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JULY/AUGUST 2015

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A Walk in The Park

by Ro Gregg

Quilt designed by Pine Tree Country Quilts

Quilt kit available at shopfonsandporter.com.



Finished Size: 71" x 81"

To view the full "A Walk in the Park" collection by Ro Gregg, please visit our website, www.fabri-quilt.com. If you wish to download the free pattern for the "A Walk in the Park" quilt, it is also available at www.fabri-quilt.com. Paintbrush Studio fabrics can be purchased at your local independent quilt shop or at many online retailers.



FROM MARIANNE & LIZ



We love summer! It's a great time to go outside and take a walk, do some gardening, visit family and friends, and maybe take in a quilting event or two. But in between all the outdoor activities, we still manage to find time for quilting. **Our latest quilts are featured in this issue.** Marianne's *Prussian Blue* (page 18) is also featured on "Love of Quilting" on PBS (show 2613). *Texas Two Step* (page 32) by Liz features a variety of cowboy boots, each with unique, fun prints.

This issue features **seven Sew Easy lessons to help you expand your piecing skills.** Follow the step-by-step instructions and photos to learn a new technique such as piecing curves, foundation piecing, or quick methods for making triangle-squares and Flying Geese units. Be sure to check out *Curvalicious* (page 88), *Texas Two Step* (page 32), *Star Surround* (page 50), and *Prussian Blue* (page 18) to see the patterns that use these techniques.

If you've made a quilt from one of our patterns, we'd love to see it! Share it with our readers in our Sew & Tell feature (page 96).

Submit a photo to:

Love of Quilting (Sew & Tell), PO Box 171, Winterset, IA 50273,
or e-mail it to: sewandtell@fonsandporter.com.

Happy quilting,

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Welcome Friends

by Janet Stever



Welcome Home Harvest • 40 1/2" x 47" • by Susan J. Jensen of Quilted Escapes
www.quiltedescapes.net

Welcome Friends greets autumn in style with a delightful scarecrow surrounded by pumpkins, crows and sunflowers in cheerful autumn shades. Visit shop www.shopfonsandporter.com to purchase this quick-sew project just in time for the harvest.



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HOLLY HICKMAN

Rock N Roll Circus

Holly Hickman began her career with a degree in Graphic Communications. She brands every project her multi-talented hands touch with her unique style and color sense.



GERRI ROBINSON

Star Surround

Gerri Robinson is a multitasking fabric and pattern designer and author. Her latest book, *Quilted Living*, is published by Fat Quarter Shop.



DEBORAH KALENTY

Cosmic Stars

Deborah Kalenty has an online quilt store, and lectures and teaches as a certified instructor for Studio 180 Design.



PATRICK LOSE

Many Happy Returns

Patrick Lose has been an artist and illustrator since childhood and is the author of several quilting and crafting books.



TERRY ALBERS

Windsor Park

Terry began writing patterns for her students while teaching at her sister's quilt shop. She now has a line of patterns and has authored three books with her friend Pam Puyleart of Cottage Creek Quilts.



NANCY MAHONEY

Rising Star

Author, teacher, fabric designer, and award-winning quiltmaker Nancy Mahoney enjoys combining traditional blocks and updated techniques to create dazzling quilts.



CHRISTINE STAINBROOK

Curvalicious

Christine Stainbrook has been designing and making quilts for more than twenty-five years, and has been teaching classes for five years. She likes using traditional blocks and patterns, modifying them to show off current fabrics.

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CHARITY BAGS

I make personal care bags to donate to shelters. It's a great way to use up scraps, leftover fabric, and orphan blocks, and give to a charity at the same time. I fill the bags with toothpaste, a toothbrush, deodorant, soap, and other essential items.

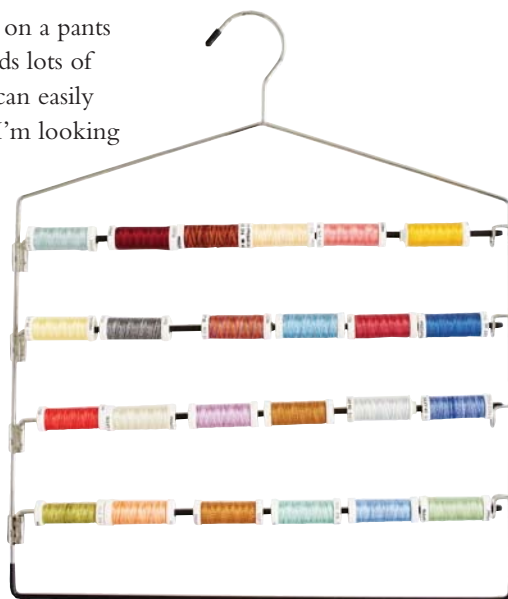
Sandy Murphy
Lewiston, MI



HANG IT UP

I store thread on a pants hanger. It holds lots of spools, and I can easily find the one I'm looking for.

Myrna Rian
Tucson, AZ



IN THE DARK

I found it hard to distinguish between dark colored threads when sewing at night, so I marked the top of the spools: BL for black, BR for brown, and N for Navy.

Judy West
Sandwich, IL



HANDY DISPENSER

Recycle foil or plastic wrap boxes to store tear-away stabilizer and fusibles. The rolls stay neat, and the boxes have a tear strip you can use to cut off the piece of product you need.

Beverly Donnan
Ashland, IL

Sleigh Ride

Wilmington Prints:
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By John Sloane

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Finished Quilt Size: 50-1/2" x 63-1/2"

Download a free pattern for this project at
www.wilmingtonprints.com

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Look for these products at your local quilt shop!



STRING QUILT REVIVAL

by Virginia Baker and Barbara Sanders

Authors Virginia Baker and Barbara Sanders brought back thirteen time-honored designs using the centuries-old technique of string piecing for *String Quilt Revival*.

Produce beautiful results without the worry of precision piecing using Sheer Delite stabilizer for foundations. DVD included with book features Nancy Zieman, showing string-piecing techniques in action.

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To Quilt or Not to Quilt

THE DEBATE CONTINUES

Should I or shouldn't I quilt an old top? I originally addressed this question in *This Old Quilt* in the July/August 2006 issue of Fons & Porter's *Love of Quilting*. My answer is still: Why?

by **Gerald E. Roy** photos by **Robert L. Guaraldi**

There are plenty of new quilts on the market to purchase, and there are countless quilting methods and techniques available to make a “quilt in a day” if you don't want to spend a lot of time making one. Fabric is plentiful, available, and affordable.

So why would you take an artifact of the past, that perhaps won't hold a quilting stitch because the cloth has become brittle with age, and ruin it? Even if it is not that old, why not leave it as the maker left it and enjoy it as it is?

It's a dialogue that goes on between me and clients who ask advice about older quilts, and I expect it will continue until there are no longer any quilt tops to be discovered. Each scenario is different by the very nature of the top we are discussing.

SHOULD I WASH IT?

No.

WHY?

You should not wash a quilt top because the exposed seam allowances will fray and possibly come apart. It is actually the quilting that stabilizes seams.

THERE IS SOME FABRIC LOSS OR DETERIORATION. SHOULD I FIX, MEND, OR REPLACE IT?

No. Chances are, other fabrics are just as fragile and will deteriorate with the handling it takes to mend it. You could stabilize the quilt top with a sheer



CENTER MEDALLION

100" × 100"—circa 1830, New England

This early English-style center medallion top shows the influences that Europe still had on early patchwork in America. If it had not been put away and saved, it would likely be gone now. Rare quilts from this era that still exist today are often worn, faded, and stained.

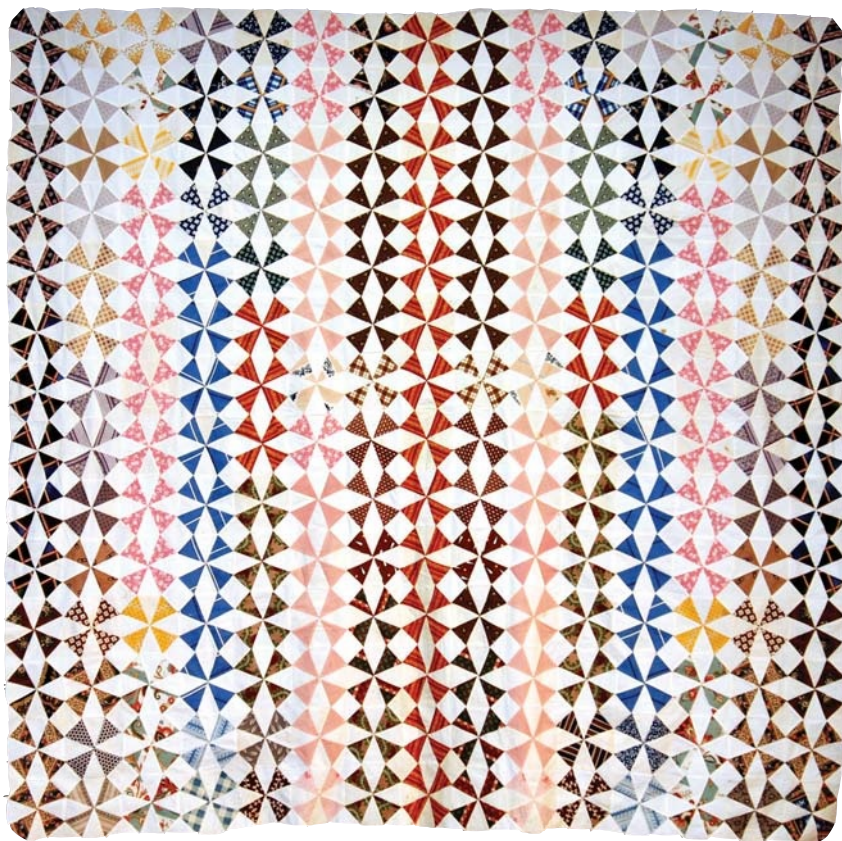
fabric overlay, cut to size and lightly appliquéd to the surface, to prevent the quilt top from further abrasion. Always keep the quilt out of sun and strong daylight to prevent fading.

SHOULD I QUILT IT?

Quilt only if the fabric can withstand quilting—quilt tops circa 1940 and later—but only by hand. A machine exerts a tremendous amount of pressure on the top, and many older fabrics will not withstand this. If you do quilt it (by hand), use a quilting style that is appropriate for the time in which the top was made.

Against all of my advice and the benefit of my years of experience, sometimes my client says, “I’m going to do something with it because I want to use it.” If this is your choice, finish your top with the tied comforter method, and use it as a fine bedspread, not a blanket. Tie it by hand, so it can be undone. If you alter an antique or vintage top in any way, note what you did on a piece of washed cotton muslin with indelible laundry marker, and hand sew the muslin to the back of the quilt top.

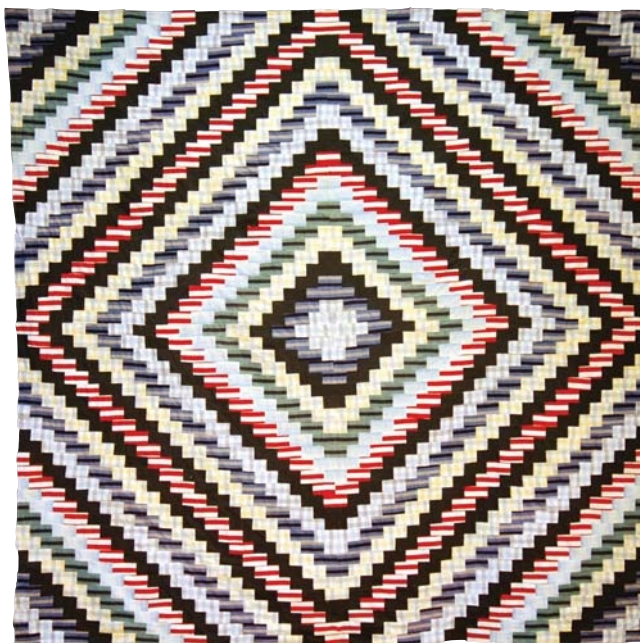
Quilt tops are fascinating because they reveal themselves in ways that are very different from finished quilts. The fabrics are bright and display their true colors, never having been subjected to light or use. Also, seeing the backs of patchwork reveals a lot about the maker or makers. Sometimes, information is written on the reverse side of a quilt top. When tops are backed and finished, this data is lost.



HEXAGON BEAUTY

100" × 96" — circa 1820, New England

Because this rare Hexagon Beauty was never quilted, we get to enjoy it exactly the way the maker left it.



BRICKS PATTERN EYE DAZZLER

88" × 88" — circa 1910

This type of patchwork was often done as a feat of accomplishment, and the tops were often left unquilted, perhaps because there were a lot of seam allowances to quilt through.

It isn't necessary to convert quilt tops into actual quilts. Just because you can, doesn't mean you should. Save them for another day, another generation, and another set of eyes to enjoy as an artifact of the past. If you like, you are welcome to add your own contributions to the tradition of unfinished objects, otherwise known as UFOs.



Collector and certified quilt appraiser Gerald E. Roy is also a quilter, painter, and antique dealer.

Contact: Pilgrim/Roy
PO Box 432 • Warner, NH 03278
pilgrimroy@tds.net

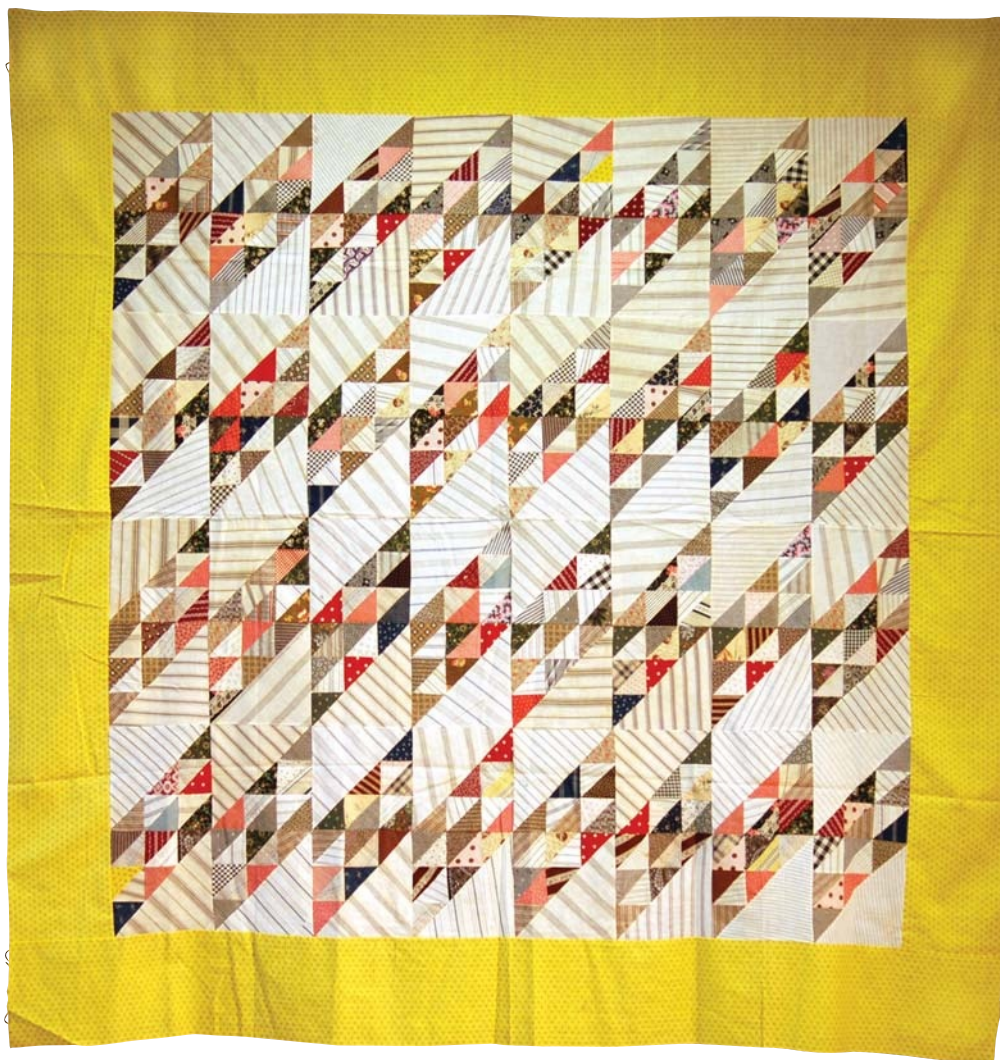
NOTE TO MY READERS

Many of you have asked for patterns for the quilts shown in these articles. While there are no commercial patterns available for any of the quilts in the Pilgrim/Roy Collection, I hope they inspire you to create one of your own. Think what a compliment that would be to the maker.

BIRDS IN THE AIR VARIATION

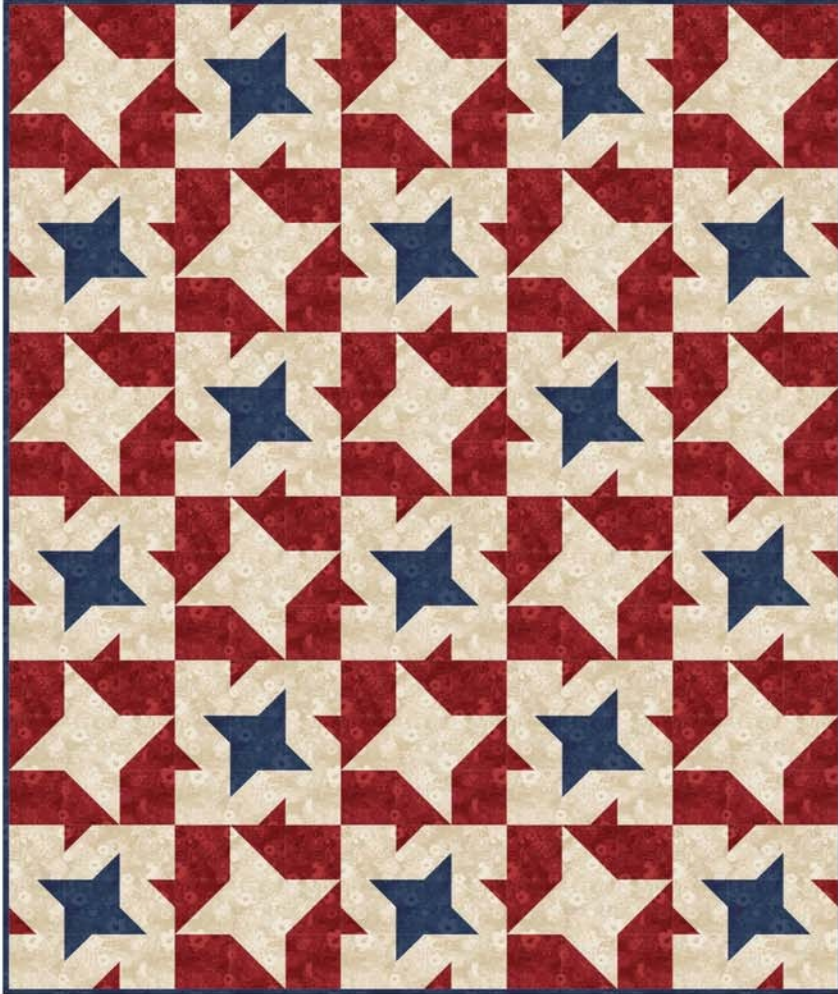
76" x 76"— circa 1880,
Pennsylvania

Although I don't know the reason, I am glad this top was put away rather than completed. It may have been because the pattern was not set in the traditional style or the color was neither practical nor popular at the time.



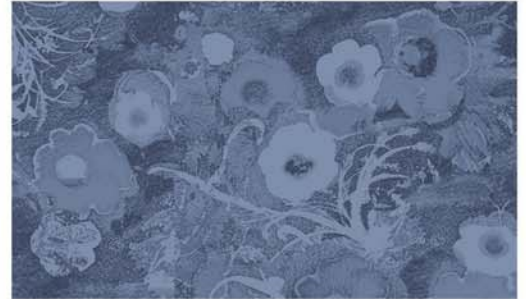


"Star Strike" Quilt by Stacey Day



Kit available on www.shopfonsandporter.com

Whisper



FINISHED SIZE:

63" × 78"

FINISHED BLOCKS:

20 (12") blocks



WHAT'S NEW WITH MARIANNE?



Prussian Blue

Designer Marianne Fons' quilt was inspired by a piece of bright blue fabric in her stash. One of her favorite color combinations is blue and yellow.

quilt by **MARIANNE FONS** machine quilted by **LUANN DOWNS**

MATERIALS

10 fat quarters* assorted white prints
5 fat quarters* assorted black prints
¾ yard gold print
1 yard blue print for blocks
2½ yards dark blue print for sashing
and binding
Fons & Porter Quarter Inch Seam
Marker (optional)
5 yards backing fabric
Twin-size quilt batting
*fat quarter = 18" × 20"

CUTTING

Measurements include ¼" seam allowances. See *Sew Easy: Quick-Pieced Flying Geese Units* on page 24 for instructions to make accurate Flying Geese Units.

FROM EACH WHITE PRINT FAT QUARTER, CUT:

- 1 (5¼"-wide) strip. From strip, cut 2 (5¼") B squares.
- 4 (2½"-wide) strips. From strips, cut 16 (2½" × 4½") D rectangles.

FROM EACH BLACK PRINT FAT QUARTER, CUT:

- 2 (3½"-wide) strips. From strips, cut 6 (3½") F squares.
- 5 (2½"-wide) strips. From strips, cut 16 (2½" × 4½") D rectangles and 8 (2½") A squares.

FROM GOLD PRINT, CUT:

- 7 (2⅞"-wide) strips. From strips, cut 80 (2⅞") C squares.

FROM BLUE PRINT, CUT:

- 13 (2½"-wide) strips. From strips, cut 200 (2½") A squares.

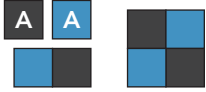
FROM DARK BLUE PRINT, CUT:

- 17 (3½"-wide) strips. From strips, cut 49 (3½" × 12½") E rectangles.
- 8 (2¼"-wide) strips for binding.



BLOCK ASSEMBLY

1. Join 2 black print A squares and 2 blue print A squares as shown in *Four Patch Unit Diagrams*. Make 20 Four Patch Units.



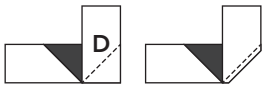
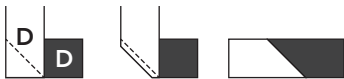
Four Patch Unit Diagrams

2. Referring to *Sew Easy: Quick-Pieced Flying Geese Units* on page 24, make 20 sets of 4 matching Flying Geese Units using white print B squares and gold print C squares (*Flying Geese Unit Diagram*).



Flying Geese Unit Diagram

3. Referring to *Side Unit Diagrams*, place 1 white print D rectangle atop 1 black print D rectangle, right sides facing. Stitch diagonally from corner to corner as shown. Trim $\frac{1}{4}$ " beyond stitching. Press open.



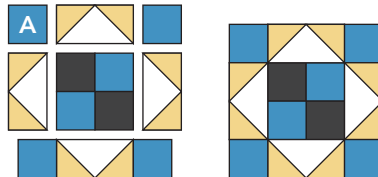
Side Unit Diagrams

4. Place 1 matching white print D rectangle atop pieced unit. Stitch diagonally from corner to corner. Trim $\frac{1}{4}$ " beyond stitching. Press open to complete 1 Side Unit. Make 20 sets of 4 matching Side Units.

