



12 TOP FABRIC CRAFTS



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About h+h americas



UNITING THE PROFESSIONAL CRAFTS INDUSTRY

Rosemont, IL | USA
JUNE 21-23, 2023 WEDNESDAY - FRIDAY

3 FULL DAY EXHIBITION

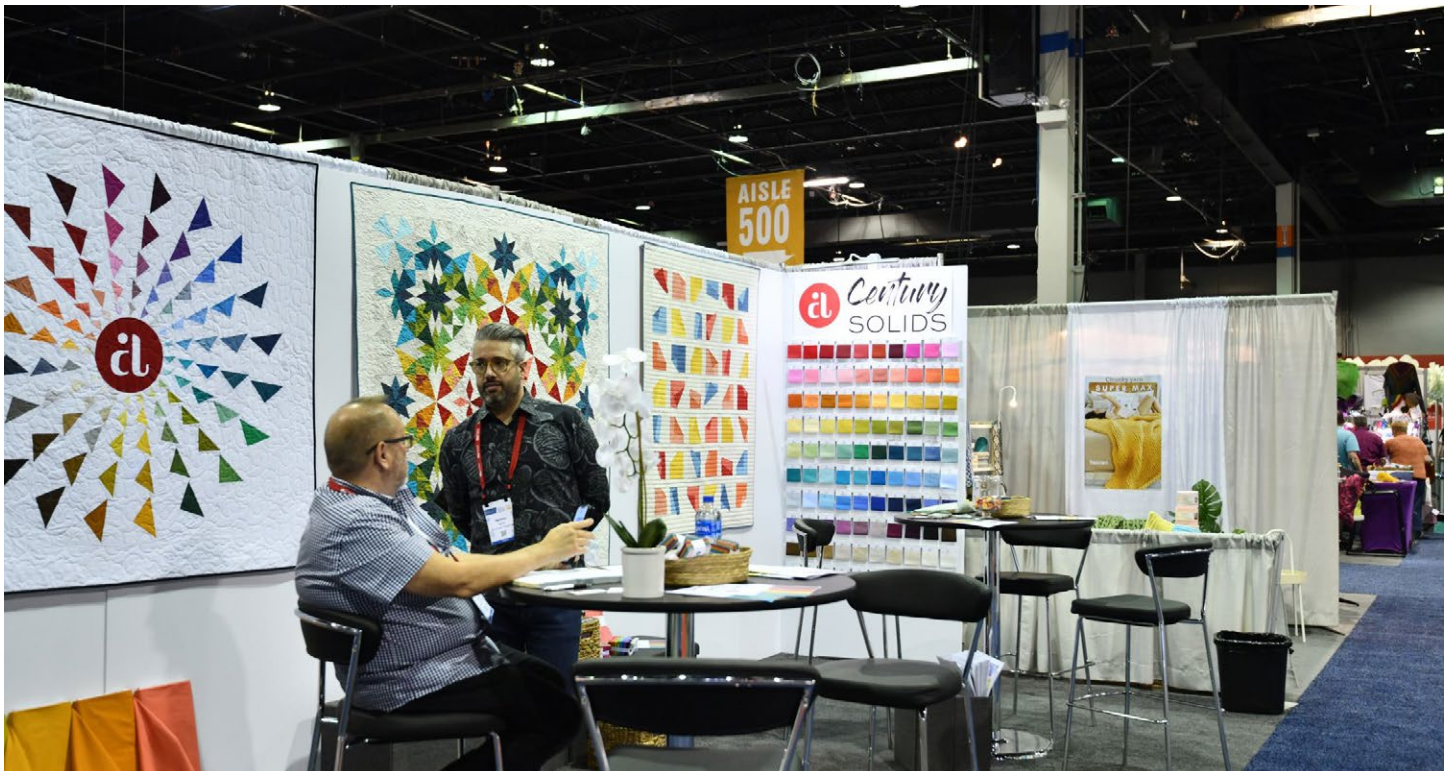
for Handmade Business

FOR ALL MAKING A LIVING IN THROUGH CRAFTS

h+h americas has all the product segments of its well-known sister's event- **h+h cologne** with main segments in Home, Textiles, Tapestry, Sewing, Knitting, Crocheting, Haberdashery, Quilting, Needlepoint, Business Software, and Marketing Solutions. In 2023 we will expand our show profile by including Hobby, Craft, and Artists' Supplies in the product categories and h+h americas will be the home for everyone making a living in crafts.

Attending visitors are from the Soft and Hard crafts industry, including Wholesalers, Designers, and Content Creator/Influencer industries. The entire industry is looking forward to uniting in Rosemont/Chicago, IL in June 2023.

www.hhamericas.com



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favecrafts

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I Like Crochet

I Like Knitting

we like
Sewing
patterns to quilt & sew



5 Top Trends You May Have Missed at h+h americas

by Jenny Bowden, Prime Publishing LLC

1 Luxurious Yarn

It all starts with the touch! Be on the lookout for plush, luxury-feeling yarn, including chenille.

2 Ergonomics

Invest in the proper tools so you can knit/crochet/sew/quilt longer with more comfort.

3 Sustainability

There's no shortage of recycled, ecological, and organic yarn, not to mention fair trade and zero waste products.

4 Wearables

Forget home decor -- makers are now focused on creating their own garments such as oversized sweaters, coordinating top/skirt sets, dresses, and more.

5 Pets & Animal Welfare

We love our pets -- and that includes sheep! Thanks to the [Responsible Wool Standard](#) for recognizing the best practices for today's farmers.

PLUS: Inclusivity, Activism and Diversity

Crafting with care! Non-profit organizations like [Knit the Rainbow](#) and [The Social Justice Sewing Academy](#) were on-hand to help those in need and to inspire other makers to become agents of social change.

Time to Party!

Together with Koelnmesse Inc., Prime Publishing proudly co-hosted a **VIP Networking Event** at the first-ever h+h americas trade show in Rosemont, IL on Wednesday, June 22, 2022.

[Prime Publishing](#) helped kick off the trade show with an exclusive networking event that took place directly on the exhibit show floor.

It brought together top fiber and fabric influencers (including Heidi Gustad from HandsOccupied.com, Rebecca George from PurpleandLime.com, Laura Coia from SewVeryEasy, and more) with top fiber and fabric companies to network, mingle, and learn about their latest products. The event offered free drinks, appetizers, and plenty of room and time to network in a friendly and relaxed setting.



This year's sponsors included [Clothworks](#), [Harbor Sales/ViviLux](#), [James Dillehay](#), [M Creative J](#), [Prym](#), [Universal Yarns](#), and [Prime Publishing](#).

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Letter from the Editor

Welcome fellow fabric enthusiasts!

What's more exciting than getting a sneak peek at new yarns and fabrics that have just been released? New colors and patterns, clever notions and tools and fresh project ideas to inspire!

That's what this lookbook is all about. Inside you'll find fresh products for sewing, quilting, knitting and crocheting that were presented this summer at h+h americas, the trade show for the crafts industry. At this show, the premier craft companies from 35 countries presented all their new releases and, for the first time, we're bringing them directly to you!

Flip through the pages of this lookbook and when you find products you'd like to try, reach out to your local retailer and ask if they'll order some. Store owners want to know what you'd like to see!

Hear what your fellow fabric enthusiasts had to say about the products and ideas presented at the h+h americas show:

"The h+h americas tradeshow provided excellent opportunities to connect with old and new colleagues in person and online. I look forward to attending in the future."
— Heidi Gustad from [Hands Occupied](#).

"This was such a fun event for our city! HHA reminded me of the big trade shows I've attended in Europe. I left feeling inspired with a renewed love of all things textile and sewing." — Rebecca George from [Purple and Lime](#).

"The most recent HHA show in Chicago was absolutely amazing! I enjoyed it so much, that I have already scheduled to attend it next year. Hope to see you there, as it's a show you don't want to miss!" — Laura Coia from [SewVeryEasy](#).

Happy crafting,



Darrin Stern
Show Director
[h+h americas](#)

Join us:





Avlea

FOLK EMBROIDERY

Inspired by historic folk embroidery, Avlea Folk Embroidery offers beautifully curated cross stitch and embroidery kits. From the imported specialty fabrics to the full-color pattern with complete instructions to how-to video support, designer Krista West helps any level of maker create a beautiful textile for their home.

Ancient beauty for
the modern world!

www.avleaembroidery.com

 kristamwest |  kristamwest | avleaembroidery@gmail.com

Dianthia Embroidered Table Mat

by Krista West for Avlea Folk Embroidery

Instructions

Begin stitching design 2 inches in from each corner of your fabric, using 2 strands of floss for all stitches. To finish, please visit www.avleaembroidery.com for helpful how-to videos.



Dianthia (meaning “divine flower”) showcases classic carnation and tulip motifs popular in the folk embroidery of many nations. The flower sprays are mirrored to create a lovely oval effect. Worked in a traditional palette of bright coral, antique blue, and leafy green, it makes a delightful little table mat to bring color and style to a shelf or desk.

Size: 7 x 9-½ inches

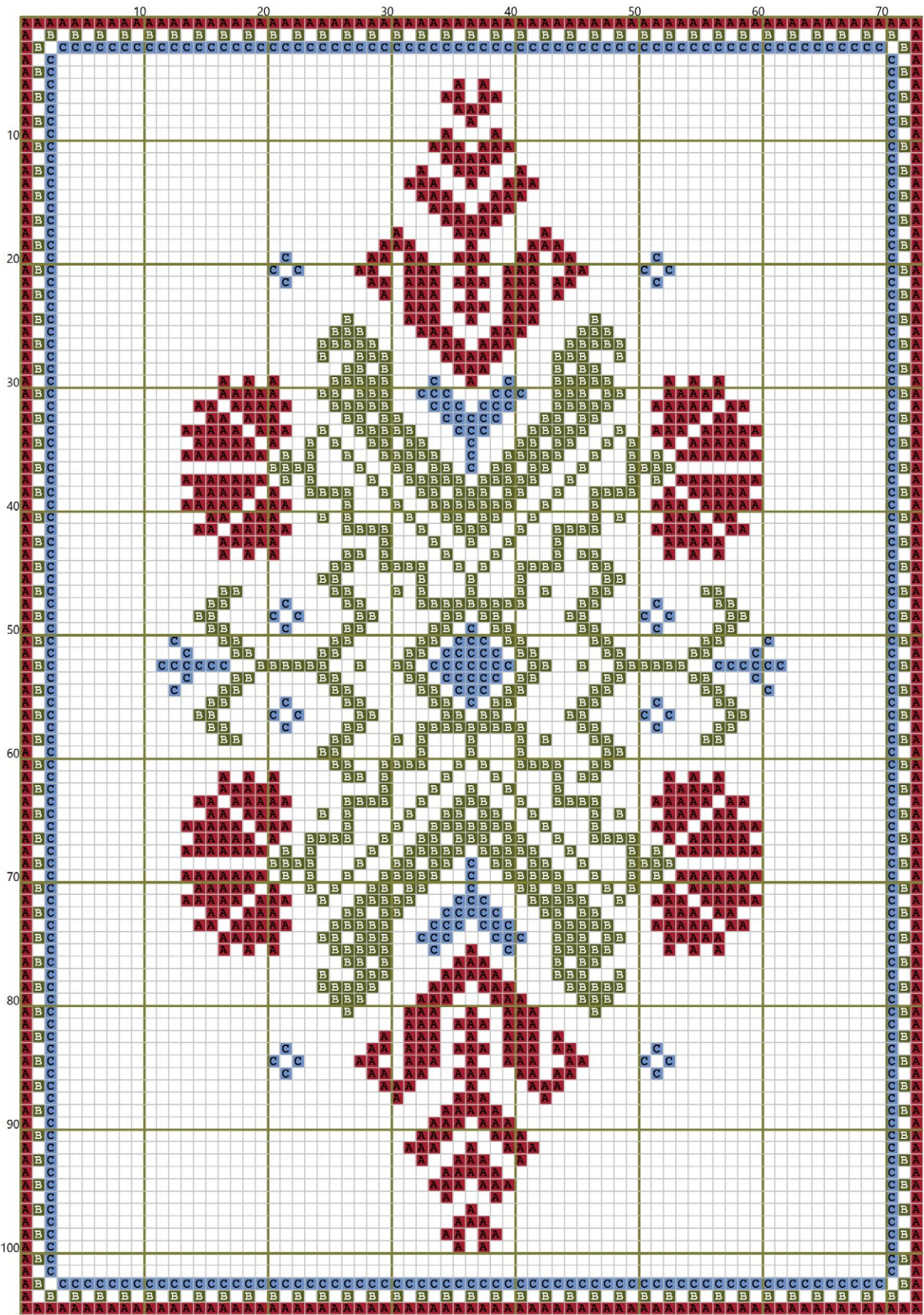
Stitch count: 73 x 105 sts/2233 total sts

Materials

- One 10x12” piece of 26 ct counted thread fabric
- DMC Floss:
 - 6 yds 347 bright coral
 - 5 yds 469 avocado green
 - 3 yds 931 antique blue med

	Number	Description	Str	Length
A	DMC 347	Salmon very dark	2	19.08 yd.
B	DMC 469	Avocado Green	2	15.81 yd.
C	DMC 931	Antique Blue medium	2	9.03 yd.







