

FALL 2015

Quilts and more™

simple
fresh
& fun

*Scrap Lab
Designer
Challenge*

page 15



**QUICK TOTES FOR
Trick-or-Treating!**

page 32



**Don't be a scaredy-cat!
TRY APPLIQUÉ**

page 48



BIG-BLOCK QUILT
from Victoria Findlay Wolfe

page 38

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Frivol 2

Faithful Size: 26" x 26"
Featured: Polka Dots &
Paisleys by Minick & Simpson



September Delivery

Frivol 3

Heritage Size: 28" x 32"
Featured: Eliza's Indigo
by Betsy Chutchian



October Delivery

Frivol 4

Lakeland Size: 50" x 50"
Featured: Windermere
by Brenda Riddle



November Delivery

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from the EDITORS



I think it's important to keep learning, even when your school days are long past. Take the time to learn every cool trick you can do with your favorite ruler. Try a new technique or a project that wouldn't be your typical choice. Or practice quilting skills you'd like to improve.

Buy the best tools you can afford. As you get more experience, you can determine the things that are must-haves for your sewing kit. See what is included in our staff's picks for a basic sewing kit (BSK) on page 104.



LINDA: Autumn is back-to-school time for many, and when you've got a passion such as quilting, the opportunity to learn never ends. Whether it's a new (or new-to-me) tool or technique, I'm always searching for ways to improve my skills in quilting, sewing, and embroidery.

JODY: Have you ever added embroidery or yo-yos to pieced patchwork? *Spooky Time* (page 48) will introduce you to these hand-stitching techniques. Want to try appliqué? *Wrapsody in Wool* (page 90) features a trio of felted wool cuffs showcasing simple shapes that are layered and sewn together.

LINDA: If you love piecing, try one of the easy-to-sew quilts in this issue. *Logging On* (page 62) offers a two-block twist on the Log Cabin block. I can't believe a traditional fireplace mantel was the design inspiration for the various-size rectangles in the modern quilt *Framed* (page 74). The strip-pieced rows in *Whoa Loves You, Baby?* (page 78) are complemented by whimsical appliqué shapes.

Jody, we've covered embroidery and quilts, which we both love, but what's your go-to project?

JODY: I can never have too many bags! *Two Fold* (page 56) is a terrific tote that uses grommets to add style. Looking for a cute Halloween bag to replace the plastic pumpkin? *Tricks for Treats* (page 32) provides a quick-to-make candy carrier that is sure to please any child. And in the "Scrap Lab" challenge (page 15), designer Sherri K. Falls pieced acorn blocks to embellish the pocket of a shoulder bag.

We challenge you to try something new today!

Linda *Jody*

Linda Augsberg
Editorial Content Chief

Jody Sanders
Editor



68

contents

FALL 2015

IN THIS ISSUE

- 1 FROM THE EDITORS**
- 6 SOCIAL LIFE**
Connect with us online.
- 8 STUFF WE LOVE/GOOD READS**
Products, books, and trends we love.
- 10 WHAT WENT WRONG?**
Learn to use leaders and enders.
- 12 ONE BLOCK, 3 WAYS**
See a Friendship Star block in three colorways.
- 15 SCRAP LAB**
Check out what three designers create using the same set of materials.
- 104 WHAT SHOULD I PACK?**
See our favorite tools and notions for a basic sewing kit.



12

LEARN MORE

- 61 SEAMS SO SIMPLE**
Get tips for stitching precise 1/4-inch seams.
- 95 BETTER MACHINE APPLIQUÉ**
Discover tricks for improving your appliqué.
- 96 BACK TO BASICS**
Review what you need to know—from start to finish.



15



84



PROJECTS



32



28



38



44



48



56



62



74



78

28 SEW EASY SAMPLER: COURTHOUSE STEPS

Stitch the third block in a four-block sampler series.

32 TRICKS FOR TREATS

Halloween-theme novelty prints join forces in totes.

38 CUBES OF COLOR

Big Square-in-a-Square blocks star in a bed-size quilt.

44 PINWHEEL PILLOWS

Three pillows sport a varying number of two-color Pinwheel blocks.

48 SPOOKY TIME

Embellish house blocks with yo-yos and hand stitches.

56 TWO FOLD

Double your style with a versatile, roomy bag.

62 LOGGING ON

Scrap fabrics team up in Log Cabin-style blocks.

68 CHANGING SEASONS

Combine Churn Dash blocks and autumn-inspired prints in a seasonal wall hanging.

74 FRAMED

White sashing surrounds trios of blue rectangles.

78 WHOO LOVES YOU, BABY?

Enhance a baby quilt with pops of whimsical appliqué.

84 RUSTLING LEAVES

Batik triangles set the scene in a fall-theme quilt.

90 WRAPSODY IN WOOL

Layer felted wool appliques in easy-to-make cuffs.

90



to better serve you

MAXIMIZE YOUR TIME SPENT QUILTING

Get tips and tricks for making the most of your quilting supplies in the October 2015 issue of *American Patchwork & Quilting*® magazine (on sale August 4). In addition to learning how to use quilting tools to make quilting faster, easier, and more fun, you'll get instructions for 10 projects. Visit your local quilt shop or newsstand to pick up a copy!



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NOTE TO READERS: It is permissible to make and publicly display a single finished product of any project in this issue, including for purposes of competitive prizes up to \$1,000, as long as visible credit is given to the designer and *Quilts and More* magazine.

our promise

Prior to publication we cut, sew, and assemble at least four blocks of every quilt to verify the accuracy of our patterns and instructions. Then an experienced team of editors reviews

the materials lists, how-to directions, and illustrations to make sure the information we provide you is clear, concise, and complete.



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Use fall fabrics, appliqué motifs, and rich colors in quilts that'll have you falling in love with autumn. Get free patterns at AllPeopleQuilt.com/140.

68

The percentage of our Facebook fans who add a label to their quilts. Get creative inspiration for quilt labels at AllPeopleQuilt.com/141.

WE ASKED OUR READERS HOW THEY PICK MACHINE-QUILTING DESIGNS. THEY SAID:

“I lay the quilt on my machine and let it speak to me. Then I doodle away on paper until I get it right.”

— Cecillia

“I base it on who it is for, how they are going to use it, and how it was pieced. Then I decide on either an allover design or a custom layout.”

— Ashley

“I let my long-arm quilter choose the quilting patterns. I'm just happy to have them machine-quilted.”

— Betty



Pinterest Fave!

QUILTING INSPIRATION

See how we pair quilt patterns with beautiful quilting designs at AllPeopleQuilt.com/142.

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by Deborah Edwards

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STUFF WE LOVE

Get the inside scoop on books, product picks, and trends.

► RIP IT

Unsew seams using a Seamwise seam ripper from Lumenaris, then flip the sharp tip around to store it in the acrylic handle. \$23.95 each; lumenaris.com



▲ FLOWER POWER

Utilize Makin' It Cute plastic templates by Me and My Sister Designs to transform charm square fabrics, felt, or paper scraps into flowers that can embellish bags, headbands, cards, and more. \$7.99; fatquartershop.com



► GET CRAFTY

Sew, paint, stamp, and distress Kraft-Text paper fabric. The material—available in five colors—has texture similar to leather but is pliable like fabric. Get instructions for 27 projects, including home decor and accessories, in the *Kraft-Text Style* book, or combine cotton fabrics and Kraft-Text in a Budapest rucksack. \$12.95 (paper) and \$21.95 (book); C&T Publishing; ctpub.com \$9 (pattern); Domestic Strata; domesticstrata.com



GOOD READS



SEW ON THE GO

Get instructions for nine projects that'll help you organize your sewing tools and supplies and for seven projects to create at a quilting retreat in *Make It, Take It*. Day-retreat host and author Krista Hennebury culled projects and tips from 12 designers to help you make the most of your retreat or sew-in. \$26.99; Martingale; shopmartingale.com



INSPIRED BY HISTORY

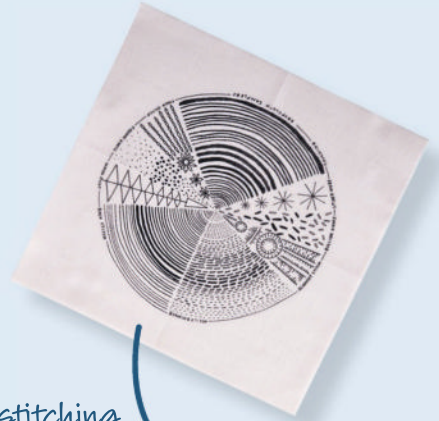
Learn the backstory on 10 time-tested blocks and get instructions for 20 quilts in *Quilting the New Classics*. Author Michele Muska collaborated with 20 designers to showcase traditional and modern takes on classic quilt blocks such as Double Wedding Ring, Dresden Plate, and Log Cabin. \$21.95; Sixth & Spring Books; sixthandspring.com

HAND-STITCHED HAPPINESS

SLOW DOWN AND SEW—
HAND EMBROIDERY IS HOT!



◀ Get stitching with Sue Spargo's new Eleganza perle cotton that offers extra-short variegations to create rapid color change. (Size 8 cotton is available now and sizes 3 and 5 will be available soon.) \$5 each or \$29 (6 pack); suespargo.com



Add artful stitching to the cloth sampler.



▲ Sort and store embroidery floss using Henry the Hedgehog—a laser-cut birch plywood floss holder. \$8 each or \$15 for 3; etsy.com/shop/gigglesnortsociety



▲ Learn how to stitch, trace, draw, and layer hand-embroidery stitches in *Rebecca Ringquist's Embroidery Workshops*. The hardcover book features a cloth sampler, basic techniques, and instructions for 25 projects. \$29.95; abramsbooks.com



CHILD'S PLAY

Use step-by-step photos and follow instructions to make 14 skill-building projects in *Get Quilting with Angela and Cloe* from mother-daughter duo Angela and Cloe Walters. The book is chock-full of tips for rotary cutting, piecing, appliquéing, and free-motion quilting. \$24.95; Stash Books; ctpub.com

WHAT WENT WRONG?

When machine-sewing together pieces of fabric, stitches should appear on both sides of the fabric without loops, surface knots, or broken threads.

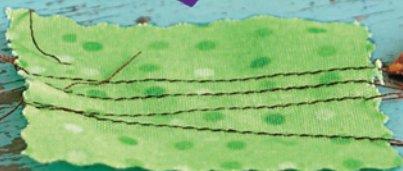
If your seams start in a tangled mess, begin by stitching across a scrap.

Without much fabric for your machine's feed dogs to grab, the first few stitches can be swallowed into the machine's throat plate, *right*. Work out the kinks before you start piecing by first sewing across a fabric scrap (see green rectangle, *below*, on table). Chain-piece by feeding subsequent pieces under the machine needle without lifting the presser foot. Trim off the starter scrap when you're done chain-piecing. Repeat the process each time you begin and end a line of stitching.



Solution

This piece of fabric is sometimes referred to as *leader* or *ender* because you start sewing on this scrap before sewing together your pieces of patchwork.





Ask for the Little Safari collection at your local quilt shop or fabric store

Little Safari Cuddle

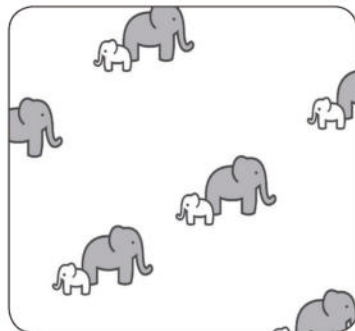
Collection By Patricia Zapata For Robert Kaufman

Shannon
FABRICS
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Patterns: Elephant Family Pattern by Carol's Zoo (Fabric used Frosted Zebra Cuddle Gray) // Giraffe Family Pattern by Carol's Zoo (Fabric used Baby Giraffe Cuddle Cappuccino/Beige)



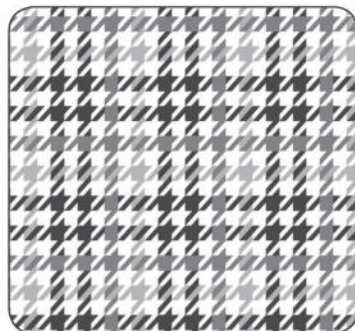
Little Safari Cuddle Aruba



Elephants Cuddle Snow



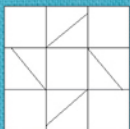
Little Safari Cuddle Banana



Houndscheck Cuddle Gray



Little Safari Cuddle Paris Pink



ONE BLOCK, 3 WAYS

Friendship Star: The featured block finishes at 6" square. Go to AllPeopleQuilt.com/143 for instructions to make this block. Use the full-size pattern on *Pattern Sheet 1* to audition fabrics.

1

Opposites attract. Four teal prints and five coral prints mix and match beautifully in a block because they contain complementary hues, which are opposite each other on the color wheel.

FABRICS: Canyon collection by Kate Spain for Moda Fabrics (modafabrics.com).



2

X marks the spot. A fussy-cut center square adds interest to a low-contrast block. Combine florals, plaids, and small-scale prints for a vintage vibe.

FABRICS: Line Dried collection by Mama's Cottons for Connecting Threads (connectingthreads.com).



3

Jewel tones—in four star points from one colorful print—shine when using a dark gray tone-on-tone for the background.

FABRICS: Ex Libris collection by Alison Glass for Andover Fabrics (andoverfabrics.com).





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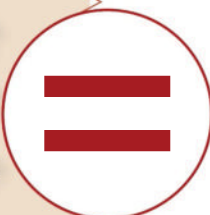
Tribeca - **ava**



SCRAP LAB

Experiment with our challenge to create something unique from a specific set of materials. Using the same fabric pieces, three designers created the projects shown here.

FABRICS are from the Treenware & Berries collection by Pam Buda for Marcus Fabrics (marcusfabrics.com).



KIT: To order forty 10" squares (two each of 20 different prints) and yardage for borders and binding used in Pam Buda's throw, right, for \$67.00 plus shipping, contact heartspunquilts.com.

1

Learn new techniques with a bag that has lots of detail and style.

DESIGNER **SHERRI K. FALLS OF THIS & THAT PATTERN COMPANY** (THISANDTHATPATTERNS.COM)
PHOTOGRAPHER **ADAM ALBRIGHT**

MATERIALS FOR BAG

9—10" precut squares
assorted tan prints (blocks,
bag lining)

13—10" precut squares
assorted brown prints
(blocks, bag front and
back, pocket lining,
handles, binding)

10—10" precut squares
assorted red prints (blocks,
side ties, bag front and
back)

Lightweight interfacing

Soft and Stable stabilizer

FINISHED BAG:

12×10×4"

FINISHED BLOCKS:

4" square

Cutting instructions are
based on precut 10"
squares.

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

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



CUT FABRICS

Cut pieces in the following order.

From *each* of three assorted tan print 10" squares, cut:

- 2— $3\frac{1}{4}$ " squares
- 2— $1\frac{1}{4}\times 2\frac{1}{2}$ " rectangles
- 2— $1\times 2\frac{1}{4}$ " rectangles
- 6—1" squares

From *each* of three assorted brown print 10" squares, cut:

- 1— $2\times 4\frac{1}{2}$ " rectangle
- 1— $3\frac{1}{4}$ " square
- 1—1" square

From *each* of three assorted red print 10" squares, cut:

- 1— $3\frac{1}{4}$ " square
- 1— $2\frac{1}{2}\times 3$ " rectangle

From remaining assorted red prints, cut:

- 4— $1\frac{1}{4}\times 10$ " strips
- 4— $5\frac{1}{2}\times 6\frac{1}{2}$ " rectangles
- 4— $2\frac{1}{2}\times 5\frac{1}{2}$ " rectangles

From remaining assorted brown prints, cut:

- 5— $2\frac{1}{2}\times 10$ " binding strips
- 3— $4\frac{1}{2}\times 9$ " rectangles
- 6— $6\frac{1}{2}\times 7\frac{1}{2}$ " rectangles
- 4— $5\frac{1}{2}\times 6\frac{1}{2}$ " rectangles
- 2— $4\frac{1}{2}\times 6\frac{1}{2}$ " rectangles
- 4— $2\frac{1}{2}\times 5\frac{1}{2}$ " rectangles

From remaining assorted tan prints, cut:

- 6— $8\frac{1}{2}$ " squares

From lightweight interfacing, cut:

- 1— $12\frac{1}{2}\times 9$ " rectangle

From stabilizer, cut:

- 1— $16\frac{1}{2}\times 24\frac{1}{2}$ " rectangle

ASSEMBLE ACORN BLOCKS

Instructions that follow result in one acorn block. Repeat steps 1–8 to make three acorn blocks total.

- 1) Gather pieces from one assorted tan print (two $1\times 2\frac{1}{4}$ " rectangles, six 1" squares, and two $1\frac{1}{4}\times 2\frac{1}{2}$ " rectangles), pieces from one assorted brown print (one 1" square and one $2\times 4\frac{1}{2}$ " rectangle), and one red print $2\frac{1}{2}\times 3$ " rectangle.
- 2) Join tan print $1\times 2\frac{1}{4}$ " rectangles to opposite edges of brown print 1" square to make a stem unit. The stem unit should be $1\times 4\frac{1}{2}$ " including seam allowances.
- 3) Use a pencil to mark a diagonal line on wrong side of each tan print 1" square. (To prevent fabric from stretching as you draw lines, place 220-grit sandpaper under each square.)
- 4) Align a marked tan print 1" square with top left-hand corner of brown print $2\times 4\frac{1}{2}$ " rectangle (**Diagram 1**; note direction of marked line). Sew on drawn line; trim excess fabric, leaving $\frac{1}{4}$ " seam allowance. Press open attached triangle.

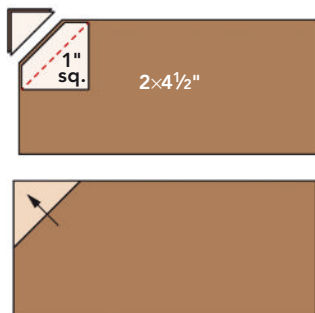


DIAGRAM 1



"I FELL IN LOVE WITH THE PRINTS AND WANTED TO USE AS MANY AS POSSIBLE. THE WARM COLOR PALETTE WAS PERFECT FOR AN AUTUMN-INSPIRED BAG."

—Sherri K. Falls

- 5) Referring to **Diagram 2** for direction of drawn lines, repeat Step 4 to add marked tan print 1" squares to remaining corners of brown print rectangle to make a cap unit.

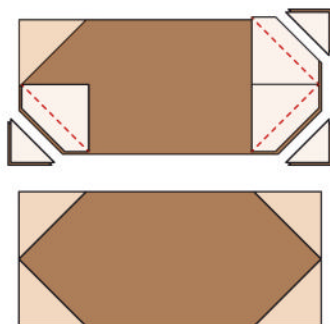


DIAGRAM 2

- 6) Referring to **Diagram 3**, repeat Step 4 to add remaining marked tan print 1" squares to bottom corners of red print $2\frac{1}{2} \times 3$ " rectangle.

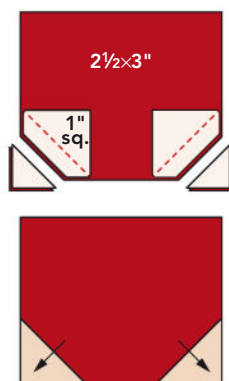


DIAGRAM 3

- 7) Referring to **Diagram 4**, add tan print $1\frac{1}{4} \times 2\frac{1}{2}$ " rectangles to side edges of Step 6 unit to make a bottom unit.

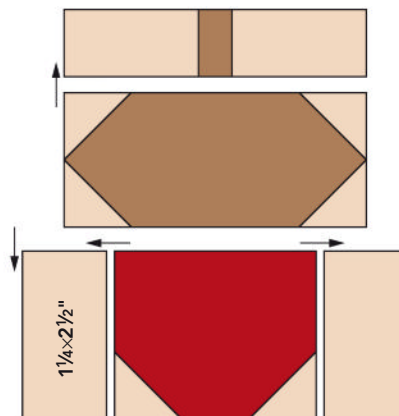


DIAGRAM 4

- 8) Sew together stem, cap, and bottom units to make an acorn block (**Diagram 4**). The block should be $4\frac{1}{2}$ " square including seam allowances.

ASSEMBLE HOURGLASS BLOCKS

- 1) Use a pencil to mark a diagonal line on wrong side of each assorted tan print $3\frac{1}{4}$ " square.
- 2) Layer a marked tan print $3\frac{1}{4}$ " square atop a brown print $3\frac{1}{4}$ " square. Sew pair together with two seams, stitching $\frac{1}{4}$ " on each side of drawn line (**Diagram 5**). Cut pair apart on drawn line and press pieces open to make two brown triangle-squares. Each should be $2\frac{7}{8}$ " square including seam allowances. Repeat to make six brown triangle-squares total.

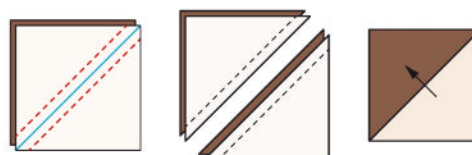


DIAGRAM 5

3) Repeat Step 2 with remaining marked tan print $3\frac{1}{4}$ " squares and red print $3\frac{1}{4}$ " squares to make six red triangle-squares.

4) Mark a diagonal line perpendicular to seam line on wrong side of each red triangle-square.

5) Layer a marked red triangle-square atop a brown triangle-square, making sure tan print triangles are opposite brown and red print triangles (**Diagram 6**). Sew $\frac{1}{4}$ " from each side of drawn line. Cut pair apart on drawn line and press pieces open to make two hourglass units. Each unit should be $2\frac{1}{2}$ " square including seam allowances. Repeat to make 12 hourglass units total.

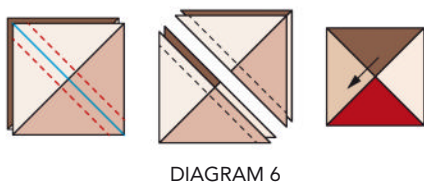


DIAGRAM 6

6) Referring to **Diagram 7**, join four hourglass units in pairs; note orientation of red print triangles. Join pairs to make an hourglass block. The block should be $4\frac{1}{2}$ " square including seam allowances. Repeat to make three hourglass blocks total.

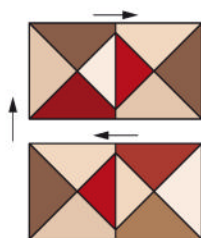


DIAGRAM 7

ASSEMBLE POCKET

1) Referring to **Diagram 8**, sew together blocks in two horizontal rows, alternating acorn and hourglass blocks. Join rows to make pocket front. The pocket front should be $12\frac{1}{2} \times 8\frac{1}{2}$ " including seam allowances.

