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Quilting

ISSUE ONE HUNDRED AND FIFTY THREE • 2025

OLD TO NEW!
ADD A POP OF NEON TO A CLASSIC BLOCK

STASH-FRIENDLY
SEW QAYG HEXIES

9

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PLUS

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Our quilt-as-you-go (QAYG) hexagon template set lets you quickly prep all your fabric and batting pieces to make finished hexagon pieces to join into larger projects. These little parcels are perfect whether you're on the go or sitting at your machine. Start with a simple mini quilt, or build up to a full-size quilt.

These hexies are fantastic for scrap-busting and showcasing your favourite prints with some fussy cutting. And since each hexagon is fully finished before being joined into a quilt, they're

reversible too - getting the best of both sides! You'll find our Technical Editor Sarah Griffiths' quilted centre piece - 'Garden Table' - on page 39. Raid your stash for nature print fabrics and bring the garden to your table by using your gift of QAYG templates. And as we're crushing hard on hexie quilts, head on over to our website where we've rounded up a quilt gallery of some of our favourite hexagon quilt patterns to inspire you! www.gathered.how/sewing-and-quilting/quilting/hexagon-quilt-patterns



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create intricate, cute and fun designs. Here are some of Sarah Trevelyan's fav ones

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How to create or update an area you'll love to quilt in. Becca Parker speaks to interiors-loving sewists for storage hacks and more

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hand-pieced or foundation paper pieced (FPP). Follow Paula Steel's guide on how to master this useful skill

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Quilting provides a healthy way of letting go of stress for Felie Hempfling. Read more in our feature on page 82



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BRIGHT & BOLD

This issue is filled with colourful makes for the sunnier weather.

From a rainbow crumb quilt that is perfect for using up even the smallest pieces of fabric to a bold remake of the traditional Kentucky Crossroads block by Paula Steel. Paula added a pop of neon yellow to really bring it up to date. We are also huge fans of Jelly roll quilts, so are delighted to share Michelle Lander Cain's 'All the Xs' quilt from her new book *Not-Your-Typical Jelly Roll Quilts*. And what is summer without a cooling ice lolly or three? Lynne Goldsworthy's fun 'Oh my Lolly' design features a variety of sweet treats to make. If you are a fan of large blocks, then Laura Silvers' one-block make with matching cushion is sure to be enjoyed. She has made hers in pinks and purples, but you can use your favourite colours.

Fiona

Fiona Lawrence Editor

LovePatchworkandQuilting LoveQuiltingMag LoveQuiltingMag

www.gathered.how/lovequiltingmag

Meet our contributors!



ZEIBA MONOD

We all have a pile of scraps we think are too small to use. Hello Crumb quilts! Use up all your pieces to make Zeiba's rainbow diamond design. Find the pattern on page 32.



LYNNE GOLDSWORTHY

Summer is definitely about having fun and that usually involves ice lollies. Designer Lynne has created our cover quilt (p14), which is perfect to take out on sunny picnics.



LAURA SILVERS

One block in different colours, yes please! Grab your favourite shades of fabric and make Laura's quilt and matching cushion (p24) to brighten up your bedroom or throw on the sofa.

QUILTING IS FOR EVERYONE

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

LOVE Patchwork & Quilting

Sharing your passion for fabric!

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BERNINA 770 QE PRO

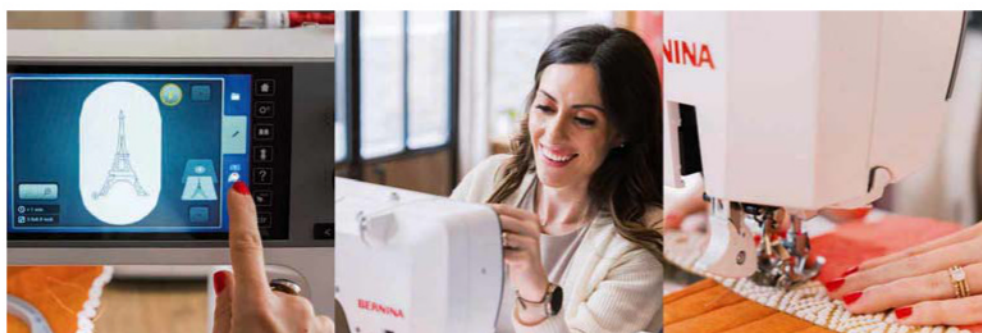


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OUT THERE

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OUT THERE



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SERVING UP STYLE

As seen on the Great British Sewing Bee - The perfect gift to brighten up any sewing fanatic's day! These colourful melamine trays not only bring joy, they are also super handy in your sewing space to keep all your notions, bits and bobs in one place. A great gift to yourself or for a seamstress in your life!

etsy.com/uk/shop/Poppekins

STASH-FRIENDLY SLEEPOVER

Sew a sweet sleepy bear cushion with a patchwork duvet and eye mask to match. This digital bear cushion pattern by Jo Carter features handy templates and in-depth instructions.

gatheredshop.com

MODERN TAKE END GAME

We are loving this beginner geometric fun design. For all those modern quilt lovers 'End Game' equilateral triangle quilt will be perfect for solids or your favourite prints. This pdf pattern comes with coloured illustrations, list of fabric requirements, cutting instructions, sewing instructions, pressing tips, layout and assembly instructions, colouring page, full-size template sheet and fabric cutting tags.

tiedwitharibbon.com



READER OFFER

Not long to wait until the Knit & Stitch 2025 show. Formerly The Knitting & Stitching Show, it continues its 30+ year legacy. Use code **DISCOUNT4U** for £2 off adult/concession tickets. The offer isn't valid on Saturday for London. Offers expire two Sundays before the show date. knitandstitchshow.co.uk



COUNTDOWN TO CHRISTMAS 2025

Aurifil's cotton thread Advent Calendar, Il Borgo, is a tribute to the charm of Italy's alpine villages and the joy of festive traditions. Plus, five calendars will include a rare golden spool prize. shopaurifil.com

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FABRIC CRUSH

PURR-PARADE

Step into the quirky world of Purr Parade by AGF Studio! This playful collection is a cat lover's delight, featuring circus-themed designs in shades of bold reds, blues, and a touch of amber. Purrfect for adding a fun and imaginative touch to your sewing and quilting projects. liveartgalleryfabrics.com





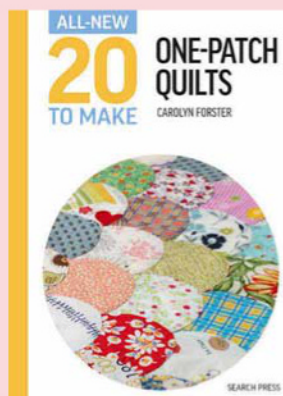
BE INSPIRED

The story behind the quilts

Join Jo Avery for a journey through her most iconic quilts in this book which accompanies Jo's Textile Gallery at Festival of Quilts 2025. Featuring the stories behind 20 fantastic quilts from Jo. Includes patterns for four inspirational projects!

store.stitchgathering.co.uk

GOOD READS



ONE PATCH

Packed with inspiration and creativity this hardback has twenty stunning, quick-and-easy one-patch quilt designs with full-size templates included.

From quilting guru and best-selling author Carolyn Forster.

searchpress.com



FRUIT BLOCK

BERRY BLAST

Time to channel that Wimbledon spirit by bringing the tennis vibe into your sewing room. Strawberries and cream anyone? Digital Strawberry Quilt Block pattern from etsy.com/uk/shop/ellisandhiggs



EGG AND FRIENDS

The fried eggs are back! These beauties are the hero of @kmelkight's new collection, Egg and Friends for Ruby Star Society. In stores this December. modafabrics.com



STORIES OF BREATH

A captivating, large-scale, immersive exploration of asthma and breath that weaves together textiles, embroidery, research and stories will be on display in Tower Hamlets, London, on Saturday 13 September during the **Ask About Asthma** campaign.

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ICE ICE BABY

I scream, you scream, we
all scream for ice cream -
and lollies quilt





OH MY LOLLY

Make your heart go giddy-up with this cool summer quilt. Perfect for adding a touch of sweetness to picnics on warm summer days

BY LYNNE GOLDSWORTHY

YOU WILL NEED

- Ice cream and lolly fabrics: at least seven (7) light and seven (7) dark coloured fat quarters
- Dark brown fabric: ½yd
- Light brown fabric: ¼yd
- Cherry fabric: 5in square
- Green leaf fabric: 2½in x 10in
- Background fabric: 3½yds
- Binding fabric: ½yd (see Notes)
- Batting: 68in square.
- Backing fabric: 3¾yds
- Fusible web: 8in x 15in
- One (1) copy each of the A–J, Cherry and Leaf Templates

FINISHED SIZE

- 60in square

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press after each seam.
- Press seams open, unless otherwise instructed.
- Press all fabrics well before cutting.
- WOF = width of fabric.
- RST = right sides together.
- Lynne used leftover lolly and ice cream fabrics to make her binding. If you are using up your scraps, you may not need to purchase binding fabric separately.
- Lynne used a large variety of colours, creating extra units for more variety of ice lollies across the quilt. You can discard any spare units, or save to make a matching cushion or mini quilt.

FABRICS USED

- Fabrics are all from Lynne's stash.

PREPARATION

- 1 Read through all the instructions before you begin. You may find it easiest to cut your fabrics for each ice cream or lolly as you go. You will make thirteen ice cream cup blocks and twelve lolly blocks. The lolly blocks will each contain three lolly units.
- 2 Refer to the Layout Diagram and photos for the colours Lynne used. For the ice cream cups, you will use one dark and one light fabric in the same colour for each pair



GET THE SCOOP: YOU WILL MAKE 13 ICE CREAM CUP BLOCKS AND 12 LOLLY BLOCKS

of blocks. The lollies will use a variety of colours. You can use more colours for more variety if you like.

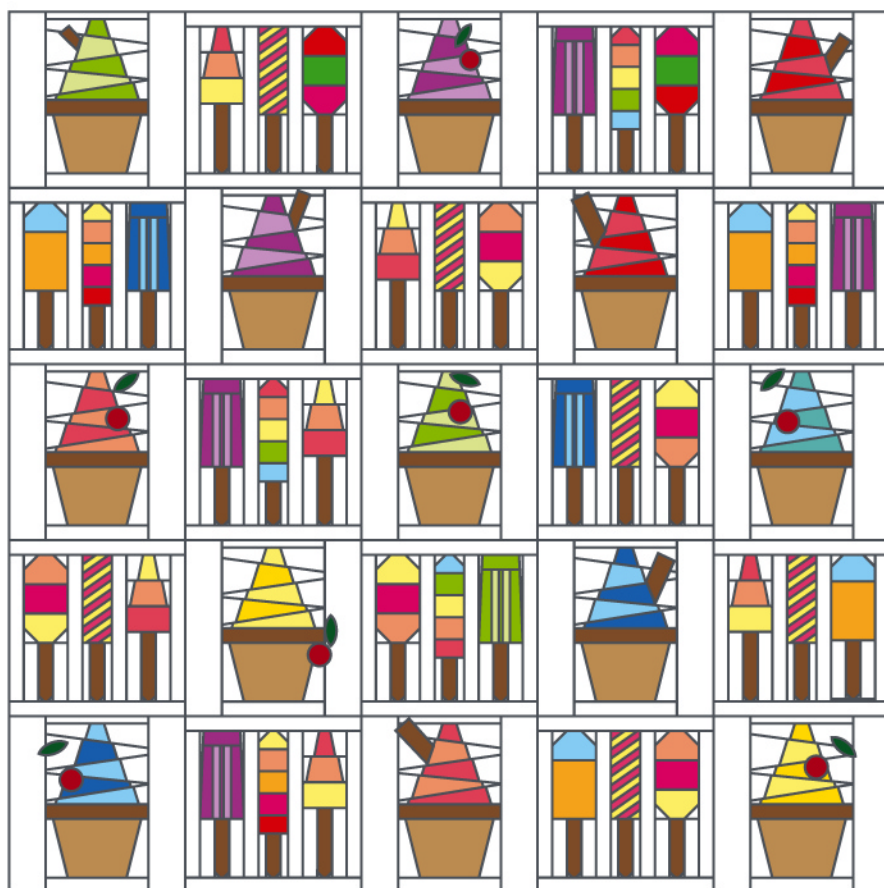
CUTTING OUT: ICE CREAM CUPS

- 3 From each of seven dark and seven light fabrics cut:
 - One (1) Template B piece.
- 4 From the light brown fabric cut:
 - Thirteen (13) Template E pieces.
- 5 From the dark brown fabric cut:
 - Thirteen (13) 1½in x 7½in.
- 6 From the background fabric cut:
 - Two (2) 8in x WOF. Subcut into fourteen (14) 5½in x 8½in. From seven of these rectangles cut fourteen (14) Template A, and from the remaining seven cut fourteen (14) Template C.

- Three (3) 1in x WOF. Subcut thirteen (13) 1in x 7½in.
- Two (2) 4½in x WOF. Subcut thirteen (13) Template D and thirteen (13) Template F.
- Three (3) 1½in x WOF. Subcut thirteen (13) 1½in x 7½in.
- Eight (8) 3in x WOF. Sew together along the short edges and subcut into twenty six (26) 3in x 12½in.

CUTTING OUT: LOLLY STICKS

- 7 From the dark brown fabric cut:
 - Twenty four (24) 1½in x 4½in.
 - Six (6) 1½in x 5¼in.
 - Six (6) 1½in x 3½in.
- 8 From the background fabric cut:
 - Thirty six (36) 1½in x 4½in.
 - Twelve (12) 1½in x 5¼in.
 - Twelve (12) 1in x 3½in.



Layout Diagram

- Twelve (12) 1in x 4½in.
- Seventy two (72) ⅞in squares.

CUTTING OUT: LOLLY A

- 9 From one lolly fabric cut:
■ One (1) 2½in x 22in.

- 10 From a second lolly fabric cut:
■ One (1) 4½in x 22in.

- 11 From the background fabric cut:
■ Twelve (12) 1½in squares.

CUTTING OUT: LOLLY B

- 12 From each of three lolly fabrics cut:
■ One (1) 2½in x 22in.

- 13 From the background fabric cut:
■ Twenty four (24) 1½in squares.

CUTTING OUT: LOLLY C

- 14 From one lighter lolly fabric cut:
■ Four (4) 1in x 22in.

- 15 From one darker lolly fabric cut:
■ Two (2) ¾in x 22in.

- Four (4) 1½in x 22in.
- Six (6) 1½in x 3½in.

- 16 From the background fabric cut:
■ Twelve (12) 1in x 7in.

CUTTING OUT: LOLLY D

- 17 From each of two lolly fabrics cut:
■ One (1) 2¾in x 22in.

- 18 From a third lolly fabric cut:
■ One (1) 3¼in x 22in.

- 19 From the background fabric cut:
■ Six (6) 3in x 7¾in. Subcut into six (6) Template H and six (6) Template J.

CUTTING OUT: LOLLY E

- 20 From each of five (5) lolly fabrics cut:
■ One (1) 2in x 22in.

- 21 From the background fabric cut:
■ Twelve (12) 1¼in squares.

CUTTING OUT: LOLLY F

- 22 From each of two lolly fabrics cut:
■ Seven (7) 1in x 22in.

CUTTING OUT: LOLLY BLOCKS

- 23 From the background fabric cut:
■ Twenty (20) 1½in x WOF. Subcut into forty eight (48) 1½in x 10½in and twenty four (24) 1½in x 12½in.

CUTTING OUT: BINDING

- 24 From your remaining coloured fabrics cut 2½in wide strips of fabric. Cut enough strips so that once sewn together you will have approx 7¼yds of binding. If you are using a separate binding fabric, cut seven (7) 2½in x WOF strips.

MAKING THE ICE CREAM CUPS

- 25 Sew the Template A and C pieces to either side of each of the Template B pieces. Pair each of the dark coloured units with a light coloured unit.

- 26 Place a pair of units on top of each other, both right sides up. Using a removable fabric marker, draw four angled



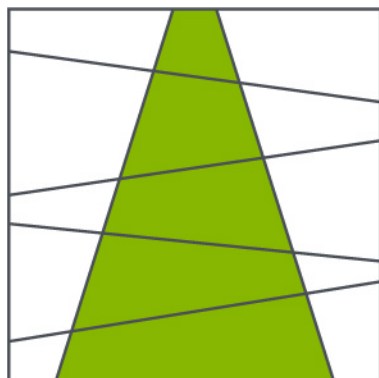


Fig 1

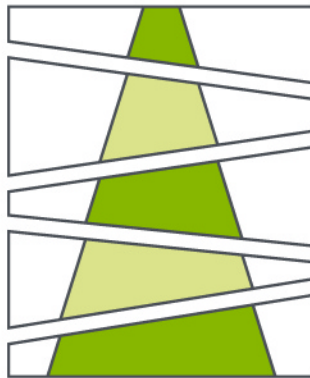
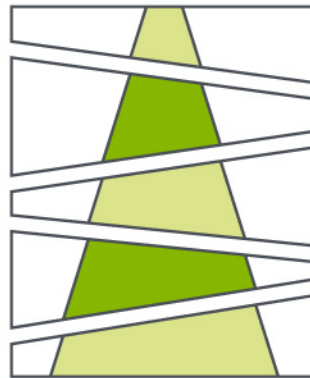


Fig 2



lines on top. These do not need to be accurate in any way, just four random lines, changing the orientation of the lines from one to the next (Fig 1).

27 Cut the pair of units along the marked lines, to make five wonky strips. Swap the second and fourth strips between the two sets, to make two sets with alternating colours (Fig 2). Sew the strips together, and trim both ice cream units to 6in x 7½in. Sew a background 1in x 7½in strip to the top of each (Fig 3).

28 Repeat steps 26–27 with the remaining pairs, to make a total of fourteen ice cream units. You will only need thirteen of these units, so you can discard one unit.

29 Sew the D and F template pieces to either side of the E template pieces. Sew a dark brown 1½in x 7½in strip to the top of each unit, and a background 1½in x 7½in strip to the bottom to make thirteen cup units (Fig 4).

30 Sew one cup unit to the bottom of each ice cream unit. Sew a background 3in x 12½in strip to either side, to finish all thirteen ice cream cup blocks.

ADDING THE APPLIQUÉ ELEMENTS

31 Using the templates, trace seven Cherries and seven Leaves onto the paper side of the fusible web, leaving a little space between each one. Cut out each shape roughly.

32 Fuse the cherries to the wrong side of the red fabric, and the leaves to the wrong side of green fabric, following

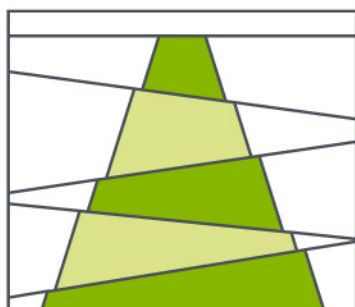


Fig 3

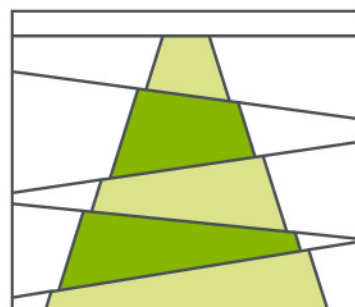


Fig 4

the manufacturer's instructions. Leave to cool, then cut along the marked lines.