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FPO



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Cork Fabric

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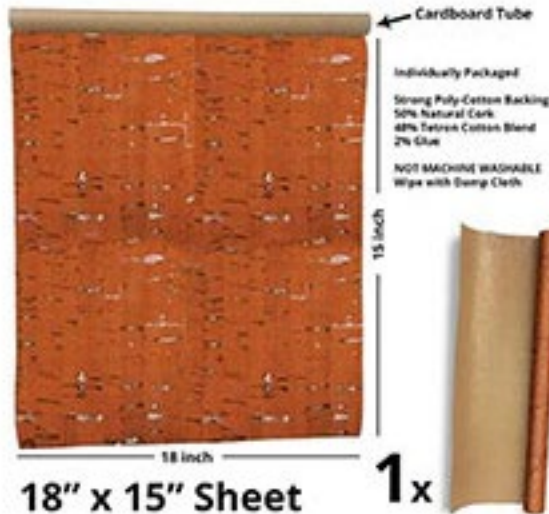


SIZE REFERENCE

(3 Sizes Available)



Natural Cork Fabric



18" x 15" Sheet

1x

Belagio Cork Fabric is real cork from the cork oak tree which is laminated to a polycotton fabric for durability and support. It is a lighter weight fabric than most cork fabrics on the market intentionally. This cork fabric can be sewn on a machine, seams ironed flat (with pressing cloth between the iron and fabric) and used for fashion accessories as well as home décor.

Belagio Cork Fabric can also be painted, stenciled, die-cut, stamped, wood-burned, and colored with pencils or permanent markers. When die-cut, the edges self-heal and are smooth. Use it to make handmade bags, wallets, accents on clothing, craft projects, applique, embroidery, shoes, or light upholstery.

This cork fabric is biodegradable, anti-static, and hypoallergenic. It is harvested responsibly and in an environmentally sustainable fashion. Our cork fabric is made up of 50% cork, 46% TC, and 2% Glue.

B25C (25" x 15 Yard Bolt)



B54C (54" x 25 Yard Roll)



Colors A-Plenty

Check out the newest collections available from Benartex



Zest by Modern Quilt Studio

See the full collection
and download the instructions



Not Your Mama's Garden by The Sew Yeah Brothers



Fantasy Garden by Anna Nyman



Sleepovers by Pat Sloan



Alluring Butterflies by Ann Lauer



Garden Angels by Jim Shore



Blossom Hollow by Shelley Cavanna

Follow @Benartex for new fabric releases and free patterns

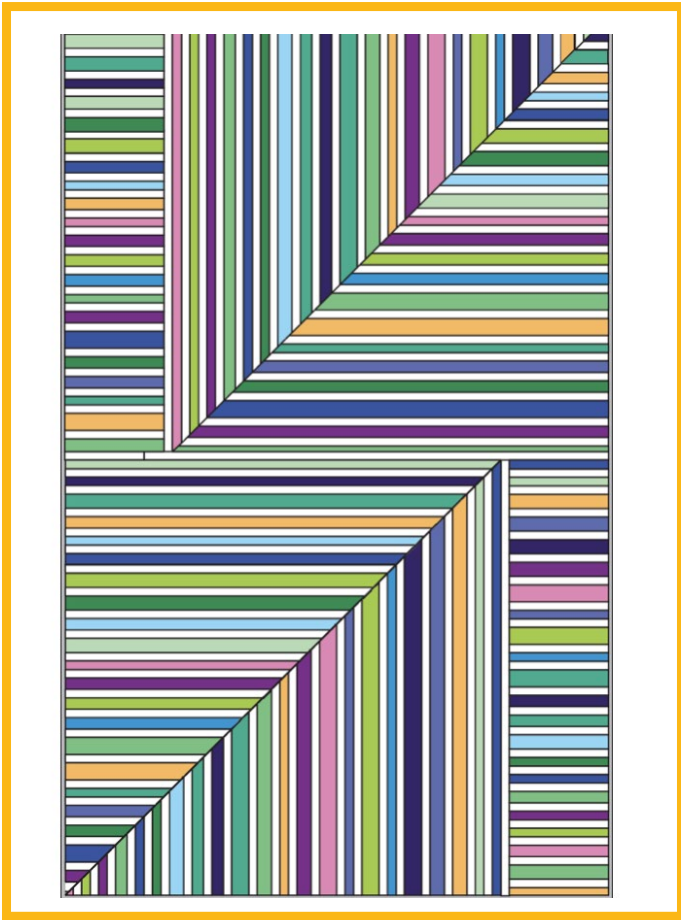


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Straightaway Quilt

by Modern Quilt Studio



Straightaway is a napping quilt designed by Modern Quilt Studio using Zest, their newest fabric collection. This modern geometric quilt will look great with a modern as well as with a shabby chic home décor, and it showcases the versatility of their designs.

Materials

- ¼ yard cut each of 13 colorful Zest prints:
- 13567-25, 13567-41, 13567-57, 13568-52, 13568-58,
- 13568-86, 13569-26, 13569-42, 13570-05, 13570-43,
- 13571-46, 13572-50, 13572-60
- 2½ yards black and white Spirit print 13571-08
- ¾ yard binding fabric 13572-12
- 3 yards backing fabric 13569-90
- 56"×85" batting

Instructions

From black and white print, cut:

66 strips—1¼" × WOF (Width of Fabric, approx. 40")

From 13 of these strips, cut 52—9½"-wide strips.

From each of 13 colored prints, cut:

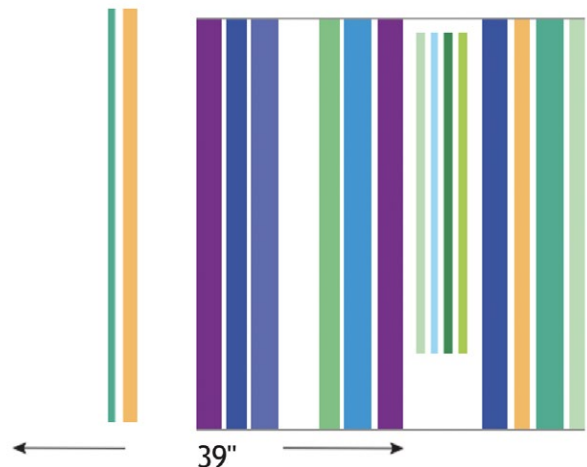
1—1¼"× WOF strip 1—1½"× WOF strip 1—1¾"× WOF strip 2—2"× WOF strips

Cut one of each 2"× WOF strips into four smaller strips: 1—1¼"× 9½" strip

1—1½"× 9½" strip 1—1¾"× 9½" strip 1—2"× 9½" strip

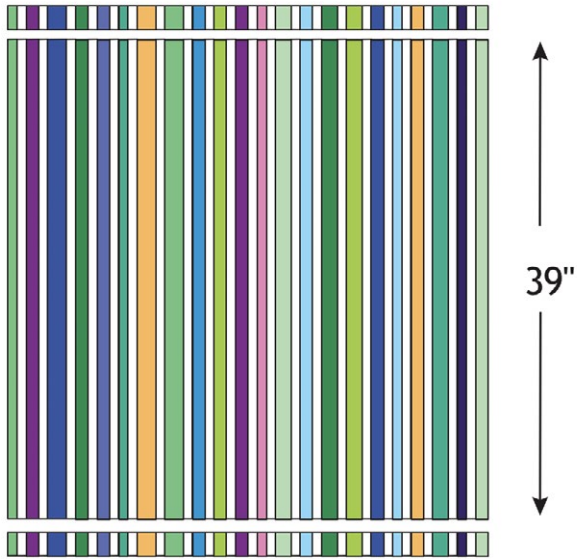
Note: We recommend pressing all seams open for a flat, graphic look and to minimize bulk.

1. Beginning with a colored strip, sew alternating colored and black and white strips together, varying the width and hue of the colored strips. End with a colored strip so the finished yardage measures 39" wide when seams are pressed open.



Benartex

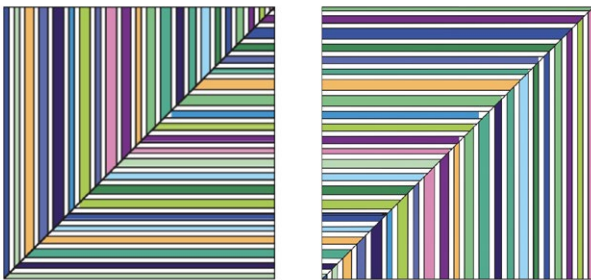
2. Trim top and bottom ends flush so the final unit measures 39" × 39" square.



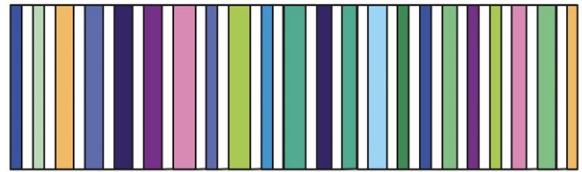
3. Repeat steps 1–2 to make a second, different 39" × 39" pieced square. You may have a few extra strips.
4. Rotate one unit as shown, then cut both diagonally.



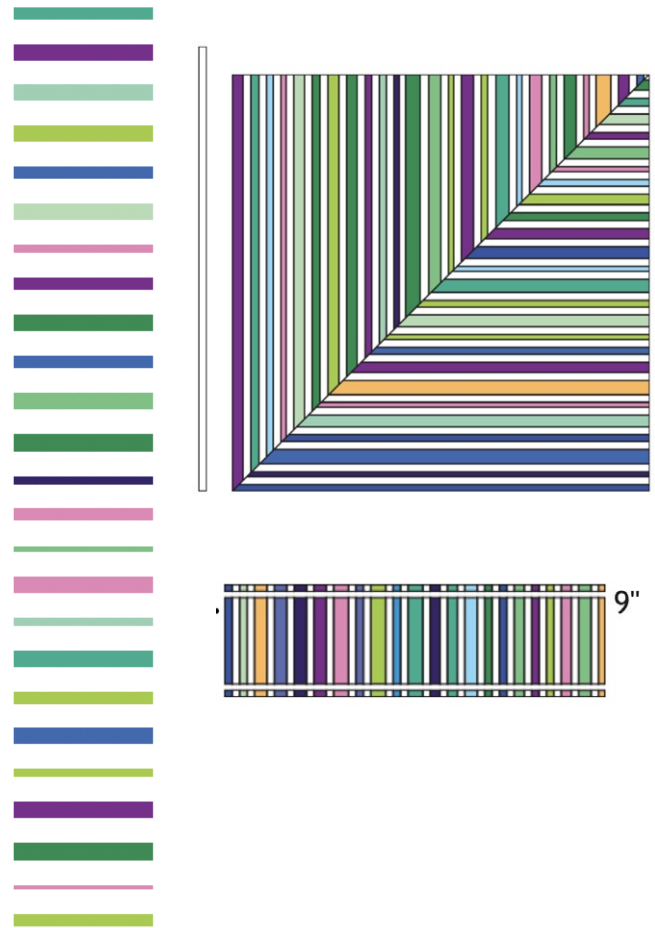
5. Swap halves and piece as shown. Press seams open.



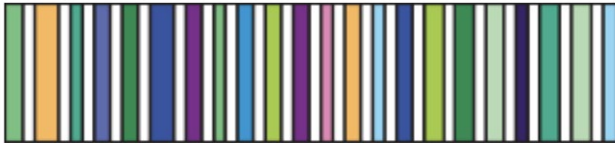
6. Beginning and ending with colored strips, sew alternating 9 1/2" colored and black and white strips together so the finished yardage measures 39" wide when the seams are pressed open.



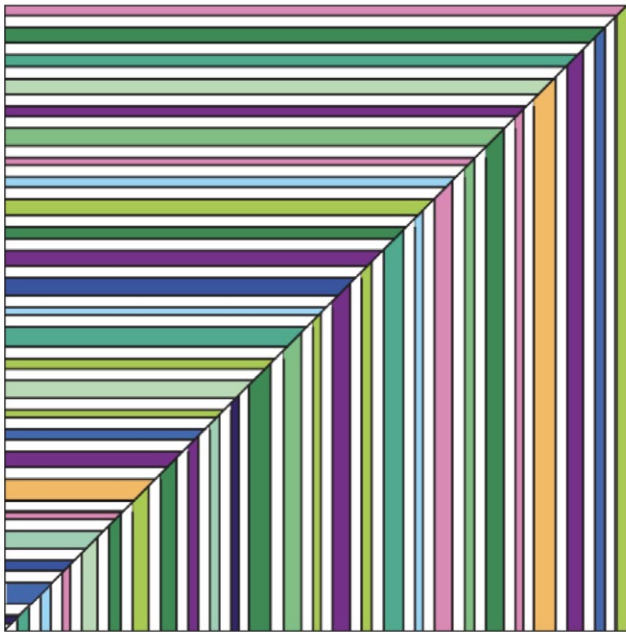
7. Trim edges flush so unit is 9" high.



