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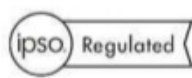
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WELCOME

Want to learn everything there is to know about patchwork and quilting? Then you have come to the right place! Whether you're completely new to the craft, or looking to rediscover some long-lost skills, this *Beginner's Guide* will take you through all the essential tools, techniques, blocks and finishes you need to get started on your quilting journey. Inside, you'll find step-by-step guides and clever project tutorials that aim to inspire and test your new-found knowledge along the way, from stylish cushions to stash-friendly pouches, and of course, lots of beautiful beginner-friendly quilts! Turn the page and get ready fall in love with your new favourite pastime...

Nikki

Nikki Morgan, Editor



BEGINNER'S GUIDE TO QUILTING

PATCHWORK MADE EASY



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START QUILTING TODAY

Whether you're a complete beginner or are looking to refresh your skills, *The Beginner's Guide to Quilting* has got the perfect mix of projects and tutorials

Quilting and patchwork has been a popular pastime for many centuries, and for very good reason! The process of making, gifting and displaying your own pieces is so satisfying, and the finished result is something that will be treasured for years to come. But, with so many techniques and terms to learn we also know that venturing into this craft for the first time can be overwhelming, which is why we've created this handy guide to get you started!

Kicking off with some essentials, we run through stocking your quilting toolkit, buying fabric, using a sewing machine, and why your iron will become your best friend! We'll also show you, in step-by-step guides, how to master basic techniques, share our favourite fabric brands with you, and keep you topped up with project ideas along the way. Your new favourite hobby is just waiting to be discovered...

GO FABRIC SHOPPING! FROM PAGE 10

One of the best parts of patchwork and quilting is rummaging your local haberdashery shop or filling your online shopping basket with yummy fabrics for your makes! Find out how to choose the right fabrics for your quilting (page 10), buy the correct amount (page 23) and work with slightly more unusual materials (page 144).

LEARN THE BASICS FROM PAGE 21

We'll talk you through all the essential techniques you'll need, from machine sewing (page 29) and preparing your fabric for cutting and quilting (page 30), to using a cutting mat, rotary cutter and quilter's ruler (page 34).





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MAKE YOUR FIRST QUILT FROM PAGE 51

Learn all about quilts – the different parts, how to make a quilt sandwich (page 60), how to bind your finished design (page 61) and more. Then make a beautiful first quilt from pre-cut strips on page 56. (Don't know what a strip roll is? Take a look at the glossary on page 18).

EASY PATCHWORK CUSHION, FROM PAGE 90

Work with patchwork to make a fantastic cushion to decorate your home. Learn the much-loved Flying Geese technique on page 88 and then put your new-found skills to the test by with our stash-busting cushion design on page 90!

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HAVE FUN WITH HEXAGONS, FROM PAGE 98

The wonderful world of English Paper Piecing (EPP) is yours to discover (page 99). Be warned: it's highly addictive! Then turn to page 100 to put your new paper piecing skills into practice with a pretty honeycomb laptop case.

HOW TO SEW AND USE BLOCKS, FROM PAGE 107

You've mastered the basics of cutting and piecing, now learn how to create your own patchwork blocks (page 107). We've got nine beginner block tutorials to get you started on page 128. Show off your new skills with a single block pot holder (page 114) – it's a great gift idea.

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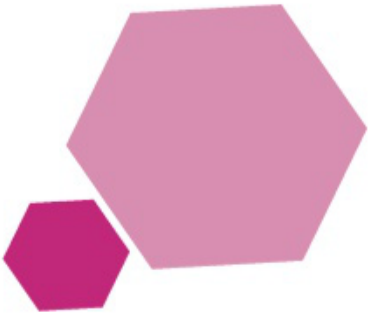
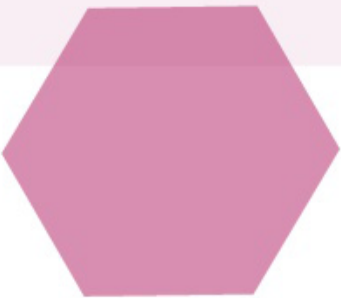
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Materials and Tools

Let's begin with the first addictive part of quilting – shopping for supplies! We'll show you tempting fabrics, nifty notions and all the essential tools and materials that you'll need to get started...



CHOOSING YOUR FABRICS



With hundreds – if not thousands – of fabrics to choose from, you're never short of options. Follow our guide to help you start shopping with confidence!

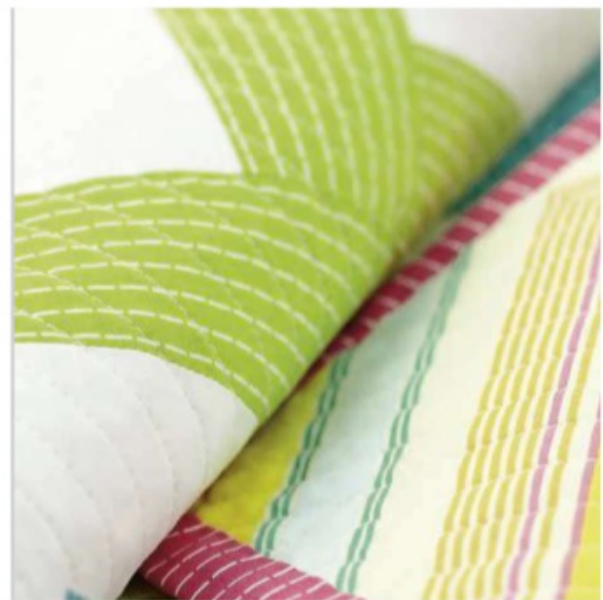
Visit any fabric shop and you'll quickly realise just how many different materials and patterns are available – how do you choose when there's so much gorgeous fabric out there? Theoretically, you can attempt a quilting project with pretty much any fabric, but in reality, at least when you're starting out, there are a few fail-safes you'll probably want to stick with. Specific quilting cottons are available, and there are also similar fabrics that will be just as good. Read on to find out what you should be looking for on your next fabric-shopping trip.

COTTON

Cotton is probably the most versatile and commonly used quilting and patchwork fabric. While any cotton weave will do, it's worth buying special quilting cotton as it will be good quality (100% cotton rather than a polyester cotton blend) with a higher thread count. It's also strong and easy to work with. Although cotton can crease easily it will happily withstand

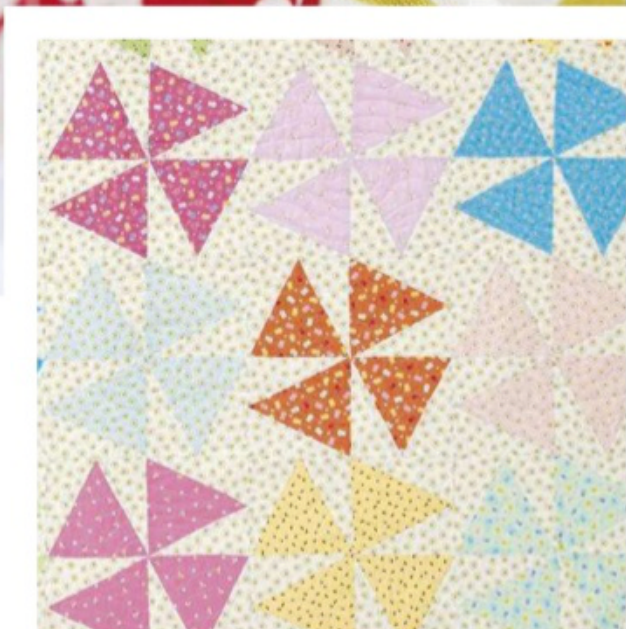
being pressed. The fact that cotton creases well is very useful when it comes to ironing seams for patchwork projects.

Cotton blends (usually polycottons – a blend of polyester and cotton) are fine for quilting and available in loads of great prints. However, they are not as good quality as 100% cotton fabrics so you might prefer only to use them as



Avalon fabrics by Dear Stella Design





SOME FABRICS ARE BEST PREWASHED BEFORE WORKING TO CHECK FOR SHRINKAGE – TURN TO PAGE 30 FOR OUR TIPS ON PREWASHING AND CHECKING FOR COLOUR FASTNESS

backings. It's a good idea not to mix cotton and polycotton fabrics when you're piecing, as they might wash differently and cause seams to pucker if one shrinks and the other doesn't. This problem can be prevented to some extent if you prewash your fabrics before cutting and sewing them.

OTHER WOVEN FABRICS

Apart from cotton and cotton blends, there are other woven fabrics that you might want to consider. Linen is made from flax and is

fairly durable, although it crumples very easily. It can also be tricky to work with as it can fray and slip around under a sewing machine needle. That said, it ages very well, becoming softer with washing, so you might want to consider it for something like a child's quilt. Linen/cotton blends are popular with quilters, as they look (and feel) like linen but are easier to work with. Not to be confused with the towel-like flannel you'd find in the bathroom, flannel – or flannelette – is a soft, brushed cotton. Often used to make bed sheets and





REMEMBER TO KEEP BLEACHES AND FABRIC SOFTENERS AWAY FROM QUILT FABRICS AS THEY DAMAGE THE FIBRES

nightwear, it's comforting and cosy – and it washes well, so it's ideal for baby quilts and toys. It's stretchy, so you'll need to keep an eye on it when stitching to make sure it doesn't lose its shape.

Denim is a popular patchworking and quilting material, largely because old jeans can easily be turned into a hardwearing, attractive project (see page 146 for an example). Because denim can be quite thick it's best to stick to larger, simpler shapes for patchwork, but the variations in shades of blue usually provide plenty of visual interest.

UTILITY FABRICS

'Utility fabric' is a broad term to describe a range of materials that are commonly used as backings. Calico and muslin are most popular, although hessian and other non-cotton materials can be used. A loosely woven cream cotton fabric, quilting muslin works well as a quilt backing, and can easily be dyed to suit a particular project. Calico is made from

undyed, unprocessed cotton and can have a slightly uneven feel.

It's worth noting that in the US, 'muslin' refers to what UK crafters would more commonly know as calico. However, in American quilting terms 'calico' refers to a type of patterned fabric, so if you're following a pattern that specifically calls for muslin or calico, check whether it's a British or American pattern first.

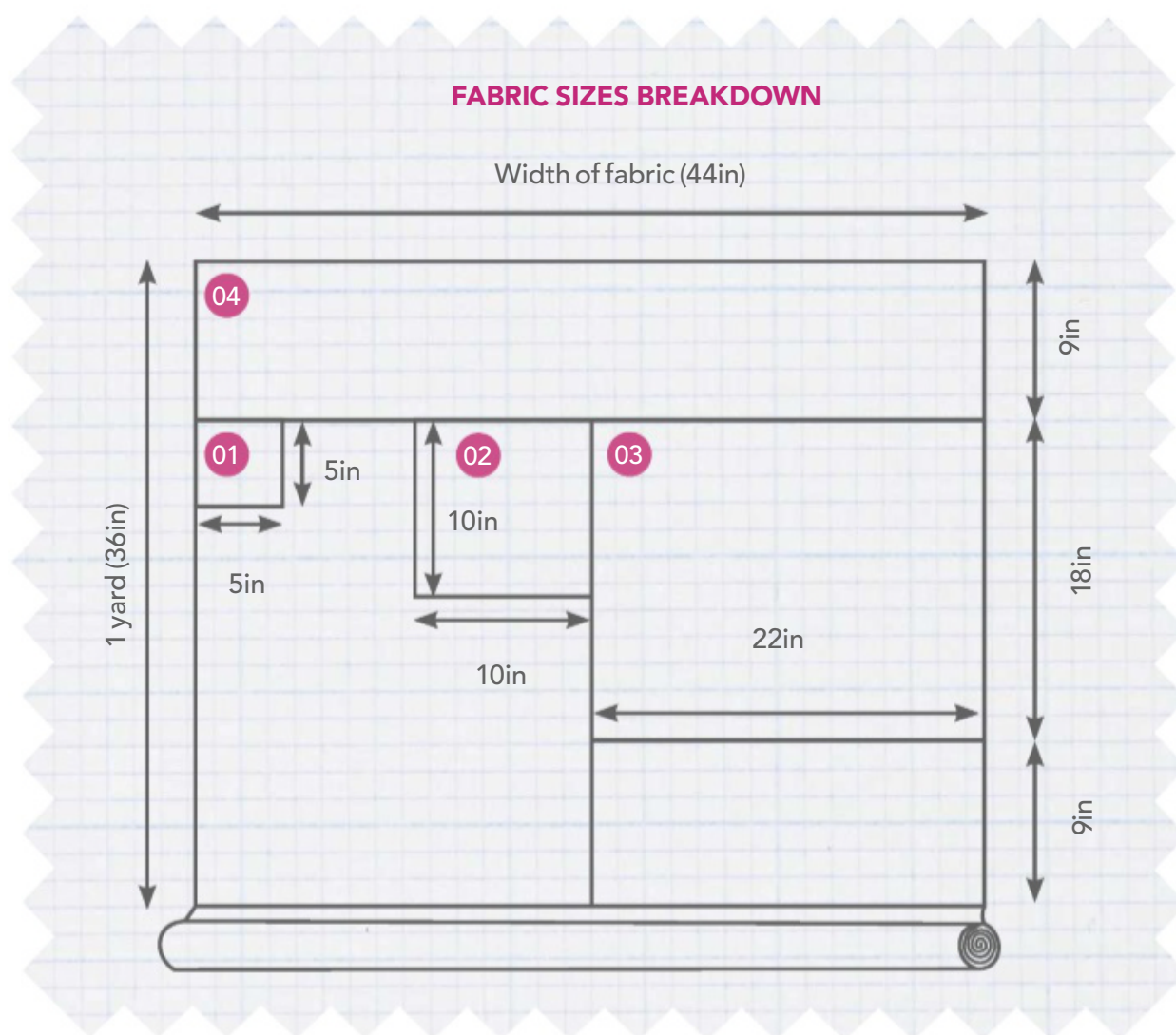


Designs by Cotton+Steel

HOW TO BUY FABRIC

Buying material for a quilt and not sure where to start? Let us be your trusty guide!

The measurements by which fabric is sold can seem a bit baffling when you first hit the shops. Fat quarters, strip rolls, charms... it's a strange way to talk about lengths of material. They're actually very useful names, as you can be sure you'll get squares or strips in specific sizes, designed especially for quilting. If you're buying fabric off a roll (or 'bolt') then you'll usually buy it by the yard (36in/91cm) or the metre (39in/100cm). This is only the length of the fabric you're buying though – the width depends on the width of the roll, which can be a yard wide but is often 44in. Check the information on the end of the cardboard tube around which the fabric is wrapped or the details listed if purchasing online to be sure how much you're buying. If you'd like the variety and convenience of ready-cut patchwork pieces, or don't need a whole yard of a particular fabric, then you can also buy pre-cut pieces. Take a look at our guide to the most common fabric sizes below.



CHARM

A charm is a 5in square, and a charm pack usually contains samples of 20 to 30 differently patterned fabrics.

MINI CHARM

Half the size of a charm, a mini charm is a 2½in square. As with a charm pack, a mini charm pack usually contains 20 to 30 fabrics.

LAYER CAKE

Produced by fabric company Moda, a layer cake is a bundle of various 10in print fabric squares.

FAT QUARTER

A quarter of a yard of fabric made by cutting half a yard in half across the

length to give a versatile piece of fabric that measures 18in x 22in. This means you can cut larger pieces than you would be able to cut from a regular (or 'long') quarter (9in x width of fabric).

FAT EIGHTH

Half of a 'fat quarter', this is a piece of fabric measuring 9in x 18in.

LONG QUARTER

A quarter of a yard of fabric cut from the end of a bolt, so it measures 9in x 44in.

TURNOVER

Turnovers are 6in triangles that, when sewn together, make 5in squares, so they're easy to use with charms.

HONEY BUN

Like a skinny jelly roll, a honey bun is a bundle of strips that are 1½in wide and 44in long.

JELLY ROLL

A bundle of 20 to 40 strips of fabric that each measure 2½in x 44in. Jelly rolls were originally produced by fabric company Moda, but other companies also make similar bundles of fabrics with names such as Bali Pops, Stone Strips, strip rolls and Roll Ups.

DESSERT ROLL

Also known as a 'fat roll', this is a bundle of 20 pre-cut fabric strips that are 5in wide and as long as the width of the fabric bolt (usually 44in).

SOFT SUPPLIES

Fabric's not the only thing to have in your stash as a quilter... Check out our guide to batting, interfacing and other 'soft supplies' you might need along the way

Aside from the quilting stitches themselves, the other thing your quilting projects will need is the batting that lies between a quilt top and its backing. A quilt just wouldn't be a quilt without that lovely warm padding! As with the fabric you choose for your top layer, you need to give some thought to

which batting you choose, as there are several sorts. Besides batting, you'll also need to invest in threads for quilting, patchworking and perhaps embroidery. And then there are extras such as fusible web and interfacing that will prove invaluable if you want to try appliqué or more structured projects.

THREADS

Cotton thread is widely available and is suitable for piecing and quilting. Most cotton thread is ideal for machine and hand quilting, but you shouldn't use thread that's specifically intended for hand quilting on a sewing machine (it's coated in a glaze to protect it against the wear of being passed through the fabric, and this can cause a build-up of residue on a sewing machine). Where possible, if you're using 100% cotton fabric you should aim to use 100% cotton thread too.

Polyester thread is stronger than cotton and doesn't wear with washing and use, but because of this you might find that it cuts into less robust fabrics. Polyester threads are colourfast, so you won't need to worry about them fading.

Nylon and rayon threads are ideal for appliqué and decorative stitching: nylon because it's very fine so the stitches don't show around the edge of an appliquéd shape, rayon because it has a slight sheen.

Lightweight silk thread is also good for appliqué as it blends into the shapes being sewn on, but thicker silks will make embroidery stitches look really beautiful. Stranded silks and cottons (shown below) are the best choice for hand embroidering your quilt top.



RIBBONS & TRIMMINGS

It's a good idea to keep other haberdashery odds and ends to hand, as you never know what you might need – or want – when it comes to adding the finishing touches to a particular project. Buttons can be decorative, but of course are also essential for certain items (cushion covers, cases, purses and the like). Wide ribbon can be used to make a decorative border for a baby's quilt, or simply sewn on as an embellishment. Ric-rac adds plenty of interest however you use it – it's also great with appliqué! Fancy edgings such as pom-pom trim are lots of fun – why not use them to add an extra element to your cushions?



INTERFACING

Interfacing is a useful material that can reinforce or stiffen your fabric. You attach it to the wrong side of your work, so it shouldn't be visible once your project is finished. Available in iron-on (fusible) or sew-in (non-fusible) forms, interfacing is also categorised by being woven or non-woven. Non-woven can be easier to work with as there's no fabric grain to match with your top fabric.

Interfacing also comes in a variety of weights – you'll want to use one that's a little lighter than the fabric to which it will be attached. For quilting, lightweight interfacing is useful for stabilising delicate fabric such as silk. If you're making something like a bag and want to strengthen the handle then medium-weight would be better. Heavy and ultra-heavy interfacing is used for garments such as coats, or for things like fabric baskets so they stand up. They're both considered to be too thick for everyday quilting.

The final choice when choosing interfacing is the colour. It's available in white or charcoal versions (light or dark) so you'll want to choose the colour that won't show through your top fabric. In most cases this will be white, but it's always a good idea to try a sample first.

FUSIBLE WEB

A bit like double-sided sticky tape for quilters, fusible web makes appliqué really simple. You simply draw your shape onto the papery side of the web, cut it out and iron it onto the wrong side of your fabric. You can then accurately cut out your fabric around the web and fuse the shape to your backing fabric by pressing it in place with an iron before sewing your appliqué stitches around the edge.

As with interfacing, fusible web is available in different weights, so choose the one that most closely matches the thickness of the fabric you're working with.



BATTING

As with fabric and threads, your choice of batting can be broadly divided into cotton or polyester. Think about how thick you want your quilt to be, as you can choose between a low (thin) or high (thick) loft. For most projects, low loft is fine – high loft batting can be harder to quilt.

Cotton batting stays cool in summer but warm in winter, so is ideal for bedding. It's generally low loft but this doesn't affect its ability to keep you warm. Polyester batting is lighter than cotton and can withstand regular washing, but you might find you overheat under a quilt made with 100% polyester batting. Polycotton blend batting is a great way to get the natural properties of cotton with the durability of polyester.

Aside from these popular options, other speciality battings are available. Heat-proof batting is great if you want to make oven gloves or a case for hair straighteners. Bamboo/cotton blend batting is eco-friendly and naturally anti-bacterial. Silk batting is very soft – perfect for a quilt top made from silk or any other delicate fabric. Wool batting has similar properties to cotton, although you might find it is a little more expensive. And then there is bonded or fusible batting which has a very thin layer of adhesive applied to the surface to help it keep its shape and stop the fibres (or 'bearding') poking through your material.

If you're making items that require heat resistance, such as potholders, look out for batting that has been designed specifically for this purpose like Insul-Bright as it will reflect either the heat or cold back to its source.

THE QUILTER'S TOOL KIT

Stock up on a few essentials for your craft kit and you'll be quilting the days away in no time!

Chances are, if you've dabbled in a bit of home sewing or textile crafts before, you'll already have a lot of the bits and bobs you need for quilting. But, there are a few extra tools that'll really help to get your projects off to a flying start. Here's what you need...

1 ROTARY CUTTER

Used along with a cutting mat, a rotary cutter is the quickest and easiest way to cut precise pieces of fabric. The blade is extremely sharp so you'll need to be careful when using one, but the finish is much neater than using scissors. They come in a variety of sizes, but a 45mm diameter blade will be most useful when you're starting out.

2 CUTTING MAT

Whether you're working at the kitchen table or on a dedicated craft desk, you'll want to protect it against the blade of your rotary cutter. Buy the largest cutting mat you can afford, as this will enable you to make longer continuous cuts of fabric using a rotary cutter.

3 QUILTER'S RULER

Made from acrylic, quilter's rulers are tough enough to withstand the blade of a rotary cutter. They're available in many shapes and sizes, but if you're starting out, opt for a 6½in x 24½in or 3in x 18in version. You may also find it handy to buy a 6½in or 12½in square ruler for squaring up patchwork blocks and quilts.

4 TAPE MEASURE

Accurate measuring is essential when quilting, so make sure your tape measure is easy to read. If you're planning a large project, such as a bedspread, then treat yourself to a long tape measure!

5 SCISSORS

Two pairs of scissors may come in handy in your quilting arsenal: dressmaking scissors for cutting fabric, and a separate pair of general household scissors for cutting paper, card and thin plastic. Don't use dressmaking scissors for cutting paper as this will quickly blunt the blades. A small pair of embroidery scissors are often useful too, as are pinking shears – these create a zigzag edge as they cut fabric and can stop your patchwork pieces fraying. When you're shopping for any scissors, look for steel blades and comfy-to-hold handles.

6 SEAM RIPPER

If you need to unpick a seam or small area of stitching, this tool is more precise and much quicker than scissors.

7 FABRIC MARKERS

Lines and patterns can be marked out on fabric with various tools. Tailor's chalk is best on dark fabric, while pencils come in a range of colours and can be used on most materials. You can also use water-soluble (washable) or air-erasable marker pens.

8 FABRIC GLUE

Adhesives are useful for holding fabric in place before or during stitching, and can be bought in liquid, stick or spray form. Many quilters glue baste English Paper Pieces.

9 PINS

You'll need to pin fabric together while quilting, so make sure you have plenty of pins. Choose ones that aren't too thick, and, if possible, have a selection of heads: flat ones that can be passed under a sewing machine, and heat-resistant ones for when you're pressing your fabric.

10 NEEDLES

As well as needles for hand sewing, you'll need to make sure your sewing machine has the right needle for quilting. 'Sharps' and 'betweens' are best for hand sewing, while a 'universal' needle should do the trick in your sewing machine.

11 SAFETY PINS

Safety pins are useful when making your 'quilt sandwich', securing the top, batting and backing in place before you sew them together. Special curved safety pins for quilting are available.

12 THIN CARD OR TEMPLATE PLASTIC

You'll need sheets of card or thin plastic for templates for your patchwork shapes.

13 FREEZER PAPER

It might have been created for wrapping up food before it's frozen, but freezer paper is also ideal for templates and appliqué. One side of the paper is slightly waxy, so it can be ironed onto fabric where it will stick temporarily, then peels off without leaving any waxy residue.

14 SEWING MACHINE

You'll need a sewing machine for most projects, or they'll soon become very time-consuming! Nearly all standard sewing machines are suitable for quilting, appliqué and patchwork. The most useful types offer a variety of stitch lengths and can do zigzag stitch too. See page 26 for more on how to use a sewing machine.

15 STEAM IRON

It's a good idea to iron fabrics before you work with them, and finished projects will benefit from being pressed.



SEWING MACHINE

See page 26 to learn all the parts of your sewing machine



STEAM IRON

See page 31 for top tips and tricks on pressing fabrics



GLOSSARY

If there are words that have you baffled,
our glossary has all the answers

APPLIQUÉ

Appliqué is the art of sewing cut-out fabric shapes onto a backing fabric to create patterns and pictures. The pieces can be sewn by hand or on a sewing machine, or even stuck on with fabric glue, although sewing can prevent the edges from fraying.

BACKING FABRIC

This is a large piece of fabric that forms the back of a quilt (it can be one piece or made up from several). Plain or patterned, in colours that complement the colours on the patterned top of the quilt, the backing is best made from 100% cotton. Look for 'extra wide' fabrics when buying a backing, to save you from having to sew two pieces together.

BASTE

Basting is the process of loosely fixing the layers of a quilt sandwich together before quilting them by hand or on a machine. Often known as tacking, there are several ways of doing this: with a basting spray adhesive; with curved quilting pins; by using fusible batting that can be ironed on; sewing tacking stitches by hand; or using a specialist basting gun that secures the layers in place with plastic tags. Each method has its advantages and disadvantages – experiment to see which one you prefer!

BATTING

Available in different weights, batting forms the padded layer of a quilt sandwich between the top and the backing. Some patterns refer to batting as 'wadding'.

BETWEENS

Betweenes, or quilting needles, are slightly shorter than the usual 'sharps' that are used for general sewing and embroidery. They're designed to make detailed stitches on heavy fabric.

BIAS

The bias runs diagonally to the weave of a fabric. Material that's cut on the bias has a great deal of stretch and 'give' so it's ideal for making the binding edge of a quilt.

BIAS BINDING

This is a length of material that's been cut on the bias and will therefore fit more easily around curved edges. Ready-made bias binding is available in many widths and colours, making it really useful for finishing off a quilt.

BINDING

The binding runs all the way around the edge of a quilt, holding the three parts of the sandwich together and providing a neat, strong finish.

BLOCK

A block is one of a series of components that make up a quilt top. Blocks can be patchworked or appliquéd, and can be repeated across the quilt or each one can be different.

BOLT

A long piece of fabric – usually 44in wide, but anything from 25 to 100 yards long – that's kept wound around a flat piece of cardboard. Most haberdashers display their fabrics as bolts, with information

about the material displayed on one end of the roll.

BORDER

On a quilt top, the border is a fabric framework that surrounds all the other decorative elements (blocks, sashing and so on). The border itself is contained by the binding at the very edge of the quilt that holds the three layers the quilt sandwich together.

CHARM

A charm is a 5in pre-cut fabric square, often sold in a 'charm pack' bundle that includes examples of every design in a fabric range.

CORNERSTONE

Cornerstones are decorative features of a quilt top. They're the squares that sit at the corners of sashing or borders.

CREWELS

Crewel needles (also known as embroidery needles) are very similar to standard 'sharp' needles but have an elongated eye, rather than a round one, to make it easier to thread thicker multi-stranded cottons.

DESSERT ROLL

Also known as a 'fat roll', this is a bundle of 20 pre-cut fabric strips that are 5in wide and as long as the width of the fabric bolt.

ENGLISH PAPER PIECING

A method of hand pieced patchworking in which templates for every piece are cut out of paper. Fabric is then sewn around

A collage of various patterned papers and fabrics. The patterns include leopard print in purple and pink, green polka dots on a dark background, a yellow background with black and white floral and leaf motifs, a white background with blue and yellow floral motifs, a dark green background with white geometric lines and shapes, and a light gray background with small black and yellow geometric shapes. The pieces are layered and overlapping, creating a vibrant and diverse visual display.

Half of a 'fat quarter', this is a piece of fabric measuring 9in x 18in.

A quarter of a yard of fabric made by cutting half a yard in half across the length to give a piece of fabric that measures 18in x 22in. This means you can cut larger pieces than you can from a regular quarter (9in x 44in).

A precise way to piece blocks by sewing pieces of fabric to a printed and numbered paper template.

This is a style of machine quilting in which a darning foot is used instead of the usual foot so that the quilting stitches can be 'drawn' freehand in any direction rather than in straight lines.

The fabric equivalent of double-sided sticky tape. Often used for appliqué work, it melts slightly and becomes tacky when ironed between two pieces of fabric, making it a quick way to join material.

To cut specifically around a motif on a patterned piece of fabric to show off the printed design.

The arrangement of threads in a piece of woven fabric. Lengthwise grain is created by the warp threads on the loom (the ones that run up and down), and crosswise grain by the weft (the ones that run left to right).

To hem a piece of fabric is to turn the edge over on itself and sew it in place to stop it fraying, although a hem can also be decorative.

A common quilt top design made from hexagons of fabric sewn together.

A bundle of 20 or so strips of fabric that each measure 2½in x 44in. Jelly rolls are produced by Moda Fabrics, but other companies make similar bundles with different names such as Bali Pops, Stone Strips and Roll Ups.

A reinforcing material that's sewn or ironed to the back of fabric to make it stronger or more rigid.

Produced by fabric company Moda, a layer cake is a bundle of 10in fabric squares.

A term for describing the thickness and weight of batting. 'High loft' batting will be thicker than 'low loft', although low loft batting can be just as warm as high loft batting – useful if you want a warm quilt that isn't too bulky.

For large projects, such as bedspreads, it's possible to pay to have the quilting stitched by an industrial 'long-arm' sewing machine.

A long-arm sewing machine, as the name suggests, is a domestic sewing machine that has a longer arm that creates more room between the needle and the body of the machine so that it's easier to manoeuvre larger pieces of fabric.

A quarter-yard of fabric cut along the width of the bolt, measuring 9in x 44in.

A medallion is a centrepiece block in a quilt, designed to be the focal point and different from the surrounding blocks. The rest of the quilt is built up in borders.

This produces a diagonal seam at 45-degrees to the edges of a square where two pieces of fabric meet at a corner. It is recommended to mitre your binding corners.

With a textured fabric such as velvet or brushed cotton, the nap is the direction in which the raised threads lie.

A general term for any tools and accessories used for quilting, patchwork and other crafts. Quilting notions include rotary cutters, scissors, needles and pins, amongst others.

Panels are pieces of fabric with a printed illustration or other image on them that are intended to be used in one whole piece on a quilt top.

Patchwork involves sewing together small pieces of different fabrics to create a pattern. The blocks of a quilt top are usually patchworked.

PIECING

Another name for patchworking, piecing is the act of sewing together the shapes that make up a block.

PRESS

Pressing a fabric with an iron removes unwanted creases but also sets necessary ones along seams and edges. Pressing is different from regular ironing as the iron is lifted between each press rather than run backwards and forwards across the grain of the fabric.

QUILT

To quilt is to sew together layers of fabric and batting to make an item such as a bedspread or garment. Quilting is the stitching that holds the layers together.

QUILT SANDWICH

The three layers of material that make up a finished quilt – the backing, the batting and the top – are collectively referred to as a quilt sandwich.

QUILT TOP

The decorative top layer of a quilt sandwich. This is the part that features all your patchwork, appliqué and stitching!

RAW EDGE

The edge of a fabric where it's been cut. Many fabrics will fray at the raw edges if they're not hemmed or bound.

REVERSE APPLIQUÉ

The opposite of standard appliqué, reverse appliqué involves sewing together several layers of fabric and then cutting down through the layers to create a design.

RIGHT SIDE

The 'front' of a piece of fabric that shows the design (if it's printed). When you're making up a pattern, the right side refers to the side that will face outwards when the project is finished.

ROTARY CUTTER

This bladed tool can cut straight lines through several layers of fabric at once. It should always be used with a cutting mat and quilter's ruler.

SASHIKO

A traditional Japanese form of running stitch, it's now popular for quilting.

SASHING

Sashing is a latticework of strips that can sometimes be used to separate the blocks on a quilt top.

SEAM ALLOWANCE

The distance that you need to leave between your stitching and the raw edge of the fabric. This is usually $\frac{1}{4}$ in for patchwork, but each pattern should specify the amount. When cutting out fabric from a template, the seam allowance should be added around all sides, unless the pattern says otherwise.

SETTING

Setting is the process of arranging all the elements of a quilt top – blocks, sashing and so on. A diagonal setting, for instance, has the blocks turned at 45-degrees to the internal edges of a square quilt.

SELVEDGE (SELVAGE)

The tightly woven edge of a bolt of fabric. It may include information, such as the manufacturer and pattern repeat length. Because the fabric is more dense along the selvedge it's best to remove it rather than to quilt with it.

SINK STITCHING

(Also: in-the-ditch stitching)
A process that involves sewing quilting stitches that are either very close to, or actually lie within, the seams between blocks and other sewn-together elements of a quilt top.

TACK

See 'baste'.

TYING

Tying is a fast alternative to sewing together the three layers of a quilt sandwich. As the name suggests, it simply involves sewing through the layers and back up again in the same place, and tying a knot in the thread to secure it. The knots are repeated at regular intervals across the quilt.

UNIT

In patchwork, units are small pieces of fabric (often sewn together in small sets) that are then sewn together to form your main blocks.

WADDING

See 'batting'.

WARP

Warp threads run lengthwise along a woven fabric, at right angles to the weft. There is almost no stretch or give in the warp threads of a fabric.

WEFT

Weft threads run crosswise along a woven fabric, at right angles to the warp. Weft threads sometimes contain a little stretch.

WHOLECLOTH

Wholecloth quilts have a top layer that's made from one piece of fabric rather than patchwork. Printed wholecloth tops can be bought where you quilt around the design, or templates are available so you can quilt a pattern onto plain fabric.

WRONG SIDE

The back of a piece of fabric – either the non-printed side, or the side that will be on the back once the project is finished.

QUILTING ABBREVIATIONS

Learn the lingo with our at-a-glance guide to commonly used acronyms and abbreviations! Keep this guide to hand while reading through your latest project instructions and you can check it whenever you come across a term you're not sure about.

BC bias cut
BOM block of the month
DF double fold
DSM domestic sewing machine
FE fat eighth
FMQ free-motion quilting
FQ fat quarter
HST Half-square Triangle
LOF length of fabric
LQ Long quarter
LQS local quilt shop
QST Quarter-square Triangle
RST right sides together
SF single fold
SOG straight of grain
UFO unfinished object
WIP work in progress
WOF width of fabric
WOW white on white
WST wrong sides together



Basic Techniques

Get ready to set off on a quilting adventure!
We'll show you how to care for your fabric,
give you a sewing machine starter course
and help you to press your work like a pro

THE PARTS OF THE QUILT

Quilts are made up of many different elements – but what are they, and how do they work together?

BINDING

The outer edging on a quilt, made of a long, thin strip (or strips) of fabric. It hides and secures the edges of the quilt top, wadding and backing fabric

QUILTING

Areas of running stitch used to secure the three quilt layers together and provide texture and decoration

LEARN TO FIND YOUR WAY AROUND A QUILT!

PATCHWORK BLOCKS

Units that make up the quilt. These may be the same, or all different, patterned or plain – it's really up to you!

QUILT SANDWICH

The three layers of a quilt – top, batting and backing fabric. Assemble these after finishing the quilt top then sew or tie through all the layers to create the quilt

BORDER

The 'frame' for your blocks, the border can be plain to let your patchwork shine, or it can be a feature in its own right! Many modern quilts don't have borders

APPLIQUÉ BLOCK

Units or blocks created using appliqué techniques

CORNERSTONES

Squares at the corners of sashing or borders, which may be plain or pieced

SASHING

A lattice of strips that can separate blocks and may be plain or pieced

HOW MUCH FABRIC DO YOU NEED?

Before you start a project you'll need to work out how much fabric you need. Here's how...

When it comes to buying fabric, how do you know how much to get so you've got enough but aren't left with too many scraps? Most projects and patterns list how much fabric you need for the various parts of your quilt, but if you want to create your own design then calculating how much fabric to buy can be daunting at first. Don't worry, just keep this guide to hand and you'll be able to work out exactly what you need.

HOW BIG WILL YOUR QUILT BE?

Before you buy anything, sketch out a design for your project. There's a list of common UK and US quilt sizes below to get you started – you might want to add extra drape around the edges of a standard size, depending on your design. If you're making a bedspread, measure the length, width and height of your mattress, then add as much extra fabric as you'd like to allow for the quilt to hang down below the edges. Or you can always just

measure a bedspread that you already have and use that as your finished size guide! If you're not making a bedspread then you're free to make your playmat, wall hanging or whatever else you fancy, to any size you like.

HOW MUCH FABRIC DO YOU NEED?

Once you've got an idea of your finished quilt size measurements, you can work out how much fabric you'll need. You should have one or more fabric pieces to sew together to make the backing, plus fabric for the quilt top and binding. Always buy slightly larger pieces of fabric than the pattern dictates. Cotton fabrics and batting will shrink when washed, so it's a good idea to multiply quilt measurements by 1.05 to allow for 5% shrinkage. You should also leave a little extra fabric for seam allowances. The more complicated your design, the more additional fabric you'll need. If you'll be working with lots of blocks made up from

many small pieces of fabric, you'll need to allow for each piece's seams. To work out how much fabric you'll need for the quilt top, draw a sketch of your quilt top design and add in measurements for the different parts. Start with the border and outer seam allowance, then take this away from the quilt width and you'll know how wide an area you have to fill. You'll probably find it easiest to make your blocks or shapes to a standard size that's easy to work out, then adjust your border strips to enable your smaller units to fill the width of the quilt. For advice about calculating your backing fabric, see 'All About Making Quilts' on page 52.

CONVERSION TABLE

In	cm	In	cm
$\frac{1}{8}$	0.3	$2\frac{5}{8}$	6.7
$\frac{1}{4}$	0.6	$2\frac{3}{4}$	7
$\frac{3}{8}$	0.9	$2\frac{7}{8}$	7.3
$\frac{1}{2}$	1.2	3	7.6
$\frac{5}{8}$	1.5	$3\frac{1}{8}$	7.9
$\frac{3}{4}$	1.8	$3\frac{1}{4}$	8.3
$\frac{7}{8}$	2.1	$3\frac{3}{8}$	8.6
1	2.5	$3\frac{1}{2}$	8.9
$1\frac{1}{8}$	2.9	$3\frac{5}{8}$	9.2
$1\frac{1}{4}$	3.2	$3\frac{3}{4}$	9.5
$1\frac{3}{8}$	3.5	$3\frac{7}{8}$	9.8
$1\frac{1}{2}$	3.8	4	10.2
$1\frac{5}{8}$	4.1	$4\frac{1}{8}$	10.5
$1\frac{3}{4}$	4.4	$4\frac{1}{4}$	10.8
$1\frac{7}{8}$	4.8	$4\frac{3}{8}$	11.1
2	5	$4\frac{1}{2}$	11.4
$2\frac{1}{8}$	5.4	$4\frac{5}{8}$	11.7
$2\frac{1}{4}$	5.7	$4\frac{3}{4}$	12
$2\frac{3}{8}$	6	$4\frac{7}{8}$	12.4
$2\frac{1}{2}$	6.4	5	12.7

*Before you buy, check the size against the bed you're making for. Remember the quilting saying: "measure twice, cut once!"

COMMON BEDDING SIZES*

UK quilt cover sizes	
Cot or crib	47in x 55in (120cm x 140cm)
Single	55in x 79in (140cm x 200cm)
Double	79in x 79in (200cm x 200cm)
King size	89in x 87in (225cm x 220cm)
Super King size	102in x 87in (260cm x 220cm)
US quilt cover sizes	
Crib	36in x 54in (91cm x 137cm)
Twin	65in x 88in (165cm x 224cm)
Full/double	80in x 88in (203cm x 224cm)
Queen	86in x 93in (218cm x 246cm)
King	104in x 93in (264cm x 236.22cm)

CHOOSING FABRIC COLOURS AND PATTERNS

Deciding upon a colour scheme and pattern for a quilt can seem daunting. But instead of waiting for inspiration to strike, go looking for it instead – it's easy when you know how!

Many patchwork and quilting patterns tell you which fabrics you should use for that particular project, but what if you don't like the fabrics suggested?

Or what if you're not even following a pattern and want to come up with your own design? What's the best way of deciding which colours and patterns in fabrics to bring together to make a beautiful piece of patchwork? Well, the good news is that you don't have to sit around waiting for inspiration to strike – you can go out looking for it!

An obvious starting point is to pick one piece of fabric that you love and simply base your other fabric choices around that favourite swatch. Fabric packs such as charms and layer cakes are usually selected from a single range of designs so they're intended to work well together, so explore those options first.

Another great spur is simply to go out for a walk – not only will the fresh air clear your head (and of course you might accidentally end up strolling past your favourite fabric shop!) but you'll also be able to think about what catches your eye: a pretty display in a florist's window, colours reflected in a puddle, different shades of moss on a tree, even the colours of certain cars parked together on the street. Take a photo of everything that appeals to you, then once you get home pick one of your photographs and identify the colours in it that you really like. Today, it's easy to find inspiring colour palettes on sites such as Pinterest

and Instagram, too. With so many different fabrics available, finding something that matches the palette of your favourite photo should be easy.

COLOUR THEORIES

If you don't feel confident about matching up colours yourself, there are a few ways to approach this. One is to simply work with various shades of the same colour – from pale pink, say, through to deep magenta. Alternatively, you might want to try experimenting with colour theories. Using the colour wheel on the right, choose a colour that you want to work with, then pick out fabrics in the colour that's directly opposite it on the wheel: if your favourite swatch is blue, then pick some orange-coloured fabrics to complement it. For a more subtle effect,

pick a starting colour but choose the colours either side of it on the wheel for a harmonious range of hues: purple, pink and red, perhaps.

Once you think you've found a colour scheme you're happy with, lay out the fabrics and look at them from a distance – often you'll just get a 'feel' for whether they're working together or not!



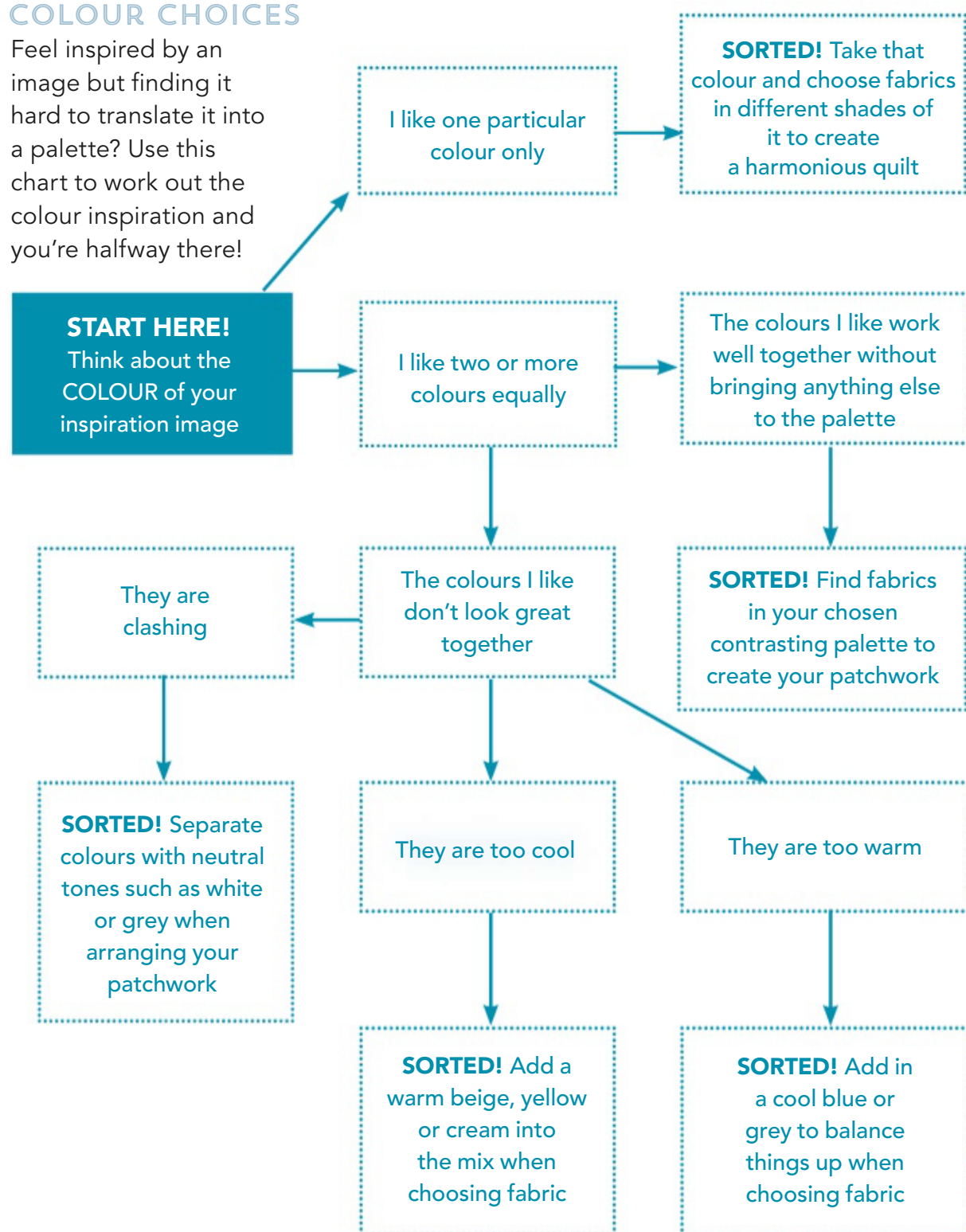


PATTERN CHOICES

Having chosen the colours you want to work with, you'll need to decide on the sort of patterns that will be appropriate for your project. Sometimes this will be dictated by the size of the patchwork pieces that you'll be using. If your quilt top consists of lots of very small shapes then large prints are best avoided (unless you're able to fussy cut around motifs). For projects with bigger patchworked pieces, large-scale prints are ideal but they're best alternated with some more delicate prints (fine polka dots, for instance) or plain coloured fabric to stop the finished item looking a bit overwhelming! Plain fabrics can help focus the eye on the patterned areas, making sure that prints don't get lost within each other. As with choosing colours, if you're in any doubt about whether certain combinations will work, just lay your fabrics out next to each other and move them around until they 'click'. If something isn't working, take it out and have a rethink. The process might seem tricky, but playing around with different combinations is all part of the fun!

COLOUR CHOICES

Feel inspired by an image but finding it hard to translate it into a palette? Use this chart to work out the colour inspiration and you're halfway there!



YOUR PATTERN PERSONALITY

I LIKE...

- order and symmetry
- straight lines
- masculine shapes
- big and bold
- delicate and subtle
- curves

BEST FABRICS...

- stripes, polka dots, checks
- stripes, checks, geometrics
- geometrics, wax prints
- wax prints, large-print florals
- 1930s prints, small-print florals
- florals, polka dots



KNOW YOUR SEWING MACHINE

Familiarise yourself with the basic functions of your sewing machine with this handy at-a-glance guide.

Hand quilting is a centuries-old tradition, but the modern convenience of a sewing machine is hard to deny. Not only will it speed up your progress, but it will also ensure that all your stitches are straight and even. And if you want to try more freeform quilting, then the substitution of a free-motion foot will transform your sewing machine into a textile sketchpad!

Even the most basic sewing machine will be able to handle beginner-level quilting projects, so if you already own a machine then get started! For the best results you'll just need to invest in a 'walking foot' to replace the standard presser foot on your machine (some models include one), so that you can quilt without the fabric rucking up under the needle.

Looking to buy a sewing machine? If your intention is to do plenty of quilting then make sure the feet can be changed easily, and look at whether extras such as an extension table are available too. The more options you have, the more creative you can be with your patchwork and quilting!

PRESSER FOOT

This metal attachment sits beneath your needle and holds your fabric in place. A lever moves it up to position the fabric and back down when sewing. We recommend replacing the standard foot on your machine with a 'walking foot' for quilting projects

BOBBIN

This small plastic or metal spool sits in a special unit underneath the sewing area, below the foot and needle. Check your machine's manual to find out how to load your bobbin. Once it has been loaded, the bobbin thread and the top thread feeds meet to form each stitch. The bobbin case is either drop-in or front-loading

NEEDLE

Most machines come with a needle in place. Standard needles are UK size 75 or 80 (there's also a US system) while quilting needles are around size 130. The larger the number, the larger the needle and the thicker fabric it can sew. Use a standard needle for piecing and a quilting needle for quilting, and replace needles regularly

FEED DOGS

Feed dogs are teeth underneath the presser foot that guide the fabric through. Some machines allow you to drop the feed dogs, which is needed for freehand work

THREAD FEED

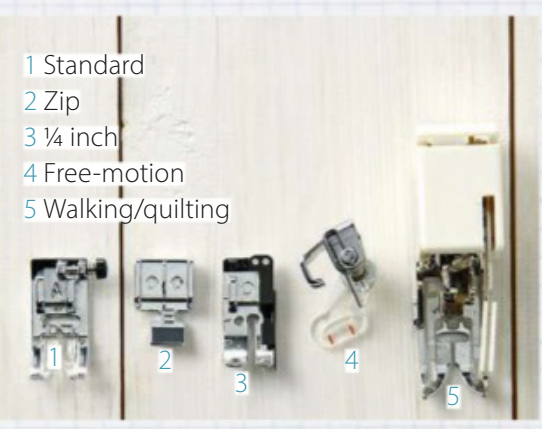
Your spool of thread sits at the top of the machine. The thread goes through a series of channels and loops before it reaches the needle (your manual will detail exactly how to thread your machine). There will also be a numbered dial that can be raised or lowered to adjust the thread tension as your fabric requires





MACHINE FEET

With these five feet in your collection you can tackle most sewing projects.



HAND WHEEL

Use this to move the needle up and down manually. It's essential for controlling the sewing line in tight spots and corners. To avoid your thread getting caught or tangled, make sure you always turn the wheel towards you

MACHINE TYPES

There's a machine option for every skill level, from beginner to seasoned pro.

ELECTRONIC

As you'd expect, electronic machines are powered by an electric motor that moves the needle and bobbin (and powers a light). Electronic machines are ideal for beginner sewists – they can be packed with features, but are generally easy to use.

COMPUTERISED

Computerised machines are suited to more experienced seamstresses or professionals – they have lots of clever stitch functions and a computerised screen, and some give you the option to input your own designs.

OVERLOCKERS

Overlockers finish seams by overstitching the edge and trimming away excess fabric in one go. These are a great investment, but a machine zigzag (or even pinking shears!) will also do the job just fine for beginners.

BACKSTITCHING

Most machines have a button or switch that enables you to sew in the reverse direction. It's the best way to start and finish your line of stitching – just stitch forwards and backwards for a few stitches to secure your thread

STITCH SELECTOR

The method used to change the type of stitch varies between machines, but the principle is the same. For a basic quilting project you'll probably find that straight stitch is all you need

STITCH LENGTH

This allows you to change the stitch length. For standard seams, aim for a setting of 2 or 2.5. A longer stitch length is useful for quick tacking lines



QUILTING EXTRAS FOR YOUR SEWING MACHINE

Turn your sewing machine into a quilting powerhouse with these special tools you can add on whenever you fancy tackling something new!



1/4 INCH QUILTING FOOT

Many pieces of fabric can be joined together to form the top layer of a quilt. A 1/4in quilting foot is suited to joining these layers. The clearance between the needle and the outer edge of the foot is 1/4in.



OPEN-TOE QUILTING FOOT

An open-toe quilting foot is perfect for free-motion sewing and quilting. It's open in the front for optimum visibility while stitching. The fabric is guided manually with the free-motion technique.



CLEAR OPEN TOE FOOT

These feet are ideal for appliqué and projects requiring accurate detail. The clear view gives greater visibility and helps to match rows of stitches.



STITCH IN THE DITCH FOOT

Great for bindings and quilting. The guide rides smoothly over the seam for perfect stitching in the ditch.

EXTENSION TABLES

Extension tables give you more space and support for larger sewing and quilting projects.



For more about machine add-ons, head to sewingcraft.brother.eu. Select the store locator to find your nearest Brother stockist.

MACHINE SEWING

Not sure how to get started with your sewing machine? We're here to help!

Whether you've never used one before, or you're dusting down your faithful old machine after a few years of it sitting on a shelf, this simple tutorial is for you. If you're new to machine sewing, it's easy to feel intimidated by all the knobs and options, but our handy

guide on page 26 will help you to familiarise yourself with all the essential parts you'll need to know to get started. The good news is that a simple running stitch will do for most patchwork and quilting projects, and you can always check the machine manual if you're not

sure which stitch length, tension or needle to use. Before you start practise on some scrap material first. Use offcuts of the same fabric you'll be using for your project, so that the thickness is the same. Take things slowly and keep practising until you're happy with the results.



STEP ONE

Raise the presser foot and slide the fabric under it. Your machine probably has an indicator guide on the plate, giving measuring guides for seam allowances. Line up the fabric edge with this guide.



STEP TWO

Lower the presser foot and sew back and forth on the seam line to secure the start of the stitches. Then feed the fabric under the presser foot as you control the speed of the needle with the foot pedal.



STEP THREE

To turn a corner without finishing your thread, make sure the needle is down in the fabric. Raise the foot and spin the fabric around to the new direction. Lower the foot and carry on sewing.



STEP FOUR

Once your stitching line is done, secure it by making a few stitches back and forth over your line. With the needle in the up position, raise the presser foot and pull out your fabric, then snip the threads.

WASHING YOUR FABRIC

Take some time to give your fabric a little TLC before you start quilting – your projects will look beautiful and last longer

Although it's tempting to dive into a new project as soon as the fabrics land in your lap, it's worth preparing the material before you get started.

Most quilters wash their fabric before using it, as it might shrink later if the finished project is laundered, pulling it out of shape. It's particularly important to pre-wash if you're using different fabrics in a project – say if you're making a recycled quilt from old clothes, – as different fabrics can shrink at different rates, which will distort the finished item.

If you're using 100% cotton, simply pop it in the washing machine with a little washing powder and wash on a 30-degree or 40-degree cycle. You can wash several pieces at once but do avoid

mixing dark and light colours. If you're not sure whether the dye will run, you can do a test for colour fastness (see box-out). Another advantage of pre-washing, of course, is that if the dye is going to run it will do so before you've sewn the fabric into a project!

If you're using a fabric that isn't pure cotton then handwash it in warm water. Whether you machine or handwash your fabric, let it dry naturally, and while it's still slightly damp, gently press it, using a little spray starch to stabilise the fabric before you cut it.

When buying fabric, care instructions are often printed on the selvedge – keep this for reference, and take a look below if there are any you don't understand.



TESTING FOR COLOUR FASTNESS

To find out whether the dye in your fabric will run, perform a quick test for colour fastness. Cut a small piece of fabric and soak it in a bowl of warm water with a little washing powder. After about half an hour, lift out the fabric – if the water has become coloured then the material isn't colour fast. If the water's clear, put the fabric on a sheet of kitchen paper – if the paper takes on some dye then that also means it isn't colour fast.

If your fabric isn't colour fast you'll need to find another fabric or wash it until it stops losing colour (you'll need to repeat the dye test after each wash). Note, this means the fabric may fade before you are able to sew with it.

WASHING



Wool and delicates where the temperature needs to be similar to handwashing



Cotton, linen or viscose without special finishes where colours are fast at 40-degrees



Cotton, linen or viscose without special finishes where colours are fast at 60-degrees



Handwash (do NOT machine wash)



Acrylics, acetate and triacetate, including wool mixes, polyester/wool blends



Nylon, polycotton mixes, polycotton and viscose with special finishes, cotton/acrylic mix



Wool, wool mixed with other fabrics, silk



Do NOT wash

IRONING



Iron on hot temp setting



Iron on warm temp setting



Iron on cool temp setting



Do NOT iron

DRY CLEANING



Dry-clean



Dry-clean using any solvent



Dry-clean using any solvent EXCEPT trichloroethylene



Dry-clean using petroleum solvent only



Do NOT dry-clean

TUMBLE DRYING



May be tumble dried



Do NOT tumble dry

BLEACHING



Chlorine bleach may be used



Do NOT use chlorine bleach

TIPS FOR PRESSING

Pressing ensures a smooth finish and helps with cutting and piecing. Read on for a few pointers...

1 'Pressing' in patchwork means moving the iron in a lifting and pressing motion, to encourage seams to lie in the right direction, rather than moving the iron in sweeping motions.

2 Press your fabrics to flatten them out and remove any creases before you start cutting and piecing them together.

3 Take care when using steam as it can stretch and distort the bias edges of fabric. You won't usually need to use steam from the iron but it's handy if you come across really stubborn creases that need a little extra smoothing.

4 Always check the iron temperature carefully. A medium-to-hot iron is sufficient for cottons but more delicate fabrics will need a cooler temperature. Manmade fabrics (and threads) are often very sensitive to heat.

5 When possible, press towards the darker fabric so the colour doesn't show through pale fabrics on the right side of the quilt.

6 When pressing appliqué press on the wrong side with a towel under the appliqué to protect it from flattening out.

7 Take care when pressing batting. Some batting can be pressed with a cool iron, but you should do a test first. Don't iron a polyester batting or it will melt.

8 Spray starch can be useful to stabilise fabric and give it extra body. If you're cutting through several layers of fabric in one go with your rotary cutter, spray-starching fabrics first will help them stay crisp as you cut.

9 Press your seams as you go along. Press the seam flat first to set the stitches and then open it up and press it to one side or open, depending on your preference or the project instructions.

10 When sewing two rows of units together, press the seams in opposite directions – see tips on 'nesting seams' on page 49.



Looking after your finished quilt

- Keep quilts away from damaging environmental factors like damp and smoke.
- Quilts are best stored flat (a bed is an ideal place).
- If flat storage isn't an option, roll and wrap with acid-free tissue paper, then store it in a cardboard tube in a dry place.
- If the quilt is a gift, add a label or a little note with aftercare instructions, such as washing and ironing.
- If you have to fold a quilt to store it, take it out and refold it every few months to stop the fabric from falling into permanent creases.
- Display a quilt as a wall hanging: sew a casing along the top, then insert a hanging rod through it to use to hang the quilt up.
- Display or store quilts away from direct sunlight, as this can cause the fabric to fade over time.

ART GALLERY FABRICS

Inspired by everything from mid-century blooms to city life, woodland walks to Mediterranean holidays, Art Gallery Fabrics' themed fabric collections are as beautiful as they are varied. Its ever-expanding range includes beautiful mixer fabrics, colour-curated bundles, patterns and more. Go to artgalleryfabrics.com





Discover patchwork

Learn how to cut and stitch fabric shapes to make easy patchwork projects, from cushions to placemats. We'll show you top tricks for neater cutting, perfect seams and speedier piecing!

ALL ABOUT CUTTING

Can't wait to start snipping up your beautiful fabric finds into patchwork blocks? Here's the lowdown on how to get neat strips and squares...

Fat quarters, strip rolls, for first-time patchworkers it's all too tempting to dive headfirst into your fabric and start cutting. But there's nothing worse than squandering beautiful fabrics due to a careless cut in the wrong place. We're here to teach you a few basic skills that will equip you with the know-how you need to cut your fabrics in a way that makes your patchwork projects look great every time. We'll show you how to prepare your fabrics, square up fabric on your cutting board and accurately cut a few basic shapes. Once you've mastered the basics, turn to our 'Shapes' section on page 77 to try your new skills on triangles, hexagons and curves too.

BEFORE YOU BEGIN...

It's always a good idea to spend a little time preparing fabrics before you use them. For patchwork and quilting, you'll mostly be using cotton fabrics. See pages 30 and 31 for our handy guides to pre-washing and pressing your fabric. Before you start, check all fabric pieces

for straight edges – it might not have been cut accurately when you bought it. If the fabric isn't straight, use your rotary cutter and ruler to trim it (see the How to Square Up diagram, below). You'll also need to trim away the selvedge – the tightly woven fabric edge. It's often more than ¼in (6mm) wide so could show in your patchwork.

TOOLS OF THE TRADE

You'll find your patchwork is easier, faster and more accurate if you treat yourself to a few basic tools. Of course you can always cut your fabric with scissors but rotary cutting equipment gives the most accurate results.

Start by investing in a self-healing mat, rotary cutter and acrylic quilter's ruler (see page 16). Safety is key when you use rotary cutting equipment as the circular blades are extremely sharp.

Use a strong acrylic quilter's ruler – normal rulers are not suitable and, in fact, can be dangerous as the cutter could slide up over the edge. Place your cutting

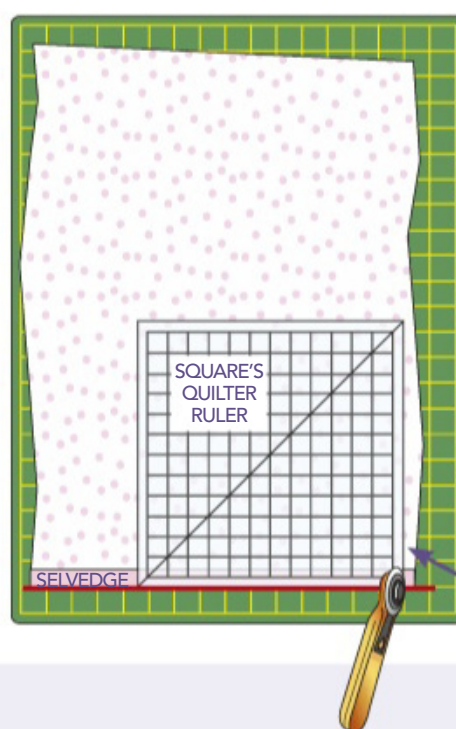
mat on a firm surface at a height comfortable for you and your back, and always cut away from you, replacing the guard the moment you have finished cutting. To keep your edges neat, replace or sharpen the blade when the cutter starts skipping threads.

