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PROJECTS

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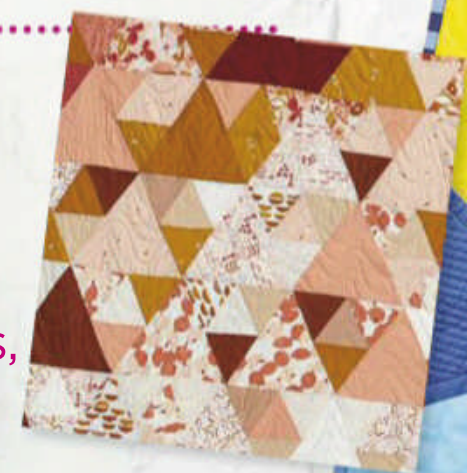
ISSUE NINETY FOUR • 2021

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Printed and bound by William Gibbons

Distributed in the UK by Frontline

NEXT ISSUE

On sale from **Wednesday 17 February 2021**



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KEEPING IT SIMPLE

We're aiming at filling your winter weekends this issue, with five projects you can complete in two days or so – and a few more you could manage in a long weekend. It's likely to be dark, chilly, and wet, so there's nothing better to combat winter than a few hours sewing with a hot drink (and in my case, 'helpful' kittens. I'll be learning to love furry fabric). We're looking forward to the new spring fabric collections (turn to page 9 for some favourites): my only problem is going to be where to stop! I'm happy to go for all sorts of colours in my stash, especially when prints are involved. This year is the first time that the Pantone Color of the Year will in fact be two colours – yellow and grey. We're ahead of the game – you'll find Paula Steel's quilt featuring grey and yellow on p34!

Debora

Debora Bradley Editor

Join us online... we love to share!

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[y LoveQuiltingMag](https://www.youtube.com/LoveQuiltingMag)

www.gathered.how/lovequiltingmag

Meet our contributors!



Caroline Hadley

Maths-lover Caroline always combines two of her favourite things in her intricate-looking quilts: geometry and colour



Jamie Siel

Quilt pattern designer Jamie loves to sew patterns with big quilt blocks, bright colours and bold, solid fabrics. See these in her design on page 48!



Yasmeen K Branton

Yasmeen is a hand appliqué designer who transfers the skills she learnt at the Royal School of Needlework to modern sewing patterns



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62 Channel summer vibes and combine triangle templates with on-trend colour combos in Art Gallery Fabrics' textured, tonal design

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DO IT YOURSELF

77 Whip up a cute compendium for all of your craft essentials, it'll look right at home next to your machine!

BLOCK OF THE MONTH

85 We're keeping things simple in Yasmeen K Branton's ninth design from the Blomma Block of the Month series! Hand appliqué this block with four sweet blooms

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



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her first book. We caught up with her about travelling, dream interviews and working 9–5

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90 Feeling uninspired? Amanda Carye muses about her top tactics to motivate her sew-jo



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get to grips with quilt as you go techniques



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KALEIDOSCOPE

Take on subtle curves and learn to piece a new quilt block with our Kaleidoscope Template Set! Mix and match fabrics to create a range of striking effects. Here's how to use them...

TURN TO P58 FOR
A BONUS MINI QUILT
PROJECT!

HEAD TO WWW.GATHERED.HOW/LOVEQUILTINGMAG
TO DOWNLOAD YOUR
TEMPLATES!



CUTTING OUT

1 For each block you will need to cut four pieces for each template. Make sure the Template 2 and 3 pieces are cut from contrasting fabrics. Template 1 can be cut from fabric that either matches or contrasts with the Template 2 piece, depending on the look that you want to achieve (Fig 1).

2 Cut Template 1 pieces from a $2\frac{3}{4}$ in strip of fabric. Align the straight edges of the template with the edges of the strip and then cut along the curved edge and trim the points. To cut the next piece, turn the template 180-degrees, then cut along the straight side and curved edge (Fig 2).

3 Cut Template 2 pieces from $3\frac{1}{2}$ in squares. Align the two straight corners of the template with the edges of the square, and cut all three curves (Fig 3). You may find it helpful to use a small mat you can rotate when cutting these pieces.

4 Cut Template 3 pieces from a $3\frac{1}{2}$ in strip of fabric. Align the straight edges of the template with the top and bottom of the strip and cut both curved edges. Rotate the template 180-degrees to cut the next piece (Fig 4).

MAKING THE BLOCK

5 Take one piece each of Templates 1 and 2. Fold each piece in half, matching the straight corners, and finger press to mark the centre of the curve. Place the two pieces RST, pinning at the centre point and each end. Ease the fabric between the pins and sew together using a scant $\frac{1}{4}$ in seam (Fig 5).

6 Take your corner and finger press the seam towards the Template 1 piece. Then press the corner unit with an iron. Repeat to sew all four Template 1 and 2 pieces together to form the corner units.

7 Finger press to mark the centre of the curves where a Template 3 piece will join with a corner unit. Place RST, pin and sew using a scant $\frac{1}{4}$ in seam (Fig 6). Note, the Template 3 piece will be offset from the corner unit when placed RST. Repeat with each corner unit.

8 Finger press the seam towards the Template 2 piece, then press the unit.

9 One at a time, join the corner units together, using the same method as in step 7 (Fig 7). This time, press the seams towards the Template 2 piece so the seams are rotating around the block.

QUILT DESIGN

There are lots of ways to use contrasting colours to make the Kaleidoscope block. Go to gathered.how to download our colouring sheet!

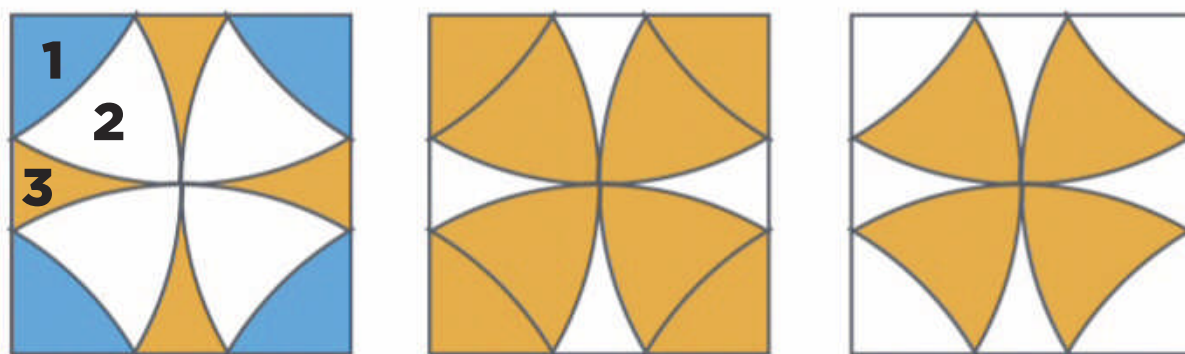


Fig 1

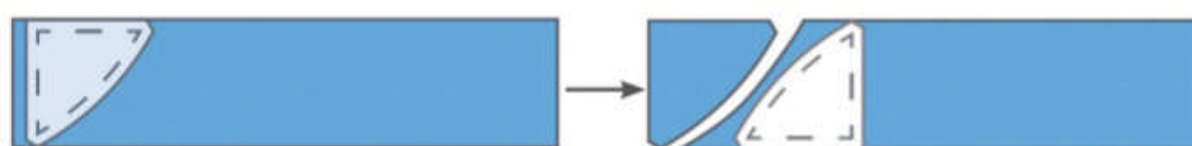


Fig 2



Fig 3

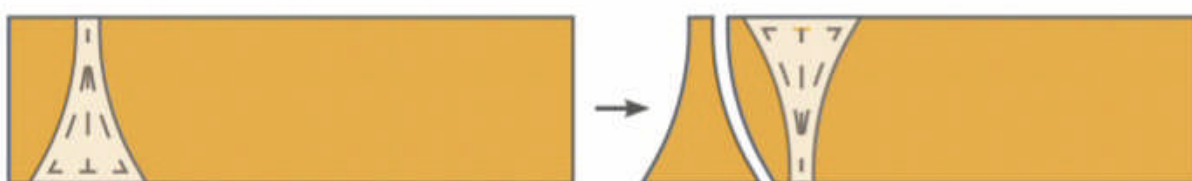


Fig 4

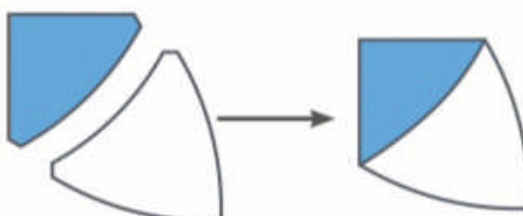


Fig 5

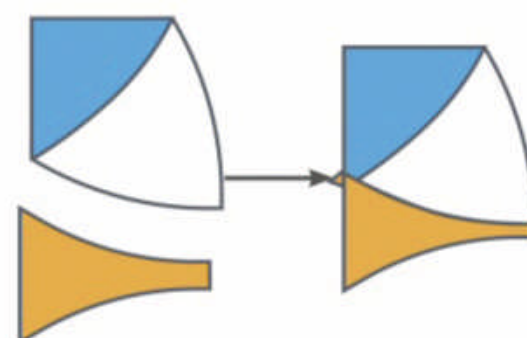


Fig 6

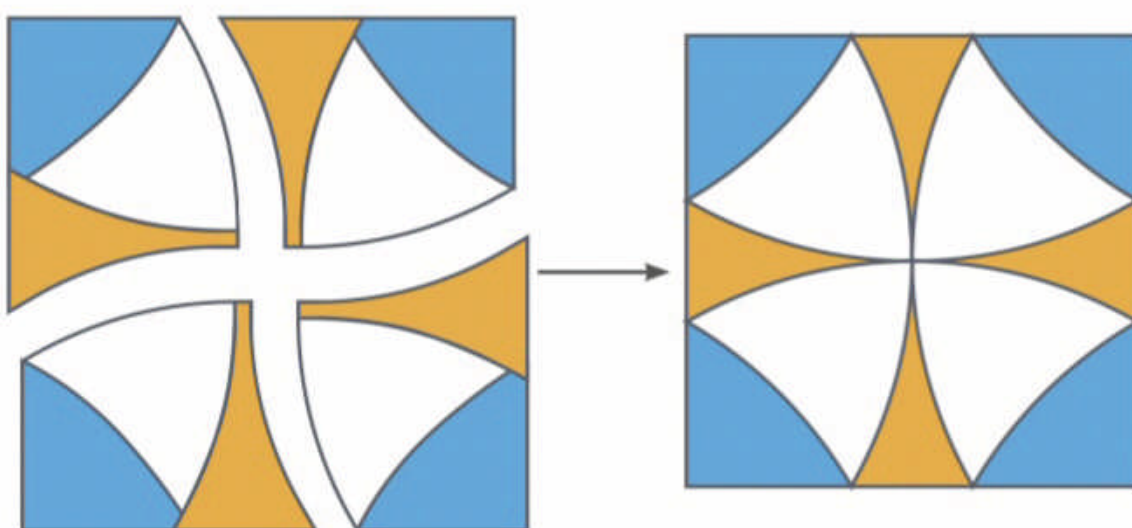


Fig 7

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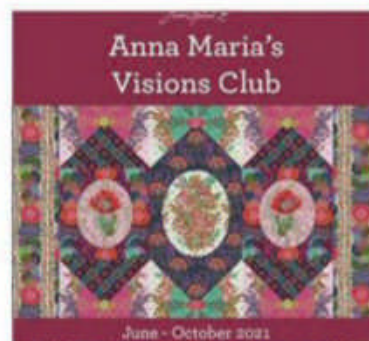
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OUT THERE



Come full circle

If you, like many other quilters, struggle to make the perfect circle, then set your sights on Applipops. Create flawless turned edge fabric circles in 90 seconds (is that a challenge?!), to use in fun appliqué projects or at the centre of a Dresden Plate. There's no gluing, no basting, no tracing, no templates, no measuring and, best of all, no getting it wrong – just a set of nesting metal circles to slot together with your fabric in between to fold the curved edges over with ease. Find the Applipops, more info and a handy video at applipops.com

Have you visited our website, www.gathered.how? Check it out for tutorials, templates, bonus projects, pattern corrections and more!



MADE BY ME

Do you label your quilts? Whether you're a careful embroiderer or consider yourself done after the last binding stitch, we're pretty sure FIGO Fabrics' new label panel will appeal. Simply snip out the design you like and stitch it onto the back of your quilt. Then sew, scribble or print your message (and any other details) however you like! figofabrics.com



SO HANDY

Hand sanitiser... the handbag essential that nobody knew we needed *quite* as much of until 2020. The clever people behind SEAMS – have you tried their hand cream yet? – have created their own recipe to ensure a quick-drying and ultra-absorbent application. It even smells good, thanks to their Soft Amber Cocoon scent that's light, fresh and unisex. Buy the 50ml bottle to pop into your bag, or get the full hand love gift set to treat any maker's precious hands! seamsbeauty.co.uk



BOLD AND BRIGHT

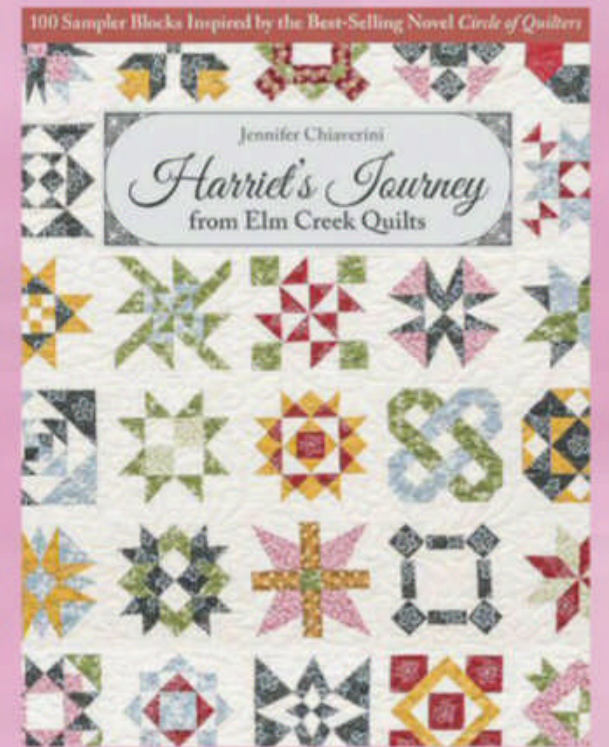
Try something a little different this year and add a garment or two onto your must-make list. Adaku Parker has just released a book brimming with 25 step-by-step projects to show off the beauty of African wax prints, *Sewing with African Wax Print Fabric*. Each make is simple yet stylish, with any tricky techniques fully explained to help you achieve them with ease. Plus, there's also a collection of cute accessory projects if you're after a speedy sew! rylandpeters.com

PEP TALK TIME

It's official: panels are the new must-haves of the quilting world. Ruby Star Society are spreading a little positivity in the community with their new panel, the Pep Talk Panel. Peppered with cheery sentiments such as 'Let the sunshine in', 'You are stronger than you know' and 'Done is better than perfect' (anyone else need to hear that on the regular?), it's a bright and beautiful idea. Banners and pennant flags meet versatile squares and rectangles so you can whip up wall hangings, home decor, cushions, bags and more in no time. Better yet, pair it with some of your favourite prints from any Ruby Star Society designer for a fun touch in any quilt. Take a closer look over at rubystarsociety.com



GOOD READS



A NEW JOURNEY

Embark on a new sampler project with Jennifer Chiaverini of the Elm Creek Quilts series! Her new book, *Harriet's Journey*, hosts a 100-block pattern inspired by her best-selling novel. Piece your blocks traditionally or with FPP techniques. ctpub.com

STAND AS ONE

Proving that together we are stronger, Alissa Kloet of Keephouse Studio and Andrea Tsang Jackson of 3rd Story Workshop joined forces in 2020 to launch Fat Quarterly, a regular combo of four screen printed fat quarters, four solid fabrics and a quilt pattern to match. Their last collaboration for 2020 speaks to our global need for unity and empathy, with Alissa's two fabric prints, Stand Together and Eyes Open, working harmoniously with Andrea's Stand Together medallion pattern. The medallion provides four centre block options so you can make it your own. See more at keephouse.ca/fat-quarterly



VELVETY SMOOTH

Amy Sinibaldi's new collection for Art Gallery Fabrics, Velvet, kicked off with something close to home: Amy's green velvet cushions on her living room couch – her ultimate luxury. This homely decadence has been translated into a range of soft florals and detailed textures, where smoky pastels meet captivating jewel tones. It's sure to make some gorgeous quilts! artgalleryfabrics.com



ESCARGOT FOR IT

If colour's what you're looking for this year, then look no further than Hello Lucky's debut collection for Robert Kaufman, Escargot For It! Dinky snails – you guessed it – are hidden in playful prints of gardens, flowers and ponds, creating the new 'Where's Wally?' of the quilting

world. Abstract blenders complement the busy feature fabrics, while rainbow snail trails are a must for the stash! Quilt for kids or inject a little more fun into your sewing space – this carefree collection is tied up with a technicolour bow. See the full range at robertkaufman.com

SPoonflower SPOTLIGHT

MARINA ASTUDILLO: Stylised postage stamps and mini kayakers, multicoloured moths and on-trend animal print. Find the whimsical and the wonderful – in the dreamiest colour palette that marries together flawlessly – at Marina Astudillo's Spoonflower store, *marinastu*.

GEETANJALI BEHERA: Take a walk on the wild side with Geetanjali Behera's nature-filled Spoonflower store. Racing cheetahs and juicy oranges brush shoulders with thriving florals and fun outdoor scenes. They're the kind of prints you can't help but add to your stash! Search *geetanjali*.



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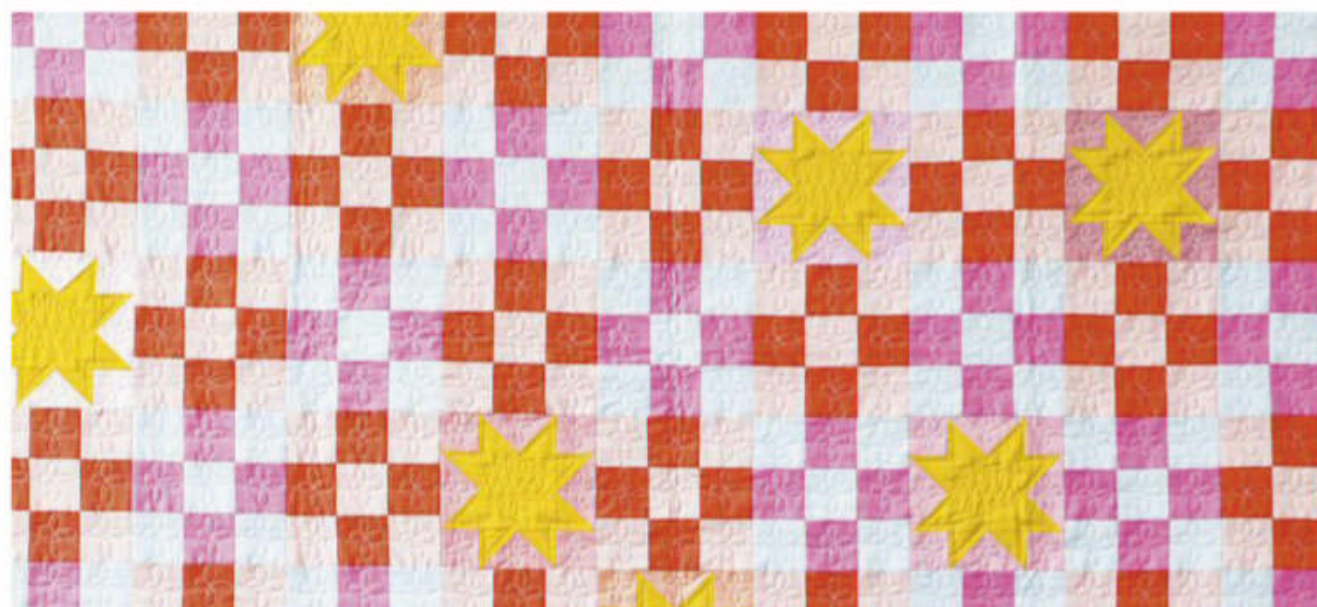


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CAMPFIRE GLOW

It may be a bit chilly for campfires in most parts of the world, but that's not stopping Meghan of Then Came June's latest offering, Campfire Glow. The beginner friendly pattern uses two traditional blocks – Nine-Patch and Sawtooth Star – to create a fun design for all abilities. Reach for your scraps to piece up Meghan's Stash Buster option, or go more modern with a solid version like Meghan's cover quilt, pictured. It's the perfect quilt to take on all your summer camping trips! See at thencamejune.com



CITY LIFE

Modern quilter and city-living lover Wendy Chow (aka The Weekend Quilter) presents a new comprehensive guide to quilting. *Urban Quilting* includes ten show-stopping quilt patterns inspired by architecture and cityscapes, each with three quilt sizes to choose from. The content is all beginner friendly so you're armed with everything you need to get started, no matter your ability level, and is accompanied by insightful information on the history of quilting and the background inspiration behind each design. Head to page 54 to read our interview with Wendy! penguinrandomhouse.com

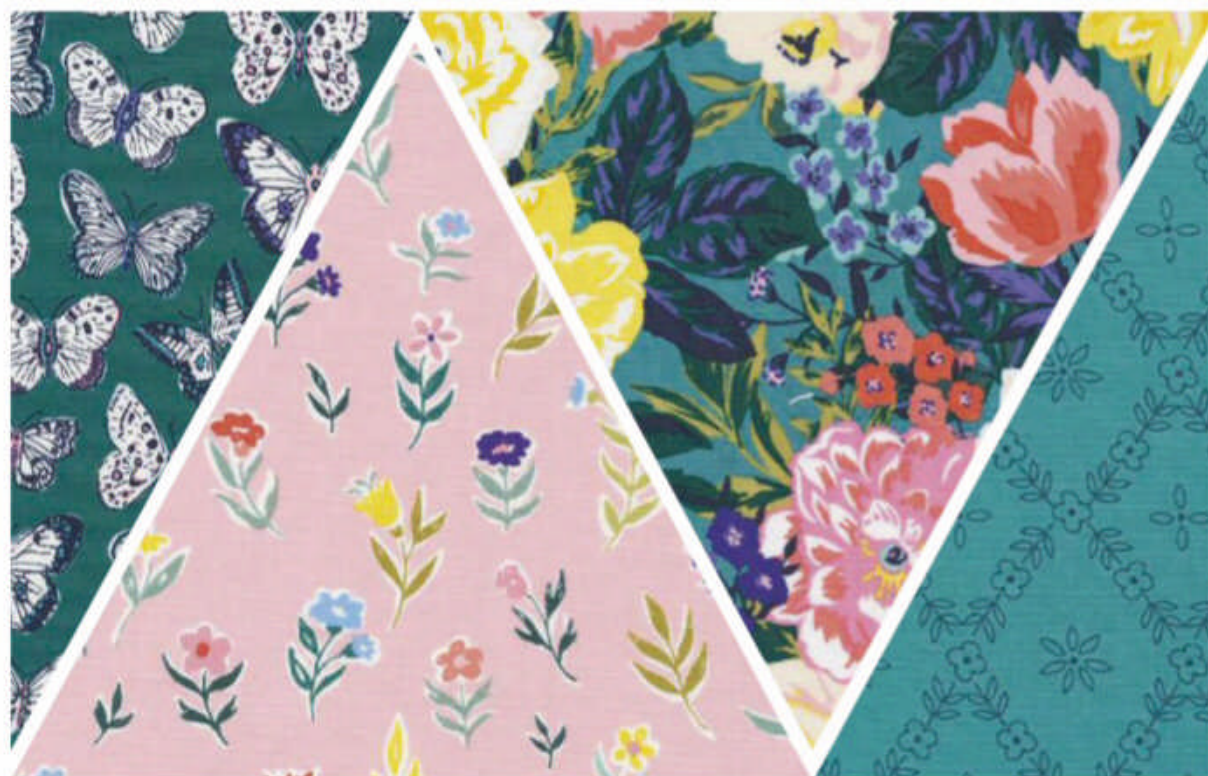
SEW ON AND SEW FORTH

Dear Stella are focusing on our favourite topic with their new collection Sew On and Sew Forth! Unicorn scissors and sweet vintage sewing machines shine amongst floral embroidery hoops and everyone's must-have tools and notions. Splashes of inky midnight blue pop against a mostly pastel palette, while peach, mustard and lilac offer more muted options. There's even Dear Stella's signature dotty Moonscape blenders in coordinating colours! Take a look at dearstelladesign.com



CLICK!

Genius idea alert! Quilt pattern designer (and *LP&Q* back page columnist) Amanda of Broadcloth Studio has come up with the 'Screenshotable pattern': simple yet stylish quilt designs with instructions that you can screenshot from her Instagram stories. Pick from Snowball, Ohio Star and Amish Hourglass quilts and keep an eye out for more! Find her on Instagram at @broadclothstudio.



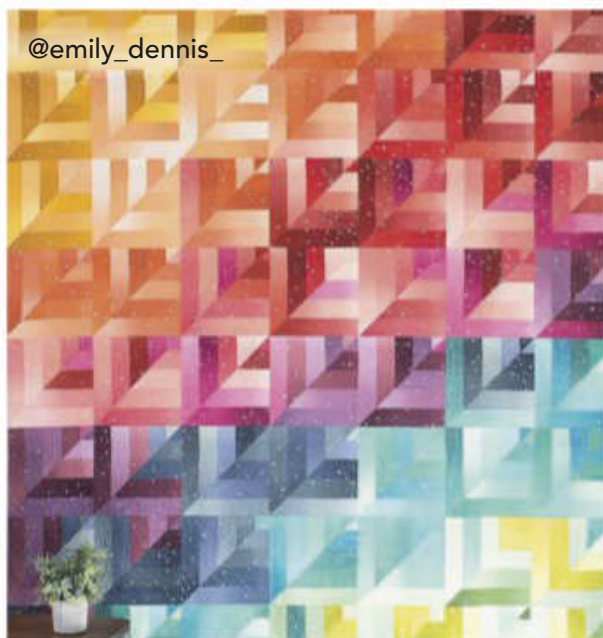
PERENNIAL BLOOMS

There's no such thing as too many florals, if you ask us. Cassidy Demkov's latest collection for Cloud9 Fabrics, Perennial Blooms, brings freshly cut flowers that are sure to never go out of style. Bright splashes of teal and soft swathes of pink lead the way in the

range, with small bursts of red, yellow and purple catching the eye. Tiny squirrels, snails, birds and butterflies join the foliage to make a collection that quilters will be fussy cutting for years to come! See the fabrics close-up at cloud9fabrics.com



@emily_dennis_



INSTA INSPIRES!

#LUCKYLOGCABINSQUILT

Yet again, Emily Dennis has designed a quilt that we can all put our own special spin on... just look at how different these two examples are! The Lucky Log Cabins pattern helps you make the most of strip rolls and fat quarter bundles to make a modern and versatile quilt that looks good in any fabric combo, trust us! Go super scrappy and use up all your favourites from your stash, or opt for Emily's striking ombré look. See more at @emily_dennis_ and #luckylogcabinsquilt



@browneyedquilter



LYSA FLOWER

Lysa Flower grew up in the '80s, where she fell deeply, madly in love with pop culture. It was only a matter of time before she started drawing, painting, printing and inventing her own modern sewing and surface pattern designs. Her newest fabric collection, Rebel Girl, celebrates the grunge and glamour of '90s girl groups. A mix of bold feature prints and retro coordinates are perfect for throwback DIY projects like scrunchies, fanny packs, or patches for your overalls.