SEW SMART™

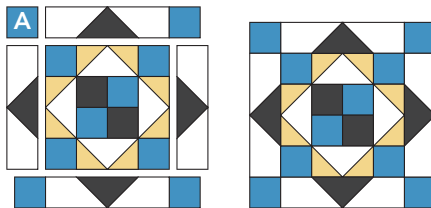
Pay attention to direction of stitching so a triangle will be formed in center of Side Unit. —Marianne

5. Lay out 1 Four Patch Unit, 4 Flying Geese Units, and 4 blue print A squares as shown in *Center Unit Diagrams*. Join into rows; join rows to complete Center Unit. Make 20 Center Units.



Center Unit Diagrams

6. Lay out 1 Center Unit, 4 Side Units, and 4 blue print A squares as shown in *Block Diagrams*. Join into rows; join rows to complete 1 block. Make 20 blocks.



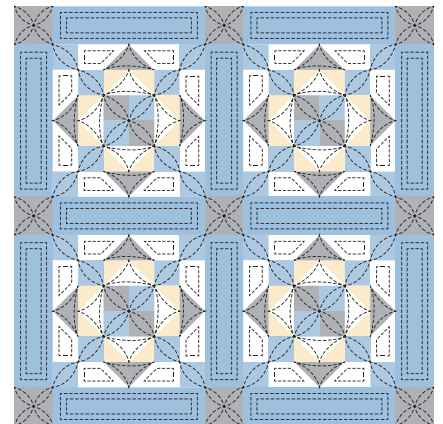
Block Diagrams

QUILT ASSEMBLY

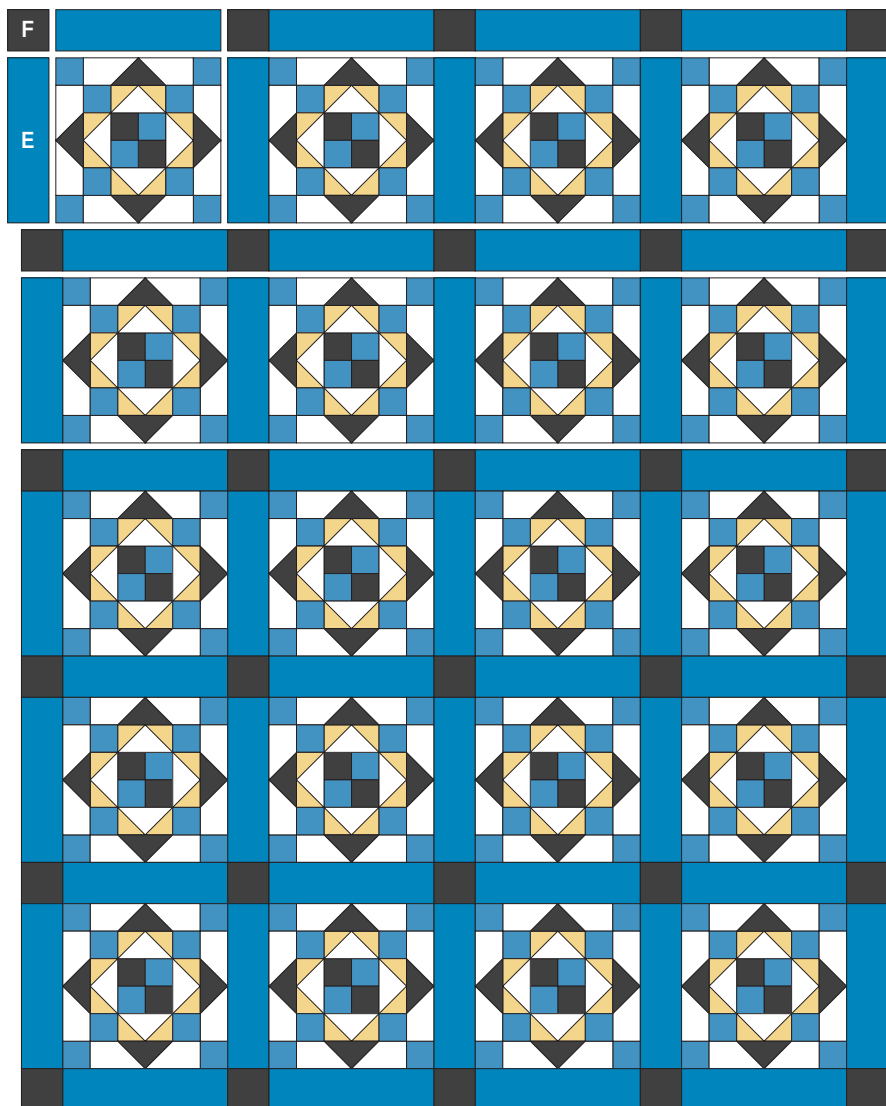
1. Lay out blocks, dark blue print E rectangles, and black print F squares as shown in *Quilt Top Assembly Diagram*.
2. Join into rows; join rows to complete quilt top.

FINISHING

1. Divide backing into 2 (2½-yard) lengths. Cut 1 piece in half lengthwise to make 2 narrow panels. Join 1 narrow panel to each side of wider panel; press seam allowances toward narrow panels.
2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was outline quilted and has continuous curves in blocks (*Quilting Diagram*).
3. Join 2¼"-wide dark blue print strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt. ◀



Quilting Diagram



Quilt Top Assembly Diagram



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We chose beautiful fabrics in autumn hues from the Marigold collection by Timeless Treasures to give our block an entirely different look.



HYAKKA RYORAN
百華繚蘭

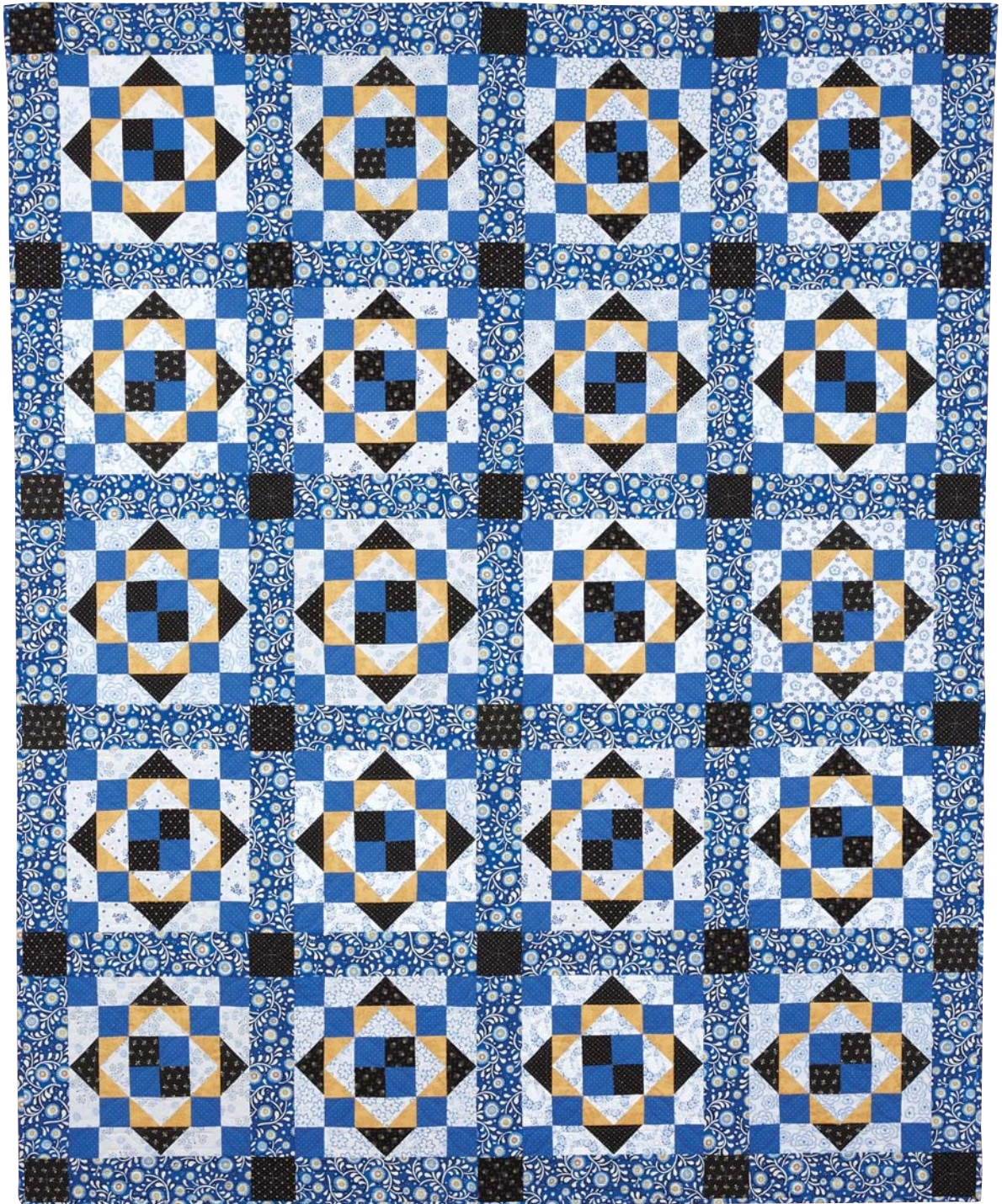
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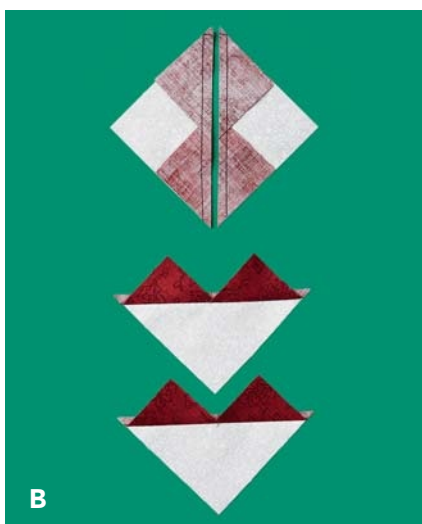
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Quick-Pieced Flying Geese Units

Try this method to make 4 perfect Flying Geese Units at the same time.



1. On wrong side of each small square, place Quarter Inch Seam Marker diagonally, with yellow center line positioned exactly at opposite corners. Mark stitching lines along both sides of the Quarter Inch Seam Marker.

NOTE: If you are not using the Fons & Porter Quarter Inch Seam Marker, draw a diagonal line from corner to corner across square. Then draw sewing lines on each side of the first line, ¼" away.

2. Place 2 matching small squares atop 1 large square, right sides

3. facing. Corners will overlap slightly. Stitch along both marked sewing lines (*Photo A*).
3. Cut between rows of stitching. Press seams toward small triangles (*Photo B*).
4. Place 2 small squares atop the triangle units (*Photo C*).
5. Stitch on marked lines (*Photo D*).
6. Cut between rows of stitching (*Photo E*).
7. Press seams toward small triangles to complete 4 Flying Geese Units (*Photo F*).

SEW SMART™

To cut squares for Flying Geese Units, determine desired finished size. Cut small squares ⅞" larger than finished height of Flying Geese Unit; cut large square 1¼" larger than finished width. For example, for 2" × 4" Flying Geese Units, cut small squares 2⅞" and large squares 5¼".

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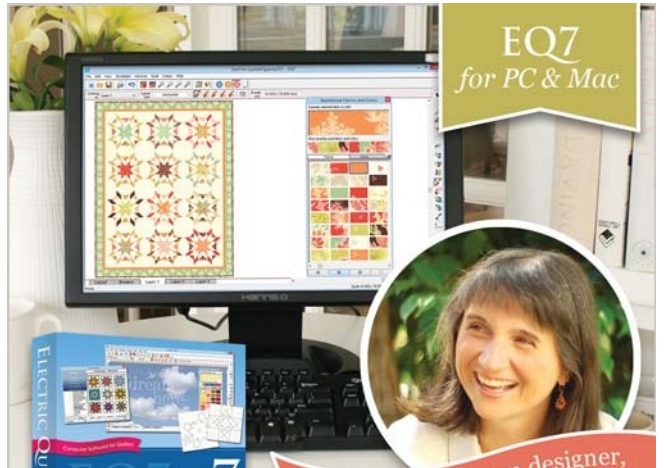
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FINISHED SIZE:

52" x 52"

ROCK N ROLL CIRCUS

Holly Hickman found a vintage quilt at a flea market and chose the perfect fabric collection to recreate it. Polish your curved-piecing skills as you create this charmer.

quilt designed and made by **HOLLY HICKMAN** machine quilted by **MAGGI HONEYMAN**

MATERIALS

NOTE: Fabrics in the quilt shown are from the Gardenvale collection by Jen Kingwell for Moda.

- 10 fat quarters* assorted prints and stripes
- 1½ yards white solid
- 1½ yards red print
- Template material
- ½ yard multicolor stripe for binding
- 3½ yards backing fabric
- Twin-size quilt batting
- *fat quarter = 18" x 20"

CUTTING

Measurements include ¼" seam allowances. Patterns for A, B, and C are on page 30.

FROM ASSORTED PRINT FAT QUARTERS, CUT A TOTAL OF:

- 32 matching sets of 4 A and 4 B.

FROM WHITE SOLID, CUT:

- 128 C.

FROM RED PRINT, CUT:

- 128 C reversed.

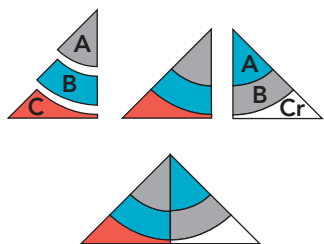
FROM MULTICOLOR STRIPE, CUT:

- 6 (2¼"-wide) strips for binding.



BLOCK UNIT ASSEMBLY

1. Choose 1 matching set of 4 A and 4 B, and 1 matching set of 4 A and 4 B of a different print.
2. Lay out 2 A, 2B, 1 red print C, and 1 white solid Cr, as shown in *Block Unit Diagrams*. Join into sections; join sections to complete 1 Block Unit. Make 4 matching Block Units.

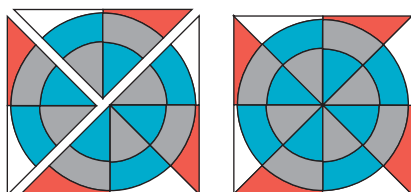


Block Unit Diagrams

3. Continue in this manner to make 32 sets of 4 matching Block Units.

QUILT ASSEMBLY

1. Referring to *Quilt Top Assembly Diagram*, choose 25 sets of 4 matching Block Units for interior circles, 12 pairs of matching Block Units for sides, and 4 single Block Units for corners.
2. Join 4 Block Units to complete 1 block (*Block Diagrams*). Make 25 blocks.



Block Diagrams

3. Join 2 Block Units to complete 1 Side Unit (*Side Unit Diagrams*). Make 12 Side Units.

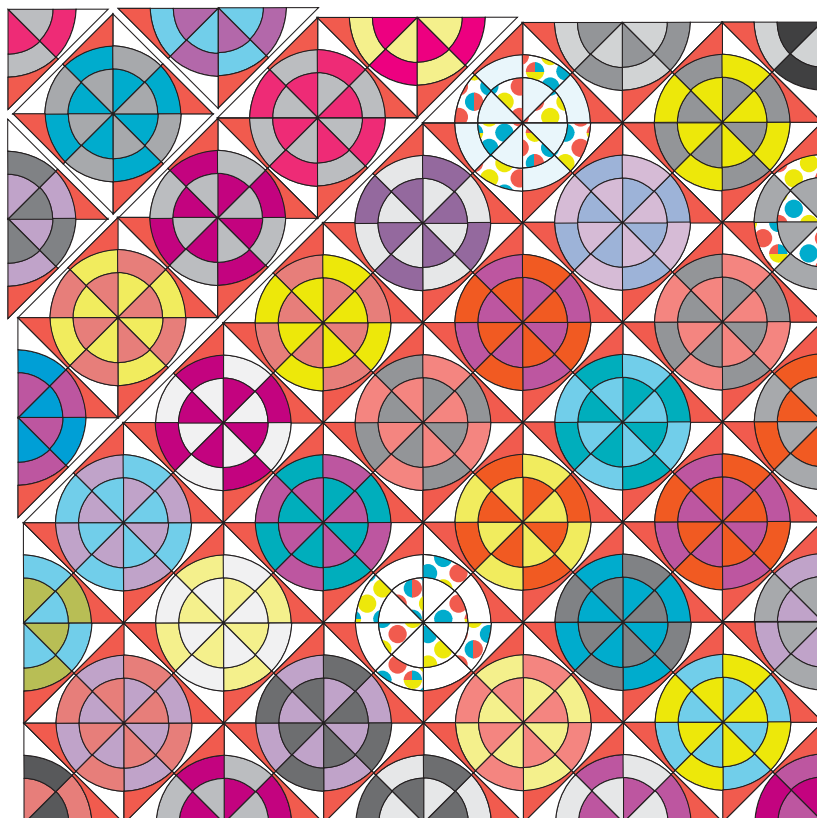


Side Unit Diagrams

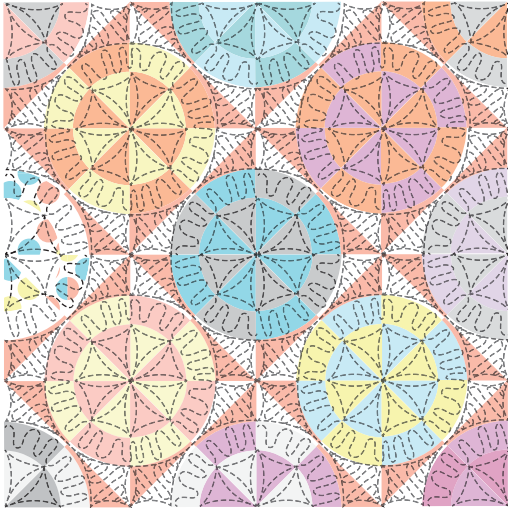
4. Lay out blocks, Side Units, and Corner Block Units as shown in *Quilt Top Assembly Diagram*. Join into diagonal rows; join rows to complete quilt top.

FINISHING

1. Divide backing into 2 (1¾-yard) lengths. Cut 1 piece in half lengthwise to make 2 narrow panels. Join 1 narrow panel to wider panel. Remaining narrow panel is extra.
2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted with continuous curve designs (*Quilting Diagram*).
3. Join 2¼"-wide stripe strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt. ◀



Quilt Top Assembly Diagram



Quilting Diagram



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We like the subtle colorations in the fabrics from the Good Vibrations collection by Deborah Edwards for Northcott.



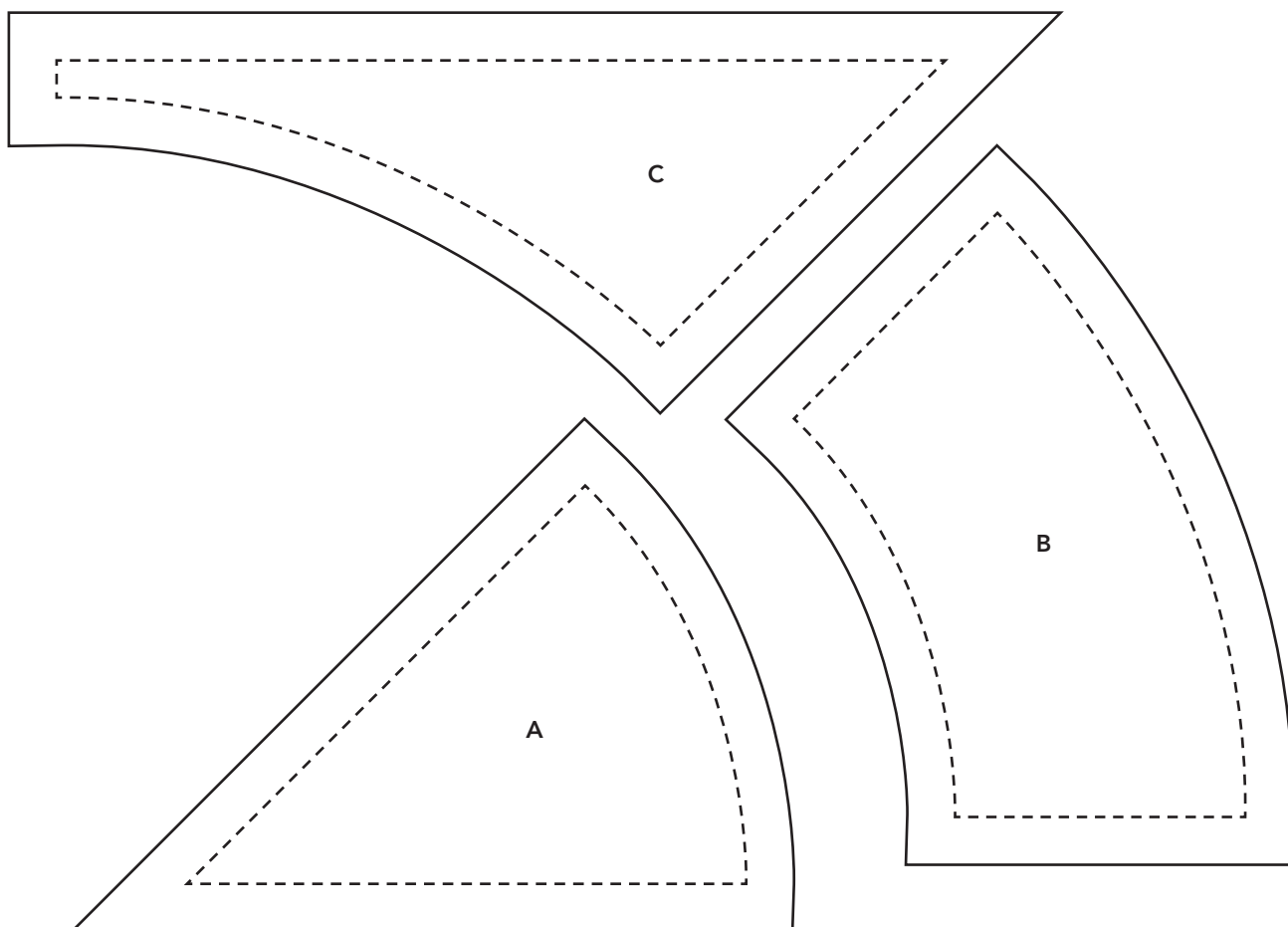


Please go to
FonsandPorter.com/RockNRoll
 to download cutting instructions
 and assembly diagrams for
 these size options.

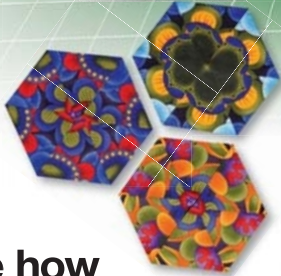
ROCK N ROLL CIRCUS SIZE CHART

MATERIALS	TWIN 66" × 79"	FULL 79" × 92"
ASSORTED PRINTS	15 fat quarters*	20 fat quarters*
WHITE SOLID	2½ yards	3¼ yards
RED PRINT	2½ yards	3¼ yards
MULTICOLOR STRIPE	⅝ yard	¾ yard
BACKING FABRIC	5 yards	7½ yards
BATTING	Twin-size	Full-size

*fat quarter = 18" × 20"



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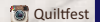


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FINISHED SIZE: 58" x 73"
FINISHED BLOCKS: 30 (7" x 8") blocks



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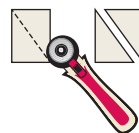
quilt by **LIZ PORTER** and **MEMBERS OF MATCH-A-PATCH BEE** machine quilted by **ANGELA STERNER**

MATERIALS

- 30 (4¼" x 6½") rectangles (A)
assorted prints for Boot Shafts
- 30 (8") squares of coordinating prints
for Boot Feet
- 30 (2" x 2½") rectangles assorted
prints in brown and black for Boot
Heels
- 8 fat quarters* assorted tan prints for
background
- 2 yards black stripe for sashing and
binding
- 1½ yards black print for sashing
corners and border
- Paper for foundation piecing
- ¾ yards backing fabric
- Twin-size quilt batting
- *fat quarter = 18" x 20"

CUTTING

Measurements include ¼" seam allowances. Border strips are exact length needed. You may want to make them longer to allow for piecing variations. Pieces for foundation piecing are cut oversize. Patterns for Heel Unit and Foot Unit foundations are on page 35.



