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HELLO...

...and welcome to
issue 11 of *Quilt Now*



Last issue was so bright and cheery that we just had to carry on with more vibrant colour for this month and follow a jewel theme. Sonia's Jewelled Stars quilt is our well-deserving cover star. It's a simple foundation-pieced block made using Melody Miller's Playful collection for Cotton + Steel. The block is nice and big, and would be great made up as a cushion too! Lisa has followed the jewel theme to a T with her gemstone cushion. It's another foundation-pieced block, and we think it would co-ordinate beautifully with the cover quilt.

We also have a fabulous beginner-friendly quilt courtesy of *Quilt Now* favourite Sharon McConnell. She has used a variety of yummy spotty fabric in rainbow colours for the aptly named Spectrum Quilt.

As always, we share our favourite new fabric finds with you to tempt you into building up your stash, plus we take a peek into the average day of author, stylist and quilt maker Cassandra Ellis (her latest book, *World of Quilts*, is packed full of delicious eye candy – it's a coffee-table must have for every quilter and interiors enthusiast).

We're inching closer to summer, so it must be time for a fruity mocktail, donning our sunglasses and putting our feet up in the sunshine to read *Quilt Now*.

Katy Jones

Katy Jones
Editor



In this month's...

QuiltNow



BLOCK OF THE MONTH!

Let's make Dresden corners



FEATURES

12 A DAY IN THE LIFE OF...

Stylist, author and designer Cassandra Ellis

26 FABRIC PICKS

Build up your stash with our favourite fabric this month

30 BOOKSHELF

We can't get our noses out of these inspiring reads

32 NEVER MISS AN ISSUE AGAIN!

Subscribe today and receive a **FREE** set of Mettler thread!

60 SHOPPING

Shopping inspired by Britain's weird weather

82 COMPETITION

Win a Janome XL601 PLUS a quilting kit (worth £468)!

87 BLOCK OF THE MONTH

Our mystery sampler this month is a Dresden corner

97 COMING NEXT MONTH

Beckon in the summer with next issue's projects

106 BACK PAGE PROJECT

How to use your fabulous free gift this month

QUILTS GALORE!

From beginner to more advanced, we have you covered!



8 SPARKLE

Pre-cut friendly quilt from Nadine Saupe

16 PARALLELOGRAM PARADE

On the floor or a big comfy bed cushion – we are loving this scrappy project!

21 JEWELLED STARS

Fabulous big-block foundation piecing makes for a fast quilt!

28 OLLY THE OCTOPUS

Use up leftover jelly-roll strips to make this cuddly little pal

35 3D PLUS QUILT

Karen's plus quilt is a certain show stopper!

41 AZTEC TOTE BAG

Bang on the South Western trend sweeping the high street, this tote will make you feel fashionable even at the supermarket!

45 SPECTRUM QUILT

A fabulous weekend project, this quilt is fast, simple and fun

50 CORAL SQUARES

Janet's quilt is pre-cut friendly, and looks gorgeous with the aqua background fabric

53 FUNKY CUCKOO CLOCKS

Designed for a nursery wall, but we think you'll want these cute clocks everywhere!

56 SWEETSHOP QUILT & CUSHION

A quilt and a cushion – at the same time. Now that's what we call clever planning!

62 VINTAGE QUILT COASTERS

Use the Sizzix® Big Shot™ Plus to whip up a set of coasters inspired by vintage quilts

67 APRIL SHOWERS QUILT

A gorgeous child-sized quilt from Sally Ablett for British fabric company Lewis and Irene

72 BRACKETS

Michael's quilt is bed sized, modern and cool. We think it'd make the perfect wedding gift quilt!

77 LOG CABIN BACKPACK

Make Katy's cute backpack for yourself (or for a little one!)

80 DIAMOND GEM CUSHION

Deck out your sofa in jewels with Lisa's foundation paper-pieced cushion

83 TRIANGLE LOVE CUSHION

60° triangles needn't be scary – give this cushion a try and conquer your fears!

93 WONKY NINE PATCH

Use Simplicity pattern 1390 to make this quilt

A NOTE ON MEASUREMENTS

Metric or imperial measurements are included in each project, as per the designer's preference. Converting measurements could interfere with accuracy. Ensure you read the instructions thoroughly before starting.

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The quilt shown, "Bird by Bird", won a 1st prize at the Festival of Quilts 2014 and features in Philippa Naylor's new book "Appliqué Mastery". It was completed on a BERNINA 7 Series machine.

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If you're in the market for a new machine (or if you just want to prettify your sewing room), then the time is right to head to a Bernina dealership. The Swiss sewing-machine brand has launched two special editions of its popular and already pretty handsome 350PE in the UK, with faceplates created by top fabric designers Tula Pink and Ricky Tims.

Tula's peacock feather and Ricky's butterfly designs bring a little softness and femininity to the 350E's classic matt silver faceplate. The new designs are the result of Bernina's

Faceplate Face-off competition that allowed Facebook fans to choose two faceplate designs for the 350 Special Edition models. Ricky Tims and Tula Pink's designs were chosen from among entries submitted by some of the sewing industry's best designers.

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»» *Things to remember*

WOF = width of fabric

»» *Materials*

- ♦ 104 5" charm squares of different colourful fabric
- ♦ 2½ yards background fabric
- ♦ 55" square wadding
- ♦ 57" square backing fabric (can be pieced)
- ♦ ½ yard fabric, sub-cut into 6 2½" x WOF strips for binding

Finished size: 52" square.
(You will make 5 of Block A
and 4 of Block B)



NADINE SAUPE

Nadine is a fidget, suffering from an obsession with colours, patterns, fabrics and all things beautiful. She can't sit still, so whenever she has to, she quilts, paints or draws!

www.thiscreativebliss.
blogspot.co.uk

Sparkle

This quilt is perfect for using
charm packs!

CUTTING

From the colourful charm squares, cut:

36 3½" squares
68 3⅞" squares

From the background fabric, cut:

36 3½" squares
68 3⅞" squares
4 6" squares
10 3x12" rectangles
10 3x18" rectangles

ASSEMBLY

Making the half-square triangles

(1) Place one colourful and one solid 3⅞" square right sides together and mark the diagonal. Pin along the marked line and sew along either side of the marked line. Cut on the line, making sure you don't cut into the two seams. This creates two half-square triangles (HSTs). Do this 68 times and press all your seams open. Trim all the HST units to an exact 3½" square.

Assemble Block A

(2) Use a design wall to decide on the layout for your block and then sew together the star in the middle of the block.

(3) Make four Sections B.1 and sew them together to make the star. Section B.1 consists of one solid 3½" square, 2 HSTs and one colourful 3½" square. Refer to the

diagrams to make sure you place your pieces correctly. Press all the seams thoroughly.

(4) Now sew the two 3x12" solids rectangles to the top and bottom of the star block and press the seams open.

(5) Finish the block by adding the 3x18" solid rectangles to the left and right sides of the block. Press.

(6) Repeat steps 2 to 5 for all 5 A Blocks and press all your seams.

Assemble Block B

(7) This block consists of two types of sections and one 6" solid square.

(8) Section B.1 consists of one solid 3½" square, 2 HSTs and one colourful 3½" square.

(9) Section B.2 consists of four HSTs. Press all the seams carefully. Please refer to the diagrams to get the placement right. You need four of each section for each Block B.

Now assemble the rows for this block.

The top row consists of:

one section B.1, one section B.2 and one section B.1

The middle row consists of:

one section B.2, one solid 6" square and one section B.2.

The bottom row consists of:

one section B.1, one section B.2 and one section B.1

Make sure you check the layout as you go along, using the diagrams for reference. Repeat steps 9 and 10 for all four B Blocks and press.

(10) Trim the blocks to 18".

ASSEMBLING THE QUILT TOP

(11) Play around with your block layout (see diagram), ideally on a design wall but a clean floor or large table will work just as well, and decide how you want to assemble your rows.

The layout for your rows is:

Block A + Block B + Block A

Block B + Block A + Block B

Block A + Block B + Block A

(12) Assemble the quilt by sewing three blocks together to make one row. Repeat this process for three rows and, once you have pressed all the seams, you can sew the rows together to finish the quilt top. You might want to consider adding a border to make sure you don't lose the corners of the star in Block B in your binding.

(13) Give the quilt top another final press.

QUILTING

(14) Make the quilt sandwich with the pieced quilt top, the wadding and the backing fabric, or alternatively just use fleece as backing for a lighter, thinner quilt.

(15) Make sure all layers are nice and smooth and baste them using your preferred method.

(16) Quilt as desired. I used a stippling pattern for this quilt, which works well with a quilt design that contains squares and hard edges. Once quilted, trim off the excess wadding and backing and square up the edges.

BINDING

(17) Sew the binding strips end to end to form a long length. Press in half, wrong sides together, and press along the fold. Attach the binding strip to the top using a $\frac{1}{4}$ " seam allowance and then sew the binding to the back by hand.



Step by steps



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Cassandra Ellis

We take a walk through the typical day of the **stylist, quilt maker and author of *World of Quilts***



A typical workday varies – it could be either writing for a book project, designing and creating patterns or products, organising shoots or working on interiors projects. That's the interesting stuff anyway.

Living and working in a five-storey house means a lot of vacuuming and I'm a little obsessive about keeping it looking perfect – we think it's a good reason to move somewhere smaller, as vacuuming (although satisfying) is not the same as reading a book or enjoying life.

When work is over, we take an evening walk with the dogs and have supper at home or head into town for an exhibition, music or dinner. For exercise, I do pilates and a ridiculous amount of walking – 30-40 miles a week is what we aim for – but it doesn't feel like it as we're either exploring London on foot, or in the South Downs up hills and down dales.

And then it's bed time – too late, especially in summer.

.....
www.cassandraellis.co.uk

I wake up with the sun as I love the mornings, but in winter I need an alarm clock. It goes against all the rules of good sleep, but I simply can't sleep in a blacked-out room, so summer means less sleep but then I figure you have to make the most of the day! My first thought is: what time is it? Then, is my husband on tea-making duty or am I really up too early? Tea is the very first thing, then lots of water, and then the magic coffee. Breakfast is variable both in what and if.

My family and household consists of Ed, my husband. We aren't married, but I really refuse to call him 'partner' or 'boyfriend'. I figure if you've bought a few houses together, got a couple of dogs and looked after each other through thick and thin, then I'm calling him my husband! Plus our two dogs – Lily the ageing Australian Terrier and Mr Darcy the very handsome chocolate lab – and Ed's amazingly almost-adult children.

To get to work I walk up four flights of stairs to my studio in the sky. However, this is about to change as we are moving home and I'm going to take the studio off premises – I'm very excited about that. It will have to be within a walkable distance from home though. I'm not really a 9-5, Monday to Friday person because I kind of see work as an extension of me and my life. This is no hardship. If I'm not actually doing something I'm thinking about it.

“NEW ZEALAND-BORN CASSANDRA NOW SPEANDS HER TIME RUNNING HER OWN DESIGN STUDIO”





Cassandra's books are full of beautiful styling and photography



Sketching and designing

CASSANDRA HAS AUTHORED THREE BOOKS ON QUILTING, WITH A FOURTH NOW DUE LATER THIS YEAR,





*Big things
come in
small
packages!*



Quilt Now favourites Lynne Goldsworthy, of Lily's Quilts, and Sew Hot have collaborated on an exciting new Mini Quilt Club. Lynne will be designing 12 mini quilts exclusively for Sew Hot, each based on a new fabric collection. The Mini Quilt Kits will be offered as a monthly subscription for 12 months, starting in July 2015. They will be available only from sewhot.co.uk in limited quantities, and are expected to sell out quickly.

Lynne Goldsworthy is an eminent designer, blogger and author who has is a regular contributor in many magazines, including *Quilt Now*. "What I love doing most is designing and making quilts, so I concentrate on that as much as I can. The thrill for me is always seeing new fabric lines and imagining the quilts they could be made into," says Lynne.

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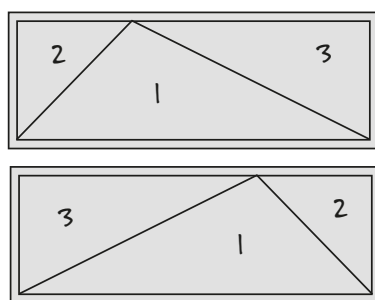
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Materials

- ◆ 6 pieces fabric (minimum 11x5") in green, pink, orange & navy
- ◆ 30" x WOF backing/sashing fabric
- ◆ paper for FPP templates
- ◆ 100" piping
- ◆ FQ navy fabric for piping
- ◆ 25" square wadding
- ◆ gold machine thread
- ◆ 26 or 28" cushion inner (depending on how firmly stuffed you want the cushion to be)

Parallelogram Parade

On th floor or as big comfy bed pillow, **this cushion is a showstopper whichever way you use it!**



PREPARE TEMPLATES

- (1) Draw a rectangle 9" wide by 3" high. Mark 3" in from the top-left corner (this is the point of the triangle), and draw a line from that point down to each corner.
- (2) Add a ¼" seam allowance all the way around. Make six templates this way, and six in a mirror image, with the triangle point 3" from the top-right corner.
- (3) Number your templates as per the diagram above.

CUTTING

- (4) From the backing/sashing fabric cut:
2 24½x16" rectangles
3 2½x18½" strips
2 24½x3½" strips

SEWING THE CUSHION FRONT

- (5) Plan the layout of the blocks, taking time to ensure that, once constructed, there will be an even spread of each colour fabric.
- (6) Each parallelogram block is made up of two matching templates, with the triangle

point to the left OR right. Using the foundation templates, paper-piece the two halves of the parallelogram, then carefully sew the half blocks together. Do this for all 12 of the foundation templates – you will have six blocks.

- (7) Take the three blocks with the triangle point to the right side and sew them together (along the long side), one after the other. Do the same for the three blocks with the triangle point to left.

- (8) Sew one of the three 2½x18½" strips between the sets of blocks, and one either side.

- (9) Sew the remaining two strips (24½x3½") to the top and bottom of the cushion front. This should now measure 24½" square.

QUILTING

- (10) Baste the cushion front to the piece of wadding.

- (11) The quilting is very organic on this cushion. Using gold thread, start in the seam allowance and run along the outside (¼") of the first parallelogram at least twice. Then run along the seam allowance to the next one, going around it at least twice, and so on until all the parallelograms have been stitched around.

- (12) Crosshatch-quilt from side top to bottom, and side to side, along the lines of the sashing to secure the outside part of the cushion top.

- (13) Trim back the wadding to the edges of the cushion top once fully quilted. Press seams towards the border.



ANGELA GARRETT

I am a mum of two girls, and I have a particular soft spot for whimsical, girly prints. I've decided, life is too short for housework – I'd rather be sewing....

Designed by Angela Garrett
heartofcharnwood.
blogspot.co.uk

PIPING (OPTIONAL)

(14) Make bias tape for the piping. Use the genius method (<http://whip-stitch.com/continuous-bias-tape-tutorial/>) on making 1¼" strips of bias – it's a fabulous tutorial and explains the process simply and efficiently.

(15) You need 99" plus an extra couple of inches to spare, so measure your bias tape and binding to at least 101", then fold the bias tape in half and press (right side facing out).

(16) Place the piping inside the fold, and glue in place using a Sewline pen. Pin the piping onto the front of the cushion, aligning the raw edges on the outside. Cross the ends of the piping over one another, and allow to hang over the outside raw edge.

(17) Sew the piping in place around the outside of the cushion, with a stitch that is less than ¼" from the raw edge. This is to ensure the stitches are not seen on the front of the cushion once finished.

ASSEMBLY

(18) Taking the two 24½x16" rectangles for the backing pieces, double-fold along one long edge, ¼" from each piece, to hide the raw edge. Sew along the folded edge on each piece to secure it. These will form the envelope for your cushion back.

(19) Lay the cushion front down, facing upwards. Lay the top piece of the backing fabric facing down, with three raw edges aligned to the top and sides. The folded edge should be horizontal across the cushion. Pin in place. Add the bottom piece of the backing fabric, face down, aligning the raw edges along the bottom and sides. Pin in place.

(20) Sew ¼" around all four sides using your zip foot so you can sew next to the piping. Pay special attention to the sides where the overlapped pieces are, as these will come under particular strain when stuffing the cushion.

(21) Turn the cushion the right way out and double-check the piping is secured neatly all the way around. Turn it back inside out, clip the corners and trim off the end of the piping overhanging the raw edge.

(22) Turn it right side out, ensuring the corners are pushed out fully (use your free point turner from this issue to help here!), and pop your cushion insert inside.

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Jewelled stars

Our cover star this issue showcases Playful by Melody Miller for Cotton + Steel perfectly!



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PROJECT: QUILT

Fabric

Playful by Melody Miller for Cotton + Steel is available from www.thevillagehaberdashery.co.uk

Things to remember

Use ¼" seam allowance throughout unless stated otherwise

WOF = width of fabric

FQ = fat quarter

F8 = fat eighth

Materials

- ◆ 12 FQs for star backgrounds
- ◆ 1½ yards solid/textured fabric for the stars
- ◆ 1 FQ/2 F8 for star centres
- ◆ 3 yards backing fabric
- ◆ 55x70" wadding
- ◆ ½ yard binding fabric
- ◆ 48 star-block templates
- ◆ glue stick

Finished size: 50x64"



I love to sew all different things and sometimes knit and crochet too!

Instagram @fabricandflowersuk
fabricandflowersuk.
blogspot.co.uk

CUTTING

From the 12 FQs, cut:

4 9" squares from each FQ for a total of 48 squares

From the solid/textured fabric, cut:

10 4½" x WOF strips. Sub-cut each strip into 5 4½"x8" rectangles for a total of 48 rectangles. Cut each rectangle diagonally from the top-right to bottom-left corner to create two triangles.

From the star-centre fabric, cut:

12 4½" squares. Cut each square diagonally in both directions to create four triangles.

From the binding fabric, cut:

6 2½" x WOF strips

MAKING A QUARTER-STAR BLOCK (MAKE 48)

Note: These are paper-pieced using

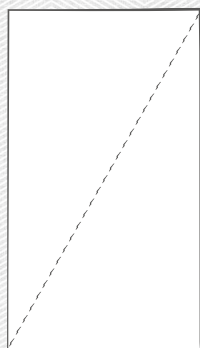
templates where the fabric is placed on the reverse of the template and the lines are used as sewing guides. When paper piecing, it is advisable to shorten the stitch length on your machine to 1.5 so that it is easier to remove the paper at the end. For each complete star you will need four templates.

(1) Lay a star background right side down. Use a glue stick to make a couple of 'lines' on the wrong side of the template in section 1 before laying the template down onto the wrong side of the fabric (this helps to prevent the fabric from shifting). Sometimes it helps to hold the fabric/template sandwich up to the light to check that everything is square and the star background fabric is covering the template.

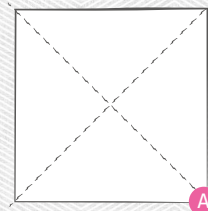
(2) Take a triangle of fabric for the star points to cover section 2 and lay it on top of

Step by steps

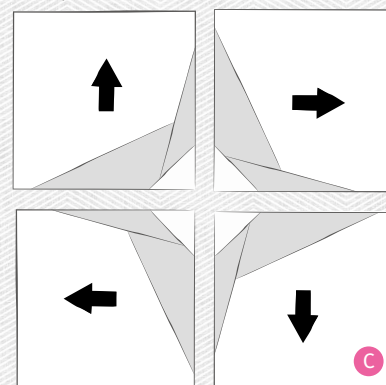
Star points



Star centres



Layout for directional fabric



the background fabric on the reverse of the template, right side to right side and sew along the line. (See Pic A.)

Sonia says:

"Sometimes it helps to pin the bottom section of the star fabric in place to ensure that it doesn't move whilst sewing"

(3) Fold the paper back, line up a ruler with the sewing line, adding a $\frac{1}{4}$ " and trim with a rotary cutter. Press. (See Pic B.)

Sonia says:

"If you are using directional fabric, lay out the fabrics for each section of the star as per Pic C before sewing"

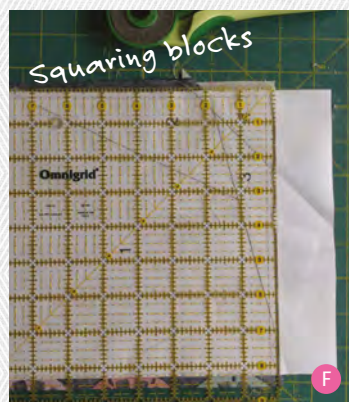
(4) Take the other triangle for the star point to cover section 3 and lay right side to right side on the reverse of the template. (See Pic C.) Repeat the same process as for sewing section 2. (See Pic D.)

