



# Quiltmaker

Summer '26

*Wrapped  
in  
Love*

10 Gifts  
Quilted  
from the  
Heart

**Plus!**

- Fabric Greeting Cards
- Signature Blocks
- Machine Embroidery Tips

**Hero**  
by Kamie  
Grangroth





Quilt by Anna Maria Parry

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Dear Diary Sampler Quilt?



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# Quiltmaker

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## Handmade & Heartfelt



In a world that moves quickly and often leans toward the disposable, a handmade quilted gift stands apart. It asks for time, attention, and care—and then, in a generous final act, it is passed from the maker's hands into someone else's life. In this issue, we celebrate that spirit of giving, exploring quilts

created not just for the joy of making, but for the deeper joy of sharing.

You'll find projects that can be personalized and adapted to suit the recipient and the occasion, like *Snapshot* by Joshua Dunn and *Our Cozy Home* by Heather Davis.

We also know how quilters like to mark life's special moments with projects. Welcome a new little one with the sweet *Baby Frames* quilt designed by Solomae Stoycoff. Celebrate a union with Corrie Hadaller's stunning *X's & O's* throw. Or create Karen Grage's *Roots & Wings* bed-size quilt for a dorm-bound college student—as a simple reminder of how much they are loved.

Quilters tell us that the act of giving adds a richness to the craft that nothing else quite matches. Show your gratitude with the bold red, white, and blue *Hero* quilt designed by Kamie Grangroth. Dive into Debora Rivera's fun *Here Fishy, Fishy* quilt for Dad. Whip up *Mama's Zip & Go Pouch* designed by Mallory Hill for Mom. Greet your new neighbors with a set of Katie Young's colorful *Granny Square Place-mats*.

Or celebrate summer by gifting your bestie the *Star of the Garden* throw with rows of juicy strawberries designed by Rhonda Canning—because a quilt used, loved, and lived with becomes something even more meaningful than one carefully stored away.

To round out the projects, we asked Dawn Fisher Polomski to share her intriguing technique for weaving fabric scraps to make greeting cards.

As you explore this issue, I hope you feel inspired to create with someone else in mind. Whether your next quilted project is for a milestone celebration or a simple “thinking of you,” may it carry warmth far beyond its stitches.

Happy quilting—and happy giving.

*Eileen*



### Rhonda Canning

Rhonda began sewing at the age of 10 and transitioned to quilting about 18 years ago. Since retiring from a 35-year career in nursing, she has focused on

quilting, providing longarm services, expanding her pattern designs, and adding teaching and guild presentations to her repertoire.



### Corrie Hadaller

Corrie is a longarm quilter from the beautiful state of Montana. She has been quilting for 16 years and longarming for over seven. She appreciates all avenues of quilting and looks

forward to many more fun projects in the years to come.



### Heather Davis

Heather's quilting passion was nurtured from an early age by her mother and grandmother. For over two decades, she has made quilts for those she loves and her local

Project Linus organization along with designing simple and fun quilt patterns.



### Mallory Hill

Mallory learned to sew at a young age—inspired by her mother, an expert quilter and crafty genius. She started working in the fabric industry in 2005, combining

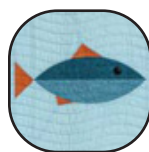
her passions of sewing, crafting, and fabric. She resides in Westerville, Ohio.



### Joshua Dunn

Joshua began quilting in 2020 using fabrics inherited from his late mother, while learning to piece traditional blocks on her domestic sewing machine. His intention is to thread

emotion, storytelling, and artistry into every piece—balancing function with comfort.



### Debora Rivera

Debora taught herself to quilt in 2016 to express creativity and escape from a high-stress job. Her engineering background helps her simplify complex shapes and work with

piecing methods that emphasize accuracy.



### Karen Grage

Karen's quilting journey started with Project Linus and continues with charity work. She has designed mystery quilts, run sewing groups, taught classes, and served as

President of her quilt guild.



### Solomae Stoycoff

Solomae is a quilt pattern designer who loves helping new quilters learn to make their own quilts, gain confidence, and hone their skills. She is the owner of Cuddle

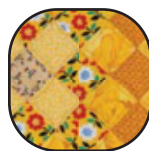
Cat Quiltworks and is an Island Batik designer and Brand Ambassador for 2026.



### Kamie Grangroth

Kamie is a devoted wife and mother of seven. Her vivacious use of color is a hallmark of her style. A lifelong love of antique quilts and piecing techniques provide much of the

inspiration for her modern quilt designs.



### Katie Young

Katie is a math teacher, wife, and mother of three. Besides quilting, she also enjoys knitting, reading, and spending time outside. She resides in Monroe, Connecticut.

**Also Featuring**  
**Dawn Fisher Polomski**



### Jammin' Threads Personalized Labels

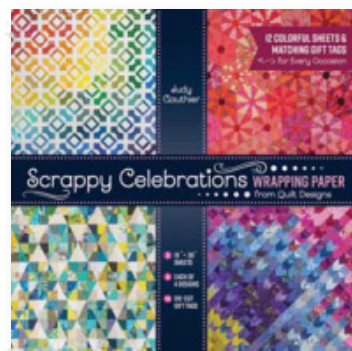
Wrap up your next quilted gift with a professional-looking label. Jammin' Threads offers stylish 3½" x 2½" personalized quilt labels in cotton and polyester. The "Made Especially For" banner is perfect for special-occasion quilts—think weddings, anniversaries, or milestone birthdays—and there is space for adding the recipient's name, the date or occasion, and your own name. The cotton version also features a HeatnBond backing for temporarily holding the label in place before stitching. A thoughtful finishing touch that adds both polish and sentiment to any quilt.

[jamminthreads.com](http://jamminthreads.com)

### Scrappy Celebrations Wrapping Paper

This quilt-inspired gift wrap book showcases four colorful patchwork designs by Judy Gauthier. The book's 10" x 10" format makes it neat and easy to store, and each of the 12 pages unfolds into generously sized sheets measuring 20" x 30". The paper itself feels nice and sturdy, too—not flimsy or see-through like some wraps. It's perfect for wrapping everything from small boxes to more awkwardly shaped gifts. The 12 coordinating gift tags make a nice finishing touch. A delightful and practical choice for a quilt gift or for anyone who appreciates quilt-inspired designs.

[ctpub.com](http://ctpub.com)



### Stick & Stitch Hand Embroidery Designs

If you love adding a little handwork to your projects but don't love the prep, these Stick & Stitch embroidery designs by Jacquelynne Steves are a real treat. Each sheet (like the Bloom sheet for spring and summer) is full of cheerful motifs that instantly brighten up anything from quilt blocks to zipper pouches. The best part? No tracing. Cut out a design, peel off the backing, and adhere it to the fabric, then embroider away! When you're done, the sheet rinses away cleanly, leaving only your embroidery behind. It's simple enough for beginners but still fun for more experienced stitchers who want a quick, satisfying project.

[jacquelynnesteves.com](http://jacquelynnesteves.com)

### All-Star Quilts of Valor, 2nd Edition by the Quilts of Valor Foundation

This updated edition of *All-Star Quilts of Valor* adds 12 new patterns to the 25 from the 1st edition. It also highlights the significant impact these quilts have on veterans. The projects were created by well-known designers, including Marianne Fons, Nancy Mahoney, and Scott Murkin. Clear instructions and helpful diagrams ensure that quilters of various skill levels can piece with confidence. Plus, the spiral binding is a welcome upgrade. If you want to make a patriotic quilt to gift or donate, this thoughtful and well-rounded collection encourages you to create something meaningful while celebrating the mission of Quilts of Valor.

[schifferbooks.com](http://schifferbooks.com)



QM



## INTERMEDIATE

Finished Size

70½" × 70½"

Finished Blocks

10"

# X's & O's

Quilt designed and made by Corrie Hadaller.



"X's and O's is often a term of endearment, representing kisses and hugs. This modern take on X's and O's will surely be adored by any bride and groom!"

"My oldest is soon to be married, and I, of course, am

honored to make a quilt for them! By combining their favorite colors in the quilt, I hope they feel the love in every stitch!"

- Corrie



## materials

Fabric yardage assumes 40" usable width of fabric (WOF) unless otherwise noted.

### Light Purple Tonal

- $\frac{3}{4}$  yard for blocks

### Cream Tonal

- $3\frac{7}{8}$  yards for blocks, sections, and border 2

### Medium Purple Tonal

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

### Dark Purple Tonal

- $\frac{3}{4}$  yard for blocks and binding

### Dark Blue Tonal

- $1\frac{1}{2}$  yards for blocks, sections, and border 1

### Medium Blue Tonal

- 1 fat quarter for blocks and sections (a fat quarter is approximately  $18" \times 20"$ )

### Backing

- $4\frac{3}{4}$  yards

### Batting

- $79" \times 79"$

## cutting

Measurements include  $\frac{1}{4}"$  seam allowances. Border strips will be pieced and cut to exact length needed. You may want to make them longer to allow for piecing variations.

▣ = cut in half diagonally

### Light Purple Tonal

- 8 strips  $2\frac{1}{2}" \times$  WOF for bands A and B

### Cream Tonal

- 8 strips  $5\frac{1}{2}" \times$  WOF for border 2
- 4 strips  $4\frac{1}{2}" \times$  WOF for band C
- 4 strips  $2\frac{1}{2}" \times$  WOF for band A
- 6 squares  $2\frac{7}{8}"$  cut ▣ to yield 12 triangles (E)
- 46 rectangles  $2\frac{1}{2}" \times 10\frac{1}{2}"$  (C)
- 18 rectangles  $2\frac{1}{2}" \times 6\frac{1}{2}"$  (A)
- 73 squares  $2\frac{1}{2}"$  (B)
- 10 squares  $2\frac{1}{4}"$  cut ▣ to yield 20 triangles (D)

### Medium Purple Tonal

- 4 strips  $2\frac{1}{2}" \times$  WOF for bands B and C

### Dark Purple Tonal

- 8 strips  $2\frac{1}{2}" \times$  WOF for binding
- 1 strip  $2\frac{1}{2}" \times$  WOF for band B

### Dark Blue Tonal

- 7 strips  $2\frac{1}{2}" \times$  WOF for border 1
- 32 rectangles  $2\frac{1}{2}" \times 6\frac{1}{2}"$  (A)
- 80 squares  $2\frac{1}{2}"$  (B)
- 8 squares  $2\frac{1}{4}"$  cut ▣ to yield 16 triangles (D)

### Medium Blue Tonal

- 32 squares  $2\frac{1}{2}"$  (B)

**The quilting motif is found at the end of the pattern.**

Download the **Basic Lessons PDF** at:  
[www.quiltingdaily.com/quilt-basics-and-lessons/](http://www.quiltingdaily.com/quilt-basics-and-lessons/)



Fabric: Cotton Shots by Amanda Murphy for Benartex.  
Batting provided by Quilters Dream

## 1 About This Quilt

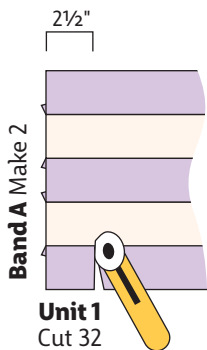
Celebrate new beginnings with a quilt you'll fill with love. The lively blocks set on-point in this design evoke hugs and kisses—ideal symbols for a newly married couple starting their life together. Stitch it up in soft romantic hues or bold, modern prints to match their decor. This quilt is a heartfelt reminder of the warmth, laughter, and affection that make a house feel like home. It's a keepsake the happy couple can wrap themselves in for years to come.

*Use an accurate 1/4" seam allowance to ensure that all elements fit together well.*

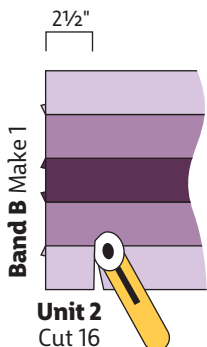
*Handle all bias edges carefully to avoid distortion.*

## 2 Making the Units, Blocks, and Sections

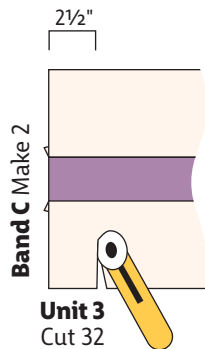
Join 3 light purple tonal strips and 2 cream tonal strips as shown to make a band A. Make 2 band A's. Cut band A's in 2 1/2" increments to make 32 unit 1's.



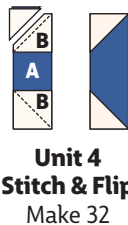
In the same way, join 2 light purple strips, 2 medium purple tonal strips, and 1 dark purple tonal strip as shown to make a band B. Cut band B in 2 1/2" increments to make 16 unit 2's.



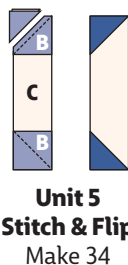
Join cream strips and medium purple strips as shown to make 2 band C's. Cut band C's in 2 1/2" increments to make 32 unit 3's.



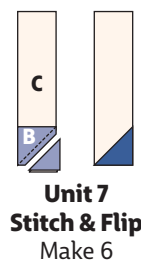
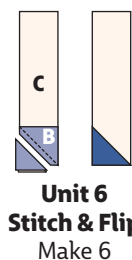
Refer to "Stitch-and-Flip" in Basic Lessons. Join 2 cream B's to a dark blue tonal A as shown to make 1 unit 4. Make 32 unit 4's total.



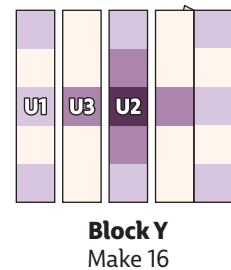
In the same way, join 2 dark blue B's to 1 cream C as shown to make 1 unit 5. Make 34 unit 5's total.



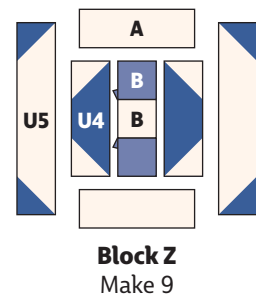
Continuing with the stitch-and-flip technique, join dark blue B's to cream C's to make 6 unit 6's and 6 unit 7's as shown.



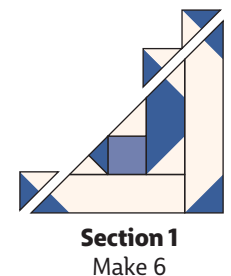
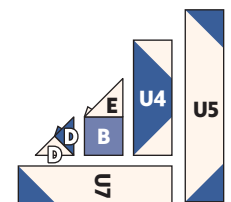
Sew 2 unit 1's, 2 unit 3's, and 1 unit 2 together as shown to make a block Y. Make 16 block Y's total.



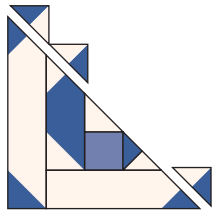
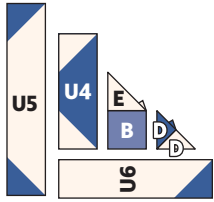
Sew 1 cream B, 2 medium blue tonal B's, 2 unit 4's, 2 cream A's, and 2 unit 5's together as shown to make a block Z. Make 9 block Z's total.



Join 1 medium blue B, 1 cream D, 1 dark blue D, 1 cream E, 1 unit 4, 1 unit 7, and 1 unit 5 as shown; trim the corners of the units even with the D and E patches to make a section 1. Make 6 section 1's total.

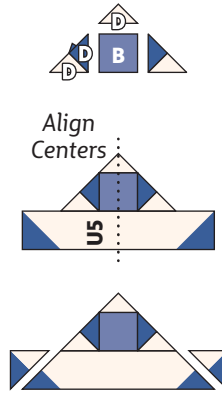


In a similar manner, join 1 medium blue B, 1 cream D, 1 dark blue D, 1 cream E, 1 unit 4, 1 unit 6, and 1 unit 5 as shown; trim the corners of the units even with the D and E patches to make a section 2. Make 6 section 2's total.



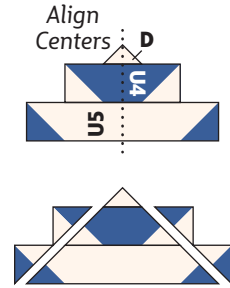
**Section 2**  
Make 6

Sew 1 medium blue B, 3 cream D's, and 2 dark blue D's together as shown; matching centers, join to 1 unit 5 and trim the corners of unit 5 as shown to complete section 3. Make 2 section 3's total.

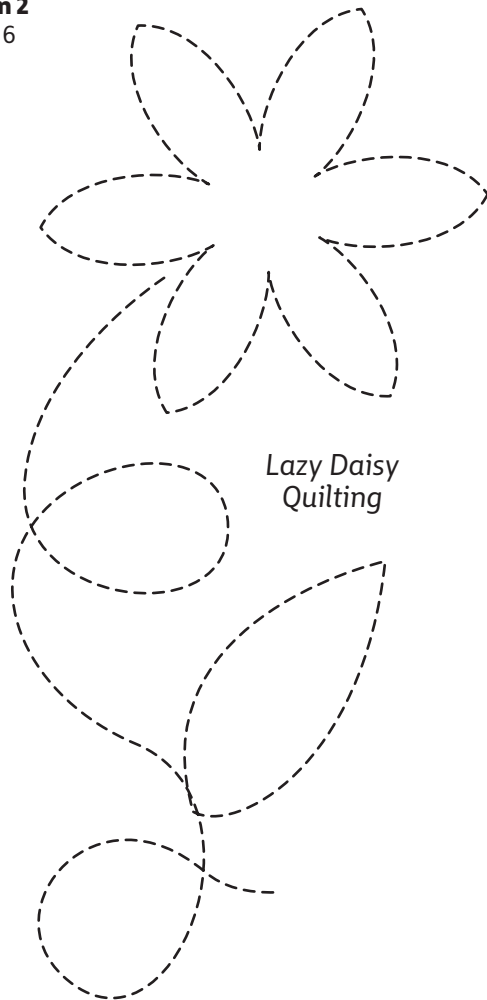


**Section 3**  
Make 2

Matching centers, sew 1 cream D, 1 unit 4, and 1 unit 5 together as shown; trim the corners of the units as shown to complete section 4. Make 2 section 4's total.

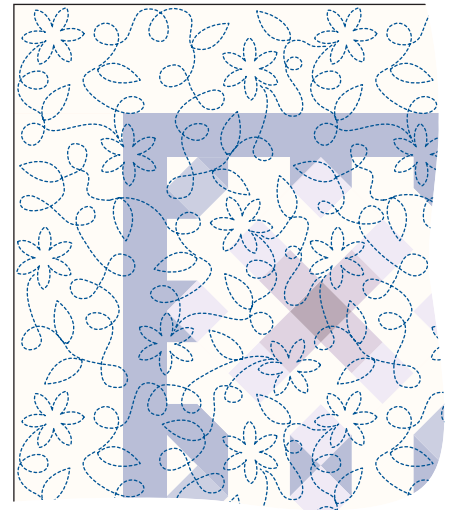


**Section 4**  
Make 2



Lazy Daisy  
Quilting

This line should measure 2"



**Quilting Placement**



### 3 Assembling the Quilt Center

Refer to the Assembly Diagram. Sew sections and blocks into diagonal rows as shown; join the rows and add sections 3 and 4 to the corners to complete the quilt center.

### 4 Adding the Borders

Refer to "Borders" in Basic Lessons. Join dark blue border 1 strips and cut to the sizes shown in 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.

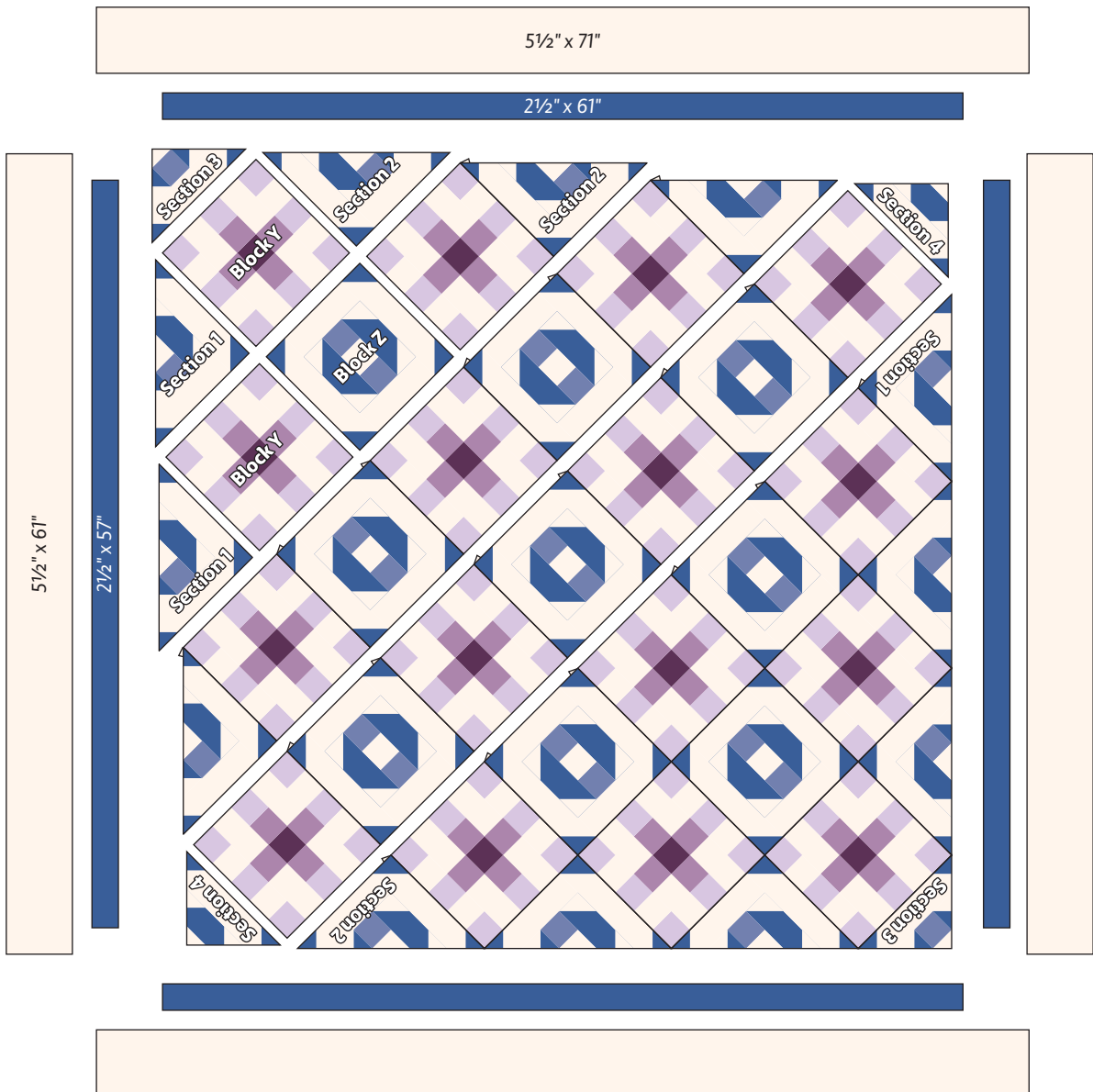
Repeat to add the cream border 2.

### 5 Quilting and Finishing

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

Refer to the Quilting Placement Diagram. Quilt the *Lazy Daisy Quilting* motif over the entire quilt surface.

Bind the quilt. 



Assembly

Corrie Hadaller  
Colstrip, MT  
[stitchednmt.com](http://stitchednmt.com)

QM



**EASY**

**Finished Size**

17" × 11½"

# Granny Square Placemats

Quilt designed and made by **Katie Young**.



“Placemats make a fun and practical gift. The main part of the design is a granny square block, with a few extra rows on the right to turn it into a rectangular placemat.

I constructed these from my scraps, choosing to make each one in different shades of a single color and playing with the placement of dark, medium, and light within each one. Each placemat was made with 4-6 different fabrics. Using the same backing and binding fabric for all placemats helps to unify the set. This design could be made from a jelly roll and is easily customizable to reflect a recipient’s favorite colors. Or use a fun novelty print for one of the rounds of the granny square. I have a birthday print for a special placemat to be used for family members’ birthdays (though I guess I’ll have to make two, since my husband and I share our birthdays).”

*-Katie*



## materials

Fabric yardage assumes 40" usable width of fabric (WOF) unless otherwise noted.

### 6 Assorted Prints (see Step 1)

- scraps for patches

### Taupe Print

- ¼ yard for binding

### Backing

- 1 fat quarter (a fat quarter is approximately 18" × 22")

### Batting

- 21" × 16"

## cutting

Patches are lettered in order of use. Measurements include ¼" seam allowances.

▣ = cut in half diagonally

### Assorted Print #1 (Gold Tonal)

- 12 squares 2½" (A)

### Assorted Print #2 (Medium Yellow Floral)

- 11 squares 2½" (A)

### Assorted Print #3 (Light Yellow Floral)

- 4 squares 2½" (A)

### Assorted Print #4 (Tan Print)

- 1 square 2½" (A)

### Assorted Print #5 (Yellow Tonal)

- 8 squares 2½" (A)

### Assorted Print #6 (Gold Print)

- 8 squares 2⅞" cut ▣ to yield 16 triangles (B)
- 3 squares 2½" (A)
- 2 squares 2¼" cut ▣ to yield 4 triangles (C)

### Taupe Print

- 2 strips 2½" × WOF for binding

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## 1 About This Placemat

If you love the cozy charm of crocheted granny squares, these quilted placemats bring that same nostalgic feel to your table—no hook required! This project is a fun way to play with color while using up favorite fabric scraps. Our instructions include materials and cutting for one placemat. Make sets of placemats with similar colors in each or go wild and make each in a different colorway. They make a thoughtful housewarming gift—something handmade that adds a warm, welcoming touch to any new home.

