

Exclusive! Minions™ Quilt Pattern and Kit



# Quiltmaker

*The Quilts You Want to Make—We Show You How*

14

Cozy Quilts  
for Cooler  
Days

Capture a  
Memory:  
Make a T-shirt  
Quilt

Ribbit: Meet  
our New  
Patch Pal

September/October '15 No. 164



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## Back to School

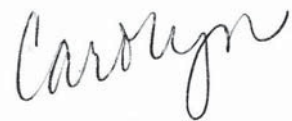


**T**his time of year was always special when my boys were growing up. Before school started, I took each of them on their own “day out.” We shopped for school clothes and supplies, went out to lunch and then took in a movie together. It was a great way to spend one-on-one time with each of my boys, and we all looked forward to it as summer was winding down. I hope they continue the tradition with their children!

We’re focusing on “Back to School” in this issue with three quilts for kids. Younger children will love *Block by Block* on page 40, an easy design by Heidi Pridemore featuring bright colors and novelty fabrics. Older kids will enjoy the playful arrows in *Which Way to Go?* on page 44. Do your kids have favorite t-shirts they’ve collected from their sports teams or special events? *Quilted Memories* on page 48 is the perfect project to showcase them. A special treat in this issue is *The Original Thirteen* on page 24. This quilt was designed and made by high school student Ellie Scrimsher.

Sending children or grandchildren back to school is a perfect time to learn something new in quilting. Join us for the **Back to School Online Party** at [quiltmaker.com/quiltypleasures](http://quiltmaker.com/quiltypleasures) from September 14–18 for quilting lessons, a free pattern and chances to win prizes. You can also find great videos on everything quilty at QNNtv (<http://bit.ly/1QoBrte>). Discover thousands of educational videos to watch on your computer or hand-held device. Be sure to check them out!

Feel free to email me at [editor@quiltmaker.com](mailto:editor@quiltmaker.com) with your thoughts and suggestions. I always enjoy hearing from our readers.



*The Original Thirteen, designed and made by Ellie Scrimsher. Read more about Ellie on page 27.*

# Quiltmaker

The Quilts You Want to Make—We Show You How

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Content Director: Carolyn Beam  
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 Associate Editors: Diane Volk Harris, Erin Russek  
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OPERATIONS

Newsstand Consultant: TJ Montilli  
 Retail Sales: LaRita Godfrey, 800-815-3538

ADVERTISING

Ad Director: Cristy Adamski, 515-212-2283  
 Advertising: Barbara Staszak, 978-203-5460  
 Online Advertising Operations: Andrea Abrahamson,  
 303-215-5686

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QUILTED BY SARAH WATTS

See inspiration, fabric and pattern at [handiquilter.com/sarahw](http://handiquilter.com/sarahw).

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40

64

70

## on the cover

- 36 **Rudeneja** *intermediate* ■■  
*Autumn Seeds Quilting*  
 One deceptively simple block makes this twin-size beauty

## back to school


- 40 **Block by Block** *easy* ■  
 Interesting fabrics and easy piecing create a sassy throw
- 44 **Which Way to Go?** *easy* ■  
 Left, right or center, this long twin quilt is an unquestionable winner
- 48 **Quilted Memories** *easy* ■  
 Paula's design takes the humble t-shirt quilt to a whole new level

## machine quilting with Leah Day

- 74 Practice four techniques and make a *Flowing Leaves* table runner

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 Kick back and enjoy some simple piecing with dramatic results
- 20 **Garden Geese** *easy* ■  
 Easy applique and a flock of Flying Geese make a stash-busting throw
- 24 **The Original Thirteen** *easy* ■  
 Graphic appeal and USA pride come together in a fresh summer design
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 Step into the ring for an unforgettable bout with bright and bold
- 32 **1 in a Minion** *easy* ■  
 Nothing despicable about this one!
- 54 **Walk in the Park** *intermediate* ■■  
 Mystery Series Part 4 of 4  
 One final flourish and the mystery by Debbie Caffrey is solved
- 58 **Picklemints** *challenging* ■■■  
 Tackle the challenge of a New York Beauty: Get your spectacular on!
- 64 **Spooktacular** *easy* ■  
 We've mini-sized the arrows for serious Halloween fun

70 **Pond Patch** *easy*   
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**Foundations, templates, quilting motifs and applique patterns can be found on the pattern sheet.**



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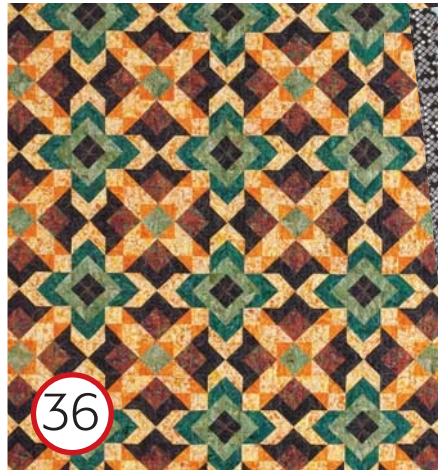
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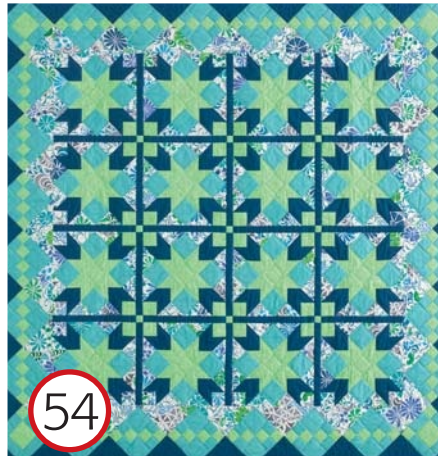
36



44



48



54



58



sew to speak



## totally turtles

When I received my Nov/Dec '14 issue (No. 160) I completely fell in love with the whimsical turtles and plaid fabric combination in Totally Turtles. I made this quilt for my niece's baby boy. I promised her a larger baby quilt, so I made the quilt taller and added applique fish and pond signs.

Lee Ann Clary • Downers Grove, Illinois

Editors Note: The Totally Turtles digital pattern is available at [quiltandsewshop.com](http://quiltandsewshop.com).



## oak leaf cluster

I "eyed" Oak Leaf Cluster in the Sept/Oct '12 issue (No. 147) when traveling with my children over Thanksgiving. The magazine then disappeared for a few months. My four amazing kids surprised me with all the fabric to make the quilt top as a Christmas gift that year! I hand quilted this beauty and it now lives on my bed.

Annette Gugel • Watertown, South Dakota

Editors Note: The Oak Leaf Cluster digital pattern is available at [quiltandsewshop.com](http://quiltandsewshop.com).

## share your projects!

have you made a quiltmaker quilt?

We love to see quilts made from our patterns! Send us your photo and we'll consider it for publication in Sew to Speak or Spotlight. Please send clear, focused photos with adequate lighting. Digital photo requirements can be found at [quiltmaker.com](http://quiltmaker.com). Include a photo of the entire quilt and a close-up of any interesting details. (Please note: photos cannot be returned.) Include the name of the pattern, the size of the quilt, a short note about why you made the quilt, any awards received and any other details our readers might enjoy.

Send to: Quiltmaker Sew to Speak, 741 Corporate Circle, Suite A, Golden, CO 80401 or email to: [sewtospeak@quiltmaker.com](mailto:sewtospeak@quiltmaker.com).

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### Sneak Peek

Look for an assortment of holiday projects in the Nov/Dec '15 issue.

Watch for it at quilt shops and newsstands.



### We Want to Hear from You

For any of the following, contact:

#### • Quiltmaker

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#### • Sew to Speak

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by Barbara Lavallee



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Emily Cier

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*Editor's note: Love the pillows?*

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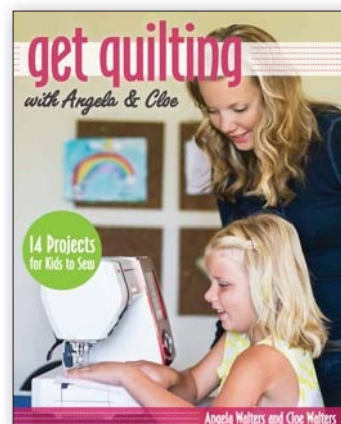


## Sew and Play

by Farah Wolfe

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- Put the decorative stitches on your sewing machine to good use! QM's Associate Editor shares ideas for enhancing your quilts. We'll keep you In Stitches!

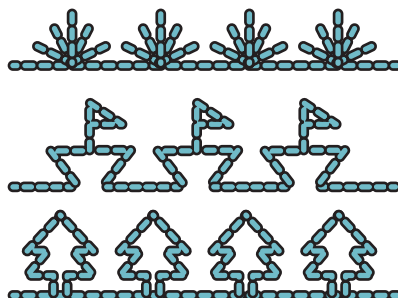
## Decorative Stitches and Binding

When it's time to bind a quilt, decorative stitches can be added as one last detail to set your quilt apart. You'll want to plan ahead by selecting border fabrics on which the stitches will be visible. Very subtle prints, tone-on-tones or solid fabrics are good choices.

Plan ahead with the quilting designs, too. Use an allover pattern for the border so that it moves off the edge and back on randomly, or keep the quilting away from the edge completely, as I did on these examples.

Choose thread that is dark enough, light enough or bright enough to make the decorative stitches show up. Heavier threads will be more visible than lightweight threads. If you select heavy thread, take care to use a large enough sewing machine needle. Using the same color of thread in the bobbin helps to hide minor tension issues.

What's the best type of stitch? I like stitches that radiate to one side of a straight line.



The line can be positioned in the ditch between the border and the binding, and the stitches lie on the border fabric. I have not had good results with decorative stitches on the binding itself. I like taking more of an accent approach and putting the stitches just inside the binding.

Stitches that are denser seem to work better than single-pass stitches. The little plus signs (Photo 1) almost disappear, in spite of the very dark thread I used.

On the same piece, I tried a heavier thread (Photo 2) and the results were better.

My machine has numerous seasonal and thematic stitches. I think the pink hearts (Photo 3) would be precious on a baby quilt. I also have Christmas trees, trucks and hot air balloons. These stitches could easily trigger a quilt design. Browse the stitches on your machine for quilt inspiration.

Even if you don't have many decorative stitches, you can add one of my favorite techniques to your quilts. Sew three lines of straight stitches very close together just inside the binding's seam line. (Photo 4) I use a triple-stitch to get a heavier-than-normal line; the machine goes over each stitch three times. You can get a similar effect with a regular straight stitch and heavier thread. It takes some practice to sew perfectly straight and to space the lines evenly, but I think it's worth the effort.

Questions on using decorative stitches in quilts? Email [editor@quiltmaker.com](mailto:editor@quiltmaker.com).



Photo 1



Photo 2



Photo 3



Photo 4

# You'll never look at quilting the same way again.

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WHAT'S NEXT

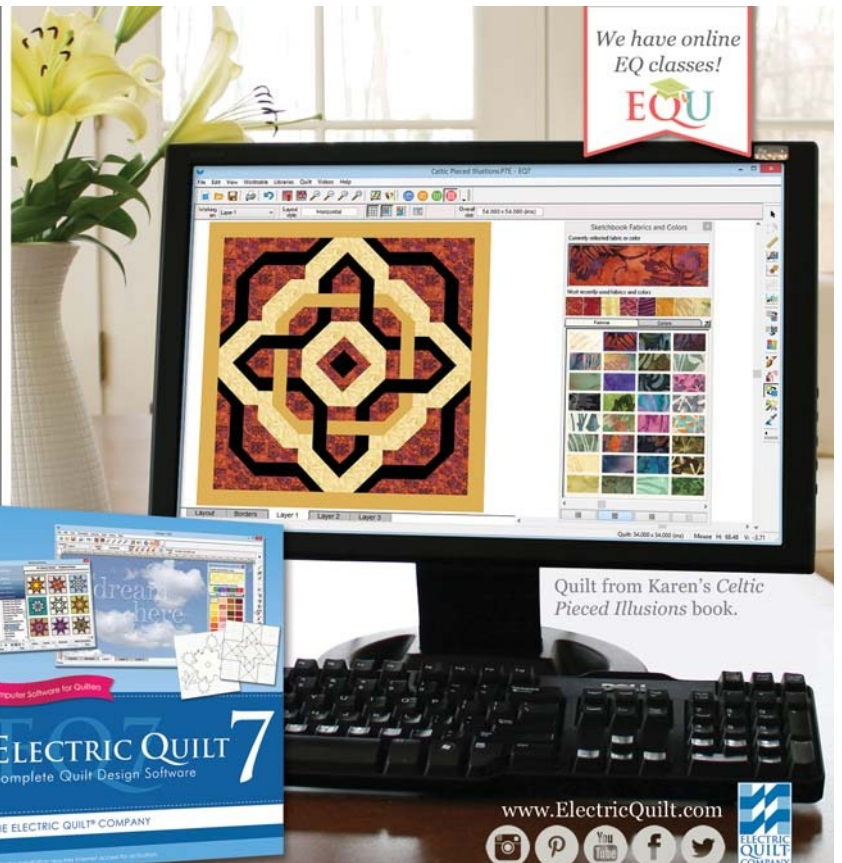
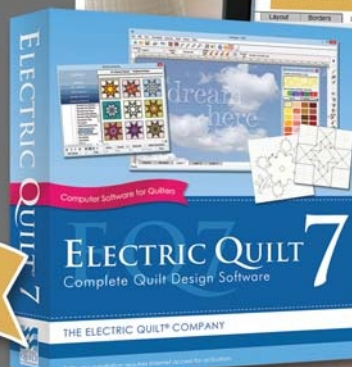
Detail: Rickie Stiles by Nancy Sullivan-Jacobs

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Author, designer and EQ7 user,  
Karen Combs



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Quilt from Karen's *Celtic Pieced Illusions* book.

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# Blue Bayou







*Sewn by Kate Colleran. Quilted by Crystal Zagnoli. Fabric: Artisan Spirit Panache by Sue Beevers for Northcott. Batting: Warm & Natural from The Warm Company. Location: Meritage Homes, Arvada, Colorado.*

**easy**

**Throw:** 80" x 80"

**Finished Blocks:** 12"



*I really like that such a simple and versatile block made with basic techniques can yield*

*such a dramatically beautiful quilt!*

*Kate Colleran  
Centennial, Colorado  
seamslikeadream.com*

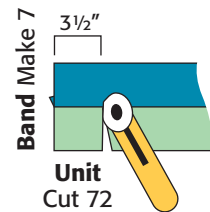
A serene combo of blues, teals and greens gives this geometric throw-size quilt movement.

### 1 About This Quilt

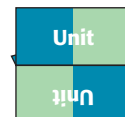
This easy block can be rotated and flipped in a variety of ways to create several unique designs. Use Kate's layout on page 16 or refer to page 17 for alternate ways to set this versatile block.

### 2 Making the Units, Four Patches and Blocks

Sew a medium blue strip and a light green strip together to make a band. Make 7 bands. Cut the bands at 3½" increments to make 72 units.



Sew 2 units together as shown to make a Four Patch. Make 36 Four Patches.



**Four Patch**  
Make 36

## materials

### Medium Blue Tone-on-Tone

1¾ yards for blocks and border #2

### Light Green Tone-on-Tone

7/8 yard for blocks

### Dark Green Tone-on-Tone

7/8 yard for blocks

### Teal Tone-on-Tone

1 yard for blocks

### Blue Print

1¼ yards for blocks

### Dark Blue Tone-on-Tone

2¾ yards for blocks, border #1 and binding

### Backing

7/8 yards

**Batting** 88" x 88"

## cutting

### Medium Blue Tone-on-Tone

16 strips 3½" x 40" for bands and border #2

### Light Green Tone-on-Tone

7 strips 3½" x 40" for bands

### Dark Green Tone-on-Tone

36 squares (A) 4¾" x 4¾"

### Teal Tone-on-Tone

18 squares 7¼" x 7¼" cut diagonally twice to yield 72 triangles ☒ (B)

### Blue Print

9 squares 13¼" x 13¼" cut diagonally twice to yield 36 triangles ☒ (C)

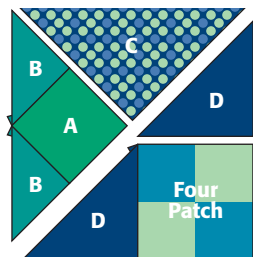
### Dark Blue Tone-on-Tone

9 strips 1½" x 40" for border #1

9 strips 2¼" x 40" for binding

36 squares 6⅞" x 6⅞" cut diagonally to yield 72 triangles ☒ (D)

Sew the patches and Four Patches together as shown to make a block. Make 36 blocks.



**Block**  
Make 36

### 3 Assembling the Quilt Top

Refer to the assembly diagram. Noting the block orientations, sew 6 blocks together as shown to make 3 row 1's and 3 row 2's. Sew the rows together as shown.


Sew the border #1 strips together end to end. Refer to "Borders" in Basic Lessons to measure and trim the border #1 side strips. Matching centers and ends, sew the border #1 side strips to the quilt. Repeat to add the border #1 top and bottom strips.

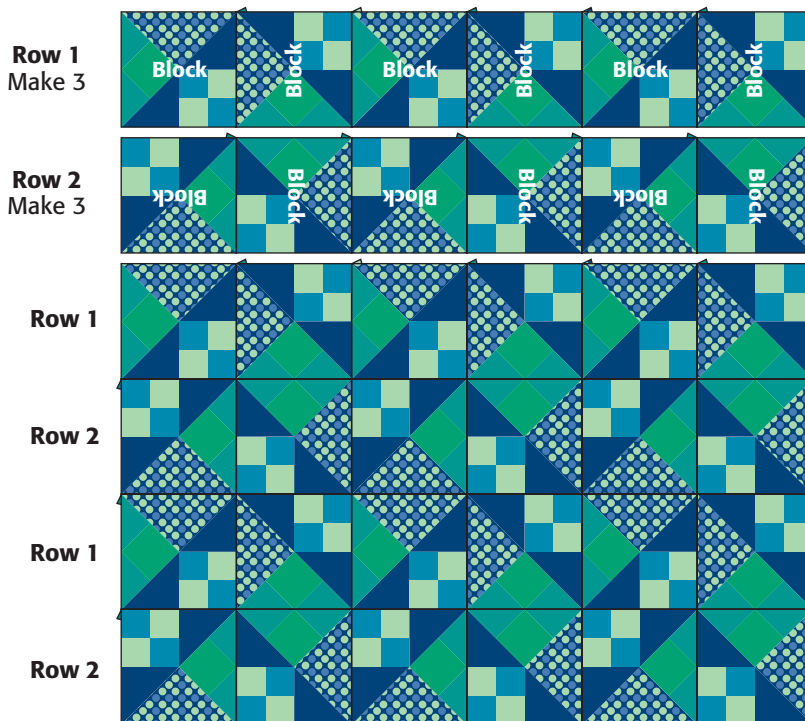
Add border #2 in the same way as border #1.

### 4 Quilting and Finishing

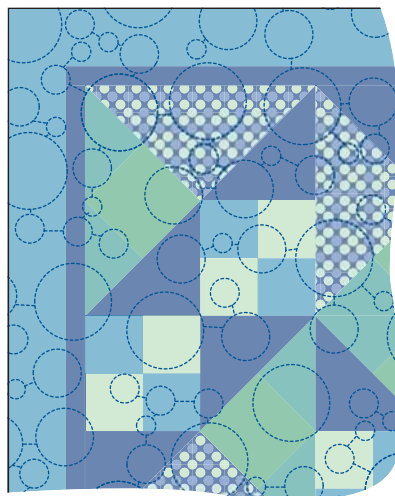
Layer and baste together the backing, batting and quilt top.

Refer to the quilting placement diagram. Randomly quilt circles of different sizes varying from 1" to 4" in diameter, connected with straight lines, all over the quilt.

Bind the quilt. 