HOW TO 'SQUARE UP'

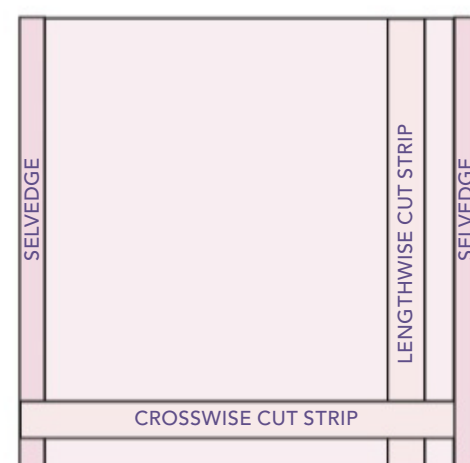
For the best results, cut your fabric pieces so they're right-angled and on the straight grain. Rotary cutting equipment is recommended for this. You can also check that a finished quilt top is right-angled using the same technique. Place your pressed fabric on your cutting mat so a selvedge is aligned with a horizontal marking on the mat. If your piece of fabric doesn't have a selvedge, just line the edge of the fabric up with a horizontal line on the mat. Check the right-hand side of the fabric – if it's following a vertical line on the mat then it is square; if not, trim that fabric edge (shown by the red line in the How to Square Up diagram).



HOW TO SQUARE UP



CUTTING DIRECTIONS



Check fabric edge lines up with mat.

Now rotate the mat and do the same on the other sides of the fabric. Neatly trim off any selvages.

READY, STEADY, CUT!

Get started by learning how to cut strips and squares. Fabric pieces or strips can be cut at right angles to the selvage (crosswise) or parallel to the selvage (lengthwise). Fabric cut lengthwise is the most stable. Fabric can also be cut in the bias direction if you want it to have some stretch, such as when making bias binding to go around curved shapes.

You can use the markings on your cutting mat to decide where to cut but a quilter's ruler usually has more detailed markings. The width of a quilter's ruler can often be used to mark strips of fabric, or you can measure them with the length of the ruler and mark the measurement you need with a pencil. When you have to make a second cut on a piece of fabric it's best to rotate the mat if you can, rather than picking up and moving the fabric.

CUTTING A NARROW STRIP

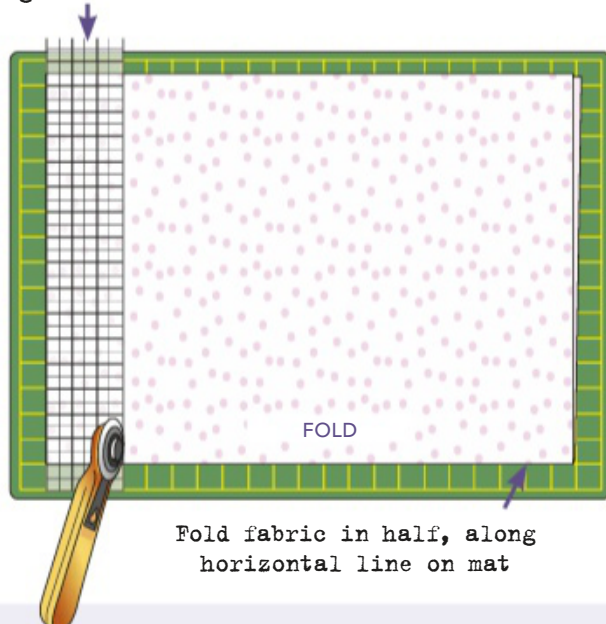
Many patchwork blocks are created from strips of fabric, often less than 6in (15cm) wide. To cut a strip, check your fabric is square, then fold it in half with the selvages (or straight edges) aligned, right sides out. Place the fabric on your mat with the fold against a horizontal mark on the mat. Be sure the left-hand edge is straight. Now place a quilter's ruler against the left edge, positioning it to the width you require (a 3in width is shown below) and cut a strip.



SAVE TIME BY SWIFTLY CUTTING THROUGH THREE OR FOUR FABRIC LAYERS IN ONE GO WITH A SHARP ROTARY CUTTER

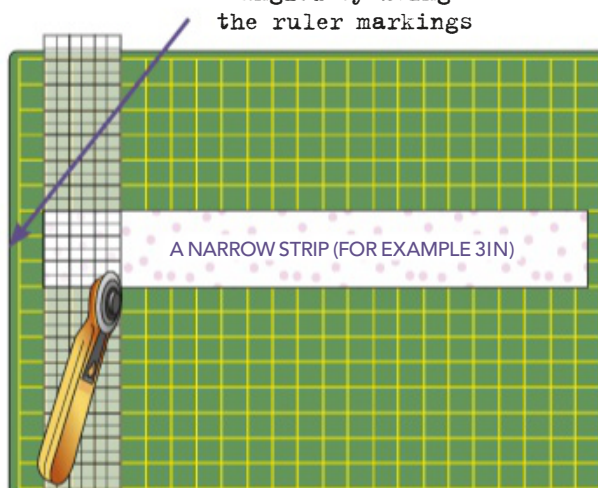
CUTTING A NARROW STRIPS

Place ruler on straight edge of fabric

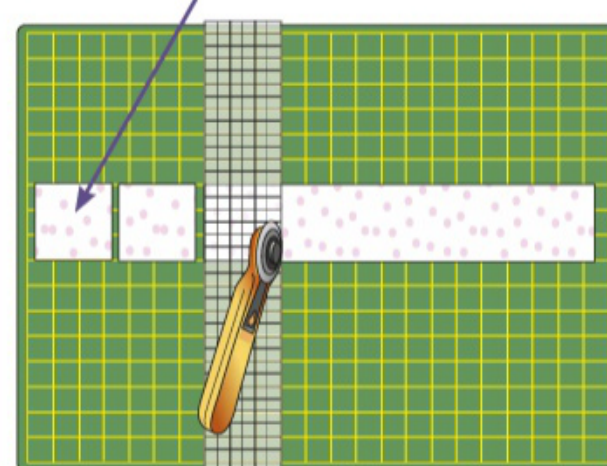


CUTTING A SQUARE/RECTANGLE FROM A STRIP

Keep your shape right-angled by using the ruler markings



When one square has been cut, move to the right to cut the second



Open out the cut strip and check that it is straight, and not kinked at the centre. If it's kinked then check your folded fabric is straight and right-angled. Move the ruler to the right and cut a second strip, and carry on to the right for further strips. If the strip you need is wider than your ruler, then mark the width required with two pencil dots and align the ruler between the dots to make the cut.

CUTTING A SQUARE OR RECTANGLE FROM A STRIP

Cutting a long strip down into smaller squares or rectangles is an everyday technique in patchwork. First cut a strip to the width needed for your square or rectangle. Position the ruler to cut a square (or rectangle) of the size you need (a 3in square is shown below). Cut the shape. Move the ruler to the right and position it to cut another square.

CUTTING A SMALL SQUARE

Sometimes you only want one square or rectangle, or you may be cutting what you need from a small off-cut. You'll find a small square quilter's ruler, such as a 6in square, is useful for this. Trim the left-hand side and the bottom edge of the fabric and then use the width of the ruler to make the right-hand cut (a 6in

width is shown on the 'Cutting A Small Square' diagram, below). Rotate the mat, or the fabric and ruler, and make the final cut on the right-hand side to create a finished 6in square.

CUTTING A LARGE SQUARE

If you need a single square (or rectangle) that's larger than the width of your ruler, use the following technique. Put your pressed fabric piece on the mat and cut it to the height you want (14in is shown on the 'Cutting A Large Square' diagram, below). Use your ruler to measure the width at 14in and mark the spot with a pencil dot. Then repeat at the top of the fabric. Now rotate the ruler to line up with the two dots and then make the cut. If you also align a horizontal line on the ruler with the fabric edge this will ensure that the fabric stays right-angled. If your ruler isn't long enough to make a cut in one movement, take care when you slide it along the fabric, making sure its edge stays in line with the cut edge.

CUTTING MULTIPLE STRIPS

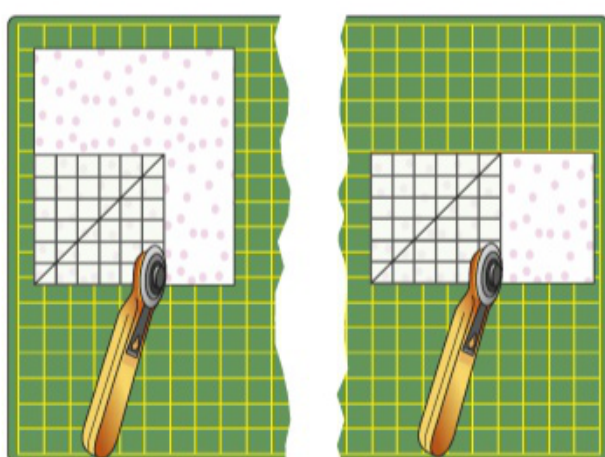
Rotary cutting equipment will allow you to cut many layers of fabric at the same time, which will greatly speed up your quilting. For the most accurate cutting it's best to limit the layers to



about three or four, because they can shift a little as you cut. This layered technique is sometimes called 'stack and whack'. Press your fabrics first, pressing them one at a time and layering one on top of the other, aligning the bases as well as you can by eye. Keeping the pressed fabrics together, use your ruler to trim the left-hand edge and the bottom edge, making sure these edges are straight and right-angled. Keeping the fabric layers still, cut your strip or strips. The uneven top edges of the strips can be cut at this stage, if required.

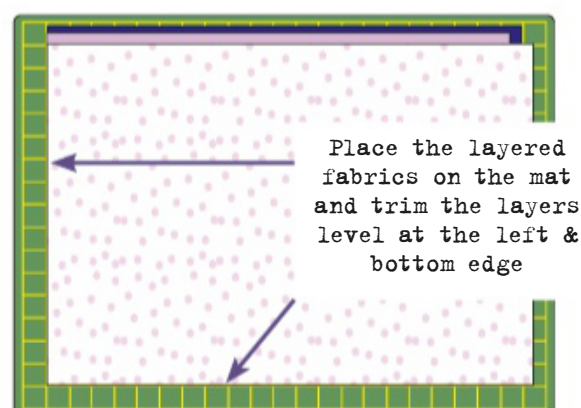
CUTTING A SMALL SQUARE

Trim the left-hand and bottom edges, then cut the right-hand edge

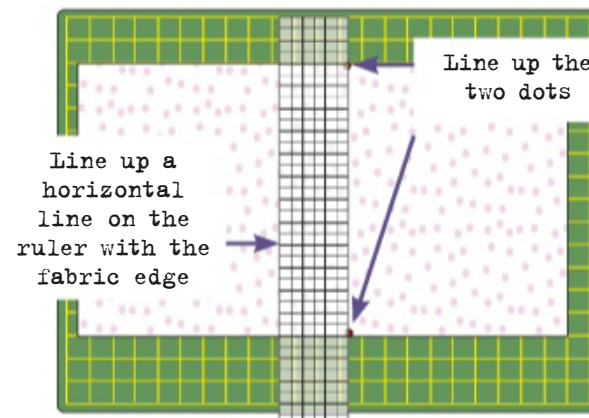
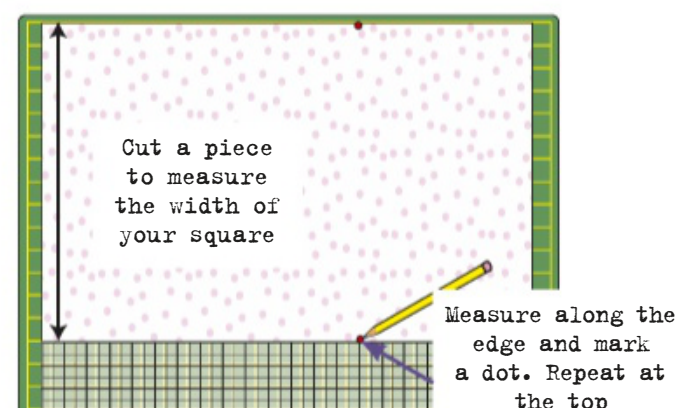


Rotate the mat, or the fabric and ruler, to make the final cut

CUTTING MULTIPLE STRIPS



CUTTING A NARROW STRIPS



Witsy cushion

Showcase your favourite printed fabrics in this
beginner-friendly patchwork pillow

BY JESSICA ENTWISTLE



You will need

MATERIALS

- Six (6) different print fabrics: 20in x 28in each
- Backing fabric: 25in x 30in
- Cushion pad: 14in square

FABRICS USED

- Prints are Liberty tana lawns in Mila B, Estelle and Annabelle B, Oxton, Newland Blue, Ros H and English Field B. Available from Alice Caroline (alicecaroline.co.uk).

NOTE

- Use a $\frac{5}{8}$ in seam allowance.

CUTTING OUT

1 The fabrics can be placed in any order you choose. Decide this then label them A–F.

2 A rectangle measures $2\frac{3}{4}$ in x $4\frac{1}{2}$ in, and a square measures $2\frac{3}{4}$ in.

From the print fabrics cut:

- Fabric A: six (6) rectangles.
- Fabric B: four (4) rectangles, two (2) squares.
- Fabric C: four (4) rectangles, two (2) squares.
- Fabric D: six (6) rectangles.
- Fabric E: four (4) rectangles, two (2) squares.
- Fabric F: four (4) rectangles, two (2) squares.

3 From the backing fabric cut:

- One (1) 15in square for the front lining.
- Two (2) 10in x 15in pieces for the back.

MAKING THE ROWS

4 The cushion is made up by sewing eight rows of rectangles right sides together.

Sew each of the rows as follows (Fig 1).

Row 1: Fabric A rectangle, Fabric B rectangle, Fabric C rectangle, Fabric D rectangle.

Row 2: Fabric E square, Fabric F rectangle, Fabric A rectangle, Fabric B rectangle, Fabric C square.

Row 3: Fabric D rectangle, Fabric E rectangle, Fabric F rectangle, Fabric A rectangle.

Row 4: Fabric B square, Fabric C rectangle, Fabric D rectangle, Fabric E rectangle, Fabric F Square.

Rows 5–8: repeat rows 1–4.

Press the seams open.



JOINING THE ROWS

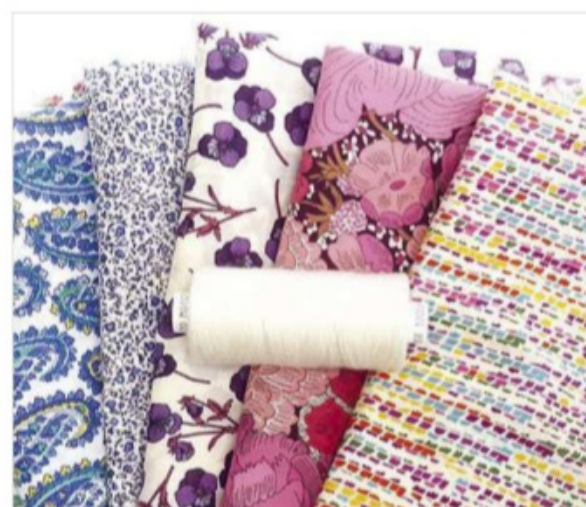
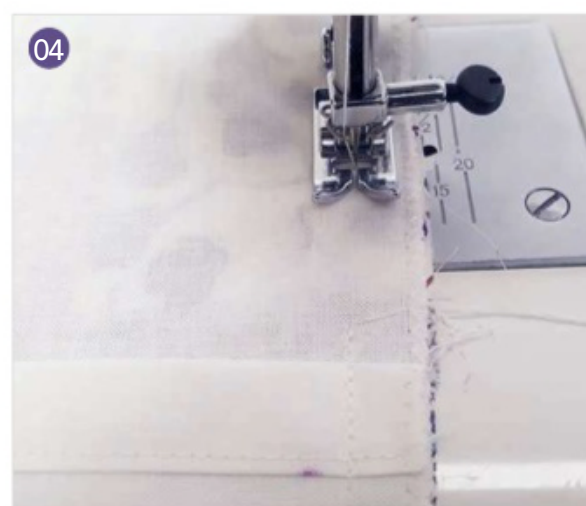
5 Pin row 1 to row 2, right sides facing, then stitch together along the length. Repeat this to join all the rows together into one piece. Press the seams open (Fig 2).

PREPARING THE BACKING PIECES

6 Zigzag stitch around all the raw edges of your assembled patchwork front and backing fabric pieces to stop them from fraying. Fold one of the long edges of one of the cushion backs under by $\frac{1}{2}$ in to the wrong side, then fold under by $\frac{1}{2}$ in again. Press and machine stitch this hem into place. Repeat with the second backing piece.

ASSEMBLING THE CUSHION

7 Lay your front lining right side up then place the assembled patchwork right side up on top. Place the hemmed cushion back pieces right side down on top of the patchwork, so the hemmed edges overlap and the sides align. Pin the pieces together (Fig 3) and stitch into place around the edges (Fig 4). Turn the cushion cover right side out, carefully poking out the corners. Press well and insert the cushion pad through the envelope back to finish.



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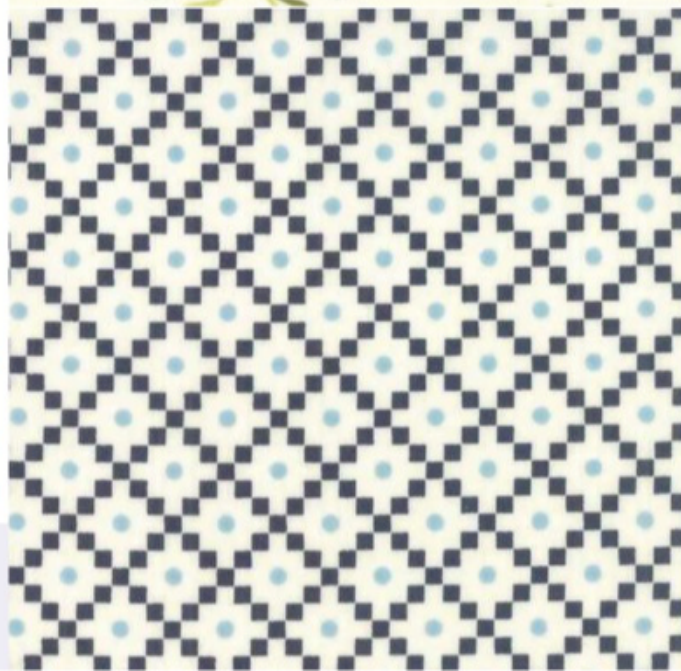
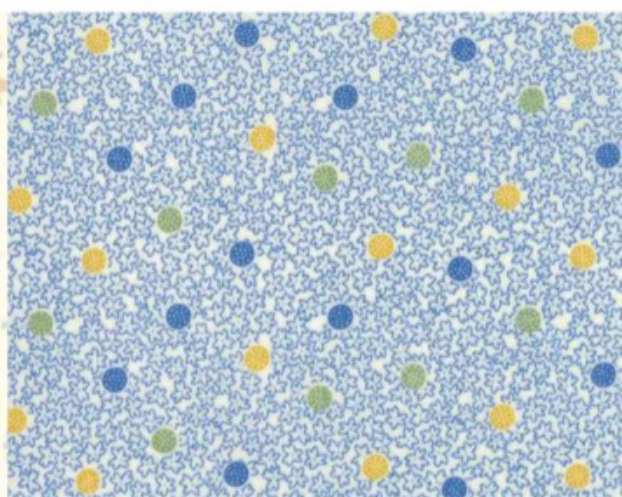
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ALL ABOUT PIECING

So you've cut your fabric shapes, now it's time to start sewing them together into beautiful projects! Read on to learn how...



Piecing your patchwork is where the fun really begins. You get to see smaller fabric pieces slowly spring to life as they become part of your finished project. If you're making a patchwork quilt, you'll often sew up smaller shapes into larger units, or 'blocks', which you then piece together to form a quilt top (see our 'Blocks' chapter on page 107). You can piece by hand or with a sewing machine. Some quilters love find hand stitching very therapeutic, while others opt for machine for speed and durability. It's entirely up to you!

You'll find all sorts of ways to sew fabric pieces together, depending on the shape of the pieces you're working with, but here we'll focus on the basics. We'll start off with sewing straight seams (for example, piecing two strips of fabric together), then move on to sewing seams that join up with other seams. You'll come across these when you sew rows of squares together.

GET TO GRIPS WITH SEAM ALLOWANCES

Getting the seam allowance right is an essential for patchwork and quilting. Once you get to grips with this, you'll understand one of the key building blocks of making perfect patchwork. When you're sewing up patchwork shapes, units and blocks, a $\frac{1}{4}$ in seam allowance is normally used. In fact, a scant $\frac{1}{4}$ in (slightly less than $\frac{1}{4}$ in) is recommended, because a small amount of fabric often ends up being taken up when you press the seam.

Make sure you sew with a consistent $\frac{1}{4}$ in seam allowance throughout your projects, unless you're working with instructions that say otherwise. This will help to make sure that your fabric pieces fit together once your final project is assembled. You can check your seam allowance by sewing two pieces of scrap fabric together and measuring the sewn seam with a ruler.

If the seam is too wide or too narrow, adjust the needle position on your sewing machine.

PIN IT TOGETHER

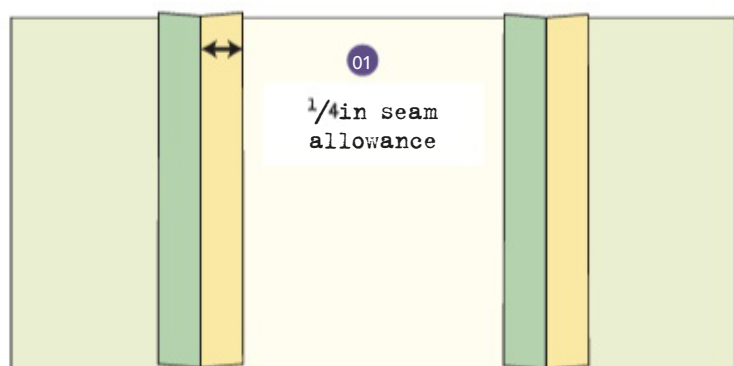
2 Tempting as it is to reach straight for your needle or sewing machine, hold off a moment! You'll find it's much easier if you pin your pieces together first. This will help you to line up your edges neatly, ensure your pieces fit together well and keep the fabric stable as you stitch.

3 Place your pins at right angles to the seam you want to sew, so that they can be sewn over by the machine without you having to remove them.

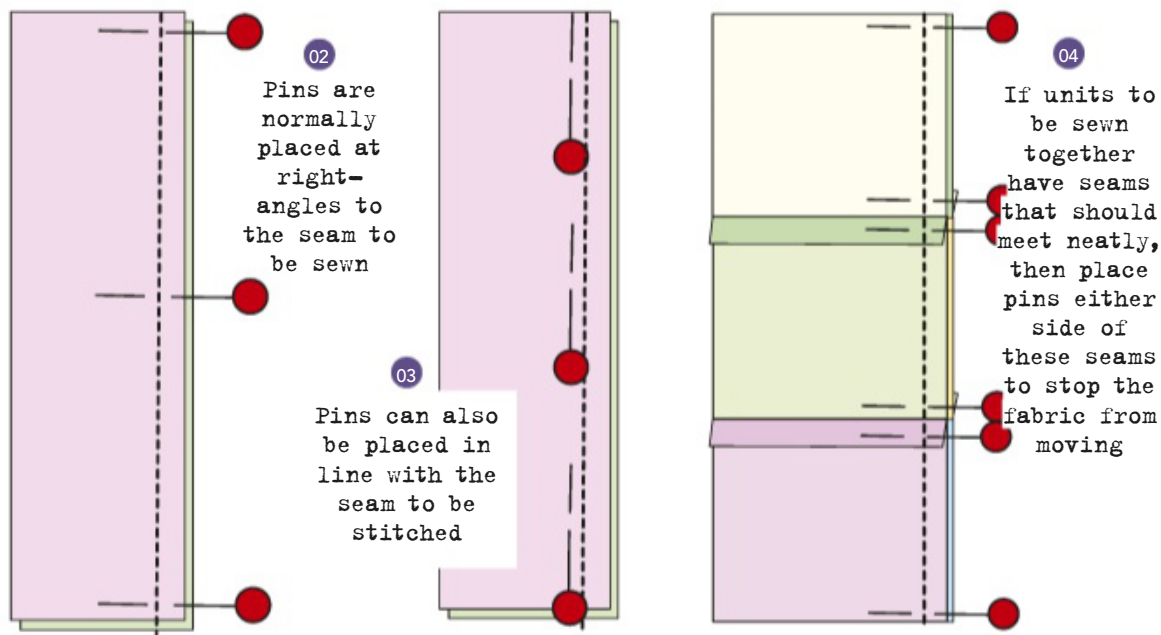
If you prefer, you can place your pins in line with the seam, but you'll need to remove them as the machine needle reaches them.

4 If you're sewing a very short seam – for example when stitching two small patchwork squares together – you probably won't need to use pins, but the

HOW TO MEASURE THE SEAM ALLOWANCE



HOW TO PIN SEAMS



longer the seam, the more pins you should use, especially those that intersect with other seams. It may seem fiddly but will ensure a far better finish.

LEARN THE BASICS

Straight seams

This is the easiest type of seam to sew, and the most common type of seam you'll need to sew when you're working with patchwork projects. See our step-by-step guide to sewing a straight seam (right).

Nesting seams

This is a way of pressing your seams so they fit together (or 'nest') neatly when you line them up with another pieced section. See page 49 to find out more.

Strip piecing

Strip piecing is a nifty technique that you can use to sew two, three or more strips of fabric together and then cut them into larger shapes or blocks. It's a great technique for speedy piecing, and for transforming long solid fabric strips into checked or stripy patterns. See our step by step guide on page 44.

CHAIN PIECING

This is a clever way to speed up your piecing if you're machine sewing together a batch of similar-shaped pieces of fabric. You sew your two pieces together, but instead of cutting the thread you feed the next pair onto the same length of thread on your sewing machine, then snip them

apart later at the trimming stage. See page 50 for our easy tutorial.

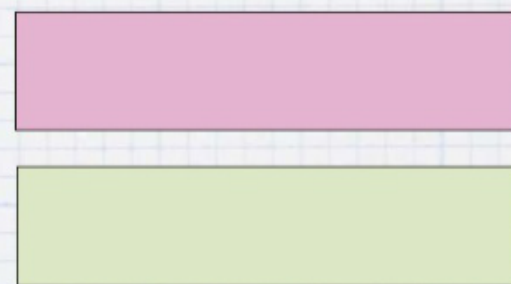
HOW TO PRESS YOUR SEAMS

5 Pressing is an important part of patchwork and quilting and can make a huge difference to the look of your finished project. Follow these useful guidelines for great results.

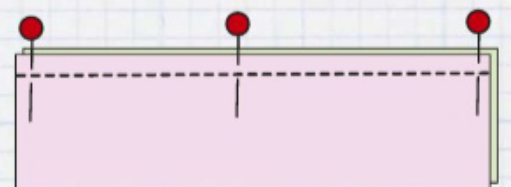
- Iron fabrics before you use them – this will make cutting more accurate and ensure you have straight edges.
- Press your seams as you go. Press the seam open first to set the stitches and then press it to one side or according to the project instructions.
- If you're piecing two different fabrics, press towards the darker fabric if possible. This way the colour won't show through the paler fabric on the right side.
- Take care when using steam as this can stretch and distort the bias edges of fabric. Spray starch is useful to stabilise fabrics and give them more body.
- Sometimes, rather than using an iron your piecing can be finger pressed – particularly if you're sewing small units or short seams. Simply use your thumbnail against a hard surface to press the seam flat. Helpful tools such as seam rollers are also available for this process.
- When you're piecing together two units that will later be sewn together, press the seams in opposite directions where possible so they 'nest' together neatly (see page 49 for our step-by-step guide to nesting seams).

Sewing a straight seam

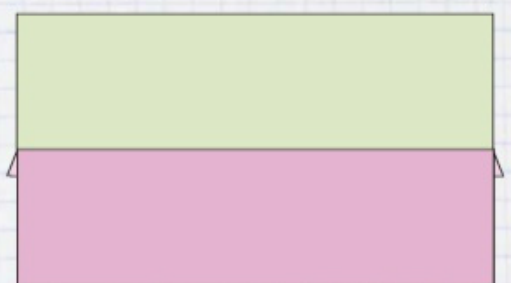
FOLLOW THESE STEPS TO SEW YOUR FIRST SEAM



STEP 1 Cut your fabric pieces to the size you need. Place the first two pieces right sides together, lining up the edges to sew.

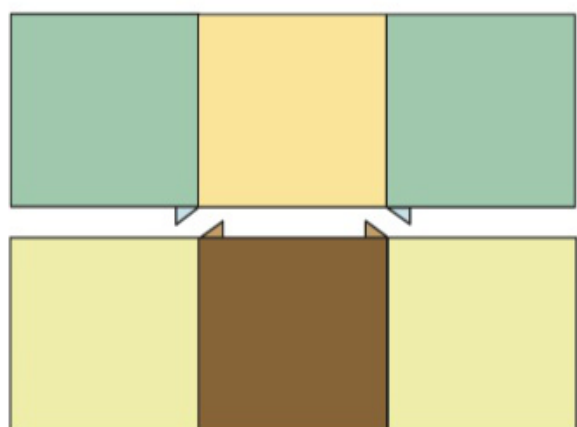


STEP 2 Pin the two pieces together, then sew along the edge to secure them in place, using a 1/4in seam.



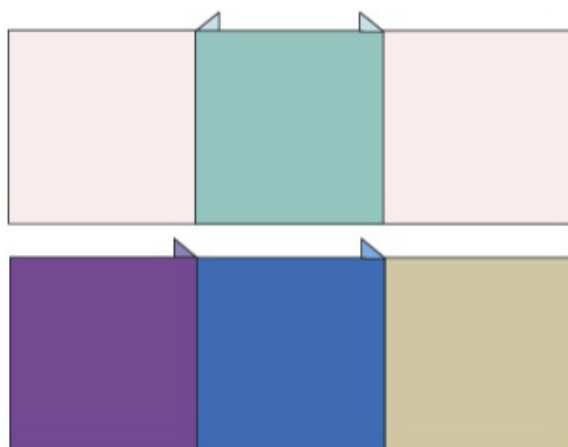
STEP 3 Take the sewing off the machine and press the seams open or to one side.

HOW TO PRESS SEAMS

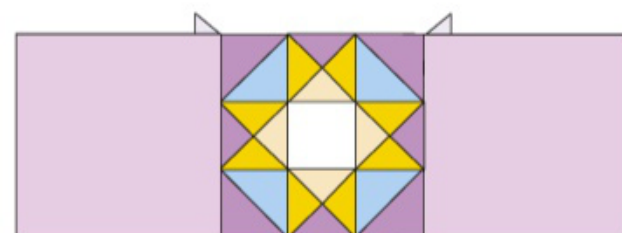


05

Press seams in opposite directions, so they 'nest' together



Where possible, press towards darker fabrics.



Where possible, press seams away from blocks with multiple seams.



Patchwork placemat

Add a handmade touch to your table settings with a simple square design and bonus coaster!

BY SARAH GRIFFITHS

You will need

MATERIALS

To make one (1) coaster and one (1) placemat:

- Coaster fabric: nine (9) 2in squares
- Placemat fabric: nine (9) 2½in squares
- Background fabric: one (1) fat quarter
- Backing fabric: one (1) fat quarter
- Binding fabric: one (1) fat quarter
- Batting: 18in x 22in

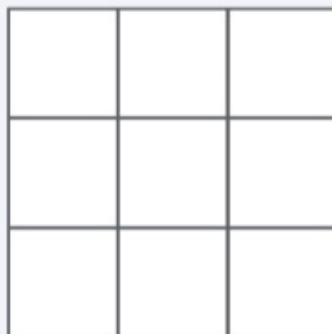
FINISHED SIZE

- Coaster: 4½in square approx.
- Placemat: 14in x 16in approx.

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Solid fabrics are Kona Cottons in Goldfish and Pool by Robert Kaufman.

01



The placemat is made up of three simple sections

CUTTING OUT

- 1 From the background fabric cut:
 - One (1) 8½in x 6½in piece.
 - One (1) 10½in x 14½in piece.

PIECING THE PLACEMAT

- 2 Sew your nine 2½in squares together in three rows of three. Press the seams in each row open. Then sew the rows together to form a square. This square block is called a Nine-Patch.

- 3 Sew the 8½in x 6½in piece of background fabric that you cut in step 1 to the top edge of the square. Sew the remaining background piece to the right-hand 14½in edge (Fig 1). This forms your placemat top.

PIECING THE COASTER

- 4 Sew your 2in squares together in three rows of three. Then sew the rows together to form a square. This will form your coaster.

QUILTING AND FINISHING

- 5 Lay your backing fabric right side down, place the batting on top, then put the placemat and coaster on top right side up to make a quilt sandwich. Quilt as desired. Trim away the excess batting and backing fabric.

- 6 Cut seven 2½in x 22in strips of fabric for the binding and join together into one long strip. Fold in half lengthways, wrong sides together, to form a double-fold binding. If you want to use different colours as Sarah has, cut two strips for the coaster and five strips for the placemat.

- 7 Sew the binding strips to the right side of the placemat and coaster, folding a neat mitre in each corner (see page 69). Fold the binding over to the wrong side of the placemat and coaster and hand stitch in place around the edge to finish, using a thread in a coordinating colour.



STRIP PIECING

Turn scraps into fabulous new fabrics with this clever technique

When you can't find the right fabric, or the fabrics you do have aren't quite right for the project you're working on, try strip piecing. This is a nifty shortcut where you join two or more fabric strips together to make a stripy design. It's a speedy way to transform plain fabrics into brightly-patterned patchwork and a great

way to use up scraps from your stash and previous projects.

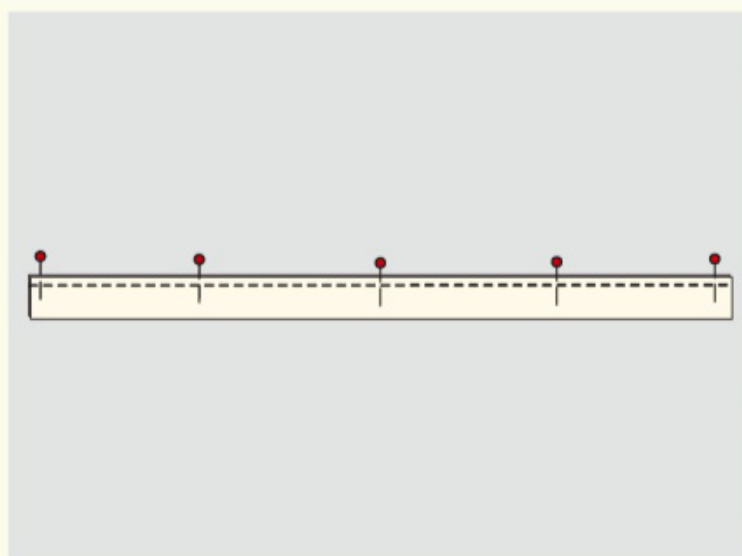
To start, gather a few fabric strips. Longer ones are best as once you've sewn them together the aim is to cut a batch of stripy pieces or 'units' from them. You could cut stripy squares, triangles, diamonds... any shape that

takes your fancy! Then simply join up your units to create larger blocks until you've quickly pieced up a cushion or quilt top. Once you've practised the basics and tried making a simple Four-Patch block (see step 4), turn to page 112 to find out how to strip-piece a Nine-Patch block too.



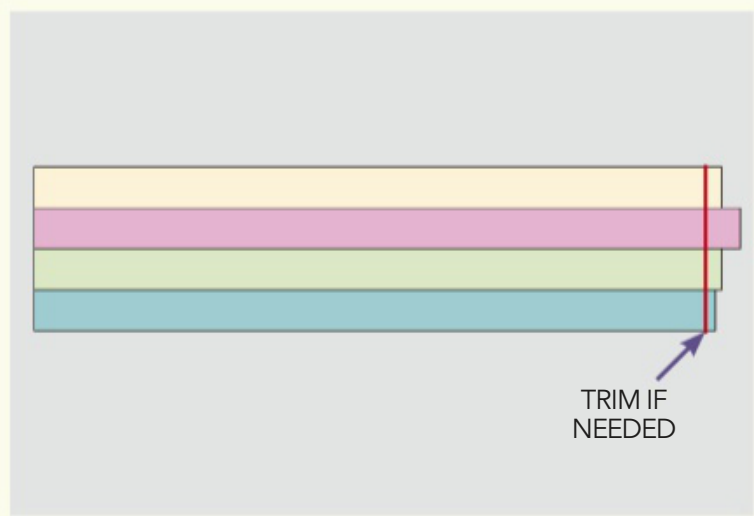
STEP ONE

Cut a few long strips of fabric (see our cutting guide on page 34). Don't worry if your strips aren't all the same length as you'll trim the ends later.



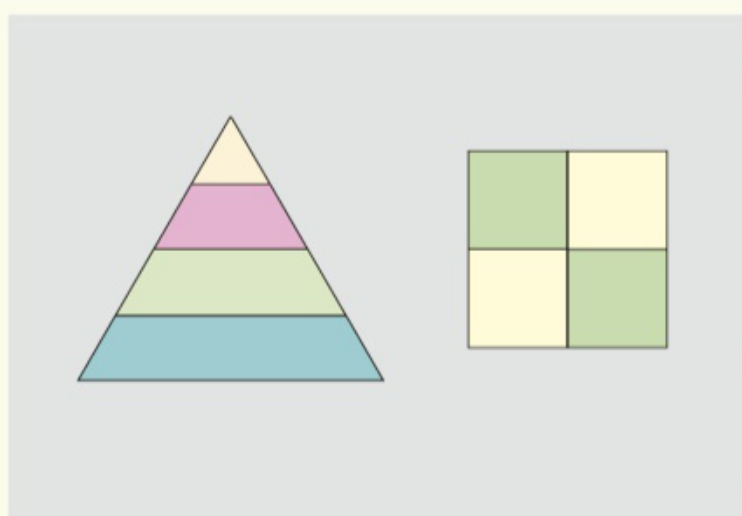
STEP TWO

Using straight seams and a $\frac{1}{4}$ in seam allowance, pin and then sew the strips together in the order you want them to be positioned in.



STEP THREE

Press the seams to one side or open, then trim the short ends if these are uneven. Congratulations! You now have your first strip-pieced unit, ready to be cut up and used in your project.



STEP FOUR

Cut shapes from the strip-pieced fabric for quick stripy effects. Or try piecing two strips of different coloured fabrics together, cut into pairs of squares and sew together to make a Four-Patch block.

Chevron cushions

Get clever with high-contrast pieced strips to whip up a super-size design in eye-catching shades

BY COLLETTE HOWIE



You will need

MATERIALS

- Background fabric (linen): 1yd
- Accent fabric: 1yd
- Batting: 26in square
- Backing fabric: 20in square
- Cushion back fabric: 1yd
- Cushion pad: 20in

FINISHED SIZE

- 19in square approx.

NOTES

- Seam allowances are $\frac{1}{4}$ in, unless otherwise noted.
- RST = right sides together.
- WOF = width of fabric.

FABRICS USED

- Background fabric is Soft Sand Linen Blend from the Denim Studio collection by Art Gallery Fabrics.
- Accent fabrics are Festival Fuchsia and Light Citron from the Pure Elements Solids collection by Art Gallery Fabrics.

CUTTING OUT

1 From each of the background and accent fabrics cut width of fabric (WOF) strips of varying widths. The background and accent fabric strips will be joined into groups of at least six strips, so make sure that they are wide enough to make two pieced strips of at least 21in.

2 From the cushion back fabric cut:
■ Two (2) 20in x 16in rectangles.

PIECING THE CUSHION TOP

3 Take the accent and the background WOF strips. Join them along their long edges, alternating between accent and background fabric, to make two pieced strips that measure 21in high. Trim as required (Fig 1). Press the seams to one side, towards the darker of the two fabrics.

4 Place the two pieced strips right sides together (RST) on your cutting mat, making sure that all the raw edges are aligned around all four sides.



5 Take a quilting ruler and place it on the pieced strips, aligning its 45-degree line with the bottom raw edges. Collette used a $6\frac{1}{2}$ in wide ruler for her strips. Cut along the edges of the ruler to give two $6\frac{1}{2}$ in x 21in pieced strips (Fig 2).

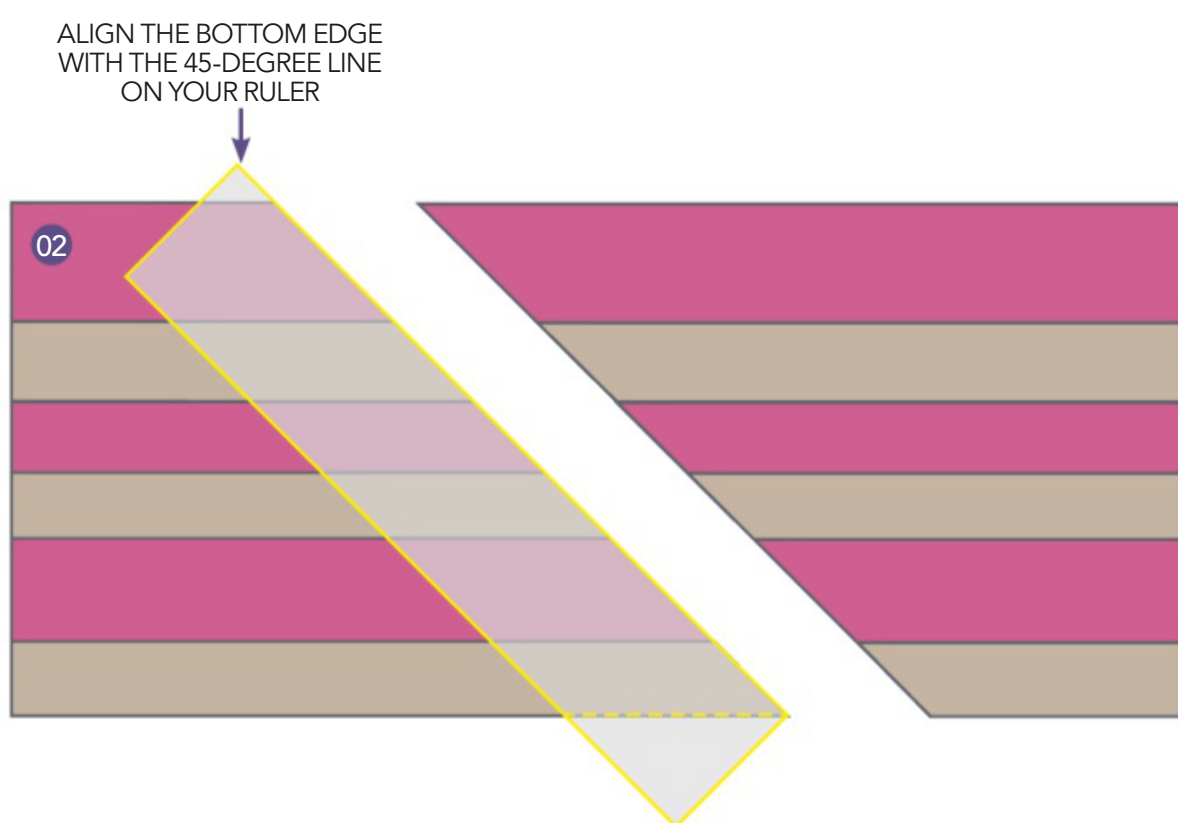
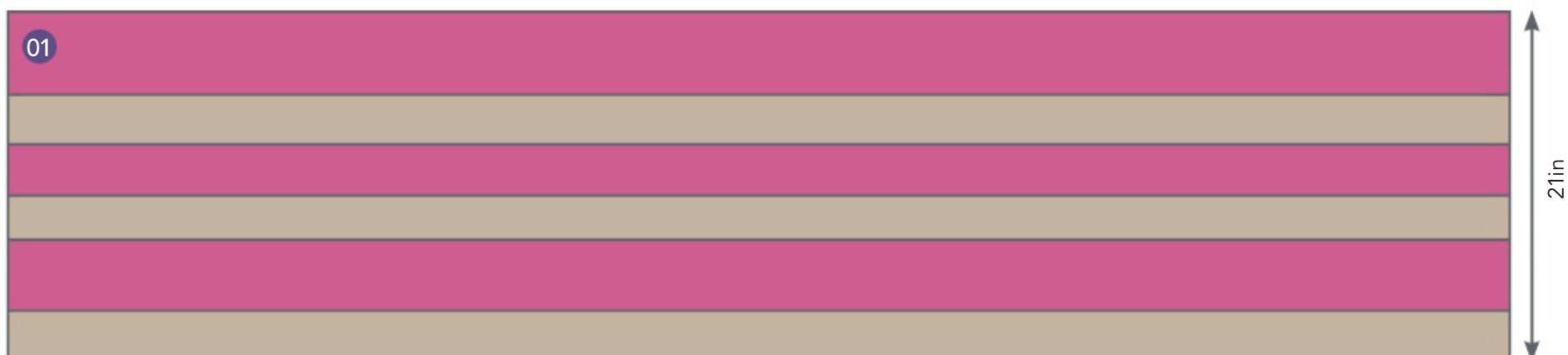
6 Repeat step 5 to make a total of four $6\frac{1}{2}$ in x 21in pieced strips, two with strips running in one direction and two with the strips running in the opposite direction.

7 Take the pieced strips and arrange them as shown (Fig 3). Join them together to complete the cushion top. Press the seams open. The piece should measure $24\frac{1}{2}$ in x 21in.

QUILTING AND FINISHING

8 Make a quilt sandwich by placing the backing fabric right side down, the batting





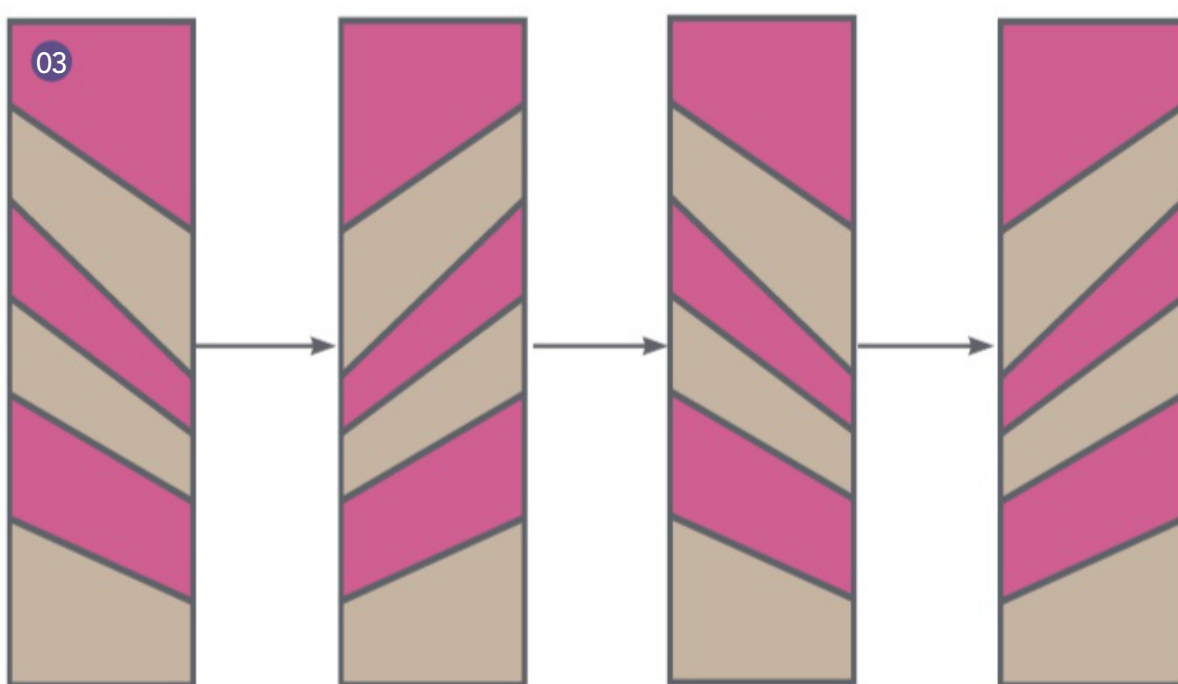
on top, then the cushion top centrally and right side up. The backing and batting are slightly larger than the cushion top. Baste the layers together using your preferred method.

9 Quilt as desired. Collette quilted straight lines at varying intervals across each pieced strip, following the angle of the strips to echo the chevron shape. Trim the cushion top to 20in square.

10 Take the backing fabric and place it on top of the quilted cushion top, wrong sides together, then quilt as desired to secure it in place.

11 Take the two 20in x 16in cushion back rectangles. On one long edge of each rectangle turn over a $\frac{1}{4}$ in seam to the wrong side, then turn over by another $\frac{1}{4}$ in and press. Topstitch to secure in place, to complete the cushion back pieces.

12 Place the quilted cushion top right side up then place one cushion back piece on top, matching up the raw edges, with the



neatened seam running across the centre of the cushion. In the same way, place the second cushion back piece on top – the cushion back pieces will overlap. Pin or clip the edges to secure.

13 Sew all around the cushion with a $\frac{1}{2}$ in seam allowance, then sew a double line of

stitching where the two cushion back pieces overlap for extra strength.

14 Clip the corners and, if desired, finish the seams with a zigzag stitch to neaten the raw edges. Turn right side out and carefully poke out the corners. Press the cushion, then insert the cushion pad to finish.

BASIC SEAMS

Follow our step-by-step guide to sewing up patchwork pieces

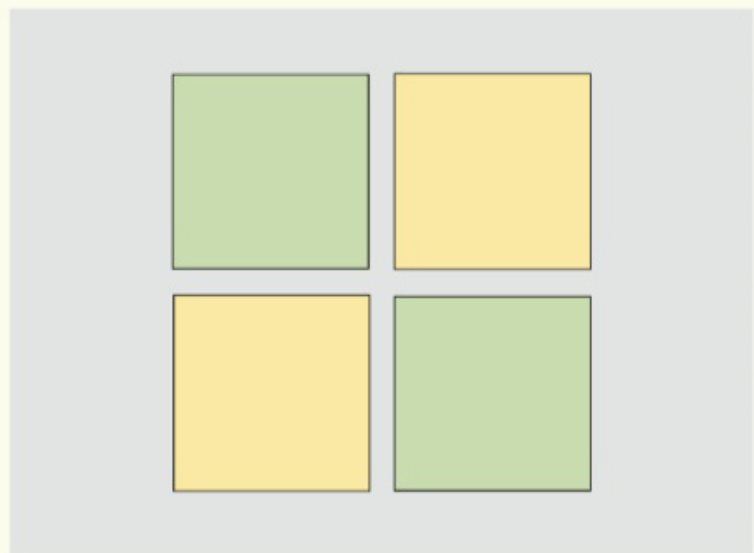
As you start to build up rows of patchwork squares, the seams from your different rows will come together at different points. Lining up these seams neatly is the secret to neater patchwork! Seams intersect in patchwork in many styles, and it's worth taking a bit of time to line them up carefully,

especially where blocks are joined together to make up a quilt top.

They can become quite bulky, especially with thick fabrics, but – don't worry – we're here to help you sew them all up with a nice, flat finish you'll be pleased with. An intersecting seam is simply a joining seam – where one seam

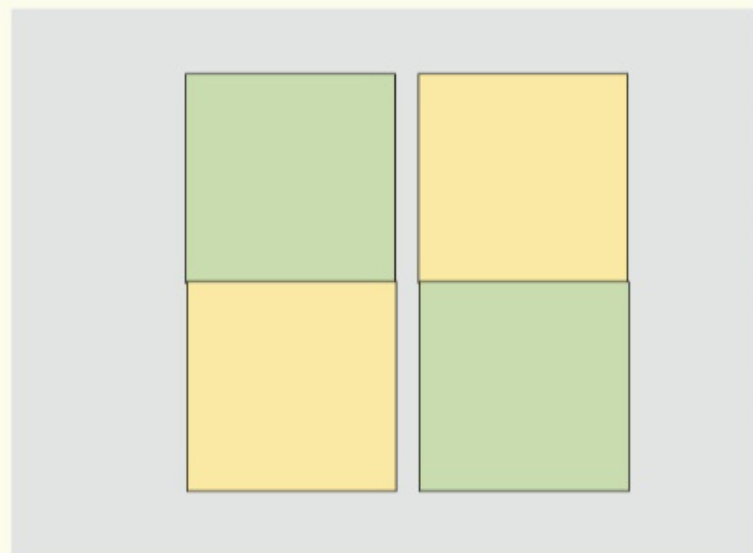
meets another. For the best results, follow our guide to ensure a neat effect. It's not the end of the world if your seams don't meet neatly, but the finished effect is much more satisfying if they do.

Making a Four-Patch block is a good way to practise neat seam sewing, so let's start with that!



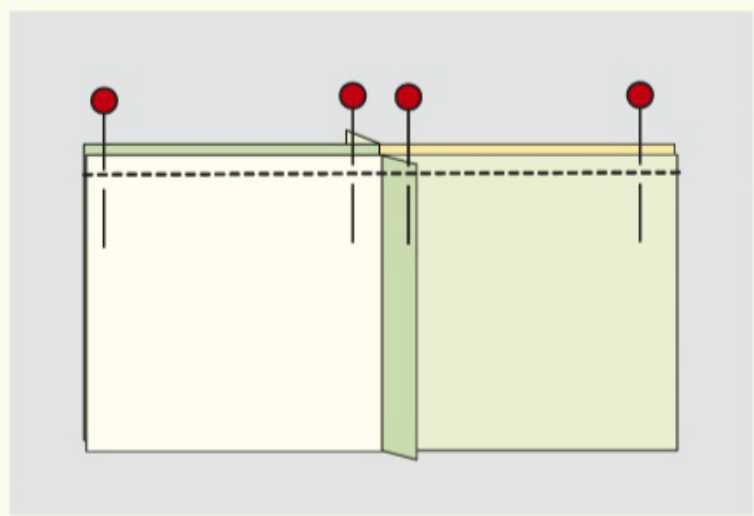
STEP ONE

Cut out four equal-sized squares of fabric – the basic elements of your Four-Patch block. You could opt for two different colours or all four can be different.



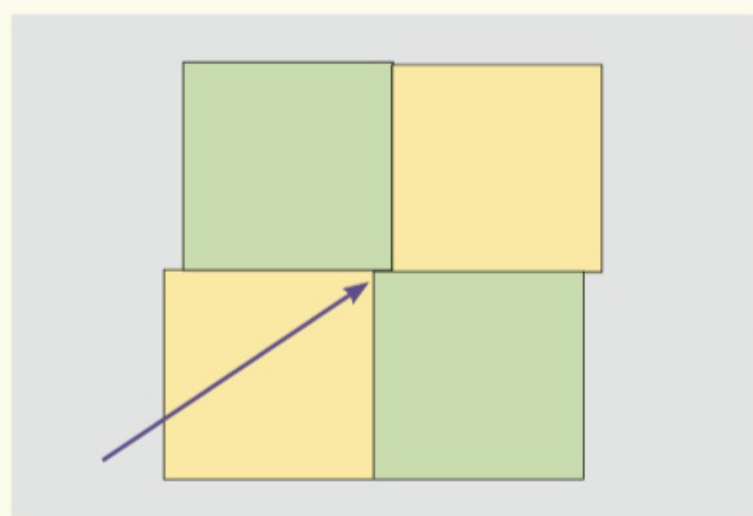
STEP TWO

Place two squares right sides together. Pin. Using a $\frac{1}{2}$ in seam, sew along the edge. Press the seam open or to one side. Repeat to make two pairs.



STEP THREE

Now put the pairs right sides together, aligning the edges at the top and bottom, and making sure the seams at the centre match neatly, like our illustration. Pin and sew the pieces together and then press the seam.



STEP FOUR

Turn block right side up. The point where all four squares meet should match up. If it looks like this, your seams must have not quite lined up evenly. No problem – grab a couple more fabric scraps and give it another go!



NESTING SEAMS

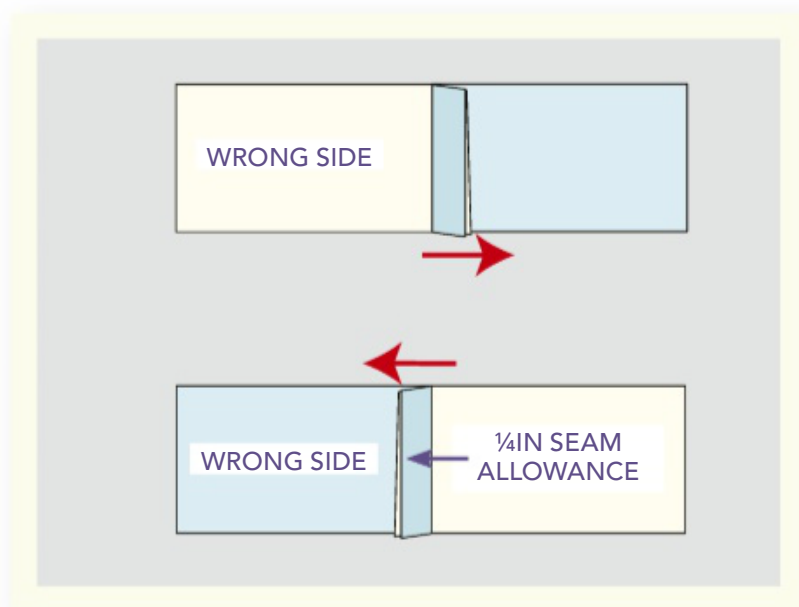
Use this nifty trick to achieve neater joins as you sew

When it comes to pressing the seams of your patchwork, there are all sorts of tricks you can try to achieve that perfectly smooth finish. Some quilters like to press their seams open, others like to press to the side. Whatever pressing method you choose, you'll find that you get the best results when your seams

are pressed and stitched so that they fit together smoothly.

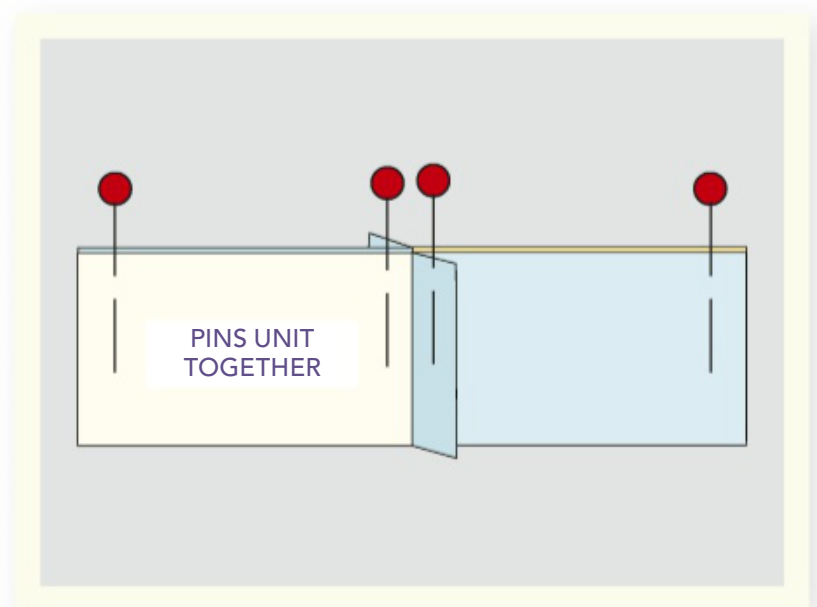
One option is to go for nesting seams. Quilt project instructions often tell you to sew your seams in opposite directions, so they'll 'nest' together neatly once joined up. This will help you to achieve perfectly pieced rows of patchwork every time.

Sewing is a whole lot easier (on you as well as your machine!) if you avoid having many bulky seams on top of each other, especially when it comes the quilting stage. It's easy when you know how... Simply follow our tried-and-tested, step-by-step guide below to get professional looking results.



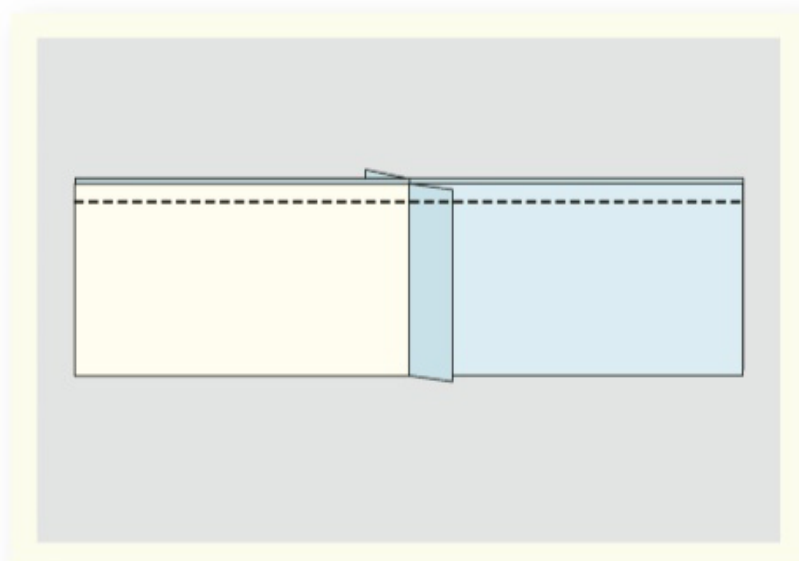
STEP ONE

Piece squares into rows. Press the seams for the rows in opposite directions (to the left in the top row, to the right in the bottom row).