8. Repeat steps 6–7 to make a second, different 39" × 9" set of pieced strips. There will be some extra strips.



9. Sew 2— 1¼" × WOF strips together, then trim to 48" wide to make the center sashing strip.
10. Sew pieced units to the two 1¼" × WOF vertical sashing strips and the pieced horizontal sashing strip as shown in assembly diagram. Trim sashing strips at edges as needed.



Finishing

1. Layer pieced top, batting and backing.
2. Baste, then quilt.
3. Finish with your preferred binding method. Visit the Modern Quilt Studio YouTube channel to learn our quick and easy one-step binding method.



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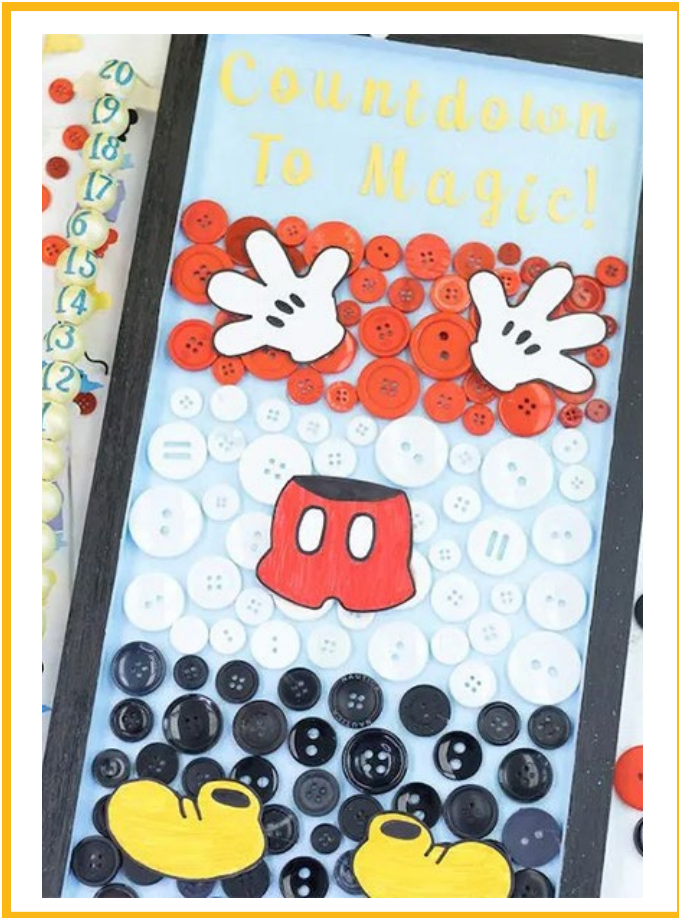
IMPORTED ITEMS

Magical Vacation Countdown Calendar

by Buttons Galore & More

Instructions

Please visit <https://www.youtube.com/watch?v=PoNE-fn6zfg> for a helpful how-to video.



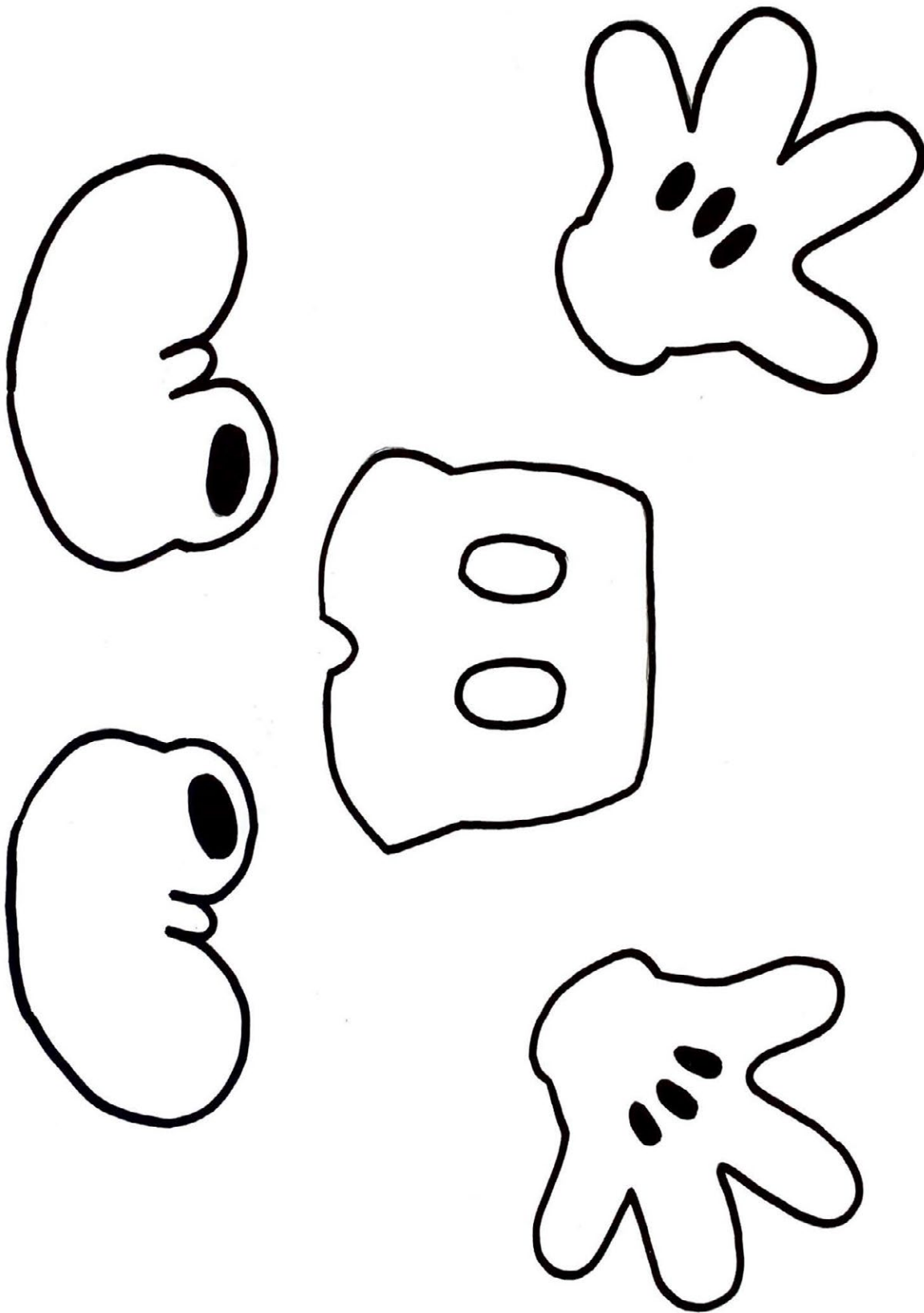
Need a creative way to keep the kiddos (or yourself) sane while waiting for your trip? A countdown calendar is a perfect solution with Buttons Galore & More Vacation Countdown Bundle. Watch the video for the full tutorial and find the materials list on the project blog.

Materials

- Magical Buttons Bundle (you can also purchase them separately)
- Wood Plaque (we painted ours black and light blue)
- Numbers Stickers
- Floral Wire
- Wood Beads
- Markers
- Yellow Construction Paper
- Glue
- Gold Paint & Brush



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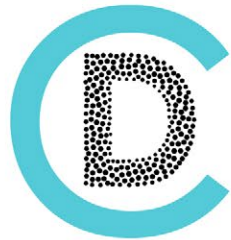
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Slanted Wrap Wallet

by Camelot Design Studio



Other Materials

- Fat Eight of fusible fleece]
- 1/4 yard of fusible cotton interfacing (22" W)
- 1 yard of piping in coordinating color
- (1) 1" D-ring
- (1) 8" Closed-end zipper
- sew-on snap
- paper printer
- sewing machine with zipper-foot
- needle and coordinating thread
- iron and pressing surface
- scissors and fabric shears
- straight pins
- fabric marker

Notes

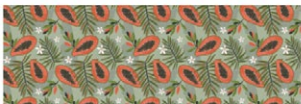
- Please wash, dry and iron your cotton before beginning.
- Unless otherwise directed, sew all seams with a 1/2" seam allowance.
- RST = Right sides together

Fabric



COLLECTION

Fabric requirements



Fabric A: 50220604 01
Fat Quarter



Fabric D: 2141-0046
Fat Quarter



Fabric B: 50220603 01
Fat Quarter



Fabric E: 214-0005
Fat Eighth



Fabric C: 50220602 01
Fat Eighth

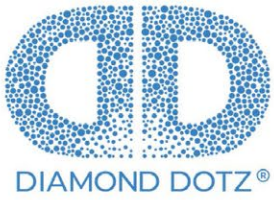


Fabric F: 214-0085
Fat Eighth



Download the complete instructions for **free** by scanning the QR code.

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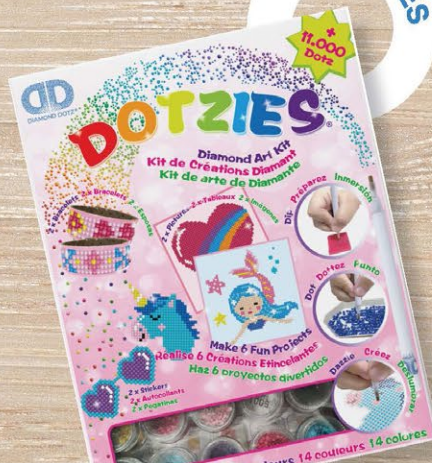
SQUARES



DOTZ BOX



PILLOWS



DOTZIES



GREETING CARDS

Blue Bauble Holiday Ornament

by Diamond Dotz



Materials

- Diamond Dotz Kit DDP2.020 Blue Bauble Pillow
- Scissors
- 12" length of 1/8" wide holiday ribbon

Instructions

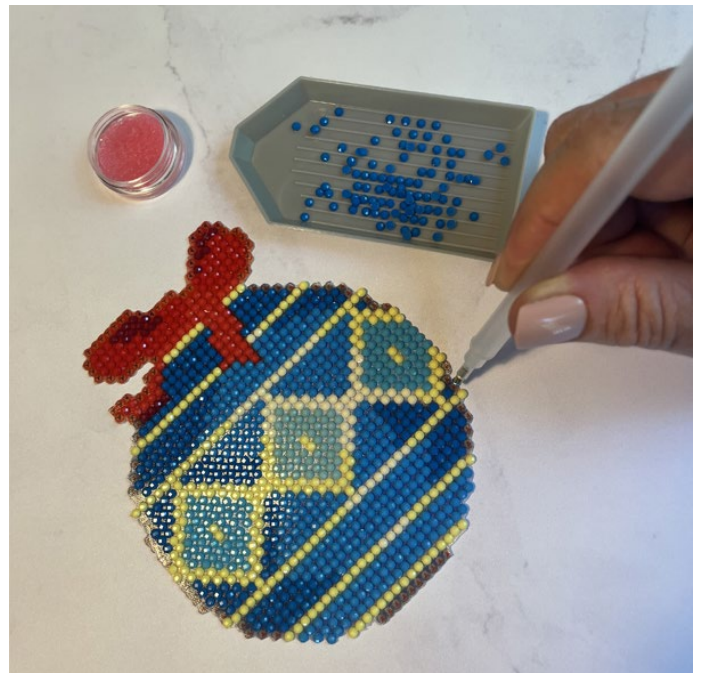
1. Using the basic instructions included in your DIAMOND DOTZ® Kit, dot the design until almost complete, leaving the edges undotted. ** Important- Do NOT dot the outside edge, the last dot all the way around design.



2. Cut out design as shown in the image – There will be an area of the canvas with symbols and adhesive still showing; Cut around the adhesive, making sure to leave it connected to the dotted area.



3. Now, you can finish the outside edge with Dotz, completing the dotted area of the design.



4. Remove dot from the top area, where you want to add ribbon to hang. Poke a small hole in the area and thread through some string. Tie the string into a loop, leaving enough space to hang the design. Add a bow with desired ribbon.