(5) Take a centre star triangle to cover section 4. Repeat as for the previous pieces. (See Pic E.)

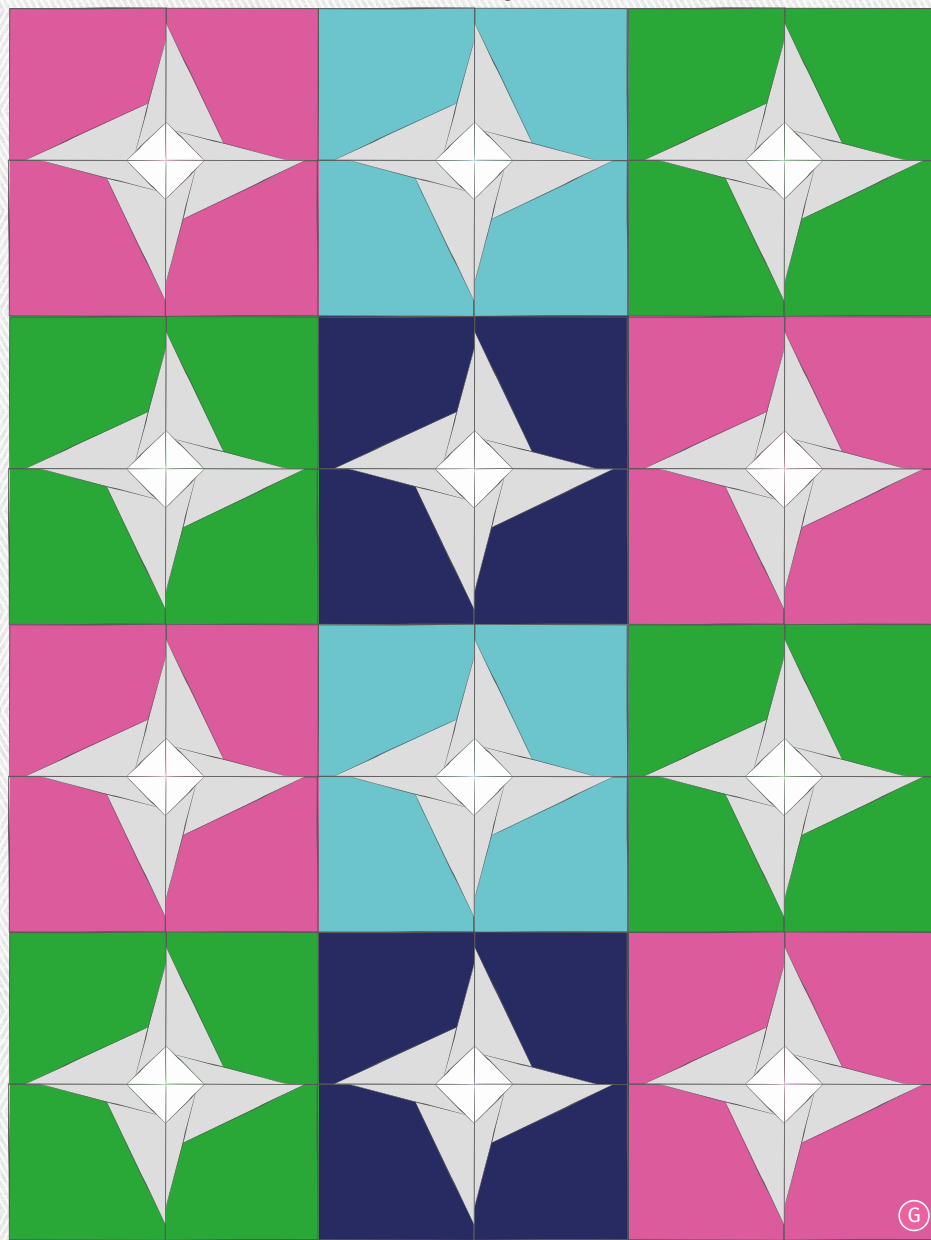
(6) Trim the block to size. It's easiest to start in the bottom corner so that the star centres each measure $2\frac{1}{4}$ " from the corner point, this helps with accuracy when sewing the blocks together later! (See Pic F.)

(7) Remove the paper pieces. Fold back the paper and tear the paper out going in the reverse order to which you sewed the pieces on. For example, remove pieces 4, 3, 2 and then 1. Use a seam ripper for any tricky bits!

Step by steps



Layout diagram



PIECING THE QUILT TOP

(8) Lay out the blocks as per the diagram until you are happy with the placement. (See Pic G.)

(9) Sew the blocks together in rows. Press seams of rows in opposite directions to each other so that the seams nest well together. Join the rows together. Press well all over.

QUILTING & FINISHING

(10) Piece the backing fabric by cutting the

yardage into two equal lengths. Remove the selvages and sew together along the length with a $\frac{1}{2}$ " seam allowance to form a centre seam. Press well all over and square up the edges.

(11) Make a quilt sandwich from the backing fabric (right side facing down), the wadding and the quilt top (right side facing up). Make sure all the layers are nice and smooth with no wrinkles and baste all three layers together using tacking stitches or pins. Quilt as you prefer – we used spiral quilting, but

you could follow the seams, quilt diagonally or do something more elaborate.

(12) Once quilted, trim off the excess backing fabric and wadding and square up the quilt.

(13) Prepare the binding by sewing the six strips end to end to form one long length. Fold along the full length, wrong sides together, and press. Use this to bind the quilt.



This month we love...

How much fun can you have with a stack of Colourshott 10" squares? Quite a lot, it seems. Oakshott Fabrics has collaborated with eight wonderful quilter/bloggers to work their magic. The result is a FREE project eZine to download from **www.oakshottfabrics.com**. For each project, the designers show you how it's done and share their tutorials via a link to their own website.

New Colourshott colours 31-57 continue the grand tradition of shot cottons, building on the success of the original

collection that launched the brand. The 10" Square Pack is a tempting bundle of 27 colourways, which combine a base-colour warp with a rainbow of weft threads – resulting in Oakshott's trademark intense colour and 'shot' effect. These 100% mercerised shot cottons are suitable for all quilting and general sewing projects.

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Fabric News



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*by Maureen Cracknell
for Art Gallery Fabrics
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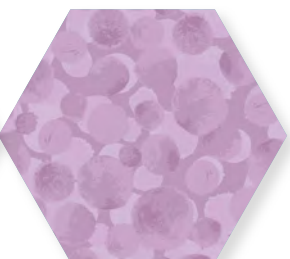
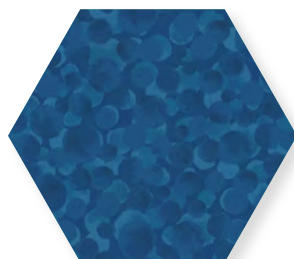
Popular US blogger Maureen's first foray into fabric design is an earthy palette of navy, terracotta and mustard yellows reminiscent of the current high street trend of Southwestern American style. There are eight prints in the collection, available on cotton, and also two knits and a voile.



BUMBLEBERRIES

*by Lewis
& Irene*

This set of essential blenders was designed to co-ordinate perfectly with the rest of the Lewis & Irene fabric collections, but we think it's fab in its own right. It would be a perfect choice for the spectrum quilt on page 45 too!



OUR FRIENDS IN THE GARDEN

by Lewis & Irene

The little explorer with his magnifying glass clutched in his hand is off on a mini-beast hunt. Searching under logs and peeking under leaves, discovering all manner of creatures! This new collection from Lewis & Irene combines zingy lime with hot pink and purple on a gorgeous dark background that makes even the creepiest of creepy crawlies look pretty!



REMNANTKINGS

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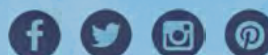


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OLLY IS JELLY-ROLL FRIENDLY! USE PRE-CUT $2\frac{1}{2}$ " JELLY-ROLL STRIPS LEFT OVER FROM OTHER PROJECTS TO MAKE THIS HANDSOME LITTLE FELLOW

Olly the octopus

Isn't this what all octopuses are called?

Make Olly for a lucky youngster to spend time with on dry land or even in the bath

Materials

- ◆ 10 $2\frac{1}{2}$ x10 $\frac{1}{2}$ " strips for body (5 for the front, 5 for the back)
- ◆ 2 10 $\frac{1}{2}$ " squares wadding
- ◆ 2 10 $\frac{1}{2}$ " squares lining
- ◆ 2 $2\frac{1}{2}$ x3" pieces white felt for eyes
- ◆ 2 1 $\frac{1}{2}$ x1 $\frac{1}{2}$ " pieces black felt for eyes
- ◆ 8 $2\frac{1}{2}$ x16 $\frac{1}{2}$ " strips for legs
- ◆ quilting & embroidery thread
- ◆ machine-quilting thread (or cotton Perlé if you decide to hand-quilt with big stitches)
- ◆ black & white cotton embroidery thread for sewing the eyes
- ◆ polyester toy stuffing
- ◆ basting spray or safety pins
- ◆ Hera marker or chalk

Finished size: 23x10"

ASSEMBLY

(1) Stitch five strips together for both the front and the back of the body. Press the seams open.

(2) Layer each with wadding and lining, with the patchwork on top, right side up. Lightly baste together with spray baste or safety pins. Quilt using the seams as your guide with a wavy embroidery stitch selected from the sewing machine. Alternatively, you can quilt by hand using cotton Perlé and big-stitch quilting. Quilt the front and the back piece. (See Pic A.)

(3) Follow the photo as a guide and cut out white and black pieces of felt for the eyes.

(4) Create a circle template with a diameter of 9 $\frac{1}{2}$ ". On the front piece, draw around the circle template with a Hera marker or chalk, and use this shape as a guide to place the felt eyes. This will leave a non-permanent mark for your guidance and it will not matter if it does not line up perfectly when you stitch the front and back together. Stitch the black felt pupils to the white eyes, then sew onto the body with running stitch.

(5) To make the legs, fold each strip right sides together along the length and, starting with securing stitches, sew along one side

and across the bottom. Secure to finish and trim away the excess fabric at the corners. Using a chopstick or your FREE wooden turning tool from this issue, turn right side out and press flat. Tie a knot towards the bottom of the leg. Make eight legs in total.

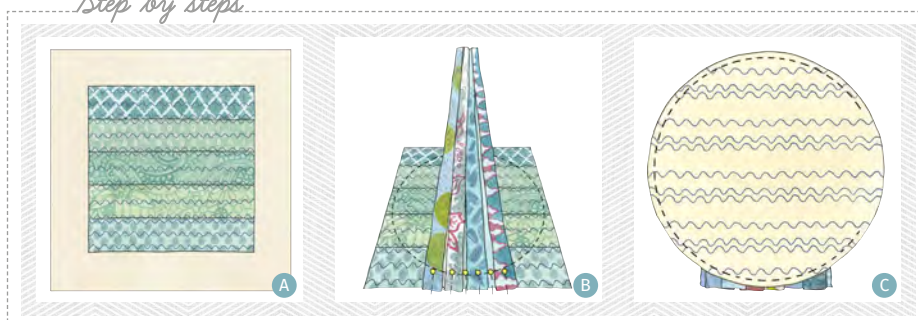
(6) Position the legs at the base of the front of the octopus, overlapping them to fit if you do not want them too spread out. Pin them so that the legs will be inside the circle when you stitch the front and back together, leaving about $\frac{1}{2}$ " for a seam allowance. Stay-stitch or tack in place. On the back of the octopus, on the lining, draw around the circle for the body. (See Pic B.)

(7) Place the back of the octopus right sides facing onto the front and pin around the circle. Starting and stopping to one side of the body, sew around the circle, leaving a small gap to turn right side out.

(8) Trim the excess fabric away from the circle, leaving a $\frac{1}{4}$ " seam allowance. Snip the seam allowance to make the circle smoother when turned through. (See Pic C.)

(9) Turn right side out and stuff with the polyester stuffing. Slip-stitch the opening closed.

Step by steps



Little Quilts & Gifts from Jelly Roll Scraps by Carolyn Forster is available from Search Press, priced £12.99, www.searchpress.com

ON THIS MONTH'S...

BOOKSHELF

We can't get our noses out of these inspiring reads




Think Big

by Amy Ellis

We like big blocks and we can not lie – and Amy Ellis's book demonstrates exactly why.

Two blocks and you've got yourself a cushion; three for a table runner and 20-odd will have you a full-size bed quilt. The blocks in *Think Big* range from the simple and sublime to the fabulous yet fiddly. If you're in need of an impressive but quick gift for a friend, this one's a great place to start.

£18.99, www.roundhousegroup.co.uk



Hexagon Happenings

by Carolyn Forster

The great thing about the hexagon is that it can be made up of so many smaller shapes – offering endless inspiration when it comes to making a quilt design. The latest offering from Carolyn Forster does just that, using four basic shapes to create quilts that use hexagons as their design base. Lots of clear instructions, diagrams and step-by-step guides make it super easy to follow too.

£24.99, www.landauerpub.com



Quick & Easy Baby Quilts: Trendy or Traditional

by Annie's Quilting

Baby quilts are a lot of fun – giving you space to create as your inner child sees fit. This slim volume by Annie's Quilting has its pages packed full of cute and interesting designs – including adorable animal motifs, charming traditional quilts in pinks and blues and modern patterns using swathes of bright solids. With ideas for making each quilt 'your way', it's a great book for making something for an expectant mum to suit her new nursery's style.

£9.99, www.searchpress.com



Wild Things: Funky Little Clothes to Sew

by Kirsty Hartley

If you love appliqué almost as much as you love your kids (or even your nephews, nieces or grandkids), then we have to point you in the direction of this new book by Kirsty Hartley. Her brand of fun children's clothes and accessories has been Pinterest fodder for years now. However, at last, she's teaching the rest of the world how to make animal dungarees for little ones. Colourful, bright and full of funky projects, creative kids will love this book, and it's sure to help you out of a jam next time a last-minute World Book Day costume needs sorting!

£20, www.orionbooks.co.uk



Scrap Happy Sewing

by Kim Kruzich

Kim is perhaps better known by her pseudonym Retro Mama, under which she creates some of the cutest kitsch, scrappy projects you'll find anywhere. She's already a favourite with crafters thanks to her Etsy sewing-pattern shop, but this is her first foray into publishing – and we couldn't be more in love with *Scrap Happy Sewing*. A gorgeous choice of bright floral fabric and simple yet effective photography and projects all serve to prove that a book from this talented lady has been long overdue.

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→ Things to remember

Use ¼" seams

Press seams open unless otherwise noted

WOF = width of fabric

FQ = fat quarter

F8 = fat eighth

F16 = fat sixteenth

HST = half-square triangle

→ Materials

You will need the following quantities per block, so 12 lots of this to make the quilt featured

- ◆ Colour 1: F8
- ◆ Colour 2: F16
- ◆ Colour 3: F16
- ◆ Colour 4: FQ
- ◆ ½ yard binding fabric (cut into 8 2¼" x WOF strips)
- ◆ 90x70" backing fabric
- ◆ 90x70" wadding

Finished size: approximately 60x80"



KAREN LEWIS

Screenprinting-obsessed fabric lover Karen has just had her first book, *Screen Printing at Home*, published by David & Charles

By Karen Lewis
blueberry-park.
blogspot.com

CUTTING

Cut the following for each block (12 total):

Colour 1:

5 5" squares

Colours 2 & 3:

3 3½" squares

3 2¾" squares

Colour 4:

4 5" squares

2 3½" squares

2 16¼x2½" strips

2 20¼x2½" strips

MAKING THE BLOCKS

(1) Make eight HSTs by matching two Colour 2s with two Colour 3s, and two Colour 4s with one each of Colour 2 and Colour 3. You will have one Colour 2/3 HST left over. Use

this for other blocks if you are repeating the colourway.

(2) Press the HSTs and trim to 2¾" square.

(3) Lay out your pieces as shown in the diagram and sew together as indicated. Press these pieces.

(4) Sew the pieces together as indicated in the diagram. Press these pieces.

(5) Sew the horizontal rows together and press.

(6) Sew the three rows together and press.

(7) Sew the bottom and top strips on and press. Sew the left and right strips on and press.

(8) Trim your block to 20" square.

(9) Repeat for all 12 blocks.

ASSEMBLY

(10) Lay out the blocks in four rows of three. Piece each row together, pressing the seams open as you go. Once all the rows are pieced, sew each row together and press the seams of each row open.

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QUILTING & FINISHING

(11) Make a quilt sandwich from your backing fabric (right side down), the wadding and the quilt top (right side up). Baste all the layers together with your choice of stitches, spray glue or pins.

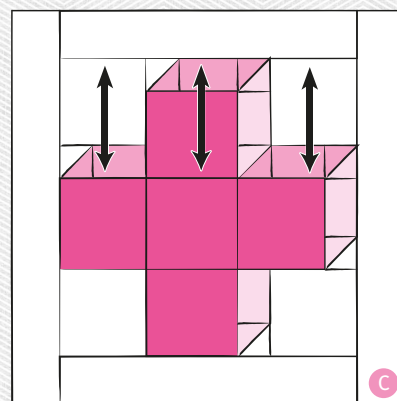
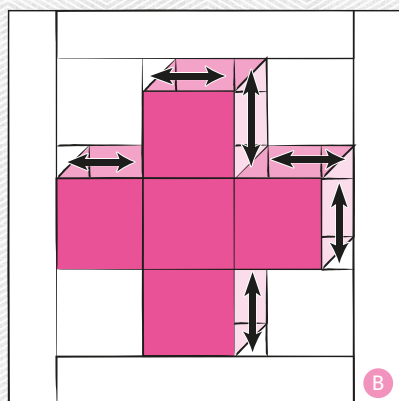
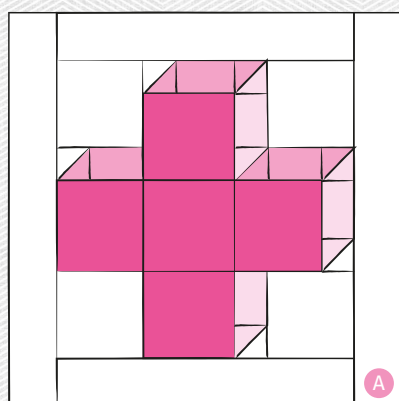
(12) Quilt as you prefer. I quilted this with a random squiggly design to counteract the geometric pattern.

(13) Once quilted, trim off the excess backing fabric and wadding and square up the quilt.

(14) Prepare the binding by sewing the eight strips end to end to form one long length. Fold along the full length, wrong sides together, and press. Use this to bind your quilt.



Diagrams





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PROJECT: **BAG**

Aztec pop

Bang on the south-western trend that is sweeping the high street, **this bag has a vibrant colour palette** for added wow!



WORRIED ABOUT GETTING YOUR BAG DIRTY? WHY NOT USE DARK LINEN OR COTTON FABRIC INSTEAD OF THE WHITE?

Things to remember

Use ¼" seam allowance throughout

Materials

- ◆ 5" square Kona Tangerine
- ◆ FQ Kona Hibiscus
- ◆ FQ Kona Thistle
- ◆ FQ Kona Valentine
- ◆ FQ Kona turquoise
- ◆ 1.25m Kona white
- ◆ 2m 40mm white cotton webbing

Finished size: 20x16"



CUTTING

(1) From the Kona Tangerine, cut:
5" square

From the Kona Hibiscus, cut:
4 3½" squares (for Y block)

From the Kona Thistle, cut:
8 3½" squares (for Y block)

From the Kona Valentine, cut:
5" square (for half-square triangles)
2 5" squares (for quarter-square triangles)

From the Kona turquoise, cut:
10 2½" squares
1 5" square (for quarter-square triangles)

From the Kona white, cut:
40 2½" squares
4 5" squares (for half-square triangles)
3 20x16" pieces (for lining and back of bag)
4 3½" squares (for Y blocks)
16x2½" strip (for top of the bag)

ASSEMBLY

(2) Create all your blocks. To make the pink and white half-square triangles, take one white and one pink 5" square and sew together all the way around. Then cut diagonally into four, press and trim to 2½" square. You will need four of these. (See Pic A.)

(3) Take two pink, one orange and one blue 5" square and pair up, pink with orange and pink with blue. Sew all the way around both pairs and cut in four diagonally as you did with the half-square triangles. (See Pic B.)