Cutting Diagrams

FROM BOOT FEET PRINTS, CUT A TOTAL OF:

- 30 matching sets of 1 (4¼" x 1¼") C rectangle, 2 (1¼") B squares, 1 (2") E square, and 1 (2" x 6") rectangle for foundation piecing (Foot Unit #1).

FROM ASSORTED TAN PRINT FAT QUARTERS, CUT A TOTAL OF:

- 30 matching sets of 1 (3¾" x 7¼") D rectangle, 2 (1¼") B squares, 1 (1½") square, and 1 (2" x 2¾") rectangle. Cut 1½" square in half diagonally to make 2 triangles for foundation piecing (Foot Unit #3). Cut 2" x 2¾" rectangle in half diagonally as shown in *Cutting Diagrams* to make 2 triangles for foundation piecing (Heel Unit #2 and Foot Unit #2).

FROM BLACK STRIPE, CUT:

- 16 (2½"-wide) strips. From strips, cut 36 (2½" x 8½") vertical sashing rectangles and 35 (2½" x 7½") horizontal sashing rectangles.
- 300" of (2¼"-wide) **bias** strips. Join strips to make bias binding.

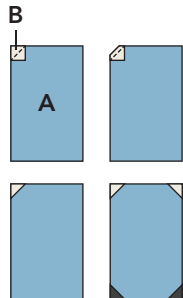
FROM BLACK PRINT, CUT:

- 7 (6"-wide) strips. Piece strips to make 2 (6" x 62½") side borders and 2 (6" x 58½") top and bottom borders.
- 3 (2½"-wide) strips. From strips, cut 42 (2½") F squares.



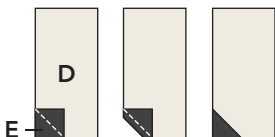
BLOCK ASSEMBLY

1. Choose 1 A rectangle for boot shaft, 1 set of coordinating boot pieces (1 C rectangle, 2 B squares, 1 E square, and 1 Foot Unit #1 rectangle), 1 Heel Unit #1 rectangle, and 1 set of matching background pieces (2 B squares, 1 D rectangle, Heel Unit #2 triangle, Foot Unit #2 and #3 triangles).
2. Referring to *Shaft Unit Diagrams*, place 1 background print B square atop A rectangle, right sides facing. Stitch diagonally from corner to corner as shown. Trim $\frac{1}{4}$ " beyond stitching to reveal triangle. Repeat for adjacent corner. Repeat for remaining corners using boot print B squares to complete Shaft Unit.



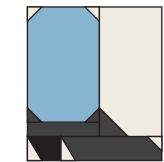
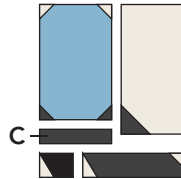
Shaft Unit Diagrams

3. In the same manner, stitch boot print E square to background print D rectangle to complete Background Unit (*Background Unit Diagrams*).



Background Unit Diagrams

4. Trace or photocopy 1 Heel Unit Foundation and 1 Foot Unit Foundation from patterns on page 35.
5. Referring to *Sew Easy: Paper Foundation Piecing* on page 37, foundation piece units in numerical order.
6. Lay out Shaft Unit, C rectangle, Background Unit, Heel Unit, and Foot Unit as shown in *Block Diagrams*. Join into sections; join sections to complete 1 block. Make 30 blocks.



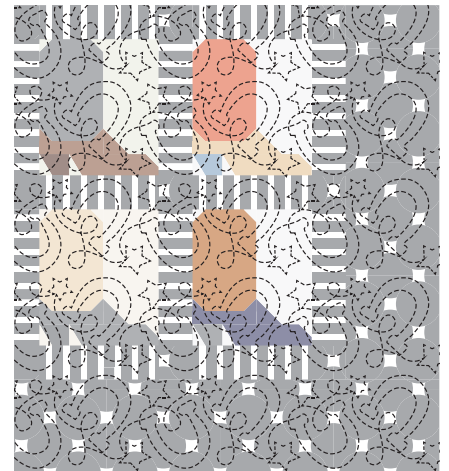
Block Diagrams

QUILT ASSEMBLY

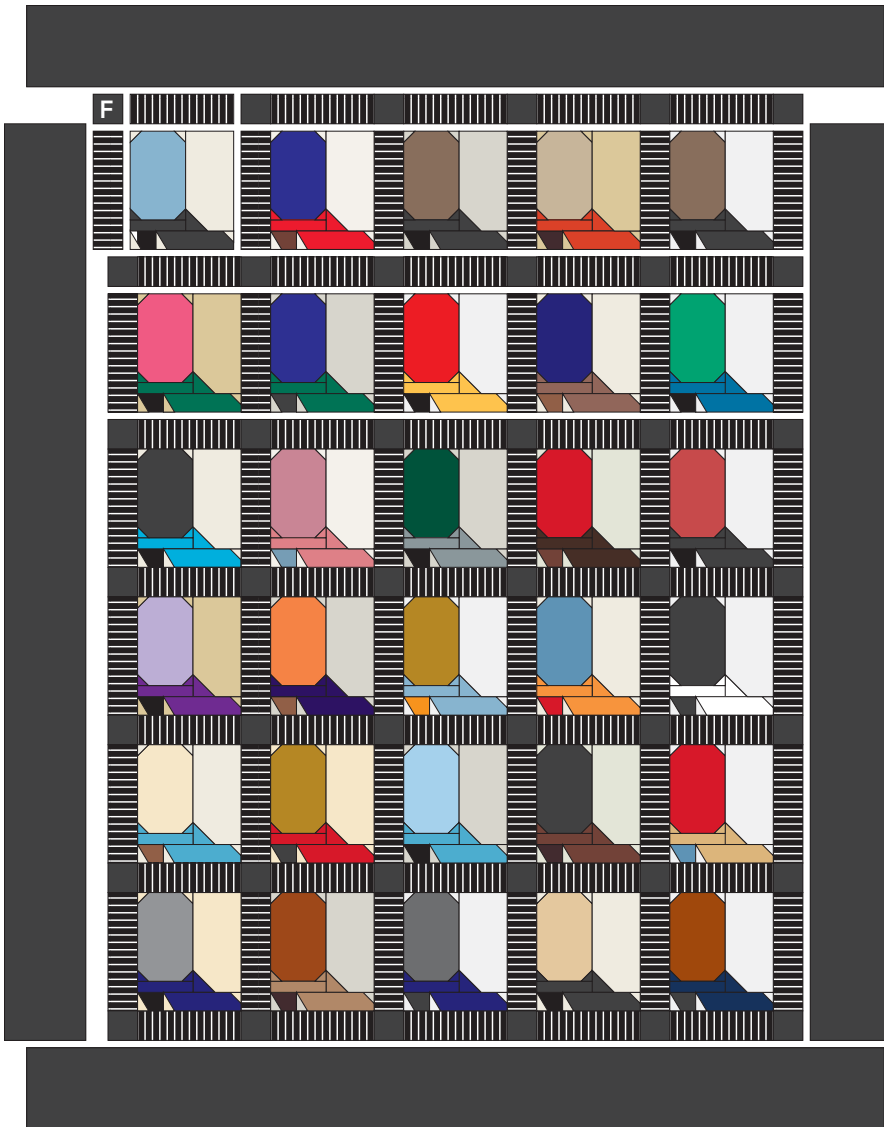
1. Lay out blocks, black stripe sashing rectangles, and black print F squares as shown in *Quilt Top Assembly Diagram*.
2. Join into rows; join rows to complete quilt center.
3. Add black print side borders to quilt center. Add black print top and bottom borders to quilt.

FINISHING

1. Divide backing into 2 (1 $\frac{1}{8}$ -yard) lengths. Join panels lengthwise. Seam will run horizontally.
2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted with an all-over design of horseshoes and stars (*Quilting Diagram*).
3. Add binding to quilt. ◀



Quilting Diagram



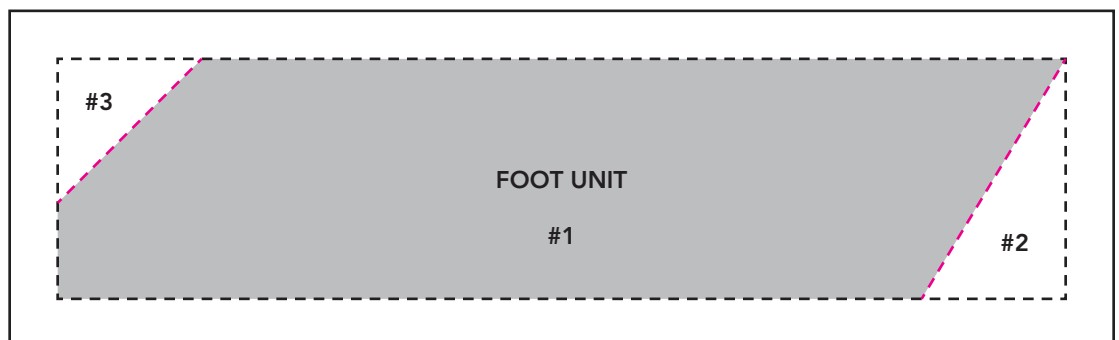
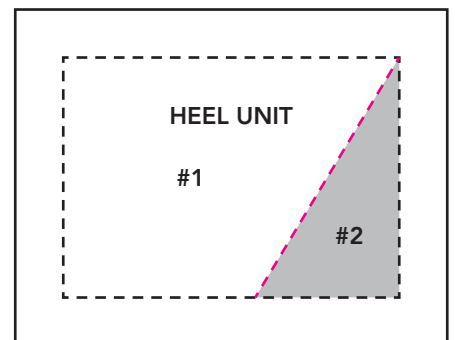
Quilt Top Assembly Diagram



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Fabrics with just a touch of metallic gold add some glitz to our boot. Prints are from the East Grove collection by Hoffman Fabrics.

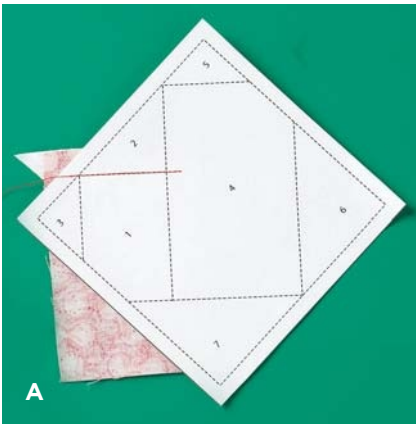






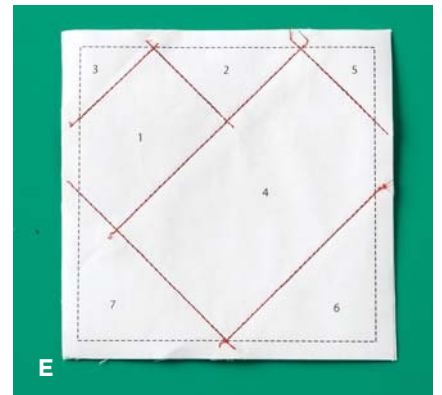
Paper Foundation Piecing

Use this quick and easy method for the Heel and Foot Units in *Texas Two Step*.



1. Using ruler and pencil, trace the outline of all shapes and the outer edge of the foundation pattern onto tracing paper. Number the pieces to indicate the stitching order. Using fabric pieces that are larger than the numbered areas, place fabrics for #1 and #2 right sides together. Position paper pattern atop fabrics with printed side of paper facing you (*Photo A*). Make sure the fabric for #1 is under that area and that edges of fabrics extend $\frac{1}{4}$ " beyond stitching line between the two sections.
2. Using a short machine stitch so papers will tear off easily later, stitch on line between the two areas, extending stitching into seam allowances at ends of seams.

3. Open out pieces and press or finger press the seam (*Photo B*). The right sides of the fabric pieces will be facing out on the back side of the paper pattern.
4. Flip the work over and fold back paper pattern on stitched line. Trim seam allowance to $\frac{1}{4}$ ", being careful not to cut paper pattern (*Photo C*).
5. Continue to add pieces in numerical order until pattern is covered. Use rotary cutter and ruler to trim excess paper and fabric along outer pattern lines (*Photos D and E*).
6. Carefully tear off foundation paper after blocks are joined.



FINISHED SIZE:

15½" × 39½"

FINISHED BLOCKS:

3 (8") LeMoyne Star blocks

4 (4") LeMoyne Star blocks

Cosmic Stars

Use the Rapid Fire LeMoyne Star tool by Studio 180 Design to make pain-free star blocks. This method eliminates the set-ins when piecing LeMoyne Stars and helps any quilter achieve accurate results.

quilt by **DEBORAH KALENTY** machine quilted by **DIANA LESLIE**

MATERIALS

NOTE: Fabrics in the quilt shown are from the Stars and Stripes collection by Northcott.

1⅛ yards cream print

¼ yard red print

½ yard blue print for blocks and binding

⅜ yard blue star print for border

Studio 180 Design Rapid Fire Lemoyne Star™ tool

Studio 180 Design Tucker Trimmer III™ tool (optional)

½ yard backing fabric

Craft-size quilt batting

CUTTING

Measurements include ¼" seam allowances. Instructions are written for using the Rapid Fire LeMoyne Star™ tool. For instructions on using this tool, see *Sew Easy: Rapid Fire LeMoyne Stars* on pages 42–43.

FROM CREAM PRINT, CUT:

- 4 (3¾"-wide) strips for 8" Star blocks.
- 2 (2¾"-wide) strips. Cut strips in half to make 4 (2¾" × 21") strips for 4" Star blocks.
- 2 (7") squares. Cut squares in half diagonally in both directions to make 8 quarter-square triangles.

FROM RED PRINT, CUT:

- 2 (2½"-wide) strips for 8" Star blocks.
- 1 (1½"-wide) strip. Cut strip in half to make 2 (1½" × 21") strips for 4" Star blocks.

FROM BLUE PRINT, CUT:

- 2 (2½"-wide) strips for 8" Star blocks.
- 3 (2¼"-wide) strips for binding.
- 1 (1½"-wide) strip. Cut strip in half to make 2 (1½" × 21") strips for 4" Star blocks.

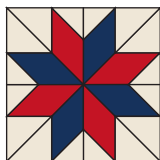
FROM BLUE STAR PRINT, CUT:

- 3 (2½"-wide) strips. From strips, cut 2 (2½" × 24") side borders and 4 (2½" × 14") end borders.



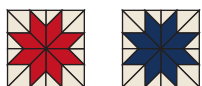
BLOCK ASSEMBLY

1. Referring to *Sew Easy: Rapid Fire LeMoyne Stars* on pages 42–43, make 3 (8" finished size) LeMoyne Star blocks using $3\frac{3}{4}$ "-wide cream print strips and $2\frac{1}{2}$ "-wide red and blue print strips (8" *LeMoyne Star Diagram*).



8" LeMoyne Star Diagram

2. In the same manner, make 2 (4" finished size) LeMoyne Star blocks using $2\frac{3}{4}$ "-wide cream print strips and $1\frac{1}{2}$ "-wide red print strips, and 2 (4" finished size) LeMoyne Star blocks using $2\frac{3}{4}$ "-wide cream print strips and $1\frac{1}{2}$ "-wide blue print strips (4" *LeMoyne Star Diagrams*).



MAKE 2 MAKE 2

4" LeMoyne Star Diagrams

TABLE RUNNER ASSEMBLY

1. Lay out 1 (4") star block and 2 cream print triangles as shown in *Side Unit Diagrams*. Join to complete 1 Side Unit. Make 4 Side Units.



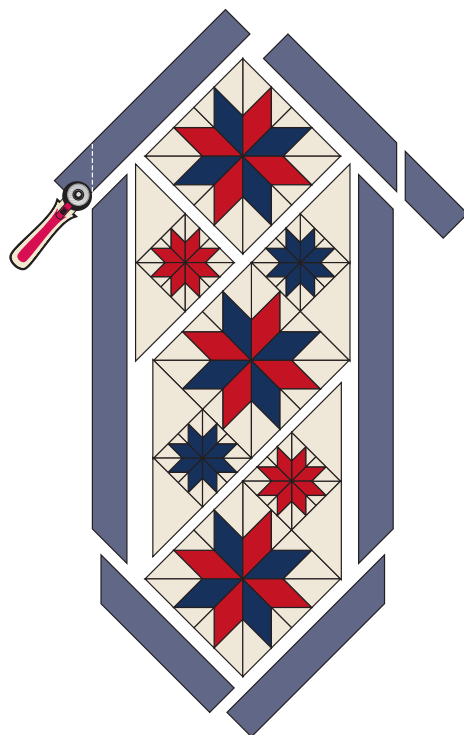
MAKE 2



MAKE 2

Side Unit Diagrams

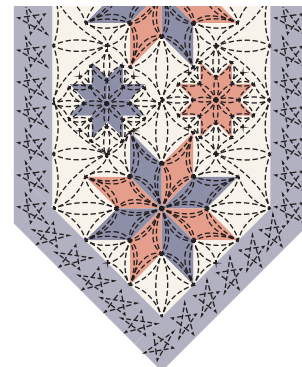
2. Lay out 8" Star blocks and Side Units as shown in *Quilt Top Assembly Diagram*. Join in diagonal rows to complete table runner center.
3. Add blue star print side borders to sides of table runner center. Trim borders even with edges of quilt center.
4. In the same manner, add blue print borders to ends of table runner, trimming strips even with side borders.



Quilt Top Assembly Diagram

FINISHING

1. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted with curved lines in each cream square and triangle and with stars in the border (*Quilting Diagram*).
2. Join $2\frac{1}{4}$ "-wide blue print strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt. ◀



Quilting Diagram



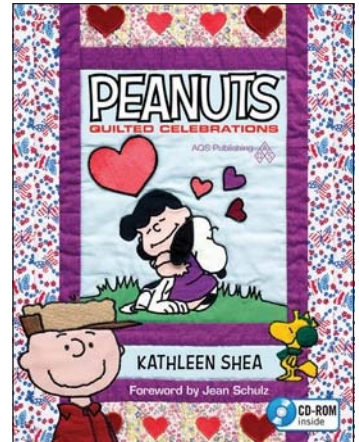
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Rapid Fire LeMoyne Stars

by Deb Tucker

Use the Studio 180 Rapid Fire LeMoyne Star tool to make the blocks for *Cosmic Stars*.

1. For 8" Star, position 2 (3¾"-wide) cream print background strips right sides up (2¾"-wide strips for 4" Star). Using pencil or marker, write A-top and B-top on strips as shown. Measure 3¾" down from top on inside edge of each strip (2¾" for 4" Star), and make a mark as shown in *Photo A*.
 2. Position 1 (2½"-wide) star print (red) strip (1½"-wide for 4" Star), atop background strip A right sides facing, placing top of star strip at mark on background strip. In the same manner, place 1 (2½"-wide) coordinating print (blue) strip (1½"-wide for 4" Star) atop background strip B. Join strips as shown in *Photo B*. Press seams in direction of arrows.
 3. Repeat Steps 1 and 2 with remaining print and coordinating print strips.
- NOTE:** Always stitch one strip to background strip A and coordinating strip to background strip B.
4. Place Unit A atop Unit B as shown in *Photo C*.
 5. Cut end of strip set at 45° angle as shown in *Photo D*.

NOTE: Align LeMoyne Star tool with the stitching line as shown, placing another ruler against the angled edge. Remove LeMoyne Star tool and cut along edge of ruler for a perfect 45° angle.

6. Position ruler atop strip set with the 2½" line on angled edge (1½"-wide for 4" Star). Cut along ruler to make 1 pair of segments (*Photo E*). Repeat to cut a total of 12 pairs of segments (8 pairs of red segments and 8 pairs of blue segments for 4" Stars). Separate segments slightly as shown, keeping layers together.

SEW SMART™

It is important to keep an accurate 45° angle. Check angle after several cuts, and trim if necessary to maintain 45° angle. —Deb

7. Position ruler atop first segment, placing right edge of ruler at tip of star fabric and aligning top left corner of fabric with edge of ruler as shown in *Photo F*. Cut along edge of ruler. Repeat with each segment. Save the triangles you cut off the segments.

8. Open 1 pair of segments as shown. Add 1 triangle to each segment as shown in *Photo G*.

NOTE: Triangles are over size. Center triangle atop segment; stitch as shown.

9. Press seams in direction of arrows (*Photo H*).

SEW SMART™

Pressing seams in the right direction is important so seams “nest” together when units are joined. —Deb

10. Align the desired block size lines (8" or 4") on the Rapid Fire LeMoyne Star template with the seam lines on 1 unit as shown in *Photo I*. Trim along sides of template as shown.

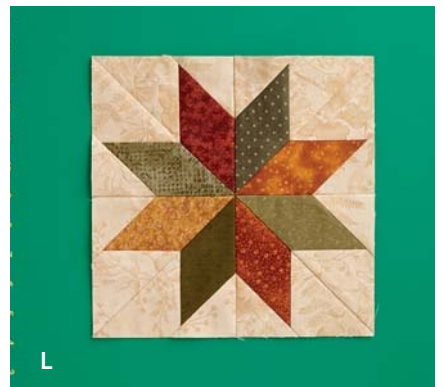
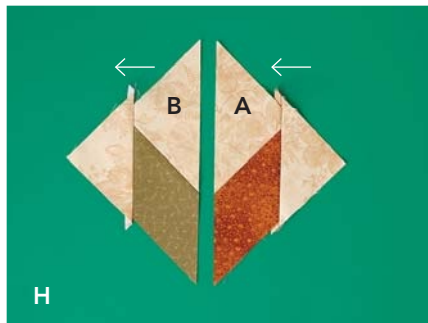
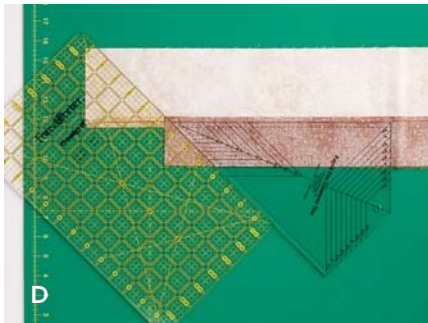
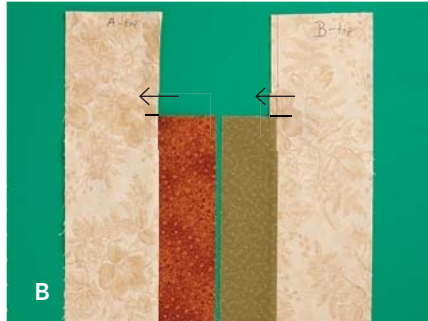
11. Join into quadrants as shown in *Photo J*. Make 4 block quadrants.

NOTE: Press seams in same direction as other two in that quadrant, or press open.

12. Lay out quadrants as shown in *Photo J*. Join into rows; join rows (*Photo K*).

13. Use the Tucker Trimmer III tool to trim block to $8\frac{1}{2}$ " (or $4\frac{1}{2}$ ") to complete Star (Photo L).

NOTE: If not using the Tucker Trimmer tool, trim blocks to $8\frac{1}{2}$ " square or $4\frac{1}{2}$ " square using your preferred method.