5. Hang your completed dotted project!





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1-Hour Tote Bag

by Dritz



Materials

- ½ YD of Fabric – Canvas or Duck Cloth
- Dritz 1” Belting – 1 to 3 YD
- Dritz Ezy-Hem® Gauge (617)
- Dritz Mark-B-Gone® Marking Pen (676-60)
- Dritz Point Turner (636)
- Dritz Sewing Gauge (620)
- Dritz Jean-a-ma-jig™ (optional) (915)
- Dritz Fray Check® (optional) (674)
- Omnigrid 6”x 24” Ruler (R24)
- Omnigrid 18” x 24” Cutting Mat (24WG)
- Omnigrid 45mm Rotary Cutter (2050)
- Straight Pins
- Lighter or Candle
- Iron and Pressing Surface
- Sewing Machine and Thread

Instructions

1. Prepare your fabric. Use the ruler, cutting mat and rotary cutter to cut two pieces of canvas 14” wide x 16” long.
2. Press the top hem on each piece of fabric. Press ½” to the wrong side first. Fold a second time and press a 1” hem. The Ezy-Hem Gauge makes this step quick and easy.



Beginner sewists take note – you can make this great-looking unlined tote bag in about an hour. If you’ve been wanting to sew, but not sure how to get started, this tote bag is for you, promise! Our sewing tutorial is easy to follow and will build your confidence using some basic sewing tools and techniques that you can apply to other projects as you develop your sewing skills.



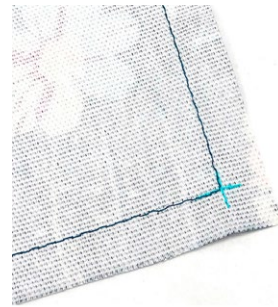
3. Prepare the belting. Cut two 18" lengths of belting and seal the ends with a quick pass through a flame. This will prevent the ends from raveling. Don't melt the belting too much or it will form a thick bead. Fray Check can be used to seal belting if preferred.
4. Attach belting to fabric. On each fabric piece, open top hem. Position belting ends even with hem edge and 3-1/2" in from each side. Use an Omnigrd ruler to help position belting. Make sure the belting is not twisted and pin in place. Baste belting ends at 1/2" crease.



5. Pin pieces right side together making sure 1" creases are matched up. (Mark crease with marking pen to help line them up.)



6. Stitch along sides and bottom with 1/2" seam allowance. Pivot at corners. Tip: to help pivot at the right spot, mark 1/2" in from sides and bottom at corners. Pivot stitching where the marks intersect.



7. Trim corners. Zigzag stitch or serge raw edges of seam allowances together. Turn tote right side out and press. Use a point turner to help press out the corners.



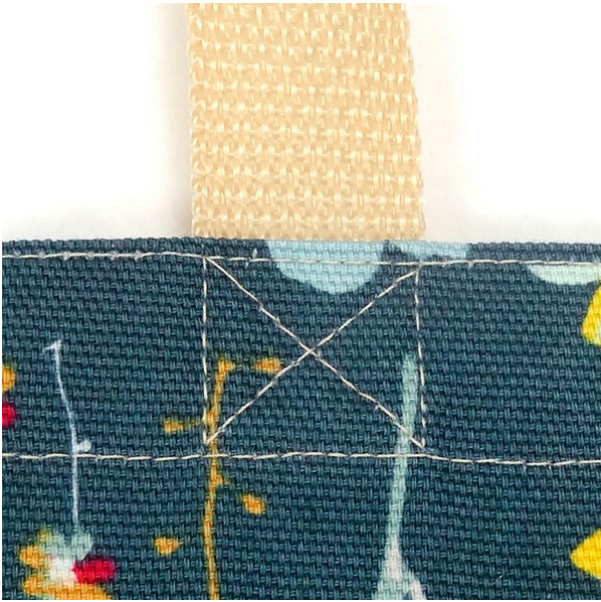
8. Eliminate bulk in the top hem. Clip seam allowances at 1" crease. Fold seam allowances in opposite directions when closing hem.
9. Fold top hem along creases with handles down and inside of tote. Stitch hem without catching loose handles. Optional: you can use a Jean-a-ma-jig to help stitch over the seam bumps.



- 10.** Fold handles up and pin in place. Stitch along top edge of tote catching handles in stitching.



- 11.** Reinforce those handles. Stitch an “X” over the handles in the top hem.



- 12.** You’ve made a basic tote bag!

And that’s a wrap! If you enjoyed making this bag, the good news is that you can never have too many. Mix up your fabric and belting choices and create a variety of looks to go with favorite outfits, to celebrate different seasons or to serve a specific need (like a gym or beach bag).

Once you’ve sharpened your basic bag-making skills, take it up a notch by playing with hardware and design details and really challenge your creativity.



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Cottagecore

AUTUMN / WINTER 2022/2023

Cottagecore is about a return to more traditional hobbies and digital detoxification and drives us towards a more sustainable fashion. In this collection we present you with simple, soft, comfortable and warm fabrics. We mix floral and fruity prints with gingham and Vichy checks.

DISCOVER THE COLLECTION

Christmas Advent Calendar

by Katia Fabrics



Find out how easy it is to sew this decorative Christmas panel made from our hard-wearing Canvas fabric with little gold touches. A very easy, fast project to make. In just one afternoon, we will have it ready to enjoy and fill its 25 pockets with treasures. Enjoy sewing, decorate our home and surprise our family every day of Advent with this fun calendar!

Size: 78x150cm - 10 Panels/piece

Materials

- XMAS Calendar panel
- Sewing thread in the same colour as the fabric
- Scissors
- Safety Pins
- Fabric marker
- Iron
- Sewing machine
- Ruler, paper, and pencil

Instructions

Make a double hem along the sides and lower edge: turn $\frac{3}{8}$ " (1 cm) of fabric inwards twice and sew the hem edges in place.

Pockets: On the calendar, the position of each pocket is indicated by marking where the lower left edge of each pocket will be placed. Position the pockets so that the numbers correspond to form the calendar.

Sew the pocket hems: iron $\frac{3}{8}$ "

(1 cm) of the upper edge inwards, then fold and iron another $\frac{3}{4}$ " (2 cm) inwards and sew in place. Fold and iron $\frac{3}{8}$ " (1 cm) inwards at the sides and along the lower edge. Position the pockets as indicated by the pattern markings and sew in place.

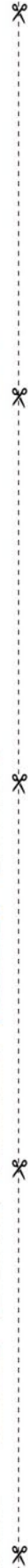
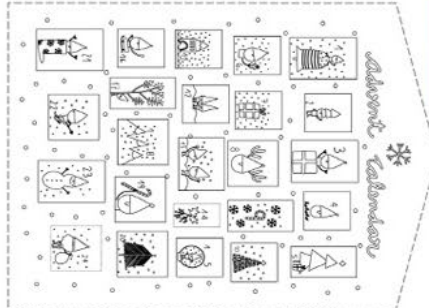
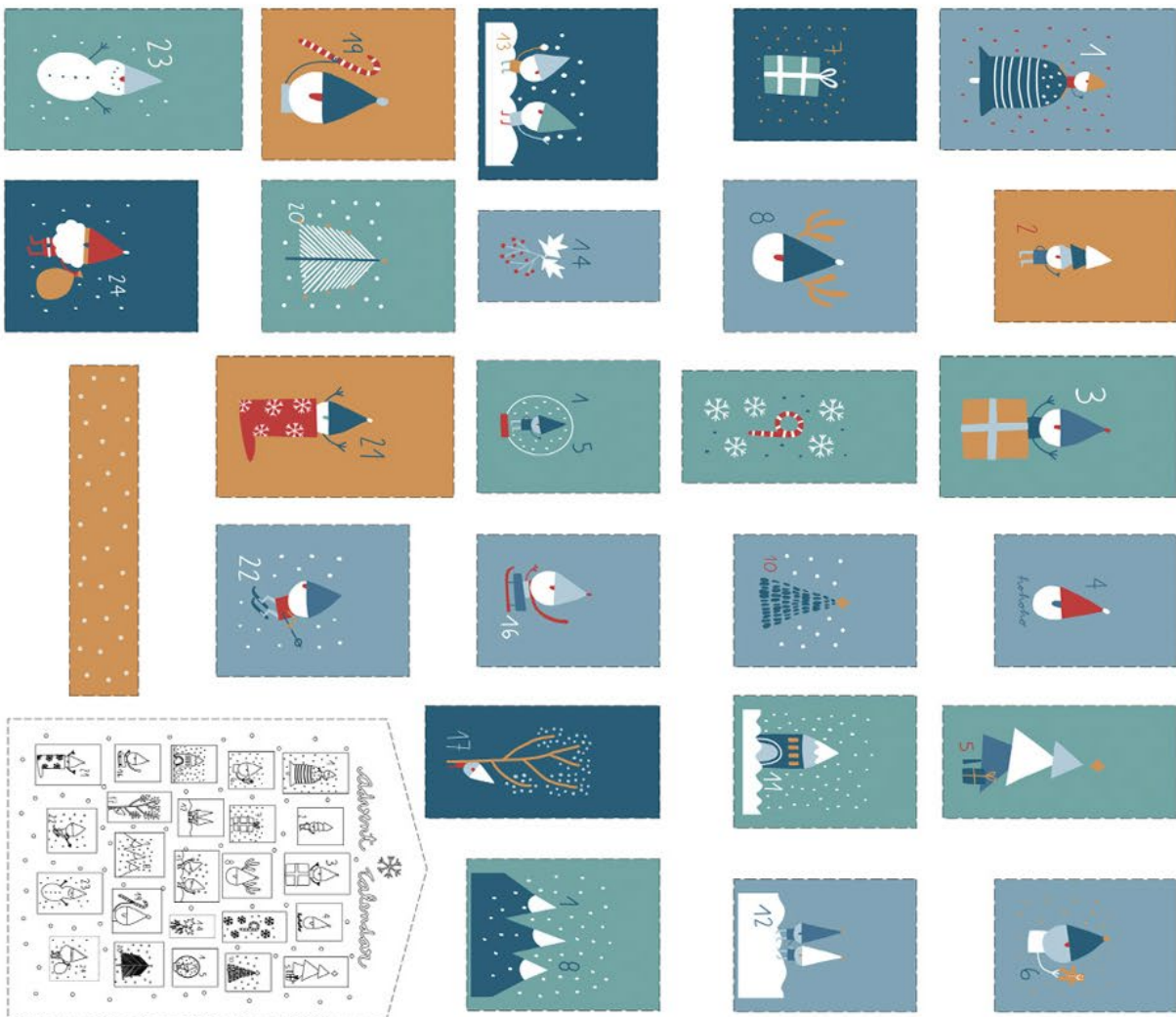
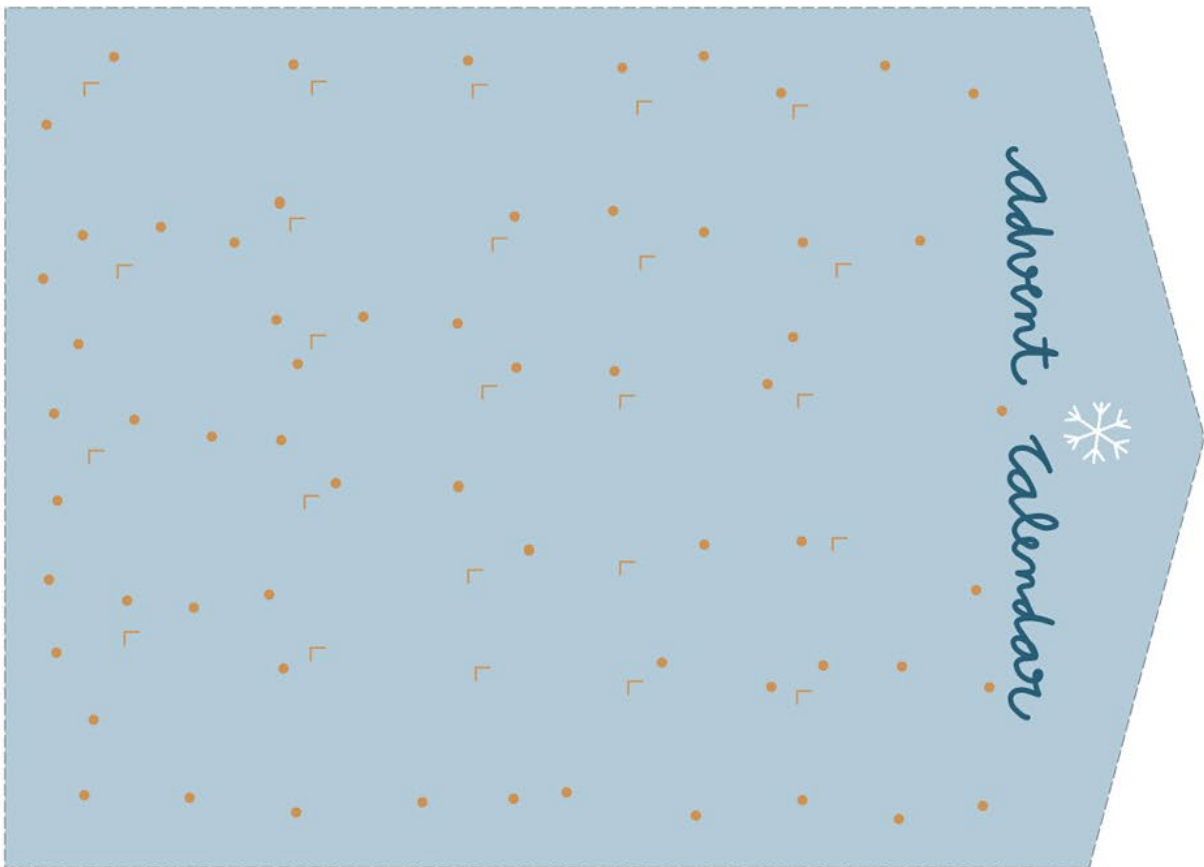
To finish, you just have to create the strip to hang it in your wall.

