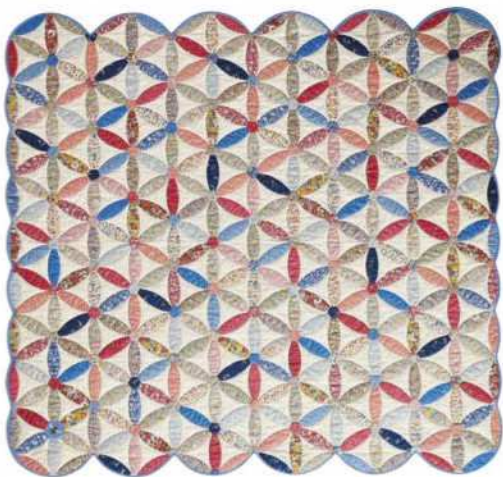


QUILT AS YOU GO PROJECT

JOSEPH'S COAT

A traditional quilt pattern made up of only a few simple shapes to give a stunning effect. The formation of the circling flowers lends itself beautifully to the unusual scalloped edge.

Designed and made by **VICTORIA CARRINGTON**





JOSEPH'S COAT



BEHIND THE QUILT

MAXIMUM IMPACT

“This quilt uses the entire collection of Liberty Cottage Garden Fat Quarters to make the petals, with a neutral background to showcase these lovely fabrics. To give a really modern twist, you could opt for a dark background with bright petals as an alternative. This project would also be great for using up scraps, and can be adapted to any size to make round cushions, placemats or a bed runner, for example.

“To make the quilt, I used an appliqué method, which uses fusible interfacing to create lovely smooth, curved petals. These are fused onto a simple grid, then stitched on and quilted simultaneously – this can easily be achieved on a sewing machine as the lines are relatively straight across the quilt. There’s minimal rotary cutting involved and no need for points to match, making this project relatively simple while creating maximum impact! As an added feature, there is a raw-edge appliqué bee on one of the hexagons. You can add this to your quilt if you wish, or just apply plain hexagon centres throughout – the choice is yours!” – Victoria Carrington

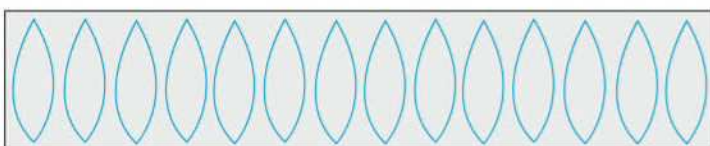


Fig 1

You will need

- Assorted prints for petals – twenty-three (23) Fat Quarters*
- Background fabric – 4½yd
- Batting – 75in x 80in
- Backing – 75in x 80in (2¼yd of 108in wide or 4½yd of 42in wide)
- Binding fabric – 1¼yd x WOF
- Fusible interfacing – 6¾yd x WOF (35in wide)**
- Scraps of yellow, off white and brown/black fabric for the bee (optional)
- Bondaweb for the bee – 3in square (optional)
- Templates (see Templates section)

Finished size

- 70in x 75in approximately

Notes

- *Based on UK Fat Quarters, which are cut from a metre. Each should

Cutting out

- 1 From fusible interfacing, cut as follows:
 - Twenty-six (26) 8in x WOF strips.
 - Ten (10) 2½in x WOF strips.

- 2 From each Fat Quarter, cut two (2) 8in strips across the longest edge for petals. Set aside remaining fabric for hexagons.

- 3 From the background fabric, cut two (2) 2¼yd x WOF lengths.

- 4 From backing fabric (if using 42in wide), cut two (2) 2¼yd x WOF lengths.

- 5 From the binding fabric, cut nine (9) 2½in x WOF strips at 45-degrees for bias binding. This is important for binding the curved edges.

Making the petals

- 6 Transfer the petal template onto thick card or template plastic.

- 7 Take one 8in strip of interfacing with glue side down, and draw around the template fourteen (14) times, leaving a ½in gap between each shape (Fig 1). I used a Frixion pen but any fine removable marker or a standard pencil would work.

measure at least 18½in x 21in.
If yours are smaller, you may need a few more FQs to make all the hexagon centres.

- **Victoria used Vlieseline G405 interfacing for this technique.
- Read pattern in full before starting.
- Press all fabric well before cutting.
- FQ – Fat Quarter.
- WOF – width of fabric.
- RST – right sides together.
- WST – wrong sides together.

Fabric used

- Petals – Liberty Cottage Garden, Background – Sew Simple Solids (cream), Backing – Henry Glass' Folio Quilt Back 108in (pale peach), Binding – Sew Simple Solids (light blue), all from EQS, www.eqsq.uk.com.

