

BONUS! DIGITAL MAGAZINE* + LARGE HSTs QUICK-MAKE QUILT

LOVE *PATCHWORK &* Quilting *Sharing your passion for fabric!*

ISSUE ONE HUNDRED AND FIFTY FIVE • 2025

+ TIME TO WRAP UP! STITCH A XMAS RIBBON-INSPIRED DESIGN

LOVE CURVES GIVE CURVED EPP A TRY

SPARE BLOCK SOLUTION TURN UNUSED BLOCKS INTO USEFUL POUCHES

12
MODERN FESTIVE DESIGNS

SOLIDS GIVE A TRADITIONAL DESIGN AN UPDATE WITH BOLD, SOLID FABRICS

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*A great
alternative
to pins*

YOUR
**TWO
GIFTS**

10 BINDING CLIPS THE SMART ALTERNATIVE TO PINS – FLAT BASE MAKES BINDING A BREEZE

Hold your layers together and your binding in place without risk of any pin prick, thanks to these nifty binding clips!

Reached the binding stages of your latest project? Enter these clever clips! A great alternative to pins, these little sewing miracles will hold your edges flat while you're stitching all the goodness in place. This pack of 10 mini clips will act as your spare pair of hands, making more than just the

binding process of your new quilt a breeze. They work wonders for English Paper Piecing projects too – never again will your hexies move out of place while you stitch, or your paper pieces suffer from pin marks. They're also great for curved edges, enabling you to ease your fabric smoothly before sewing them down. Plus, with their gorgeous rainbow colours, they're far easier to spot if you drop them on the floor!

HANDMADE CHRISTMAS



One of our favourite things about Christmas is watching someone open something we've made ourselves. And although there is nothing like gifting a quilt, as things get busier as the big day draws closer, and time becomes short, sometimes it is fun to try other crafts that might be a tad quicker! Your digital copy of *Handmade Christmas* is jam-packed with ideas to make for all your loved ones – there's something for everyone. To get your digital download of *Handmade Christmas*, simply sign up for our newsletter.

gathered.how/newsletters



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Here's the penultimate block in our BOM series... we are nearly there with this City Streets Sampler Quilt!



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BOM
BLOCK 9

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We have two amazing gifts this issue! You are going to love your new Binding Clips, the smart alternative to pins, and your digital download – *Handmade Christmas* magazine with 15 easy makes to craft for the big day!

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Each month we pick our favourite new quilty finds. If the team love it, you'll find it in these pages

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We love Christmas! Get sewing for the festive season with our pick of adorable Christmas patterns

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This issue we're looking at

how to transform spare blocks into useful pouches. Follow Paula Steel's guide on how to master this useful skill

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How a graduation gift and her creative hobby led Amy Simmonds to becoming a fabric brand ambassador



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Check out our LP&Q store to discover a huge range of must-make modern patterns.

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FESTIVE STITCHING

Dare we say it? Let the festive stitching begin! This issue is filled with projects to make to decorate your home this Christmas. Some are simple to make, like the Festive Star design in bold red. Others, while simple, take a little longer, though are just as effective like our green and red Double Irish Chain design. This design is actually a great example of how by simply changing a colour scheme, you can change the whole vibe of a project. So, if you aren't ready for festive sewing just yet, grab some of your favourite colours to make this quilt. If you want to try something new, the curved EPP designs by Karen Lewis will build your skills, and we are in love with the cute FPP Santa cushion by Jo Hart. All these and so much more... now where to start!?

Fiona

Fiona Lawrence Editor

LovePatchworkandQuilting

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NEXT ISSUE

On sale from Wednesday 22 October 2025

Meet our contributors!



PAULA STEEL

Paula has been busy this issue, she has not only written our tech feature, but also designed the stunning Christmas stocking on page 49. We think this will be the must-have stocking for 2025!



MEGHAN MORRIS

New to the LPQ designer family, Meghan makes her debut with a fabulous ribbons design that you can make into a quilt or cushion... or both. Turn to page 32 to find the instructions and start sewing.



KAREN LEWIS

We love building our skills repertoire, so are excited to try curved EPP for the first time. Karen has made a triptych in different colours, but you can just sew one if you want (p42).

QUILTING IS FOR EVERYONE

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



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OUT THERE

THIS
MONTH
WE'RE
LOVING



Son of a Nutcracker

Merry Quiltmas! This pattern is so festive, you'll be seeing triple – triple nutcrackers, that is. Inspired by a pastel vintage Christmas, this one's for all the pink, teal, and mint lovers out there. The Son of a Nutcracker Quilt combines classic piecing with foundation paper piecing (FPP) and includes full-size templates for easy assembly. Whether you go with solids or prints, this pattern is a merry masterpiece waiting to happen. fullquiltboogie.com

OUT THERE



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



GIFT A MAG

Everyone needs a little extra cheer in our lives, so why not treat someone to a little dose of quilty goodness through their letterbox each month? You can save lots of money on a subscription of *Love Patchwork & Quilting* and *Today's Quilter* magazines. Turn to page 40 for the current offer of 50% off on LP&Q.

ourmediashop.com



QUILTED ADVENT CALENDAR

Try out this easy-piece apartment block advent calendar, perfect to fill with sweet treats in the run-up to Christmas! This digital pattern by Sarah Griffiths was first published in issue 103 of *Love Patchwork & Quilting* magazine. gatheredshop.com

EVENTS

TEXSTYLE

If you enjoyed the Festival of Quilts, then get this event in your diary. TexStyle, a brand-new fibre, textile, and stitching festival, is coming to Manchester in March 2026.

This event is a fabulous celebration of all things textile: indie makers, groups, and guilds. Expect an array of fibre crafts like quilting, embroidery, knitting, crochet, felting – plus much more. Day tickets are £12 or £20 for the weekend. Get tickets from October 1, 2025.

textstyle.uk



GET ORGANISED

Plan your Christmas projects, sew more intentionally and finish more quilts without overwhelm – these handy, well designed journals are the perfect gift for the quilter in your life, or a treat for yourself, this Christmas. Created by pattern designer Lisa Donnelly.

wildplumlane.com



CHRISTMAS WISH LIST

Dreaming of a big Christmas present? How about owning your own long-arm quilter so you can efficiently and creatively finish your quilts with intricate designs? Check out handiquilter.com

GONE SHOPPING

BIG SANTA

Make a delightful statement piece with this Big Santa Quilt! This pattern is the perfect addition to your festive décor, bringing a cheerful and nostalgic charm to your holiday season. With its bold design and jolly Santa, this quilt will bring a smile to any face, whether draped over a couch or gifted to someone special. tiedwitharibbon.com



FABRIC CRUSH

SPREAD CHEER

Christmas has arrived in the city, and Santa is here to spread merry and cheer! A fresh and youthful take on the most wonderful time of the year, friends and family gather together to celebrate this joyous season with funky ice skates and freshly decorated trees.

liveartgalleryfabrics.com





SLEIGH THE CHRISTMAS QUILT Up On The Rooftop

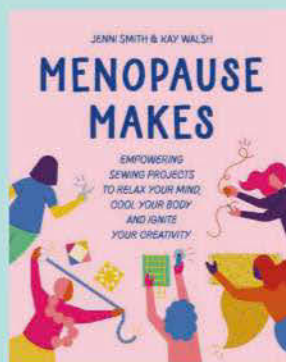
You can have so much fun celebrating Christmas with the Up On The Rooftop Quilt, a four-part stitch-along. Get the four free pdf patterns and stitch along with easy-to-follow Youtube tutorials. Love the design? There's also a free matching Cross Stitch Pattern! blog.fatquartershop.com



NORWEGIAN CHRISTMAS

How cute is this Norwegian Christmas collection? Winter landscapes, fun in the snow, reindeer, traditional Christmas elves, houses traditionally decorated with stars and hearts and Poinsettias. lewisandirene.com

GOOD READS



SELF-CARE

Sew your way through the menopause with creativity, confidence and a joyful riot of colour! Discover 10 beginner-friendly sewing projects to create beautiful accessories and wearables. searchpress.com



QUILT KITS

WINTER HARE

Get cosy indoors and make this gorgeous little winter scene with ease! This kit contains all you need to make The Winter Hare Miniature Quilt including the fabric. etsy.com/uk/shop/JuliaGahagan



NIMBLE FINGERS

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STAR DESIGN

Nothing quite says
Christmas like red and
white. We love this quilt
with its elevated simplicity





FESTIVE STAR

Create a cosy Christmassy feel with this stunning red and white quilt. Perfect to snuggle under in bed or on the sofa this festive season

BY SARA FERNANDEZ

YOU WILL NEED

- Fabric A (dark red): 3yds
- Fabric B (light red): one (1) fat eighth
- Fabric C (white): 1¼yds
- Backing fabric: 3¾yds
- Batting: 68in square
- Binding fabric: ½yd

FINISHED SIZE

- 60in square

NOTES

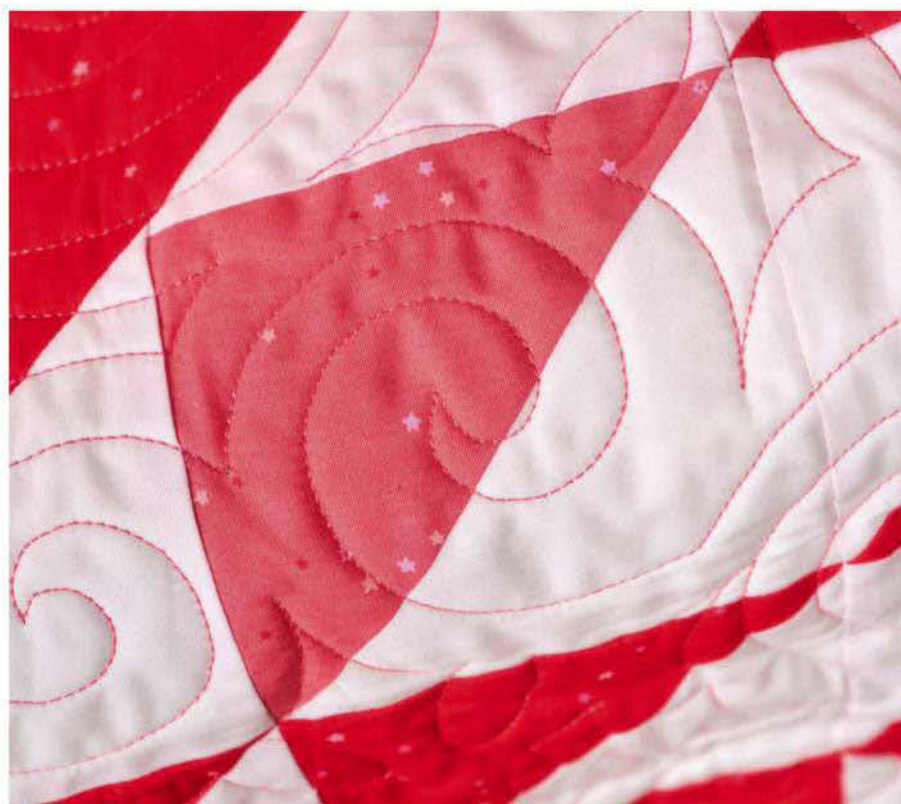
- Seam allowances are ¼in throughout, unless otherwise noted.
- Press seams to one side, unless otherwise instructed.
- RST = right sides together.
- WOF = width of fabric.
- HST = half-square triangle.
- Long-arming thread provided by Glide.
- Batting provided by Vlieseline.

FABRICS USED

- Fabric provided by Art Gallery Fabrics are as follows: Twinkle Little Stars from the Adventale Collection and Letters to Santa, both by Katarina Roccella, Pure Solids.



PIECE HALF-SQUARE TRIANGLES TOGETHER TO CREATE THIS BOLD STELLAR DESIGN



CUTTING OUT

- 1 From Fabric A cut:
 - Four (4) 12½in squares.
 - Four (4) 10¼in squares.
 - Two (2) 6¼in squares.
 - Six (6) 12⅞in squares. Subcut each square in half on the diagonal to make twelve large triangles.
 - Two (2) 6⅞in squares. Subcut each square in half on the diagonal to make four small triangles.
 - Five (5) 6½in x WOF.
- 2 From Fabric B cut:
 - Two (2) 5in squares.
- 3 From Fabric C cut:
 - Four (4) 10¼in squares.
 - Two (2) 6¼in squares.
 - Two (2) 5in squares
 - Eighteen (18) 4⅞in squares. Cut each square in half on the diagonal to make thirty six large triangles.
 - Six (6) 2⅞in squares. Cut each square in half on the diagonal to make twelve small triangles.

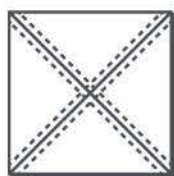


Fig 1

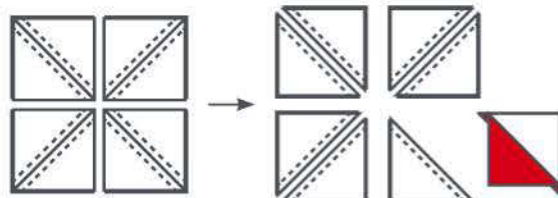


Fig 2

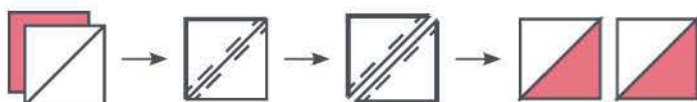


Fig 3

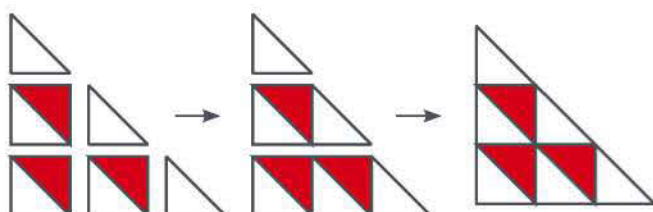


Fig 4

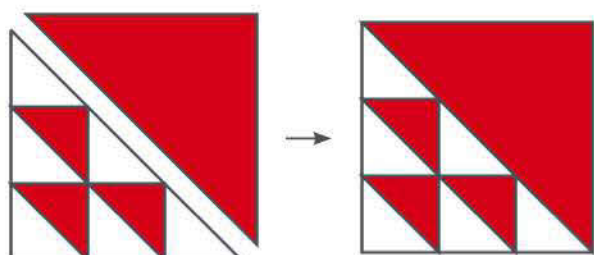


Fig 5

- 4** From the binding fabric cut:
 ■ Seven (7) $2\frac{1}{2}$ in x WOF.

MAKING THE HSTS

- 5** Draw two diagonal lines on the wrong side of a Fabric C $10\frac{1}{4}$ in square. Place RST with a Fabric A square. Sew $\frac{1}{4}$ in from either side of both drawn lines (Fig 1).

- 6** Cut the sewn pair along the vertical and horizontal centres. Then cut along the marked lines to make eight HSTs (Fig 2). Press each unit open and trim to $4\frac{1}{2}$ in square.

- 7** Repeat steps 5–6 to make a total of thirty two Fabric A/C HSTs. Use the same process to pair the Fabric A and C $6\frac{1}{4}$ in squares to make sixteen HSTs, trimming each to $2\frac{1}{2}$ in square. Note, you will only use twelve of these small HSTs.

- 8** Take one Fabric C 5in square and draw a diagonal on the wrong side. Place RST

with a Fabric B square. Sew $\frac{1}{4}$ in from either side of the line, trim along the marked line and press the two HSTs open (Fig 3). Repeat for a total of four HSTs, trimming each to $4\frac{1}{2}$ in square.

PIECING THE LARGE BLOCKS

- 9** Arrange three Fabric A/C $4\frac{1}{2}$ in HSTs with three small Fabric C triangles, referring to Fig 4. Sew into rows, aligning the bottom edge of the triangles with the bottom of the HSTs. Press seams in opposite directions between rows.

- 10** Sew the three rows together, nesting seams between rows. Trim away the dog ears from the triangles along the angled edge. Join a large Fabric A triangle to complete the block (Fig 5). Press well and trim to $12\frac{1}{2}$ in square.

- 11** Repeat steps 9–10 to make eight blocks. Use the same process to make four more blocks, using two Fabric A/C



and one Fabric B/C HSTs in each. Sara put the Fabric B/C HSTs in a random location for each block.

PIECING THE SMALL BLOCKS

- 12** Follow steps 9–10 to make the four $6\frac{1}{2}$ in square small blocks, using the $2\frac{1}{2}$ in HSTs and small Fabric A and C triangles.

PIECING THE QUILT TOP

13 Arrange the large blocks with the remaining Fabric A $12\frac{1}{2}$ in squares in four rows of four, referring to the Layout Diagram for placement. Sew the blocks together in rows, then sew the rows together, matching seams between rows.

14 Sew the Fabric A $6\frac{1}{2}$ in x WOF strips together along the short edges. Subcut into four $6\frac{1}{2}$ in x $48\frac{1}{2}$ in borders.

15 Sew two borders to either side of the quilt top. Sew the small blocks to either end of the remaining borders, and sew these to the top and bottom of the quilt. Take care to position the blocks referring to the Layout Diagram.

