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Letter from the Editor

FEBRUARY 2024



FOLLOW ALONG!



search: *American Patchwork & Quilting*



@allpeoplequilt

As this issue goes to press, we are wrapping up a year of celebrating *American Patchwork & Quilting*® magazine's 30th anniversary! A highlight was connecting with many talented designers and contributors, some of whom we hadn't worked with for way too long.

We appreciate you, our readers, for celebrating with us by joining in our *Blast from the Past* and *Scrappy Celebration* quilt-alongs, making projects from our 2023 issues, and engaging with us on social media.

To encapsulate our 30 years, art director Elizabeth Stumbo designed *Written in the Stars*, page 46, a quilt that contains autographs of more than 70 current and former staff members, freelancers, and

designers. If you're interested in planning a similar keepsake, turn to *page 54* for tips and best practices.

Reflecting on our past sparked our enthusiasm for the future of quilting and our brand. It prompted us to launch a new feature, *Designer Challenge*, page 10 and on the cover, in which we explore how traditional and modern designers interpret the same block. We also pulled together a 2024 lineup of extraordinary projects from amazing designers. We think you'll agree: We have "sew" much fun in the works!

Doris Brunnette
Editor



WHAT A CELEBRATION!



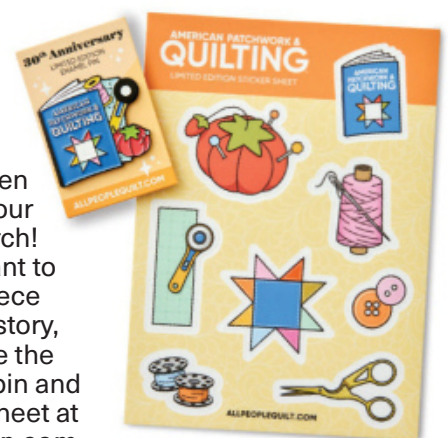
▲ Our yearlong celebration started off with a literal bang as we pulled out confetti poppers to get a group photo!



▲ In honor of our 30-year history, everyone on staff made *Blast from the Past*, a sampler quilt that incorporates a block from each year of *American Patchwork & Quilting* magazine. Download the pattern at AllPeopleQuilt.com/319.

▲ We knew we wanted to mark the milestone with a signature quilt that includes past team members, designers, and contributors. *Written in the Stars*, page 46, is the result.

▶ We even created our own merch! If you want to own a piece of our history, purchase the enamel pin and sticker sheet at APQShop.com.



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FOLLOW YOUR HEART

Equilateral triangles in contrasting prints compose an endearing crib-size quilt.

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HEART'S DESIRE

Learn to love handwork in constructing a patchwork pillow that includes some hand-stitched sections.

APQShop.com/heartsdesire



FREE VALENTINE'S DAY PROJECTS

Sew decor, quilts, and gifts that will demonstrate your love.

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CLEANING TIPS

Treat your most-used sewing supplies to some TLC.

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STORAGE HACKS

Find unexpected ways to repurpose items you may have in your home for storage use.

AllPeopleQuilt.com/323

Tips from Our Readers

WHY DIDN'T I THINK OF THAT?

When I wear out a cutting mat, I set it aside to cut into custom-size pieces that I use to stabilize the bottoms of the quilted bags and zipper pouches I make. The mat pieces are durable, lightweight, and hold up well. And this way they don't end up in the landfill!

MARJIE RIGGIO
Florence, Arizona

Sometimes I am uncertain as to how I want blocks to go together or how they will look when put together. To test my ideas, I baste blocks or sections together. If I find my arrangement is not visually pleasing, I simply remove the basted seams. If it gives me the look I want, I can easily sew over the basted seams.

CAROL METZ
Grass Lake, Michigan

I use a plastic embroidery floss storage container to sort and store needles for my sewing machines. The needles fit perfectly!

JAN HOBBS
Cameron Park, California



Once I've cut out pieces for a block-of-the-month block, I put them on a quilt board and cover them with plastic wrap so they stay put. This makes it easy to carry the pieces to a retreat or to sit and sew. If I have pieces for a second block, I use a second quilt board.

APRIL BOYD
Okatie, South Carolina

A quilting friend of mine lives a couple of states away so we can only get together twice a year at quilt retreats. In between, we connect once a month for a "quilt day." We start whatever we're working on at 9 a.m. and sew until about noon. At that point we touch base with a brief phone call. After lunch we sew until about 4 p.m. and then reconvene via Zoom for a cocktail and show-and-tell. It's a great way to keep in touch and to stay motivated to work on our projects!

ROBERTA EDWARDS
Chicago, Illinois

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

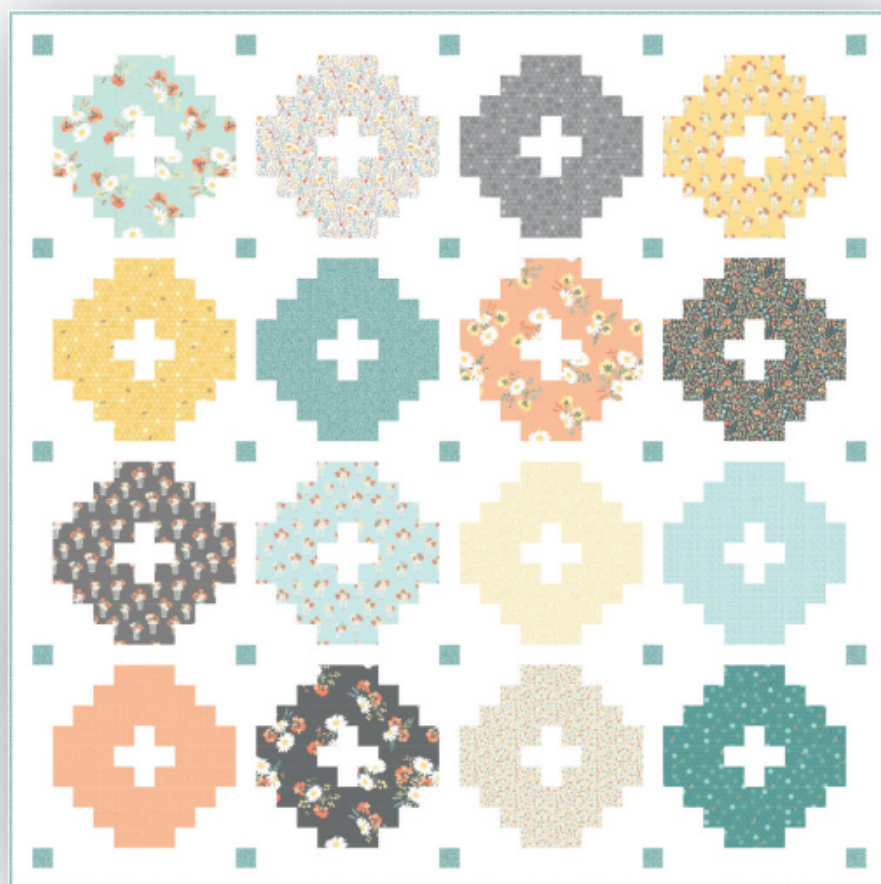
Share Your Tips! Email your original tip, name, and address to apqtips@dotdashmdp.com.



Sunshine and Sweet Tea

by Amanda Castor

MATERIAL
GIRL
QUILTS



The fat quarter friendly *Beluga* quilt pattern by Amanda Castor of Materials Girl Quilts is available for purchase at your local quilt shop or favorite online retailer.

The two things (other than my faith) that fuel me and help to get me through my days are **SUNSHINE AND SWEET TEA**. Even during the coldest days of winter, a little sunshine can completely change my outlook. This collection is a compilation of colors and florals that radiate summer and sunshine to me. My hope is that it will brighten the days of those who create with it as well.

- Amanda Castor

Follow us for tutorials on YouTube | [f](#) [u](#) [p](#) [You Tube](#) [Blog](#)

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Riley Blake
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From the Sewing Studio

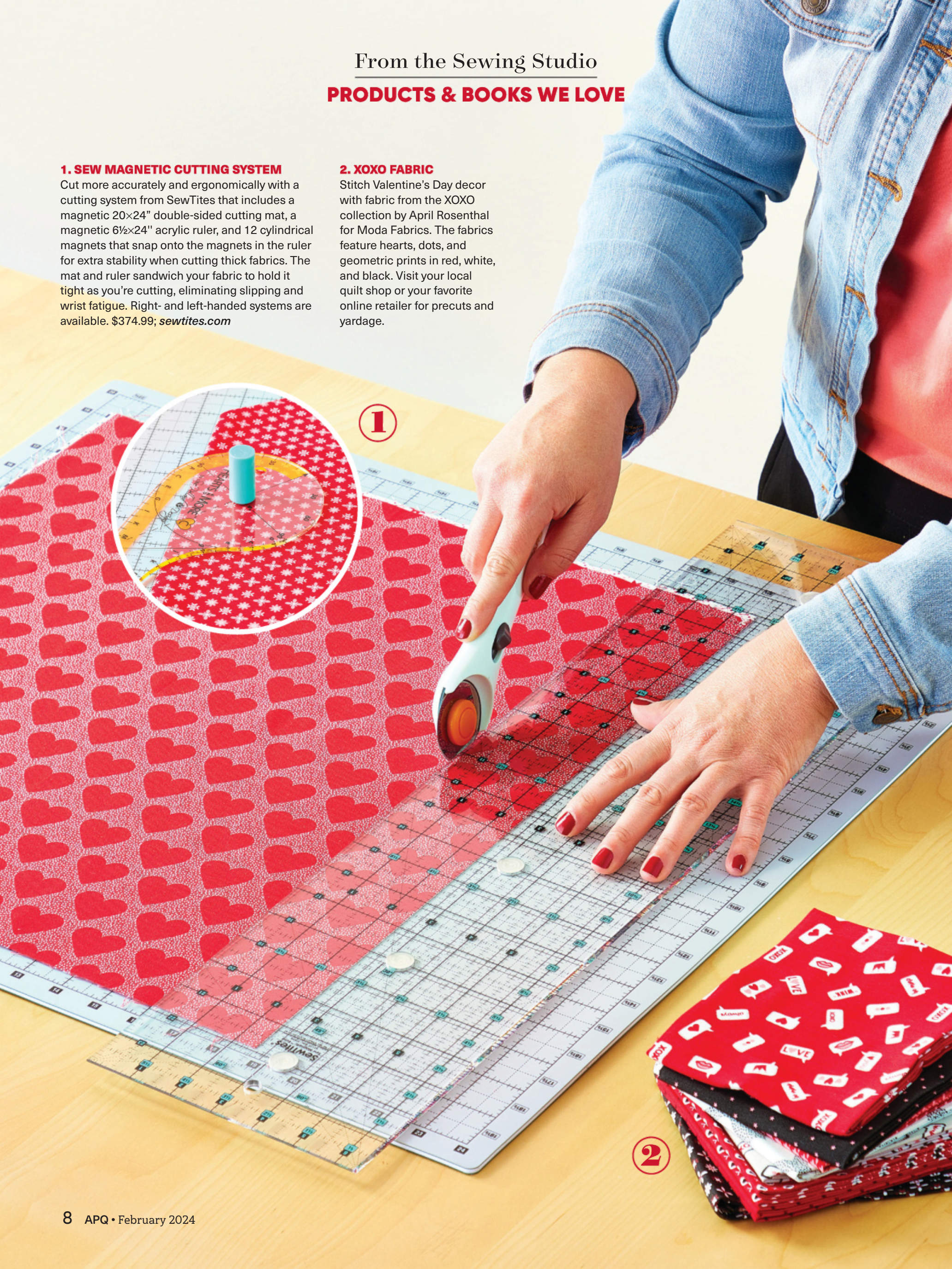
PRODUCTS & BOOKS WE LOVE

1. SEW MAGNETIC CUTTING SYSTEM

Cut more accurately and ergonomically with a cutting system from SewTites that includes a magnetic 20×24" double-sided cutting mat, a magnetic 6½×24" acrylic ruler, and 12 cylindrical magnets that snap onto the magnets in the ruler for extra stability when cutting thick fabrics. The mat and ruler sandwich your fabric to hold it tight as you're cutting, eliminating slipping and wrist fatigue. Right- and left-handed systems are available. \$374.99; sewtites.com

2. XOXO FABRIC

Stitch Valentine's Day decor with fabric from the XOXO collection by April Rosenthal for Moda Fabrics. The fabrics feature hearts, dots, and geometric prints in red, white, and black. Visit your local quilt shop or your favorite online retailer for precuts and yardage.





3



4



5



7

3. HEARTS AND MORE LARGE ACRYLIC TEMPLATE SET

Easily cut hearts, circles, teardrops, and flowers for appliqué with a pair of templates from Sue Pelland Designs. The instruction booklet shows you how to create appliqués in various shapes and sizes. \$29.97; suepellanddesigns.com

4. MAD FOR PLAID PROJECT BAG

Use an 11×16" mesh bag to store handwork and works in progress or to carry supplies to a quilt retreat. Nine colors are available. \$13.48; fatquartershop.com

5. PERFECTLY PIECED QUILT BACKS

Make your quilt back as pretty as the front with 30 pieced designs that use both fabric scraps and yardage. Author Kelly Young shares advice on creating quilt backs and finishing quilts. Included are 18 downloadable quilt patterns that coordinate with her designs. \$22.99; foxchapelpublishing.com

6. QUILTING RHYTHM

Find modern quilting inspiration in a resource from author Thomas Knauer. It contains 98 printed quilting designs along with QR code links to digitized formats for long-arm, domestic, or embroidery machines. Tips are included for free-motion quilting and using the digitized designs. \$21.95; ctpub.com

7. SEW CUTE ZIPPER CHARMS

Add a finishing touch to handmade or store-bought bags with gold-plated zipper charms from Cathe Holden. They have a lobster clasp and measure approximately ½×2". \$14.48; fatquartershop.com

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 defines her traditional style as 'fresh vintage.'





LOG CABIN BLOCK



**Alexia
Marcelle Abegg**
alexiamarcelleabegg.com

Alexia, a Nashville-based artist, designs fabric for Ruby Star Society, a division of Moda Fabrics. She also works with clay, textiles, paper, and paint to create exciting color combinations and organic designs.



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, will hold a dialogue with a guest designer who favors a modern style. Additionally, each designer will create an original quilt design based on the same classic block.



JOANNA FIGUEROA:

I'm thrilled to kickoff this Designer Challenge series with Alexia Marcelle Abegg. I've admired her work and warm color palette for years. We designed our quilts using the Log Cabin block.

JOANNA: What is your definition of modern quilting?

ALEXIA: From my perspective, modern quilting is an approach that includes a surprising range of styles and designs. I think it has some roots in the ideas of Gwen Marston and her "liberated quilting," which was also the title of her first book. She was an amazing quilter, and I see her influence so strongly in what people today consider modern quilting—experimenting, playing with color, messing around with large-scale blocks or negative space—all combined with a love of quilting.

JOANNA: How do you feel about the phrase "there is nothing new under the sun"?

ALEXIA: In a way, I agree with it. I think considering and appreciating the art and craft that precedes us and respecting its influence on us is important. To me, this phrase calls us to be humble about our creations. Ultimately though, I do think there can be new and unique ideas. I see our individual interpretation and expression of an idea as something special and new. No two people in this world are completely alike and that individualism can offer exciting variations on art and on ideas that have existed for years, decades, and even centuries.

JOANNA: What do you think is the relationship between traditional and modern quilting?

ALEXIA: I once heard someone describe these two quilting styles as siblings. They love each other, they appreciate that there are differences between them, and they see clearly how much they have in common. They both come from the same big quilting family. In their own way, they both carry forward an amazing history of the craft and can inspire each other.

JOANNA: What advice would you give a traditional quilter who wants to try a more modern approach?

ALEXIA: A great place to start is by looking at inspiring modern quilts to see what aspects excite you. Search modern quilting on Pinterest or browse #modernquilting on Instagram to see many great examples. I think this can give you a sense of the variety of styles that fall under the idea of modern quilting. Follow the thread that inspires you, whether it's color, scale, or design, and you'll find the perfect place to start. I love both traditional and modern quilting because I really just love quilts of all types!

“I see the quilting world as a giant continuum. At one end are strict traditionalists who love to use reproduction fabrics to re-create masterpieces of old in new and beautiful ways. On the other end are quilters creating minimalist, abstract, and improvisational works that feel like they belong in an art museum. The reality is that most of us fall somewhere in between.”

Joanna Figueroa

Joanna's Quilt

Materials

FINISHED QUILT:

56½×64½"

FINISHED BLOCK:

8" square

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

Fabrics are from various Fig Tree & Co. collections for Moda Fabrics (modafabrics.com).

- 2 yards cream print (blocks)
- ¾ yard tan print (blocks)
- 2½ yards total assorted green prints (blocks)
- ⅝ yard green-and-white print (binding)
- 3⅝ yards backing fabric
- 65×73" batting

TO ORDER A KIT of fabrics for \$77.50 plus shipping and handling, contact Fig Tree & Co.; 510/632-5358; figtreequilts.com. Visit the blog tab for additional colorways.

CUT FABRICS

Cut pieces in the following order.

From cream print, cut:

- 56-1½×7½" rectangles
- 56-1½×6½" rectangles
- 56-1½×5½" rectangles
- 56-1½×4½" rectangles
- 56-1½×3½" rectangles
- 56-1½×2½" rectangles

From tan print, cut:

- 56-2½" squares

From assorted green prints, cut:

- 56-1½×8½" rectangles
- 56-1½×7½" rectangles
- 56-1½×6½" rectangles
- 56-1½×5½" rectangles
- 56-1½×4½" rectangles
- 56-1½×3½" rectangles

From green-and-white print, cut:

- 7-2¼×42" 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. Referring to **Diagram 1**, sew together a cream print 1½×2½" rectangle and a tan print 2½" square. Add a cream print 1½×3½" rectangle.

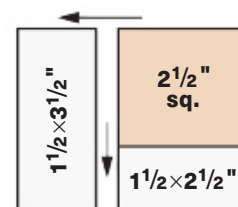


Diagram 1



2. Referring to **Diagram 2**, add a green print $1\frac{1}{2} \times 3\frac{1}{2}$ " rectangle and a green print $1\frac{1}{2} \times 4\frac{1}{2}$ " rectangle to Step 1 unit make a block center. The block center should be $4\frac{1}{2}$ " square including seam allowances.

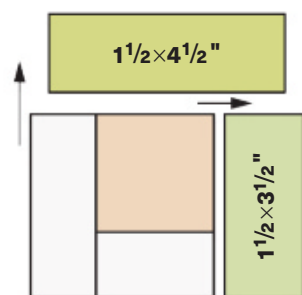


Diagram 2

3. Referring to **Diagram 3**, add cream print and assorted green print rectangles to block center in the same manner to make a Log Cabin block. Press seams away from block center. The block should be $8\frac{1}{2}$ " square including seam allowances.

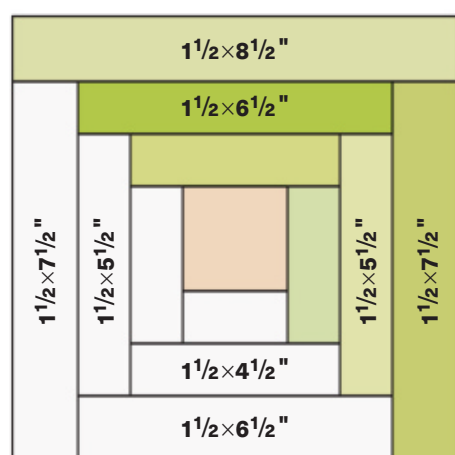


Diagram 3

4. Repeat steps 1-3 to make 56 Log Cabin blocks total.

ASSEMBLE QUILT TOP

1. Referring to **Quilt Assembly Diagram**, lay out blocks in eight rows, rotating blocks as shown. Sew together blocks in rows. Press seams in one direction, alternating direction with each row.

2. Join rows to complete quilt top. Press seams in one direction.

FINISH QUILT

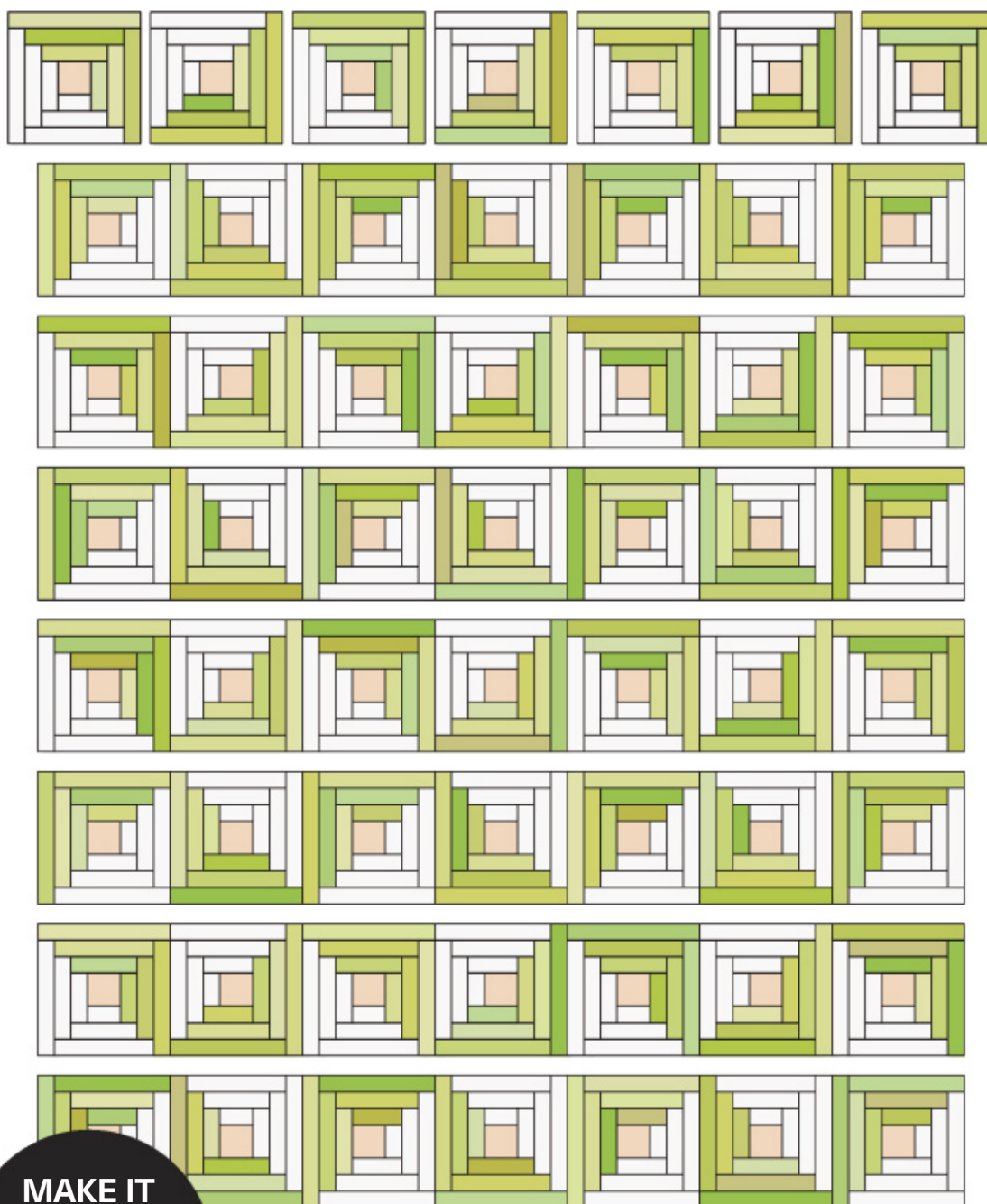
1. Layer quilt top, batting, and backing; baste. (For details, see *Complete Quilt*, page 95.)

2. Quilt as desired. Susan Vaughan machine-quilted a Baptist fan design across the quilt top.

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

DESIGNER: Joanna Figueroa (*figtreequilts.com*)

MACHINE QUILTER: Susan Vaughan
(Instagram @thefeltedpear)



Quilt Assembly Diagram

MAKE IT YOURS!
Coloring Diagram
on Pattern
Sheet 3.



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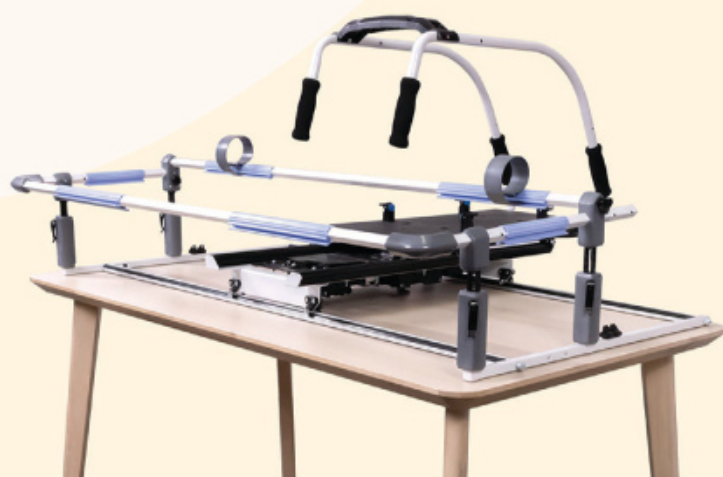


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QTBAPO

Alexia's Quilt

Materials

FINISHED QUILT:

63½" square

FINISHED BLOCK:

15¾" square

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

Fabrics are from Meadow Star collection by Alexia Marcelle Abegg of Ruby Star Society for Moda Fabrics (modafabrics.com).

- ⅜ yard cream floral (blocks)
- ¾ yard orange floral No. 1 (blocks)
- ¼ yard black floral No. 1 (blocks)
- ½ yard pink star print (blocks)
- ½ yard green dot (blocks)
- ⅝ yard blue print (blocks)
- ⅜ yard rust print (blocks)
- ¼ yard peach print (blocks)
- ½ yard rust floral (blocks)
- ⅔ yard black floral No. 2 (blocks, binding)
- ½ yard cream dot (blocks)
- ⅜ yard black floral No. 3 (blocks)
- ⅜ yard cream print (blocks)
- ½ yard pink floral (blocks)
- ⅜ yard orange floral No. 2 (blocks)
- ¼ yard pink geometric print (blocks)
- ⅜ yard peach floral (blocks)
- 4 yards backing fabric
- 72"-square batting

TO ORDER A KIT of fabrics for \$120.00 ppd. in U.S. (Tennessee residents \$130.27), contact Alexia Marcelle Abegg; alexiamarcelleabegg.com.



CUT FABRICS

Cut pieces in the following order.

See "Quick Tip," page 19, for the best way to organize the rectangles.

From cream floral, cut:

- 2-2¼×14½" rectangles
- 2-2¼×12¾" rectangles
- 2-2¼×7½" rectangles
- 2-2¼×5¾" rectangles
- 10-2¼" squares

From orange floral No. 1, cut:

- 4-2¼×16¼" rectangles
- 4-2¼×14½" rectangles
- 4-2¼×12¾" rectangles
- 4-2¼×11" rectangles
- 4-2¼×9¼" rectangles
- 4-2¼×7½" rectangles
- 17-2¼" squares

From black floral No. 1, cut:

- 2-2¼×11" rectangles
- 2-2¼×9¼" rectangles
- 9-2¼" squares

From pink star print, cut:

- 2-2¼×14½" rectangles
- 2-2¼×12¾" rectangles
- 4-2¼×11" rectangles
- 4-2¼×9¼" rectangles
- 2-2¼×7½" rectangles
- 2-2¼×5¾" rectangles
- 20-2¼" squares

From green dot, cut:

- 2-2¼×16¼" rectangles
- 2-2¼×14½" rectangles
- 2-2¼×12¾" rectangles
- 2-2¼×11" rectangles
- 2-2¼×9¼" rectangles
- 2-2¼×7½" rectangles
- 17-2¼" squares

From blue print, cut:

- 2-2¼×16¼" rectangles
- 4-2¼×14½" rectangles
- 4-2¼×12¾" rectangles
- 2-2¼×11" rectangles
- 2-2¼×9¼" rectangles
- 4-2¼×7½" rectangles
- 2-2¼×5¾" rectangles
- 13-2¼" squares

From rust print, cut:

- 2-2¼×14½" rectangles
- 2-2¼×12¾" rectangles
- 2-2¼×7½" rectangles
- 2-2¼×5¾" rectangles
- 4-2¼" squares

From peach print, cut:

- 2-2¼×11" rectangles
- 2-2¼×9¼" rectangles
- 16-2¼" squares

From rust floral, cut:

- 4-2¼×14½" rectangles
- 4-2¼×12¾" rectangles
- 4-2¼×7½" rectangles
- 4-2¼×5¾" rectangles
- 9-2¼" squares

From black floral No. 2, cut:

- 7-2½×42" binding strips
- 10-2¼" squares

From cream dot, cut:

- 2-2¼×16¼" rectangles
- 2-2¼×14½" rectangles
- 2-2¼×12¾" rectangles
- 2-2¼×11" rectangles
- 2-2¼×9¼" rectangles
- 2-2¼×7½" rectangles
- 9-2¼" squares

From black floral No. 3, cut:

- 2-2¼×16¼" rectangles
- 2-2¼×14½" rectangles
- 2-2¼×12¾" rectangles
- 2-2¼×11" rectangles
- 2-2¼×9¼" rectangles
- 2-2¼×7½" rectangles
- 5-2¼" squares

From cream print, cut:

- 2-2¼×16¼" rectangles
- 2-2¼×14½" rectangles
- 2-2¼×12¾" rectangles
- 2-2¼×11" rectangles
- 2-2¼×9¼" rectangles
- 2-2¼×7½" rectangles
- 5-2¼" squares

From pink floral, cut:

- 2-2¼×16¼" rectangles
- 4-2¼×14½" rectangles
- 4-2¼×12¾" rectangles
- 2-2¼×11" rectangles
- 2-2¼×9¼" rectangles
- 4-2¼×7½" rectangles
- 2-2¼×5¾" rectangles

From orange floral No. 2, cut:

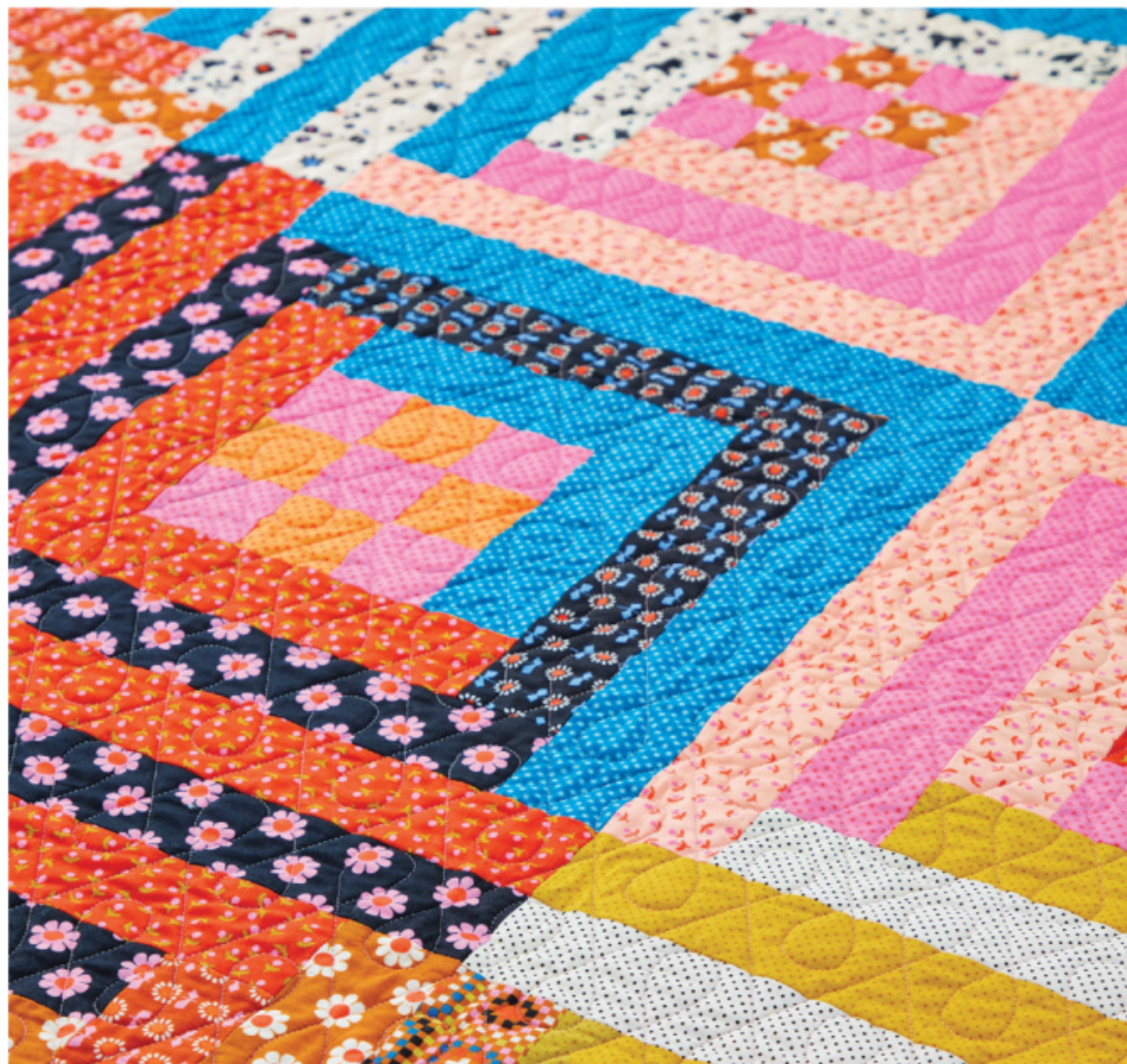
- 4-2¼×11" rectangles
- 4-2¼×9¼" rectangles

From pink geometric print, cut:

- 2-2¼×11" rectangles
- 2-2¼×9¼" rectangles

From peach floral, cut:

- 2-2¼×14½" rectangles
- 2-2¼×12¾" rectangles
- 2-2¼×11" rectangles
- 2-2¼×9¼" rectangles
- 2-2¼×7½" rectangles
- 2-2¼×5¾" rectangles



“I like scaling up blocks and combining more than one traditional quilt block into a new variation. Most of all, I am drawn in by color and fabric. I just love fabric so much. Color really sets a mood and can evoke such strong feelings.”