*Use an accurate ¼" seam allowance to ensure that all elements fit together well.*

*Handle all bias edges carefully to avoid distortion.*

## 2 Making the Placemats

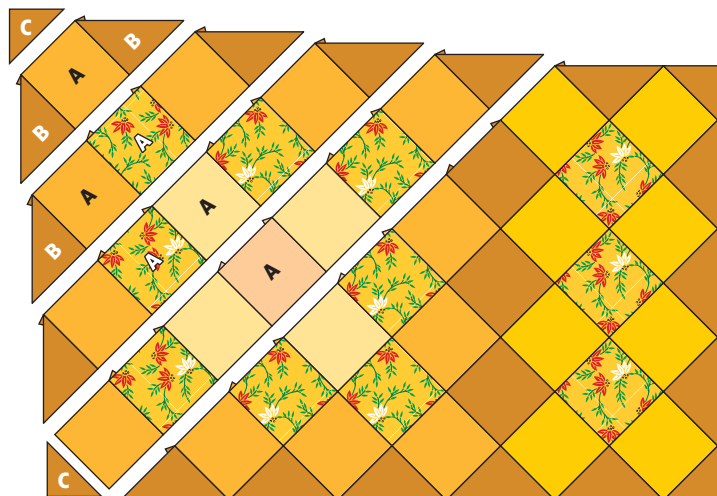
Noting fabric placements, arrange assorted print patches A–C as shown in the Assembly Diagram. Join patches into diagonal rows; sew the rows together to complete the placemat top.

## 3 Quilting and Finishing

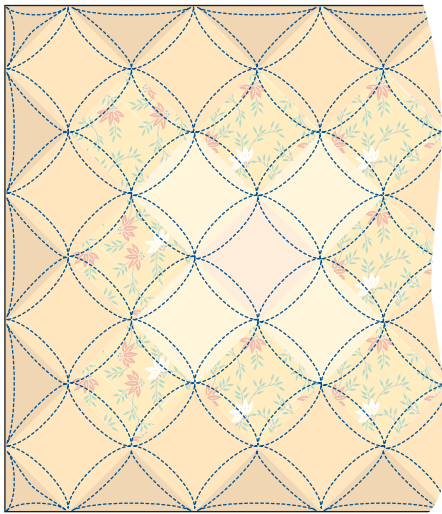
Layer and baste together the backing, batting, and placemat top.

Refer to the Quilting Placement Diagram. Quilt curves on both sides of each seam in the patches and along the edges of the placemat to create petals as shown.

Bind the placemat. ▣



Assembly



**Quilting Placement**

*Fabric: Katie used fabrics from her personal collection.*

Katie Young  
Monroe, CT

QM



## INTERMEDIATE

Finished Size

70" x 90"

Finished Blocks

8"

# Roots & Wings

Quilt designed and made by [Karen Grage](#).



“Most of my quilts are gifts, many of which have gone to my children and grandchildren. Each child went off to college with a quilt, but they never quite matched those dorm twin XL beds. This quilt was

designed with that in mind as a gift for a departing college student, utilizing the Hearth and Home quilt block in multiple sizes to symbolize their growth and transition. The design uses two colors, making it easy for the quilter to use any college's color scheme. The simple pattern makes it easy to create a reversible quilt, utilizing the inverse colors on the back for quick seasonal changes.”

—Karen



## materials

Fabric yardage assumes 40" usable width of fabric (WOF) unless otherwise noted.

### Dark Blue Tonal

- 5½ yards for units, blocks, patches, border, and binding

### Orange Tonal

- 17⁄8 yards for units, blocks, and patches

### Backing

- 57⁄8 yards

### Batting

- 78" × 98"

### Foundation paper

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

Download the **Basic Lessons PDF** at:  
[www.quiltingdaily.com/quilt-basics-and-lessons/](http://www.quiltingdaily.com/quilt-basics-and-lessons/)

## cutting

Patches are lettered in order of use. Measurements include ¼" seam allowances. Border strips will be cut to exact length needed. You may want to make them longer to allow for piecing variations. Cut foundation patches at least 1" larger than the corresponding foundation area.

### Dark Blue Tonal

- 2 **lengthwise** strips 10½" × 78½" for side borders
- 2 **lengthwise** strips 6½" × 70½" for top and bottom borders
- 9 strips 2½" × WOF for binding
- 2 rectangles 14½" × 30½" (F)
- 3 squares 107⁄8" (B)
- 1 rectangle 10½" × 30½" (G)
- 4 squares 10½" (E)
- 7 squares 47⁄8" (A)
- 4 rectangles 4½" × 12½" (D)
- 10 squares 4½" (C)
- foundation patches

### Orange Tonal

- 3 squares 107⁄8" (B)
- 8 squares 10½" (E)
- 7 squares 47⁄8" (A)
- 16 squares 4½" (C)
- foundation patches

**The foundations are found at the end of the pattern.**

## 1 About This Quilt

Sending someone off to college is a big moment, and this quilt was designed with that milestone in mind. Made with just two colors for a clean, modern look, it features three sizes of a classic star block. The mix of scale keeps things interesting while still feeling simple and fresh—perfect for a dorm room or first apartment. Karen used the same design for the back of her quilt—but reversed the color placements. (The materials, cutting, and instructions here are for the quilt top only.) It's the kind of quilt that's easy to personalize with school colors and even easier to imagine wrapped around someone you love as they head off on their next adventure.

*Use an accurate ¼" seam allowance to ensure that all elements fit together well.*

*A design wall or large flat surface will be helpful for arranging blocks, units, and patches in the final assembly.*



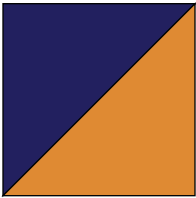
## 2 Making the Units, Sections, and Blocks

Refer to “Triangle-Squares” in Basic Lessons. Pair dark blue tonal A’s with orange tonal A’s to make 14 unit 1’s.



**Unit 1**  
Make 14

In the same way, pair dark blue B’s with orange B’s to make 6 unit 2’s.



**Unit 2**  
Make 6

Make 4 paper copies each of foundation sections 1 and 2, and 2 paper copies of foundation section 3.

Refer to “Foundation Piecing” in Basic Lessons and to the foundation sections for color placement.

Piece section 1 in numerical order, pressing and trimming after each patch addition. Make 4 section 1’s.



**Section 1**  
Make 4

Repeat the foundation piecing process to make 4 section 2’s and 2 section 3’s.

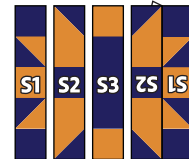


**Section 2**  
Make 4

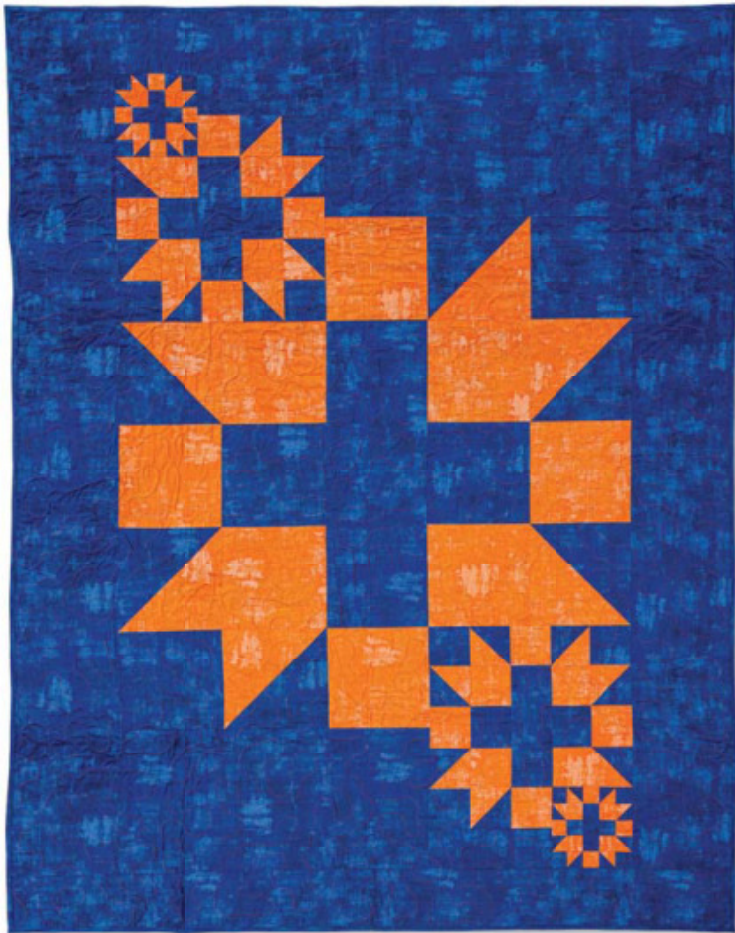


**Section 3**  
Make 2

Sew 2 section 1’s, 2 section 2’s, and 1 section 3 together as shown to make a block. Make 2 blocks total.



**Block**  
Make 2



Fabric: Grunge by BasicGrey from Moda Fabrics.



### 3 Assembling the Quilt Center

Refer to the Assembly Diagram. Arrange blocks, patches, and units on a design wall as shown. Join into sections as shown; join sections to complete the quilt center.

### 4 Adding the Borders


Refer to "Borders" in Basic Lessons. Matching centers and ends, sew the dark blue side border strips to the quilt. Add the dark blue top and bottom border strips in the same way.

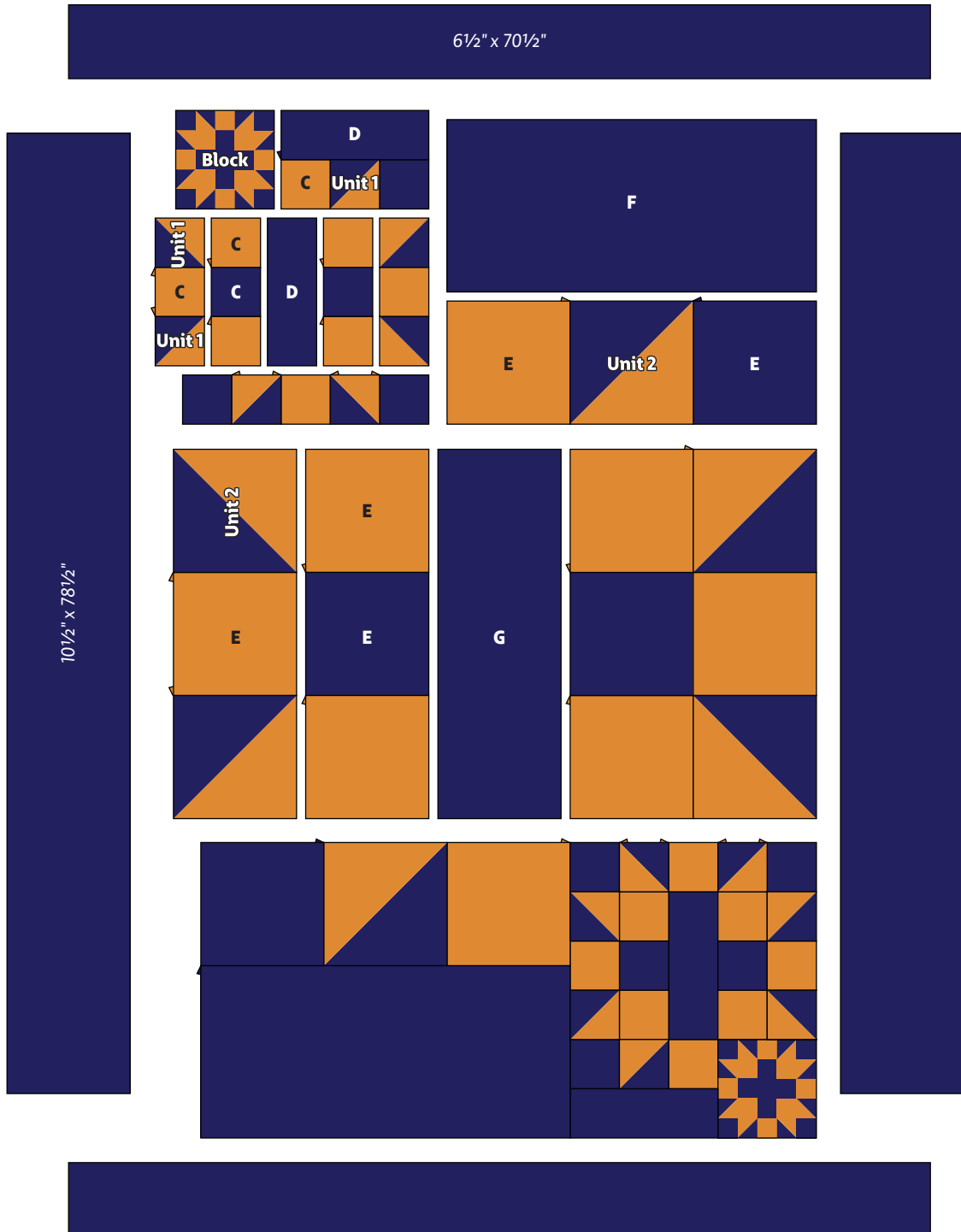
Carefully remove the foundation paper.

### 5 Quilting and Finishing

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

Refer to the Quilting Placement Diagram. Quilt a large meander over the entire quilt surface as shown.

Bind the quilt. 

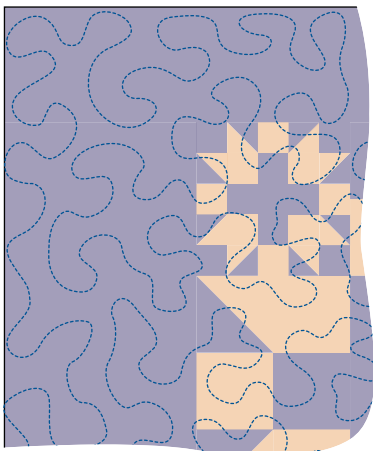


#### Assembly

## Wings & Roots

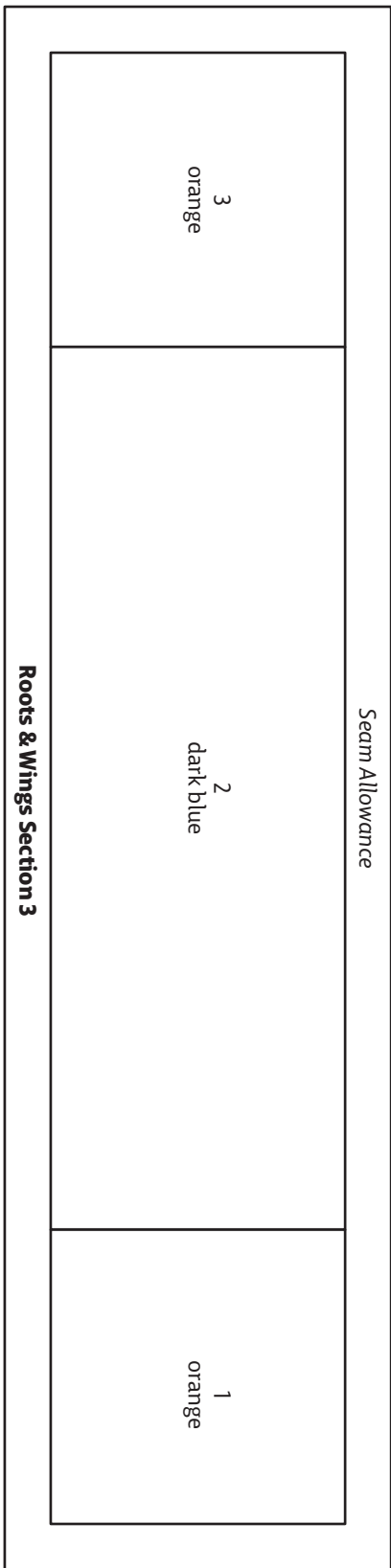
### A different perspective

Have a little fun by flipping the script on your color placement. Instead of a backing, remake the top by simply swapping the two tonals in the materials and cutting lists. It's like seeing the quilt from a whole new angle. Because it will be the quilt back, you will want to cut the borders a bit wider. What a fun way to make a gifted quilt feel extra thoughtful.

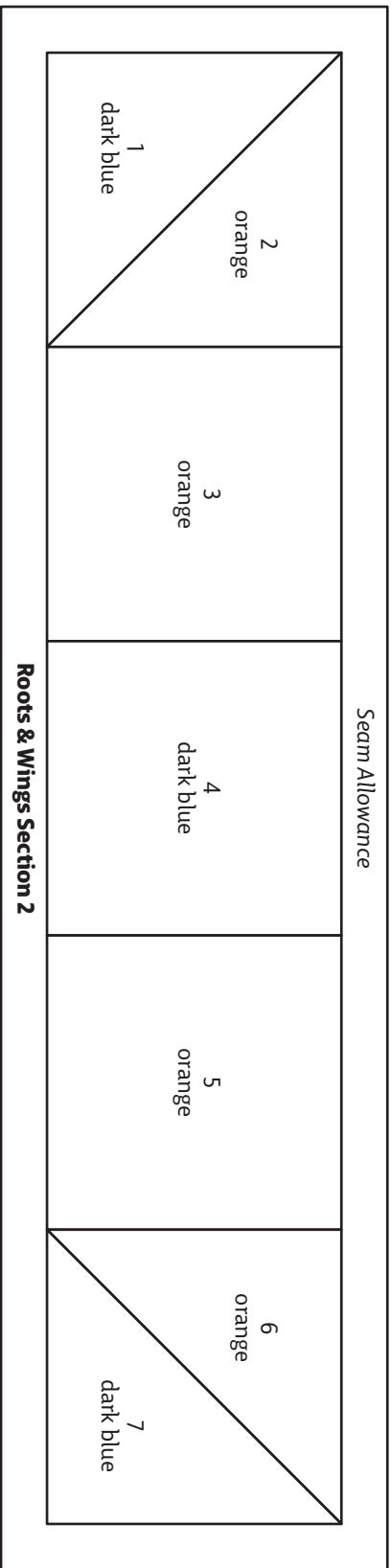


**Quilting Placement**

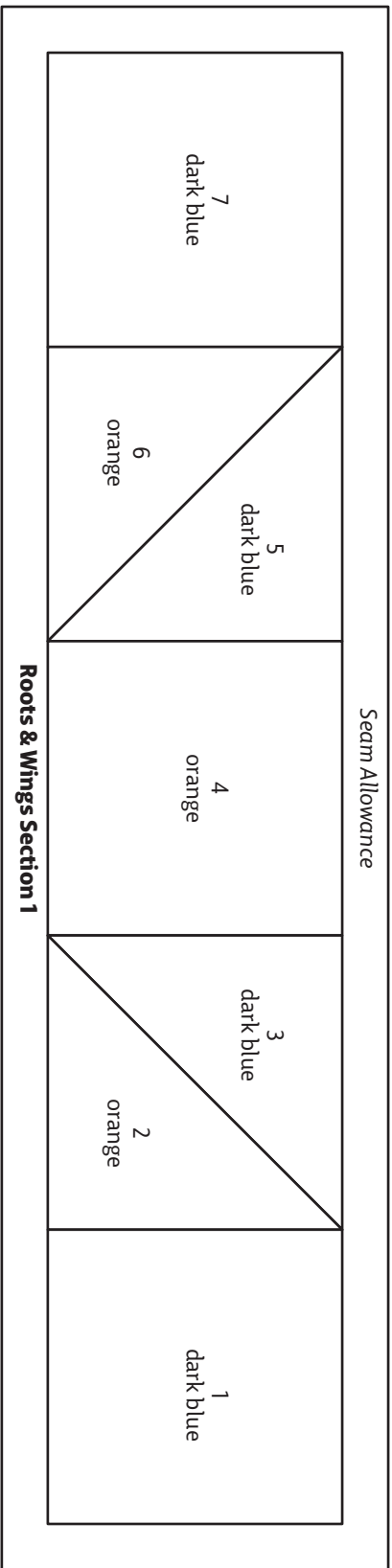
Karen Grage  
Deerfield, IL



This line should measure 2"



*Patterns are the reverse  
of the finished block.*



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## INTERMEDIATE

### Finished Size

60" x 60"

### Finished Blocks

10", 8" x 10", 24"

# Our Cozy Home

Quilt designed and made by **Heather Davis**.

Quilted by **Terri Rogers**.



"I've always loved house quilts. One of the first quilts I made was a house quilt, and that sense of comfort and story has stayed with me ever since. I wanted to lean into the idea of personalization—using a medallion layout to let the center house shine

while surrounding it with colors, prints, and details chosen especially for the recipient. From playful trees to patchwork windows, each element offers an opportunity to reflect a personality, a memory, or a feeling of home, making the quilt as meaningful as it is cozy.

"It was designed to celebrate life's special occasions—perfect as a new house gift, a memorable wedding present, or a sweet gift for a new baby or adoption celebration. The design is highly flexible for customization. The space above and below the house could easily be used for personalized hand or machine embroidery, but it also looks complete without embroidery. Custom text options for various occasions could include phrases such as 'The Smith Home' for a housewarming gift, 'Lee + Hannah' for a wedding, or 'Welcome Home, Cooper' for a new baby or adoption."

—Heather



## materials

Fabric yardage assumes 42" usable width of fabric (WOF) unless otherwise noted.

### Cream Print

- 2 $\frac{1}{8}$  yards for units and blocks

### Coral Print #1

- $\frac{3}{4}$  yard for units, blocks, and pieced border 2

### Blue Floral and Light Green Print #1

- 1 fat quarter *each* for blocks (a fat quarter is approximately 18"  $\times$  20")

### Coral Gingham

- 1 fat quarter for blocks

### Medium Green Print

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

### Blue Print #1

- $\frac{1}{2}$  yard for block Z

### Blue Print #2

- $\frac{1}{2}$  yard for block Y and pieced border 2

### Cream Floral

- $\frac{1}{2}$  yard for block Z and pieced border 2

### Coral Print #2

- 1 $\frac{1}{8}$  yards for block Z, border 1, border 3, and binding

### Yellow Print and Light Green Print #2

- 1 fat quarter *each* for pieced border 2

### Backing

- 4 $\frac{1}{8}$  yards

### Batting

- 68"  $\times$  68"

## cutting

Patches are lettered in order of use. Measurements include  $\frac{1}{4}$ " seam allowances. Border strips will be cut to exact length needed.

### Cream Print

- 2 strips 3"  $\times$  WOF for band C
- 3 strips 2 $\frac{1}{2}$ "  $\times$  WOF for bands A and B
- 4 squares 6 $\frac{1}{4}$ " (A)
- 4 squares 5 $\frac{1}{2}$ " (C)
- 16 squares 4" (G)
- 16 squares 3" (D)
- 12 rectangles 2 $\frac{1}{2}$ "  $\times$  8 $\frac{1}{2}$ " (J)
- 16 rectangles 2 $\frac{1}{2}$ "  $\times$  6 $\frac{1}{2}$ " (K)
- 48 squares 2" (F)
- 16 rectangles 1 $\frac{1}{2}$ "  $\times$  10 $\frac{1}{2}$ " (L)
- 24 rectangles 1 $\frac{1}{2}$ "  $\times$  8 $\frac{1}{2}$ " (I)

### Coral Print #1

- 4 squares 6 $\frac{1}{2}$ " (E)
- 16 squares 3 $\frac{3}{8}$ " (B)
- 16 squares 3" (D)
- 10 rectangles 2 $\frac{1}{2}$ "  $\times$  6 $\frac{1}{2}$ " (K)

### Blue Floral and Light Green Print #1

from each, cut:

- 4 squares 6 $\frac{1}{2}$ " (E)

### Coral Gingham

- 4 squares 6 $\frac{1}{2}$ " (E)
- 1 rectangle 4 $\frac{1}{2}$ "  $\times$  8 $\frac{1}{2}$ " (V)

### Medium Green Print

- 1 strip 1 $\frac{1}{2}$ "  $\times$  WOF for band C
- 1 rectangle 6 $\frac{1}{2}$ "  $\times$  20 $\frac{1}{2}$ " (H)
- 2 rectangles 2"  $\times$  2 $\frac{1}{2}$ " (N)

### Blue Print #1

- 2 squares 6 $\frac{1}{2}$ " (E)
- 1 rectangle 3 $\frac{1}{2}$ "  $\times$  24 $\frac{1}{2}$ " (X)
- 1 rectangle 3"  $\times$  24 $\frac{1}{2}$ " (Y)
- 2 rectangles 2 $\frac{1}{2}$ "  $\times$  19" (W)
- 2 rectangles 2"  $\times$  6 $\frac{1}{2}$ " (M)
- 1 rectangle 2"  $\times$  4 $\frac{1}{2}$ " (O)

### Blue Print #2

- 3 strips 2 $\frac{1}{2}$ "  $\times$  WOF for bands A and B
- 10 rectangles 2 $\frac{1}{2}$ "  $\times$  6 $\frac{1}{2}$ " (K)

### Cream Floral

- 1 rectangle 3 $\frac{1}{2}$ "  $\times$  20 $\frac{1}{2}$ " (P)
- 2 rectangles 3 $\frac{1}{2}$ "  $\times$  8 $\frac{1}{2}$ " (U)
- 10 rectangles 2 $\frac{1}{2}$ "  $\times$  6 $\frac{1}{2}$ " (K)
- 2 rectangles 2 $\frac{1}{2}$ "  $\times$  5 $\frac{1}{2}$ " (T)
- 4 rectangles 1 $\frac{1}{2}$ "  $\times$  5 $\frac{1}{2}$ " (S)
- 4 rectangles 1 $\frac{1}{2}$ "  $\times$  2 $\frac{1}{2}$ " (R)

### Coral Print #2

- 7 strips 2 $\frac{1}{2}$ "  $\times$  WOF for binding
- 8 squares 2 $\frac{1}{2}$ " (Q)
- 2 strips 1 $\frac{1}{2}$ "  $\times$  40 $\frac{1}{2}$ " (CC)
- 2 strips 1 $\frac{1}{2}$ "  $\times$  38 $\frac{1}{2}$ " (BB)
- 2 strips 1 $\frac{1}{2}$ "  $\times$  26 $\frac{1}{2}$ " (AA)
- 2 strips 1 $\frac{1}{2}$ "  $\times$  24 $\frac{1}{2}$ " (Z)

### Yellow Print and Light Green Print #2

from each, cut:

- 11 rectangles 2 $\frac{1}{2}$ "  $\times$  6 $\frac{1}{2}$ " (K)

**The quilting motif is found at the end of the pattern.**

Download the **Basic Lessons PDF** at:  
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## 1 About This Quilt

Every cozy village starts with a home, and this quilt is no different. At the heart of this medallion design is a welcoming house block, surrounded by a peaceful border of trees, giving the design a warm, storybook feel. Personalize the house with fabrics that remind you of a favorite place, choose colors that reflect the recipient's home, or add a special embroidered message to turn this quilt into a meaningful gift.

