

**10 TIPS
TO MAKE
CURVES
EASIER**

From Darlene
Zimmerman
page 90

AMERICAN PATCHWORK & QUILTING®

October 2015 Issue 136

QUILT BETTER

Aha! Designers
Share Quilting
Breakthroughs

STRIP PIECING
for Any
Skill Level

Autumn Abundance
3 Seasonal Projects

moda
THE COMPANY THAT CARES

Eliza's Indigo 1810-1830

by Betsy Chutchian

KIT 31500 Eliza's Indigo Size: 80" x 92.75"
(project sheet also available)



moda is pleased to welcome Betsy Chutchian as one of our newest designers. Learn more about Betsy and our other designers at Moda's cutting table, blog.modafabrics.com/designers

For more kits, patterns, and fabric featuring Eliza's Indigo, visit your favorite independent retailer, October 2015.

In 1739, at age 16, Eliza Lucas moved from her home in Antigua to South Carolina, where she would care for her invalid mother, siblings, and manage the three plantations inherited by her father. Relying on her study of botany in England, Eliza experimented with a variety of seeds, but it was with the indigo seeds sent from her father in Antigua, that Eliza found success. After several crops were killed by frost and another crop sabotaged by an overseer, Eliza's indigo crop was so successful, that she saved the seeds and shared them with other planters. Indigo dye proved a profitable crop with the volume of export to England increasing from 5000 lbs in 1745-1746 to 130,000 pounds in 1748, making it one of the major cash crops, for South Carolina until the American Revolution.

Eliza married Charles Pickney in 1745 at age 20. Widowed in 1758 at age 32, Eliza continued to manage the couple's many plantations and raise her family. Eliza died in Philadelphia in 1793, an educated, independent business woman of colonial America. George Washington served as a pallbearer at her funeral.

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MARTY BALDWIN

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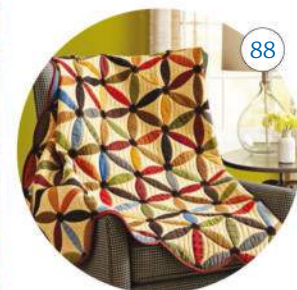
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piece & PLAY: LESSON 5

Draw design inspiration from surrounding landscapes.

Polka dots and small-scale prints team up in a little version of *Midnight Hour*.



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from the **editors**

Sewing from the heart. When I'm between projects, when I'm creatively stalled, or when I need to feel the reward of starting *and* finishing a project, I make pillowcases. It's not just because American Patchwork & Quilting created the One Million Pillowcase Challenge, which encourages quilters to make and donate pillowcases to local charities. It's simply the difference that sewing even one pillowcase can make.

Last fall, at our debut 24-Hour Pillowcase Sew-a-Thon, I saw firsthand how the pillowcase-making process can change lives. We helped children and adults make pillowcases, introducing some of them to sewing for the first time (or the first time that they enjoyed sewing!). We spoke with individuals who had donated pillowcases and individuals who had received pillowcases, and heard both sides of the heartwarming stories. Sewers and quilters around the globe posted on social media from their sewing rooms, quilt shops, and even a mall, all united in a common goal—to make life a tiny bit better for someone by sharing pillowcases they created and then donated to local organizations.

So whether you spent an hour making a pillowcase or two, spent an evening sewing with a group of friends, or sewed a dozen or more with us in Iowa or at one of the events around the continent, let me extend our gratitude for your efforts. We know each pillowcase made a difference when it reached its destination.



ABOVE: In addition to the 24-hour event, we made 1,508 pillowcases with sewers at the Sewing and Stitching Expo in Puyallup, Washington, last spring. From left to right are Assistant Editor Lisa Schumacher, Sales Promotion Manager Bethany Peterson, Advertising Sales Director Amy Gates, and me.

Even as we cleaned up, exhausted but exhilarated after the 24-hour marathon event, we were so overwhelmed and humbled by the participation, the dedicated efforts near and far, and the support from each person that posted, sewed, or helped out that we immediately started making plans for the Second Annual 24-Hour Pillowcase Sew-a-Thon! Will you join the fun this year? For more information on the event, held this year on September 18 and 19, visit AllPeopleQuilt.com/sewathon.

Linda Augsberg, Executive Editor

It's all about the tips! You've told us time and again that one of your favorite parts of *American Patchwork & Quilting*® magazine is tips, whether they are from fellow readers, quilt designers, or editors. So we sprinkled tips from each of those categories



throughout this issue, all in an effort to help you make better quilts. On *page 14* readers share eight tricks to make the most of sewing notions. On *page 10* the editors offer four quick substitutions for sewing supplies. We also included "aha!" moments from several of our favorite quilt designers and their students. We didn't have room for all of the lightbulb moments in the issue, so be sure to visit AllPeopleQuilt.com/168 to read more.

—Elizabeth Tisinger Beese, Senior Editor



TIMELESS TREASURES

REVIVE

era-driven design

REVIVE is a study of the designs of a specific era or movement, perhaps a monarch's reign, an economic upheaval or an artistic style. Each new release will be a collection of vintage prints curated to include the most beautiful and interesting elements of the highlighted era. Antique swatches will be colored and styled with a contemporary twist to make them useable and relevant in present-day design. Beautiful antique prints and stylistic interpretation breathe new life into the era-driven design that is REVIVE.

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Quilt Sampler

Embark on a virtual shop hop using the pages of *Quilt Sampler®* Fall/Winter 2015 magazine, plus get instructions for 10 exclusive projects. The issue goes on sale September 8. Find it on newsstands, local quilt shops, or AllPeopleQuilt.com/shop.

Many of our magazines also are available as digital editions. Visit AllPeopleQuilt.com/getdigital for more information.

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Note to readers: It is permissible to make and publicly display a single finished product of any project in this issue, including for purposes of competitive winnings up to \$1,000, so long as visible credit is given to the designer and *American Patchwork & Quilting* magazine.

our promise

Prior to publication we cut, sew, and assemble at least four blocks of every quilt to verify the accuracy of our patterns and instructions. Then an experienced team of editors reviews the materials lists, how-to directions, and illustrations to make sure the information we provide you is clear, concise, and complete.



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the art of doing



Anyone who truly loves creating can tell you the passion runs deep. The fabrics, the papers, the patterns—they're a source of inspiration that flows in through the eyes and fingertips, kindling a spark. This spark builds to a fire and it begins, always with the same sentiment—"I can make something with that."

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SEW IN THE know

Knowledge really is power. Get the facts, choose the right tools for your projects, and learn how to make the most of your supplies.



by the numbers

We asked readers: For which holiday are you more likely to purchase theme fabrics?



72%

Christmas



18%

Halloween



7%

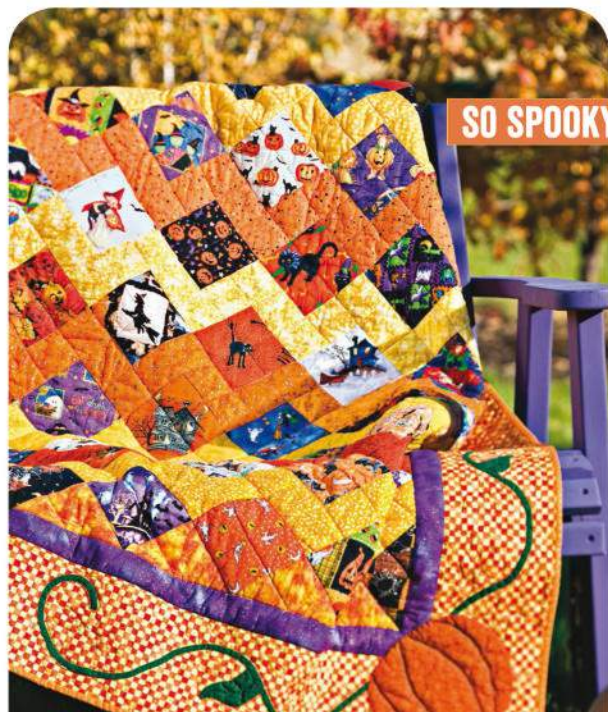
Fourth of July



3%

Valentine's Day

Vote in our next poll at AllPeopleQuilt.com/vote.



Turn your home into a haunted house with Halloween quilts featuring novelty prints, fall colors, and scary motifs. Find free patterns at AllPeopleQuilt.com/149.

aha!

I USE COTTON BATTING FOR MY DESIGN WALLS, AND I AM CONSTANTLY TRYING TO PICK THE THREADS OFF IT.

I've tried many things to get it clean with no luck. While teaching at the Philadelphia Modern Quilt Guild we started a discussion about the best tools in our studios that were not meant for sewing, and one was for cleaning the strings off your design walls. Ready for it? A toilet brush! \$1 at IKEA... works like a charm!
—Victoria Findlay Wolfe, vfwquilts.com

*Look for more aha! moments from our designers throughout the issue!



popular on PINTEREST

Fall in love with these pinworthy projects! Our Pinterest board of beautiful autumn designs and spooky Halloween projects will have you ready for harvest time.

 pinterest.com/apqmagazine

A: Use your favorite fall prints in an easy-to-assemble Log Cabin table topper. Bonus: Make two more tiny quilts out of your scraps.

B: Fat quarters form a modern chevron table runner with matching stuffed pumpkins.



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SEW IN THE know



check it out

POCKET-SIZE PRIMER

While it may be small, the tiny *Know Your Needles* book by Liz Kettle is chock-full of information. Learn the characteristics of 30 of the most-used hand and machine needles so you can choose the correct needle for your next project. **\$8.50**; Landauer Publishing; landauerpub.com

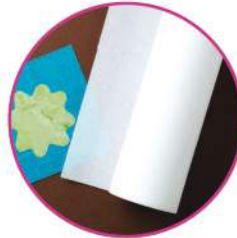


Use fat quarters to make these easy treat bags and see more spooky and small Halloween projects at AllPeopleQuilt.com/167.

Quick Fixes

Are you in a hurry to finish a project or did you run out of supplies during a late-night sewing session? These substitutions let you make a quick fix.

OUT OF THIS?



Stabilizer to put behind the base fabric when machine-appliquing



Iron cleaner



Binding clips



Wash-away marker or transfer paper for marking quilting designs

USE THIS!



A coffee filter



Dryer sheet or ball of aluminum foil



Metal hair clips



Press'n Seal adhesive wrap

Get more quick fixes from our beginner sewing website at AllPeopleQuilt.com/151.



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When I was in college, I fell in love with *Many Trips Around the World* (featured in *American Patchwork & Quilting*®, August 2001) but didn't have the time to cut and piece the more than 5,200 squares needed. Fast-forward 12 years and lots of scraps later: When I ran across the pattern on the top of my someday pile, I decided it was time.
—Sarah Kramer, Leawood, Kansas

Share your pictures of quilts made using patterns from *American Patchwork & Quilting*® magazine via e-mail (apq@meredith.com).

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- B: \$15; sewingandcraftclub.com
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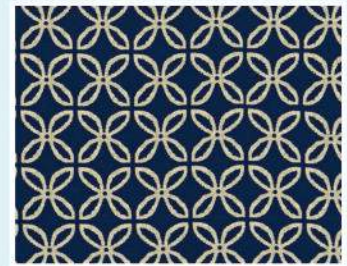
Use Fiskars' Adjustable Three-Position Rotary Cutter to slice in different positions: power (above), traditional (top), and 45° to either side (above right).

FABRIC TRENDS

METALLIC PRINTS



Zephyr by Rashida Coleman-Hale for Cotton + Steel (cottonandsteelfabrics.com)



Celebration Glitz by Michael Miller Fabrics (michaelmillerfabrics.com)

TRIBAL DESIGNS



Bound by April Rhodes for Art Gallery Fabrics (artgalleryfabrics.com)



Highline by Erin McMorris for FreeSpirit Fabrics (makeitcoats.com)

LITTLE HOUSE ON THE PRAIRIE



“The attic and the cellar were full of good things once more and Laura and Mary had started to make patchwork quilts. Everything was beginning to be snug and cosy again.”



Coming This Fall



andover

tips from readers

Utilize top-notch tricks and tips to make the most of your sewing notions and supplies.

SNIPS ON THE SIDE (A)

I attached a suction hook to the side of my sewing machine so I can keep a pair of small snips close at hand. Now I can find my scissors immediately (without even looking), and dangling threads are no longer a problem.

Mindy Voelker
Chester, Maryland

PUT A CORK ON IT (B)

Because the cover of my seam ripper kept falling off, I decided to use a wine cork instead. The sharp tip of the seam ripper easily slips into the cork and stays in place.

Nancy O. Smith
Blairsville, Georgia

an end to loose ends (C)

I wrap small ponytail holders around my bobbins as a colorful and inexpensive way to contain the loose thread ends.

Jane Bulen
Stover, Missouri

tangle-free stitches

Before I start hand sewing, I like to run my thread across a bar of soap. The soap residue helps keep the thread from tangling and washes out when I'm finished.

Kimberly J. Sutherland
Walla Walla, Washington

FOLD AND ROLL

When transporting my iron to quilt class, I fold the cord several times, then slip it into an empty toilet paper roll.

Pam Tolman
Vancouver, Washington

lock it down

When my children were younger, they often would use my good scissors as utility scissors. To stop this, I locked the handles together with a small padlock, which made the scissors impossible to use. I kept the padlock key in my box of pins.

Mary Hughes
via e-mail

stencil storage

I organize my quilting stencils in transparent sleeves in a 12"-square photo album. Pieces of paper—with a traced pattern on each side—separate the stencils and hold each stencil's place in the album.

Karen Dessart
Macon, Georgia

BATTING BOARD

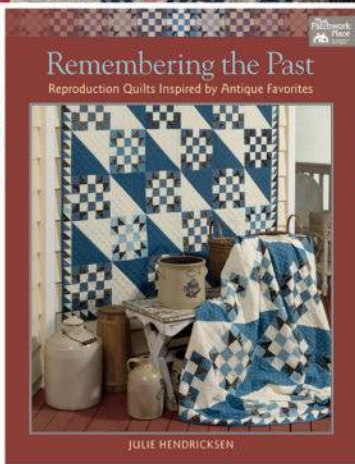
For a design board, I cut a piece of batting slightly larger than my closet door. When I need it, I tuck the batting piece around the door. When I'm finished using it, it's easy to take down, fold, and store until next time.

Barb Cundari
Steger, Illinois



SHARE YOUR TIPS: For each original tip we publish, we'll send a gift hand-picked by our editors.

E-mail your tips with your name, address, and daytime phone number to apaq@meredith.com; type Quilting Tips in the subject line. Or send tips to *American Patchwork & Quilting*, Quilting Tips, 1716 Locust St., LN-204, Des Moines, IA 50309.



See the original antique quilts!

Bring the past to life with antique quilt designs, lovingly reimagined with today's reproduction prints. Create an heirloom your family will cherish for generations to come.

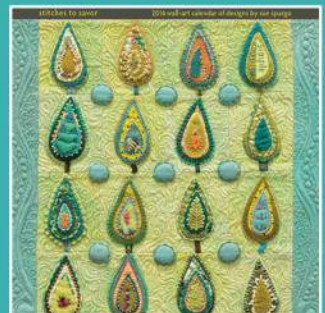
By Julie Hendricksen | \$24.99

QUICK TIP

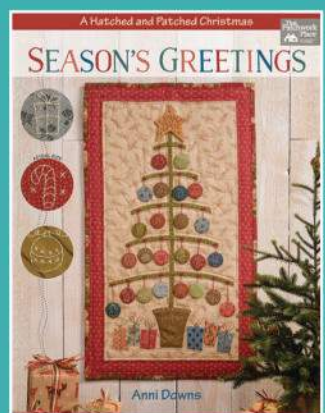
In *Remembering the Past*, Julie Hendricksen offers advice and helpful tips, such as: *“Mix up prints within each color family to give your quilt plenty of interest. Starting with fat eighths rather than yardage will give you the greatest variety, as each one will yield two blocks.”* Check out all of Julie's tips and advice in *Remembering the Past*.

Find these books at your **friendly local quilt shop** or at **ShopMartingale.com**.

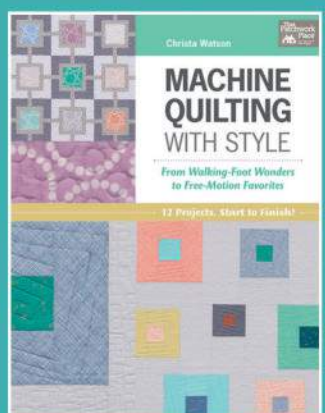
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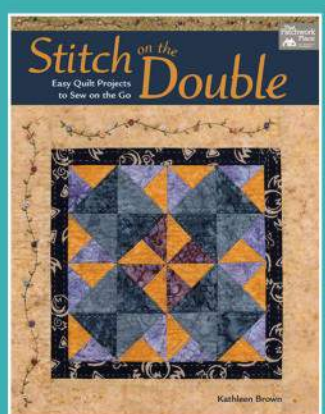
Stitches to Savor: 2016 Wall-Art Calendar of Designs by Sue Spargo \$22.99



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QUILTS MADE

FROM MEMORIES AND DREAMS

WRITER **SUZANNE SMITH ARNEY**

Nebraska quilter Kay Grimminger was unfamiliar with hyenas; student Nyabiel Khor had never made a quilter's knot. Each had something to teach the other, stories to share, and eventually a unique block to add to the first Quilted Conscience wall hanging, *Our Dreams & Memories*, in 2008. The quilt realized project director John Sorensen's dream of easing the challenges facing immigrants, especially children, and their new communities. "This country is an immigrant country," Kay says. "They come the same way my ancestors did, with very little, but with hopes for the future."

John, now a New York City filmmaker and author, created The Quilted Conscience (TQC) workshop project and a 60-minute documentary film of the same name as an homage to sisters Grace and Edith Abbott, social justice pioneers

ABOVE: As part of The Quilted Conscience project, a student cuts fabrics for her appliquéd quilt blocks. Photo courtesy of The Grand Island Independent/Scott Kingsley. **LEFT AND INSET:** Nyakim Wal expresses her memories and dreams in her quilt blocks and her poetry. A member of the Nuer ethnic community, she left her home in Ethiopia at age five. Photos courtesy of The Quilted Conscience project.





“My dream is that I will be in the Women’s NBA and a pro basketball player. I love basketball. It is fun to play.”

—Nyador Wiyual

whose work improved child welfare conditions and secured rights for immigrants in the early 20th century. He was inspired by Grace Abbott’s quote, “Justice for all children is the high ideal in a democracy.” Like the Abbotts, John grew up in Grand Island, Nebraska, a city that was built and settled by Germans and Scandinavians.

When John later talked with master quilter Peggie Hartwell about the power of quilts to bring people together, she knew she had to be a part of his Quilted Conscience project. She was raised in a large, extended family of South Carolina quilters and storytellers. “I grew up making quilts,” she says. “Quilting connects people all over the world.” And that is how quilting connected Peggie and John, Sudanese schoolgirls, and the Flatwater Floopies quilt guild of Grand Island, Nebraska.

During five afternoons at the Stuhr Museum of the Prairie Pioneer in Grand Island, Kay (the local quilt coordinator), her fellow guild members, and educator Tracy Morrow of the town’s English Language Learners program worked with 16 Sudanese refugee children, none of whom had any quilting experience. Peggie made her first trip to Nebraska and captivated the students with her

LEFT: Nyador Wiyual and Yomaz Dau sew their dream blocks with quilter Ruth Campbell’s help. Photo courtesy of The Grand Island Independent/Scott Kingsley. **FAR LEFT AND BELOW:** Nyador Wiyual’s dream block and Nyabiel Khor’s memory block. Photos courtesy of The Quilted Conscience project.

dynamic story quilt depicting her childhood dream of becoming a dancer. The girls sketched scenes from another, earlier life, and also imagined themselves in future roles—a doctor, a judge, a basketball player. Then they chattered excitedly as they chose fabrics for their designs. Stitching, awkward at first, gradually became easier. When finished, they signed their blocks with pride.

Since then, the intergenerational, cross-cultural TQC arts education program has been embraced enthusiastically. In a 2014 letter to the Nebraska Arts Council, Christa Yoakum, program coordinator for Nebraska Is Home, wrote, “The Quilted Conscience is more than a quilting workshop and more than a community-building exercise.” She noted that participating organizations “have appreciated the increased awareness, dignity, and respect leading to increased community partnerships and volunteerism.”

“My memory is of Grandmother picking berries in Sudan. My grandmother sees a hyena eating a baby jaguar cub. My grandmother was scared to see the two wild animals.” —Nyabiel Khor



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by Linda V. Taylor

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“My dad worked in the city and we lived out of the city in a camp. Every year he came to rebuild our house so we can live safe and happy.” —Lay Lay Paw

ABOVE: Three blocks made by Karen students include Lay Lay Paw’s memory block (far left) about seeing her father only once a year when she was in Thailand.

ABOVE FAR RIGHT: The *Dreams & Memories* quilt made by Karen students was unveiled at a museum reception that included a Karen song and a traditional dance performed by students. All photos courtesy of Joslyn Art Museum.

When Suzanne Wetzel, ESL/Migrant Teacher Trainer at Omaha Public Schools, saw John’s film (which premiered on public television in 2013), she believed TQC would be a powerful teaching tool for her refugee students. A workshop, held at the Joslyn Art Museum in Omaha in September 2014, introduced 20 Karen students, mainly from camps along the Thai-Burma border, to volunteer quilters recruited by local quilt coordinator Claudette Lee.

The Karen, a Burmese ethnic group, are known for colorful weaving and cross-stitched geometric designs, but quilting was a new experience. Livingstone Bright, a high school senior, wasn’t sure he wanted to participate, but from the moment he began cutting shapes from colorful cloth, he was caught up in the process.

Each student created two squares—one a memory of their homeland and one a dream for their future—to contribute to the *Dreams & Memories* story quilt, which was unveiled in a ceremony at the Joslyn Art Museum in February.

Earlier this year the project was part of a fiber art installation in Omaha at the Joslyn Art Museum, the KANEKO art center, and the Omaha Public Library, W. Dale Clark Branch. “Extraordinary” is how Nancy Round, director of education and outreach at the museum, described the project. She said it showed the museum as a

gathering place and that she hoped the students and their families would feel that the museum is a place for them.

Peggie employed that same level of personal engagement when she and John brought TQC to Goose Creek, South Carolina. “Things here revolve around food,” she says, so a festive potluck was part of the program in that state. The students’ parents contributed favorite ethnic dishes.

Peggie and John traveled to Idaho this summer, offering TQC as part of Dr. Reshmi Mukherjee’s Intensive Semester Learning Experience course “Other Voices, Alternative Imaginations” at Boise State University. In this adaptation, two groups of students, representing refugee and non-refugee backgrounds, were selected to quilt and digitally document a weeklong workshop themed “Our Future Together.”

EXHIBIT:

September 15 through November 14, International Quilt Study Center & Museum, 1523 N. 33rd St., Lincoln, NE 68583; quiltstudy.org

RESOURCES:

To learn more about The Quilted Conscience, visit nebraskaishome.org/quiltedconscience.

The *Quilted Conscience* film is available for broadcast by public television stations across the U.S., via NETA (National Educational Telecommunications Association), netaonline.org.

TQC is creating an Interactive Learning Project with Nebraska Educational Television and the International Quilt Study Center & Museum. For more information about this online learning website and for educational screenings of the film, contact johnsorensen10012@yahoo.com.

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made to create

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a heated

I am a quilter. So when a crafting/quilting friend reached out to me last year with, “You WON’T believe the fun thing I’m asking you to do!” and I learned it involved quilting with my friends and designer Debbie Caffrey at a consumer quilting event, I couldn’t resist signing up.

I’m now scheduled to be a team member in my third Iron Quilter Challenge, led by Quilts, Inc., which has been held at various International Quilt Festival locations (Chicago; Cincinnati; and Long Beach, California) over the last few years. This fall will be the first time it will occur at

the International Quilt Festival in Houston. It’s scheduled for the evening of October 26, and will feature six teams, which is double the usual three-team format. Team leaders, each of whom choose four team members, will be designers Charlotte Angotti, Gyleen X. Fitzgerald, Debbie Caffrey, John Flynn, Pam Holland, and Marti Michell.

The premise is similar to cooking or fashion-design TV shows: The challenge is to create something out of specific materials within a specified time frame. In this case, each team is challenged to complete a quilt top in two hours or less using one of three

fabric assortments made up of 14 coordinating half-yard cuts. Team members can bring as many tools as they desire, and some products, such as fusible web, are available. But only two machines are allowed in each team’s work space so leaders have to take into account the amount of sewing that needs to be done. Luckily, team leaders have a few hours before the event to preview and select their fabric and plan quilts, so no one has to spend precious sewing minutes doing math!

When the countdown clock starts, cutting, sewing, pressing, and teamwork are the focus. And because



THE TEAMS



SUPPLIES

LEFT: Teammates may have met that day or might be longtime friends.
ABOVE: Each fabric assortment will be turned into a quilt top.
RIGHT: Leaders coach team members throughout the process.



THE CREATION RACE IS ON

What could you create out of one fabric bundle in two hours or less working with a quilting teacher and three teammates?

COMPETITION

WRITER **LINDA AUGSBURG**
PHOTOGRAPHER **RHIANNA GRIFFIN OF QUILTS, INC.**

I've done this before, I can say it gets a little frenzied, with fabric strips flying about and machines humming amid music and dancing ("Macarena" or "YMCA," anyone?). Meanwhile, audience members move from work space to work space, viewing the progress of each design, learning from team leaders about the techniques being employed, and cheering on their fellow quilters. There are giveaways, show-and-tell, and other fun activities that add to the party atmosphere.

Event referees keep things rolling along, asking questions and engaging everyone in the room. And in the end, votes are cast—marbles are dropped

in jars—for best quilt top. The winner receives the Golden Iron—a glittering prize to commemorate their victory.

Once the challenge is over, quilt tops are finished by team leaders and auctioned, with proceeds benefitting the Texas Quilt Museum.

Be sure to check out the Iron Quilter Challenge at the International Quilt Festival in Houston this year and don't forget to say hello. I'll be sewing on Caffrey's Cohorts team!

For more information about Quilts, Inc. and International Quilt Festival, visit quilts.com.

