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Plus
THE ULTIMATE GIFT GUIDE FOR QUILTERS

15
PROJECTS TO SEW & SHARE

FAST-TO-FINISH IDEAS FOR THE HOLIDAYS

ISSUE 191
DECEMBER 2024
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Letter from the Editor

DECEMBER 2024



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NEED A GIFT FOR A QUILTING FRIEND (OR YOURSELF)?

Our 2025 *American Patchwork & Quilting* calendar features beautiful images of 12 new quilts with a bonus instruction booklet to make the projects.

This year's calendar includes projects by Susan Ache, Lissa Alexander, Lisa Bongean, Alison Dale, Maggi Honeyman, Monique Jacobs, Roseann Meehan Kermes, Jill Abeloe Mead, Robin Pickens, Jody Sanders and Tammy Vonderschmitt.

$34.96; *APQShop.com*



This is your friendly reminder... If you plan to give handmade gifts this holiday season, it's time to start making! Or maybe you just want to sew a Christmas quilt for your own home. Either way, now is the time to plan and create something special.

For this holiday issue, we've selected a wide variety of quilts you can stitch up before the holidays, as well as small projects you can make in less time.

We are hosting a new quilt-along starting later this month with *Evening Glow* designed by Sarah J. Maxwell, *page 30*. Keep up with our weekly schedule on *page 34,* and you can have a bed-size quilt top done in plenty of time to quilt and bind by Christmas.

Are you planning, like me, to make a new Christmas quilt for your home? For traditional quilt designs, check out *Bits of Joy* by Richy Lainson, Jr., on *page 52* or Taryn Faulkner's *Christmas Past*, *page 38*.

Gracing our cover is Joanna Figueroa's Designer Challenge: Ohio Star quilt, another classic found on *page 18*. If you're looking for a throw with a more modern vibe, turn to *page 19* to see Denyse Schmidt's Ohio Star quilt.

And if you're searching for special presents for your quilting friends and stitching buddies, turn to our annual Gift Guide on *page 8* for an inspiring roundup of gifts for every type of quilter.

Happy holiday stitching,

Doris Brunnette
Editor

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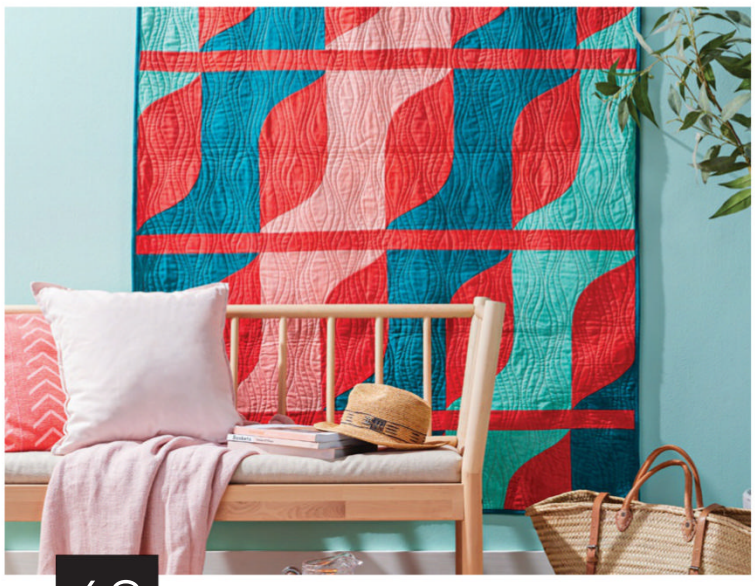


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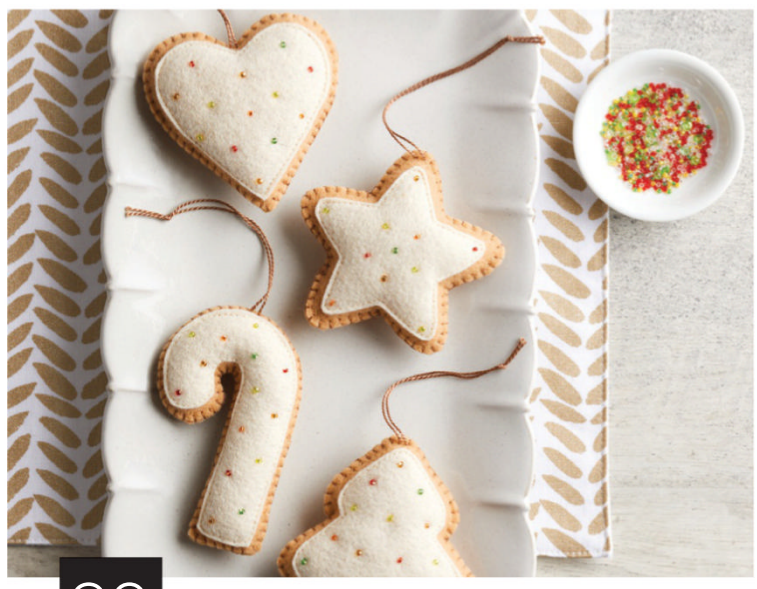
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NOTE TO READERS: It is permissible to make and publicly display a single finished product of any project in this issue, including for purposes of competitive winnings up to $1,000, so long as visible credit is given to the designer and *American Patchwork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

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HANDMADE GIFTS

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TREE SKIRT PATTERNS

Add a handmade touch to your Christmas decor with a tree skirt.
AllPeopleQuilt.com/TreeSkirts

Seasonal Shopping @APQShop.com



WRAPPED IN RIBBONS

Stitch precut 2½"-wide strips into a stunning seasonal throw.
AllPeopleQuilt.com/Ribbons



SWEATER WEATHER

After studying hundreds of Norwegian knitted sweaters, a designer creates a quilt that captures their essence.
AllPeopleQuilt.com/Sweater



HOLIDAY TABLE TOPPERS

Add a festive touch to your holiday gathering.
AllPeopleQuilt.com/HolidayTable

WHY DIDN'T I THINK OF THAT?

I put large pieces of leftover background fabric (bigger than scrap size) in a kitchen storage bag with a label. When I start a small project, I go to these bags before cutting into my yardage.

JUDI CLACIO SIGLER
Orient, Ohio

I bought 2×2-foot foam boards from Amazon, covered them with flannel, and hung them on my wall with damage-free adhesive strips. I have enough to make an 8×8-foot design wall but can use as many or as few as I need, depending on my project.

MARIE FLOOD
Key Colony Beach, Florida

To dispose of used rotary-cutter blades, I use an empty mint container. The container is the perfect size to safely drop in a blade. I keep a container close and throw the container away once it's full of used blades.

BETH WRIGHT
Westlake, Ohio





When threading my machine needle, I hold a white bread tag behind the needle eye. The eye is visible and after the needle is threaded, I can pinch the thread between the tag and my finger to pull it through.

BETTY REYES
Rio Rancho, New Mexico

To hang a small- to medium-size quilt, I use a yardstick through the hanging sleeve. I cut the yardstick to a length just shy of the quilt width and drill a small nail hole in each end. I slide each edge of the quilt toward the center to expose the nail holes, nail the yardstick to the wall, and slide the edges of the quilt back in place to cover the yardstick ends. The quilt hangs flat against the wall with no visible hanging hardware.

LISA ENGLAND
Ashland, Kentucky

Share Your Tips! Email your original tip, name, and address to ***apqtips@dotdashmdp.com.***

For more of our favorite reader tips, visit *AllPeopleQuilt.com/tips.*



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Love Blooms

Lella Boutique

Love is in the air - and oh, it's oh-so-sweet! Cupid has been hard at work, curating a vibrant array of pinks and reds for this fresh and flirty fabric collection. With boho arrows, little striped hearts, posh petals, and charming checkers, our Love Blooms collection is sure to sweep you off your feet. Don't be surprised if you find yourself head over heels for this one - Cupid really outdid himself!



Flower Press (LB 238) • 72" x 72"



LOVE BLOOMS YARDAGE, PRECUTS, AND PATTERNS COMING SOON!

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GIFT GUIDE

We've compiled great gifts to add to your wish list, shop for friends, or treat yourself to something special!



Holiday Glam Bags

Perfect for toting sewing accessories, makeup, or other small items. 5½x8", $7.98 each; *fatquartershop.com*



Cozy Quilt Block Felt Ornaments

Stitch up these cute quilt-inspired ornaments by Mollie Johanson of Wild Olive. PDF booklet with 12 ornament designs included. $7; *molliejohanson.com*



The Quilting Experience

Create your own Experience Quilt that's rich with memories and a personal narrative. Author Victoria Findlay Wolfe emphasizes 12 life themes explained in quilters' stories with a patchwork block for each theme. Order a signed copy of book for $40; *vfwquilts.com*

Easily Distracted by Fabric T-Shirt

Express your love for all things fabric with this 100% combed cotton T-shirt featuring a hand-lettered design by Kristen Perreault. $22; *kperreaultcreates.com*





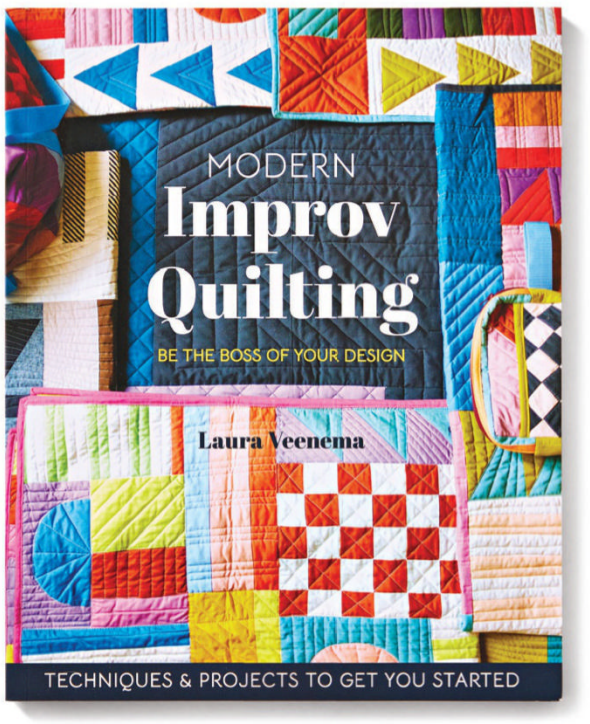
Robyn J Designs Earring Kit

Good things can come in a small package, just like these patchwork earrings. Kit includes a foundation-paper-pieced pattern and sustainably harvested walnut laser-cut frames. $34; *compasspointquilts.com*

Hardwood Thread Cone Stands

Feed thread smoothly through your sewing machine with a beautifully hand-crafted thread holder. $65; *modernamericanvintage.com*





Modern Improv Quilting

Author Laura Veenema guides readers through her techniques for modern improv piecing. The 144-page book gives instructions for nine projects, including quilts and Christmas stockings. $27.95; *ctpub.com*

Mini Art Frame Cards

Gift friends and family with greeting cards that showcase a mini quilt or fussy-cut motif. 5"-square cards with 3"-square die-cut window. Set of 8 cards, $19.95; *ctpub.com*



Mistletoe Farm Embroidery Kit

Stitch fun memories of trips to the tree farm. Kit includes 8"-diameter bamboo hoop, preprinted cotton cloth, embroidery floss, needles, mini needle minder, and a tin to hold supplies. $34; *shop.stitchedstories.com*



Wooden Hoop Back Labels

Choose the ultimate finish to your hand-stitched gifts with a laser-cut wooden template for adding your details. 6"- and 8"-diameter wooden hoop backs designed by Amy Kallissa. $10.74–$14.48; *fatquartershop.com*





Quilt Block Puzzle

Enjoy putting together this 500-piece jigsaw puzzle from Stephanie Sliwinski of Fancy That Design House. $35; *fancythatdesignhouse.com*

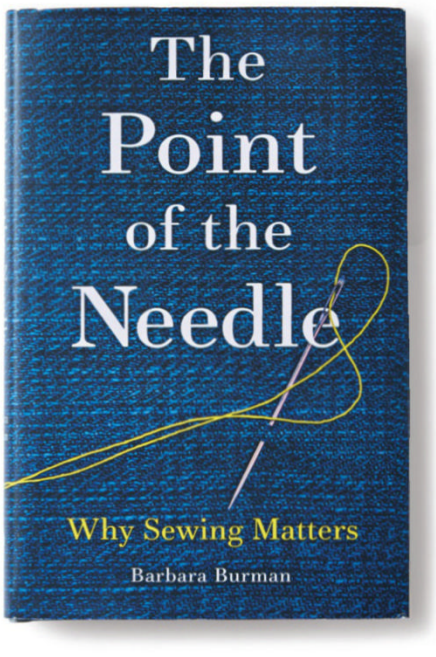


Art Print

Add a touch of whimsy and color to your sewing area with a Floral Scissors Giclée Fine Art Print designed by Allyx Capek. $20; *shop.dearkindredspirit.com*

The Point of the Needle

Barbara Burman's book celebrates the history and resurgence of sewing, as well as how craft supports sewists' well-being and sense of community. $20.67; *amazon.com*



STOCKING STUFFERS

Fill a sock on Christmas morning or gift to your quilting friends.



Whirligig Socks

Socks designed just for quilters! The Whirligig Sew Comfy Socks are made in the USA and are a great gift for any quilt lover. $13.98; *fatquartershop.com*



Teddy and the Bears Socks

Designed by Ruby Star Society's Sarah Watts, the socks feature the cutest mohawked bear and the phrase "Sewing Rocks My Socks". $12.95; *quilterslodge.com*



Pinch Quilt Clips

Organize your project with prenumbered or lettered clips. Pouch with set of 26 clips, $19.95; *stitchsupplyco.com*



Piecemaker Sticker

Vinyl sticker featuring a playful pun surrounded by quilt blocks, about 2×3". $4; *kperreaultcreates.com*

Missouri Star Mini Tool Kit

Perfect for crafting on the go, the mini tool kit incudes a folding rotary cutter, snips, a seam ripper, and floss cards. $11.95; *missouriquiltco.com*





Personalized Labels

Add a special touch to your quilted gifts with an iron-on label. 8½×11" sheet of labels, $23.95; *thesweetwatercoshop.com*

Presented by Handi Quilter

BEYOND THE BLOCK: Flight of Fancy



Download practice page at ***AllPeopleQuilt.com/BTB,*** or copy from ***Pattern Sheet 4.*** Trace over the lines with a marker or stitch directly on the paper with an unthreaded needle, following the guidelines and directional arrows.

LIKE THIS BLOCK?

Visit *AllPeopleQuilt.com/FlightOfFancy* to download cutting and piecing instructions for the 12" block.

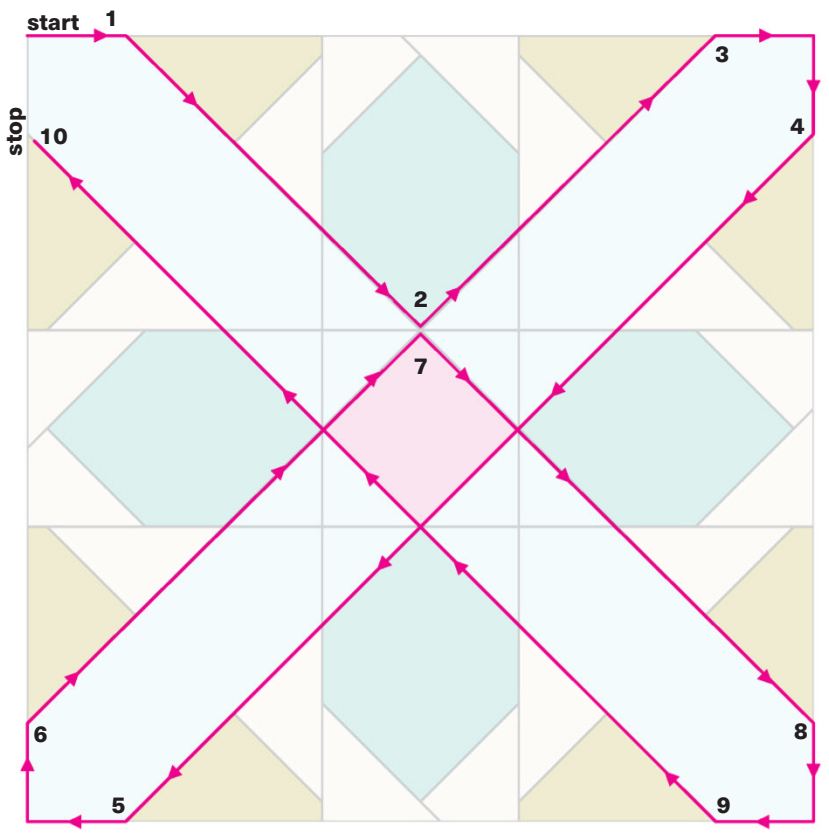


DIAGRAM 1

Using Superior Threads So Fine #470, a soft blue color, Handi Quilter Education manager Kim Sandberg first stabilized the quilt sandwich by stitching in the ditch of the X shape. This block can be quilted using one continuous line of stitching.

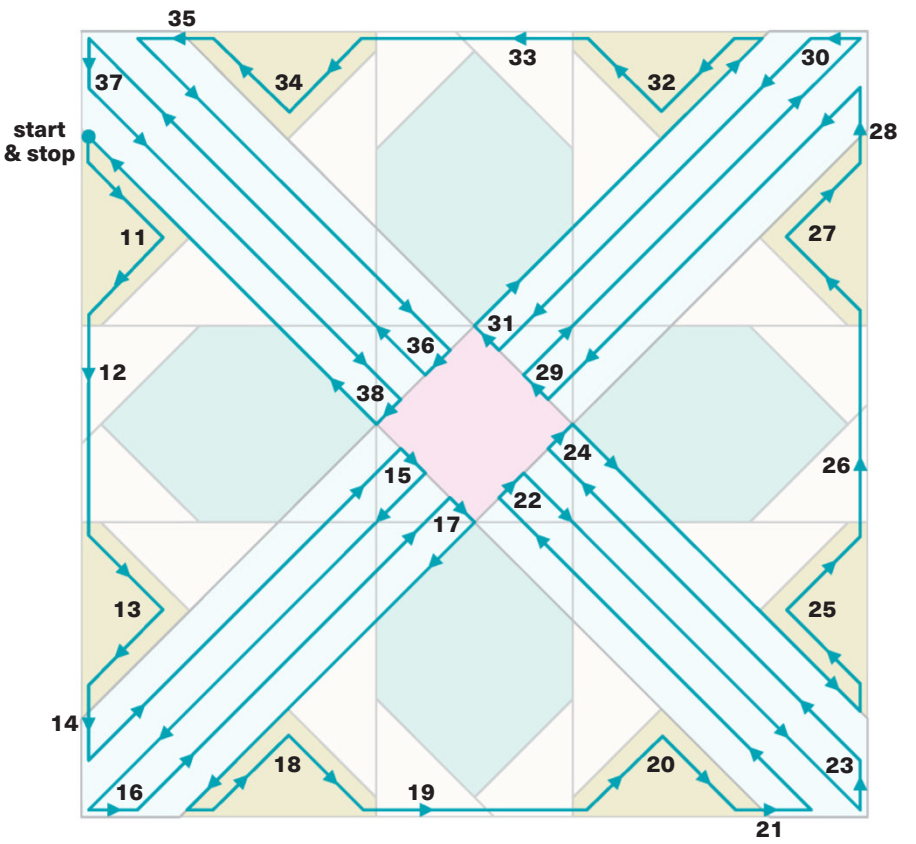


DIAGRAM 2

To continue, Kim traveled a short distance along the seam allowance, then used a 3/8" Echo Foot to outline the first two green triangles. From there she quilted straight lines in the light blue areas, continuing around the block in the same manner.

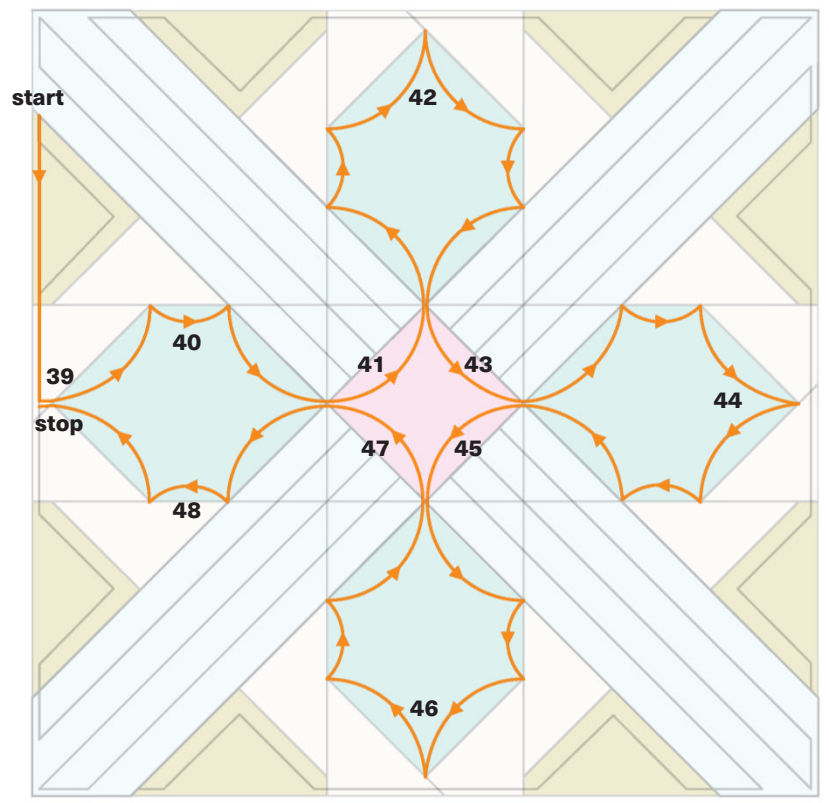


DIAGRAM 3

Finally, after completing the straight quilting, Kim again traveled along the side of the block to the tip of a turquoise hexagon. Using a gentle continuous curve, she stitched arc shapes in the hexagons and pink center square to balance the straight lines.



Plan Your Path

Watch as Handi Quilter educators Kim Sandberg and Kristina Whitney discuss their plans for quilting the Flight of Fancy block. They recommend using Quilter's Preview Paper and a dry erase marker to try out motifs and stitching paths in advance.

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Presented by AccuQuilt & Andover Fabrics

GEM*tones*

2024/2025 Block of the Month

Join *American Patchwork & Quilting* magazine and play with the tonal effects of fabric placement as you create a twin-size quilt designed by Lori J. Miller. From **August 2024–August 2025,** find rotary-cutting instructions in each issue or download AccuQuilt cutting instructions. Join our Facebook group, where you can share photos of your progress, find helpful tips for making the quilt, and meet quilters from around the world.

For more details, visit *AllPeopleQuilt.com/GemTones*.



Finished Quilt: 70½×93"



SCHEDULE

RUBY BLOCKS:
October 2024 issue
On-sale August, 2024

EMERALD BLOCKS:
December 2024 issue
On-sale October, 2024

AMETHYST BLOCKS:
February 2025 issue
On-sale December, 2024

TOPAZ BLOCKS:
April 2025 issue
On-sale February, 2025

ROSE QUARTZ BLOCKS:
June 2025 issue
On-sale April, 2025

SAPPHIRE BLOCKS & FINISHING:
August 2025 issue
On-sale June, 2025

Emerald Blocks

Materials

FINISHED BLOCK:
20" square

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

Fabrics are from the Cottage Cloth I and II collections by Renee Nanneman for Andover Fabrics *(andoverfabrics.com).*

- ☐ **⅝ yard cream print (blocks)**
- ☐ **⅓ yard medium print (blocks)**
- ☐ **⅓ yard dark print (blocks)**
- ☐ **¼ yard light print (blocks)**

accuquilt®

GemTones* is compatible with the AccuQuilt Go! die-cutting systems, including the Mix & Match 10" Block Qube. For materials and instructions to use AccuQuilt dies, visit *AllPeopleQuilt.com/GemTones.



CUT PIECES

Cut pieces in the following order.

From cream print, cut:
- ☐ 8–3⅜" squares
- ☐ 16–3×5½" rectangles
- ☐ 32–3" squares

From medium print, cut;
- ☐ 4–3⅜" squares
- ☐ 8–3×5½" rectangles
- ☐ 16–3" squares

From dark print, cut:
- ☐ 4–3⅜" squares
- ☐ 16–3" squares

From light print, cut:
- ☐ 8–3×5½" rectangles

ASSEMBLE EMERALD BLOCKS

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.

1. Use a pencil to mark a diagonal line on wrong side of each cream print 3⅜" square and sixteen 3" squares.

2. Layer a marked cream print square atop a medium print 3⅜" square. Sew together with two seams, stitching ¼" on each side of marked line **(Diagram 1).** Cut apart on marked line. Press open to make two medium triangle-squares. Each triangle-square should be 3" square including seam allowances. Repeat to make eight medium triangle-squares total.

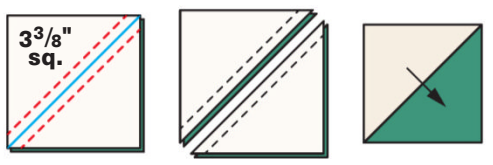


Diagram 1

3. Repeat Step 2 with dark print 3⅜" squares to make eight dark triangle-squares total.

4. Referring to **Diagram 2,** sew together one dark print 3" square, one cream print 3" square, one medium triangle-square, and one medium print 3" square in pairs. Join pairs to make a Four-Patch unit. The unit should be 5½" square including seam allowances. Repeat to make eight Four-Patch units total.

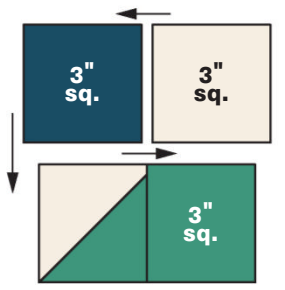


Diagram 2

5. Referring to **Diagram 3,** lay out one dark print 3" square, two cream print 3×5½" rectangles, and one Four-Patch unit in two rows. Sew together pieces in rows. Join rows to make a corner unit. The unit should be 8" square including seam allowances. Repeat to make eight corner units total.

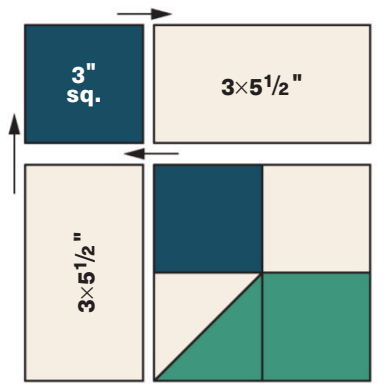


Diagram 3

6. Referring to **Diagram 4** for direction of marked line, align a marked cream print 3" square with one end of a medium print 3×5½" rectangle. Sew on marked line. Trim seam allowance to ¼". Press open attached triangle. Repeat with opposite end of rectangle to make a Flying Geese unit. The unit still should be 3×5½" including seam allowances. Repeat to make eight Flying Geese units total.

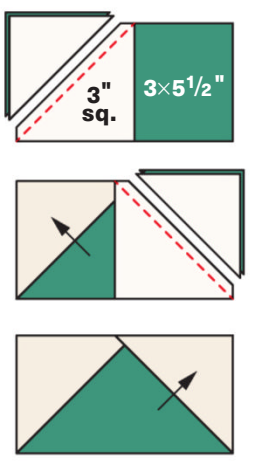


Diagram 4

7. Sew together one medium print 3" square and one cream print 3" square to make a Two-Patch unit **(Diagram 5).** The unit should be 3×5½" including seam allowances. Repeat to make eight Two-Patch units total.



Diagram 5

8. Referring to **Diagram 6,** sew together one Flying Geese unit, one light print 3×5½" rectangle, and one Two-Patch unit to make a side unit. The unit should be 5½×8" including seam allowances. Repeat to make eight side units total.

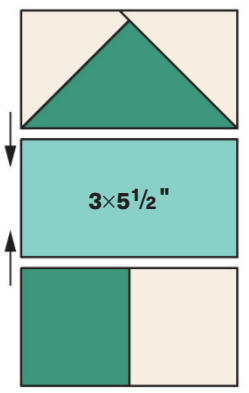


Diagram 6

9. Referring to **Diagram 7,** sew together four dark triangle-squares in pairs. Join pairs to make a center unit. The unit should be 5½" square including seam allowances. Repeat to make a second center unit.

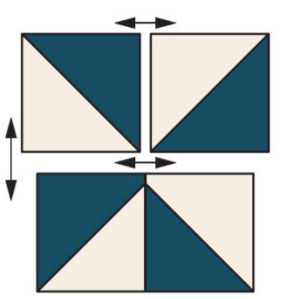


Diagram 7

10. Referring to **Diagram 8,** lay out four corner units, four side units, and one center unit in three rows. Sew together pieces in rows. Join rows to make an emerald block. The block should be 20½" square including seam allowances. Repeat to make a second emerald block. Set blocks aside.

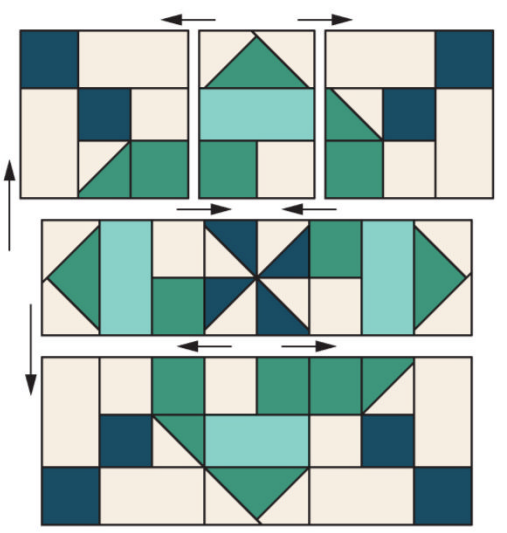
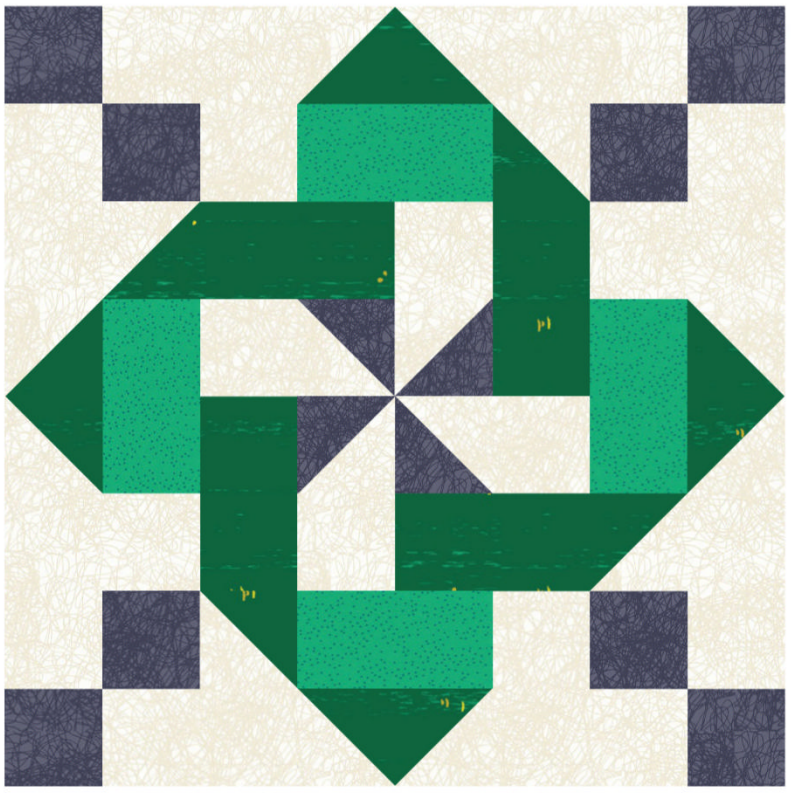


Diagram 8

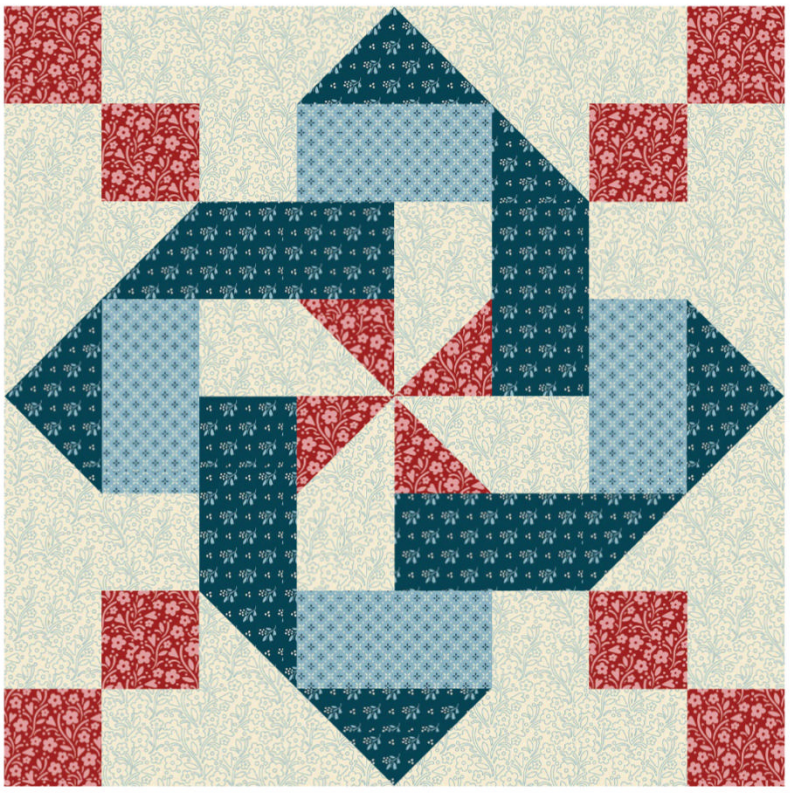
Color Options



GO BOLD

Using more saturated colors creates a bolder look. The imporant thing is to choose a light, medium, and dark fabric so the block design pops.