(4) Press and then cut each in half diagonally. Swap pairs over, so that you have the final arrangement. You will need two of these blocks. (See pics C & D.)

(5) To create the Y blocks at the top and bottom of the tote, take the dark purple and white 3½" squares and cut each diagonally into four. Take the light purple and cut diagonally once, into two. (See Pic E.)

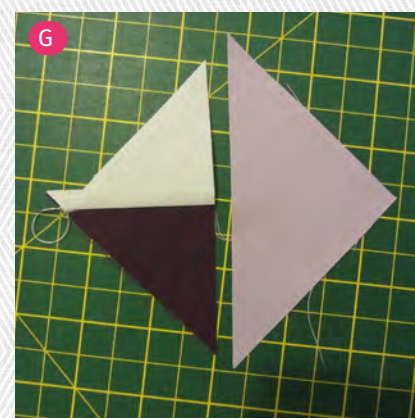
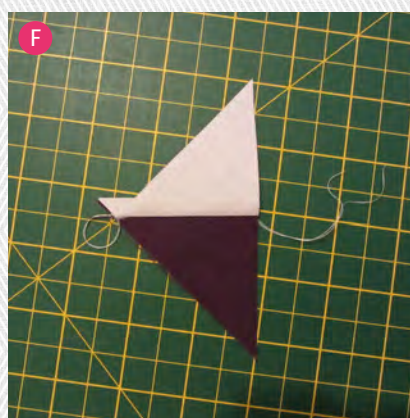
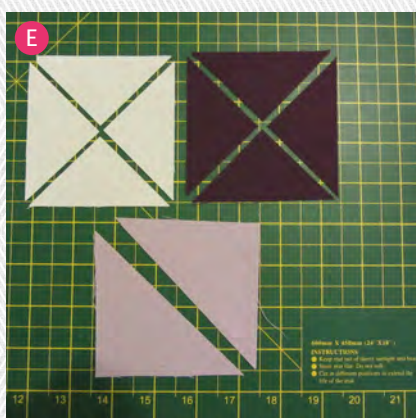
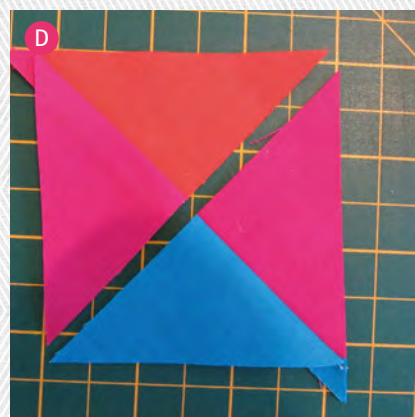
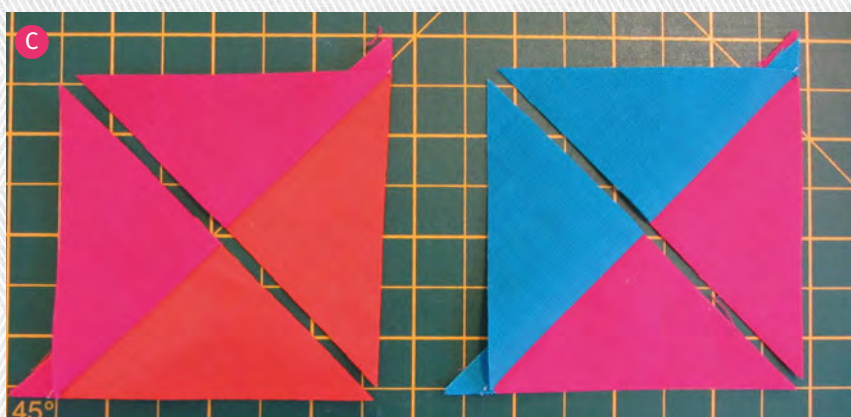
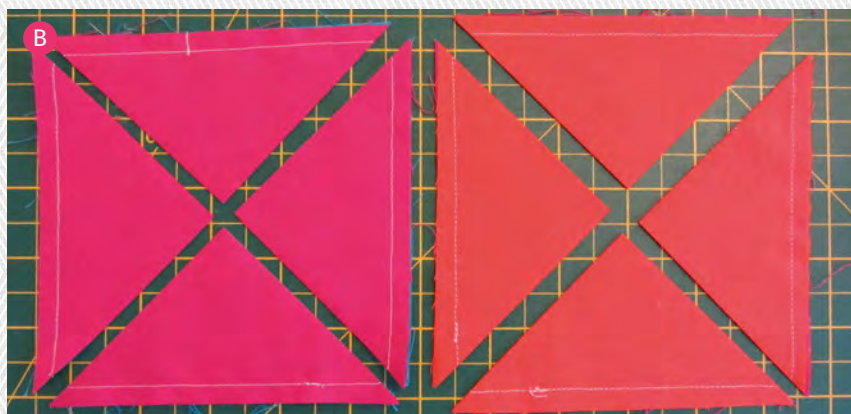
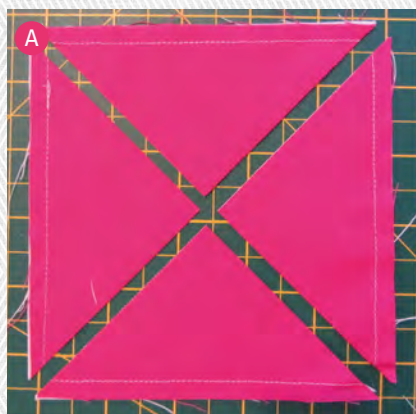


LOUISE ORTH

Lou is a self-confessed fabric addict and shares her projects and tutorials on her blog

www.imstudiolou.wordpress.com
You can find her on Instagram and
Twitter as @imstudiolou

Step by steps.



(6) Pair up one white triangle with one dark purple triangle, then attach to the light purple triangle and trim to 2½" square. You will need to make eight sets with dark purple on the right and eight sets with dark purple on the left – for top and bottom. (See pics F & G.)

(7) Now that you have all your blocks prepared, use the image of the bag to create the tote front, then attach the 2½" strip to the top of the panel.

(8) To line the bag, take one of the 16x20" Kona white pieces and sew, right sides

together, at the top of the tote front. Take the remaining two 16x20" and sew together at the top (short sides).

(9) Lay these two pieces on top of each other, right sides together, making sure the two seams in the middle line up. Sew all the way around, leaving an approximate 4" gap at the bottom of the lining (the two white pieces).

(10) Turn the bag the right way around, poke out the corners and sew up the gap.

(11) To attach the handles, first cut your webbing in half and attach one to the front of the bag and one to the back. Attach to the handles by sewing in a square and also a diagonal cross in the box, for extra security. Before sewing, make sure the back and the front handles line up.



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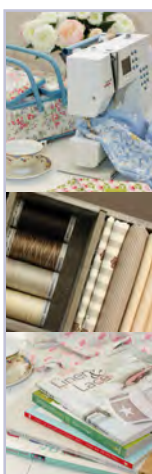
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PROJECT: QUILT

Spectrum

Sharon's riotous, colourful quilt is
a great way to **use up scraps!**





THIS QUILT IS A FANTASTIC PATTERN TO USE SOLIDS OR SMALL-SCALE PRINTS AND BLENDERS, SUCH AS THE POLKA DOTS IN OUR VERSION

Things to remember

Use a $\frac{1}{4}$ " seam allowance unless stated otherwise

WOF = width of fabric (or approximately 42")

Sew with right sides of fabric facing and press after each seam

Materials

- ◆ 1½ yards white fabric
- ◆ 1½ yards linen/cotton-blend fabric
- ◆ 2 yards in total of printed fabric in a variety of colours
- ◆ ⅝ yard binding fabric
- ◆ 3½ yards backing fabric
- ◆ 60x80" wadding
- ◆ marking pencil
- ◆ ruler

Finished size: 53½x72½"



SHARON MCCONNELL

Sharon is passionate about designing quilts. She has published a range of patterns, for every skill level

Designed and made by
Sharon McConnell
www.colorgirlquilts.com



CUTTING

From the white and linen/cotton-blend fabric, cut:

- 5 6½" x WOF strips, sub-cut into 60 3½x6½" rectangles
- 31½" x WOF strips
- 2 2½" x WOF strips, sub-cut into 8 2½" squares and 4 2½x7½" rectangles
- 2 3½" x WOF strips

From the printed fabric, cut the following 'set' from like fabric:

- 2½x10½" rectangle
 - 4 2¼" squares
- Cut a total of 50 sets from a variety of prints

ASSEMBLY

- (1) Sew the 1½" strips of white fabric to the 1½" strips of linen fabric. Press towards the white.

Cut the resulting strip sets into 1½" sections, for a total of 60 units measuring 1½x2½".

- (2) Sew a white/linen unit made in Step 1 to both ends of 30 of the 2½x10½" print rectangles. Ensure that the white/linen fabrics are oriented to the same side on both ends of each strip. Press towards the print. This is unit A. (See Pic A.)

- (3) Gather the four 2¼" squares that match the print of an A unit. Place one 2¼" print square over the top-left corner of a linen 3½x6½" rectangle.

- (4) Mark and sew the diagonal across the square. Trim excess fabric to ¼" outside the seam, open and press. This forms a triangle in the corner of the linen rectangle. (See Pic B.)

THERE ARE SO MANY
POSSIBILITIES WITH THIS QUILT.
MAKE IT WITH JUST TONAL
SOLIDS, OR A RAINBOW OF
DIFFERENT COLOURS. EVEN
USING LARGE-SCALE PRINTS
WOULD BE FUN!

(13) When the colours are arranged as desired, follow steps 3-5 to add the 2¼" print squares to the corners of adjoining blocks where they meet the corresponding print strips.

(14) Sew the blocks together in vertical rows. Press. Sew the secondary block components (formed in steps 10-12) together, forming strips. Press.

(15) Sew the two 3½x42" strips of linen together end to end (resulting in a strip that is approximately 3½x84"). Trim to 72½" (or the exact measurement of the length of your block rows, if different). Press. Repeat for the 3½" white strips.

(16) Refer to the Layout Diagram to sew the strips and rows of blocks together.

FINISHING

(17) Trim the selvages from the backing fabric. Cut it into two 1½ yard x 42" pieces. Sew the pieces together to make the backing 60x80" and trim the wadding as need to this size.

(18) Baste the layers – the backing (wrong side facing up), the wadding and the quilt top (right side facing up).

(19) Quilt the layers with straight lines that echo the vertical lines of the piecing. Trim the backing and wadding even with quilt top.

(20) Cut bias strips from the binding fabric, 2¼" wide. Sew the strips end to end and sew to the quilt edges using your preferred method to finish the quilt.



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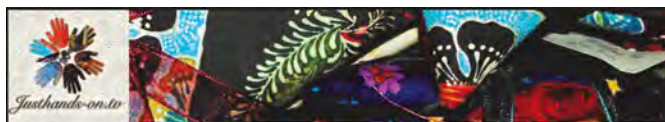
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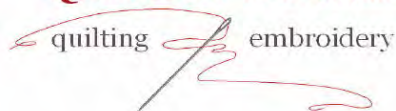
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» Materials

- ♦ 20 5" charm squares
- ♦ 20 jelly roll strips (if not using a jelly roll, 20 2½" strips cut across the width of fabric)
- ♦ 2m plain fabric (this needs to be a good contrast from the squares and jelly roll) for blocks, sashing, border & binding
- ♦ 3.5m backing fabric
- ♦ 55x66" wadding

Finished size: 51x62"



JANET GODDARD

Janet has been a patchworker and quilter for several years and now designs and writes patterns for her website, magazines and books. She also teaches regular evening and day classes locally in Hertfordshire, Essex and North London

Designed by Janet Goddard

**www.patchwork
patterns.co.uk**

Long-arm quilted by Marion Mathews at Dragonfly Quilting
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Coral Squares

A bright geometric quilt that grows quickly! **Save time on the cutting by using pre-cut charm squares and half a jelly roll** – then you only need to cut the plain fabric

TO COLOUR-MATCH THE 20 BLOCKS

Lay out the 20 5" squares and match a jelly roll strip to each square. Make sure that there is a good contrast between the squares and the strips in pattern and colour.

Once this has been done, stack the strips and the squares and work on one block at a time.

CUTTING

From each jelly roll strip, cut:

2 (2½x6") strips and 2 (2½x11") strips. Save all the leftover pieces for the outer border

From the plain fabric, cut:

40 (1½x5") strips, 40 (1½x7") strips and 40 (1½x2½") strips for the blocks
25 (1½x11") strips for the vertical sashing
6 (1½x47½") strips. Join strips together to make the required length as necessary for the horizontal sashing
4 2½" x WOF strips for the outer border
6 2" x WOF strips for the binding

TO STITCH ONE BLOCK

(1) Stitch a 1½x5" strip of plain fabric to each side of a 5" square. Press seams away from the square. (See Pic A.)

(2) Stitch a 1½x7" strip of plain fabric to the top and bottom of the 5" square. Press seams away from the square. (See Pic B.)

(3) To one end of each 6" jelly roll strip, stitch a 1½x2½" plain strip. Press seams towards the jelly roll.

(4) Stitch the units completed in Step 3 to each side of the unit completed in Step 2. Match the plain fabric on the strips to the top and bottom of the units. Press seams away from the centre. (See Pic C.)

(5) Stitch the remaining 11" jelly roll strips to the top and bottom of the unit. Press seams away from the centre. The block should measure 11" square. (See Pic D.)

PRE-CUTS ARE A FANTASTIC SHORT CUT WHEN MAKING A QUILT. WHIP UP THIS BEAUTY IN NO TIME!

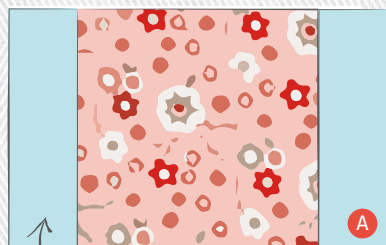
ASSEMBLY

(6) Continue piecing blocks until 20 have been completed.

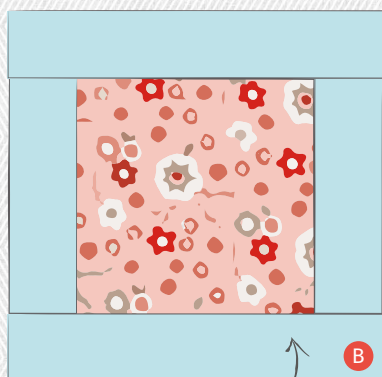
(7) Arrange the blocks into a grid – four blocks across and five down. The blocks then need to be alternated. (See the photo of the quilt for placement and orientation.)

(8) Stitch a plain 11" strip between each block to join the blocks together. Press seams towards the strips.

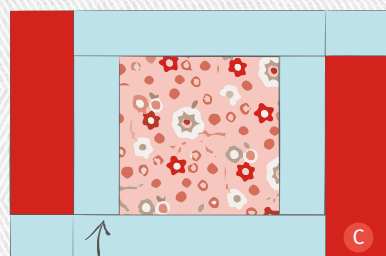
Block assembly



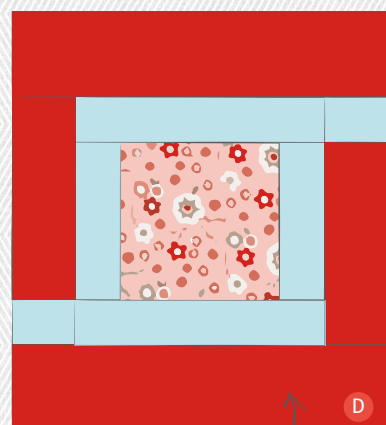
5" square with 1½" strips each side



Stitch a 1½x7" strip to the top and bottom

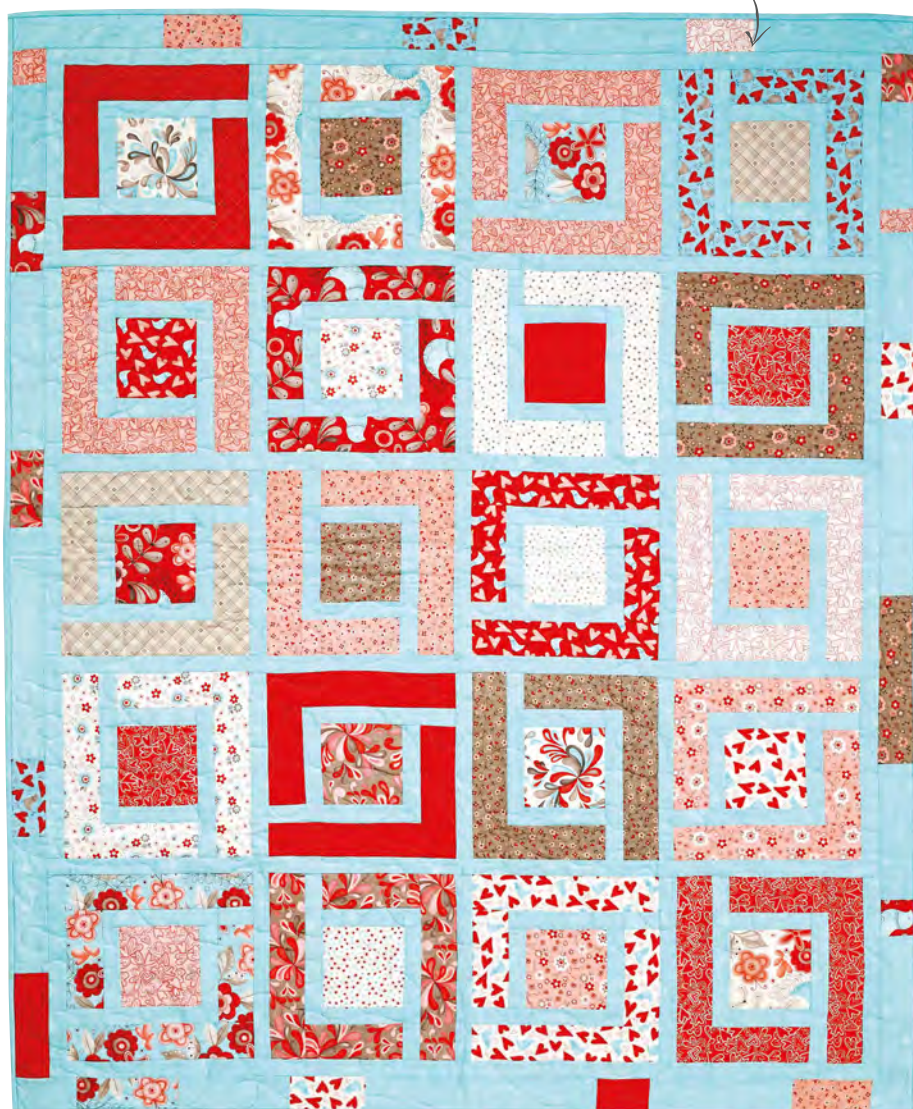


Stitch the units completed in step 3 to each side of the unit completed in step 2



Stitch 1½" strips to the top and bottom

Use this image as reference when stitching your blocks together



(9) Stitch a plain 47½" strip between each row of blocks. Press seams towards the strips.

(10) To complete the outer border, take the four 2½"-wide strips of plain fabric. Cut these into random lengths. Cut the remains from the jelly roll into random strips. Piece these together until a length of approximately 230" has been achieved.

(11) Measure the length of the quilt and cut two border strips to this length. Stitch these to each side of the quilt. Press seams towards the border.

(12) Measure the width of the quilt and cut two border strips to this length. Stitch these

to the top and bottom of the quilt. Press seams towards the border.

(13) Cut the backing fabric into two equal lengths and stitch together along the long side using a ½" seam. Press the seam open.

(14) Make a quilt sandwich using the backing, wadding and patchwork top. Our quilt was professionally quilted on a long-arm machine but it would look just as effective quilted in straight lines on the diagonal.

(15) Sew the binding strips together end to end and press in half along the length, wrong sides together, to make a double-fold binding. Bind the quilt and don't forget to add a label to finish it off!

A great little weekend project to use up scraps, these clocks are perfect for the playroom or nursery!