How to host your own challenge

1. Decorate a no-longer-working iron with gold paint and lots of glitter and gems. (This step is optional but fun!)
2. Determine whether you want teams or individuals competing and how many you want.
3. Choose the fabrics: Will you assign bundles of fabrics or let your teams choose their own? (I love that part of the challenge is team leaders working with a fabric line that might not be their style.)
4. Set a time limit. If possible, have a countdown timer projected on a screen in the workroom so contestants know how much time is left. Shout out milestones (halfway through, 30 minutes remain, etc.) to help teams stay on track. (We all know how easy it is to lose track of time while quilting!)
5. Promote camaraderie and friendly competition.
6. Have snacks and beverages for the spectators and encourage them to ask questions if they see a technique that is new to them. Encourage the leaders to explain their processes and methods.
7. Select a winner with a simple voting technique. Marbles in identical jars are easy to see and only need to be counted if the amounts seem too close to call. Or use inexpensive plastic beads, pennies, or poker chips. Voting is optional but is a fun way to wrap up the event.
8. Finish the quilt tops and auction them off at your next quilt show. If you don't want to finish them, auction them off at the end of the challenge and let the proceeds fund a philanthropic need. If your group doesn't mind extra rules, designate a finished size so you can easily donate them to a favorite charity, such as Project Linus. *

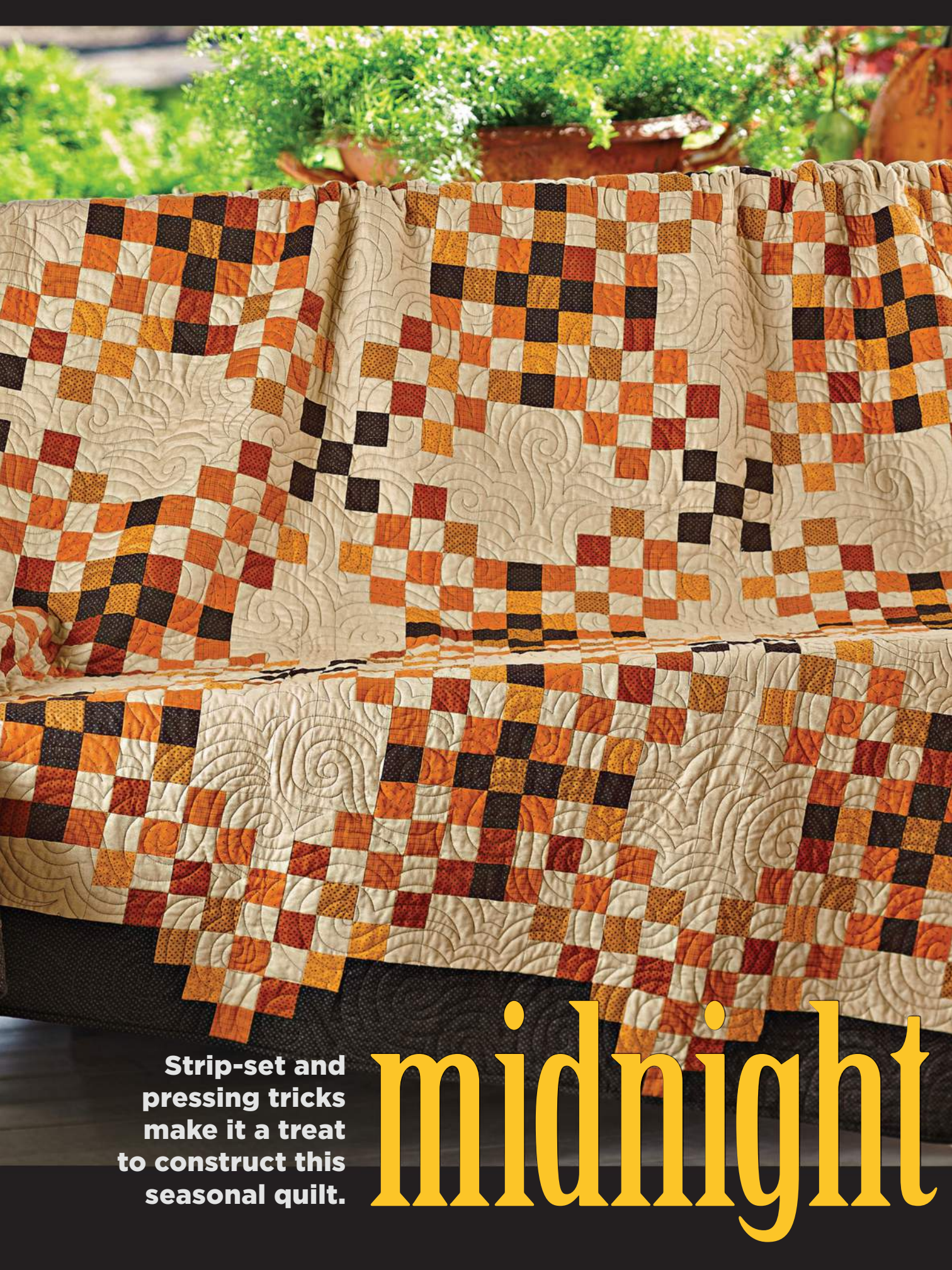


CHALLENGE COMPLETED

ABOVE: Team leaders Debbie Caffrey, Anita Grossman Soloman, and Gyleen X. Fitzgerald display finished quilt tops for voting. **RIGHT:** Two-time Iron Quilter Challenge winner Debbie Caffrey shows off the Golden Iron at the March 2015 event while Shelly Fitzgerald of Bernina congratulates all of the teams.



THE WINNER!



**Strip-set and
pressing tricks
make it a treat
to construct this
seasonal quilt.**

midnight



PHOTOGRAPHER MARTY BALDWIN

hour

intermediate



DESIGNERS JO KRAMER AND KELLI HANKEN OF JO'S COUNTRY JUNCTION
(JOSCOUNTRYJUNCTION.COM)

materials

- ▶ 5— $\frac{3}{4}$ -yard pieces or 3 $\frac{3}{4}$ yards total assorted orange prints (blocks, sashing, border)
- ▶ 4 $\frac{3}{4}$ yards beige print (blocks, sashing, border)
- ▶ 2 $\frac{7}{8}$ yards black print (blocks, sashing, border, binding)
- ▶ 7 $\frac{1}{3}$ yards backing fabric
- ▶ 88x106" batting

Finished quilt: 80x98" (full-size with 13" drop; queen-size with 10" drop)

Finished blocks: 16 $\frac{1}{2}$ " square

Yardages and cutting instructions are based on 42" of usable fabric width.

Measurements include $\frac{1}{4}$ " seam allowances. Sew with right sides together unless otherwise stated.

Press seams in directions indicated by arrows on diagrams. If no direction is specified, press seam toward darker fabric.

cut fabrics

Cut pieces in the following order.

From one orange print, cut:

- ▶ 20—2" squares

From all assorted orange prints, cut:

- ▶ 53—2×42" strips
- ▶ 2—2×21" strips

From beige print, cut:

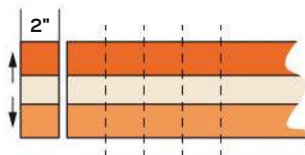
- ▶ 45—2×42" strips
- ▶ 1—2×21" strip
- ▶ 17—2×17" sashing strips
- ▶ 14—2×14" strips
- ▶ 80—3½×5" rectangles

From black print, cut:

- ▶ 2—3½×42" strips
- ▶ 9—2½×42" binding strips
- ▶ 13—2×42" strips
- ▶ 18—5×11" rectangles
- ▶ 1—2×21" strip
- ▶ 4—2×8" rectangles
- ▶ 8—2×3½" rectangles
- ▶ 12—2" sashing squares

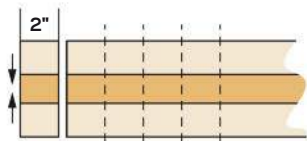
assemble block centers

1. Sew together two assorted orange print 2×42" strips and one beige print 2×42" strip to make Strip Set A (Diagram 1). Repeat to make eight A strip sets total. Cut strip sets into 160—2"-wide A segments.



STRIP SET A
DIAGRAM 1

2. Sew together two beige print 2×42" strips and one orange print 2×42" strip to make Strip Set B (Diagram 2). Repeat to make four B strip sets total. Cut strip sets into eighty 2"-wide B segments.



STRIP SET B
DIAGRAM 2

3. Referring to Diagram 3, sew together two A segments and one B segment to make a Nine-Patch unit. The unit should be 5" square including seam allowances. Repeat to make 80 Nine-Patch units total.

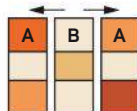
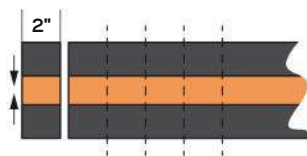


DIAGRAM 3

4. Sew together two black print 2×42" strips and an orange print 2×42" strip to make Strip Set C (Diagram 4). Repeat to make four C strip sets total. Cut strip sets into eighty 2"-wide C segments.



STRIP SET C
DIAGRAM 4

5. Referring to Diagram 5, lay out four Nine-Patch units, four C segments, and one orange print 2" square in three rows. Sew together pieces in each row. Join rows to make a block center. The block center should be 11" square including seam allowances. Repeat to make 20 block centers total.

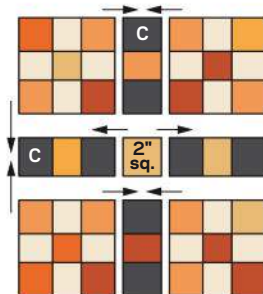
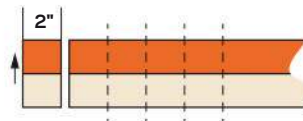


DIAGRAM 5

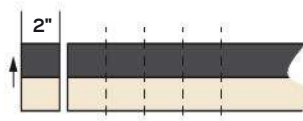
assemble Four-Patch units

1. Sew together an orange print 2×42" strip and a beige print 2×42" strip to make Strip Set D (Diagram 6). Repeat to make 23 D strip sets total. Cut strip sets into 454—2"-wide D segments. Set aside 14 D segments for sashing units.



STRIP SET D
DIAGRAM 6

2. Join a black print 2×42" strip and a beige print 2×42" strip to make Strip Set E (Diagram 7). Repeat to make three E strip sets total. Cut strip sets into forty-eight 2"-wide E segments.



STRIP SET E
DIAGRAM 7

3. Sew together two D segments to make an orange Four-Patch unit (Diagram 8). The unit should be 3½" square including seam allowances. Repeat to make 196 orange Four-Patch units total. Set aside four orange Four-Patch units for border units.

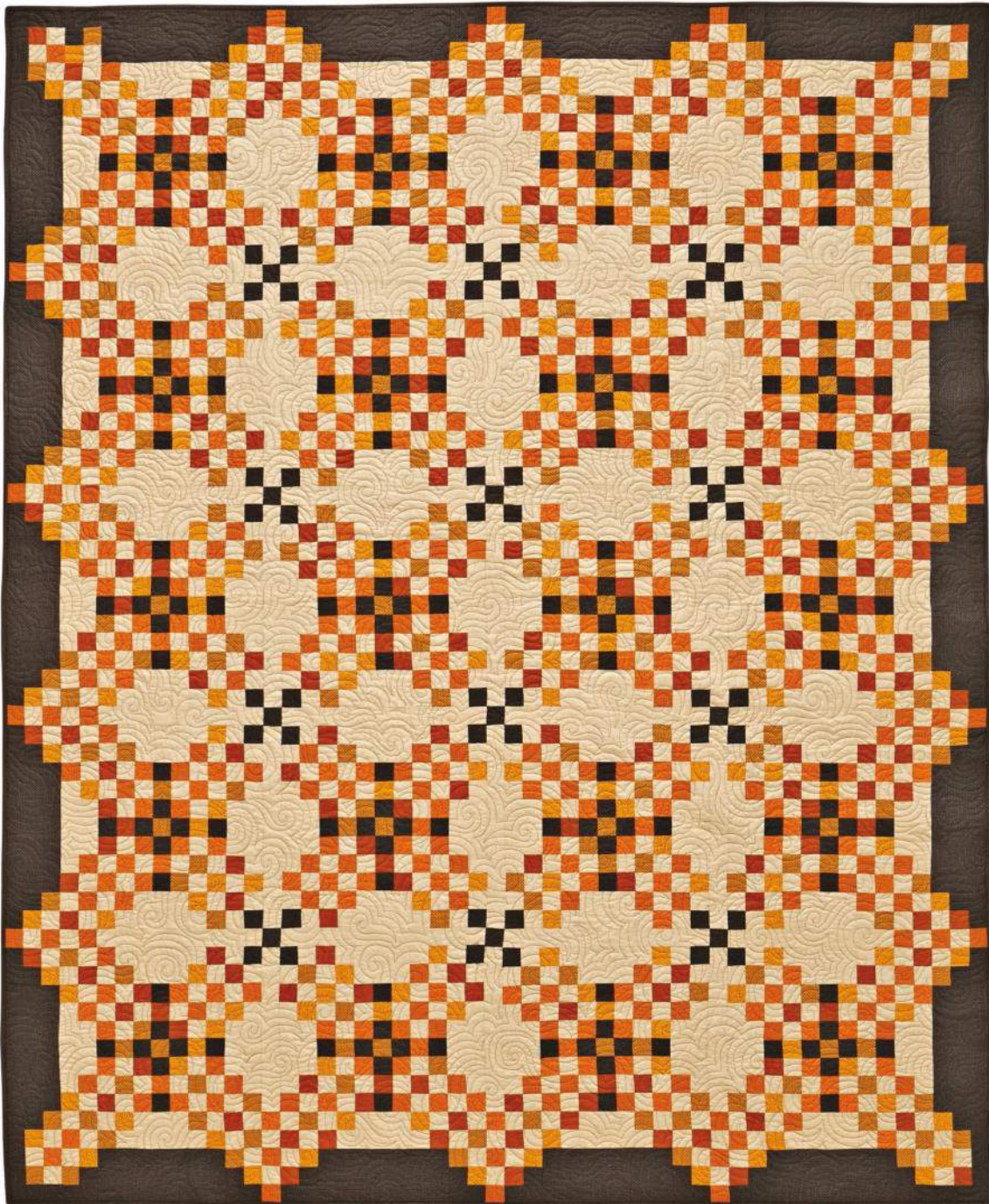


DIAGRAM 8

4. Join a D segment and an E segment to make an orange-and-black Four-Patch unit (Diagram 9). The unit should be 3½" square including seam allowances. Repeat to make 48 orange-and-black Four-Patch units total.



DIAGRAM 9



FABRICS are from assorted collections, including Black Magic, Candy Corn, and Wickerweave, by Renee Nanneman of Needl Love for Andover Fabrics (andoverfabrics.com).

aha!

I HATE HAVING TO UNTHREAD MY SEWING MACHINE TO WIND BOBBINS in the middle of a seam, so the Deluxe SideWinder portable bobbin winder (simplicity.com) is indispensable!

—Barbara Groves of Me and My Sister Designs (meandmysisterdesigns.com)



To order a kit of fabrics for quilt top and binding for \$140 ppd. (Iowa residents, \$148.95 ppd.), contact Forest Mills Quilt Shop, 650 Forest Mills Rd., Postville, IA 52162; 563/568-3807, forestmillsquilts.com; e-mail: forestmillsquilts@gmail.com.

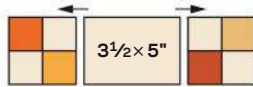
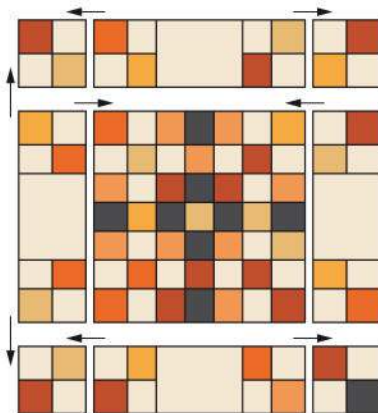
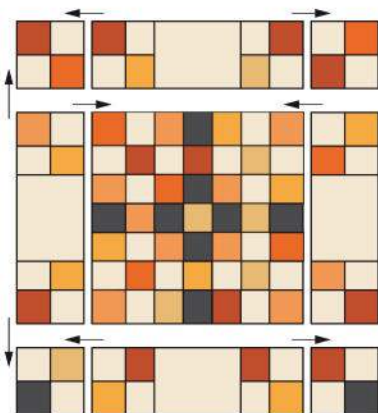


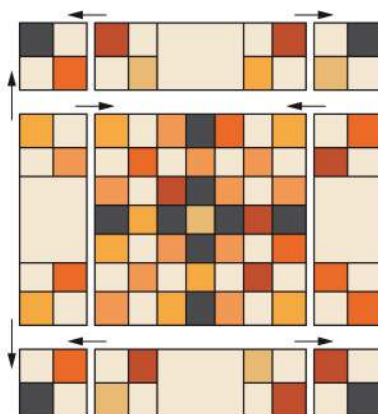
DIAGRAM 10



BLOCK 1
DIAGRAM 11



BLOCK 2
DIAGRAM 12



BLOCK 3
DIAGRAM 13

assemble blocks

1. Referring to **Diagram 10**, sew together two orange Four-Patch units and one beige print $3\frac{1}{2}\times 5$ " rectangle to make a block unit. The unit should be $3\frac{1}{2}\times 11$ " including seam allowances. Repeat to make 80 block units total.

2. Referring to **Diagram 11**, lay out three orange Four-Patch units, four block units, one block center, and one orange-and-black Four-Patch unit in three rows. Sew together pieces in each row. Join rows to make Block 1, which should be 17" square including seam allowances. Repeat to make four total of Block 1.

3. Referring to **Diagram 12**, lay out two orange Four-Patch units, four block units, one block center, and two orange-and-black Four-Patch units in three rows. Sew together pieces in each row. Join rows to make Block 2, which should be 17" square including seam allowances. Repeat to make 10 total of Block 2.

4. Referring to **Diagram 13**, lay out four orange-and-black Four-Patch units, four block units, and one block center in three rows. Sew together pieces in each row. Join rows to make Block 3, which should be 17" square including seam allowances. Repeat to make six total of Block 3.

assemble quilt center

1. Sew together a reserved D segment and a beige print 2×14 " strip to make a sashing unit (**Diagram 14**). Repeat to make 14 sashing units total.



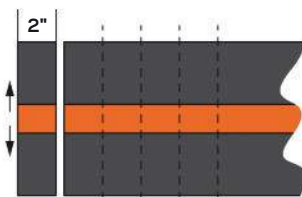
DIAGRAM 14

2. Referring to **Quilt Assembly Diagram**, page 30, lay out blocks, sashing units, beige print 2×17 " sashing strips, and black print 2" sashing squares in nine horizontal rows; note orientation of orange-and-black Four-Patch units in each block.

3. Sew together pieces in each row. Press seams toward sashing units and sashing strips. Join rows to make quilt center; press seams in one direction. The quilt center should be 71×89 " including seam allowances.

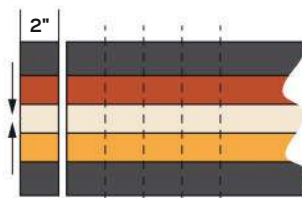
assemble and add border

1. Sew together two black print $3\frac{1}{2}\times 42$ " strips and one orange print 2×42 " strip to make Strip Set F (**Diagram 15**). Cut strip set into fourteen 2"-wide F segments.



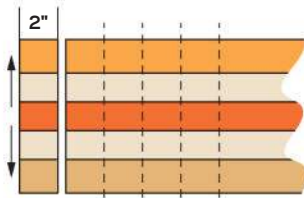
STRIP SET F
DIAGRAM 15

2. Join two black print 2×42 " strips, two orange print 2×42 " strips, and one beige print 2×42 " strip to make Strip Set G (**Diagram 16**). Cut strip set into fourteen 2"-wide G segments.



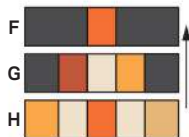
STRIP SET G
DIAGRAM 16

3. Sew together three orange print 2x42" strips and two beige print 2x42" strips to make Strip Set H (Diagram 17). Cut strip set into fourteen 2"-wide H segments.



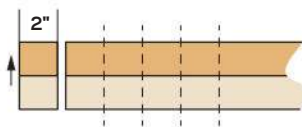
STRIP SET H
DIAGRAM 17

4. Referring to Diagram 18, sew together one each of F, G, and H segments to make Unit 1. The unit should be 8x5" including seam allowances. Repeat to make 14 total of Unit 1. (Designers Jo Kramer and Kelli Hanken positioned the orange prints in the G and H segments in the same location in each unit.)



UNIT 1
DIAGRAM 18

5. Sew together an orange print 2x21" strip and beige print 2x21" strip to make Strip Set I (Diagram 19). Cut strip set into eight 2"-wide I segments.

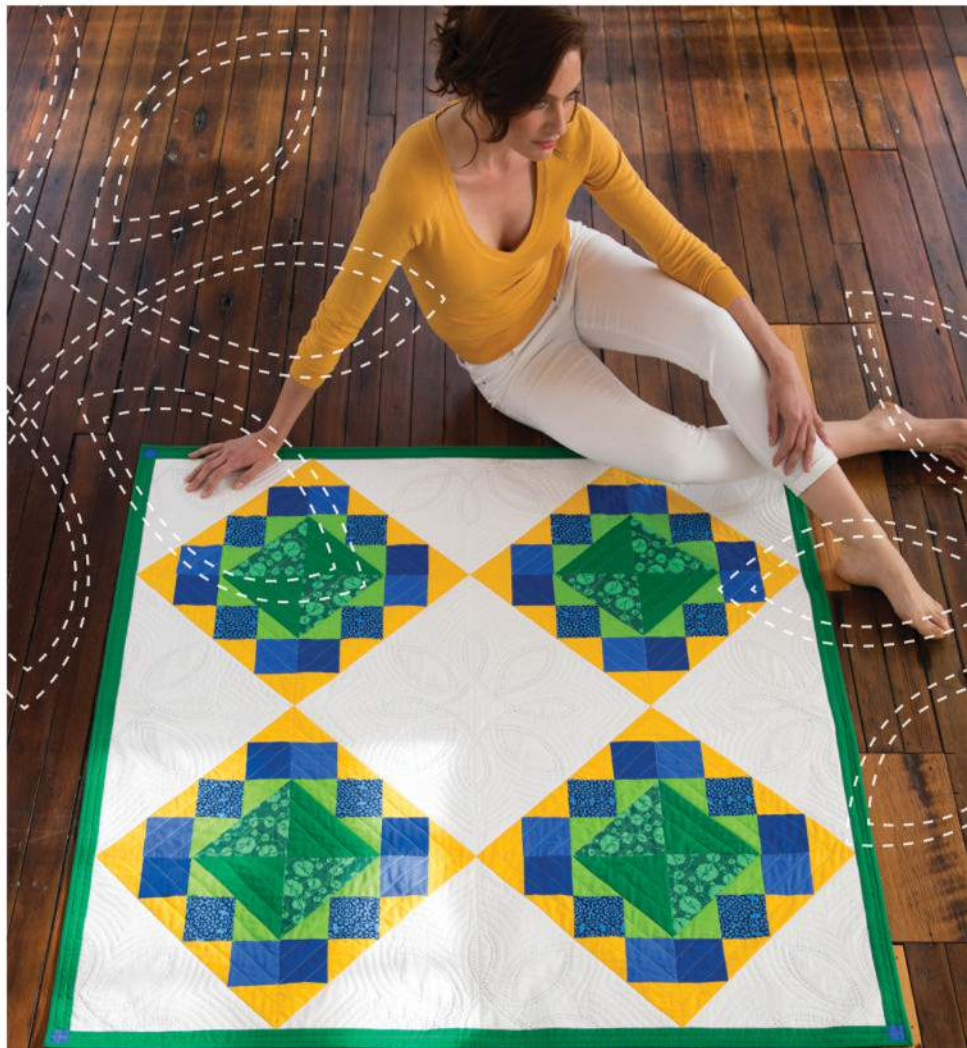


STRIP SET I
DIAGRAM 19



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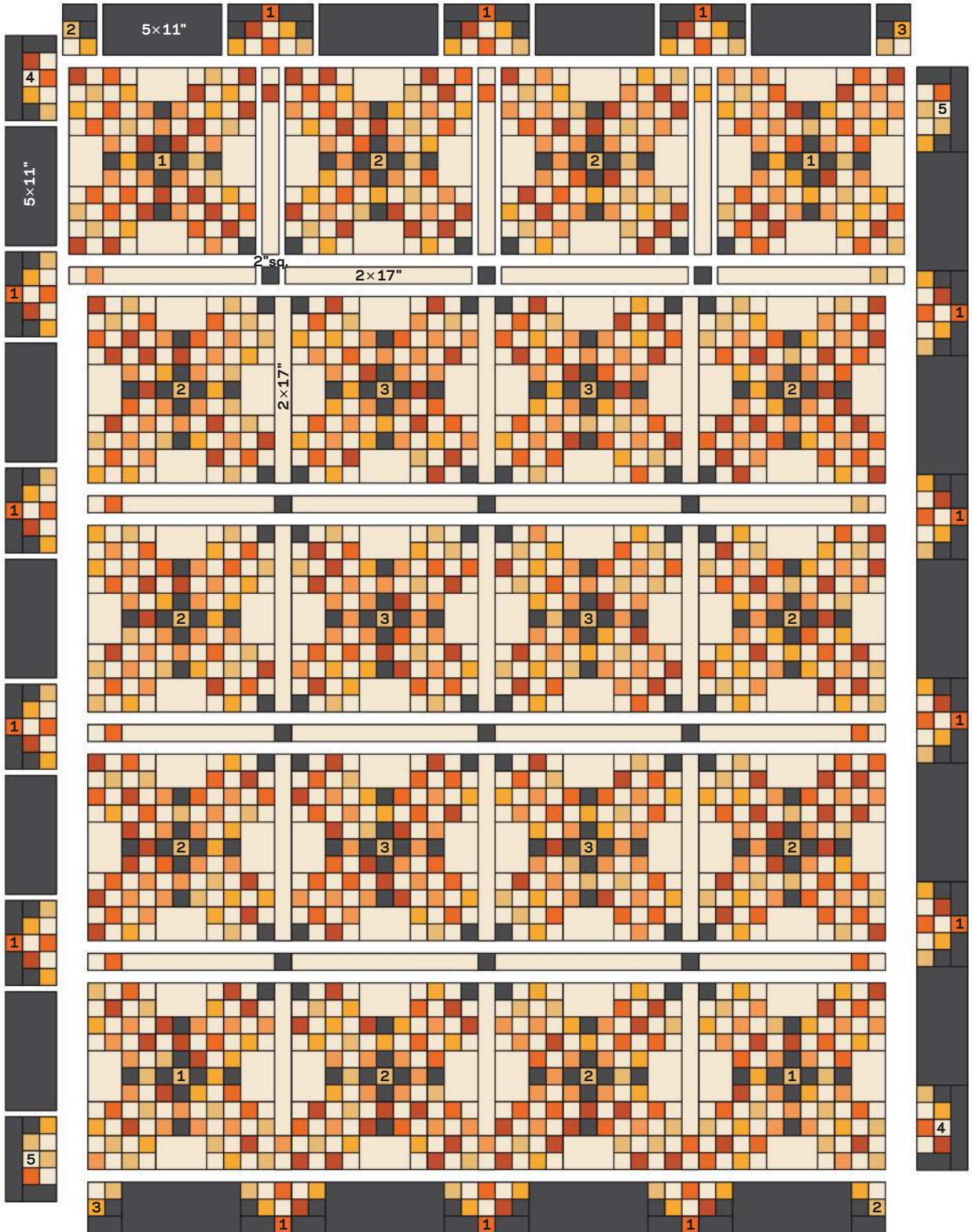


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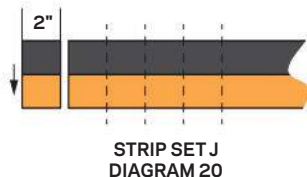
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QUILT ASSEMBLY DIAGRAM

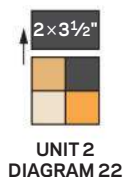
6. Join black print 2x21" strip and remaining orange print 2x21" strip to make Strip Set J (Diagram 20). Cut strip set into eight 2"-wide J segments.



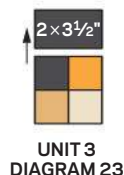
7. Sew together an I and J segment to make a border Four-Patch unit (Diagram 21). The unit should be 3½" square including seam allowances. Repeat to make eight border Four-Patch units total.



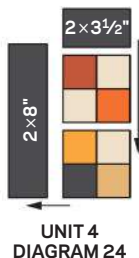
8. Referring to Diagram 22, sew together a border Four-Patch unit and a black print 2x3½" rectangle to make Unit 2. The unit should be 3½x5" including seam allowances. Repeat to make a second Unit 2.



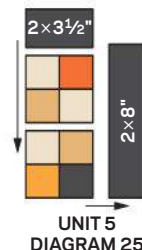
9. Referring to Diagram 23 for border Four-Patch unit orientation, repeat Step 8 to make two of Unit 3.



10. Referring to Diagram 24 for Four-Patch unit orientation, sew together a black print 2x3½" rectangle, a reserved orange Four-Patch unit, and a border Four-Patch unit in a vertical row. Add a black print 2x8" rectangle to left-hand edge of row to make Unit 4. The unit should be 5x8" including seam allowances. Repeat to make a second Unit 4.



11. Referring to Diagram 25 for Four-Patch unit orientation, sew together a black print 2x3½" rectangle, a reserved orange Four-Patch unit, and a border Four-Patch



unit in a vertical row. Add a black print 2x8" rectangle to right-hand edge of row to make Unit 5. The unit should be 5x8" including seam allowances. Repeat to make a second Unit 5.

MAKE IT mini

See how cute this block is when it's made smaller! Turn to page 112 for designer Joanna Figueroa's take on scaling the block down in size.



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12. Referring to **Quilt Assembly Diagram**, page 30, for orientation of units, sew together four black print 5×11" rectangles, three of Unit 1, one Unit 2, and one Unit 3 to make a short border strip. Press seams toward black print rectangles. The strip should be 5×71" including seam allowances. Repeat to make a second short border strip.

13. Referring to **Quilt Assembly Diagram**, sew together five black print 5×11" rectangles, four of Unit 1, one Unit 4, and one Unit 5 to make a long border strip. Press seams toward black print rectangles. The strip should be 5×98" including seam allowances. Repeat to make a second long border strip.

14. Sew short border strips to short edges of quilt center. Add long border strips to remaining edges to complete quilt top. Press all seams toward border.

finish quilt

1. Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, page 108.)