FABRICS are from the Sun Print Textures collection by Alison Glass for Andover Fabrics *(andoverfabrics.com).*



USE PRINTS

It isn't necessary to select fabrics in a single colorway. Small-scale prints—again using light, medium, and dark tones—shine in this version.

FABRICS are from the Cozy House collection by Judy Jarvi for Andover Fabrics *(andoverfabrics.com).*

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Designer Challenge:



Joanna Figueroa
figtreequilts.com

Joanna of Fig Tree & Co. in San Leandro, California, designs fabric for Moda Fabrics. She also is a pattern and product designer, author, and teacher. She calls her traditional style "fresh vintage."

OHIO STAR



Denyse Schmidt

dsquilts.com

Denyse, a graduate of Rhode Island School of Design, is an author, designs fabric for Windham Fabrics, and publishes her own collection of quilt patterns. Known for her modern, functional style, she works from her studio located in a historic factory in Bridgeport, Connecticut.

A Conversation on MODERN & Traditional Quilting

Defining what makes a quilt modern or traditional isn't always clear-cut. To explore this topic in greater depth, in each 2024 issue of *American Patchwork & Quilting* magazine, Joanna Figueroa, a traditional quilter, is holding a dialogue with a guest designer who favors a modern style. Additionally, the designers are creating original quilts based on the same classic block.



JOANNA FIGUEROA:
For the final Designer Challenge, I reached out to Denyse Schmidt for an exciting close to this series. Denyse is widely known for her innovative reinterpretations of quilt classics. I thought she would be a wonderful designer to wrap up the conversation. Together we decided on the Ohio Star, one of the most recognizable traditional blocks.

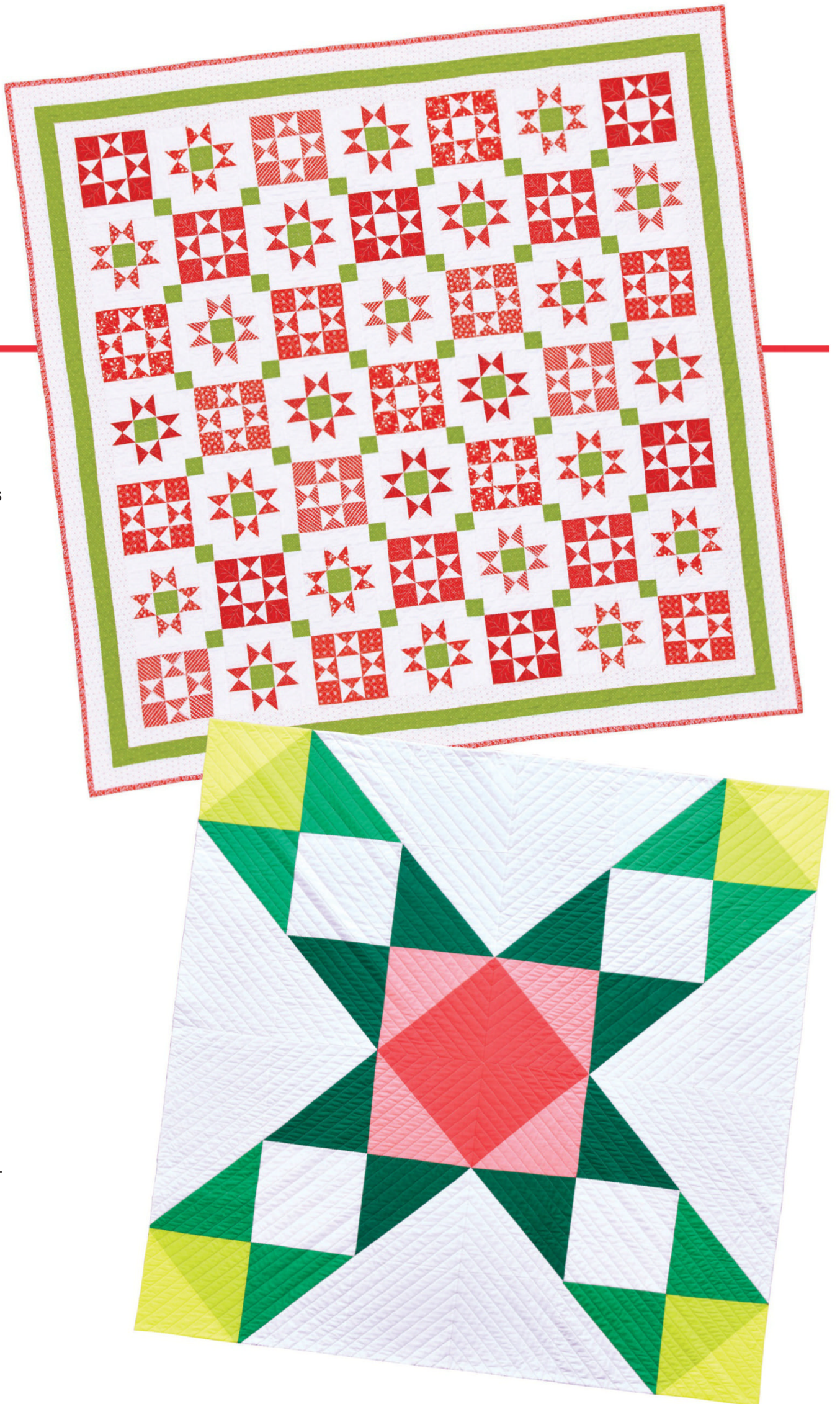
JOANNA: What is your definition of modern quilting?
DENYSE: When I started making quilts for the interiors industry in 1996, I used "modern" to describe my work as a way of distinguishing it from other styles prominent at that time, such as contemporary art and traditional quilts. My work and thinking was inspired by vintage and antique quilts that were traditional in pattern and technique, especially ones that used print fabrics sparingly and were less "perfectly" made, with triangles slightly askew and mismatched seams. Those signs of the human hand resonated with me, making the patterns more interesting and they felt modern to me!

JOANNA: What do you think is the relationship between traditional and modern quilting?
DENYSE: They share so much! I think we quilt because it's a joy to create something useful with our hands. The shared community of being in a guild, taking a class, exhibiting your work, or visiting a quilt shop is one of the great pleasures of quilting no matter what style you might prefer or practice most.

JOANNA: How do you feel about the phrase "there is nothing new under the sun"?
DENYSE: I think it's generally true; however, every generation of inventors/artists/thinkers will inevitably bring their own experience and point of view to whatever industry or medium they work in. Today it's hard to not be influenced by work others are creating since most of us are exposed to a constant stream of content all the time.

JOANNA: What advice would you give a traditional quilter who wants to try a more modern approach?
DENYSE: Changing your thinking about scale is a fun place to begin. Large-scale blocks can really change the dynamic of a pattern, plus big blocks go together quickly! If you tend to use all print fabrics in your work, try substituting some with solids. Don't be afraid to use contrasting color or value.

JOANNA: Where does your inspiration come from?
DENYSE: I need to be in nature to clear my mind and am always inspired by the colors and patterns. I love shelter magazines and blogs.



Since my style is eclectic, I love seeing interiors that mix periods and styles in unexpected and creative ways. I've always loved collections of everyday useful things—Edward Gorey had an amazing collection of cheese graters. Once you assemble a group of similar objects, you can't ignore the beauty of their similarities and differences, like quilt blocks!

JOANNA: What comes first for you: fabric, color, pattern/design?

DENYSE: For patterns that I create to support my fabric designs, naturally the fabrics come first and I design something that will show the collection to its best advantage. For quilt commissions or personal work, the design process will begin with a concept or idea that I first draw, then I look for the right fabrics—mostly working with what I have on hand—to best support the concept.

Joanna's Quilt

Materials

FINISHED QUILT:
61½" square

FINISHED BLOCKS:
6" square

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

Fabrics are from the Eyelet collection, with reds and creams from various collections by Fig Tree & Co. for Moda Fabrics *(modafabrics.com).*

- ☐ **7—⅓-yard pieces assorted cream prints (A and B blocks)**
- ☐ **7—⅜-yard pieces assorted red prints (A and B blocks)**
- ☐ **1½ yards cream tone-on-tone (A and B blocks, sashing)**
- ☐ **¾ yard green pin dot (B blocks, sashing, middle border)**
- ☐ **1 yard cream pin dot (inner and outer borders)**
- ☐ **⅝ yard red-and-cream print (binding)**
- ☐ **4 yards backing fabric**
- ☐ **70"-square batting**

TO ORDER A KIT of fabrics for $106.75 plus shipping and handling, contact Fig Tree & Co.; 510/632-5358; *figtreequilts.com.*

CUT FABRICS

Cut pieces in the following order.

Designer Joanna Figueroa prefers to make hourglass units larger than necessary, then trim them to size. To use this method, cut 3½" squares instead of the 3¼" squares listed in cutting instructions.

From *each* assorted cream print, cut:
☐ 14–3¼" squares

From *each* assorted red print, cut:
☐ 14–3¼" squares
☐ 16–2½" squares (you will use 100 of the 112 total squares cut)

From cream tone-on-tone, cut:
☐ 84–2×6½" sashing rectangles
☐ 121–2½" squares

From green pin dot, cut:
☐ 6–2×42" strips for middle border
☐ 24–2½" squares
☐ 36–2" sashing squares

From cream pin dot, cut:
☐ 7–2½×42" strips for outer border
☐ 6–2×42" strips for inner border

From red-and-cream print, cut:
☐ 7–2½×42" binding strips

ASSEMBLE A BLOCKS

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.

1. Use a pencil to mark a diagonal line on wrong side of two matching cream print 3¼" squares.

2. From one red print, gather two 3¼" squares and four 2½" squares.

3. Layer a marked cream print square atop a red print 3¼" square. Sew together with two seams, stitching ¼" on each side of marked line **(Diagram 1).** Cut apart on marked line and press open to make two triangle-squares. Each should be 2⅞" square including seam allowances. Repeat to make four triangle-squares total.

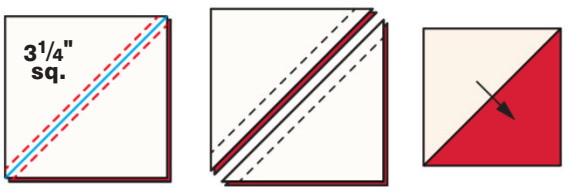


Diagram 1

4. Mark a diagonal line perpendicular to seam line on wrong side of two triangle-squares.

5. Layer a marked triangle-square atop an unmarked triangle-square, with each cream print triangle facing a red print triangle **(Diagram 2).** Sew ¼" on each side of drawn line. Cut pair apart on drawn line and press open to make two hourglass units. Each should be 2½" square including seam allowances. Repeat to make four hourglass units total.

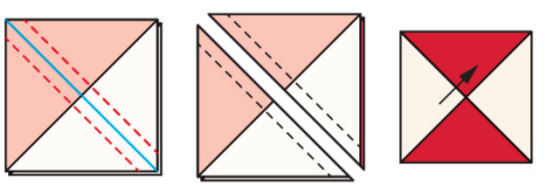


Diagram 2

I wanted to design a classic Ohio Star quilt in a fresh holiday-inspired setting. I love the way these simple blocks play together and create so much movement.

Joanna Figueroa, DESIGNER

MADE WITH LOVE.

(and a longarm)



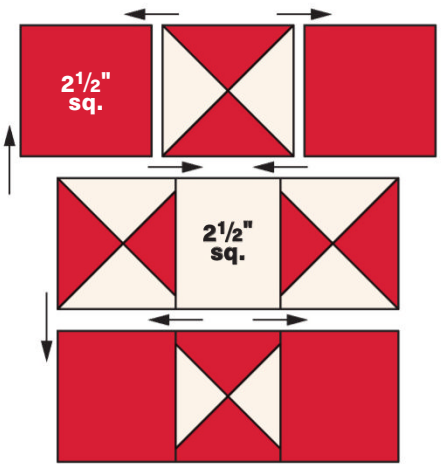
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6. Referring to **Diagram 3,** lay out red print 2½" squares, hourglass units, and one cream tone-on-tone 2½" square in three rows. Sew together pieces in rows. Join rows to make Block A. The block should be 6½" square including seam allowances.



Block A
Diagram 3

7. Repeat steps 1-6 to make 25 A blocks total.

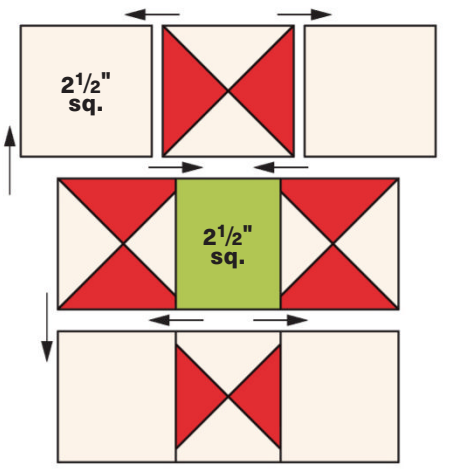
ASSEMBLE B BLOCKS

1. Mark a diagonal line on wrong side of two matching cream print 3¼" squares.

2. Gather two matching red print 3¼" squares.

3. Repeat Assemble A Blocks, steps 3-5, on *page 22,* to make four hourglass units.

4. Referring to **Diagram 4,** lay out four cream tone-on-tone 2½" squares, hourglass units, and one green pin dot 2½" square in three rows. Sew together pieces in rows. Join rows to make Block B. The block should be 6½" square including seam allowances.



Block B
Diagram 4

5. Repeat steps 1-4 to make 24 B blocks total.

ASSEMBLE QUILT TOP

1. Referring to **Quilt Assembly Diagram,** alternate A and B blocks, cream tone-on-tone 2×6½" sashing rectangles, and green pin dot 2" sashing squares in 13 rows. Sew together pieces in each row. Press seams toward sashing rectangles. Join rows to make quilt center. Press seams away from block rows. The quilt center should be 51½" square including seam allowances.

2. Piece and cut cream pin dot 2×42" strips to make:
□ 2–2×54½" inner border strips
□ 2–2×51½" inner border strips

3. Sew short inner border strips to opposite edges of quilt center. Add long inner border strips to remaining edges. Press seams toward inner border.

4. Piece and cut green pin dot 2×42" strips to make:
□ 2–2×57½" middle border strips
□ 2–2×54½" middle border strips

5. Sew short middle border strips to opposite edges of quilt center. Add long middle border strips to remaining edges. Press seams toward middle border.



6. Piece and cut cream pin dot 2½×42" strips to make:
□ 2–2½×61½" outer border strips
□ 2–2½×57½" outer border strips

7. Sew short outer border strips to opposite edges of quilt center. Add long outer border strips to remaining edges to complete quilt top. Press seams toward outer border.

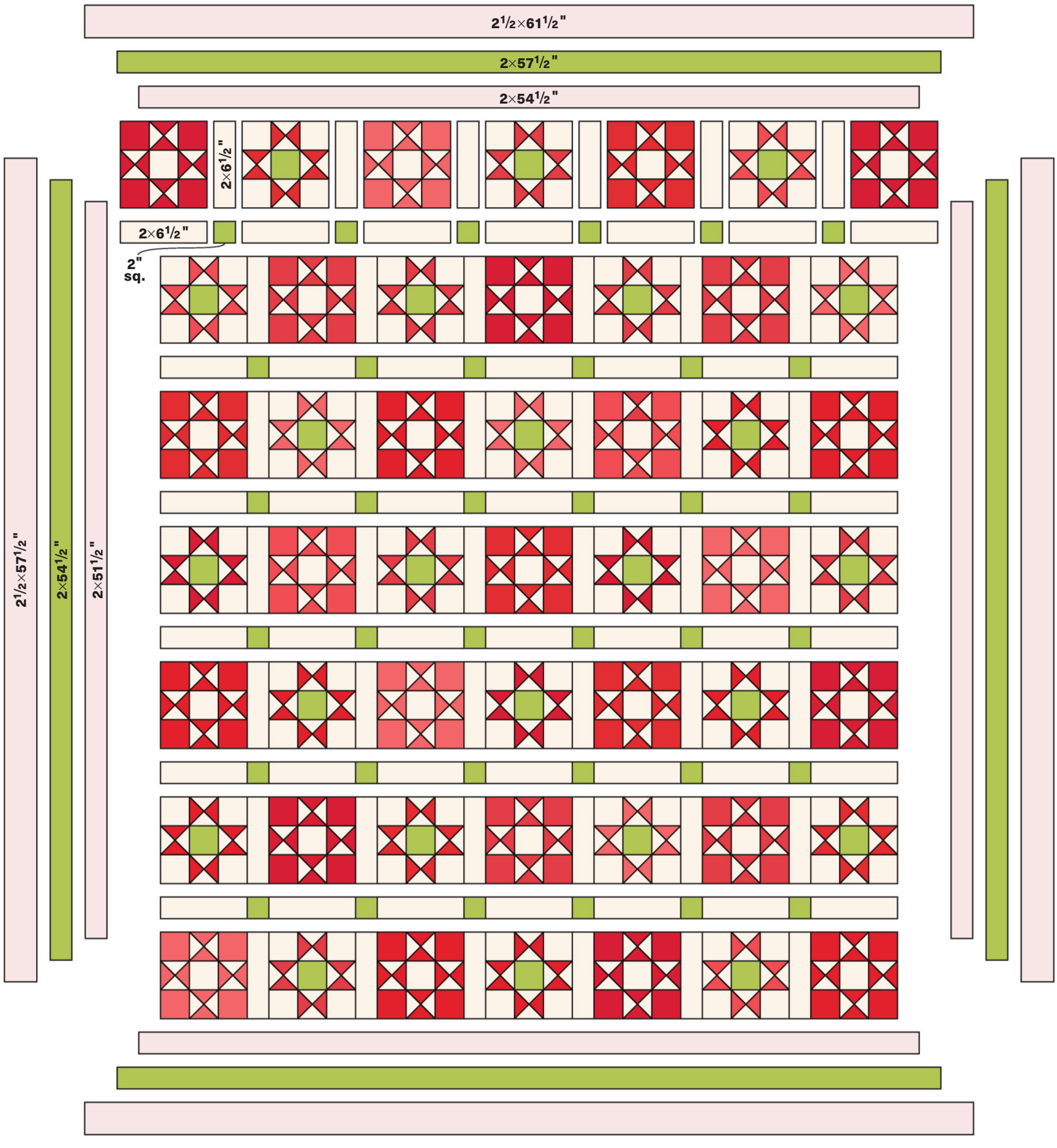
FINISH QUILT

1. Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, *page 95*.)

2. Quilt as desired. Diana Johnson machine-quilted feather motifs in the blocks, Xs in the sashing and middle border, and feathered vines in the inner and outer borders.

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

DESIGNER: Joanna Figueroa *(figtreequilts.com)*
MACHINE QUILTER: Diana Johnson (Instagram @quiltedgrammy)



Quilt Assembly Diagram

Denyse's Quilt

Materials

FINISHED QUILT:
60½" square

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

Fabrics are from the Kona Cotton Solids collection for Robert Kaufman Fabrics *(robertkaufman.com),* and the Ruby + Bee collection by Heather Ross and Annabel Wrigley and the Artisan Cotton collection by Another Point of View, both for Windham Fabrics *(windhamfabrics.com).*

- ☐ **⅜ yard *each* solid yellow, solid pink, solid light green, and solid salmon (triangle-squares)**
- ☐ **2½ yards solid white (triangle-squares, setting squares, faced binding)**
- ☐ **¾ yard *each* solid medium green and solid dark green (triangle-squares)**
- ☐ **3⅞ yards backing fabric**
- ☐ **69"-square batting**

TO ORDER A KIT of fabrics for $68 plus shipping, contact Denyse Schmidt Quilts; info@dsquilts.com; *dsquilts.com.*

CUT FABRICS

Cut pieces in the following order.

Designer Denyse Schmidt prefers to make triangle-squares larger than necessary, then trim them to size. To use this method, cut 11" squares instead of the 10⅞" squares listed in cutting instructions.

From *each* solid yellow, solid pink, solid light green, and solid salmon, cut:
☐ 2–10⅞" squares

From solid white, cut:
☐ 7–2×42" strips for faced binding
☐ 8–10⅞" squares
☐ 12–10½" setting squares

From *each* solid medium green and solid dark green, cut:
☐ 4–10⅞" squares

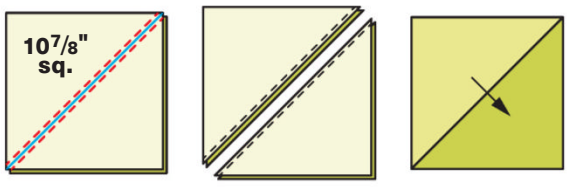
MAKE TRIANGLE-SQUARES

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.

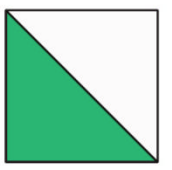
1. Use a pencil to mark a diagonal line on wrong side of each solid yellow, solid pink, and solid white 10⅞" square.

2. Layer a marked solid yellow 10⅞" square atop a solid light green 10⅞" square. Sew together with two seams, stitching ¼" on each side of marked line **(Diagram 1).** Cut apart on marked line and press open to make two A triangle-squares. Each should be 10½" square including seam allowances. Repeat to make four A triangle-squares total.



Triangle-Square A
Diagram 1

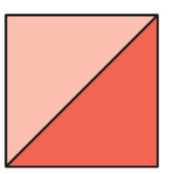
3. Referring to **Diagram 2,** repeat Step 2 using specified fabrics to make:
☐ 8 B triangle-squares using marked solid white squares and solid medium green 10⅞" squares
☐ 8 C triangle-squares using marked solid white squares and solid dark green 10⅞" squares
☐ 4 D triangle-squares using marked solid pink squares and solid salmon 10⅞" squares



Triangle-Square B



Triangle-Square C



Triangle-Square D
Diagram 2

When thinking about a 'modern' version of a traditional pattern, I like to zoom in on the essentials of the structure, and scaling everything up is an easy way to see that. By cropping in on the design and setting it on point, it feels like a new perspective to me. I love how simple and graphic it feels, especially in an updated 'holiday' palette.

Denyse Schmidt, DESIGNER

ASSEMBLE QUILT TOP

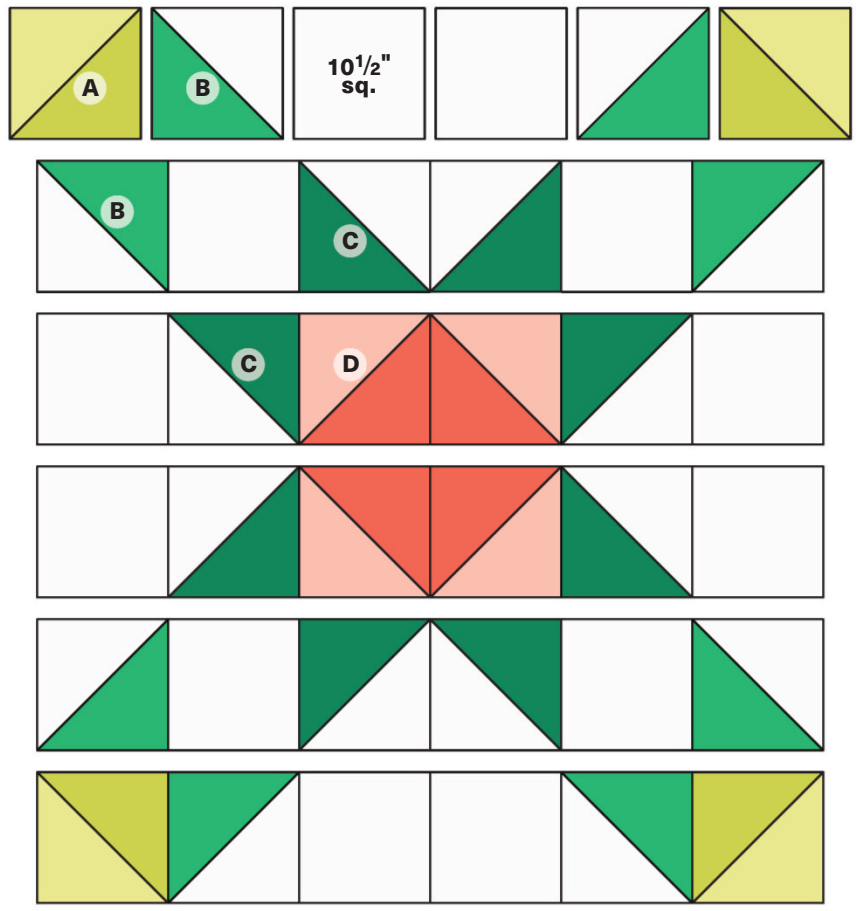
1. Referring to **Quilt Assembly Diagram,** lay out A-D triangle-squares and solid white 10½" setting squares in six rows.

2. Sew together pieces in rows. Press seams in one direction, alternating direction with each row. Join rows to complete quilt top. Press seams in one direction.

FINISH QUILT

1. Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, *page 95*.)

2. Quilt as desired. Janice Roy machine-quilted large echoing chevrons that meet in the center of the quilt top.



Quilt Assembly Diagram



3. Piece and cut solid white 2×42" strips to make:
□ 2–2×60½" facing strips
□ 2–2×59½" facing strips

4. Fold each long facing strip in half lengthwise with wrong side inside; press. Each strip should be 1×60½" including seam allowances.

5. Repeat Step 4 with short facing strips; each strip should be 1×59½" including seam allowances.

6. Pin long facing strips to opposite edges of right side of quilt top, aligning raw edges. Referring to **Diagram 3,** sew each long facing strip to quilt top along both short edges and long raw edge.

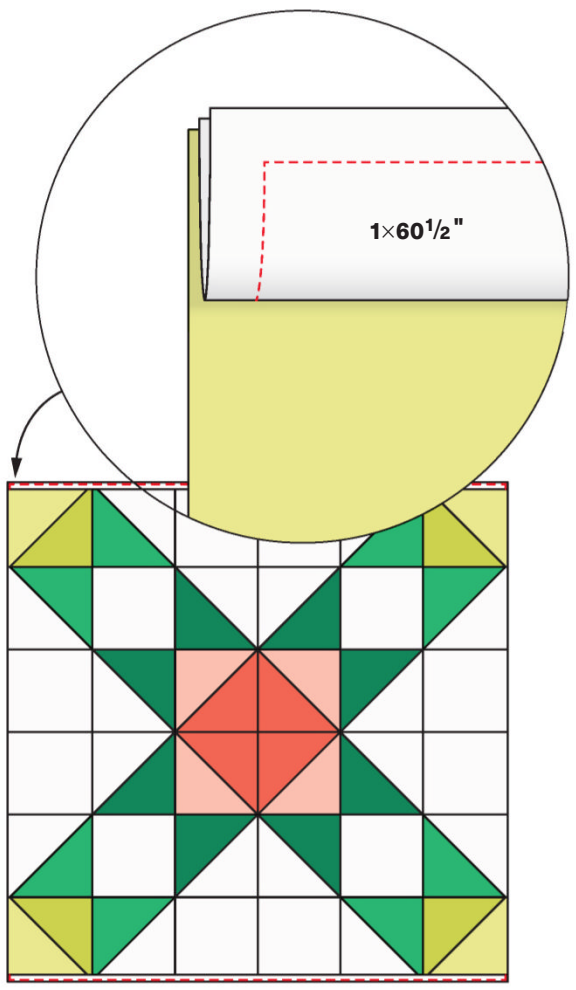


Diagram 3

7. Referring to **Diagram 4,** pin short facing strips to remaining edges of quilt top, with short edges ½" away from quilt top edges. Stitch in place along long raw edges only.

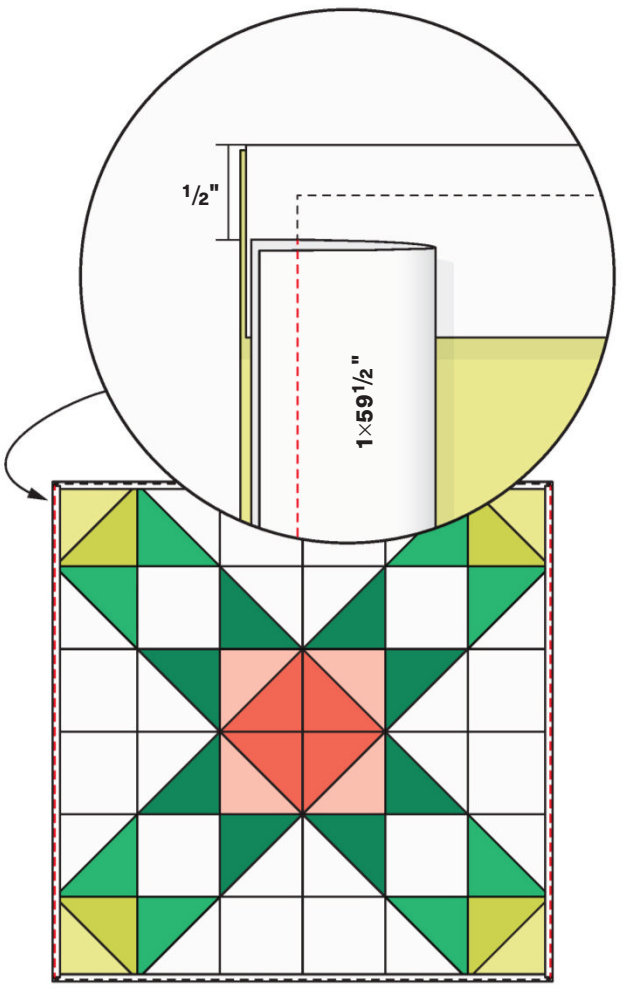


Diagram 4

8. Trim corners of quilt top, being careful not to cut into facing seams **(Diagram 5).**

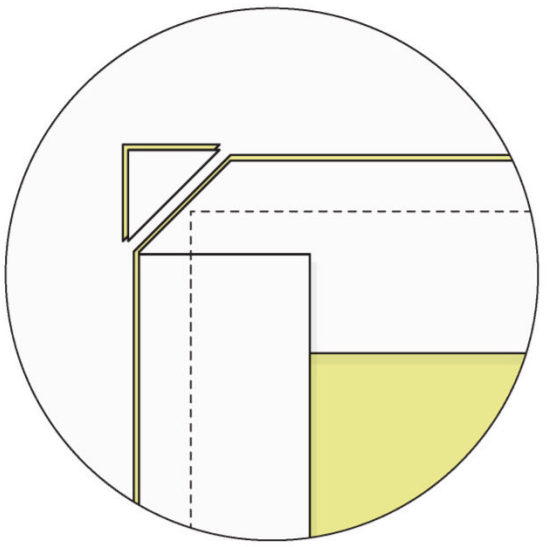


Diagram 5

9. Press open short facing strips. Repeat with long facing strips. Fold facing strips to back of quilt, turning under quilt top seam allowance. Use a stiletto to push out facing corners. Pin facing strips to backing fabric; facing seams should be exactly on the quilt edge. Hand-stitch folded edges of facing strips to backing fabric only, being careful not to catch quilt top in stitches.)

DESIGNER: Denyse Schmidt *(dsquilts.com)*
MACHINE QUILTER: Janice Roy





Sewing Your Oats

by Karen Walker of
Laugh Yourself Into Stitches



The Noble Spools quilt pattern by Karen Walker is available for purchase.