*Use an accurate 1/4" seam allowance to ensure that all elements fit together well.*

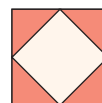
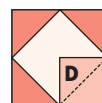
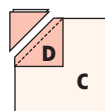
## 2 Making the Flying Geese, Units, Nine-Patches, and Blocks

Refer to "Fast Flying Geese" in Basic Lessons. Use cream print A's and coral print #1 B's to make 16 Flying Geese as shown.



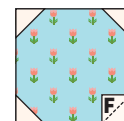
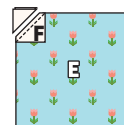
**Flying Geese**  
Make 16

Refer to "Stitch-and-Flip" in Basic Lessons. Join 4 coral #1 D's to the corners of 1 cream C as shown to make 1 unit 1. Make 4 unit 1's total.

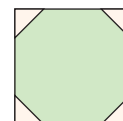


**Unit 1**  
**Stitch & Flip**  
Make 4

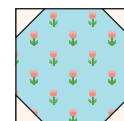
In a similar manner, join cream F's to blue floral E's to make 4 unit 2's, to light green print #1 E's to make 4 unit 3's, and to coral gingham E's to make 4 unit 4's as shown.



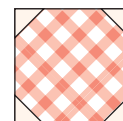
**Unit 2**  
**Stitch & Flip**  
Make 4



**Unit 3**  
**Stitch & Flip**  
Make 4



**Unit 2**  
**Stitch & Flip**  
Make 4

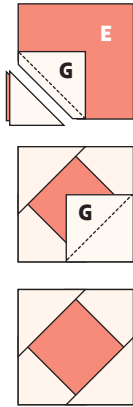


**Unit 4**  
**Stitch & Flip**  
Make 4



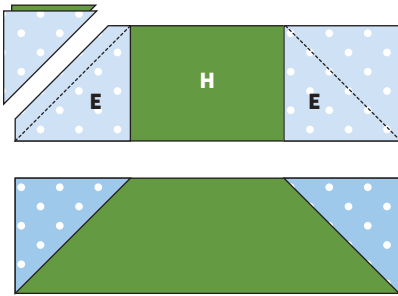
Fabric: Pastel Prairie by My Sew Quilty Life from Moda Fabrics.

In the same way, join cream G's to the corners of coral #1 E's as shown to make 4 unit 5's.



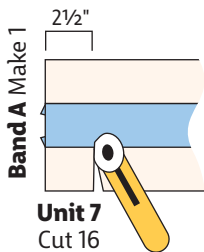
**Unit 5**  
**Stitch & Flip**  
Make 4

Using the stitch-and-flip technique, join 2 blue print #1 E's to the medium green print H as shown to make unit 6.



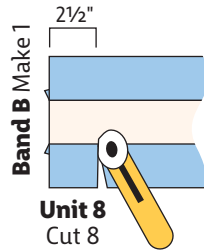
**Unit 6**  
**Stitch & Flip**  
Make 1

Join 2 cream print ( $2\frac{1}{2}$ "-wide) strips and 1 blue print #2 strip as shown to make a band A. Cut band A in  $2\frac{1}{2}$ " increments to make 16 unit 7's.



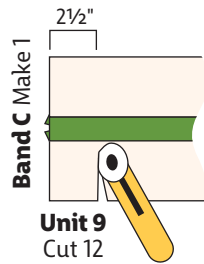
**Unit 7**  
Cut 16

Join 2 blue #2 strips and 1 cream strip to make a band B. Cut band B in  $2\frac{1}{2}$ " increments to make 8 unit 8's.



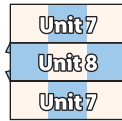
**Unit 8**  
Cut 8

Join 2 cream ( $3$ "-wide) strips and 1 medium green strip as shown to make a band C. Cut band C in  $2\frac{1}{2}$ " increments to make 12 unit 9's.



**Unit 9**  
Cut 12

Join 2 unit 7's and 1 unit 8 as shown to make a Nine-Patch. Make 8 Nine-Patches total.



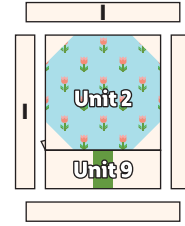
**Nine-Patch**  
Make 8

Sew 4 cream D's, 4 Flying Geese, and 1 unit 1 together as shown to make a block R. Make 4 block R's total.



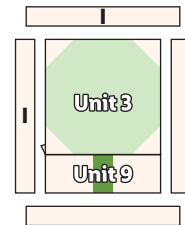
**Block R**  
Make 4

Sew 1 unit 2, 1 unit 9, and 4 cream I's together as shown to make a block S. Make 2 block S's total.

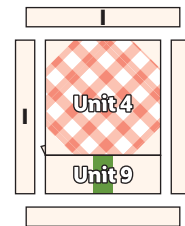


**Block S**  
Make 2

In the same way, join unit 9's and cream I's to units 3 and 4 to make 2 each of blocks T and U.

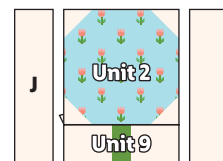


**Block T**  
Make 2



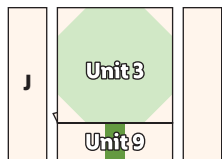
**Block U**  
Make 2

Sew unit 2's, unit 9's, and cream J's together as shown to make 2 block V's.

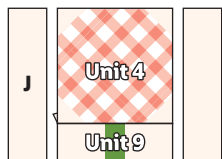


**Block V**  
Make 2

In the same way, join unit 9's and cream J's to units 3 and 4 to make 2 each of blocks W and X.

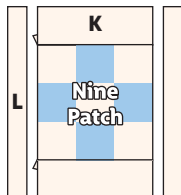


**Block W**  
Make 2



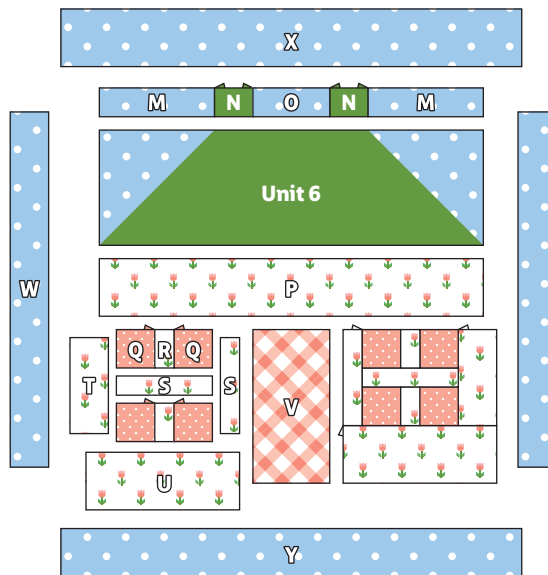
**Block X**  
Make 2

Sew 1 Nine-Patch, 2 cream K's, and 2 cream L's together as shown to make a Block Y. Make 8 block Y's total.



**Block Y**  
Make 8

Sew patches M-Y and unit 6 together as shown to make block Z.



**Block Z**  
Make 1

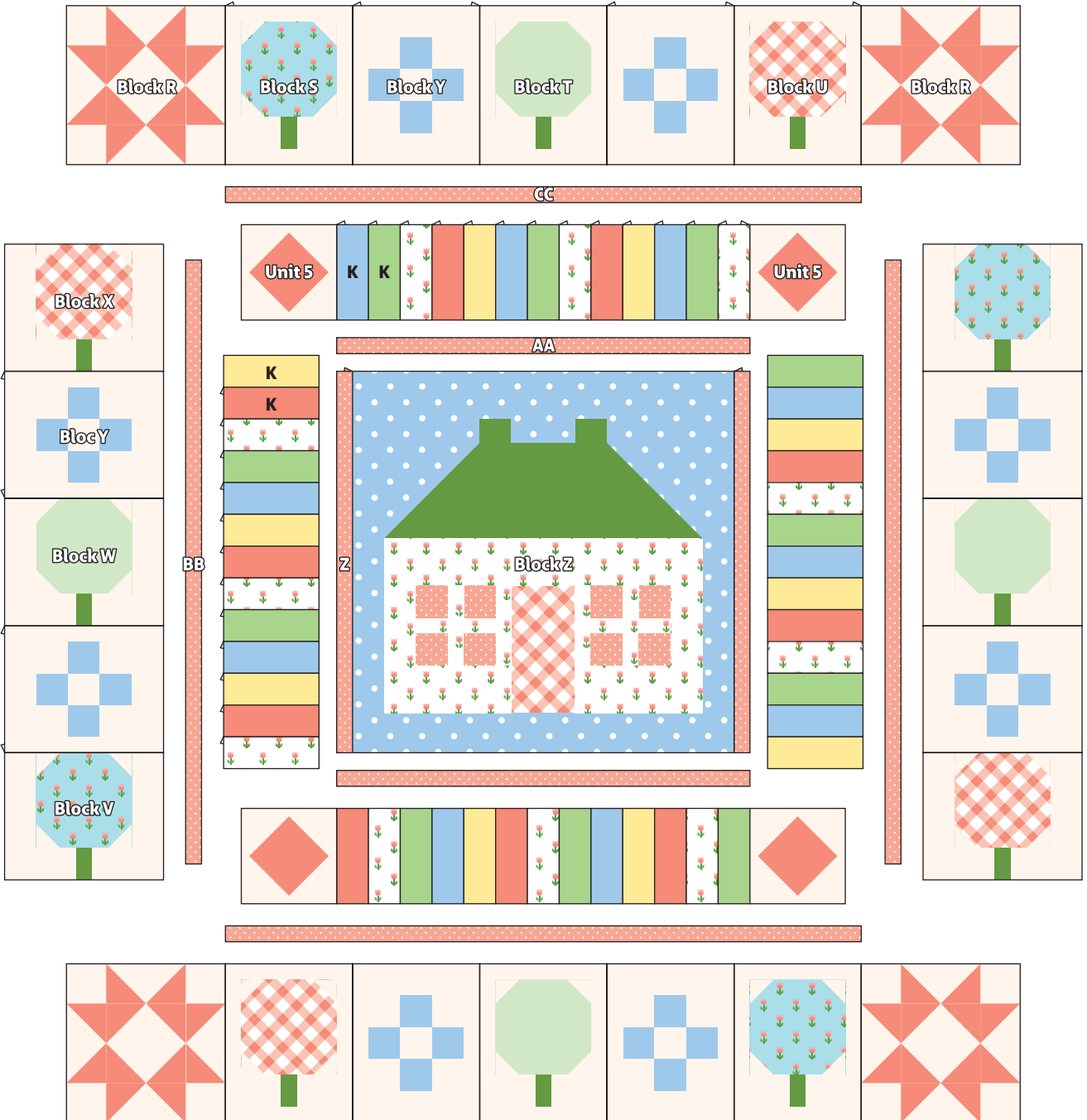


### 3 Assembling the Quilt Top

Refer to the Assembly Diagram. Join 13 K's from the yellow, coral #1, cream floral, light green #2, and blue #2 prints as shown to make a pieced border 2 strip; make 4. Join a unit 5 to each end of 2 to complete the pieced border 2 top and bottom strips.

Refer to "Borders" in Basic Lessons. Matching centers and ends, sew the coral print #2 Z strips to the sides of block Z. In the same way, join the coral #2 AA strips to the top and bottom of block Z. Repeat to add the pieced border 2 strips and the coral #2 BB and CC strips.


Sew blocks R-Y together as shown to make the pieced outer borders. Matching centers and ends, sew the pieced outer side borders to the quilt top. Repeat the process to add the pieced outer top and bottom borders to complete the quilt top.

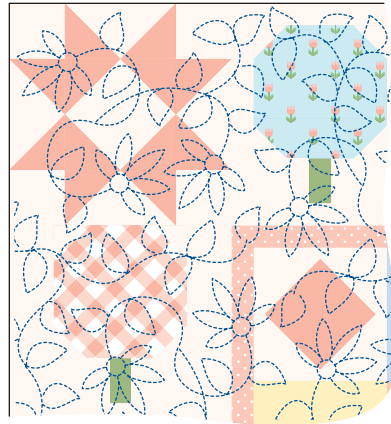


## 4 Quilting and Finishing

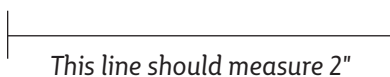
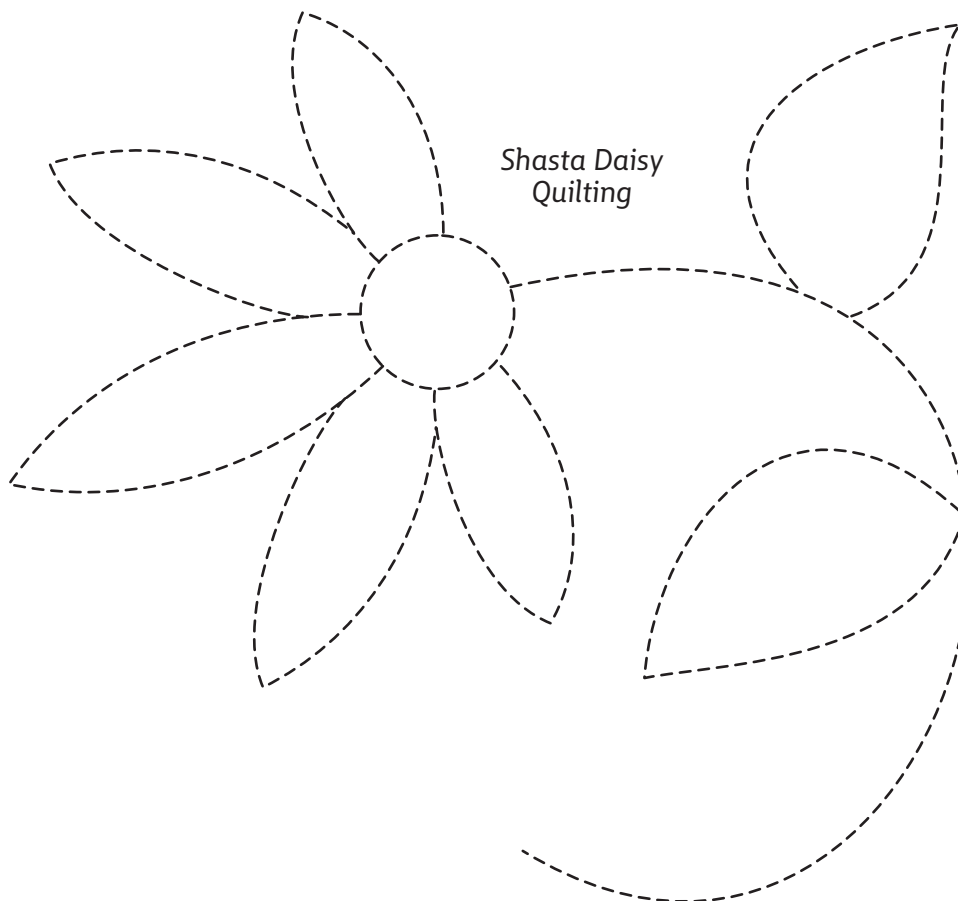
Layer and baste together the backing, batting, and quilt top.

Refer to the Quilting Placement Diagram. Quilt the *Shasta Daisy Quilting* motif over the entire quilt surface.

Bind the quilt. 



**Quilting Placement**



Heather Davis  
Muscle Shoals, AL  
[heatherdavishandmade.com](http://heatherdavishandmade.com)



# A Beginner's Guide to Beautiful Embroidery

Most embroidery machines allow you to customize and combine built-in lettering to create beautiful monograms—perfect for adding a personal touch to your projects! Whether you're creating unique gifts or building the foundation for an embroidery business, learn expert techniques to modify designs and achieve flawless, high-quality stitch-outs, lettering, and monograms every time.

## Font Choice

The chosen font makes a big difference in the look of the finished project. Every font has a “personality,” such as classic, retro, modern, floral, or fun (and everything in between). Select a font that complements the overall look you want for your project.

Evaluate the font choices for “Alex”. Which font is more appropriate if Alex prefers a feminine style? (Photo A)

Evaluate the font choices for “Ryan”. Which font is better suited for Ryan if they play on a baseball team? (Photo B)

Also consider the embroidery design style when choosing a font. Make sure the font and design style complement each other.

Evaluate the font choices for the design shown at right. Which font looks better with the heirloom design it's paired with? (Photo C)





## Sizing

The size of the lettering can significantly impact the design's appearance and quality. Most machines can adjust the lettering size. Some machines allow adjustments in inches or millimeters, while others simply offer small, medium, or large options. Some machines don't have sizing aids and require you to resize designs on the machine screen instead.

Evaluate the lettering sizes in the sample shown above (Photo D). The smallest letters are 5mm tall, which is too small—the dense stitches make the lettering look sloppy and unreadable. The 7mm letters have improved stitch quality, but they're still not optimal. The 10mm and 12mm letters are the best sizes for the font, as they're readable, neat, and clean.

**Tip:** Make notes on the chosen lettering size to reference for future projects.

## Thread Tension

Well-balanced thread tension is essential for perfect lettering. Tight upper thread tension pulls the bobbin thread to the top of the fabric. A loose upper thread results in uneven edges and thread loops on the bottom.

Eliminate possible tension problems by thoroughly cleaning the machine before embroidering. Remove any lint or thread from the upper tension disks and bobbin case.

Loosen the upper thread tension when stitching small lettering. Always test-stitch on a fabric scrap before embroidering the intended project to make sure the tension is properly balanced.

## Letter Spacing

The letter spacing, or kerning, varies depending on the chosen font and machine. Many machines have a default spacing set for each font. Others don't change the default spacing and require you to manually position each letter.

The default spacing for block lettering is between 3mm and 4mm, which is suitable for most projects. Omit spaces between letters to create a different look. (Photo E)



Italic fonts should be spaced 2mm to 3mm apart. Cursive letters should look continuous, so don't space the letters. Some cursive font defaults include spaces; adjust if necessary to create connected lettering. (Photo F)



Occasionally, a word with equal spacing between letters looks uneven when embroidered. For example, the first three letters of the word "FATHER" on the left look unevenly spaced, but this is an optical illusion. (Photo G)



Spaces begin at the outermost edge of each letter. If a letter is bowed or curved, it may look as if it's farther away from the next letter—even if it's evenly spaced.

Adjust to eliminate the illusion by entering the letters F and A separately from the rest of the word and manually spacing them closer. (Photo H)



## Baselines

Some embroidery machines can adjust the lettering baseline (the path the lettering sits on). Alter the baseline to a curve or vertical line for a fun alternative.

On a curved baseline, use all uppercase or lowercase letters to preserve the roundness and produce circular lettering. Using both uppercase and lowercase letters creates a round baseline, but the upper shape will vary and appear less circular. **(Photo I)**



Use a curved baseline above or below an embroidery design to create a framing effect. Incorporate curved lettering into the design by positioning it off-center and close to the main elements. **(Photo J)**



The lettering looks out of place when positioned away from the design and centered. **(Photo K)**



A vertical baseline is available on some machines. If not available, create the baseline by entering each letter separately and stacking them on top of each other. Make sure the chosen font is readable in a vertical format. Cursive lettering can be challenging to read vertically. **(Photo L)**

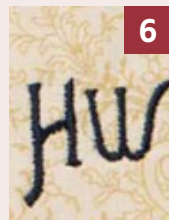
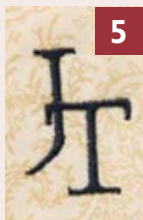


Some fonts, especially the more whimsical kind, may not look best when each letter is set evenly on a baseline. For these fonts, place each letter individually as desired. **(Photo M)**



## Lettering Tips

- Sometimes lettering alone creates an adorable project. A clever saying in a cute font is perfect for garments, such as on a t-shirt or infant onesie.
- Always use a topper when embroidering lettering on lofty fabric, such as terrycloth or velvet, to prevent the stitches from sinking into the fabric nap.
- Most monogram designs have a low stitch count, so use light- to medium-weight stabilizer. Use a heavy-weight stabilizer when combining a high stitch count design with a monogram.
- Use a tear-away stabilizer when embroidering letters or monograms on woven fabrics that don't contain stretch. Tear off the stabilizer, taking care not to distort the design.
- Use a cut-away stabilizer when embroidering letters or monograms on knit fabrics, as cut-away varieties won't stretch with the fabric during embroidery or cause design distortion.



## Monograms

**Traditional embroidered monograms often have uniquely shaped letters to create a diamond shape. Create monograms using the machine screen or embroidery software with monogramming features.**

- To create a traditional monogram, place the largest letter (usually the initial letter of the surname) in the center, align the vertical center of each letter, and frame the monogram. (Photo 1)
- Align monogram letters along the lower edges. Add a dash or rotated apostrophe between the letters for added flair. (Photo 2)
- To create a single-person monogram, place the last name initial in the center, the first name initial on the left, and the middle-name initial on the right.
- To create a monogram for a couple, place the common last name initial in the center, and the first name initials on either side. For a couple who doesn't share a last name, use a two-letter monogram using either the first names or the surnames only.
- Offset a three-letter monogram. Position the left letter above the vertical center and the right letter below the vertical center for a unique look. (Photo 3)
- Add a design to enhance the monogram. The design shape dictates letter placement. (Photo 4)
- Use a two-letter monogram. Overlap and offset the monogram for a stylish look (Photo 5) space the letters close together for a traditional look (Photo 6), or overlap a large ampersand for a romantic look (Photo 7).
- To embroider a monogram, stitch the frame first, then the center letter. Stitch out the left letter and then the right letter—making sure that the left and right letters are the same size. Use the check or trial function on the machine, if applicable, to ensure the letters only overlap where intended.

QM



**EASY**

**Finished Size**

50" x 70"

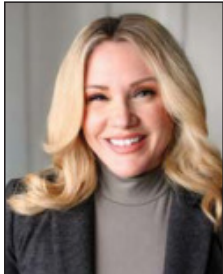
**Finished Blocks**

10"

# Hero

Quilt designed and made by **Kamie Grangroth**.

Quilted by **Emily Denkers** of Sew Em Quilting.



“National First Responders Day is observed annually on October 28 to honor the bravery and sacrifice of police officers, firefighters, EMTs, paramedics, and 911 dispatchers. This day recognizes the roughly 4.6

million professionals who provide immediate, life-saving assistance during emergencies. I am very fortunate to be married to a Fire Battalion Chief and have seen first-hand the strength and service these amazing public servants demonstrate on every call.”

*-Kamie*



## materials

Fabric yardage assumes 40" usable width of fabric (WOF) unless otherwise noted.

### Dark Blue Solid

- 1 yard for blocks

### Light Blue Solid

- 1½ yards for blocks

### White Solid

- 2 yards for blocks

### Medium Blue Solid

- 7/8 yard for blocks and binding

### Red Solid

- 1½ yards for blocks

### Backing

- 3¼ yards

### Batting

- 54" × 78"

## cutting

Patches are lettered in order of use. Measurements include ¼" seam allowances.

### Dark Blue Solid

- 72 rectangles 2½" × 6½" (A)

### Light Blue Solid

- 288 squares 2½" (B)

### White Solid

- 12 strips 2½" × WOF for band B
- 6 strips 1½" × WOF for band A
- 86 squares 2½" (B)
- 144 squares 1½" (C)

### Medium Blue Solid

- 7 strips 2½" × WOF for binding
- 6 strips 1½" × WOF for band A

### Red Solid

- 18 strips 2½" × WOF for band B

Download the **Basic Lessons PDF** at:  
[www.quiltingdaily.com/quilt-basics-and-lessons/](http://www.quiltingdaily.com/quilt-basics-and-lessons/)

## 1 About This Quilt

Bright, bold, and built with heart, this quilt design pairs a classic star block with a strong stripe block to salute some of our favorite heroes. The blocks come together with simple piecing techniques and straightforward assembly, making it an approachable project for both confident beginners and seasoned quilters. The perfect quilt to gift as a warm and meaningful gesture of gratitude for the brave men and women who keep our communities safe.

*Use an accurate ¼" seam allowance to ensure that all elements fit together well.*

## 2 Making the Units and Blocks

Refer to "Stitch-and-Flip" in Basic Lessons. Join 2 light blue solid B's to 1 dark blue solid A as shown to make 1 unit 1. Make 72 unit 1's total.

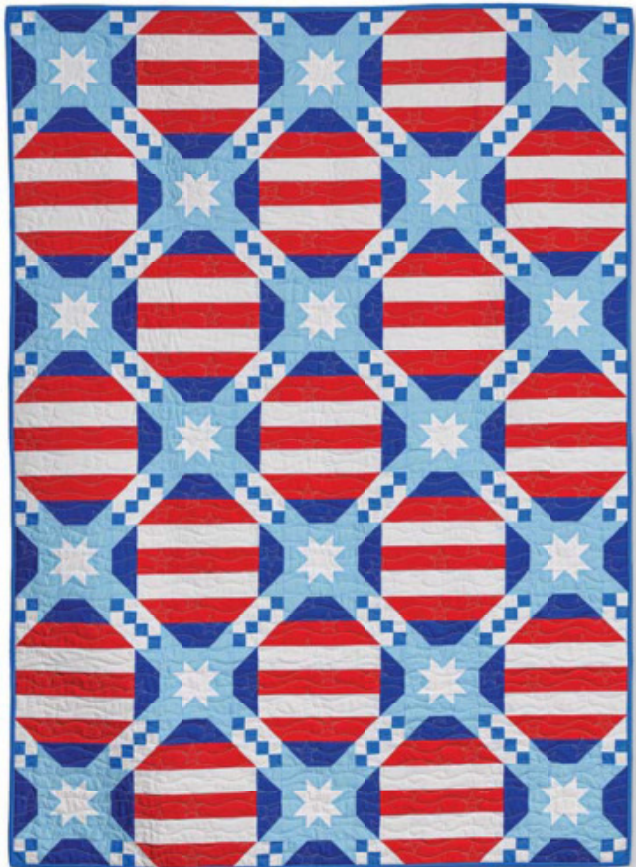


**Unit 1**  
**Stitch & Flip**  
Make 72

Using the stitch-and-flip technique, join 2 white solid C's to 1 light blue B as shown to make 1 unit 2. Make 72 unit 2's total.



