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SUMMER SEWING

How long does it feel like we've been waiting for this moment?! The sun is shining, gardens are blooming, birds are chirping and… sewing machines are whirring. That's right folks, we're still sewing – whatever the weather! We've packed issue 126 with designs that are fun, bright and cheery enough to rival months of endless sun: just take a look at the saturated solids of Daisi Toegel's vibrant cover quilt! Gaby Sartori and Ruby Star Society's respective sausage dog and cat designs bring the smiles, Sarah Ashford's blooming Dresden quilt presents everlasting flowers, and Zeïba Monod's colour-crush cushion draws upon traditional West African mudcloth symbols in a sleek, modern way. Plus, as always, we have plenty of ways to put your treasured scraps to perfect use! It's a scorcher.

Lorna Slessor **Editor**

LovePatchworkandQuilting LoveQuiltingMag LoveQuiltingMag
www.gathered.how/lovequiltingmag

Meet our contributors!



Sandy Saengsuk

Sandy isn't just a pattern designer – she's also a longarm quilting extraordinaire! Check out her summery Half-square Triangle quilt and mini on p44



Gaby Sartori

Brazil-based Gaby combines her passion for design and sewing with cute FPP patterns. Head to p57 for her sweet sausage dog mini quilt with a foodie twist!



Sara Fernandez

Sara loves quilting with showstopping prints and teaching workshops to share her love of the craft! She pieced Ruby Star Society's kitschy cat quilt on p30

Quilting is for everyone

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

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85 Continue building your English Paper Piecing skillset with Block 4 of our BOM series, EPP Party! Each issue, Karen Lewis will help to grow your confidence with the technique

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Features

FABRIC LABELS

6 Learn more about the handy bit of kit that comes with this issue!

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PATTERN ROUND-UP

90 We can't get enough of Dresden blocks – sew our p22 beauty or check out more bright ideas!



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YOUR GIFT

HIT THE MARK

Keep tabs on your cut fabric pieces, finished blocks and assembled rows with our handy fabric labels! You'll find 52 letters and 44 numbers to streamline your piecing

Make sure your quilt assembly stays on track with our handy fabric labels! Use for signposting your cut fabrics, rows and blocks as you go, for smooth-sailing sewing.

You'll find them especially useful for those quilt projects with lots to keep tabs on: when you're wrangling a handful of blocks or units – and you've spent a while getting them in the order you like – the last thing you want is to mix them up while sewing them together.

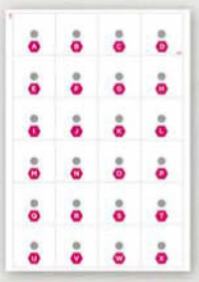
Our labels can be used to mark each section, attaching them easily with a pin or clip as shown! When securing your labels to blocks, try pinning in the same position, such as at the top of each block, so you can make sure they're stitched in the correct orientation too (trust us… we've been there). They're also great for marking your cut fabrics, thanks to letter and number labels to correspond with 'Fabrics 1, 2, 3', or 'Piece A, B, C' etc. If your pattern doesn't already have labels, you could pencil them in as you work! This comes in particularly handy when you're making more advanced quilt patterns, so you can take on new challenges with confidence.

Care for one more bonus use? Okay, we'll bite. These sturdy labels are also super helpful for nesting seams, as you can use alternate row numbers to press opposite ways. The options really are endless! We can't wait to see how you use yours for your piecing.

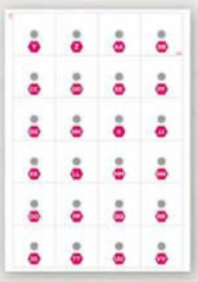
96 LABELS TO USE!



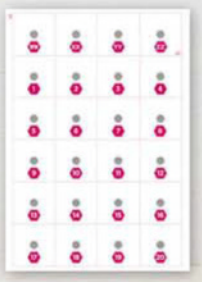
Your labels include:



A–X



Y–V V



W W–Z Z, 1–20



21–44

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OUT THERE

THIS MONTH **WE'RE LOVING**



Desert dunes

Is it just us or is it getting hot in here? Graphic landscape quilts are totally on trend right now and we can't get enough of this one by Donna of XOXSEW. This bold, nature-inspired design keeps things strikingly simple with a mountain range scene in warm tones. Plus, the pattern comes with options for three different variations: you can opt to include the sun in the sky in different placements to create a landscape that's uniquely yours. Find the Desert Dunes pattern at **xoxsew.com**

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



ON POINT

If you (like us) have been obsessed with Sashiko stitching ever since our Little Stitches pouch in *LP&Q* issue 119, then you need to get your hands on these sturdy Sashiko needles from Clover. Made from tough steel with a unique elliptical design, these needles are made to last.

clover-mfg.com



Image credit: Jen Cannon of Piper Autumn Fabrics (@piperautumnfabrics, piperautumnfabrics.etsy.com)

LIFE IN COLOUR

This Colour Wheel enamel keychain is a must for any modern quilter's creative toolkit! Simply consult this uber-useful spinner to find complementary, contrasting and analogous colour combos. And just like that, your fabric pulls are about to become a whole lot easier! Check them out at **thegraymuse.com**

FABRIC CRUSH
SUZY DESIGNS!

We all know and love Suzy Quilts for the expert tutorials and beginner-friendly patterns which helped many of us at the start of our quilting journeys. But did you know she's also a talented fabric designer? Presenting, Duval: her chic, 60s-inspired fabric collection for Art Gallery Fabrics, shipping in August 2023. Browse the subtle, muted prints on **artgalleryfabrics.com**







GONE SHOPPING

CUTE CUSHIONS

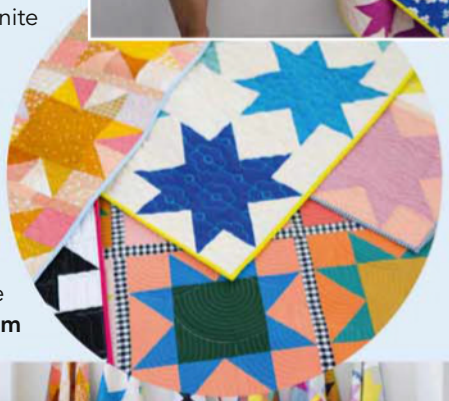
We've been spotting tonnes of trendy quilted homewares recently – and loving it! We're feeling particularly smitten with these playful cushions from Ferm Living. Take inspiration to make your own nature-inspired, cuddly designs, or browse their certified organic cushion collection over at **fermliving.com**

PERFECT PATTERNS

ADVENTURE IS OUT THERE

Stitch up a sky full of stars with this stunning pattern! The Star Adventure quilt by Meghan of Then Came June is an ode to the Sawtooth Star block, which Meghan loves for its infinite possibilities. Meghan showcases its verifiable versatility with a wide range of different colourways in her sample Star Adventure quilts. Amongst them you'll find a super sophisticated, minimalist two-tone version, along with a punchy pastel solids version (and even one with adorable puppy-filled prints from Aneela Hoey's Pips collection for Moda). To piece your very own, head to **thencamejune.com**









GOOD READS



FAST & FUN

Quilters after a quick win will love this beginner-friendly book by Melissa Corry! Piece 10in squares into nine showstopping lap quilts with *Fast & Fun Lap Quilts.*

searchpress.com

FABRIC CRUSH

BUDDING IDEAS

Slow down and smell the flowers with this rustic collection! Idea Garden by Meenal Patel for Cloud9 Fabrics is filled with quaint prints, including friendly flowers and fungi. Meenal wanted to design a collection that honours the growth within when we stop to appreciate the growth around us. **cloud9fabrics.com**







INSTA INSPIRES

#SUMMERLOVINSEAGLASSSAL

We love the idea behind this sweet sewalong! Allie McCathren (@exhaustedoctopus) and Kitty Wilkin (@nightquilter) started the Summer Lovin Seaglass SAL to try and spread as much joy as possible. To join in, simply pick out a few activities you love and want to do more of, and assign each one a colour. Then, every time you do one of them, cut out a little seaglass piece in the relevant colour. By the end of the summer, you'll have enough to create a beautiful seaglass quilt that's dear to your heart, reminding you of all the happy memories you've made!



TOP TIP

FEEL FREE

Up your free-motion quilting game with this handy tip from Mary Davis! She posted a video to her Instagram (**@marygoroundquilts**) showcasing her technique for finding the best FMQ design for a quilt. Simply layer a clear plastic cover over the top and experiment with different free-motion doodles using a dry-erasable marker, until you find the design that works best! Mary auditioned wavy lines and spirals before she settled on floral vines for this sample of her brand new Manifest quilt.

marygoroundquilts.com



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GO GREENER

SQUEAKY CLEAN

Say goodbye to disposable plastic sponges! You can make your very own reusable sponges as an eco-friendly alternative: all you'll need is quilting cottons, mesh fabric and batting to make a sustainable sponge that lasts. You won't just be saving the planet: you'll save pennies on buying new ones too!

happilydiy.com





PLANT DYED LINEN

We love these sustainable linen fabric cuts by Stuart Moores Textiles **(@stuartmoorestextiles)**! Available in various rich and vibrant hues, these fabrics have been hand-coloured using natural plant dyes. Find them on **stuartmoorestextiles.com**

Calling all quilting newbies: this pattern is super beginner-friendly too!

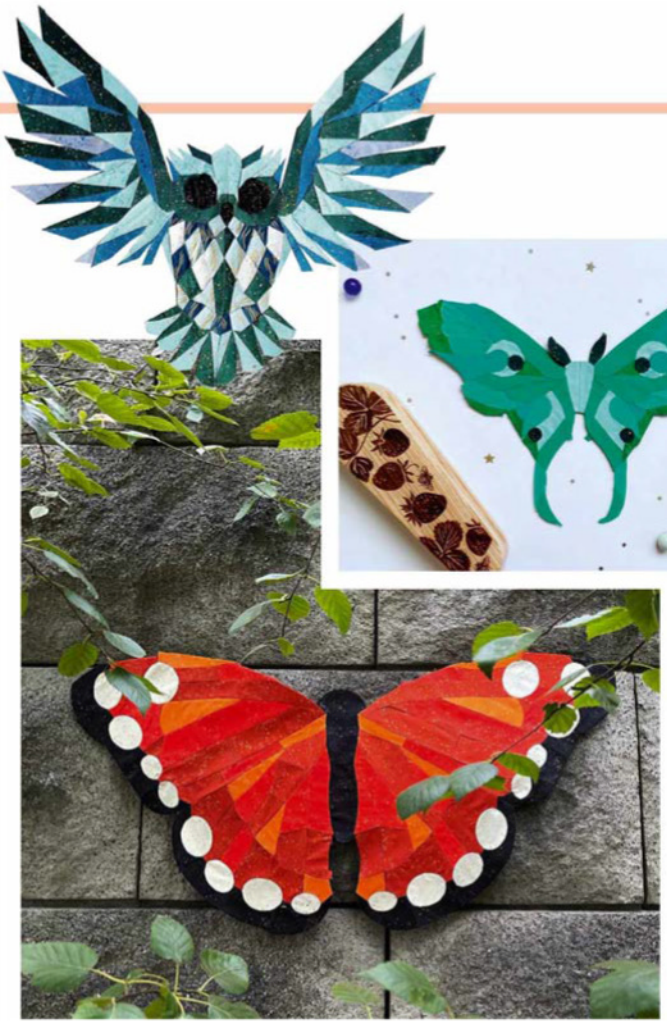


PERFECT PATTERNS

SCRAPPY-GO-LUCKY

This quilt is a stash-buster's paradise! Jennifer Jones of Penelope Handmade specifically designed the Scrappy Stanley as an alternative to her Stanley quilt pattern: this version is pre-cut friendly, using smaller blocks with more fabrics, making it perfect for quilters keen to sew their stash! We love the delicate, hand quilted details, adding texture and an extra tactile quality. You can purchase the PDF pattern at **penelopehandmade.com**







Above, left to right: Owl, Monarch Butterfly and Lunar Moth EPP, all designed and pieced by Laurel. Below: Roses and Tiger Jacket EPP, also by Laurel.

MEET THE QUILTER

LAUREL RYAN

We talk to Laurel Ryan of Porcupine Sews Threads about her quilty origins, English Paper Piecing love and beginner advice...

How did you first get into quilting?
I grew up with quilters, so it was always around. I took a home economics class in high school and made a few novelty things, but I really got into sewing and quilting around 2006 when I dropped out of college and I needed something to do. I started with a skirt tutorial from Noodlehead (noodle-head.com) and expanded to quilts from there!

Tell us a bit about how you first fell in love with the English Paper Piecing technique.
I started the La Passacaglia quilt by Willyne Hammerstein in 2014/2015 when I was pregnant and fell in love with the slow methodical stitching. I even worked on it while I was in labour! It's a large quilt and I found it hard to work on it and keep track of how everything was set up. I was getting frustrated that I wasn't able to finish the quilt in a short amount of time, and that is when I started planning out my own patterns.

What do you think is the biggest lesson you've learned from quilting?
Always trust the process. I always doubt my colour choices or my layouts right up until the very end when it all comes together and everything looks and feels better than I had imagined.

What advice would you give to an EPP beginner?
Use thread that matches your fabric and that will hide your stitches a bit. If you don't like that your stitches are still showing, take it out and try again. I would also check out some flat back stitching tutorials online to help keep your stitches from showing.

Where do you tend to find inspiration for your various animal EPP patterns?
Nature, Pinterest and stained glass, to name a few things!

What fun things can we expect from you in the future?
I've got lots of modern designs coming up in the next few months, and a few free projects too!

psthreads.com

porcupinesews_threads



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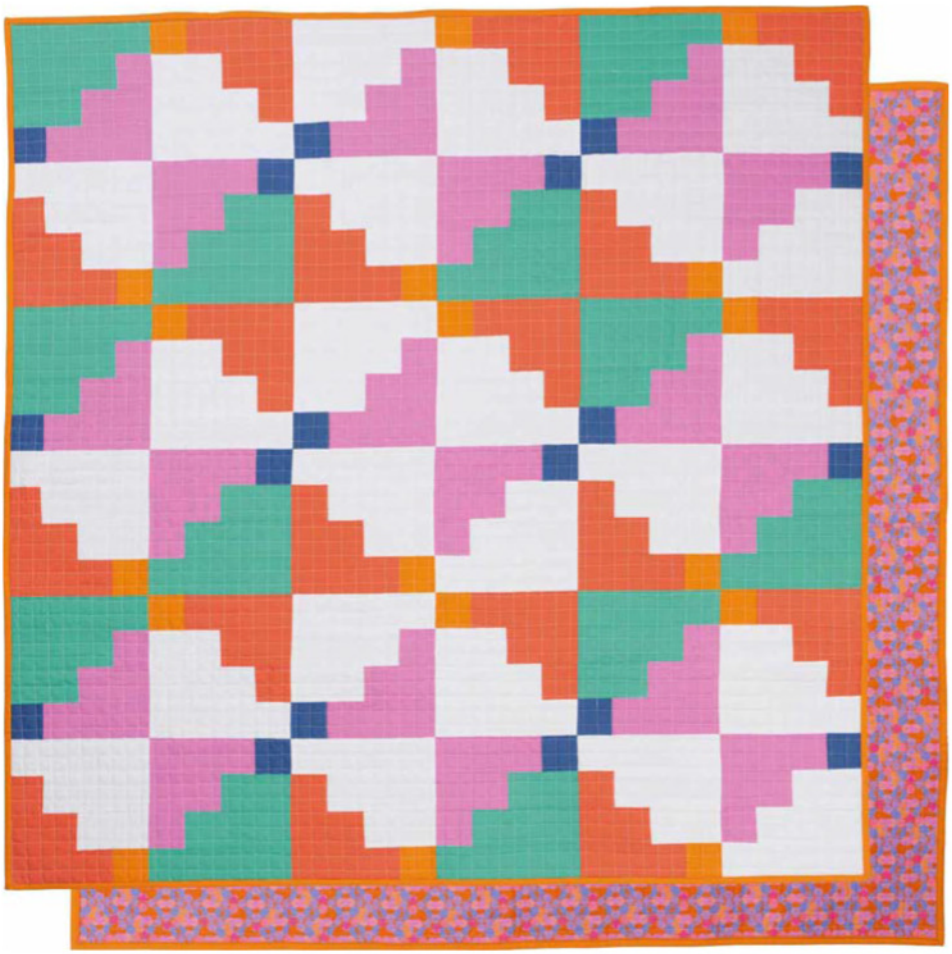

BE BOLD
Select bright, eye-catching shades for a quilt that really pops!



STEP UP

Stitch simple solids into this striking graphic staircase design: it's the perfect project for beginners to quilting!

BY DAISI TOEGEL



YOU WILL NEED

- Fabric A (white): 1⅛yds
- Fabric B (green): ⅝yd
- Fabric C (pink): ¾yd
- Fabric D (blue): one (1) fat eighth
- Fabric E (yellow): one (1) fat eighth
- Fabric F (orange): ¾yd
- Binding fabric: ½yd
- Backing fabric: 3½yds
- Batting: 56in square

FINISHED SIZE

- 48in square

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- RST = right sides together.
- WOF = width of fabric.
- Daisi used Quilters Dream Cotton Batting supplied by Quilters Dream (quiltersdreambatting.com).
- Fabric supplied by Robert Kaufman (robertkaufman.com).

FABRICS USED

Fabrics are all Kona Cotton Solids by Robert Kaufman, as follows:

- Fabric A: White.
- Fabric B: Cypress.
- Fabric C: Candy Pink.
- Fabric D: Cadet.
- Fabric E: School Bus.
- Fabric F: Nectarine.
- Backing fabric: Azalea.

QUILT AN EASY GRID OF STRAIGHT LINES TO ECHO THE BLOCKS ON THE QUILT TOP!

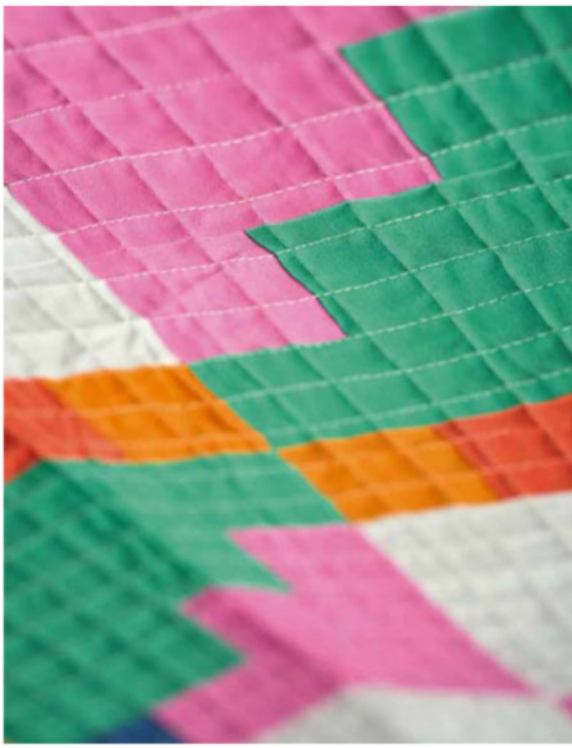
CUTTING OUT

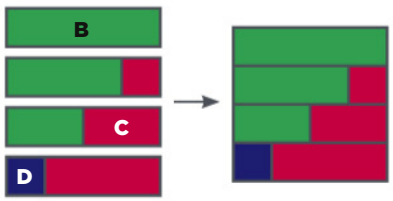
1 From Fabric A cut:
- Twenty four (24) 4½in x 2½in.
- Twenty four (24) 6½in x 2½in.
- Twenty four (24) 8½in x 2½in.

2 From Fabric B cut:
- Twelve (12) 4½in x 2½in.
- Twelve (12) 6½in x 2½in.
- Twelve (12) 8½in x 2½in.

3 From Fabric C cut:
- Eighteen (18) 2½in squares.
- Eighteen (18) 4½in x 2½in.
- Eighteen (18) 6½in x 2½in.

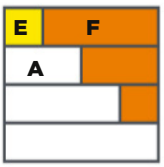
4 From each of Fabrics D and E cut:
- Eighteen (18) 2½in squares.