QUILTING AND FINISHING

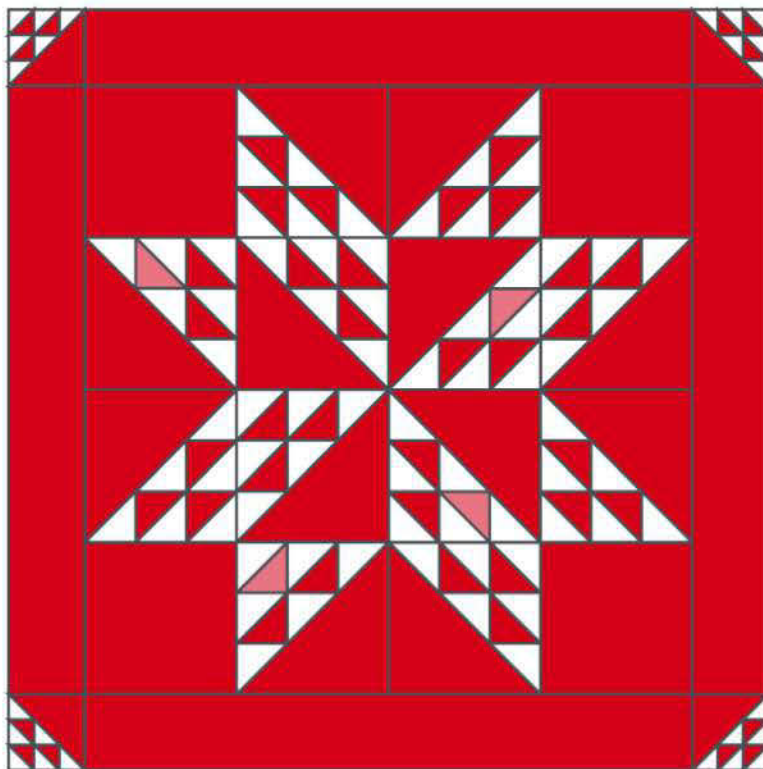
16 Cut the backing fabric in half across the width. Remove the selvages and sew the two pieces together using a $\frac{1}{2}$ in seam. Press the seam open.

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. Sara quilted on her longarm with Glide thread in Peppermint and the Swirly Snowflakes pantograph by Sew Shabby Quilting. 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.



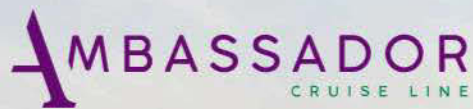
Quilt layout diagram



Sara Fernandez

Sara loves to quilt with bright colours and showstopping prints! She shares her love of quilting teaching workshops in Oxfordshire, UK

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JOYFUL

Make an Irish Chain quilt for Christmas with bright festive colours





CHRISTMAS JOY

Colour plays such an important part in quilt design. Spread some seasonal spirit with classic red, white and green

BY SALLY ABLETT

YOU WILL NEED

- Fabric A (green): 2¼yds
- Fabric B (red): 1½yds
- Fabric C (white): 1¾yds
- Backing fabric: 4¼yds
- Binding fabric: ½yd
- Batting: 76in square

FINISHED SIZE

- 67in square

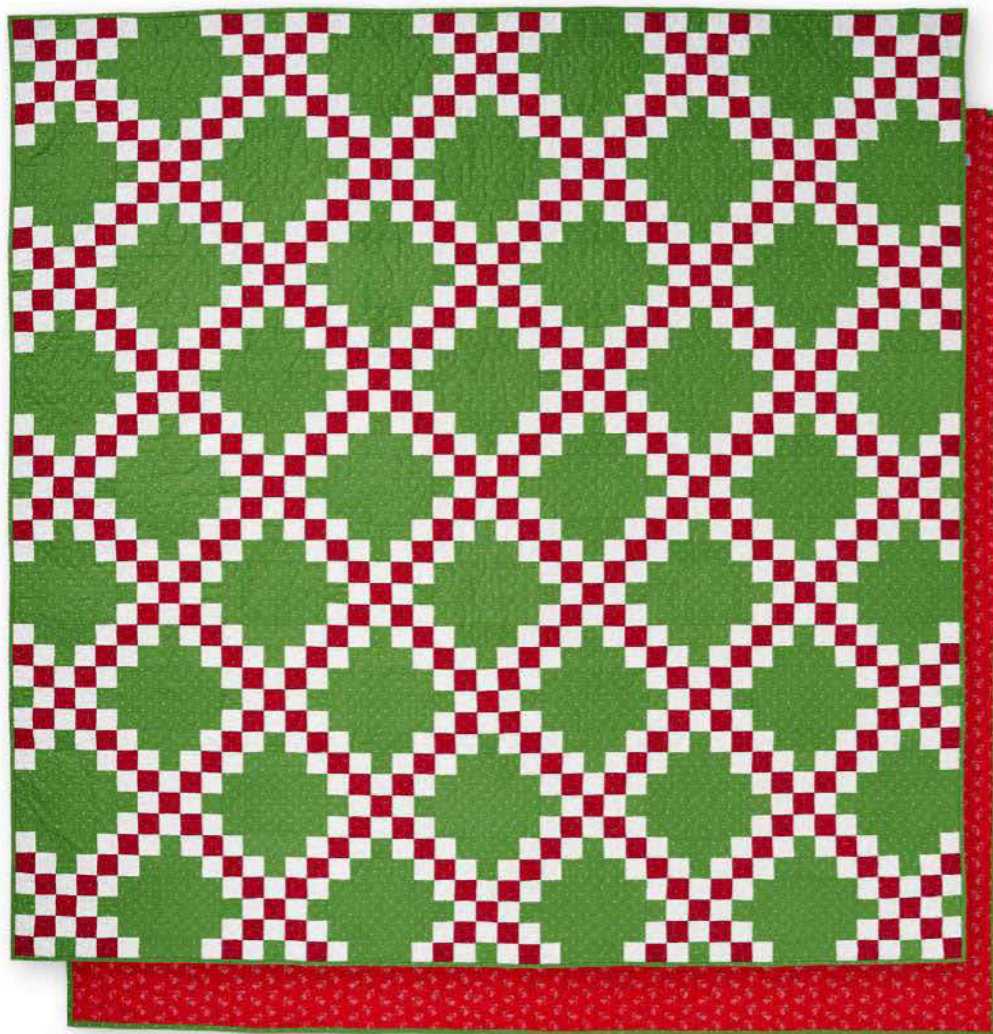
NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- WOF = width of fabric.
- Fabrics supplied by Riley Blake (rileyblakedesigns.com).
- Batting supplied by EQS (eqsuk.com)

FABRICS USED

All print fabrics are from the Riley Blake Bee Cross Stitch collection as follows:
Green: C745-Clover; Red: C745-Barnred;
White: C747-Daisy

- Binding fabric is C745-Clover.
- Backing fabric is Bee Plaids Homemade red: WB12040-Red from Riley Blake.
- Batting is Sew Simple from EQS.



STITCH THE QUILT TOP QUICKILY USING THE STRIP-PIECING TECHNIQUE



CUTTING OUT

- 1 From Fabric A cut:
 - Eight (8) 2in x WOF.
 - Four (4) 5in x WOF.
 - Five (5) 8in x WOF. Subcut into forty (40) 5in x 8in.
- 2 From Fabric B cut:
 - Twenty two (22) 2in x WOF.
- 3 From Fabric C cut:
 - Twenty eight (28) 2in x WOF.

TOP TIP

Press all seams away from Fabric C, which will ensure your seams nest together when you join the strips to form the blocks.



Fig 1

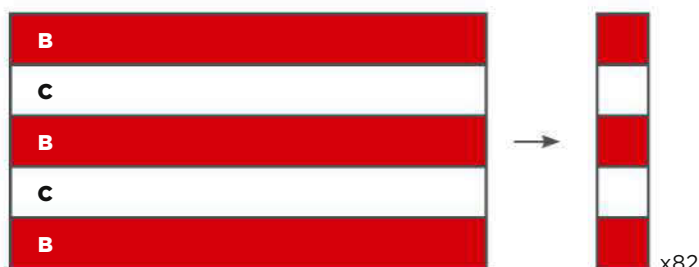


Fig 2



Fig 3

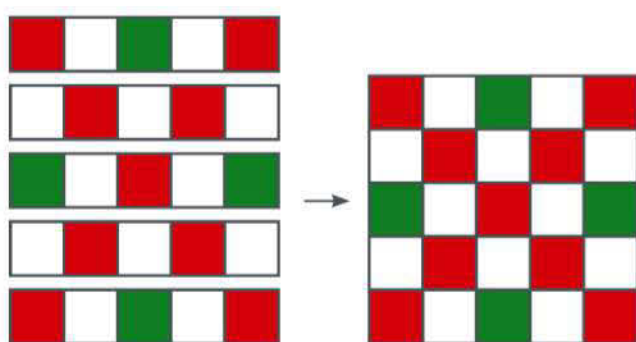


Fig 4

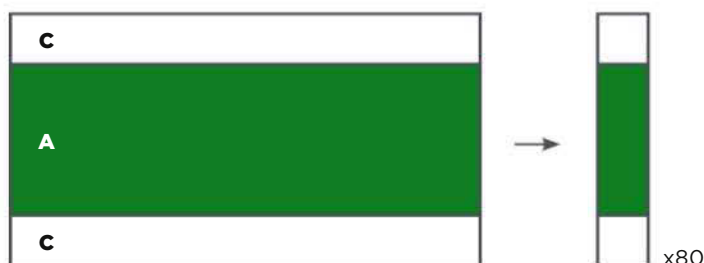


Fig 5



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

PIECING BLOCK 1

- 5** Take one Fabric A 2in x WOF and two each of Fabric B and C 2in x WOF strips. Sew together along the long edges, referring to Fig 1. Repeat to make four of these strip sets. Subcut into eighty two 2in x 8in outer strips.

- 6** Take three Fabric B and two Fabric C 2in x WOF strips, and sew together along the long edges, referring to Fig 2. Repeat to make four of these strip sets then subcut into eighty two 2in x 8in inner strips.

- 7** Sew together two Fabric A, two Fabric C and one Fabric B 2in x WOF strips referring to Fig 3. Repeat to make a second strip set, then subcut into forty one 2in x 8in centre strips.

- 8** Take one centre strip and two each of the inner and outer strips. Arrange as shown in Fig 4, then sew together, nesting seams between rows to complete Block 1. Repeat to make a total of forty one Block 1.

PIECING BLOCK 2

- 9** Sew a Fabric C 2in x WOF strip to either side of a Fabric A 5in x WOF strip. Repeat to make a total of four strip sets. Subcut into eighty 2in x 8in strips (Fig 5).

10 Sew two of your pieced strips to either side of a Fabric A 5in x 8in piece to complete Block 2 (Fig 6). Repeat to make a total of forty Block 2.

PIECING THE QUILT TOP

11 Arrange your blocks in nine rows of nine blocks, alternating Block 1 and 2, referring to the Layout Diagram.

12 Sew the blocks together in rows. Then sew the rows together, carefully matching seams between the rows, to complete the quilt top.

QUILTING AND FINISHING

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

sew the two pieces together using a 1/2in seam. Press the seam open.

14 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.

15 Quilt as desired. Sally quilted a free-motion swirl. Trim off the excess batting and backing fabric and square up the quilt.

16 Sew the binding strips together end-to-end using diagonal seams. Press the seams open. Fold in half

lengthways, wrong sides together, and press.

17 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.

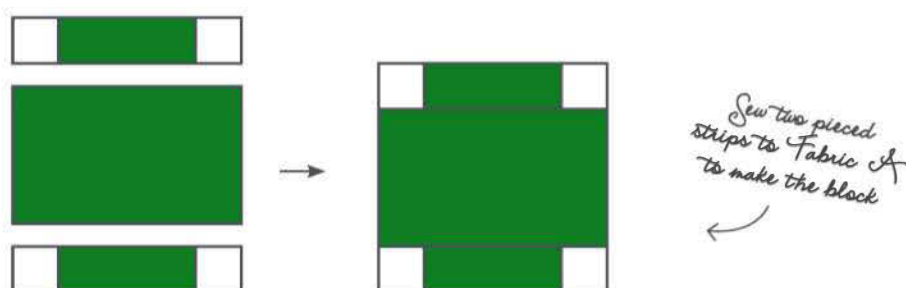
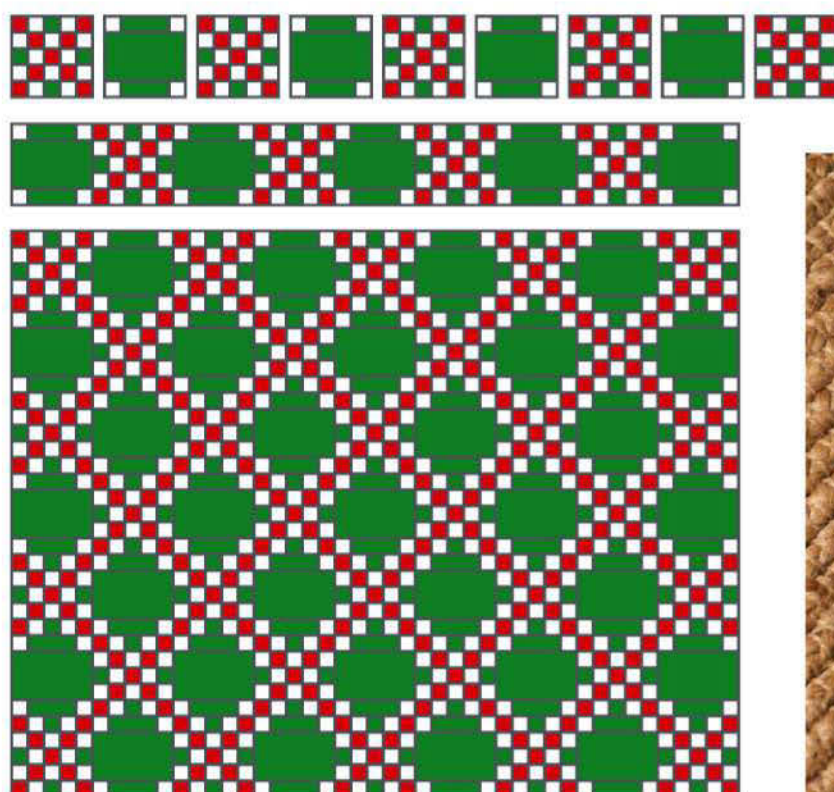


Fig 6



Layout Diagram





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FLORAL DELIGHT

Watch as a garden of HSTs
blooms before your eyes.





WONDERMENT

Bring the beauty of nature inside with this gorgeous quilt in the delicate hues and textures of A Year In Petals fabric collection

BY SARA FERNANDEZ

YOU WILL NEED

- Fabric A: ¼yd
- Fabric B: 1½yds
- Fabric C: ¾yd
- Fabric D: ¾yd
- Fabric E: ¼yd
- Fabric F: ¼yd
- Fabric G: ¾yd
- Fabric H: ¾yd
- Fabric I: ½yd
- Fabric J: ½yd
- Fabric K: 3¾yds
- Backing: 8yds
- Batting: 92in square
- Binding fabric: ½yd

FINISHED SIZE

- 84in square

NOTES

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

FABRICS USED

- All print fabrics are from the A Year in Petals collection by Bonnie Christine for Art Gallery Fabrics, including: Bountiful Garden Night, Delicate Vines Sage, Garden Sonnet Dusk, Harvest Blush, Harvest Honey and Smoky Blossom Fir.
- All solid fabrics are from Pure Elements by Art Gallery Fabrics.

CUTTING OUT

- 1 From Fabric A cut:
 - Five (5) 7⅞in squares.
- 2 From Fabric B cut:
 - Twenty five (25) 7⅞in squares.
 - Thirty six (36) 3½in squares.
 - Eight (8) 3½in x 12½in.
- 3 From Fabric C cut:
 - Thirteen (13) 7⅞in squares.
- 4 From Fabric D cut:
 - Seven (7) 7⅞in squares.
 - Twenty four (24) 3½in squares.



CREATE THIS EASY-TO-SEW DIAMOND PATTERN WITH STRATEGICALLY-PLACED HSTS



5 From Fabric E cut:
■ Four (4) $7\frac{1}{2}$ in squares.

6 From Fabric F cut:
■ One (1) $7\frac{1}{2}$ in squares.

7 From Fabric G cut:
■ Four (4) $7\frac{1}{2}$ in squares.
■ Fifty six (56) $3\frac{1}{2}$ in squares.

8 From Fabric H cut:
■ Two (2) $7\frac{1}{2}$ in squares.
■ Twelve (12) $3\frac{1}{2}$ in squares.

9 From Fabric I cut:
■ Thirteen (13) $7\frac{1}{2}$ in squares.

10 From Fabric J cut:
■ Ten (10) $7\frac{1}{2}$ in squares.

11 From Fabric K cut:
■ Sixty six (66) $7\frac{1}{2}$ in squares.
■ Thirty six (36) $3\frac{1}{2}$ in squares.
■ Four (4) $3\frac{1}{2}$ in x $12\frac{1}{2}$ in.

12 From the binding fabric cut:
■ Nine (9) $2\frac{1}{2}$ in x WOF.

MAKING THE HSTS

13 Place one Fabric B and F $7\frac{1}{2}$ in square RST. Mark across both diagonals on the wrong side of one square. Sew $\frac{1}{4}$ in from either side of both marked lines (Fig 1).

14 Cut the squares in half on both the vertical and horizontal centres. Then cut along the marks to make eight HST units (Fig 2). Press toward the darker fabric, and trim each HST to $3\frac{1}{2}$ in square.

