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September/October 2015

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PATTERNS INSIDE

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by Linda V. Taylor

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Designed by Barbara J. Eikmeier
exclusively for Paintbrush Studio

"Vintage Stars" Quilt Designed by Barbara J. Eikmeier



Quilt Size: 56" x 69"

Designed by
BARBARA J. EIKMEIER
QUILTER

To view the "Vintage Shirting and Dress Prints" collection, or to download the free "Vintage Stars" quilt pattern, please visit our website, www.fabri-quilt.com. As always, Paintbrush Studio fabrics can be found at local independent quilt shops and many online retailers.



www.paintbrushstudiofabrics.com

FROM MARIANNE & LIZ



With summer drawing to a close and fall just around the corner, most quilters start to think about getting back to sewing. Like many of you, we've spent the summer gardening and enjoying outdoor activities. Now **we're ready to get back to our sewing rooms and start on new projects.**

A crisp fall day is the perfect time to **dig through your stash and pull out some great fabrics for a scrap quilt.**

We've got some great new scrappy designs in this issue. *Stellar Circles*

(page 16) is a bit challenging, but definitely worth the effort. Diane Tomlinson's *Fond Memories* (page 68) features whirling pinwheel blocks made using a Fons & Porter template set. The Sew Easy lesson on page 76 will guide you through the techniques of the curved piecing.

If you are looking for a fall seasonal project, be sure to check out *Turning Leaves* on page 48. This quilt would be perfect to decorate your home this autumn.

Have you seen the digital issue of *Love of Quilting*? **All subscribers receive complimentary access to the digital version of the magazine.** It includes everything that is in the print magazine as well as clickable links to videos of the Sew Easy lessons. Be sure to take advantage of this feature of your subscription—it's FREE!

Happy quilting,

Marianne & Liz

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September/October 2015

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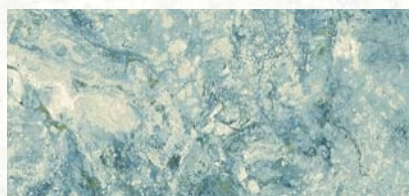
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STONEHENGE **Gradations**

by Linda Ludovico



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Smokey River • 76" x 97" • Pattern includes 3 color options
by Chris Hoover of Whirligig Designs • www.whirligigdesigns.com

Created by renowned Stonehenge designer Linda Ludovico, Stonehenge Gradations embodies a completely new and extensive range of stone textures. Six earth inspired palettes including Blue Planet (shown here), Ebony, Slate, Oxidized Copper, Iron Ore and Robin's Egg are offered. The progression of color and value in each palette can be used alone or in combination with others to make beautiful quilts.

Visit www.northcott.com to see the entire collection and more patterns and use the product finder to locate a store near you that purchased this collection.



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CONTRIBUTORS

For contact information, go to FonsandPorter.com/Designers



PAT SLOAN

Coming Home

After trying her hand at quilting in 1989, Pat never looked back. While working her day job, she started her design business in the evenings and on weekends. In 2000, she transitioned to working full-time in her quilting business.



APRIL ROSENTHAL

Stellar Circles

April Rosenthal is a fabric designer and a pattern designer for her company, Prairie Grass Patterns. Look for April's book, *Bedroom Style*, published by Lucky Spool Media at your local quilt shop.



DIANE TOMLINSON

Fond Memories

Associate Editor of *Love of Quilting*, Diane enjoys designing quilts on her computer. She likes to make intricate quilts with lots of small pieces, and is always busy designing her next quilt.



GERRI ROBINSON

X-Box

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



AVIS SHIRER

Hummingbird Hill

Avis Shirer is one half of the design team Joined at the Hip. Together with her longtime friend Tammy, they design quilts and blog about their quilting adventures.



NANCY MAHONEY

Stars and Checks

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



CHRISTINE STAINBROOK

Turning Leaves

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.



LINDSAY WILKES

Scallop Pillow

Lindsay Wilkes is the owner and designer of The Cottage Mama. She is a wife, mother of four young children, author, and business owner.

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"I think that the people within Baby Lock have that *Love of Sewing*.... They listen to people. They make machines that are user friendly, which matters hugely. If it was just some guy somewhere making a machine, we'd still be on a treadle."

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Mary Fons,
Fons & Porter's "Love of Quilting"



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Eleanor Burns,
Quilt in a Day

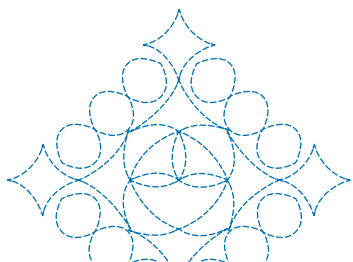
"Baby Lock is a company that has a lot of values, has a lot of family values that meet my core family values. That was important to me."

Nancy Zieman,
Sewing With Nancy

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babylock.com/Trust

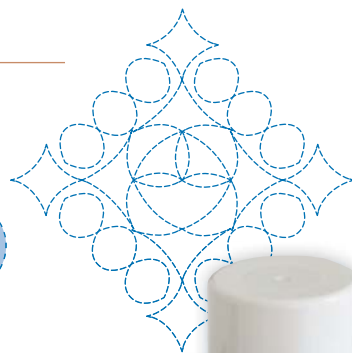
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SEW MANY

TIPS



WEB  EXTRA

For more tips, go to
FonsandPorter.com/Tips

A PLACE FOR PINS

To save myself from searching for my pincushion, I pinned it to a strip of fabric and hang it around my neck. What a timesaver!

Linda Marsh
Pana, IL



PACK IT UP AND MOVE IT OUT!

When packing to move, I used fabric to wrap dishes and odd shaped glassware. Everything survived the move with no breakage! Then I sorted and organized my stash when we reached our destination.

Sharon Timpe
Jackson, WI



ON THE MOVE

I have to relocate my sewing space to a different room each winter, so I keep things easy to pick up and organize. A six-pack beverage holder conveniently stores spray starches and adhesives.

Joan Banks
Joplin, MO



FOLLOW ALONG

Sometimes I lose my place when following a layout diagram, so I use sticky notes to mark the rows as I work.

Catherine Henson
Holiday Island, AR



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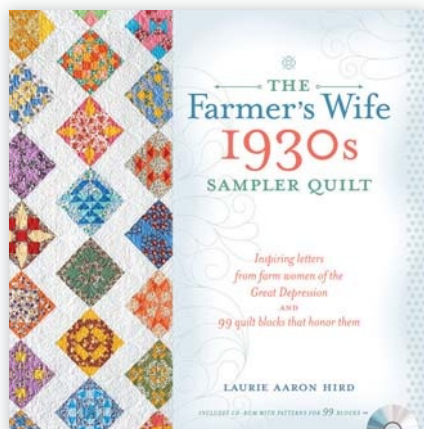
Download a free pattern for this project at
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THE FARMER'S WIFE 1930s SAMPLER QUILT

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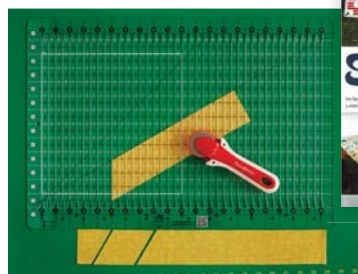
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STARCH BRUSH

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\$12.00

traditionalprimitives.com



STRIPOLOGY AND STRIPOLOGY 2

Gudrun Erla's booklets each contain six pre-cut strip designs, with instructions for a mini quilt, table runner, and crib-size quilt in each one. Cutting the strips is easy using the Stripology ruler by GE Designs for Creative Grids.

Booklets: \$16.00 each gequiltdesigns.com

Ruler: \$54.95

FARM GIRL VINTAGE

by Lori Holt of *Bee in my Bonnet*

Before Lori Holt was a quilter, she was a farm girl. She drew on her childhood experiences as she designed the delightful projects in this book. With forty-five block patterns, each in two sizes, you can mix and match to create one of Lori's quilts or design one of your own. This book is simply charming!

\$29.95

fatquartershop.com



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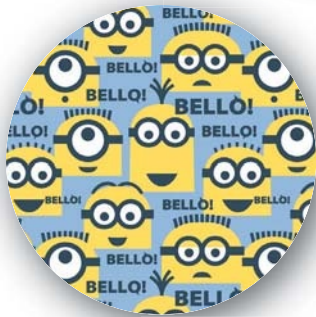
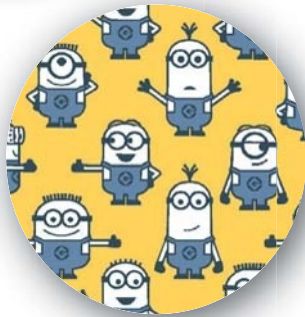
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Love of Patchwork

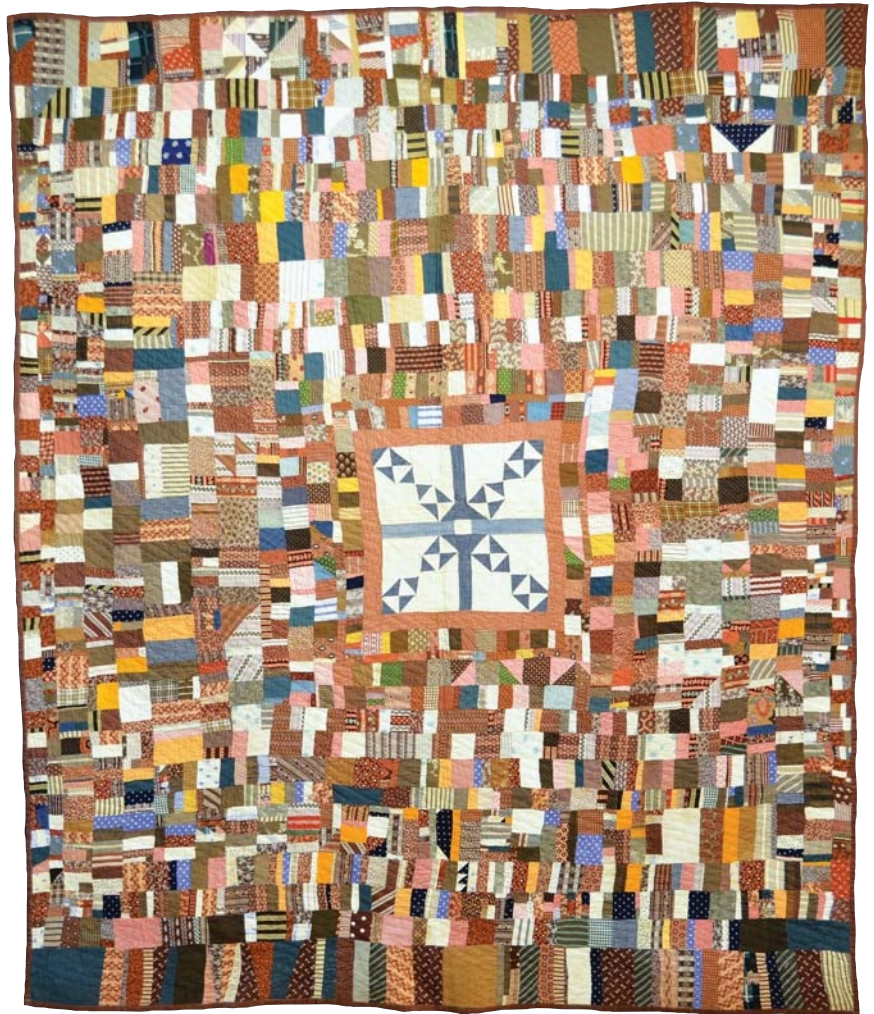
Americans don't often use the word "patchwork" as a catchall phrase to describe quilting. I am more familiar hearing that term used by the British, who often make the distinction between piecing and quilting. If you do not quilt, then you are not a quilter, and if you do not piece, then you are not involved in patchwork. In the United States, we call ourselves quiltmakers.

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

Years ago, a quiltmaker often did both piecing and quilting. However, it was not uncommon to have the quilting done by a group or another person. Antique quilts were most often hand quilted. Today, it is rare that a quilt is quilted by the maker of the top, and more rare that a top is quilted by hand.

As soon as the sewing machine became available, it was used for its timesaving abilities. It is not unusual to see a crib size or small quilt machine quilted, as they could be manipulated successfully.

Quilting stitches played a very small role in our collecting. Often, the piecing was dominant, and printed fabrics seldom allowed the quilting to shine. In early, vintage, or full-size antique quilts, it is very unusual to see a pattern or style of quilting that is incompatible with the piecing. Quilting enhanced the piecing, rather than calling attention to itself.



CENTER MEDALLION

84" × 84" — circa 1880

The center of this quilt is an original block using the traditional hourglass pattern. Notice how the top and bottom of the quilt have large rectangles arranged to give the quilt the desired length.

I have always referred to myself as a quilt collector, but in truth I am much more interested in the patchwork than the quilting. It was always our criterion to collect quilts where neither the piecing nor the quilting detracted from the overall visual effects of a quilt. This still holds true for me when looking at quilts today.

The focus of the Pilgrim/Roy collection, as always, is the design, color, and visual effects, seen from twenty paces back. As you get closer, if the quilting is predominant all is well, as long as it doesn't detract. Most of the patchwork quilts that are of interest to me are of the type where the quilting invariably is not that visible. It is only when large areas of solid colors are a part of the design that the quilting has to hold its own with patchwork. However, in order for the collection to represent all aspects of quilting, it includes some quilts that were chosen for their exquisite quilting as well.

Collecting quilt tops is also of interest because the piecing becomes the only factor to consider. Tops present problems of their own that prevent them from being as practical as a finished quilt. They are not easily shown or displayed without altering them, which in my mind is not a consideration.

The focus of this article is to draw your attention to wonderful patchwork in quilts in the Pilgrim/Roy collection that display some of what makes "patchwork" particularly appealing.



WASTE NOT WANT NOT / HOURGLASS TOP

56" x 75"—circa 1890, 9,680 pieces

This is a great example to show that every piece of cloth had value and how perseverance and patience paid off.



DETAIL

Patchwork provides an opportunity to use every bit of cloth, no matter how small, but not without a plan or an order. The consistent alternating of each hourglass block maintains the contrast from one block to the next.

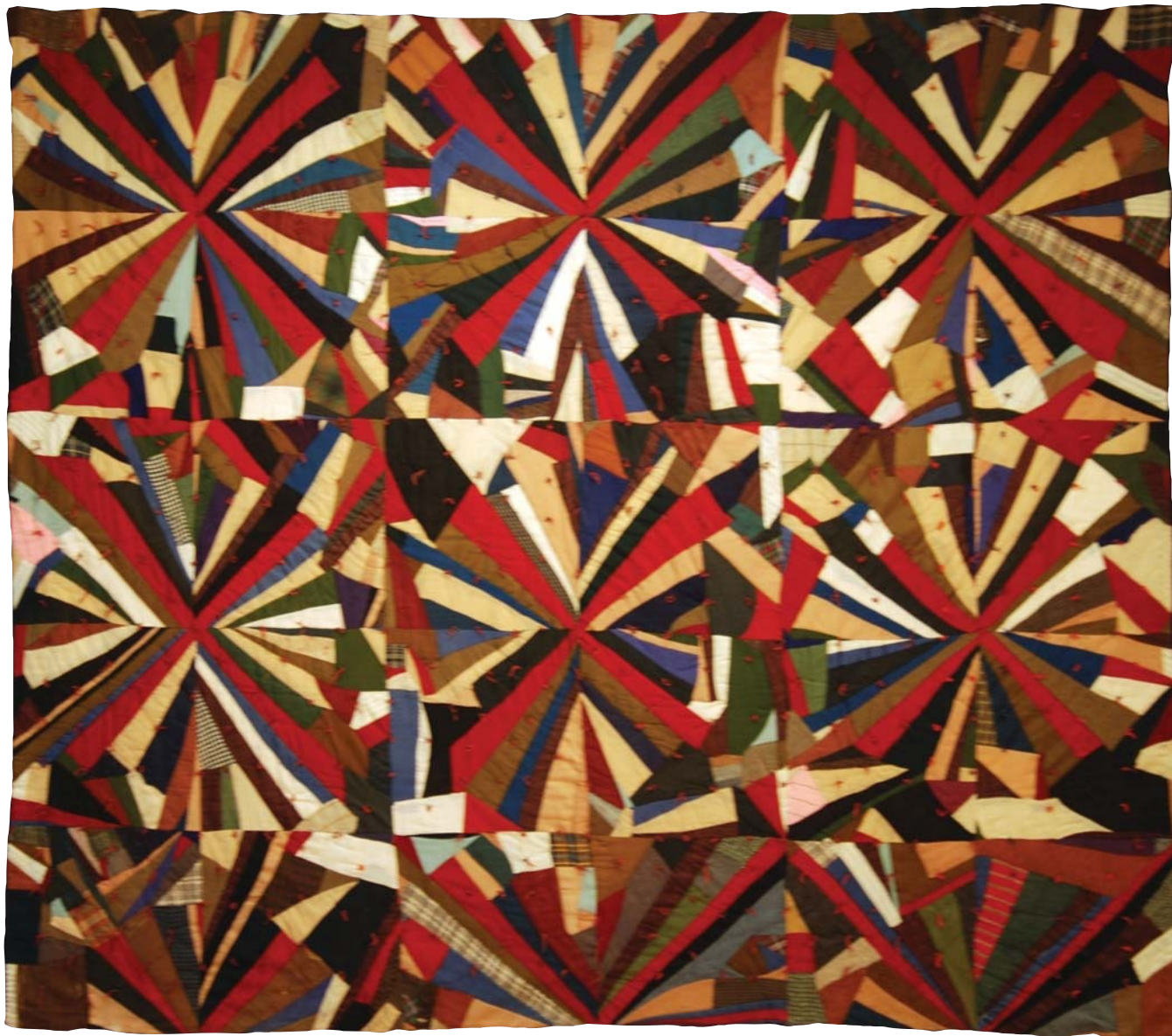
NOTE TO MY READERS

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.



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



SUNBURST QUILT

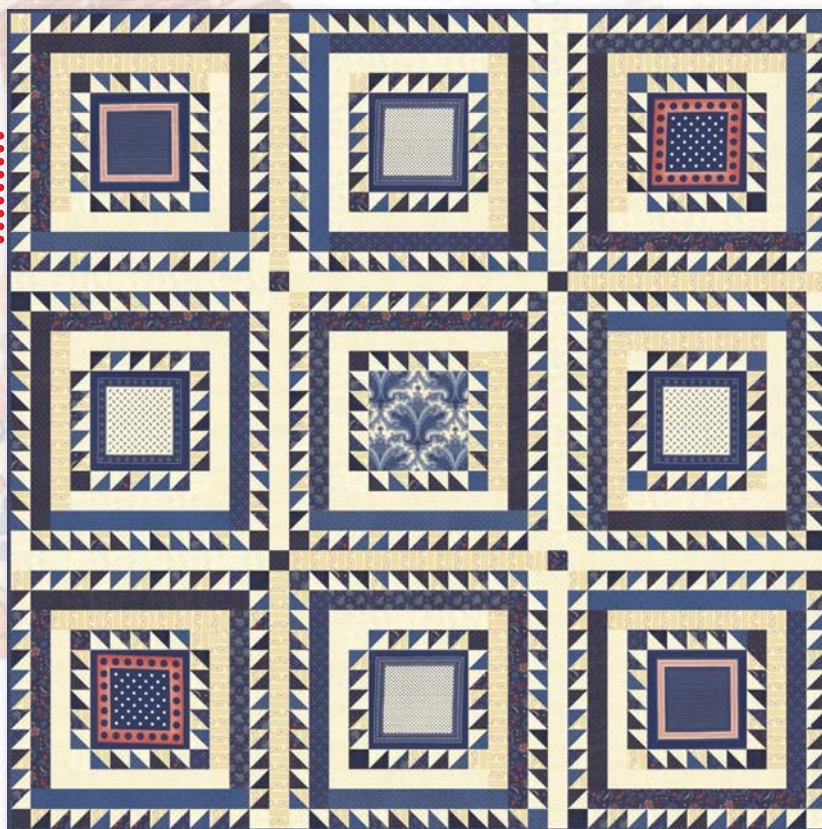
86" × 72"—circa 1900, African American

Six complete blocks plus three half blocks make this quilt the desired size. What we call "improvisational" today is more than likely the result of necessity in the case of this quilt.

moda

Polka-Dots & Paisleys

Minick & Simpson



Pattern by Minick & Simpson
MS 1501 Sweet William Size: 82" x 82"

Visit your favorite independent fabric retailer for more patterns, fabric and precuts featuring Polka Dots & Paisleys, August 2015.