Arriving in stores January 2020!



Record Store · Free Quilt Pattern
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PRINT POP

Give the perfect finishing touch to your quilt with a splash of stripy binding





SEEING STARS

Supersized triangles meet saturated solids
in an eye-catching quilt that will fill your
sewing space with a blast of colour

BY JEMIMA FLENDT

YOU WILL NEED

- Medium blue fabric: $\frac{7}{8}$ yd
- Hot pink fabric: $\frac{7}{8}$ yd
- Yellow fabric: $\frac{7}{8}$ yd
- Jade green fabric: $\frac{7}{8}$ yd
- Mint green fabric: $1\frac{3}{8}$ yds
- Dark blue fabric: $1\frac{3}{8}$ yds
- Binding fabric: $\frac{5}{8}$ yd
- Batting: 80in square
- Backing fabric: $4\frac{1}{2}$ yds
- One (1) copy of the Triangle template

FINISHED SIZE

- 70in x 72in

NOTES

- Seam allowances are $\frac{1}{4}$ in, unless otherwise noted.
- Press seams open throughout, unless otherwise instructed.
- WOF = width of fabric.
- RST = right sides together.
- Template includes seam allowance.

FABRICS USED

- Solid fabrics are by Tula Pink for FreeSpirit Fabrics, in Cerulean, Tula, Pear, Aegean, Glacier and Cornflower.
- Binding fabric is Tent Stripe, also by Tula Pink for FreeSpirit Fabrics.

CUTTING OUT

1 Cut the triangle template pieces as follows. Align the template at one end of the strip and cut along both sides. Turn the template, then cut along the right side to cut the next triangle (Fig 1). Continue down the strip until you have the required number of triangles.

2 From each of the medium blue, hot pink, yellow and jade green fabrics cut:
■ Four (4) $7\frac{1}{2}$ in x WOF. Subcut twenty six (26) triangles using the template.

3 From the dark blue fabric cut:
■ Six (6) $7\frac{1}{2}$ in x WOF. Subcut forty four (44) triangles using the template.

4 From the mint green fabric cut:
■ Six (6) $7\frac{1}{2}$ in x WOF. Subcut forty two (42) triangles using the template.



USE YOUR FAVOURITE PRINT FOR THE BACKING – THIS TULA PINK FABRIC IS THE PERFECT MATCH!

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

PIECING THE QUILT TOP

6 Arrange the triangles for each row, referring to Fig 2.

7 Place the first two triangles for the first row RST, and sew. Finger press the seam to one side. Continue adding triangles, until the row is complete. Press the seams with an iron. Repeat to sew each of the remaining rows.

8 Sew the rows together. Take time to match the points and pin the rows as you work. Press the seams open.

9 Trim the sides of the quilt. To do so, align the $\frac{1}{4}$ in mark of your ruler with the points of the triangles to leave a seam allowance outside the points at each side of the quilt (Fig 3).



Trimming the corners of the triangles using the template makes it easy to match up the triangles for sewing.

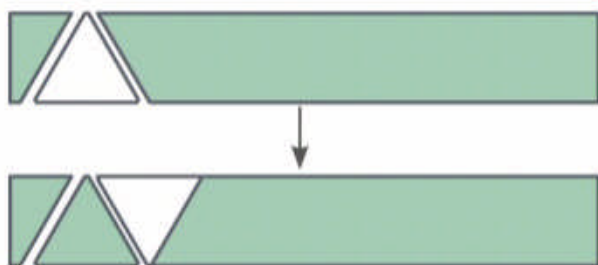


Fig 1



QUILTING AND FINISHING

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

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

12 Quilt as desired. Carol at The Quilting Cottage quilted a decorative straight line design in each of the triangles. Trim off the excess batting and backing fabric and square up the quilt.

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

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



Jemima Flendt

Jemima grew up surrounded by crafts and gets a buzz from encouraging others to take up sewing

✉ tiedwitharibbon.com

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

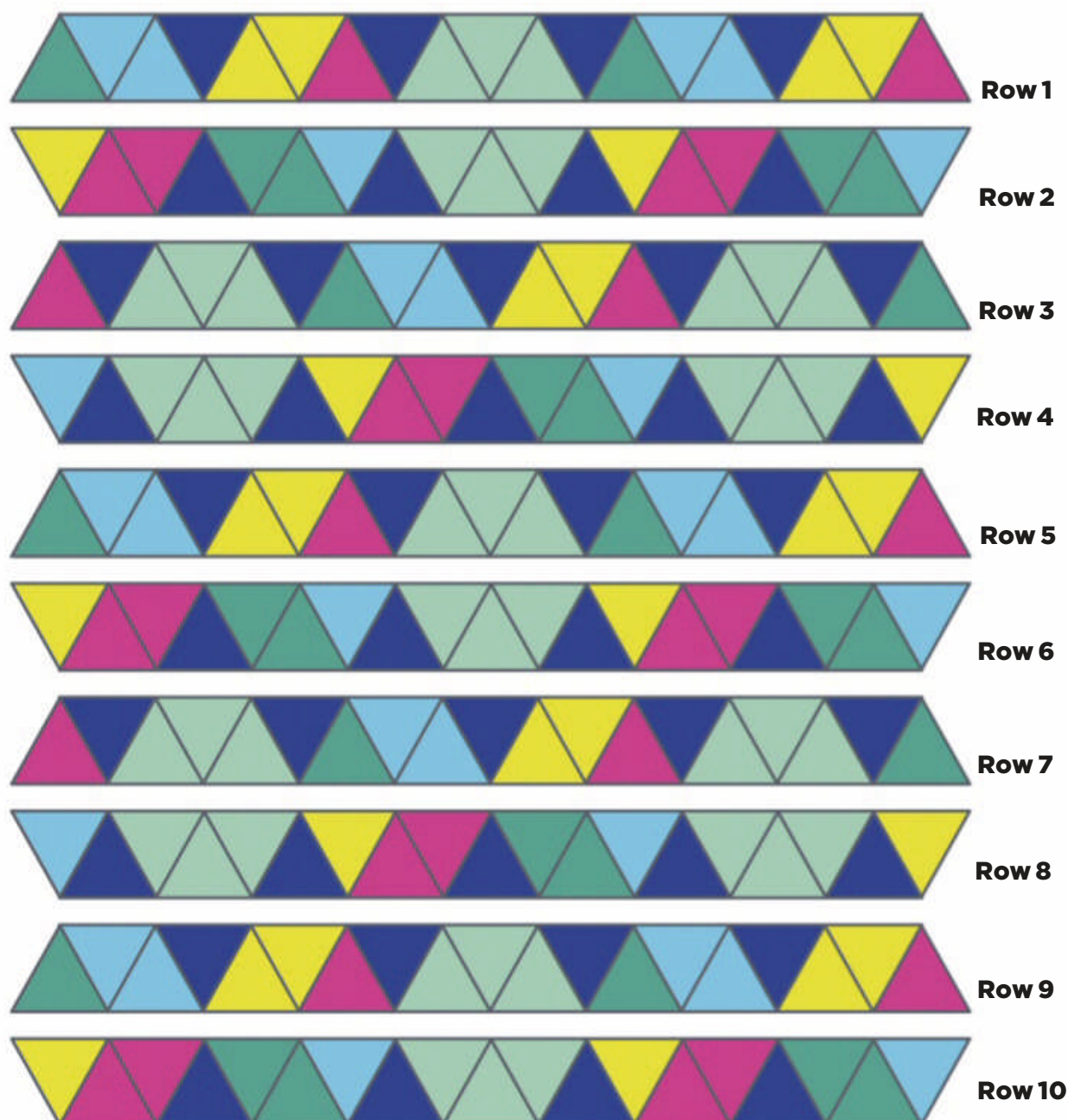


Fig 2

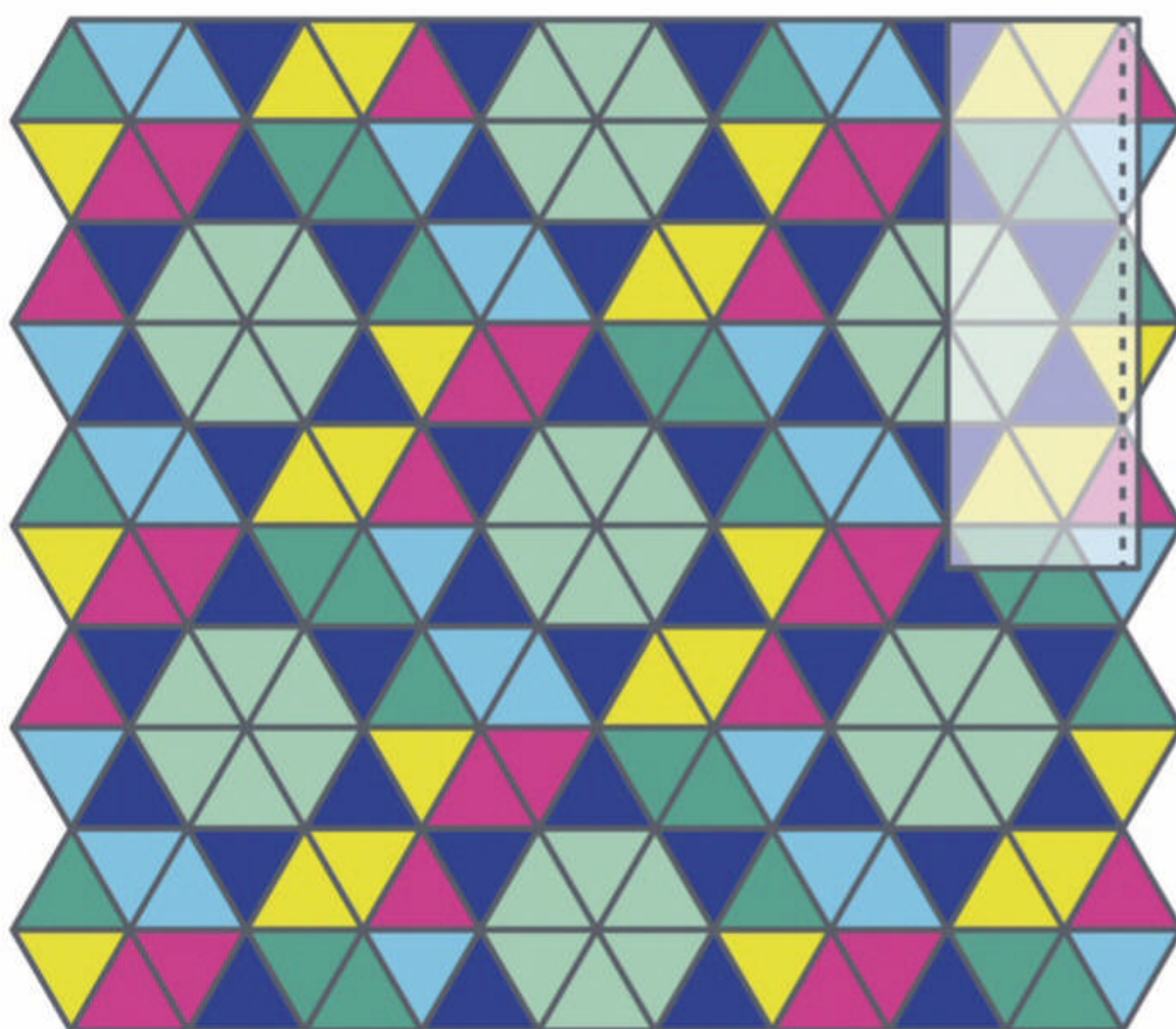
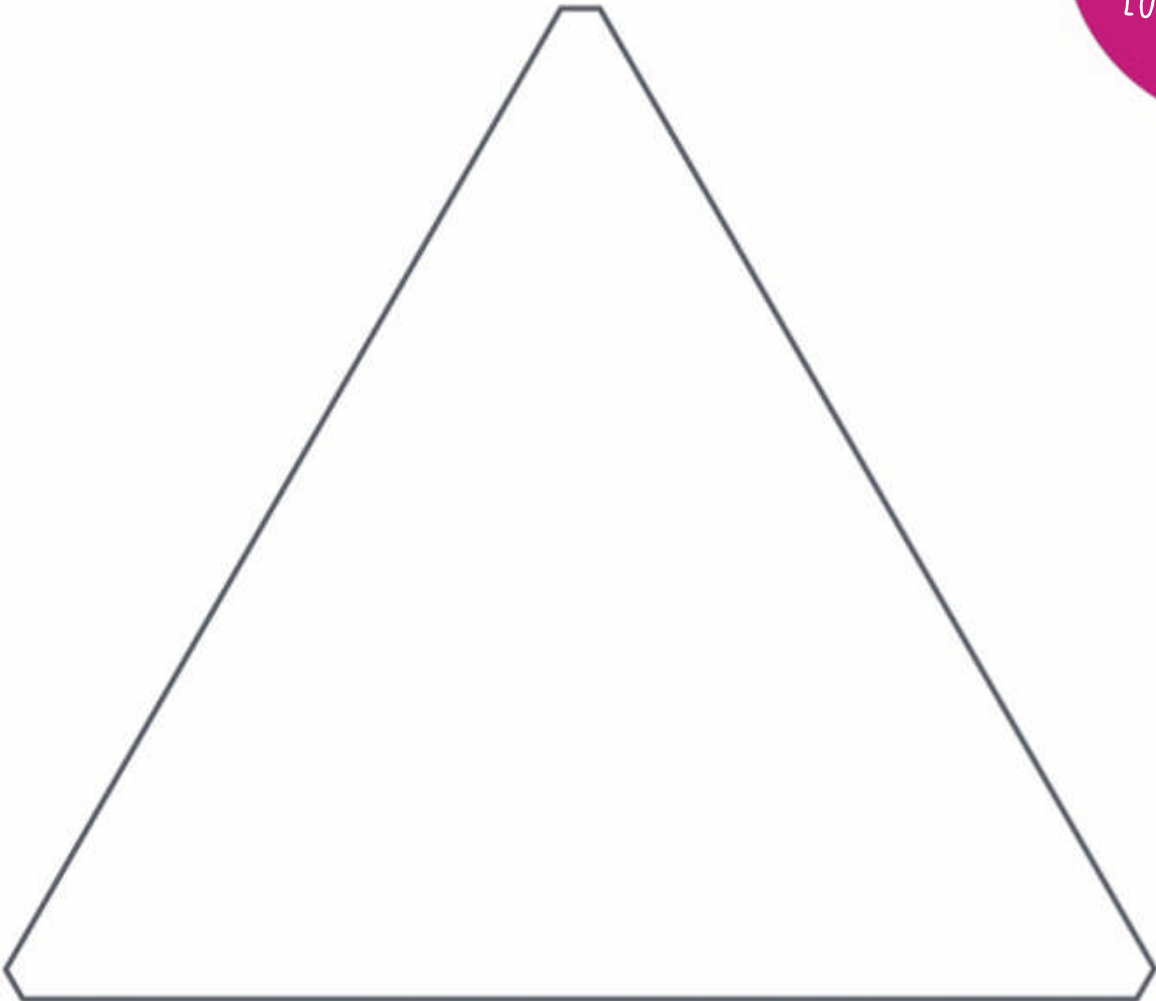


Fig 3

DOWNLOAD AND PRINT
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SEEING STARS

Triangle template

ENLARGE 200%



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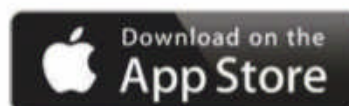
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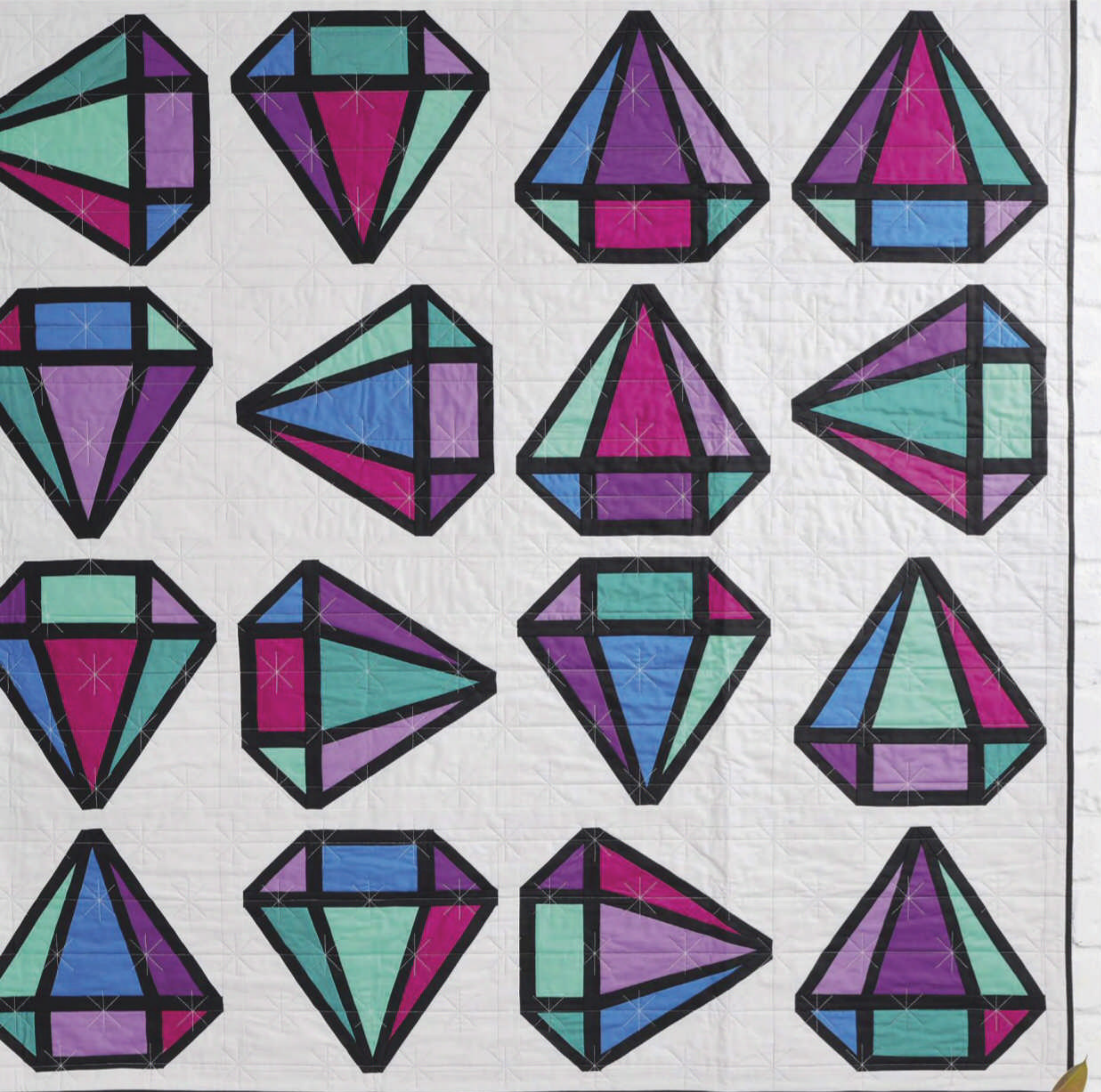
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HIDDEN GEM

Take a closer look and you'll notice the sparkle in the quilting design!





DIAMOND DAYS

Foundation Paper Piece a quilt that's a real
gem, using bright and bold solids for
a modern, graphic effect

BY CAROLINE HADLEY

YOU WILL NEED

To make the quilt:

- Fabric A (Emerald) ½yd
- Fabric B (Cypress) ½yd
- Fabric C (Surf) ½yd
- Fabric D (Magenta) ½yd
- Fabric E (Dark Violet) ½yd
- Fabric F (Cerise) ½yd
- Fabric G (Black) 2¾yds
- Fabric H (background) 3yds
- Backing fabric: 4¼yds
- Batting: 74in square
- Binding fabric: ½yd
- Twenty five (25) copies each of Templates A, B, C and D

FINISHED SIZE

- 66in square

NOTES

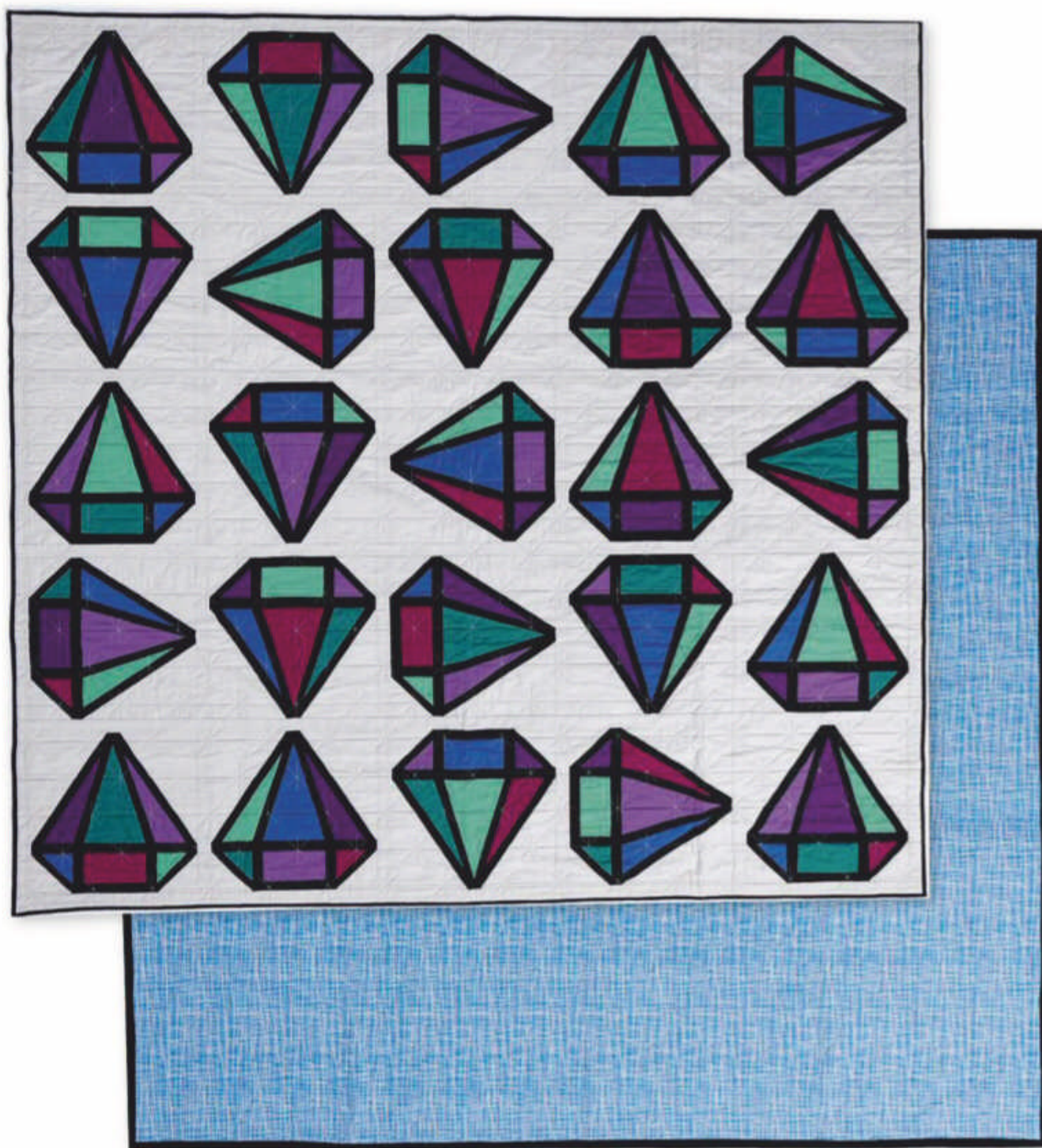
- Seam allowances are ¼in, unless otherwise noted.
- Press seams open throughout, unless otherwise instructed.
- RST = right sides together.
- WOF = width of fabric.
- FPP = Foundation Paper Piecing.
- For FPP, set your stitch length to 1.5.
- Press fabrics well before cutting.
- Label cut pieces for easy assembly.
- FPP templates include seam allowances around the outer edge only.
- Fabrics supplied by Robert Kaufman (robertkaufman.com)
- Quilted by Valerie Cooper from Sweet Gum Quilting (sweetgumquilting.com.au).

FABRICS USED

- Solid fabrics are Kona Cotton Solids by Robert Kaufman in Emerald, Cypress, Surf, Magenta, Dark Violet, Cerise, Black and Silver.
- Backing fabric is Paris Blue from the Modern Classics collection by Violet Craft, also for Robert Kaufman.

CUTTING OUT

1 Cut each of Fabrics A–F into two 9in x WOF strips. Subcut these strips as given in steps 2–7. Cut Fabric G into sixty three (63) 1½in x WOF strips, and subcut as given in step 8.



FOUNDATION PAPER PIECING MAKES THESE DIAMOND BLOCKS CRISP AND PRECISE!

- 2 From Fabric A cut:
- Nine (9) 3in x 9in (for Sections 3A and 7A).
 - Five (5) 5½in x 9in (for Section 5A).
 - Five (5) 3½in x 5½in (for Section 2C).
 - Three (3) 3½in squares. Cut each square in half on the diagonal (for Sections 3B and 3D).

- 3 From Fabric B cut:
- Seven (7) 3in x 9in (for Sections 3A and 7A).
 - Four (4) 5½in x 9in (for Section 5A).
 - Five (5) 3½in x 5½in (for Section 2C).
 - Five (5) 3½in squares. Cut each square in half on the diagonal (for Sections 3B and 3D).

- 4 From Fabric C cut:
- Six (6) 3in x 9in (for Sections 3A and 7A).
 - Five (5) 5½in x 9in (for Section 5A).
 - Five (5) 3½in x 5½in (for Section 2C).
 - Five (5) 3½in squares. Cut each square



in half on the diagonal (for Sections 3B and 3D).

5 From Fabric D cut:

- Nine (9) 3in x 9in (for Sections 3A and 7A).
- Four (4) 5½in x 9in (for Section 5A).
- Four (4) 3½in x 5½in (for Section 2C).
- Four (4) 3½in squares. Cut each square in half on the diagonal (for Sections 3B and 3D).

6 From Fabric E cut:

- Ten (10) 3in x 9in (for Sections 3A and 7A).
- Three (3) 5½in x 9in (for Section 5A).
- Two (2) 3½in x 5½in (for Section 2C).
- Five (5) 3½in squares. Cut each square in half on the diagonal (for Sections 3B and 3D).

7 From Fabric F cut:

- Nine (9) 3in x 9in (for Sections 3A and 7A).
- Four (4) 5½in x 9in (for Section 5A).
- Four (4) 3½in x 5½in (for Section 2C).
- Four (4) 3½in squares. Cut each square in half on the diagonal (for Sections 3B and 3D).

8 From Fabric G cut:

- Twenty five (25) 1½in x 13in (for Section 10A).
- Fifty (50) 1½in x 11in (for Sections 2A and 8A).
- Fifty (50) 1½in x 9½in (for Sections 4A and 6A).
- Seventy five (75) 1½in x 5½in (for Sections 2B, 1C and 2D).
- Fifty (50) 1½in x 4in (for Sections 4B and 4D).

9 From Fabric H cut:

- Five (5) 10in x WOF strips. Subcut into twenty six (26) 10in x 7in.
- Twenty five (25) 4½in square. Cut each square in half diagonally to make fifty triangles for sections 1B and 1D.
- Ten (10) 1½in x WOF strips. Subcut into six (6) 1½in x 39½in, six (6) 1½in squares, four (4) 1½in x 26½in and four (4) 1½in x 13½in.
- Ten (10) 1½in x WOF strips. Subcut into thirty (30) 1½in x 12½in.