Funky Cuckoo Clock





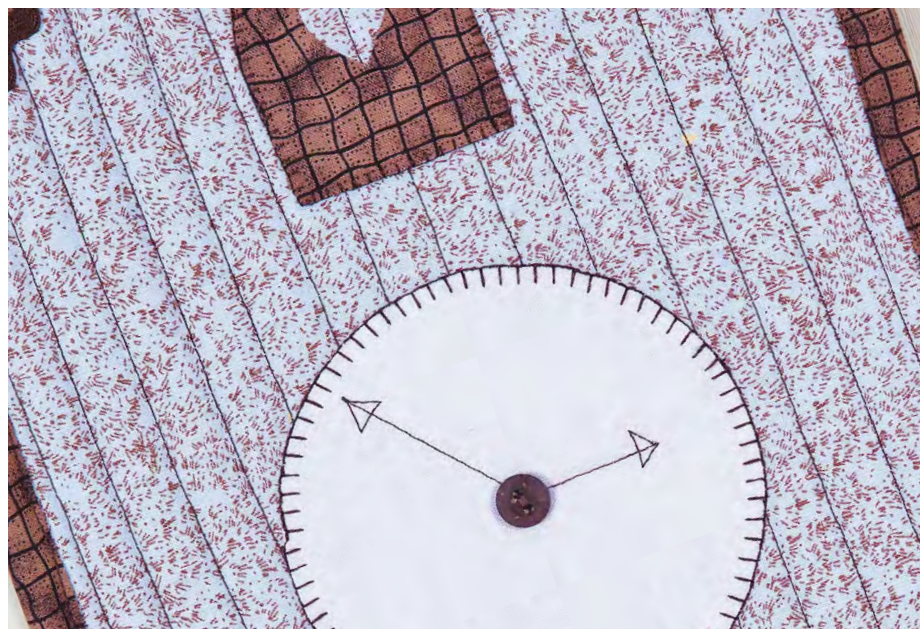
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Things to remember

Use ¼" seam allowance unless
stated otherwise
FQ = fat quarter

Materials

- ◆ 1 FQ fabric
- ◆ 16x12" wadding
- ◆ 20cm Bondaweb
- ◆ scrap pelmet Vilene (approximately 3x6", for pendulum flowers)
- ◆ 2½"-wide strips contrasting fabric (for the sides and the bottom windowsill – narrow stripes can look good here)
- ◆ 2½"-wide strips another contrasting fabric (for the roof – use something with a bigger-scale pattern)
- ◆ 1m rickrack
- ◆ 2 3" squares of the contrasting fabric (for the bird & around the door)
- ◆ 5" square white fabric (for the clock face)
- ◆ small button (for the centre of the clock face)
- ◆ thread
- ◆ Odif 505 temporary adhesive spray
- ◆ curtain ring (for hanging loop)



CUTTING & ASSEMBLY

(1) Using Template A and the FQ, fold in half and cut two pieces. Cut one piece from wadding.

(2) Lightly spray one side of the wadding with the 505 spray. Line up the fabric and smooth it onto the wadding so there are no wrinkles. Repeat with the other side.

(3) Using a toning thread (we used variegated), a slightly longer than usual stitch and a walking foot, start at the point and stitch down to the bottom with a slightly wavy line. Using your foot as an approximate guide, carry on stitching out to the right-hand side with wavy lines. Repeat with the left-hand side. Trim any slight unevenness around the edges.

(4) Prepare a 2½" strip for the side bindings by folding the strip in half lengthwise. Press.

(5) On the back of the clock, align the raw edges of the binding and the clock and stitch with a ¼" seam. Repeat on the other side. Fold the binding over to the front so that it covers the stitching and measures ½" wide. Pin and carefully topstitch as close to the edge as you can. Repeat on the other side and lightly press the outside edge of the binding.

(6) Cut another strip 8" long and press each long edge over by ¼". Press each end over by ½".

(7) Lay the clock wrong side up and find the centre of its bottom edge. Open up one long edge of the strip and find the centre. Match these two together and also the two raw edges and pin. Stitch along the ¼" line, starting from one side of the clock to the other. Don't include the extended bits.

(8) Fold the binding to the front of the clock and pin it so it just covers the stitching line. Pin the folded edges of the extended pieces, not forgetting to neatly tuck in the ½" turning. Starting along the right-hand short edge, topstitch close to the edge, pivot and then topstitch along the front. Pivot again at the end and sew down the left-hand short edge, again being careful to tuck the turning in neatly.

(9) The roof construction is similar but done in two pieces. From your roof fabric, cut a 2½" strip. From this, sub-cut a piece measuring 7" and a piece measuring 10". Turn in ¼" along all long edges. Turn in ½" along both short edges of the long piece and ½" along one short side of the smaller piece.

(10) Place the clock wrong side up. Using the smaller piece with the ½" turned-in end on the left, open out one long edge. Match the raw short edge with the point of the roof and pin along to the side binding. Stitch along this line. Fold the binding over to the front and pin, just covering the stitching line. Stitch close to the edge, right along, including the extension piece. Ensure the ½" fold is neatly tucked in, pivot around the corner and stitch the short edge.

By Lorna and Ruth of
www.levenscrafts.co.uk

(11) With the long piece and on the wrong side, pin, matching the raw edges up to the side binding. Ensure the $\frac{1}{2}$ " turning at the point of the roof is turned in. Stitch along the fold line from the point of the roof to the side binding.

(12) Bring the binding to the front, just covering the stitching line and keeping the end $\frac{1}{2}$ " turning inside. Topstitch close to the edge along the short edge, pivot then continue up to the roof point.

(13) Prepare your scraps by fusing them to Bondaweb. On the reverse, trace the outlines for the clock face (Template A), the bird window (Template B) and the bird (Template C). Remember to reverse the bird template if you want it to face towards the right.

(14) For the pendulums, fuse the scraps to both sides of the piece of pelmet Vilene, ensuring there is enough coverage for the circles you need to cut. Draw the pendulum circles lightly on the front of the bonded pendulum piece.

(15) Using sharp scissors, carefully cut out all the pieces with a crisp edge. We fussy-cut two flowers out of the fabric for the pendulums. Remember, always cover the item you are fusing with greaseproof paper to prevent any residue from transferring onto your iron and ironing board.

(16) To fuse the clock face and the bird window, centre the clock face approximately $1\frac{1}{2}$ " up from the windowsill, and the bird window $1\frac{1}{2}$ " down from the point where the roof pieces cross. Because the shape is asymmetrical, you will need to 'eyeball' that the two circles are as near above each other as the shape allows. Iron the circles into place, paying attention to the edges.

(17) You can satin-stitch, zigzag-stitch or buttonhole-stitch around the edges of the circles. We chose buttonhole stitch to look like minute markings on a clock face.

(18) Choose a contrasting colour for the clock and a matching thread for the bird window. We kept the same thread in the bobbin we used for quilting and construction, as all these will show on the back.

(19) Place the bird on the edge of the window and fuse into place. Use a matching thread to straight-stitch close to the edge of the bird. Add wing detail. Match the thread and straight-stitch close to the edge around the pendulum circles (or flowers in this case).

(20) Find the centre of the clock face. Decide what time you want to display. Use either the same thread as the buttonhole stitch or a contrast, and straight-stitch out to the edge for the long hand. Pivot, stitch, pivot and stitch to make the arrow head.

(21) Repeat for the small hand, making the line shorter. Hand-stitch a small button over the centre point.

FINISHING

(22) Sew rickrack along the roof line.

(23) Cut two pieces of rickrack for the pendulum pieces – one approximately 5" and the other approximately 8" (or longer if you prefer).

(24) Turn under a small amount and stitch to the back edge of the pendulum pieces. Turn under a small amount at the other end and, on the reverse, stitch to the windowsill, approximately $2\frac{1}{2}$ " in from each side edge. On the reverse, hand-stitch a curtain ring to serve as a hanging loop.

SQUARE CUCKOO CLOCK

(25) Largely, the construction is the same, with one or two differences. Use Template E for the clock body. The quilting lines are parallel instead of wavy. There is no bottom windowsill. Use a $2\frac{1}{2}$ "-wide strip pressed in half and stitch around three sides, mitring the corners in the same way you would attach double binding to a quilt.

(26) The pendulums in this case are two circles of fabric with a layer of wadding in between. They are buttonhole-stitched around the edge, and a button is stitched in the middle to add some weight.

(27) The bird window is replaced by the arched door (Template F), fused to Bondaweb and then fused to the clock, approximately $1\frac{1}{2}$ " down from the roof apex.







MAKE TWO PROJECTS IN ONE! THE LEFTOVERS FROM PIECING THE QUILT BLOCKS CAN ALSO BE TURNED INTO A FAB LITTLE MATCHING CUSHION!

Sweet shop

This quilt is a great size for a toddler or small child.
It's colourful and fun, and a great scrap buster

Materials

- ◆ scraps of red, pink, orange & yellow fabric at least 4" square, totalling approximately 1¼ yards
- ◆ 2¼ yards background fabric
- ◆ 49x58" backing
- ◆ 47x56" wadding
- ◆ ½ yard fabric for binding
- ◆ template plastic or stiff card

Finished size: 45x54"



ELISABETH VAUGHAN

Elisabeth lives in Switzerland with her daughter and cat. Hand sewing, especially English paper piecing, is her passion and she loves to design her own patterns

Designed and pieced
by Elisabeth Vaughan
www.sharksdinner.com

COPY THE TEMPLATES ONTO
TEMPLATE PLASTIC OR STIFF
CARD. WRITING 'BACKGROUND'
ON TEMPLATE A AND 'SWEETS'
ON TEMPLATE B WILL AVOID
CONFUSION AND FABRIC WASTE

CUTTING

(1) Cut the following:

30 9½" squares of background fabric
60 4" squares from red, pink, orange
and yellow scraps
60 quarter circles from red, pink, orange
and yellow scraps using template B

SEWING THE A BLOCKS

(2) Take four coloured squares and draw a diagonal line. Mark a second line $\frac{1}{2}$ " from this line and sew at the same time. You will end up with 60 half-square triangles. (See Pic A.)

(3) Lay the squares onto the background square, lining them up with each corner. Pin in place then sew on the two marked lines.

(4) Cut between the lines and press towards the background fabric. Repeat until you've sewn 15 blocks.

SEWING THE B BLOCKS

(5) Take your background fabric and mark a quarter circle on each corner using template B. (See Pic B.)

(6) Cut out one of the quarter circles. Fold your quarter circle in half and then half again and finger-press. (See Pic C.)

(7) Take one of your coloured quarter circles, fold it in half then in half again and finger press.

(8) Pin the centre of your coloured quarter circle to the centre of your background piece. Pin the ends before aligning and pinning your other two marks. (See Pic D.)

(9) Sew slowly with a slightly smaller stitch length (1.5) and, if possible, with the needle in the down position. Stop, lift your presser foot and adjust your fabric to avoid puckering.

(10) Do the same with the other three corners. Press towards the coloured fabric. (See Pic E.)

ASSEMBLY

(11) Lay your blocks out in a pleasing manner, alternating A and B blocks.

(12) Sew into rows, pressing the seam allowances towards the A blocks. This will ensure that your seams will nestle against each other when you sew the rows together.

(13) Sew the rows together. Press the seams open.

FINISHING

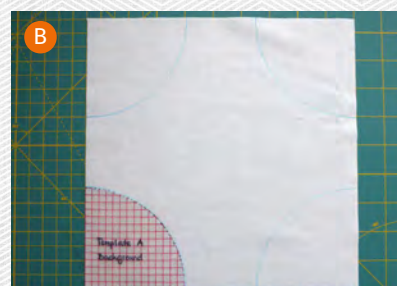
(14) Remove selvages from the backing fabric and cut into two equal lengths. Sew the two pieces together along the long sides using a $\frac{1}{2}$ " seam allowance. Press the seams open.

(15) Make a quilt sandwich from your backing fabric (right side facing down), the wadding and the quilt top (right side facing up), smoothing out all the wrinkles. Baste all the

layers using pins or tacking stitches. Quilt as desired. Trim away the excess wadding and backing and square up your quilt.

(16) Cut six $2\frac{1}{4}$ " x WOF binding strips and sew together end to end. Press the binding in half, wrong sides together, and use to bind the quilt.

Step by step



IF YOU SEWED ON THE SECOND LINE WHEN MAKING THE A BLOCKS YOU WILL HAVE 60 HALF-SQUARE TRIANGLES YOU CAN USE TO MAKE A CO-ORDINATING CUSHION OR PILLOW

(1) We trimmed the half-square triangles to $3\frac{1}{4}$ " and used 48 of them laid out in a diamond pattern to make a cushion that finished at $16\frac{1}{2}$ "x 22 ".

(2) First, sew your half-square triangles into rows, then sew your rows together. Sandwich the muslin, wadding and top, and quilt as desired.

(3) For the envelope back, cut a $16\frac{1}{2}$ "x $22\frac{1}{2}$ " piece of fabric and a 8 "x $16\frac{1}{2}$ " piece. Hem one of the $16\frac{1}{2}$ " sides on each of the pieces by folding over $\frac{1}{2}$ " then $\frac{1}{2}$ " again. Topstitch.

(4) Lay the cushion front face up on a table and the two back pieces face down on top of it. Line up the raw edges and pin in place. The two back pieces will overlap by $6\frac{1}{2}$ ".

(5) Sew around with a $\frac{1}{4}$ " seam allowance. Clip the corners and zigzag-stitch to prevent fraying.

(6) Turn it the right way out and use your free point turning tool from this issue to push the corners out and make them nice and pointy. Stuff with a cushion insert and you're all done!



Whatever the Weather

We're celebrating the changing of the seasons with our favourite shopping picks, honouring Britain's weird weather

A white cup filled with tea sits on a dark brown felt coaster shaped like a cloud with raindrops. The coaster is on a light-colored wooden surface.

1

1 Cloud felt coaster set, £14.50*, www.pygmycloud.etsy.com
2 Raindrop cushion, £4, www.tigerstores.co.uk **3** Hello Sunshine pendant flag, £5.95, www.tittlemousegifts.co.uk **4** Clouds blue cotton dress, £60, www.cathkidston.com
5 Soligt Cushion, £6, www.ikea.com **6** Rainbow Stripe blanket, £55, www.aspace.co.uk



2

3

4

5

6





Fill your home with pieces that were made with love and care and of course the Big Shot™ Plus, like a beautiful quilt made with colourful fabrics.

How to make



THE SIZZIX® BIG SHOT™ PLUS MAKES LIGHT WORK OF CUTTING HEXAGONS FOR THIS ENGLISH PAPER-PIECED PROJECT!

Materials (per coaster)

- ◆ Sizzix® Big Shot™ Plus (660020)
- ◆ Sizzix® Bigz die - Hexagons 1" (659835) & Sizzix Bigz die - Hexagons 1¼" (659834)
- ◆ 2 6" squares fabric (for background & backing)
- ◆ 4 matching scraps fabric, each measuring at least 3" square
- ◆ yellow scrap fabric, at least 3" square
- ◆ 5½" square wadding

Finished size: 5½" square



KATY JONES

Designed and pieced
by Katy Jones



Vintage Quilt Coasters

Inspired by coasters made from cutting up vintage quilts, these come together fast and make a great housewarming gift!

CUTTING

(1) Using the 1" hexagon die, die-cut five hexagons from paper (those annoying takeaway menus that turn up daily through your letterbox are perfect for making hexagons for English paper piecing). Using the 1¼" hexagon die, die-cut the small scraps of fabric into hexagons.

ASSEMBLY

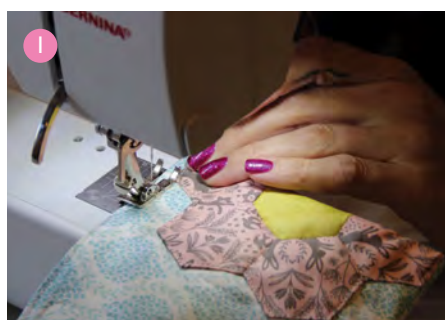
(Refer to the step by step photos for English paper piecing)

(2) Take the edge of a fabric hexagon and fold it down, tight to the paper. Fold over the second edge to form a corner. Take your needle and thread and sew through the fabric at this corner. Make sure you catch both

edges of fabric, but not the paper. You are basting (also known as tacking), so the stitch can be wide – it's only holding the shape into place, and won't ever be seen. Sew over this stitch a couple of times to hold it in place.

(3) Move to the next corner and repeat. There's no need to cut your thread, just carry on. Continue doing the same for each corner,

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finishing in the same way as the first corner by sewing a couple of extra stitches to hold the stitch in place.

(4) Cut a piece of thread about the same length as your forearm. Thread your needle (you need a narrow, sharp needle). Take the yellow fabric hexagon and one of the other basted hexagons and place right sides together, aligning the edges. Starting at one corner of the aligned edges, poke your needle through and secure the thread (either by knotting or stay-stitching). Whip-stitch along this edge, taking tiny stitches that just pick up the fabric and not the paper. Make a stitch every couple of millimetres (around 10-12 stitches per inch). When you reach the edge, secure by stay-stitching or knotting and cut your thread. If you've sewn with nice small, consistent stitches, they'll barely be visible from the front.

(5) Continue in the same manner, sewing the other three hexagons around the yellow centre hexagon to form half a flower shape.

(6) Give the hexagons a good press with a hot, dry iron and carefully pull out the papers, keeping the shape of the hexagons. The basting stitches will help to keep these edges secure.

(7) Place the half-flower shape on top of one of the 6" squares. There will be an overlap at the edge but this will be trimmed off in the next step. Pin into place and, using a straight stitch on the sewing machine, sew very close to the edge of the flower shape to hold in place. Trim back to a square.

(8) Place the other 6" square on top of the appliquéd square (right sides facing) and lay the wadding square on top, centring it so there is a small gap between the wadding and the fabric. Pin together.

(9) Sew around the perimeter, leaving a small gap for turning on one edge. Clip the corners and turn right way out. Use your free wooden point turning tool with this issue to poke the corners out so that they are nice and sharp.

(10) Give the coaster a press and tuck in the opening. Sew around the perimeter, as close to the edge as you can, closing the opening.

Make many more!



“LET YOUR
IMAGINATION
BLOSSOM”



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April Showers

Sally's raindrop quilt
combines **simple
piecing and machine
appliqué** for a
fast and effective
baby- sized quilt

PROJECT: QUILT

← A SPRINGTIME STROLL THROUGH
PARIS - WHAT COULD BE NICER?