2. Quilt as desired. Jo machine-quilted an echoing swirl design across the quilt top (**Quilting Diagram**).

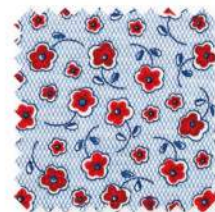
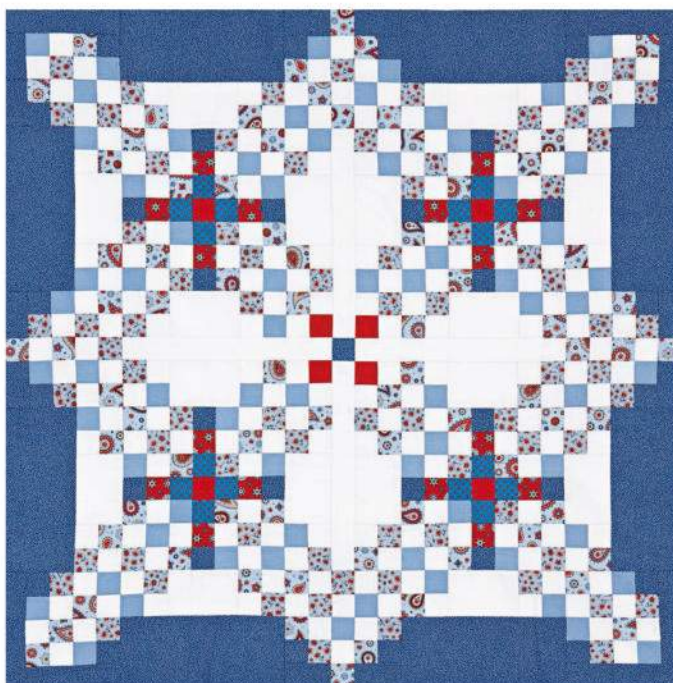
3. Bind with black print binding strips. (For details, see Complete Quilt.) ■



QUILTING DIAGRAM

COLOR..... OPTION

The dark border paired with the assorted oranges of *Midnight Hour* give it a distinct fall feeling. But with its use of scrappy blues and crisp whites, quilt tester Laura Boehnke's variation evokes a more summer-inspired feeling. Laura included small pops of red to match the red tones in the blue floral and paisley prints for a perfectly contrasting design.



Dream of summer. Use red, white, and blue in this quilt pattern at AllPeopleQuilt.com/152.

FABRICS are from the Prairie Yard Goods collection by Patrick Lose for RJR Fabrics (rjrfabrics.com).

Finished Quilt Size 68" x 84"

Jennifer Sampou
SHIMMER

This elegant collection of blenders and statement prints is back with 25 dazzling new fabrics! The mix of calm and bold colorways paired with delicate hints of pearl make it perfect for quilting, apparel and home accents.

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shine

DESIGNER JANE DAVIDSON OF QUILTJANE:
WANT IT, NEED IT, QUILT! (QUILTJANE.COM)

materials

- ▶ 25—18x21" pieces (fat quarters) assorted prints in yellow, red, blue, green, aqua, and gray (blocks)
- ▶ 7/8 yard aqua floral (blocks)
- ▶ 1 1/4 yards red print (blocks, binding)
- ▶ 1 1/8 yards multicolor word print (blocks)
- ▶ 7/8 yard white-and-red cross print (blocks)
- ▶ 3—3/8-yard pieces assorted light gray and white prints (blocks)
- ▶ 9x21" piece (fat eighth) each blue-and-white dot, red-and-white dot, and green-and-white dot (circle appliqués)
- ▶ 3 7/8 yards backing fabric
- ▶ 69" square batting
- ▶ Lightweight water-soluble fusible stabilizer, such as Stitch N Wash Fusible from Floriani (optional)
- ▶ Fabric glue pen (optional)
- ▶ White dressmaker's pencil (optional)
- ▶ Lightweight tracing paper or other foundation material
- ▶ Clear monofilament thread (optional)

Finished quilt: 60 1/2" square
Finished block: 20" square

Yardages and cutting

instructions are based on 42" of usable fabric width.

Measurements include 1/4" seam allowances. Sew with right sides together unless otherwise stated.

Press seams in directions indicated by arrows on diagrams. If no direction is specified, press seam toward darker fabric.



PHOTOGRAPHER MARTY BALDWIN



Good morning, star shine! Use happy-go-lucky prints for a throw that just makes you smile.

plan block design

For some blocks, designer Jane Davidson selected prints that provide a definite contrast between the star points (positions B1 and B4) and the background. She used fabrics with less contrast in other blocks, resulting in a more subtle design. Select four assorted prints for each block center, referring to **Quilt Assembly Diagram** on page 42 as a guide for color placement. After cutting block pieces, store them by position in labeled plastic bags.

cut fabrics

Cut pieces in the order that follows in each section.

The Circle Pattern is on *Pattern Sheet 1*. To prepare circles for appliqué, Jane uses a fabric glue pen and a fusible stabilizer that is a combination of soluble and nonsoluble fibers. When you wash the quilt, the soluble fibers wash away while the soft nonsoluble fibers remain. To prepare appliqué using this method, complete the following steps.

1. Lay stabilizer, fusible side down, over Circle Pattern. Use a pencil to trace pattern nine times. Cut out stabilizer circles on drawn lines.
2. Following manufacturer's instructions, press each stabilizer circle onto wrong side of designated fabrics, leaving $\frac{1}{2}$ " between circles; let cool. Cut out each fabric circle, adding a scant $\frac{1}{4}$ " seam allowance.

3. With fabric glue pen, apply glue to 1"-2" of stabilizer edge. Turn fabric seam allowance smoothly over stabilizer edge, finger-pressing it onto the glue. Working 1"-2" at a time, finish gluing first circle. Repeat with remaining circles.

From assorted prints, cut:

- ▶ 36—4½" squares for position A1 (9 sets of 4 matching squares)
- ▶ 72—3" squares
- ▶ 36—2½" squares

From aqua floral, cut:

- ▶ 40—2½"×6" rectangles
- ▶ 10—3¾" squares, cutting each in half diagonally for 20 triangles total for position A4
- ▶ 20—2½" squares

From red print, cut:

- ▶ 7—2½"×42" binding strips
- ▶ 32—2½"×6" rectangles
- ▶ 8—3¾" squares, cutting each in half diagonally for 16 triangles total for position A4
- ▶ 16—2½" squares

From multicolor word print, cut:

- ▶ 40—3×6" rectangles
- ▶ 20—5" squares

From white-and-red cross print, cut:

- ▶ 32—3×6" rectangles
- ▶ 16—5" squares

From assorted light gray and white prints, cut:

- ▶ 72—3½"×5¼" rectangles for positions A2 and A3 (9 sets of 8 matching rectangles)

From blue-and-white dot, fussy-cut:

- ▶ 4 of Circle Pattern

From red-and-white dot, fussy-cut:

- ▶ 3 of Circle Pattern

From green-and-white dot, fussy-cut:

- ▶ 2 of Circle Pattern

assemble corner and side units

1. Use a pencil or white dressmaker's pencil to mark a diagonal line on wrong side of assorted print 2½" and 3" squares, aqua floral 2½" squares, and red print 2½" squares.

2. Align a marked assorted print 2½" square with top left-hand corner of a multicolor word print 5" square (**Diagram 1**; note direction of marked line). Sew on marked line; trim seam allowance to $\frac{1}{4}$ ". Press open attached triangle.

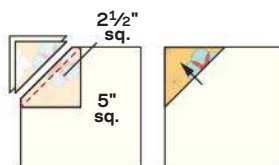


DIAGRAM 1

3. Align a marked aqua floral 2½" square with bottom right-hand corner of Step 2 square (**Diagram 2**; again note direction of marked line). Stitch, trim, and press as before to make an aqua corner unit. The unit should be 5" square including seam allowances.

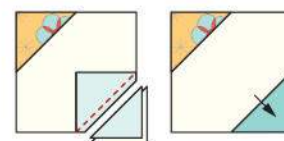


DIAGRAM 2

4. Repeat steps 2 and 3 to make 20 aqua corner units total.

5. Using marked assorted print 2½" squares, marked red print 2½" squares, and white-and-red cross print 5" squares, repeat steps 2 and 3 to make 16 red corner units (**Diagram 3**).

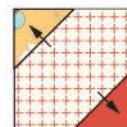


DIAGRAM 3

6. Align a marked assorted print 3" square with right-hand end of a multicolor word print 3×6" rectangle (**Diagram 4**; note direction of marked line). Stitch, trim, and press as before to make a multicolor segment. Repeat to make 20 multicolor segments total.



DIAGRAM 4

7. Aligning a marked assorted print 3" square with left-hand end of multicolor word print 3×6" rectangle, repeat Step 6 to make 20 multicolor reversed segments (**Diagram 5**).



DIAGRAM 5

Vintage Shirting & Dress Prints

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exclusively for Paintbrush Studio

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"Vintage Sampler" Quilt Designed by Barbara J. Eikmeier



Quilt Size: 82" x 89"

Designed by
BARBARA J. EIKMEIER

To view the "Vintage Shirting and Dress Prints" collection, please visit our website, www.fabri-quilt.com. For information on the "Vintage Sampler" Block-of-the-Month program, visit our blog, inspiredbyfabric.blogspot.com. As always, Paintbrush Studio fabrics can be found at local independent quilt shops and many online retailers.



www.paintbrushstudiofabrics.com

FABRICS are from the The Sweet Life prints collection by Pat Sloan for Moda Fabrics (modafabrics.com).



8. Sew together a multicolor segment and a multicolor reversed segment to make a multicolor side unit (Diagram 6). The unit should be $3 \times 11\frac{1}{2}$ " including seam allowances. Repeat to make 20 multicolor side units total.



DIAGRAM 6

9. Using marked assorted print 3" squares and white-and-red cross print 3×6 " rectangles, repeat steps 6–8 to make 16 white-and-red side units (Diagram 7).



DIAGRAM 7

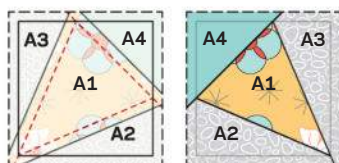
make foundation papers

Foundation patterns for units A and B are on Pattern Sheet 1. Trace each foundation pattern 36 times onto lightweight tracing paper, tracing all lines and numbers. (Or download foundation patterns at AllPeopleQuilt.com/169 and photocopy or print 36 of each

pattern.) Cut out each pattern roughly 1/4" outside dashed lines to make 36 Unit A foundation papers and 36 Unit B foundation papers.

foundation-piece A units

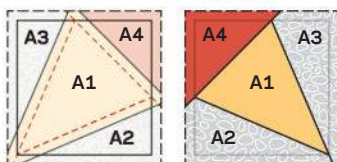
1. Gather a set of four matching position A1 squares, a set of eight matching light gray or white print position A2 and A3 rectangles, and four aqua floral position A4 triangles.
2. Referring to **Diagram 8** (which shows the back and front of a pieced Unit A), use one Unit A foundation paper, one position A1 square, two position A2 and A3 rectangles, and one aqua floral position A4 triangle to make an Aqua Unit A. (For details, see *Foundation Piecing*, page 107.) Repeat to make four matching aqua A units total.



AQUA UNIT A
DIAGRAM 8

3. Repeat steps 1 and 2 to make 20 aqua A units total (five sets of four matching units).

4. Using red print A4 triangles instead of aqua floral, and referring to **Diagram 9**, repeat steps 1 and 2 to make 16 red A units (four sets of four matching units).



RED UNIT A
DIAGRAM 9

assemble aqua blocks

The instructions that follow result in one aqua block. Repeat cutting and assembly steps to make five aqua blocks total. (For the side units in two aqua blocks, Jane used $2\frac{1}{2}$ " squares from two different assorted prints instead of cutting them from prints 2 and 3.)

From one assorted print, cut:

- ▶ 8— $2\frac{3}{4}\times 5$ " rectangles for positions B1 and B4
- ▶ 1— $4\frac{1}{2}$ " square

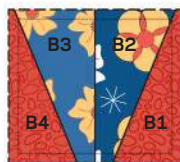
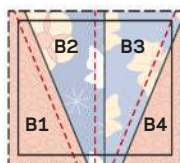
From a second assorted print, cut:

- ▶ 4— $3\frac{1}{2}\times 5$ " rectangles for position B2
- ▶ 4— $2\frac{1}{2}$ " squares

From a third assorted print, cut:

- ▶ 4— $3\frac{1}{2}\times 5$ " rectangles for position B3
- ▶ 4— $2\frac{1}{2}$ " squares

1. Referring to Diagram 10, use a Unit B foundation paper, two position B1 and B4 rectangles, one position B2 rectangle, and one position B3 rectangle to make Unit B. Repeat to make four matching B units total.



UNIT B
DIAGRAM 10

2. Mark a diagonal line on wrong side of all print $2\frac{1}{2}$ " squares.

3. Align a marked print No. 2 square with right-hand end of an aqua floral $2\frac{1}{2}\times 6$ " rectangle (Diagram 11; note direction of marked line). Sew on marked line; trim seam allowance to $\frac{1}{4}$ ". Press open attached triangle to make a print No. 2 aqua segment. Repeat to make four print No. 2 aqua segments total.

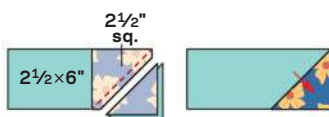


DIAGRAM 11

4. Align a marked print No. 3 square with left-hand end of an aqua floral $2\frac{1}{2}\times 6$ " rectangle (Diagram 12; again note direction of marked line). Stitch, trim, and press as before to make a print No. 3 aqua segment. Repeat to make four print No. 3 aqua segments total.

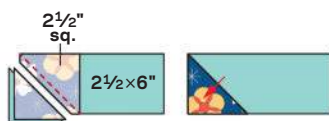


DIAGRAM 12

5. Referring to Diagram 13, sew together a print No. 2 aqua segment and a print No. 3 aqua segment to make an aqua side unit. The unit should be $2\frac{1}{2}\times 11\frac{1}{2}$ " including seam allowances. Repeat to make four aqua side units total.

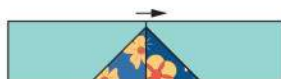


DIAGRAM 13

6. Sew together a multicolor side unit and an aqua side unit to make an aqua border unit (Diagram 14; note orientation of triangles). The unit should be $5\times 11\frac{1}{2}$ " including seam allowances. Repeat to make four aqua border units total.



DIAGRAM 14

7. Referring to Diagram 15, lay out a set of four matching aqua A units, the four B units, and the print $4\frac{1}{2}$ " square in three rows. Sew together pieces in each row. Join rows to make an aqua block center. The block center should be $11\frac{1}{2}$ " square including seam allowances.

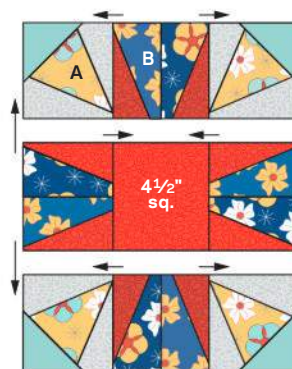


DIAGRAM 15

8. Referring to Diagram 16, lay out four aqua corner units, the four aqua border units, and the aqua block center in three rows. Sew together pieces in each row. Join rows to make an aqua block. The block should be $20\frac{1}{2}$ " square including seam allowances.

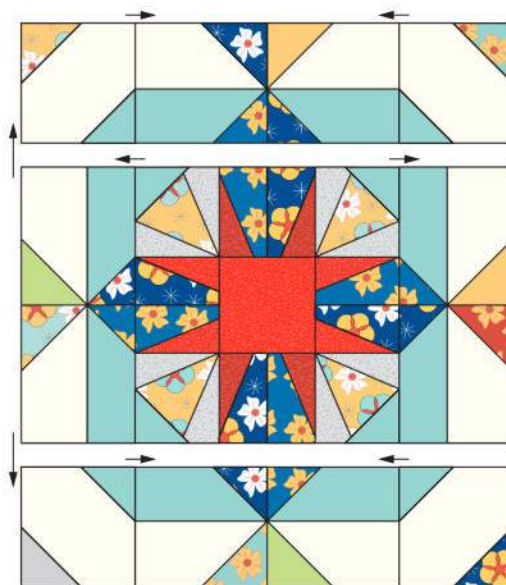
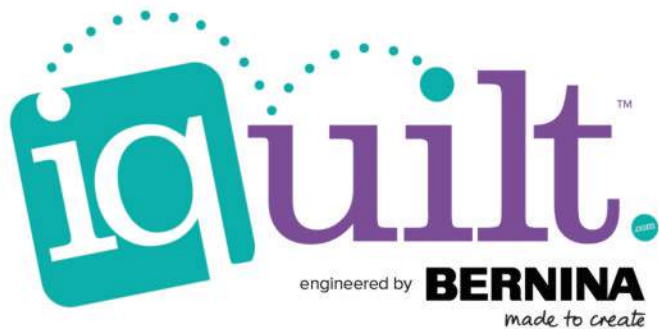


DIAGRAM 16



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— Melinda Bula



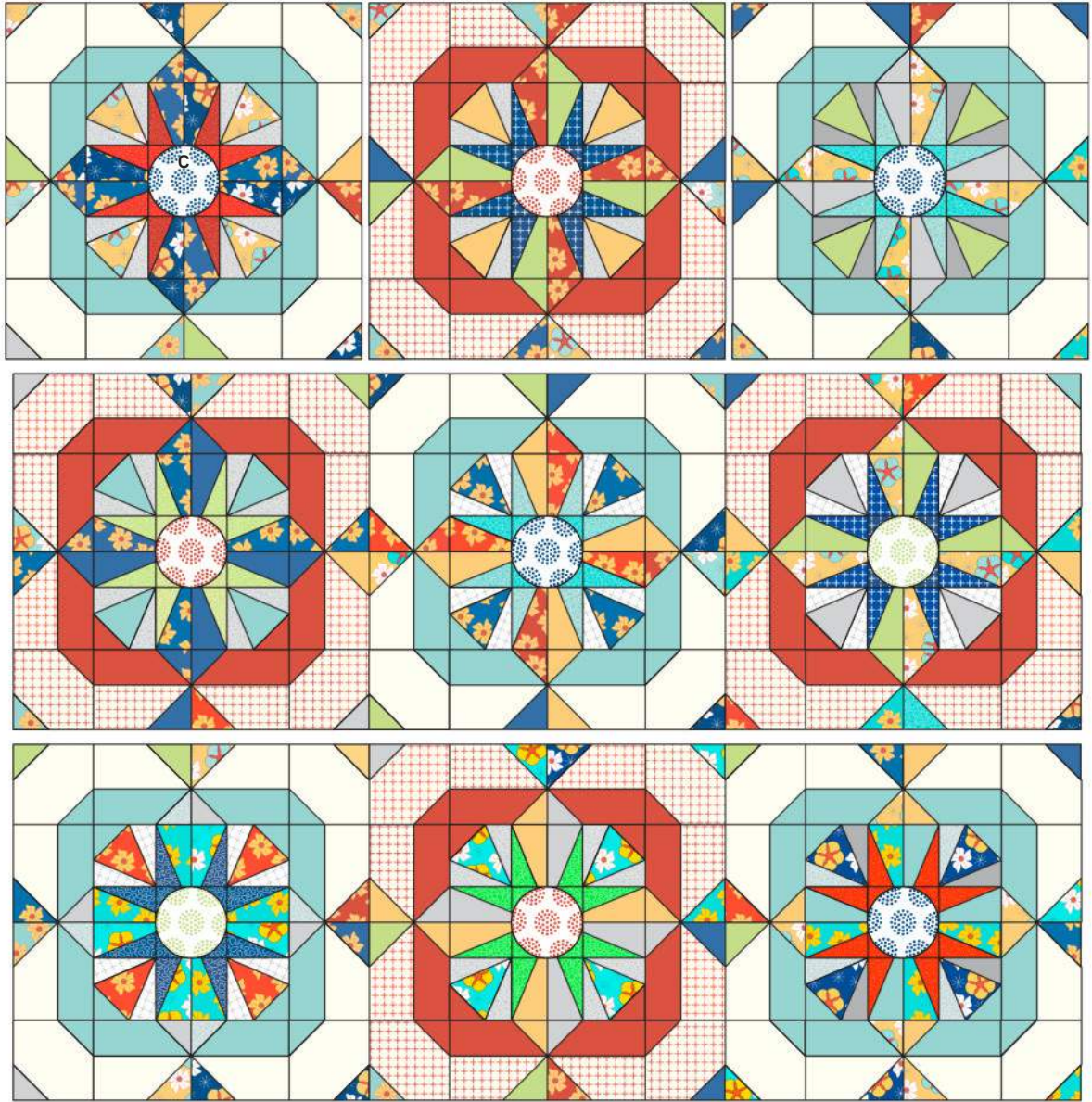
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— Joan Shay

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QUILT ASSEMBLY DIAGRAM

assemble red blocks

The instructions that follow result in one red block. Repeat these steps to make four red blocks total.

From one assorted print, cut:

- ▶ 8— $2\frac{3}{4}\times 5$ " rectangles for positions B1 and B4
- ▶ 1— $4\frac{1}{2}$ " square

From a second assorted print, cut:

- ▶ 4— $3\frac{1}{2}\times 5$ " rectangles for position B2
- ▶ 4— $2\frac{1}{2}$ " squares

From a third assorted print, cut:

- ▶ 4— $3\frac{1}{2}\times 5$ " rectangles for position B3
- ▶ 4— $2\frac{1}{2}$ " squares

1. Referring to Assemble Aqua Blocks, Step 1, page 40, make four matching B units.

2. Mark a diagonal line on wrong side of all print $2\frac{1}{2}$ " squares.

3. Using marked print No. 2 and No. 3 squares and red

print $2\frac{1}{2}\times 6$ " rectangles, repeat Assemble Aqua Blocks, steps 3-5, to make four red side units (Diagram 17).

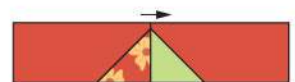
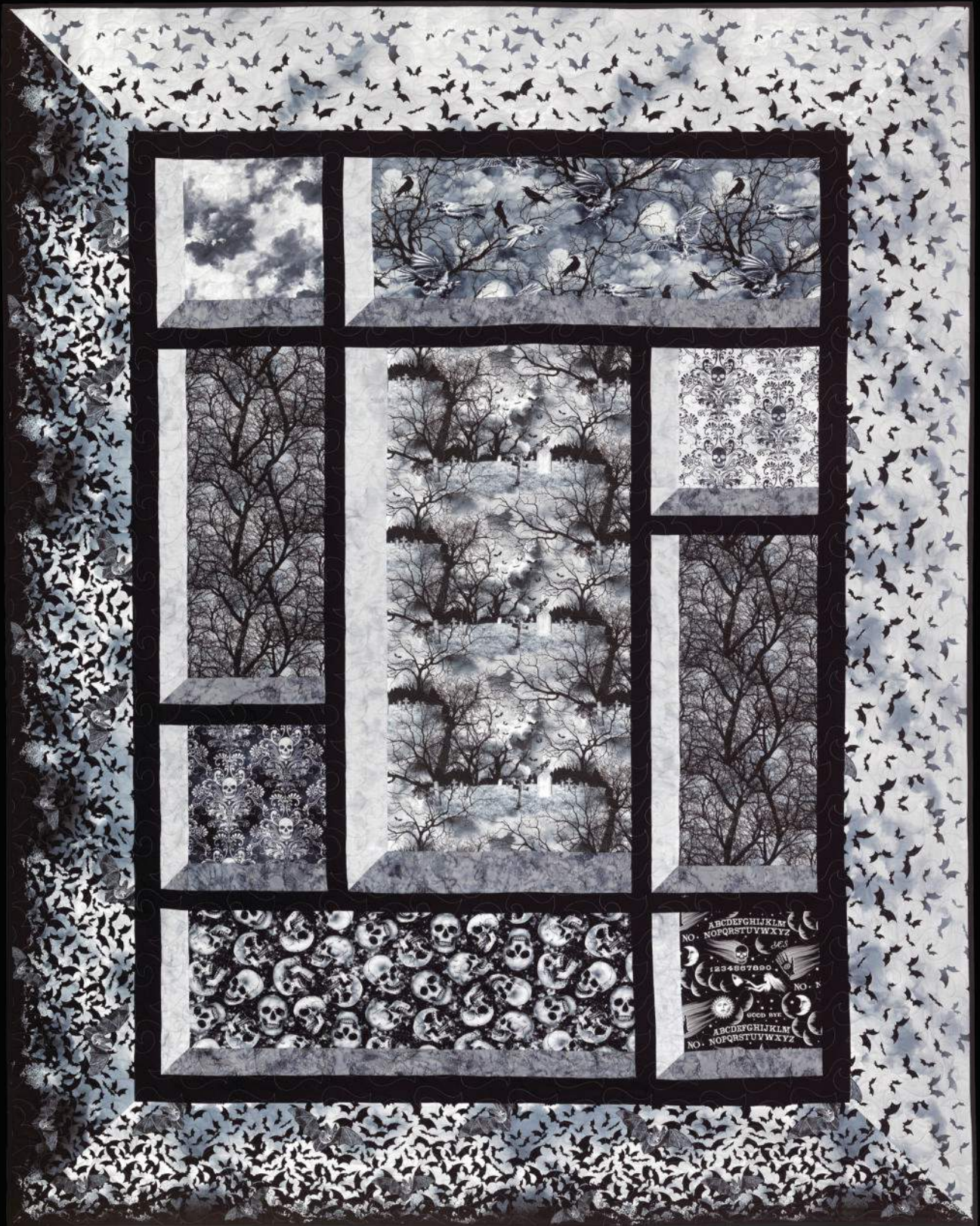


DIAGRAM 17



A free Broome Street pattern for the Wicked Eye quilt by Osie Lebowitz is available on our website.

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4. Sew together a white-and-red side unit and a red side unit to make a red border unit (Diagram 18; note orientation of triangles). The unit should be $5 \times 11\frac{1}{2}$ " including seam allowances. Repeat to make four red border units total.



DIAGRAM 18

5. Referring to Assemble Aqua Blocks, Step 7, use a set of four matching red A units, four B units, and the print $4\frac{1}{2}$ " square to make a red block center (Diagram 19).

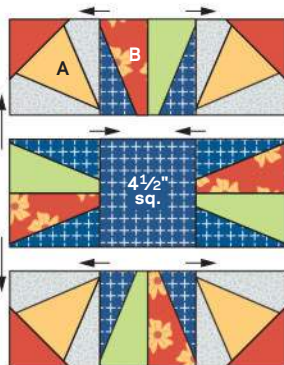


DIAGRAM 19

6. Referring to Assemble Aqua Blocks, Step 8, use four red corner units, four red border units, and red block center to make a red block (Diagram 20).

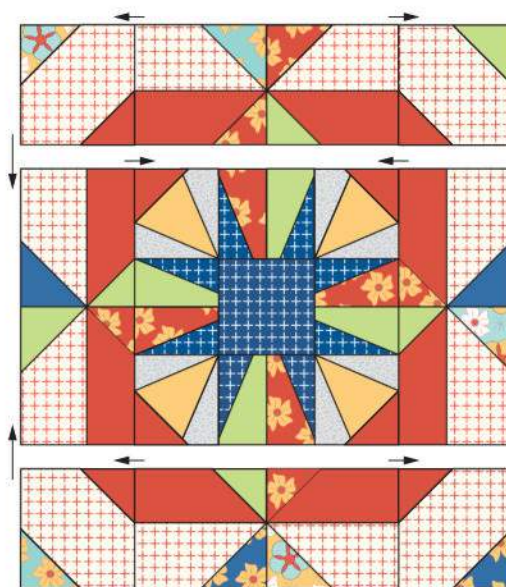


DIAGRAM 20

COLOR... OPTION

A more prominent background and larger prints make the colors stand out in quilt tester Laura Boehnke's version of *Shine*. Replace the whimsical phrase fabric for a large leafy print and exchange the lighter florals for bold blocks of rich color. Laura added a dark 1"-wide-finished inner border and 3"-wide-finished outer border to visually contain her intense blocks.



FABRICS are from the Color Crush collection and Soho solids collection, both from Timeless Treasures Fabrics (ttfabrics.com).

aha!

appliqué blocks and assemble quilt top

1. Referring to Quilt Assembly Diagram, page 42, position a prepared circle appliqué on the center square of an aqua or red block; pin or baste in place. Using clear monofilament or matching thread and a small blind-hem or zigzag stitch, sew around edges of circle to make an appliqué block. Repeat to make nine appliqué blocks total.

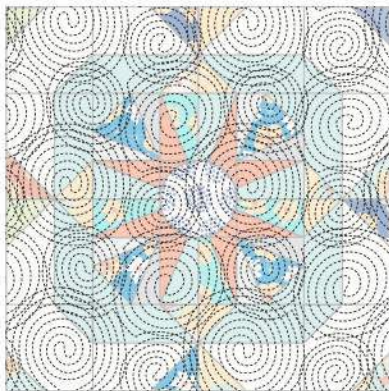
2. Alternate aqua and red appliqué blocks in three rows (Quilt Assembly Diagram). Sew together blocks in each row; press seams open. Join rows to complete quilt top. Press seams open.

finish quilt

1. Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, page 108.)