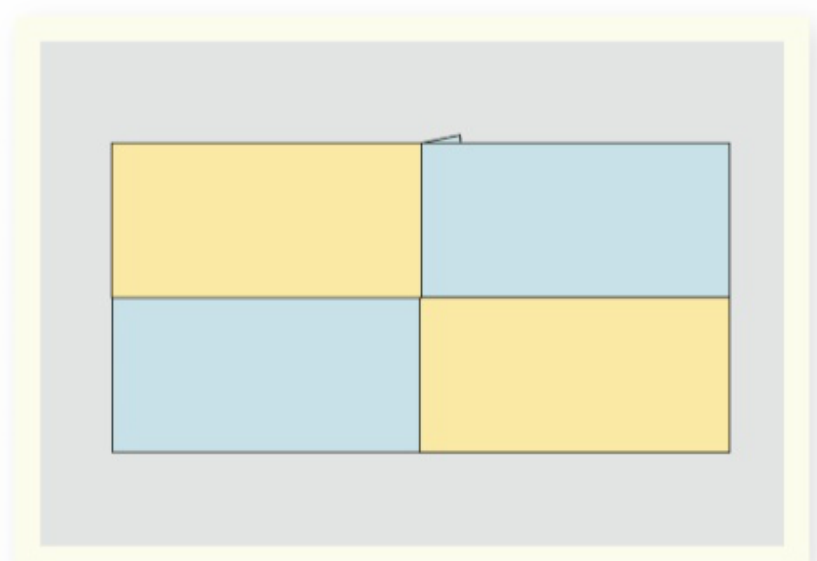
STEP TWO

Line up the rows. Roll the seams between your fingers until they lock in place. Secure with pins, especially at the seam junction.



STEP THREE

Now sew the two rows together, securing the seams in place (ensuring the seam allowances remain flat while stitching). Press the new seam (the one that you've created between the rows) open to finish.



STEP FOUR

Keep on adding more rows of patchwork in this way. With your new seam nesting skills, the front of your patchwork should look neat and flat and the back will have neatly stitched down seams - like this!

CHAIN PIECING

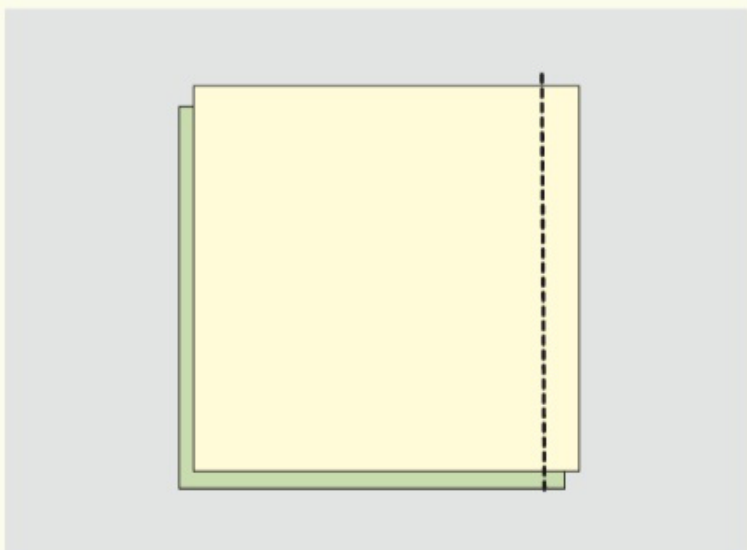
Try this speedy technique to save time when machine-stitching shapes

Often in patchwork, you'll come across a project where you have a lot of identical shapes that you need to join up – if you're making a basic patchwork piece with squares or rectangles, for example, like the one in our beginner's cushion project on page 37. Piecing them all together one at a time on your sewing

machine can take time, but there is a way to do it more quickly!

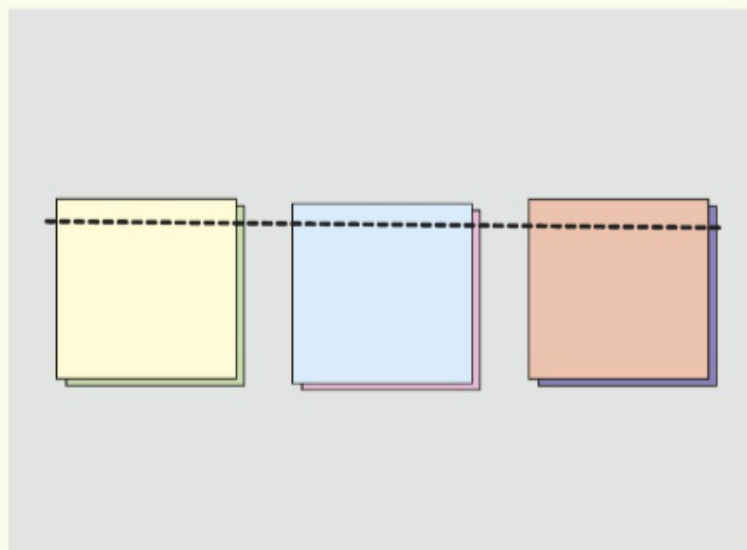
Chain piecing is a handy method that will speed up your piecing in no time, and it's really simple too. With chain piecing, you pair up shapes and then feed them through your machine one pair at a time, without cutting the thread in between.

Once you've stitched up a full chain of units, you just snip away the thread between each pair and ta-da! You've whipped up a whole batch of pieced pairs without having to fiddle around and waste time cutting your thread each time. How's that for a cunning time-saving technique?



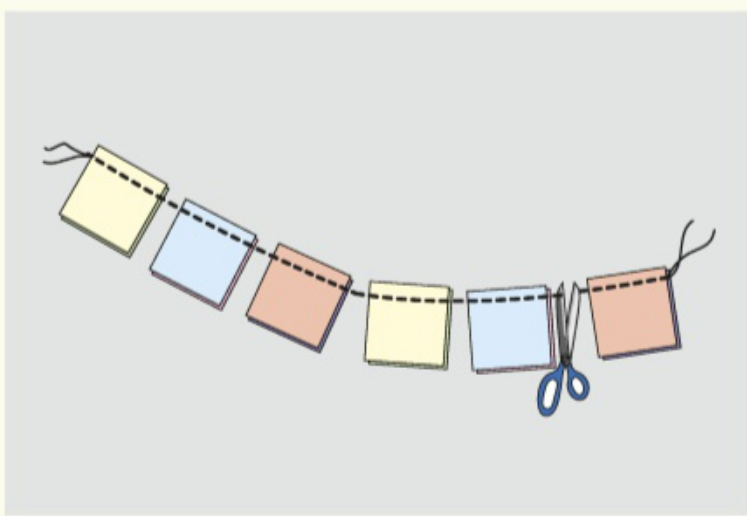
STEP ONE

Cut a batch of fabric squares, then group them into pairs. Place the first pair on your sewing machine and sew them together, leaving a seam along one side.



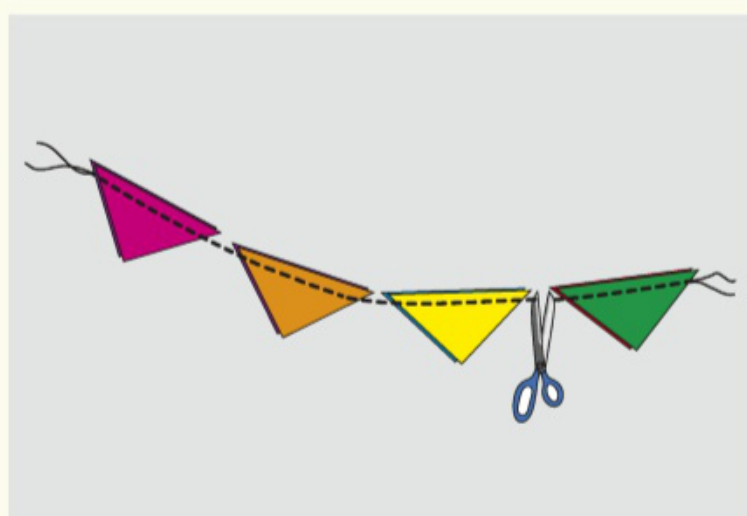
STEP TWO

Don't cut the thread, but instead lift your machine's presser foot, then position the next two pieces to be sewn on the machine, lower the foot and continue.



STEP THREE

Continue sewing pairs, then adding another, and another, until you have a whole string of sewn pairs. Simply cut the units apart when you're finished. Now press the seams and start piecing the pairs together to form rows or blocks.



STEP FOUR

You can chain piece many different shapes in this way, not just squares and rectangles, but we've used squares in this step-by-step guide to get you started. Why not try strip piecing other blocks, like Half-square Triangles? (See page 83).



Making quilts

You'll be surprised by how easy it is to make your first quilt. From sandwiching your layers to stitching and binding it all together, in this chapter we'll talk you through the basics

MAKING A QUILT

Gather-up your supplies and clear some space... it's time to learn how to assemble your materials into a quilt



When you see big, beautiful quilts on display, it's easy to wonder how you would ever be able to make a project to such a large scale. But the good news is that whether you're creating a mini make like a child's playmat, or a super-sized bedspread made from beautiful patchwork blocks, the principles of making a quilt are pretty much the same. Phew!

By now you'll already know how to create the quilt top by piecing together fabric shapes. Over the next few pages we'll talk you through how to take this top and then add batting and backing fabric to make a 'quilt sandwich', before fixing the layers together (often referred to as 'basting'), and how to finish it all off by adding binding to neaten the edges (see page 61). Let's go!

PLANING YOUR BACKING FABRIC

For the back of a quilt, plain calico is a popular choice and is often the cheapest option. Alternatively, pick a neutral cotton fabric that will complement the colours in the front of your quilt. If you'd like something more lively, or have the option of a reversible

quilt, simply opt for a busier print.

You'll find most of the fabrics at your local haberdashery come in 42–44in wide bolts. If you're making a bed quilt, this will mean you have to join more than one piece of fabric together to make the final backing piece. To avoid this, you can buy extra-wide backing fabric in 60in, 90 inch, 108in and 116in widths, but it's worth noting that the colour and print choices for these are usually more limited.

As a rule, your backing fabric should be at least 2in larger than the size of your quilt top all the way around. This allows for the fabric reducing (being pulled inwards slightly) once you've finished the quilting part of the process (the stage when you stitch through the layers).

If you'd prefer to get someone else to do the hard bit, there are seamstresses who offer a long-arm quilting service – this means you send them all the parts of your quilt and they'll assemble and stitch the quilt together for you with decorative

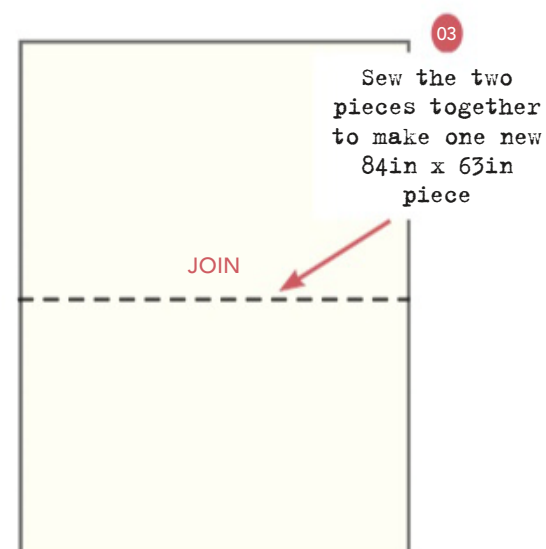
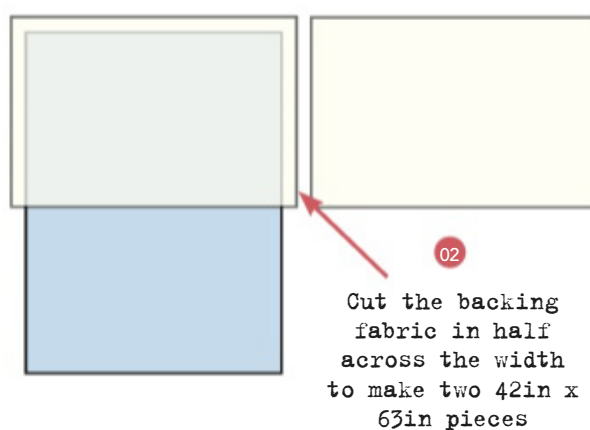
designs. If you go for this option then you'll need your backing fabric to be at least 4in larger all round than the quilt top. Prepare the backing fabric by trimming off the selvages and pressing.

Using 42in-wide fabric

If your quilt top is 42in or less on one side then you'll only need one length of backing fabric. So, for example, for a 36in x 50in quilt top, you'll need 1½yds (54in) of 42in wide fabric, leaving you with a few extra inches around all edges. If your quilt is larger than 42in, for example 59in x 80in, you'll need 3½yds of 42in wide fabric. Cut the yardage in half and then re-join along the long edges using a slightly larger seam than usual. When joined this way, they make a piece 63in wide by 84in long (less a little for the seam). This is enough for the length of the quilt. Press the seam open to keep the backing flat.

WHETHER YOU'RE MAKING A MINI QUILT (LIKE A PLAYMAT) OR A SUPER-SIZED BEDSPREAD, THE PRINCIPLES ARE THE SAME

HOW TO PLAN YOUR BACKING FABRIC



Using 90in-wide fabric

If you buy backing fabric that's 90in wide then you won't need any joins to make a 59in x 80in quilt, as the width of the backing fabric is enough for the length of the quilt (80in). As a result, you'll only need to buy a 59in length, plus a few inches extra for around the edge of the quilt, for example 1¾yd (63in).

USING BATTING

Batting is also occasionally known as 'wadding' – see page 14 for our guide to the different types you can choose from. To use batting, first shake it out and lay it flat for a day or longer to remove any creases. Some batting can be pressed with a cool iron, but take care to do a test first. Never iron polyester batting or it will melt. Cut the batting so it's a little smaller than your backing fabric but larger than your quilt top.

STARTING A QUILT SANDWICH

A quilt sandwich is made up of three layers – the patchworked quilt top, the batting and the backing fabric. The batting and backing should be several inches larger than the quilt top all around the sides, to allow for any movement when you sew the three layers together. You first need to fix the layers together, ready for stitching. This is called 'basting' the quilt. Everyone has their own favourite way of doing this, so we've listed a few different options for you to try. You might find it helps to spread everything out on the floor and use



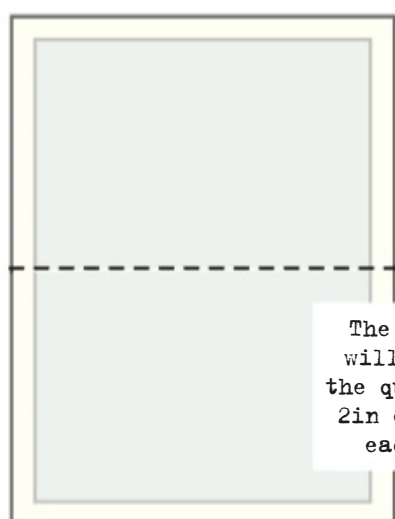
masking tape to stick down each layer to get their position right before you start to pin and baste them all together.

Tacking

With this method you secure the layers together by stitching them with rows of large, loose stitches, which you'll cut away later once the quilt is finished. The advantage of tacking your layers together is that you can place the lines of tacking close together to secure the layers really well. However, tacking can be time consuming compared to other methods.

Safety pins

With this method, small safety pins are used to fix the layers together. Special quilter's safety pins are available, which are curved, enabling you to insert them more easily. Some quilters often prefer this method as it's quicker, but it is worth noting that you may have to move the pins out of the way as you work the quilting. To pin your quilt, lay out the three layers, then insert the safety pins in a methodical order – either in a grid pattern or positioning them in the centre of each block or unit works well.



The backing will now fit the quilt, with 2in excess on each side





Spray glue

There are also spray adhesives made especially for quilting. They offer a quick way to fix your layers together, but if you need to press your quilt during the process, the heat of the iron can cause the glue to pucker your fabric. It's important to read the instructions on the pack before you start. If you do choose this method, always work in a well ventilated area and protect surfaces with scrap paper or a sheet. Lay out the backing fabric with the batting on top, then turn back half of the batting. Shake the adhesive well and spray the turned-back batting lightly from a distance of about 10in. Fold the batting back over the backing fabric and smooth in place. Repeat with the other half of the batting.

Now flip the quilt over and repeat this method to add the quilt top to the batting. Afterwards, you'll need to wash the finished quilt to remove any glue.

SECURING YOUR QUILT

Option 1: Quilting

Once you've assembled your layers

WHEN QUILTERS TALK ABOUT 'QUILTING', THEY MEAN THE BIT WHEN YOU SEW THE THREE LAYERS TOGETHER, EITHER BY HAND OR BY SEWING MACHINE

together, the next stage is to secure them in place permanently. There are two main methods you can use for this. The most commonly used method is quilting.

When quilters talk about quilting, they're referring to the actual stage of the process where you stitch the three layers together, either by hand or machine, working in straight lines or more decorative stitches. For more detailed instructions on the different methods of quilting, see our in-depth guide on page 70.

Option 2: Tying

The second method that some quilters like is 'tying' a quilt. With this option, no quilting at all is done, but instead, the batting is held in place with individually tied knots, made by hand or machine. This method creates a puffier quilt, compared to the flatter effect of quilting. Quilts can be tied simply with strong cotton or linen thread, or there are more decorative options, such as a variegated perle cotton, which looks great if you prefer to leave the knotted thread ends longer for a decorative effect. Tying a quilt is a useful when sewing with thicker fabrics, such as denim – turn to page 144 for our guide to sewing with other fabrics.

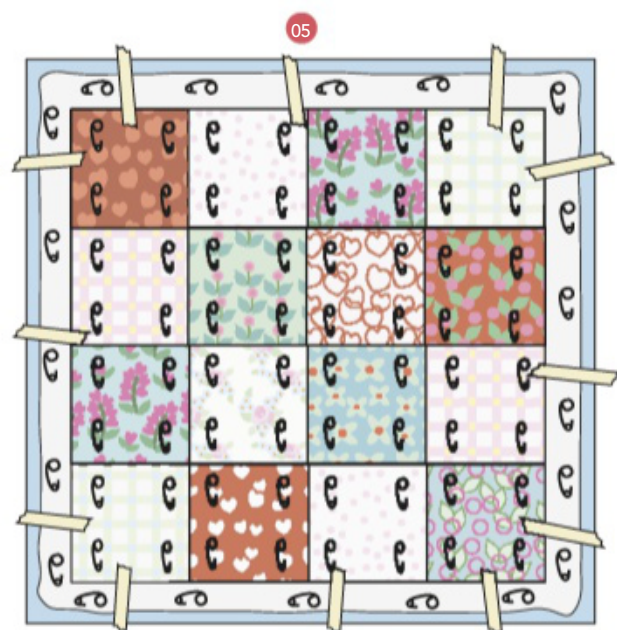
If you're tying your quilt, use pins or safety pins to mark where you want the ties to be. Usually it's easier to position the ties in the middle of units or blocks, to avoid going through too many thick seams. How close you place the ties together depends on the thickness of the batting you're using but about 4–6in apart is fine. Next, take some thread and a sturdy needle and start from the back of the quilt. Leaving a long tail of thread, make a stitch through all the layers, once or twice depending on the strength of your thread. Remove the needle and tie the ends securely together at the back of the quilt. Trim away any thread ends or leave them long for a decorative effect.

If you'd like your thread ends to show on the front of the quilt, or want to tie the ends in a little bow, then start the stitch from the front. To tie your quilt using a sewing machine, simply sew on the spot several times and then trim the thread ends close to the back of the quilt.

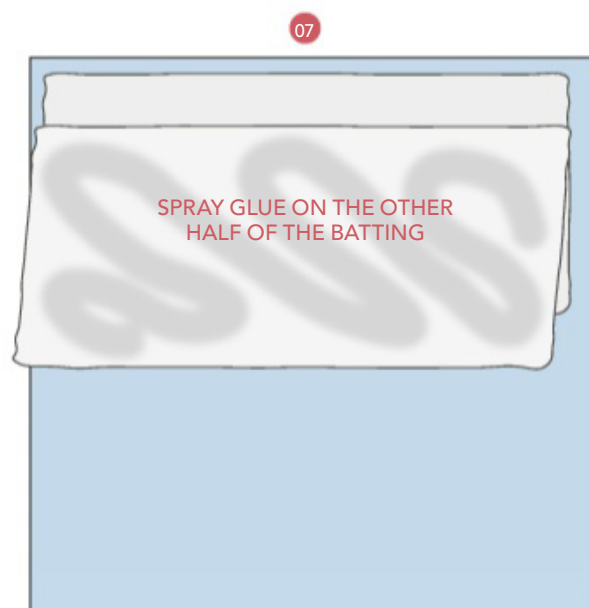
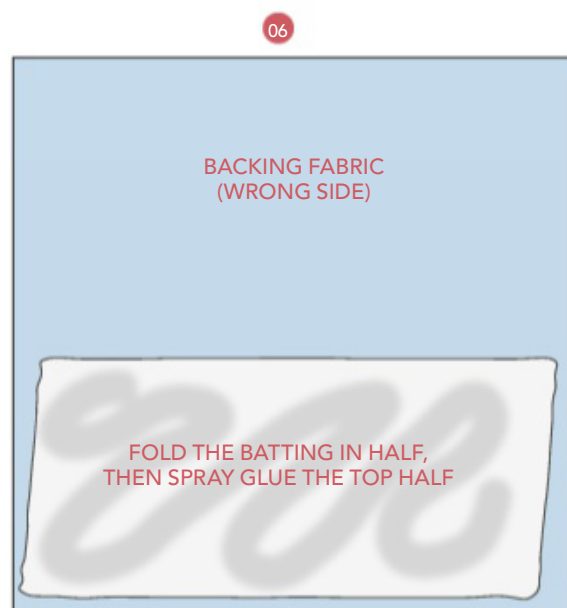
TO FINISH, ADD BINDING!

So you've made a quilt sandwich, secured the layers together and stitched it all in place using our quilting guide. Now for the finishing touch – tidying up those messy edges! Binding finishes off a quilt

HOW TO PIN A QUILT



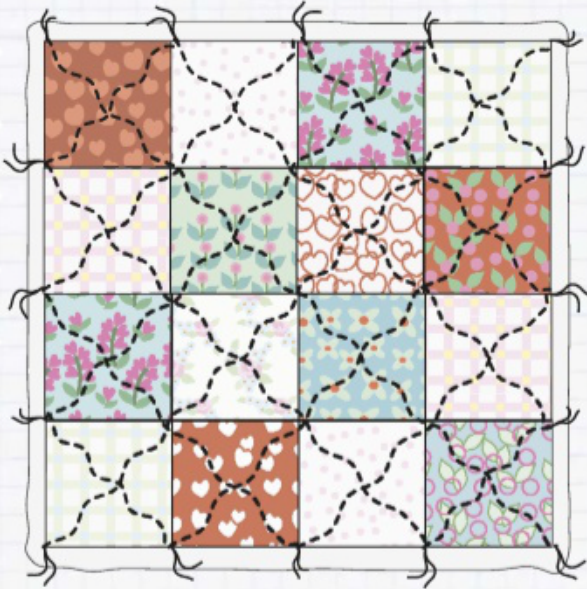
HOW TO GLUE LAYERS



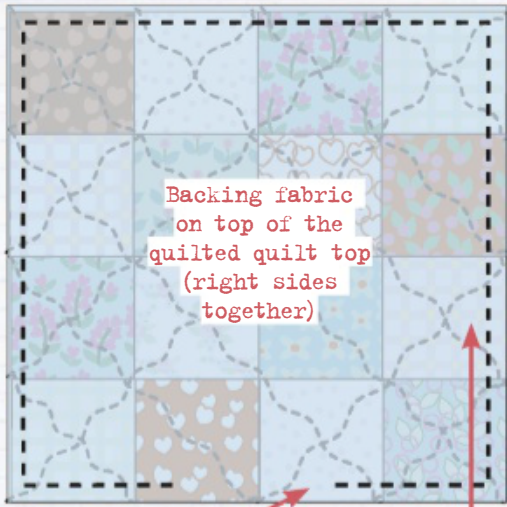
beautifully, acting as a 'frame'. It's also a very practical addition as it protects the edges of the quilt from wear and tear. Quilters usually use binding strips that are cut on the bias, that is diagonally across a piece of fabric, which gives the strips more stretch. However, if your quilt is square or rectangular you don't need bias strips, just straight-cut ones. If your quilt has curved corners or a scalloped edge then bias-cut strips would be useful. You can buy binding ready to use or make your own (see page 61). You can find ready-made binding in sewing stores, which is a quick option, but the colour choices are limited and the binding is normally a single layer, which isn't as durable as a double-fold binding. You can also now increasingly get patterned fabric bindings, too. Most quilters prefer to make their own binding as they can then choose the fabric to suit their quilt, and also create a double-layered binding, which is more hardwearing. If you make your own binding you can also use up any scraps or offcuts of fabrics. Whether ready-made or home-made, binding is sewn to the quilt in the same way. When starting out, it's best to work with right-angled corners, or turn to page 69 for how to add mitred corners. There is also a method known as self-binding, where the backing material is cut 2in (5cm) larger than the quilt top, folded over and tucked inside itself before being stitched in place.

How to 'bag out' a quilt

WHY NOT TRY THIS QUICK AND EASY METHOD?



Work the quilting through just the quilt top and batting



Leave gap for turning through
Sew together all round the edge

STEP 1 Press your finished quilt top. Cut a piece of batting a couple of inches bigger than the top and fix the two layers together by pinning, tacking or gluing, depending on your preferred method.

STEP 2 Now quilt by hand or machine through these two layers. Pull all your thread ends through to the back, tie them off and trim the ends. Neaten the edges of this piece as well as any loose threads (they will be sewn into the final edging seam, so there's no need to tie them off).

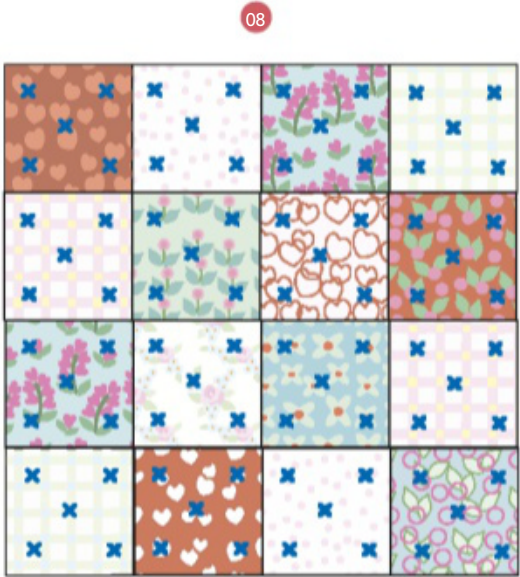
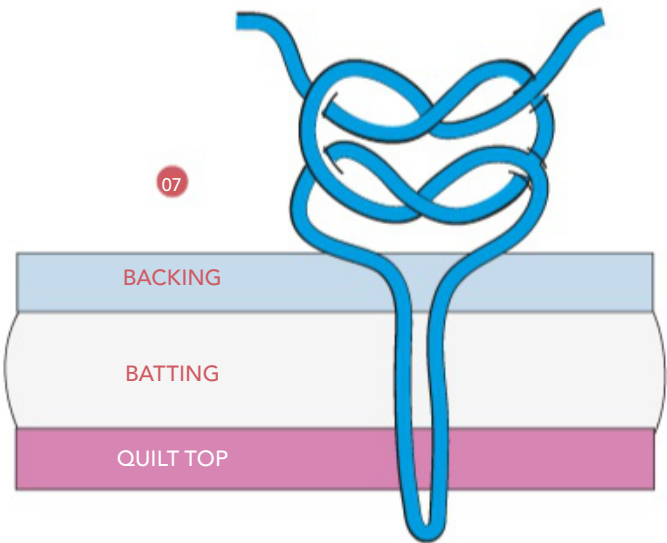
STEP 3 Cut the backing fabric to measure the same size as the quilt top and place the two layers right sides

together (so the wrong sides are on the outside). Sew together all around the edge using a $\frac{1}{4}$ – $\frac{3}{8}$ in seam, leaving a gap of about 10–12in that you can turn the quilt through.

STEP 4 Clip the corners to reduce bulk, being careful not to snip through the stitches then turn the quilt right way out. Press the quilt and all seams carefully, then turn in the edges of the gap and slip stitch closed (see 'how to slip stitch' below).

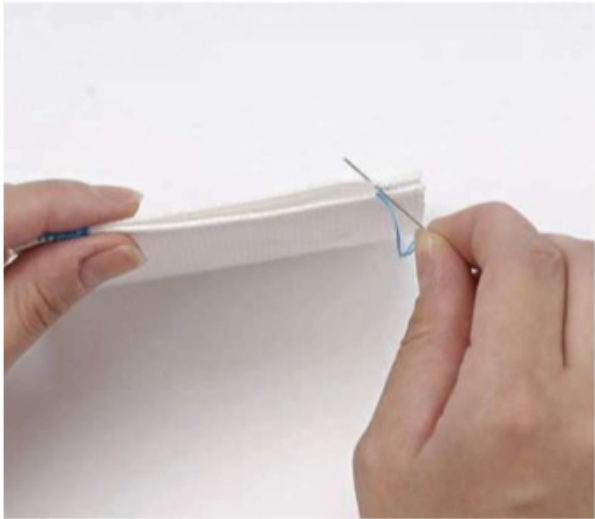
STEP 5 If desired, fix the backing fabric more securely by adding further lines of quilting through all three layers, or by tying the quilt together at regular intervals.

HOW TO TIE A QUILT



Position the ties at regular intervals, as shown here

HOW TO SLIP STITCH



Slip stitch is used to finish off turning seams. Make small stitches close to the seam, alternating between each of the sides.



Baby quilt

Make your first quilt a special one – simple squares and strips unite to form a heartfelt heirloom for a new arrival

BY ALICE HADLEY

You will need

MATERIALS

- Linen fabric: 1yd
- Assorted print fabrics: one hundred and sixty (160) $2\frac{1}{2}$ in squares
- Binding fabric: $\frac{3}{8}$ yd
- Batting: 34in x 46in
- Backing fabric: 34in x 46in
- Embroidery thread (for quilting)

FINISHED SIZE

- 30in x 42in approx.

NOTES

- Seam allowances are $\frac{1}{4}$ in, unless otherwise stated.
- WOF = width of fabric.
- Alice used a strip roll to cut all of the print fabric squares, and bind the quilt (with several lengths of fabric left over!).
- Finish the raw edges of the linen fabric with a zigzag stitch, to prevent fraying.

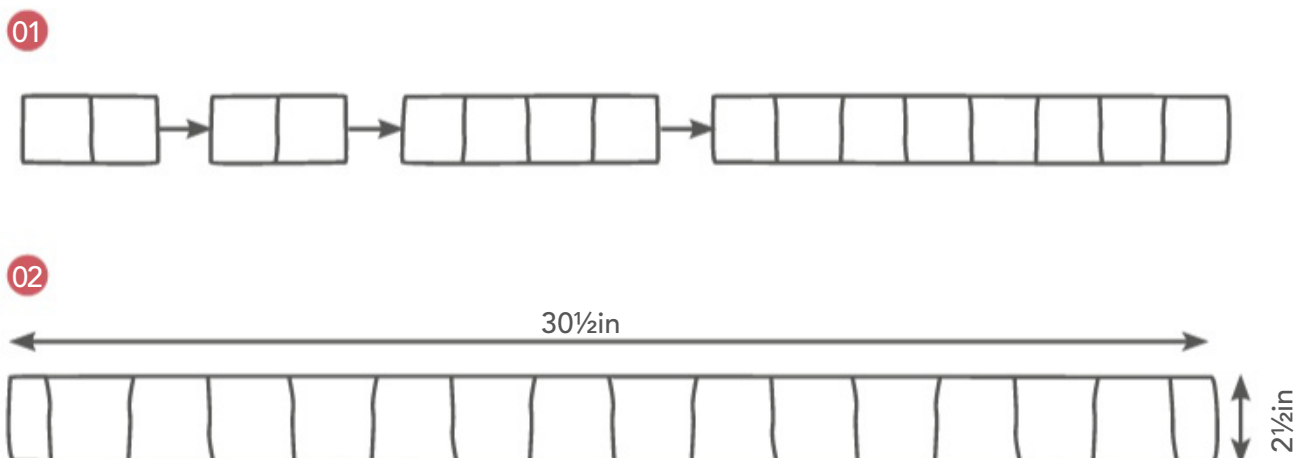
CUTTING OUT

- 1 From the linen cut:
■ Eleven (11) $2\frac{1}{2}$ in x $30\frac{1}{2}$ in pieces.

- 2 From the binding fabric cut:
■ Four (4) $2\frac{1}{2}$ in x WOF strips.

PIECING THE ROWS

- 3 Arrange your fabric squares in ten rows of sixteen squares. If your fabrics feature directional prints, take care to position them all the correct way up. Sew the squares together in pairs, then sew the pairs together, repeating until you have pieced each row (Fig 1). Trim 1in from each end block – each row should measure $2\frac{1}{2}$ in x $30\frac{1}{2}$ in (Fig 2).





4 Lay out your quilt top, placing a linen strip at the top and bottom of the quilt, and alternating a print row with a linen row, as shown (Fig 3). Sew the rows together.

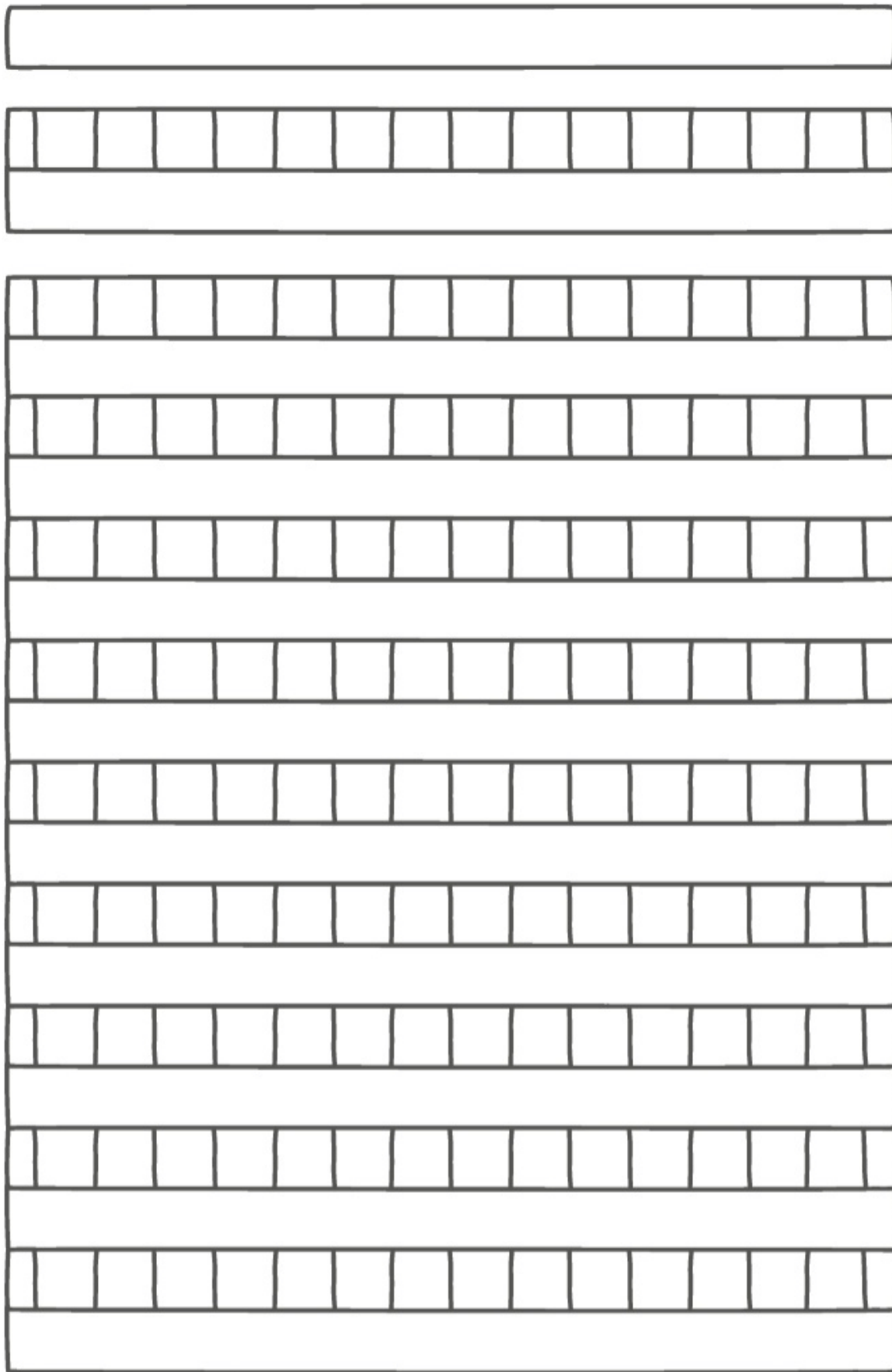
FINISHING THE QUILT

5 Place your quilt top on your batting and baste in place. Quilt as desired. Alice used three stands of embroidery floss to stitch an 'X' in the corner of each pieced row, tying at the back of the batting to secure (Fig 4). Remove your basting stitches or pins.

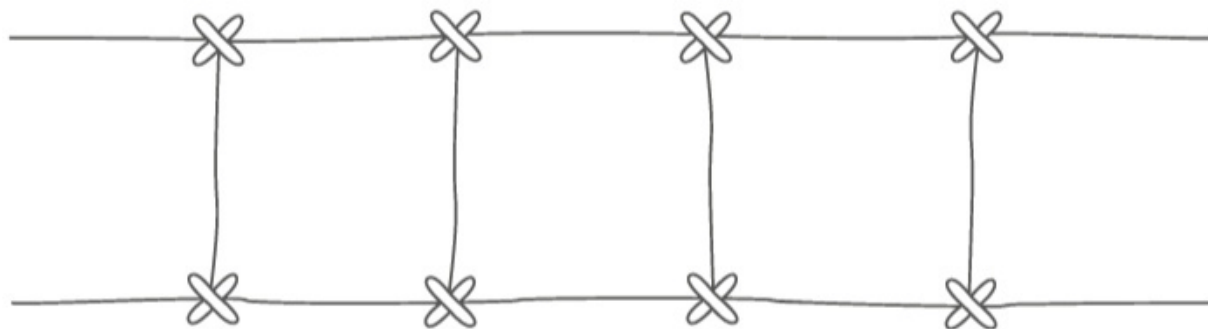
6 Place your quilt on top of your backing fabric, wrong sides together. Baste using your preferred method – we pinned and then ran a line of basting stitches around the outer edges of the quilt (these stitches were hidden by the binding). Square up the quilt top and trim away excess batting and backing fabric.

7 Join the binding strips end-to-end to make one long length. Use to bind the quilt, taking care to mitre the corners (page 69). We used four different print fabric strips to give our quilt a fun patterned binding.

03



04



Love the look of hand quilting, but simply don't have the time? Try our twist on tying!



COTTON +STEEL

A division of RJR Fabrics, Cotton+Steel create fresh and fun prints that mix and match effortlessly across its collections. Contemporary designs are screen printed in Japan, on quilting cotton, lawn, rayon, double gauze, brushed twill and more, to provide plenty of options for the creative quilter. See the brand's full set of designs and stay up-to-date with the latest fabric releases at cottonandsteelfabrics.com



QUILT SANDWICH

Layering up your quilt top, batting and backing is easy. Here's how...

So you've finished your quilt top and have taken a trip to the fabric shop to stock up on your backing fabric and batting. Now how do you turn it all into a gorgeous finished quilt?

Your first step is to make a 'quilt sandwich'. This is the term quilters use to describe a layering of the quilt top,

batting and backing. Start the process by cutting your batting and backing so that they are several inches larger than the quilt top all around, to allow for any movement when quilting.

Then before making your sandwich, give your quilt top a final pampering by pressing it well on both sides, checking

the seams are pressed neatly and in the right direction, and trimming any trailing threads. The sandwich can be fixed together in various ways: with pins, basting spray or by loosely sewing (tacking) it – see our feature on page 52 for more details. We've used the tacking method in the example below.



STEP ONE

First, prepare and press the backing fabric. Lay it right side down on a flat surface and carefully smooth it out with your hands.



STEP TWO

Lay the batting on top of the backing and smooth out any wrinkles with your fingers. Make sure you can see some backing fabric all around the edges.



STEP THREE

Lay the pressed quilt top on top of the batting, right side up, with the backing and batting showing all the way around. Temporarily fix the layers to the batting with masking tape.



STEP FOUR

Tack all three layers together with long lengths of thread, working from the centre out in a grid pattern, with lines about 4in (10cm) apart. Alternatively, use pins or safety pins to secure the layers.

MAKING BINDING

Finish your quilt in style with beautiful DIY edges

The binding you make for your quilt can change the whole look of your finished creation. Consider the colours and patterns in the quilt and then select

a fabric that will enhance or contrast with these. Think of it as your quilt's frame. Your binding needs to be strong and hard-wearing, so opt for a 100% cotton

fabric that will survive handling. Before transforming your chosen fabric into the binding, it's important to work out how much you need.

Measure the quilt all around the edges and then add 10in (25cm) extra – you'll need the excess! If you're making your binding from a single fabric, buy the full

width of the fabric – 42 to 44in (106 to 111cm wide) – rather than a pre-cut piece, so you don't end up with too many seams to sew to make the full strip.

Finally, take your time with the hand sewing. This should be a gratifying experience, so make yourself comfy and enjoy the beauty of your quilt as you go!



STEP ONE

Cut fabric strips across the width of the fabric. For a single-fold binding the strips should be $1\frac{1}{2}$ in wide. For double-fold, the strips should be $2\frac{1}{2}$ in wide.



STEP TWO

Using $\frac{1}{4}$ in seam allowances, join the strips together to the required length, piecing at right angles to create a diagonal join once laid out flat.



STEP THREE

Press the seams open, then press the binding in half, with wrong sides together. Pin the raw edge of the binding to the raw edge of the right side of your quilt sandwich, then machine stitch it in place around all edges.



STEP FOUR

Fold the binding over to the back of the quilt and hand stitch it in place, with all raw edges and threads inside. To finish your corners really neatly, sew them with mitred corners – find out how on page 69.



Simple banner

Pick small-scale ditsy prints for this easy-peasy patchwork banner finished with a tassel trim

BY ANNA MARIE GALVIN

You will need

MATERIALS

- Four (4) print fabrics: one (1) fat eighth of each
- Backing fabric: 16in x 20in
- Binding fabric: 12in x 22in
- Batting: 16in x 20in
- Matching tassels
- One (1) copy each of Template One, Template Two and Template Three.

NOTES

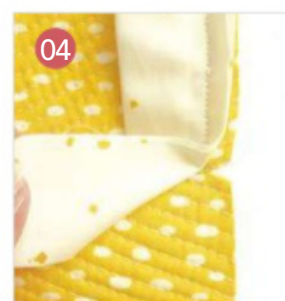
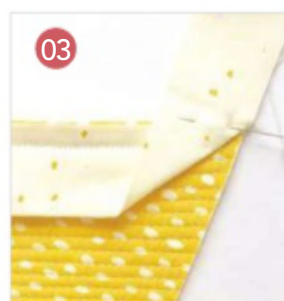
- Use a 1cm ($\frac{3}{8}$ in) seam allowance.
- Find the templates for this project on page 161.

FABRICS USED

We used a selection of fabrics from the Day Trip collection by Dana Willard for Art Gallery Fabrics.

CUTTING OUT

- 1 From Fabric A (yellow) cut:
 - Two (2) pieces using Template One for row 2 right and row 5 left.
 - Two (2) pieces using the reverse of Template One for row 5 left and row 2 right.
- 2 From Fabric B (green) cut:
 - One (1) piece using Template One for row 3 right.
 - One (1) piece using the reverse of Template One for row 3 left.
- 3 From Fabric C (floral) cut:
 - One (1) piece using Template Two for row 1 right.
 - One (1) piece using the reverse of Template Two for row 1 left.
- 4 From Fabric D (taco print) cut:
 - Two (2) pieces using Template Three for row 4 right and row 4 left.



- 5 From the binding fabric cut:
 - Five (5) $2\frac{3}{8}$ in x 22in strips.

PIECING THE BANNER TOP

- 6 Place the row 1 and 2 left pieces right sides together. Make sure that the pieces overlap on both sides by $\frac{3}{8}$ in, and pin. Sew together, starting where the two pieces intersect (Fig 1). Repeat to sew the row 3 left piece on top of the attached row 2 left piece.

- 7 Repeat this process to attach the row 4 left piece, then the row 5 left piece until you have completed the left-hand side. Repeat to make the right-hand side (Fig 2). Place the two sides of the banner right sides together and pin in place, matching seams. Sew the two sides together.

ASSEMBLING THE BANNER

- 8 Place the backing fabric wrong side up then lay the batting centrally over it, with the assembled banner right side up, centrally on top. Secure the three layers together with safety pins or large tacking stitches. Quilt the three layers together using a walking foot. It is best to quilt densely as this will give greater rigidity to the banner. Trim the backing and batting in line with the banner top.

MAKING THE BINDING

- 9 Place two binding strips right sides together at right angles. Mark a diagonal line corner to corner, stitch along the line and trim a $\frac{1}{4}$ in seam allowance. Repeat this to join all the binding strips together. Press it in half lengthways with wrong sides together.

BINDING THE BANNER

- 10 Place the binding strip against the quilted front, matching raw edges. Leaving 6in loose, stitch the binding to the banner. When you reach a right-angled corner, stop stitching $\frac{1}{4}$ in from the edge.
- 11 Fold the binding upwards and finger press the crease, then fold the binding strip back downwards, so the binding fold is at right angles to the raw edge. Pin in place and continue to sew the binding on as before, starting $\frac{1}{4}$ in from the binding fold. Where corners are greater than 90-degrees, stop stitching $\frac{1}{4}$ in from the banner edge. Fold the binding straight up, and insert a pin perpendicular to the raw banner edge (Fig 3).
- 12 Fold the binding down over the pin. The fold of the binding will form a 90-degree angle with the next raw edge of the banner. Continue to sew the binding as before. When you reach the bottom inner angle, stop sewing where the two halves of the banner meet. Snip a notch then pull the next section of the banner to be bound inwards so the raw edge of the banner forms a straight line (Fig 4). Stop stitching 6in from the starting point. Pin the ends so they fit across the banner then stitch right sides together and trim.
- 13 Fold the binding over to the back and topstitch or whipstitch into place. Knot the ends of a length of string and slip stitch to the back of the banner for hanging. Stitch the tassels to the bottom edge.

ALL ABOUT QUILTING

Once you've finished your perfectly pieced quilt top, it's time to transform it into a quilt. Here's how to add texture and secure your layers

When we talk about 'quilting' we don't just mean making a quilt. We're actually talking about the straight or decorative stitching that you sew through all three layers of your quilt sandwich to secure them, and to add depth and texture.

Additionally, if the layers of your project include batting (a padded layer, also known as wadding), you'll need to quilt to make sure it doesn't fall apart in the wash later on. Decorative quilting, however simple, is where a quilt springs to life, adding surface texture and embellishment to your design. There are many quilting options out there for you to try – you can stitch by hand or machine, stitch 'in the ditch' in straight lines, sew geometric patterns or get creative with free-motion stitching (see page 149). But first, here are the basics...

WHAT PATTERN SHOULD I QUILT?

When you're starting out, straight-line quilting is easiest. You'll only need minimal marking before you get stitching and you can gradually build up

patterns as you go. The following are just a few of our favourite techniques.

IN-THE-DITCH QUILTING

1 Follow the seam lines of your patchwork blocks or the smaller units that make up the blocks. Most quilters stitch in the ditch with a machine, but you can easily stitch by hand if preferred.

2 In-the-ditch quilting can be the main stitched design, or you can use it to secure the basic areas of a quilt before you go on to add more detailed stitched patterns across the quilt.

Outline or contour quilting

3 Follow the patchwork or appliqué shapes in your quilt top. Work a small distance away from the seams usually $\frac{1}{4}$ or $\frac{3}{8}$ in, keeping a consistent distance for a neat effect. If you're quilting by machine, it helps to use the width of the machine foot as a guide.

Grid or crosshatch quilting

4 Quilt in parallel lines in a grid pattern or diagonal crosshatch pattern. This is very easy and great for adding interest to plain

fabric sections. If you're quilting by hand, mark the lines lightly with a pencil or make creases first.

Echo quilting

5 This is similar to contour quilting but you repeat the shape lines again and again in an outwards direction, rippling out and following the shape. This is useful for outlining appliqué motifs.

HOW TO MARK A DESIGN

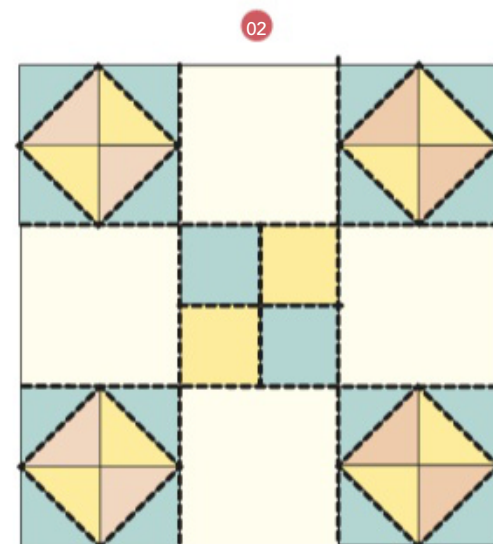
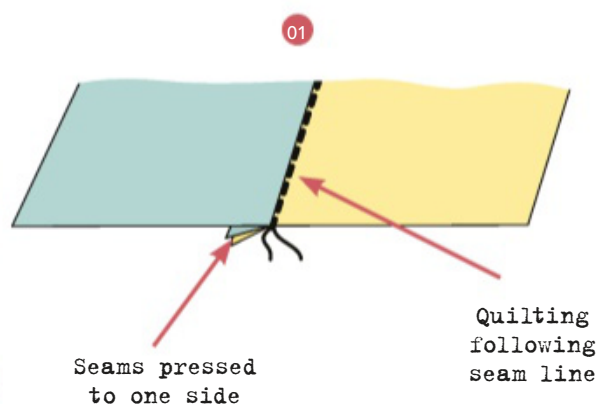
For a neat finish, mark the patterns you want to quilt before you start stitching. For in-the-ditch quilting or following designs in your patchwork you may not need marks, but for other techniques it works as a handy guide.

Simple quilting lines can be marked with a ruler and pencil or erasable pen, alternatively run tailor's chalk against the edge of strips of masking tape. Another option is to use a 'hera' marker or blunt needle to make a temporary crease, which you then quilt over.

Test your marking tools first – how well do they mark? Do the marks come out easily after you've stitched along them?



IN-THE-DITCH QUILTING



And take care – some marks are fixed by the heat of an iron! Here are a couple of basic methods...

Tracing a design

With light-coloured quilt tops you can trace your design directly on top before you add the batting and backing. First draw the design at its correct finished size on to some paper in a dark pen or pencil. Place or tape this against a light source (for small projects, you can use a window, while for larger ones it's best to use a light box), then place or tape your quilt top over it. Trace the pattern on to the fabric using a light pencil or erasable pen. If you're tracing part of the pattern in stages, reposition the pattern and fabric again and again until you've marked the whole quilt top.

Marking with templates

Another option is to make pattern templates from clear plastic or thin card. Templates are often provided with quilting projects in books, but you can always raid your kitchen for household items that make handy shape templates – drinking glasses and cookie cutters work well! Place the template onto the fabric and mark lightly around the outline with a marker. If you're repeating a shape, make sure you line it up correctly each time. Templates are especially handy if your design includes circles or curves.

Using plastic stencils

You can buy plastic stencils in all shapes and sizes that are useful for marking quilting patterns. Once you've chosen your stencil, make sure it fits into the



space you want to mark. Fix the quilt top on a firm surface, place the stencil in position and use a marker to draw along the cut-out lines on the stencil. If you need to repeat the pattern for a border, take care to line up your pattern as you move the stencil – most stencils have little marks to guide you.

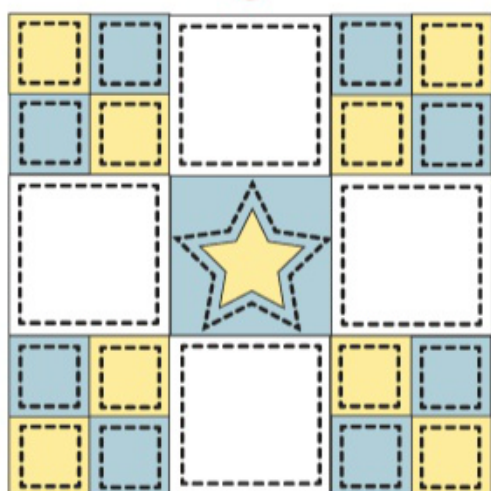
AND FINALLY...

So you've finished your quilting, what next? Remove any tacking or safety pins

and hide any pesky thread ends by tying them off and burying them in the batting. If your thread ends are at the sides of the quilt you can leave them, as your binding will tidy them up later on. Press your quilt on both sides and trim the edges of all three layers so they're even with the quilt top all the way around. Check your quilt is straight and right-angled, then you're ready for the final stage – binding! See page 61 for our helpful step-by-step guide to binding a quilt.

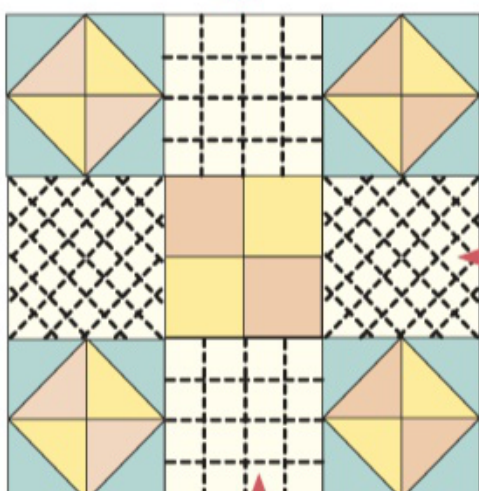
OUTLINE OR CONTOUR QUILTING

03



GRID OR CROSSHATCH QUILTING

04

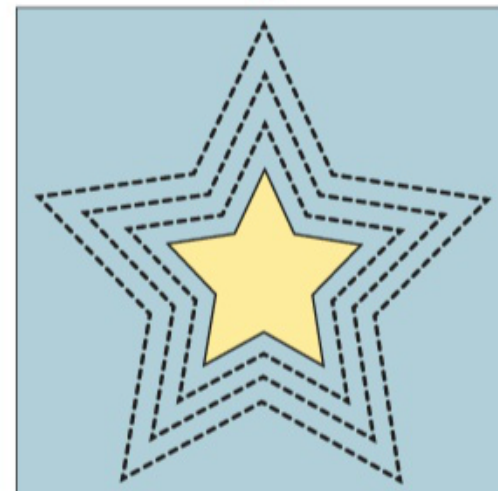


Grid quilting

Cross-hatch quilting

ECHO QUILTING

05





Make-up roll

Keep your tools and notions (or must-have make-up!) safe and sound in a handy quilted wrap

BY JESSICA ENTWISTLE

You will need

MATERIALS

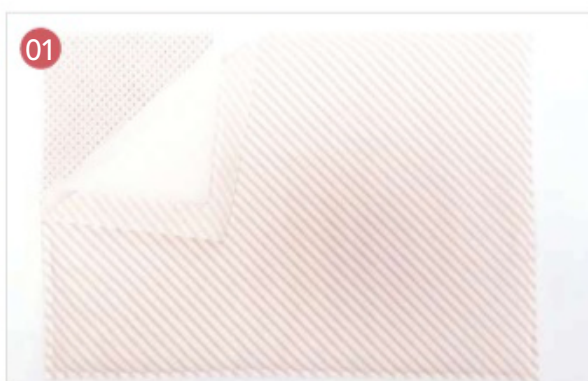
- Main fabric: 14in x 20in
- Contrast fabric: 18in x 22in
- Batting: 10in x 14in

NOTES

- Use a 1cm ($\frac{3}{8}$ in) seam allowance

FABRICS USED

- All fabrics are from the Les Petits collection by Amy Sinibaldi for Art Gallery Fabrics.
- Main fabric: Petits Stipples in Rose.
- Lining fabric: Petits Strokes in Rose.



CUTTING OUT

- 1 From the main fabric cut:
 - One (1) $9\frac{7}{8}$ in x $13\frac{3}{4}$ in outside piece.
 - One (1) $9\frac{7}{8}$ in x $13\frac{3}{4}$ in pocket piece.

- 2 From the contrast fabric cut:
 - One (1) $9\frac{7}{8}$ in x $13\frac{3}{4}$ in lining piece.
 - Two (2) $1\frac{5}{8}$ in x $21\frac{5}{8}$ in ties.
 - Three $1\frac{5}{8}$ in x $19\frac{3}{4}$ in binding strips.

ASSEMBLING THE LAYERS

- 3 Place the outside fabric right side down, with the batting then the lining right side up on top to create a sandwich (Fig 1).

- 4 Sew the three layers together all the way around the edges, using a $\frac{1}{4}$ in seam allowance to hold them together.

ADDING THE POCKET

- 5 Fold the pocket piece in half lengthways with wrong sides together. Press. Pin the pocket to the bottom of the lining side of the fabric sandwich with the folded edge at the top and raw edges aligned. Stitch into place down the sides and along the lower edge using a $\frac{1}{4}$ in seam allowance. Using an erasable

fabric marker, draw a vertical line $1\frac{1}{4}$ in in from each short edge, from the top of the lining to the bottom of the pocket. Draw more vertical lines at the points you want your make-up brushes to be stored. Sew along the lines to create the individual pockets (Fig 2).

ADDING THE TIES

- 6 Take one tie and fold the long edges wrong sides together into the centre and press. Unfold then fold the raw edges so they meet at the centre crease. Fold in half again to encase the raw edges and press.

- 7 Topstitch down the length to hold the tie together. Tie a knot at one end. Repeat to make the other tie. Pin then sew the two ties on top of each other centrally along the right short edge of the roll, with the ties facing inwards along the roll exterior (Fig 3).

BINDING THE EDGE

- 8 Sew the short edge of the binding strips right sides together to create one long strip. Place the strip right sides together along

the bottom edge of the pocket, matching raw edges, with the short end at the centre of the bottom edge. Starting 2in in from the raw short edge, sew the strip in place, stopping $\frac{3}{8}$ in from the pocket's short edge.

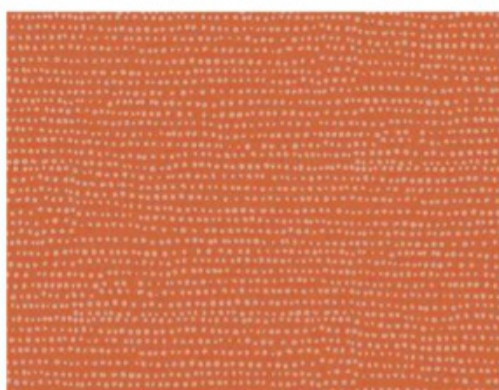
- 9 To mitre the corners, fold the strip up at an angle where the stitching ends. Keeping the top edge straight, fold the strip back down along the next side of the fabric layers. Pin into place. Start sewing the second side from the top edge, sewing over the folded corner. (Read more about this on page 69).

- 10 Continue sewing the strip to the fabric layers all the way around in this way until you reach the start of your sewn-on binding, but leave a 2in unsewn edge. Join the two raw strip ends together and trim so they fit. Sew into place (Fig 4).

- 11 Turn the strip over to the outer side then fold and press the other long edge under. Slip stitch in place to bind and enclose the raw edges to finish.

DEAR STELLA

When it comes to finding hero prints for your quilting and patchwork projects, Dear Stella's edgy collections are a must. Carefully curated into themed ranges, each one includes several feature prints which are then brought together with a selection of smaller, harmonious designs that allow the main prints to really shine. Check out its forthcoming ranges at dearstelladesigns.com



MITRED CORNERS

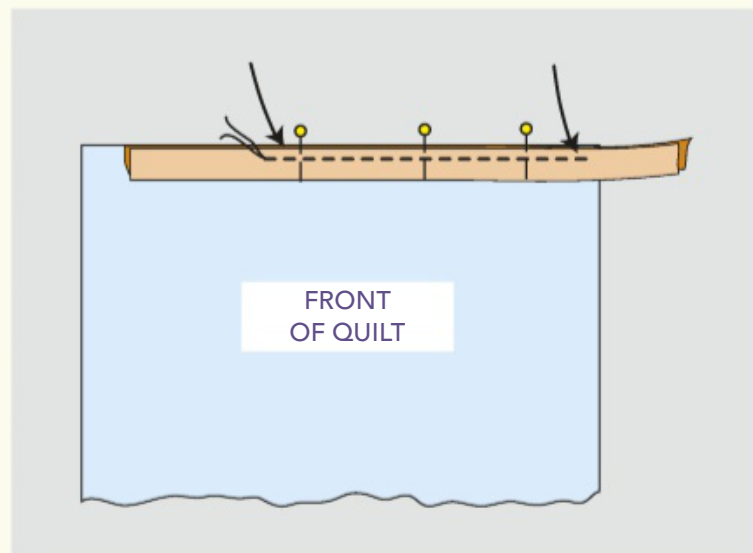
This method offers a neat way to attach your binding to your quilt

When you start thinking about ways to attach your binding to your quilt, you may feel there are almost as many options as there are styles of quilting.