➡ Fabric

All fabrics are from the April Showers collection by Lewis and Irene. Find them at www.newforestfabrics.co.uk

➡ Materials

FQ of each of the following fabrics:

- ◆ Without The Rain We Wouldn't Have Rainbows on cream
- ◆ Without The Rain We Wouldn't Have Rainbows on blue
- ◆ Without The Rain We Wouldn't Have Rainbows on aqua
- ◆ Parisian Fretwork on pink
- ◆ Parisian Fretwork on yellow
- ◆ Parisian Fretwork on aqua
- ◆ April Showers on cream
- ◆ April Showers on grey
- ◆ April Showers on pink
- ◆ Raindrops on white
- ◆ Raindrops on grey
- ◆ Raindrops on aqua
- ◆ Balloons on cream
- ◆ Balloons on blue
- ◆ Balloons on grey

Also:

- ◆ 1.75m white fabric
- ◆ template plastic
- ◆ 40x58" wadding
- ◆ 40x58" backing fabric

Finished size: 36½x53½"



CUTTING

For rows 1, 3, 5, 7 and 9, cut:

- ◆ 3x54" piece white fabric
- ◆ Cutting for each row is how your fabrics will go down the strip

For Row 2, cut:

- ◆ 5½" square white
- ◆ 6½x9½" – white
- ◆ 2¾x2" – 2½x2" – white
- ◆ (colour piece) – 2¼x2" – white
- ◆ 6½x9½" – white
- ◆ 2½x2" – white
- ◆ (colour piece) – 4½x2" – white
- ◆ 6½x9½" – white
- ◆ 3½x2" – white – 2½x2"
- ◆ (colour piece) – 1½x2" – white

- ◆ 6½x7" – white
- ◆ 6½x9½" – white
- ◆ 2" square – white 2½x2"
- ◆ (colour piece) – 3x2" – white

For Row 4, cut:

- ◆ 6½x9½" – white
- ◆ 3½x2" – white – 2½x2"
- ◆ (colour piece) – 1½x2" – white
- ◆ 6½x8½" – white
- ◆ 6½x9½" – white
- ◆ 3x2" – white – 2½x2"
- ◆ (colour piece) – 2" square – white
- ◆ 6½x9½" – white
- ◆ 2¼x2" – white – 2½x2"
- ◆ (colour piece) – 2¾x2" – white
- ◆ 6½x9½" – white



www.lewisandirene.com

- ◆ $2\frac{1}{2} \times 2$ " (colour piece) – $4\frac{1}{2} \times 2$ " – white
- ◆ $6\frac{1}{2} \times 4$ " – white

For Row 6, cut:

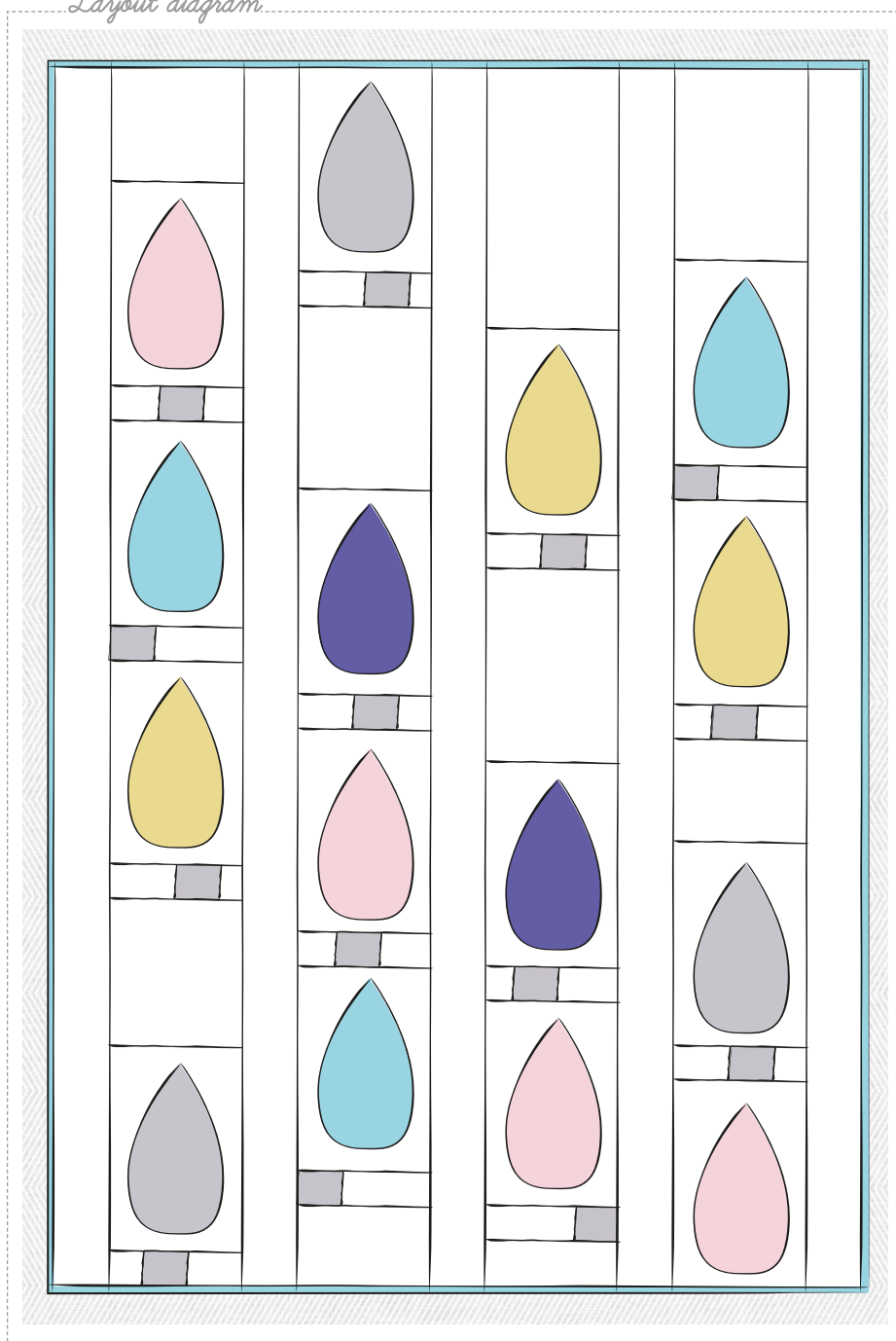
- ◆ $6\frac{1}{2} \times 12\frac{1}{2}$ " white
- ◆ $6\frac{1}{2} \times 9\frac{1}{2}$ " white
- ◆ 3×2 " – white – $2\frac{1}{2} \times 2$ " (colour piece) – 2 " square – white
- ◆ $6\frac{1}{2} \times 9$ " white
- ◆ $6\frac{1}{2} \times 9\frac{1}{2}$ " white
- ◆ $1\frac{3}{4} \times 2$ " – white – $2\frac{1}{2} \times 2$ " (colour piece) – $3\frac{1}{4} \times 2$ " – white
- ◆ $6\frac{1}{2} \times 9\frac{1}{2}$ " white
- ◆ $4\frac{1}{2} \times 2$ " – white – $2\frac{1}{2} \times 2$ " (colour piece)
- ◆ $6\frac{1}{2} \times 2\frac{1}{2}$ " white

For Row 8, cut:

- ◆ $6\frac{1}{2} \times 9$ " white
- ◆ $6\frac{1}{2} \times 9\frac{1}{2}$ " white
- ◆ $2\frac{1}{2} \times 2$ " (colour piece) – $4\frac{1}{2} \times 2$ " – white
- ◆ $6\frac{1}{2} \times 9\frac{1}{2}$ " white
- ◆ $2\frac{1}{4} \times 2$ " – white – $2\frac{1}{2} \times 2$ " (colour piece) – $2\frac{3}{4} \times 2$ " – white
- ◆ $6\frac{1}{2} \times 5$ " white
- ◆ $6\frac{1}{2} \times 9\frac{1}{2}$ " white
- ◆ 3×2 " – white – $2\frac{1}{2} \times 2$ " (colour piece) – $2 \times 2\frac{1}{2}$ " – white
- ◆ $6\frac{1}{2} \times 9\frac{1}{2}$ " white

THIS QUILT IS CONSTRUCTED
IN VERTICAL ROWS RATHER
THAN THE MORE USUAL
HORIZONTAL ONES

Layout diagram



RAINDROPS CONSTRUCTION

- (1) Trace the raindrop onto the template plastic from the template pattern.
- (2) Place the template onto the wrong side of the fabric and trace around the template.
- (3) Add a $\frac{1}{4}$ " seam allowance to each piece before cutting out. Clip the curve before turning the seams under.
- (4) Pin and appliqué the raindrop into place on the fabric piece measuring $6\frac{1}{2} \times 9\frac{1}{2}$ ". Do this to all 15 blocks.

ASSEMBLING THE QUILT TOP

- (5) Sew the block strips together from each row. These are the blocks under each appliqué piece.
- (6) When you have sewn all 14, join the pieces together to make up each row as shown in the main diagram.
- (7) Sew the rows together to complete the quilt top.

ASSEMBLING THE QUILT

- (8) Sandwich together the top layer, the wadding and the backing, then pin or baste in place.
- (9) Quilt by hand or machine using a pattern you find pleasing. This quilt uses large and small raindrops.
- (10) Make up the binding from strips of leftover fabric measuring $2\frac{1}{2}$ " wide and long enough to go all around the quilt with an overlap of about 3". Add to the quilt to complete the project.



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PROJECT: QUILT



MICHAEL'S KING-SIZED QUILT IS BOTH MASCULINE AND FEMININE AT THE SAME TIME. IT'S MODERN AND GRAPHIC, BUT SUBTLE WITH THE USE OF SOFT NEUTRALS FOR THE BACKGROUND

» Materials

- ♦ 3 pink FQs
- ♦ 3 purple FQs
- ♦ 3 teal FQs
- ♦ 3 lime green FQs
- ♦ 7m white background fabric
- ♦ 2m grey print background fabric
- ♦ 8m backing fabric
- ♦ 1m fabric for binding
- ♦ 94x102" wadding (minimum)

Finished size: 89x98"

Printed fabric supplied by Hantex.

For stockists, visit

www.hantex.co.uk/agf

Grey and white background fabric

supplied by www.raystitch.co.uk



MICHAEL CAPUTO

Michael was born in New York and is now living in East London.

He designs children's pop-up books by day and quilts by night

Designed and pieced

by Michael Caputo

www.patchworkandpaper.com

Brackets

We love the gentle pops of colour in Michael's quilt, and the reference to curvy brackets, which are our favourite of all parentheses!



CUTTING

Press all fabric well before cutting for easier piecing.

From the background fabric, cut:

4 2½x8¼" rectangles. Mark as (A)

8 2½x16" rectangles. Mark as (B)

80 2½x6¼" rectangles. Mark as (C)

80 2½x7½" rectangles. Mark as (D)

20 2½x4" rectangles. Mark as (E)

180 inner circles using the pattern.

Mark as (F)

33 3½"xWOF rectangles. Mark as (G)

BEFORE CUTTING THE COLOURED FABRIC IT IS BEST TO DECIDE ON THE ARRANGEMENT OF THE PRINTS. EACH ROW OF COLOURS HAS THREE PRINTS. THERE ARE 12 DIFFERENT FABRICS (THREE FROM EACH COLOUR) IN THIS QUILT

Cut the following:

2 2½x6¾" rectangles from the first print in each colour. Mark as (H)
2 2½x13" rectangles from the first print in each colour. Mark as (I)
4 2½x13" rectangles from the second print in each colour. Mark as (J)
2 2½x6¾" rectangles from the third print in each colour. Mark as (K)
2 2½x13" rectangles from the third print in each colour. Mark as (L)
6 outer circles from the first print in each colour. Mark as (M)
8 outer circles from the second print in each colour. Mark as (N)
6 outer circles from the third print in each colour. Mark as (O)

From the grey fabric, cut:

50 2½x13" rectangles. Mark as (P)
100 outer circles. Mark as (Q)

IF YOU ARE AFRAID OF SEWING CURVES OR WISH TO MAKE THIS QUILT A BIT EASIER TO PIECE, SIMPLY REPLACE THE CURVED SECTIONS WITH HALF SQUARE TRIANGLES. THE FINISHED SIZE OF THE HALF SQUARE TRIANGLES NEEDS TO BE 2½" SQUARE

ASSEMBLY

(1) Start by sewing the inner and outer curves together, creating 100 grey and white blocks and 80 prints and white blocks. To do this, place the sections next to each other right sides up so the curves match. Matching the starting point with right sides together, carefully and slowly sew the curve, easing

the fabric as you go. (Feel free to use your choice of curved piecing to join the two parts together.) The final block will need to be trimmed down to 2½" square. Using the ¼" marks on your ruler, align the edges of the curve and trim all four sides.

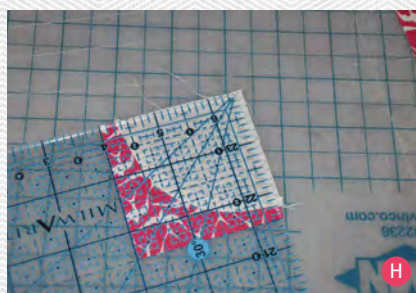
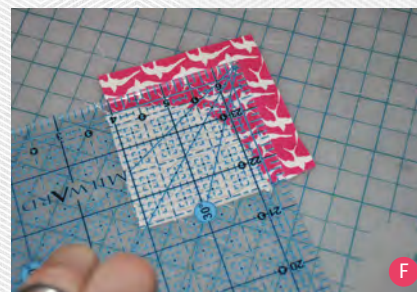
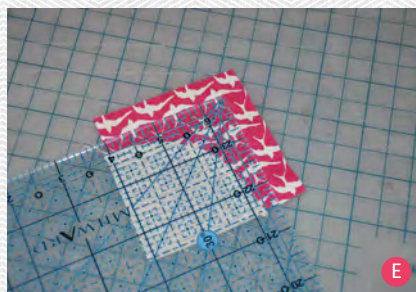
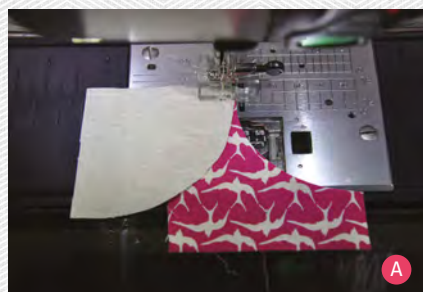
(2) Separate the grey/white and print/white blocks for ease of piecing.

(3) Following the chart, carefully join the sections together using a ¼" seam allowance. You will end up with a 2½x98½" strip.

(4) Repeat the process for each vertical row until all 37 rows have been completed. It's best to label each row as you finish so they don't get mixed up.

(5) When connecting the curved pieced rows with the matching grey or print row, it

Curve Piecing



works best if you press each of the long grey or coloured rectangles in half. This will make it easy to line up all the middle points. Starting at the middle of the row, place the centre seam of the two curves on the mark of the rectangle. Pin down the long edge of the row and all crucial joins, and sew together using the standard $\frac{1}{4}$ " seam allowance.

(6) Repeat the same process on all the rows until the entire quilt top is completed.

BACKING & QUILTING

(7) Make a quilt sandwich from your backing fabric (right side facing down), the wadding and the quilt top (right side facing up). Make sure all the layers are nice and smooth with no wrinkles and baste all three layers together using safety pins. Quilt as you prefer – straight-line quilting in varying widths across the entire quilt is the simplest way to quilt something as large as this.

(8) Once quilted, trim off the excess backing fabric and wadding to square up the quilt.

BINDING

(follow the step-by-step diagrams on the right for reference)

(9) Prepare the binding by cutting it into $2\frac{1}{2}$ " x WOF pieces.

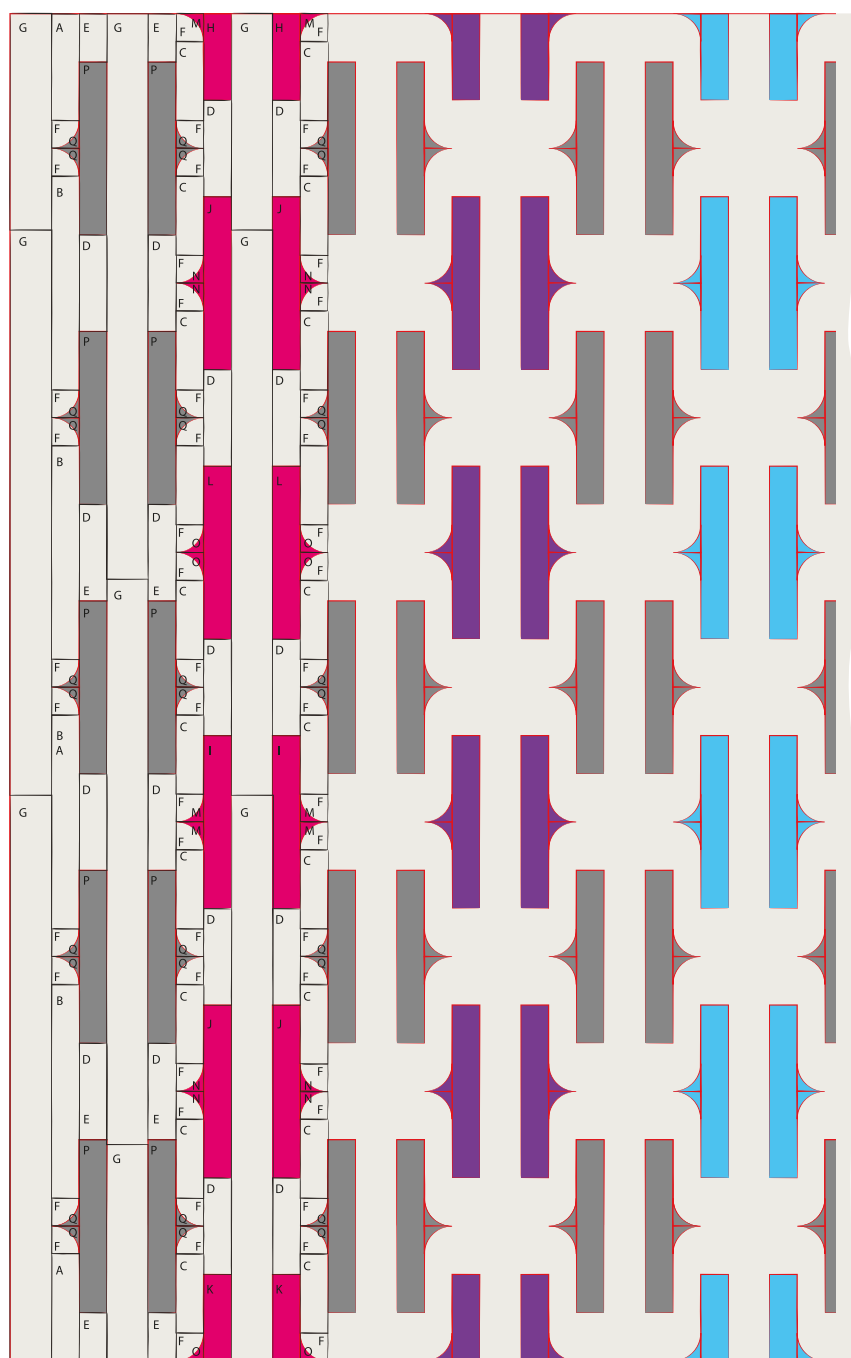
(10) Sew the strips of binding together by placing one strip horizontally right side up. Take the next piece and place it vertically wrong side up at the end of the horizontal strip. Sew diagonally from top left to bottom right to form one long length of binding. Trim away the excess, creating a $\frac{1}{4}$ " seam allowance.

(11) Fold along the full length of the binding, wrong sides together, and press flat.

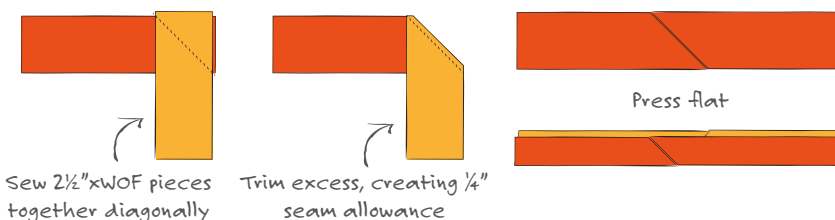
(12) Attach the raw edges of the binding to the front of the quilt, mitring at the corners.

(13) Fold the binding around to the back of the quilt and hand-stitch, taking care not to go through to the front of the quilt.

Layout Diagram



Binding step-by-steps



the Peacock & the Tortoise



Quilting, Patchwork, Embroidery
Felting, Haberdashery & Textile
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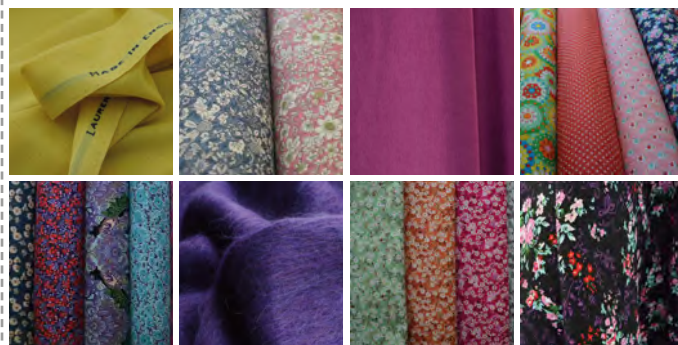
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Scrappy Log-Cabin Backpack

Katy's backpack is the perfect size to carry your everyday essentials!

Materials

- ◆ scrappy log-cabin quilt block
- ◆ fussy-cut square or rectangle printed quilting cotton for the centre (I used Paint by Such Designs for Windham Fabrics)
- ◆ 16x3" (maximum) strips solid quilting cotton to co-ordinate with fussy-cut pieces
- ◆ 16x3" (maximum) strips printed quilting cotton to co-ordinate with fussy-cut pieces (I used Paint by Such Designs for Windham Fabrics)
- ◆ FQ quilting cotton for back
- ◆ ½ yard quilting cotton for lining/cord casing
- ◆ ½ yard fusible woven interfacing (such as Vilene G700 or Pellon SF101)
- ◆ ½ yard fusible fleece (such as Vilene H630 or Pellon 987F – optional, depending on how structured you want your finished bag to be)
- ◆ 2 10.5mm or ⅜" eyelets
- ◆ eyelet setting tool
- ◆ 140" 5mm- or ¼"-wide cord

Finished size: 12x16"



Katy has been making bags for over 10 years and has been designing her own patterns for the past three years. You can find her adventures in bag making, quilting and other stitchy doings on her blog

Designed and pieced
by Katy Cameron
www.the-littlest-thistle.com

CUTTING

From the quilting cotton, cut:

13x16" back piece

From the lining/cord casing fabric, cut:

2 13x18" front/back pieces

From the fusible woven interfacing, cut:

2 13x16" front/back pieces

From the fusible fleece, cut:

2 12½x15½" front/back pieces

PREPARING THE PIECES

(1) Apply one piece of fusible woven interfacing to the reverse of the back piece, following the manufacturer's instructions.