Accuracy in tracing the template and drawing the shapes is essential in order for the petals to fit together on the grid. Keep the point of your marker right into the edge of the template as you draw. The points should be well defined. Avoid dragging the interfacing when tracing (hold template down well) and try not to scratch through it. Make sure the line is dark enough for you to see once on the sewing machine.

8 Repeat for all remaining 8in interfacing strips, making twenty-six (26) strips in total – three-hundred-and-sixty-four (364) petals.

9 Take one (1) 8in strip of pattern fabric (cut from FQs) and place right side up. Cut off eight (8) petals in one length from one interfacing strip and place glue side down on top. With a neutral thread and a reduced stitch length, start from the side (not the point) of the first petal

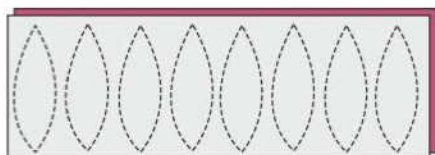


Fig 2



and stitch around the entire shape going back over the first few stitches when you reach the end – no need to backstitch (Fig 2). Avoid distorting the interfacing as you sew. Repeat for further seven (7) petals.

10 Cut out the petals leaving a scant ¼in seam allowance, tapering to ⅛in as you approach the point. Trim the points close to the stitch line (Fig 3).

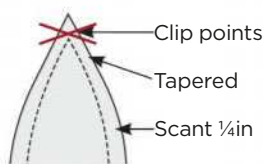


Fig 3

11 Cut a slit in the interfacing (Fig 4) and carefully turn through. Gently push out the points as much as possible (don't worry too much as these will be covered by the hexagons – it just reduces bulk).

Roll the seams and finger press fabric into a smooth curve (**Important:** do not use an iron!), making sure the interfacing is not visible from the top. You should see a slither of fabric all the way around the petal on the back (Fig 5). It is important to take time to do this carefully to avoid the interfacing appearing when stitching the petals on later.

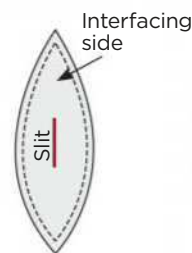


Fig 4

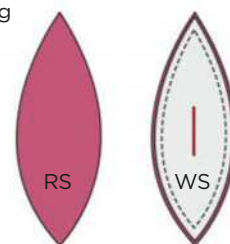


Fig 5

12 Repeat steps 9-11 for the remaining 8in pattern fabric and interfacing strips, making three-hundred-and-sixty-four (364) petals in total. Set ten (10) petals of different fabrics aside – nine (9) for the centre join and one (1) spare.