FINISHED SIZE:

56½" × 76"

FINISHED BLOCKS:

35 (9") blocks

WINDSOR PARK

Terry Albers' design takes full advantage of intricately-designed panel squares. She added coordinated pieced blocks in a pretty blue-and-green color scheme, and the result is a quilt fit for a queen!

quilt designed by **TERRY ALBERS** made by **DICK ALBERS**
 machine quilted by **MARY KLEIN OF ROSEWOOD QUILTING**

MATERIALS

NOTE: Fabrics in the quilt shown are from the Windsor Woods collection by Ro Gregg for Paintbrush Studio.

2 yards Windsor Park panel or enough fabric to cut 17 (9½") squares

1 yard green print for blocks and outer borders

¾ yard light green print for blocks

1 yard pink print for blocks, inner borders, and binding

1⅜ yards cream print for blocks

½ yard multicolor print for blocks

1⅜ yards blue print for blocks and sashing

9½" square ruler or 9½" square template plastic

5 yards backing fabric

Twin-size quilt batting

CUTTING

Measurements include ¼" seam allowances. Border strips are exact length needed. You may want to cut them longer to allow for piecing variations.

FROM PANEL PRINT, FUSSY CUT:

- 17 (9½") F squares, centering design in each. Place 9½" square ruler or template square atop fabric; cut around ruler or draw around template and cut on drawn line.

FROM GREEN PRINT, CUT:

- 7 (3½"-wide) strips. Piece strips to make 2 (3½" × 70½") side outer borders and 2 (3½" × 57") top and bottom outer borders.
- 2 (3"-wide) strips. From strips, cut 18 (3") A squares.

FROM LIGHT GREEN PRINT, CUT:

- 10 (2"-wide) strips. From strips, cut 48 (2" × 3½") E rectangles and 96 (2") D squares

FROM PINK PRINT, CUT:

- 1 (3½"-wide) strip. From strip, cut 36 (3½" × ¾") C rectangles.
- 1 (3"-wide) strip. From strip, cut 36 (3" × ¾") B rectangles.

- 7 (2¼"-wide) strips for binding.
- 7 (1"-wide) strips. Piece strips to make 2 (1" × 69½") side inner borders and 2 (1" × 51") top and bottom inner borders.

FROM CREAM PRINT, CUT:

- 23 (2"-wide) strips. From 15 strips, cut 72 (2" × 3½") E rectangles and 144 (2") D squares. Remaining strips are for strip sets.

FROM MULTICOLOR PRINT, CUT:

- 6 (2"-wide) strips. From strips, cut 24 (2" × 3½") E rectangles and 48 (2") D squares

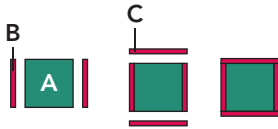
FROM BLUE PRINT, CUT:

- 8 (2"-wide) strips for strip sets.
- 22 (1¼"-wide) strips. From 11 strips, cut 42 (1¼" × 9½") G rectangles. Piece remaining strips to make 8 (1¼" × 50") sashing strips.



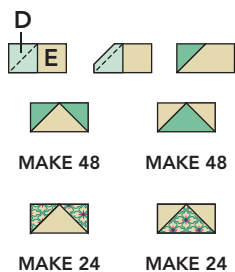
BLOCK ASSEMBLY

1. Lay out 1 green print A square, 2 pink print B rectangles, and 2 pink print C rectangles as shown in *Center Unit Diagrams*. Join to complete 1 Center Unit. Make 18 Center Units.



Center Unit Diagrams

2. Referring to *Flying Geese Unit Diagrams*, place 1 light green print D square atop 1 cream print E rectangle, right sides facing. Stitch diagonally from corner to corner as shown. Trim $\frac{1}{4}$ " beyond stitching. Press open to reveal triangle. Repeat for opposite end of rectangle to complete 1 Flying Geese Unit. Make 48 cream Flying Geese Units.



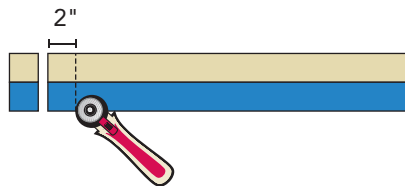
Flying Geese Unit Diagrams

3. In the same manner, make 48 green Flying Geese Units using 2 cream print D squares and 1 light green print E rectangle in each. Make 24 Flying Geese Units using 2 multicolor print D squares and 1 cream print E rectangle in each; make 24 Flying Geese Units using 2 cream print D squares and 1 multicolor print E rectangle in each.
4. Referring to *Side Unit Diagrams*, join 2 Flying Geese Units to make 1 Side Unit. Make 72 Side Units in colors as shown.



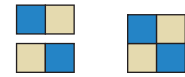
Side Unit Diagrams

5. Join 1 cream print strip and 1 blue print strip as shown in *Strip Set Diagram*. Make 8 strip sets. From strips sets, cut 144 (2"-wide) segments.



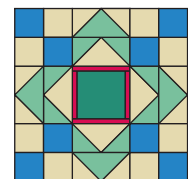
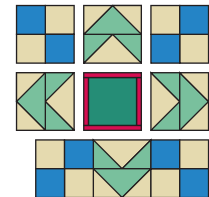
Strip Set Diagram

6. Referring to *Four Patch Unit Diagrams*, join 2 segments to make 1 Four Patch Unit. Make 72 Four Patch Units.

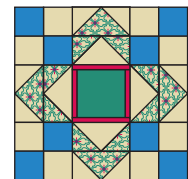


Four Patch Unit Diagrams

7. Lay out 1 Center Unit, 4 matching Side Units, and 4 Four Patch Units as shown in *Block Diagrams*. Join into rows; join rows to complete 1 block. Make 18 blocks.



MAKE 12



MAKE 6

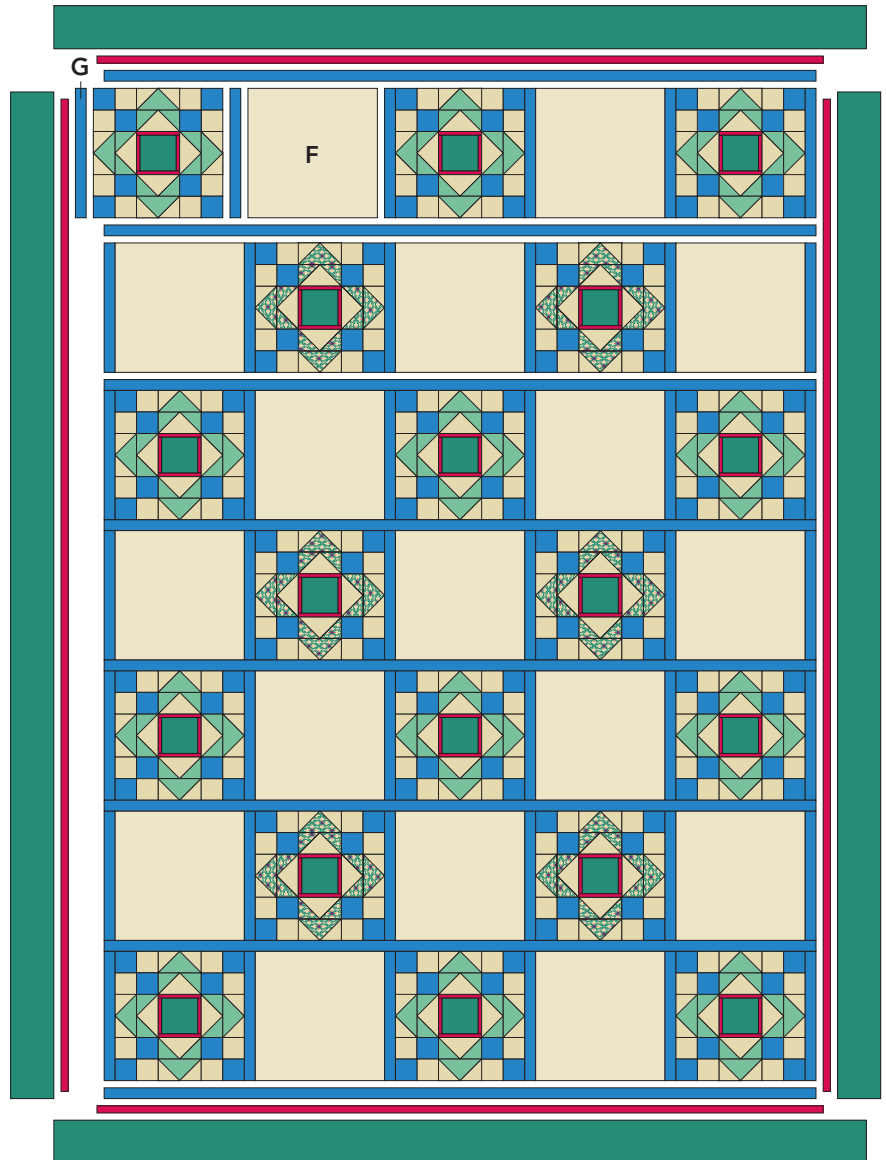
Block Diagrams

QUILT ASSEMBLY

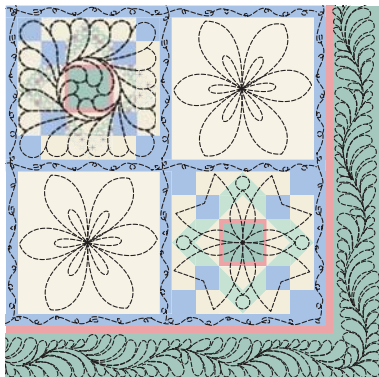
1. Lay out blocks, F squares, blue print G rectangles, and blue print sashing strips as shown in *Quilt Top Assembly Diagram*. Join into rows; join rows to complete quilt center.
2. Add pink print side inner borders to quilt center. Add pink print top and bottom inner borders to quilt.
3. Repeat for green print outer borders.

FINISHING

1. Divide backing into 2 (2½-yard) lengths. Cut 1 piece in half lengthwise to make 2 narrow panels. Join 1 narrow panel to each side of wider panel; press seam allowances toward narrow panels.
2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted feather and leaf designs in block centers. The outer borders are quilted with a feather design (*Quilting Diagram*).
3. Join 2¼"-wide pink print strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt. ◀



Quilt Top Assembly Diagram



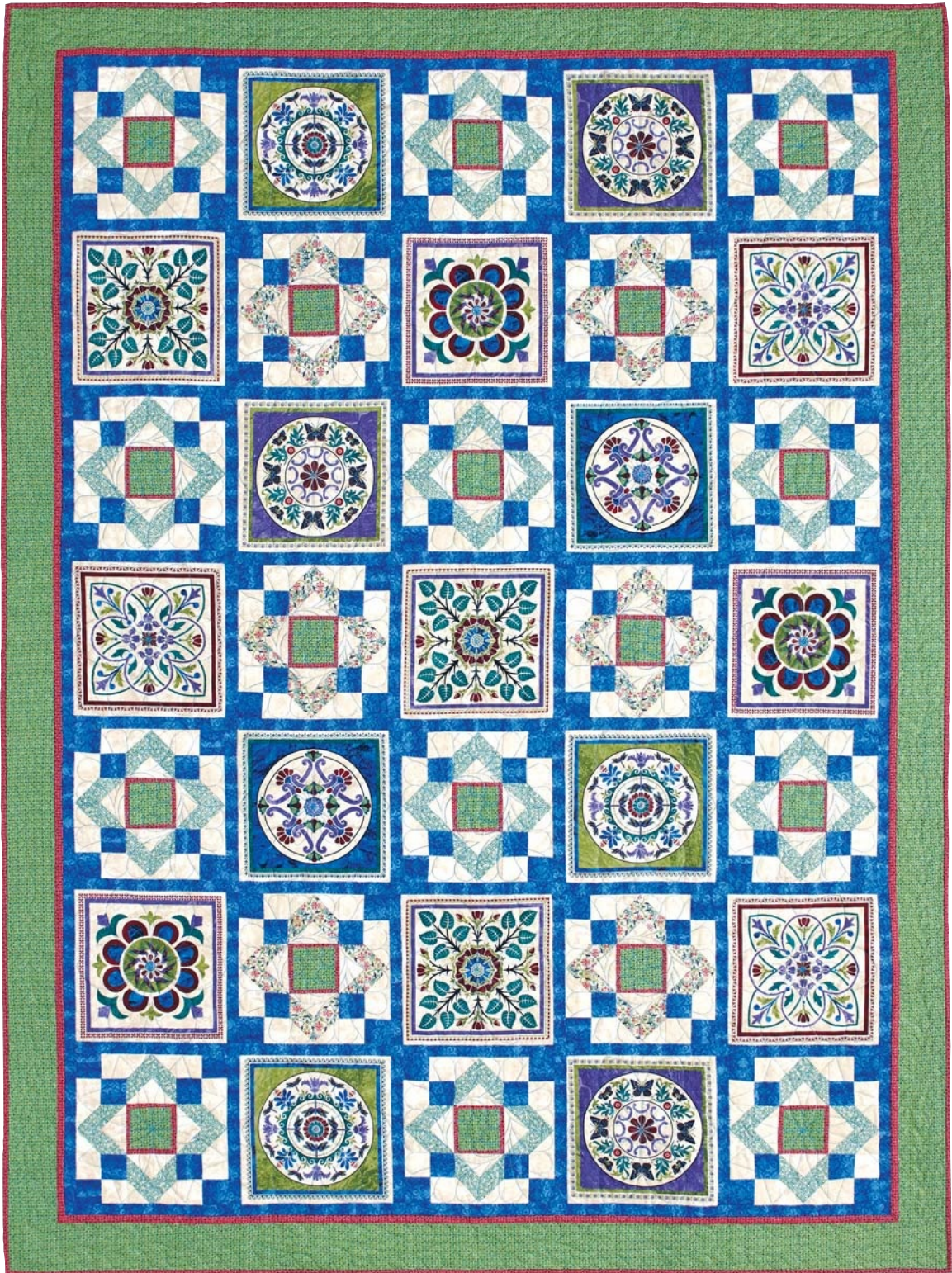
Quilting Diagram



TRIED & TRUE

TESTED FOR YOU

We made this dramatic version of the pieced block featuring Bali Batiks by Hoffman.



KIT AVAILABLE

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FINISHED SIZE: 68" × 88"
FINISHED BLOCKS: 12 (16") Star blocks

Star Surround

Any veteran would be proud to own this original Quilt of Valor by Gerri Robinson. The white background makes the red pinwheels and blue stars sparkle.

quilt designed by **GERRI ROBINSON** made by **PENNY BARNES**

MATERIALS

NOTE: Fabrics in the quilt shown are from the Summer Cottage collection by Gerri Robinson for Red Rooster Fabrics.

1¼ yards dark blue print
 ⅝ yard each of 2 medium blue prints
 ¾ yard each of 3 red prints
 4⅞ yards white solid
 5½ yards backing fabric
 Twin-size quilt batting

CUTTING

Measurements include ¼" seam allowances. Border strips are exact length needed. You may want to make them longer to allow for piecing variations.

FROM DARK BLUE PRINT, CUT:

- 2 (4⅞"-wide) strips. From strips, cut 16 (4⅞") squares. Cut squares in half diagonally to make 32 half-square E triangles.
- 9 (2¼"-wide) strips for binding.

FROM EACH MEDIUM BLUE PRINT, CUT:

- 2 (4⅞"-wide) strips. From strips, cut 16 (4⅞") squares. Cut squares in half diagonally to make 32 half-square E triangles.
- 1 (4½"-wide) strip. From strip, cut 16 (4½" × 2½") B rectangles.
- 1 (2½"-wide) strip. From strip, cut 16 (2½") C squares.

FROM RED PRINTS, CUT A TOTAL OF:

- 4 (5¾"-wide) strips. From strips, cut 64 (5¾") A squares.

FROM WHITE SOLID, CUT:

- 3 (9¼"-wide) strips. From strips, cut 12 (9¼") squares. Cut squares in half diagonally in both directions to make 48 quarter-square D triangles.
- 11 (5¾"-wide) strips. From strips, cut 64 (5¾") A squares.
- 9 (4½"-wide) strips. From strips, cut 10 (4½" × 12½") F rectangles, 4 (4½" × 8½") G rectangles, and 38 (4½") H squares.
- 14 (2½"-wide) strips. From 6 strips, cut 96 (2½") C squares. Piece remaining strips to make 2 (2½" × 84½") side outer borders and 2 (2½" × 68½") top and bottom outer borders.



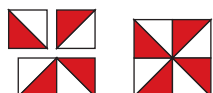
PINWHEEL UNIT ASSEMBLY

1. Referring to *Sew Easy: 8-At-A-Time Triangle-Square Units* on page 55, make 64 sets of 8 triangle-squares using 1 red print A square and 1 white print A square for each set (*Triangle-Square Diagram*).



Triangle-Square Diagram

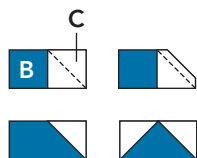
2. Lay out 4 matching triangle-squares as shown in *Pinwheel Unit Diagrams*. Join into rows; join rows to complete 1 Pinwheel Unit. Make 128 Pinwheel Units.



Pinwheel Unit Diagrams

STAR BLOCK ASSEMBLY

1. Place 1 white C square atop 1 blue print B rectangle as shown in *Small Star Point Unit Diagrams*. Stitch diagonally from corner to corner. Trim $\frac{1}{4}$ " beyond stitching; press open to reveal triangle. Repeat for opposite end of rectangle to complete 1 Small Star Point Unit. Make 12 sets of 4 matching Small Star Point Units.



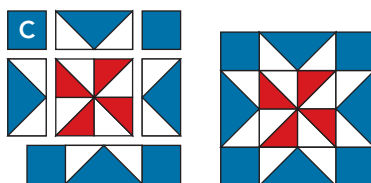
Small Star Point Unit Diagrams

2. Join 1 white D triangle and 2 matching blue print E triangles as shown in *Large Star Point Unit Diagrams*. Make 12 sets of 4 matching Large Star Point Units.



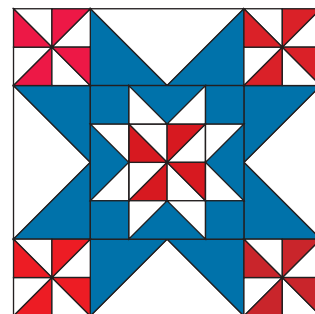
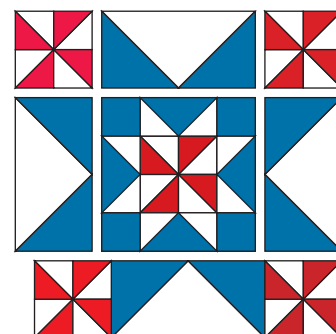
Large Star Point Unit Diagrams

3. Join 1 Pinwheel Unit, 4 matching Small Star Point Units, and 4 matching blue print C squares as shown in *Center Unit Diagrams*. Make 12 Center Units.



Center Unit Diagrams

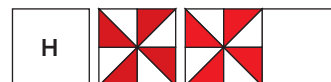
4. Referring to *Block Diagrams*, lay out 1 Center Unit, 4 matching Large Star Point Units, and 4 Pinwheel Units. Join into rows; join rows to complete 1 Star block. Make 12 Star blocks.



Block Diagrams

SASHING UNIT AND INNER BORDER ASSEMBLY

1. Join 2 Pinwheel Units and 2 white H squares as shown in *Sashing Unit Diagrams*. Make 17 Sashing Units.



Sashing Unit Diagrams

2. Referring to *Quilt Top Assembly Diagram* on page 53, lay out 8 Pinwheel Units, 3 white F rectangles, and 2 white H squares. Join to make 1 side inner border. Make 2 side inner borders.

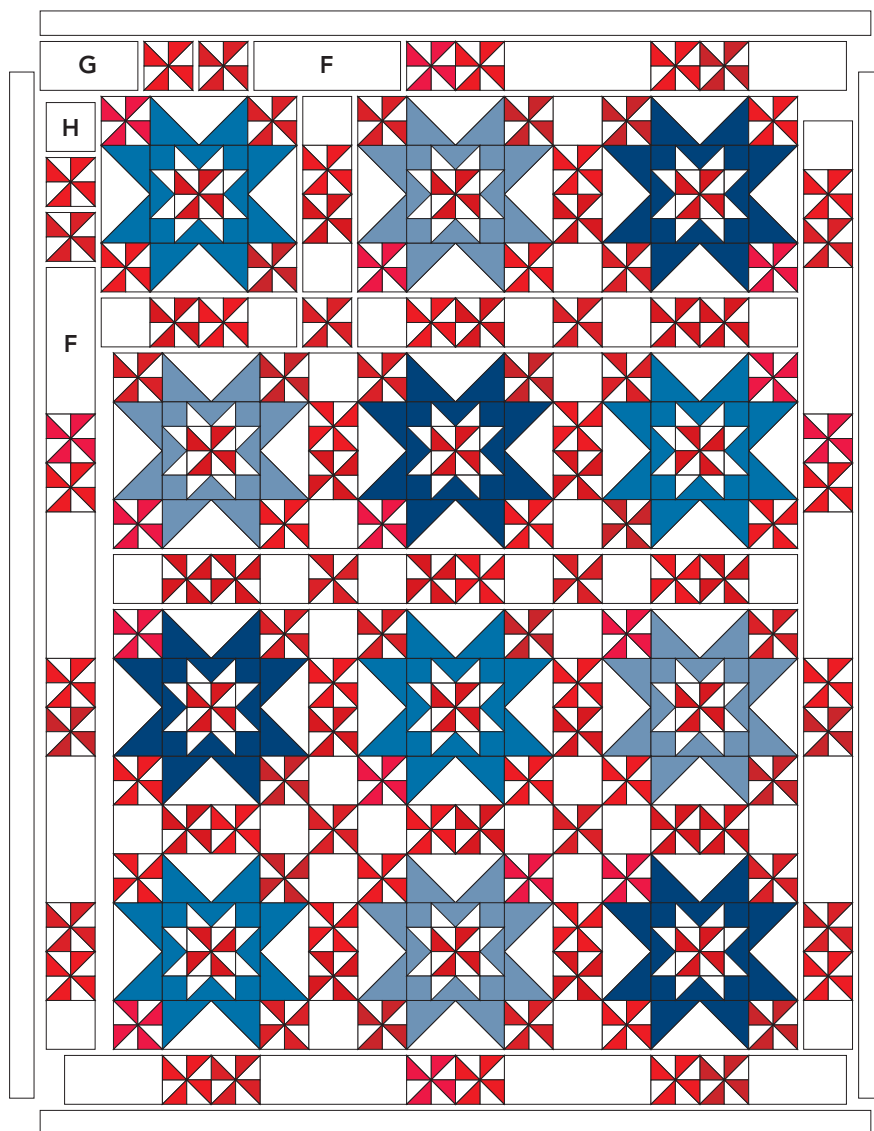
3. In the same manner, make top inner border using 6 Pinwheel Units, 2 white F rectangles, and 2 white G rectangles. Repeat for bottom inner border.

QUILT ASSEMBLY

1. Lay out blocks, Sashing Units, and remaining Pinwheel Units as shown in *Quilt Top Assembly Diagram*. Join into rows; join rows to complete quilt center.
2. Add side inner borders to quilt center. Add top and bottom inner borders to quilt.
3. Repeat for white outer borders.