2. Quilt as desired. Jane machine-quilted a dense pattern of concentric circles across the quilt top (Quilting Diagram).

3. Bind with red print binding strips. (For details, see Complete Quilt.) *



QUILTING DIAGRAM

I HAD ONE OF MY BIGGEST AHA MOMENTS EARLY ON AS A QUILTER when I realized that a sewing machine in great working order, with no tension or stitch issues, really makes any time I spend stitching fun and stress-free! So now I am very diligent about sending my BMSF (Best Mechanical Sewing Friend) to get a spa treatment at least once a year at my local authorized dealer. I know that a well-serviced machine will keep up with all the sewing I do without hiccups or problems, and that's priceless! —Kimberly Einmo, kimberlyeinmo.com

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BLOCK OF THE MONTH

Laser-Cut OPTION



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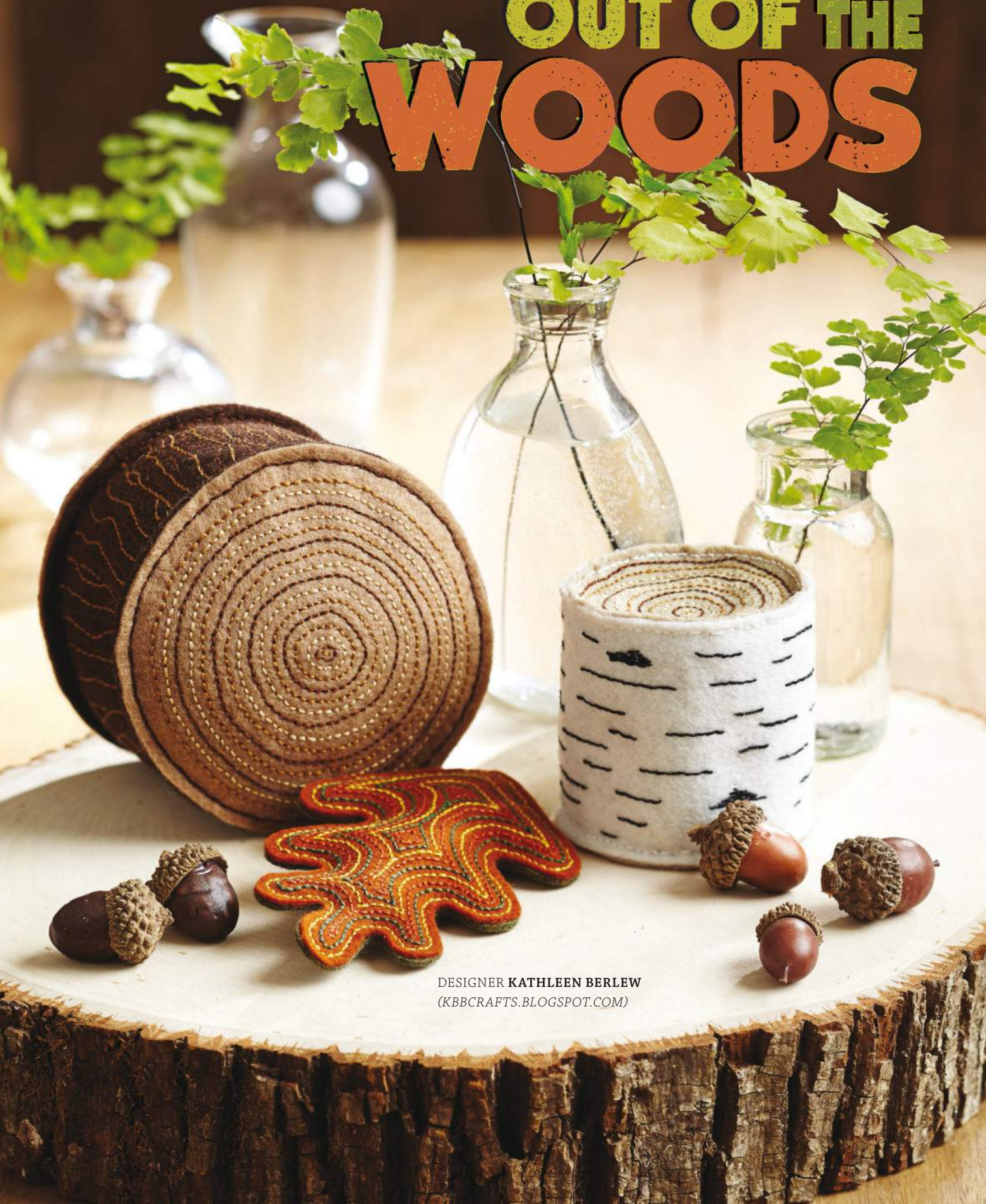
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OUT OF THE WOODS



DESIGNER **KATHLEEN BERLEW**
(KBBCRAFTS.BLOGSPOT.COM)



BRING THE OUTDOORS IN! SIT BACK, RELAX, AND HAND-STITCH A TRIO OF WOODLAND SACHETS.

materials

- ▶ 5x9" rectangle medium brown wool felt (oak log ends)
- ▶ 3x7" rectangle tan wool felt (birch log ends)
- ▶ 4x6" rectangle each copper and sage green wool felt (leaf)
- ▶ 3x11½" rectangle dark brown wool felt (oak log center)
- ▶ 2½x8" rectangle white wool felt (birch log center)
- ▶ White tissue paper
- ▶ Embroidery floss: dark brown (DMC 801), golden brown (DMC 420), tan (DMC 422), black (DMC 310), white, copper (DMC 921), green (DMC 520), and gold (DMC 3820)
- ▶ Pine balsam (approximately 4 cups)

Finished sachets: 4x3" (oak log), 2½x2½" (birch log), 3x4¾" (leaf)

cut fabrics

Patterns are on *Pattern Sheets* 3 and 4.

From medium brown felt, cut:

- ▶ 2 of Pattern B

From tan felt, cut:

- ▶ 2 of Pattern D

From copper felt, cut:

- ▶ 1 of Pattern E

From sage green felt, cut:

- ▶ 1 of Pattern E

transfer embroidery lines (optional)

Designer Kathleen Berlew recommends using patterns A-E and photo, *opposite*, as a visual guide for stitching the details on each piece.

If you'd prefer to transfer the stitching designs onto the felt pieces, first trace stitching lines from patterns A-E onto pieces of white tissue paper. Pin tissue paper pieces to corresponding felt pieces. Hand-stitch on marked lines through paper and felt. When stitching is complete, gently tear away tissue paper.

embroider and assemble oak log sachet

Use two strands of embroidery floss for all stitches.

1. Referring to Pattern A (*Pattern Sheet* 4), backstitch marked bark details in dark brown (the dashed lines) and golden brown (the solid lines) on dark brown felt 3x11½" rectangle.

To backstitch, pull needle up at A (**Backstitch Diagram**). Insert it back into fabric at B and bring it up at C. Push needle down at D and bring it up at E.



BACKSTITCH DIAGRAM



2. Referring to Pattern B (*Pattern Sheet 4*), backstitch 15 marked circles in golden brown (the solid lines), tan (the dotted lines), and dark brown (the dashed lines) on each medium brown felt B circle. Make three straight stitches in center of smallest circles with golden brown floss.

3. Fold embroidered dark brown felt rectangle in half widthwise with wrong side inside. With dark brown floss, use a line of running stitches to sew together short edges with a $\frac{1}{4}$ " seam (**Diagram 1**). Kathleen made a second line of running stitches, filling in the gaps between the first line of stitches (**Doubled Running Stitch Diagram**). Open sewn rectangle to make a tube.

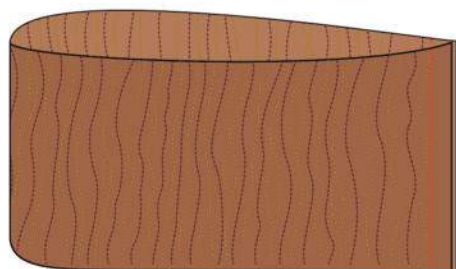
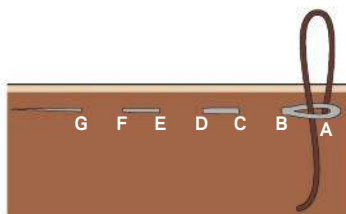
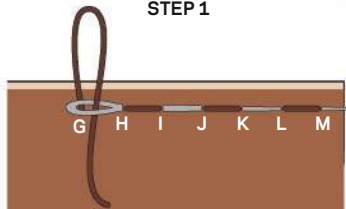


DIAGRAM 1



STEP 1



STEP 2
DOUBLED RUNNING STITCH DIAGRAM

aha!

ALWAYS KNOT THE END OF THE THREAD

that has the fresh cut and thread the other end through the needle eye. This way you're using the thread in the same direction that it came off the spool, which will result in fewer knots.

—Carolyn Friedlander, carolynfriedlander.com

ONE OF MY MOST AMAZING LIGHTBULB

moments was when I explained to my students that we all started out making rotten stitches. But we didn't give up; we just kept trying. I think they assumed we were great stitchers the first time we sat down at the sewing machine. We have been practicing for years.

—Melinda Bula, melindabula.com

I RECENTLY HAD A STUDENT ASK HOW TO

properly use a cone or spool of thread on a sewing machine. If the thread is on a cone, place the cone on a thread stand so the thread comes off the top. If the thread has a parallel or stack wind, the spool should be placed on the vertical pin. If the thread is cross-wound, place the spool on the horizontal pin.

—Natalia Bonner of Piece N Quilt, pieceandquilt.com

BELLO!

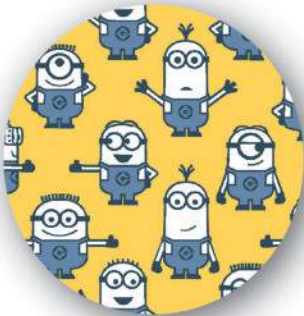
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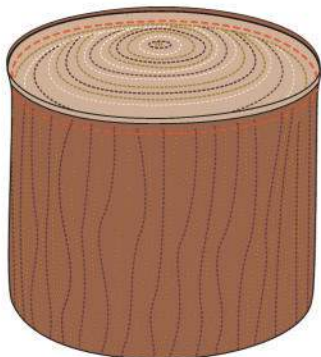


DIAGRAM 2

4. Pin an embroidered B circle to one end of Step 3 tube. Using dark brown floss, sew together tube and B circle with running stitches $\frac{1}{8}$ " from edge (Diagram 2). Repeat to make a second line of running stitches over the first as in Step 3.

5. Repeat Step 4 to sew remaining embroidered B circle to remaining end of tube, but leave a 2" opening for pine balsam filling. (Do not cut thread.) Fill the log with pine balsam until firm.

6. Continue making running stitches to close opening. Stitch a second line of running stitches to complete oak log sachet. Trim edges of side seam to $\frac{1}{8}$ ".

embroider and assemble birch log sachet

Use two strands of embroidery floss for all stitches.

1. Referring to Pattern C (Pattern Sheet 3), backstitch marked bark details in black floss on white felt $2\frac{1}{2} \times 8$ " rectangle.



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"I'm SO glad I bought the Block Rockit from Kathy Quilts... I LOVE that I can quilt larger blocks so I can get my quilts done ALOT faster!" - LAURA B, MICHIGAN



2. Referring to Pattern D (Pattern Sheet 4), backstitch 11 concentric circles in dark brown (the dashed lines), golden brown (the solid lines), and tan (the dotted lines) on each tan felt D circle. Make three straight stitches in center of smallest circles with golden brown floss.

3. Using white floss, repeat Embroider and Assemble Oak Log Sachet, steps 3-6, beginning on page 48, to complete birch log sachet.

embroider and assemble leaf sachet

Use two strands of embroidery floss for all stitches.

1. Referring to Pattern E (Pattern Sheet 4), backstitch marked leaf details in copper (the

dotted lines), green (the dashed lines), and gold (the solid lines) on copper felt E leaf.

2. Pin embroidered copper leaf to green felt E leaf. Using gold floss, sew together leaves with running stitches $\frac{1}{8}$ " from edge, leaving a 2" opening

for pine balsam filling. (Do not cut thread.) Fill the leaf with pine balsam until firm.

3. Continue making running stitches to close opening. Stitch a second line of running stitches to complete leaf sachet. *



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PHOTOGRAPHER MARTY BALDWIN

DESIGNER **BRIGITTE HEITLAND OF ZEN CHIC**
(BRIGITTEHEITLAND.DE)

TOP-NOTCH diamonds

Add strips Log Cabin-style to neutral diamonds for a simply chic wall hanging.



materials

- ▶ $\frac{3}{8}$ yard solid medium gray (blocks)
- ▶ $\frac{7}{8}$ yard solid light gray (blocks)
- ▶ 10—18×21" pieces (fat quarters) assorted black, gray, ivory, and multicolor prints (blocks)
- ▶ $\frac{1}{2}$ yard orange dot (binding)
- ▶ $2\frac{7}{8}$ yards backing fabric
- ▶ 51×49" batting
- ▶ Acrylic ruler with 60° angle marking

Finished quilt: 42½×41"

Yardages and cutting instructions are based on 42" of usable fabric width.

Measurements include ¼" seam allowances. Sew with right sides together unless otherwise stated.

Press seams in directions indicated by arrows on diagrams. If no direction is specified, press seam toward darker fabric.

cut fabrics

Cut pieces in the following order.

From solid medium gray, cut:

- ▶ 2—5×42" strips

From solid light gray, cut:

- ▶ 5—5×42" strips

From assorted black, gray, ivory, and multicolor prints, cut:

- ▶ 117—18"-long strips in widths ranging from 1" to 1¾"

From orange dot, cut:

- ▶ 5—2½×42" binding strips

assemble blocks

1. Trim bottom left-hand corner of a solid medium gray 5×42" strip at a 60° angle (Diagram 1). Cutting parallel to just-trimmed edge, cut strip into six 5"-wide diamonds. Repeat with remaining solid medium gray 5×42" strip to cut nine medium gray diamonds total.

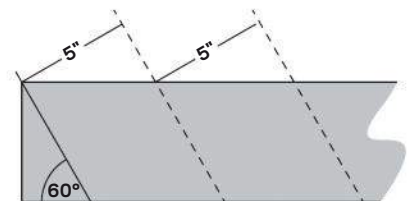
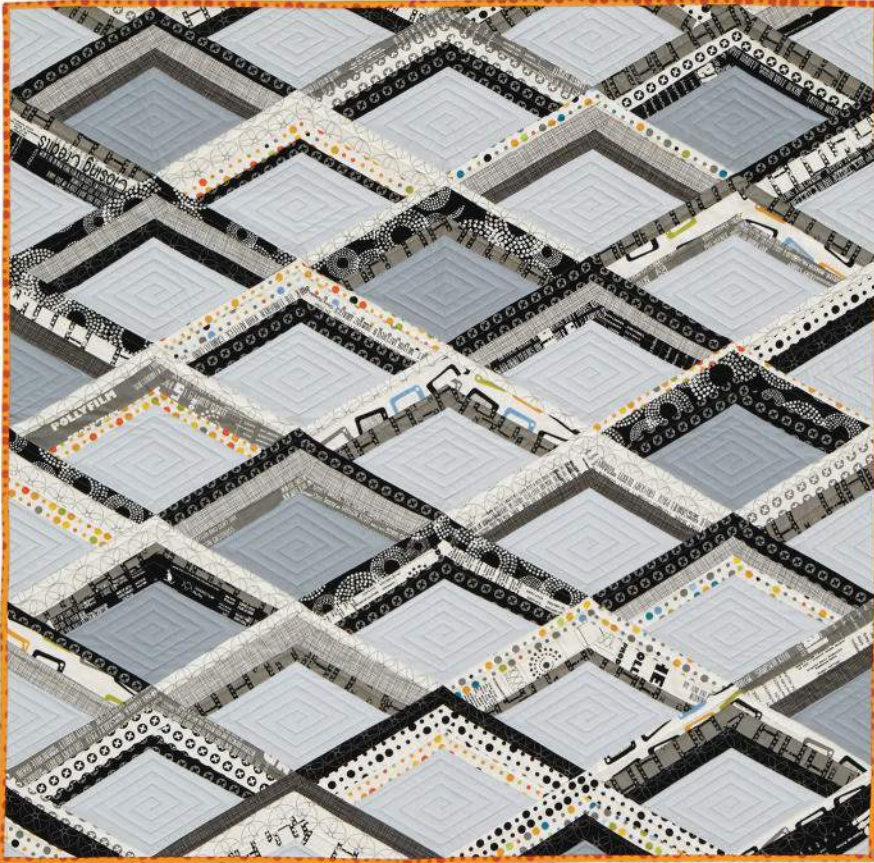


DIAGRAM 1

2. Using solid light gray 5×42" strips, repeat Step 1 to cut 30 light gray diamonds.



3. Referring to **Diagram 2**, align an assorted black, gray, ivory, or multicolor print 18"-long strip with edge of a medium gray diamond; strip should extend about $\frac{1}{4}$ " beyond diamond corner. Sew together. Press strip open and trim both strip ends even with diamond edges (**Diagram 3**). Reserve long trimmed strip; discard short trimmed piece.

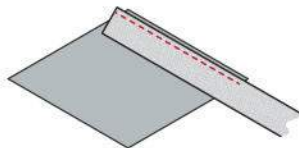


DIAGRAM 2

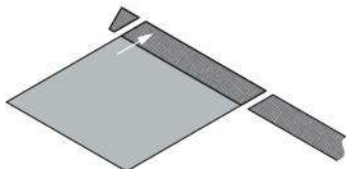


DIAGRAM 3

4. Referring to **Diagram 4**, align Step 3 long trimmed strip with adjacent edge of medium gray diamond; stitch as before. Press strip open. Trim strip ends as before (**Diagram 5**) to make a diamond unit. Discard trimmed pieces.

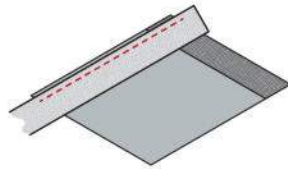


DIAGRAM 4

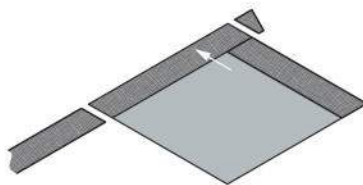


DIAGRAM 5

5. In same manner, add second and third rows of strips to diamond unit, trimming strip ends after each addition (**Diagram 6**). Designer Brigitte Heitland varied strip widths by row, making sure the combined width of the rows was at least $2\frac{3}{4}$ " including seam allowances. (Depending on your strip width, you may need to cut and add a fourth row of strips.)

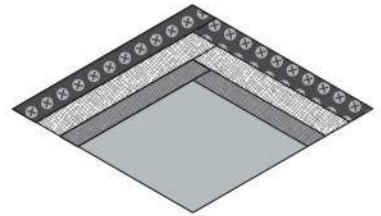


DIAGRAM 6

6. Referring to **Diagram 7**, measure $7\frac{1}{2}$ " from gray diamond edges and trim diamond unit to make a medium gray block.

7. Repeat steps 3-6 to make nine medium gray blocks total.

8. Using solid light gray diamonds, repeat steps 3-6 to make 30 light gray blocks.

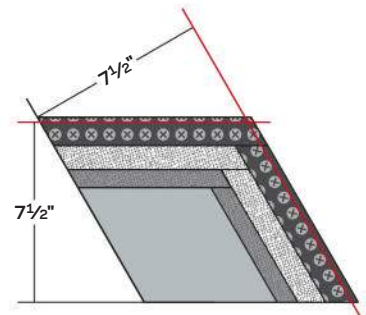
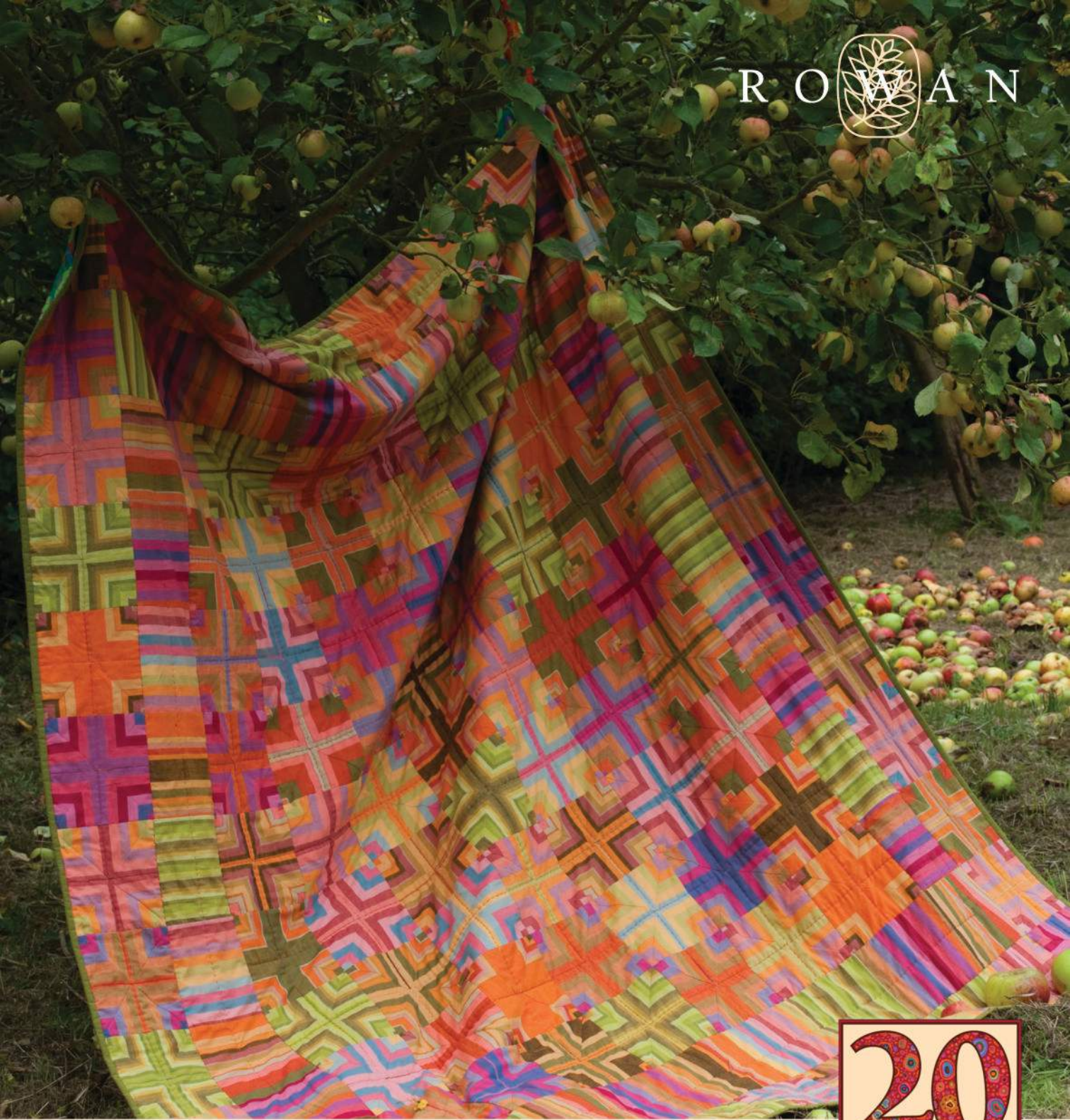
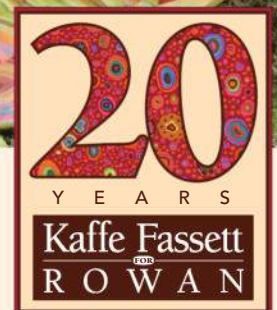


DIAGRAM 7



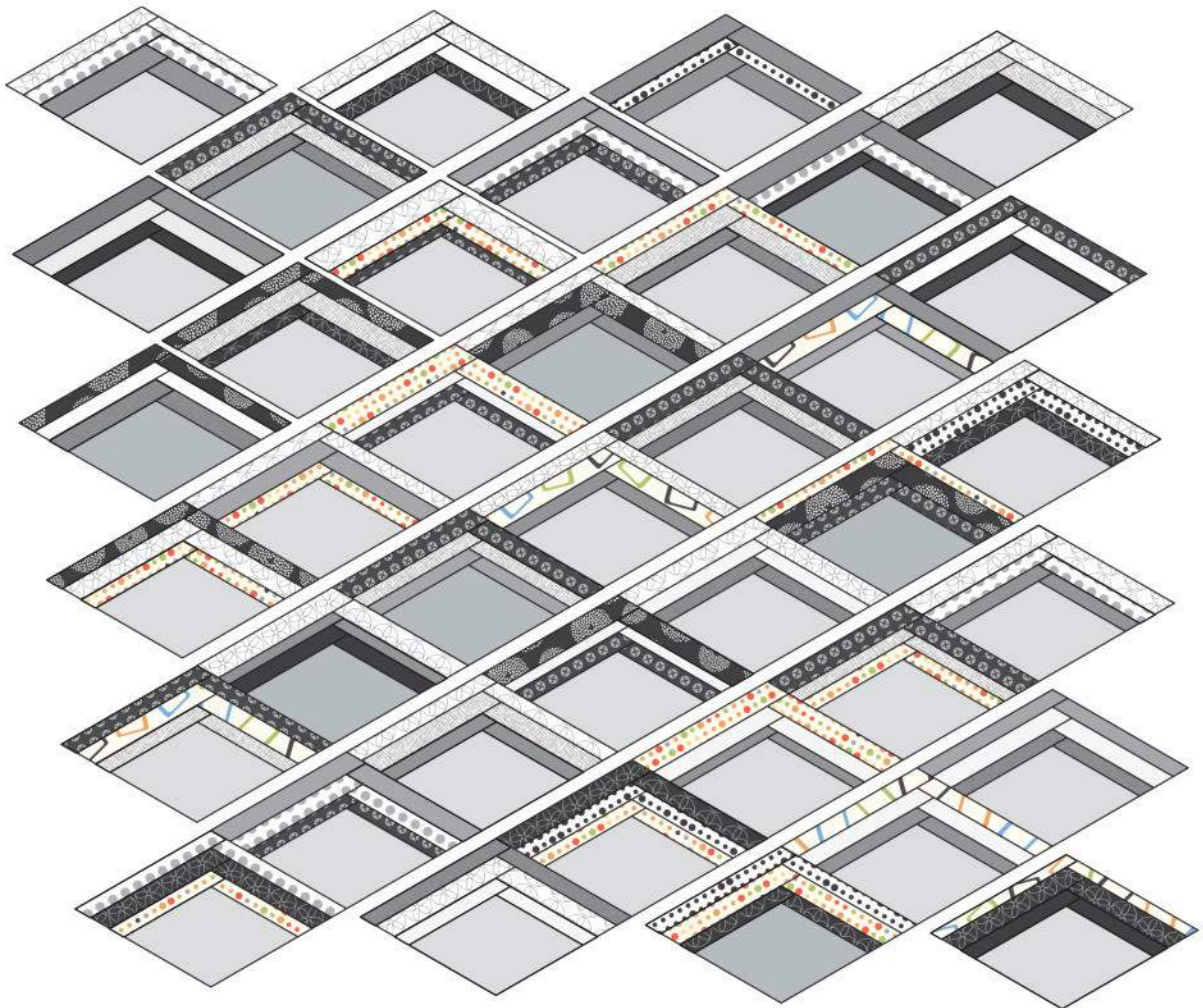
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QUILT ASSEMBLY DIAGRAM

assemble quilt top

1. Referring to Quilt Assembly Diagram, lay out blocks in nine diagonal rows. Sew together blocks in each row. Press seams in one direction, alternating direction with each row. Join rows; press seams in one direction.

2. Referring to solid red lines on Diagram 8, trim joined rows $\frac{1}{4}$ " beyond block points to complete quilt top.

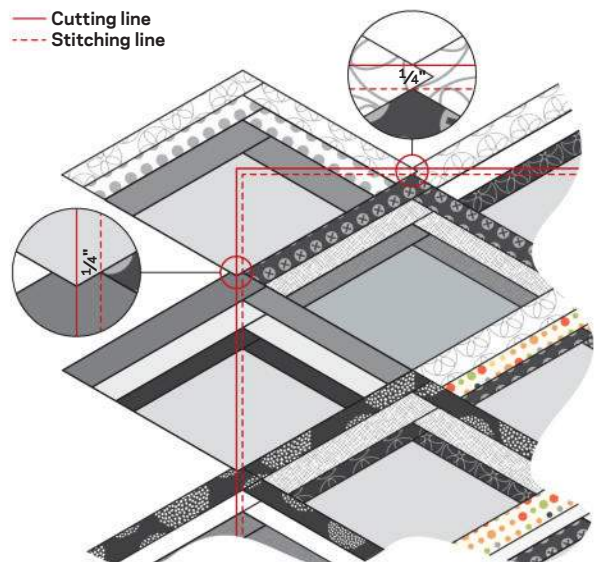



DIAGRAM 8

COLOR..... OPTION

Choose bright prints to give the originally subdued palette punches of color as quilt tester Laura Boehnke did. To show off her selected larger-scale prints, she featured them in the diamonds and surrounded the diamonds with skinny strips in medium- and small-scale prints.