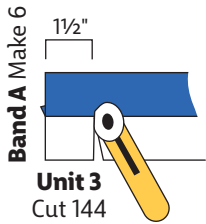
**Unit 2**  
**Stitch & Flip**  
Make 72



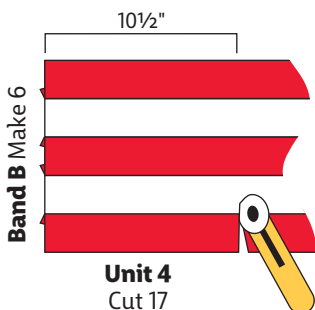
Fabric: Confetti Cottons from Riley Blake Designs.



Join 1½"-wide medium blue solid and white strips as shown to make a band A. Make 6 band A's. Cut band A's in 1½" increments to make 144 unit 3's.



Join 2½"-wide red solid and white strips as shown to make a band B. Make 6 band B's. Cut band B's in 10½" increments to make 17 unit 4's.

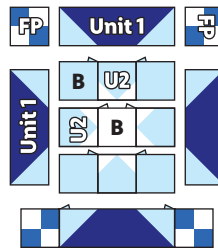


Sew 2 unit 3's together as shown to make a Four-Patch. Make 72 Four-Patches total.



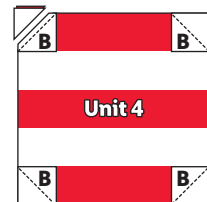
**Four-Patch**  
Make 72

Sew 4 Four-Patches, 4 unit 1's, 4 light blue B's, 4 unit 2's, and 1 white B together as shown to make 1 block Y. Make 18 block Y's total.



**Block Y**  
Make 18

Using the stitch-and-flip technique, join 4 white B's to the corners of a unit 4 as shown to complete 1 block Z. Make 17 block Z's total.



**Block Z**  
Make 17




### 3 Assembling the Quilt Top

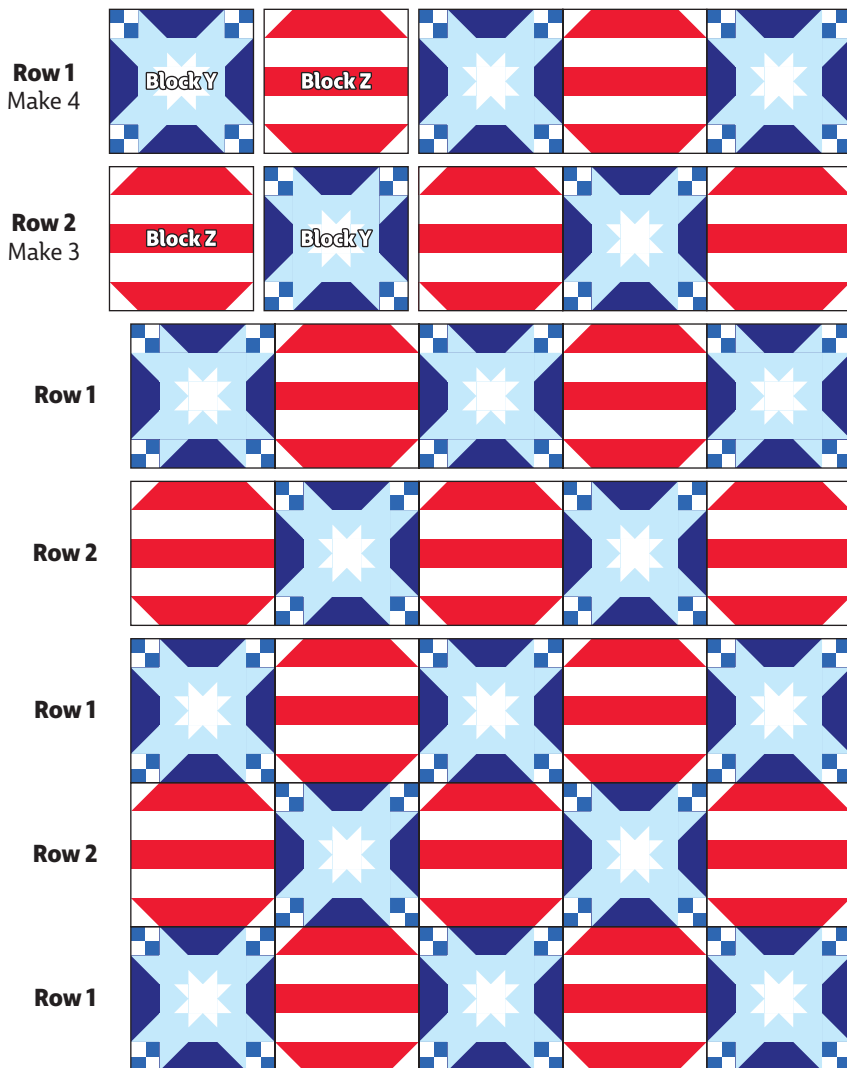
Refer to the Assembly Diagram. Sew 3 block Y's and 2 block Z's together as shown to make a row 1. Make 4 row 1's. Sew 3 block Z's and 2 block Y's together as shown to make a row 2. Make 3 row 2's. Join the rows, alternating as shown, to complete the quilt top.

### 4 Quilting and Finishing

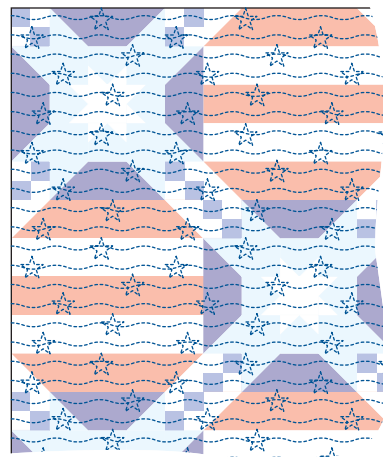
Layer and baste together the backing, batting, and quilt top.

Refer to the Quilting Placement Diagram. Quilt wavy horizontal lines and stars across the quilt as shown.

Bind the quilt. 



Assembly



Quilting Placement

Kamie Grangroth  
Mapleton, UT  
[@kamiegrangroth](https://www.instagram.com/kamiegrangroth)



# Male Designers to Follow!

If your Instagram feed could use a fresh dose of color and creativity, these male quilters are ready to deliver. From bold modern designs to clever improvisation and eye-catching palettes, they're stitching up quilts—and content—that stop the scroll.

## Ian Garland [offkiltercrafterian.com](http://offkiltercrafterian.com)

Ian is a modern quilt designer, educator, and content creator known for his vibrant, contemporary approach to quilting and his engaging online presence. Introduced to sewing as a child and later to quilting in college, he has developed a distinctive style that leans toward bold colors and modern design, earning recognition in quilt shows along the way. Ian also shares tutorials and live sewing sessions on YouTube and co-hosts the *Sew Off Kilter Podcast*, where he explores the creative side of quilting.

@offkiltercrafterian over 2,900 followers

## Robert J. Bosscher [rjbosscher.com](http://rjbosscher.com)

As a contemporary quilt artist, Robert explores the intersection of fine art and modern quilting. With a background in studio art and art history, he brings a conceptual, art-driven perspective to his quilts, often focusing on color, texture, and emotional narrative. Robert has been quilting for over a decade, influenced by early exposure to quilting through family and from broader artistic influences like painting and installation art. His work has been exhibited in juried shows and galleries, and he is also an active educator, offering lectures and workshops.

@rjbosscher over 6,300 followers

## Nicholas Ball

Nicholas is a modern quilt designer and educator based in Cardiff, South Wales, known for his vibrant, improvisational approach to quilting. After studying art and photography, he discovered quilting around 2012. He embraces a liberated style that favors organic shapes, bold color, and sewing without strict patterns or templates. His designs combine fine-art influences with textile traditions. In addition to sharing his work online, he teaches workshops internationally and is the author of *Inspiring Improv*.

@quiltsfromtheatic over 29,100 followers

## Harvey Fierstein

Harvey brings the same bold, expressive sensibility to quilting that defines his work on stage and screen. His quilts are typically vibrant and improvisational, often incorporating rich colors, playful motifs, and a mix of traditional and contemporary elements. Rather than adhering strictly to conventional patterns, he approaches quilting as a form of personal storytelling, using fabric to convey humor, emotion, and individuality. His work reflects a theatrical flair—layered, dynamic, and unapologetically distinctive—making his quilts feel as much like art pieces as functional textiles.

@theharveyfierstein over 135,000 followers

## Justin Stafford [keatonquilts.com](http://keatonquilts.com)

Justin is a shop owner, educator, and modern quilt designer known for his clean, contemporary aesthetic and thoughtful approach to color and composition. As the founder of Keaton Quilts in New York City, he has built a brand that blends modern design with a welcoming, community-focused spirit. His quilts often feature bold geometry and fresh palettes, appealing to both new and experienced quilters. Through teaching, social media, and his retail space, he encourages creativity and connection, making modern quilting more accessible and engaging.

@keatonquilts over 32,200 followers

## Chris Marchini [rosecityoriginals.com](http://rosecityoriginals.com)

As a modern quilt designer and content creator, Chris is best known for his bold, graphic aesthetic and approachable, process-driven style. Based in Portland, he began quilting in the late 2010s, quickly gaining a following through engaging social media content, particularly short-form videos showcasing his design process. Through his brand Rose City Originals, he shares patterns, kits, and tutorials that often feature bold motifs and a confident use of color.

@rosecityoriginals over 96,200 followers

# Designer Spotlight

## Joshua Dunn

Joshua Dunn is the contemporary quilter and creative maker behind *Lifting and Stitching*. By blending his interests in fitness, science, and art, he creates bold, movement-driven quilt designs often inspired by cosmic imagery and the natural universe. We invited Joshua to share a little about his quilting life with us.

### Tell us a little about yourself.

I'm a vegan weightlifting quilter inspired by memories and the cosmos. I was born and raised in North Carolina, growing up in a town called Hillsborough. Today I live in Greensboro with my spouse and our cat, Pumpkin. Growing up, quilting was one of my earliest memories—my mother was a quilter, as was her mother and her grandmother. So, I am a fourth-generation quilter, and I am proud to carry on this craft!

### What first drew you to quilting, and what made you decide to try it for yourself?

My mother passed away in November 2019. After she passed, I came across her sewing supplies and fabric. It reminded me of my childhood, watching her hand quilt on the hoop and making quilts for friends, family, and customers. Around April 2020, I started using her machine and some of

her fabrics to make face masks for the community I lived in and for friends who couldn't find them during the pandemic lockdown. Soon, I began quilting small projects and found the experience not only a creative channel, but a connection to my mom.

### Was there a specific moment when you thought, "I want to design quilts?"

I attended my very first QuiltCon in 2024 when it was hosted in Raleigh, North Carolina. At this point, I had mostly been making quilts by pattern until the day I walked the walls of quilts. A friend and I were discussing all the quilts, and I asked how one gets into designing quilts like these. He simply stated, "Have a point of view, and once you know it and stick to it, it'll carry through your designs." After that, I knew exactly where I was headed with the designs I wanted to make.



Joshua and Red Giant at QuiltCon

### Did you have a background in other crafts (art, design, woodworking, etc.) before quilting?

My first creative venture when I was around ten years old was writing comic books. I created a character named Eva, a crime-stopping tuxedo cat. I loved storytelling and illustrating her world. When I was in my teens and early adult years, I started to do graphic design. At the same time, I would do a lot of creative writing, mostly short stories and poetry. I picked up painting toward the end of the 2010s, using acrylics mostly.

### Who or what has influenced your early quilting style the most?

In the beginning, I was influenced by Donna Jordan of Jordan Fabrics and Kimberly Jolly of Fat Quarter Shop. I had some of the basics down, but it was their YouTube channels that taught me essential skills to build upon the craft. I developed skills that worked for me, coupled with the skills I learned from my mom. I also enjoyed Jordan and Jolly's patterns for their pretty and skillful practices. As I developed my skills, modern design and minimalism began to influence my work. Quilters who have inspired me include Maude MacDonald, David Owen Hastings, and Bill Stearman.



A Trip Around the Universe



Joshua and his mom with Dresden flowers

### Which skills came naturally—and which ones challenge you the most?

Pressing seams comes naturally. I love pressing the seams on my projects—my go-to being open. I learned from Kimberly Jolly's method on her YouTube channel, and it works every time for me. Binding is a fairly natural skill, as well, especially stitching the back down by hand. My stitches are nearly invisible. Skills that still challenge me the most are foundation paper piecing and improvisational piecing. I don't practice these very often, so setting my mind to either remember the fabric placement for FPP or to visualize a concept without a structured template is like that internet meme where the person looks confused by the math equations floating around them.

### What inspires your quilt designs?

Currently, most—if not all—my inspiration comes from photos of space. Whether it is a planet in our solar system or a nebula light-years away, the photos from Earth's powerful telescope here and in orbit bring so much inspiration. I guess you could classify this as nature! I've also found inspiration from memories, usually those associated with childhood or happy times shared with a loved one.



Inspiration for Snapshot Memory-Quilt



Binding Jolly Bar 4

### What has your experience been like entering a traditionally female-dominated craft?

Entering quilting was quite welcoming. I remember there being a lot of kind and supportive people in my first year of quilt making, mostly females and some males, who not only helped with my growth but also understood where I wanted to go.

### Where do you hope your quilting journey takes you in the next few years?

This is a great question! I am enjoying what I am doing: making artistic concepts with my quilts themed around space. But I also want to explore other themes. I have a few ideas for patterns that are mostly based on memories at my great-grandmother's home. She had a marvelous garden, and some of my favorite memories were from times visiting her there. This is where I hope to transition to in my work—designs around those memories.



Kaleidoscope

### What advice would you give to someone who has just started quilting?

The best advice I could offer a beginner is to step away from following all the rules. Some typical rules are essential (i.e., 1/4" seams). But striving for perfect points or exquisite color theory—these are areas that grow in time. I still have a way to go in these areas, but releasing myself from these expectations as "innate" at the start has been very empowering.

Images courtesy of Joshua Dunn.

**Connect with Joshua Dunn at**  
 Instagram: @liftingandstitching  
 YouTube: @liftingandstitching  
 Website: liftingandstitching.com

QM



**EASY**

**Finished Size**

56" × 76"

**Finished Blocks**

7" × 9½"

# Snapshot

Quilt designed and made by Joshua Dunn.



"I love a quilt that can capture a memory. I designed *Snapshot* to frame solid charm squares that wedding guests can write messages on. I thought about how the messages can act as a window of time and framed

them almost like a Polaroid photograph. The blocks also work beautifully for featuring favorite prints to remind you of a special vacation or showcasing large-scale fabrics. And you can easily adjust the pattern to make smaller or larger quilts—depending on how many squares require framing."

—*Joshua*



## materials

Fabric yardage assumes 40" usable width of fabric (WOF) unless otherwise noted.

### 2 White Prints

- $\frac{5}{8}$  yard *each* for blocks

### 8 Assorted Prints

- $\frac{5}{8}$  yard *each* for blocks

### Gold Stripe

- $\frac{3}{4}$  yard for binding

### Backing

- 5 yards

### Batting

- 64" x 84"

## cutting

Patches are lettered in order of use. Measurements include  $\frac{1}{4}$ " seam allowances.

### 2 White Prints

**from each, cut:**

- 32 squares  $4\frac{1}{2}$ " (A)

### 8 Assorted Prints

**from each, cut:**

- 8 rectangles  $4\frac{1}{2}$ " x  $7\frac{1}{2}$ " (C)
- 8 rectangles 2" x  $7\frac{1}{2}$ " (D)
- 16 rectangles 2" x  $4\frac{1}{2}$ " (B)

### Gold Stripe

- 8 strips  $2\frac{1}{2}$ " x WOF for binding

Download the **Basic Lessons PDF** at:  
[www.quiltingdaily.com/quilt-basics-and-lessons/](http://www.quiltingdaily.com/quilt-basics-and-lessons/)



Fabric: Barcelona by Katarina Roccella for Art Gallery Fabrics.

## 1 About This Quilt

Sometimes the smallest images hold the biggest memories—and these blocks celebrate that idea. Inspired by classic Polaroid-style photos, each block frames a special print in the center, just like a favorite picture. Showcase a fun focal fabric, fussy cut a sweet motif, or even leave space for signatures to turn your quilt into a one-of-a-kind auto-graph keepsake. Think of each block as its own tiny memory, stitched together into a quilt full of stories.

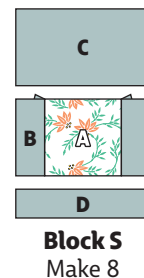
The only differences in blocks S–Z are the prints used. Joshua chose two white prints for the block centers. Each block uses one of those white prints and frames it with sets of B–D patches from one assorted print.

To turn this design into an auto-graphed keepsake quilt, see **Making Memories** for helpful suggestions to make signature blocks.

*Use an accurate  $\frac{1}{4}$ " seam allowance to ensure that all elements fit together well.*

## 2 Making the Blocks

Select 1 white print A and a matching set of 2 B's, 1 C, and 1 D from an assorted print; join as shown to make a block S. Make 8 matching block S's total.




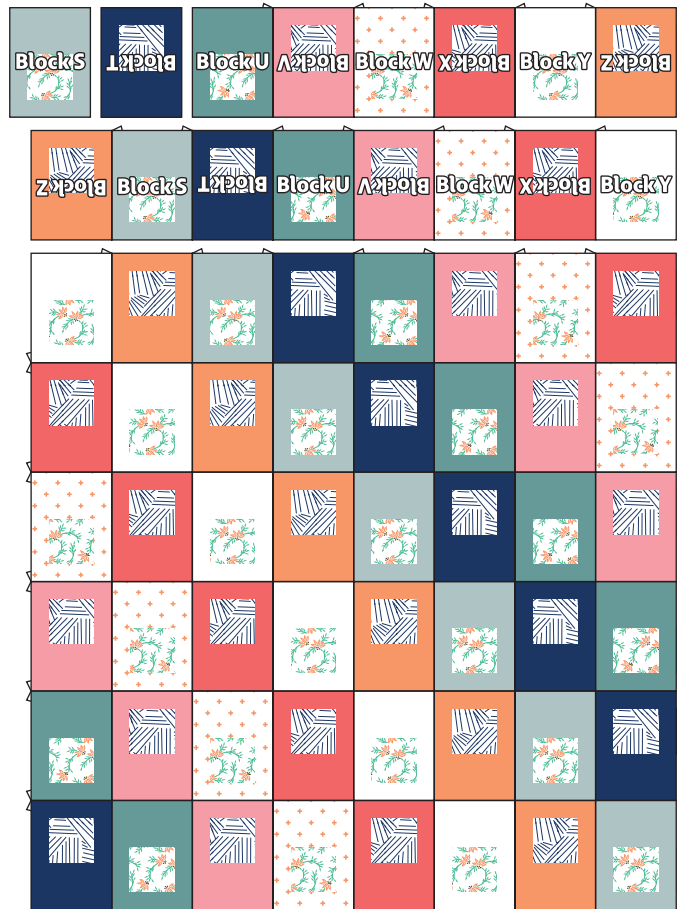
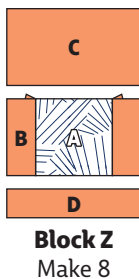
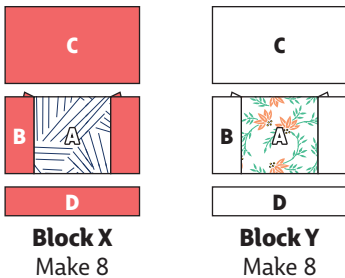
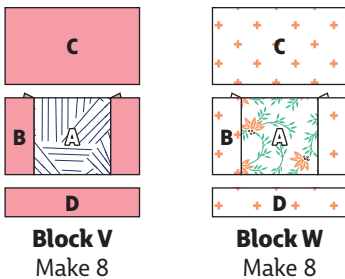
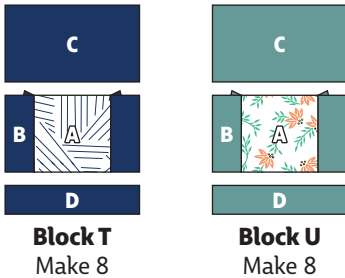
In the same way, use A's from the second white print with matching B's, C's, and D's to make 8 matching block T's. Repeat the process, using 1 white print with matching sets of A-D patches, to make 8 each of blocks U-Z.

**3 Assembling the Quilt Top**  
Refer to the Assembly Diagram. Noting block placements and orientations, sew 8 rows of 8 blocks together as shown; join the rows to complete the quilt top.

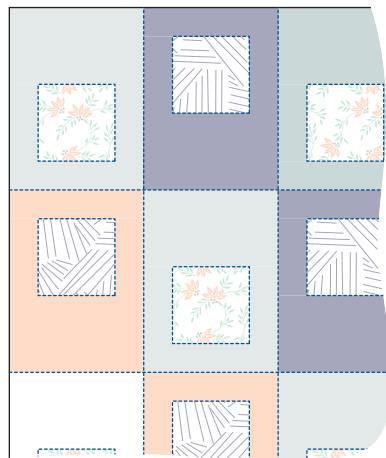
**4 Quilting and Finishing**  
Layer and baste together the backing, batting, and quilt top.

Refer to the Quilting Placement Diagram. Quilt in the ditch around the white A patches and blocks as shown.

Bind the quilt. 



**Assembly**



**Quilting Placement**

Joshua Dunn  
Jamestown, NC  
[liftingandstitching.com](http://liftingandstitching.com)

## Making Memories

**There's something pretty special about a quilt that holds more than fabric and thread—it holds people. Signature blocks are a simple, meaningful way to capture the memory of an event, whether it's a reunion, retreat, or celebration. With just a bit of planning, you can invite attendees to leave their mark in a way that becomes part of a lasting keepsake.**

Here are a few easy tips to help you collect signatures smoothly—and make the experience just as memorable as the quilt itself.

- Choose a relatively plain fabric for the signatures. You will want to test the pens you plan to use *on the actual fabric* for visibility and bleeding.
- Pre-washing the signature fabric is a personal choice. Removing the sizing may help the inked signatures adhere better to the fabric. If you pre-wash this fabric, you should also wash all other fabrics for the quilt.
- Iron the patches to freezer paper to stabilize them for signing. Cut enough patches for the number of guests who will attend the event, plus a few extra, so mistakes are no problem.
- A note about seam allowances: it's very important that you clearly outline the area for the signatures. Test for removability before marking the signature box on all patches. Allow for some space between the signature and the seam allowance by using a removable marker to draw a box well outside the seam allowance (because a few people may still write outside this box).



- So guests can “warm up” before signing, iron an 8" x 8" piece of the signature fabric to freezer paper and boldly mark it “Practice Here.”
- The instructions given for signing the patches should be very clear. Including them on a small sign can be helpful. Here's an example:

*Using one of the pens provided, please sign your name within the marked blue box. If you'd like, do a trial run on the large piece of fabric marked “Practice Here.”*

- We recommend using high-quality fabric pens, such as Micron Pigma pens with a .05 to .08 tip or specialized fabric markers that do not bleed. (Before sewing the patches into the quilt, use a hot iron (no steam) to set the ink, ensuring the signatures are permanent.)
- Allow guests to decide whether to sign as a group, family, or individually, and whether to use their full name or a nickname.
- Post someone near the signing area who is familiar with the process and can answer any questions that may arise.
- Consider when the signing will occur. If this takes place at a wedding, you might prefer not to create a bottleneck before the ceremony by setting up a table at the reception instead.

Keep in mind that you're not creating a masterpiece quilt, but an irreplaceable keepsake from a special time with family or friends.

# Fun and Easy Project: Woven Greeting Cards

by Dawn Fisher Polomski

I always appreciate and enjoy receiving handmade greeting cards, so I created a card using some leftover fabric scraps to accompany a quilt. Big hit!

That experience led me on a journey to create easy-to-make cards with fabric-woven designs. Simple over-under interlacing of fabric strips guarantees a quick, easy, and fun project using supplies most quilters already have on hand. These designs are adaptable to any occasion or holiday by utilizing the appropriate fabric scraps and strip sizes. Just choose fabrics and colors you think will suit the recipient to create everyday greetings, birthday memories, get-well wishes, and more. Consider using blues and pinks for baby showers, school colors for graduation, bridal party wedding colors, holiday themes, and more. Fabric-woven greeting cards make a great keepsake!

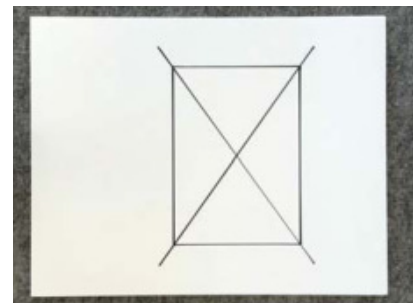
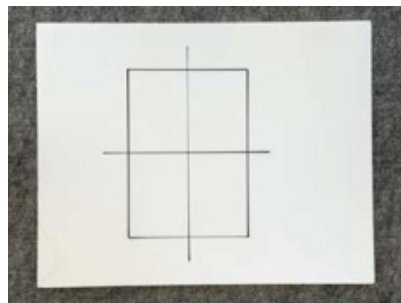


## Grab your supplies

- Frame cards with a window cut for inserts (more commonly used for photos)
- Cotton fabric scraps
- Lightweight fusible interfacing
- Cardboard or foam core board
- Black permanent marker
- Pins
- Bias Tape Maker (Optional)

## Prep your workboard

On cardboard or foam core board, draw a rectangle the size of the card with your marker. For a straight weave, draw a line down the middle both horizontally and vertically. Extend those lines 1" beyond the rectangle. For a diagonal weave, draw dissecting lines in opposite corners to form an X.



Cut a piece of interfacing about 1" larger than the card size. Use the marker to draw a rectangle on the smooth side that is the same size as the card, leaving 1/2" extra on each side. Place the interfacing fusible (bumpy) side up over the board, lining up the two rectangles. Pin down each side.

**Tip:** Did you use your favorite quilting ruler to draw your rectangles? A cotton ball soaked in rubbing alcohol will clean any marker residue right off.

## Preparing your fabric strips

Cut fabric strips twice the width you want them to be. For example, I cut strips 1½" wide to finish at ¾". Lengths should be at least 2" longer than your card's width or length. I prefer to make long strips with the scrap sizes I have and trim them down as needed. While not critical, cutting the fabric strips on the grain will minimize stretch while creating your card.