Growing up on a farm I noticed a lot of "stuff" – like the variety of greens seen as I looked across a large stand of trees or the colors of wheat shimmering in the breeze. What crawled in the dirt, swan in a pond, flew in the sky, and where babies came from. The Gleaners, an 1857 painting by Jean-Francois Millet (a favorite of mine) was the inspiration for the larger fabric print offered in two colorways. Gleaners were rural peasants who were allowed into the fields at sunset to pick one by one, ears of corn or glean the wheat missed by the harvesters. I always considered myself a gleaner of sorts. Barn swallows, oats, stars in the sky, and a mixture of geometric shapes all come together in my collection of sentimental harmony called Sewing Your Oats.
— Karen Walker

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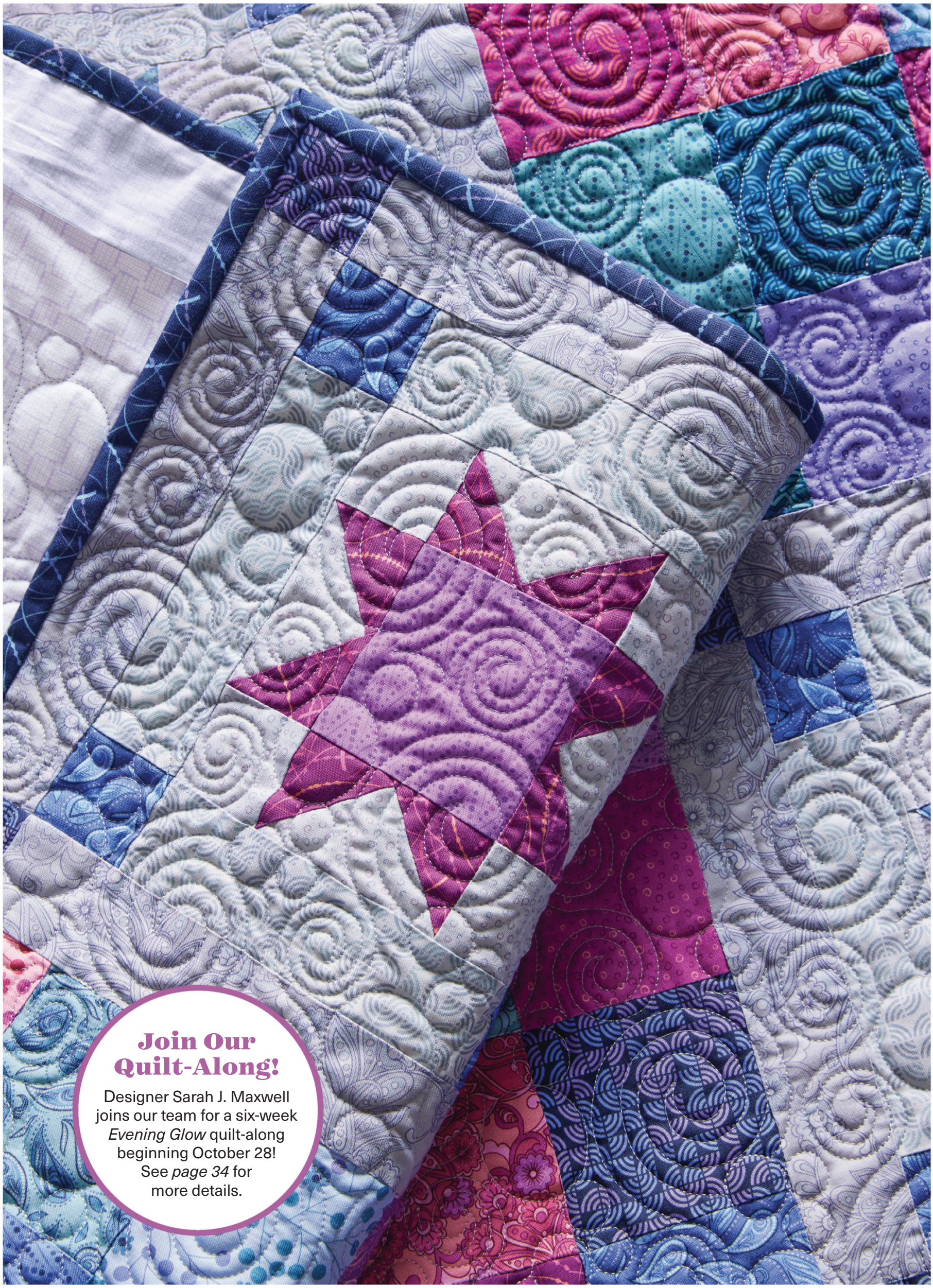
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Riley Blake DESIGNS.

EVENING GLOW

Star and 16-Patch blocks made with sunset-inspired fabrics combine in a welcoming bed quilt.

DESIGNER **Sarah J. Maxwell** MACHINE QUILTER **Brenda Dennis** PHOTOGRAPHER **Brie Goldman**



Join Our Quilt-Along!

Designer Sarah J. Maxwell joins our team for a six-week *Evening Glow* quilt-along beginning October 28! See *page 34* for more details.

Materials

FINISHED QUILT:
84½" square

FINISHED BLOCKS:
12" square

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

Fabrics are from the At Day's End collection by Sarah J. Maxwell of Designs by Sarah J for Andover Fabrics *(andoverfabrics.com).*

- ☐ **22—18×21" pieces (fat quarters) assorted medium and dark prints (star and 16-Patch blocks)**
- ☐ **1 yard gray raindrop print (star blocks)**
- ☐ **¾ yard *each* blue print and navy geometric print (star and 16-Patch blocks)**
- ☐ **1 yard navy arc print (star and 16-patch blocks, binding)**
- ☐ **1¼ yards gray geometric print (star blocks)**
- ☐ **1⅝ yards gray floral (star blocks)**
- ☐ **7¾ yards backing fabric**
- ☐ **93"-square batting**

TO ORDER A KIT of fabrics for $139.95 plus shipping, contact Homestead Hearth; 573/581-1966; *homesteadhearth.com*.

Improve Your Flying Geese

For tips on achieving consistently accurate Flying Geese units, go to ***AllPeopleQuilt.com/FlyingGeeseTips***

CUT FABRICS

Cut pieces in the following order.

From *each* assorted medium or dark print, cut:
- ☐ 4–3½×16" strips
- ☐ 1–3½" square
- ☐ 8–2" squares

From gray raindrop print, cut:
- ☐ 100–2×3½" rectangles
- ☐ 100–2" squares

From *each* blue print and navy geometric print, cut:
- ☐ 6–2×42" strips
- ☐ 4–3½×16" strips
- ☐ 1–3½" square
- ☐ 8–2" squares

From navy arc print, cut:
- ☐ 9–2½×42" binding strips
- ☐ 4–3½×16" strips
- ☐ 1–3½" square
- ☐ 8–2" squares

From gray geometric print, cut:
- ☐ 3–6½×42" strips
- ☐ 50–2×6½" rectangles

From gray floral, cut:
- ☐ 3–9½×42" strips
- ☐ 50–2×9½" rectangles

ASSEMBLE STAR BLOCKS

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.

1. Use a pencil to mark a diagonal line on wrong side of eight matching medium or dark print 2" squares.

2. Align a marked medium or dark print square with one end of a gray raindrop print 2×3½" rectangle (**Diagram 1;** note direction of marked line). Sew on marked line. Trim seam allowance to ¼" and press open attached triangle. Add a marked medium or dark print square to opposite end of rectangle to make a Flying Geese unit. The unit still should be 2×3½" including seam allowances. Repeat to make four matching Flying Geese units total.

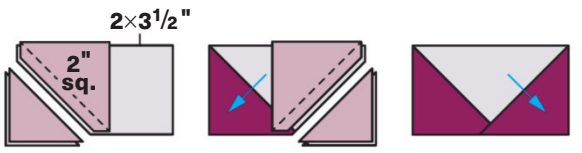


Diagram 1

3. Using 2" squares from assorted medium and dark prints, blue print, navy geometric print, and navy arc print, repeat steps 1 and 2 to make 100 Flying Geese units total (25 sets of four matching units).

4. Referring to **Diagram 2,** lay out four gray raindrop print 2" squares, four matching Flying Geese units, and a 3½" square from a different medium or dark print in three rows. Sew together pieces in rows. Join rows to make a star unit. The unit should be 6½" square including seam allowances.

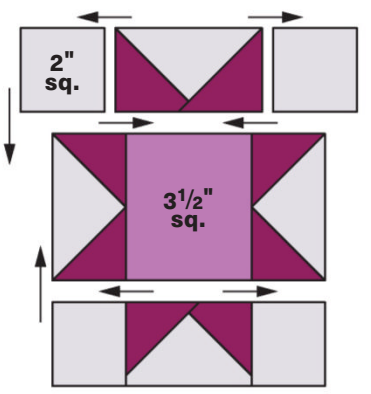
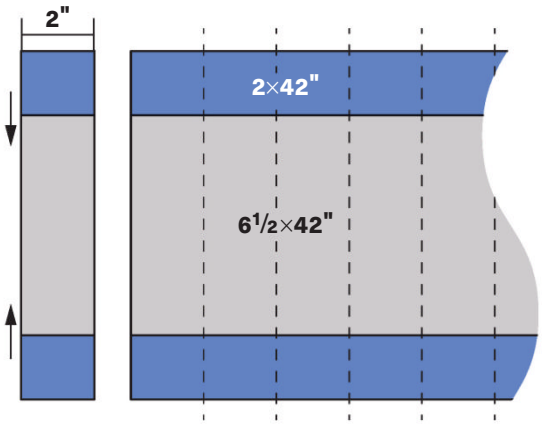


Diagram 2

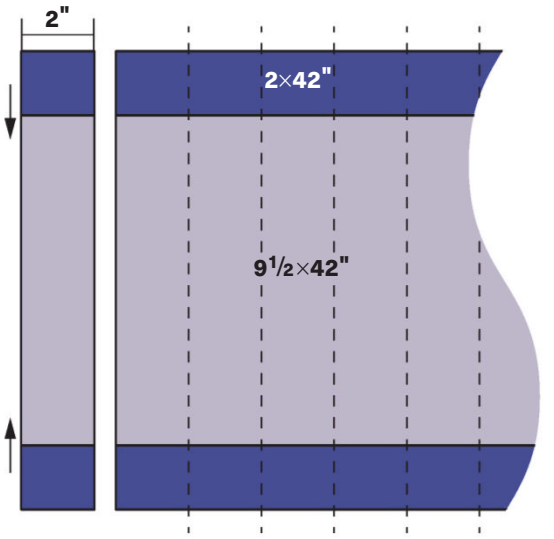
5. Using 3½" squares from assorted medium and dark prints, blue print, navy geometric print, and navy arc print, repeat Step 4 to make 25 star units total.

6. Sew together two blue print 2×42" strips and one gray geometric print 6½×42" strip to make Strip Set A **(Diagram 3).** Repeat to make three A strip sets total. Cut strip sets into fifty 2"-wide A segments.



Strip Set A
Diagram 3

7. Sew together two navy geometric print 2×42" strips and one gray floral 9½×42" strip to make Strip Set B **(Diagram 4).** Repeat to make three B strip sets total. Cut strip sets into fifty 2"-wide B segments.



Strip Set B
Diagram 4



MAKE IT YOURS!
Coloring Diagram on *Pattern Sheet 2.*

8. Sew gray geometric print 2×6½" rectangles to opposite edges of a star unit **(Diagram 5).** Join A segments to remaining edges.

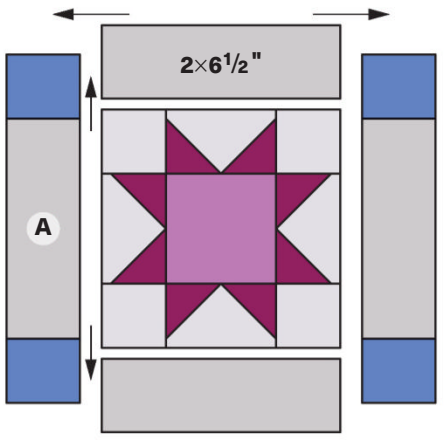


Diagram 5

9. Sew gray floral 2×9½" rectangles to opposite edges of Step 8 unit **(Diagram 6).** Add B segments to remaining edges to make a star block. The block should be 12½" square including seam allowances.

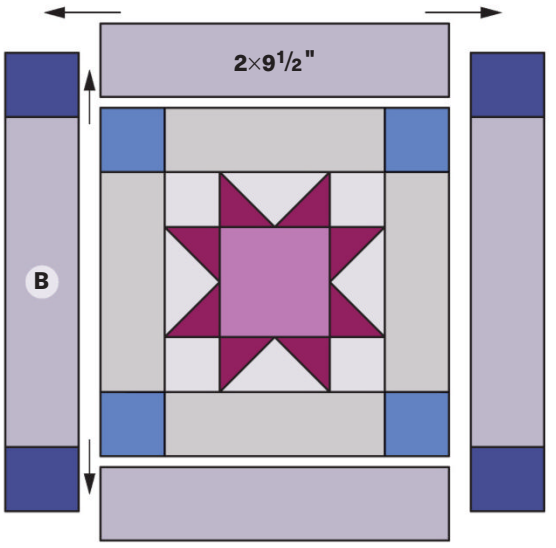
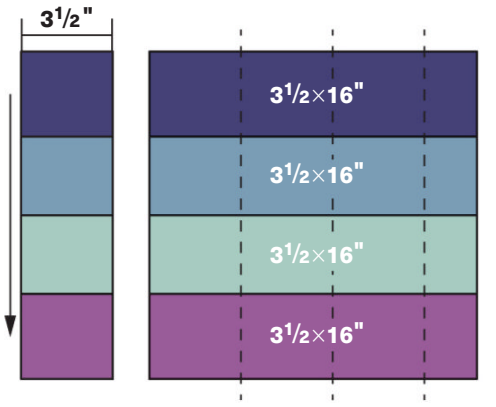


Diagram 6

10. Repeat steps 8 and 9 to make 25 star blocks total.

ASSEMBLE 16-PATCH BLOCKS

1. Sew together four 3½×16" strips from assorted medium and dark prints, blue print, navy geometric print, or navy arc print to make Strip Set C **(Diagram 7).** Repeat to make 25 C strip sets total. Cut each strip set into four 3½"-wide C segments (100 C segments total).



Strip Set C
Diagram 7

2. Lay out four nonmatching C segments in a row, rotating every other segment 180° so seams will nest. Sew together segments to make a 16-Patch block **(Diagram 8).** The block should be 12½" square including seam allowances. Repeat to make 24 total 16-Patch blocks. (You will have four C segments left over.)

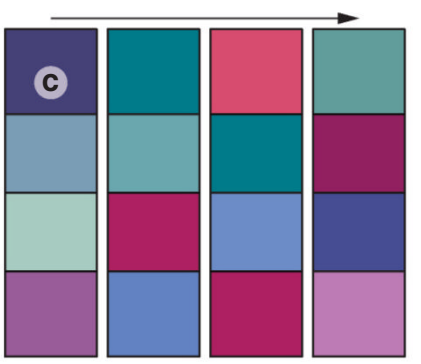


Diagram 8



Join Our Quilt-Along!

Join staff members and fellow readers **October 28–December 8** as we make *Evening Glow* by Sarah J. Maxwell together. During that time, we'll provide extra resources to ensure everyone has success making the quilt. For added support, participate in our Facebook quilt-along group, where you can share pictures of your projects, ask questions, and meet quilters from around the world.

For more details, visit ***AllPeopleQuilt.com/Glow.***

SCHEDULE

WEEK 1 (October 28–November 3):
Gather and cut fabrics.

WEEK 2 (November 4–10):
Make Flying Geese units for star blocks.

WEEK 3 (November 11–17):
Make star units.

WEEK 4 (November 18–24):
Make A & B segments and finish star blocks.

WEEK 5 (November 25–December 1):
Make 16-Patch blocks.

WEEK 6 (December 2–8):
Assemble quilt.



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ASSEMBLE QUILT TOP

Referring to **Quilt Assembly Diagram,** alternate star and 16-Patch blocks in seven rows. Sew together blocks in rows. Press seams in one direction, alternating direction with each row. Join rows to complete quilt top. Press seams in one direction.

FINISH QUILT

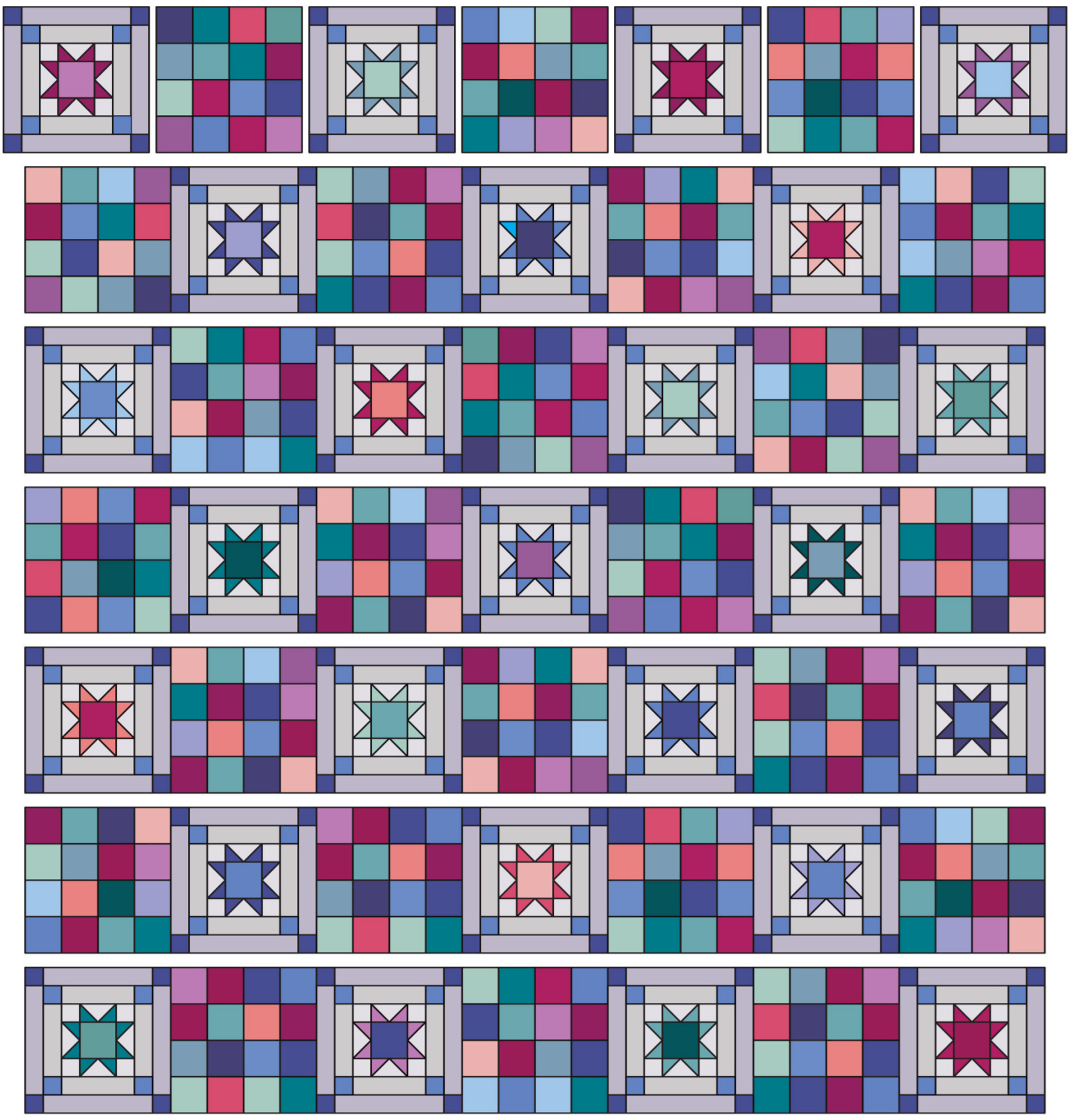
1. Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, *page 95*.)

2. Quilt as desired. Brenda Dennis machine-quilted the Swirly Bubbles pantograph *(sewshabbyquilting.com)* across the quilt top.

3. Bind with navy arc print binding strips. (For details, see Complete Quilt.)

DESIGNER: Sarah J. Maxwell *(designsbysarahj.com)*

MACHINE QUILTER: Brenda Dennis (Instagram @heart_to_heart_quilting)



Quilt Assembly Diagram

OPTIONAL SIZES CHART

SIZE: 36½" SQUARE (TABLE TOPPER)	SIZE: 60½" SQUARE (THROW)	SIZE: 108½" SQUARE (KING)
NUMBER OF BLOCKS: 5 Star blocks, 4—16-Patch blocks **NUMBER OF BLOCK ROWS:** 3 rows of 3 blocks	**NUMBER OF BLOCKS:** 13 Star blocks, 12—16-Patch blcoks **NUMBER OF BLOCK ROWS:** 5 rows of 5 blocks	**NUMBER OF BLOCKS:** 41 Star blocks, 40—16-Patch blocks **NUMBER OF BLOCK ROWS:** 9 rows of 9 blocks
MATERIALS ☐ 5—18×21" pieces (fat quarters) pieces assorted medium and dark prints (star and 16-Patch blocks) ☐ 1/8 yard gray raindrop print (star blocks) ☐ 1/8 yard *each* blue print and navy geometric print (star blocks) ☐ 1/2 yard navy arc print (star and 16-patch blocks, binding) ☐ 1/4 yard gray geometric print (star blocks) ☐ 1/3 yard gray floral (star blocks) ☐ 2 1/2 yards backing fabric ☐ 45"-square batting	**MATERIALS** ☐ 13—18×21" pieces (fat quarters) pieces assorted medium and dark prints (star and 16-Patch blocks) ☐ 5/8 yard gray raindrop print (star blocks) ☐ 5/8 yard *each* blue print and navy geometric print (star and 16-Patch blocks) ☐ 7/8 yard navy arc print (star and 16-patch blocks, binding) ☐ 3/4 yard gray geometric print (star blocks) ☐ 1 yard gray floral (star blocks) ☐ 3 7/8 yards backing fabric ☐ 69"-square batting	**MATERIALS** ☐ 21—1/2-yard pieces assorted medium and dark prints (star and 16-Patch blocks) ☐ 1 3/8 yards gray raindrop print (star blocks) ☐ 7/8 yard *each* blue print and navy geometric print (star and 16-Patch blocks) ☐ 1 1/4 yards navy arc print (star and 16-patch blocks, binding) ☐ 1 3/4 yards gray geometric print (star blocks) ☐ 2 5/8 yards gray floral (star blocks) ☐ 9 3/4 yards backing fabric ☐ 117"-square batting
CUT FABRICS **From *each* assorted medium or dark print, cut:** ☐ 3–3 1/2×16" strips ☐ 1–3 1/2" square ☐ 8–2" squares **From gray raindrop print, cut:** ☐ 20–2×3 1/2" rectangles ☐ 20–2" squares **From *each* blue print and navy geometric print, cut:** ☐ 2–2×21" strips **From navy arc print, cut:** ☐ 4–2 1/2×42" binding strips ☐ 1–3 1/2×16" strip **From gray geometric print, cut:** ☐ 1–6 1/2×21" strip ☐ 10–2×6 1/2" rectangles **From gray floral, cut:** ☐ 1–9 1/2×21" strip ☐ 10–2×9 1/2" rectangles	**CUT FABRICS** **From *each* assorted medium or dark print, cut:** ☐ 3–3 1/2×16" strips ☐ 1–3 1/2" square ☐ 8–2" squares **From gray raindrop print, cut:** ☐ 52–2×3 1/2" rectangles ☐ 52–2" squares **From *each* blue print and navy geometric print, cut:** ☐ 4–2×42" strips ☐ 3–3 1/2×16" strips **From navy arc print, cut:** ☐ 7–2 1/2×42" binding strips ☐ 3–3 1/2×16" strips **From gray geometric print, cut:** ☐ 2–6 1/2×42" strips ☐ 26–2×6 1/2" rectangles **From gray floral, cut:** ☐ 2–9 1/2×42" strips ☐ 26–2×9 1/2" rectangles	**CUT FABRICS** **From *each* assorted medium or dark print, cut:** ☐ 7–3 1/2×16" strips ☐ 2–3 1/2" squares (1 extra square) ☐ 16–2" squares (8 extra squares) **From gray raindrop print, cut:** ☐ 164–2×3 1/2" rectangles ☐ 164–2" squares **From *each* blue print and navy geometric print, cut:** ☐ 10–2×42" strips ☐ 4–3 1/2×16" strips **From navy arc print, cut:** ☐ 11–2 1/2×42" binding strips ☐ 5–3 1/2×16" strips **From gray geometric print, cut:** ☐ 5–6 1/2×42" strips ☐ 82–2×6 1/2" rectangles **From gray floral, cut:** ☐ 5–9 1/2×42" strips ☐ 82–2×9 1/2" rectangles

Christmas PAST

Clusters of on-point red-and-white Pinwheels adorn an antique-quilt-inspired holiday throw.

DESIGNER **Taryn Faulkner** MACHINE QUILTER **Jennifer DiStefano**
PHOTOGRAPHER **Adam Albright**





Materials

FINISHED QUILT:
66¾" square

FINISHED BLOCK:
9" square

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

Fabrics are from the Yesteryear Yuletide collection by Sheryl Johnson for Marcus Fabrics *(marcusfabrics.com).*

- ☐ **1⅛ yards white print (blocks, setting and corner triangles)**
- ☐ **2⅞ yards red floral (blocks, setting and corner triangles, outer border, binding)**
- ☐ **1⅝ yards green print (blocks, setting and corner triangles, sashing)**
- ☐ **½ yard *each* green floral and red print (inner border)**
- ☐ **4¼ yards backing fabric**
- ☐ **75"-square batting**

CUT FABRICS

Cut pieces in the following order.

Designer Taryn Faulkner prefers to make triangle-squares larger than necessary, then trim them to size. To use this method, cut 3" squares for the Pinwheel units and 2¾" squares for the inner border, instead of the 2⅞" squares and 2⅝" squares listed in cutting instructions.

From white print, cut:
- ☐ 132–2⅞" squares
- ☐ 12–2⅞" squares, cutting each in half diagonally for 24 triangles total
- ☐ 25–1½" squares

From red floral, cut:
- ☐ 7–6½×42" strips for outer border
- ☐ 7–2½×42" binding strips
- ☐ 132–2⅞" squares
- ☐ 12–2⅞" squares, cutting each in half diagonally for 24 triangles total

From green print, cut:
- ☐ 6–3½×42" strips for sashing
- ☐ 18–3½×9½" sashing rectangles
- ☐ 72–1½×4½" rectangles

From *each* green floral and red print, cut:
- ☐ 60–2⅝" squares

ASSEMBLE PINWHEEL AND TRIANGLE UNITS

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.

1. Use a pencil to mark a diagonal line on wrong side of each white print 2⅞" square.

2. Layer a marked white print 2⅞" square atop a red floral 2⅞" square. Sew together with two seams, stitching ¼" on each side of marked line **(Diagram 1).** Cut apart on marked line and press open to make two large triangle-squares. Each should be 2½" square including seam allowances. Repeat to make 264 large triangle-squares total.

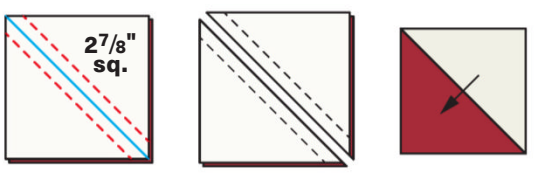


Diagram 1

3. Sew together four large triangle-squares in pairs **(Diagram 2).** Join pairs to make a Pinwheel unit. The unit should be 4½" square including seam allowances. Repeat to make 60 Pinwheel units total.

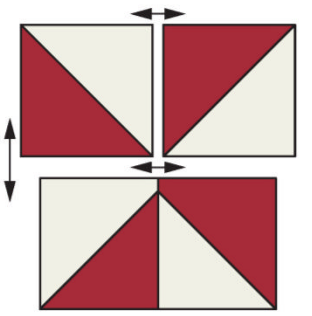


Diagram 2

4. Referring to **Diagram 3,** sew a red floral triangle to left-hand edge of a large triangle-square. Add a white print triangle to top edge to make a triangle unit. Repeat to make 24 triangle units total.

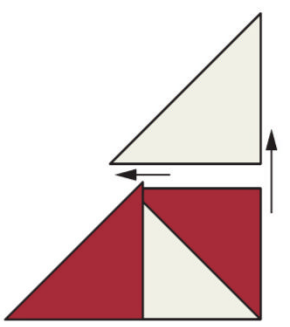


Diagram 3

ASSEMBLE BLOCKS

Referring to **Diagram 4,** lay out four Pinwheel units, four green print 1½×4½" rectangles, and one white print 1½" square in three rows. Sew together pieces in rows. Join rows to make a block. The block should be 9½" square including seam allowances. Repeat to make 13 blocks total.

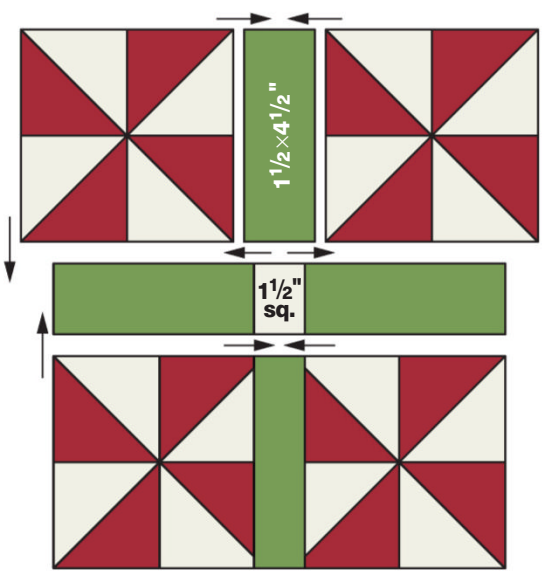


Diagram 4

ASSEMBLE SETTING AND CORNER TRIANGLES

1. Referring to **Diagram 5,** lay out two triangle units, one white print 1½" square, two green print 1½×4½" rectangles, and one Pinwheel unit in three rows. Sew together pieces in middle and bottom rows. Join rows. Trim white print square even with triangle units to make a setting triangle. Repeat to make eight setting triangles total.

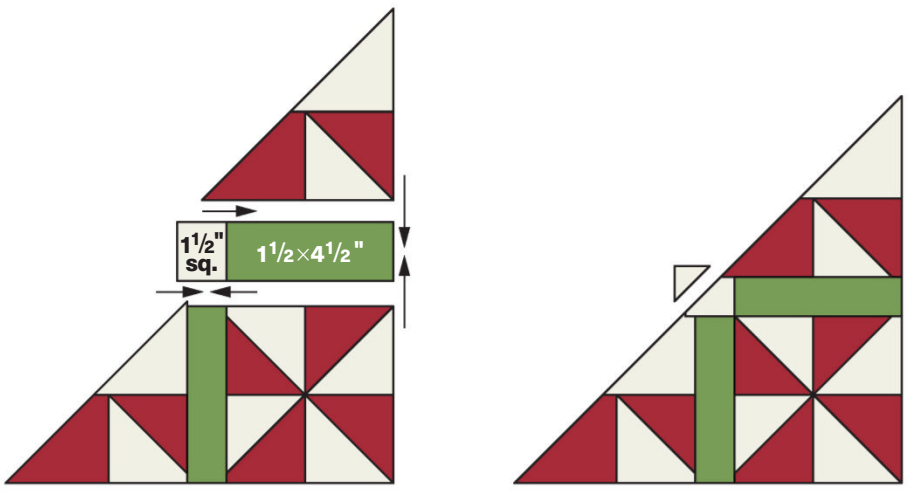


Diagram 5



2. Sew together two triangle units and one green print 1½×4½" rectangle in a row **(Diagram 6).** Add a white print 1½" square to top of row. Trim white print square even with triangle units to make a corner triangle. Repeat to make four corner triangles total.

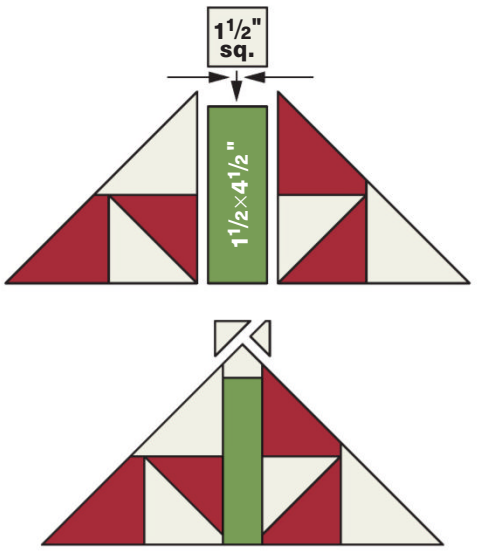


Diagram 6

ASSEMBLE QUILT CENTER

1. Piece and cut green print 3½×42" strips to make:

- ☐ 2–3½×63½" long sashing strips
- ☐ 2–3½×39½" medium sashing strips
- ☐ 2–3½×15½" short sashing strips

2. Referring to **Diagram 7,** lay out short, medium, and long sashing strips; setting triangles; sashing rectangles; and blocks in 11 diagonal rows. Sew together pieces in block rows. Press seams toward sashing rectangles. Join rows (see Quick Tip, *opposite*); press seams toward sashing strips.