15 Repeat steps 13–14 to make the following HSTs. You will have a few spare HSTs, which you can save for another project:

- Thirty six (36) Fabric A/K.
- One hundred and eighty (180) Fabric B/K.



- Forty eight (48) Fabric C/K
- Fifty six (56) Fabric D/K.
- Twenty four (24) Fabric E/K.
- Thirty two (32) Fabric G/K.
- Twelve (12) Fabric H/K.

- One hundred (100) Fabric I/K.
- Twenty (20) Fabric J/K.
- Fifty two (52) Fabric J/C.
- Eight (8) Fabric B/F.
- Four (4) Fabric B/E.

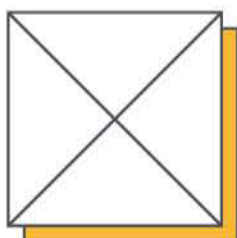


Fig 1

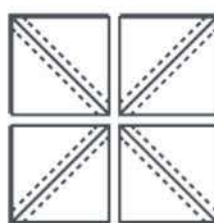
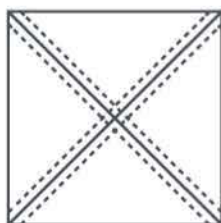
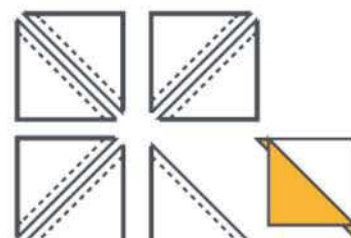


Fig 2



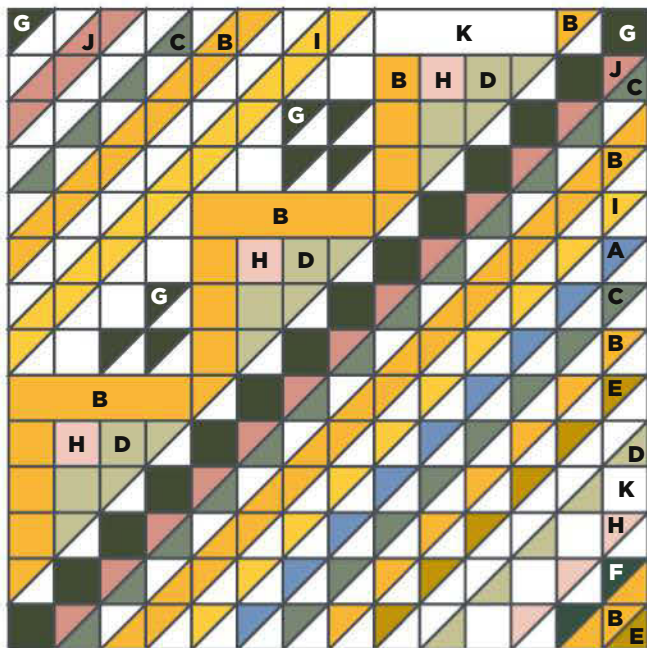


Fig 3

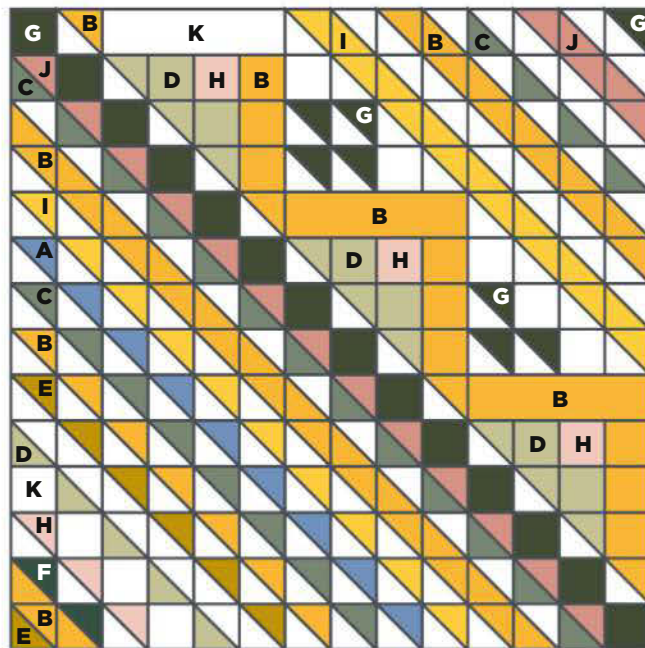


Fig 4

PIECING THE QUILT TOP

16 Referring to Fig 3, arrange the shown HSTs with one Fabric K and two Fabric B $3\frac{1}{2}$ in x $12\frac{1}{2}$ in strips; and nine Fabric B, six Fabric D, fourteen Fabric G, three Fabric H and nine Fabric K $3\frac{1}{2}$ in squares. Take care to rotate the units as shown to achieve the pattern.

17 Sew the units together in rows. Sew the rows together to complete Block 1, matching seams between rows. Repeat the process to make another Block 1.

18 Repeat the process to make two Block 2, but referring to Fig 4 for placement. Block 2 is a mirror image of Block 1.

19 Arrange the blocks in a four-patch, rotating the bottom two blocks to achieve the pattern. Sew the blocks together in pairs, then sew the pairs together to complete the quilt top.

QUILTING AND FINISHING

20 Cut the backing fabric into three approx 92in x WOF pieces. Remove the selvages and sew the three pieces together along the length. Press the seams open.

21 Press the quilt top and backing well. Make a quilt sandwich with the backing fabric right side down, the batting

on top, then the quilt top right side up. Baste the layers together.

22 Quilt as desired. Sara quilted a floral free-motion pattern. Trim off the excess batting and backing fabric and square up the quilt.

23 Sew the binding strips together end-to-end, pressing seams open. Fold in half lengthways, wrong sides together, and press.

24 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.



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PERFECT GIFT
Give a loved one the
perfect present of this
handmade quilt



RIBBON RADIANCE

Wrap your holidays in festive cheer and cosy elegance with this gorgeous ribbon-inspired contemporary quilt and cushion

BY MEGHAN MORRIS

YOU WILL NEED

Quilt

- Fabric A: 1yd
- Fabric B: 1yd
- Background fabric: 3yds
- Binding fabric: ½yd
- Backing fabric: 4yds
- Batting: 64in x 82in

FINISHED SIZE

- 56in x 74in

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- RST = right sides together.
- WOF = width of fabric.
- HST = half-square triangle.
- QST = quarter-square triangle.
- Fabric supplied by Art Gallery Fabrics.

FABRICS USED

- Fabric A: AGF Pure Solids Honey.
- Fabric B: AGF Pure Solids Hemlock.
- Background: AGF Dijon Sparkle.
- Binding: AGF Pure Solids Hemlock.
- Backing: AGF Juniper Grove Snow.

CUTTING OUT

1 From Fabric A cut:

- Three (3) 2in x WOF. Trim one of the strips to 17in X 2in. (A1)
- Two (2) 3in x WOF. Subcut twenty four (24) 3in squares. (A2)
- Three (3) 4½in x WOF. Subcut twenty-four (24) 4½in squares. (A3)
- One (1) 5½in x WOF. Subcut six (6) 5½in squares. (A4)
- One (1) 2½in x WOF. Subcut six (6) 2½in squares. (A5)

2 From Fabric B cut:

- Three (3) 2½in x WOF. (B1)
- Two (2) 3in x WOF. Subcut twenty four (24) 3in squares. (B2)
- Three (3) 4½in x WOF. Subcut twenty four (24) 4½in squares. (B3)
- One (1) 5½in x WOF. Subcut six (6) 5½in squares. (B4)

3 From the Background fabric cut:

- Three (3) 2½in x WOF. Trim one



LOVE THE DESIGN? FOR A COMPLETELY DIFFERENT LOOK CHOSE BRIGHT PINKS OR NEONS

- strip to 17in X 2½in. (BG1)
- Three (3) 2in x WOF. (BG2)
- Five (5) 3in x WOF. Subcut forty eight (48) 3in x 4in. (BG3)
- Eight (8) 3in x WOF. Subcut forty eight (48) 3in x 6½in. (BG4)
- Two (2) 16½in x WOF. Subcut seventeen (17) 2½in x 16½in (BG5), and twelve (12) 5½in squares. (BG6)
- Seven (7) 2½in x WOF. Sew the strips into one length along the short edges, then subcut into two (2) 2½in x 52½in and two (2) 2½in x 74½in.

4 From the Binding fabric cut:

- Seven (7) 2½in x WOF.

PIECING THE RIBBON BLOCK CORNERS

- 5 Sew one A1 WOF piece and one BG1 WOF piece along the long side. Repeat with the other set of WOF pieces and then

the 17in long pieces to make three strip sets. Press the seams toward A1. Trim the strip sets into forty-eight (48) 2in x 4in A1 Corner Units (Fig 1).

6 Sew one B1 WOF Piece and one BG2 WOF Piece along the long side. Repeat with the other B1 and BG2 pieces to make three strip sets. Press toward B1. Trim the strip sets into forty eight (48) 2½in x 4in B1 Corner Units (Fig 2).

7 Sew one A1 Corner Piece and one B1 Corner Piece as shown (Fig 3). Press seams open. Repeat to make forty eight (48) units.

8 Sew a BG3 piece to the top of a unit from the last step, then sew a BG4 piece to the side to finish a Corner Unit (Fig 4). Repeat to make forty eight (48) Corner Units.



TOP TIP

When trimming your Hourglass units, align the centre point with the $2\frac{1}{4}$ in mark on your ruler, and trim along the side and top. Turn the unit, realign the centre point and trim the remaining sides.

13 Sew an A3 Piece to the top of each A2 Flying Geese unit. Sew a B3 piece to the top of each B2 Flying Geese unit (Fig 7).

PIECING THE CENTRE HOURGLASS UNIT

14 Draw a diagonal line on the wrong side of one A4 Piece. Place RST with a B4 Piece and pin in place. Sew $\frac{1}{4}$ in from either side of the drawn line. Cut on the marked line and press, creating two HSTs. Press toward the darker fabric (Fig 8). Repeat to make twelve (12) HSTs, leaving them untrimmed.

15 Draw a diagonal line on the wrong side of one HST, in the opposite direction to the seam. Place RST with another HST, nesting the seams, and so opposite fabrics

PIECING THE RIBBON BLOCK SIDES

9 Draw a diagonal line from corner to corner on the wrong side of four A2 Pieces. Place two (2) A2 pieces RST on opposite corners of a BG6 piece. The corners will overlap slightly in the centre. Pin into place.

10 Sew a $\frac{1}{4}$ in seam on both sides of the drawn lines. Cut on the marked line, creating two identical units. Press toward the A2 Pieces (Fig 5).

11 Place one A2 piece RST on a unit from the last step. Pin or clip into place, then sew a $\frac{1}{4}$ in from either side of the marked line. Cut on the marked line and press open, creating two Flying Geese (Fig 6). Trim to $2\frac{1}{2}$ in x $4\frac{1}{2}$ in. Be sure to leave $\frac{1}{4}$ in seam allowance above the point. Repeat with the second unit for a total of four Flying Geese.

12 Repeat steps 9–11 to make a total of twenty four (24) A2 Flying Geese, then use the B2 squares to make twenty four (24) BS Flying Geese.



Fig 1

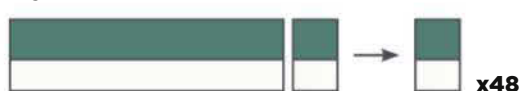


Fig 2

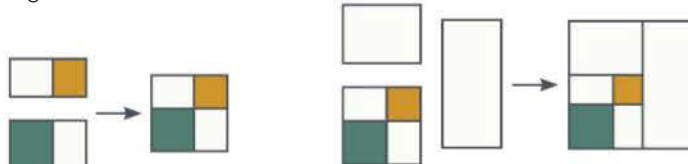


Fig 3

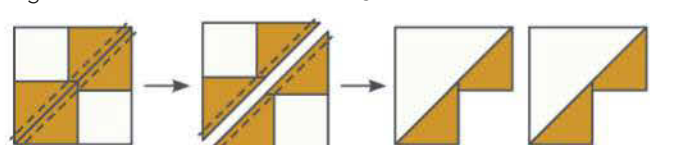


Fig 4

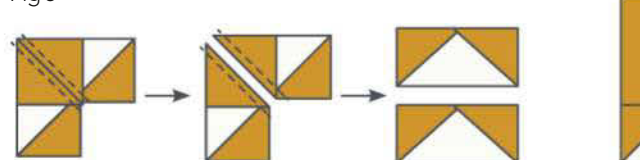


Fig 5



Fig 6

Label your cut pieces for easy assembly

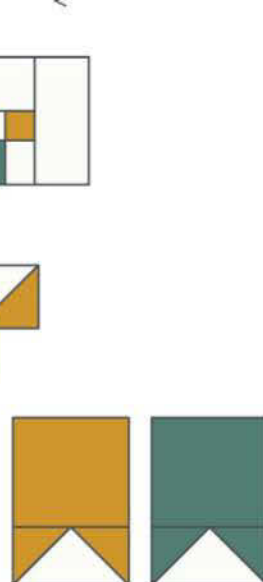


Fig 7

are facing. Sew a $\frac{1}{4}$ in from either side of the line, cut on the line and press the two units open (Fig 9).

16 Repeat step 14 to make a total of twelve (12) Hourglass units. Trim each to $4\frac{1}{2}$ in square, centring the units.

PIECING THE QUILT

17 Arrange four corner units, two of each side units and one centre unit, referring to Fig 10. Sew the units together in rows, then sew the rows together. Repeat to make a total of twelve (12) blocks.

18 Arrange your blocks in alternating orientation referring to the Quilt Layout Diagram. Sew the blocks together in rows, with BG5 pieces between each block.

19 Sew two A5 Squares between three BG5 Pieces. Repeat to make three Sashing rows. Sew the block rows together with the sashing rows in-between, matching seams and pressing toward the sashing.

20 Sew the $2\frac{1}{2}$ in x $52\frac{1}{2}$ in background strips to the top and bottom of the quilt top. Then sew the $2\frac{1}{2}$ in x $74\frac{1}{2}$ in to either side to finish the quilt top.

QUILTING AND FINISHING

21 Cut the backing in half across the width. Remove the selvages and join using a $\frac{1}{2}$ in seam. Press seam open.

22 Press the quilt top and backing well. Make a quilt sandwich by placing the backing fabric right side down, the batting on top, then place the quilt top right side up. Baste the layers together.

23 Quilt as desired. Meghan machine quilted hers using Midnight Sparkle pantograph from Urban Elementz on her long-arm machine. Trim the excess batting and backing fabric and square up the quilt.

24 Sew the binding strips together using diagonal seams. Fold in half lengthwise, wrong sides together, and press.

25 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.

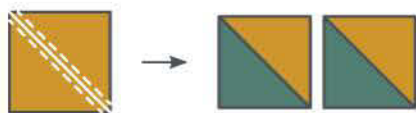


Fig 8



Fig 9

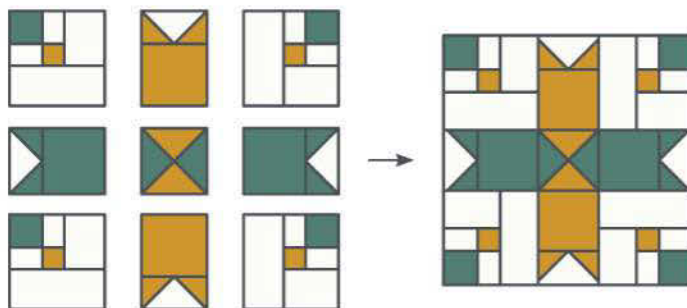
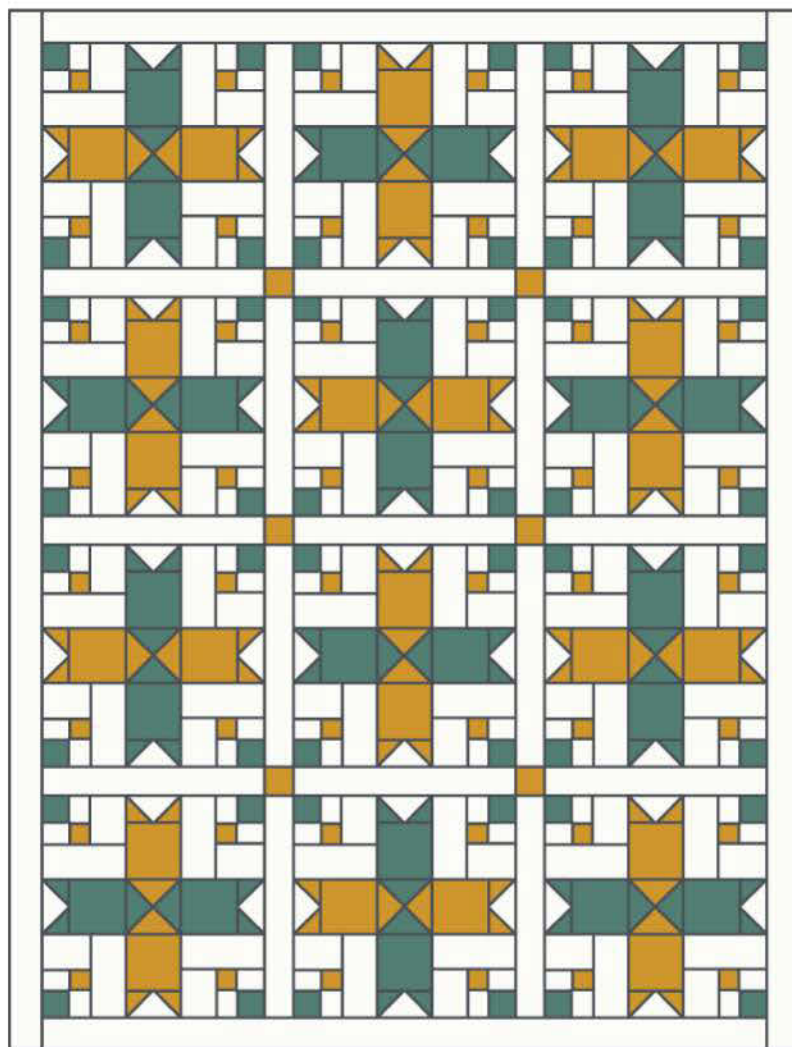


Fig 10



Quilt Layout Diagram

YOU WILL NEED

Cushion

- Fabric A: one (1) fat eighth
- Fabric B: one (1) fat eighth
- Background Fabric (BG): ½yd
- Backing Fabric: ¾yd
- Batting: 24in square
- Lining fabric ¾yd

FINISHED SIZE

- 20in square

CUTTING OUT

- 1 From Fabric A cut:
 - One (1) 9in x 2in rectangle. (A1)
 - Four (4) 2½in squares. (A2)
 - Two (2) 4½in squares. (A3)
 - One (1) 5½in square. (A4)
- 2 From Fabric B cut:
 - One (1) 11in X 2½in rectangle. (B1)
 - Four (4) 2½in squares. (B2)
 - Two (2) 4½in squares. (B3)
 - One (1) 5½in square. (B4)
- 3 From the Background Fabric cut:
 - One (1) 9in x 2½in rectangle. (BG1)
 - One (1) 11in x 2in rectangle. (BG2)
 - Four (4) 3in x 4in rectangles. (BG3)
 - Four (4) 3in x 6½in rectangles. (BG4)
 - Four (4) 2½in x 4½in squares. (BG6)
 - Two (2) 2½in x 16½in rectangles. (BG5)
 - Two (2) 2½in x 20½in rectangles. (BG7)
- 4 From Backing Fabric cut:
 - Two (2) 20½in x 15in rectangles.