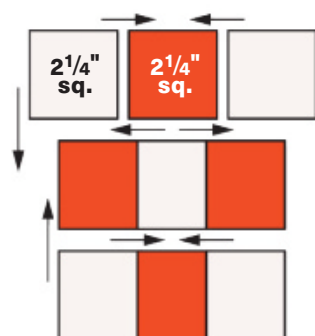
Alexia Marcelle Abegg

ASSEMBLE NINE-PATCH UNITS

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

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

1. Referring to **Diagram 1**, sew together five cream floral $2\frac{1}{4}$ " squares and four orange floral No. 1– $2\frac{1}{4}$ " squares in three rows. Join rows to make Nine-Patch Unit A. The unit should be $5\frac{3}{4}$ " square including seam allowances. Repeat to make a second Nine-Patch Unit A.



Unit A
Diagram 1

2. Referring to **Diagram 2**, repeat Step 1 using the designated $2\frac{1}{4}$ " squares to make one each of Nine-Patch:

- Unit B: five orange floral No. 1 squares and four black floral No. 1 squares
- Unit C: five pink star print squares and four green dot squares
- Unit D: five blue print squares and four rust print squares
- Unit E: five green dot squares and four peach print squares
- Unit F: five pink star print squares and four rust floral squares
- Unit G: five black floral No. 2 squares and four green dot squares

- Unit H: five cream dot squares and four peach print squares
- Unit I: five rust floral squares and four cream dot squares
- Unit J: five pink star print squares and four peach print squares
- Unit K: five pink star print squares and four orange floral No. 1 squares
- Unit L: five black floral No. 3 squares and four blue print squares
- Unit M: five black floral No. 2 squares and four peach print squares
- Unit N: five cream print squares and four green dot squares
- Unit O: five black floral No. 1 squares and four blue print squares

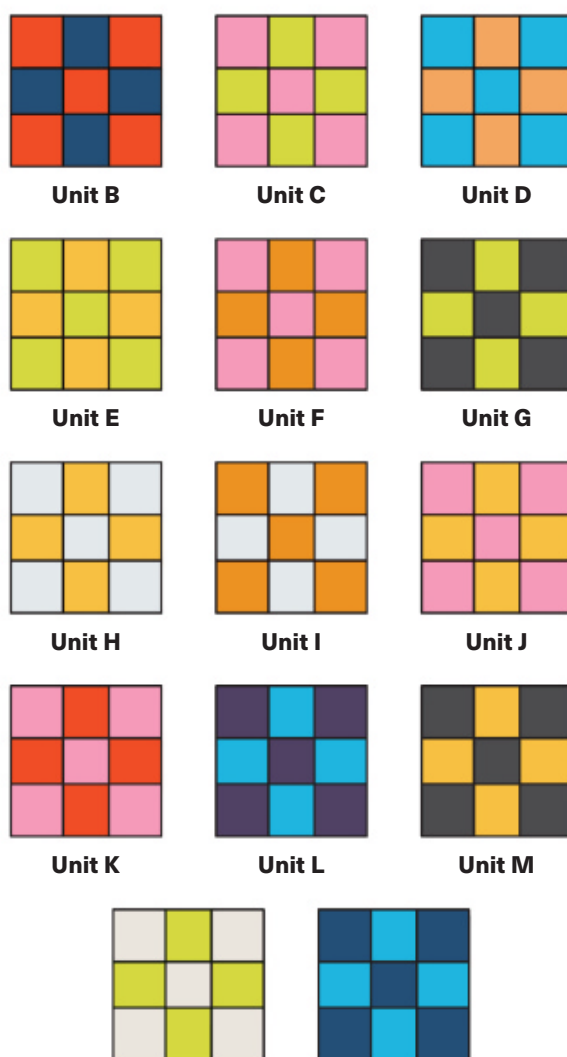


Diagram 2

ASSEMBLE BLOCKS

For each block, you will sew rectangles from four different fabrics around one Nine-Patch unit.

1. From pink floral, gather one each:

- $2\frac{1}{4}\times 5\frac{3}{4}$ " rectangle (position 1)
- $2\frac{1}{4}\times 7\frac{1}{2}$ " rectangle (position 2)
- $2\frac{1}{4}\times 12\frac{3}{4}$ " rectangle (position 9)
- $2\frac{1}{4}\times 14\frac{1}{2}$ " rectangle (position 10)

2. From cream print, gather one each:

- $2\frac{1}{4}\times 7\frac{1}{2}$ " rectangle (position 3)
- $2\frac{1}{4}\times 9\frac{1}{4}$ " rectangle (position 4)
- $2\frac{1}{4}\times 14\frac{1}{2}$ " rectangle (position 11)
- $2\frac{1}{4}\times 16\frac{1}{4}$ " rectangle (position 12)

3. From pink star print, gather one each:

- $2\frac{1}{4}\times 9\frac{1}{4}$ " rectangle (position 5)
- $2\frac{1}{4}\times 11$ " rectangle (position 6)

4. From blue print, gather one each:

- $2\frac{1}{4}\times 11$ " rectangle (position 7)
- $2\frac{1}{4}\times 12\frac{3}{4}$ " rectangle (position 8)

5. Referring to **Diagram 3**, sew together position 1 rectangle and a Unit A. Add position 2 rectangle.

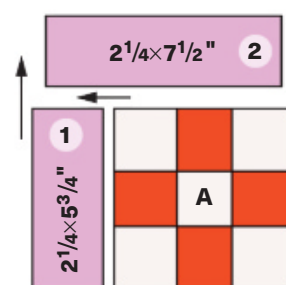


Diagram 3

6. Referring to **Diagram 4**, join position 3 and 4 rectangles to Step 5 unit.

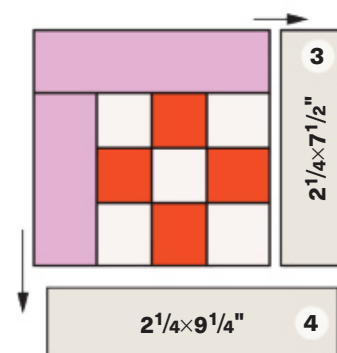
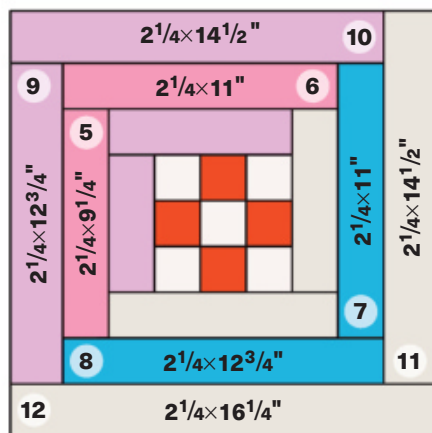


Diagram 4

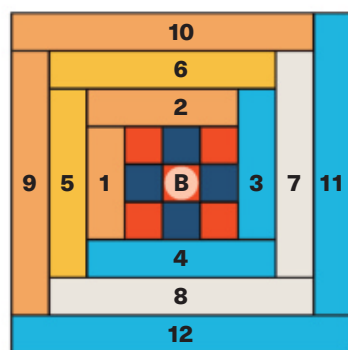
7. Referring to **Diagram 5**, add position 5-12 rectangles in numerical order to make Block A. Press seams away from Unit A. The block should be $16\frac{1}{4}$ " square including seam allowances.



Block A
Diagram 5

8. Using Unit B and the fabrics designated for each position, repeat steps 1-7 to make Block B (**Diagram 6**):

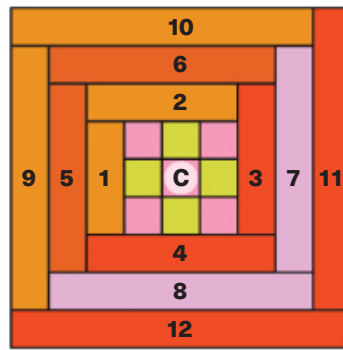
- Positions 1, 2, 9, and 10: rust print
- Positions 3, 4, 11, and 12: blue print
- Positions 5 and 6: peach print
- Positions 7 and 8: cream print



Block B
Diagram 6

9. Using Unit C and the fabrics designated for each position, repeat steps 1-7 to make Block C (**Diagram 7**):

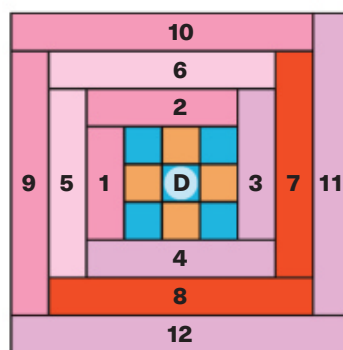
- Positions 1, 2, 9, and 10: rust floral
- Positions 3, 4, 11, and 12: orange floral No. 1
- Positions 5 and 6: orange floral No. 2
- Positions 7 and 8: pink floral



Block C
Diagram 7

10. Using Unit D and the fabrics designated for each position, repeat steps 1-7 to make Block D (**Diagram 8**):

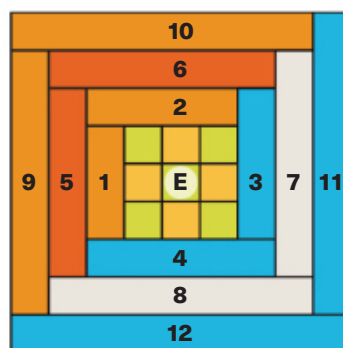
- Positions 1, 2, 9, and 10: pink star print
- Positions 3, 4, 11, and 12: pink floral
- Positions 5 and 6: pink geometric print
- Positions 7 and 8: orange floral No. 1



Block D
Diagram 8

11. Using Unit E and the fabrics designated for each position, repeat steps 1-7 to make Block E (**Diagram 9**):

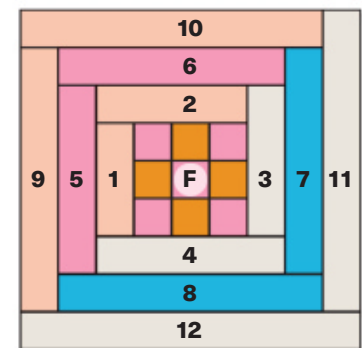
- Positions 1, 2, 9, and 10: rust floral
- Positions 3, 4, 11, and 12: blue print
- Positions 5 and 6: orange floral No. 2
- Positions 7 and 8: cream print



Block E
Diagram 9

12. Using Unit F and the fabrics designated for each position, repeat steps 1-7 to make Block F (**Diagram 10**):

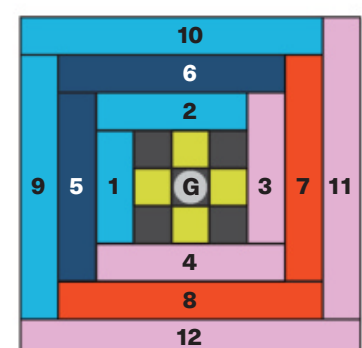
- Positions 1, 2, 9, and 10: peach floral
- Positions 3, 4, 11, and 12: cream print
- Positions 5 and 6: pink star print
- Positions 7 and 8: blue print



Block F
Diagram 10

13. Using Unit G and the fabrics designated for each position, repeat steps 1-7 to make Block G (**Diagram 11**):

- Positions 1, 2, 9, and 10: blue print
- Positions 3, 4, 11, and 12: pink floral
- Positions 5 and 6: black floral No. 1
- Positions 7 and 8: orange floral No. 1



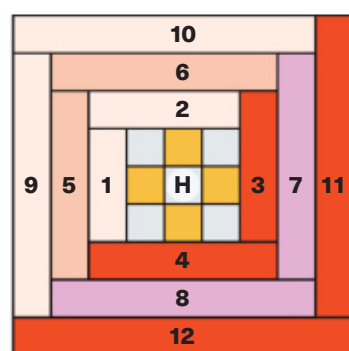
Block G
Diagram 11

Quick Tip

Keep your fabric rectangles organized by labeling each one with its position number when cutting them out. Use a binder clip to hold the rectangles by block until you are ready to piece them.

14. Using Unit H and the fabrics designated for each position, repeat steps 1-7 to make Block H (Diagram 12):

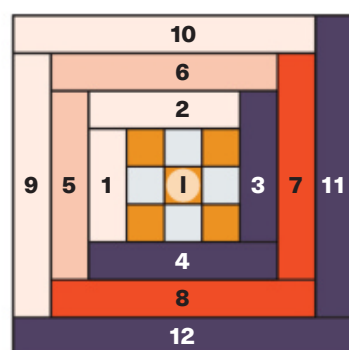
- Positions 1, 2, 9, and 10: cream floral
- Positions 3, 4, 11, and 12: orange floral No. 1
- Positions 5 and 6: peach floral
- Positions 7 and 8: pink floral



Block H
Diagram 12

15. Using Unit I and the fabrics designated for each position, repeat steps 1-7 to make Block I (Diagram 13):

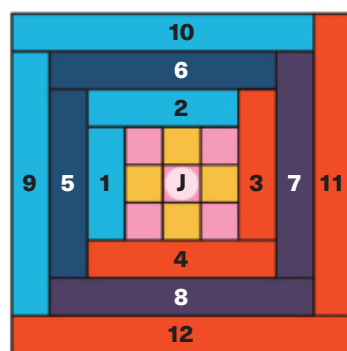
- Positions 1, 2, 9, and 10: cream floral
- Positions 3, 4, 11, and 12: black floral No. 3
- Positions 5 and 6: peach floral
- Positions 7 and 8: orange floral No. 1



Block I
Diagram 13

16. Using Unit J and the fabrics designated for each position, repeat steps 1-7 to make Block J (Diagram 14):

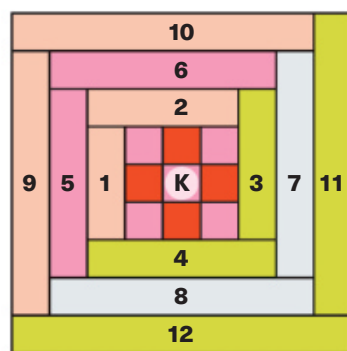
- Positions 1, 2, 9, and 10: blue print
- Positions 3, 4, 11, and 12: orange floral No. 1
- Positions 5 and 6: black floral No. 1
- Positions 7 and 8: black floral No. 3



Block J
Diagram 14

17. Using Unit K and the fabrics designated for each position, repeat steps 1-7 to make Block K (Diagram 15):

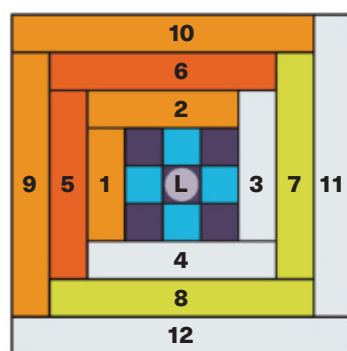
- Positions 1, 2, 9, and 10: peach floral
- Positions 3, 4, 11, and 12: green dot
- Positions 5 and 6: pink star print
- Positions 7 and 8: cream dot



Block K
Diagram 15

18. Using Unit L and the fabrics designated for each position, repeat steps 1-7 to make Block L (Diagram 16):

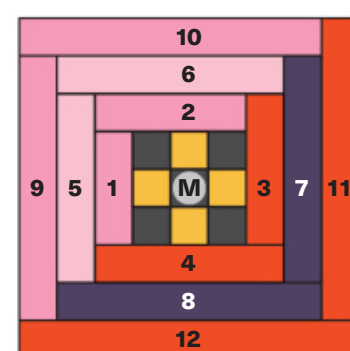
- Positions 1, 2, 9, and 10: rust floral
- Positions 3, 4, 11, and 12: cream dot
- Positions 5 and 6: orange floral No. 2
- Positions 7 and 8: green dot



Block L
Diagram 16

19. Using Unit M and the fabrics designated for each position, repeat steps 1-7 to make Block M (Diagram 17):

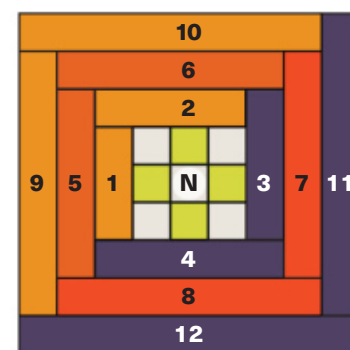
- Positions 1, 2, 9, and 10: pink star print
- Positions 3, 4, 11, and 12: orange floral No. 1
- Positions 5 and 6: pink geometric print
- Positions 7 and 8: black floral No. 3



Block M
Diagram 17

20. Using Unit N and the fabrics designated for each position, repeat steps 1-7 to make Block N (Diagram 18):

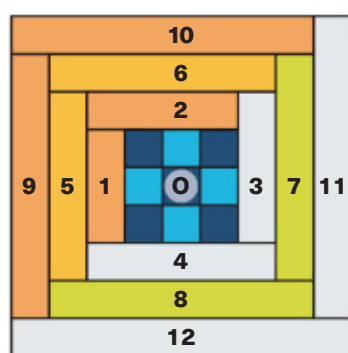
- Positions 1, 2, 9, and 10: rust floral
- Positions 3, 4, 11, and 12: black floral No. 3
- Positions 5 and 6: orange floral No. 2
- Positions 7 and 8: orange floral No. 1



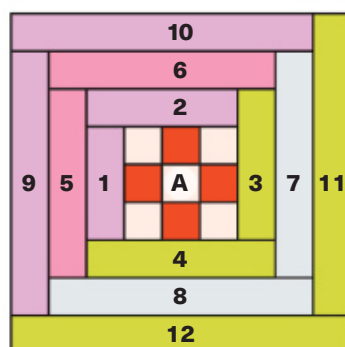
Block N
Diagram 18

21. Using Unit O and the fabrics designated for each position, repeat steps 1-7 to make Block O (Diagram 19):

- Positions 1, 2, 9, and 10: rust print
- Positions 3, 4, 11, and 12: cream dot
- Positions 5 and 6: peach print
- Positions 7 and 8: green dot



Block O
Diagram 19



Block P
Diagram 20

2. 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. Mindy Munteer machine-quilted an alternating loop design across the quilt top.

3. Bind with black floral No. 2 binding strips. (For details, see Complete Quilt.)

DESIGNER: Alexia Marcelle Abegg
(alexiamarcelleabegg.com)

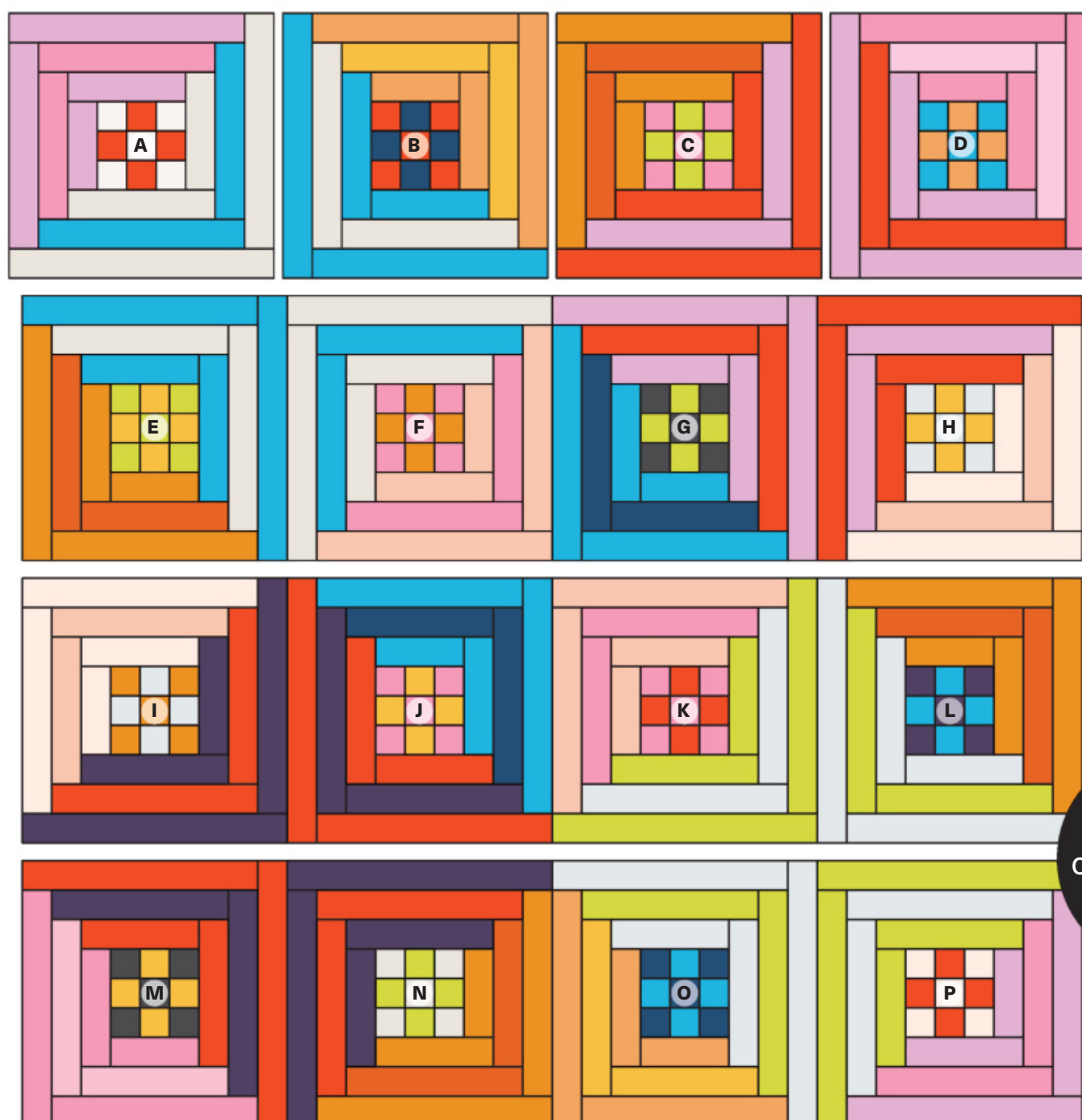
MACHINE QUILTER: Mindy Munteer
(wildphilquilting.com)

22. Using remaining Unit A and the fabrics designated for each position, repeat steps 1-7 to make Block P (Diagram 20):

- Positions 1, 2, 9, and 10: pink floral
- Positions 3, 4, 11, and 12: green dot
- Positions 5 and 6: pink star print
- Positions 7 and 8: cream dot

ASSEMBLE QUILT TOP

1. Referring to **Quilt Assembly Diagram**, lay out blocks in four rows, rotating blocks as shown. Sew together blocks in rows. Press seams in one direction, alternating direction with each row.



Quilt Assembly Diagram

MAKE IT YOURS!
Coloring Diagram
on Pattern
Sheet 3.

Strawberries & CREAM

*Stitch red, pink, and cream florals into
a sweet, romantic-looking throw.*

DESIGNER Jennie Jo Lamb PHOTOGRAPHER Carson Downing





FINISHED QUILT:
62½×78½"**FINISHED BLOCK:**
12" square

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

Fabrics are from the Sugarberry collection by Bunny Hill Designs for Moda Fabrics (modafabrics.com).

- 3—½-yard pieces assorted red prints (blocks)
- 2½ yards cream print (blocks, sashing)
- ⅓ yard pink stripe (blocks)
- ⅜ yard cream floral (blocks)
- ¾ yard tan print (blocks, sashing)
- 1¼ yards pink large floral (blocks, outer border)
- ⅜ yard pink twig print (blocks, sashing)
- ⅜ yard pink small floral (sashing)
- 1 yard red stripe (inner border, binding)
- 4⅞ yards backing fabric
- 71×87" batting

CUT FABRICS

Cut pieces in the following order.

From each assorted red print, cut:

- 4—3⅜" squares
- 4—3¼" squares, cutting each diagonally twice in an X for 16 C triangles total
- 16—2⅞" squares, cutting each in half diagonally for 32 D triangles total
- 32—2" squares

From cream print, cut:

- 16—5¼" squares
- 62—4½" squares
- 48—3⅞" squares, cutting each in half diagonally for 96 B triangles total
- 40—2⅜" squares
- 48—2⅜" squares, cutting each in half diagonally for 96 A triangles total
- 80—1½×2" rectangles

From pink stripe, cut:

- 8—3⅞" squares, cutting each in half diagonally for 16 B triangles total
- 8—3¼" squares, cutting each diagonally twice in an X for 32 C triangles total

From cream floral, cut:

- 12—3¼" squares, cutting each diagonally twice in an X for 48 C triangles total
- 24—2⅞" squares, cutting each in half diagonally for 48 D triangles total

From tan print, cut:

- 16—5¼" squares
- 48—1⅞×3⅜" rectangles

From pink large floral, cut:

- 7—4½×42" strips for outer border
- 8—3⅞" squares, cutting each in half diagonally for 16 B triangles total
- 8—3¼" squares, cutting each diagonally twice in an X for 32 C triangles total

From pink twig print, cut:

- 8—3⅞" squares, cutting each in half diagonally for 16 B triangles total
- 8—3¼" squares, cutting each diagonally twice in an X for 32 C triangles total
- 20—1½" squares

From pink small floral, cut:

- 40—2⅜" squares

From red stripe, cut:

- 8—2½×42" binding strips
- 7—1½×42" strips for inner border

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 all pieces cut from one red print (four 3⅜" squares, 16 C triangles, 32 D triangles, and thirty-two 2" squares).

2. Referring to **Diagram 1**, sew two cream print A triangles to a red print 2" square to make a triangle unit. Repeat to make 16 triangle units total.

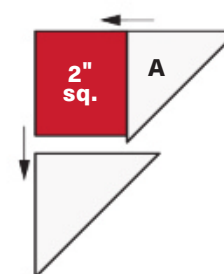


Diagram 1

3. Sew together a triangle unit and a pink stripe B triangle to make a corner unit (**Diagram 2**). The unit should be 3½" square including seam allowances. Repeat to make 16 corner units total.

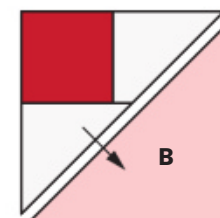


Diagram 2

4. Referring to **Diagram 3**, sew together one red print 2" square, two pink stripe C triangles, and one red print C triangle in pairs. Join pairs to make a subunit. Add two red print D triangles to make Unit 1 (**Diagram 4**). Repeat to make 16 total of Unit 1.

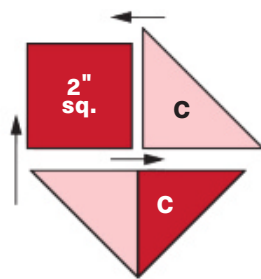
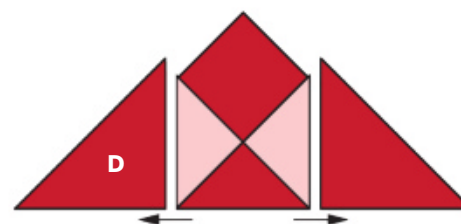


Diagram 3



Unit 1
Diagram 4



**MAKE IT
YOURS!**
Coloring Diagram
on *Pattern
Sheet 4*.



5. Referring to **Diagram 5**, add two cream print B triangles to a Unit 1 to make a side unit. The unit should be $3\frac{1}{2} \times 6\frac{1}{2}$ " including seam allowances. Repeat to make 16 side units total.

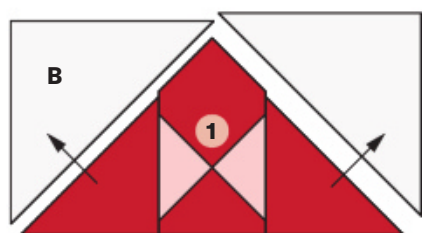
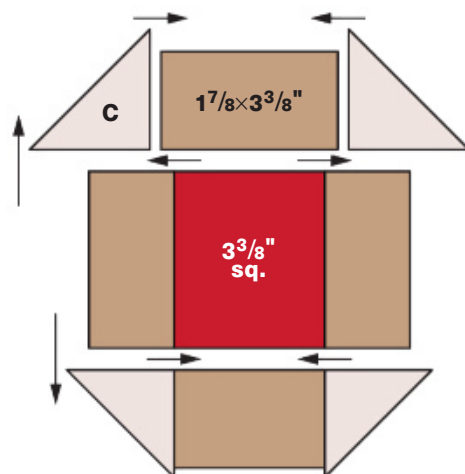


Diagram 5

6. Referring to **Diagram 6**, lay out four cream floral C triangles, four tan print $1\frac{7}{8} \times 3\frac{3}{8}$ " rectangles, and one red print $3\frac{3}{8}$ " square in three rows. Sew together pieces in rows. Join rows to make Unit 2. Repeat to make four total of Unit 2.



Unit 2
Diagram 6

7. Add four cream floral D triangles to a Unit 2 to make a center unit (**Diagram 7**). Trim unit to $6\frac{1}{2}$ " square including seam allowances. Repeat to make four center units total.

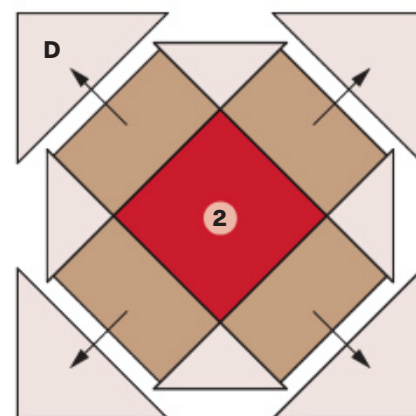


Diagram 7

8. 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 a block. The block should be $12\frac{1}{2}$ " square including seam allowances. Repeat to make four blocks total.