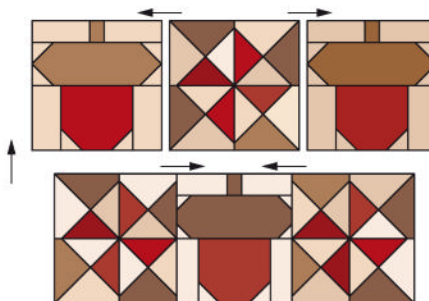


DIAGRAM 8

2) Sew together three assorted brown print $4\frac{1}{2} \times 9$ " rectangles to make a $12\frac{1}{2} \times 9$ " pocket lining. Lay pocket lining right side down on a pressing surface. Following manufacturer's instructions, fuse $12\frac{1}{2} \times 9$ " interfacing rectangle to the wrong side of pocket lining.

3) With right sides together, align top edges of pocket front (making sure acorn stems are at the top) and interfaced pocket lining; the pocket lining is $\frac{1}{2}$ " longer than pocket front (**Diagram 9**). Sew together along top edges. Turn right sides out, matching unsewn bottom edges, and press the top fold; $\frac{1}{4}$ " of the pocket lining will show along top edge of pocket front. Topstitch through all layers $\frac{1}{4}$ " from top edge to make pocket.

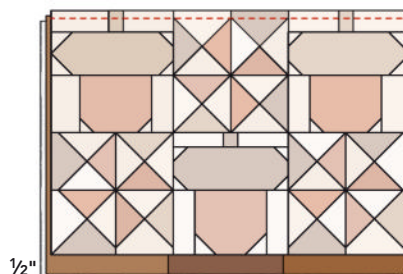


DIAGRAM 9

MAKE BAG FRONT AND BACK

Sew together two assorted red print $5\frac{1}{2}\times 6\frac{1}{2}$ " rectangles and two assorted brown print $5\frac{1}{2}\times 6\frac{1}{2}$ " rectangles in pairs. Join pairs to make bag front (**Diagram 10**). The bag front should be $12\frac{1}{2}\times 10\frac{1}{2}$ " including seam allowances. Repeat to make bag back.

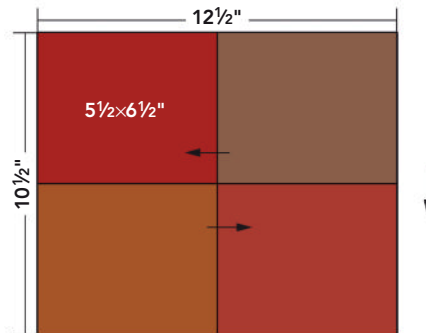


DIAGRAM 10

ASSEMBLE BAG LINING

- 1) Sew together six assorted tan print $8\frac{1}{2}$ " squares in two rows; press seams in one direction, alternating direction with each row. Join rows to make a $16\frac{1}{2}\times 24\frac{1}{2}$ " lining rectangle; press seam in one direction.
- 2) With right side inside, fold lining rectangle in half crosswise and sew together along side edges (**Diagram 11**). Press seams open.



DIAGRAM 11

- 3) To shape a flat bottom for lining, at one corner match bottom fold line to side seam line, creating a flattened triangle (**Diagram 12**). Measuring 2" from point of

triangle, draw a 4" line across the triangle; sew on drawn line. Trim excess fabric $\frac{1}{4}$ " from stitching line. Repeat at remaining bottom corner to make bag lining. Leave lining wrong side out.

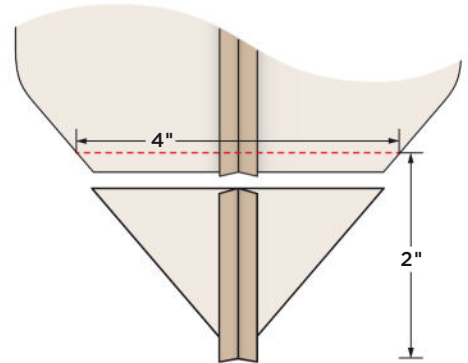


DIAGRAM 12

MAKE HANDLES

- 1) Sew together three assorted brown print $6\frac{1}{2}\times 7\frac{1}{2}$ " rectangles along short edges to make a $6\frac{1}{2}\times 21\frac{1}{2}$ " pieced strip. Press seams open. Repeat to make a second pieced strip.
- 2) Fold one pieced strip in half lengthwise, wrong side inside. Press to crease center; unfold. Fold long edges of pieced strip to meet at center, then fold again at center, matching folded edges. Fold one more time. Topstitch along both long edges, starting and stopping $2\frac{1}{4}$ " from each end, to make a handle. Repeat to make a second handle.

MAKE SIDE TIES

- 1) With wrong side inside, fold under $\frac{1}{4}$ " on one short edge of a red print $1\frac{1}{4}\times 10$ " strip to make a $1\frac{1}{4}\times 9\frac{3}{4}$ " strip; press.
- 2) Fold and finger-press Step 1 strip in half lengthwise, wrong side inside; unfold. Fold long edges to meet at center crease, then fold again at center, matching folded edges. Topstitch along both long edges to make a side tie.

- 3) Repeat steps 1 and 2 to make four side ties total.

FINISH BAG

- 1) Lay bag front on a flat surface with right side up. Place pocket right side up atop bag front, matching side and bottom edges.
- 2) Matching raw edges, position side ties on opposite edges of bag front, 2" from top; baste ties in place (**Diagram 13**). Repeat to add side ties to bag back.

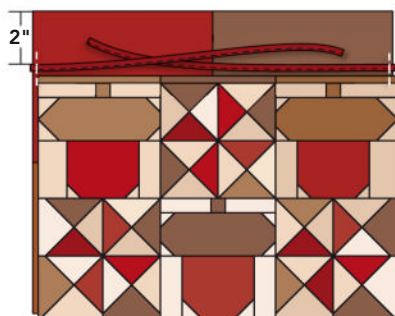


DIAGRAM 13

- 3) Sew together a brown print $2\frac{1}{2} \times 5\frac{1}{2}$ " rectangle and a red print $2\frac{1}{2} \times 5\frac{1}{2}$ " rectangle along short edges to make a side unit. Press seam in one direction. The unit should be $2\frac{1}{2} \times 10\frac{1}{2}$ " including seam allowances. Repeat to make four side units total.
- 4) Add side units to short edges of bag front and bag back (**Diagram 14**). Press seams toward side units.
- 5) Referring to **Diagram 14**, pin ends of one handle to bag front, 4" from each side edge. Attach handle, stitching through all layers a scant $\frac{1}{4}$ " from raw edges. Repeat to add remaining handle to bag back.

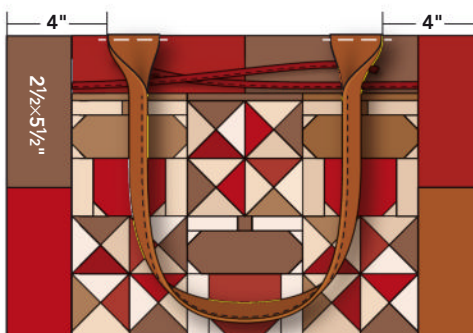


DIAGRAM 14

- 6) Sew together two assorted brown print $4\frac{1}{2} \times 6\frac{1}{2}$ " rectangles along short edges to make a $4\frac{1}{2} \times 12\frac{1}{2}$ " bottom unit (**Diagram 15**). Press seam open.

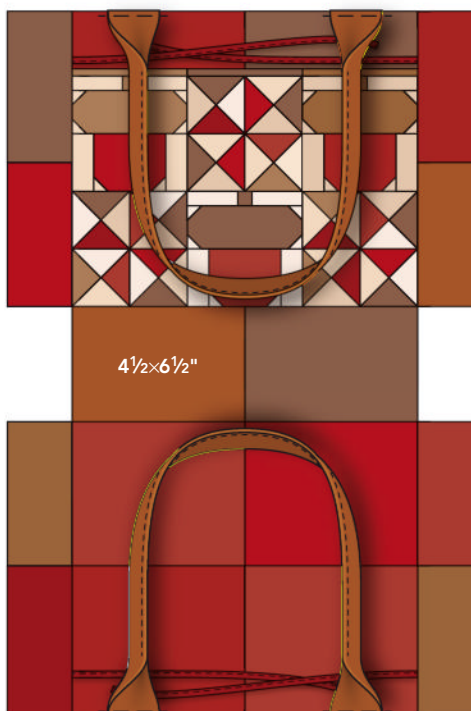


DIAGRAM 15

- 7) Referring to **Diagram 15**, sew together bag front, bottom unit, and bag back. Press seams open.

Side ties add
a playful design
element.



- 8) Layer Step 7 unit atop $16\frac{1}{2} \times 24\frac{1}{2}$ " stabilizer rectangle. Baste a scant $\frac{1}{4}$ " from edges of Step 7 unit (**Diagram 16**). Referring to smaller white stitches in **Diagram 16**, machine-quilt Step 7 unit. Trim away excess stabilizer.



DIAGRAM 16

- 9) Fold Step 8 unit in half with right side inside, matching top and side edges; pin. Sew together side edges (**Diagram 17**).

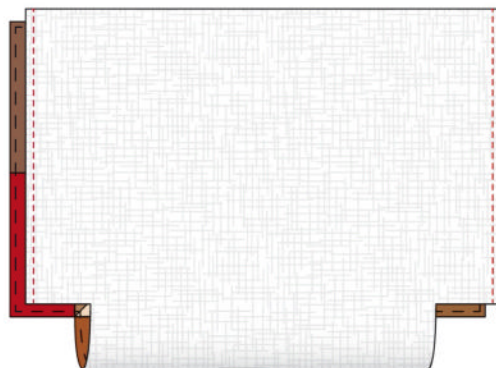


DIAGRAM 17

- 10) Referring to **Diagram 18** and matching one side seam to bottom seam, sew together to make a boxed corner. Repeat with opposite corner to make bag body. Turn right side out.

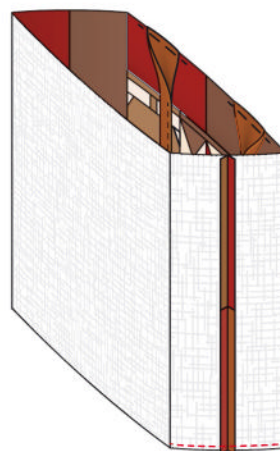


DIAGRAM 18

- 11) With wrong sides together, place bag lining inside bag body, matching side seams. Using assorted brown print $2\frac{1}{2} \times 10$ " binding strips, bind top edge to complete bag. (For details, see *Better Binding*, page 102.)

2

Pairing one light print and one dark print together yields distinctive designs.

DESIGNER MONIQUE DILLARD OF OPEN GATE QUILTS (OPENGATEQUILTS.COM)

PHOTOGRAPHER ADAM ALBRIGHT

MATERIALS FOR TABLE RUNNER

10—10" precut squares
assorted brown prints
(blocks, border)

8—10" precut squares
assorted tan prints
(blocks)

10—10" precut squares
assorted red prints
(blocks, border)

$\frac{3}{8}$ yard red print (binding)

$1\frac{2}{3}$ yards backing fabric
(Designer Monique
Dillard pieced together
leftover 10" squares from
the bundle of squares to
make a backing.)

23×59" batting

FINISHED TABLE RUNNER: $14\frac{1}{2}\times 50\frac{1}{2}$ "

FINISHED BLOCK:
6" square

Yardages and cutting instructions are based on precut 10" squares and 42" of usable fabric width.

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

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



CUT FABRICS

Cut pieces in the following order.

Plan this runner in your own colorway using the diagram on *Pattern Sheet 2*.

From *each* of four assorted brown print, eight assorted tan print, and four assorted red print 10" squares, cut:

- 1— $3\frac{1}{2}\times 10$ " strip
- 1— $2\frac{1}{2}\times 10$ " strip
- 2— $1\frac{1}{2}\times 10$ " strips

From remaining assorted brown prints, cut:

- 20— $1\frac{1}{2}\times 3\frac{1}{2}$ " rectangles
- 2— $1\frac{1}{2}$ " squares

From remaining assorted red prints, cut:

- 20— $1\frac{1}{2}\times 3\frac{1}{2}$ " rectangles
- 2— $1\frac{1}{2}$ " squares

From red print, cut:

- 4— $2\frac{1}{2}\times 42$ " binding strips

ASSEMBLE BLOCKS

Instructions that follow result in two identical blocks. Repeat steps 1–13 to make eight brown blocks total (four sets of two matching blocks) and eight red blocks (four sets of two matching blocks).

- 1) Gather a set of pieces from one assorted brown print (one $3\frac{1}{2}\times 10$ " strip, one $2\frac{1}{2}\times 10$ " strip, and two $1\frac{1}{2}\times 10$ " strips) and one assorted tan print (one $3\frac{1}{2}\times 10$ " strip, one $2\frac{1}{2}\times 10$ " strip, and two $1\frac{1}{2}\times 10$ " strips).
- 2) Referring to **Diagram 1** and aligning long edges, sew together brown print $3\frac{1}{2}\times 10$ " strip and tan print $3\frac{1}{2}\times 10$ " strip to make a strip set.
- 3) Cut strip set into six $1\frac{1}{2}$ "-wide long segments (**Diagram 1**). Each long segment should be $1\frac{1}{2}\times 6\frac{1}{2}$ " including seam allowances.

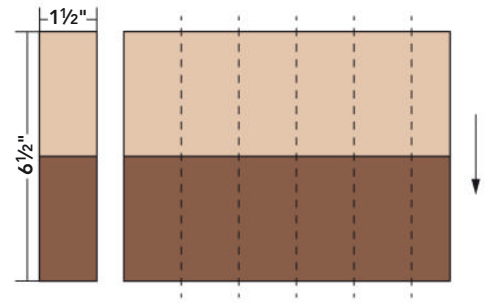


DIAGRAM 1

- 4) Set aside four long segments. Referring to **Diagram 2**, trim 1" from each end of remaining long segments to make two short segments. Each short segment should be $1\frac{1}{2}\times 4\frac{1}{2}$ " including seam allowances.

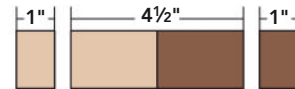


DIAGRAM 2

- 5) Sew together brown print $2\frac{1}{2}\times 10$ " strip and tan print $2\frac{1}{2}\times 10$ " strip along long edges to make a strip set.
- 6) Cut strip set into six $1\frac{1}{2}$ "-wide short segments (**Diagram 3**). Each short segment should be $1\frac{1}{2}\times 4\frac{1}{2}$ " including seam allowances. (You now should have eight short segments total.)

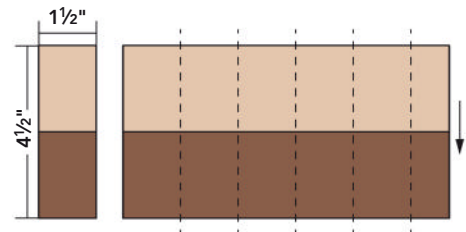


DIAGRAM 3

- 7) Aligning long edges, sew together a brown print $1\frac{1}{2}\times 10$ " strip and a tan print $1\frac{1}{2}\times 10$ " strip along long edges to make a strip set. Repeat to make a second strip set.

- 8) Cut strip sets into eight 1½"-wide extra-short segments (**Diagram 4**). Each segment should be 1½×2½" including seam allowances.

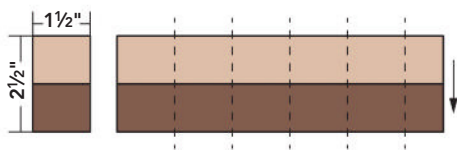


DIAGRAM 4

- 9) Sew together two extra-short segments to make a Four-Patch unit (**Diagram 5**). Repeat to make four Four-Patch units total.



DIAGRAM 5

- 11) Referring to **Diagram 7**, join short segments to top and bottom edges of pieced row, noting position of tan print. Add short segments to remaining edges.

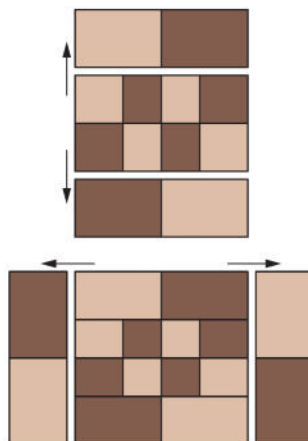


DIAGRAM 7

- 10) Referring to **Diagram 6**, join two Four-Patch units to make a pieced row.

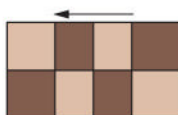


DIAGRAM 6



"I TRIED TO USE AS MUCH OF THE STACK OF PRECUT 10" SQUARES AS I COULD. I EVEN USED SOME SQUARES FOR THE BACKING."

—Monique Dillard

Winter Wonderland

A book of 12 Christmas quilts by Sherri Falls of This & That Pattern Company

Fat Quarter Shop

1-866-826-2069 www.FatQuarterShop.com

- 12) Add long segments to top and bottom edges of Step 11 unit, noting position of tan print, to make a brown block (**Diagram 8**). The block should be $6\frac{1}{2}$ " square including seam allowances.

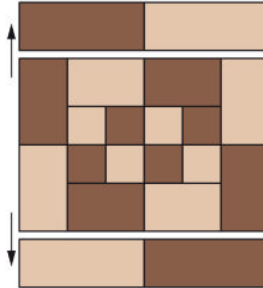


DIAGRAM 8

- 13) Repeat steps 10–12 to make a matching brown block.

ASSEMBLE TABLE RUNNER TOP

- 1) Referring to **Table Runner Assembly Diagram**, sew together brown blocks and red blocks in two horizontal rows, alternating colors and noting position of tan prints. Press seams toward brown blocks. Join rows to make table runner center. Press seam in one direction. The table runner center should be $12\frac{1}{2}\times 48\frac{1}{2}$ " including seam allowances.

- 2) Sew together eight assorted red print $1\frac{1}{2}\times 3\frac{1}{2}$ " rectangles and eight assorted

brown print $1\frac{1}{2}\times 3\frac{1}{2}$ " rectangles, alternating colors, to make a long border strip. Press seams toward red print rectangles. Repeat to make a second long border strip.

- 3) Referring to **Table Runner Assembly Diagram**, sew together one brown print $1\frac{1}{2}$ " square, one red print $1\frac{1}{2}$ " square, two assorted brown print $1\frac{1}{2}\times 3\frac{1}{2}$ " rectangles, and two assorted red print $1\frac{1}{2}\times 3\frac{1}{2}$ " rectangles, alternating colors, to make a short border strip. Press seams toward red print rectangles. Repeat to make a second short border strip.

- 4) Join long border strips to long edges of table runner center. Add short border strips to remaining edges to complete table runner top.

FINISH TABLE RUNNER

- 1) Layer table runner top, batting, and backing; baste. (For details, see *Quilt It*, page 100.)
- 2) Quilt as desired. Monique machine-quilted diagonal lines about $1\frac{1}{2}$ " apart across the table runner top.
- 3) Bind with red print binding strips. (For details, see *Better Binding*, page 102.)

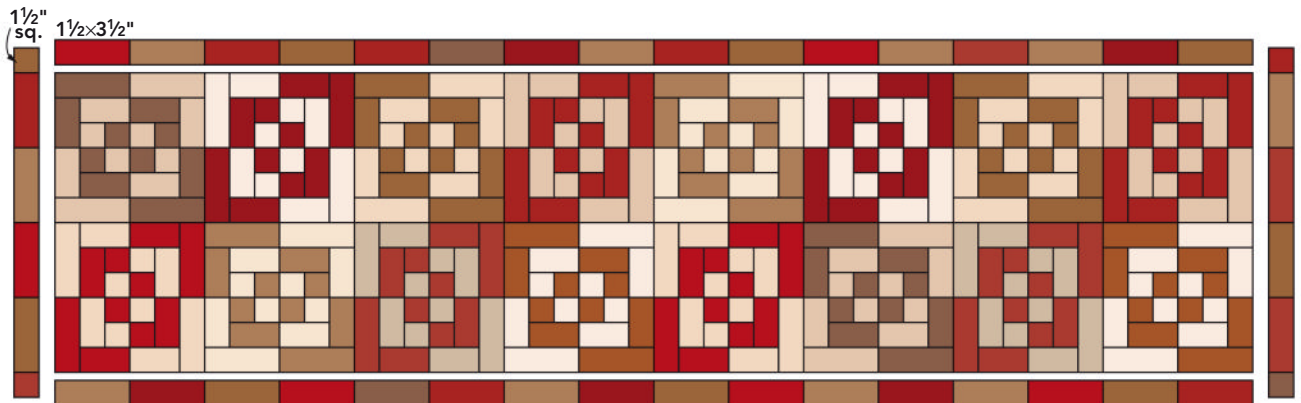


TABLE RUNNER ASSEMBLY DIAGRAM

3

Alternate Star and Double Four-Patch
blocks for a cozy throw.

DESIGNER **PAM BUDA** (HEARTSPUNQUILTS.COM)

MACHINE QUILTER **RONDA DRANTER**

PHOTOGRAPHER **ADAM ALBRIGHT**



"BROWN AND RED
IS ONE OF MY ALL-
TIME FAVORITE
COLOR COMBOS.
THE WARM TONES
REMINDE ME OF
AUTUMN."

—Pam Buda

PRAIRIE HOUSE STARS

Go to AllPeopleQuilt.com/144
to get instructions for this
exclusive throw.

SAMPLER
SERIES



SEW EASY SAMPLER

Join us in 2015 to make the *Sew Easy Sampler* quilt, right. Block 3 is a Courthouse Steps block.

DESIGNER **SANDRA CLEMONS** (SANDRACLEMONS.BLOGSPOT.COM)

PHOTOGRAPHER **MARTY BALDWIN**



MATERIALS FOR COURTHOUSE STEPS BLOCK

Materials for this block were included in the Materials List in the Spring 2015 issue. Below yardages are listed if you are only making this block.

9×21" piece (fat eighth) each of solid yellow, solid light teal, solid lime green, and solid dark pink

10" square solid gray

FINISHED BLOCK:

16" square

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

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

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

PLAN QUILT TOP

In this issue, instructions are given for Block 3, the Courthouse Steps block, *opposite*. The Rail Fence block was featured in the spring 2015 issue, as well as fabric requirements to complete the quilt. The summer 2015 issue contained instructions for the Pinwheel block. In the winter 2015 issue, instructions will be given for the remaining block in the series. Directions for assembling and finishing the quilt will also be in the winter issue.