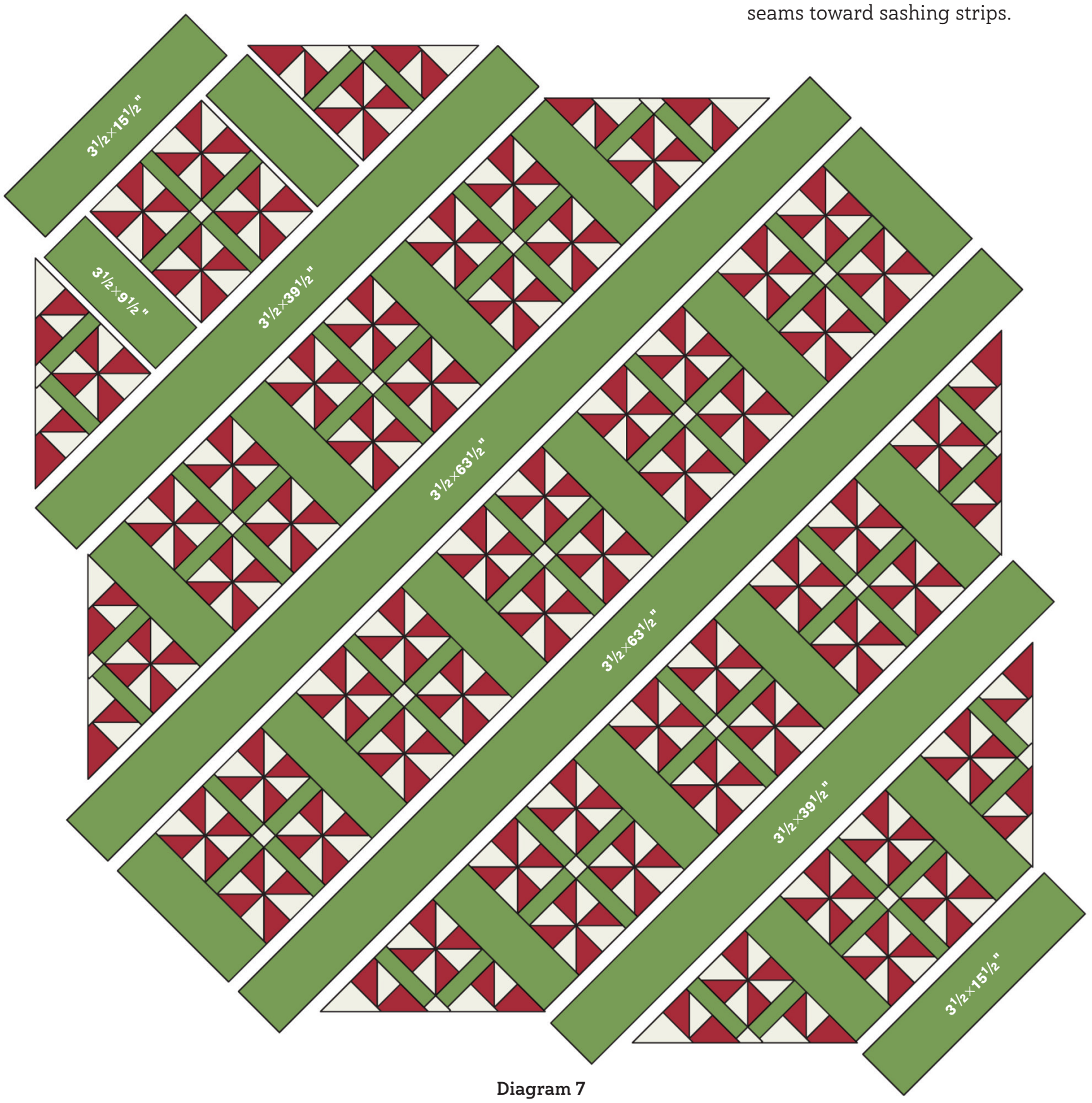


Diagram 7

3. Trim ends of sashing strips even with edges of setting triangles **(Diagram 8).**

4. Add corner triangles to make quilt center **(Quilt Assembly Diagram).** Press seams toward sashing strips. The quilt center should be 51¼" square including seam allowances.

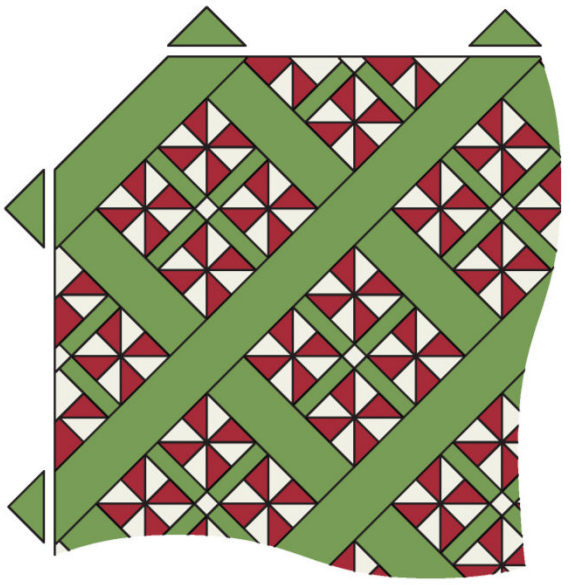


Diagram 8

Quick Tip

To attach sashing strips, fold in half widthwise to find center. Mark every 12" along strip edge. Align center mark with middle block center and remaining marks with center of other blocks.



Quilt Assembly Diagram

ASSEMBLE AND ADD INNER BORDER

1. Mark a diagonal line on wrong side of each green floral 2⅝" square.

2. Using marked green floral squares and red print 2⅝" squares, repeat Assemble Pinwheel and Triangle Units, Step 2, *page 40,* to make 120 small triangle-squares **(Diagram 9).** Each should be 2¼" square including seam allowances.



Diagram 9

3. Sew together 29 small triangle-squares to make a short inner border strip **(Diagram 10).** The strip should be 2¼×51¼" including seam allowances. Repeat to make a second short inner border strip.

4. Sew together 31 small triangle-squares to make a long inner border strip (**Diagram 11;** note orientation of last triangle-square). The strip should be 2¼×54¾" including seam allowances. Repeat to make a second long inner border strip.

5. Sew short inner border strips to opposite edges of quilt center (**Quilt Assembly Diagram,** *page 43*). Add long inner border strips to remaining edges. Press seams toward inner border. The quilt center now should be 54¾" square including seam allowances.

ADD OUTER BORDER

1. Piece and cut red floral 6½×42" strips to make:

- ☐ 2–6½×66¾" outer border strips
- ☐ 2–6½×54¾" outer border strips

2. Sew short outer border strips to opposite edges of quilt center. Add long outer border strips to remaining edges to complete quilt top. Press seams toward outer border.

FINISH QUILT

1. Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, *page 95*.)

2. Quilt as desired. Jennifer DiStefano machine-quilted the Christmas Doodle-Trees pantograph by Patricia E. Ritter *(urbanelementz .com)* across the quilt top.

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

DESIGNER: Taryn Faulkner *(reproquiltlover.com)*
MACHINE QUILTER: Jennifer DiStefano (Instagram @rockprairiequilting)

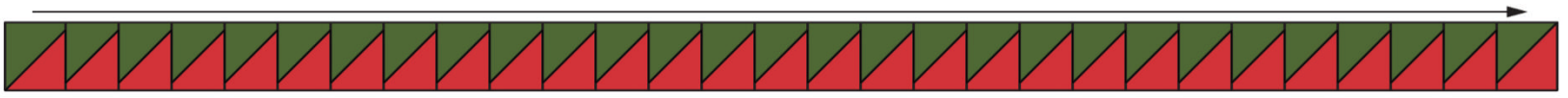


Diagram 10



Diagram 11

Project Option

CHRISTMAS PRESENT

Editor Doris Brunnette used four *Christmas Past* Pinwheel units to form a pieced band on each of these charming stockings.

FABRICS are from the Kitty Christmas collection by Urban Chiks for Moda Fabrics *(modafabrics.com).*



Free Pattern
AllPeopleQuilt.com/ChristmasPresent





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History Revisited



Tiny 1-inch-wide logs stack up to make Log Cabin blocks featuring just three fabrics in this re-creation of an antique quilt in the International Quilt Study Center collection.

DESIGNER **Darlene Zimmerman** MACHINE QUILTER **Kristi Ryan** PHOTOGRAPHER **Adam Albright**

Materials

FINISHED QUILT:
64½×72½"

FINISHED BLOCK:
8" square

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

Fabrics are from the Dakota Threads, Wild Oats & Honey, and Grandpa's Journal collections by Julie Letvin of Me & My Stitches for Robert Kaufman Fabrics *(robertkaufman.com).*

- ☐ **25—18×21" pieces (fat quarters) assorted medium and dark prints (blocks)**
- ☐ **15—18×21" pieces (fat quarters) assorted cream and beige prints (blocks)**
- ☐ **⅝ yard brown print (binding)**
- ☐ **4⅛ yards backing fabric**
- ☐ **73×81" batting**

TO ORDER A KIT of fabrics for $159.99 plus shipping, contact Quilt Haven on Main; 320/587-8341; *quilthavenonmain.com.*

accuquilt

History Revisited **is compatible with the AccuQuilt Go! die-cutting systems. For materials and cutting instructions to use AccuQuilt dies, see** ***page 50*****.**

CUT FABRICS

Cut pieces in the following order.

From assorted medium and dark prints, cut 72 sets of:
- ☐ 4–1×4½" rectangles
- ☐ 4–1×4" rectangles
- ☐ 4–1×3½" rectangles
- ☐ 4–1×3" rectangles
- ☐ 4–1×2½" rectangles
- ☐ 4–1×2" rectangles

From remaining assorted medium and dark prints, cut 72 sets of:
- ☐ 4–1½" squares

From assorted cream and beige prints, cut:
- ☐ 288–1×4" rectangles
- ☐ 288–1×3½" rectangles
- ☐ 288–1×3" rectangles
- ☐ 288–1×2½" rectangles
- ☐ 288–1×2" rectangles
- ☐ 288–1×1½" rectangles

From brown print, cut:
- ☐ 8–2½×42" binding strips

ASSEMBLE BLOCKS

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.

1. Gather a set of rectangles from one medium or dark print (four rectangles each: 1×2", 1×2½", 1×3", 1×3½", 1×4", and 1×4½"). From a different medium or dark print, gather a set of four 1½" squares.

2. Sew a cream or beige print 1×1½" rectangle to top edge of a medium or dark print 1½" square **(Diagram 1).** Add a cream or beige print 1×2" rectangle to left-hand edge.

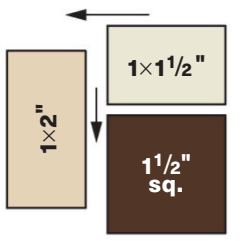


Diagram 1

3. Sew a medium or dark print 1×2" rectangle to bottom edge of Step 2 unit **(Diagram 2).** Add a medium or dark print 1×2½" rectangle to right-hand edge to make a center unit. The center unit should be 2½" square including seam allowances.

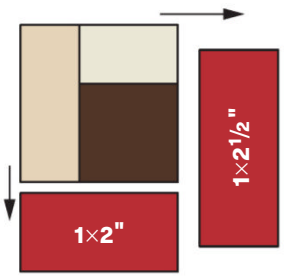


Diagram 2

4. Referring to **Diagram 3,** continue adding cream and beige print rectangles and medium or dark print rectangles to center unit, working in counterclockwise manner to make a Log Cabin unit. Press seams away from center unit. The Log Cabin unit should be 4½" square including seam allowances.

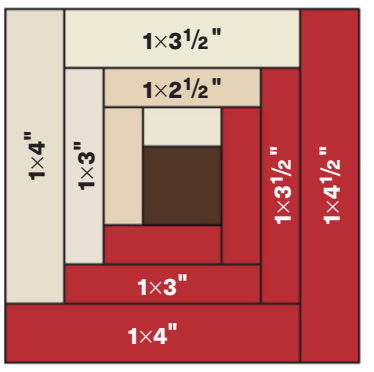


Diagram 3

5. Repeat steps 2-4 to make four Log Cabin units total.



Log Cabin blocks are a favorite of many quilters—they are easy to piece and can be arranged in so many different ways!

Darlene Zimmerman, DESIGNER

6. Referring to **Diagram 4,** sew together Log Cabin units in pairs. Join pairs to make a block. The block should be 8½" square including seam allowances.

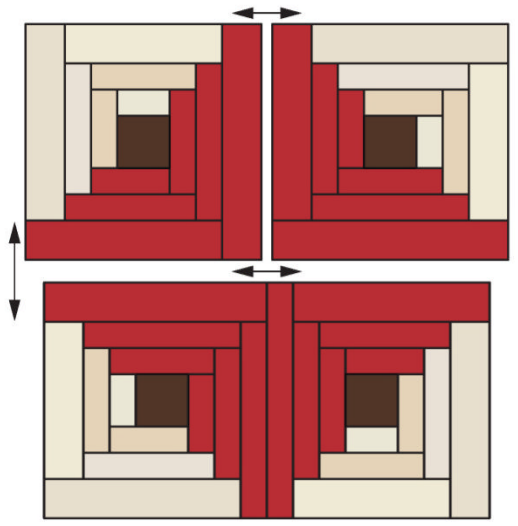


Diagram 4

7. Repeat steps 1-6 to make 72 blocks total.

ASSEMBLE QUILT TOP

Referring to **Quilt Assembly Diagram,** lay out blocks in nine rows. Sew together blocks in rows. Press seams in one direction, alternating direction with each row. Join rows to complete quilt top. Press seams in one direction.

FINISH QUILT

1. Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, *page 95*.)

2. Quilt as desired. Kristi Ryan machine-quilted feather medallions in the cream and beige print areas, an X in each medium or dark print square, and wavy lines in the medium and dark print rectangles.

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

DESIGNER: Darlene Zimmerman

MACHINE QUILTER: Kristi Ryan

Materials & Cutting Instructions for accuquilt

Materials

FINISHED QUILT:
64½×72½"

FINISHED BLOCK:
8" square

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

- □ **24—18×21" pieces (fat quarters) assorted medium and dark prints (blocks)**
- □ **15—18×21" pieces (fat quarters) assorted cream and beige prints (blocks)**
- □ **⅝ yard brown print (binding)**
- □ **4⅛ yards backing fabric**
- □ **73×81" batting**

AccuQuilt GO! Dies:

- □ **Square, 1½" (1" Finished) Die (55232)**
- □ **Strip Cutter, 1" (½" Finished) Die (55052)**
- □ **Strip Cutter, 2½" (2" Finished) Die (55017)**

CUT FABRICS

Cut pieces in the following order.

From *each* medium or dark print fat quarter, cut:

- □ 2–6½×21" strips; subcut into 12–1×21" strips (using ½" Finished Strip Cutter Die).
  Subcut *each* of the 288 strips into:
  - 1–1×4½" rectangle
  - 1–1×4" rectangle
  - 1–1×3½" rectangle
  - 1–1×3" rectangle
  - 1–1×2½" rectangle
  - 1–1×2" rectangle

Sort pieces into 72 sets (four rectangles each: 1×2", 1×2½", 1×3", 1×3½", 1×4", and 1×4½").

From remaining assorted medium and dark prints, cut:

- □ 15–3½×21" strips; fanfold each strip into 3½" widths; then subcut 72 sets of:
  - 4–1½" squares (using 1" Finished Square Die, which cuts 4 squares at once)

From *each* cream or beige print fat quarter, cut:

- □ 16–1×21" strips (using ½" Finished Strip Cutter Die); then subcut into a total of:
  - 288–1×4" rectangles
  - 288–1×3½" rectangles
  - 288–1×3" rectangles
  - 288–1×2½" rectangles
  - 288–1×2" rectangles
  - 288–1×1½" rectangles

From brown print, cut:

- □ 3–8×42" strips and 1–6×42" strip; then subcut:
  - 8–2½×42" binding strips (using 2" Finished Strip Cutter Die)



Quilt Assembly Diagram

BITS OF *Joy*



Leftover prints inspire a fresh holiday classic.

DESIGNER **Richy Lainson Jr.** MACHINE QUILTER **Tamara Rodham** PHOTOGRAPHER **Adam Albright**

Materials

FINISHED QUILT:
88½" square

FINISHED BLOCK:
12" square

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

Fabrics are from a variety of collections by BasicGrey for Moda Fabrics *(modafabrics.com).*

- ☐ **3⅝ yards mottled white (blocks, sashing, inner and middle borders)**
- ☐ **45—2½×42" strips assorted green prints (blocks, middle border)**
- ☐ **23—2½×42" strips assorted red prints (blocks, sashing, middle border)**
- ☐ **⅝ yard cream twig print (blocks)**
- ☐ **2⅓ yards beige print (sashing, outer border)**
- ☐ **⅔ yard cream vine print (inner border)**
- ☐ **⅞ yard green-and-white print (binding)**
- ☐ **8⅛ yards backing fabric**
- ☐ **97"-square batting**

CUT FABRICS

Cut pieces in the following order.

From mottled white, cut:
☐ 792–2½" squares

From assorted green prints, cut:
☐ 376–2½×4½" rectangles (100 sets of 3 matching rectangles and 76 assorted rectangles)

From assorted red prints, cut:
☐ 324–2½" squares

From cream twig print, cut:
☐ 25–4½" squares

From beige print, cut:
☐ 9–4½×42" strips for outer border
☐ 60–2½×8½" rectangles

From cream vine print, cut:
☐ 8–2½×42" strips for inner border

From green-and-white print, cut:
☐ 10–2½×42" binding strips

ASSEMBLE FLYING GEESE UNITS

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.

1. Use a pencil to mark a diagonal line on wrong side of 752 mottled white 2½" squares.

2. Gather three matching green print 2½×4½" rectangles.

3. Align a marked mottled white square with one end of a green print 2½×4½" rectangle (**Diagram 1;** note direction of marked line). Sew on marked line. Trim seam allowance to ¼" and press open attached triangle. Add a marked mottled white square to opposite end of rectangle to make a Flying Geese unit. The unit still should be 2½×4½" including seam allowances. Repeat to make three matching Flying Geese units total.

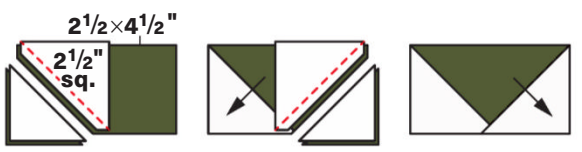


Diagram 1

4. Repeat steps 2 and 3 to make 300 Flying Geese units total (100 sets of three matching units).

5. Repeat Step 3 using remaining marked mottled white squares and assorted green print 2½×4½" rectangles to make 76 assorted Flying Geese units.

ASSEMBLE BLOCKS

1. Lay out three matching Flying Geese units and two assorted red print 2½" squares in two rows **(Diagram 2).** Sew together pieces in rows. Join rows to make a triple geese unit. The unit should be 4½×8½" including seam allowances. Repeat to make 100 triple geese units total.

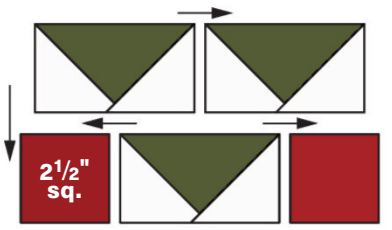


Diagram 2

2. Referring to **Diagram 3,** arrange four triple geese units around a cream twig print 4½" square; note orientation of units.

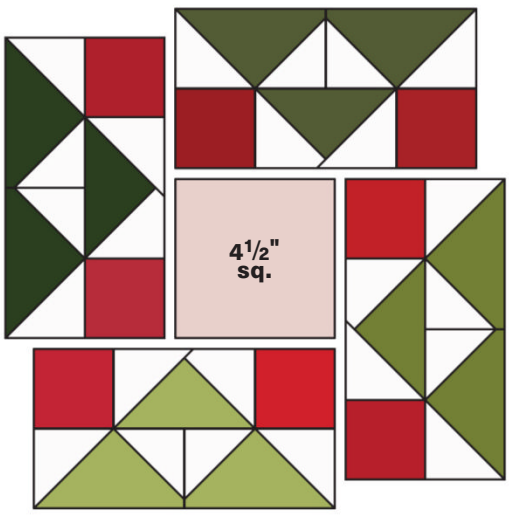


Diagram 3

3. Referring to **Diagram 4,** sew cream twig print square to bottom edge of top triple geese unit with a partial seam, stopping 1" from right-hand edge of square.

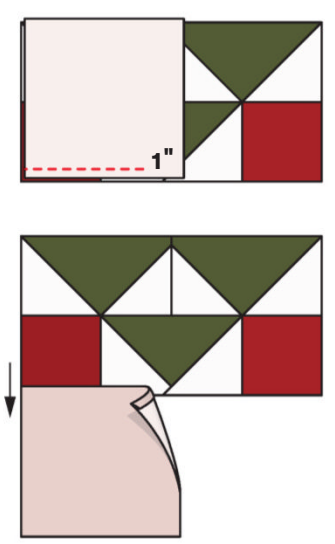


Diagram 4

4. Sew left-hand triple geese unit to left-hand edge of Step 3 unit **(Diagram 5).**

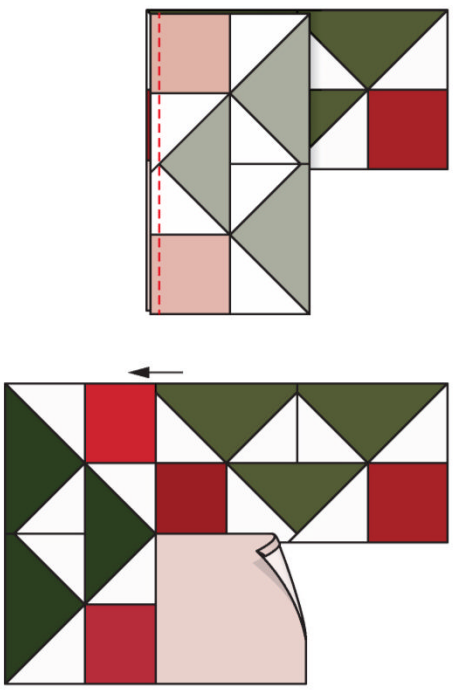
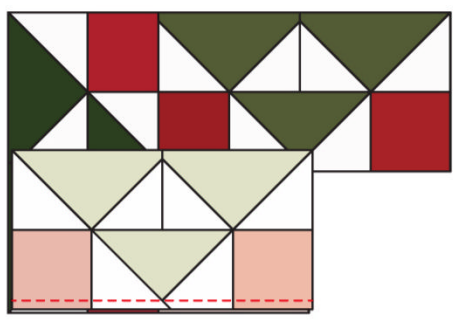


Diagram 5

5. In same manner, join bottom triple geese unit to bottom edge of Step 4 unit **(Diagram 6).**



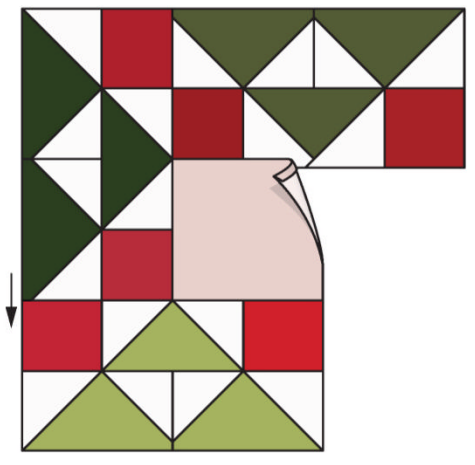


Diagram 6

6. Holding unsewn portion of top triple geese unit out of the way, sew right-hand triple geese unit to right-hand edge of Step 5 unit **(Diagram 7).**

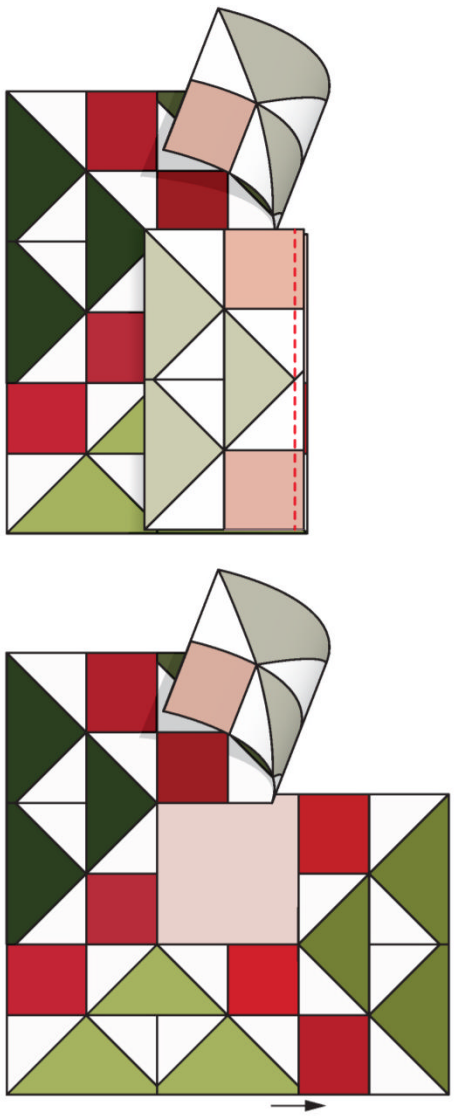


Diagram 7

7. Sew remaining portion of top triple geese unit to Step 6 unit to make a block **(Diagram 8).** The block should be 12½" square including seam allowances.

8. Repeat steps 2-7 to make 25 blocks total.

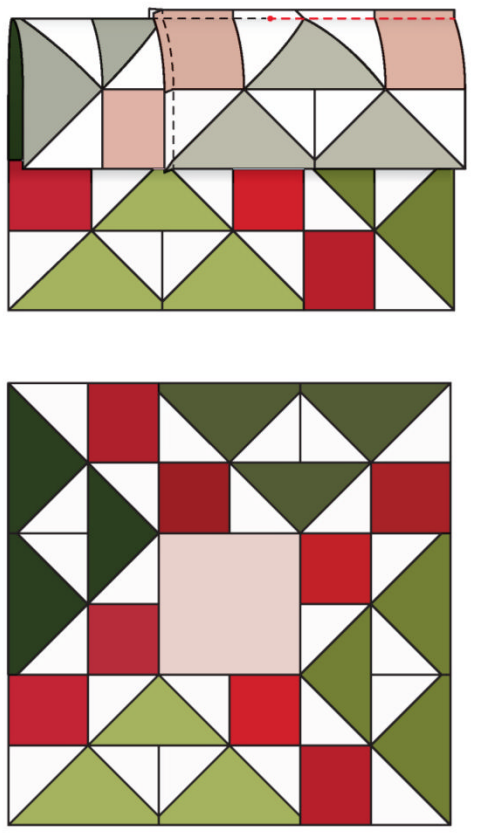


Diagram 8



Quick Tip

Designer Richy Lainson Jr. used leftover 2½"-wide strips to create this quilt. Including a wide variety of greens and reds in warm and cool tones adds depth to the design.

ASSEMBLE QUILT CENTER

1. Sew together two assorted red print 2½" squares and a beige print 2½×8½" rectangle to make a sashing unit **(Diagram 9).** The unit should be 2½×12½" including seam allowances. Repeat to make 60 sashing units total.

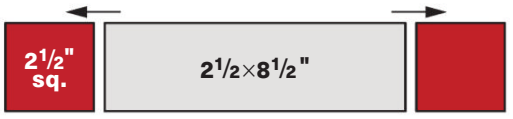
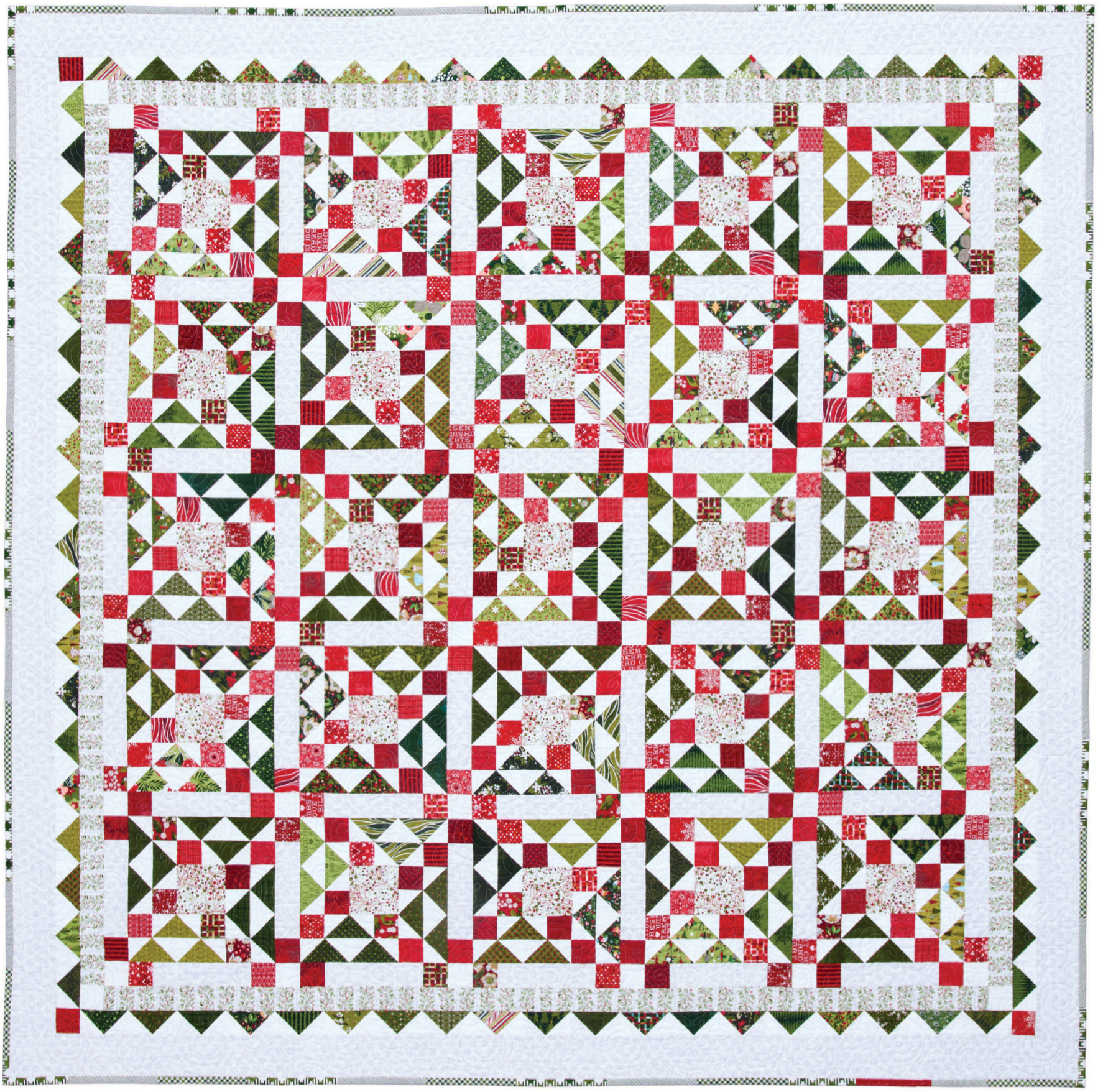


Diagram 9

Quick Tip

For a binding with loads of visual interest, Richy used a fabric printed with different stripes and plaids across its width. Get a similar look by cutting 8"-long binding strips from assorted stripes and plaids; join with straight seams to make a pieced binding strip.



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Kimberbell Solids FQ Bundle
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OCT. 23



Country Heritage Tours
Oliso M3Pro Iron + carrying case
$100 Value

OCT. 24



Riley Blake Designs
Jingle Bells FQ bundle + notions
$96 Value

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2. Referring to **Quilt Assembly Diagram,** lay out 36 mottled white 2½" squares, sashing units, and blocks in 11 rows. Sew together pieces in each row. Press seams toward sashing units. Join rows to make quilt center. Press seams away from block rows. The quilt center should be 72½" square including seam allowances.