Next, create double-fold strips similar to bias tape by folding and ironing the lengthwise edges, with the wrong sides facing each other, to meet in the center.

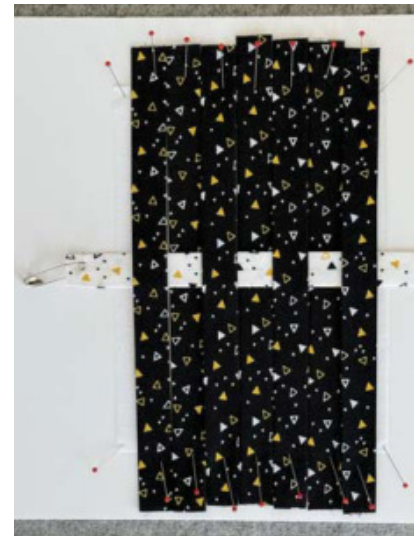
**Tip:** A bias tape maker makes creating the fabric strips even faster.



Now you will weave in strips in the other direction. Center your first strip on the horizontal middle line and work it under the first vertical strip, but over the interfacing. Continue weaving across by alternating going over then under each strip.

**Tip:** Attaching a large safety pin to the end of the strip will help you feed the fabric through.

Be sure to center the strip on the horizontal line on the opposite side. Pin both ends onto the board. Keep weaving and pinning strips on both sides until the entire area is completely covered.



## Let's weave

It's time to create the card. You will work in one direction at a time. My example starts by centering the first strip over the middle vertical line on the foam core. With the raw edges face down, extend the strip beyond the drawn rectangle on both sides, pinning down both ends so the piece is taut but not stretching out of shape. Butt the next strip up to it on either side and pin in place. Continue pinning strips in the same manner until the interfacing is covered.



Take your pinned board to the iron. With medium heat and steam, press the woven unit to the interfacing. The size and the pins will likely only allow for a light fuse. You need just enough to hold it together temporarily.

Remove the pins and the board. Now give the interfacing a good final fuse from the other side.

Take the fabric weave to the sewing machine and straight stitch around the perimeter of the rectangle drawn on the interfacing. I stitched  $\frac{1}{4}$ " inside the line to get a good fit in the card frame without the stitching showing. Your card may differ, so measure the opening of the insert first.

Trim away the excess from the woven fabric, including the marked lines. Insert into the card and stop to admire your work!

### Some final thoughts

How about changing the width of strips to showcase a center motif or skipping some areas of weaving to create a different design? Check out these finished cards for inspiration and have fun making woven cards into a lasting treasure!



Images provided by Dawn Fisher Polomski.

Dawn Fisher Polomski  
Milton, DE  
@dawnfp1248



## INTERMEDIATE

Finished Size

58" × 72"

Finished Blocks

12"

# Star of the Garden

Quilt designed and made by **Rhonda Canning**.



“As a child, my aunt would bring the most decadent and delicious fresh strawberry pies to family dinners. She lived in a larger city in Southwest Missouri, where supermarkets could stock huge strawberries

that weren't available in the rural area where I lived. These gigantic (or so my young eyes perceived) berries looked wonderfully juicy and tasted so very sweet. When I was grown, I learned to make these pies myself. They became a favorite of my children, and now my grandchildren and my children's spouses. Thoughts of summertime always include thoughts of this delicious confection, which is now a part of my love language for others. I hope that the large strawberries in my quilt bring others the pleasure they bring me.”

— *Rhonda*



## materials

Fabric yardage assumes 40" usable width of fabric (WOF) unless otherwise noted.

### White Solid

- 2 yards for sections, blocks, and sashes

### Dark Green Print

- $\frac{3}{4}$  yard for sections, blocks, and cornerstones

### Medium Green Print

- $\frac{1}{2}$  yard for sections and blocks

### Assorted Color Prints

(see Step 1)

- 4 to  $5\frac{1}{2}$  yards **total** for blocks

### Green Plaid

- $\frac{3}{4}$  yard for binding

### Backing

- 4 yards

### Batting

- 66" x 80"

### Foundation paper

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

**Foundation sections are found at the end of the pattern.**

Download the **Basic Lessons PDF** at:  
[www.quiltingdaily.com/quilt-basics-and-lessons/](http://www.quiltingdaily.com/quilt-basics-and-lessons/)

## 1 About This Quilt

Sweet, sunny, and just a little bit playful—this quilt is a celebration of strawberries at their peak! Each block features a juicy strawberry shape filled with a surprise: a sparkling star tucked right at the center. Mixing classic star designs with fresh, berry-inspired color palettes makes this pattern such a fun way to play with fabric. Whether you go bold and bright or soft and vintage, these strawberries are sure to make your quilt feel like a basket full of summer.

The materials list includes everything needed for the entire quilt. Rhonda's strawberries range from unripe green to deep, juicy red. We estimated the total yardage needed for both the strawberries and the stars under the Assorted Color Prints; yardages may vary, depending on the number of prints you choose. For a nice variety, we suggest  $\frac{3}{8}$  to  $\frac{1}{2}$  yard *each* of 11 to 12 prints.

You will find the cutting list and instructions for the sashes in Step 2 and for the blocks in Step 3.

*Use an accurate  $\frac{1}{4}$ " seam allowance to ensure that all elements fit together well.*



Fabric: Sparkler, Confetti Cottons, and Bee Plaids from Riley Blake Designs.

## 2 Making the Sash Units and Sections

Patches are lettered in order of use. Measurements include 1/4" seam allowances.

### White Solid

- 2 strips 1" x WOF for bands A and B
- 10 squares 27/8" (A)
- 29 rectangles 2 1/2" x 12 1/2" (F)
- 20 rectangles 2 1/2" x 5 3/4" (C)
- 20 rectangles 2 1/2" x 3 3/4" (B)

### Dark Green Print

- 1 strip 2" x WOF for band A
- 10 squares 27/8" (A)
- 30 squares 2 1/2" (D)

### Medium Green Print

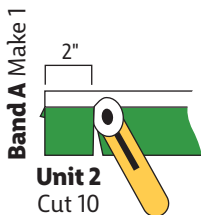
- 1 strip 2" x WOF for band B

Refer to "Triangle-Squares" in Basic Lessons. Pair dark green print A's with white solid A's to make 20 unit 1's.

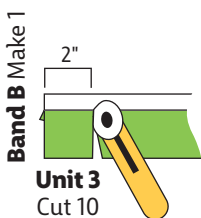


**Unit 1**  
Make 20

Join 1 white strip to the dark green strip as shown to make a band A. Cut band A at 2" increments to make 10 unit 2's.



In the same way, join 1 white strip to the medium green print strip to make a band B. Cut band B at 2" increments to make 10 unit 3's.



Join 2 white B's, 2 unit 1's, and 1 unit 2 as shown to make a section 1. Make 10 section 1's total.



**Section 1**  
Make 10

Join 2 white C's and 1 unit 3 as shown to make a section 2. Make 10 section 2's total.



**Section 2**  
Make 10

Set aside these sections, the white F's, and dark green D's for the Assembly in Step 4.

## 3 Making the Blocks

Cutting and instructions are for 20 (12") blocks: 7 block V's, 9 block W's, 1 block X, 2 block Y's, and 1 block Z. Patches are lettered in order of use. Measurements include 1/4" seam allowances. Each of the 20 blocks requires 4 paper copies of the foundation section (80 total). Cut foundation patches at least 1" larger than the corresponding foundation area.

### Block V

#### White Solid

- 21 squares 27/8" (A)
- 14 squares 2 1/2" (D)

#### Color #1 Prints (Strawberries)

##### Cut 7 matching sets of:

- 7 squares 27/8" (A)
- 12 squares 2 1/2" (D)
- foundation patches

#### Color #2 Prints (Stars)

##### Cut 7 matching sets of:

- 1 square 4 1/2" (E)
- 4 squares 27/8" (A)

#### Dark Green Print

- foundation patches

Using the triangle-squares technique, pair 3 white A's with color #1 print A's to make 1 set of 6 matching unit 4's. Make 7 sets of 6 matching unit 4's total.



**Unit 4**  
Make 7 sets  
of 6 matching

In the same way, pair 4 color #1 A's with color #2 print A's to make 1 set of 8 matching unit 5's. Make 7 sets of 8 matching unit 5's total.



**Unit 5**  
Make 7 sets  
of 8 matching

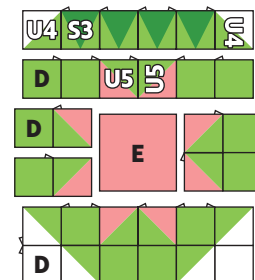
Refer to "Foundation Piecing" in Basic Lessons and to the foundation section and diagram for color placement.

Piece a section 3 in numerical order, pressing and trimming after each patch addition. Make 4 matching section 3's. Repeat the process to make 7 sets of 4 matching section 3's total.



**Section 3**  
Make 7 sets  
of 4 matching

Join matching sets of unit 4's, unit 5's, section 3's, color #1 D's, color #2 E, plus white D's as shown to make 1 block V. Make 7 block V's total.



**Block V**  
Make 7 total

## Block W

### White Solid

- 27 squares  $2\frac{7}{8}$ " (A)
- 18 squares  $2\frac{1}{2}$ " (D)

### Color #1 Prints (Strawberries)

#### Cut 9 matching sets of:

- 7 squares  $2\frac{7}{8}$ " (A)
- 12 squares  $2\frac{1}{2}$ " (D)
- foundation patches

### Color #2 Prints (Stars)

#### Cut 9 matching sets of:

- 1 square  $4\frac{1}{2}$ " (E)
- 4 squares  $2\frac{7}{8}$ " (A)

### Medium Green Print

- foundation patches

Using the triangle-squares technique, pair 3 white A's with color #1 A's to make 1 set of 6 matching unit 6's. Make 9 sets of 6 matching unit 6's total.



**Unit 6**

Make 9 sets  
of 6 matching

In the same way, pair 4 color #1 A's with color #2 A's to make 1 set of 8 matching unit 7's. Make 9 sets of 8 matching unit 7's total.



**Unit 7**

Make 9 sets  
of 8 matching

Refer to the foundation sections and diagram for color placement.

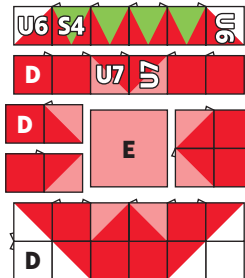
Using the foundation piecing technique, piece a section 4 in numerical order, pressing and trimming after each patch addition. Make 4 matching section 4's. Repeat the process to make 9 sets of 4 matching section 4's total.



**Section 4**

Make 9 sets  
of 4 matching

Join matching sets of unit 6's, unit 7's, section 4's, color #1 D's, color #2 E, plus white D's as shown to make 1 block W. Make 9 block W's total.



**Block W**

Make 9 total

## Block X

### White Solid

- 3 squares  $2\frac{7}{8}$ " (A)
- 2 squares  $2\frac{1}{2}$ " (D)

### Color #1 Print (Strawberry)

- 7 squares  $2\frac{7}{8}$ " (A)
- 12 squares  $2\frac{1}{2}$ " (D)
- foundation patches

### Color #2 Print (Star)

- 4 squares  $2\frac{7}{8}$ " (A)
- 2 squares  $2\frac{1}{2}$ " (D)

### Color #3 Print (Star)

- 2 squares  $2\frac{1}{2}$ " (D)

### Medium Green Print

- foundation patches

Using the triangle-squares technique, pair white A's with color #1 A's to make 6 unit 8's.



**Unit 8**

Make 6

In the same way, pair color #1 A's with color #2 A's to make 8 unit 9's.



**Unit 9**

Make 8

Refer to the foundation sections and diagram for color placement.

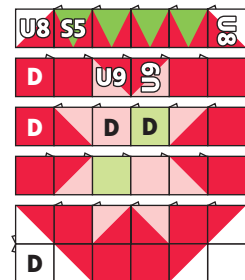
Using the foundation piecing technique, piece a section 5 in numerical order, pressing and trimming after each patch addition. Make 4 section 5's total.



**Section 5**

Make 4

Join units, sections, and D's as shown to make 1 block X.



**Block X**

Make 1

## Block Y

### White Solid

- 6 squares  $2\frac{7}{8}$ " (A)
- 4 squares  $2\frac{1}{2}$ " (D)

### Color #1 Prints (Strawberries)

#### Cut 2 matching sets of:

- 9 squares  $2\frac{7}{8}$ " (A)
- 12 squares  $2\frac{1}{2}$ " (D)
- foundation patches

### Color #2 Prints (Stars)

#### Cut 2 matching sets of:

- 6 squares  $2\frac{7}{8}$ " (A)

### Dark Green Print

- foundation patches

Using the triangle-squares technique, pair 3 white A's with color #1 A's to make 1 set of 6 matching unit 10's. Make 2 sets of 6 matching unit 10's total.



**Unit 10**

Make 2 sets  
of 6 matching

In the same way, pair 6 color #1 A's with color #2 A's to make 1 set of 12 matching unit 11's. Make 2 sets of 12 matching unit 11's total.



**Unit 11**  
Make 2 sets  
of 12 matching

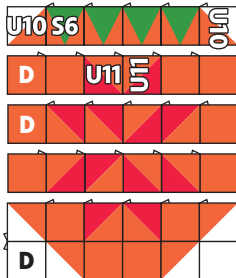
Refer to the foundation sections and diagram for color placement.

Using the foundation piecing technique, piece a section 6 in numerical order, pressing and trimming after each patch addition. Make 4 matching section 6's. Repeat the process to make 2 sets of 4 matching section 6's total.



**Section 6**  
Make 2 sets  
of 4 matching

Join matching sets of unit 10's, unit 11's, section 6's, color #1 D's, plus white D's as shown to make 1 block Y. Make 2 block Y's total.



**Block Y**  
Make 2 total

## Block Z

### White Solid

- 3 squares 27/8" (A)
- 2 squares 21/2" (D)

### Color #1 Print (Strawberry)

- 7 squares 27/8" (A)
- 16 squares 21/2" (D)
- foundation patches

### Color #2 Print (Star)

- 1 square 41/2" (E)
- 4 squares 27/8" (A)

### Dark Green Print

- foundation patches

Using the triangle-squares technique, pair white A's with color #1 A's to make 6 unit 12's.



**Unit 12**  
Make 6

In the same way, pair color #1 A's with color #2 A's to make 8 unit 13's.



**Unit 13**  
Make 8

Refer to the foundation sections and diagram for color placement.

Using the foundation piecing technique, piece a section 7 in numerical order, pressing and trimming after each patch addition. Make 4 section 7's total.



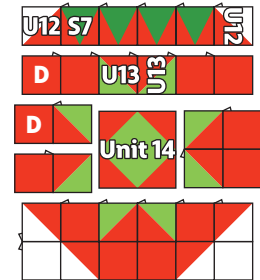
**Section 7**  
Make 4

Refer to "Stitch-and-Flip" in Basic Lessons. Join color #1 D's to the corners of color #2 E as shown to make a unit 14.



**Unit 14**  
Make 1

Join units, sections, and D's as shown to make 1 block Z.



**Block Z**  
Make 1



## 4 Assembling the Quilt Top

Refer to the Assembly Diagram. Noting section placements in each sash, sew 5 dark green D's, 2 section 1's, and 2 section 2's together as shown to make each of 5 sash rows. Sew 5 dark green D's and 4 white F's together as shown to make the bottom sash row.

Noting block placements, sew 5 rows of 5 white F's and 4 blocks together as shown. Join sashes and block rows, alternating as shown, to complete the quilt top.

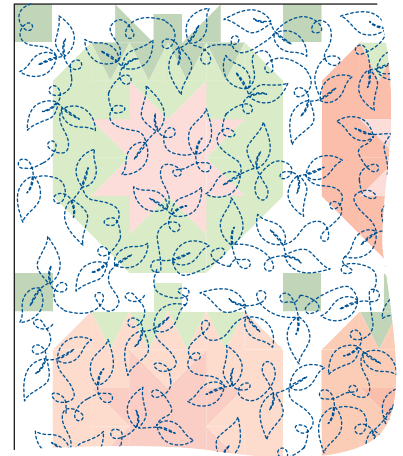
Carefully remove the foundation paper.

## 5 Quilting and Finishing

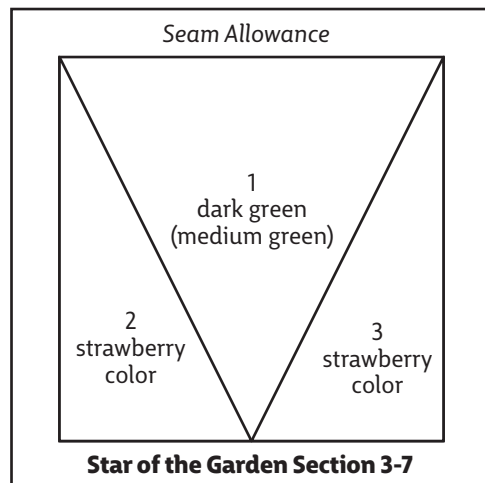
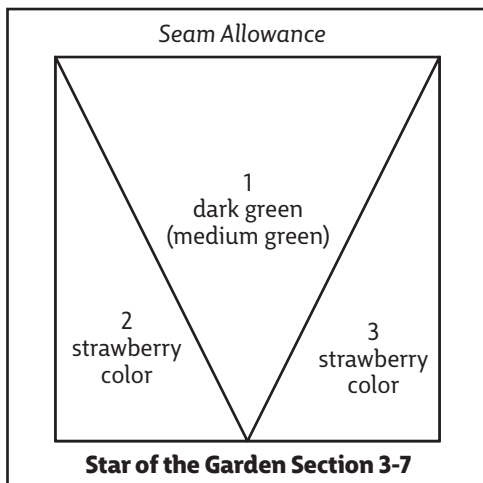
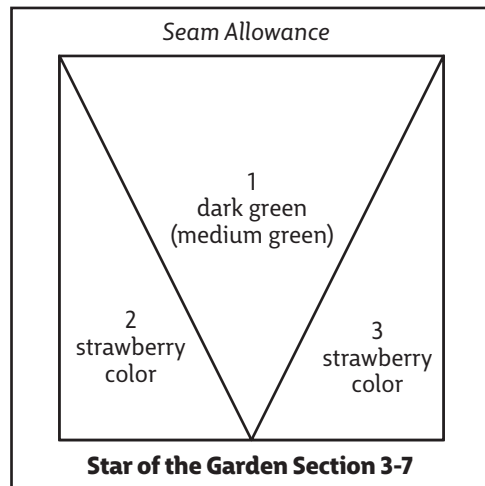
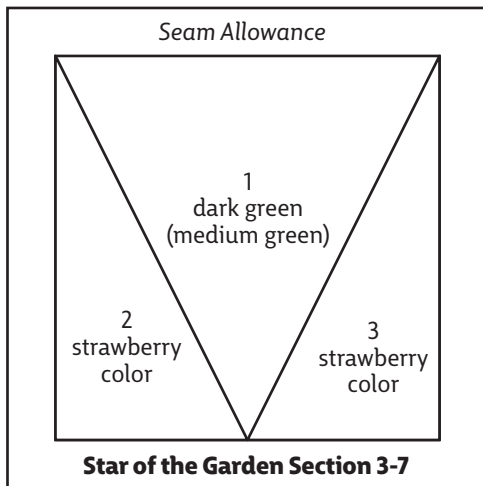
Layer and baste together the backing, batting, and quilt top.

Refer to the Quilting Placement Diagram. Quilt freeform leaves and vines over the entire quilt surface as shown.

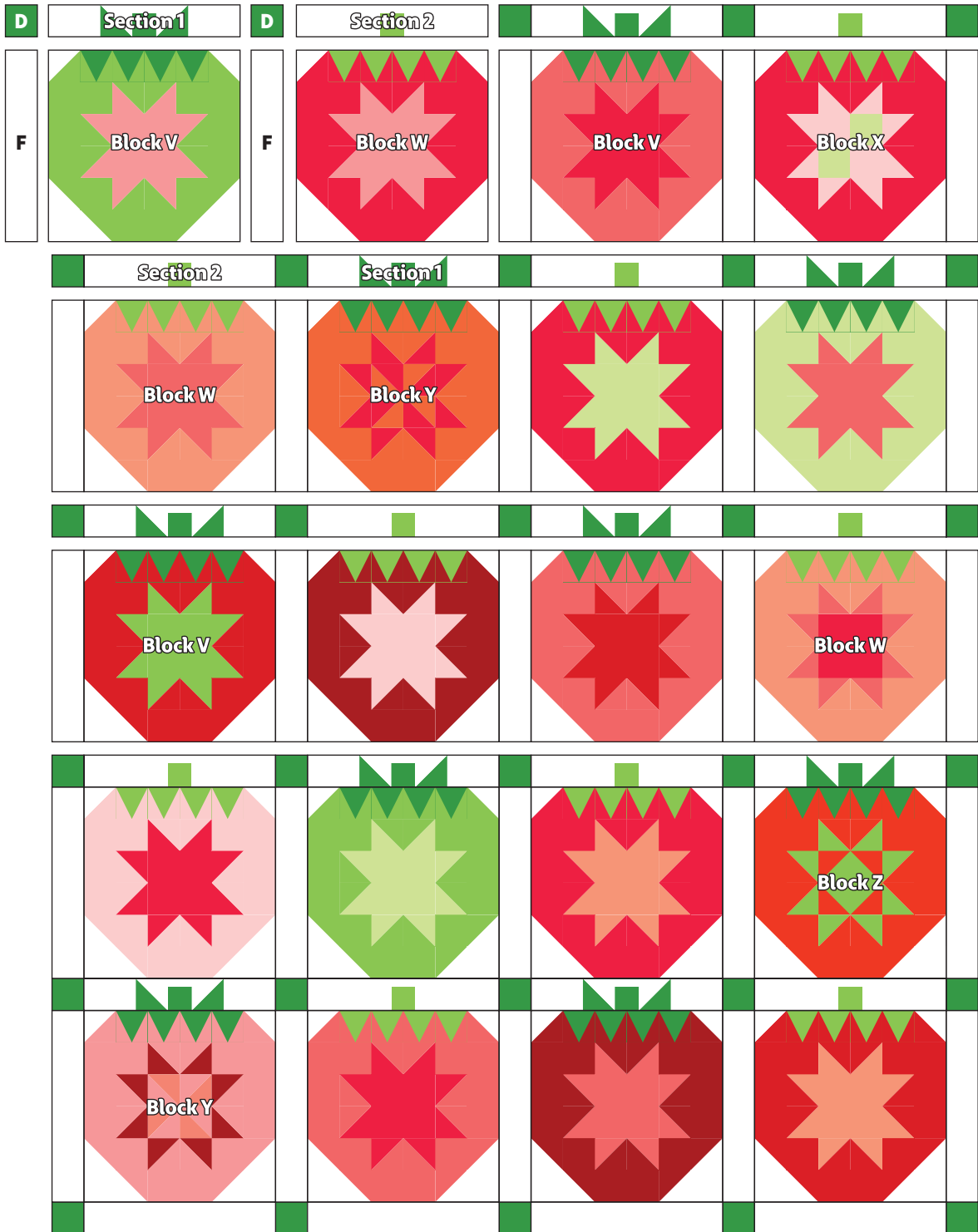
Cut 8 strips  $2\frac{1}{2}$ " x WOF from the green plaid for the binding. Bind the quilt. ■



**Quilting Placement**



—|—————|  
This line should measure 2"



Assembly

Rhonda Canning  
 Raymore, MO  
 primetimequilt.com

QM



## INTERMEDIATE

### Finished Size

54½" × 54½"

### Finished Blocks

9¾" × 15½", 13¼" × 15½",  
and 18½" × 15½"

# Here Fishy, Fishy

Quilt designed and made by [Debora Rivera](#).



"I have experimented with a Split Orange Peel design since 2023, when I first used it as leaves for a mini quilt that was displayed at the Sisters Outdoor Quilt Show. I continued with the leaf theme in a few other

designs. Using this block for fish was one that I was drawn to—as it gives a fun and slightly more realistic take on the fish. The hard part was getting the fins just right. I love the soothing colors of the quilt with the contrasting pop of color for the fins. I carried that pop of color into the binding with a faux flange binding. Quilting soft waves adds to the underwater feel of the quilt."

—*Debora*



## materials

Fabric yardage assumes 40" usable width of fabric (WOF) unless otherwise noted.

### Orange Tonal

- 7/8 yard for blocks and binding accent

### Light Aqua Solid

- 37/8 yards for blocks, sashes, and border

### Dark Teal Print

- 1/2 yard for blocks

### Medium Teal Print

- 7/8 yard for blocks and binding

### Backing

- 37/8 yards

### Batting

- 63" x 63"

### Template plastic Foundation paper

#### Black buttons:

- 3 at 1/2", 3 at 3/4", 3 at 1"

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

Download the **Basic Lessons PDF** at:  
[www.quiltingdaily.com/quilt-basics-and-lessons/](http://www.quiltingdaily.com/quilt-basics-and-lessons/)

## cutting

Patches are lettered in order of use. Measurements include 1/4" seam allowances. Cut foundation patches at least 1" larger than the corresponding foundation area.

### Orange Tonal

- 7 strips 13/4" x WOF for binding accent (see Step 1)
- 3 rectangles 3" x 5 1/2" (E)
- 3 rectangles 2 1/4" x 4" (C)
- 3 rectangles 2" x 3 1/2" (A)
- foundation patches

### Light Aqua Solid

- 6 strips 4 1/2" x WOF for border
- 6 rectangles 3" x 16" (J)
- 6 rectangles 3" x 8 1/4" (F)
- 6 rectangles 2 1/4" x 8 1/4" (D)
- 6 rectangles 2" x 8 1/4" (B)
- foundation patches

### Dark Teal Print (see Cutting Diagram)

- 3 template I
- 3 template H
- 3 template G

### Medium Teal Print (see Cutting Diagram)

- 7 strips 1 1/2" x WOF for binding (see Step 1)
- 3 template I
- 3 template H
- 3 template G

**The foundation sections and templates are found at the end of the pattern.**

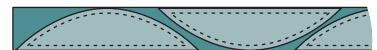
## 1 About This Quilt

If you're ready to try something a little different, why not create a playful quilt for the angler in your life? It puts a fresh spin on the classic Orange Peel by turning several different sizes into a lively school of fish. This pattern incorporates paper foundation piecing and gentle curved seams to give the fish their smooth shapes and crisp details. Take it slow, and you'll be rewarded with a fun quilt with movement, personality, and just the right touch of creative adventure.