**Assembly**



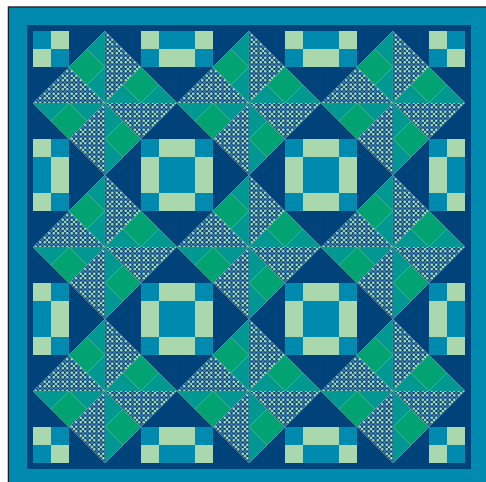
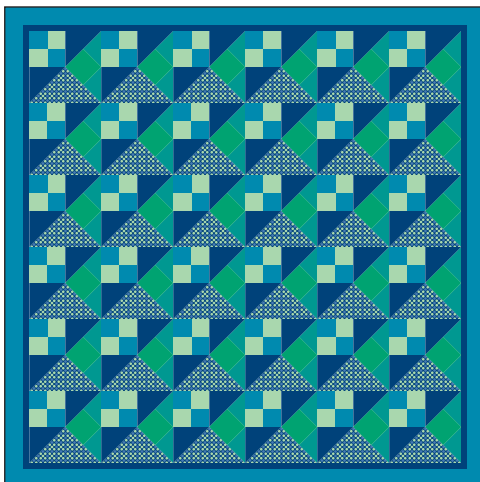
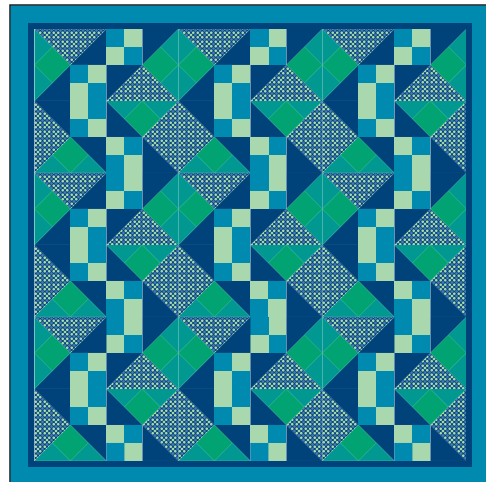
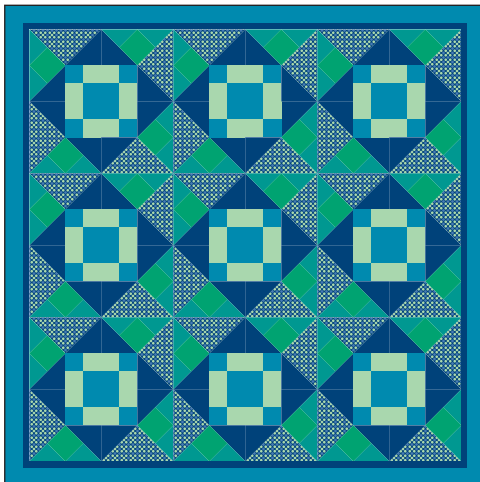
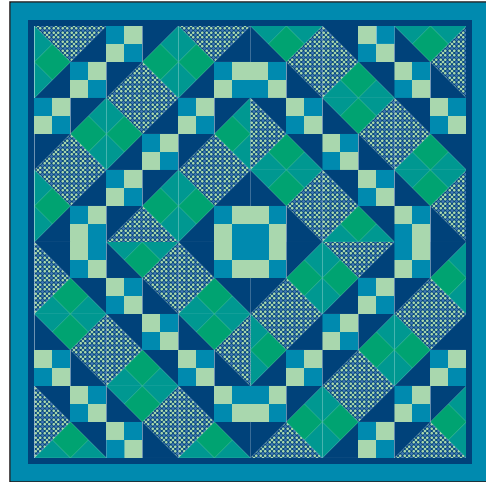
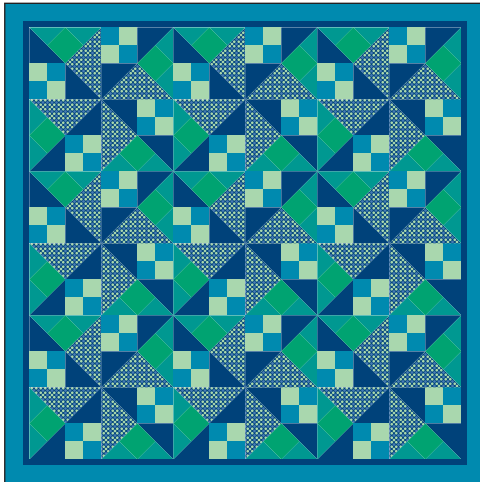
**Quilting Placement**



## design options

**Sea of Blues.** *The Blue Bayou blocks can be arranged in a variety of stunning and unique designs. After your blocks are sewn, play with them on your design wall or floor to find a layout that you love.*

*Shayla Wolf • QM Associate Editor*



*Continued on page 18.*

<i>alternate sizes</i>	wall	king
size	56" x 56"	104" x 104"
block setting	4 x 4	8 x 8
number of blocks	16	64
<i>materials</i>		
med. blue tone-on-tone	1 1/8 yards	2 5/8 yards
light green tone-on-tone	1/2 yard	1 3/8 yards
dark green tone-on-tone	3/8 yard	1 1/4 yards
teal tone-on-tone	5/8 yard	1 5/8 yards
blue print	7/8 yard	2 1/2 yards
dark blue tone-on-tone	1 5/8 yards	4 yards
backing	3 7/8 yards	10 yards
batting	64" x 64"	112" x 112"

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### DAYS OF CHRISTMAS

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### ANGELS IN THE STARS

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Backing

#LQK15080—\$59.99



### FROSTY FAMILY QUILT

Twin size

72" x 89"

#LQK15073—\$89.99

Backing

#LQK15079—\$69.99



### PEEKING THROUGH THE WINDOWS

Throw size

60" x 84"

#LQK15123—\$89.99

Backing

#LQK15128—\$69.99



### HO HO HOLIDAYS

Wallhanging

Kit includes backing.

21" x 21"

#LQK15120—\$34.99



### SANTA PLACEMATS

Wall hanging

Kit includes backing and pre-printed foundation papers.

14" x 17"

#LQK15122—\$64.99

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# Garden Geese





Sewn by Deanne Eisenman. Quilted by Mindy Prohaski. Location: Meritage Homes, Arvada, Colorado.

**easy**

**Throw:** 64" x 76"

**Finished Blocks:** 12"



*I love Flying Geese designs. I wanted to arrange the geese in "flocks," flying home over Spring gardens. The gardens are represented by the appliqued flowers in the sashes.*

Deanne Eisenman  
Osage, Iowa  
snugglesquilts.com

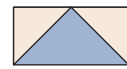
Flocks of geese fly over appliqued flowers, on this sweet, summertime throw. Dig into your scraps for a pretty variety of colors.

## 1 About This Quilt

Notice that the brown print sashes, border and binding are cut lengthwise. If you prefer to cut crosswise, you will need 2 yards of fabric. For the Flying Geese, cut 60 sets of 4 matching B's.

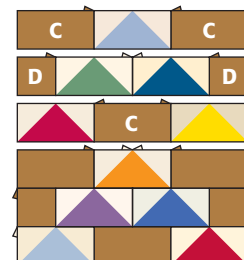
## 2 Making the Quilt Center

Refer to the "Fast Flying Geese" technique in Basic Lessons. Use assorted medium A's and light B's to make 240 Flying Geese as shown.



**Flying Geese**  
Make 240

Join the patches and Flying Geese as shown to make a block. Make 24 blocks.



**Block**  
Make 24

## materials

### Assorted Medium Prints and Tone-on-Tones

1 1/2 yards total for blocks

### Assorted Light Prints and Tone-on-Tones

1 3/4 yards total for blocks

### Brown Tone-on-Tone

1 7/8 yards for blocks

### Brown Print (see Step 1)

2 3/8 yards for sashes, border and binding

### Assorted Green Tone-on-Tones

1 yard total for vines and leaves

### Assorted Red Tone-on-Tones and Blue Tone-on-Tones

3/8 yard total for flowers

### Gold Tone-on-Tone

1/4 yard for flowers

### Backing

5 yards

### Batting

72" x 84"

## cutting

### Assorted Medium Prints and Tone-on-Tones

60 squares (A) 5 1/4" x 5 1/4"

### Assorted Light Prints and Tone-on-Tones (see Step 1)

240 squares (B) 2 7/8" x 2 7/8"

### Brown Tone-on-Tone

144 rectangles (C) 2 1/2" x 4 1/2"

96 squares (D) 2 1/2" x 2 1/2"

### Brown Print

for border

2 strips 2 1/2" x 75" for sides

2 strips 2 1/2" x 67" for top/bottom

4 strips 2 1/4" x 62" for binding

3 strips 4 1/2" x 72 1/2" for sashes

### Assorted Green Tone-on-Tones

1 1/4"-wide bias strips to total 288" for vines (bias strips are cut from a 20" square)

90 pattern E

### Assorted Red Tone-on-Tones and Blue Tone-on-Tones

36 pattern F

### Gold Tone-on-Tone

36 pattern G



The applique patterns can be found on the pattern sheet.

Refer to the sash applique placement diagram. Prepare the flowers and leaves for turned-edge applique. Refer to "Bias Strips" in Basic Lessons to make the bias strip. Cut the strip into 3 lengths of approximately 90" for the vines.

Arrange the bias stems, flowers and leaves on the sashes as shown and pin in place; use matching thread and a blind stitch to applique the vines and patches in place.



**Sash Applique Placement**  
Make 3

Refer to the assembly diagram. Sew the blocks into 4 vertical rows as shown. Matching centers and ends, join the rows and sashes as shown.

### 3 Adding the Borders

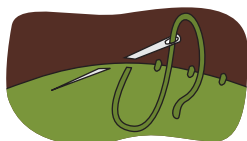
Refer to "Borders" in Basic Lessons to measure and trim the border side strips. Matching centers and ends, sew the border side strips to the quilt. Repeat to add the border top and bottom strips.

### 4 Quilting and Finishing

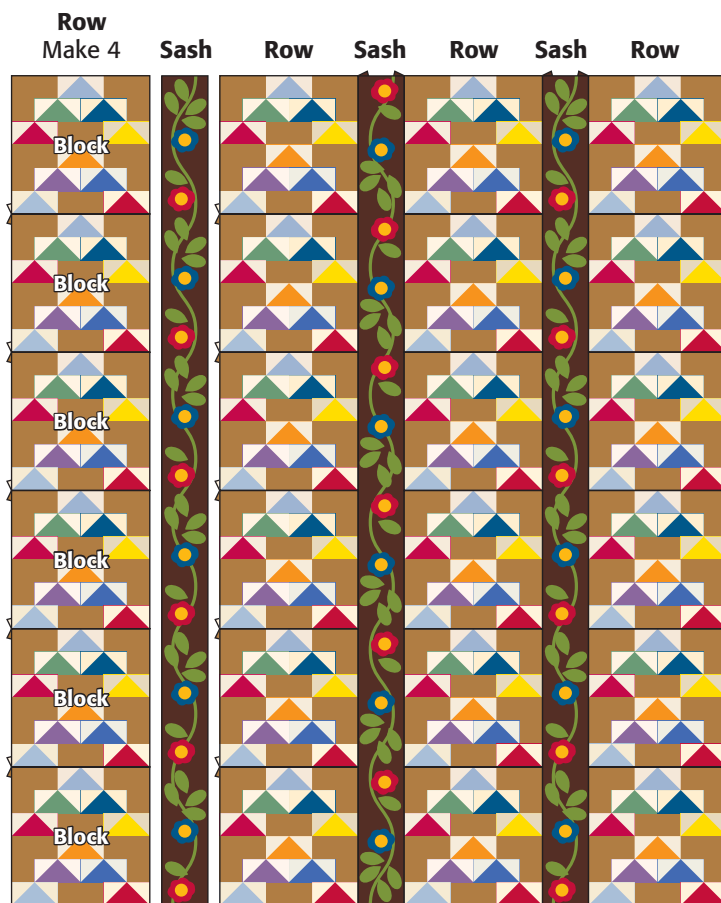
Layer and baste together the backing, batting and quilt top.

Refer to the quilting placement diagram. Quilt freeform feathers in the rows as shown. Quilt a small meander in the border and sashes, avoiding the applique, as shown.

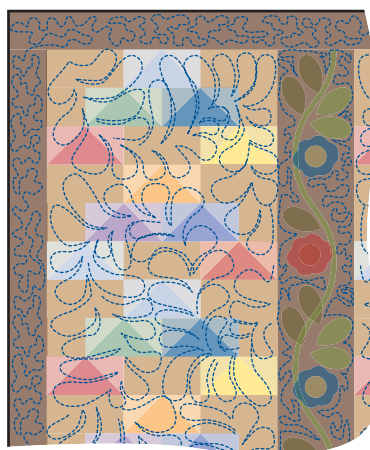
Bind the quilt. ■



**Blind Stitch**



**Assembly**



**Quilting Placement**



# Dot Dot Dash

by Me and My Sister Designs

Who doesn't love stripes and polka dots? Dot Dot Dash is full of perfect stash builders and blenders. With fabrics in pink, orange, yellow, green, blue and purple, the entire rainbow is covered! This colorful and versatile line designed by the Me and My Sister Designs duo will brighten your day! Placemat kits available at [quiltandsewshop.com](http://quiltandsewshop.com).



*moda*

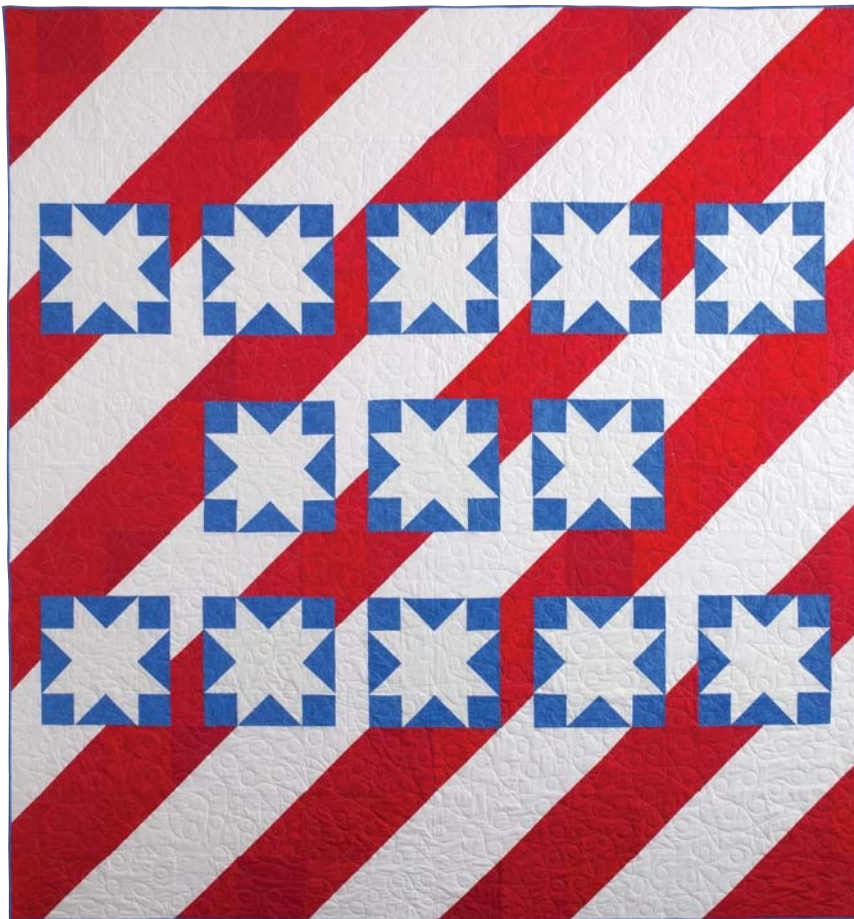


For a "how-to" video, go to  
[YouTube.com/QuiltmakerMag](http://YouTube.com/QuiltmakerMag)

**ADVERTISEMENT**

A photograph of a bed with a quilted coverlet. The quilt features a large-scale geometric pattern of red, white, and blue triangles and squares. The quilt is quilted with circular patterns. In the background, there are two white pillows with a black decorative border. A nightstand with a clock and a red starburst decoration is visible in the upper left corner.

# The Original Thirteen



**easy**

**Queen:** 91" x 98"

**Finished Blocks:** 14"



*I am a huge fan of early U.S. history and I designed this quilt based on the original*

*American flag. It is a simple design that represents a complicated time in history.*

*Ellie Scrimsher  
Canton, Georgia*

*Sewn by Ellie Scrimsher. Quilted by Chris Warnick. Fabric: Assorted Basics from Timeless Treasures. Batting: Warm and Natural from The Warm Company. Location: Meritage Homes, Arvada, Colorado.*

## materials

### Blue Tone-on-Tone

2<sup>3</sup>/<sub>8</sub> yards for blocks and binding

### White Tone-on-Tone

1<sup>5</sup>/<sub>8</sub> yards for blocks

### Assorted Red Tone-on-Tones

3<sup>5</sup>/<sub>8</sub> yards *total* for units and patches

### White Solid

3<sup>1</sup>/<sub>2</sub> yards for units and patches

### Backing

8<sup>3</sup>/<sub>4</sub> yards

### Batting

99" x 106"

## cutting

### Blue Tone-on-Tone

11 strips 2<sup>1</sup>/<sub>4</sub>" x 40" for binding

13 squares (A) 8<sup>1</sup>/<sub>4</sub>" x 8<sup>1</sup>/<sub>4</sub>"

52 squares (E) 4" x 4"

### White Tone-on-Tone

52 squares (B) 4<sup>3</sup>/<sub>8</sub>" x 4<sup>3</sup>/<sub>8</sub>"

13 squares (F) 7<sup>1</sup>/<sub>2</sub>" x 7<sup>1</sup>/<sub>2</sub>"

### Assorted Red Tone-on-Tones

26 squares (C) 7<sup>7</sup>/<sub>8</sub>" x 7<sup>7</sup>/<sub>8</sub>"

29 rectangles (D) 4" x 7<sup>1</sup>/<sub>2</sub>"

10 squares (E) 4" x 4"

26 squares (F) 7<sup>1</sup>/<sub>2</sub>" x 7<sup>1</sup>/<sub>2</sub>"

### White Solid

26 squares (C) 7<sup>7</sup>/<sub>8</sub>" x 7<sup>7</sup>/<sub>8</sub>"

22 rectangles (D) 4" x 7<sup>1</sup>/<sub>2</sub>"

13 squares (E) 4" x 4"

26 squares (F) 7<sup>1</sup>/<sub>2</sub>" x 7<sup>1</sup>/<sub>2</sub>"

Show your American pride with this simple and stunning queen-size quilt representing the original 13 colonies.

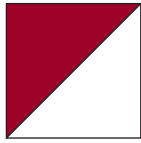
## 1 Making the Flying Geese, Units and Blocks

Refer to the "Fast Flying Geese" technique in Basic Lessons. Use blue A's and white tone-on-tone B's to make 52 Flying Geese as shown.



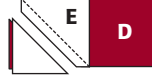
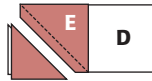
**Flying Geese**  
Make 52

Refer to the "Triangle-Squares" technique in Basic Lessons. Pair 26 red C's and white solid C's to make 52 unit 1's.



**Unit 1**  
Make 52

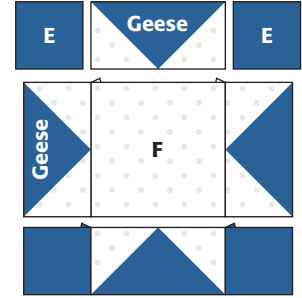
Refer to the "Stitch-and-Flip" technique in Basic Lessons. Use white solid D's and red E's to make 10 unit 2's as shown. Use red D's and white solid E's to make 13 unit 3's as shown.



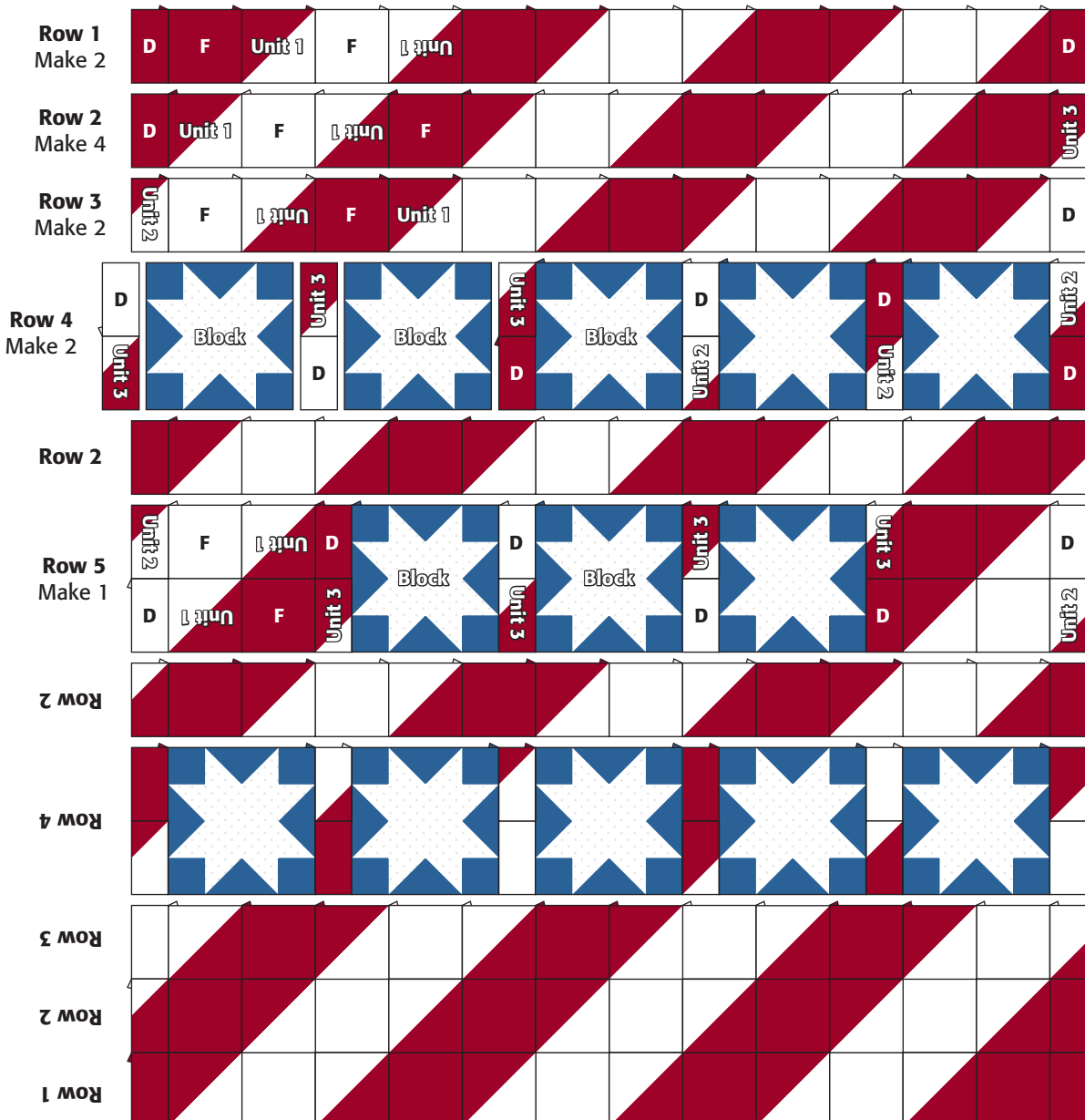
**Unit 2**  
Stitch & Flip  
Make 10

**Unit 3**  
Stitch & Flip  
Make 13

Sew the blue E's, Flying Geese, and white tone-on-tone F together as shown to make a block. Make 13 blocks.