FINISHING

1. Divide backing into 2 (2¾-yard) lengths. Cut 1 piece in half lengthwise to make 2 narrow panels. Join 1 narrow panel to each side of wider panel; press seam allowances toward narrow panels.
2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted with feather designs (*Quilting Detail*).
3. Join 2¼"-wide dark blue print strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt. ◀



Quilt Top Assembly Diagram

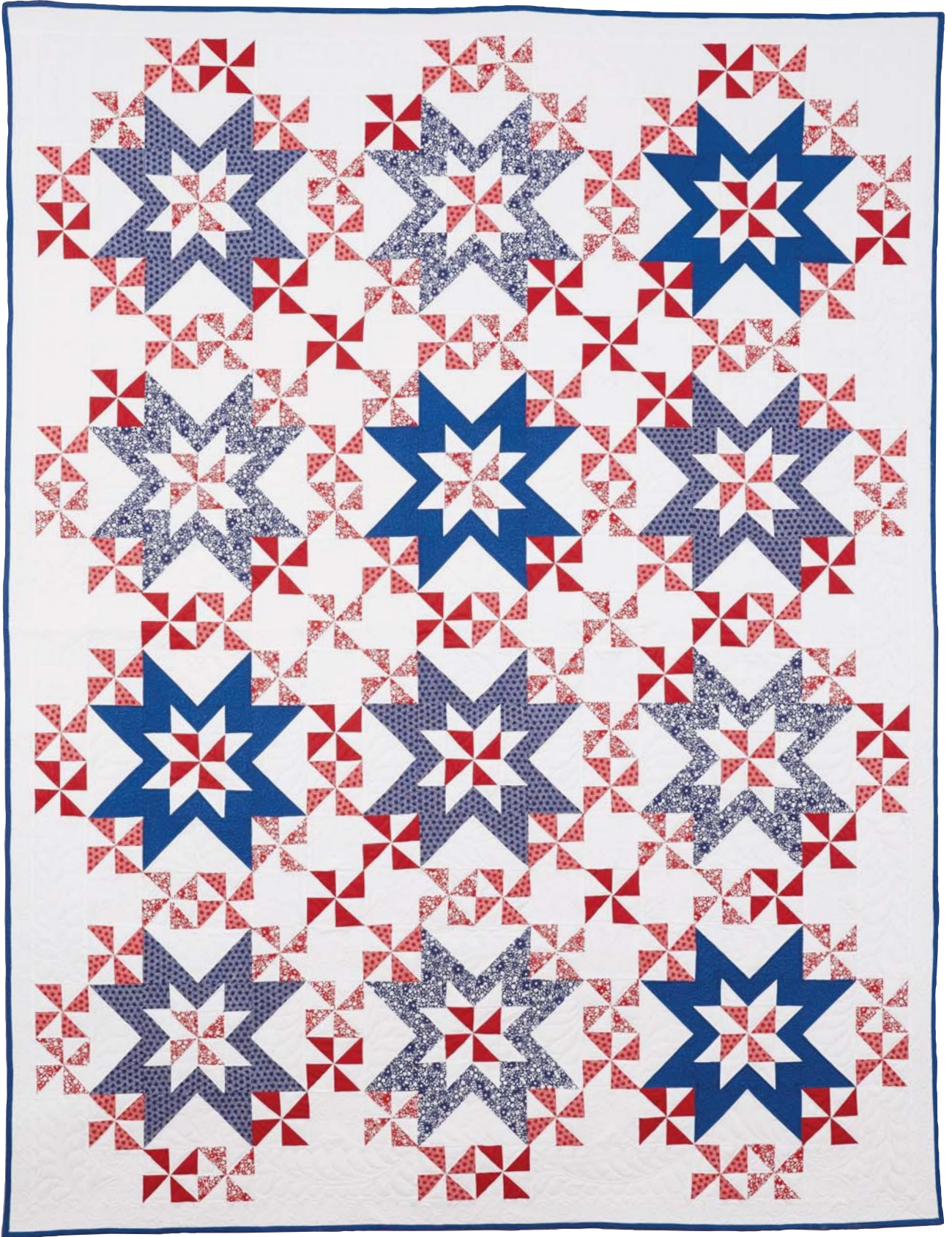


Quilting Detail



KIT AVAILABLE

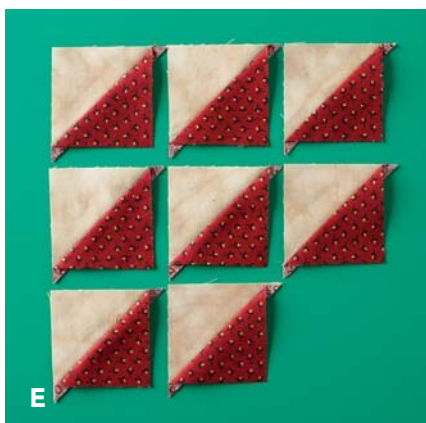
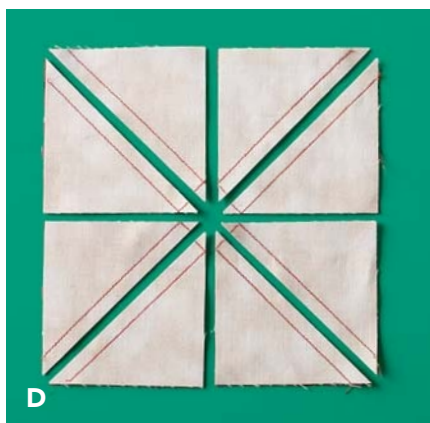
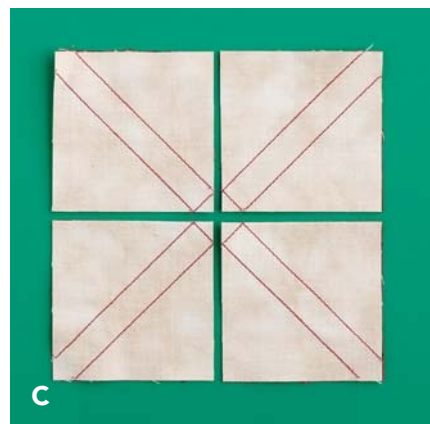
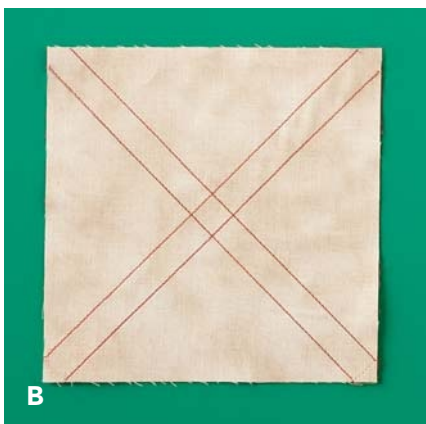
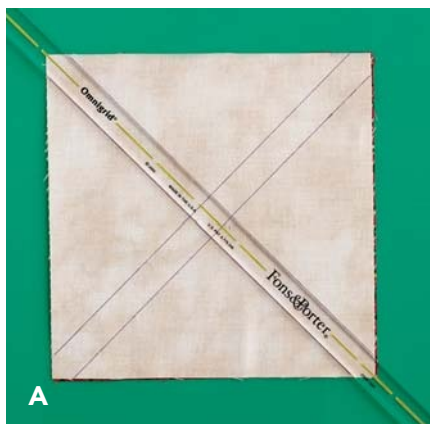
To order a kit for this project, see Fons & Porter Quilt Supply on page 98 or go to the shop at ShopFonsandPorter.com.





8-at-a-Time Triangle-Square Units

Try this method to make 8 matching Triangle-Square Units at the same time.



1. Place Quarter Inch Seam Marker diagonally across wrong side of light square, with yellow center line positioned exactly at opposite corners. Mark stitching lines along both sides of the Quarter Inch Seam Marker. Repeat for opposite diagonal (*Photo A*).

NOTE: If you are not using the Fons & Porter Quarter Inch Seam Marker, draw a diagonal line from corner to corner across square. Then draw sewing lines on each side of the first line, $\frac{1}{4}$ " away.

2. Place light square atop dark square, right sides facing; stitch along both sets of marked sewing lines (*Photo B*).

SEW SMART™

This method works for any size triangle-square unit. Cut squares twice the finished size of triangle-squares plus $1\frac{3}{4}$ ".

3. Cut stitched squares into 4 equal sections (*Photo C*).

4. Cut between rows of stitching to make 8 triangle-squares (*Photo D*). Press seam allowances toward darker fabric (*Photo E*).

FINISHED SIZE:

14" × 43"

Many Happy Returns

Make Patrick Lose's colorful birthday runner to add sparkle to your festive table. It's so simple, you can whip it up in an afternoon or two.

quilt designed by **PATRICK LOSE** made by **GARY RUSHTON**

MATERIALS

NOTE: Fabrics in the quilt shown are from the Basically Patrick collection by Patrick Lose for RJR Fabrics.

- 1 fat quarter* yellow print
- 12" square orange print
- 12" square red print
- 1¼ yards white print
- 10" square purple print
- ⅜ yard blue print
- 6" square green print
- Paper-backed fusible web
- ¾ yard backing fabric
- 18" × 47" rectangle of quilt batting
- *fat quarter = 18" × 20"

CUTTING

Measurements include ¼" seam allowances. Patterns for appliqué pieces are on pages 59–60. Follow manufacturer's instructions for using fusible web.

FROM YELLOW PRINT, CUT:

- 2 Cakes.
- 1 Large Star.
- 4 Small Stars.
- 2 Flags.
- 10 Flame Accents.

FROM ORANGE PRINT, CUT:

- 2 Top Wavy Cake Decorations.
- 2 Bottom Wavy Cake Decorations.
- 2 Flags.
- 10 Flames.

FROM RED PRINT, CUT:

- 2 Scallop Cake Decorations.
- 2 Wavy Cake Decorations.
- 4 Flags.

FROM WHITE PRINT, CUT:

- 1 (14½" × 43½") background rectangle.

FROM PURPLE PRINT, CUT:

- 2 Flags.
- 4 Candles.

FROM BLUE PRINT, CUT:

- 2 Cake Stand Plates.
- 2 Cake Stand Pedestals.
- 4 Candles.
- 2 Flags.
- 4 (2¼"-wide) strips for binding.

FROM GREEN PRINT, CUT:

- 2 Flags.
- 2 Candles.



ASSEMBLY

1. Referring to photo, position appliqué pieces on background rectangle; fuse in place.
2. Machine appliqué using satin stitch and matching thread.

SEW SMART™

Use tear-away stabilizer under your work when doing machine satin stitching.

Pull the tail end of your thread in front of the needle and stitch over it when beginning a new line of satin stitching. This eliminates a loose end that can come unstitched.

—Patrick

FINISHING

1. Cut backing in half lengthwise to make 2 narrow panels. Join panels along short edges.
2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted with small meandering in the white background (*Quilting Diagram*).
3. Join 2¼"-wide blue print strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt. ◀



Quilting Diagram



WEB EXTRA!

If you like this project by Patrick you might also enjoy making these *Over Easy* potholders.

To download a free pattern, go to FonsandPorter.com/OverEasy



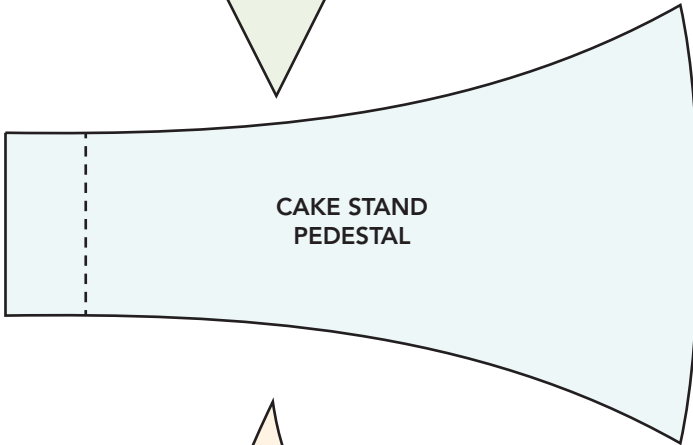
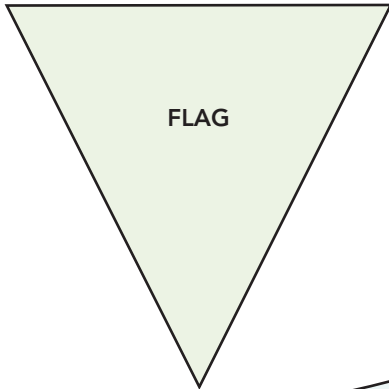
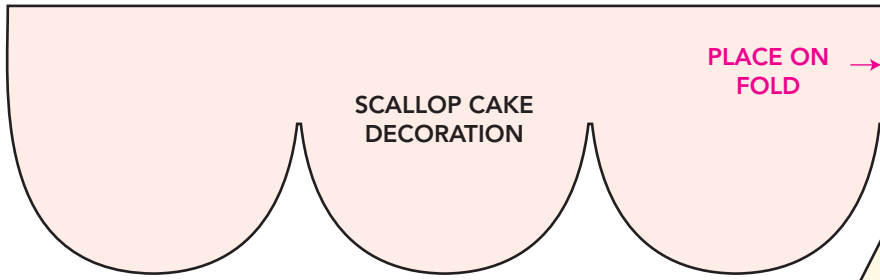
KIT AVAILABLE

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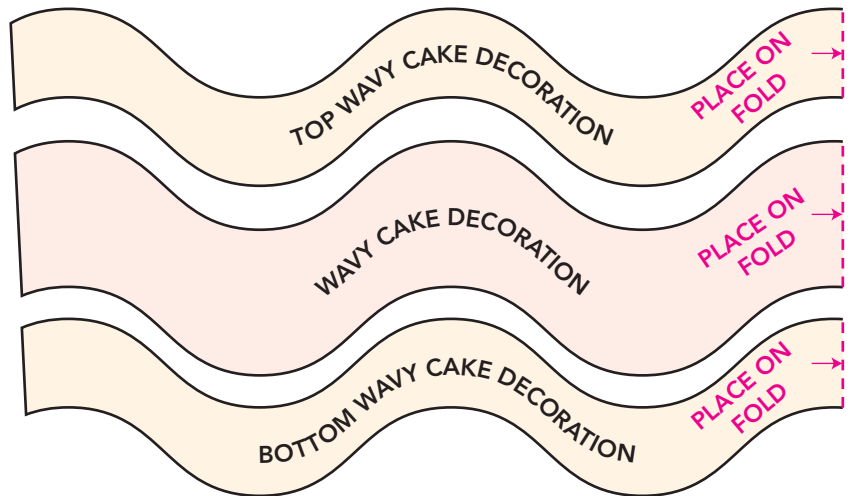
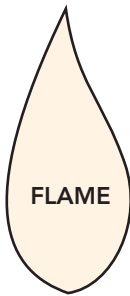
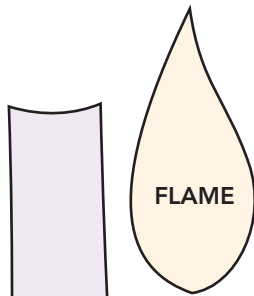


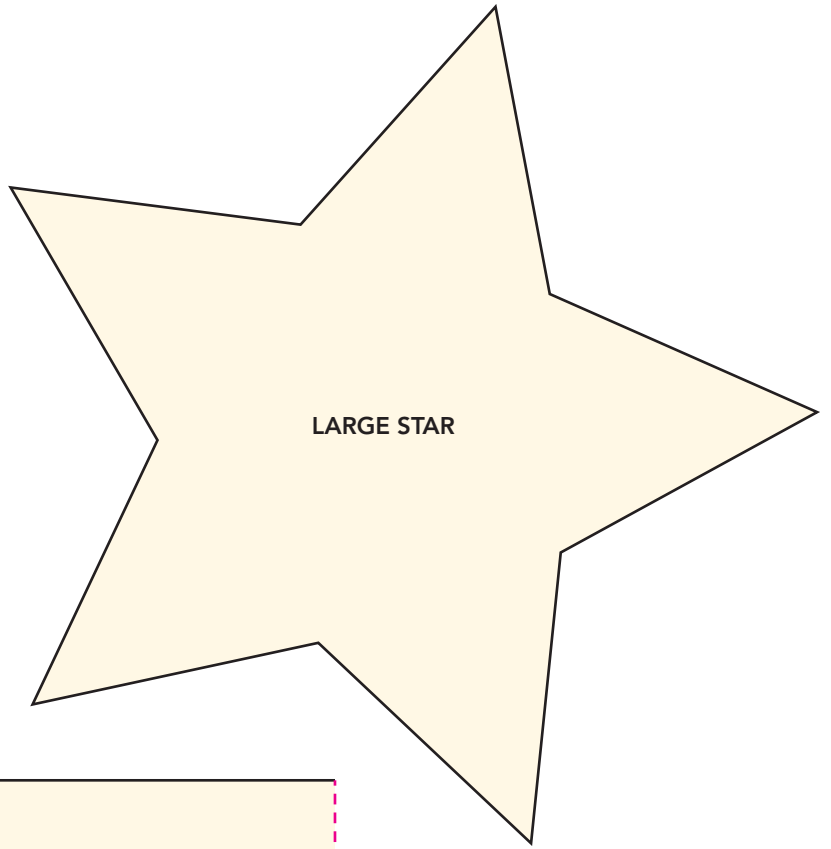
KIT AVAILABLE

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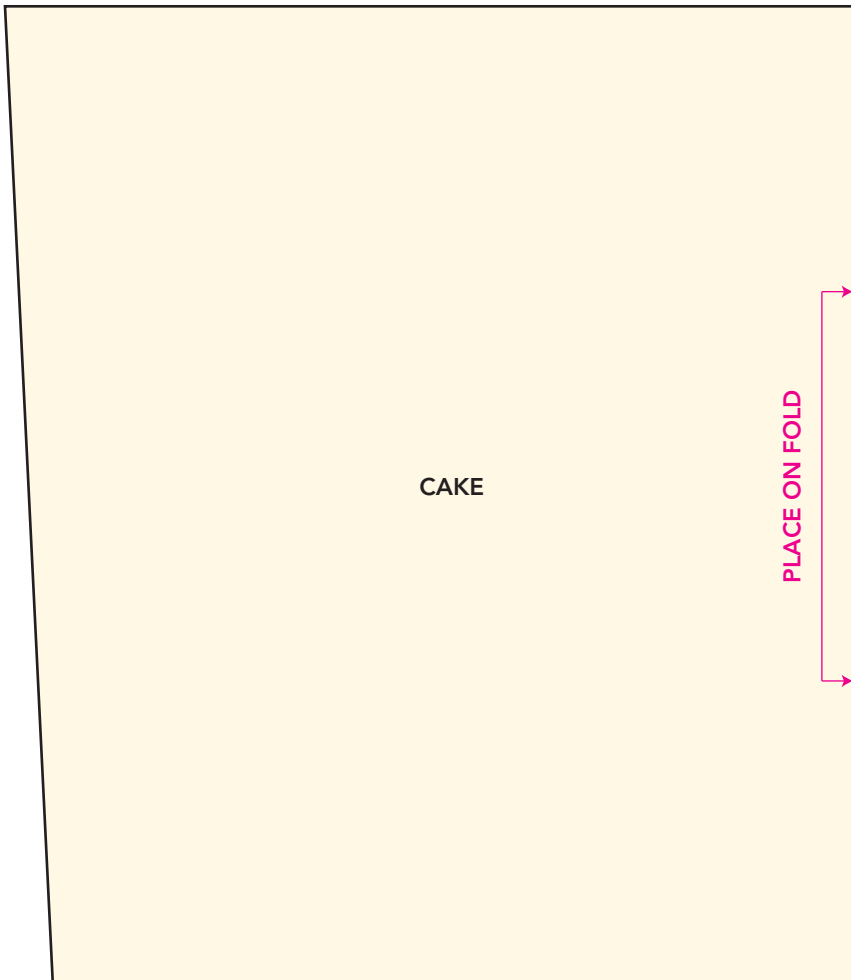
Patterns are shown full size and are reversed for use with fusible web.





LARGE STAR

Patterns are shown full size
and are reversed for
use with fusible web.



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International Quilt Study Center & Museum

Cherry Ripe

By Kirsten Rohrs Schmitt

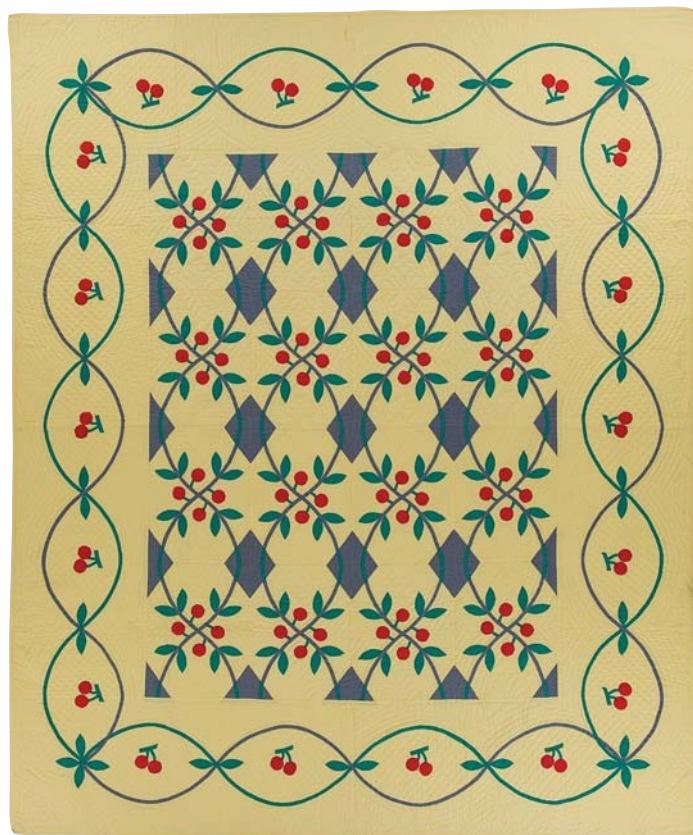
FROM THE CURATOR

This lively appliqué quilt, *Cherry Ripe* (79" × 95"), from the collection of the International Quilt Study Center & Museum in Lincoln, Nebraska debuted in 1935, as pattern #55 from Mountain Mist. The text on the batting packaging indicates that this pattern is in the tradition of floral and fruit quilt designs, but is unusual in that it depicts cherries. The version shown here was a 1980 national Mountain Mist contest winner (maker unknown).

"This quilt design has a strong Art Deco influence, with sweeping curves in the center of the quilt and along the borders," says Linda Pumphrey, former curator of the Mountain Mist quilt collection, "This style was popular from the 1920s to the late 1930s."

Carolyn Ducey, Curator of Collections at the IQSC&M, states that this is a modern twist on a traditional nineteenth century appliqué quilt. The lines are simple and clean, and the way they lead your eye over the quilt is indicative of great design. "There are wonderful subtle design elements as well—note the change in color as the vines cross the diamond shapes in the body of the quilt, how the green and blue fabrics cross in the outer vine, and the way the diamonds are cut off, so that your eye keeps circling around to the cherries," says Ducey, "It's a quilt I can look at and see more and more to love!"

"The original instructions called for a palette of gray, yellow, green, and red. I wanted my version to be bright and cheery," says Pumphrey, "Instead of the gray, I played with a rich blue, and for the green vines, I chose to add a second lighter green to give the sweeping curves more movement and excitement. The result is a bright and fun quilt that makes me smile. The blue reminds me of a bright sky against the sunlight of a beautiful clear summer day. The red cherries pop against the yellow background."



SHADOW TRAIL 79" × 95", 1930s. Made from a pattern printed on the paper wrapping inside Mountain Mist batting packages. It is the fourth of six quilts from the International Quilt Study Center & Museum to be featured in *Love of Quilting* in 2015.