CUT FABRICS FOR COURTHOUSE STEPS BLOCK

From *each* solid yellow, solid light teal, solid lime green, and solid dark pink, cut:

- 2— $1\frac{1}{2}$ × $8\frac{1}{2}$ " strips
- 4— $1\frac{1}{2}$ × $6\frac{1}{2}$ " strips
- 2— $1\frac{1}{2}$ × $4\frac{1}{2}$ " strips

From solid gray, cut:

- 4— $4\frac{1}{2}$ " squares

ASSEMBLE COURTHOUSE STEPS BLOCK

- 1) Sew solid yellow $1\frac{1}{2}$ × $4\frac{1}{2}$ " strips to opposite edges of a solid gray $4\frac{1}{2}$ " square (Diagram 1).

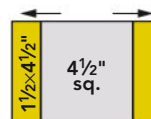


DIAGRAM 1

- 2) Add solid yellow $1\frac{1}{2}$ × $6\frac{1}{2}$ " strips to remaining edges of Step 1 unit (Diagram 2).

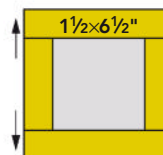


DIAGRAM 2



- 3) Join solid light teal $1\frac{1}{2} \times 6\frac{1}{2}$ " strips to opposite edges of Step 2 unit. Add solid light teal $1\frac{1}{2} \times 8\frac{1}{2}$ " strips to remaining edges to make a Courthouse Steps unit (**Diagram 3**). The unit should be $8\frac{1}{2}$ " square including seam allowances.

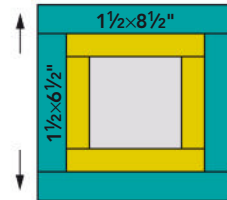


DIAGRAM 3

- 4) Referring to **Diagram 4** for color placement, repeat steps 1–3 using remaining solid gray $4\frac{1}{2}$ " squares and solid lime green, dark pink, yellow, and light teal strips to make four Courthouse Steps units total.

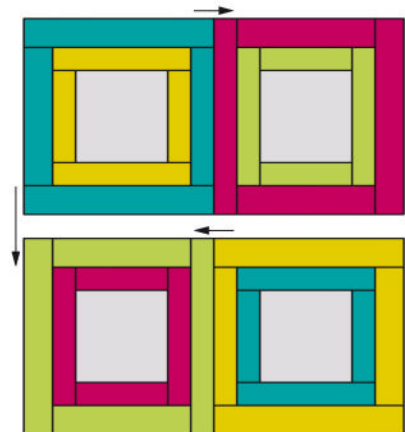


DIAGRAM 4

- 5) Sew together Courthouse Steps units in pairs, rotating units to offset seams (**Diagram 4**). Join pairs to make a Courthouse Steps block. The block should be $16\frac{1}{2}$ " square including seam allowances.

Sew along with us!

Ready to start making your own version of *Sew Easy Sampler*? Editor Jody Sanders made a romantic floral version and a primary color version of the Courthouse Steps block.



Share your photos on the *Quilts and More™* Facebook page.



Share your photos on Instagram with the #qamsewalong

Free Spirit

Jennifer Paganelli

Search for 'Diamonds and Triangles Quilt' in the Discover section on makeitcoats.com for this free quilt project download as well as more free downloads featuring Jennifer Paganelli's Caravelle Arcade collection.



I am a Free Spirit

Make it
COATS

makeitcoats.com



TRICKS FOR TREATS

Sew an adorable tote bag for your favorite little trick-or-treater.

DESIGNER **KIM CHRISTOPHERSON OF KIMBERBELL DESIGNS**

(KIMBERBELLDISIGNS.COM)

PHOTOGRAPHER **ADAM ALBRIGHT**

MATERIALS FOR ONE BAG

18×21" piece (fat quarter)
candy corn print (bag
body)

18×21" piece (fat quarter)
white spiderweb print
(bag body, pocket)

6" square novelty print
(pocket)

5/8 yard gray print
(handles, lining)

2—15" squares
lightweight fusible
interfacing

FINISHED BAG:

11½×13×3"

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

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

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

CUT FABRICS

Cut pieces in the following order.

From candy corn print, cut:

- 2—10×15" rectangles

From white spiderweb print, cut:

- 2—5½×15" rectangles
- 1—6" square

From gray print, cut:

- 2—15" squares
- 2—4×17" strips

ASSEMBLE BAG FRONT AND BACK

- 1) Sew together a candy corn print 10×15" rectangle and a white spiderweb print 5½×15" rectangle along long edges to make a pieced unit (**Diagram 1**). The unit should be 15" square including seam allowances.

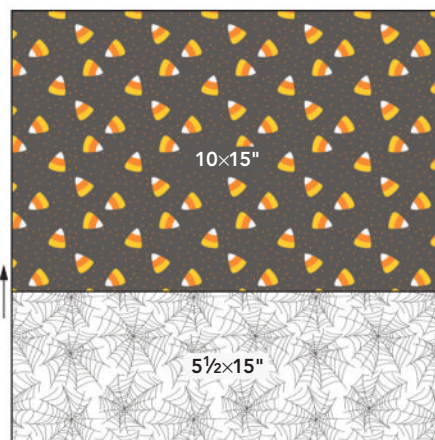


DIAGRAM 1





FABRICS are from the Mind Your Mummy collection by Kim Christopherson from Kimberbell Designs for Maywood Studio (maywoodstudio.com).

- 2) Following manufacturer's instructions, fuse an interfacing 15" square to wrong side of pieced unit to make bag front.
- 3) Repeat steps 1 and 2 to make bag back.
- 4) With right sides together, join novelty print 6" square and white spiderweb print 6" square along all edges, leaving a 3" opening for turning (**Diagram 2**). Clip corners to reduce bulk. Turn right side out through opening. Use the eraser end of a pencil or a chopstick to gently push out corners to make pocket unit; press.

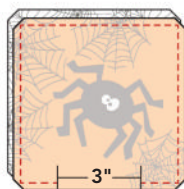


DIAGRAM 2

- 5) Referring to **Diagram 3**, center pocket unit atop right side of bag front, 1½" above seam line; pin. Topstitch along side and bottom edges of pocket unit to make pocket.

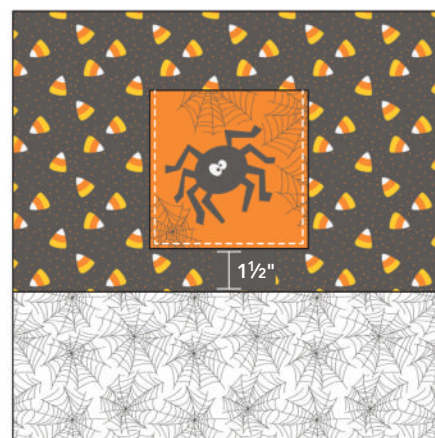


DIAGRAM 3

ASSEMBLE HANDLES

Fold one gray print 4×17" strip in half lengthwise, wrong side inside (**Diagram 4**). Press to crease center. Open strip and fold each long edge to creased center. Fold again on center crease to make a 1×17" strip; press. Topstitch along both long edges to make a handle. Repeat to make a second handle.

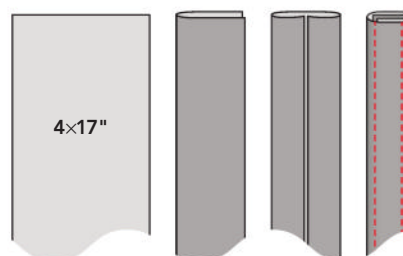


DIAGRAM 4

ASSEMBLE BAG BODY

- 1) Referring to **Diagram 5**, position ends of one handle along top edge of bag front, $3\frac{1}{2}$ " from each side edge. Baste in place. Repeat with remaining handle on bag back.

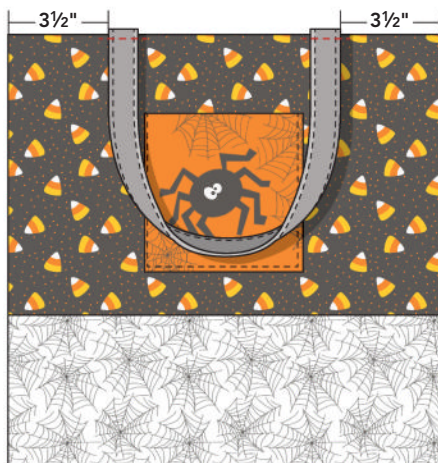


DIAGRAM 5

- 2) With right sides together, join bag front and bag back along side and bottom edges (**Diagram 6**).



DIAGRAM 6

- 3) To shape bottom of bag, at one corner match side seam and bottom center of bag to create a flattened triangle (**Diagram 7**). Measuring $1\frac{1}{2}$ " from point of triangle, draw a 3"-long line across triangle. Sew on drawn

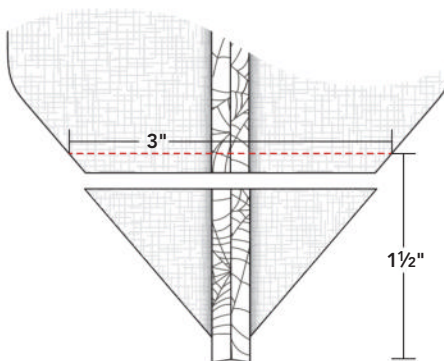


DIAGRAM 7

If you are making bags for several children, use different prints so they can be easily identified.

line. Trim excess fabric, leaving a $\frac{1}{4}$ " seam allowance. Repeat with remaining corner. Turn right side out to make bag body.



Project tester Jan Ragaller combined fat quarters from the Fresh Pick collection by Susy Pilgrim Waters for P&B Textiles (pbtextiles.com) to make a functional and stylish market bag.

allpeoplequilt.com

Bonus! Go to AllPeopleQuilt.com/145 for instructions to make this tote.



ASSEMBLE LINING

- 1) With right sides together, join gray print 15" squares along side and bottom edges, leaving a 5" opening at the bottom for turning, to make lining.
- 2) Refer to Assemble Bag Body, Step 3 on page 35, to shape bottom corners of lining. Do not turn lining right side out.

FINISH BAG

- 1) Insert bag body into lining with right sides together, matching side seams; pin. Sew together upper edges of bag body and lining. Turn bag body right side out through opening in lining. Slip-stitch opening closed. Smooth lining inside bag body.
- 2) Press top edge and topstitch $\frac{1}{4}$ " from edge to complete bag.

check it out!

See more Halloween-inspired projects in designer Kim Christopherson's book, *Oh, the Possibilities...For Halloween! (10 Seasonal Projects for Your Home)*. \$19; mygirlfriendsquiltshoppe.com



Finished Quilt Size 68" x 84"

Jennifer Sampson
SHIMMER

This elegant collection of blenders and statement prints is back with 25 dazzling new fabrics! The mix of calm and bold colorways paired with delicate hints of pearl make it perfect for quilting, apparel and home accents.

Find the range in stores
August 2015.

www.robertkaufman.com

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@robertkaufman

Want more? Learn about this Octagon Shimmer quilt and the rest of our Shimmer projects by viewing the lookbook on our website!



cubes of COLOR

DESIGNER **VICTORIA FINDLAY WOLFE**
(VFWQUILTS.COM)

MACHINE QUILTER **SHELLY PAGLIAI**
OF PRAIRIE MOON QUILTS
(PRAIRIEMOONQUILTS.COM)

PHOTOGRAPHER **MARTY BALDWIN**

A group of graphic squares inspired this big-block bed quilt.



MATERIALS

2 $\frac{7}{8}$ yards gray tone-on-tone (blocks, binding)
2 $\frac{1}{2}$ yards mottled red (blocks)
 $\frac{1}{2}$ yard each of mottled brown, mottled yellow, mottled teal blue, mottled blue, mottled burgundy, and mottled purple (blocks)
21—6 $\frac{1}{2}$ " squares assorted multicolor prints (blocks)
 $\frac{1}{2}$ yard solid tan (blocks)
5 $\frac{1}{4}$ yards backing fabric
81×93" batting

FINISHED QUILT: 72 $\frac{1}{2}$ ×84 $\frac{1}{2}$ "
FINISHED BLOCKS:
12" square

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

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

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

CUT FABRICS

Cut pieces in the following order.

Plan this quilt in your own colorway, using the diagram on *Pattern Sheet 1*.

From gray tone-on-tone, cut:

- 8—2 $\frac{1}{2}$ ×42" binding strips
- 11—13 $\frac{3}{4}$ " squares, cutting each diagonally twice in an X for 44 gray large triangles total (you will use 42)
- 30—5 $\frac{1}{8}$ " squares, cutting each in half diagonally for 60 gray small triangles total

From mottled red, cut:

- 8—13 $\frac{3}{4}$ " squares, cutting each diagonally twice in an X for 32 red large triangles total
- 30—6 $\frac{7}{8}$ " squares, cutting each in half diagonally for 60 red medium triangles total

From *each* mottled brown, yellow, teal blue, blue, burgundy, and purple, cut:

- 1—13 $\frac{3}{4}$ " square, cutting it diagonally twice in an X for 4 large triangles of each color (You will use one each of brown and purple, and two each of yellow, teal blue, blue, and burgundy large triangles.)
- 2—6 $\frac{7}{8}$ " squares, cutting each in half diagonally for 4 medium triangles of each color

From solid tan, cut:

- 12—5 $\frac{1}{8}$ " squares, cutting each in half diagonally for 24 tan small triangles total

ASSEMBLE HOURGLASS BLOCKS

- 1) Sew together a gray large triangle and a red large triangle to make a red triangle pair (**Diagram 1**). Repeat to make 32 red triangle pairs total.

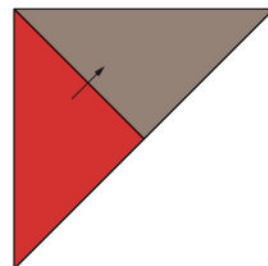


DIAGRAM 1

- 2) Join two red triangle pairs along long edges to make a red hourglass block (**Diagram 2**). The block should be 12 $\frac{1}{2}$ " square including seam allowances. Repeat to make 11 red hourglass blocks total.

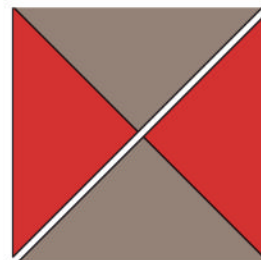


DIAGRAM 2

- 3) Referring to **Diagram 3** for color placement, repeat Step 1 using one gray large triangle and one brown large triangle to make a brown triangle pair. Using a red triangle pair and brown triangle pair, repeat Step 2 to make a brown hourglass block. Press as before. Using a purple large triangle instead of brown large triangle, repeat to make one purple hourglass block.

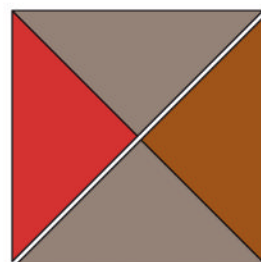


DIAGRAM 3



FABRICS in the featured squares are from the Inked collection by Lynn Krawczyk for Red Rooster Fabrics (redroosterfabrics.com).

- 4) Referring to **Diagram 4** for color placement, repeat Step 1 using one gray large triangle and one yellow large triangle to make a yellow triangle pair. Using a red triangle pair and yellow triangle pair, repeat Step 2 to make a yellow hourglass block. Press as before. Repeat to make a second yellow hourglass block.

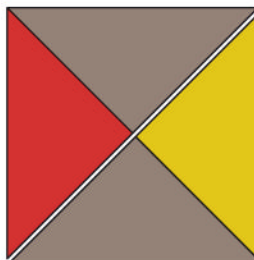
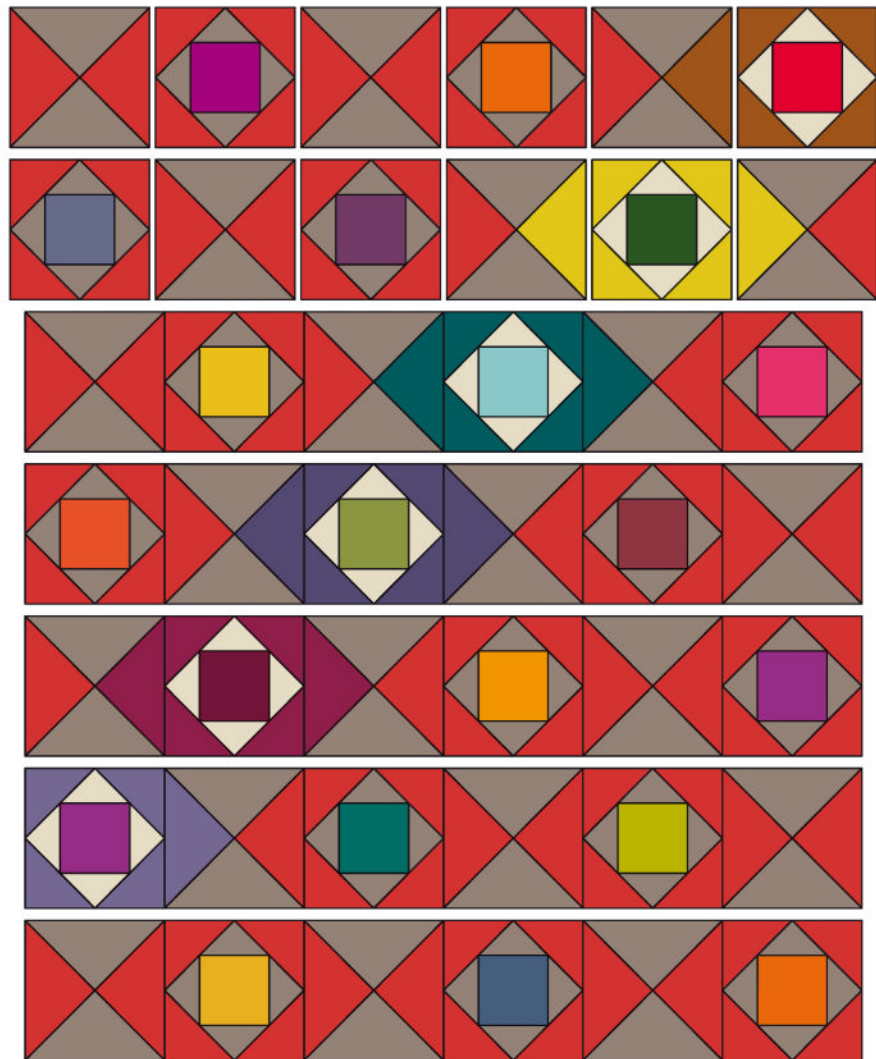


DIAGRAM 4



QUILT ASSEMBLY DIAGRAM

- 5) Referring to **Quilt Assembly Diagram**, and using teal blue, blue, and burgundy large triangles instead of yellow large triangles, repeat Step 4 to make two hourglass blocks of each color.

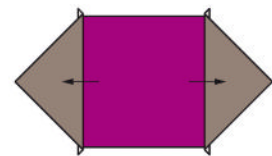


DIAGRAM 5

ASSEMBLE SQUARE-IN-A-SQUARE BLOCKS

- 1) Sew gray small triangles to opposite edges of a multicolor print 6½" square (**Diagram 5**). Add gray small triangles to remaining edges to make a center unit. The unit should be 9" square including seam allowances.
- 2) Sew red medium triangles to opposite edges of center unit (**Diagram 6**). Add red medium triangles to remaining edges to make a red Square-in-a-Square block. The block should be 12½" square including seam allowances.

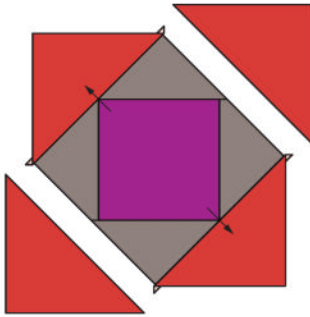


DIAGRAM 6

- 3) Repeat steps 1 and 2 to make 15 red Square-in-a-Square blocks total.
- 4) Using tan small triangles instead of gray small triangles, repeat Step 1 to make a center unit (Diagram 7).

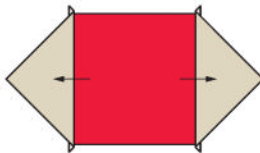


DIAGRAM 7

- 5) Using brown medium triangles instead of red medium triangles, and using Step 4 unit, repeat Step 2 to make a brown Square-in-a-Square block (Diagram 8).

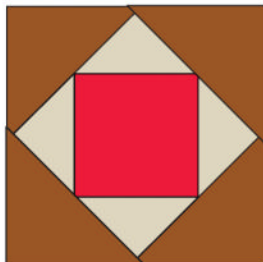


DIAGRAM 8

- 6) Using remaining multicolor print $6\frac{1}{2}$ " squares; remaining tan small triangles; and yellow,

teal blue, blue, burgundy, or purple medium triangles, repeat steps 4 and 5 to make one each of yellow, teal blue, blue, burgundy, and purple Square-in-a-Square blocks.

ASSEMBLE QUILT TOP

- 1) Referring to **Quilt Assembly Diagram**, lay out hourglass blocks and Square-in-a-Square blocks in seven horizontal rows, alternating blocks in each row and noting color position of each block.
- 2) Sew together blocks in each row. Press seams toward Square-in-a-Square blocks.
- 3) Join rows to complete quilt top; press seams in one direction.

FINISH QUILT

- 1) Layer quilt top, batting, and backing; baste. (For details, see *Quilt It*, page 100.)
- 2) Quilt as desired. Shelly Pagliai machine-quilted straight horizontal lines in the gray large triangles about 1" apart across the quilt top. She stitched diagonal lines about 1" apart in the colorful large triangles. Angled lines accent the gray and tan small triangles.
- 3) Bind with gray tone-on-tone binding strips. (For details, see *Better Binding*, page 102.)



pinwheel PILLOWS



MATERIALS FOR THREE PILLOWS

2½ yards mottled gray (blocks,
borders, pillow backs)

¾ yard mottled green (blocks)

3—14"-square pillow forms

FINISHED PILLOWS:

14" square

FINISHED BLOCKS:

11½" square

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

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

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



A trio of pillows takes a contemporary spin. One, two, or four pinwheels, or all three, you decide.

DESIGNER JODY SANDERS

PHOTOGRAPHER

GREG SCHEIDEMANN

CUT FABRICS

Cut pieces in the following order.

From mottled gray, cut:

- 6— $14\frac{1}{2} \times 18\frac{1}{2}$ " rectangles
- 6— $1\frac{3}{4} \times 14\frac{1}{2}$ " border strips
- 1— $6\frac{1}{4} \times 12$ " rectangle
- 6— $1\frac{3}{4} \times 12$ " border strips
- 3— $6\frac{1}{4}$ " squares
- 14— $3\frac{3}{4}$ " squares

From mottled green, cut:

- 14— $3\frac{3}{4}$ " squares

ASSEMBLE PILLOW TOPS

- 1) Use a pencil to mark a diagonal line on wrong side of each mottled gray $3\frac{3}{4}$ " square. (To prevent fabric from stretching as you draw lines, place 220-grit sandpaper under each square.)