**Block**  
Make 13



## 2 Assembling the Quilt Top

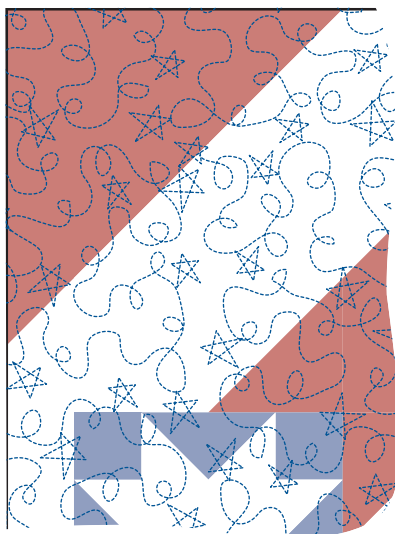
Refer to the assembly diagram. Join the patches, units and blocks as shown to make 2 row 1's, 4 row 2's, 2 row 3's, 2 row 4's and 1 row 5. Sew the rows together.

## 3 Quilting and Finishing

Layer and baste together the backing, batting and quilt top.

Refer to the quilting placement diagram. Quilt freeform loops and stars over the quilt surface as shown.

Bind the quilt. ■



Quilting Placement



My mom (quilt designer and author Heather Scrimsher) taught me how to sew and how to follow a pattern when I was seven. Some of the first things I made were a pillowcase and a skirt. I made my first quilt when I was 11. Not long after that my grandmother got a longarm so I played around on that, too.

Fast forward to high school. The guidelines for senior projects said to choose a topic we were interested in and then do something that related to our career interests. I have grown up watching my mother design quilts and have always found it interesting. I want to pursue a career in Historic Preservation and so by recreating Betsy Ross's flag, I was bringing a piece of history forward and preserving it in a modern medium.

The design process was fairly easy—I didn't run into too many challenges. Getting all the diagonals to line up when sewing all the rows together was another story. To be honest, the hardest part of my senior project was the presentation. My project facilitator was Chris Warnick. She taught me about the design process and helped me through it all.

A colorful quilt with a grid pattern of squares and rectangles. The squares contain various patterns, including vertical stripes and a dense, multi-colored geometric pattern. The quilt is bordered by a wide, dark blue fabric. It is draped over a rustic wooden fence in a natural setting with trees and grass.

# *Boxing Match*



Sewn by Paula Stoddard. Quilted by Nicole Brouillette. Fabric: Artisan Spirit Painter's Palette by Deborah Edwards for Northcott. Batting: Warm & Natural from The Warm Company. Thread: Aurifil. Quilted on an HQ Avante.

**easy**

**Throw:** 64" x 64"

**Finished Blocks:** 10"



When I created this design I wanted it to have lots of dimension. The end result is

an easy quilt with great visual impact.

Nancy Mahoney  
Sparta, Georgia  
nancymahoney.com

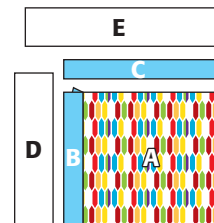
Lively fabrics team up with easy piecing for this intriguing Log Cabin variation from Nancy Mahoney.

## 1 About This Quilt

For the multiprints, choose one that is smaller in scale and one that is larger. This will add interest to the quilt. When you make the first blocks, measure to be certain they're coming out to 10½" unfinished. Being off by just a few threads can add up quickly. You may need to adjust your seam allowance.

## 2 Making the Blocks

Refer to the block diagrams. Join patches A–E as shown to make a block Y. Make 18 block Y's.



**Block Y**  
Make 18

## materials

### Multiprint #1

1 yard for blocks

### Teal Tone-on-Tone

7/8 yard for blocks

### White Solid

1 7/8 yards for blocks and border

### Multiprint #2

3/4 yard for blocks

### Dark Blue Tone-on-Tone

1 5/8 yards for blocks and binding

### Backing

4 3/8 yards

### Batting

72" x 72"

## cutting

### Multiprint #1

18 squares (A) 7 1/2" x 7 1/2"

### Teal Tone-on-Tone

36 rectangles (B) 1 1/2" x 7 1/2"

18 rectangles (C) 1 1/2" x 8 1/2"

18 rectangles (G) 1 1/2" x 6 1/2"

### White Solid

7 strips 2 1/2" x 40" for border

18 rectangles (B) 1 1/2" x 7 1/2"

18 rectangles (C) 1 1/2" x 8 1/2"

18 rectangles (D) 2 1/2" x 8 1/2"

18 rectangles (E) 2 1/2" x 10 1/2"

### Multiprint #2

18 squares (F) 6 1/2" x 6 1/2"

### Dark Blue Tone-on-Tone

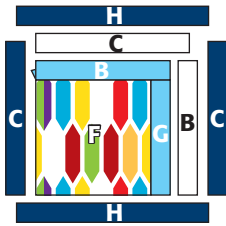
8 strips 2 1/4" x 40" for binding

36 rectangles (C) 1 1/2" x 8 1/2"

36 rectangles (H) 1 1/2" x 10 1/2"

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Join the patches as shown to make a block Z. Make 18 block Z's.



**Block Z**  
Make 18

### 3 Assembling the Quilt Top

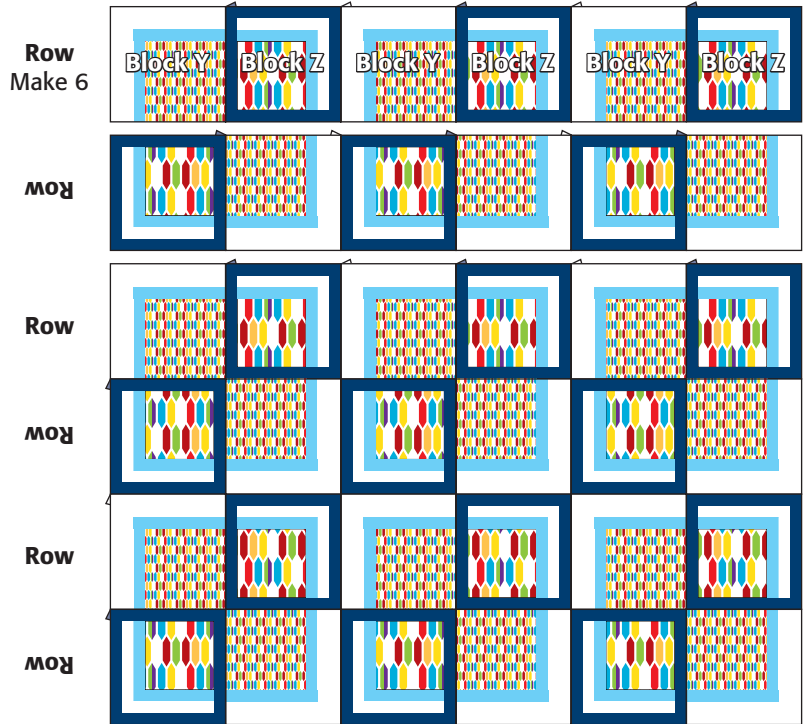
Beginning with block Y and alternating with block Z, join the blocks into 6 rows as shown in the assembly diagram. Turning every other row upside down, sew the rows together as shown.

Sew the border strips together end to end. Refer to "Borders" in Basic Lessons to measure and trim the border side strips. Matching centers and ends, sew the border side strips to the quilt. Repeat to add the border top and bottom strips.

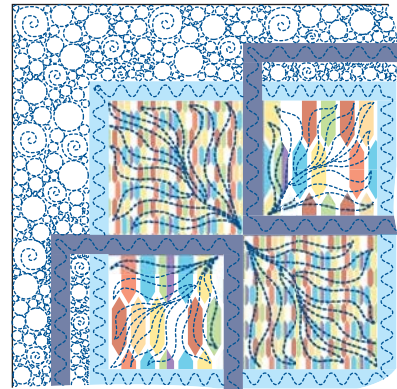
### 4 Quilting and Finishing

Layer and baste together the backing, batting and quilt top. Quilt freeform flames in the multiprint A's and F's as shown. Quilt a wavy line in the teal and dark blue box "frames." Quilt many sizes of freeform circles and swirls in the white areas as shown.

Bind the quilt. ■



**Assembly**



**Quilting Placement**



### color option

**The Dark Side.** A black background means a completely different look when it's paired with a pretty floral, a dash of deep red and a generous dose of yellow-green.

*Diane Harris • QM Associate Editor*

*Sewn by Eileen Fowler. Fabric: Bellagio by Chong-a Hwang for Timeless Treasures.*



# Block-of-the-Month Kits Fat Quarter Sampler

**NEW!**

Introducing our new exclusive 8-month block-of-the-month series in 3 different colorways, starting in October, 2015.

This country-set sampler features a variety of blocks in different sizes and techniques. Stars, Pinwheels, Log Cabin, Flying Geese and more are creatively sewn together in this one-of-a-kind design. Finished quilt size is 64" x 88".

Eight monthly shipments include fabric and instructions for new blocks with the final shipment including borders and binding.

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# 1 in a Minion



Made by Paula Stoddard. Fabric: *Despicable Me—1 in a Minion* from *Quilting Treasures*. Batting: *Warm and Natural* from *The Warm Company*. Thread: *Aurifil*.

*Despicable Me*, *Minion Made* and all related marks and characters are trademarks and copyrights of Universal Studios. Licensed by Universal Studios Licensing LLC. All Rights Reserved.

## materials

### 7 Assorted Prints and Tone-on-Tones

$\frac{1}{2}$  yard each for blocks

#### Blue Stripe

$1\frac{1}{8}$  yards for blocks, border #1 and binding

#### Blue Tone-on-Tone

$\frac{7}{8}$  yard for blocks and border #2

**1 Panel** (this panel is 36" x 42")

**Backing**  $3\frac{5}{8}$  yards

**Batting** 60" x 68"

## cutting

(see Step 1 before cutting)

### 7 Assorted Prints and Tone-on-Tones

from each

12 squares (A)  $4\frac{1}{2}$ " x  $4\frac{1}{2}$ "

24 squares (B) 2" x 2"

#### Blue Stripe

for border #1

2 strips  $1\frac{1}{2}$ " x  $37\frac{1}{2}$ " for sides

2 strips  $1\frac{1}{2}$ " x  $31\frac{1}{2}$ " for top/bottom

7 strips  $2\frac{1}{4}$ " x 40" for binding

12 squares (A)  $4\frac{1}{2}$ " x  $4\frac{1}{2}$ "

24 squares (B) 2" x 2"

#### Blue Tone-on-Tone

for border #2

2 strips 3" x  $39\frac{1}{2}$ " for sides

2 strips 3" x  $36\frac{1}{2}$ " for top/bottom

12 squares (A)  $4\frac{1}{2}$ " x  $4\frac{1}{2}$ "

24 squares (B) 2" x 2"

#### Panel

trim to  $29\frac{1}{2}$ " x  $37\frac{1}{2}$ "

## A bright, happy panel

is framed by colorful borders in this adorable throw quilt. This easy-to-piece quilt can be made in a weekend!

### 1 About This Quilt

Although this quilt has a scrappy border, the scrappiness has a planned element.

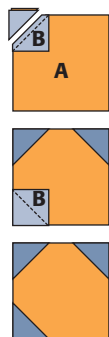
Each block Y uses 3 matching A's and 3 matching B's from one fabric and 1 A from a second fabric. From 3 more fabrics, use one set of 3 matching B's and 2 pairs of matching B's.

Each block Z uses an A and 2 B's from one fabric, 1 A from a second fabric and 2 matching B's from a third fabric.

We've had you cut a few extra A's and B's to allow for the block planning. It will be helpful to plan ahead and pair your patches before you sew the blocks.

### 2 Making the Units and Blocks

Refer to the "Stitch-and-Flip" technique in Basic Lessons. Use an A and 3 matching B's to make a unit 1 as shown. Make 8 unit 1's.



**Unit 1**  
Stitch & Flip  
Make 8

### easy

**Throw:** 52" x 60"

**Finished Blocks:** 8", 4" x 8"

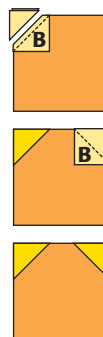


*How can you look at this fabric and not smile? I planned a border with larger*

*patches to show off the fabric—I love how it frames the panel!*

Paula Stoddard  
QM Creative Editor  
quiltmaker.com

Use an A and 2 matching B's as shown to make a unit 2. Make 88 unit 2's.



**Unit 2**  
Stitch & Flip  
Make 88



Join 2 unit 1's and 2 unit 2's as shown to make a block Y. Make 4 block Y's.



**Block Y**  
Make 4

Join 2 unit 2's as shown to make a block Z. Make 40 block Z's.



**Block Z**  
Make 40

### 3 Assembling the Quilt Top

Refer to the assembly diagram. Matching centers and ends, sew the border #1 side strips to the quilt. Add the border #1 top and bottom strips in the same way.


Repeat to add border #2.

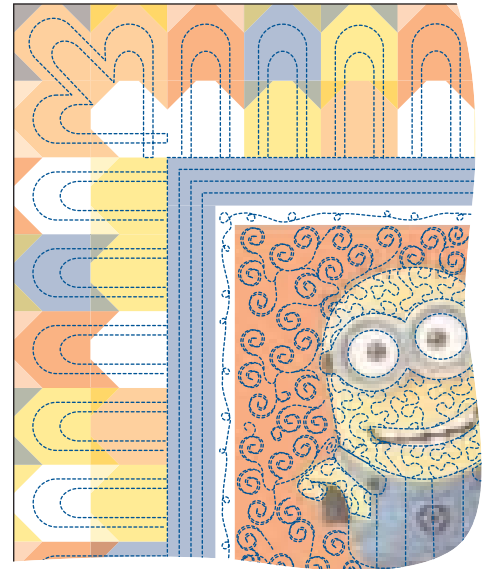
For the border #3 side strips, join 11 block Z's as shown. For the border top and bottom strips join 9 block Z's. Add a block Y to both ends as shown. Add border #3 in the same way as border #'s 1 and 2.

### 4 Quilting and Finishing

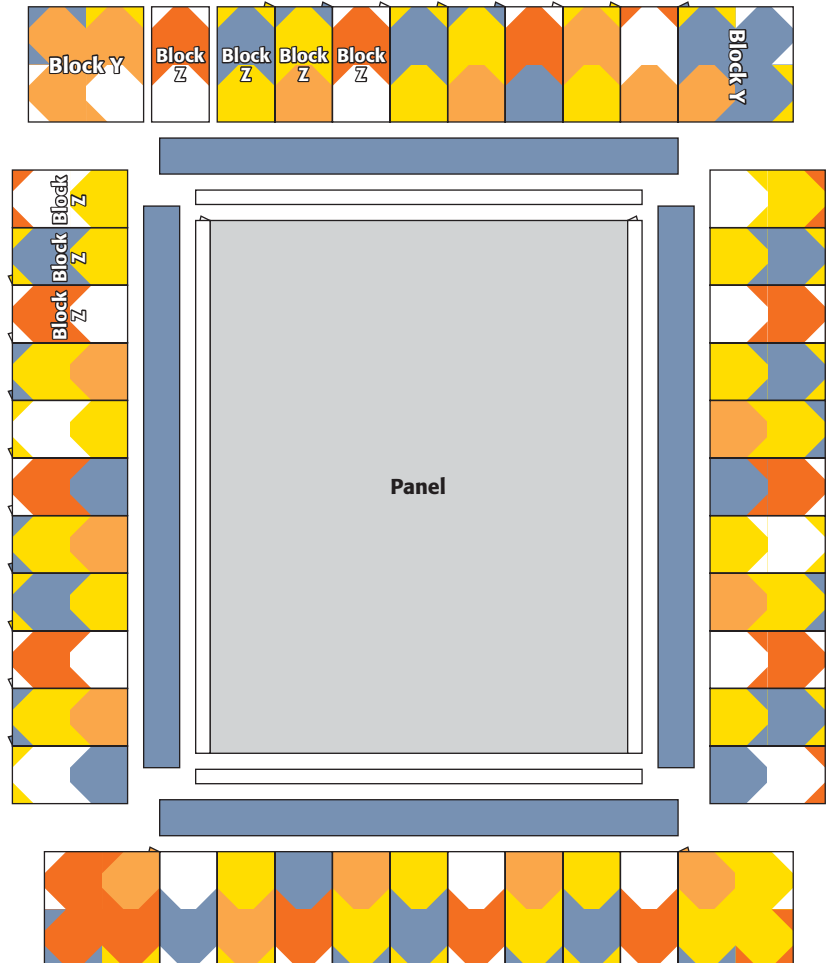
Layer and baste together the backing, batting and quilt top.

Refer to the quilting placement diagram. Quilt freeform curls in the orange background as shown. Quilt a small meander over the yellow minions, and quilt a line around the eyes, glasses, mouths and overalls as shown. Quilt a looping line in border #1. Quilt 3 straight lines approximately 1/2" apart in border #2. Quilt 2 U-shaped lines approximately 1/2" apart in the block Y's and block Z's in border #3 as shown.

Bind the quilt. 



**Quilting Placement**



**Assembly**

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Gudrun Erla, GE Designs



Bonnie Hunter, Quiltville.com



Lynne Hagmeier,  
Kansas Troubles Quilters

# Rudeneja

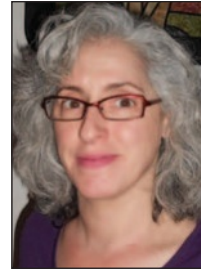




Made by Donna Smith. Fabric: Assorted Autumn Bali Batiks from Hoffman California Fabrics. Batting: Warm & Natural from The Warm Company. Thread: Aurifil.

**intermediate**

**Twin:** 76" x 92"  
**Finished Blocks:** 8"



This single block creates an intricate and complicated-looking design when it's repeated.

There are quite a few points to match in this quilt, so be patient!

Janice Averill  
West Haven, Connecticut  
janiceaverill.com

**Simple shapes** create this eye-catching autumn beauty. The featured quilt is twin size but there are four additional size options on page 38.

## 1 About This Quilt

"Rudeneja" is a Lithuanian word to describe autumn weather. Rich golds, greens and rusts evoke warmth as fall hints at cooler days to come.

## 2 Making the Units and Blocks

Refer to the "Triangle-Squares" technique in Basic Lessons. Pairing the A's in the appropriate colors, make the unit 1's-8's as shown.



**Unit 1**  
Make 80



**Unit 2**  
Make 160



**Unit 3**  
Make 160



**Unit 4**  
Make 160



**Unit 5**  
Make 160



**Unit 6**  
Make 160



**Unit 7**  
Make 160



**Unit 8**  
Make 80

## materials

### Black Batik

3 7/8 yards for blocks, border #2 and binding

### Medium Green Batik

1 1/4 yards for blocks

### Dark Green Batik

1 1/4 yards for blocks

### Light Yellow Batik

2 1/2 yards for blocks

### Gold Batik

1 5/8 yards for blocks and border #1

### Rust Batik

1 1/4 yards for blocks

### Backing

7 1/2 yards

### Batting

84" x 100"

## cutting

### Black Batik

9 strips 4 1/2" x 40" for border #2

10 strips 2 1/4" x 40" for binding

280 squares (A) 2 7/8" x 2 7/8"

### Medium Green Batik

160 squares (A) 2 7/8" x 2 7/8"

### Dark Green Batik

160 squares (A) 2 7/8" x 2 7/8"

### Light Yellow Batik

240 squares (A) 2 7/8" x 2 7/8"

160 squares (B) 2 1/2" x 2 1/2"

### Gold Batik

9 strips 2 1/2" x 40" for border #1

120 squares (A) 2 7/8" x 2 7/8"

### Rust Batik

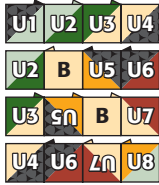
160 squares (A) 2 7/8" x 2 7/8"

CLICK FOR PDF



The quilting motifs can be found on the pattern sheet.

Sew the units and patches together as shown to make a block. Make 80 blocks.

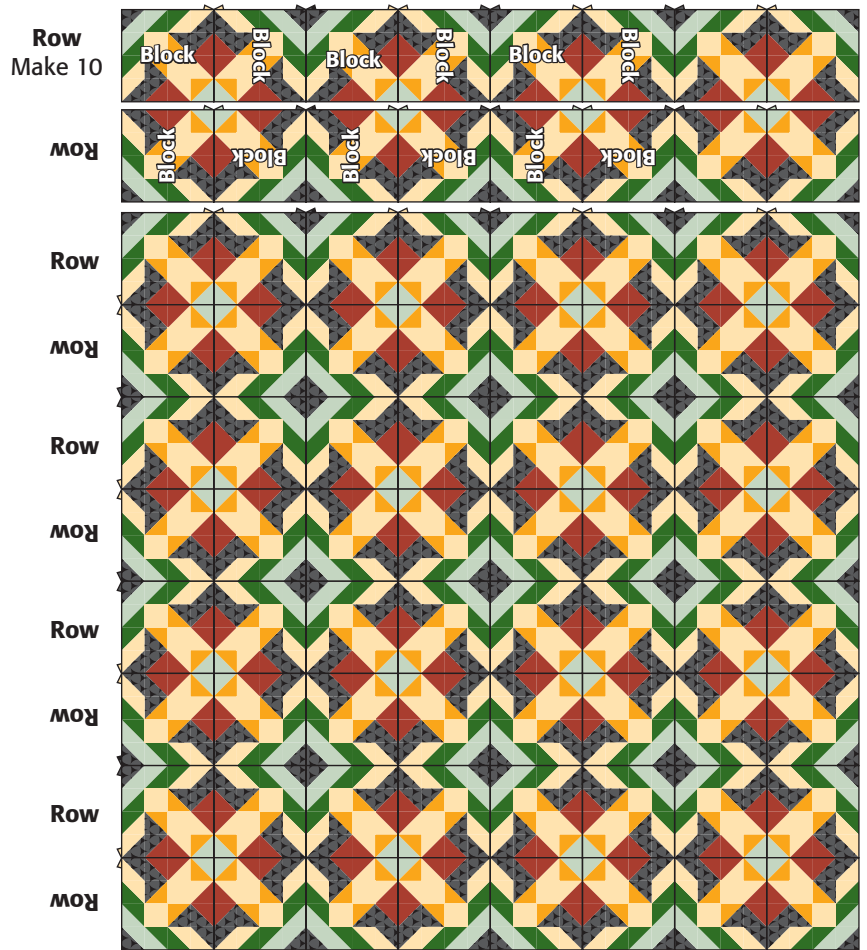


**Block**  
Make 80

**3 Assembling the Quilt Top**  
Refer to the assembly diagram. Paying attention to the block orientations, sew 8 blocks together as shown to make a row. Make 10 rows. Turning every other row upside down, sew the rows together.