10 From the binding fabric cut:

- Seven (7) 2½in x WOF strips.



PREPARING THE PIECES

11 Take thirteen of the Fabric H 10in x 7in rectangles. Arrange right side down on your cutting mat, with the 7in edges at the top and bottom. Cut in half diagonally, from the bottom right to the top left corner, to make the Section 1A pieces.

12 Take the remaining thirteen Fabric H 10in x 7in rectangles. Repeat step 11, but cutting from bottom left to top right corner to make the Section 9A pieces.

PIECING THE FIRST BLOCK

13 Take one copy of Template A, and a Section 1A and 2A piece. Place the fabric piece for Section 1 right side up against the unprinted side of the template. Make sure the fabric is positioned so that it extends beyond the edges of Section 1 at least ¼in all the way around. Pin in place to secure.

14 Place the fabric piece for Section 2 RST with the fabric piece covering Section 1. Pin along the line between the two sections and fold back to check that when sewn, the fabric will cover all of Section 2, plus at least ¼in all the way around. Place RST again and pin in place.

15 Turn the template over so that the printed side is facing up. Using a shorter stitch length than normal, sew along the line between Section 1 and Section 2. Backstitch at the beginning and end of the seam.

16 Fold the template paper back along the line that you just sewed along. Trim away the excess fabric, leaving a ¼in seam allowance.

17 Fold the template flat again, and turn over to the side with the fabric. Flip Section 2 open and press the seam.

18 Continue in this way to piece the remaining sections of the template in numerical order, using Fabric F for Section 3A, Fabric E for Section 5A and Fabric A for Section 7A.

19 Trim around the outer dashed line of the template. Remove the paper from the wrong side of the block by tearing along the seam lines.

20 Repeat steps 13–19 to piece one each of Templates B, C and D, using the corresponding pieces. For Template B,

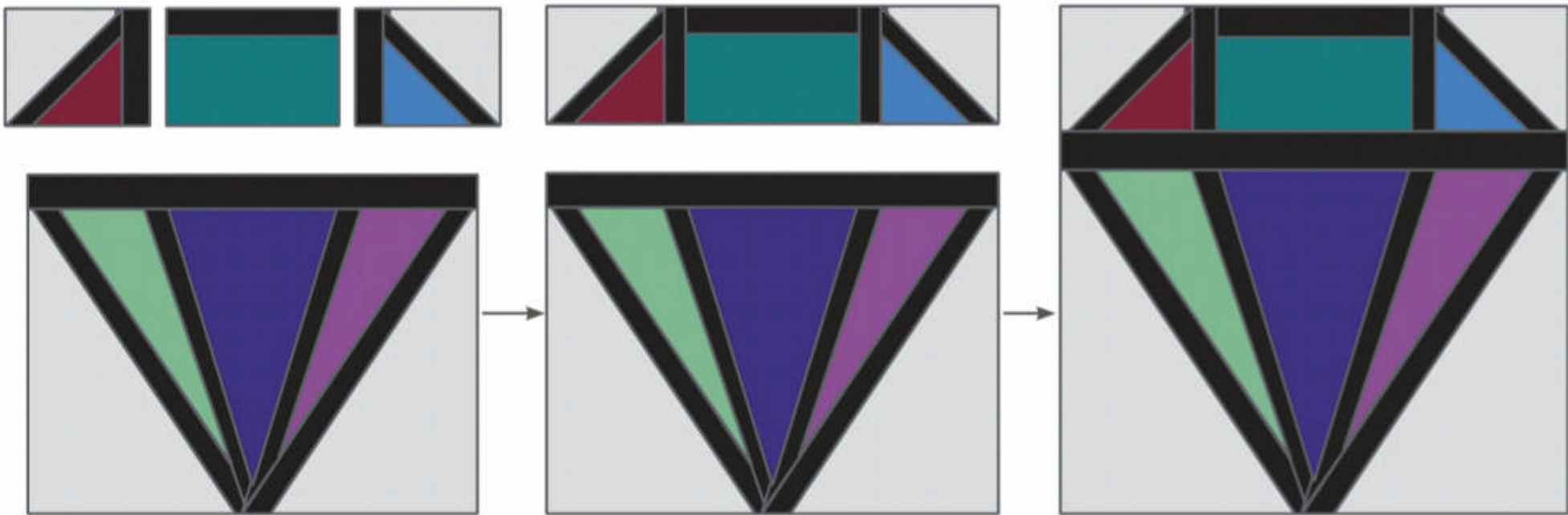


Fig 1

use a Fabric C Section 3B piece. For Template C use a Fabric B Section 2C piece. For Template D, use a Fabric D Section 3C piece.

21 Sew the completed Sections B and D to either side of Section C, pressing seams open. Sew Section BCD to the top of the completed Section A, pressing the seam open to complete one block (Fig 1).

MAKING THE REMAINING BLOCKS

22 Repeat the process in steps 13–21 to make a total of twenty five blocks. Refer to the Layout Diagram for colour combinations for the blocks.

ASSEMBLING THE QUILT TOP

23 Arrange the blocks in five rows of five blocks. Join the blocks in each row with a 1½in x 12½in background fabric strip between each block. Also join a 1½in x 12½in strip to each end.

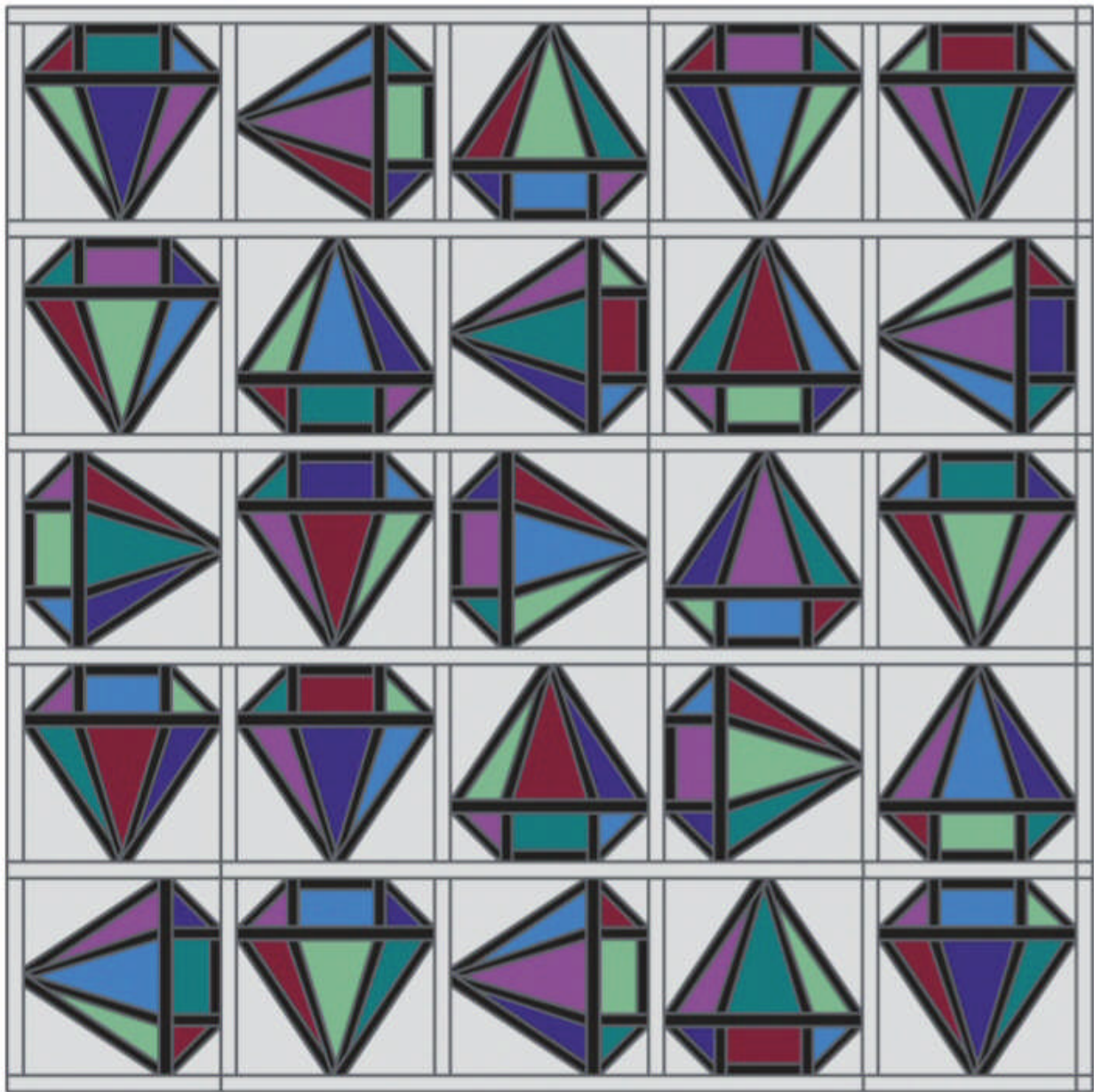
24 Join one 1½in x 26½in strip and one 1½in x 39½in strip along the short edges. Then sew a 1½in square to the end to make one 1½in x 66½in sashing strip. Repeat this to make a total of four of these sashing strips.

25 Join two 1½in x 13½in strips to either end of a 1½in x 39½in strip along the short edges. Then sew a 1½in square to the end to make one 1½in x 66½in sashing strip. Repeat this to make a second 1½in x 66½in sashing strip.

26 Join the rows together, with the sashing strips from steps 24–25 in between. Also sew one strip to the top and bottom of the quilt top.

QUILTING AND FINISHING

27 Cut the backing fabric in half across the width. Remove the selvages and



Layout Diagram

sew the two pieces together using a ½in seam. Press the seam open.

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

29 Quilt as desired. Valerie (sweetgum quilting.com.au) quilted a grid with stars, to make the diamonds look as though they're sparkling. Trim off the

excess batting and backing fabric and square up the quilt.

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

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

YOU WILL NEED

To make the cushion:

- Fabric A (Emerald) 3in x 9in
- Fabric B (Cypress) 3½in x 5½in
- Fabric C (Surf) 3½in square
- Fabric D (Magenta) 3½in square
- Fabric E (Dark Violet) 5½in x 9in
- Fabric F (Cerise) 3in x 9in
- Fabric G (Black) ⅞yd
- Fabric H (Background) ¾yd
- Backing fabric: ½yd
- Batting: 16in square (optional)
- One (1) copy each of Templates A, B, C and D

FINISHED SIZE

- 14in square



CUTTING OUT

- 1 From Fabric G cut:
 - Two (2) 1½in x WOF strips. Subcut into:
 - One (1) 13in x 1½in (for Section 10A).
 - Two (2) 11in x 1½in (for Sections 2A and 8A).
 - Two (2) 9½in x 1½in (for Sections 4A and 6A).
 - Three (3) 5½in x 1½in (for Sections 2B, 1C and 2D).
 - Two (2) 4in x 1½in (for Sections 4B and 4D).
- 2 From Fabric H cut:
 - Two (2) 10in x 7in (for Sections 1A and 9A).



USE SMALL FABRIC SCRAPS FROM YOUR STASH TO WHIP UP THIS CUTE CUSHION DESIGN

- Two (2) 4½in squares (for Sections 1B and 1D).
- Two (2) 1½in x 12½in.
- Two (2) 1½in x 14½in.

- 3 From the backing fabric cut:
 - Two (2) 10½in x 14½in.

MAKING THE CUSHION

- 4 Follow steps 13–21 of the quilt instructions to piece one gem block, using the corresponding pieces and referring to photos for colour placement.

- 5 Sew a Fabric H 1½in x 12½in strip to either side of the block. Then sew a



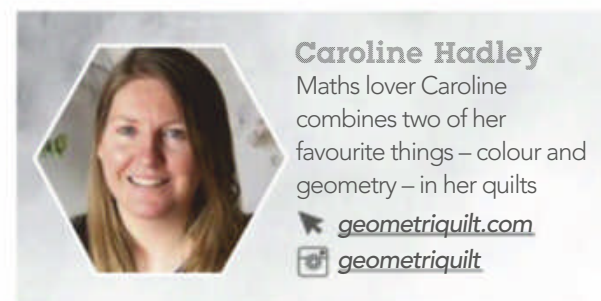
1½in x 14½in strip to the top and bottom to complete the cushion front.

- 6 Press the cushion top well, and baste on top of the batting. Quilt as desired.

- 7 Take one 10½in x 14½in backing rectangle. Press under one long edge by ¼in. Repeat to press under again, enclosing the raw edge. Topstitch in place. Repeat this process to hem the second backing rectangle.

- 8 With the quilted cushion top right side up, place the two backing rectangles on top, right side down. Align the raw edges with the cushion top, with the hemmed edges overlapping in the centre. Pin or clip in place.

- 9 Sew around the outer edge. Clip the corners, turn right side out and press to finish.

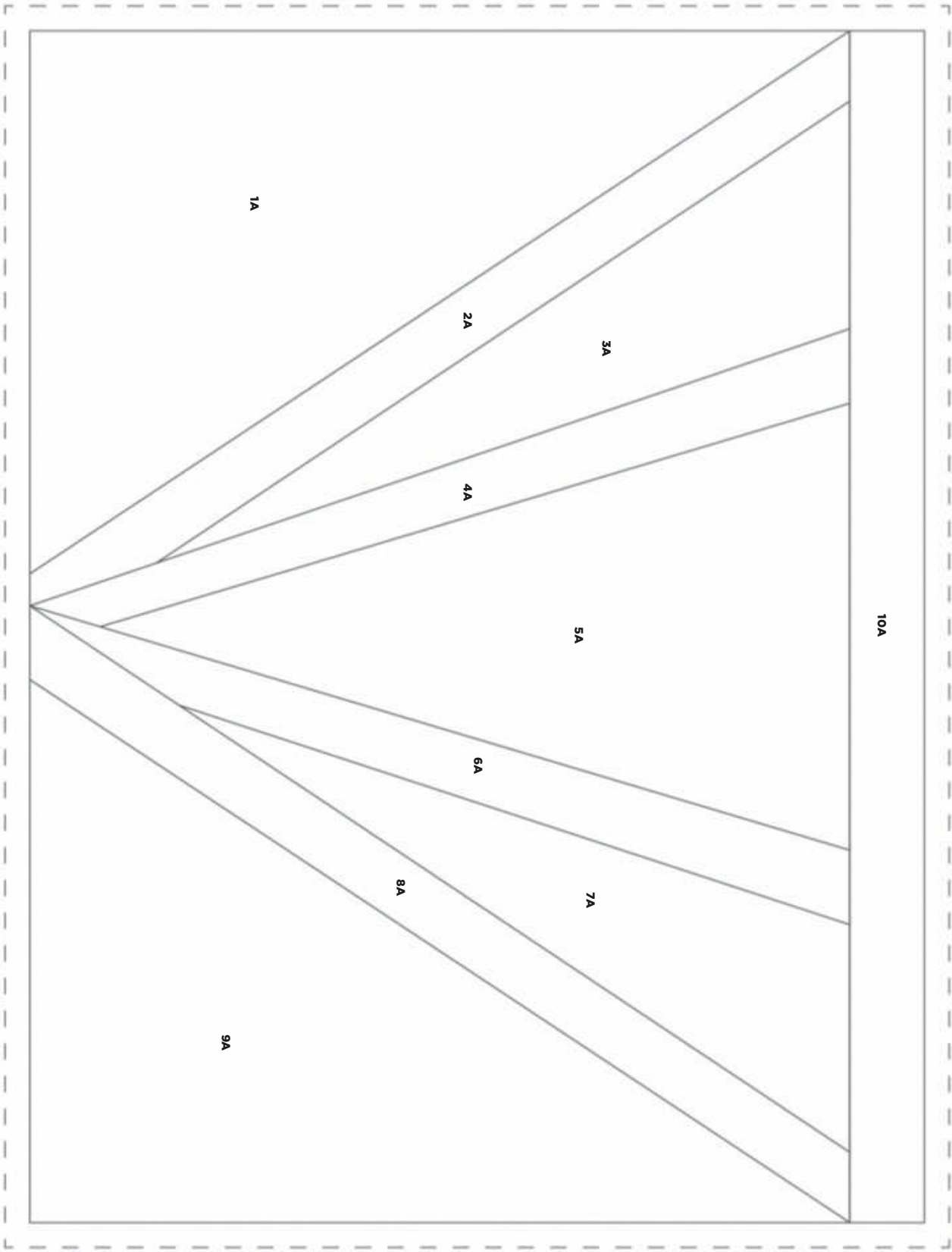


Caroline Hadley

Maths lover Caroline combines two of her favourite things – colour and geometry – in her quilts

🖱 geometriquilt.com

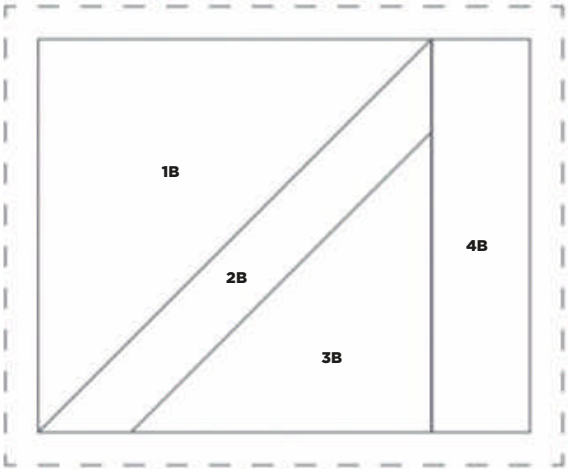
📷 [geometriquilt](https://www.instagram.com/geometriquilt)



DIAMOND DAYS

Template A
ENLARGE 200%

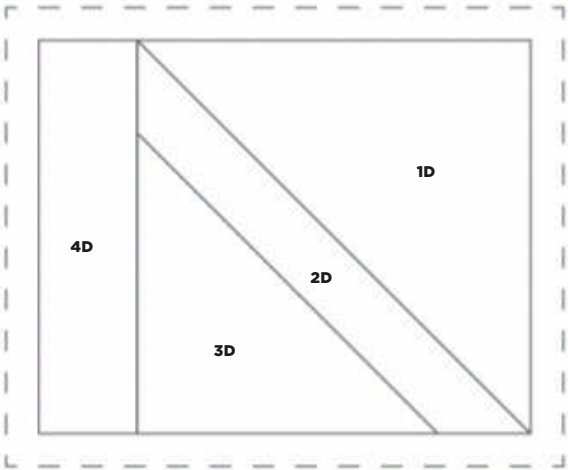
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DIAMOND DAYS

Template B

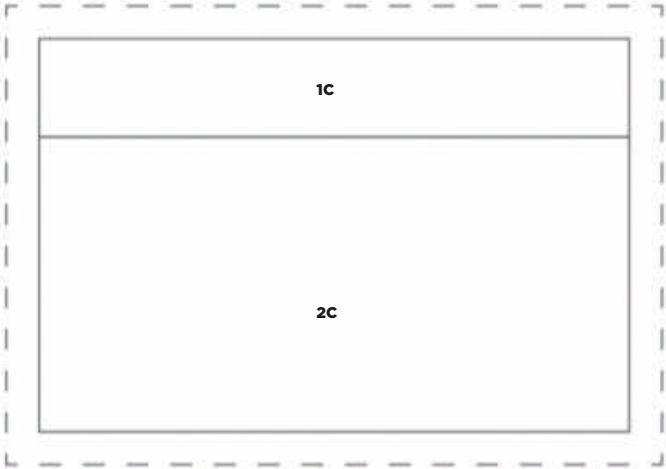
ENLARGE 200%



DIAMOND DAYS

Template D

ENLARGE 200%



DIAMOND DAYS

Template C

ENLARGE 200%



New year, new plans

With 2020 behind us, and a whole new year ahead, **Kate Basti** is compiling a list of ways that she can tie her love of sewing in with her focus word for 2021: sustainable

Ah, the new year. If ever there was a year that we all need a fresh start, I think 2021 is it. I'm not typically one for making New Year's resolutions, but I do tend to use the milestone to evaluate what I want out of the coming year. Some people choose a word each year as a symbol or motto of how they'd like to live, and I find that more appealing than making a drastic, often unrealistic goal right before the three most depressing months of the year (in my hemisphere, at least).

If 2020 has taught me anything, it's to appreciate and nurture the

most basic aspects of life. 2020 forced my family and I to simplify our way of living. We made the decision to stay home as much as possible, venturing out only for flu shots in the fall. We spent less, cooked more and focused on family time and making memories together. We doubled the size of our garden and canned nearly 150 jars of vegetables from our harvest. It's been a year of going back to

sure that we fill ourselves up with the things that we love and that make us happy. Luckily for me, that includes sewing.

For me, the new year always brings new plans for sewing projects. After finishing up the previous year's holiday sewing, I'm always ready for something new and exciting, and this year is no different! In fact, I've decided that it's finally time to tackle a sewing

The New Year always brings new plans for sewing projects. After finishing up holiday sewing I'm always ready for something new and exciting, and this year is no different!

basics and learning how to be even more self-reliant, and to be honest, it's been really good for us.

So in this new year, if I were the word-choosing type, I think I'd choose the word 'sustainable'. Not only in the sense of becoming and sustaining a more self-reliant lifestyle than before, or by growing and preserving our own food, but also in a mental sense by making

technique that I've wanted to learn since before I even started sewing! This is the year I'm going to learn to make a cathedral window quilt, mark my words. These intricate quilts never cease to amaze me with their origami-like folds and three dimensional feel. For years, they've felt out of reach and above my level of sewing knowledge. In all likelihood, they're not, and I'm determined to give it a go. I feel that it's important to continue learning in our hobbies. Plus, what better project to put my fussy cutting skills to use?

Another project that I have in mind is one that closely ties in to my 'sustainable' mindset for the year: cloth napkins! It's time for my little family to finally (and entirely) move away from using paper napkins and instead join the cloth napkin movement full time. This project seems super simple and will likely prove to be a quick make. I've seen

If you're not one for unrealistic goals, why not try picking a symbolic word for the year, like Kate has?





Kate plans to buy less and use up her fabric stash this year, by making quilts for friends, family and charity



so many cute napkin tutorials over the years that it's time to finally give them a try myself.

2021 is also the year that I plan to finish up nearly two-dozen charity quilts that are in various states of progress. If you read my column in issue 92, you'd know that these quilts were all made in my father's memory and will be donated to my hometown hospital to be gifted to patients most in need of comfort. Unfortunately, I won't be able to deliver them until the pandemic ends, but that should give me ample time to finish quilting them. Working on charity quilts has proven especially beneficial for my

mental health. They help put life into perspective, and there's nothing that makes me happier in life than helping others. It also helps me feel closer to my father who passed nearly nine years ago, and keeping his memory alive is incredibly important to me.

Finally, this is the year that I focus on being content with and using what I have. Heavens knows that I have enough fabric to last a lifetime. (I could likely supply the entire state of Ohio with a set of cloth napkins!) But that shouldn't be the goal, and it's time to put my stash to good use. Perhaps I'll start the next batch of charity quilts or make more gifts

for family and friends this year. That's not to say that I won't occasionally buy new fabric, but my goal is to purchase only what I'll truly use. In other words, it's time to separate needs from wants and focus more on contentment.

If I pour my heart and energy into the things in life that matter the most, then it doesn't matter what 2021 throws at me. Good health, happiness and love of family. That's what it's all about. That's what sustains me. What sustains you?

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

GREYSCALE

Contrast against the
bright HSTs with cool
muted Flying Geese





SUNSHINE BRIGHTS

Fall in love with easy Half-square Triangles
and put your technicolour stash to good
use... we're stitching the rainbow!

BY PAULA STEEL

YOU WILL NEED

- White fabric: 4⁵/₈yds
- Grey fabric: 2yds
- Teal fabric: one (1) fat quarter
- Turquoise fabric: ½yd
- Green fabric: ½yd
- Yellow fabric: 5⁵/₈yd
- Orange fabric: 1yd
- Red fabric: 5⁵/₈yd
- Pink fabric: ½yd
- Dark blue fabric: one (1) fat quarter
- Backing fabric: 3yds (108in extra wide)
- Binding fabric: ¾yd
- Batting: 100in square

FINISHED SIZE

- 94in square

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open throughout, unless otherwise instructed.
- RST = right sides together.
- WOF = width of fabric.
- HST = Half-square Triangle.

FABRICS USED

Fabrics are from the Speckled collection by Ruby Star Society.



RUBY STAR SOCIETY'S SPECKLED FABRICS ADD AN EXTRA LEVEL OF TEXTURE TO THIS QUILT

CUTTING OUT

- 1 From the white fabric cut:
 - Sixteen (16) 6⁷/₈in x WOF. Subcut ninety (90) 6⁷/₈in squares.
 - Three (3) 13¹/₄in x WOF. Subcut nine (9) 13¹/₄in squares.
- 2 From the grey fabric cut:
 - Six (6) 6⁷/₈in x WOF. Subcut thirty six (36) 6⁷/₈in squares.
 - One (1) 13¹/₄in x WOF. Subcut one (1) 13¹/₄in square and one (1) 12¹/₂in square.
- 3 From the teal fabric cut:
 - Two (2) 6⁷/₈in squares.
- 4 From the turquoise fabric cut:
 - Six (6) 6⁷/₈in squares.
- 5 From the green fabric cut:
 - Ten (10) 6⁷/₈in squares.
- 6 From the yellow fabric cut:
 - Fourteen (14) 6⁷/₈in squares.
- 7 From the orange fabric cut:
 - Sixteen (16) 6⁷/₈in squares.
- 8 From the red fabric cut:
 - Twelve (12) 6⁷/₈in squares.
- 9 From the pink fabric cut:
 - Eight (8) 6⁷/₈in squares.
- 10 From the dark blue fabric cut:
 - Four (4) 6⁷/₈in squares.
- 11 From the binding fabric cut:
 - Ten (10) 2¹/₂in x WOF.