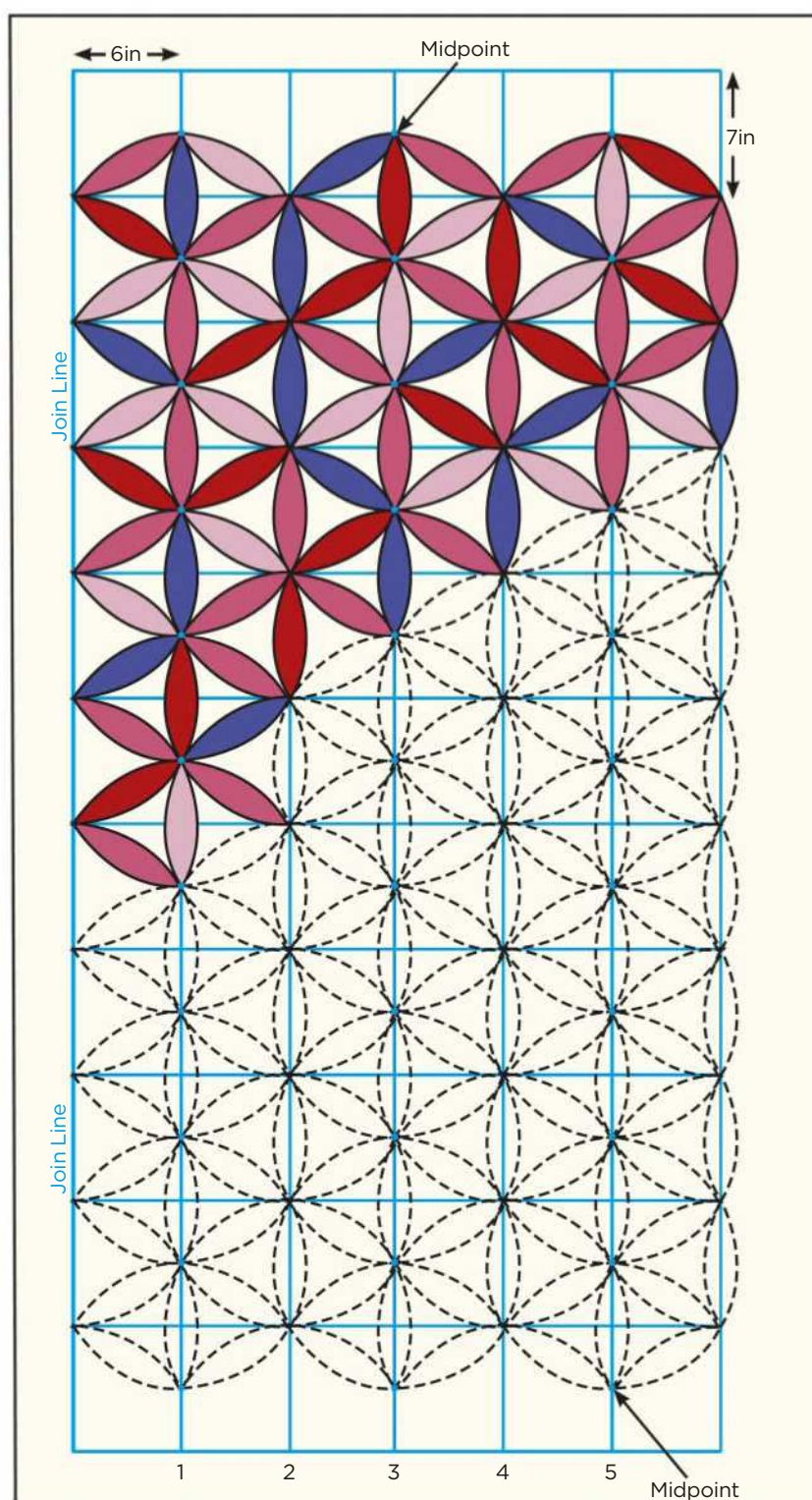


Fig 6

Marking the grid

13 Draw the grid (**Fig 6**) lightly onto one length of background fabric using a removable fabric marker of your choice, following the instructions below. Don't use a marker that becomes permanent

when heated (always test markers on a scrap of your fabric first).

14 Lay out the first background piece on a table (you will need to work from the top of the fabric in stages). Starting from the left-hand

selvedge, draw the join line 3in in from the edge of the fabric. Write "join line" a couple times along the length of the fabric near the selvedge. Draw six (6) further lines parallel to the join line, 6in apart.

15 Starting from the top of the fabric (approx 2in down from the raw edge of the fabric), draw twelve (12) lines 7in apart. Keep using the ruler and gridlines to check everything is square. You should now have a six (6) by eleven (11) grid.

16 Mark (with a $\frac{1}{4}$ in dash) the midpoint between the horizontal lines on vertical lines 1, 3, 5 as per the diagram.

17 Repeat steps 14-16 with the second piece of background fabric.

Appliquéing the petals

18 To test, take your spare petal and place interfacing side down on a piece of scrap fabric. Using a pressing sheet (I used baking parchment), press a dry iron firmly onto the petal to melt the glue. Follow manufacturer's guidelines, but it may take a little longer as the heat needs to penetrate the seams. Avoid scorching the fabric. Leave to cool and adhere properly for a few minutes. Turn the fabric over and repeat from the back. It should now be firmly attached (if not, press again). If the points come away very slightly don't worry.

19 Lay out the background fabric grid on a table. Using **Fig 6**, work from the join line across, roughly positioning the petals as desired on the top three rows. Slide an ironing sheet/mat under the background fabric, then position the petals precisely so that the flower centres meet on the grid. Adhere petals as per step 18. Complete the first three rows from the front (moving the ironing mat underneath), then turn over and apply heat to the back. If you don't have an ironing sheet/mat, pin the petals on roughly, transfer to the

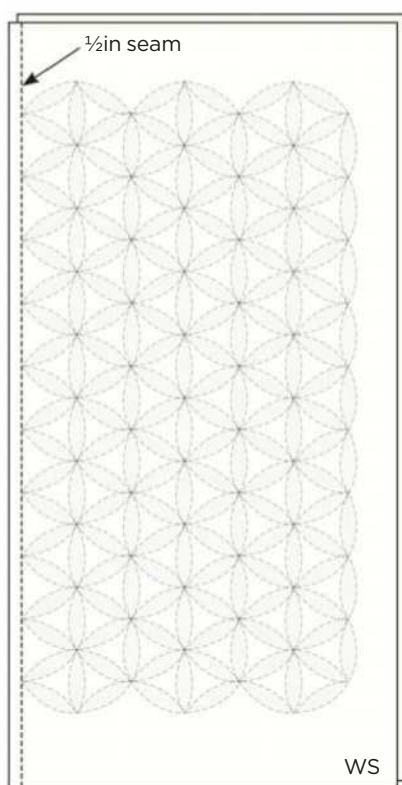


Fig 7

ironing board, position precisely then adhere. Don't worry if your grid starts disappearing due to the heat of the iron, once the petals are on you won't need it again. **Note:** Don't worry too much if there is a

slight gap in the centre of the flowers or if the petals overlap very slightly – these will be covered. The most important factors are the overall fit across the grid and the accuracy along the join line.