Sew the border #1 strips together end to end. Refer to “Borders” in Basic Lessons to measure and trim the border #1 side strips. Matching centers and ends, sew the border #1 side strips to the quilt. Repeat to add the border #1 top and bottom strips.

Add border #2 in the same way as border #1.



**Assembly**

<i>alternate sizes</i>	wall	throw	queen	king
size	44" x 44"	60" x 76"	92" x 92"	108" x 108"
block setting	4 x 4	6 x 8	10 x 10	12 x 12
number of blocks	16	48	100	144
<i>materials</i>				
black batik	1½ yards	2⅞ yards	4½ yards	5¾ yards
medium green batik	¾ yard	⅞ yard	1½ yards	2⅛ yards
dark green batik	¾ yard	⅞ yard	1½ yards	2⅛ yards
light yellow batik	⅝ yard	1⅝ yards	3⅛ yards	4⅜ yards
gold batik	⅝ yard	1⅛ yards	1⅞ yards	2⅜ yards
rust batik	¾ yard	⅞ yard	1½ yards	2⅛ yards
backing	3 yards	5 yards	8⅞ yards	10¼ yards
batting	48" x 48"	68" x 84"	100" x 100"	116" x 116"



## 4 Quilting and Finishing

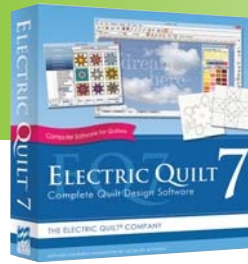
Refer to the quilting placement diagram. Mark the *Autumn Seeds Quilting* and *Autumn Seedlings Quilting* on the blocks as shown. Mark the  $\frac{1}{2}$  *Autumn Seeds Quilting* and  $\frac{1}{2}$  *Autumn Seeds Quilting reversed* on the quilt center edges along the border as shown. Mark a line in the center of border #2 as shown in red. Layer and baste together the backing, batting and quilt top.

Quilt the marked motifs. Quilt free-form feathers between the motifs in the yellow and gold patches as shown. Quilt continuous curlicues in border #1 as shown. Quilt border #'s 1 and 2 in the ditch as shown. Quilt freeform feathers along both sides of the marked line in border #2 as shown.

Bind the quilt. ■

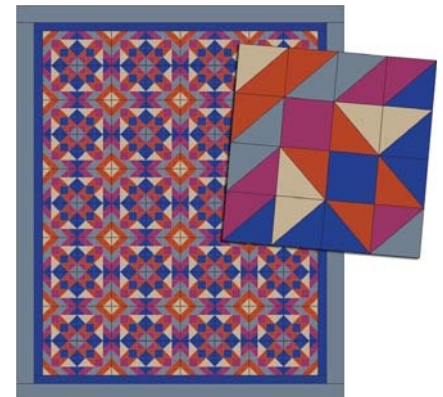
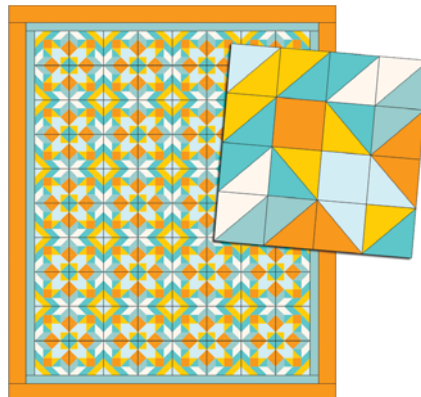
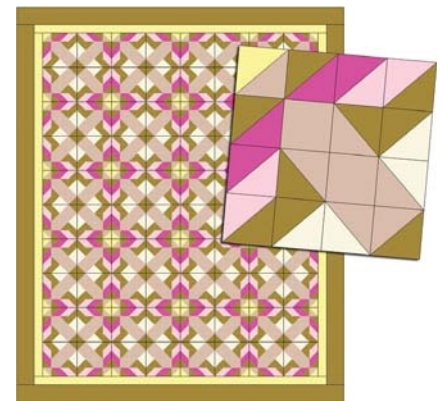
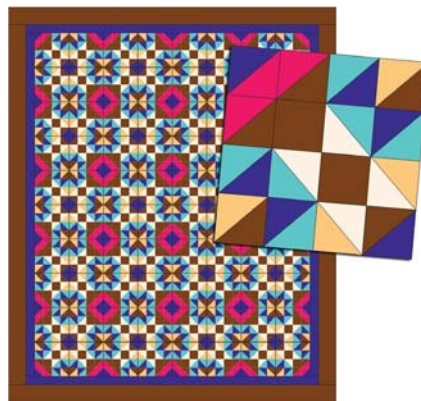


Quilting Placement



## Simple Changes Make a Big Difference

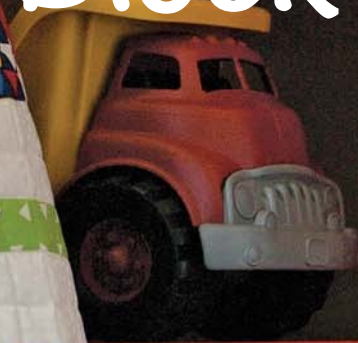
The block from *Rudeneja* really shines when it's set in a quilt layout. With a design like this, it's really important to see how the blocks and colors play with each other in a layout. EQ7 makes it easy to preview what the finished quilt will look like. And by simply changing the color placement in the block, you can get vastly different quilts!



For more ideas and a helpful tutorial on merging block designs in EQ7, go to [quiltmaker.com/creativespark](http://quiltmaker.com/creativespark).



# Block by Block





Sewn by Heidi Pridemore. Quilted by Doris Pridemore. Fabric: Ready, Set, Go! 2 and Remix, both by Ann Kelle for Robert Kaufman. Batting: Warm & Natural from The Warm Company. Location: Meritage Homes, Arvada, Colorado.

**easy**  
Throw: 54" x 71"



I designed this quilt to showcase those adorable novelty prints you don't want to cut up into small patches. Change up the fabrics and this quilt is a great option for adults too!

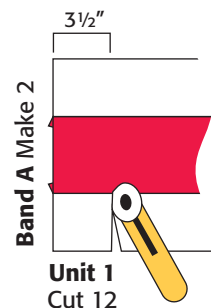
Heidi Pridemore  
Gilbert, Arizona  
thewhimsicalworkshop.com

**TIMESAVING  
KIT AVAILABLE**  
QuiltandSewShop.com

Primary colors and playful novelty prints adorn this playful throw-size quilt, perfect for any room in the house where your little one roams.

### 1 Making the Units

Sew 2 white strips and a red strip together to make a band A. Make 2 band A's. Cut the bands at 3½" increments to make 12 unit 1's.



## materials

### White Tone-on-Tone

2¾ yards for units, patches and border

### Red Dots and Yellow Dots

¾ yard each for units

### 3 Assorted Dark Blue Prints and

### 3 Assorted Light Blue Prints

¾ yard each for patches

### Green Print

1 yard for sashing and binding

Backing 3¾ yards

Batting 62" x 82"

## cutting

### White Tone-on-Tone

15 strips 3½" x 40" for bands and border

36 rectangles (B) 1½" x 8½"

24 rectangles (D) 2½" x 6½"

### Red Dots and Yellow Dots

from each

2 strips 4½" x 40" for bands

### 3 Assorted Dark Blue Prints and

### 3 Assorted Light Blue Prints

from each

3 squares (A) 8½" x 8½"

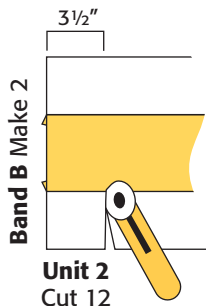
2 squares (C) 6½" x 6½"

### Green Print

7 strips 1½" x 40" for sashing

8 strips 2¼" x 40" for binding

Sew 2 white strips and a yellow strip together to make a band B. Make 2 band B's. Cut the bands at 3½" increments to make 12 unit 2's.



**2 Assembling the Quilt Top**  
Refer to the assembly diagram. Sew patches and units together as shown to make 3 row 1's and 3 row 2's.

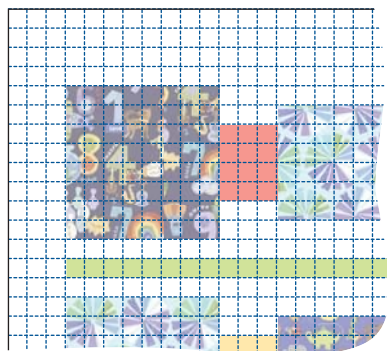
Join the green sash strips end to end. Cut this strip into 5 lengths of 48½". Matching the centers and ends, sew the rows and sashes together as shown.

Sew the border strips together end to end. Refer to "Borders" in Basic Lessons to measure and trim the border side strips. Matching centers and ends, sew the border side strips to the quilt. Repeat to add the border top and bottom strips.

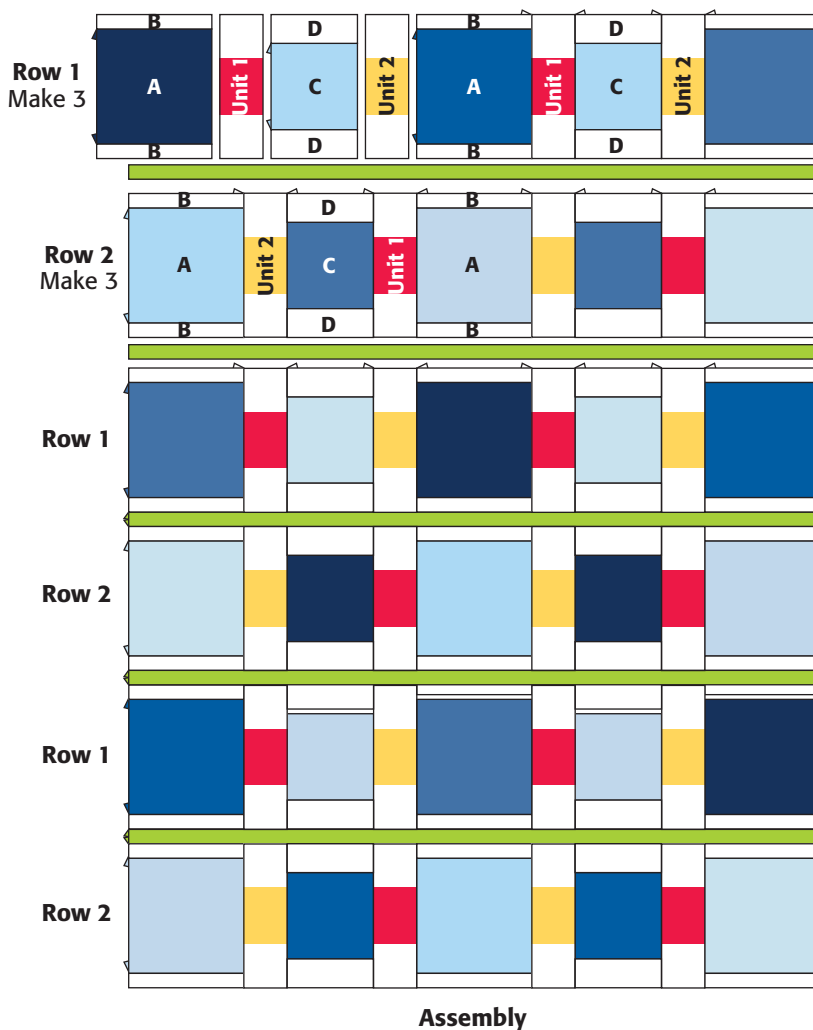
**3 Quilting and Finishing**  
Layer and baste together the backing, batting and quilt top.

Refer to the quilting placement diagram. Quilt horizontal and vertical lines 1" apart over the quilt surface as shown to create a grid.

Bind the quilt. ■



**Quilting Placement**



### color option

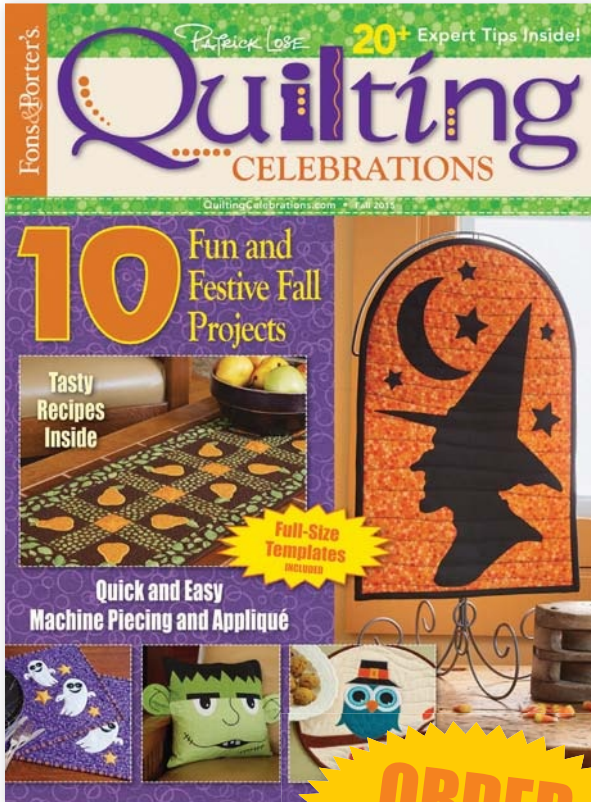
#### A Splash of Saltwater.

Swap out the cute cars and trucks for some sweet mermaids and sea critters to turn this little boy quilt into a magical quilt perfect for a little girly girl.

Shayla Wolf • QM Associate Editor

Sewn by Donna Amos. Fabric: Saltwater by Cinderberries for Riley Blake Designs.

# Check out these fun fall projects!



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**Beggar's Bounty**

44½" x 14"

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#LQK15149—\$39.99



**Frankenpillow**

16" pillow

Kit includes fusible fleece.  
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**Give Thanks**

14" square

Kit includes backing.  
#LQK15144—\$19.99



**Botanicals**

7½" squares

Kit includes backing.  
#LQK15145—\$14.99



**Autumn Icons**

12" square

Kit includes backing.  
#LQK15148—\$14.99



**Trick or Treat**

Kit includes ribbon.

#LQK15146—\$19.99

Look for these and additional Patrick Lose projects at

ShopFonsandPorter.com

# Which Way to Go?





Made by Nancy Allen. Fabric: Assorted black and white prints and Cotton Couture from Michael Miller Fabrics. Batting: Warm & Natural from The Warm Company. Quilted on an HQ Infinity with an HQ Pro-Stitcher. Location: Meritage Homes, Arvada, Colorado.

**easy**  
**Long Twin: 72" x 96"**  
**Finished Units: 6"**



I combined two traditional blocks, the Hourglass and 3-piece Rail Fence, to create

this quilt. This design lends itself to a variety of different fabrics.

Nancy Allen  
 Bountiful, Utah  
[bountifulheirlooms.blogspot.com](http://bountifulheirlooms.blogspot.com)

## materials for die-cutting

### Black Border Print

2<sup>3</sup>/<sub>8</sub> yards for units, border and binding

### Light Aqua Solid

6 yards for units

### Assorted Black and White Prints

3<sup>3</sup>/<sub>4</sub> yards total for units

### Backing

6<sup>1</sup>/<sub>4</sub> yards

### Batting

80" x 104"

## dies for AccuQuilt GO!

### GO! Triangle (55002)

(4<sup>1</sup>/<sub>4</sub>" Finished) for A's

### GO! Strip Cutter-6<sup>1</sup>/<sub>2</sub>" (55086)

(6" Finished) for B's

### GO! Strip Cutter-3<sup>1</sup>/<sub>2</sub>" (55032)

for border

### GO! Strip Cutter-2<sup>1</sup>/<sub>4</sub>" (55053)

for binding

## die-cutting

(see Step 1 before cutting)

### Black Border Print

9 strips 3<sup>1</sup>/<sub>2</sub>" x 40" for border

10 strips 2<sup>1</sup>/<sub>4</sub>" x 40" for binding

5 strips 4<sup>1</sup>/<sub>2</sub>" x 40"; sub cut to make 30 triangles (A)

### Light Aqua Solid

32 strips 4<sup>1</sup>/<sub>2</sub>" x 40"; sub cut to make 222 triangles (A)

9 strips 6<sup>1</sup>/<sub>2</sub>" x 40"; sub cut to make 136 rectangles 2<sup>1</sup>/<sub>2</sub>" x 6<sup>1</sup>/<sub>2</sub>" (B)

### Assorted Black and White Prints

(see Step 1)

20 strips 4<sup>1</sup>/<sub>2</sub>" x 40"; sub cut to make 136 triangles (A)

5 strips 6<sup>1</sup>/<sub>2</sub>" x 40"; sub cut to make 68 rectangles 2<sup>1</sup>/<sub>2</sub>" x 6<sup>1</sup>/<sub>2</sub>" (B)

die-friendly  
 sponsored by  
**AccuQuilt**

**Rows of arrows** pointing back and forth create this striking twin-size quilt. Use an AccuQuilt GO! for quick and accurate cutting. If you prefer to rotary cut this design, turn to page 47 for yardage and cutting.

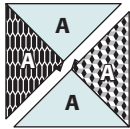
### 1 About This Quilt

As you're cutting the assorted black and white prints, keep in mind that for every 2 matching A's you'll need a matching B.

After cutting the patches, use a design wall or open floor space to lay out the quilt. Arrange the patches so 2 matching A's and a matching B form arrows as shown in the assembly diagram. Distribute the black and white prints in a pleasing arrangement.

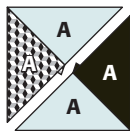
### 2 Making the Units

Join 1 black border print A, 2 aqua A's and 1 assorted A as shown to make a unit 1. Make 16 unit 1's.



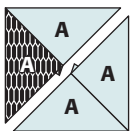
**Unit 1**  
Make 16

Join 2 assorted A's and 2 aqua A's as shown to make a unit 2. Make 53 unit 2's.



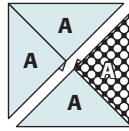
**Unit 2**  
Make 53

Join 1 black border print A and 3 aqua A's as shown to make a unit 3. Make 14 unit 3's.



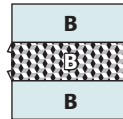
**Unit 3**  
Make 14

Join 3 aqua A's and 1 assorted A as shown to make a unit 4. Make 14 unit 4's.



**Unit 4**  
Make 14

Join 2 aqua B's and 1 assorted B as shown to make a unit 5. Make 68 unit 5's.



**Unit 5**  
Make 68

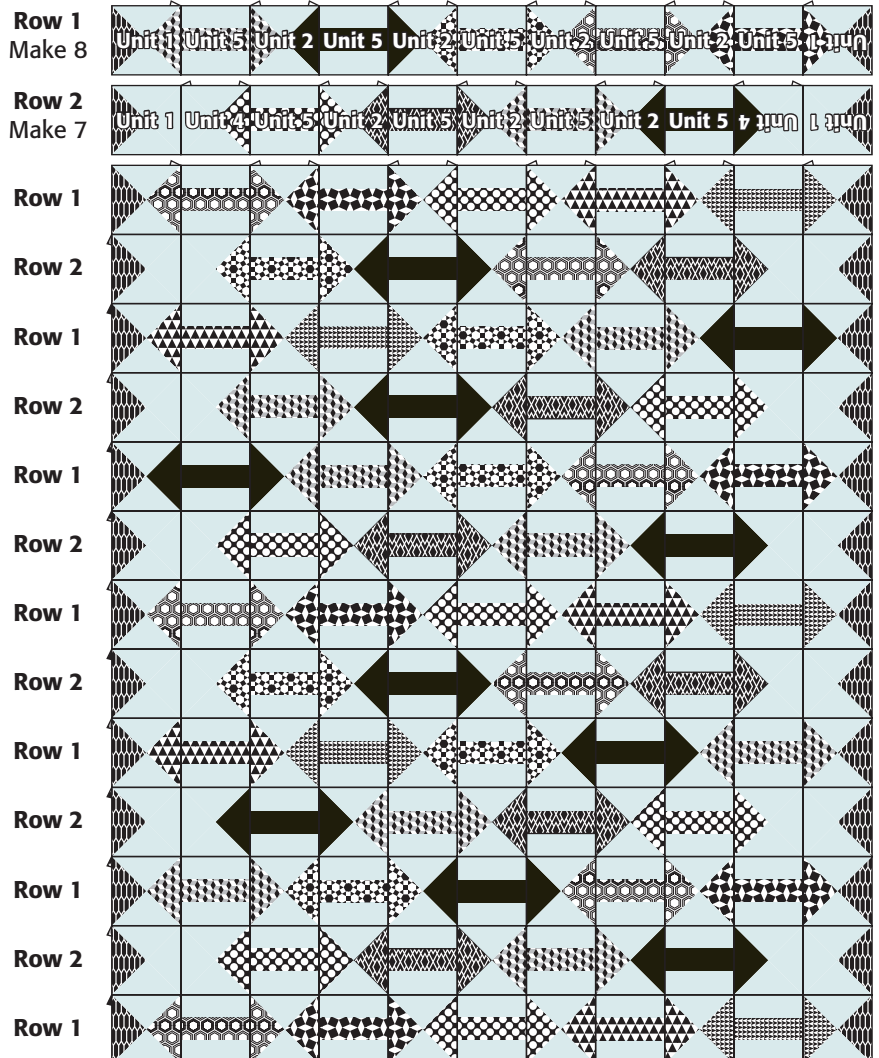
### 3 Assembling the Quilt Top

Refer to the assembly diagram. Sew the units into 8 row 1's and 7 row 2's. Sew the rows together as shown.