As a quilting novice, it's worth settling on one simple and effective method and getting really good at it. Trust us, your projects will thank you for it! One of the

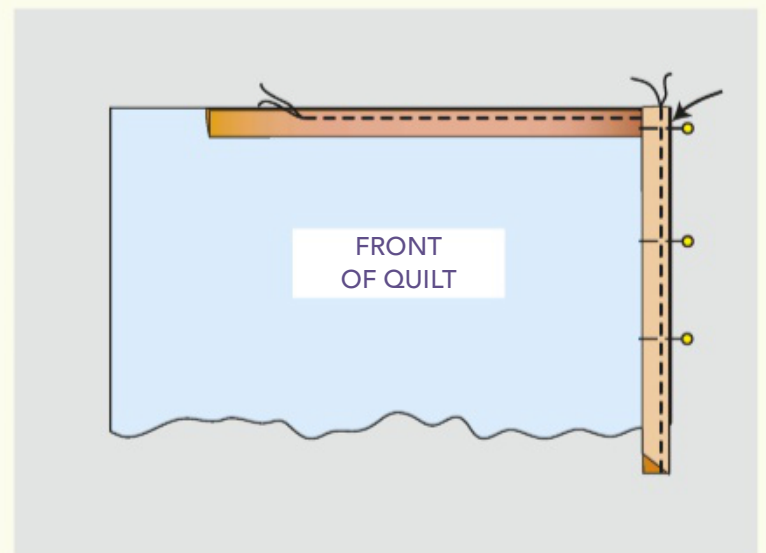
most popular techniques is continuous double-fold binding with mitred corners, and it's popular with good reason – the results look great. Here we've used a method with a starting width of 2½in, but you can use a similar process to attach single-fold binding if you prefer. Before you get stuck in you'll just need to square

up the edges of your finished quilt, and then prepare sufficient binding to go all around the quilt (see our guide on how to make binding on page 61). Once that's all done, you're ready to attach the binding to your quilt and create beautifully neat corners. Here's our foolproof guide for achieving the perfect finish, every time...



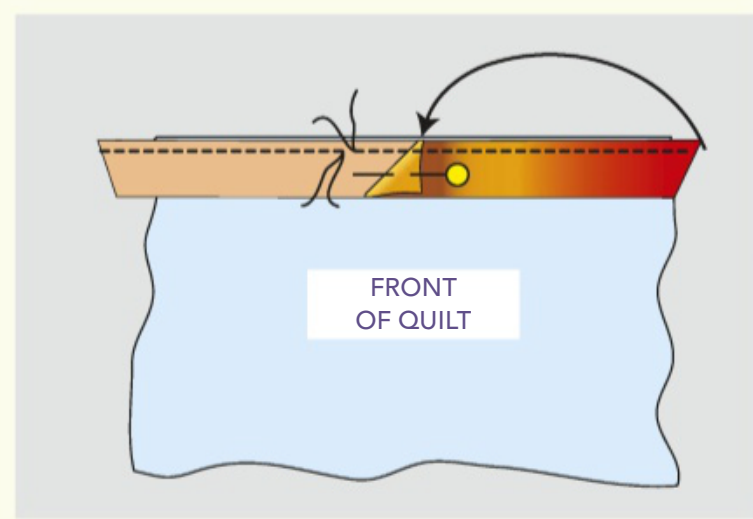
STEP ONE

Pin the raw edge of the folded binding along one side of the quilt front. With a ¼in seam, sew it in place 6in from the end. Sew up to ½in from the corner.



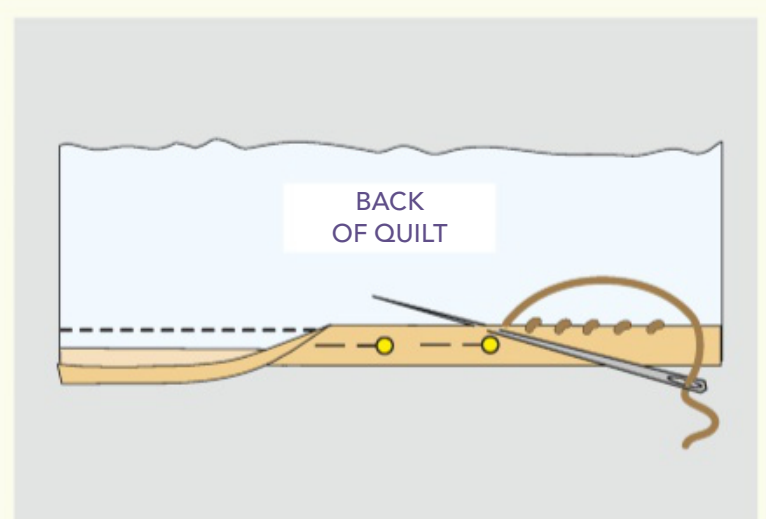
STEP TWO

Fold the binding up then down, pinning in place – this is the mitre. Sew from the top to within ¼in of the next corner. Repeat and continue around the quilt.



STEP THREE

Leave about 6in of binding unsewn at the end. Trim the excess so the ends overlap by 2in. Turn over a corner at the end at 45-degrees and pin in place. Finish stitching binding on the quilt front.



STEP FOUR

Now turn the binding over to the back of the quilt all around, pinning in place and creating neat mitres at each corner. Slip stitch in place all around, using matching sewing thread and tiny stitches.

HAND VS MACHINE

So you’re new to quilting – do you reach for your needle and thread or get out the sewing machine? Read on to find out about the pros and cons of each method...

Stitching a design onto a quilt is one of the ways to make your creation unique. But when it comes to how to make these stitches, quilters everywhere are divided about their favourite method. Is it best to quilt by hand or machine? To help you make your choice, we’ve summed up the pros and cons of each method for you, and put together some top tips for each technique.

Machine quilting can make faster work of a quilt and gives a lovely neat finish, but you might not fancy rolling up larger quilts to fit them into your machine. Hand quilting is loved by many for its homespun vibe and the ease with which you can stitch wonderful patterns without having to worry about curves or freehand sewing. It’s great if you want to take your project out and about with you (on holiday, on the train, in your lunch hour...) but it does take longer and you’ll need practice to get stitches as neat as machine-sewn ones.

If you decide that actually, neither hand or machine quilting are your cup of tea, then never fear – you can always cheat and send your pieces off to a long-arm

quilter. They are equipped with special long-arm sewing machines and will quilt the layers with a pattern of your choice. However, this can be costly and many quilters enjoy the fun of watching their quilt come to life! You don’t have to stick to one method, mix and match depending on what you’re working on.

MACHINE QUILTING

The secret to machine quilting is taking your time and starting small. To practise, start off with a simple project, such as a cushion, to get a feel for the technique – see our quilting guide on page 64 for some design ideas. Once you’re feeling confident, why not try free-motion quilting? It’s more like drawing but with a needle rather than a pen (see our step-by-step guide on page 149). Here’s a list of items you’ll need for machine quilting:

- **A sewing machine:** Check the manual to see what it’s capable of, and if you can vary the stitch length.
- **A walking foot:** This helps feed your fabric layers through the machine evenly when quilting in straight lines.

- **Needles:** Machine-quilting needles, or ‘sharps’, will pierce through all the layers of the quilt. The size of needle will depend on the batting thickness. Try a 75/11 for thin batting and increase to 80/12 or 90/14 for thicker types. You can also get needles for use with special threads, such as rayon or metallic thread.
- **Threads:** 100% cotton thread is ideal for machine quilting but you can easily swap for metallics or other decorative threads if you want to jazz things up.



	MACHINE QUILTING	HAND QUILTING
WE LOVE IT BECAUSE	It’s quicker You’ll get a denser effect with the stitches, creating a flatter look The back of the quilt looks as good as the front!	You’ll get a lovely handmade finish It’s portable – stitch anywhere! It’s easier to stitch circles, curves and spirals Stitches are less dense, so the quilt is puffier There are lots of threads you can use
HOWEVER	It’s not very portable The beginner options (straight lines) can limit your finished design For larger projects it takes a bit of planning to fit them into your machine You’ll need to be competent with a sewing machine	It takes longer You have to concentrate to get your stitches evenly sized and spaced The back of the quilt doesn’t always look as good as the front

It's worth taking the time to set up the machine correctly in order to get the best results. Make up a small quilt sandwich from the same materials and use it to check threads, stitch length and tension.

Use a new needle for each new project and check it's in the right (central) position. Attach the correct foot to your machine – usually this will be a walking or even-feed foot, or a darning foot for free-motion stitching. Load the thread into the machine and select a stitch length of about 10–12 per inch. Check the tension to make sure the stitches look good from the front and back. If they are looping up at the back, the tension is too loose. If the bottom thread is showing on the top, the tension is too tight.

HAND QUILTING

Hand quilting is great for sewing beginners and can be very sociable as you can take it anywhere. You'll need to be able to sew a simple running stitch (see page 151). This will go through all three layers of the quilt in order to secure them together.

Here's what else you'll need in order to stitch by hand:

- **Needles:** For hand quilting, 'betweens' are best (also called quilting needles). They're short, strong and better suited to making several stitches through all the layers of a quilt. They come in various sizes – start with a size 7 or 8.
- **Thimble:** The needle needs to be pushed into the work vertically, so to protect your digits, wear a thimble on the middle finger of each hand.
- **Threads:** There are many threads you can use for hand quilting. Your local fabric shop or favourite website will have lots to choose from. Pick a thread that complements your fabric. Try cotton thread for cotton fabrics or one that contrasts so the stitches stand out – for example, shiny rayon thread on linen fabric. Different threads produce different effects. If you want your stitches to blend in, choose a 100% cotton thread in a neutral colour or a nearly invisible nylon monofilament. For a decorative effect choose embroidery threads, variegated threads, crochet cottons or metallic threads. If you want to try 'big stitch quilting' (this is a type of hand quilting with longer, bolder stitches), use a thicker

thread, such as a perle cotton, with a quilting needle that has a larger eye to feed the thread through.

When quilting by hand, the stitches can be worked on your lap or with the help of an embroidery hoop or quilting frame (a wooden stand). These are normally rather large so you may find it easier to start off without one, but give one a try if you get hooked and find yourself always with a project on the go. You usually start at the centre of your project and work outwards.

Machine quilt

1 Prepare the quilt sandwich and mark the quilt top with the pattern you want to quilt. If the quilt is large, support it with an extra table on the left-hand side of your sewing machine, if needed. To reduce bulk, roll up the sides of the quilt or fold them inwards and secure with quilting clips.



2 Start quilting near the centre of the quilt and work outwards. Begin a line by stitching on the spot (stitch length set to 0). Stitch in a consistent direction where possible.

3 Follow your marked lines, stitching in long lines. If possible, start and finish quilting at the sides of a quilt or project, to reduce the number of thread ends. If you're quilting parallel lines in a grid or crosshatch pattern, use the width of the machine foot or a quilting guide to space the lines out regularly.

4 Finish the quilting by stitching on the spot. Some quilters just trim the thread ends off before moving onto the binding; others prefer to push the thread ends in the batting using a hand-sewing needle.

Hand quilt

1 Thread a needle with 12–18in of thread and tie a knot at the end. Push the needle through the quilt top and batting then bring it up to the surface. Pull the knot through the fabric into the batting. Make a small backstitch, take the needle back into the batting and bring the needle up to the surface to start quilting.



2 To start a line of quilting, place your middle finger at the back where the needle will poke through. Push the needle through vertically until it touches the finger, then push the tip of the needle

back up. Swing the point of the needle over the fabric, forwards and then back as vertically as possible into the fabric. Repeat this to several stitches on the needle.

3 Pull the needle through the quilt layers so the stitches sit neatly. Continue in this way, keeping the stitches a similar size and spacing. The seam junctions may make quilting difficult, so just make one stitch at a time in these areas.

4 To finish, make a knot and run the needle into the batting, pop the knot beneath the top fabric and trim.





Boho blocks

Combine gorgeous jewel-tone prints with textured Kantha-style stitching for a soothing slow-sewing project

BY JO AVERY

You will need

MATERIALS

- Nine (9) different cotton prints: 11in x 18in each
- Two (2) pieces of solid fabric: 31in x 41in each
- Backing fabric: 31in x 41in
- Perlé cotton No.8 in a variety of colours to contrast with fabrics, for the Kantha stitching

FABRICS USED

- All of the print fabrics shown are from the Honor Roll collection by Anna Maria Horner for FreeSpirit Fabrics.

FINISHED SIZE

- 29½in x 39½in approx.

NOTES

- Seam allowances are ¼in, unless otherwise stated.

WHAT IS KANTHA STITCHING?

Kantha is a traditional Indian embroidery technique, mainly from Bangladesh and Bengal. As with Western quilting, it is a way to use up old textiles: layers of old saris are stitched together to form bedspreads or used for cushions. We have used old sheets rather than batting in this project to evoke the traditional 'drapey' feel of these pieces.



CUTTING OUT

- 1 From each of the print fabrics cut:
 - Three (3) 5½in x 11in rectangles, to yield a total of twenty seven (27) rectangles.

- 2 Put twelve (12) rectangles aside for the moment and cut the remaining fifteen (15) in half. You will only use twenty four (24) of these 5½in squares.

ASSEMBLING THE QUILT

- 3 Sew two different 5½in squares together to make a rectangle. Press the seam open or to one side. Sew this pieced unit to a 5½in x 11in rectangle and press the seam. Trim to 10½in square (Fig A).

- 4 Repeat this process to make twelve blocks, mixing up your fabrics in each one.



5 Sew three blocks together to form a row (Fig 1). Repeat to make four rows, then sew these rows together (Fig 2). Make sure you mix up the blocks, rotating some so you can't see the original block pattern (Fig 3).

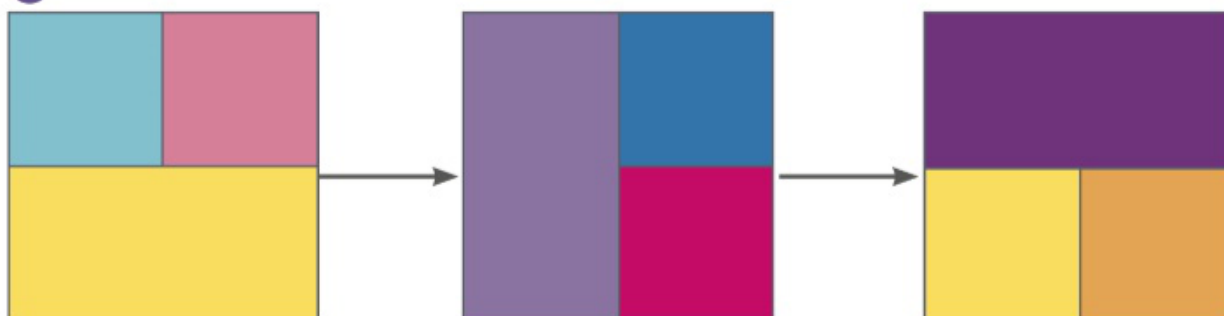
QUILTING

6 Layer the two pieces of solid fabric together and place your patchwork on top, right side up (Fig B). Press the layers together and then baste using your preferred method to secure them together.

7 Choose one of the larger fabric sections to start your Kantha stitching. Select a contrasting coloured thread. Sew a running stitch in lines, backwards and forwards, covering the chosen section. Gather a number

ASSEMBLING THE BLOCKS

01



02



of stitches at a time on your needle for extra speed (Fig C). Your stitches can be quite large and you can start and finish threads with knots on the back because you will be adding a separate backing. Try not to pull your stitches too tight and make sure they lay flat, especially at the end of the lines. Stitch a random selection of fabric areas, from single squares to longer strips in this way, using a different coloured, contrasting thread each time.

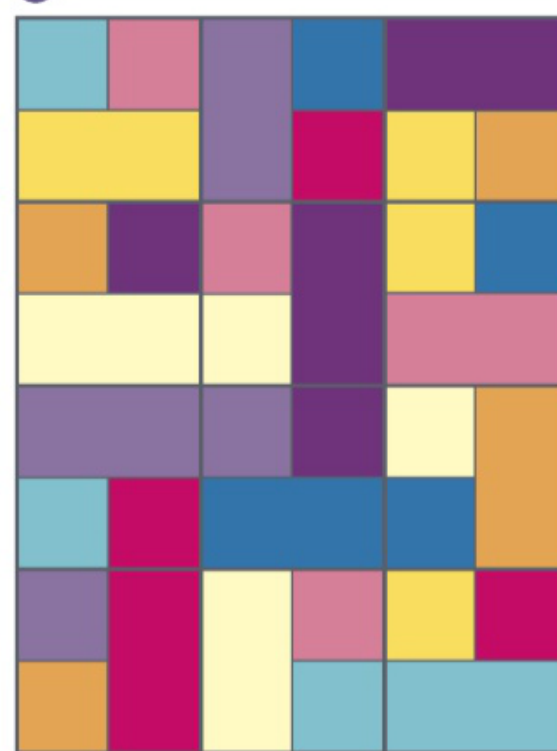
FINISHING THE QUILT

8 Remove any basting threads or pins and press the quilt from the front. Trim away any excess fabric and square up. Place the quilt on top of the flannel backing, right sides together, and trim the backing to the same size as the patchwork.

9 Pin together around the four sides and then stitch around the outer edge using

Using a 'false' back means you can avoid the fiddly starting and finishing knots of traditional hand quilting and therefore sew faster!

03



a $\frac{3}{8}$ in seam. Leave a gap for turning about 14in wide in the centre of one short side, starting and ending your stitching about 8in from the corners.

10 Snip off excess corner fabric, turn right side out and press well. Pin the gap closed and then hand sew using matching thread and a ladder stitch or similar (Fig D).

11 Finish the quilt by tying the layers together. Take a double length of perlé cotton and sew a small stitch from the right side, through to the back and up to the front again. Tie the ends together with a simple reef or square knot (Fig E). Repeat the knot, alternating the direction of the thread ends (Fig F). Repeat this process to add these ties all over the top of the quilt, at each intersection and in the centre of fabric areas with no Kantha stitching, using different coloured threads throughout.

Ombre hoop

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

BY SUSAN STANDEN



You will need

MATERIALS

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

FINISHED SIZE

- 15in diameter

NOTES

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

SPIRAL QUILTING

1 To achieve a quilted spiral, like we did, use a water soluble fabric pen to mark the start of your spiral onto your quilt top. Draw on a couple of loops, not just the very centre. Start quilting using a free-motion quilting foot with an open toe, always working in a clockwise direction. Follow the spiral line you've drawn, until the spiral is well established.

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

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



PIECING THE PATCHWORK

1 Arrange your sixty 2½in squares in rows with six in the top and bottom row, and eight in rows between. Work diagonally from the bottom left corner, from low to high volume (light to dark).

2 Place your four 2½in scrap fabric squares in the spaces in each corner.

3 Sew the squares into rows and press the seams. Then join those rows together into a 16½in square. Sew a fabric strip along each side. The strips don't need to go the full width of the pieced square, as the corners will be lost in the hoop, just place centrally along each side before attaching.

QUILTING AND FINISHING

4 Place the backing fabric right side down, then lay the batting and the quilt top centrally and right side up. Quilt as desired (see the boxout to the left to learn how to quilt a spiral, like Susan did).

5 Using your hoop as a guide, trim your quilted top into a circle, allowing for sufficient excess to be folded over in the back of the hoop and secured down.

6 Place the quilted piece centrally in the hoop and use fabric glue to secure the excess to the inside back of the hoop. Secure a length of twine to the sides and hang the hoop to finish!



Exploring shapes

Triangles! Diamonds! Hexagons! Discover a whole new world of patchwork potential with our guide to sewing up striking shapes, from gadget cosies to stylish cushions

ALL ABOUT SHAPES

Why just stick to squares when you can whip up pretty patchwork from simple triangles, diamonds and more?



Squares and strips are great for creating simple patchwork designs, but once you've caught the patchwork bug it won't be long before you want to start introducing new shapes to your cutting table to bring interest and movement to your pieces. Triangles, diamonds, curves, hexagons... There are so many fun shapes to choose from, but where do you begin? Specialist rulers are available in a huge array of shapes and sizes, or you can cut and assemble your own shapes using a few quilting basics.

WORKING WITH TRIANGLES

Two of the most popular triangles you'll come across are Half-square and Quarter-square Triangles, both right-angled. Turn to pages 83 and 93 for our step-by-step guides to cutting and piecing these

shapes. They're easy to make from squares so are an ideal starter project. Another popular triangle is the equilateral type as its sides are all the same length which makes it easier to join lots together. Here's how to make them...

Cutting equilateral triangles

1 Using a quilter's ruler (with 60-degree and 45-degree marks), work out what height your triangles need to be, then add $\frac{3}{4}$ in for the seams. Cut a fabric strip to match the width – for example, if a finished triangle needs to be 2in, the strip will be $2\frac{3}{4}$ in wide. Position the ruler so that its 60-degree mark lines up with the top edge of the strip and cut.

2 Reposition the ruler so the other 60-degree line lies along the bottom

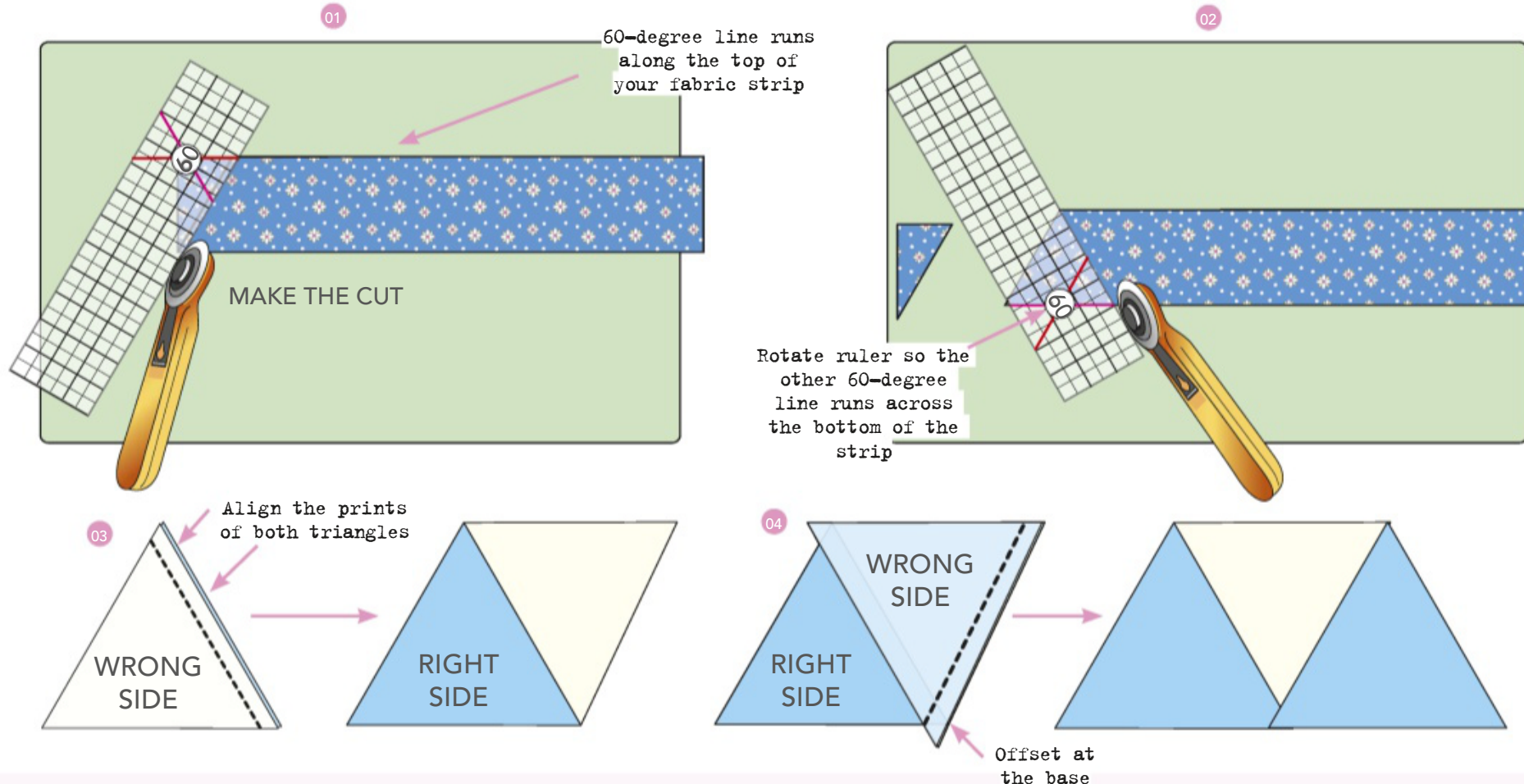
edge of the fabric strip and the edge of the ruler is at the top corner. Cut your first triangle. Reposition the ruler again, using the angle marks as your guide. Repeat until you've cut the whole strip.

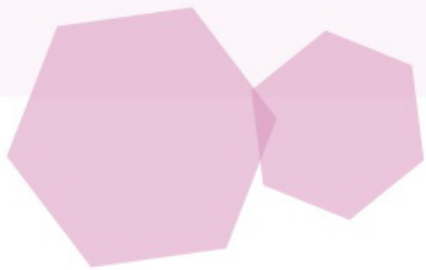
Piecing equilateral triangles

3 To join the equilateral triangles in rows for blocks or borders, try using the 'offset seam' method. This ensures that a finished row of triangles has a straight edge along the top and bottom. Cut a batch of triangles, then sew and press the first two together with a normal $\frac{1}{4}$ in seam, matching up the edges at the top and bottom points.

4 Place the third triangle right sides together with the sewn pair, but this time align the new triangle just at the top,

HOW TO CUT AND PIECE EQUILATERAL TRIANGLES





which means it will be offset at the base. Sew and press the seam. Place a fourth triangle right sides together with the sewn unit, this time aligning it at the bottom, so it is off-set at the top. Sew in place, press the seam and continue adding triangles in this way, alternating the offset seams.

Diamonds are forever

5 Diamonds can be pieced to create all sorts of wonderful shapes, from stars to chevrons. They are best cut from a long strip of fabric using a quilter's ruler. Here we're cutting 45-degree diamonds, but 60-degree diamonds can be cut in a similar way. Cut a fabric strip to measure ½in (1.3cm) wider than the finished size the diamonds will be. The size of a diamond is the distance between two of the sides (not point to point). Position the ruler so the 45-degree line is running across the bottom of the strip, with the ruler still on the fabric at the top of the strip, and cut.

6 Slide the ruler to the right, keeping the 45-degree line along the bottom of the fabric strip so that the width of the second cut will be the same as the height of the strip (see blue arrows). For example, if your strip height is 3in, then the width of the diamond should be the

same. Make a second cut to create your first diamond. Repeat along the strip.

Piecing diamonds

7 When piecing diamonds together, offset the seams (as with the equilateral triangles) to ensure straight edges. Place two diamonds right sides together but don't match them at the top and bottom points. Instead, position the points so they're jutting out by ¼in. Pin and sew together with a ¼in seam. Press the seam open or to one side, then sew the next diamond in place in the same way. Continue sewing the diamonds together using this method, until you have completed a row.

8 Place two rows of diamonds right sides together and you'll see the seams on one row are pointing in the opposite direction to the other row. Line up the top long edges of the rows next to each other, but off-set them horizontally so ¼in sticks out at the ends. Pin the units together and sew the seam, then press to finish.

SEWING CURVED SHAPES

Once you've built up your confidence working with straight line shapes, you can create lovely eye-catching quilts using curved shapes like circles and scallops. The secret is to take your time, use lots



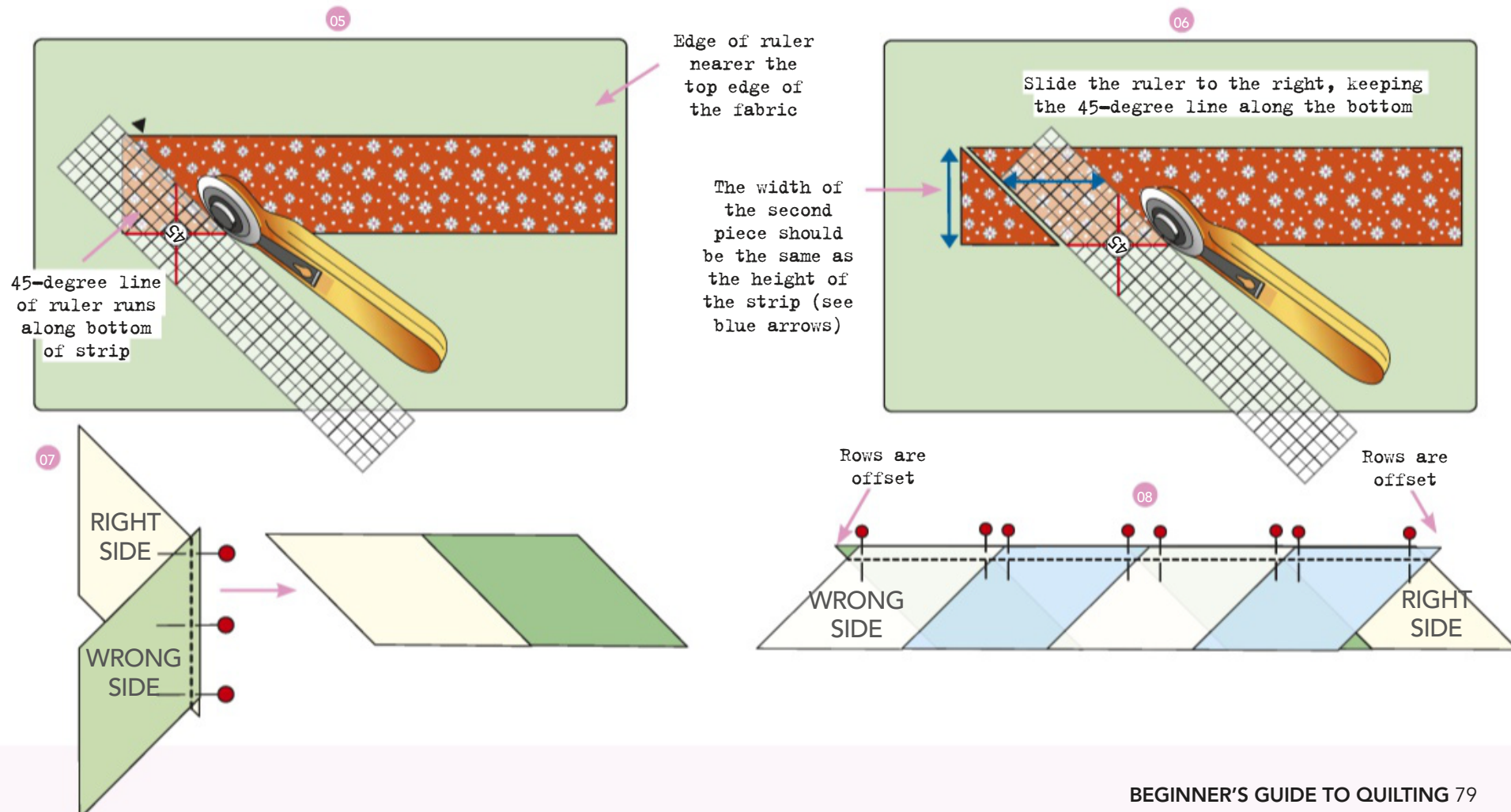
of pins and press your work as you go to keep everything nice and flat as you work. You might find it easier to mark your stitching line on your fabric before you stitch to help keep an even seam.

For greater control of stitched lines, try hand stitching curved shapes. If you're using a sewing machine, go slowly, use a shorter stitch length than you would with straight lines and take care to keep the seam allowance consistent as you go. To make sure your seams lie flat, make small snips about ⅛in apart into the seam allowance once you've stitched it.

MORE SHAPES TO TRY!

- Half-square Triangles, page 83
- Quarter Square Triangles, page 93
- Working with hexagons, page 98
- Shape templates, page 104

HOW TO CUT AND PIECE DIAMONDS





Diamond piecing

Ice cream hues and sprinkle prints make for a sweet bed set!
Sew your own with our simple geometric pattern tutorial

BY LUCY BRENNAN

You will need

MATERIALS

To make the quilt:

- Fabric A: 25in square
- Fabric B: 57in x 24in
- Fabric C: 57in x 24in
- Fabric D: 25in x 35in
- Fabric E: 24in square
- Fabric F: two (2) 54in x 45in pieces for backing and binding
- Batting: 61in x 54in

FINISHED SIZE

- 55in x 47in

NOTES

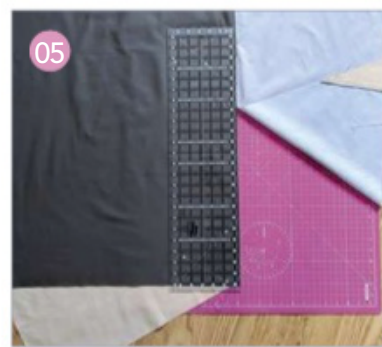
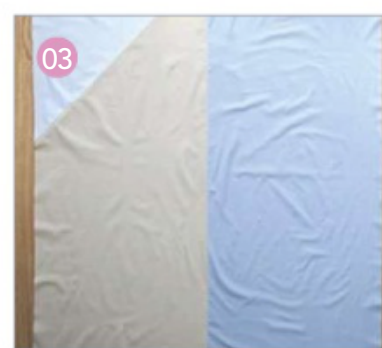
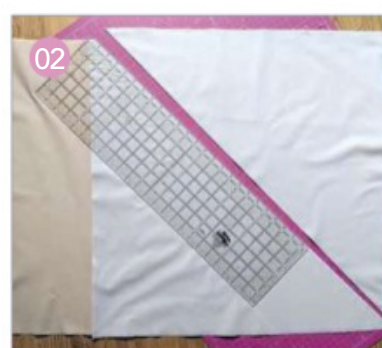
- Seam allowances are $\frac{1}{4}$ in, unless otherwise noted.

FABRICS USED

- Solid fabrics are from the Bella Solids collection by Moda, in Bunny Hill Pink, Zen Grey, Almond, Etchings and Feather.
- Print fabric is Furry Charcoal from the Savannah Collection by Gingiber for Moda.

CUTTING OUT THE QUILT PIECES

- 1 Mark a diagonal line from corner to corner on the back of the Fabric E square. Place the square on top of Fabric C, matching three edges. Pin and sew on the diagonal line (Fig 1).
- 2 Trim off the corner, leaving a $\frac{1}{4}$ in seam. Press the seam open (Fig 2).
- 3 Place Fabric B on top of the section just sewn, matching long edges and pin. Sew along the long edge. Press the seam open. Place Fabric A and Fabric D right sides together, matching the 25in edges, and pin. Sew and press the seams open (Fig 3).



4 Place this section right side down on the quilt top so that it covers some of Fabric B and C. Make sure it is at an angle and is slightly overlapping the edges of the quilt top to leave room for seam allowances. Pin in place and sew $\frac{1}{4}$ in from the edge of Fabric B and C (Fig 4).

5 Trim off the excess, leaving a $\frac{1}{4}$ in seam allowance, and press the seam (Fig 5).

6 Using the straight sides of Fabric E and C as a guide, trim back the quilt top to create straight sides. Square up to 55in x 47in (Fig 6).

MAKING THE QUILT

7 Pin and sew the two backing pieces together with right sides facing. Press seams open. The backing fabric needs to be bigger than the quilt top, and leftover fabric will be used to make binding.

8 Lay the quilt top over the backing and trim the extra backing from the edge without a seam. The seam can be in the centre or to one side but you need at least 3in of backing fabric around each edge of the quilt top. Cut five $2\frac{1}{2}$ in wide strips from the leftover

backing fabric and put aside to use later for the binding.

9 Place the backing right side down, the batting on top and then the quilt top centrally and right side up. Smooth all layers out from the centre. Mark horizontal lines 3in apart using an erasable fabric pen. Baste the layers together using your preferred method, ensuring the quilt sandwich is smooth. Quilt along the lines – a walking foot will help to stop puckers in the quilt. Trim the quilt to measure approx. 55in x 47in.

FINISHING OFF THE QUILT

10 Sew the binding strips together at the short ends using diagonal seams. Press the seams open and trim away the dog ears (small triangles at the joins). Fold in half lengthwise, with wrong sides together, and press. Sew the binding to the right side of the quilt and mitre the corners. Before completing the binding, fold the short raw edge of the starting piece under and insert the ending piece into it so that raw edges are hidden neatly. Fold the binding to the back of the quilt and then hand or machine-stitch in place.

You will need

MATERIALS

To make the cushion:

- Fabric A: 4in x 45in
- Fabric B: 4in x 45in
- Fabric C: 4in x 45in
- Fabric D: 4in x 45in
- Fabric E: 20in x 45in, for diamonds and envelope back
- Backing fabric: 24in x 26in, for back of quilted cushion front
- Batting: 24in x 26in
- Quilting ruler with 60-degree angle

FABRICS USED

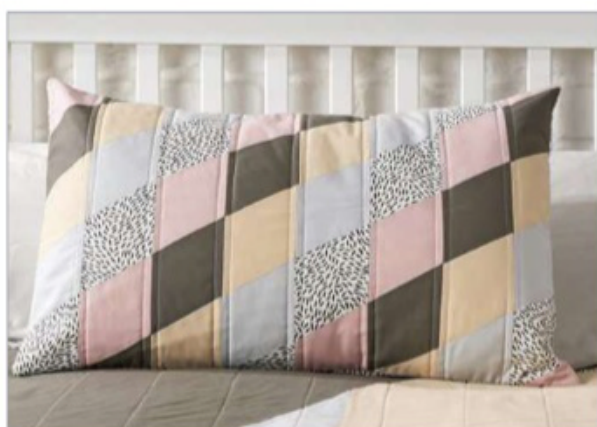
- Solid fabrics are from the Bella Solids collection by Moda, in Bunny Hill Pink, Zen Grey, Almond, Etchings and Feather.
- Print fabric is Furry Charcoal from the Savannah Collection by Gingiber for Moda.

FINISHED SIZE

- 24in x 15½in

NOTES

- Seam allowances are ¼in throughout, unless otherwise noted.
- Press all seams open, unless otherwise instructed.

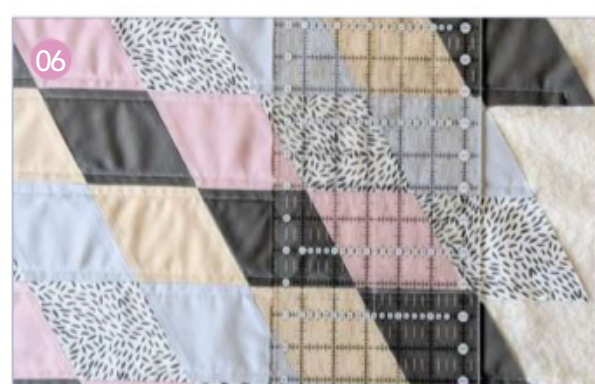
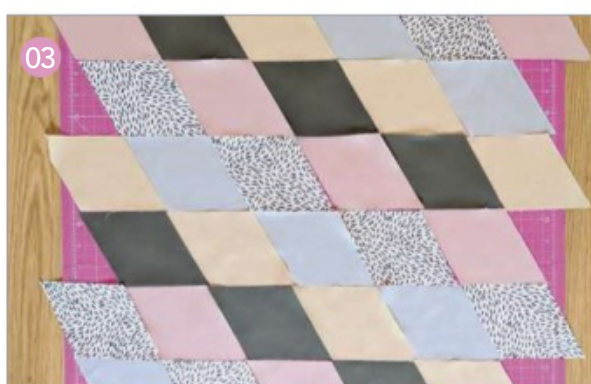
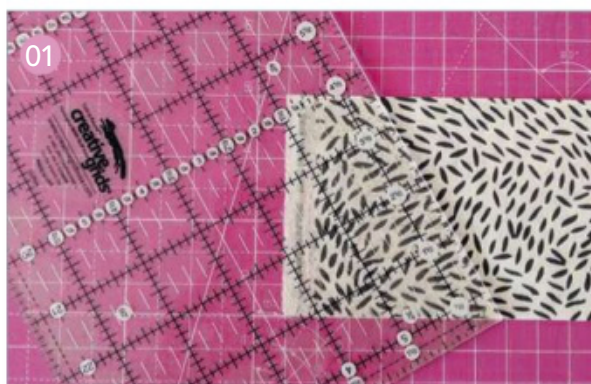


CUTTING OUT THE CUSHION PIECES

- 1 From Fabric E cut:
 - Two (2) 16in x 15½in pieces for the cushion back.
- 2 From Fabrics A, B, C, D and E cut:
 - One (1) 3½in x 45in strip each.

TRIMMING THE DIAMONDS

- 3 Take one of the fabric strips and fold it in half with the selvages aligned – this will allow you to cut two diamonds at a time. Using a quilting ruler and rotary cutter, line



up the 60-degree angle along the edge of a diamond strip and cut (Fig 1).

- 4 Align the 3½in measurement on the quilting ruler with the cut edge to create a diamond shape. Cut along this line to create the first diamond (Fig 2).

- 5 Repeat step 4 using the fabric strips to create eight diamonds in Fabric B and nine diamonds in each of Fabrics A, C, D and E.

ASSEMBLING THE ROWS

- 6 Arrange the diamonds into rows, referring to Fig 3 for placement. The diamonds are sewn in rows, working from left to right for each. Take two diamonds, place them right sides together (RST) and sew – there will be a slight overlap where the tip of the diamonds will extend beyond the seam line. The ¼in seam should start where the tips overlap (Fig 4). Continue adding diamonds to create the eight rows, and press the seams open (Fig 5).

JOINING THE ROWS TOGETHER

- 7 Place the first two rows RST and pin at the seams. To maintain accuracy, it helps

to match the tips of the diamonds that extend beyond the seam. Sew together and then repeat to sew all rows together. Press the seams open. As you are joining the rows, check the placement – the rows are staggered, so make sure you are aligning the correct seams to maintain the arrangement created in the previous step.

- 8 Layer the backing fabric, batting and cushion front to create a quilt sandwich. Quilt as desired. Lucy quilted straight vertical lines either side of the seams, using them as a guide for straight stitching. Trim to create a 16in x 24½in rectangle (Fig 6). Take the fabric pieces for the envelope back, fold one of the longer edges over by ¼in, press then fold a further ¼in over to the wrong side. Sew along this edge to hem. Repeat on the other back piece.

- 9 With the cushion front facing right side up, place the envelope back pieces on top, right side down. The hemmed edges should face towards the middle and overlap to create the envelope. Sew around all edges and then trim the corners. Turn right side out and press to finish.

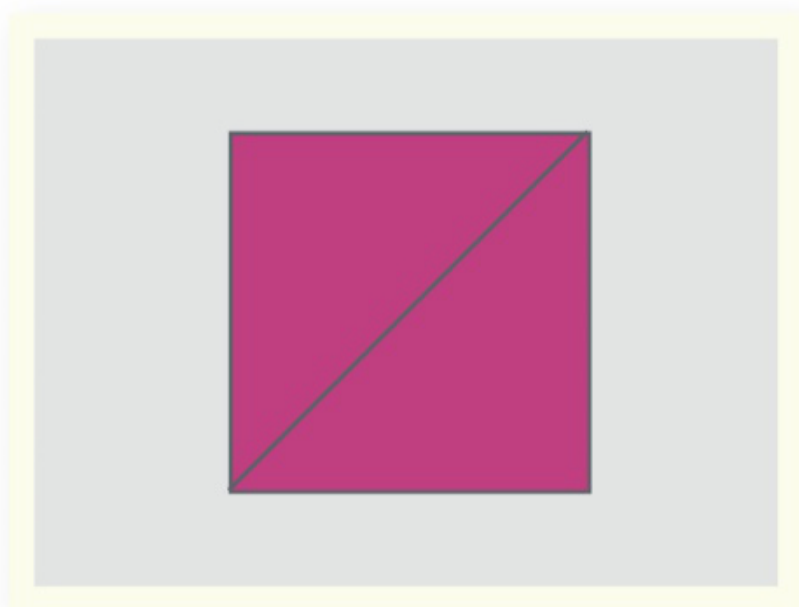
HALF-SQUARE TRIANGLES

Create squares, Flying Geese and more with these essential shapes!

When we talk about Half-square Triangles, we're usually referring to simple square blocks made up of two diagonal halves. They're really fun to snip and sew, and form the foundation for many quilt designs. Once you've mastered

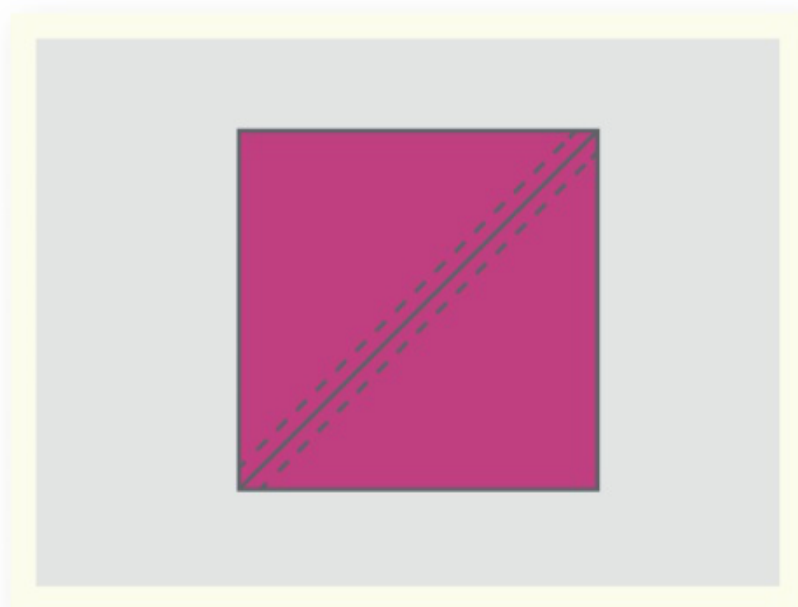
the simple two-in-one method below, you'll have a whole new world of patchwork effects at your fingertips. In fact, just by combining Half-square Triangles in different ways you can form stars, Pinwheel blocks (see page 121) and much more! You just

need two squares cut from two different fabrics. For the best results pick two contrasting prints or solids (as below), or one patterned and one plain fabric. Once you're a pro at the below, try the four-in-one method in the HST quilt on page 84.



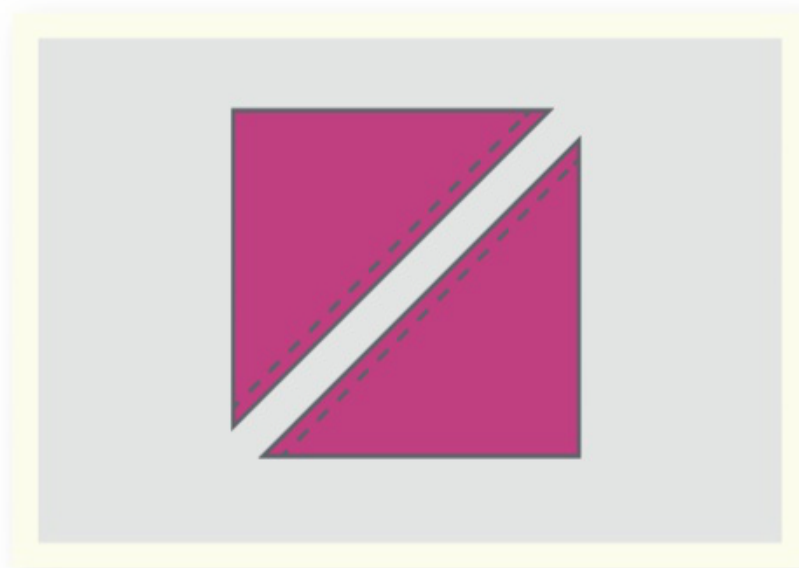
STEP ONE

Place two squares of fabric in contrasting colours right sides together (RST). On the reverse of the lightest fabric, draw a line from corner to corner.



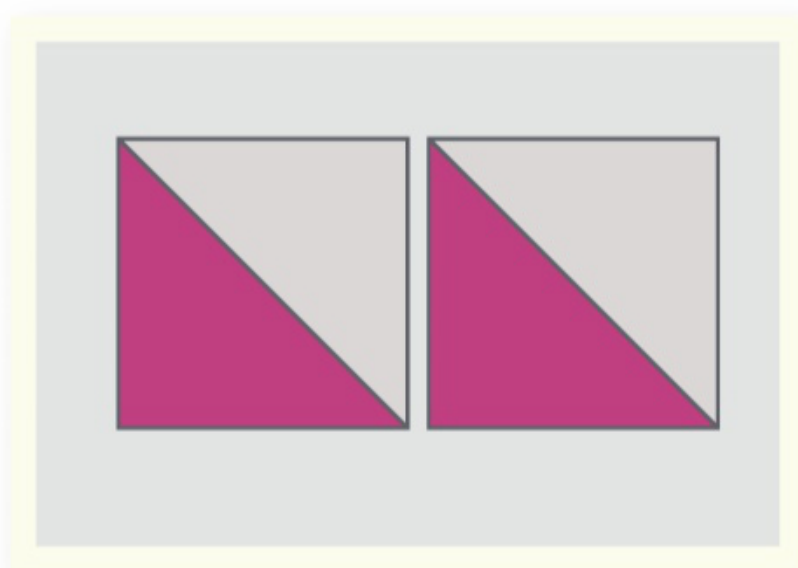
STEP TWO

You may wish to pin the pieces together for stability. Sew a line of stitching either side of the drawn line, using a $\frac{1}{4}$ in seam allowance.



STEP THREE

Use your rotary cutter, cutting mat and quilter's ruler to cut down the drawn line, in between the two lines of stitching.



STEP FOUR

Open up the two triangles and you've made a square. Press the seam open or towards the darker triangle. Trim to your desired block size.



HST quilt

Master the four-in-one Half-square Triangle method to make an eye-catching colour block design

BY LAURA PRITCHARD

You will need

MATERIALS

- Fabric A: one (1) fat quarter
- Fabric B: one (1) fat quarter
- Fabric C: $\frac{5}{8}$ yd
- Fabric D: $\frac{1}{2}$ yd
- Fabric E: $\frac{1}{2}$ yd
- Fabric F: $\frac{1}{2}$ yd
- Fabric G: $\frac{3}{4}$ yd (includes binding)
- Batting: 48in x 62in
- Backing fabric: 48in x 62in

FINISHED SIZE

- 43½in x 57in approx.

NOTES

- Seam allowances are a ¼in, unless otherwise noted.
- RST = right sides together.
- WOF = width of fabric.
- HST = half-square triangle.
- Read through all steps before cutting or sewing.

FABRICS USED

Fabrics are all from the Modern Solids range by FreeSpirit Fabrics.



CUTTING OUT

Refer to the cutting plans for the most efficient use of fabric. When cutting 3in triangles, cut as for a 3in square and then subcut in half on the diagonal.

- 1** From Fabric A cut:
- One (1) 6½in square.
 - Two (2) 6½in x 4½in pieces.
 - Two (2) 6½in x 2in pieces.
 - One (1) 8½in x 2in pieces.
 - Three (3) 10in x 2in pieces.
 - Nine (9) 2½in squares.
 - Five (5) 4¼in squares.
 - One (1) 3in triangle.

- 2** From Fabric B cut:
- One (1) 6½in square.
 - Two (2) 6½in x 4½in pieces.
 - Two (2) 6½in x 2in pieces.
 - One (1) 8½in x 2in pieces.
 - Three (3) 10in x 2in pieces.
 - Nine (9) 2½in squares.
 - Five (5) 4¼in squares.
 - Three (3) 3in triangles.

- 3** From Fabric C cut:
- Four (4) 6½in squares.
 - Two (2) 6½in x 4½in pieces.
 - Two (2) 6½in x 2in pieces.
 - Four (4) 8½in x 2in pieces.
 - Six (6) 10in x 2in pieces.
 - Eighteen (18) 2½in squares.
 - Eleven (11) 4¼in squares.

- 4** From Fabric D cut:
- Four (4) 6½in squares.
 - One (1) 6½in x 4½in pieces.
 - One (1) 6½in x 2in pieces.
 - Four (4) 8½in x 2in pieces.
 - Five (5) 10in x 2in pieces.
 - Fifteen (15) 2½in squares.
 - Eight (8) 4¼in squares.
 - Four (4) 3in triangles.

- 5** From Fabric E cut:
- Four (4) 6½in squares.
 - One (1) 6½in x 4½in pieces.
 - One (1) 6½in x 2in pieces.
 - Four (4) 8½in x 2in pieces.
 - Five (5) 10in x 2in pieces.
 - Fifteen (15) 2½in squares.
 - Nine (9) 4¼in squares.

- 6** From Fabric F cut:
- Three (3) 6½in squares.
 - Two (2) 6½in x 4½in pieces.
 - Two (2) 6½in x 2in pieces.
 - Three (3) 8½in x 2in pieces.
 - Five (5) 10in x 2in pieces.
 - Fifteen (15) 2½in squares.
 - Nine (9) 4¼in squares.

- 7** From Fabric G cut:
- One (1) 6½in square.
 - Two (2) 6½in x 4½in pieces.
 - Two (2) 6½in x 2in pieces.
 - One (1) 8½in x 2in pieces.
 - Three (3) 10in x 2in pieces.
 - Nine (9) 2½in squares.
 - Five (5) 4¼in squares.
 - Two (2) 3in triangles.
 - Six (6) 2½in x WOF strips for binding.

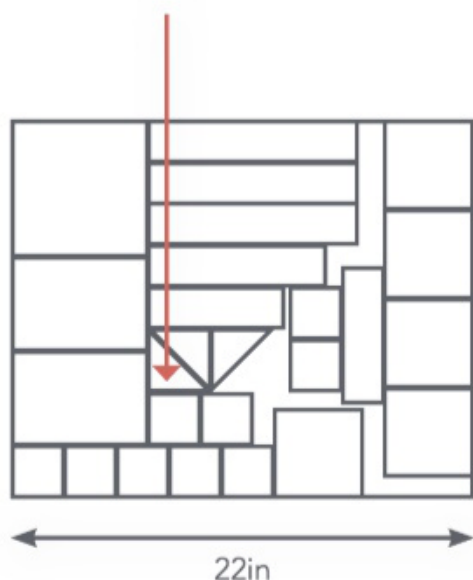
BLOCK A

8 Make Half-square Triangle (HST) units for your 'A' blocks. Match 4¼in squares in the following colour combinations:

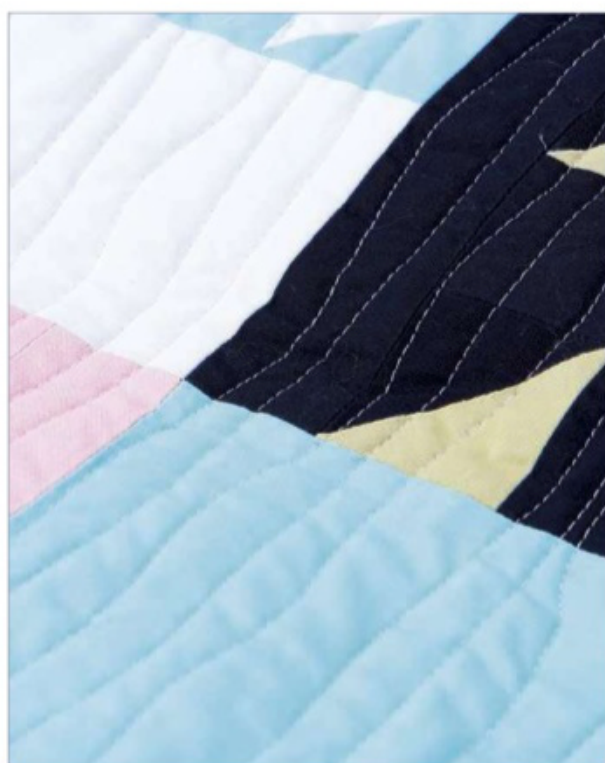
- One each of A/D, A/E, A/F, B/D, B/E, C/G, D/E, D/F and E/G.
- Two D/G.
- Three C/E.
- Four C/F.

9 Align each pair right sides together (RST), and sew a ¼in seam around all four sides. Cut across both diagonals to make four HSTs. Press and trim each unit to 2½in square (Fig 1). You should have seventy two HSTs.

ONLY CUT ONE (1)
TRIANGLE FOR FABRIC A



Cutting Plan: Fabric A and B

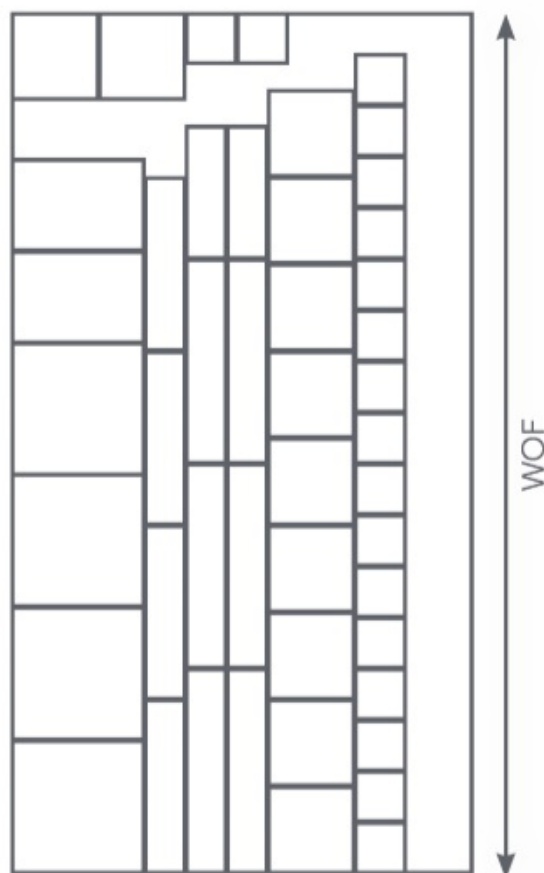


10 To assemble each 'A' block you will need one $6\frac{1}{2}$ in square, three $2\frac{1}{2}$ in squares, one $8\frac{1}{2}$ in x 2in strip and one 10in x 2in strip, all in the same coloured fabric. You will also need four HSTs with one half in the same colour.

11 Position your $2\frac{1}{2}$ in squares and HSTs around two edges of your $6\frac{1}{2}$ in square. The HSTs should all be the same way round.

12 Sew together three $2\frac{1}{2}$ in squares in a row and press seams open. Sew to one side of the $6\frac{1}{2}$ in square and press (Fig 2).

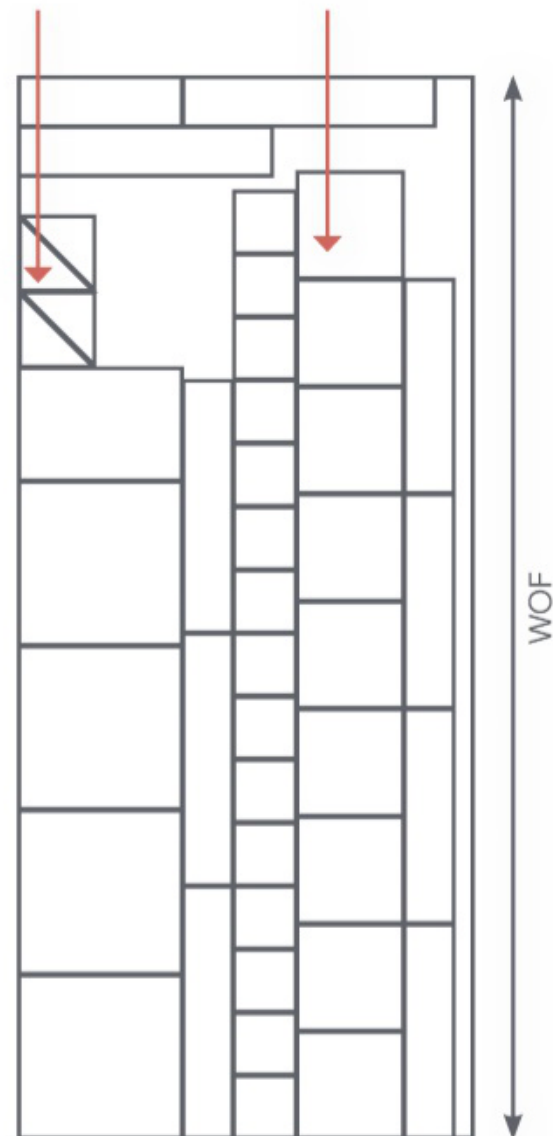
13 Sew together the remaining four $2\frac{1}{2}$ in squares in a row and press. Sew to the next side of the $6\frac{1}{2}$ in square to create a right angle. Press again.



