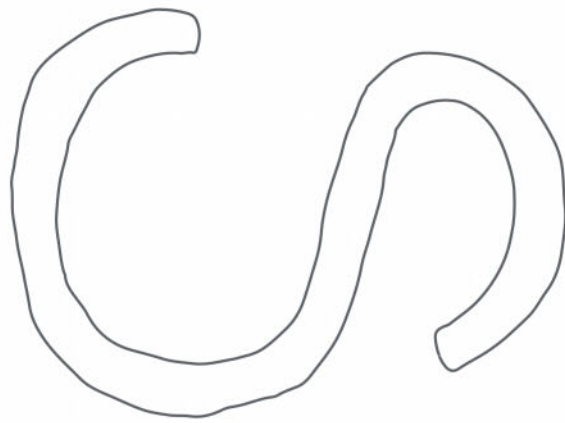


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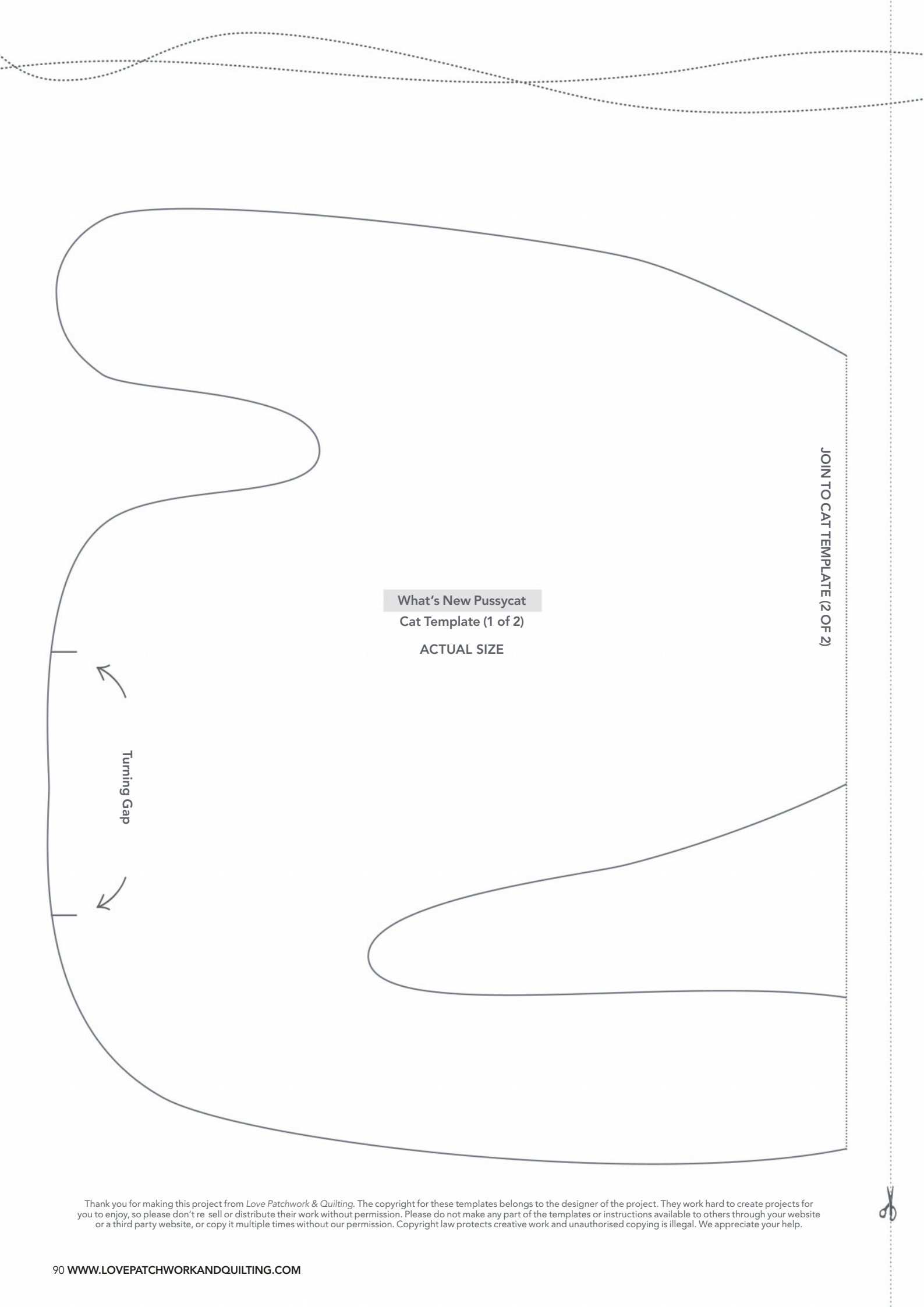