33 Fuse one cherry and leaf to each of seven blocks. Draw a stem from the cherry, using a removable fabric marker. Sew around each leaf and cherry using a machine zigzag or blanket stitch. Then sew a tight zigzag stitch along the marked line, using green thread to complete the stalk.

34 Cut a 4in x 8in piece of fusible web, and apply to the wrong side of the dark brown fabric. Cut into six 1in x 3in strips to make the chocolate flakes.

35 Take one ice cream block and place a prepared chocolate flake piece on top, in the position you would like. Trace the line from the edge of the ice cream along the flake, then cut along the marked line of the flake.

36 Apply the prepared piece to the ice cream, aligning the edge and fusing in place. Sew around the outer edge using a machine blanket or zigzag stitch and matching thread.

CORNER-SQUARE TRIANGLES (CST)

To make a CST, place a square in the corner of a fabric piece, right sides together. Draw a diagonal line on the wrong side of the small square, making sure it goes across the corner of the larger piece. Sew along the diagonal line. Trim the seam allowance to ¼in, outside the sewn line. Press the corner piece open to complete. If necessary, you can trim the edges of the corner piece even with the larger piece.



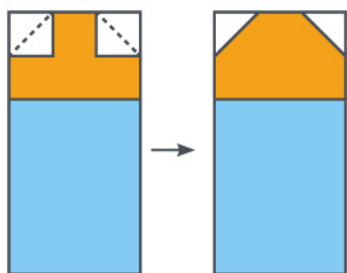


Fig 5

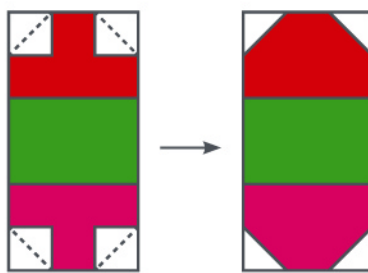


Fig 6

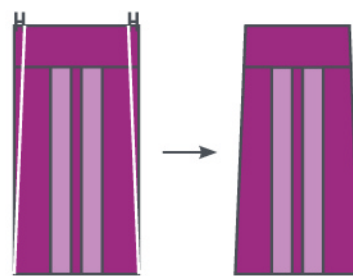


Fig 7

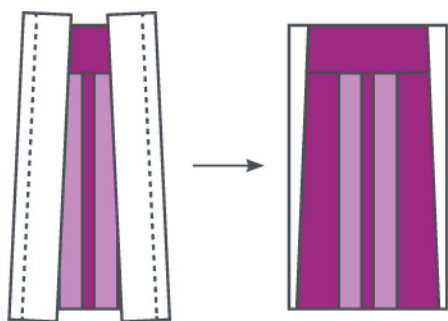


Fig 8

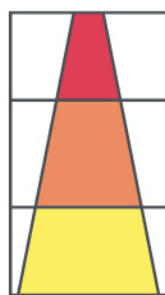
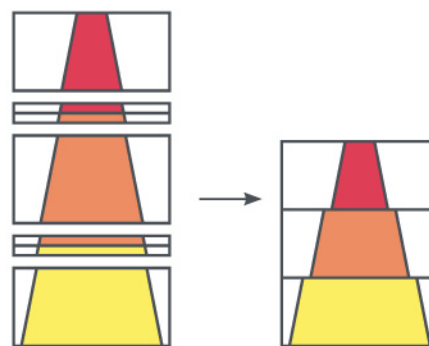


Fig 9



37 Repeat the last two steps to add flakes to the remaining 6 blocks.

MAKING THE LOLLY STICKS

38 Take one $1\frac{1}{2}$ in x $4\frac{1}{2}$ in lolly stick piece. Add a CST to the bottom two corners, using $\frac{7}{8}$ in background squares. Repeat with all the lolly stick pieces.

39 Take one of the prepared $1\frac{1}{2}$ in x $4\frac{1}{2}$ in lolly stick pieces, and sew a $1\frac{1}{2}$ in x $4\frac{1}{2}$ in background piece to either side. Repeat to make a total of eighteen of these units, which will be for Lollies A, B and C. Sew 1 in x $4\frac{1}{2}$ in background pieces to the remaining $1\frac{1}{2}$ in x $4\frac{1}{2}$ in lolly pieces to make the Lolly F stick units.

40 Sew background $1\frac{1}{2}$ in x $5\frac{1}{4}$ in pieces to either side of the six $1\frac{1}{2}$ in x $5\frac{1}{4}$ in lolly pieces to make the Lolly D stick units. Sew background 1 in x $3\frac{1}{2}$ in pieces to either side of the six $1\frac{1}{2}$ in x $3\frac{1}{2}$ in lolly pieces to make the Lolly E stick units.

MAKING LOLLY A

41 Sew the $2\frac{1}{2}$ in x 22in strip to the top of the $4\frac{1}{2}$ in x 22in strip. Cut into six $3\frac{1}{2}$ in x $6\frac{1}{2}$ in units. Add a CST to the top two corners of each unit, using the background $1\frac{1}{2}$ in squares (Fig 5). Sew a lolly stick unit to the bottom of each one.

MAKING LOLLY B

42 Sew the three $2\frac{1}{2}$ in x 22in strips together along the long edges. Cut into six $3\frac{1}{2}$ in x $6\frac{1}{2}$ in units. Add background CSTs to all four corners of each unit (Fig 6), then sew a lolly stick to the bottom of each.

MAKING LOLLY C

43 Sew two light 1 in x 22in strips to either side of a dark $\frac{3}{4}$ in x 22in strip. Then sew the dark $1\frac{1}{2}$ in x 22in strips to either side. Trim to $3\frac{1}{2}$ in wide, centring the strips. Subcut into three $5\frac{1}{2}$ in x $3\frac{1}{2}$ in units. Repeat the whole process to make three more units.

44 Sew a $1\frac{1}{2}$ in x $3\frac{1}{2}$ in piece to the top of each lolly unit. Measure $\frac{1}{2}$ in from each side along the top edge. Trim a diagonal on each side, aligning your ruler between the mark with a bottom corner (Fig 7).

45 Sew a background 1 in x 7in strip along each trimmed diagonal edge. Trim each lolly to $3\frac{1}{2}$ in x $6\frac{1}{2}$ in (Fig 8). Sew a lolly stick to the bottom of each.

MAKING LOLLY D

46 Sew the $2\frac{3}{4}$ in lolly strips to either side of the $3\frac{1}{4}$ in lolly strip, along the long edges. Cut six Template I pieces from the strip set, rotating the template between

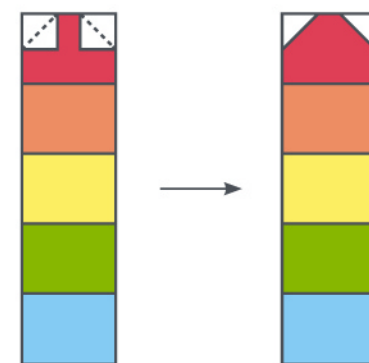


Fig 10

cuts. Sew the background H and J pieces to each side of these units.

47 Take one of the units and cut $\frac{1}{4}$ in outside of each seam to make three $2\frac{1}{4}$ in high pieces. Sew these pieces back together, centring them (Fig 9). Trim to $3\frac{1}{2}$ in wide. Repeat to make six of these lollies, then sew a lolly stick to the bottom of each.

MAKING LOLLY E

48 Sew the five 2in strips together along the long edges. Subcut into six $2\frac{1}{2}$ in wide strips, then trim each unit to $2\frac{1}{2}$ in x $7\frac{1}{2}$ in. Add a background CST to the top two corners of each lolly unit (Fig 10). Sew a lolly stick to the bottom of each.

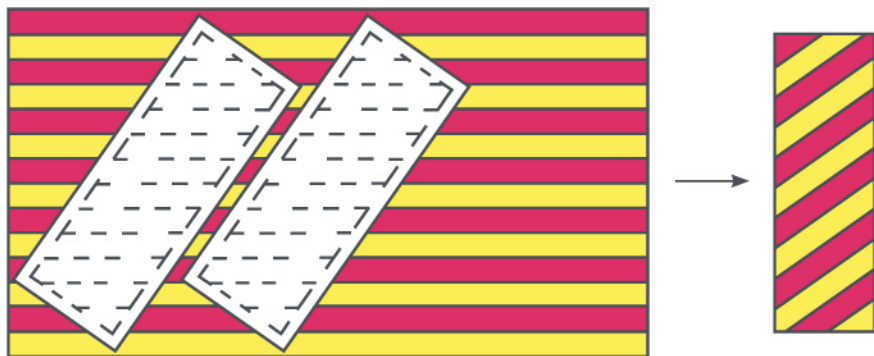


Fig 11

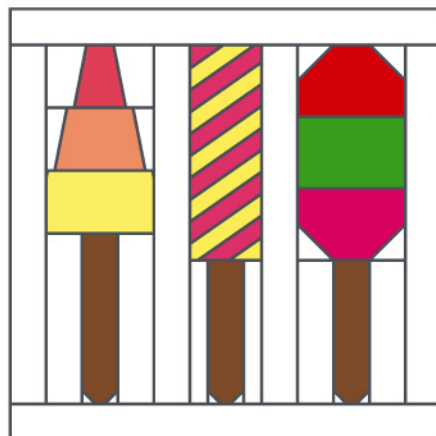


Fig 12

MAKING LOLLY F

49 Sew the 1in lolly strips together along the long edges, alternating the two colours. Cut six Template G from the strip set, aligning the dashed lines with the seams (Fig 11). Sew a lolly stick to the bottom of each.

ASSEMBLING THE LOLLY BLOCKS

50 Sort your lollies into twelve groups of three for the blocks. Each block will need one E or F lolly, and two of lollies A, B, C or D.

51 Take one set, and arrange with the narrower lolly (E or F) in the centre. Sew in a row with a background $1\frac{1}{2}$ in x $10\frac{1}{2}$ in strip between the lollies and at each end. Sew a background $1\frac{1}{2}$ in x $12\frac{1}{2}$ in strip to the top and bottom to complete the block (Fig 12).

52 Repeat the last step to make a total of twelve Lolly Blocks.

ASSEMBLING THE QUILT

53 Arrange the blocks in five rows of five, referring to the Layout Diagram. Sew the blocks together in rows, then sew the rows together to complete the quilt top.

QUILTING AND FINISHING

54 Cut the backing fabric in half across the width. Remove the selvages and sew the two pieces together using a $\frac{1}{2}$ in seam. Press the seam open.

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

56 Quilt as desired. Lynne quilted an all over meander using a 40wt thread on the front and back. Trim off the excess batting and backing fabric and square up the quilt.

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

58 Sew the binding to the right side of the quilt, creating a neat mitre

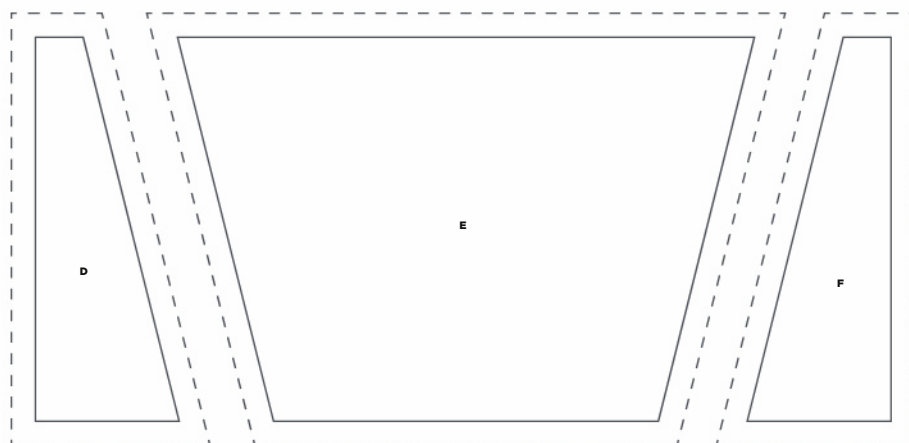
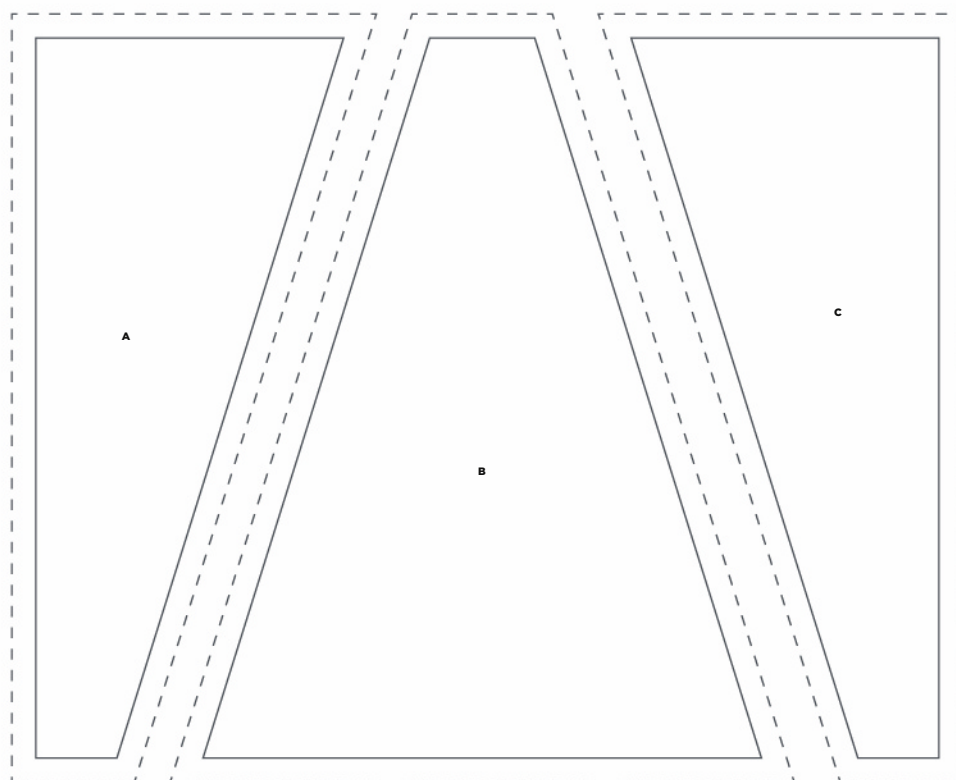
at each corner. Fold the binding over to the back of the quilt and hand stitch in place to finish.



OH MY LOLLY

Templates A-F

ENLARGE 200%

**SCAN
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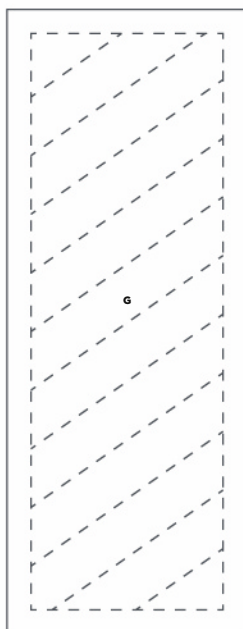
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OH MY LOLLY

Template G

ENLARGE 200%



OH MY LOLLY

Cherry and Leaf Templates

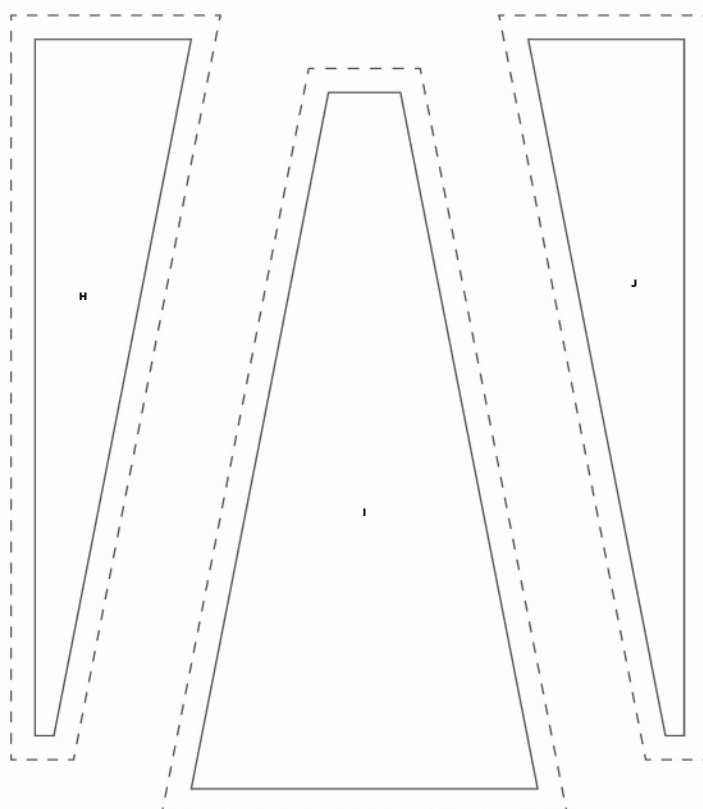
ENLARGE 200%



OH MY LOLLY

Templates H-J

ENLARGE 200%



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REFRACTION

CHEERFUL

The bright colours will give any room and mood a joyous lift





SEEING STARS

Add a pop of colour and a touch of luxury to your living area with this joyful multi-coloured Sawtooth block quilt

BY LAURA SILVERS

YOU WILL NEED

Quilt

- Fabric A (orange): $\frac{5}{8}$ yd
- Fabric B (bright pink): $\frac{5}{8}$ yd
- Fabric C (light purple): $\frac{5}{8}$ yd
- Fabric D (blue): $\frac{5}{8}$ yd
- Fabric E (dusty pink): $\frac{5}{8}$ yd
- Fabric F (light pink): $\frac{5}{8}$ yd
- Fabric G (fuchsia pink): $\frac{5}{8}$ yd
- Fabric H (yellow): $\frac{5}{8}$ yd
- Fabric I (magenta): $\frac{5}{8}$ yd
- Fabric J (white): $2\frac{1}{4}$ yds
- Backing fabric: $4\frac{1}{2}$ yds
- Binding fabric: $\frac{3}{4}$ yd
- Batting: 80in square

FINISHED SIZE

- 72in square

NOTES

- Seam allowances are $\frac{1}{4}$ in, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- WOF = width of fabric.
- RST = right sides together.
- HST = half-square triangle.
- Quilted by Sara Fernandez (rosehillquilts.com)
- Batting is 268 Bamboo Mix 50/50 by Vlieseline (vlieseline.com).
- Fabric supplied by Makower (makoweruk.com).

FABRICS USED

Solids are all from the Spectrum Cotton Solids collection by Makower as follows:

- Fabric A: Marmalade.
- Fabric B: Cerise.
- Fabric C: Wisteria.
- Fabric D: Lavender.
- Fabric E: Vintage Pink.
- Fabric F: Candy Floss.