Cutting Plan: Fabric C

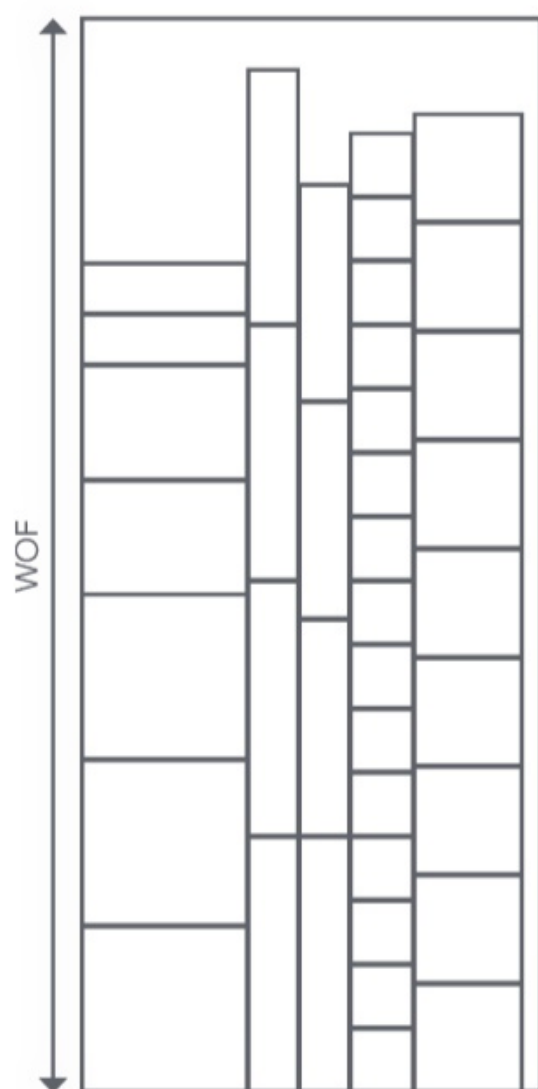
NO TRIANGLES
ARE NEEDED
FOR FABRIC E

ONLY EIGHT
 $\frac{4}{4}$ IN SQUARES
FOR FABRIC D

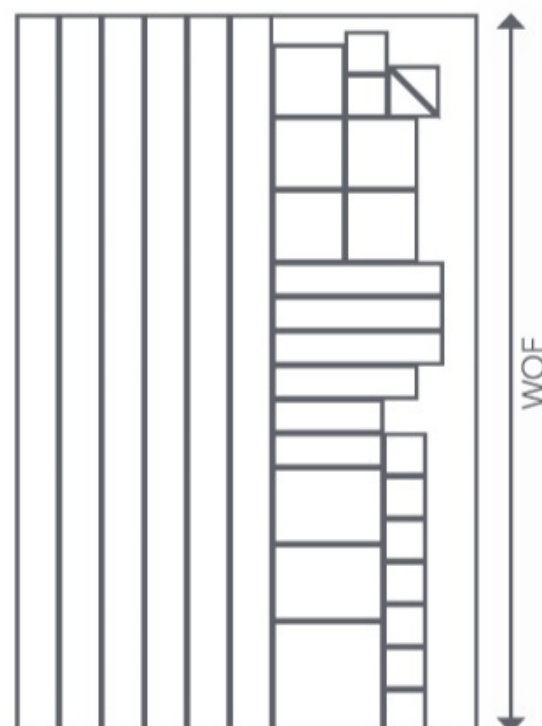


Cutting Plan: Fabric D and E

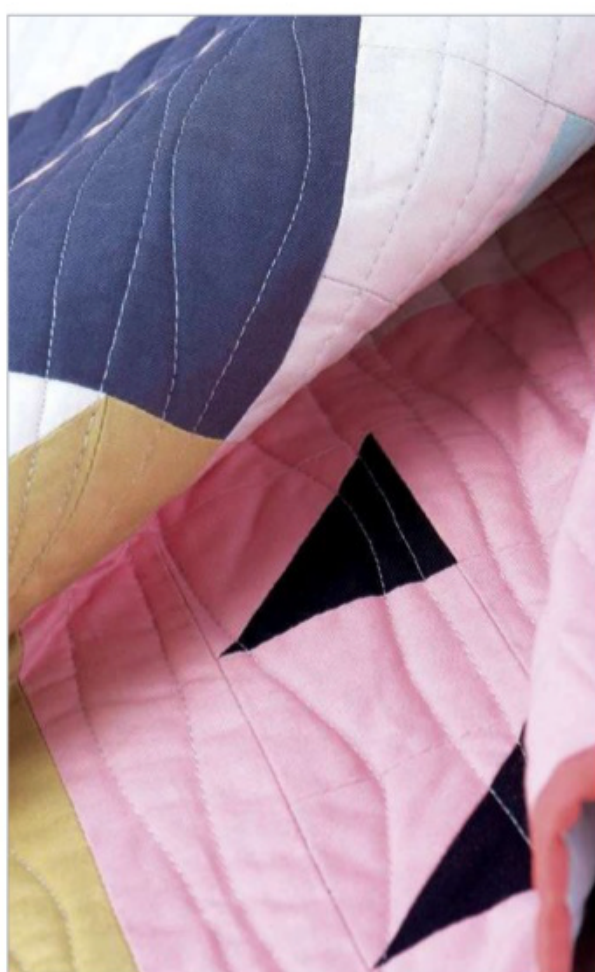
*Cut your
binding strips
out first*



Cutting Plan: Fabric F



Cutting Plan: Fabric G



14 Sew the 8½in x 2in strip to the edge on the left-hand side, press, and then sew the 10in x 2in strip to the top edge. Press. Repeat to make a total of eighteen finished A blocks in different colours (Fig 3).

BLOCK B

15 To make the HSTs for your 'B' blocks, match 4¼in squares in the following colour combinations:

- One each of A/C, A/E, B/E, C/D, C/G and D/F.
- Two B/F.

16 Align each pair RST and sew a ¼in seam around only three edges. Cut across both diagonals, as before, to make three HSTs and two loose triangles (Fig 4). Keep these loose

BLOCK A

01

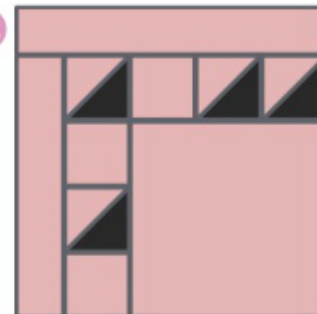


Make
eighteen (18)
'A' blocks

02

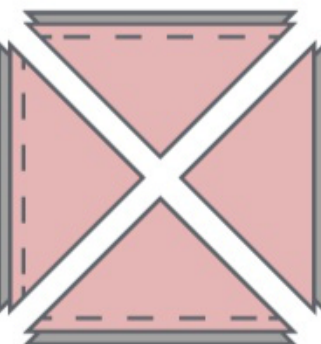


03

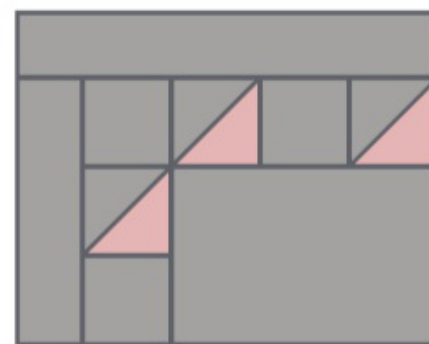


BLOCK B

04



05



Make
twelve (12)
'B' blocks

triangles to hand to use in the next step. Trim the HST units to 2½in square.

17 Sew the remaining triangles and 3in triangles together along the diagonals, press open and trim to 2½in square. Make three squares of each colour combination: A/G, B/D, B/F and C/D. With the HSTs from the previous step, you should now have a total of thirty six HSTs.

18 To make your 'B' blocks you will need one 6½in x 4½ square, three 2½in squares, one 6½in x 2in strip and one 10in x 2in strip, all in the same colour. You will also need three HSTs with one half in the same colour.

19 The 'B' block is made in the same way as the 'A' block, but with two 2½in squares sewn together in a row and attached to the short side of the 6½in x 4½in rectangle, followed by four 2½in squares attached to the long side. Press. Attach the 6½in x 2in strip to the short side, press, and

finally the 10in x 2in strip to the long side. Make twelve 'B' blocks (Fig 5).

ASSEMBLING AND FINISHING

20 Lay out your blocks, in alternating columns of Block A and Block B. Play with their rotation until your layout is pleasing to the eye. Sew the blocks together in six rows of five, pressing seams as you go. Then sew your six rows together to finish your quilt top.

21 Layer your backing fabric, batting and quilt top and baste using your preferred method. Quilt as desired. Laura quilted the sample shown with wavy lines space 1in–2in apart. Trim away any excess batting and binding ready for binding.

22 Prepare the binding by sewing your strips together along the short ends with diagonal seams, then fold in half wrong sides together, lengthways. Use to bind your quilt, taking care to mitre the corners. See pages 61 and 69 for more details.

ALL ABOUT FLYING GEESE

Sometimes modern designs call for a classic method – here are two simple ways to make Flying Geese blocks

TRADITIONAL METHOD

The Flying Geese unit is a key part of many quilt designs and a must-know skill for your quilting repertoire. You'll need it to make the cushion on page 90.

A note on fabric sizes

In this case, the finished Flying Geese will measure 2½in x 5in (height x width).

Size of solid rectangle:

$$(\text{height} + \frac{1}{2}\text{in}) \times (\text{width} + \frac{1}{2}\text{in}) =$$

$$(2\frac{1}{2}\text{in} + \frac{1}{2}\text{in}) \times (5\text{in} + \frac{1}{2}\text{in}) = 3\text{in} \times 5\frac{1}{2}\text{in}.$$

Size of print fabric squares:

$$(\text{height} + \frac{1}{2}\text{in}) \times (\text{height} + \frac{1}{2}\text{in}) =$$

$$(2\frac{1}{2}\text{in} + \frac{1}{2}\text{in}) \times (2\frac{1}{2}\text{in} + \frac{1}{2}\text{in}) = 3\text{in square}.$$

Traditional method

1 This tutorial will make one unit. Cut one 3in x 5½in solid fabric rectangle and two 3in print fabric squares.

2 Using an erasable marker or pencil, mark a diagonal line across the wrong side of both print squares.

3 Place one square in the right-hand corner of the solid rectangle, right sides together, as pictured.

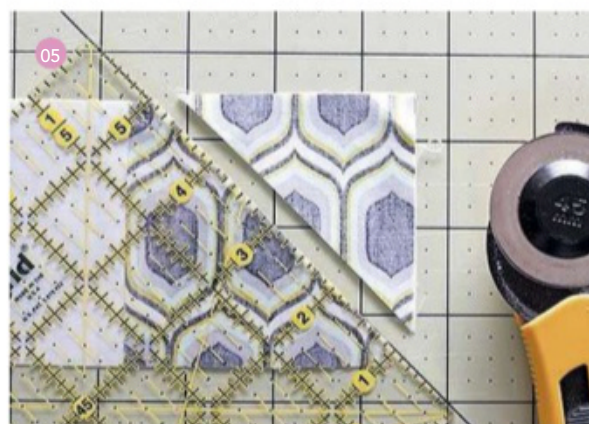
4 Stitch across the corner along the line you marked.

5 Trim off the excess fabric at the corner, lining up the ¼in line on your ruler with the stitching line to allow for a ¼in seam.

6 Press the corner up to form a triangle.

7 Place the second print square in the left-hand corner of the solid rectangle, right sides together, as pictured.

8 Repeat steps 4–6 to complete the unit. The triangles will cross over slightly at the top – this will be lost in the seam allowance. Trim the unit to 2½in x 5in.



NO-WASTE METHOD

This clever piecing technique produces Flying Geese units without leaving you with masses of triangle scraps for your stash. Follow these simple steps to get to grips with the no-waste method, which makes four Flying Geese units at a time. Use a rotary cutter and quilter's ruler for quick results!

A note on fabric sizes

Here, the finished Flying Geese will measure $2\frac{1}{2}\text{in} \times 5\text{in}$ (height x width).

Size of solid rectangle:

$$(\text{width} + 1\frac{1}{4}\text{in}) \times (\text{width} + 1\frac{1}{4}\text{in}) =$$

$$(5\text{in} + 1\frac{1}{4}\text{in}) \times (5\text{in} + 1\frac{1}{4}\text{in}) = 6\frac{1}{4}\text{in square.}$$

Size of print fabric squares:

$$(\text{height} + \frac{7}{8}\text{in}) \times (\text{height} + \frac{7}{8}\text{in}) =$$

$$(2\frac{1}{2}\text{in} + \frac{7}{8}\text{in}) \times (2\frac{1}{2}\text{in} + \frac{7}{8}\text{in}) = 3\frac{3}{8}\text{in square.}$$

No-waste method

1 Cut one $6\frac{1}{4}\text{in}$ solid square and four $3\frac{3}{8}\text{in}$ print squares. Using an erasable marker or pencil, mark a diagonal line across the wrong side of all the print squares.

2 Pin one print square in the bottom right-hand corner of the solid square and one in the top left-hand corner.

3 Using a sewing machine, sew $\frac{1}{4}\text{in}$ either side of the marked line.

4 Cut the square in half diagonally along the marked line.

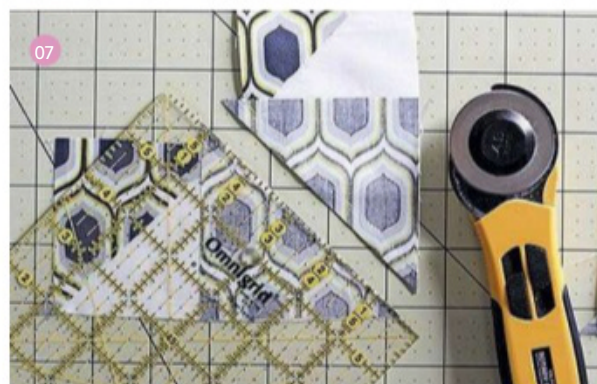
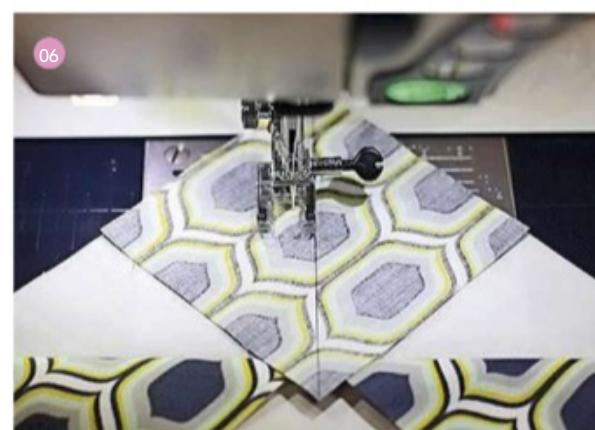
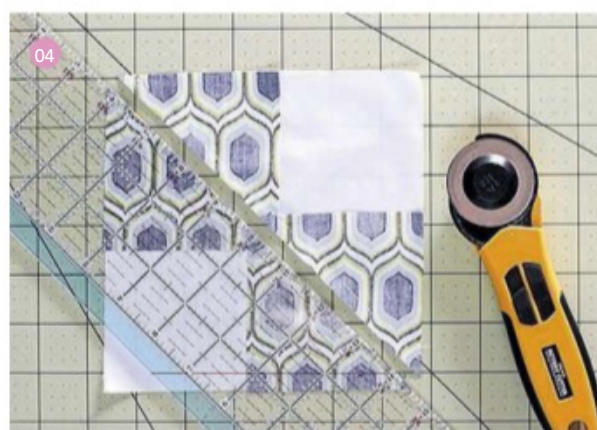
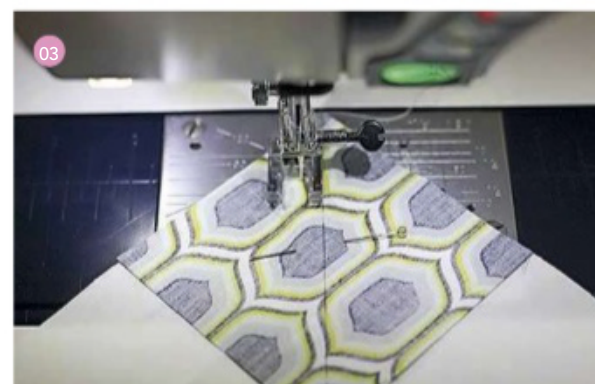
5 Open the unit and press. Pin the remaining print squares on each unit.

6 Again, sew $\frac{1}{4}\text{in}$ on either side of the marked line.

7 Cut apart along the marked line.

8 Press the print pieces away from the solid and trim off the excess fabric.

9 Check that the four finished units all measure $2\frac{1}{2}\text{in} \times 5\text{in}$.





Flying Geese cushion

Raid your stash for coordinating prints to make a striking cushion for your home!

BY REBECCA REID

You will need

MATERIALS

- Basic quilting kit, see page 16
- Fabric A: 2½in x 27in
- Fabric B: 2½in x 27in
- Fabric C: 2½in x 27in
- Backing fabric: 13in x 45in
- Cushion pad: 14in square

FINISHED SIZE

- 12in square

NOTES

- Seam allowances are a ¼in, unless otherwise noted.
- Press seams to one side, unless otherwise instructed.

CUTTING THE FABRIC

- 1 From Fabric A cut:
 - Six (6) 2½in x 4½in rectangles.
- 2 From Fabric B cut:
 - Six (6) 2½in x 4½in rectangles.
- 3 From Fabric C cut:
 - Six (6) 2½in x 4½in rectangles.
- 4 From the background fabric cut:
 - Thirty six (36) 2½in squares.
 - Two (2) 8in x 12½in pieces for the cushion back.

ASSEMBLING THE CUSHION FRONT

- 5 Make eighteen Flying Geese blocks (six from each of the three prints), using the traditional method. Turn back to our step-by-step guide 'How to make Flying Geese' on page 88 to refer to the step-by-step images.
- 6 To make the Flying Geese blocks, mark a diagonal line across the wrong side of both



print squares. Place one square in the right-hand corner of the background rectangle, right sides together (RST).

- 7 Stitch along the drawn line and trim the excess fabric with a ¼in seam allowance. Press open and repeat with the second square in the opposite corner.

- 8 Lay the blocks out on a flat surface into your desired pattern. You can alternate them regularly as we have done.



9 Join three blocks together end to end to make horizontal rows. Sew the horizontal rows together to make the finished front.

MAKING THE CUSHION BACK

10 Take one of the cushion back pieces and turn one long edge under by $\frac{1}{2}$ in, then $\frac{1}{2}$ in again. Topstitch the hem in place. Repeat this with the other cushion back piece.

11 Place the cushion front right side up and place one back piece right side down on top, lining up the raw edges at one end and at the sides.

12 Place the second hemmed back piece right side down on top, lining up the raw edges at the other end so that the hemmed edges on the back pieces overlap.

13 Stitch the front and back pieces together all the way round the edges and press the seams open.

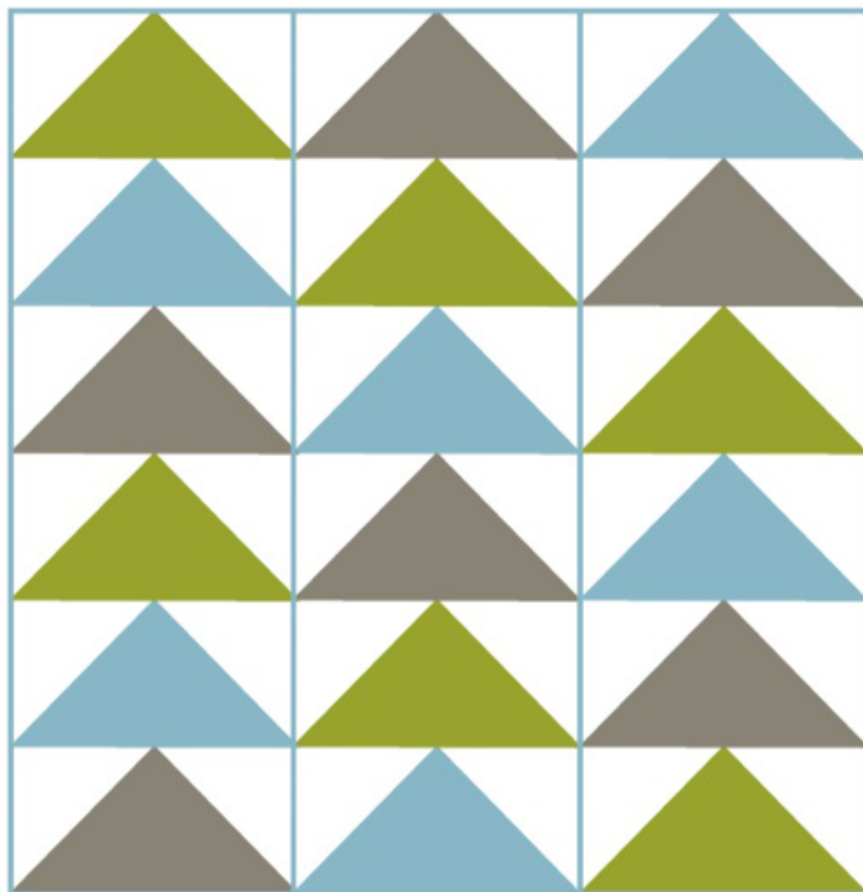
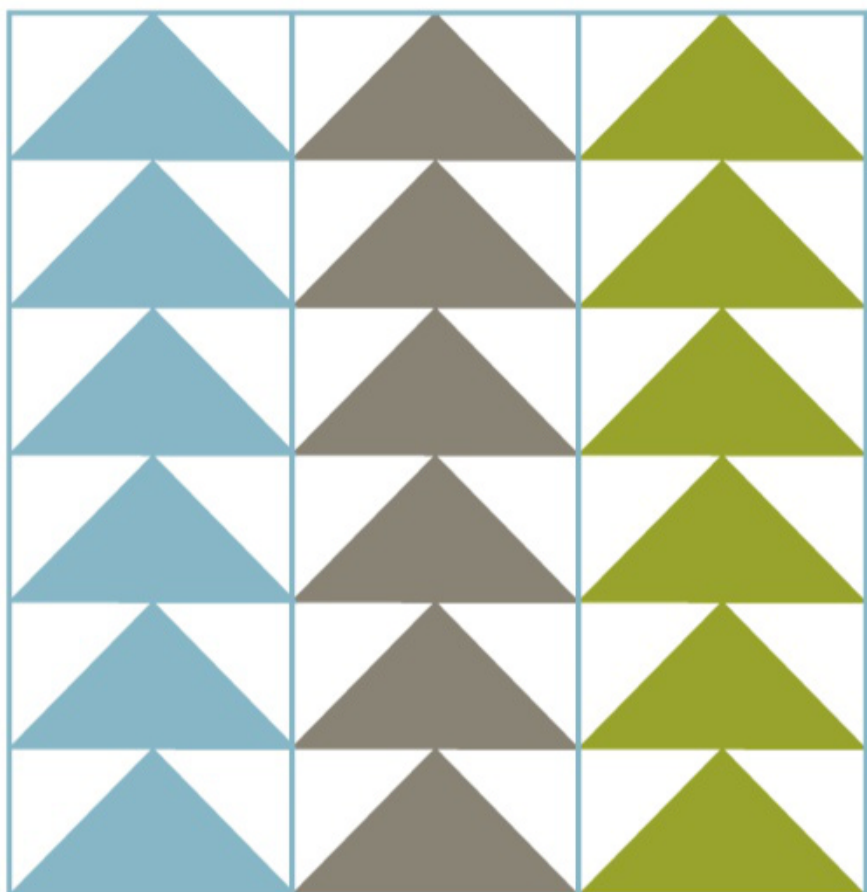
14 Turn the cover right sides out, press and insert the cushion pad to finish.

Flying Geese are easy to sew - the method is similar to the one used for Half-square Triangles



HOW TO ARRANGE YOUR SHAPES

Play around with the position of your Flying Geese blocks to go for a striped or mixed blocks effect



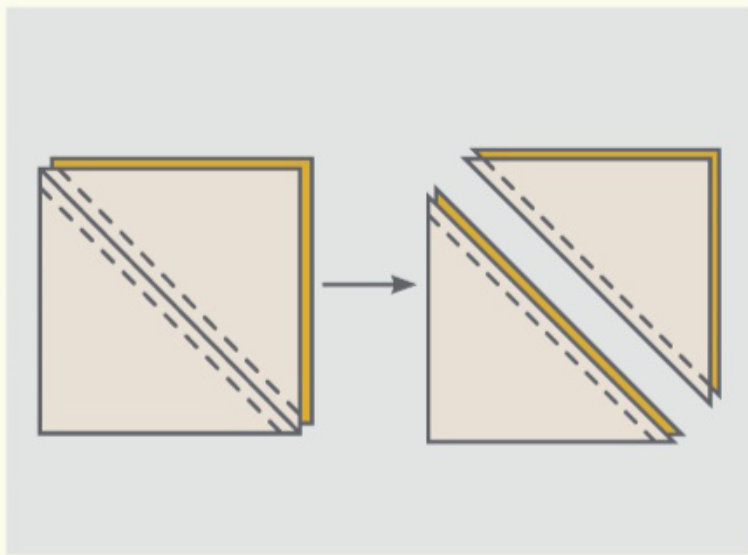
QUARTER-SQUARE TRIANGLES

Now build on the Half-square Triangle for clever patchwork effects

Once you've had fun making the Half-square Triangle block it's time to meet its sister shape, the Quarter-square Triangle – a block containing not one but four smaller units. Snip and sew a few Half-square Triangle units, using our guide below, to magic up a

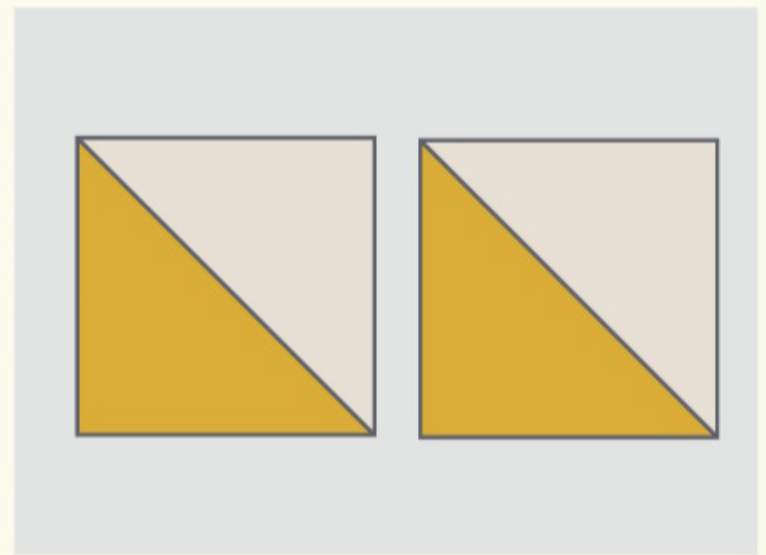
whole set of smaller triangles. These then come together to make neat little blocks. Whip up a batch, join them together in any number of combinations and hey presto! You've created a patchwork quilt top with an intricate-looking pattern that's actually remarkably simple to make.

To make two 2in finished Quarter-square Triangle units you'll need two 3½in squares of different fabrics. For any other size of Quarter-square Triangle unit, your squares simply need to be 1½in bigger than you want your finished piece to be. This is to allow for your seams.



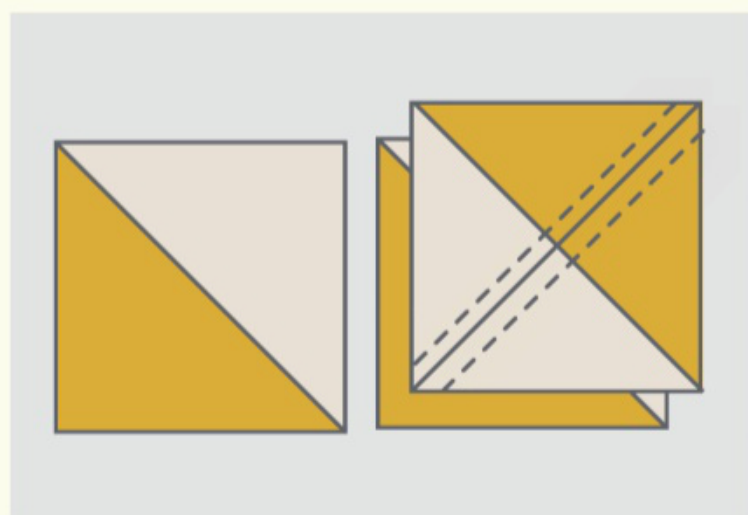
STEP ONE

Place two contrasting squares right sides together and mark a diagonal line from corner to corner. Sew $\frac{1}{4}$ in either side of the line. Cut apart, down the marked line.



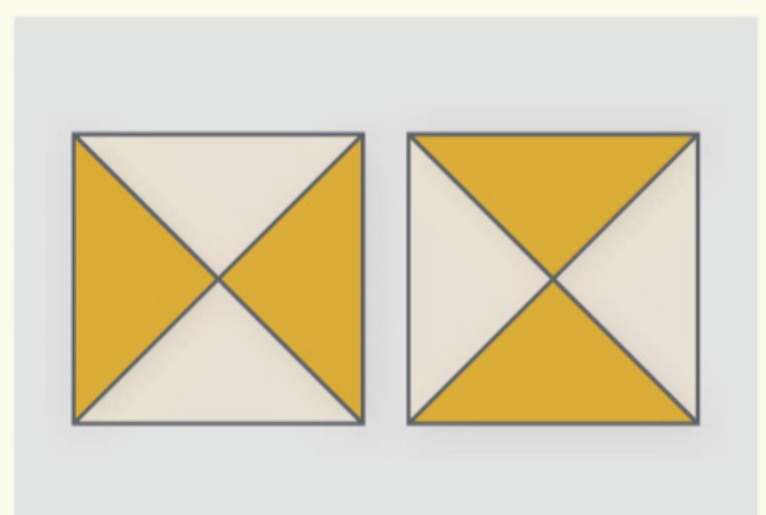
STEP TWO

Open the units out and press. You will now have two identical Half-square Triangle units. Trim the two units to your desired size.



STEP THREE

Mark a line on the reverse of one HST, on the opposite diagonal to the seam. Place RST, with opposite fabrics facing, and sew $\frac{1}{4}$ in either side of the line.



STEP FOUR

Cut down the marked line through both layers. Open the units out and press. Keeping the diagonal lines centred, trim to your desired size.



Hexagon pouch

Make the most of a patchwork-printed fabric to create a hexie-effect home for all your EPP pieces!

BY MINKI KIM

You will need

MATERIALS

- Text print fabric: two (2) 8½in x 3in rectangles
- Hexagon print fabric: one (1) 8½in x 12in rectangle
- Lining fabric: one (1) 8½in x 16in rectangle
- Fusible batting: one (1) 8in x 16in rectangle
- Lace-edged zip: 8½in
- Leather strip: ½in x 1½in

FINISHED SIZE

- 8in x 6½in x 2in approx.

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- RST = right sides together.
- WOF = width of fabric.
- WST = wrong sides together.
- Minki made her pouch sturdier by using ByAnnie's Soft and Stable™ stabiliser as batting.



MAKING THE OUTER POUCH

1 Take the hexagon print rectangle. Mark a ¼in seam line along one short side, following the outline of the hexagons (Fig 1).

2 Trim along the marked line and clip the points that will fold in. Turn under the seam allowance and press. Repeat at the other short end. Apply a line of double-sided fusible tape along the inner edge of both seam lines.

3 Take one text print rectangle and place it right side up. Place the hexagon print piece from step 2 on top, right side up and overlapping one of the fusible tape edges with the text print. Repeat with the remaining text print rectangle and the other fusible tape

edge to make a 8½in x 16in unit. When you are happy with the positioning, fuse the hexagon print piece in place and then hand stitch to secure to make one outer pouch.

4 Take the 8in x 16in batting rectangle and place centrally on the wrong side of the outer pouch – the top and bottom edges should match up and there should be ¼in excess outer pouch on each long edge. Fuse in place.

5 Quilt the hexagon print by following the printed lines on the fabric. Minki also hand quilted just outside the zigzag edges of the hexagon print using red embroidery thread (Fig 2).





This sweet zip pouch makes a wonderful homespun gift for a fellow quilter

ADDING THE ZIP

6 With the outer pouch right side up, place the zip right side up along one of the text print edges. The outer edge of the teeth should be level with the raw edge of the fabric. Pin, then sew along the length of the zip – Minki recommends using a zipper foot. Repeat with the other text print edge and the other side of the zip to create a tube (Fig 3).

7 Fold the small strip of leather in half and, matching up all the raw edges, place it on one of the side edges against the text print fabric. Baste in place. Undo the zip halfway and refold the pouch so that the right sides are facing. The leather loop will now be sandwiched between the layers. Align the two side edges and then sew together to form the side seams.

8 Box the corners by aligning the side seam with the centre line of the base. Sew a line perpendicular to the seam 1in from the point (Fig 4). Turn right side out.

FINISHING THE POUCH

9 RST, fold the lining fabric in half so that the short ends meet. Sew down both sides and then repeat step 7 to box the corners, making one lining pouch (Fig 5).

10 With the lining pouch wrong sides out and the outer pouch right sides out, place the lining pouch inside the outer pouch (Fig 6). Push the lining down until the bases meet and the side seams are aligned.

11 Fold the top raw edge of the lining $\frac{1}{4}$ in over to the wrong side. Clip or pin to the top edge of the outer pouch so it's just below the zip's teeth (Fig 7). Hand stitch in place.



CLOUD9 FABRICS

The leading source of organic cotton fabric for the home sewing enthusiast, Cloud9 use low impact dyes and work with mills that are committed to ethical conduct to bring beautiful, unique and responsible fabrics to the modern marketplace. Meet the designers behind the collections, browse the inspiring prints and take a peek at future releases at cloud9fabrics.com



ALL ABOUT HEXAGONS

Sewing 'hexies' is a favourite pastime for many quilters. Master the technique with our introduction to English Paper Piecing...



One of the most popular patchwork designs is row upon row of perfectly placed hexagons. These fabric shapes are kept at a standard size by stitching around individual paper templates – a technique which is known as English Paper Piecing, or EPP for short. Start with an original template shape (thick card will do), then use this to cut out as many shapes as you need from heavyweight paper or thin card, that is thick enough to hold its shape, but thin enough to be flexible when stitching.

We've got some hexagons for you to trace on page 104 but you don't have to just stick to hexagons! Sketch out your own shapes or search online to find websites that will give you free shapes to print out. To save time, you can also buy batches of pre-cut paper shapes.

The only other supplies you'll need to get started are fabric, thread and needles. 100% cotton fabric works best, as it's crisp and will fold around the paper template well. You can use other fabrics, but it's best to stick to the same weight fabrics for your whole piece to ensure

they work well together once they're all sewn up. You may wish to wash the fabric before you begin as it can shrink. Give it a thorough press with a hot iron too (check the fabric before you set the temperature) as it's much easier to cut and sew newly pressed fabric.

When it comes to sewing, use a sharp-pointed needle (this will help you to pierce your fabric but not the paper inside it). Short needles work best when working small stitches. 'Betweens' or 'crewel' needles are ideal and it's worth investing in gold-plated ones if you really catch the hexie bug! Finally, choose thread colours that match the fabric, so that any stray stitches are less noticeable. The preferred stitch for EPP is a whip stitch. It goes by many names – some quilters call it 'hemming stitch' or 'blind stitch'. Read on to find out how to use the stitch to create perfect EPP shapes.

HOW TO WHIP STITCH

Secure the thread at the edge of the fabric by working three or four tiny stitches on top of each other. Push the

needle through both layers of fabric, coming out at the top layer and pushing it down through the bottom layer. Angle the needle so it comes back up through the top at about 1/8in from the first stitch.

For the next stitch, push the needle vertically down through the bottom layer, angling so it comes out diagonally through the top layer. Continue in this way all along the two fabric layers, securing the final stitch in the same way as at the beginning. All the stitches should be evenly-spaced.

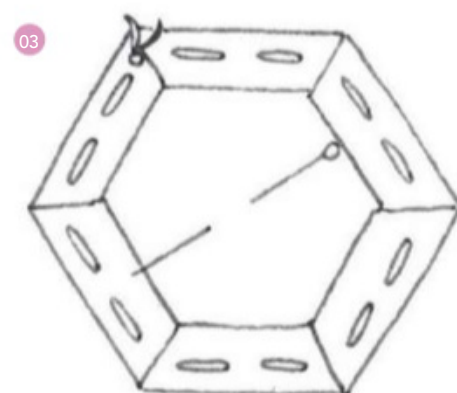
SEWING ANGLES

For shapes with narrow angles, such as hexagons, leave the excess fabric on the back of the template flapping – as this will be on the back of your work once you've sewn the pieces together. The diagram below shows how the back of a finished hexagon will look. For diamonds or triangles, these overlaps can get in the way so trim them a little or tack them so that they don't get caught when you're stitching the patches together.

HOW TO WHIP STITCH



SEWING ANGLES



ENGLISH PAPER PIECING

This popular way of sewing up shapes is a great stash buster!

English Paper Piecing (or EPP, as you may often see it referred to) works with a variety of geometric shapes, but the most common is the hexagon. The six-sided shapes are stitched together by hand to form a patchwork piece of fabric – just like the quilt tops you’ve pieced by machine. This method is ideal for

first-time quilters and works across a range of projects, from bags and cushions to full-size quilts.

By varying the colours, you can create different patterns within the patchwork design. Random designs are also just as pretty, and a great way to use up scraps of fabric from your stash. Once you’ve

mastered hexagons, try English Paper Piecing other shapes to create different geometric patterns – triangles, pentagons, jewels and more.

See our instructions below to paper piece your hexagons the traditional way, by thread basting. For EPP in a rush, there are products for glue basting too!



STEP ONE

Cut a hexagon from paper or card. Pin to a piece of fabric (square or trimmed) and fold the fabric edges around it.



STEP TWO

Thread baste the fabric in place, starting in one corner. Sew a couple of stitches through the fabric (not paper).



STEP THREE

Move to the next corner and stitch in place. Continue around the hexagon until all the corners are stitched.



STEP FOUR

Repeat steps 1-3. Place two basted hexagons right sides together, aligning the edges. Whip stitch along one side.



STEP FIVE

Add a third shape by folding a hexagon with two stitched edges in half so the remaining edges meet.



STEP SIX

Continue adding more shapes. Once a hexagon has been sewn on all six sides, remove the paper or card template.



Hexagon laptop case

Get to grips with a truly portable technique
and make this fun gadget cosy

BY REBECCA REID

You will need

MATERIALS

- Basic quilting kit, see page 16
- A variety of print and solid fabrics (or one charm pack)
- Lining fabric: 11in x 28½in in a co-ordinating print
- Batting: 13in x 30in
- Backing fabric: 13in x 30in
- Cord for button loop: 5in length
- Button
- Quilting thread
- Hexagon template on page 161

FINISHED SIZE

- 10½in x 14in – to fit a 13in laptop

NOTES

- Seam allowances are a ¼in, unless otherwise noted.
- Templates do not include seam allowances.



Draw a rough diagram
before you start
stitching and number
each shape

PREPARING THE TEMPLATES

1 Trace the hexagon shape on page 161 and cut it out from thin card to make a template.

2 It can be useful to sketch a layout diagram to work out how many whole, half and part hexagons you need to cover your laptop. Use the card template to cut out the correct number of paper hexagons. Office paper or freezer paper works well.

3 Once you've cut out all your paper shapes, pin them onto your cotton fabrics (or iron on if you're using freezer paper). If you're using a charm pack, you can cut one whole hexagon from each square.

4 Trim the fabric ¼in outside the edge of each hexagon all the way around (Fig 1).

5 Turn the edges of the fabric over to the back of the paper template and baste into place, folding the corners neatly as you go (Figs 2, 3 and 4).

6 Arrange the hexagons on a flat surface until you're happy with the placement.

SEWING THE PATCHWORK

7 Take two hexagons and place them right sides together, then whip stitch (see page 98) along the two sides that will sit next to

each other. Be careful not to sew through the backing paper and try to make the stitches small for a neat look.

8 Continue joining the hexagon pieces together in this way, working on one seam at a time until all the hexagons are joined together. See page 99 for more details on how to sew hexagons together on all sides into blocks. You'll need to fold your paper hexagons in order to do this – don't worry too much about trying to keep them flat!

Great for using up small fabric scraps!



COMPLETING THE PATCHWORK

9 Once you've sewn all the hexagons together, undo the tacking stitches and remove the papers. Alternatively, by removing the papers as you go along, your patchwork work will become lighter, more flexible and easier to handle as you work – as well as saving you time at the end.

QUILTING THE PATCHWORK

10 In this stage, the three layers – the finished patchwork, batting and backing fabric – are joined together with a running stitch, worked all around the edges of the hexagon pieces to create the raised quilted effect. Place the cotton backing fabric right side down with the batting on top, then put the assembled patchwork right side up centrally on top. Baste all three layers together, using your preferred method. (See page 52 for details on different styles of basting). Neatly quilt around each hexagon shape with quilting thread in a coordinating colour.

ASSEMBLING THE LAPTOP CASE

11 Take the completed quilted piece and trim the backing fabric and batting so that the finished piece measures approximately 11in x 28½in. To be extra sure about sizing, wrap around your laptop and check the dimensions before you trim.

12 Fold the piece in half widthways, right sides together, and sew together down

both sides, making sure you match the hexagon seams. Use a ¼in seam allowance.

13 Repeat this step with the lining fabric but leave a gap in the centre of one side for turning at a later stage.

14 Fold the button cord for the loop in half and place both ends at the centre of one side of the opening. Secure them into place.

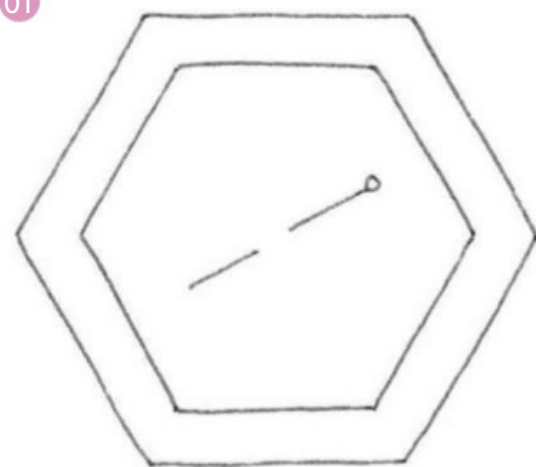
15 Turn the lining wrong sides out and place the patchwork exterior inside, matching side seams and raw edges.

16 Neatly hand stitch together all around the top using a ¼in seam allowance.

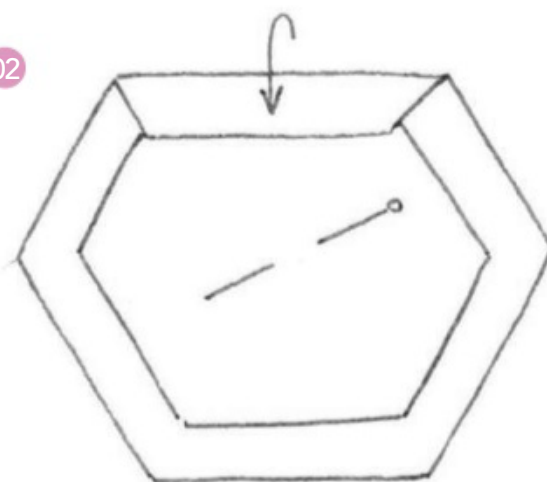
17 Turn the whole piece right sides out through the gap in the lining and press carefully with an iron. Push the lining inside the patchwork exterior.

18 Choose a button in a complementary colour and the right size to fit the loop. For an extra coordinated look use a self cover button – wrap a scrap of your favourite leftover fabric around the front of the button, secure at the back with a stitch then push the backing piece into place. Fix the button to the front of the laptop case to line up with the cord loop on the other side. Slip your laptop inside and secure the loop to check that everything fits snugly.

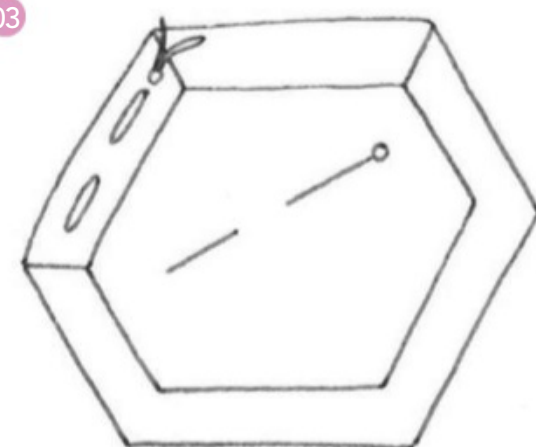
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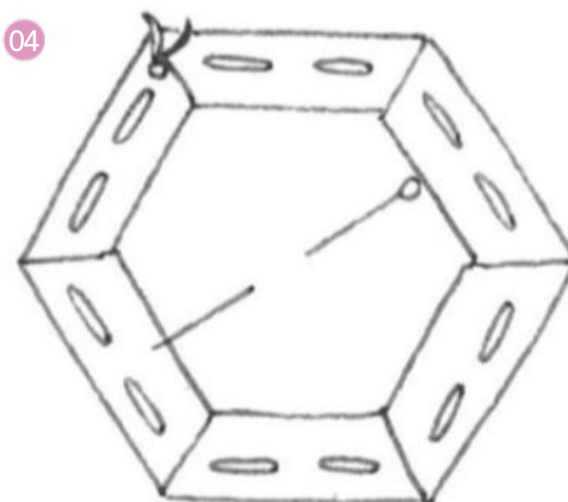
02



03



04





RILEY BLAKE DESIGNS

Launched nearly a decade ago, Utah-based and family-owned fabric manufacturer, Riley Blake Designs is the purveyor of wonderfully whimsical and vintage-inspired prints. Working with local and international artists, its aim is create seasonal and perfectly coordinated ranges that offer endless possibilities for your stash. See rileyblakedesigns.com



QUILTER'S SHAPES

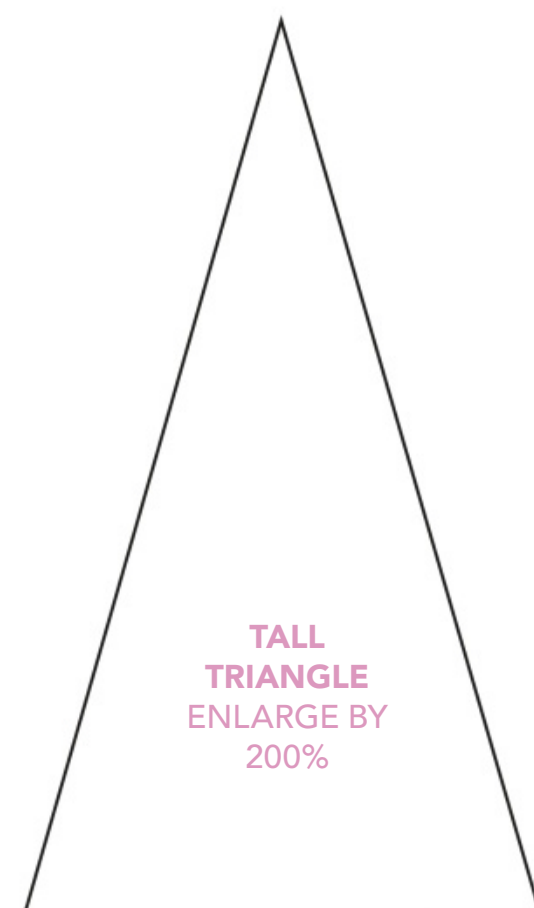
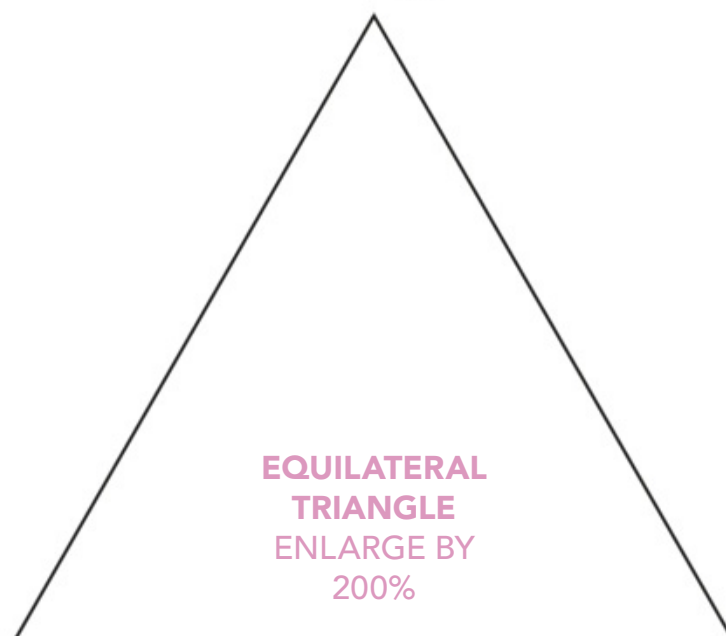
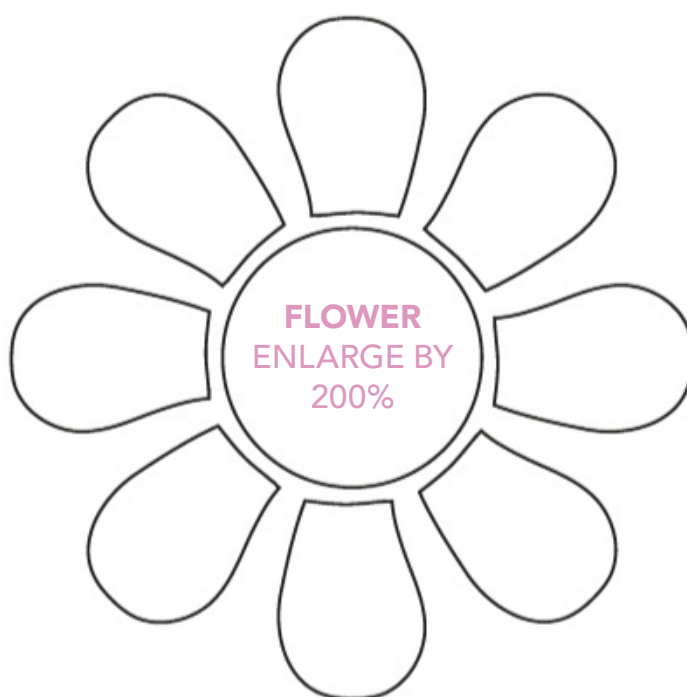
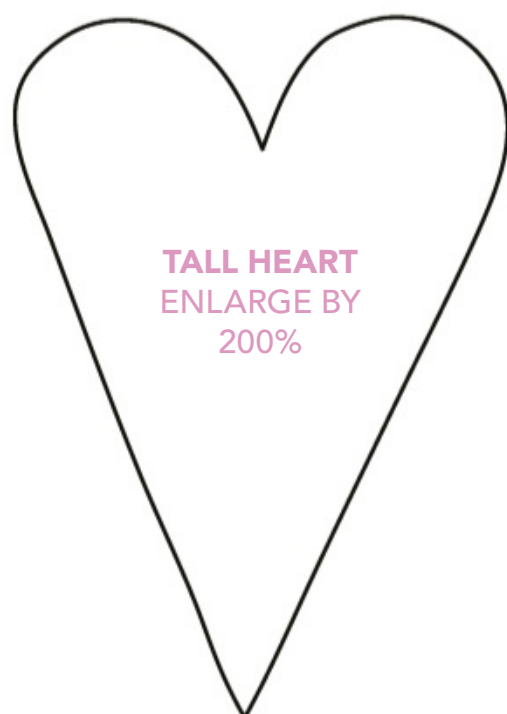
Use these 15 handy shape templates to add fun details to your quilts. They're just the thing for embroidery, appliqué & patchwork inspiration

Templates are an essential part of the quilter's toolkit. They're usually given full size but sometimes come with instructions to enlarge or reduce them before you start sewing, so always check your project instructions. For some of the shapes we've given here, you'll need to increase them by 200%, so simply double the size using a photocopier.

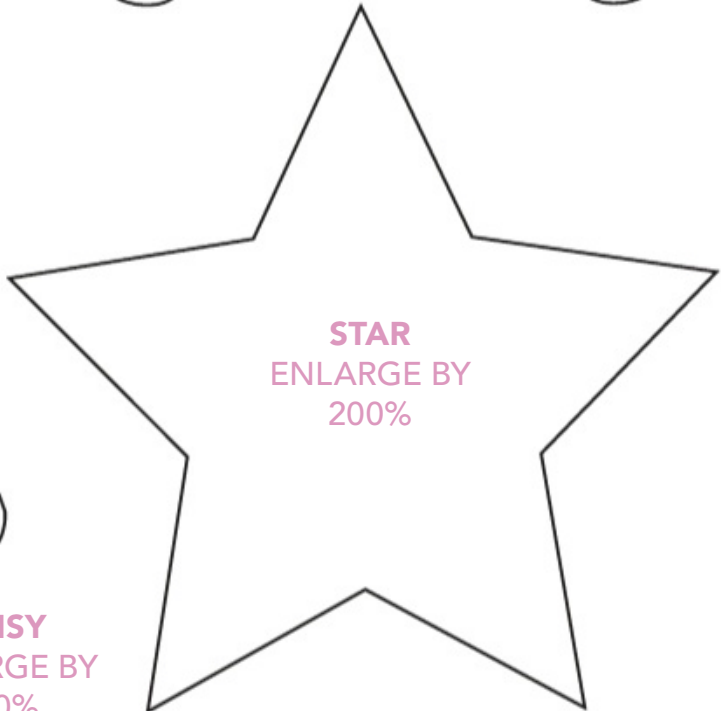
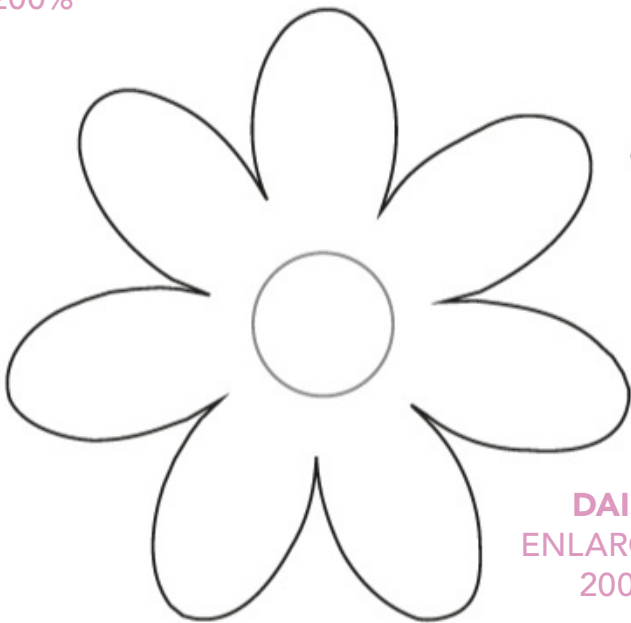
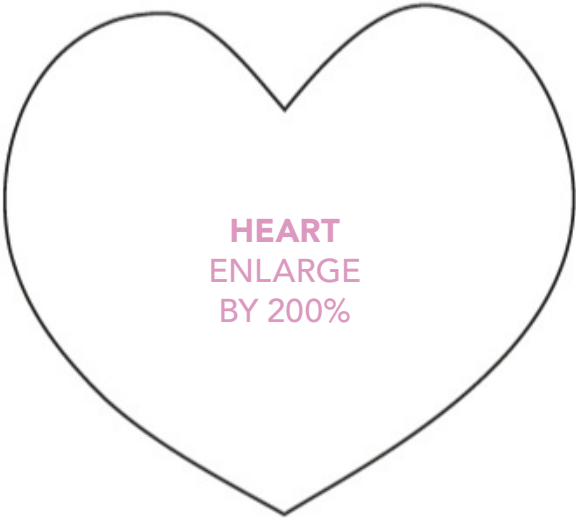
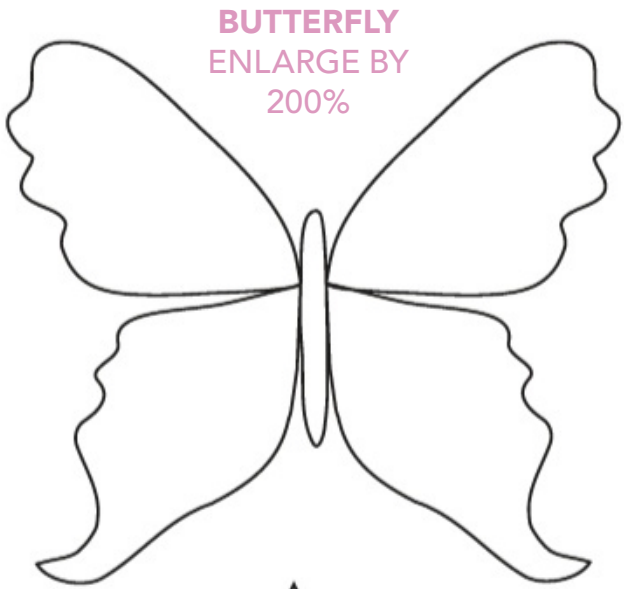
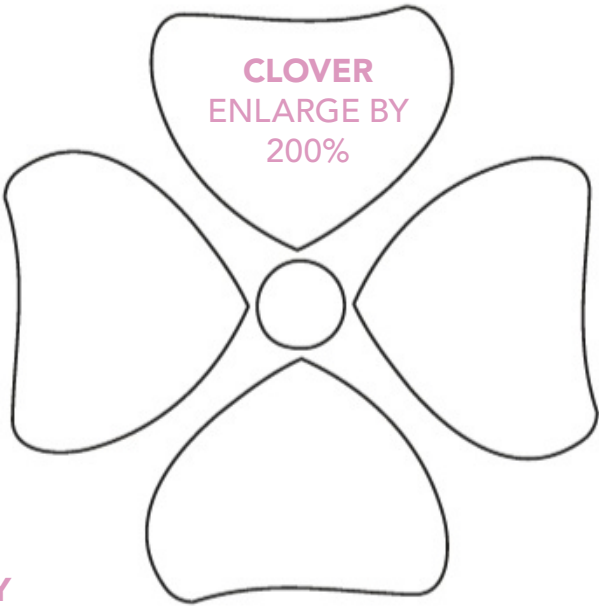
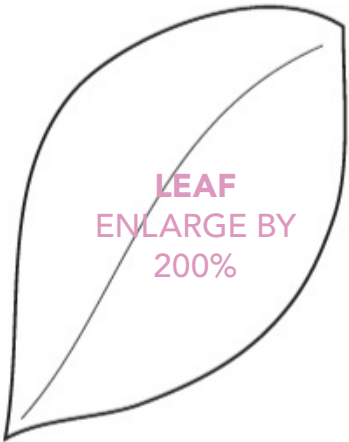
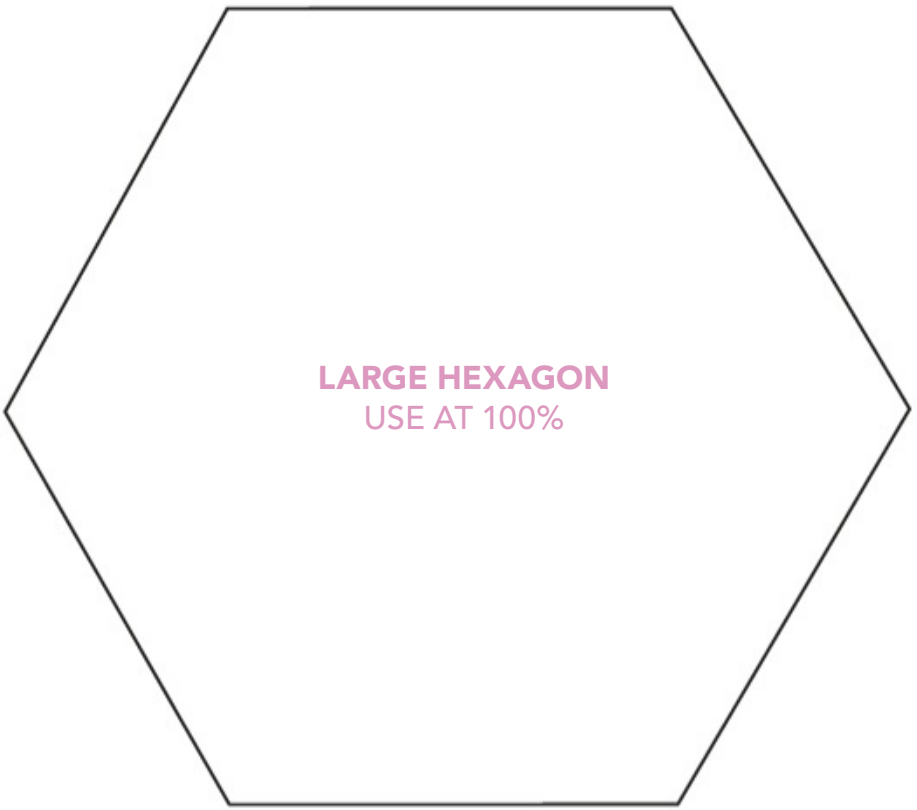
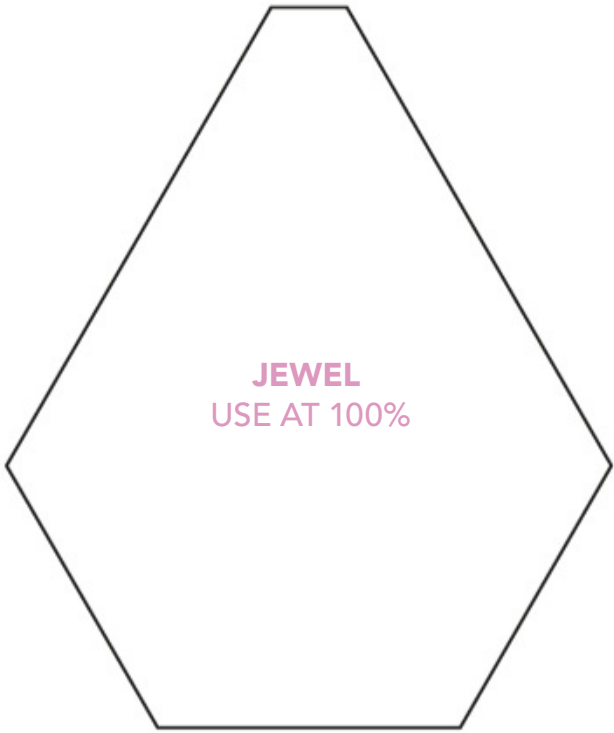
When you're piecing patchwork, shape templates can help you cut fiddly shapes

and are often used with a technique called Foundation Paper Piecing, to create intricately patterned blocks. If you're working with appliqué, shape templates are invaluable if you're not confident drawing your own shapes – use the ones on this page to help you trace motifs on to thin card or freezer paper, then use this to guide you when cutting your fabric. And finally if you're quilting, these templates can help you

to mark patterns on your quilt top before you start sewing. To turn these shapes into a set of quilting templates for your craft kit, trace them on to paper, card or template plastic. Then cut out the shape exactly on the line using sharp scissors and label it clearly. Finally, place it on to your fabric and trace around the shape with a pencil or erasable marker.