(2) Apply one piece of fusible fleece in the centre of the back piece, on top of the woven interfacing, following the manufacturer's instructions, leaving ¼" border all around (optional).

MAKING THE SCRAPPY LOG-CABIN FRONT

(3) Starting with strips of solid fabric, work your way around the fussy-cut centre, adding a strip to each side, trimming to fit. These can be narrow or wide, however you like, and can be cut straight or wonky, again, however you like.

(4) For the next round, add a couple of strips of printed fabric in with the solid fabric. The print strips can stretch the entire length of one side, or can be paired with solid fabric to make up a long-enough strip. You can also piece a bit of printed fabric in the middle of a solid-fabric strip.

(5) Keep adding strips all the way around until you have a block that is 13x16". If you're going down the wonky route, it can be easier to go slightly bigger and trim down the final angle to your liking. (See Pic A.)

(6) Apply the remaining piece of fusible woven interfacing to the back of the block, following the manufacturer's instructions.



(7) Apply the remaining piece of fusible fleece in the centre of the back piece, on top of the woven interfacing, following the manufacturer's instructions, leaving $\frac{1}{4}$ " border all around (optional).

MAKING THE BAG

(8) Take one lining front/back piece and the log cabin block, and place right sides together, matching the top short edge. Sew together, then open out and press the seam allowance towards the block. (See Pic B.)

(9) Repeat Step 8 with the remaining lining piece and the outer-back piece.

(10) Place the pieces from steps 8 and 9 right sides together, matching the block to the outer back and the lining pieces together. Measure 2" from the seam between the outer and the lining pieces and make a mark on each side of the bag. Mark an opening on the bottom of the lining of around 4" for turning through.

(11) Sew all the way around the outside from

the opening in the bottom to the mark 2" from the seam, then from seam to seam around the outer, and finally from the other mark 2" from the seam back to the bottom opening.

(12) Clip the corners. (See Pic C.)

(13) Turn the bag through the gap in the lining. Close the gap in the lining, then tuck it inside the outer bag. There should be 2" of extra fabric overhanging at the top with a gap at the side seam, which will form the casing – 1" on the lining side and 1" on the outside. Use your FREE wooden point turning tool from this issue to ensure that the corners of the lining are firmly inside the corners of the outer bag. Press.

(14) Following the seam where the outer bag was joined to the lining/casing and stitch all the way around the bag, joining the outer to the lining and creating the casing.

(15) Measure 1" along the bottom from one corner and 1" up and make a mark. Repeat at the other corner. Using the washer side of

the eyelet, centre it on the mark and, using a Frixion pen or chalk pencil, draw around the inside of the washer to mark where the holes will go. (See Pic D.)

(16) Follow the instructions on your setting tool if it comes with a cutting part, otherwise use a pair of sharp, pointed scissors to carefully cut around the circle, all the way through the layers, from the front to the back. (See Pic E.)

(17) Insert the eyelets, following the instructions on the setting tool.

(18) Cut the cord in half and, starting on the right-hand side of the front, thread one piece through the front casing until it appears out the other side, then thread it through the back casing until it appears back at the start. Take the two ends down to the eyelet in the bottom corner on that side. Thread one end through the eyelet and tie the two ends together in a knot at the back. (See Pic F.)

(19) Repeat Step 18, starting on the left-hand side.





LISA'S FOUNDATION-PIECED CUSHION WOULD ALSO MAKE A GORGEOUS MINI QUILT, OR YOU COULD CREATE MULTIPLE BLOCKS AND SEW THEM TOGETHER INTO A SPARKLING BEJEWELLED QUILT!

Fabric

All the fabric used here is available from

www.simplysolids.co.uk

Materials

- ◆ FQ Cotton & Steel Mochi Floral Purple (I)
- ◆ FQ Kona Cerise (II)
- ◆ FQ Kona Berry (III)
- ◆ FQ Cotton + Steel Dottie's Cousin Bright Plum (IV)
- ◆ FQ Kona Gumdrops (V)
- ◆ FQ Cotton & Steel Dottie's Cousin Teal (VI)
- ◆ FQ Kona ultramarine (VII)
- ◆ FQ Kona white (VIII)
- ◆ FQ Anna Marie Horner Chamomile Princess (for backing)
- ◆ 18" square wadding
- ◆ 18"-square cushion insert

Finished size: 16" square



LISA COCKERHAM

Lisa likes to try her hand at anything and everything new. She co-owns the online fabric shop Simply Solids

www.lisasew.co.uk

Diamond gem

Dress up your sofa with jewels!

CUTTING

(1) Borders and backing only; the gem pieces will be made up from remainder of the FQ.

From Fabric VIII, cut:

2 1¾x13" pieces for border (W)

From Fabric I, cut:

2 2½x13" pieces for border (X)

From Fabric I, cut:

2 2½x17" pieces for border (Y)

From Fabric III, cut:

2 4x18" pieces for backing (Z)

(2) Copy and cut out the 10 paper template pattern pieces.

CUT DOWN THE FQ TO MAKE PIECES MORE MANAGEABLE. TAKE CARE TO ENSURE THE PIECES ARE BIG ENOUGH WHEN FOLDED BACK TO COVER ALL THE SEAM ALLOWANCE

(3) Place the wrong side of Fabric I to the back of template A – when held up to the light, the fabric covers A1 and a ¼" seam allowance all around. Pin in place to secure. Place Fabric II, right sides together, over Fabric I, covering the seam of the line down the centre so that when flipped over it will cover A2 and the seam allowance. Sew exactly along the line, then press and trim to the size of the pattern piece.

(4) Set aside and follow the same process for the remaining pieces using the fabric layout guide, ensuring you attach the fabric in number order on each piece.

(5) Once all 10 pattern pieces are constructed, start to sew them together by sewing A & C, then E & G, then AC & EG and finally the bottom piece, I. Repeat the second half, B & D, F & H then BD & FH and J. Now sew both halves together.

(6) Create a border to make the panel square by adding the two W strips down each side.

(7) Add X to the top and bottom of the block then add Y to the left and right.

(8) Now place the block on top of the wadding and quilt as desired.

(9) Cut the Chamomile Princess FQ to 18" square. Cut in half across the width to give two 9x18" pieces with pattern direction as shown. Sew one Z to each backing half.

(10) Make a hem by double-folding ½" on the long edge of the Kona Berry, and stitch.

(11) Place one backing half right sides together with the cushion front. With the top edge matching, the Kona Berry edge should be in the middle. This piece should cover approximately two-thirds of the front. Place the second backing piece matching from the bottom. This will overlap the first backing piece. Pin in place and sew around all four edges.

(12) Turn the cushion cover right side out through the opening and insert the cushion pad.

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Jessica Hogarth's Street Life is one of editor Katy's favourite collections for the new season, full of Lowry-esque prints of streets, houses and even phone boxes in hues of red, teal and yellow. We've teamed up with Fabric HQ to offer you 15% off this great collection. Simply head over to www.fabrichq.co.uk by June 4th, fill your baskets and use the code **QNSTREET** at checkout to claim your discount.



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CLOVER ROTARY CUTTER AND CUTTING MAT

Clover's Soft Touch Cushion rotary cutter is a useful and comfortable addition to your quilting kit. The quality of 'pleasant to hold' is very important after a marathon cutting session, so this one gets a big, non-swollen thumbs up from us! The good people at Groves have three up for grabs, with cutting mats to complete your crafting life. Clover products are available nationwide from all good craft, knitting and hobby shops. For stockist information, contact clover@stockistenquiries.co.uk



ART GALLERY FABRICS GOSSAMER ENTIRE COLLECTION BUNDLE

Sharon Holland's Gossamer for Art Gallery Fabrics is perfect for a gorgeous project for summer – pretty pinks, yellows, mint green and blue match up with neutrals for a really light and dreamy collection. We've got a bundle of fat quarters of all 20 designs up for grabs, worth £60.

To enter any of these giveaways, head to www.ppjump.com/QN11 and provide your details before 9th June to be in with a chance to win.

Triangle Love Cushion

60° triangles are great skill builders –
and they look much trickier than
they really are!



Things to remember

Use ¼" seam allowance throughout

Press seams open

WOF = width of fabric

F8 = fat eighth

All materials listed are in yards and inches. A F8 is assumed to be 9x22". Most UK shops sell in metric measurements, which are slightly larger – this is a good thing!

Materials

- ◆ 6 F8s printed fabric (I used a selection by Anna Maria Horner)
- ◆ F8 white or low-volume printed fabric
- ◆ 20" square wadding
- ◆ 22" square calico for cushion-front lining
- ◆ 1 yard fabric for cushion back & binding
- ◆ co-ordinating thread for quilting
- ◆ quilting ruler

Finished size:
approximately 18" square



JUSTINE HENSHAW

Busy, fabric-hoarding mum of four, Justine, co-owns and runs Simply Solids with fellow contributor Lisa Cockerham

Designed and pieced
by Justine Henshaw
www.simplysolids.co.uk

Step-by-steps



CUTTING

(1) Cut a 6x22" strip from each of the seven F8s.

(2) Next we will be turning each of these strips into equilateral triangles. Firstly, find the 60° line on the ruler and line it up with the top or bottom of the fabric (depending which way you're cutting the fabric). (See Pic A.)

(3) Cut along the ruler edge, creating the first side of the triangle. Flip the ruler, line up the 60° line again and the ruler edge should be creating the opposite side of the triangle. Continue in this manner until all of the F8 strips have been turned into triangles.

(4) Cut two pieces from the backing fabric measuring 12x18" – these will be used in the envelope backing – and two strips measuring 2½" x WOF, which will be used to bind the cushion.

(5) Next you need to lay out the triangles in the way you want the cushion to look. I lie mine out on top of my cutting mat so that I can ensure the layout covers the 18" square I'll be trimming the piece down to. (See Pic B.)

PIECING THE CUSHION FRONT

(6) Next we'll be sewing the triangles together across the rows of our layout. To do this, bring two triangles right sides together (moving across the row from left to right) and pin well. (See Pic C.)

(7) Using a ¼" seam allowance, sew down the side you have pinned. Open the triangles, finger-press the seam open well and add the next triangle to be sewn. (See Pic D.)

(8) Again, sew with a ¼" seam allowance and finger-press the seam open well. (See Pic E.)

(9) At the end of each row, press well, ensuring all the seams are open to reduce bulk. Continue sewing in this manner until all rows are pieced and pressed well. Refer to Pic F for layout guidance.

(10) Now you need to sew the rows together, making sure you pin well where the tips of the triangles meet. Sew the rows together using a $\frac{1}{4}$ " seam allowance and press the seams open. (See Pic F.)

(11) Trim the pieced triangles so you have an 18" square. Layer this piece on top of the 20" square of wadding which in turn is on top of a piece of calico, creating a quilt sandwich. Baste using your preferred method. Quilt $\frac{1}{4}$ " either side of the diagonal seam lines on the cushion front. Trim the quilted triangle piece so that it once again measures 18" square. (See Pic G.)

A BOUND EDGE ON
A CUSHION GIVES A
PROFESSIONAL FINISH

ASSEMBLING THE CUSHION

(12) Hem one of the 18" sides of both of the cushion-back fabric pieces. To do this, iron under $\frac{1}{4}$ " along the 18" width, then iron under again to enclose the raw edges. Pin and topstitch along this hem. A double row of stitching always looks nice.

(13) Layer the cushion front right side facing down with a cushion-back piece right side up.

(14) Add the second cushion-back piece at the opposite end of the cushion front, again right side up. Sew all around the cushion with a $\frac{1}{4}$ " seam allowance. I usually backstitch back over where the cushion-back pieces overlap so the stitching is reinforced.

(15) Cut two $2\frac{1}{4}$ " x WOF pieces and sew together end to end for the binding. Press the binding in half, wrong sides together along the full length, and use to bind the cushion, just as you would bind a quilt.



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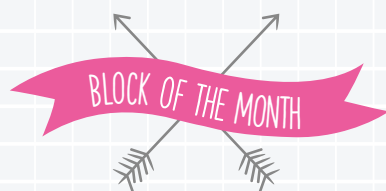
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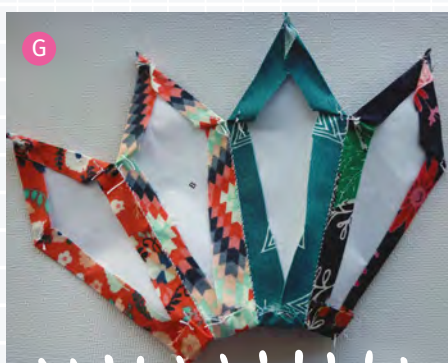
English paper-pieced

Dresden corners

Welcome to our mystery sampler Block of the Month (BOM). Each month we're going to be using different techniques to create blocks that will eventually result in a beautiful sampler medallion quilt. We'll be showcasing some of the many sumptuous fabric ranges from the awesome Art Gallery Fabrics in our quilt, but you could raid your scrap box (and maybe the scrap boxes of your

friends) for a similarly scrappy look. We hope you'll join in with us month by month but if you don't feel up to a long-term project you can always try the companion project that we will be featuring each issue. So without further ado, we're really excited to continue creating our beautiful mystery sampler with you. This month we're experimenting with English paper-pieced Dresden corners.

How to make



THINGS TO REMEMBER

Read through all of the instructions before starting. The unfinished blocks will be 6½" square and we'll be making four of them. The paper templates are the finished size of each unit. You need to cut the fabric pieces bigger to allow for a ¼" seam allowance around each side of the paper template.

MATERIALS

- ◆ 4 7" squares low-volume fabric
- ◆ 16 2½x5" pieces bright printed fabric
- ◆ paper for templates
- ◆ templates A, B, C & D
- ◆ washable fabric glue stick (optional)

FABRIC

We used low-volume prints from Recollection

The bright prints are from Recollection, Prisma elements, Priory Square, Dreamin' Vintage, Chérie, Geometric Bliss, Emmy Grace, Winged, Squared Elements & Utopia

PREPARING THE SHAPES

You will need one of each template A, B, C and D per block.

(1) Prepare the paper templates.

(2) Pin one template to each of the four bright prints and cut around each of the templates, allowing a scant ¼" around each side. Fold and baste the fabric to the paper templates using your preferred method then lay out as shown in Pic A.

I usually prefer to glue-baste my shapes as it gives a nice straight edge for joining shapes together, but for these blocks I will be using a combination of glue basting and thread

basting. There is a guide to the paper-piecing technique in issue 1 of *Quilt Now*, and you can find lots of useful tips on the Internet if this technique is new to you

ASSEMBLING THE BLOCKS

(3) Using whipstitch, join piece A to piece B along the long edge as shown. Repeat to join piece C to piece B and piece D to piece C. (See pics B & C.)

(4) With the papers still in place, catch-stitch each of the corners of the Dresden pieces to hold them in place when you remove the papers later. When doing the very top of the Dresden point, cut off excess fabric and catch-stitch so that the raw edge of the fabric is caught to make it easier to control the point when you get to the appliqué stage. Take care not to go through the paper so that your catch stitches are not visible from the front of the work. (See pics D-G.)



(5) Press well to fix the edges for appliqué then carefully remove the papers.

(6) Place the Dresden corner on the 7" square of background fabric, 1" up from the bottom of the square and 1" away from the left edge of the square. Pin or glue in place. (See Pic H.)

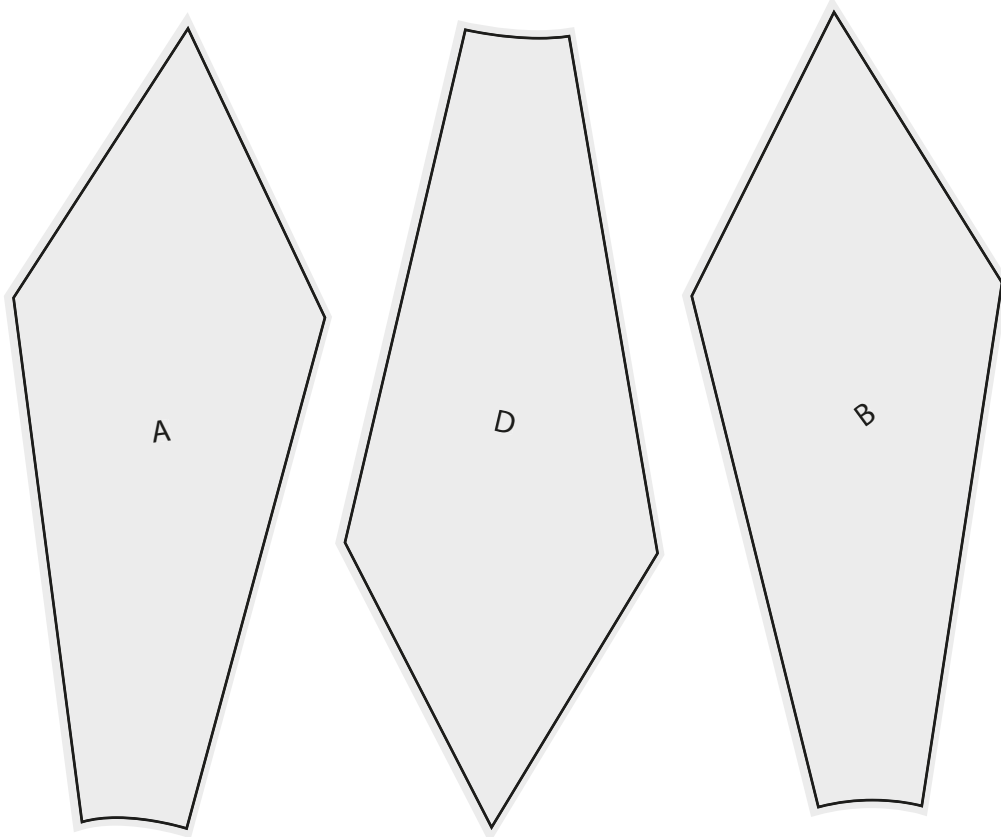
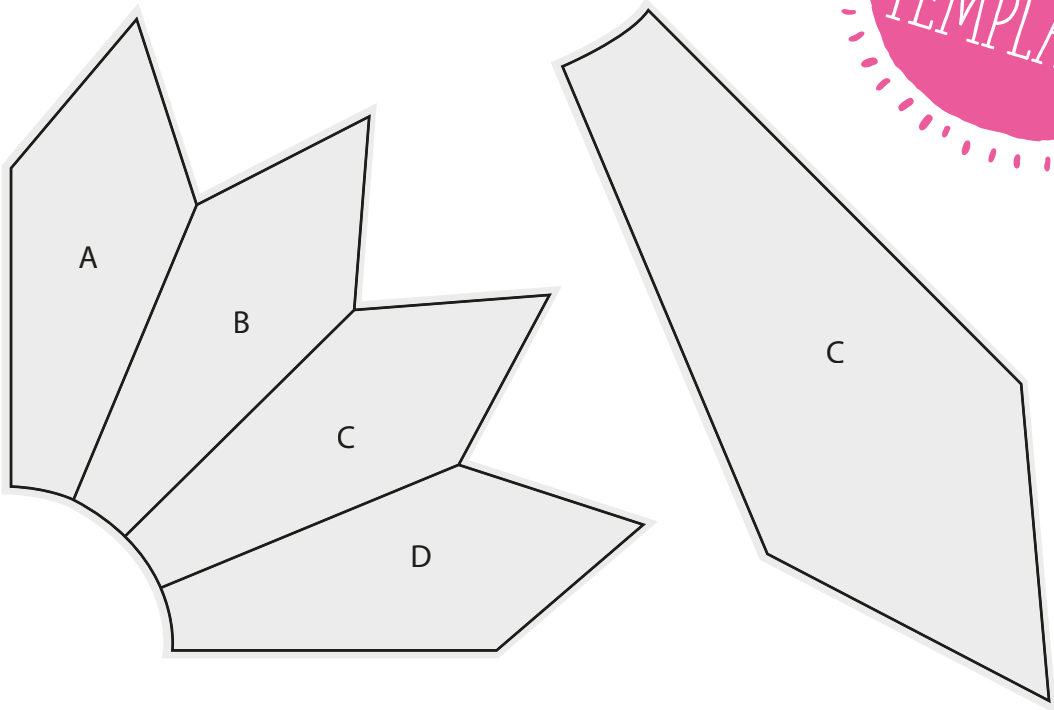
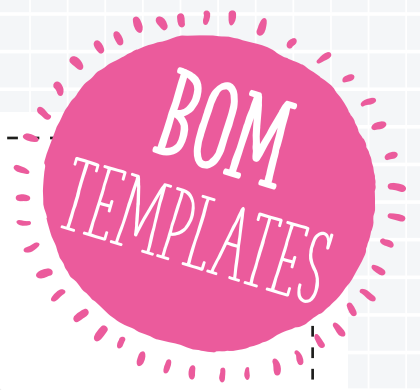
(7) Appliqué to the background fabric using your preferred method then press well. Trim the block $\frac{1}{2}$ " from the two edges of the background fabric where the straight edges of the Dresden

corner are positioned to give a $6\frac{1}{2}$ " square. (See Pic I.)