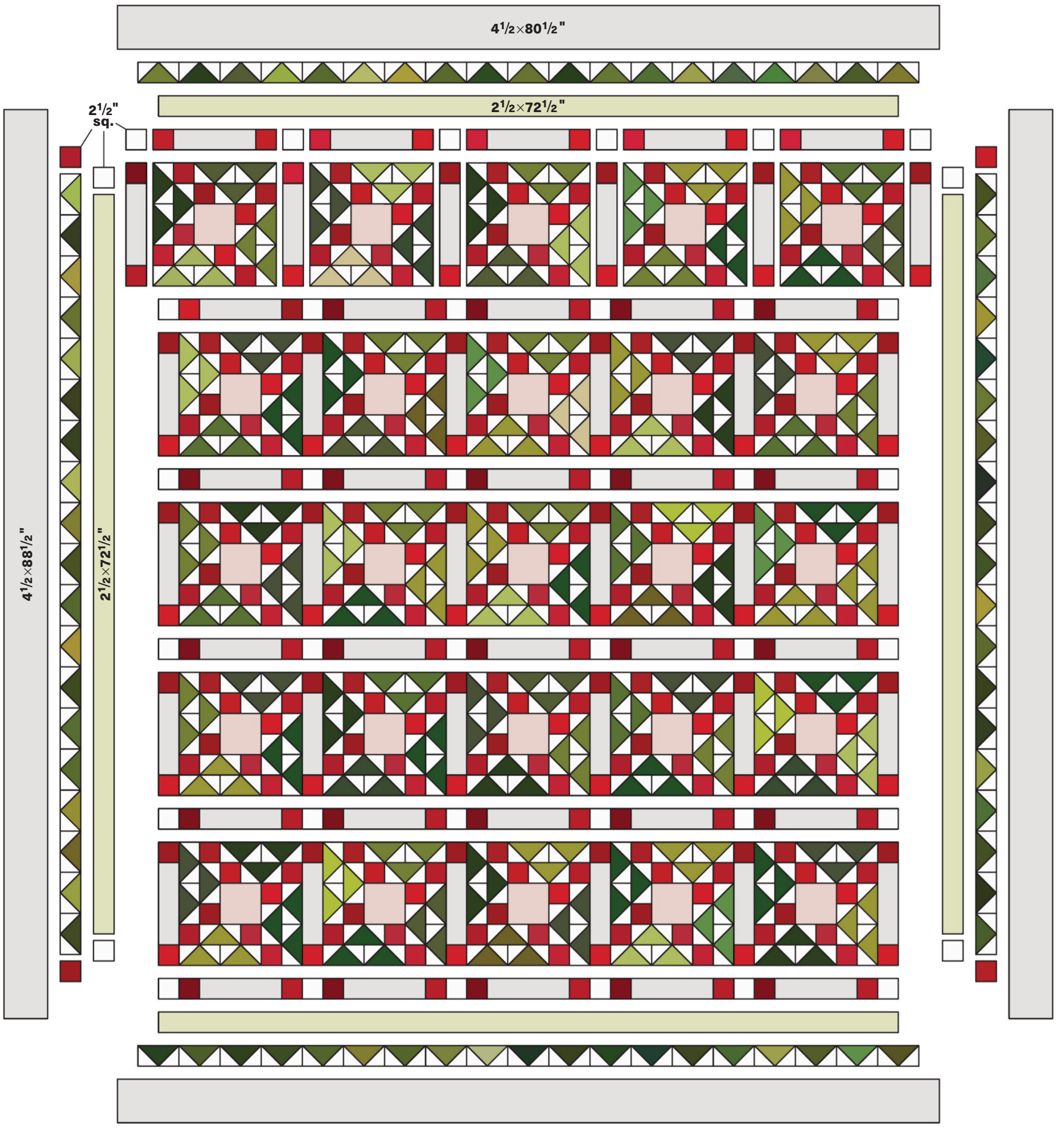
ASSEMBLE AND ADD INNER AND MIDDLE BORDERS

1. Piece and cut cream vine print 2½×42" strips to make:

□ 4–2½×72½" inner border strips

2. Sew inner border strips to opposite edges of quilt center. Press seams toward inner border.

3. Sew a mottled white 2½" square to each end of remaining inner border strips to make two long inner border strips **(Quilt Assembly Diagram).** Each strip should be 2½×76½" including seam allowances. Sew long inner border strips to remaining edges of quilt center. Press seams toward inner border. The quilt center



Quilt Assembly Diagram

now should be 76½" square including seam allowances.

4. Sew together 19 assorted Flying Geese units, pressing seams open, to make a middle border strip **(Diagram 10).** The strip should be 2½×76½" including seam allowances. Repeat to make four middle border strips total.

5. Sew middle border strips to opposite edges of quilt center **(Quilt Assembly Diagram).** Press seams toward inner border.

6. Sew an assorted red print 2½" square to each end of remaining middle border strips to make two long middle border strips **(Quilt Assembly Diagram).** Each strip should be 2½×80½" including seam allowances. Sew long middle border strips to remaining edges of quilt center. Press seams toward inner border. The quilt center now should be 80½" square including seam allowances.

ADD OUTER BORDER

1. Piece and cut beige print 4½×42" strips to make:

- ☐ 2–4½×88½" outer border strips
- ☐ 2–4½×80½" outer border strips

2. Sew short outer border strips to opposite edges of quilt center. Add long outer border strips to remaining edges to complete quilt top. Press seams toward outer border.

FINISH QUILT

1. Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, *page 95*.)

2. Quilt as desired. Tamara Rodham machine-quilted the Swirly Snowflakes pantograph by Willow Leaf Studio *(coastalstitchesinc.com)* across the quilt top.

3. Bind with green-and-white print binding strips. (For details, see Complete Quilt.)

DESIGNER: Richy Lainson Jr. *(spazzycatdesigns.com)*
MACHINE QUILTER: Tamara Rodham



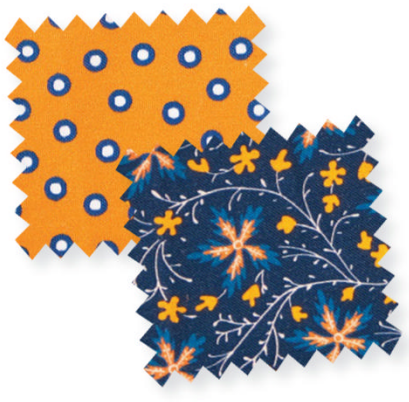
Diagram 10

Project Option

TABLE SCRAPS

Quilt tester Julie Doy used a variety of indigo and Cheddar reproduction prints to sew eight triple geese units into an eye-appealing 12×36" table runner.

FABRICS are from the Circa: Sharp Cheddar collection by Whistler Studios for Windham Fabrics *(windhamfabrics.com).*



Free Pattern
AllPeopleQuilt.com/TableScraps



Poinsettias ON POINT

Celebrate the season by piecing stitch-and-flip flower blocks.

DESIGNER **Virginia L. (Fish) Smith** MACHINE QUILTER **Michelle Medeiros** PHOTOGRAPHER **Adam Albright**







Materials

FINISHED QUILT:
65⅝" square

FINISHED BLOCK:
12" square

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

Fabrics are from the Artisan Batiks: Joyful Holidays collection by Lunn Studios for Robert Kaufman Fabrics *(robertkaufman.com).*

- ☐ **2½ yards beige batik (blocks, sashing, setting and corner triangles)**
- ☐ **1 yard dark green batik (blocks)**
- ☐ **2½ yards red batik (blocks, sashing, outer border, binding)**
- ☐ **⅔ yard light green batik (blocks, inner border)**
- ☐ **4⅛ yards backing fabric**
- ☐ **74"-square batting**

CUT FABRICS

Cut pieces in the following order.

From beige batik, cut:
- ☐ 36–1½×12½" sashing rectangles
- ☐ 2–18¼" squares, cutting each diagonally twice in an X for 8 setting triangles total
- ☐ 2–9⅜" squares, cutting each in half diagonally for 4 corner triangles total
- ☐ 104–2½" squares
- ☐ 208–1⅝" squares
- ☐ 156–1½" squares

From dark green batik, cut:
- ☐ 52–4½" squares

From red batik, cut:
- ☐ 7–4½×42" strips for outer border
- ☐ 7–2½×42" binding strips
- ☐ 104–2½×4½" rectangles
- ☐ 24–1½" sashing squares

From light green batik, cut:
- ☐ 6–1½×42" strips for inner border
- ☐ 13–4½" squares

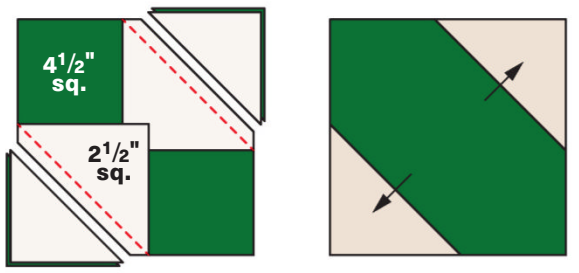
ASSEMBLE BLOCKS

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.

1. Use a pencil to mark a diagonal line on wrong side of each beige batik 2½" square, 1⅝" square, and 1½" square.

2. Align two marked beige batik 2½" squares with opposite corners of a dark green batik 4½" square (**Diagram 1;** note direction of marked lines). Sew on marked lines. Trim seam allowances to ¼" and press open attached triangles to make Unit A. Repeat to make 52 A units total.



Unit A
Diagram 1

3. Align a marked beige batik 1⅝" square with one top corner of a red batik 2½×4½" rectangle (**Diagram 2;** note direction of marked line). Sew on marked line. Trim seam allowance to ¼" and press open attached triangle. Add a marked beige batik 1⅝" square to remaining top corner to make a subunit. The subunit still should be 2½×4½" including seam allowances. Repeat to make 104 subunits total.

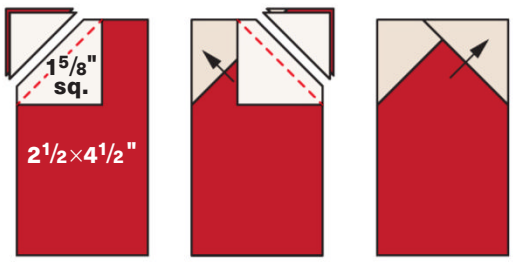


Diagram 2

4. Sew together two subunits to make a subunit pair **(Diagram 3).** The subunit pair should be 4½" square including seam allowances. Repeat to make 52 subunit pairs total.

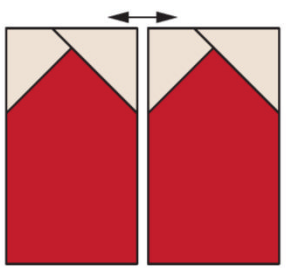
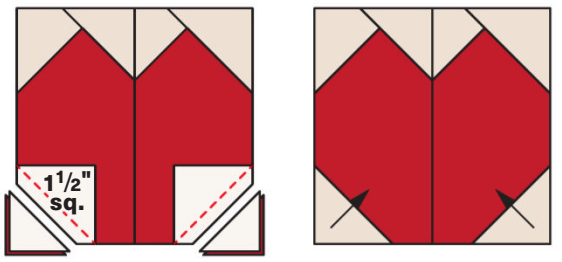
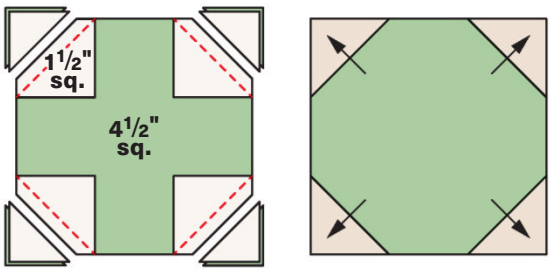


Diagram 3

5. Align a marked beige batik 1½" square with each bottom corner of a subunit pair (**Diagram 4;** note directions of marked lines). Stitch, trim, and press as before to make Unit B. The unit still should be 4½" square including seam allowances. Repeat to make 52 B units total.



Unit B
Diagram 4



Unit C
Diagram 5

6. Align a marked beige print 1½" square with each corner of a light green batik 4½" square (**Diagram 5;** note directions of marked lines). Stitch, trim, and press as before to make Unit C. The unit still should be 4½" square including seam allowances. Repeat to make 13 C units total.

7. Referring to **Diagram 6,** lay out four A units, four B units, and one C unit in three rows. Sew together pieces in rows. Join rows to make a block. The block should be 12½" square including seam allowances. Repeat to make 13 blocks total.

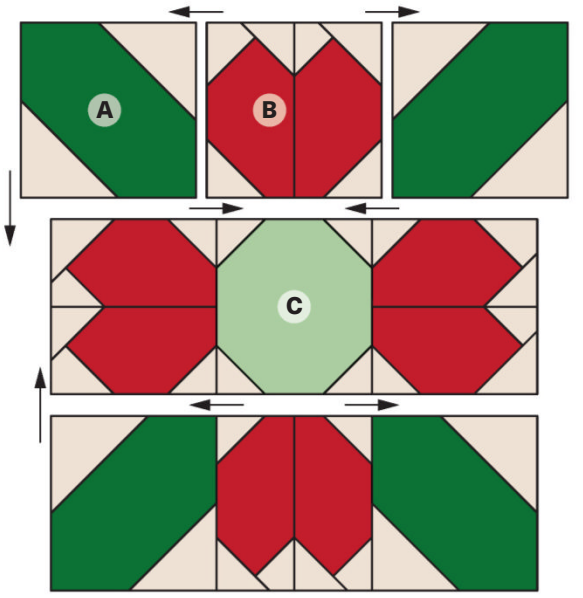
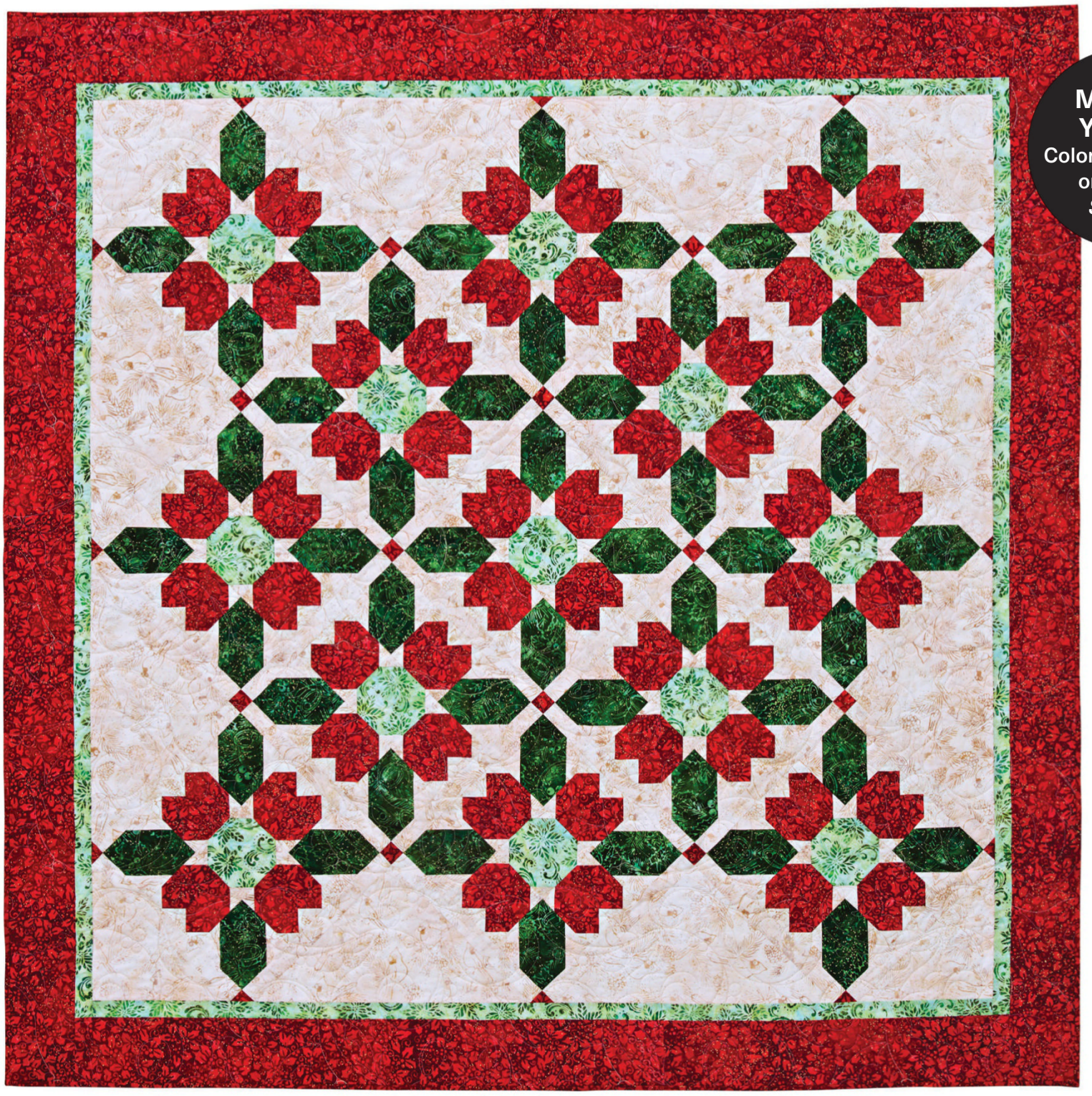


Diagram 6



MAKE IT YOURS!
Coloring Diagram on *Pattern Sheet 2.*

ASSEMBLE QUILT CENTER

1. Referring to **Quilt Assembly Diagram,** lay out red batik 1½" sashing squares, beige batik 1½×12½" sashing rectangles, beige batik setting triangles, and blocks in 11 diagonal rows.

2. Sew together pieces in each row. Press seams toward sashing rectangles. Join rows; press seams away from block rows. Referring to **Diagram 7,** trim sashing squares even with setting triangles.

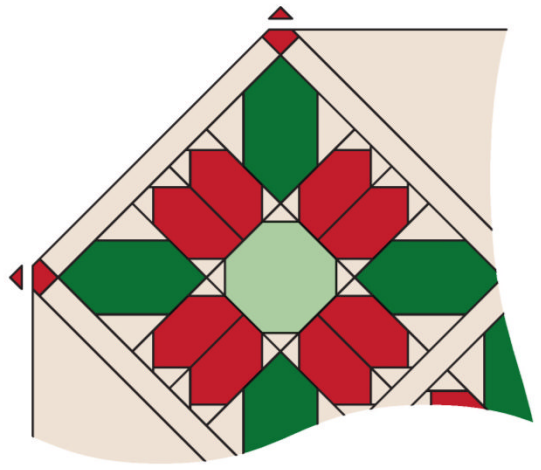
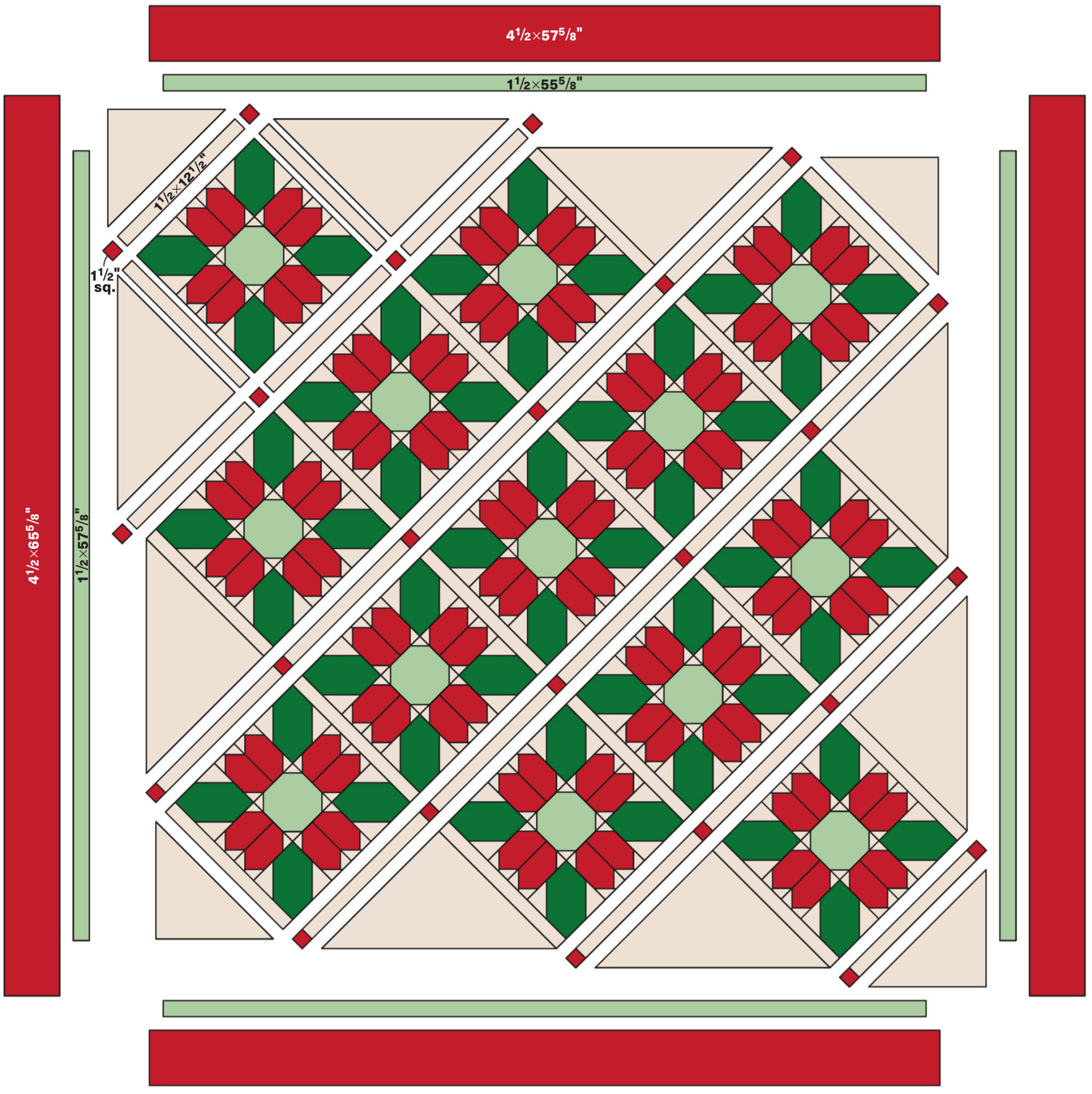


Diagram 7



Quilt Assembly Diagram

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3. Sew beige batik corner triangles to corners to make quilt center. Press seams toward corner triangles. The quilt center should be 55⅝" square including seam allowances.

ADD BORDERS

1. Piece and cut light green batik 1½×42" strips to make:

□ 2–1½×57⅝" inner border strips
□ 2–1½×55⅝" inner border strips

2. Sew short inner border strips to opposite edges of quilt center. Add long inner border strips to remaining edges. Press seams toward inner border.

3. Piece and cut red batik 4½×42" strips to make:

□ 2–4½×65⅝" outer border strips
□ 2–4½×57⅝" outer border strips

4. Sew short outer border strips to opposite edges of quilt center. Add long outer border strips to remaining edges to complete quilt top. Press seams toward outer border.

FINISH QUILT

1. Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, *page 95*.)

2. Quilt as desired. Michelle Medeiros machine-quilted the Holly Berries B2B pantograph *(annebrightdesigns.com)* across the quilt top.

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

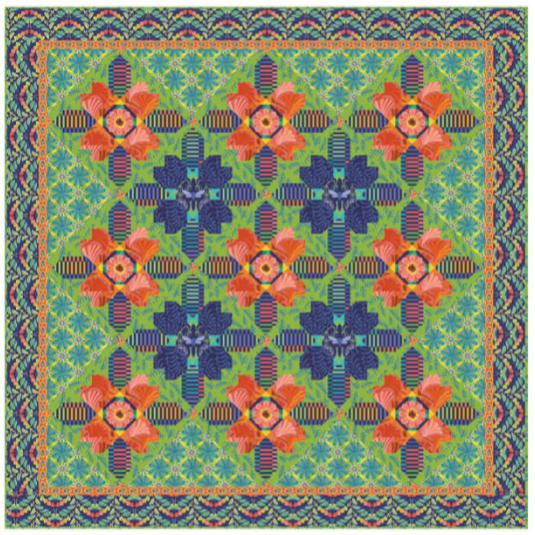
DESIGNER: Virginia L. (Fish) Smith
(quequechanquilter.blogspot.com)

MACHINE QUILTER: Michelle Medeiros
(homesteadquiltingandfabrics.com)

Presented by The Electric Quilt Company

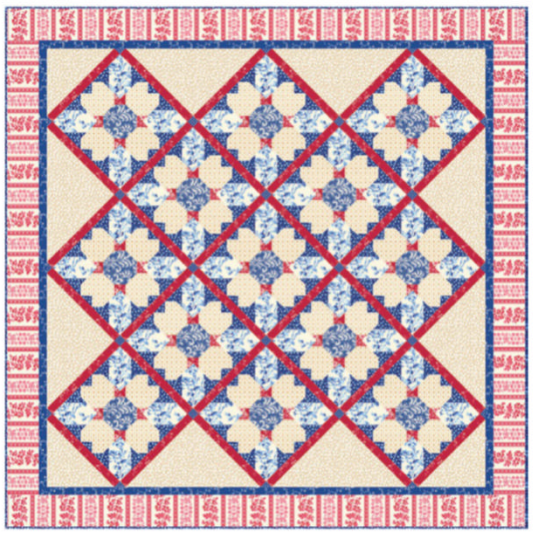
COLOR OPTIONS

Electric Quilt 8 software, which contains more than 6,000 fabric swatches, was used to create these optional *Poinsettias on Point* colorways. When designing a project with EQ8, you can import your own swatches, change a color in all units with a single click, or update individual patches. You also can download additional fabrics to your library from EQ Stash Online.



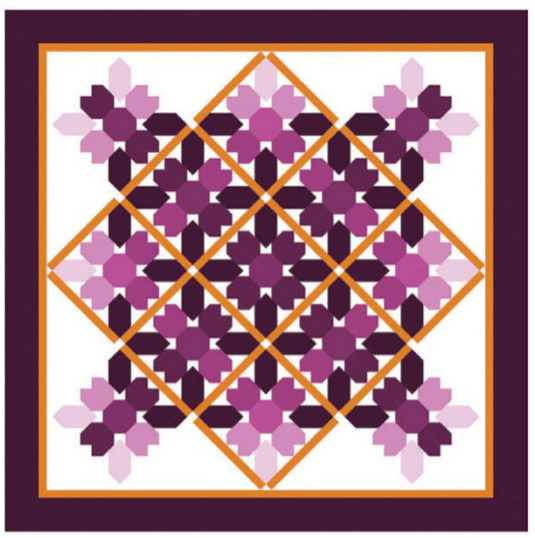
Give these flowers a springy look with a fresh color palette of blues and greens, with a pop of orange and pink.

FABRICS are from the Flower Dance collection by Jane Sassaman for FreeSpirit *(freespiritfabrics.com).*

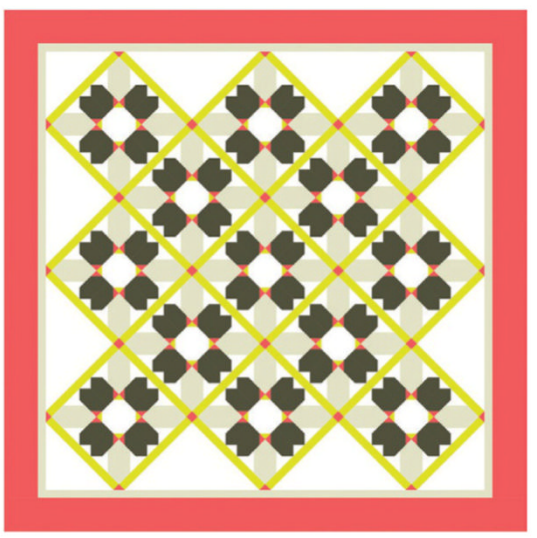


Classic red, white, and blue never goes out of style.

FABRICS are from the All Our Hearts collection by Maywood Studio *(maywoodstudio.com).*

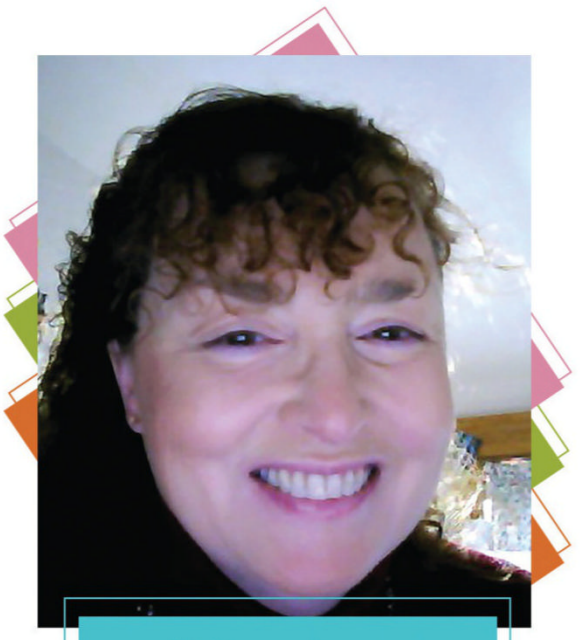


Create a secondary design by coloring select sashing strips in an accent color.



Unexpected color combinations on a white background result in a fun, high-contrast design!

Don't have EQ8? Scan the QR code for a special discount. If you do have EQ8, scan for a free EQ8 project download.
ElectricQuilt.com/OnPoint

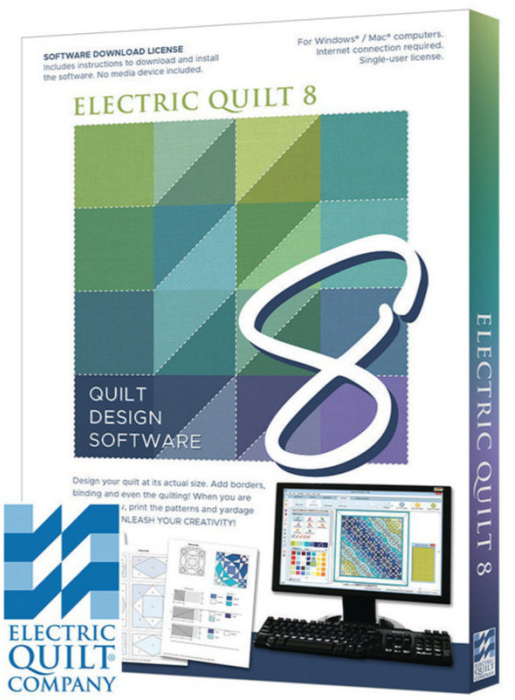


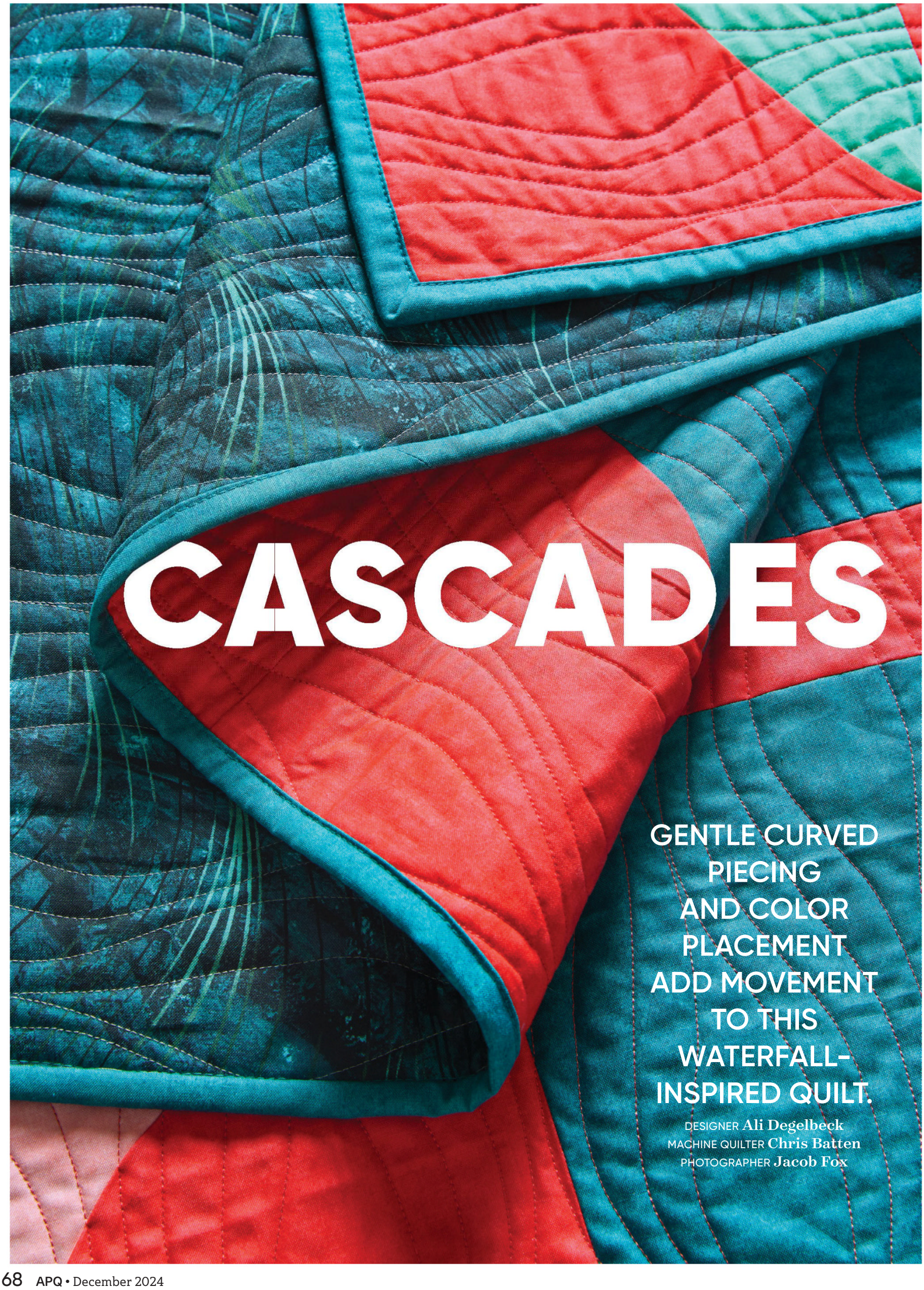
"I have been designing with Electric Quilt since their EQ6 version was released. I find it easy to use and very helpful when deciding on fabrics and fabric placement in my designs."