TRACE THESE SHAPES ON TO CARD,
PAPER OR PLASTIC TO MAKE A SET OF TEMPLATES THAT
YOU CAN USE AGAIN AND AGAIN!



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Working with blocks

We'll get you started with five basic block tutorials, show you how to arrange them in a quilt top and tempt you with some fun projects to show off your skills!

ALL ABOUT BLOCKS

You've played with patchwork and created basic quilt tops, now it's the fun part – making blocks and arranging them into more complex designs



Once you've mastered the basics of cutting and piecing fabric, you can now combine shapes to create hundreds (if not thousands!) of small patchwork patterns. Gather up a bunch of blocks and you're ready to combine them into a great quilt design. Most blocks are based on geometric shapes and with our help you'll be a block-building pro in no time! A 'block' refers to the finished pieced element (usually square) that is made up of different shapes, with a recognisable finished pattern. A 'unit' is what we call the smaller shapes that combine to make up the block. For example, Half-square Triangle units can be used to make Pinwheel blocks (see page 121 for instructions).

Start simply with one-patch blocks (where you repeat a single shape in an all-over pattern), and then play with multi-patch groups, using a mixture of shapes. Experienced quilters combine shapes to create all sorts of intricate blocks, from stars to fans to complete pictures! Two of the best blocks to start with are the Four-Patch and Nine-Patch. Find out how to make these, along with a few other beginner blocks, on page 128.

BLOCK SIZES

A block can be any size you choose, as long as you can work out the maths. If you're following block instructions in books, magazines and online, they'll have already worked out the measurements for you. In this chapter, we'll show you how to make 8in square blocks. When following instructions, the block's finished size is usually provided. That said, if you're planning a quilt with blocks, it's worth checking whether the instructions you're following describe the finished size of the individual blocks (with seams) or the size the block will be once it's been sewn into a quilt. An 8in block, once sewn into a quilt, will end up being 7½in square because ¼in seams have been sewn on each side of the block.

ADDING BORDERS AND SASHING

The arrangement and pattern of the blocks in your quilt design can be as simple or as intricate as you like! There are some easy ways to vary the finished effect, all you need is a bit of planning and measuring. For a beginner planning a quilt top made from easy Four-Patch

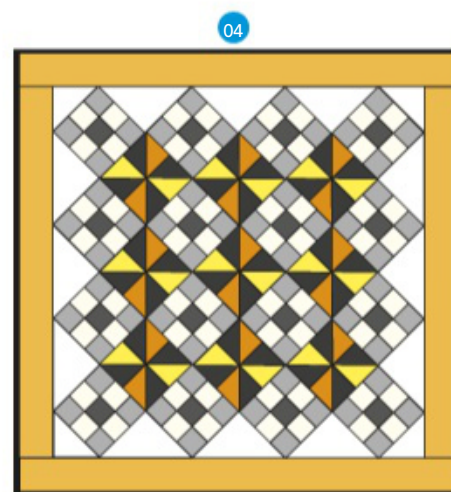
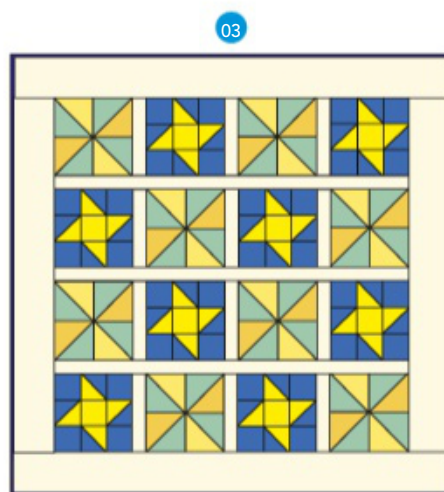
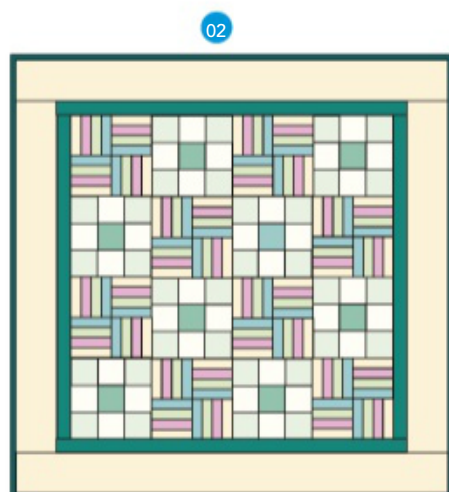
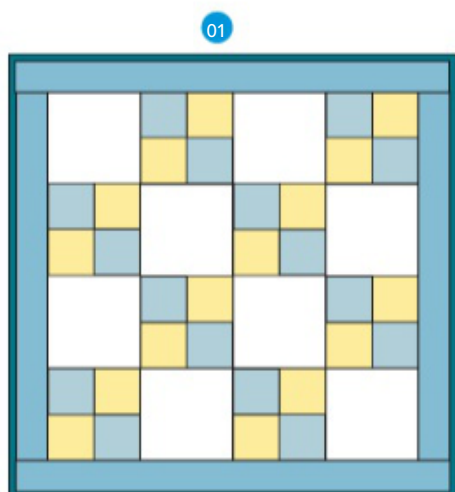
blocks or plain fabric squares, try adding strips of fabric in between the blocks (sashing) or around the edges (borders) to frame your patchwork and help the fabric patterns to stand out against each other. It will give you the chance to practise basic cutting and piecing skills and you get to play with lovely fabrics!

Quilt borders come in all shapes and sizes, some with straight edges, some with mitred corners, some plain and some pieced. A border can really set off the blocks beautifully and is a great chance to show off that favourite fabric of yours. It's also a great opportunity to have a plain section on your quilt top that you can then dress up with a spot of free motion quilting (see page 149).

PLANNING YOUR QUILT SETTING

You'll be surprised by how intricate quilt designs can look once the simple blocks are pieced together. It's best to start easy and work your way up – choose a block design that you like that's within your skill set. There are some simple block tutorials in this chapter. Why not start simple with a Nine-Patch block – find out how on

HOW TO ARRANGE BLOCKS IN A QUILT



page 112, or try making the popular Log Cabin block (see page 113). Your 'quilt setting' is simply the way you will arrange the various elements of your quilt top. Once you've got to grips with a few basic options you'll find you can combine blocks, borders and sashing in endless new ways to beautiful effect. Here's a quick rundown of the options available... we've included some diagrams below to show you each one in action.

1 Start simple: You don't have to make up a quilt top entirely from either plain patchwork squares or blocks. Why not mix and match? Once you've got the hang of making and piecing together blocks, try adding a basic border. To finish, add binding around the edges.

2 Double up: Why stick to one border when you could have two? Adding two borders gives the effect of framing the central patchwork pieces. Here we've mixed two different types of block and set them with two straight borders – one narrow darker fabric to 'frame' the patchwork, and a wider outer border.

3 Add sashing: Borders aren't the only way to help your blocks stand out from across the room. Adding narrow strips of fabric sashing in between your block rows is another way to break up intricate block patterns and fabrics and help your patchwork pieces shine a bit more.

4 Get to the point: As your skills improve you can play around with the different features of your quilt top – learn new patchwork blocks, experiment with



MAKE SURE YOUR BLOCKS ARE ALL THE SAME FINISHED SIZE, SO THE QUILT TOP WILL FIT TOGETHER WELL

sashing, or even tilt your designs 45-degrees so they are 'on point'. Rotating each block by 90-degrees can also work well for selected designs.

HOW TO ADD A BASIC BORDER

5 A straight-edge border made from a single fabric is one of the easiest types of borders with which to frame your blocks. First measure your quilt top along the height. Cut two strips of fabric to this measurement times by the width you want the finished border to be.

Remember that your width should include two ¼in seam allowances. Pin and sew both border strips, one on each side of the quilt top using ¼in seam allowances.

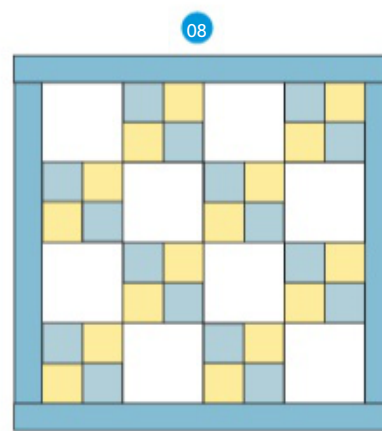
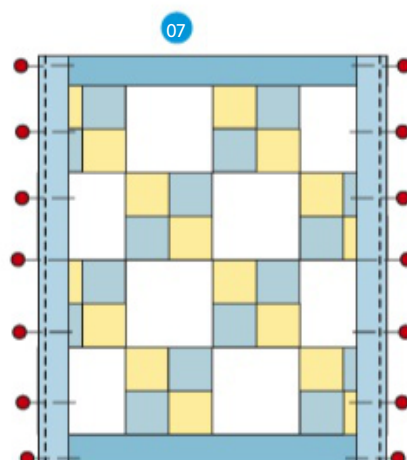
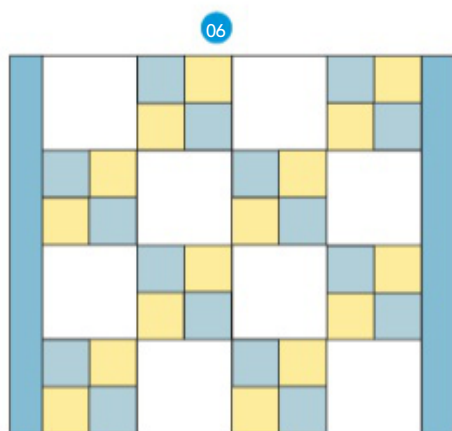
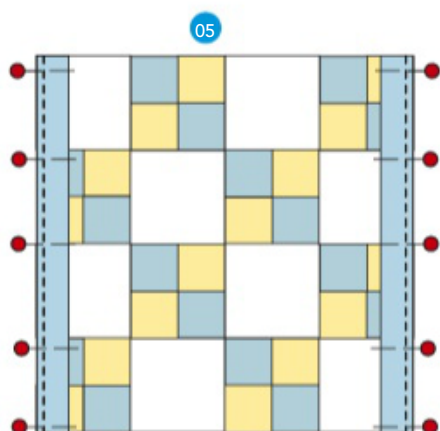
6 Press the seams outwards, towards the edge of the quilt.

7 Measure the quilt again, this time across the width, including the two borders you've just sewn on. Cut two strips of fabric to this measurement times by the same width as before (including seam allowances). Pin and sew the strips to the top and bottom of the quilt top. Press the seams outwards.

8 Measure and trim if necessary to keep all corners right-angled.

Next steps: Turn the page for our step-by-step guides to adding sashing in between your rows of blocks and cornerstones to your borders.

ADDING A BASIC BORDER

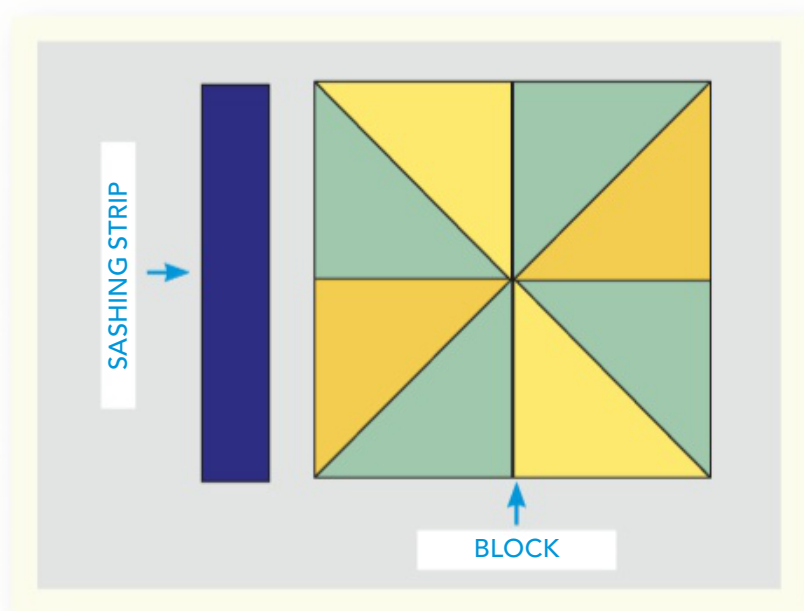
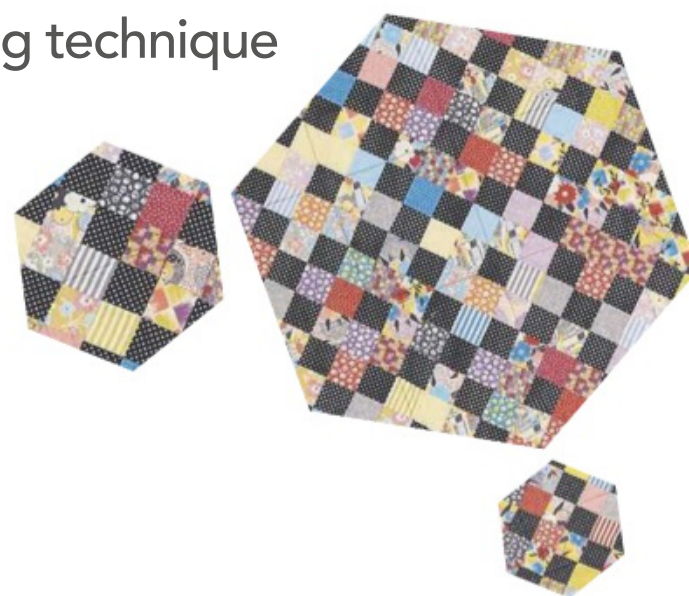


SASHING

Make your blocks stand out with this easy piecing technique

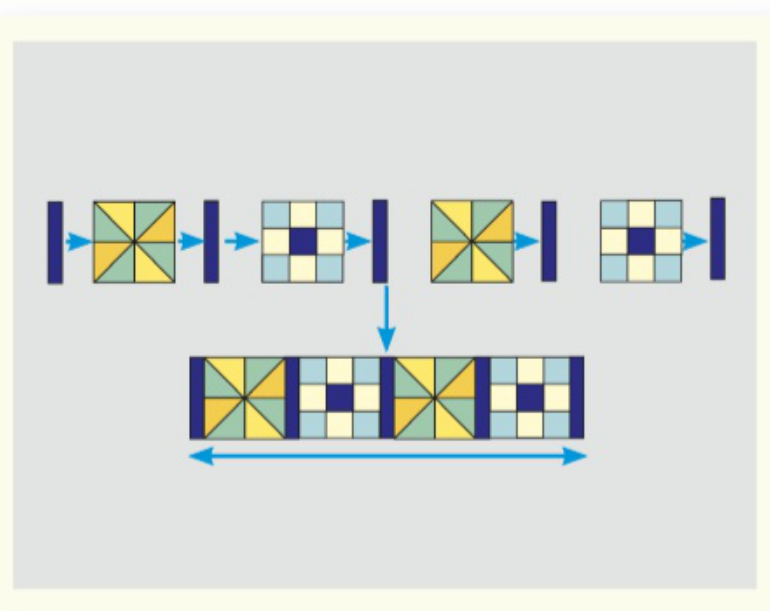
When quilters talk about sashing (or 'lattice' or 'setting strips'), they mean the narrow strips of fabric that separate blocks in a quilt design. This is an ideal way to add interest to a quilt, and is also useful if you want to increase the block's size. To add plain sashing to patchwork blocks, first decide how wide you want your sashing to be. Generally, it

should be wide enough to complement the blocks without dominating the design. To help you decide, lay out the sashing fabric and place the blocks on top, adjusting the spacing until you're happy with the balance. Measure this gap and all seam allowances to get the size you want. Here's how to add sashing to a four-by-four block layout.



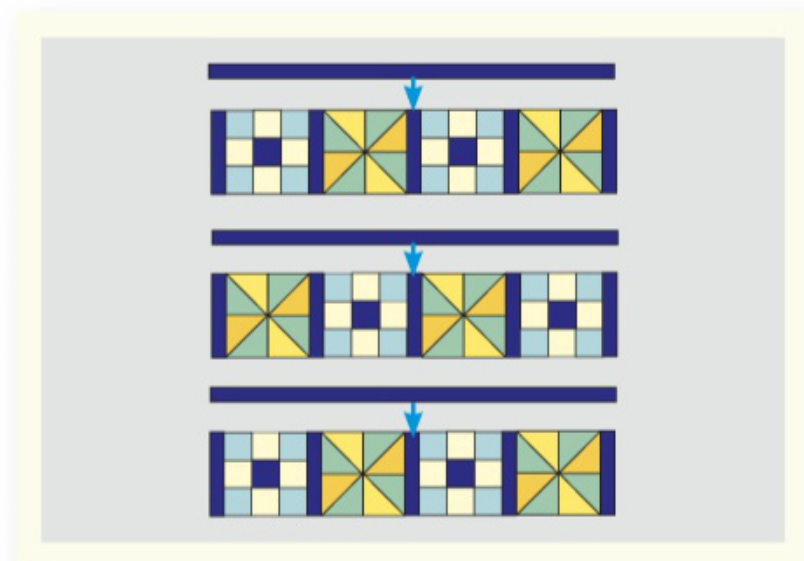
STEP ONE

Measure the block and cut a strip the same height. For an 8in block, cut a strip 8in high by 1½in wide. For each row, cut a strip for each block, plus one extra.



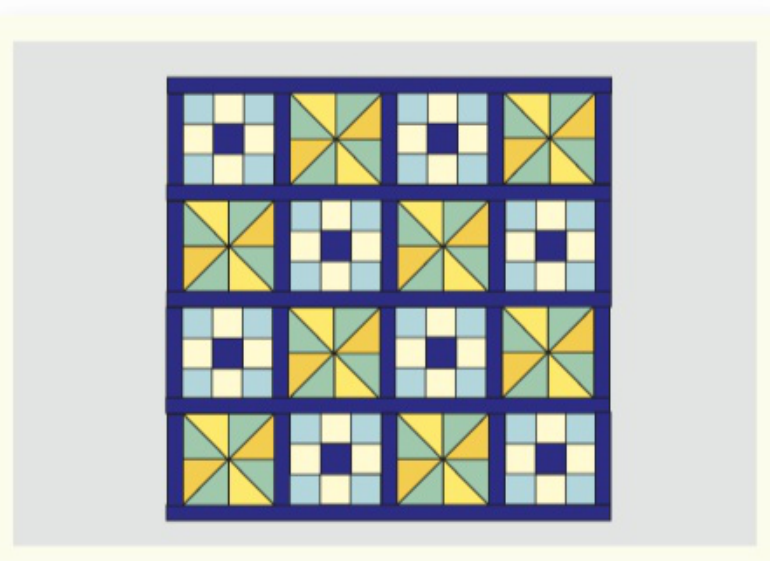
STEP TWO

Sew a vertical strip to the right-hand side of each of the first four blocks. Sew a strip to the left-hand side of the first block. Press seams towards the sashing.



STEP THREE

Repeat with the other three rows. All four rows should be the same length. Cut long strips to this length. For a four-by-four block layout, you'll need five strips.



STEP FOUR

Pin and sew a long sashing strip to the top of each row, using ¼in seams. Press seams towards the sashing. Sew the last strip to the bottom of the last row.

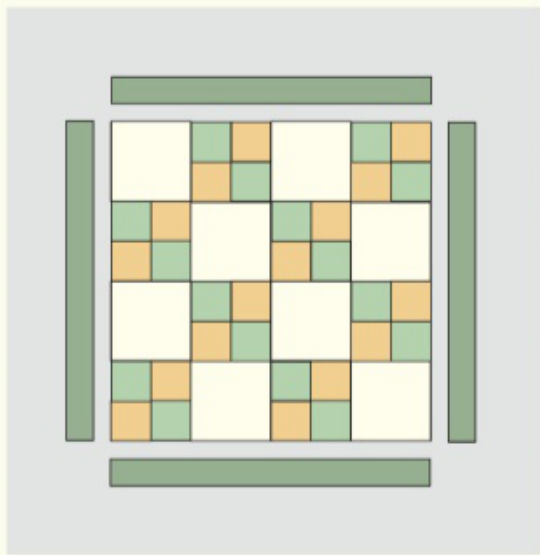
CORNERSTONES

Transform humble fabric squares into brilliant borders

The term 'cornerstones' refers to simple squares of fabric that can be sewn into each corner of a quilt border. They're ideal for introducing an accent colour or pretty print to a quilt and are just right for jazzing up plain borders! In the six steps below, we show you the simple way to add cornerstones to a quilt, sewing them to the border strips before

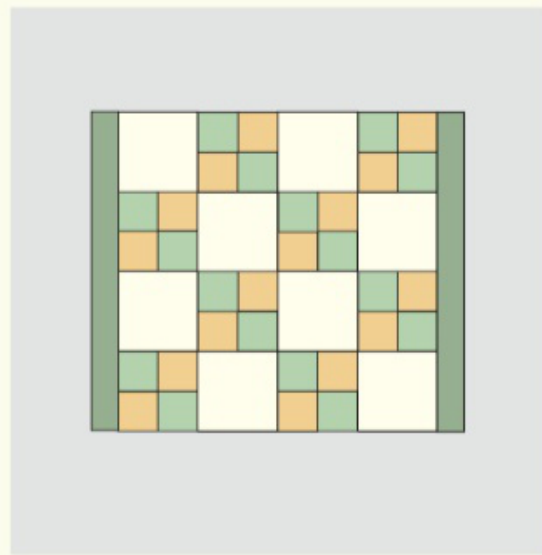
attaching to opposite sides. As always, remember to include seam allowances when you cut your fabric.

Once you've tried this method, you can get creative with the design of cornerstones. Not only could you use difference fabrics, but the squares themselves can be patchwork. Why not incorporate Half-square Triangles?



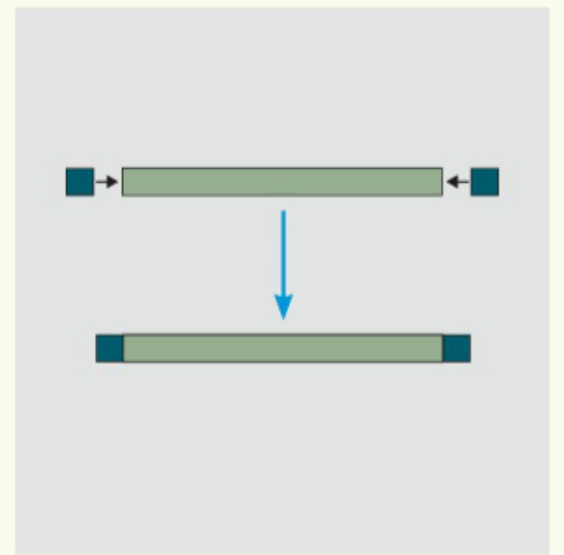
STEP ONE

Cut four border strips to fit each of the four sides. They should all be the same width, including seam allowance.



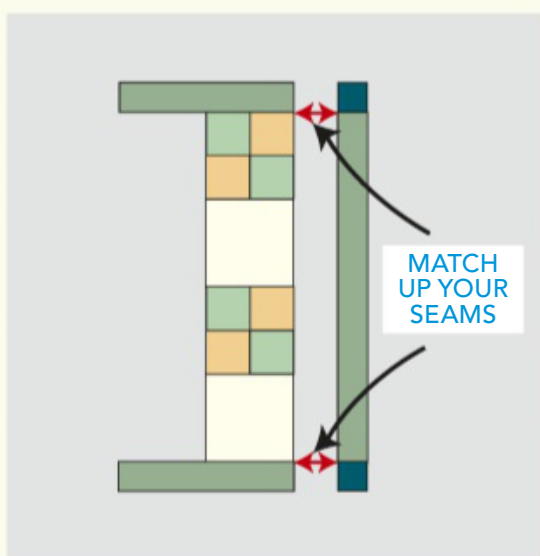
STEP TWO

Pin and sew two of the strips to opposite sides of the quilt.



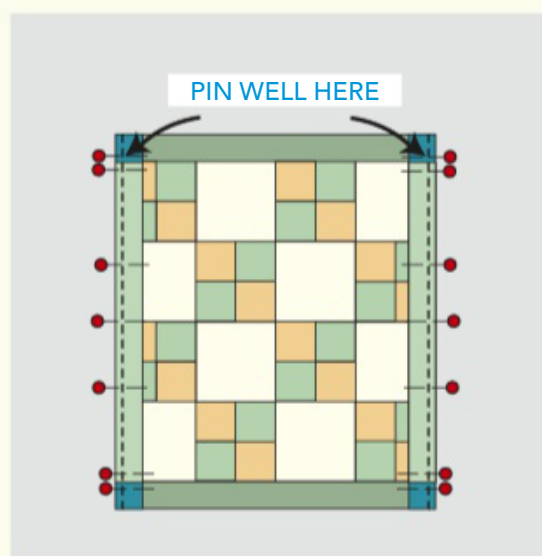
STEP THREE

Cut four squares the same height as the strips. Sew a square to each end of the remaining two border strips.



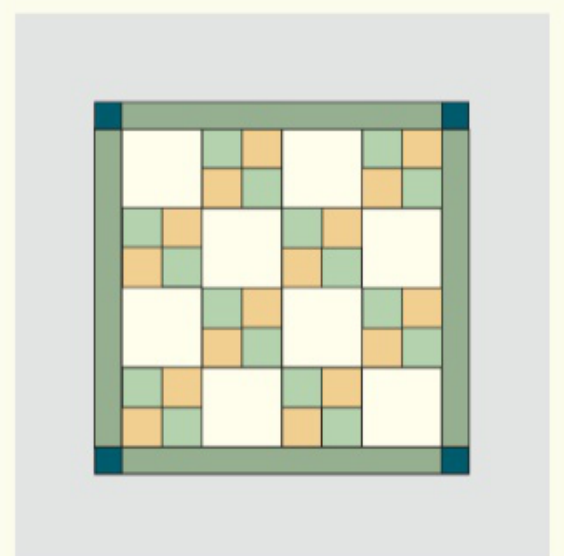
STEP FOUR

Pin one of these border units to the side of the quilt, aligning the cornerstone seams carefully.



STEP FIVE

Sew the unit in place and press. Add the other border strip to the other side of the quilt in the same way.



STEP SIX

Check the finished quilt top is regular and right-angled. Press the seams outwards, towards the edge of the quilt.

PATCH BLOCKS

Create a checkered effect with strip-pieced blocks

Strip piecing is a technique where two or more strips of fabric are sewn together and then subcut – it's great for speedy piecing (see page 44 for more ideas). Using strip piecing not only saves time, but also gives you more

uniform results, since the units come from the same piece of fabric. There are two easy blocks that you can make to practise your strip piecing – a Four-Patch and a Nine-Patch block. Whip up a few of these blocks, join them up and you'll quickly

have a checker board quilt top, ready to turn into a quilt! Once you get the hang of strip piecing, you can use it to create more complicated designs like Rail Fence or Windmill blocks. You can find out more about working with blocks on page 108.

FOUR-PATCH BLOCK



STEP ONE

For a Four-Patch block, cut two long strips from two contrasting fabrics. Sew the strips together along the length with a $\frac{1}{4}$ in seam. Press the seam to one side.



STEP TWO

Cut the strip into units, so the unit width is the same as the original strip. Take a pair and rotate one by 180-degrees. Sew together, matching centre seams.

NINE-PATCH BLOCK



STEP ONE

For a Nine-Patch block, cut two strips of dark and one of light fabric. With the light strip in the middle, sew the strips along the length with a $\frac{1}{4}$ in seam (unit 1). Repeat with two light strips and one dark strip (unit 2). Press.



STEP TWO

Cut both units into segments, so the width of the segments is equal to the width of the original strip width. Take two unit 1 segments and one unit 2 segment and sew together as shown, with the unit 1 segments either side. Press again.

LOG CABIN BLOCKS

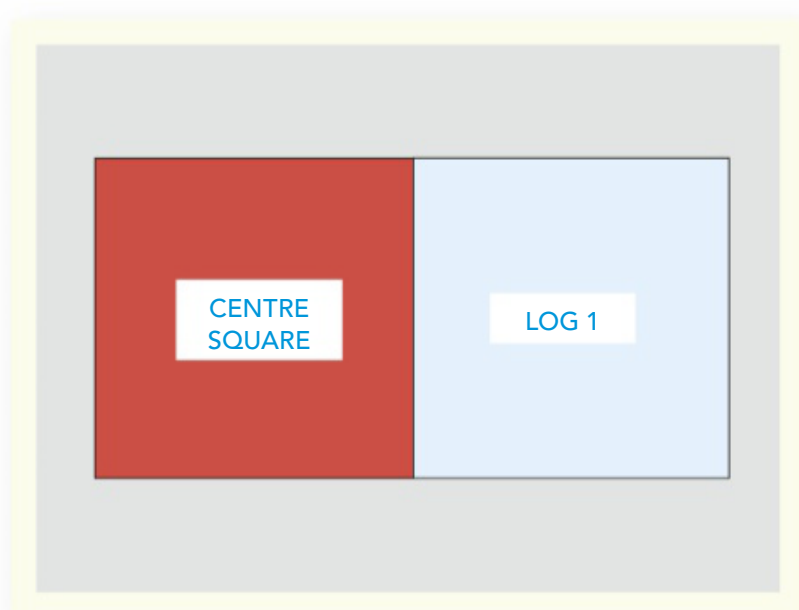
Sew fabric strips in a spiral effect to create this traditional design

This popular block has been a firm favourite with quilters for many generations. It has a timeless feel and will give you a classic quilt to curl up under for years to come! You can see it in action in the sweet little pot holder on page 114. It's made up of strips (logs) that you add around a central square, one at a

time, to build up the finished pattern. The strips can be whatever width you want and the block can have any number of 'rounds', depending on your desired finished size.

You will need one square for the centre (usually a contrasting colour) and a selection of strips. For striking results,

choose fabrics with a variety of light and dark colourways. Either measure the length of each strip you need before sewing or stitch a strip in place and then trim it flush at the ends after sewing. Here, we've added our logs in an anti-clockwise direction, but you could work clockwise if you prefer.



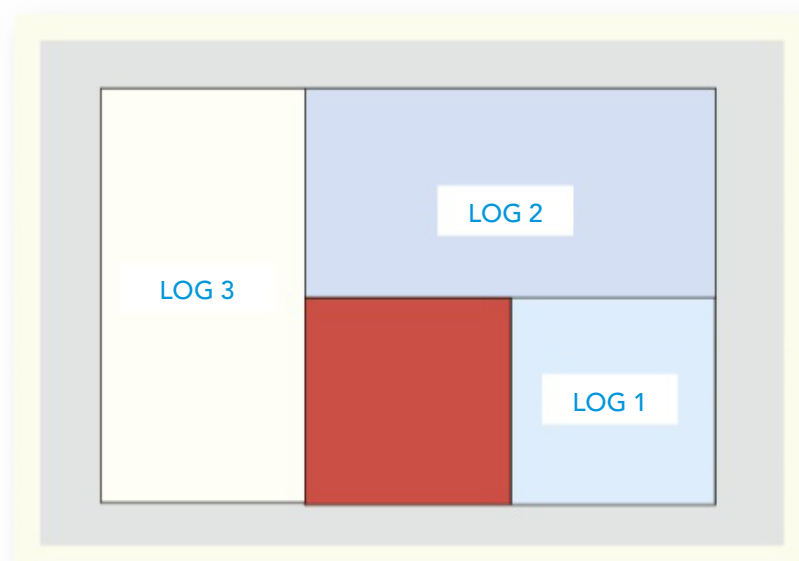
STEP ONE

Sort your strips into two piles according to colourway or lightness. Using a $\frac{1}{4}$ in seam, sew a log (1) from the first pile to the right-hand side of the centre square.



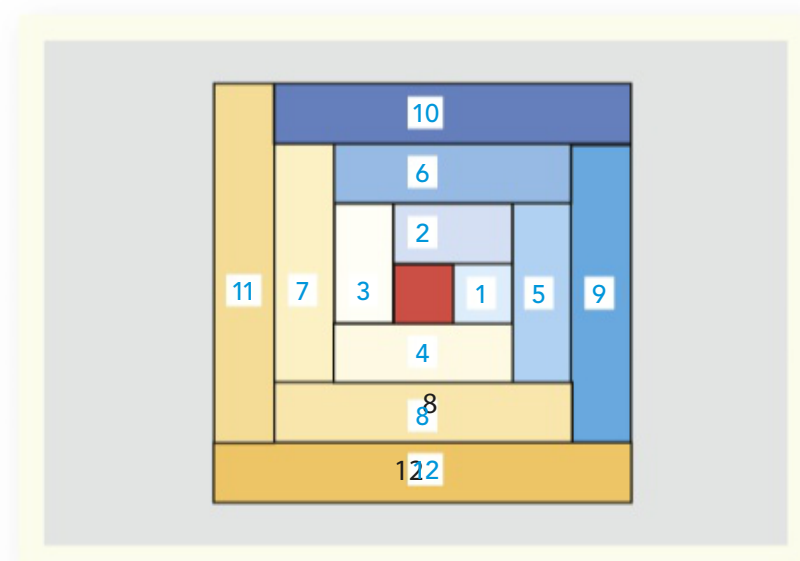
STEP TWO

Sew a log (2) from the first pile to the pieced unit you made in step 1, adding it along the long side as shown, and matching up the edges. Press the seams.



STEP THREE

Add a log (3) from the second colourway or lightness pile down the side of the main piece, as shown. Press the seam.



STEP FOUR

Add a fourth log (4) to the bottom of the unit. Continue adding strips in rounds, following the numbers and alternating the fabric, until the block is the required size. Press and trim square.



Log Cabin pot holder

Grab your favourite fabric scraps for this skill-boosting quilt-as-you-go block design

BY ALI BURDON

You will need

MATERIALS

- A selection of six (6) print fabrics, see instructions for measurements
- Fabric A: 8¾in x 18in, for the back and pocket lining
- Fabric B: 5½in x 8¾in, for the pocket exterior
- Fabric C: 8¾in x 3⅝in, for the binding strip and hanging loop
- Medium-weight iron-on interfacing: 5½in x 8¾in
- Insulating batting: 8¾in square
- Batting: 9½in square

NOTE

- Seam allowances are ⅜in, unless otherwise noted.

FABRICS USED

- Fabrics are from the Lagoon collection by Rashida Coleman-Hale for Cotton+Steel.

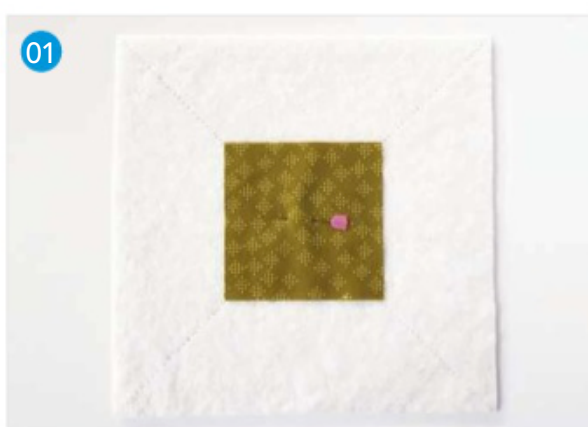
CUTTING THE FABRIC

1 Using the block layout diagram as guidance for your fabric placement, cut your print fabrics into the following pieces.

- Centre: 4in square.
- Strip one: 2in x 4in.
- Strip two: 2in x 5¼in.
- Strip three: 2in x 5¼in.
- Strip four: 2in x 6⅜in.
- Strip five: 2in x 6⅜in.
- Strip six: 2in x 7½in.
- Strip seven: 2in x 7½in.
- Strip eight: 2in x 8¾in.

2 From Fabric A cut:

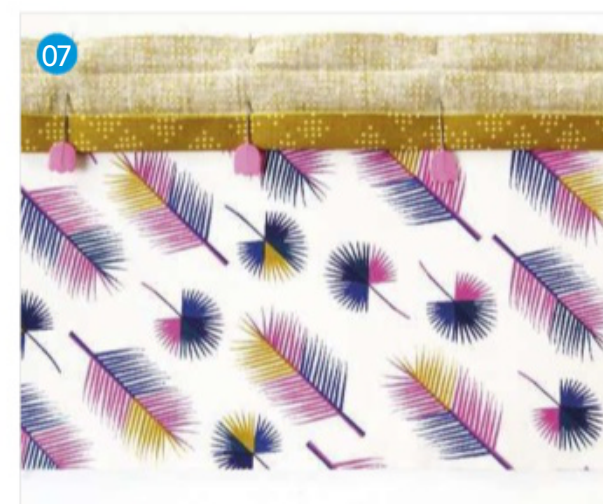
- One (1) 8¾in square for the back.
- One (1) 5½in x 8¾in piece for the pocket lining.



- 3 From Fabric C cut:
- One (1) 8¾in x 2in piece for the pocket binding.
 - One (1) 4¾in x 1⅝in piece for the hanging loop.

MAKE THE LOG CABIN BLOCK

4 Mark the batting with a cross from corner to corner. Place the centre square fabric centrally on top (Fig 1). Pin strip one right sides together (RST) with the bottom edge of the square (Fig 2).



5 Stitch together, open strip one out and press (Fig 3). Pin strip two RST with the left side of the sewn unit (Fig 4). Stitch, open and press as before. Continue across the square until all the pieces are used up (Fig 5). Trim the excess batting from the edge of the completed Log Cabin block.

MAKING THE BACK

6 Press the interfacing to the wrong side of the pocket exterior. Press the pocket binding strip in half lengthways with wrong sides together. Unfold, then fold the long edges into the centre (Fig 6). Put the pocket exterior and lining wrong sides together and pin one side of the unfolded binding to the top edge of the exterior (Fig 7). Stitch together along the fold line.

7 Fold the binding around to the back of the pocket and topstitch into place. Place the backing fabric and insulating batting RST then the completed pocket piece right sides up on top and pin together (Fig 8).



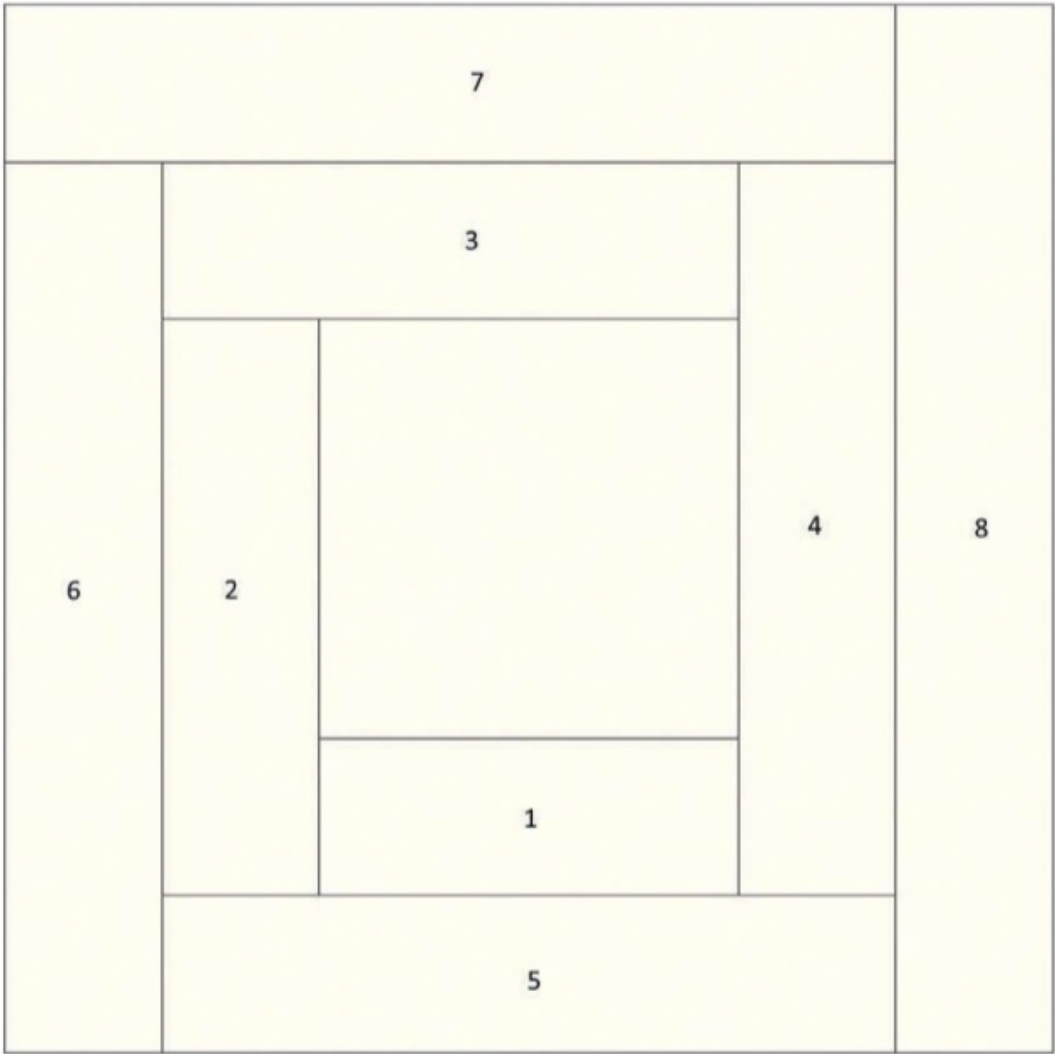
ATTACHING THE HANGING LOOP

8 Fold the hanging loop strip as for the binding then fold the strip closed and stitch together as shown (Fig 9). Pin the hanging loop centrally along the top edge of the front of the pot holder, with the ends of the loop positioned at an angle, about 1 1/4in apart (Fig 10).

ASSEMBLING THE POT HOLDER

9 Pin the back section RST with the patchwork section then stitch together, leaving a turning gap at the bottom (Fig 11). Trim the seam allowance, clip the corners and turn right side out. Fold the edges of the turning gap to the inside then topstitch all the way around to finish.

BLOCK LAYOUT DIAGRAM

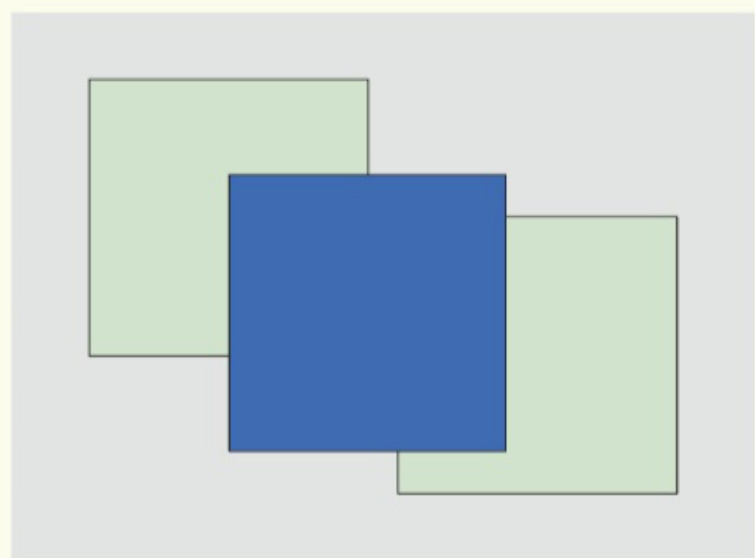


SQUARE IN A SQUARE

Frame a central fabric in this simple three-strip block

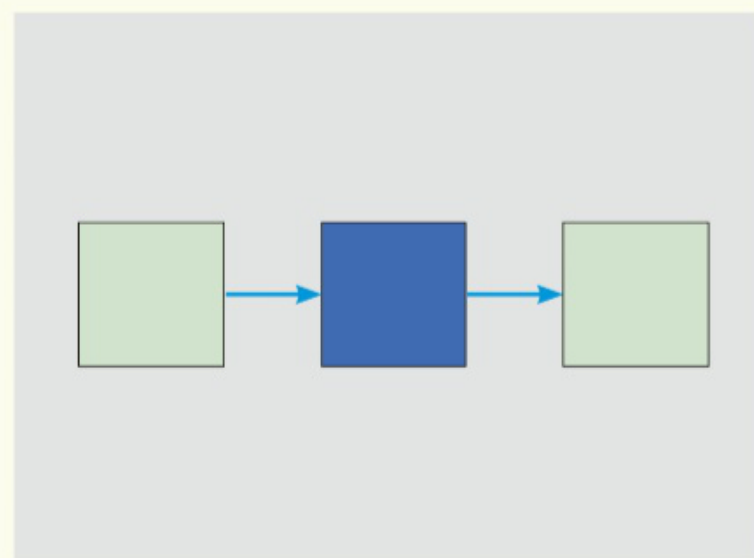
This block is really easy to piece, so it's great for a starter project. We've used two shades below to give the finished effect of a smaller square framed within a lighter coloured border. Play around with fabrics, tones and prints and you'll discover this simple

shape can reveal a huge range of different effects when you swap the fabrics around. To make an 8in block, cut three 3in squares and two 3in x 8in rectangles. These measurements are just a guide, so feel free to work out the right size to suit your design ideas.



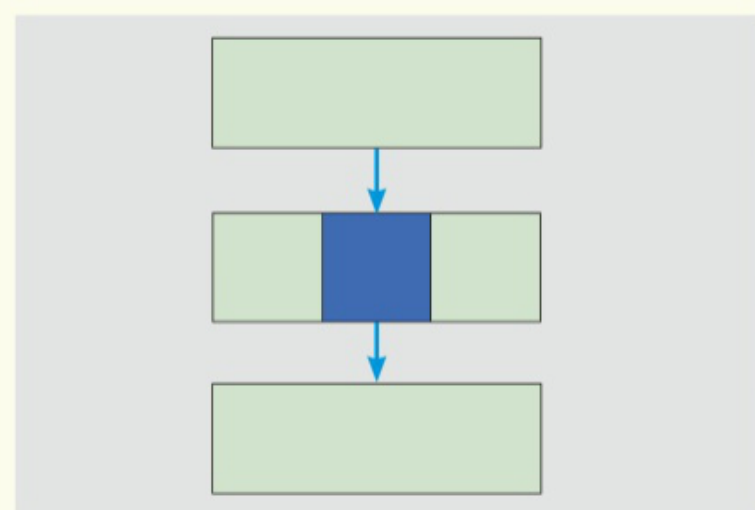
STEP ONE

Cut three squares the same size (see above for suggested measurements), one from a contrast colour and two from a background colour.



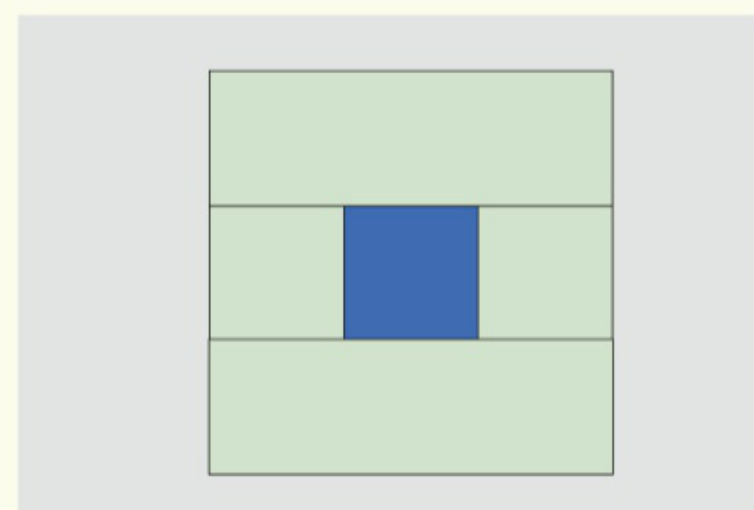
STEP TWO

Sew the squares together with a $\frac{1}{4}$ in seam allowance, placing the contrasting square in the middle, to form a row. Press the seams towards the darker square.



STEP THREE

Cut two rectangles to measure the same width as the squares from step 1 and as long as the row of squares from step 2.



STEP FOUR

Sew a rectangle to the top and bottom of the centre row and press the seams outwards, towards the rectangles.



Nine-Patch quilt

Put your precision to the test and practise matching up seams with bold blocks in tropical prints

BY JESSICA ENTWISTLE

You will need

MATERIALS

- A selection of six (6) print fabrics, see instructions for measurements
- Fabric A: 60in x 44in
- Fabric B: 60in x 44in
- Fabric C: 28in x 44in
- Fabric D: 35in x 44in
- Fabric E: 35in x 44in
- Batting: 51in square

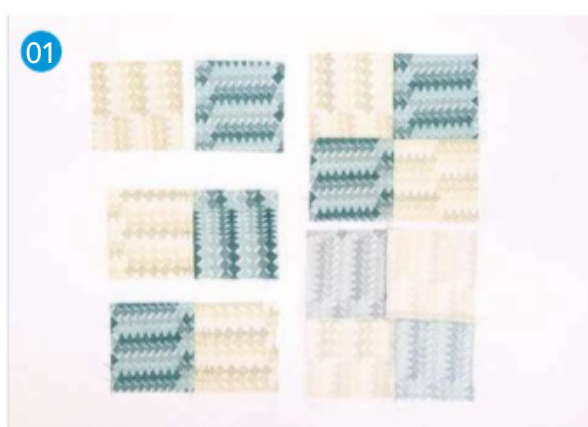
FABRICS USED

The fabrics used are from the Leilani collection by Maude Asbury for Blend:

- Fabric A: Fern Leaves in Ivory.
- Fabric B: Hibiscus in Blue.
- Fabric C: Tropical Fronds in Ivory.
- Fabric D: Cacti in Blue.
- Fabric E: Cacti in Ivory.

NOTE

- Seam allowances are $\frac{1}{4}$ in throughout, unless otherwise noted.
- RST = right sides together.



CUTTING OUT

- 1 From Fabric A cut:
 - One (1) $23\frac{5}{8}$ in x 55in strip for the quilt backing.
 - Nine (9) $7\frac{1}{8}$ in squares.
 - Four (4) $2\frac{3}{8}$ in x $19\frac{3}{4}$ in strips for the binding.
- 2 From Fabric B cut:
 - One (1) $23\frac{5}{8}$ in x 55in strip for the quilt backing.
 - Eight (8) $7\frac{1}{8}$ in squares.
 - Four (4) $2\frac{3}{8}$ in x $19\frac{3}{4}$ in strips for the binding.
- 3 From Fabric C cut:
 - Eight (8) $7\frac{1}{8}$ in squares.
 - Two (2) $7\frac{7}{8}$ in x $27\frac{5}{8}$ in strips for binding.
 - Four (4) $2\frac{3}{8}$ in x $19\frac{3}{4}$ in strips for the binding.
- 4 From Fabric D cut:
 - Fourteen (14) $7\frac{1}{8}$ in x $3\frac{3}{4}$ in rectangles.
 - Twenty (20) $3\frac{3}{4}$ in squares.

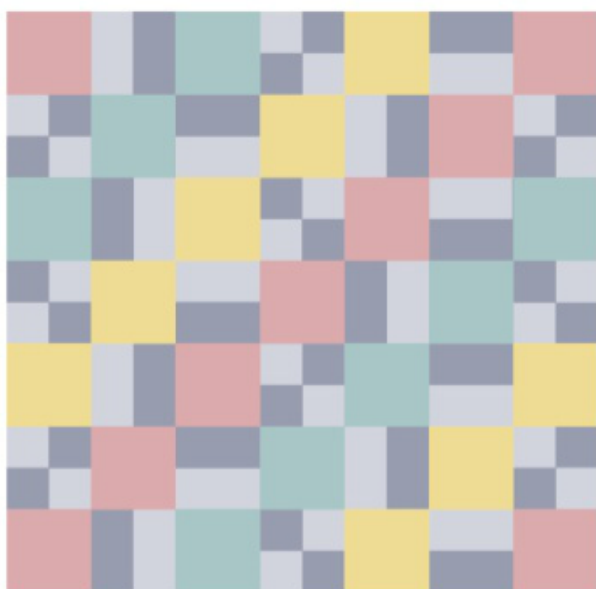
- 5 From Fabric E cut:
 - Fourteen (14) $7\frac{1}{8}$ in x $3\frac{3}{4}$ in rectangles.
 - Twenty (20) $3\frac{3}{4}$ in squares.

PIECING THE QUILT

- 6 Take one Fabric D square and sew it right sides together (RST) with a Fabric E square, down one side. Press the seams to one side. Repeat this to make twenty sets of squares in the same way.
- 7 Take one set and sew it to another set as shown to make a Four-Patch block with the alternating fabrics. Press the seams to one side (Fig 1).
- 8 Take one Fabric D rectangle and sew it RST with a Fabric E rectangle along one long edge. Press the seams to one side. Repeat this to make fourteen sets of rectangles in the same way.



QUILT DIAGRAM



9 Using the Layout Diagram as a guide, sew each individual row together using the remainder of the quilt front squares (Fig 2). Press the seams to one side and in the opposite direction to the row above. Sew the seven rows together, making sure the seams line up and nest together. Press the seams downwards (Fig 3).

MAKING THE QUILT BACK

10 Mark the quilting lines on the quilt front using an erasable pen (Fig 4). Sew the two Fabric C backing strips RST along the short edges. Sew the Fabric A and Fabric B backing strips to either long raw edge of the joined Fabric C backing strip. Press the seams to one side.

ASSEMBLING THE QUILT

11 Lay the assembled quilt back wrong side up flat on the floor or table and tape to



hold. Place the batting centrally on top, then place the assembled quilt top centrally on top of the batting. Baste the quilt sandwich together, using your preferred method. Lengthen your machine stitch and quilt as you wish. Jessica quilted diagonally along her marked lines (Fig 5). Cut off the excess batting and backing fabric level with the quilt top.

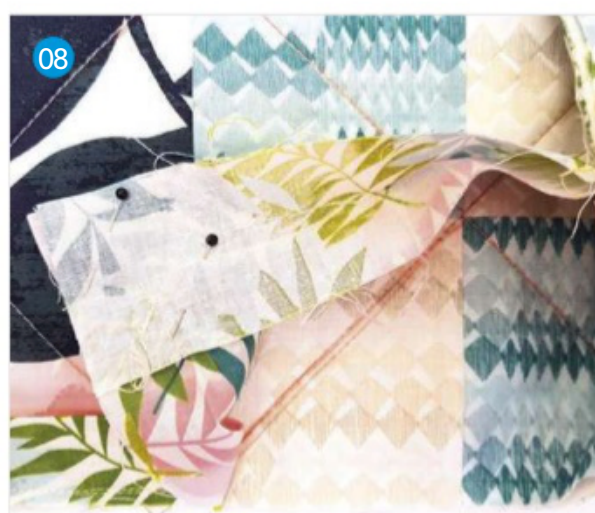
CREATING YOUR BINDING

12 Sew the binding strips RST on the diagonal, alternating the fabrics. Fold this long strip in half lengthways with wrong sides together and press.

BINDING THE QUILT

13 Place the end of the joined strip 8in down from a corner, matching raw edges. Sew the binding to the quilt, starting 6in along from the binding short edge. Stop 1/4in from the first corner, backstitch, then take the quilt off the machine.

14 Fold the binding up at an angle where the stitching ends. Fold the binding back down along the next side of the quilt. Pin in place. Starting sewing from the top edge, sew over the folded corner and down the next side. Repeat this at each corner until you reach the start of your sewn-on binding. Stop sewing 6in from the start (Fig 6).



JOINING THE BINDING

15 You will have some binding excess. Cut off a 4in strip from the excess and open it out so you can see its 2 3/8in width. Lay the starting end of the binding flat with the excess binding on top of it.

16 Place the cut-off strip on top so that the right side of the 2 3/8in width is lined up with the sewn-on starting end. Mark the left side of the width of the cut off strip where it joins the excess binding and the cut off the binding excess (Fig 7).

17 Discard the excess and the cut-off strip. Open out the two binding strip ends and place them RST at a 90 degree angle.

18 Pin, then sew them together from corner to corner as you do when joining binding strips together to minimise bulk (Fig 8).

19 Pull the quilt flat to check your sewn binding is correct then trim the excess, leaving a 1/4in seam allowance. Sew the unsewn binding to the quilt.

20 Press the binding to the wrong side of the quilt and either slip stitch by hand or machine sew it in place all the way around the edges to finish.

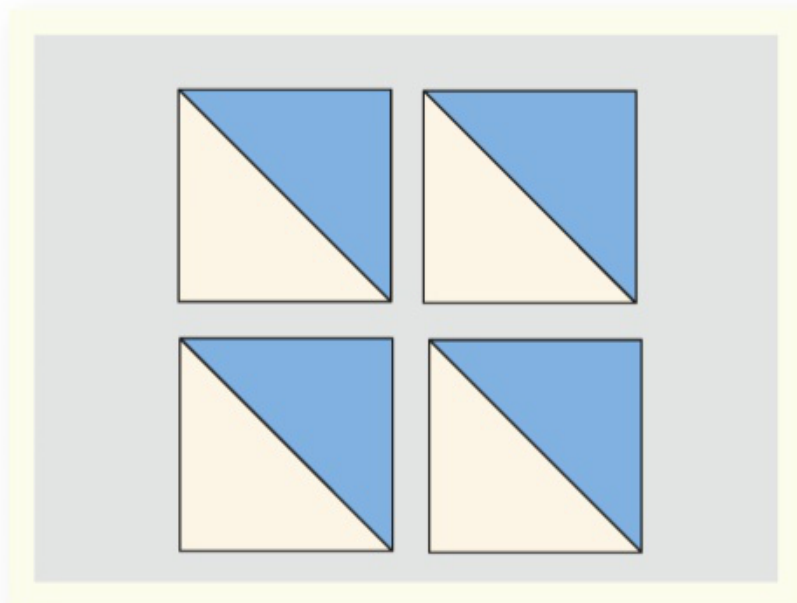
PINWHEEL BLOCK

Spinning triangles make for a summery look with this sweet block

A Pinwheel block is made up of four Half-square Triangle (HST) units, which are sewn together to form a pretty spinning effect. Quilts made with these blocks give a wonderful sunny feel (think beach days and retro sweets) that's hard to resist. But before you jump in, you'll need to know how to sew the basic

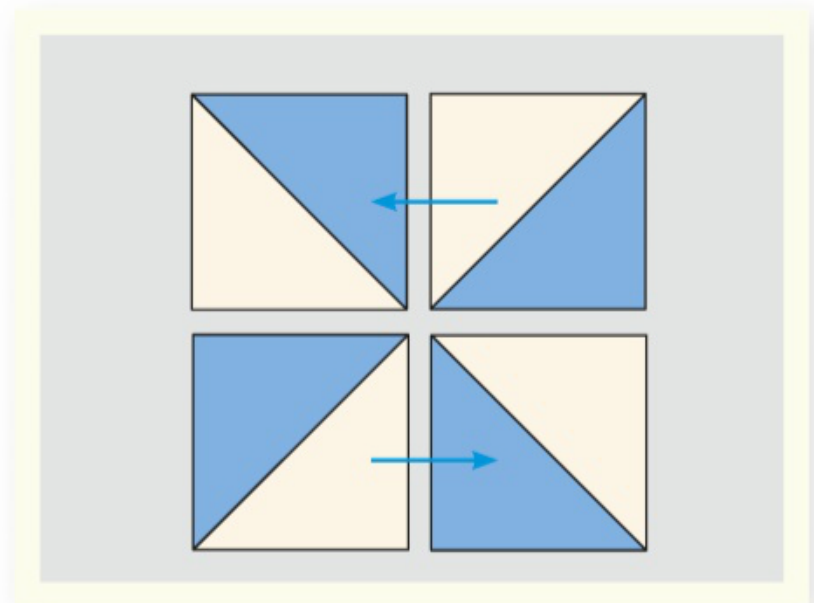
Half-square Triangle units that join together to make a Pinwheel block – see page 83 for our step-by-step guide.

The example below makes a Pinwheel block that's 8in square unfinished (7½in once pieced into a quilt). See specific project instructions for notes on what size block is required for a particular quilt.