Fold the fabric like a bias tape and sew it, so the Advent Calendar can be hung.



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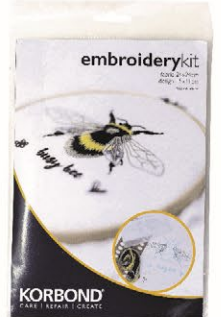
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7 Dos and Don'ts of Clothing Embroidery

by Melissa Galbriath of MCreativeJ

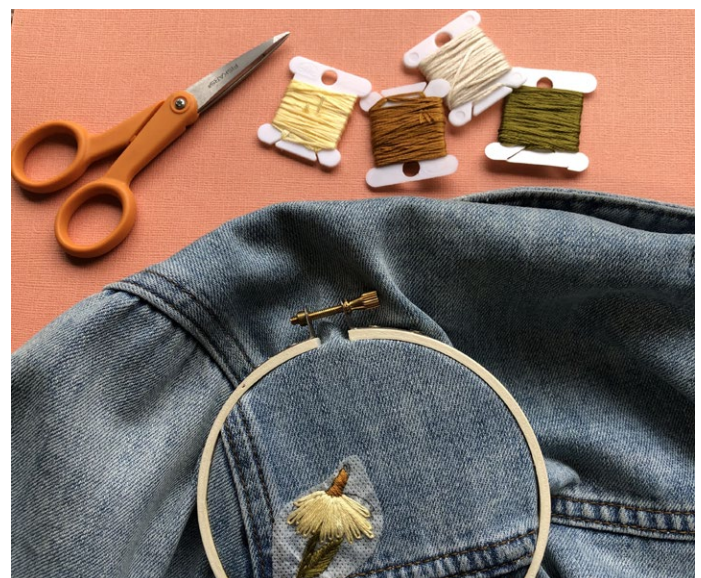


- 4. DON'T** pull your stitches so tight that the fabric ripples or puckers. Using a fabric stabilizer can help this from occurring. Your stitches should lay flat to the fabric and not be so tight that the fabric is distorted.
- 5. DO** keep a clean back. Having a messy back or lots of loose threads could cause the threads to catch and mess up your embroidery.
- 6. DON'T** stitch with all 6 strands of embroidery thread. Six strands is too thick for most garments and can leave holes in the garment fabric while sewing. Instead use smaller numbers of thread strands, like 2 or 3.
- 7. DO** use the proper needle. Much like large thread strands, larger needles can also leave holes in the garment fabric. Thicker needles such as tapestry or darning needles are helpful for garments made of denim or canvas but thinner needles such as #5 embroidery needles are better for more delicate fabrics like t-shirts.

So you want to embroidery a t-shirt or spruce up that old jean jacket? Before you get stitching, check out these 7 helpful tips for hand embroidering on any garment.

- 1. DO** use a stabilizer or a design pre-printed on a stabilizer, like MCreativeJ Peel Stick and Stitch patterns.
- 2. DON'T** overly stretch your garment out in the hoop. Regular embroidery calls for fabric to be taught in the hoop. You may find your fabric needs to be a little looser in the hoop so that your garment isn't stretched out when finished- this is especially true for stretchy fabric and clothing like t-shirts.
- 3. DO** use small stitches. Large stitches can easily snag if they're not taught to the fabric.

For more helpful embroidery tips and tutorials, visit www.mcreativej.com



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How To Sew A Festive Dress

by Mettler



Especially sewing beginners often have great respect for stretchy materials. These how-to instructions will show you how you can easily achieve great results with a normal sewing machine and a straight stitch.

The project shows you how to sew a dress for the upcoming holidays from stretchy jacquard with SERAFLEX®. The pattern is a very simple cut that makes a beautiful, timeless dress.

Instructions

Step 1: The neckline

In the first step, we start with closing one of the shoulder seams with a straight stitch and SERAFLEX®.

Then the neckline is hemmed with a strip of fabric. If you are using a fabric that curls a lot, you could iron a fusible knit interlining onto the other side of the fabric before cutting the strips. Then cut the strip as usual.



This tutorial will explain and show you how to sew with knit fabric and without the use of a serger or even elastic stitches on your sewing machine. You might ask yourself how is this even possible? This works very easily with the elastic thread SERAFLEX® from Mettler. SERAFLEX® is a highly elastic and versatile thread. The secret is its special composition: The innovative raw material PTT allows the sewing thread to stretch up to 65%. SERAFLEX® is available in up to 72 colors and a running length of 142yds. Whether as sewing thread for women's, men's or children's clothing, for sportswear and outdoor as well as for underwear and lingerie: SERAFLEX® masters every challenge!

Materials

- Jacquard fabric
- SERAFLEX® thread by Mettler

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After completing the edging, the remaining shoulder seam is also closed with a straight stitch and SERAFLEX®.

Since knit fabrics normally don't fray, you do not need to serge the fabric. However, serging the jacquard with a zig-zag stitch and SERAFLEX® is recommended.



The seam allowance is pressed towards the back piece and topstitched from the right side with a few straight stitches. This way the seam allowance is where it belongs and doesn't peek out of the neckline.

Here you can see the finished neckline. Didn't it turn out great?



Step 2: The sleeves

The sleeves of the dress are done in the same manner using the SERAFLEX® thread.

Step 3: The seams

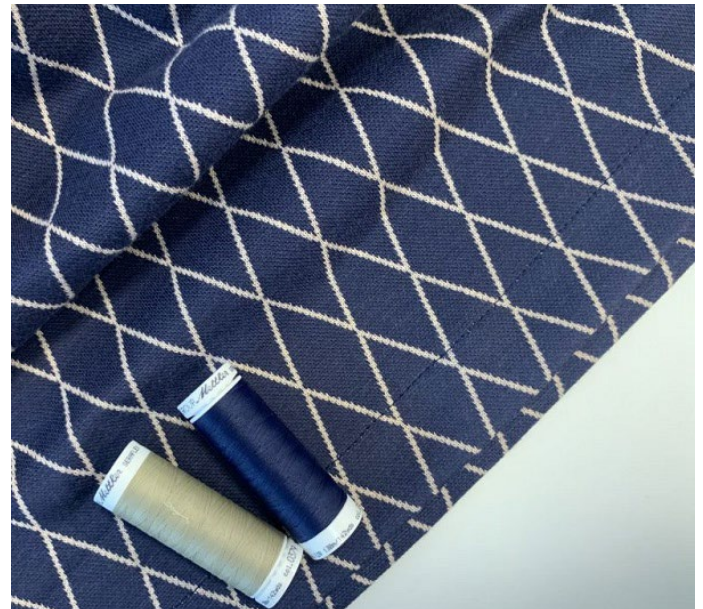
The side and sleeve seams can also be sewn together with a straight stitch. As mentioned before, the edges of jacquard should also be serged with a zig-zag stitch. With non-fraying knit fabric, this can be omitted.

Step 4: The hemline

The bottom edge of the skirt is also finished with a zig-zag stitch and SERAFLEX®, then pressed to the other side of the fabric with the desired allowance. If you use a non-fraying knit fabric, this step can be omitted.

Thanks to SERAFLEX®, we can do hems without a twin needle. The seam turns out nicely, remains elastic and at the same time we can save thread, because a straight stitch requires significantly less thread than elastic stitches or twin needle seams.

Here you can see the result: wonderful elastic seams with a simple straight stitch!



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For non-fraying materials, the edges do not need to be serged. Instead, the fabric can be trimmed back close to the edge on the other side after completion.

This project is from Claudia Geiser, owner of Il Cocolino shop in Munich, Germany and long-term partner of Mettler.

Sewing with SERAFLEX® - tips & tricks

- SERAFLEX® should be used as both, needle and bobbin thread.
- Thread tension should only be adjusted “as tight as necessary”, meaning as loose as possible.
- The bobbin thread should also be wound with as little thread tension as possible to prevent the thread from stretching beforehand.



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Circle Table Runner

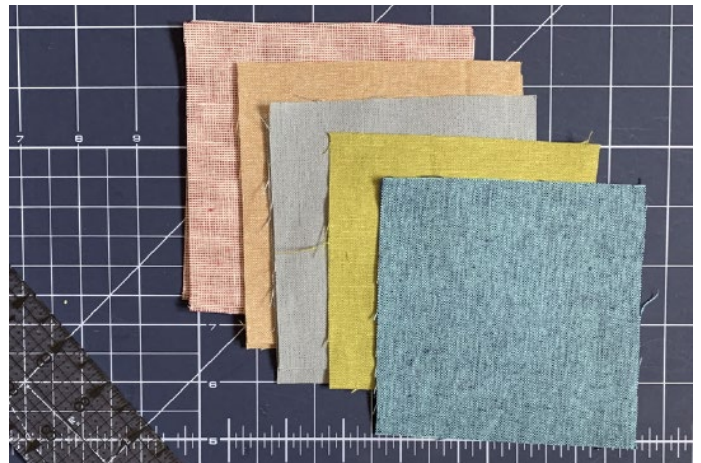
by Oliso

Instructions

1. Gather your supplies.

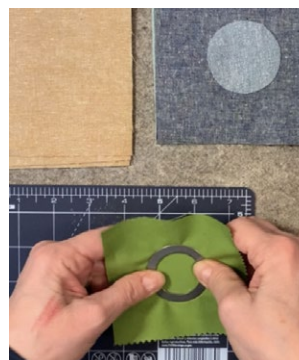


2. Cut 24 squares $4\frac{3}{4}$ " x $4\frac{3}{4}$ " of assorted fabrics. You can make the blocks any size to increase or decrease the size of your table runner or by adding extra rows.



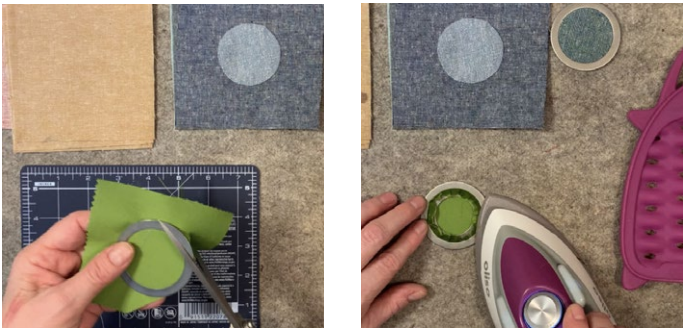
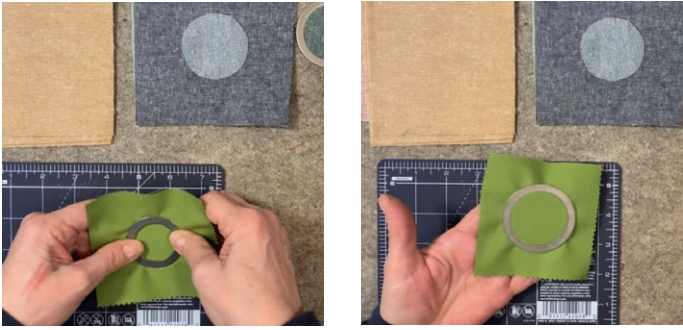
Materials

- Oliso mini iron
- Sewing machine
- Fat Quarter bundle (we used Essex by Robert Kaufman)
- Backing fabric $\frac{1}{2}$ yard
- Applipop rings
- Starch
- Small paintbrush
- 12 wt thread (we used Aurifl)
- Glue-baste-it by Roxanne
- Clover magic pins

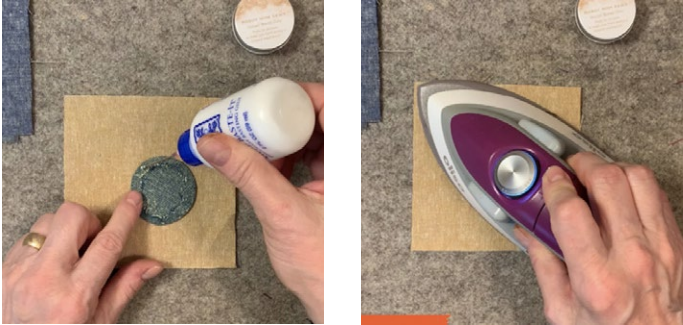


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- 3.** Make 12 of the largest circles with Applipop rings. Or use your favorite method of making a 2" circle to applique onto 12 blocks.