—Virginia Smith
quequechanquilter
.blogspot.com

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CASCADES

GENTLE CURVED PIECING AND COLOR PLACEMENT ADD MOVEMENT TO THIS WATERFALL-INSPIRED QUILT.

DESIGNER **Ali Degelbeck**
MACHINE QUILTER **Chris Batten**
PHOTOGRAPHER **Jacob Fox**


Baskets
Tobare N'Diaye
SUNSHINE SPACES
A ROOM OF HER OWN

Materials

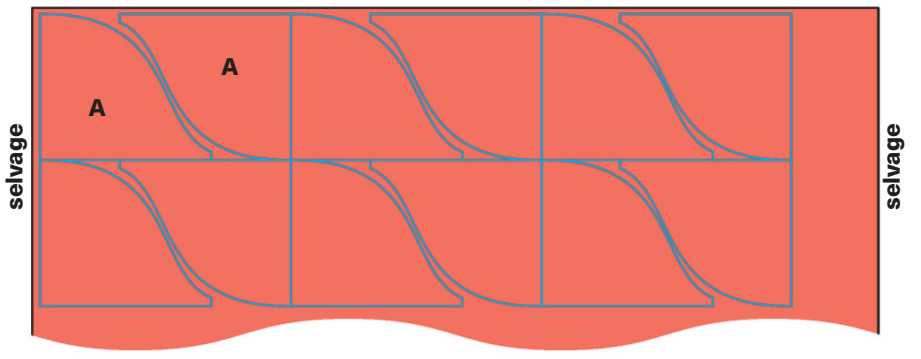
FINISHED QUILT:
49½×72½"

FINISHED BLOCK:
8×12½"

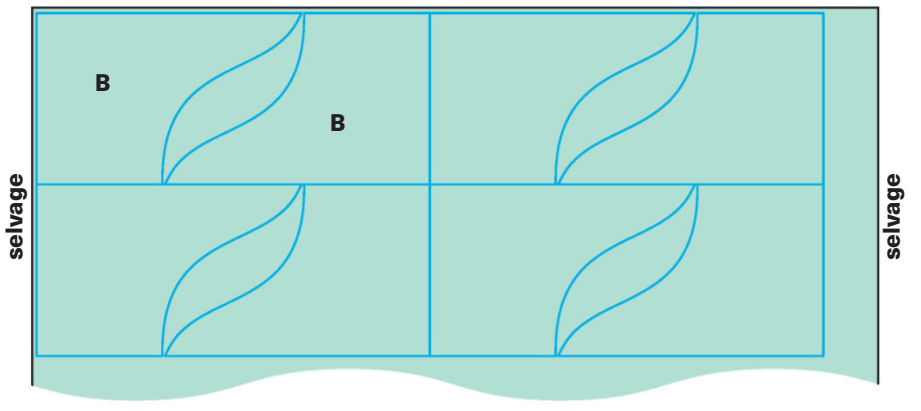
Yardages and cutting instructions are based on 42" of usable fabric width.

Fabrics are from the Shadow Play collection by Maywood Studio *(maywoodstudio.com).*

- ☐ 2 yards mottled salmon (blocks, sashing)
- ☐ ¾ yard mottled mint green (blocks)
- ☐ 1¾ yards mottled teal (blocks, binding)
- ☐ ⅝ yard mottled pink (blocks)
- ☐ 3⅓ yards backing fabric
- ☐ 59×81" batting



Cutting Diagram 1



Cutting Diagram 2

CUT FABRICS

Cut pieces in the following order.

Patterns are on *Pattern Sheet 3.* To make templates of patterns, see Make and Use Templates, *page 94.* Be sure to transfer the dots and reference lines to the templates and fabric pieces. These marks will allow you to precisely align pieces for stitching.

Refer to **Cutting Diagram 1** to cut Pattern A; see **Cutting Diagram 2** to cut Pattern B. Cutting mirror image, or reversed shapes, with layered fabric will not work.

From mottled salmon, cut:
☐ 6–2½×42" strips for sashing
☐ 36 of Pattern A

From mottled mint green, cut:
☐ 10 of Pattern B

From mottled teal, cut:
☐ 7–2½×42" binding strips
☐ 18 of Pattern B

From mottled pink, cut:
☐ 8 of Pattern B

ASSEMBLE BLOCKS

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.

1. Place a mottled salmon A piece and a mottled mint green B piece on work surface with right sides up **(Diagram 1).** Flip B piece wrong side up atop A piece. Align dots at top right-hand corners and pin (see Quick Tip, *opposite*).

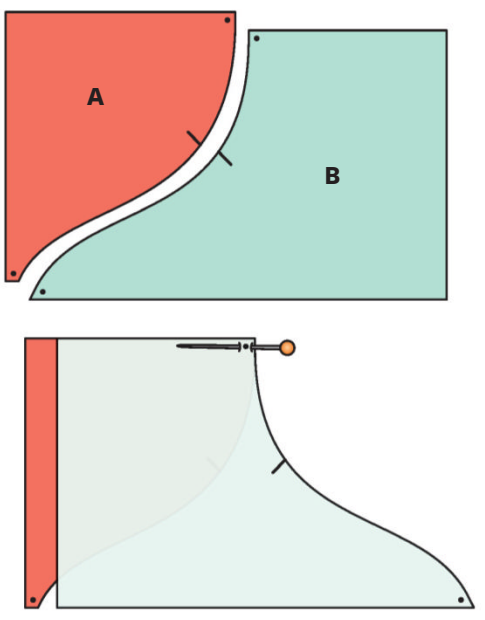
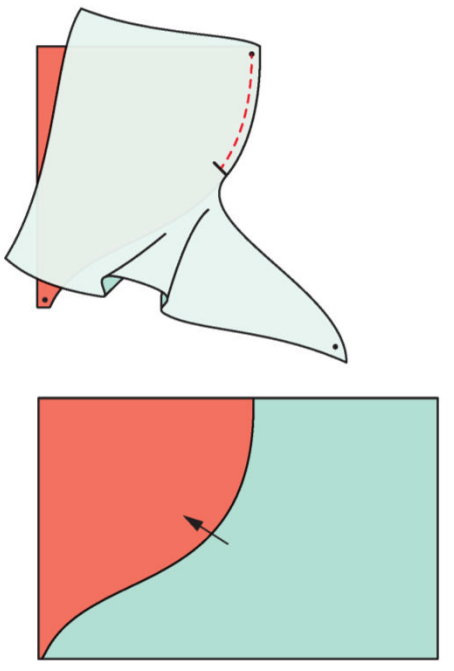


Diagram 1

2. Begin stitching pieces together at pinned corner, gradually guiding edge of B piece to align with edge of A piece as you sew **(Diagram 2).** When you reach the center, make sure reference lines on both pieces align. Continue in same manner to stitch entire curved seam. To help pieces lay flat, make several small clips in seam allowance just up to seam line. Press open to make Block A. The block should be 8½×13" including seam allowances.

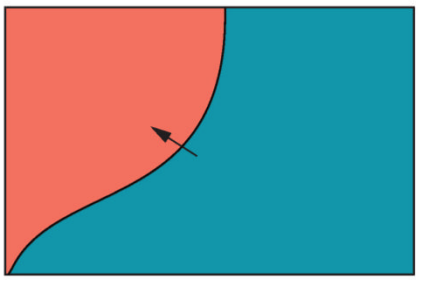


Block A
Diagram 2

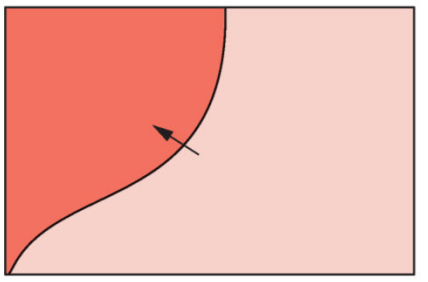
3. Repeat steps 1 and 2 to make 10 A blocks total.

4. Using mottled teal B pieces, repeat steps 1 and 2 to make 18 B blocks **(Diagram 3).**

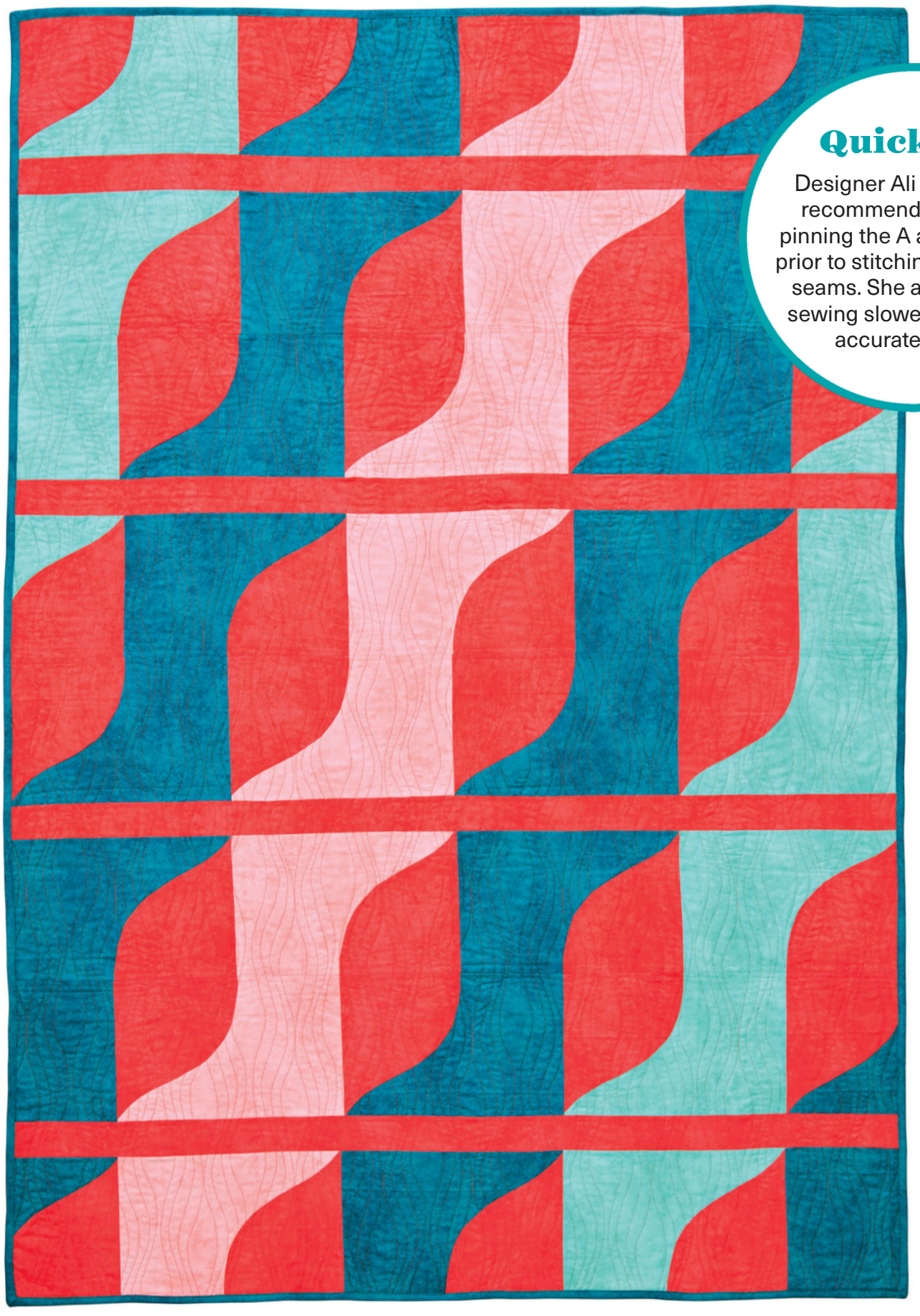
5. Using mottled pink B pieces, repeat steps 1 and 2 to make eight C blocks **(Diagram 4).**



Block B
Diagram 3



Block C
Diagram 4



Quick Tip

Designer Ali Degelbeck recommends carefully pinning the A and B pieces prior to stitching the curved seams. She also advises sewing slower for a more accurate result.

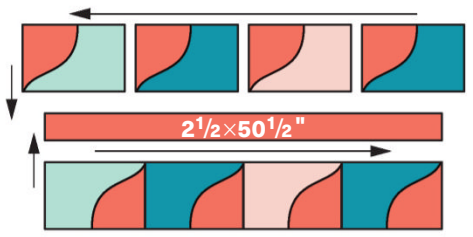
ASSEMBLE QUILT TOP

1. Piece and cut mottled salmon 2½×42" strips to make:

□ 2–2½×63" sashing strips

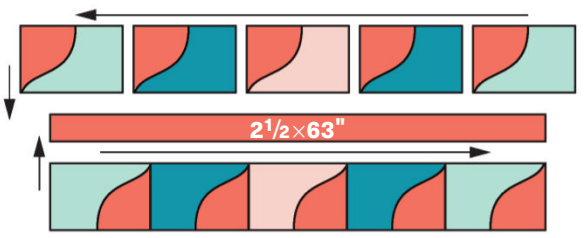
□ 2–2½×50½" sashing strips

2. Referring to **Diagram 5,** lay out two A blocks, four B blocks, two C blocks, and one short sashing strip in three rows. Sew together pieces in block rows. Join rows to make Section 1. The section should be 18½×50½" including seam allowances. Repeat to make a second Section 1.



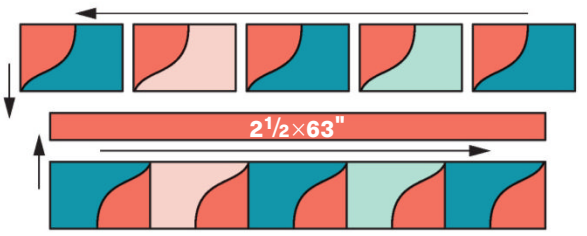
Section 1
Diagram 5

3. Referring to **Diagram 6,** lay out four A blocks, four B blocks, two C blocks, and one long sashing strip in three rows. Sew together pieces in block rows. Join rows to make Section 2. The section should be 18½×63" including seam allowances.



Section 2
Diagram 6

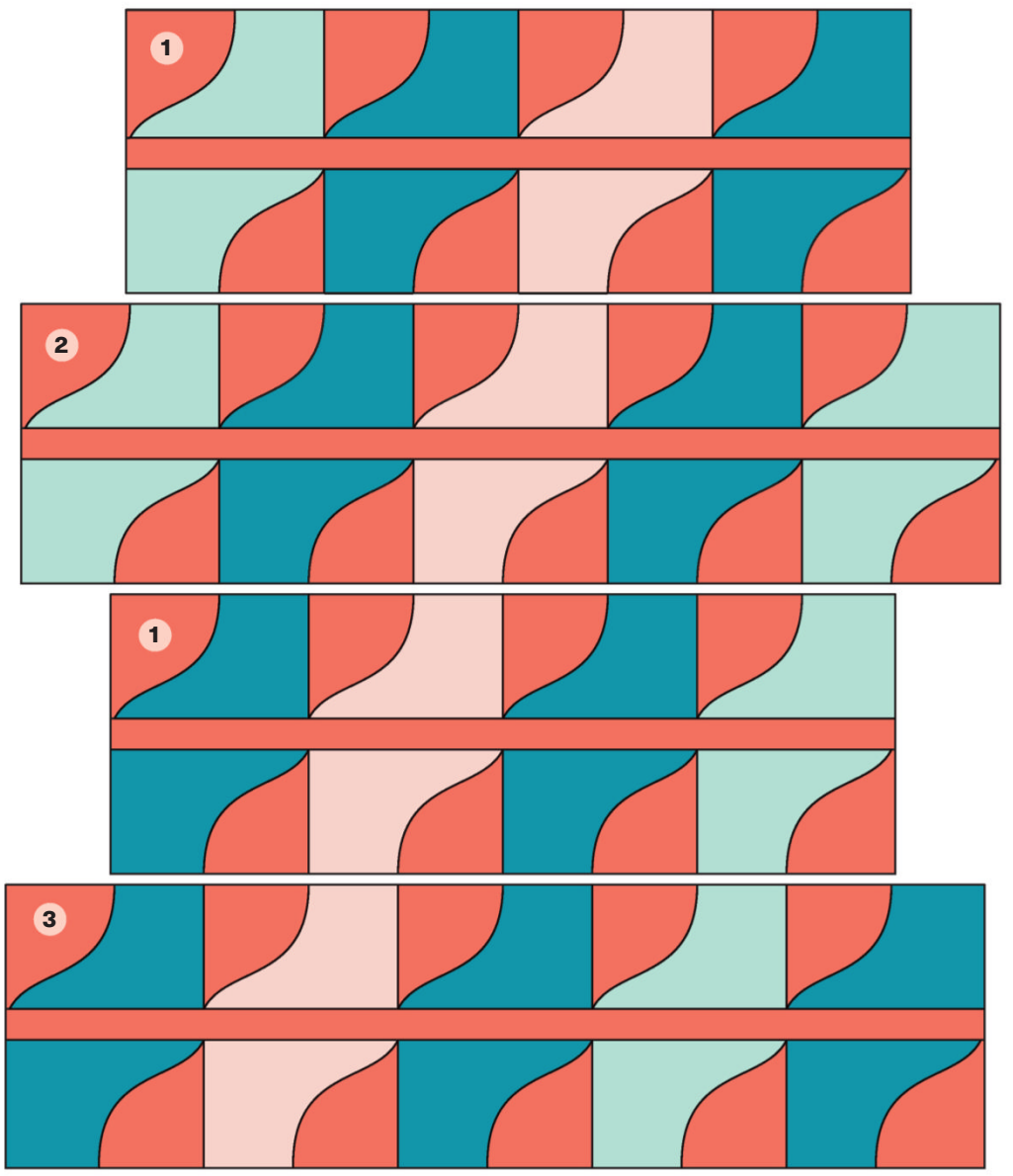
4. Referring to **Diagram 7,** lay out six B blocks, two C blocks, two A blocks, and one long sashing strip in three rows. Sew together pieces in block rows. Join rows to make Section 3. The section should be 18½×63" including seam allowances.



Section 3
Diagram 7

5. Lay out sections in four horizontal rows, offsetting them so seams align vertically as shown (**Quilt Assembly Diagram;** note that the second Section 1 is rotated 180°). Sew together sections, making sure A pieces remain aligned. Press seams in one direction.

6. Trim left-hand edges even with first Section 1 **(Diagram 8).** Trim right-hand edges even with second Section 1 to complete quilt top.



Quilt Assembly Diagram

"The Lower Tahquamenon Falls is a favorite place in my home state of Michigan. *Cascades* is my quilted interpretation of this stunning area. The waving shapes represent the flowing water; the horizontal strips signify the steplike structure of the lower falls."

Ali Degelbeck, DESIGNER

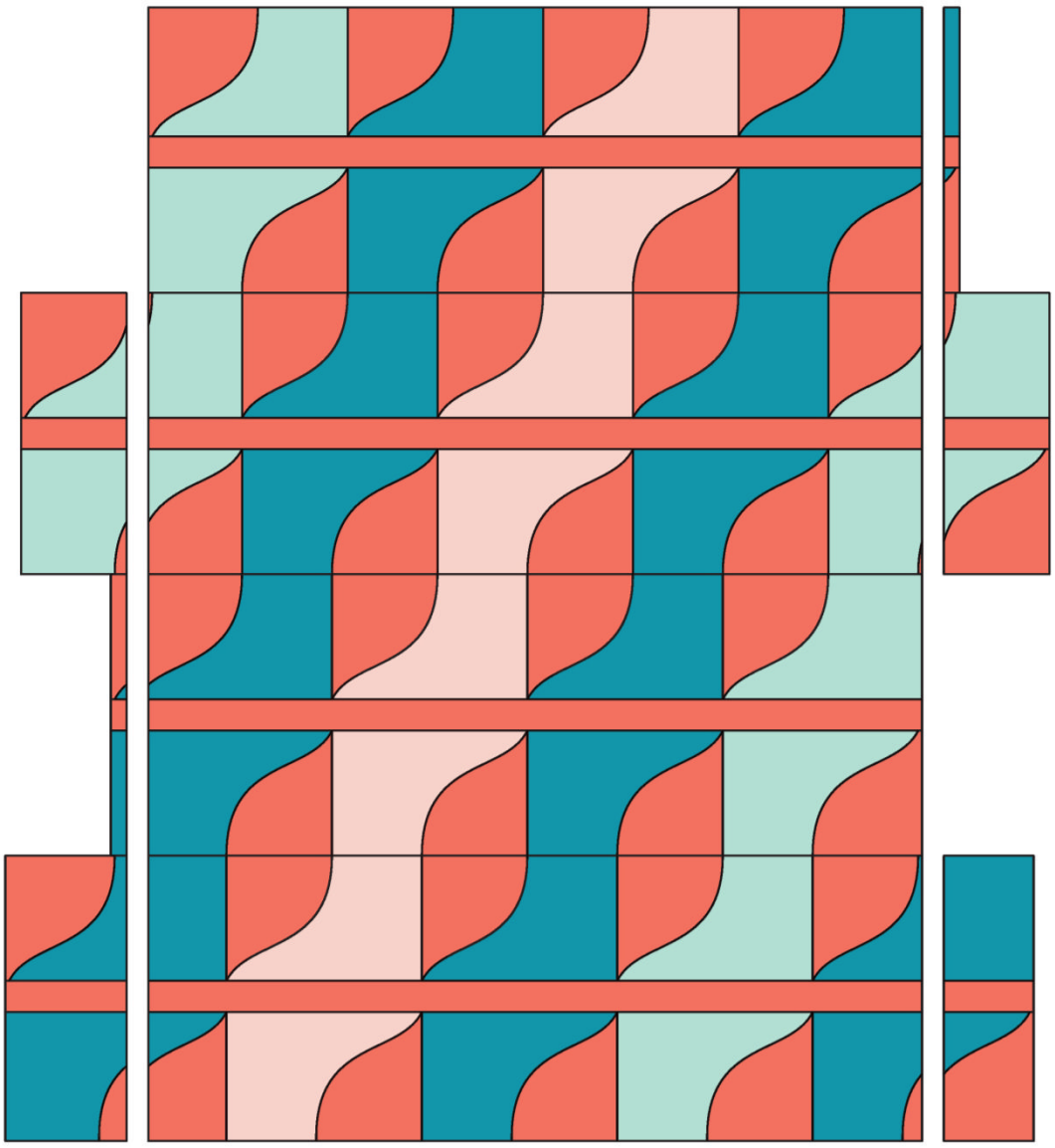


Diagram 8

FINISH QUILT

1. Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, *page 95*.)

2. Quilt as desired. Chris Batten machine-quilted the Driftwood Extended Width pantograph by Jess Zeigler *(longarmleague.com)* across the quilt top.

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

DESIGNER: Ali Degelbeck

MACHINE QUILTER: Chris Batten *(loopedquilting.com)*

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DESIGNER **Joanie Holton**
MACHINE QUILTER **Patrice Brown**
PHOTOGRAPHER **Adam Albright**





Materials

FINISHED QUILT:
44½" square

FINISHED BLOCKS:
9" square

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

Fabrics are from the Creating Memories—Winter collection from Tilda Fabrics *(tildasworld.com).*

- ☐ **1⅛ yards solid tan (A and B blocks, inner border)**
- ☐ **½ yard *each* tan-and-red dot and red floral (A blocks)**
- ☐ **¼ yard green floral No. 1 (B blocks)**
- ☐ **½ yard tan floral (B blocks)**
- ☐ **½ yard green floral No. 2 (B blocks)**
- ☐ **¼ yard solid green (B blocks)**
- ☐ **1 yard red print (outer border, binding)**
- ☐ **3 yards backing fabric**
- ☐ **53"-square batting**

Quick Tip

Be sure to cut the points of each template and fabric piece as shown on patterns A–C. These shaped corners will make it super easy to match up pieces when sewing.

CUT FABRICS

Cut pieces in the following order. For a Quick Tip, see *page 78.*

Patterns are on *Pattern Sheet 1.* To make templates of patterns, see Make and Use Templates, *page 94.*

From solid tan, cut:
- ☐ 8–1⅝×42" strips
- ☐ 2–1½×38½" inner border strips
- ☐ 2–1½×36½" inner border strips
- ☐ 32–3½" squares, cutting each in half diagonally for 64 corner triangles total
- ☐ 64 of Pattern A

From tan-and-red dot, cut:
- ☐ 32 of Pattern B

From red floral, cut:
- ☐ 32 of Pattern C

From green floral No. 1, cut:
- ☐ 4–1⅝×42" strips

From tan floral, cut:
- ☐ 8–1⅝×42" strips

From green floral No. 2, cut:
- ☐ 8–1⅝×42" strips

From solid green, cut:
- ☐ 4–1⅝×42" strips

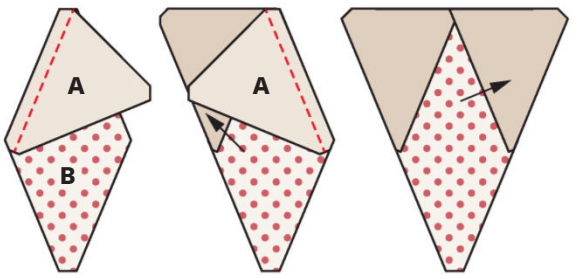
From red print, cut:
- ☐ 3–3½×42" strips for outer border
- ☐ 2–3½×38½" strips for outer border
- ☐ 5–2½×42" binding strips

ASSEMBLE A BLOCKS

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

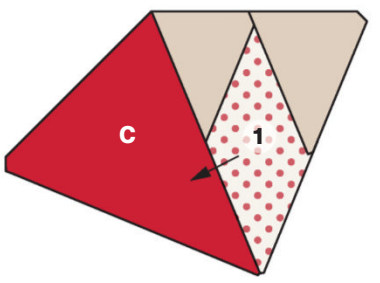
Press seams in directions indicated by arrows on diagrams. If no direction is specified, press seam toward darker fabric.

1. Referring to **Diagram 1**, sew together a solid tan A triangle and a tan-and-red dot B diamond. Press triangle open. In same manner, add a solid tan A triangle to adjacent edge of B diamond to make Unit 1. Repeat to make 32 total of Unit 1.



Unit 1
Diagram 1

2. Referring to **Diagram 2**, sew a Unit 1 to a red floral C triangle to make Unit 2. Repeat to make 32 total of Unit 2.



Unit 2
Diagram 2

3. Referring to **Diagram 3,** lay out four of Unit 2 in pairs. Sew together units in pairs. Join pairs to make a red octagon unit. Repeat to make eight red octagon units total.

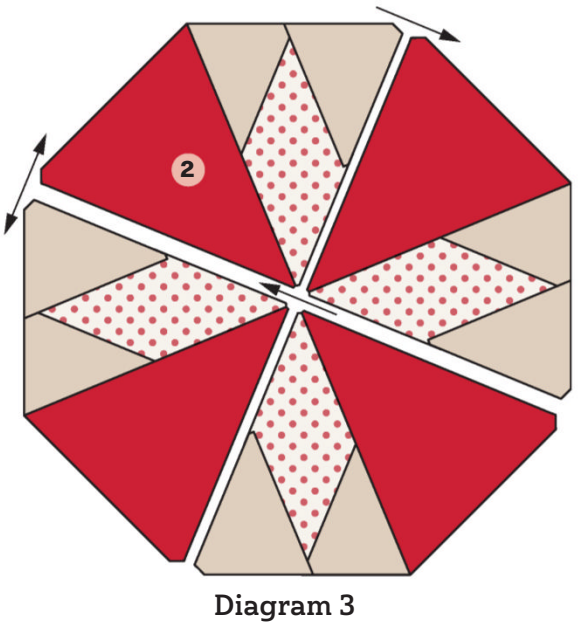
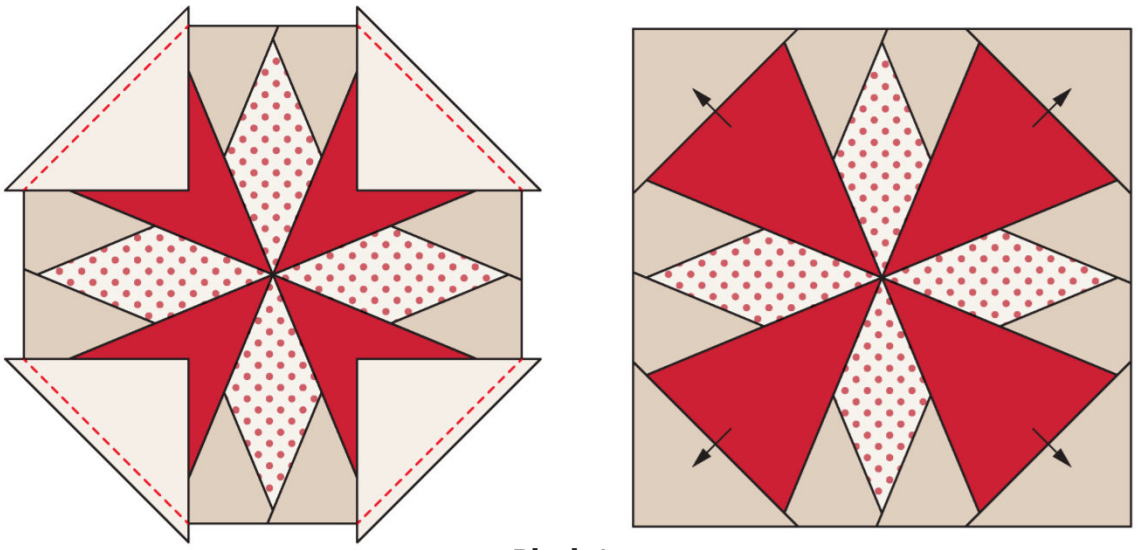
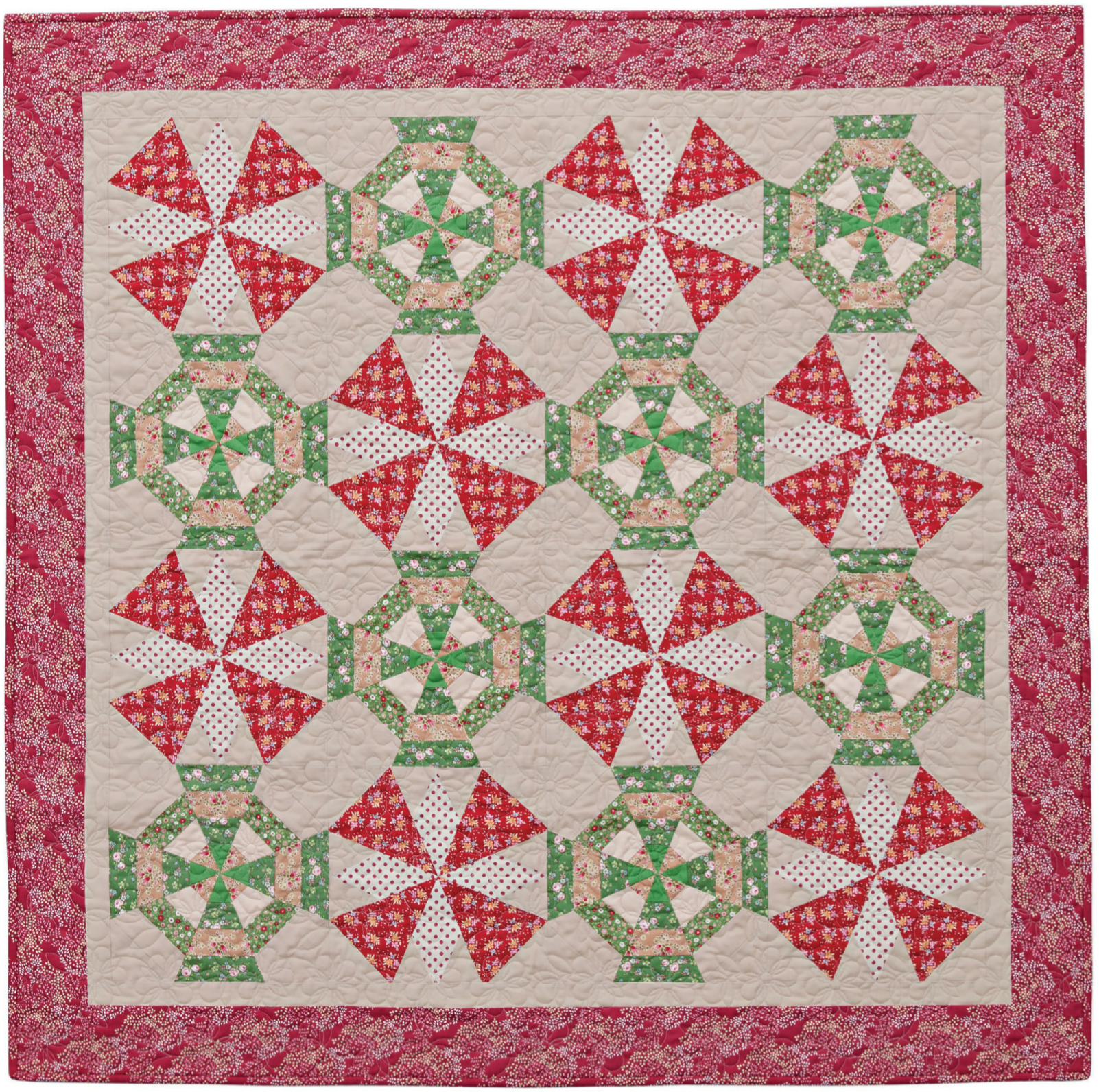


Diagram 3

4. Sew a solid tan corner triangle to each red floral corner of a red octagon unit to make Block A **(Diagram 4).** The block should be 9½" square including seam allowances. Repeat to make eight A blocks total.