- Fabric G: Fuchsia.
- Fabric H: Maize.
- Fabric I: Magenta.
- Fabric J: Antique White.
- Backing fabric is Makower Revival in Palm Orange.



UPLIFTING FLORAL COLOURS LIKE FUCHSIA, LAVENDER AND WISTERIA CREATE IMPACT



CUTTING OUT

1 From each of Fabrics A-I cut:

- Four (4) $8\frac{1}{2}$ in x $4\frac{1}{2}$ in.
- One (1) $7\frac{1}{4}$ in square.
- Eight (8) $5\frac{1}{2}$ in squares.
- Two (2) $5\frac{1}{4}$ in squares.
- Four (4) $4\frac{1}{2}$ in squares.

2 From Fabric J (background) cut:

- Nine (9) $7\frac{1}{4}$ in squares.
- Thirty six (36) $4\frac{1}{2}$ in squares.
- Thirty six (36) $5\frac{1}{2}$ in squares.
- Nine (9) $6\frac{1}{4}$ in squares.

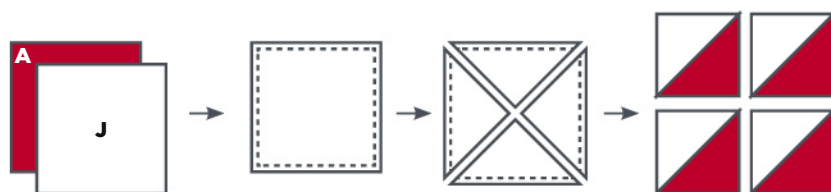


Fig 1

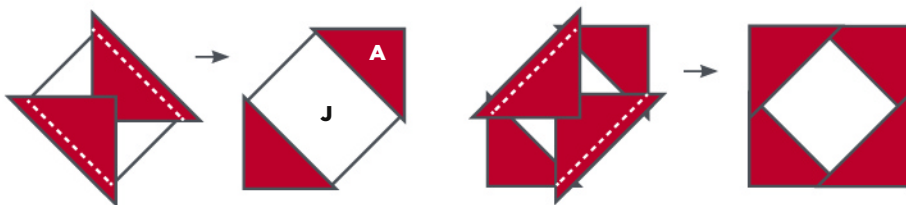


Fig 3

Fig 4

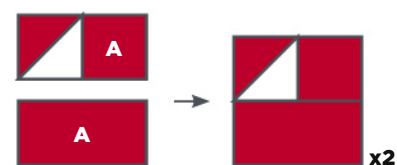
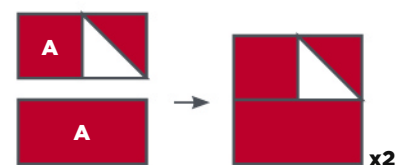


Fig 2

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

MAKING THE CORNER UNITS

4 Place one Fabric A and Fabric J 7¼in square RST. Sew around the outer edge. Cut along both diagonals and press

open to make four HSTs (Fig 1). Trim each HST to 4½in square.

5 Arrange one HST with a Fabric A 4½in square and 4½in x 8½in strip. Sew the squares together, then sew the strip to the bottom to make one Corner Block. Make a

second identical unit, then make two mirrored units (Fig 2).

6 Repeat steps 4–5 to make four corner units with each of Fabrics B–I.

MAKING THE SQUARE-IN-A-SQUARE UNITS

7 Take one Fabric J 6½in square and fold in half both vertically and horizontally. Finger press to mark the centres and unfold. Take two Fabric A 5½in squares and cut each along one diagonal to make four triangles. Finger press in half to mark the centre of the diagonal edge.

8 Place two triangles RST on opposite sides of the Fabric J square, aligning the centre marks. Sew in place with a ¼in seam allowance and press open (Fig 3). Trim away the dog ears at each side.

9 Repeat the last step to add the remaining triangles to the other sides of the square (Fig 4). Trim the block to 8½in square, carefully centering the block, and leaving ¼in beyond the points of the Fabric J square to complete the unit.

10 Repeat steps 7–9 to make one Square-in-a-square unit for each of Fabrics B–I.

MAKING THE ECONOMY UNITS

11 Take one Fabric A 5½in square and cut along both diagonals to make four triangles. Sew these to the sides of a Fabric J 4½in square, as you did in steps 8–9.



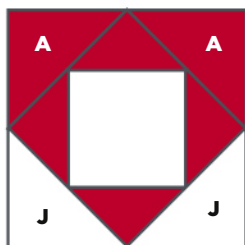


Fig 5

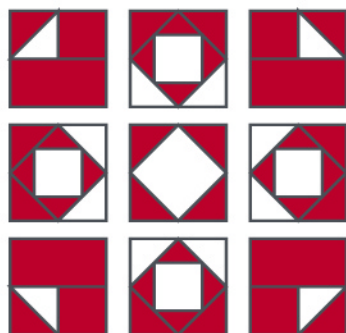


Fig 6

12 Take one Fabric A and one Fabric J $5\frac{1}{2}$ in square and cut along one diagonal for two triangles of each fabric. Sew these to the sides of the unit from the last step, using the same process. Make sure that the matching fabric corners are on adjacent sides as shown in Fig 5.

13 Repeat steps 11–12 to make a total of four Fabric A Economy Units. Then

make four Economy Units in each of Fabrics B–I. Trim all the units to $8\frac{1}{2}$ in square, centring the units and leaving $\frac{1}{4}$ in beyond the points.

MAKE THE QUILT TOP

14 Take all of the Fabric A units, and arrange in three rows of three,

referring to Fig 6 and turning as shown to achieve the pattern. Sew the units together in rows. Then sew the rows together, matching seams, to complete the block.

15 Repeat the last step with each of the Fabric B–I units to make nine blocks.

16 Arrange the blocks in three rows of three, referring to the photography for placement or choosing your own. Sew the blocks together in rows, then sew the rows together to complete the quilt top.

QUILTING AND FINISHING

17 Cut the backing fabric in half across the width. Remove selvages and sew the two pieces together using a $\frac{1}{2}$ in seam. Press the seam to one side.

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

19 Quilt as desired and sew around the edge of the quilt $\frac{1}{8}$ in from the edge. Trim off the excess batting and backing fabric to square up the quilt.

20 Sew the binding strips together end-to-end using diagonal seams and press them open. Fold in half lengthways, WST and press.

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



YOU WILL NEED

Cushion

- Fabric I (Magenta): one (1) fat quarter
- Fabric J (Antique white): one (1) fat quarter
- Backing fabric: ½yd
- Batting: 20in square
- Binding fabric: ¼yd
- Lining fabric: ⅝yd

FINISHED SIZE

- 18in square



CUTTING OUT

- 1 From Fabric I cut:
- One (1) 6in square.
 - Two (2) 4¾in squares.
 - Eight (8) 4½in squares.
 - Four (4) 3½in squares.
 - Four (4) 3½in x 6½in.

- 2 From Fabric J cut:
- One (1) 6in square.
 - Four (4) 4½in squares.
 - One (1) 4¾in square.
 - Four (4) 3½in squares.

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

- 4 From the backing fabric cut:
- Two (2) 14in x 18½in.

MAKING THE CUSHION TOP

5 Follow step 4 of the quilt instructions to make four Fabric I/J HSTs, using the 6in squares and trimming to 3½in square. Then make four Corner units following step 5, using Fabric I 3½in squares and 3½in x 6½in strips.

6 Follow steps 7–9 of the quilt instructions to make one square-in-a-square unit, using the Fabric J 4¾in square for the centre and two Fabric I 4¾in squares for the triangles. Trim to 6½in square.

TOP TIP

Handle cut triangles carefully to avoid stretching the bias edges.

7 Follow steps 11–12 of the quilt instructions to make four Economy Units, using the Fabric J 3½in square for the centre and the Fabric I and J 4½in squares for the triangles. Trim to 6½in square.

8 Arrange the blocks in three rows of three, referring to Fig 6 of the quilt instructions. Sew together in rows, then sew the rows together.

QUILTING & FINISHING

9 Press the cushion top and lining well. Make a quilt sandwich by placing the lining fabric right side down, with the batting on top. Place the cushion top centrally on top, right side up. Baste in place.

10 Quilt as desired and sew around the edge of the cushion top ¼in from the edge. Trim off the excess batting and lining fabric to square up the cushion top to 18½in square.

11 Press under ½in twice along one long edge of a backing rectangle, enclosing the raw edge. Topstitch in

place. Repeat with the remaining backing rectangle.

12 With the cushion top right side down, place the backing rectangles on top both right side up. Align the raw edges of the cushion top. The hemmed edges will overlap in the centre. Pin or clip around the outer edge. Baste around the outer edge.

13 Sew the binding strips together end-to-end using diagonal seams and press them open. Fold in half lengthways, WST and press.

14 Sew the binding to the right side of the cushion, folding a neat mitre at each corner. Then fold the binding to the back of the cushion and hand stitch in place to finish.



Laura Silvers

Laura was inspired by her mum to start quilting in 2018. Fun fact: she loves to sneak cat prints into her projects!

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silversstitches



5 WAYS WITH

FPP QUILTING

Foundation Paper Piecing (FPP) is the perfect way to create intricate, cute and fun designs. Here are some of Sarah Trevelyan's fav ones!

PAWSOME DESIGN

Mix and match neutral solids to piece an adorable sausage dog duo mini quilt, complete with cute flapping ears. This digital pattern by Jo Carter features easy-piece Foundation Paper Piecing templates, in-depth instructions and hand-drawn illustrations to help you through the process. You'll love the level of detail you can achieve with Foundation Paper Piecing! Get the pdf pattern in our shop.

gatheredshop.com





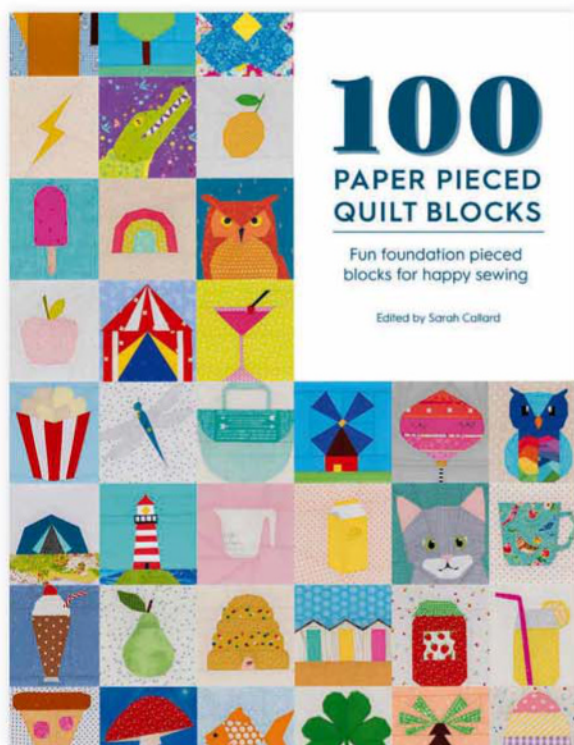
CHERRY GOOD

Get fruity with Jo Hart's fruit quilt blocks! Take to your stash of blenders and piece up a cocktail of Jo's Foundation Paper Pieced quilt blocks. There's a pineapple, pear, cherry, orange, and banana block so if you sew them together you'll have one tasty fruit quilt. If a fruit quilt isn't for you then you could turn your blocks into pouches, cushions, bags... the possibilities are endless. www.gathered.how/sewing-and-quilting/quilting/fruit-quilt-blocks

PERFECT POINTS

Foundation paper piecing (FPP) is the ideal way to get perfectly sharp points and sew fun quilt motifs. By using the FPP technique you can create quite intricate designs which would be impossible with traditional piecing. This collection features

100 fun quilt blocks from some of the best-known names in patchwork and quilting. All the blocks are made using foundation paper piecing. searchpress.com



SPIKY AND STRIKING HEDGEHOG

Looking for a FPP design that brings the wildlife inside! Look no further than Juliet Van Der Heijden's sweet hedgehog cushion. The subtle patterned Batiks fabrics give the hedgehog's spikes the perfect texture. Juliet's hedgehog cushion was originally from issue 64 of Love Patchwork & Quilting. Get it online here:

gathered.how/sewing-and-quilting/quilting/hedgehog-cushion-pattern



PEEK-A-BOO CAT

Create the cutest itty portrait using clever FPP with a one-of-a-kind design that'll make you smile as you stitch. Designed by Jo Carter, this digital pattern features easy-piece FPP templates, in-depth instructions and hand-drawn illustrations to help you through the process. gatheredshop.com



CRUMBS!

This beautiful diamond design is a fun way to use up your fabric scraps



SPARKLE PATCH

Sew up this gem of a stash-busting quilt
using the crumb-piecing technique and
dazzle friends and family

BY ZEÏBA MONOD

YOU WILL NEED

- Scrap fabrics: approx ½yd total in each of eight colour groups
- Background fabric: 2¾yds
- Backing fabric: 4yds
- Batting: 68in x 76in
- Binding fabric: ½yd
- One (1) copy each of the Large Diamond, Small Diamond, Short Side and Long Side templates

FINISHED SIZE

- 59in x 68in

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams as you prefer unless otherwise noted.
- WOF = width of fabric.
- If using yardage, this pattern assumes that WOF is equal to at least 43in wide.
- Colour groups are created from piecing scraps. If you prefer to use yardage, you will need ¾yd of each colour.
- Batting is Super-Soft Bamboo Blend by Sew Simple.
- Fabrics and batting supplied by Wool Warehouse (woolwarehouse.co.uk)

FABRICS USED

Fabrics are from Zeïba's stash, and the following provided by Wool Warehouse:

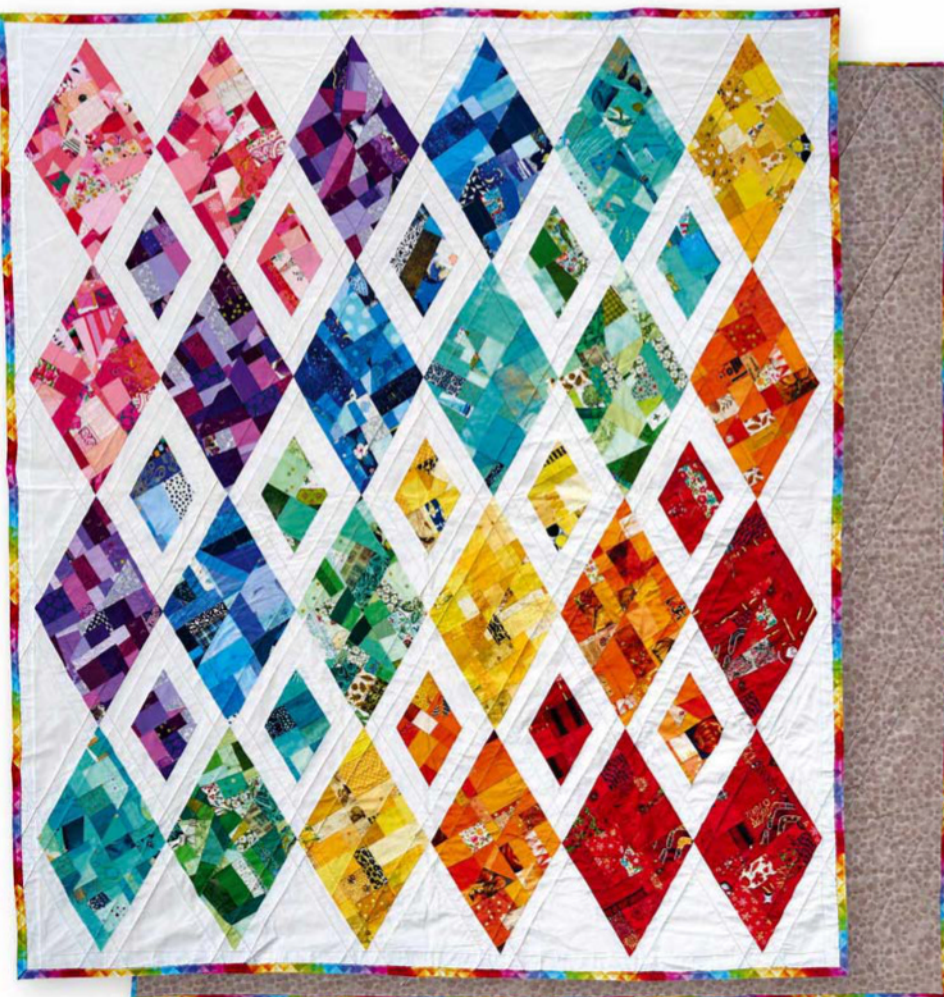
- 3m of scrap fabrics.
- Backing fabric from Bumbleberries by Lewis and Irene in Latte.

PREPARATION

1 Sort your scrap fabrics by colour or value, so you have eight groups. Zeïba chose to use dark rainbow colours for her groups.

2 Working one group at a time, sew your scraps together. Start with two pieces of a similar size, and sew using a ¼in seam allowance. Press open. Continue adding scraps, trimming edges as needed to create a larger patchwork piece, until you have a section approx 4½in wide.

3 Once you have a few sections, trim them to 4½in wide, then sew together



DIMONDS ARE A GIRLS BEST FRIEND WHEN THEY COME IN A RAINBOW OF SCRAPS

to make a longer 4½in strip. Keep working until the strip measures approx 80in long.

4 Repeat the process in steps 2–3 to make 4½in x 80in sections for each of your eight colour groups.

TOP TIPS

- If you are still growing your scrappy stash, you can cut some of your coloured diamonds from yardage to mix in with the scrap sections.
- Zeïba uses an improv piecing method to join up her scraps, using up pieces that would be too small for traditional piecing. For a complete guide, find our tutorial on gathered.how/sewing-and-quilting/quilting/complete-guide-to-improv-quilt-piecing.

CUTTING OUT

5 From each of your pieced scrap sections cut:

- Fourteen (14) Small Diamonds, using the template.

6 From the background fabric cut:

- Four (4) 8½in x WOF. Using the template, cut fourteen (14) Large Triangles, aligning the dashed line with the edge of the strip and rotating the template along the strip between cuts (Fig 1).

- Two (2) 8½in x WOF. Using the template, cut six (6) Large Diamonds (Fig 2).

- Twelve (12) 2½in x WOF. Subcut thirty (30) long side strips and thirty (30) short side strips.

- Seven (7) 2½in x WOF. Sew together along the short edges, and subcut into two (2) 2½in x 55½in and two (2) 2½in x 68in.