 **Punch it up!** Go to AllPeopleQuilt.com/153 for this bold quilt pattern.



FABRICS are from the So Chic collection by Waverly for Quilting Treasures (quiltingtreasures.com).

finish quilt

1. Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, page 108.)
2. Quilt as desired. Brigitte machine-quilted a diamond-shape spiral in each gray diamond and added chevron motifs in the assorted print areas (Quilting Diagram).
3. Bind with orange dot binding strips. (For details, see Complete Quilt.) *



QUILTING DIAGRAM

try this! **MACHINE EMBROIDERY**



I knew the large open diamonds in *Top-Notch Diamonds* would be a great spot for machine embroidery. To complement the piecing rather than overpower it, I used single-color, redwork-inspired designs (the Farm and Country Quick-Stitch Design Pack in small format from Embroidery Library; www.emblibrary.com). Using tear-away stabilizer on the bottom and wash-away stabilizer on the top, I stitched the designs on 15 oversized tan print diamonds, then trimmed them to the correct size after embroidering. I placed the embroidered diamonds in the quilt rows that included three complete diamonds across.

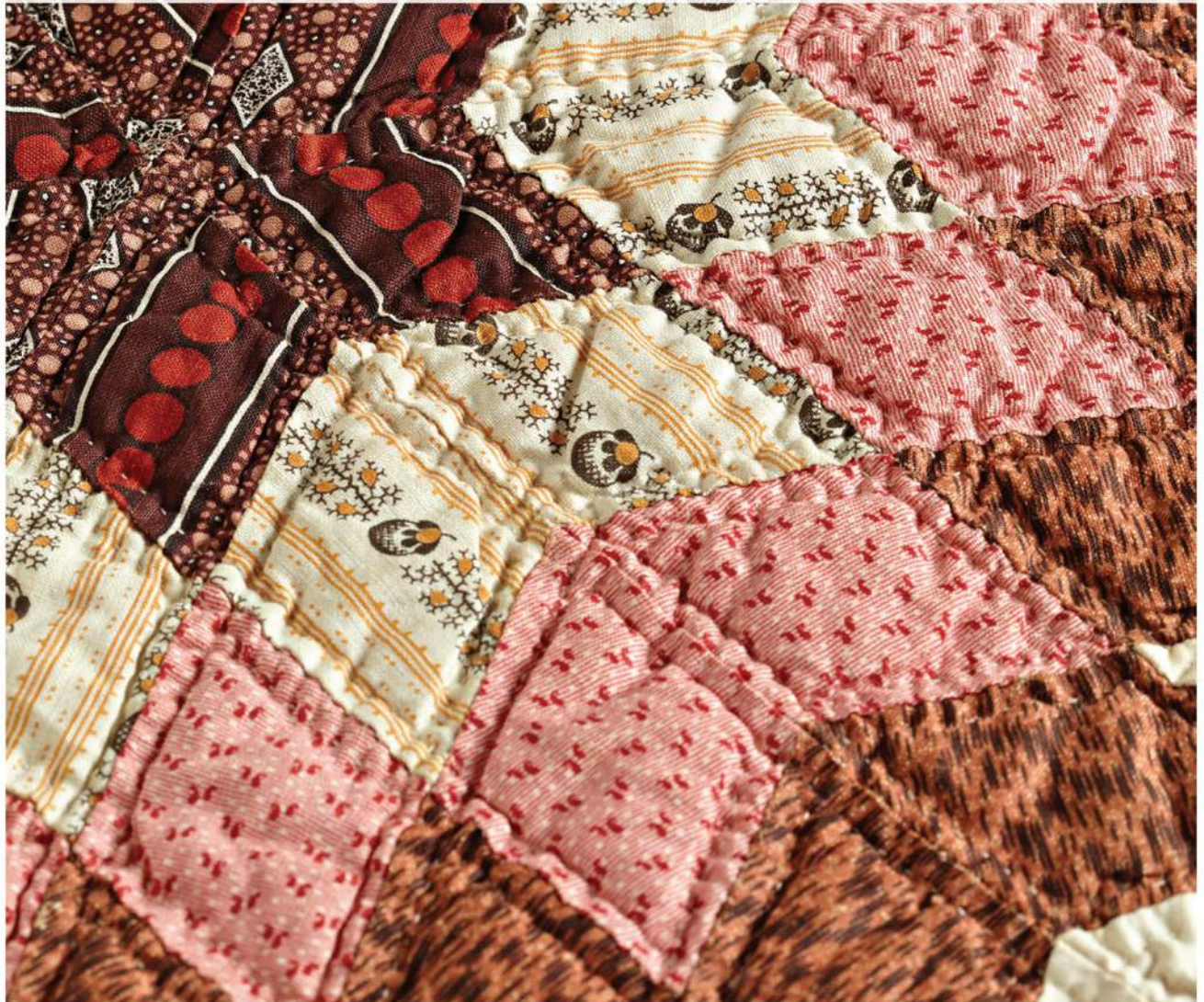
—Linda Augsburg, editorial content chief



brilliance FLASHES OF

Diamonds form six-pointed stars in a glorious antique quilt. For this updated method, no templates are required!

QUILT COLLECTOR PAM BUDA OF HEARTSPUN QUILTS (HEARTSPUNQUILTS.COM)



PHOTOGRAPHER MARTY BALDWIN

advanced



materials

- ▶ $4\frac{2}{3}$ yards muslin (blocks, setting and corner triangles, binding)
- ▶ $25\frac{1}{4}$ -yard pieces or 4 yards total assorted dark prints (blocks)
- ▶ $25\frac{1}{8}$ -yard pieces or $2\frac{1}{2}$ yards total assorted medium prints (blocks)
- ▶ $25\frac{1}{8}$ -yard pieces or $2\frac{1}{2}$ yards total assorted light prints (blocks)
- ▶ $4\frac{7}{8}$ yards backing fabric
- ▶ 84×86 " batting
- ▶ Acrylic ruler with 60° angle marking

Finished quilt: $75\frac{1}{2}\times 78$ "

Yardages and cutting instructions are based on 42" of usable fabric width.

Measurements include $\frac{1}{4}$ " seam allowances. Sew with right sides together unless otherwise stated.

Press seams in directions indicated by arrows on diagrams. If no direction is specified, press seam toward darker fabric.

cut muslin triangles and binding strips

From muslin, cut;

- ▶ 7— $8\frac{3}{4}\times 42$ " strips
- ▶ 8— $2\frac{1}{2}\times 42$ " binding strips
- ▶ 32— $2\frac{1}{4}\times 42$ " strips

1. Trim top left-hand corner of a muslin $8\frac{3}{4}\times 42$ " strip at a 60° angle (Diagram 1).

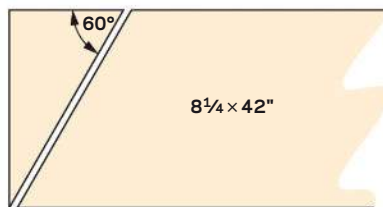


DIAGRAM 1

2. Align 60° line of acrylic ruler with bottom of strip and right-hand edge of ruler at top corner of strip (Diagram 2). Cut along ruler edge to make a setting triangle.

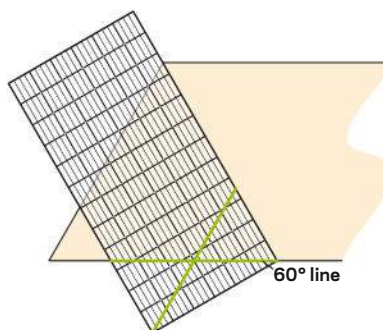


DIAGRAM 2

3. Referring to Diagram 3, rotate ruler and cut a second setting triangle. Continue in same manner to cut seven setting triangles total from strip.

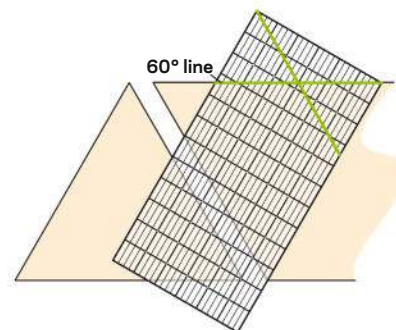


DIAGRAM 3

5. Referring to Diagram 4, cut five setting triangles in half to make 10 corner triangles (five left-hand and five right-hand).

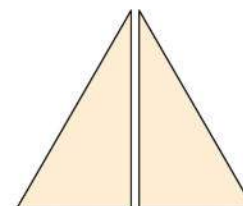


DIAGRAM 4

6. Using muslin $2\frac{1}{4}\times 42$ " strips, repeat steps 1-3 to cut 750 E triangles (Diagram 5).



DIAGRAM 5

4. Using remaining muslin $8\frac{3}{4}\times 42$ " strips, repeat steps 1-3 to cut 45 setting triangles total. (You will need to cut only three triangles from one strip.)

aha!

KEEPING TRACK OF THE BIAS EDGES OF 60° TRIANGLES HAS BEEN A GAME CHANGER.

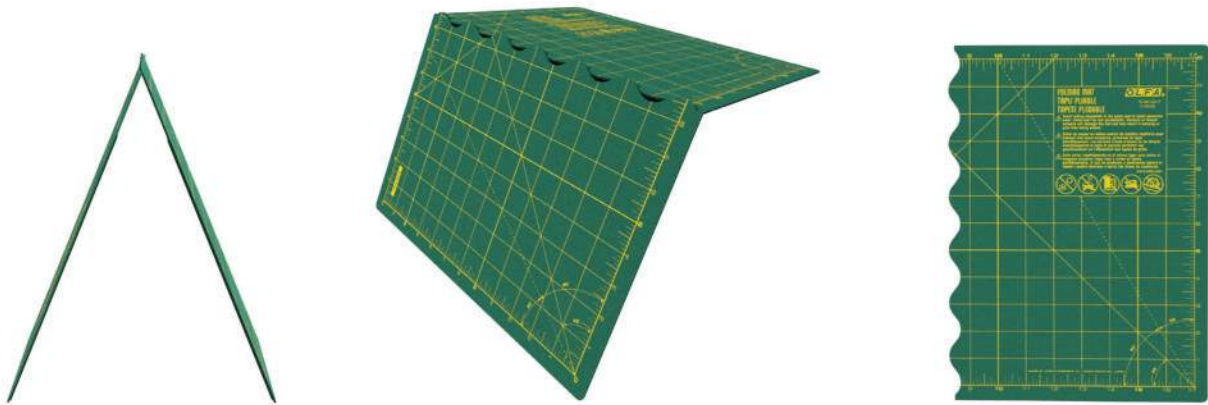
I recently started marking the straight-grain edges of those triangles with Wonder Clips so I can see at a glance which edges are on the bias. While I'm piecing, I make sure the non-bias edges of the triangles end up on the tops or bottoms of blocks or rows. My piecing with triangles has been more accurate with less bias to worry about!

—Sherri McConnell of A Quilting Life (www.aquiltinglife.com)

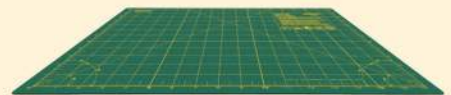


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cut and assemble blocks

The following instructions make one block. Repeat these steps to make 25 blocks total.

From one dark print, cut:

- ▶ 1—2×21" A strip

From a second dark print, cut:

- ▶ 4—2×21" D strips

From one light or medium print, cut:

- ▶ 2—2×21" B strips

From a second light or medium print, cut:

- ▶ 3—2×21" C strips

1. Referring to Diagram 6, sew together one each of print A–D 2×21" strips to make a strip set. Trim bottom left-hand corner of strip set at a 60° angle. Cutting parallel to just-trimmed edge, cut strip set into six 2"-wide A/B/C/D segments.

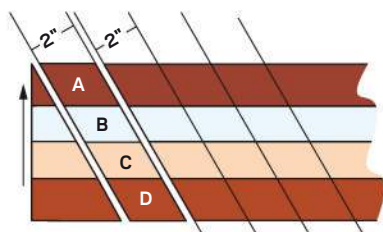


DIAGRAM 6

2. Referring to Diagram 7 and Diagram 8 for which strips to use and what direction to press, repeat Step 1 to make six B/C/D segments and six C/D segments.

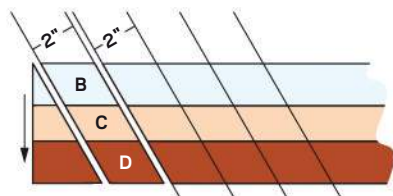


DIAGRAM 7

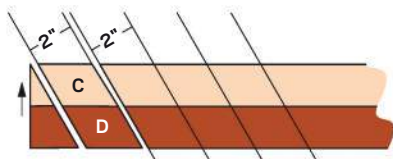


DIAGRAM 8

3. Referring to Diagram 9, trim bottom left-hand corner of remaining D print strip at a 60° angle. Cutting parallel to just-trimmed edge, cut strip into six 2"-wide D segments.

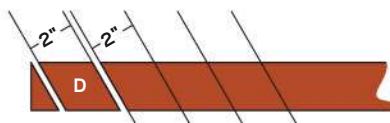


DIAGRAM 9

4. Referring to Diagram 10, lay out one of each segment and five muslin E triangles in five rows. Sew together pieces in each row. Join rows to make a Sugar Loaf unit. Repeat to make six matching Sugar Loaf units total.

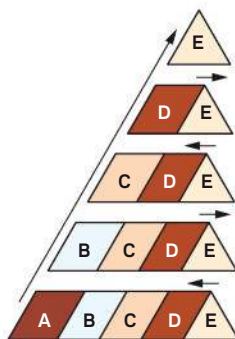


DIAGRAM 10

5. Referring to Diagram 11, lay out Sugar Loaf units in two rows. Sew together units in each row. Press seams in opposite directions in each row. Join rows to make a block. Press seam in one direction.

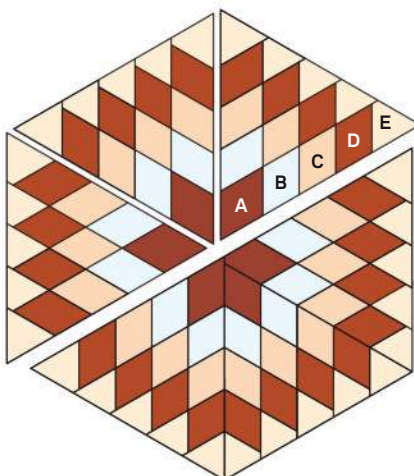


DIAGRAM 11

assemble quilt top

1. Referring to Diagram 12, lay out five blocks, eight muslin setting triangles, and one muslin left-hand corner triangle in five diagonal rows.

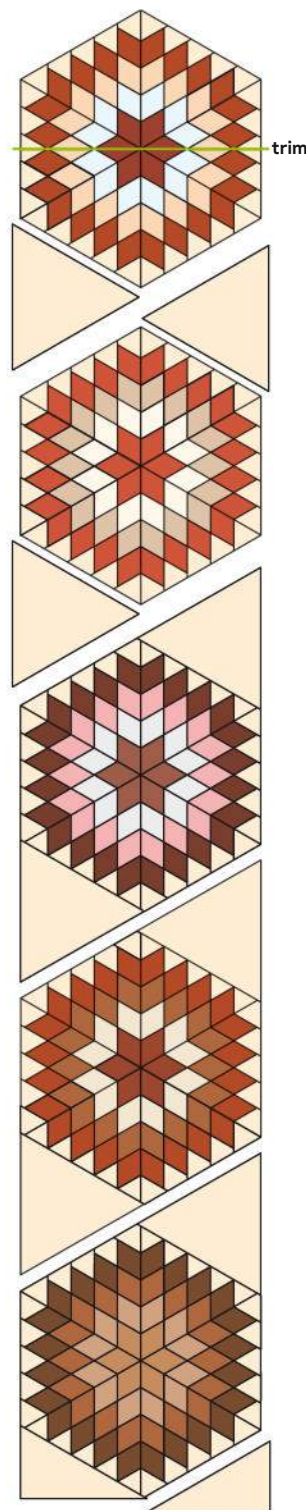


DIAGRAM 12

Sew together pieces in each row. Press seams toward setting and corner triangles. Join rows; press seams in one direction. Add a muslin right-hand corner triangle to bottom right-hand corner; press seam toward triangle. Trim top block through center to make a row.

2. Repeat Step 1 to make five rows total.

3. Lay out rows, rotating every other row 180° (Quilt Assembly Diagram). Join rows to complete quilt top; press seams in one direction.

my idea

When I first saw the quilt I immediately thought—English paper piecing! I started by hand-piecing six diamonds together to make the star in the middle and worked my way outward, adding rounds of diamonds. I think it will make a nice table topper. It was a great take-along project.

—Jody Sanders, editor



QUILT ASSEMBLY DIAGRAM

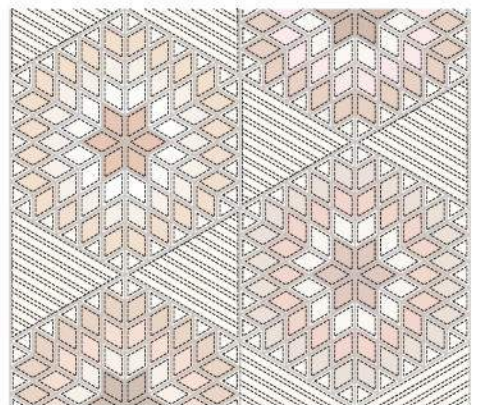


finish quilt

1. Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, page 108.)
2. Quilt as desired. The unknown quiltmaker outline-quilted by hand

inside each diamond and triangle and quilted pairs of parallel lines in the setting and corner triangles (**Quilting Diagram**).

3. Bind with muslin binding strips. (For details, see Complete Quilt.) *



QUILTING DIAGRAM

COLOR OPTION

Three blocks and a dark navy star print background make a celestial-theme table runner. Quilt tester Laura Boehnke added $\frac{3}{4}$ "-wide and $1\frac{1}{2}$ "-wide borders to create a 20x58" piece that has a more finished look than the antique quilt. To fit a longer table, add more blocks in coordinating colors and patterns.



FABRICS are from the La Vie Boheme Cottons collection by Amanda Herring for Riley Blake Designs (rileyblakedesigns.com).

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JACK

GIVE WOOL APPLIQUÉ A GO! A PLEASANT MIX OF PURPLE, ORANGE, AND YELLOW-GREEN GIVES THESE JACK-O'-LANTERNS THEIR WHIMSICAL GLOW.

materials

- ▶ 9x16" piece yellow-green felted wool (appliqués)
- ▶ 9x28" piece purple felted wool (appliqués)
- ▶ 9x28" piece orange felted wool (appliqués)
- ▶ 17x36" rectangle black wool (felted or unfelted) for appliqué foundation
- ▶ $\frac{5}{8}$ yard backing fabric
- ▶ Embroidery floss: orange, purple, yellow-green, and variegated orange-and-black
- ▶ Baby rickrack: 2 yards each of yellow-green and black
- ▶ Orange buttons: twenty-four $\frac{1}{4}$ "-diameter and four $\frac{7}{16}$ "-diameter
- ▶ Lightweight fusible web
- ▶ Freezer paper: 17x36"
- ▶ Nonstick pressing sheet (optional)

Finished table runner:
15 $\frac{1}{4}$ x34 $\frac{1}{2}$ "

Yardages and cutting instructions are based on 42" of usable fabric width. **Measurements** include $\frac{1}{4}$ " seam allowances unless otherwise indicated. Sew with right sides together unless otherwise stated.

about felted wool

Felted wool doesn't fray, so there is no need to turn under the edges of felted wool appliqué pieces. To felt your own wool, machine-wash it in a hot-water-wash, cool-rinse cycle with a small amount of detergent; machine-dry it on high heat, then steam-press.

cut and prepare appliqués

The appliqué patterns—A, B, C, E, and F—are on *Pattern Sheets 3 and 4*.

To use fusible web for appliqués, complete the following steps.

- 1.** Lay fusible web, paper side up, over the appliqué patterns. Use a pencil to trace each pattern the number of times indicated

in cutting instructions, leaving $\frac{1}{4}$ " between tracings. Cut out each fusible-web shape roughly $\frac{1}{8}$ " outside traced lines.

- 2.** Following the manufacturer's instructions, press each fusible-web shape onto designated wool; let cool. Cut out wool shapes on drawn lines. Peel off paper backings.

From yellow-green wool, cut:

- ▶ 2 of Pattern A
- ▶ Several $\frac{1}{4}$ "-wide strips to use for "glowing" part of appliqués

From purple wool, cut:

- ▶ 2 each of patterns B and F
- ▶ 12 of Pattern E

From orange wool, cut:

- ▶ 2 of Pattern C
- ▶ 14 of Pattern E



Use narrow strips of yellow-green wool to create glowing eyes.

appliqué table runner top

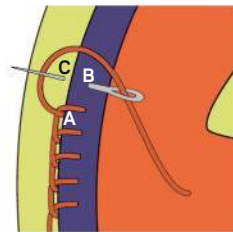
1. Referring to Jack-o'-Lantern Appliqué Placement Diagram, position a purple wool B shadow on a yellow-green wool A base; top with an orange wool C pumpkin. Do not fuse pieces in place yet.

2. Referring to Quarter-Inch Strip Placement Diagram on Pattern Sheet 2, cut yellow-green wool $\frac{1}{4}$ "-wide strips into short pieces and tuck into orange pumpkin eyes, nose, and mouth openings to make those areas appear to glow.

3. Place layered appliqué pieces atop a scrap of freezer paper or a nonstick pressing sheet to avoid getting fusible web on your ironing board. Following manufacturer's instructions, fuse layers together. (You may need to use steam to penetrate through layers.)

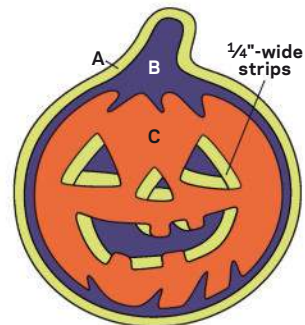
4. Using one strand of orange floss, buttonhole-stitch around B shadow. To buttonhole-stitch, pull needle up at A (Buttonhole Stitch Diagram). Form a reverse L shape with thread, and hold angle of L shape in place with your thumb. Push needle down at B and come up at C to secure stitch. Continue in same manner around entire shape. Stitches should be about $\frac{1}{8}$ " wide and $\frac{1}{8}$ " long.

5. With a strand of purple floss, buttonhole-stitch around C pumpkin and pumpkin eyes, nose, and mouth openings, catching adjacent yellow-green wool strips in the stitching to secure them. With a strand of yellow-green floss, buttonhole-stitch around remaining edges of yellow-green wool $\frac{1}{4}$ "-wide strips to make a jack-o'-lantern appliqué.



BUTTONHOLE STITCH DIAGRAM

6. Repeat steps 1–5 to make a second jack-o'-lantern appliqué.



JACK-O'-LANTERN APPLIQUÉ PLACEMENT DIAGRAM

cut and prepare appliqué foundation

Patterns D1 and D2 are on Pattern Sheets 2 and 3.

1. Fold a 17×36" sheet of freezer paper in half lengthwise and crease; unfold. Lay freezer paper, shiny side down, over patterns D1 and D2 with crease on dotted pattern edge. Use a pencil to trace patterns D1, D2, and D1 reversed on half of freezer paper. Refold freezer paper in half lengthwise, then cut

through both layers of freezer paper on traced line to make a freezer-paper template.

2. Using a hot dry iron, press freezer-paper template, shiny side down, onto black wool 17×36" rectangle; let cool.

3. Hand-baste right along edges of freezer-paper template to transfer shape to black wool rectangle and make appliqué foundation. Carefully peel off freezer paper and discard.

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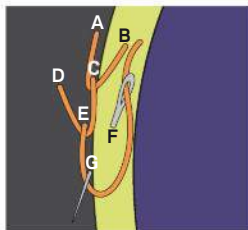


Twist together two lengths of rickrack for adorable DIY trim.

7. Referring to **Table Runner Appliqué Placement Diagram**, arrange purple and orange wool E and F triangles on black wool appliqué foundation, $\frac{1}{4}$ " from the basted lines. Fuse triangles in place. Buttonhole-stitch around triangle edges using a single strand of floss in the contrasting color (purple or orange).

8. Arrange jack-o'-lanterns on black wool appliqué foundation, $3\frac{1}{2}$ " from long edge of purple F triangles (**Table Runner Appliqué Placement Diagram**). Fuse jack-o'-lanterns in place. Using a strand of variegated orange-and-black floss, featherstitch around edges of each jack-o'-lantern.

To featherstitch, pull your needle up along seam line at A (**Featherstitch Diagram**), form a V shape with the floss, and hold the angle in place with your thumb. Push the needle down at B, about $\frac{3}{16}$ " to right of A. Come up at C, about $\frac{1}{4}$ " below A, to secure the stitch. For the next stitch, form a V shape with floss, insert needle at D (about $\frac{3}{16}$ " to left of C), and bring it out along seam line at E to secure stitch. Continue in the same manner.



FEATHERSTITCH DIAGRAM

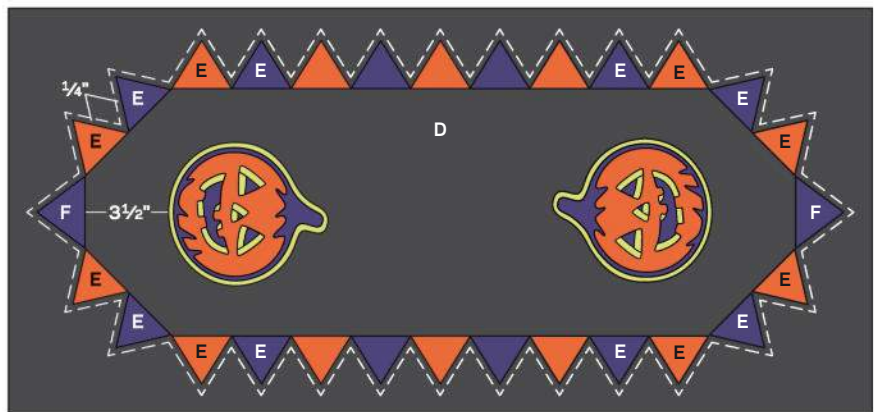


TABLE RUNNER APPLIQUÉ PLACEMENT DIAGRAM

The Winning Choice



9. Twist yellow-green and black rickrack together and hand-stitch in place along inside edges of triangle appliques.

10. Trim appliquéd foundation $\frac{1}{4}$ " beyond basted lines to make table runner top (Diagram 1).

finish table runner

From backing fabric, cut:

▶ 2—9x36" rectangles

1. Using a $\frac{1}{2}$ " seam, sew together backing fabric 9x36" rectangles, leaving an opening in the middle of the seam for turning (Diagram 2). Press open to make backing rectangle.