Block A
Diagram 4



ASSEMBLE B BLOCKS

1. Sew together two solid tan 1⅝×42" strips, one green floral No. 1–1⅝×42" strip, and one tan floral 1⅝×42" strip to make a tan strip set **(Diagram 5).** Repeat to make four tan strip sets total.

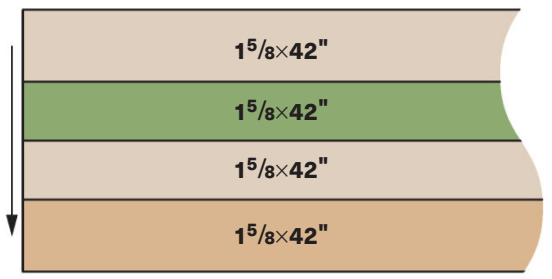


Diagram 5

2. Sew together two green floral No. 2–1⅝×42" strips, one tan floral 1⅝×42" strip, and one solid green 1⅝×42" strip to make a green strip set **(Diagram 6).** Repeat to make four green strip sets total.

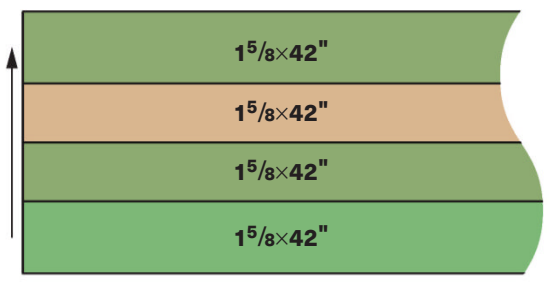
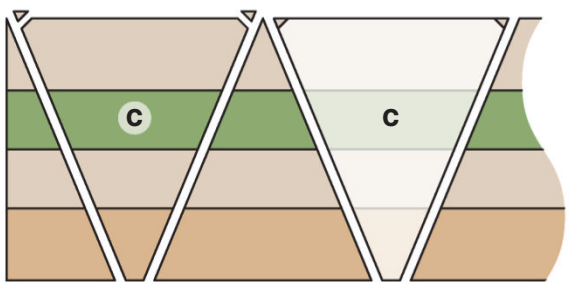


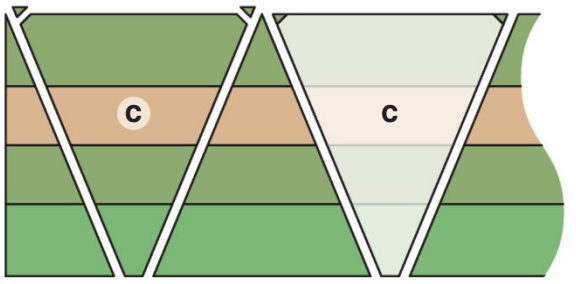
Diagram 6

3. Referring to **Diagram 7,** place C triangle template atop a tan strip set with wide end at the top. Cut along template edges to make Unit 3. Continue in same manner to cut seven additional units from strip set. Repeat with remaining tan strip sets to cut 32 total of Unit 3.



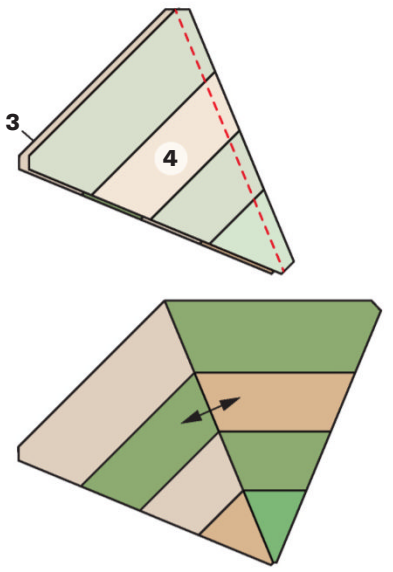
Unit 3
Diagram 7

4. Using green strip sets, repeat Step 3 to cut 32 of Unit 4 **(Diagram 8).**



Unit 4
Diagram 8

5. Sew together a Unit 3 and a Unit 4 to make Unit 5 **(Diagram 9).** Repeat to make 32 total of Unit 5.



Unit 5
Diagram 9

6. Referring to **Diagram 10,** lay out four of Unit 5 in pairs. Sew together units in pairs. Join pairs to make a green octagon unit. Repeat to make eight green octagon units total.

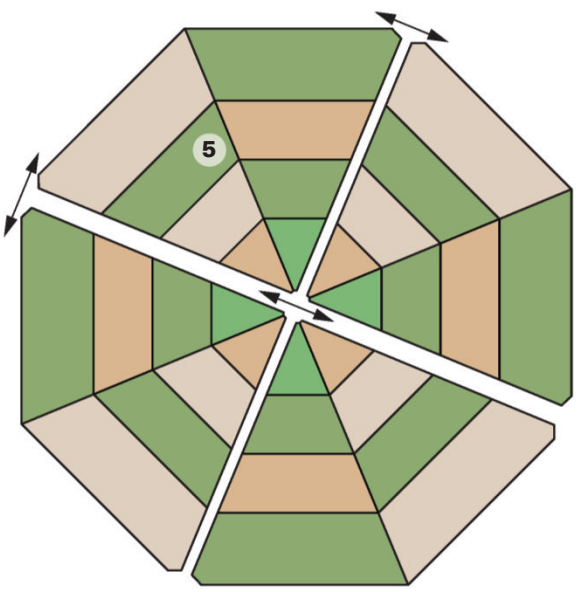
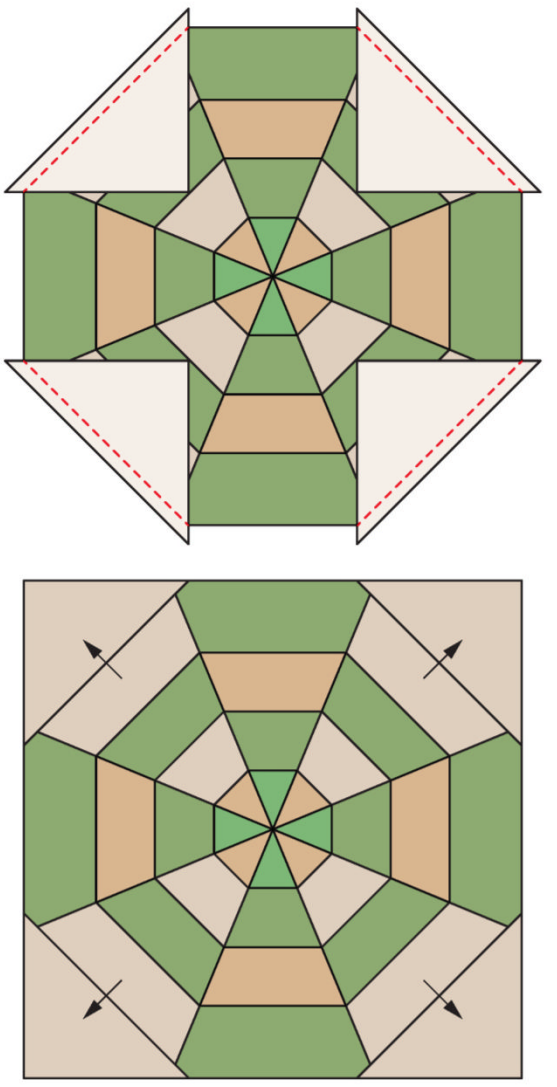


Diagram 10

7. Sew a solid tan corner triangle to each solid tan corner of a green octagon unit to make Block B **(Diagram 11).** The block should be 9½" square including seam allowances. Repeat to make eight B blocks total.



Block B
Diagram 11

Quick Tip

Designer Joanie Holton suggests lightly starching your fabrics prior to cutting since you will be working with bias edges.

the marketplace

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ASSEMBLE QUILT TOP

1. Referring to **Quilt Assembly Diagram,** alternate A and B blocks in four rows. Sew together blocks in each row. Press seams toward B blocks. Join rows to make quilt center. Press seams in one direction. The quilt center should be 36½" square including seam allowances.

2. Sew solid tan 1½×36½" inner border strips to opposite edges of quilt center. Add solid tan 1½×38½" inner border strips to remaining edges. Press seams toward inner border.

3. Piece and cut red print 3½×42" strips to make:

□ 2–3½×44½" outer border strips

4. Sew red print 3½×38½" outer border strips to opposite edges of quilt center. Add long outer border strips to remaining edges to complete quilt top. Press seams toward outer border.

FINISH QUILT

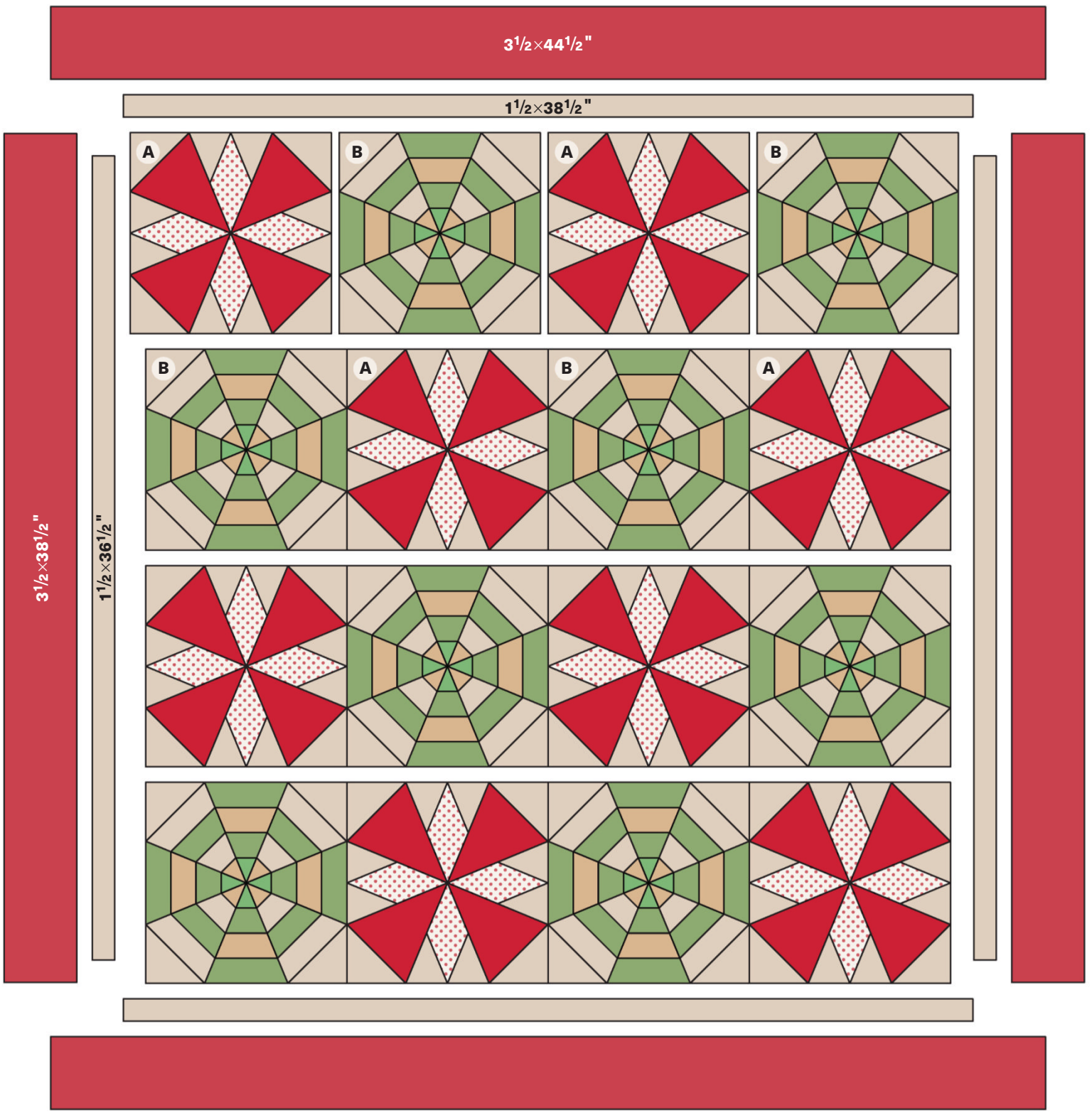
1. Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, *page 95*.)

2. Quilt as desired. Patrice Brown machine-quilted a flower-and-bud design across the quilt top.

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

DESIGNER: Joanie Holton (Instagram @joanielholton)

MACHINE QUILTER: Patrice Brown



Quilt Assembly Diagram

Project Option

SLICE THE PIE

Need a hostess gift for Thanksgiving dinner? Using autumn harvest-theme fabrics, editor Doris Brunnette made this set of pot holders by binding the A block without corner triangles.

FABRICS are from the Pumpkin Spice collection by Simple Simon & Company for Riley Blake Designs *(rileyblakedesigns.com).*



Free Pattern
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Spirit of the SOUTHWEST

ACHIEVE A BOLD IMPACT JOINING THREE DIFFERENT BLOCKS AND PIECED SASHING UNITS.

DESIGNER **Crystal Drummond**
MACHINE QUILTER **Timi Bronson**
PHOTOGRAPHER **Brie Goldman**

Materials

FINISHED QUILT:
90½" square

FINISHED BLOCKS:
Block 1, 20" square;
Block 2, 15×20";
Block 3, 35" square

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

Fabrics are from the Century Solids collection from Andover Fabrics *(andoverfabrics.com).*

- ☐ **2¼ yards solid cream (blocks 1–3, sashing units)**
- ☐ **1⅛ yards *each* solid turquoise and solid teal (blocks 1–3, sashing units)**
- ☐ **¾ yard solid dark gray (blocks 1–3)**
- ☐ **1⅜ yards solid ivory (blocks 1–3, inner border)**
- ☐ **3¼ yards solid black (blocks 1–3, sashing units, outer border, binding)**
- ☐ **1 yard solid brown (Block 3, middle border)**
- ☐ **⅓ yard each solid tan and solid dark tan (Block 3, sashing units)**
- ☐ **⅜ yard solid medium gray (blocks 1 and 3)**
- ☐ **½ yard solid light gray (blocks 2 and 3)**
- ☐ **8¼ yards backing fabric**
- ☐ **99"-square batting**

TO ORDER A KIT of fabrics for $249 plus shipping, contact DayBrook Designs; 407/385-9091; *daybrookdesigns.com.*

CUT FABRICS

Cut pieces in the following order.

Designer Crystal Drummond prefers to make triangle-squares larger than necessary, then trim them to size. To use this method, cut 6" and 3½" squares instead of the 5⅞" and 3⅜" listed in cutting instructions.

From solid cream, cut:
- ☐ 9–6¼" squares, cutting each diagonally twice in an X for 36 large triangles total
- ☐ 40–5⅞" squares
- ☐ 72–3" squares

From *each* solid turquoise and solid teal, cut:
- ☐ 16–3×8" rectangles
- ☐ 12–5⅞" squares
- ☐ 8–3×5½" rectangles
- ☐ 2–3⅜" squares, cutting each in half diagonally for 4 small triangles total
- ☐ 6–3⅜" squares

From solid dark gray, cut:
- ☐ 8–6¼" squares, cutting each diagonally twice in an X for 32 large triangles total
- ☐ 8–5⅞" squares

From solid ivory, cut:
- ☐ 8–1½×42" strips for inner border
- ☐ 28–5⅞" squares

From solid black, cut:
- ☐ 9–5×42" strips for outer border
- ☐ 10–2½×42" binding strips
- ☐ 9–6¼" squares, cutting each diagonally twice in an X for 36 large triangles total
- ☐ 8–5⅞" squares
- ☐ 16–5½" squares

From solid brown, cut:
- ☐ 8–2½×42" strips for middle border
- ☐ 8–5⅞" squares
- ☐ 1–5½" square

From *each* solid tan and solid dark tan, cut:
- ☐ 6–3⅜" squares
- ☐ 16–3" squares

From solid medium gray, cut:
- ☐ 12–5½" squares

From solid light gray, cut:
- ☐ 9–6¼" squares, cutting each diagonally twice in an X for 36 large triangles total

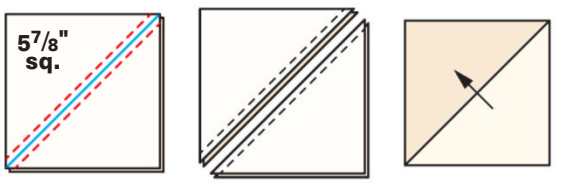
ASSEMBLE UNITS A–P

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.

1. Use a pencil to mark a diagonal line on wrong side of 40 solid cream, eight solid turquoise, two solid teal, four solid dark gray, and four solid ivory 5⅞" squares.

2. Layer a marked solid cream square atop an unmarked solid ivory 5⅞" square. Sew together with two seams, stitching ¼" on each side of marked line **(Diagram 1).** Cut apart on marked line and press open to make two A units. Each should be 5½" square including seam allowances. Repeat to make 48 A units total.



Unit A
Diagram 1

3. Referring to **Diagram 2,** repeat Step 2 using specified fabrics to make:
- ☐ 8 Unit B using marked solid cream squares and unmarked solid teal 5⅞" squares
- ☐ 12 Unit C using marked solid turquoise squares and unmarked solid teal 5⅞" squares
- ☐ 8 Unit D using marked solid cream squares and unmarked solid turquoise 5⅞" squares
- ☐ 8 Unit E using marked solid dark gray squares and solid black 5⅞" squares

- ☐ 4 Unit F using marked solid cream squares and unmarked solid dark gray 5⅞" squares
- ☐ 4 Unit G using marked solid cream squares and solid black 5⅞" squares
- ☐ 4 Unit H using marked solid ivory squares and solid black 5⅞" squares
- ☐ 8 Unit I using marked solid cream squares and solid brown 5⅞" squares
- ☐ 4 Unit J using marked solid ivory squares and unmarked solid dark gray 5⅞" squares
- ☐ 4 Unit K using marked solid teal squares and solid brown 5⅞" squares
- ☐ 4 Unit L using marked solid turquoise squares and solid brown 5⅞" squares

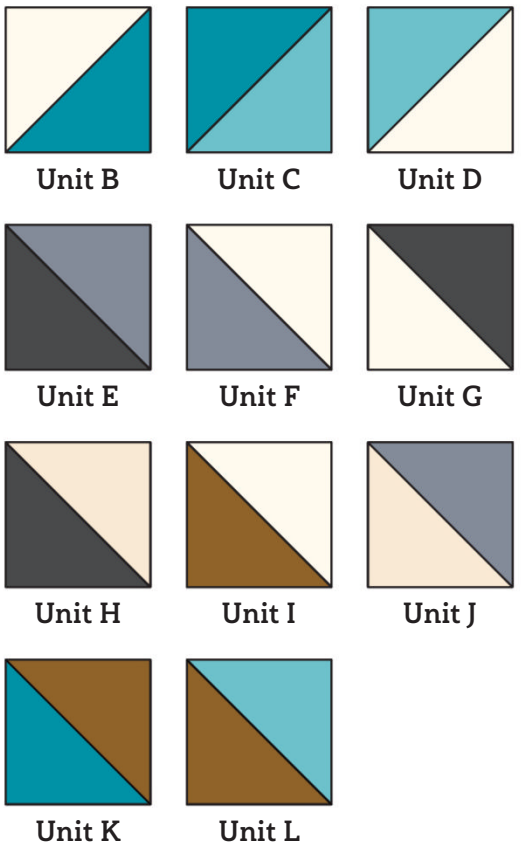
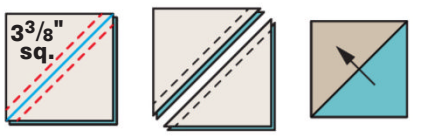


Diagram 2

4. Mark a diagonal line on wrong side of each solid tan and solid dark tan 3⅜" square.

5. Using marked solid tan squares and solid turquoise 3⅜" squares, repeat Step 2 to make four M units **(Diagram 3).** Each should be 3" square including seam allowances.



Unit M
Diagram 3



6. Referring to **Diagram 4,** repeat Step 5 using specified fabrics to make:

- □ 4 Unit N using marked solid dark tan squares and solid teal 3⅜" squares
- □ 8 Unit O using marked solid tan squares and solid teal 3⅜" squares
- □ 8 Unit P using marked solid dark tan squares and solid turquoise 3⅜" squares

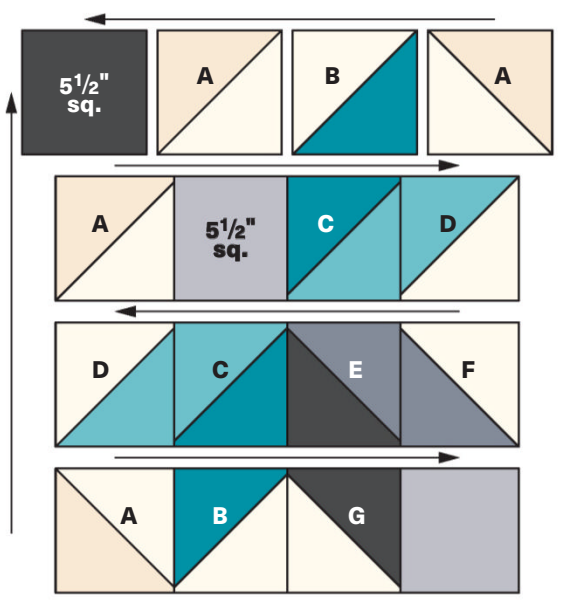


Diagram 4

ASSEMBLE BLOCK 1

1. Referring to **Diagram 5,** lay out the following pieces in four rows:

- □ 1 solid black 5½" square
- □ 2 solid medium gray 5½" squares
- □ 4 A units
- □ 2 *each* of Units B, C, and D
- □ 1 *each* of Units E, F, and G



Block 1
Diagram 5

2. Sew together pieces in rows. Join rows to make Block 1. The block should be 20½" square including seam allowances.

3. Repeat steps 1 and 2 to make four total of Block 1.

ASSEMBLE BLOCK 2

1. Mark a diagonal line on wrong side of 64 solid cream 3" squares.

2. Align a marked solid cream square with each end of a solid turquoise 3×8" rectangle **(Diagram 6;** note direction of marked lines). Sew on marked lines. Trim seam allowances to ¼" and press open attached triangles to make a turquoise subunit. The subunit still should be 3×8" including seam allowances. Repeat to make 16 turquoise subunits total.

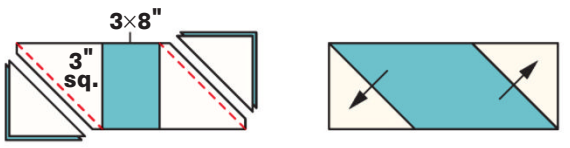


Diagram 6

3. Referring to **Diagram 7** for direction of marked lines, repeat Step 2 using solid teal 3×8" rectangles to make 16 teal subunits.

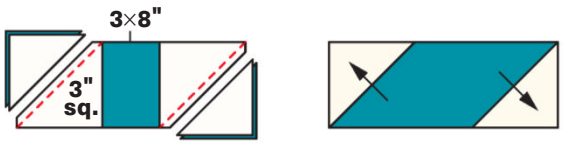
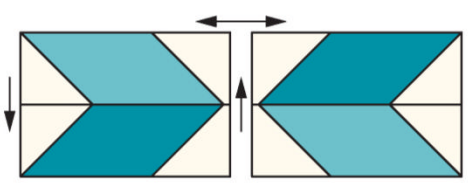


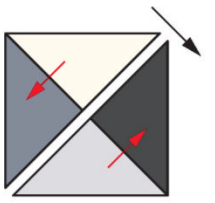
Diagram 7

4. Sew together two turquoise subunits and two teal subunits in pairs **(Diagram 8).** Join pairs to make Unit Q. The unit should be 5½×15½" including seam allowances. Repeat to make eight Q units total.



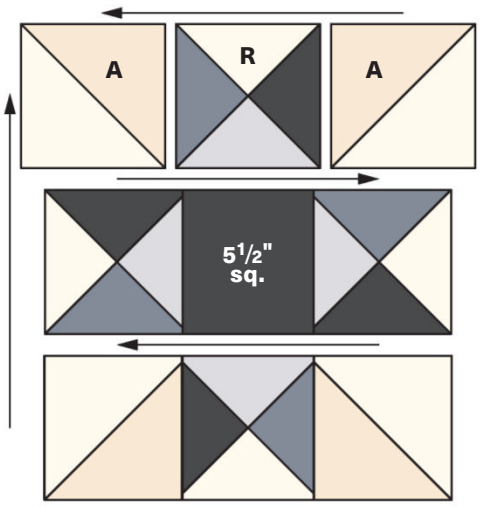
Unit Q
Diagram 8

5. Referring to **Diagram 9,** sew together a solid dark gray large triangle, solid cream large triangle, solid light gray large triangle, and solid black large triangle in pairs. Join pairs to make Unit R. The unit should be 5½" square including seam allowances. Repeat to make 32 R units total.



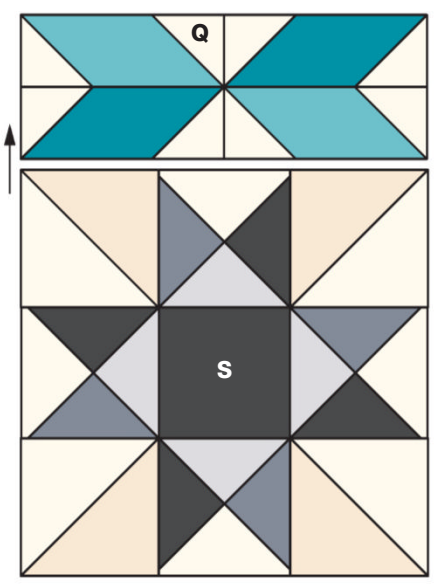
Unit R
Diagram 9

6. Lay out four A units, four R units, and one solid black 5½" square in three rows **(Diagram 10).** Sew together pieces in rows. Join rows to make Unit S. The unit should be 15½" square including seam allowances. Repeat to make eight S units total.



Unit S
Diagram 10

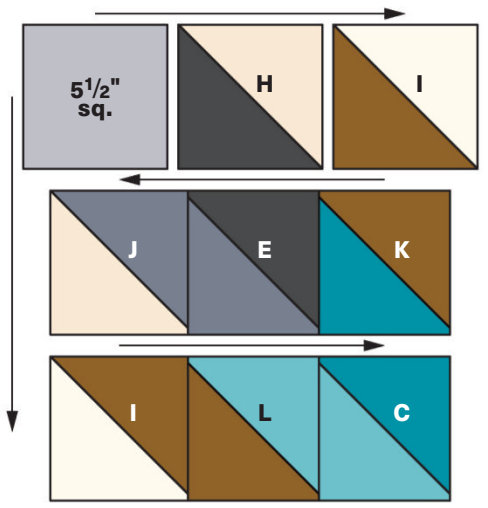
7. Sew together a Unit Q and a Unit S to make Block 2 **(Diagram 11).** The block should be 15½×20½" including seam allowances. Repeat to make eight total of Block 2.



Block 2
Diagram 11

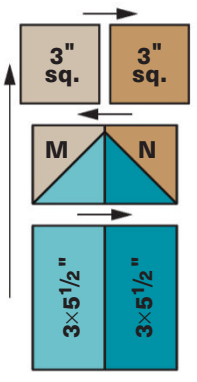
ASSEMBLE BLOCK 3

1. Referring to **Diagram 12,** lay out one solid medium gray 5½" square; two I units; and one each of Units C, E, H, J, K, and L in three rows. Sew together pieces in rows. Join rows to make Unit T. The unit should be 15½" square including seam allowances. Repeat to make four T units total.



Unit T
Diagram 12

2. Referring to **Diagram 13,** lay out one solid tan 3" square, one solid dark tan 3" square, one each of Units M and N, one solid turquoise 3×5½" rectangle, and one solid teal 3×5½" rectangle in three rows. Sew together pieces in rows. Join rows to make Unit U. The unit should be 5½×10½" including seam allowances. Repeat to make four U units total.



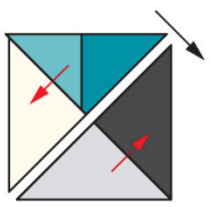
Unit U
Diagram 13

3. Sew together a solid turquoise small triangle and a solid teal small triangle to make a triangle subunit **(Diagram 14).** Repeat to make four triangle subunits total.



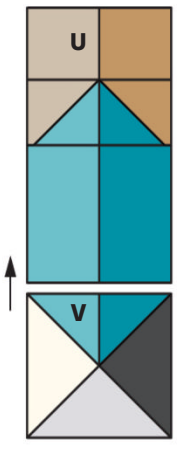
Diagram 14

4. Referring to **Diagram 15,** sew together a solid cream large triangle, triangle subunit, solid light gray large triangle, and solid black large triangle in pairs. Join pairs to make Unit V. The unit should be 5½" square including seam allowances. Repeat to make four V units total.



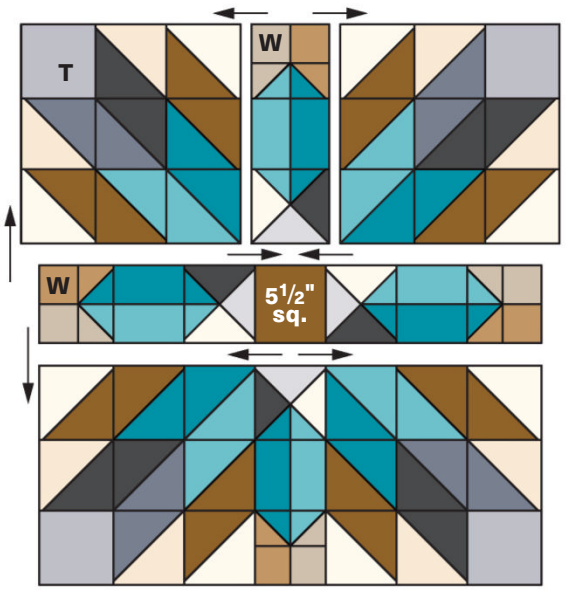
Unit V
Diagram 15

5. Sew together a Unit U and a Unit V to make Unit W **(Diagram 16).** The unit should be 5½×15½" including seam allowances. Repeat to make four W units total.



Unit W
Diagram 16

6. Lay out four T units, four W units, and one solid brown 5½" square in three rows **(Diagram 17).** Sew together pieces in rows. Join rows to make Block 3. The block should be 35½" square including seam allowances.



Block 3
Diagram 17

ASSEMBLE SASHING UNITS

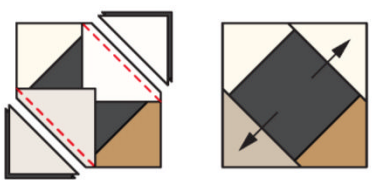
1. Mark a diagonal line on wrong side of eight solid cream, four solid dark tan, and four solid tan 3" squares.

2. Align a marked solid cream square with top left-hand corner of a solid black 5½" square (**Diagram 18;** note direction of marked line). Sew on marked line. Trim seam allowance to ¼" and press open attached triangle. Repeat to add a marked solid dark tan square to bottom right-hand corner.



Diagram 18

3. In same manner, join marked solid cream and solid tan squares to top right-hand and bottom left-hand corners of Step 2 unit to make Unit X (**Diagram 19;** again note direction of marked lines). The unit still should be 5½" square including seam allowances.



Unit X
Diagram 19

4. Repeat steps 2 and 3 to make four X units total.



ASSEMBLE QUILT CENTER

1. Sew a Block 2 to each long edge of a sashing unit to make a side section **(Diagram 22).** The section should be 20½×35½" including seam allowances. Repeat to make four side sections total.