Quilt from the collection of **INTERNATIONAL QUILT STUDY CENTER & MUSEUM 2012.015.0049**.

ABOUT THE COLLECTION Each issue, *Love of Quilting* features an antique quilt and pattern from the International Quilt Study Center & Museum at the University of Nebraska-Lincoln. The Center has the largest publicly held quilt collection in the world. See other gorgeous quilts from the collection and enjoy interactive Web features at www.quiltstudy.org under Quilt Explorer.

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Patents Pending A1507/LQ Fabric provided by RJR Fabrics.

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FINISHED SIZE:

80" × 96"

FINISHED BLOCKS:

16 (12" × 16") blocks

Cherry Ripe

This design in the Mountain Mist series has several important design elements—cherries, curving branches, and dark diamonds formed in the corners where the blocks meet. These details make Cherry Ripe different from most other floral or fruit patterns.

quilt by **LINDA PUMPHREY** machine quilted by **COUNTRY TRADITIONS DESIGN TEAM**

MATERIALS

NOTE: Fabrics in the quilt shown are from the Basically Patrick collection by Patrick Lose for RJR Fabrics.

- 9 yards yellow print for background and binding
- 1 yard blue print
- ½ yard red solid
- 2 yards dark green print
- 1¾ yards light green print
- ¾" bias tape maker
- ¼"-wide fusible web tape
- Paper-backed fusible web
- 7½ yards backing fabric
- Queen-size quilt batting

CUTTING

Measurements include ¼" seam allowances. Patterns for Triangle, Cherry, Cherry Branch, and Leaves are on pages 68 and 72. Follow manufacturer's instructions for using fusible web.

FROM YELLOW PRINT, CUT:

- 8 (12½"-wide) strips. From strips, cut 16 (12½" × 16½") rectangles.
- 10 (2¼"-wide) strips for binding.

FROM REMAINDER OF YELLOW PRINT, CUT:

- 1 (3-yard) piece. From this piece, cut 2 (16½"-wide) **lengthwise** strips for side borders.
- 1 (2½-yard) piece. From this piece, cut 2 (16½"-wide) **lengthwise** strips for top and bottom borders.

FROM BLUE PRINT, CUT:

- 32 Triangles.
- 32 Triangles reversed.

FROM RED SOLID, CUT:

- 96 Cherries.

FROM DARK GREEN PRINT, CUT:

- 16 Cherry Branches.
- 64 Leaves.
- 32 Leaves reversed.
- 700" of ¾"-wide bias strips.

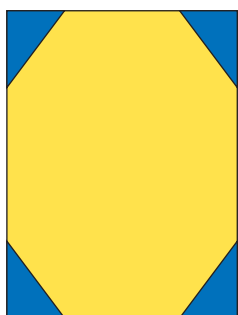
FROM LIGHT GREEN PRINT, CUT:

- 52 Leaves.
- 32 Leaves reversed.
- 700" of ¾"-wide bias strips.



VERTICAL ROW ASSEMBLY

1. Referring to *Sew Easy: Fusible Bias Strips* on page 72, make $\frac{3}{8}$ "-wide bias strips for stems using dark green and light green print $\frac{3}{4}$ "-wide bias strips, and applying fusible web to wrong side of stems.
2. Cut 2 (90"-long) light green stems, 6 (75"-long) light green stems, 32 (1 $\frac{1}{4}$ "-long) light green stems, 2 (90"-long) dark green stems, 6 (75"-long) dark green stems, and 32 (1 $\frac{1}{4}$ "-long) dark green stems.
3. Referring to *Block Background Diagram*, fuse 2 blue print Triangles and 2 blue print Triangles reversed to 1 yellow print rectangle. Machine appliqué diagonal edge using matching thread.

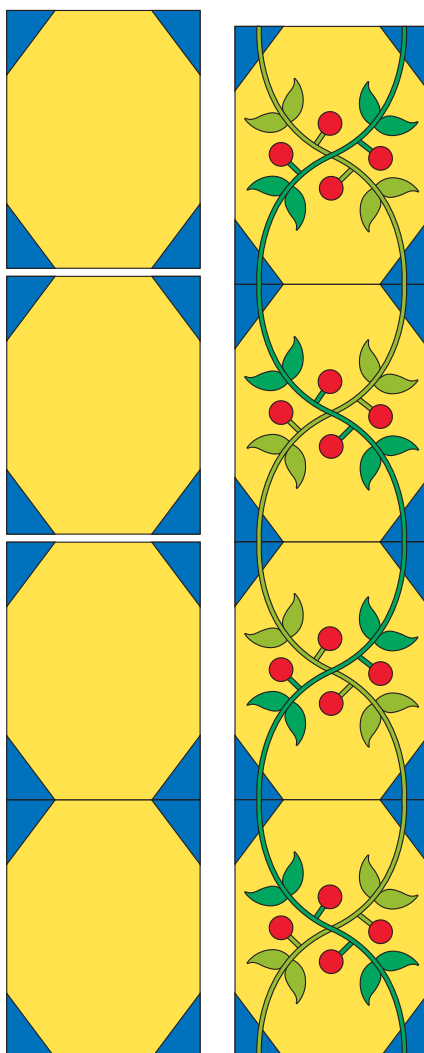


Block Background Diagram

4. Referring to *Row Diagrams*, join 4 background rectangles.
5. Position 1 dark green 75"-long stem, 1 light green 75"-long stem, 8 dark green short stems, 8 light green short stems, 16 Cherries, 8 dark

green Leaves, 8 dark green Leaves reversed, 8 light green Leaves, and 8 light green Leaves reversed on pieced row; fuse in place.

6. Machine appliqué using matching thread to complete 1 row. Make 4 rows.



Row Diagrams

QUILT ASSEMBLY

1. Lay out rows as shown in *Quilt Top Assembly Diagram* on page 68. Join rows to complete quilt center.
2. Add yellow print borders to quilt center, mitering corners.

WEB EXTRA

For instructions on mitering borders, visit our Web site at FonsandPorter.com/MBorders.

3. Referring to photo on page 70, position remaining dark green and light green stems and Leaves, Cherries, and Cherry Branches on borders; fuse in place.
4. Machine appliqué using matching thread.

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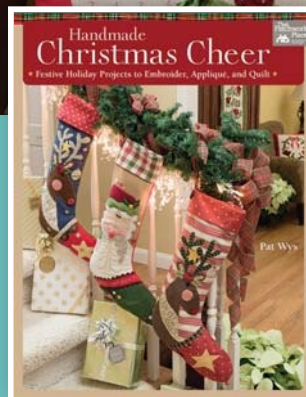
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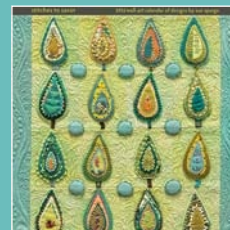
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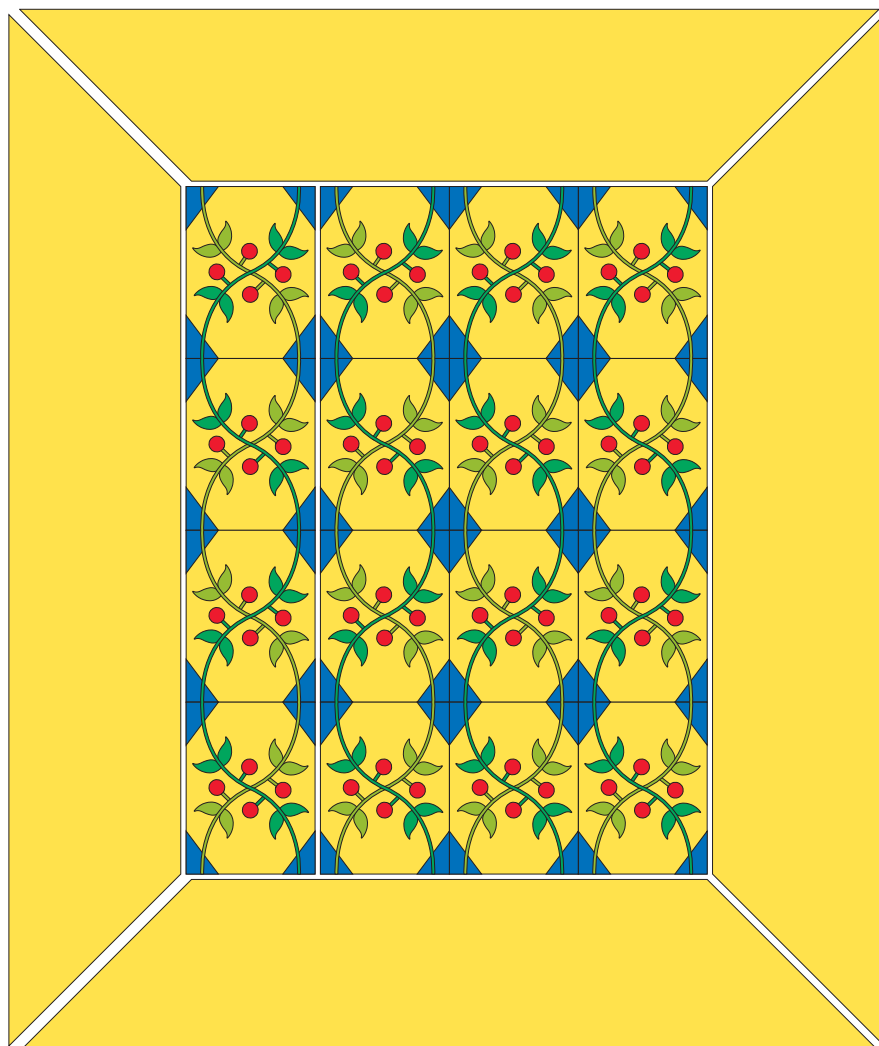
Find any of these books at your **friendly neighborhood quilt shop** or online at ShopMartingale.com.



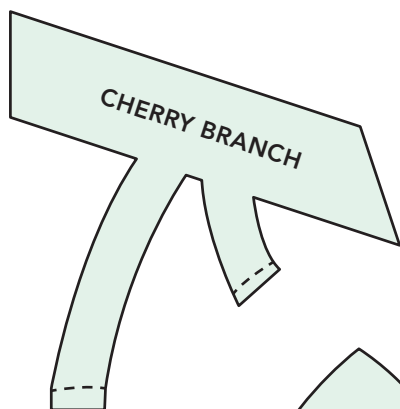
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FINISHING

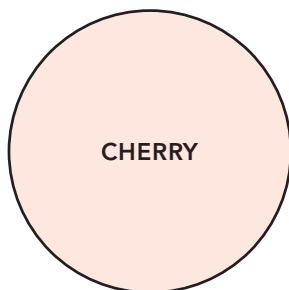
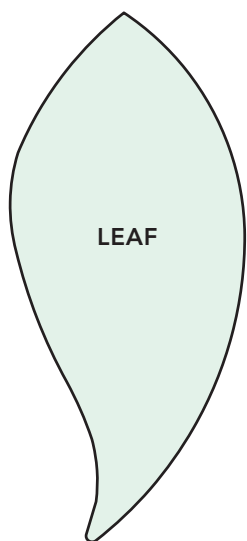
1. Divide backing into 3 (2½-yard) lengths. Join panels lengthwise. Seams will run horizontally.
2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted with a feather design along branches, a pebble fill, and straight lines in border (*Quilting Detail*).
3. Join 2¼"-wide yellow print strips into 1 continuous piece for straight-grain French-fold binding for straight-grain French-fold binding to quilt. Add binding to quilt. ◀



Quilt Top Assembly Diagram



Patterns are shown full size and are reversed for use with fusible web. Add $\frac{3}{16}$ " seam allowance for hand appliqué.



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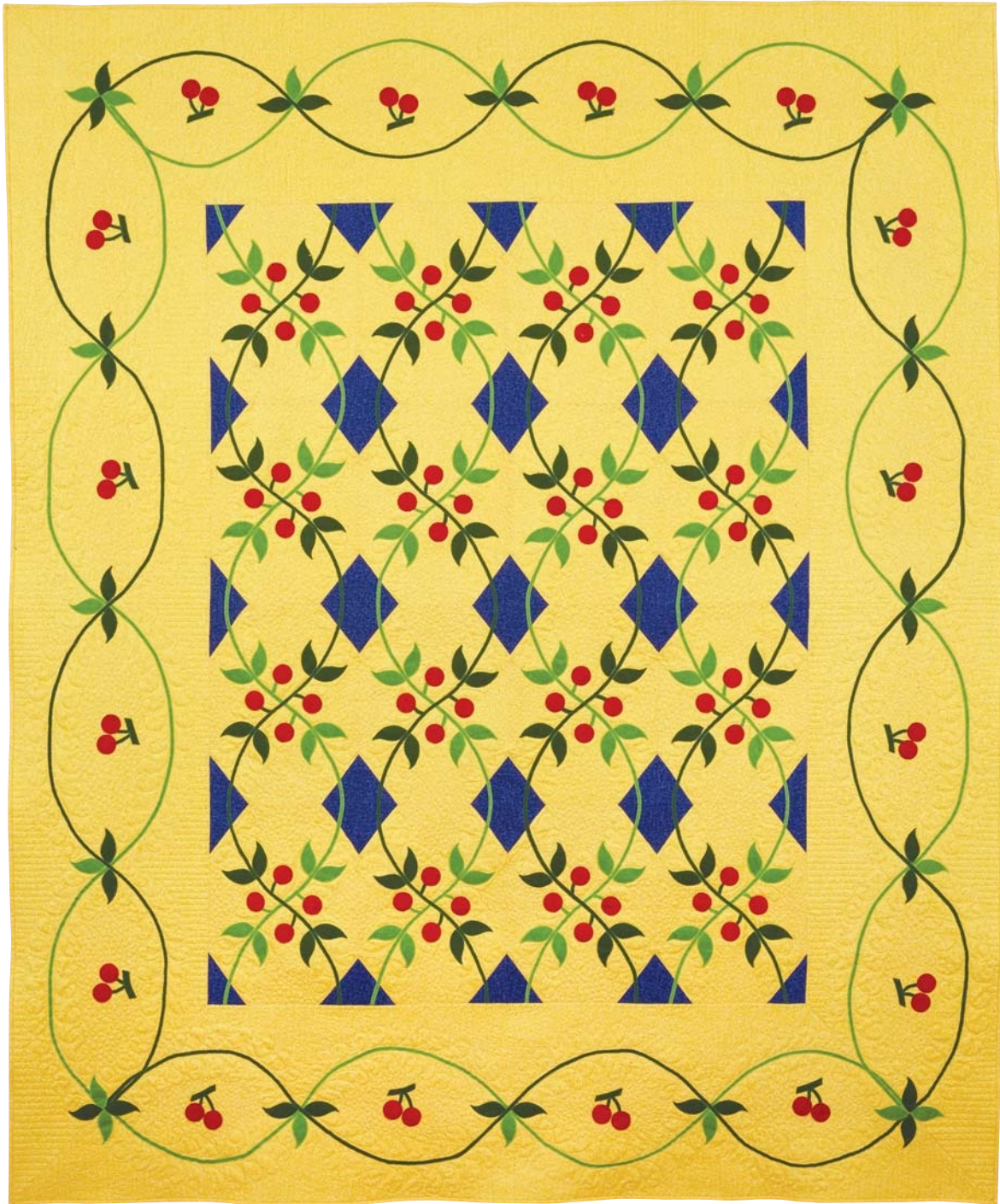
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Agnes Warren, Knitting Spins (Great!) by Mary Carter; Block adapted from the book *40 Bright & Bold Pique - Pieced Blocks* (Merrigale) by Carol Dink; "In the American Tradition 2015" - Detail - Autumn by Beth Kaplan; From the exhibit "Travels All Around 2015"

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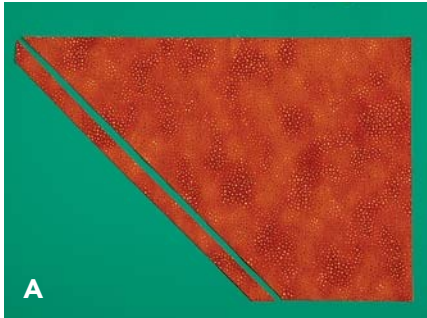
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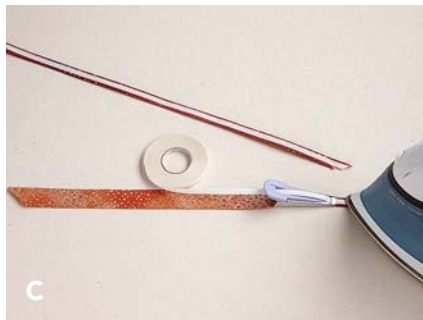
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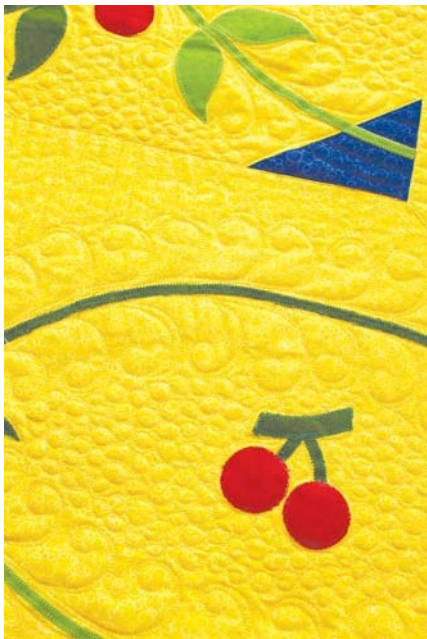


Fusible Bias Strips

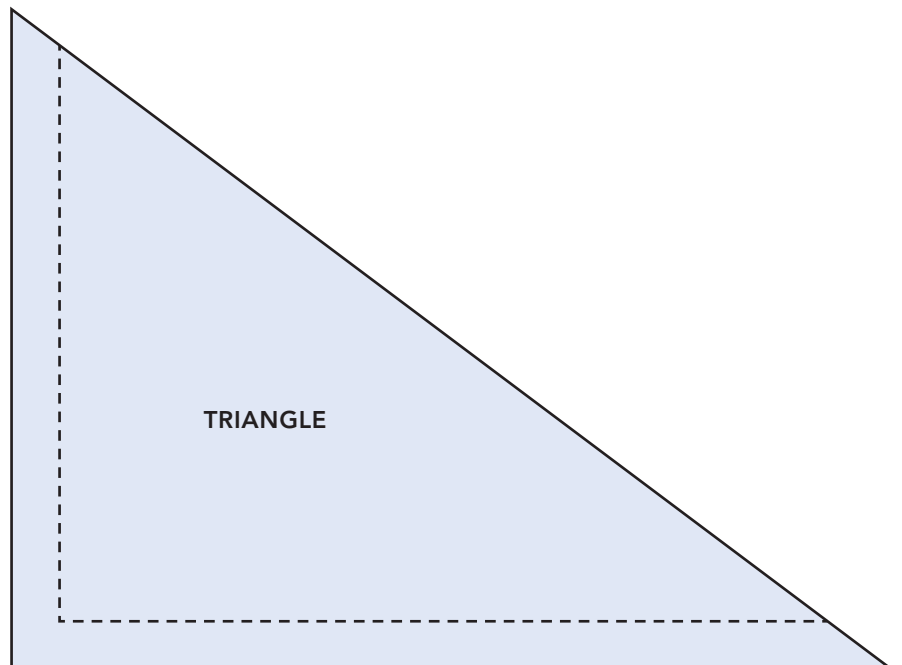
Use this technique to press bias stems and add fusible web for appliqué all in one step.



1. Cut $\frac{3}{4}$ "-wide bias strips (*Photo A*).
2. Following manufacturer's instructions, slide fabric strip into fusible bias tape maker (*Photo B*).
3. Insert fusible tape into tool. Press with medium iron, pulling tool along pressing surface as the strip exits the tool (*Photo C*).
4. Remove paper from bias strip; fuse in place.



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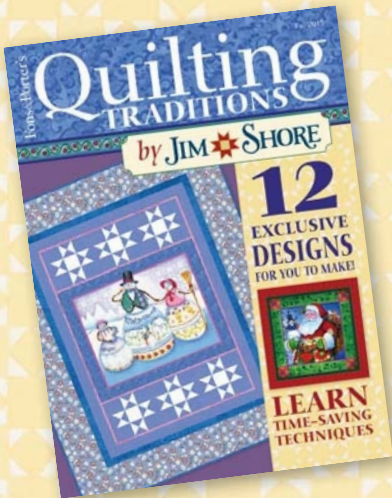
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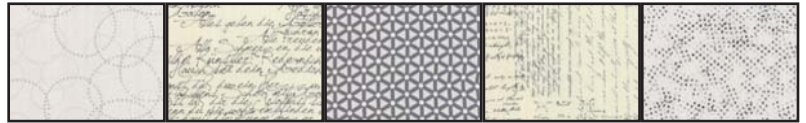


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The fabrics featured in this ad are from the Modern Backgrounds Collection by Zen Chic for Moda due in August

FINISHED SIZE:

82" × 82"

FINISHED BLOCKS:

36 (12") blocks

RISING STAR

A wonderfully complex pattern emerges when you sew these blocks together. Master quilt designer Nancy Mahoney makes it easy using familiar triangle-squares and square-in-a-square units.

quilt by **NANCY MAHONEY** machine quilted by **TERRI TAYLOR**

MATERIALS

NOTE: Fabrics in the quilt shown are from the Sweet Life collection by Pat Sloan for Moda Fabrics.

1½ yards light cream print for blocks

1 fat quarter* dark cream print for blocks

¾ yard cream batik for blocks

1 fat quarter* light orange batik for blocks

½ yard medium orange batik for blocks

1½ yards dark orange batik for blocks and binding

¾ yard light teal batik for blocks

⅞ yard medium teal batik for blocks

¾ yard dark teal batik for blocks

⅜ yard light aqua print for blocks

2½ yards dark aqua print for blocks and outer borders

1 fat quarter* green print for blocks

½ yard gold batik for inner borders

Fons & Porter Triangle Trimmers (optional)

7⅞ yards backing fabric

Queen-size quilt batting

*fat quarter = 18" × 20"

CUTTING

Measurements include ¼" seam allowances. Border strips are exact length needed. You may want to make them longer to allow for piecing variations.

FROM LIGHT CREAM PRINT, CUT:

- 9 (4⅞"-wide) strips. From strips, cut 70 (4⅞") squares. Cut squares in half diagonally to make 140 half-square A triangles.
- 2 (2⅞"-wide) strips. From strips, cut 24 (2⅞") squares. Cut squares in half diagonally to make 48 half-square D triangles.

FROM DARK CREAM PRINT FAT QUARTER, CUT:

- 3 (4⅞"-wide) strips. From strips, cut 10 (4⅞") squares. Cut squares in half diagonally to make 20 half-square A triangles.

FROM CREAM BATIK, CUT:

- 6 (3⅜"-wide) strips. From strips cut 64 (3⅜") C squares.

FROM LIGHT ORANGE BATIK FAT QUARTER, CUT:

- 4 (3⅜"-wide) strips. From strips cut 16 (3⅜") C squares.

FROM MEDIUM ORANGE BATIK, CUT:

- 3 (4⅞"-wide) strips. From strips, cut 20 (4⅞") squares. Cut squares in half diagonally to make 40 half-square A triangles.

FROM DARK ORANGE BATIK, CUT:

- 5 (2⅞"-wide) strips. From strips, cut 64 (2⅞") squares. Cut squares in half diagonally to make 128 half-square D triangles.
- 9 (2¼"-wide) strips for binding.