PIECING THE CUSHION TOP

5 Follow steps 5–8 of the quilt instructions to make four corner units, and steps 14–15 to make one Centre Hourglass unit. Note, the process makes two hourglass units, so you can discard the second unit or save for another project.

6 Draw a diagonal line from corner to corner on the wrong side of four A2 Pieces. Place one A2 Piece RST on the corner of one BG6 Piece. Sew along the marked line, trim ¼in away from the seam

and press toward the A2 Piece. Repeat on the other side to create one A2 Flying Geese unit (Fig 1). Repeat to make two A2 Flying Geese and two B2 Flying Geese.

7 Sew an A3 Piece to each A2 Flying Geese and a B3 piece to each B2 Flying Geese to finish the side units.

8 Assemble the block, following step 17 of the quilt instructions. Sew the BG5 pieces to either side of the block, then sew the BG6 pieces to the top and bottom.

FINISHING THE CUSHION

9 Make a quilt sandwich by placing the lining fabric right side down, the batting on top, then the cushion top right side up. Baste the layers together. Quilt as desired.

10 Trim the excess batting and backing fabric and square up the cushion top to 20½in square.

11 On each 20½in x 15in backing rectangle, press under ½in along one long edge. Press under ½in again, enclosing the raw edge. Topstitch in place.

12 With the cushion top right side up, place one back panel right side down, hem toward the centre, aligning the raw edges at the top and sides. Lay the second back panel right side down, hem toward the centre, aligning the raw edges at the bottom and overlapping the other backing piece. Pin or clip around all four edges.

13 Sew around the outer edge with a ¼in seam. Backstitch at the points where the backing pieces overlap. Trim corners, turn the cover right side out through the envelope opening to finish.



Fig 1



USE THE SAME COLOURS AS THE QUILT OR CHANGE THEM UP FOR THIS ONE-BLOCK CUSHION





5 WAYS WITH

FESTIVE PATTERNS

Who doesn't love a bit of Christmas sewing, right? Here is our selection of what you could be making for a loved one this year!

PUT A BOW ON IT

Bows add a fab finishing touch to any Christmas gift – so why not make The Top Knot quilt for the festive season! Sew it in greens, reds and gold for a traditional look or go brighter and bolder for a more contemporary quilt. This pattern is recommended for confident beginner quilters and up! The pattern includes instructions for making two different throws. Plus, step-by-step detailed instructions, and illustrations.

penandpaperpatterns.com





TURN TO
PAGE 49 TO
FIND A STUNNING
& COLOURFUL XMAS
STOCKING
PROJECT

BOHO CHRISTMAS

Put a playful homespun twist on your stocking this year – think pink, pom-poms and candy-coloured stitching for a modern look! This digital pattern by Christine Leech – Boho Chic Quilted Christmas Stocking – was first published in issue 80 of *Love Patchwork & Quilting* magazine.

www.etsy.com/uk/shop/TQandLPQPatternShop

TREES CHIC

Create this contemporary, repeating tree block pattern to make quilts in five different sizes starting at Baby Quilt and working your way up to Kingsize! All the fabric requirements are included in the digital pdf pattern – all showing two options – Multicolour and Two-colour. Accent colours are the same for both colour options. Get it here:

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SANTA BABY

Make this modern tree skirt with your favourite festive print fabrics to guarantee you have the best-dressed spruce in town! This digital pattern Santa Baby Tree Skirt by Sandy Saengsuk features in-depth instructions and digital illustrations to help you piece your own Christmas tree skirt.

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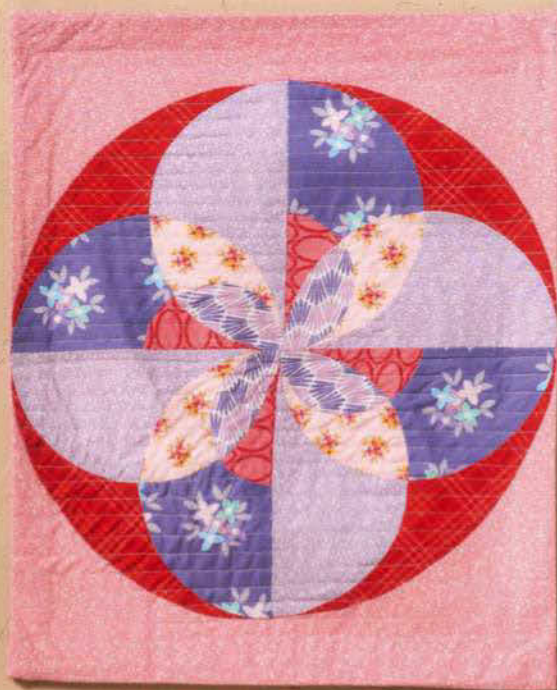


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OPTICAL ILLUSION

The same design created in different print fabrics creates cleverly, distinct looks





FLORAL TRIO

Create this posy of three, curvy, floral
spinners - the same design but with visually
different outcomes

BY KAREN LEWIS

YOU WILL NEED

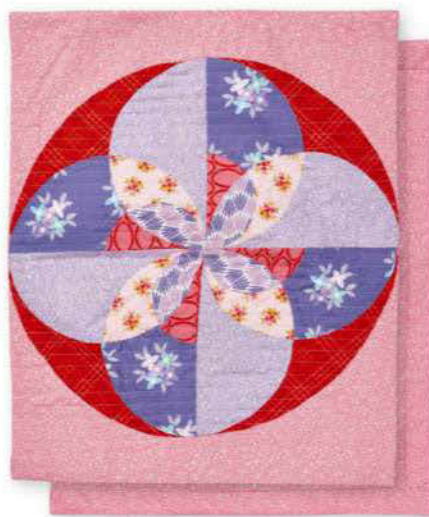
- Fabric 1: three (3) fat eighths
- Fabric 2: three (3) fat eighths
- Fabric 3: three (3) fat eighths
- Fabric 4: three (3) fat eighths
- Fabric 5: $\frac{3}{8}$ yd each in three fabrics
- Fabric 6: $\frac{3}{8}$ yd each in three fabrics
- Background fabric: three (3) fat quarters
- Backing fabric: $\frac{5}{8}$ yd each in three fabrics
- Batting: 24in x 60in
- Binding fabric: $\frac{1}{2}$ yd total
- Twelve (12) copies each of Templates 1–6

FINISHED SIZE

- 14in x 17in each

NOTES

- Seam allowances are $\frac{1}{4}$ in unless otherwise noted.
- Press seams open unless otherwise instructed.
- WOF = width of fabric.
- Press all fabrics well before cutting.
- Karen chose to use a binding fabric to match each of her background fabrics for the three mini quilts.



SEW CURVED EPP PIECES TO CREATE THESE STUNNING SEGMENTED CIRCLES



FABRICS USED

- Friday Night and Freckles 2 by Karen Lewis for Andover Fabrics. andoverfabrics.com

CUTTING OUT

- 1 From the binding fabric cut:
 - Six (6) $2\frac{1}{2}$ in x WOF.

- 2 From the batting cut:
 - Three (3) 20in x 24in.

PREPARING THE TEMPLATES

- 3 Place four of Template 1 on the wrong side of one Fabric 1 piece. Place the templates printed side down (Fig 1). Secure the templates with a pin or dab of basting glue.

- 4 Cut around each template, adding an approx $\frac{1}{4}$ in seam allowance around the outside. Baste the fabric around each



Fig 1

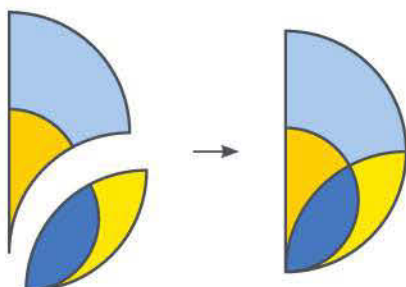


Fig 2

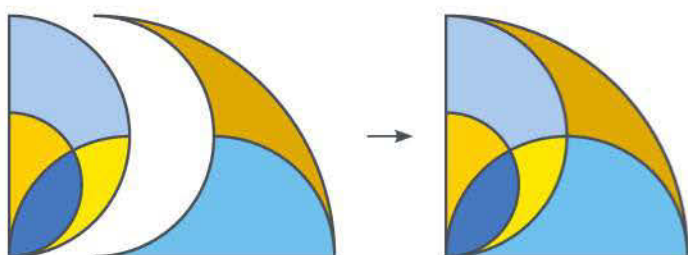


Fig 3

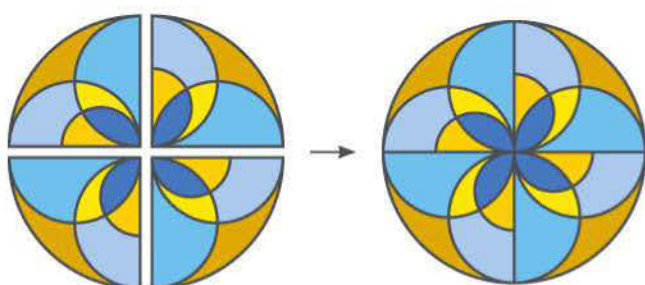


Fig 4

Leave a bit of space between each piece.

piece, using your preferred method. Karen uses basting glue.

5 Repeat steps 3–4 with four Template 1 pieces on each of the remaining Fabric 1. Use the same process to baste the remaining

templates to the corresponding fabrics, cutting sets of four from each fabric.

PIECING THE BLOCKS

6 Take a prepared Template 1 and 2 piece, and sew together, using a flat



back stitch. Then join a Template 3 and 4 piece. Join these two segments, matching the seam on the inner curve (Fig 2).

7 Join a Template 5 and 6 piece. Sew this to the side of the joined unit, again matching the seam (Fig 3). This completes one quarter unit.

8 Use the same process to stitch four matching quarters. Arrange the quarters, sew together in pairs, then sew the pairs together to complete one block (Fig 4).

9 Repeat steps 6–8 to make the two remaining blocks. Press each block well, and carefully remove the papers. Repress.

FINISHING

10 Press one background piece well. With the background fabric right side up, carefully centre one block on top, also right side up. Pin in place. Appliqué around the outer edge by hand or machine. Carefully cut away the background fabric from behind the appliquéed block.

11 Make a quilt sandwich with the backing fabric, right side down, the batting and the quilt top right side up. Smooth the layers and then pin or spray baste together. Quilt as desired. Karen quilted with Aurifil 50wt in 1/2in horizontal lines to enhance the geometric layout of the pieces.

12 Trim to 14 1/2in x 17 1/2in, removing excess batting and backing fabric. Join two binding strips along the short edges, and use to bind the quilt. Repeat steps 10–11 with the remaining two blocks to complete the triptych. Karen finished her triptych with a face binding.

FLAT BACK STITCH

A flat back stitch allows you to easily sew curved EPP pieces using a whipstitch. To join pieces in this way, line up the pieces to be joined, and with a knotted thread, join the pieces together with a few stitches at the beginning and end points of the seam. These are basting stitches which you may choose to leave in or remove at the end of piecing, as you prefer.

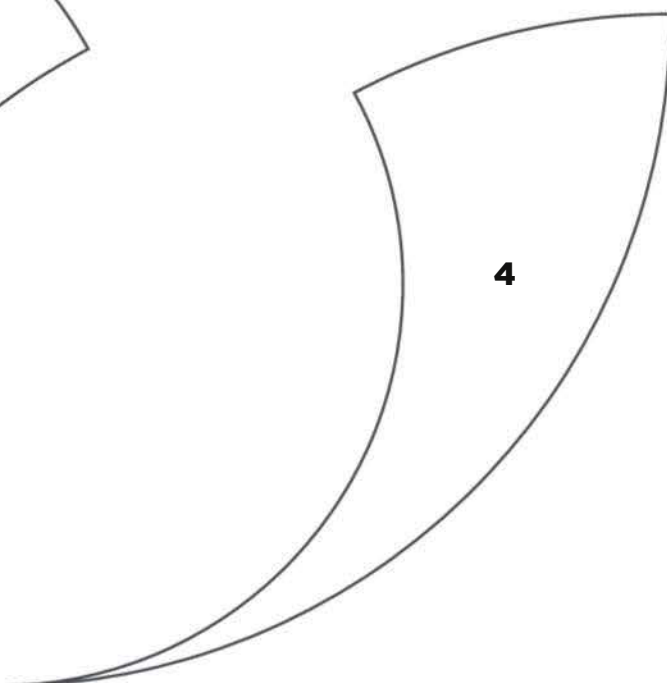
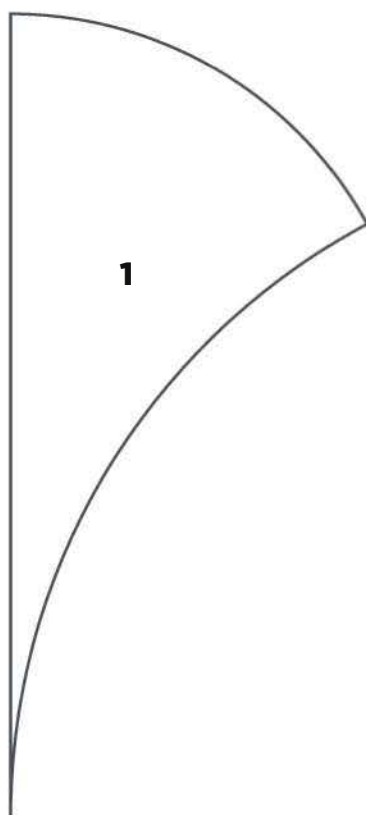
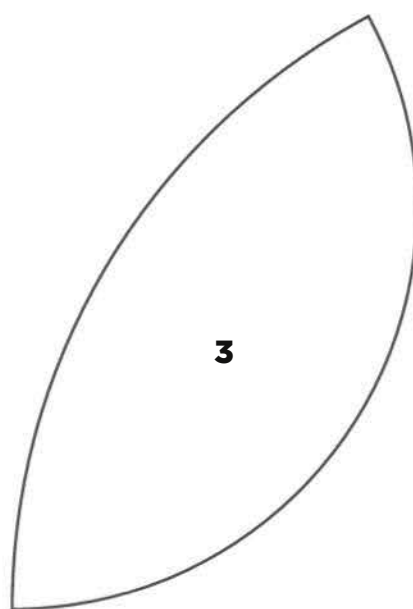
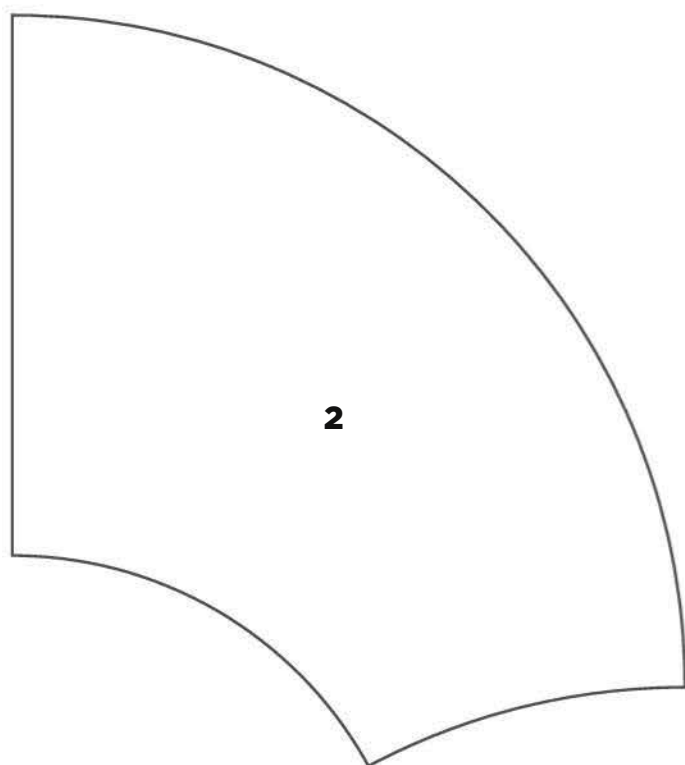
With the two pieces flat on a table or other hard surface, take a small stitch through the seam allowance of one piece, coming out at the folded edge and going in through the folded edge of the other piece that is directly across from it. Continue stitching until you reach the end of the seam, making sure to knot the thread at the top.