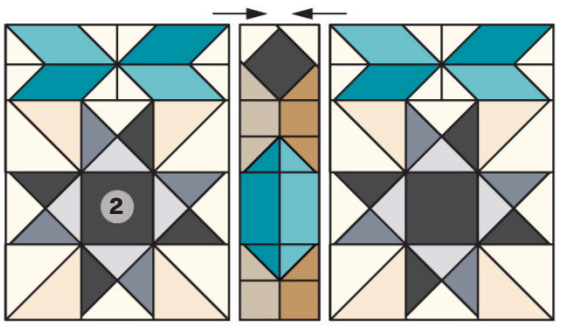
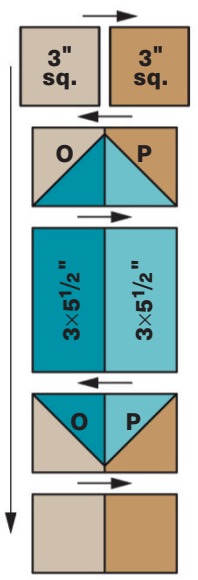


Diagram 22

2. Referring to **Quilt Assembly Diagram,** lay out blocks 1 and 3 and side sections in three rows. Sew together pieces in rows. Press seams in one direction, alternating direction with each row. Join rows to make quilt center. Press seams in one direction. The quilt center should be 75½" square including seam allowances.

5. Referring to **Diagram 20,** lay out two solid tan 3" squares, two solid dark tan 3" squares, two each of units O and P, one solid teal 3×5½" rectangle, and one solid turquoise 3×5½" rectangle in five rows. Sew together pieces in rows. Join rows to make Unit Y. The unit should be 5½×15½" including seam allowances. Repeat to make four Y units total.



Unit Y
Diagram 20

6. Sew together a Unit X and a Unit Y to make a sashing unit **(Diagram 21).** The unit should be 5½×20½" including seam allowances. Repeat to make four sashing units total.

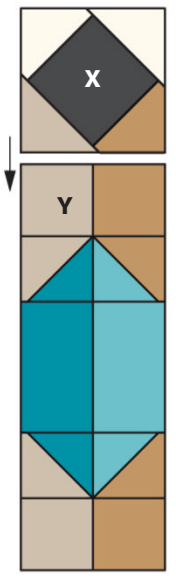


Diagram 21

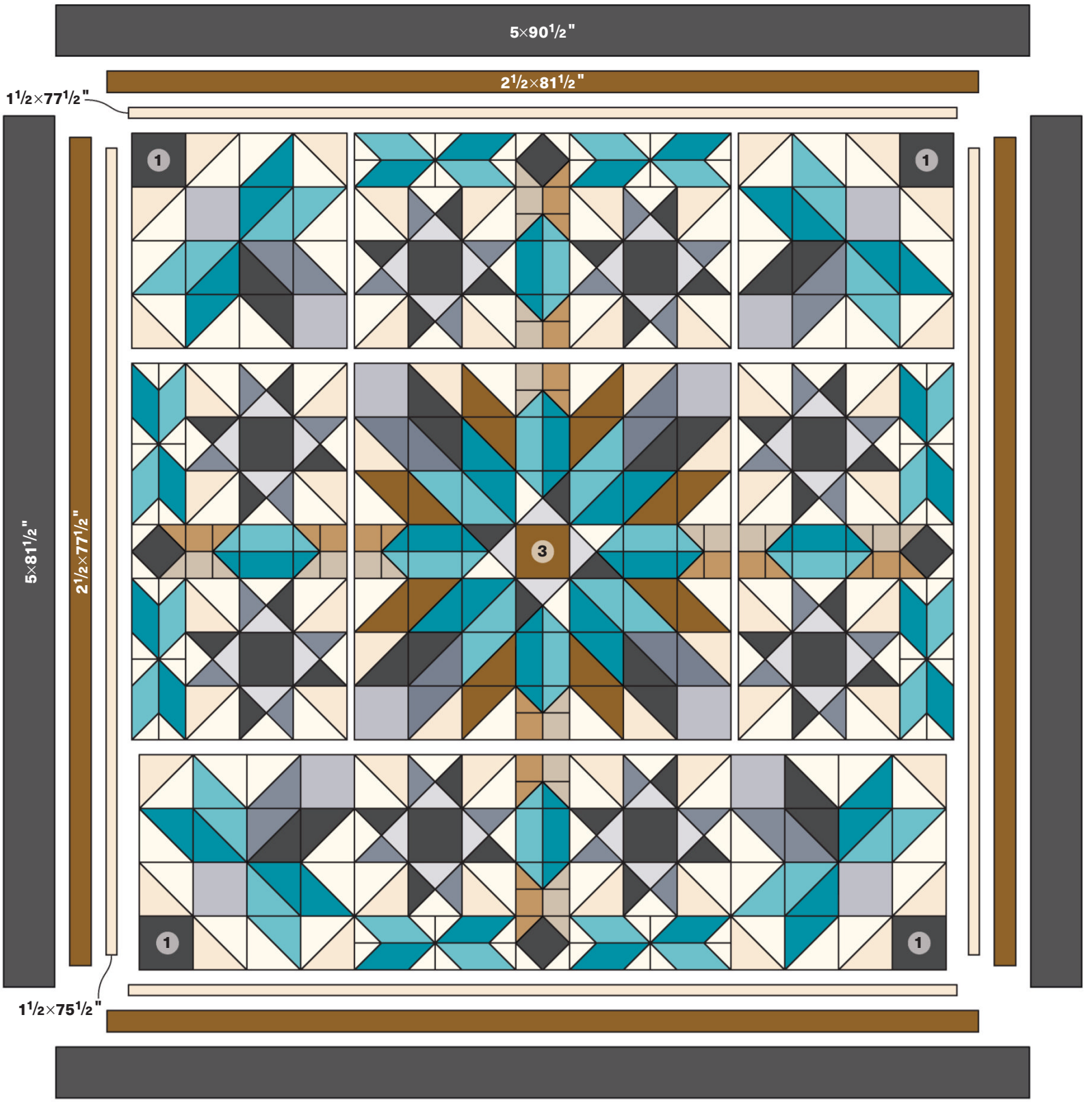
ADD BORDERS

1. Piece and cut solid ivory 1½×42" strips to make:
□ 2–1½×77½" inner border strips
□ 2–1½×75½" inner border strips

2. Sew short inner border strips to opposite edges of quilt center. Add long inner border strips to remaining edges. Press seams toward inner border.

3. Piece and cut solid brown 2½×42" strips to make:
□ 2–2½×81½" middle border strips
□ 2–2½×77½" middle border strips

4. Sew short middle border strips to opposite edges of quilt center. Add long middle border strips to remaining edges. Press seams toward middle border.



Quilt Assembly Diagram

5. Piece and cut solid black 5×42" strips to make:
□ 2–5×90½" outer border strips
□ 2–5×81½" outer border strips

6. Sew short outer border strips to opposite edges of quilt center. Add long outer border strips to remaining edges to complete quilt top. Press seams toward outer border.

FINISH QUILT

1. Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, *page 95*.)

2. Quilt as desired. Timi Bronson machine-quilted the Falling for You pantograph by Christy Dillion *(mycreativestitches.net)* across the quilt top.

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

DESIGNER: Crystal Drummond *(daybrookdesigns.com)*
MACHINE QUILTER: Timi Bronson

Tasty Temptations

Creamy felt frosting and bead sprinkles decorate these delicate cookie ornaments.

DESIGNER **Diane Cohrs** PHOTOGRAPHER **Carson Downing**



Materials

FINISHED ORNAMENTS:
heart, 3½" square;
star, 3½×3¼";
candy cane, 2¾×4¼";
tree, 3¼" square

FOR 4 ORNAMENTS:

- ☐ 8" square cream wool felt (front units)
- ☐ 8×16" piece tan wool felt (front units, backings)
- ☐ Freezer paper
- ☐ Embroidery floss: cream, tan
- ☐ Seed beads: assorted bright colors
- ☐ Polyester fiberfill
- ☐ Perle cotton No. 8: tan

CUT FABRICS

Cut pieces in the following order.

Patterns are on *Pattern Sheet 1.*

To use freezer paper to cut wool felt shapes, complete the following steps.

1. Lay freezer paper, shiny side down, over patterns. Use a pencil to trace each pattern the number of times indicated in cutting instructions, leaving ¼" between tracings. Cut out freezer-paper shapes roughly ⅛" outside traced lines.

2. Using a hot dry iron, press each freezer-paper shape, shiny side down, onto designated wool felt; let cool. Cut out felt shapes on drawn lines. Peel off freezer paper.

From cream felt, cut:
☐ 1 *each* of patterns A, C, E, and G

From tan felt, cut:
☐ 2 *each* of patterns B, D, F, and H

ASSEMBLE FRONT UNITS

1. Referring to **Diagram 1,** center cream felt A heart atop a tan felt B heart; pin in place. Using one strand of cream embroidery floss, backstitch along edges of cream felt shape to secure in place.

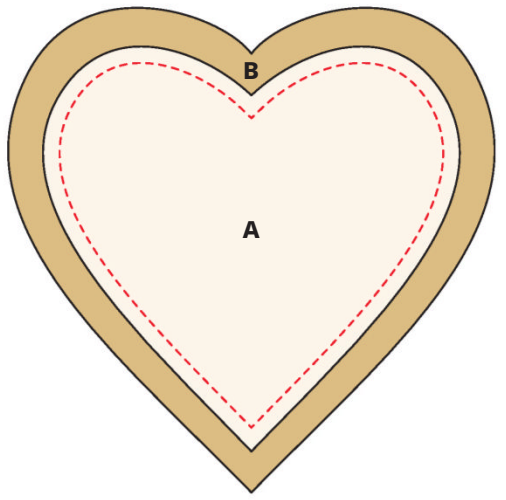
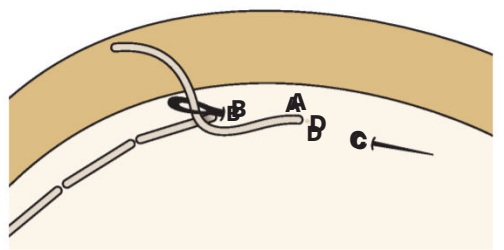


Diagram 1

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 continue in same manner.



Backstitch Diagram

2. Hand-stitch assorted bright seed beads as desired to Step 1 unit to make heart front unit **(Diagram 2).**

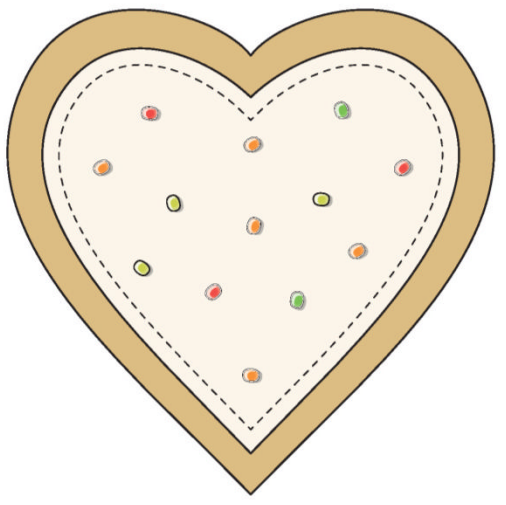


Diagram 2

3. Repeat steps 1 and 2 with cream felt C, E, and G shapes and tan felt D, F, and H shapes to make star, candy cane, and tree front units.

FINISH ORNAMENTS

1. Layer heart front unit atop remaining tan felt B piece. Blanket-stitch edges together with two strands of tan floss, leaving a small opening along one edge for stuffing **(Diagram 3);** do not cut thread.

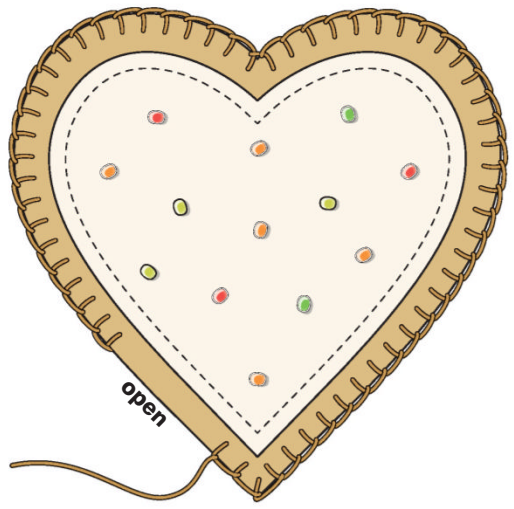
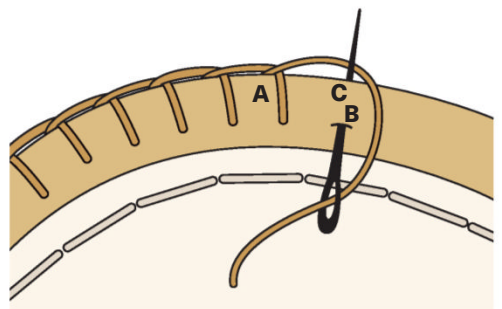


Diagram 3

To blanket-stitch, pull needle up at A **(Blanket Stitch Diagram).** Form a reverse L shape with floss, 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.



Blanket Stitch Diagram

2. Using the eraser end of a pencil, push polyester fiberfill into opening, making sure all corners are filled. Finish blanket-stitching opening closed.

3. Thread needle with a 10" length of tan perle cotton; push needle through top of Step 2 unit. Referring to photo, *opposite,* tie thread ends in a knot to complete heart ornament.

4. Repeat steps 1-3 using remaining front units and tan felt D, F, and H pieces to complete star, candy cane, and tree ornaments.

DESIGNER: Diane Cohrs
(gingersweetcrafts.etsy.com)

One Last Stitch: Gift Bags

DESIGNER: Katie Nolan

Materials

FINISHED BAG:
3¼×6¾"

FOR 3 BAGS:

- ☐ 18×27" piece 36-count beige linen (bag fronts, backings)
- ☐ Embroidery hoop
- ☐ Tapestry needle: size 26
- ☐ Embroidery floss: white, light green, dark green, red, dark red, brown, gray (DMC3865, 3364, 3362, 498, 814, 975, 02)
- ☐ Lightweight fusible interfacing
- ☐ 3—22"-long pieces jute twine

TO ORDER A KIT with materials including fabric, fusible interfacing, embroidery floss and twine for $30 plus shipping, visit *etsy.com/shop/CountYourStitchesCo.*

CUT FABRICS

From beige linen, cut:
☐ 3–8½×9½" rectangles
☐ 3–3¾×7" backing rectangles

From interfacing, cut:
☐ 6–3¾×7" rectangles

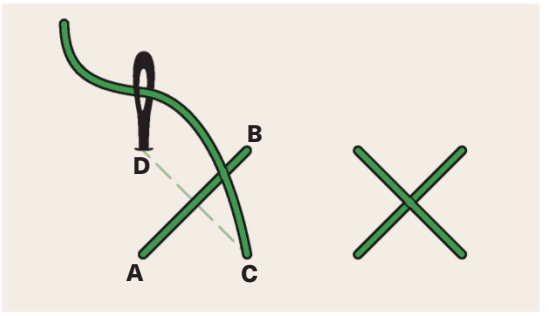
CROSS-STITCH BAG FRONTS

Cross-stitch patterns A-C and Color Key are on *page 93.* Use two strands of embroidery floss and make each stitch over two threads (called stitching 2 over 2).

1. Fold a beige linen 8½×9½" rectangle in half horizontally and vertically to find center. Press lightly and unfold. Center cloth in embroidery hoop; pull cloth taut and tighten screw.

2. Referring to Cross-Stitch Pattern A and Color Key, use tapestry needle and embroidery floss in colors indicated to cross-stitch the design.

To make a single cross-stitch, pull needle up at A **(Cross-Stitch Diagram),** insert it back into fabric at B, bring it up at C, and push it down at D. Repeat to make the desired number of cross-stitches. Weave final stitch tails under previous stitches; trim ends.



Cross-Stitch Diagram

3. Remove cross-stitched rectangle from hoop and place it facedown on a soft towel. Press with a warm iron. Referring to **Diagram 1,** trim to 3¾×7" to make a bag front.

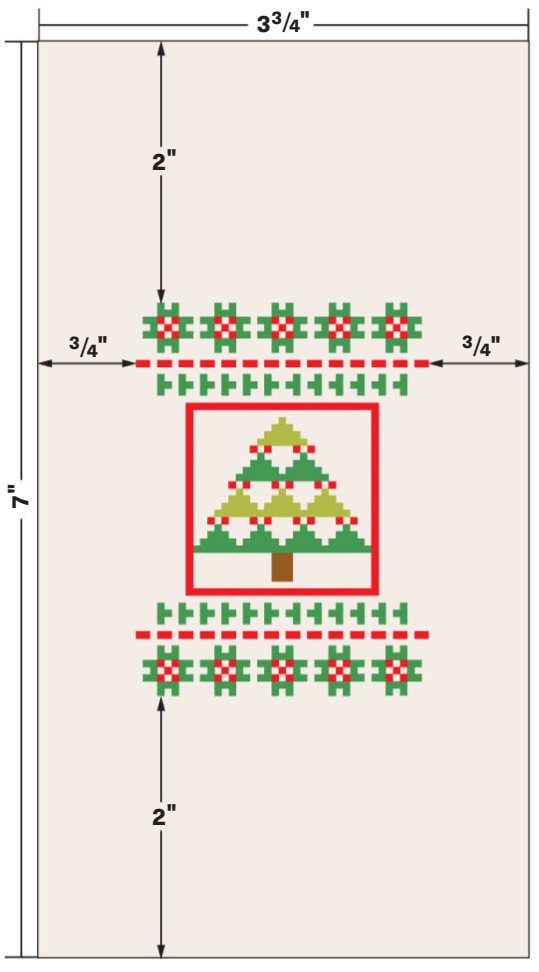


Diagram 1

4. Repeat steps 1-3 using cross-stitch patterns B and C to make three bag fronts total.

FINISH BAGS

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

1. Following manufacturer's instructions, fuse an interfacing 3¾×7" rectangle to wrong side of each bag front. Repeat to fuse interfacing to wrong side of each beige linen 3¾×7" backing rectangle.

2. Layer a bag front atop a backing rectangle. Sew together along bottom and side edges **(Diagram 2).** Turn right side out and press lightly. If desired, pull out a few threads of linen at top to create a frayed edge.

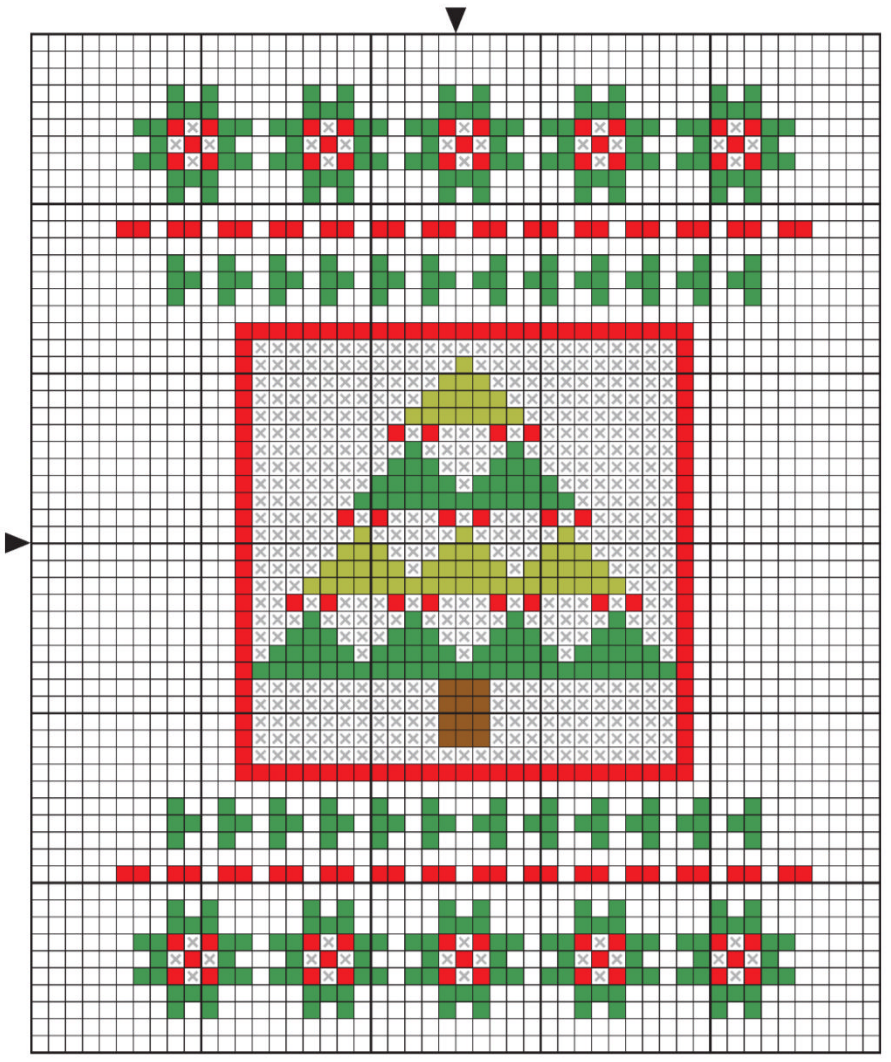


Diagram 2

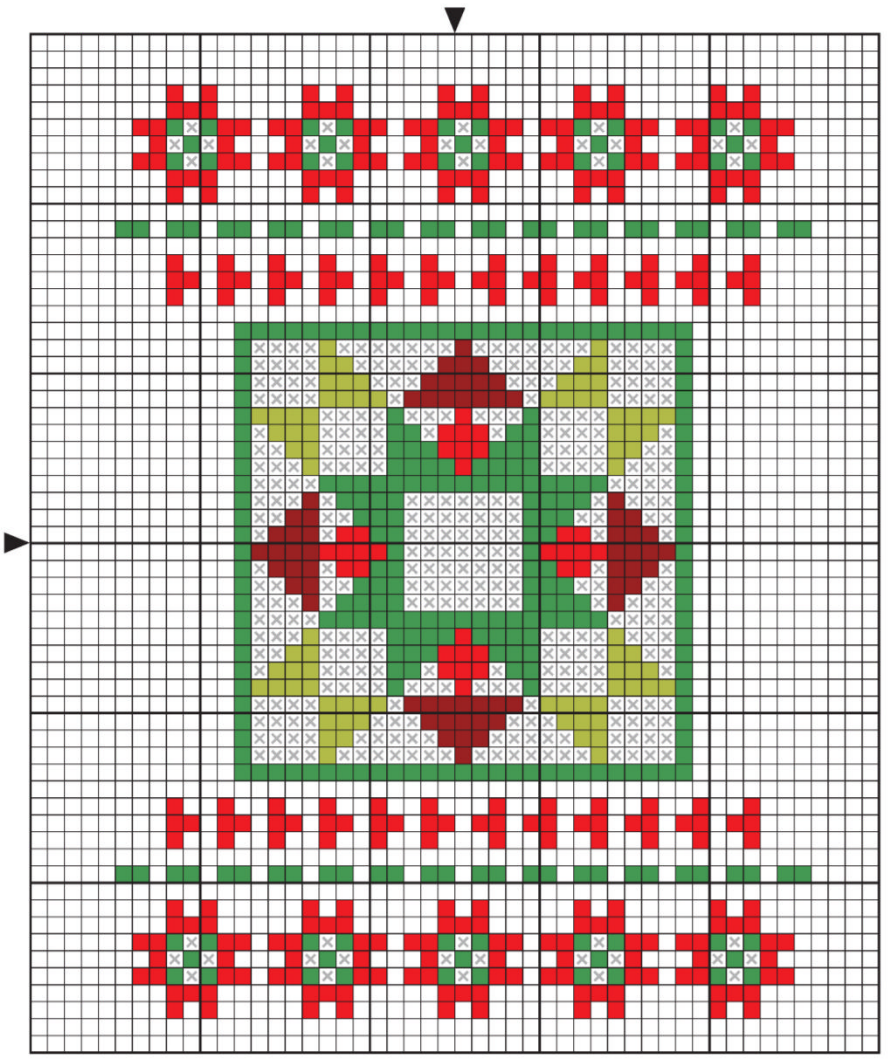
3. Fill with treat or gift. Tie opening closed with a piece of jute twine to complete bag.

4. Repeat steps 2 and 3 with remaining bag fronts and backing rectangles to make three bags total.

DESIGNER: Katie Nolan
(Instagram @countyourstitchesdesigns)



Cross-Stitch Pattern A

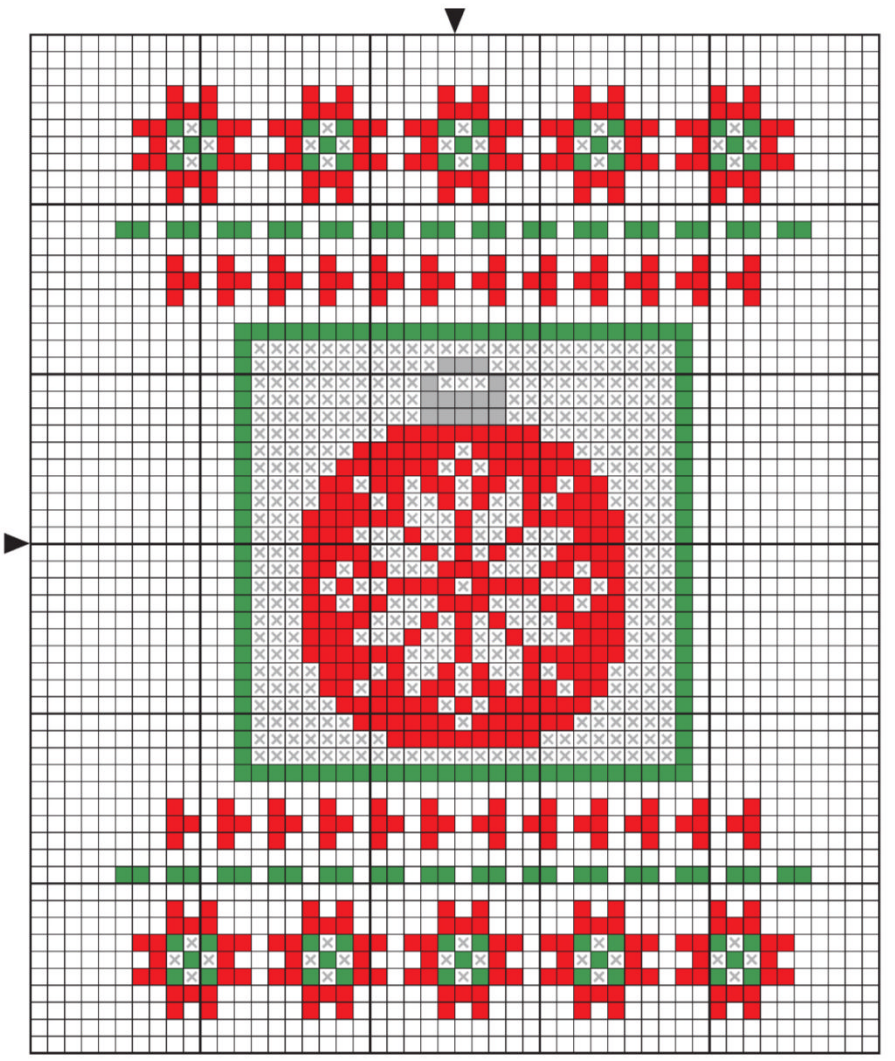


Cross-Stitch Pattern B

COLOR KEY

- White (DMC3865)
- Light Green (DMC3364)
- Dark Green (DMC3362)
- Red (DMC498)
- Dark Red (DMC814)
- Brown (DMC975)
- Gray (DMC02)





Cross-Stitch Pattern C

Back to Basics

Refer to these tips and techniques when you need information to make a project.

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.

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 for purchase at quilt shops. Or you can 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. To ensure straight lines, accurate corners, and permanency, use a ruler and permanent marker to trace the pattern onto the plastic.

For hand piecing and appliqué, make templates the exact size finished pieces will be (without seam allowances), which 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. (Matching points may be indicated by dots on the printed patterns.) Cut out traced shapes on the outside lines. Using a pushpin, make a hole in the template at each matching point. The hole must be large enough to accommodate the point of a pencil or marking pen.

Verify each template 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 the accuracy of your templates, 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 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 on pieces for a quilt.

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 ½" away from the previous tracing **(Diagram 1),** trace again, and repeat.

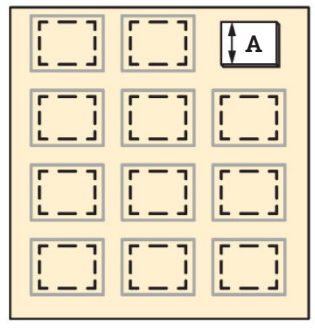


Diagram 1

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 ¼" outside the sewing lines, or estimate the distance by eye when cutting out the pieces with scissors. For hand piecing, add a ¼" 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 be right on the seam lines. Reposition the template with no space between it and the previous tracing **(Diagram 2),** trace again, and repeat. Using a rotary cutter and ruler, cut out pieces, cutting precisely on the drawn lines.

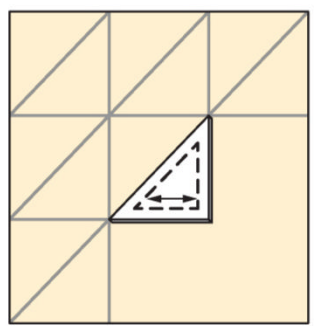


Diagram 2

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.

The 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 (*AllPeopleQuilt .com/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 3).** Trim excess fabric, leaving ¼" seam allowances. Press seams open. Fold one end of the binding strip under 1" **(Diagram 4);** press. With wrong side inside, fold strip in half lengthwise and press **(Diagram 5).**

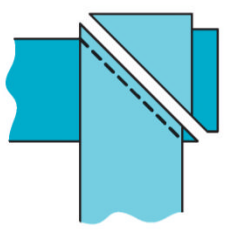


Diagram 3



Diagram 4



Diagram 5

Beginning in center of one edge, place binding strip against right side of quilt top, aligning binding strip raw edges with quilt top raw edge **(Diagram 6).** Begin sewing the binding in place 2" from the folded end. Stop sewing when you are ¼" (or a distance equal to the seam allowance you're using) from the corner, backstitch, and clip threads. Remove quilt from under the sewing machine presser foot.



Diagram 6

Fold binding strip up, creating a diagonal fold, and finger-press **(Diagram 7).**

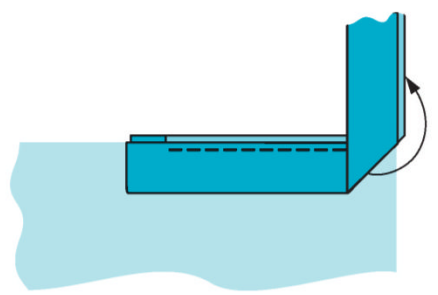


Diagram 7

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 8).**

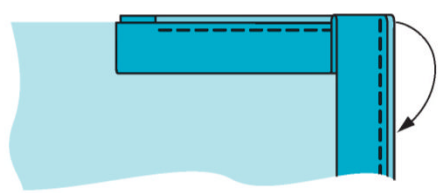


Diagram 8

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

When you return to the starting point, encase binding strip raw edge inside the folded end **(Diagram 9).** Finish sewing to the starting point **(Diagram 10).**

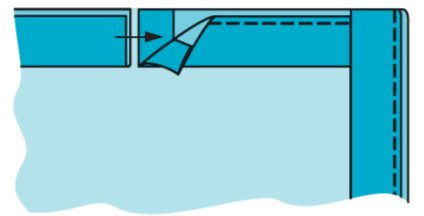


Diagram 9

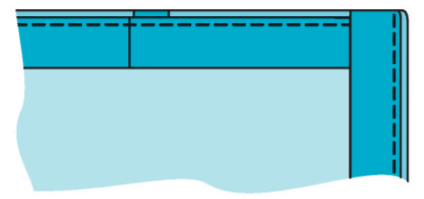


Diagram 10

Turn binding over each edge to the back. Hand-stitch binding to backing fabric, making sure to cover the 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. Stitch the binding in place up to the next corner. Finish each corner in the same manner.

One Last Stitch

Gift small items or treats in these cross-stitched linen bags.

DESIGNER **Katie Nolan** PHOTOGRAPHER **Jacob Fox**

Instructions can be found on *page 92.*

TO ORDER A KIT with materials including fabric, fusible interfacing, embroidery floss and twine for $30 plus shipping, visit ***etsy.com/shop/CountYourStitchesCo.***



Katie Nolan
@countyourstitchesdesigns on Instagram

Designer Katie Nolan, who comes from a family of quilters, began designing cross-stitch patterns based on quilts and quilt blocks as a creative counterpoint to life as a military spouse and parent of two.

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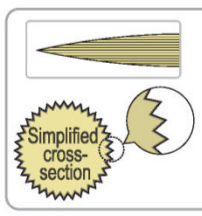


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