Sew the border strips together end to end. Refer to "Borders" in Basic Lessons to measure and trim the border side strips. Matching centers and ends, sew the border side strips to the quilt. Repeat to add the border top and bottom strips.

### 4 Quilting and Finishing

Layer and baste together the backing, batting and quilt top.

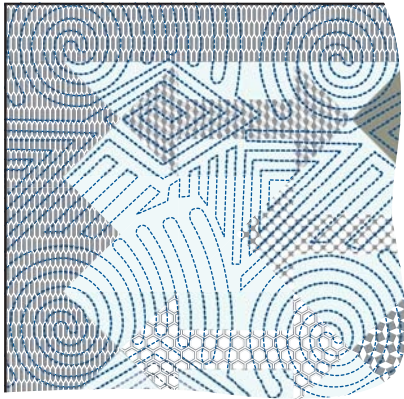


**Assembly**



Refer to the quilting placement diagram. Quilt curved and straight lines approximately 1/4" apart across the quilt surface as shown.

Bind the quilt. ■



**Quilting Placement**

## materials & rotary cutting

### **Black Border Print** (2 1/8 yards)

9 strips 3 1/2" x 40" for border  
10 strips 2 1/4" x 40" for binding  
8 squares 7 1/4" x 7 1/4" cut diagonally twice to yield 32 triangles ☒ (A)  
(there will be 2 extra)

### **Light Aqua Solid** (4 3/8 yards)

56 squares 7 1/4" x 7 1/4" cut diagonally twice to yield 222 triangles ☒ (A)  
(there will be 2 extra)  
136 rectangles (B) 2 1/2" x 6 1/2"

### **Assorted Black and White Prints**

(2 1/2 yards total)

34 squares 7 1/4" x 7 1/4" cut diagonally twice to yield 136 triangles ☒ (A)  
68 rectangles (B) 2 1/2" x 6 1/2"

### **Backing** 6 1/4 yards

### **Batting** 80" x 104"

Refer to Steps 1–3, beginning on page 46, to assemble and finish the quilt. ■



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# Quilted Memories





**easy**  
**Twin:** 72" x 88"  
**Finished Blocks:** 16"



*My son wrestled in middle and high school and collected a huge number of*

*t-shirts. This quilt is a surprise for Christmas and I can't wait to see his face that morning!*

*Paula Stoddard  
 Quiltmaker Creative Editor  
 quiltmaker.com*

*Sewn by Paula Stoddard. Quilted by Kristy Wolf. Batting: Warm & Natural from The Warm Company. Location: Meritage Homes, Arvada, Colorado.*

## materials

(approximate for twin-size quilt; see Step 1)

### Assorted Flannels

8 fat quarters for blocks (a fat quarter is approximately 18" x 20")

### Navy Blue Flannel

1½–2 yards for blocks

### Green Flannel

2 yards for border and binding

### Backing

5¾ yards

### Batting

80" x 96"

### Lightweight fusible interfacing

## cutting

### Green Flannel

9 strips 4½" x 40" for border

9 strips 2¼" x 40" for binding

Refer to the individual cutting instructions for blocks 1–10.

**Celebrate a special event or cherished memories** by making a one-of-a-kind t-shirt quilt.

## 1 About This Quilt

T-shirt logos come in all shapes and sizes, but with some clever planning they can be made into blocks of the same size. Paula combined t-shirt logos and a variety of patches to create 16" blocks. Every other block is framed with navy, which helps to unify the design. Our yardage is for the photographed quilt; plan to adjust if your quilt is significantly larger or smaller. Refer to "T-Shirt Prep" (on page 51) to get the shirt logos ready.

## 2 Making the Blocks

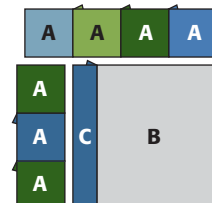
Follow the cutting instructions and assembly diagrams for each block.

### Block 1 16" finished block

*Assorted:* 7 squares (A) 4½" x 4½"

*T-shirt:* 1 rectangle (B) 10½" x 12½"

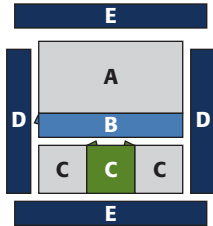
*Assorted:* 1 rectangle (C) 2½" x 12½"



**Block 1**

**Block 2** 16" finished block

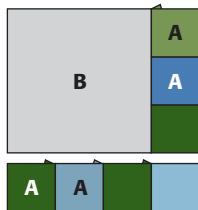
*T-shirt:* 1 rectangle (A) 6½" x 12½"  
*Assorted:* 1 rectangle (B) 2½" x 12½"  
*T-shirt:* 2 squares (C) 4½" x 4½"  
*Assorted:* 1 square (C) 4½" x 4½"  
*Navy:* 2 rectangles (D) 2½" x 12½"  
*Navy:* 2 rectangles (E) 2½" x 16½"



**Block 2**

**Block 3** 16" finished block

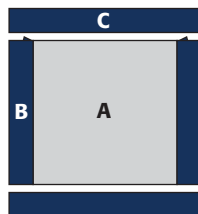
*Assorted:* 7 squares (A) 4½" x 4½"  
*T-shirt:* 1 square (B) 12½" x 12½"



**Block 3**

**Block 4** 16" finished block

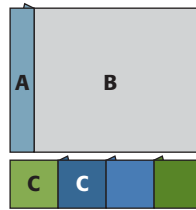
*T-shirt:* 1 square (A) 12½" x 12½"  
*Navy:* 2 rectangles (B) 2½" x 12½"  
*Navy:* 2 rectangles (C) 2½" x 16½"



**Block 4**

**Block 5** 16" finished block

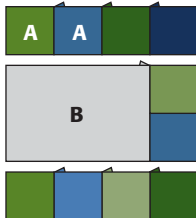
*Assorted:* 1 rectangle (A) 2½" x 12½"  
*T-shirt:* 1 rectangle (B) 12½" x 14½"  
*Assorted:* 4 squares (C) 4½" x 4½"



**Block 5**

**Block 6** 16" finished block

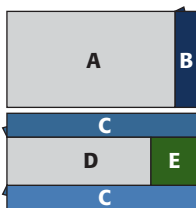
*Assorted:* 10 squares (A) 4½" x 4½"  
*T-shirt:* 1 rectangle (B) 8½" x 12½"



**Block 6**

**Block 7** 16" finished block

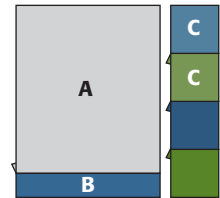
*T-shirt:* 1 rectangle (A) 8½" x 14½"  
*Assorted:* 1 rectangle (B) 2½" x 8½"  
*Assorted:* 2 rectangles (C) 2½" x 16½"  
*T-shirt:* 1 rectangle (D) 4½" x 14½"  
*Assorted:* 1 square (E) 4½" x 4½"



**Block 7**

**Block 8** 16" finished block

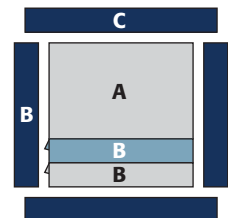
*T-shirt:* 1 rectangle (A) 12½" x 14½"  
*Assorted:* 1 rectangle (B) 2½" x 12½"  
*Assorted:* 4 squares (C) 4½" x 4½"



**Block 8**

**Block 9** 16" finished block

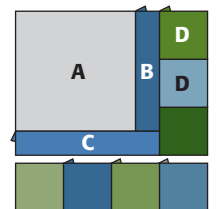
*T-shirt:* 1 rectangle (A) 8½" x 12½"  
*Assorted:* 1 rectangle (B) 2½" x 12½"  
*T-shirt:* 1 rectangle (B) 2½" x 12½"  
*Navy:* 2 rectangles (B) 2½" x 12½"  
*Navy:* 2 rectangles (C) 2½" x 16½"



**Block 9**

**Block 10** 16" finished block

*T-shirt:* 1 square (A) 10½" x 10½"  
*Assorted:* 1 rectangle (B) 2½" x 10½"  
*Assorted:* 1 rectangle (C) 2½" x 12½"  
*Assorted:* 7 squares (D) 4½" x 4½"



**Block 10**

### 3 Assembling the Quilt Top

Refer to the assembly diagram to see how Paula arranged her blocks. She made 20 blocks and arranged them in 5 rows of 4 blocks each. Your quilt will vary depending on how many blocks you make. Use a design wall to experiment with block placement. Sew the blocks together to make the rows; sew the rows together.

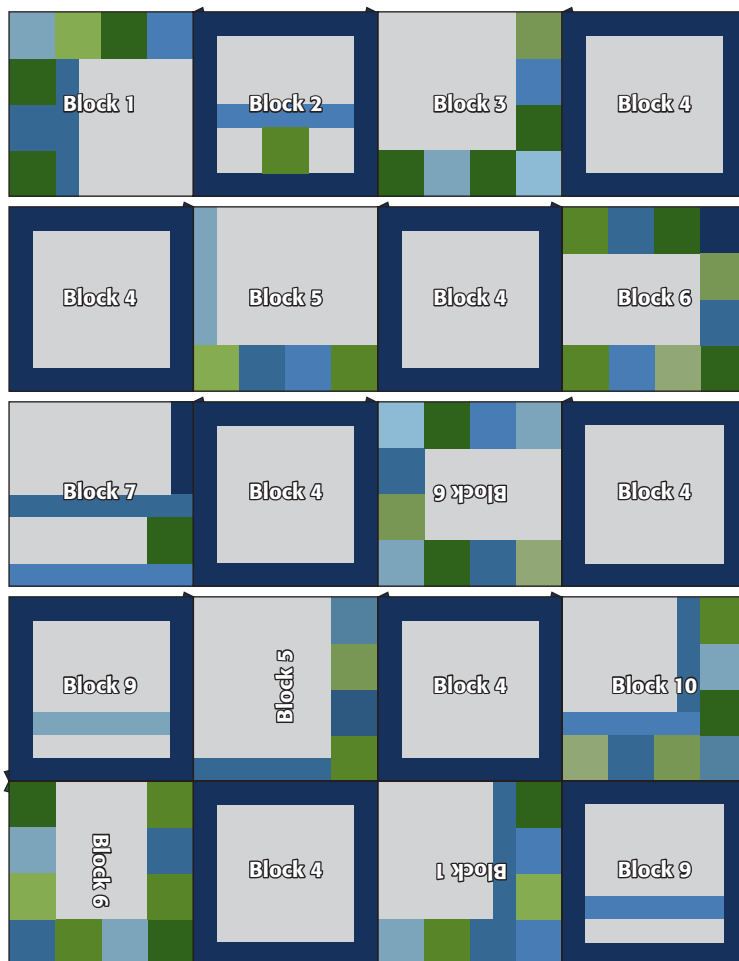
Your border lengths will depend on the size of your quilt. Sew the border strips together end to end. Refer to "Borders" in Basic Lessons to measure and trim the border side strips. Matching centers and ends, sew the border side strips to the quilt. Repeat to add the border top and bottom strips.

### 4 Quilting and Finishing

Layer and baste together the backing, batting and quilt top.

Refer to the quilting placement diagram. Quilt interlocking straight lines and squares in the navy and assorted patches as shown. Quilt elongated wavy lines in the t-shirt patches as shown.

Bind the quilt. ■



Assembly

## T-shirt Prep

Wash and dry the T-shirts as you normally do. Use a pressing cloth and, with the image face down, iron each t-shirt on a medium setting to completely remove wrinkles (Creases that remain will be permanent once the interfacing is added.) Refer to the list of logo patches sizes below and determine if the logo can be cut to one of these sizes. Cut the interfacing a little larger than the patch size and fuse it to the wrong side of the t-shirt, behind the logo. When it is cool, cut the logo to the patch size needed. Refer to the block instructions to proceed.

Block 1, 10½" x 12½"

Block 2, 6½" x 12½", 4½" x 4½"

Blocks 3 and 4, 12½" x 12½"

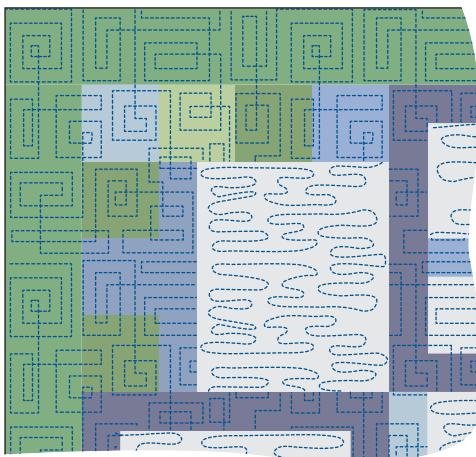
Blocks 5 and 8, 12½" x 14½"

Blocks 6 and 9, 8½" x 12½"

Block 7, 8½" x 14½", 4½" x 14½"

Block 9, 2½" x 12½"

Block 10, 10½" x 10½"



Quilting Placement

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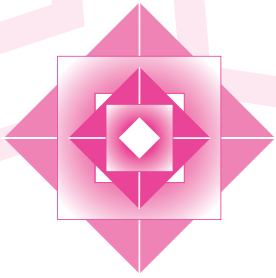
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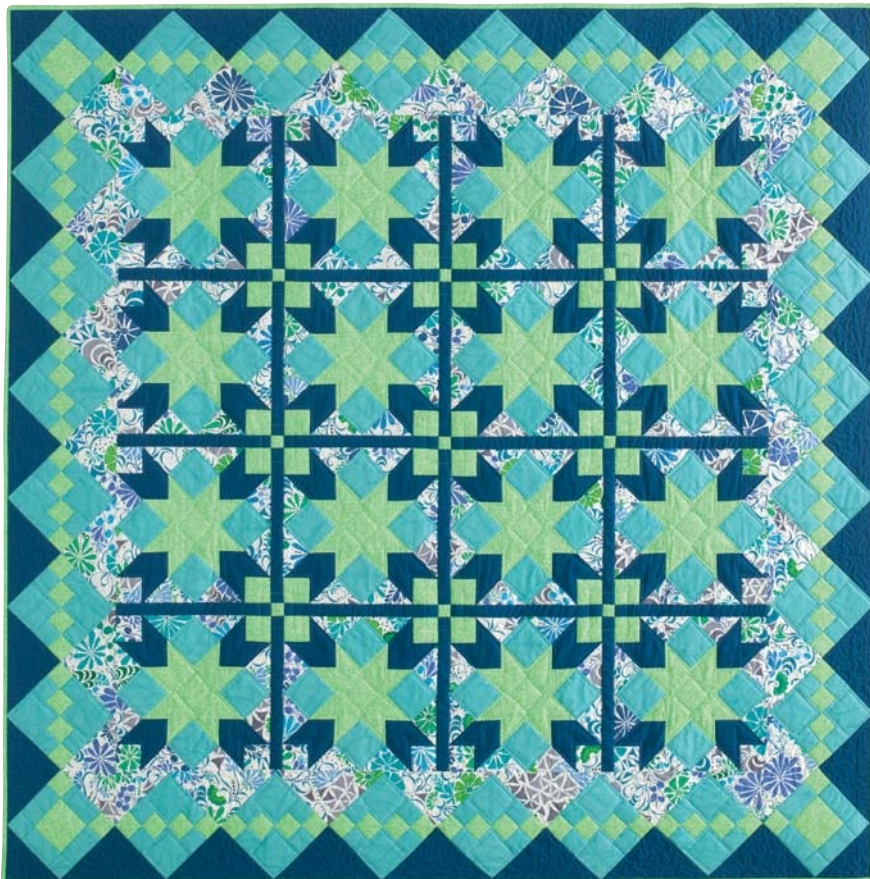
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**Mary Fons, Mark Lipinski**  
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Marianne Fons

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# Walk in the Park part 4



*Blue Lagoon.* Sewn by Denise Starck. Quilted by Nicole Brouillette. Fabric: Ashton Road by Valori Wells and Kona Cotton Solids from Robert Kaufman. Batting: Warm & Natural from The Warm Company.

## cutting for part 4

### Fabric #2

6 squares  $9\frac{3}{4}'' \times 9\frac{3}{4}''$  cut diagonally twice to yield 24 triangles (I)  
2 squares  $5\frac{1}{8}'' \times 5\frac{1}{8}''$  cut diagonally to yield 4 triangles (J)

### Fabric #3

5 squares  $9\frac{3}{4}'' \times 9\frac{3}{4}''$  cut diagonally twice to yield 20 triangles (I)  
24 rectangles (K)  $1\frac{1}{2}'' \times 12\frac{1}{2}''$

### Fabric #4

6 strips  $2\frac{1}{4}'' \times 40''$  for binding  
9 squares (L)  $1\frac{1}{2}'' \times 1\frac{1}{2}''$

The final clue of mystery is revealed! We hope you have quilted along with us on the Quilty Pleasures blog or through our YouTube videos at [youtube.com/QuiltmakerMag](http://youtube.com/QuiltmakerMag).

### 1 About This Quilt

Part 1 of this mystery series—revealed in the March/April '15 issue (No. 162), included the materials list for the entire quilt, cutting for part 1, the fabric palettes for the color options and instructions for making sections 1–3.

Part 2, revealed in the May/June '15 issue (No. 163), included cutting for part 2, the fabric palettes for the color options and instructions for making block X and sections 4 and 5.

Part 3, in the July/August '15 issue (No. 164), included cutting for part 3, the fabric palettes for the color options and instructions for making block X and Z and section 6. Back issues are available for a limited time at [quiltmaker.com](http://quiltmaker.com).

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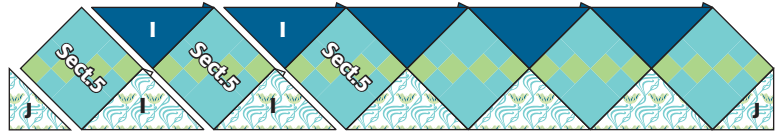
For a how-to video, go to [YouTube.com/QuiltmakerMag](http://YouTube.com/QuiltmakerMag)



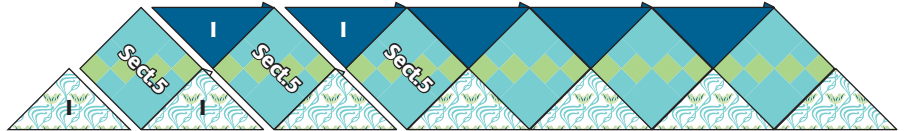
## 2 Making the Borders

To make *each* border side strip, sew 6 section 5's, I's and J's together as shown. Make 2 border side strips.

To make the border top and bottom strips, sew 6 section 5's and I's together as shown.



**Side Border**  
Make 2

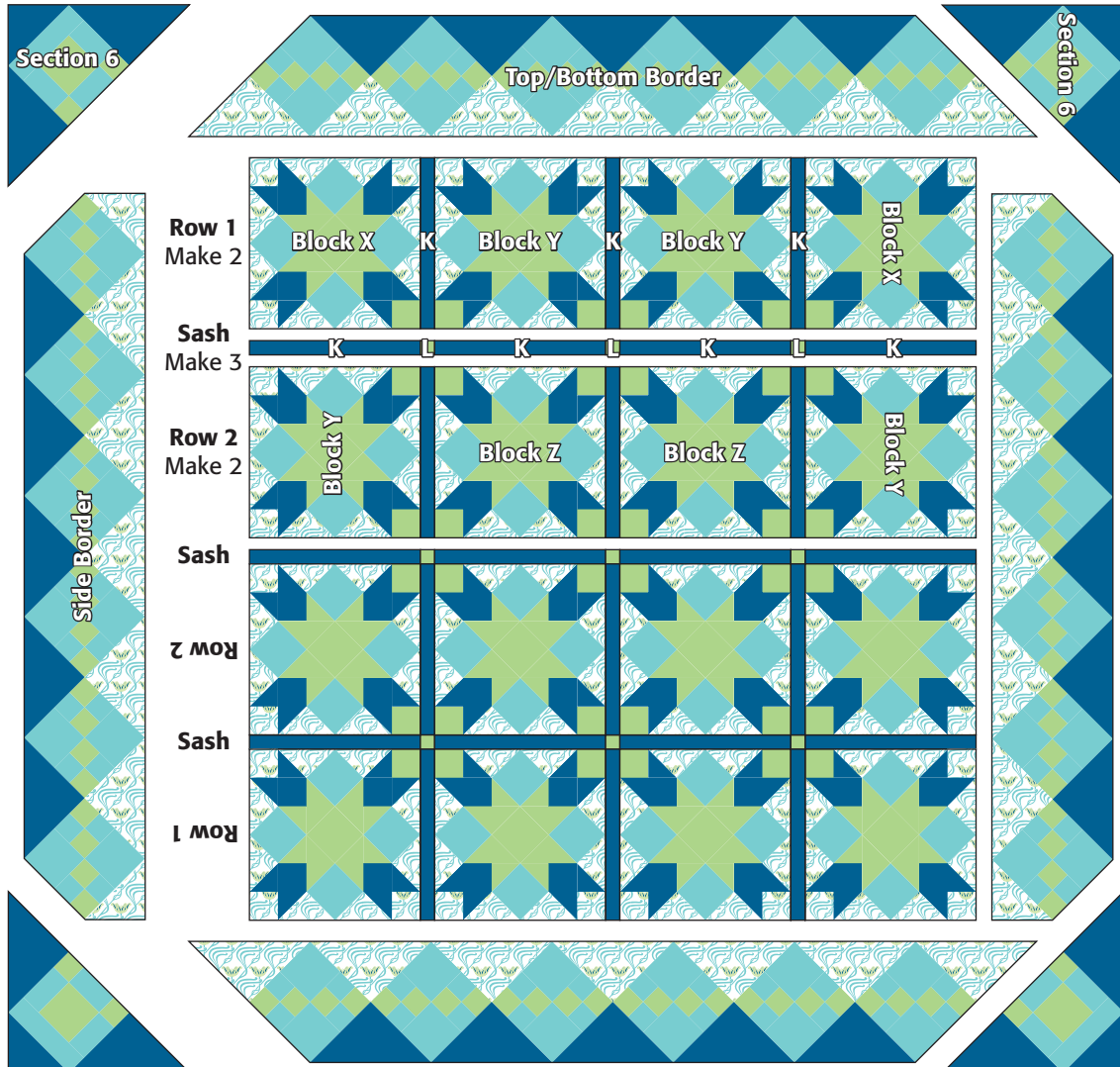


**Top/Bottom Border**  
Make 2

## 3 Assembling the Quilt Top

Refer to the assembly diagram. Sew the blocks and K's together as shown to make 2 row 1's and 2 row 2's. Sew the K's and L's together as shown to make 3 sashes. Sew the rows and sashes together.