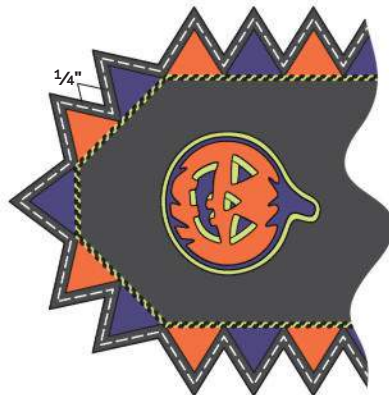


DIAGRAM 1

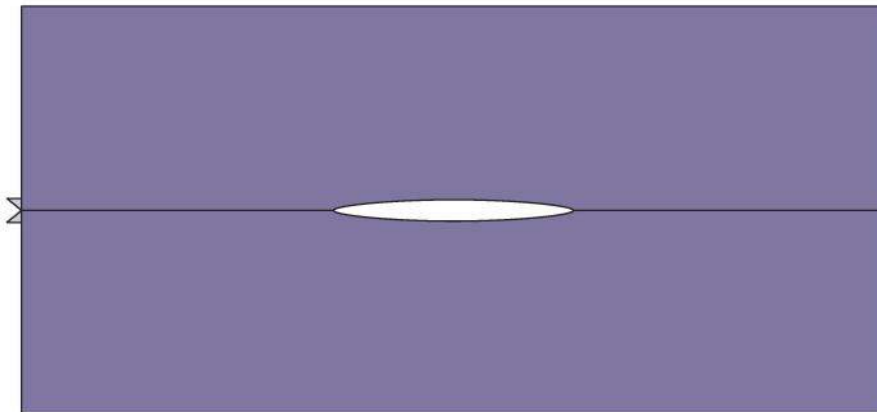
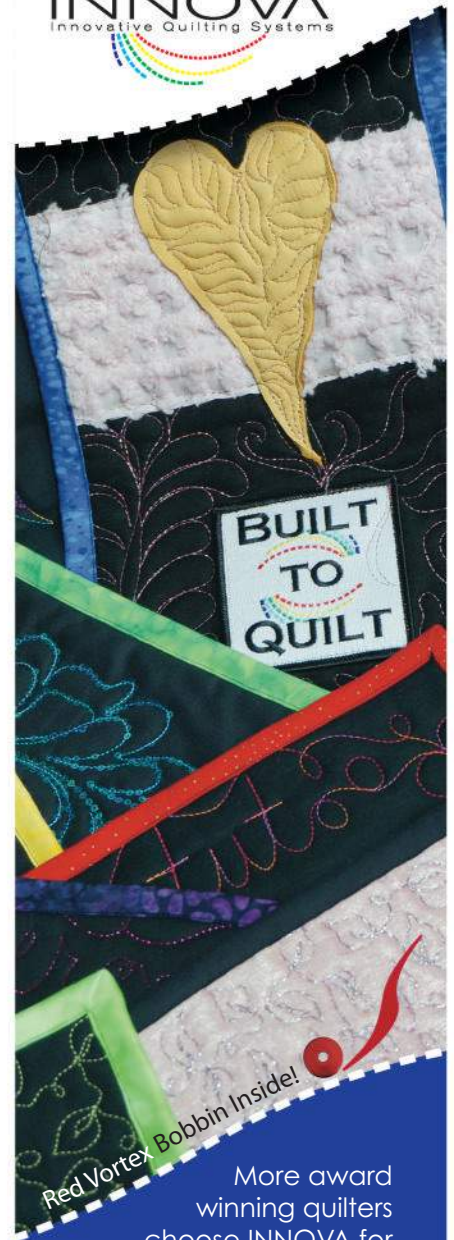


DIAGRAM 2



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2. With right sides together, layer table runner top and backing rectangle. Sew edges together, stitching on top of or barely inside the table runner top basting (Diagram 3).

3. Trim away excess backing, leaving a ¼" seam allowance. Carefully trim seam allowances so they taper to almost nothing at each outside point (Diagram 4). Clip into the seam allowance right up to, but not through, the stitching at each inside point.

4. Turn right side out through opening in backing. Carefully poke out each point with a bamboo skewer or knitting needle. Press flat, pressing from the backing side to avoid scorching the wool. Slip-stitch opening closed and add buttons (see photo, page 66) to complete table runner. ♦

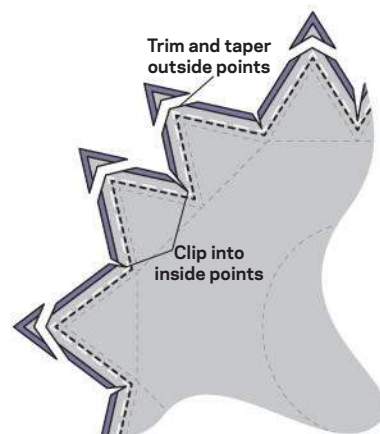


DIAGRAM 4

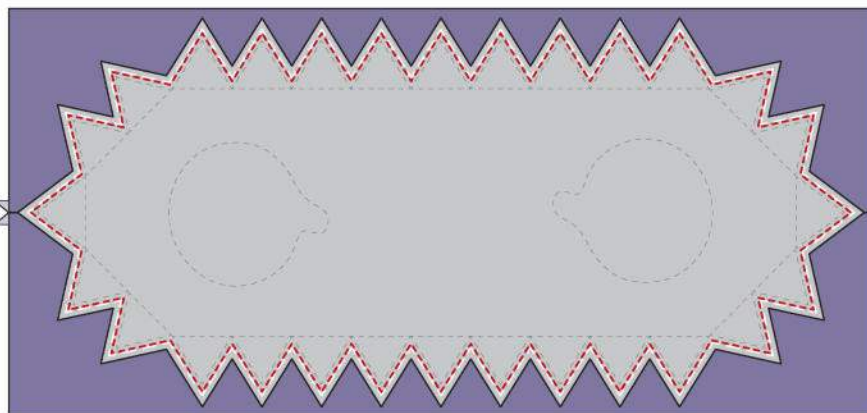


DIAGRAM 3

aha!

I TEACH FUSIBLE APPLIQUÉ BY MACHINE A LOT.

Many of my students' lightbulb moments happen when I share tips for some aspect of fusible appliqué that has not worked well for them. For instance, how do you keep from getting those pesky eyelashes around the edge of an appliqué? This is caused by nicking the appliqué shape with the needle as you are stitching around it. Move a tiny bit to the outside of the shape so you don't through the edge.

—Pat Sloan, patsloan.com

COLOR..... OPTION

Fall-hue fabrics transform jack-o'-lanterns into harvest pumpkins on quilt tester Laura Boehnke's cotton version of *Happy Jack*. Laura didn't cut out the facial feature openings of Pattern C. Instead, she stitched curved, thick lines in heavyweight aqua thread to give each appliqué its plump pumpkin shape, using the curved top and bottom edges of Pattern C as a guide.



FABRICS are from the Forest Fancy collection by Deb Strain for Moda Fabrics (modafabrics.com).



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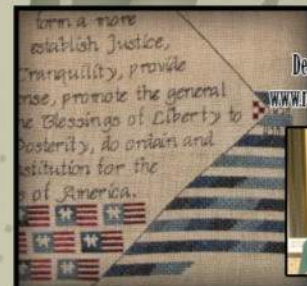
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www.rosewoodxstitch.com



Fiber Art
Designer: Teresa Shippy
www.teresashippy.com





beginner



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sunset strips

Combine warm and cool colors in hues reminiscent of autumn sunsets in easy-to-make strip sets.

materials

- ▶ 1 $\frac{7}{8}$ yards navy blue print (segments, sashing squares, binding)
- ▶ 4— $\frac{1}{2}$ -yard pieces assorted prints (zigzag designs in quilt top)
- ▶ 5— $\frac{3}{8}$ -yard pieces assorted solids (diamond designs in quilt top)
- ▶ 4 $\frac{1}{8}$ yards backing fabric
- ▶ 71x73" batting

Finished quilt: 62 $\frac{1}{2}$ x64 $\frac{1}{2}$ "

Yardages and cutting instructions are based on 42" of usable fabric width.

Measurements include $\frac{1}{4}$ " seam allowances. Sew with right sides together unless otherwise stated.

cut fabrics

Cut pieces in the following order.

From navy blue print, cut:

- ▶ 23—2 $\frac{1}{2}$ x42" strips
- ▶ 16—2 $\frac{1}{2}$ " sashing squares

From each of the four prints, cut:

- ▶ 2—6 $\frac{1}{2}$ x42" strips

From each of two solids (on left and right edges of quilt; light blue and red in the featured quilt), cut:

- ▶ 8—2 $\frac{1}{2}$ x8 $\frac{1}{2}$ " strips
- ▶ 8—2 $\frac{1}{2}$ x6 $\frac{1}{2}$ " strips
- ▶ 16—2 $\frac{1}{2}$ " squares

From each of the three remaining solids (turquoise, yellow, and yellow-green in the featured quilt), cut:

- ▶ 8—2 $\frac{1}{2}$ x10 $\frac{1}{2}$ " strips
- ▶ 8—2 $\frac{1}{2}$ x6 $\frac{1}{2}$ " strips
- ▶ 8—2 $\frac{1}{2}$ " squares

Kit

To order a kit of fabrics for quilt top and binding for \$68.98 plus shipping, contact Fat Quarter Shop, fatquartershop.com; 866/826-2069.

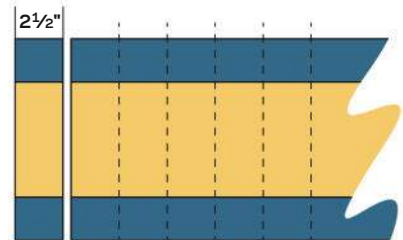
FABRICS are from the Wild & Free collection by Maureen Cracknell and the Pure Elements solids collection, both for Art Gallery Fabrics (artgalleryfabrics.com).



make segments

1. Aligning long edges, sew navy blue print $2\frac{1}{2}\times 42$ " strips to opposite edges of a print $6\frac{1}{2}\times 42$ " strip to make Strip Set A (**Diagram 1**). Press seams toward navy blue print. Repeat to make a matching strip set. Cut strip sets into thirty-two $2\frac{1}{2}$ "-wide A segments.

2. Repeat Step 1 with remaining three assorted prints to make 128— $2\frac{1}{2}$ "-wide A segments total (32 in each print).



STRIP SET A
DIAGRAM 1

aha!

MY AHA MOMENT WAS REALIZING THAT THE THREAD—THE SEAM LINE ITSELF—is part of the $\frac{1}{4}$ " seam allowance. This fraction of an inch is a subtle measurement but makes a huge difference when compounded across the face of a quilt. Once you know that the thread is part of the seam allowance it changes how you see the $\frac{1}{4}$ " seam allowance as you're sewing and how you measure it for accuracy after sewing.

—Becky Goldsmith of Piece O' Cake Designs, pieceocake.com

MY FAVORITE TIP IT SEEMS NOT MANY PEOPLE KNOW ABOUT IS using a knotless start when sewing binding. I fold a length of thread in half, thread the folded end through the needle, and pull the folded end down to where the knotted end of the thread would normally be, with the tails up closer to the eye. When I start sewing, I pull the thread through until the folded end is close to the fabric and then I thread the needle through the fold/loop and pull it tight. This method uses a doubled thread so the stitches are very sturdy—I can sew without fear of a knot popping out or the thread breaking.

—Elizabeth Hartman, ohfransson.com

I LOVE APPLIQUÉING CIRCLES and these two products have changed my life—Karen Kay Buckley's Perfect Circles (karenkaybuckley.com), which are heat-resistant plastic discs in various sizes, and Flatter smoothing spray by Soak (soakwash.com). To create beautiful circles for appliqué, spray your fabric circles with Flatter, then gather them up around the appropriate-size Perfect Circle and press for a fabulous crisp edge.

—Jen Kingwell, jenkingwelldesigns.blogspot.com

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—Lynette Anderson, lynetteandersondesigns.com.au
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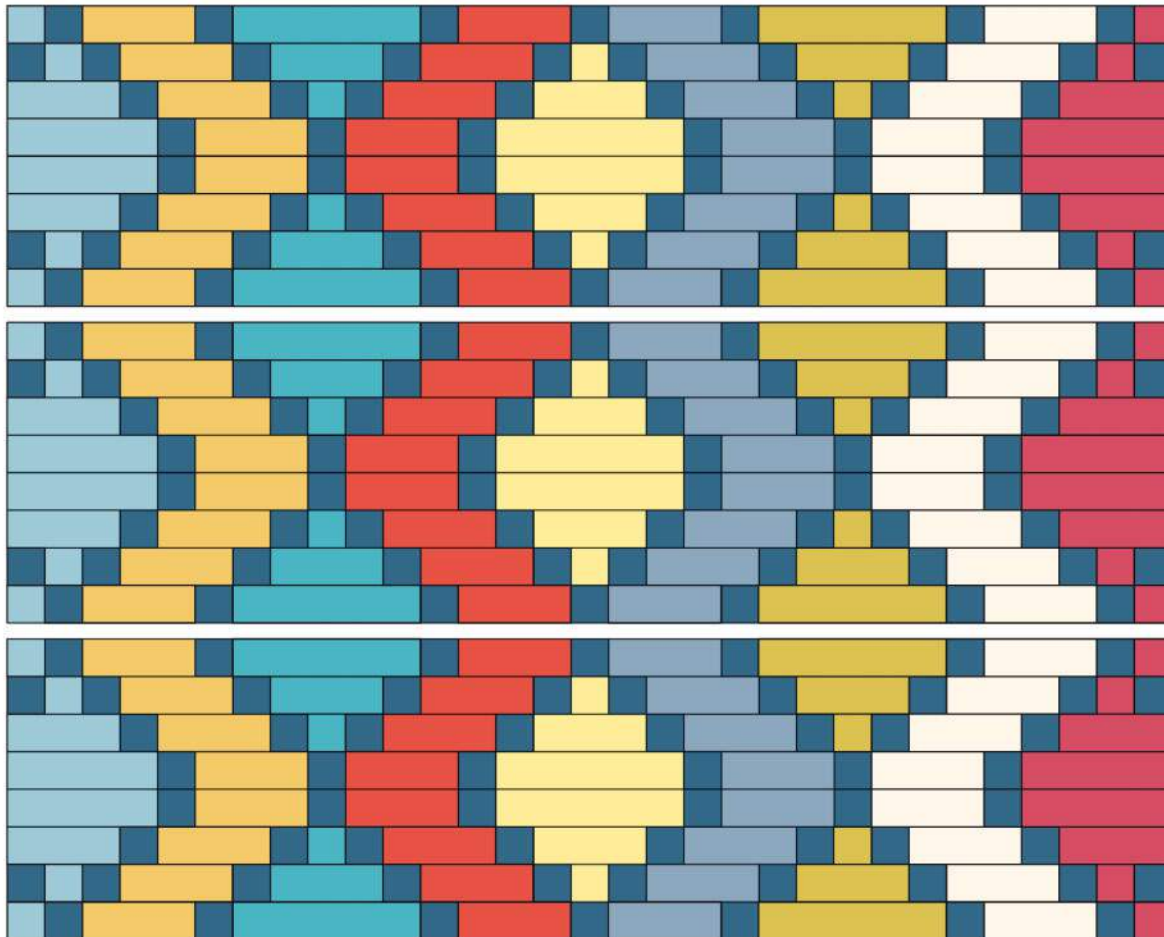
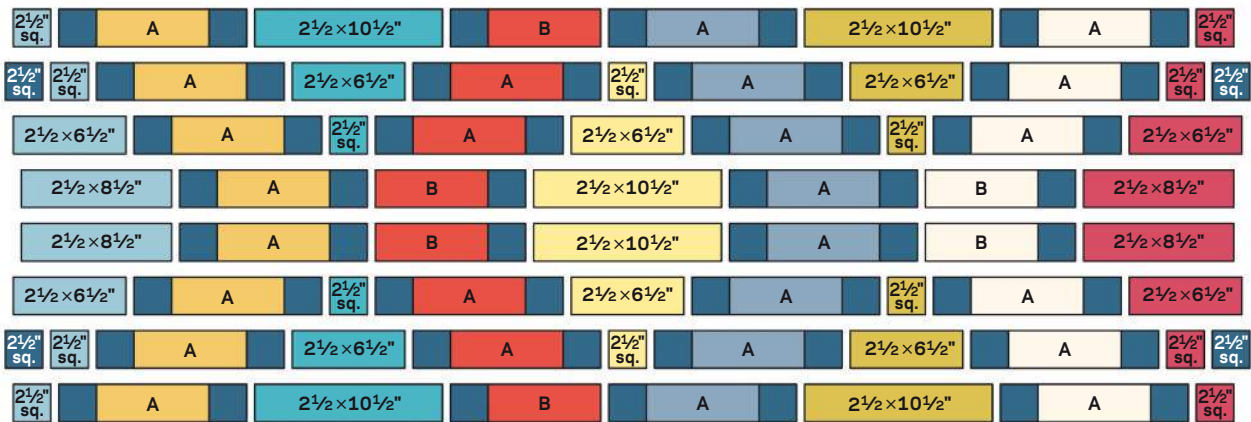


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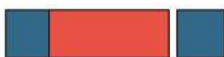
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QUILT ASSEMBLY DIAGRAM

3. Remove a navy blue print square from an A segment to make Segment B (Diagram 2). Repeat, making 16 B segments total from one print (print used in second zigzag) and eight B segments total from a second print (print used in fourth zigzag).



SEGMENT B
DIAGRAM 2

assemble quilt top

1. Referring to Quilt Assembly Diagram, lay out A and B segments, navy blue print $2\frac{1}{2}$ " sashing squares, and all solid strips and squares in 32 horizontal rows.

2. Sew together pieces in each row; press all seams toward navy blue print squares. Join rows to complete quilt top; press seams in one direction.

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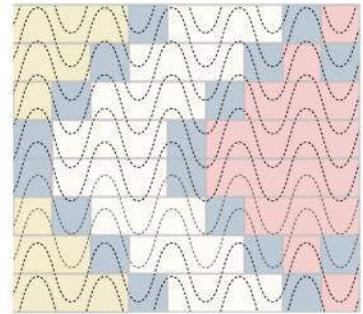
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WHAT'S NEXT





finish quilt

1. Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, page 108.)
2. Quilt as desired. The featured quilt is stitched with a horizontal wave design (Quilting Diagram).
3. Bind with remaining navy blue print $2\frac{1}{2}\times 42$ " strips. (For details, see Complete Quilt.) *



QUILTING DIAGRAM

COLOR OPTION

The original *Sunset Strips* alternates solids and prints in the zigzags and diamonds. For her variation, quilt tester Laura Boehnke used all prints but played with value in those prints, using lights for the zigzags and medium and dark prints for the diamonds.



FABRICS are from the Lady Bug Blooms collection by Anne Bollman of Anne Was Here for Clothworks (clothworks.com).



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piece & PLAY

WRITTEN BY **JEAN WELLS** (STITCHINPOST.COM)

Designer Jean Wells teaches you how to expand your piecing, plus offers tips for playing with color!



SOLID FABRICS are from the Kona Cotton solids collection from Robert Kaufman Fabrics (robertkaufman.com).

LESSON 5:

LANDSCAPE-STYLE PIECING

I developed the landscape style of piecing to capture the feeling of being outdoors. It refers to any of my compositions that are horizontal in nature. This lesson builds on the techniques I described in the first three lessons of "Piece & Play" (*American Patchwork & Quilting*, February, April, and June 2015).

using seasonal inspiration

Seasonal palettes can be inspiration for color choices. Use a nature photo you've taken or one you find in a magazine or online (Pinterest is great for this!). The changing terrain surrounding my home in central Oregon provided the inspiration for the landscape-style piecing I did for a journal cover (page 83). In winter, the natural vegetation turns to neutral tones, except for the native evergreens. So for this lesson, I wanted to re-create a similar subtle grayed palette interrupted with sudden bursts of color.

I selected mostly gray and white solids for the background. During the fabric auditioning stage, I searched my palette box for solid bits of color to enliven this monochromatic landscape. I chose to represent those unexpected pops of color that peek through the subdued ground colors with soft gold, almost-olive green, and purple.

COLOR CUES: Secondary colors (green, orange, and violet), like primaries (blue, yellow, and red), are evenly spaced around the color wheel. A secondary color results when two primary colors are mixed (i.e. blue and yellow make green). I sometimes use the colors that form a triangle on the color wheel as a starting point for auditioning fabrics. The secret for using this triadic color scheme is to use unequal amounts of your three chosen colors. In this lesson, yellow-golds dominate the scheme that plays against the gray and off-white background. A smaller amount of green plays second fiddle to the yellow-golds. And a dash of solid purple adds the needed sizzle.



When looking at what I composed (Photo A), pay attention to the proportions of each color. In a good composition you want to make sure the colors do not fight each other or vie for attention. To avoid this, make one set of color tones more dominant, one secondary, and one more of an accent or punch.



create a landscape-pieced journal cover

For this landscape-piecing lesson, I combined the techniques of freehand curved piecing (Lesson 1), itty-bitty piecing (Lesson 2), and skinny insert strips (Lesson 3). For a journal, I used a 7½×9¾" moleskin book that has unlined pages. (I prefer unlined pages because I like to sketch and attach pictures and/or fabric swatches.)

materials

- ▶ Assorted fabrics from palette box
- ▶ ½ yard lining fabric
- ▶ ½ yard white cotton flannel
- ▶ Hard- or soft-bound paper journal

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A SMILE STORY

Valorie Schmitt started Cases for Comfort in 2009 in an effort to pay forward all the kindnesses shown to her family while her son, Mitchell, was fighting cancer. To date, Cases for Comfort has donated more than 3,000 pillowcases to kids battling cancer or other life-threatening diseases. Participants sew themed pillowcases for holidays, for birthdays, and in celebration of transplants, the end of treatment, and release days. Valorie says, "Our hope is that it helps them forget they are sick, if even for a moment, and lets them know that we are praying for them."

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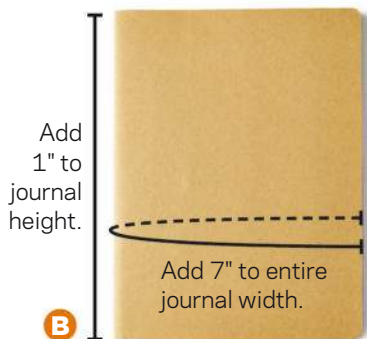


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1. To determine the size your landscape-pieced rectangle needs to be to cover your journal, measure the height of the journal and add 1" (**Photo B**). Then measure the distance from the right-hand edge of the journal front around to the right-hand edge of the journal back, and add 7". Use these measurements to cut lining and flannel rectangles.

2. Pull 8-10 strips from your palette box. Cut them in varying widths from 2" to 2½" and a few inches longer than the Step 1 width measurement. If you intend to repeat a single fabric in the design, cut it into two or three strips.

3. To compose your design, lay out trimmed strips horizontally. Overlap the strips, letting only the amount of color show that you want in the finished piece (**Photo C**). Pay attention to the proportion of colors. In my composition, notice the itty-bitty piecing toward the top that showcases all the fabrics in small amounts. Then notice that the strip widths vary so that the grays play a major role and purple, gold, and green are more like accent colors. For me the white is a bit of light that makes it all sing. Work with the colors until you are satisfied.

COLOR CUES: Adding visual texture

As I worked through the color placement using only solids, I felt something was missing. So I added visual texture with a gold-and-gray circular print and an off-white-and-gray leaf print. The prints bring feeling and depth to this composition (with the circular print, especially, creating movement) and help to carry through the mood of the inspiration landscape. (The leaf print reminded me of clumps of snow lying on the gray sagebrush outside my door.)

4. Using all the techniques learned in previous issues this year (freehand curved piecing, itty-bitty piecing, and skinny insert strips), create a landscape-pieced rectangle (**Photo D**). For a refresher on freehand curved piecing, watch a video at AllPeopleQuilt.com/learnalong. To create interest, vary the width of the strips and piece different colors together.

5. With wrong sides together, place the landscape-pieced rectangle on top of the flannel rectangle; pin together. Machine-stitch through the layers to create a quilted look. This is an opportunity to repeat the piecing lines and create unity in the design.

share it!

Show us what you made

We'd love to see how you're using this technique—whether you are creating the journal cover or another project. Share photos of your finished projects on Facebook and Instagram with #APQlearnalong or e-mail jean@stitchinpost.com. To see what the staff members at *American Patchwork & Quilting*® magazine and *Stitchin' Post* did with this technique, visit AllPeopleQuilt.com/learnalong and stitchinpostinsisters.typepad.com.



MORE KNOW-HOW: Jean Wells expands on intuitive quilting design and using color in two of her books, *Journey to Inspired Art Quilting* (C&T Publishing; 2012) and *Intuitive Color & Design* (C&T Publishing; 2009). Find out more about Jean at stitchinpost.com.

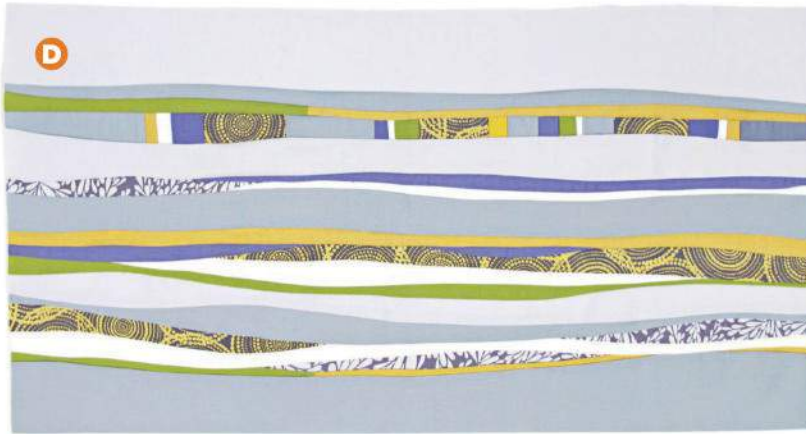
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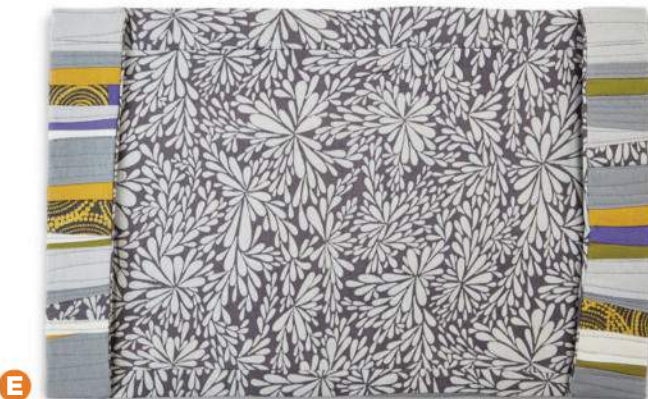
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6. Square up the quilted pieced rectangle according to the Step 1 measurements. Press flat from the wrong side.
7. With right sides together and using a scant $\frac{1}{2}$ " seam, sew together the pieced rectangle and lining rectangle, leaving a 3" opening in one edge. Trim across corners, then turn right side out through opening. Press flat and hand-stitch the opening closed.
8. Open the journal and center it on the lining side of the pieced rectangle. Close the journal and fold the excess pieced rectangle to the insides of the front and back covers; pin at the top and bottom. Hand-stitch the pinned edges together or topstitch close to the edges to complete the journal cover (Photo E). *



Supplies

Get the $7\frac{1}{2} \times 9\frac{3}{4}$ " moleskin unlined journal (\$6.95 plus shipping) and a 12-pack of fat quarters in the two prints used in author Jean Wells' journal cover (\$40 plus shipping) from her quilt shop, Stitchin' Post, at stitchinpost.com.



intermediate



DESIGNER **DARLENE ZIMMERMAN OF NEEDLINGS**
(FEEDSACKLADY.COM)
MACHINE QUILTER **BARB SIMONS OF**
STONE RIDGE QUILTING

daisy CHAINS

Traditional Joseph's Coat blocks create the look of a field of multicolor flowers in the fall.

materials

- ▶ 4 yards tan print flannel (A pieces)
- ▶ 21—18x21" pieces (fat quarters) assorted dark print flannels (B pieces)
- ▶ ½ yard black felted wool (circle appliqués)
- ▶ ⅔ yard red print flannel (binding)
- ▶ 3⅞ yards backing fabric
- ▶ 68x76" batting
- ▶ Freezer paper (optional)
- ▶ Perle cotton No. 8: medium brown
- ▶ Joseph's Coat template set by Darlene Zimmerman for EZ Quilting (simplicity.com) (optional)

Finished quilt: 60x68"

Yardages and cutting instructions are based on 42" of usable flannel and wool fabric width.

Measurements include ¼" seam allowances. Sew with right sides together unless otherwise stated.

PHOTOGRAPHER MARTY BALDWIN





designer tips

- **Yes, you can sew curves with flannel!** Be sure to use a high-quality flannel.
- **If you are using the Joseph's Coat template set (below),** use a 45-millimeter rotary cutter to cut around the shapes (a 28-millimeter cutter is too small).
- **To make the best use of your fabric when cutting A pieces, first cut 6×42" strips from tan print flannel.** Cut nine A pieces across each strip, rotating every other A piece 180° to nest the pieces together.
- **Keep templates from slipping while you cut** by backing them with a few 1" squares of clear gridded bandage tape from a pharmacy.
- **Always sew with the tan print flannel A piece on top.** Normally the largest piece (in this case, the A piece) would be on the bottom. However, the triangle shape of the A piece more easily curves to fit the melon shape of the B piece when you sew with the A piece on top.
- **There is no need to pin.** You may want to sew a few A/B (petal) units for practice before beginning the project. If your A piece is too long, you've stretched it instead of easing it around the curve. You may wish to pin (at ends and center) the first few units you assemble to keep yourself on track.
- **Maintain an accurate ¼" seam.** Accurate seam allowances were added to the templates, and sewing a wider or narrower seam will distort the pattern.
- **Finger-press seams.** An iron can stretch and distort the pieces. Instead, lay the units right side up on a hard surface. Firmly pull your fingernail across the seam, pressing it in the direction you want it to go. Later you can press the seam with an iron; use an up-and-down motion rather than sliding the iron. Don't use steam until the quilt top is finished.
- **Press each flower unit flat** before adding the C centers.
- **Add the centers as you complete each unit or row.** It's much easier to appliqué the smaller units.



cut fabrics

Cut pieces in the following order.