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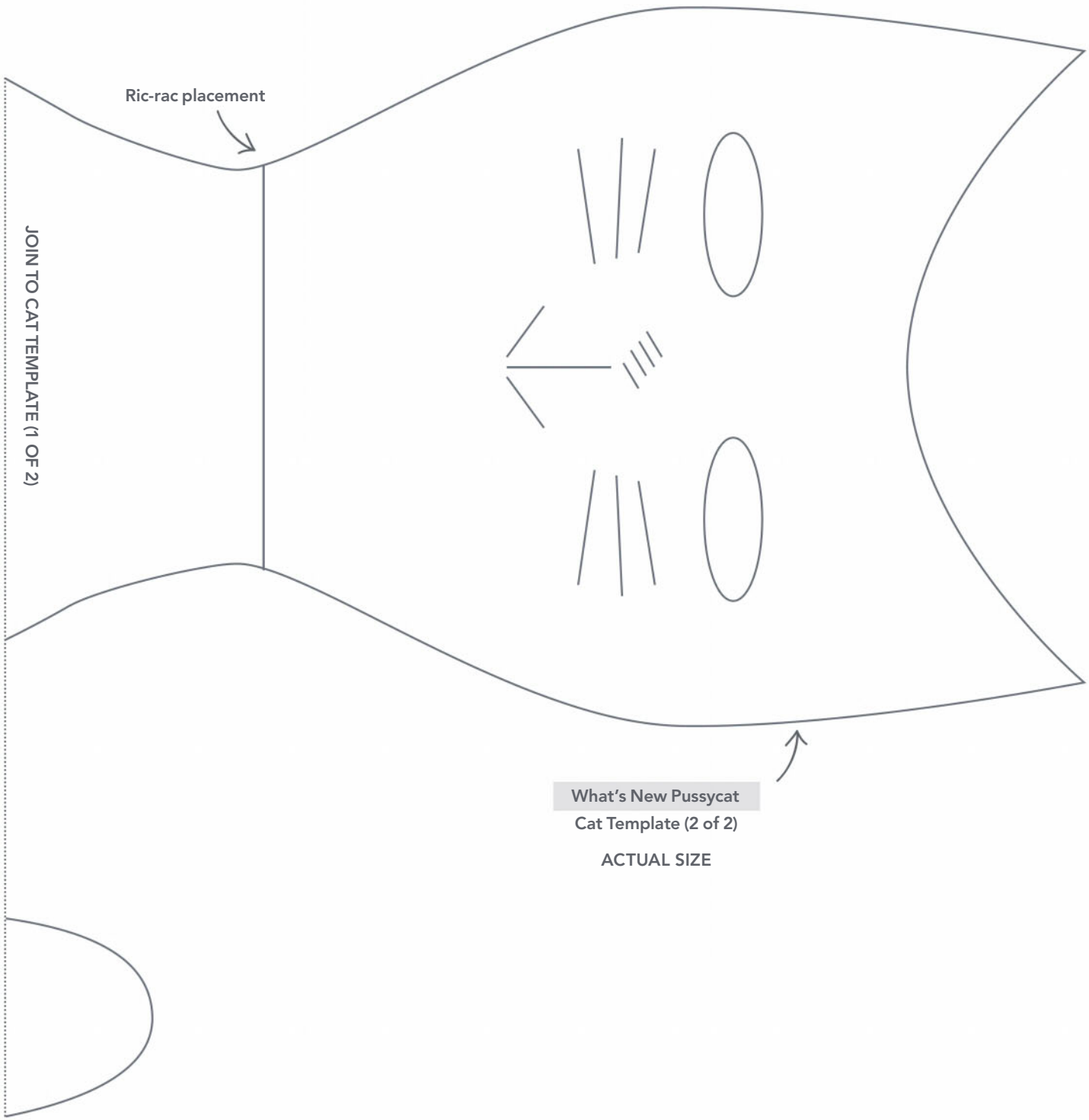
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Ric-rac placement

JOIN TO CAT TEMPLATE (1 OF 2)

What's New Pussycat

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Love Patchwork & Quilting

Block of the Month

by Lynne Goldsworthy



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Vol. 12

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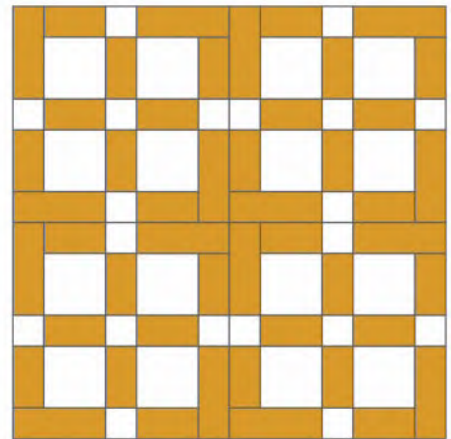
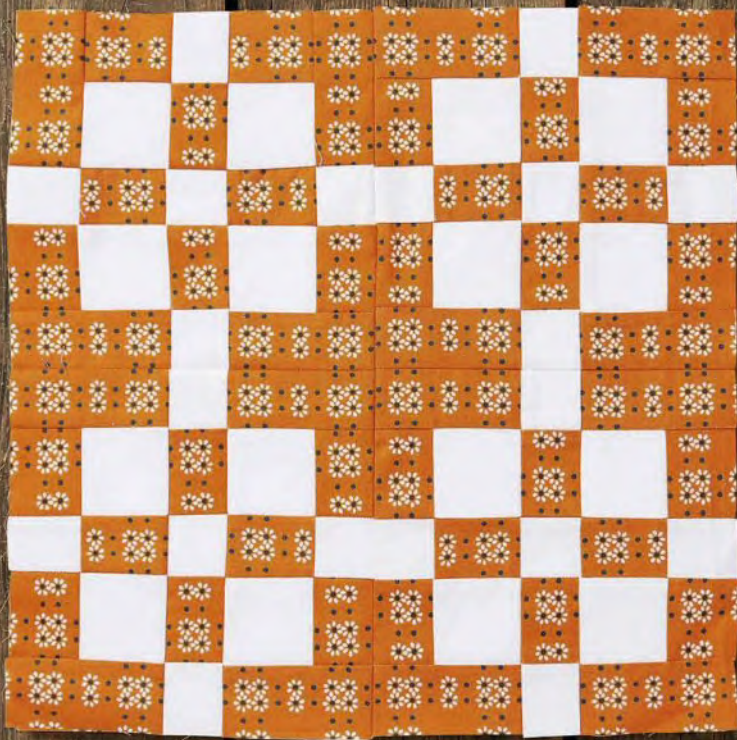
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RACY ROSE