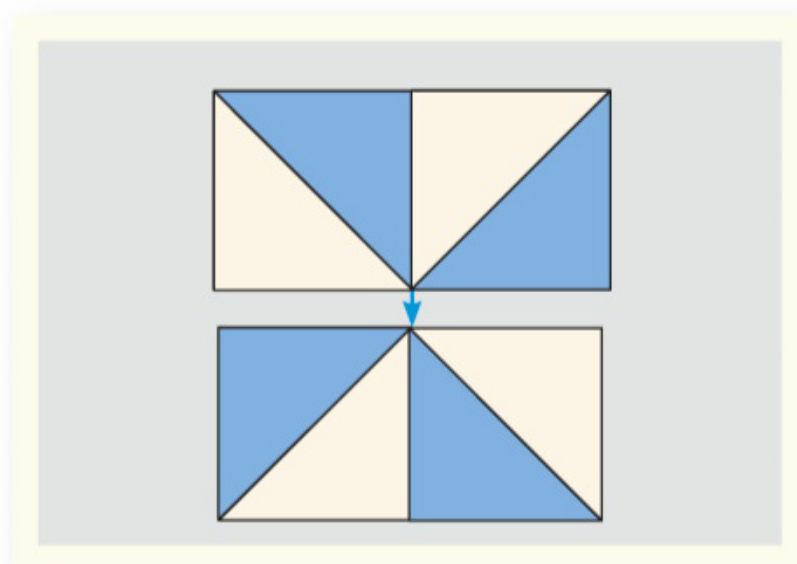
STEP ONE

Make four Half-square Triangle units using the two-in-one method illustrated on page 83. Trim each unit down to measure 4¼in square.



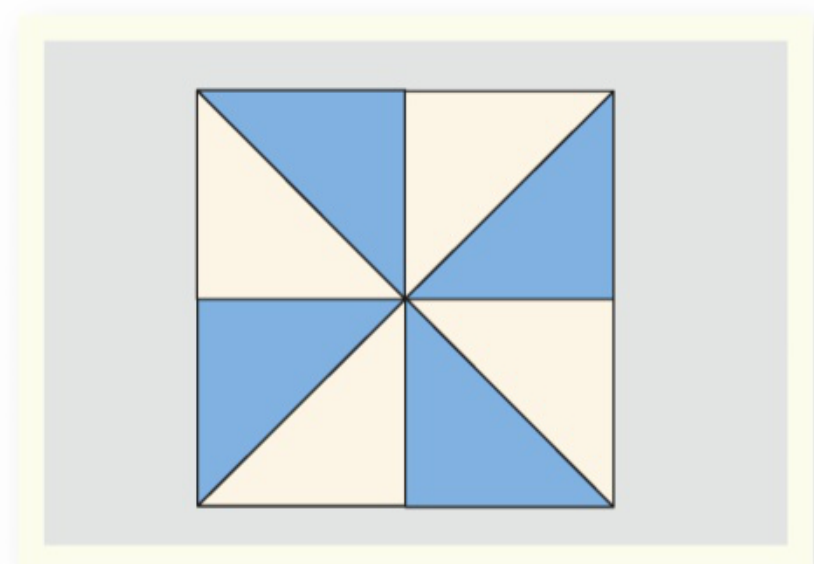
STEP TWO

Arrange the four HST units as shown above and sew the HSTs together in pairs. Press the seam of one unit in the opposite direction to the other unit.



STEP THREE

Sew the two halves of the block together, so that each of the triangles lie next to a contrasting colour, as shown here.



STEP FOUR

Press the seams open or to one side and you will have completed your very first Pinwheel block!

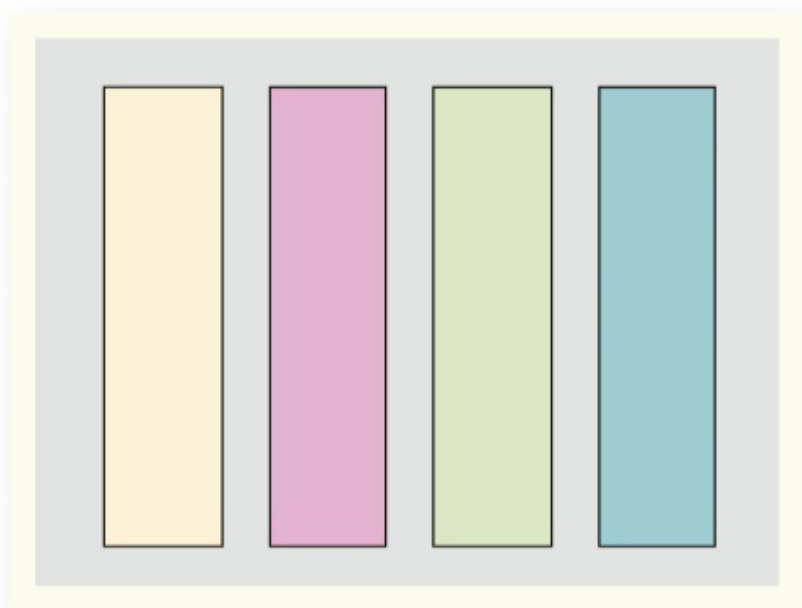
RAIL FENCE BLOCK

These striped blocks look great and use up your scraps too!

This pretty design gets its name from the finished blocks' resemblance to a humble fence panel. It's made up of lots of strips, which are grouped into square units, then sewn at contrasting angles into a Four-Patch arrangement.

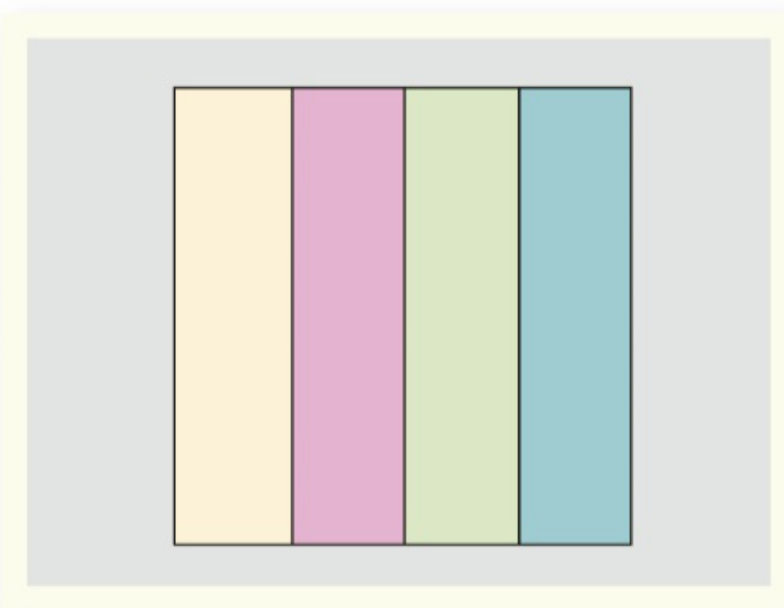
The instructions below show you how to make a Rail Fence block from rectangular strips of fabric, but if you're

short on time, you can speed up the process with a spot of strip piecing (see page 44). To make an 8in square block (7½in once sewn into your quilt), each rectangle needs to be cut 4¼in long by 11/16in wide. Ensure your measurements are accurate, or your finished block won't end up being 8in. Keep in mind the quilter's saying – measure twice, cut once!



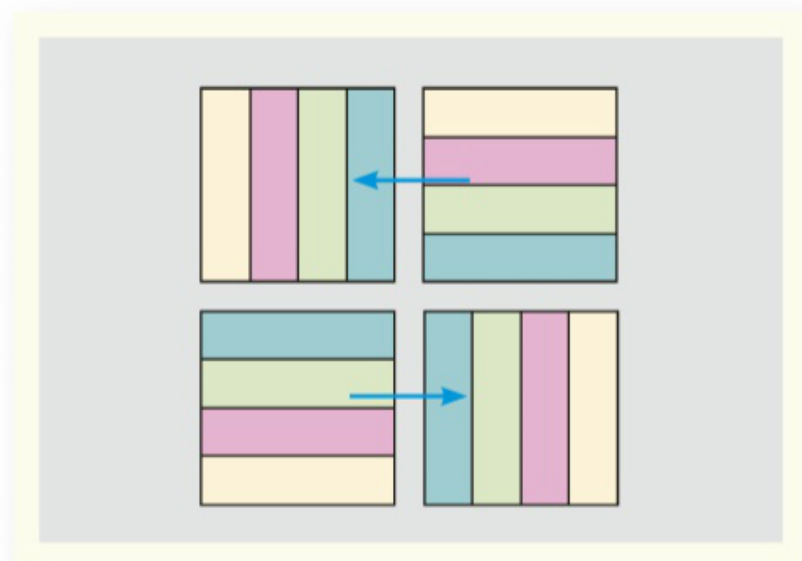
STEP ONE

Cut four rectangles in colour 1, four in colour 2, four in colour 3 and four in colour 4. Each rectangle should measure 4¼in x 11/16in.



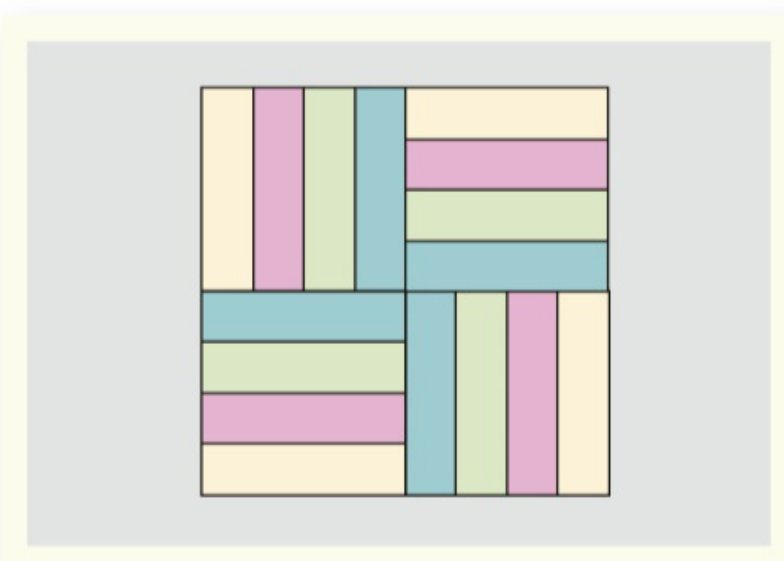
STEP TWO

Take four contrasting rectangles and sew the long sides together with ¼in seams. Press seams towards the darker colours. Make three more units like this one.



STEP THREE

Arrange the four units as shown, then sew the units together in pairs and press the seams in opposite directions.



STEP FOUR

Sew the pairs together to complete the block. Check your block is the correct size, trimming if need be.

Scrappy squares

Mix and match prints and solids for a cool, contemporary quilt

BY PAT BRAVO



You will need

MATERIALS

- Fabric A: 3½yds
- Fabric B: ⅝yd
- Fabric C: one (1) fat eighth
- Fabric D: one (1) fat eighth
- Fabric E: one (1) fat eighth
- Fabric F: one (1) fat eighth
- Fabric G: one (1) fat eighth
- Fabric H: one (1) fat eighth
- Fabric I: one (1) fat eighth
- Fabric J: one (1) fat eighth
- Fabric K: one (1) fat eighth
- Fabric L: one (1) fat eighth
- Fabric M: one (1) fat eighth
- Fabric N: one (1) fat quarter
- Fabric O: one (1) fat quarter
- Fabric P: one (1) fat quarter
- Fabric Q: one (1) fat quarter
- Fabric R: one (1) fat quarter
- Fabric S: one (1) fat quarter
- Fabric T: one (1) fat quarter
- Fabric U: one (1) fat quarter
- Fabric V: ¼yd
- Backing fabric: 3½yds
- Batting: approx. 60in x 80in

FINISHED SIZE

- 50in x 70in

NOTES

- Seam allowances are ¼in, unless otherwise stated.
- Press seams to one side, unless otherwise instructed.
- WOF = width of fabric.

FABRICS USED

- Fabrics are all from Art Gallery Fabrics' Rapture and Pure Elements collections, in Light Grey, Vivacious Marvel Cherry, White Linen, Saccharine Lemon, Windswept Onyx, Hypnotic Paramour Rose, Bonbons Cerise, Delicate Femma, Saccharine Caramel, Butterfly Bliss Teal, Butterfly Bliss Aqua, Honeydew, Wild Beauty Saffron, Euphoria Viridian, Dreamscape Sun, Crystal Pink, Sweet Mint, Peach Sherbet, Banana Cream, Noir and Dreamscape Sun.



CUTTING OUT

1 Cut the following shapes from your fabric:

- Three (3) 10¼in squares from Fabric A.
- Thirty four (34) 4¼ x 15½in strips from Fabric A.
- Six (6) 10½in squares from Fabric A.
- Two (2) 4¼in x 5½in strips from Fabric B.
- Two (2) 4¼in x 5½in strips from Fabric C.
- Two (2) 4¼in x 15½in strips from Fabric D.
- One (1) 4¼in x 15½in strips from Fabric E.
- Two (2) 4¼in x 15½in strips from Fabric F.
- Two (2) 4¼in x 15½in strips from Fabric G.
- Two (2) 4¼in x 15½in strips from Fabric H.
- Two (2) 4¼in x 15½in strips from Fabric I.
- Two (2) 4¼in x 15½in strips from Fabric J.
- Two (2) 4¼in x 15½in strips from Fabric K.
- Two (2) 4¼in x 15½in strips from Fabric L.
- Two (2) 4¼in x 15½in strips from Fabric M.
- One (1) 10¼in square from Fabric N.
- Four (4) 4¼in x 15½in strips from Fabric O.
- Four (4) 4¼in x 15½in strips from Fabric P.
- Three (3) 4¼in x 15½in strips from Fabric Q.
- Two (2) 10¼in squares from Fabric R.
- Two (2) 10¼in squares from Fabric S.
- Two (2) 10¼in squares from Fabric T.
- Two (2) 10¼in squares from Fabric U.
- Twelve (12) 1½in x 15½in strips from Fabric V.
- Seven (7) 2½ x WOF strips from Fabric B.

MAKING BLOCK A

NOTE: There are two different kinds of blocks to be constructed for this quilt with different

fabric combinations. Block A is made up with 4¼in x 15½in strips from the Rapture collection and White Linen. Every block fabric combination is different, but they all use the same construction.

2 Take two 4¼in x 15½in strips from Fabric A, one 4¼in x 15½in strip from Fabric B and one 4¼in x 15½in strip from Fabric C.

3 Attach one of the strips from Fabric A to Fabric B and sew them in the order AB (Fig 1). Take a 12in square ruler and place it on top of the sewn strips. Turn the ruler 45-degrees and align the top corner of the ruler to edge of Fabric A (Fig 2).

4 Cut the triangle using a rotary cutter and make two marks on each side 10¾in down.

5 Place the ruler horizontally across the two marks (in a straight line) and cut the excess fabric, as in Fig 3.

6 Repeat with remaining strips from Fabric C and A – this time sew them in order CA, and when cutting the triangle place the corner of the ruler on top of the edge of the C strip.

7 Attach both triangles together on the long side of the fabric to make a 10½in square (Fig 4). Press seams open. Repeat the previous steps to make seventeen squares.



(See page 126 for fabric placement).

MAKING BLOCK B

8 Take one $10\frac{3}{4}$ in square from Fabric S, one $10\frac{3}{4}$ in square from Fabric T and one $1\frac{1}{2}$ in x $15\frac{1}{2}$ in strip from Fabric V.

9 Take both squares from Fabrics S and T and cut them diagonally to end up with four triangles (two of each fabric) (Fig 5).

10 Take one triangle of each fabric and sew to either side of the Fabric V strip, along the diagonal edge, carefully aligning the centre point of each triangle (Fig 6).

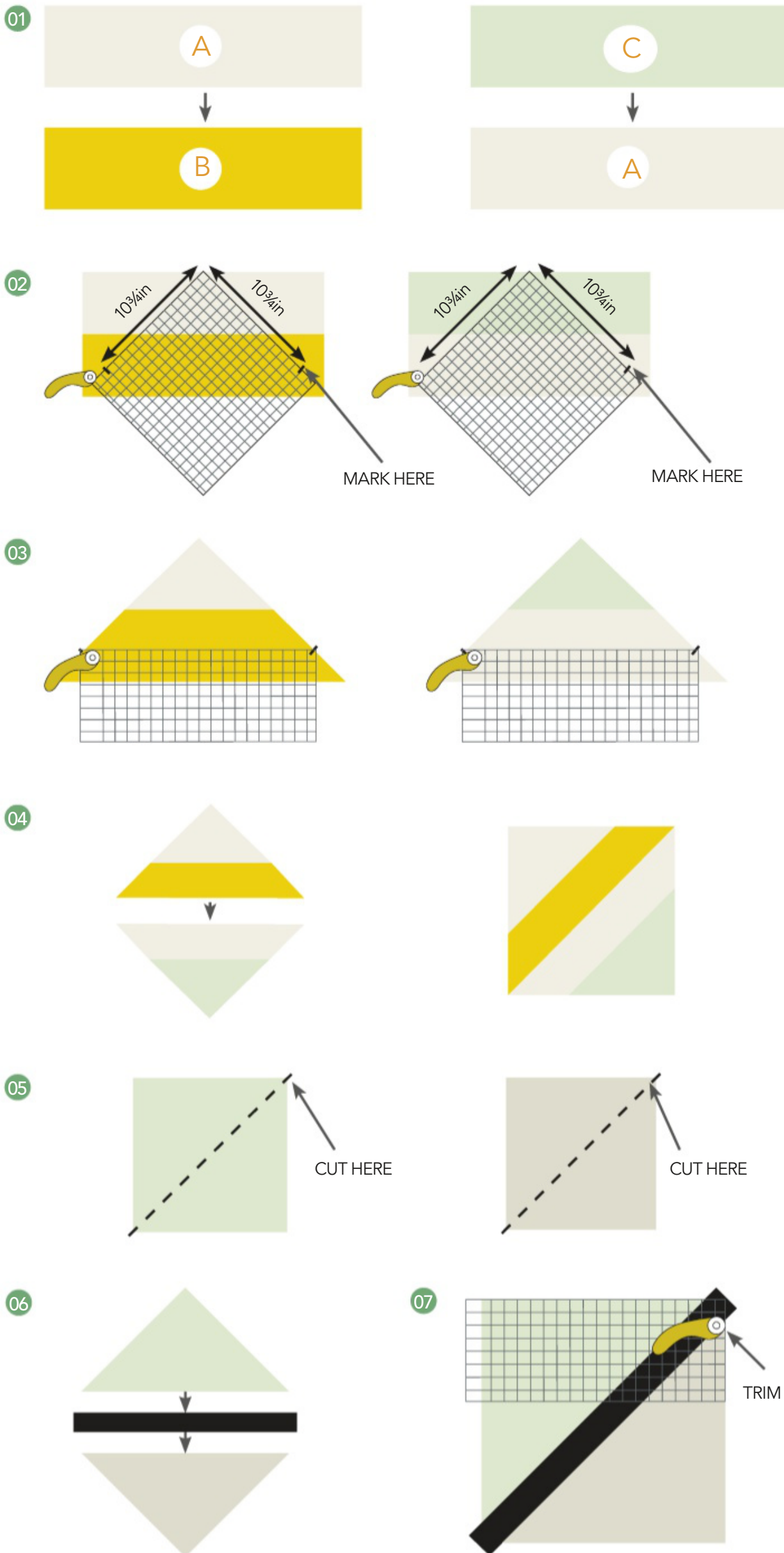
11 Trim corners using the ruler in a 90-degree angle. Press seams open (Fig 7).

12 Repeat to make twelve squares to complete the quilt.

ASSEMBLING THE TOP

13 This quilt is made with two different rows – the first row will be repeated four times and the second one will be repeated three times. For row 1, take two A blocks and three B blocks and sew together in an alternating pattern. Repeat to make rows 3, 5 and 7, referring to the Layout Diagram for fabric placement (Fig 8).

14 For row 2, take three A blocks and two $10\frac{1}{2}$ in squares of Fabric A. Sew the pieced blocks and plain squares together in an alternating pattern. Repeat to make rows 4 and 6, referring to the Layout Diagram for fabric placement (Fig 9).



15 When you've pieced the seven rows, sew them together, alternating the two types of row (see Layout Diagram).

ASSEMBLING THE QUILT

16 Place the backing fabric on a large surface wrong side up. Stretch it with masking tape against the surface.

17 Place your batting on top of the backing fabric, and place the quilt top on top of the batting, right side facing up. Smooth away any wrinkles. Baste the three layers together, using your preferred method.

18 Machine or hand quilt in a design of your choice, starting at the centre and out towards the corners. Trim off any excess fabric and batting, squaring the quilt before binding.

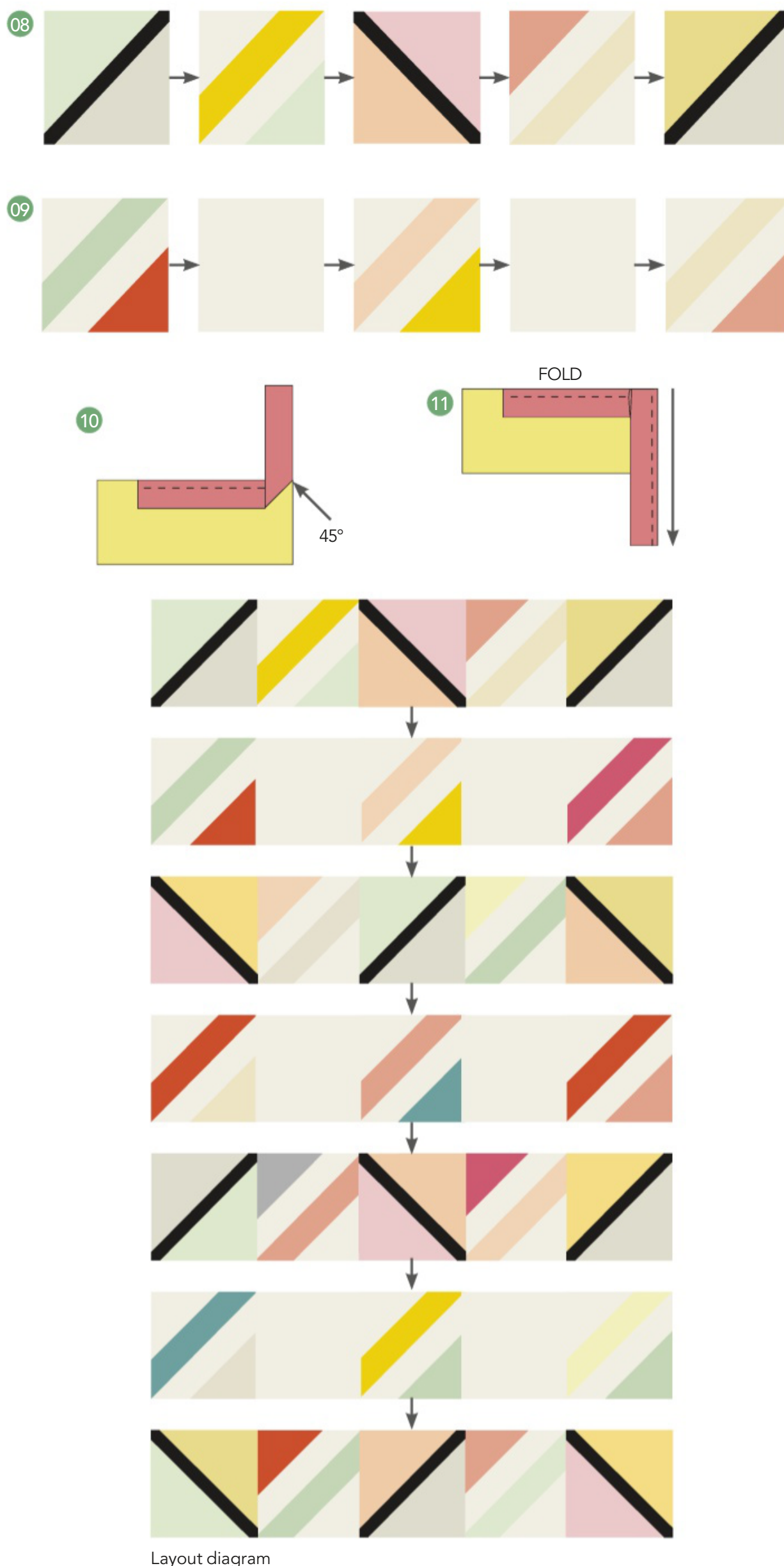
BINDING THE QUILT

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

20 Start sewing the binding strip in the middle of one of the sides of the quilt, placing the strip right side down and leaving a 5in tail. Sew with $\frac{1}{4}$ in seam allowance (using straight stitch), aligning the strip's raw edge with the quilt top's raw edge. Stop stitching $\frac{1}{4}$ in before the edge of the quilt. Cut the threads. Remove from the machine.

21 Fold the strip up, away from the quilt at a 45-degree angle, pressing with your fingers (Fig 10). Hold this fold with your finger, bring the strip down in line with the next edge, making a horizontal fold that aligns with the top edge of the quilt (Fig 11). Start sewing $\frac{1}{4}$ in from the edge, stitching all layers. Do the same in the four corners of quilt. Stop sewing before you reach the last 6in, leaving a tail.

22 Lay one end binding along the edge of the quilt. Trim the strip at about the halfway point of the unstitched edge, cutting the strip straight. Lay the remaining end of binding over the top, and mark where the strips meet. Make another mark $\frac{1}{2}$ in from this mark, so the strips overlap by $\frac{1}{2}$ in. Cut along this mark. Unfold the binding strips and place RST, away from the quilt. Sew together along the short edge using a $\frac{1}{4}$ in seam and press open. Refold the binding and sew to the quilt. Turn the binding to the back and hand stitch in place.



QUILT AS YOU GO

Try our easy tutorial for quilting one small step at a time

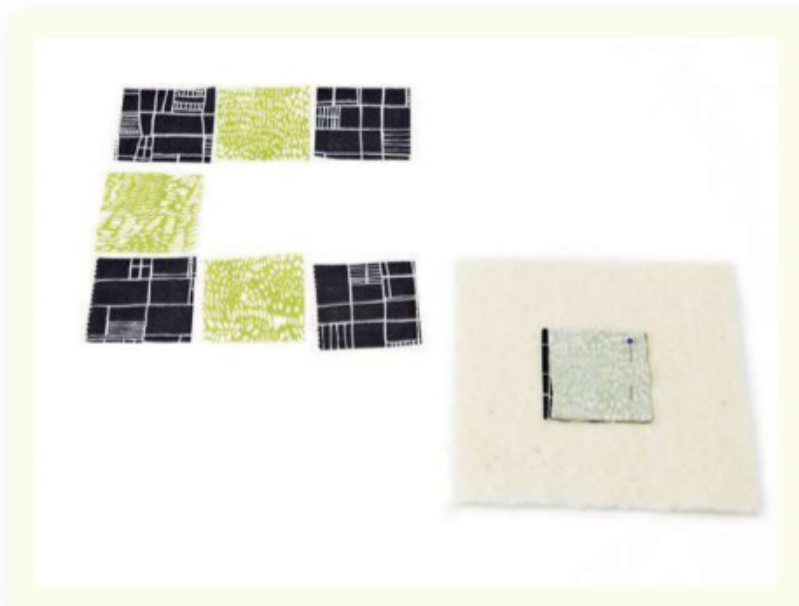
This useful way of sewing up blocks is a perfect method for completing larger projects, where you may find the completed piece too big to quilt in one go on your domestic sewing machine. Essentially, the idea is to make a mini quilt sandwich for each smaller section of your quilt top and then sew them together,

rather than sewing up all the pieces and quilting it in one large piece afterwards.

You can either build up your quilt blocks gradually as you piece them together, or piece up a single block and then quilt it, one at a time. Once all of your individual quilted blocks are completed, you can then simply join them

together and add a backing fabric before binding to finish your quilt.

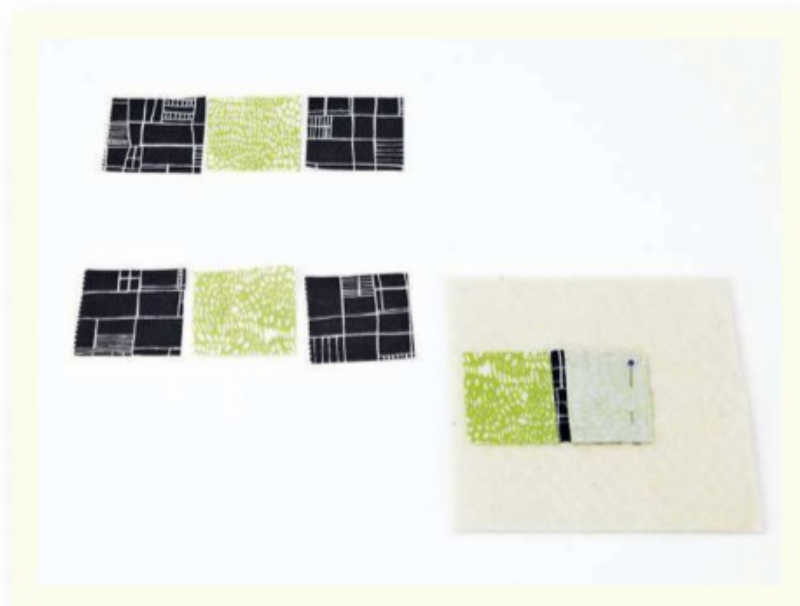
Whichever method you prefer, we recommend you choose a natural fibre batting, which will be able to withstand the heat of regular pressing and won't clog up your machine while you stitch without a backing fabric.



STEP ONE

Cut batting lin larger than the finished block. Lay the first piece of fabric right side up in the centre of the batting.

Place the second piece right sides together on top and stitch a $\frac{1}{4}$ in seam.



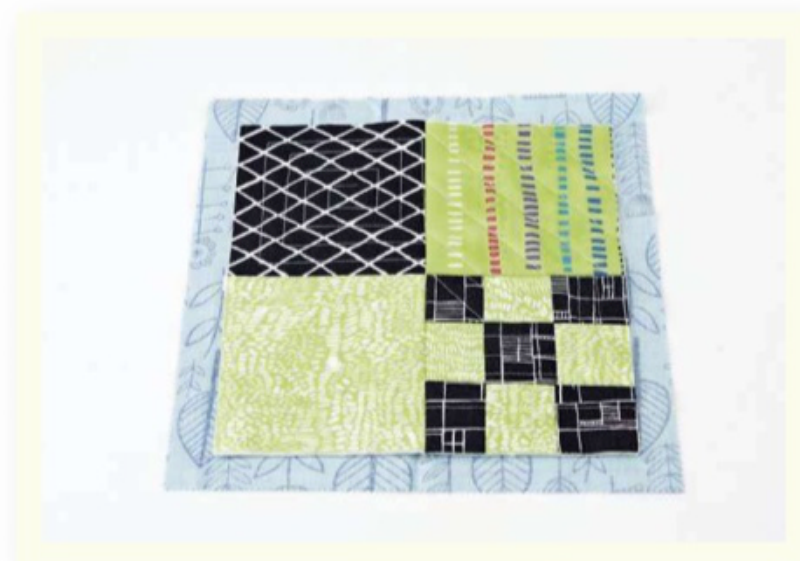
STEP TWO

Open your stitched piece out and press. Quilt over the top of both pieces. Add the next piece of fabric and stitch, press and quilt as you did previously. Continue until the block reaches the desired size.



STEP THREE

Square up the block edges using a rotary cutter and ruler, or a pair of scissors. Ensure blocks are the same size. Arrange in rows, and sew together using a $\frac{1}{4}$ in seam. Clip seams to reduce bulk.

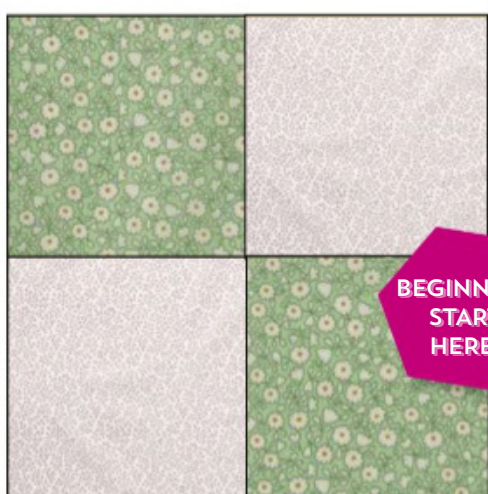


STEP FOUR

Press the seams on your rows open and join together. Press the seams open again. Baste the quilt top onto the backing fabric. Stitch in the ditch through all joins and bind the edges to finish.

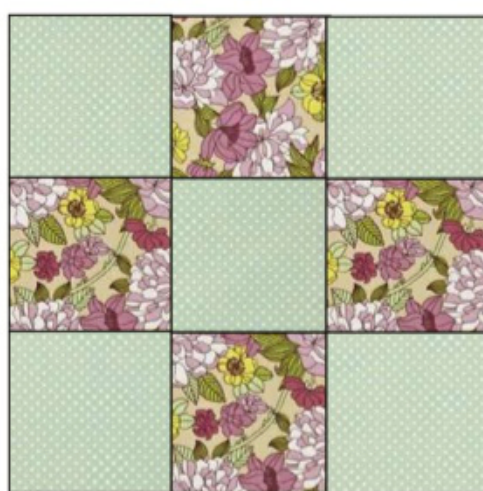
BEGINNER'S QUILT BLOCKS

We've rounded up nine of the best starter blocks for you to try. You'll find tutorials throughout this book for how to make them all!

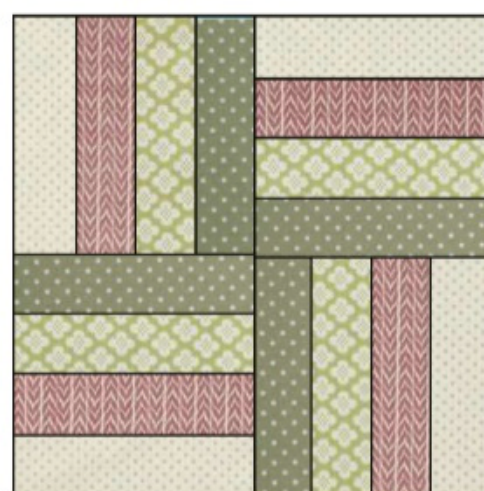


FOUR-PATCH
SEE PAGE 112

BEGINNERS
START
HERE!



NINE-PATCH
SEE PAGE 112



RAIL FENCE
SEE PAGE 122

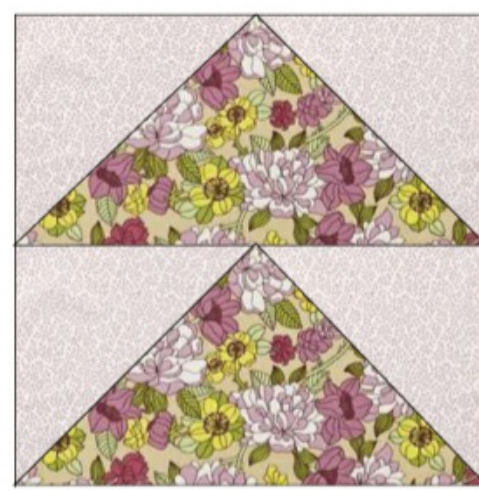


SQUARE IN A SQUARE
SEE PAGE 117



LOG CABIN
SEE PAGE 113

USE UP
SCRAPS



FLYING GEESE
SEE PAGE 88

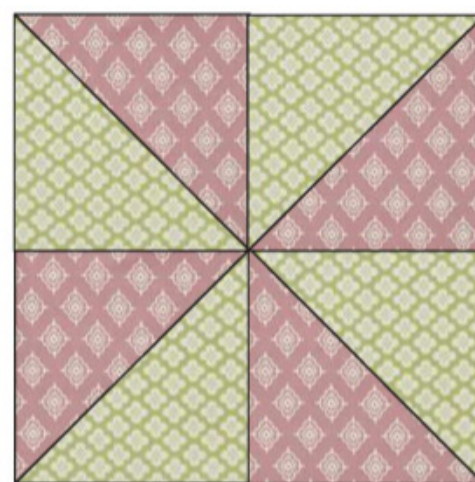


HALF-SQUARE TRIANGLE
SEE PAGE 83

REALLY
SIMPLE
BLOCKS



QUARTER-SQUARE TRIANGLE
SEE PAGE 93



PINWHEEL
SEE PAGE 121



MAKE
WITH HST
UNITS



MIX
SQUARES
+ QSTS



BRAND NEW!

Introducing **TODAY'S QUILTER** Curated Collection

Specially selected for you by the team at
Today's Quilter magazine

Join Lynne Edwards MBE, internationally recognised quilter, author and teacher who will guide you with our specially selected *Today's Quilter Curated Collection* series. Sign up today to join our exclusive Block of the Month series.



Don't miss out on the first box – Today's Quilter regular Lynne Edwards MBE introduces her all-star Block of the Month series with her own exclusive new quilt block design. Each month she will share with you a different designer from her little black book of talented friends, along with an exclusive block pattern to showcase their style. Enjoy samples from your favourite designers, and meet some new names along the way. Collect the full set to sew up a stunning sampler quilt, also designed by Lynne. It's a must-have treat for all you keen quilters!

Fiona

Fiona Smith, Editor

TODAY'S
QUILTER
*Curated
Collection*

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Lolly quilt

Bring some tropical flair to your home with this HST design stitched up in summer hues

BY LAURA PRITCHARD



You will need

MATERIALS

- Print fabrics (Fabrics A–G): seven (7) fat quarters
- Solid fabric (Fabrics H–I): two (2) fat eighths
- Background fabric (white): 1yd
- Binding fabric: ½yd
- Batting: 46in x 57in
- Backing fabric: 48in x 59in

FINISHED SIZE

- 44in x 55in approx.

NOTES

- Seam allowances are ¼in, unless otherwise stated.
- RST = right sides together.
- HST = Half-square Triangle.
- WOF = width of fabric.
- Read through all steps before cutting or sewing.
- Fabric requirements are based on 44in wide fabric.
- Press fabrics well before starting.

CUTTING OUT

- 1** From the background fabric cut:
 - Twenty (20) 6¾in squares.
 - Twenty (20) 5¼in squares. (Cutting Diagram: Background Fabric).
- 2** From each of Fabrics H and I cut:
 - Ten (10) 2¼in x 8½in strips. (Cutting Diagram: Fabrics H & I).
- 3** From Fabrics A–F cut:
 - Three (3) 6¾in squares.
 - Three (3) 6in squares. (Cutting Diagram: Fabrics A–F).
- 4** From Fabric G cut:
 - Two (2) 6¾in squares.
 - Two (2) 6in squares.
- 5** From the binding fabric cut:
 - Six (6) 2½in x WOF strips.

For stripy binding cut along the short selvedge edge to yield fourteen (14) 2½in x 18in strips.

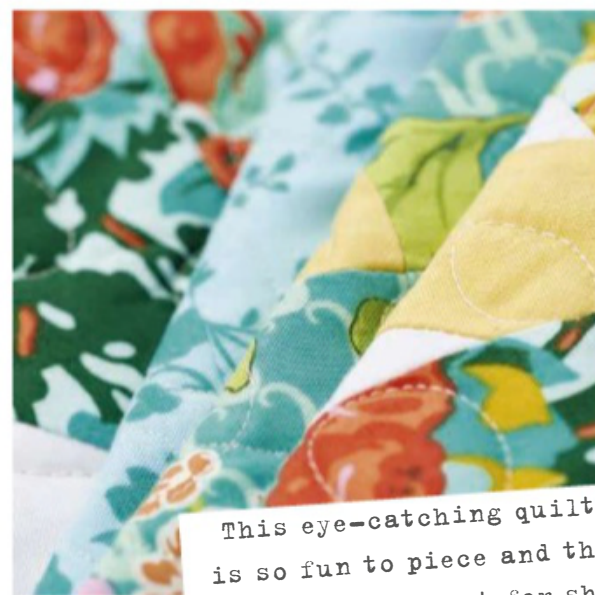


PIECING THE BLOCKS

- 6** Make your HSTs. Match each background 6¾in square with a patterned 6¾in square, RST. Mark a line across the diagonal.
- 7** Stitch the squares together by sewing ¼in from the line one each side. Cut along the marked line, open out and press seams towards the darker fabric.
- 8** Trim each HST to measure 6in square. Repeat for all print/background pairs to make a total of forty 6in HST units.
- 9** Make your striped squares. Cut each 5¼in background square in half along the diagonal. Fold in half and gently finger press to mark the centre point. Fold your 8¼in x 2¼in coloured strips in half widthways to mark the centre on these too. Match up the centre lines RST and sew your strip to your triangle. Press the seam towards the darker fabric. Attach the second background triangle to the other side in the same way, matching up the centre creases. Trim to 6in square, carefully centring the strip in each block (Fig 1).

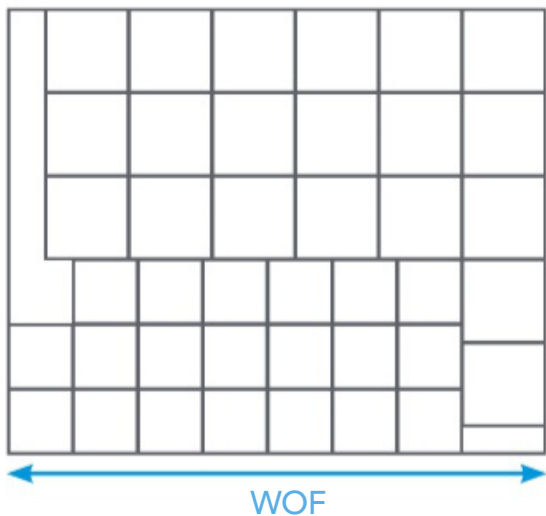
QUILTING AND FINISHING

- 10** Assemble your lolly blocks. For each lolly block you'll need one 6in patterned

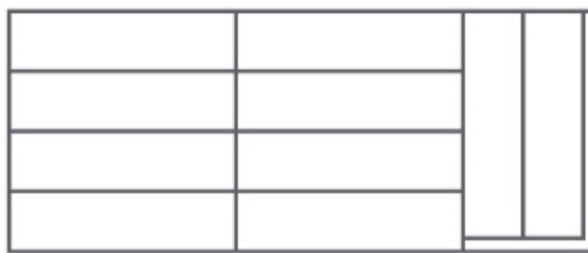


This eye-catching quilt top is so fun to piece and the big blocks are perfect for showing off the glorious prints

CONSTRUCTING THE QUILT

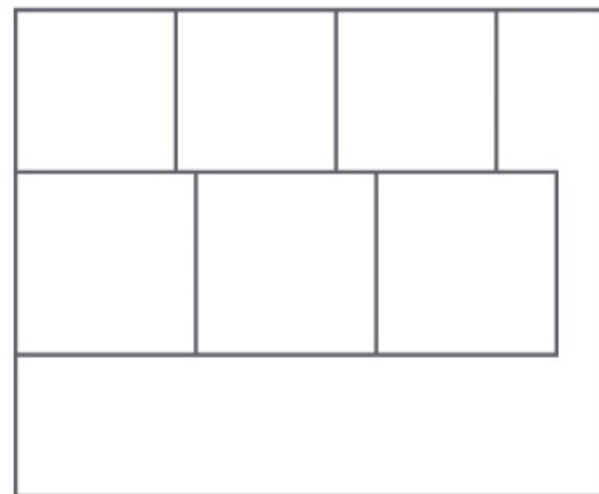


Cutting Diagram: Background Fabric



Cutting Diagram: Fabrics A-F

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



Cutting Diagram: Fabrics H & I



block, two 6in HST units in the same print, and one 6in striped square. Assemble in a Four-Patch block (Fig 2).

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

12 Sew your rows together to complete the quilt top. Press seams to one side.

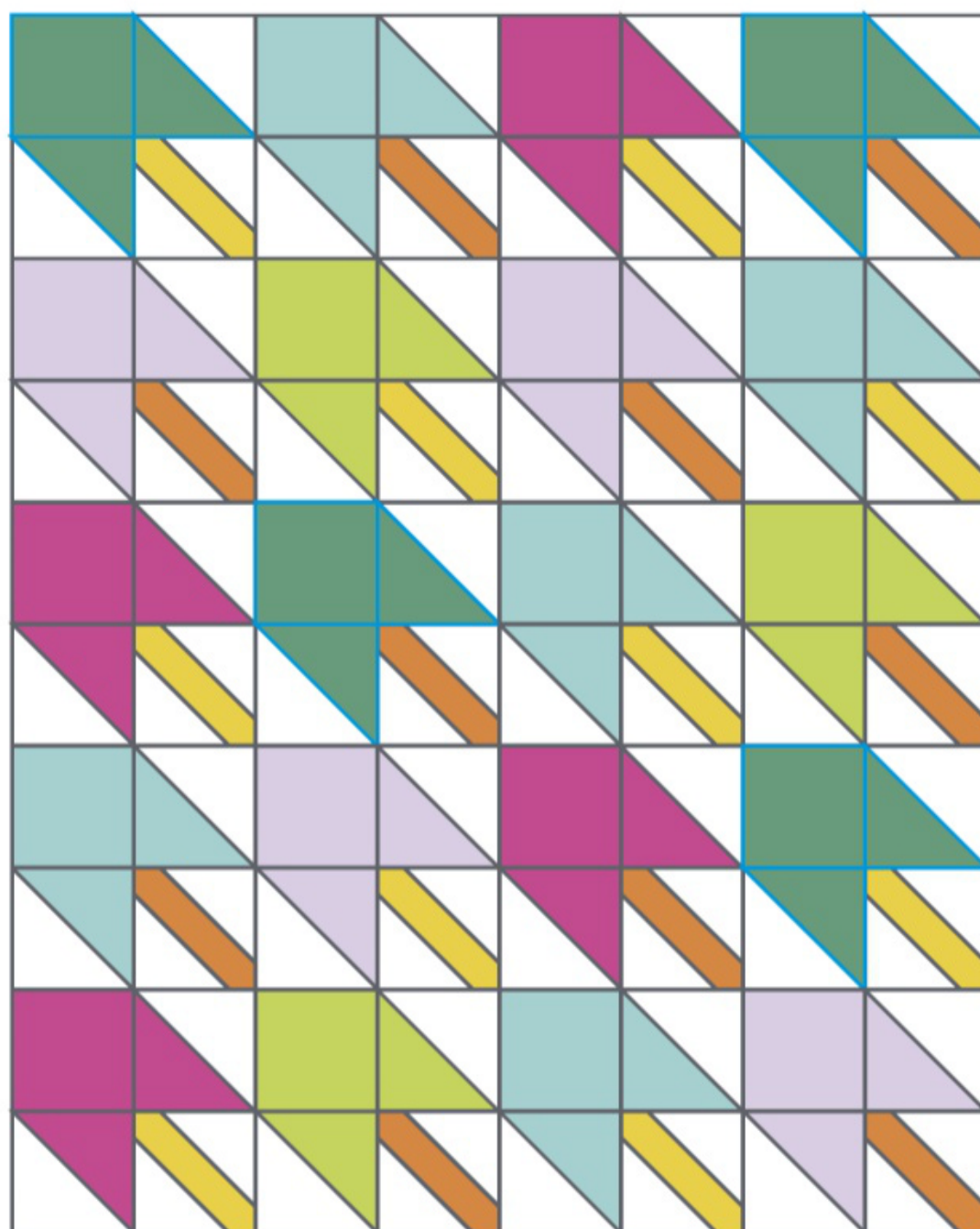
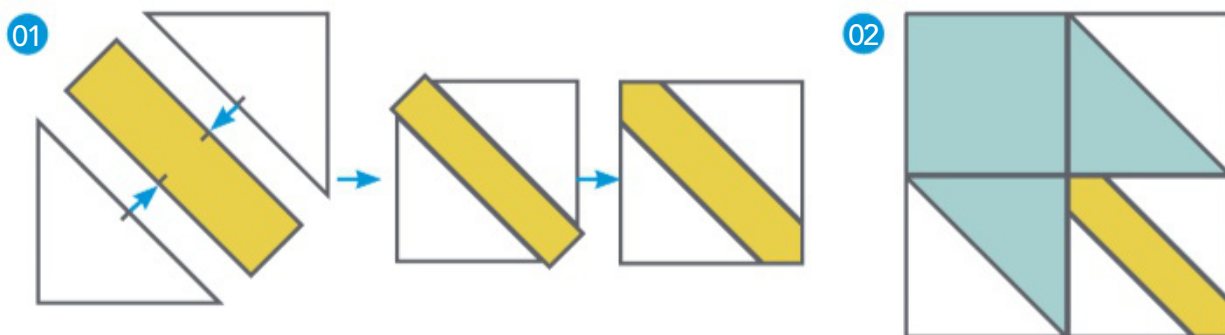
QUILTING AND FINISHING

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

14 Quilt as desired. Laura quilted figures of eight to achieve a swirled effect.

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

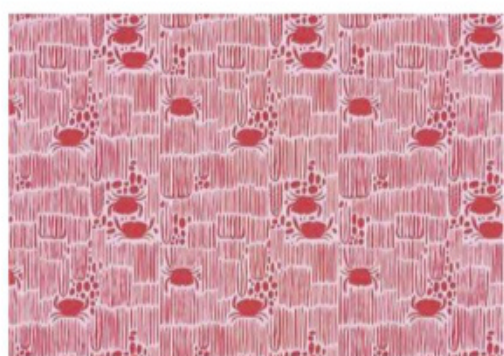
16 Bind your quilt by machine or by hand, using your preferred method to finish.



LAYOUT DIAGRAM

FIGO FABRICS

If you're looking for trend-led fabrics to add to your stash, look no further than the new kid on the block, FIGO. A division of Northcott, its aim is to bring modern quilters high-quality, crush-worthy prints from designers across different industries, so you (and your projects) are always one step ahead of the crowd. View the current collections and see what's coming up next at figofabrics.com





Adding textures

You've made your first quilt, now it's time to have fun dressing it up with details! There are loads of ways to embellish your projects: mix and match fabrics, add trims, or try appliqué and embroidery...



ALL ABOUT APPLIQUÉ

Use appliqué elements to add flair to your patchwork designs and create shapes that are hard to achieve through piecing. It's both easy and effective!



'Appliqué' comes from the French verb 'appliquer', which means 'to apply'.

In a craft context, it's a technique used in many different areas, from pottery and cake decorating to sewing and quilting. Sewn appliqué involves cutting out a small shape from one material and then stitching it directly onto a larger piece of fabric. Appliqué can be done by hand or with a sewing machine, although as this is a beginner's guide we'll stick to the simpler hand techniques! Here we cover two different ways to hand appliqué – choose the method that suits the project you are working on and that you feel most comfortable with.

GETTING STARTED WITH APPLIQUÉ

First, choose what shapes you want to stitch onto your quilt top. These can be hand drawn or printed from a computer to create a paper template. Ready-made

plastic templates are also handy and easily available. Draw around the shape onto the wrong side of the fabric, making sure the shapes are cut as neatly as possible. One of the trickiest parts of appliqué can be holding the shapes in place on the base fabric while you sew them on. Many stitchers find pins, tacking stitches, basting spray, fabric glue or fusible web helpful.

Fusible web is a man-made fibre backed with glue – essentially a fabric version of double-sided tape. When it's placed between two pieces of fabric and ironed it becomes sticky, so it's ideal for appliqué. There are several types available – choose one that has a similar weight to your appliqué fabric.

RAW-EDGE METHOD

This is the simplest appliqué method, but does require neat stitching when you sew it on. In this method, the edges of the

shapes are left to fray, as the stitches holding them in place are sewn just inside the edge of the shape. This can create a decorative finish as the fabric can develop a slightly ragged edge over time. Find our easy appliqué cushion project on page 138 to try the technique yourself. For a neater effect, try the turned edge method (see below).

REVERSED IMAGES

If your shape isn't a regular circle or square – for example, a letter of the alphabet that will only work in one orientation – then you'll need to reverse it before stitching in place. Simply trace your chosen shape onto tracing paper then turn the paper over and draw over the lines on the back. Use this reversed pattern shape on the wrong side of the fabric to make sure the finished appliqué shape will have the right orientation.

TURNED EDGE APPLIQUÉ METHOD

With this technique, the edges of the appliqué shapes are turned over and hemmed before being stitched onto the main base fabric. The best product to use for this is freezer paper, but if you're just starting out and don't have any to hand, you can use any thick paper instead.

1 First trace the appliqué shape onto paper, taking care to leave space between shapes so there's room to cut them out. For freezer paper, make sure that you trace the shape onto the non-shiny side.

2 Cut out the shape, then cut the fabric $\frac{1}{4}$ in bigger than the paper shape.

3 If you're using freezer paper, lay it shiny side up onto the wrong side of your appliqué fabric.

4 Turn the edges of the fabric over onto the paper and iron into place, snipping curves and corners as you go, if needs be (see Fig 1 to the right). The shiny side of the freezer paper will stick to the fabric. If you're using ordinary paper, just tack the edges in place.

5 Continue turning the fabric edges over in this way until you've worked all around the shape (Fig 2).

6 Turn the shape over to the right side of the fabric and pin, then iron, into place onto your base fabric. If you're using

freezer paper, the shiny side will hold it in place. Stitch it on using small, neat stitches just around the very edge of the turned edge appliqué fabric, taking care not to stitch through the paper (Fig 3).

7 Finally, remove the backing paper shape from behind. You can do this in one of two ways:

Leave one edge of the appliquéd shape unstitched, undo any basting stitches and pull out the paper. Then turn the edge back under and hand stitch the gap.

Or, make a small snip in the base fabric behind the appliquéd shape and carefully remove the paper through this hole before stitching it up. This works when adding appliqué to a quilt top, where the batting and backing fabric will hide these stitches.

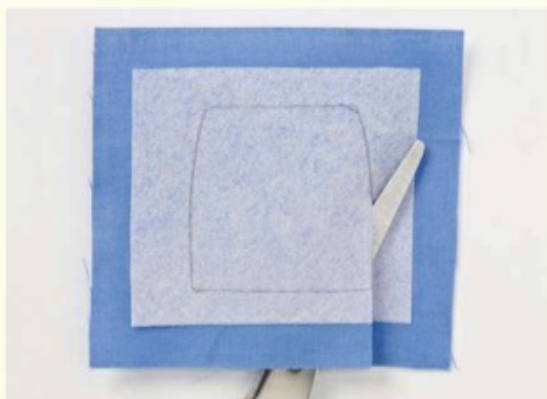
HOW TO ADD APPLIQUÉ WITH INTERFACING

Interfacing helps to strengthen fabric shapes as well as reducing fraying on your finished piece. If you're adding appliqué to your quilts, it's a good idea to also use an interfacing layer. This acts as a stabiliser for the appliquéd fabric, as well as helping to prevent the edges from fraying – so it's especially good if you're using the raw-edge method, as it will give a neater finish. Before you start, make sure you choose your interfacing carefully. It comes in a range of weights, so pick one to match the weight of your fabric. It also comes in both light and dark shades – again, choose the one that suits the fabrics you're using. Do a test iron first on a scrap piece of fabric. Follow these simple steps to add some easy appliqué to your quilts.



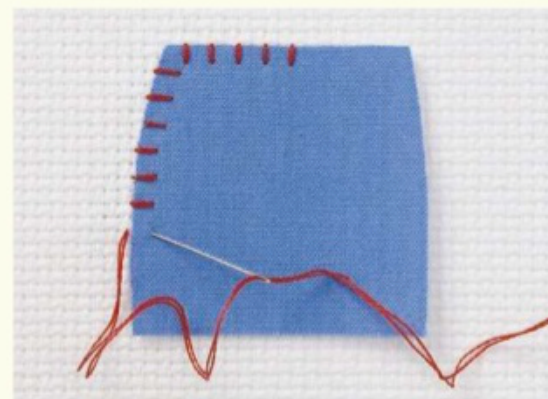
1 PREPARE THE FABRIC

Cut a piece of the fabric that you'd like to appliqué (if you're using a patterned fabric, consider which part of the pattern you want to show). Fuse some iron-on interfacing to the wrong side of your fabric, making sure you iron onto the smooth paper side of the interfacing.



2 CREATE THE SHAPE

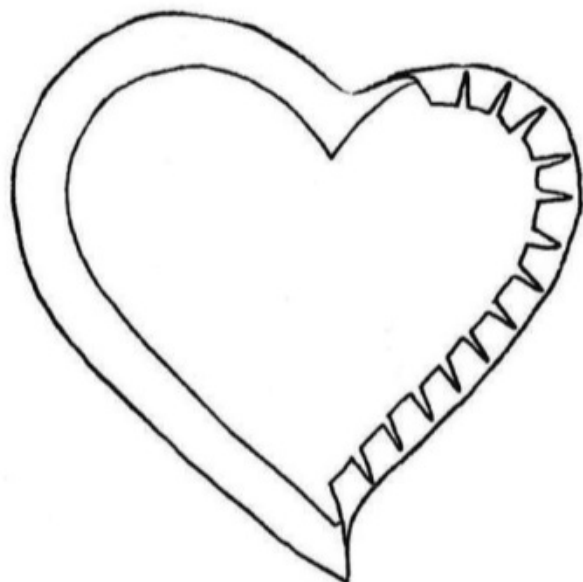
If you're using a template, trace around it on the reverse of the interfaced fabric. Try to keep the template square to the fabric, following the grain. Now cut out the shape. You should find that the interfacing stabilises the woven fabric and makes it easier to cut.



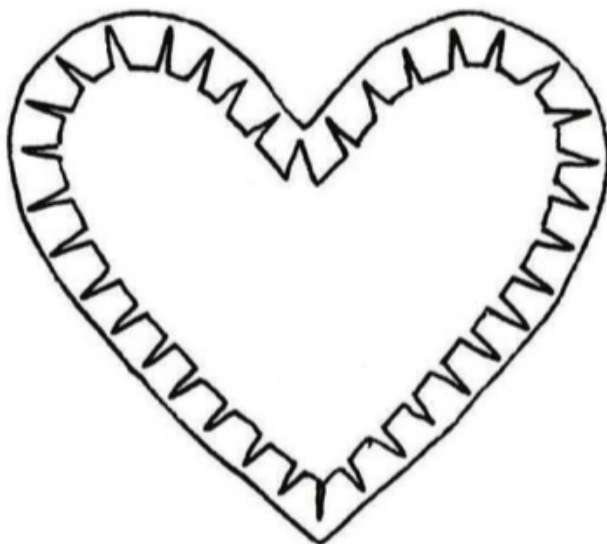
3 STITCH IN PLACE

Finally, place the fabric shape onto your quilt and stitch in place. Why not use a contrasting thread to make the stitches become an extra decorative feature? We've used a series of simple straight stitches around the edges, but you can experiment with different styles and sizes of stitches.

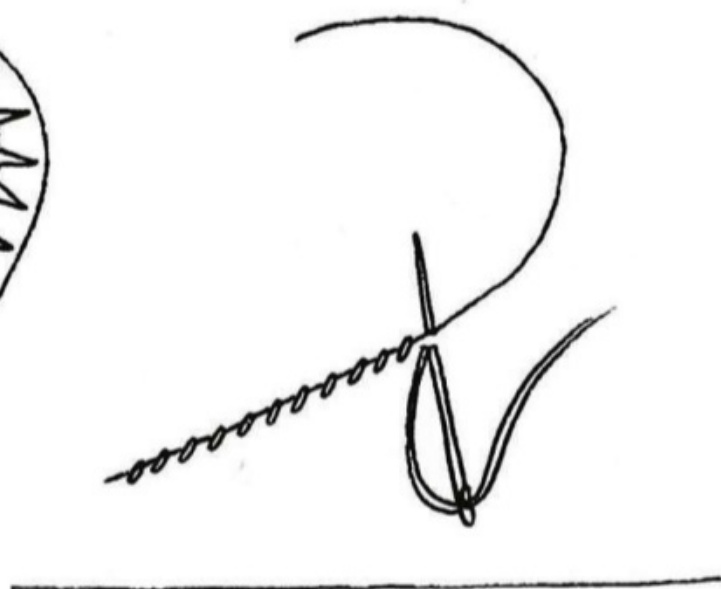
STEP ONE



STEP TWO



STEP THREE





Appliqué cushion

Practise your raw edge zigzag stitching with this fresh patchwork petal cushion

BY LAURA PRITCHARD

You will need

MATERIALS

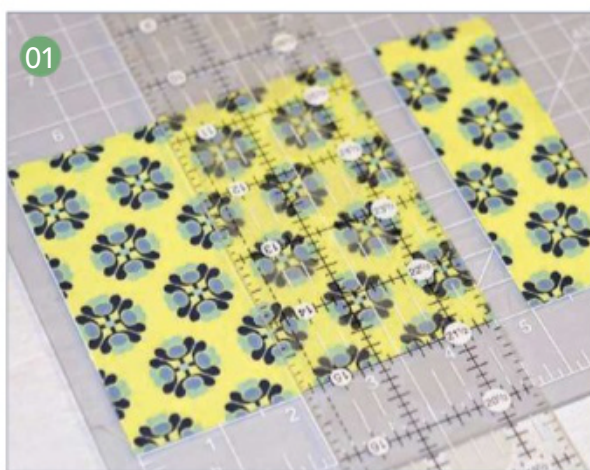
- White fabric: sixteen (16) 4½in squares (¼yd total)
- Print fabrics: eight (8) 4½in squares (eight different prints used) and sixteen appliqué petals in total (two from each print)
- Batting: 18in square
- Lining fabric for patchwork: 20in square
- White fabric for cushion back: two (2) 16½in x 10in pieces
- Lining fabric for cushion back: two (2) 16½in x 10in pieces
- Binding fabric: one (1) fat quarter
- Cushion pad: 16in square

FINISHED SIZE

- 16in square

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press all fabrics well before cutting.
- Find the template on page 161.
- Printed fabrics supplied by The Fat Quarters (thefatquarters.co.uk)



CUTTING OUT

- 1 From the white fabric cut:
 - Sixteen (16) 4½in squares.
- 2 From each of the print fabrics cut:
 - One (1) 4½in square (Fig 1).
 - Two (2) petal shapes using the template. You should have a total of eight (8) printed squares and sixteen (16) petals (Figs 2 and 3).
- 3 From the binding fabric cut:
 - Five (5) 20in x 2½in strips.