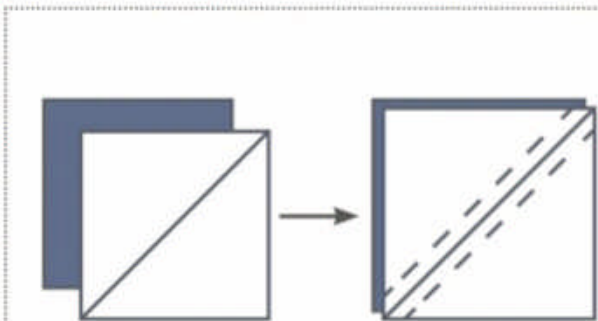


Fig 1

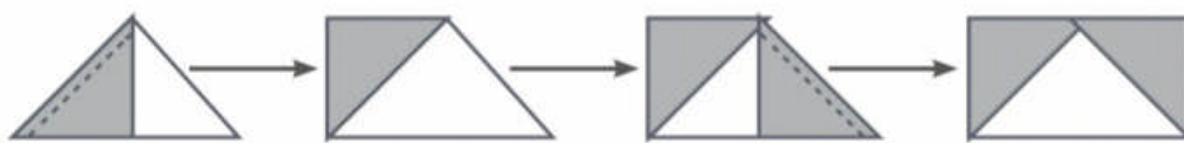


Fig 2



Fig 3

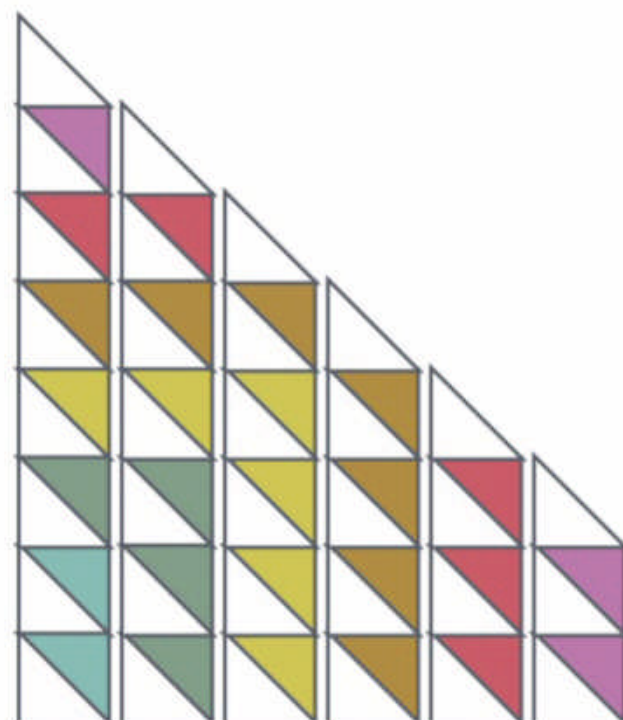


Fig 4

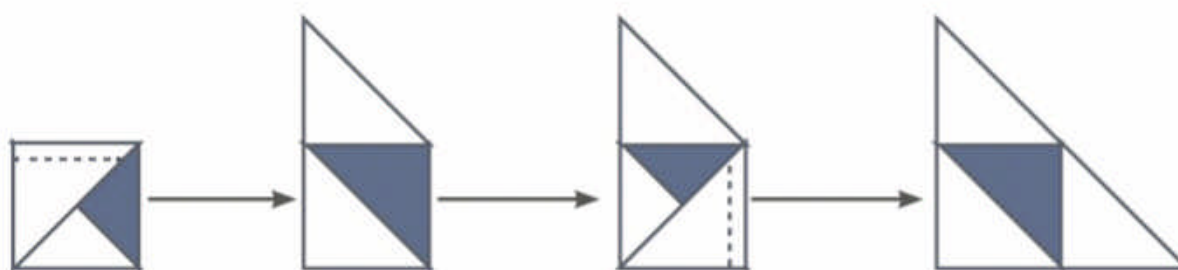


Fig 5

PREPARING THE HST UNITS

12 Draw a diagonal line across the back of a white $6\frac{7}{8}$ in square. Place RST with one of the coloured $6\frac{7}{8}$ in squares and sew $\frac{1}{4}$ in each side of the drawn line (Fig 1).

13 Cut along the drawn line to make two HSTs. Press each HST open and trim the units to $6\frac{1}{2}$ in square.

14 Repeat steps 12–13, pairing each of the coloured $6\frac{7}{8}$ in squares with a white square. Note, you will have eighteen white squares left over.

PREPARING THE FLYING GEESE

15 Take the white $13\frac{1}{4}$ in squares and cut along both diagonals, to give you four triangles per square.

16 Take the $6\frac{7}{8}$ in grey background squares and cut each one in half diagonally once, to give you two small triangles per square.

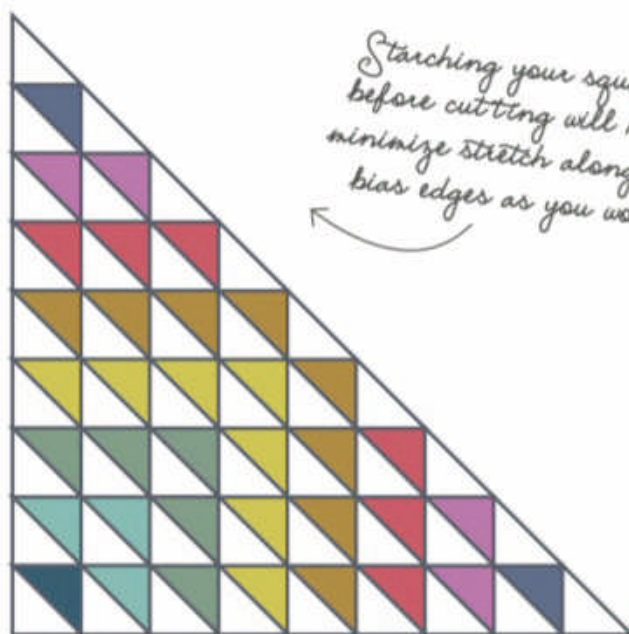


Fig 6



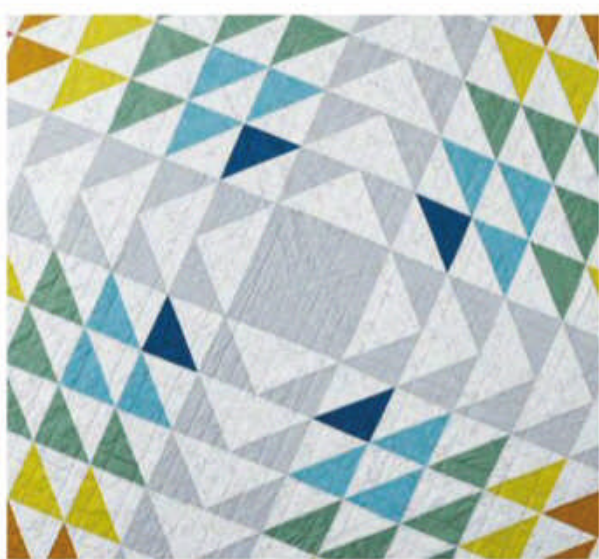
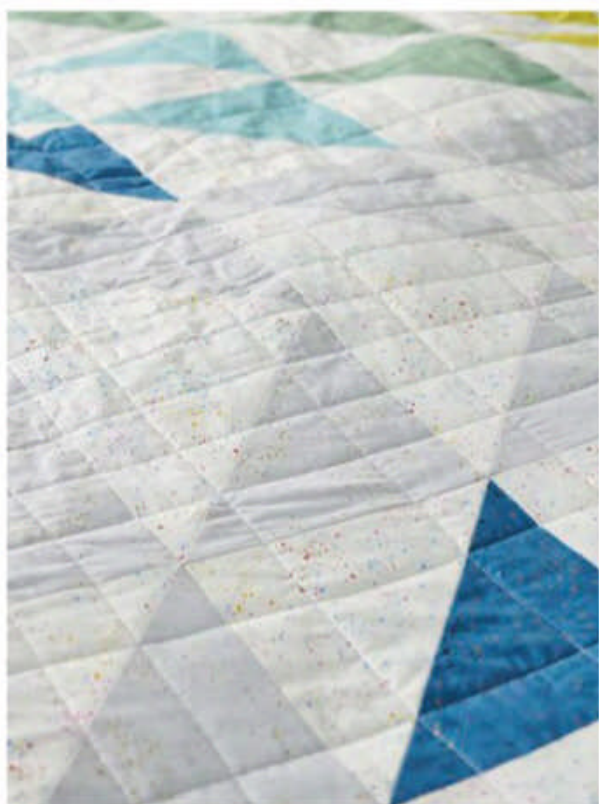
Fig 7

17 Sew one small grey triangle to a large white triangle, matching the diagonal edges. Repeat with another grey triangle on the other side to make one Flying Geese unit (Fig 2). Trim to $6\frac{1}{2}$ in x $12\frac{1}{2}$ in. Repeat this to make a total of thirty six Flying Geese units.

PIECING THE TRIANGLES

18 Cut the remaining eighteen white $6\frac{7}{8}$ in squares in half diagonally. Set aside.

19 Sew one of each colour of HSTs into a column (Fig 3). Then join one of the white triangles to the top of the column.



20 Repeat the process in step 19 to sew the remaining columns, referring to Fig 4. Each column will have one fewer HST than the previous.

21 Take one dark blue HST and sew a triangle to the top. Then sew a second white triangle to the side of the unit to form a larger triangle (Fig 5).

22 Take the columns and dark blue HST triangle from step 21. Sew the columns together, carefully matching seams, to complete one triangle block (Fig 6).

23 Repeat steps 18–22 to make a total of four triangle blocks.

FLYING GEESE COLUMNS

24 Sew nine Flying Geese units together into a column, with all of the white triangles pointing upwards. Repeat this process so that you have four of these Flying Geese columns.



Fig 8

25 Take the grey 13¼in square and cut along both diagonals to make four triangles. Sew one grey triangle to the top of each column of Flying Geese (Fig 7).

FINISHING THE QUILT TOP

26 Arrange the triangle blocks, Flying Geese columns and remaining grey 12½in square as shown in Fig 8. Sew two of the Flying Geese columns to either side of the square. Then sew the triangle blocks to either side of the remaining Flying Geese columns.

27 Sew the triangle sections to either side of the Flying Geese/centre square to complete the quilt top.

QUILTING AND FINISHING

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

29 Quilt as desired. Paula quilted a simple straight line grid across the quilt using a light coloured thread, echoing the diagonals and straight lines of the patchwork. Trim off the excess batting and backing fabric and square up the quilt.

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

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



Paula Steel

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

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HIDE & SEEK

Sneak some of your treasured prints into the fun mix of fabrics





BRISTLES AND BLOOMS

Mix floral fabrics with clever construction techniques to make a cute plushie toy that's more softie than spiky

BY LUCY WARD

YOU WILL NEED

- Light green fabric: one (1) fat quarter
- Mid green fabric: 5in square
- Fifteen (15) floral or plain fabrics: approx 2yds total
- Brown wool felt: 4in square
- Stranded embroidery thread: white and brown
- Toy stuffing
- One (1) copy each of the Side Body, Side Head, Underhead, Base, Front Foot, Back Foot, Ear, Nose, Eye, Small Spike, Medium Spike and Large Spike templates

FINISHED SIZE

- 14in x 9½in



NOTES

- Seam allowances are ¼in, unless otherwise noted.
- RST = right sides together.
- RS = right side.
- WS = wrong side.
- Templates include seam allowances where necessary.
- When cutting two or more of a template, cut half the pieces with the template printed side up. Then cut the remaining pieces with the printed side down to create mirror image pieces.
- Mark positions and openings on the reverse of the fabrics using a pencil.
- Clip notches into the curves and corners for a smooth finish.

FABRICS USED

- Body fabric is a Kona Cotton Solid by Robert Kaufman in Zucchini.
- Inner ear fabric is a Kona Cotton Solid by Robert Kaufman in Pickle.

CUTTING OUT

- 1 From the light green fabric cut:
 - Two (2) Side Head template.
 - Two (2) Side Body template.
 - Two (2) Ear template (outer ear).
 - One (1) Underhead template.
 - One (1) Base template.
 - Four (4) Back Foot template.
 - Four (4) Front Foot template.

WHY NOT ARRANGE YOUR SPIKES IN COLOUR ORDER TO MAKE A GRADIENT EFFECT?

- 2 From the mid green fabric cut:
 - Two (2) Ear template (inner ear).

- 3 From the patchwork fabrics cut:
 - Seventy (70) Large Spike template.
 - Eighty five (85) Medium Spike template.
 - Ninety (90) Small Spike template.

Note: when placing the spikes in steps 11–14 you may need a few more or a few less of each spike, depending on how densely you sew them in place.

- 4 From the wool felt cut:
 - Two (2) Eye template.
 - One (1) Nose template.

MAKING THE HEDGEHOG

- 5 Pin and sew an inner and outer ear piece, RST, leaving the short ends open. Clip notches in the curves on the seam allowances before turning the ear RS out. Repeat for the other ear and press them both flat. Fold each ear over towards the

Use a coordinating thread when sewing the spikes in place, to ensure the sewing is less visible



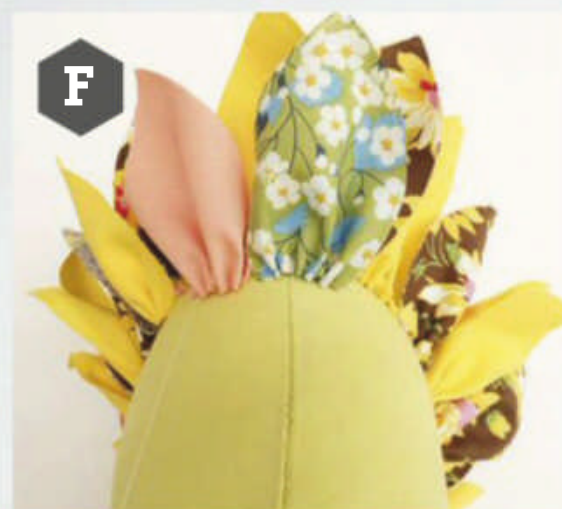
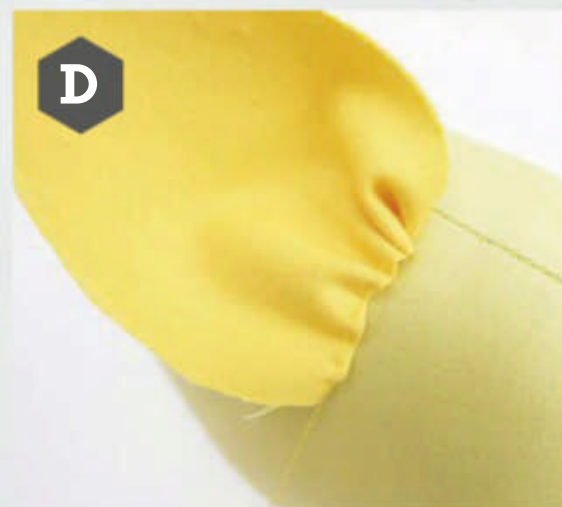
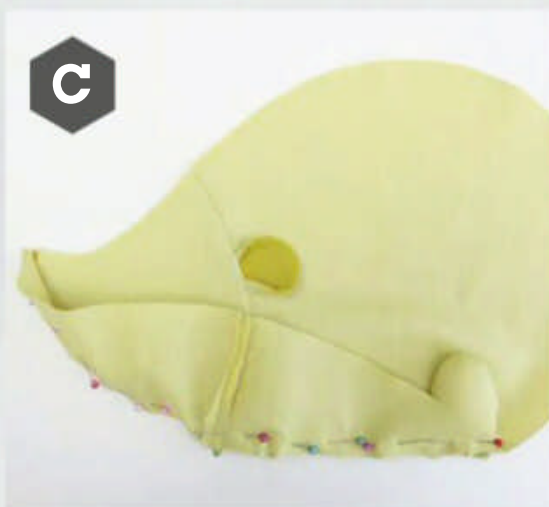
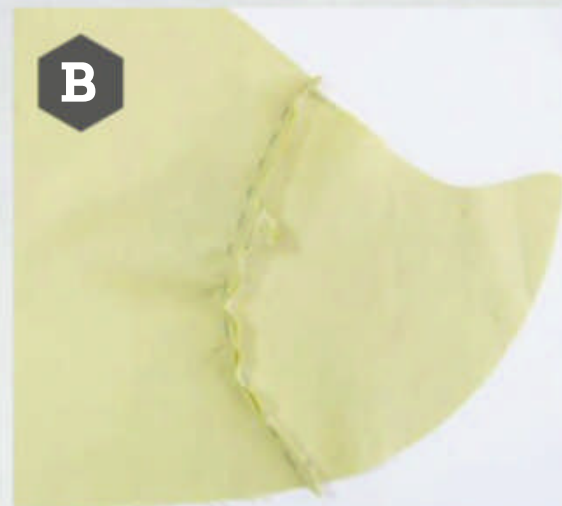
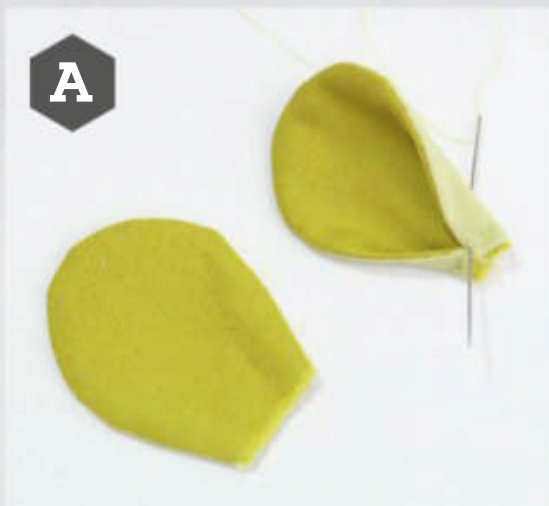


inner centre and hand stitch in place to form a cup (Fig A).

6 Pin two Front Foot pieces RST and sew, leaving the straight edge open. Clip notches in the curve and turn RS out. Press, then stuff, leaving approx ½in unstuffed at the end. Baste the opening to keep the stuffing contained. Repeat this process for the other Front Foot and to make both back feet.

7 Pin a Side Head piece to a Side Body piece, RST, from point C to point B. Insert an ear where marked, pushing it in from the RS to the WS. Baste first, which will make sewing the slightly opposing curves of the two pieces easier and more accurate (Fig B). Sew, then clip notches in the curve and trim the seam. Press flat. Repeat for the opposite side of the body.

MAKING THE HEDGEHOG



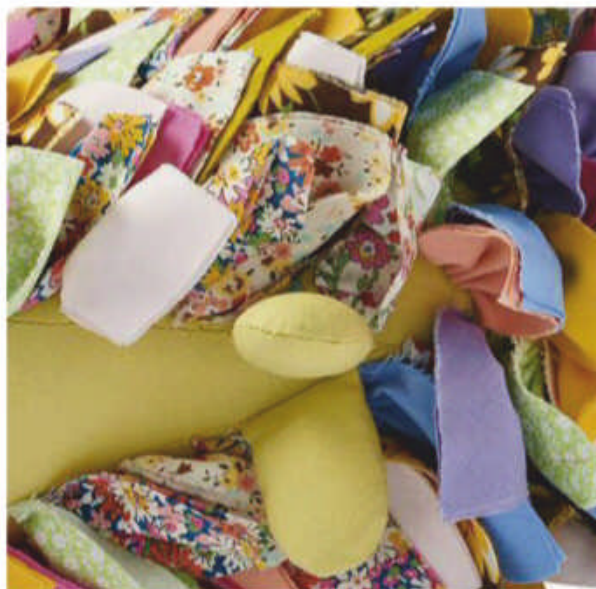
8 Pin and sew the wide straight ends of the Underhead piece and the Base piece, RST. Trim the seam and press it flat. Pin this new long piece RS together with one side of the body from point A at the nose to point D at the back. Insert the Front Foot at B, behind the head and Back Foot at D, facing into the body. The Front Foot should be inserted so it is facing forwards when turned RS out (Fig C).

9 Baste along the curve, so that the feet remain properly in position. Make sure you have matched the seams at point B. Sew the seam. Repeat for the other side.

This second seam needs to meet the seam sewn previously on the first side, in order to form neat points.

10 Pin and sew up the remainder of the body across the top, from point A to point D, leaving a gap for turning. Turn the hedgehog RS out and press. Stuff firmly, using your fingers and a wooden stick to poke right into the nose. Be careful not to burst through the seams or fabric. Ladder stitch the opening closed.

11 Fold a Large Spike piece in half. Fasten on thread near to the top seam of the



hedgehog's body, in the middle of the back. Fasten on the Large Spike and make a gathering stitch close to the edge of the fold. Pull to gather, then make a stitch into the body to secure the Large Spike in position (Fig D).

12 Repeat step 11 with the next Large Spike and continue vertically down the hedgehog's body, finishing at the bottom seam (Fig E). Repeat this process with another row of spikes running down the other side of the body.

13 Sew a second row of spikes, $\frac{3}{8}$ in in front of the first (Fig F). Start this row crossing with the spike centred on the top seam, so the row is offset. Then make a third and fourth row of large spikes behind the first.

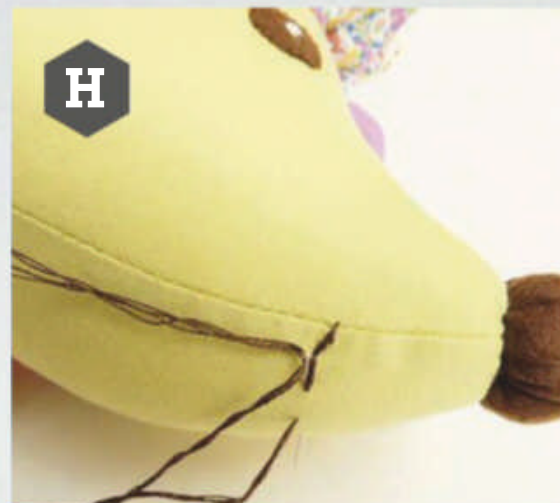
14 Continue this process, making a further six rows of Medium Spikes, either side of the Large Spikes. Continue in the same way, adding the Small Spikes. The number of spikes in each row may vary, depending on how tightly you gather them. End with the front row of spikes positioned just behind the ears.

MAKING THE FACE

15 Run a gathering stitch close to the edge of the felt nose circle. Gently pull the thread and gather, adding a small amount of stuffing (Fig G). Continue to pull the gather tighter to form a ball, adding more stuffing. Once a nice round shape has formed, close up the hole. Use extra long pins to position the nose on the end of the hedgehog's head, then ladder stitch on, using doubled co-ordinating thread.

16 Using three strands of the white stranded cotton, make a very small

MAKING THE FACE



satin stitch dot in the centre of each Eye piece, to create a highlight. Then, refer to the photos as a guide to position and pin the eye pieces onto both sides of the head. Make sure they are level with one another by viewing from all sides. Lightly mark the positions with a pencil, then use small overstitches in black thread along the outer edges to sew on.

17 Using the images as a guide, backstitch a smiling mouth to finish, using four strands of the brown stranded cotton. Fasten on and off within the front seams of the head (Fig H).

TOP TIP

Mark out the top and bottom of each row with a pencil before beginning to keep on track with spacing.



Lucy Ward

When she's not sewing, you can find plushie master Lucy collecting nostalgic items and chilling with her cat!

thewhistlingcowgirl.co.uk
[thewhistlingcowgirl](https://www.instagram.com/thewhistlingcowgirl/)

BRISTLES AND BLOOMS

Ear

ENLARGE 200%



BRISTLES AND BLOOMS

Eye

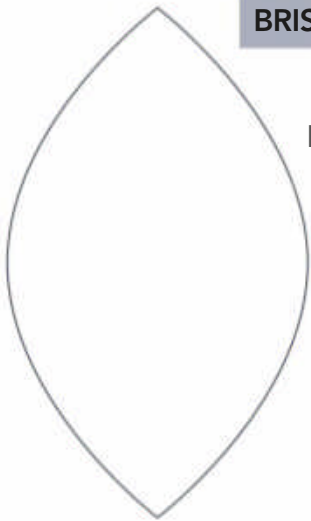
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BRISTLES AND BLOOMS

Small Spike

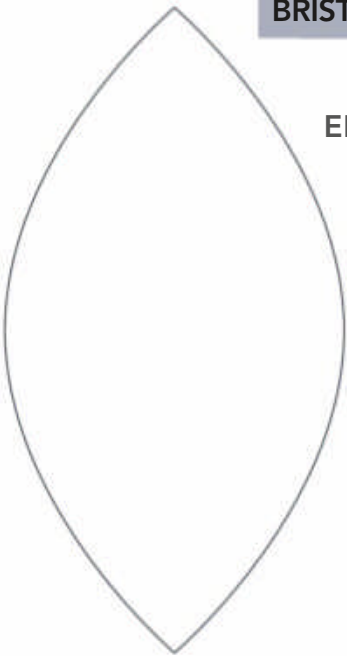
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BRISTLES AND BLOOMS

Medium Spike

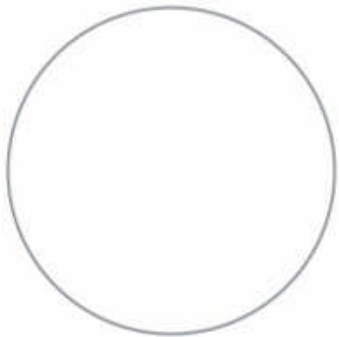
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BRISTLES AND BLOOMS

Nose

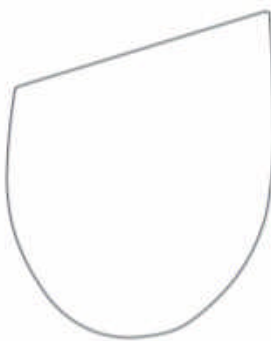
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BRISTLES AND BLOOMS

Front Foot

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BRISTLES AND BLOOMS

Back Foot

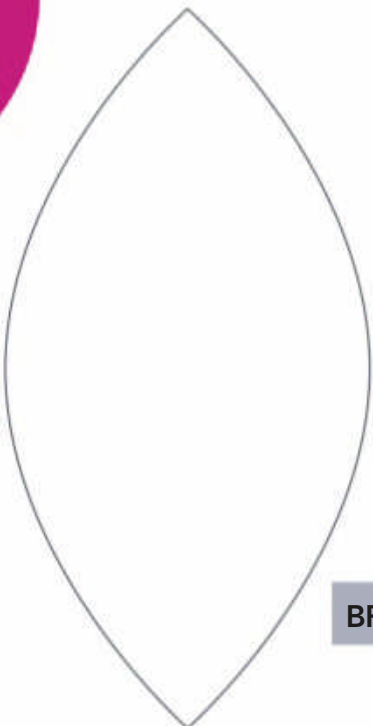
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BRISTLES AND BLOOMS

Large Spike

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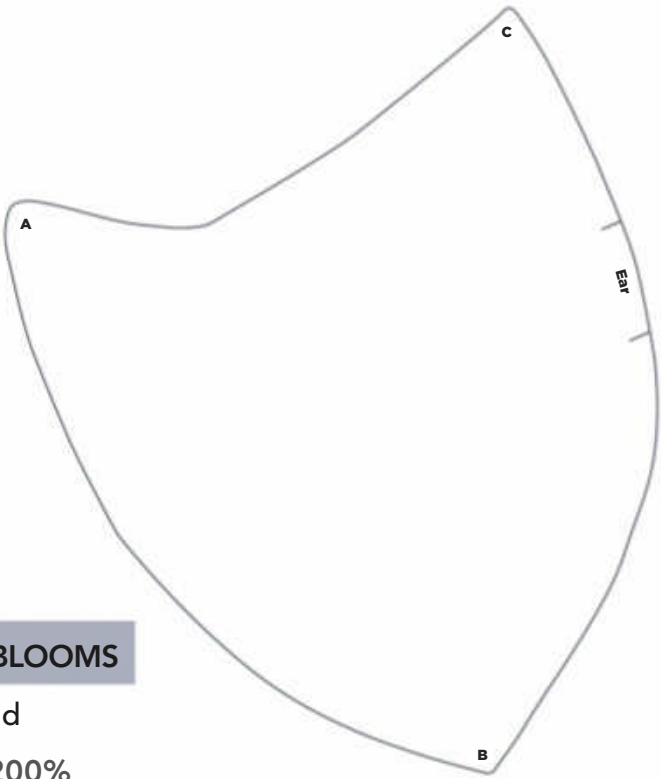