If you need a refresher on appliqué, you can refer back to issue 3 of *Quilt Now* for needle-turn appliqué and issue 5 for machine appliqué

(8) Repeat steps 1-7 three more times for a total of four blocks. Put the blocks somewhere safe until Issue 13.





Dresden hoop



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Wonky nine patch

Sewing-pattern specialist Simplicity (www.simplicitynewlook.com) shares a **step-by-step guide to completing this lap quilt made with a wonky nine-patch quilt pattern from Simplicity 1390**. It's a perfect way to brighten up a bedroom or lounge using spare fabric

PROJECT: QUILT





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Materials

- ◆ Simplicity sewing pattern 1390
- ◆ 40cm 90cm-wide solid print fabric (to cut 3 25.5cm squares)
- ◆ 40cm 7 different co-ordinating printed fabrics (to cut 3 25.5cm squares for a total of 21 squares)
- ◆ 40cm black & white printed fabric (to cut 3 25.5cm squares)
- ◆ 1.2m white solid fabric (for quilt-front background and back detail)
- ◆ 1.8m backing fabric
- ◆ 50cm 90cm-wide printed binding fabric
- ◆ 1.2m wadding
- ◆ cutting mat
- ◆ rotary cutter
- ◆ acrylic ruler
- ◆ pins, needles & sewing thread
- ◆ sewing machine



(1) Cut the fabric pieces into the squares noted in the materials list and then make a square block as follows. Using the measurement markings on your cutting mat, make a stack of nine different 25.5cm fabric squares. Stack the fabric pieces in any order, but it will be important to keep them in that same order throughout this process. Place Pattern Piece 1 on top of the stack, aligning it with the LEFT side. Using your ruler and rotary cutter, cut along the RIGHT side of the cutting guide, through all layers. You should now have two stacks of nine pieces of fabric.

TO MAKE IT EASIER TO KEEP THE STACKS IN ORDER, USE A FABRIC MARKER TO MARK THE CENTRE OF THE PIECE AT THE TOP OF THE STACK. AS YOU CUT, SHUFFLE, SEW, AND RE-STACK THE SQUARES, THE FABRIC SQUARE WITH THAT MARK SHOULD ALWAYS BE AT THE TOP OF THE STACK

(2) To start shuffling or rearranging the fabric patterns, take one piece from the top of the stack on the LEFT and move it to the bottom of the same stack. Beginning with the two upper pieces (one from each stack), sew the squares back together along the slanted, wonky cut edge. Continue sewing the remaining sections, maintaining the stack order, until you have nine squares, each made up of two different fabrics.

(3) Keeping them in the same order and direction, re-stack the nine squares on the cutting mat. Place Pattern Piece 2 on top of the stack, aligning it with the LEFT side. Using your ruler and rotary cutter, cut along the RIGHT side of the cutting guide, through all of the layers. Take two pieces from the top of the stack on the RIGHT and move them to the bottom of the same stack. Working from the top to the bottom of the stacks, sew the squares back together along the slanted wonky edge.

(4) Keeping them in the same order and direction, re-stack the nine squares on the cutting mat, then rotate the entire stack 90° to the right. Place Pattern Piece 3 on top of the stack, aligning it with the LEFT side. Using your ruler and rotary cutter, cut along the RIGHT side of the cutting guide through all of the layers. The cutting may be more difficult now that you're cutting across layers or seams. Take your time and use scissors if you need to.

(5) Take three pieces from the top of the stack on the LEFT and move them to the bottom of the same stack. Sew the squares from either stack back together along the slanted, wonky cut edge just as before. Do not attempt to match the seams within the patchwork blocks. The fact that the seams do not align is an intentional part of the design.

(6) Keeping them in the same order and direction, re-stack the nine squares on the cutting mat. Place Pattern Piece 4 on top of the stack, aligning it with the LEFT side. Using your ruler and rotary cutter, cut along the RIGHT side of the cutting guide, through all of the layers. Take six pieces from the top of the stack on the RIGHT and move them to the bottom of the same stack. Working from the top to the bottom of the stacks, sew the squares back together along the slanted, wonky cut edge.



Machine-quilting tips

There are two main ways to machine-quilt at home: straight-line quilting and free-motion quilting.

Straight-line quilting is carried out using a walking foot. A simple pattern, such as parallel lines or slightly wonky lines, 13mm to 2.5cm apart, works best for this method.

Free-motion quilting, meanwhile, is carried out using a darning foot and a simple continuous-line design of meandering curves.



(7) You should now have nine patchwork blocks. Working on one block at a time, use Pattern Piece 5, your ruler and rotary cutter to trim each block to 21.5cm square.

(8) Repeat steps 1-7 to make two further sets of nine patchwork blocks until you have 27 blocks.

MAKING THE QUILT FRONT

(9) From white background fabric, cut three strips measuring 21.5cm x WOF. Cut these into 12 21.5cm-square pieces. Cut one strip measuring 21.5cm x WOF and cut this into two 21x24cm pieces and three 21.5x6.3cm pieces. Cut three strips measuring 6.3cm x WOF. From the fabric for the quilt back, cut one 28x163cm piece and one 63.5x163cm piece.

POPULAR QUILT BLOGGER
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(10) Arrange 23 of the blocks and the 12 white background-fabric squares in seven rows of five, alternating the blocks with the squares. Sew the blocks and background-fabric pieces in each row together. Sew the rows together to finish the quilt front.

MAKING THE QUILT BACK & FINISHING

(11) Sew the two 21.5x24cm pieces, the three 21.5x6.3cm pieces and the remaining four blocks together in a ladder-style column, with a white top and bottom and the blocks separated by the white strips.

(12) Trim away the selvedge from the end of each 6.3cm x WOF strip. Sew the ends of the strips together to make one long strip. From this strip, cut 6.3x163cm pieces. Sew one of these strips to each side of the pieced column, then sew the 28x163cm piece of backing fabric to the LEFT side and the 63.5x163cm piece of backing fabric to the RIGHT side to finish the quilt back.



(13) Place the quilt back WS up on a flat surface. Centre the wadding on top, and then add the quilt front, placed RS up, on top, sandwiching the wadding. The wadding and quilt back are longer and wider than the quilt front. Secure all of the layers with small basting pins and machine-quilt as desired. Use a rotary cutter to trim away excess wadding and backing fabric around the edges, making them the same size as the quilt front, and square up the corners.

BINDING

(14) Cut strips and stitch the ends in a 6mm seam, with RS together, forming one strip. Fold the strip in half lengthwise, WS sides

together, aligning the raw edges. Press.

(15) Starting at the centre of the quilt along the lower edge, pin the binding to the front of the quilted panel, turning in 6mm at one end of the binding, mitring at the corners and overlapping the remaining end.

(16) Stitch a 1cm seam, breaking stitch at the mitre. Backstitch to secure.

(17) Flip the mitred corner of the binding in the opposite direction. Continue stitching the binding in a 1cm seam, catching the tip of the mitre at the corner and breaking stitch again at the next mitre. Repeat the procedure for each edge of quilt.



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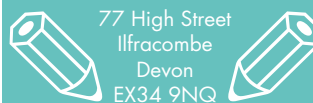
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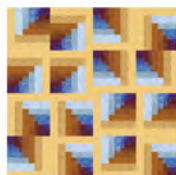
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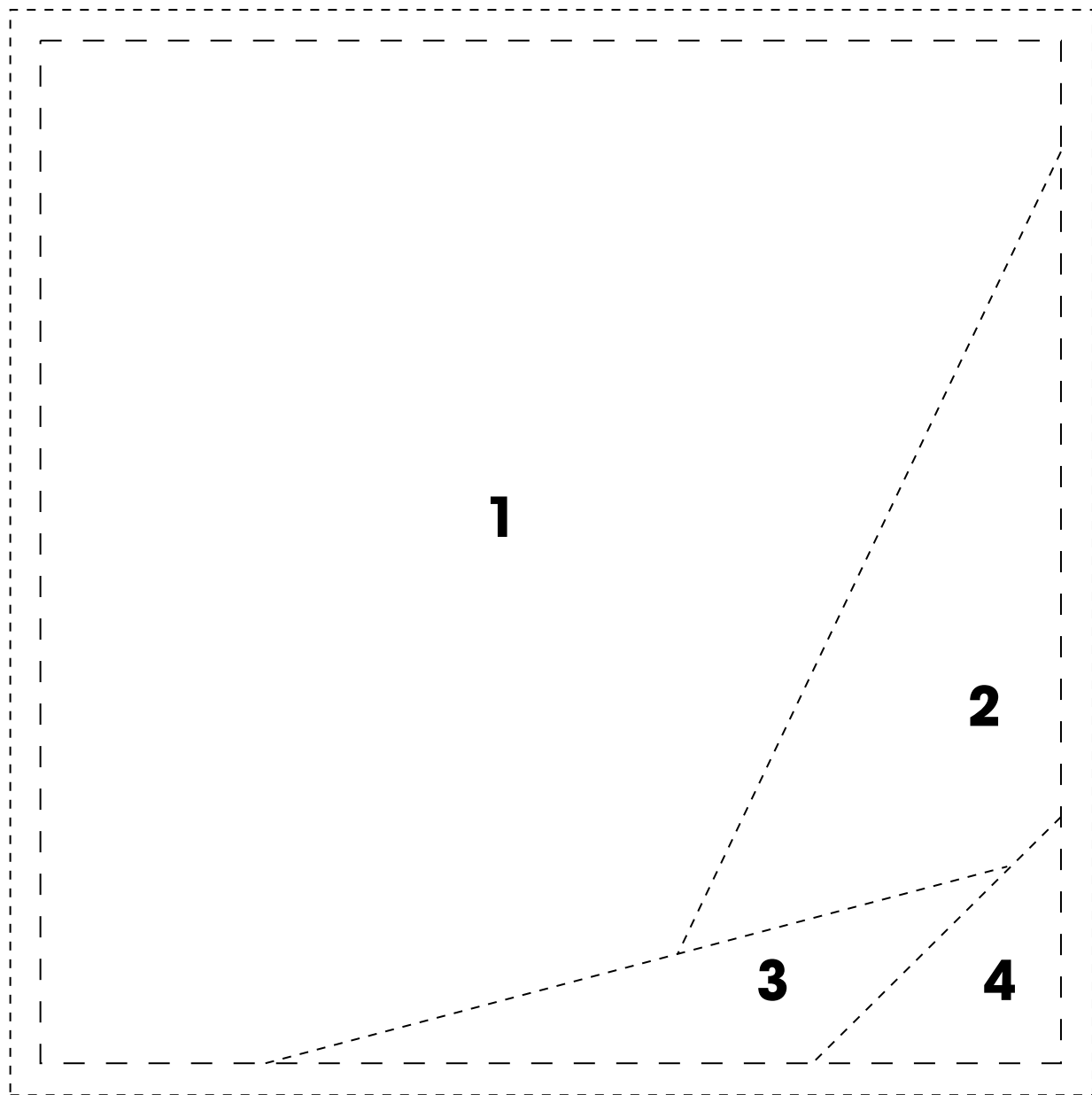
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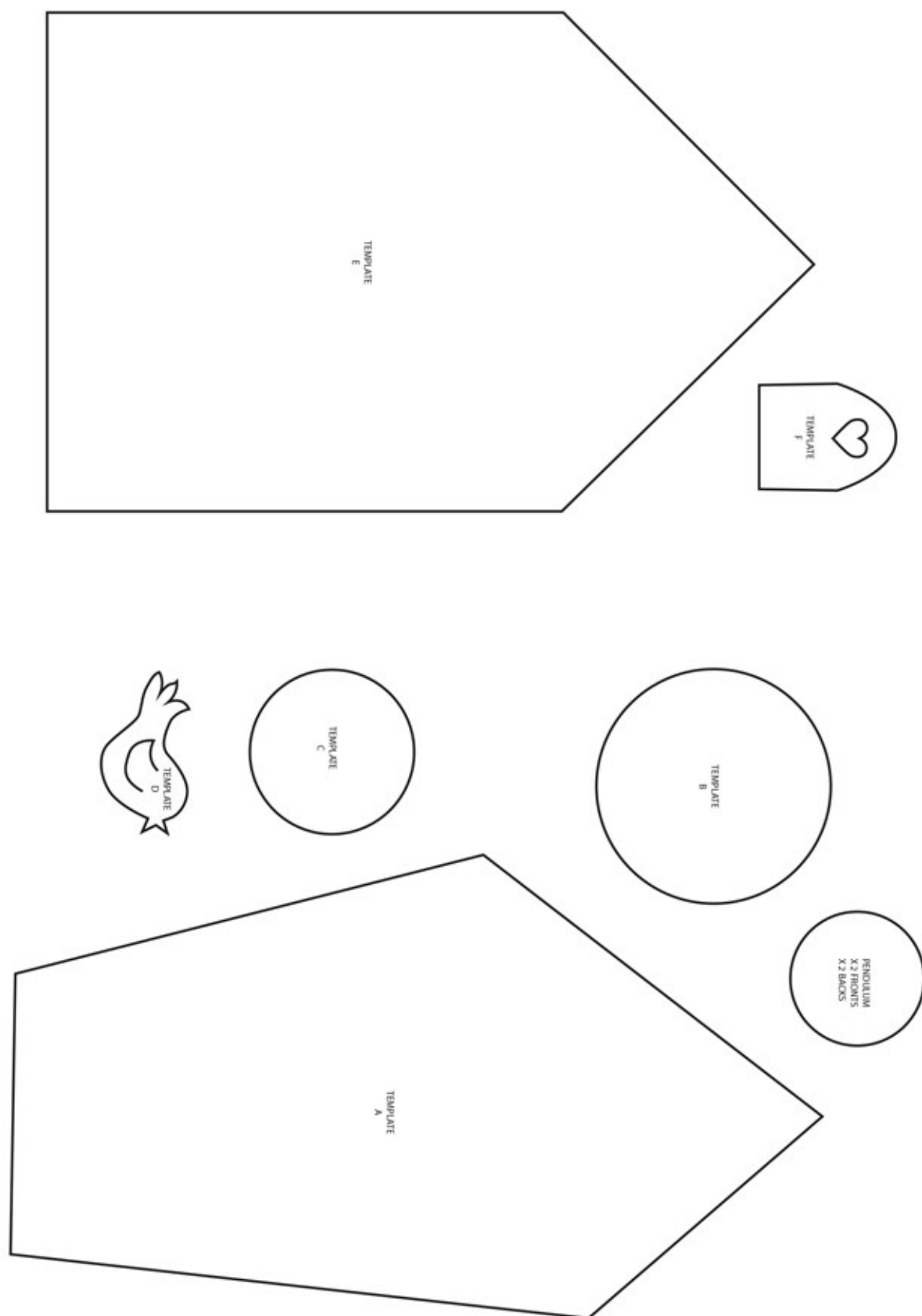
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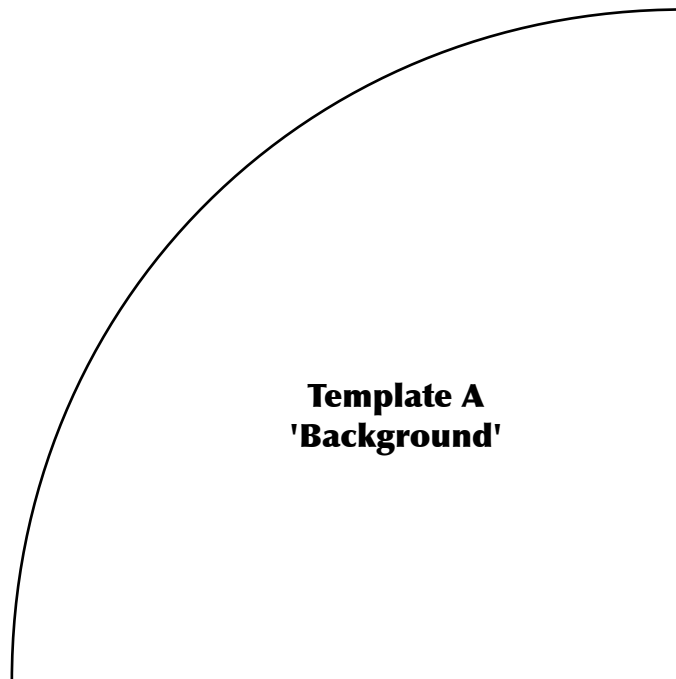
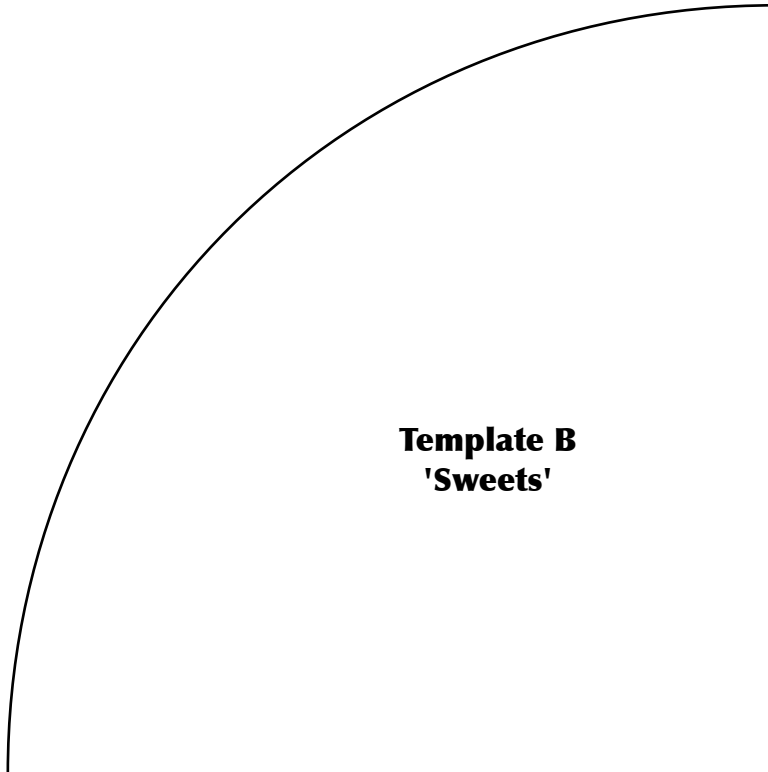
JEWELLED STARS PAGE 21
ENLARGE BY 133%