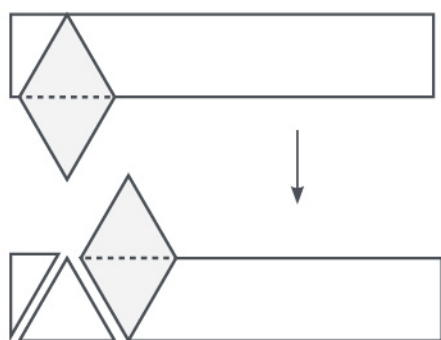


Fig 1

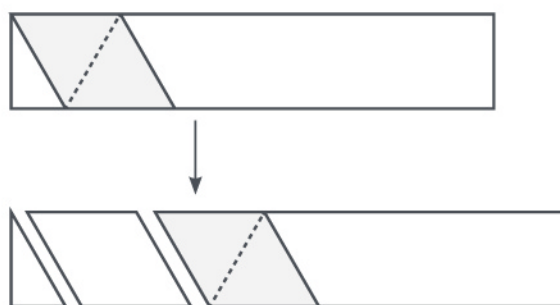


Fig 2



Fig 3

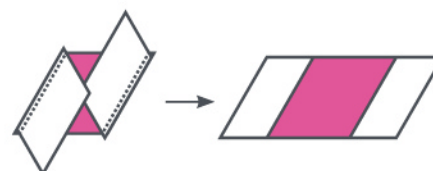


Fig 4



Fig 5

TOP TIP

If you have a 60-degree triangle or diamond ruler, you can use these to cut your pieces instead. Use the templates as a guide for the sizes to cut for each piece.

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

PIECING THE DIAMONDS

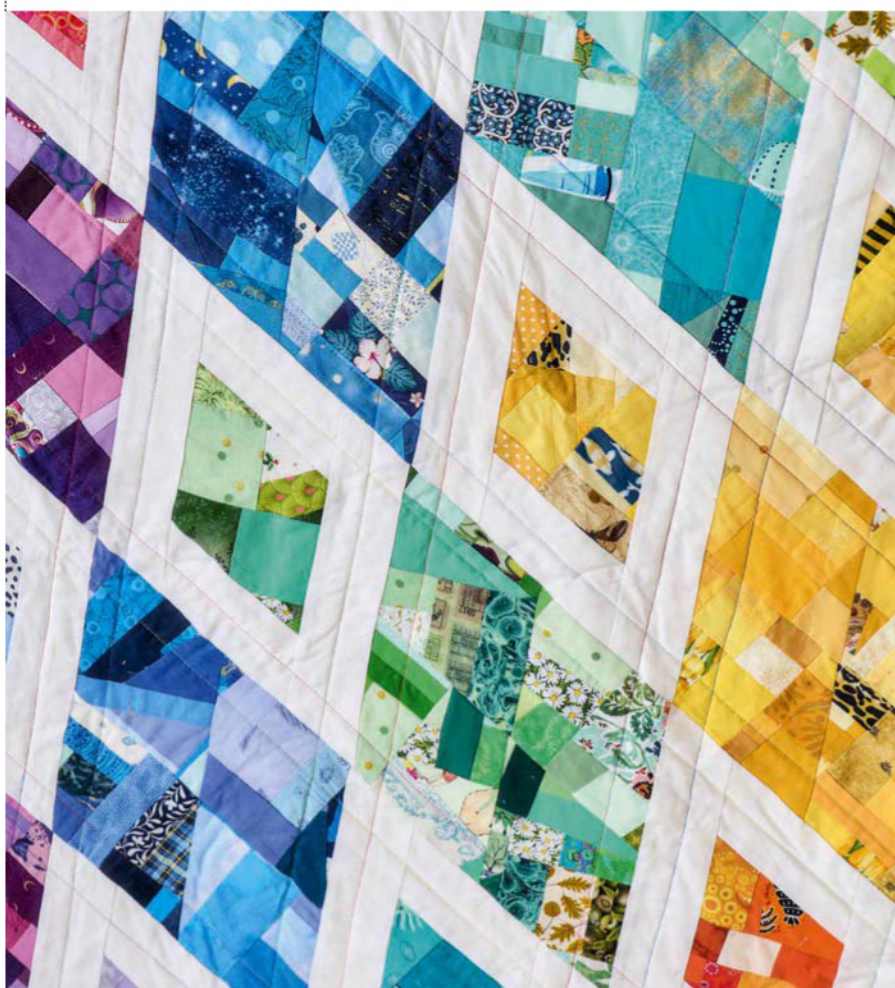
8 Take four small diamonds from the same colour group, and arrange in a larger diamond shape. Sew together in pairs, then sew the pairs together, matching the centre seam (Fig 3).

9 Repeat step 8 to make three large diamonds in each of the eight colour groups. You will have two small diamonds of each colour remaining.

10 Take one small diamond and place two short side strips RST on opposite sides of the diamond. Take care to offset the edges slightly so that once sewn and pressed open, the edges will align. Sew the short strips in place and press open (Fig 4).

11 Use the same technique to sew two long side strips to the remaining sides of the diamond (Fig 5).

12 Repeat steps 10–11 with the remaining small diamonds. You will have one



spare small diamond, which you can discard or save for another project.

PIECING THE QUILT

13 Arrange your diamond and background triangles, referring to Fig 6. Sew the diamonds together in strips, again taking care to offset the pieces so the edges will line up when sewn together.

14 Sew the strips together, matching seams as shown to piece the quilt top (Fig 7). Trim the quilt top to 55½in x 64in, trimming evenly from the sides.

15 Sew the 2½in x 55½in background strips to the top and bottom. Then sew the 2½in x 68in strips to either side to finish the quilt top.

QUILTING AND FINISHING

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

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

18 Quilt as desired. Zeïba quilted a large diamond crosshatch, using Aurifil 50wt thread. Trim off the excess batting and backing fabric and square up the quilt.

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

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

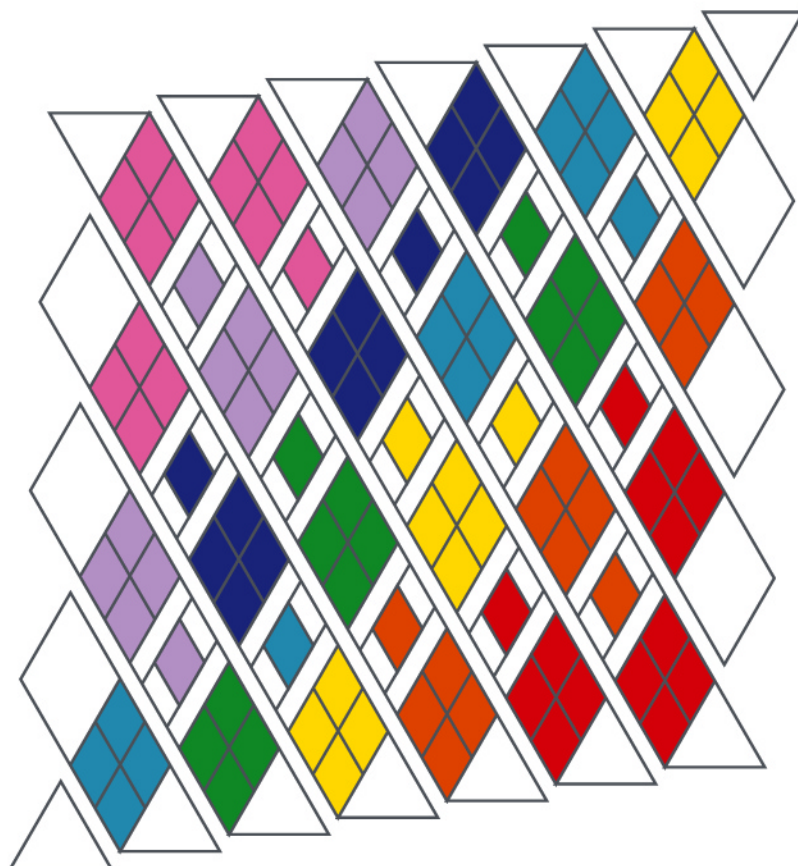


Fig 6

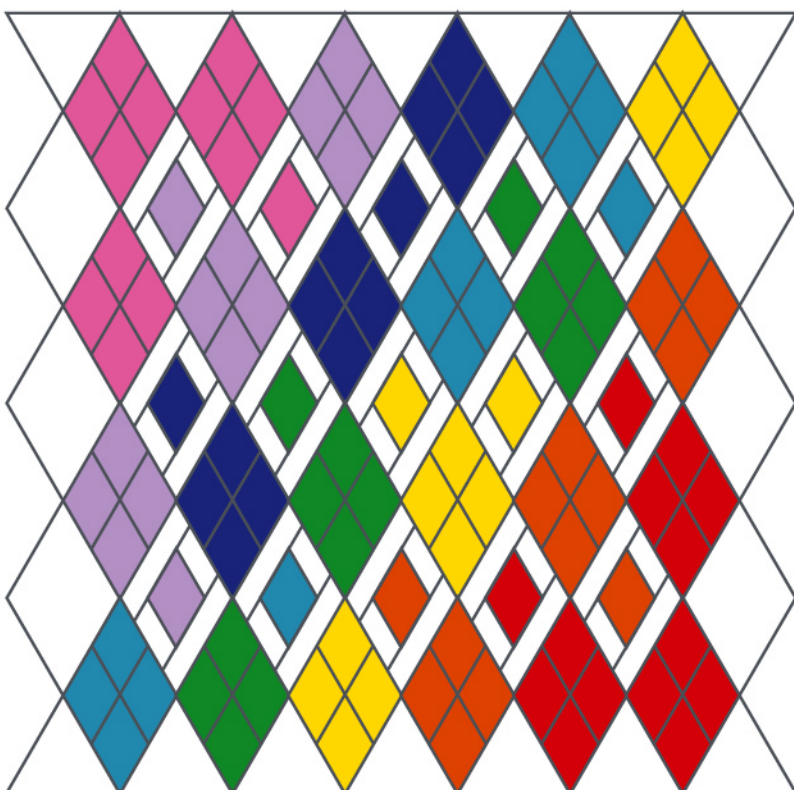


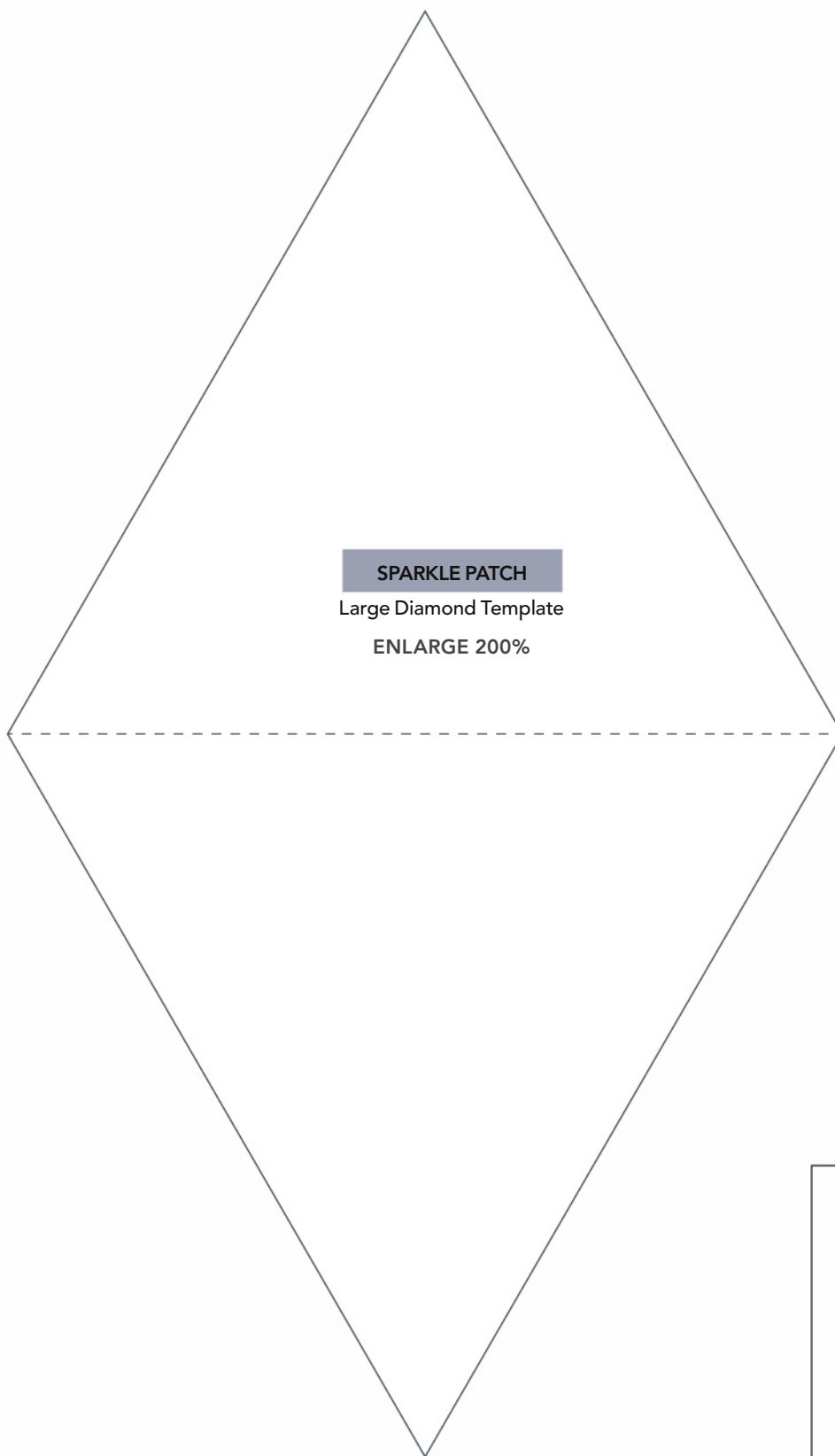
Fig 7



Zeïba Monod

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

@stitching_stories_by_zm



SPARKLE PATCH

Large Diamond Template

ENLARGE 200%

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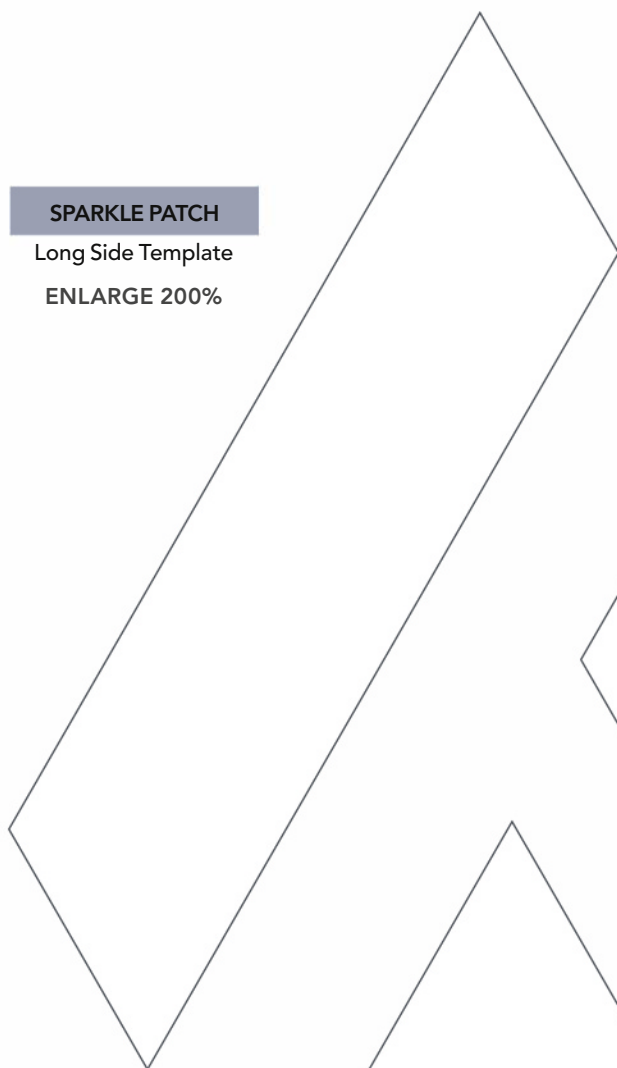
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SPARKLE PATCH

Long Side Template

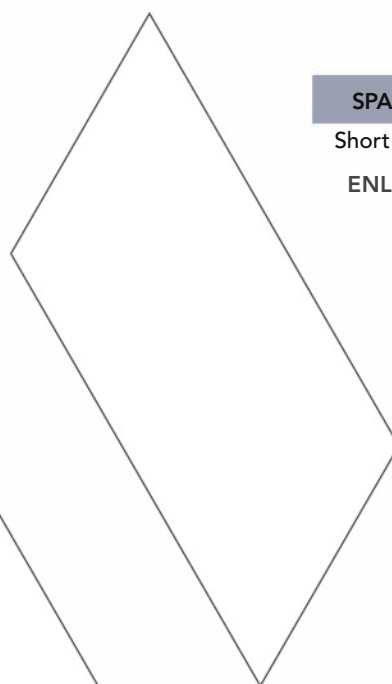
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SPARKLE PATCH

Short Side Template

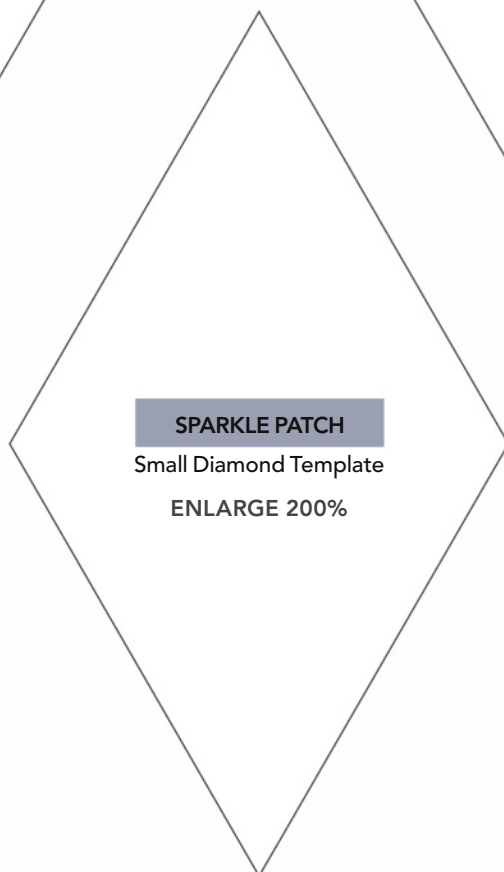
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SPARKLE PATCH

Small Diamond Template

ENLARGE 200%



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GARDEN TABLE

Use your Quilt-As-You-Go Hexagon Set that comes with the issue to create this quilted centre piece for your table

BY SARAH GRIFFITHS



YOU WILL NEED

- Print scraps (pinks):
approx ½yd total
- Backing fabrics (greens):
approx ½yd total
- Batting: approx 20in square
- The templates that came with
your magazine

FINISHED SIZE

- 13in x 21in

NOTES

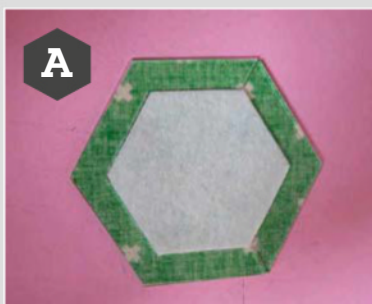
- Templates include a ¼in seam allowance.
- RST = right sides together.
- WST = wrong sides together.

FABRICS USED

- Sarah used scraps from her stash.



