Oakshott fabrics

Magic Carpet
Free pattern designed for Oakshott in Lipari fabrics by Anne Williams

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This project is suitable for beginners.

The finished size is approximately 38½" x 63" (98 cm x 160 cm), excluding binding.

You need:

- 1 Oakshott Lipari Fat 8ths pack
- ½ yd (40 cm) for binding (Anne used Lipari 05, Porticello)
- 42½" x 67" (108 cm x 170 cm) backing fabric (Anne used Lipari 08, Lipari)
- 42½" x 67" (108 cm x 170 cm) wadding
- threads for piecing and quilting

All measurements include a ¼" (6 mm) seam allowance, unless otherwise stated.

Preparation:

1. This quilt is made from a very simple two-patch block which measures 5½" x 9" (140 mm x 229 mm) when finished. The two patches are:

- a strip 2" x 9½" (51 mm x 241 mm)
- a rectangle 4½" x 9½" (114 mm x 241 mm)

2. The quilt shown is made from forty-nine blocks, for which you need a total of:

- 49 times 2" x 9½" (51 mm x 241 mm) strips
- 49 times 4½" x 9½" (114 mm x 241 mm) rectangles

   Both the 2" (51 mm) wide and the 4½" (114 mm) wide pieces were cut along the 9¾" (248 mm) edge of the fat eighths (i.e. the lengthwise grain, parallel to the selvedge), and then trimmed to 9½" (241 mm).

   It's up to you which pieces you cut from which fabric, but Anne cut fewer rectangles and more strips from the darkest value pieces, and more rectangles and fewer strips from the (relatively) lighter value pieces. Just keep a tally of the number of strips and rectangles you've cut to make sure you have enough of each.

Quilt top:

1. Using different fabrics, take one 2" x 9½" (51 mm x 241 mm) strip and one 4½" x 9½" rectangle (114 mm x 241 mm); join the pieces on a 9½" (241 mm) edge. At this stage, don't press the seam.

4½" (114 mm)   2" (51 mm)

9½" (241 mm)
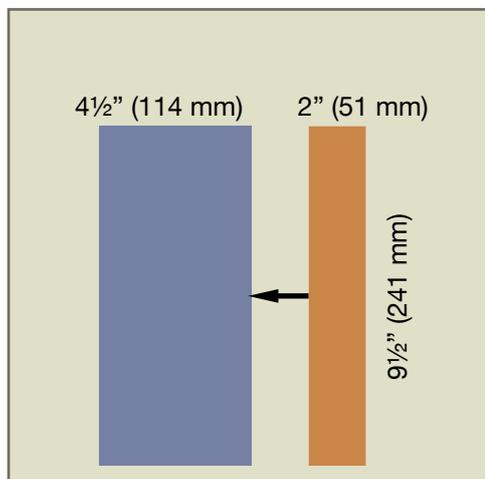
TIP: Don't agonise too much when pairing up your strips and rectangles as when you join them the blocks get 'lost' in the overall design – and the fabrics will look great however they're combined.

2. Repeat Step 1 to make a total of forty-nine blocks.

3. Refer to the photographs and the layout pattern on the last page and arrange your blocks in a seven-by-seven layout.

   Anne arranged her blocks with the long edges running horizontally and the short edges vertically, with all the blocks oriented in the same direction so that the rectangles and strips are aligned on the horizontal. If you prefer, you could rotate some of the blocks by 180 degrees so that the strips and rectangles are in effect 'offset'. Just 'play' until you are happy with your layout, but try to get a good distribution of colours across the quilt top.

4. When you are happy with your layout, join the blocks into vertical columns. Since you will be joining the blocks on their long edges you don't have any seam intersections to worry about. As you join the columns, press all of the seams in the column in the same direction, pressing the seams of alternate columns in opposite directions.

5. Join the vertical columns to complete the quilt top. As you have pressed the seams of alternate columns in opposite directions, the seam intersections should nestle neatly.

Quilting and finishing:

1. Give your quilt top and backing a good press. Layer the quilt by placing the backing fabric wrong side up on a clean flat surface, followed by the wadding and then the quilt top, centrally and right side up; the backing and wadding are slightly larger than the quilt top. Working from the centre outwards, pin with quilters' safety pins or tack to secure.

TIP: As the fabrics used in this quilt are dark, Anne used Hobbs Heirloom® 80/20 Cotton Blend black wadding. It is made from dyed-black cotton so that if any 'bearding' occurred then the wadding would not show on the quilt. 'Bearding' is the term used for the wadding fibres that migrate through either the quilt top or backing.

2. Quilt as desired by hand or machine. Using dark invisible thread on top and a variegated cotton quilting thread to match the backing fabric in the bobbin, Anne straight-line quilted a 4" (102 mm) grid over the whole quilt surface, taking care to plan the grid so that none of the quilting lines were stitched in-the-ditch (i.e. no quilting lines were stitched along seam lines).

3. When you have finished quilting, trim the excess backing and wadding level with the quilt top edges.

4. From your binding fabric, cut five 2½" (64 mm) wide strips across the width of the fabric. Join the strips at right angles, pressing the seams open to reduce bulk. Trim the 'ears' and fold the strip in half lengthwise, wrong sides together, and press.

5. Work from the right side and start part way down one edge, match the raw edges of the binding to the raw edges of the quilt and sew in place, folding a mitre at each corner.

6. Before completing your stitching, neaten the short raw end of the starting piece and insert the ending piece into it.

7. Fold the binding over to the back of the quilt and neatly slipstitch in place by hand.

8. Add a label, including at least your name, location and the date the quilt was made.

Layout pattern for Magic Carpet

Designed by Anne Williams in 2014 for Oakshott Fabrics