20 Continue working down the background fabric a few rows at a time, but always start from the join line. Once the petals are adhered, try to keep the fabric flat (on a spare bed for example) or keep folding to a minimum and quilt as soon as possible for best results. Repeat with the second piece of background fabric.

Assembling the quilt top

21 Redraw the join lines on the wrong side of the background fabric if required. With a rotary cutter, cut a 1/2 in seam allowance from the join line on both pieces.

22 With both pieces of your quilt top RST, pin so the central petals meet exactly. Sew along the join line keeping close to the petal points but don't trap them in the seam by sewing over them (Fig 7). Press seams open.

23 Position the remaining nine (9) petals along the seam line to complete the flowers and press with an iron to adhere as before (Fig 8). Remove any remaining grid lines.

Quilting and finishing

24 Join backing if required, then spray or hand baste backing, batting and quilt top together.

25 When quilting, keep the whole quilt as flat as possible to prevent the petals from peeling. Some will in places, so don't panic – keep going and pin the odd few if required! Using a walking foot and a slightly longer stitch length, straight stitch around each petal, keeping as close to the edge as possible to avoid the interfacing being seen. Referring to Fig 6, sew rows 1-6 along one edge of the petals to secure. Repeat for the diagonal rows in both directions. Once complete, go over the whole quilt sewing down the other side of the petals. When reaching the middle of a flower, try to hit the centre point each time and pivot the needle so the back is neat (the front will be covered). Don't worry too much as there will be plenty of stitch lines to disguise any



TQ

TECHNICAL TIP

If you have both light and dark fabrics (as I have), you may want to plan the colour placement a little. To ensure an even spread without it looking too "uniform", divide the petals into 4 sets with roughly equal amounts of each fabric per set. Use 1 set of petals per 1/4 of background fabric. If you have all lights or all darks, random positioning is fine.

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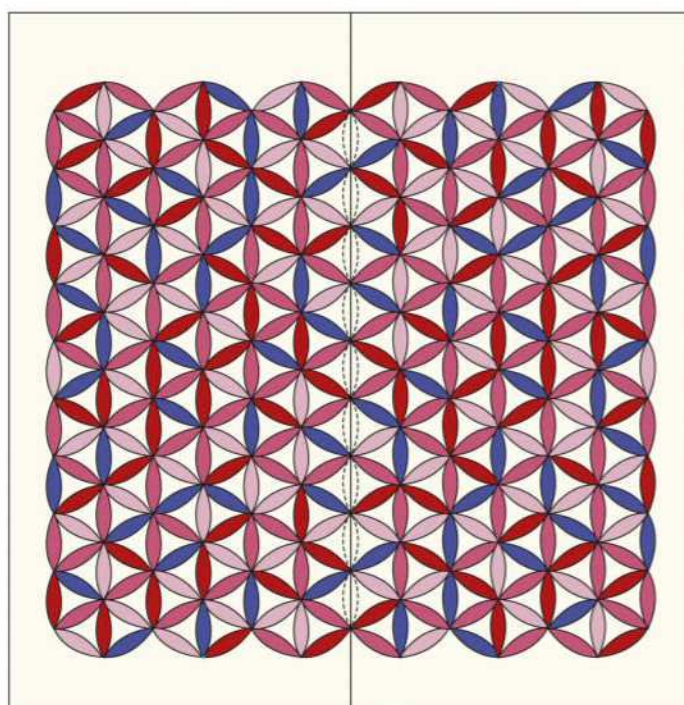


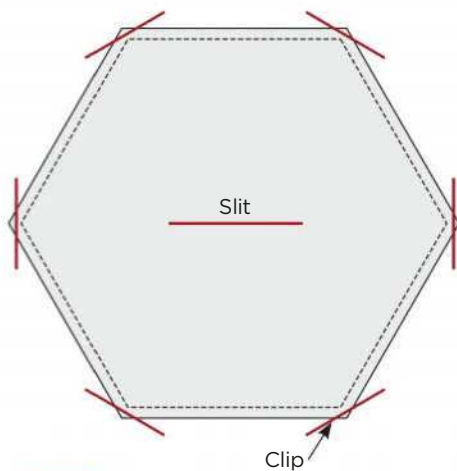
Fig 8



TQ

TECHNICAL TIP

I used the interfacing method to create the centre hexagons as it makes the corners slightly rounded – the hexagons will not be adhered to the quilt top with the fusible interfacing as it has already been quilted. If you prefer, you could simply draw round the template directly onto the wrong side of the fabric, add a seam allowance, cut out and press or baste the fabric around the template.