USING YOUR TEMPLATES



RAID YOUR STASH FOR NATURE PRINT FABRICS AND BRING THE GARDEN TO YOUR TABLE

USING YOUR TEMPLATES

- 1 Use the small centre hexagon template to cut one fabric piece and one batting piece. Cut out one backing piece, using the outer edge of the large hexagon frame.
- 2 With the backing piece right side down, place the frame template on top. Centre the batting hexagon on top (Fig A). Then place the small fabric hexagon right side up (Fig B). Secure the layers with a dot of washable glue or a pin.
- 3 Fold one edge of the backing piece in to meet the side of the centre hexagon (Fig C). Then secure with a pin or binding clip (Fig D).
- 4 Repeat the last step on an adjacent side (Fig E). Continue around the hexagon until all edges are folded. When folding the edges, you can simply finger press in place.
- 5 Stitch through all the layers along the folded edges around the hexagon, just as you would when binding a quilt. You can stitch by hand, using a slip stitch. You can also machine stitch around the edge.



USING YOUR TEMPLATES

D

E


CUTTING OUT

- 1 From the each of the print fabrics and the batting cut:
 ■ Thirty seven (37) small centre hexagons, using your template.
- 2 From the backing fabric cut:
 ■ Thirty seven (37) large hexagons, using your template.

TOP TIP

Use up any leftover batting scraps from other projects to cut out your hexagons.

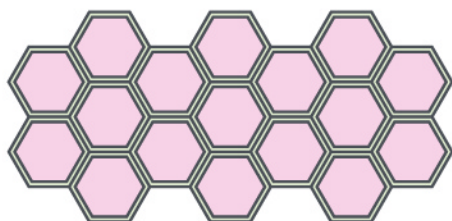


Fig 1

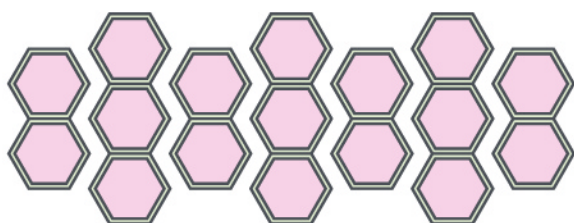


Fig 2

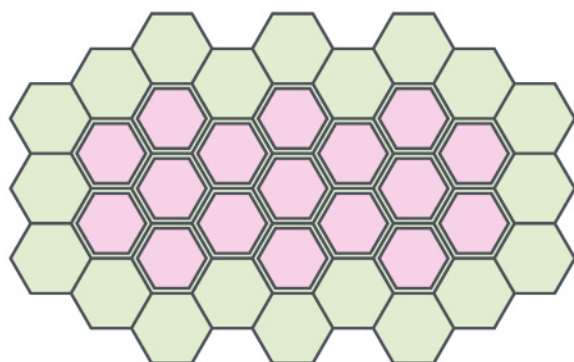


Fig 3

MAKING THE QUILT

3 Prepare thirty seven hexagons, referring to steps 2–5 of the 'Using your templates' box out. Choose seventeen prepared hexagons for the centre of the quilt, with the remaining twenty for the border. Arrange the centre hexagons, referring to Fig 1.

4 Take two adjacent hexagons, and place RST. Sew together along the side to be joined using a ladder stitch, knotting the thread and burying the ends at each end of the seam.

5 Repeat the last step to join the hexagons in columns (Fig 2). Then join the columns together using the same technique. As you work, you will need to bend the sections, as you would with EPP.

6 Arrange the remaining hexagons around the outer edge of the centre, with the background fabric face up (Fig 3).

7 Set your sewing machine to a wide zigzag stitch. Take one of the outer hexagons, and place next to the section it will join, so they are flat with the edges touching. Feed through your machine with the space between them in the centre of the stitch, so the zigzag catches the hexagons at both sides (Fig 4).

TOP TIP

The small hexagon pieces don't require additional quilting to secure the layers, but you can add any quilting you like, burying the ends of the threads between the layers once the pieces are joined.

8 Continue adding hexagons around the outer edge, pivoting as necessary (Fig 5). When all the hexagons are added, go back and machine stitch the edges of any remaining gaps, securing the thread at each end, to finish your quilt (Fig 6).

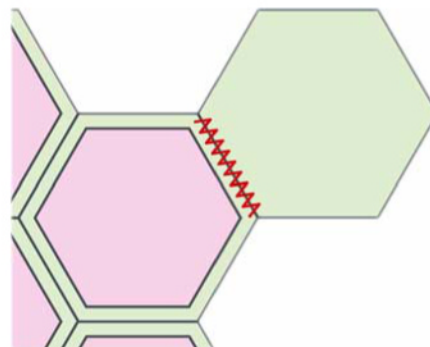


Fig 4

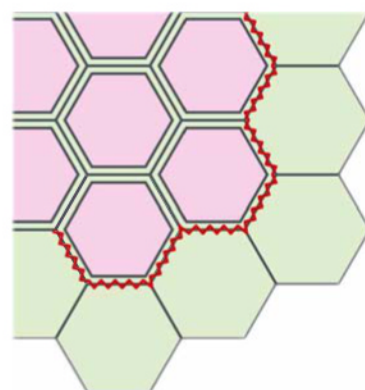


Fig 5

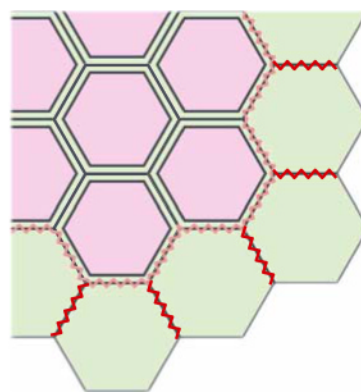


Fig 6

TOP TIP

Fussy cut your centre hexagons, or add some embroidery for a unique look.



Sarah Griffiths

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

[spindleandshears](#)

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ROLL INTO BED

Make a bed-size quilt with
a Jelly Roll





ALL THE Xs

Make the most of a single Jelly Roll to create a generously-sized bed quilt. The sample's grey background allows you to use all 40 strips without editing anything out.

BY MICHELLE LANDER CAIN

YOU WILL NEED

- Forty (40) Jelly Roll strips
- Accent X fabric: $\frac{3}{4}$ yd
- Background fabric: $7\frac{3}{4}$ yds
- Backing fabric: $9\frac{1}{4}$ yds
- Batting: 111in square
- Binding fabric: 1yd

FINISHED SIZE

- 102 $\frac{1}{2}$ in square

NOTES

- All seams are a scant $\frac{1}{4}$ in unless otherwise indicated.
- Press the seams open.
- Label background pieces A–J as indicated for easy piecing.
- WOF = width of fabric.
- RST = right sides together.
- HST = half-square triangle.
- Instructions presume at least 41in x WOF after removing the selvages.
- As this quilt is very large, you may consider an extra wide backing fabric, which will require less yardage.
- Pieced by Michelle Cain.
- Quilted by Ophelia Chang.
- Social media: #AllTheXsQuilt

FABRICS USED

- Jelly Roll: Strawberry Lemonade by Sherri and Chelsi for Moda.
- Accent fabric: Moda Bella Solids in Dark Teal.
- Background fabric: Moda Bella Solids in Gray.



USE A LOW-VOLUME BACKGROUND FABRIC TO LET YOUR JELLY ROLL FABRICS SHINE

CUTTING OUT

- Sort your Jelly Roll strips into a group of thirty two (32) for the Outer X's and eight (8) for the Inner X's.
- From each of the Outer X Jelly Roll strips cut:
 - Two (2) $2\frac{1}{2}$ in x $6\frac{1}{2}$ in.
 - Four (4) $2\frac{1}{2}$ in x $4\frac{1}{2}$ in.
 - Four (4) $2\frac{1}{2}$ in squares.
- From each of the Inner X Jelly Roll strips cut:
 - Two (2) $2\frac{1}{2}$ in x $10\frac{1}{2}$ in.
 - Save the remaining approx. $2\frac{1}{2}$ in x 20in remnant from each strip.
- From the Accent X fabric cut:
 - One (1) $10\frac{1}{2}$ in x WOF. Subcut one (1) $10\frac{1}{2}$ in x $20\frac{1}{2}$ in and two (2) $4\frac{1}{2}$ in x $20\frac{1}{2}$ in (Fig 1).

- One (1) $2\frac{1}{2}$ in x WOF. Subcut one (1) $2\frac{1}{2}$ in x $10\frac{1}{2}$ in and two (2) $2\frac{1}{2}$ in x $4\frac{1}{2}$ in.

TOP TIP

Further cutting the background A and B squares later during construction will result in bias edges. If you're a fan of starching fabric, it's worth taking the extra time to starch and press now, before cutting into the background yardage.

- As you cut your background fabric in the next step, save any scraps from the strips for further cutting.
- From the background fabric cut:
 - One (1) $27\frac{1}{2}$ in x WOF. Subcut one (1)



26 $\frac{3}{4}$ in square (A); two (2) 13 $\frac{1}{2}$ in squares (B) (Fig 2).

■ Two (2) 26 $\frac{3}{4}$ in x WOF. Subcut each strip into one (1) 26 $\frac{3}{4}$ in square (A); and three (3) 8 $\frac{1}{2}$ in squares (C) (Fig 3).

■ Eight (8) 8 $\frac{1}{2}$ in x WOF. Subcut thirty (30) 8 $\frac{1}{2}$ in squares (C).

■ Four (4) 6 $\frac{1}{2}$ in x WOF. Subcut sixty four (64) 6 $\frac{1}{2}$ in x 2 $\frac{1}{2}$ in (D).

■ Two (2) 4 $\frac{1}{2}$ in x WOF. Subcut four (4) 4 $\frac{1}{2}$ in x 20 $\frac{1}{2}$ in (E).

■ Seven (7) 4 $\frac{1}{2}$ in x WOF. Subcut sixty three (63) 4 $\frac{1}{2}$ in squares (F).

■ Eight (8) 2 $\frac{1}{2}$ in x WOF. Subcut sixteen (16) 2 $\frac{1}{2}$ in x 20 $\frac{1}{2}$ in (G).

■ Four (4) 2 $\frac{1}{2}$ in x WOF. Subcut sixty four (64) 2 $\frac{1}{2}$ in squares (H).

■ From the remaining scraps cut one (1) 4 $\frac{1}{2}$ in square (F); four (4) 2 $\frac{1}{2}$ in x 4 $\frac{1}{2}$ in (J).

TOP TIP

Michelle recommends using pins for constructing this pattern's big blocks. Doing so will result in more precise piecing. Because Michelle pins liberally throughout these instructions, she does not bother with pressing any seams to the side.



Fig 1

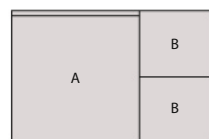


Fig 2

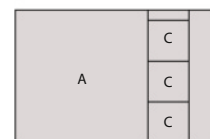


Fig 3

Use the same print within each unit

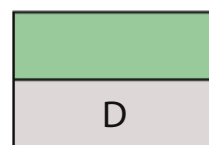


Fig 4

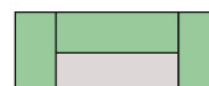


Fig 5

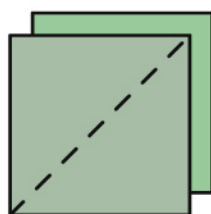


Fig 6a

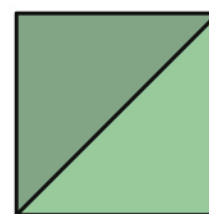


Fig 6b



Fig 7

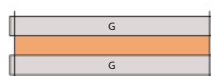


Fig 8



Fig 9

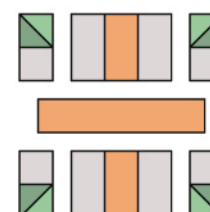


Fig 10

7 From the binding fabric cut:
Twelve (12) 2 $\frac{1}{2}$ in x WOF.

SEW THE OUTER X ARMS

8 Sew an outer X 2 $\frac{1}{2}$ in x 6 $\frac{1}{2}$ in rectangle to a D rectangle along the long edges (Fig 4). Press. Repeat with the remaining outer X 2 $\frac{1}{2}$ in x 6 $\frac{1}{2}$ in rectangles and D rectangles for a total of sixty four units.

9 Select two outer X 2 $\frac{1}{2}$ in x 4 $\frac{1}{2}$ in rectangles and a unit from the last step, all in the same print. Sew the two outer X rectangles to either end of the unit (Fig 5). Press.

10 Repeat the last step with the remaining outer X 2 $\frac{1}{2}$ in x 4 $\frac{1}{2}$ in rectangles and units, for a total of sixty four outer X arms.

SEW THE OUTER X HSTS

11 Using eight Jelly Roll squares (four each of two different prints), make four HSTs

as follows. Pair two prints, then draw a diagonal line on the wrong side of one square. Sew along the line, trim leaving a $\frac{1}{4}$ in seam allowance and press open. Trim each HST to 4 $\frac{1}{2}$ in square (Figs 6a-b).

12 Repeat with the remaining Jelly Roll squares, for a total of sixteen sets of four HSTs.

13 Taking one set at a time, add an H square to each HST in the configuration indicated in Fig 7. Press.

SEW THE INNER X STRIP SETS

14 Sew a G strip to both long edges of an inner X 2 $\frac{1}{2}$ in x 20in remnant (Fig 8). Press, and trim to square the set. Repeat for a total of eight strip sets.

15 Cut each strip set into four 6 $\frac{1}{2}$ in x 4 $\frac{1}{2}$ in units, for a total of thirty two inner X arms (Fig 9).

KEEPING EVERYTHING CENTERED

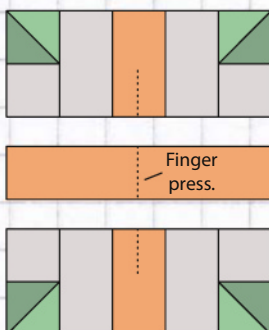
This pattern requires working with some large, long pieces. To ensure that the smaller arms of the Xs are centered in the finished blocks, match up the midpoints of the units you're sewing. To do so, follow these simple steps:

1 Fold the pieces you're sewing together in half lengthwise, and finger-press the midpoint of each.

2 Lay one on top of the other, right sides together, and match the creases. Pin the midpoint intersection. Pin along the rest of the seam.

3 Sew the seam, and press.

4 Finish sewing the block, ensuring that the midpoints of the remaining pieces match up.



ASSEMBLE THE MAIN X BLOCKS

16 See the accompanying box out Keeping Everything Centered when assembling your blocks.

17 Lay out the pieces with an inner X $2\frac{1}{2}\text{in} \times 10\frac{1}{2}\text{in}$ rectangle as indicated in Fig 10. Note the orientation of the HSTs.

18 Sew the top and bottom rows. Press. Sew the rows together. Press. Lay out the remaining pieces, including four F squares, around that unit. Be sure to match the prints in the outer X arms to the prints in the HSTs (Fig 11).

19 Sew each of the rows. Press. Sew the rows together. Press.

20 Repeat Steps 16–19 for a total of sixteen Main X blocks. Each Main X block will measure $18\frac{1}{2}\text{in}$ square.

SEW THE ACCENT X STRIP SETS

21 Sew one E strip to the long side of an accent X $4\frac{1}{2}\text{in} \times 20\frac{1}{2}\text{in}$ strip (Fig 12). Press. Repeat with another E strip and the remaining accent X $4\frac{1}{2}\text{in} \times 20\frac{1}{2}\text{in}$ strip. Cut both strip sets into eight $2\frac{1}{2}\text{in} \times 8\frac{1}{2}\text{in}$ units, for a total of sixteen units.

22 Sew two E strips to the long sides of the accent X $10\frac{1}{2}\text{in} \times 20\frac{1}{2}\text{in}$ strip. Press. Cut the strip set into eight $2\frac{1}{2}\text{in} \times 18\frac{1}{2}\text{in}$ units (Fig 13).

23 Sew a J rectangle on an end of two accent X $2\frac{1}{2}\text{in} \times 4\frac{1}{2}\text{in}$ rectangles (Fig 14). Press. Combined with the units from the strip sets, there will be eighteen $2\frac{1}{2}\text{in} \times 8\frac{1}{2}\text{in}$ units.

24 Sew a J rectangle on either end of the accent X $2\frac{1}{2}\text{in} \times 10\frac{1}{2}\text{in}$ rectangle (Fig 15). Press. Combined with the units from the strips set, there will be nine $2\frac{1}{2}\text{in} \times 18\frac{1}{2}\text{in}$ units.

ASSEMBLE THE ACCENT X BLOCKS

25 Lay out the pieces for one block, including four C squares, as indicated in Fig 16. Sew the top and bottom rows. Press. Sew the rows together. Press.

26 Repeat the last step for a total of 9 Accent X blocks. Each Accent X block will measure $18\frac{1}{2}\text{in}$ square (unfinished).



TOP TIP

These diagonal cuts will create bias edges. Take care in handling these pieces and the quilt top to avoid distorting the fabric.

ASSEMBLE THE TOP

27 Cut the three A squares diagonally into quarters to make twelve setting triangles (Fig 17). Cut the two B squares diagonally into halves to make four corner triangles (Fig 18).

28 Lay out the blocks as indicated in the Quilt Assembly Diagram. Sew the blocks into rows. Press. Sew the rows together. Press. Square up the quilt top if necessary.

FINISHING THE QUILT

29 To make the backing, cut the backing fabric into three 111in × WOF strips. Using a ½in seam allowance, sew the three strips together along the long edges. Press the seams open. Trim to approximately 111in square.

30 Build the quilt sandwich: backing + batting + quilt top. Baste. Quilt as desired.

31 Sew the twelve binding strips together, end to end, with a diagonal seam. Bind and enjoy your finished quilt!

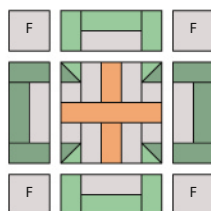


Fig 11

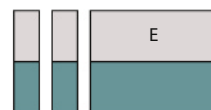


Fig 12

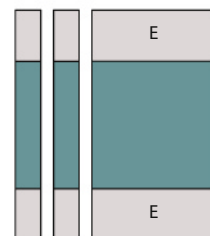


Fig 13



Fig 14



Fig 15

Take care when handling the bias edge pieces.