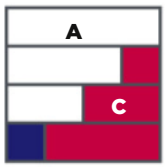


Block 1 x12

Fig 1

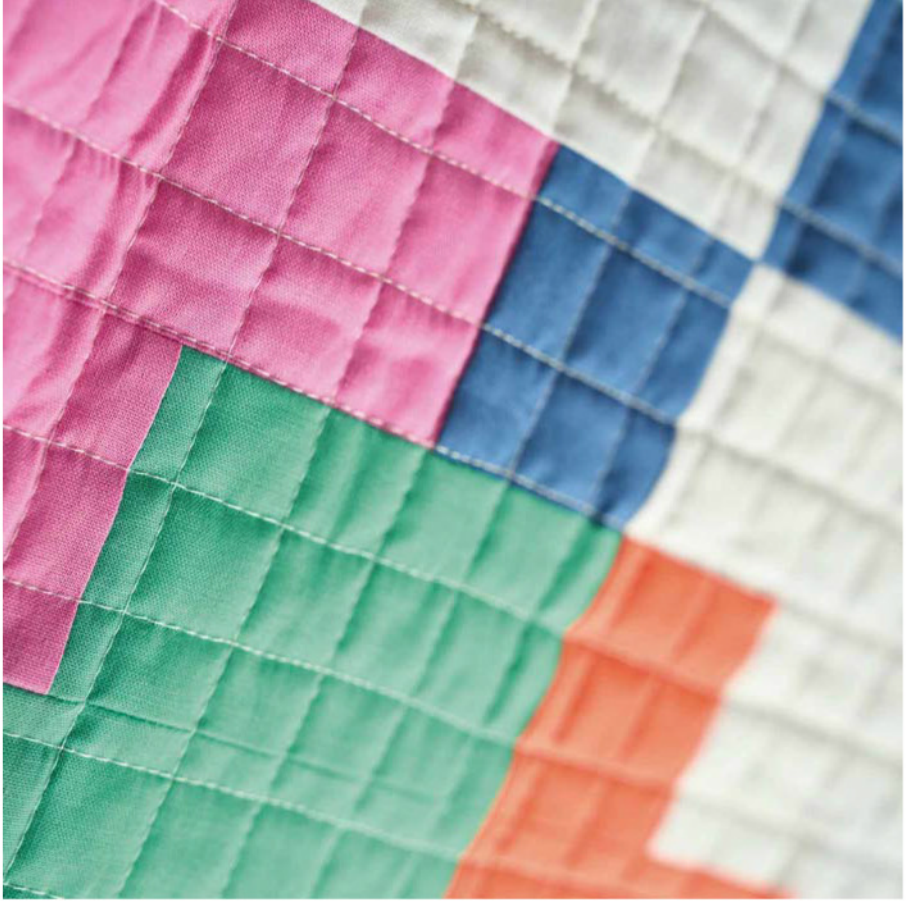


Block 2 x18



Block 3 x6

Fig 2

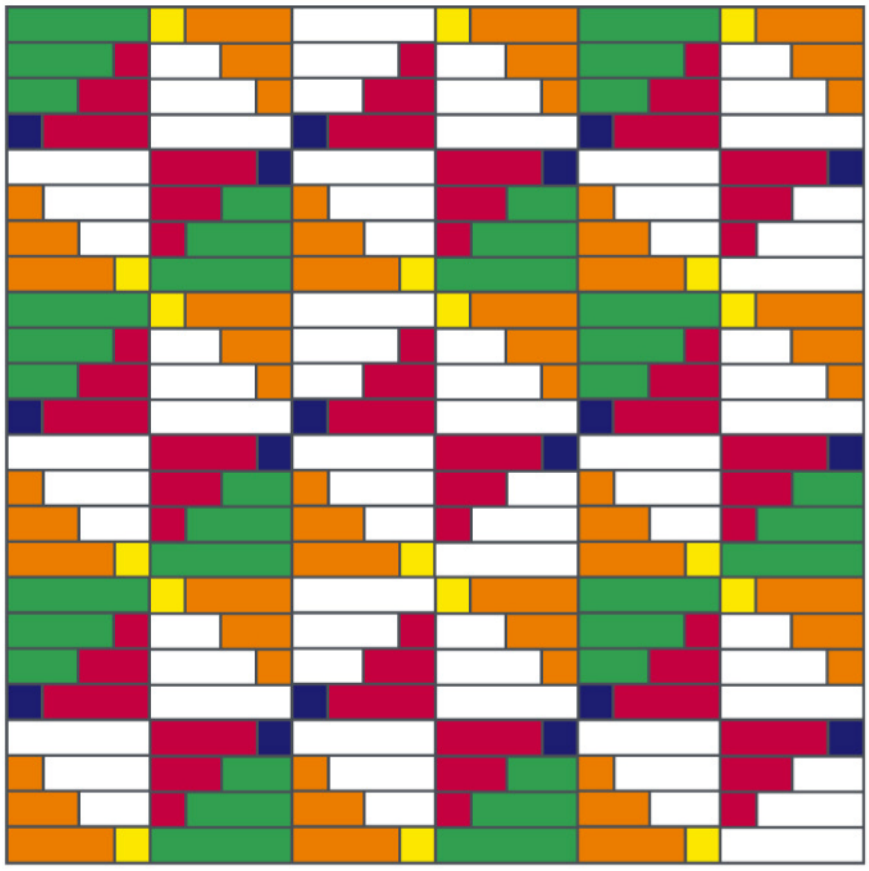


5 From Fabric F cut:
- Eighteen (18) 2½in squares.
- Eighteen (18) 4½in x 2½in.
- Eighteen (18) 6½in x 2½in.

6 From the binding fabric cut:
- Five (5) 2½in x WOF.

PIECING THE QUILT

7 Take one of each size of the Fabric B and Fabric C strips and one Fabric D 2½in square. Arrange in rows, as shown in Fig 1. Sew the units in rows, then sew the rows together to complete one Block 1. Repeat to make a total of twelve Block 1.



Quilt Layout Diagram

8 Repeat the process in step 7 to sew Blocks 2 and 3, referring to Fig 2 for colour placement. You will make a total of eighteen Block 2 and six Block 3.

9 Arrange the blocks in six rows of six blocks, referring to the Layout Diagram. Each row will have two Block 1, three Block 2 and one Block 3. Take care to rotate the blocks as they are shown, to achieve the same pattern.

10 Sew the blocks together in rows. Then sew the rows together, carefully matching seams between the blocks.

QUILTING AND FINISHING

11 Cut the backing fabric in half across the width. Remove the selvedges and sew the two pieces together using a ½in seam. Then press the seam 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. Daisi quilted straight lines, vertically and horizontally, for a grid effect. Trim off the excess batting and backing fabric and square up the quilt.

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

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



Daisi Toegel
Daisi is a self-taught quilter who loves quilting with bright, colourful fabrics, and her three adorable cats!
flowersew.com
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PRE-CUT PRO
This pattern is fat quarter friendly, so use your favourite print fabrics!



DAISY DRESDENS

Bring the outdoors inside with a ditsy quilt that provides the perfect backdrop for playtime and picnics

BY SARAH ASHFORD



YOU WILL NEED

- White fabric: 1⅛yds (includes binding)
- Twelve (12) print fabrics: one (1) fat quarter each
- 20in wide, lightweight fusible interfacing: 3yds
- Backing and binding fabric: 3⅜yds
- Batting: 54in square
- One (1) copy each of the Dresden template and Circle template

FINISHED SIZE

- 48in square

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams to one side, unless otherwise instructed.
- Templates include seam allowances, where necessary.
- RST = right sides together.
- WOF = width of fabric.
- Press well after sewing each seam.
- Read pattern in full before you begin.
- Print fabrics supplied by Windham Fabrics (windhamfabrics.com).

FABRICS USED

- Prints are from the Anew collection by Tamara Kate for Windham Fabrics.
- White fabric is a Windham Solid in White by Windham Fabrics.

CUTTING OUT

1 From each of eight (8) of the print fabric fat quarters cut:
- One (1) 12½in square.
- Eight (8) Dresden templates.

2 From each of the remaining four (4) print fabric fat quarters cut:
- Eight (8) Dresden templates.

3 From the backing fabric cut:
- One (1) 54in x WOF.
- One (1) 54in x 15in.
- Sixteen (16) Circle templates.
- Five (5) 2½in x WOF for the binding.

4 From the white fabric cut:
- Eight (8) 12½in squares.

QUILT SIMPLE STRAIGHT LINES, OR WHY NOT SEW CONCENTRIC FLOWERS AROUND THE BLOCKS?





5 From the interfacing cut:
- Eight (8) 12½in squares.

PIECING THE DRESDEN BLOCKS

6 Take twelve contrasting Dresden pieces and arrange in a circle. Place two pieces RST, sew along one edge and press the seam to one side (Fig A).

7 Repeat the process detailed in step 6, sewing all of the pieces into pairs. Join the pairs in sets of four, as shown in Fig B, then join into a circle. Press all the seams in the same direction to complete one Dresden flower (Figs C and D).

8 Place the Dresden flower RST with one interfacing square, so the sticky side of the interfacing is facing away from the fabric. Pin in place and stitch ¼in all the way around the edge. Trim the excess interfacing, leaving a ¼in seam allowance.

9 Clip the seams all the way around and in between each petal at ¼in intervals. Cut a slit in the centre of the interfacing, taking care not to snip the fabric (Fig E).

10 Turn the Dresden right side out and carefully smooth out all the curves. Press well (Fig F). Repeat steps 6–9 to make a total of eight Dresden flowers.







ASSEMBLING THE QUILT TOP







ASSEMBLING THE QUILT TOP

11 Fold a white 12½in square into quarters to find the centre point. Carefully centre a Dresden flower and hold it in place using basting spray or pins. Topstitch around the petals ⅛in from the edge (Fig G). Repeat for each Dresden flower.

12 Take two of your print circle pieces and place RST. Sew around the edge using a ¼in seam and clip at ¼in intervals. Snip a slit for turning in the centre, being careful to only cut one layer (Fig H). Turn right side out and smooth the curves. Press.

13 Adhere the circle to the centre of the Dresden flower with basting spray or a pin. Topstitch around the outer edge (Fig I).

Repeat the process in steps 12–13 to complete all your Dresden flower blocks.

14 Arrange the Dresden blocks and your eight print 12½in squares in four rows of four, referring to the quilt photography for correct placement. If you're using directional prints, take care to ensure these are all facing the same way. Sew the blocks into rows, then sew the rows together to complete the quilt top.

QUILTING AND FINISHING

15 Remove the selvedges from the 54in x WOF backing piece. Sew this piece to the 54in x 15in piece using a ½in seam. Then press the seam open.

16 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 pins, spray or your preferred basting method.

17 Quilt as desired. Sarah machine quilted simple diagonal lines across the print squares, using her walking foot. Trim off the excess batting and backing fabric and square up the quilt.

18 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.

19 Sew the joined binding strip to the right side of the quilt, creating a neat mitre at each corner. Fold the binding over to the back of the quilt and secure temporarily. Hand stitch in place to finish.



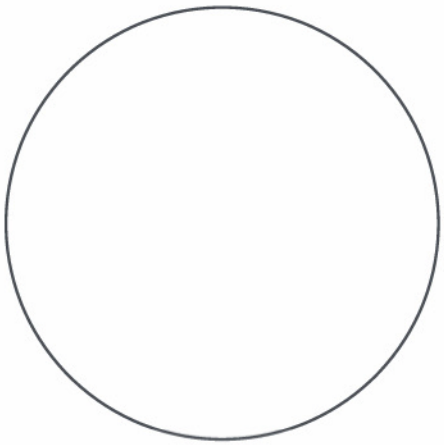
Sarah Ashford
Sarah can often be found stitching, making quilty accessories or on Instagram!
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DAISY DRESDENS

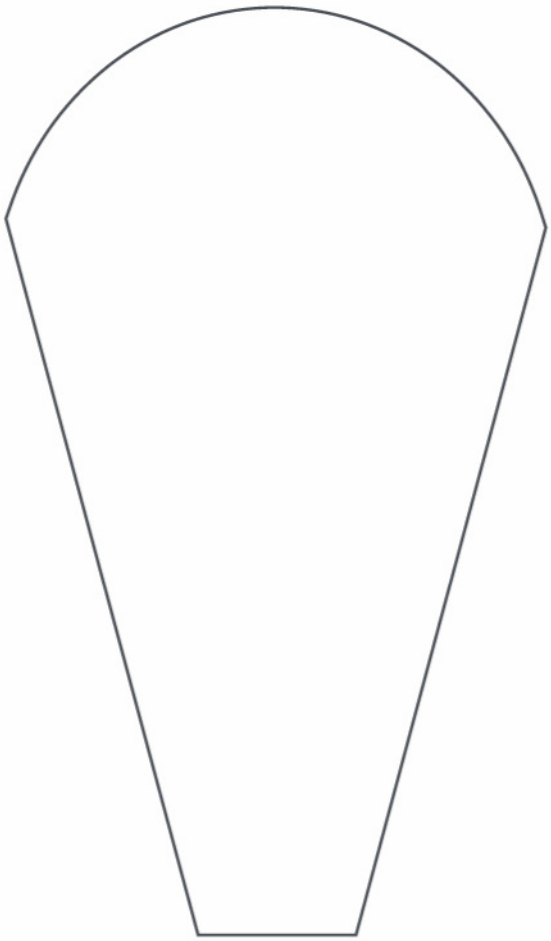
Circle template

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DAISY DRESDENS

Dresden template

ACTUAL SIZE

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GET TO KNOW:

Alison Glass

Andover Fabrics designer **Alison Glass** is all about vibrant colours and warm hues. She chatted to **Sadia Nowshin** about her love of colour and why quilting fabrics are simply the best

Picking a favourite fabric doesn't come easy for Andover Fabrics designer Alison Glass. "Each [collection] represents different moments and emotions in my life, making them all special in their own way," she says – but, if she absolutely *had* to pick, one special collection does come to mind…

Lucky Penny, the first collection that the accomplished designer released, was born out of a trip through America organised by her husband as a birthday gift. On that formative trip, the intricate architectural detail of the cities they passed through sparked inspiration. "The stone and metalwork of the buildings became the foundation for my designs for that collection, and the process of creating Lucky Penny really confirmed that this was a positive direction to pursue."

Since then, Alison has gone on to design a range of colourful, vibrant collections. While she's long had a desire to work for herself, she hasn't always worked with fabrics. Around 15 years ago, she started a business doing organisation and home decorating for clients, dropping the organisation component after a year to focus on space remodels. It was in this role that she first encountered fabrics: "I began using fabrics from the quilting industry in client's homes because the fabric was more in line with what I was looking for: interesting design with bolder colours, and overall just different from a lot of the home decor fabric available at the time".

From there, she gained a growing interest in the process behind the fabrics, and once she had learned a little about the viability of becoming a designer herself, she went at it "with the intention of making it into a sustainable career". Her Lucky Penny collection ended up being produced by Andover Fabrics, and her new profession was off to a start.

Looking through Alison's array of fabrics, one thing strikes you: an abundance of colour. Each collection is a burst of vibrancy, and so it's not surprising when she comments that she does "really enjoy all colours – and especially how they combine in so many appealing combinations".

"IT'S AMAZING TO SEE WHAT PEOPLE MAKE WITH [MY] FABRICS AND THE JOY IT BRINGS"

When deciding on the colour palette of a collection, she doesn't tend to have many rules or pre-set preferences guiding her process. "I really don't use any set palette or groups of colours that people say work well together. I just pick what I personally like and try to balance out the super bright colours with more edgy muted things."

The goal is to pick shades that she, and the people who use her fabrics, "would feel great being surrounded by", and so her designs often dip into a full spectrum of colours.



Alison leans towards slightly warmer-toned colours: sunset and chartreuse are two of her favourites













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That said, she slightly leans towards warm colours: "sunset to chartreuse are some of my favourites".

The feelings that her fabrics will evoke in others are especially important to Alison, and she always thinks carefully about the end uses of her work. "The fabrics are designed for people to make their own distinct creations, so it's completely vital that I keep in mind what they will be used for when designing." While the usage of her fabrics does inevitably vary, her main audience – and the audience she will primarily keep in mind throughout her process – are quilters, so "scale and repetition really matters" and careful colour choices are key.

With a love for snapping photos of anything she likes the look of, inspiration for the collections themselves can be sparked by the "tiniest shape or colour", Alison shares, and many of her muses are taken from the life and world around her. She also enjoys giving each project a name, and sometimes the title of a collection will come before or shape the designs within it.

"Once I find a good name that has some sort of meaning or story attached to it, the designs within the line come together," she notes.

Once the inspiration has sparked, she'll turn to pencil and paper to sketch out the shapes, getting the relationship between designs sorted. Then, she'll "move to the computer and work in Adobe Illustrator to trace the drawings, fill in colour, work out the overall colour story of the line, the repeats and all of the details."

Reflecting on her favourite element of her career, Alison concludes, "it just seems like what I'm supposed to be doing. I can't really imagine a better fit for myself". And like many of her peers in the fabric world, watching her designs realise their potential in the real world is the most rewarding: "it's amazing to see what people make with the fabrics and the joy it brings".



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PRETTY PRINTS
Ruby Star Society's Reading Nook collection adds a cute, kitschy touch!



FELINE GOOD

Practise your piecing and blend different techniques – including FPP and appliqué – with this sweet, skill-building project

PATTERN BY RUBY STAR SOCIETY
SAMPLE BY SARA FERNANDEZ



YOU WILL NEED

- Fabric A (navy): 1⅛yds
- Fabric B (teal): ½yd
- Fabric C (peach): 1⅛yds
- Fabric D (light purple): ¾yd
- Fabric E (yellow): ¾yd
- Fabric F (dark purple): ⅜yd
- Fabric G (light yellow): 1½yds
- Batting: 68in square
- Backing fabric: 4yds
- Binding fabric: ½yd
- White embroidery thread for the cat faces
- Two (2) copies each of the Cat A and Cat B FPP Templates
- One (1) copy each of the Head, Ear, Tail and Yarn Ball Templates

FINISHED SIZE

- 60in square

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- FPP templates include seam allowance around the outer edges only. Other templates include seam allowances.
- Press seams open throughout, unless otherwise instructed.
- Press fabrics well before cutting.
- Press well after sewing each seam.
- RST = right sides together.
- WST = wrong sides together.
- WOF = width of fabric.
- FPP = Foundation Paper Piecing.
- For FPP, shorten your stitch length to 1.5.
- Pattern by Alexia Marcelle Abegg (alexiamarcelleabegg.com).
- Fabrics supplied by Ruby Star Society (rubystarsociety.com).

FABRICS USED

All fabrics are from the Reading Nook collection by Sarah Watts (@wattsalot) for Ruby Star Society.

CUTTING OUT

1 When cutting out Tail and Ear templates in the following steps, cut half of the required pieces with the printed side of the template face up. Then turn the template with the printed side down and cut the remaining pieces.

THIS PIECED BACKGROUND IS A GREAT WAY TO SHOW OFF A HANDFUL OF QUIRKY PRINTS!

2 From Fabric A cut:
- Two (2) 7in x WOF.
- Sixteen (16) 2in x 3½in.
- Eight (8) Tail templates.
- Sixteen (16) Ear templates.
- Eight (8) Head templates.

3 From Fabric B cut:
- Two (2) 7in x WOF.

4 From Fabric C cut:
- Sixteen (16) 5½in squares.
- Two (2) 10½in squares.
- Two (2) 4½in x 5½in.
- Two (2) 6in x 9½in.
- Two (2) 2in x 10½in.
- Four (4) 5½in x 10½in.

5 From Fabric D cut:
- Fourteen (14) 5½in squares.
- Six (6) 4½in x 5½in.
- Two (2) 10½in square.
- Four (4) 5½in x 7½in.

6 From Fabric E cut:
- Eight (8) 5½in squares.
- Two (2) 10½in squares.
- Two (2) 4½in x 5½in.
- Six (6) 2½in x 3½in.
- Two (2) 3½in x 5½in.

7 From Fabric F cut:
- Four (4) 6in x 1½in.
- Sixteen (16) 5½in x 1½in.
- Eight (8) Yarn Ball templates.

8 From Fabric G cut:
- Fourteen (14) 5½in squares.
- Two (2) 5½in x 10½in.
- Two (2) 10½in squares.
- Six (6) 4½in x 5½in.
- Two (2) 6in x 9½in.
- Six (6) 3½in x 5½in.
- Four (4) 5½in x 7½in.
- Two (2) 2in x 10½in.
- Two (2) 2½in x 3½in.



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

PIECING THE FPP TEMPLATES

10 Take one copy of the Cat A FPP template. From the Fabric A 7in x WOF strip, cut a piece measuring approx 7in x 4in and place right side up on the unprinted side of the template. The piece should cover the seam allowance around the outer edges, plus at least ¼in beyond the line between Sections 1 and 2 on the template. Use a dot of washable glue to anchor it in place (Fig 1).

11 Cut out an approx 7in x 4in piece from the Fabric B 7in x WOF strip. Place the piece RST with the Fabric A piece, so that once it has been sewn and pressed open it will cover all of Section 2, plus at least ¼in all the way around.

12 Holding the fabrics in place, turn over to the printed side. Stitch along the line between Sections 1 and 2, extending the line of sewing through the seam allowance at both ends (Fig 2).

13 Press the pieces open. Fold the template along the line between Sections 2 and 3. Neatly trim down the Section 2 fabric to ¼in beyond the fold, being careful not to cut the paper. Then, unfold the paper template.

14 Repeat steps 11–13, alternating Fabric A and B pieces, sewing the sections in numerical order until the entire template is pieced. Press well, then trim along the outer dashed line (Fig 3).

15 Remove the paper from the back, carefully tearing along the seam lines. Press under ¼in along both of the curved edges in order to complete Cat A.

16 Repeat the process in steps 10–15 to sew one more Cat A and two Cat B templates. Note that for each template, the odd sections are Fabric A and the even sections are Fabric B.

PIECING THE CAT BODIES

17 Take one Fabric D 10½in square, and place a pieced Cat A on top. Topstitch along the two curved edges, or appliqué in place by hand (Fig 4). Repeat this process with the second pieced Cat A on another Fabric D square.

18 Using the same process detailed in step 17, neatly topstitch or appliqué the pieced Cat Bs to the two Fabric C 10½in squares, as shown in Fig 5.

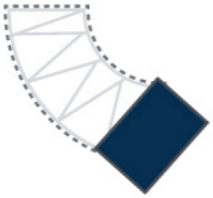


Fig 1

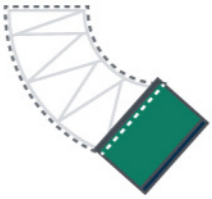


Fig 2



Fig 3



Fig 4



Fig 5

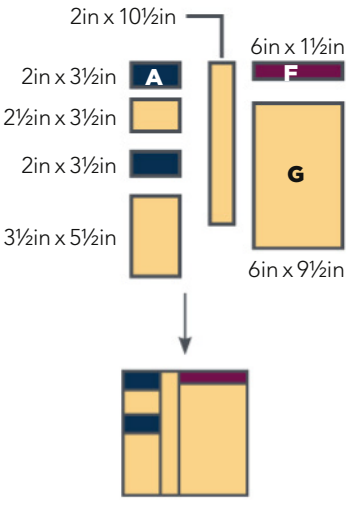


Fig 6

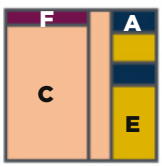


Fig 7

PIECING THE FRONT PAWS

19 Arrange the Fabric A, F and G pieces, referring to Fig 6. Sew the pieces in columns, then sew the columns together to complete one block. Repeat this process to make a second block.

20 Arrange the Fabric A, C, F and G pieces, referring to Fig 7. Sew in columns, then sew the columns together

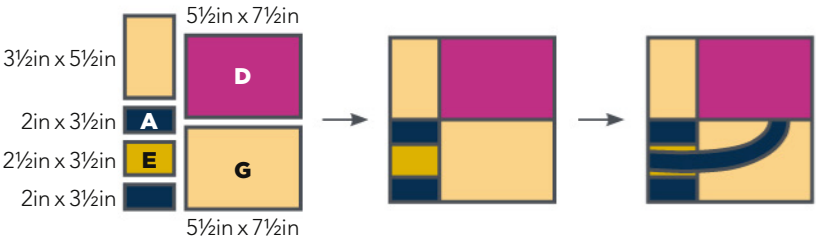


Fig 8



Fig 9

to make one block. Note, this will be a mirror image of the blocks in step 19. Repeat to make a second block.