FROM LIGHT TEAL BATIK, CUT:

- 3 (4⅞"-wide) strips. From strips, cut 20 (4⅞") squares. Cut squares in half diagonally to make 40 half-square A triangles.
- 2 (2⅞"-wide) strips. From strips, cut 24 (2⅞") squares. Cut squares in half diagonally to make 48 half-square D triangles.



FROM MEDIUM TEAL BATIK, CUT:

- 4 (4 $\frac{7}{8}$ "-wide) strips. From strips, cut 32 (4 $\frac{7}{8}$ " squares. Cut squares in half diagonally to make 64 half-square A triangles.
- 2 (2 $\frac{7}{8}$ "-wide) strips. From strips, cut 16 (2 $\frac{7}{8}$ " squares. Cut squares in half diagonally to make 32 half-square D triangles.

FROM DARK TEAL BATIK, CUT:

- 3 (4 $\frac{7}{8}$ "-wide) strips. From strips, cut 20 (4 $\frac{7}{8}$ " squares. Cut squares in half diagonally to make 40 half-square A triangles.
- 2 (2 $\frac{7}{8}$ "-wide) strips. From strips, cut 24 (2 $\frac{7}{8}$ " squares. Cut squares in half diagonally to make 48 half-square D triangles.

FROM LIGHT AQUA PRINT, CUT:

- 3 (2 $\frac{7}{8}$ "-wide) strips. From strips, cut 32 (2 $\frac{7}{8}$ " squares. Cut squares in half diagonally to make 64 half-square D triangles.

FROM DARK AQUA PRINT, CUT:

- 16 (4 $\frac{1}{2}$ "-wide) strips. From 8 strips, cut 60 (4 $\frac{1}{2}$ " B squares. Piece remaining strips to make 2 (4 $\frac{1}{2}$ " \times 82 $\frac{1}{2}$ ") top and bottom outer borders and 2 (4 $\frac{1}{2}$ " \times 74 $\frac{1}{2}$ ") side outer borders.

FROM GREEN PRINT FAT QUARTER, CUT:

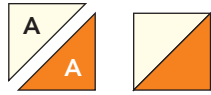
- 4 (2 $\frac{1}{2}$ "-wide) strips. From strips cut 24 (2 $\frac{1}{2}$ " E squares.

FROM GOLD BATIK, CUT:

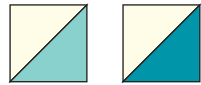
- 8 (1 $\frac{1}{2}$ "-wide) strips. Piece strips to make 2 (1 $\frac{1}{2}$ " \times 74 $\frac{1}{2}$ ") top and bottom inner borders and 2 (1 $\frac{1}{2}$ " \times 72 $\frac{1}{2}$ ") side inner borders.

BLOCK 1 ASSEMBLY

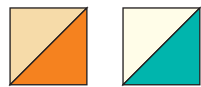
1. Join 1 light cream print A triangle and 1 medium orange batik A triangle as shown in *Triangle-Square Diagrams*. Make 28 light cream/medium orange triangle-squares.



MAKE 28



MAKE 40 MAKE 40

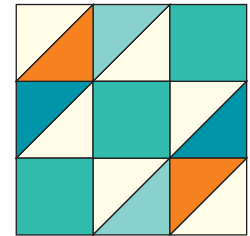
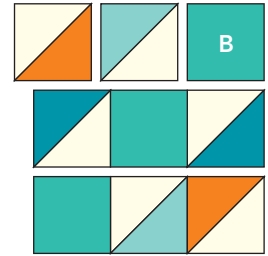


MAKE 12 MAKE 32

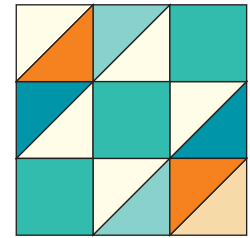


MAKE 8

Triangle-Square Diagrams



MAKE 8



MAKE 12

Block 1 Diagrams

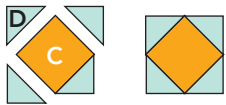
2. In the same manner, make 40 light cream/light teal triangle-squares; make 40 light cream/dark teal triangle-squares; make 12 dark cream/medium orange triangle-squares; make 32 light cream/medium teal triangle-squares; make 8 dark cream/medium teal triangle-squares.
3. Lay out 2 light cream/medium orange triangle-squares, 2 light cream/light teal triangle-squares, 2 light cream/dark teal triangle-squares, and 3 dark aqua print B squares as shown in *Block 1 Diagrams*.
4. Join into rows; join rows to complete 1 Block 1. Make 8 Block 1.
5. In the same manner, make 12 Block 1 using 1 light cream/medium orange triangle-square, 2 light cream/light teal triangle-squares, 3 dark aqua print B squares, 2 light cream/dark teal triangle-squares, and 1 dark cream/medium orange triangle-square in each.

BLOCK 2 ASSEMBLY

1. Lay out 1 light orange C square and 4 light aqua print D triangles as shown in *Center Unit Diagrams*. Join to make 1 Center Unit. Make 16 Center Units.

SEW SMART™

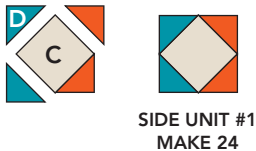
Referring to *Sew Easy: Triangle Trimmers* on page 82, use blue Triangle Trimmer to trim points of first 2 light aqua print D triangles and pink Triangle Trimmer to trim second 2 light aqua print D triangles. —Marianne



MAKE 16

Center Unit Diagrams

2. In the same manner, make 24 Side Unit #1 using 1 cream C square, 2 dark teal D triangles, and 2 dark orange D triangles in each; make 24 Side Unit #2 using 1 cream C square, 2 light teal D triangles, and 2 dark orange D triangles in each; make 16 Side Unit #3 using 1 cream C square, 2 medium teal D triangles, and 2 dark orange D triangles in each (*Side Unit Diagrams*).



SIDE UNIT #1
MAKE 24



SIDE UNIT #2
MAKE 24



SIDE UNIT #3
MAKE 16

Side Unit Diagrams

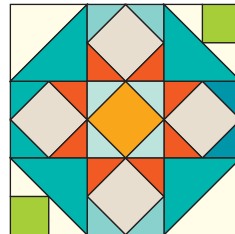
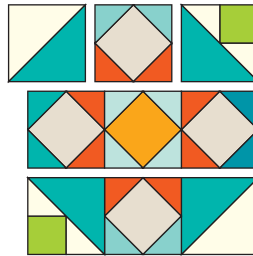
3. Lay out 1 green print E square, 2 light cream print D triangles, and 1 medium teal A triangle as shown in *Corner Unit Diagrams*. Join to complete 1 Corner Unit. Make 24 Corner Units.



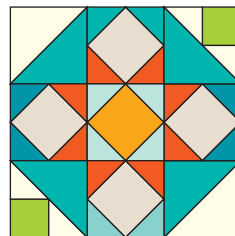
MAKE 24

Corner Unit Diagrams

4. Referring to *Block 2 Diagrams*, lay out 2 light cream/medium teal triangle-squares, 2 Side Unit #2, 2 Corner Units, 1 Side Unit #3, 1 Center Unit, and 1 Side Unit #1.



MAKE 4



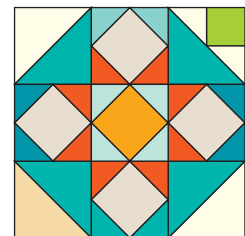
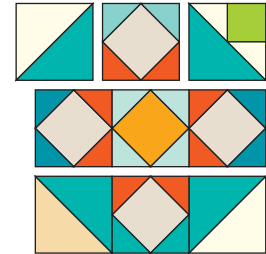
MAKE 4

Block 2 Diagrams

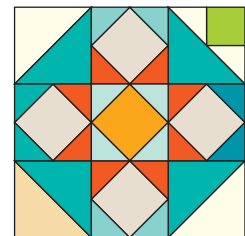
5. Join into rows; join rows to complete 1 Block 2. Make 4 Block 2.
6. In the same manner, make 4 Block 2 using 2 light cream/medium teal triangle-squares, 1 Side Unit #3, 2 Corner Units, 2 Side Unit #1, 1 Center Unit, and 1 Side Unit #2 in each.

BLOCK 3 ASSEMBLY

1. Referring to *Block 3 Diagrams*, lay out 2 light cream/medium teal triangle-squares, 1 Side Unit #2, 1 Corner Unit, 2 Side Unit #1, 1 Center Unit, 1 dark cream/medium teal triangle-square, and 1 Side Unit #3.



MAKE 4



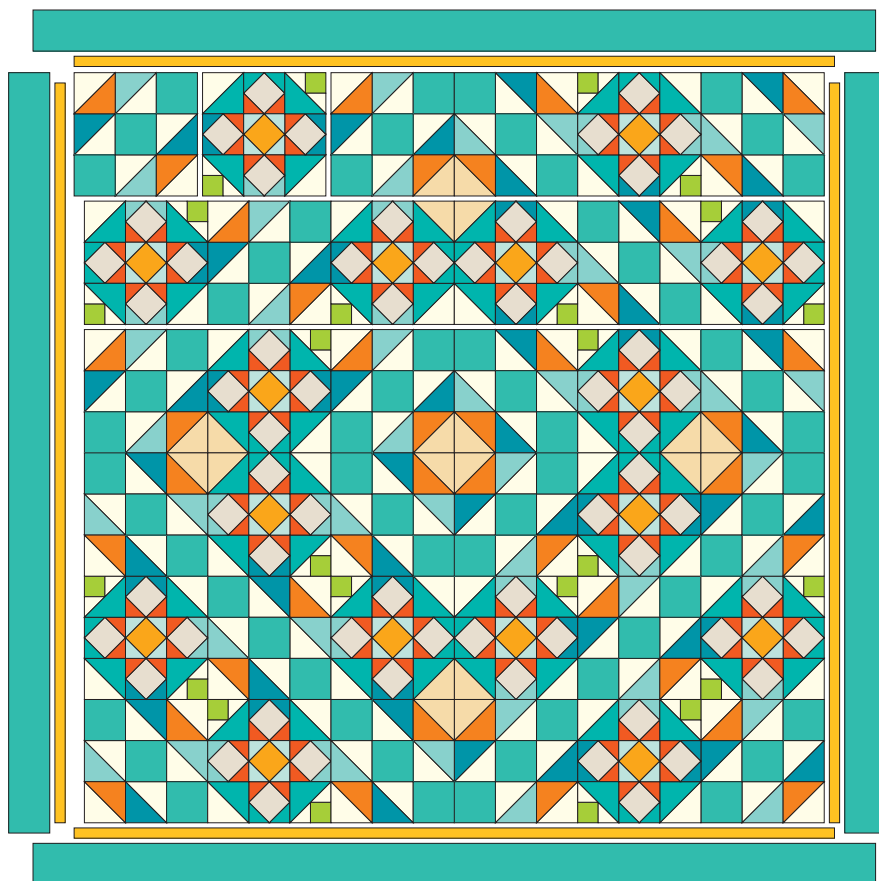
MAKE 4

Block 3 Diagrams

2. Join into rows; join rows to complete 1 Block 3. Make 4 Block 3.
3. In the same manner, make 4 Block 3 using 2 light cream/medium teal triangle-squares, 2 Side Unit #2, 1 dark cream/medium teal triangle-square, 1 Side Unit #1, 1 Center Unit, 1 Side Unit #3, and 1 Corner Unit in each.

QUILT ASSEMBLY

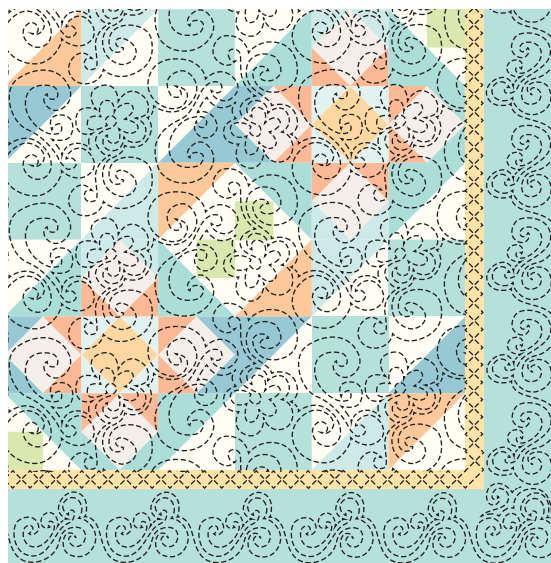
1. Lay out blocks as shown in *Quilt Top Assembly Diagram*.
2. Join into rows; join rows to complete quilt center.
3. Add gold side inner borders to quilt center. Add gold top and bottom inner borders to quilt.
4. Repeat for dark aqua print outer borders.



Quilt Top Assembly Diagram

FINISHING

1. Divide backing into 3 (2 $\frac{5}{8}$ -yard) lengths. Join panels lengthwise.
2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted with an all-over swirl and flower design (*Quilting Diagram*).
3. Join 2 $\frac{1}{4}$ "-wide dark orange strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt. ◀



Quilting Diagram



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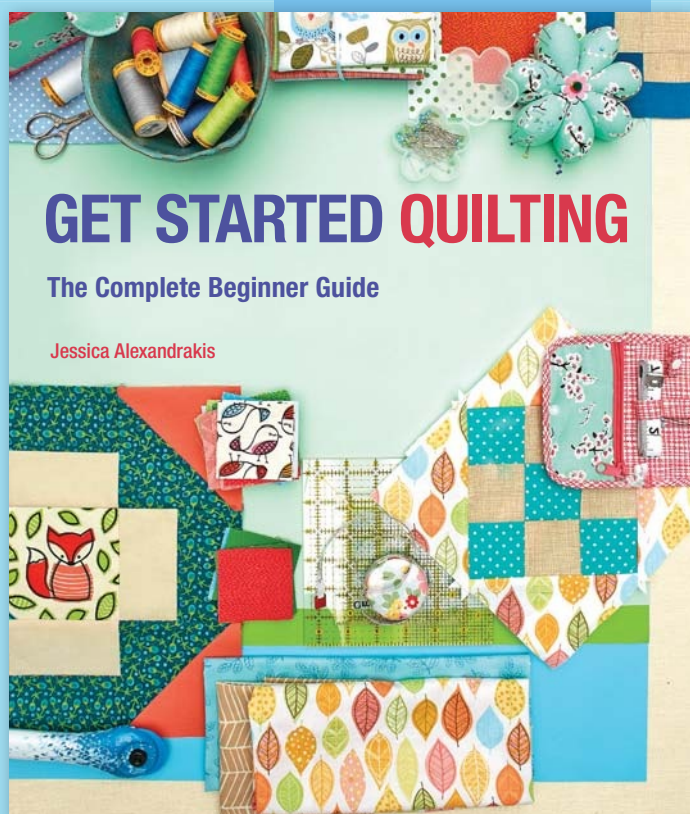
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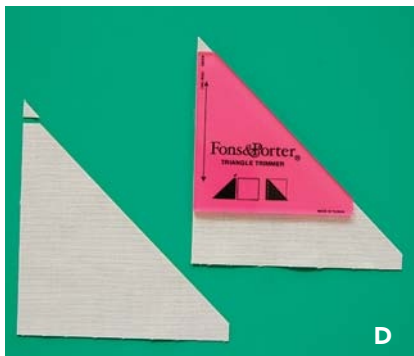
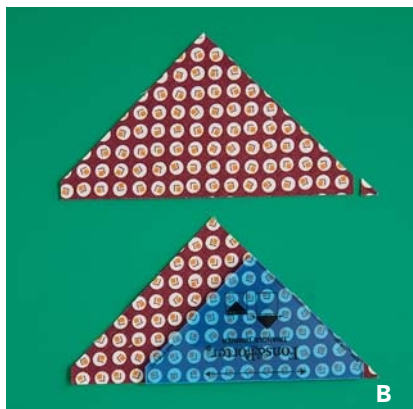
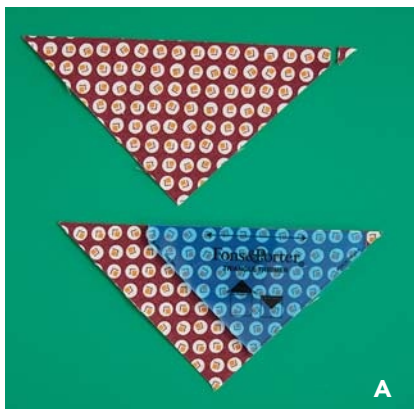


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Triangle Trimmers

The Fons & Porter Triangle Trimmers will make piecing block units for *Rising Star* on page 74 easy and accurate.



1. Place blue Triangle Trimmer atop 1 print triangle, aligning 2 sides as shown in *Photo A*. Trim point of triangle.
2. Slide Triangle Trimmer to opposite corner; align with 2 sides, and trim corner (*Photo B*). Repeat for second print triangle.
3. Place pink Triangle Trimmer atop 1 cream triangle, aligning 2 sides as shown in *Photo C*. Trim point of triangle.
4. Slide Triangle Trimmer to opposite corner; align with 2 sides, and trim corner (*Photo D*). Repeat for second cream triangle.
5. Sew print triangles to Pieced Unit (*Photo E*).
6. Sew cream triangles to Pieced Unit (*Photo F*).

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by **DAWN CAVANAUGH**

National Director of Education
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Jelly Rolls Are Sinfully Delicious

How can we quilters ever cut out the “fat” in our fabric stashes when the fabric industry tantalizes us with “jelly rolls,” “layer cakes,” and even “honey buns?” Don’t they know that we find all fabric absolutely luscious and yummy, no matter what it’s called?

Convenient pre-cut fabric bundles truly make quilting projects a “piece of cake!” The popular rolls usually include between twenty-four and forty 2½"-wide fabric strips. They may include all the fabrics within a specific line, or may be based on color value or even a theme. I found the perfect strip roll to make a baby quilt for a coworker’s first child. The beautiful collection of prints was too sweet to pass up! (*Photo A*)

Sometimes the rolls include all unique fabrics, and sometimes you’ll find duplicates. Study the edge of the roll to search for repeating fabrics to see if it suits your pattern. Even with duplicate strips, quilts constructed from pre-cut strips are usually scrappy. You can find many books and patterns dedicated to pre-cuts, including several that cleverly use them to create

traditional and modern blocks.

Basic strip quilts are created by sewing the strips together on their long sides until the quilt is the desired length, as I’ve done for my baby quilt. (*Photo B*) If the quilt must be wider than the 42-inch long fabric strip, then the strips are sewn together on their short ends (often with a 45-degree seam) to create longer pieces. These are then trimmed to the new length desired. The angled seams are staggered throughout the width of the quilt to create interest.

With so much pattern and color going on, the quilting won’t be the star of the show on most strip quilts. Since the design will blend in, your quilting doesn’t have to be perfect. Choose a thread color that blends with your fabrics. Relax a bit, and allow your designs to wander across



PHOTO A

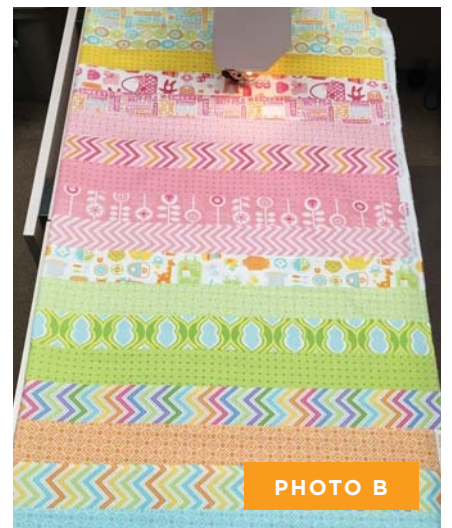


PHOTO B

the surface wherever you please.

If your fabric contains flowers, for example, try quilting casual blossoms with open petals and leaves, allowing your imagination to soar. These quilts are great for practicing your freehand quilting, because the busy fabrics will camouflage any wobbles.

After making the baby quilt for my friend, I had extra fabric strips left over. I couldn't let those go to waste! I thought it would be fun to make throw pillows that could still be enjoyed when the baby outgrows her quilt or simply wears it out.

In the May/June issue of *Love of Quilting*, I showed how easy it is to quilt multiple projects on my APQS longarm machine. Making multiple pillow covers is easy using this method. I loaded muslin on the frame, and then topped it with lightweight polyester batting. Next, I basted each pillow top to the batting and backing fabric, and quilted each one with a different design. One is very traditional with straight lines in the border and stitching in the ditch (*Photo C*). Two are more contemporary with wavy lines and nested circles (*Photos D and E*). The fourth one definitely falls into the “modern” category with close straight-line stitching called “matchstick” quilting (*Photo F*).

After quilting the pillow tops, it was easy to completely finish the covers on my longarm. First, I prepared backing pieces. Go to FonsandPorter.com/JellyRolls to find instructions for the pillow backs. Then, I placed two backing pieces over the pillow tops, right side down. I aligned their long raw edges with the top and bottom of each pillow top, overlapping



PHOTO C

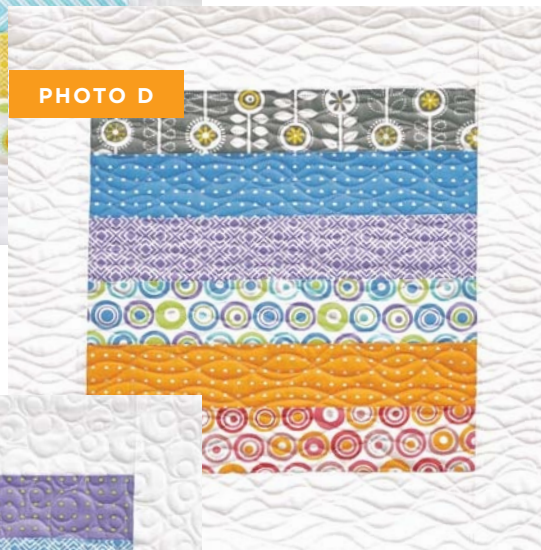


PHOTO D



PHOTO E



PHOTO F

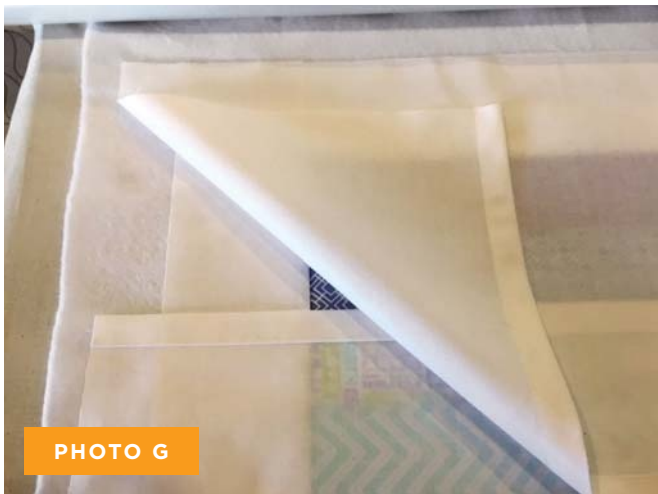


PHOTO G

the finished seams in the middle (*Photo G*). I stitched $\frac{1}{4}$ " from the top and bottom edge of each pillow top. Since my backing pieces were larger than the pillow top on the sides, I aligned the needle with the upper corners of the pillow top, and then stitched a straight line down both sides of each pillow (*Photo H*).