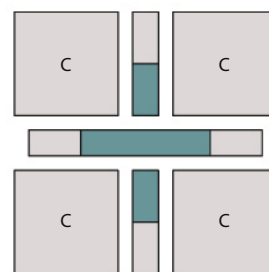


Fig 16

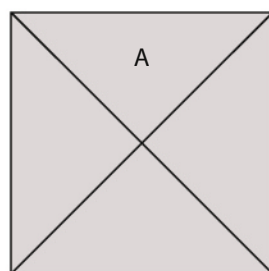


Fig 17

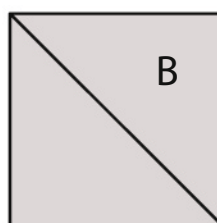
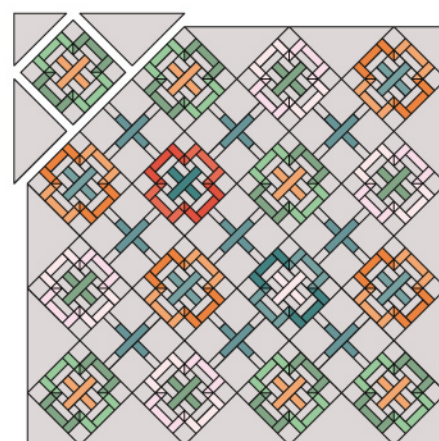


Fig 18



Quilt Assembly Diagram

**LOVE THIS PROJECT?**

For a limited time we will be sharing another project by Michelle Lander Cain on our website, Gathered.how. Find the pattern for Michelle's 'Irish Twist' quilt and matching cushion – a modern take on a traditional Irish Chain design in punchy solids. Find it before it goes on www.gathered.how/sewing-and-quilting

Michelle Lander Cain
Quilt designer Michelle documents her quilting journey over on her blog, From Bolt to Beauty
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SET FOR COLOUR

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BY KRISTA YOUNG



YOU WILL NEED

- Fabric A (Aqua): $\frac{3}{8}$ yd
- Fabric B (Woodrose):
one (1) fat eighth
- Fabric C (Wasabi): $\frac{3}{4}$ yd
- Fabric D (Sunny):
one (1) fat eighth
- Fabric E (Flame):
one (1) fat quarter
- Fabric F (Orchid):
one (1) fat quarter
- Batting: 18in x 42in

FINISHED SIZE

- 16in x 40in

NOTES

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

FABRICS USED

- Fabrics are all Kona Cotton Solids by Robert Kaufman.

CUTTING OUT

- 1 From Fabric A cut:
 - Eight (8) $2\frac{1}{2}$ in x $4\frac{1}{2}$ in.
 - Three (3) $2\frac{1}{2}$ in x WOF (binding).
- 2 From Fabric B cut:
 - Four (4) $2\frac{1}{2}$ in x $4\frac{1}{2}$ in.
 - Two (2) $2\frac{1}{2}$ in x $8\frac{1}{2}$ in.
- 3 From Fabric C cut:
 - Four (4) $2\frac{1}{2}$ in x $4\frac{1}{2}$ in.
 - Two (2) $2\frac{1}{2}$ in x $8\frac{1}{2}$ in.
 - Four (4) $2\frac{1}{2}$ in squares.
 - One (1) 18in x WOF (backing).

- 4 From Fabric D cut:
 - Three (3) $4\frac{1}{2}$ in squares.
 - Four (4) $2\frac{1}{2}$ in x $8\frac{1}{2}$ in.

- 5 From each of Fabrics E and F cut:
 - Five (5) $2\frac{1}{2}$ in x 22in.

PIECING THE CHECKERBOARD UNITS

- 6 Take one each of the Fabric E and F strips and sew together along the long



edges. Press open, then subcut eight $2\frac{1}{2}$ in x $4\frac{1}{2}$ in units from the strip set (Fig 1). Repeat with all the Fabric E and F strips to make a total of forty units.

7 Take three of the units and arrange in a row, turning the centre unit to create the checkerboard pattern, and sew together. Repeat to make four of these units (Fig 2). Take care to match the seams between units.

8 Using the same process, make the remaining checkerboard units as shown in Fig 3.

PIECING THE TABLE RUNNER

- 9 Sew together a Fabric A and B $2\frac{1}{2}$ in x $4\frac{1}{2}$ in along the long edges.

Then sew a Fabric C $2\frac{1}{2}$ in x $4\frac{1}{2}$ in strip to the top and bottom. Repeat to make a second unit. Sew a Fabric B $2\frac{1}{2}$ in x $4\frac{1}{2}$ in strip to the top and bottom of a Fabric D $4\frac{1}{2}$ in square. Sew the three units together, with the Fabric D unit in the centre, orienting the units as shown in Fig 4 to make the centre unit.

10 Sew a Fabric A $2\frac{1}{2}$ in x $4\frac{1}{2}$ in piece to the top and bottom of a Fabric D $4\frac{1}{2}$ in square. Sew a Fabric C square to both short ends of a Fabric A $2\frac{1}{2}$ in x $4\frac{1}{2}$ in strip. Sew these two units together to make a side unit (Fig 5). Repeat to make a second side unit.



Fig 1



Fig 2

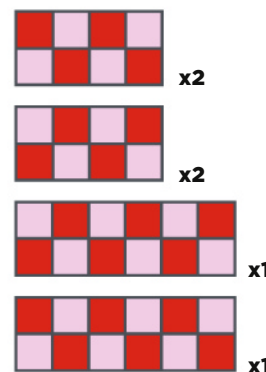


Fig 3



Fig 4

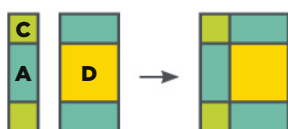


Fig 5

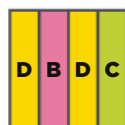


Fig 6

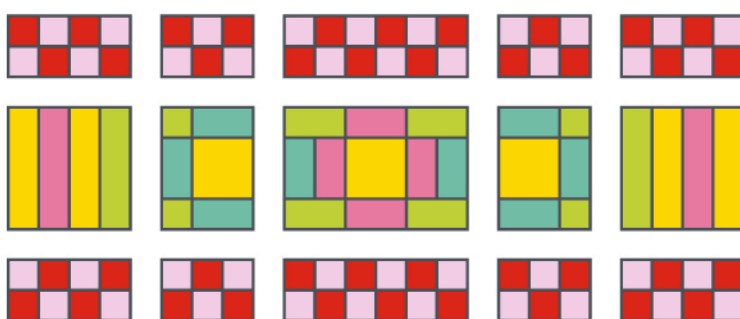


Fig 7

11 Sew a Fabric D $2\frac{1}{2}$ in x $8\frac{1}{2}$ in strip to either side of a Fabric B strip along the long edges. Then sew a Fabric C $2\frac{1}{2}$ in x $8\frac{1}{2}$ in strip to one side only to make an end unit (Fig 6). Repeat to make a second end unit.

12 Arrange the centre, side and end units in a row, orienting as shown in Fig 7. Place the checkerboard units at the top and bottom of each unit. Take care to rotate the checkerboard units to achieve the pattern across the entire table runner.

13 Sew the checkerboard units to the top and bottom of each centre, side and end units. Then sew all the units together to complete the table runner.

QUILTING AND FINISHING

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

15 Quilt as desired. Krista drew a continuous meandering pattern all over the backing fabric using a removable fabric marker, starting and

finishing at the edges (Fig A). Then she free-motion quilted along the line using a green thread (Fig B).

16 Trim away excess batting and backing fabric, squaring up the edges (Fig C).

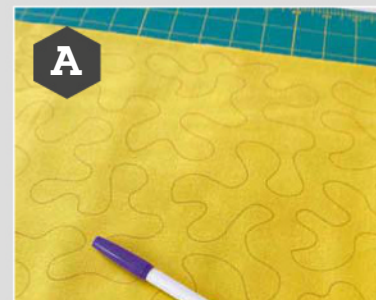
17 Sew the binding strips together along the short edges using straight seams. Press the seams open. Fold in half lengthwise, WST and press.

18 Sew the binding to the right side of the table runner, creating a neat mitre at each corner. Fold the binding over to the back of the quilt. Krista prefers to use dots of basting glue and then binding clips to hold in place (Fig D).

19 Sew the folded edge of binding in place on the back of the table runner. Krista prefers to sew on her machine from the front of the quilt and using her ditch quilting foot (Fig E).



QUILTING AND FINISHING



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INSPIRING READS

WORKSHOP WISDOM SPACE TO SEW

How to create or update an area you'll love to quilt in. Becca Parker speaks to interiors-loving sewists for storage hacks and more.



Main image: Sara Fernandez's studio (www.rosehillquilts.com)

Right: Nerrisa's open shelves are broken down into sections which means she can make tweaks when she need to house new supplies

Below: Liberty London's Nerrisa Pratt (www.instagram.com/nerrisapratt)



Does your sewing space need a glow up? If cramped, chaotic conditions are throwing off your quilting mojo, it could be about time for an overhaul.

The ideal scenario is a sanctuary of neatly organised fabrics and tools and blissfully clear surfaces ready for your creativity. In reality it can be tricky to carve out a space that suits. We asked sewists in-the-know to share their workspace wisdom so you can curate a fabric haven. With thoughtful planning and clever storage, transform part of your home into a practical place you'll adore no matter the size.

Form and function

First things first, you'll want to consider the practicalities. What do you need from your sewing space? For Hannah Tribe, sewist and Style Editor for Your Home and HomeStyle (www.yourhomestyle.uk), it's all about comfort and flexibility, and optimising small areas. "The aim is to spend as much time as possible crafting," she says, "so it's really important to make sure that any workspace is designed with your body in mind, and that it can adapt to your creative vision!" Thinking about how you like to work is key.

"I have two desks, arranged at right angles, and have used trestle legs to make them different heights," she explains. "My 'sewing



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desk' is high enough for me to operate my machine while sitting, without bending over too much. My 'pinning and cutting desk' is standing height so that I can give my back a break after 'motorway' machining. The lightweight trestle legs allow me to change the heights of these surfaces, and I can also move the desks together if I'm working on a large project. I use a rolling desk chair at my sewing machine. It stops me from over-extending to grab tools I need; I can just roll myself there and back in a flash."

Liberty London's Nerrisa Pratt (www.instagram.com/nerrisapratt) sews in her second bedroom. She feels lucky to have a midsize space for crafting and has kept it versatile to best suit how she creates. "Flexibility is key for me," she says. "I tend to go off on a lot of whims when it comes to crafting and so I need to be





Above: Nerrisa sews in her second bedroom. She feels lucky to have a midsize space for crafting and has kept it versatile

Below and below left: Hannah Tribe (www.yourhomestyle.uk) uses a few soft colours to make her space appear bigger, like these Mustard Made lockers - The Skinny in Blush



able to chop and change the solutions within my bigger furniture as and when a new idea takes hold. For example, the open shelves are broken down into sections which means I can make tweaks when I need to house new supplies. The bonus benefit is that I can see where I last got to with a particular project at a glance."

Even with a larger dedicated space, like Sara Fernandez's (www.rosehillquilts.com) converted garage, arranging things to suit her sewing style has been essential. She has different areas set up for different tasks. "There's a quilting zone for the longarm, a cutting and pressing station, and a corner where I piece blocks and work on smaller projects with my domestic machine. That way everything has its place, and I can move between tasks without clearing the whole table every time. This set up has also made it possible to work on more than one project at a time without completely going crazy."

Bright ideas

Once you've sussed out what you want from your space, think about lighting. It's a dealbreaker for Sara. "I invested in a very large light panel with adjustable colour temperature, and visitors often think it's a skylight," she shares. "It gives me consistent, daylight-style brightness even at midnight, which, let's be honest, is sometimes when the best quilting happens. It also means my quilt photos show true colour, which is so important when sharing them online or with clients."

Nerrisa wanted her space to be light and airy

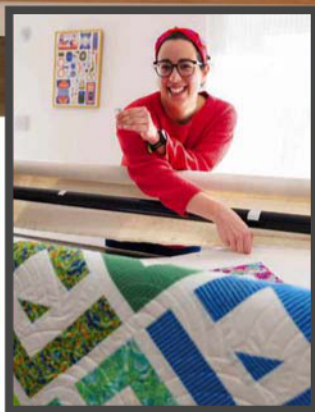
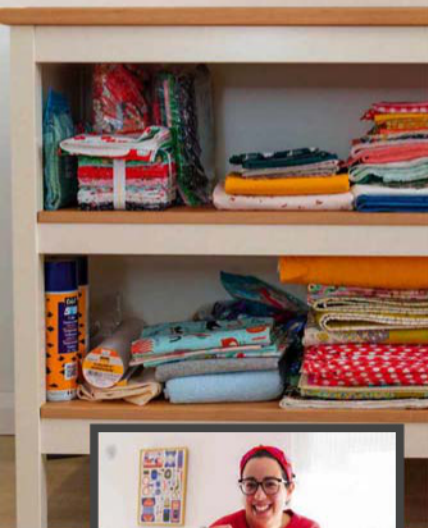
to stay inspired, while Hannah adapts her lighting for focus. "I use adjustable task lamps to throw extra light onto the precise area where I'm working – even if it's a sunny day or when the ceiling light is already on. This stops my eyes from getting fatigued and I can keep going for longer."

Organise it

Every item has its place in an organised space. To decide where your supplies should go, categorise them by frequency of use and arrange accordingly. "I try to keep all my favourite and most-used tools within easy reach and use high shelving for bits I need less often – like my fabric store," shares Hannah. "I use plain, labelled boxes to stash these things away."

Her biggest storage hack is designing custom drawers. "It's less expensive than it sounds," she suggests, "and it means you'll use every inch of space. You can have shallow drawers for those fiddly-to-find pieces, then deeper ones for larger equipment, like irons, all in the same piece of furniture. I used the storage tower designer from Really Useful Products."

Nerrisa went custom in her space too, with shelving built by her carpenter uncle and a DIY desk. "It's actually a kitchen worktop which I cut to be the width of the room and then added some gorgeous legs from Tip-Toe. It means I have a two-metre plus desk which is really useful for bigger works in progress or if I have a few crafts on the go." Bespoke is wonderful, but not



Above: Sara Fernandez (www.rosehillquilts.com) has different areas in her converted garage set up for different tasks

Main image: Some of Sara's quilts folded into accordion-style fans on her display wall during the Oxfordshire Arts Week

Below: Sara's quilting zone for her longarm quilting machine



always necessary. "For cheaper storage solutions, I love places like IKEA and Dunelm who sell a great range of furniture on a budget that are just primed for upcycling and personalising to your specific craft needs."

On display

Once everything has a home, it's just a matter of containing it. Storage boxes are fantastic for fabric - you can choose clear or coloured, lidded or open depending on your style. "I sort my fabric by colour in clear boxes, which is visually satisfying and super practical," describes Sara. "There's a lot of debate in the quilting world about whether to break up curated bundles. I'm team 'keep it together' until it's used, after that, leftovers get sorted into the rainbow."

Hannah uses colour to make her space feel bigger. "The boxes I use on the high shelves are the same pale colour as the walls, so they 'disappear', and I've tried to only use two other soft colours in the room. This means there's no harsh contrast to cut the space up visually."

Nerrisa recommends Aykasa's stacking crates. "They come in a huge range of colours and sizes, plus they also store flat when you're not using them. I have them stacked on shelves for all my bits and bobs as well as freestanding around my desk - especially helpful when you have a ton of tiny quilt scraps to keep in order!" Not everything needs hiding away, though.

Sara uses Command strips to display mini quilts in her studio, changing them seasonally. Full size quilts aren't easy to show off but they definitely deserve to be seen too. Sara tried something new for her recent open studio dates. "I got creative and displayed sale quilts by folding them into accordion-style fans on the wall. It worked beautifully, and a slip knot



system meant I could take them off the hooks and open them up fully to show them with ease."

Going up

Low on square footage? You can maximise a space of any size by embracing the vertical. Shelving is a no-brainer, and pegboards are popular - Sara uses three! "One next to the longarm with all the longarming tools, oil, and maintenance checklists, another one for speciality rulers, and the most accessible one for day-to-day essentials like scissors, rotary cutters, markers, clips, and pins."

Sara also saves space with a wall-mounted design board. "I make a lot of medallion quilts and often improvise as I go, so being able to step back and see how a quilt evolves in





Above: Sara in her Rose Hill Quilts sewing studio. Below left: Sara often improvises when she is making quilts, so saves space with a wall-mounted design board so she can step back and see how her design is developing

easier to make decisions while sewing. I also pared down my stash so that everything I own fits comfortably in my space. No more overflow bins stashed in random cupboards." Keeping things tidy is Hannah's top priority for her tiny sewing area. "Nothing makes a space feel small like over-crowded worktops!" She has a system: "I work with two trinket trays on the desk, one for plant-based scraps, the other for plastic. I use these as I go along so that the mess is easy to whisk away. I also make use of rolling storage trolleys, the tops of which can double up as pinning and planning areas if I'm feeling short on surfaces. They can then be tucked under the desks when I don't need them."

Once tidiness becomes a habit, your sewing space is a lovelier place to be. Sara swears by a studio reset after completing a quilt. "It's become a bit of a ritual," she admits. "I put away all the fabric and wadding scraps, return every tool to its place, and swap out the rotary cutter blade so it's sharp for the next project. I also give the longarm a little TLC with any necessary maintenance. Walking into a tidy, reset space makes a huge difference. That clean-slate feeling keeps the creative momentum going." And that's what sewing space dreams are made of.



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real time makes a huge difference. It's nothing fancy, just insulation boards from the DIY store covered in wadding and fixed to the wall, but it's completely transformed how I plan."

Workspace fixes both big and small can be equally impactful. Hannah has a brilliant vertical space hack. "I have small tea towel hooks on the edge of my desk for hanging my scissors, tape measure and quilting ruler – anything to keep the desk clear for working!"

Maximise your space

Whether you've got a whole room or just a cosy corner to quilt in, you can optimise your space by working neater not harder. Consider having a sort out to clear the decks. "I donated a lot of rulers and tools I wasn't reaching for," says Sara, "which cleared up space and made it

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KENTUCKY'S FINEST

Who says traditional blocks need to be boring?
Add pops of neon and bright colours to bring the
Kentucky Crossroads block bang up to date!

BY PAULA STEEL



YOU WILL NEED

- Fabric A (navy): one (1) fat quarter
- Fabric B (blue): one (1) fat quarter
- Fabric C (yellow): one (1) fat eighth
- Fabric D (orange): one (1) fat eighth
- Fabric E (red): one (1) fat eighth
- Fabric F (pink): one (1) fat eighth
- Backing fabric: ½yd
- Binding fabric: one (1) fat eighth
- Batting: 32in square

FINISHED SIZE

- 17½in square

NOTES

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

FABRICS USED

- Fabrics are all Tula Pink Solids from Paula's stash.



SEW THIS BOLD CUSHION USING EASY TECHNIQUES AND BEAUTIFUL, BRIGHT SOLIDS



CUTTING OUT

- 1 From Fabric A cut:
 - Four (4) 2½in x 6½in.
 - Four (4) 2½in squares.
 - Two (2) 6in squares. Cut each square along one diagonal for a total of four triangles.
 - Three (3) 6½in squares.
- 2 From Fabric B cut:
 - One (1) 11in square. Cut along both diagonals for a total of four triangles.
 - One (1) 2½in square.
- 3 From Fabric C cut:
 - Four (4) 2½in squares.
- 4 From each of Fabrics D, E and F cut:
 - One (1) 6½in square.



5 From the backing fabric cut:
■ Two (2) 18in x 12in rectangles.

6 From the binding fabric cut:
■ Two (2) 2½in x 20in strips.

7 From the batting cut:
■ One (1) 20in square.
■ Two (2) 12in x 18in.

MAKING THE HALF-SQUARE TRIANGLES

8 Draw two diagonal lines on the wrong side of a Fabric D square (Fig A). Place

RST with a Fabric A 6½in square. Sew ¼in from either side of both marked lines.