- 2) Layer a marked mottled gray square atop a mottled green $3\frac{3}{4}$ " square. Sew together with two seams, stitching $\frac{1}{4}$ " on each side of marked line (**Diagram 1**). Cut apart on marked line and press open to make two triangle-squares. Each should be $3\frac{3}{8}$ " square including seam allowances. Repeat to make 28 triangle-squares total.

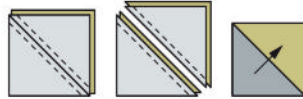


DIAGRAM 1

- 3) Referring to **Diagram 2**, sew together four triangle-squares in pairs. Join pairs to make a Pinwheel unit. The unit should be $6\frac{1}{4}$ " square including seam allowances. Repeat to make seven Pinwheel units total.

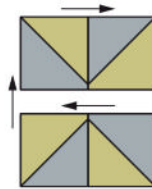


DIAGRAM 2

- 4) Sew together a Pinwheel unit and a mottled gray $6\frac{1}{4}$ " square. Press seam toward square. Add mottled gray $6\frac{1}{4}\times 12$ " rectangle to right-hand edge of joined pieces to make a one-Pinwheel block (**Diagram 3**); press seam toward rectangle. The block should be 12" square including seam allowances.

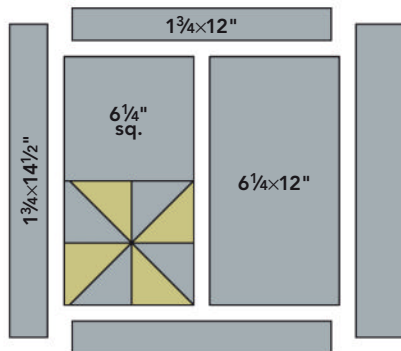


DIAGRAM 3

- 5) Sew mottled gray $1\frac{3}{4}\times 12$ " border strips to opposite edges of block. Join mottled gray $1\frac{3}{4}\times 14\frac{1}{2}$ " border strips to remaining edges to make one-Pinwheel pillow top (**Diagram 3**). Press all seams toward border.
- 6) Referring to **Diagram 4**, sew together two Pinwheel units and two mottled gray $6\frac{1}{4}$ " squares in pairs. Join pairs to make a two-Pinwheel block. The block should be 12" square including seam allowances.

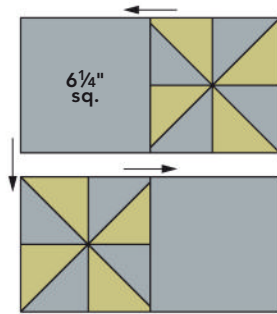


DIAGRAM 4

- 7) Using two-Pinwheel block, repeat Step 5 to add border strips and make two-Pinwheel pillow top.
- 8) Referring to **Diagram 5**, sew together four Pinwheel units in pairs. Join pairs to make a four-Pinwheel block. The block should be 12" square including seam allowances.

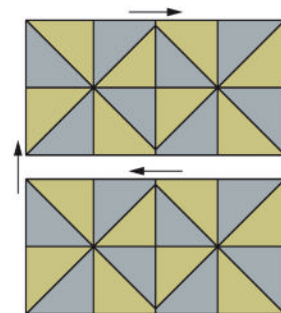
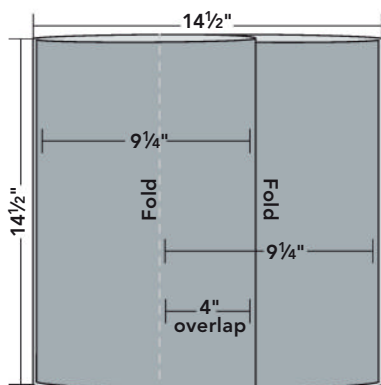


DIAGRAM 5

- 9) Using four-Pinwheel block, repeat Step 5 to add border strips and make four-Pinwheel pillow top.

FINISH PILLOWS

- 1) With wrong side inside, fold each mottled gray $14\frac{1}{2} \times 18\frac{1}{2}$ " rectangle in half to form six double-thick $9\frac{1}{4} \times 14\frac{1}{2}$ " backing rectangles. (The double thickness makes the pillow backs more stable.)
- 2) Referring to **Pillow Back Assembly Diagram**, overlap folded edges of two backing rectangles by about 4" to make a $14\frac{1}{2}$ " square. Baste around entire square to make pillow back.



PILLOW BACK ASSEMBLY DIAGRAM

- 3) With right sides together, layer one-Pinwheel pillow top and pillow back; pin or baste edges. Sew together through all layers to make one-Pinwheel pillow cover.
- 4) Turn one-Pinwheel pillow cover right side out through opening in pillow back and press. Insert 14"-square pillow form.
- 5) Repeat steps 2–4 using two-Pinwheel pillow top and four-Pinwheel pillow top to complete pillow trio.



Quilt tester Jan Ragaller used the Speedway collection by Northcott (northcott.net) to make a charming quilt for the little guy who is always on the move. She combined one or two Pinwheel units for the $11\frac{1}{2}$ " finished blocks and added solid red sashing strips (cut $1\frac{3}{4}$ "-wide) to make the $52\frac{3}{4} \times 65\frac{1}{2}$ " quilt.

allpeoplequilt.com

Bonus! Go to
AllPeopleQuilt.com/146 for
instructions to make
this quilt.

FABRICS are from the Spiced Pumpkin collection by
Lynette Anderson for RJR Fabrics (rjrfabrics.com).



SPOOKY time



Want to learn a new technique? Embellish house blocks with yo-yos and a variety of embroidery stitches.

DESIGNER **LYNETTE ANDERSON** (LYNETTEANDERSONDESIGNS.COM.AU)

PHOTOGRAPHER **ADAM ALBRIGHT**

MATERIALS

- 1/8 yard mottled mauve (blocks)
- 9" square each of green dot, purple plaid, rust dot, and mottled yellow (blocks)
- 1/8 yard light coral print (blocks, border)
- 1/4 yard each of brown print and cream tone-on-tone (blocks)
- 9" square each of yellow print, red plaid, green print, and mottled purple (appliqués)
- 5/8 yard purple print (border, binding)
- 7/8 yard backing fabric
- 31" square batting
- Lightweight fusible web
- Embroidery floss: dark green, dark brown, black, and red
- Wooden buttons:
2 pumpkins, 2 cats, and 12 stars
- Water-soluble marking pen
- Hand-quilting thread

FINISHED QUILT:

22 1/2" square

FINISHED BLOCKS:

6" square

- Yardages and cutting instructions are based on 42" of usable fabric width.
- Measurements include 1/4" seam allowances. Sew with right sides together unless otherwise stated.
- Press seams in directions indicated by arrows on diagrams. If no direction is specified, press seam toward darker fabric.

CUT FABRICS

Cut pieces in the following order. Patterns are on *Pattern Sheet 2*.

To use fusible web for appliquéing, complete the following steps. (For more information on fusible appliqué, see *Piece and Appliqué*, page 98).

- 1) Lay fusible web, paper side up, over patterns. Use a pencil to trace each pattern the number of times indicated in cutting instructions, leaving $\frac{1}{2}$ " between tracings. Cut out each fusible-web shape roughly $\frac{1}{4}$ " outside traced lines.
- 2) Following manufacturer's instructions, press each fusible-web shape onto wrong side of designated fabric; let cool. Cut out fabric shapes on drawn lines. Peel off paper backings.

From mottled mauve, cut:

- 1— $3\frac{1}{4}$ " square, cutting it diagonally twice in an X for 4 small triangles total

- 8— $2\frac{7}{8}$ " squares

From green dot, cut:

- 4— $2\frac{7}{8}$ " squares

From purple plaid, cut:

- 4— $2\frac{7}{8}$ " squares

- 2— $2\frac{7}{8}$ " squares, cutting each in half diagonally for 4 large triangles total

From rust dot, cut:

- 1— $3\frac{1}{4}$ " square, cutting it diagonally twice in an X for 4 small triangles total

- 8— $2\frac{1}{2}$ " squares

From light coral print, cut:

- 12— $2\frac{1}{2}$ " squares

From mottled yellow, cut:

- 8— $2\frac{1}{2}$ " squares

From brown print, cut:

- 17— $2\frac{1}{2}$ " squares

From cream tone-on-tone, cut:

- 4— $6\frac{1}{2}$ " squares

From yellow print, cut:

- 4 of Pattern A

From red plaid, cut:

- 4 of Pattern B

From green print, cut:

- 4 of Pattern C

From mottled purple, cut:

- 4 of Pattern D

From purple print, cut:

- 3— $2\frac{1}{2}\times 42$ " binding strips
- 4— $2\frac{1}{2}\times 18\frac{1}{2}$ " border strips

ASSEMBLE FRIENDSHIP STAR BLOCKS 1 AND 2

- 1) Use a pencil to mark a diagonal line on wrong side of each mottled mauve $2\frac{7}{8}$ " square. (To prevent fabric from stretching as you draw lines, place 220-grit sandpaper under each square.)
- 2) Layer a marked mottled mauve square atop a green dot $2\frac{7}{8}$ " square. Sew together with two seams, stitching $\frac{1}{4}$ " on each side of drawn line (**Diagram 1**).

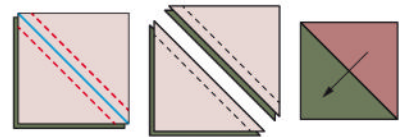


DIAGRAM 1

- 3) Cut apart on drawn line to make two triangle units. Press open each triangle unit to make two green triangle-squares (**Diagram 1**). Each green triangle-square should be $2\frac{1}{2}$ " square including seam allowances.
- 4) Repeat steps 2 and 3 to make eight green triangle-squares total.
- 5) Using purple plaid $2\frac{7}{8}$ " squares instead of green dot squares, repeat steps 2 and 3 to make eight purple triangle-squares.
- 6) Referring to **Diagram 2**, lay out two rust dot $2\frac{1}{2}$ " squares, two green triangle-squares, two light coral print $2\frac{1}{2}$ " squares, two purple triangle-squares, and one mottled yellow

2½" square in three horizontal rows. Sew together pieces in each row. Join rows to make a Friendship Star block 1. The block should be 6½" square including seam allowances. Repeat to make a second Friendship Star block 1.

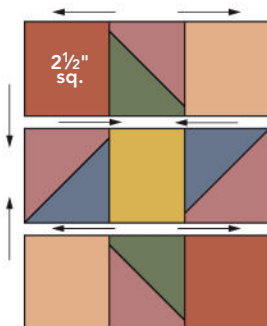


DIAGRAM 2

- 7) Referring to **Diagram 3** for placement, repeat Step 6 to make two of Friendship Star block 2.

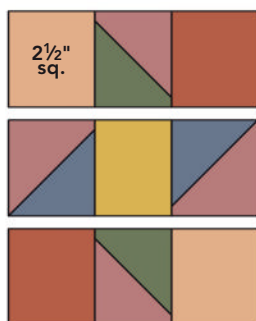


DIAGRAM 3

ASSEMBLE TWIN STAR BLOCK

- 1) Sew together a rust dot small triangle and a mottled mauve small triangle to make a triangle pair (**Diagram 4**). Repeat to make four triangle pairs total.

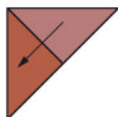


DIAGRAM 4

- 2) Join a triangle pair and a purple plaid large triangle along long edges to make a star point unit (**Diagram 5**). The star point unit should be 2½" square including seam allowances. Repeat to make four star point units total.



DIAGRAM 5

- 3) Referring to **Diagram 6**, lay out remaining mottled yellow 2½" squares, star point units, and a brown print 2½" square in three rows. Sew together pieces in each row. Join rows to make a Twin Star block. The block should be 6½" square including seam allowances.

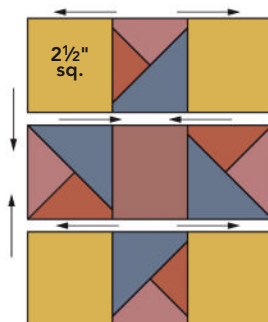


DIAGRAM 6



← To order a packet of wooden buttons (includes 12 stars, two cats, and two pumpkins) for \$13.50 plus shipping, contact Sew Graceful Quilting, sewgracefulquilting.com, 479/372-7403.

ASSEMBLE AND APPLIQUÉ HOUSE BLOCKS

- 1) Use a pencil to mark a diagonal line on wrong side of each remaining brown print $2\frac{1}{2}$ " square.
- 2) Align a marked brown print square with top left-hand corner of a cream tone-on-tone $6\frac{1}{2}$ " square (**Diagram 7**; note direction of marked line). Sew on marked line; trim excess fabric, leaving $\frac{1}{4}$ " seam allowance. Press open attached triangle.

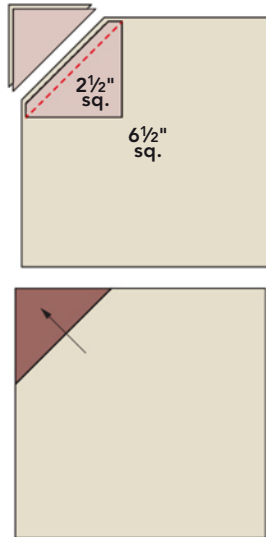


DIAGRAM 7

- 3) Referring to **Diagram 8** for direction of marked lines, repeat Step 2 to add marked brown print squares to remaining corners of cream tone-on-tone square to make a snowball unit. The snowball unit should be $6\frac{1}{2}$ " square including seam allowances.

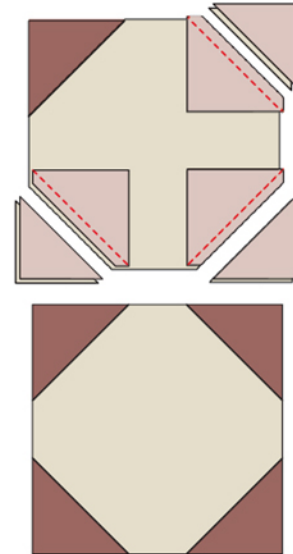
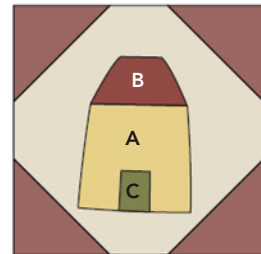


DIAGRAM 8

- 4) Repeat steps 2 and 3 to make four snowball units total.
- 5) Referring to **Appliqué Placement Diagram**, arrange a yellow print A house, red plaid B roof, and green print C door on a snowball unit. Fuse in place following manufacturer's instructions to make a house block.



APPLIQUÉ PLACEMENT DIAGRAM

- 6) Using thread that matches appliqué shapes, machine-blanket-stitch around each shape to make an appliquéd house block.
- 7) Repeat steps 5 and 6 to make four appliquéd house blocks total.

EMBELLISH APPLIQUÉD HOUSE BLOCKS

The Full-Size Embroidery Pattern is on *Pattern Sheet 2*. Use two strands of embroidery floss for all stitches.



Hand-stitched embellishment options are as limitless as the available thread types. Although we list the types of stitches used in this project, we encourage you to try something new and experiment with a new stitch or thread type. See *Pattern Sheet 2* for a *Gallery of Stitches*.

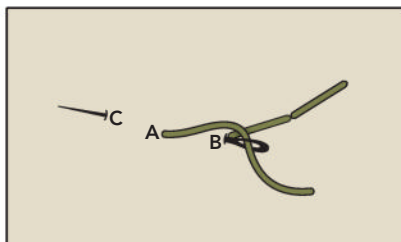
- 1) Tape Full-Size Embroidery Pattern to a light box or bright window. Center an appliquéd house block atop pattern; tape in place. Using a water-soluble pen, trace embroidery design onto block. Repeat to trace design onto remaining appliquéd house blocks.



EMBROIDERY PLACEMENT DIAGRAM

- 2) Referring to **Embroidery Placement Diagram**, use dark green floss to backstitch the vine on each appliquéd house block.

To backstitch, from the back of the fabric pull needle up at A (**Backstitch Diagram**). Insert it back into fabric at B, and bring it up at C. Continue in same manner.



BACKSTITCH DIAGRAM

- 3) Backstitch each window frame using dark brown floss. Using black floss, backstitch each spider, and make a French knot for each spider eye.



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Bertie's Spring Laser Cut BOM



Halloweenies Laser Cut BOM



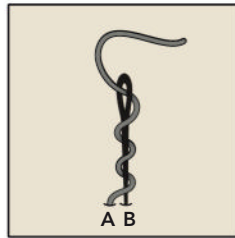
Purrfectly Pieced Laser Cut BOM

Quilting by the Bay is your one stop shop for Block of the Month Programs, Judy Niemeyer Kits and Patterns and Batiks - truly a Quilter's Paradise. Visit www.quiltingbythebay.com and sign up for our newsletter today! Call us 1-866-632-7282.

**Noah and Friends
Laser Cut BOM**



To make a French knot, bring needle through at A, the point where the knot is desired (**French Knot Diagram**). Wrap thread around needle twice without twisting it. Insert tip of needle into fabric at B, $\frac{1}{16}$ " away from A. Gently push wraps down needle to meet fabric. Pull needle and trailing thread through fabric slowly and smoothly.



FRENCH KNOT DIAGRAM

- 4) Make a small bow using red floss. Backstitch a line connecting the vine and spider. Tack bow in place on house block. Repeat for remaining house blocks.
- 5) Referring to Embroidery Placement Diagram, *page 53*, use small straight stitches and dark brown floss to make each house chimney.

- 6) Thread a needle with hand-quilting thread and tie a knot about 4" from one end. Holding a mottled purple D circle with wrong side up, turn edge a scant $\frac{1}{4}$ " toward center. Make evenly spaced $\frac{1}{4}$ " running stitches, through both layers, near folded edge completely around circle (**Diagram 9**); do not cut or knot thread. Gently pull thread ends to gather folded edge; flatten gathered circle with your hands. Knot and trim thread, burying thread ends inside gathers, to make a yo-yo. Repeat to make four yo-yos total.

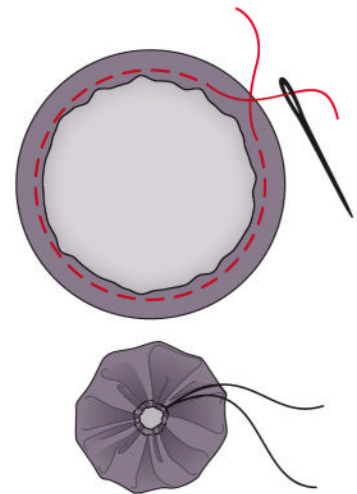


DIAGRAM 9

- 7) Referring to photo, hand-stitch a yo-yo to each house block.

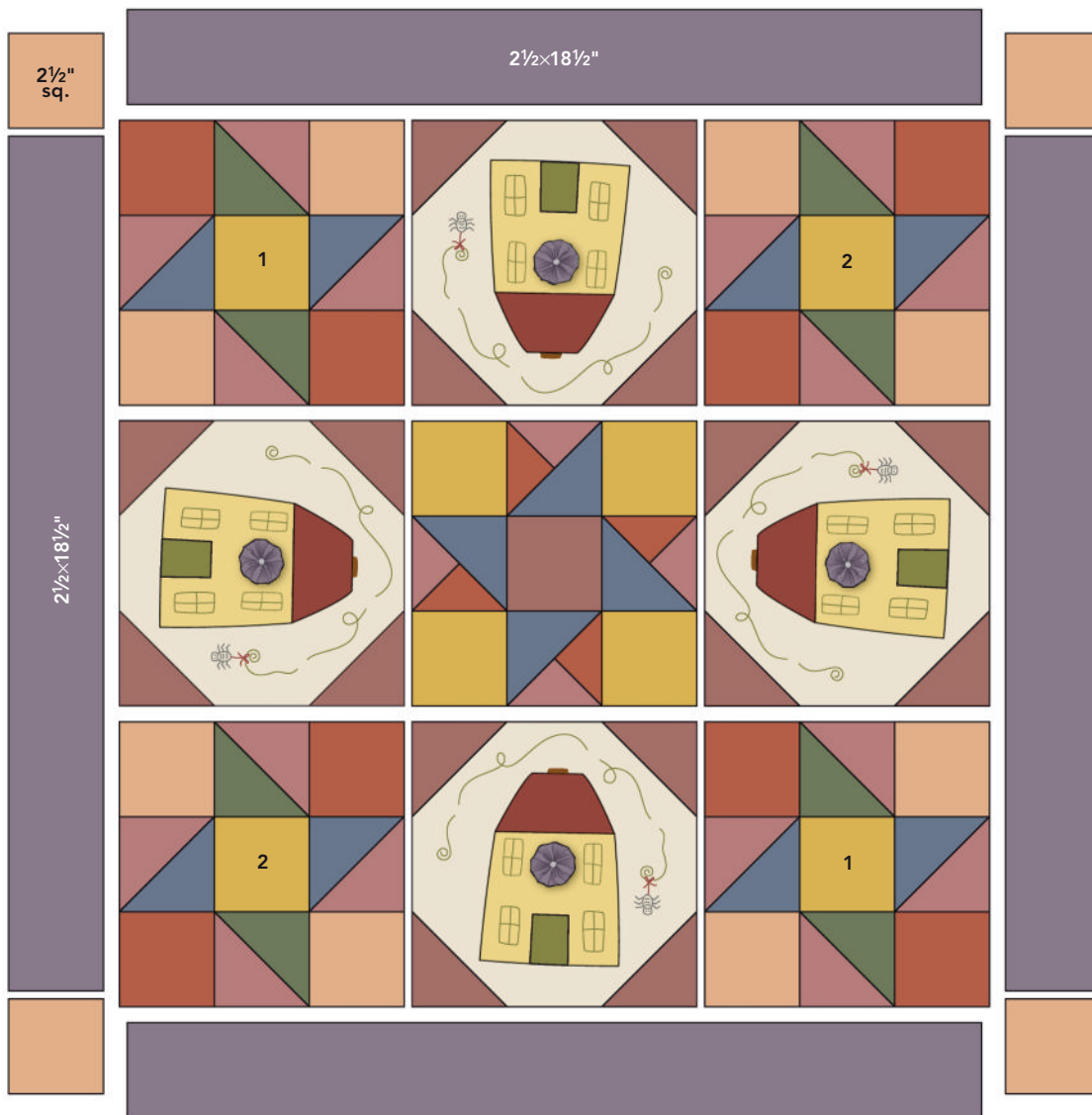
ASSEMBLE QUILT CENTER

- 1) Referring to **Quilt Assembly Diagram**, lay out Friendship Star blocks, house blocks, and Twin Star block in three horizontal rows; note orientation of house blocks.
- 2) Sew together blocks in each row. Press seams toward house blocks.
- 3) Join rows to make quilt center; press seams in one direction. The quilt center should be $18\frac{1}{2}$ " square including seam allowances.