Keep a close eye on your colour placement, our Rose can be one tricky lady!



Layout diagram: Racy Rose block

FABRICS USED

- Daisies in Mandarin from Mimosa collection for Windham Fabrics.

CUTTING OUT

- 1 Cut the print fabric as follows:
 - Thirty-two (32) 1½in x 2in rectangles.
 - Sixteen (16) 1½in x 3in rectangles.
- 2 Cut the white fabric as follows:
 - Sixteen (16) 2in squares.
 - Twenty (20) 1½in squares.

PIECING THE BLOCK

- 3 Sew a 1½in x 2in print rectangle to one side of one of the 2in white squares. Press seams after each step – towards the print fabrics throughout except where stated otherwise.
- 4 Sew a 1½in x 3in print rectangle to an adjacent side of the square (Fig 1). Make sixteen (16) like this in total.
- 5 Sew a white 1½in square to the end of a print 1½in x 2in rectangle (Fig 2). Make sixteen (16) like this in total.
- 6 Arrange four of each sewn unit and 1½in white squares into three rows as shown (Fig 3). Sew together in rows, pressing seams in alternate directions in each row. Sew the rows together to finish the block. Make four (4) blocks.
- 7 Sew the four blocks together as shown in the layout diagram, to finish.

YOU WILL NEED

- Print fabric one (1) fat quarter
- White fabric one (1) fat eighth

FINISHED SIZE

- 12½in square (12in once pieced into project)

NOTES

- Seam allowances are ¼in throughout, unless otherwise noted.
- Press seams towards the print fabric, unless otherwise instructed.
- Wash and press all of your fabrics well before cutting.



Making up Rose!



Fig 1



Fig 2

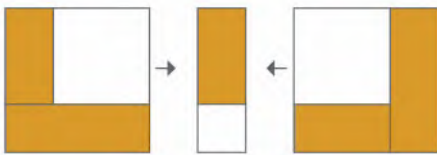
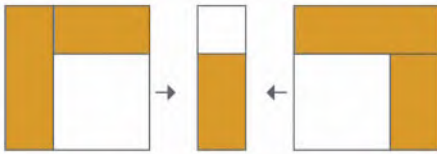
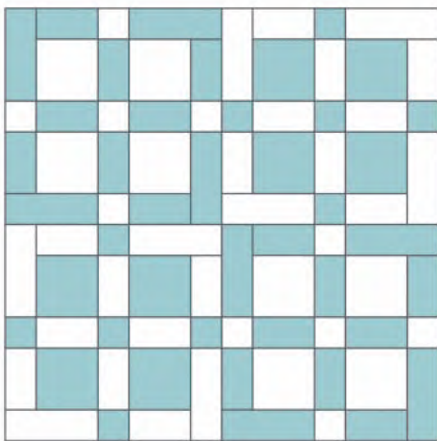


Fig 3



Layout diagram: Rose Restyled block

YOU WILL NEED

- Print fabric one (1) fat eighth
- White fabric one (1) fat eighth

FABRICS USED

- Flowers in Aqua from Mimosa collection for Windham Fabrics.

CUTTING OUT

- 1 Cut the print fabric as follows:
 - Sixteen (16) 1½in x 2in rectangles.
 - Eight (8) 1½in x 3in rectangles.

- Eight (8) 2in squares.
- Ten (10) 1½in squares.

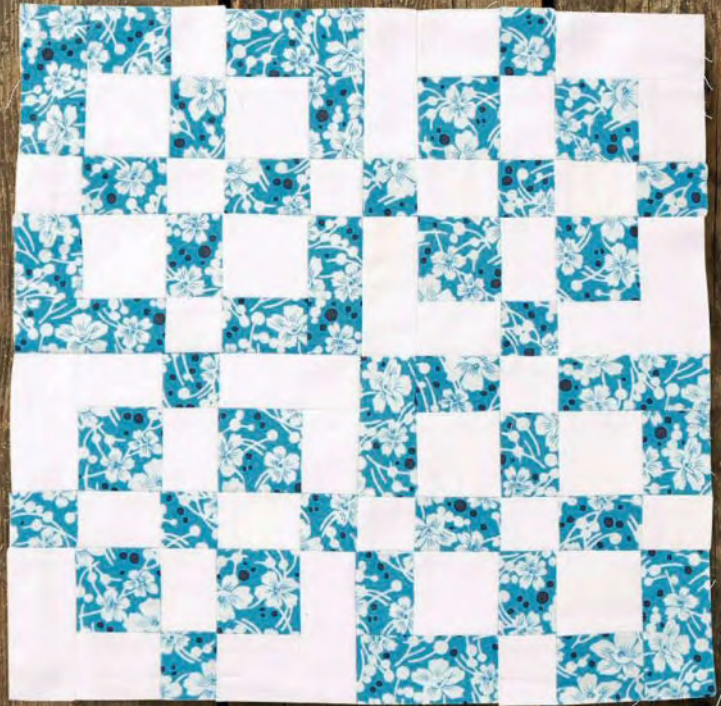
- 2 Cut the white fabric as follows:
 - Sixteen (16) 1½in x 2in rectangles.
 - Eight (8) 1½in x 3in rectangles.
 - Eight (8) 2in squares.
 - Ten (10) 1½in squares.