FLORAL TRIO

Templates 1-4

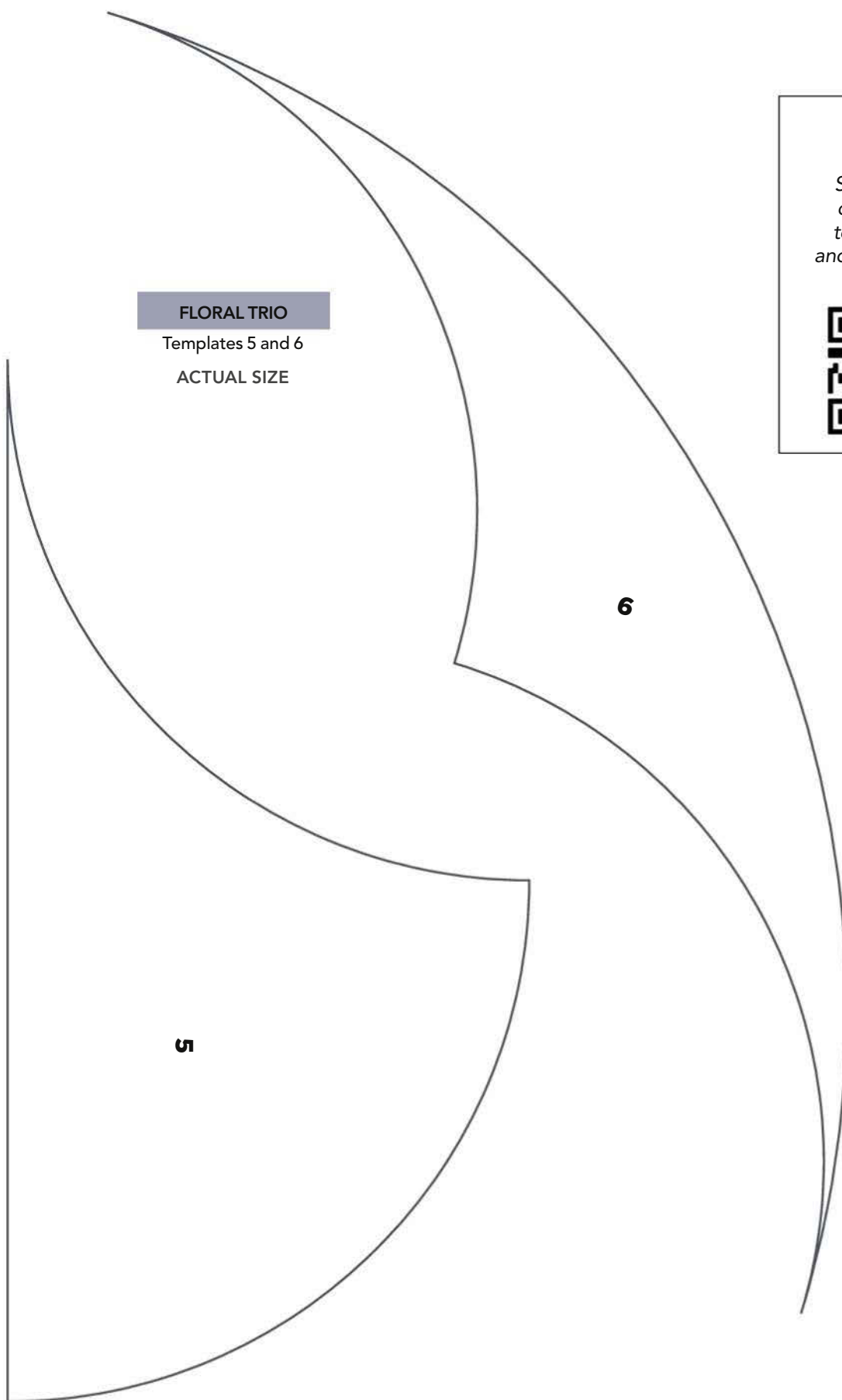
ACTUAL SIZE



FLORAL TRIO

Templates 5 and 6

ACTUAL SIZE

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STARRY STOCKING

Fussy cut your favourite fabric prints for the centres of the stars to add a personal touch to this fun stocking

BY PAULA STEEL



YOU WILL NEED

- Background fabric (cream star print): ½yd
- Star centres (fussy cuts): ten (10) approx 3in squares
- Star points (dark prints): ten (10) approx 5in squares
- Contrast fabric (mint green print): one (1) fat eighth
- Lining fabric: ¾yd
- Batting: 24in x 40in
- Ribbon: 8in length
- Thirty four (34) copies of the Flying Geese FPP template
- One (1) copy of the Stocking template

FINISHED SIZE

- 16in x 21in approx.

NOTES

- Seam allowances are ¼in, unless otherwise stated.
- Press seams open, unless otherwise instructed.
- RST = right sides together.
- WST = wrong sides together.
- FPP = foundation paper piecing.
- Reduce your stitch length to 1.5 for FPP.
- FPP templates include seam allowances around the outer edge only. The stocking template includes the seam allowance.



LET THIS STOCKING BE THE STAR OF THE SHOW ON CHRISTMAS MORNING



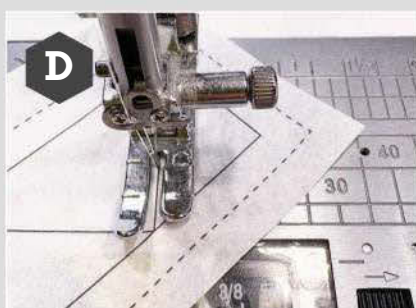
FABRICS USED

Ruby Star Society fabrics from Paula's own stash.

CUTTING

- 1 From the background fabric cut:
 - Two (2) 1½in x 12½in.
 - Two (2) 1½in x 17½in.
 - One (1) 2½in x 12½in.
 - One (1) 2½in x 17½in.
 - Seven (7) 1½in x 4½in.
 - Twenty eight (28) 1½in squares.
 - Nine (9) 3½in squares. Cut along both diagonals, to make four triangles per square.
- 2 From the star centre fabrics cut:
 - Ten (10) 2½in squares.

MAKING THE FLYING GEESSE



TOP TIP

Fold along each line of the FPP templates, to crease the template before you begin sewing.

- 3 From the Star point fabrics cut:
- Four (4) sets of four (4) matching 2in squares. Cut diagonally once to create two triangles per square.
 - Six (6) sets of three (3) matching 2in squares. Cut diagonally once to create two triangles per square.

- 4 From the contrast fabric cut:
- One (1) 1½in x 12½in.
 - One (1) 1½in x 17½in.

- 5 From the batting fabric cut:
- Two (2) 24in x 20in.

- 6 Fold the lining fabric in half, RST. Place the stocking template on top and cut around the outer edge through both layers, to create two mirrored stocking pieces.

MAKING THE FLYING GEESSE

- 7 Take one FPP template and place a background triangle on the unprinted side, with the wrong side against the paper. Make sure it covers all of section 1, plus at least ¼in all the way around (Photo A). Secure with a dot of washable glue or a pin.

- 8 Fold the template along the line between sections 1 and 2. Trim the fabric beyond the folded edge (Photo B). Paula likes to use her Add-An-Eighth ruler when piecing small templates like these Flying Geese.

- 9 Place a star point triangle for section 2 RST with the fabric for section 1 (Photo C). Make sure when pressed open it will cover the whole of section 2 and the seam allowance. Pin to hold in place.

- 10 Turn to the paper side, and with a short stitch length sew along the line between section 1 and 2 (Photo D). Lock stitch or backstitch at the start and end.

- 11 Open out the piece and then press (Photo E). Repeat the process in steps 8–10 to add a matching fabric triangle for section 3 (Photos F–H). Trim along the outer dashed line (Photo I).

- 12 Repeat steps 7–11 to piece all of the templates. You will have four sets of four matching Flying Geese and six sets of three matching Flying Geese.

MAKING THE FULL STAR BLOCKS

13 Take one star centre $2\frac{1}{2}$ in fussy cut square and a set of four matching flying geese units. Sew a flying geese unit to left- and right-hand sides. Press the seams towards the centre square (Photo J).

14 Sew a $1\frac{1}{2}$ in background square to the short ends of the remaining two flying geese units. Press the seams outwards so

MAKE THE FULL STAR BLOCKS



that you can nest the seams in the next step (Photo K). Sew these two flying geese strips to the top and bottom of the star block, nesting the seams (Photo L).

15 Remove the papers from the flying geese units and then press the last seams open to finish the star block (Photo M). Repeat steps 13–14 to make four star blocks.

MAKING THE PARTIAL STAR BLOCKS.

16 Arrange a set of three Flying Geese, two background $1\frac{1}{2}$ in squares and a centre fussy cut square, referring to Photo N. Sew the units together in columns. Then sew the columns together to complete one left side unit. Repeat to make two more.

MAKING THE PARTIAL STAR BLOCKS



17 Use the same process as in the last step to make the three right side units, but referring to Photo O for placement.

MAKING THE STOCKING FRONT

18 Sew the two $1\frac{1}{2}$ in x $12\frac{1}{2}$ in background strips to either side of the contrast $1\frac{1}{2}$ in x $12\frac{1}{2}$ in strip along the long edges. Repeat to sew the two background and one contrast $1\frac{1}{2}$ in x $17\frac{1}{2}$ in strips together.

19 Arrange the pieced strips with the stars, referring to Fig 1. Sew the stars together with a background $1\frac{1}{2}$ in x $4\frac{1}{2}$ in strip between the stars. Then sew all the rows together, aligning at the left edge. Add the background $2\frac{1}{2}$ in x $12\frac{1}{2}$ in strip to the top and $2\frac{1}{2}$ in x $17\frac{1}{2}$ in strip to the bottom.





20 Baste the stocking front to one piece of batting. Add some quilting lines to hold in place and to decorate. Paula used Aurifil 28wt to add wavy lines and echo stitching around the stars. Once quilted use the stocking template to cut out the stocking shape (Photo P).

21 Fold the ribbon in half, and place approx 2in down from the top along the left side, aligning the raw edges. Stitch in place using a 1/4in seam allowance.

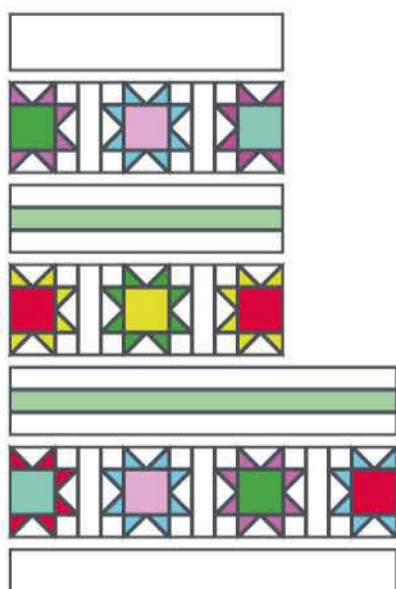


Fig 1

MAKING THE STOCKING FRONT



COMPLETING THE STOCKING.

22 Trim the backing fabric to approx 24in x 20in, and baste to the remaining batting piece. Quilt as desired. With the Stocking Template face down, cut one stocking piece, so it's a mirror to the stocking front.

23 Place each of the quilted stocking front and back RST with a lining piece. Pin or clip along the top edge (Photo Q). Sew along the top edge of each, backstitching at each end. Press the lining away from each stocking piece.

24 Place the two pieces RST, so the front and back are facing, and the two lining pieces are facing. Align the raw edges and the seam between the lining and outer. Pin or clip all the way around (Photo R).

25 Sew around the outer edge, leaving an approx 4in turning gap in the side of the lining and backstitching at both ends. Turn the stocking out through the gap, then hand stitch the gap closed. Push down inside the stocking and press well to finish.



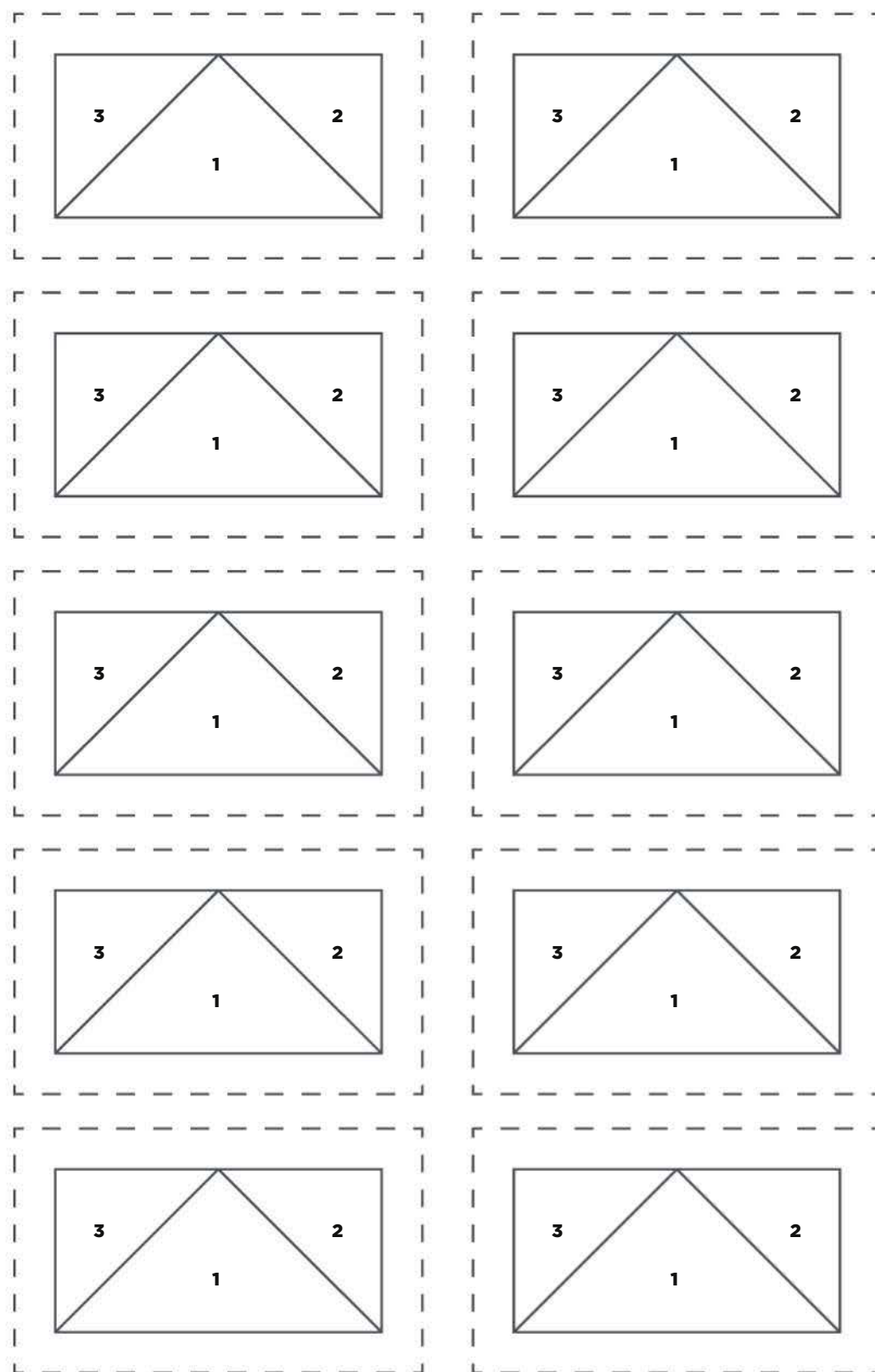
COMPLETING THE STOCKING



STARRY STOCKING

Flying Geese FPP Templates

ACTUAL SIZE



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STARRY STOCKING

Stocking

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INSPIRING READS

COMPETITION CONFIDENCE

Whether you are in it to win it, or just for fun, Anne Williams considers embracing being a part of quilting shows by taking part yourself.