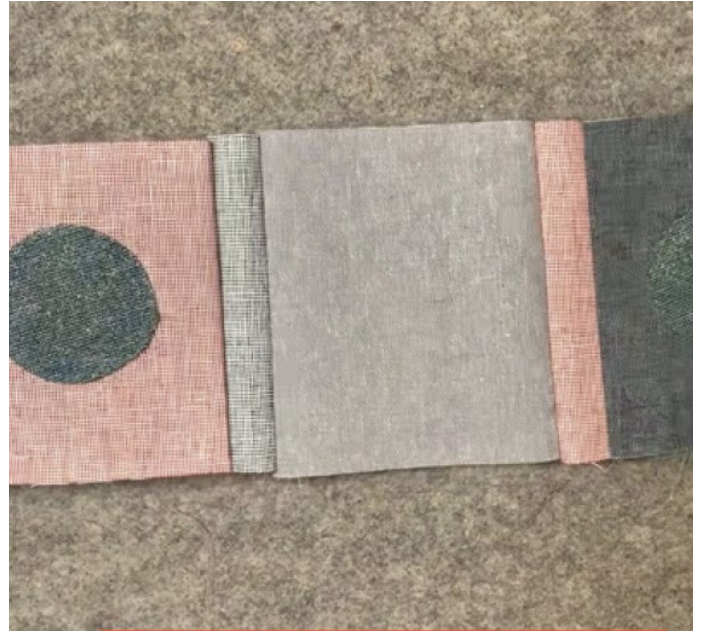
- 4.** Using the baste glue place a small amount around the edge of the wrong side. Place and press in the center of 12 blocks.



- 5.** Using appliques stitch secure circles onto the block. Add decorative stitches at this point.



- 6.** Cut 32 strips of assorted fabric for sashing 1 ½" x 4 ¾". Sew a strip of fabric on both ends of one block that has a circle. Sew the middle block on next (one with no circle). Then another sashing strip, a block with a circle and finish the row with one more strip of sashing. Make 4 of these sets. Make 4 more sets with the circle in the center block and the top and bottom block blank. Please refer to the video for description.



- 7.** Cut 9 strips 1 ¼" wide and 15" in length and sew on each side of block strips.



- 8.** Lay backing fabric on the table runner right sides together and sew together leaving about a 6" opening on one end. Clip corners.



- 9.** Turn right side out and press. Turn under the opening while pressing.



- 10.** Hand stitch opening closed. Pin baste. Tie both layers together with the 12 wt thread or embroidery floss in random corners of blocks.





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Sashiko Stroll Quilt

by Alla Blanca of Rainbows. Bunnies. Cupcakes. Sashiko supplies distributed by Orimono Imports



Materials

- 9 sashiko coaster cloths* (usually sold as sets of 5; 2 sets needed)
- cotton sashiko thread in color(s) of your choice
- sashiko (or embroidery) needle
- Fabric
- ½ yard each of 5 colors of fabric to complement your coaster base cloth

OR

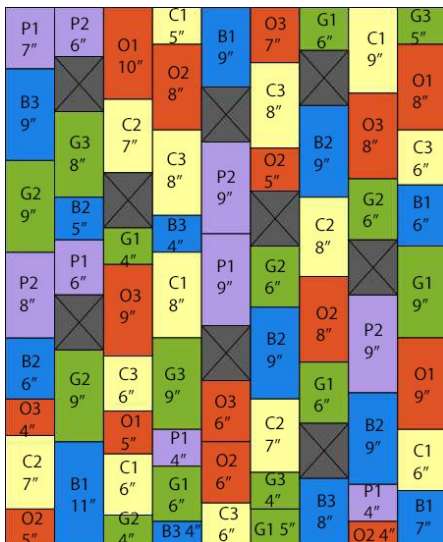
- 5" by WOF strips of fabric in 5 colorways, 14 total strips needed
- (illustrated project was made with cream, navy, green, pumpkin and lavender fabrics; brick-colored sashiko coasters)
- Throw size quilt batting (48" x 60")
- Backing fabric 1½ yards
- Binding fabric ½ yard

Instructions

1. Stitch a total of 9 sashiko coasters. Sew the designs through a single layer of fabric using cotton sashiko thread in color(s) of your choosing. Sashiko stitching is essentially running stitch; pre-printed cloths give an indication of how long stitches should be, but the wash-out nature of the printed design means that your stitches do not need to match exactly. It is most aesthetically pleasing when your stitches are close to the same length, whatever length that turns out to be. The choice to knot sashiko thread is a personal decision; older stitched samples in Japan can be found both with and without knots on the back side.

Show off your Japanese sashiko stitchery in this easy-pieced patchwork throw. This project uses pre-printed sashiko coaster kits, giving a variety of small motifs to your finished quilt. Complement the sashiko "stones" by using a cotton dobby cloth from Japan for the pieced rectangles.

Size: 41" x 48.5"



2. After stitching all sashiko patterns, wet the coaster cloth and gently agitate in a basin of water to remove the printed design. Blot dry with towels and allow to air dry. Press coaster cloth flat.

3. Making sure to avoid hand stitches or knots, cut apart the 9 sashiko coaster cloths: 5" wide by 5 3/4" tall (if your coaster cloth will not accommodate these dimensions, the quilt pattern is flexible enough to adjust to your particular kit's dimensions)

4. Cut the patchwork pieces from 5" width of fabric (WOF) strips, according to these measurements:

Purple 1 – 5 rectangles (9) (7) (6) (4) (4)

Purple 2 – 4 rectangles (9) (9) (8) (6)

Orange 1 – 4 rectangles (10) (9) (8) (5)

Orange 2 – 6 rectangles (8) (8) (6) (5) (5) (4)

Orange 3 – 5 rectangles (9) (8) (7) (6) (4)

Cream 1 – 5 rectangles (9) (8) (6) (6) (5)

Cream 2 – 4 rectangles (8) (7) (7) (7)

Cream 3 – 5 rectangles (8) (8) (6) (6) (6)

Blue 1 – 4 rectangles (11) (9) (7) (6)

Blue 2 – 5 rectangles (9) (9) (9) (6) (5)

Blue 3 – 4 rectangles (9) (8) (4) (4)

Green 1 – 6 rectangles (9) (6) (6) (6) (5) (4)

Green 2 – 5 rectangles (9) (9) (6) (6) (4)

Green 3 – 4 rectangles (9) (8) (5) (4)

5. According to patchwork diagram, stitch columns of fabric as indicated, using 1/4" seam allowance. Sashiko cloth pieces get treated the same as the other fabrics; use caution in orienting the sashiko designs right-side up within the patchwork columns. Note: columns will vary in length and be longer than finished 48" quilt height. This is to accommodate sashiko coaster dimensions that differ from the ones in our sample.

6. Press seams as desired.

7. Using a design wall or flat surface, lay out the 9 columns of patchwork to check for a pleasing arrangement before sewing the columns together. The quilt is designed to avoid having seams meet horizontally, so you may want to adjust individual columns upwards or downwards by up to an inch before sewing the long vertical seams. Pin and sew each vertical column to its neighbors to construct the quilt.

8. Press seams open.

9. Trim quilt along top and bottom to even out columns and achieve desired 48.5" length.

10. Baste and quilt as desired.

11. Bind quilt using your preferred method.

*Pre-printed sashiko coaster cloths are available from 3 brands: QH Textiles, Olympus, and cut from larger Orimono panels

**Fabrics shown in this project are cotton dobby base cloth from Japanese brand Morikiku



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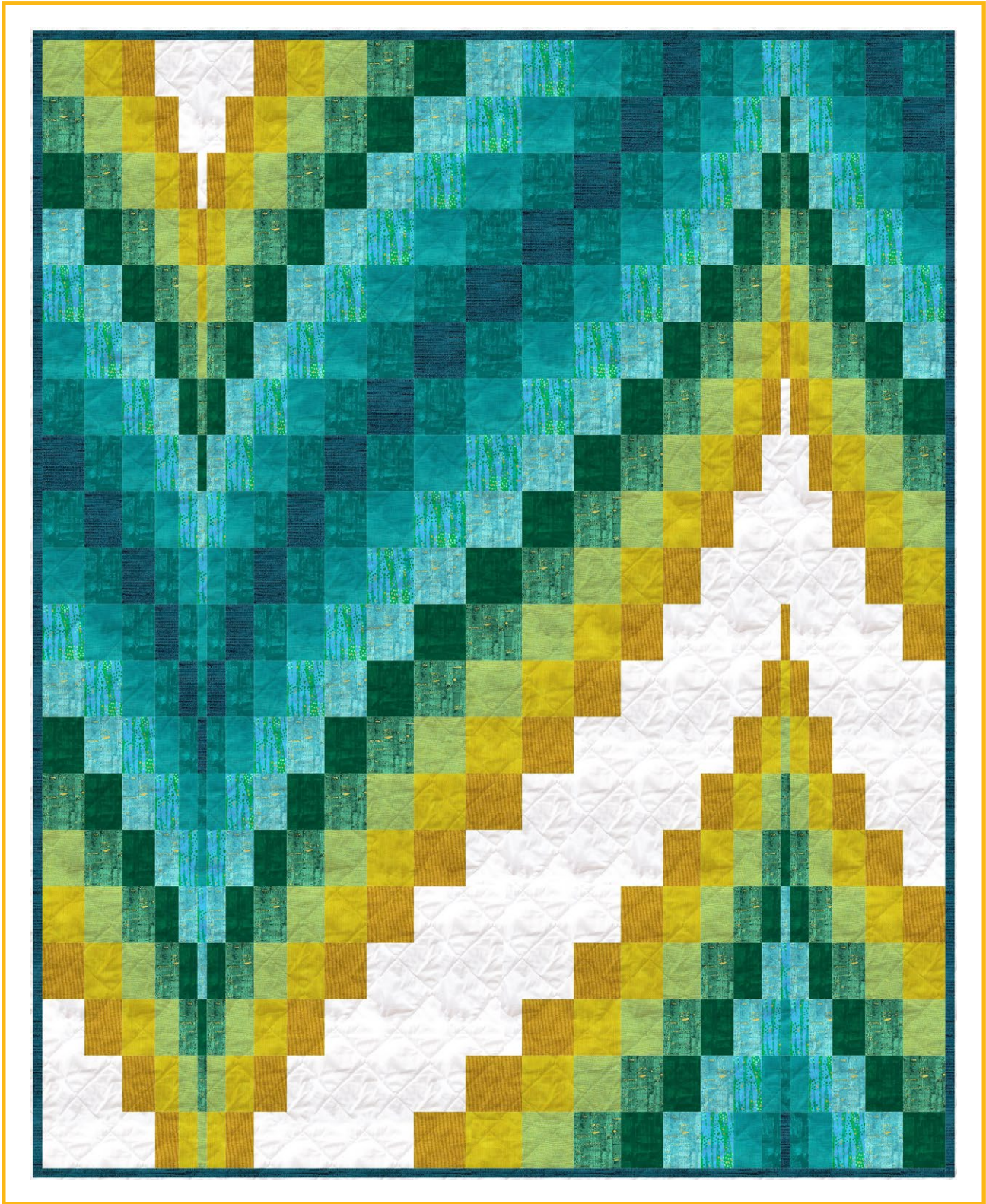
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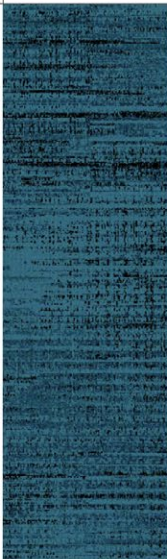

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Go with the Flow Quilt

by Natalie Crabtree for Windham Fabrics



Designer Note: Label and store cut fabric pieces with the Row number it is assigned to (Rows 1-27). Be sure to read the entire pattern before you begin. Cutting instructions for **Fabrics A, B, C** and **K** list individual cut pieces by row.