Patterns are on *Pattern Sheet 1*. To make templates of patterns A and B, see *Make and Use Templates, page 106*. (If you are using the Joseph's Coat template set, follow the manufacturer's instructions to cut A and B shapes. If you wish to use the circle shape from the template set instead of Pattern C, do not include the circle seam allowances.)

To use freezer paper to cut black wool C circle appliqués, complete the following steps.

1. Lay freezer paper, shiny side down, over Pattern C. Use a pencil to trace the pattern 115 times, leaving ¼" between tracings. Cut out freezer-paper shapes roughly ⅛" outside drawn lines.
2. Using a hot dry iron, press each freezer-paper shape, shiny side down, onto black wool; let cool. Cut out wool shapes on drawn lines and peel off freezer paper.

From tan print flannel, cut:

- ▶ 190 of Pattern A

From each assorted dark print flannel, cut:

- ▶ 15 of Pattern B (you will use 304 of the 315 total pieces cut)

From black wool, cut:

- ▶ 115 of Pattern C

From red print flannel, cut:

- ▶ Enough 1½"-wide bias strips to total 300" in length for binding (For details, see *Cut Bias Strips, page 106*.)

assemble center units

1. Layer a tan print flannel A piece atop an assorted dark print flannel B piece, aligning the top of one "leg" of the A piece with the top of the B piece (**Diagram 1**). Sew pieces together, holding the raw edges together just in front of the needle and easing the tan print A piece along the curve of the dark print B piece as you stitch. Finger-press seam toward B piece to make a petal unit; do not iron. (See "Designer Tips," *left*, for designer Darlene Zimmerman's insights on stitching and pressing the pieces.) Repeat to make 174 petal units total.

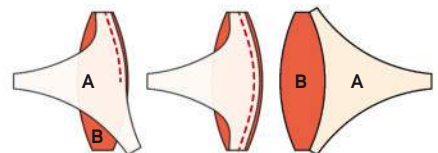


DIAGRAM 1

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8. Let's Get Nutty, Sketch Basic

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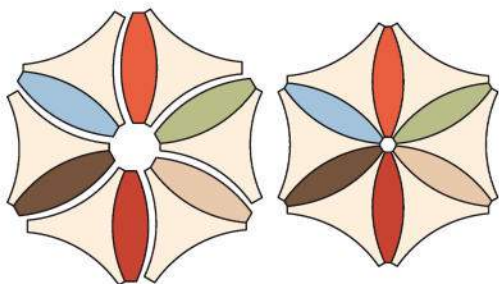


DIAGRAM 2

2. Referring to **Diagram 2** and stitching each seam with the tan print A piece on top, sew together six petal units to make a center unit. Finger-press seams as before. Repeat to make 25 center units total.

2. Center a black wool C circle over opening in a flower unit (**Diagram 4**). Using medium brown perle cotton, blanket-stitch around circle to secure in place. Repeat to appliqué C circles on remaining flower units.

assemble A rows

1. Referring to **Diagram 3**, join six assorted dark print flannel B pieces to outer edges of a center unit to make a flower unit. Finger-press seams toward B pieces. Gently press with a dry iron in an up-and-down motion. (Note: If the unit doesn't lay flat in the center, the seam allowances at the ends of the A and B pieces may be too narrow; if so, simply remove stitches and sew again.) Repeat to make 15 flower units total.

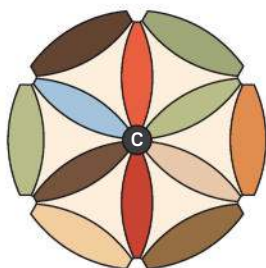


DIAGRAM 4

To blanket-stitch, pull needle up at A (**Blanket Stitch Diagram**), form a reverse L shape with thread, and hold angle of L shape in place with your thumb. Push needle down at B and come up at C to secure stitch. Continue in same manner.

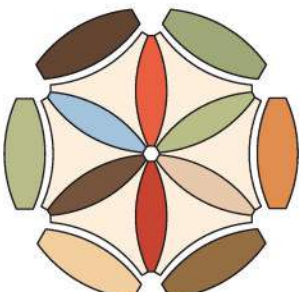
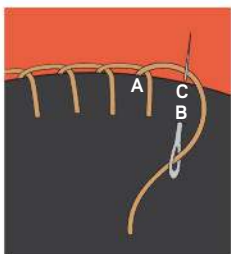


DIAGRAM 3



BLANKET STITCH DIAGRAM

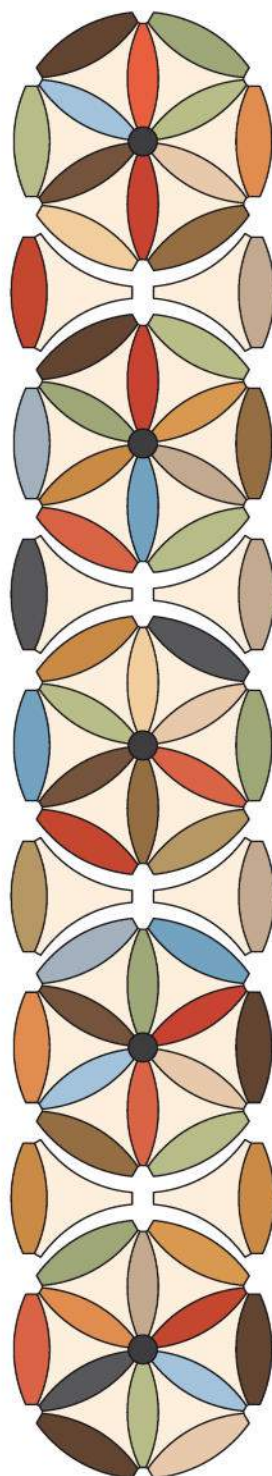
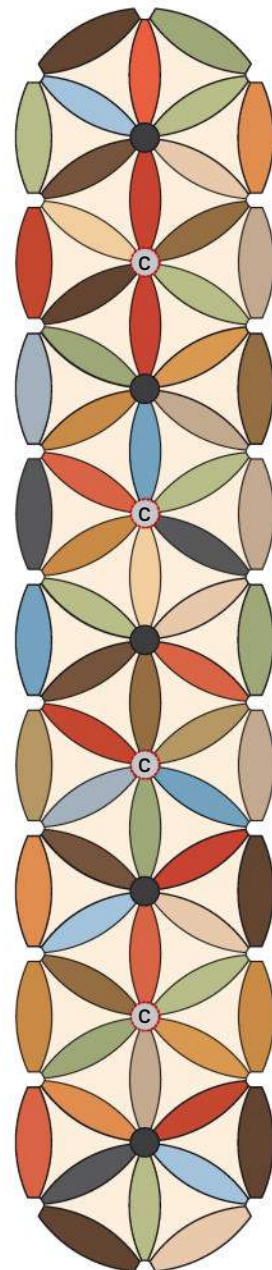


DIAGRAM 5



ROW A DIAGRAM 6

3. Referring to **Diagram 5**, sew together five appliquéd flower units and eight remaining petal units. Finger-press and iron

as before. Appliqué four black wool C circles over openings in joined units to make Row A (**Diagram 6**). Repeat to make three A rows total.



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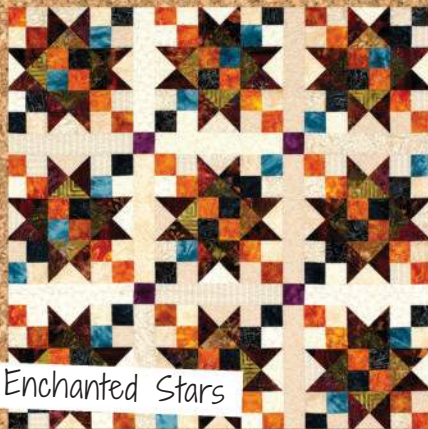
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Army Stars



Scrap Showcase



Enchanted Stars



All For Fall



Making the Cut



Seeing Double

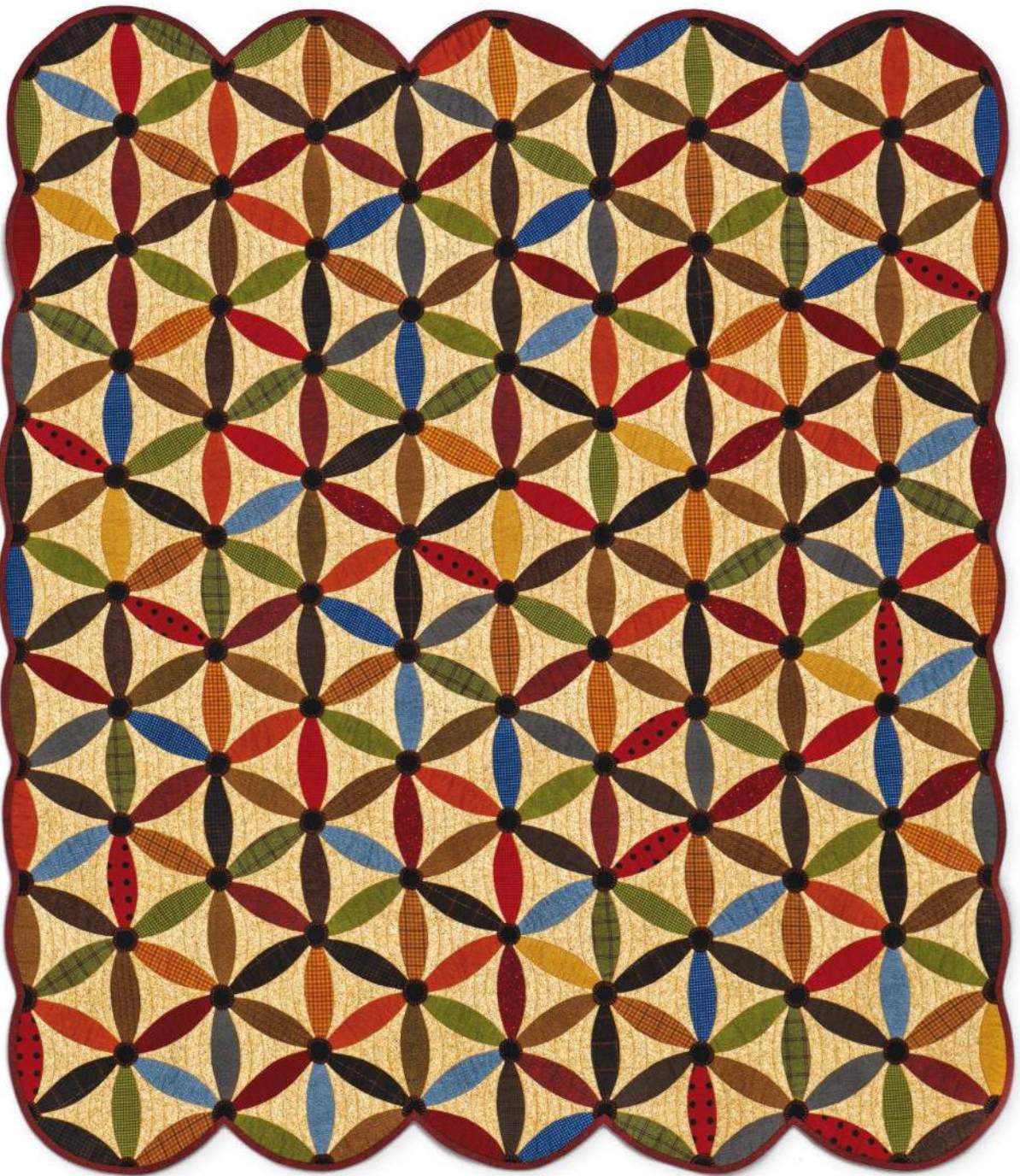


Wild Goose Chase



Railroad Crossing

FABRICS are from the Woolies collection by Bonnie Sullivan for Maywood Studio (maywoodstudio.com).



To order a kit of fabrics for quilt top and binding (\$125.95 plus shipping; Minnesota residents, \$135.24 plus shipping) or a kit of fabrics for quilt top, binding, and flannel backing (\$175.95 plus shipping; Minnesota residents, \$188.93 plus shipping), contact Quilt Haven on Main; 320/587-8341 or 888/843-8215; e-mail: info@quilthavenonmain.com.

assemble B rows

1. Sew together a tan print flannel A piece and two assorted dark print flannel B pieces to make a double petal unit (Diagram 7). Finger-press seams toward B pieces; do not iron. Repeat to make 16 double petal units total.

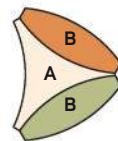


DIAGRAM 7

digital issues

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2. Referring to **Diagram 8**, sew together four assorted dark print flannel B pieces, five center units, and eight double petal units. Finger-press and iron as

before, being careful not to stretch bias edges. Appliqué nine black wool C circles over openings in joined units to make Row B (**Diagram 9**).

3. Repeat Step 2 to make a second B row.

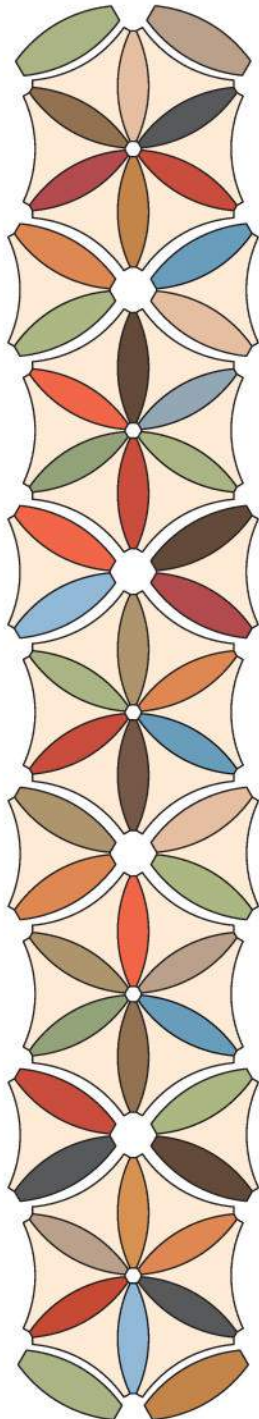
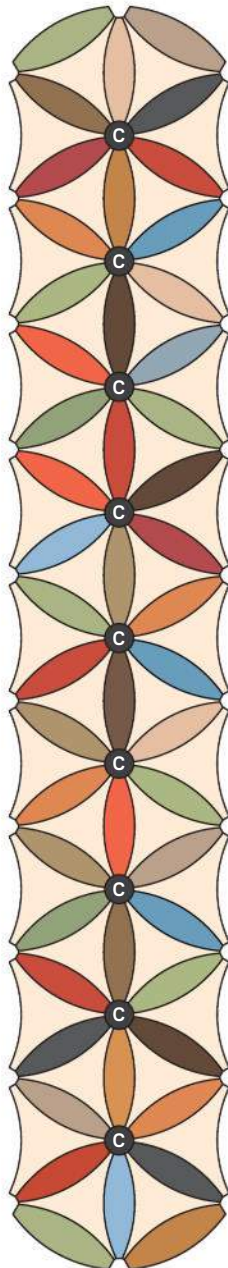


DIAGRAM 8

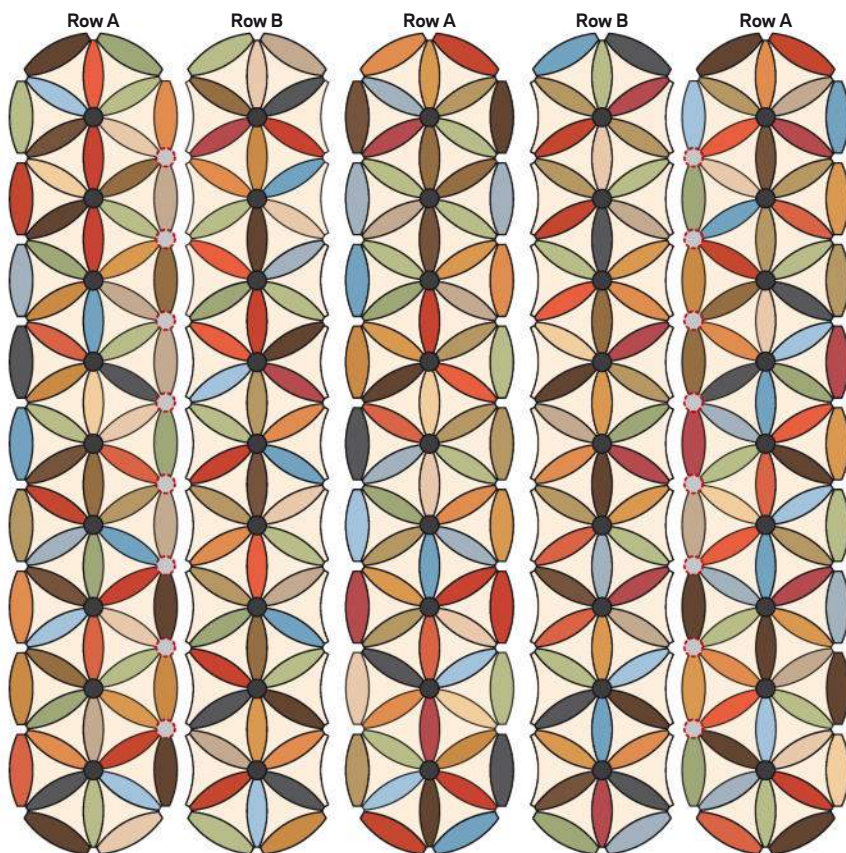


ROW B
DIAGRAM 9



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QUILT ASSEMBLY DIAGRAM

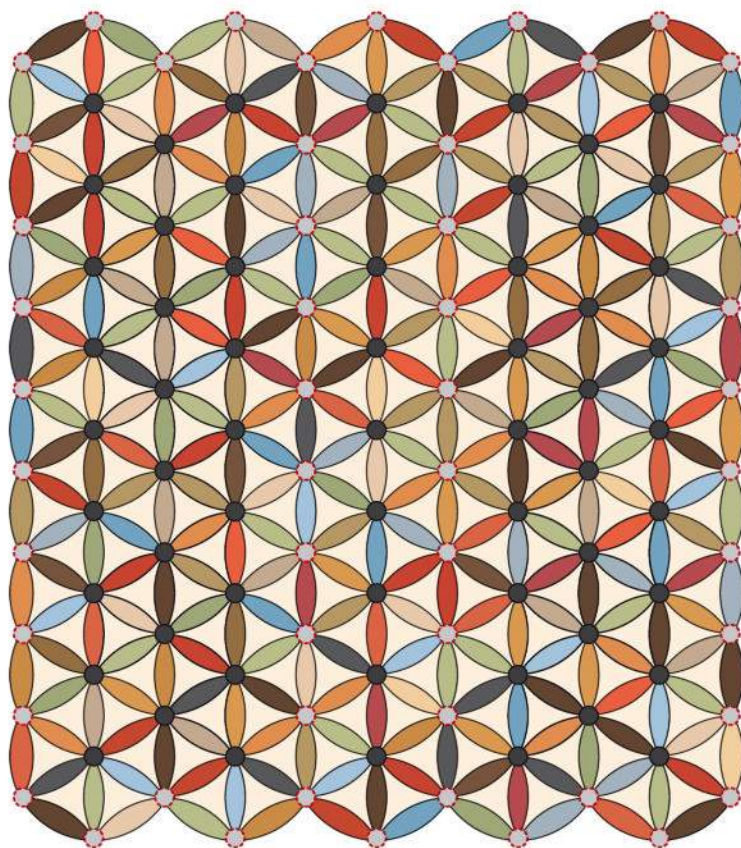


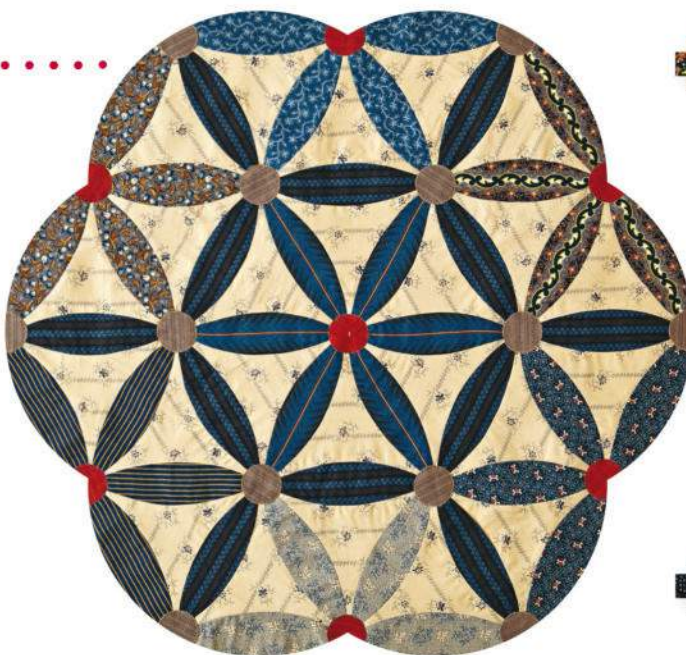
DIAGRAM 10

assemble quilt top

1. Referring to Quilt Assembly Diagram, alternate A and B rows. Sew together the left-hand A and B rows, stitching with B row on top, to make left-hand section. Finger-press seam toward the B pieces, then iron gently. Repeat with the right-hand B and A rows to make right-hand section.
2. Referring to circles with dashed red lines in Quilt Assembly Diagram, appliqué black wool C circles over openings in left- and right-hand sections.
3. Join left- and right-hand sections to opposite edges of center A row; finger-press and iron as before.
4. Referring to circles with dashed red lines in Diagram 10, appliqué black wool C circles over openings between rows and over openings in outer edges of rows to complete quilt top. Outer circle appliqués should extend past quilt top edges; they will be trimmed after binding is added.

COLOR. OPTION

Create a lighter version of this quilt by swapping flannel for cotton. Quilt tester Laura Boehnke wanted to give this smaller quilt a more airy feel, so she used cool colors paired with a creamy background in cotton fabrics. Laura fussy-cut many of the B melon pieces, centering them over stripes.



FABRICS are from the Historical Stripes collection by Paula Barnes and the Past Endearments by Judie Rothmel, both for Marcus Fabrics (marcusfabrics.com).

finish quilt

1. Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, page 108.)

2. Quilt as desired. Barb Simons machine-quilted curved lines in the tan print flannel A pieces and stitched in the ditch between the A and B pieces (Quilting Diagram).

3. Machine-baste a scant ¼" from edge of quilt top to secure layers and prevent shifting.

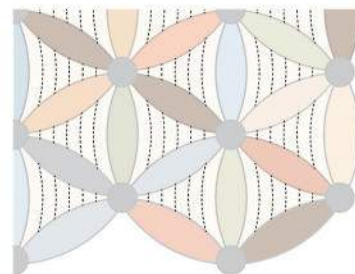
4. Referring to Complete Quilt, join red print flannel 1½"-wide bias strips to make one long binding strip. Cut one end of binding strip diagonally and fold under; this will be the starting end.

5. Beginning at top of one curved edge, place binding strip against right side of quilt top, aligning binding strip's raw edge with raw edge of quilt top. Starting 2" from folded end of strip, sew through all layers, stopping at point of first V between two dark print flannel B pieces. With needle down, lift presser

foot and pivot layers. Stitch binding along next curved edge. Continue in same manner around quilt top, ending with a small diagonal overlap of binding.

6. Carefully trim backing, batting, and outer black wool C circles even with quilt top edges. Fold binding raw edge under ¼"; turn folded edge to back. Hand-stitch binding to backing fabric, covering machine stitching. To make a miter at each V, hand-stitch up to V and work inside corners to create a small pleat on each side.

Take a stitch or two to secure each miter. Stitch binding in place up to next V and continue in same manner. ■



QUILTING DIAGRAM





LINKING THE Seasons

Decorate a single spot in your house with a wall hanging in two colorways—one for autumn and one for the winter holidays.

DESIGNER ANNEMARIE S. YOHNK OF
QUILTS REMEMBERED (QUILTSREMEMBERED.COM)



VERSION 1 BLACK AND GOLD materials

- ▶ $\frac{3}{4}$ yard cream print (blocks, setting squares)
- ▶ $\frac{5}{8}$ yard gold print (blocks, border)
- ▶ 13— $1\frac{1}{2} \times 21$ " strips assorted black prints (blocks)
- ▶ $\frac{3}{8}$ yard black-and-gold print (binding)
- ▶ $1\frac{1}{8}$ yards backing fabric
- ▶ 40" square batting

Finished quilt: $31\frac{1}{2}$ " square

Finished block: 5" square

Yardages and cutting instructions are based on 42" of usable fabric width.

Measurements include $\frac{1}{4}$ " seam allowances. Sew with right sides together unless otherwise stated.

Press seams in directions indicated by arrows on diagrams. If no direction is specified, press seam toward darker fabric.

cut fabrics

Cut pieces in the following order.

From cream print, cut:

- ▶ 12— $5\frac{1}{2}$ " setting squares
- ▶ 52— $1\frac{1}{2} \times 3\frac{1}{2}$ " rectangles
- ▶ 34— $1\frac{7}{8}$ " squares

From gold print, cut:

- ▶ 4— $3\frac{1}{2} \times 25\frac{1}{2}$ " border strips
- ▶ 34— $1\frac{7}{8}$ " squares

From each assorted black print, cut:

- ▶ 11— $1\frac{1}{2}$ " squares (You will use 137 of the 143 total cut.)

From black-and-gold print, cut:

- ▶ 4— $2\frac{1}{2} \times 42$ " binding strips

assemble blocks and border star units

1. Use a pencil to mark a diagonal line on wrong side of each cream print $1\frac{7}{8}$ " square.

2. Layer a marked cream print square atop a gold print $1\frac{7}{8}$ " square. Sew together with two seams, stitching $\frac{1}{4}$ " on each side of marked line (Diagram 1). Cut apart on drawn line. Press seam allowances toward darker print to make two triangle-squares. Each should be $1\frac{1}{2}$ " square including seam allowances. Repeat to make 68 triangle-squares total.

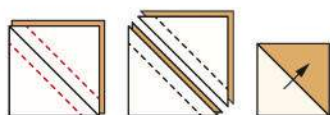


DIAGRAM 1

3. Lay out five matching black print $1\frac{1}{2}$ " squares and four triangle-squares in three rows (Diagram 2; note orientation of cream print triangles). Sew together pieces in each row. Join rows to make a star unit. The unit should be $3\frac{1}{2}$ " square including seam allowances. Repeat to make 13 star units total.

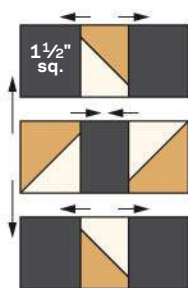


DIAGRAM 2

4. Referring to Diagram 3, lay out a star unit, four black print $1\frac{1}{2}$ " squares that match the black print in the star unit, and four cream print $1\frac{1}{2}\times 3\frac{1}{2}$ " rectangles in three rows. Sew together pieces in each row. Join rows to make a block. The block should be $5\frac{1}{2}$ " square including seam allowances. Repeat to make 13 blocks total.