PIECING THE BACK PAWS

21 Take two tail pieces and place them RST. Sew along the two long curved edges. Clip and notch the curves, turn right side out and press. Turn ¼in to the inside at each short end and press. Repeat this to make a total of four tails.

22 Arrange the Fabric A, D, E and G pieces as shown in Fig 8. Sew the smaller pieces in a column, and the two larger pieces in a pair. Then sew the units together to make one block. Appliqué one tail in place as shown. Repeat this process to make a second block.

23 Piece two more blocks as you did in step 22, but referring to Fig 9 to make mirror image blocks.

PIECING THE CATS

24 Arrange one Cat A body, front paws and back paws with a Fabric G square, referring to Fig 10. Sew the units together in pairs, then sew the pairs together. Repeat to make a second cat block.

25 Neatly piece two blocks using the Cat B bodies and the Fabric E squares, as shown in Fig 11.

26 Take two ear pieces and place RST. Sew along the two angled edges, leaving the flat edge open. Clip the seam allowance at the point, turn right side out and press. Repeat for each pair of ears.

27 Place two head pieces RST and sew all the way around the outer edge. Notch the seam allowance all the way around. Carefully pull the layers apart and snip an approx 1in slit through the centre of one layer. Turn the pieces right side out through the hole and press. Repeat for each pair of face pieces.

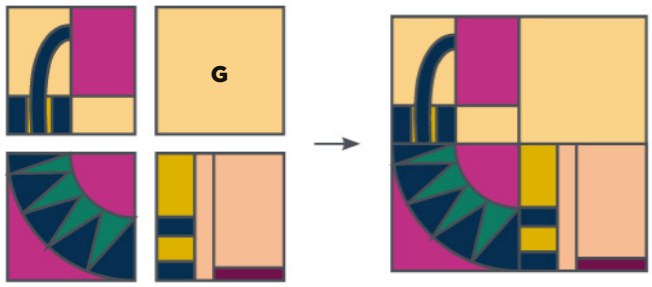


Fig 10

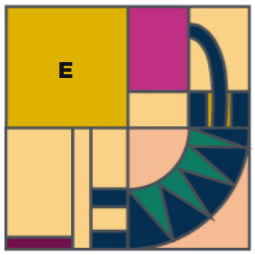


Fig 11



Fig 12

28 Take one of your cat blocks and place a head on top, referring to Fig 12 for placement. Tuck two cat ears underneath, adjusting so the face covers the open raw edge of each ear. Pin in place.

29 Appliqué the cat's head and ears in place, topstitching close to the edges of the pieces. You can also hand stitch them in place, if preferred. Repeat this process to appliqué a head and two ears to each of the cat blocks.

30 Prepare the yarn balls, following step 27. Appliqué one yarn ball to each cat block, placing the ball so it covers the end of the Fabric F strip, to create the appearance of a ball of yarn unwinding.

PIECING THE QUILT

31 Take all the remaining 4½in x 5½in pieces, and sew a Fabric F 1½in x 5½in strip to the bottom of each. This will make

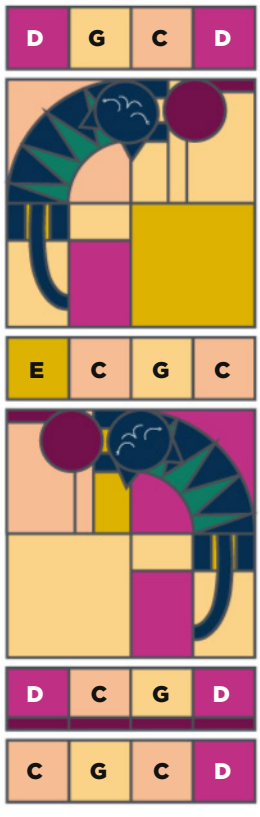


Fig 13

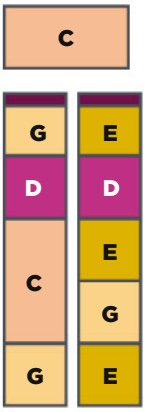


Fig 14



Fig 15

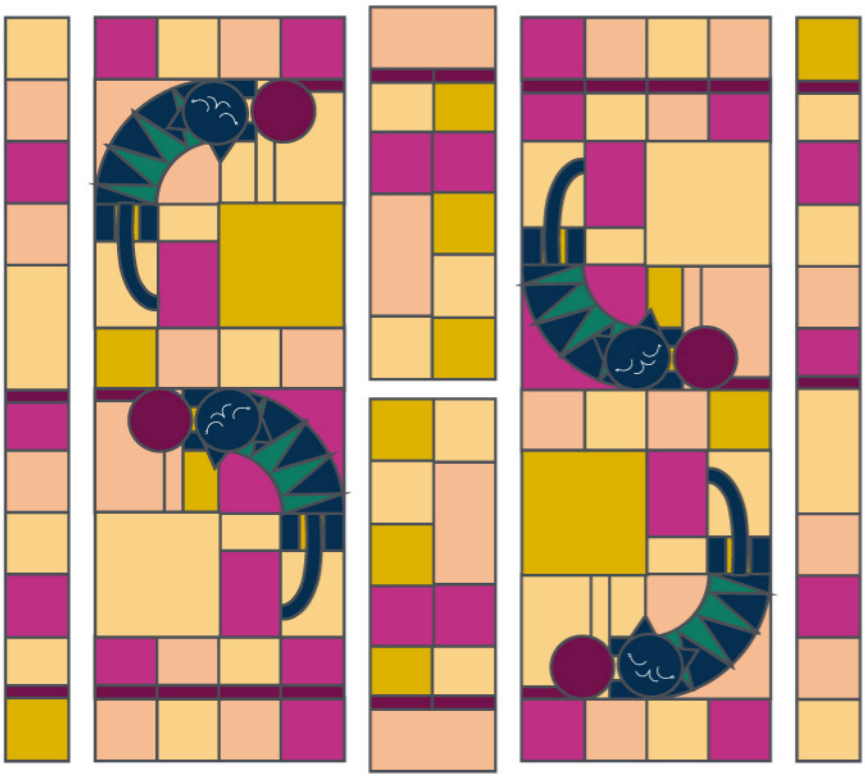


Fig 16

5½in square units, which will be used in the following steps.

32 Arrange the 5½in squares with two cat blocks, as they are shown in Fig 13. Sew the squares together in rows, then sew the units together. Repeat to make a second cat panel.

33 Arrange two Fabric C 5½in x 10½in pieces, and the 5½in squares, as shown in Fig 14. Sew the units together in columns, sew the two columns together, then sew the final 5½in x 10½in piece to the top to make the centre panel. Repeat to make a second centre panel.

34 Make one side strip, using one Fabric G 5½in x 101½in strip and the squares shown in Fig 15. Repeat this process to make a second side strip.

35 Arrange all the pieced units, referring to Fig 16 and rotating the units as shown to achieve the pattern. Sew the two centre panels together. Then sew the cat panels to either side, followed by the side strips in order to finish the quilt top.

36 Using the template as a guide, carefully embroider the face for each of the cats using backstitch.

FINISHING THE QUILT

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

38 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.

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

40 Sew the seven 2½in x WOF binding strips together end-to-end using diagonal seams. Press the seams open. Fold them in half lengthways, with the wrong sides together, and press.

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

Ruby Star Society
Ruby Star Society are a fabric company and sisterhood with the core belief that anyone can create anything
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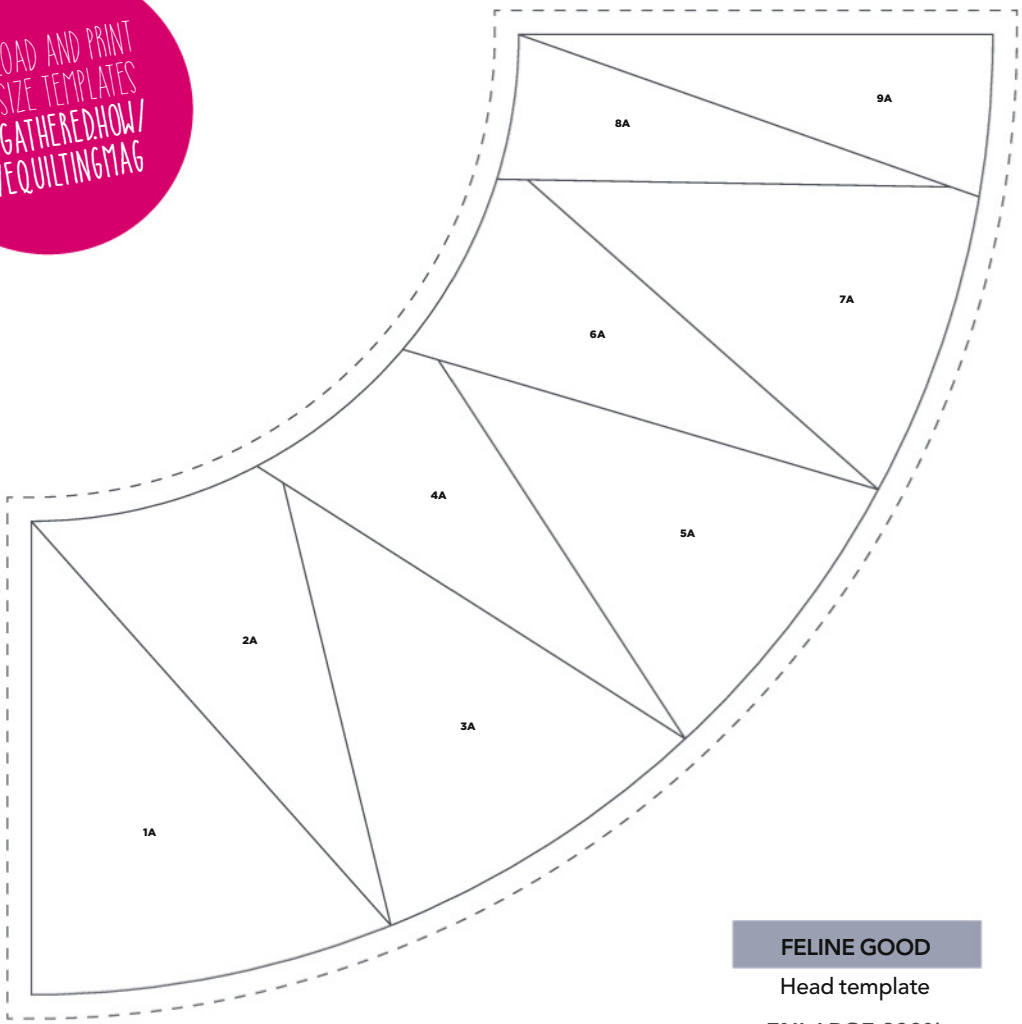
Sara Fernandez
Sara loves to quilt with bright colours and showstopping prints! She shares her love of quilting teaching workshops in Oxfordshire, UK
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FELINE GOOD

Cat A FPP template

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FELINE GOOD

Head template

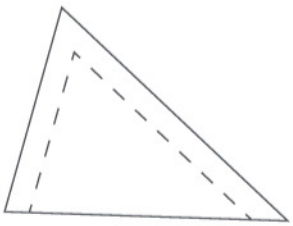
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Ear template

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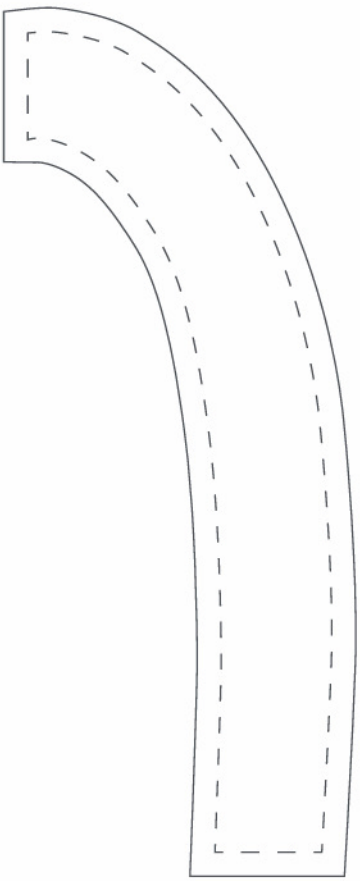


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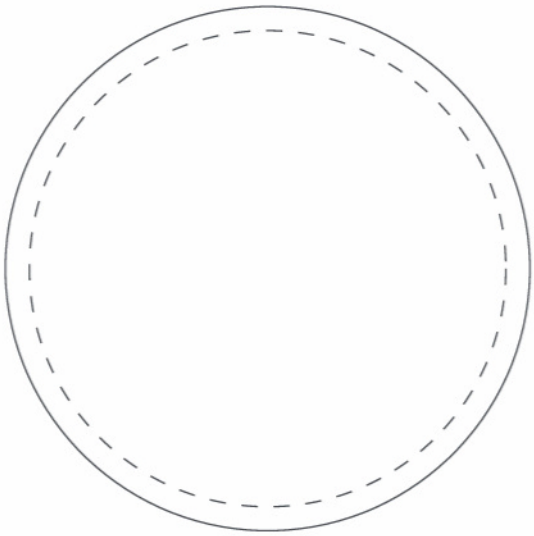
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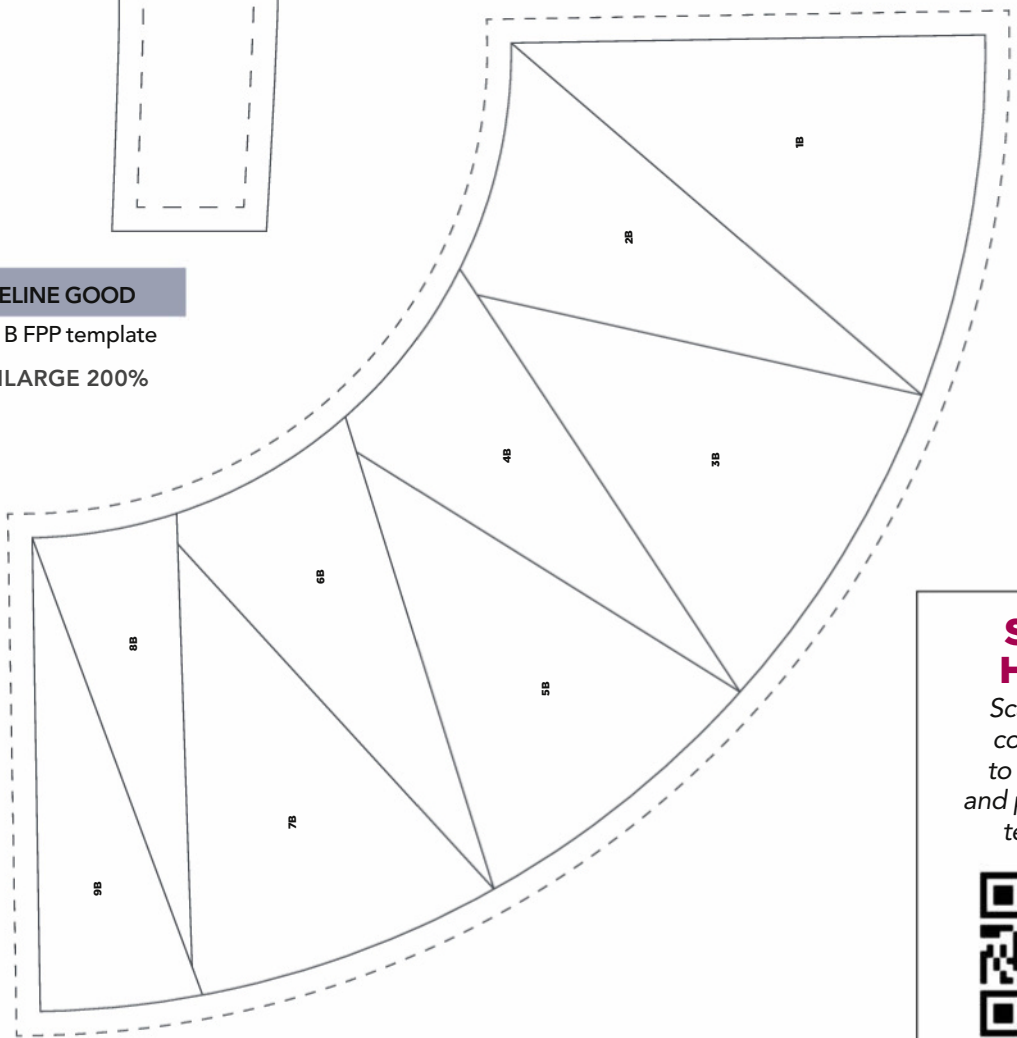
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OF THE EARTH

Learn about the Western African tradition of Mudcloth and stitch this cushion, seeped in symbolism

BY ZEÏBA MONOD



YOU WILL NEED

- Rainbow solids: seven (7) fat eighths
- Background and backing fabric: 1¼yds
- Accent and binding fabric: ⅜yd
- Batting: 26in square
- Black embroidery thread (optional)

FINISHED SIZE

- 22in square

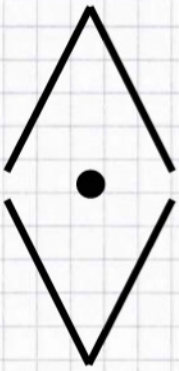
NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press fabrics well before cutting.
- Press seams open or to the side, as preferred.
- WOF = width of fabric.
- RST = right sides together.
- WST = wrong sides together.
- WS = wrong side.

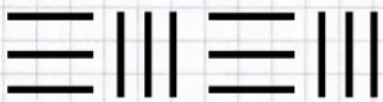
EMBROIDERED MUDCLOTH DETAILS ADD EXTRA MEANING AND TEXTURE TO THE CUSHION

BEHIND THE DESIGN

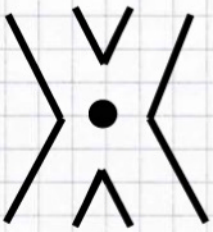
"To create this pillow I was inspired by an ancestral Western African tradition which is called Bogolan, or 'Mudcloth design' as it is known in English speaking Western countries. The word 'Bogolan' or 'Bogolanfini' in the Bambara language means "made with the earth". It is both a traditional fabric and a dyeing technique from Mali. Traditionally, Bogolan cloth is woven on narrow looms by men to create long strips of cotton cloth which are sewn together. The production of the dyes and the decoration of the fabrics are the work of the women, who ancestrally develop their skills over years of apprenticeship with their elders. For this pillow, I wanted to focus only on the decorative geometric symbols. The patterns that adorn the Bogolan often have great cultural significance. Symbols can refer to inanimate objects, historical events, status or proverbs. It is the language of a community, so there will always be a bit of mystery for foreigners. There are, however, a few basic symbols everyone agrees on and which I shared on this Mudcloth inspired-pillow."
Zeïba Monod



This pattern is my take on the symbols for a bed of bamboo or leaves



This pattern represents the spindle used in weaving cloth



This pattern is my take on the cushion of a wealthy woman

- Press well after sewing each seam.
- This pattern assumes that the width of fabric is at least 42in.

FABRICS USED

- Cushion top fabrics are Kona Cotton Solids by Robert Kaufman.
- Binding and accent fabric is Essex Yarn Dyed Linen in Camel with Gold Metallic by Robert Kaufman.

CUTTING OUT

1 From each of the rainbow solids cut:
- Three (3) 2¾in x 4¾in.

2 From the background/backing fabric cut:
- Forty two (42) 2¾in squares.
- Twenty four (24) 4½in x 1½in.
- Six (6) 2in x 22½in.
- One (1) 12in x 22½in (backing).
- One (1) 16in x 22½in (backing).

3 From the accent/binding fabric cut:
- Two (2) 1½in x 22½in.
- Three (3) 2½in x WOF (binding).





MAKING THE FLYING GEESE

4 Draw a diagonal line from corner to corner on the wrong side of each of the background 2¾in squares.

5 Place one marked square right sides together at one end of a rainbow print 2¾in x 4¾in piece, so the marked line goes across the corner. Sew along the line, trim leaving a ¼in seam allowance and press the corner open (Fig 1).

6 Repeat the process in step 5 with another marked square at the other end to complete one Flying Geese unit (Fig 2). Trim to 2½in x 4½in, leaving a ¼in seam allowance above the point, and trimming evenly from each side of the unit.

7 Repeat the process detailed in steps 5–6 with each of the rainbow print rectangles in order to make a total of twenty one Flying Geese units.

PIECING THE CUSHION TOP

8 Take one Flying Geese unit of each print and sew together in a column with background 1½in x 4½in strips between each, and at the top and bottom (Fig 3). Make sure the Flying Geese are all pointing the same way.

9 Repeat step 8 to make a total of three columns, referring to the Layout Diagram for colour placement. Sew a background 2in x 22½in strip to either side of each column.

10 Arrange the columns, with the Flying Geese of the two outer columns pointing down and the centre column pointing up. Neatly sew together with the accent strips in between the columns to complete the cushion top.

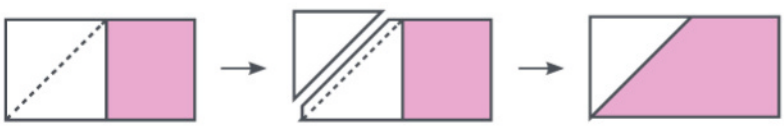


Fig 1



Fig 2





FINISHING THE CUSHION

11 Press the cushion top well, and then baste right side up on top of the batting. Quilt as desired. Zeïba quilted in the ditch using the walking foot on her machine and a white thread. Then she hand quilted Mudcloth patterns using her embroidery thread. See the diagram on p39 for the meaning behind Zeiba's embroidered patterns, and check out the accompanying boxout for more information about Mudcloth patterns.

12 Trim the cushion top to 22½in square, centring the design and trimming away any excess batting in the process.

13 Take one backing piece and press under ½in along one long edge. Press under ½in again to enclose the raw edge and topstitch in place. Repeat with the other backing piece.