Out of the Blue
First Place: Improvisation
at QuiltCon 2025
82inx 89in
By Emilie Trahan
Joliette, Quebec, Canada
Individual Member
@mili.tra



Many quilters are notoriously shy about entering their quilts into competitions, but without those willing to stick their head above the parapet, these shows would not be the rich and vibrant events we know and love. Of course, it's wonderful to win, especially if generous prize money is involved, but let's face it, very few entrants will be prize winners. For many visitors, the joy of a show is the spectacle of seeing hundreds of quilts under one roof, which is a fantastic treat for the senses. And, whilst everyone loves to ooh and aah over the crème de la crème, most viewers get equal pleasure from looking at the array of quilts, perhaps gathering ideas and inspiration for their own projects, such as an enticing colour scheme, an appealing design, or an attractive quilt pattern. So, if you're in the camp that's not sure if your work is good enough to enter, don't be bashful – make this the year you have a go!

GIVE IT A WHIRL

There are several UK and overseas quilt shows with competitions. If a competition is juried, it means entries go through an initial judging process, often done virtually, to select a shortlist of pieces that will be displayed at the show where they will be considered for a prize. This tends to apply to competitions open to established quilters/artists, where the organisers want the final cut to be of the highest possible standard. However, most competitions are open to everybody, with the aim of promoting all aspects of the craft and encouraging makers, whatever their level, to exhibit their work. In hanging and judging every entry, a show truly is a celebration of today's quilt-making in all its glory.

Some shows base their categories around size, e.g. bed quilts, cot quilts, wall hangings, etc. If this is the case, obviously the finished quilt must be the correct dimensions for the section being entered. Often style-based competitions may specify a size range, so make sure you check before you begin work on your masterpiece; it would be a shame to be disqualified because your quilt is the wrong size.

There are often many categories you can enter in a show, so it is important to choose the most appropriate category. Some quilts are easy to place, such as miniature quilts or quilts made by beginners, but others can be more difficult to classify – for example, art or pictorial, modern or traditional, etc – and there is often



Top left: Wear Your Wings With Pride, First Place: Quilt Creations at Festival of Quilts 2025, by Matt Wilding
Top right: Colour Confetti, Second Place: Contemporary Quilts at Festival of Quilts 2025, by Laura O'Neill
Above: Community Quilt, Third Place: Group Quilts at Festival of Quilts 2025, by Lisa Hofmann-Maurer
Left: Ocean, Third Place: Contemporary Quilts at Festival of Quilts 2025, by Yuliya Morabito



Above: Orbit, First Place: Modern Quilts at Festival of Quilts 2025, by Olesa Bitsch;

United Kingdom, Individual Member@lucyengels;

Below right: Fugue, First Place: Applique at QuiltCon 2025, 52in x 52in, by Lucy Engels, Edinburgh, Midlothian,

Below left: Traffic Jam, First Place: Use of Negative Space at QuiltCon 2025, 61in x 61in, By Susan Braverman, San Antonio, Texas, United States, San Antonio MQG @wildpoppyquilts



a degree of subjectivity, too. As it is up to the entrant to put their quilt into the most suitable section, it's crucial to study the category definitions, and, if you still can't decide, then ask fellow quilting friends for their opinion. Also, be aware that definitions are not the same for every competition, or necessarily from year to year for the same show, so don't make assumptions. Every year at The Festival of Quilts there are examples of beautiful quilts that have been misplaced and sadly they cannot be considered for a prize as they don't fulfil the entered section's criteria. Images of previous winners, can be useful in helping you decide where your quilt will best fit. Some competitions also have overlay awards, such as prizes for best use of hand or machine quilting, so if your quilt is eligible, don't forget to tick the box so your entry can be considered.

ATTENTION TO DETAIL

It goes without saying that for a quilt to be in with a chance of a prize, it must make a strong visual impact and have the elusive wow factor. But it also needs to be exquisitely and thoughtfully made; from the materials used right through to its construction, such as accurate piecing, superbly executed appliqué and quilting, and well-chosen edge treatment. And it must hang perfectly – so no cockled edges, for example, unless that's an intentional part of the design! Achieving faultless results comes with practise and experience, but don't be intimidated by competing with quilters at the top of their game; just work carefully to the best of your ability to make a quilt you're proud of. Indeed, for some makers, entering competitions is a motivator for bettering their skills, and if you get feedback from the judges, that can be helpful in highlighting areas where you can make improvements next time. But completing the quilt isn't the end of the story. On occasion, you see fabulous quilts which are let down by inattention to the finishing touches, so don't skimp on your final checks.

In the process of working on your quilt, it will inevitably pick up dust, loose threads, hair, and fur, if you have pets. Depending on the materials the quilt is made from, you can use a vacuum cleaner on low power with a protective screen, like a piece of nylon tights or muslin, over the nozzle, or a lint roller to remove unwanted debris. Look over the quilt to ensure things like basting stitches, markings and pins have been removed, and scrutinise seams, edges and embellishments to make sure nothing will come loose. Also, make sure you check the hanging sleeve and label the quilt as required.

AWAY IT GOES

With your quilt ready to go, it needs to be sent to the show organisers. Once received, it may sit unwrapped for days or possibly weeks, so if you want your quilt to look its best when hung, it's vital to pack it well. If size permits, roll the quilt around a tube, with the right side facing outwards and starting with the top edge of the



Far left: Sketch 1, Second Place: Modern Quilts at Festival of Quilts, by Lisa Hofmann-Maurer

Left: Open to interpretation First Place: Contemporary Quilts at Festival of Quilts 2025, by Vendulka Battais

quilt. If your quilt is too large to roll then it will have to be folded, which needs to be done in a way to minimise creasing. Never fold it into quarters as this will create a noticeable and unsightly cross-crease in the centre of the quilt. Instead, fold the quilt, for example in thirds, right side out, and pad each fold on the back of the quilt with tissue paper or bubble wrap. Rolled or folded quilts should be placed in a clear plastic bag, or wrapped in bubble wrap, to protect it if the package gets wet. Avoid black bags as your quilt could be mistaken for rubbish! The quilt then needs to be placed in a box or packed in brown paper. Check if you need to include addressed packaging for the quilt's return. Make sure you label the package as instructed, for example, you may need to add the quilt's entry number. Delivering the quilt in person might be an option, otherwise you will need to post it. For ease of mind, it is probably best to use a tracked method that requires a signature on delivery, for example Royal Mail tracked delivery or a courier. You may also wish to take out compensation cover in case the quilt gets lost in transit, which although rare it does happen unfortunately.

OVER TO YOU

So, go on, now you have the lowdown, make entering a quilt competition one of your resolutions for the year ahead. There will be plenty of fellow quilters out there who will be very glad you did, and you will have the thrill of being part of the show and seeing your quilt displayed for all to admire.



Quilt expert, writer and editor
Anne Williams

The Festival of Quilts will be taking place on 30th July - 2nd August 2026. To find out more and to enter a quilt, visit: www.thefestivalofquilts.co.uk
Quiltcon 2026 is taking place on February 19-22 at Raleigh Convention Center, Raleigh, NC, USA. To find out more and to enter a quilt, visit: www.themodernquiltguild.com/quiltcon/quiltcon-home

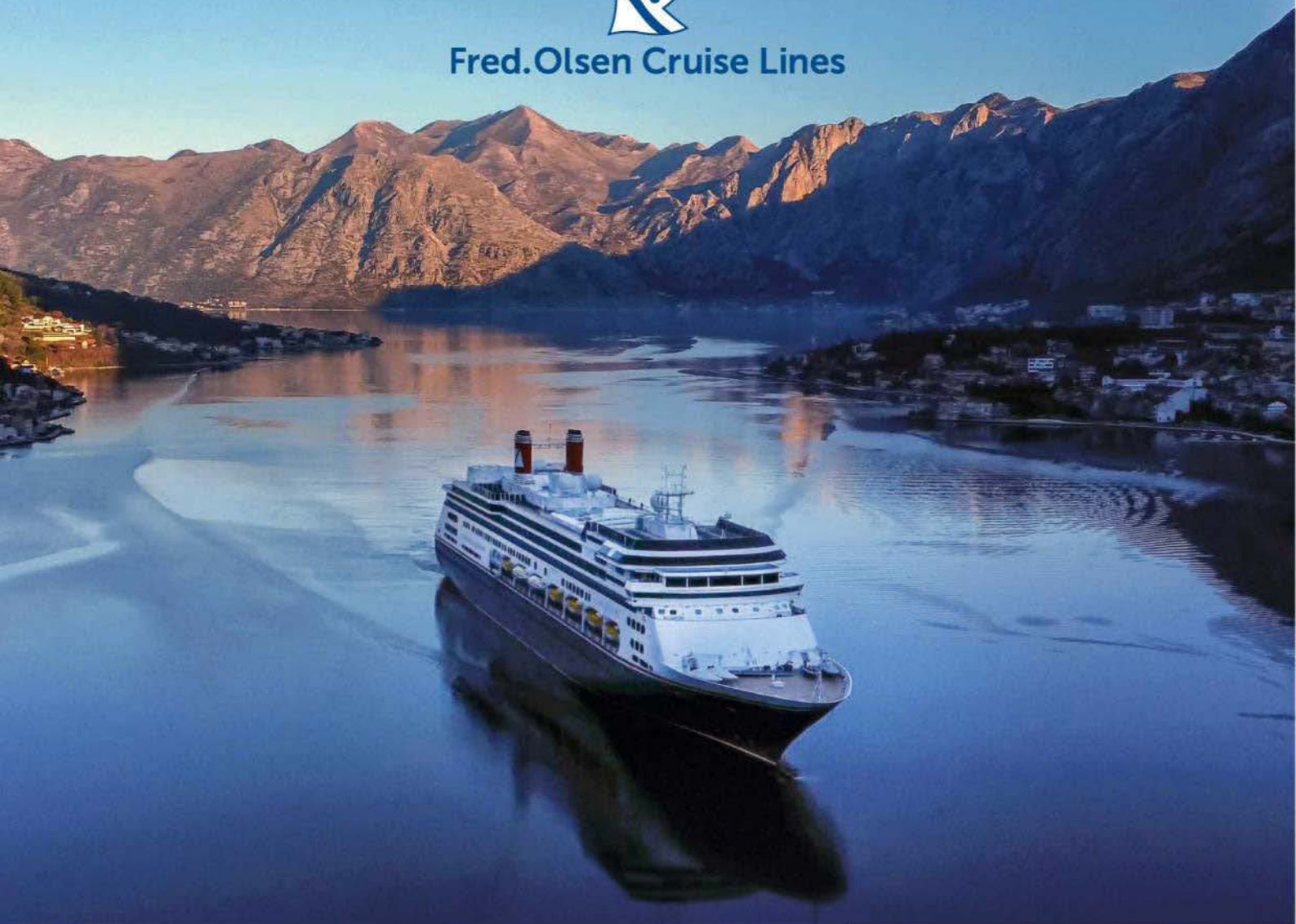
TOP TIPS FOR ENTRANTS

Whether you're a seasoned competition entrant or first-timer, there are a few things worth bearing in mind before you send off your precious quilt.

- Read the rules carefully and make sure your quilt satisfies any requirements listed, such as size, hanging sleeve, label, if a design needs to be original, and so on.
- Ensure you enter the most appropriate category. No matter how brilliant your quilt is, if it's in the wrong section it won't be considered for a prize.
- Go over the finished quilt carefully to 'tidy' things up. Check for things like... stray threads; seams coming undone; appliqué motifs not fully secured; embellishments which could come loose; quilt markings or basting stitches, etc.
- You will need to submit images, so try to do your quilt justice by taking the best quality and well-focused photographs you can. To get a sharp image that will allow details to be seen clearly when zooming in, set your camera to the highest resolution possible. Take flat shots square-on with the quilt surface evenly lit – and don't crop the image so tightly that the edges of the quilt can't be seen properly.
- Make sure the quilt is clean. A lint roller is an excellent way to remove dust, lint, pet hairs and so on.
- If sending your quilt off, pack it carefully. Be aware that it may sit in its wrappings for days or even weeks, so it could develop creases which will detract from its appearance. If you can, roll it (right side facing out). If this isn't practical, fold it (right side facing out) and pad the folds with bubble wrap or tissue paper to minimise creasing. Do not fold it into quarters, as a cross-crease will stand out – for example, try folding it into thirds, as any creases will then be less obvious.



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**JOLLY
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Bring some festive cheer to your home with this joyful Santa design on a cushion with our FPP pattern

BY JO HART



YOU WILL NEED

- Red fabric: one (1) fat quarter
- White fabric: one (1) fat quarter
- Black fabric: one (1) fat eighth
- Gold fabric: 5in square
- Skin tone fabric: one (1) fat eighth
- Background fabric: 1yd
- Batting: 27in square
- Lining fabric: $\frac{3}{4}$ yd
- Backing fabric: $\frac{3}{4}$ yd
- One (1) copy each of the Santa FPP Template Sections A–N

FINISHED SIZE

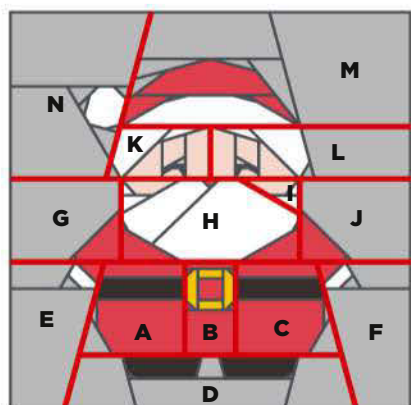
- 22in square

NOTES

- Seam allowances are $\frac{1}{4}$ in throughout.
- Press seams to one side, unless otherwise instructed.
- RST = right sides together.
- FPP = foundation paper piecing.
- WOF = width of fabric.
- The Layout Diagram is a reverse image of the completed block to match the paper templates.
- Templates include seam allowances around the outer edge only.

FABRICS USED

- Jo used a Robert Kaufman Essex linen for the background
- Santa is made up of Kona solids and Ruby Star Society (his little belt buckle is a linen dressmaking scrap)
- The backing fabric is Craft Cotton Co.



Block Layout Diagram



CREATE THIS CUTE SANTA CLAUS CUSHION WITH HIS NOSE LIKE A CHERRY!

CUTTING OUT

- 1 From the backing fabric cut:
 - Two (2) $14\frac{1}{2}$ in x $22\frac{1}{2}$ in.
- 2 From the background fabric cut:
 - Two (2) $5\frac{3}{4}$ in x $12\frac{1}{2}$ in.
 - Two (2) $5\frac{3}{4}$ in x 23in.
- 3 Using the templates as a guide, cut the fabric pieces for each section of the FPP templates, making sure that the fabric pieces will be at least $\frac{1}{4}$ in larger than the section they will cover. If you are new to FPP, consider leaving $\frac{1}{2}$ in. Refer to the Layout Diagram for colour placement.

PIECING THE TEMPLATES

- 4 Starting with the section A template, place the fabric for section 1A on the

unprinted side of the template, with the wrong side against the paper, so it covers all of section 1A plus at least $\frac{1}{4}$ in all the way around (Fig A). Secure with a pin or a dot of basting glue.

5 Fold your template back along the line between sections 1 and 2, then trim the fabric to $\frac{1}{4}$ in beyond the fold, being careful not to cut the paper (Fig B).

6 Unfold the paper and place your fabric for section 2A RST, aligning the raw edges on the side to be joined (Fig C). Make sure that once sewn and pressed open, the fabric will cover the whole of section 2 plus at least $\frac{1}{4}$ in all the way around.

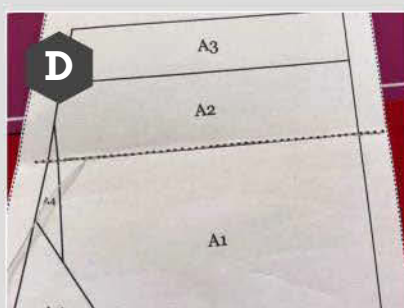
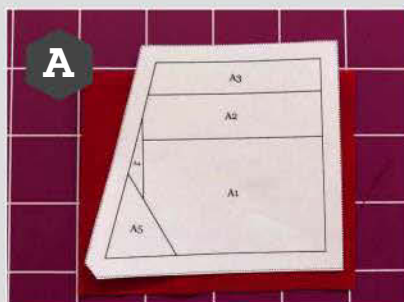
7 With the printed side of the template face up, sew along the line between sections 1 and 2, starting and ending a few stitches beyond the printed line (Fig D). Press the fabric open (Fig E).

8 Repeat the process in steps 5–7 to piece the remaining sections of the

TOP TIP

You can use coloured pencils to mark the sections of each template to help you piece the sections quickly and accurately.

PIECING THE TEMPLATES



TOP TIP

When aligning your fabrics, pin along the seam line and fold the pieces open to check they will cover the whole area before sewing.

template, working in numerical order. Press well, then trim along the outer dashed line.

9 Using the same process as in steps 4–8, piece all the remaining sections, B–N.

JOINING THE TEMPLATES

10 Arrange the pieced templates referring to the Layout Diagram and Fig F.

11 Place sections A and B RST, aligning the side to be joined and matching the ends of the seam. Return your machine to a normal stitch length. Sew together along the printed line, extending to the edge of the seam allowance. Remove the paper from the seam allowance only and press the seam open.

12 Piece the remaining block sections as follows, using the same process as in the last step. Join section C to the other side of section B. Join section D to the bottom. Then join sections E

and F to either side to complete the bottom section.

13 Join section I to the top corner of H. Then join sections G and J to either side to complete the centre section.

14 Join section K to the side of L. Then join section M to the top. Finally join section N to the side to complete the top section.