Get to Know Minick & Simpson and our other designers at Moda's blog, The Cutting Table blog.modafabrics.com/designers.

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FINISHED SIZE: FINISHED BLOCKS:

49½" × 61"

20 (11½") blocks



Stellar Circles

April Rosenthal gives a new spin to a traditional block using her latest line of modern retro-look fabrics. There's no need to go around in circles constructing these blocks—easy foundation piecing assures accurate star points.

quilt by **APRIL ROSENTHAL**

MATERIALS

20 fat quarters* assorted prints in green, orange, blue, yellow, and red for blocks
3 yards white print for blocks and borders
½ yard yellow stripe for blocks
½ yard dark blue print for blocks
½ yard pink solid for blocks
½ yard dark blue solid for blocks
½ yard blue check for binding
3½ yards backing fabric
Twin-size quilt batting
*fat quarter = 18" × 20"

NOTE: Fabrics in the quilt shown are from the *Best. Day. EVER!* collection by April Rosenthal of *Prairie Grass Patterns* for *Moda Fabrics*.

CUTTING

Measurements include ¼" seam allowances. Border strips are exact length needed. You may want to make them longer to allow for piecing variations. Patterns for Inner Star Unit and Outer Star Unit foundations are on page 22. Pieces for foundation piecing are cut oversize. For instructions and a video on foundation piecing, go to www.FonsandPorter.com/pfp.

FROM EACH ASSORTED PRINT FAT QUARTER, CUT:

- 3 (3"-wide) strips. From strips, cut 8 (3" × 5½") rectangles for foundation piecing (Inner Star Unit #1).

FROM WHITE PRINT, CUT:

- 4 (4"-wide) strips. From strips, cut 40 (4") squares. Cut squares in half diagonally to make 80 half-square triangles for foundation piecing (Outer Star Unit #4).
- 25 (2½"-wide) strips. From strips, cut 320 (2½" × 3") rectangles for foundation piecing (Inner Star Unit #2 and #3).

- 6 (2¼"-wide) strips. Piece strips to make 2 (2¼" × 58") side borders and 2 (2¼" × 50") top and bottom borders.

FROM EACH OF YELLOW STRIPE AND DARK BLUE PRINT, CUT:

- 2 (3¾"-wide) strips. From strips, cut 20 (3¾") squares. Cut squares in half diagonally to make 40 half-square triangles for foundation piecing (Outer Star Unit #1).
- 2 (3"-wide) strips. From strips, cut 20 (3") squares. Cut squares in half diagonally to make 40 half-square triangles.

FROM EACH OF PINK AND DARK BLUE SOLIDS, CUT:

- 7 (2"-wide) strips. From strips, cut 40 (2" × 6") rectangles for foundation piecing (Outer Star Unit #2 and #3).

FROM BLUE CHECK, CUT:

- 6 (2¼"-wide) strips for binding.



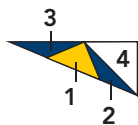
STAR BLOCK ASSEMBLY

1. Trace or photocopy 160 Inner Star Unit Foundations and 80 Outer Star Unit Foundations using patterns on page 22.
2. Referring to *Inner Star Unit Diagram*, foundation piece units in numerical order. Make 40 sets of 4 matching Inner Star Units.



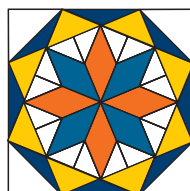
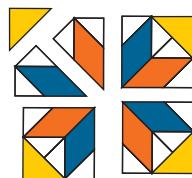
Inner Star Unit Diagrams

3. Referring to *Outer Star Unit Diagram*, foundation piece units in numerical order. Make 20 sets of 4 matching Outer Star Units.



Outer Star Unit Diagrams

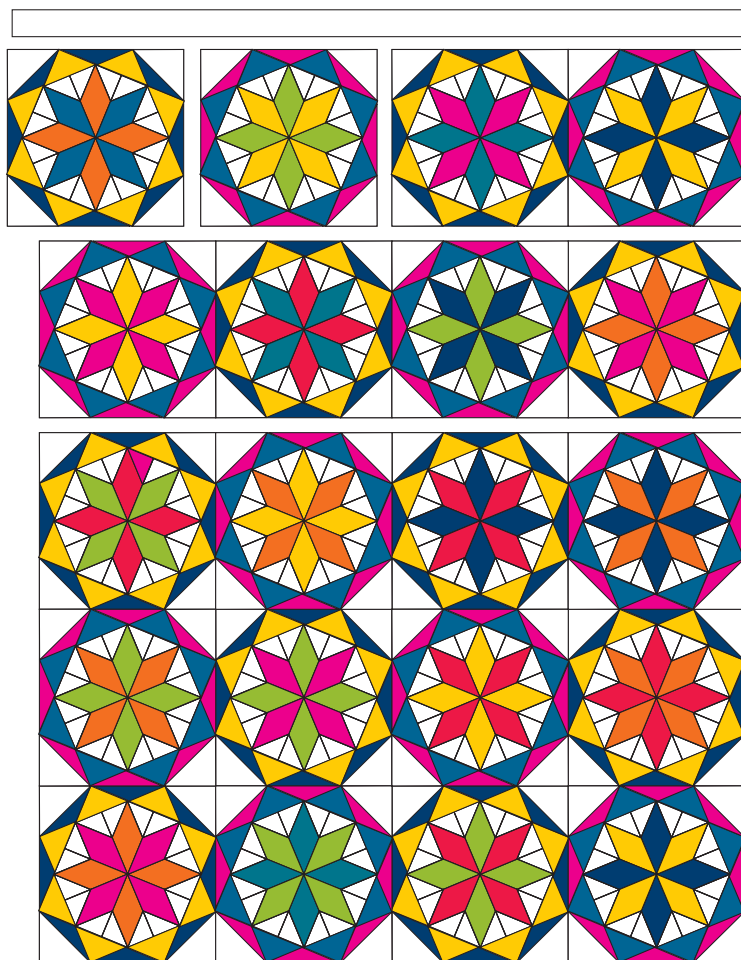
4. Referring to *Star Block Diagrams*, join 2 sets of 4 matching Inner Star Units. Add 4 yellow stripe or dark blue print half-square triangles and 4 matching Outer Star Units to complete 1 Star block. Make 20 Star blocks.



Star Block Diagrams

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 a variety of designs in the inner stars, such as a leaf pattern, concentric circles, and loops. Quilt has a flower design in the white squares and a feather design in the borders (*Quilting Diagram* on page 20).
3. Join 2¼"-wide blue check strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt.



Quilt Top Assembly Diagram

QUILT ASSEMBLY

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



The best part of quilting is her smile.

Create quilts that last as
long as the memories they hold.

The best memories are the ones we create.
Sharing what we quilt with others brings joy,
satisfaction, and smiles to last a lifetime.

QUILTED BY SARAH WATTS

See inspiration, fabric and pattern at handiquilter.com/sarahw.

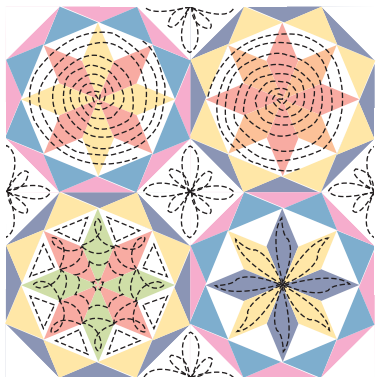
The HQ Avante 18-inch longarm



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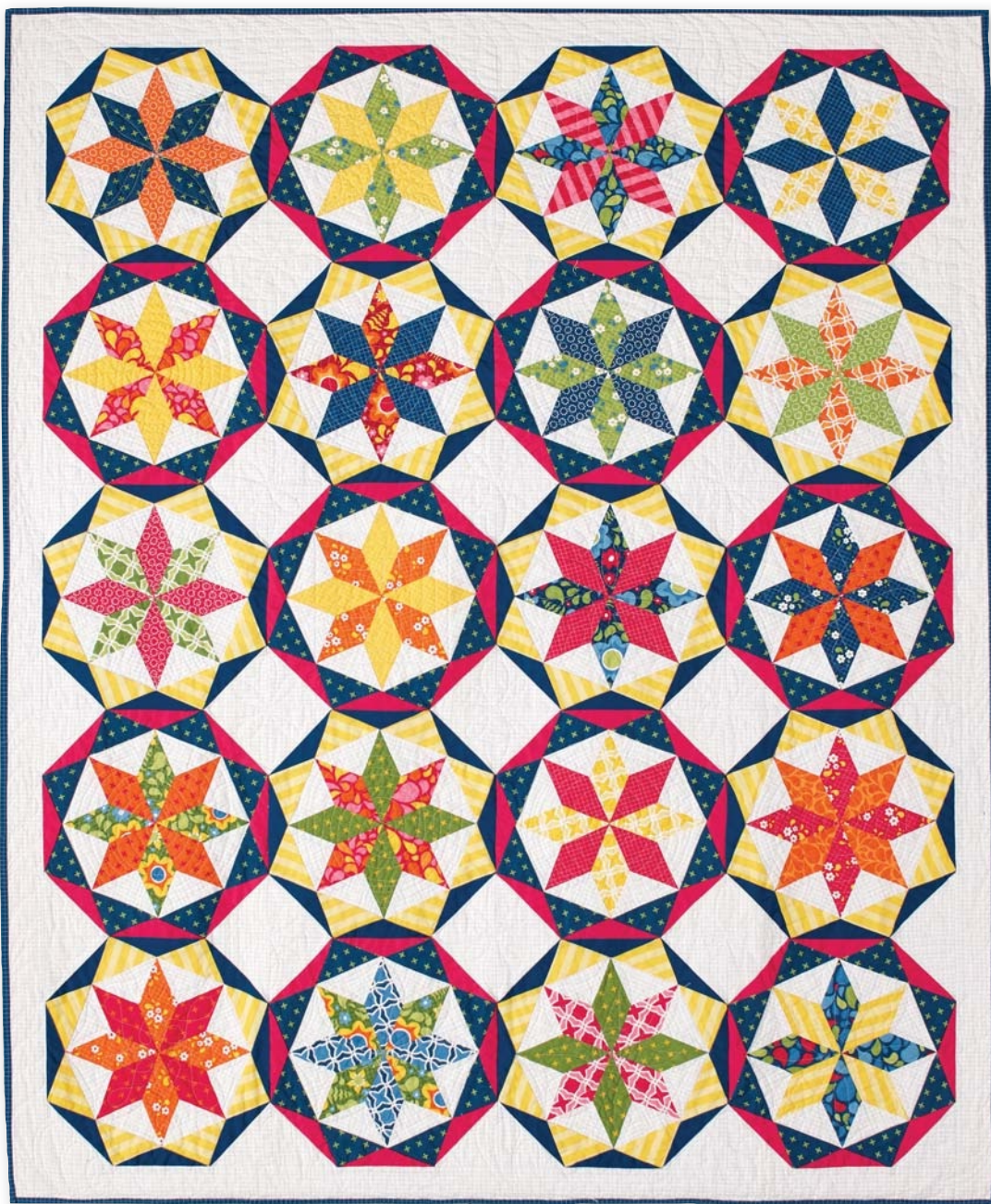
Quilting Diagram



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Fabrics in shades of just purple and blue turn an allover scrappy quilt into a geometric statement. We chose fabrics from the Artisan Spirit Good Vibrations collection by Deborah Edwards for Northcott.





Friendship Roses - 51" x 51"

Quilt kit available at
www.shopfonsandporter.com

Carolyn

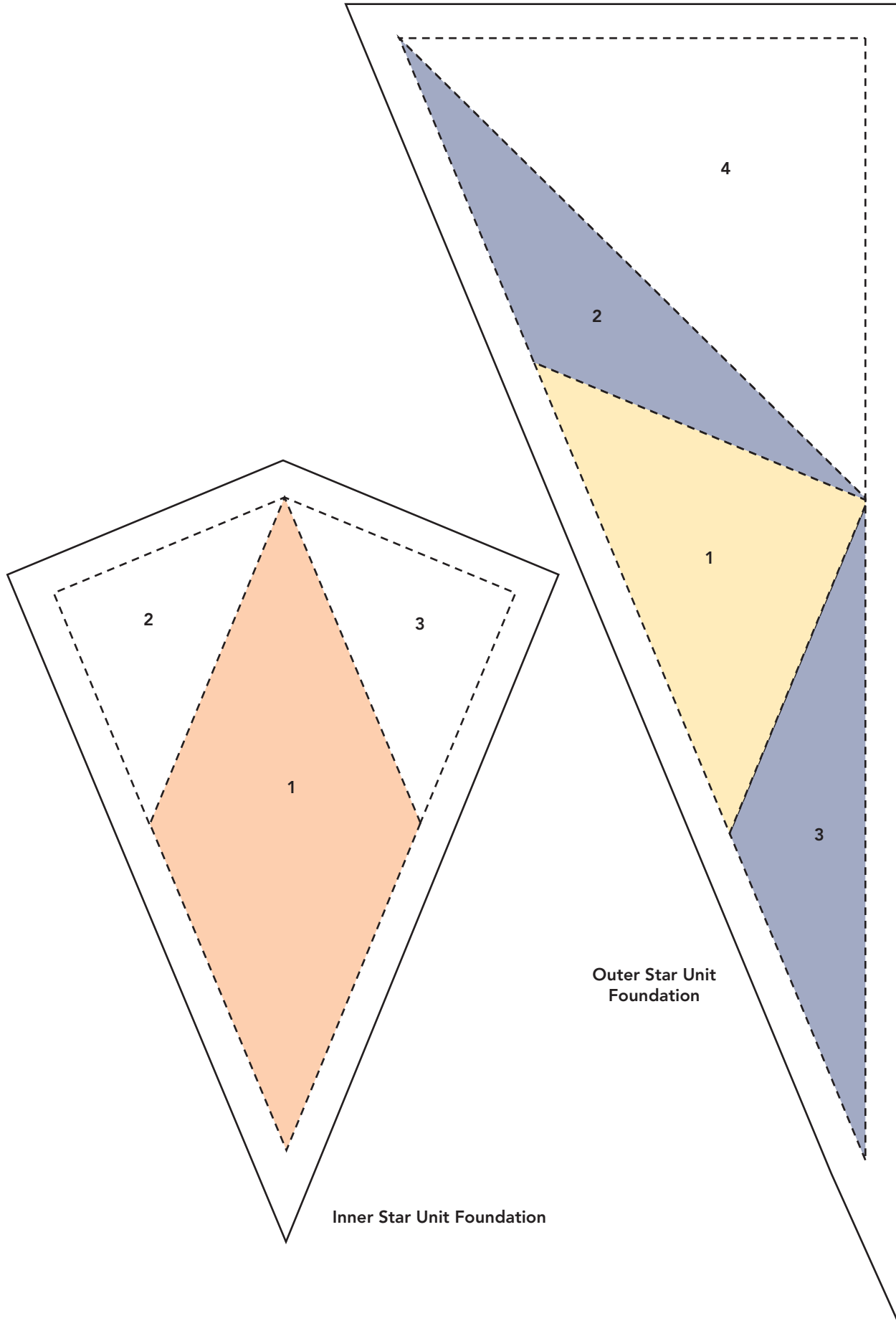
"Carolyn" by Nancy Gere started with a breathtaking document floral that is the centerpiece of this collection. Beautifully colored in traditional navy, gold, green and light blue, "Carolyn" will make stunning quilts that will be the envy of any home.

To view the full "Carolyn" collection by Nancy Gere, and quilt "Friendship Roses" by Jean K. Smith and Sue Pickering visit our website, windhamfabrics.com

You can find "Carolyn" and your favorite Windham Fabrics at your local independent quilt shop and at many online retailers.

W

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Harvest Moon in Tonga Citrus Mint

TONGA BATIKS

BY JUDY AND JUDEL NIEMEYER
City Lights, Citrus Mint and Painter's Palette



Ripples from Geese Migrations in Tonga Painter's Palette



Split Log Cabin in Tonga Batiks



Fractured Paint Box in Tonga City Lights

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FINISHED SIZE:

57½" × 79½"

FINISHED BLOCKS:

59 (5¾") blocks



WHAT'S NEW WITH MARIANNE?



Remembered Friends

Marianne Fons used scraps from a departed friend's shared stash to make the blocks for this 1850s-style, lap-size quilt. The classic square-in-a-square block is used throughout the quilt.

quilt designed and made by **MARIANNE FONS** machine quilted by **LUANN DOWNS**

MATERIALS

- 10 fat quarters* assorted light prints for blocks
- 10 fat quarters* assorted medium prints for blocks
- 10 fat quarters* assorted dark prints for blocks
- 1⅞ yards cream print for blocks and sashing squares
- 2⅞ yards blue print for sashing rectangles and binding
- 1 yard tan print for setting triangles
- Fons & Porter Half & Quarter Ruler (optional)
- Fons & Porter Triangle Trimmers (optional)
- 5 yards backing fabric
- Twin-size quilt batting
- *fat quarter = 18" × 20"

CUTTING

Measurements include ¼" seam allowances. Instructions are written for using the Fons & Porter Half & Quarter Ruler. For instructions on using this ruler, see *Sew Easy: Cutting Half-Square and Quarter-Square Triangles* on page 30. If not using this ruler, follow cutting **NOTES**.

FROM EACH LIGHT PRINT FAT QUARTER, CUT:

- 2 (2½"-wide) strips. From strips, cut 6 quarter-square A triangles.
NOTE: If not using the Fons & Porter Half & Quarter Ruler to cut A triangles, cut:
 - 1 (5¼"-wide) strip. From strip, cut 2 (5¼") squares. Cut squares in half diagonally in both directions to make 8 quarter-square A triangles (2 are extra).

FROM EACH MEDIUM PRINT FAT QUARTER, CUT:

- 2 (2½"-wide) strips. From strips, cut 12 half-square B triangles.
NOTE: If not using the Fons & Porter Half & Quarter Ruler to cut B triangles, cut:
 - 1 (2⅞"-wide) strip. From strip, cut 6 (2⅞") squares. Cut squares in half diagonally to make 12 half-square B triangles.

FROM EACH DARK PRINT FAT QUARTER, CUT:

- 3 (2½"-wide) strips. From strips, cut 24 half-square B triangles.
NOTE: If not using the Fons & Porter Half & Quarter Ruler to cut B triangles, cut:
 - 2 (2⅞"-wide) strips. From strips, cut 12 (2⅞") squares. Cut squares in half diagonally to make 24 half-square B triangles.



FROM CREAM PRINT, CUT:

- 12 (3¾"-wide) strips. From strips, cut 118 (3¾") squares. Cut squares in half diagonally to make 236 half-square C triangles.
- 6 (2½"-wide) strips. From strips, cut 82 (2½") E squares.

FROM BLUE PRINT, CUT:

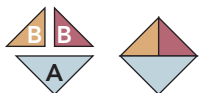
- 24 (2½"-wide) strips. From strips, cut 140 (2½" × 6¼") D rectangles.
- 8 (2¼"-wide) strips for binding.

FROM TAN PRINT, CUT:

- 2 (12¼"-wide) strips. From strips cut 5 (12¼") squares. Cut squares in half diagonally in both directions to make 20 side setting triangles.
- 1 (7⅞"-wide) strip. From strip, cut 2 (7⅞") squares. Cut squares in half diagonally to make 4 corner setting triangles.

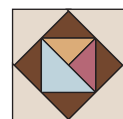
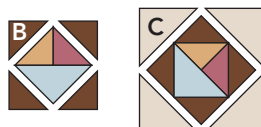
BLOCK ASSEMBLY

1. Join 2 medium print B triangles and 1 light print A triangle as shown in *Center Unit Diagrams*. Make 59 Center Units.