MAKING THE BLOCKS

- 4 Using the petal template, draw one petal shape on the reverse of one print square and carefully cut out. Do this on the other print squares, positioning the petals at random on each square (Fig 4).

- 5 Put each print square with a cut-out petal on top of a white square, aligning all edges and pin together. Appliqué around the edge of the cut-out petal using a machine blanket stitch or zigzag stitch. Cut away the excess white fabric at the back, leaving at least ¼in around the stitching. This is Block A (Fig 5).





6 Appliqué the loose print petals onto the remaining white squares, again in random positions. This is Block B (Fig 6).

7 Appliqué the remaining eight print petals onto the two 16½in x 10in backing pieces as desired (Fig 7).

ASSEMBLING THE CUSHION FRONT

8 Lay out the A and B blocks in four rows of four, alternating print and white blocks. Sew the blocks together in pairs, pressing the seams towards the print fabric. This will help you nest the seams together for perfect corners (Figs 8 and 9).

9 Sew the pairs of blocks together to make four Four-Patch blocks as shown, and then sew these together (Fig A).

QUILTING

10 Make a quilt sandwich by placing the 20in square of lining fabric at the bottom, then the batting and then the patchwork on top, right side up. Baste well with pins or spray glue.

11 Quilt as desired or use the circular quilting technique shown. To quilt concentric circles, start by using a small round shape as a template (a glass or roll of tape works well) to mark the first line of quilting in the centre of the patchwork. Using a walking foot, sew around the



FIG A

marked circle, backstitching at the start and finish to secure (Fig 10).

12 Decide how spaced out you'd like the concentric circles to be and adjust the walking foot guide to your preferred width. Laura quilted her lines approximately ½in apart. Sew the second circle following the first line as a guide. Continue on, out to the edges until the whole piece is quilted. Square up the cushion front to 16½in square (Fig 11).

MAKING THE BINDING

13 Sew the binding strips together using diagonal seams, placing the ends of each strip right sides together at a right angle and sewing corner to corner. Trim to



FIG B

leave ¼in seams. Make about 100in of binding – this will be enough for the edge of the cushion all round plus an extra 16½in for a nice finish to the envelope back. Press seams open, and press the full length of the binding in half lengthways.

MAKING UP THE COVER

14 Layer each backing piece onto its lining equal, pin well and sew around the edges to join together.

15 Hem one of these pieces by folding over the long edge by about ½in and pressing with an iron. Fold over a second time and sew to secure, using two lines of stitching for extra strength (Fig 12).



16 Finish the edge of the second backing piece by sewing a strip of binding all along the edge (Fig B).

17 Place the front of the cushion wrong side up and layer the back pieces on top, right sides up. The hemmed piece should be the inside flap, the bound piece should be on the outside and they should overlap by about 3in–4in in the centre. Pin well and sew all around the edge with a ¼in seam.

18 Bind the cushion cover in the same way you would a quilt, machine stitching the binding to the front of the cushion, and then hand stitching it to the back for a neat finish. Insert the cushion pad to finish.

Assembling blocks as Four-Patch units rather than piecing rows together keeps seams short and eliminates distortion, making it easier to get perfectly matching corners



Textured quilt

Learn the tying technique and make a modern mini quilt at the same time!

BY SARAH GRIFFITHS

You will need

MATERIALS

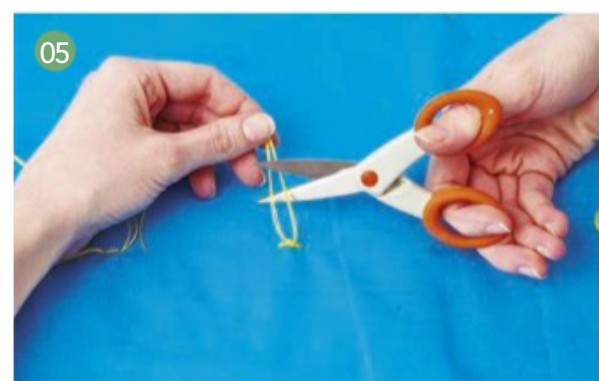
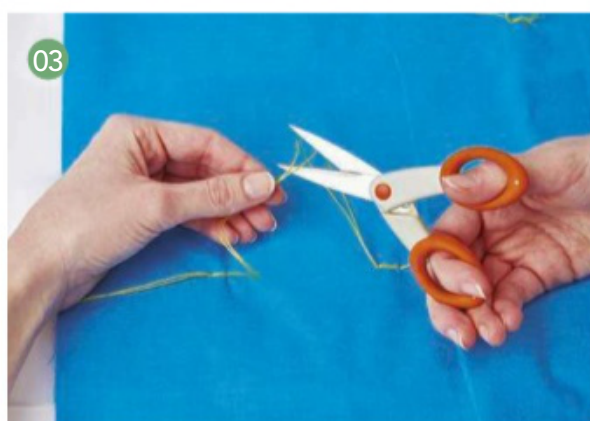
- Nine (9) different fabrics: 8½in square each
- Solid fabric: 18in square for centre back
- Spotty fabric: ¼yd for back sashing
- Binding fabric: ¼yd
- Batting: 25in square

FINISHED SIZE

- 24in square

NOTES

- All seam allowances are ¼in, unless otherwise noted.
- Fabrics are Riley Blake Neon Dots and Solids.



TRADITIONAL QUILT TIES

Thread a large eyed sharp tapestry needle or curved needle with two long strands of embroidery thread. Starting from the centre, make a double stitch through all quilt layers, leaving a 6in tail of thread at one end. Don't cut the other end of the thread. Work your way across the quilt, adding stitches at chosen intervals. Work in a straight line toward one edge of your quilt. Leave at least 6in of thread between each stitch. When you reach the edge of your quilt, snip the thread, leaving a 6in tail. Keep adding lines of stitches until your quilt is covered. Snip the threads between each set of stitches, leaving an equal length on each side. Tie a knot at each stitch, using the thread tails. Trim to your desired length.

CUTTING OUT

1 From your dotted back sashing fabric cut:
■ Two (2) 4in x WOF strips. Subcut each strip into one (1) 4in x 18in strip and one (1) 4in x 25in strip.

2 From the binding fabric cut:
■ Three (3) 2½in x WOF strips.

3 Sew your 18in strips to the top and bottom of your 18in square of backing fabric, pressing the seams toward the sashing strips. Sew the 25in strips to the sides of the backing, again pressing seams toward the sashing strips.

PIECING THE QUILT TOP

4 Piece the quilt top by sewing the 8½in squares into three rows of three, referring to the quilt to the left, or arranging as you choose. Press the seams in alternate directions between each row. Join the rows together, pressing the seams open or to one side as you prefer.

QUILTING & FINISHING

5 Make a quilt sandwich with your backing fabric, batting and quilt top and baste together. Tie the quilt using the methods outlined in the boxout to the left (Figs 1-5). We used neon threads to tie our quilt, adding buttons in two corners. We also added some straight stitch machine ties in the other two corners.

6 Sew your binding strips together end to end, using diagonal seams. Press in half lengthwise, wrong sides together and use to bind your quilt.

QUILTING WITH DIFFERENT FABRICS

Why not have a go at using a range of fabrics in your next project? You'll find it easy with our top tips

For past generations, quilting was a way to turn old, pre-loved fabrics into wonderful new blankets and quilts. Designs often featured several types of fabric or were based around the materials that were to hand. Although modern day quilters have much more choice at their fingertips, most reach straight for 100% cotton fabric, owing to its suitability for patchwork and quilting techniques. But with so many other amazing fabrics available, it seems a shame not to experiment with them as well! Why not try working linen,

flannel and silk into your designs, or raiding your home for household items and old clothes to recycle? It's easy once you know how, there are just a few things to take into account...

For example, if you want to try working with something other than cotton, first think about what sort of quilt you want to make and start a collection of fabrics that are similar in weight and thickness. This will make your sewing experience a lot easier! If you want to use delicate or vintage fabrics, save them for a project that won't get much

day-to-day use, or if you're making a baby blanket that needs to be super soft, why not try adding a fleece backing fabric? Whatever the age of the fabric, make sure it's colour fast and won't shrink excessively. If you're using fabrics with a nap, such as velvet, ensure it runs in the same direction throughout the quilt. Check fabrics for excessive fraying and if they do fray easily, use a wider seam or overlock (or zigzag stitch) the seam edges.

Before you start sewing, match your thread to the type of fabric being used – 100% cotton for cotton fabrics, linen thread for linen fabrics, polyester thread for synthetics and so on.

WHICH FABRIC SHOULD YOU USE?

FABRIC	PROS	CONS
COTTON	Easy to use, washes well	Can crease easily
LINEN	Rustic, textured finish	Frays and creases easily
FLANNEL	Soft, warm and cosy finish	Can stretch as you quilt
SILK, SATIN	Lovely finished effect	Not very hardwearing
DENIM, WOOL OR VELVET	Great for adding texture Wool is warm, denim is hard wearing	Not as easy to sew
RECYCLED FABRICS	Reuse old clothes, add personal touch	Avoid mixing different weight fabrics

COTTON

Cotton is the best fabric for beginners and is the first choice for quilt making because it's durable, easy to work with, doesn't fray much and handles well. Quilts and other projects made from cotton will be more likely to wash well, take a medium to hot iron without problems and stand the test of time. Wash and press your fabrics before use to ensure accurate cutting. Machine sew and quilt cotton fabrics with needle sizes 70/10–80/12. Beginners will find hand quilting easiest using needle sizes 7–10. A ¼in seam allowance is generally used for piecing cotton.

LINEN

Linen, like cotton, is a natural fibre and can be used successfully in patchwork. A collection of delicately coloured linens can make a really elegant quilt with a

French country feel to it. Linen tends to fray easily, so use a wider seam allowance than normal – $\frac{3}{8}$ in or $\frac{1}{2}$ in. It also creases easily so you might prefer to reserve it for projects that aren't going to get folded too much.

Take care when ironing linen as it's easy to leave a shiny surface. Some linens are densely woven while others are very loose, so try to choose linens that are similar, if using more than one. Machine sew and quilt linen fabrics with needle sizes 70/10–80/12. Hand quilt using needle sizes 7–12.

FELT

Craft felt and wool felt are not useful for traditionally pieced quilts but are very popular for small projects and appliqué. Because felt is a bonded fabric, not a woven one, it doesn't fray which means that the edges can be left cut and not hemmed. Wool felt, which is made from a mixture of wool and rayon, is softer and more flexible than craft felt.

FLANNEL

Patchwork and quilting with flannel is popular thanks to its soft, wool-like nature, which creates super-cosy quilts. For a different look, the seams used for flannel can be on the outside of the work and then snipped into to create a ragged edge. Flannel is usually made with wool but can be made from other fibres too, including cotton and synthetics.

Hot wash flannels before you use them, as they can shrink (although good quality flannel will shrink less than cheaper types). Using spray starch on the wrong side before use will make them firmer to handle. Flannels usually fray, so use a slightly wider $\frac{1}{2}$ in seam allowance.

Machine sew flannels using larger needles – we recommend 80/12–100/16. Using a walking foot in your machine will help reduce flannel's tendency to stretch. If the flannel is quite thick, use a thinner batting to compensate. Quilting can be more difficult through flannel, so consider tying your quilt instead, or hand quilting with large stitches.

SYNTHETIC FABRICS

Man-made fabrics, such as nylon, polyester, acrylic, lurex and combination fabrics with sparkly or metallic surfaces can be used in a limited way in patchwork. Making a whole quilt with these types of fabrics is not usually practical as they're normally quite

RECYCLED FABRICS

In the past, people couldn't afford to buy new fabric, so they'd turn to recycled fabrics for their raw materials. This 'make do and mend' philosophy has enjoyed a revival in recent years, and more crafters than ever are keen to recycle and not waste materials. Recycling is a great way to preserve heirloom fabrics – precious pieces from the past that bring wonderful memories of times gone by. Why not turn old pieces of clothing into a family memento? The most useful fabrics to recycle are linens and cottons, such as cotton shirts. Thin, non-stretch denims are handy for outdoor use, such as picnic quilts and garden furniture throws. Bed linen can also be used – old sheets are great for quilt backing or cushion backs. Avoid stretchy fabrics, such as jersey or stretch knits, as they can be tricky to sew. If you only have a small amount of vintage fabric, use it to add smaller accents or appliqué to a bigger quilt design.

When making recycled quilts, choose a simple design that will be easy to piece. Make sure you wash all second-

thin, they don't crease well and the reaction of some of them to repeated laundering and ironing is unpredictable. Save them for special effects, such as appliqué, and for projects that will not need cleaning.

LIGHTWEIGHT FABRICS

Lightweight fabrics you might like to try include silk, satin and voile. Sheer fabrics, such as organza and decorative lace, are best saved for appliqué effects. Silk dupion can be used for patchwork and quilting as it's easy to sew through, doesn't stretch, irons fairly well and comes in a good range of colours. Satins have a lovely sheen but are slippery to handle and prone to fraying.

Lightweight fabrics often fray more easily than heavier woven textiles. To minimise this, handle them carefully, avoid having cut pieces lying around for a long time before use, and increase your seam allowance to around $\frac{3}{8}$ in or $\frac{1}{2}$ in.

Large dressmaking pins can leave holes in delicate fabrics, so try to use fine pins when securing them. Back flimsy fabrics

hand fabrics before use to check that they are colour fast and won't shrink. When cutting fabrics, cut them out in large pieces whenever you can, discarding seams, collars and button bands. Check the pieces carefully to see if any have excessive wear or have been stretched, such as elbows and knees. Press all the cut fabric pieces and store them flat if possible, ready for use. Take care if you're mixing vintage fabrics with modern recycled fabrics, as the older fabrics are likely to be weaker.

with lightweight fusible interfacing to provide more body and make them easier to work with.

Machine sew and quilt lightweight fabrics with needle sizes 60/8–80/12. Hand quilt using needle sizes 7–12. Match the batting you plan to use with the fabrics – choosing a thinner batting for thinner fabrics for a light and drapery quilt.

HEAVYWEIGHT FABRICS

Heavyweight fabrics to try include denim, wool and velvet, while thinner furnishing fabrics can be useful for bag making. Avoid using stretch denims. A thinner cotton velveteen is easier to work with than a thick velvet. Remember that because these fabrics are heavier they won't be as easy to sew. Sewing heavier fabrics means using stronger needles, so you'll need to use thicker machine needles, such as an 80/12, 90/14 or even 100/16 size. Press seams open if you can, rather than to one side, to avoid excessive bulk, and consider tying the quilt layers together instead of quilting.





Upcycled tote bag

Raid your wardrobe – and local charity shop – for old pairs of jeans to make a striking patchwork tote bag

BY JESSICA ENTWISTLE

You will need

MATERIALS

- Three (3) pairs of blue jeans
- Lining fabric
- Contrasting topstitch thread
- Matching thread

FINISHED SIZE

- Finished bag: 14¹/₈in x 16¹/₂in
- Straps: 31¹/₂in

NOTES

- Use a ³/₈in seam allowance.
- RST = right sides together.
- The denim for the straps shouldn't be too heavy as this will be harder to work with.

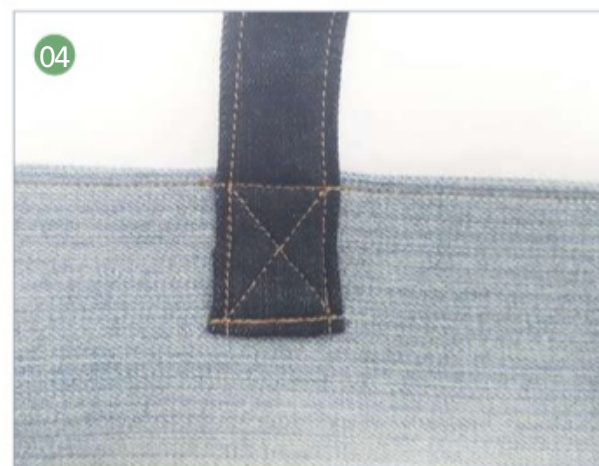
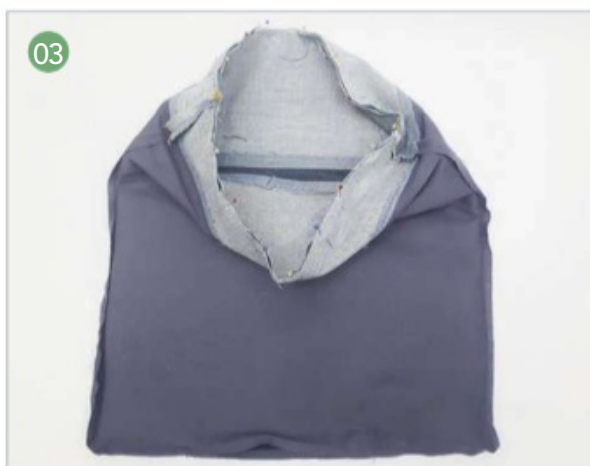
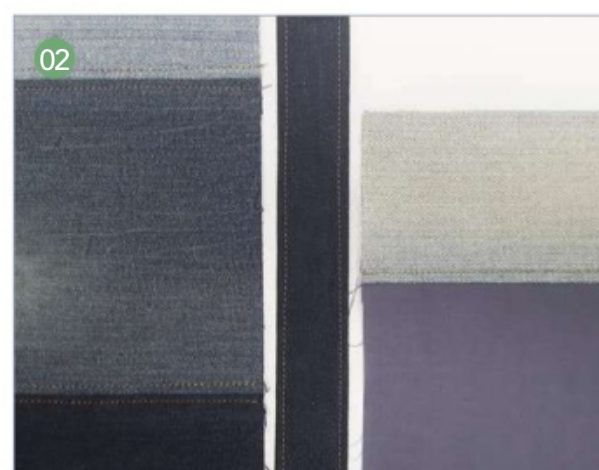
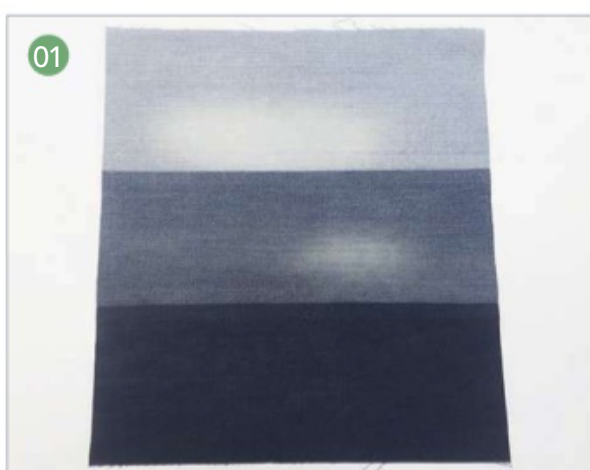
CUTTING OUT

- 1 From each pair of jeans cut:
 - Two (2) 6³/₈in x 15in pieces.
- 2 From the lining fabric cut:
 - Two (2) 15in squares.
- 3 From the lightest jeans cut:
 - Two (2) 3¹/₈in x 15in pieces for the lining top strips.
- 4 From the darkest jeans cut:
 - Two 3¹/₈in x 35¹/₂in pieces for straps.

OUTER, LINING AND STRAPS

5 To make the outer front, pin and sew a dark and medium denim strip right sides together along one long edge and press. Pin and sew a light denim strip to the raw edge of the medium denim strip RST and press. Repeat to make the outer back (Fig 1).

6 Pin one of the lining pieces to a lining top strip along one of the long edges, RST. Sew, then press the seam open. Repeat for



the other lining piece and lining top strip. Take one of the straps and fold it half lengthways RST and pin along the length. Stitch along the length and then turn right side out and press. Repeat for the other strap.

TOPSTITCHING THE PIECES

7 Change to a contrasting thread then topstitch the bag straps down both long edges. Repeat along the seams of the bag outer front and denim top lining seam (Fig 2).

ASSEMBLING THE BAG

8 Pin the bag outer front and back RST. Stitch down one side, along the bottom and up the other side. Repeat with the lining, but leaving a 3¹/₈in turning gap in the bottom edge. Clip the corners and press seams open.

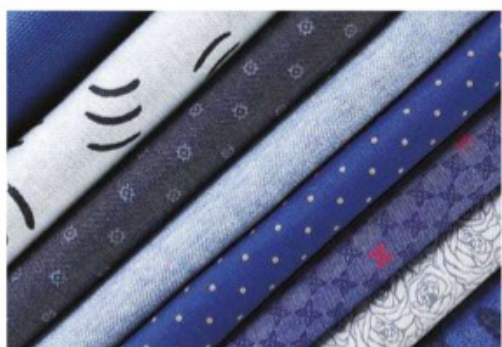
9 Pin the bag outer inside the bag lining, RST and with side seams matching (Fig 3).

Sew the bag outer and lining together all the way around the top. Turn the bag right side out through the gap in the lining. Press the edges of the turning gap to the inside of the lining, then slip stitch the lining gap closed. Topstitch all the way around the top of the bag to hold the lining in place.

ATTACHING THE STRAPS

10 Tuck the short edges of one of the bag straps under by ³/₄in and pin to the right side of the bag front, 3¹/₈in in from the side seam and 1⁵/₈in down from the top edge.

11 Sew the strap onto the bag front using your contrasting topstitch thread (or a coordinating thread if you're not confident). Fold the strap into a loop and sew the other end in the same way, 3¹/₈in in from the other side seam and 1⁵/₈in down from the top edge. Repeat with the other strap to finish (Fig 4).



ROBERT KAUFMAN FABRICS

As well as offering an extensive selection of cotton prints, patterns and yarn dyes, Robert Kaufman Fabrics is best known for its fabulous Kona Cotton Solids. A staple for every quilter's fabric stash, you'll find colours to match any mood, project or print. Find the full collection plus how-tos and design ideas at robertkaufman.com



FREE-MOTION QUILTING

Who says you always need to sew in a straight line?

Sometimes stitching in the ditch just doesn't offer you that extra finishing touch you're after. Here, we'll talk you through how to get started with freehand quilting. This simply means

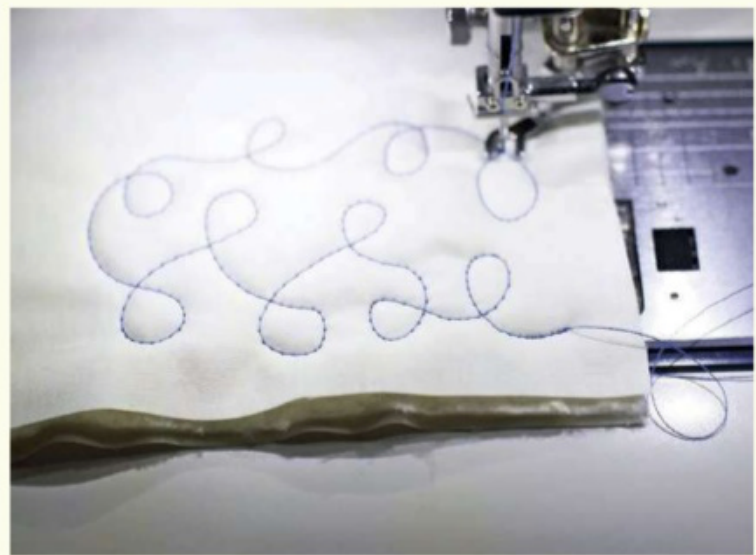
you're no longer working straight lines, and have more freedom to 'doodle' with your machine and work the stitch in any direction. This is ideal for sewing appliqué shapes and quilting interesting

patterns. You'll need a darning (or free-motion) foot for your sewing machine. To start, drop your machine's feed dogs, to allow your fabric to move freely, and set your stitch length to zero.



STEP ONE

Prepare a small quilt sandwich to practise with. Use similar fabrics, batting and thread to the quilt you'll be quilting. It's always good to test out your sewing machine settings each time.



STEP TWO

Take advantage of the needle down function (if your machine has it) as this keeps the quilt from shifting when you start and stop. To start, stitch in place for a few seconds to secure your thread.



STEP THREE

Begin moving the quilt sandwich around, playing with different designs. You're regulating your stitch length so try to keep your movement and foot pedal speed regular to keep your stitches even.



STEP FOUR

Make sure you have plenty of room to spread out, so your quilt doesn't hang over the table edge. See page 28 for sewing machine extras, like an extension table. And remember to have fun!



ALL ABOUT EMBROIDERY

Give your patchwork an eye-catching finish with a few decorative stitches! You'll soon be hooked on adding embroidery to your work



Printed fabrics aren't the only way to add interest to your quilt – embroidery is also a lovely, and traditional, way to personalise your work. It has always been common to stitch on a maker's name or a sweet message (made with love is always a favourite), but how about picking out parts of a design to enhance with stitches as well? French knots and running stitches are ideal for highlighting smaller details. You can also use embroidery to decorate a plain piece of fabric, as we've done with the scissor pouch project on page 152, and then use this in your patchwork or quilt designs.

Most embroidery projects call for templates, which you'll first need to transfer onto your fabric in order to stitch the design. Before you start tracing, press your fabric well. Plan where you want to place the design and leave yourself enough space around the edge so you are able to put it comfortably into an embroidery hoop. Check the instructions to see if you need to resize the template on a photocopier – you can enlarge or reduce it to suit your needs.

TRACING DESIGNS

The simplest way to transfer a design is to trace it. Place the fabric right side up over the template and secure with masking tape so it can't slip. Trace over all the lines using a pencil. If you struggle to see through the fabric, trace the design onto tracing paper with a fine black pen. Then tape the design and fabric to a window or light box, and trace the design. To help with this, you could turn your fabric upside down and stretch it into a hoop with the right side in the back of the hoop and the wrong side flush against the design surface. Once you've traced the design, remove the fabric from the frame and reinsert it right side up, ready to sew. If your fabric is too thick to do this, or it's impossible to trace through the window, trace the design onto tracing paper and pin to your fabric. Following your pencil lines, baste around the design using small stitches in a contrasting coloured thread. Score along your basting stitches with the tip of a sewing needle and then remove the paper by tearing away carefully.

Alternatively, try dressmakers' carbon paper. Trace the design onto a plain piece of paper. Place the carbon paper over your fabric, with the dark side next to the fabric surface. Place your paper template on top and trace over the outline using a blunt pencil. Remove the carbon paper and you will have created a dark outline to follow for your design. Once you've drawn your design onto the fabric, place it into a hoop or frame to embroider it. This will provide the correct tension, your stitches will be neater and it will prevent the fabric from puckering – as well as being easier for you to sew!

STARTING TO STITCH

To begin stitching, you need to secure the start of your thread. Don't just knot it behind the fabric, as this can leave a bump. Instead, use a waste knot. Knot the end of the thread and take the needle down through the fabric. Bring it up again a short way away and start stitching, catching the end of the thread with your stitches as you work. Snip away the knot and the thread will stay secure.



STEP ONE

Trace your picture directly onto your fabric using a washable or fading fabric pen, available at most craft and sewing shops.



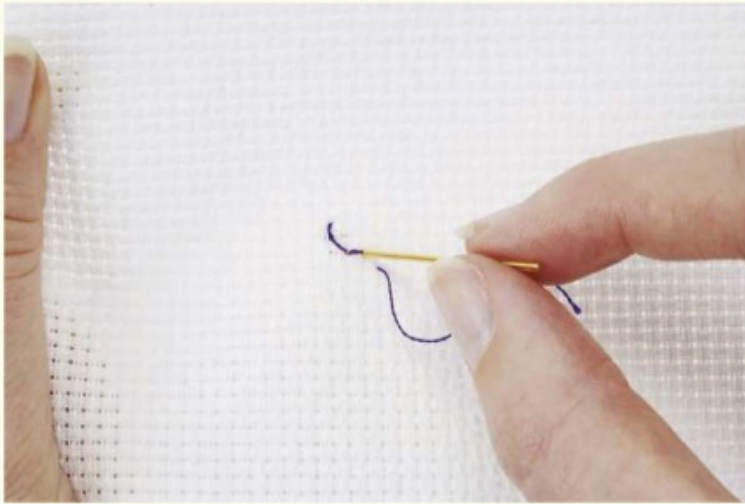
STEP TWO

Place dressmaker's carbon paper face down onto your fabric. Place your picture on top and trace it carefully using a blunt pencil.



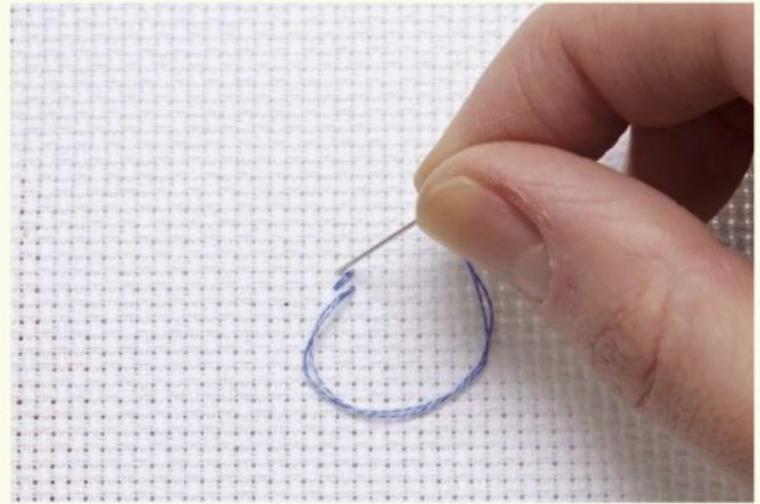
STEP THREE

The tidiest way to secure your thread is using a waste knot. Tie a knot to hold your thread in place, start stitching and secure the thread as you go.



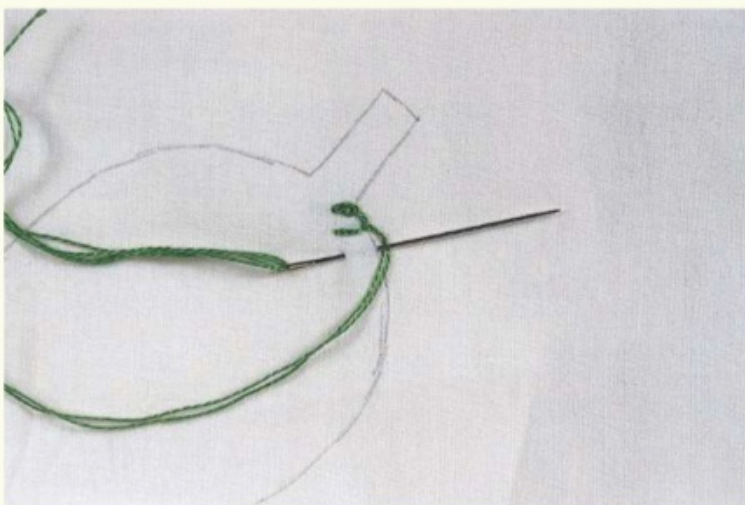
BACK STITCH

Sew a stitch, then bring your needle up an even distance away. Pass it back through your fabric at the same point as your last stitch. Continue in this way.



CROSS STITCH

Stitch a diagonal stitch, then work a second stitch over it to form a cross. If using an open weave fabric such as aida, work from the corners of each square.



BLANKET STITCH

Bring the needle up, then down to the right, near the edge. Come up again to the right of your first stitch. Pull through to form a loop, and continue.



CHAIN STITCH

Bring the needle up, then down in the same place. Without pulling the thread through, bring the needle up through the loop you've created. Continue in this way.



FRENCH KNOT

Bring your needle up and wrap the thread around it twice. Hold the thread taut and take your needle through the fabric, just to the side of where you came up. Gently pull it through to tighten the knot.



RUNNING STITCH

Bring your thread in and out of the fabric along the line or around a border or edge of the fabric. Try and keep all your stitches the same size for neatness, with the same size gap between them.



Embroidered pouch

Use a rainbow of threads for this sweet scissor case embellished with delicate fern stitches

BY MOLLIE JOHANSON

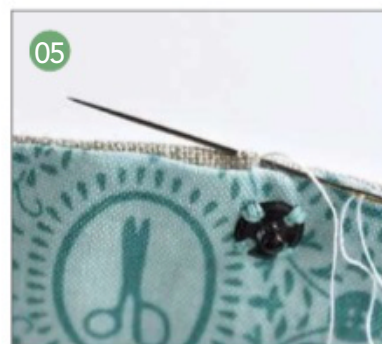
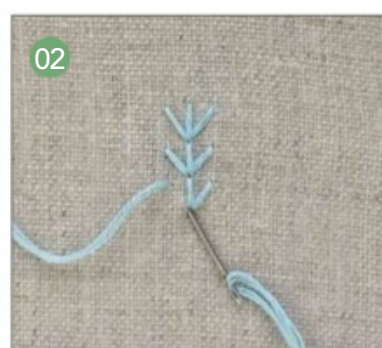
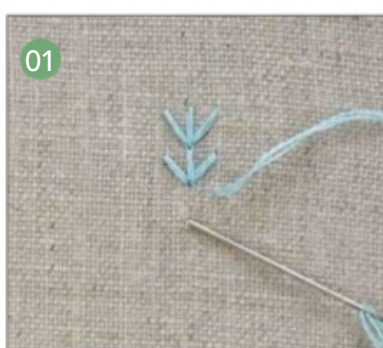
You will need

MATERIALS

- Linen fabric: 10in x 18in
- Lining fabric: 6in x 14in
- Press fastener
- Stranded cotton in a selection of colours
- Embroidery hoop
- Matching thread

NOTES

- Use a ¼in seam allowance.
- For templates, see page 161.
- 8–10cm (3–4in) embroidery scissors fit nicely within this case, but you can adjust the pattern size to fit your chosen scissors.



WORKING FERN STITCH

1 Work this stitch along a straight or curved line, working from top to bottom. Come up a short distance from the line and bring the needle down through the fabric on the line, forming an angled stitch (Fig 1).

2 Come up from the back on the line and then go back down on the line in the

same hole as the end of the first stitch. Come up a short distance on the other side of the line and bring the needle back down through the same ending hole of the first two stitches (Fig 2). Repeat this cluster of three stitches.

MAKING THE SCISSOR CASE

- 3** From the linen fabric cut:
- One (1) 8in x 10in piece for the front.
 - One (1) 4³/₈in x 6³/₄in piece for the back.

TRANSFERRING THE DESIGN

4 Photocopy or transfer the template from page 161. Cut out the shape and place the template centrally underneath the linen fabric front, then trace over the design lines and case outline.

EMBROIDERING THE FERNS

5 Using three strands of stranded cotton throughout, embroider the fern stitch motif on the linen using different colours for each row. Use fern stitch at the tops of the lines and back stitch at the bases. Work the lines from the outside inwards to create the overlap.

MAKING THE FRONT AND BACK

6 Press the embroidered fabric then cut out along the drawn scissor case outline. Trace the scissor case outline onto the linen back fabric and twice onto the lining fabric then cut out. Mark the dot onto the lining fabric pieces (Fig 3). Sew the front and back of a press fastener to the lining pieces at the marked dots.

7 Place the embroidered linen front right sides together with one lining piece and sew together, leaving a small turning gap in the top. Repeat this with the linen back and other lining piece. Clip the corners and turn right side out (Fig 4). Fold the turning gap of each piece to the inside then press. Slip stitch the turning gap closed (Fig 5). Work a running stitch across the top edge of both the front and back pieces.

ASSEMBLING THE SCISSOR CASE

8 Pin the front and back pieces together, matching up raw edges. Stitch together down the sides with running stitch (Fig 6). Place your scissors in the case and snap it closed to finish.

LEARN TO STITCH YOUR OWN GORGEOUS DESIGNS WITH THIS BEAUTIFUL EMBROIDERY COLLECTION



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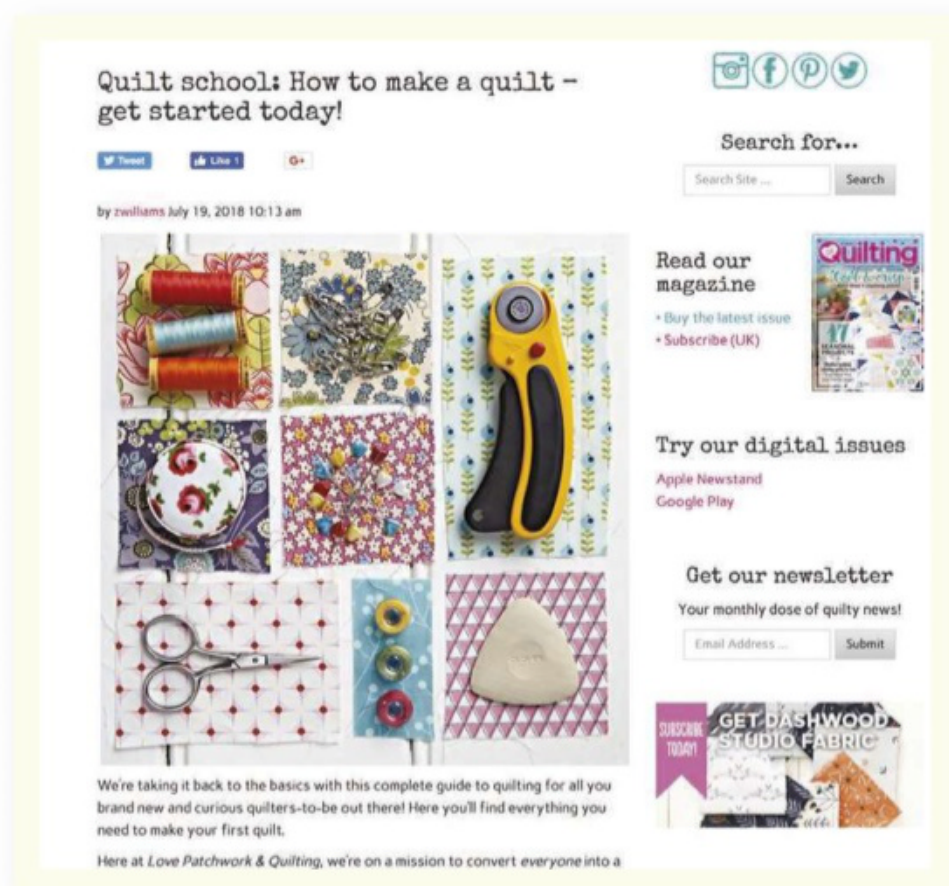


Next steps

Now you've mastered the basics, you're on your way to becoming a quilting pro! We'll give you a taste of new techniques to try and show you where to find stitching inspiration

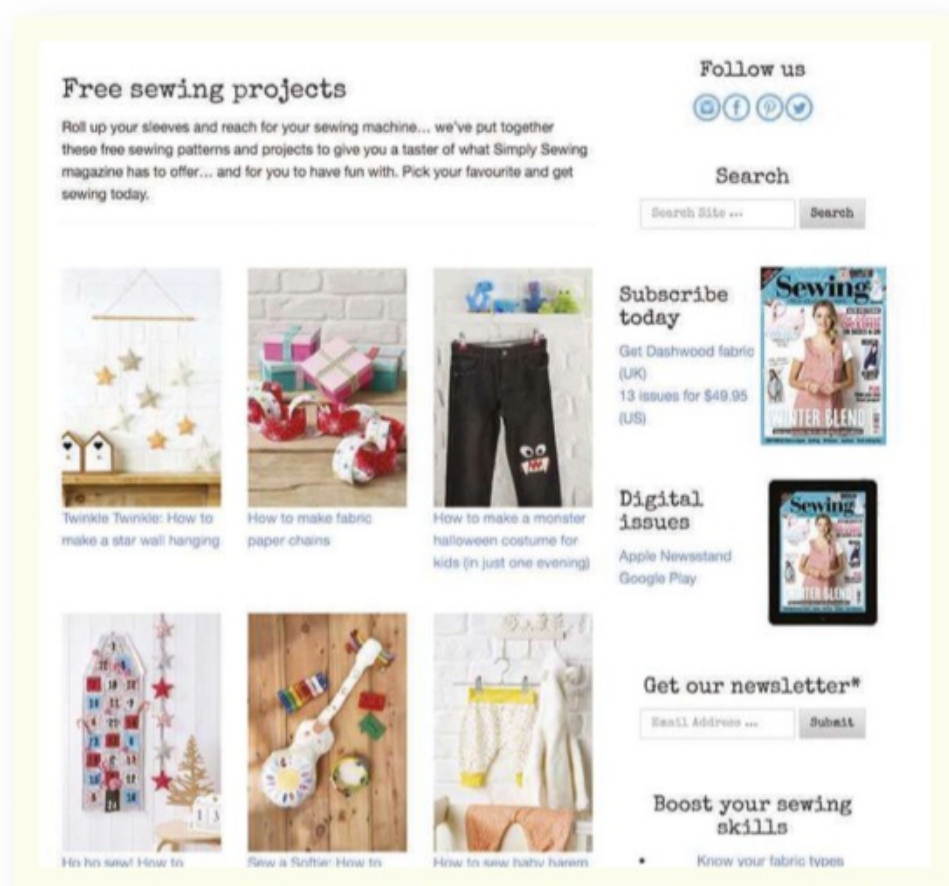
Best of blogs AND books

Delve into the most creative websites and books about to help you continue your quilting journey



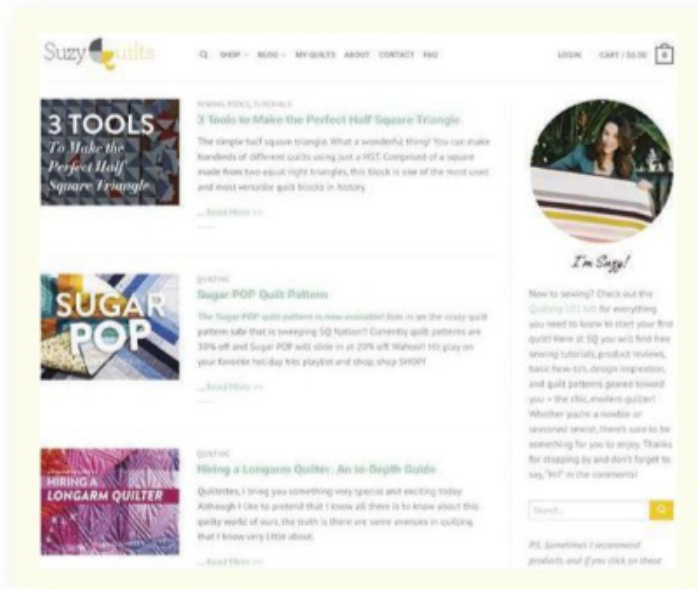
LOVEPATCHWORKANDQUILTING.COM

Keep up with the latest quilt designers, tips and trends with the folks at Love Patchwork & Quilting magazine. Browse the site now to discover lots of free tutorials, templates and a handy Quilt School series!



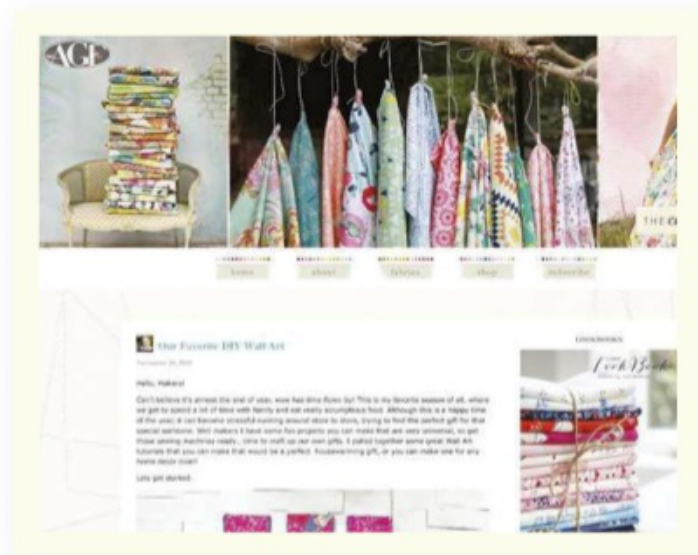
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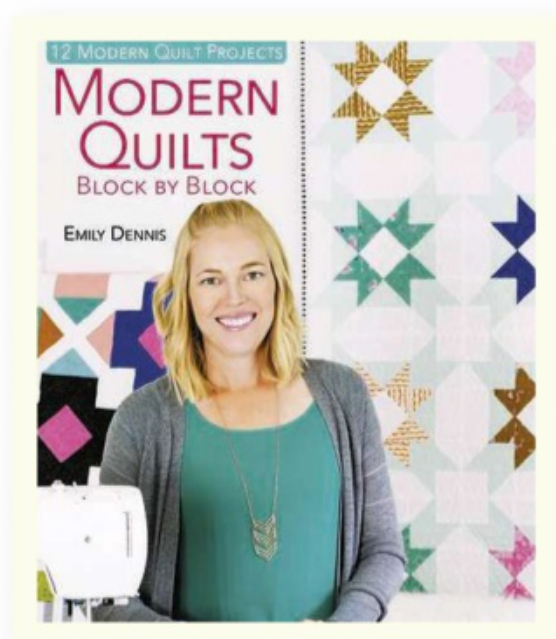
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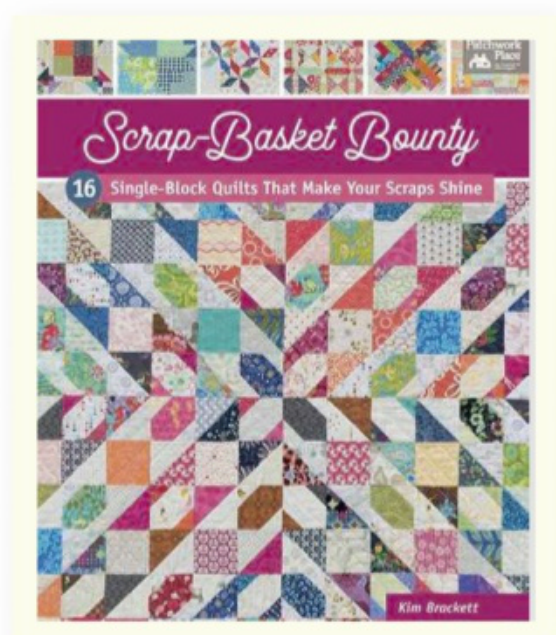
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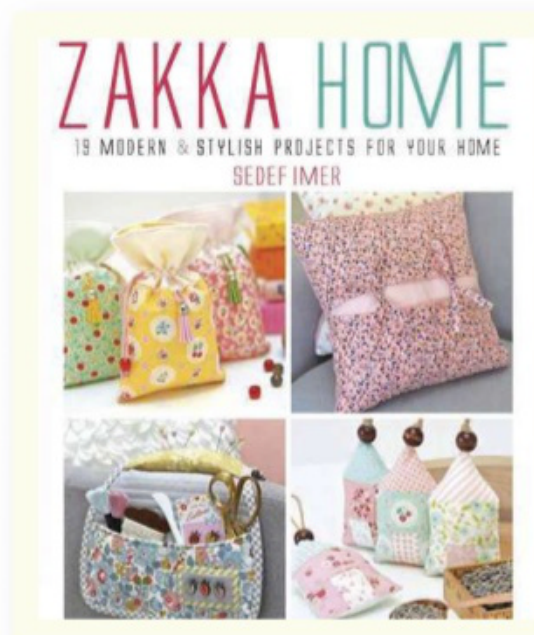
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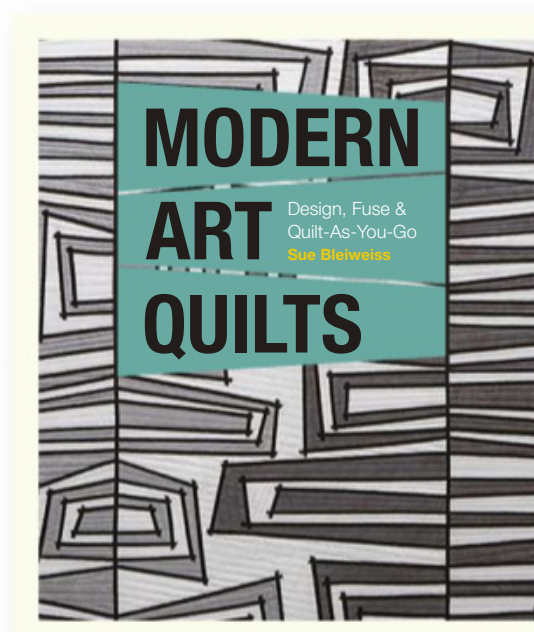
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BEYOND THE BASICS

Now you're a whiz at the patchwork and quilting essentials, take your skills up a notch and have fun discovering some more advanced techniques...

So, you have mastered the basics of patchwork and quilting (well done you!) and now you want to know what's next? The exciting truth is that there are so many more amazing blocks, techniques and materials out there for you to discover (and fall in love with) – the possibilities are endless! Practise and

then build upon the skills you have learnt to attempt more complex blocks, try your hand at Foundation Paper Piecing, work curves into your projects, stitch up 3D shapes, get creative with your quilting, or simply lose yourself in repeats of your best blocks. It's totally up to you! Here are a few ideas for you to get stuck into...

SHAPE UP

As you gain confidence with cutting and piecing you'll be able to sew increasingly complex shapes and patterns. Why not try chevrons or stars? All it takes is a few smaller patchwork pieces and you can create intricate designs. Chevrons can be made from Half-square Triangles arranged in a zigzag pattern. The easiest way to sew stars is to piece up diamonds or triangles for patchwork magic. This starry quilt was made by Lynne Goldsworthy for issue 53 of *Love Patchwork & Quilting* magazine.



LEARNING CURVES

It's time to discover the secrets of sewing curves! It's loads of fun once you get started, and there are plenty of tricks that can give you a helping hand. Use paper templates for piecing accurate shapes (the secret is in keeping your seams nice and neat), and if you're quilting in curved lines try stitching by hand – you'll have greater control of your needle than if you use a machine. One of our fave curved blocks is the 'Drunkard's Path', a classic design that uses a quarter-circle segment. Start with this and you'll soon be working swirls and curves into all your quilt tops.



FREE-MOTION QUILTING

New quilters often start by quilting in straight lines, but there's really no need to tow the (straight) line. In fact the line can be wavy, curved, angular or geometric – and offer endless possibilities. Free-motion quilting is a technique that involves you, your sewing machine, a bit of confidence to quilt outside the box (and sometimes stencils, too!).

The more you practise of course, the easier it gets and the more creative your quilting will become. This technique uses quite a bit of thread, so speed things up and wind a few bobbins in your chosen thread colour before you begin. See free-motion quilting in action here in Joanna Marsh's Moroccan Tiles quilt from issue 63 of *Love Patchwork & Quilting*.

BUILDING BLOCKS

Now you've completed our basic block-making course you're all set to experiment with more complex designs. Set your blocks at a 45-degree angle for 'on point' designs, or dive in further and try medallion patterns. There are hundreds of blocks out there to play with, many of them with names that will make you smile. Dutchman's Puzzle, anyone? One of our favourite blocks for experienced quilters is the Dresden Fan, which looks like (you guessed it) a fan. Try a new block each month and you'll soon have an array of amusingly named blocks up your sleeve!



FOUNDATION PAPER PIECING

It's time to introduce you to the big sister of English Paper Piecing – Foundation Paper Piecing. Also known as FPP, it's great for using up even the smallest of fabric scraps and helps you create intricate patchwork blocks and shapes. The basic idea involves drawing a template onto paper with numbered sections as a guide for the order in which you'll add small fabric shapes. You then add one piece of fabric at a time, stitching the pieces to the paper and each other as you go. To finish, rip the paper away and ta da! See your finished design spring to life.



TRY 3D EFFECTS!

Even the cosiest of quilts still lies relatively flat on a bed or sofa. But they don't have to! You can give your quilts a 3D effect with puff quilting – where you stuff your patchwork with extra batting for a textured effect. Puff quilts are a popular choice with quilters wanting a soft playmat for babies. Stuff generously to ensure your quilt doesn't flatten over time and opt for a lightweight polyester batting to stop the quilt from getting too heavy.

Or why not use your patchwork skills to make stuffed 3D shapes? Stitched toys like these sweet dogs by Jo Carter from issue 8 of *Love Patchwork & Quilting* are ideal for using up scraps from your stash. They're fun to sew and they make great gifts, too!



SASHIKO STITCHING

This Japanese embroidery is a perfect way to quilt if you want to make your stitches the star of the show. As you quilt, simply sew a series of short running stitches in a thick or contrasting thread to create ornate shapes. It looks really great on dark fabrics such as denim!



IN THE FRAME

Give your quilt edges some TLC with a few fancy fabric-piecing details. Perhaps the simplest way to dress up your borders is by adding cornerstones, but there are plenty of other techniques to try. For a stripe effect, strip piece four lengths of fabric to make up your border, or set blocks on point to frame your design with diamonds. Rows of Flying Geese or Half-square Triangles look really striking too! Detailed borders don't have to play second fiddle to the centre – they can be a main part of the design. Why not opt for a simple central panel, with intricate shapes surrounding it? We love this sweet air mail-style border by Susi Bellingham from issue 58 of *Love Patchwork & Quilting* magazine.

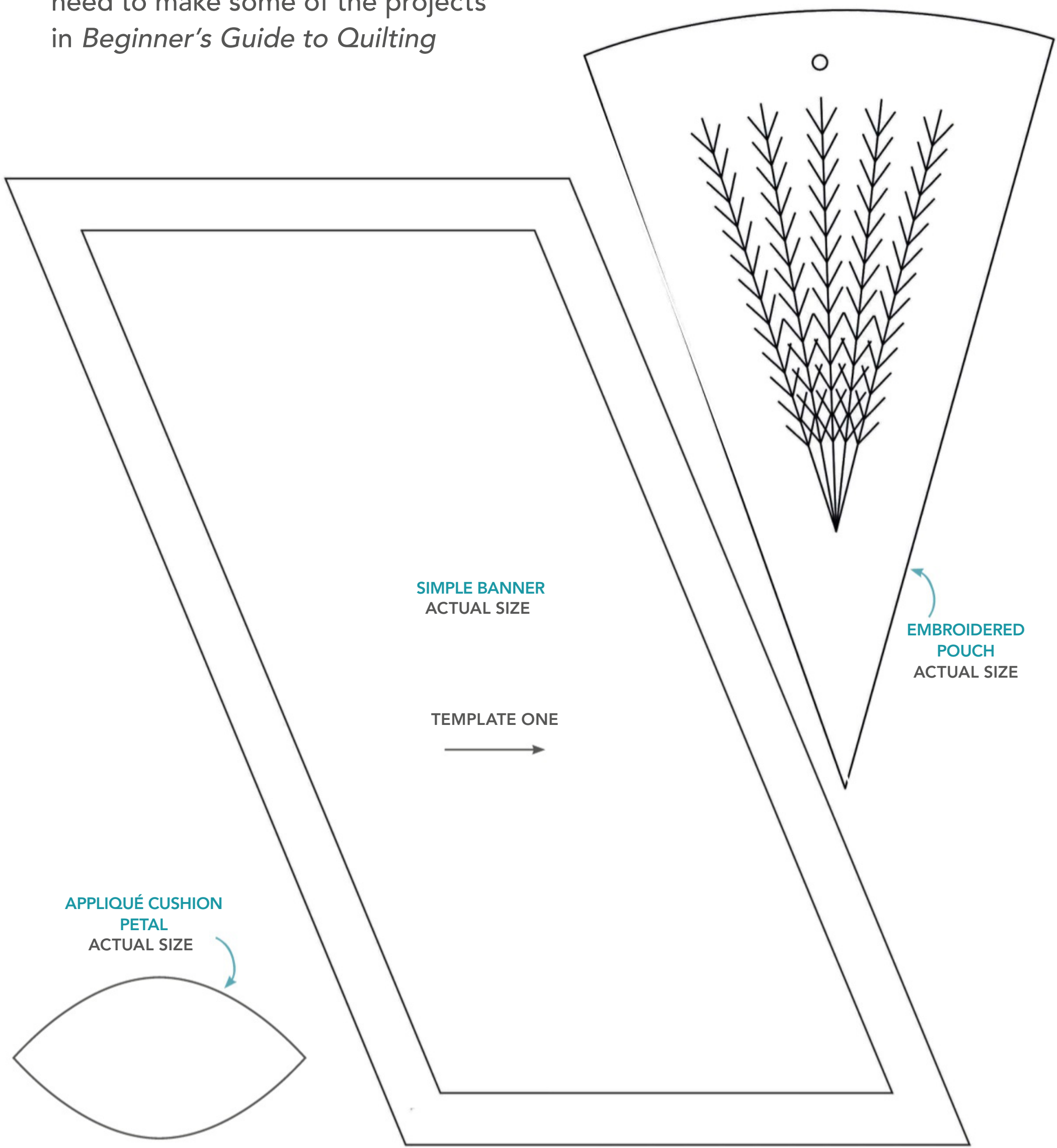


FURTHER READING...

Discover new techniques and exclusive projects each month with our sister magazine titles *Love Patchwork & Quilting* (lovepatchworkandquilting.com) and *Today's Quilter* (todaysquilter.com).

Templates

Here are the templates you will need to make some of the projects in *Beginner's Guide to Quilting*

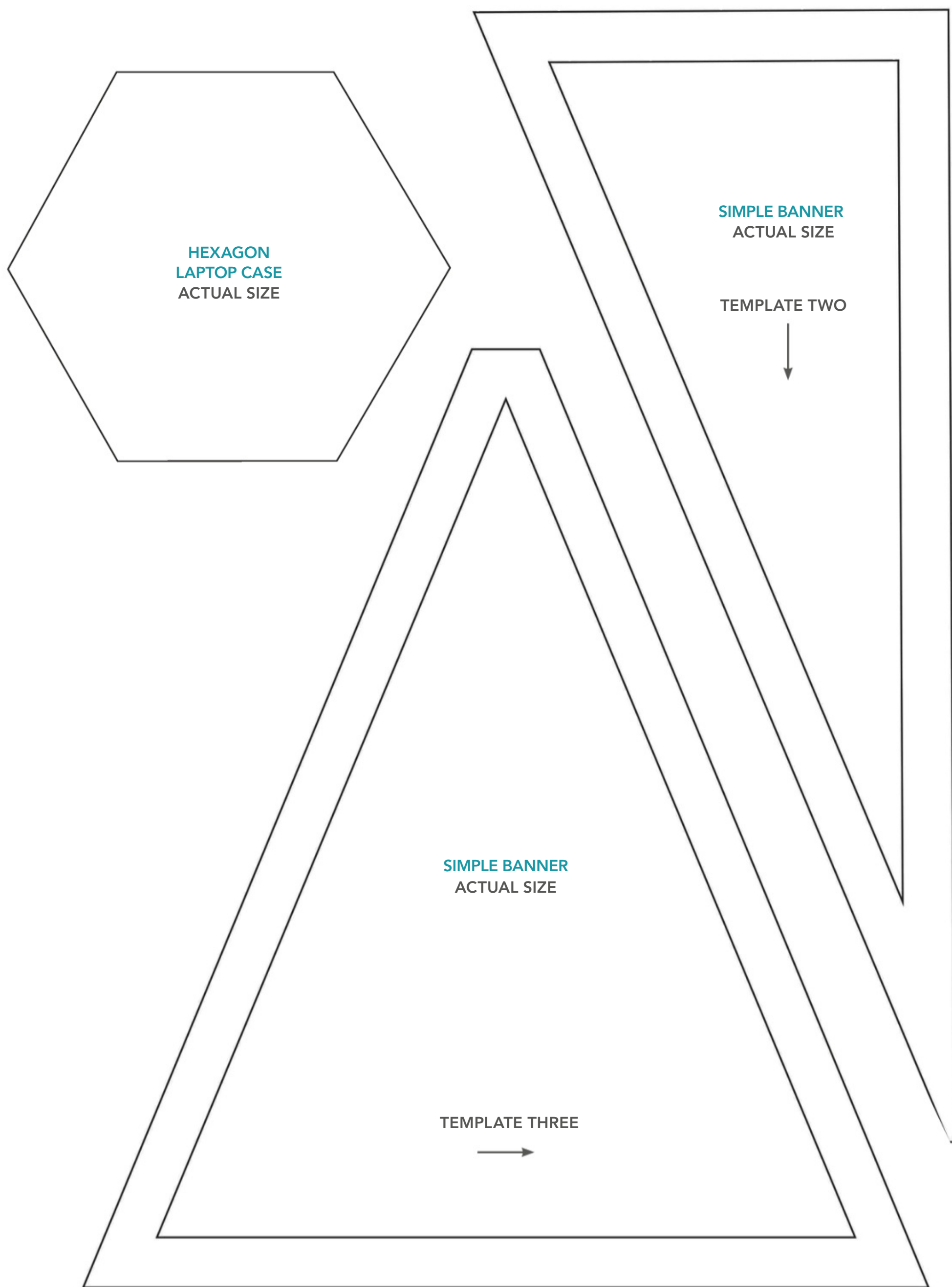


SIMPLE BANNER
ACTUAL SIZE

EMBROIDERED
POUCH
ACTUAL SIZE

TEMPLATE ONE

APPLIQUÉ CUSHION
PETAL
ACTUAL SIZE



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