KEY	FABRIC	SKU	YD	CUTTING INSTRUCTIONS
A		WINDHAM SOLIDS 31835S-White	$\frac{5}{8}$	<ul style="list-style-type: none"> • Cut (1) 12 $\frac{1}{2}$" x WOF strips. Subcut the following: <ul style="list-style-type: none"> ○ (1) 12 $\frac{1}{2}$" x 3 $\frac{1}{2}$" rectangle (Row 14) ○ (2) 12 $\frac{1}{2}$" x 3 $\frac{1}{4}$" rectangles (Rows 13, 15) ○ (2) 12 $\frac{1}{2}$" x 3" rectangles (Rows 12, 16) ○ (2) 12 $\frac{1}{2}$" x 2 $\frac{3}{4}$" rectangles (Rows 17, 27) ○ (2) 12 $\frac{1}{2}$" x 2 $\frac{1}{2}$" rectangles (Rows 18, 26) ○ (2) 12 $\frac{1}{2}$" x 2 $\frac{1}{4}$" rectangles (Rows 19, 25) ○ (1) 12 $\frac{1}{2}$" x 2" rectangle (Row 20) ○ (1) 12 $\frac{1}{2}$" x 1 $\frac{3}{4}$" rectangle (Row 24) ○ (2) 12 $\frac{1}{2}$" x 1 $\frac{1}{2}$" rectangles (Rows 21, 23) ○ (1) 12 $\frac{1}{2}$" x 1" rectangle (Row 22) • From the remaining yardage, cut the following: <ul style="list-style-type: none"> ○ (2) 9 $\frac{1}{2}$" x 2 $\frac{3}{4}$" rectangles (Rows 1, 11) ○ (1) 9 $\frac{1}{2}$" x 1" rectangle (Row 6) ○ (2) 6 $\frac{1}{2}$" x 2 $\frac{1}{2}$" rectangles (Rows 2, 10) ○ (2) 6 $\frac{1}{2}$" x 1 $\frac{1}{2}$" rectangles (Rows 5, 7) ○ (2) 3 $\frac{1}{2}$" x 2 $\frac{1}{4}$" rectangles (Rows 3, 9) ○ (1) 3 $\frac{1}{2}$" x 2" rectangle (Row 8) ○ (1) 3 $\frac{1}{2}$" x 1 $\frac{3}{4}$" rectangle (Row 4)
B		TERRAIN 50962-7 Lake INCLUDES BINDING	2 FQ + $\frac{1}{2}$ yard	<p>FOR BINDING:</p> <ul style="list-style-type: none"> • From the Yardage: <ul style="list-style-type: none"> ○ (6) 2 $\frac{1}{4}$" x WOF strips for binding. • From the FQ Bundles, cut (3) 3 $\frac{1}{2}$" x 21" strips. Subcut the following: <ul style="list-style-type: none"> ○ (1) 3 $\frac{1}{2}$" square (Row 14) ○ (2) 3 $\frac{1}{2}$" x 3 $\frac{1}{4}$" rectangles (Rows 13, 15) ○ (2) 3 $\frac{1}{2}$" x 3" rectangles (Rows 12, 16) ○ (4) 3 $\frac{1}{2}$" x 2 $\frac{3}{4}$" rectangles (Rows 1, 11, 17, 27) ○ (4) 3 $\frac{1}{2}$" x 2 $\frac{1}{2}$" rectangles (Rows 2, 10, 18, 26) ○ (2) 3 $\frac{1}{2}$" x 2 $\frac{1}{4}$" rectangles (Rows 3, 9) ○ (1) 3 $\frac{1}{2}$" x 2" rectangle (Row 8) ○ (1) 3 $\frac{1}{2}$" x 1 $\frac{3}{4}$" rectangle (Row 4) ○ (2) 3 $\frac{1}{2}$" x 1 $\frac{1}{2}$" rectangles (Rows 5, 7) ○ (2) 3 $\frac{1}{2}$" x 1" rectangles (Rows 6, 22)
C		SPECTRUM 52782-15 Open Sea	2 FQ	<ul style="list-style-type: none"> • From the FQs, subcut (7) 3 $\frac{1}{2}$" x 21" strips. • From remaining FQ scraps, subcut the following: <ul style="list-style-type: none"> ○ (2) 3 $\frac{1}{2}$" x 2 $\frac{3}{4}$" rectangles (Rows 17, 27)



D		PALETTE 37098-44 Tropical Green	2 FQ	<ul style="list-style-type: none"> From the FQs, subcut (7) 3 ½" x 21" strips.
E		DEWDROP 52495M-25 Earth	2 FQ	<ul style="list-style-type: none"> From the FQs, subcut (7) 3 ½" x 21" strips.
F		UNCORKED 50107M-32 Aqua	2 FQ	<ul style="list-style-type: none"> From the FQs, subcut (7) 3 ½" x 21" strips.
G		SPECTRUM 52782-12 Evergreen	2 FQ	<ul style="list-style-type: none"> From the FQs, subcut (7) 3 ½" x 21" strips.
H		UNCORKED 50107M-33 Sea Glass	2 FQ	<ul style="list-style-type: none"> From the FQs, subcut (7) 3 ½" x 21" strips.
I		ARTISAN COTTON 40171-44 Yellow- Turquoise	2 FQ	<ul style="list-style-type: none"> From the FQs, subcut (7) 3 ½" x 21" strips.
J		PALETTE 37098-40 Chartreuse	2 FQ	<ul style="list-style-type: none"> From the FQs, subcut (7) 3 ½" x 21" strips.
K		ARTISAN COTTON 40171-29 Yellow- Copper	2 FQ	<ul style="list-style-type: none"> From the FQs, subcut (7) 3 ½" x 21" strips. From remaining FQ scraps, subcut the following: <ul style="list-style-type: none"> o (1) 3 ½" x 3 ¼" rectangle (<i>Row 13</i>)
		Backing	3 ¼	Batting 56" x 68"

WOF=WIDTH OF FABRIC



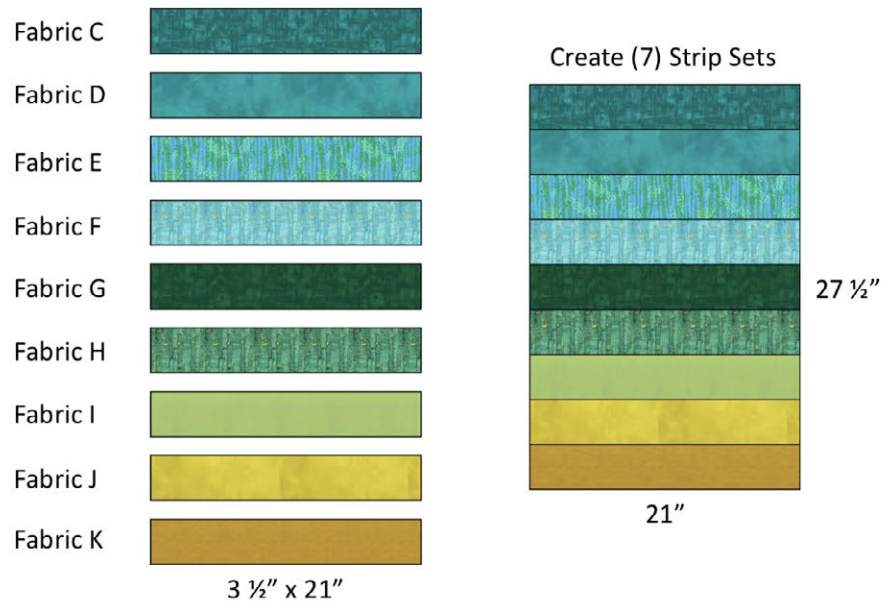
PIECING INSTRUCTIONS

STRIP SET ASSEMBLY:

1. This pattern uses bargello style strip piecing techniques to achieve the wave effect present in the quilt top. Piece strip sets using $3\frac{1}{2}'' \times 21''$ strips, and the following fabric guide and diagrams. Piece strip sets in the exact order listed. Sew strips together lengthwise using a precise $\frac{1}{4}''$ seam. **Do not press strip sets at this time. Seams will not be pressed until Quilt Assembly in Step 5. Pressing accurately is important for quilt top assembly.**

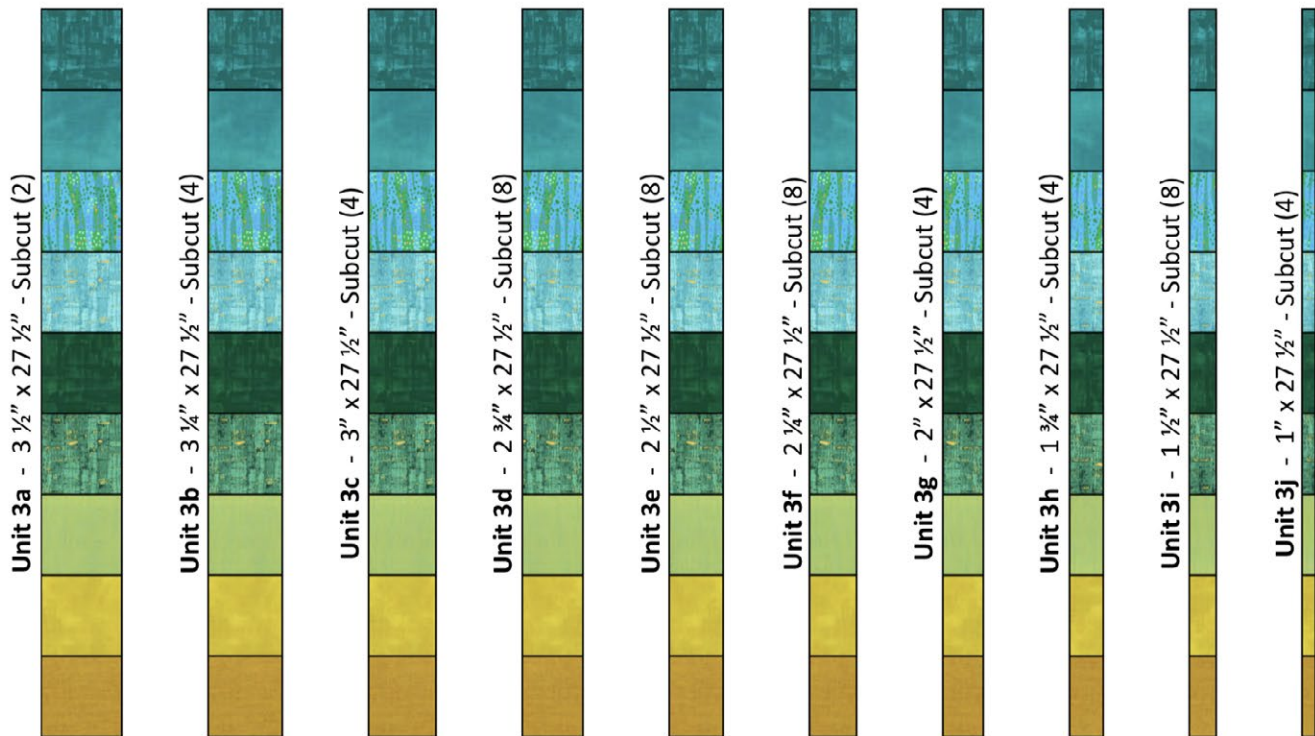
a. **Fabric C + Fabric D + Fabric E + Fabric F + Fabric G + Fabric H + Fabric I + Fabric J + Fabric K**

2. Repeat to create (7) identical strip sets measuring $27\frac{1}{2}'' \times 21''$ unfinished. Leave strip sets unpressed.



3. From the strip sets, subcut the following. Divide subcut units and separate by the assigned row (*Most rows require (2) of the same subcut unit*).

- a. (2) $3\frac{1}{2}'' \times 27\frac{1}{2}''$ subcut units (*Row 14*)
- b. (4) $3\frac{3}{4}'' \times 27\frac{1}{2}''$ subcut units (*Rows 13, 15*)
- c. (4) $3'' \times 27\frac{1}{2}''$ subcut units (*Rows 12, 16*)
- d. (8) $2\frac{3}{4}'' \times 27\frac{1}{2}''$ subcut units (*Rows 1, 11, 17, 27*)
- e. (8) $2\frac{1}{2}'' \times 27\frac{1}{2}''$ subcut units (*Rows 2, 10, 18, 26*)
- f. (8) $2\frac{1}{4}'' \times 27\frac{1}{2}''$ subcut units (*Rows 3, 9, 19, 25*)
- g. (4) $2'' \times 27\frac{1}{2}''$ subcut units (*Rows 8, 20*)
- h. (4) $1\frac{3}{4}'' \times 27\frac{1}{2}''$ subcut units (*Rows 4, 24*)
- i. (8) $1\frac{1}{2}'' \times 27\frac{1}{2}''$ subcut units (*Rows 5, 7, 21, 23*)
- j. (4) $1'' \times 27\frac{1}{2}''$ subcut units (*Rows 6, 22*)



ROW ASSEMBLY:

4. Use the following instructions and diagrams to assemble Rows 1-27. Diagrams for Rows 1-27 list the sizes of individually cut pieces from **Fabric A**. Individually cut pieces from **Fabrics B, C and K** are all consistently 3 1/2" long. Reference the subcut unit width for width of pieces from **Fabrics B, C and K**. Several rows require that you unsew a seam in (1) location. In some rows, (2) subcut pieces are created by unsewing (2) seams. Subcut pieces, or remnants, are used at both the top and bottom of the row to best utilize fabrics. Reference both the written instructions and diagrams for fabric placement. **Please note that the top of each row is located at the right side of the page, and the bottom of each row is located at the left side of the page.** Rows should measure 60 1/2" long unfinished.