Matching centers and ends, sew the border side strips to the quilt. Add the border top and bottom strips in the same way. Add a section 6 to each corner to complete the quilt top.



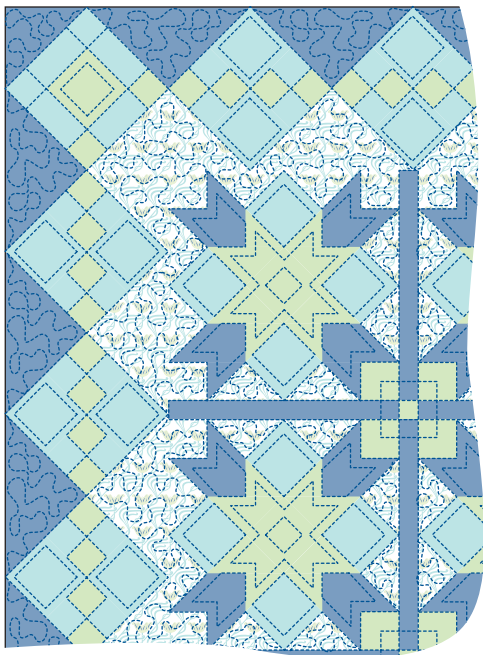
**Assembly**

## 4 Quilting and Finishing

Refer to the quilting diagram. Quilt the blocks, sashes, cornerstones and sections in the ditch as shown. Outline quilt in the blocks and sections as shown. Quilt a small meander in the I's and blocks as shown.

Bind the quilt.

We've enjoyed the journey as we unraveled Debbie's mystery. A big thanks to Debbie for designing *Walk in the Park* for *Quiltmaker* and our readers. ■



**Quilting Placement**



*Holiday Magic*. Made by Cindy LeBaron. Fabric: Mistletoe Lane by Moda Fabrics. Batting: Warm & Natural from the Warm Company.



*Gemstones*. Made by Ruthie Wasmuth. Fabric: Artisan Spirit Good Vibrations Mysteria and Toscana by Northcott. Batting: Warm & Natural from the Warm Company.

# Quiltmaker's BLOCK NETWORK

## Online Video Show

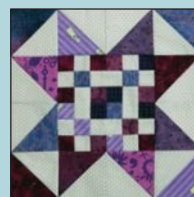
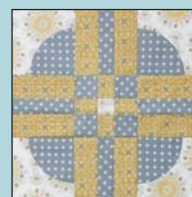


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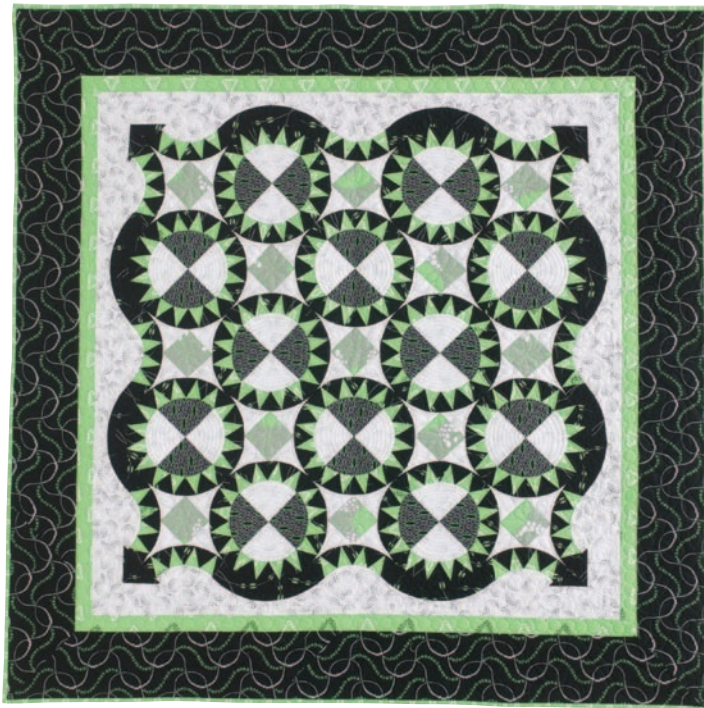
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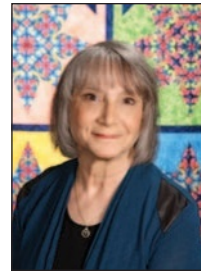




Sewn by Dolores Keaton. Quilted by Toby Lischko. Fabric: Mojito by Skipping Stones Studio for Clothworks. Location: Meritage Homes, Arvada, Colorado.

## challenging

Wall: 50" x 50"  
Finished Blocks: 9"



I enjoy working with curves and New York Beauty blocks. I like the movement in this

design, which is based on a block I saw in an antique quilt.

Toby Lischko  
Beaufort, Missouri  
gatewayquiltsnstuff.com

## materials

### Light Gray Print

$\frac{3}{8}$  yard for blocks

### White Print #1

1 yard for blocks

### Black Print #1

$2\frac{1}{4}$  yards for blocks

### Green Print #1

$\frac{1}{8}$  yards for blocks and border #2

### Green Print #2

1 yard for blocks and binding

### White Print #2

$1\frac{1}{8}$  yards for blocks and border #1

### Black Print #2

$\frac{1}{2}$  yard for blocks

### Black Print #3

$1\frac{3}{4}$  yards for border #3

### Backing $3\frac{1}{4}$ yards

### Batting 54" x 54"

### Transparent template plastic

(Although fabric amounts are adequate for foundation piecing, you may need more if you cut very generous patches.)

## cutting

### Light Gray Print

13 squares (A)  $3\frac{1}{8}$ " x  $3\frac{1}{8}$ "

### White Print #1

52 rectangles (B)  $3\frac{1}{8}$ " x 4"

### Black Print #1

24 template D

### Green Print #1

8 template E  
2 squares  $3\frac{3}{8}$ " x  $3\frac{3}{8}$ " cut diagonally to yield 4 triangles  $\square$  (G)

foundation patches

### Green Print #1

5 strips  $1\frac{1}{2}$ " x 40" for border #2

foundation patches

### Green Print #2

6 strips  $2\frac{1}{4}$ " x 40" for binding

foundation patches

### White Print #2

5 strips  $1\frac{1}{2}$ " x 40" for border #1

12 template D

8 template F

4 rectangles (H)  $2\frac{1}{2}$ " x  $5\frac{1}{2}$ "

4 rectangles (I)  $2\frac{1}{2}$ " x  $7\frac{1}{2}$ "

### Black Print #2

24 template D

### Black Print #3

for border #3

2 strips  $4\frac{1}{2}$ " x 45" for sides

2 strips  $4\frac{1}{2}$ " x 53" for top/bottom

The foundations and templates can be found on the pattern sheet.

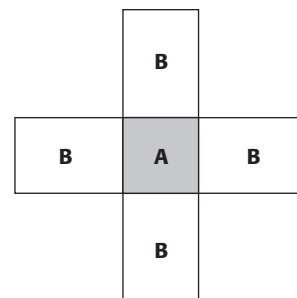
Display this beauty on a large wall in your home for a spectacular statement.

## 1 About This Quilt

This quilt is achievable when taken one step at a time. Choose fabrics with plenty of contrast so the piecing remains front and center. For easier cutting, Toby offers time-saving acrylic templates for sale at gatewayquiltsnstuff.com.

## 2 Making the Units, Sections and Blocks

Join 1 A with 4 B's as shown to make a unit. Make 13 units.

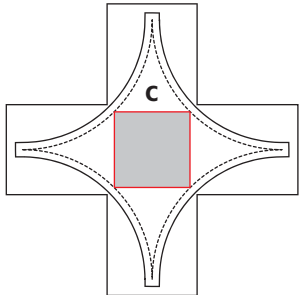


Unit  
Make 13

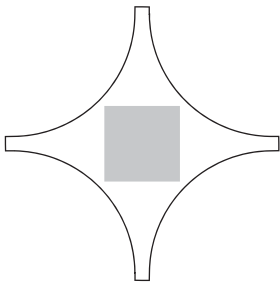


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Make a template of C; mark the square on the template. Align the marked square on the seamlines of a unit. Trace around the template and then cut on the line to make a unit 1. Repeat to make 13 unit 1's.



**Trimming Diagram**



**Unit 1**  
Cut 13

Make 36 paper copies of foundation section 1 and 24 copies of foundation section 2. Refer to the foundation sections for fabric placement.

Use black print #1 and green print #1 to piece the section 1's in numerical order, pressing and trimming after each patch addition. Make 36 section 1's.

Repeat to make 24 section 2's with black print #1 and green print #2.

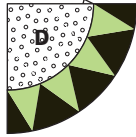


**Section 1**  
Make 36



**Section 2**  
Make 24

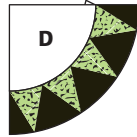
Join a white print #2 D with a section 1 to make a unit 2. Make 12 unit 2's. Join a black print #2 D with a section 1 to make a unit 3. Make 24 unit 3's. Join a white print #1 D with a section 2 to make a unit 4. Make 24 unit 4's.



**Unit 2**  
Make 12

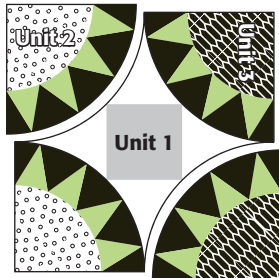


**Unit 3**  
Make 24

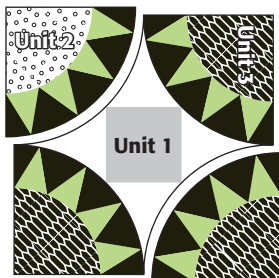


**Unit 4**  
Make 24

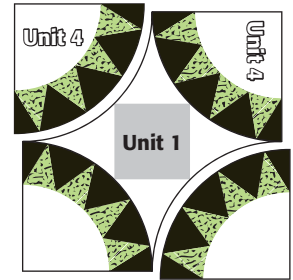
Refer to the block diagrams. Join the appropriate unit 2's, 3's and 4's with a unit 1 to make the blocks. Make 4 each of blocks W, X and Y. Make 1 block Z.



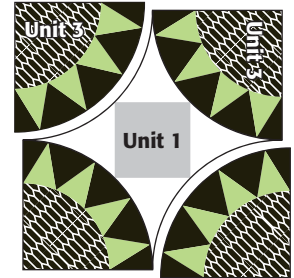
**Block W**  
Make 4



**Block X**  
Make 4

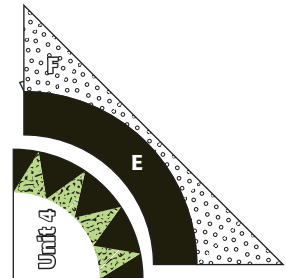


**Block Y**  
Make 4

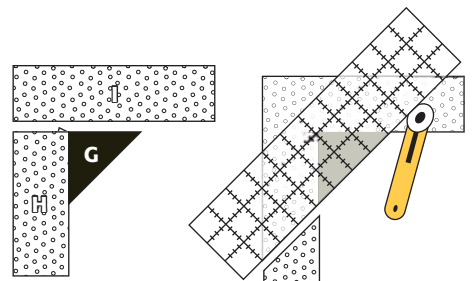


**Block Z**  
Make 1

Join a unit 4 with 1 E and 1 F as shown to make a section 3. Make 8 section 3's. Join patches G, H and I as shown to make a section 4. Make 4 section 4's. Refer to the trimming diagram. Trim section 4 even with the raw edge of G as shown.



**Section 3**  
Make 8



**Section 4**  
Make 4

**Trimming Diagram**

### 3 Assembling the Quilt Top

Refer to the assembly diagram. Sew the blocks and sections together into diagonal rows as shown. Sew the rows together.

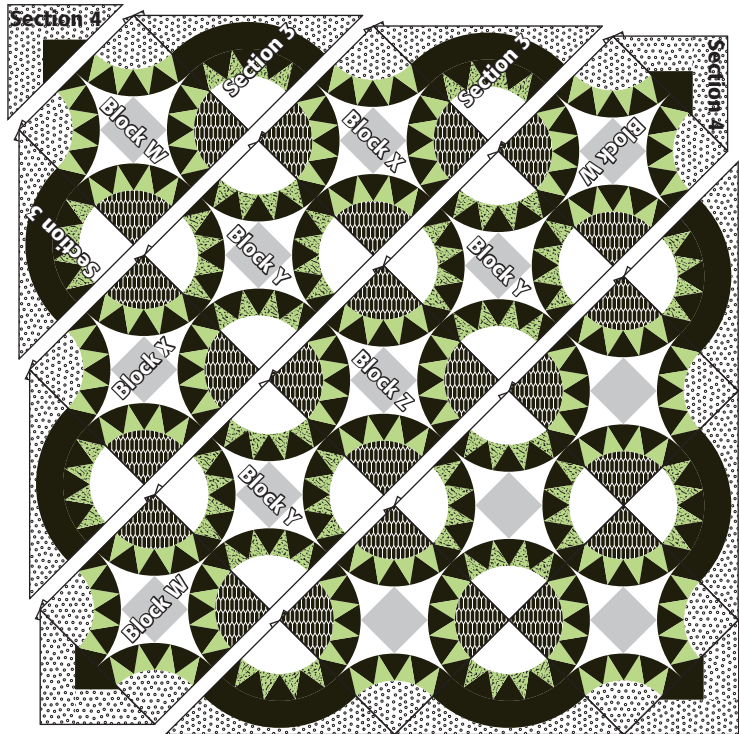
Refer to “Borders” in Basic Lessons to measure and trim the border #1 side strips, joining the strips end to end first if necessary. Matching centers and ends, sew the border #1 side strips to the quilt. Repeat to add the border #1 top and bottom strips.

Add border #2 and border #3 in the same way.

### 4 Quilting and Finishing

Layer and baste together the backing, batting and quilt top. Refer to the quilting placement diagram. Quilt the center and border #1 with a variety of freeform lines and motifs, including curves, teardrops, flowers and triangles as shown. Quilt adjacent circles in border #2. Quilt a loopy meander in border #3 as shown.

Bind the quilt. ■



Assembly



Quilting Placement



# Addicted to Scraps

by **Bonnie Hunter**

- What do you do with all the scraps you save? “Use them!” declares Bonnie. In every issue, find Bonnie’s ideas for making blocks from your leftovers in Addicted to Scraps.



## Criss Cross

Quilters love stars and so do I! This star block takes on new dimensions when different values are used for the star points—making some points look like they are on top of other points. It’s fun to twist and turn them and make them lean in different directions.

*Bonnie used 2½" strips and the Easy Angle ruler for the large triangles. For the small triangles she used 1½" strips and the Companion Angle ruler.*

Sew the patches together as shown.

## cutting

Finished Block: 6"

For one block, cut the following:

### Teal Tone-on-Tone

- 1 square 3¼" x 3¼" cut diagonally twice to yield 4 triangles ☒ (A)
- 4 squares (C) 2½" x 2½"

### Dark Purple Print

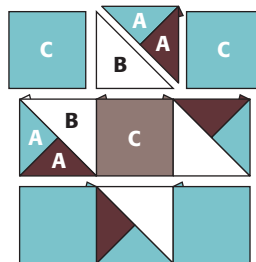
- 1 square 3¼" x 3¼" cut diagonally twice to yield 4 triangles ☒ (A)

### White Print

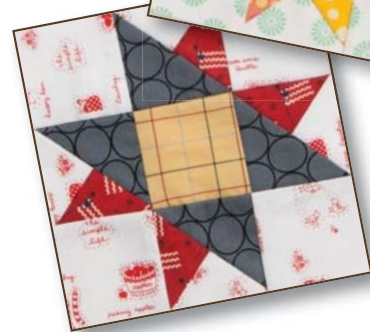
- 2 squares 2⅞" x 2⅞" cut diagonally to yield 4 triangles ☒ (B)

### Medium Purple Print

- 1 square (C) 2½" x 2½"



**Block Assembly**



Visit [quiltandsewshop.com](http://quiltandsewshop.com) to purchase your Addicted To Scraps Starter Pack with Bonnie Hunter QMATSB \$99.99

Visit [quiltmaker.com/addictedtoscraps](http://quiltmaker.com/addictedtoscraps) to learn more about Bonnie and to see a layout diagram for a quilt using these blocks. Post pictures of your projects made with Bonnie’s blocks using #AddictedToScraps.



# Longarm Fundamentals

Join award-winning longarm quilter Angela Huffman and learn everything you need to know to start your longarm quilting adventure.

This class is perfect for any stand up quilter using a longarm, midarm or shortarm quilting machine.

Enjoy over 13 hours of video instruction in this Longarm Fundamentals class.

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**Class starts soon!**



*with*  
*Angela Huffman*

## You will learn:

- ★ Many ways to load a quilt to your frame
- ★ The anatomy of a longarm quilting machine—including features and maintenance
- ★ 5 factors to consider when choosing quilting designs
- ★ How to work with paper pantographs
- ★ Easy edge to edge freemotion quilting patterns
- ★ Beginning custom quilting
- ★ How to use cursive handwriting to create amazingly easy border and sashing designs
- ★ How to use straight line quilting on both modern and traditional quilts
- ★ How to use rulers and templates



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# Spook-tacular



*Made by Kim Waite. Fabric: Midnight Masquerade by Deb Strain for Moda Fabrics. Batting: Warm & Natural from The Warm Company. Thread: Aurifil.*

# materials

## Green Border Print

7/8 yard for units, border and binding

## Black Solid

1 1/4 yards for units

## Assorted Purple, Orange and Green Prints and Tone-on-Tones

3/4 yard total for units

## Backing 1 1/4 yards

## Batting 40" x 40"

# cutting

## Green Border Print

for border

2 strips 2" x 36" for sides

2 strips 2" x 39" for top/bottom

5 strips 2 1/4" x 40" for binding

6 squares 4 1/4" x 4 1/4" cut diagonally twice to yield 22 triangles (A) (there will be 2 extra)

## Black Solid

41 squares 4 1/4" x 4 1/4" cut diagonally twice to yield 162 triangles (A) (there will be 2 extra)

100 rectangles (B) 1 1/2" x 3 1/2"

## Assorted Purple, Orange and Green Prints and Tone-on-Tones (see Step 1)

25 squares 4 1/4" x 4 1/4" cut diagonally twice to yield 100 triangles (A)

50 rectangles (B) 1 1/2" x 3 1/2"

In each 2015 issue of *QM*, we'll take one pattern and adapt it for a *QM* miniature quilt. In this issue, we feature a mini version of *Which Way to Go?* (page 44).

## 1 About This Quilt

For every 2 assorted A's you will need one matching assorted B.

## 2 Making the Units

The unit 1's, 2's and 4's form arrows on each side of the unit 5's. Refer to the diagrams for color placement and lay out the entire quilt on a design wall or floor to determine which colors to use in the units. Sew the A's together as shown to make 12 unit 1's, 39 unit 2's, 10 unit 3's and 10 unit 4's.

*Unit 1's and 3's are made using the green border print A's.*



**Unit 1**  
Make 12



**Unit 2**  
Make 39



**Unit 3**  
Make 10



**Unit 4**  
Make 10

Sew 2 black B's and 1 assorted B together as shown to make a unit 5. Make 50 unit 5's.