TOP TOOL

A yo-yo is a circle of fabric that has been gathered to form a smaller, three-dimensional circle, *near left*. The Quick Yo-Yo Maker by Clover (clover-usa.com) is a plastic plate and disk. Fabric is sandwiched between the pieces, and hand stitches are made through holes in the plate to create even gathers.





QUILT ASSEMBLY DIAGRAM

ADD BORDER

- 1) Sew purple print $2\frac{1}{2} \times 18\frac{1}{2}$ " border strips to opposite edges of quilt center. Press seams toward border.
- 2) Add a light coral print $2\frac{1}{2}$ " square to each end of a remaining purple print $2\frac{1}{2} \times 18\frac{1}{2}$ " strip to make a pieced border strip (**Quilt Assembly Diagram**). Press seams toward purple print strip. Repeat to make a second pieced border strip.
- 3) Add pieced border strips to remaining edges of quilt center to complete quilt top. Press seams toward border.

FINISH QUILT

- 1) Layer quilt top, batting, and backing; baste. (For details, see *Quilt It*, page 100.)
- 2) Quilt as desired. Designer Lynette Anderson machine-quilted in the ditch around the Friendship Star and Twin Star blocks and echo-quilted around the house appliques. Hand-sew a pumpkin or cat button and three star buttons to each house block.
- 3) Bind with purple print binding strips. (For details, see *Better Binding*, page 102.)

Two Fold

MATERIALS

1¼ yards blue-and-cream print linen (bag body, handles)

⅞ yard cream print linen (bag lining)

Firm nonwoven fusible stabilizer, such as 809 Decor-Bond by Pellon
4—1¼"-diameter (size 12) grommets and grommet setting kit: antique brass (Designer Laura Jaquinto used EZ-Set grommets and grommet setter from Rowley.)

⅞" brass D-ring

Brass swivel clasp

Water-soluble marking pen

FINISHED BAG:

11½×13×3" (excluding handles)

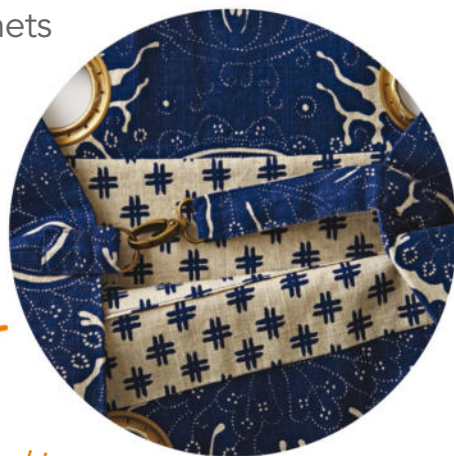
Yardages and cutting instructions are based on 42" of usable fabric width.

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

Sew a roomy bag with grommets that add stylish detail.

DESIGNER LAURA JAQUINTO

PHOTOGRAPHER ADAM ALBRIGHT



Hooking the inside clasps allows the bag to be folded on the side edges and gives it a different shape.



KIT: To order fabrics and hardware (grommets, D-ring, clasp) for bag for \$44.95 plus shipping, contact The Patchwork Co. at 518/734-6838, www.thepatchworkco.com.

FABRICS are from the Low Country Indigo collection by Nancy Gere for Windham Fabrics (windhamfabrics.com).



CUT FABRICS

Cut pieces in the following order.

Corner Cutting and Pleating Pattern is on *Pattern Sheet 2*.

From blue-and-cream print linen, cut:

- 2— $21 \times 22\frac{1}{2}$ " rectangles
- 2— $3\frac{1}{2} \times 25$ " strips
- 1— $2\frac{1}{2} \times 11$ " strip
- 1— $2\frac{1}{2} \times 4\frac{1}{2}$ " strip

From cream print linen, cut:

- 2— $14\frac{1}{2} \times 22\frac{1}{2}$ " lining rectangles

From stabilizer, cut:

- 2— $17\frac{1}{2} \times 22\frac{1}{2}$ " rectangles
- 2— $1\frac{3}{8} \times 25$ " strips

ASSEMBLE BAG BODY

- 1) Following manufacturer's instructions, fuse a $17\frac{1}{2} \times 22\frac{1}{2}$ " stabilizer rectangle to wrong side of a blue-and-cream print linen $21 \times 22\frac{1}{2}$ " rectangle, $3\frac{1}{2}$ " from top edge, to make bag front (**Diagram 1**). If you are using a directional fabric, make sure the top edge is unfused. Repeat with remaining $17\frac{1}{2} \times 22\frac{1}{2}$ " stabilizer rectangle and blue-and-cream print linen $21 \times 22\frac{1}{2}$ " rectangle to make bag back.

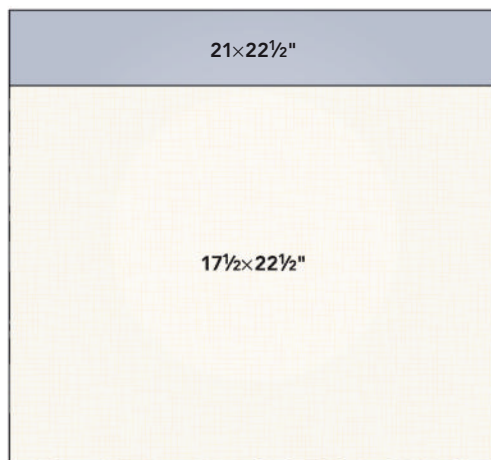


DIAGRAM 1

- 2) Fold over unfused top edge of bag front $3\frac{1}{2}$ " toward wrong side (**Diagram 2**); press. Repeat using bag back.

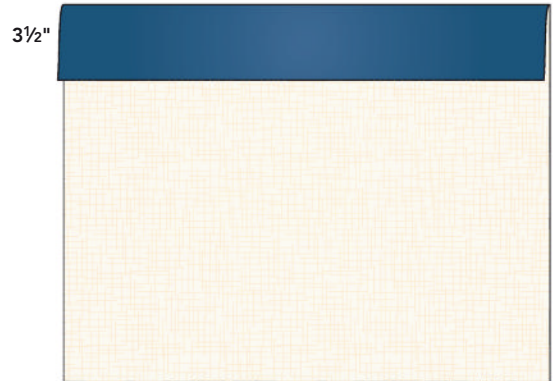


DIAGRAM 2

- 3) Using Corner Cutting and Pleating Pattern and a water-soluble marking pen, trace pleat lines and curved cutting line on wrong side of bag front at each bottom corner (**Diagram 3**). Trim along curved cutting lines.

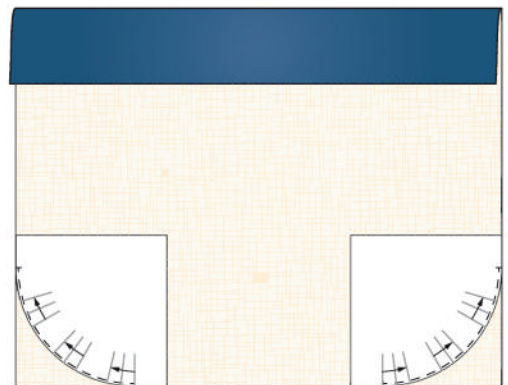


DIAGRAM 3

- 4) With wrong side facing up, fold three pleats on each curved bottom corner; pin. Sew $\frac{1}{8}$ " from each curved edge to secure pleats (**Diagram 4**).

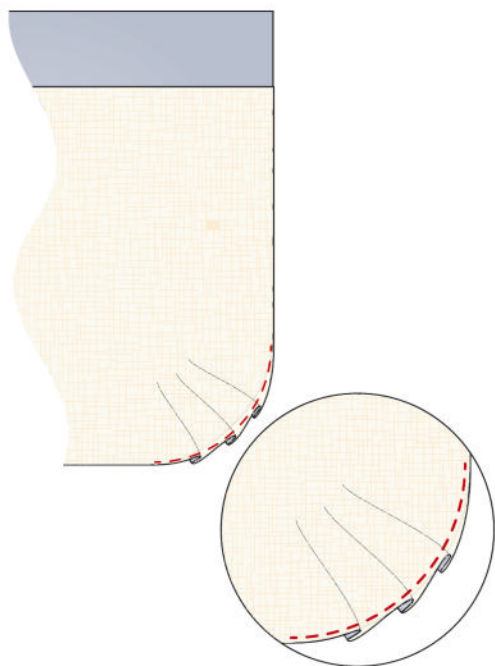


DIAGRAM 4

- 5) Repeat steps 3 and 4 using bag back.
- 6) Unfold top edge on bag front and bag back. With right sides together and matching pleats, sew around side and bottom edges to make bag body (**Diagram 5**). Press seam open.

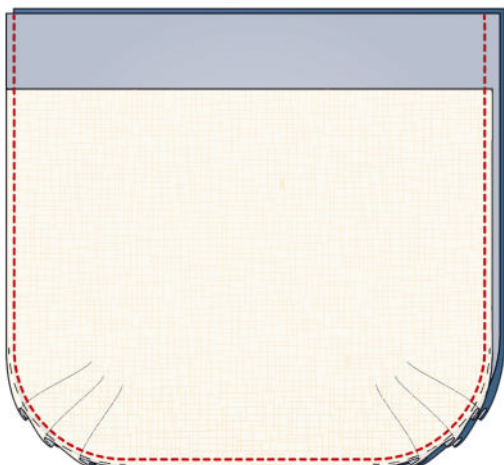


DIAGRAM 5

ASSEMBLE BAG LINING

- 1) Using cream print linen $14\frac{1}{2} \times 22\frac{1}{2}$ " lining rectangles, repeat Assemble Bag Body, steps 3–5, to make pleats on each piece.
- 2) With right sides together, join Step 1 pieces along side and bottom edges, leaving a 5" opening at the bottom for turning, to make bag lining. Press seam open. Turn bag lining right side out.

ASSEMBLE HANDLES

- 1) With right side inside, fold a blue-and-cream print linen $3\frac{1}{2} \times 25$ " strip in half lengthwise, aligning raw edges. Sew together long raw edges. Turn right side out and press to make a tube, centering seam on underside.
- 2) Insert $1\frac{3}{8} \times 25$ " stabilizer strip into tube to make a handle. Press.
- 3) Repeat steps 1 and 2 to make a second handle.

FINISH BAG

- 1) With right sides together, insert bag lining into bag body, matching top edges; pin. Sew together upper edges of bag body and lining. Turn bag body right side out through opening in lining. Slip-stitch opening closed. Smooth lining inside bag body, with creased edge of bag body as the top edge.
- 2) With right side inside, fold blue-and-cream print linen $2\frac{1}{2} \times 4\frac{1}{2}$ " strip in half lengthwise, aligning raw edges. Sew together long raw edges. Turn right side out and press to make a short tube, centering seam on underside. Fold raw short edges $\frac{1}{4}$ " toward inside of tube; press. Topstitch along all edges. The short tube should be 1×4 " including seam allowances.

- 3) Using blue-and-cream print linen $2\frac{1}{2}\times 11$ " strip, repeat Step 2 to make a long tube. The long tube should be $1\times 10\frac{1}{2}$ " including seam allowances.

- 4) Referring to **Diagram 6**, thread short tube through D-ring, centering D-ring. Fold tube in half. Center folded tube over one side seam of bag body exterior and sew through all layers as shown.

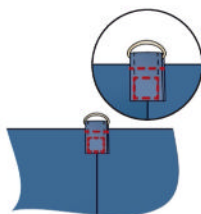


DIAGRAM 6

- 5) Thread long tube through swivel clasp, centering clasp. Fold tube in half. Center folded tube over opposite side seam of bag body exterior, and sew through all layers as for short tube.
- 6) Referring to **Diagram 7** for placement and following manufacturer's instructions, add a grommet $\frac{3}{4}$ " from top edge and $6\frac{1}{2}$ " from left-hand edge of bag body exterior front. Add a second grommet $\frac{3}{4}$ " from top edge and $6\frac{1}{2}$ " from right-hand edge of bag body exterior front.

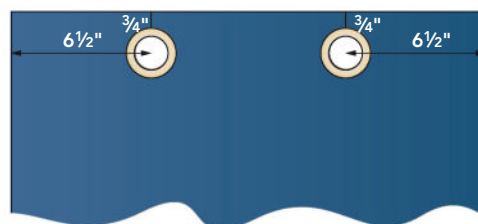


DIAGRAM 7

- 7) Repeat Step 6, adding remaining grommets to bag body exterior back.
- 8) Thread one handle end through a front grommet, making sure seam line is at back side. Press raw edge $\frac{1}{4}$ " toward seam line. Referring to **Diagram 8**, fold handle and stitch in place.

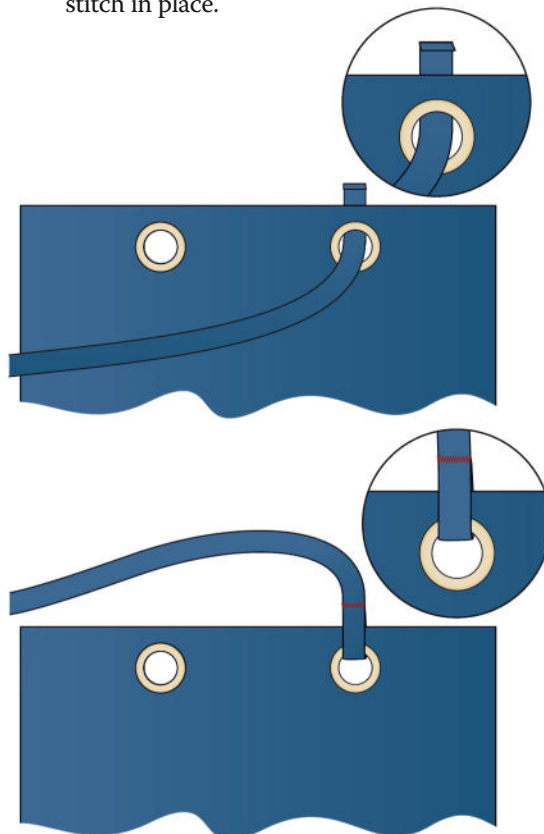


DIAGRAM 8

- 9) Repeat Step 8 with opposite end of handle to make front strap.

- 10) With remaining handle, repeat steps 8 and 9 to add back strap and complete bag.

top tool

Dritz offers lightweight plastic grommets in a variety of finishes, sizes, and shapes (dritz.com).



seams SO SIMPLE

Sewing is such
a pleasure
when pieces
fit together
perfectly.
Stitching precise
1/4" seams is the
key to success.
Follow these
hints for making
straight, even,
and accurate
seams.

CHECK YOUR STITCHING

Cut three 1½"-wide strips of fabric. Join two of the strips using a 1/4" seam; then add the third strip with another 1/4" seam. Press the seams away from the center strip. Turn patchwork to the right side of the fabric and measure the center strip. It should measure exactly 1" wide. Reset your seam guide as necessary.

ADJUST THE NEEDLE POSITION

Needles on many machines move right or left. Sew sample seams and check each seam size as you move the needle in small increments. Jot down the needle position for each seam size so you can quickly set it as needed. When sewing, watch the guide and not the needle.

CHANGE THE THROAT PLATE

The start of a 1/4" seam is cleaner with a single-hole throat plate; threads and fabric won't sink into the hole. Be sure to change the plate before you zigzag-stitch, or the needle will break.

START AND END SEAMS WITH A SCRAP

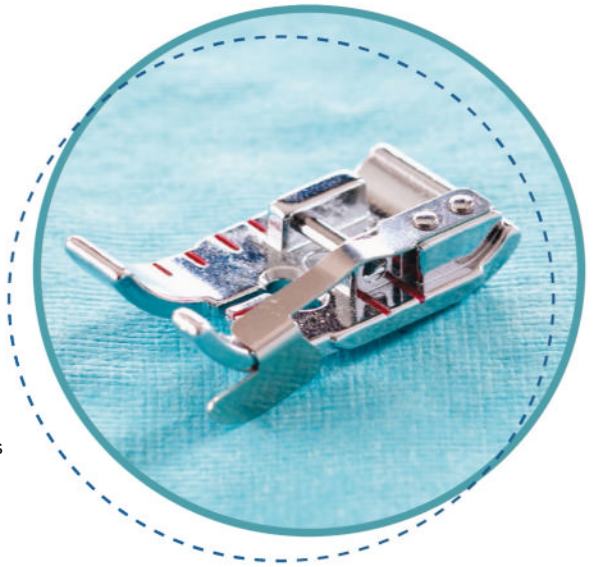
To prevent a patchwork seam from puckering or having incomplete stitches at the beginning or end, use a small fabric scrap to begin and end your seam. Feed the small scrap in first, then the patchwork fabrics, followed by another small scrap. Snip off the stitched scraps.

PURCHASE A SPECIALTY FOOT

A 1/4" presser foot, whether it's generic or made just for your machine, takes much of the guesswork out of sewing 1/4" seams. Run the edge of the fabric along the right-hand edge of the foot as you sew. Measure the seam before beginning each project. Some specialty feet have an attached edge guide, *above*, that prevents you from stitching a too-wide seam.

CHOOSE A SEAM GUIDE

Most sewing machine companies offer an easily positioned, screw-in seam guide attachment that provides an edge for the fabric to slide along. Magnetic guides, used on noncomputerized machines, are also available. You can fashion your own guide from an expired credit card, a pad of several sticky notes, or a strip of painter's tape, masking tape, or adhesive moleskin. To set a guide, lower the needle, place a ruler or 1/4" graph paper against the front or back of the needle, and position the guide along the 1/4" line.





LOGGING ON

Dig into your scrap basket and make blocks that start with center squares and build out.

DESIGNER **LYNETTE JENSEN**

MACHINE QUILTER **CLARINE HOWE**

PHOTOGRAPHER **MARTY BALDWIN**

MATERIALS

4½ yards total assorted prints (blocks)

1⅝ yards black print (border)

⅔ yard orange print (binding)

5⅝ yards backing fabric

73×97" batting

FINISHED QUILT:

64½×88½"

FINISHED BLOCKS:

Block A, 10½×15";

Block B, 15" square

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

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

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

CUT FABRICS

Cut pieces in the following order.

Plan this quilt in your own colorway using the diagram on *Pattern Sheet 1*.

For Block A, from assorted prints, cut:

- 10—2×15½" strips
- 10—2×14" strips
- 10—2×12½" strips
- 10—2×11" strips
- 10—2×9½" strips
- 10—2×8" strips
- 10—2×6½" strips
- 10—2×5" strips
- 20—5" squares

For Block B, from assorted prints, cut:

- 10—2×15½" strips
- 20—2×14" strips
- 20—2×12½" strips
- 20—2×11" strips
- 10—2×9½" strips
- 40—5" squares

From black print, cut:

- 8—7×42" strips for border

From orange print, cut:

- 8—2½×42" binding strips



ASSEMBLE A BLOCKS

- 1) Referring to **Diagram 1**, join two assorted print 5" squares.
- 2) Add an assorted print 2×5" strip to top edge of Step 1 unit (**Diagram 2**).

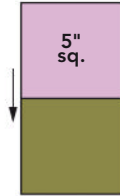


DIAGRAM 1

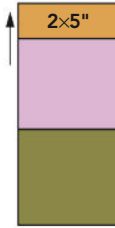


DIAGRAM 2

- 3) Add an assorted print 2×11" strip to right-hand edge of Step 2 unit (**Diagram 3**).
- 4) Sew an assorted print 2×6½" strip to bottom edge of Step 3 unit (**Diagram 4**).

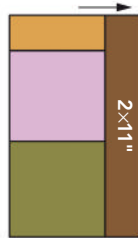


DIAGRAM 3

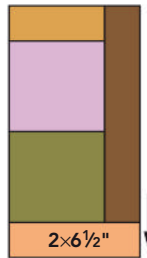


DIAGRAM 4

- 5) Sew an assorted print 2×12½" strip to left-hand edge of Step 4 unit (**Diagram 5**).
- 6) Referring to **Diagram 6**, continue adding strips in sequence to make Block A. Press all seams toward just-added strips. The block should be 11×15½" including seam allowances.

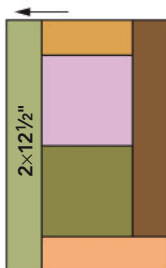


DIAGRAM 5

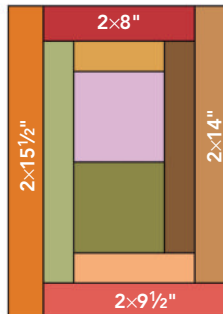


DIAGRAM 6

- 7) Repeat steps 1–6 to make 10 A blocks total.

ASSEMBLE B BLOCKS

- 1) Sew together four assorted print 5" squares in pairs (**Diagram 7**). Join pairs to make a Four-Patch unit. The unit should be 9½" square including seam allowances.

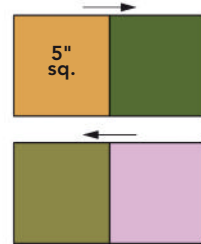


DIAGRAM 7

- 2) Repeat Step 1 to make 10 Four-Patch units total.
- 3) Add an assorted print 2×9½" strip to top edge of a Four-Patch unit (**Diagram 8**). Press seam away from Four-Patch unit.