a. Row 1: 2 3/4" subcut unit (*unsew between **Fabrics I and J***) + **Fabric B** rectangle + 2 3/4" subcut unit + **Fabric A** rectangle



b. Row 2: 2 1/2" subcut unit (*unsew between **Fabrics J and K***) + **Fabric B** rectangle + 2 1/2" subcut unit + **Fabric A** rectangle



c. Row 3: 2 1/4" subcut unit + **Fabric B** rectangle + 2 1/4" subcut unit + **Fabric A** rectangle



d. Row 4: **Fabric A** rectangle + 1 3/4" subcut unit + **Fabric B** rectangle + 1 3/4" subcut unit



e. Row 5: **Fabric A** rectangle + 1 1/2" subcut unit + **Fabric B** rectangle + 1 1/2" subcut unit (*unsew between **Fabrics J and K***)



f. Row 6: **Fabric A** rectangle + 1" subcut unit + **Fabric B** rectangle + 1" subcut unit (*unsew between **Fabrics I and J***)



g. Row 7: **Fabric A** rectangle + 1 1/2" subcut unit + **Fabric B** rectangle + 1 1/2" subcut unit (*unsew between **Fabrics J and K***)



h. Row 8: **Fabric A** rectangle + 2" subcut unit + **Fabric B** rectangle + 2" subcut unit



i. Row 9: 2 1/4" subcut unit + **Fabric B** rectangle + 2 1/4" subcut unit + **Fabric A** rectangle



j. Row 10: 2 1/2" subcut unit (*unsew between **Fabrics J and K***) + **Fabric B** rectangle + 2 1/2" subcut unit + **Fabric A** rectangle



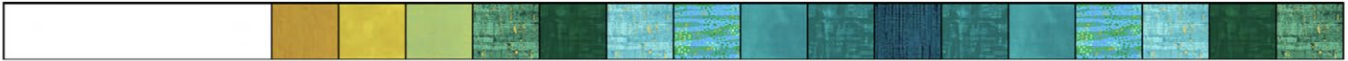
k. Row 11: 2 3/4" subcut unit (*unsew between **Fabrics I and J***) + **Fabric B** rectangle + 2 3/4" subcut unit + **Fabric A** rectangle



l. Row 12: 3" subcut unit (unsew between **Fabrics H and I**) + **Fabric B** rectangle + 3" subcut unit + **Fabric A** rectangle

A - 3" x 12 1/2"

B

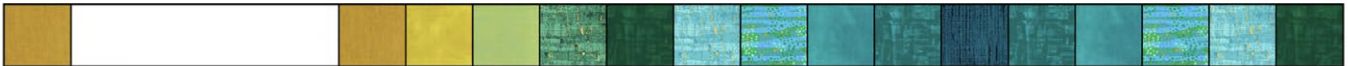


m. Row 13: 3 1/4" subcut unit (unsew between **Fabrics G and H**) + **Fabric B** rectangle + 3 1/4" subcut unit + **Fabric A** rectangle + **Fabric K** rectangle

K

A - 3 1/4" x 12 1/2"

B



n. Row 14: 3 1/2" subcut unit (unsew between **Fabrics F and G**, use remnant for bottom of Row 14. Discard **Fabrics G, H and I**.) + **Fabric B** square + 3 1/2" subcut unit + **Fabric A** rectangle + 3 1/2" subcut unit remnant

A - 3 1/2" x 12 1/2"

B



o. Row 15: 3 1/4" subcut unit (unsew between **Fabrics E and F**, use remnant for bottom of Row 15. Discard **Fabrics F, G and H**.) + **Fabric B** rectangle + 3 1/4" subcut unit + **Fabric A** rectangle + 3 1/4" subcut unit remnant

A - 3 1/4" x 12 1/2"

B



p. Row 16: 3" subcut unit remnant + **Fabric B** rectangle + 3" subcut unit + **Fabric A** rectangle + 3" subcut unit (unsew between **Fabrics G and H**, use remnant for top of Row 16. Discard **Fabrics E, F and G**)

A - 3" x 12 1/2"

B



q. Row 17: **Fabric C** rectangle + **Fabric B** rectangle + 2 3/4" subcut unit + **Fabric A** rectangle + 2 3/4" subcut unit (unsew between **Fabrics F and G**)

A - 2 3/4" x 12 1/2"

B

C



r. Row 18: **Fabric B** rectangle + 2 1/2" subcut unit + **Fabric A** rectangle + 2 1/2" subcut unit (unsew between **Fabrics E and F**)

A - 2 1/2" x 12 1/2"

B



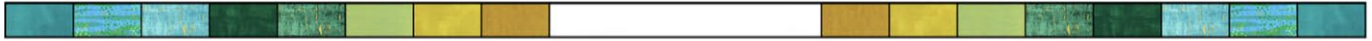
s. Row 19: 2 1/4" subcut unit + **Fabric A** rectangle + 2 1/4" subcut unit (unsew between **Fabrics D and E**)

A - 2 1/4" x 12 1/2"



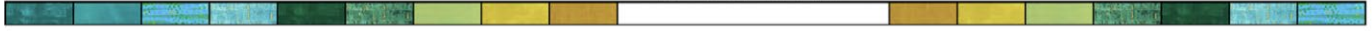
t. Row 20: 2" subcut unit (unsew between **Fabrics C and D**) + **Fabric A** rectangle + 2" subcut unit (unsew between **Fabrics C and D**)

A - 2" x 12 1/2"



u. Row 21: 1 1/2" subcut unit (unsew between **Fabrics D and E**) + **Fabric A** rectangle + 1 1/2" subcut unit

A - 1 1/2" x 12 1/2"



v. Row 22: 1" subcut unit (unsew between **Fabrics E and F**) + **Fabric A** rectangle + 1" subcut unit + **Fabric B** rectangle

B

A - 1" x 12 1/2"



w. Row 23: 1 1/2" subcut unit (unsew between **Fabrics D and E**) + **Fabric A** rectangle + 1 1/2" subcut unit

A - 1 1/2" x 12 1/2"



x. Row 24: 1 3/4" subcut unit (unsew between **Fabrics C and D**) + **Fabric A** rectangle + 1 3/4" subcut unit (unsew between **Fabrics C and D**)

A - 1 3/4" x 12 1/2"



y. Row 25: 2 1/4" subcut unit + **Fabric A** rectangle + 2 1/4" subcut unit (unsew between **Fabrics D and E**)

A - 2 1/4" x 12 1/2"



z. Row 26: **Fabric B** rectangle + 2 1/2" subcut unit + **Fabric A** rectangle + 2 1/2" subcut unit (unsew between **Fabrics E and F**)

A - 2 1/2" x 12 1/2"

B



aa. Row 27: **Fabric C** rectangle + **Fabric B** rectangle + 2 3/4" subcut unit + **Fabric A** rectangle + 2 3/4" subcut unit (unsew between **Fabrics F and G**)

A - 2 3/4" x 12 1/2"

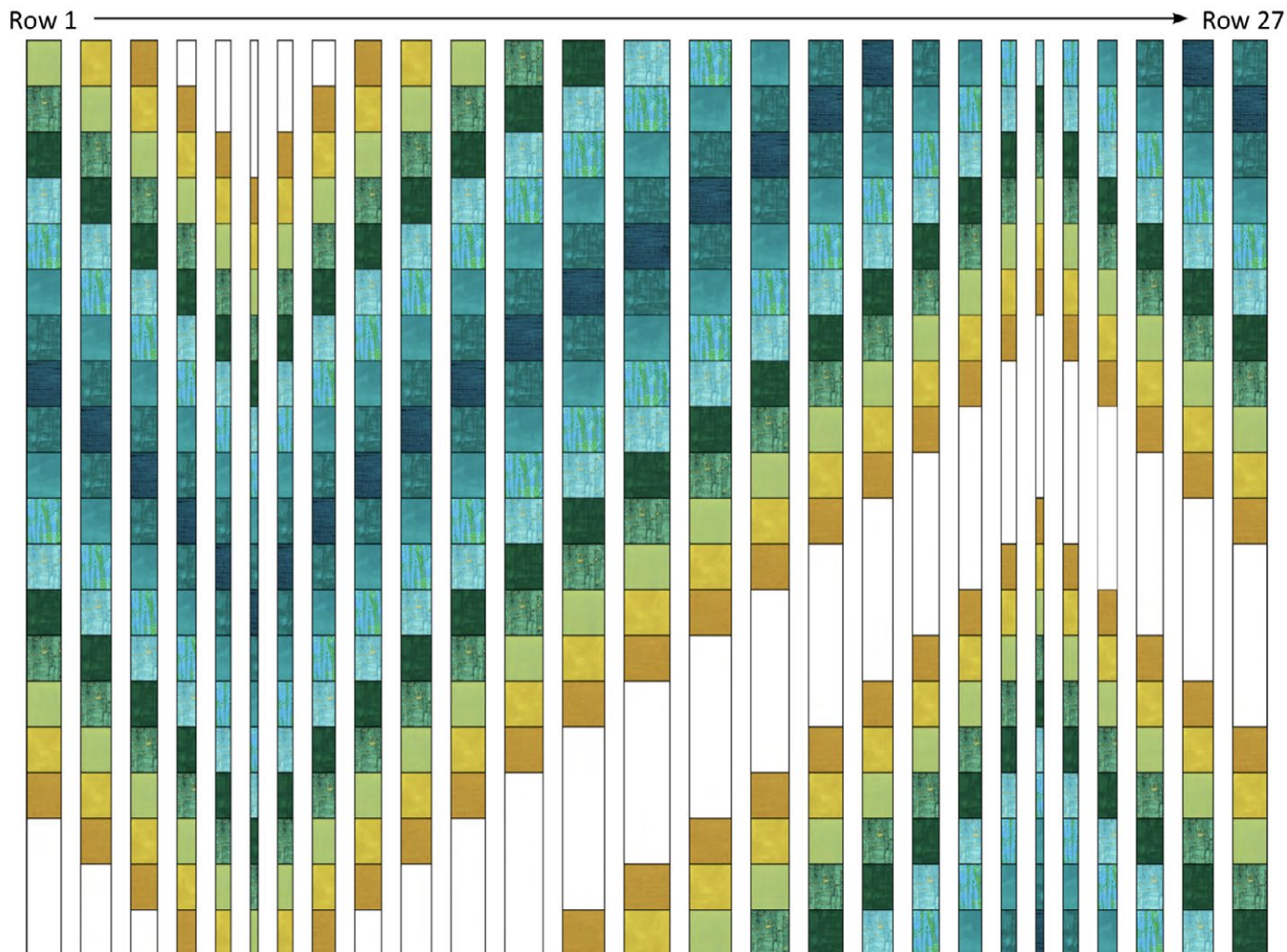
B

C



QUILT ASSEMBLY:

5. Lay out Rows 1-27 in numerical order moving from left to right as shown in the diagram below. Once you have confirmed that the layout is correct, press the rows. **Press odd numbered rows downward, and even numbered rows upward.** Using pins to help align and nestle seams, sew the rows together. Sew all rows together using a $\frac{1}{4}$ " seam.
6. Press seams to one side to complete assembly. The quilt top should measure $48\frac{1}{2}$ " x $60\frac{1}{2}$ " unfinished.



FINISHING THE QUILT:

7. Sandwich the quilt top with batting and backing. Baste quilt layers together using your preferred method.
8. Quilt as desired.
9. Bind quilt using (6) $2\frac{1}{4}$ " x WOF **Fabric B** strips.



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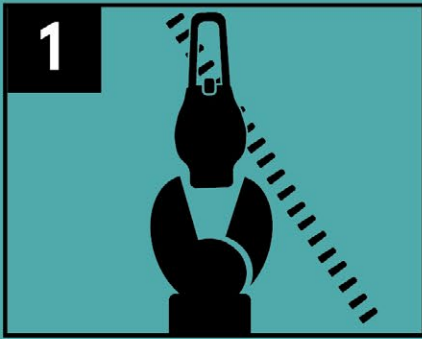


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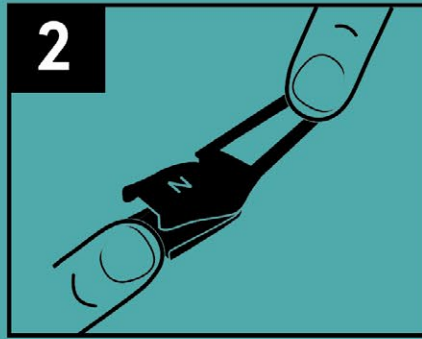
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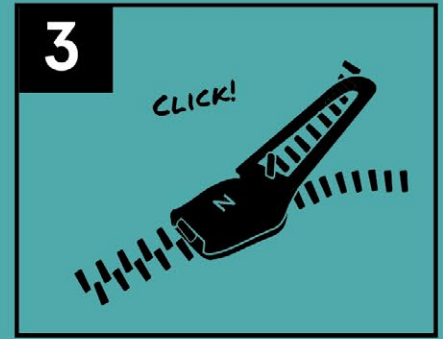
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2 Open

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3 Repaired

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