Debora used a faux piped binding technique to finish her quilt. Directions for this are at the end of the pattern. If you prefer a more standard binding, reduce the orange tonal to 1/2 yard and increase the medium teal print to 1 yard; cut 7 (2 1/2") strips from the medium teal.

*Use an accurate 1/4" seam allowance to ensure that all elements fit together well.*

*Handle all bias edges carefully to avoid distortion.*

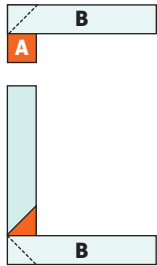


**Cutting Diagram**



## 2 Making the Units, Sections, and Blocks

Refer to “Stitch-and-Flip” in Basic Lessons. Join 1 orange tonal A and 2 light aqua solid B’s as shown to make 1 unit 1. Make 3 unit 1’s total.



**Unit 1**  
Make 3

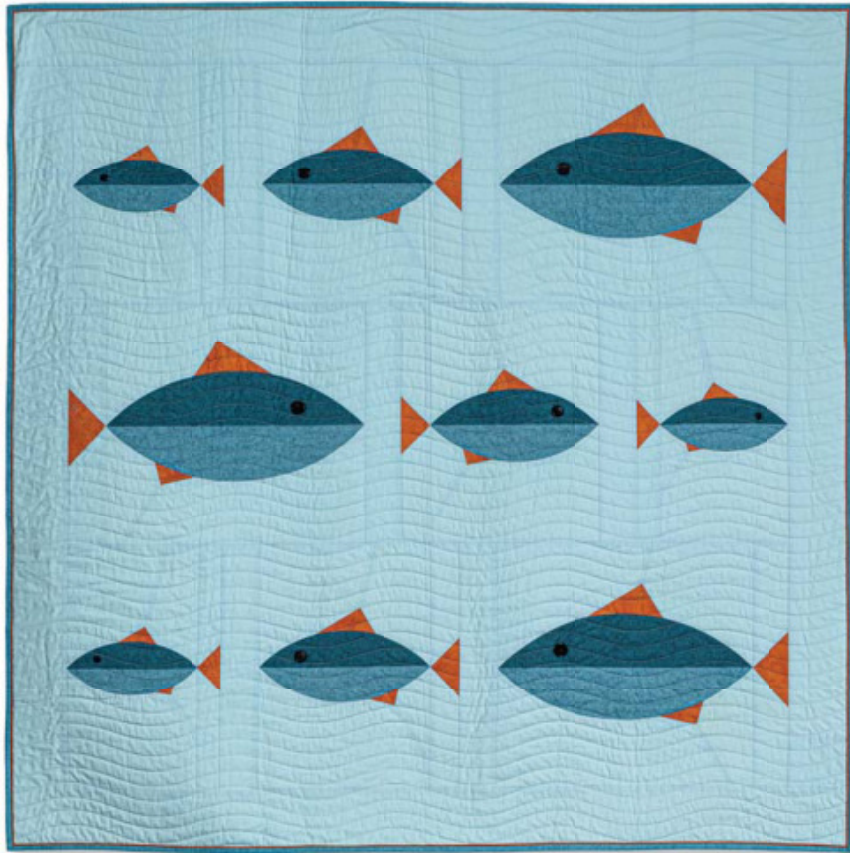
In the same way, join orange C’s and light aqua D’s to make 3 unit 2’s as shown. Join orange E’s and light aqua F’s to make 3 unit 3’s as shown.



**Unit 2**  
Make 3



**Unit 3**  
Make 3

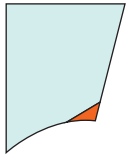


Fabric: Superior Solids, Whisper Weave, and Shadow Blush, all from Benartex. Batting supplied by The Warm Company.

Make 2 paper copies *each* of foundation sections 1–12 and 1 paper copy *each* of reverse sections 1–12.

Refer to “Foundation Piecing” in Basic Lessons and to the foundation sections for color placement.

Piece section 1 in numerical order, pressing and trimming after the patch 2 addition. Make 2 section 1’s total. Repeat the process to make 2 *each* of sections 2–12 and 1 *each* of reverse sections 1–12 as shown. Carefully remove the foundation paper.



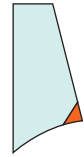
**Section 1**  
Make 2



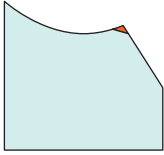
**Section 2**  
Make 2



**Section 1 Reversed**  
Make 1



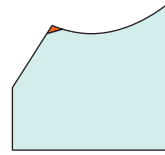
**Section 2 Reversed**  
Make 1



**Section 3**  
Make 2



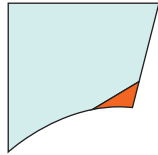
**Section 4**  
Make 2



**Section 3 Reversed**  
Make 1



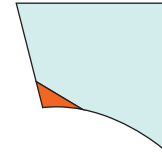
**Section 4 Reversed**  
Make 1



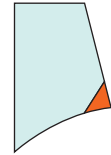
**Section 5**  
Make 2



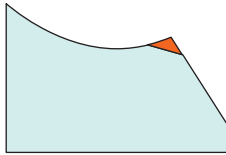
**Section 6**  
Make 2



**Section 5 Reversed**  
Make 1



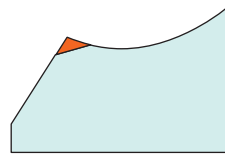
**Section 6 Reversed**  
Make 1



**Section 7**  
Make 2



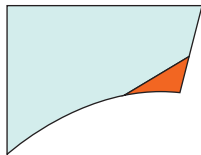
**Section 8**  
Make 2



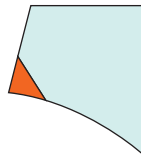
**Section 7 Reversed**  
Make 1



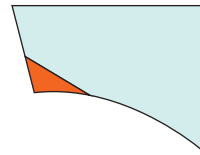
**Section 8 Reversed**  
Make 1



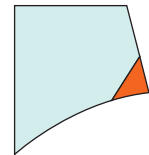
**Section 9**  
Make 2



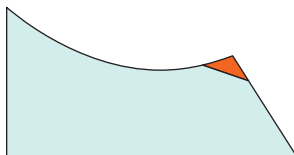
**Section 10**  
Make 2



**Section 9 Reversed**  
Make 1



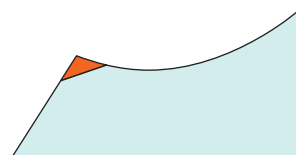
**Section 10 Reversed**  
Make 1



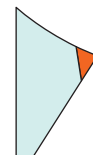
**Section 11**  
Make 2



**Section 12**  
Make 2

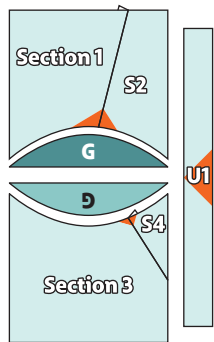


**Section 11 Reversed**  
Make 1



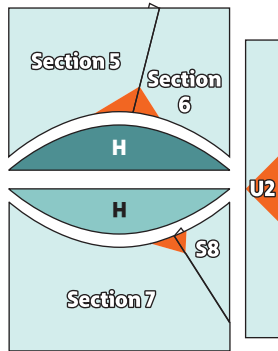
**Section 12 Reversed**  
Make 1

Refer to "Curved Piecing" in Basic Lessons. Join 1 each of sections 1-4, medium teal print G, dark teal print G, and unit 1 as shown to make 1 block U. Make 2 block U's total.

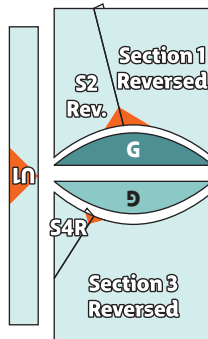


**Block U**  
Make 2

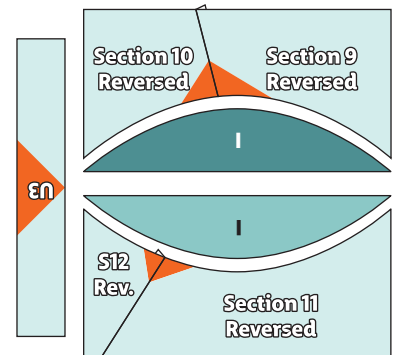
In the same way, join sections, units, and patches as shown to make blocks V-Z in the quantities shown.



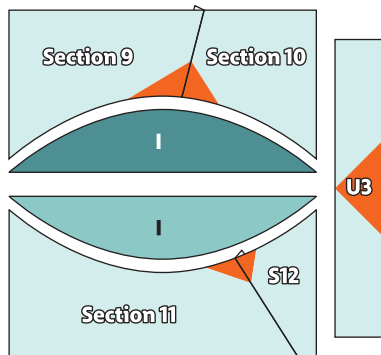
**Block V**  
Make 2



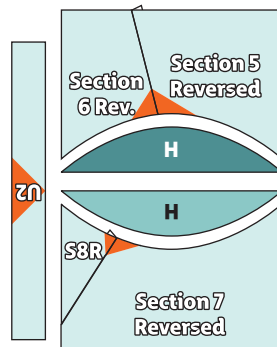
**Block X**  
Make 1



**Block Z**  
Make 1



**Block W**  
Make 2



**Block Y**  
Make 1

### 3 Assembling the Quilt Center

Refer to the Assembly Diagram. Sew blocks U–W and light aqua J's together as shown to make the top row and bottom row. Sew blocks X–Z and light aqua J's together as shown to make the center row. Sew the rows together to make the quilt center

### 4 Adding the Borders

Refer to "Borders" in Basic Lessons. Join light aqua border strips and cut to the sizes shown in the Assembly Diagram. Matching centers and ends, sew the border

side strips to the quilt. Add the border top and bottom strips in the same way.

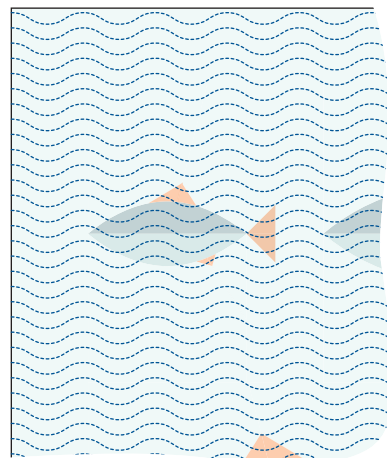
### 5 Quilting and Finishing

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

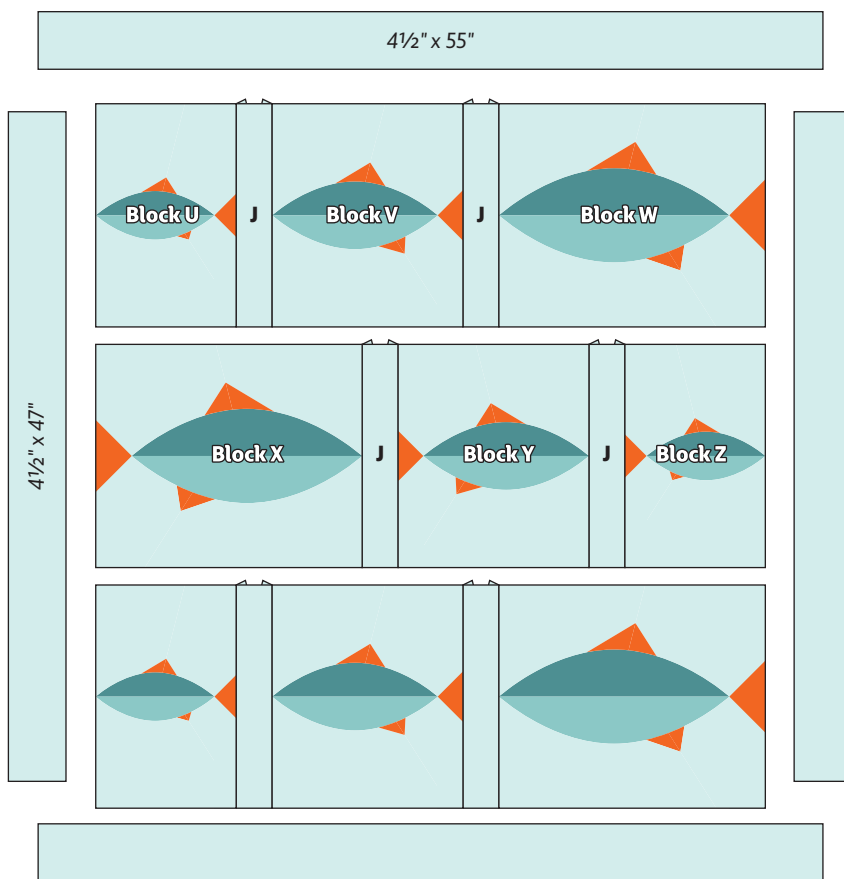
Refer to the Quilting Placement Diagram. Quilt wavy lines approximately 1" apart as shown.

Refer to "Faux Piped Binding" for a binding with a color accent. Bind the quilt.

Referring to the quilt photo for placement, attach the black buttons for the eyes to complete the quilt.



Quilting Placement

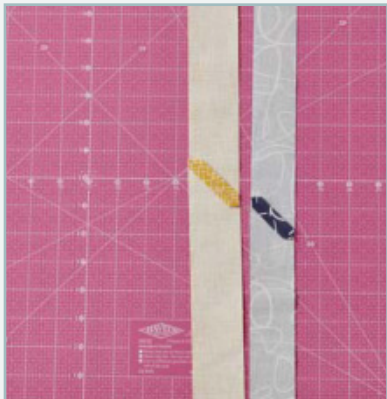


Assembly

Debora Rivera  
Alachua, FL  
@rivera.debora

## faux piped binding

Add a pop of color to your binding with faux piping.



**1** Cut strips for binding 1½"-wide. Cut strips for the accent (piping) 1¾" wide. Join strips end-to-end using diagonal seams to make two long strips, one for binding and one for the accent.



**2** Sew the long strips together with right sides facing and offsetting the strips slightly so seams don't hit at the same place. Press seam toward the binding fabric, then fold the pieced binding in half lengthwise with wrong sides together and aligning raw edges; press.



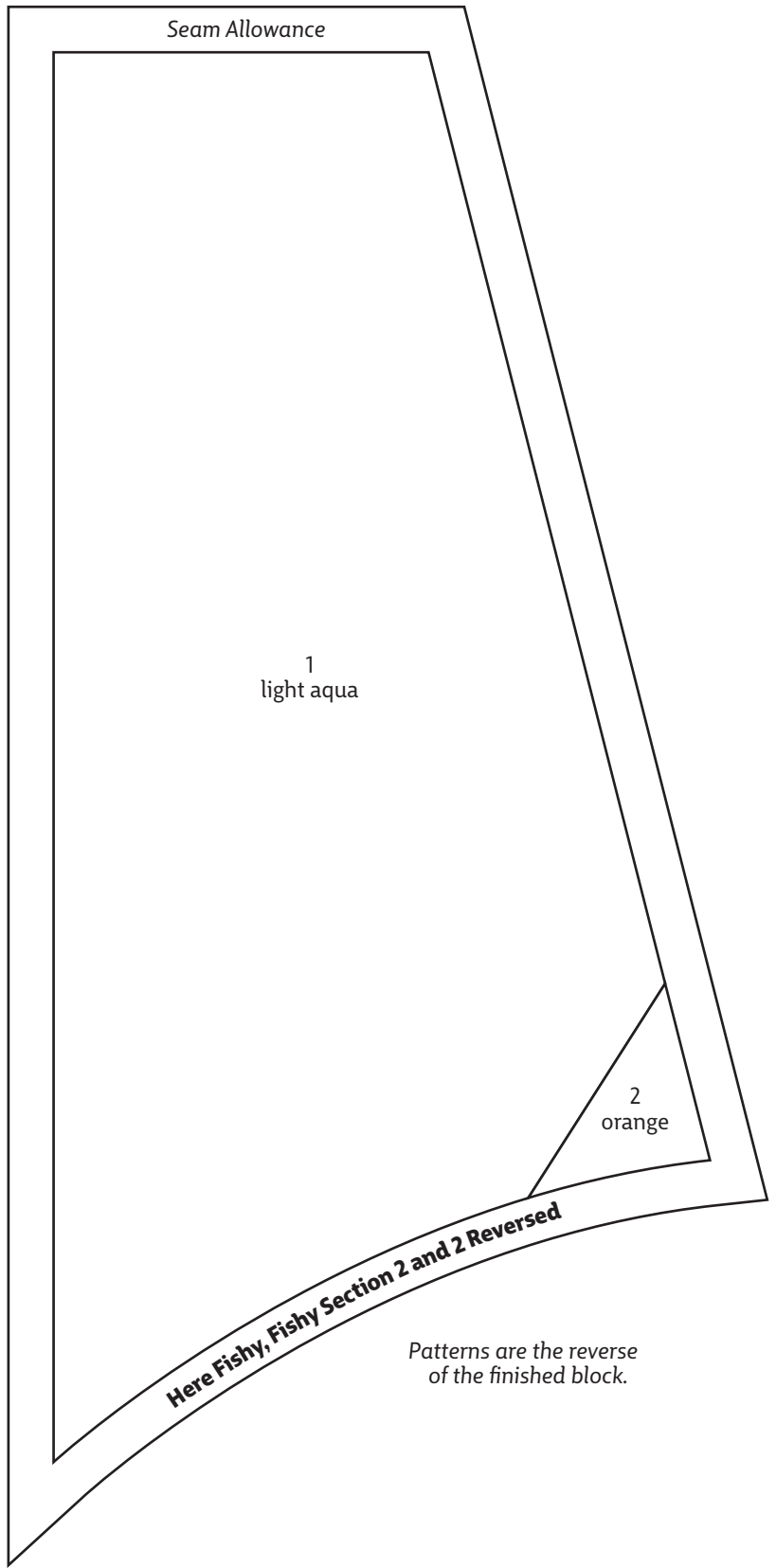
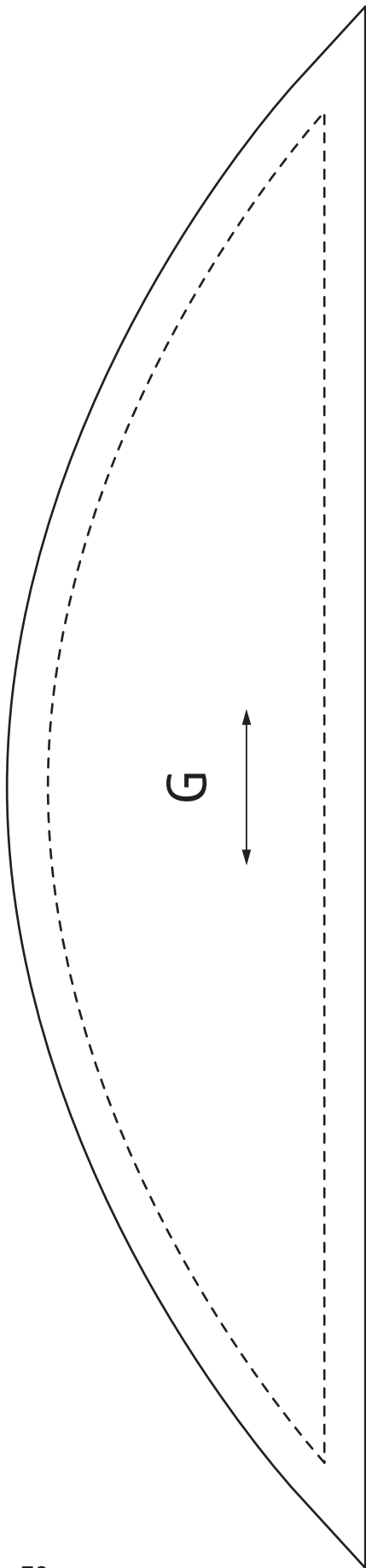
**3** Attach binding to the back of the quilt with the accent fabric face up, mitering corners and joining ends in the usual manner.



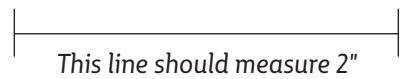
**4** Press the binding away from the quilt as shown, then fold the binding to the front of the quilt.



**5** Stitch in the ditch between the accent fabric and binding fabric to secure the binding to the quilt, mitering corners in the usual manner.



Patterns are the reverse of the finished block.





Seam Allowance

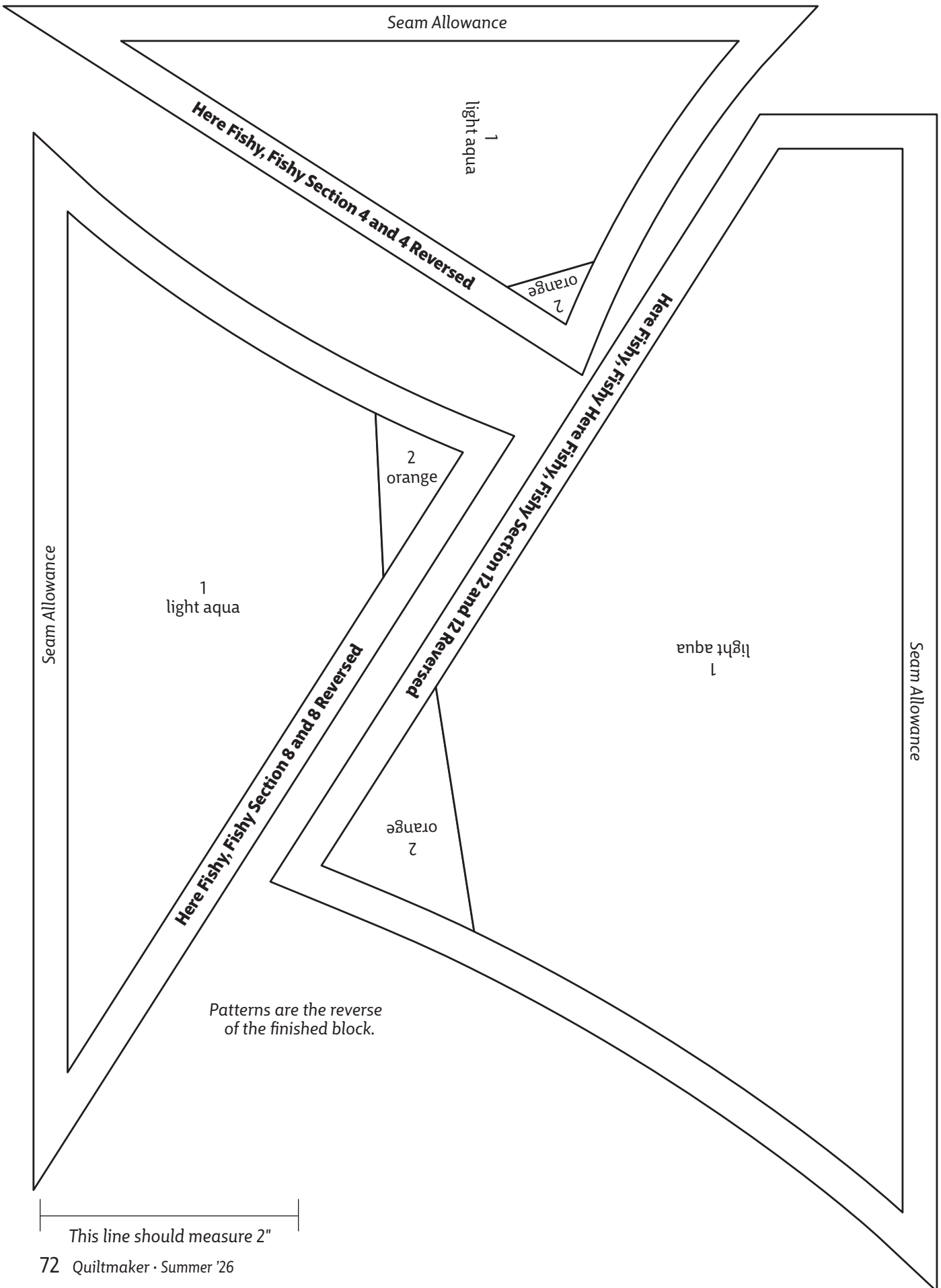
1  
light aqua

2  
orange

**Here Fishy, Fishy Section 1 and 1 Reversed**

Patterns are the reverse  
of the finished block.