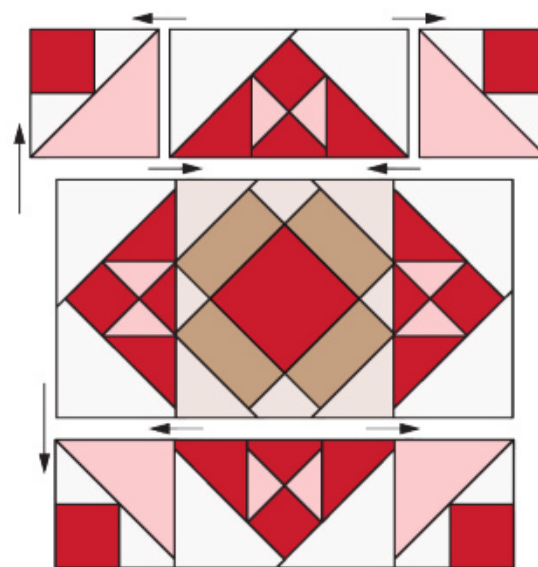


Diagram 8

9. Using pink large floral pieces instead of pink stripe, repeat steps 1-8 to make four blocks.

10. Using pink twig print pieces instead of pink stripe, repeat steps 1-8 to make four blocks.

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 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.



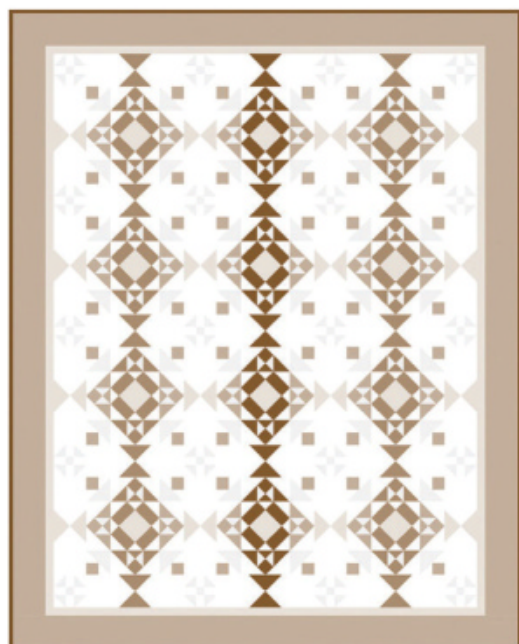
Select a dark background fabric to draw the eye to the block centers.

FABRICS are from the Starry Sky collection by April Rosenthal for Moda Fabrics (modafabrics.com).

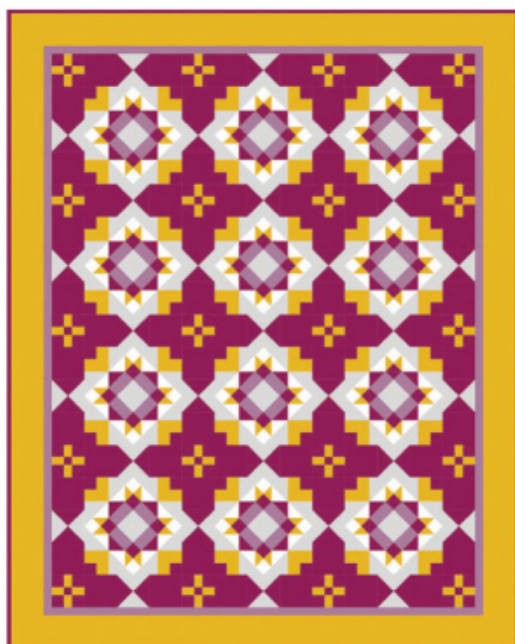


Choose a special focal fabric for the border and let it inform your choices for the quilt center.

FABRICS are from the Color Collage collection by Shelley Davies and Toscana collection by Deborah Edwards for Northcott Fabrics (northcott.com).



Create a subdued look with a neutral color palette.



Using yellow for the crosses in the Shoo Fly blocks makes them pop.



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/strawberries



"I love auditioning blocks in EQ! I can easily change the layout, see how the blocks look if set on-point, add sashing, and import fabrics. The list is endless!"

—Jennie Jo Lamb

Website:
LambFarmDesigns.com

Scan the QR code on this page for:

- a free EQ8 project!
- a demo of EQ8!
- special savings at ElectricQuilt.com!

Great Gift!



ASSEMBLE SASHING UNITS

1. Use a pencil to mark a diagonal line on wrong side of each cream print $2\frac{3}{8}$ " square and $5\frac{1}{4}$ " square.

2. Layer a marked cream print $2\frac{3}{8}$ " square atop a pink small floral $2\frac{3}{8}$ " square. Sew together with two seams, stitching $\frac{1}{4}$ " on each side of marked line (**Diagram 9**). Cut apart on marked line. Press open to make two small triangle-squares. Each small triangle-square should be 2" square including seam allowances. Repeat to make 80 small triangle-squares total.

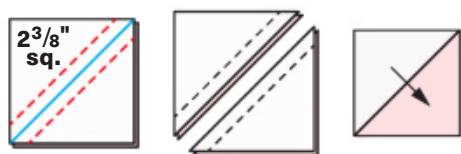
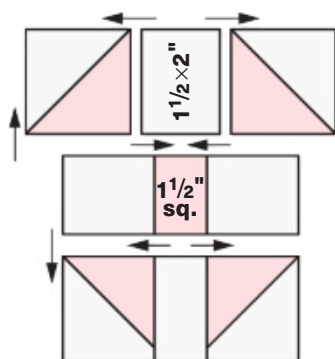


Diagram 9

3. Referring to **Diagram 10**, lay out four small triangle-squares, four cream print $1\frac{1}{2}\times 2$ " rectangles, and one pink twig print $1\frac{1}{2}$ " square in three rows. Sew together pieces in rows. Join rows to make Sashing Unit A. The unit should be $4\frac{1}{2}$ " square including seam allowances. Repeat to make 20 A sashing units total.



Sashing Unit A
Diagram 10

4. Using marked cream print $5\frac{1}{4}$ " squares and tan print $5\frac{1}{4}$ " squares, repeat Step 2 to make 32 large triangle-squares (**Diagram 11**). Each large triangle-square should be $4\frac{7}{8}$ " square including seam allowances.

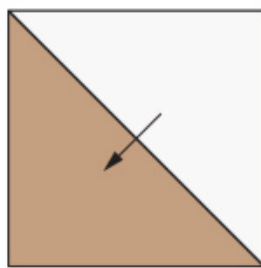


Diagram 11

5. Mark a diagonal line on wrong side of 16 large triangle-squares.

6. Layer a marked large triangle-square atop an unmarked large triangle-square with cream print triangles facing tan print triangles (**Diagram 12**). Sew $\frac{1}{4}$ " on each side of drawn line. Cut pair apart on drawn line. Press open to make two hourglass units. Each unit should be $4\frac{1}{2}$ " square including seam allowances. Repeat to make 32 hourglass units total. (You will use 31.)

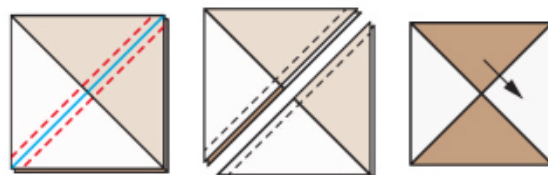
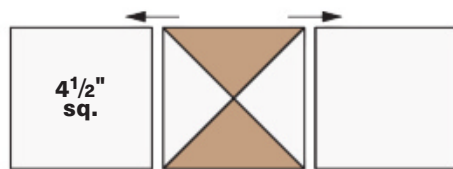


Diagram 12

7. Sew together two cream print $4\frac{1}{2}$ " squares and one hourglass unit to make Sashing Unit B (**Diagram 13**). The unit should be $4\frac{1}{2}\times 12\frac{1}{2}$ " including seam allowances. Repeat to make 31 B sashing units total.



Sashing Unit B
Diagram 13

ASSEMBLE QUILT CENTER

1. Referring to **Quilt Assembly Diagram**, lay out sashing units and blocks in nine rows. Designer Jennie Jo Lamb arranged matching blocks diagonally.

2. Sew together pieces in rows. Press seams toward B sashing units. Join rows to make quilt center. Press seams away from block rows. The quilt center should be $52\frac{1}{2}\times 68\frac{1}{2}$ " including seam allowances.

ADD BORDERS

1. Piece and cut red stripe $1\frac{1}{2}\times 42$ " strips to make:

- $2-1\frac{1}{2}\times 68\frac{1}{2}$ " inner border strips
- $2-1\frac{1}{2}\times 54\frac{1}{2}$ " inner border strips

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

3. Piece and cut pink large floral $4\frac{1}{2}\times 42$ " strips to make:

- $2-4\frac{1}{2}\times 70\frac{1}{2}$ " outer border strips
- $2-4\frac{1}{2}\times 62\frac{1}{2}$ " outer border strips

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

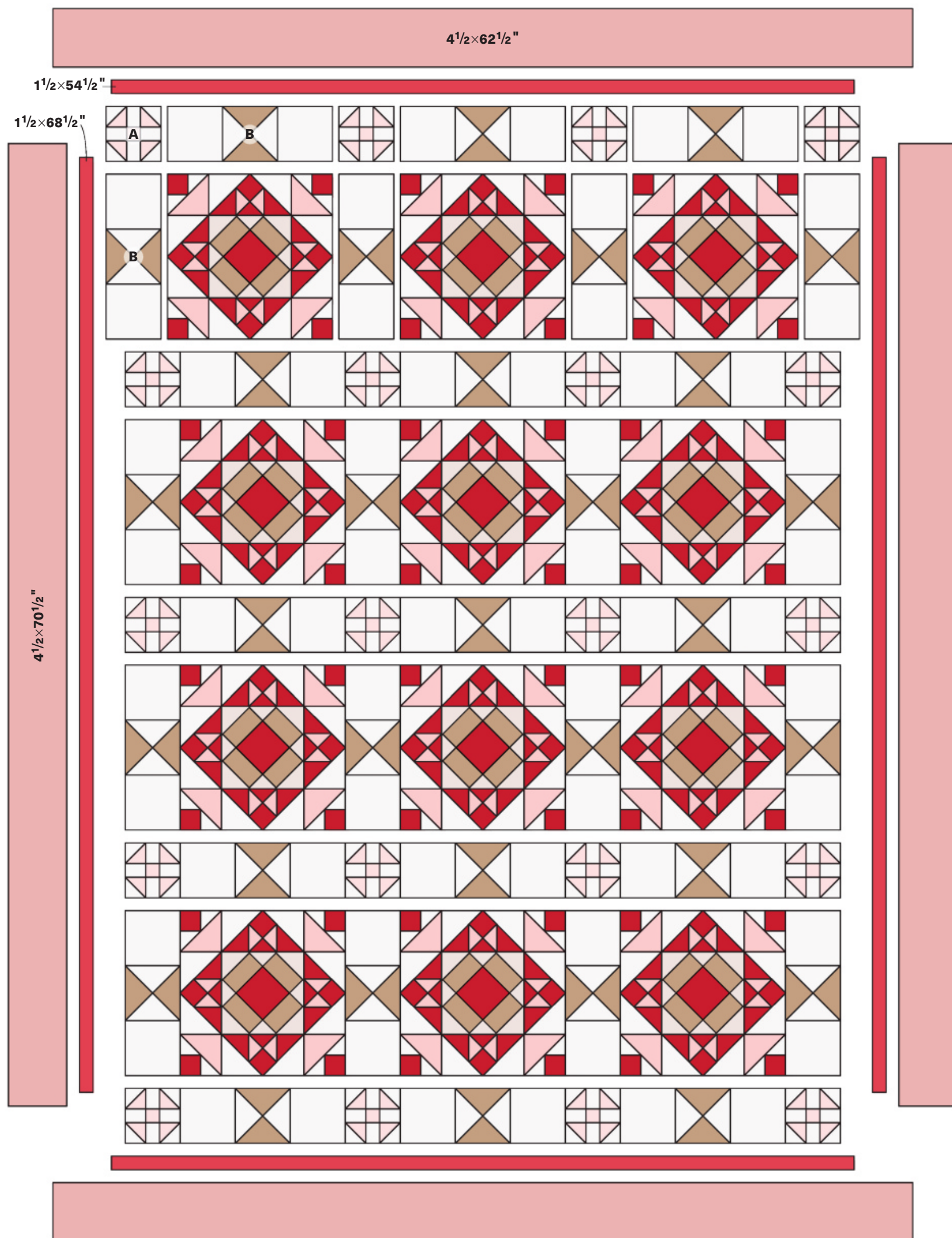
FINISH QUILT

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

2. Quilt as desired. Jennie Jo machine-quilted the Sweetness pantograph by Naomi Hynes (urbanelementz.com) across the quilt top.

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

DESIGNER: Jennie Jo Lamb
(lambfarmdesigns.com)



Quilt Assembly Diagram

Swimming UPSTREAM



*Use flannel to piece
basic blocks in two colors
for a quilt that will add
coziness to any room.*

DESIGNER **Lisa Hoefler Bongean**
MACHINE QUILTERS

Luke Neubauer, Jake Neubauer
PHOTOGRAPHER **Carson Downing**



FINISHED QUILT:
40 $\frac{1}{8}$ ×50"**FINISHED BLOCK:**
3 $\frac{1}{2}$ " square

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

Fabrics are from the Lakeside Gatherings Flannels collection by Primitive Gatherings for Moda Fabrics (modafabrics.com).

- 2 $\frac{1}{8}$ yards solid white (blocks, setting and corner triangles, setting squares, border)
- 18—6×9" pieces or 1 yard total assorted blue prints (blocks, border)
- $\frac{1}{2}$ yard blue stripe (binding)
- 2 $\frac{3}{4}$ yards backing fabric
- 49×58" batting

TO ORDER A KIT of fabrics for quilt top and binding for \$75 ppd. in the continental U.S., contact Primitive Gatherings; 920/722-7233; primitivegatherings.us.

CUT FABRICS

Cut pieces in the following order.

From solid white, cut:

- 1–5 $\frac{1}{2}$ ×25 $\frac{1}{4}$ " rectangle
- 1–5 $\frac{1}{2}$ ×25 $\frac{1}{8}$ " rectangle
- 2–5 $\frac{1}{2}$ ×20 $\frac{1}{4}$ " rectangles
- 1–5 $\frac{1}{2}$ ×15 $\frac{3}{8}$ " rectangle
- 1–5 $\frac{1}{2}$ ×15 $\frac{1}{4}$ " rectangle
- 2–5 $\frac{1}{2}$ ×10 $\frac{3}{8}$ " rectangles
- 6–6 $\frac{1}{4}$ " squares, cutting each diagonally twice in an X for 24 setting triangles total
- 35–4" setting squares
- 10–3 $\frac{1}{2}$ " squares, cutting each in half diagonally for 20 corner triangles total
- 104–2 $\frac{5}{8}$ " squares

From assorted blue prints, cut:

- 104–2 $\frac{5}{8}$ " squares (52 sets of 2 matching squares)

From blue stripe, cut:

- 5–2×42" binding strips

ASSEMBLE BLOCKS

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

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

1. Use a pencil to mark a diagonal line on wrong side of each solid white 2 $\frac{5}{8}$ " square.

2. Layer a marked solid white square atop a blue print 2 $\frac{5}{8}$ " square. Sew together with two seams, stitching $\frac{1}{4}$ " on each side of marked line (**Diagram 1**). Cut apart on marked line. Press open to make two triangle-squares. Each triangle-square should be 2 $\frac{1}{4}$ " square including seam allowances. Using a matching blue print 2 $\frac{5}{8}$ " square, repeat to make four matching triangle-squares total.



Diagram 1

3. Sew together triangle-squares in pairs (**Diagram 2**). Join pairs to make a block. The block should be 4" square including seam allowances.

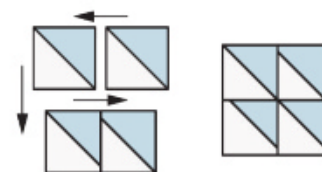


Diagram 2

4. Repeat steps 2 and 3 to make 52 blocks total.

TIPS FOR WORKING WITH FLANNEL

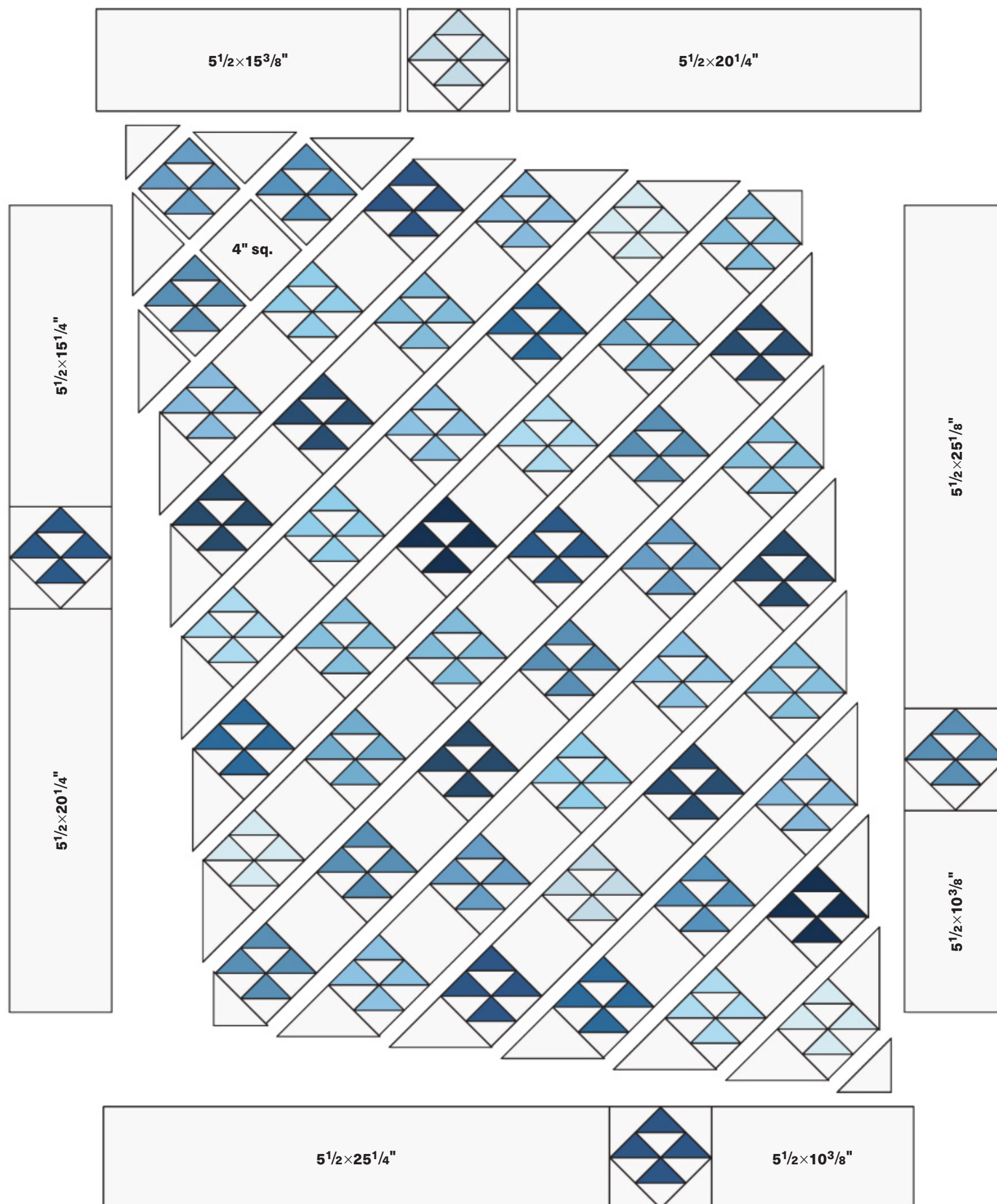
- Select higher quality flannels because they are more tightly woven and more substantial than lesser quality flannels. Higher quality flannels will keep their shape better, are easier to sew, and will have a bulkier hand.
- We recommend washing and drying flannel fabric prior to cutting because flannel tends to shrink.
- Starch flannel prior to cutting it to reduce the likelihood pieces will stretch or otherwise distort.
- Switch to a walking foot if your feed dogs are not easily pulling the flannel through your machine.
- Handle flannel with a bit more care than cotton, especially where there are bias edges, because it has a loose weave and brushed finish.
- Use a larger needle, such as a 90/14, and slightly longer stitch length, such as 3–3.5 millimeters, because flannel is a medium-weight fabric. Do not tug or twist pieces when sewing them together.

ASSEMBLE QUILT CENTER

1. Referring to **Quilt Assembly Diagram**, lay out solid white setting triangles, 48 blocks, and solid white 4" setting squares in 13 diagonal rows. Set the remaining four blocks aside for the border.

2. Sew together pieces in rows. Press seams toward setting triangles and squares. Join rows; press seams in one direction.

3. Add four solid white corner triangles to make quilt center. Press seams toward triangles. The quilt center should be $30\frac{1}{8} \times 40$ " including seam allowances.



Quilt Assembly Diagram

ASSEMBLE AND ADD BORDER

1. Referring to **Diagram 3**, sew solid white corner triangles to opposite edges of a remaining block. Add solid white corner triangles to remaining block edges to make a border unit. Trim unit to $5\frac{1}{2}$ " square including seam allowances. Repeat to make four border units total.

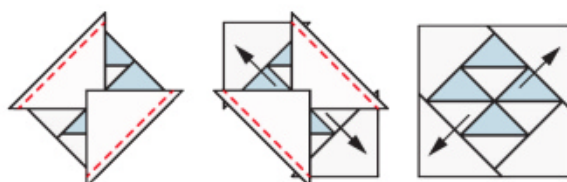
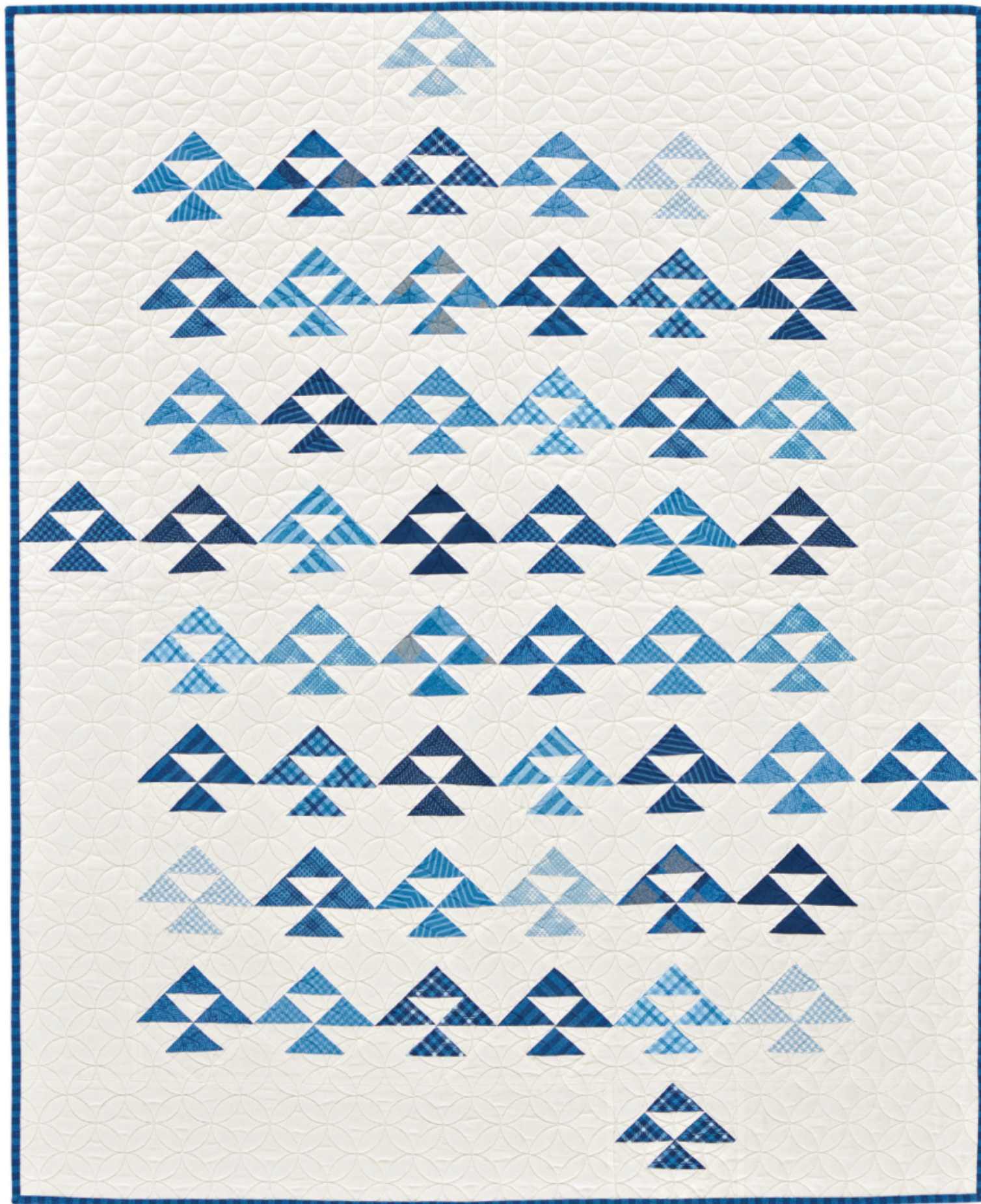


Diagram 3

2. Referring to **Quilt Assembly Diagram**, sew together a solid white $5\frac{1}{2}\times 15\frac{1}{4}$ " rectangle, a border unit, and a solid white $5\frac{1}{2}\times 20\frac{1}{4}$ " rectangle to make left-hand border strip. Press seams toward rectangles. The strip should be $5\frac{1}{2}\times 40$ " including seam allowances.



3. Sew together a solid white $5\frac{1}{2}\times 25\frac{1}{8}$ " rectangle, a border unit, and a solid white $5\frac{1}{2}\times 10\frac{3}{8}$ " rectangle to make right-hand border strip. Press seams toward rectangles. The strip should be $5\frac{1}{2}\times 40$ " including seam allowances.

4. Sew together a solid white $5\frac{1}{2}\times 15\frac{3}{8}$ " rectangle, a border unit, and remaining solid white $5\frac{1}{2}\times 20\frac{1}{4}$ " rectangle to make top border strip. Press seams toward rectangles. The strip should be $5\frac{1}{2}\times 40\frac{1}{8}$ " including seam allowances.

5. Sew together a solid white $5\frac{1}{2}\times 25\frac{1}{4}$ " rectangle, a border unit, and remaining solid white $5\frac{1}{2}\times 10\frac{3}{8}$ " rectangle to make bottom border strip. Press seams toward rectangles. The strip should be $5\frac{1}{2}\times 40\frac{1}{8}$ " including seam allowances.

6. Sew left- and right-hand border strips to corresponding edges of quilt center. Add top and bottom borders to complete quilt top. Press seams toward border.

FINISH QUILT

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

2. Quilt as desired. Luke Neubauer and Jake Neubauer machine-quilted an orange peel design across the quilt top.

3. Bind with blue stripe binding strips. (For details, see Complete Quilt.)

DESIGNER: Lisa Hoefler Bongean
(primitivegatherings.us)

MACHINE QUILTERS: Luke and Jake Neubauer

Project Option

FISH SCHOOL

Stitch a tote bag big enough for a trip to the library or market. For her tote bag, project tester Julie Doy used colorful hand-dyed batiks to piece five *Swimming Upstream* blocks and rotated them. She included a gusset and boxed corners to make it easy to fold the bag flat for storing.

FABRICS are from the Expressions Batiks Hand-Dyes and Elementals collections by Riley Blake Designs (rileyblakedesigns.com).



Free Pattern
AllPeopleQuilt.com/324





On Cloud **NINE**

*Scraps of all colors find
a home in a bed quilt
composed of classic
blocks arranged in a
stunning setting.*

DESIGNER Darlene Zimmerman
MACHINE QUILTER Kristi Ryan
PHOTOGRAPHER Brie Goldman

FINISHED QUILT:99³/₄" square**FINISHED BLOCKS:**

11" square

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

- 5³/₄ yards total assorted bright prints (Courthouse Steps and Double Nine-Patch blocks, setting and corner triangles, border units)
- 4³/₄ yards total assorted white prints (Courthouse Steps and Double Nine-Patch blocks, setting triangles, border units)
- 3⁷/₈ yards white-and-tan dot (Double Nine-Patch blocks, setting and corner triangles, border units)
- ⁷/₈ yard red print (binding)
- 9 yards backing fabric
- 108"-square batting

CUT FABRICS

Cut pieces in the following order.

From assorted bright prints, cut:

- 87-1¹/₂×21" strips
- 72-1¹/₂×11¹/₂" rectangles
- 72-1¹/₂×9¹/₂" rectangles
- 72-1¹/₂×7¹/₂" rectangles
- 17-5¹/₂" squares, cutting each diagonally twice in an X for 68 large triangles total
- 72-1¹/₂×5¹/₂" rectangles
- 2-3" squares, cutting each in half diagonally for 4 small triangles total
- 12-1¹/₂" squares

From assorted white prints, cut:

- 73-1¹/₂×21" strips
- 72-1¹/₂×9¹/₂" rectangles
- 72-1¹/₂×7¹/₂" rectangles
- 72-1¹/₂×5¹/₂" rectangles
- 40-3¹/₂" squares
- 72-1¹/₂×3¹/₂" rectangles
- 8-1¹/₂×1⁵/₈" rectangles

From white-and-tan dot, cut:

- 20-1¹/₂×42" strips for border units
- 24-1¹/₂×12¹/₂" rectangles
- 70-1¹/₂×11¹/₂" rectangles
- 50-1¹/₂×9¹/₂" rectangles
- 104-3¹/₂" squares

From red print, cut:

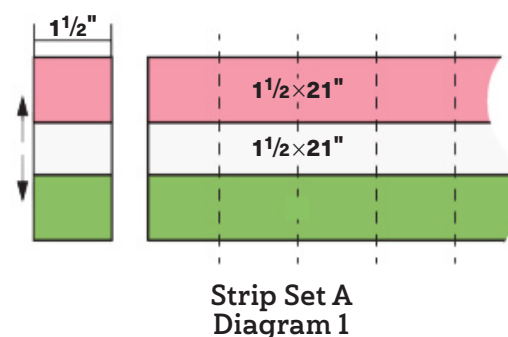
- 11-2¹/₂×42" binding strips

ASSEMBLE NINE-PATCH UNITS

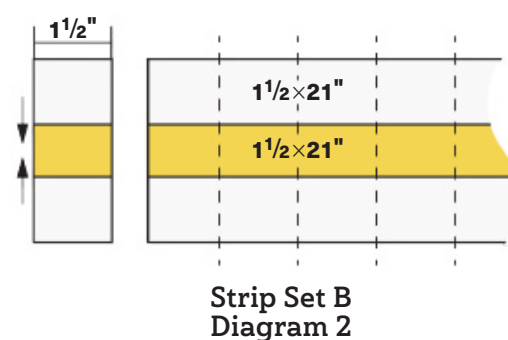
Measurements include ¹/₄" seam allowances. Sew with right sides together unless otherwise stated.

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

1. Sew together two assorted bright print 1¹/₂×21" strips and one assorted white print 1¹/₂×21" strip to make Strip Set A (**Diagram 1**). Repeat to make 29 A strip sets total. Cut strip sets into 370-1¹/₂"-wide A segments.



2. Sew together two assorted white print 1¹/₂×21" strips and one assorted bright print 1¹/₂×21" strip to make Strip Set B (**Diagram 2**). Repeat to make 15 B strip sets total. Cut strip sets into 185-1¹/₂"-wide B segments.

**DARLENE'S TIPS FOR MAKING SCRAP QUILTS**

- Organize your scraps by style, then color. I sort by style categories like Civil War reproductions, 1930s reproductions, batiks, and so on. I store any fabric that doesn't fit into a main category by color.
- When beginning a quilt, I pull prints from one sorted category and add from my color groups as needed. Many decisions are already made when scraps are sorted by category because those fabrics will blend

nicely. But color variety is important in scrap quilts, too. Don't be afraid to add red to your quilt; it will brighten the other colors.