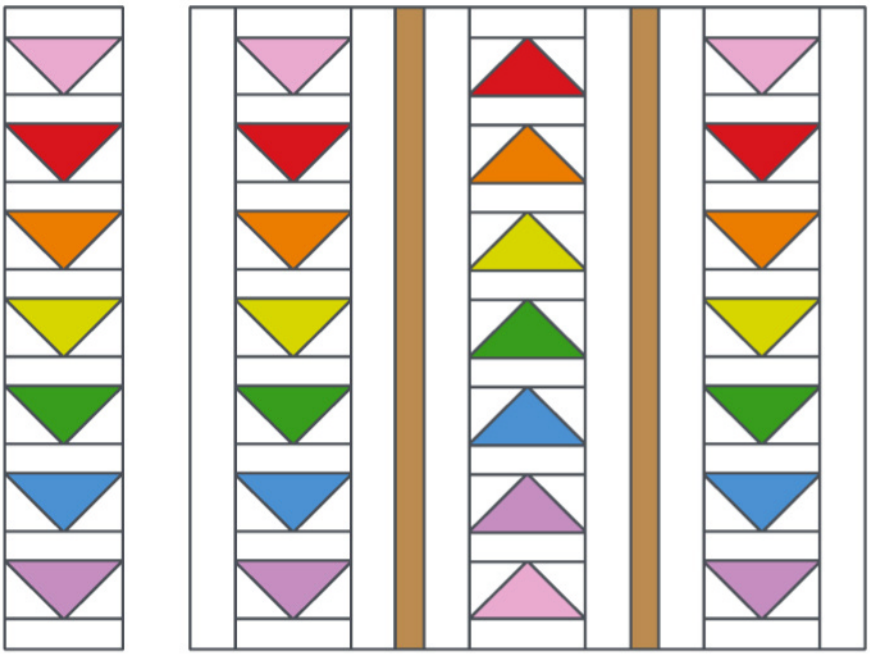


Fig 3 Layout Diagram

14 With the cushion top right side down, place the smaller backing piece on top, right side up. Align the raw edges at the sides and bottom. Place the larger piece on top, also right side up, but aligning the raw edges at the sides and top. Pin or clip, then baste all the way around the outer edge.

15 Sew the binding strips end to end, using diagonal seams. Press seams open and trim away dog ears. Press in half lengthwise, WST, and use to bind the edges of the cushion as you would a quilt.



Zeïba Monod

Zeïba loves to create colourful, modern quilts, experimenting with different techniques and vibrant Ankara fabrics

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QUICK WIN
Stitch the coordinating mini to practise your piecing for the main quilt!



SPLENDOUR

Warming sunshine peeks through this quilt and mini duo featuring easy-piece Half-square Triangles in summery pastel prints

BY SANDY SAENGSUK



YOU WILL NEED

Quilt

- Fabric A (white): 2¼yds
- Fabric B (pink): 2⅜yds
- Fabric C (low volume peach): ⅝yd
- Fabric D (blue): ⅝yd
- Fabric E (peach): ¼yd
- Fabric F (orange): ¼yd
- Fabric G (yellow): ¼yd
- Binding: ⅝yd
- Backing fabric: 4½yds
- Batting: 80in square

FINISHED SIZE

- 72in square

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- Pattern assumes fabric is at least 42in wide.
- RST = right sides together.
- WOF = width of fabric.
- HST = Half-square Triangle.
- Fabric supplied by FIGO Fabrics (figofabrics.com).

GROW YOUR PATCHWORK CONFIDENCE WITH BEGINNER FRIENDLY TRADITIONAL PIECING



FABRICS USED

All fabrics are from the Splendor collection by Pippa Shaw for FIGO Fabrics.

CUTTING OUT

1 From Fabric A cut:
- Twenty seven (27) 10½in squares.
- Twenty four (24) 3½in squares.

2 From Fabric B cut:
- Twenty seven (27) 10½in squares.
- Six (6) 5¾in squares.
- Twelve (12) 3½in squares.

3 From Fabric C cut:
- Twelve (12) 5¾in squares.
- Twenty four (24) 3½in squares.

4 From Fabric D cut:
- Twelve (12) 5¾in squares.
- Twenty four (24) 3½in squares.

5 From Fabric E cut:
- Twelve (12) 3½in squares.



6 From Fabric F cut:
- Twelve (12) 3½in squares.

7 From Fabric G cut:
- Six (6) 5¾in squares.

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

PIECING THE HST UNITS

9 Place a Fabric A and B 10½in square RST. Sew a ¼in seam continually around the entire square, pivoting at the corners. Cut the square twice from corner to corner diagonally. Press and trim each HST to 6½in square (Fig 1). Repeat to make a total of one hundred and eight Fabric A/B HSTs.

10 Repeat the process in step 9 with Fabric C and D 5¾in squares, and Fabric B and G 5¾in squares. Press and trim each HST to 3½in square. You will have a total of forty eight Fabric C/D and twenty four Fabric B/G HSTs.

PIECING THE SNOWBALL BLOCKS

11 Draw a diagonal line on the wrong side of each Fabric C and F 3½in square.

12 Take one Fabric A/B HST, and place one of the marked Fabric C squares RST in the Fabric A corner. Sew along the marked line, trim a ¼in seam allowance and press the corner open to make one snowball unit (Fig 2). Repeat to make a total of twenty four ABC snowball units.

13 Use the same process in step 12 to add a Fabric F corner to the Fabric A corner of the Fabric A/B HSTs (Fig 3). Make a total of twelve ABF snowball units.

ASSEMBLING BLOCK A

14 Take one each of Fabric A and D 3½in squares. Arrange them with two C/D HSTs, two A/B HSTs and one ABC snowball unit, referring to Fig 4 for the correct placement.

15 Join the smaller units in a four-patch. Then sew the units and pairs, and sew the pairs together, carefully matching the seams in order to complete one Block A. Repeat the process in order to make a total of twenty four Block A.

ASSEMBLING BLOCK B

16 Take one each of Fabric B and E 3½in squares. Arrange them with two B/G HSTs, two A/B HSTs and one ABF snowball unit, referring to Fig 5 for placement.

17 Sew the units together, as you did with Block A, carefully matching the seams in order to complete one Block B.

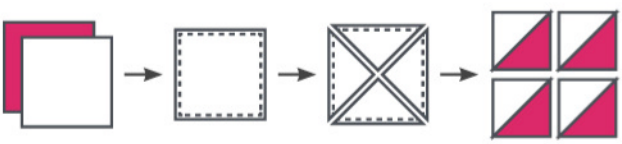


Fig 1



Fig 2

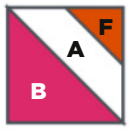


Fig 3

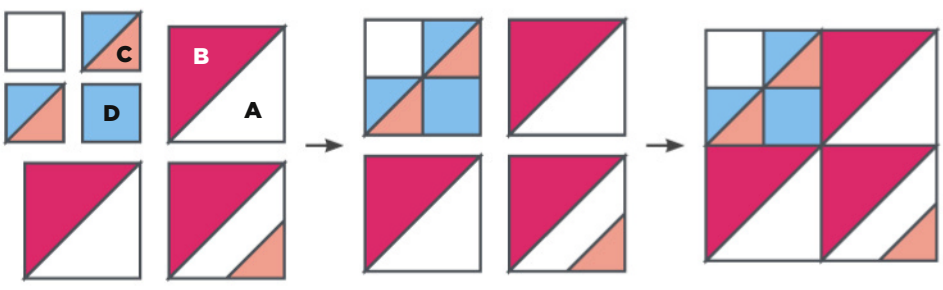


Fig 4



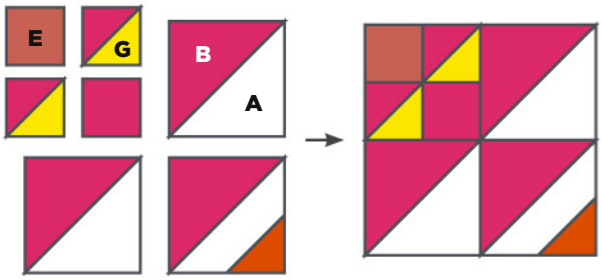


Fig 5

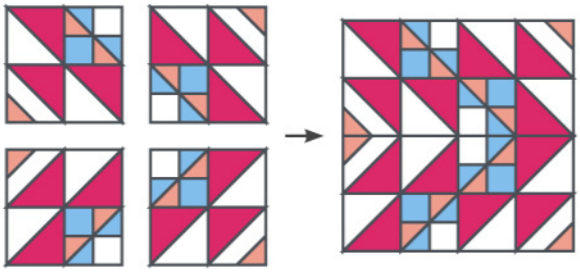


Fig 6

Repeat the process in order to make a total of twelve Block B.

ASSEMBLING THE QUILT TOP

18 Arrange four of Block A, referring to Fig 6 for placement. Sew them together in a four-patch. Repeat to make a total of six units.

19 Arrange four of Block B, referring to Fig 7 for placement. Sew them together in a four-patch. Repeat to make a total of three units.

20 Arrange the units in three columns of three blocks, referring to the Layout Diagram. Sew them together in columns, then sew the columns together to complete the quilt top.

QUILTING AND FINISHING

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

22 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.

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

24 Sew the binding strips together end-to-end using diagonal seams. Press the seams open. Fold in half lengthways, wrong sides together, and press. Sew the joined binding strip to the right side of the quilt, creating a neat mitre at each corner. Fold the binding over to the back of the quilt and hand or machine stitch in place around the edge to finish.

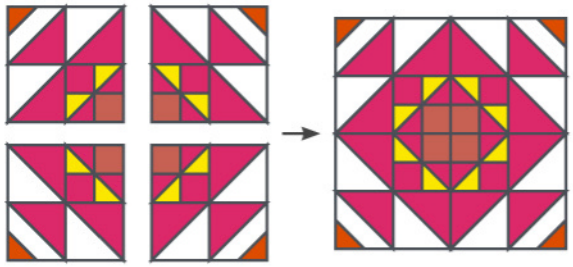
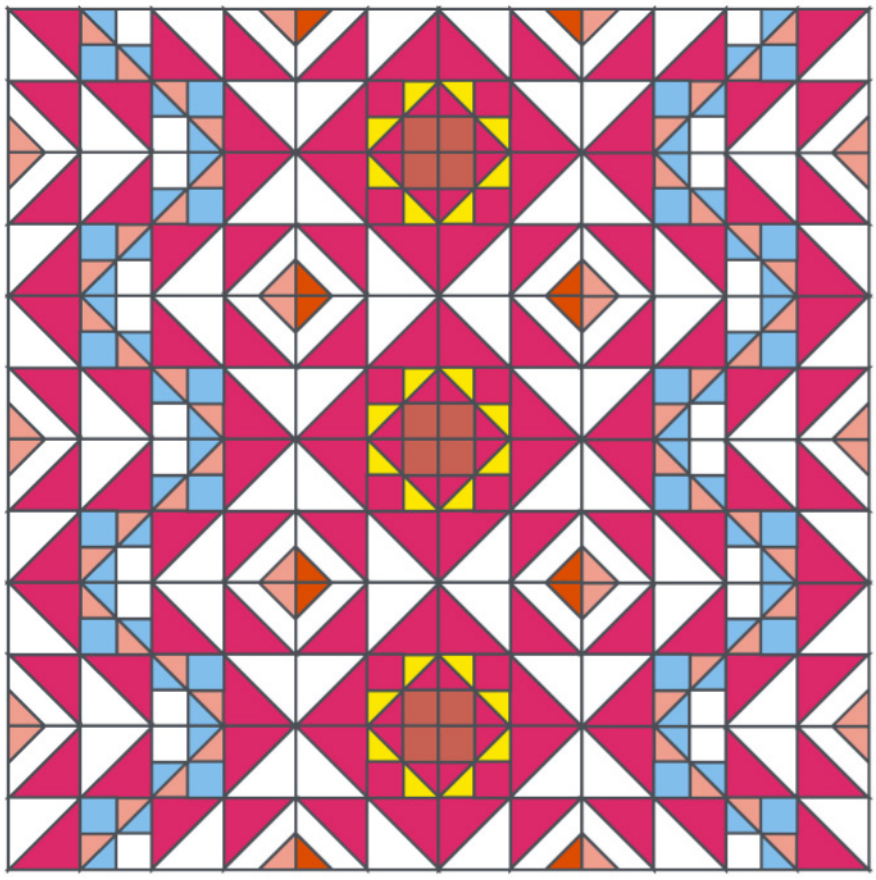


Fig 7

Place your blocks carefully to achieve the quilt top design!



Layout Diagram



YOU WILL NEED

Mini quilt

- Fabric A (white): 3/8yd
- Fabric B (pink): ½yd
- Fabric D (blue): one (1) fat eighth
- Fabric E (peach): one (1) fat eighth
- Fabric G (yellow): one (1) fat eighth
- Binding fabric: ¼yd
- Backing fabric: ¾yd
- Batting: 27in square

FINISHED SIZE

- 24in square

CUTTING OUT

1 From Fabric A cut:
- Three (3) 10½in squares.

2 From Fabric B cut:
- Three (3) 10½in squares.
- Two (2) 5¾in squares.
- Four (4) 3½in squares.

3 From Fabric D cut:
- Four (4) 3½in squares.

4 From Fabric E cut:
- Four (4) 3½in squares.

5 From Fabric G cut:
- Two (2) 5¾in squares.

IF USING DIRECTIONAL PRINTS, PAY CLOSE ATTENTION WHEN JOINING YOUR BLOCKS

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

PIECING THE HST UNITS

7 Follow the process in steps 9–10 of the quilt instructions to make twelve Fabric A/B HSTS, trimming to 6½in square, and eight Fabric B/G HSTs, trimming down to 3½in square.

8 Follow the process in steps 11–12 of the throw quilt instructions to add Fabric D corners to four of the Fabric A/B HSTs.

ASSEMBLING THE QUILT

9 Make four Block B, following steps 16–17 of the quilt instructions.

10 Arrange the Block Bs in a four-patch, referring to the mini quilt photography for the correct placement. Sew them together in pairs, then sew the pairs together to complete the quilt top.

11 Follow the process outlined in steps 22–24 of the throw quilt instructions to finish your mini quilt.





Sandy Saengsuk
Sandy isn't just a pattern designer – she's also a longarm quilting extraordinaire!
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PRIORITISING PATCHWORK



Regardless of why you quilt, there's no disputing its positive effects on the mind and body. **Lorna Slessor** speaks to three quilters about how the craft feeds into their self-care routine





All images on this spread: Donna's quilt designs are modern and graphic, often combining elements of landscape to create a striking overall effect. Find her patterns on her website, xoxsew.com

Right: Donna finds that hand quilting her designs is an incredibly soothing process, and helps to calm her mind in a sensory way







What does self-care look like for you? It could be a hot bath, a good book, a brisk walk or a quick nap. Maybe an endorphin-pumping workout, or a calm baking session? For Meghan Buchanan of Then Came June, "self-care is prioritising the routines, rhythms and decisions that bring out the best and most honest version of yourself". For Donna McLeod of XOXSEW, "it's carving time and doing things for your mental, emotional and physical health". In a fast-paced world full of clicks, alerts, deadlines and responsibilities, self-care has never been so important.

Why we quilt

Quilting makes up a huge part of The Hackney Quilter, Anna Wraith's self-care toolkit, having been introduced to the craft while facing illness in her teens. "In a way, I [started quilting] for self-care. My mum introduced me to English Paper Piecing when I was unwell as a way to pass the time," she muses. "I've always reached instinctively for hand work in times of stress, but didn't really begin to notice how powerful it was for me until the pandemic started and I began quilting again." As well as offering Anna the opportunity to revisit quilting, another thing that the pandemic presented to all of us was alone time – something naturally tied up in the notion of self-care. Now that we're back to our old routines and everyday pressures, quilting provides the opportunity to seek out that alone time, as Anna continues "the act of sewing gives me time that's just for me when I forget about everything else and sew".

While isolation helped to put the importance of slowing down and self-care into perspective for many, other major life experiences can prompt people to discover quilting. Meghan of Then Came June has always been open and honest about having found quilting due to postpartum depression, stating "I knew almost immediately that using my hands, my heart and my head to create was positive. It was a combination of the act of quilting and the power that no one else could take credit for what I was accomplishing. Early motherhood is constant responsibility, and quilting was the one thing that wasn't for anyone else and wouldn't be instantly wiped away".

"THE ACT OF SEWING GIVES ME TIME THAT'S JUST FOR ME, WHEN I FORGET ABOUT EVERYTHING ELSE AND JUST SEW" – ANNA WRAITH

Enjoying the benefits

There are many reasons why seasoned quilters may turn to quilting time and time again, but one key motivation is the satisfaction and feeling of accomplishment. "I think that when you are being creative, you are constantly learning," Anna notes.







All images: Colour is such a huge part of Meghan Buchanan of Then Came June's quilting practice, and working with colour is one of her favourite parts of the whole quiltmaking process

Below: Meghan often curates stunning fabric pulls to coordinate with her modern quilt patterns

Above: Meghan's patterns are often beginner-friendly, offering the opportunity for easy, mindful sewing





"Along with improved brain function, you also get an enormous sense of achievement which for many can be hard to find in some other aspects of our daily lives."

Donna finds value in the sensory nature of quilting, explaining "I love that quilting is not only a forgiving craft, but the whole process is innately restorative and tactile. From choosing colours for the project, to the repetitive movements of cutting and piecing, to the sound of the thread and needle going through the fabric, every aspect hits the right senses in a calming way". For this reason, Donna pairs her time writing or designing patterns with soothing music, and tunes into birdsong and the sound of her thread while she enjoys some gentle, quiet hand quilting.

One of the core reasons that Meghan is drawn to quilting is colour. "I connect with colour. Choosing colour palettes, different fabrics and reinventing designs by showcasing colour is life-giving", she notes. Given that Then Came June, Meghan's quilt pattern design business, is her full-time career, quilting for self-care isn't something that she can detach from quilting for income. However, working with colour and benefitting from their rejuvenating and mood-boosting qualities is something that aids Meghan's mental health, musing "I can relate almost every emotion to colour. The fact that I can now work with colour every single day – it's the magnetic pull that connects me with my surroundings".

Let's get physical

As well as bringing focus, a sense of calm and achievement, quilting is also an incredibly physical craft, from the repetitive acts of cutting and piecing all the way to basting, quilting and manoeuvring hefty layers. Donna makes an effort to ensure that quilting ties into her physical self-care too, explaining "when I'm sewing, I like to move around as much as possible. It's important for me to stretch and take frequent breaks because I have lower back issues that prevent me from standing or sitting for long periods". It's vital to ensure that your sewing space works for you in this way too, as Donna elaborates "I also make sure each 'station' is separated as opposed to an efficient all-in-one spot: I sit down to sew, stand up to press, then head to the cutting table to trim".

Anna, who experiences various symptoms relating to chronic illnesses, including Ehlers-Danlos Syndrome (read more about her experience in our Quilting for Every Body feature in issue 108), also finds the physical quality of quilting to be a positive, stating "I find the repetitive movements very therapeutic and soothing". From a scientific angle, Anna tells us, "using our hands in conjunction with the brain activates the brain's emotional regulation areas, releases dopamine and improves brain function. The state of flow it requires is enough to draw our attention away from stressors and responsibilities and gives us a break from them". Clearly the mind-body connection, along with the





BREAKING POINT: LET'S TALK

In 2017, **Jo Westfoot** designed a unique and striking quilt about mental health that doubled as a cathartic medicine!

Your quilt, Breaking Point: Let's Talk, helped you out of a hard time. Tell us a little about the process.
The concept of feeling broken made me think of exploding shattered glass. The fragility of the human soul is a bit like glass, we can take so much, but we all have a breaking point. I wanted to create a block that could be used to show breaking and then healing.

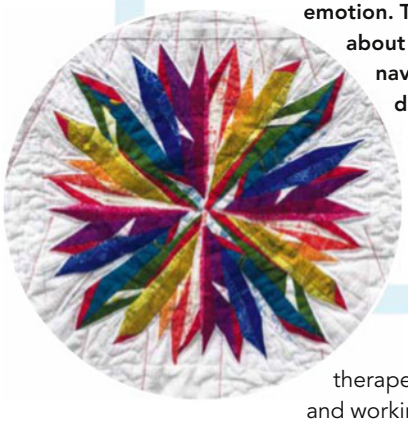
Deciding what words to add to the quilt was cathartic to me as it made me fully assess a situation that had happened in my life. Translating those feelings into words helped me heal.

The quilt has four blocks that represent Breaking, Broken, Healing and Healed, with colours symbolising emotion. Tell us a little about how you navigated these decisions at the design stage.
The colours in the blocks were representing the human soul and I think that should be represented as colourful. I opted to use darker fabrics for the Breaking block to represent the feeling of everything caving in on us when we are struggling to see the light. For the Broken block, it was about 'seeing red' and being totally broken, so had to contain simply red and background fabric. For the Healing block, I used a combination of dark and mid tones to show that the light was starting to get through and healing had commenced. And for the Healed block, I used all the lighter tones from the rainbow fabrics to signify feeling lighter and brighter.

What made you decide to incorporate words in both the fabric choice and quilting design?
I am a strong believer in talking about problems to aid the healing process. The subtle text print used for the background fabric was chosen to represent the fact that whilst you are polarised on your own situation, life around you ticks on as normal. Life goes on. Having people to talk to helped me put words to my feelings, which sometimes can be hard to do on your own.

Looking back, how has your quilting practise and self-care changed since the creation of Breaking Point?
I think I realised how important it is for me to slow down and have time for creativity every week, or even every day. It keeps me more even-tempered and grounded. It's also helped me to realise that you need to focus on the things and people that bring you joy.

Find Jo @thecraftynomadfleet and read more about her Breaking Point quilt at thecraftynomad.co.uk



therapeutic benefits of using our hands and working our bodies, is a huge benefit of quilting – whether we're fully aware of it or not.

Building connections

While both self-care and quilting are usually considered solo activities, connections that we forge through quilting can also feed into the positive effects of the craft. "As someone who needs a lot of quiet and alone time, I can easily fall into not seeing or speaking to anyone outside of my family for days, so the connections I have made through quilting are really precious to me," explains Anna. "I think that something magic happens when we make things together. People seem to open up and really connect on a deeper level." Donna agrees, reflecting on the friends she's made through the online quilting community. "It's a delight to cheer each other on, and such a great boost to have that kind of support."

Alongside the positive affirmations and mood-boosting morale that the quilting community can provide, Meghan uses her platform to be open and honest about both the highs and lows of her life.