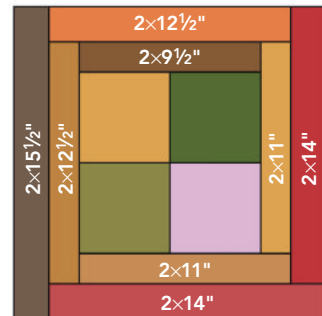


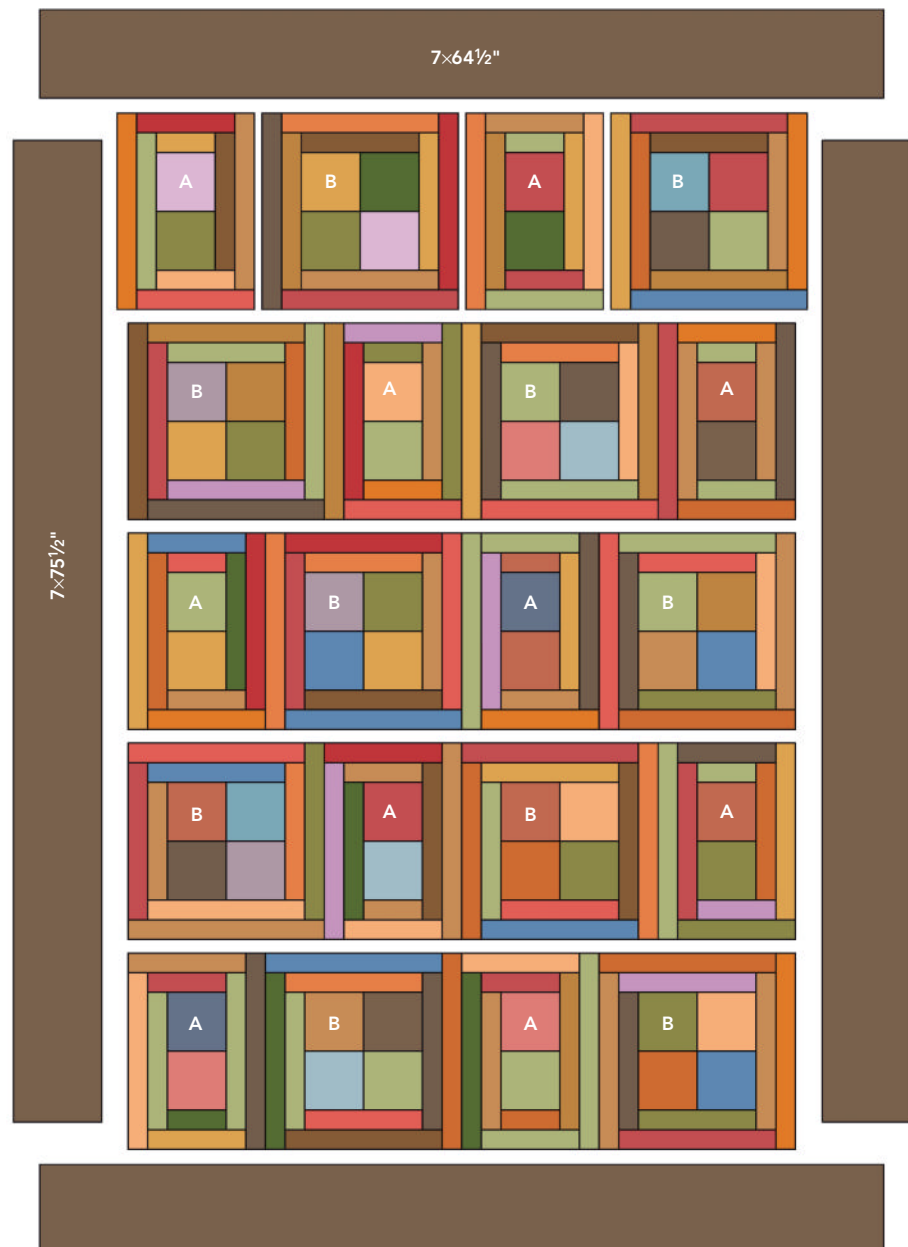
DIAGRAM 8

- 4) Referring to **Diagram 8** for placement and working in a clockwise direction, join assorted print strips to Step 3 Four-Patch unit to make Block B. Press all seams away from Four-Patch unit. The block should be 15½" square including seam allowances.
- 5) Repeat steps 3 and 4 to make 10 B blocks total.



ASSEMBLE QUILT CENTER

- 1) Referring to **Quilt Assembly Diagram**, *page 66*, lay out blocks in five horizontal rows, alternating A and B blocks in each row.
- 2) Sew together blocks in each row. Press seams in one direction, alternating direction with each row. Join rows to make quilt center; press seams in one direction. The quilt center should be $51\frac{1}{2} \times 75\frac{1}{2}$ " including seam allowances.



QUILT ASSEMBLY DIAGRAM

ADD BORDER

- 1) Cut and piece black print 7×42" strips to make:
 - 2—7×75½" border strips
 - 2—7×64½" border strips
- 2) Sew long border strips to long edges of quilt center. Add short border strips to remaining edges to complete quilt top. Press all seams toward border.

FINISH QUILT

- 1) Layer quilt top, batting, and backing; baste. (For details, see *Quilt It*, page 100.)
- 2) Quilt as desired. Clarine Howe machine-quilted swirling feathers and leaf designs across the quilt top.
- 3) Bind with orange print binding strips. (For details, see *Better Binding*, page 102.)

COLOR
option |



allpeoplequilt.com

Go to
AllPeopleQuilt.com/147
for instructions to make
this table runner.

It's never too early to start making Christmas presents. Quilt tester Jan Ragaller sewed together three A blocks, added a 1"-finished inner border, and stitched a 3"-finished outer border to make a table runner. Jan used the Peace on Earth collection by Ro Gregg for Paintbrush Studio (fabri-quilt.com).

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FABRICS are from the Forest Fancy collection by Deb Strain for Moda Fabrics (modafabrics.com).



MINI SERIES!

A small seasonal quilt in every 2015 issue!

CHANGING SEASONS

Celebrate autumn with a wall quilt that combines traditional Churn Dash blocks and fall-inspired prints.

DESIGNER **SHERRI MCCONNELL** (WWW.AQUILTINGLIFE.COM)

MACHINE QUILTER **VAL KRUEGER**

PHOTOGRAPHER **ADAM ALBRIGHT**

MATERIALS

½ yard cream tone-on-tone (blocks, border)

11—5" squares assorted prints in burgundy, orange, teal, and brown (blocks)

⅛ yard cream print (sashing)

¼ yard orange print (binding)

¾ yard backing fabric

27" square batting

FINISHED QUILT:

18½" square

FINISHED BLOCK:

4½" square

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

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

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

CUT FABRICS

Cut pieces in the following order.

Each Churn Dash block requires cream tone-on-tone and three prints of the same color.

Plan this quilt in your own colorway using the diagram on *Pattern Sheet 1*.

From cream tone-on-tone, cut:

- 2—2×18½" border strips
- 2—2×15½" border strips
- 18—2⅝" squares
- 9—2" squares
- 36—1¼×2" rectangles

From assorted burgundy, orange, teal, and brown prints, cut:

- 18—2⅝" squares (9 sets of 2 matching squares)
- 18—1¼×5" strips (9 sets of 2 strips in same color)

From one remaining burgundy print, cut:

- 4—1¼" sashing squares

From cream print, cut:

- 12—1¼×5" sashing strips

From orange print, cut:

- 2—2½×42" binding strips

ASSEMBLE TRIANGLE-SQUARES

- 1) Use a pencil to mark a diagonal line on wrong side of each cream tone-on-tone 2⅝" square. (To prevent fabric from stretching as you draw lines, place 220-grit sandpaper under each square.)
- 2) Layer a marked cream tone-on-tone square atop an assorted print 2⅝" square. Sew together with two seams, stitching ¼" on each side of drawn line (**Diagram 1**).
- 3) Cut apart on drawn line and press open to make two triangle-squares (**Diagram 1**). Each should be 2" square including seam allowances.

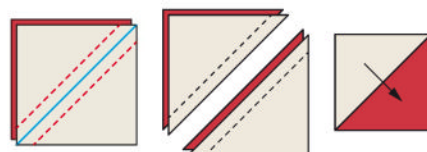


DIAGRAM 1



Three coordinating prints were used to make the dark portion of each Churn Dash block.

- 4) Repeat steps 2 and 3 using matching print $2\frac{3}{8}$ " square to make four matching triangle-squares total.
- 5) Repeat steps 2–4 to make 36 triangle-squares total (nine sets of four matching triangle-squares).

ASSEMBLE SIDE UNITS

- 1) Sew together two assorted print $1\frac{1}{4}\times 5$ " strips in the same color to make a strip set. The strip set should be 2×5 " including seam allowances. Cut into four $1\frac{1}{4}\times 2$ " segments (Diagram 2).

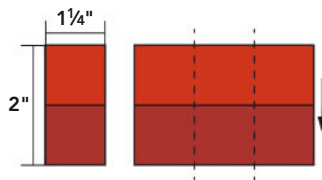


DIAGRAM 2

- 2) Join a segment and a cream tone-on-tone $1\frac{1}{4}\times 2$ " rectangle along long edges to make a side unit (Diagram 3). The side unit should be 2" square including seam allowances.

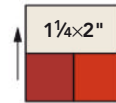


DIAGRAM 3

- 3) Repeat Step 2 to make four matching side units total.
- 4) Repeat steps 1–3 to make 36 side units total (nine sets of four matching side units).

ASSEMBLE CHURN DASH BLOCKS

- 1) For one Churn Dash block, gather four matching triangle-squares, one cream tone-on-tone 2" square, and four matching side units.
- 2) Referring to Diagram 4, sew together Step 1 pieces in three horizontal rows. Join rows to make a Churn Dash block. The block should be 5" square including seam allowances.

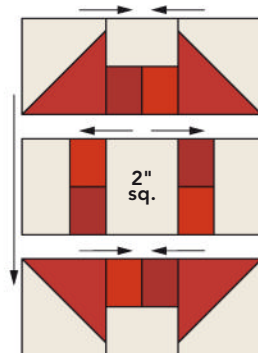


DIAGRAM 4

- 3) Repeat steps 1 and 2 to make nine Churn Dash blocks total.

Vintage Shirting & Dress Prints

Designed by Barbara J. Eikmeier
exclusively for Paintbrush Studio

An Exciting New Block-of-the-Month Program!

"Vintage Sampler" Quilt Designed by Barbara Eikmeier



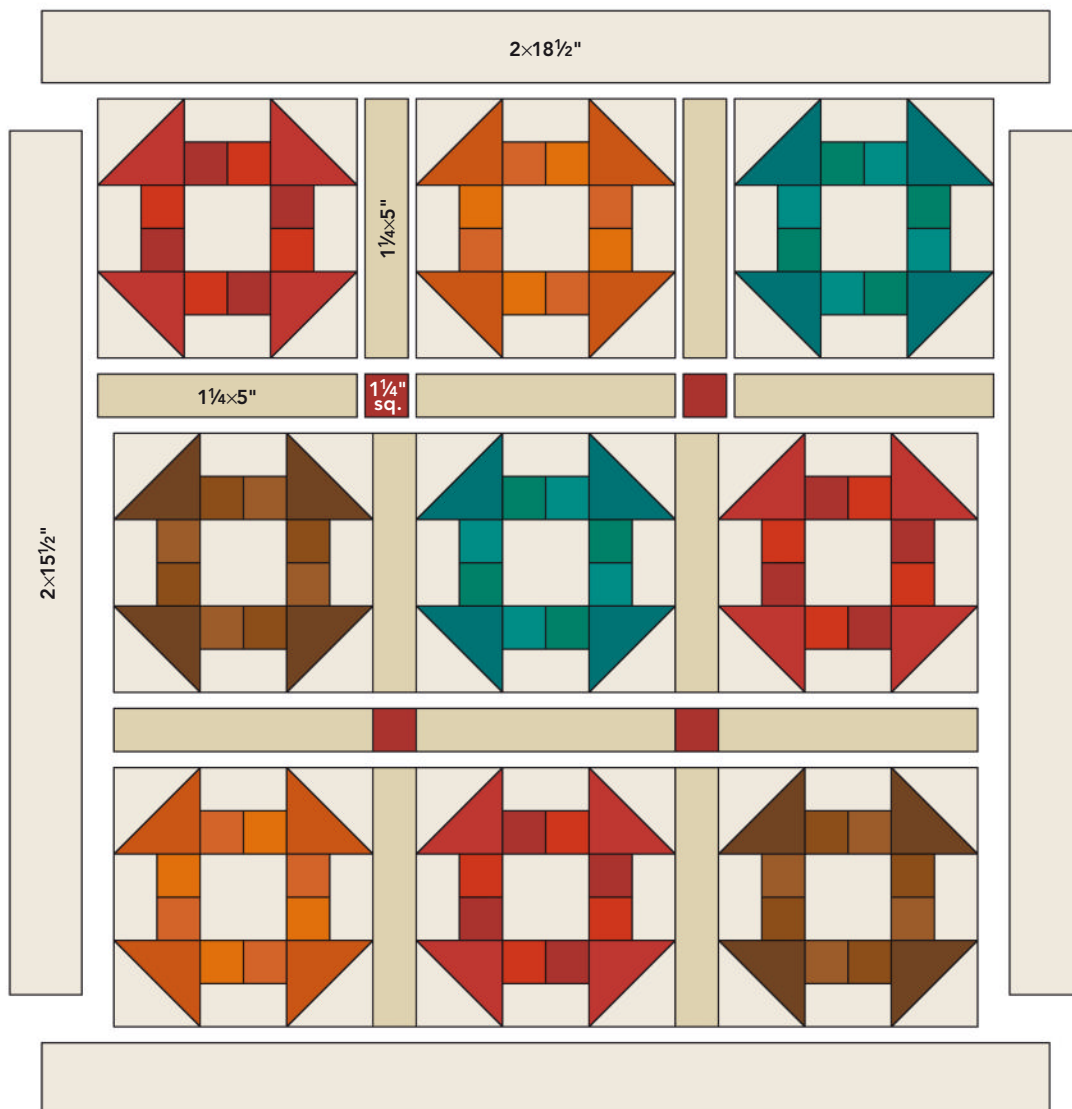
Quilt Size: 82" x 89"

Designed by
BARBARA J. EIKMEIER

To view the "Vintage Shirting and Dress Prints" collection, please visit our website, www.fabri-quilt.com. For information on the "Vintage Sampler" Block-of-the-Month program, visit our blog, inspiredbyfabric.blogspot.com. As always, Paintbrush Studio fabrics can be found at local independent quilt shops and many online retailers.



www.fabri-quilt.com



QUILT ASSEMBLY DIAGRAM

ASSEMBLE QUILT CENTER

- 1) Referring to **Quilt Assembly Diagram**, lay out Churn Dash blocks, cream print sashing strips, and burgundy print sashing squares in five horizontal rows.
- 2) Sew together pieces in each row. Press seams toward cream print sashing strips.
- 3) Join rows to make quilt center; press seams in one direction. The quilt center should be $15\frac{1}{2}"$ square including seam allowances.

ADD BORDER

Join cream tone-on-tone $2 \times 15\frac{1}{2}"$ border strips to opposite edges of quilt center. Add cream tone-on-tone $2 \times 18\frac{1}{2}"$ border strips to remaining edges to complete quilt top. Press all seams toward border.

FINISH QUILT

- 1) Layer quilt top, batting, and backing; baste. (For details, see *Quilt It*, page 100.)
- 2) Quilt as desired. Val Krueger machine-quilted curlicues across the quilt top.
- 3) Bind with orange print binding strips. (For details, see *Better Binding*, page 102.)



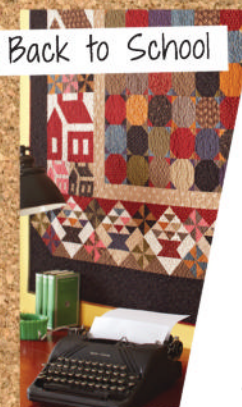
Quilt tester Jan Ragaller made a pretty spring version of *Changing Seasons*, far left, using the Claire collection by Tribeca for Timeless Treasures (ttfabrics.com). Editor Jody Sanders made six blocks for her version, near left, using fabrics from various Jo Morton collections for Andover Fabrics (andoverfabrics.com).

allpeoplequilt.com

Bonus! Go to
AllPeopleQuilt.com/148 to get
the materials list for Jan's
color option.



All For Fall



Back to School



Seeing Double



Pumpkin Patchwork



Paisley Parade

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FRAMED

MATERIALS

6—18×21" pieces (fat quarters) assorted blue solids (blocks)
(Designer Heather Scrimsher used 2 light blue, 2 medium blue, and 2 dark blue solids.)

2¾ yards solid white (blocks)

⅝ yard solid light blue (binding)

3⅞ yards backing fabric
69×73" batting

FINISHED QUILT:
60½×64½"

FINISHED BLOCK:
20×16"

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

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

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

The molding on a traditional fireplace mantel was the design inspiration for a very modern quilt.

DESIGNER **HEATHER SCRIMSHER** (FIBEROSITY.COM)

PHOTOGRAPHER **ADAM ALBRIGHT**

CUT FABRICS

Cut pieces in the following order.

Plan this quilt in your own colorway using the diagram on *Pattern Sheet 2*.

From *each* solid blue fat quarter, cut:

- 2—3½×8½" rectangles
- 2—2½×8½" rectangles
- 2—1½×8½" rectangles
- 4—2½×3½" rectangles
- 4—2½" squares
- 4—1½×2½" rectangles

From solid white, cut:

- 24—3½×20½" strips
- 24—2½×20½" strips
- 48—2½×3½" rectangles
- 48—2½" squares
- 48—1½×2½" rectangles

From solid light blue, cut:

- 7—2½×42" binding strips

ASSEMBLE BLOCKS

The instructions that follow make one block. Repeat steps 1–6 to make 12 blocks total.

Designer Heather Scrimsher made each block using three different blue solids and solid white. Refer to photo *opposite* to determine placement of each solid.

- 1) Gather a set of pieces from one solid blue (one 2½×3½" rectangle, one 1½×2½" rectangle, and one 2½" square), then gather a set of pieces from a second solid blue (one 3½×8½" rectangle, one 1½×8½" rectangle, and one 2½×8½" rectangle). From a third solid blue, gather one 2½×3½" rectangle, one 1½×2½" rectangle, and one 2½" square.

Design
inspiration—
a fireplace mantel



FABRICS are from the Kona Cotton Solids collection for Robert Kaufman Fabrics (robertkaufman.com).



- 2) Referring to **Diagram 1**, sew together four solid white $2\frac{1}{2}\times 3\frac{1}{2}$ " rectangles, a solid blue No. 1— $2\frac{1}{2}\times 3\frac{1}{2}$ " rectangle, a solid blue No. 2— $3\frac{1}{2}\times 8\frac{1}{2}$ " rectangle, and a solid blue No. 3— $2\frac{1}{2}\times 3\frac{1}{2}$ " rectangle to make unit 1. The unit should be $20\frac{1}{2}\times 3\frac{1}{2}$ " including seam allowances.

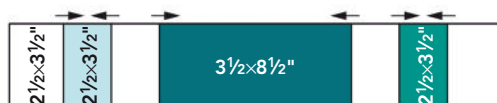


DIAGRAM 1

- 3) Referring to **Diagram 2**, sew together four solid white $1\frac{1}{2}\times 2\frac{1}{2}$ " rectangles, a solid blue No. 1— $1\frac{1}{2}\times 2\frac{1}{2}$ " rectangle, a solid blue No. 2— $1\frac{1}{2}\times 8\frac{1}{2}$ " rectangle, and a solid blue No. 3— $1\frac{1}{2}\times 2\frac{1}{2}$ " rectangle to make unit 2. The unit should be $20\frac{1}{2}\times 1\frac{1}{2}$ " including seam allowances.

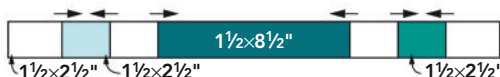


DIAGRAM 2

- 4) Referring to **Diagram 3**, sew together four solid white $2\frac{1}{2}$ " squares, a solid blue No. 1— $2\frac{1}{2}$ " square, a solid blue No. 2— $2\frac{1}{2}\times 8\frac{1}{2}$ " rectangle, and a solid blue No. 3— $2\frac{1}{2}$ " square to make unit 3. The unit should be $20\frac{1}{2}\times 2\frac{1}{2}$ " including seam allowances.

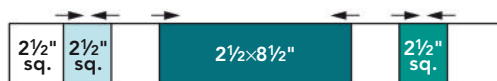


DIAGRAM 3

- 5) Lay out two solid white $3\frac{1}{2}\times 20\frac{1}{2}$ " strips, two solid white $2\frac{1}{2}\times 20\frac{1}{2}$ " strips, and units 1, 2, and 3 in seven horizontal rows (**Diagram 4**).

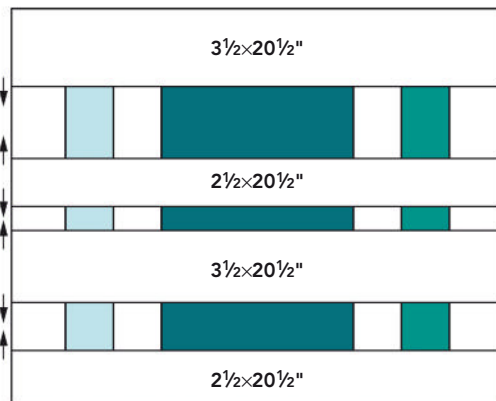


DIAGRAM 4

- 6) Sew together rows to make a block. The block should be $20\frac{1}{2}\times 16\frac{1}{2}$ " including seam allowances.