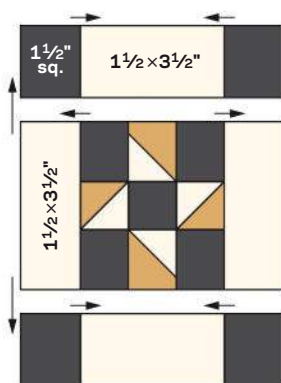


DIAGRAM 3

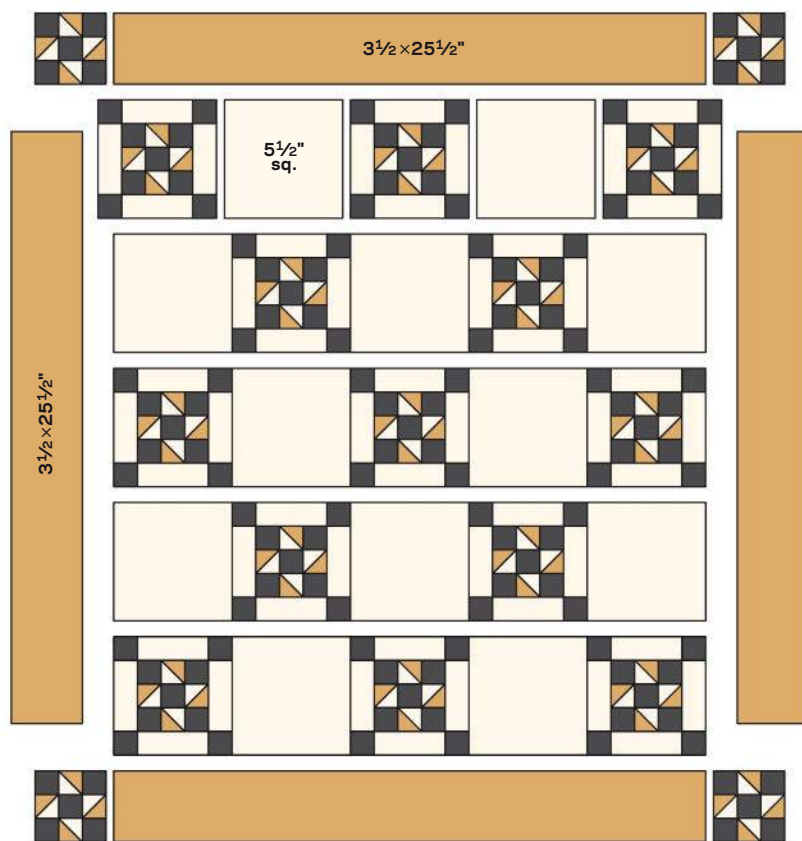
5. Using five remaining assorted (not matching) black print $1\frac{1}{2}$ " squares, repeat Step 3 to make a border star unit. Repeat to make four border star units total.

assemble quilt top

1. Referring to Quilt Assembly Diagram, lay out blocks and cream print $5\frac{1}{2}$ " setting squares in five rows. Sew together pieces in each row. Press seams toward setting squares. Join rows to make quilt center. Press seams in one direction. The quilt center should be $25\frac{1}{2}$ " square including seam allowances.

2. Sew gold print $3\frac{1}{2}\times 25\frac{1}{2}$ " border strips to opposite edges of quilt center. Press seams toward border.

3. Sew a border star unit to each end of remaining gold print $3\frac{1}{2}\times 25\frac{1}{2}$ "

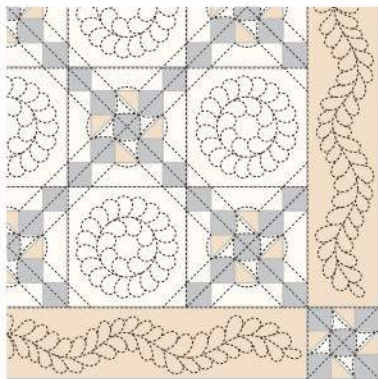


QUILT ASSEMBLY DIAGRAM

border strips to make two pieced border strips. Press seams toward gold print strips. Join pieced border strips to remaining edges of quilt center to complete quilt top. Press seams toward border.

finish quilt

1. Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, page 108.)
2. Quilt as desired. Designer Annemarie Yohnk machine-quilted three diagonal lines along the chains created by the black print squares, stitching through the centers and along the corners of the squares (Quilting Diagram). She stitched curved lines in the cream print triangles, a feathered wreath in each setting square, and a feathered vine in the gold print border strips.
3. Bind with black-and-gold print binding strips. (For details, see Complete Quilt.)



QUILTING DIAGRAM



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VERSION
2

RED AND CREAM materials

- ▶ ½ yard cream-and-tan print (star units, setting squares)
- ▶ ⅛ yard red vine print (triangle-squares in star units)
- ▶ 17—1½x21" strips assorted red prints (star units, blocks)
- ▶ ¼ yard cream-and-red print (rectangles in blocks)
- ▶ ½ yard red stripe (border)
- ▶ ⅜ yard mottled red (binding)
- ▶ 1⅛ yards backing fabric
- ▶ 40" square batting

Finished quilt: 31½" square

Finished block: 5" square

Yardages and cutting instructions are based on 42" of usable fabric width.

Measurements include ¼" seam allowances. Sew with right sides together unless otherwise stated.

Press seams in directions indicated by arrows on diagrams. If no direction is specified, press seam toward darker fabric.



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cut fabrics

Cut pieces in the following order.

From cream-and-tan print, cut:

- ▶ 12— $5\frac{1}{2}$ " setting squares
- ▶ 34— $1\frac{7}{8}$ " squares

From red vine print, cut:

- ▶ 34— $1\frac{7}{8}$ " squares

From each assorted red print, cut:

- ▶ 9— $1\frac{1}{2}$ " squares (You will have 4 left over from each of 4 prints.)

From cream-and-red print, cut:

- ▶ 52— $1\frac{1}{2}\times 3\frac{1}{2}$ " rectangles

From red stripe, cut:

- ▶ 4— $3\frac{1}{2}\times 25\frac{1}{2}$ " border strips

From mottled red, cut:

- ▶ 4— $2\frac{1}{2}\times 42$ " binding strips

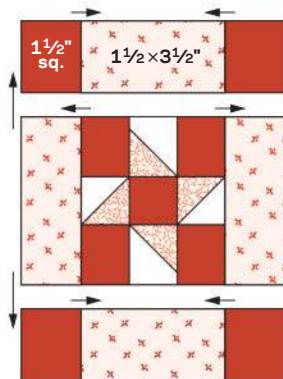


DIAGRAM 5

Diagram, below, use blocks, cream-and-tan print $5\frac{1}{2}$ " setting squares, red stripe $3\frac{1}{2}\times 25\frac{1}{2}$ " border strips, and remaining star units to make quilt top.

assemble blocks

1. Use a pencil to mark a diagonal line on wrong side of each cream-and-tan print $1\frac{7}{8}$ " square. Referring to Assemble Blocks and Border Star Units, Step 2, page 100, use marked cream-and-tan print squares and red vine print $1\frac{7}{8}$ " squares to make 68 triangle-squares.

2. Using red print $1\frac{1}{2}$ " squares instead of black print, repeat Assemble Blocks and Border Star Units, Step 3, page 100, to make 17 star units (Diagram 4); set aside four for border.

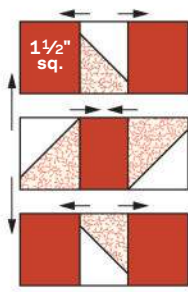


DIAGRAM 4

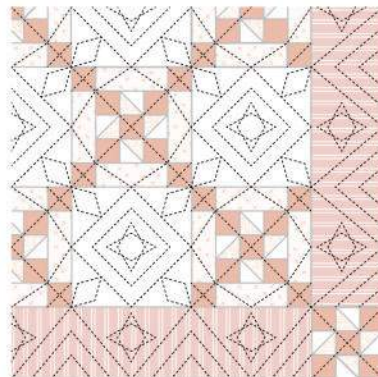
3. Referring to Assemble Blocks and Border Star Units, Step 4, page 100, use star units, red print $1\frac{1}{2}$ " squares that match the red print in the star units, and cream-and-red print $1\frac{1}{2}\times 3\frac{1}{2}$ " rectangles to make 13 blocks (Diagram 5).

assemble quilt top

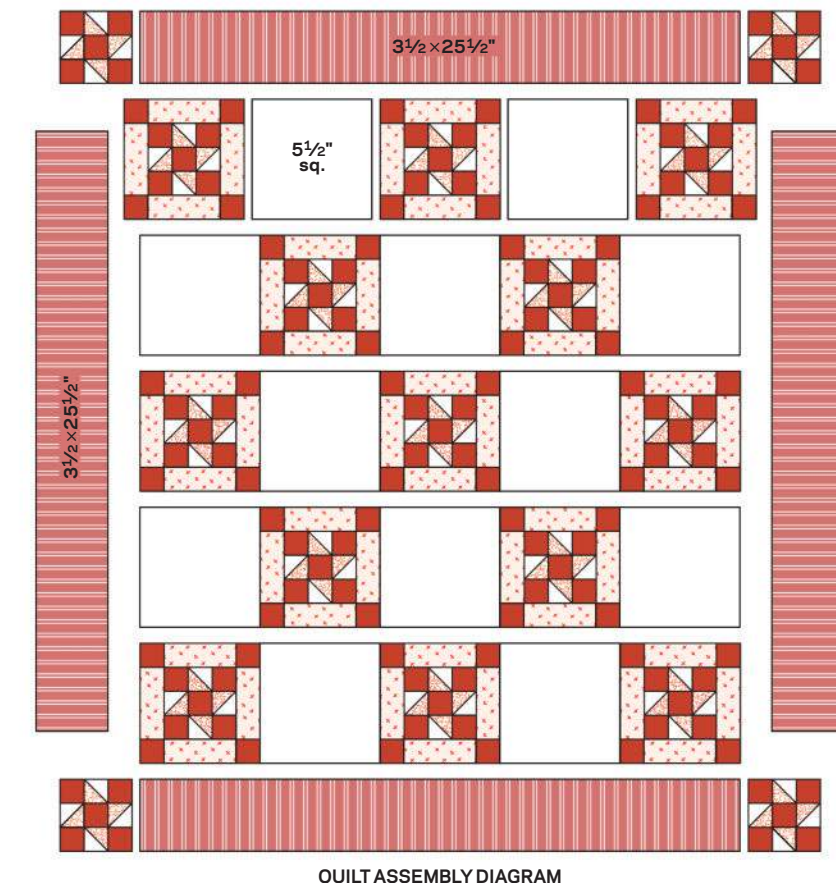
Referring to Assemble Quilt Top, page 100, and Quilt Assembly

2. Quilt as desired. Designer Annemarie Yohnk machine-quilted diamond shapes in the setting squares, diagonal lines in the blocks, and a chevron and star pattern in the border (Quilting Diagram).

3. Bind with mottled red binding strips. (For details, see Complete Quilt.)



QUILTING DIAGRAM



QUILT ASSEMBLY DIAGRAM



quilted color option

FABRICS are from the Fantasy Garden collection by Marie Virginia, the Suede Medley collection, and the Bella Suede collection, all for P&B Textiles (pbtex.com).
QUILTING DESIGNS courtesy of Handi Quilter (handiquilter.com).



“Using a thread color just a few shades darker than the fabric helps to accentuate the quilted flowers.”

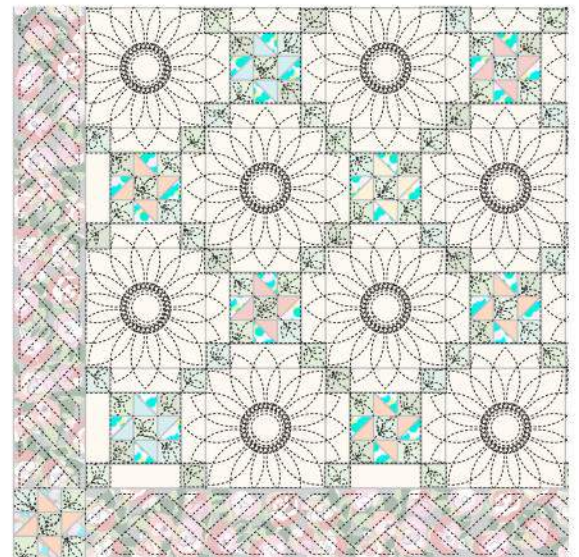
—Marie Eldredge,
Handi Quilter Studio Educator



FANCY FLORALS: To give this quilt a light and airy makeover, replace the original black-and-gold or red-and-cream color scheme with a large floral print in lighter colors. Quilt tester Laura Boehnke chose a garden-inspired palette of greens, blues, pinks, and oranges, along with a pink floral, to transform the fall and winter quilts into a springtime masterpiece.

Inspired by the garden theme, Handi Quilter educator Marie Eldredge free-motion-quilted a string of vines and leaves in the green squares of each block. She also used two computerized designs (just released with the Handi Quilter Pro-Stitcher update) to add a flower design to the setting squares and a basket-weave design to the border.

“What a great drawing board on which to scatter all of these flowers,” Marie says. Since the cream fabric is so light, Marie used a slightly darker thread color to make her quilting designs stand out. *



QUILTING DIAGRAM



Extra, extra! Get the full quilting diagram and instructions for this quilt at AllPeopleQuilt.com/155.

back to basics

Refer to these tips and techniques whenever you need information for your projects.

cut bias strips

Strips for curved appliqué pieces and for binding curved edges should be cut on the bias (diagonally across the grain of a woven fabric), which runs at a 45° angle to the selvage and has the most stretch.

To cut bias strips, begin with a fabric square or rectangle; use an acrylic ruler to square up the left edge if necessary. Make a cut at a 45° angle to the left edge (**Bias Strip Diagram**). Handle the diagonal edges carefully to avoid distorting the bias. To cut a strip, measure the desired width from the 45° cut edge; cut parallel to the edge. Cut enough strips to total the length needed.



BIAS STRIP DIAGRAM

make and use templates

MAKE TEMPLATES

A template is a pattern made from extra-sturdy material so you can trace around it many times without wearing away the edges. Acrylic templates for many common shapes are available at quilt shops. Or make your own by duplicating printed patterns on template plastic.

To make permanent templates, purchase easy-to-cut template plastic, available at quilt shops and crafts supply stores. Lay the plastic over a printed pattern. Trace the pattern onto the plastic using a ruler and a permanent marker to ensure straight lines, accurate corners, and permanency.

For hand piecing and appliqué, make templates the exact size finished pieces will be (without seam allowances). For piecing, this means tracing the patterns' dashed lines.

For machine piecing, make templates that include seam allowances by tracing the patterns' solid and dashed lines onto the template plastic.

For easy reference, mark each template with its letter designation, grain line (if noted by an arrow on the pattern), and block or quilt name. Also mark the matching point of each corner on the seam line (these may be indicated with dots on the printed pattern). Cut out the traced shapes on their outside lines. Using a pushpin, make a hole in the template at each corner matching point. The hole must be large enough for the point of a pencil or marking pen to mark through.

Verify each template's shape and size by placing it over its printed pattern. Templates must be accurate because errors, however small, compound many times as you assemble a quilt. To check templates' accuracy, make a test block before cutting the fabric pieces for an entire quilt.

USE TEMPLATES

To trace a template on fabric, use a pencil, a white dressmaker's pencil, chalk, or a special fabric marker that makes a thin, accurate line. Do not use a ballpoint or ink pen; the lines may bleed if washed. Test all marking tools on a fabric scrap before using them.

To make pieces for hand piecing, place a template facedown on the wrong side of the fabric and trace. If desired, mark the matching points on the corners of the seam lines. Reposition the template at least 1/2" away from the previous tracing, trace again, and repeat (**Diagram 1**).

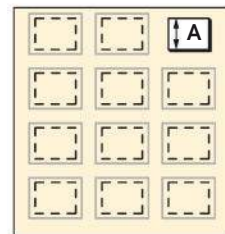


DIAGRAM 1

To make pieces for hand appliqué, place a template faceup on the right side of the fabric and trace. The lines you trace on the fabric are the sewing lines. Mark cutting lines 1/4" away from the sewing lines, or estimate the distance by eye when cutting out the pieces with scissors. For hand piecing, add a 1/4" seam allowance; for hand appliqué, add a 3/16" seam allowance.

Because templates used to make pieces for machine piecing have seam allowances included, you can use common tracing lines for efficient cutting. Place a template facedown on the wrong side of the fabric and trace. Mark the corner matching points through the holes in the template; they should each be right on the seam line. Reposition the template without leaving a space between it and the previous tracing, trace again, and repeat (**Diagram 2**). Using a rotary cutter and ruler, cut out pieces, cutting precisely on the drawn lines.

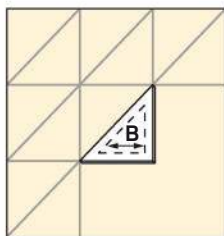


DIAGRAM 2

plan for cutting

Our project instructions list pieces in the order they should be cut to make the best use of your fabrics.

Always consider the fabric grain before cutting. The arrow on a pattern piece indicates which direction the grain should run. One or more straight edges of a pattern piece should follow the fabric's lengthwise or crosswise grain.

The lengthwise grain, parallel to the selvages (the tightly finished edges), has the least amount of stretch. The crosswise grain, perpendicular to the selvages, has a little more give. The edge of any pattern piece that will be on the outside of a block or quilt should be cut on the lengthwise grain. Do not use the selvage of a woven fabric in a quilt. When washed, it may shrink more than the rest of the fabric.

In projects larger than 42" in length or width, we usually specify that the border strips be cut the width (crosswise grain) of the fabric and pieced to use the least amount of fabric. If you'd prefer to cut the border strips on the lengthwise grain and not piece them, you'll need to refigure the yardage needed.

foundation piecing

To make precisely pieced, intricate blocks or units, you can sew together fabric pieces on a paper pattern or foundation. Some quilters find this technique (also called paper piecing) to be freeing because precise cutting isn't required and grain line direction

isn't a worry. However, it requires you to think about piecing in a different way.

To foundation-piece, you stitch fabric pieces to a foundation paper with the marked side of the paper facing up and the fabric pieces layered underneath. The resulting pieced unit will be a mirror image of the foundation paper. To illustrate the process, **Diagrams 3-7** show the right and wrong sides of a unit as it is being constructed.

To make a foundation paper, trace desired pattern onto tracing paper or the foundation material of your choice, including all lines, numbers, and dots. Repeat to make the desired number of foundation papers. Cut out the traced foundation papers roughly $\frac{1}{4}$ " outside the dashed outer lines.

Roughly cut out fabric pieces that are at least $\frac{1}{2}$ " larger on all sides than the area on the foundation they will cover. (For this example, green and pink print rectangles were cut to cover the triangles on the foundation paper.)

With right sides together, layer green print position 1 rectangle atop pink print position 2 rectangle; align a pair of long edges.

Place a foundation paper, marked side up, atop the layered rectangles, positioning the paper so the aligned rectangle edges are $\frac{1}{4}$ " beyond the stitching line between positions 1 and 3, and the line between positions 1 and 2 and at least $\frac{1}{4}$ " beyond the foundation's outer stitching line (**Diagram 3**).

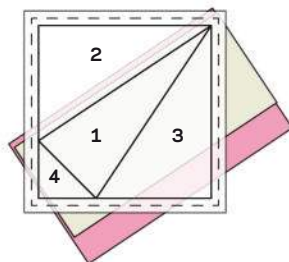


DIAGRAM 3

To check placement, pin on the line between positions 1 and 2; then flip the pink print rectangle open. Make sure the rectangles completely cover positions 1 and 2 and extend at least $\frac{1}{4}$ " into adjacent positions. If they don't, reposition and recheck until they do.

Working with marked side of foundation paper up, use a small stitch length (1.5 millimeters) to sew on the stitching line through all layers, extending stitching past the beginning and end of the line by a few stitches (**Diagram 4**).

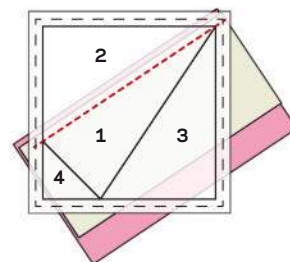


DIAGRAM 4

Turn stitched layers over so foundation paper is on the bottom. Press pink print rectangle open. Referring to **Diagram 5**, trim green print rectangle (not the foundation paper) to about $\frac{1}{4}$ " beyond next stitching lines (the line between positions 1 and 3, and the line between positions 1 and 4). Roughly trim pink print rectangle to the edge of the foundation paper (you will trim it later on the dashed lines when you trim the entire unit).

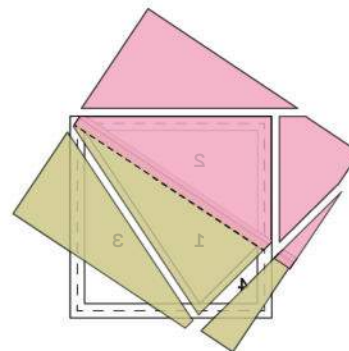


DIAGRAM 5

With right sides together, align pink print position 3 rectangle with long trimmed edge of green print piece. Turn stitched layers over so foundation paper is on top. Sew on the stitching line (**Diagram 6**). Turn stitched layers over so foundation paper is on bottom. Press pink print rectangle open. Roughly trim pink print rectangle to the edge of the foundation paper.

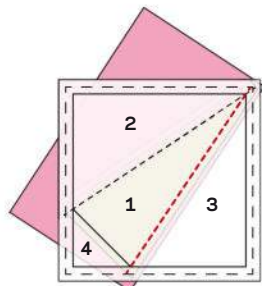


DIAGRAM 6

In same manner, add pink print position 4 triangle. Trim all fabric layers and foundation paper on the outer dashed lines to complete a foundation-pieced unit (**Diagram 7**). Remove foundation paper with tweezers or the blunt edge of a seam ripper.

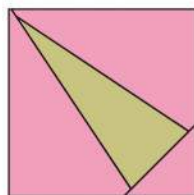


DIAGRAM 7

complete quilt

Cut and piece backing fabric to measure at least 4" bigger on all sides than the quilt top. Press seams open. With wrong sides together, layer quilt top and backing fabric with batting in between; baste. Quilt as desired. Trim batting and backing fabric even with the quilt top edges.

Binding for most quilts is cut on the straight grain of the fabric. If your quilt has curved edges, cut binding strips on the bias. Cutting instructions for the projects in this issue specify the number of binding strips or a total length needed to finish the quilt. Instructions also specify enough width for a French-fold, or double-layer, binding because it's easier to apply and adds durability.

Join strips with diagonal seams to make one continuous binding strip (**Diagram 8**). Trim excess fabric, leaving $\frac{1}{4}$ " seam allowances. Press seams open. Fold one end of the binding strip under 1" (**Diagram 9**); press. With wrong side inside, fold strip in half lengthwise and press (**Diagram 10**).

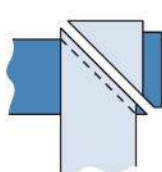


DIAGRAM 8

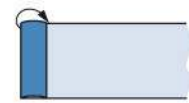


DIAGRAM 9



DIAGRAM 10

Beginning in center of one edge, place binding strip against right side of quilt top, aligning binding strip's raw edges with quilt top's raw edge (**Diagram 11**). Begin sewing the binding in place 2" from the folded end. Stop sewing when you're $\frac{1}{4}$ " (or a distance equal to the seam allowance you're using) from the corner. Backstitch, then clip threads. Remove quilt from under the sewing-machine presser foot.

Fold binding strip upward, creating a diagonal fold, and finger-press (**Diagram 12**).

Holding diagonal fold in place with your finger, bring binding strip down in line with next edge of quilt top, making a horizontal fold that aligns with the quilt edge (**Diagram 13**).

Start sewing again at top of horizontal fold, stitching through all layers. Sew around quilt, turning each corner in same manner.

When you return to the starting point, encase binding strip's raw edge inside the folded end (**Diagram 14**). Finish sewing to the starting point (**Diagram 15**).

Turn binding over each edge to the back. Hand-stitch binding to backing fabric, making sure to cover all machine stitching.

To make mitered corners on the back, hand-stitch up to a corner; fold a miter in the binding. Take a stitch or two in the fold to secure it. Then stitch the binding in place up to the next corner. Finish each corner in same manner.



DIAGRAM 11

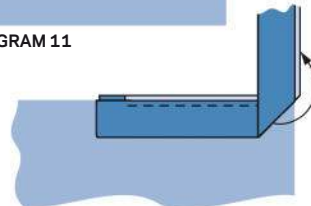


DIAGRAM 12

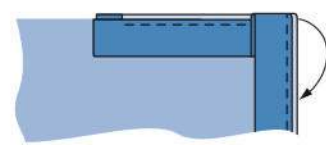


DIAGRAM 13

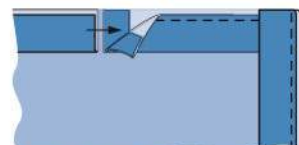


DIAGRAM 14

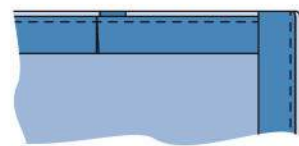


DIAGRAM 15

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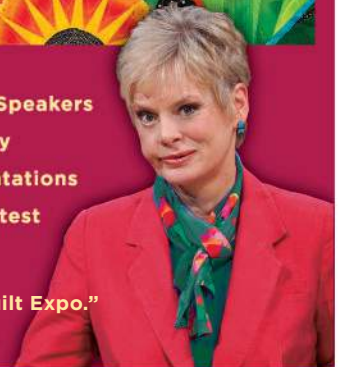
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QUILTMAKER JOANNA FIGUEROA OF FIG TREE & CO.
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Joanna Figueroa chose lights and brights from her stash to make a downsize version of *Midnight Hour* (page 24). Get instructions for this four-block table topper, which has 11" blocks instead of the 16½" blocks in the original quilt, on *Pattern Sheet 2*.

For a subtle scrappiness, instead of using one light print for the background, mix a variety of light prints that all have a cream ground.



PHOTOGRAPHER MARTY BALDWIN



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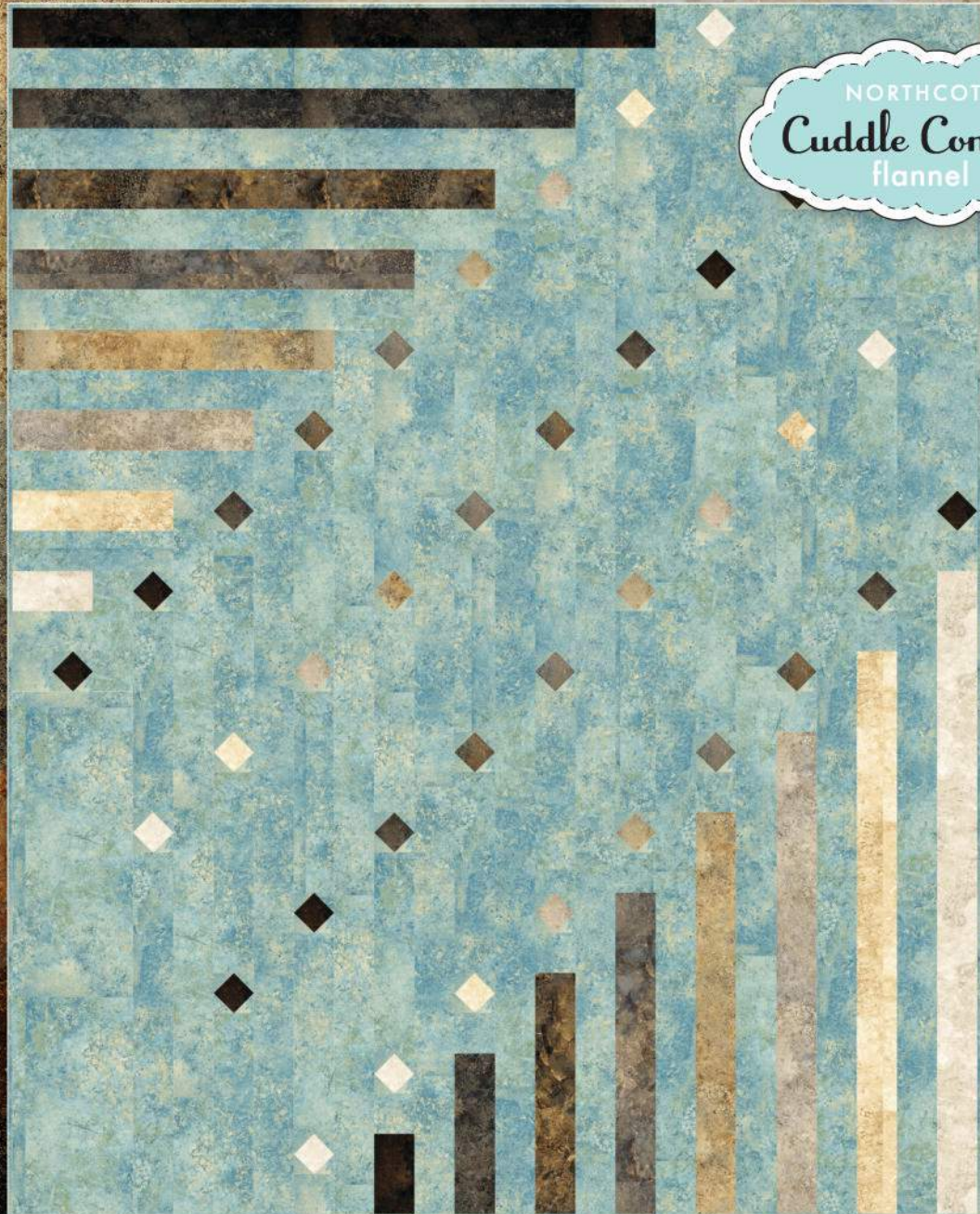
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