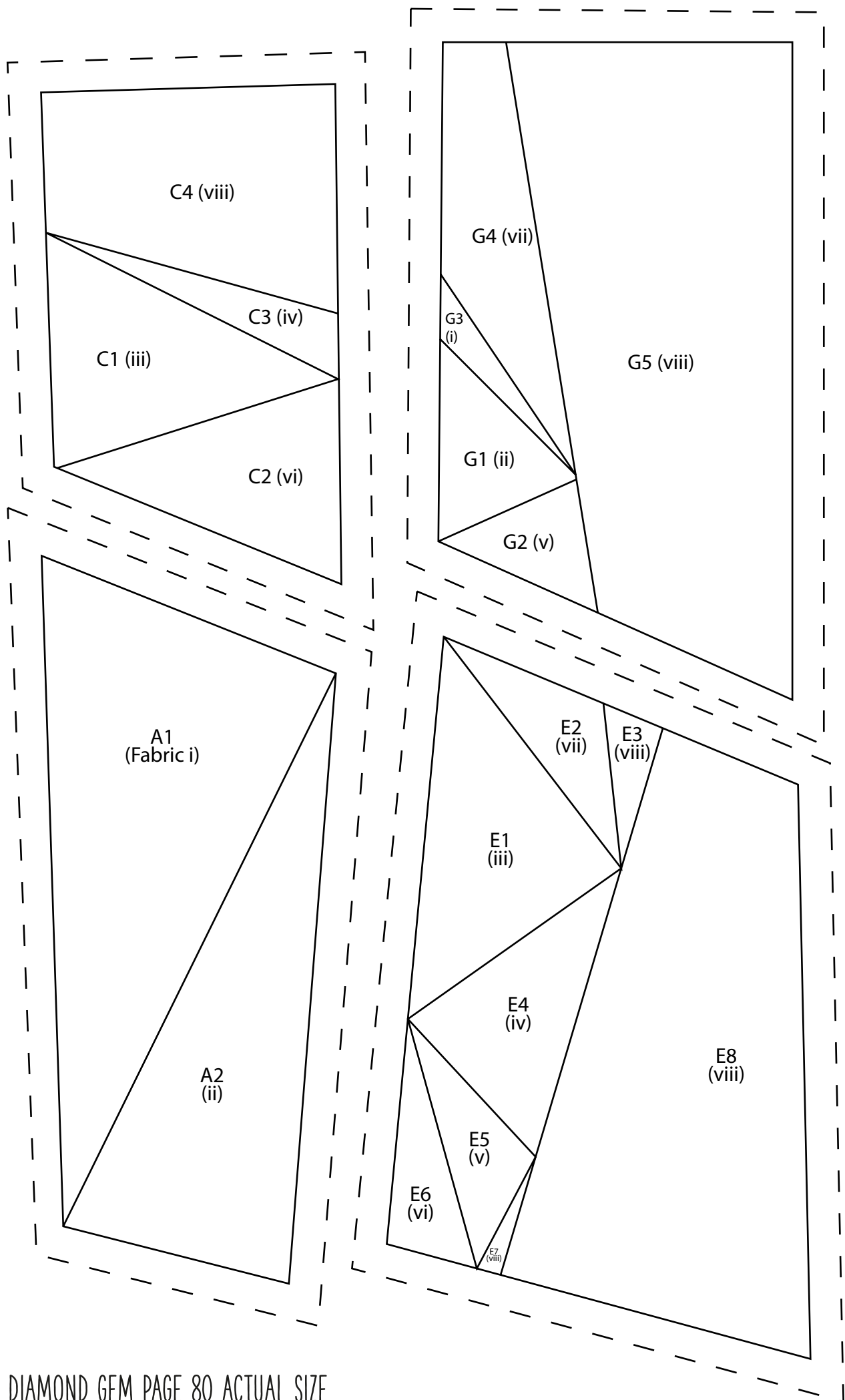


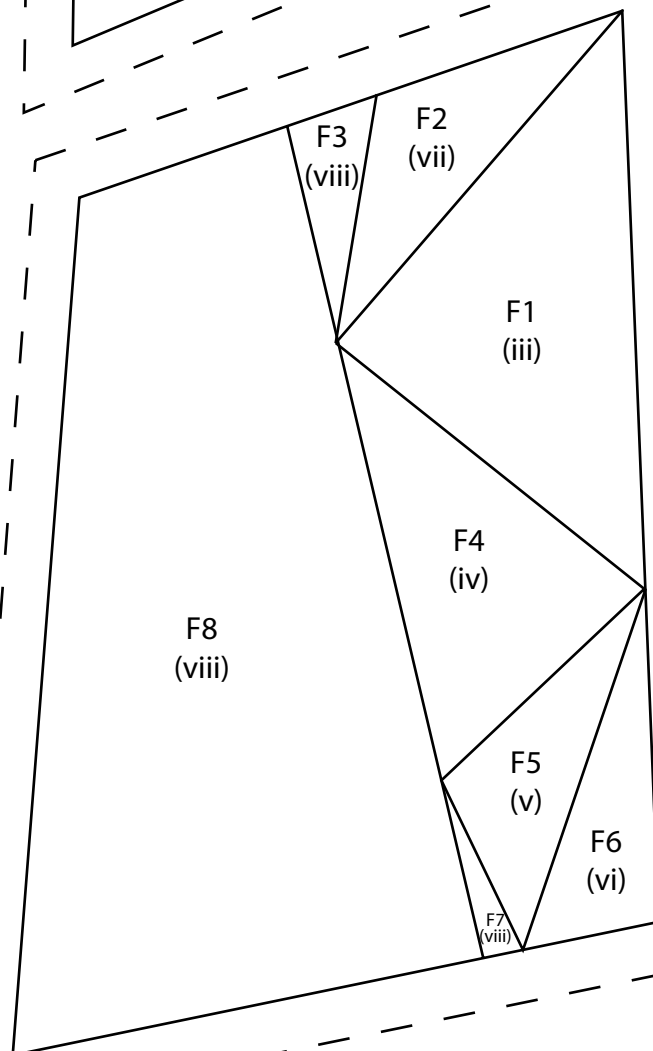
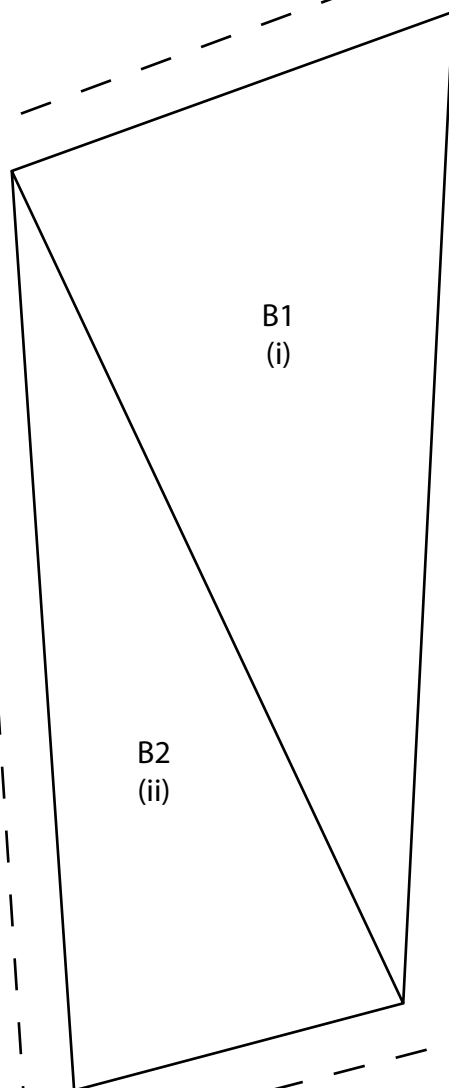
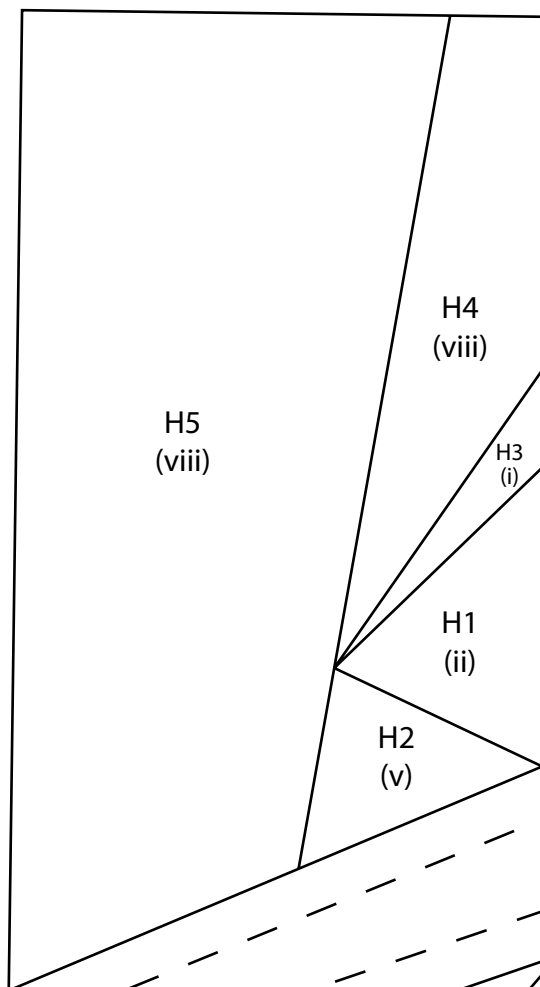
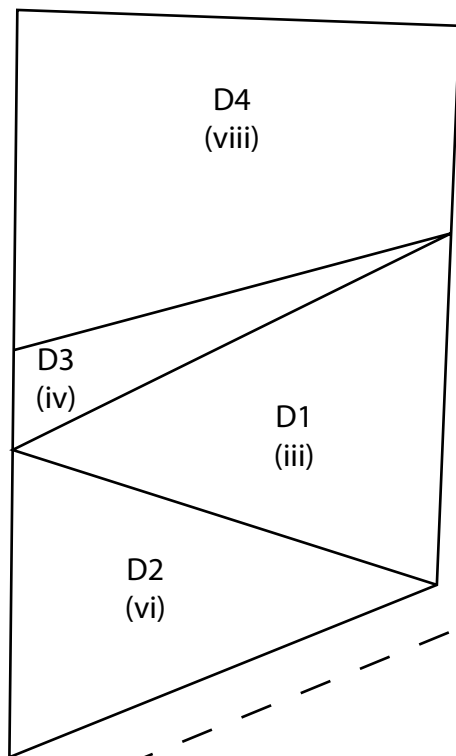
CUCKOO CLOCKS PAGE 53
ENLARGE BY 250%



SWEET SHOP QUILT PAGE 56
ACTUAL SIZE

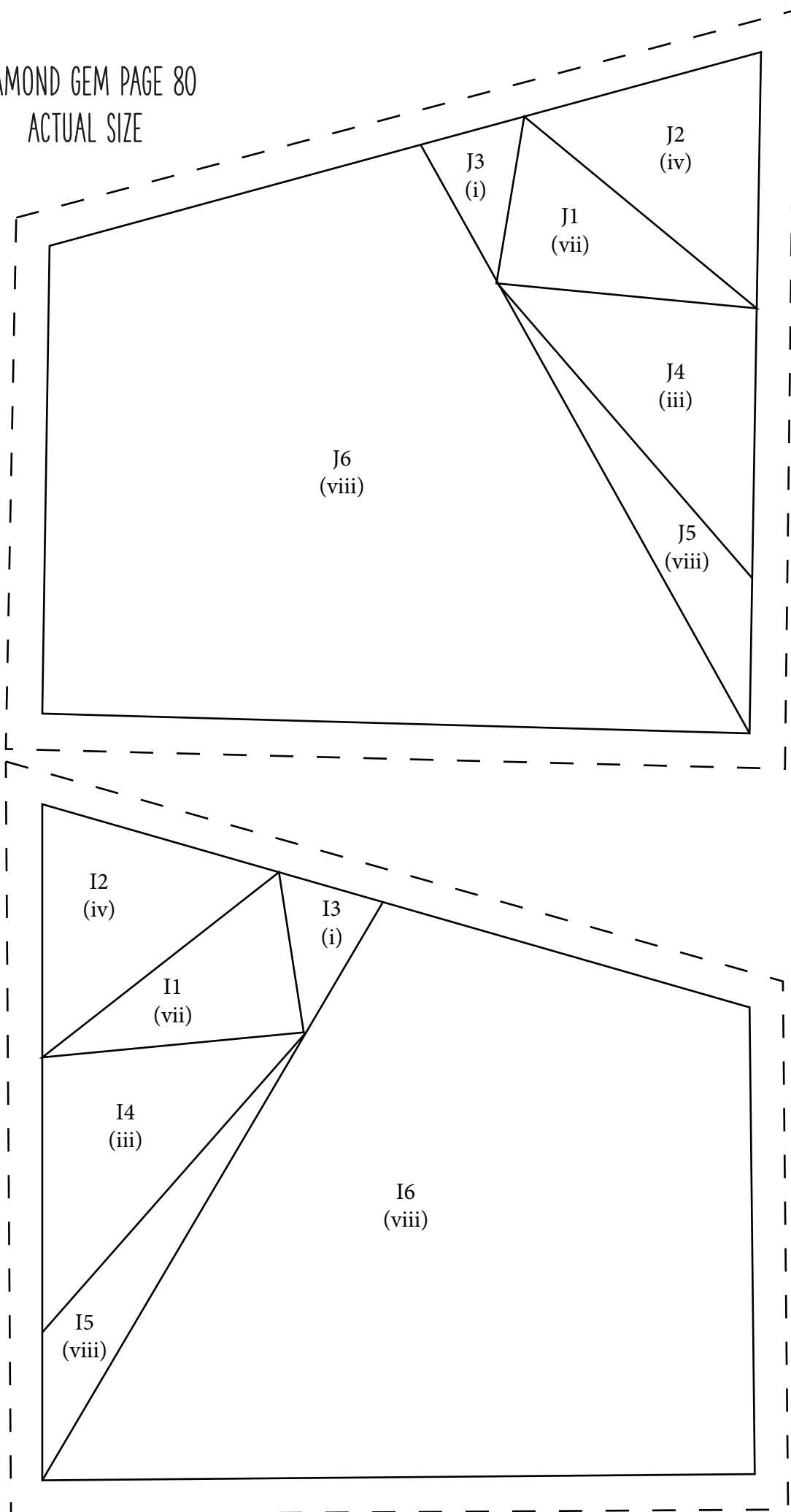


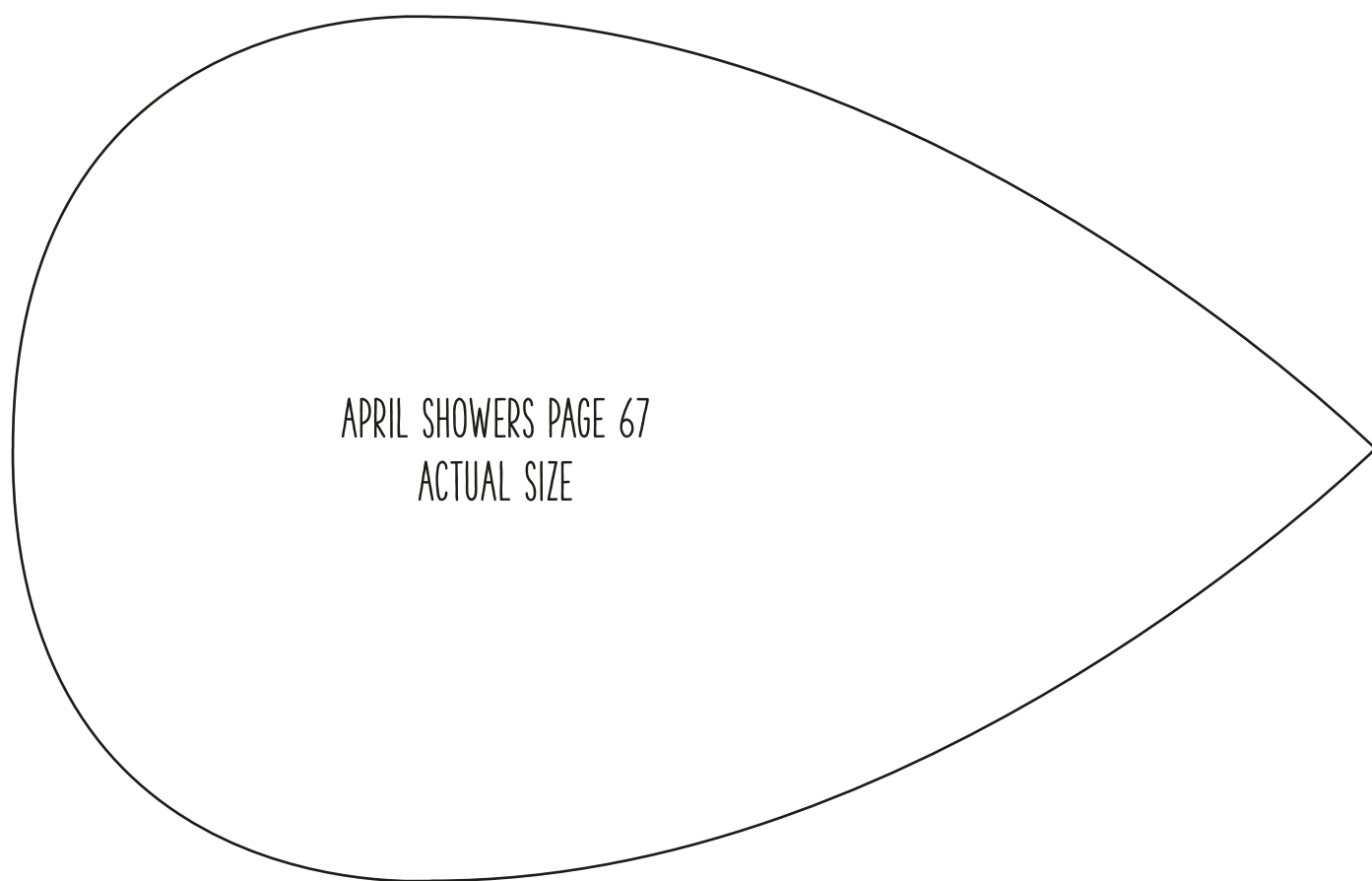




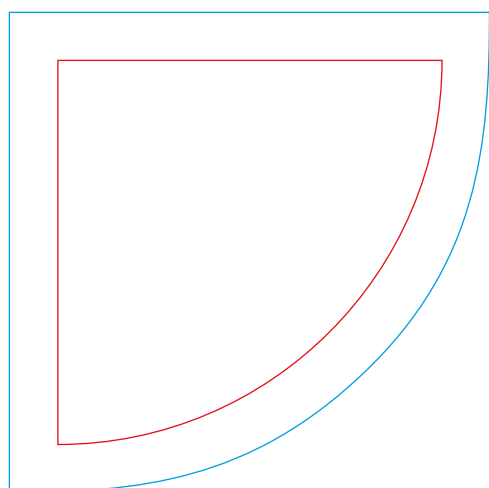
DIAMOND GEM PAGE 80

ACTUAL SIZE

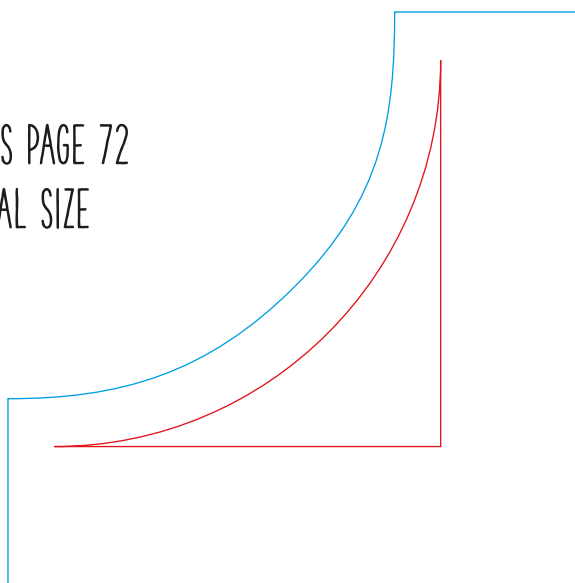




APRIL SHOWERS PAGE 67
ACTUAL SIZE



BRACKETS PAGE 72
ACTUAL SIZE



Your free gift this issue can be used as a pressing tool or to mark removable lines for quilting, and it even helps push out curved seams thanks to the curved end. How can you get lovely pointy corners? Let's see how!

Point turner tool

(1) Hold the fabric in your hand, with your thumb inside the fabric, and, using your thumb, push against the corner. Hold the point turner in your hand. It's going to work as a new forefinger. Push the flat edge of the turner against the seam, with the turner point and the fabric point touching. Keep your finger and the point turner tight as you pull the fabric over.

(2) If the corner isn't quite as pointy as you'd like it, pop the turner inside the fabric and gently push against the fabric. Do not push the turner directly into the point, as it can cause holes because the tool is quite sharp!

(3) If you'd like to use the tool to mark quilting lines, imagine it's a pencil, and use it to mark creases into the quilt top, using your ruler to guide you. The creases will fade over time, but a wash once you've finished will make them disappear completely!





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Image: Zsolt Atkins, Spring (detail)

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