9 Cut the sewn pair in half both horizontally and vertically (Fig B). Then cut each unit along the diagonal drawn line for a total of eight Fabric A/D HSTs. Press each unit open.

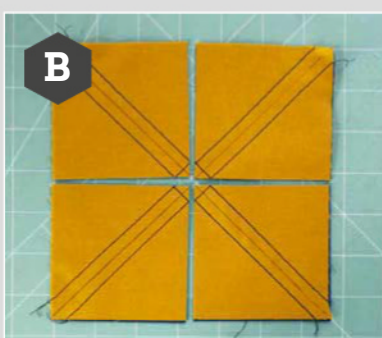
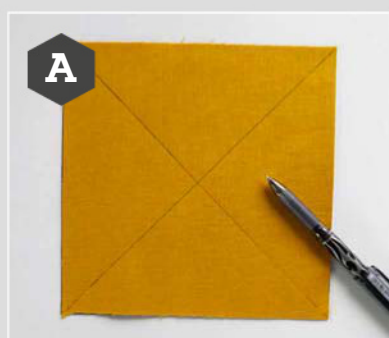
10 Repeat steps 8-9 to make eight Fabric A/E HSTs and eight Fabric A/F HSTs. Trim each HST to 2½in square, aligning the 45-degree mark on your ruler with the diagonal seam of each unit (Fig C).

PIECING THE CUSHION TOP

11 Arrange two of each HST in two columns, so the Fabric A corners face away from the centre (Fig D). Sew the HSTs in columns, then sew a Fabric A 2½in x 6½in strip in-between (Fig E). Repeat to make four corner units.

12 Take a Fabric A triangle, fold in half and finger press to mark the centre along the diagonal edge. Place RST at the top of a corner unit, aligning the centre mark of the triangle with the centre of the unit and pin in place (Fig F).

MAKING THE HALF-SQUARE TRIANGLES AND PIECING THE CUSHION TOP





The triangle will overhang the corner unit at each end.

13 Sew the triangle in place and press open. Trim the triangle even with the sides of the corner unit (Fig G). Repeat steps 12–13 with each of the corner units.

14 Arrange the Fabric A, B and C $2\frac{1}{2}$ in squares in three rows (Fig H). Sew the squares together in rows, pressing seams toward Fabric A or B. Sew the rows together, nesting the seams between rows to finish the centre unit.

15 Sew a corner unit to the top and bottom of the centre unit. Sew a Fabric B triangle to either side of the remaining two corner units. When sewing in place, align one straight edge of each triangle with the bottom of the corner unit (Fig I).

16 Arrange the three sections to form a square (Fig J). Sew together, matching the seams around the centre unit to finish the cushion top. Press well.

FINISHING THE CUSHION

17 Baste the cushion top to the square of batting and quilt as desired. Paula

chose to echo the outer triangles. Trim your cushion top to 18in square, centring the pieced top.

18 Baste each backing piece to a batting piece and quilt. Paula quilted wavy lines. Trim each piece to 12in x 18in, removing excess batting.

19 Press each binding strip in half, WST, along the length. Use to bind one long edge of each of the backing pieces, as you would a quilt. Trim the ends even with the sides of the backing pieces (Fig K).

20 With the cushion top right side up, place both backing pieces on top right side down. Align the raw edges around the cushion top, with the bound edges overlapping in the centre. Pin or clip in place. Sew around the outer edge, turn right side out and press to finish.



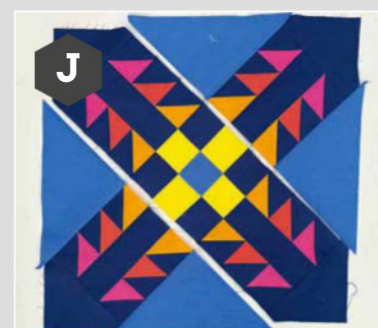
Paula Steel

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

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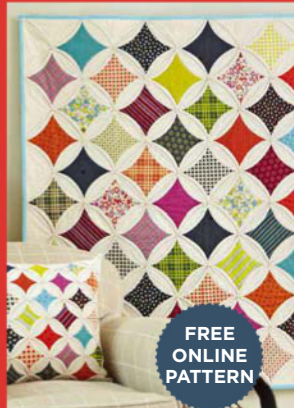
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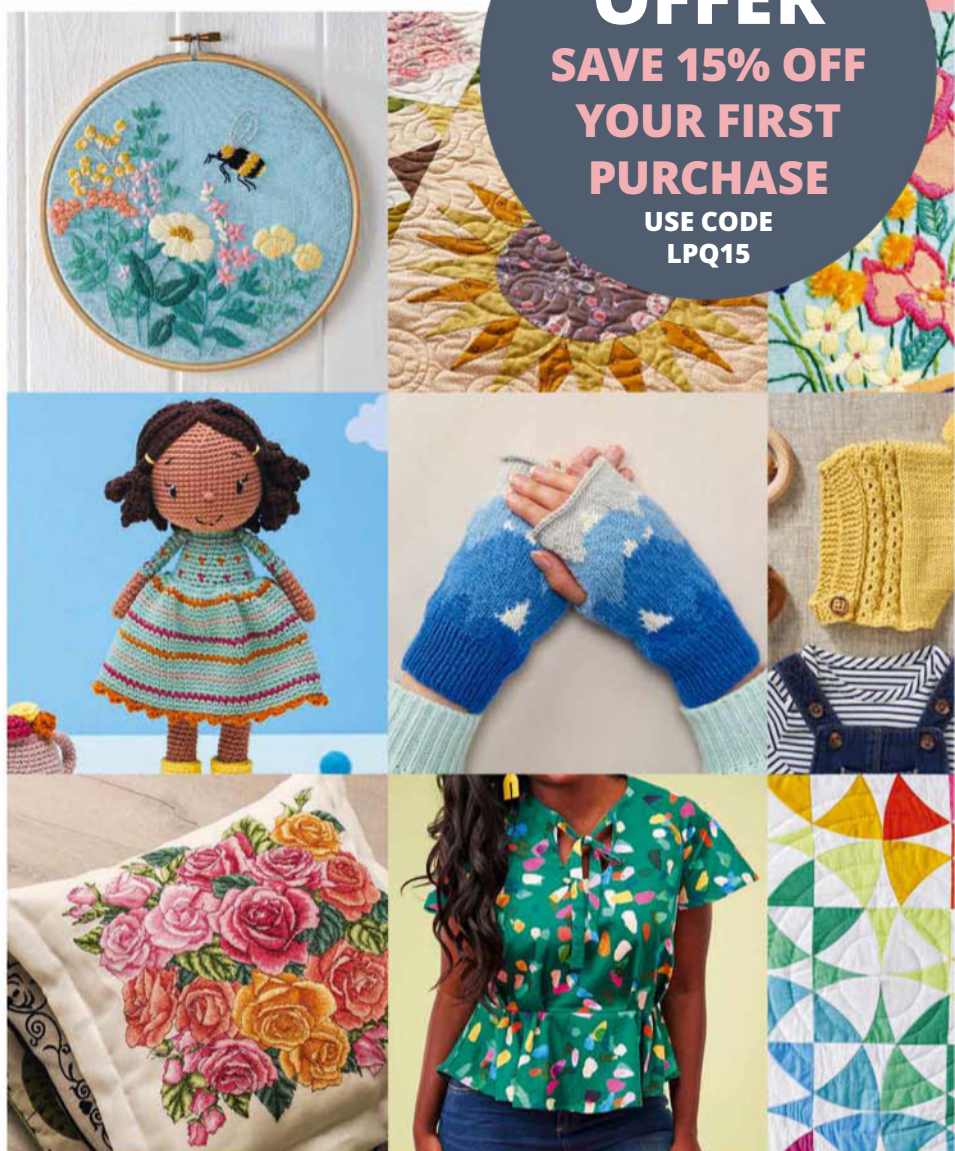
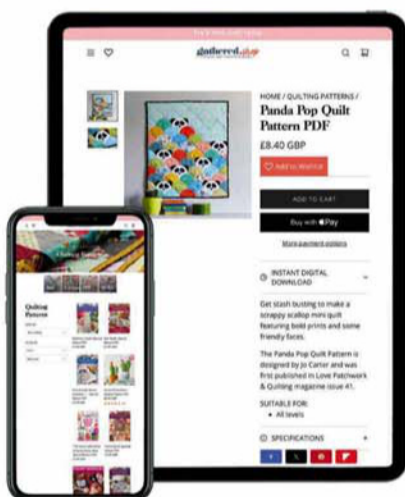
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Below: A "Try Before You Buy" day at Pinhole Quilting



Kaye Collins
with the
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BUYING GUIDE

The big question **TO BUY A LONG- ARM OR NOT?**

Many of you have probably wondered about getting a longarm quilting machine, but are unsure if it is worth it? We chat to a new Handi Quilter owner about her thought process before buying one.

Have you ever wondered what a longarm quilting machine is? Who buys one?

If you were interested where would you start doing research or how do you find out more? Aren't they just for the pros? In an interview with a recent Handi Quilter owner we consider how she came to the conclusion that she needed a Handi Quilter longarm in her life!

What made you start looking for a longarm?

To be honest, I wasn't really looking for one initially! I'd been to several quilt shows and seen them for sale, but thought that they were just for people

who wanted to run a business. I'd been really intrigued by them so at the next quilt show I went to I decided to ask Liz and Pete at Pinhole Quilting for a demo and I got to try one out. From then on I was completely hooked on the idea of getting one.

Why would you go for a Longarm Quilting (LAQ) Machine?

I absolutely love piecing quilt tops and I frequently don't finish my quilts completely as I find manhandling a quilt sandwich through the small throat space of a domestic machine very awkward and heavy. I generally only do straight

lines or simple wiggly lines: I don't have the confidence to try more complex patterns. I felt that I didn't want to ruin the quilt tops with poor quilting. I realised that a LAQ would enable me to finish my own quilts.

What did you do next?

I decided to have a more in-depth test drive of a LAQ at one of the Pinhole Quilting "Try Before You Buy" days at their Showroom near Pershore. It was such good fun and I got the chance to try out all the Handi Quilter range of machines and also computerised quilting, ruler work and using stencils.

Right: Carolyn James, a Pinhole Quilting Educator

Below: A happy customer trying out one of the machines



Above: A Moxie ST longarm machine

Pinhole Quilting

Showroom by Appointment : Unit 22-23, Highgrove Farm, Seaford, Pinvin, Pershore, WR10 2LF

📧 pinholequilting.co.uk

✉ quilt@pinholequilting.co.uk

☎ 01905 942972

Handi Quilter

📧 handiquilter.co.uk

me as it is a big investment and I want to make sure I use it. One of the main reasons I decided on a Handi Quilter was the amazing welcome I got from Liz, Pete and the team at Pinhole Quilting. They made it clear that they would be there to help me at every stage in my learning and for any technical queries, they would be on the end of the phone. No problem would be too small for them to help me with. Also, machine servicing is done by Pinhole Quilting. I am quite local to Pershore, so it will be very easy for me to take my machine to the showroom for servicing.

Where are you now?

It has taken me nearly 18 months to make a final decision, but you will be pleased to know that I have just paid my deposit for a HQ Amara 20in with Pro-Stitcher! I will be quilting my own quilts by the autumn!



Handi Quilter has long been a trusted name in the quilting world,

offering innovative longarm machines that cater to varying budgets, quilting style, and space - whether you're working in a spacious studio or a cozy corner at home. With a wide selection of premium machines and a strong focus on expert training and ongoing education, Handi Quilter empowers quilters everywhere.

Find out more at handiquilter.com and pinholequilting.co.uk

There was no hard sell or requirement to purchase anything. We even got lunch provided!

Stand up or sit down machine? These may also be called Moveable or Stationary machines.

I think this really depends on the space you have. If you are limited then the Moxie ST 18in or Amara ST 20in are brilliant as they give you so much more throat space than your domestic sewing machine, and having the dedicated large table means that your quilt is more manageable. However, I decided that a stand-up machine was for me. We were already having an extension on our house which would enable me to fit a frame easily so a moveable machine made most sense. I compare using it to writing - you keep the

paper (in this case, the fabric) still and move the pen (needle). It's very intuitive.

What advantages does a LAQ have over a domestic free-motion machine?

Other than the obvious large throat space, one of the main advantages is that the LAQ is designed to do one job very well. It is purely set up for multi-directional stitching, whereas the domestic machine is really only designed to stitch in one direction. It also has the benefit of speed, power and visibility of the needle. There's no need to baste (no more curved safety pins or basting spray!) and you don't have to keep changing settings on the machine when you switch between stitching and quilting.

What has stopped you from buying a LAQ up to now?

The two main obstacles were space (a new extension has solved that) and giving myself permission to spend the money. While a LAQ is not cheap, I know that the pleasure I will get from it will be equal to the pleasure my husband gets playing golf!

Why Handi Quilter?

I knew that education and support would be important to





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TECHNIQUE FOCUS:
**PINEAPPLE
BLOCK**

BY PAULA STEEL



EACH MONTH,
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PAULA STEEL WILL
SHOW YOU HOW TO
MASTER ONE OF THE
FUNDAMENTALS OF
QUILTMaking!

MODERN TWIST PINEAPPLE BLOCK

The Pineapple Block is another traditional block that can be machine pieced, hand-pieced or foundation paper pieced (FPP). It is a versatile block that can be relatively quick to piece and you can get some stunning looking quilts using it.

BASIC PINEAPPLE BLOCK

Like a Log Cabin block the Pineapple block is sewn in rounds, although there is trimming between each round to create the design. Fig 1 is an example of traditional Pineapple Block with alternating rounds of background and colours. This example has six rounds, using the measurements listed below and finishes at 12in square (12½in square before it is sewn into a quilt). The pieces for the rounds are cut larger to allow for trimming. Use the measurements below or your own pattern.

STARTING SQUARE - 3½in

ROUND 1 (background)

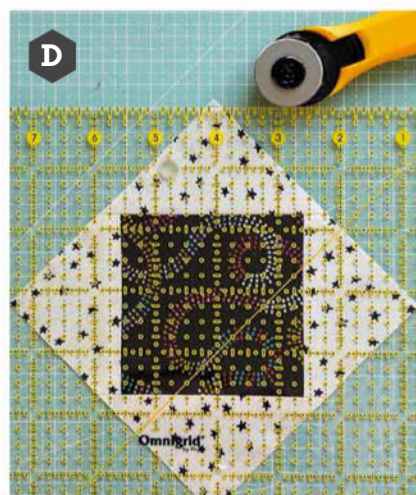
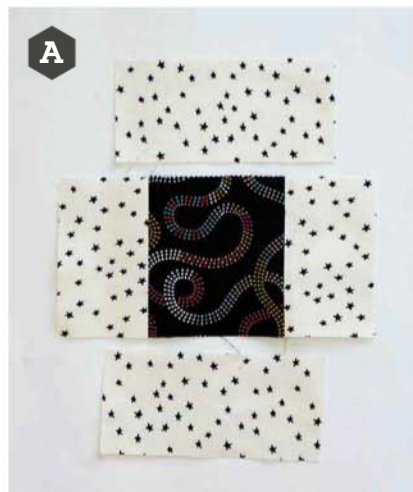
- 1A and 1B – 2¼in x 3½in
- 1C and 1D – 2¼in x 4¾in

ROUND 2 (colour)

- 2A and 2B – 2¼in x 4¾in
- 2C and 2D – 2¼in x 5in

ROUND 3 (background)

- 3A and 3B – 2¼in x 6in
- 3C and 3D – 2¼in x 6in



ROUND 4 (colour)

- 4A and 4B – 2¼in x 7in
- 4C and 4D – 2¼in x 7in

ROUND 5 (background)

- 5A and 5B – 2¼in x 7in
- 5C and 5D – 2¼in x 7in

ROUND 6 (colour)

- 6A–D – One (1) 8in square cut along both diagonals to make four triangles.

HOW TO SEW A PINEAPPLE BLOCK

ROUND 1

1 Sew the 1A and 1B background pieces to opposite sides of a 3½in centre square. Press the seams out towards the background pieces. Then

sew 1C and 1D background pieces to the remaining sides (Fig A).

TOP TIPS

- Trimming each round is important to keep the shape. It is easier to use a slightly bigger piece of fabric and trim. The example rounds finish at a 1½in height, but use a 2¼in strip so there is room to trim.
- One square is used to cut the four corners for Round 6, but you can cut more squares if you want different coloured corners.

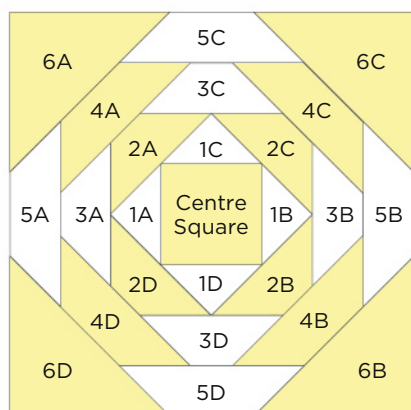


Fig 1

2 To trim the top right corner, line up a quilting ruler so that the 45-degree angle is in line with the left-hand seam of the centre square and the top right point is $\frac{1}{4}$ in away from the edge of the ruler. Trim away the excess fabric (Fig B). Rotate the block and trim the other three corners in the same way (Fig C).

3 Align the $1\frac{3}{4}$ in mark of your ruler with one of the seams, and trim away the top of the triangle (Fig D). Repeat with the other three triangles.

ROUND 2

4 Sew the 2A and 2B colour pieces to the left-and right-hand sides of the block (Fig E). Sew the 2C and 2D colour pieces to the top and bottom.

5 To trim this round line up the 45-degree line of the ruler with the left-hand seam of the diamond in square block. Make sure the top corner is $\frac{1}{4}$ in away from the ruler's edge, trim away the excess. (Fig F). Rotate the block to trim all four corners in the same way.

6 Trim each of the triangles to a $1\frac{3}{4}$ in height, as you did in step 3.

ROUND 3

7 Sew the 3A and 3B background pieces to the left-and right-hand sides of the block. Sew the 3C and 3D background pieces to the top and bottom (Fig G).

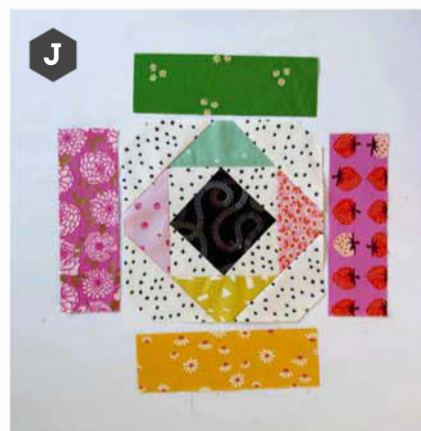
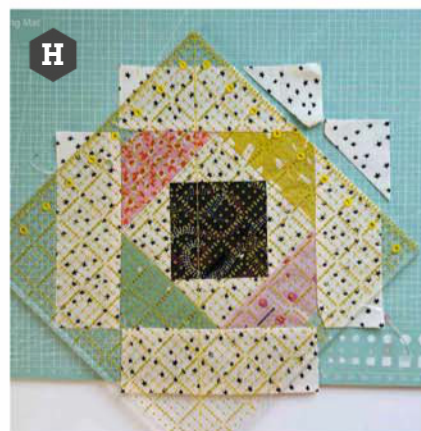
8 To trim this round line up the $1\frac{3}{4}$ in marker with the edge of each coloured triangle from the previous round and trim across, removing excess background fabric (Fig H). Trim all corners in the same way. To finish the round trim the height of the background pieces to $1\frac{3}{4}$ in, as before (Fig I).