Center Unit Diagrams

2. Add 4 matching dark print B triangles to 1 Center Unit as shown in *Block Diagrams*.



Block Diagrams

3. In the same manner, add 4 cream print C triangles to complete 1 block. Make 59 blocks.

SEW SMART™ TIP

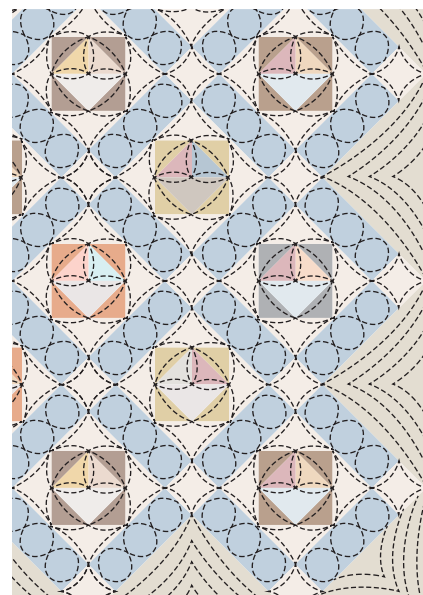
Referring to *Sew Easy: Triangle Trimmers* at FonsandPorter.com/TrimmingTriangles, use blue Triangle Trimmer to trim points of first 2 dark print B triangles, and pink Triangle Trimmer to trim second 2 dark print B triangles. Use blue Triangle Trimmer to trim points of first 2 cream C triangles, and pink Triangle Trimmer to trim second 2 cream print C triangles. —Marianne

QUILT ASSEMBLY

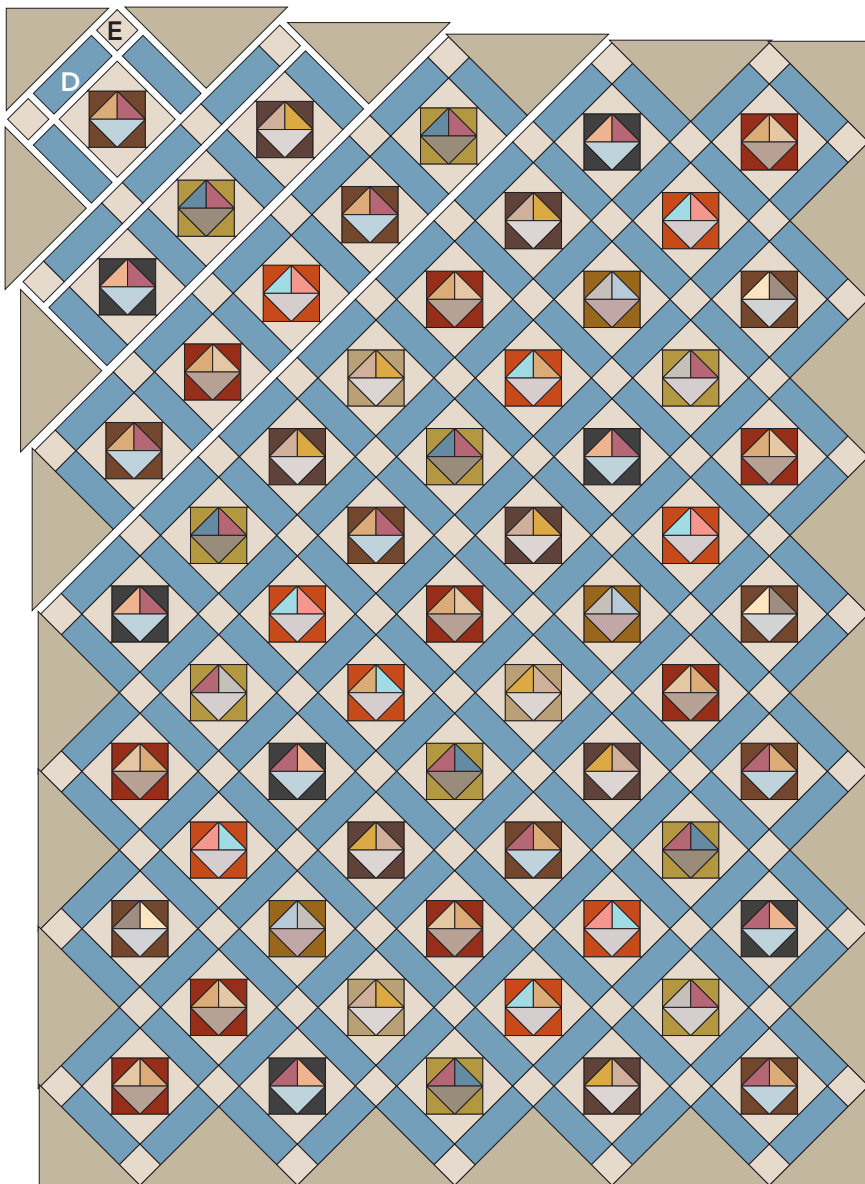
1. Lay out blocks, blue print D rectangles, cream print E squares, and tan print setting triangles as shown in *Quilt Top Assembly Diagram* on page 27.
2. Join into diagonal rows: join rows to complete quilt top.

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 quilted with an arc design in the blocks, a spiral design in the blue sashing rectangles, and a "V" design in the setting triangles (*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



Quilt Top Assembly Diagram

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Cutting Half-Square and Quarter-Square Triangles

With the Fons & Porter Half & Quarter Ruler, you can easily cut half-square and quarter-square triangles from strips of the same width.

CUTTING HALF-SQUARE TRIANGLES

1. For *Remembered Friends* on page 24, cut strips $2\frac{1}{2}$ " wide. Straighten the left edge of fabric strip. Place the line of the Fons & Porter Half & Quarter Ruler that corresponds with your strip width on the bottom edge of strip, aligning left edge of ruler with straightened edge of strip. The yellow tip of ruler will extend beyond top edge of strip.
2. Cut along right edge of ruler to make 1 half-square triangle (*Photo A*).
3. Turn ruler and align same line with top edge of strip. Cut along right edge of ruler (*Photo B*).
4. Repeat to cut required number of half-square triangles.



CUTTING QUARTER-SQUARE TRIANGLES

1. For *Remembered Friends* on page 24, cut strips $2\frac{1}{2}$ " wide. Place Fons & Porter Half & Quarter Ruler on fabric strip, with line that corresponds with your strip width along bottom edge. The black tip of ruler will extend beyond top edge. Trim off end of strip along left edge of ruler.
2. Cut along right edge of ruler to make 1 quarter-square triangle (*Photo C*).
3. Turn ruler and align same line along top edge of strip. Cut along right edge of ruler (*Photo D*).
4. Repeat to cut required number of quarter-square triangles.





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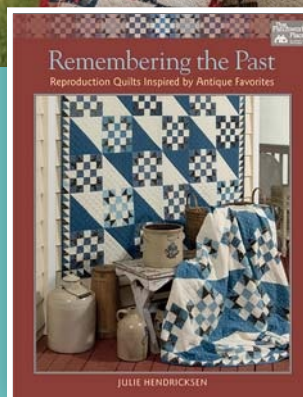


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History and Heritage

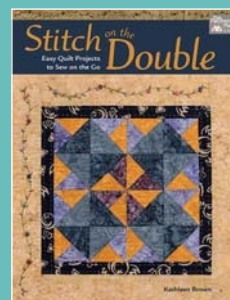
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FINISHED SIZE:

60" × 80"

FINISHED BLOCKS:

35 (10") blocks

Stars and Checks

Designer Nancy Mahoney used a coordinated grouping of mini prints for her Quilt of Valor.

This quilt may look complex, but it's made up of familiar triangle-squares and strip-pieced units.

quilt designed by **NANCY MAHONEY** made by **KAREN HODGE**

MATERIALS

¾ yard medium blue print #1 for blocks

¾ yard medium blue print #2 for blocks

1¼ yards dark blue print for blocks and binding

2¼ yards cream print for blocks

¼ yard light red print for blocks

1½ yards dark red print for blocks and inner borders

Fons & Porter Quarter Inch Seam Marker (optional)

1½ yards multicolor print for outer borders

5 yards backing fabric

Twin-size quilt batting

NOTE: Fabrics in the quilt shown are from the Americana collection by Timeless Treasures.

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 MEDIUM BLUE PRINT #1, CUT:

- 7 (3⅜"-wide) strips. From strips, cut 70 (3⅜") A squares.

FROM MEDIUM BLUE PRINT #2, CUT:

- 7 (3⅜"-wide) strips. From strips, cut 70 (3⅜") A squares. Cut 34 A squares in half diagonally to make 68 half-square C triangles.

NOTE: Remaining 36 A squares are for triangle-squares.

FROM DARK BLUE PRINT, CUT:

- 7 (3⅜"-wide) strips. From strips, cut 72 (3⅜") A squares.
- 8 (2¼"-wide) strips for binding.

FROM CREAM PRINT, CUT:

- 10 (3⅜"-wide) strips. From strips, cut 106 (3⅜") A squares.
- 6 (3"-wide) strips. From strips, cut 72 (3") B squares.
- 14 (1¼"-wide) strips for strip sets.

FROM LIGHT RED PRINT, CUT:

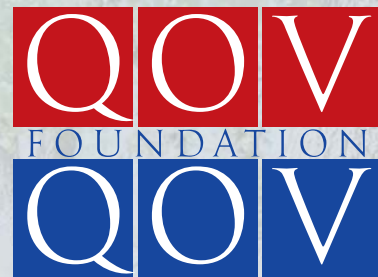
- 2 (4"-wide) strips. From strips, cut 17 (4") D squares.

FROM DARK RED PRINT, CUT:

- 14 (1¼"-wide) strips for strip sets.
- 7 (1½"-wide) strips. Piece strips to make 2 (1½" × 70½") side inner borders and 2 (1½" × 52½") top and bottom inner borders.

FROM MULTICOLOR PRINT, CUT:

- 7 (4½"-wide) strips. Piece strips to make 2 (4½" × 72½") side outer borders and 2 (4½" × 60½") top and bottom outer borders.

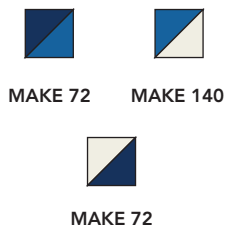


In each issue of *Love of Quilting*, we include a pattern that meets the guidelines established by the Quilts of Valor Foundation. To learn more about QOV, go to FonsandPorter.com/QOV.



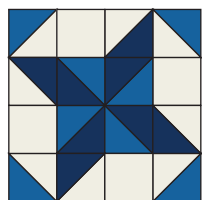
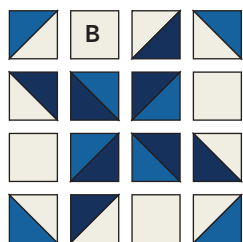
STAR BLOCK ASSEMBLY

1. Referring to *Sew Easy: Quick Triangle-Squares* on page 37, make 72 triangle-squares using medium blue print #2 A squares and dark blue print A squares (*Triangle-Square Diagrams*).



Triangle-Square Diagrams

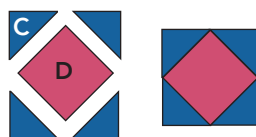
2. In the same manner, make 140 triangle-squares using medium blue print #1 A squares and cream print A squares; make 72 triangle-squares using dark blue print A squares and cream print A squares.
3. Lay out 4 medium blue/dark blue triangle-squares, 4 medium blue/cream triangle-squares, 4 dark blue/cream triangle-squares, and 4 cream print B squares as shown in *Star Block Diagrams*. Join into rows; join rows to complete 1 Star block. Make 18 Star blocks.



Star Block Diagrams

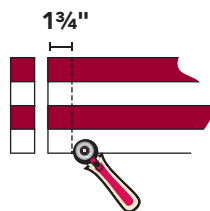
SQUARE-IN-A-SQUARE BLOCK ASSEMBLY

1. Referring to *Square-in-a-Square Diagrams*, join 4 medium blue print #2 C triangles to light red print D square to make 1 Square-in-a-Square Unit. Make 17 Square-in-a-Square Units.



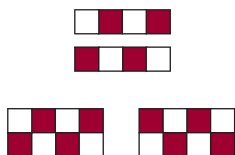
Square-in-a-Square Diagrams

2. Join 2 dark red print strips, and 2 cream print strips as shown in *Strip Set Diagram*. Make 7 strip sets. From strip sets, cut 136 (1¼"-wide) segments.



Strip Set Diagram

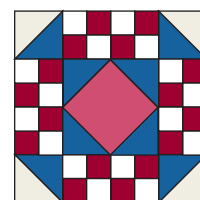
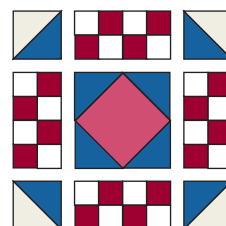
3. Join 2 segments as shown in *Side Unit Diagrams*. Make 34 Side Units.



MAKE 34 MAKE 34
Side Unit Diagrams

4. In the same manner, make 34 Side Units reversed.

5. Lay out 1 Square-in-a-Square Unit, 2 Side Units, 2 Side Units reversed, and 4 medium blue/cream triangle-squares as shown in *Square-in-a-Square Block Diagrams*. Join into rows; join rows to complete 1 Square-in-a-Square block. Make 17 Square-in-a-Square blocks.



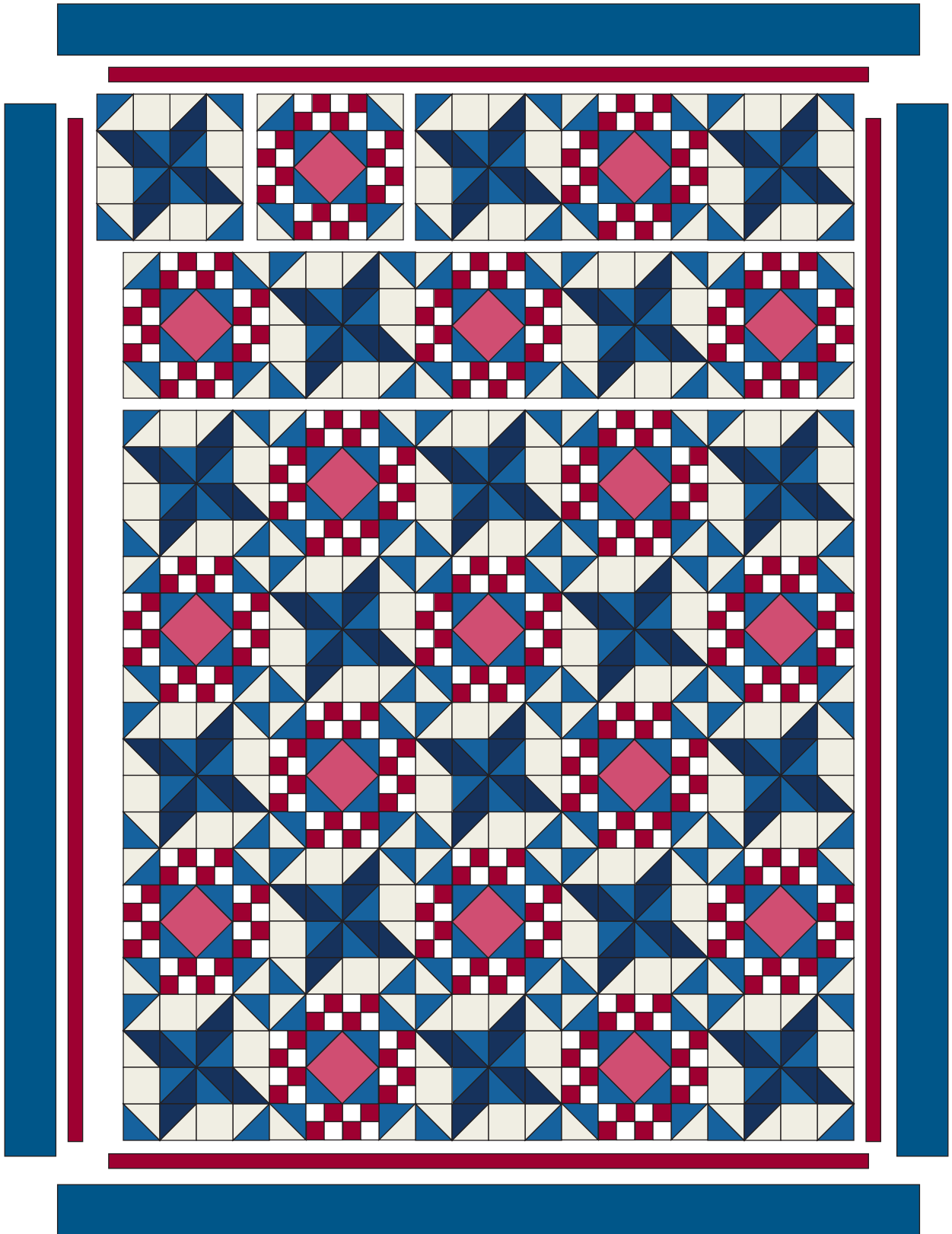
Square-in-a-Square Block Diagrams

QUILT ASSEMBLY

1. Lay out blocks as shown in *Quilt Top Assembly Diagram* on page 35. Join into rows; join rows to complete quilt center.
2. Add dark red print side inner borders to quilt center. Add dark red print top and bottom inner borders to quilt.
3. Repeat for multicolor print outer borders.

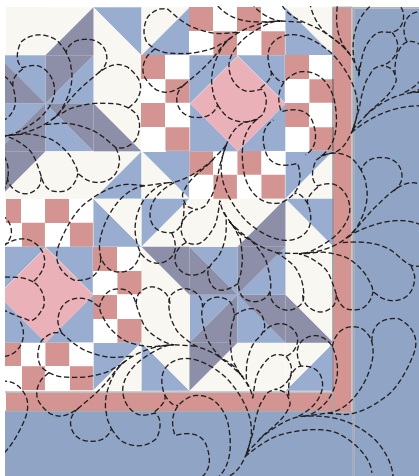
FINISHING

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.

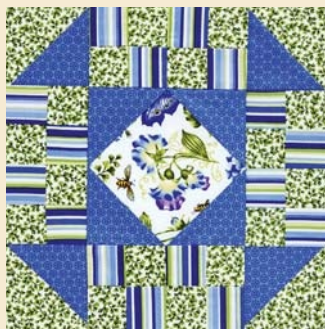


Quilt Top Assembly Diagram

2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted with an overall large feather design (*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



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A serene color scheme adds a calming touch. We used cool green and blue fabrics from the Botanical Blues collection by Tracey Sims for Northcott for our version of this block.



KIT AVAILABLE

To order a kit for this project, see Fons & Porter Quilt Supply on page 96 or go to the shop at ShopFonsandPorter.com.



Quick Triangle-Squares

The Fons & Porter Quarter Inch Seam Marker offers a neat way to mark accurate sewing lines for this method. Use this quick method to make triangle-squares for *Stars and Checks* on page 32.

1. From 1 light and 1 dark fabric, cut 1 square $\frac{7}{8}$ " larger than the desired finished size of triangle-square. For *Stars and Checks*, cut squares $3\frac{3}{8}$ " for triangle-squares that will finish $2\frac{1}{2}$ ".
2. Place Quarter Inch Seam Marker diagonally across wrong side of light square, with yellow center line positioned exactly at corners. Mark stitching lines along both sides of Quarter Inch Seam Marker (*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 stitching lines on each side of the first line, $\frac{1}{4}$ " away.

3. Place light square atop dark square, right sides facing; stitch along marked sewing lines.
4. Cut between rows of stitching to make two triangle-squares (*Photo B*). Press seam allowances toward darker fabric.





Hollywood

By Kirsten Rohrs Schmitt

FROM THE CURATOR

This stunning and dramatic quilt (73" × 85"), is aptly named *Hollywood*, and was copyrighted in 1934 during the Golden Age of movies. It is the fifth of six quilts and patterns from the Mountain Mist company archives to be featured this year in *Love of Quilting*. The original quilts are now in the collection of the International Quilt Study Center & Museum in Lincoln, Nebraska.

"There is no hint if the name came from the growth of the film industry that was happening in the 1930s, the decade of sound and color revolutions, but I'm sure it must have been," says Linda Pumphrey, former curator of the Mountain Mist quilt collection. "This unusual timeless design is one I want to make again and again. As you play with the color placement, new designs begin to appear."