This line should measure 2"



Seam Allowance

**Here Fishy, Fishy Section 4 and 4 Reversed**

1  
light aqua

2  
orange

Seam Allowance

1  
light aqua

2  
orange

**Here Fishy, Fishy Section 8 and 8 Reversed**

**Here Fishy, Fishy Section 12 and 12 Reversed**

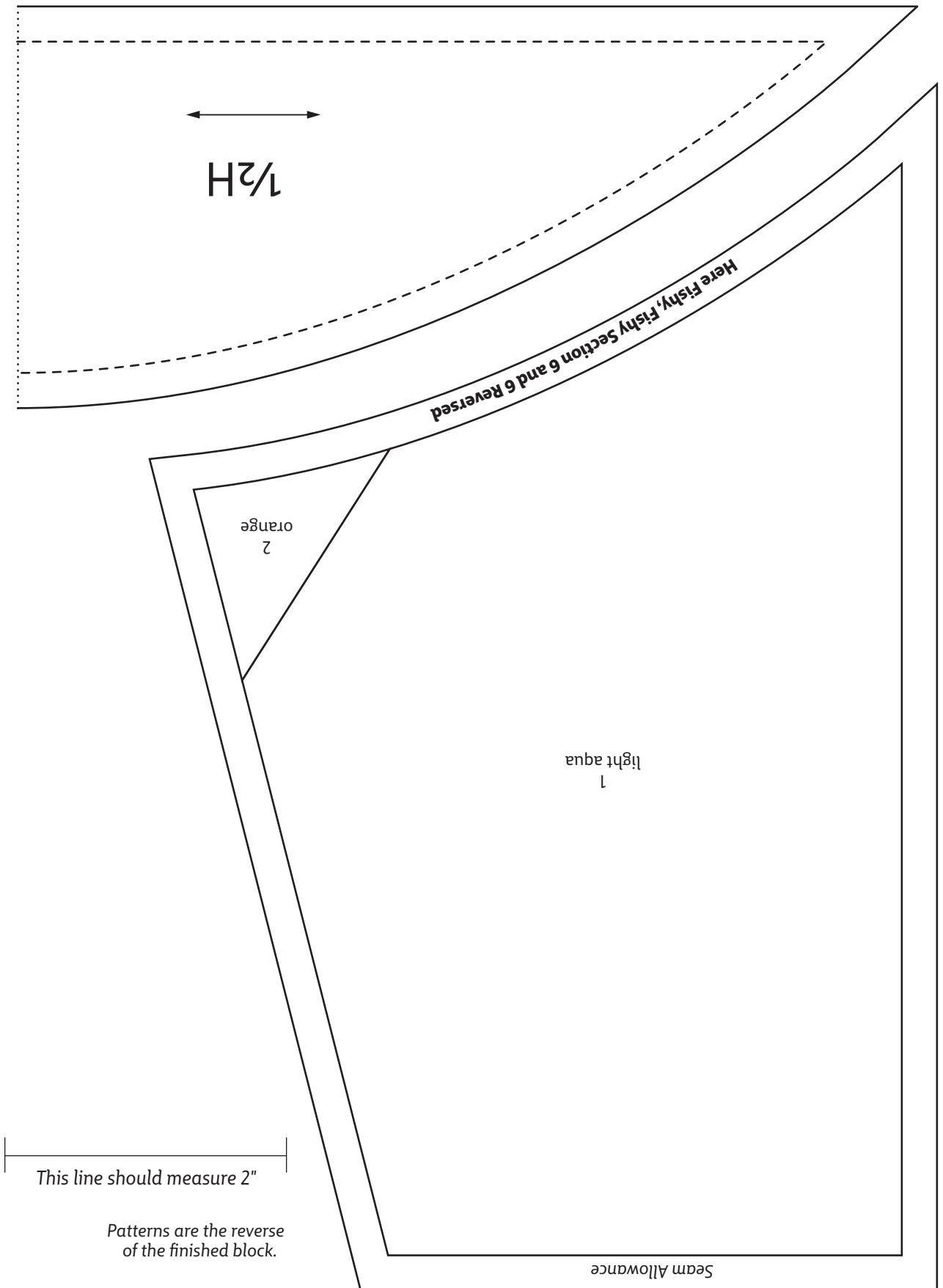
2  
orange

1  
light aqua

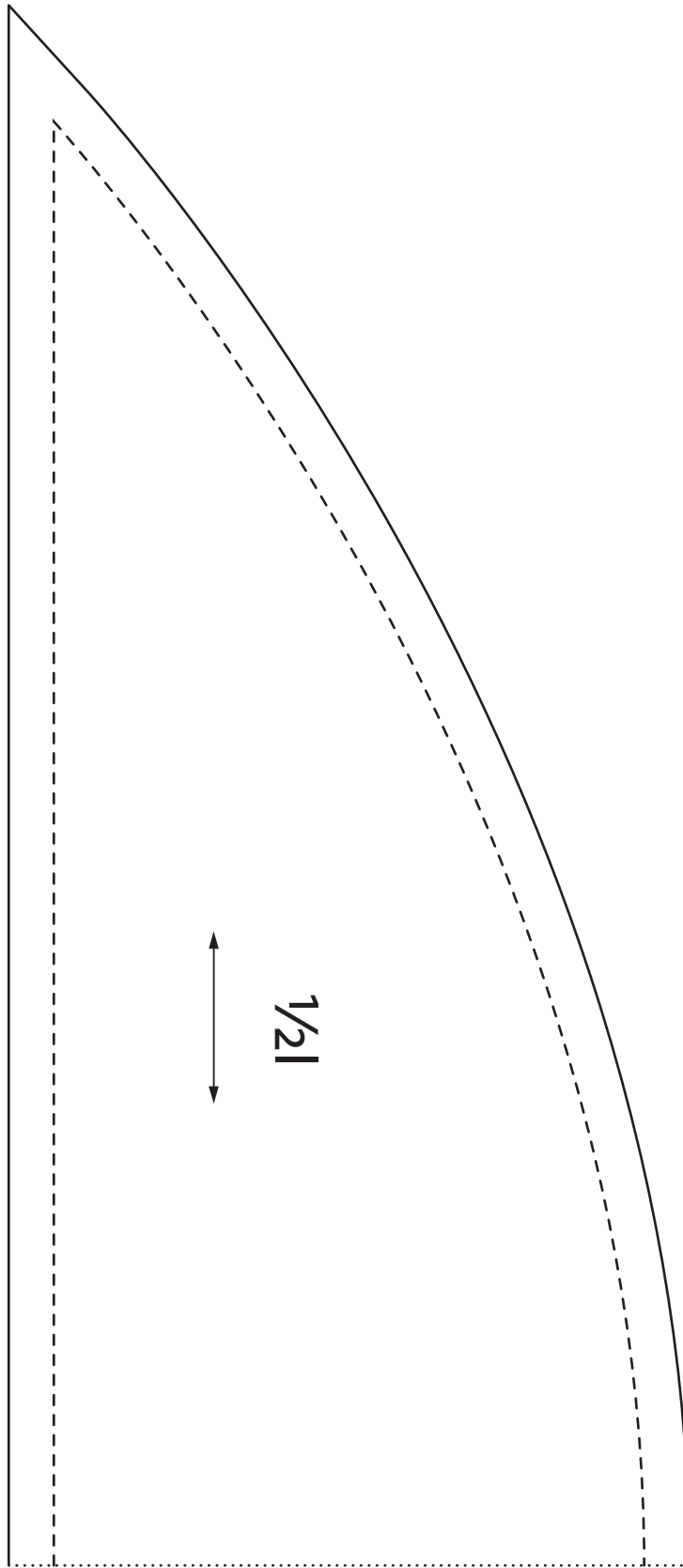
Seam Allowance

Patterns are the reverse of the finished block.

— This line should measure 2" —



Patterns are the reverse  
of the finished block.



This line should measure 2"

Seam Allowance

1  
light aqua

2  
orange

Here Fishy, Fishy section 9 and 9 Reversed

Enlarge this page 200%.

Patterns are the reverse  
of the finished block.

2  
orange

Seam Allowance

1  
light aqua

2  
orange

Here Fishy, Fishy Section 5 and 5 Reversed

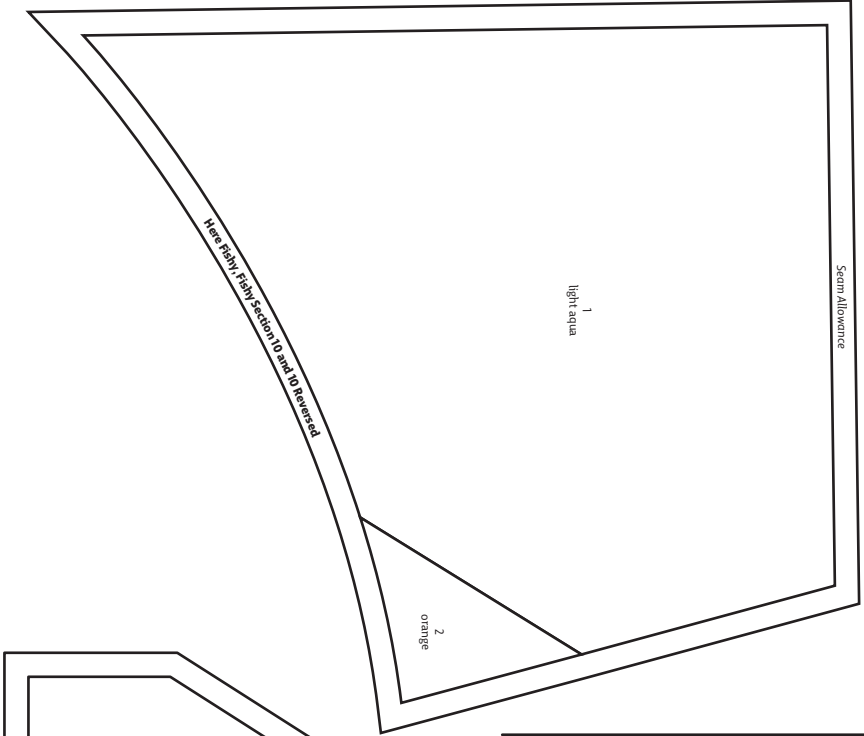
Here Fishy, Fishy section 11 and 11 Reversed

1  
light aqua

Seam Allowance

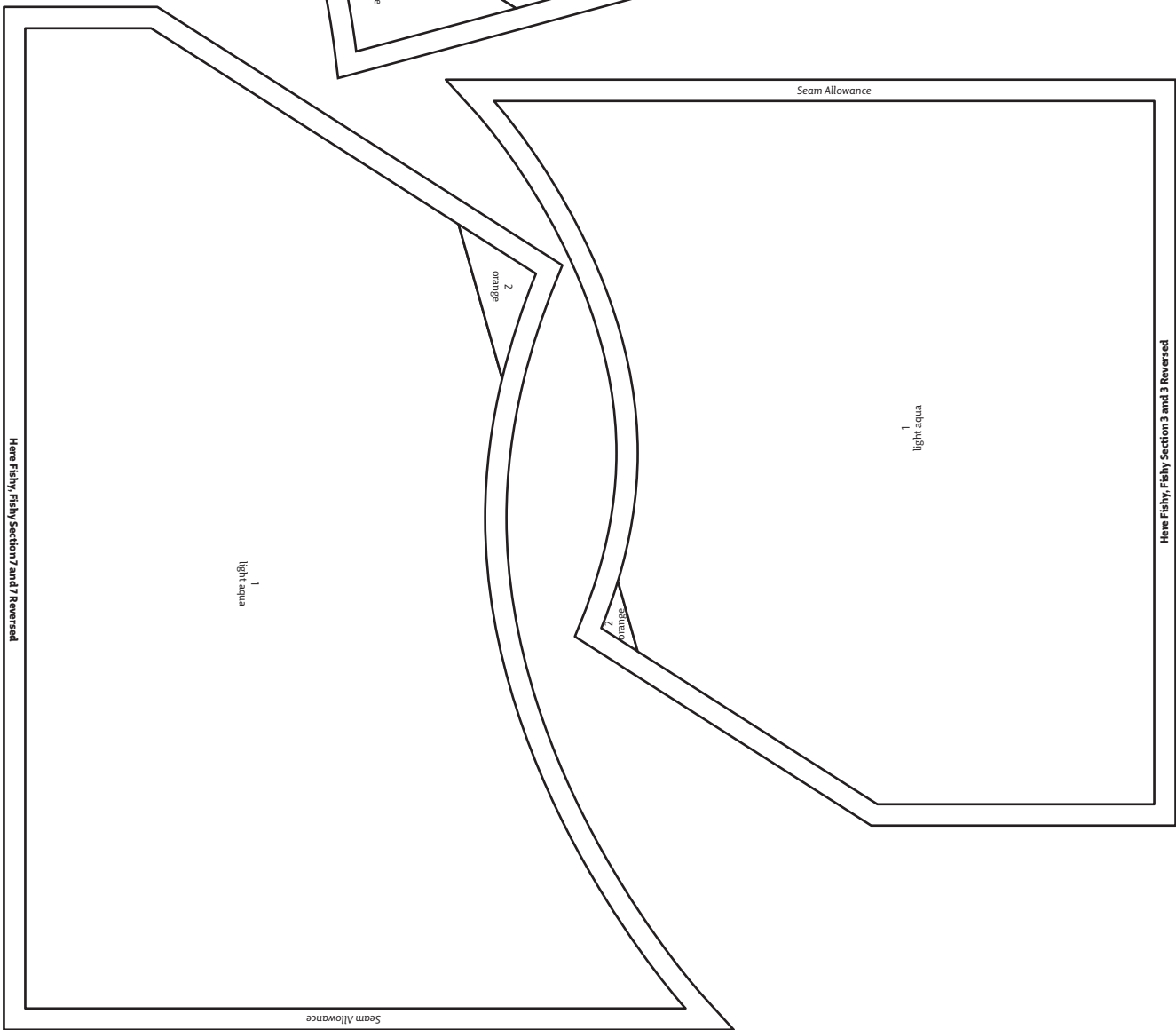
This line should measure 2"

This line should measure 2"



Enlarge this page 200%.

Patterns are the reverse of the finished block.



Tuck a copy of this little care guide in with your quilted gift to help it stay as lovely and comforting as the day it was gifted.

## Quilt Care

Treating your new quilt with a little tender loving care will keep it looking new for years to come.

### 1 Displaying Your Quilt

To prevent the colors from fading, avoid displaying the quilt in direct sunlight.

### 2 Cleaning Your Quilt

Treat any stains immediately with small, equal amounts of mild soap and water.

If washing is necessary, use the delicate/gentle cycle—preferably with a front-loading machine. Wash the quilt by itself, using plenty of cold water and a mild laundry detergent. Adding  $\frac{1}{2}$  cup of white vinegar to the wash water will help maintain vibrant colors. Rinse the quilt in cold water and use the spin cycle to remove excess water.

Lay a clean sheet on a flat surface and place the quilt on top to dry. Do not line dry or wring out the quilt. If it cannot be laid flat, dry it in the dryer on low heat for a few minutes, then allow it to finish by air drying.

### 3 Storing Your Quilt

To store, either fold it loosely or roll it to prevent creases and wrap in a cotton sheet or pillowcase. Every few months, unfold or unroll the quilt and let it air out for 2 to 3 hours. Then roll or refold, changing the locations of the creases.

It is best to store the quilt in dark, dry places. Do not store in plastic, cardboard boxes, or trunks.

# Quiltmaker

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# Quiltmaker

QM



**EASY**

**Finished Size**

40" x 40"

**Finished Blocks**

17"

# Baby Frames

Quilt designed and made by **Solomae Stoycoff**.



“Sometimes I look at a new fabric line and think it’s too pretty to cut! I was thinking about this one day while looking at some watercolor fabrics and thought, ‘These fabrics are like works of art,

they should be framed!’ That’s the idea behind *Baby Frames*—leaving the fabric intact so you can see it and the overall theme. This is perfect for a baby quilt, as most new mothers have a theme in mind for their nursery décor.

“I love the simplicity of this pattern! This project can be finished over a weekend, making it a perfect option for a last-minute shower gift.”

– *Solomae*



## materials

Fabric yardage assumes 42" usable width of fabric (WOF) unless otherwise noted.

### 4 Assorted Novelty Prints

- 1 fat quarter **each** for blocks (a fat quarter is approximately 18" x 20")

### Orange Dot

- 1 yard for blocks and binding

### Cream Print (see Step 1)

- $\frac{7}{8}$  to  $1\frac{3}{8}$  yards for blocks, sashes, and border

### Backing

- $2\frac{3}{4}$  yards

### Batting

- 44" x 44"

Download the **Basic Lessons PDF** at:  
[www.quiltingdaily.com/quilt-basics-and-lessons/](http://www.quiltingdaily.com/quilt-basics-and-lessons/)

The quilting motif is found at the end of the pattern.



## cutting

Patches are lettered in order of use. Measurements include  $\frac{1}{4}$ " seam allowances. Border strips will be cut to exact length needed.

### 4 Assorted Novelty Prints

(see Cutting Diagram)

from each, cut:

- 1 square 9 $\frac{1}{2}$ " (A)
- 1 rectangle 9 $\frac{1}{2}$ " x 4 $\frac{1}{2}$ " (D)
- 3 squares 4 $\frac{1}{2}$ " (F)

### Orange Dot

- 5 strips 2 $\frac{1}{2}$ " x WOF for binding
- 16 rectangles 1" x 10 $\frac{1}{2}$ " (C)
- 8 rectangles 1" x 9 $\frac{1}{2}$ " (B)
- 24 rectangles 1" x 5 $\frac{1}{2}$ " (G)
- 32 rectangles 1" x 4 $\frac{1}{2}$ " (E)

### Cream Print (see Step 1)

from 1 (37" x WOF) panel, cut:

- 2 **lengthwise** rectangles 2 $\frac{1}{2}$ " x 36 $\frac{1}{2}$ " (K) for side borders
- 6 **lengthwise** rectangles 2 $\frac{1}{2}$ " x 17 $\frac{1}{2}$ " (J)

from remainder of panel, cut crosswise:

- 4 rectangles 2 $\frac{1}{2}$ " x 10 $\frac{1}{2}$ " (H)
- 8 rectangles 2 $\frac{1}{2}$ " x 5 $\frac{1}{2}$ " (I)

from remainder of print, cut crosswise:

- 2 rectangles 2 $\frac{1}{2}$ " x 40 $\frac{1}{2}$ " (L) for top and bottom borders
- 1 rectangle 2 $\frac{1}{2}$ " x 36 $\frac{1}{2}$ " (K) for horizontal sash

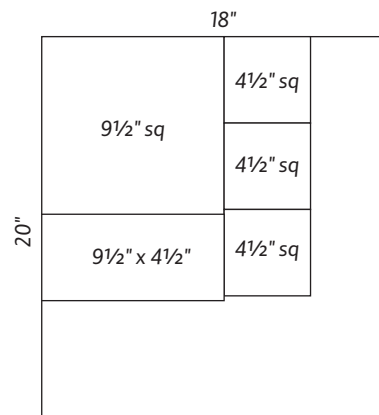
## 1 About This Quilt

Baby quilts are the perfect place to play with fun fabrics, and this one lets those prints take center stage! Choose 4 fat quarters from cheerful novelty prints for the squares and rectangles. (Refer to the **Cutting Diagram** for the most efficient cutting of the fat quarters—but with careful planning, you can also fussy cut patches.) Notice in the photographed quilt how Solomae mixed the novelty prints within each block. The simple framing shows off the prints like little pictures, making this quilt a sweet and playful way to celebrate a new baby.

Note that the cream background features balloons, and the  $1\frac{3}{8}$  yards and cutting list are designed to keep them all floating in the same direction. If you choose a non-directional print, you'll only need  $\frac{7}{8}$  yard of fabric; cut all patches and strips crosswise.

We suggest using a design wall to organize the directional patches and sections during assembly.

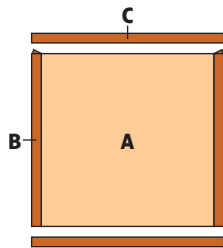
Use an accurate  $\frac{1}{4}$ " seam allowance to ensure that all elements fit together well.



**Cutting Diagram**

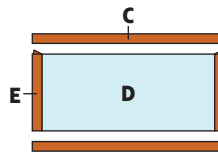
## 2 Making the Sections and Blocks

Sew 1 novelty print A, 2 orange dot B's, and 2 orange dot C's together as shown to make a section 1. Make 4 section 1's total.



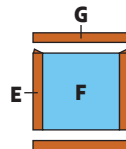
**Section 1**  
Make 4 total

Join orange dot E's and C's to novelty print D's as shown make 4 section 2's.



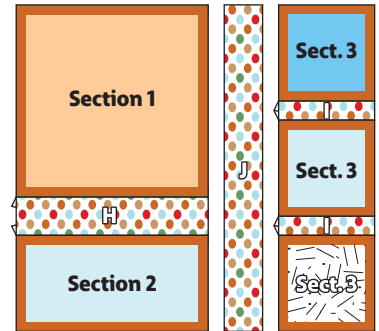
**Section 2**  
Make 4 total

Join orange dot E's and G's to novelty print F's as shown to make 12 section 3's.



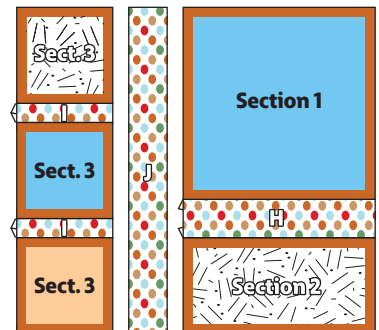
**Section 3**  
Make 12 total

Arrange 1 section 1, 1 section 2, 3 section 3's, and patches H-J from the cream print as shown; sew the patches and sections together to make a block Y. Make 2 block Y's total.



**Block Y**  
Make 2

Sew section 1's, section 2's, section 3's, and patches H-J from the cream print together as shown to make 2 block Z's.



**Block Z**  
Make 2



Fabric: Animal Park Fun by Stacy Iest Hsu for Moda Fabrics.



### 3 Assembling the Quilt Center

Refer to the Assembly Diagram. Sew 2 block Y's and 1 cream J together as shown to make the top block row. Sew 2 block Z's and 1 cream print J together as shown to make the bottom block row. Join the block rows and cream print K as shown to make the quilt center.

### 4 Adding the Borders

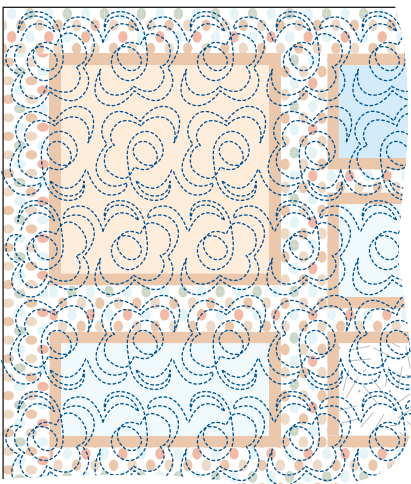
Matching centers and ends, sew cream K strips to the sides of the quilt center. Add the cream L strips to the top and bottom in the same way.

### 5 Quilting and Finishing

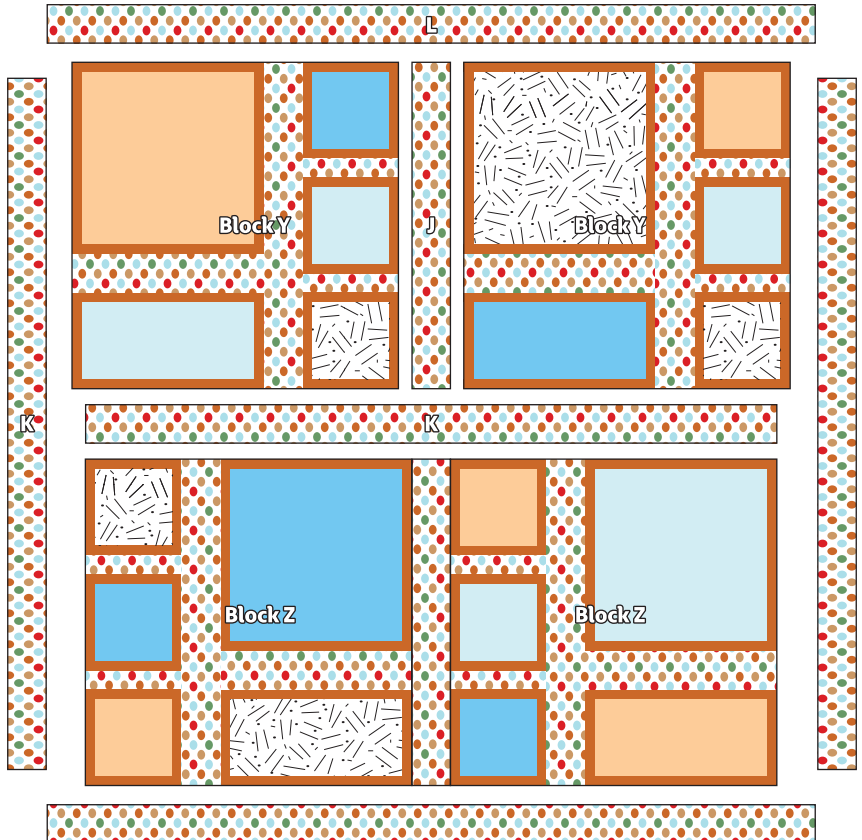
Layer and baste together the backing, batting, and quilt top.

Refer to the Quilting Placement Diagram. Quilt the *Mini Moonflower* Quilting motif over the entire quilt surface.

Bind the quilt. ■



Quilting Placement



Assembly



QM



## INTERMEDIATE

Finished Size

12" × 7½"

# Mama's Zip & Go Pouch

Quilt designed and made by [Mallory Hill](#).

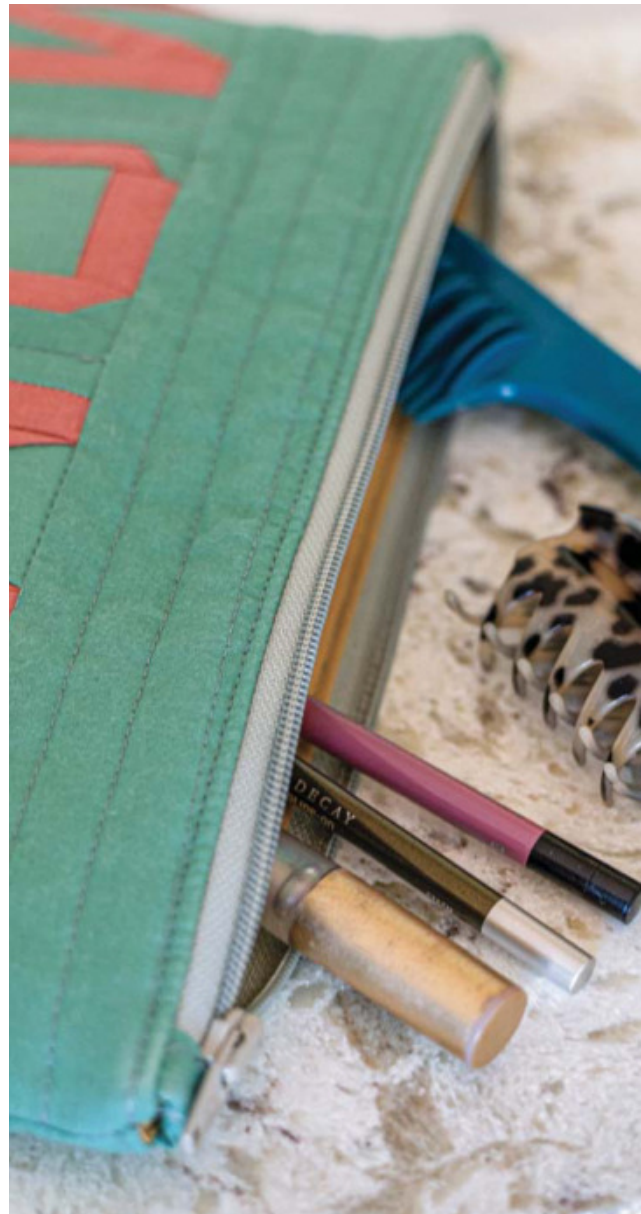


"A zipper pouch is my go-to gifting item. It comes together easily, and there are dozens of ways to customize it for the recipient—like choosing a fabric or color scheme that reminds me of them. Then I can

fill it with their favorite candies or gift cards, and it becomes such a useful and personalized gift. Who can't use a little more organization in their lives?