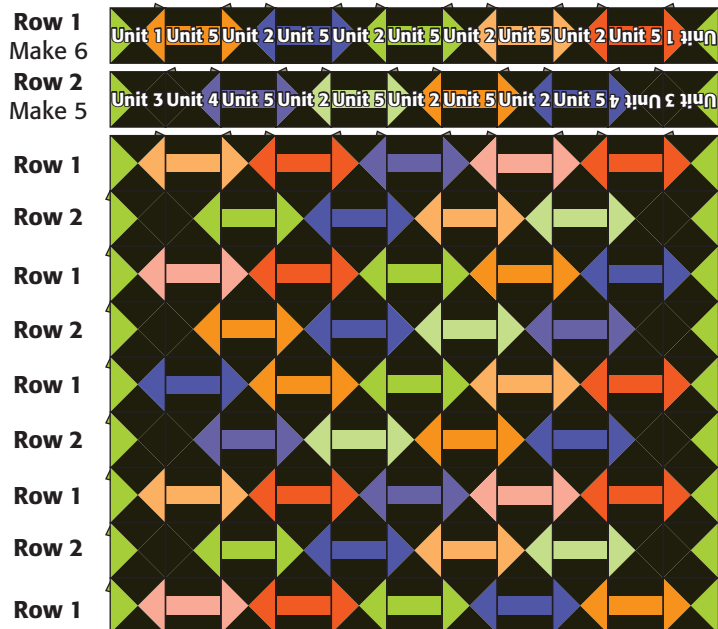


**Unit 5**  
Make 50

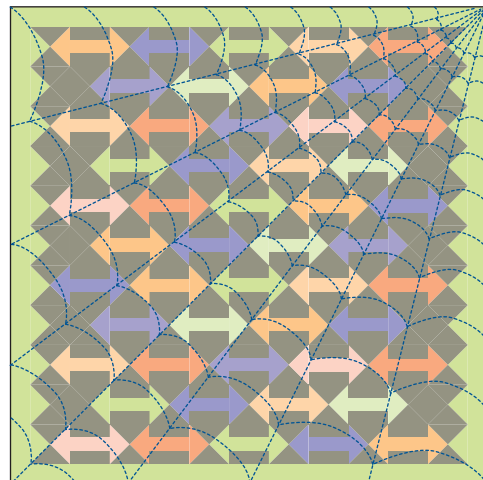
## 3 Assembling the Quilt Top

Refer to the assembly diagram. Sew the units together as shown to make 6 row 1's and 5 row 2's. Sew the rows together.

Refer to "Borders" in Basic Lessons to measure and trim the border side strips. Matching centers and ends, sew the border side strips to the quilt. Repeat to add the border top and bottom strips.



Assembly



Quilting Placement



easy

Wall: 36" x 36"

Finished Units: 3"



## 4 Quilting and Finishing

Layer and baste together the backing, batting and quilt top.

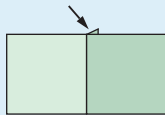
Refer to the quilting placement diagram. Quilt a large spiderweb over the quilt surface. Bind the quilt.

# Getting Started

## About our Patterns

We recommend that you read all of the instructions before starting a project and that you cut and sew one block before cutting all of your fabric.

Using a rotary cutter, mat and an acrylic ruler, cut the shape to the size indicated in the cutting list.



**Pressing tabs** indicate the direction to press the seam allowances.

Our patterns list **finished** block sizes, which are typically  $\frac{1}{2}$ " smaller than unfinished block sizes because they do not include seam allowances.

## Basic Quilting Supplies

- Rotary cutter and mat
- Acrylic ruler: Many shapes and sizes are available; a good one to start with is 6" x 24" with  $\frac{1}{4}$ " and  $\frac{1}{8}$ " markings
- Scissors: A separate pair for paper and fabric
- Sewing machine
- $\frac{1}{4}$ " foot
- Walking foot
- Darning foot
- Pins
- Ironing board & iron
- Marking pencils/markers/etc.
- Needles
- Thimble
- Safety pins
- Template plastic
- Thread

## Preparing Your Fabric

We recommend that you pre-wash your fabrics. A shrinkage factor is included in our yardage computations.

# Techniques

## Machine Piecing

It is important to cut accurately and to sew exact  $\frac{1}{4}$ " seams.

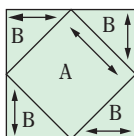
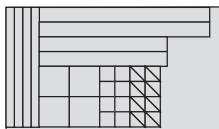
### Templates

Trace the patterns on template plastic and cut out accurately.

### Planning

Measure, mark and cut the binding and border strips before cutting patches from the same fabric. Cut larger patches before smaller ones. For best use of the fabric, arrange patches with cutting lines close or touching.

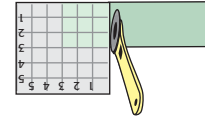
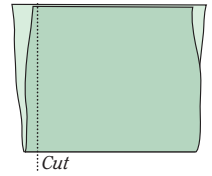
One or more straight sides of the patch should follow the lengthwise (parallel to the



selvages) or crosswise (perpendicular to the selvages) **grain of fabric**, especially the sides that will be on the outside edges of the quilt block. We indicate lengthwise or crosswise grain with an arrow on the pattern piece.

## Cutting

To find the grainline of your fabric for rotary cutting, hold the fabric with selvages parallel in front of you. Keeping the selvages together, slide the edge closest to you to one side or the other until the fabric hangs straight, without wrinkles or folds. Then lay the fabric down on your cutting mat and cut perpendicular to the fold line. Use this cut edge as your straight-of-grain line.

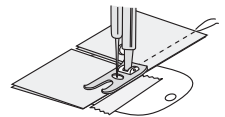


Many patches can be cut from strips of fabric by rotary cutting. First, cut a strip of fabric the width needed. Then, cross-cut strips into patches.

To cut from a template, place the template face down on the wrong side of the fabric and trace with a sharp pencil. Reverse (r) templates should be placed face up on the wrong side of the fabric before tracing.

## Piecing

Align the cut edges of fabric with the edge of the presser foot if it is  $\frac{1}{4}$ " wide. If not, place masking tape on the throat plate of your machine  $\frac{1}{4}$ " away from the needle to guide you. Sew all the way to the cut edge.



## Applique

The instructions give the applique technique used by the designer. Fusible applique patterns are already reversed. To convert between fusible designs and turned-edge, you may need to reverse the design. No turn-under allowances are given on applique patterns. When positioning patches, leave enough space around the outside edges of the block for trimming and seam allowance.

Finger crease the fabric in half lengthwise, crosswise and diagonally as needed to form guidelines for placement of the patches.

Use a tear-away stabilizer on the back to support machine stitching that is dense (like satin stitching) and to keep the fabric from tunneling. Choose a stabilizer that matches the weight of the fabric. After the applique is complete, gently remove the stabilizer.

## Fusible Applique

Raw-edge applique using paper-backed fusible web is a fast and easy way to applique. Add  $\frac{3}{16}$ " underlap allowance to those edges that lie under another.

Trace the pattern pieces, also drawing the needed underlap allowances, on the paper side of fusible web leaving at least  $\frac{1}{2}$ " between all the pieces. Cut about  $\frac{3}{16}$ " outside each drawn line.

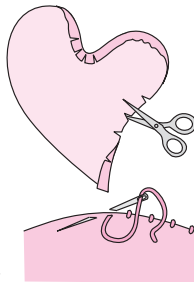
To eliminate stiffness, try this variation for patches larger than 1": Cut out the center of the fusible web  $\frac{1}{4}$ " inside the drawn line, making a ring of fusible web.

Following the manufacturer's directions, iron the web, paper side up, to the wrong side of the fabric. Cut out the shape on the drawn line. Carefully pull away the paper backing. Fuse the patches to the background where marked.

To finish the raw edges, machine satin stitch with a colored thread, or zigzag or blanket stitch using matching or invisible thread.

## Turned-Edge Applique

It is helpful to have as many bias edges as possible on the perimeter of your applique patches. Trace and cut on the seam line of the pattern to make a template. Place the template face up on the right side of the fabric (face down on the right side for a reverse patch) and lightly draw around it. Cut out each patch about  $\frac{3}{16}$ " outside the marked line.



On inward curves, clip the  $\frac{3}{16}$ " allowance almost to the marked seam line. Turn under the allowance and finger press.

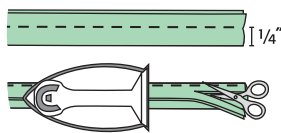
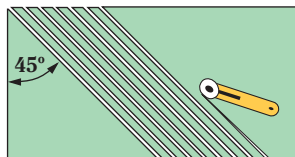
Pin or baste applique patches on the background fabric. To applique by hand, use a blind stitch and a thread color to match the patch. To applique by machine, use a small zigzag or blind hem stitch and a matching or invisible thread.

If the background fabric shows through the appliqued patch, or if there are lots of layers, carefully cut away the background fabric to within  $\frac{3}{16}$ " of the applique patch or use 2 layers of applique fabric.

## Bias Strips

Bias strips are cut at a  $45^\circ$  angle to the grain of the fabric. They are stretchy and therefore ideal for creating curved applique stems.

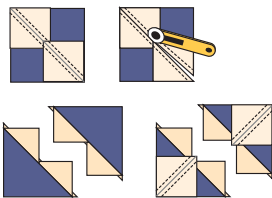
Make your first cut by aligning a  $45^\circ$  guideline on your acrylic ruler with the cut edge or selvage of your fabric. Use this new bias edge to cut strips the required width.



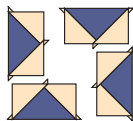
Prepare bias strips for applique by folding in half lengthwise, wrong sides together. Stitch  $\frac{1}{4}$ " from the raw edges. Offset the seam allowance; press toward the center. Trim the seam allowance to  $\frac{1}{8}$ ".

## Fast Flying Geese

Align 2 small squares on opposite corners of the large square, right sides together. Draw a diagonal line as shown and then stitch  $\frac{1}{4}$ " out from both sides of the line. Cut apart on the marked line.



With the small squares on top, open out the small squares and press the unit. On the remaining corner of each of these units, align a small square. Draw a line from corner to corner and sew  $\frac{1}{4}$ " out on both sides of the line. Cut on the marked lines, open the small squares and press.



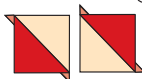
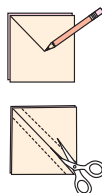
Each set of 1 large square and 4 small squares makes 4 Flying Geese. These units will finish at the correct size for each pattern. No trimming is needed.

## Triangle-Squares

With right sides together and the lighter fabric on top, pair one square of each color that makes the unit. On the lighter patch, draw a diagonal line from corner to corner.

Stitch  $\frac{1}{4}$ " out from both sides of the line. Cut apart on the marked line. With the darker fabric up, open out the top patch and press the unit.

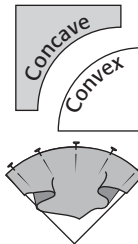
A pair of squares will yield 2 units. These units will finish at the correct size for each pattern. No trimming is needed.



## Curved Piecing

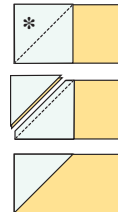
Cut patches using a small-bladed rotary cutter to maneuver curves.

With right sides together, pin the convex patch to the inside, or concave, curve of the second patch at the middle, the ends and a few places in between. Sew with the concave patch on the top, stopping frequently with the needle down to adjust the fabric to lay flat under the needle and presser foot. After stitching, press the seam allowance toward the convex piece.



## Stitch-and-Flip

Align a patch (\* in this example) on a corner of a unit or second patch right sides together. Mark a diagonal line on the \* patch from corner to corner and sew on the marked line. Trim the seam allowance to  $\frac{1}{4}$ " as shown. Flip the \* patch open and press.



## Foundation Piecing

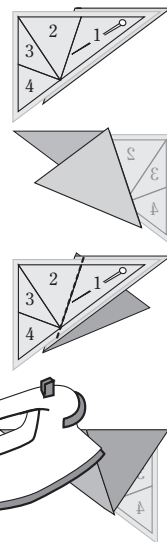
Make paper copies of each foundation. Sew patches in numerical order. Center fabric under #1 extending beyond the seam allowances, wrong side of the fabric to the unprinted side of the paper, and pin in place from the paper side.

Turn fabric side up. Using a patch of fabric sufficient to cover #2 and its seam allowances, position the #2 patch right sides together on patch #1 as shown, so that the fabric's edge extends at least  $\frac{1}{4}$ " into the #2 area. Pin in place. Set a very short stitch length on your sewing machine (18–20 stitches per inch or 1.5 mm). Turn the assembly paper side up. Stitch through the paper and the fabric layers along the printed seam line, beginning and ending  $\frac{1}{4}$ " beyond the ends of the line.

Turn assembly to the fabric side. Trim the seam allowances to approximately  $\frac{1}{4}$ ". Press the fabric open to cover #2 and seam allowances.

Repeat this process to complete the blocks or sections.

Use a rotary cutter and ruler to trim  $\frac{1}{4}$ " outside the seam line of the foundation, creating a seam allowance. Once all the seams around a foundation section have been sewn, remove the paper foundations.

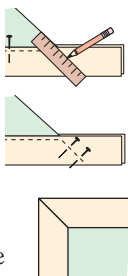


## Borders

**Squared borders** are added first to the sides of the quilt center, then to the top and bottom. Lay the quilt top flat on a large table or the floor. Lay both border #1 side strips down the vertical center of the quilt top and smooth carefully into place. Slip a small cutting mat under the quilt top (you'll need to do this at the top and the bottom) and use a rotary cutter and ruler to trim the border strips to the same length as the quilt top. Matching centers and ends, sew the border side strips to the quilt. Gently press the seam allowances away from the quilt center. Repeat this process along the horizontal center of the quilt, including the newly added borders. Repeat for any remaining borders.



**Mitered borders** are added by sewing border strips to all sides of the quilt center and then mitering each corner. When joining each border strip to the quilt, begin and end stitches  $\frac{1}{4}$ " from the quilt top corners and backstitch. Referring to the diagrams, fold the quilt right sides together diagonally at one corner. Flip the seam allowance toward the quilt top, match seam lines and pin through both layers about 3" from the corner. Place a ruler along the folded edge of the quilt top, intersecting the final stitch in the border seam and extending through the border strip. Draw a line from the stitch to the outer edge of the border. Pin together along the pencil line. Sew along the line to the edge of the border; backstitch. Trim seam allowances to  $\frac{1}{4}$ "; press open. Repeat for all corners.



## Marking

Trace the quilting motif on tracing paper. Place tracing paper under the quilt top with a light source behind. Lightly mark the design on the quilt top with a hard lead pencil or a marker of your choice. Test any marking product for removability before using it on your quilt.

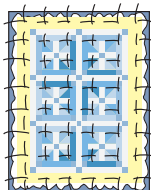
Straight lines may be "marked" as you quilt by using masking tape that is pulled away after quilting along its edge.

## Backing and Basting

Make the quilt backing 4"-8" larger than the quilt top. Remove the selvages to avoid puckers. Usually 2 or 3 lengths must be sewn together; press the seam allowances open. Place the backing wrong side up on a flat surface, stretch slightly and tape or pin in place. Smooth the batting over the backing. Center the quilt top right side up on top of the batting. Pin the layers as necessary to secure them while basting.

### Basting for Machine Quilting

Tops to be machine quilted may be basted with rustproof safety pins. Begin at the center and place pins 3" to 4" apart, avoiding lines to be quilted.

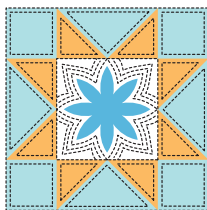


### Basting for Hand Quilting

Beginning in the center of the quilt, baste horizontal and vertical lines 4" to 6" apart.

## Quilting

**Quilt in the ditch** refers to quilting right next to the seam line on the side without seam allowances. **Outline quilting** refers to quilting  $\frac{1}{4}$ " from the seam line. **Echo quilting** refers to quilting one or more lines of stitching in uniform distances away from a patch.



## Machine Quilting

Before machine quilting, bring bobbin thread to the top of the quilt so it doesn't get caught as you quilt: lower presser foot, hold the top thread and take one stitch down and up, lift the presser foot to release the thread tension and tug on the top thread to draw a loop of the bobbin thread to the top of the quilt. Pull the bobbin thread to the top. Lower needle into the same hole created by the initial stitch, lower the presser foot, and start quilting. A walking foot is used for **straight-line** or **ditch** quilting. To **free-motion** quilt, drop (or cover) the feed dogs and use a darning foot. Start and end quilting lines with  $\frac{1}{4}$ " of very short stitches to secure.

## Hand Quilting

Hand quilting is done in a short running stitch with a single strand of thread that goes through all three layers.



Use a short needle (8 or 9 between) with about 18" of thread. Make a small knot in the thread, and take a long first stitch (about 1") through the top and batting only, coming up where the quilting will begin. Tug on the thread to pull the knotted end between the layers. Take short, even stitches that are the same size on the top and back of the quilt. Push the needle with a thimble on your middle finger; guide the fabric in front of the needle with the thumb of one hand above the quilt and with the middle finger of your other hand under the quilt.

To end a line of quilting, make a small knot in the thread close to the quilt top, push the needle through the top and batting only and bring it to the surface about 1" away; tug the thread until the knot pulls through the quilt top, burying the knot in the batting. Clip the thread close to the surface of the quilt.

## Binding

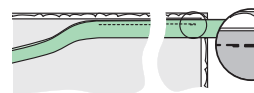
Baste around the quilt  $\frac{3}{16}$ " from the edges. Trim the batting and backing  $\frac{1}{4}$ " beyond the edge of the quilt top.

To prepare the **binding strips**, place the ends of 2 binding strips perpendicular to each other, right sides together. Stitch diagonally and trim to  $\frac{1}{4}$ ". In this way, join all the strips and press the seam allowances open.

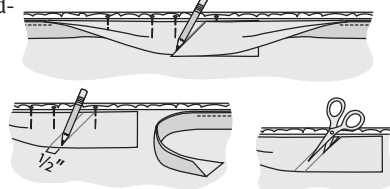
Cut the beginning of the binding strip at a 45° angle. Fold the binding strip in half along the length, wrong sides together, and press. Starting in the middle of a side and leaving a 6" tail of binding loose, align the raw edges of the binding with the edge of the quilt top. Begin sewing the binding to the quilt using a  $\frac{1}{4}$ " seam allowance. Stop  $\frac{1}{4}$ " from the first corner; backstitch. Remove the needle from the quilt and cut the threads.



Fold the binding up, then back down even with edge of the quilt. Begin stitching  $\frac{1}{4}$ " from the binding fold, backstitch to secure and continue sewing. Repeat at



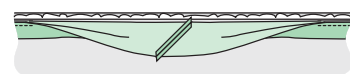
all corners. When nearing the starting point, leave at least 12" of the quilt edge unbound and a 10" to 12" binding tail. Smooth the beginning tail over the ending tail. Following the cut edge of the beginning tail, draw a line on the ending tail at a 45° angle. To add a seam allowance, draw a cutting line  $\frac{1}{2}$ " out from the first line; make sure it guides you to cut the binding tail  $\frac{1}{2}$ " longer than the first line. Cut on this second line.



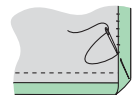
To join the ends, place them right sides together. Offset the points so the strips match  $\frac{1}{4}$ " in from the edge and sew.



Press the seam allowances open. Press the section of binding in half and then finish sewing it to the quilt. Trim away excess backing and batting *in the corners only* to eliminate bulk.