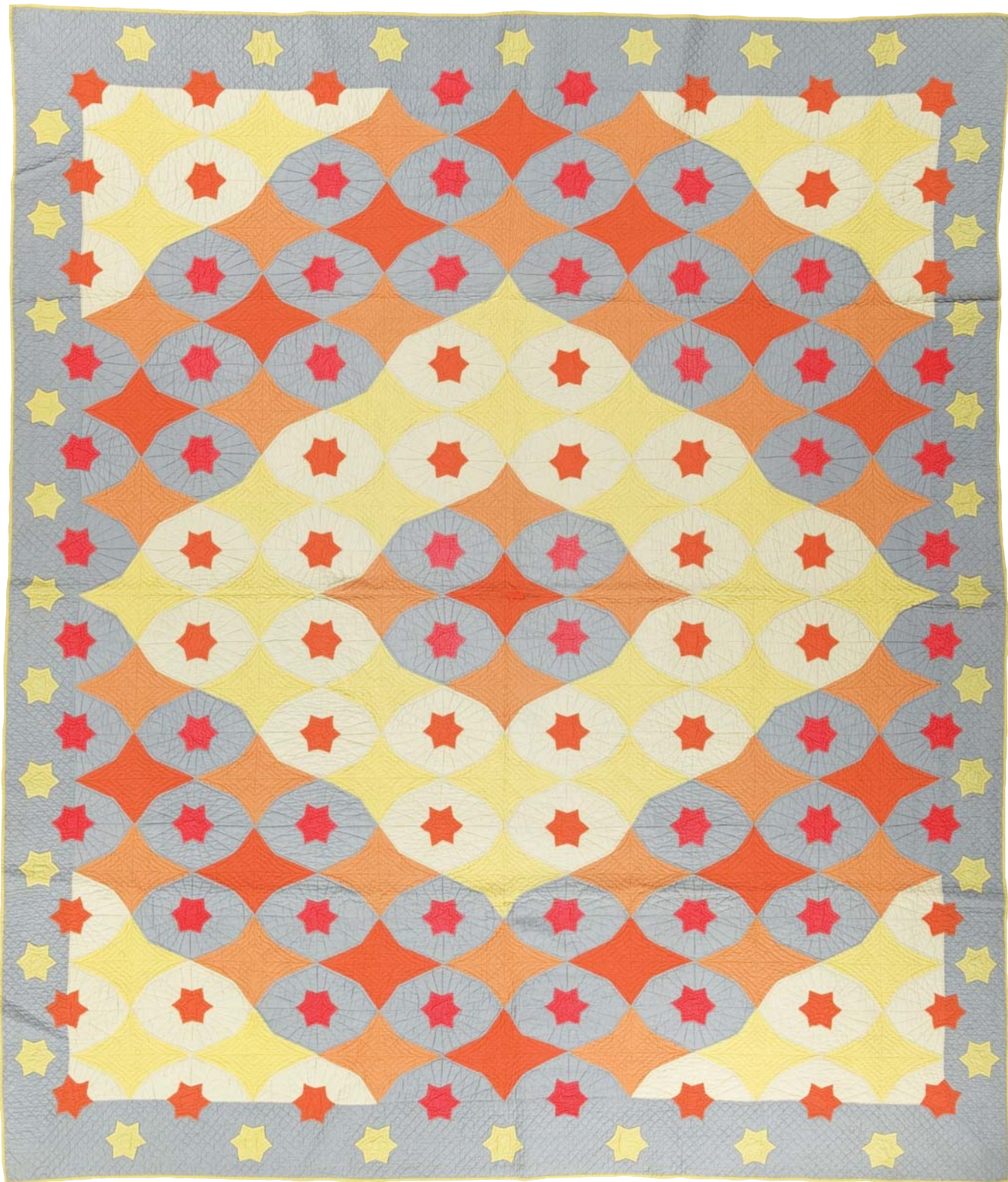
Mountain Mist described *Hollywood* as an answer to the demand for new pieced patterns, offering a highly interesting original design that includes appliqué stars to heighten the effect. Exclusive to the Mountain Mist series, and unlike any other patterns available, *Hollywood* offers many possibilities for stunning color arrangements.

The use of warm colors results in a handsome and unique top, a distinctive forerunner of the modern taste in quilting.

Carolyn Ducey, Curator of Collections at the IQSCM, states that *Hollywood* is one of her favorite quilts. The interlocking pattern has a gentle curve that gives the quilt a wave-like movement, sparked by the stars. "I'm amazed that this pattern was created in the 1930s—it is so modern! The gray combined with yellow, orange, and red is a combination that we are seeing today in quilts of the Modern Quilt Guild," says Ducey, "It has such life to it. I can look and look at it. It's hard to look away!"

"I find this pattern to be just as exciting and modern today as it was when it was designed. The bold, big, and unusual octagon shapes are easier to machine piece than a traditional octagon when joined with the four-pointed star," says Pumphrey. "In this adaptation, I edited out many of the original appliqué stars because the background design is exciting enough by itself."

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.



HOLLYWOOD 73" × 85", 1930s. This quilt was made from a pattern printed on the paper wrapping inside Mountain Mist batting packages. It is the fifth of six quilts from the International Quilt Study Center & Museum to be featured in *Love of Quilting* in 2015.

FINISHED SIZE:

70" × 82"

Hollywood

The original *Hollywood* pattern was copyrighted by Mountain Mist in 1934, during the Golden Age of Hollywood. It is just as modern today as it was in the 30s. The big octagon shapes are easy to piece when combined with the four-pointed stars.

quilt made by **LINDA PUMPHREY** machine quilted by **KAREN KIELMEYER**

MATERIALS

3¾ yards gray batik
 2½ yards yellow batik
 2¼ yards light orange batik
 2 yards dark orange batik
 1 yard dark orange batik
 1½ yards red batik
 Paper-backed fusible web
 Template material
 5 yards backing fabric
 Twin-size quilt batting

NOTE: Batiks in the quilt shown are from the Bird of Paradise Tonga collection by Judy and Judel Niemeyer for Timeless Treasures.

CUTTING

Measurements include ¼" seam allowances. Make templates for Octagons, Half Octagons, and Stars from patterns on page 46. Follow manufacturers instructions for using fusible web.

FROM GRAY BATIK, CUT:

- 9 (2¼"-wide) strips for binding.
- 36 Octagons.
- 4 Top and Bottom Half Octagons.
- 12 Side Half Octagons.

FROM YELLOW BATIK, CUT:

- 24 Octagons.
- 8 Top and Bottom Half Octagons.
- 12 Side Half Octagons.

FROM LIGHT ORANGE BATIK, CUT:

- 32 Large Stars.

FROM DARK ORANGE BATIK, CUT:

- 30 Large Stars.

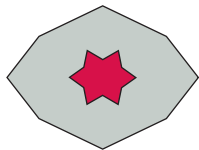
FROM RED BATIK, CUT:

- 15 Large Stars.
- 36 Small Stars.



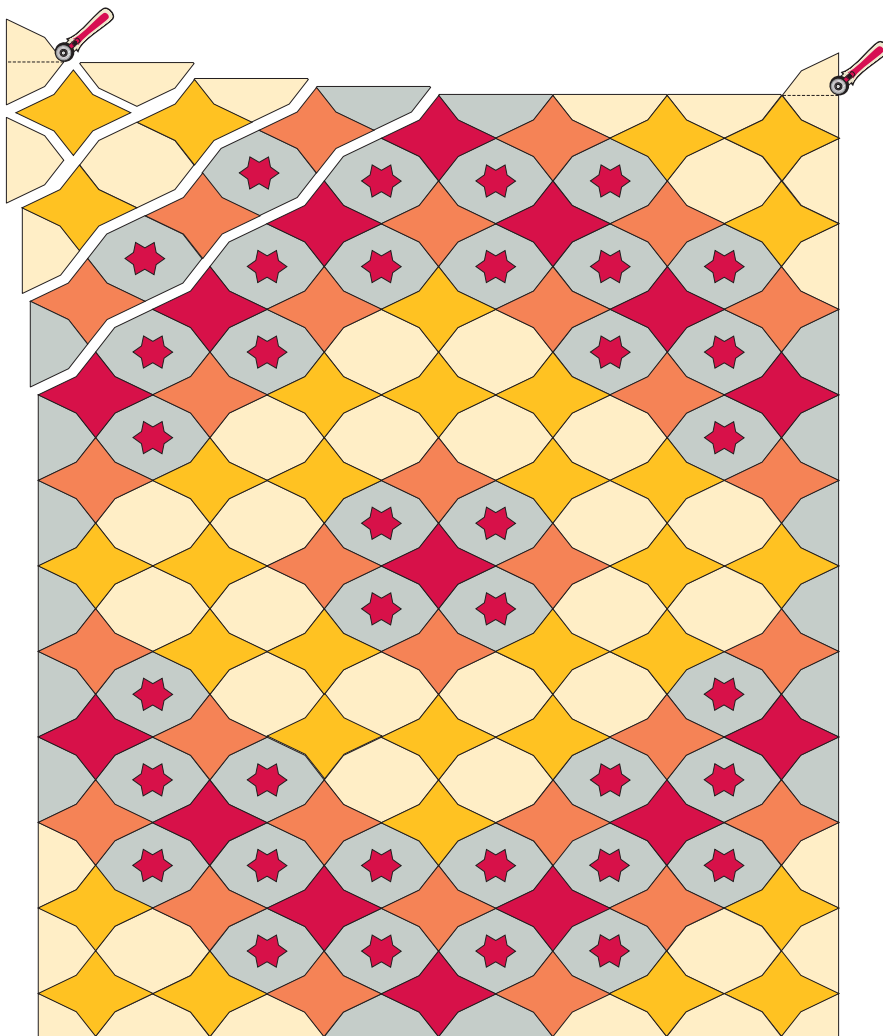
QUILT ASSEMBLY

1. Position 1 red Small Star on 1 gray Octagon; fuse in place. Machine appliqué using matching thread. Make 36 appliquéed octagons (*Octagon Diagram*).



Octagon Diagram

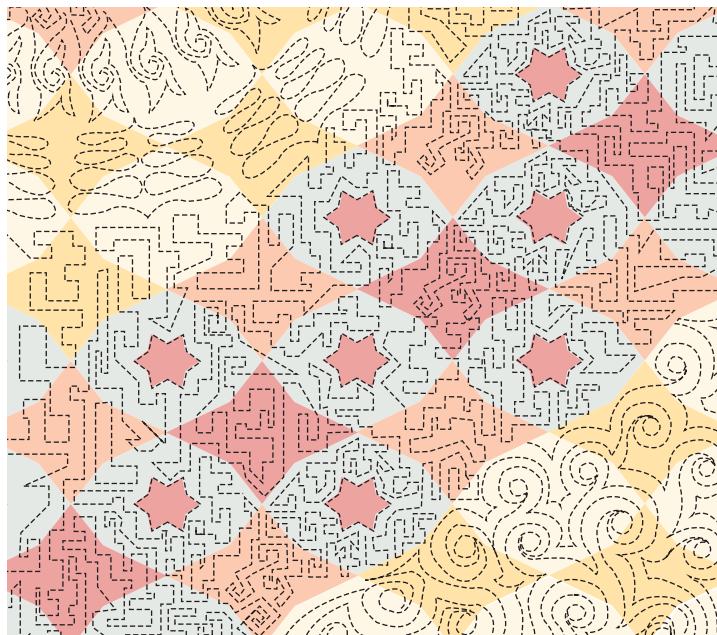
2. Referring to *Quilt Top Assembly Diagram*, lay out Octagons, top and bottom Half Octagons, side Half Octagons, and Large Stars.
3. Working on one diagonal row at a time, join pieces, stitching dot to dot, pivoting at dots.
4. In the same manner, join rows to complete quilt center.
5. Trim yellow Side Half Octagons at corners even with top and bottom edges.



Quilt Top Assembly Diagram

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 around small stars and with overall curved and straight-line designs (*Quilting Diagram*).
3. Join 2¼"-wide gray strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt. ◀



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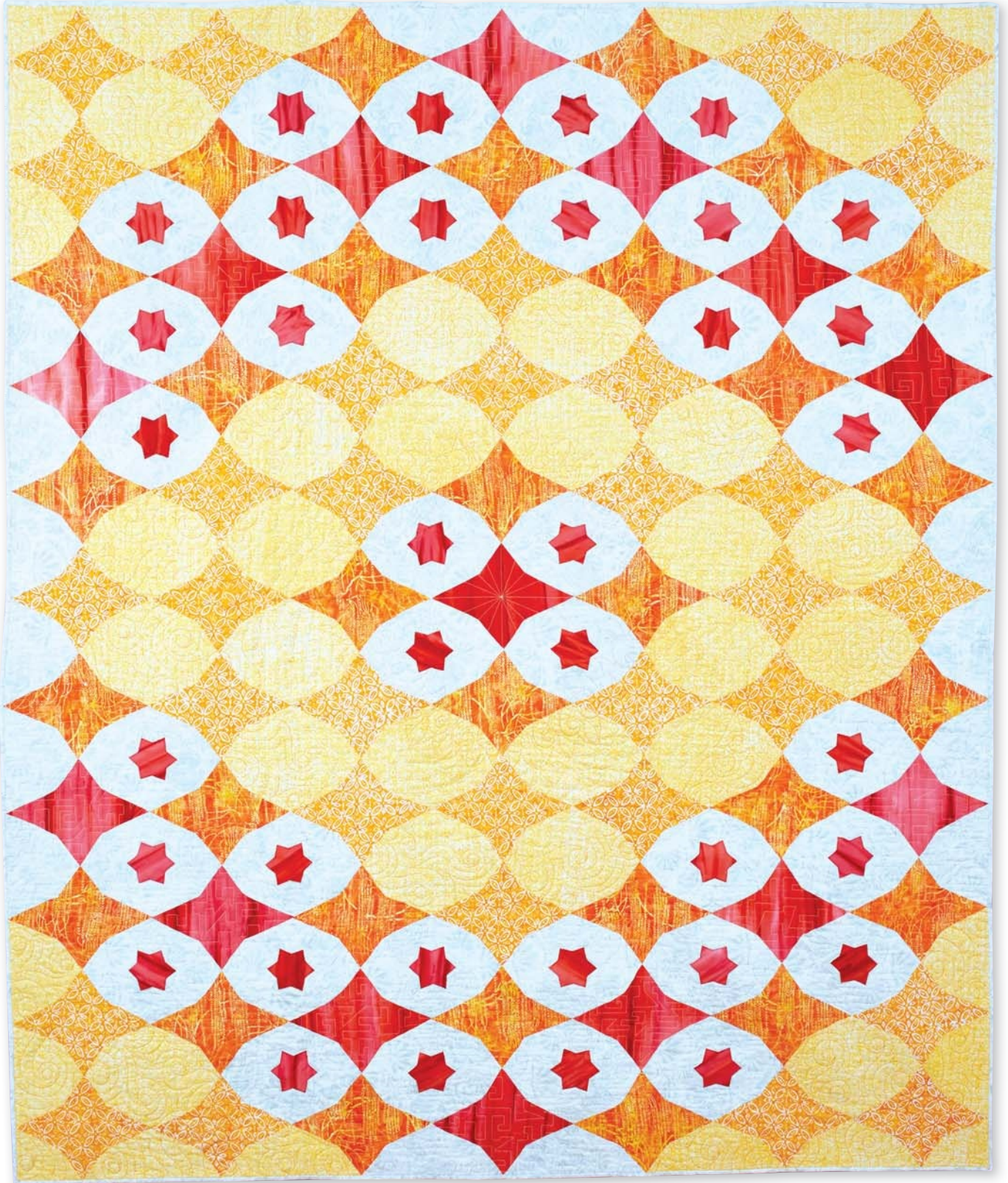
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Block of the Month Headquarters

Amish with a Twist III
October 2015



Mid-Winter Blues
October 2015



Farm Girl Vintage
November 2015



Gemstone
November 2015



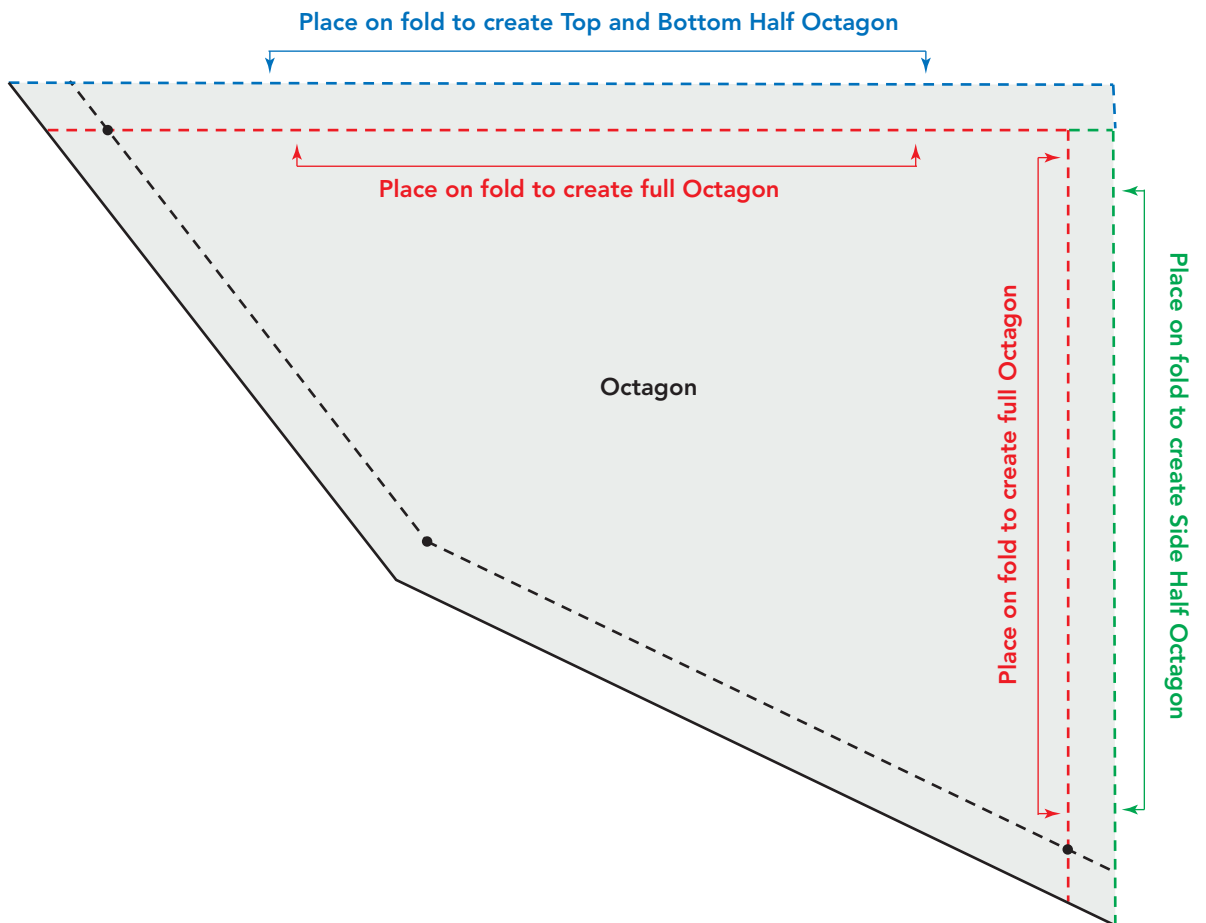
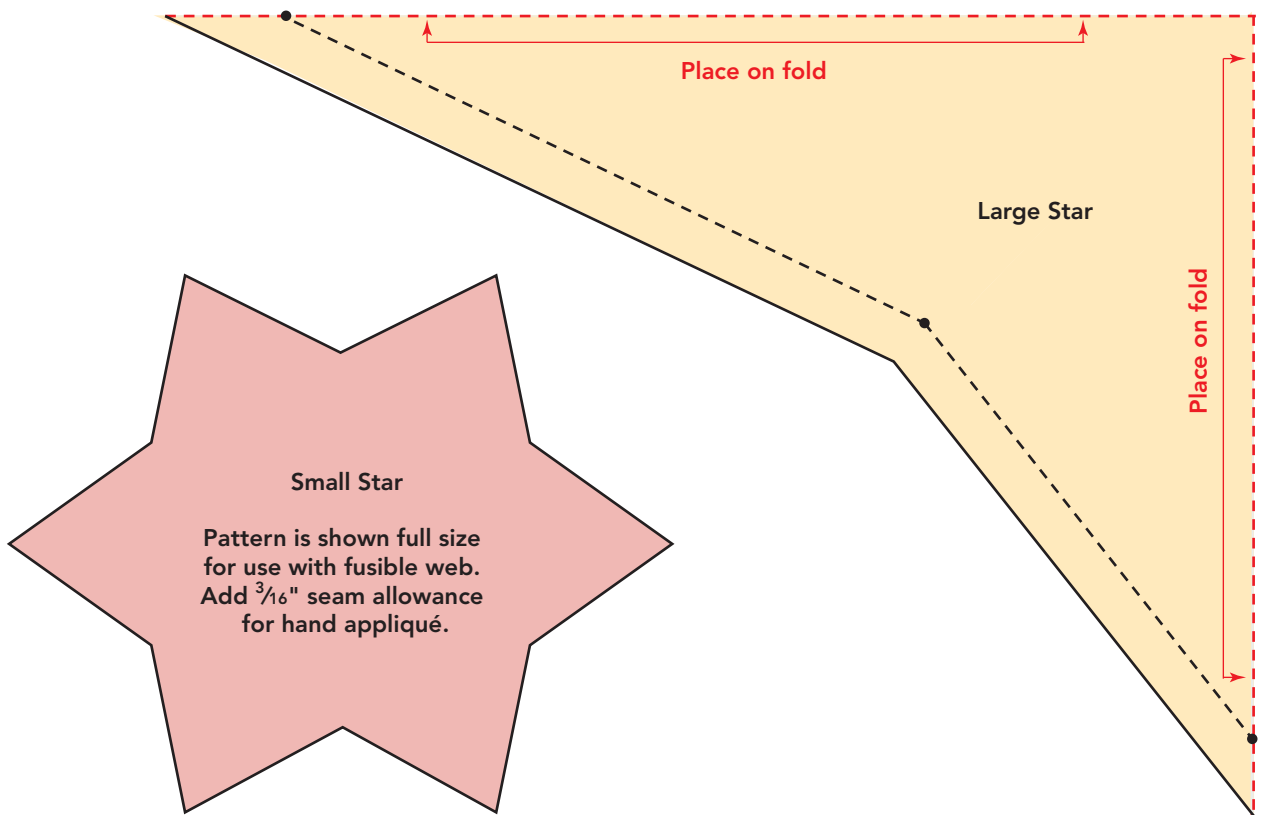
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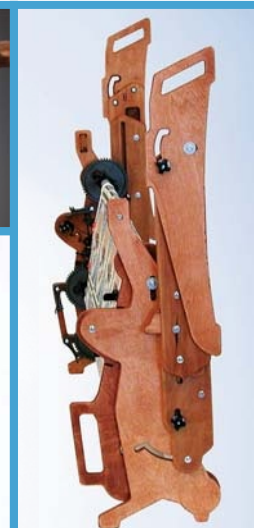
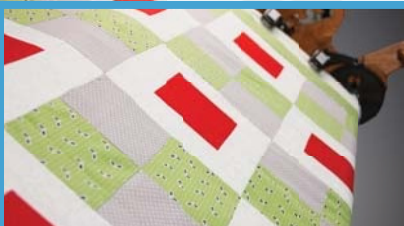