PIECING THE BLOCK

- 3 Make as for the main block but swapping the placement of the print and white fabrics in two of the blocks (see layout diagram for placement).

ROSE RESTYLED

Stick with the trad piecing, but switch up your fabric placement for a fresh new look.

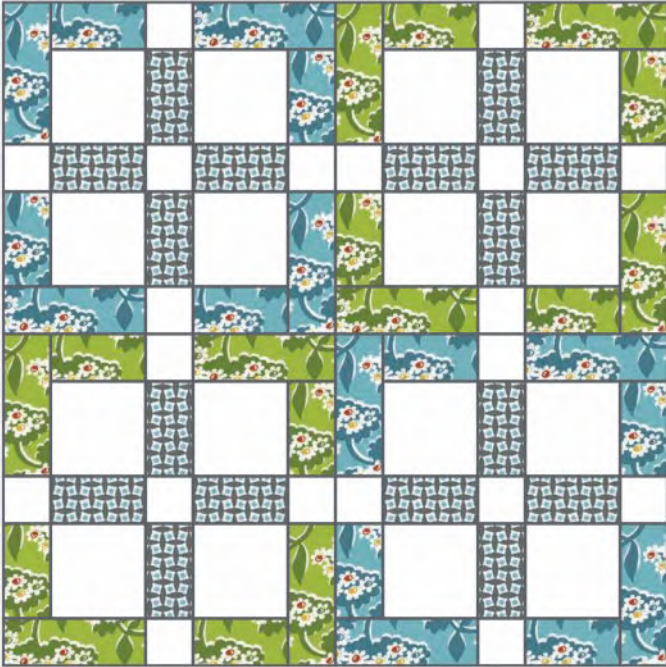





With thanks to The Village Haberdashery for the Merchant & Mills goodies!

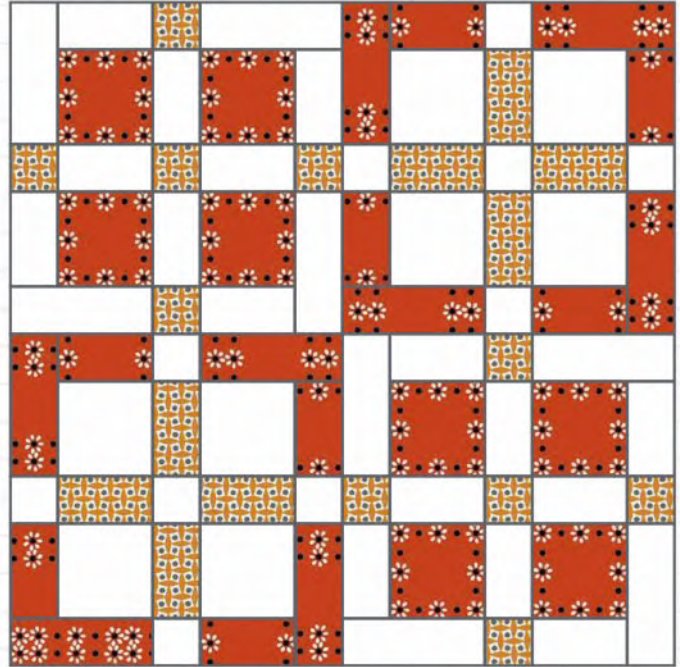


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Fancy trying something a little bit different? Audition your own fabric combos with our ready-to-colour blocks.