**Fig 9**

inaccuracies. As you stitch, if you can, try to catch a couple of points of the other petals in the centres to hold them down.

26 Stitch around the entire edge of the quilt keeping as close to the edge of the petals as possible.

27 Cut off excess background fabric, batting and backing in line with the curved edge created by the petals.

Adding the hexagon centres

28 Repeat steps 6-11 using the centre flower hexagon template, 2½in interfacing strips and the remaining fabric from the FQs. Draw fourteen (14) hexagons per interfacing strip and make six (6) hexagons per fabric design, making one-hundred-and-thirty-six (136) in total. **Fig 9** shows how to trim the corners and slit the interfacing to turn through.

29 Hand sew the hexagons onto the flower centres using an appliqué stitch (**Fig 10**). Apply the hexagons to the edge last, then trim to the shape of the quilt.

Making the bee hexagon (optional)

30 Trace body, wings and head templates onto bondaweb. Roughly cut out leaving ¼in around the shapes, then adhere to fabric with an iron. Cut out carefully and remove paper.

31 Apply fusible interfacing onto the wrong side of a piece of fabric minimum size 6in square (I used leftover binding fabric).

Position the bee parts as per the bee hexagon template diagram and adhere with an iron.


32 Draw on details with a removable pen, then free motion or hand embroider with black or brown thread for the body and grey for the wings.

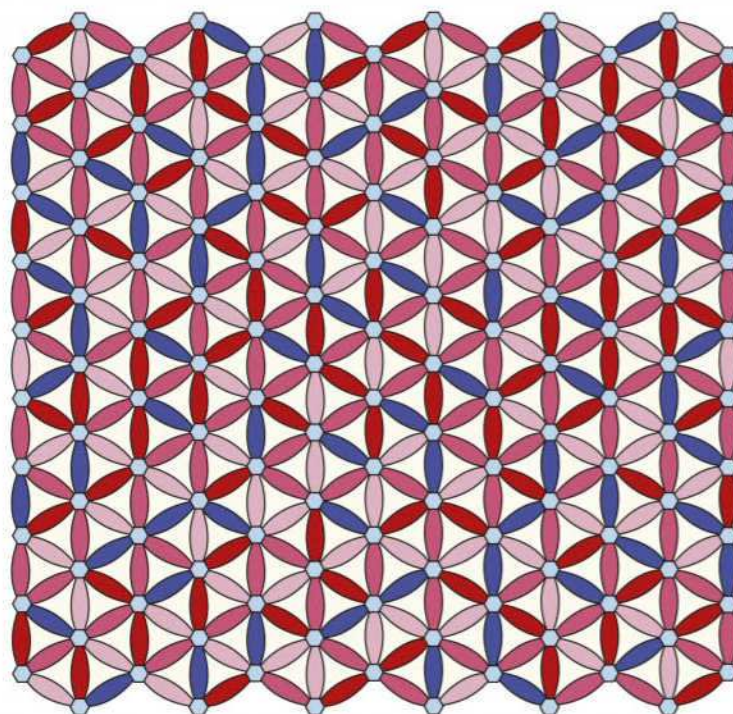
33 Trace the bee hexagon onto fusible interfacing and repeat method used to make the flower centre hexagons. Stitch onto the quilt where desired.

Binding the curved edge

34 Join 2½in bias binding strips on the diagonal to make a 350in length.

35 Press lengthways, WST. Stitch onto the front of the quilt a scant ⅜in from the raw edge, easing the edge around the curves and pivoting the needle at scalloped points. Join the ends using your preferred method.

36 Hand stitch the folded edge to the back of the quilt. The bias binding should fold around the curves nicely. 

**Fig 10**



Meet the designer

Victoria Carrington is a pattern designer, teacher and textile artist based in Northamptonshire, UK. She is relatively new to sewing, having only taken it up after the birth of her first daughter. Going from a busy job as an Events Manager to being at home all day was a bit of a shock to the system so she stumbled upon sewing as a bit of therapy! Since then, Victoria has progressed from making other people's designs to creating her own.

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