ROUND 4

9 Sew the 4A–D pieces to the sides of the block (Fig J). Then finish the round trimming the round as in step 8 (Fig K).

ROUND 5

10 Sew the 5 A–D pieces to the sides of the block (Fig L). Finish this round



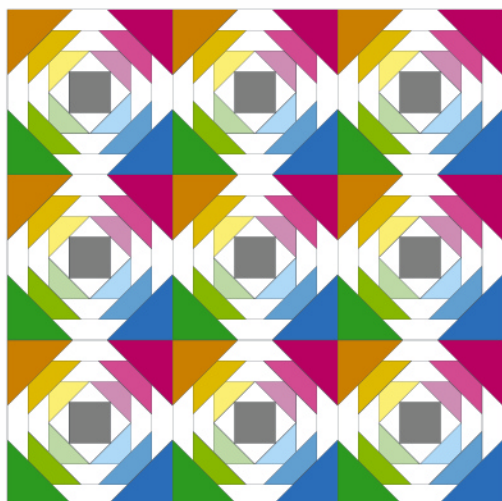


Fig 2



Fig 3

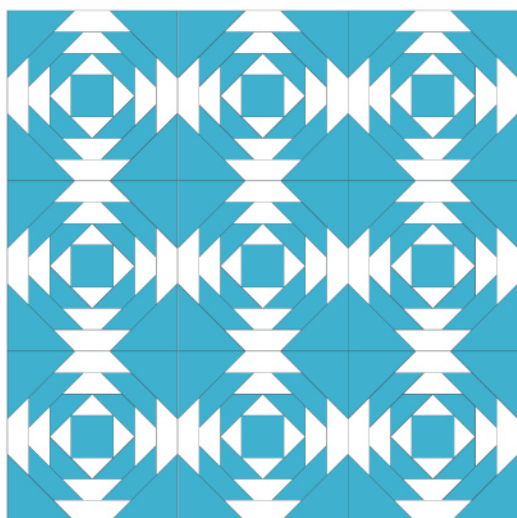


Fig 4

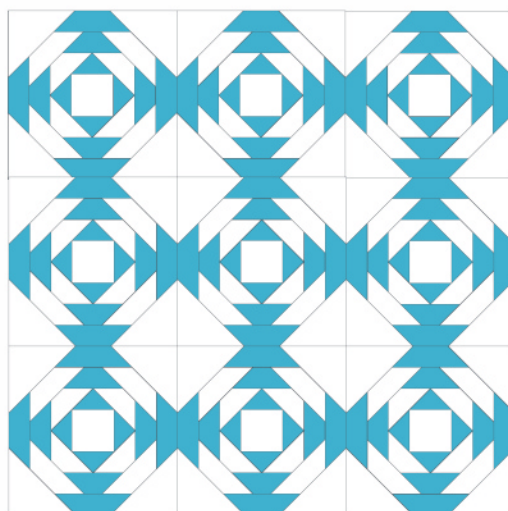


Fig 5

as before, trimming the corners, then the height of each piece to $1\frac{3}{4}$ in.

ROUND 6 (Final Round)

11 Take the 6A to 6D triangles created from the 8in square and sew to the corresponding corners (Fig M). Trim the finished block to $12\frac{1}{2}$ in square.

COLOUR AND VOLUME VARIATIONS

12 The block Paula pieced in the example is a four colour block with the colours lightest in the centre, and getting darker as the block grows. Figure 2 shows how this might look in a nine-patch quilt.

TOP TIP

If you're having trouble keeping track of your trimming; use some masking or washi tape to mark your ruler. You may also find a rotating cutting mat useful to quickly trim all four corners without having to move the block each time.

13 Pineapple blocks also lend themselves to two-tone designs.

Fig 3 shows a two-tone block, with

Fig 4 showing how this would

look as a nine-patch quilt.

You can also swap the background and foreground fabric to create a different look (Fig 5).

SIZE VARIATIONS

14 Another way to affect the design

is to vary the height each round finishes at and increasing the number of rounds.

Pineapple blocks with lots of rounds and thinner strips are perfect for foundation paper piecing and using up scraps (Fig N).





CITY STREETS

We are so excited to share the seventh block in our BOM series with you! Join in making the series and finish off with a stunning City Streets Sampler Quilt.

BY JEMIMA FLENDT





YOU WILL NEED

To make eight (8) Block 7

■ Fabric A (Fairy Dust White): $\frac{1}{4}$ yd

■ Fabric H (Mojito): $\frac{1}{8}$ yd

■ Fabric I (Matcha): $\frac{1}{8}$ yd

FINISHED SIZE

■ 6in square (6 $\frac{1}{2}$ in square unfinished)

NOTES

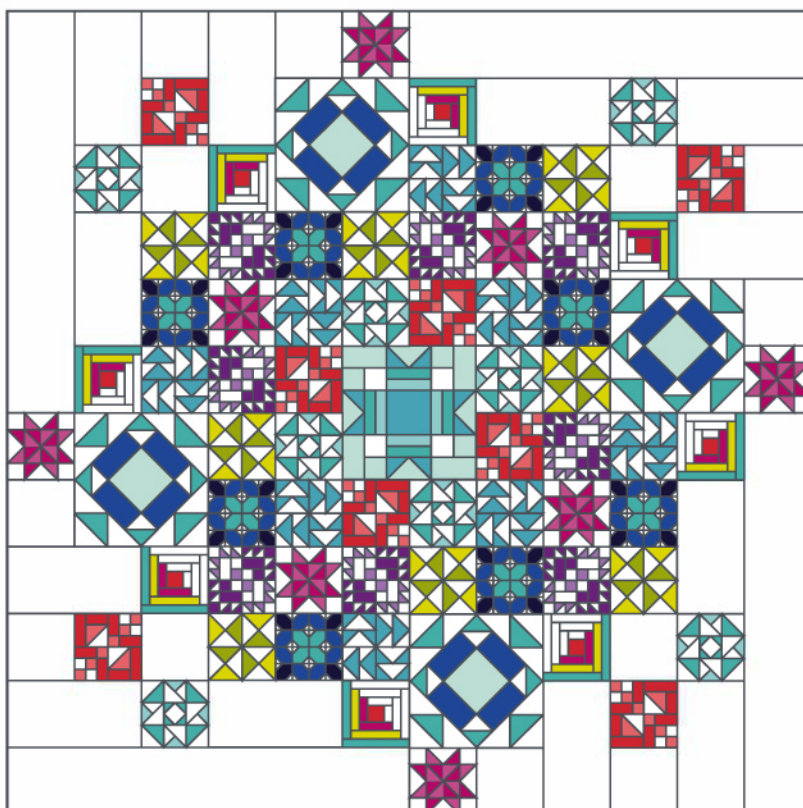
- Seam allowances are a scant $\frac{1}{4}$ in, unless otherwise noted. Press seams open, unless otherwise instructed.
- RST = right sides together.
- QST = quarter-square triangle.
- Fabric: Tula Pink Basics and Solids fabrics by FreeSpirit Fabrics.

To make the whole quilt

- Fabric A (Fairy Dust White): 5yds
- Fabric B (Wildflower Azalea): $\frac{5}{8}$ yd
- Fabric C (Fairy Dust Mint): $\frac{1}{4}$ yd
- Fabric D (Sweet Pea): $\frac{1}{4}$ yd
- Fabric E (Stargazer): $\frac{1}{4}$ yd
- Fabric F (Taffy): $\frac{1}{4}$ yd
- Fabric G (Cajun): $\frac{3}{8}$ yd
- Fabric H (Mojito): $\frac{1}{4}$ yd
- Fabric I (Matcha): $\frac{1}{4}$ yd
- Fabric J (Cosmo): $\frac{1}{4}$ yd
- Fabric K (Tanzanite): $\frac{1}{4}$ yd
- Fabric L (Seabreeze): $\frac{1}{4}$ yd
- Fabric M (Aegean): $\frac{7}{8}$ yd
- Fabric N (Cornflower): $\frac{1}{2}$ yd
- Fabric O (Sapphire): $\frac{1}{8}$ yd
- Binding fabric (Hexy Rainbow Ink): $\frac{5}{8}$ yd
- Backing fabric: 4 $\frac{1}{2}$ yds
- Batting: 80in square
- Fat quarters and fat eights may be used instead of yardage
- FINISHED SIZE: 72in square



PINWHEELS ARE A GREAT WAY TO SHOW OFF CONTRASTING LIGHT AND DARK FABRICS



Quilt Layout Diagram

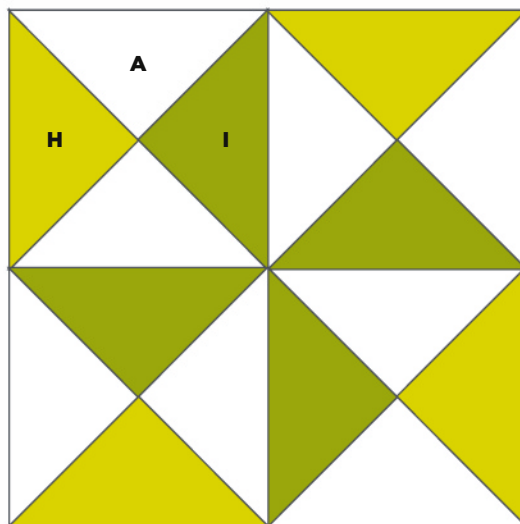


CUTTING OUT

- 1 From Fabric A cut:
■ Sixteen (16) $4\frac{1}{4}$ in squares. Subcut each square along both diagonals to make a total of sixty four (64) triangles.
- 2 From each of Fabrics H and I cut:
■ Eight (8) $4\frac{1}{4}$ in squares. Subcut each square along both diagonals to make a total of thirty two (32) triangles.

PIECING THE BLOCKS

- 3 Arrange one Fabric A and one Fabric I piece to make a larger triangle, with the Fabric A piece at the bottom left. Place the two pieces RST, then sew along the edge. Press the seam toward Fabric I (Fig 1). Repeat to make thirty two units.
- 4 Using the same process as in the last step, join each Fabric H piece to a Fabric A piece, pressing the seam toward Fabric H (Fig 2). Repeat to make thirty two units.
- 5 Join each A/I unit to an A/H unit to make a QST unit (Fig 3). Take care to match the seams across the centre for each unit. Trim to $3\frac{1}{2}$ in square, if necessary.
- 6 Arrange four QST units, referring to Fig 4, turning the units as shown to create a pinwheel effect. Sew the units in pairs, then sew the pairs together to complete one block. Repeat to make a total of eight identical blocks.
- 7 Press each block well, and trim to $6\frac{1}{2}$ in square if necessary to finish.



Block Layout Diagram

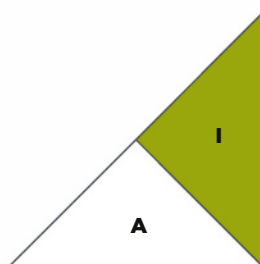


Fig 1

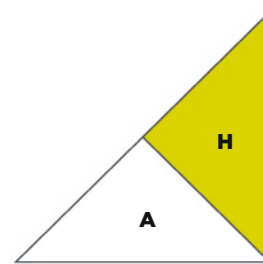


Fig 2

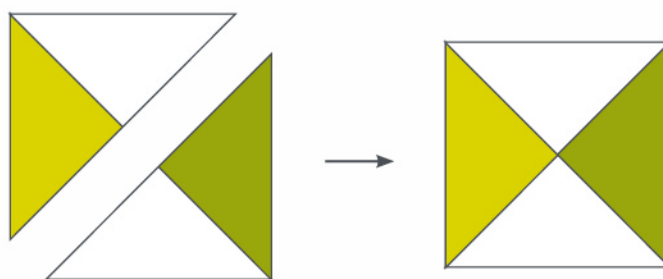


Fig 3

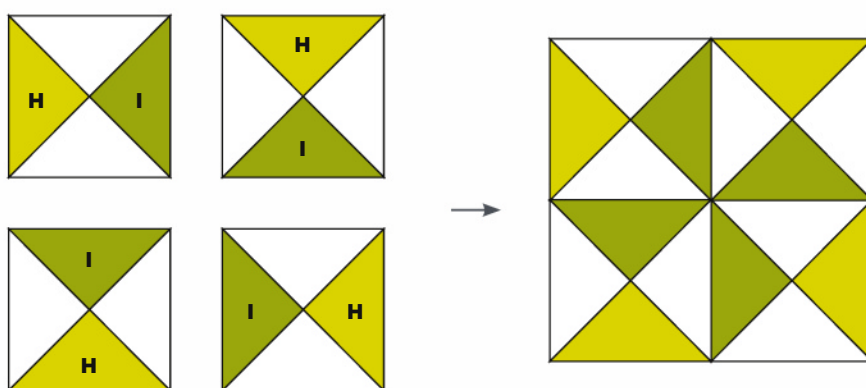


Fig 4

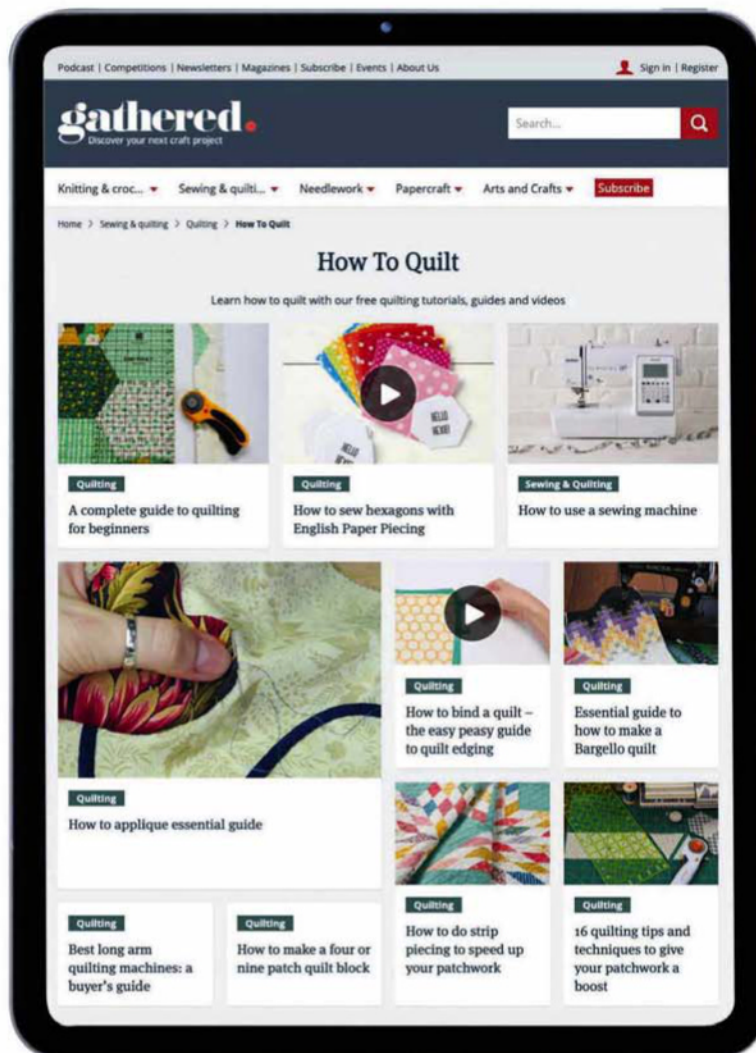


Jemima Flendt
Jemima has spent 15 years in the quilting industry. She has a love for bright and modern designs.
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[tiedwitharibbon](https://www.instagram.com/tiedwitharibbon)

THE GUIDE

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NEXT ISSUE

Issue 154 on sale
August 27, 2025



Clockwise from above: Charming Nine; The Genny and Ruth Quilt; Plaidish Quilt.

Below: Pen and Paper Sampler



WHY WE QUILT

FELIE HEMPFLING

Quilting provides a healthy way of letting go of stress and is an essential part of Felie's life

Quilting is more than just a hobby for me; it is a deeply personal and therapeutic practice that has become an essential part of my life. From the beginning, quilting helped me stay creative. When my oldest child was born, I needed an outlet to help me feel creative. The demands of motherhood were overwhelming, and sewing provided a space where I could still express myself artistically while navigating the challenges of being a new parent.

Whenever I'm able to spend time in my craft room, I feel a sense of calm wash over me. In a world that often feels chaotic and overwhelming, quilting provides me with a refuge, a place where I can focus my mind and let go of stress.

One of the main reasons I quilt is because of the mental and emotional benefits it offers. Life comes with its

fair share of anxieties, worries, and struggles, but quilting helps me manage them in a healthy way. The rhythmic motion of cutting, ironing and sewing, allows me to enter a meditative state, where my mind becomes more focused and my thoughts more organised. This creative process gives me an outlet for my emotions, helping me channel any

stress or negativity into something beautiful and meaningful.

Quilting also gives me a sense of accomplishment. In a world where many tasks feel never-ending, completing a quilt provides a tangible result of my time and effort. Seeing a project come together piece by piece reminds me that progress, no matter how slow, is still progress. Each quilt tells a story, whether it's a gift for a loved one or a personal creation filled with memories and significance.

Beyond that, it also connects me to a larger community of creative individuals. I have met wonderful people who share the passion.

To me quilting is more than just buying fabric and cutting it up; it is a form of self-care, a creative escape, and a meaningful way to express myself. It helps me navigate life's ups and downs while producing something that carries love, warmth, and intention. For me, quilting is not just about making something beautiful – it is about finding peace, healing, and joy in the process.



Above: Happy Stripes; Hello Friend drawstring bag



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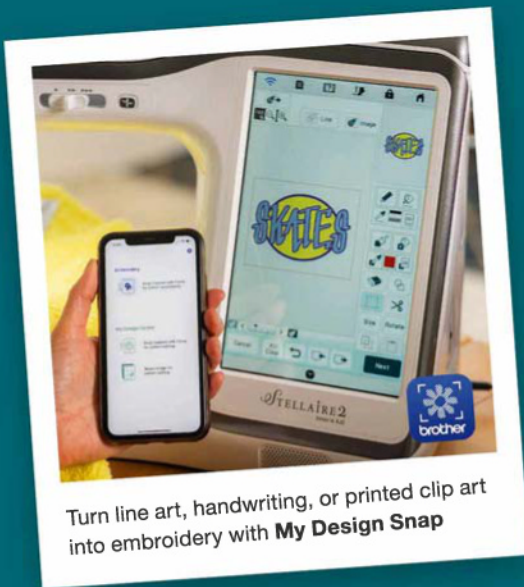
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