- Another possibility is to limit your scrappy design to a variety of prints in two colors, like blue and white. In that case, spread your scraps out on a table and eliminate those that stand out too much. Do the same with the white prints for balance.

3. Sew together two A segments and one B segment to make a Nine-Patch unit (**Diagram 3**). The unit should be $3\frac{1}{2}$ " square including seam allowances. Repeat to make 185 Nine-Patch units total.

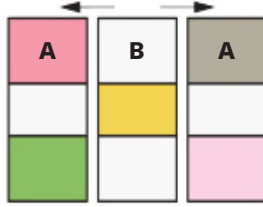


Diagram 3

ASSEMBLE COURTHOUSE STEPS BLOCKS

1. Sew assorted white print $1\frac{1}{2} \times 3\frac{1}{2}$ " rectangles to opposite edges of a Nine-Patch unit (**Diagram 4**). Add assorted bright print $1\frac{1}{2} \times 5\frac{1}{2}$ " rectangles to remaining edges.

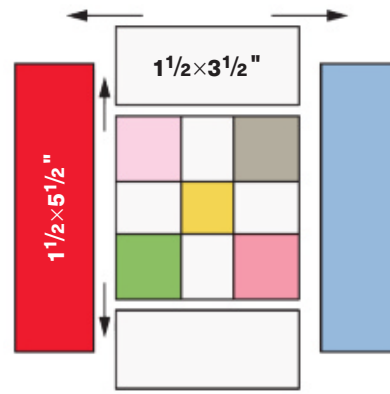


Diagram 4

2. Referring to **Diagram 5**, in the same manner add assorted white print and bright print rectangles to Step 1 unit to make a Courthouse Steps block. The block should be $11\frac{1}{2}$ " square including seam allowances.

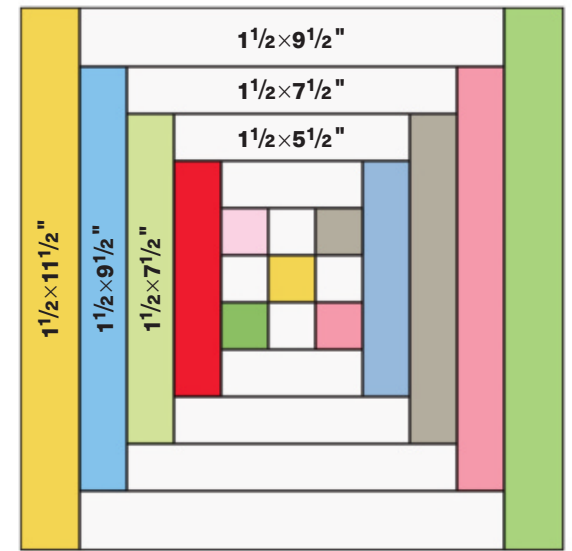
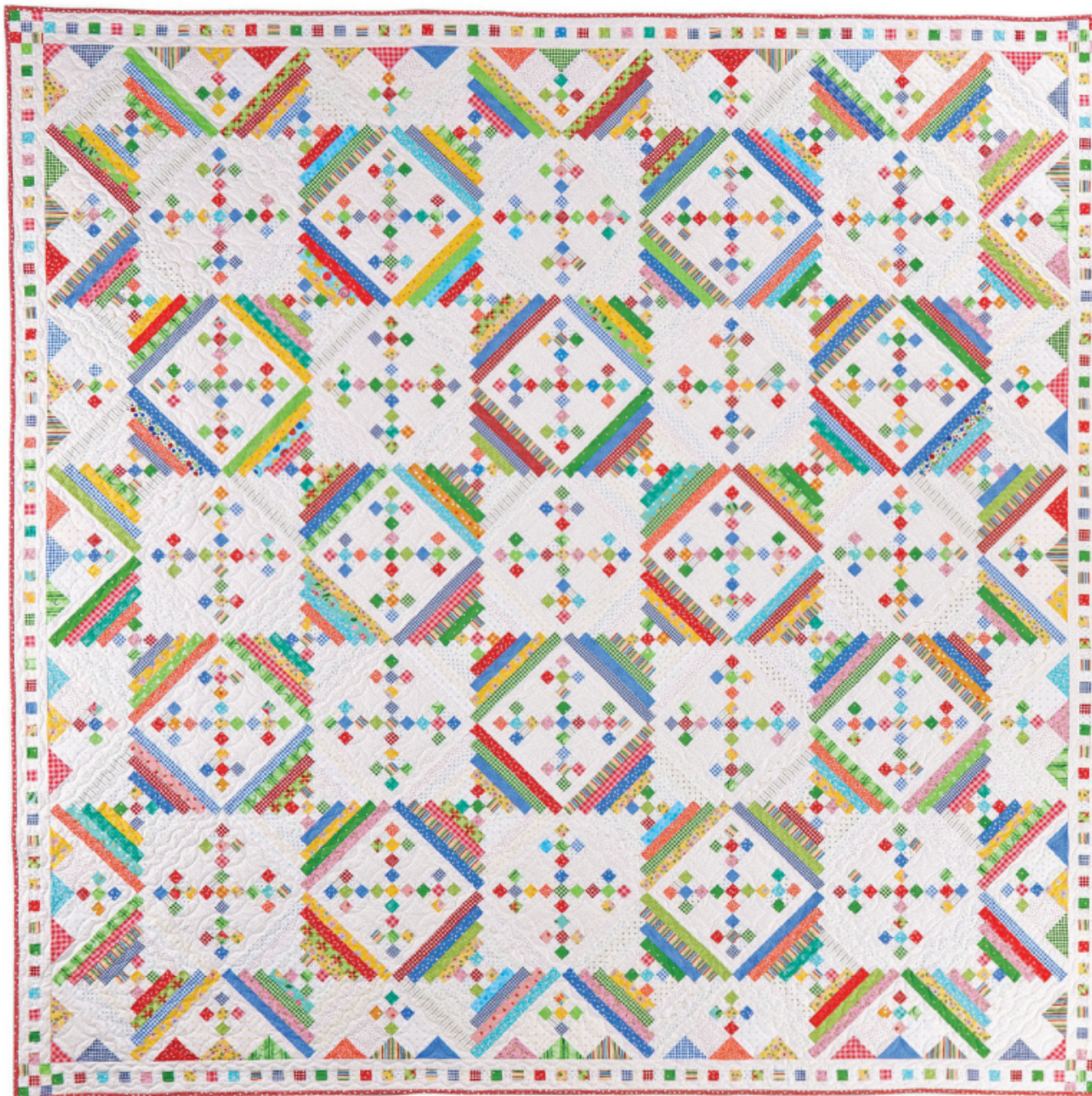


Diagram 5

3. Repeat steps 1 and 2 to make 36 Courthouse Steps blocks total.



ASSEMBLE DOUBLE NINE-PATCH BLOCKS

1. Lay out five Nine-Patch units and four white-and-tan dot $3\frac{1}{2}$ " squares in three rows (**Diagram 6**). Sew together pieces in rows. Join rows to make a center unit. The unit should be $9\frac{1}{2}$ " square including seam allowances. Repeat to make 25 center units total.

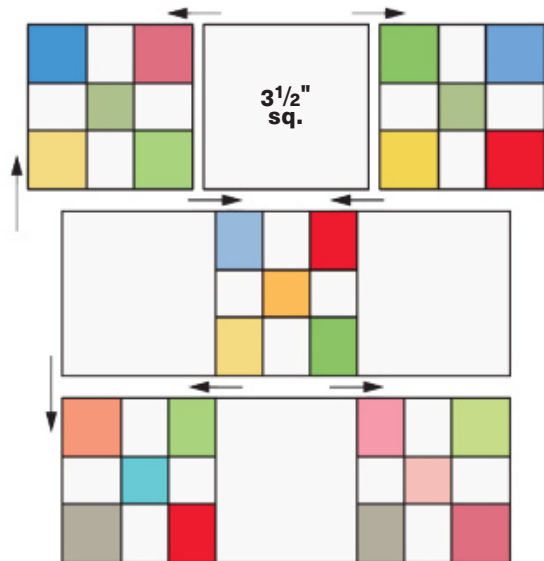


Diagram 6

2. Sew white-and-tan dot $1\frac{1}{2}\times 9\frac{1}{2}$ " rectangles to opposite edges of a center unit (**Diagram 7**). Add white-and-tan dot $1\frac{1}{2}\times 11\frac{1}{2}$ " rectangles to remaining edges to make a Double

Nine-Patch block. The block should be $11\frac{1}{2}$ " square including seam allowances. Repeat to make 25 Double Nine-Patch blocks total.

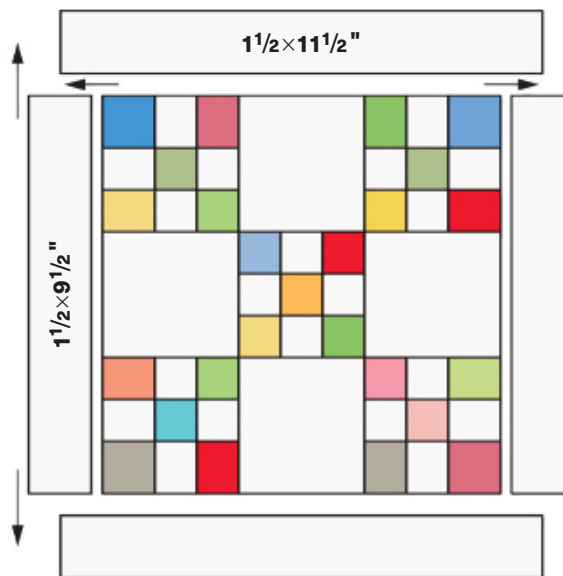


Diagram 7

ASSEMBLE QUILT CENTER

1. Referring to **Diagram 8**, lay out three assorted bright print large triangles, two assorted white print $3\frac{1}{2}$ " squares, and one Nine-Patch unit. Sew together bottom and middle pieces in rows. Join rows and remaining large triangle to make a triangle unit. Repeat to make 20 triangle units total.

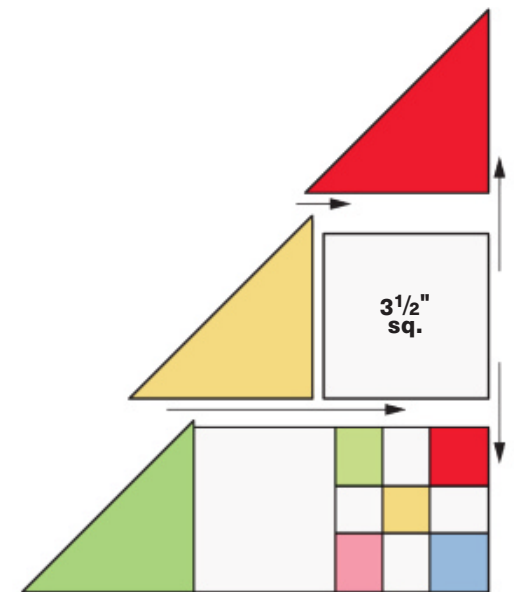


Diagram 8

2. Sew a white-and-tan dot $1\frac{1}{2}\times 11\frac{1}{2}$ " rectangle to bottom edge of a triangle unit (**Diagram 9**). Add a white-and-tan dot $1\frac{1}{2}\times 12\frac{1}{2}$ " rectangle to right-hand edge. Trim white-and-tan dot rectangles even with bright print large triangles to make a setting triangle (**Diagram 10**). Repeat to make 20 setting triangles total.

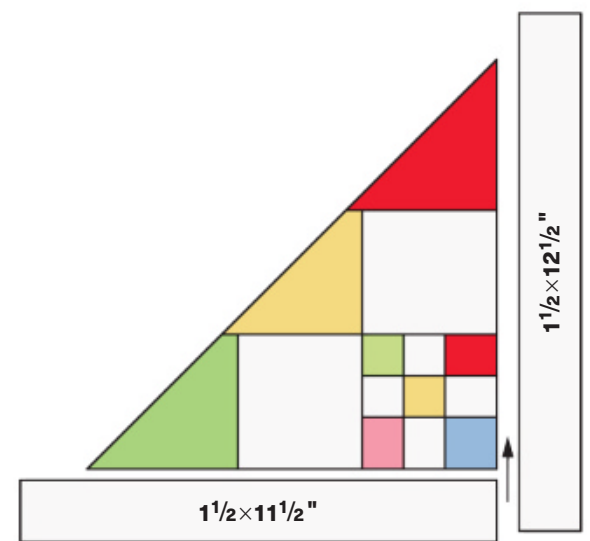


Diagram 9

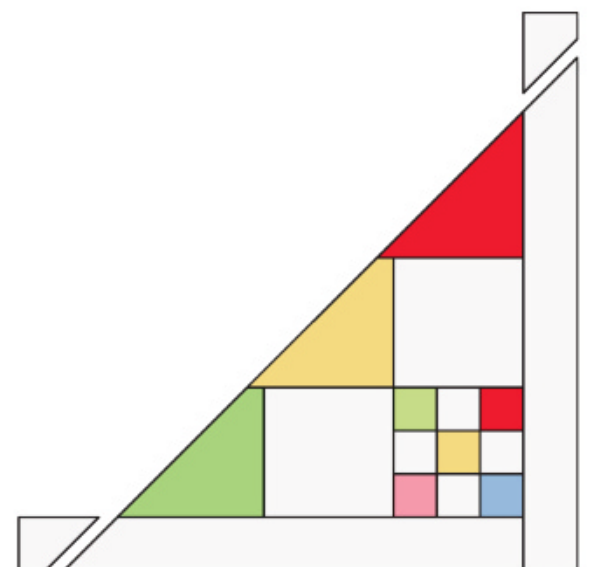


Diagram 10



3. Referring to **Diagram 11**, lay out one bright print small triangle, two assorted bright print large triangles, one white-and-tan dot $3\frac{1}{2}$ " square, and one white-and-tan dot $1\frac{1}{2}\times 12\frac{1}{2}$ " rectangle. Sew together middle pieces in a row. Add bright print small triangle and white-and-tan dot rectangle. Trim rectangle even with bright print large triangles to make a corner triangle. Repeat to make four corner triangles total.

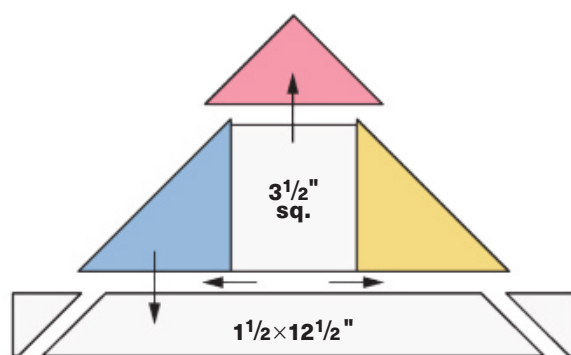
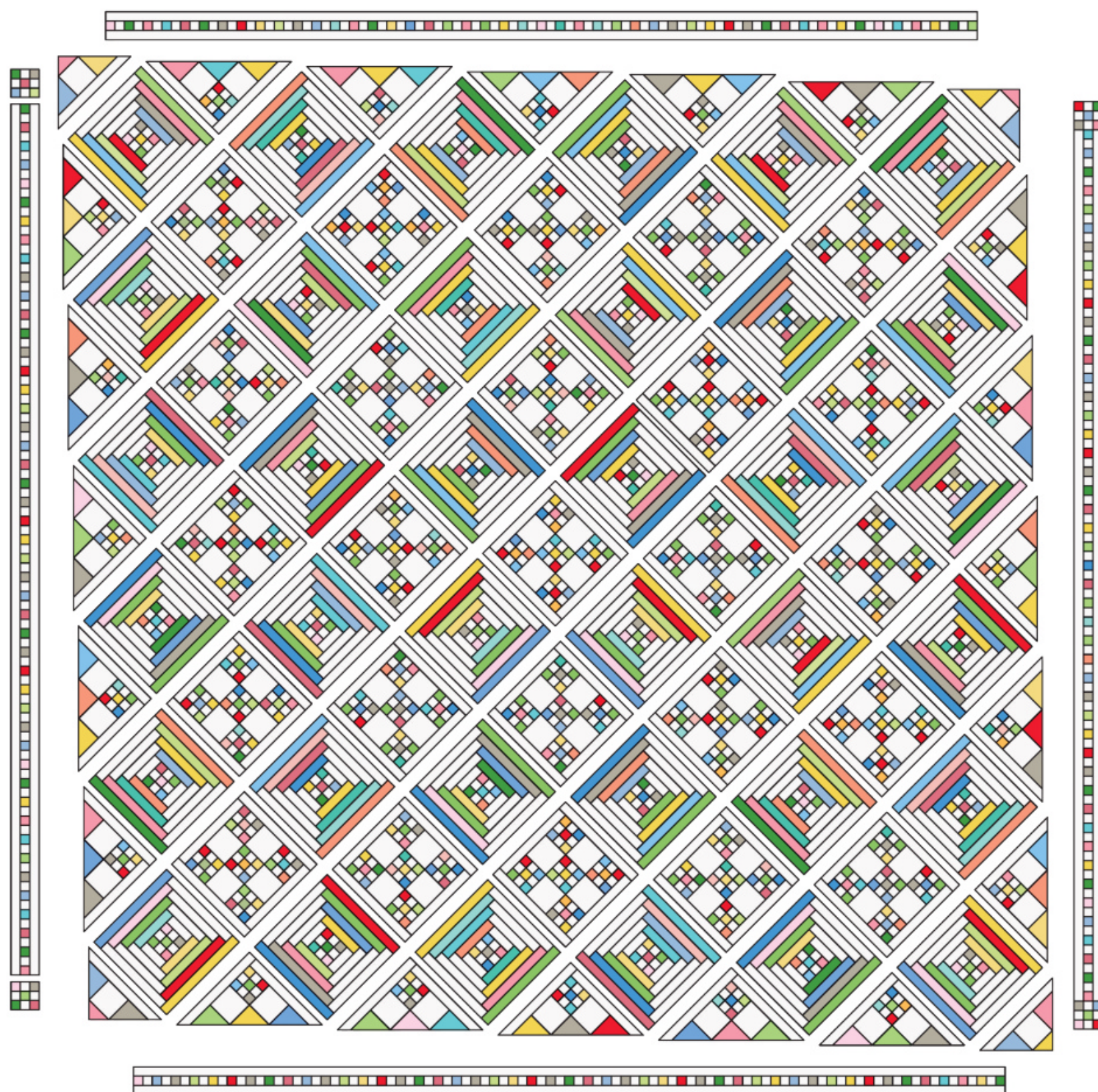


Diagram 11

4. Referring to **Quilt Assembly Diagram**, lay out blocks and setting triangles in 11 diagonal rows; in every other row rotate Courthouse Steps blocks 90° . Sew together pieces in rows. Press seams toward Courthouse Steps blocks. Join rows; press seams in one direction.

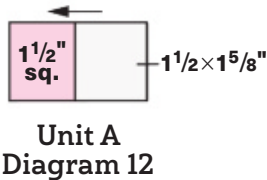
5. Add corner triangles to make quilt center. Press seams in one direction. The quilt center should be $93\frac{3}{4}$ " square including seam allowances.



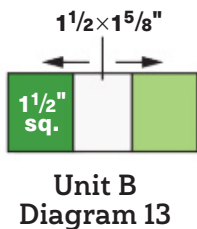
Quilt Assembly Diagram

ASSEMBLE AND ADD BORDER UNITS

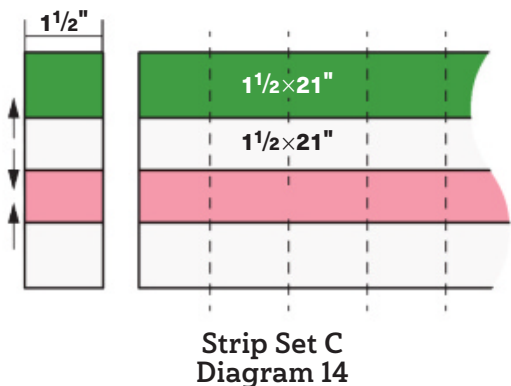
1. Sew together a bright print $1\frac{1}{2}$ " square and a white print $1\frac{1}{2}\times1\frac{5}{8}$ " rectangle to make Unit A (**Diagram 12**). The unit should be $1\frac{1}{2}\times2\frac{5}{8}$ " including seam allowances. Repeat to make four A units total.



2. Sew together two bright print $1\frac{1}{2}$ " squares and one white print $1\frac{1}{2}\times1\frac{5}{8}$ " rectangle to make Unit B (**Diagram 13**). The unit should be $1\frac{1}{2}\times3\frac{5}{8}$ " including seam allowances. Repeat to make four B units total.



3. Sew together two assorted bright print $1\frac{1}{2}\times21$ " strips and two assorted white print $1\frac{1}{2}\times21$ " strips to make Strip Set C (**Diagram 14**). Repeat to make seven C strip sets total. Cut strip sets into eighty-eight $1\frac{1}{2}$ "-wide C segments.

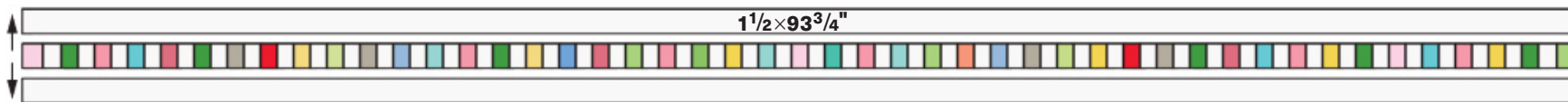
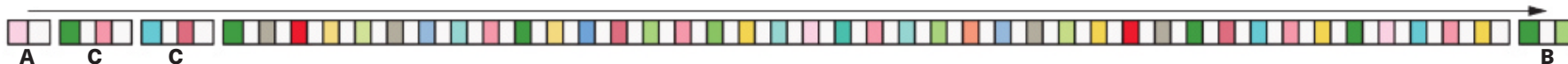


4. Referring to **Diagram 15**, sew together one A unit, 22 C segments, and one B unit to make a border row. The row should be $1\frac{1}{2}\times93\frac{3}{4}$ " including seam allowances. Repeat to make four border rows total.

5. Piece and cut white-and-tan dot $1\frac{1}{2}\times42$ " strips to make:
□ 8- $1\frac{1}{2}\times93\frac{3}{4}$ " strips

6. Sew white-and-tan dot $1\frac{1}{2}\times93\frac{3}{4}$ " strips to long edges of a border row to make a short border unit (**Diagram 16**). The unit should be $3\frac{1}{2}\times93\frac{3}{4}$ " including seam allowances. Repeat to make four short border units total.

7. Sew short border units to opposite edges of quilt center. Press seams toward short border units.



8. Referring to **Quilt Assembly Diagram**, page 41, join remaining Nine-Patch units to remaining short border units to make two long border units. Each unit should be $3\frac{1}{2} \times 99\frac{3}{4}$ " including seam allowances. Join long border units to remaining edges of quilt center to complete quilt top. Press seams toward long border units.

Quick Tip

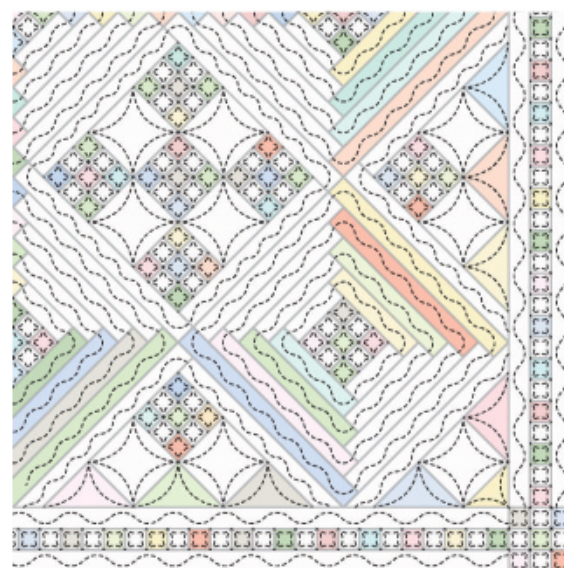
"I suggest adding a stay-stitch close to the edge of the quilt center before adding the borders," designer Darlene Zimmerman says. "This will help minimize any stretching or distorting of the bias-cut edges."

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 small four-pointed stars in the Nine-Patch units and border rows and large four-pointed stars in the assorted white print and white-and-tan dot $3\frac{1}{2}$ " squares. She quilted wavy lines in the Courthouse Steps blocks, Double Nine-Patch blocks, outer rectangles, and border unit white-and-tan dot strips.

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

DESIGNER: Darlene Zimmerman
MACHINE QUILTER: Kristi Ryan
 (Instagram @kristisquilting)



Quilting Diagram

Project Option

STAR STEPS

For an elegant wall hanging, quilt tester Martha Gamm made one Double Nine-Patch and four Courthouse Steps blocks with plain setting triangles. To finish it, she added a simple border that has Nine-Patch cornerstones.

FABRICS are from the Willow collection by 1canoe2 for Moda Fabrics (modafabrics.com).



Free Pattern

AllPeopleQuilt.com/325

Presented by Handi Quilter

QUILTED COLOR OPTION



Quilting Diagram

FINISHING TIPS

A combination of computerized motifs, rulers, and free-motion quilting was the key to completing this wall hanging. Handi Quilter Studio Educator Kristina Whitney used Pro-Stitcher Designer to customize parts of a design called Budding Ferns by Darlene Epp to fit the shapes of the wall hanging's negative spaces.

GET THE LOOK

- ❑ Superior King Tut thread (#920 Sands of Time) and Microquilter thread (#7003 Off White and #7025 Sage)
- ❑ One layer each of Hobbs 80/20 batting and 100% wool batting
- ❑ Pro-Stitcher Designer and various Handi Quilter rulers.

“I love playing in large areas of negative space.”

Kristina Whitney
STUDIO EDUCATOR

MORE SPACE To PLAY
MORE FINISHED QUILTS
MORE LOVE To SHARE



PLUG & PLAY
COMPATIBLE
W/
PRO-STITCHER® LITE

MOXIETM XL

FROM Handi Quilter

With eighteen inches of free-motion freedom and stunningly smooth stitching, you will love your Moxie XL. Get to stitching quickly with straightforward features and easy-to-use controls. Simple and spectacular. *That's Moxie XL.*

HANDIQUILTER.COM/MOXIE

KEY FEATURES

- ◇ 18 inches of throat space
- ◇ Easy-to-use 4.3" touchscreen
- ◇ LED-illuminated quilting space
- ◇ Smooth stitching experience
- ◇ Regulated stitching up to 2,100 stitches per minute
- ◇ Local support and **THE BEST** education available

#QUILTWITHMOXIE



Written in the **STARS**

*Mark an important occasion like a wedding
or baby shower with a striking Sawtooth Star block
quilt that has plenty of room for signatures.*

DESIGNER Elizabeth Stumbo PIECER Deb Stumbo
MACHINE QUILTER Julia M. Kissell PHOTOGRAPHER Carson Downing



FINISHED QUILT:

64½×76½"

FINISHED BLOCKS:

A and B, 8×12"; C, 12" square

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

Fabrics are from the Confetti Cottons collection from Riley Blake Designs (rileyblakedesigns.com).

- ½ yard *each* solid pink, solid red, solid gold, solid orange, solid green, solid mint, solid fuchsia, and solid light blue (blocks)
- 3 yards solid blue (blocks, binding)
- 2½ yards solid white (blocks, sashing, border)
- 4¾ yards backing fabric
- 73×85" batting

Special thanks to our 30th-anniversary quilt sponsors *Riley Blake Designs* and *Bernina!*

**CONFETTI COTTONS FABRIC
COLLECTION COLOR KEY**

- **Rose:** pink
- **Persimmon:** red
- **Riley Yellow:** gold
- **Mac n Cheese:** orange
- **Moss:** green
- **Sweet Mint:** mint
- **Super Pink:** fuchsia
- **Boy Blue:** light blue
- **Blueberry:** blue
- **Riley White:** white

CUT FABRICS

Cut pieces in the following order.

From *each* solid pink, solid red, solid gold, solid orange, solid green, solid mint, solid fuchsia, and solid light blue, cut:

- 5–3⅞" squares
- 4–2⅞" squares

From **solid blue**, cut:

- 8–2½×42" binding strips
- 40–3⅞" squares
- 40–3½" squares
- 32–2⅞" squares
- 32–2½" squares
- 232–1⅞" squares
- 232–1½" squares

From **solid white**, cut:

- 7–4½×42" strips for border
- 6–2½×42" strips
- 20–2½×12½" sashing rectangles
- 8–4½" squares
- 40–3½" squares

ASSEMBLE MEDIUM STAR 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 solid pink, solid red, solid gold, solid orange, solid green, solid mint, solid fuchsia, and solid light blue 2⅞" square.

2. Layer a marked solid pink square atop a solid blue 2⅞" 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 pink triangle-squares. Each triangle-square should be 2½" square

including seam allowances. Repeat to make eight pink triangle-squares total.

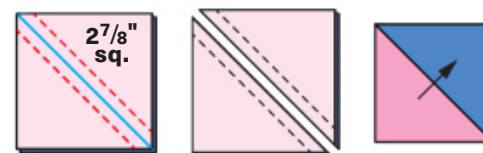


Diagram 1

3. Repeat Step 2 using remaining marked 2⅞" squares to make eight triangle-squares in each colorway.

4. Referring to **Diagram 2**, join a pink triangle-square and a red triangle-square to make a pink-and-red Flying Geese unit. The unit should be 2½×4½" including seam allowances. Repeat to make eight pink-and-red Flying Geese units total.

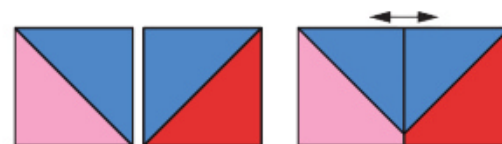


Diagram 2

5. Referring to **Diagram 3** for color combinations, repeat Step 4 using remaining triangle-squares to make eight Flying Geese units in each colorway.

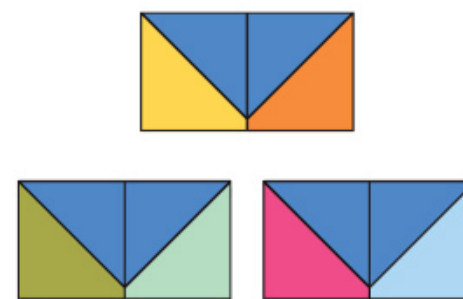


Diagram 3

6. Referring to **Diagram 4**, lay out four solid blue 2½" squares, one Flying Geese unit in each colorway, and one solid white 4½" square in three rows. Sew together pieces in rows. Join rows to make a medium star unit. The unit should be 8½" square including seam allowances. Repeat to make eight medium star units total.

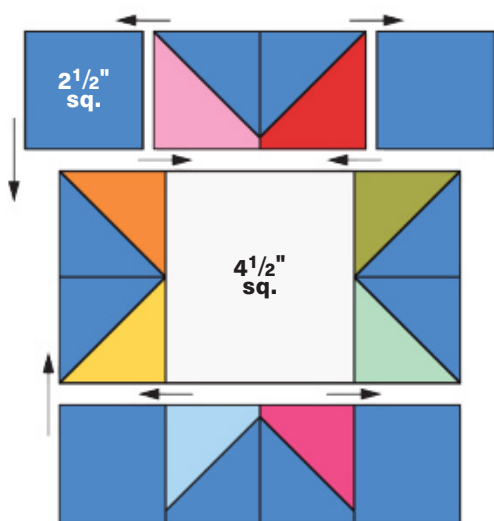


Diagram 4

ASSEMBLE SMALL STAR UNITS

The following instructions result in one small star unit. (If you don't want a small star unit center to be signed, cut a matching solid color $2\frac{1}{2}$ " square instead of a solid white square.)

Repeat cutting and assembly steps to make 58 small star units total.