PHOTO H

Tackling all four pillows at one time on the longarm frame only took a few minutes. Next, I trimmed each pillow's seam allowances and snipped each corner at an angle to make crisp corners (*Photo I*). I turned the pillow covers right side out, pressed the edges flat, and stuffed each one with an 18" pillow form. Voila! My extra strips didn't go to waste, and now my coworker can enjoy memories of cuddle time with her baby long after the baby quilt wears out!



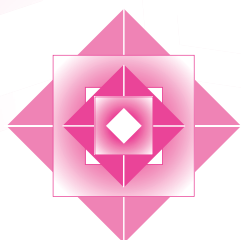
PHOTO I

WEB EXTRA!

To download a free pattern for these pillow tops, go to FonsandPorter.com/JellyRolls



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FINISHED SIZE:

51" × 69"

FINISHED BLOCKS:

88 (6") blocks

Curvalicious

Mix and match your fabric pieces to make this creative curved piece quilt. The fun is arranging the blocks to make your own unique version of *Curvalicious*.

quilt by **CHRISTINE STAINBROOK** machine quilted by **RAMONA SORENSEN**

MATERIALS

NOTE: Fabrics in the quilt shown are Malam Batiks by Jinny Beyer for RJR Fabrics.

5/8 yard each of 19 assorted batiks in blue, pink, purple, and green
1 yard black batik for border and binding
Template material
3 1/2 yards backing fabric
Twin-size quilt batting

CUTTING

Measurements include 1/4" seam allowances. Border strips are exact length needed. You may want to make them longer to allow for piecing variations. Patterns for A–F pieces are on pages 91–93.

FROM ASSORTED BATIKS, CUT A TOTAL OF:

- 67 A Backgrounds.
- 21 E Backgrounds.
- 21 F Inner Rings.
- 16 C Inner Rings.
- 72 B Quarter Circles.
- 16 D Quarter Circles.

FROM BLACK BATIK, CUT:

- 7 (2 1/4"-wide) strips for binding.
- 7 (2"-wide) strip. Piece strips to make 2 (2" × 66 1/2") side borders and 2 (2" × 51 1/2") top and bottom borders.

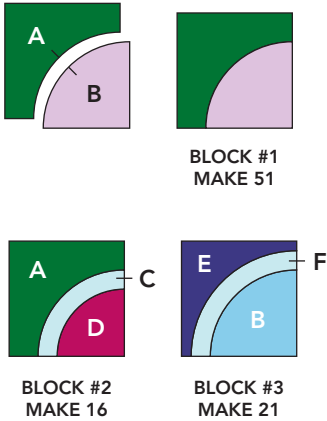


BLOCK ASSEMBLY

1. Referring to *Sew Easy: Piecing Curves* on page 94, join 1 A Background and 1 B Quarter Circle to make 1 Block #1. Make 51 Block #1 (*Block Diagrams*).

SEW SMART™

Match and pin pieces at marks. Ease pieces to fit as you sew seam. —Liz



Block Diagrams

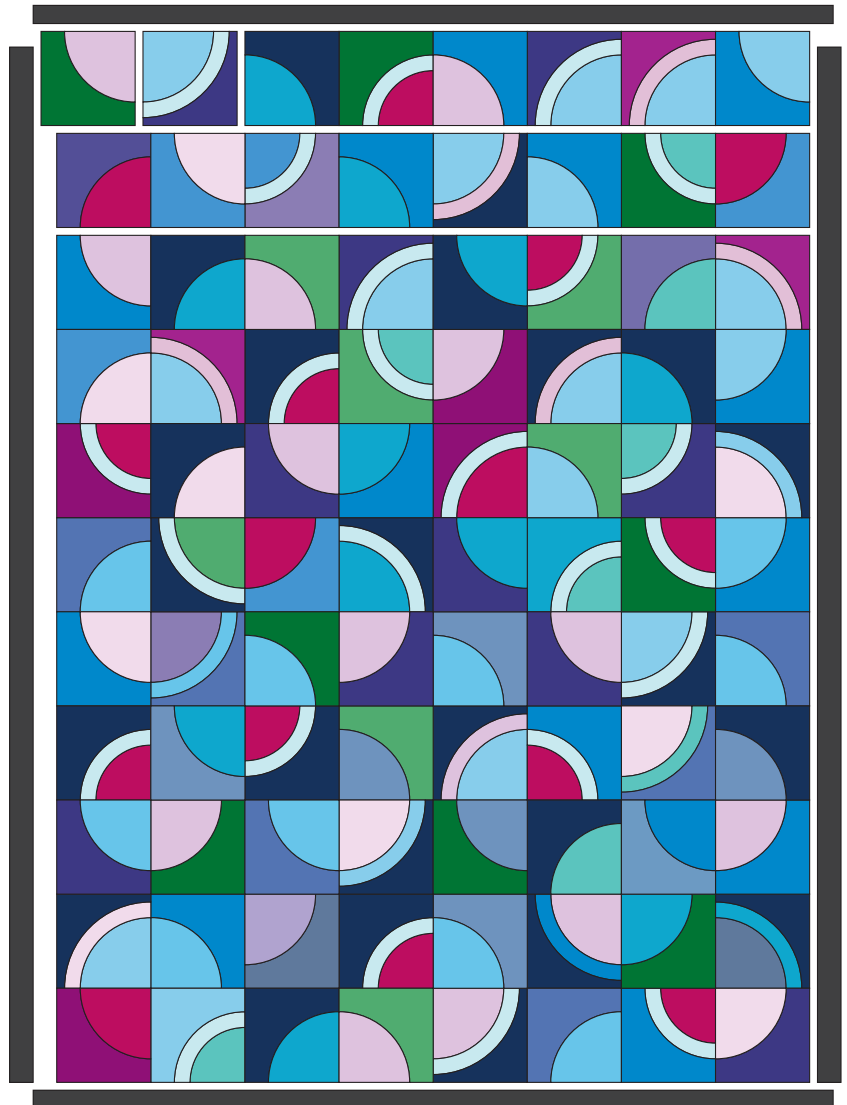
2. In a similar manner, make 16 Block #2 using 1 A Background, 1 C Inner Ring, and 1 D Quarter Circle in each.
3. Make 21 Block #3 using 1 E Background, 1 F Inner Ring, and 1 B Quarter Circle in each.

QUILT ASSEMBLY

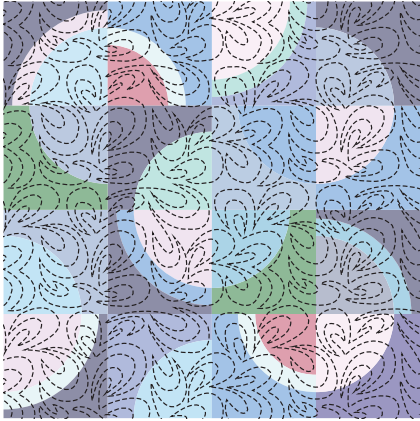
1. Lay out blocks as shown in *Quilt Top Assembly Diagram*.
2. Join into rows; join rows to complete quilt center.
3. Add black side borders to quilt center. Add black top and bottom borders to quilt.

FINISHING

1. Divide backing into 2 (1¾-yard) lengths. Join panels lengthwise. Seam will run horizontally.
2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted with an all-over crescent design (*Quilting Diagram*).
3. Join 2¼"-wide black strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt. ◀

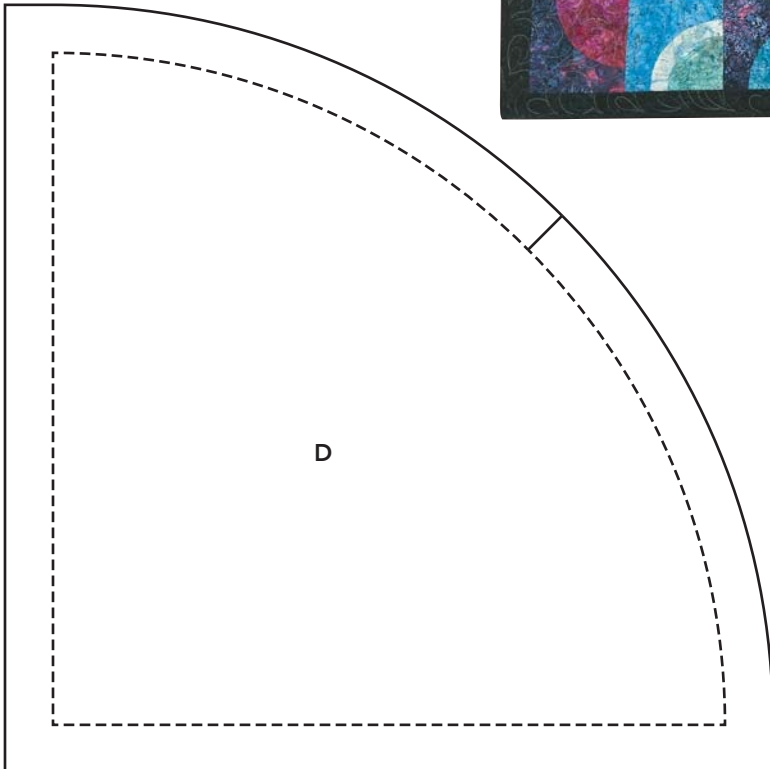


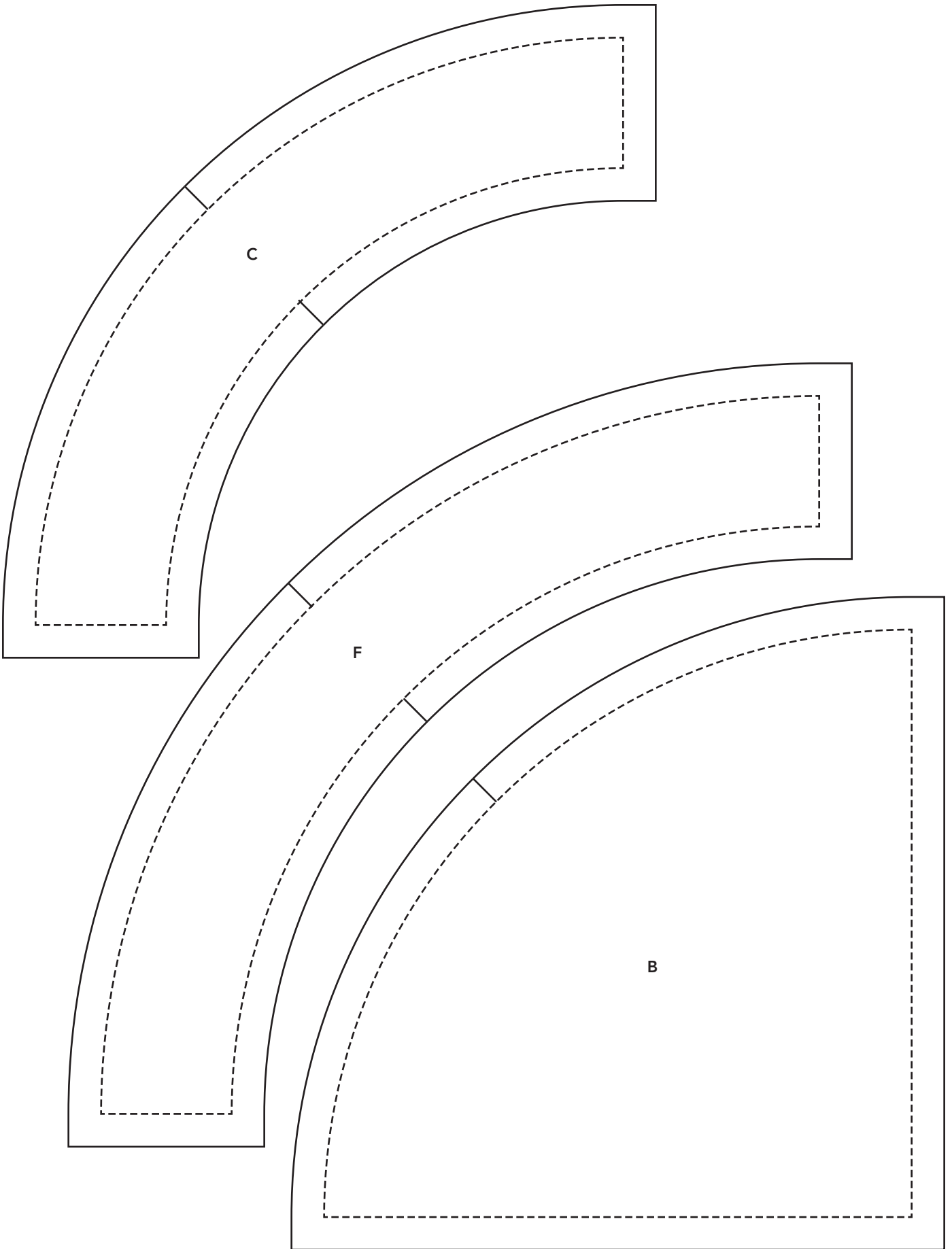
Quilt Top Assembly Diagram

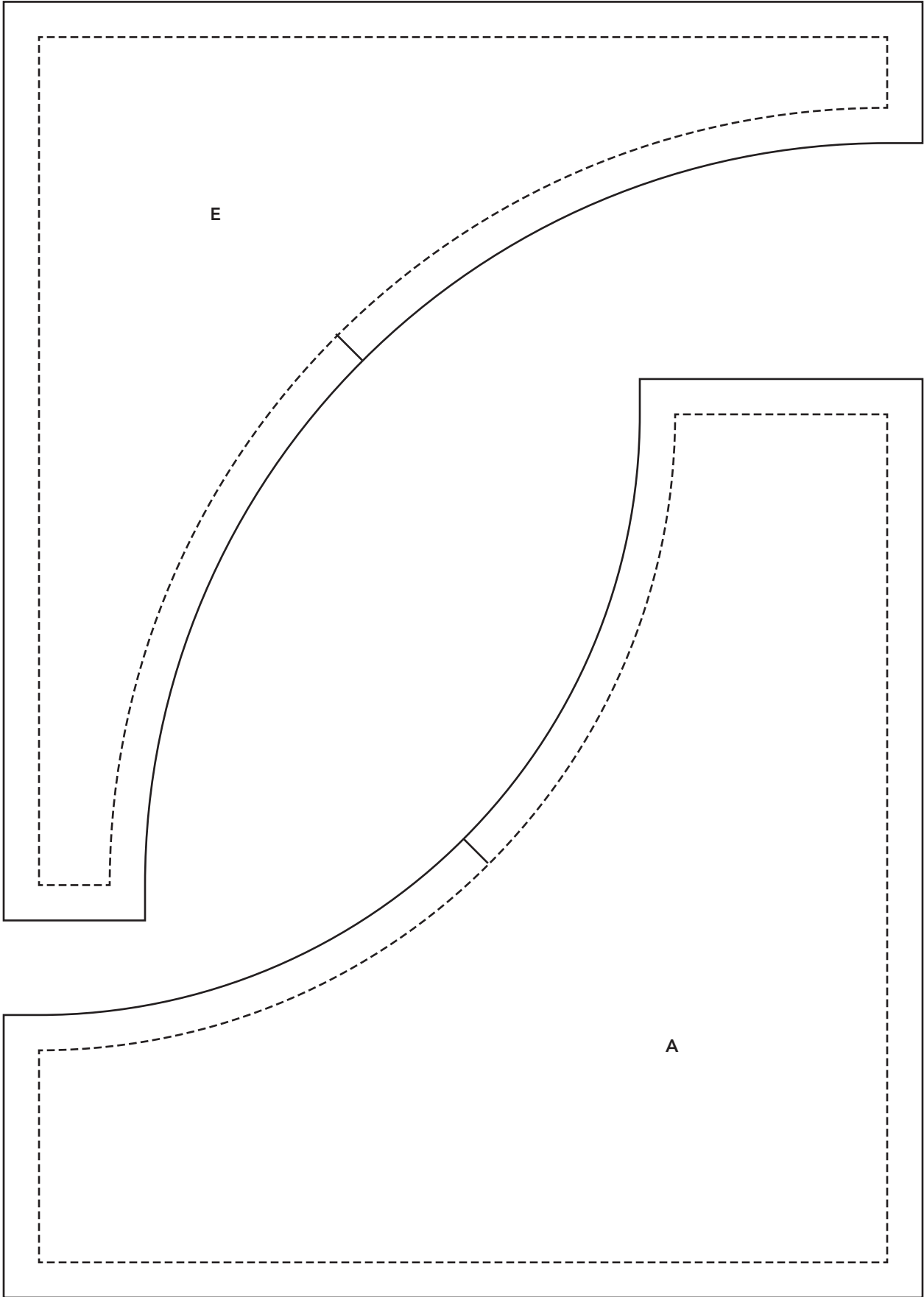


Quilting Diagram

 **KIT AVAILABLE**
To order a kit for this project, see Fons & Porter Quilt Supply on page 98 or go to the shop at ShopFonsandPorter.com.



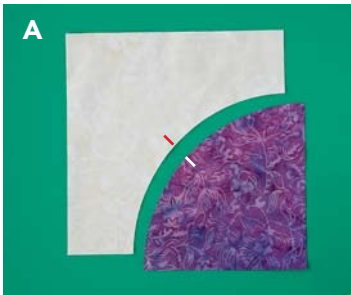






Piecing Curves

Follow these instructions to piece perfect curves for
Curvalicious on page 88.



1. Mark center of curve on both background and quarter-circle pieces by folding in half and creasing or by making a small mark (*Photo A*).
2. Working with right sides facing and background piece on top, pin at curve centers, taking a small bite with the pin. Pin at end of seam, taking a deep bite with the pin (*Photo B*).
3. Align pieces at beginning of seam. Stitch to middle of curve. Use your fingertips, a stiletto, or a wooden skewer to help keep curved edges aligned as you sew (*Photo C*).
4. Leaving needle in fabric, raise presser foot. Adjust top fabric away from you toward the area you have already sewn (*Photo D*).
5. Align curved edges for second half of seam and stitch to about 1" from end of seam. Stop again and adjust top fabric so ending edges are also aligned. Stitch to end.
6. Gently press seam allowance toward background piece (*Photo E*).





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CIRCLES FOR PAIGE

When I saw the *Circles for Paige* quilt in the January/February 2013 issue of *Love of Quilting*, I knew my two granddaughters would be getting new quilts. They were such fun to make, especially in Halloween fabrics. Thank you for the great pattern, and please keep them coming!

Sally B. Zavoyna
Clear Spring, Maryland



LADYBUG! LADYBUG!

I made this quilt for my mother's friend (left) who loves ladybugs. My mom is on the right. The pattern, *Ladybug! Ladybug!* by Liz Porter, was featured in the July/August 2014 issue of *Love of Quilting*.

Robin Levine
Wantagh, New York



ANNIVERSARY MEMORIES

When it came time to make a quilt for my grandson's high school graduation, I found *Anniversary Memories* in my July/August 2013 issue of *Love of Quilting*. I've only been quilting for two years and didn't know if I could make it, but thought I would give it a try. Here is my quilt. You can see how much my grandson likes it by his big smile! Most of the quilts I make come from *Love of Quilting*.

Glenda Quint
Albuquerque, New Mexico

IF YOU'VE MADE A PROJECT from *Love of Quilting* magazine or one of our books, we'd love to see it! Please note that due to the large volume of photos we receive, we cannot acknowledge receipt or return photos. Send a hi-res color print to: *Love of Quilting* (Sew & Tell), P.O. Box 171, Winterset, IA 50273 or email us at SewandTell@FonsandPorter.com.

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JACK O LANTERN BLOCK OF THE MONTH

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Purple and orange express the rich excitement of the Halloween pumpkin patch. A couple of sad Bad Jacks blocks mix with the Happy Jack-o-Lanterns. Each month for six months you will get the fabric you need to make 2 Jack-O-Lantern blocks. Month 6 also includes the sashing, borders, and binding. Kits will be automatically charged and shipped each month. Participation is limited, so don't delay!



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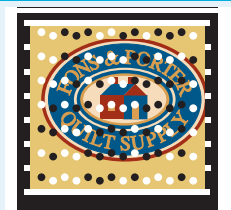
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Fabrics in kits will be similar, but not necessarily identical, to those shown. All kits include fabric for top and binding. Instructions for kits are found in the magazine.

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56

MANY HAPPY RETURNS

14" x 43"

Fabrics from RJR Fabrics.

#LQK15065—\$39.99

Kit includes backing.



88

CURVALICIOUS

51" x 69"

Fabrics from RJR Fabrics.

#LQK15030—\$174.99



50

STAR SURROUND

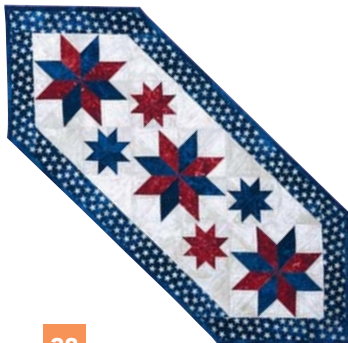
68" x 88"

Fabrics from Red Rooster Fabrics.

#LQK15045—\$129.99

BACKING

#LQK15050—\$69.99



38

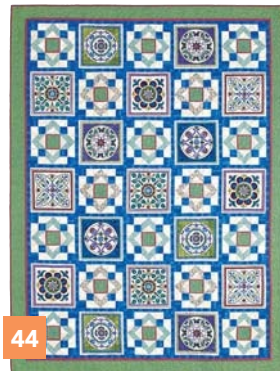
COSMIC STARS

15½" x 39½"

Fabrics from Northcott.

#LQK15135—\$39.99

Kit includes backing.



44

WINDSOR PARK

56½" x 76"

Fabrics from Paintbrush Studio.

#LQK1645—\$119.99

BACKING

#LQK15064—\$69.99



58

OVER EASY POT HOLDERS

7½" diameter

Fabrics from RJR Fabrics.

#LQK15138—\$14.99

RAPID FIRE LEMOYNE STAR TOOL

#LQNDT10W—\$29.50

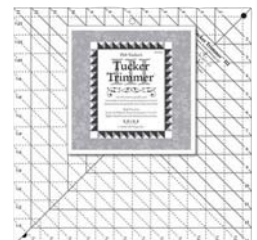
Finally! Here's a tool and technique that will help any quilter to quickly, easily, and accurately piece traditional LeMoyne Star blocks in 10 different sizes!



TUCKER TRIMMER III TOOL

#LQNDT06—\$24.50

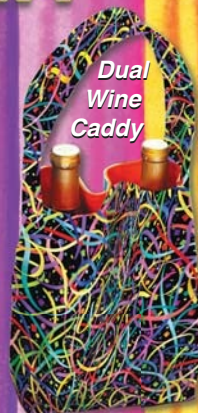
The Tucker Trimmer tools are designed to work with some of Deb Tucker's most basic patchwork units—half-square triangles, combination units, and quarter-square triangles stitched together to form squares.



Maria Kalinowski's

LET'S PARTY

It's party time!
And this is just the collection to celebrate with. Festive colors combined with scribble, confetti, and balloon prints. Makes for a great party dress or even party favors for your guests.



Dual Wine Caddy

www.craftpassion.com
SKU 8134-12



Party Dress and Belt
www.mccallpattern.mccall.com
SKUs 8138-99, 8137-12



Quilted Fabric Party Tray
www.thelongthread.com
SKUs 8133-09, 8132-12

LOVE'S BREWING

by Greta Lynn



This tea party has gone wild! Bold/striking brights with flying teacups and tea pots create a fun and crazy collection.



Great for a kid's play area or to add some color and spunk to any room.

KANVAS STUDIO

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For the FREE pattern, Mad Tea Party by Heidi Pridemore, send a 49¢ SASE, no checks please, to:

Love's Brewing, c/o Kanvas Studio
132 West 36th Street/4th Floor
New York, NY 10018