All images: Anna's quilt patterns cover a range of techniques and aesthetics, working the hands and the brain differently with each modern design

Anna believes that real connections can be forged through creating together, and often runs classes, workshops and social stitching sessions in her local area. Keep an eye out at thehackneyquilter.co.uk

MEET THE QUILTERS



MEGHAN BUCHANAN

Then Came June's Meghan is well known for her fun, modern and approachable quilt patterns, as well as her open and insightful personality that she shares on her social media channels!

thencamejune.com
thencamejune

DONNA MCLEOD



Modern quilter Donna of XOXSEW feels that quilting is both restorative and tactile, and uses her beautiful minimalist patterns to embrace her daily practice of self-care.

xoxsew.com
xoxsew

ANNA WRAITH



Anna, AKA The Hackney Quilter, finds that the repetitive action of quilting soothes her and provides a mindful space. She creates patterns and runs workshops to help people discover this too!

thehackneyquilter.co.uk
thehackneyquilter

"It makes me feel seen and my hope is that it makes someone else feel less alone," she notes. "Life is messy, complicated, beautiful and painful. By not sharing the harder moments, it invalidates the struggle it can take to get to the joyous moments." As well as contributing to a level of catharsis and healing for herself, Meghan's honesty helps others in her community find comfort and solace too.

The digital downside

Social media isn't all positive, though. For many of us, the pressure to share our creativity online – and sometimes even monetise it – can detract from the more mindful side of quilting. Ultimately, it's all about balance, as Donna confirms "we're all constantly trying to find a good work-life balance and for me, I'm learning to approach social media and my quilt pattern business like a lion: Sprint. Rest. Reassess. Repeat".

Meghan has spent much of her quilting career trying to master such a balance, maintaining sensible boundaries to retain her joy for the craft. "Now that I place less pressure on needing to use social media or understand it (and its constant changes), I feel so much lighter," she shares. "I only get on social media when I really want to be there, to share and engage."

For Anna, it's all about offsetting the work she does for her business and social media with projects she indulges in entirely for herself. She enlightens us, "I've begun to try to always have a project on the go that is not work-related, that doesn't get held up because the light isn't right for photos, that doesn't need documenting. Something I can sew just for me". Because that's exactly what quilting



should be. Whether you're making as a gift, for competitions, for a business or commissions or entirely for yourself, the act of quilting should still always bring a level of joy.

Setting a pace

So how often should we practise self-care of any kind? Despite their differences, all three of our quilters agree on this – every day. "These days, I try to prioritise it every day, and I'm still learning," notes Donna. "I'm protective of quilting as my happy place and over the years, I'm getting better at recognizing when to step back and slow down." Anna furthers this, sharing "what I've learned is that self-care doesn't need to wait until times of stress. It's so important for us to top up our emotional reserves".

For years, the term "selfish sewing" has bounced around the quilting community (with nearly 117,000 results on the hashtag #SelfishSewing), putting a negative connotation on the notion of quilting purely for ourselves. In an age where we can acknowledge the good that quilting can really do for us, let's reclaim sewing for no reason other than because we want to, and because we benefit from it, in more ways than one. So, wave goodbye to 'selfish sewing' – let's enter the age of self-care sewing.



lornaslessor.substack.com

walkpaperscissors



MINDFUL QUILT PROJECT

Daily self-care can be a struggle. **Sonia Spence** (@fabricandflowers) created a pattern to incorporate quilting into her everyday routine



You started your Mindful Quilt Project during lockdown – spending 15 minutes stitching a block a day. How did you find that helped your mental wellbeing during that time?
Homeschooling three children during lockdown was quite a challenge. Having the Mindful Quilt blocks to work on gave me some focus and quiet-time amongst the chaos and meant that if nothing else had gone to plan that day, I had at least made one block!

How did you go about designing the quilt?
I wanted block designs that would be easy to make – so the focus was on the repetitive action of stitching rather than trying to remember how the blocks go together – and most importantly could be achieved in a short time frame. Finishing a task in a time frame gives a sense of completion and achievement.

How do you recommend other quilters find a way to make time for their sewing practice each day?

1 Firstly, look at your day and see when and how long you could commit to stitching – ideally at the same time, and even better if you can attach it to a habit that is already established, as it makes it easier to commit to. Fifteen minutes is a great start, and is just right for a cup of tea too!

2 Look at breaking down your projects into smaller manageable tasks that fit your time slot. With the Mindful Quilt, the goal was 20 blocks a month. My aim was to stitch one block per weekday, so at the weekends my time would be choosing fabrics one day and prepping them another so that they were ready to stitch during the week. By breaking it down into such small steps I always had a little win and found myself enjoying the whole process so much more.

3 Keep track of your progress so that you can see how much you've done.

4 Don't expect to be perfect straight away. Habits take a while to be established and sometimes life happens. Don't beat yourself up, just start again the next day.

Find the Mindful Quilt Project pattern on Sonia's website, fabricandflowers.co.uk. Use the code Mindful10 to get 10% off!



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SILLY SAUSAGE

You're sure to enjoy Foundation Paper Piecing this sweet dachshund mini quilt with a fun foodie twist!

BY GABY SARTORI

FOR MORE ANIMAL FPP HEAD TO WWW.GATHERED.HOW/LOVEQUILTINGMAG



YOU WILL NEED

- Fabric A (black): one (1) fat sixteenth
- Fabric B (dark brown): one (1) fat sixteenth
- Fabric C (medium brown): one (1) fat quarter
- Fabric D (light brown): one (1) fat sixteenth
- Fabric E (orange): one (1) fat sixteenth
- Fabric F (yellow): one (1) fat sixteenth
- Fabric G (aqua): 1yd
- Binding fabric: ¼yd
- Backing fabric: 22in square
- Batting: 22in square
- One (1) copy each of the Hot Dog templates Sections A–R

FINISHED SIZE

- 18in square

THIS PLAYFUL PROJECT WOULD MAKE A GREAT ADDITION TO A CHILD'S BEDROOM!

NOTES

- Press fabrics well before cutting.
- Seam allowances are ¼in, unless otherwise noted.
- FPP templates include seam allowance around the outer edges only.
- Press seams open, unless otherwise instructed.
- WST = wrong sides together.
- WOF = width of fabric.
- For FPP, set your stitch length to 1.5.
- Fabrics were supplied by Robert Kaufman (robertkaufman.com).

FABRIC USED

All solids are from the Kona Cotton Solids collection for Robert Kaufman, as follows:

- Fabric A: Black.
- Fabric B: Earth.
- Fabric C: Roasted Pecan.
- Fabric D: Wheat.
- Fabric E: Cedar.
- Fabric F: Canary.
- Fabric G: Aqua.

TOP TIPS FOR FPP

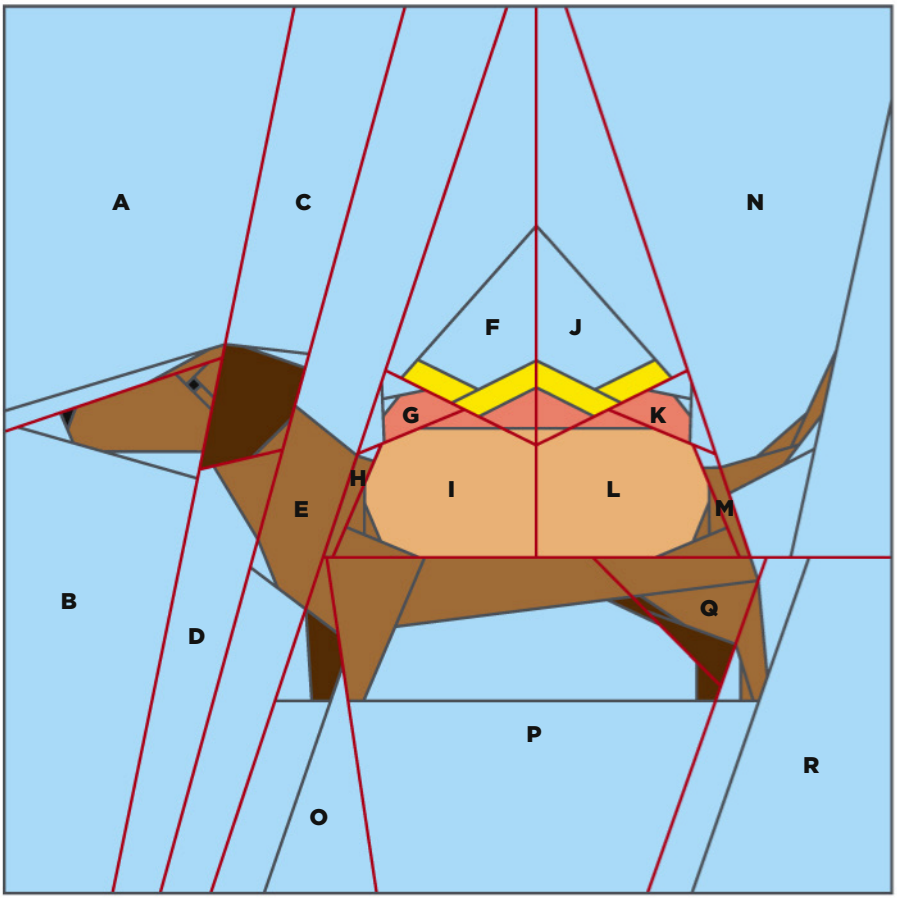
- Mark the different areas of the templates using coloured pencils. This will help you to avoid joining the wrong fabric by mistake, and will keep you from continually having to refer back to the diagrams (Fig A).
- Use a dab of water soluble glue to anchor each Section 1 piece of fabric to the template. You can also use a dab of glue when cutting out the single section pieces. Keep the glue away from the marked lines, so it's easy to remove the papers later on.
- Gaby recommends using printer friendly FPP papers, like Pattern Trace Papers (patterntrace.com). These hold up well to the heat of the iron, while also remaining easy to tear away at the end of your piecing.
- Remember to reduce your stitch length to approx 1.5 when piecing on paper, as this helps to perforate it as you sew. If you only have a few options for stitch length on your machine, choose the smallest one.
- When you're sewing pieces around the edges of the template, make sure to extend your line of stitching all the way to the edge of the outer dashed seam allowance.
- To match points perfectly when joining the templates together, it may be helpful if you baste the two points together first.

CUTTING OUT

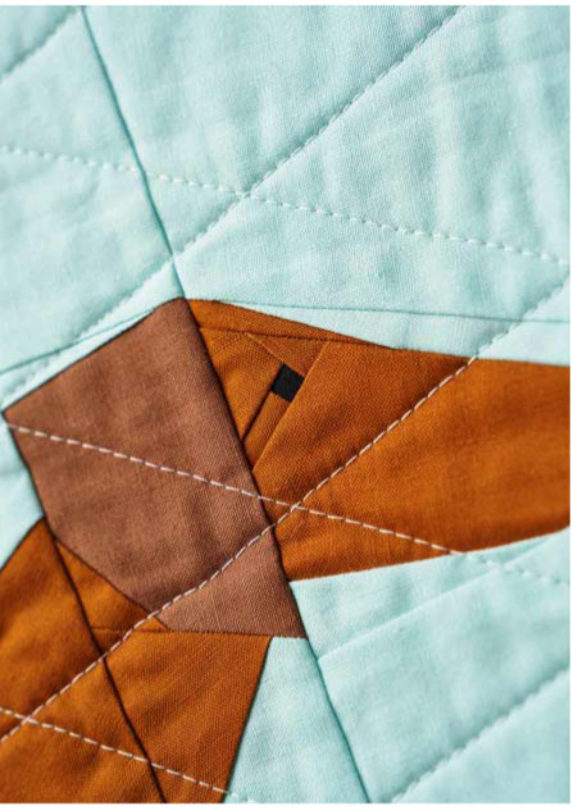
1 Using the templates as a guide, cut the fabric pieces for each section of the FPP templates, making sure that the fabric pieces will be at least ¼in larger than the

TOP TIP





Layout Diagram



section they will cover, all the way around. If you are new to FPP, consider leaving ½in.

2 From the binding fabric cut:
- Two (2) 2½in x WOF.

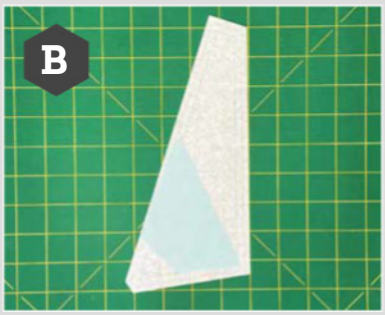
PIECING THE TEMPLATES

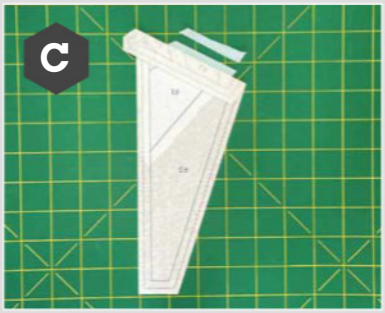
3 Cut out the templates, leaving a small border around each of them. Use coloured pencils to mark the fabrics for each area, referring to the Layout Diagram. Note that the Layout Diagram is a mirror image of the finished block, so that it matches the paper templates.

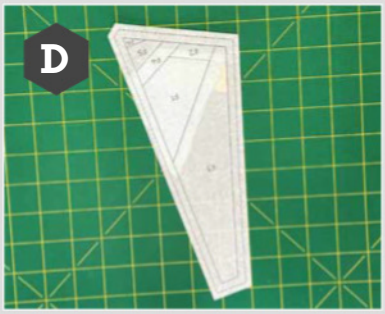
4 You will use the same process every time to piece each of the templates. Gaby began with Template F.

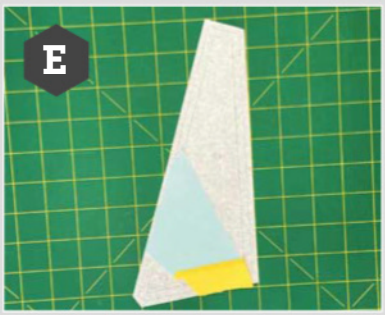
5 Using a fabric glue pen, position the piece of fabric for Section 1F on the unprinted side of the template, with the wrong side against the paper. Make sure it covers the entire section plus at least ¼in all the way around (Fig B).

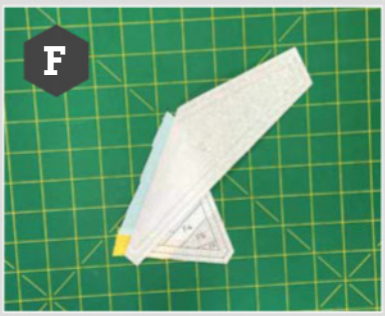
PIECING THE TEMPLATES



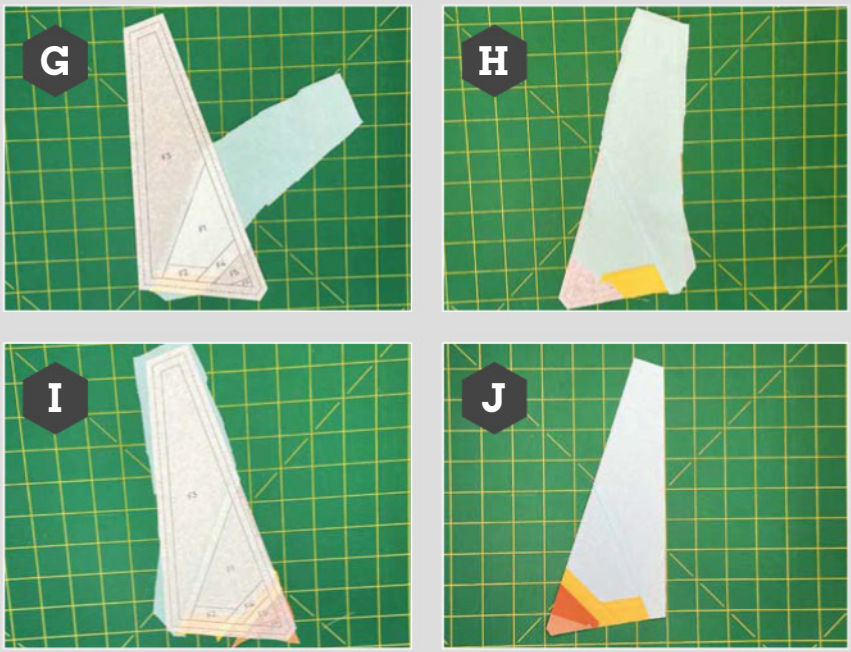








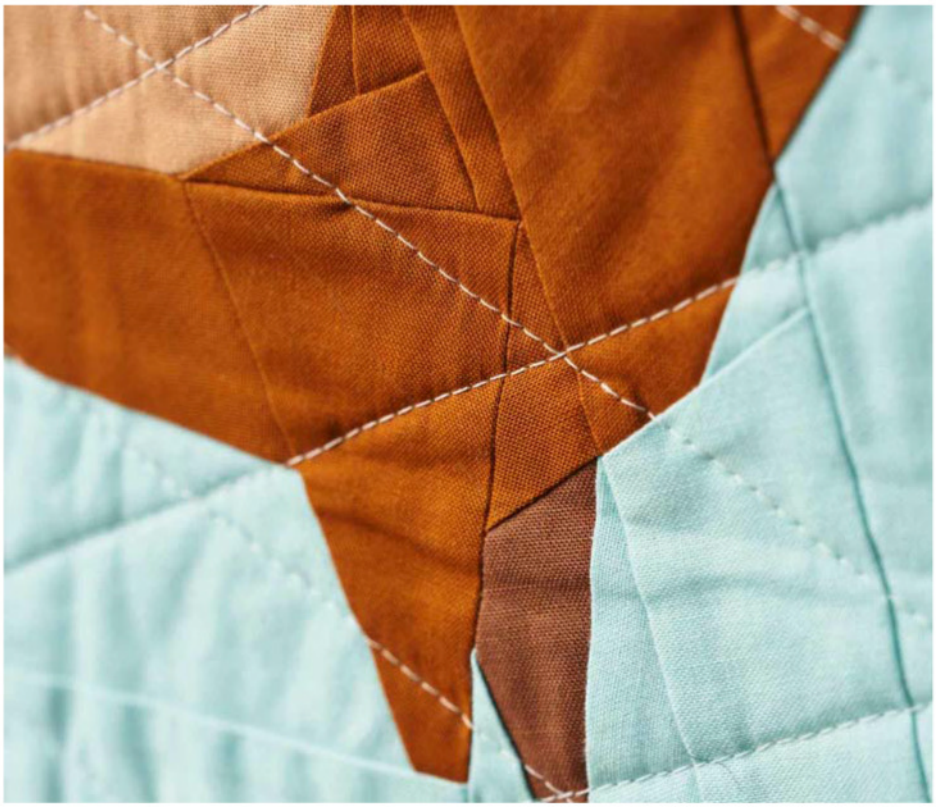
PIECING THE TEMPLATES





6 Turn to the printed side, and then fold along the lines between Sections 1 and 2. Neatly trim the fabric down to ¼in beyond the fold, taking care not to cut the paper template, as shown in Fig C.

7 Unfold the template, and place the fabric for Section 2F RST with the Section 1 fabric. Make sure the fabric is positioned so that once sewn and pressed open, it will cover all of Section 2, plus at least ¼in all the way around.



8 Turn the template to the printed side and sew along the line between Sections 1 and 2, extending the sewn line by approx ¼in at each end (Fig D). Press the fabric pieces open (Fig E).

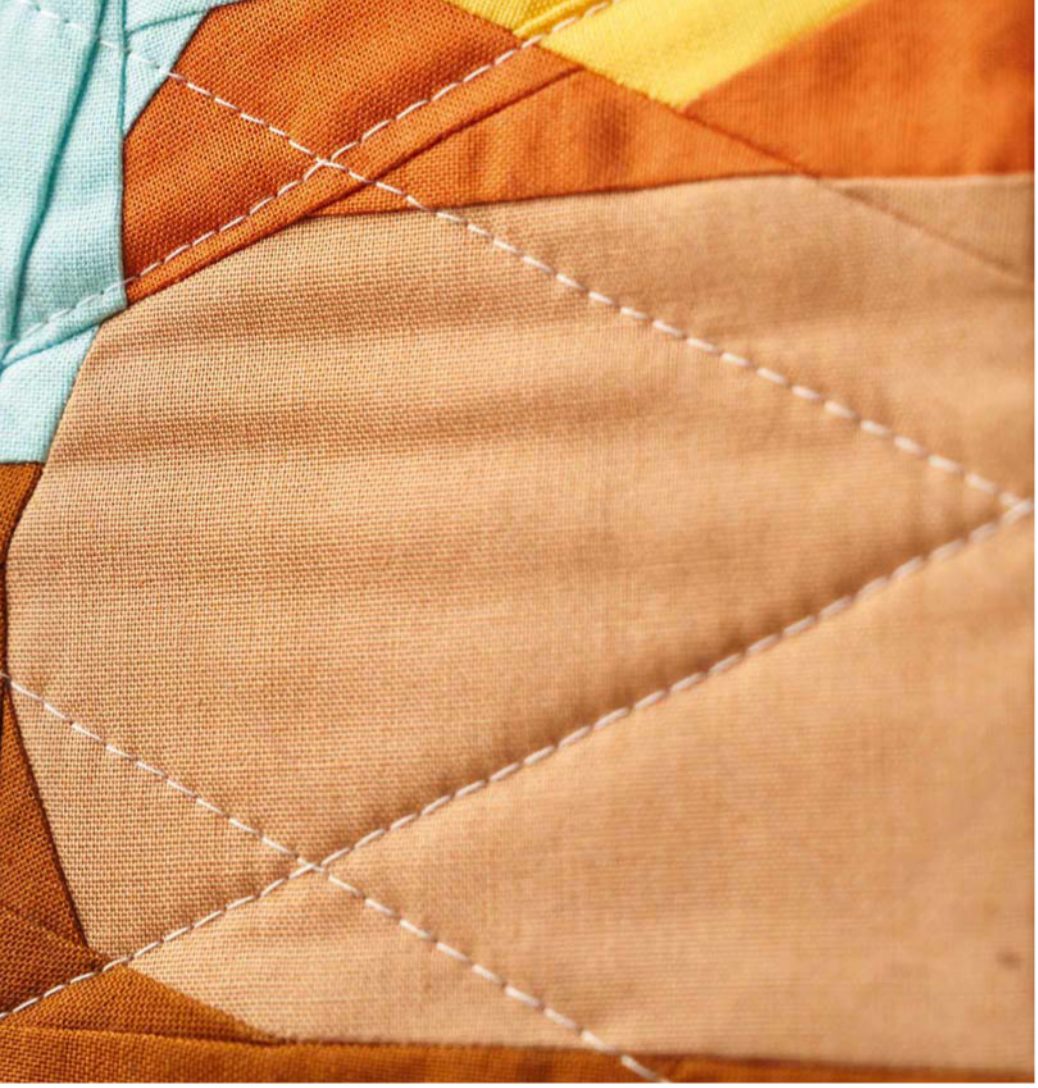
9 Repeat the process in steps 6–8 to add the fabric for Section 3 (Figs F–H). Continue working in this way to add each of the pieces in numerical order, until all sections are covered (Fig I). Press well, then trim along the outer dashed line of the template, as shown in Fig J.