15 Join the top, centre and bottom sections to complete the block. Remove the paper from the back of the block by tearing along the seams. Press the block well, and trim to 12½in square if necessary.

FINISHING THE CUSHION

16 Sew a background 5¾in x 12½in strip to either side of the block. Then sew a 5¾in x 23in strip to the top and bottom.

17 Make a quilt sandwich, layering the lining, batting and cushion top. Baste and quilt as desired. Trim to 22½in square, centring the cushion top and removing excess batting and lining.

18 Take one backing piece and press under ¼in along one long edge. Press under ¼in again to enclose the raw edge.

Topstitch in place. Repeat with the other backing piece.

19 With the cushion top right side up, layer the two backing pieces on top, both right side down. Align the raw edges around the sides of the cushion top, with the hemmed edges overlapping in the centre. Pin or clip in place.

20 Sew around the outer edge of the cushion. Then serge or use a machine zigzag stitch within the seam allowance to finish the edges. Clip the corners, turn right side out and press to finish.



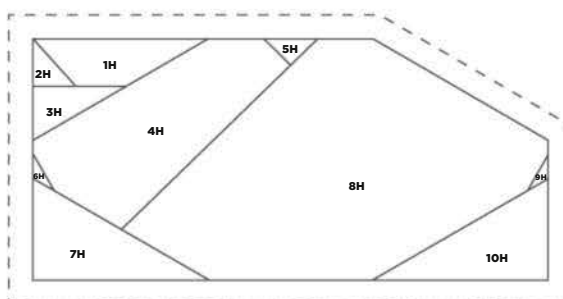
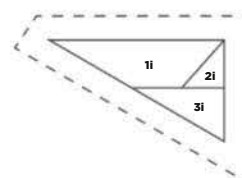
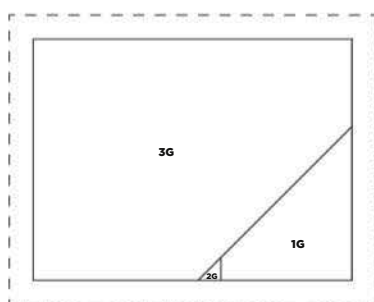
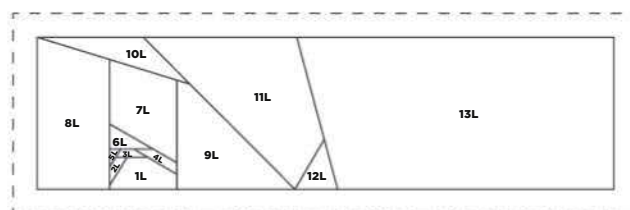
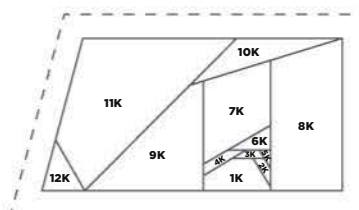
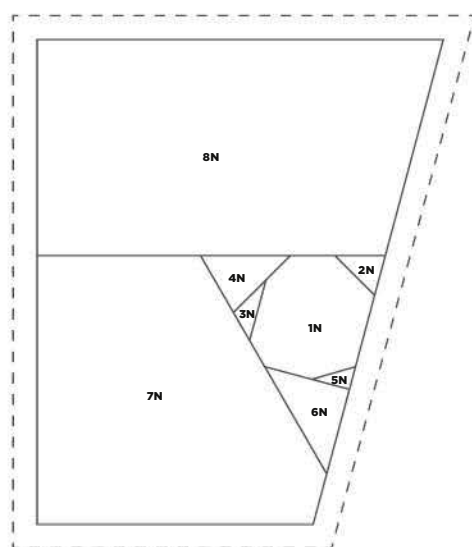
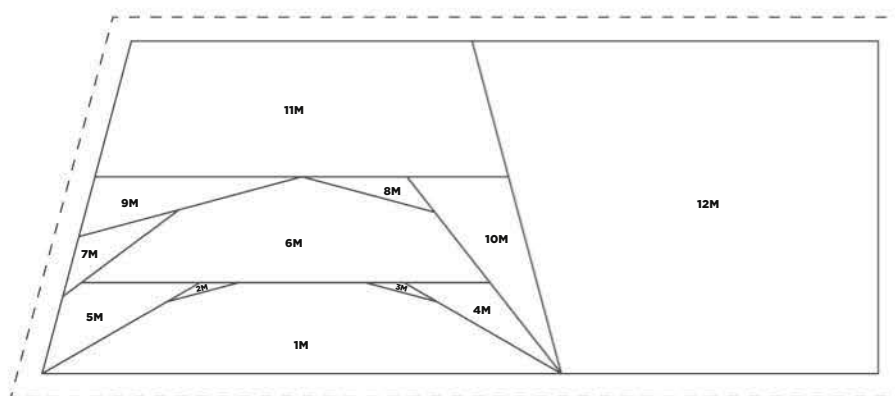
JOINING THE TEMPLATES

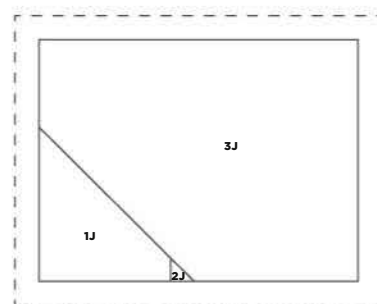
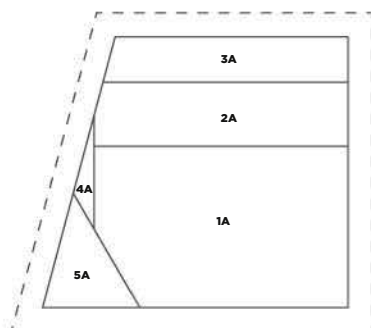
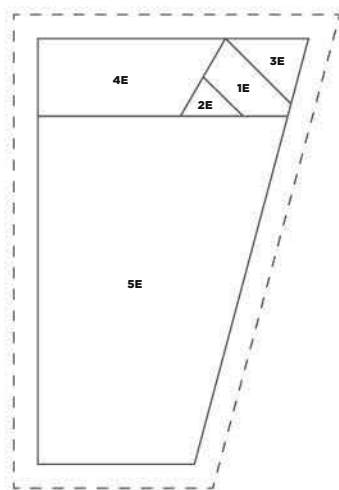


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Templates G–I, and K–N

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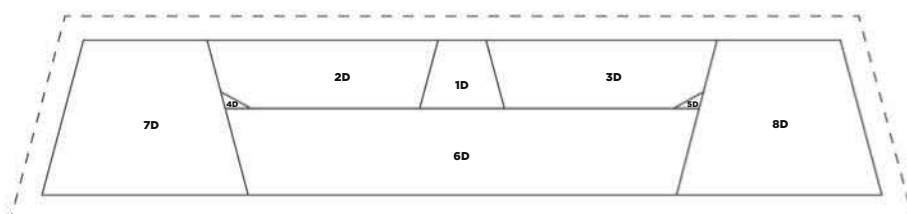
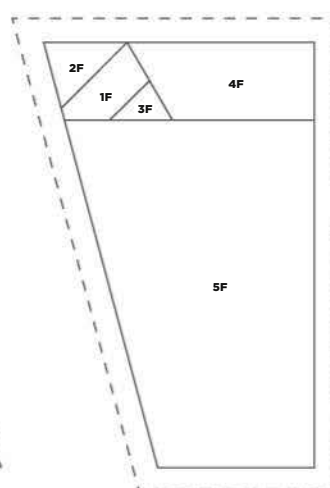
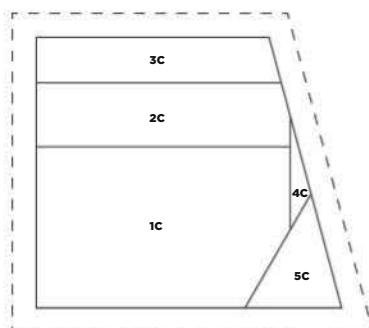
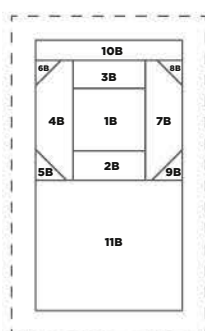




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Templates A–F and J

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TECHNIQUE FOCUS: POUCHES FROM SPARE BLOCKS

BY PAULA STEEL



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

MAKE ZIPPED UP POUCHES FROM SPARE BLOCKS

A lot of quilters have a secret stash of quilt blocks, perhaps from trying out a new pattern or blocks that never quite make it into a quilt. This issue we're looking at how to transform these blocks into useful pouches. They are ideal for making last-minute gifts, or to store your precious sewing supplies. Don't let the fear of inserting zips be a barrier, Paula will take you through inserting a zip step by step.

PREPARING YOUR BLOCKS

1 Grab your spare blocks and decide which go together well. You are looking for two blocks of the same size, or blocks that can be extended so they are the same size. Here Paula has used the Best Day Ever collection by Ruby Star Society to make some sample blocks. By sewing some Diamond in Square blocks with some additional fabric Paula has created two blocks approx. 10in wide by 6½in high (Fig A). Any size and proportion will work depending on what fabric you have; make a wide short pouch for knitting needles or a tall thin one for your sunglasses or phone.

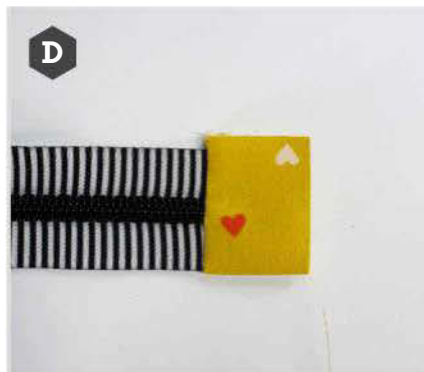
2 Once you have two blocks of the same size, find some scrap batting and add some quilting to the blocks (Fig B). Trim back to the block and then cut two lining pieces that are the same size as your quilted blocks.

PREPARING YOUR ZIPS

3 The best zips to use are those with plastic teeth as you can cut them to size. Paula is a fan of using zips sold by the yard, as you can add your own zipper pull and cut the zip to the exact size required. You can also use zips that are pre-made, a great option if you don't like adding zip pulls.

4 Paula likes to add tabs at the end of the zipper, as outlined in the next steps. This helps when sewing across the seam during the pouch construction. The zipper is cut slightly





smaller than the pouch before fabric tabs are sewn to the ends. You can skip these steps and use a zipper the exact width of the pouch; just make sure you sew across any open ends so your zip pull doesn't fall off.

5 To add tabs, cut the zip tape, or trim a standard zip to $1\frac{1}{4}$ in smaller than your pouch width. Make sure the zip pull is added to the zip tape.

6 Cut four $1\frac{1}{2}$ in x $1\frac{1}{4}$ in pieces from scrap fabrics for the zip tabs. If you have extra wide zip tape, cut the tabs $1\frac{1}{4}$ in x the width of the zip tape. Place two tab pieces RST, and sandwich one end of the zip in-between. Sew using a $\frac{1}{4}$ in seam allowance (Fig C). Press

the tabs away from the zip, so they are WST (Fig D).

7 Repeat the last step to add the remaining tabs to the other end of the zip. If necessary, trim the edges of the tabs so they are even with the sides of the zip tape. Also check that your zip now matches the width of your quilted blocks, trimming evenly from each end as necessary.

CONSTRUCTING THE POUCH

8 With one of your quilted panels right side up, place the zip at the top with the teeth facing down and the zip pull at the left and aligning the top raw edge. Pin or clip in place (Fig E). Place a lining fabric piece on top, right side

down, matching up the edges and reclipping to sandwich the zip (Fig F).

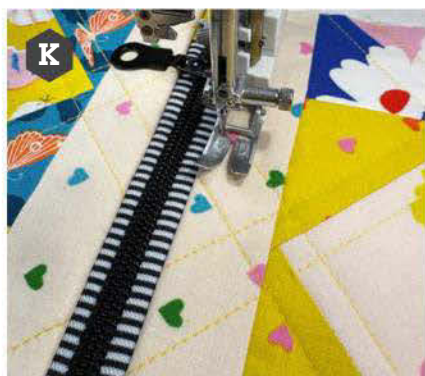
9 Using your zipper foot and placing it so that it pushes up against the teeth sew the layers together (Fig G). You will need to stop sewing as you approach the zip pull, with your needle down, raise the foot and then move the zip pull along to where you have already sewn.

TOP TIP

If you find zips tricky to keep in place, try basting to the outer panel by hand before layering the lining piece and sewing.

10 Open out the layers so that the zip is at the top and the layers are now wrong sides together and right sides facing out (Fig H). Repeat the process in steps 8–9 to sandwich the other quilted panel and lining piece to the other side of the zip (Figs I–J). Sew in place and open out the layers.

11 With each outer panel and lining WST and the zip in the centre, topstitch approx $\frac{1}{8}$ in from the seam on either side of the zip (Fig K). Refold so



that the front and back panels are RST and the two linings are RST (Fig L). Use a clip to make sure that the zip tape is facing down towards the lining fabric, this will help give you neat corners.

12 Sew along the left and right sides of the pouch. Place your hand inside the open outer fabrics and make sure the zip is in an open position. Once the zip is open you can sew up the bottom of the pouch outers but leave a turning gap at the bottom of the pouch lining unsewn.



13 If you want to add boxed corners to your pouch, follow the steps in the box out, before finishing as follows.

14 Clip the corners, then place your hand in the gap in the lining and pull the pouch through the gap. Give the corners a good poke and shape the pouch then clip and sew the gap in the lining closed to finish (Fig M).



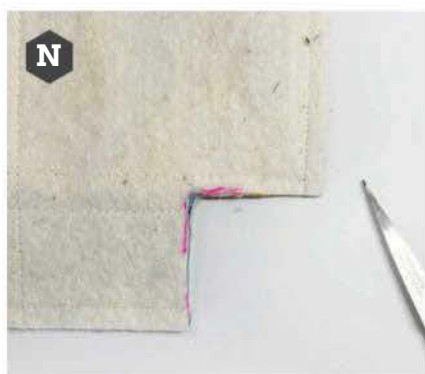
BOXED CORNERS

Add boxed corners for a pouch with a wide base

1 Once you have sewn around the pouch, mark and cut $1\frac{1}{2}$ in squares in each of the bottom corners for both the lining and outers (Fig N). Paula marks $1\frac{1}{2}$ in from the seam, not from the fabric edges.

2 At one corner, pull the squares outwards so that the side and bottom seams meet in the middle and then clip to hold, before sewing across with a $\frac{1}{4}$ in seam (Fig O). Repeat for all four corners. Finish the pouch as in step 14 (Fig P).

NOTE: You may want to increase the size of the squares cut into the corners dependent on the size of your pouch. The width of the base will be twice the size of the squares (3in width when $1\frac{1}{2}$ in squares are cut).



YULE FEAST

Celebrate the holiday season in style
with these matching festive napkins,
table runner and trivet

BY ANNA ALICIA



YOU WILL NEED

Table runner

- Fabric A (print): ¼yd
- Fabric B (stripe): one (1) fat eighth
- Fabric C (dot print): one (1) fat eighth
- Backing fabric: ½yd
- Binding fabric: ⅓yd

FINISHED SIZE

- 8in x 48in

NOTES

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

CUTTING OUT

- 1 From Fabric A cut:
■ Three (3) 9in squares.
- 2 From each of Fabrics B and C cut:
■ Two (2) 9in squares.
- 3 From the backing fabric cut:
■ Two (2) 8½in x 24½in.
- 4 From the binding fabric cut:
■ Four (4) 1in x WOF.

TOP TIP

Anna chose to leave batting out of this project for a quick festive finish. But you can add some batting between the layers and quilt if you prefer.

PIECING THE TABLE RUNNER

- 5 Cut each of the Fabric A–C squares in half along the diagonal. For directional prints, take care which way you cut the diagonal. Anna cut



PREP FOR THE FESTIVE SEASON AND GET SEWING TO SERVE UP YOUR OWN JOYFUL CREATION

her striped fabric squares so the stripes would run diagonally.

- 6 Take one Fabric A and one Fabric B triangle and place RST. Sew along the diagonal edge, then press open (Fig 1). Trim the HST to 8½in square.

- 7 Repeat to make three Fabric A/B HSTs and three Fabric A/C HSTs. You will have a spare triangle in each of Fabric B and C. You can discard these, or save for another project.

- 8 Arrange the six HSTs in a row, with the Fabric A triangles at the bottom (Fig 2). Sew together in a row.

PREPARING THE BINDING

- 9 Sew the binding strips together in one length, joining along the short edges. Press in half lengthwise, WST.

- 10 Unfold the binding strip, and then bring the long raw edges in to meet the centre crease, wrong sides together. Press well.



TOP TIP

If you're in a rush, you can use a prepared binding to finish your table runner.

FINISHING THE TABLE RUNNER

11 Sew the two backing pieces together along the short edges. Place WST with your pieced top, matching the raw edges all the way around. Pin in place. Sew along the seams between each HST to join the two layers.

12 Unfold one edge of the binding, and pin around the outer edge of the table runner, matching the raw edges, mitring the corners, and lapping the ends (Fig A). Sew the binding in place along the crease.