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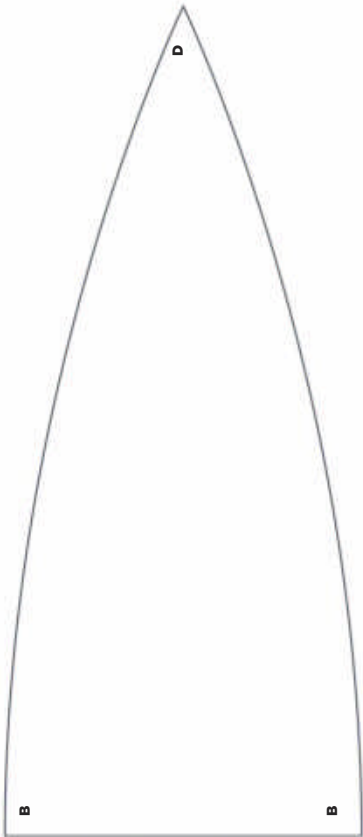
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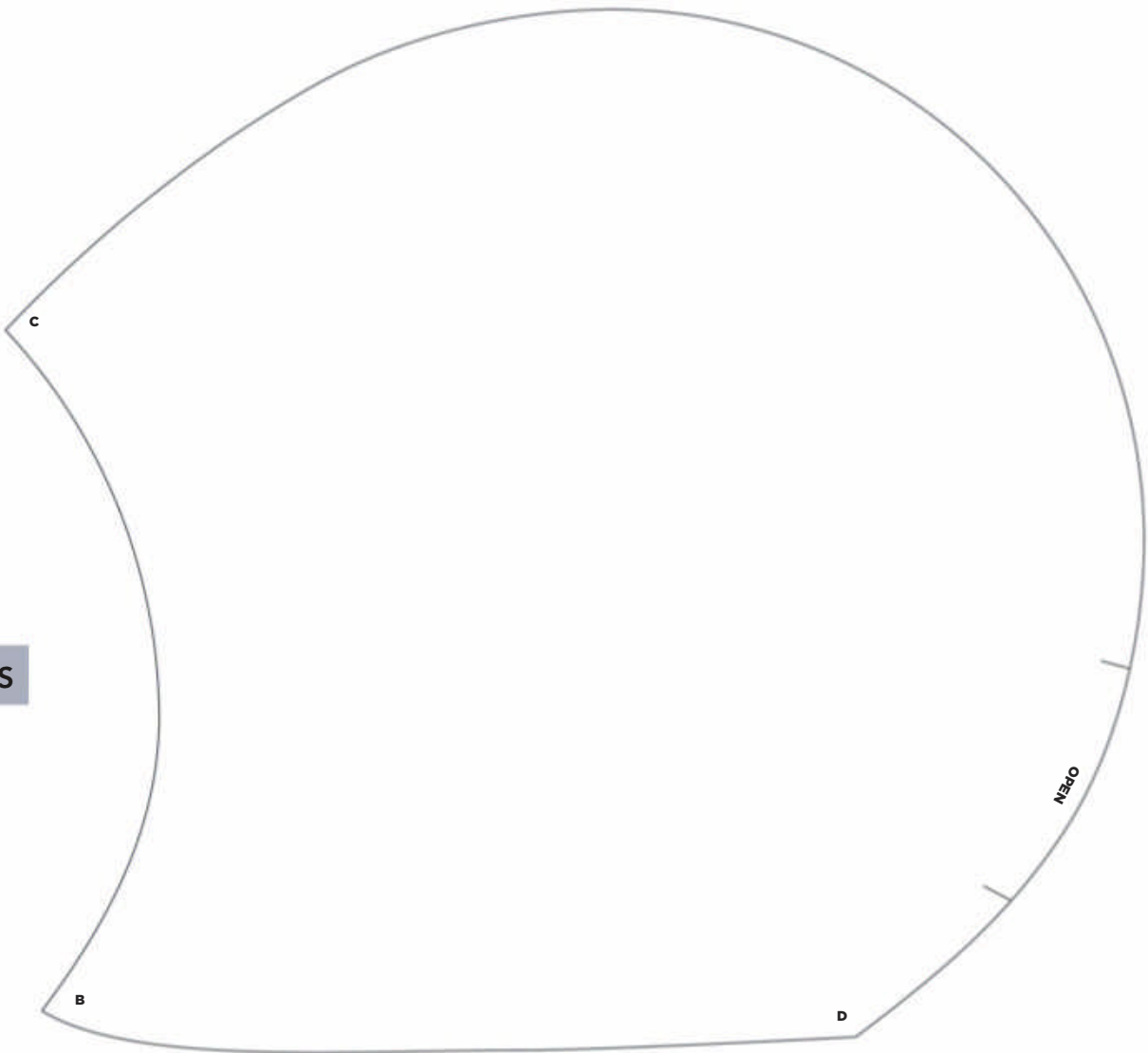
BRISTLES AND BLOOMS
Underhead
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BRISTLES AND BLOOMS
Side Head
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BRISTLES AND BLOOMS
Base
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BRISTLES AND BLOOMS
Side Body
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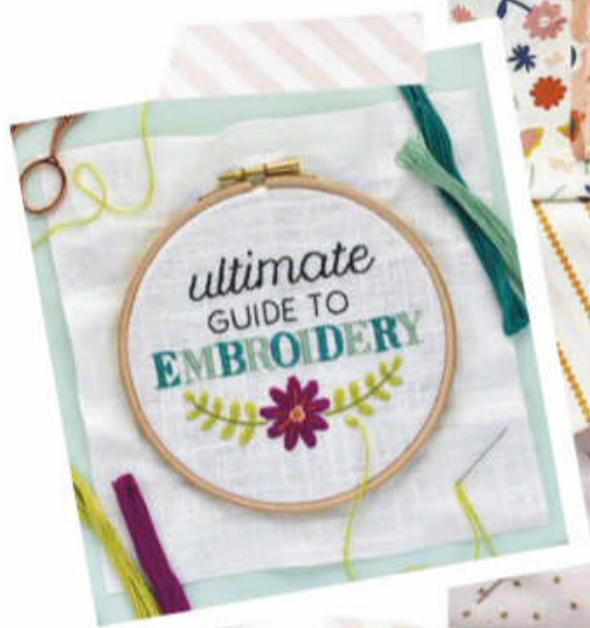
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BIG BLOCKS

Mix and match colours
in this simple three by
three quilt design



SUGAR RUSH

Treat your sweet tooth with candy colours
and easy-stitch blocks in a quilt that will
piece together in no time!

BY JAMIE SIEL

YOU WILL NEED

- Fabric A (white) 2yds
- Fabric B (dark pink) $\frac{5}{8}$ yd
- Fabric C (light pink) $\frac{5}{8}$ yd
- Fabric D (dark orange) $\frac{5}{8}$ yd
- Fabric E (light orange) $\frac{5}{8}$ yd
- Fabric F (dark blue) $\frac{5}{8}$ yd
- Fabric G (light blue) $\frac{5}{8}$ yd
- Backing fabric: $4\frac{1}{4}$ yds
- Batting: 74in square
- Binding fabric: $\frac{1}{2}$ yd

FINISHED SIZE

- 66in square

NOTES

- Seam allowances are $\frac{1}{4}$ in, unless otherwise noted.
- Press seams open throughout, unless otherwise instructed.
- RST = right sides together.
- WOF = width of fabric.
- HST = Half-square Triangle.
- Fabric supplied by Robert Kaufman (robertkaufman.com)

FABRICS USED

- Solid fabrics are Kona Cotton Solids in Honeysuckle, Sassy Pink, Orange, Nacho Cheese, Pool and Aloha by Robert Kaufman.
- Backing fabric is Haystack in Azure from the Modern Classics collection by Violet Craft for Robert Kaufman.



USE STRAIGHT LINE QUILTING TO ENHANCE THE DIAGONAL LINES OF THE PATCHWORK

CUTTING OUT

- 1 From Fabric A cut:
 - Seven (7) $3\frac{1}{2}$ in x WOF.
 - Five (5) $8\frac{1}{2}$ in x WOF. Subcut eighteen (18) $8\frac{1}{2}$ in squares.
- 2 From each of Fabrics B–G cut:
 - One (1) 11in x WOF. Subcut two (2) 11in squares and three (3) $6\frac{1}{2}$ in squares.
 - One (1) $8\frac{1}{2}$ in x WOF. Subcut three (3) $8\frac{1}{2}$ in squares and three (3) $5\frac{1}{2}$ in squares.
- 3 From the binding fabric cut:
 - Seven (7) $2\frac{1}{2}$ in x WOF strips.

ONE-AT-A-TIME HST UNITS

- 4 Cut each of the 11in squares of Fabrics B–G in half diagonally. Discard one triangle of each colour, so you have three triangles in each colour.
- 5 Take one Fabric B and one Fabric C triangle and place RST. Sew the two pieces together along the diagonal edge,

and press the unit open. Trim the HST to $10\frac{1}{2}$ in square (Fig 1).

6 Repeat step 5 to make $10\frac{1}{2}$ in HSTs in the following colour combinations:

- Fabric B/E.
- Fabric B/G.
- Fabric D/C.
- Fabric D/E.
- Fabric D/G.
- Fabric F/C.
- Fabric F/E.
- Fabric F/G.

TWO-AT-A-TIME HST UNITS

7 Pair a Fabric B and Fabric C $6\frac{1}{2}$ in square RST. Draw a diagonal line on the wrong side of one square. Sew $\frac{1}{4}$ in from either side of the line, cut along the line and press open to make two HST units. Trim each unit to $5\frac{1}{2}$ in square (Fig 2).

8 Repeat step 7 to make the remaining HST units, making two each of the same colour combinations as in step 6.

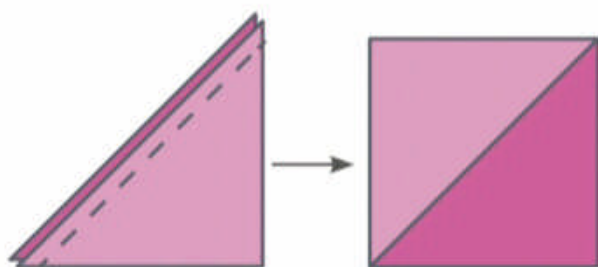


Fig 1

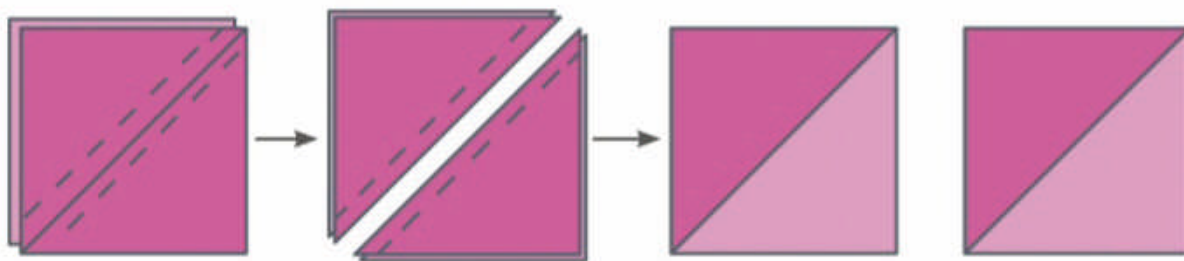


Fig 2

FOUR-AT-A-TIME HST UNITS

9 Pair a Fabric A and Fabric B $8\frac{1}{2}$ in square RST. Sew all the way around the outer edge. Cut along both diagonals and press open to make four HST units. Trim each unit to $5\frac{1}{2}$ in square (Fig 3).

10 Repeat step 9, pairing each of the Fabric B–G squares with a Fabric A square. You will have a total of twelve HSTs for each colour.

MAKING THE BLOCKS

11 Take one Fabric B/C large HST, and the two matching small HSTs. Arrange with one Fabric B and C $5\frac{1}{2}$ in square, and four each of the Fabric A/B and Fabric A/C HSTs as shown in Fig 4.

12 Begin by sewing the Fabric A/B and Fabric A/C HSTs together in pairs. Note, for each colour you will sew one pair along the coloured edge and one pair along the Fabric A edge. Sew the units together in rows, then sew the rows together to complete the block (Fig 5).

13 Repeat steps 11–12 for each block, using the fabrics matching the large HSTs in the centre.

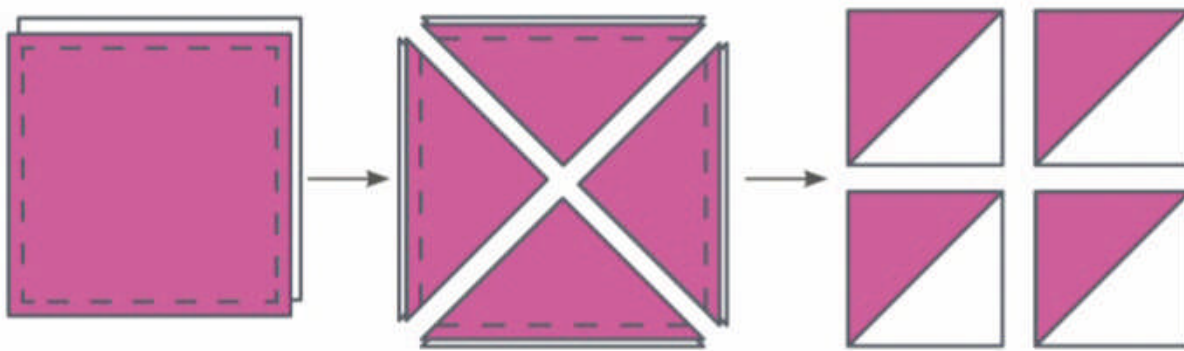


Fig 3



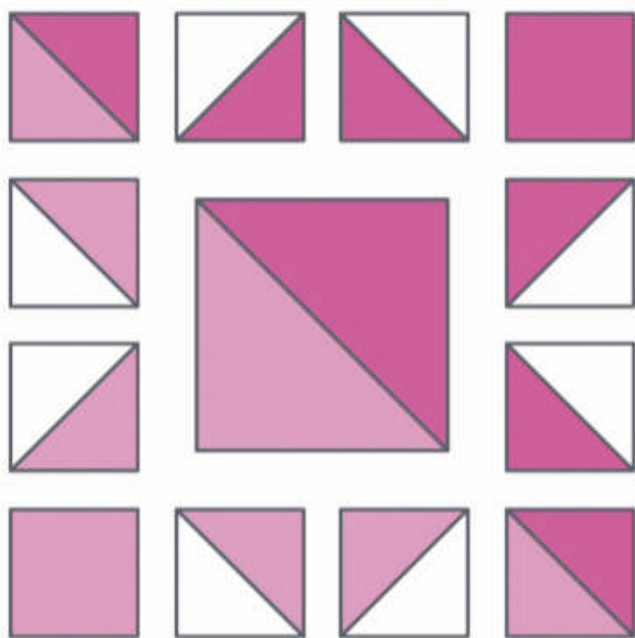


Fig 4

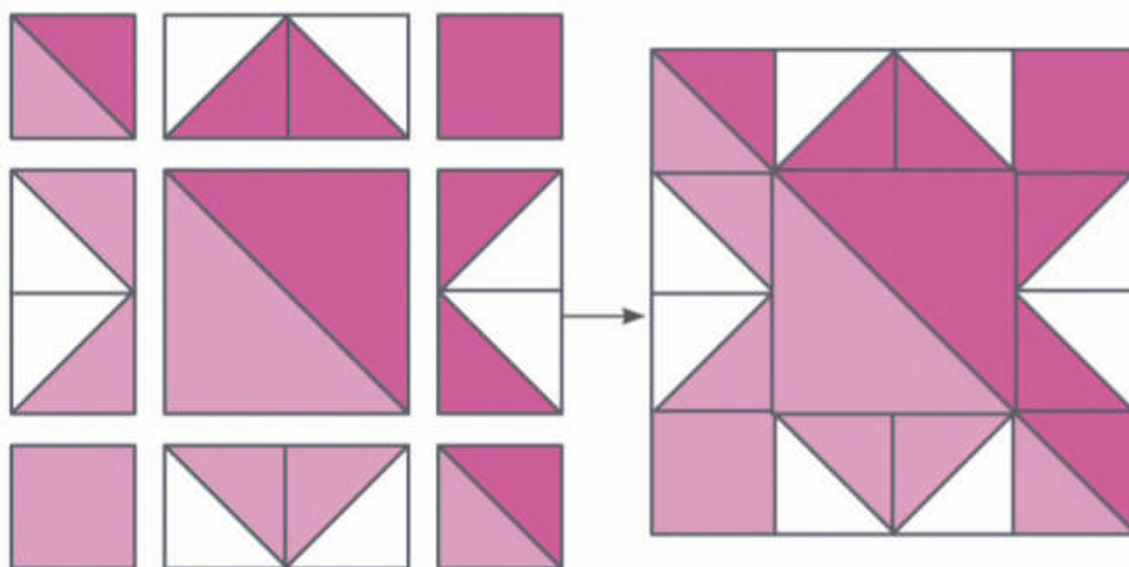


Fig 5



ASSEMBLING THE QUILT TOP

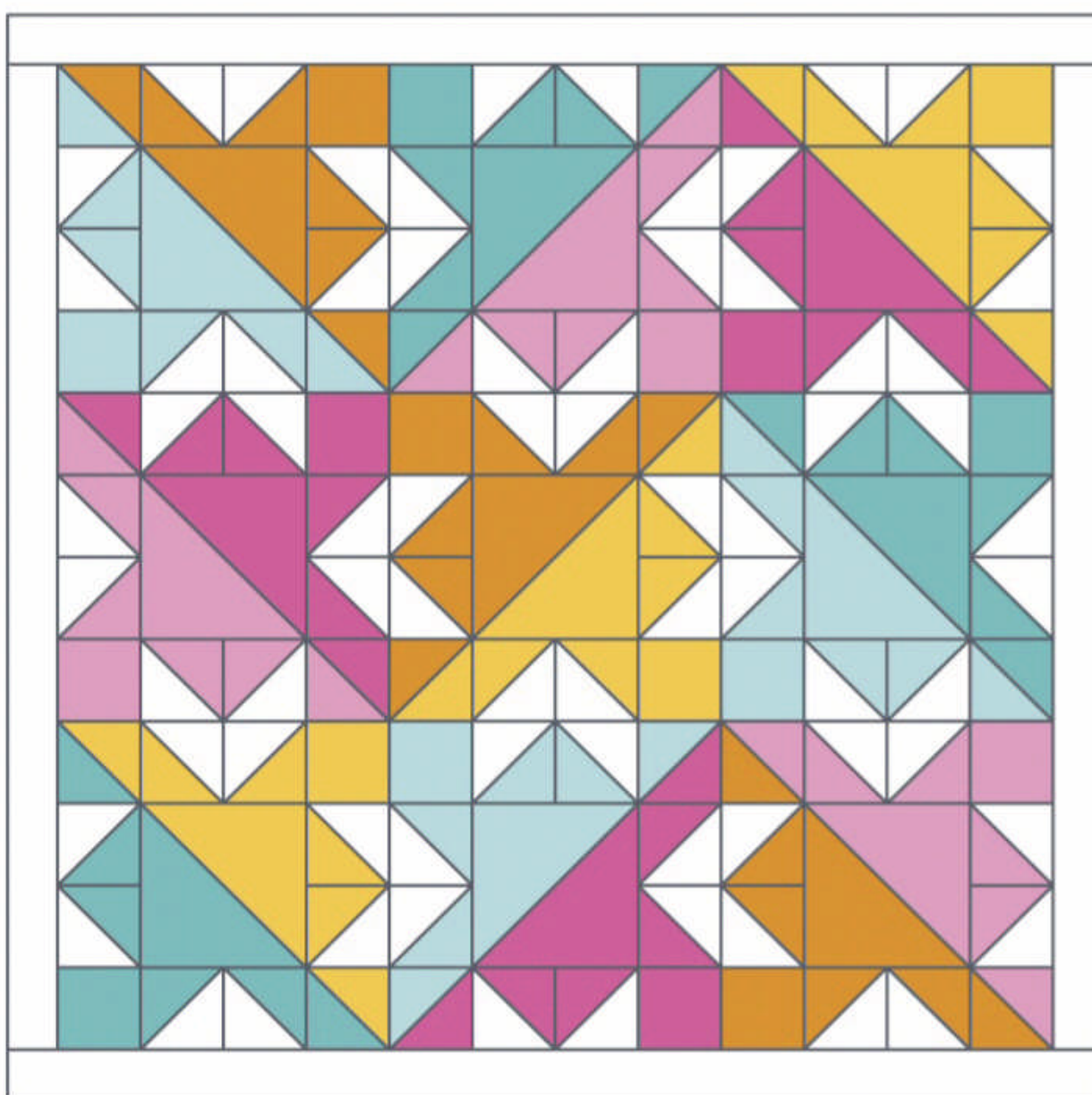
14 Arrange the blocks in three rows of three, referring to the Layout Diagram for placement. Sew into rows, then sew the rows together.

15 Join the seven 3½in x WOF strips together end-to-end to make one long strip. Subcut into two 60½in and two 66½in strips. Sew one 60½in strip to each side. Sew one 66½in to the top and bottom of the quilt to complete the quilt top.

QUILTING AND FINISHING

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

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



Layout Diagram

18 Quilt as desired. Jamie quilted diagonal straight lines across the quilt, using a light coloured thread. Trim off the excess batting and backing fabric and square up the quilt.

19 Sew the seven binding strips together end-to-end using diagonal seams. Press the seams open and trim away the dog ears. Fold the joined binding strip in half lengthways, wrong sides together, and firmly press.

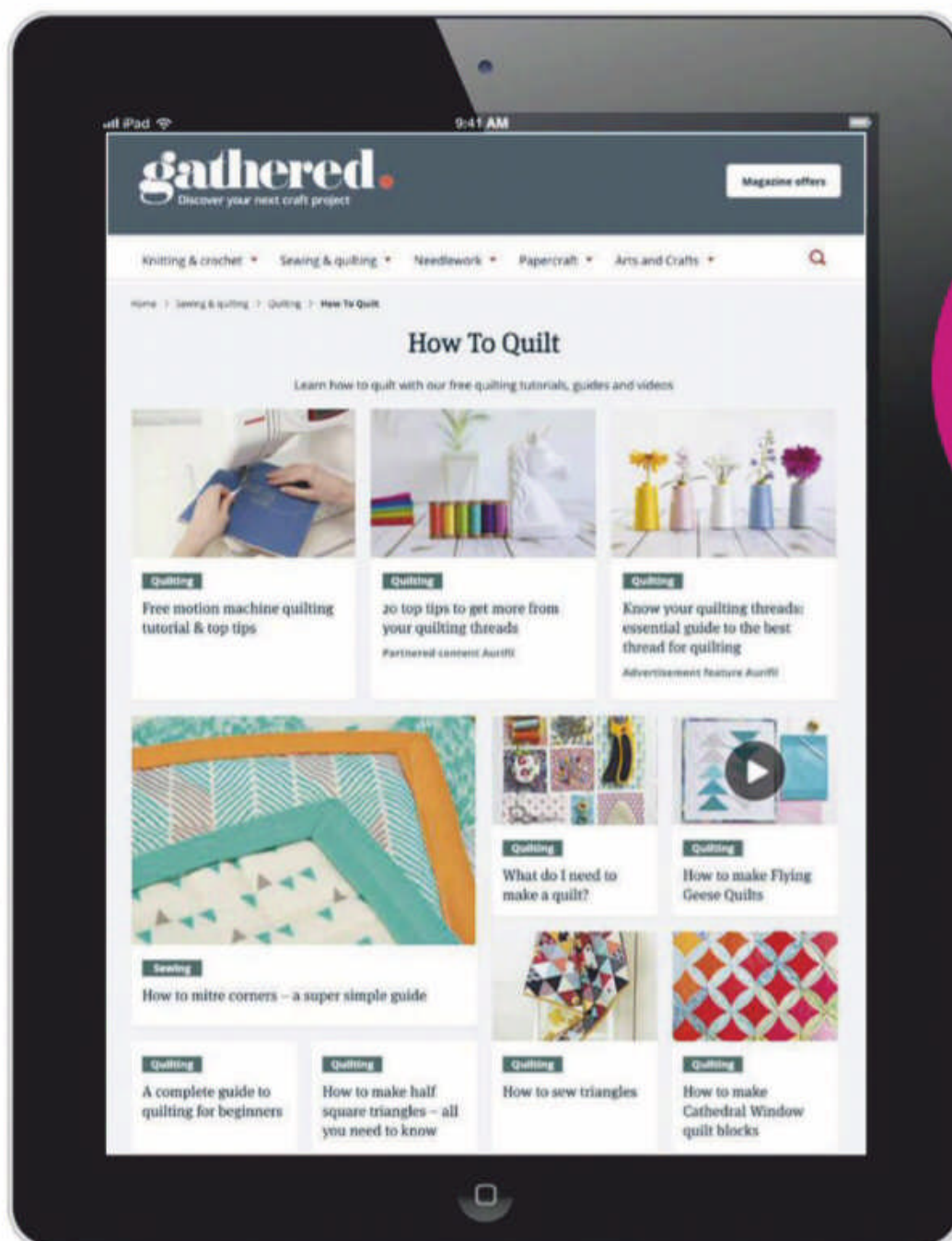
20 Sew the binding to the right side of the quilt, creating a neat mitre at each corner. Fold the binding over to the back of the quilt and hand stitch in place to finish.



THE GUIDE

QUILT SCHOOL!

For everything you need to get started on your quilt, head on over to **Gathered**, where we've got a comprehensive guide to tips and tricks that every quilter should know!



COMPLETE
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DESIGNER PROFILE

Wendy Chow

Quilt designer and podcaster **Wendy Chow** (aka The Weekend Quilter) has just dropped her first book, *Urban Quilting*. We caught up with her about travelling, dream interviews and working 9–5



Can you tell us a little about your quilting background?

My quilting journey started in 2015 in my parents' dining room where my older sister (who had learnt to quilt at her local quilt store) spent her free time making quilts for friends and family. The intricate quilt designs, fabrics and process intrigued me. I then used the basics I had learnt in high-school home economics to teach myself how to quilt.

Has your love affair with quilting always been as intense as it is now?

During the first couple of years of my quilting journey, one project would

take me anywhere between four to six months to complete. My previous day job was demanding and the hours were long. Working overtime (sometimes through the early hours), bringing work home and working during the weekends was the norm. Finding the time and energy to channel my creativity was a challenge. I started my 'Quiltstagram' account in early-2017 to hold myself accountable to live a more balanced life. It was a way for me to decompress and keep thoughts away from my day job.

At the end of 2018, I quit my day job, got married to an American and relocated from Australia to New York

City. In my first year of living abroad, I was not able to work because of my visa status. During this period, it allowed me to put 110% into The Weekend Quilter and reassess my career in the corporate world. A few days after my visa status changed, I signed a book deal. If it wasn't for that opportunity, I would have gone back to the daily grind in a heartbeat.

You have your first book coming out this month (January 2021), congrats! How did the idea for *Urban Quilting* come about?

I draw inspiration from the spaces around me – nature, urbanscapes, architecture and interior design. *Urban Quilting* came from the first quilt pattern I presented to the publishers (Blue Star Press) called Streets and Avenues. It's a simple nine-patch, gradient plaid quilt for all skill levels, inspired by the grid layout that makes up Manhattan. This one design then totally snowballed into a whole series of designs that were inspired by my travels to different cities, and my love for city living.

What can readers expect from *Urban Quilting*?

The book contains ten chic, modern quilt patterns in three different sizes for the modern home and all skill levels. In addition to the patterns, I also provide insight into the background of each quilt, from quilt history to the inspiration, to allow the reader to feel more connected to the craft and the designer.

Below: The Wind Tunnel quilt from *Urban Quilting*. Photo taken by Rachel Kuzma





Above right:
Wendy's 'Quilt
Vault', full of her
book projects
Right: The
Landmark Quilt
from *Urban
Quilting*. Find the
pattern in the next
issue (95) of *LP&Q*!
Below: The Meteor
Shower quilt



You're originally from Australia, but currently live in New York, with family in and from Hong Kong. Do you draw a lot of inspiration from all of these places for your designs?