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FINISHED SIZE: **FINISHED BLOCKS:**

90" × 90"

25 (15") blocks

Turning Leaves

Jinny Beyer's color spectrum fabrics inspired Christine Stainbrook to create this remarkable quilt. Use fast and accurate techniques—foundation piecing, quick-pieced Flying Geese units, and diagonal seams.

quilt designed and made by **CHRISTINE STAINBROOK** machine quilted by **RAMONA SORENSEN**

MATERIALS

½ yard red batik for blocks	⅝ yard medium green batik for blocks
½ yard medium red batik for blocks	2½ yards dark green batik for outer border and binding
½ yard dark red batik for blocks	½ yard lime green batik for blocks
5 yards black batik for blocks	½ yard light lime green batik for blocks
⅝ yard gold batik for blocks	⅝ yard dark lime green batik for inner border
½ yard light gold batik for blocks	Paper for foundation piecing
½ yard medium gold batik for blocks	8¼ yards backing fabric
½ yard dark gold batik for blocks	King-size quilt batting
½ yard light green batik for blocks	

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

CUTTING

Measurements include ¼" seam allowances. Border strips are exact length needed. You may want to make them longer to allow for piecing variations. Pattern for Leaf Tip Unit Foundation is on page 51. Pieces for foundation piecing are cut oversize. For instructions and a video on foundation piecing, go to www.FonsandPorter.com/pfp

FROM RED BATIK, CUT:

- 2 (6½"-wide) strips. From strips, cut 12 (6½") D squares.

FROM MEDIUM RED BATIK, CUT:

- 3 (4⅝"-wide) strips. From strips, cut 24 (4⅝") squares. Cut squares in half diagonally to make 48 half-square F triangles.

FROM DARK RED BATIK, CUT:

- 2 (6½"-wide) strips. From strips, cut 12 (6½") D squares.



FROM BLACK BATIK, CUT:

- 3 (8¾"-wide) strips. From strips, cut 12 (8¾") squares. Cut squares in half diagonally in both directions to make 48 quarter-square H triangles.
- 2 (5¾"-wide) strips. From strips, cut 12 (5¾") G squares.
- 6 (3¾"-wide) strips. From strips, cut 52 (3¾") squares. Cut squares in half diagonally to make 104 half-square C triangles.
- 9 (3½"-wide) strips. From strips, cut 96 (3½") E squares.
- 39 (2"-wide) strips. From strips, cut 104 (2" × 4½") rectangles for foundation piecing (#2 and #3), 104 (2" × 3½") A rectangles, and 312 (2") B squares.

FROM GOLD BATIK, CUT:

- 7 (2"-wide) strips. From strips, cut 52 (2" × 3½") A rectangles and 26 (2") B squares.
- 4 (⅞"-wide) strips. From strips, cut 26 (⅞" × 5") strips for stems.

FROM LIGHT GOLD BATIK, CUT:

- 5 (2"-wide) strips. From strips, cut 52 (2" × 3½") A rectangles.

FROM MEDIUM GOLD BATIK, CUT:

- 4 (2¾"-wide) strips. From strips, cut 26 (2¾" × 5") rectangles for foundation piecing (#1).

FROM DARK GOLD BATIK, CUT:

- 5 (2"-wide) strips. From strips, cut 52 (2" × 3½") A rectangles.

FROM LIGHT GREEN BATIK, CUT:

- 5 (2"-wide) strips. From strips, cut 52 (2" × 3½") A rectangles.

FROM MEDIUM GREEN BATIK, CUT:

- 7 (2"-wide) strips. From strips, cut 52 (2" × 3½") A rectangles and 26 (2") B squares.
- 4 (⅞"-wide) strips. From strips, cut 26 (⅞" × 5") strips for stems.

FROM DARK GREEN BATIK, CUT:

- 9 (6½"-wide) strips. Piece strips to make 2 (6½" × 90½") top and bottom outer borders and 2 (6½" × 78½") side outer borders.
- 10 (2¼"-wide) strips for binding.

FROM LIME GREEN BATIK, CUT:

- 5 (2"-wide) strips. From strips, cut 52 (2" × 3½") A rectangles.

FROM LIGHT LIME GREEN BATIK, CUT:

- 4 (2¾"-wide) strips. From strips, cut 26 (2¾" × 5") rectangles for foundation piecing (#1).

FROM DARK LIME GREEN BATIK, CUT:

- 8 (2"-wide) strips. Piece strips to make 2 (2" × 78½") top and bottom inner borders and 2 (2" × 75½") side inner borders.

LEAF BLOCK ASSEMBLY

1. Trace or photocopy 52 LeafTip Unit Foundations from pattern on page 51.
2. Foundation piece LeafTip Units in numerical order. Make 26 lime green LeafTip Units and 26 gold LeafTip Units (*LeafTip Unit Diagrams*).



MAKE 26

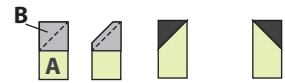


MAKE 26

Leaf Tip Unit Diagrams

3. Referring to *Diagonal Seam Unit Diagrams*, place 1 black B square atop 1 lime green A rectangle, right sides facing. Stitch diagonally from corner to corner as shown. Trim ¼" beyond stitching. Press open to reveal triangle. Make 26 lime green Diagonal Seam Units

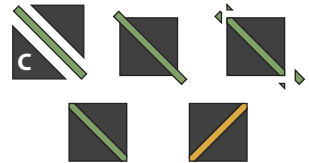
and 26 lime green Diagonal Seam Units reversed as shown.



MAKE 26 MAKE 26

Diagonal Seam Unit Diagrams

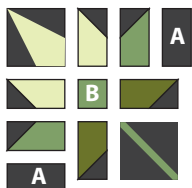
4. In the same manner, make 26 Diagonal Seam Units and 26 Diagonal Seam Units reversed each of medium green, light green, dark gold, gold, and light gold using 1 black B square and 1 A rectangle in each.
5. Join 2 black C triangles and 1 stem strip as shown in *Stem Unit Diagrams*. Trim stem even with edges of triangles to complete 1 Stem Unit. Make 26 green Stem Units and 26 gold Stem Units.



MAKE 26 MAKE 26

Stem Unit Diagrams

6. Lay out 1 green LeafTip Unit, 6 green Diagonal Seam Units, 2 black A rectangles, 1 medium green B square, and 1 green Stem Unit as shown in *Leaf Unit Diagrams* on page 51. Join into sections; join sections to complete 1 Leaf Unit. Make 26 green Leaf Units.
7. In the same manner, make 26 gold Leaf Units using 1 gold LeafTip Unit, 6 gold Diagonal Seam Units, 2 black A rectangles, 1 gold B square, and 1 gold Stem Unit in each.



MAKE 26

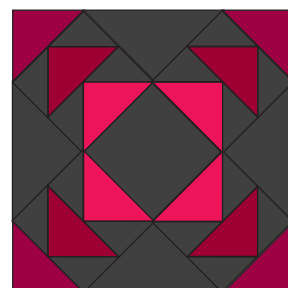
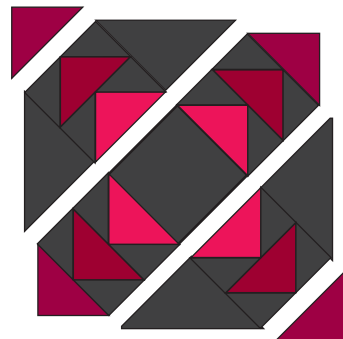
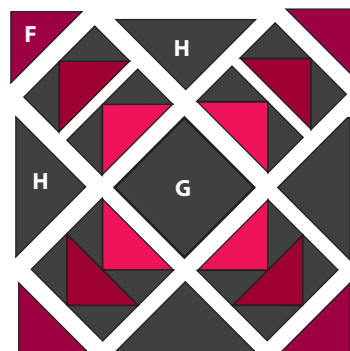
MAKE 26

Leaf Unit Diagrams



Flying Geese Unit Diagrams

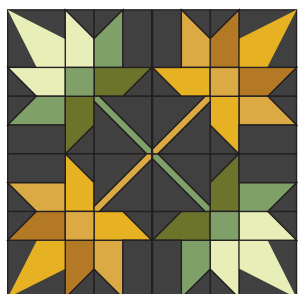
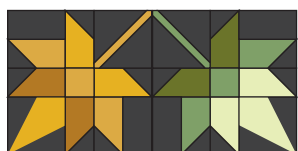
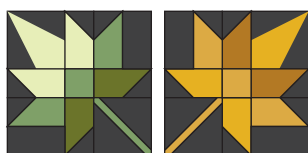
2. In the same manner, make 12 sets of 4 Flying Geese Units using dark red D squares and black E squares.
3. Lay out 4 medium red F triangles, 8 Flying Geese Units, 1 black G square, and 4 black H triangles as shown in *Flying Geese Block Diagrams*. Join into sections; join sections to complete 1 Flying Geese block. Make 12 Flying Geese blocks.



Flying Geese Block Diagrams

QUILT ASSEMBLY

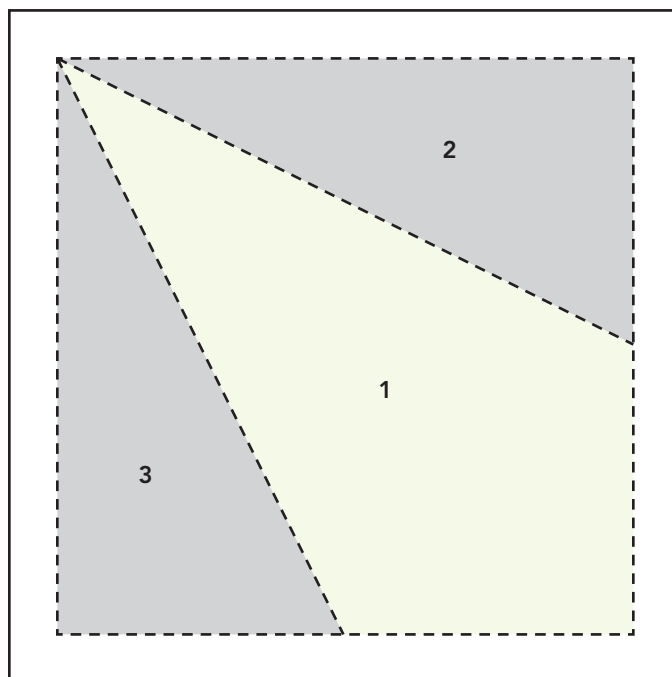
1. Lay out blocks as shown in *Quilt Top Assembly Diagram* on page 52. Join blocks into rows; join rows to complete quilt center.
2. Add dark lime green side inner borders to quilt center. Add dark lime green top and bottom inner borders to quilt.
3. Repeat for dark green outer borders.



Leaf Block Diagrams

FLYING GEESE BLOCK ASSEMBLY

1. Referring to *Sew Easy: Quick-Pieced Flying Geese Units* on page 54, make 12 sets of 4 Flying Geese Units using red D squares and black E squares (*Flying Geese Unit Diagrams*).



Leaf Tip Unit Foundation

FINISHING

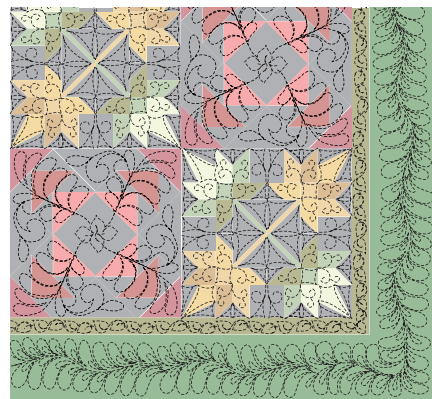
1. Divide backing into 3 (2¾-yard) lengths. Join panels lengthwise.
2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted with a feather and leaf design in blocks and a feather design in outer border (*Quilting Diagram*).

3. Join 2¼"-wide dark green strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt. ◀



KIT AVAILABLE

To order a kit for this project, see Fons & Porter Quilt Supply on page 96 or go to the shop at ShopFonsandPorter.com.



Quilting Diagram



Quilt Top Assembly Diagram



TRIED & TRUE

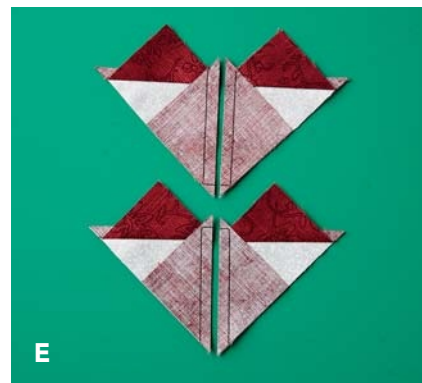
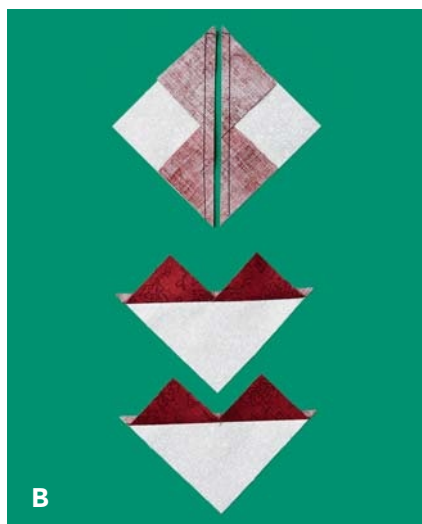
TESTED FOR YOU

We highlighted autumn hued prints with hints of metallic in our block. Fabrics are from the Autumn Spice Metallic Accent Collection by P&B Textiles.



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, $\frac{1}{4}$ " away.

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

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™ TIP

To cut squares for Flying Geese Units, determine desired finished size. Cut small squares $\frac{7}{8}$ " larger than finished height of Flying Geese Unit; cut large square $1\frac{1}{4}$ " larger than finished width. For example, for 2" x 4" Flying Geese Units, cut small squares $2\frac{7}{8}$ " and large squares $5\frac{1}{4}$ ".

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FINISHED SIZE: **FINISHED BLOCKS:**

40½" × 40½"

9 (9½") blocks



Coming Home

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What makes designer-extraordinaire Pat Sloan happy is making quilts!

quilt designed and made by **PAT SLOAN** machine quilted by **SHELLY PAGLIAI**

MATERIALS

⅝ yard blue print for sashing
1 yard cream print for block background and sashing
4 fat quarters* assorted dark blue print for roofs
7 fat quarters* assorted aqua prints for houses
1 fat quarter* red print for doors
1 fat quarter* white print for windows
½ yard red solid for chimneys and binding
2¾ yards backing fabric
Crib-size quilt batting
*fat quarter = 18" × 20"

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

CUTTING

Measurements include ¼" seam allowances.

FROM BLUE PRINT, CUT:

- 11 (1½"-wide) strips for strip sets.

FROM CREAM PRINT, CUT:

- 4 (2½"-wide) strips. From strips, cut 9 (2½" × 5") C rectangles, 9 (2½" × 3½") B rectangles, 18 (2½" E squares, and 9 (2½" × 1½") A rectangles.
- 16 (1½"-wide) strips for strip sets.

FROM EACH OF 3 DARK BLUE PRINT FAT QUARTERS, CUT:

- 1 (2½"-wide) strip. From strip, cut 2 (2½" × 6") F rectangles and 2 (2½") E squares.

FROM 1 DARK BLUE PRINT FAT QUARTER, CUT:

- 2 (2½"-wide) strips. From strips, cut 3 (2½" × 6") F rectangles and 3 (2½") E squares.

FROM AQUA PRINTS, CUT A

TOTAL OF:

- 9 matching sets of 1 (2½" × 4½") D rectangle, 2 (1½" × 6") G rectangles, and 1 (1½" × 2½") A rectangle for Gable and Door Units.
- 9 matching sets of 2 (1½" × 6") G rectangles, 4 (1½") J squares, and 1 (2" × 6") K rectangle for Side Units.

FROM RED PRINT FAT QUARTER, CUT:

- 3 (2½"-wide) strips. From strips, cut 9 (2½" × 5") H rectangles for Door.

FROM RED SOLID, CUT:

- 1 (2½"-wide) strip. From strip, cut 9 (2½" × 1½") A rectangles for Chimneys.
- 5 (2¼"-wide) strips for binding.

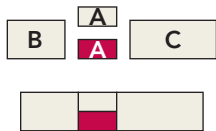
FROM WHITE PRINT FAT QUARTER, CUT:

- 2 (4"-wide) strips. From strips, cut 18 (4" × 1½") I rectangles for Windows.



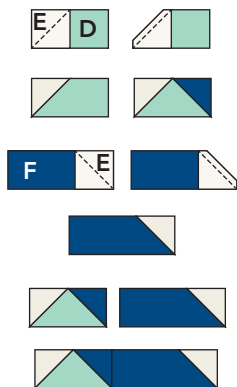
HOUSE BLOCK ASSEMBLY

1. Choose 1 set of aqua and blue print House pieces (1 D rectangle, 1 E square, 1 F rectangle, 2 pairs of G rectangles, 1 A rectangle, 1 K rectangle, and 4 J squares).
2. Join 1 cream print A rectangle, 1 cream print B rectangle, 1 cream print C rectangle, and 1 red A rectangle as shown in *Chimney Unit Diagrams*.



Chimney Unit Diagrams

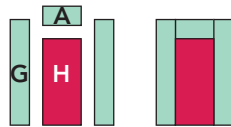
3. Referring to *Roof Unit Diagrams*, place 1 cream print E square atop aqua print D rectangle, right sides facing. Stitch diagonally from corner to corner as shown. Trim $\frac{1}{4}$ " beyond stitching. Press open to reveal triangle. Repeat for opposite end of rectangle, using dark blue print E square.



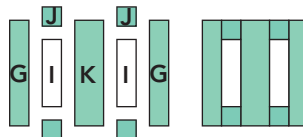
Roof Unit Diagrams

4. Place 1 cream print E square atop dark blue print F rectangle, right sides facing. Stitch diagonally from corner to corner as shown. Trim $\frac{1}{4}$ " beyond stitching. Press open to reveal triangle.

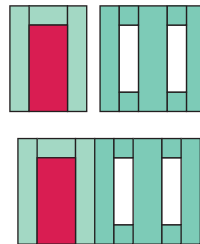
5. Join diagonal seam units to complete Roof Unit.
6. Referring to *House Unit Diagrams*, join 1 aqua print A rectangle, 2 matching aqua print G rectangles, and 1 red print H rectangle to make Door Unit.



Door Unit

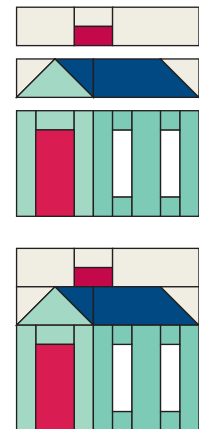


Side Unit



House Unit Diagrams

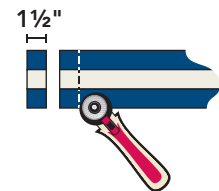
7. Join 2 white print I rectangles, 4 aqua print J squares, 2 matching aqua print G rectangles, and 1 aqua print K rectangle as shown to complete Side Unit.
8. Join Door Unit and Side Unit to complete House Unit.
9. Lay out Chimney Unit, Roof Unit, and House Unit as shown in *Block Diagrams*. Join to complete 1 block. Make 9 blocks.