From one solid mint, solid gold, solid light blue, solid red, solid green, solid pink, solid fuchsia, or solid orange, cut:

□ $4-1\frac{7}{8}$ " squares

From solid white or matching solid color, cut:

□ $1-2\frac{1}{2}$ " square

1. Mark a diagonal line on wrong side of each solid color $1\frac{7}{8}$ " square.

2. Using marked solid color squares and four solid blue $1\frac{7}{8}$ " squares, repeat Assemble Medium Star Units, steps 2 and 4, to make four matching small Flying Geese units (**Diagram 5**). Each unit should be $1\frac{1}{2} \times 2\frac{1}{2}$ " including seam allowances.



Diagram 5

3. Referring to **Diagram 6**, lay out four solid blue $1\frac{1}{2}$ " squares, small Flying Geese units, and solid white or solid color $2\frac{1}{2}$ " square in three rows. Sew together pieces in rows. Join rows to make a small star unit. The unit should be $4\frac{1}{2}$ " square including seam allowances.

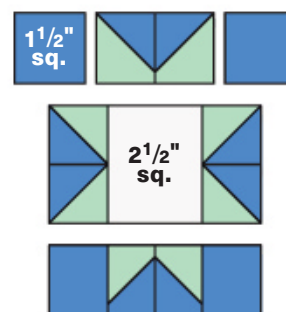
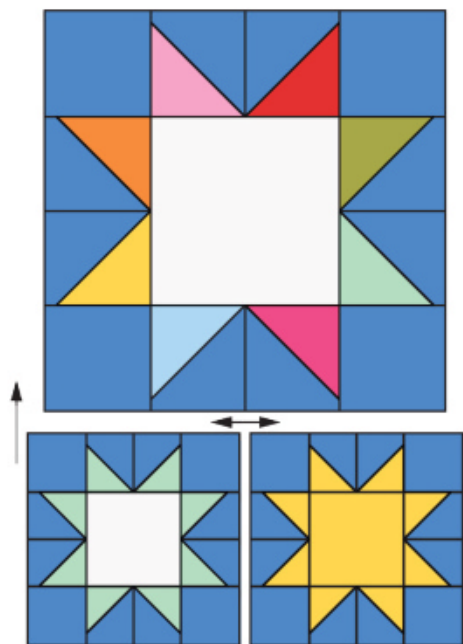


Diagram 6



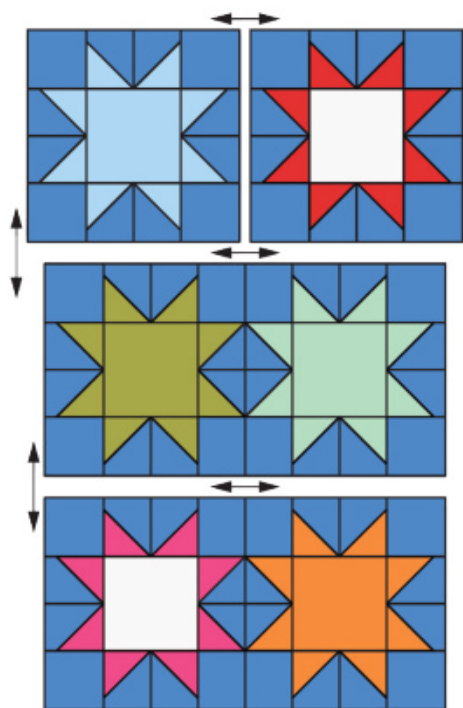
ASSEMBLE A AND B BLOCKS

1. Referring to **Diagram 7**, lay out one medium star unit and two small star units. Sew together small star units. Add medium star unit to make Block A. The block should be $8\frac{1}{2} \times 12\frac{1}{2}$ " including seam allowances. Repeat to make eight A blocks total.



Block A
Diagram 7

2. Referring to **Diagram 8**, lay out six small star units in pairs. Sew together units in pairs. Join pairs to make Block B. The block should be $8\frac{1}{2} \times 12\frac{1}{2}$ " including seam allowances. Repeat to make seven B blocks total.



Block B
Diagram 8

ASSEMBLE C BLOCKS

1. Mark a diagonal line on wrong side of each solid gold, solid orange, solid fuchsia, solid light blue, solid pink, solid red, solid green, and solid mint $3\frac{7}{8}$ " square.

2. Repeat Assemble Medium Star Units, Step 2, page 48, using a marked solid gold square and a solid blue $3\frac{7}{8}$ " square to make two gold triangle-squares (**Diagram 9**). Each triangle-square should be $3\frac{1}{2}$ " square including seam allowances. Repeat to make 10 gold triangle-squares total.

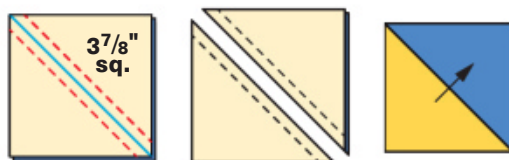


Diagram 9

3. Repeat Step 2 using remaining marked $3\frac{7}{8}$ " squares to make 10 triangle-squares in each colorway.

4. Referring to **Diagram 10**, join a gold triangle-square and an orange triangle-square to make a gold-and-orange Flying Geese unit. The unit should be $3\frac{1}{2} \times 6\frac{1}{2}$ " including seam allowances. Repeat to make 10 gold-and-orange Flying Geese units total.



Diagram 10

5. Referring to **Diagram 11** for color combinations, repeat Step 4 using remaining triangle-squares to make 10 Flying Geese units in each colorway.

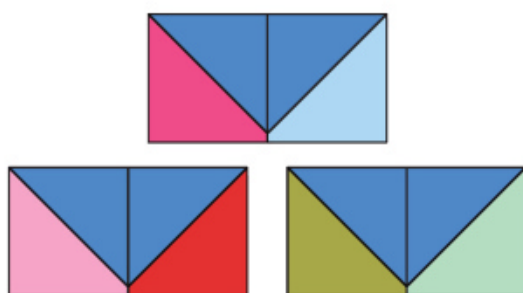


Diagram 11

6. Sew together four solid white $3\frac{1}{2}$ " squares in pairs (**Diagram 12**). Join pairs to make a center unit. The unit should be $6\frac{1}{2}$ " square including seam allowances. Repeat to make 10 center units total.

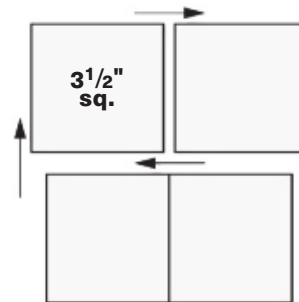
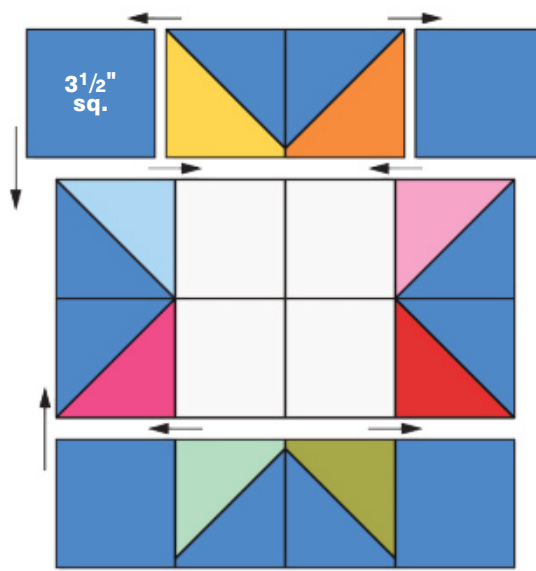


Diagram 12

7. Lay out four solid blue $3\frac{1}{2}$ " squares, one Flying Geese unit in each colorway, and one center unit in three rows (**Diagram 13**). Sew together pieces in rows. Join rows to make Block C. The block should be $12\frac{1}{2}$ " square including seam allowances. Repeat to make 10 C blocks total.



Block C
Diagram 13

ASSEMBLE QUILT CENTER

1. Piece and cut solid white $2\frac{1}{2} \times 42$ " strips to make:
□ 4- $2\frac{1}{2} \times 56\frac{1}{2}$ " sashing strips

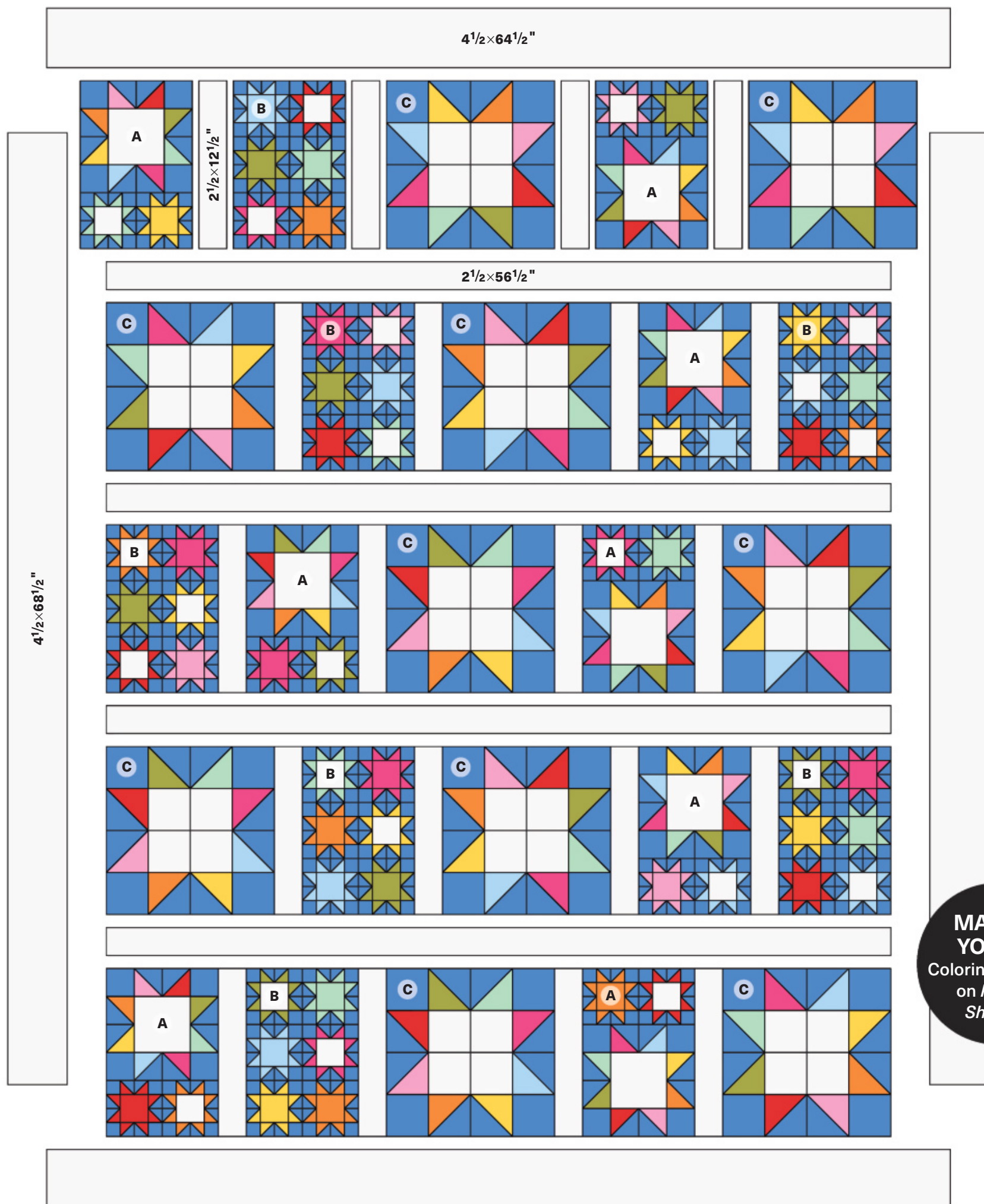
2. Referring to **Quilt Assembly Diagram**, lay out blocks, solid white $2\frac{1}{2} \times 12\frac{1}{2}$ " sashing rectangles, and sashing strips. Rotate blocks as desired to vary color placement. Sew together pieces in block rows. Press

seams toward sashing rectangles.
Join rows and sashing strips to make
quilt center. Press seams toward
sashing strips. The quilt center
should be $56\frac{1}{2} \times 68\frac{1}{2}$ " including seam
allowances.

ADD BORDER

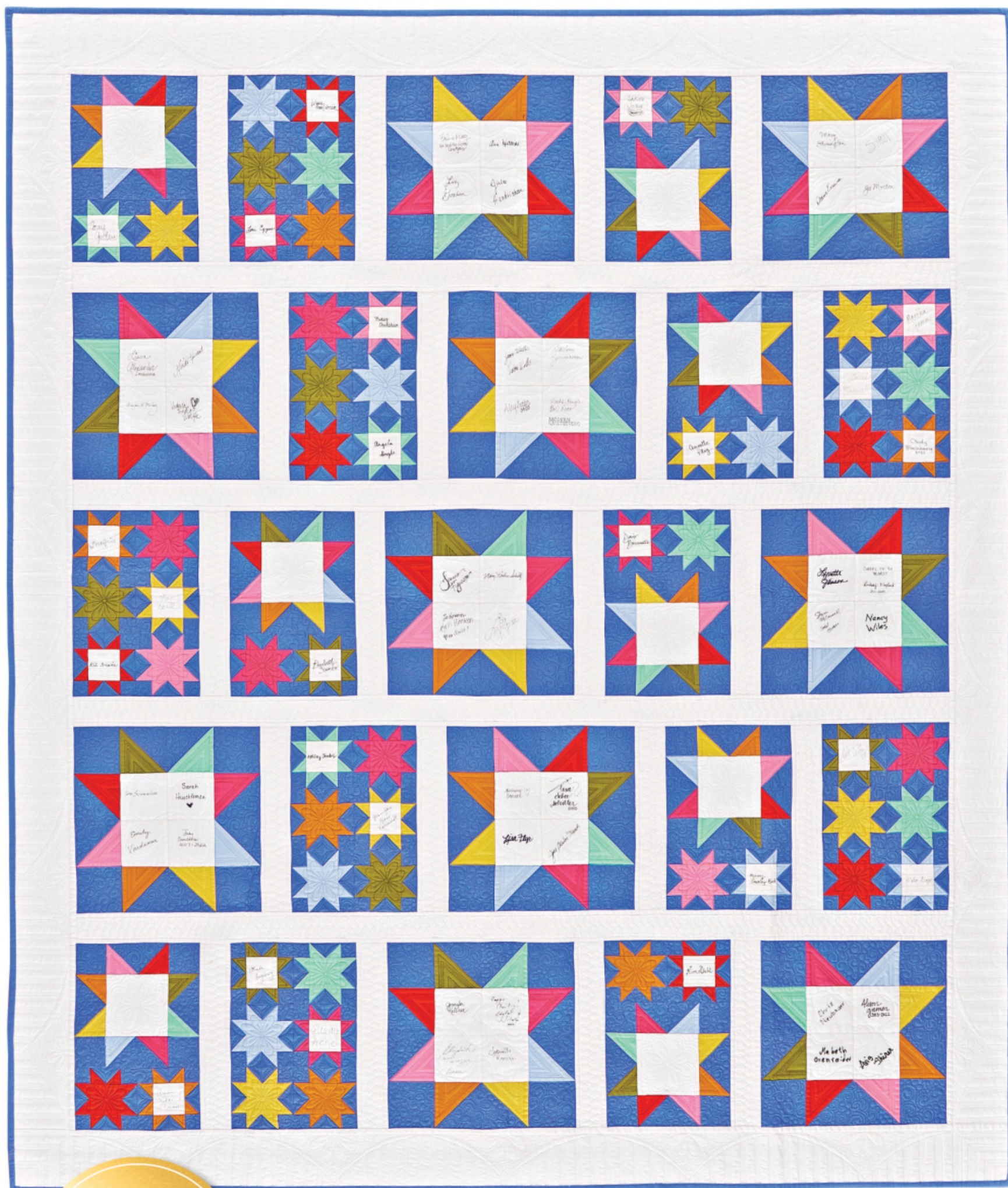
1. Piece and cut solid white
 $4\frac{1}{2} \times 42$ " strips to make:
 - 2- $4\frac{1}{2} \times 68\frac{1}{2}$ " border strips
 - 2- $4\frac{1}{2} \times 64\frac{1}{2}$ " border strips

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



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

Quilt Assembly Diagram



To commemorate *American Patchwork & Quilting*® magazine's 30th anniversary, art director Elizabeth Stumbo designed a signature quilt based on the anniversary logo, *left*. Signatures from current and past contributors and staff members turned the finished project into a memento. The quilt hangs in the sewing studio of our Des Moines offices.

FINISH QUILT

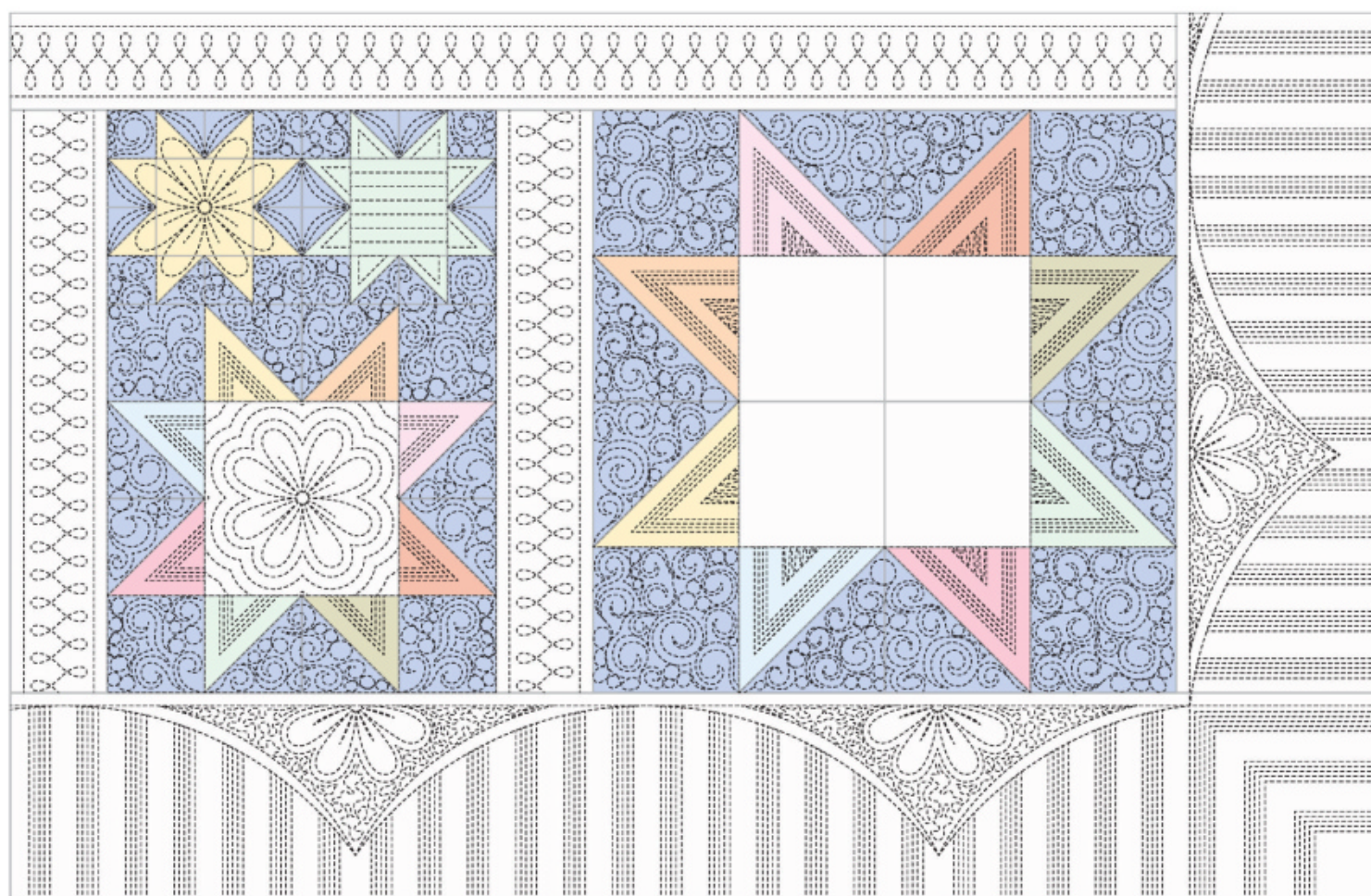
1. Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, page 95.)

2. Quilt as desired. Julia M. Kissell machine-quilted straight lines in the star points, a swirl pattern in the star backgrounds, a flower motif in the small solid color stars, and free-form ribbons in the Block C centers. She quilted a wishbone design in the sashing and filled the border arcs with straight line quilting, adding a half flower between each arc (**Quilting Diagram**).

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

DESIGNER: Elizabeth Stumbo

MACHINE QUILTER: Julia M. Kissell



Quilting Diagram

Plan a Signature Quilt

Signature quilts make meaningful special-occasion keepsakes. Here are some best practices that will ensure success.

PLAN YOUR QUILT

When choosing the pattern for your signature quilt, think about the signatures you want to gather. Do the blocks have enough space for names? If you're using the quilt as a guest book, do the blocks have enough space for messages? Are there enough blocks for the anticipated number of signers? Because signatures show up best on light fabrics, it's important to choose a design that uses light colors as the focal point. You also could choose an appliqué or modern design that offers open space in the background.

You may want to pick a color palette that has a connection to the event or the recipient. For instance, choose traditional ruby red for a 40th anniversary, nursery colors for a baby shower, or school colors for a retiring teacher. You also could plan the color palette to match the recipient's home decor so the quilt can be displayed year-round.

GATHER SUPPLIES

Select a writing utensil made for fabric, such as a Pigma Micron pen, which won't bleed into the fabric or fade when washed. Choose a pen with a fine tip so it writes smoothly and legibly. Always test the pen on your fabric before starting the project to make sure there are no issues. Also before starting, review the pen manufacturer's instructions. With some pens, for example, the ink needs to be heat-set without steam to make it permanent.

PREPARE YOUR FABRIC

Consider the seam allowance when collecting signatures. Make it clear to those signing that they need to stay at least ¼" away from all edges. You also could mark the seam allowance with a water-soluble marker so it is obvious. Or you could provide oversize pieces of fabric, ask guests to sign in the center, and later cut the pieces down to size. To eliminate seam allowance as a factor, you could have signers write on finished blocks or a finished quilt top.

If you're worried that the surface people will be signing on isn't hard enough or that the fabric will drag the pen while signing, stabilize the fabric pieces with freezer paper. Simply iron the shiny side of the freezer paper to the wrong side of the fabric. Once the fabric is signed, peel off the freezer paper before sewing the signed fabric into the quilt.

Some people find it easier to sign their names when they can write on a line. Consider printing a sheet of paper with evenly spaced dark lines that can be placed under the fabric as a writing guide.



COLLECT SIGNATURES

If you're gathering signatures at an event such as a wedding or baby shower, it may be easiest to set up a table solely for the task. Designate someone to be at the table to facilitate the process, including answering questions and keeping the supplies organized. If you don't have someone to supervise, print clear instructions to display on the table to ensure the process goes smoothly.

If there is not an in-person event for collecting signatures, or there are people you want to include that won't make the event, you may want to mail out fabric or blocks for them to sign and return. For our signature quilt, we mailed precut fabric squares along with instructions for signing. We included a prepaid return envelope so it was easy for a signer to mail it back.

In some cases, you may be asking people to purchase their own fabric to include in the signature quilt or even to sew their own block to be included in a quilt. In this instance, be clear about the block pattern and size, fabric size, and any color specifications.

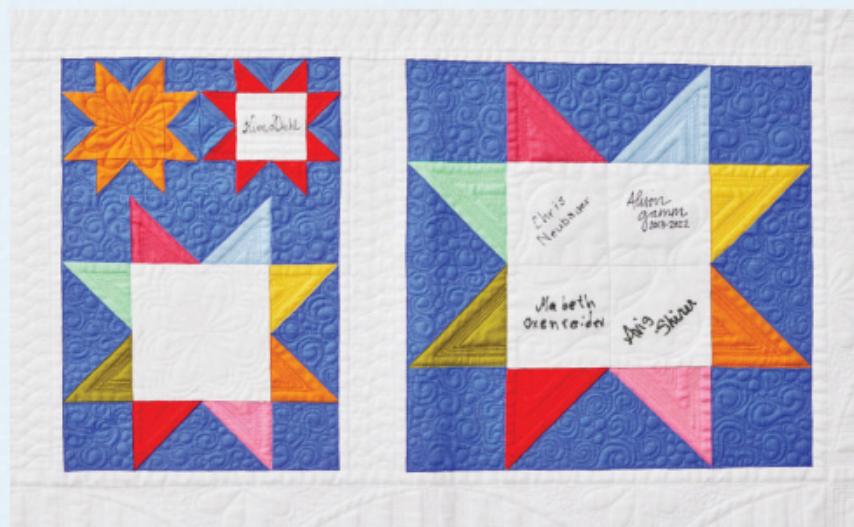


BE FLEXIBLE

It's possible you may end up with a different number of signatures than you anticipated. If you end up with fewer, sprinkle unsigned blocks throughout the quilt to balance the design and make it look intentional. If you end up with more, add additional blocks or rows to your quilt or piece the extras into the backing.

CUSTOMIZE THIS QUILT

Written in the Stars has blocks in three sizes. They can be customized to fit your number of signatures.



SMALL BLOCK

The center squares of the small blocks have room for a single signature.

MEDIUM BLOCK

The center squares of the medium blocks can accommodate multiple signatures—such as those from one family—or a longer message.

LARGE BLOCK

The Four-Patch centers of the large blocks can contain four signatures or extra details about the event, such as the date, place, weather, menu, or song titles. You also could leave some of the Four-Patch squares empty.



PIECE OF MY *Heart*

*Show your love with
a quick-to-piece quilt
that combines scraps
in two colors.*

DESIGNER Cynthia Brunz
PHOTOGRAPHER Brie Passano



FINISHED QUILT:
54½×63½"**FINISHED BLOCKS:**
Nine-Patch, 9" square;
heart, 18" square

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

- 3½ yards total assorted white prints (Nine-Patch and heart blocks)
- ⅝ yard total assorted red prints (heart block)
- ⅝ yard red-and-white print (binding)
- 3½ yards backing fabric
- 63×72" batting

CUT FABRICS

Cut pieces in the following order.

From assorted white prints, cut:

- 5–3⅞" squares
- 348–3½" squares

From assorted red prints, cut:

- 5–3⅞" squares
- 20–3½" squares

From red-and-white print, cut:

- 7–2½×42" 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. Lay out nine assorted white print 3½" squares in three rows (**Diagram 1**). Sew together squares in rows. Join rows to make a Nine-Patch block. The block should be 9½" square including seam allowances. Repeat to make 38 Nine-Patch blocks total.

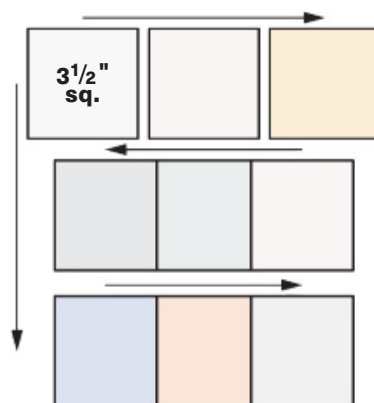


Diagram 1

2. Use a pencil to mark a diagonal line on wrong side of each assorted white print 3⅞" square.

3. Layer a marked white print square atop an assorted red print 3⅞" square. Sew together with two seams, stitching ¼" on each side of marked line (**Diagram 2**). Cut apart on marked line. Press open to make two triangle-squares. Each triangle-square should be 3½" square including seam allowances. Repeat to make 10 triangle-squares total.

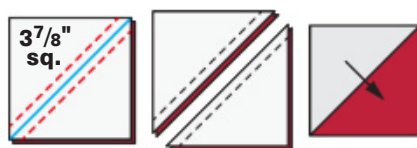


Diagram 2

4. Referring to **Diagram 3**, lay out triangle-squares, red print 3½" squares, and remaining assorted white print 3½" squares in six rows. Sew together pieces in rows. Join rows to make a heart block. The block should be 18½" square including seam allowances.

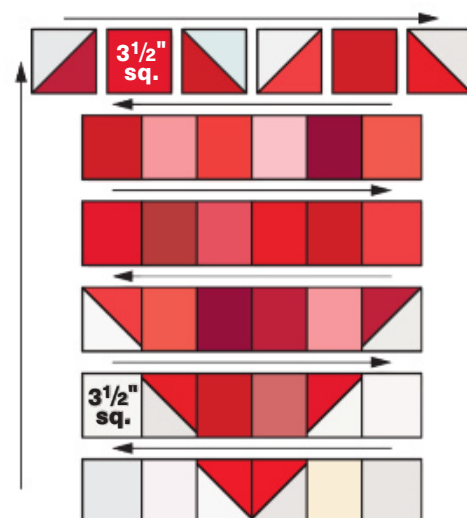
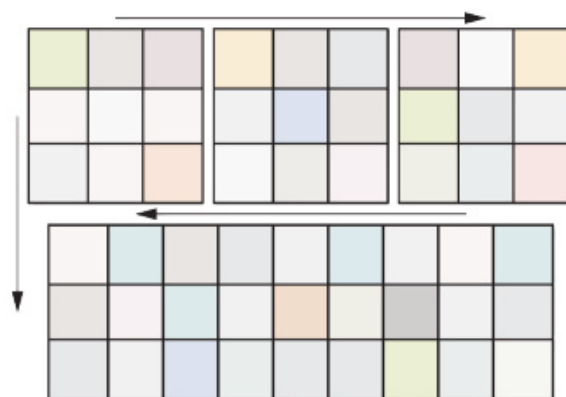


Diagram 3

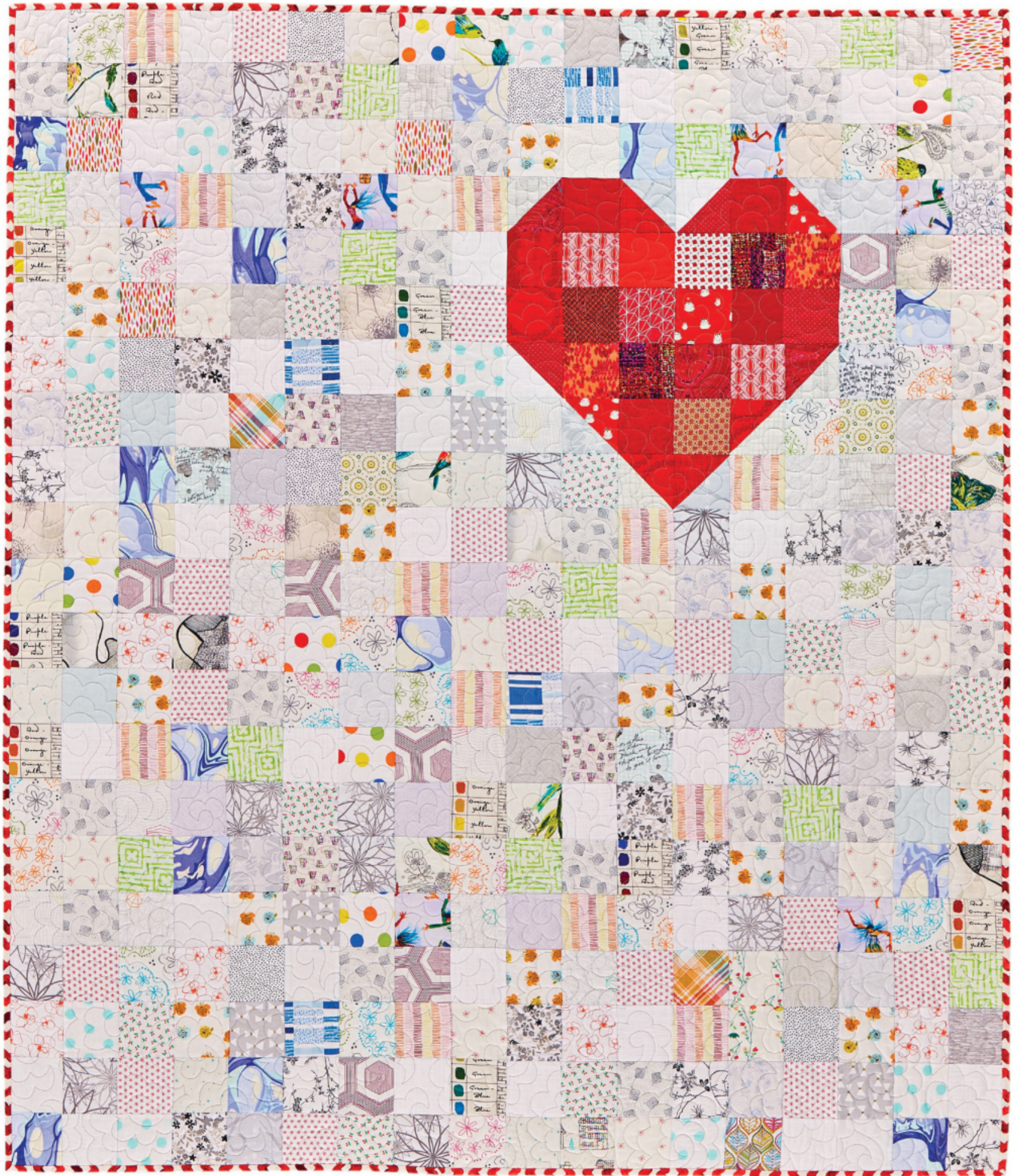
ASSEMBLE QUILT TOP

1. Referring to **Diagram 4**, sew together six Nine-Patch blocks in two rows, rotating every other block 180° so seams abut. Join rows to make Unit A. The unit should be 18½×27½" including seam allowances.