Absolutely. Some of my designs come from memories and experiences travelling to, from and within Australia, Asia and the United States. Growing up I was fortunate to travel quite a bit. Each year we'd do at least one family trip overseas to visit our relatives in Hong Kong and other neighbouring cities. Prior to relocating to the States, my husband and I did long distance for nearly four years! We'd meet every 3-6 months in New York City, Perth and in between.

and there's no setup required. It can vary based on how much light you get into the room, what time of day or year it is, and the forecast.

Understanding these variances helps to identify when is a good time to shoot. If you don't have sufficient natural lighting, head outside.

Saying that, carefully consider the setting you're shooting your photos in. Think about how the quilt is going to be used in the space, and ensure the setting or background does not take too much attention away from the quilt. Imagine your quilt photo is going to be used in a West Elm or IKEA catalogue, or at the front of a quilt pattern booklet!

One quilt design totally snowballed into a whole series of designs that were inspired by my travels to different cities, and my love for city living

You did the styling for your book yourself. What's your best advice for someone wanting to improve their quilt photography?

Natural lighting and reading the room are my secret ingredients to good quilt photos. Natural lighting shows the colours of the quilt in its truest form. The best thing is it's free

Was it a challenge to come up with so many quilt patterns for your book while simultaneously working on projects that weren't so secret?!

Designing ten different patterns and making 31 quilts for the book, and continually creating new designs and content was hard. Looking back, I don't even know how I did it!

DESIGNER PROFILE



Top: The Chinatown quilt from Urban Quilting. Photo by Rachel Kuzma.

Above: Anna Brown, Amanda Carye and Wendy (pictured left to right) from the Quilt Buzz podcast



Committing to consistently show up on *The Weekend Quilter*, the cooler weather, being forced to quarantine for four months and living in a construction zone with no kitchen and not much housework to do allowed me to focus and push through the multiple deadlines. Though on the flip side, being stuck indoors for a long period of time, and not being able to travel led to a lot of creative blocks. This whole process showed me how I could push my creative limits and grow as a designer and pattern writer.

You're one third of the Quilt Buzz podcast team. Tell us how the idea for the podcast came about.

The idea for a podcast did not come from me, but Amanda Carye of Broadcloth Studio [read *Amanda's column every month on p90!*]. Anna Brown of Wax and Wane Studio, Amanda and I have a group chat.

Every now and then, Amanda would casually slip the idea into our conversation, and Anna and I would just laugh. At some point I think Amanda got pretty desperate and may have bribed us into turning recording sessions into happy hours... I can confirm though, all our recordings have been done sober!

Who would be your dream person to interview?

Carolyn Friedlander. I absolutely love her work and aesthetic. I want to ask about her design process and how to keep a consistent aesthetic across various mediums. Carolyn, if you're reading this, I also want to raid your fabric stash when it's safer to travel and have strangers in your home!

When you sew yourself, do you listen to podcasts, TV or music?

All of the above – I can't work in silence. I go through phases and



Above right: Wendy pictured in her new home studio, which she and her husband recently had renovated
Far right: Wendy's brand new book, *Urban Quilting*

sometimes it is dependent on what I'm doing at the time. If I need to focus and write, I have music on in the background. If I'm basting and quilting my quilt sandwiches, it's podcasts. And it's movies and TV shows when I'm piecing, designing, drawing diagrams and laying out quilt patterns on my laptop.

What's on your quilty playlist?

Quilt Buzz, of course! American Scandal, Business Wars and Even the Rich podcasts by Wondery. I like their storytelling formats on current affairs and history. And I'm a huge fan of trashy reality TV shows – anything on TLC and Bravo TV. I'd recommend 90 Day Fiancé and any of the series from the franchise. I came to the US with the same type of visa that the foreign fiancés on the show come with, and I feel a sense of connection there... just minus the dysfunctional and dramatised relationships!

Do you have any go-to colours or fabric designers?

I generally use colours and prints that tickle my fancy at the time. But if I'm shopping for fabrics, you'll find me going straight to the designs by Ruby Star Society, Carolyn Friedlander and Annie Chen of LEMONNI.

You're very involved in the modern quilting world on Instagram. What does this community mean to you?

Working on your own can be lonely. Sometimes you second guess yourself and wonder if you're doing it right or are on the right track. When I first started The Weekend Quilter Instagram account, I was very much a lone wolf. Moving to the US I thought I'd have a hard time settling in, meeting new people and making friends. I would describe myself as an extroverted person, but the move has forced me to step out of my comfort zone and be more extroverted.

The quilting community online (and offline) is like no other community out there. I feel so grateful to be part of it. Everyone is so friendly and helpful. Without their kind words, support, encouragement, and openness, I would not have come out of my shell, nor would I have made it this far in my quilting journey.

If you had never discovered quilting, what do you think you'd have ended up doing?

I've always been a crafty, creative person. If I didn't discover quilting, I think my free time and energy would be channelled into a different type of craft. Maybe painting, needlepoint, printmaking, weaving? And I would definitely still be working at my 9-5!



the-weekendquilter.com
[the.weekendquilter](https://www.instagram.com/the.weekendquilter)

SCRAP HAPPY

Use solids left over from the piecing to make a fun, colourful binding!





RAINBOW FLOW

Use your Kaleidoscope Template Set
to piece up this cute, curvy mini quilt in
vibrant, multicoloured solids

BY SARAH GRIFFITHS

YOU WILL NEED

- Rainbow solids (includes binding) nine (9) fat eighths
- White fabric: ½yd
- Backing fabric: 20in square
- Batting 20in square

FINISHED SIZE

- 18in square

NOTES

- Seam allowances are ¼in throughout, unless otherwise noted.
- Press seams to one side, unless otherwise instructed.
- Press fabrics well before cutting.
- This project uses the templates included with this issue of the magazine.
- RST = right sides together.
- WOF = width of fabric.

FABRICS USED

Fabrics are from Art Gallery Fabrics Pure Elements in Festival Fuchsia, Tigerlily, Empire Yellow, Light Citron, Emerald, Jade Cream, Ocean Wave, Aero Blue and Verve Violet.

CUTTING OUT

1 Use the Kaleidoscope templates included with this issue, and follow the instructions in steps 1–4 on pages 6–7 when cutting out the pieces.

2 From each of the pink and purple fabrics cut:

- Three (3) Template 1.
- Two (2) Template 3.
- One (1) 2¼in x 9in for binding.

3 From each of the orange and blue fabrics cut:

- One (1) Template 1.
- Two (2) Template 2.
- Two (2) Template 3.
- One (1) 2¼in x 9in for binding.

4 From the yellow fabric cut:

- Two (2) Template 1.
- Four (4) Template 2.
- One (1) 2¼in x 9in for binding.



MIRROR THE CURVED SEAMS WITH A RIPPLE-EFFECT CIRCLE QUILTING DESIGN



Quilt a centre circle,
then mark concentric
circles using a ruler

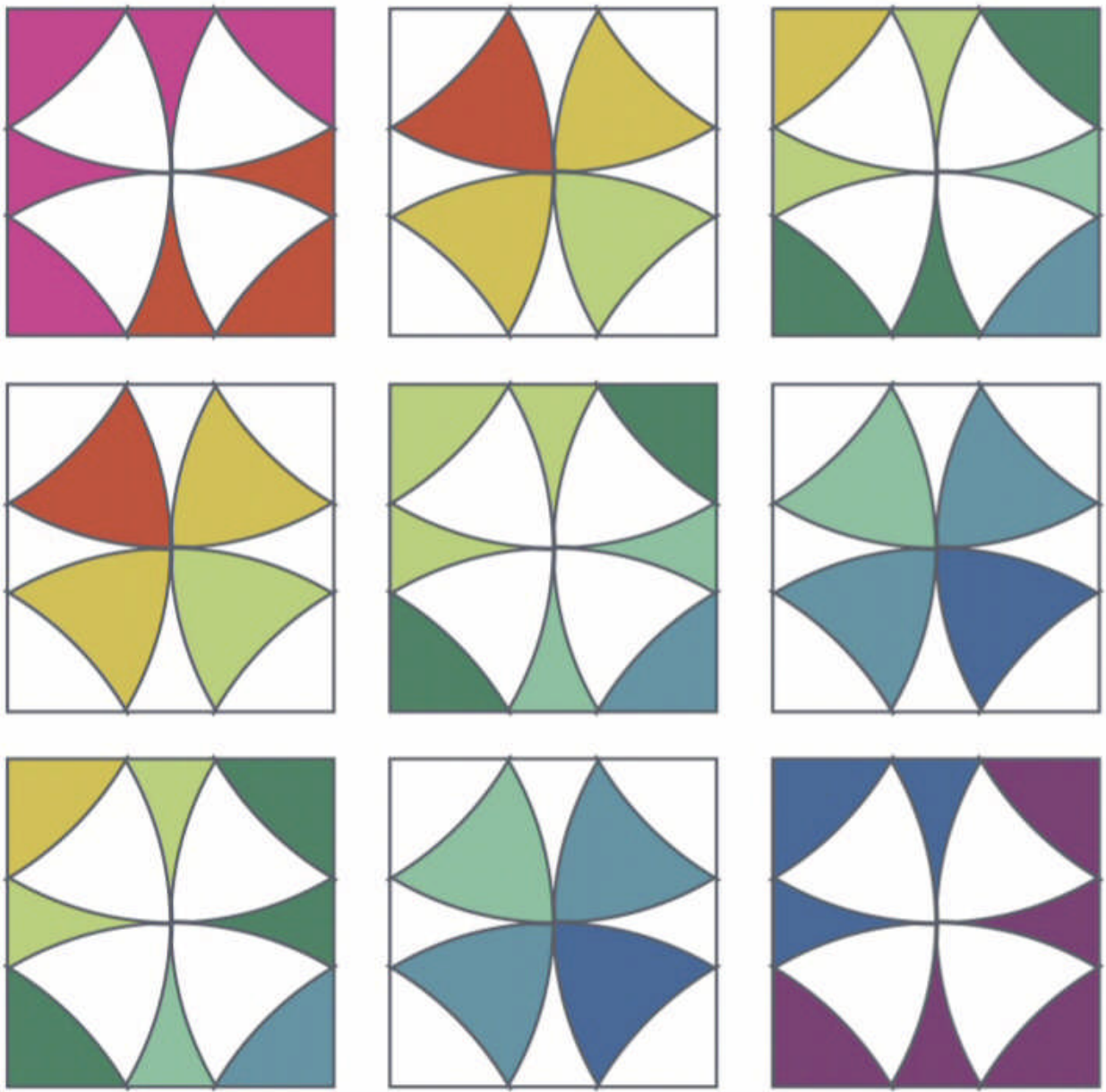


Fig 1

- 5** From the light green fabric cut:
- One (1) Template 1.
 - Two (2) Template 2.
 - Six (6) Template 3.
 - One (1) 2¼in x 9in for binding.

- 6** From the dark green fabric cut:
- Six (6) Template 1.
 - Two (2) Template 3.
 - One (1) 2¼in x 9in for binding.

- 7** From the turquoise fabric cut:
- Two (2) Template 2.
 - Four (4) Template 3.
 - One (1) 2¼in x 9in for binding.

- 8** From the teal fabric cut:
- Three (3) Template 1.
 - Four (4) Template 2.
 - One (1) 2¼in x 9in for binding.

- 9** From the white fabric cut:
- Sixteen (16) Template 1
 - Twenty (20) Template 2.
 - Sixteen (16) Template 3.

MAKING THE MINI QUILT

- 10** Follow the piecing instructions outlined in steps 5–9 on page 7 to make each of the nine blocks, referring to Fig 1 for colour placement for each block.

- 11** Arrange the blocks in three rows of three. Sew together in rows, pressing seams open. Sew the rows together, carefully matching seams. Press the seams open.

- 12** Press the quilt top and backing well. Make a quilt sandwich by placing the backing fabric right side down, the batting on top, then place the quilt top centrally

and right side up. Baste the layers together using your preferred method.

- 13** Quilt as desired. Sarah hand quilted concentric circles 1in apart. Trim off the excess batting and backing fabric and square up the quilt.

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

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



Sarah Griffiths

LP&Q Senior Technical Editor Sarah spends her downtime daydreaming about more quilts than she could ever actually sew

[spindleandshears](#)

RED SKY

Lay out your triangles to create a subtle ombré effect with your fabrics





DESERT SUNSET

Channel summer vibes and combine
triangle templates with on-trend colour
combos in a textured, tonal design

BY ART GALLERY FABRICS

YOU WILL NEED

- Fabric A: 1/4yd
- Fabric B: 5/8yd
- Fabric C: 1/2yd
- Fabric D: 1/2yd
- Fabric E: 3/8yd
- Fabric F: 3/8yd
- Fabric G: one (1) fat quarter
- Fabric H: one (1) fat quarter
- Fabric I (includes binding) 1yd
- Fabric J: 3/8yd
- Fabric K: 1/2yd
- Fabric L: one (1) fat quarter
- Fabric M: one (1) fat quarter
- Fabric N: 3/8yd
- Fabric O: one (1) fat quarter
- Fabric P: one (1) fat eighth
- Fabric Q: 1/2yd
- Fabric R: 3/8yd
- Fabric S: 3/8yd
- Fabric T: 3/8yd
- Fabric U: 1/4yd
- Fabric V: 3/4yd
- Fabric W 3/8yd
- Backing fabric: 4 1/2yds
- Batting: 78in x 82in
- One (1) copy each of Template 1 and Template 2

FINISHED SIZE

- 70in x 74in square

NOTES

- Seam allowances are 1/4in, unless otherwise noted.
- Press seams open throughout, unless otherwise instructed.
- Templates include seam allowances, where necessary.
- RST = right sides together.
- WOF = width of fabric.

FABRICS USED

Print fabrics are from the Terra Kotta collection by Art Gallery Fabrics as follows:

- Fabric A: Botanical Gathering.
- Fabric B: Sunbaked Tile.
- Fabric C: Stencilled Blush.
- Fabric D: Desert Flora.
- Fabric E: Terracotta Markings.
- Fabric F: Stencilled Sun.
- Fabric G: Artisanal Blocks.
- Fabric H: Rippling Terrain.



PRINTS, BLENDERS, SOLIDS... USE UP ALL OF YOUR STASH TO CREATE THIS STUNNING EFFECT

- Fabric I: Crafted Shapes.
 - Fabric J: Unglazed Earthenware.
 - Fabric K: Sculpted Motif.
- Plus coordinating Decostitch Elements blenders, as follows:

- Fabric L: Red Desert.
 - Fabric M: Borgogna.
- Plus coordinating Pure Elements solids:

- Fabric N: Candied Cherry.
- Fabric O: Cinnamon.
- Fabric P: Blossomed.
- Fabric Q: Raw Gold.
- Fabric R: Apricot Crepe.
- Fabric S: Vanilla Custard.
- Fabric T: Chocolate.
- Fabric U: Toasty Walnut.
- Fabric V: Crème de la Crème.
- Fabric W: White Linen.

CUTTING OUT

1 Cut the triangles using your templates, referring to the following steps for the number to cut from each fabric. Start by cutting the Template 1 triangles from 8in x WOF strips. To save fabric, you can





Fig 1

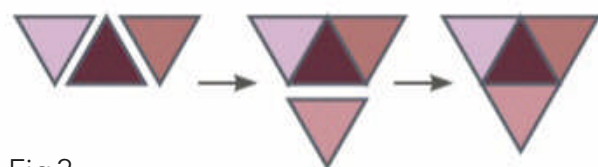


Fig 2

cut smaller Template 2 triangles from any remainder (Fig 1). For additional Template 2 triangles, cut from 4¼in x WOF strips.

2 From Fabric A cut:
■ One (1) Template 1
■ Fourteen (14) Template 2.

3 From Fabric B cut:
■ Six (6) Template 1.
■ Thirty one (31) Template 2.

4 From Fabric C cut:
■ Three (3) Template 1.
■ Twenty five (25) Template 2.

5 From Fabric D cut:
■ Seven (7) Template 1.
■ Fifteen (15) Template 2.

6 From Fabric E cut:
■ Three (3) Template 1.
■ Eleven (11) template 2.



7 From Fabric F cut:
■ Three (3) Template 1.
■ Twelve (12) Template 2.

8 From Fabric G cut:
■ Three (3) Template 1.
■ One (1) Template 2.

9 From Fabric H cut:
■ Two (2) Template 1.
■ Eight (8) Template 2.

10 From Fabric I cut:
■ Four (4) Template 1.
■ Nine (9) Template 2.
■ Eight (8) 2½in x WOF strips for binding.

11 From Fabric J cut:
■ Seven (7) Template 1.
■ Nine (9) Template 2.

12 From Fabric K cut:
■ Seven (7) Template 1.
■ Twenty one (21) Template 2.

13 From Fabric L cut:
■ Two (2) Template 1.
■ Eight (8) Template 2.

14 From Fabric M cut:
■ One (1) Template 1.
■ Two (2) Template 2.

15 From Fabric N cut:
■ Five (5) Template 1.
■ Seventeen (17) Template 2.

16 From Fabric O cut:
■ Thirteen (13) Template 2.

17 From Fabric P cut:
■ Four (4) Template 2.

18 From Fabric Q cut:
■ Five (5) Template 1.
■ Twenty seven (27) Template 2.

19 From Fabric R cut:
■ Five (5) Template 1.
■ Fourteen (14) Template 2.

20 From Fabric S cut:
■ Five (5) Template 1.
■ Eighteen (18) Template 2.

21 From Fabric T cut:
■ Four (4) Template 1.
■ Eighteen (18) Template 2.

22 From Fabric U cut:
■ One (1) Template 1.
■ Eleven (11) Template 2.

23 From Fabric V cut:
■ Seventy seven (77) Template 2.

Label your cut pieces to make row construction easy!
Just refer to this quilt's Layout Diagram



- 24** From Fabric W cut:
 ■ One (1) Template 1.
 ■ Nineteen (19) Template 2.

ASSEMBLING THE QUILT

25 Piece the quilt one row at a time, as outlined in the following steps. Refer to the Layout Diagram throughout the piecing for fabric placement.

26 Arrange the thirty four Template 2 triangles for Row 1. Join the triangles in pairs, then join the pairs together until the row is complete.

27 Repeat step 26 to piece all the triangles for Row 11.

28 Arrange a Template 2 Fabric A, M, O and P triangle for Row 2, as shown on the previous page, to make the first pieced triangle for Row 2. Sew the top three triangles in one row, then join the remaining triangle to the bottom (Fig 2).

29 Sew the remaining Row 2 pieced triangles as in step 28. Join the pieced triangles with the Template 1 triangles in one row. Join a Fabric O Template 2 triangle to the right end of the row, aligning with the top edge.

30 Piece each of Rows 3–10 together as you did for Row 2, sewing the pieced triangles first, and then joining into rows with the larger triangles.



Layout Diagram

31 Join the rows in order, matching points and pressing seams open.

32 Press the quilt top well, then trim to 70in x 74in. Trim evenly from each side, approx 1/4in outside the triangle points.

QUILTING AND FINISHING

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

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

35 Quilt as desired. Art Gallery Fabrics quilted a wavy free-motion design across the quilt, echoing the organic

patterns from the Terra Kotta collection. Trim off the excess batting and backing fabric and square up the quilt.

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

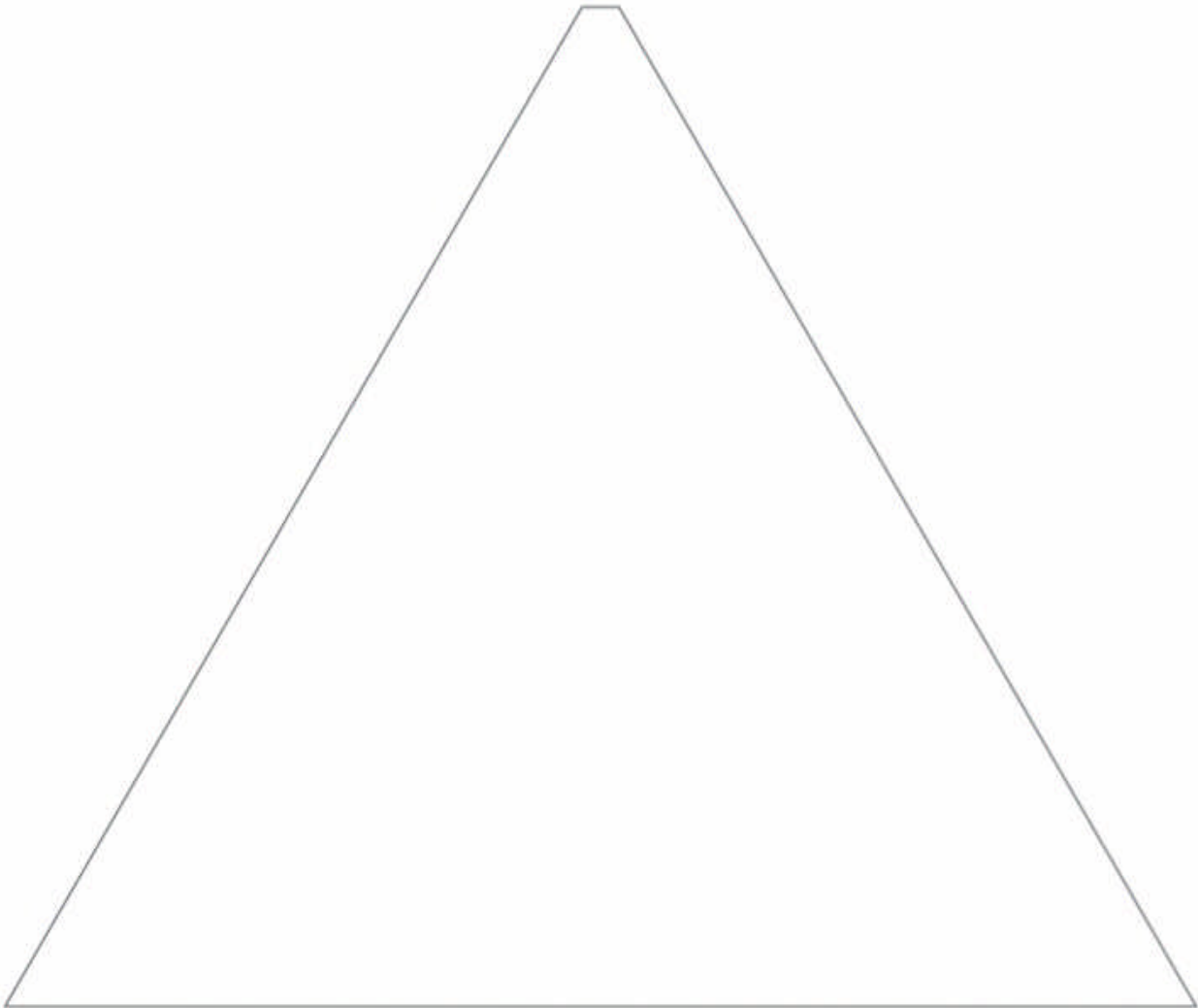
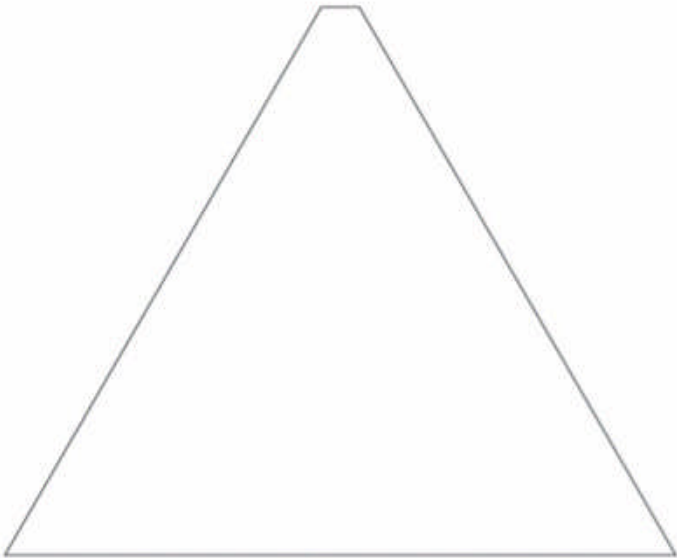
37 Sew the binding to the right side of the quilt, creating a neat mitre at each corner. Fold the binding over to the back of the quilt and hand stitch in place around the edge to finish.



DESERT SUNSET

Template 2

ENLARGE 200%



DESERT SUNSET

Template 1

ENLARGE 200%

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our expert
Kate Webber shows
you how to make
a project using a
new and exciting
technique!

Beginner's Guide to **QUILT AS YOU GO**

If you like to do things little by little, quilt as you go may just be your new favourite technique. Stitch your quilting lines as you build up your design, using individual blocks and scraps of batting. Your loose threads will be lost in the seams too, so no thread ends to bury! Here's how...



MAKING A BLOCK

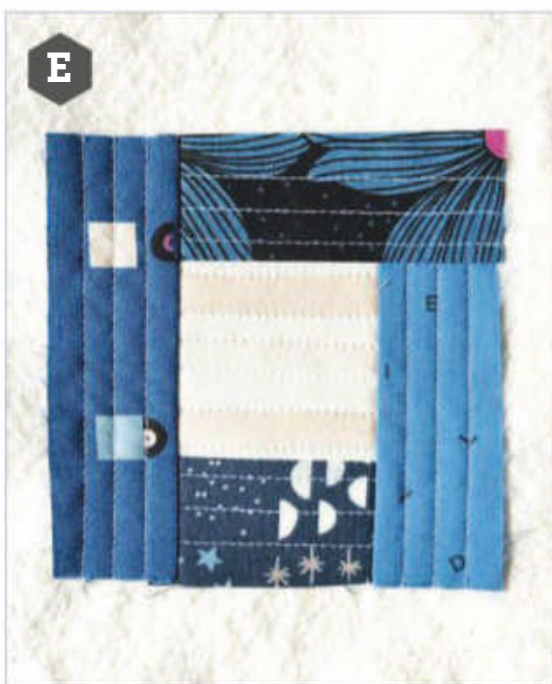
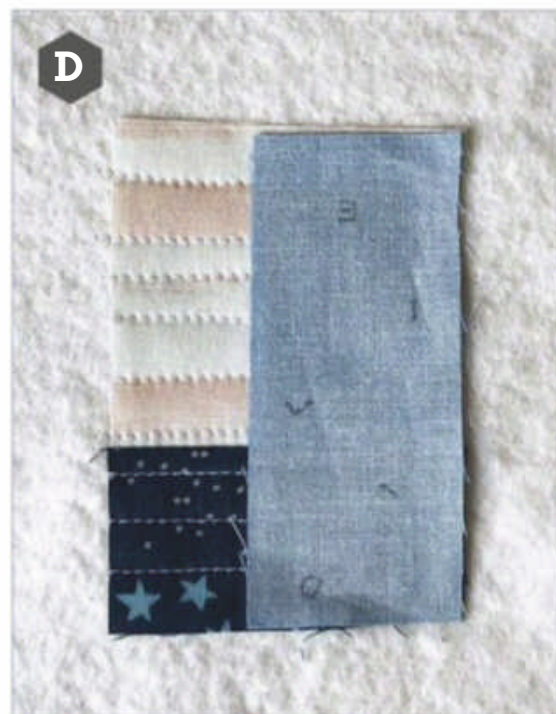
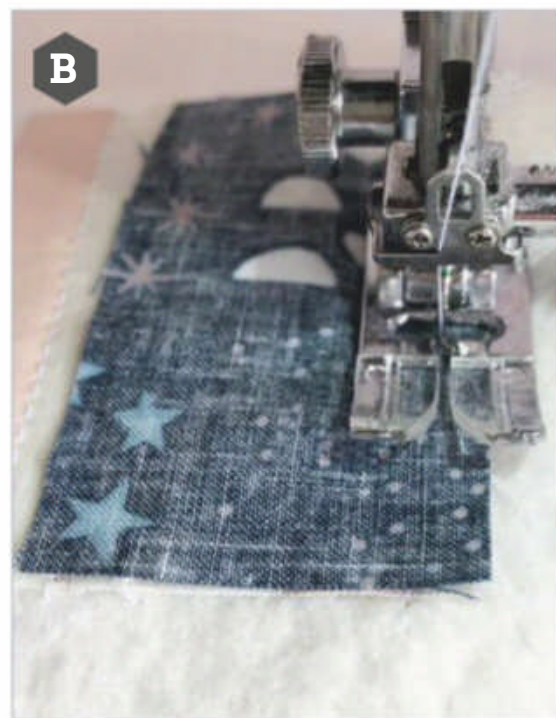
Get the hang of the quilt as you go technique by making a simple Log Cabin block! From there we'll show you how to stitch your blocks together



1 Cut a piece of batting approx 1½in larger than the finished block size you want to achieve. Fold in half vertically and crease to mark the centre. Repeat this to crease horizontally. This will mark the centre of the batting.