Block Diagrams

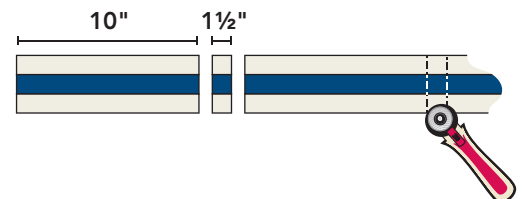
SASHING ASSEMBLY

1. Join 2 blue print strips and 1 cream print strip as shown in *Strip Set #1 Diagram*. Make 2 Strip Set #1. From strip sets, cut 32 ($1\frac{1}{2}$ "-wide) #1 segments.



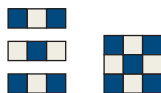
Strip Set #1 Diagram

2. Join 2 cream print strips and 1 blue print strip as shown in *Strip Set #2 Diagram*. Make 7 Strip Set #2. From strip sets, cut 24 (10"-wide) #3 segments and 16 ($1\frac{1}{2}$ "-wide) #2 segments.



Strip Set #2 Diagram

- Join 2 #1 segments and 1 #2 segment as shown in *Nine Patch Unit Diagrams*. Make 16 Nine Patch Units.



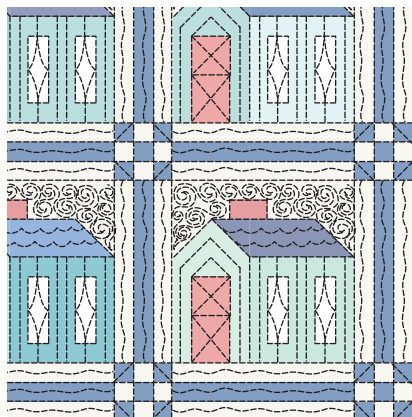
Nine Patch Unit Diagrams

QUILT ASSEMBLY

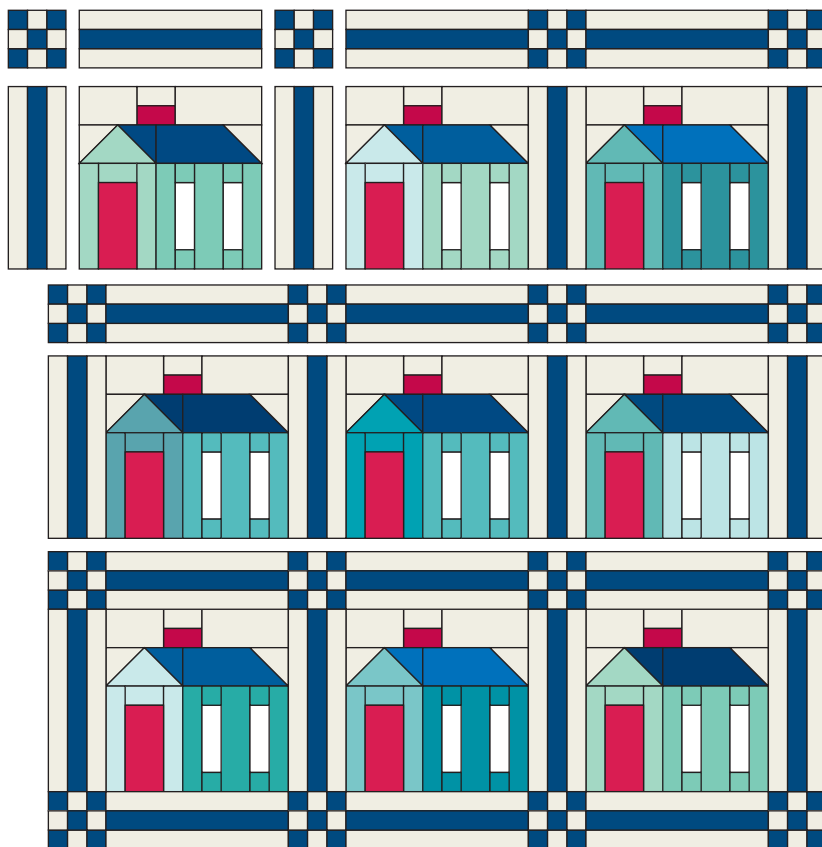
- Lay out blocks, Nine Patch Units, and #3 segments as shown in *Quilt Top Assembly Diagram*.
- Join into rows; join rows to complete quilt top.

FINISHING

- Divide backing into 2 ($1\frac{3}{4}$ -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.
- Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted in the ditch, with straight lines in houses, and with wavy lines in sashing (*Quilting Diagram*).
- Join $2\frac{1}{4}$ "-wide red 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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FINISHED SIZE: 56" × 72"
FINISHED BLOCKS: 63 (8") blocks



X-Box

This is a great design to use your favorite collection of fat quarters. Make these blocks quickly using two easy techniques—diagonal seams and strip piecing.

quilt designed by **Gerri Robinson** made by **Penny Barnes**

MATERIALS

21 fat quarters* assorted prints in yellow, blue, green, and red
 4¼ yards white print
 ⅝ yard red print for binding
 3½ yards backing fabric
 Twin-size quilt batting
 *fat quarter = 18" × 20"

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

CUTTING

Measurements include ¼" seam allowances.

FROM EACH FAT QUARTER, CUT:

- 3 (2½"-wide) strips. From strips, cut 12 (2½" × 4½") B rectangles.
- 4 (1½"-wide) strips for strip sets.

FROM WHITE PRINT, CUT:

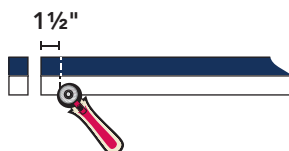
- 42 (1½"-wide) strips. Cut strips in half to make 84 (1½" × 20") strips for strip sets.
- 32 (2½"-wide) strips. From strips, cut 504 (2½") A squares.

FROM RED PRINT, CUT:

- 7 (2¼"-wide) strips for binding.

BLOCK ASSEMBLY

1. Join 1 assorted print strip and 1 white print strip as shown in *Strip Set Diagram*. Make 4 strip sets of each print. From each set of strip sets, cut 48 (1½"-wide) segments.



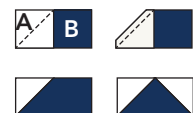
Strip Set Diagram

2. Join 2 matching segments as shown in *Four Patch Unit Diagrams*. Make 63 sets of 8 matching Four Patch Units.



Four Patch Unit Diagram

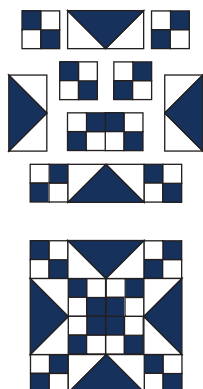
3. Referring to *Flying Geese Unit Diagrams*, place 1 white print A square atop 1 print B rectangle, right sides facing. Stitch diagonally from corner to corner as shown. Trim ¼" beyond stitching. Press open to reveal triangle. Repeat on opposite end of rectangle to complete 1 Flying Geese Unit. Make 63 sets of 4 matching Flying Geese Units.



Flying Geese Unit Diagrams



4. Lay out 4 matching Flying Geese Units and 8 matching Four Patch Units as shown in *Block Diagrams*. Join into sections; join sections to complete 1 block. Make 63 blocks.



Block Diagrams

QUILT ASSEMBLY

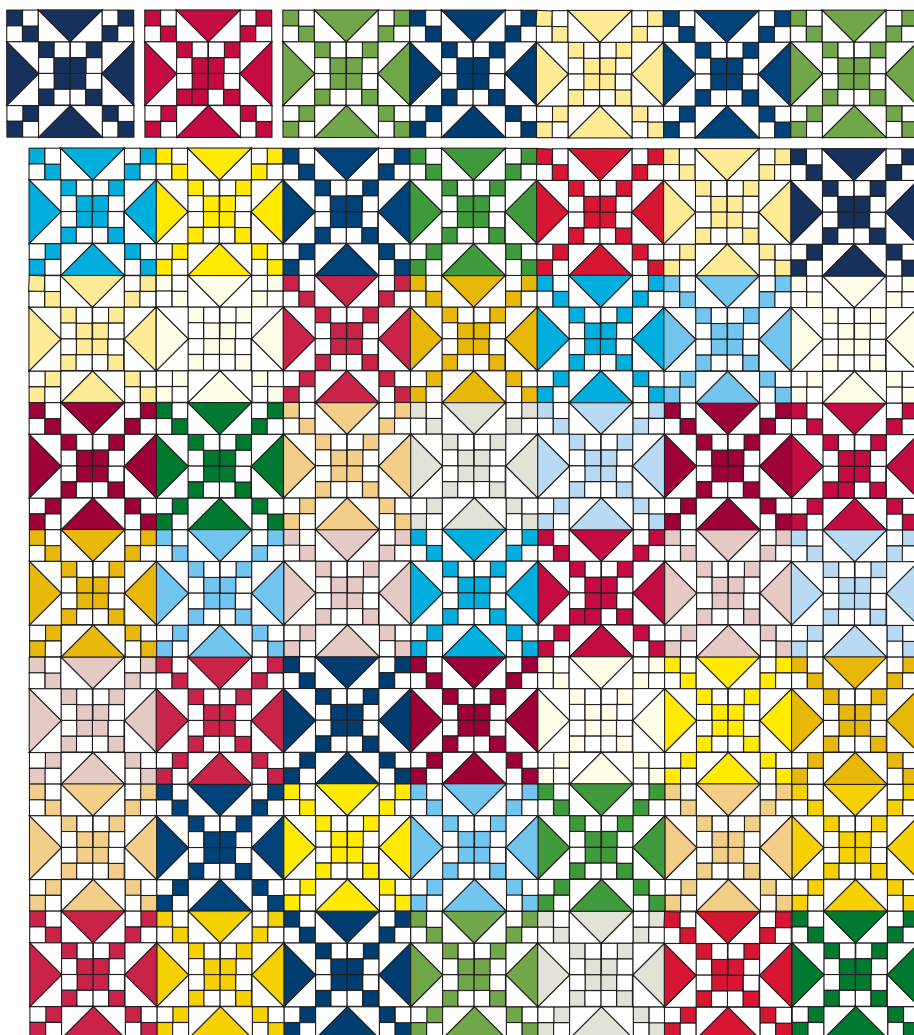
1. Lay out blocks as shown in *Quilt Top Assembly Diagram*.
2. Join into rows; join rows to complete quilt top.

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 rows of feather designs (*Quilting Diagram*).
3. Join 2¼"-wide red print strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt. ◀



Quilting Diagram



Quilt Top Assembly Diagram



TRIED & TRUE

TESTED FOR YOU

We used fabrics from the Sonja collection by Hoffman Fabrics to create drama in our version of this block.



KIT AVAILABLE

To order a kit for this project, see Fons & Porter Quilt Supply on page 96 or go to the shop at ShopFonsandPorter.com.

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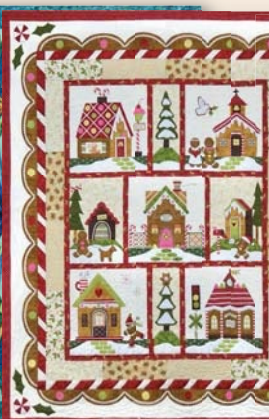
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FINISHED SIZE:

64" x 80"

FINISHED BLOCKS:

20 (16") blocks



Fond Memories

Diane Tomlinson used reproduction prints to create this classic quilt.
Use the Fons & Porter Whirling Pinwheel Template Set to make the cutting easy.
Give it a whirl using your favorite fabrics.

quilt designed and made by **DIANE TOMLINSON** machine quilted by **PENNY BARNES**

MATERIALS

- 16 fat quarters* assorted dark prints in brown, red, blue, pink, and green
- 16 fat quarters* assorted light shirting prints
- 1 fat quarter* brown print for center circles
- 5/8 yard brown stripe for binding
- Fons & Porter Whirling Pinwheel Template Set or template material
- Lightweight fusible interfacing or paper-backed fusible web
- 5 yards backing fabric
- Twin-size quilt batting
- *fat quarter = 18" x 20"

NOTE: Fabrics in the quilt shown are from the *Threads of Time* collection by Julie Hendricksen for Windham.

CUTTING

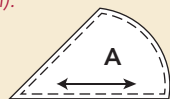
Measurements include 1/4" seam allowances. If not using the Whirling Pinwheel Template Set, make templates from patterns on pages 72–74. Instructions for easy interfacing appliqué are in *Sew Easy: Interfacing Appliqué* on page 77. Follow manufacturer's instructions for using fusible web or fusible interfacing.

FROM DARK PRINTS, CUT A TOTAL OF :

- 160 A Blades.

SEW SMART™ TIP

Cut 1 straight edge of each Blade on straight grain of fabric (*Blade Diagram*).



Blade Diagram

FROM LIGHT PRINTS, CUT A TOTAL OF:

- 80 B Background pieces.
- 80 C Background pieces.

SEW SMART™ TIP

Cut long straight edge of each B and C on straight grain of fabric (*Background Piece Diagrams*).



Background Piece Diagrams

FROM BROWN PRINT, CUT:

- 20 D circles.

NOTE: Do not cut Circles if using interfacing appliqué method.

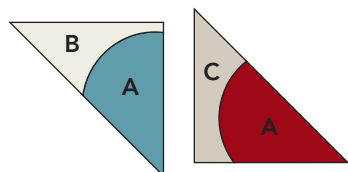
FROM BROWN STRIPE, CUT:

- 8 (2 1/4"-wide) strips for binding.



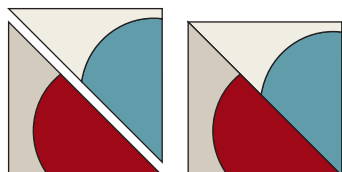
BLOCK ASSEMBLY

1. Referring to *Sew Easy: Piecing Curves* on page 76, join 1 dark print A with 1 light print B to make 1 A/B Unit. Make 80 A/B Units (*Unit Diagrams*).



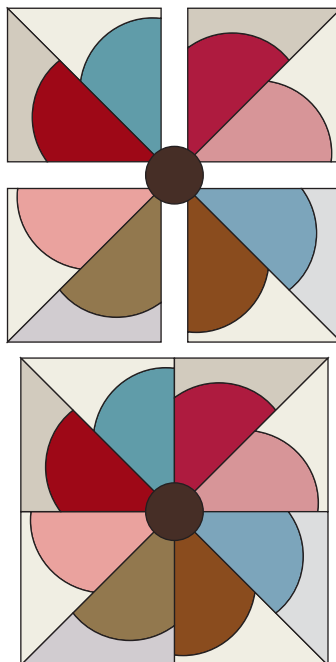
Unit Diagrams

2. In the same manner, make 80 A/C Units using 1 dark print A and 1 light print C piece in each.
3. Join 1 A/B Unit and 1 A/C Unit as shown in *Quadrant Diagrams*. Make 80 Quadrants.



Quadrant Diagrams

4. Lay out 4 Quadrants as shown in *Block Diagrams*. Join quadrants into rows; join rows to complete 1 block. Make 20 blocks.
5. Referring to *Sew Easy: Interfacing Appliqué* on page 77, prepare D circles for appliqué.
6. Position 1 circle on each pieced block; fuse in place.
7. Machine appliqué circles using matching thread.



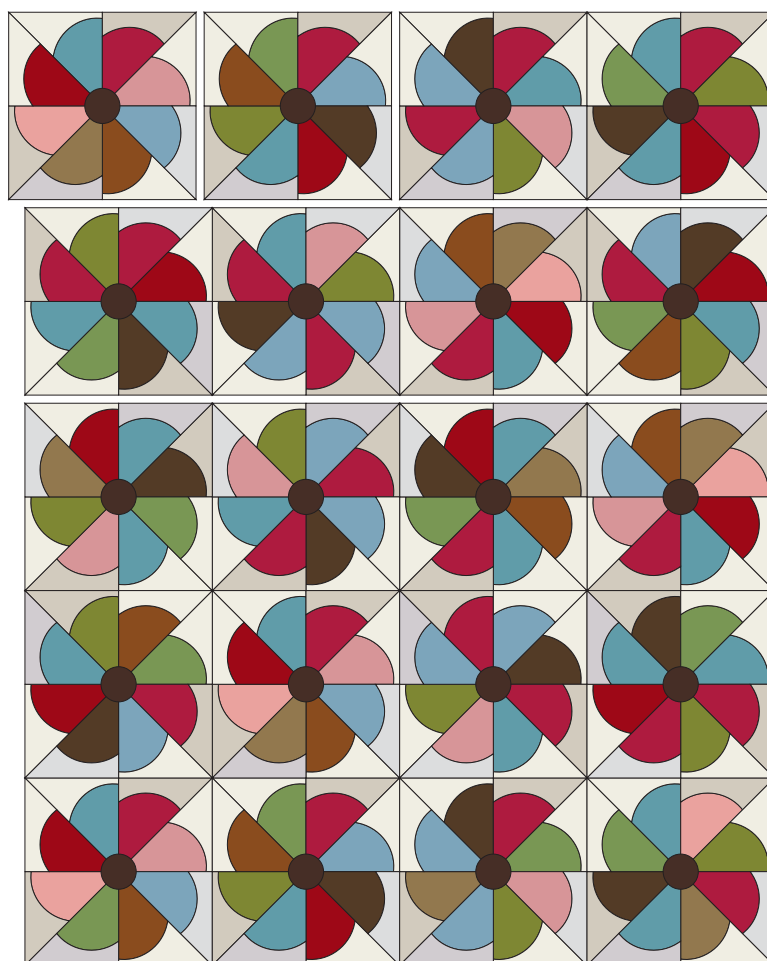
Block Diagrams

QUILT ASSEMBLY

1. Lay out blocks as shown in *Quilt Top Assembly Diagram*.
2. Join blocks into rows; join rows to complete quilt top.

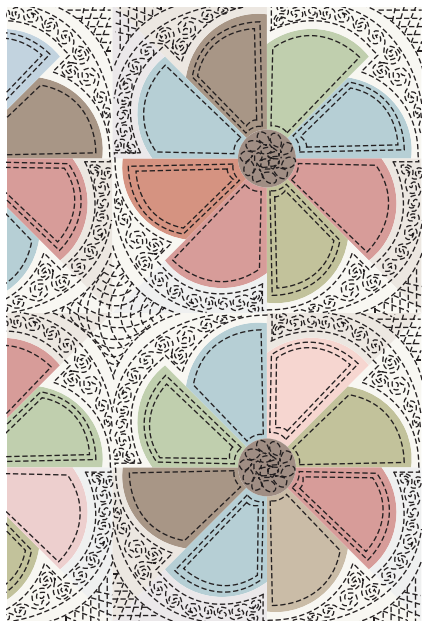
FINISHING

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 around blades and with swirl and grid designs in background pieces (*Quilting Diagram* on page 71).