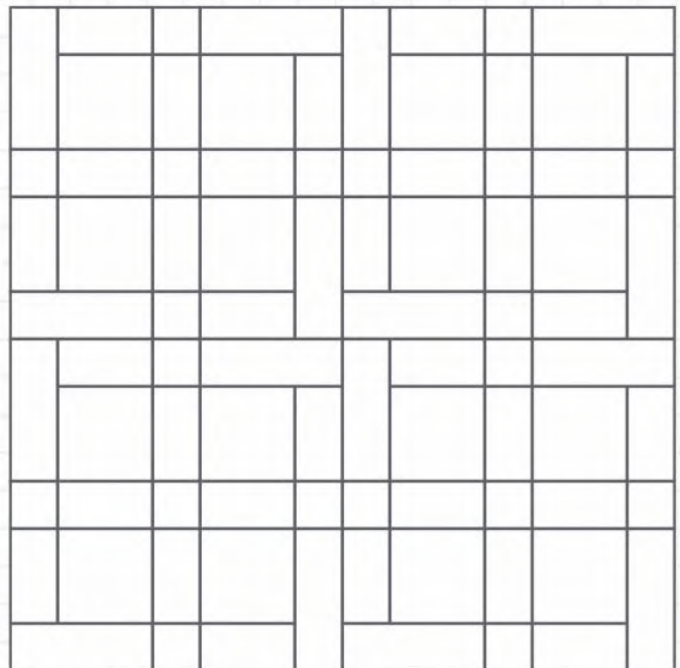
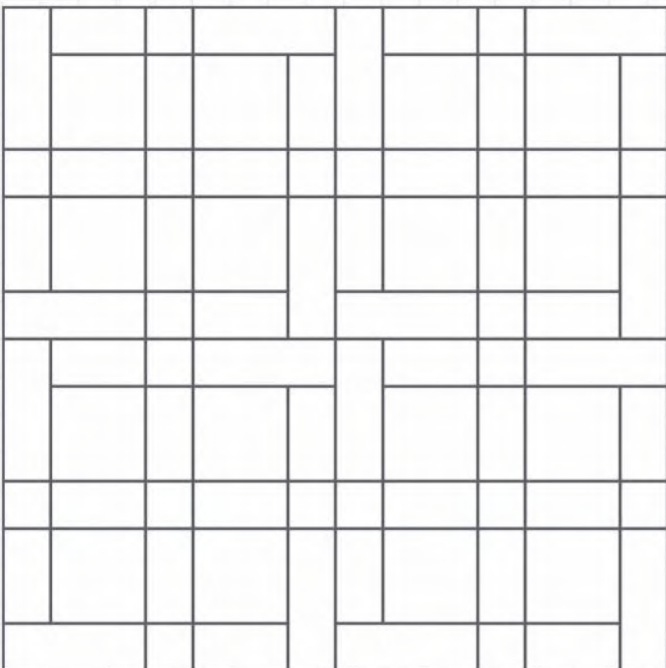


- VARIATION 1: FABRICS USED**
-  A Fabric A – Blossoms in Aqua
 -  B Fabric B – Uneven Squares in Charcoal
 -  C Fabric C – Blossoms in Lime



- VARIATION 2: FABRICS USED**
-  A Fabric A – Daisies in Cherry
 -  B Fabric B – Uneven Squares in Mandarin

Download more ready-to-colour blocks from our blog!



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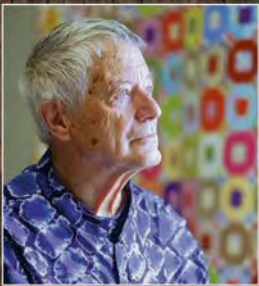


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DON'T COMPARE!

Comparison can be the thief of joy says **Angie Wilson**, so use it to fuel your creativity not destroy it.

Creating is something I love. I love the thrill of standing in the middle of my sewing room, looking at all the fabrics and thinking about the next thing I'm going to make. I love the rush of the creative spark when I see a pattern and I immediately think of ways I could make it my own.

Creating is fabulous. But you know what sucks that thrill right out of my body (somewhat like a Dementor out of *Harry Potter*): comparison.

While comparison might steal your joy, it also steals your creativity. Think of it as a psychological two-for-one deal where you're at the losing end. There's nothing worse than being in the throws of creating and you jump on social media and see the work being done by others. It's a double sucker punch if you happen to stumble upon someone who's working on the same pattern as you.

It's human nature to compare what you're doing with what someone else is doing. The difference between letting that moment of comparison debilitate you and letting it push you to do better is all in what you do with it.

Here's something I've learned the hard way: the more you compare your work to someone else, the more you'll hurt your own creativity. Creativity needs room to work its magic. It doesn't need the voices in your head telling you all the things everyone else is kicking your butt at. It needs you to have faith in your own abilities. It needs you to look at other people's work and be inspired to let your own creativity shine. Creativity needs to be

nurtured, fed and loved.

The next time you find yourself comparing your work to someone else's, remove yourself from the situation. Look at what you're lusting after in their work. Is it their use of colour? Did they try something different for placement? What fabrics did they use? What's speaking to you about their piece? Tap into the answers and use them to power your next masterpiece, or

maybe even change the piece you're working on right now. Use it to fuel your creativity, not shut it down.

No one sees the world like you do and no one has the unique combination of gifts that you do. Don't let your gifts be dampened by how someone else is using theirs. Embrace them and you never know – your creativity might just be the thing that sparks a creative fire in someone else.

Forget about what others are up to – use comparison in a positive way to evaluate your use of colour and print when batch-making blocks!



NEXT ISSUE

Issue 26 on sale
16th September

Autumn's drawing in, so get
busy with the quilting so
that you can cosy up
come the big chill!



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65 block designs by
Cloud 9's Michelle
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With a very special thanks to designer
Tina Glencross for the beautiful layouts!




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HELLO HSTs...

The humble HST (that's Half-Square Triangle to the uninitiated). It's such a simple quilting unit, but mix and match these little guys and you have literally endless options for blocks that will blow you away! Our exclusive HST templates make piecing a doddle – just sew, cut and press to make a whole bunch in one go. Plus quilt designer and founder of Cloud9 fabrics, Michelle Engel Benscko has come up with a selection of 65 fun, fresh blocks to get you inspired. So whether you're in the mood for a quick-sewing-fix or a more tricky block project, we're guaranteed to have a HST-friendly design for you!