10 Repeat the process in steps 5–9 to piece each of the paper templates.

JOINING THE BLOCK

11 Arrange your completed templates, referring the to the Layout Diagram (Fig K). This will help you keep track of where the templates join together. As you work, take care to use pins to align seams, such as the sides of the neck and body, across the hot dog and bun, etc.

12 Place Sections A and B RST, using pins to align the ends of the solid printed line where the two pieces will be joined. Add clips to keep your work aligned (Fig L). Sew along the printed line, extending the seam to the end of the pieces.



13 Remove paper only from the seam allowance and press the seam open, as shown in Figs M–N.

14 Repeat the process detailed in steps 12–13 to join Sections C and D. Join this to Section AB. Then join Section E to the other side of the unit to complete the dog's head and neck.

15 Join Section H to the side of I, then join Section G followed by Section F to the top. Join Section M to the side of L, followed by Sections K and J. Join these two units together to form the hot dog. Join Section N to add the tail.

16 Join Section Q to the side of P, followed by Section R. Join Section O to the other side to complete the bottom section of the dog.

17 Sew the hot dog and tail section to the top of the section from step 16. Then join the head and neck to complete the block (Fig O). Press well, then carefully remove the paper templates from the back of the block. Press again.

QUILTING AND FINISHING

18 Press the quilt top and backing well. Layer the backing fabric, batting and top to make a quilt sandwich. Baste them together using your preferred method and quilt as desired.

19 Trim off the excess batting and backing fabric, and then square up the mini quilt to neaten up the edges.

20 Sew the two 2½in x WOF binding strips together end-to-end using diagonal seams. Press the seams open and trim away the dog ears. Fold them in half lengthways, with the wrong sides together, and then press along the full length of the combined strips.

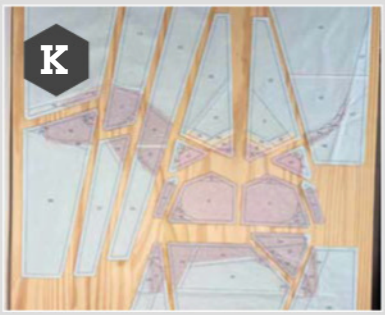
21 With the raw edges aligned, sew the binding to the front of the mini quilt, folding a neat mitre at each corner.

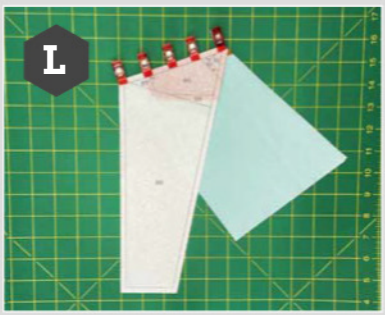
22 Bring the folded edge of the binding to the back of the quilt and secure temporarily with pins or clips. Hand stitch in place around the edge to finish.

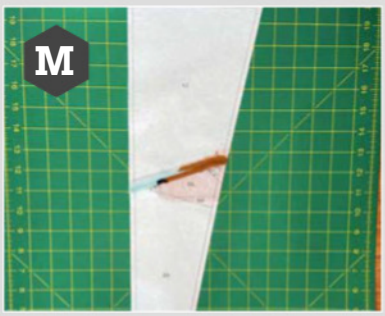


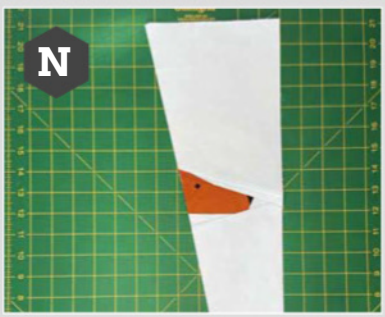
Gaby Sartori
Brazil-based Gaby combines her passion for design and sewing with cute Foundation Paper Piecing patterns
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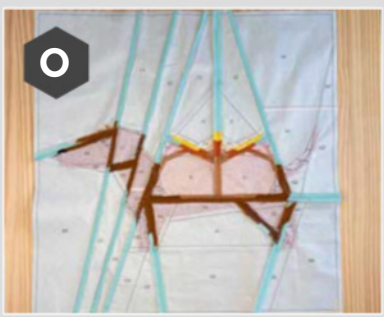
JOINING THE BLOCK







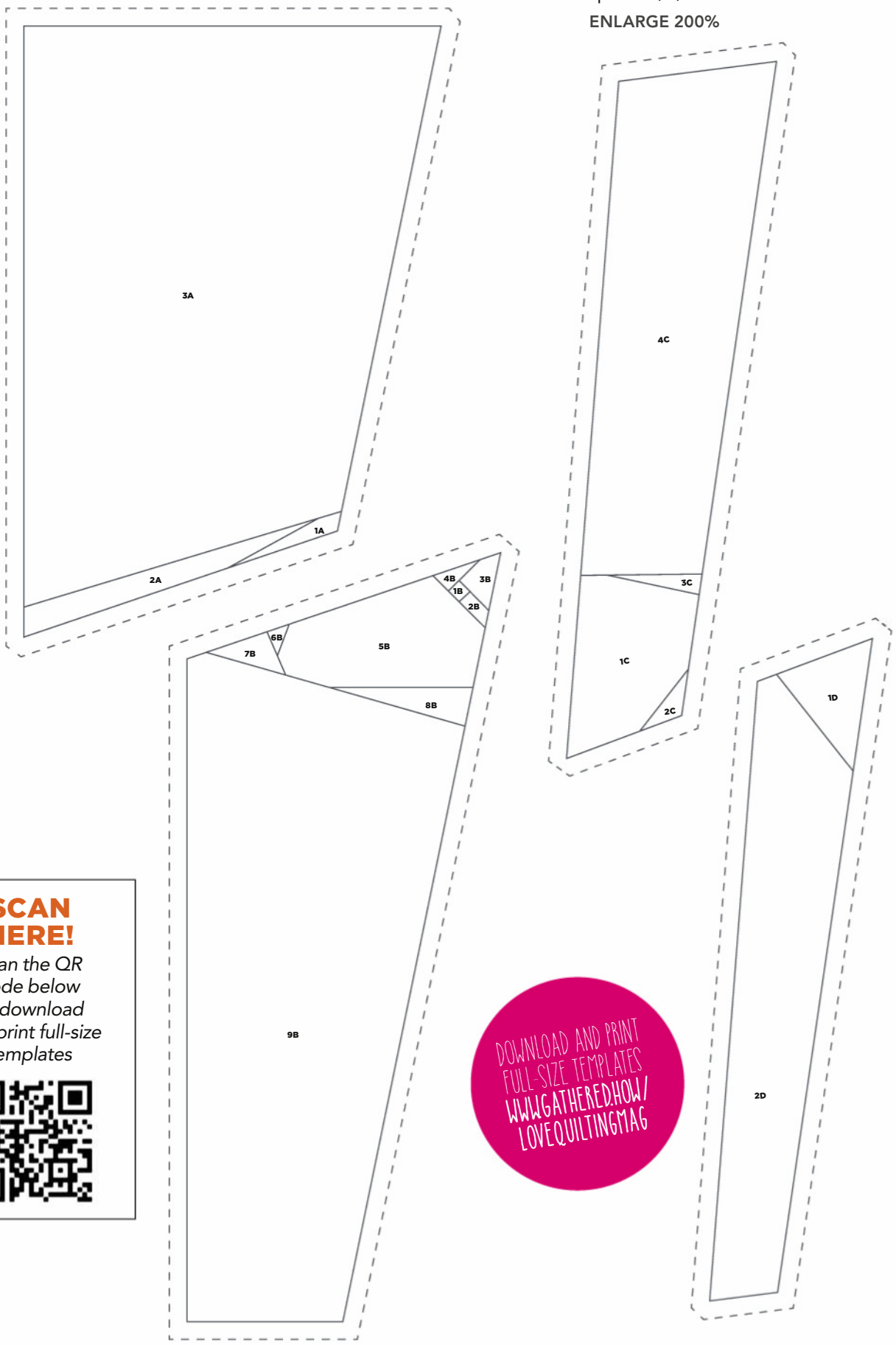




SILLY SAUSAGE

Templates A, B, C and D

ENLARGE 200%



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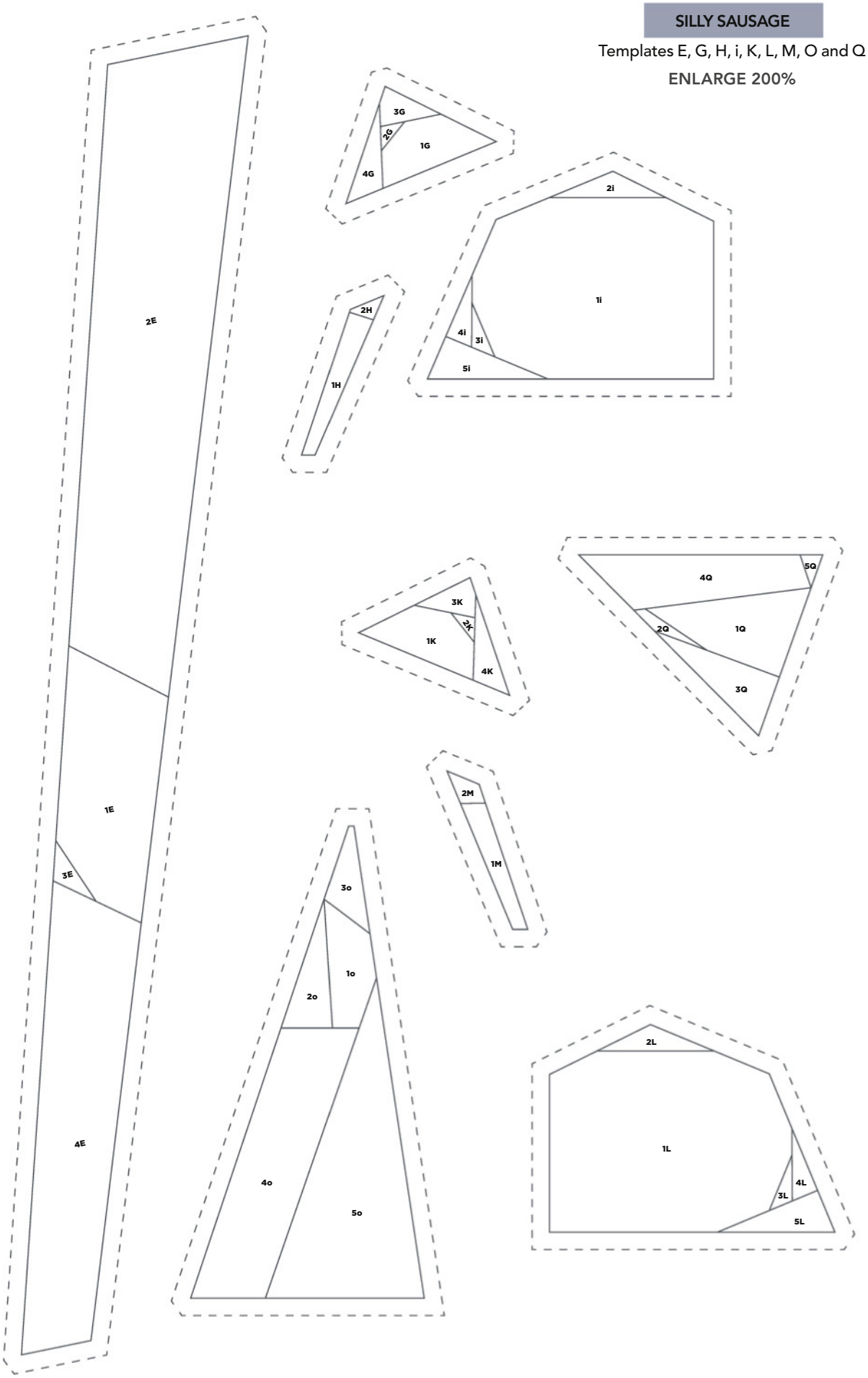
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SILLY SAUSAGE

Templates E, G, H, i, K, L, M, O and Q

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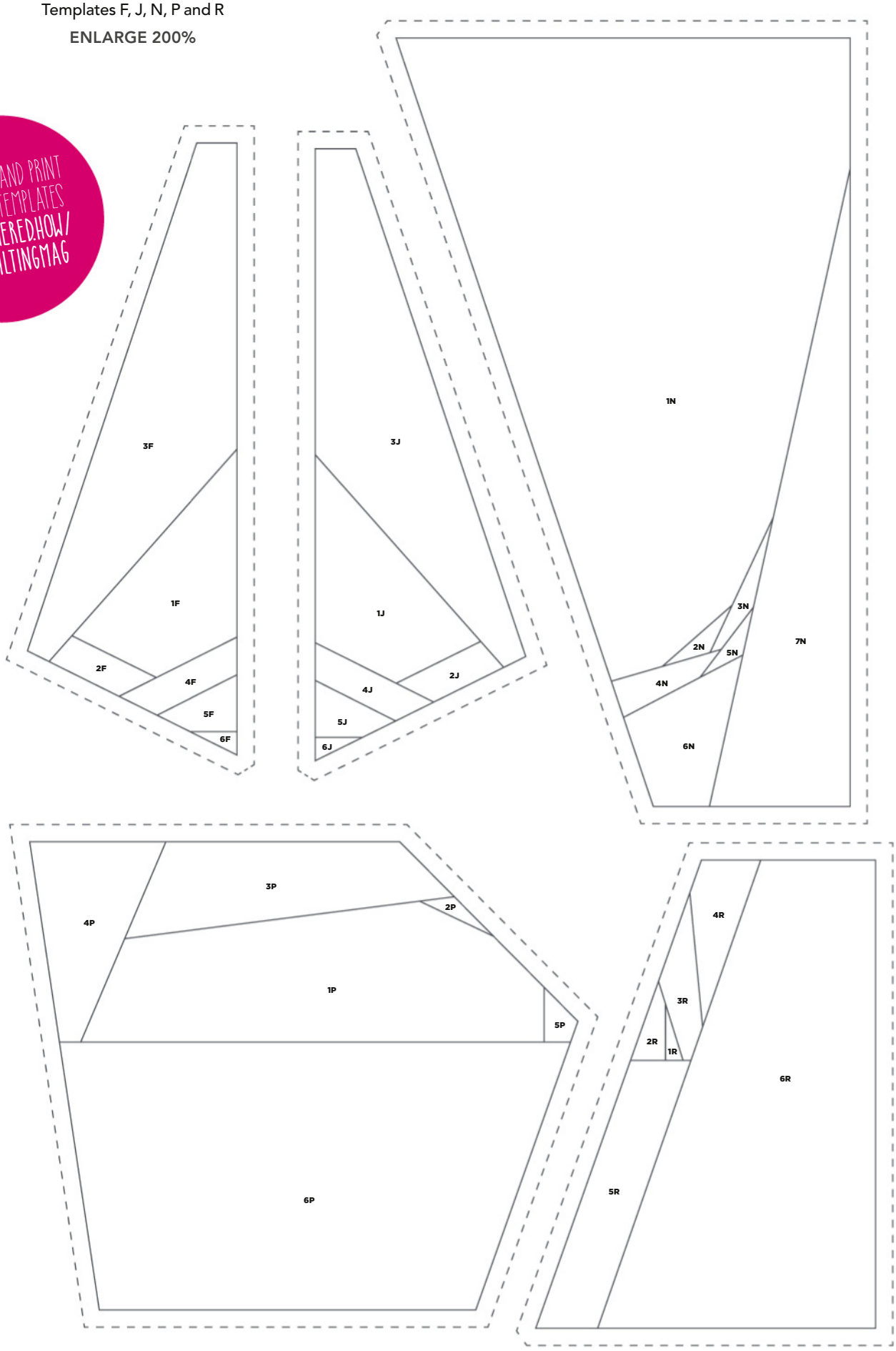


SILLY SAUSAGE

Templates F, J, N, P and R

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Nicholas Ball and Rachel Pierman of CraftyMonkies are teaming up to deliver a year-long exploration of his quiltmaking process! This is an incredible and unique opportunity to work alongside one of the best improv quilters of this generation. You'll get to see his process from the very beginning and take your own improv journey alongside Nicholas, with beautiful butterflies as the inspiration. You'll be taking a deep dive into the where and why of inspiration, curating individual colour stories as well as learning about scale and size. Plus, you'll be experimenting with many different improv piecing techniques including slabs, inserts, curves and inset circles.



Nicholas will also be running live Zoom classes just for the VIP members on a regular basis. All the content will be available to view for 15 months, so you can take it at your own pace within that time! To find out more about this amazing prize, visit craftymonkies.com/vip-member-club-info

To enter, head over to bit.ly/CraftyMonkiesComp!

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TECH SAVVY

It's time for a home office refresh: keep your kit safe and secure with this stylish case and cable tidy!

BY KATE WEBBER



YOU WILL NEED

Laptop cover

- Blue and green fabrics: approx ½yd total
- Binding fabric: one (1) fat quarter
- Batting: 14in x 34in
- Lining fabric: ½yd
- Snap fastener of your choice

FINISHED SIZE

- 14in x 10½in

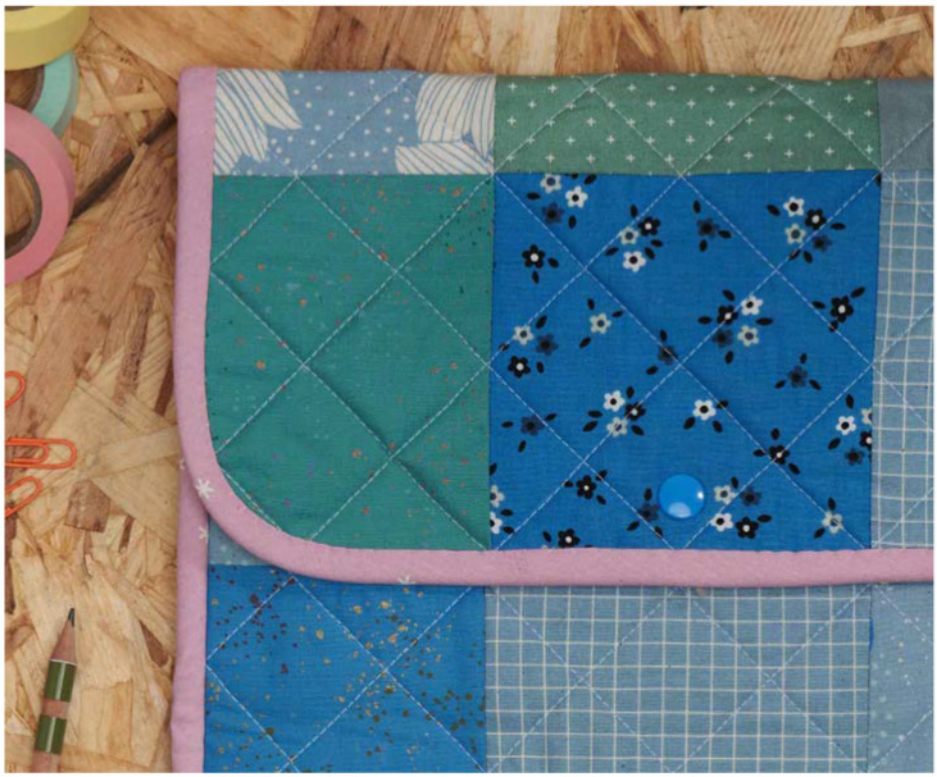
NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams to one side, unless otherwise instructed.
- RST = right sides together.
- WST = wrong sides together.
- WOF = width of fabric.
- Kate made this case to fit most standard laptops. However, you can adjust the size as needed to fit your own laptop, following the same method. You may need more fabric if you make a larger case.

FABRIC USED

Fabrics are mostly Ruby Star Society fabrics from Kate's stash.

USE UP SMALL PRINT SQUARES FROM YOUR STASH FOR THIS SUPER SCRAP-HAPPY SET!



CUTTING OUT

1 From the blue and green fabrics cut:
- Twenty four (24) 4½in squares.

2 From the lining fabric cut:
- One (1) 14in x 34in.

3 From the binding fabric cut:
- Three (3) 2in wide strips on the bias.
- One (1) 2in x 11in.

MAKING THE OUTER PANEL

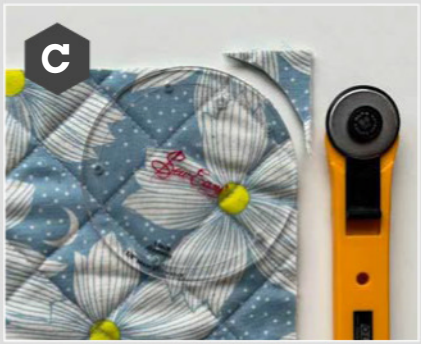
4 Arrange the blue and green squares in three rows of eight squares. Sew the squares into rows. Then sew the rows together, nesting the seams, to form the outer panel. The outer panel will measure 32½in x 12½in.

5 Press the outer panel and the lining fabric well. Make a quilt sandwich by placing the lining fabric right side down, the batting on top, then place the outer panel centrally and with the right side up.

FORMING THE LAPTOP CASE







Then baste the layers together using your preferred method.

6 Quilt as desired. Kate quilted a 1½in cross-hatch across the panel. Trim off excess batting and lining fabric, squaring up to measure 32½in x 10½in, trimming evenly from each side.

FORMING THE LAPTOP CASE

7 Take the 2in x 11in binding fabric piece and fold in half lengthways, WST to form a binding strip. Press well.

8 Use the strip to bind one short edge of the quilted panel by sewing to lining side, then folding to the front. Topstitch in place (Fig A). Trim away any excess binding, so that it looks neat and it's even with the sides of the panel.

9 Lay the panel with the lining side up and the bound edge on the left-hand side. Measure 13in from the bound edge. Fold from that point to create the pouch and pin or clip in place. Check that the edges are all even, then stitch along the top and bottom edges using a ⅛in seam allowance (Fig B).

10 Round the remaining two corners with a circle template or plate to create a curved flap (Fig C). Using a zig-zag stitch, sew around the three raw edges within the seam allowance to create a neat edge and hold all the layers together. This will make it easier to attach the bias binding.