ASSEMBLE QUILT TOP

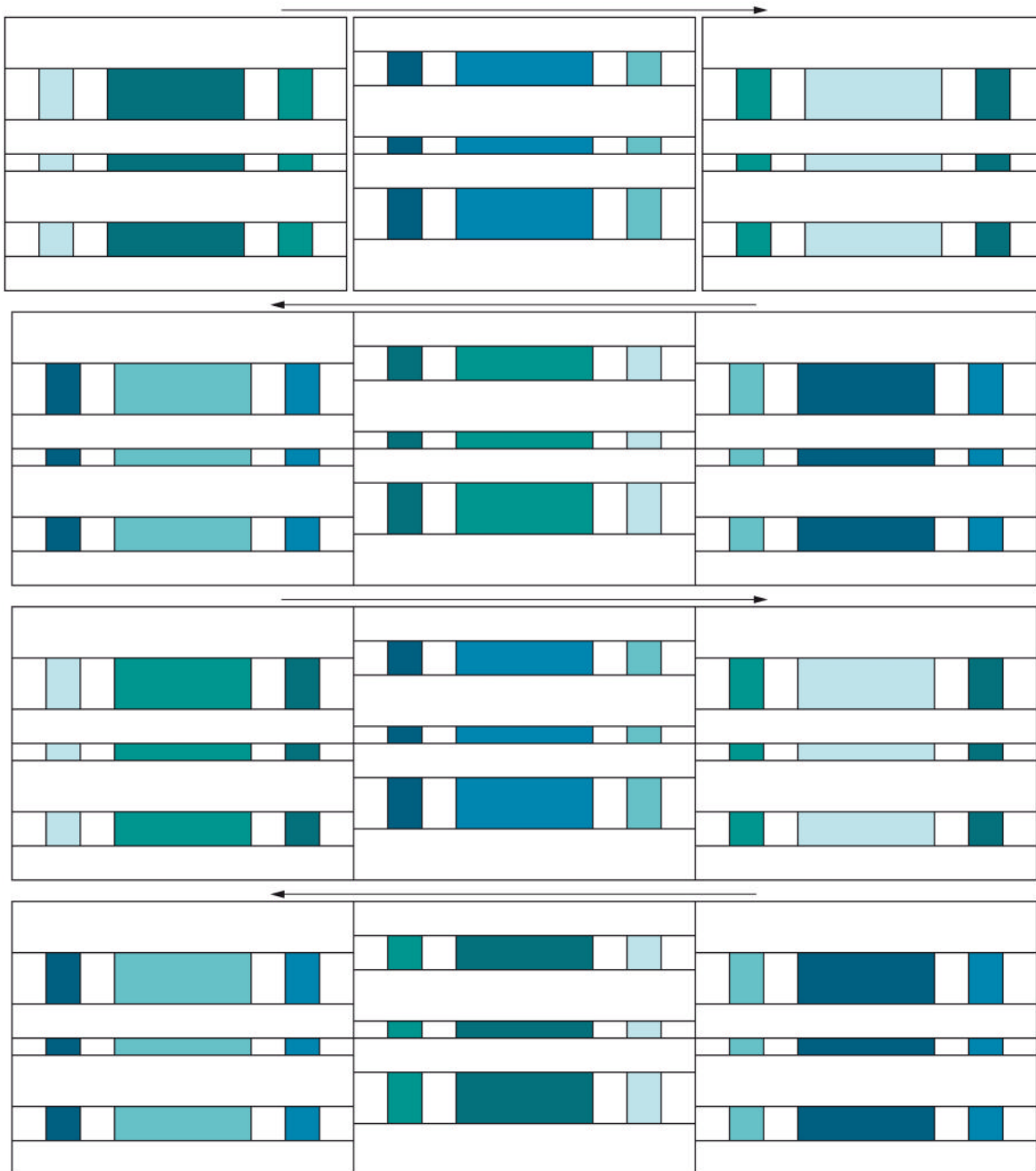
Referring to **Quilt Assembly Diagram**, lay out blocks in four horizontal rows, rotating the center block in each row 180° . Sew together blocks in each row. Join rows to complete quilt top. Press seams in one direction.

check it out!

Learn more about designer Heather Scrimsher's design process in her book *Graphic Quilts from Everyday Images*. An astute observer of her surroundings, Heather snaps lots of photos. Chain-link fences, thorns on a bush, and beads of a necklace are just a few ordinary items that inspired the quilts in the book. Heather's original photos accompany every pattern.

\$24.99; Martingale; shopmartingale.com.





QUILT ASSEMBLY DIAGRAM

FINISH QUILT

- 1) Layer quilt top, batting, and backing; baste.
(For details, see *Quilt It*, page 100.)
- 2) Quilt as desired. Heather machine-quilted interlocking squares and rectangles across the quilt top.
- 3) Bind with solid light blue binding strips.
(For details, see *Better Binding*, page 102.)



WHOO LOVES YOU, BABY?

MATERIALS

1/8 yard each of red tone-on-tone, dark aqua tone-on-tone, and orange tone-on-tone (appliqués)

7" square each of solid tan, orange dot, solid white, solid brown, white dot, and aqua dot (appliqués)

3/8 yard green tone-on-tone (appliqués, binding)

1/4 yard green dot (appliqués, border)

1/3 yard aqua tone-on-tone (appliqué foundation)

1/3 yard white animal print (border)

1/4 yard aqua animal circle print (border)

1 yard backing fabric

33×35" batting

Embroidery floss: brown

FINISHED QUILT:

26½×28½"

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

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

Whimsical appliqués add artistic flair to a quilt made of simple strips.

DESIGNERS CHRISTINE SHARP AND RACHAEL WRIGHT

OF KIDS QUILTS (KIDSQUILTS.COM)

PHOTOGRAPHER ADAM ALBRIGHT

CUT FABRICS

Cut pieces in the following order.

Patterns are on *Pattern Sheet 1*.

See Gallery of Stitches on *Pattern Sheet 2* for embroidery stitches.

To use fusible web for appliquéing, complete the following steps. (For more information on fusible appliqué, see Piece and Appliqué, *page 98*.)

- 1) Lay fusible web, paper side up, over patterns. Use a pencil to trace each pattern the number of times indicated in cutting instructions, leaving ½" between tracings. Cut out each fusible-web shape roughly ¼" outside traced lines.
- 2) Following manufacturer's instructions, press each fusible-web shape onto wrong side of designated fabric; let cool. Cut out fabric shapes on drawn lines. Peel off paper backings from all pieces except circles M, N, and O.

From red tone-on-tone, cut:

- 2 of Pattern A
- 1 each of patterns F, F reversed, G, M, and O

From dark aqua tone-on-tone, cut:

- 1 each of patterns A and E
- 2 each of patterns B, F, F reversed, G, and N

From orange tone-on-tone, cut:

- 1 each of patterns B, E, and O
- 2 of Pattern M

From solid tan, cut:

- 3 of Pattern C

From orange dot, cut:

- 3 of Pattern D

From green tone-on-tone, cut:

- 3—2½×42" binding strips
- 1 each of patterns E, N, and O

From solid white, cut:

- 3 of Pattern H

From solid brown, cut:

- 3 each of patterns I and I reversed



From white dot, cut:

- 2 *each* of patterns J and K
- 1 of Pattern L

From aqua dot, cut:

- 1 *each* of patterns J and K
- 2 of Pattern L

From green dot, cut:

- 4— $1\frac{1}{2}\times 26\frac{1}{2}$ " border strips
- 3 of Pattern K
- 1 of Pattern L

From aqua tone-on-tone, cut:

- 1— $10\frac{1}{2}\times 26\frac{1}{2}$ " strip

From white animal print, cut:

- 2— $4\frac{1}{2}\times 26\frac{1}{2}$ " border strips

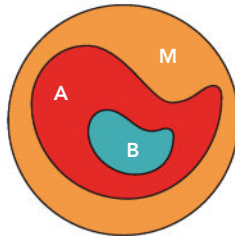
From aqua animal circle print, cut:

- 2— $3\frac{1}{2}\times 26\frac{1}{2}$ " border strips

APPLIQUÉ QUILT CENTER

1) Referring to Bird Appliqué Placement

Diagram, center a red tone-on-tone A bird body and a dark aqua tone-on-tone B wing on an orange tone-on-tone M circle. Following manufacturer's instructions, fuse in place to make an orange bird circle. Repeat to make a second orange bird circle.



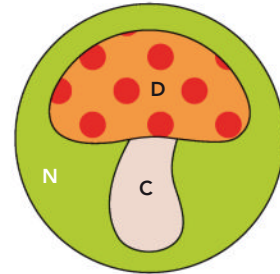
BIRD APPLIQUÉ PLACEMENT DIAGRAM

- 2) Referring to photo, *page 81*, for fabric placement, repeat Step 1 to make a red bird circle.

3) Referring to Mushroom Appliqué

Placement Diagram, center a solid tan C stem and an orange dot D cap on a green tone-on-tone N circle. Fuse in place to make a green mushroom circle. Referring

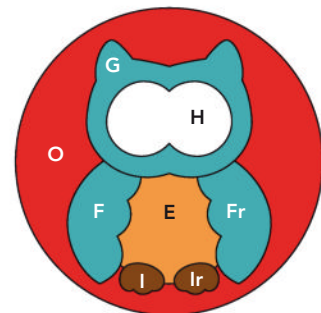
to photo, *page 81*, and using dark aqua tone-on-tone N circles, repeat to make two aqua mushroom circles.



MUSHROOM APPLIQUÉ PLACEMENT DIAGRAM

4) Referring to Owl Appliqué Placement

Diagram, center an orange tone-on-tone E owl body, dark aqua tone-on-tone F and F reversed wings and G owl head, a solid white H owl face, and solid brown I and I reversed owl feet on red tone-on-tone O circle. Fuse in place to make a red owl circle. Referring to photo, *page 81*, and using orange tone-on-tone O circle and green tone-on-tone E body, repeat to make an orange owl circle. Using green tone-on-tone O circle; red tone-on-tone F wing, F reversed wing, and G head; and dark aqua tone-on-tone E body, repeat to make a green owl circle.



OWL APPLIQUÉ PLACEMENT DIAGRAM

- 5) Using threads that match appliqués, machine-blanket-stitch around edges of each appliqué on all fused circles. Carefully remove paper backings from M, N, and O circles to expose fusible web.



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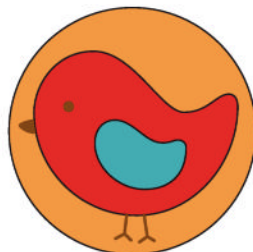
michael miller
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RK
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- 6) Using two strands of brown embroidery floss, hand-stitch eye, beak, and feet on bird circles (**Bird Embroidery Diagram**).

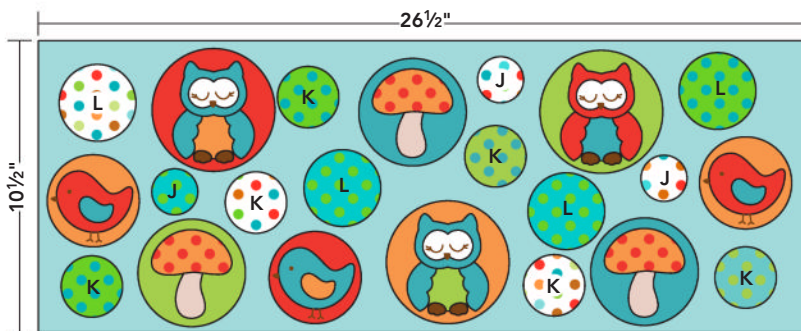


BIRD EMBROIDERY DIAGRAM

- 7) Using two strands of brown embroidery floss, hand-stitch eyelashes and beak on owl circles (**Owl Embroidery Diagram**).



OWL EMBROIDERY DIAGRAM



APPLIQUÉ PLACEMENT DIAGRAM



QUILT ASSEMBLY DIAGRAM

- 8) Referring to **Appliqué Placement Diagram**, arrange bird, mushroom, and owl circles; J small circles; K medium circles; and L large circles on aqua tone-on-tone 10½×26½" appliqué foundation strip. Following manufacturer's instructions, fuse pieces in place.
- 9) Using threads that match circles, machine-blanket-stitch around edge of each circle to make appliquéd quilt center.

ASSEMBLE QUILT TOP

- 1) Referring to **Quilt Assembly Diagram**, lay out white animal print 4½×26½" border strips, green dot 1½×26½" border strips, aqua animal circle print 3½×26½" border strips, and appliquéd quilt center in nine horizontal rows.
- 2) Join rows to complete quilt top; press seams in one direction.

FINISH QUILT

- 1) Layer quilt top, batting, and backing; baste. (For details, see *Quilt It*, page 100.)
- 2) Quilt as desired. Wavy lines were machine-quilted in the white animal print borders, arches in the green dot borders, and around each circle in the aqua animal circle print borders. In the appliquéd quilt center, she outline-quilted around each circle and filled the open areas with a small stipple.
- 3) Bind with green tone-on-tone binding strips. (For details, see *Better Binding*, page 102.)

rustling LEAVES

MATERIALS

11— $\frac{1}{3}$ -yard pieces
assorted batiks in brown,
tan, orange, green, gold,
and purple (blocks)

$1\frac{1}{8}$ yards cream batik
(blocks)

$\frac{5}{8}$ yard dark orange leaf
batik (blocks)

$\frac{1}{2}$ yard black dot batik
(blocks)

$\frac{1}{3}$ yard each of black
batik, dark orange-and-
burgundy batik, dark gold
batik, and mahogany
batik (blocks)

$\frac{5}{8}$ yard rust batik (binding)

4 yards backing fabric

69×81" batting

FINISHED QUILT:

60 $\frac{1}{2}$ ×72 $\frac{1}{2}$ "

FINISHED BLOCKS:

12" square

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

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

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

Subtle shifts in color provide the backdrop for dark triangles to dance across the quilt top.

DESIGNER **SUE MICHAELS OF DRAGONFLY FIBERART** (DRAGONFLYFIBERART.COM)

MACHINE QUILTER **LAURA MCCARRICK OF ALWAYS KEEP QUILTING** (ALWAYSKEEPQUILTING.COM)

PHOTOGRAPHER **MARTY BALDWIN**

CUT FABRICS

Cut pieces in the following order.

Plan this quilt in your own
colorway using the diagram on
Pattern Sheet 1.

From *each* assorted batik, cut:

- 2—3 $\frac{1}{2}$ ×42" strips

From cream batik, cut:

- 15—6 $\frac{7}{8}$ " squares
- 30—3 $\frac{7}{8}$ " squares

From dark orange leaf batik, cut:

- 15—6 $\frac{7}{8}$ " squares

From black dot batik, cut:

- 30—3 $\frac{7}{8}$ " squares

From *each* black, dark orange-and-
burgundy, dark gold, and mahogany
batik, cut:

- 15—3 $\frac{1}{2}$ " squares

From rust batik, cut:

- 7—2 $\frac{1}{2}$ ×42" binding strips

ASSEMBLE FOUR-PATCH A UNITS

- 1) Sew together two different assorted batik 3 $\frac{1}{2}$ ×42" strips to make a strip set (Diagram 1). Press seam to one side. The strip set should be 6 $\frac{1}{2}$ ×42" including seam allowances. Cut strip set into eleven 3 $\frac{1}{2}$ "-wide segments.

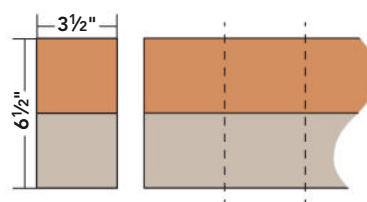


DIAGRAM 1

- 2) Using remaining assorted batik 3 $\frac{1}{2}$ ×42" strips, repeat Step 1 to make 120—3 $\frac{1}{2}$ "-wide segments total.



- 3) Sew together two segments to make a Four-Patch A unit (**Diagram 2**). The unit should be $6\frac{1}{2}$ " square including seam allowances. Repeat to make 60 Four-Patch A units total.



DIAGRAM 2

ASSEMBLE TRIANGLE-SQUARES

- 1) Use a pencil to mark a diagonal line on wrong side of each cream batik $6\frac{7}{8}$ " square. (To prevent fabric from stretching as you draw lines, place 220-grit sandpaper under each square.)
- 2) Layer a marked cream batik square atop a dark orange leaf batik $6\frac{7}{8}$ " square. Sew together with two seams, stitching $\frac{1}{4}$ " on each side of marked line (**Diagram 3**). Cut apart on drawn line to make two triangle units. Press open each triangle unit to make two large triangle-squares. Each large triangle-square should be $6\frac{1}{2}$ " square including seam allowances.

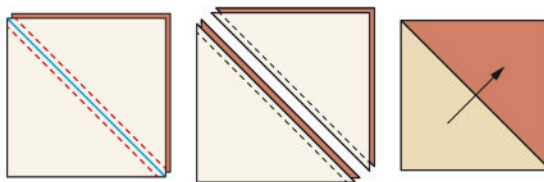


DIAGRAM 3

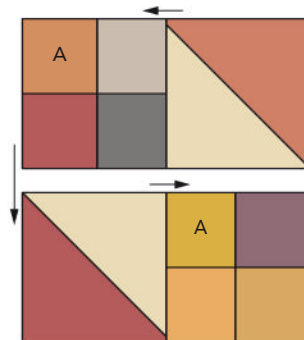
- 3) Repeat Step 2 to make 30 large triangle-squares total.
- 4) Referring to steps 1–3, use cream batik $3\frac{7}{8}$ " squares and black dot batik $3\frac{7}{8}$ " squares to make 60 small triangle-squares total (**Diagram 4**). Each small triangle-square should be $3\frac{1}{2}$ " square including seam allowances.



DIAGRAM 4

ASSEMBLE A BLOCKS

Referring to **Diagram 5**, sew together two Four-Patch A units and two large triangle-squares in pairs; note position of cream batik triangles and orientation of diagonal seams. Join pairs to make Block A. The block should be $12\frac{1}{2}$ " square including seam allowances. Repeat to make 15 A blocks total.



BLOCK A
DIAGRAM 5

ASSEMBLE B BLOCKS

- 1) Referring to **Diagram 6**, sew together two small triangle-squares, a black batik $3\frac{1}{2}$ " square, and a dark orange-and-burgundy batik $3\frac{1}{2}$ " square in pairs. Note position of cream batik triangles and orientation of diagonal seams. Join pairs to make a B unit. The unit should be $6\frac{1}{2}$ " square including seam allowances.

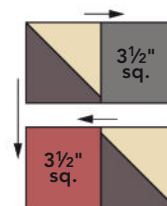
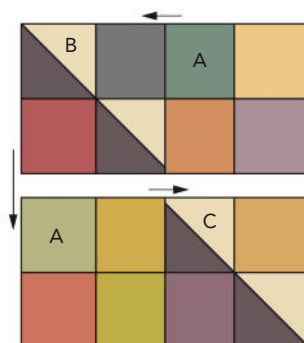


DIAGRAM 6

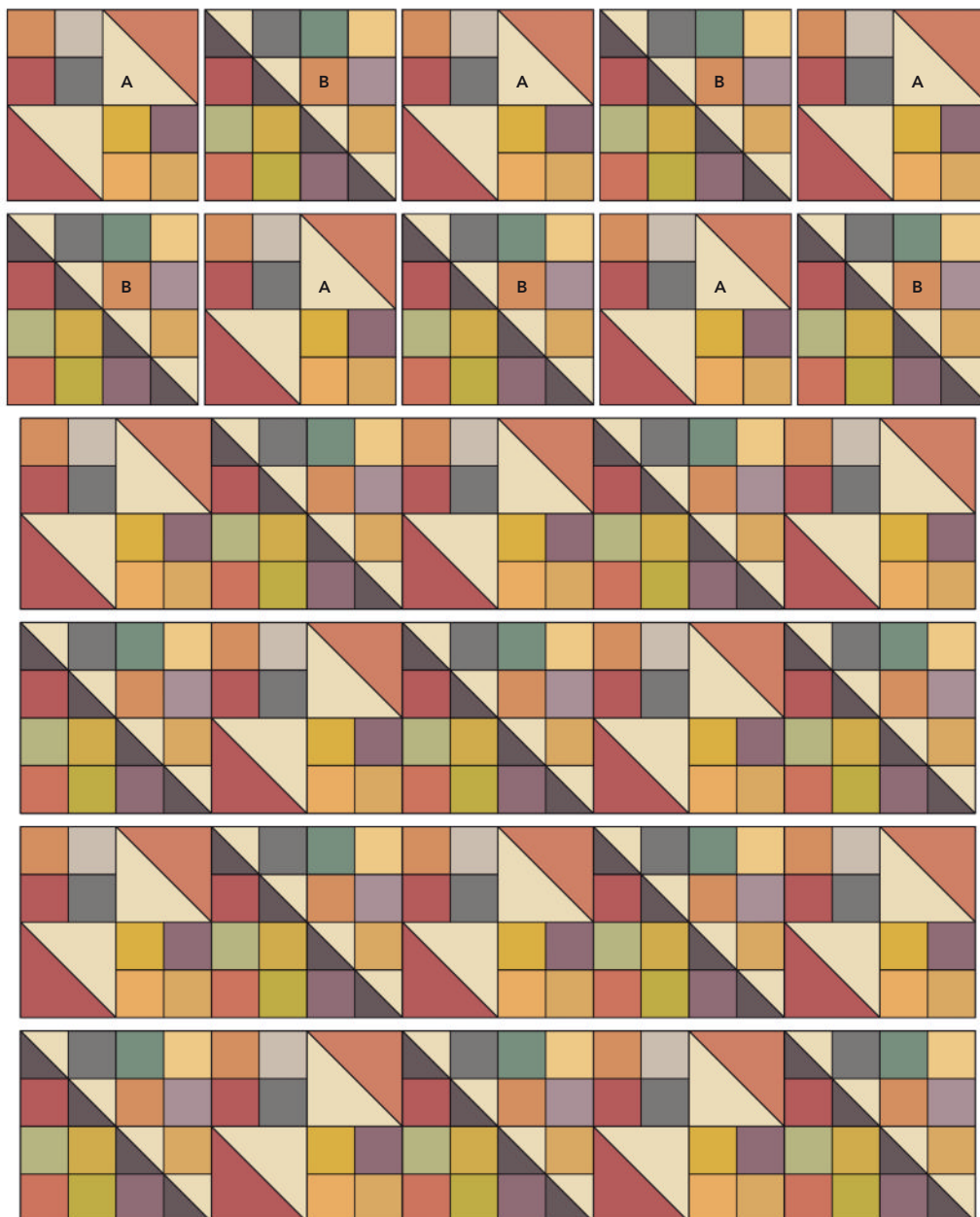
- 2) Repeat Step 1 to make 15 B units total.
- 3) Using remaining small triangle-squares, dark gold batik $3\frac{1}{2}$ " squares (instead of black batik squares), and mahogany batik $3\frac{1}{2}$ " squares (instead of dark orange-and-burgundy batik squares), repeat Step 1 to make 15 C units (**Diagram 7**).



- 4) Referring to **Diagram 7**, sew together two Four-Patch A units, one B Unit, and one C unit in pairs; note position of cream batik triangles and orientation of diagonal seams. Join pairs to make Block B. The block should be $12\frac{1}{2}$ " square including seam allowances. Repeat to make 15 B blocks total.



BLOCK B
DIAGRAM 7



QUILT ASSEMBLY DIAGRAM

ASSEMBLE QUILT TOP

- 1) Referring to **Quilt Assembly Diagram**, lay out blocks in six horizontal rows, alternating A and B blocks in each row.
- 2) Sew together blocks in each row. Press seams in one direction, alternating direction with each row. Join rows to complete quilt top; press seams in one direction.

FINISH QUILT

- 1) Layer quilt top, batting, and backing; baste. (For details, see *Quilt It*, [page 100](#).)
- 2) Quilt as desired. Laura McCarrick machine-quilted swirling spirals across the quilt top.
- 3) Bind with rust batik binding strips. (For details, see *Better Binding*, [page 102](#).)

American Patchwork & Quilting

1 MILLION PILLOWCASE CHALLENGE

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WRAPSODY IN wool

Layer and embellish felted wool to make a trio of wrist adornments.