"Plus, becoming a mom is a truly special moment. I love the idea of gifting an item that is useful but doesn't take up too much space, especially when the process of becoming a parent comes with so much stuff. Everyone can use an extra pouch for organizing their diaper bag or nursery, and this one is perfect for that job!"

— *Mallory*



## materials

Fabric yardage assumes 40" usable width of fabric (WOF) unless otherwise noted.

### Sage Solid

- 1/2 yard for pouch exterior

### Salmon Solid

- 1 fat quarter for letters  
(a fat quarter is approximately 18" x 20")

### Gold Solid

- 1 fat quarter for lining

### Lightweight Fusible Interfacing

- 3/8 yard

### Fusible Fleece

- 1/4 yard

### Batting

- 9" x 14"

### Foundation Paper

### 14" Zipper

### Zipper Foot

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

## cutting

Patches are lettered in order of use. Measurements include 1/4" seam allowances. Cut foundation patches at least 1" larger than the corresponding foundation area.

### Sage Solid

- 1 rectangle 8" x 12 1/2" (B)
- 2 rectangles 2 1/4" x 12 1/2" (A)
- 2 squares 2" (C)
- foundation patches

### Salmon Solid

- foundation patches

### Gold Solid

- 2 rectangles 8" x 12 1/2" (B)

### Lightweight Fusible Interfacing

- 2 rectangles 8" x 12 1/2" (B)

### Fusible Fleece

- 1 rectangle 8" x 12 1/2" (B)

**The foundations are found at the end of the pattern.**

Download the **Basic Lessons PDF** at:  
[www.quiltingdaily.com/quilt-basics-and-lessons/](http://www.quiltingdaily.com/quilt-basics-and-lessons/)

## 1 About This Zipper Pouch

This sweet little zippered pouch is made especially for mothers. Featuring foundation pieced letter blocks that spell out "MAMA," it's a fun way to personalize a practical project with a whole lot of heart. Whether you're gifting it to a new mom, for Mother's Day, or keeping it for yourself (no judgment!), this pouch is perfect for tucking away sewing notions, makeup, or everyday essentials—because something this special deserves to be used and loved every day.

*Use an accurate 1/4" seam allowance to ensure that all elements fit together well.*

## 2 Making the Pouch Exterior Front

Make 4 paper copies of foundation section 1 and 2 paper copies *each* of foundation sections 2–6.

Refer to "Foundation Piecing" in Basic Lessons and to the foundation sections for color placement.

Piece section 1 in numerical order, pressing and trimming after each patch addition. Make 4 section 1's.



**Section 1**  
Make 4



*Fabric: Mallory used fabrics from her personal collection.*

Repeat the process to make 2 *each* of sections 2–6.



**Section 2**  
Make 2



**Section 3**  
Make 2



**Section 4**  
Make 2

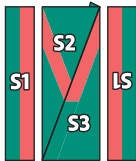


**Section 5**  
Make 2



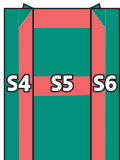
**Section 6**  
Make 2

Sew sections 1–3 together as shown to make a unit 1. Make 2 unit 1's.



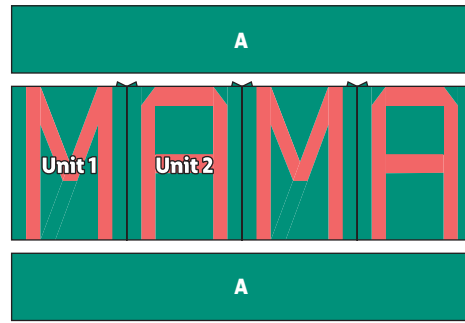
**Unit 1**  
Make 2

Sew sections 4–6 together as shown to make 2 unit 2's.



**Unit 2**  
Make 2

Sew the unit 1's, unit 2's, and sage solid A's together as shown to make the pouch front. Carefully remove the foundation paper.



**Pouch Front**  
Make 1

Layer and baste together the batting, and pouch front. On the A patches, quilt straight lines lengthwise approximately  $\frac{1}{2}$ " apart. Quilt in the ditch between the letters. Trim the batting even with the pouch front.

### 3 Assembling the Pouch

Fuse the fusible fleece B to the wrong side of the sage B. Fuse the lightweight fusible interfacing B's to the wrong side of each gold solid B.

Trim the zipper to a length of 12". Fold 1 sage C in half, wrong sides together; press. Open and fold the raw edges in towards the center fold; press. Refold along the middle crease to complete one zipper tab. Make 2 zipper tabs.



Slip one end of the zipper into the zipper tab and stitch close to the folded edges as shown. Repeat to add a zipper tab at the other end of the zipper.



Lay the pouch front right side up. Center the zipper at the top with the right side down and the zipper pull on the left side as shown. Baste the zipper to the pouch front with a  $\frac{1}{8}$ " seam allowance.



Edgestitch  $\frac{1}{8}$ " from the top edge of the pouch front next to the zipper as shown.



Arrange 1 gold B right side down over the pouch front, matching raw edges as shown; pin or clip in place.



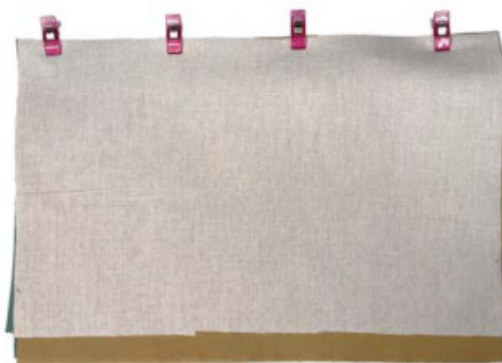
Lay the sage B right side up. Center the other zipper edge right side down at the top of the sage B with the zipper pull on the right side as shown; baste along the edge with a  $\frac{1}{8}$ " seam allowance.



Using a zipper foot, stitch along the top edge, close to the zipper teeth, backstitching at the beginning and end and moving the zipper pull as needed. Fold the pouch front and gold B away from the zipper so wrong sides are together; press.



Lay the second gold B right side down, matching raw edges at the top and sides as shown; pin or clip in place.



Using a zipper foot, stitch along the top edge, close to the zipper teeth, backstitching at the beginning and end and moving the zipper pull as needed.

Fold the sage B and gold B away from the zipper so wrong sides are together; press. Edgestitch  $\frac{1}{8}$ " from the edge of the sage B next to the zipper as shown.



Unzip the zipper at least half way.



Arrange the pouch front and sage B with right sides facing and the 2 gold B's (lining) with right sides facing. The zipper teeth should be folded toward the gold B's. Align raw edges as shown; pin or clip along the edges.



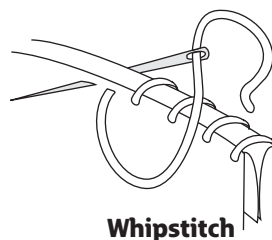
Sew around the raw edges using a  $\frac{1}{4}$ " seam allowance, leaving 4" to 6" unsewn along the edge of the gold lining as shown. Do not sew over the zipper tabs.



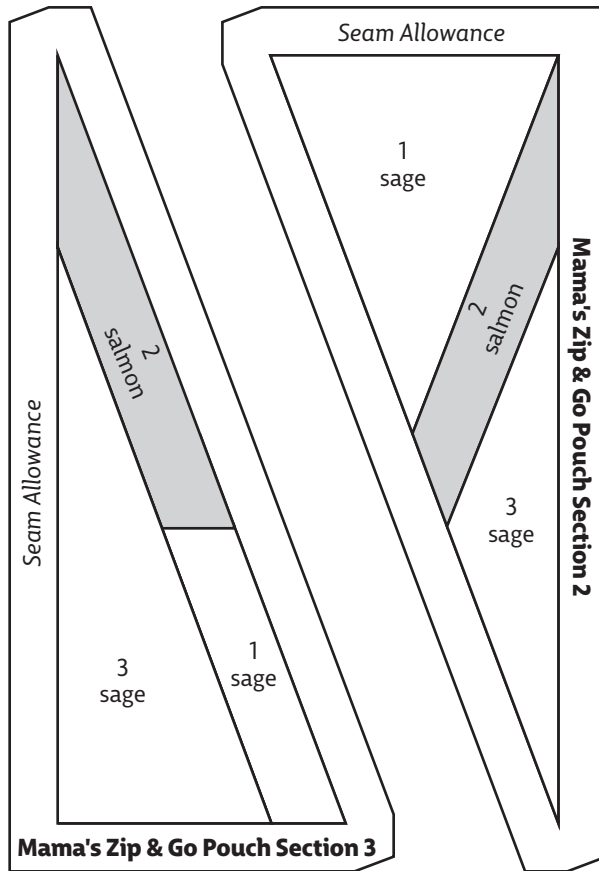
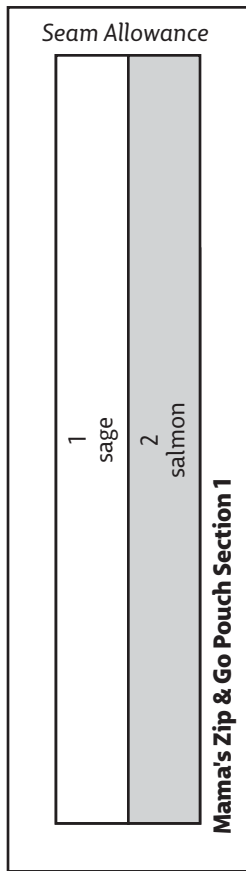
Clip the four corners to reduce bulk. Turn the pouch right side out through the opening in the gold lining and gently push out the corners. Use an edge stitch or a hand whipstitch to close the opening in the lining.



Tuck the lining into the pouch. ■

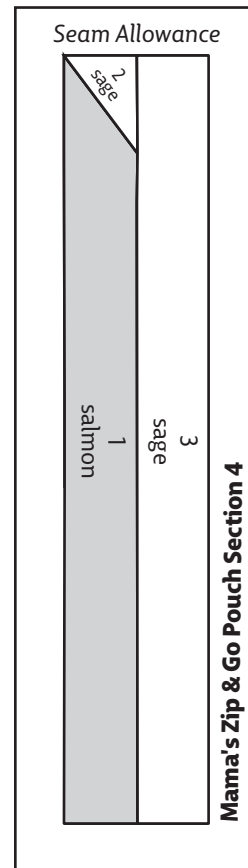
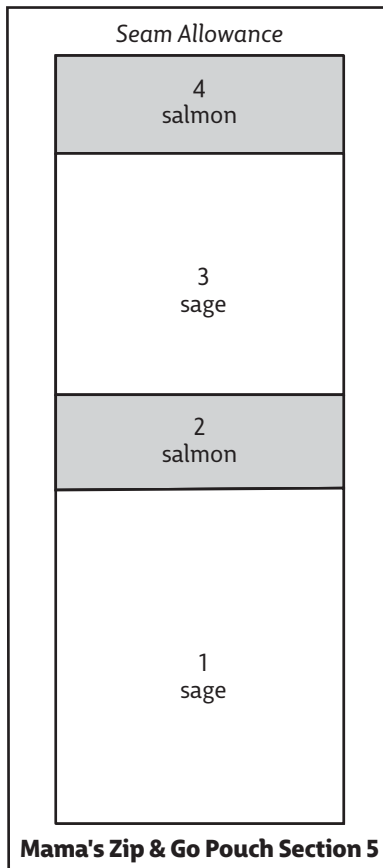
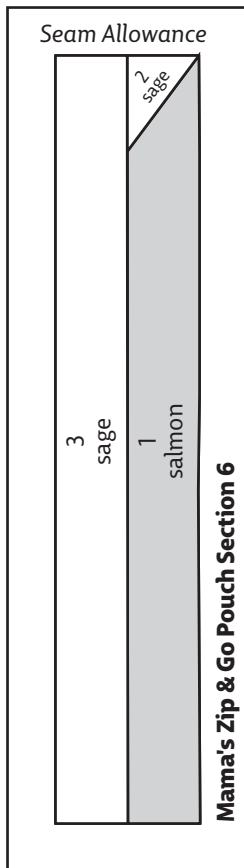


Mallory Hill  
Westerville, OH  
malloryhill.com



Patterns are the reverse of the finished block.

This line should measure 2"



# Submission Info

## Become Our Next New Designer



We invite you to submit your original designs to be considered for publication in *Quiltmaker*, *McCall's Quilting*, and Fons & Porter's *Love of Quilting* and *Quick + Easy Quilts* magazines.

What we look for:

- Traditional, contemporary, modern, whimsical, and seasonal designs.
- Home decor items, totes, etc.
- Techniques including appliqué, foundation piecing, and hand embroidery.
- Sizes from table runner to bed size.
- Quilts for children and babies.
- Quilts designed for precuts like 2½" strips, 5" and 10" squares.
- Pattern writing experience is not required. We diagram the quilt and write the pattern.
- Articles about quilting.

## Submission Guidelines

All submissions must be original, unpublished designs. This includes patterns in the store in which you work, in classes you conduct, on your website or online store, as well as images of the quilt or in progress on Instagram, Facebook, Pinterest, and all other social media. We are interested in designs suitable for all skill levels. Appliqué, foundations, or templates should fit onto one or two magazine pages.

Visit [quiltingdaily.com/submission-guidelines](http://quiltingdaily.com/submission-guidelines) for more information and to download a submission form. Please submit a computerized image, a colored drawing of your design on graph paper, or a jpg, tiff, or PDF file via email. Electronic files are required. We don't accept mailed-in submissions. Note the following:

1. Our typical payment for designs ranges up to \$400. This amount is based on you making the entire quilt and providing information needed for publication. You will receive design credit in the magazine and a digital copy of the magazine.
2. If your design is selected, a contract will be sent to you that includes publication rights and payment amount.
3. Quilts will need to be mailed to us for in-house photography.
4. We will keep your quilt for approximately eight to twelve weeks. Please keep this in mind when you submit a quilt design.
5. If you'd like to receive our call for submissions emails, go to [quiltingdaily.com/submission-guidelines](http://quiltingdaily.com/submission-guidelines) and click on the link to be added to our contact list.

# Block Party!

Let's celebrate blocks from *Quiltmaker's 100 Blocks* series!

Every great quilt starts with a single block. In each issue, we'll revisit a favorite design from our 100 Block series and give it a fresh look. We'll play with color and fabric to see how a single block can change its mood, style, and personality—and then show you how it shines in a full quilt layout. It's a fun reminder that one single block can spark countless creative ideas.

Join the party and stitch along to create your own 12" block!

Who says one block can't have all the fun?



## Picture This!

by Sue Marsh

Say cheese! *Picture This!* brings a fun novelty print into focus. With fussy-cut centers, each 12" block becomes a tiny framed moment—like a page straight out of a cherished photo album. Whether it's a sweet motif, a playful print, or a meaningful fabric, this block lets you showcase those special details in style.

Or add a personal touch with a hand-embroidered patch for the center. It's a beautiful way to blend piecing and stitching into one charming design.

The best part: you can make adjustments to the center if the fussy-cut patches aren't quite right by modifying the width of the F and G rectangles. Just be sure the final measurement of unit 5 is 6½" so everything else fits together beautifully.

The block comes together quickly, using the stitch-and-flip technique to create a unique frame around that perfect center. For an adorable 48" × 48" baby quilt, arrange 9 blocks as shown in our quilt layout—cutting 1½"-wide sashes and cornerstones to separate them, and 1½" and 4½" strips for borders.

It's a sweet way to turn a collection of fun fabrics into little snapshots you'll treasure—no camera required.

## materials

For one 12" block, cut the following:

### Brown Print

- 2 rectangles 1½" × 11½" (D)
- 2 rectangles 1½" × 6½" (J)
- 2 rectangles 1½" × 2½" (A)
- 2 squares 1½" (B)

### Cream Print

- 4 rectangles 2½" × 6½" (I)
- 2 rectangles 2½" × 3½" (C)
- 2 squares 2½" (H)
- 2 rectangles 1½" × 2½" (A)
- 4 squares 1½" (B)

### Novelty Print

- 1 square 5½" (E)

### White Solid

- 2 rectangles 1" × 6½" (G)
- 2 rectangles 1" × 5½" (F)

### Black Solid

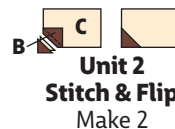
- 4 squares 1½" (B)

## making the block

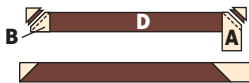
Refer to the "Stitch-and-Flip" technique in Basic Lessons. Join cream print B's to brown print A's as shown to make 2 unit 1's.



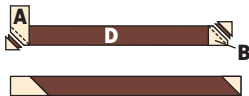
In the same way, join brown B's to cream C's as shown to make 2 unit 2's.



Join cream A's and B's to brown D's as shown to make 1 unit 3 and 1 unit 4.

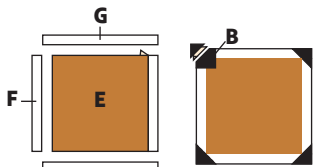


**Unit 3  
Stitch & Flip**  
Make 1



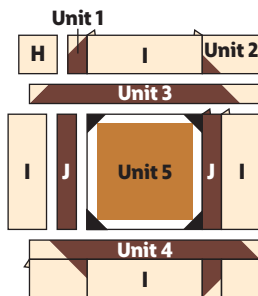
**Unit 4  
Stitch & Flip**  
Make 1

Sew the white solid F's and G's to the novelty print E. Use the stitch-and-flip technique to join black B's as shown to complete unit 5.



**Unit 5  
Stitch & Flip**  
Make 1

Sew the units and patches H-J together as shown to complete the block. ■



**Block Assembly**



Fabric: Mouseplay  
by Anita Jeram from  
Clothworks.



Embroidery designs  
from the Stick & Stitch  
Embroidery Collection by  
Jacquelynne Steves.

# Getting Started

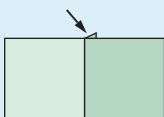
## About our Patterns

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.

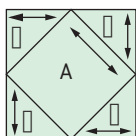
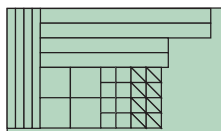
### Templates

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.

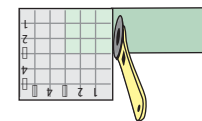
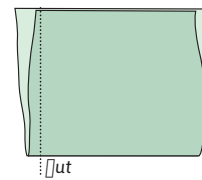
One or more straight sides of the patch should follow the lengthwise (parallel to the



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.

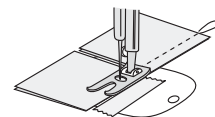


Many patches can be cut from strips of fabric by rotary cutting. First, cut a strip of fabric the width needed. Then, cross-cut strips into patches.

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.



## Appliqué

The instructions give the appliqué technique used by the designer. Fusible appliqué 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 appliqué 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 appliqué is complete, gently remove the stabilizer.

## Fusible Appliqué

Raw-edge appliqué using paper-backed fusible web is a fast and easy way to appliqué. 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.

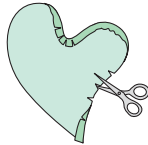
Following the manufacturer's directions, iron the web, paper side up, to the wrong side of the fabric. Cut out the shape on the drawn line. Carefully pull away the paper backing. Fuse the patches to the background where marked.

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

## Turned-Edge Appliqué

It is helpful to have as many bias edges as possible on the perimeter of your appliqué 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  $\frac{3}{16}$ " allowances almost to the marked seam line. Turn under the allowance and finger press.

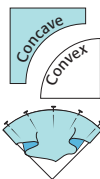


Pin or baste appliqué patches on the background fabric. To appliqué by hand, use a blind stitch and a thread color that matches the patch. To appliqué by machine, use a small zigzag or blind hem stitch and a matching or invisible thread.

If the background fabric shows through the appliqué patch, carefully cut away the background fabric to within  $\frac{3}{16}$ " of the appliqué patch or use 2 layers of appliqué fabric.

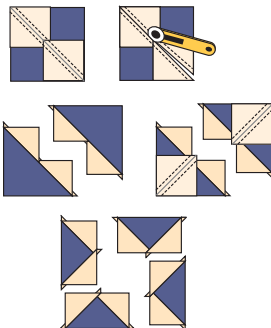
## Curved Piecing

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.



## 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.

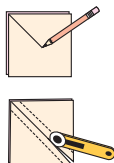


With the small squares on top, open out the small squares and press the unit. On the remaining corner of each of these units, align a small square. Draw a line from corner to corner and sew  $\frac{1}{4}$ " out on both sides of the line. Cut on the marked lines, open the small squares and press.

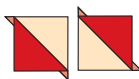
Each set of 1 large square and 4 small squares makes 4 Flying Geese. These units will finish at the correct size for each pattern. No trimming is needed.

## 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.



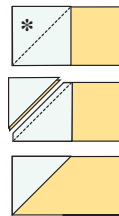
Stitch  $\frac{1}{4}$ " out from both sides of the line. Cut apart on the marked line. With the darker fabric up, open out the top patch and press the unit.



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

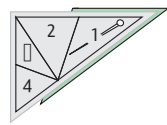
## Stitch-and-Flip

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.

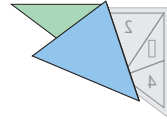


## Foundation Piecing

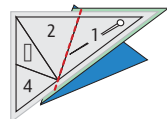
Make paper copies of each foundation. Sew patches in numerical order. Center fabric under #1 extending beyond the seam allowances, wrong side of the fabric to the unprinted side of the paper, and pin in place from the paper side.



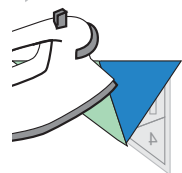
Turn fabric side up. Using a patch of fabric sufficient to cover #2 and its seam allowances, position the #2 patch right sides together on patch #1 as shown, so that the fabric's edge extends at least  $\frac{1}{4}$ " into the #2 area. Pin in place. Set a very short stitch length on your sewing machine (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.

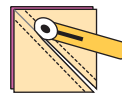
Use a rotary cutter and ruler to trim  $\frac{1}{4}$ " outside the seam line of the foundation, creating a seam allowance. Once all the seams around a foundation section have been sewn, remove the paper foundations.

## Quarter-Square Triangles

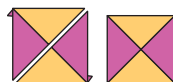
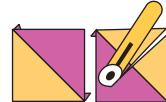
With right sides together and the lighter fabric on top, pair one square of each color that makes the unit. On the lighter patch, draw a diagonal line from corner to corner.



Stitch  $\frac{1}{4}$ " out from both sides of the line. Cut apart on the marked line to make 2 triangle-squares. With the darker fabric up, open out the top patch and press the unit.



Cut both triangle-squares in half diagonally as shown. Referring to the diagram, join the appropriate halves to make 2 units.



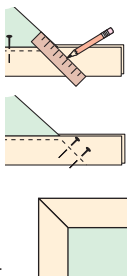
## Borders

**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 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.



*Continued on page 96*

**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.

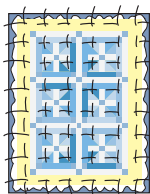
Straight lines may be "marked" as you quilt by using masking tape that is pulled away after quilting along its edge.

## 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.

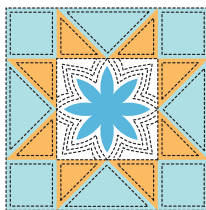


### Basting for Hand Quilting

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 while taking one stitch down and up, lift the presser foot to release the thread tension, and tug on the top thread to pull the bobbin thread to the top of the quilt. 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.

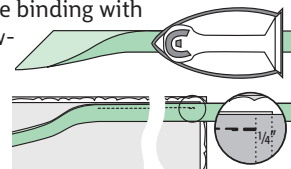
## Binding

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.

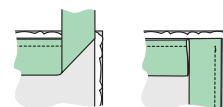
To prepare the **binding strips**, place the ends of 2 binding strips perpendicular to each other, right sides together. Stitch diagonally and trim seam to  $\frac{1}{4}$ ". In this way, join all the strips and press the seam allowances open.



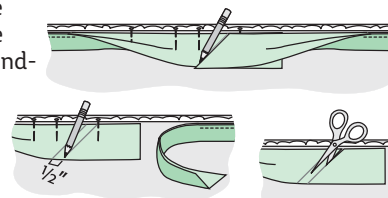
Cut the beginning of the binding strip at a 45° angle. Fold the binding strip in half along the length, wrong sides together, and press. Starting in the middle of a side and leaving a 6" tail of binding loose, align the raw edges of the binding with the edge of the quilt top. Begin sewing the binding 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.



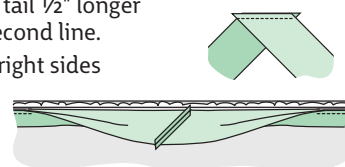
Fold the binding up, then back down even with edge of the quilt. Begin stitching  $\frac{1}{4}$ " from the binding fold, backstitch to secure and continue sewing. Repeat at all corners. When nearing the starting point, leave at least 12" of the quilt edge unbound and a 10" to 12" binding tail. Smooth the beginning tail over the ending tail.



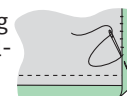
Following the cut edge of the beginning tail, draw a line on the ending tail at a 45° angle. To add a seam allowance, draw a cutting line  $\frac{1}{2}$ " out from the first line; make sure it guides you to cut the binding tail  $\frac{1}{2}$ " longer than the first line. Cut on this second line.



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.



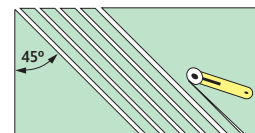
Fold the binding to the back of the quilt, enclosing the extra batting and backing. Blind stitch the binding fold to the backing, just covering the previous line of stitching.



### Bias Strips

Bias strips are cut at a 45° angle to the grain of the fabric. They are stretchy and therefore ideal for creating curved appliqué stems.

Make your first cut by aligning a 45° 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 appliqué 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  $\frac{1}{8}$ ".



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by Ramona Sorensen

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