2 Take a square of fabric and place right side up in the centre of the batting. Quilt in place as desired. Kate quilted vertical lines on her square, outlining the striped pattern of her fabric (Fig A).

3 Cut a strip of fabric to the same length as the quilted square (it's ok if it's slightly longer). Place the piece RST with the quilted square and sew together using a ¼in seam (Fig B). Press the fabric away from the centre and quilt in place (Fig C).



TOP TIPS

- Always cut your batting slightly larger than your desired finished piece, as blocks can be distorted with dense quilting.

TOP TIPS

- After adding each segment, trim away loose threads from the front and back as you work, to keep them from getting tangled or jamming your machine.
- For this tutorial we walk through making a simple Log Cabin block. Once you get the hang of the QAYG technique, you can apply the method to many different quilt block designs.

4 Turn the batting, so the strip you just added is at the bottom. Cut another strip to size and place RST with the quilted centre (Fig D). Sew, press and quilt the strip in place, as you did in step 3.

5 Continue adding strips around the centre, quilting each piece as it is joined to the block and making sure that you keep working in the same direction (Figs E–F).

6 Once you have reached the desired size for your block, square up, carefully centring the block. Make sure to cut $\frac{1}{2}$ in larger than the finished size to account for your joining seam allowances.

Using QAYG to construct your blocks means threads are hidden in the seams!

JOINING BLOCKS



1 To join QAYG blocks together, place RST and sew using a $\frac{1}{4}$ in seam, as you normally would. Then, carefully trim away the batting from the seam allowance on each side (Fig G). Press seams open (Fig H).

2 To finish, place your backing fabric wrong side up. Place the pieced and quilted top centrally and right side up on top of the backing fabric. Baste the two layers together.

3 Stitch through all the layers to join the backing to the quilt top. You can stitch in the ditch along the main seam

lines, or add more decorative layers of quilting. Trim off any excess backing fabric and then finish your quilt with binding as you normally would.

TOP TIPS

- To keep your pieces from shifting as you work, you can use fusible batting. When you press the pieces open, use a pressing sheet to protect your iron. Then the pieces will be held on the batting, ready for your quilting lines to be added.
- You can also use a few dots of washable glue to hold pieces.

LOVE MINI QUILT

YOU WILL NEED:

- SELECTION OF BLUE AND LOW VOLUME FABRICS
- BATTING: FOUR (4) 8IN SQUARES
- BINDING FABRIC: ONE (1) FAT EIGHTH
- BACKING FABRIC: 14IN SQUARE

FINISHED SIZE

- 12IN SQUARE

NOTES

- QAYG = QUILT AS YOU GO

CUTTING OUT – 'L' BLOCK

1 From the blue fabrics cut:

- One (1) 1½in x 3½in (4).
- One (1) 1½in x 4½in (5).

2 From the low volume fabrics cut:

- One (1) 2½in square (1).
- One (1) 1½in x 2½in (2).
- One (1) 1½in x 3½in (3).
- One (1) 1½in x 4½in (6).
- Two (2) 1½in x 5½in (7 and 8).
- One (1) 1½in x 6½in (9).

CUTTING OUT – 'O' BLOCK

3 From the blue fabrics cut:

- One (1) 1½in x 2½in (2).
- Two (2) 1½in x 3½in (3 and 4).
- One (1) 1½in x 4½in (5).



4 From the low volume fabrics cut:

- One (1) 2½in square (1).
- One (1) 1½in x 4½in (6).
- Two (2) 1½in x 5½in (7 and 8).
- One (1) 1½in x 6½in.

CUTTING OUT – 'V' BLOCK

5 From the blue fabrics cut:

- One (1) 2½in x 4½in (Flying Geese).
- Two (2) 1½in x 2½in (2 and 3).

6 From the low volume fabrics cut:

- Three (3) 2½in squares (1 and Flying Geese).
- One (1) 1½in x 4½in (5).
- Two (2) 1½in x 5½in (6 and 7).
- One (1) 1½in x 6½in (8).

CUTTING OUT – 'E' BLOCK

7 From the blue fabrics cut:

- One (1) 2½in x 3½in (1).
- One (1) 1½in x 3½in (3).
- One (1) 1½in x 4½in (4).

8 From the low volume fabrics cut:

- One (1) 1½in x 3½in (2).
- One (1) 1½in x 4½in (5).
- Two (2) 1½in x 5½in (6 and 7).
- One (1) 1½in x 6½in (8).

MAKE THE 'L' AND 'O' BLOCKS

9 Follow steps 1–5 of the 'Making a block' section of the tutorial to make the 'L' and 'O' blocks, referring to Figs 1–2 for fabric placement and sewing the strips in numerical order from 1 to 9.

MAKE THE 'V' BLOCK

10 Make a Flying Geese unit as follows. Take the blue 2½in x 4½in piece and place a low volume 2½in square RST at one end. Draw a diagonal line on the wrong side of the square. Sew directly along the marked line, trim a ¼in seam allowance and press the unit open. Repeat for the other corner (Fig 3).



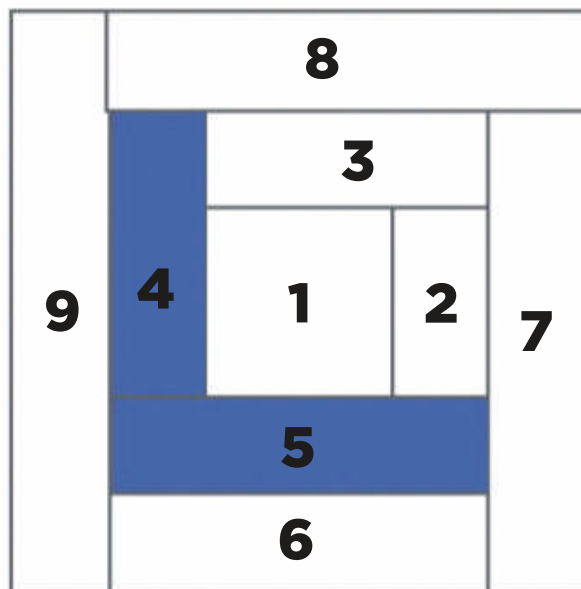


Fig 1

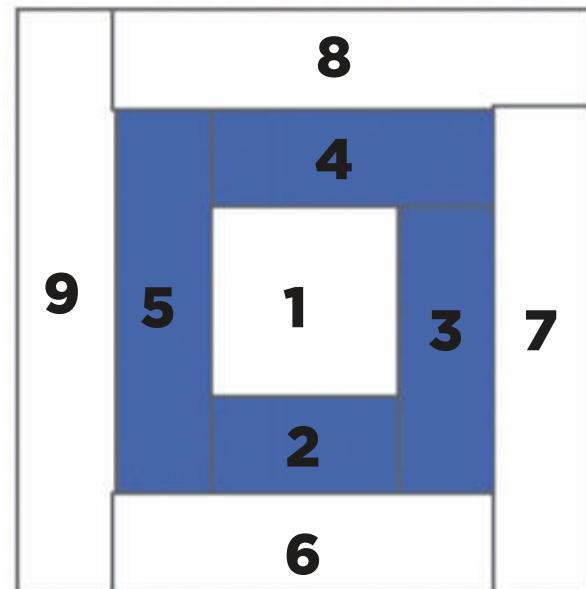


Fig 2



Fig 3

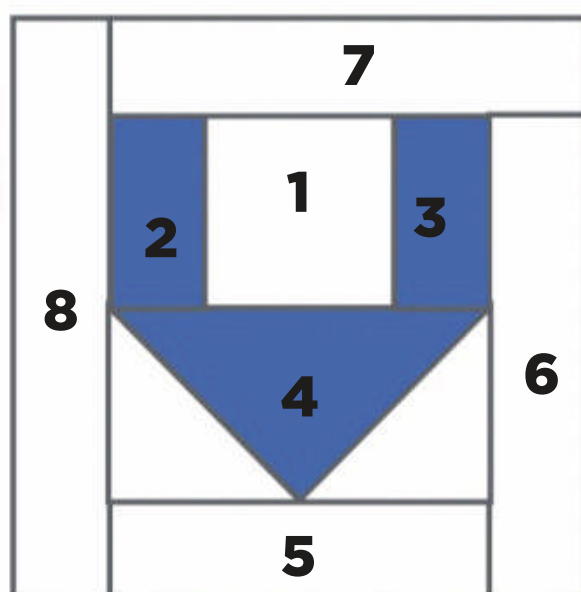


Fig 4

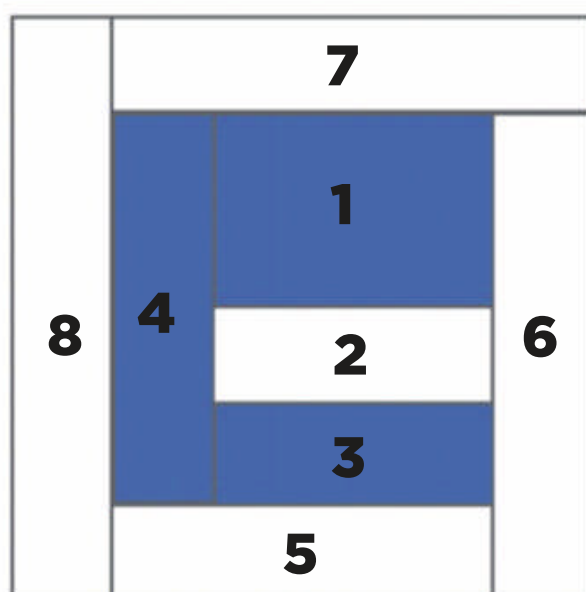


Fig 5

11 Make the 'V' block, referring to Fig 4 for fabric placement. Begin with piece 1 just above the centre, using the QAYG method. Add strips 2 and 3, then add the Flying Geese unit. Continue with strips 5–8.

MAKE THE 'E' BLOCK

12 Make the 'E' block, referring to Fig 5 for fabric placement. Begin with piece 1 just below the top, using the QAYG method. Continue adding the strips in numerical order.

Follow the number order in Figs 1–5 to recreate these cute QAYG blocks!

FINISHING THE QUILT

13 Trim each of the QAYG blocks to $6\frac{1}{2}$ in square, carefully centring the blocks.

14 Arrange the blocks in a four-patch, referring to the photography for placement. Join the blocks together and add the backing fabric as in steps 1–3 of the 'Joining blocks' section of the tutorial.

15 Cut three $2\frac{1}{2}$ in wide strips from your binding fabric and join end-to-end using diagonal seams. Press the seams open and press in half lengthwise, WST. Use to bind the mini quilt.

Kate Webber

Kate is a technically-minded quilter with an eye for fussy cutting and a passion for prints!

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DO IT YOURSELF

Whip up a cute compendium for all of your craft essentials... it'll look right at home next to your sewing machine!

BY DEBBIE VON GRABLER-CROZIER



YOU WILL NEED

- Main fabric: 1yd
- Lining fabric: $\frac{3}{4}$ yd
- Contrast fabric: $\frac{1}{2}$ yd
- Mesh fabric: 14½in x 10in
- Foam interfacing (28in wide) 1yd
- Medium weight fusible interfacing (36in wide) $\frac{5}{8}$ yd
- Fusible batting (35in wide) $\frac{1}{2}$ yd
- 12in heavy duty zip
- 7in plastic zip
- 1½in D ring
- 1½in swivel clip
- Two (2) rivets (optional)
- Two (2) ½in metal press fasteners (optional)

FINISHED SIZE

- 14in x 30in (open)
- 14in x 12in (closed)



GIVE YOUR COMPENDIUM PRO FINISHING TOUCHES WITH SHINY COPPER HARDWARE!

NOTES

- Seam allowance is ¼in throughout, unless otherwise noted.
- RST = right sides together.
- WST = wrong sides together.
- Debbie used Vlieseline H630 for fusible batting, G740 for medium weight fusible interfacing and Style Vil Foam Interfacing from Vlieseline (vlieseline.com)
- If you would like to use pre-made bias binding, you will need approx 2¾yds.
- Fabrics supplied by FIGO Fabrics (figofabrics.com)

FABRICS USED

- Fabrics are from the DIY collection by Amy Van Luijk for FIGO Fabrics.

CUTTING OUT

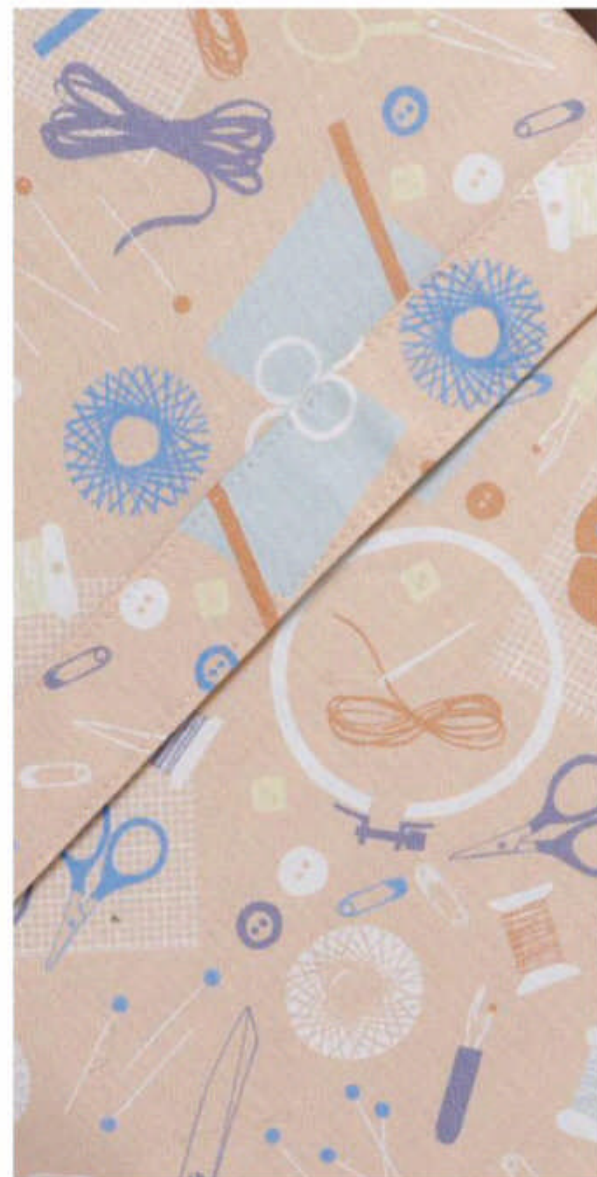
- 1 From the main fabric cut:
 - One (1) 14½in x 30in (outer panel).
 - One (1) 4in x 8½in (handle).
 - One (1) 4½in x 23¾in (outer strap).
 - One (1) 18in square (bias binding).
- 2 From the lining fabric cut:
 - One (1) 14½in x 30in (lining panel).
 - One (1) 10in x 16in (outer zip pocket lining).
 - Two (2) 2¼in squares (zip tab linings).
 - One (1) 14½in x 6in (slip pocket lining).

- One (1) 14½in x 9½in (inner zip pocket lining).
- 3 From the contrast fabric cut:
 - Two (2) 2¼in squares (zip tabs).
 - One (1) 14½in x 9½in (inner zip pocket).
 - One (1) 1½in x 14½in (inner zip pocket top binding).
 - One (1) 14½in x 2½in (mesh pocket top binding).
 - One (1) 14½in x 1½in (mesh pocket bottom binding).
 - One (1) 14½in x 6in (inner slip pocket).

- 4 From the mesh fabric cut:
 - One (1) 14½in x 10in for the mesh pocket front.

- 5 From the foam interfacing cut:
 - One (1) 16in x 32in.

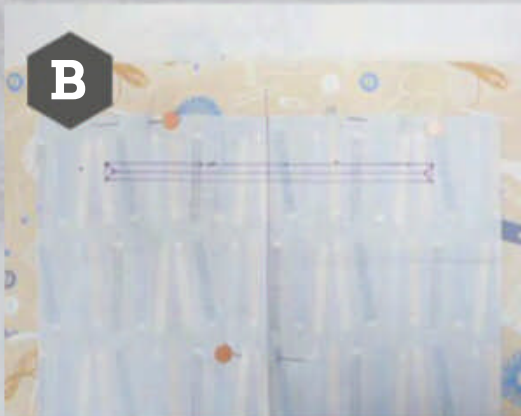
- 6 From the fusible interfacing cut:
 - One (1) 14½in x 6in (slip pocket).
 - One (1) 14½in x 9½in (inner zip pocket).
 - One (1) 4in x 8½in (handle).
 - One (1) 4½in x 23¾in (outer strap).
 - One (1) 2½in x 14½in (mesh pocket top binding).



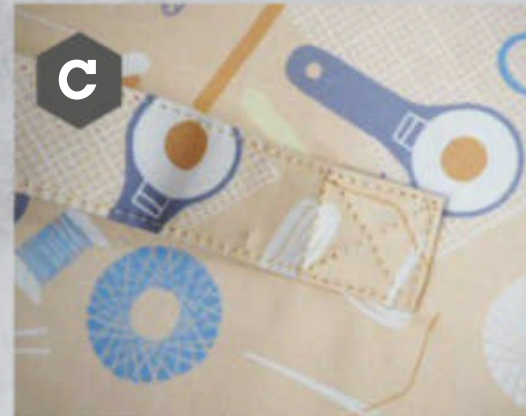
PREPARATION

A

MAKING THE OUTER ZIP POCKET

B

MAKING THE HANDLE

C

- 7** From the fusible batting cut:
 ■ One (1) 14½in x 30in.

PREPARATION

- 8** Take the 18in square of main fabric to make the bias binding. Cut in half diagonally. Then cut 1½in wide strips, aligning the mark on your ruler with the diagonal edge of each piece. Cut approx three strips from each triangle. Sew the binding strips together along the short diagonal edges, pressing seams open, to make a strip approx 100in long.

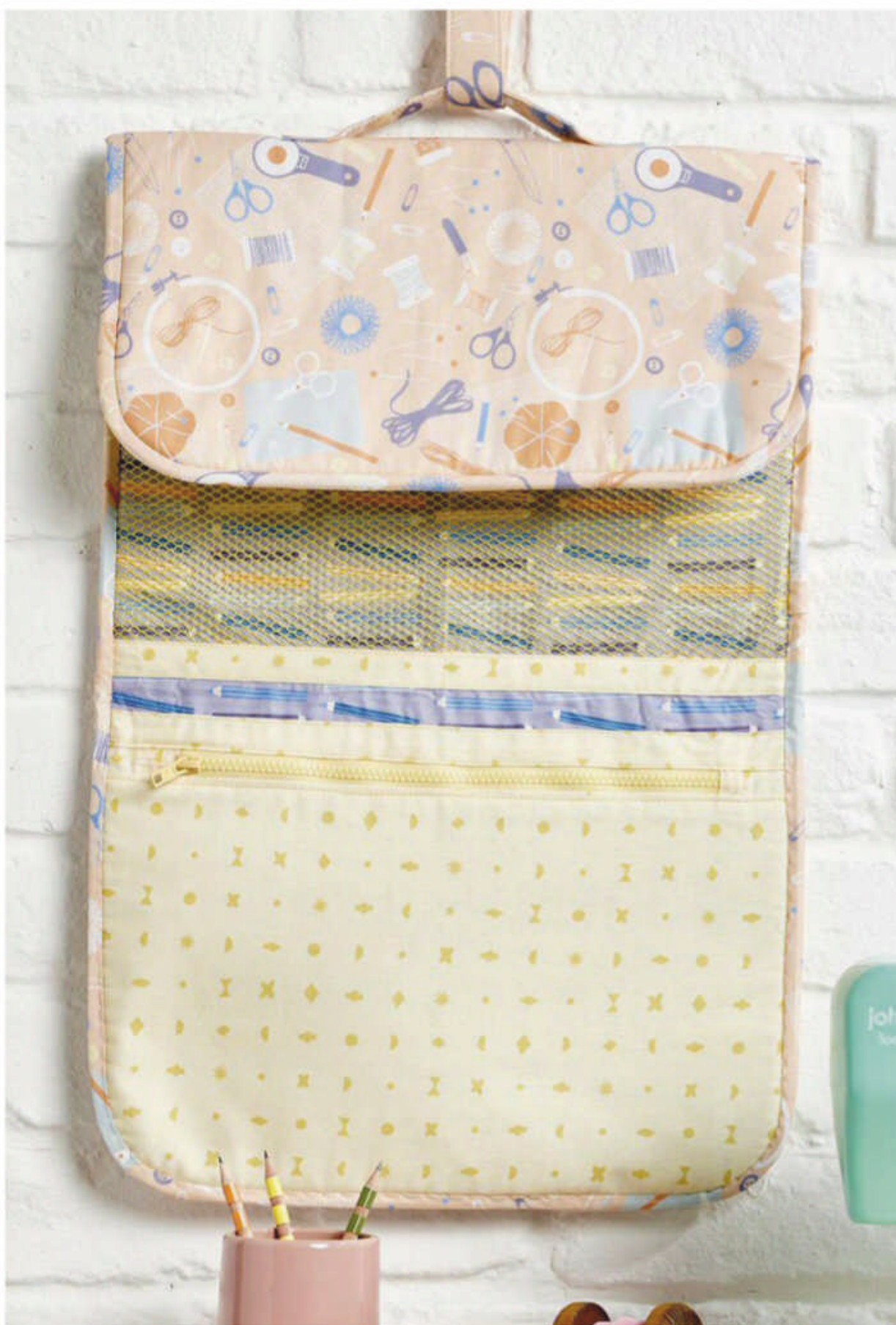
- 9** Fold the strip in half lengthwise, WST and press. Unfold and press the long edges in to meet the centre crease. Refold in half and press, enclosing the raw edges.

- 10** Following the manufacturer's instructions, apply the fusible interfacing pieces to the wrong side of the corresponding fabric pieces. The handle and strap pieces will be applied to the main fabric pieces. The slip pocket piece will be applied to the lining fabric piece. Then the inner zip pocket and mesh pocket top binding will be applied to the contrast fabric pieces.

- 11** Apply the fusible batting to the wrong side of the outer panel piece, following the manufacturer's instructions. Round all four corners of the panel, using a teacup or other similar object (Fig A). Round the corners of the lining panel in the same way.

MAKING THE OUTER ZIP POCKET

- 12** Take the outer zip pocket lining and arrange wrong side up on your work surface, with the short edges at the top and bottom. Mark a ¾in x 7in box, 1in from the top and centred on the lining.



MAKING THE STRAP



MAKING THE LINING ZIP POCKET



Mark a $6\frac{1}{4}$ in long line in the centre of the box, and mark diagonal lines from the ends of this line to each of the corners.

13 Place the outer panel right side up on your work surface, turned so the bottom short edge is at the top. Place the zip pocket lining RST, with the top edge $1\frac{1}{2}$ in below the edge of panel (Fig B). Pin in place, then stitch around the outside of the marked box. Leave the centre line and diagonals unstitched.

14 Cut through all the layers along the centre marked line and diagonal lines. Push the lining through to the wrong side. Press, making sure the lining is not visible around the opening.

15 Centre the opening over the 7in zip, and secure in place. You may wish to use a dab of washable glue to hold the zip. Topstitch around the edge of the box to secure the zip.

16 Fold the pocket lining in half, bringing the bottom edge up to meet the top, RST. Holding the outer panel out of the way, sew the sides and top of the pocket lining together. Finish the edges with a zigzag stitch within the seam allowance.

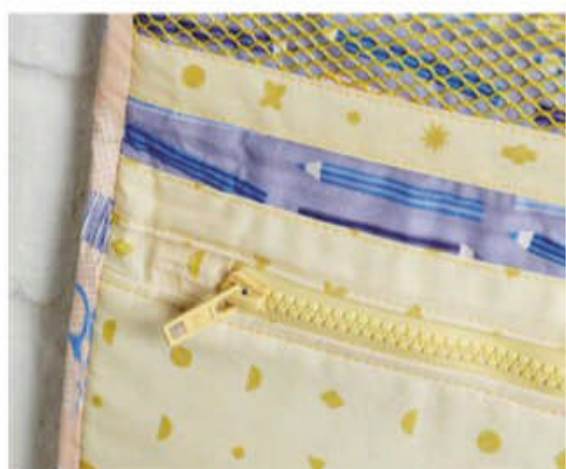
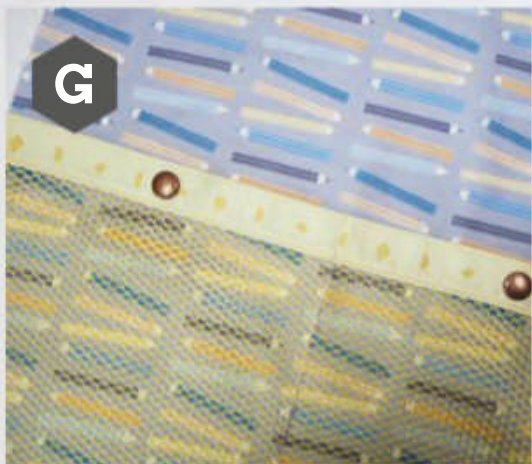
17 Place the outer on top of the foam interfacing, right side up. Baste around the outer edge to secure in place, then trim away the excess foam.

MAKING THE HANDLE

18 Press under $\frac{1}{4}$ in along each short edge of the fabric handle piece. You may wish to hold these ends under by using a dab of washable glue.



MAKING THE LINING MESH POCKET



19 Fold and press the handle as in step 9. Topstitch along both long edges, leaving 1in unsewn at each end, and backstitching to secure.

20 Take the outer panel, measure and mark 7in from the short edge without the zip pocket. Also measure and mark 3½in from each side of the panel. Place the handle, aligning the ends with the marks. Sew each end in place using a box stitch (Fig C).

MAKING THE STRAP

21 Press under ¼in along each short end of the strap piece. Fold and press as in step 9. Topstitch all the way around the strap.

22 Press under ½in at each short end of the strap. Place the D-ring at one end, and sew across the short edge of the strap to secure. Finish with a rivet, following the manufacturer's instructions. Repeat with the swivel clip at the other end (Fig D).

23 Take the outer panel. Measure 10in from the bottom end and fold the zip pocket up. Press. Measure 8in from the top and fold down to create the top flap. Press. Thread the strap under the handle,

and adjust the strap in position. If you wish to secure the strap, pin in place, unfold the panel and stitch the strap in place along the centre of the panel.