Unit A
Diagram 4

2. Join two Nine-Patch blocks to make Unit B (**Diagram 5**). The unit should be 9½×18½" including seam allowances.

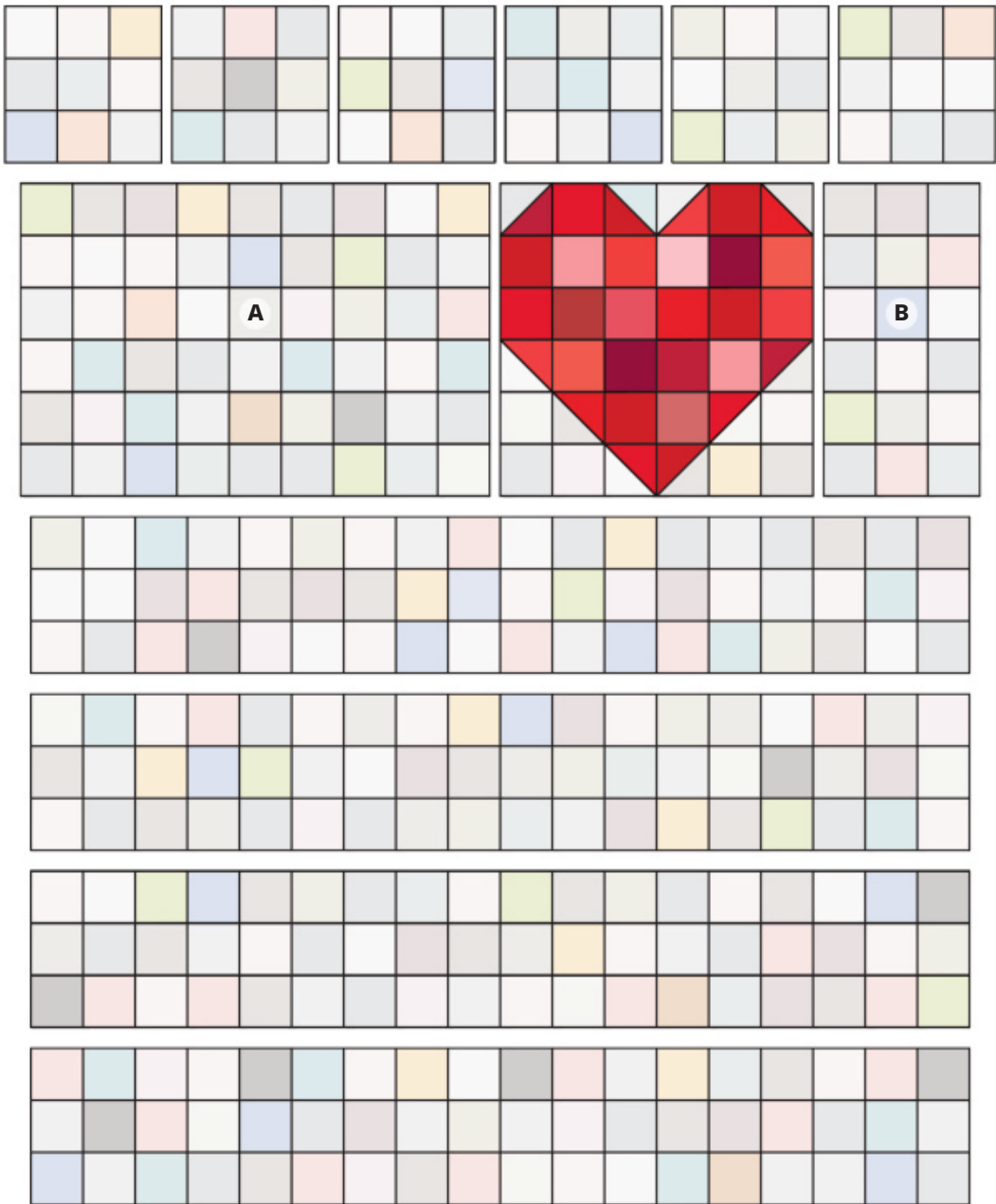
Unit B
Diagram 5



3. Referring to **Quilt Assembly Diagram**, lay out remaining Nine-Patch blocks, units, and heart block in six rows; rotate every other block 180° so seams abut. 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. Designer Cynthia Brunz machine-quilted an all-over floral design across the quilt top.
- 3.** Bind with red-and-white print binding strips. (For details, see Complete Quilt.)

DESIGNER: Cynthia Brunz
(quiltingismorefunthanhousework.blogspot.com)



Quilt Assembly Diagram

FROM THE HEART

Cynthia Brunz designed her quilt as a quick-to-make charity project that uses 3½"-square scraps. If you're looking for a new way to share your talents, such as donating to a sewing charity, here are a few tips to get you started!

CHOOSE A CAUSE

There are hundreds of charities out there, which can be overwhelming. To create a short list of possibilities, start with causes dear to your heart. Odds are, if you take a moment to think about it, you'll feel a calling to support a few specific causes.

DO YOUR RESEARCH

Make sure the charity is legitimate by checking out its website. It should have clear contact information, including an address. You may want to call or send an email to see if you get a response from a staff member or volunteer.

READ REQUIREMENTS

Many sewing charities have requirements for the projects they will accept. Specifications may include size, fabrics, quilting, care, and even how they want you to mail or drop off your donation. Make sure you can meet a charity's conditions before starting to sew.

Get a list of places to donate and free charity quilt patterns at AllPeopleQuilt.com/326.

HUGS & KISSES

For instructions, see page 90.

Editor Doris Brunnette created an oversize Valentine's pillow out of the *Piece of My Heart* heart block, a border of additional 3½" squares, and a sweet appliquéd message.

FABRICS are from the I Love Us collection by Sandy Gervais for Riley Blake Designs (rileyblakedesigns.com).



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Elevated ELEGANCE

*Timeless reproduction fabrics
shine in a one-block quilt.*

DESIGNER **Betsy Chutchian**
MACHINE QUILTER **Maggi Honeyman**
PHOTOGRAPHER **Carson Downing**

Materials

FINISHED QUILT:

56½×71½"

FINISHED BLOCK:

12" square

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

Fabrics are from the Dinah's Delight 1830–1850 collection by Betsy Chutchian for Moda Fabrics (modafabrics.com).

- ☐ ⅞ yard total assorted pink prints (blocks)
- ☐ 2 yards total assorted brown prints (blocks)
- ☐ 1¼ yards solid cream (blocks, sashing)
- ☐ ⅞ yard total assorted green prints (blocks)
- ☐ ¾ yard total assorted blue prints (blocks)
- ☐ ½ yard total assorted cream prints (blocks)
- ☐ 1¼ yards pink floral (sashing)
- ☐ 1½ yards brown-and-tan print (border, binding)
- ☐ 3⅝ yards backing fabric
- ☐ 65×80" batting



CUT FABRICS

Cut pieces in the following order.

From assorted pink prints,
cut 5 sets of:

- 1-3/4" square, cutting it diagonally twice in an X for 4 medium triangles
- 2-27/8" squares, cutting each in half diagonally for 4 large triangles total
- 4-1/2" squares

From remaining assorted pink prints, cut:

- 28-23/8" squares

From assorted brown prints, cut:

- 24-6" squares (12 sets of 2 matching squares), cutting each in half diagonally for 48 extra-large triangles total (You will have 12 sets of 4 matching extra-large triangles.)
- 168-23/8" squares

From solid cream, cut:

- 5-1/2x42" strips
- 31-1/2x12-1/2" strips
- 12-3/4" squares, cutting each diagonally twice in an X for 48 medium triangles total
- 24-27/8" squares, cutting each in half diagonally for 48 large triangles total
- 12-2-1/2" squares
- 48-17/8" squares, cutting each in half diagonally for 96 small triangles total



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

From assorted green prints, cut 4 sets of:

- 1-3¼" square, cutting it diagonally twice in an X for 4 medium triangles
- 2-27⁄8" squares, cutting each in half diagonally for 4 large triangles total
- 4-1½" squares

From remaining assorted green prints, cut:

- 56-2⅜" squares

From assorted blue prints, cut 3 sets of:

- 1-3¼" square, cutting it diagonally twice in an X for 4 medium triangles
- 2-27⁄8" squares, cutting each in half diagonally for 4 large triangles total
- 4-1½" squares

From remaining assorted blue prints, cut:

- 42-2⅜" squares

From assorted cream prints, cut:

- 42-2⅜" squares

From pink floral, cut:

- 4-1½×42" strips
- 62-1½×12½" strips

From brown-and-tan print, cut:

- 7-4½×42" strips for border
- 7-2½×42" binding strips

ASSEMBLE BLOCK CENTERS

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 pink print set of pieces (four medium triangles, four large triangles, and four 1½" squares) and a

brown print set of pieces (four extra-large triangles).

2. Referring to **Diagram 1**, sew together a pink print 1½" square and a solid cream small triangle. Add a second solid cream small triangle to make a triangle unit. Repeat to make four triangle units total.

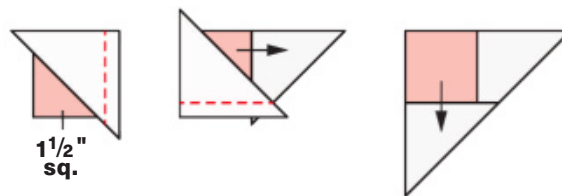


Diagram 1

3. Sew together a triangle unit and a pink print large triangle to make a corner unit (**Diagram 2**). The unit should be 2½" square including seam allowances. Repeat to make four corner units total.

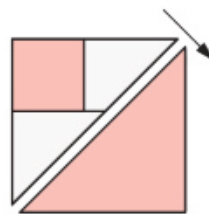


Diagram 2

4. Referring to **Diagram 3**, sew together a pink print medium triangle and a solid cream medium triangle. Add a solid cream large triangle to make a side unit. The unit should be 2½" square including seam allowances. Repeat to make four side units total.

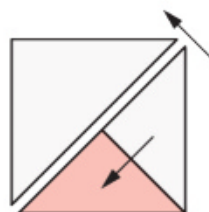


Diagram 3

5. Referring to **Diagram 4**, lay out corner units, side units, and a solid cream 2½" square in three rows. Sew together pieces in rows. Join rows to make a center unit. The unit should be 6½" square including seam allowances.

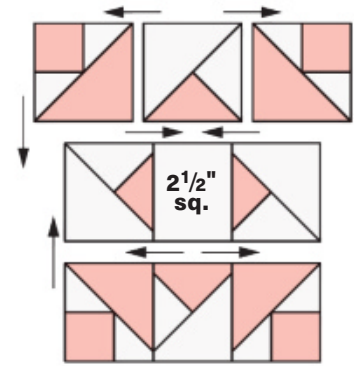


Diagram 4

6. Referring to **Diagram 5**, align midpoints of brown print extra-large triangles with opposite edges of center unit; sew together. Add brown print extra-large triangles to remaining edges to make a pink block center. Trim block center to 9½" square including seam allowances.

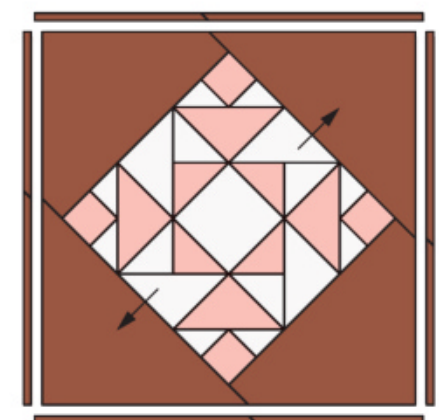
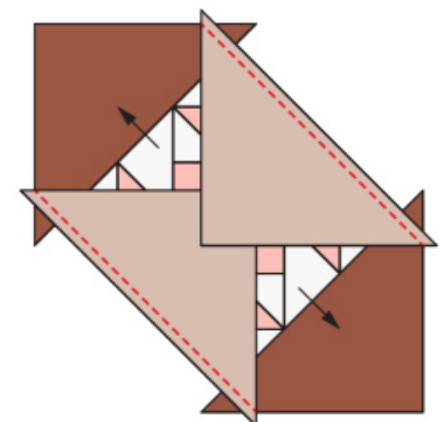
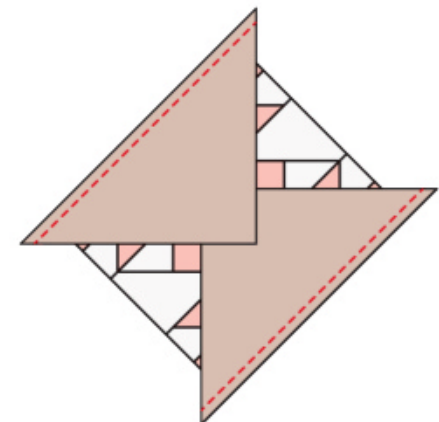


Diagram 5

7. Repeat steps 1-6 to make five pink block centers total.

8. Using sets of green print pieces instead of pink print, repeat steps 1-6 to make four green block centers.

9. Using sets of blue print pieces instead of pink print, repeat steps 1-6 to make three blue block centers.

ASSEMBLE TRIANGLE-SQUARES

1. Use a pencil to mark a diagonal line on wrong side of assorted pink, green, cream, and blue print $2\frac{3}{8}$ " squares.

2. Layer a marked pink print square atop an assorted brown print $2\frac{3}{8}$ " square. Sew together with two seams, stitching $\frac{1}{4}$ " on each side of marked line (**Diagram 6**). Cut apart on marked line. Press open to make two pink triangle-squares. Each triangle-square should be 2" square including seam allowances. Repeat to make 56 pink triangle-squares total.

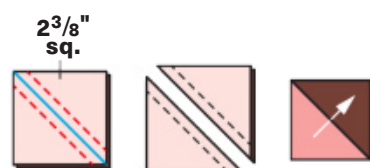
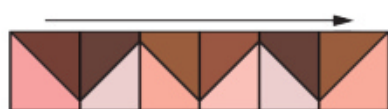


Diagram 6

3. Using marked green, cream, and blue print squares, repeat Step 2 to make 112 green triangle-squares, 84 cream triangle-squares, and 84 blue triangle-squares.

ASSEMBLE BLOCKS

1. Referring to **Diagram 7**, sew together six pink triangle-squares to make Unit A. The unit should be $2 \times 9\frac{1}{2}$ " including seam allowances. Repeat to make four A units total.



Unit A
Diagram 7

2. Sew together eight pink triangle-squares to make Unit B (**Diagram 8**). The unit should be $2 \times 12\frac{1}{2}$ " including seam allowances. Repeat to make four B units total.



Unit B
Diagram 8

3. Using green triangle-squares, repeat steps 1 and 2 to make eight C units and eight D units (**Diagram 9**).



Unit C



Unit D
Diagram 9

4. Using cream triangle-squares, repeat steps 1 and 2 to make six E units and six F units (**Diagram 10**).



Unit E



Unit F
Diagram 10

5. Using blue triangle-squares, repeat steps 1 and 2 to make six G units and six H units (**Diagram 11**).



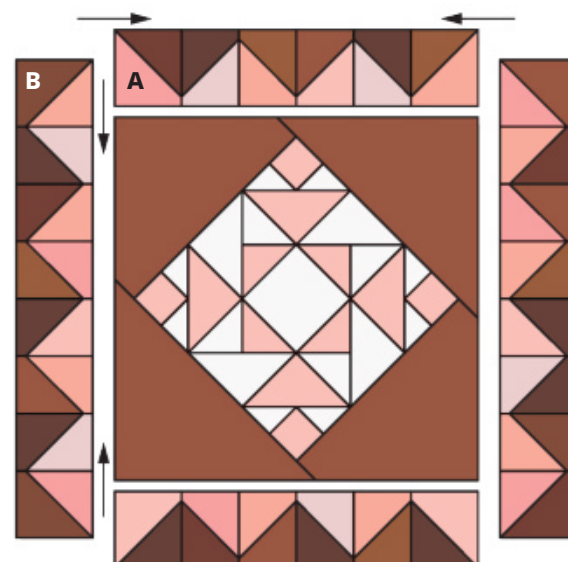
Unit G



Unit H
Diagram 11

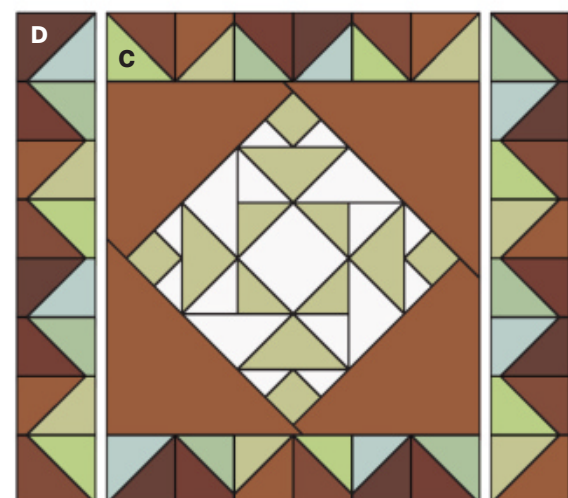
6. Referring to **Diagram 12**, sew A units to opposite edges of a pink block center. Join B units to remaining edges to make Block 1.

The block should be $12\frac{1}{2}$ " square including seam allowances. Repeat to make a second Block 1.



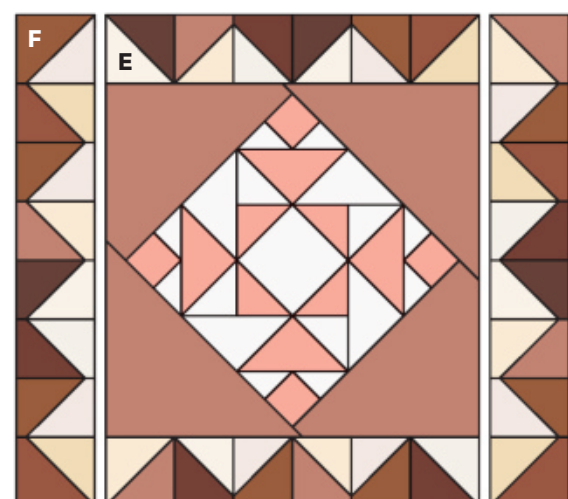
Block 1
Diagram 12

7. Using C and D units and green block centers, repeat Step 6 to make four of Block 2 (**Diagram 13**).



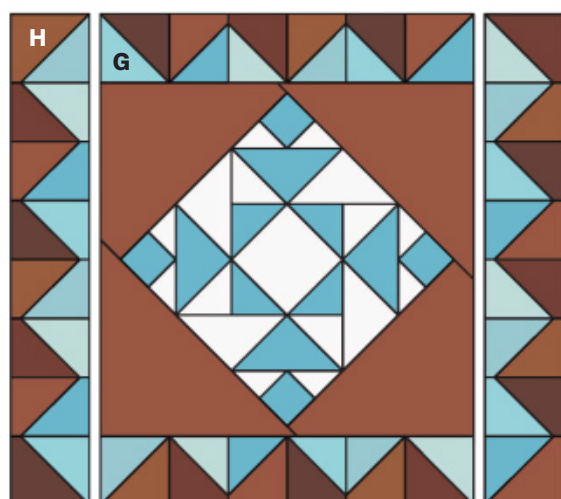
Block 2
Diagram 13

8. Using E and F units and pink block centers, repeat Step 6 to make three of Block 3 (**Diagram 14**).



Block 3
Diagram 14

9. Using G and H units and blue block centers, repeat Step 6 to make three of Block 4 (Diagram 15).



Block 4
Diagram 15

ASSEMBLE QUILT CENTER

1. Sew together two pink floral $1\frac{1}{2} \times 12\frac{1}{2}$ " strips and one solid cream $1\frac{1}{2} \times 12\frac{1}{2}$ " strip to make a sashing unit (Diagram 16). The unit should be $3\frac{1}{2} \times 12\frac{1}{2}$ " including seam allowances. Repeat to make 31 sashing units total.

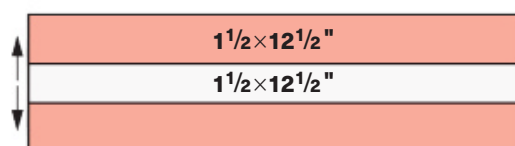
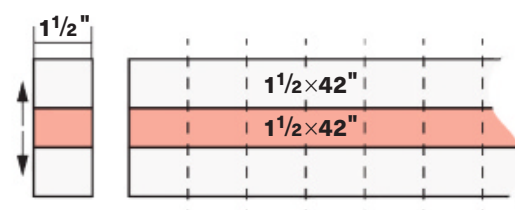


Diagram 16

2. Sew together two solid cream $1\frac{1}{2} \times 42$ " strips and one pink floral $1\frac{1}{2} \times 42$ " strip to make Strip Set A (Diagram 17). Repeat to make a second Strip Set A. Cut strip sets into forty $1\frac{1}{2}$ "-wide A segments.



Strip Set A
Diagram 17

Keep your sewing machine a hummin' with these UPCOMING SHOP HOPS!

MARCH AND APRIL

All Florida Shop Hop
All Texas Shop Hop *New in 2024!*

APRIL AND MAY

All Minnesota Shop Hop
All Kansas Nebraska Shop Hop

JUNE AND JULY

All Iowa Shop Hop
All Michigan Shop Hop *New in 2024!*

JULY AND AUGUST

All Mid-Atlantic Shop Hop *New in 2024!*

AUGUST AND SEPTEMBER

All Illinois Shop Hop
All Ohio Shop Hop

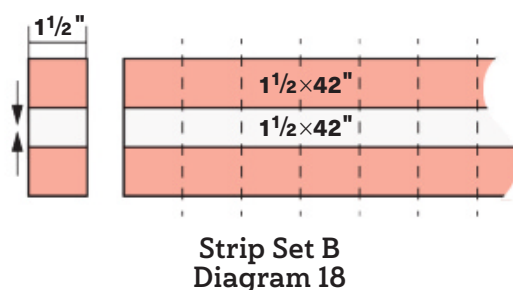
SEPTEMBER AND OCTOBER

All Missouri Shop Hop
All Carolinas Shop Hop
All New England Shop Hop

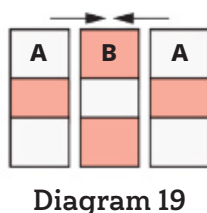
Search by name to check us out on the web and Facebook. Or, contact us at Jen@ShopHopInc.com



3. Sew together remaining pink floral $1\frac{1}{2}\times 42$ " strips and remaining solid cream $1\frac{1}{2}\times 42$ " strip to make Strip Set B (**Diagram 18**). Cut strip set into twenty $1\frac{1}{2}$ "-wide B segments.



4. Referring to **Diagram 19**, sew together two A segments and one B segment to make a Nine-Patch unit. The unit should be $3\frac{1}{2}$ " square including seam allowances. Repeat to make 20 Nine-Patch units total.



5. Referring to **Quilt Assembly Diagram**, lay out Nine-Patch units, sashing units, and blocks in nine rows. Sew together pieces in rows. Press seams toward sashing units.

6. Join rows to make quilt center. Press seams away from block rows. The quilt center should be $48\frac{1}{2}\times 63\frac{1}{2}$ " including seam allowances.

ADD BORDER

1. Piece and cut brown-and-tan print $4\frac{1}{2}\times 42$ " strips to make:

- 2- $4\frac{1}{2}\times 63\frac{1}{2}$ " border strips
- 2- $4\frac{1}{2}\times 56\frac{1}{2}$ " border strips

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

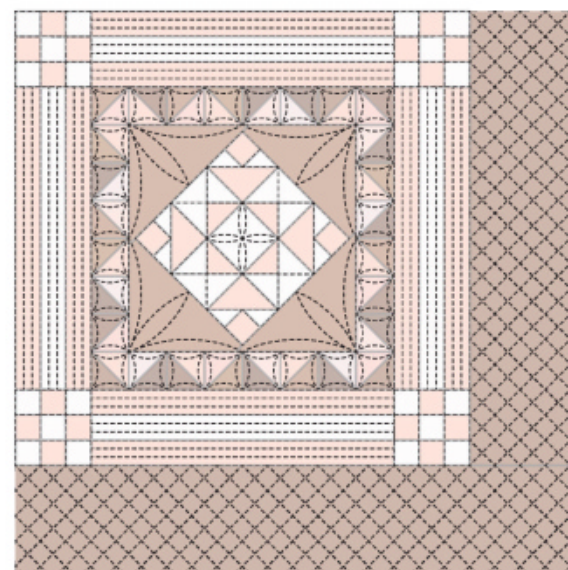


FINISH QUILT

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

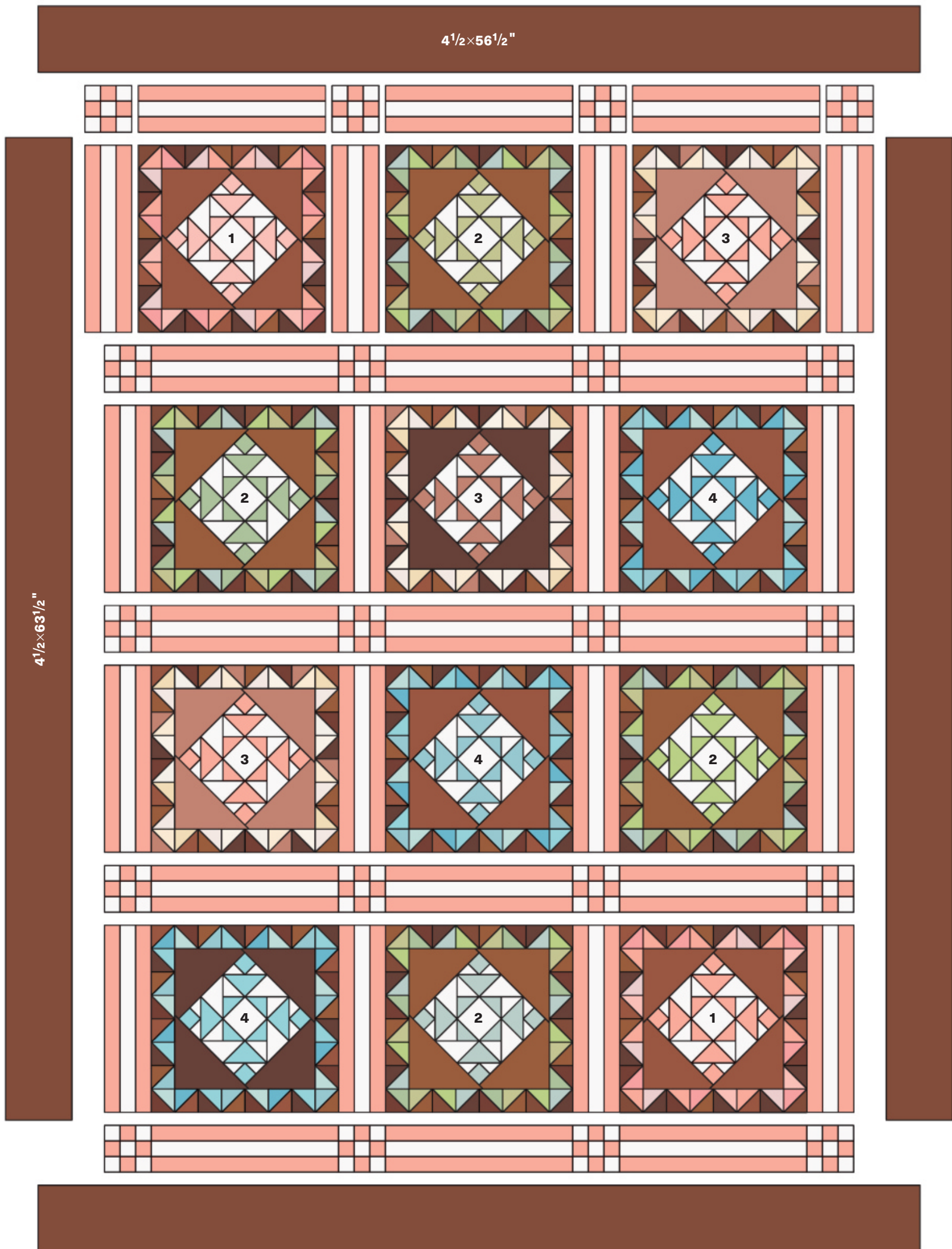
2. Quilt as desired. Maggi Honeyman machine-quilted the block center and Nine-Patch units in the ditch (**Quilting Diagram**). She stitched arcs in the remaining block areas, parallel lines in the sashing units, and a diagonal grid in the border.

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



Quilting Diagram

DESIGNER: Betsy Chutchian
(betsysbestquiltsandmore.blogspot.com)
MACHINE QUILTER: Maggi Honeyman
(sewmaggisquilting.com)



Quilt Assembly Diagram

Nature STUDY

Icy blue and forest green batiks stand out on a contrasting cream background, giving the quilt depth and movement.

DESIGNER Denise Russell
MACHINE QUILTER Bella Bamert
PHOTOGRAPHER Adam Albright



FINISHED QUILT:
67×82"**FINISHED BLOCK:**
6" square

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

- 1½ yards total assorted dark blue batiks (blocks)
- 4¼ yards cream batik (blocks, sashing, inner and outer borders)
- 1⅛ yards total assorted light blue batiks (blocks)
- ⅝ yard green batik (sashing, middle border)
- ⅝ yard blue-and-aqua batik (binding)
- 5 yards backing fabric
- 75×90" batting

CUT FABRICS

Cut pieces in the following order.

From assorted dark blue batiks, cut:

- 480–2" squares (80 sets of 6 matching squares)

From cream batik, cut:

- 15–2×42" strips for inner and outer borders
- 142–2×6½" sashing rectangles
- 320–2×3½" rectangles
- 160–2" squares

From assorted light blue batiks, cut:

- 320–2" squares (80 sets of 4 matching squares)

From green batik, cut:

- 8–1½×42" strips for middle border
- 63–2" sashing squares

From blue-and-aqua batik, cut:

- 8–2½×42" binding strips

ASSEMBLE BLOCKS

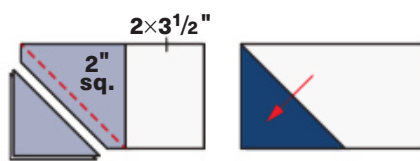
Measurements include ¼" seam allowances. Sew with right sides together unless otherwise stated.

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

1. Gather one dark blue batik set (six 2" squares), four cream batik 2×3½" rectangles, two cream batik 2" squares, and one light blue batik set (four 2" squares).