BINDING THE CASE

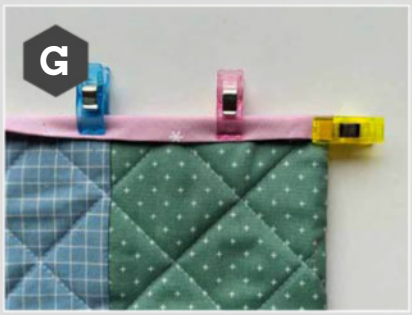
11 Sew your bias strips together using diagonal seams to form a length measuring at least 52in. Press seams open. Fold in half lengthways, WST, and press.

BINDING THE CASE









12 Pin or clip the binding strip around the outer edges of the case, leaving a 1in tail at the beginning, as shown in Fig D. Take care to ease the strip around the curves without stretching, then leave a 1in tail at the other end.

13 Sew the binding in place, removing pins and clips as you come to them. Press the binding away from the case all the way around (Fig E).

14 Fold the tails of the binding over towards the case, as shown in Fig F. Then fold the binding down over the case (Fig G). Neatly stitch in place.

15 Add a fastening, following the manufacturer's instructions. Kate used a KAM snap, but you could also use Velcro or add a button and buttonhole.





THIS HANDY CABLE TIDY CAN BE ADJUSTED TO FIT AROUND CABLES OF DIFFERENT SIZES

YOU WILL NEED

Cable tidy

- Blue and green fabrics: three (3) 4½in squares
- Binding fabric: one (1) fat quarter
- Batting: 6in x 14in
- Lining fabric: one (1) fat eighth
- Snap fastener of your choice

FINISHED SIZE

- 12½in x 4½in

CUTTING OUT

1 From the lining fabric cut:
- One (1) 6in x 14in.

2 From the binding fabric cut:
- Three (3) 2in wide strips on the bias.

MAKING THE CABLE TIDY

3 Sew your three 4½in squares in a row to make the outer panel. Make a quilt sandwich using the outer panel, batting and lining. Baste and quilt as desired.

4 Trim away the excess batting and backing fabric. Round out all four corners using a circle template or a plate (Fig A). Use a machine to zig-zag stitch around the outer edge, within the seam allowance, to neaten the edges and keep the layers together.

5 Sew your binding strips together end-to-end, using diagonal seams. Press the seams open, then press in half lengthways. The binding strip should measure at least 40in.

6 Sew the joined binding strip to the front of the cable tidy, beginning in the centre of one of the long straight edges, and leaving a tail at each end. Ease carefully around the curves. Lap the tail ends, measure, mark and then sew the ends together before finishing joining the binding around the edges.

7 Fold the binding over to the back of the tidy and stitch in place around the edges by hand or machine.

8 Add a fastening of your choosing. Kate used a KAM snap, though Velcro would also work well. If using KAM snaps, take care to place the snaps the correct way up, referring to Figs B and C for the correct placement. Kate added more than one snap so the cable tidy could be adjusted to fit around cables of different thicknesses.



Kate Webber
Kate is a colourful quilter who loves to experiment with techniques – from EPP to traditional piecing
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MAKING THE CABLE TIDY







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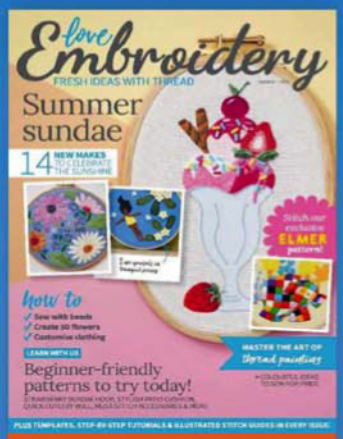
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FRESHLY MADE

Treat your kitchen to an update this weekend with our easy-piece patchwork oven glove!

BY WENDY CHOW



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YOU WILL NEED
- Fabric A (natural): ½yd
- Fabric B (lilac): one (1) fat eighth
- Fabric C (yellow): one (1) fat eighth
- Fabric D (grey): one (1) fat eighth
- Fabric E (mid blue): 4in x 12in
- Fabric F (cobalt blue, binding fabric): ½yd
- Fabric G (print, includes lining fabric): ¾yd
- Cotton or wool batting: 42in square
- Heat resistant batting: 22in x 42in

FINISHED SIZE
- 7½in x 36in

EASY HALF-SQUARE TRIANGLE UNITS MAKE THIS A SIMPLE PATCHWORK DESIGN TO SEW

NOTES
- Seam allowances are ¼in throughout, unless otherwise noted.
- Press seams open, or as preferred.
- HST = Half-square Triangle.
- RST = right sides together.
- WS = wrong side.
- WOF = width of fabric.
- Use a heat resistant batting, such as Insul-Bright. Follow any guidance given by the manufacturer when using.

CUTTING OUT

1 From Fabric A cut:
- One (1) 1½ x 38in.
- Two (2) 1½ x 9in.



2 From Fabric F cut:
- 2¼in wide strips along the bias. Cut enough strips so that once sewn together there will be approx 3yds of binding.
- Two (2) 2in x 9in.

3 From each of Fabric G and the heat resistant batting cut:
- One (1) 11in x 41in.
- Two (2) 10½ x 11in.

4 From the cotton/wool batting cut:
- Two (2) 11in x 41in
- Four (4) 10½ x 11in.

5 Cut the following 3½in squares for HSTs:
- Thirty two (32) in Fabric A.
- Twelve (12) in Fabric B.
- Eleven (11) in Fabric C.
- Six (6) in Fabric D.
- Three (3) in Fabric E.
- Six (6) in Fabric G.

PIECING THE OVEN GLOVE

6 Pin a 3½in Fabric A and C square RST and sew ¼in from the edge around all four edges. Draw two diagonal guide lines from corner to corner, and cut along



the lines. Press each unit open to create four Fabric A/C HSTs. Trim each HST to 2in square, aligning the 45-degree line of your ruler with the seam line (Fig A).

7 Repeat step 6, pairing the following:
- Ten more Fabric A and C squares to create forty four Fabric A/C HSTs.
- Nine Fabric A and B squares to create thirty six Fabric A/B HSTs.
- Six Fabric A and D squares to create twenty four Fabric A/D HSTs.
- Six Fabric A and G squares to create twenty four Fabric A/G HSTs.
- Three Fabric B and E squares to create twelve Fabric B/E HSTs.

8 Using Fig B as a guide, sew the following HSTs together:
- Four Fabric A/D HST.
- Six Fabric A/B HST.
- Two Fabric B/E HST.
- Eight Fabric A/C HST.
- Four Fabric A/G HST.

9 First, join the HSTs in rows, pressing the seams as you go. Then join the rows together. This will create one back panel block. Repeat this process to make a total of four blocks.

10 Sew the four back panel blocks along the sides to make a 6½in x 36½in panel.

11 Create Block B for the left-hand oven glove pocket by arranging and sewing together the following, pressing the seams open as you go (Fig C):
- Three Fabric A/D HSTs.
- Five Fabric A/B HSTs.
- Two Fabric B/E HSTs.
- Six Fabric A/C HSTs.
- Four Fabric A/G HSTs.

12 Repeat step 11 to create Block C for the right-hand pocket, following the arrangement of HSTs in Fig D to create a mirror image of the pattern.

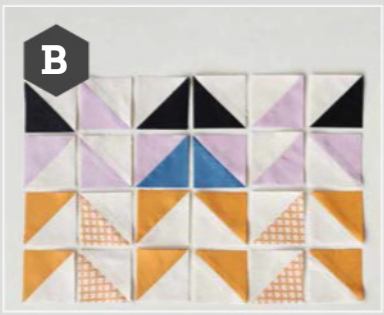
13 Sew the 1½ x 38in Fabric A strip to the top long edge of the back panel. Next, sew a 1½in x 9in Fabric A strip to the top of both Block B and C. Press the seams open and trim the excess fabric from the ends of the back panel, Block B and Block C (Fig E).

FINISHING THE OVEN GLOVE

14 Create a quilt sandwich by laying the 11in x 41in Fabric G piece WS up, and 11in x 41in batting on top. Then layer the heat resistant batting, followed by the second batting piece. Finally, place the back panel right side up, centring over the layers of batting. Apply basting spray between each layer to prevent them from shifting (Fig F). As the layers are thick,

PIECING THE OVEN GLOVE











you might want to pin around the edges as well, to keep everything together.

15 Repeat the process in step 14 with each of Block B and C, using the Fabric G and batting 10½in x 11in rectangles. This will create the left pocket (Block B) and the right pocket (Block C).

16 Use a Hera marker or blunt knife and ruler to mark 45-degree quilting guidelines diagonally across all three quilt sandwiches. Using coordinating thread and a walking foot, sew along the marked guidelines to quilt the layers. Sew approximately ⅛in from the edge along all four sides of the back panel, Block B and Block C, to reinforce the quilt sandwiches (Fig G). Trim the excess batting and lining fabric, then use a ruler to square up each piece.

17 Fold both 2in x 9in Fabric F pieces in half along the length with WS together and press. This will create the binding for the hand pockets. Finish off the inner edge of the left-hand pocket by placing the long raw edges of one binding strip vertically along the right-hand edge on the lining side. Sew ¼in from the edge, fold the binding to the front of the pocket, covering the line of stitching. Pin, then topstitch along the folded edge (Fig H). Trim the excess binding from each end. Repeat on the left-hand side of the right-hand pocket.

18 Pin the pockets onto each end of the back panel, lining sides together, raw edges aligned and binding on each pocket towards the centre of the back panel (Fig I).

19 Using the roll of tape or a similar shaped object, mark rounded edges on all four corners of the pockets. Sew ¼in from the marked lines and along the raw edges of the pockets to create the oven glove, taking it slowly at the rounded corners. With the needle down, adjust the presser foot on the machine every few stitches to help shift the oven glove. Trim away the excess fabric at the corners, leaving a seam allowance (Fig J).

20 Pin the short ends of two Fabric F binding strips at a 90-degree angle with RST then sew a 45-degree seam across the corner, and trim leaving a seam allowance (Fig K). Press the seam open. Repeat until all the strips are sewn into one long length. Fold in half along the length with WS together and press.

21 Sew the binding around the outside of the oven glove, aligning the raw edges and lapping the ends. Sew slowly at the rounded corners, creating a neat curve. Fold the binding to the back, covering the line of stitching. Topstitch in place to finish (Fig L).

FINISHING THE OVEN GLOVE







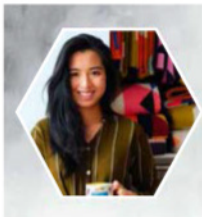








Sew slowly and regularly adjust your presser foot for neat curved edges!



Wendy Chow
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BEGINNER'S GUIDE TO

SEWING WITH SCRAPS

BY PAULA STEEL



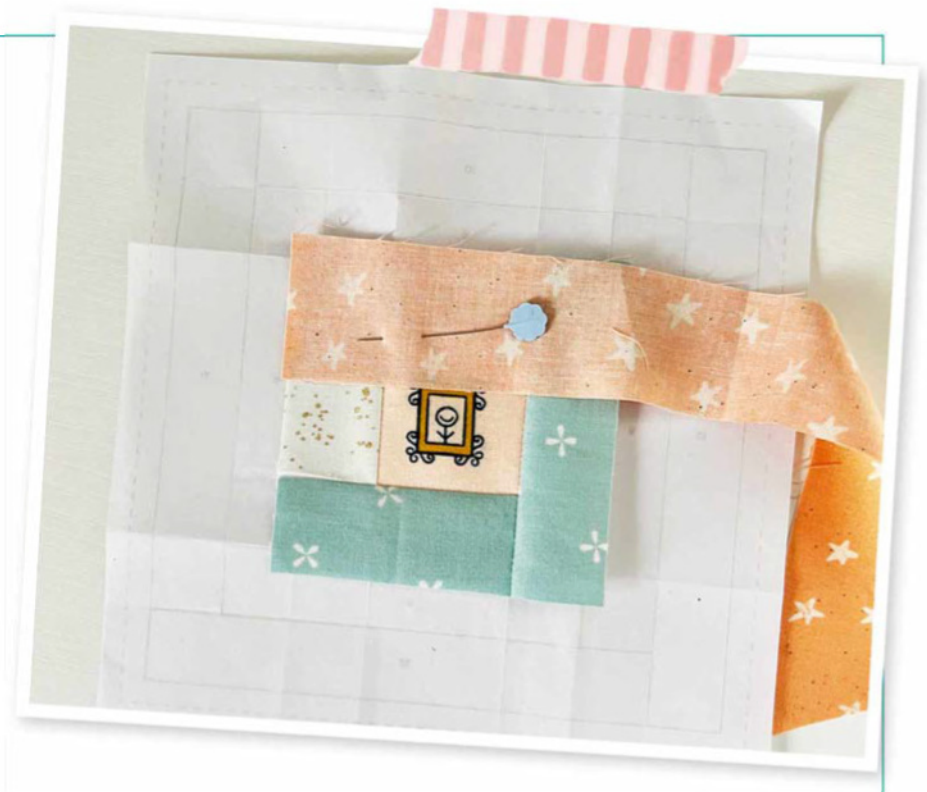
Each month, our expert Paula Steel will show you how to make a project using a new and exciting technique!

BEGINNER'S GUIDE TO:

SEWING WITH SCRAPS

Scraps: what do you do with them and how do you manage them? Having a good storage system for scraps can really help you see what you have and therefore help you use them more. Once in a while, it's useful to spread your scraps out on the cutting table and cut out some useful sizes. By storing them in pre-cut shapes, it's easier to grab them for a project as and when they're needed.

HOW TO SEW WITH SCRAPS



1 To prepare fabrics for storage, Paula presses the scraps and then separates them into the following groups.

- Larger pieces: if the piece is bigger than a fat sixteenth (approx 9in x 10in) then fold and store separately.
- Pieces suitable to be cut into squares.
- Strips: any long strips under 3½in in height.
- Triangles and Half-square Triangles.

2 Take one group at a time and then trim the pieces to size. Store away for later.

SQUARES

1 The most useful of scraps are pre-cut squares – they're easy to pick up and play around with to make small projects. You may already have some pre-cut squares left over from projects or from Charm Packs and Mini Charm Packs. You can also cut some of your scraps into squares, so they are ready for when a relevant project crops up.

2 The sizes Paula finds most useful to have are:

- 2½in squares: great for sewing together into nine-patches or making pouches with. Paula's stock of 2½in squares come from left over Mini Charm Packs and squares cut from scraps.
- 3½in squares: great for sewing together or making 2in or 2½in Half-square Triangles. Paula cuts 3½in squares from larger scraps or 3½in strip pieces.
- 5in squares: great for larger projects, like scrappy quilts, but also a way to build up your stock of Charm Squares.

3 There are a variety of different ways you can use up squares. Some ideas include:

- Making nine-patches that can be sewn together with sashing to create a wonderfully scrappy quilt. Paula used 2½in squares.
- Making pouches or drawstring bags. This is especially useful for 2½in squares and fussy cutting.
- Making cushion tops. Thirty six (36) 3½in squares sewn together into a square make a wonderful 18in cushion cover.
- You can also use the 2½in squares to pre-baste lots of 1in hexies in preparation for some English Paper Piecing later.

STRIPS

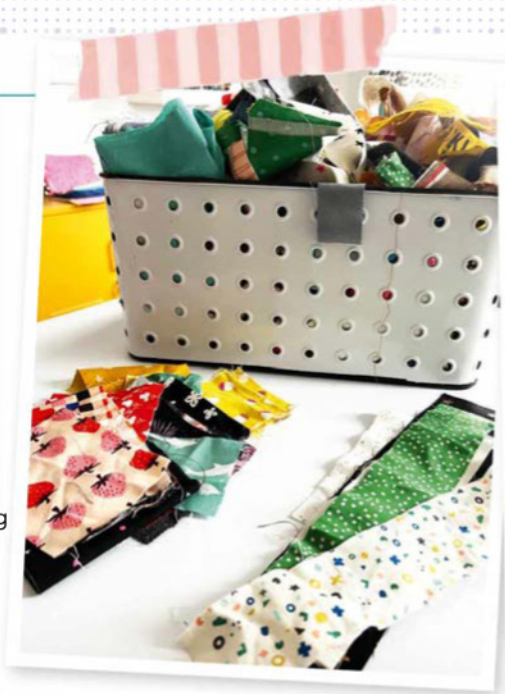
1 Often your scrap stash will contain lots of strips, whether they are the strips left over from cutting out, or extra pieces of binding that didn't get used. Just like with squares, they can be really useful. If they are stored separately you will know exactly where they are when inspiration strikes. Unlike with squares, Paula tends not to cut them down to specific sizes, but rather leaves them at the height they are.

2 Some ideas for using up your strips include:

- Quilt-as-you-go (QAYG) pouch tops, coasters and table mats can be easily achieved with a stash of scrappy strips. Check out the QAYG selvedge pouch from issue 109 (available to purchase as a

digital edition on Zinio, Readly, Pocketmags and the LP&Q App) to see QAYG in action.

- Scrappy Log Cabin blocks are great for strips. If you have a variety of heights, then you can make a wonky Log Cabin block.
- Use a Foundation Paper Piecing (FPP) template for Log Cabin blocks and you won't need to cut before you start.
- Make scrappy binding. If you find you have lots of extra binding strips, sew them together and after a while you'll have enough binding for a quilt.





TRIANGLES AND HALF-SQUARE TRIANGLE UNITS (HST UNITS)

1 The most common leftover pieces Paula finds are Half-square Triangles, especially if you make them two-at-a-time but only need one. By keeping all of these together, you can grab a handful and sew them together. The great thing about HSTs is that they can always be trimmed to a smaller size, so if you need eight 2in (finished) HSTs, you can just trim some from your stash down to 2½in.

2 Some ideas for using up triangles and HSTs include:

- Scrappy Churn Dash blocks: a really simple block that uses four HSTs, one centre square and four striped blocks. Making small Churn Dash blocks from scraps is easily achievable.
- Scrappy star blocks are one of Paula's favourite blocks to make and are ideal for a pouch or cushion front.
- Triangles, matched with fussy cut squares, can be used to make Diamond-in-Square blocks.



BATTING SCRAPS

With all of the quilt trimming we quilters have to do, it's easy to fill a drawer or box with batting cut-offs. Don't throw them away – they are great for smaller projects, or you can make 'frankenbatting'. Frankenbatting is made by sewing together a collection of smaller batting pieces to create one larger piece. Paula has used this method to create batting pieces for cushions and even lap quilts. Here's how:

1 Find pieces of batting that are the same type.

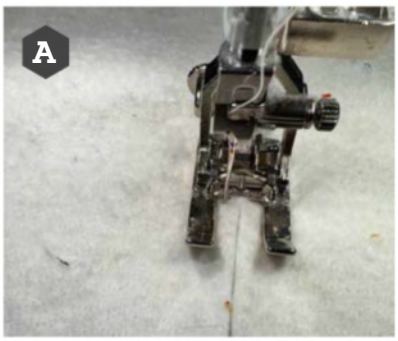
2 Create a clean line on one side of the first two pieces and then place side by side, as shown in Fig A.

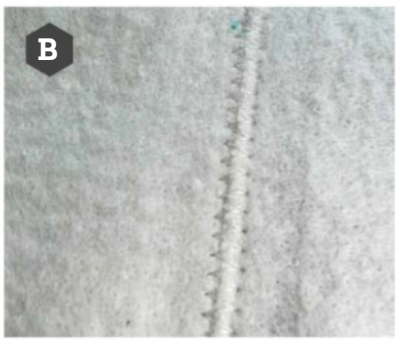
3 Don't overlap the batting or you will create a bump, you just need to place them so the clean edges are up against each other.

4 Using your sewing machine's walking foot and a long and wide zig-zag stitch, sew along the edge to join them. Make sure you use a matching thread (Fig B).

5 As the batting will be between the front and back of a quilt sandwich, the stitch doesn't need to be dense as it will be quilted in place.

6 Once the first two pieces are joined together, cut a straight line to join the third piece in the same way. Keep adding pieces until you get to the size you need.





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PROJECT:

SCRAPPY BOX POUCH



YOU WILL NEED

- Assorted fabric scraps: seventy two (72) 2½in squares (see steps 1–2 for colours and types of scraps used by Paula)
- Lining fabric: 18in x 20in
- Batting: 18in x 20in
- Webbing: 6in length
- Scrap binding: six (6) approx. 6in x 2½in
- 18in zip

FINISHED SIZE

- 12in x 5in x 4in

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- HST = Half-square Triangle.
- RST = right sides together.
- WST = wrong sides together.

FABRICS USED

Fabrics are from Paula's scrap stash.

PREPARATION

1 Organise your scrap 2½in squares so you have twenty eight (28) low volume squares and twenty six (26) bright fabric squares.

2 Paula also used eighteen (18) 2½in square HSTs. If you don't have HSTs, you can construct your own using scrap triangles and trimming to size, or use more scrap squares for a different look. When trimming HST scraps, make sure to align the 45-degree line of your ruler with the seam (Fig A).

NINE-PATCH BLOCKS

3 Take five low volume and four bright scrap squares. Arrange the squares in a nine-patch, alternating the low volume and bright squares as shown in Fig B. Sew together in rows, then sew the rows together to complete the nine-patch. Make a total of four of these blocks.

4 Repeat step 3, this time using four low volume and five bright scrap squares, as shown in Fig C. Make a total of two of these blocks.

HST BLOCKS

5 Arrange your HSTs in sets of six. Paula arranged and rotated her HSTs to make 'V' patterns using the low volume and bright corners. She made two blocks as shown in Fig D and one as shown in Fig E.

6 Once you're happy with your layout, sew the HSTs together in pairs, then sew the pairs together for a total of three blocks.

CREATING THE EXTERIOR

7 Arrange your pieced blocks in three rows of three, with the HST blocks in the centre of each row (Fig F). Sew the blocks together in rows, then sew the rows together.

8 Make a sandwich with the pouch exterior, the batting and the lining and quilt the layers together. Paula quilted a simple diagonal cross-hatch design with a walking foot.