Join us online to share ideas and all your latest makes!

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JENNY FOX-PROVERBS EDITOR

THE BASICS

Use foundation paper piecing to make HSTs in no time, from stash-friendly fat quarters. You can make seventy (70) 2½in HSTs, twenty-four (24) 4½in HSTs, and twelve (12) 6½in HSTs using fat quarters and the templates provided.

1 Arrange two fat quarters HST, with the lighter fabric on top. Lay one of the paper templates (make either 2½in, 4½in or 6½in HST units) on top and pin in place.

Before you start, reduce the stitch length on your sewing machine to 1.5. This will help perforate the paper as you sew.

2 With the paper side up, sew along all of the blue dashed lines. Start in one corner and

sew along the line. When you reach the end of a line, stop with your needle down, lift your presser foot and pivot before you continue sewing the next line. Continue in this way until you reach the end of the line, as shown opposite.

Repeat to sew the remaining lines on the template.

3 Press the sewn piece from the fabric side to set the stitches. Then, using a rotary

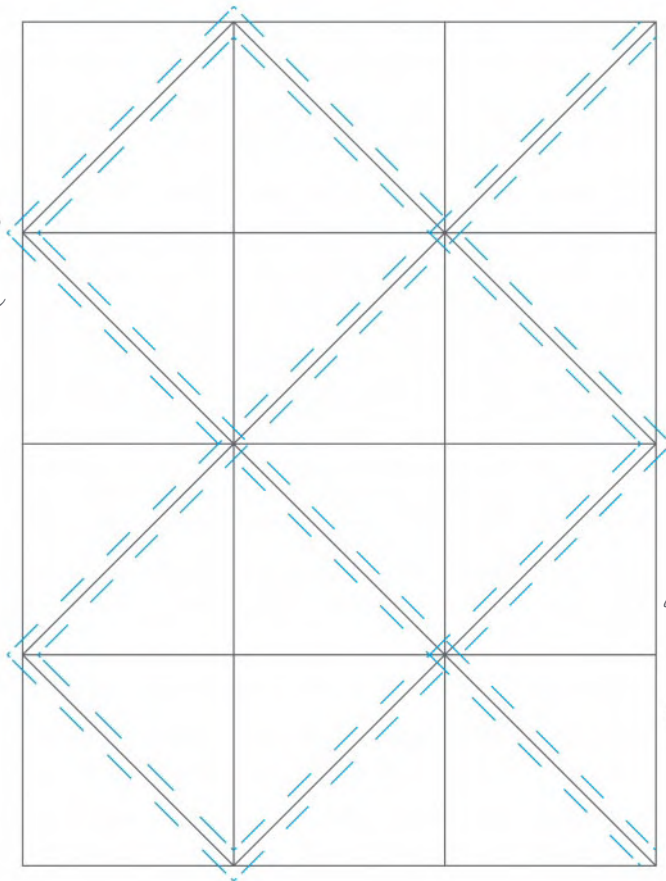
cutter and quilt ruler, cut along all of the solid black lines to separate the HST units.

4 Press each unit open, then remove the paper by tearing gently along the seam line. Keeping the paper in place during pressing helps stabilise the seam for perfect HSTs, and saves having to square up your units once pressed.

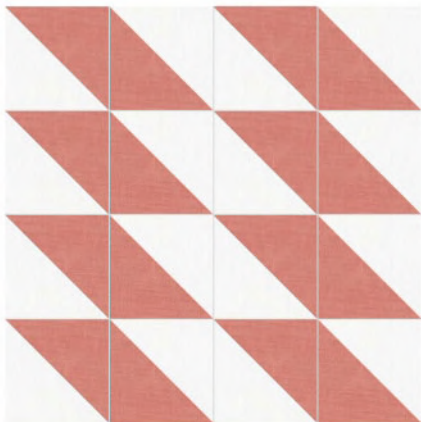
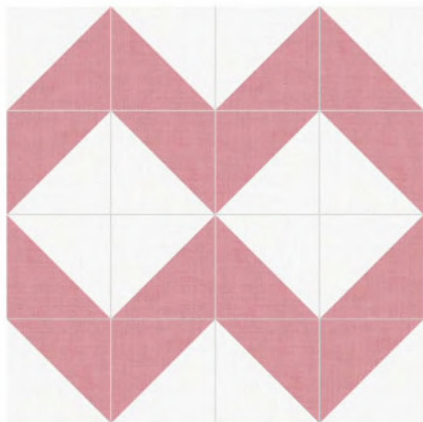
To finish, clip the fabric 'ears' from each HST unit.