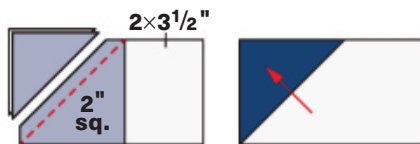
2. Use a pencil to mark a diagonal line on the wrong side of four dark blue batik 2" squares.

3. Referring to **Diagram 1** for direction of marked line, align a marked dark blue batik square with left-hand end of a cream batik 2×3½" rectangle. Sew on marked line. Trim seam allowance to ¼". Press open attached triangle to make Unit A. The unit still should be 2×3½" including seam allowances. Repeat to make a second Unit A.



Unit A
Diagram 1

4. Referring to **Diagram 2** for direction of marked line, repeat Step 3 to make two B units.



Unit B
Diagram 2

5. Sew together cream batik 2" squares and two light blue batik 2" squares in pairs (**Diagram 3**). Join pairs to make a Four-Patch unit. The unit should be 3½" square including seam allowances.

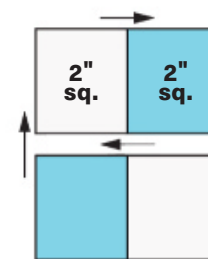


Diagram 3

6. Referring to **Diagram 4**, lay out unmarked dark blue batik 2" squares, A and B units, remaining light blue batik 2" squares, and Four-Patch unit in three rows. Sew together pieces in rows. Join rows to make a block. The block should be 6½" square including seam allowances.

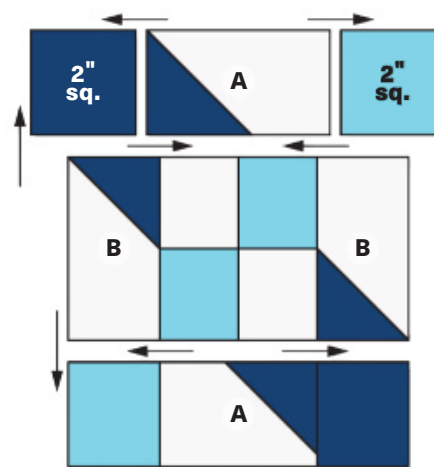


Diagram 4

7. Repeat steps 1-6 to make 80 blocks total.

ASSEMBLE QUILT TOP

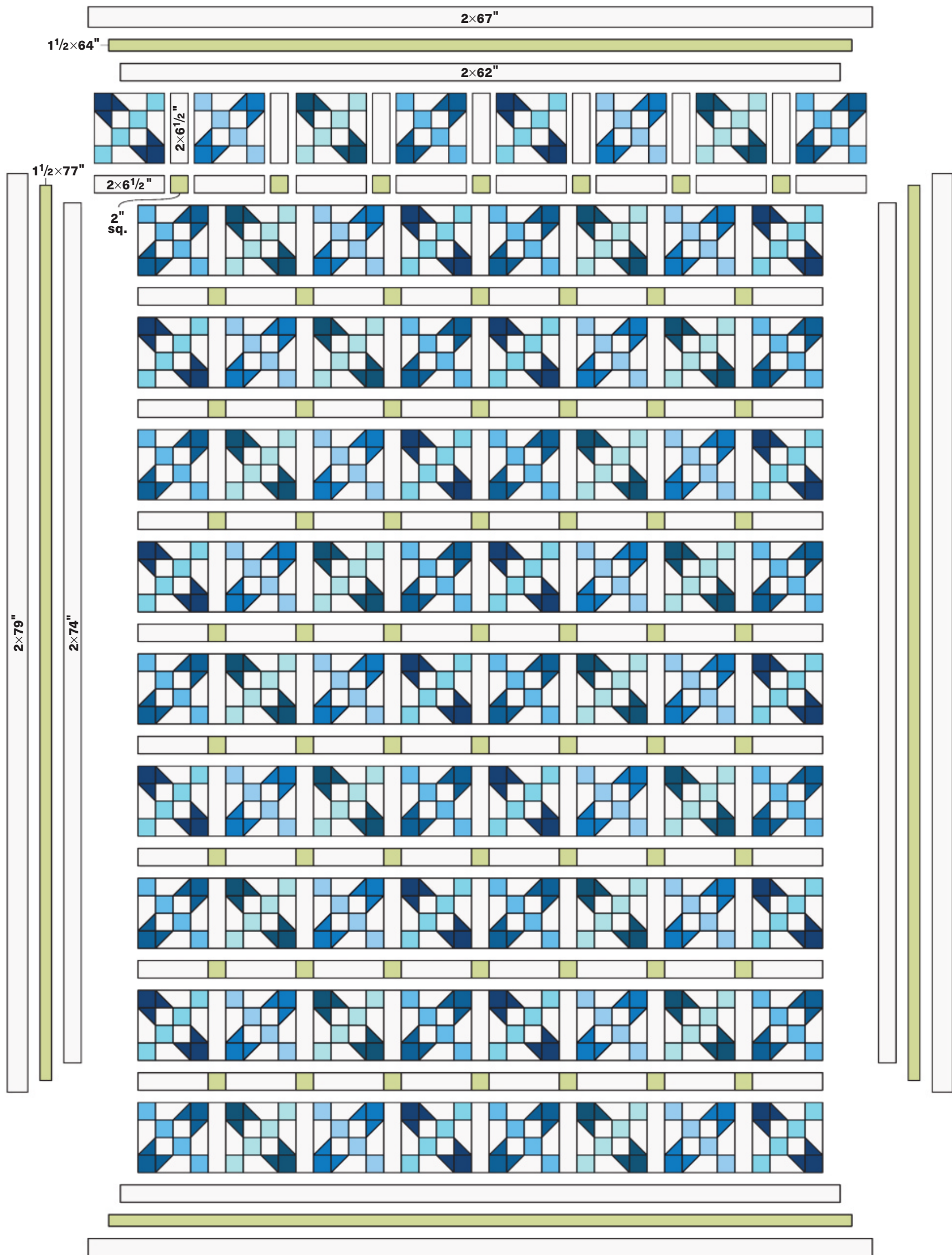
1. Referring to **Quilt Assembly Diagram**, page 74, lay out blocks, cream batik 2×6½" sashing rectangles, and green batik 2" sashing squares in 19 rows; rotate every other block 90°. Sew together pieces in rows. Press seams toward sashing rectangles.

2. Join rows to make quilt center. Press seams away from block rows. The quilt center should be 59×74" including seam allowances.

3. Piece and cut cream batik 2×42" strips to make:

- 2–2×79" outer border strips
- 2–2×74" inner border strips
- 2–2×67" outer border strips
- 2–2×62" inner border strips





4. Sew cream batik 2×74" inner border strips to long edges of quilt center. Add cream batik 2×62" inner border strips to remaining edges. Press seams toward inner border.

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

- 2-1½×77" middle border strips
- 2-1½×64" middle border strips

6. Sew long green batik middle border strips to long edges of quilt center. Add short green batik middle border strips to remaining edges. Press seams toward middle border.

7. Sew cream batik 2×79" outer border strips to long edges of quilt center. Add cream batik 2×67" 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. Bella Bamert machine-quilted echoing wavy lines across the quilt top.

3. Bind with blue-and-aqua batik binding strips. (For details, see Complete Quilt.)

DESIGNER: Denise Russell
(piecedbrain.com)

MACHINE QUILTER: Bella Bamert



www.equilter.com



LOVE POTION

*Concoct a
hypnotizing
quilt using
bold colors
and a repeated
checkerboard
design.*

DESIGNER Avis Shirer

PHOTOGRAPHER
Jason Donnelly





FINISHED QUILT: 51½×69½"

FINISHED BLOCKS: 3" square

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

Fabrics are from the American Made Brand Solids collection from Clothworks (clothworks.com).

- 1⅜ yards solid magenta (blocks)
- 1⅜ yards solid green (blocks)
- 2½ yards solid pink (sashing, binding)
- 3⅓ yards backing fabric
- 60×78" batting

CUT FABRICS

Cut pieces in the following order.

From solid magenta, cut:

- 30–1½×42" strips

From solid green, cut:

- 30–1½×42" strips

From solid pink, cut:

- 17–3½×42" strips
- 7–2½×42" binding strips

Quick Tip

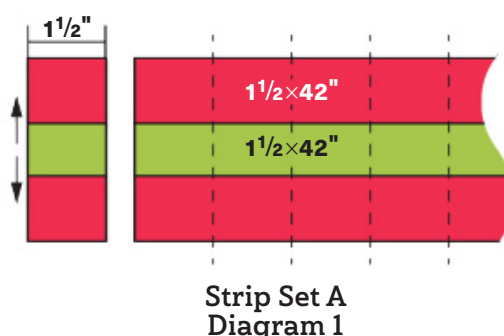
When working with small pieces like these narrow strips, starch and press your fabrics well before cutting. Stiffened fabric is less likely to stretch and distort during cutting and when pressing seams.

ASSEMBLE BLOCKS

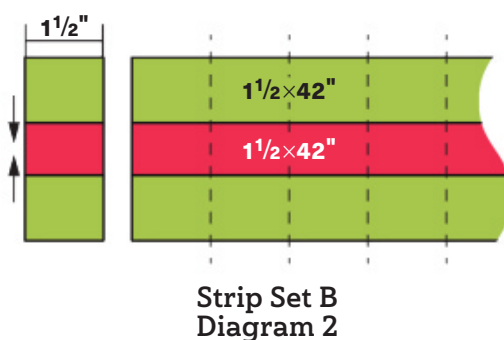
Measurements include a ¼" seam allowances. Sew with right sides together unless otherwise stated.

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

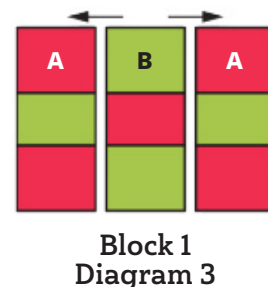
1. Referring to **Diagram 1**, use a scant ¼" seam to sew together two solid magenta 1½×42" strips and one solid green 1½×42" strip to make Strip Set A. Repeat to make 10 A strip sets total. Cut strip sets into 264–1½"-wide A segments.



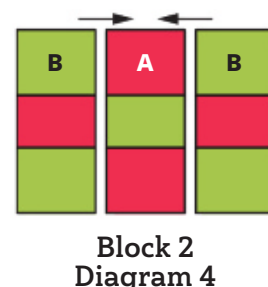
2. Referring to **Diagram 2**, sew together two solid green 1½×42" strips and one solid magenta 1½×42" strip to make Strip Set B. Repeat to make 10 B strip sets total. Cut strip sets into 264–1½"-wide B segments.



3. Sew together two A segments and one B segment to make Block 1 (**Diagram 3**). The block should be 3½" square including seam allowances. Repeat to make 88 total of Block 1.



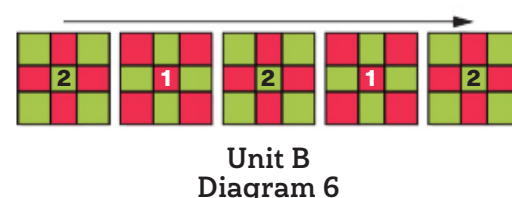
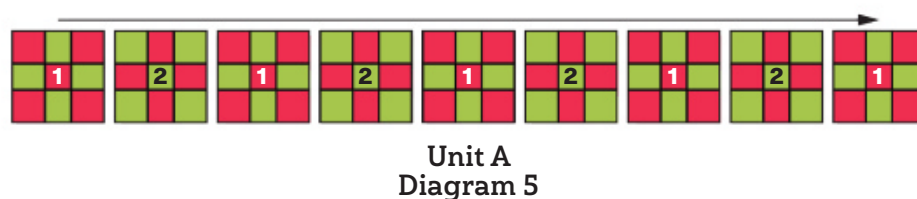
4. Sew together two B segments and one A segment to make Block 2 (**Diagram 4**). The block should be 3½" square including seam allowances. Repeat to make 88 total of Block 2.



ASSEMBLE UNITS

1. Referring to **Diagram 5**, sew together five of Block 1 and four of Block 2 to make Unit A. The unit should be 3½×27½" including seam allowances. Repeat to make a second Unit A.

2. Referring to **Diagram 6**, sew together three of Block 2 and two of Block 1 to make Unit B. The unit should be 3½×15½" including seam allowances. Repeat to make a second Unit B.



3. Sew together seven of Block 1 and six of Block 2 to make Unit C (**Diagram 7**). The unit should be $3\frac{1}{2} \times 39\frac{1}{2}$ " including seam allowances. Repeat to make a second Unit C.

4. Sew together five of Block 2 and four of Block 1 to make Unit D (**Diagram 8**). The unit should be $3\frac{1}{2} \times 27\frac{1}{2}$ " including seam allowances. Repeat to make a second Unit D.

5. Sew together nine of Block 1 and eight of Block 2 to make Unit E (**Diagram 9**). The unit should be $3\frac{1}{2} \times 51\frac{1}{2}$ " including seam allowances. Repeat to make a second Unit E.

6. Sew together seven of Block 2 and six of Block 1 to make Unit F (**Diagram 10**). The unit should be $3\frac{1}{2} \times 39\frac{1}{2}$ " including seam allowances. Repeat to make a second Unit F.

7. Sew together 11 of Block 1 and 10 of Block 2 to make Unit G (**Diagram 11**). The unit should be $3\frac{1}{2} \times 63\frac{1}{2}$ " including seam allowances. Repeat to make a second Unit G.



Unit C
Diagram 7



Unit D
Diagram 8



Unit E
Diagram 9



Unit F
Diagram 10



Unit G
Diagram 11



Most two-color quilts, longtime favorites of quilters, are made in traditional palettes like red and white or blue and white. The striking color combination in this simple-to-piece project is my twist on the traditional.

Avis Shirer, DESIGNER

ASSEMBLE QUILT TOP

1. Piece and cut solid pink $3\frac{1}{2} \times 42$ " strips to make:

- 2– $3\frac{1}{2} \times 69\frac{1}{2}$ " sashing strips
- 2– $3\frac{1}{2} \times 57\frac{1}{2}$ " sashing strips
- 4– $3\frac{1}{2} \times 45\frac{1}{2}$ " sashing strips
- 4– $3\frac{1}{2} \times 33\frac{1}{2}$ " sashing strips
- 3– $3\frac{1}{2} \times 21\frac{1}{2}$ " sashing strips
- 2– $3\frac{1}{2} \times 9\frac{1}{2}$ " sashing strips

2. Sew a remaining Block 2 to short edges of a solid pink $3\frac{1}{2} \times 21\frac{1}{2}$ " sashing strip (**Diagram 12**). Join A units to long edges to make a center unit. The unit should be $9\frac{1}{2} \times 27\frac{1}{2}$ " including seam allowances.

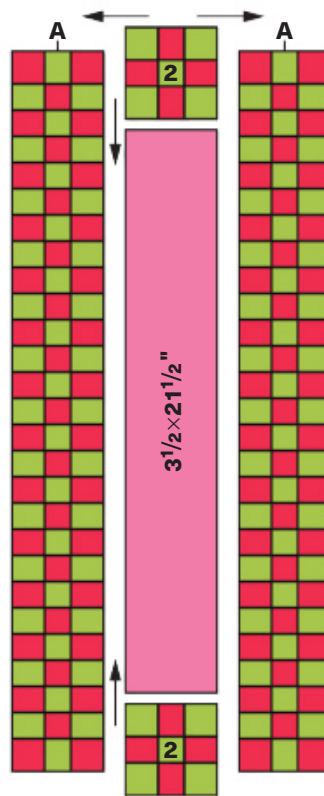


Diagram 12

3. Sew $3\frac{1}{2} \times 9\frac{1}{2}$ " sashing strips to short edges of center unit (**Quilt Assembly Diagram**). Add $3\frac{1}{2} \times 33\frac{1}{2}$ " sashing strips to long edges. Press seams toward sashing strips. The center unit now should be $15\frac{1}{2} \times 33\frac{1}{2}$ " including seam allowances.

4. Referring to **Quilt Assembly Diagram**, add remaining units and remaining sashing strips in the same manner to complete quilt top. Press seams toward sashing strips.

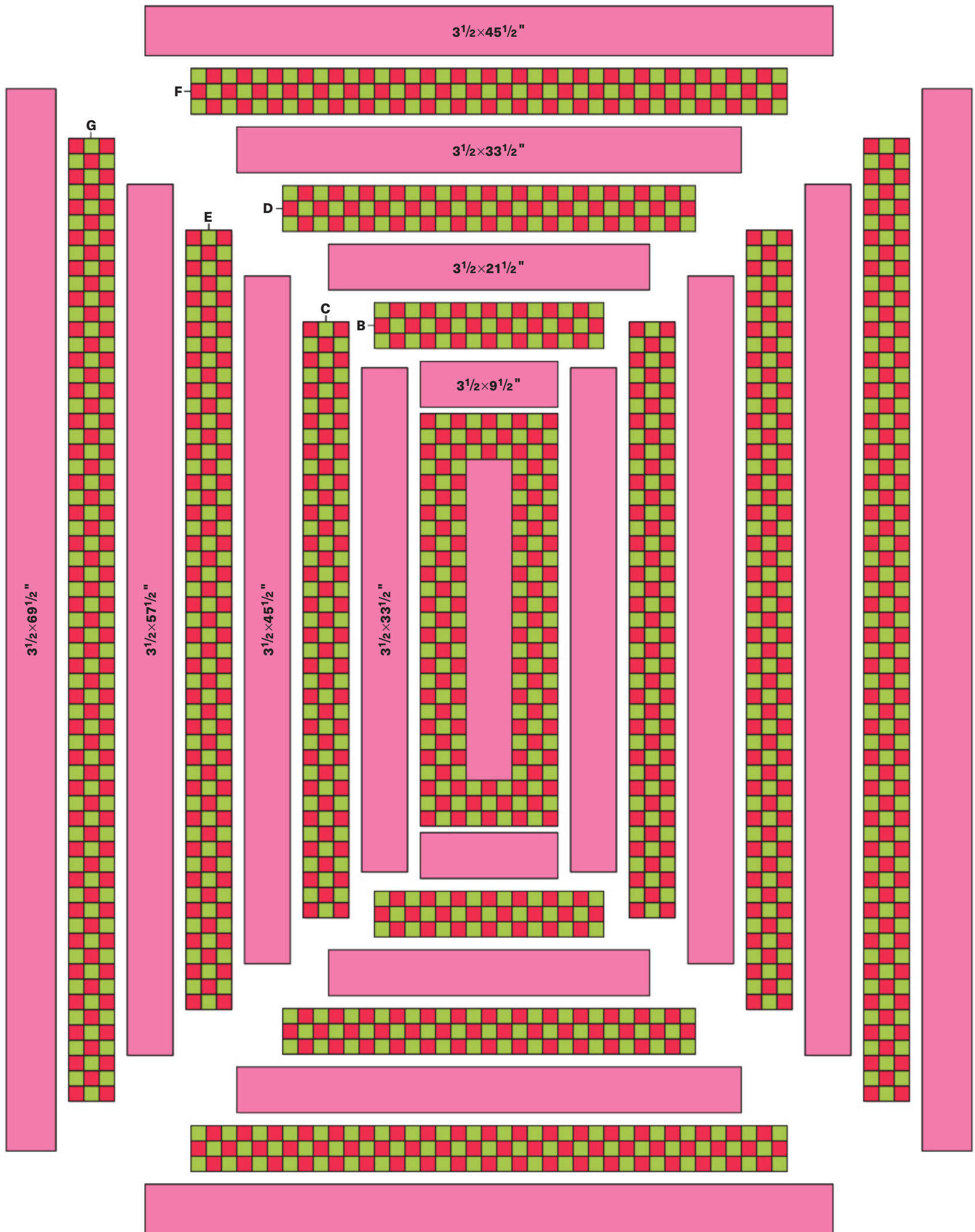
FINISH QUILT

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

2. Quilt as desired. Designer Avis Shirer machine-quilted a Baptist fan design across the quilt top.

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

DESIGNER: Avis Shirer



Snow GLOBE



Snowball and LeMoyne Star blocks make up a wintry table topper that you can piece by hand or machine.

DESIGNER **Kadee Porter** PHOTOGRAPHER **Adam Albright**



FINISHED QUILT:
26" diameter**FINISHED BLOCKS:**
3³/₈" square

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

- 5/8 yard total assorted blue prints (Snowball and LeMoyne Star blocks, setting triangles)
- 3/4 yard white-and-blue print (Snowball and LeMoyne Star blocks, setting triangles, border)
- 5/8 yard total assorted white tone-on-tones (LeMoyne Star blocks, setting triangles)
- 1/3 yard dark blue print (binding)
- 1 yard backing fabric
- 34"-square batting

CHOOSE STITCHING METHOD

We recommend hand-piecing this table topper for accuracy and optimal control of the small pieces. It also ensures that seam allowances aren't sewn down, allowing you to choose the direction to press after you've finished piecing each block. For more information, see "How to Hand-Piece," *page 87*.

If you prefer to machine-piece, stitch carefully between matching points, sewing from dot to dot.

CUT FABRICS

Cut pieces in the following order.

Patterns are on *Pattern Sheet 1*. To make templates, see *Make and Use Templates, page 93*, and refer to instructions for hand or machine piecing, depending on which method you plan to use. Be sure to transfer the dots and reference lines (and seam lines, if you are hand-piecing) to the templates and fabric pieces. These marks will allow you to precisely align pieces for stitching.

Instead of making templates of patterns A-C, designer Kadee Porter used rubber stamps she designed to mark cutting and piecing lines on the fabrics. For details, see "Stamping Guidance," *below*.

From assorted blue prints, cut:

- 252 of Pattern A

From white-and-blue print, cut:

- 21 of Pattern B
- 72 of Pattern A
- 4 each of patterns D and E

From assorted white tone-on-tones, cut:

- 160 of Pattern C

From dark blue print, cut:

- Enough 1¹/₈"-wide bias strips to total 100" in length for single-fold binding (For details, see *Cut Bias Strips, page 94*.)

STAMPING GUIDANCE

To reduce *Snow Globe* prep time, designer Kadee Porter created a rubber stamp set to mark cutting and piecing lines on fabric. Here are her best practices.

1. Use quality 100% cotton fabric and prewash it.
2. Choose an ink pad and refill intended for fabric. Test the ink on a scrap of your fabric before stamping all the pieces.
3. Place fabrics to be stamped right side down on a flat surface, such as a cutting mat.
4. To ink image lines, gently pat a stamp on the ink pad. Don't push the stamp onto the pad or you will get ink on the center of the shape. Press the inked stamp onto the wrong side of your fabric.
5. Cut out fabric shapes on the outer stamped lines.
6. Clean stamps with baby wipes; dry with a paper towel.



TO ORDER A SET OF STAMPS for \$22 plus postage in U.S., contact kalicopalacequilting.com.

ASSEMBLE SNOWBALL BLOCKS

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

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

1. Referring to **Diagram 1**, layer an assorted blue print A triangle atop one corner of a white-and-blue print B piece. Carefully align matching

points; pin. Beginning and ending with a few backstitches, sew together between matching points; do not stitch into the 1/4" seam allowance. Finger-press seam allowance toward B piece.

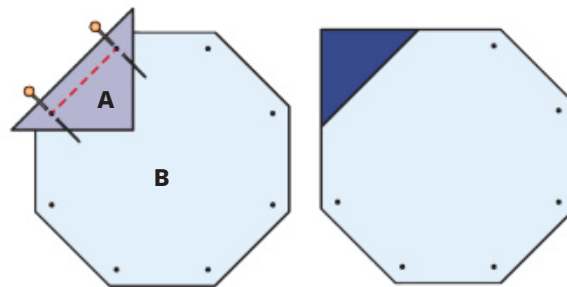


Diagram 1

2. Add assorted blue print A triangles to remaining corners of B piece in same manner to make a Snowball block (**Diagram 2**). Press seams as desired. The block should be 3 7/8" square including seam allowances.

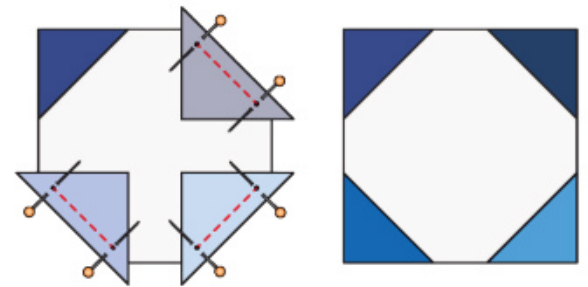
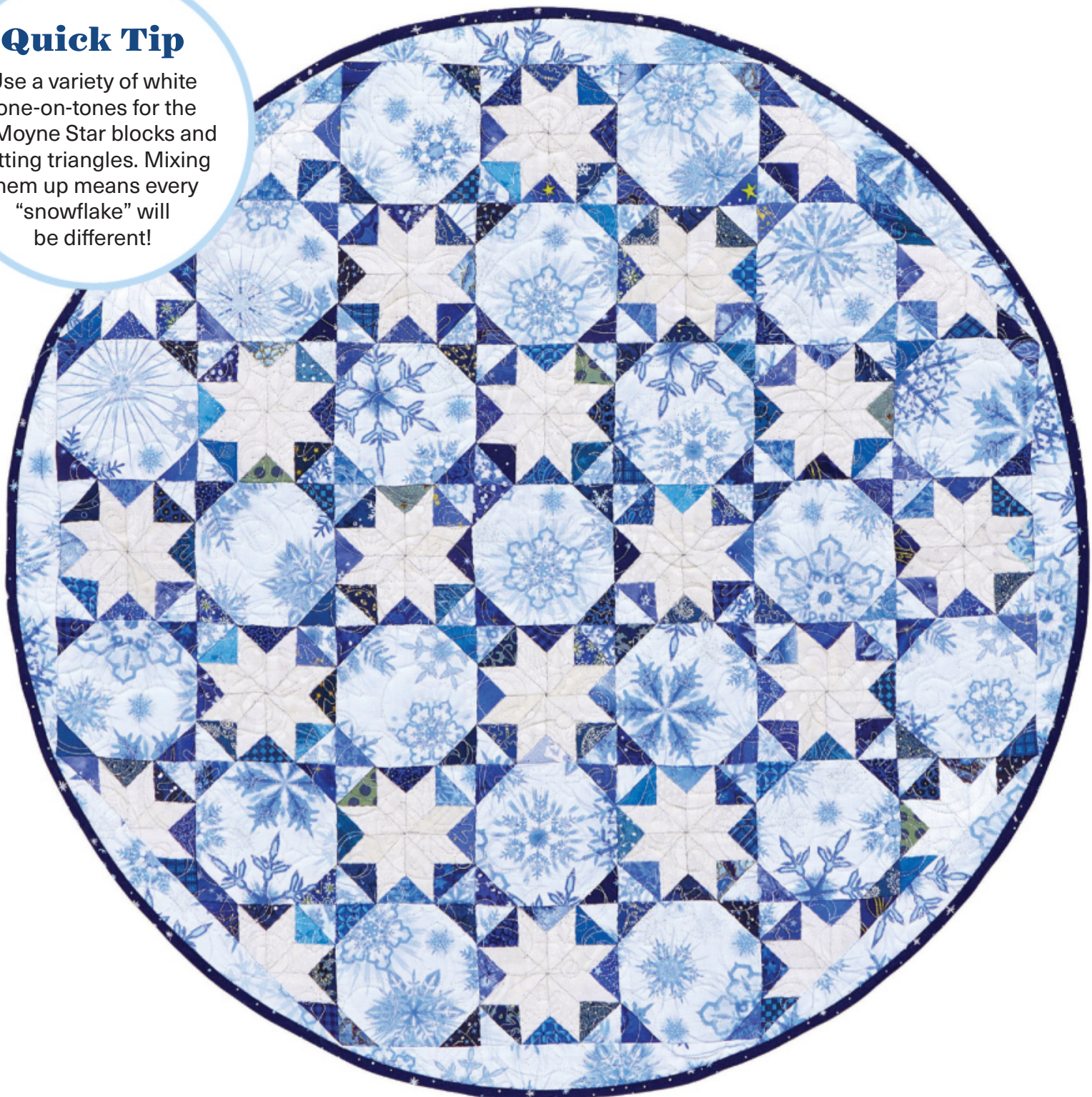


Diagram 2

3. Repeat steps 1 and 2 to make 21 Snowball blocks total.

Quick Tip

Use a variety of white tone-on-tones for the LeMoyne Star blocks and setting triangles. Mixing them up means every "snowflake" will be different!



ASSEMBLE LEMOYNE STAR BLOCKS

1. Layer two assorted white tone-on-tone C diamonds, carefully aligning and pinning marked matching points (**Diagram 3**). Sew together between matching points as before to make a diamond pair. Finger-press seam in one direction. Repeat to make 64 diamond pairs total.

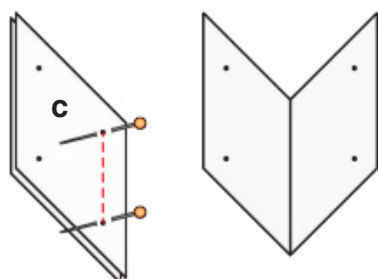


Diagram 3

2. Referring to **Diagram 4**, layer two diamond pairs; align and pin at matching points. Sew together to make a star half. Repeat to make 32 star halves total.

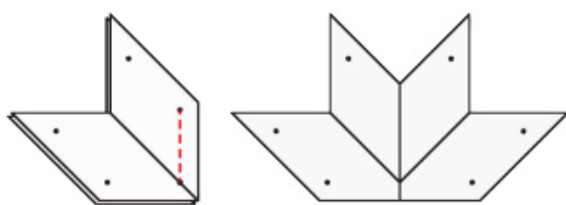


Diagram 4

3. Pin together two star halves, aligning matching points (**Diagram 5**). Sew together to make a star unit. Repeat to make 16 star units total.

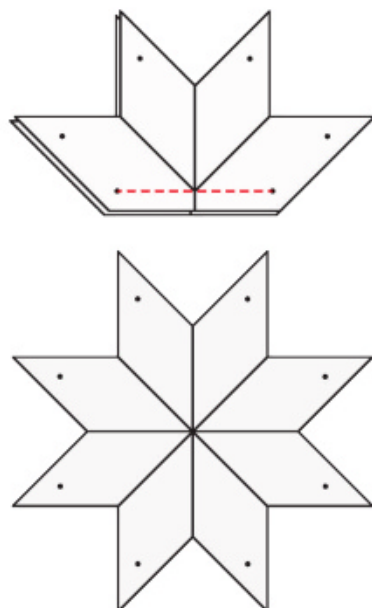


Diagram 5

4. Using set-in seams, sew an assorted blue print A triangle into each inner angle of a star unit (**Diagram 6**). (For details, see “Set-In Seams,” page 94.)

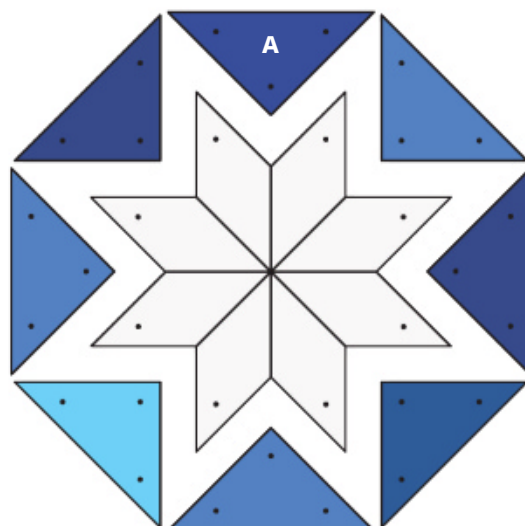


Diagram 6

5. Referring to **Diagram 7**, join four white-and-blue print A triangles to corners of Step 4 unit to make a LeMoyne Star block. Press seams as desired. The block should be $3\frac{7}{8}$ " square including seam allowances.