MAKING THE LINING ZIP POCKET

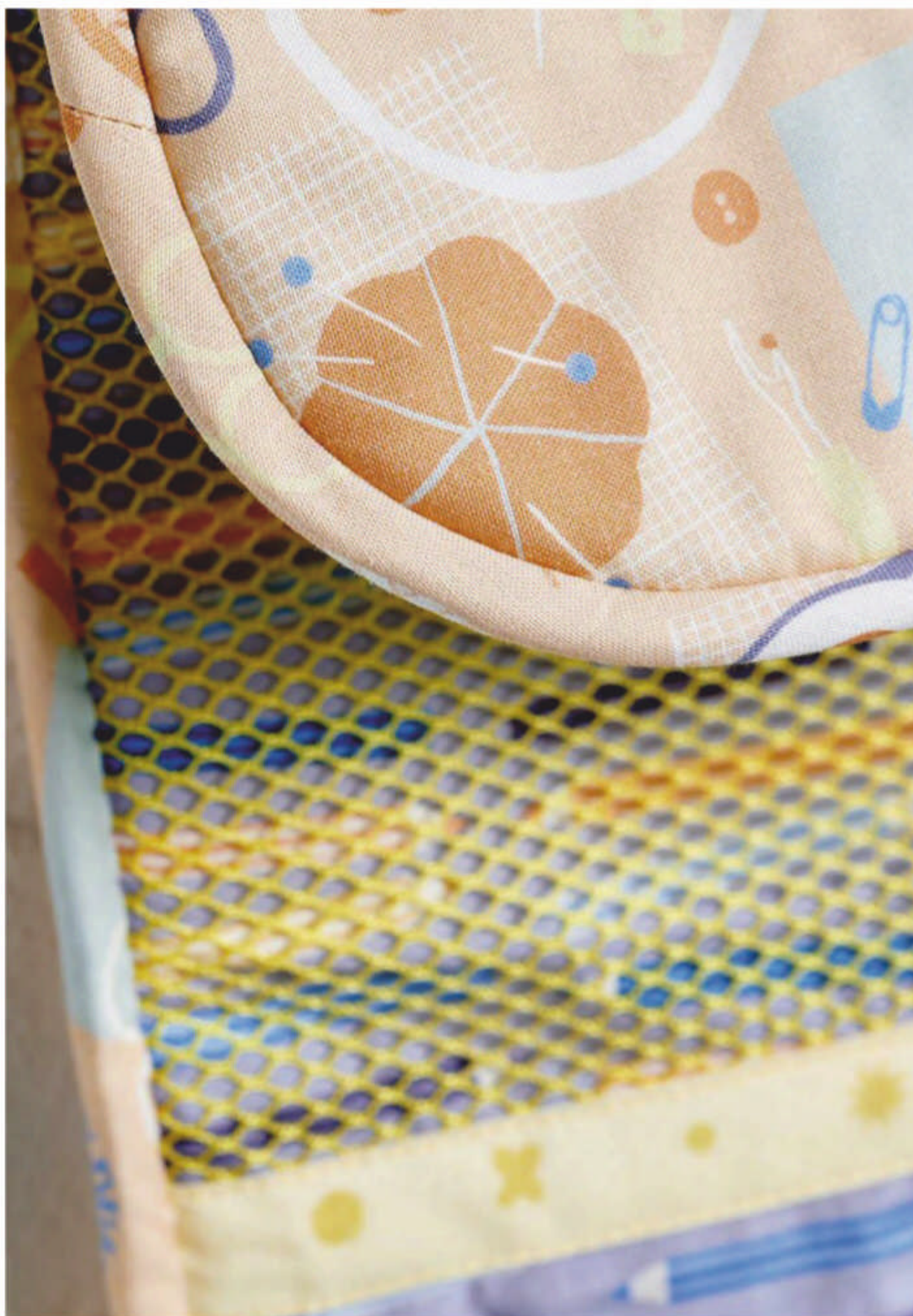
24 Take one contrast and one lining zip tab square. Press under one edge by ¼in on each square. Place wrong sides together and sandwich the 12in zip edge between. Glue or stitch in place (Fig E). Repeat with the remaining zip tabs at the other end.

25 Trim the sides of the zip tabs even with the long edges of the zip. Trim

the zip to 14½in long, ensuring you trim evenly from each end.

26 Place the inner zip pocket contrast fabric piece right side up. Place the zip on top, right side down, at the top edge. Place the lining pocket piece right side down on top. Stitch along the edge of the zip.

27 Press the pocket pieces away from the zip and topstitch in place. Place on top of the lining panel, aligning the raw edges at the sides and bottom. Pin in place, and trim away the corners of the pocket piece to match the lining piece. Baste in place.



28 Take the inner zip pocket top binding piece. Press under $\frac{1}{4}$ in along each long edge. Place on top of the pocket, covering the top of the zip tape. Pin in place, then topstitch along both long edges to finish the pocket (Fig F).

MAKING THE LINING MESH POCKET

29 Take the mesh pocket top binding piece. Press under $\frac{1}{4}$ in along each long edge. Then press in half, wrong sides together. Sandwich over one edge of the mesh pocket piece and topstitch in place.

30 Measure and mark $\frac{3}{4}$ in above the top of the zip pocket on the lining panel. Align the bottom edge of the mesh pocket at the mark and baste along the sides and bottom edge. Sew a vertical line down the centre of the pocket to divide it into two separate compartments.

31 Take the mesh pocket bottom binding and press under $\frac{1}{4}$ in along each long edge. Place over the bottom edge of the mesh pocket and topstitch in place.

32 Following the manufacturer's instructions, install a press fastener in the centre of each section of the mesh pocket along the top trim (Fig G).

MAKING THE LINING SLIP POCKET

33 Place the two inner slip pocket pieces RST. Sew along the top edge. Press the seam open, then turn so the pieces are WST. Press, then topstitch along the finished edge.

34 Place the slip pocket at the top of the lining panel, aligning the raw edges at the top and sides. Pin in place, trim the pocket corners to match the lining panel and then baste in place.

35 Mark vertical divisions across the pocket. Debbie made a total of ten pockets, evenly spaced across the pocket, approx $1\frac{3}{8}$ in apart. Sew along the marked lines, backstitching at the folded end of the pocket (Fig H).

FINISHING THE CASE

36 Place the main and lining panels WST. Baste around the outer edge.

37 Finish the edges with your prepared bias binding as follows. Unfold the



binding, and press under $\frac{1}{4}$ in at one short end. Align the raw edge around the outer edge of the case, RST with the outer panel. Clip in place, lapping the ends of the binding and trimming any excess.

38 Sew the binding in place, sewing along the crease (Fig I). Press the binding over to the lining side, so the folded edge covers the seam. Hand stitch

in place to finish. Finally, fold the case and use the strap to close.



Debbie von Grabler-Crozier

Debbie's two loves are craft and quantum physics!

sallyandcraftyvamp.blogspot.co.uk

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

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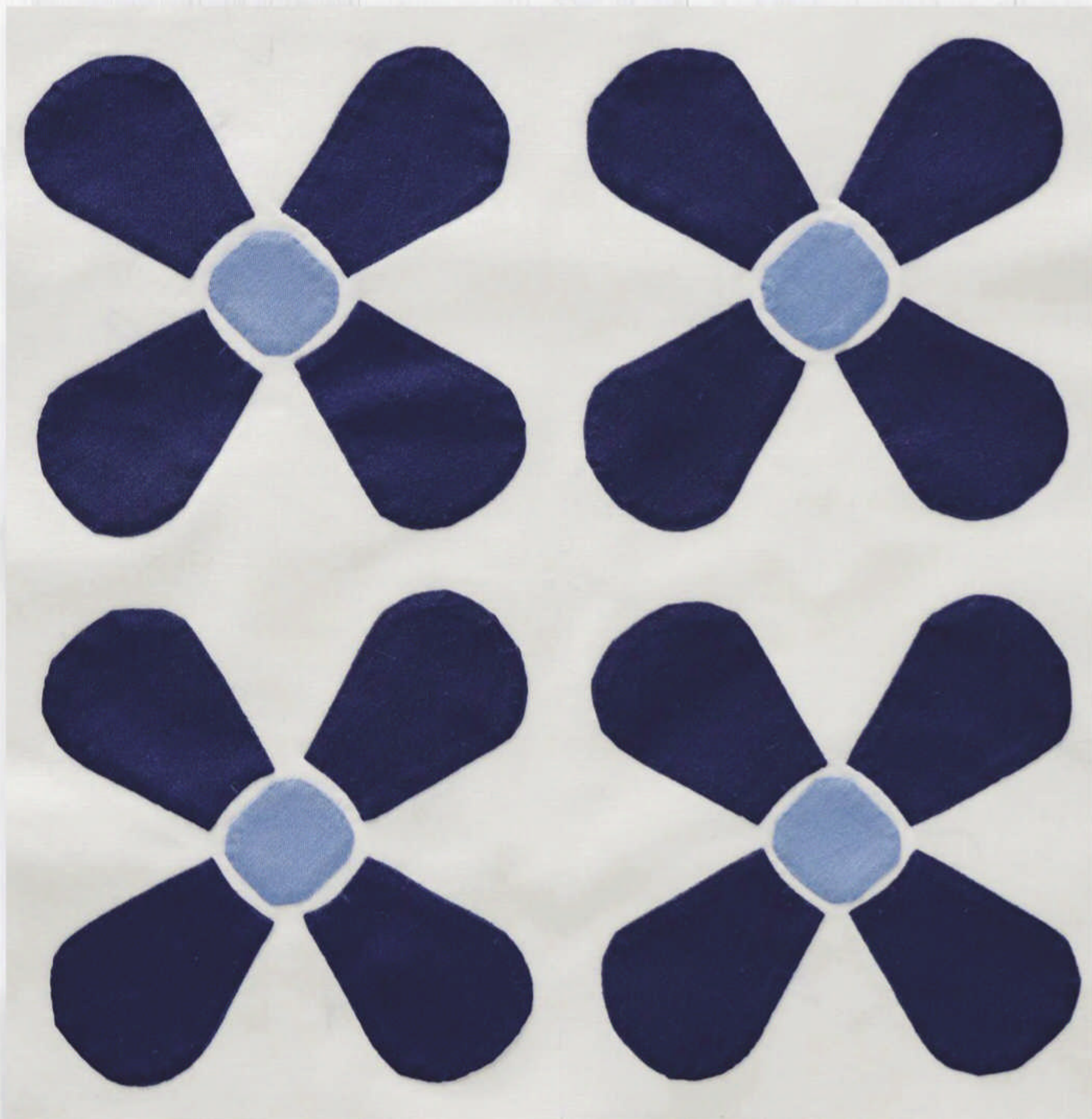
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NIONDE BLOCK

BLOMMA

BLOCK
9 of 12



By Yasmeen K Branton

YOU WILL NEED

To make Block 1:

- White fabric: 15in square
- Mid purple: 5in square
- Light blue: 13in square

To make Block 2:

- Navy: 15in square
- Light blue: 5in square
- White: 13in square

To make block 3:

- Peach: 15in square
- Light blue: 5in square
- Dark blue: 13in square

To make block 4:

- Mid purple: 15in square
- Peach: 5in square
- Dark blue: 13in square

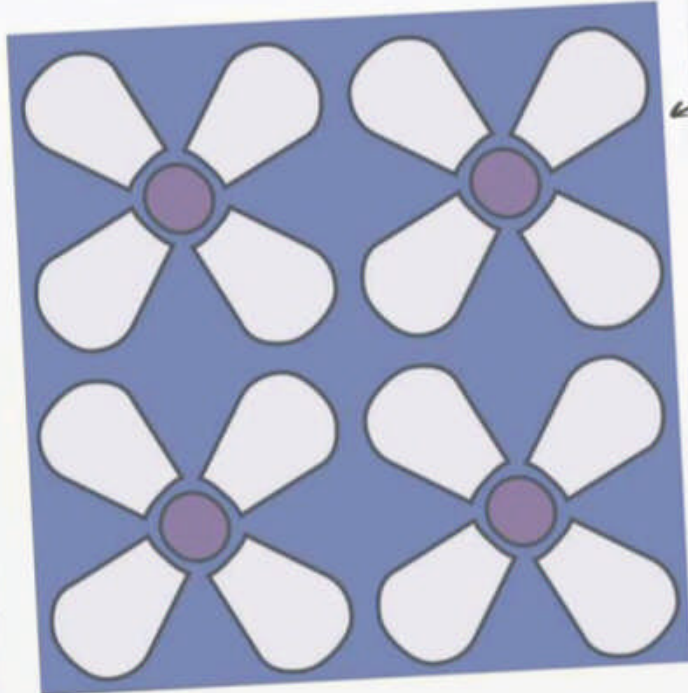
FINISHED SIZE

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

TO MAKE THE WHOLE QUILT:

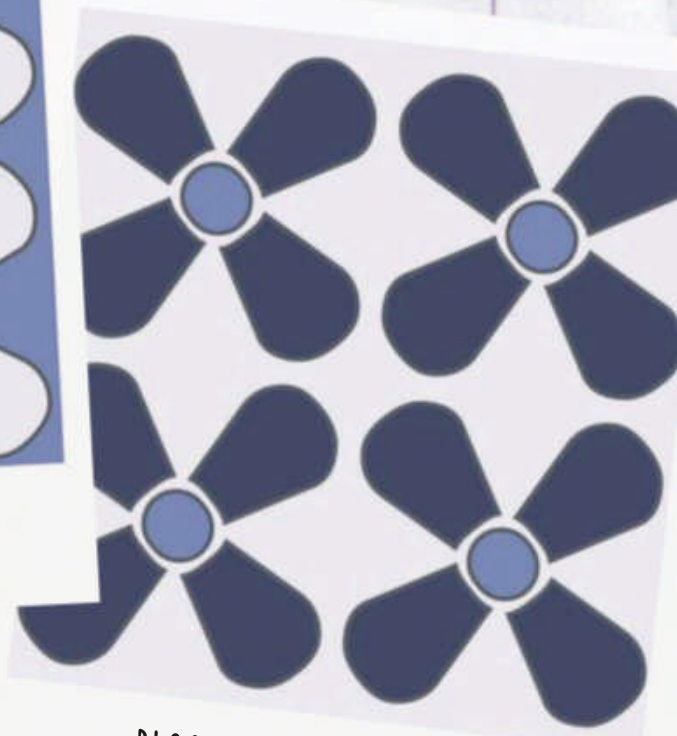
- White fabric: 1½yds
- Peach fabric: 1¼yds
- Mid purple fabric: 1½yds
- Dark purple fabric: ¾yd
- Navy fabric: 1½yds
- Dark blue fabric: 1¼yds
- Light blue fabric: 2yds
- Light green fabric: ¾yd
- Mid green fabric: 1yd
- Backing fabric: 5½yds
- Batting: 70in x 82in
- Binding fabric: ⅝yd

Take yourself to our website gathered.how/lovequiltingmag to see the full quilt Layout Diagram

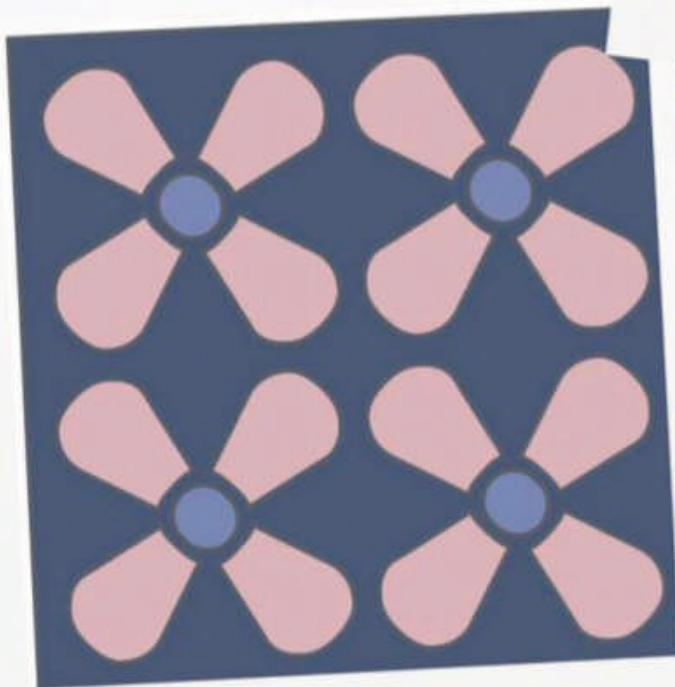


BLOCK 1 LAYOUT DIAGRAM

Use the centre marks from the templates to achieve perfectly spaced blocks



BLOCK 2 LAYOUT DIAGRAM



BLOCK 3 LAYOUT DIAGRAM



BLOCK 4 LAYOUT DIAGRAM

NOTES

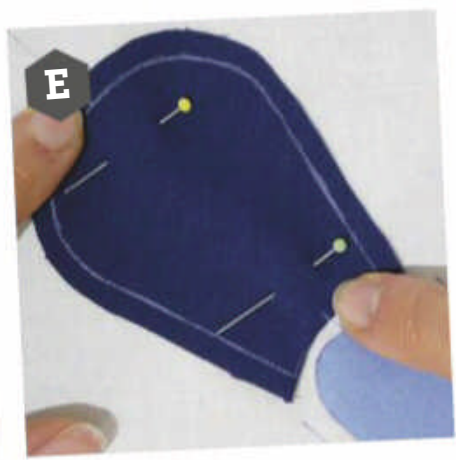
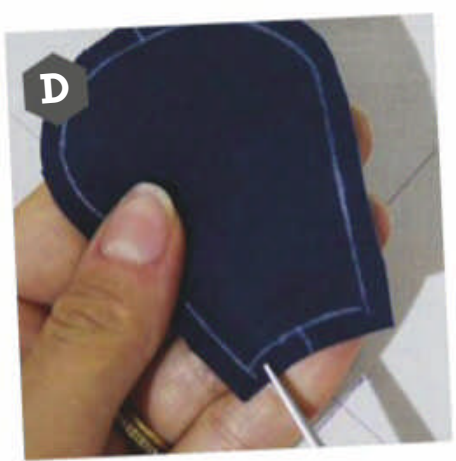
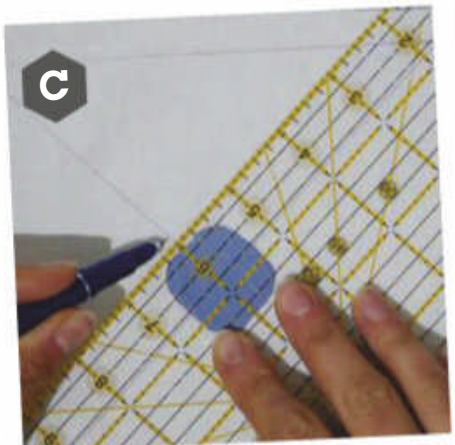
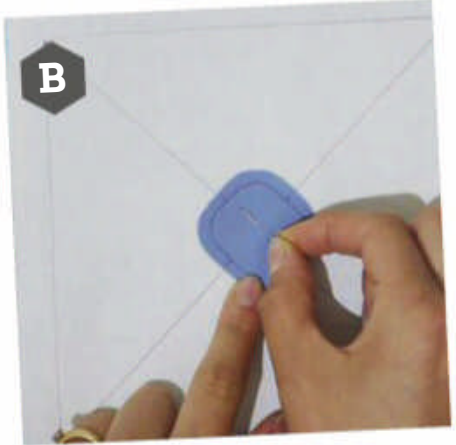
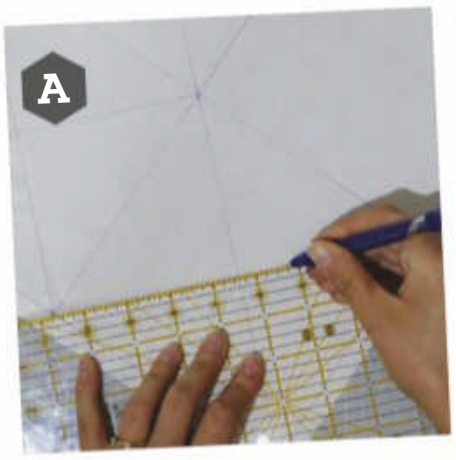
- Seam allowances are ¼in, unless otherwise noted.
- Appliqué templates do not include seam allowance.
- If you precut all your background squares at the start of the quilt, disregard step 1.

FABRICS USED

- All fabrics are Kona Cotton Solids by Robert Kaufman in Snow,

Dusty Peach, Lupine, Hibiscus, Nautical, Cadet, Dresden Blue, Seafoam and Sage.

- Visit www.gathered.how/lovequiltingmag for alternative Moda Bella Solids and Art Gallery Fabrics Pure Elements.



CUTTING OUT BLOCKS 1-4

- 1 Cut one (1) 13in square for the background of each block.
- 2 Cut out the templates and trace around them using a chalk marker on the right side of the fabric. Refer to the Layout Diagram for each block for the colours of each piece. Make sure to leave space between pieces to add a seam allowance around each one.

- 3 Cut out each piece, adding a scant 1/4in seam allowance all the way around each one. Make sure to add the centre marks from the template in the seam allowance to aid in placement.

PIECING THE BLOCK

- 4 Mark a 12in square in the centre of the background square, using a removable fabric marker. Divide this square in half both vertically and horizontally (making 6in boxes). Mark both diagonals of each box (Fig A).

- 5 Take one centre piece, and place in the centre of one of the marked boxes, aligning the template marks with the diagonal markings. Pin, baste and then appliqué in place (Fig B).

- 6 Mark 1/8in from the side of the appliquéd centre piece, along each of the diagonal lines (Fig C).

- 7 Clip the inner curve of one petal shape (Fig D). Finger press the clipped edge under. Pin in place, aligning the pressed under curve with the 1/8in mark, and the centre petal marks with the diagonal line (Fig E). Pin, baste and then appliqué in place. Repeat to add the remaining petals.

- 8 Repeat steps 5-7 to add the remaining three flowers to complete the block.

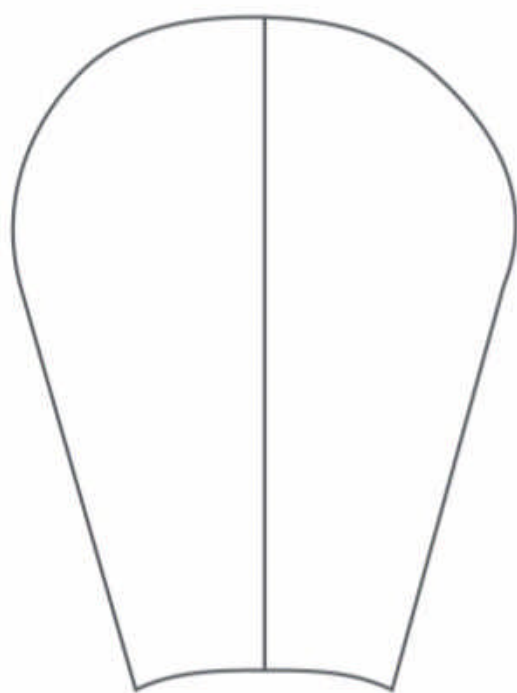
- 9 Remove any basting stitches and marks from the background fabric. Lightly starch and press the block. Carefully centre the block and trim to 12 1/2in square to finish.



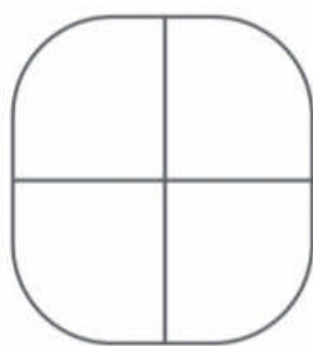
Yasmeen K Branton

Yasmeen is a hand appliqué designer who transfers the skills she developed studying hand embroidery at the Royal School of Needlework to modern sewing patterns. Slow stitching acts as her daily meditation, and she couldn't go a day without it!

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ACTUAL SIZE



BLOMMA
Centre
ACTUAL SIZE

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5 WAYS TO:

Get in the zone

Feeling uninspired? **Amanda Carye** muses about her top tactics to motivate her sew-jo

Some days I wake up and am ready to sew, sew, sew. Then there are days where I'm just not in the right head space. Maybe I'm distracted, maybe I'm drained, maybe I'm dreading having to trim a bunch of HSTs. Most times I try not to force it. But when days stretch into weeks, I know I have to trick myself into sewing again. Here are my top five tricks to get in the 'sew zone':

1 FLIP THROUGH A BOOK OF BLOCKS

Sure, you can go on the internet and scroll through them, but may I suggest a physical book if you can get your hands on one? Something about the manual act of flipping through pages of blocks is like a jumpstart to the brain. And if I need an extra jolt of energy, I love to force myself to make a simple traditional block (or ten) with some scraps.

2 SORT YOUR SCRAPS

There is nothing like giving things a good clean to make you wish you were sewing. While cleaning your sewing space is pretty good, I suggest you try tackling your scrap bin/pile/incredible blob. Before you start, decide on how you want to organise them. I personally love sorting by colour as invariably some new colour combo has my heart racing and my mind whirling with new ideas!

3 WASH SOME FABRICS

This is for my fellow pre-washers out there (if you're not a pre-washer, maybe now is the time to take up the habit?!). If you're anything like me, I'm sure you've got some fabric that needs to be washed and ironed. Why not do it now? I find that the monotony of the activity flips a switch in my brain that goes, 'Oh my, this is tedious, I'd much rather be sewing'.

4 TRY SOME HANDWORK

I've said it before and I'll say it again (and again and again), but handwork is magic. I like to mark a 1in grid on solid fabric, then quilt it by hand with different colours, stitching along the grid (maybe adding some diagonals as I go just for kicks) and alternating colours as I use up each strand.

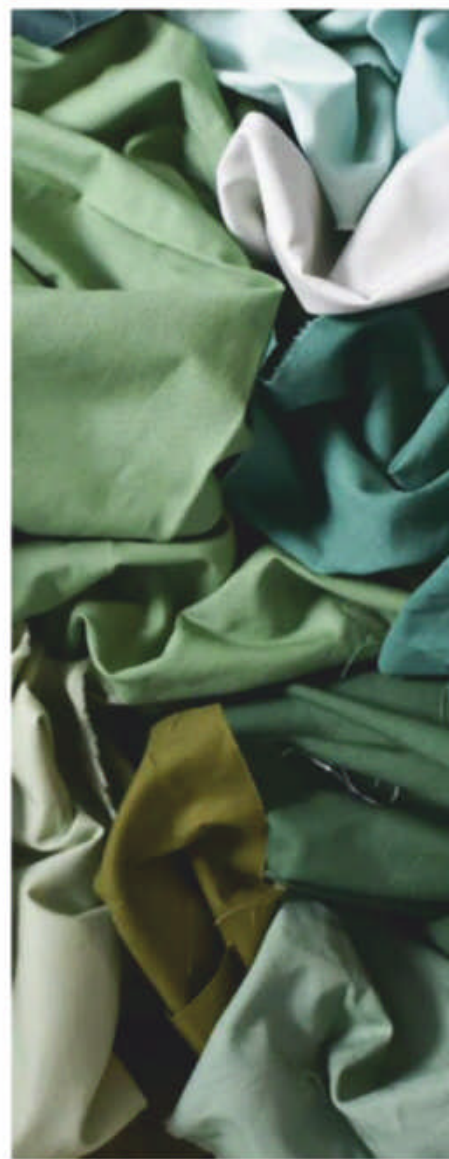
5 LISTEN TO QUILT BUZZ

It's something to do while completing boring housework/chores/errands: sometimes the best way to get back in the sew-zone is to be inspired by other quilters. And the best way to do that? Listen to the Quilt Buzz podcast (have I mentioned? I'm a co-host!): we have an amazing list of guests, ranging from big name rock stars, to the amateur superstars.



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