MAKING THE POUCH

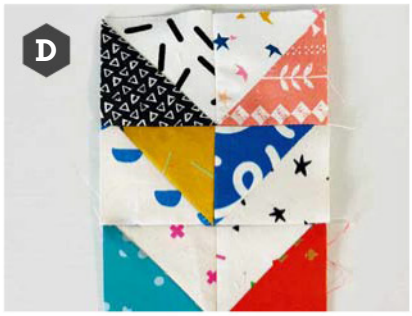
9 With the exterior right side up, place the zip face down at the top, aligning with the raw edge and with the zip pull at the left-hand side. Pin or clip in place (Fig G). Using the zipper foot, sew the zip in place. Press the quilted fabric away from the zip, and topstitch below the seam (Fig H).

10 Bring the bottom edge up to meet the remaining edge of the zip, so the exterior is RST. Clip in place (Fig I). Sew, open out and





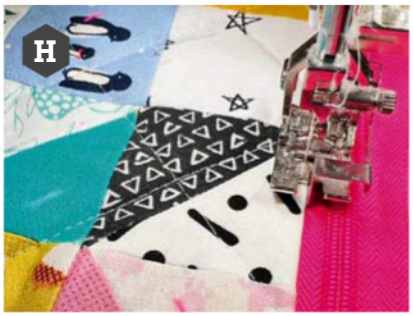




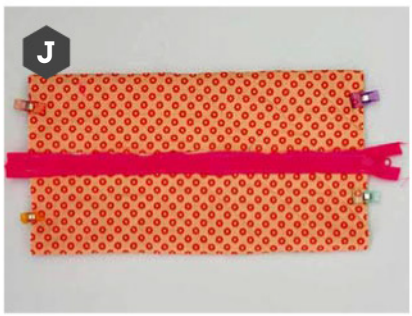


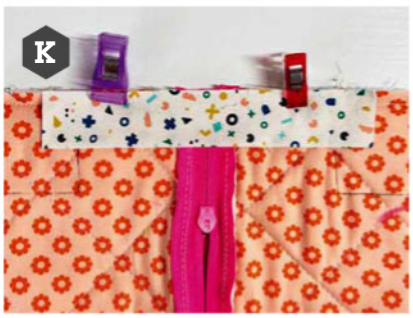


















topstitch as before. As the fabric is in a loop, you may need to topstitch halfway across, remove from the machine, and stitch from the other end to complete the seam. Overlap your stitches in the centre to secure.

11 Open the zip at least halfway. Fold the pouch, so the zip is in the middle (Fig J). The exterior will still be RST, with the lining on the outside. Sew along the raw edges at each end, using a scant ¼in seam.

12 Mark out a 2in square in each corner of the pouch. Using two of your binding strips, bind the raw edges at each side, between the marked squares (Figs K–L). Don't worry if the ends of your binding overlap the marked squares, as this will be trimmed.

13 Cut out the marked 2in squares from each corner. Open out each corner and match up the raw edges. Pin or clip in place (Fig M).

14 Decide which end of the pouch you want to add the webbing handle to. Unclip these corners, and place the ends of the webbing between the layers at these corners. Re-clip in place. Note that the webbing should be between the outer layers of the pouch, and not visible from the lining side.

15 Sew across each corner, making sure to backstitch at each end. You may want to use a walking foot for bulky seams.

16 Finish the edges of each corner with a strip of binding fabric, making sure to tuck in the raw edges at each end for a neat finish (Fig N). Turn right side out to finish.



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

EPP party

Continue building your EPP skillset with Block 4 of our BOM series!



By Karen Lewis

BOM FOUR



YOU WILL NEED

To make all three (3) blocks:

- Fabric D: ¼yd
- Fabric J: ¼yd
- Fabric K: ¼yd
- Fabric I (background): ⅜yd
- Twelve (12) copies each of Templates 1–3 (four per block)

FINISHED SIZE

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

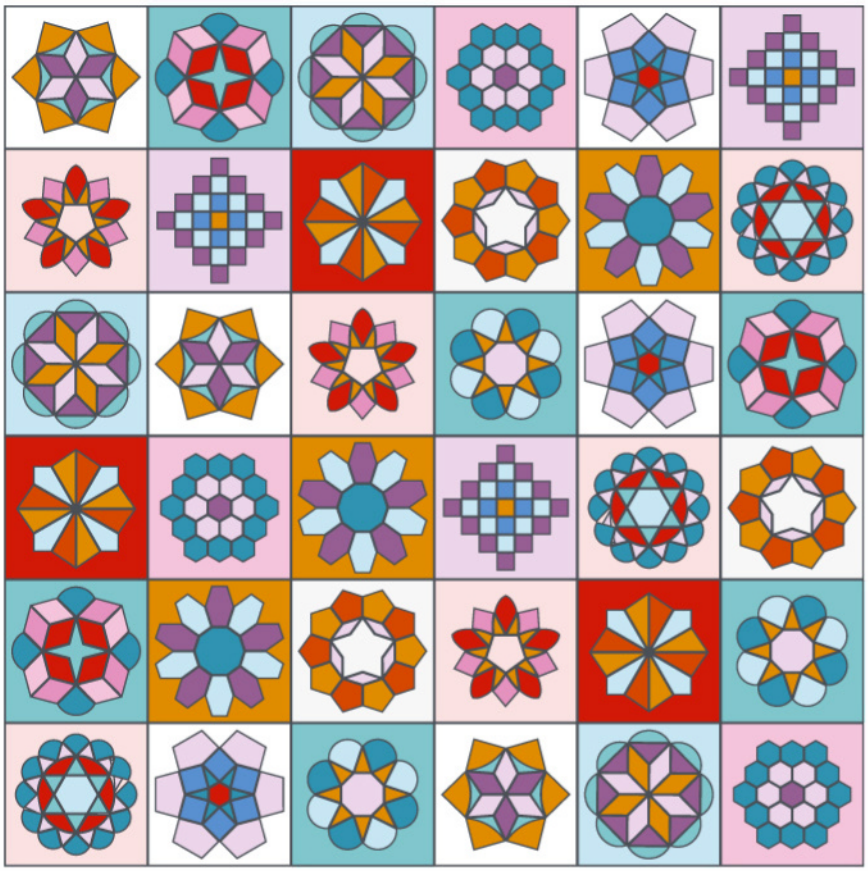
NOTES

- Seam allowances are ¼in throughout, unless otherwise stated.
- Press seams open throughout, unless otherwise instructed.
- Press fabrics well before cutting.
- Press after sewing each seam.
- EPP = English Paper Piecing.
- RST = right sides together.
- A fat sixteenth is 9in x 11in.
- For EPP, you may want to use a slightly larger seam allowance (⅜in) to make it easier to fold the fabric over the edges.
- If you pre-cut all your background squares at the start of the quilt, you can disregard step 1.
- The templates provided do not include seam allowances.
- Refer to the EPP tutorial on p84–85

To make the whole quilt:

- Fabric A (dark blue): ¼yd
- Fabric B (dark turquoise): 1yd
- Fabric C (light turquoise): 1yd
- Fabric D (light blue): 1⅜yds
- Fabric E (dark purple): ¾yd
- Fabric F (light purple): 1⅝yds
- Fabric G (dark pink): ⅜yd
- Fabric H (light pink): ½yd
- Fabric I (red): 1⅛yds
- Fabric J (orange): ½yd
- Fabric K: (mustard) 2yds
- Fabric L (cream): ¾yd
- Fabric M (grey): ½yd
- Fabric N (white): ¾yd
- Batting: 70in square
- Backing fabric: 4yds
- Binding fabric: ½yd

USE A CORRESPONDING THREAD COLOUR TO APPLIQUÉ THE SHAPE FOR AN INVISIBLE FINISH



Quilt Layout Diagram



of *LP&Q* issue 123, or find it online at gathered.how/lovequiltingmag.

FABRICS USED

Low volume fabrics are basics from various Ruby Star Society collections. Solids are from the Bella Solids collection by Moda Fabrics.

CUTTING OUT

1 From Fabric I cut:
- Three (3) 11in squares for the backgrounds.

2 From each of Fabrics D, J and K cut:
- One (1) 5in x WOF.



Fig 1

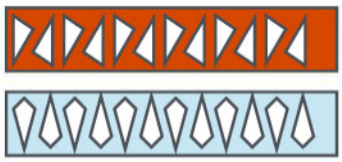


Fig 2

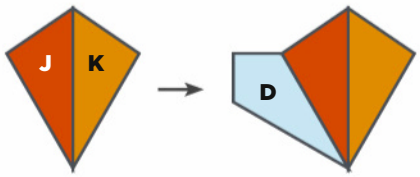
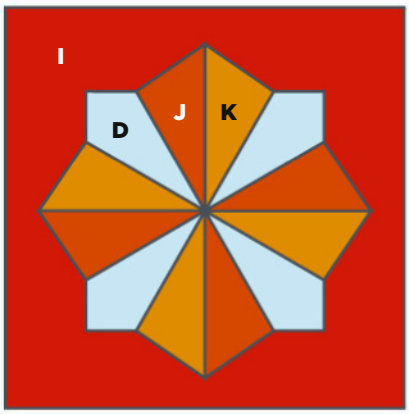


Fig 3



Block Layout Diagram

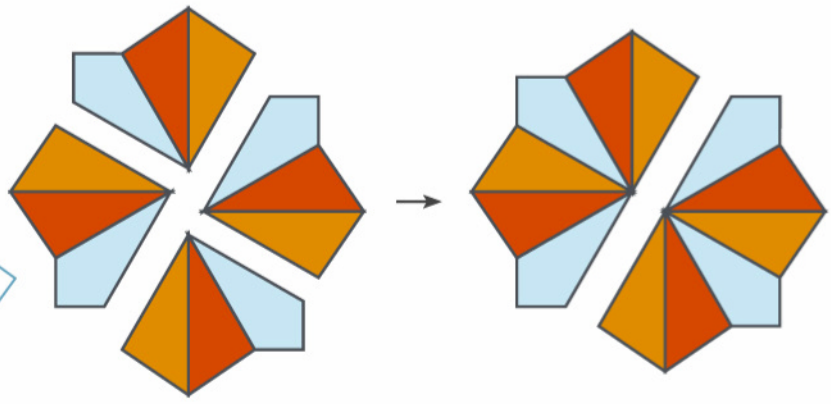


Fig 4

BOM FOUR

PREPARING THE EPP TEMPLATES

3 When basting the EPP pieces in the following steps, ensure that you baste the shapes on the wrong side of the fabric, with the printed side facing away from the fabric.

4 Baste all of the Template 1 pieces to your Fabric K 5in x WOF strip, leaving at least ½in between each shape, referring to Fig 1 for placement. Cut out and baste the shapes, following the process in steps 1–7 of the EPP guide.

5 Repeat step 4, basting all of the Template 2 pieces to your Fabric J strip, and all of the Template 3 pieces to the Fabric D strip (Fig 2).

MAKING THE BLOCKS

6 Sew the Fabric J and K pieces together in pairs. Sew a Fabric D piece to the left of each unit (Fig 3).

7 Take four of these units and arrange them, referring to the Layout Diagram for placement. Sew the units in pairs, then sew the pairs together (Fig 4). Repeat to make three EPP shapes.

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

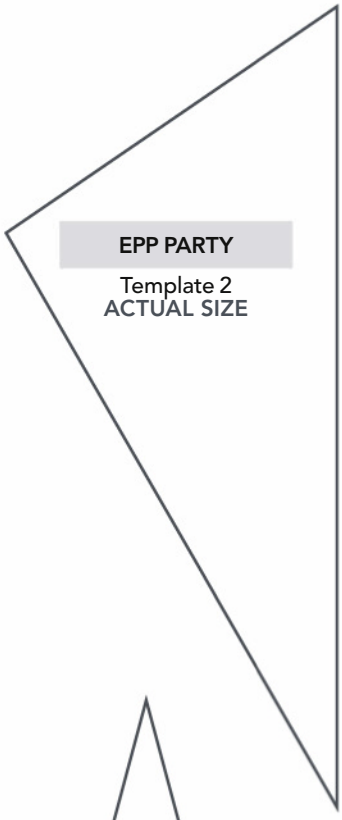
9 Appliqué each EPP shape onto the background squares, referring to steps 14–17 of the EPP Guide. Press well, then trim to 10½in square, carefully centring the EPP shape for each block.

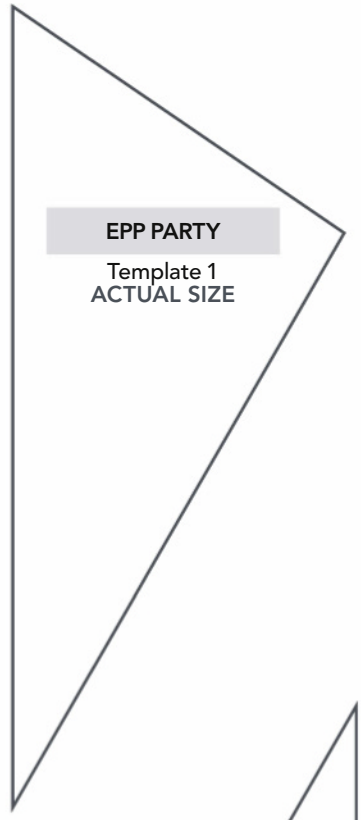


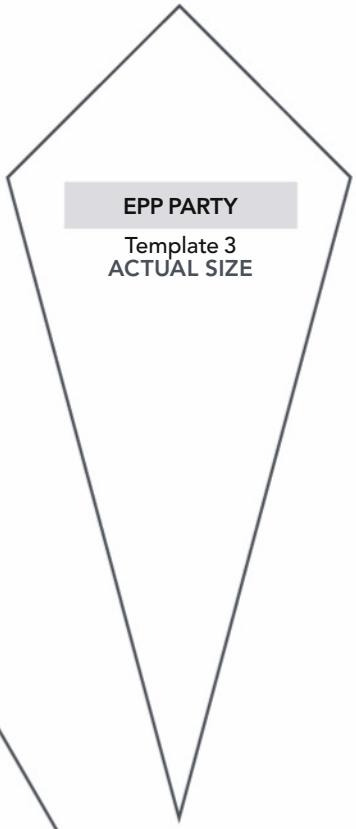
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Karen spends her days screen printing beautiful fabric and stitching up striking, modern quilts
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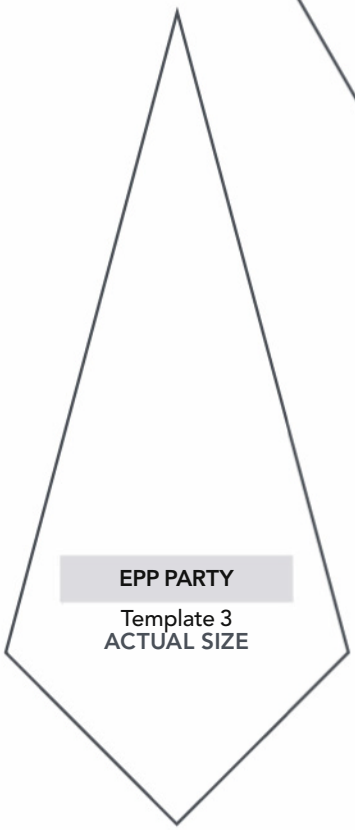
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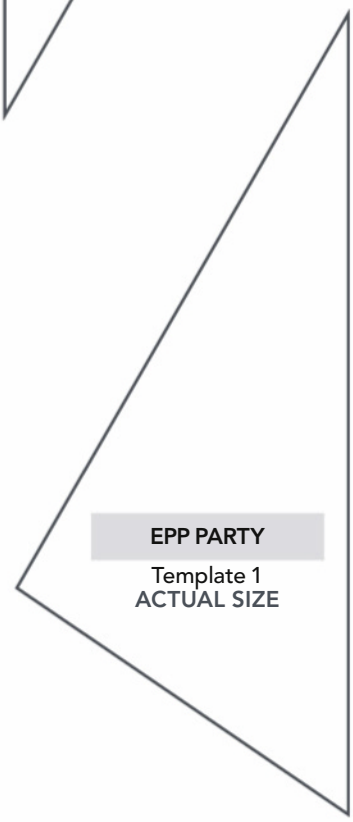
Scan the QR code here for our EPP tutorial and to catch up on the blocks so far!

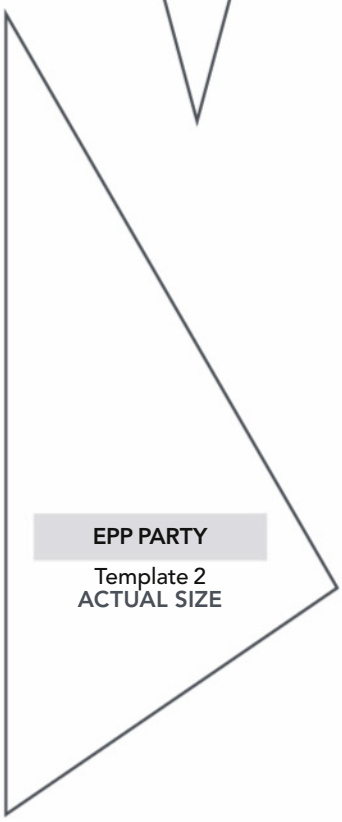












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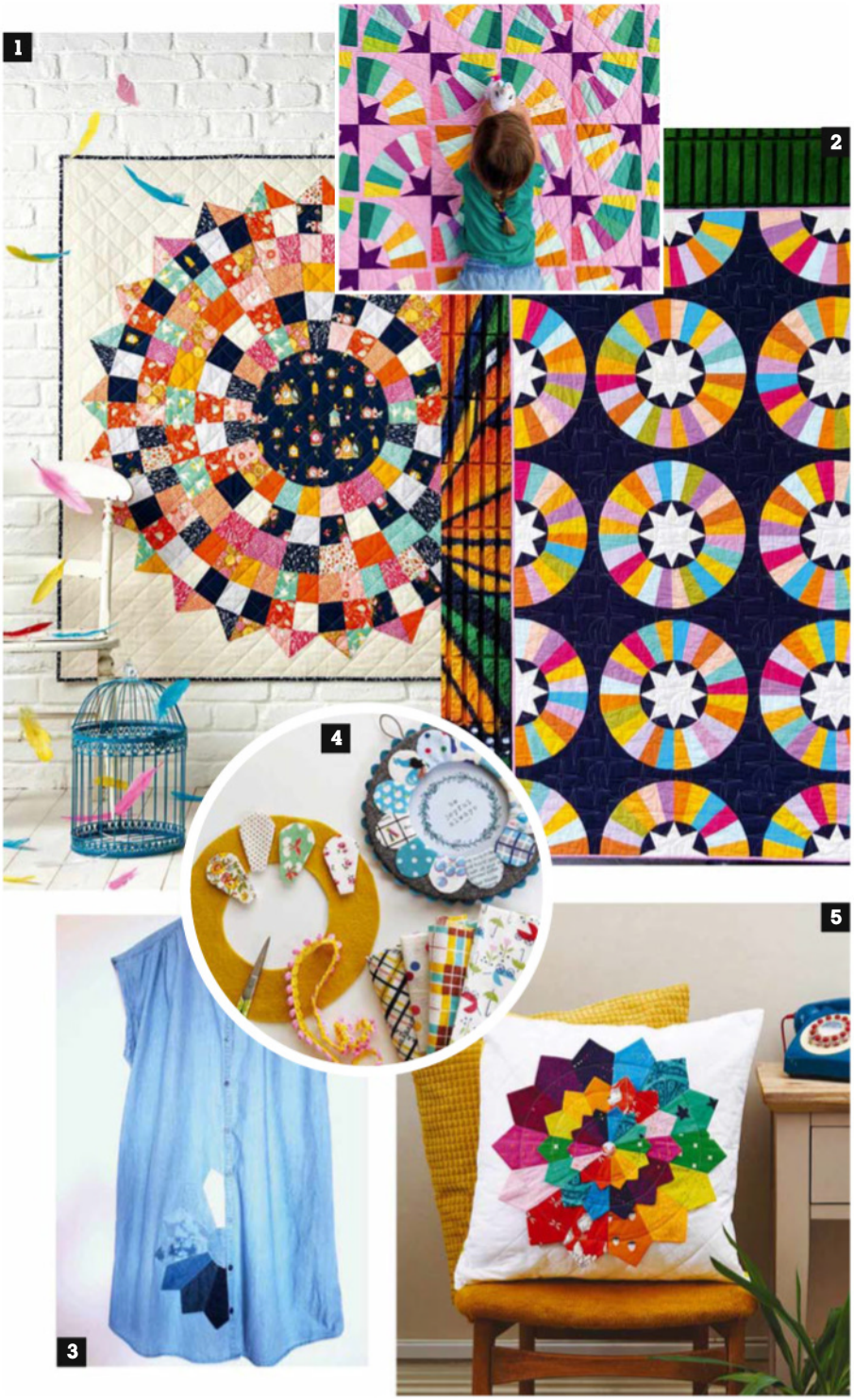
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5 WAYS WITH:

Dresden Plates

We can't get enough of Dresden blocks – sew our p22 beauty or check out these bright ideas!



1 Supersized Dresdens

We know what you're thinking… is there anything better than lots of lovely little Dresden Plate blocks? We raise you: one GIANT Dresden! Use speedy strip piecing to stitch this jumbo show-stopping quilt by Lynne Goldsworthy. You can find the pattern in *LP&Q* issue 20, available as a digital edition on Zinio, Readly, Pocketmags and the LP&Q App.

2 Star power

Allow your Dresdens to sparkle and shine with Megan Collins' Stars Above quilt! We love that this pattern includes three different versions so you can play around with placement on your modern Dresden stars and stripes. meganacollins.com

3 Dream in denim

Need some upcycling inspo? Transform your wardrobe cast-offs with a statement Dresden block like Julie Phelps has done with this vintage denim shirt dress. Find more like it on jool.etsy.com

4 Picture-perfect frames

We love this super-cute gift idea: Ayumi Takahashi makes these adorable photo frames using sweet Dresden petals! The tiny Dresden Plates are scrap-friendly too, so you can incorporate your lovingly-hoarded prints. ayumills.etsy.com

5 Technicolour cushion

Stitch up your Dresden Plates into this colourful cushion! Pair rainbow fabrics from your stash with a crisp white solid background so they really pack a punch. You can find this pattern over on our Etsy store, TQandLPQPatternShop.etsy.com

TOP TIPS

- Mix different pointed and straight edge blades in your Dresden Plate blocks for a unique look.
- If you're sewing Dresden blocks with curved edges, use interfacing to turn the edge for a smooth curve. You can also do this for the centre!
- Learn more about Dresdens in our Technique Focus in issue 116.

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