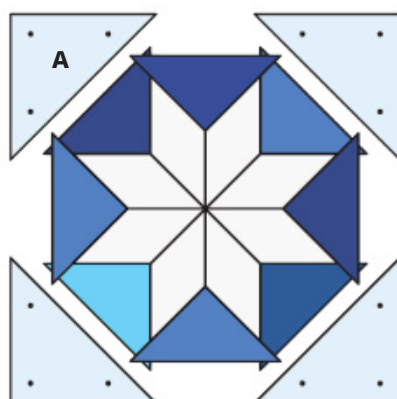


Diagram 7

6. Repeat steps 4 and 5 to make 16 LeMoyne Star blocks total.

ASSEMBLE SETTING TRIANGLES

1. Referring to Assemble LeMoyne Star Blocks, steps 1 and 2, use remaining assorted white tone-on-tone C diamonds to make eight star halves.

2. Using set-in seams, sew three assorted blue print A triangles into inner angles of a star half (**Diagram 8**).

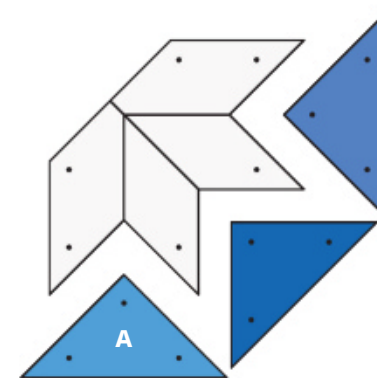


Diagram 8

3. Referring to **Diagram 9**, join two assorted blue print A triangles to Step 2 unit. Add one white-and-blue print A triangle to make a setting triangle. Press seams as desired.

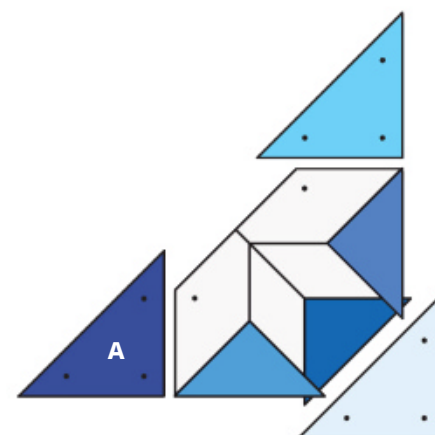


Diagram 9

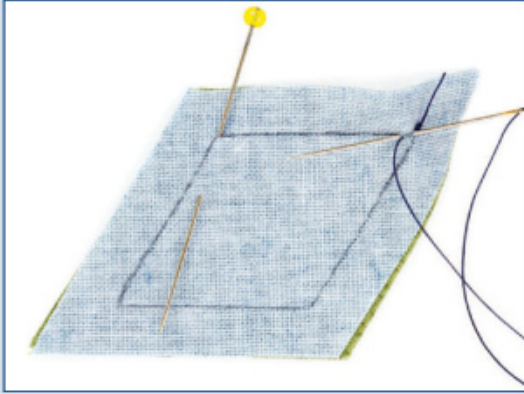
4. Repeat steps 2 and 3 to make eight setting triangles total.

ASSEMBLE TABLE TOPPER TOP

1. Referring to **Table Topper Assembly Diagram**, page 88, lay out setting triangles and blocks in seven rows. Sew together pieces in rows. Press seams toward Snowball blocks. Join rows to make table topper center. Press seams in one direction.

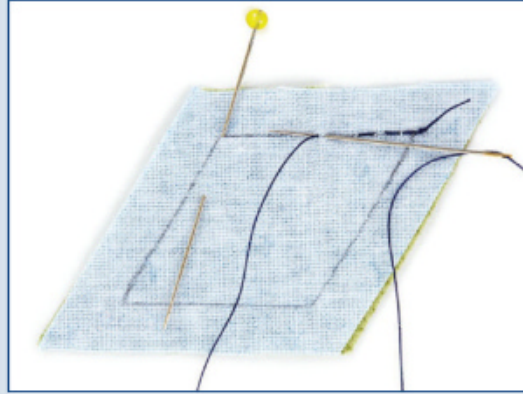
2. Pin white-and-blue print D pieces to table topper center, aligning registration lines with block seams. Sew D pieces to table topper center. Repeat with white-and-blue print E pieces to complete table topper top. Press seams toward border.

HOW TO HAND-PIECE



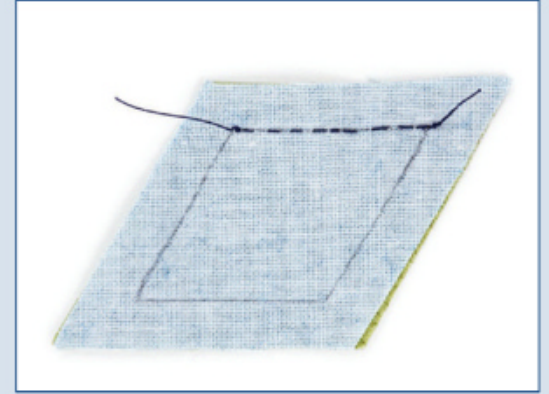
STEP 1

Layer right sides together two pieces that have matching points marked on the wrong sides. Align marked matching points. For short seams, like those in Snow Globe, only push a pin through both pieces at the aligned matching points in the upper left-hand corner. For longer seams, push pins through all aligned matching points. If needed, add pins along seam lines. Thread a needle; make a small knot at the thread end. At a set of marked matching points, insert your needle from the top through both pieces; make a small backstitch.



STEP 2

Weave your needle in and out of the fabric in a short running stitch along the seam line. Take four to six stitches before pulling the thread through. If desired, take a backstitch about every $\frac{3}{4}$ " along the seam. Frequently turn the layered pieces over to make certain your stitches are also on the marked seam line of the bottom piece.



STEP 3

Stop sewing at the matching points at the end of the seam line. Do not sew past them as that is where future seams will intersect. Make two backstitches at the matching points. Trim the thread, leaving a $\frac{1}{2}$ "-long tail.

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GRANDE

FINISH TABLE TOPPER

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

2. Quilt as desired. Designer Kadee Porter machine-quilted the Sea of Snowflakes Edge-to-Edge pantograph by Christy Dillon across the table topper top (mycreativestitches.net).

3. Bind with dark blue print single-fold bias binding strips. (For details, see Complete Quilt.) To use single-fold binding, do not fold binding in half lengthwise. Instead, stitch a binding raw edge to table topper top, fold remaining binding raw edge under $\frac{1}{4}$ ", and hand-stitch folded edge to quilt back.

DESIGNER: Kadee Porter
(kalicopalacequilting.com)

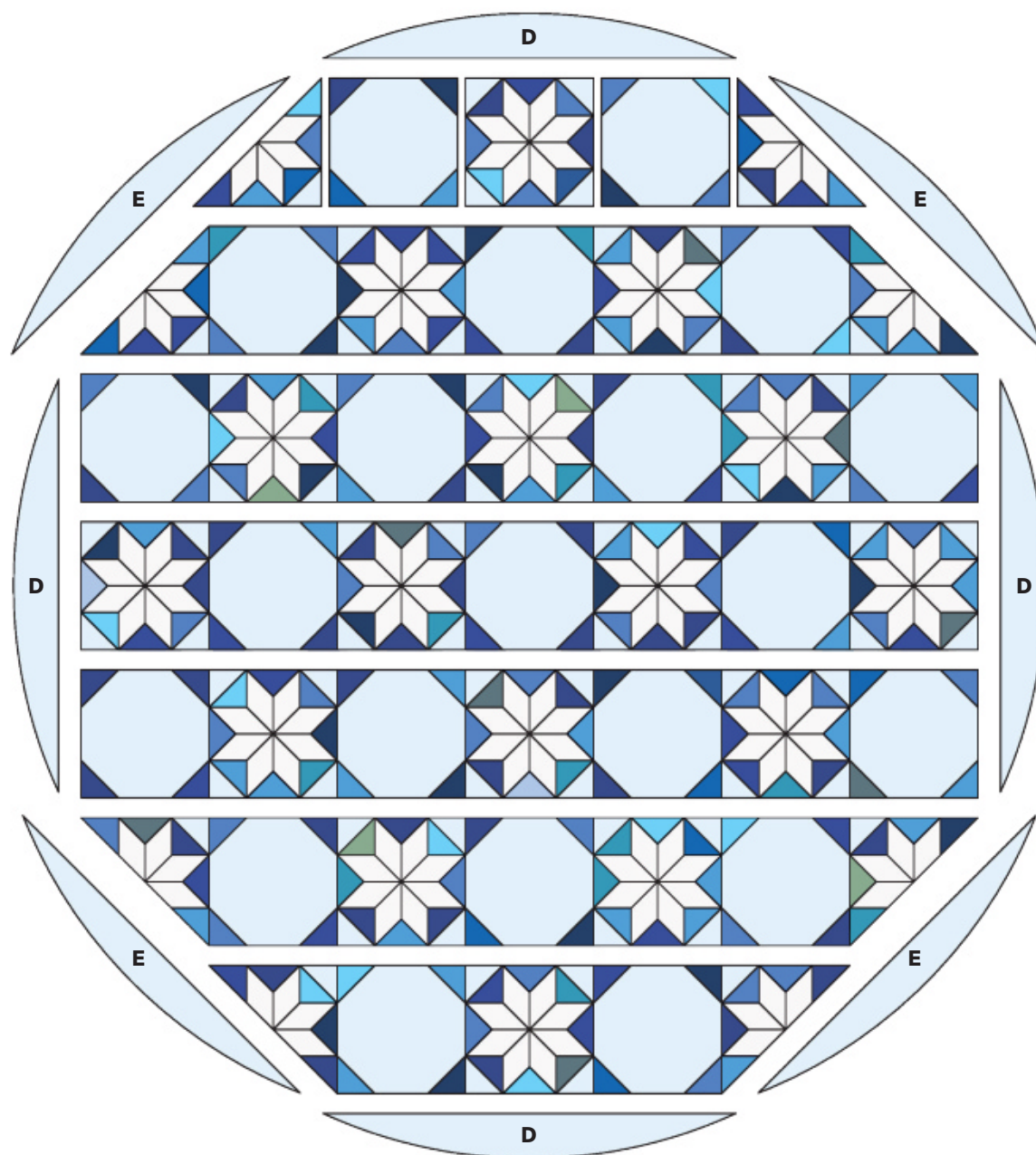


Table Topper Assembly Diagram

Color Option

Designer Kadee Porter made this version of *Snow Globe* for the Christmas season using a holiday print and small scraps in coordinating colors. To make several of these festive table toppers for gift-giving, start early and use your scraps.



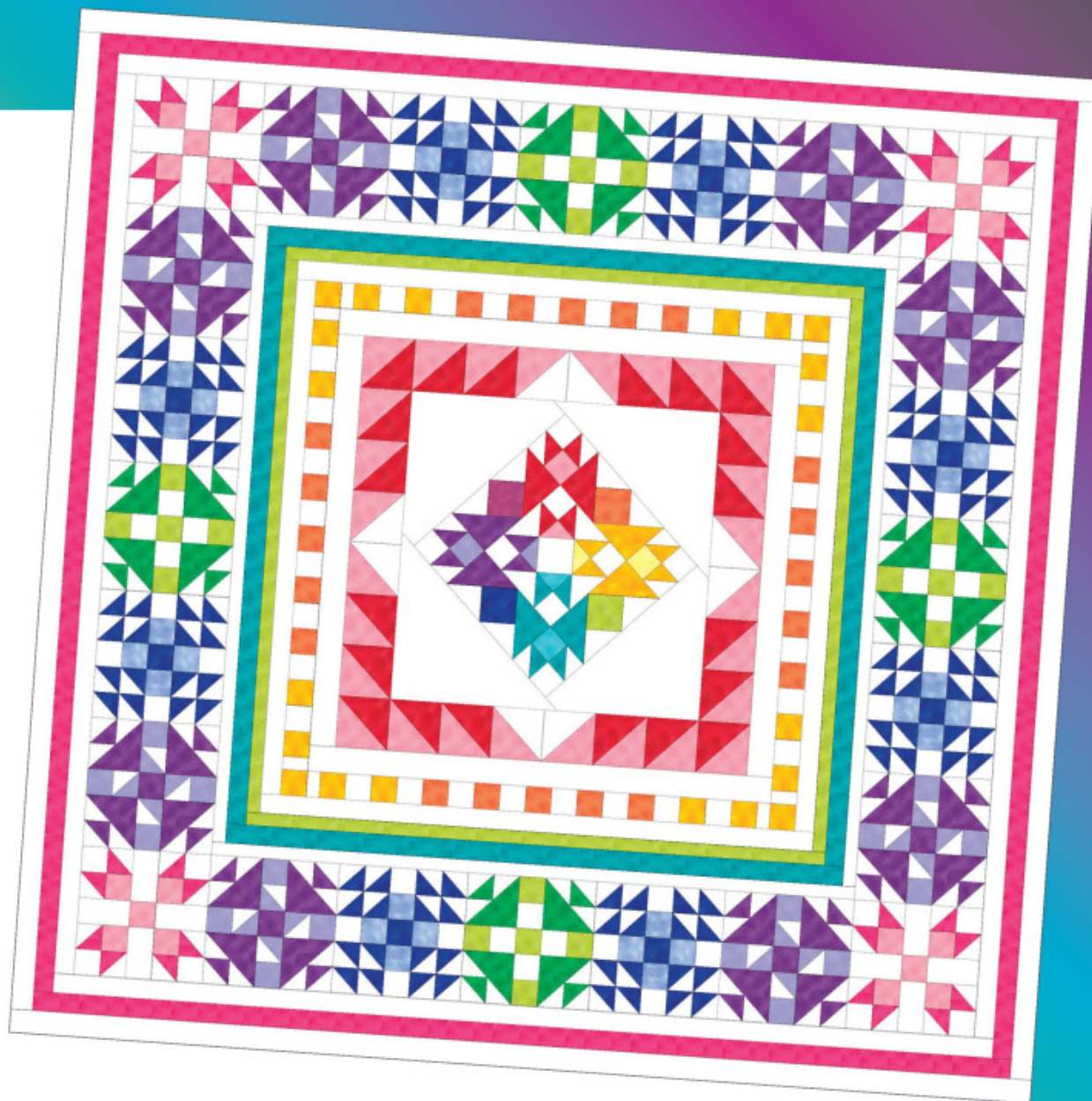
HAPPY hues

Block of the Month

AMERICAN PATCHWORK &
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Join *American Patchwork & Quilting*® for a **FREE** block of the month starting in September! We'll be making this rainbow medallion quilt and sharing tips and tricks for working with color along the way! Instructions provided for both rotary and AccuQuilt die cutting.

Download patterns and view videos here:
AllPeopleQuilt.com/HappyHues



DESIGNER: Lori Miller,
lorimillerdesigns.com.

FABRICS: Shadow Blush
and Superior Solids
both by Benartex.

Schedule:

Patterns launch on the second Tuesday of each month

Month 1, September 12, 2023: Center Design

Month 2, October 10, 2023: Inner Borders (warm colors)

Month 3, November 14, 2023: Inner Borders
(cool colors) and Green Blocks

Month 4, December 12, 2023: Blue Blocks

Month 5, January 9, 2024: Purple Blocks

Month 6, February 13, 2024: Pink Blocks

Month 7, March 12, 2024: Assemble Quilt Top

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Project Option



Hugs & Kisses

INSPIRED BY: *Piece of My Heart*, page 56, by designer Cynthia Brunz

Materials

FINISHED PILLOW:
24" square

FINISHED BLOCK:
18" square

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

Fabrics are from the I Love Us collection by Sandy Gervais for Riley Blake Designs (rileyblakedesigns.com).

- $\frac{2}{3}$ yard total assorted white prints and pink prints (pillow top)
- $\frac{1}{2}$ yard total assorted red prints (pillow top)
- $\frac{7}{8}$ yard pink print (appliqués, backing)
- $\frac{1}{3}$ yard red stripe (binding)
- 24½"-square batting
- 24½"-square muslin
- Lightweight fusible web
- 24"-square pillow form

CUT FABRICS

Cut pieces in the following order.

Patterns are on *Pattern Sheet 4*. To use fusible web for appliquéing, complete the following steps.

1. Lay fusible web, paper side up, over patterns. Use a pencil to trace each pattern twice, leaving $\frac{1}{4}$ " between tracings. Cut out fusible-web shapes roughly $\frac{1}{8}$ " outside traced lines.

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

From assorted white prints and pink prints, cut:

- 5-3 $\frac{7}{8}$ " squares
- 34-3 $\frac{1}{2}$ " squares

From assorted red prints, cut:

- 5-3 $\frac{7}{8}$ " squares
- 20-3 $\frac{1}{2}$ " squares

From pink print, cut:

- 2 each of patterns X and O
- 2-14 $\frac{3}{4}$ ×24 $\frac{1}{2}$ " rectangles

From red stripe, cut:

- 3-2 $\frac{1}{2}$ ×42" binding strips

ASSEMBLE BLOCK

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

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

1. Use a pencil to mark a diagonal line on wrong side of each assorted white print and pink print 3 $\frac{7}{8}$ " square.

2. Layer a marked white or pink print square atop a red print 3 $\frac{7}{8}$ " square. Sew together with two seams, stitching $\frac{1}{4}$ " on each side of marked line (**Diagram 1**). Cut apart on marked line. Press open to make two triangle-squares. Each triangle-square should be 3 $\frac{1}{2}$ " square including seam allowances. Repeat to make 10 triangle-squares total.

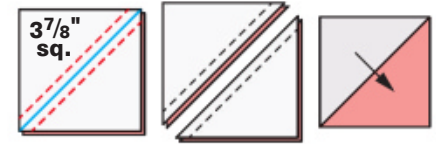


Diagram 1

3. Referring to **Diagram 2**, lay out triangle-squares, assorted red print 3 $\frac{1}{2}$ " squares, and six assorted white and pink print 3 $\frac{1}{2}$ " squares in six rows. Sew together pieces in rows. Join rows to make a heart block. The block should be 18 $\frac{1}{2}$ " square including seam allowances.

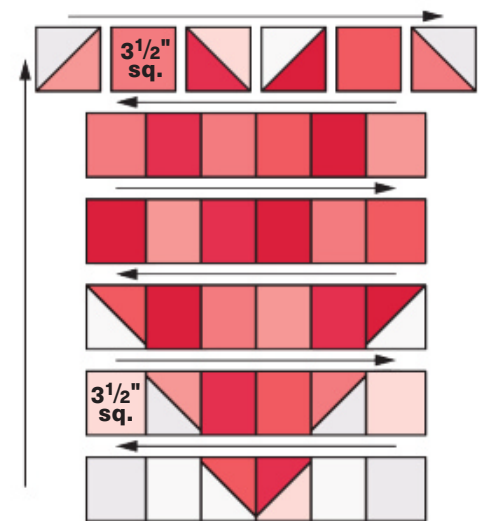


Diagram 2

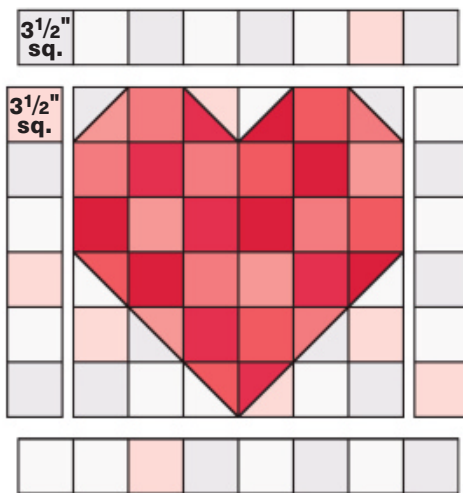
ASSEMBLE AND APPLIQUÉ PILLOW TOP

1. Sew together six assorted white print and pink print 3 $\frac{1}{2}$ " squares in a row to make a short border strip. Press seams in one direction. The strip should be 3 $\frac{1}{2}$ ×18 $\frac{1}{2}$ " including seam allowances. Repeat to make a second short border strip.

Project Option

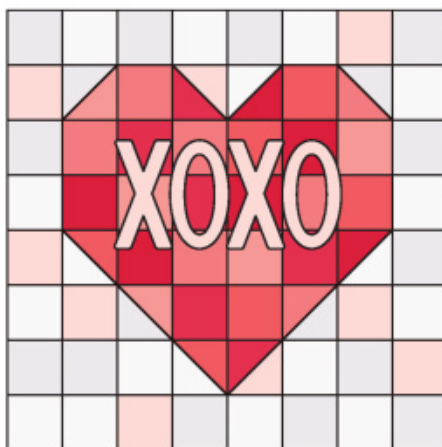
2. Sew together eight assorted white print and pink print $3\frac{1}{2}$ " squares in a row to make a long border strip. Press seams in one direction. The strip should be $3\frac{1}{2} \times 24\frac{1}{2}$ " including seam allowances. Repeat to make a second long border strip.

3. Referring to **Pillow Top Assembly Diagram**, join short border strips to opposite edges of heart block. Add long border strips to remaining edges. Press seams toward border to complete pillow top. The pillow top should be $24\frac{1}{2}$ " square including seam allowances.



Pillow Top Assembly Diagram

4. Referring to **Appliqué Placement Diagram**, position pink print X and O appliqué shapes on pillow top. Fuse pieces in place following manufacturer's instructions. Using matching thread, machine-zigzag-stitch edges of appliqué pieces.



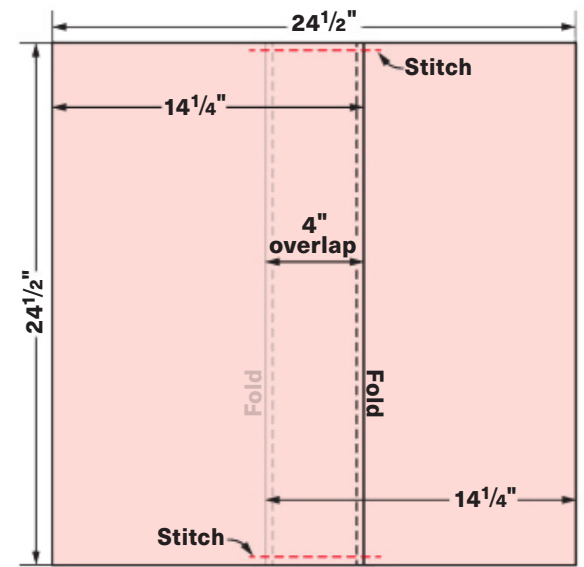
Appliqué Placement Diagram

FINISH PILLOW

1. Layer appliquéd pillow top, batting square, and muslin square. Quilt as desired.

2. Turn one long edge of each pink print $14\frac{3}{4} \times 24\frac{1}{2}$ " rectangle under $\frac{1}{4}$ "; press. Turn edges under $\frac{1}{4}$ " again. Stitch in place to make hemmed pillow back pieces. Each piece should be $14\frac{1}{4} \times 24\frac{1}{2}$ " including seam allowances.

3. Referring to **Pillow Back Assembly Diagram**, overlap hemmed edges of pillow back pieces by 4" to make a $24\frac{1}{2}$ " square. Stitch across overlaps to make pillow back.



Pillow Back Assembly Diagram

4. Layer pillow top and pillow back with wrong sides together. Stitch a scant $\frac{1}{4}$ " from outer edges to make pillow cover.

5. Bind pillow cover with red stripe binding strips. Insert pillow form through opening to complete pillow

QUILT TESTER: Doris Brunnette
(Instagram @madebyabrunnette)





LOG CABIN BEADS

Offset circles created by uneven Log Cabin blocks form strands of colorful “beads” in a throw-size quilt. Designer: Kathy Hamada.
Finished Quilt: 75½ x 90½”.

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SCRAPPY CELEBRATION



COLORFUL CABINS



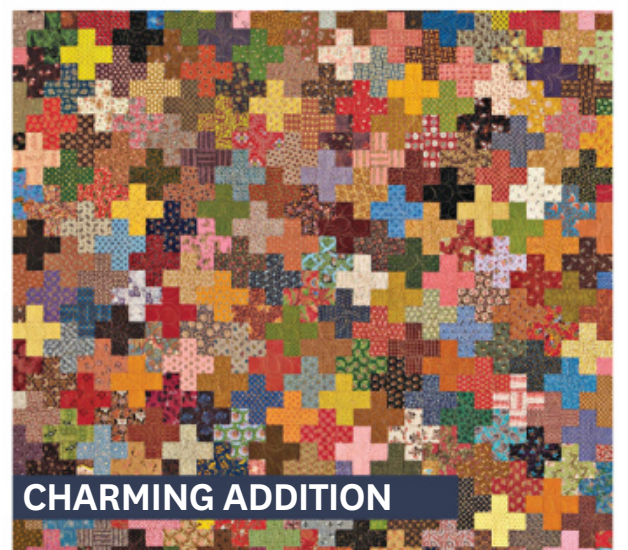
SWEATER WEATHER



TO GIVE & TO RECEIVE



FABRIC STORAGE BINS



CHARMING ADDITION

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 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). For piecing, this means tracing the patterns' dashed lines.

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

For easy reference, mark each template with its letter designation, grain line (if noted by an arrow on the pattern), and block or quilt name. Also mark the matching point of each corner on the seam line. (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 $\frac{1}{2}$ " away from the previous tracing (**Diagram 1**), trace again, and repeat.

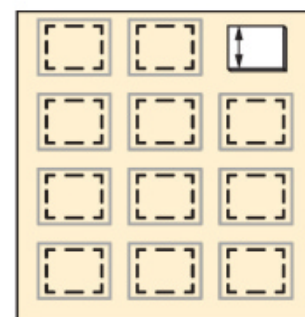


Diagram 1

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 $\frac{1}{4}$ " outside the sewing lines, or estimate the distance by eye when cutting out the pieces with scissors. For hand piecing, add a $\frac{1}{4}$ " seam allowance; for hand appliqué, add a $\frac{3}{16}$ " 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.

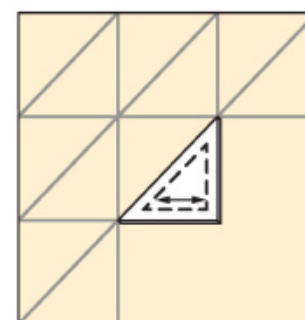
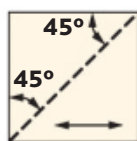


Diagram 2

CUT BIAS STRIPS

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

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



Bias Strip Diagram

SET-IN SEAMS

The key to sewing angled pieces together (setting in seams) is carefully aligning marked matching points (dots on **Diagram 3**). Here we use diamonds and a square—a common type of set-in seam—to illustrate the process. Whether you're stitching by machine or hand, start and stop sewing precisely at the matching points and backstitch to secure seam ends.

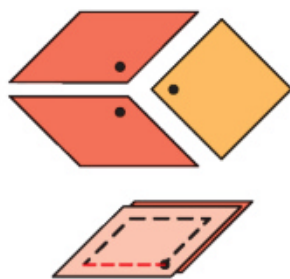


Diagram 3

BY MACHINE

Make an angled unit by sewing two diamonds together between matching points along a pair of edges (**Diagram 3**).

With right sides together, pin one edge of the angled unit to one edge of the square (**Diagram 4**). Align matching points at each end, pushing a pin through both fabric layers to check alignment. Machine-stitch precisely between matching points, backstitching at seam ends. Remove unit from sewing machine.

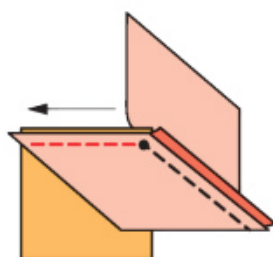


Diagram 4

Bring adjacent edge of angled unit up and align it with the next edge of the square (**Diagram 5**). Insert a pin in each corner to align matching points as before. Machine-stitch between matching points. Press seams away from set-in piece (the square).

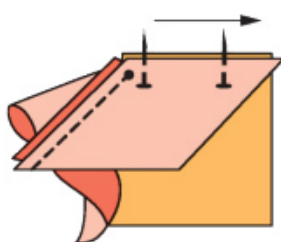


Diagram 5

BY HAND

Make an angled unit by sewing two diamonds together between matching points along a pair of edges (**Diagram 3**).

With right sides together, pin one edge of the angled unit to an edge of the square (**Diagram 6**). Use pins to align matching points.

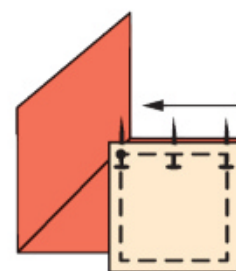


Diagram 6

Hand-sew the seam from the open end of the angled unit to the matching point in the corner. Remove pins as you sew. Backstitch at the corner to secure stitches. Do not sew into the 1/4" seam allowance and do not cut your thread.

Bring the adjacent edge of the square up and align it with the next edge of the angled unit. Insert a pin in each corner to align matching points as before, then pin remainder of the seam (**Diagram 7**). Hand-sew seam from inside corner to open end of the angle, removing pins as you sew. Press seams away from set-in piece (the square).

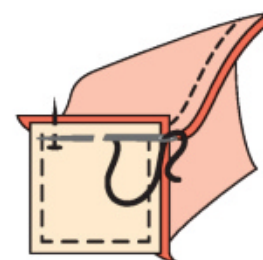


Diagram 7

COMPLETE QUILT

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

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



Diagram 8



Diagram 9



Diagram 10

Beginning in center of one edge, place binding strip against right side of quilt top, aligning binding strip raw edges with quilt top raw edge (**Diagram 11**). Begin sewing the

binding in place 2" from the folded end. Stop sewing when you are $\frac{1}{4}$ " (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 11

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

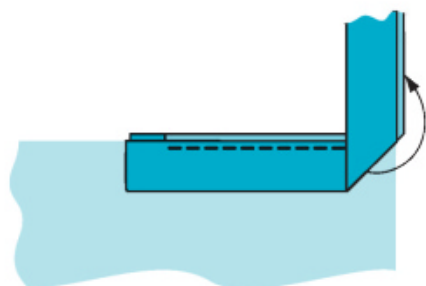


Diagram 12

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

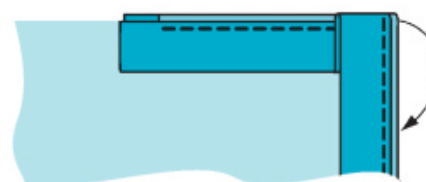


Diagram 13

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 14**). Finish sewing to the starting point (**Diagram 15**).

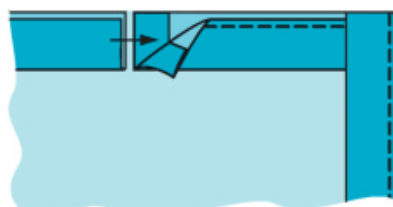


Diagram 14

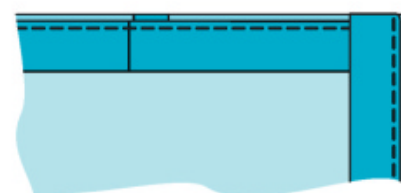


Diagram 15

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.

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One Last Stitch

Cross-stitch a block from On Cloud Nine, a quilt by Darlene Zimmerman, for a striking hooped display

DESIGNER **Katie Nolan** PHOTOGRAPHER **Brie Passano**

NEW
SERIES!



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. For more of her work, visit [@countyourstitchesdesigns](https://www.instagram.com/countyourstitchesdesigns) on Instagram.

TO ORDER A KIT with materials to make one hooped cross-stitch design for \$22 plus shipping, visit [etsy.com/shop/CountYourStitchesCo](https://www.etsy.com/shop/CountYourStitchesCo).

On Cloud Nine, page 36

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Strawberry Lemonade

by Sherri & Chelsi



A warming breeze, blue skies, and vibrant florals show summer is about to blossom. **Strawberry Lemonade** presents a slice of warm summer days sitting on the back porch with the perfect companions: a glass of freshly squeezed lemonade and vibrant new blooms. This **bright and cheery** collection reminds us of that season filled with fond memories of swimming at the local pool, backyard gatherings with family and friends, laughter and song, and picnics at the park.

Strawberry Lemonade offers a lush palette with soothing shades of orange, pink, green, aqua, and teal that echo the vivid hues of a garden during the early summer months. We hope you enjoy sewing with this collection, and don't forget to grab a glass of Strawberry Lemonade too!

**Fabric, Precuts, Patterns, and
Boxed Kit Coming Soon!**