13 Fold the binding to the back of the table runner. Stitch the folded edge in place using a slipstitch.

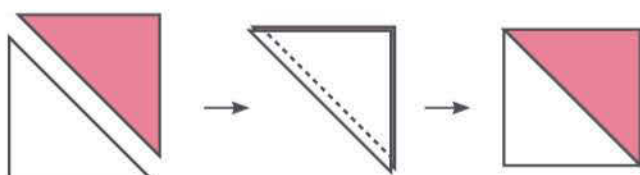


Fig 1

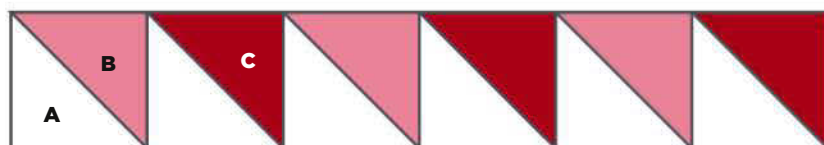
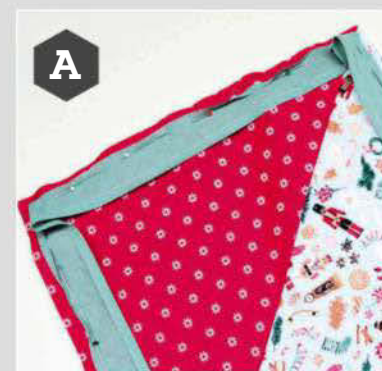


Fig 1

FINISHING THE TABLE RUNNER



YOU WILL NEED

Trivet

- Fabrics A–D: one (1) fat eighth each
- Backing fabric: one (1) fat quarter
- 1in wide bias binding: 1yd
- Insulated batting: 12in square
- Cotton batting: 12in square

FINISHED SIZE

- 9in diameter



CUTTING OUT

1 From each of Fabrics A, B and D cut:
■ One (1) 5½in square.

2 From Fabric C cut:
■ One (1) 5½in square.
■ One (1) 2½in x 5in.

3 From the backing fabric cut:
■ One (1) 12in square.

PIECING THE TOP

4 Cut each of the Fabric A–D squares in half along the diagonal.

5 Pair each Fabric A and C triangle, RST. Sew along the diagonal edge and press each HST open. Repeat to sew each Fabric B and D triangle. Trim each HST to 5in square.

6 Arrange the HSTs in a four-patch, referring to Fig A for placement, and rotating the HSTs as shown. Sew the units together in pairs, then sew the pairs together.

MAKE A TRIVET PERFECT FOR CREATING COSY GET-TOGETHERS ON COLD EVENINGS

QUILTING THE TRIVET

7 With the backing fabric right side down, layer the insulated batting, followed by the cotton batting on top. Then place the pieced top right side up in the centre. Baste in place.

8 Quilt the trivet along the seams between each section of fabric. Trim the

quilted panel to a 9in diameter circle, centring the point where the HSTs meet (Fig B).

FINISHING THE TRIVET

9 Take the Fabric C 2½in x 5in strip and press in half lengthwise, WST. Unfold and press the long edges in to meet the centre crease. Repress in half enclosing the raw edges. Topstitch both long edges.

10 Fold the strip in half to form a hanging loop. Place at one edge of your trivet, aligning the raw edges, and baste in place.

11 Attach the bias binding around the outer edge of the trivet, following steps 12–13 of the table runner instructions, carefully easing the binding around the curve of the trivet (Fig C).

TOP TIP

Use bias binding to finish curved projects, like this circular trivet. It is cut on the bias to allow some stretch. For projects with straight sides, like the napkins and table runner, your binding does not need to be cut on the bias as you won't be stretching along curves.

PIECING THE TOP



QUILTING THE TRIVET



FINISHING THE TRIVET



YOU WILL NEED

Make two Napkins

- Fabrics A and B: one (1) fat quarter each
- $\frac{5}{8}$ in wide binding: 4yds

FINISHED SIZE

- 17in square

CUTTING OUT

- From each of Fabrics A and B cut:
 - One (1) 18in square.

MAKING THE NAPKINS

- Cut each of the Fabric A and B squares in half along the diagonal.

- Take one each of the Fabric A and B triangles, and place WST. Sew along the diagonal edge, using a $\frac{1}{4}$ in seam allowance. Trim the seam allowance to $\frac{1}{8}$ in and press open.

TOP TIP

Piecing your napkins with French seams encloses the seam, keeping the back as tidily finished as the front. Take your time when pressing and trimming in each step, as this will make sure there are no threads sticking out of the finished seam.

- Turn the sewn triangles so they are RST. Carefully press along the seam so it lies flat. Sew along the diagonal edge again,



NOTHING ADDS TO THE AESTHETICS OF A TABLE BETTER THAN FABRIC NAPKINS

using a generous $\frac{1}{4}$ in seam allowance. Press the enclosed seam to one side.

- Repeat steps 3–4 to make the second napkin. Trim each pieced napkin to 17in square, aligning the 45 degree mark on your quilt ruler with the diagonal seam.

- Take one napkin, and pin the binding around the edges, with the raw edges between the folded edges of the binding (Fig A). Mitre the binding at each corner. When you reach your starting point, trim the binding leaving a 1in overlap. Turn the raw end under by $\frac{1}{4}$ in, then pin in place over the starting end of the binding.

- Sew around the edge of the napkin, taking care to catch both folds of the binding, and pivoting with the needle down at each corner. Remove pins as you come to them. Repeat the process to bind the second napkin.

MAKING THE NAPKINS**Anna Alicia**

Anna is a freelance crafter, writer, designer, maker and mother whose favourite thing to make is bags!

smarturl.it/AnnaAliciaBags

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CITY STREETS

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Join in making the series and finish off with a stunning City Streets Sampler Quilt.

BY JEMIMA FLENDT





YOU WILL NEED

To make four (4) Block 9:

- Fabric A (Fairy Dust White) ½yd
- Fabric C (Fairy Dust Mint) ¼yd
- Fabric M (Aegean) ¼yd
- Fabric N (Cornflower) ¼yd

FINISHED SIZE

- 12in square
(12½in square unfinished)

NOTES

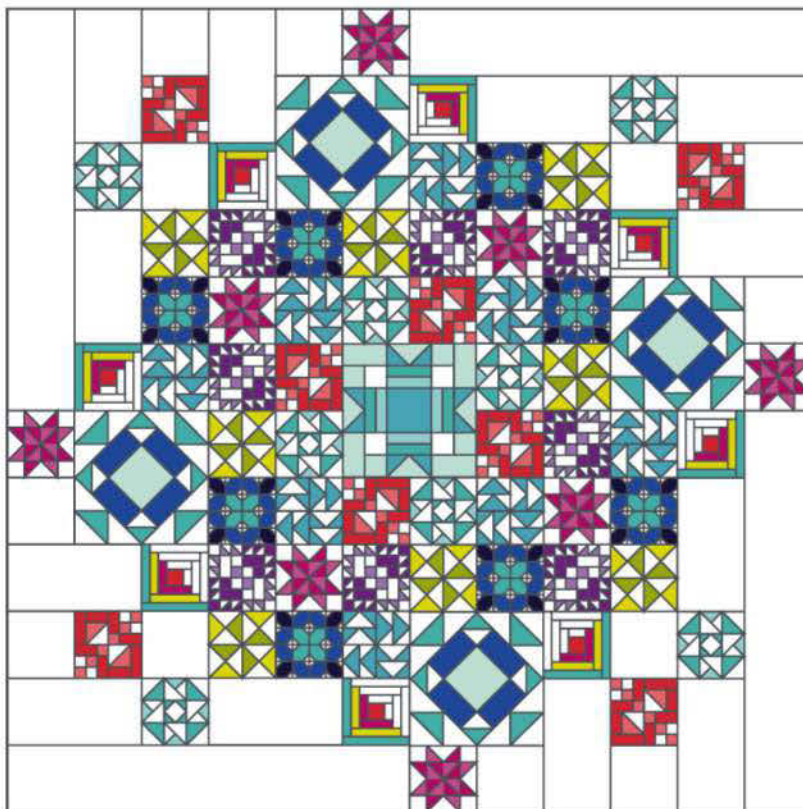
- Seam allowances are a scant ¼in, unless otherwise noted. Press seams open, unless otherwise instructed.
- RST = right sides together.
- HST = half-square triangle.
- Fabric: Tula Pink Basics and Solids fabrics by FreeSpirit Fabrics.

To make the whole quilt

- Fabric A (Fairy Dust White): 5yds
- Fabric B (Wildflower Azalea): ⅝yd
- Fabric C (Fairy Dust Mint): ¼yd
- Fabric D (Sweet Pea): ¼yd
- Fabric E (Stargazer): ¼yd
- Fabric F (Taffy): ¼yd
- Fabric G (Cajun): ⅜yd
- Fabric H (Mojito): ¼yd
- Fabric I (Matcha): ¼yd
- Fabric J (Cosmo): ¼yd
- Fabric K (Tanzanite): ¼yd
- Fabric L (Seabreeze): ¼yd
- Fabric M (Aegean): ⅞yd
- Fabric N (Cornflower): ½yd
- Fabric O (Sapphire): ⅞yd
- Binding fabric (Hexy Rainbow Ink): ⅝yd
- Backing fabric: 4½yds
- Batting: 80in square
- Fat quarters and fat eights may be used instead of yardage
- FINISHED SIZE: 72in square



THE SCOTCH SQUARE BLOCK IS ONE OF THE QUILT'S LARGER BLOCKS AT 12IN SQUARE



Quilt Layout Diagram

CUTTING FABRIC

- 1 From Fabric A cut:
 - Eight (8) 4in squares.
 - Sixteen (16) $3\frac{1}{2}$ in squares. Cut each square on the diagonal to make a total of thirty two (32) triangles.
 - Eight (8) $3\frac{1}{4}$ in squares.

- 2 From Fabric C cut:
 - Four (4) $4\frac{3}{4}$ in squares.

- 3 From Fabric M cut:
 - Eight (8) 4in squares.
 - Eight (8) $3\frac{1}{4}$ in squares.

- 4 From Fabric N cut:
 - Sixteen (16) $2\frac{5}{8}$ in x $4\frac{3}{4}$ in.

MAKE HST UNITS

- 5 Mark a diagonal line on the wrong side of all the Fabric M squares.

- 6 Place one Fabric A and one Fabric M 4in square RST. Sew $\frac{1}{4}$ in either side of the marked line. Cut on the marked line to make two HSTs, and press the seams towards darker fabric (Fig 1). Trim each HST to $3\frac{1}{2}$ in square. Repeat to make sixteen large HST units.

- 7 Repeat the process in the last step, pairing the Fabric A and M $3\frac{1}{4}$ in squares, to make sixteen small HSTs. Trim these HSTs to $2\frac{5}{8}$ in square.

MAKE THE CENTRE UNITS

- 8 Take four small HSTs, four Fabric N $2\frac{5}{8}$ in x $4\frac{3}{4}$ in rectangles and one Fabric C $4\frac{3}{4}$ in square. Arrange the units in three rows, referring to Fig 2. Sew the units together in rows, pressing toward the darker fabric. Then sew the rows together, nesting the seam. Repeat to make four centre units.

MAKE SIDE SETTING TRIANGLES

- 9 Take two Fabric A triangles and one large HST, and arrange referring to Fig 3. Place the triangle at the right side RST with the HST. Align the top edge of the triangle with the top of the HST; the point of the triangle will overhang approx $\frac{1}{4}$ in at the bottom. Sew in place, then press the seam toward the triangle.

- 10 Sew the second triangle to the bottom of the HST, aligning the edge

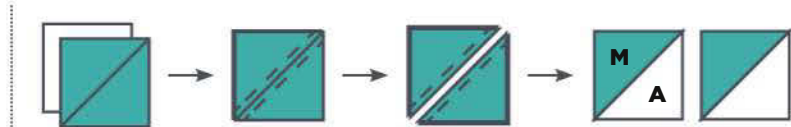


Fig 1

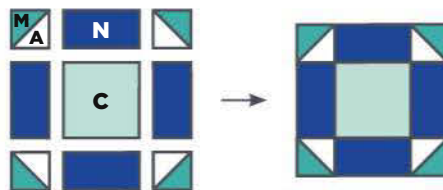


Fig 2

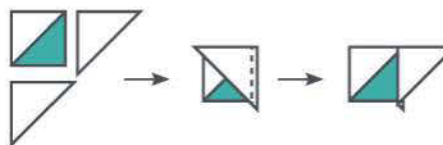


Fig 3

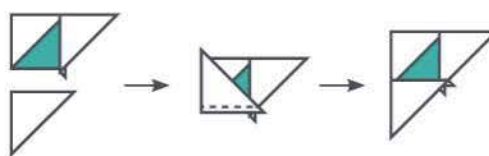


Fig 4

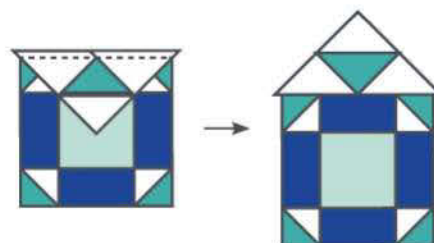


Fig 5



Block Layout Diagram

at the side, to complete one side-setting triangle (Fig 4). Trim the points away at the centre of the diagonal side to reduce bulk. Repeat the process to make all sixteen side setting triangles.

FINISHING THE BLOCK

- 11 Fold the centre unit in half and finger press at the edges to mark the centres. Open out, then fold and finger press to mark the centres of the remaining sides.

- 12 Take one setting triangle and place RST at one edge of the centre unit. Align the raw edges, with the point of the HST at the marked centre. Pin, sew, and press the seam away from the centre (Fig 5).

- 13 Repeat the last step on the opposite side of the block. Trim the edges of the setting triangles even with the sides of the centre unit. Then sew the remaining setting triangles to the remaining sides to finish the block.

- 14 Repeat steps 11–13 to make all four blocks. Press each block well, and trim to $12\frac{1}{2}$ in square, if necessary.



Jemima Flendt
Jemima has spent 15 years in the quilting industry. She has a love for bright and modern designs.

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NEXT ISSUE

Issue 156 on sale
October 22, 2025



* Gift subject to change



WHY WE QUILT

AMY SIMMONDS

How a graduation gift and her hobby led Amy to becoming a brand ambassador and designer

Clockwise from above: Quilterness; Electric Rainbow Quilt; Mingling Stars, a future quilt pattern; Eccentric Garden, a future quilt pattern; Single Block from the Starlit Love Quilt pattern.

Below: Amy in her studio with some of her many quilts she has made.

Like the constantly evolving trends in fabric and popular quilt styles, the reason why I quilt has evolved over the years. When I began my first quilt, at the age of 13, it was simply another creative activity to try; but I loved everything about the process! By the time I finished with school I had already been gifting quilts to people around me and sewing had become so enjoyable that I received my own sewing machine as a graduation gift. When I found the time for it, making quilts was my go-to hobby and brought joy to my soul.

Fast forward a few years, and what was once a hobby became a necessity. My life had shifted. At the time, a full-time babysitter and mum of three boys, my days were filled to the brim with kid's chatter, creative play, days at

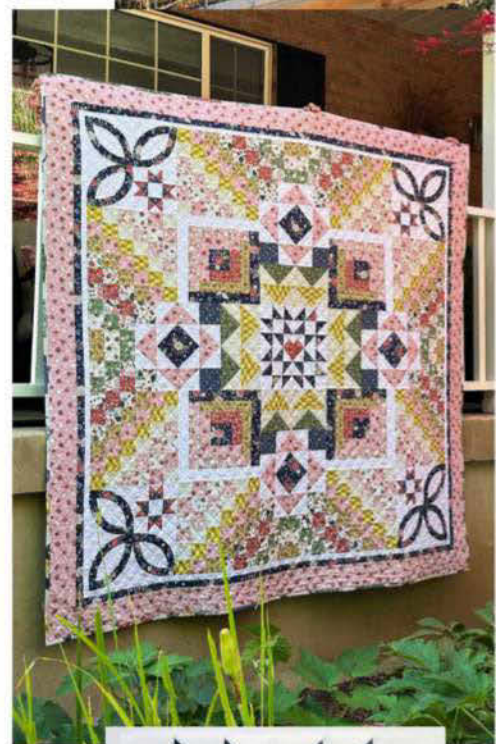
the park, and endlessly sandy floors. I was desperate for something I could do that involved peace and quiet and would also provide a sense of fulfilment.

Getting out my sewing machine again was like reuniting with a long-lost friend. At the end of most days, I would tuck my kids into their beds and sit down with my sewing machine, sewing late into the night. Those

nights of sewing gave me so much more than the peace and quiet I was hoping for; they gave me a sense of pride, of purpose and quietly transformed that necessity into a growing passion!

As my life has slowly become consumed with quilt-making, I have discovered I find the most joy in continually challenging myself; trying new techniques and designs. As a Brand Ambassador for JafTex Corp, I enjoy regular opportunities to create quilts that complement new fabric lines, resulting in many self-drafted but single-use patterns, and a shift in my perspective. I've realised designing a pattern from scratch gives greater depth to the process and provides even more fulfilment as a maker. I now aspire to be fully responsible for all my quilts from concept to completion, and recognise that, once again, the very reason why I quilt is changing.

Now with each quilt I design and create I also see the opportunity to challenge myself even further by turning my designs into patterns that enable, inspire, and delight other quilters!



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