Fold the binding to the back of the quilt, enclosing the extra batting and backing. Blind stitch the binding fold to the backing, just covering the previous line of stitching. ■



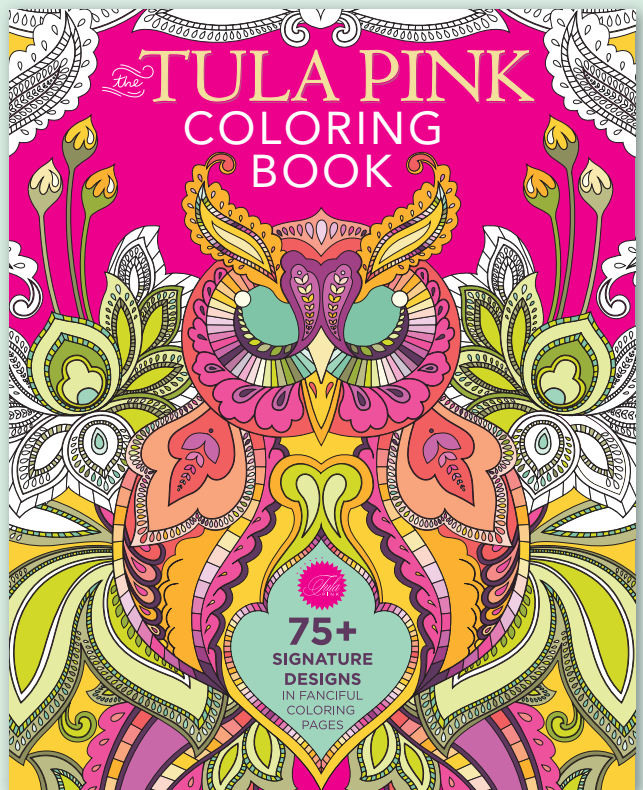
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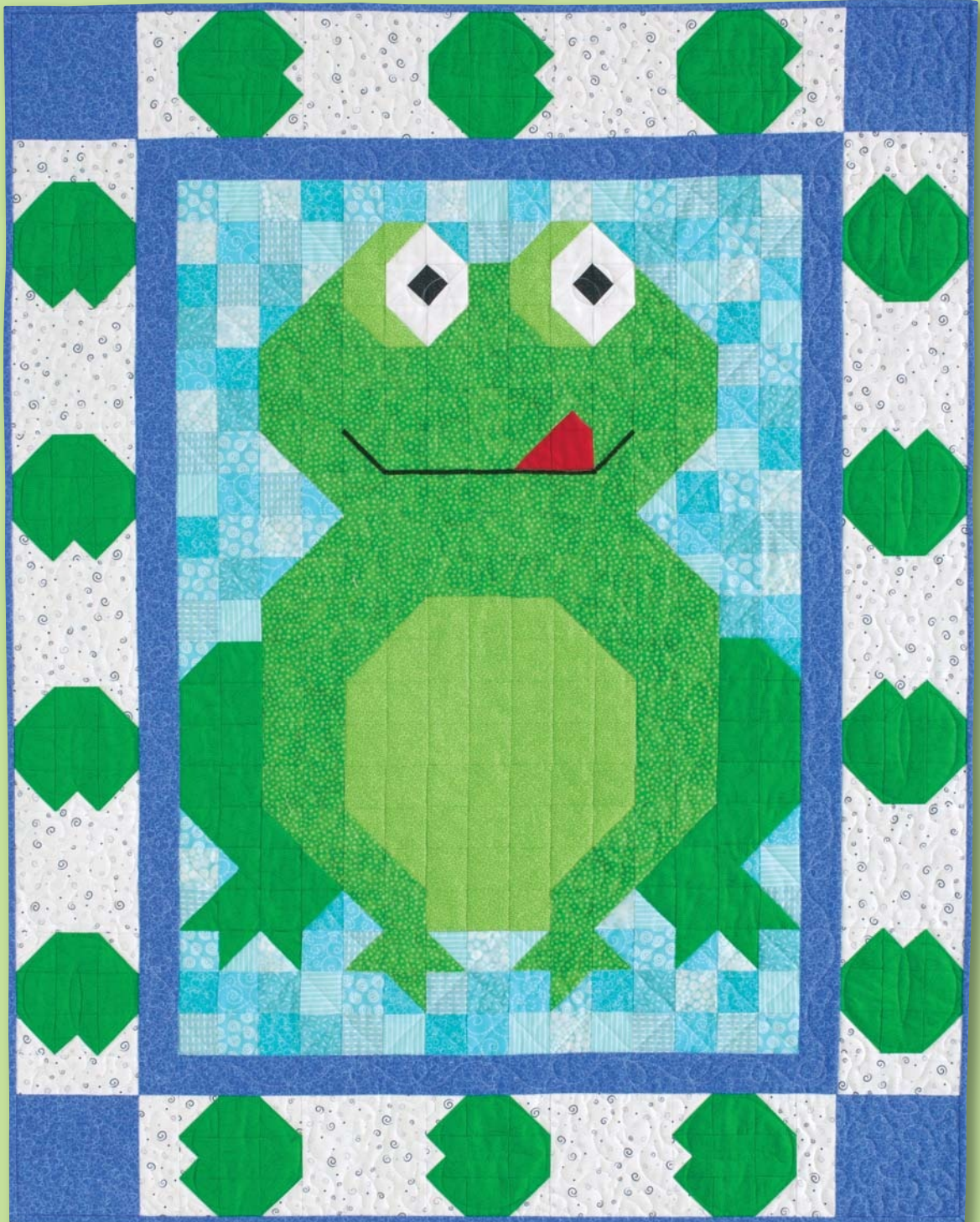
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# Pond Patch



*Made by Peg Spradlin. Batting: Warm & Natural from The Warm Company. Thread: Aurifil.*



## materials

### Assorted Light Blue Tone-on-Tones

<sup>3</sup>/<sub>4</sub> yard total for background

### Light Green Tone-on-Tone

<sup>3</sup>/<sub>8</sub> yard for frog

### White Solid

1 fat eighth for eyes (a fat eighth is approximately 9" x 20")

### Medium Green Tone-on-Tone

<sup>5</sup>/<sub>8</sub> yard for frog

### Red Tone-on-Tone

scrap for tongue

### Dark Green Tone-on-Tone

<sup>3</sup>/<sub>4</sub> yard for frog and border #2

### White Print

<sup>3</sup>/<sub>4</sub> yard for border #2

### Black Tone-on-Tone

scrap for eyes

### Medium Blue Tone-on-Tone

1 yard for border #'s 1 and 2

**Backing** 2<sup>3</sup>/<sub>4</sub> yards (with careful basting, 1 fabric width at 1<sup>5</sup>/<sub>8</sub> yards will be sufficient)

**Batting** 45" x 59"

## cutting

◻ = cut in half diagonally

⊠ = cut in half twice diagonally

### Assorted Light Blue Tone-on-Tones

18 squares 2<sup>5</sup>/<sub>8</sub>" x 2<sup>5</sup>/<sub>8</sub>" ◻ (A)

1 square 3" x 3" ⊠ (B) (there will be 2 extra)

101 squares (C) 2<sup>1</sup>/<sub>4</sub>" x 2<sup>1</sup>/<sub>4</sub>"

### Light Green Tone-on-Tone

8 squares 2<sup>5</sup>/<sub>8</sub>" x 2<sup>5</sup>/<sub>8</sub>" ◻ (A)

42 squares (C) 2<sup>1</sup>/<sub>4</sub>" x 2<sup>1</sup>/<sub>4</sub>"

### White Solid

6 squares 2<sup>5</sup>/<sub>8</sub>" x 2<sup>5</sup>/<sub>8</sub>" ◻ (A)

1 square 3" x 3" ⊠ (B)

### Medium Green Tone-on-Tone

19 squares 2<sup>5</sup>/<sub>8</sub>" x 2<sup>5</sup>/<sub>8</sub>" ◻ (A)

1 square 3" x 3" ⊠ (B) (there will be 3 extra)

85 squares (C) 2<sup>1</sup>/<sub>4</sub>" x 2<sup>1</sup>/<sub>4</sub>"

### Red Tone-on-Tone

1 square 2<sup>5</sup>/<sub>8</sub>" x 2<sup>5</sup>/<sub>8</sub>" ◻ (A) (there will be 1 extra)

1 square 3" x 3" ⊠ (B) (there will be 3 extra)

1 square (C) 2<sup>1</sup>/<sub>4</sub>" x 2<sup>1</sup>/<sub>4</sub>"

### Dark Green Tone-on-Tone

44 squares 2<sup>5</sup>/<sub>8</sub>" x 2<sup>5</sup>/<sub>8</sub>" ◻ (A)

4 squares 3" x 3" ⊠ (B)

78 squares (C) 2<sup>1</sup>/<sub>4</sub>" x 2<sup>1</sup>/<sub>4</sub>"

### White Print

28 squares 2<sup>5</sup>/<sub>8</sub>" x 2<sup>5</sup>/<sub>8</sub>" ◻ (A)

4 squares 3" x 3" ⊠ (B) (there will be 2 extra)

8 rectangles (D) 2<sup>1</sup>/<sub>4</sub>" x 5<sup>3</sup>/<sub>4</sub>"

10 squares (E) 5<sup>3</sup>/<sub>4</sub>" x 5<sup>3</sup>/<sub>4</sub>"

### Black Tone-on-Tone

1 square 3" x 3" ⊠ (B)

### Medium Blue Tone-on-Tone

for border #1

2 strips 2<sup>1</sup>/<sub>4</sub>" x 37<sup>1</sup>/<sub>4</sub>" for sides

2 strips 2<sup>1</sup>/<sub>4</sub>" x 30<sup>1</sup>/<sub>4</sub>" for top/bottom

6 strips 2<sup>1</sup>/<sub>4</sub>" x 40" for binding

4 squares (E) 5<sup>3</sup>/<sub>4</sub>" x 5<sup>3</sup>/<sub>4</sub>"

**Patch Pals premiered** in *QM* in 2011. So far, we've created a dog, cat, bear, duck, bunny, monkey, hedgehog, elephant, owl, turtle, penguin, reindeer, raccoon, lion, fox and most recently a flamingo in the July/August '15 issue (No. 164). Is there an animal you would love to see? Send suggestions to [editor@quiltmaker.com](mailto:editor@quiltmaker.com).

The borders of these whimsical quilts are all interchangeable. To see the entire collection, go to [quiltmaker.com/patchpals](http://quiltmaker.com/patchpals).



## 1 Making the Quilt Center

Pairing the A's in the appropriate colors, make the unit 1's–10's as shown.



**Unit 1**

Make 2



**Unit 2**

Make 4



**Unit 3**

Make 2



**Unit 4**

Make 20



**Unit 5**

Make 10



**Unit 6**

Make 2



**Unit 7**

Make 1



**Unit 8**

Make 12



**Unit 9**

Make 4



**Unit 10**

Make 56

To make a unit 11, join a black B and white B; join to a white A as shown to complete unit 11. Make 4 unit 11's. In the same way join the remaining A's and B's as shown to make 1 unit 12, 2 unit 13's and 14 unit 4's. Set the unit 10's and 14's aside for border #2.



**Unit 11**

Make 4



**Unit 12**

Make 1



**Unit 13**

Make 2



**Unit 14**

Make 14

Referring to the assembly diagram, join the C's and units to make the sections 1–6 as shown. Sew the sections together to make the quilt center.

## 2 Adding the Borders

Matching centers and ends, sew the border #1 side strips to the quilt. Add the border #1 top and bottom strips in the same way.

Sew unit 10's, dark green C's and a unit 14 together as shown to make a block. Make 14 blocks.

Refer to the assembly diagram. For each border #2 side strip, join 4 blocks and 3 E's as shown; add a white D to each end. For each border #2 top and bottom strip, join 3 blocks and 2 E's as shown; add a white D and medium blue E to each end. Add border #2 in the same way as border #1.



**Block**  
Make 14

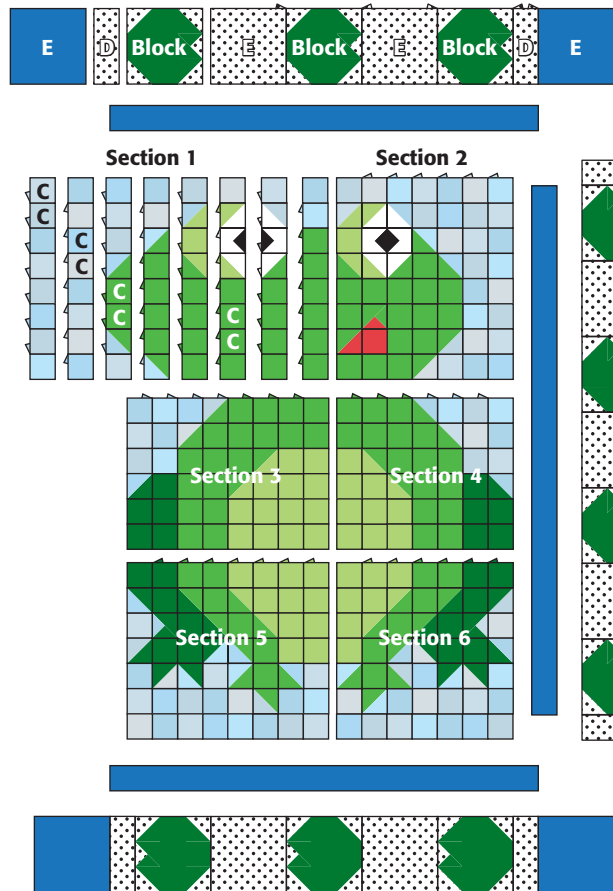
With a tear-away stabilizer on the back, use dark thread and a machine zigzag stitch about ¼"-wide to embroider the frog's mouth as shown in the quilting placement diagram.

## 3 Quilting and Finishing

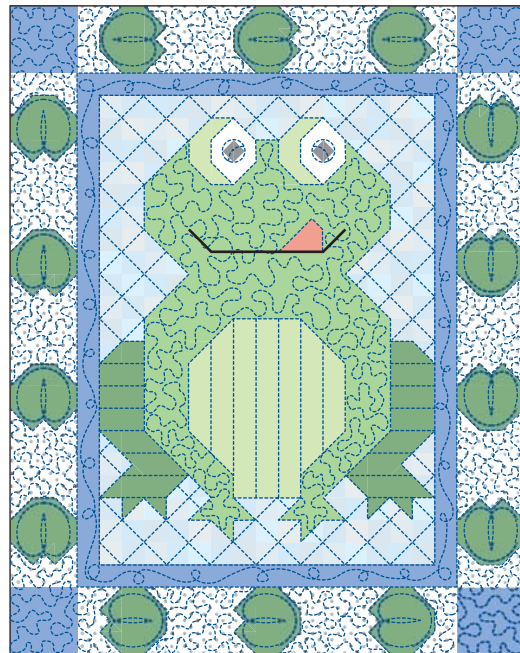
Refer to the quilting placement diagram; beginning in the upper left-hand corner of the background and using the patchwork as a guide, mark a grid over the background as shown. Layer and baste together the backing, batting and quilt top.

Quilt the frog and border #1 in the ditch as shown. Quilt horizontal straight lines in the ditch on the back legs (dark green) as shown. Quilt vertical straight lines in the ditch on the stomach (light green) as shown. Meander quilt on the remaining frog body (medium green). Quilt the marked grid. Quilt a looping line in border #1. Quilt curved lines inside the lily pads blocks and meander quilt to fill the white in border #2 as shown.

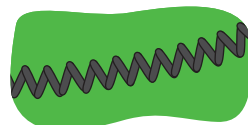
Bind the quilt. ■



**Assembly**



**Quilting Placement**



**Machine Zigzag Stitch**

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# Machine Quilting

with Leah Day

- Leah is the creator of the Free Motion Quilting Project, a blog dedicated solely to free-motion quilting designs. Hundreds of Leah's designs are compiled in the book *365 Free Motion Quilting Designs*.
- Check out many more quilting ideas at LeahDay.com.



## Flowing Leaves Table Runner



### materials

**Table runner:** 44" x 12"

**Light Yellow Batik**

3/8 yard for background

**Green Batik**

3/8 yard for leaves

**Brown Solid**

5/8 yard for border and binding

**Backing** 1 1/8 yards

**Batting** 48" x 16"

**Fusible web**

### cutting

**Light Yellow Batik**

1 rectangle (A) 9 1/2" x 41 1/2" (trim to 8 1/2" x 40 1/2" after applique)

**Green Batik**

5 pattern B

**Brown Solid**

3 strips 2 1/2" x 40" for border

4 strips 2 1/4" x 40" for binding

The applique pattern can be found on the pattern sheet.



To see a video tutorial, go to [quiltmaker.com/machinequilting](http://quiltmaker.com/machinequilting)

### Learn many techniques:

Fusible applique, blanket stitch, walking foot quilting and free-motion quilting in one beautiful table runner project!

#### 1 Assembling the Table Runner

Fold a A in half both ways and lightly crease the folds. Prepare the leaves (B's) for fusible applique.

Use the photographed table runner as a guide to arrange the leaves on A as shown; fuse in place. Center the applique and trim A to 8 1/2" x 40 1/2".

Sew the border strips together end to end. Refer to "Borders" in Basic Lessons to measure and trim the border short sides. Matching centers and ends, sew the border short sides to the quilt. Repeat to add the border long sides.

#### 2 Appliquing and Quilting the Leaves

Layer and baste together the backing, batting and table runner top.

At this point the table runner is ready to be quilted but the leaf edges are still raw and will fray. We'll add a decorative blanket stitch to the edges and begin the quilting process, all in one step!

Each leaf will be quilted very simply with a straight line down the middle and slightly curving lines into each lobe of the leaf. Mark this simple design in the middle of each leaf shape before getting started.



Use matching thread, a machine blanket stitch and a walking foot to stitch around the leaves.



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*I set my stitch length to 2.2 mm and my stitch width to 1.4 mm.*

Starting at the base of one leaf, carefully line up the right fall of the needle with the edge of the leaf shape. Make sure when the needle swings to the left that it will stitch into the leaf and secure the edge.



Stitch around the leaf edge, stopping with the needle in the down position whenever you need to pivot.

When you reach your starting point, don't change your foot or break the thread because you can continue machine quilting inside and outside of the leaf shape with your walking foot.

Change your stitch setting to a straight stitch with a 1.5 mm stitch length and stitch straight down the middle of the leaf. Rotate the quilt around and travel stitch back along this line to the first set of lobes and stitch along the left marked line. Rotate again and travel stitch back to the middle line, then stitch to the right. Continue rotating and travel stitching as you quilt each line within the leaf shape.



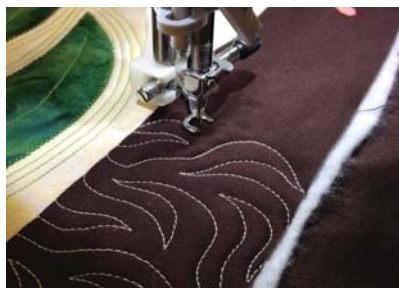
Once you finish quilting this section, you will be at the base of the leaf shape again. Line up the inside left prong of your walking foot with the edge of the leaf and use that as a guide to echo quilt around the outside of each leaf.



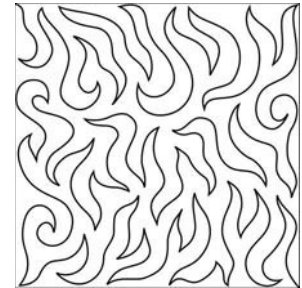
When working around curves, stop with the needle in the down position to rotate the quilt and maintain the echoing line. Be patient and take your time stitching around the deep curves of the leaf shape. Repeat echo quilting around the leaf three times with your walking foot.

Secure and machine quilt all five leaves on the table runner using your walking foot. Each leaf will stand out beautifully and the blanket stitched applique leaves will be much less likely to fray.

**3 Quilting and Finishing** Now we're going to finish quilting this table runner with a beautiful free motion filler design called Sharp Stippling. This wiggly, flowing design is the perfect contrast to the echoed leaf shapes and will fill the remaining space with beautiful texture.



Switch to free motion quilting by attaching your darning foot, lowering your feed dogs and changing to cream-colored thread in the top and bobbin. Practice stitching a row of Sharp Stippling by tracing the drawing below and quilting a small square with this design. The more comfortable you are with the design, the easier it will be to quilt your table runner.

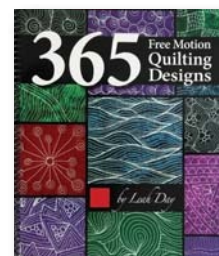


To fill in the table runner background with Sharp Stippling, start by pulling up your thread in between two leaves and stitch a wiggly line, come to a sharp point, then wiggle back to form a flame shape. Repeat this step, swirling down and around to fill in more space.



There is no right or wrong way to fill this area, so work in the way that feels most comfortable for you. Rotate the table runner often so you can see where you're stitching next and won't get lost in the design.

Bind the quilt. 



Look for Leah Day's *365 Free Motion Quilting Designs* book at [quiltandsewshop.com](http://quiltandsewshop.com)

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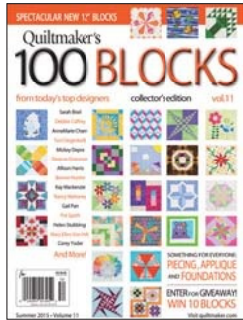


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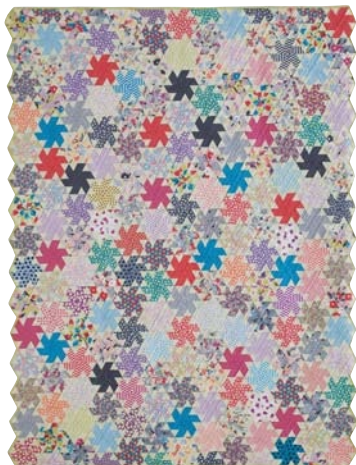
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*“Out of the countless quilts I have made, this one is my favorite!”*

*“Although the quilt looks impressively challenging, it was not hard to make and the few paper-pieced sections were a big help.”*

– Carol Golembiewski



## Emerald City

For weeks after Carol Golembiewski of Pittsburgh, Pennsylvania spotted *Emerald City* in the March/April '15 issue (No. 162) it stayed on her mind. She kept going back to it. She even had the perfect fabric chosen—Bare Branches from Andover Fabrics, but she didn't know where she would put a king-size quilt. When her daughter mentioned that she was still using an older queen-size quilt on her king bed, Carol thought, “Yes, now the quilt will have a home!” Instead of many grays and a pop of teal, Carol opted for a warm beige and teal color scheme. The quilt has a tranquil, soft and peaceful mood and was aptly named “Halcyon Moments.” Carol quilted this beauty herself using a Gammill Statler Stitcher and various digitized motifs.

Editor's Note: We invite you to send us photos of quilts you have made using *Quiltmaker* patterns. Your quilt could be the next Spotlight! Send digital images to [editor@quiltmaker.com](mailto:editor@quiltmaker.com) or use our regular mailing address found on page 6.

The *Emerald City* digital pattern is available at [quiltandsewshop.com](http://quiltandsewshop.com); 877-269-8024.

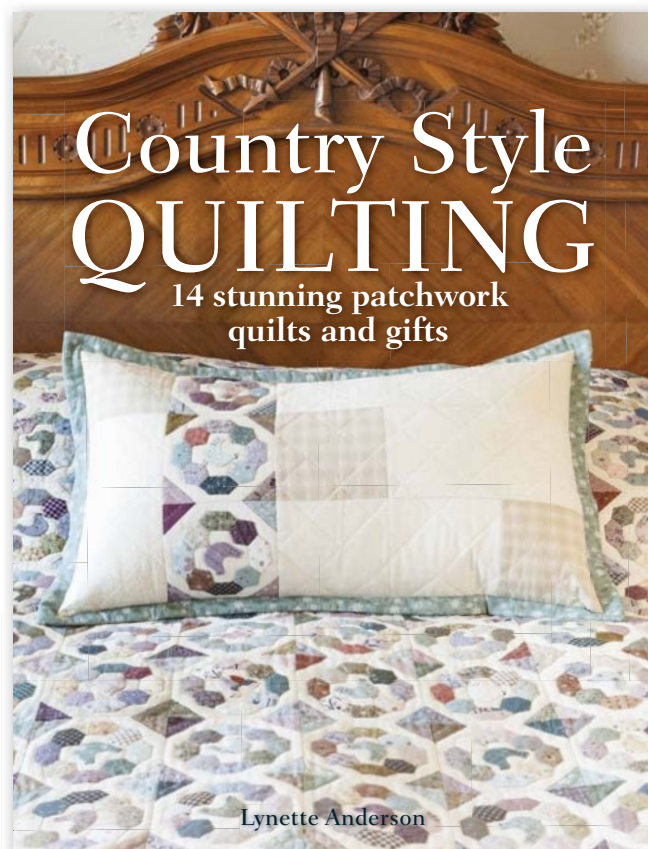
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