Quilt Top Assembly Diagram

3. Join 2¼"-wide brown stripe strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt. ◀



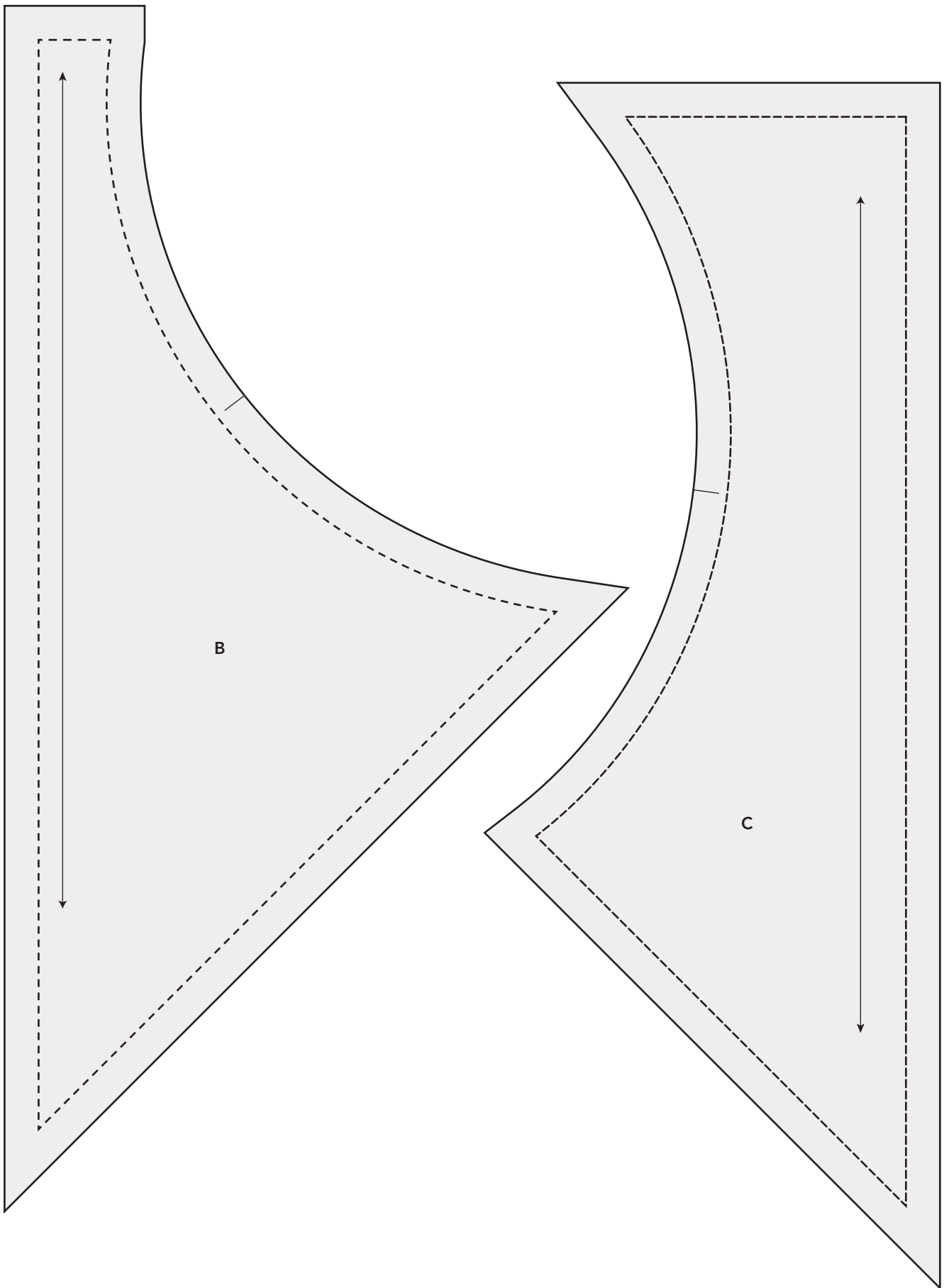
Quilting Diagram



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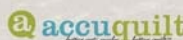
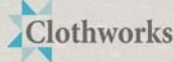
SECOND PLACE

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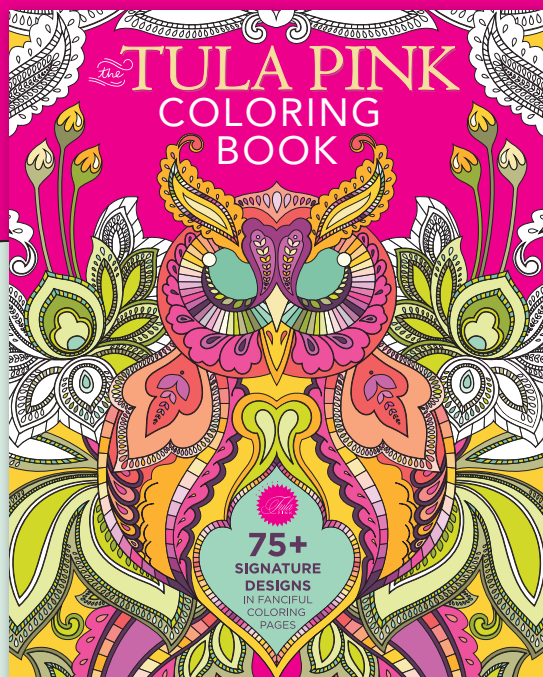


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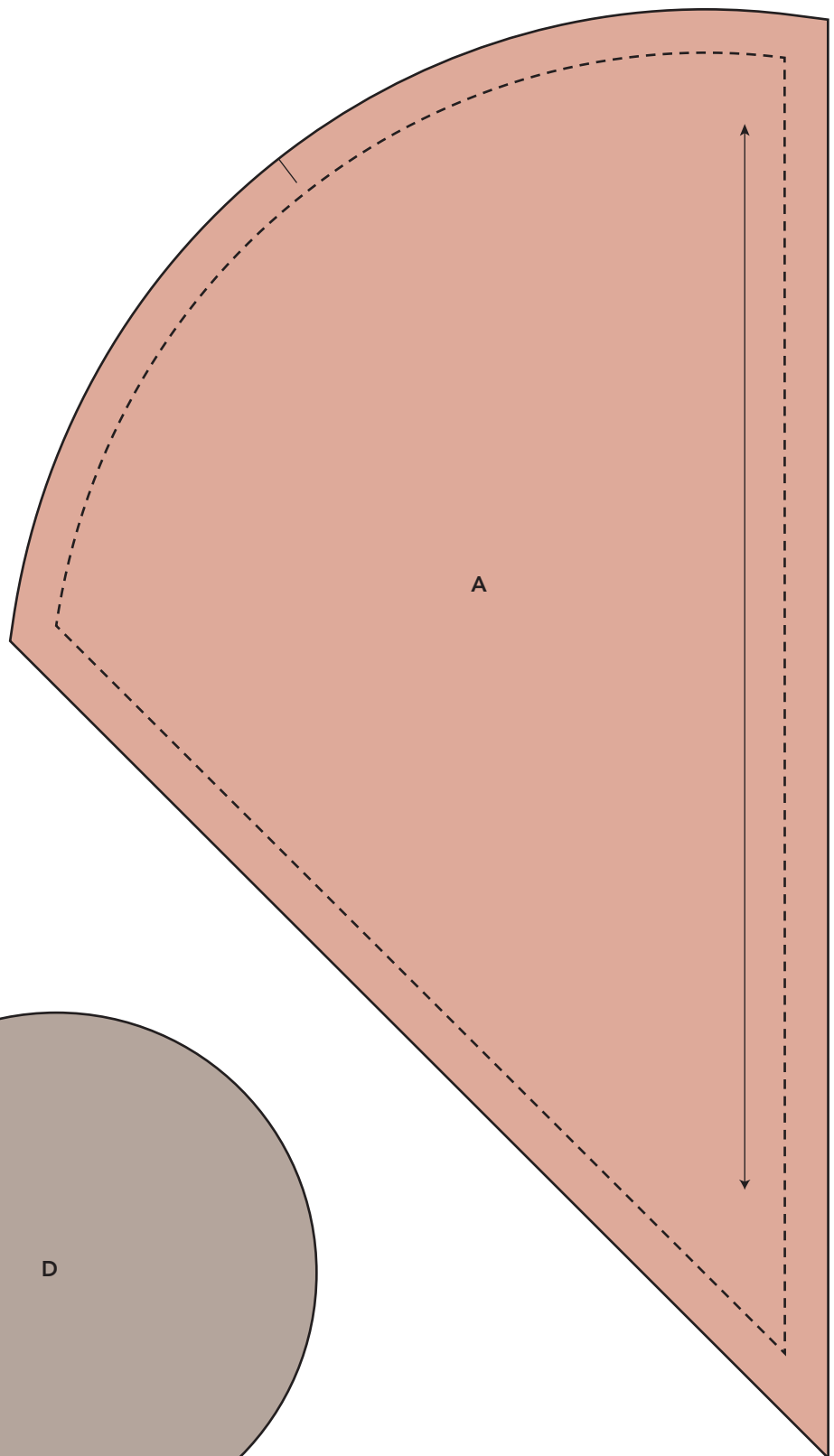
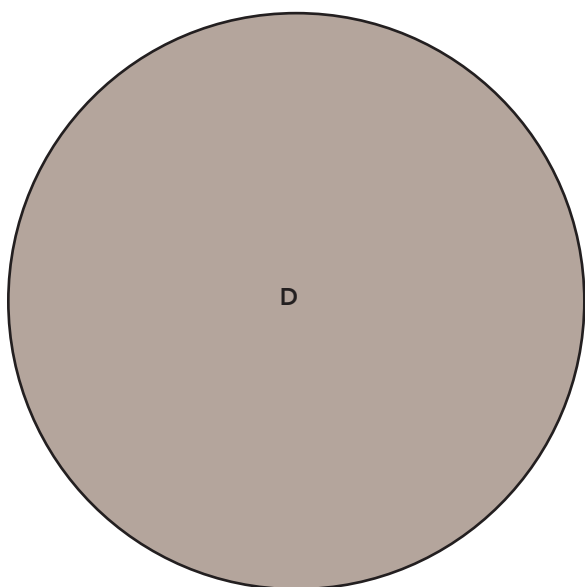
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Piecing Curves

Follow these instructions to piece perfect curves for *Fond Memories* on page 68.



1. Mark center of curve on both background and blade pieces by folding in half and creasing or by making a small clip (*Photo A*).
2. Working with 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*).





Interfacing Appliqué

For large shapes with fairly smooth edges, this appliqué technique works well.
Fusing pieces to the background eliminates the need for basting.



1. Trace appliqué shape onto fusible interfacing; cut out about $\frac{1}{2}$ " outside of drawn line (*Photo A*).
2. Position interfacing atop appliqué with fusible side of interfacing against right side of fabric. Stitch on drawn line through both layers (*Photo B*).
3. Trim away excess fabric, leaving a $\frac{1}{4}$ " seam allowance. Cut a slit in interfacing to turn appliqué piece (*Photo C*).
4. Turn piece right side out, place on non-stick appliqué pressing sheet, and press shape flat (*Photo D*).
5. Lay out pieces on background fabric and fuse in place (*Photo E*).
6. Appliqué pieces to background using either a hand or machine stitch.

SEW SMART™ TIP

For curved pieces, clip curves OR trim seam allowance with pinking shears to make the piece lie flat when it is turned right side out. —Liz



by **DAWN CAVANAUGH**

National Director of Education
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Appliqué Dilemma

Should you quilt on appliqué patches, or shouldn't you? It may depend on who you are trying to please—quilt judges, your mother-in-law, or yourself!

Some quilters argue that early examples of appliqué quilts do not have quilting stitches across the appliqué sections. They believe that contemporary quilters should respect that tradition. Your decision on whether or not to stitch over appliqué depends on what you want to emphasize on your quilt.

Quilt judges look for consistent density of quilting over an entire quilt. That means that if you've densely quilted the background with meandering, cross hatching, or other stitches, they will expect to see stitching on top of your appliqué for consistency. That doesn't mean you need to use tiny meandering stitches, but your competitive score would improve with balanced quilting throughout the piece.

You can add definition to appliqué with strategically stitched lines that represent natural breaks. Imagine your appliqué as a page from a coloring book that has been colored

with crayons. Your fabrics represent the colored sections, and the edge of each patch represents a solid line where one color meets the next. In a coloring book, those bold dark lines give our eyes that natural break we expect to see in real life. On quilts, the indentation and texture created by quilting stitches provides the necessary break we need.

Take a look at the teddy bear outline in *Diagram A*. That's what appliqué would look like if you only stitched around the outer edge. But the teddy bear comes to life in *Diagram B*, where the additional lines help us recognize features.



DIAGRAM A



DIAGRAM B

Some textile preservation specialists suggest that stitching on the appliqué will actually help a quilt last longer. That's because unquilted fabric areas are raised up from the rest of the quilt, and receive the most wear and abrasion. Your batting choice will also have an impact on the quilt's stability long term. If you choose batting that must be quilted 2–4 inches apart, but your appliqué section is larger than that, the batting in that area could separate and bunch up after washing.

Quilting stitches can help add longevity to appliqué sections, but that doesn't mean that you **HAVE** to use detail quilting to secure them. You can certainly stitch an overall design across the quilt, right over the appliqué. This will do a good job of stabilizing the quilt and adding durability. Some quilters feel that quilting an all-over design on an appliqué quilt is wrong, but if it means that the quilt will be loved and used instead of staying tucked out of sight inside a closet,



You can give your quilt a realistic look by stitching details on the appliqué.

then that's exactly the right way to quilt it.

If you're not confident enough to attempt detail quilting with colored thread, invisible thread is a great alternative. It blends in, allows you to pass through a section more than once without thread buildup, and camouflages wobbles. In fact, it's my favorite thread for stitching around appliqués. However, I switch to regular thread to stitch on TOP of the appliqué patches.

To help you visualize how different quilting techniques will impact your appliqué, I've stitched six different candle mats for your review.

Example 1 (on page 80) illustrates how the appliqué puffs up from the background meandering around it. That draws attention to the flower, but it also looks distorted, with puckers and wobbles in the fabric. *Example 2* shows the effect of quilting over the top of the appliqué with an overall design. This makes the appliqué blend in with the background instead of becoming a focal point.

I switched to invisible thread for *Example 3*, and only outlined the edges of each appliqué section. The appliqué has dimension due to the loft of the batting (Hobbs Wool). If I had quilted the background, it

would become even more prominent. *Example 4* has outline stitching with invisible thread around each patch, but I also added detail lines on top of each section with invisible thread. The detail lines create slight indentations that are subtle, however, the needle holes are more noticeable with invisible thread since I used fusible web to hold the appliqués in place. Fusible web does not allow the needle holes to heal, and the invisible thread does not fill up the entire needle hole.

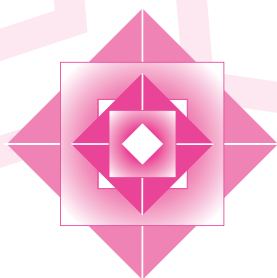
Example 5 showcases detail quilting with pale pink thread. Because it's thin and blends in very well, I didn't bother switching to brown thread to quilt the leaves. The colored thread adds even more realism to the appliqué, but does show up more where I traveled through a section more than once. It's also more noticeable when I was not right on target.

Example 6 shows contrasting thread for detail quilting. The slightly darker color adds richness and texture to the petals. Using the darker color around the perimeter of the flower centers also outlines those sections much like the thick outline in a coloring book, giving each shape more definition and bringing individual elements to life. None of the examples represents the "right way" to handle appliqué on a quilt. Choose the method you prefer, and keep in mind that the only person you truly need to please is you!



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FINISHED SIZE:

15½" × 15½"

Scallop Pillow

This pillow has lots of charm. With a few unique touches and trim, you can create a one-of-a-kind home accent.

project by **LINDSAY WILKES**

MATERIALS

- 1 (8") square for center
- 1 fat quarter* cream solid for outer border
- ½ yard multicolor print for inner border, yo-yos, and binding
- 1 fat quarter* orange print for scallops
- 2 yards red jumbo rickrack
- 10 (⅝"-diameter) gray buttons
- 16" pillow form
- ⅝ yard backing fabric
- 18" square of quilt batting
- 18" square of lining fabric
- Template material
- *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. Patterns for Scallop and Circle are on page 85.

FROM CREAM SOLID, CUT:

- 4 (3½"-wide) strips. From strips, cut 2 (3½" × 16") top and bottom outer borders and 2 (3½" × 10") side outer borders.

FROM MULTICOLOR PRINT, CUT:

- 2 (2½"-wide) strips for binding.
- 1 (1½"-wide) strip. From strip, cut 2 (1½" × 10") top and bottom inner borders and 2 (1½" × 8") side inner borders.
- 6 Circles for yo-yos.

FROM ORANGE PRINT, CUT:

- 4 (2½"-wide) strips. From strips, cut 4 (2½" × 16") rectangles.

FROM RICKRACK, CUT:

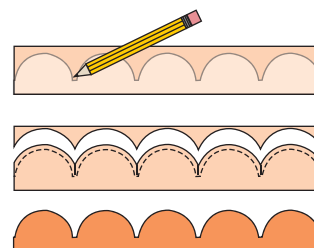
- 4 (16"-long) pieces.

FROM BACKING FABRIC, CUT:

- 2 (16" × 21½") backing rectangles.

SCALLOP UNIT ASSEMBLY

1. Layer 2 orange print rectangles, right sides facing. Place Scallop template atop rectangles; trace around curved edge as shown in *Scallop Unit Diagram*.



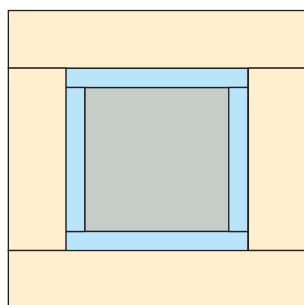
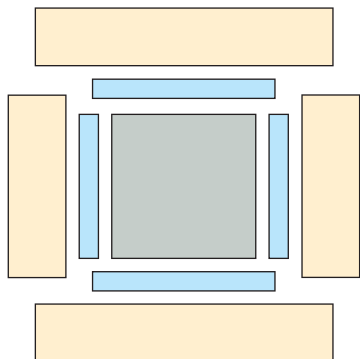
Scallop Unit Diagram

2. Stitch on line. Trim ⅛" outside of stitching as shown. Turn right side out; press. Make 2 Scallop Units.



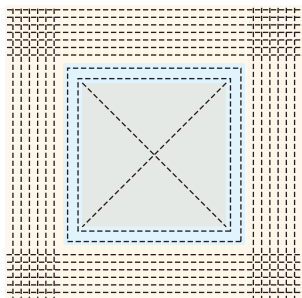
PILLOW TOP ASSEMBLY

1. Referring to *Pillow Top Assembly Diagrams*, add multicolor print side inner borders to center square. Add multicolor print top and bottom inner borders to square.



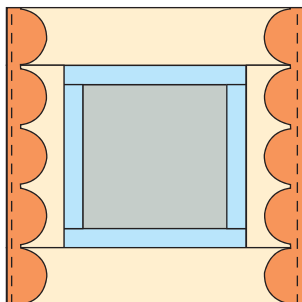
Pillow Top Assembly Diagrams

2. Repeat for cream outer borders.
3. Layer lining, batting, and pillow top. Quilt as desired. Pillow top shown was quilted in the ditch and with straight lines in outer border (*Quilting Diagram*).



Quilting Diagram

4. Trim batting and lining even with edges of pillow top.
5. Place 1 Scallop Unit atop pillow top on each side, aligning raw edges as shown in *Scallop Placement Diagram*. Baste Scallop Units in place.



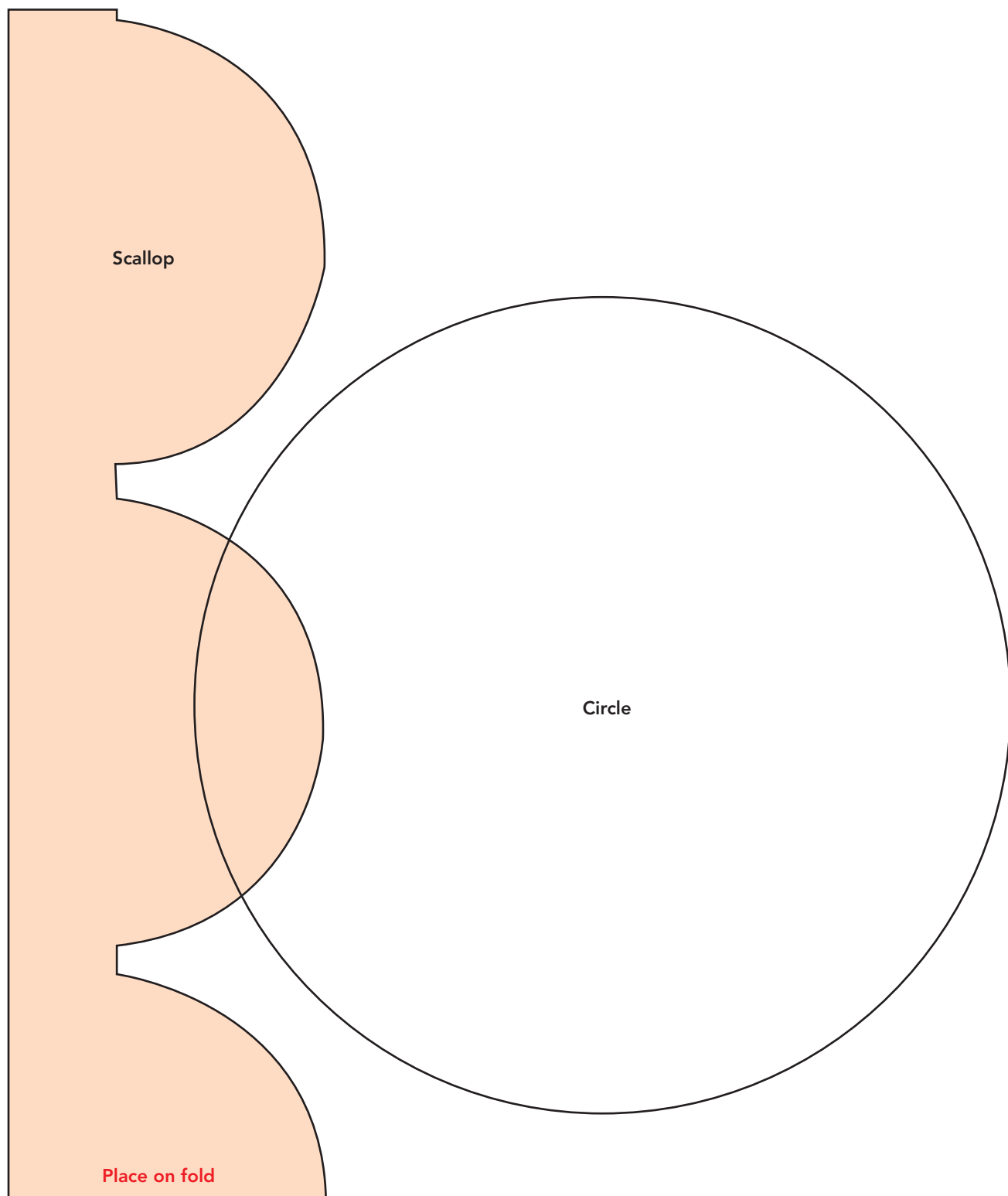
Scallop Placement Diagram

6. Place rickrack pieces along raw edges of pillow top, centering rickrack on $\frac{1}{4}$ " seam line. Baste in place.
7. Referring to *Sew Easy: Making Yo-Yos* on page 87, make 6 yo-yos using multicolor print Circles. Attach yo-yos to top and bottom borders.
8. Sew buttons to Scallops, stitching through all layers.