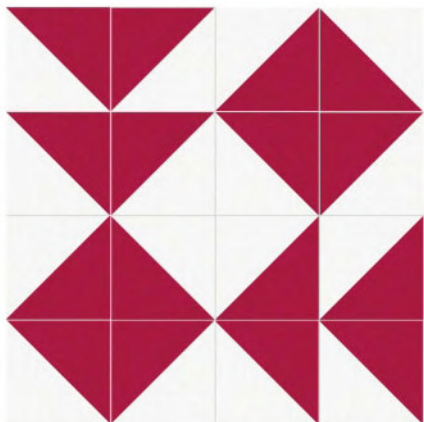
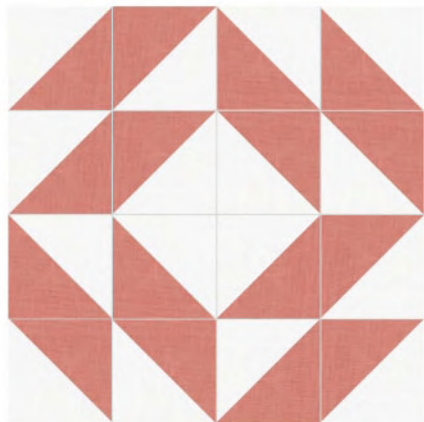
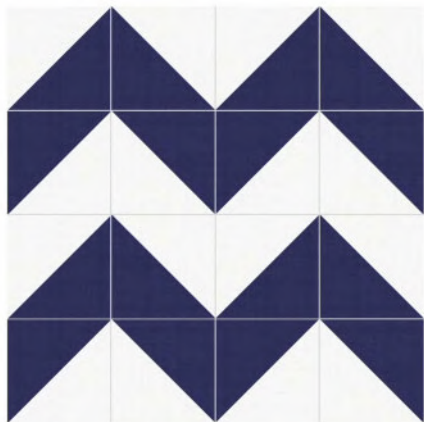
Sew along the blue dashed lines...

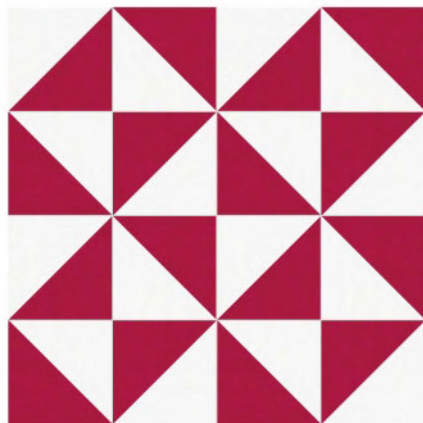
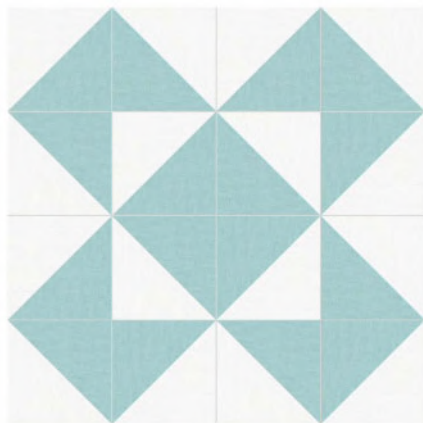


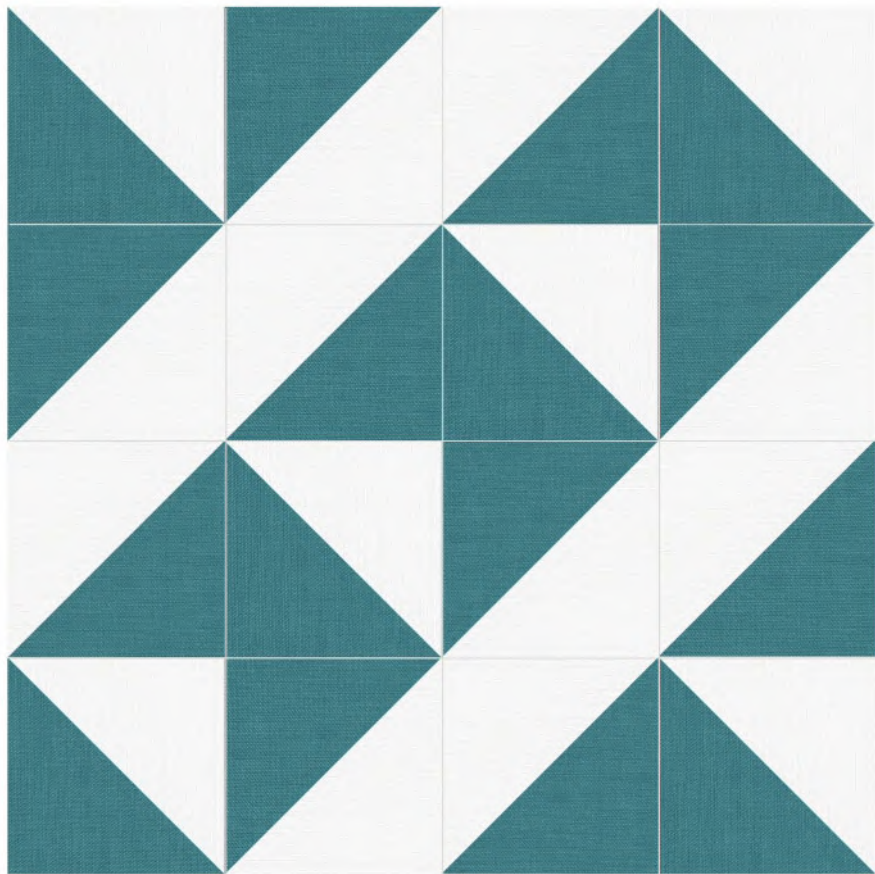
...then cut along the solid black lines.