PILLOW FINISHING

1. Join $2\frac{1}{2}$ "-wide multicolor print strips into 1 continuous piece for straight-grain French-fold binding.
2. Refer to *Sew Easy: Pillow Finishing: With Binding* on page 86 to complete pillow.







SEW **easy**™

Pillow Finishing

Use this quick and easy method to finish
your throw pillows.

1. Cut backing the same height as finished pillow plus $\frac{1}{2}$ " for seam allowances $\times$ width of finished pillow plus 6". For example, for a $15\frac{1}{2}$ " finished pillow, cut 2 rectangles each $16" \times 21\frac{1}{2}"$.
2. Fold backing rectangles in half crosswise, wrong sides facing; press.
3. Overlap pressed edges, making a square the same size as pillow top. Baste overlapped edges together (*Diagram A*).

FOR PILLOW WITHOUT BINDING

4. Place pillow top atop backing, right sides facing. Stitch around outer edge (*Diagram B*).

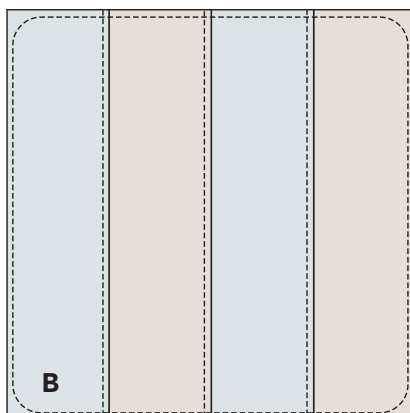
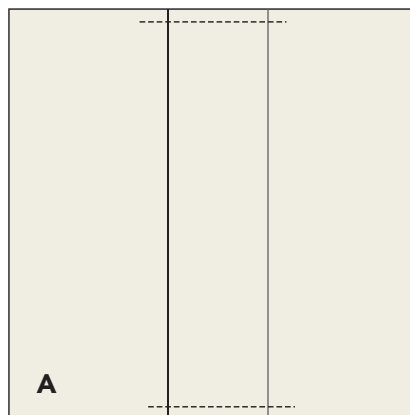
SEW SMART™ TIP

If desired, slightly round the corners when stitching to avoid sharp points on the finished pillow. —Marianne

5. Turn right side out through opening in pillow back. Insert pillow form into pillow cover.

FOR PILLOW WITH BINDING

4. Place pillow top atop backing, wrong sides facing. Baste around pillow top $\frac{1}{8}$ " from outer edge.
5. Join $2\frac{1}{2}$ "-wide binding strips into 1 continuous piece for straight-grain French-fold binding. Add binding to pillow cover. Insert pillow form into pillow cover.





SEW **easy**™

Making Yo-Yos

Yo-yos will add an element of fun and dimension to your project.

1. Cut a 5½"-diameter circle using pattern on page 85.
2. Turn under raw edge of circle ¼" to wrong side and take small running stitches around edge through both layers (*Photo A*). Use quilting thread or other strong thread that will not break when gathered.
3. Pull thread to gather circle with right side of fabric out (*Photo B*). Make a knot to hold circle closed. Gathered side is front of yo-yo.

SEW SMART™ TIP

Do not make running stitches too small. Longer stitches make the circle easier to gather, and the "hole" smaller. —Marianne





FINISHED SIZE: **FINISHED BLOCKS:**

57" × 77"

35 (9") blocks

Hummingbird Hill

Designer Avis Shirer came up with this two-block quilt design.

The fabrics in the appliquéd petal block shine against the muted square-in-a-square block.

It's a fabulous quilt made with fabulous fabrics!

quilt by **AVIS SHIRER**

MATERIALS

½ yard each of 4 assorted prints in orange, green, blue and yellow for Petal blocks
 1½ yards cream solid for Petal blocks
 ¼ yard gray print for pieced blocks
 1½ yards blue print for pieced blocks
 ⅞ yard beige print for pieced blocks
 1 yard tan print for sashing and inner borders
 1 fat quarter* light green print for sashing squares
 1¼ yards yellow print for outer borders and binding
 Paper-backed fusible web
 9½" square ruler or template plastic
 5 yards backing fabric
 Twin-size quilt batting
 *fat quarter = 18" × 20"

NOTE: Fabrics in the quilt shown are from the Hummingbird Garden collection by Sadie for Clothworks.

CUTTING

Measurements include ¼" seam allowances. Pattern for Petal is on page 91. Follow manufacturer's instructions for fusible web. Refer to *FonsandPorter.com/Windowing* for information on Windowing Fusible Appliqué. Border strips are exact length needed. You may want to make them longer to allow for piecing variations.

FROM EACH ORANGE, GREEN, BLUE, AND YELLOW PRINT

½-YARD PIECE, CUT:

- 18 Petals.

FROM CREAM SOLID, CUT:

- 5 (9½"-wide) strips. From strips, cut 18 (9½") A squares.

FROM GRAY PRINT, CUT:

- 2 (3¾"-wide) strips. From strips, cut 17 (3¾") B squares.

FROM BLUE PRINT, CUT:

- 5 (2⅝"-wide) strips. From strips, cut 68 (2⅝") F squares.
- 11 (2⅞"-wide) strips. From strips, cut 34 (2⅞" × 7") D rectangles and 34 (2⅞" × 3¾") C rectangles.

FROM BEIGE PRINT, CUT:

- 5 (5½"-wide) strips. From strips, cut 34 (5½") squares. Cut squares in half diagonally to make 68 half-square E triangles.

FROM TAN PRINT, CUT:

- 22 (1½"-wide) strips. From 15 strips, cut 58 (1½" × 9½") G rectangles. Piece remaining strips to make 2 (1½" × 69½") side inner borders and 2 (1½" × 51½") top and bottom inner borders.

FROM LIGHT GREEN PRINT, CUT:

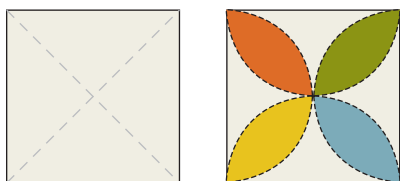
- 2 (1½"-wide) strips. From strips, cut 24 (1½") H squares.

FROM YELLOW PRINT, CUT:

- 7 (3½"-wide) strips. Piece strips to make 2 (3½" × 71½") side outer borders, and 2 (3½" × 57½") top and bottom outer borders.
- 8 (2¼"-wide) strips for binding.

PETAL BLOCK ASSEMBLY

1. Fold 1 cream A square in half diagonally in both directions; finger press. Referring to *Petal Block Diagrams*, position 1 orange print petal, 1 green print petal, 1 blue print petal, and 1 yellow print petal atop square, aligning petals with creases; fuse in place.



Petal Block Diagrams

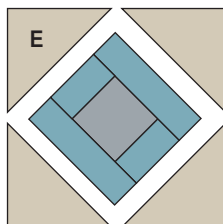
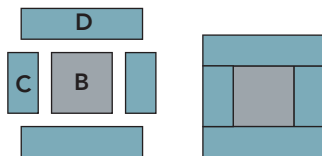
2. Machine appliqué petals using matching or invisible thread.
3. Make 18 Petal blocks.

SEW SMART™ TIP

To reduce bulk, trim excess cream background fabric from behind petals, leaving a ¼" seam allowance.—Liz

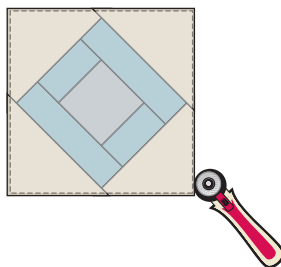
SQUARE-IN-A-SQUARE BLOCK ASSEMBLY

1. Join 2 blue print C rectangles, 2 blue print D rectangles, and 1 gray print B square as shown in *Block Unit Diagrams*.



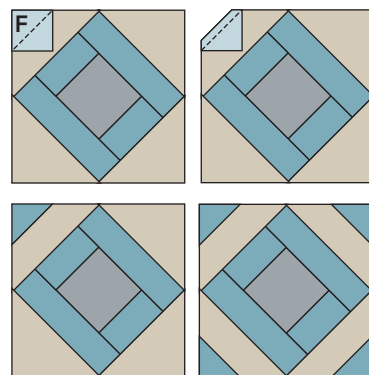
Block Unit Diagrams

2. Add 4 beige print E triangles to complete 1 Block Unit. Make 17 Block Units.
3. Using 9½" square, trim Block Units as shown in *Trimming Diagram*.



Trimming Diagram

4. Referring to *Square-In-A-Square Block Diagrams*, place 1 blue print F square atop 1 Block Unit corner, right sides facing. Stitch diagonally from corner to corner as shown. Trim ¼" beyond stitching. Press open to reveal triangle. Repeat for remaining corners to complete 1 Square-in-a-Square block. Make 17 Square-in-a-Square blocks.



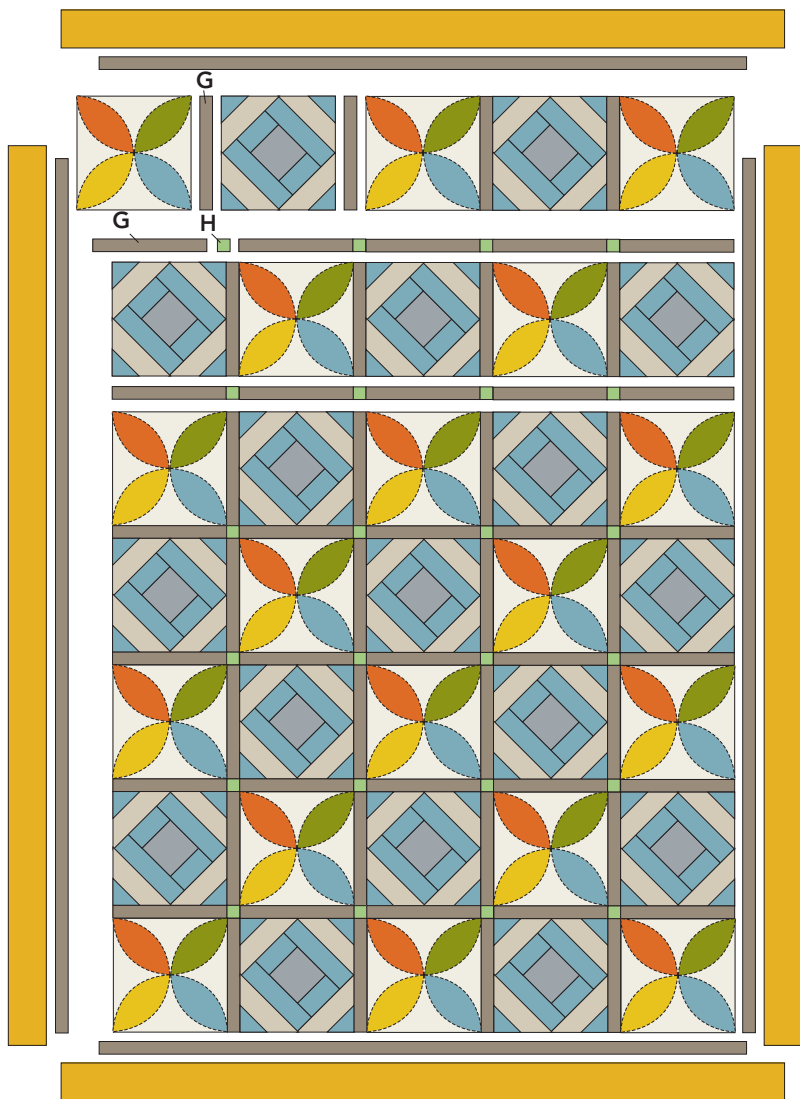
Square-in-a-Square Block Diagrams

QUILT ASSEMBLY

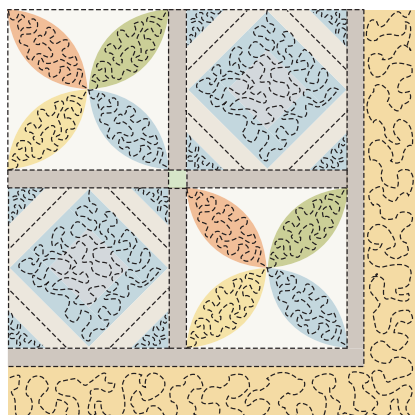
1. Lay out blocks, tan print G rectangles, and light green print H squares as shown in *Quilt Top Assembly Diagram* on page 91. Join into rows; join rows to complete quilt center.
2. Add tan print side inner borders to quilt center. Add tan print top and bottom inner borders to quilt.
3. Repeat for yellow print outer borders.

FINISHING

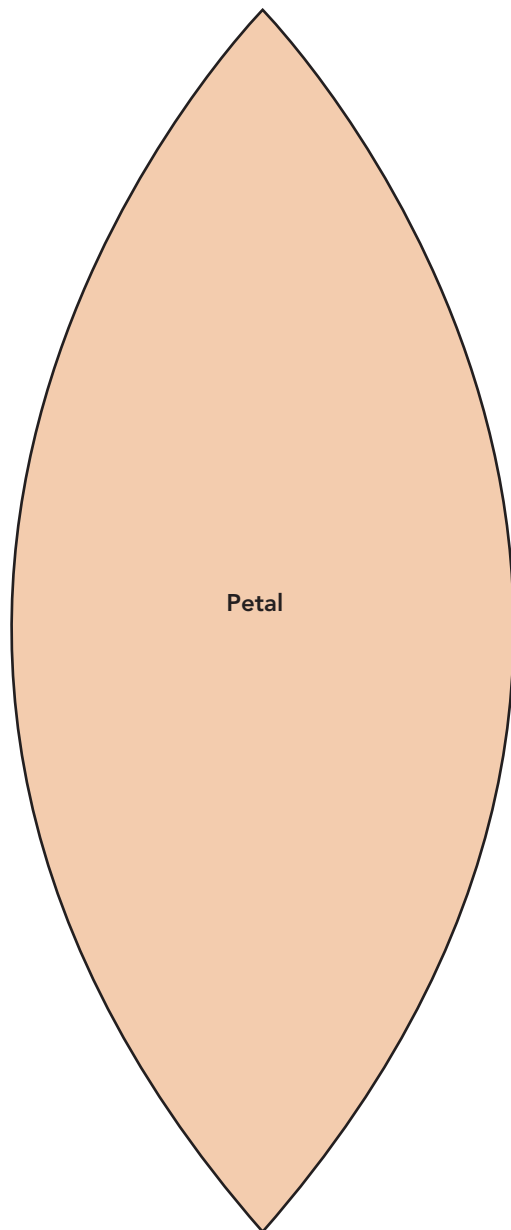
1. Divide backing into 2 (2½-yard) lengths. Cut 1 piece in half lengthwise to make 2 narrow panels. Join 1 narrow panel to each side of wider panel; press seam allowances toward narrow panels.
2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted with meandering in the petals, gray center squares, blue print sections, and yellow outer borders, and has straight lines in the beige print sections (*Quilting Diagram* on page 91).
3. Join 2¼"-wide yellow print strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt.



Quilt Top Assembly Diagram



Quilting Diagram



Pattern is shown
full size for use with fusible web.
Add $\frac{3}{16}$ " seam allowance
for hand appliqué.



KIT AVAILABLE

To order a kit for this project,
see Fons & Porter Quilt Supply
on page 96 or go to the shop
at ShopFonsandPorter.com.



Fernwood

Block of the Month Kit!

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LQK15171—\$24.99

Each month for 12 months you will receive a pattern and fabric to make a section of this queen-size quilt. Kits will feature fabrics from the Fernwood line by Benartex.

Participation is limited, so don't delay!

Finished Size: 95½" x 95½"

Backing

LQK15172—\$114.99

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GO BIG

I made this quilt, *Go Big* (*Love of Quilting*, March/April 2014), for dear friends who own a cattle ranch in eastern Oregon. I enjoyed making it in reproduction fabrics that fit beautifully with their Americana décor. That's me and Lucky in the photo. Thanks for the opportunity to share!

Nance Case
Portland, Oregon



CUBBYHOLES

My grandma taught me to sew when I was in fourth grade. After she passed away in March 2014, I wanted to do something to honor her. I began to make and hand quilt my very first quilt, *Cubbyholes*, from the July/August 2014 issue of *Love of Quilting*. I gave the quilt to my sister upon finding out that I'll soon be an aunt! I couldn't be more excited about this project, and my sister (on the right) was shocked and thrilled that my guardian angel and I made such a cute quilt.

Thank you, Fons & Porter for helping me honor my grandma. I have many great memories of her, and will always remember looking through *Love of Quilting* magazines with her to choose patterns. At 22, it was hard losing my biggest role model, but I'm so glad I can now quilt like she did.

Cecily Haase
Staunton, Illinois

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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Each Month for 12 months you will get a pattern by designer Kelly Mueller of The Wooden Bear, and the fabric to make one of these adorable 12" x 12" mini quilts. The first charge will be billed to your credit card when shipment begins. Kits will be automatically charged and shipped each month. Participation is limited, so don't delay!



X-BOX

Throw size
56" x 72"

#LQK15046—\$139.99

Backing

#LQK15049—\$44.99



HUMMINGBIRD HILL

Throw size
57" x 77"

#LQK15001—\$119.99



CHRISTMAS JOY BLOCK OF THE MONTH

#LQK1703—\$39.99/month

plus \$3.99 shipping for US orders.

81" x 95"

Start a family Christmas tradition by making this special holiday quilt! Each month for 7 months you will receive a different row plus borders and candy cane binding. The first charge will be billed to your credit card when shipment begins. Kits will be automatically charged and shipped each month. Participation is limited, so don't delay!

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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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JACK O LANTERN BLOCK OF THE MONTH

#LQK1734— \$24.99/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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Use these tools for marking $\frac{1}{4}$ " sewing lines on patchwork pieces. Set includes 8" and 12" tools.



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Rotary cut pieces for a pinwheel block using the Whirling Pinwheel Template Set. Set includes all 5 pieces needed to make the *Fond Memories* quilt on page 68.



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#FP7860—\$24.99

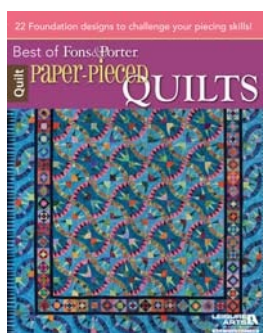
The 60" x 72" size with 2" grid is perfect for home, travel, or class. Flannel allows you to arrange without pinning. Design wall has grommets along the top for easy hanging.



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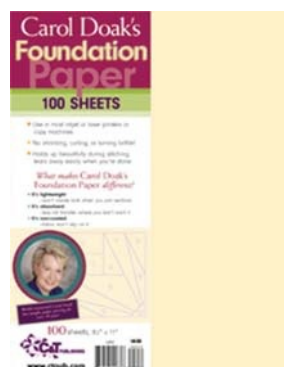
Trim points off triangles before stitching for more precise piecing.



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by Maria Kalinowski

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