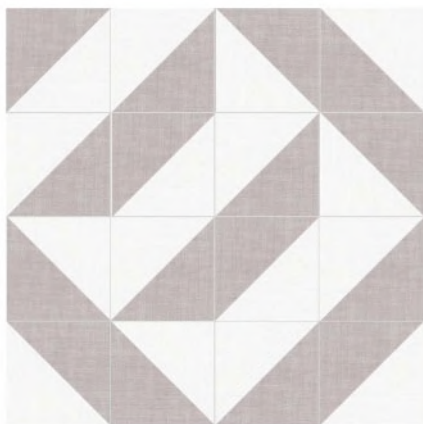


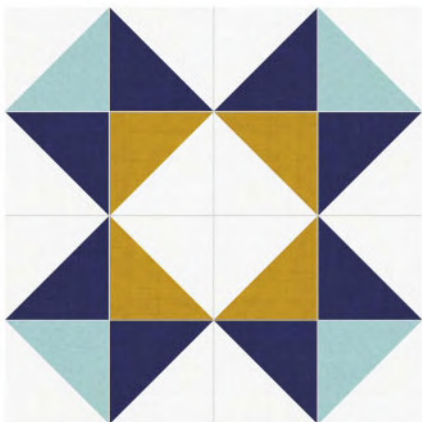
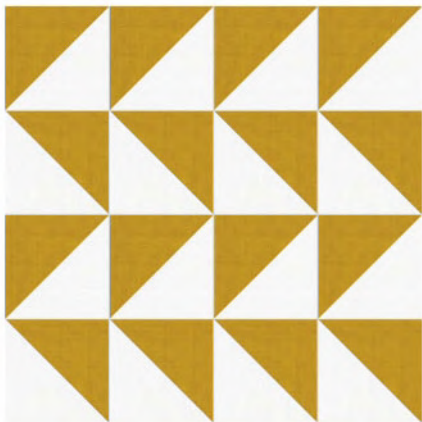


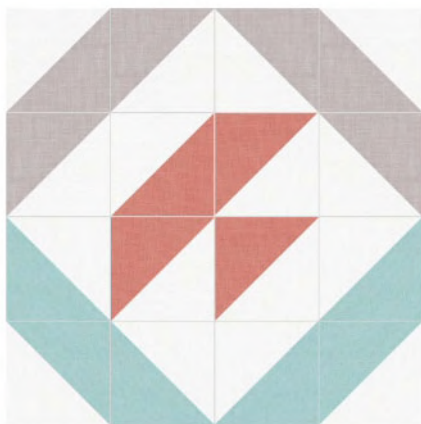






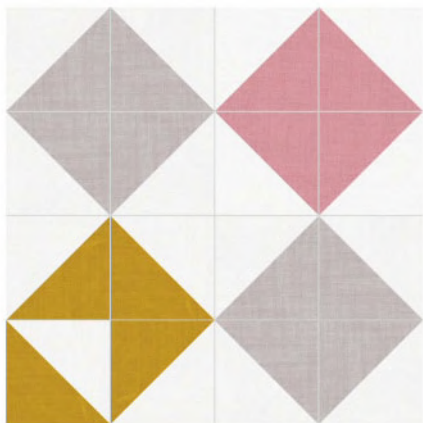












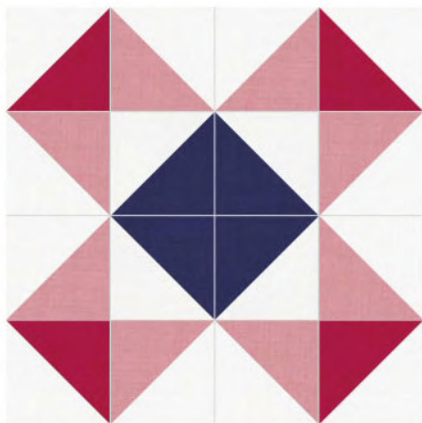




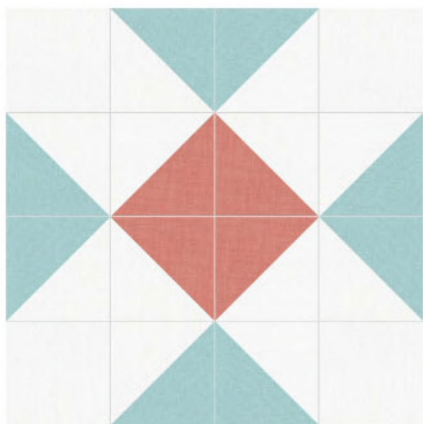
















Limestone 900

Ash 901

Twig 902

Sand 903

Shadow 904

Bark 905

Midnight

Oh my! We really do rate the gorgeous Cirrus Solids from Cloud9 – chambray weight, cross-weave, yarn-dyed solids they are buttery soft and a total dream to sew with. With a range of twenty-one irresistible colours, we just think they're the perfect pairing for our half-square triangle blocks.

906

Sprout 907

Grass 908

Amber 909

Rain 910

Turquoise 911

Amazon 912

Sky 913

Lagoon 914

Ocean 915

Petal 916

Coral 917

Fuchsia 918

Lava 919

Iris 920



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