DESIGNER TAMMY SILVERS OF TAMARINIS (TAMARINIS.COM)

PHOTOGRAPHER JASON DONNELLY

MATERIALS

For one spiral cuff:

3×8" rectangle each of black and aqua felted wools (appliqués)

3×9" rectangle coral felted wool (cuff top)

1 $\frac{7}{8}$ ×7 $\frac{3}{4}$ " rectangle white felted wool (lining)

For one leaf cuff:

3" square each of yellow, coral, and green felted wools (appliqués)

3×9" rectangle aqua felted wool (cuff top)

1 $\frac{7}{8}$ ×7 $\frac{3}{4}$ " rectangle gray felted wool (lining)

For one teardrop cuff:

4" square each of green, cream, and black felted wools (appliqués)

3×9" rectangle yellow felted wool (cuff top)

1 $\frac{7}{8}$ ×7 $\frac{3}{4}$ " rectangle white felted wool (lining)

For all cuffs:

Steam-A-Seam 2 double-stick fusible web with pressure sensitive adhesive

Heat Moldable double-sided fusible interfacing by Bosal

Metal jewelry cuff for shaping (optional)

Embroidery floss: white and black

Iron or hair dryer

Teflon pressing sheet

FINISHED CUFF: 2×8"





ABOUT MATERIALS

Felted wool (available in many quilt shops) doesn't fray, so there is no need to turn under edges of appliqué shapes. To felt your own wool, machine-wash it in a hot-water-wash cold-rinse cycle with a small amount of detergent. Machine-dry on high heat; steam-press.

Heat Moldable is a double-sided fusible interfacing that can be molded to fit the curve of a wrist with the heat of an iron or hair dryer. It is adhered to the cuff top to shape it.

CUT FABRICS

Cut pieces in the following order.

Patterns for all cuffs are on *Pattern Sheet 2*. Use patterns A and B for spiral cuff, Pattern C for leaf cuff, and patterns D and E for teardrop cuff.

See *Gallery of Stitches* on *Pattern Sheet 2* for embroidery stitch options.

The cutting instructions that follow make a cuff that will fit a 7–8½" wrist. Adjust pieces as needed for smaller or larger wrist measurements.

To use fusible web for appliqué, complete the following steps. (For more information on fusible appliqué, see *Piece and Appliqué*, *page 98*.)

- 1) Lay Steam-A-Seam 2, paper side up, over patterns. Use a pencil to trace desired patterns the number of times indicated in cutting instructions, leaving ¼" between tracings. Cut out each fusible-web shape roughly ⅛" outside traced lines.
- 2) Following manufacturer's instructions, press each fusible-web shape onto designated wool; let cool. Cut out shapes on drawn lines. Peel off paper backings.

For spiral cuff:

From black wool, cut:

- 2 of Pattern A
- 1 of Pattern B

From aqua wool, cut:

- 1 of Pattern A
- 2 of Pattern B

From Steam-A-Seam 2, cut:

- 1—1⅞×7¾" rectangle

From Heat Moldable, cut:

- 1—2×8" rectangle

For leaf cuff:

From *each* yellow, coral, and green wool, cut:

- 1 of Pattern C

From Steam-a-Seam 2, cut:

- 1—1⅞×7¾" rectangle

From Heat Moldable, cut:

- 1—2×8" rectangle



Spiral Cuff

For teardrop cuff:

From green wool, cut:

- 2 of Pattern D
- 1 of Pattern E

From *each* cream and black wool, cut:

- 2 of Pattern D

From Steam-A-Seam, cut:

- 1— $1\frac{7}{8} \times 7\frac{3}{4}$ " rectangle

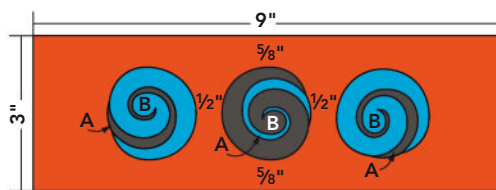
From Heat Moldable, cut:

- 1— 2×8 " rectangle

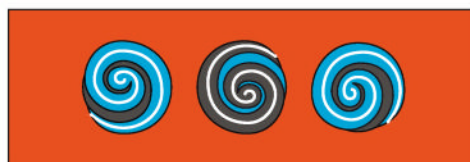
MAKE SPIRAL CUFF TOP

The following instructions are for the spiral cuff top. To make the leaf and teardrop cuff tops, refer to **Appliqué Placement diagrams 2 and 3** and **Embroidery Placement diagrams 2 and 3** on *page 94* for placement of wool appliques and embroidery stitches.

- 1) Referring to **Appliqué Placement Diagram 1**, layer black and aqua wool A circles and B spirals on coral wool 3×9 " rectangle; make sure appliques are $\frac{5}{8}$ " from top and bottom edges. Fuse in place following manufacturer's instructions.



APPLIQUÉ PLACEMENT DIAGRAM 1



EMBROIDERY PLACEMENT DIAGRAM 1

- 2) Referring to **Embroidery**

Placement Diagram 1 and using three strands of white embroidery floss, backstitch a spiral on B portion of each layered appliqué.

- 3) Apply Steam-A-Seam $2\frac{1}{8} \times 7\frac{3}{4}$ " rectangle to wrong side of Step 2 unit to make spiral cuff top. Peel off paper backing.

FINISH CUFF

- 1) Referring to **Diagram 1**, cut a $\frac{1}{2}$ " square from each corner of cuff top. This will reduce bulk so cuff top can be smoothly wrapped around fusible interfacing.

- 2) Referring to **Diagram 2**, place cuff top on pressing sheet with right side down. Center Heat Moldable 2×8 " rectangle on wrong side of cuff top. Wrap long edges of cuff top around Heat Moldable rectangle. Using tip of iron, fuse edges in place following manufacturer's instructions.



DIAGRAM 1

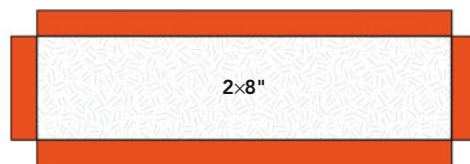


DIAGRAM 2

THE market PLACE

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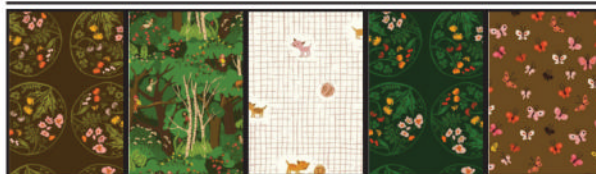
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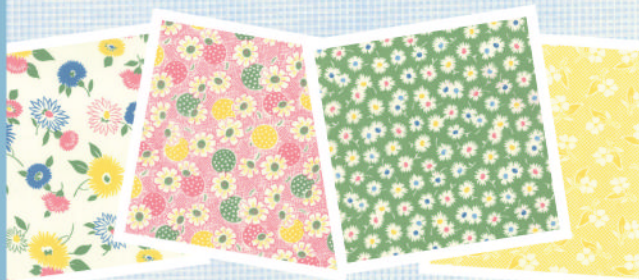
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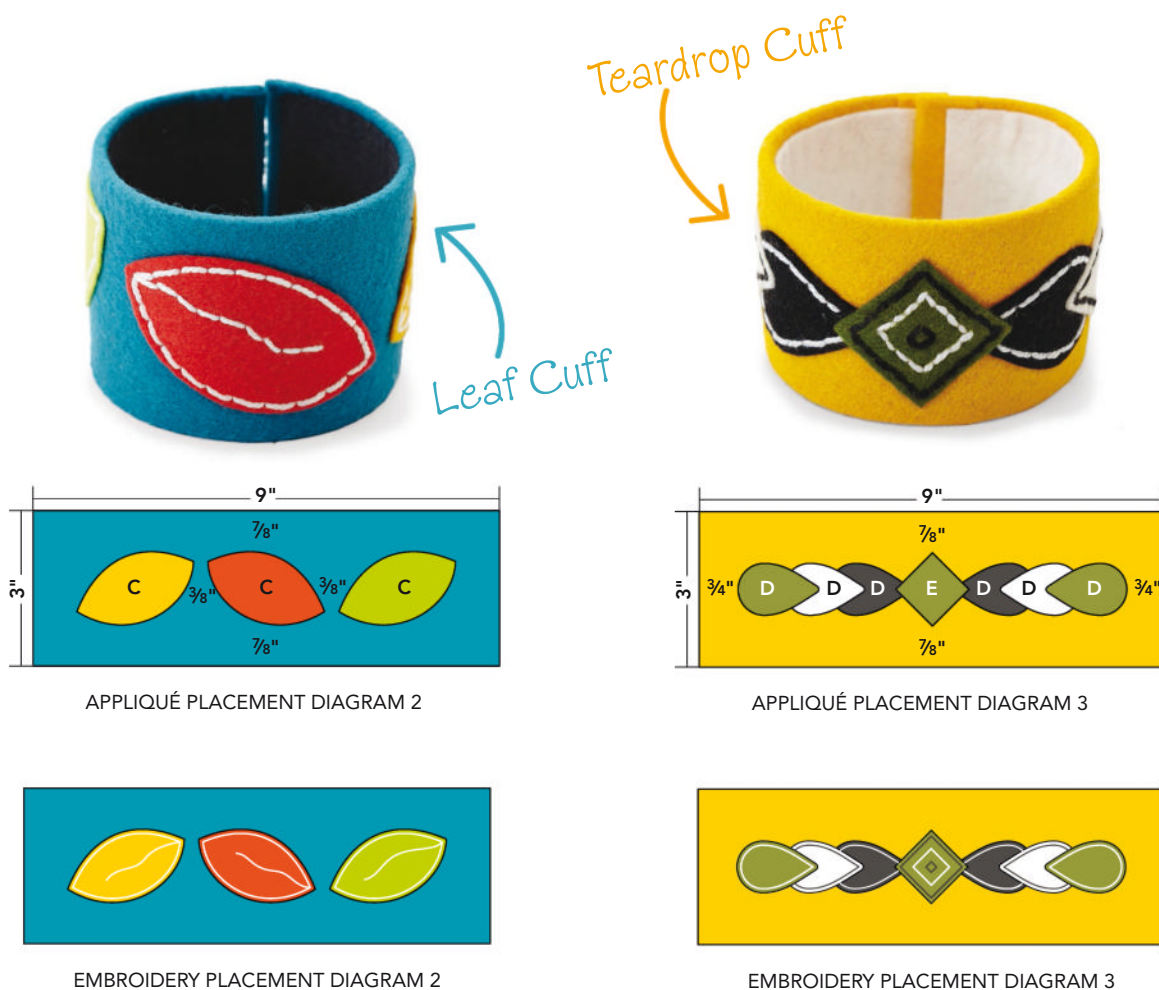
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- 3) Repeat Step 2 to secure short edges of cuff top.
- 4) Center white or gray wool $1\frac{7}{8} \times 7\frac{3}{4}$ " lining rectangle on wrong side of cuff top; fuse in place to cover folded edges and make cuff unit.
- 5) Press back side of cuff unit or use a hair dryer to activate moldable quality of Heat Moldable. Shaping cuff unit with your hands or using a metal jewelry cuff as a base, mold cuff unit to your wrist to set the curved shape and complete cuff. If you are using a metal jewelry cuff as a base, designer Tammy Silvers suggests leaving the cuff unit inside the metal jewelry cuff for several hours before wearing to help set the shape.



BETTER MACHINE appliqué

Learn how to improve your machine-appliqué skills by following this guide.

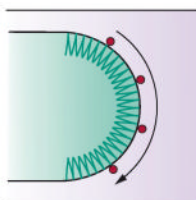


DIAGRAM 1

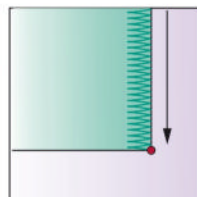


DIAGRAM 2

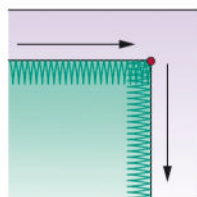


DIAGRAM 3

PIVOTING OUTSIDE CURVES

When appliquéing, position the presser foot so the left-hand swing of the needle is on the appliqué and the right-hand swing of the needle lands on the fabric, just on the outer edge of the appliqué shape (Photo 1).

Stop at the first pivot point with the needle down in the fabric on the right-hand swing of the needle (see first red dot in **Diagram 1**; the arrow indicates the stitching direction). Raise the presser foot, pivot the fabric slightly, and begin stitching to the next pivot point. Repeat as needed to round the entire outer curve.

To help you know when to pivot, mark the edges of circular or oval appliqué pieces with the hours of a clock; pivot the fabric at each mark (Photo 2).

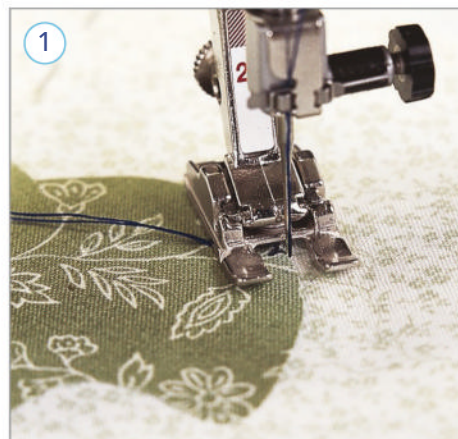
TURNING OUTSIDE CORNERS

When turning a corner, knowing where and when to stop and pivot makes a big difference in the finished look of your appliqué.

Stop with the needle down in the fabric on the right-hand swing of the needle (see red dot in **Diagram 2**). Raise the presser foot and pivot the fabric. Lower the presser foot and begin stitching to the next edge (**Diagram 3**).

USING STABILIZERS

For better-looking appliqué, use a stabilizer beneath foundation fabric. A stabilizer adds support and eliminates puckers and pulling. Remove temporary stabilizer types, such as tearaway, wash-away, or freezer paper, once stitching is complete (as in **Photo 3**, where tearaway stabilizer is being removed by holding it firmly while gently pulling it away from stitching). Cut-away stabilizers are permanent and remain in the quilt or are only partially cut away after stitching. Experiment with a variety of stabilizers to determine which works best.



back to BASICS

Read these pages to learn what you need to know to get started quilting. It's all here, from choosing the best tools and supplies to finishing your project with quilting designs and binding.

tools OF THE TRADE

Having the right tools on hand will make quilting even more fun.

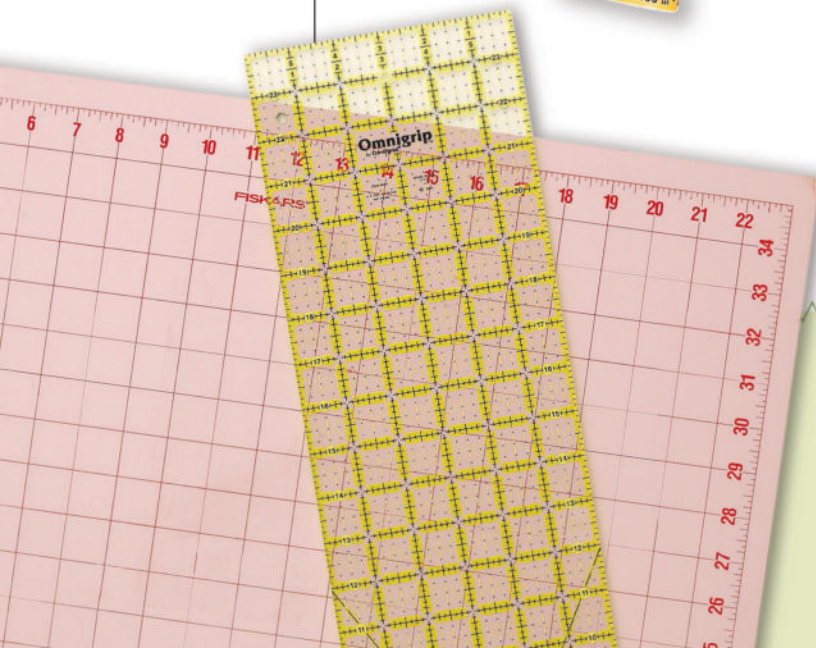


ROTARY-CUTTING TOOLS: Rotary cutters have round blades that enable you to cut straight-edge shapes more quickly and accurately than scissors can. They come with various blade sizes—a good size for a first blade is 45 millimeters. Experiment with handle styles to see which you prefer.

For making perfectly straight cuts, choose a **thick, clear acrylic ruler**. A good size to start with is a 6×24" rectangular ruler marked with hash marks at 1/8" increments and 45° and 60° angles.

Always use a rotary cutter with a **cutting mat** specifically designed for it. In addition to protecting your work surface, the mat helps keep the fabric from shifting while you cut. Start with a 17×23" mat marked with a 1" grid and hash marks at 1/8" increments.

DIE-CUTTING MACHINES: Die-cutting machines (*opposite, above left*) use specially made die shapes and designs for custom-cutting multiple layers of fabric at one time. Layers of fabric are centered over the die blade, covered with a cutting mat, and rolled through the machine.



Blades on rotary cutters (*opposite, far right*) are extremely sharp. Develop a habit of closing or retracting the blade after each cut, or buy a cutter with a self-retracting blade.



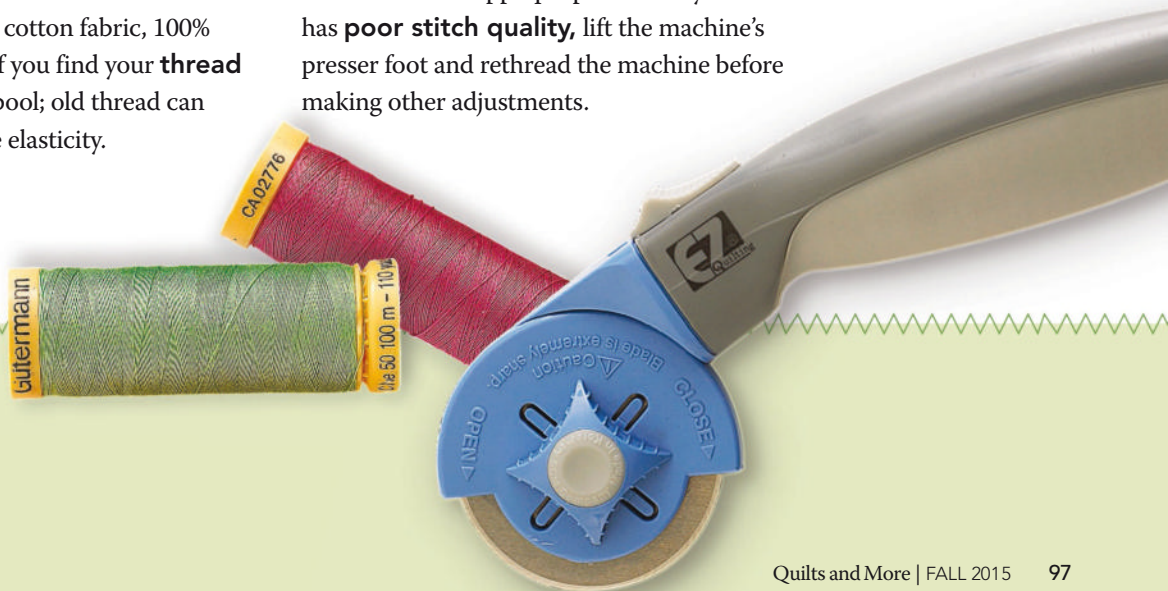
FABRICS: The best fabric for quiltmaking is 100% cotton because it minimizes seam distortion, presses crisply, and is easy to quilt. Our instructions specify yardages based on 42" of usable fabric width unless otherwise noted. We allow for a little extra yardage to accommodate minor cutting errors and slight shrinkage.

There are conflicting opinions about the need to prewash fabric. The choice is yours, but if you have any doubts about colorfastness, test the fabric before adding it to your quilt.

THREADS: For piecing and most quilting, match the thread fiber to the fabric. Because most quilters use 100% cotton fabric, 100% cotton thread is ideal. If you find your **thread breaking**, try a new spool; old thread can become brittle and lose elasticity.

NEEDLES: The preferred sewing-machine needle for woven cotton fabrics is called a sharp. Sizes 75/11 and 80/12 are good choices for piecing, quilting, and binding most quilts. Use a smaller needle (70/10) if you're piecing tightly woven batiks and a larger needle (90/14) for flannels. Dull needles can cause **skipping or uneven stitches**, so it's a good idea to insert a fresh needle at the start of every project.

SEWING MACHINE: Any machine with a straight stitch and well-adjusted tension (not too tight or too loose) will work for piecing. A machine that also can zigzag- or blanket-stitch makes machine appliqué possible. If your machine has **poor stitch quality**, lift the machine's presser foot and rethread the machine before making other adjustments.



piece AND appliqué

Whether you like patchwork or appliqué, the keys to success are practice and patience.

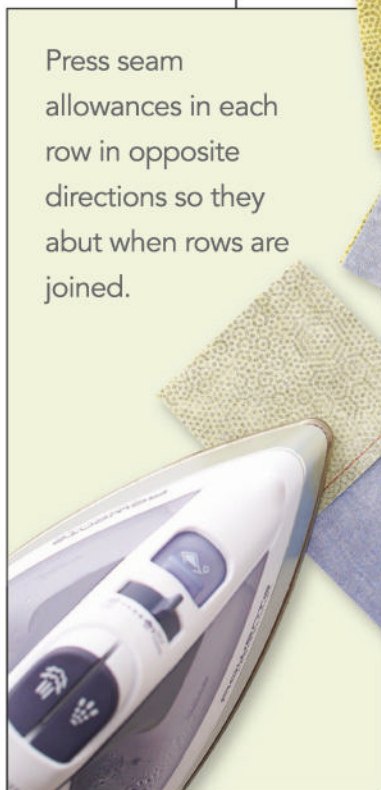
Press seam allowances in each row in opposite directions so they abut when rows are joined.

STITCHING: Quilting depends upon accuracy at every step. Use **exact 1/4" seam allowances** throughout a quilt's construction. It isn't necessary to backstitch at the beginning or end of any seam that will be intersected by another seam later in the quiltmaking process. Use a stitch length of 10–12 stitches per inch (2.0- to 2.5-millimeter setting) to prevent stitches from unraveling before they're stitched over again. Secure seams that won't be sewn across again (such as those in borders) with a few backstitches.

PINNING: When you want seam lines to line up perfectly, **first match up seams** of pieced units. Place an extra-fine pin diagonally through the pieces, catching both seam allowances. Avoid sewing over pins, as this can cause damage to your machine and injury to you.

PRESSING: Pressing seams ensures accurate piecing. **Set the seam first** by pressing it as it was sewn, without opening up the fabric pieces. This helps sink the stitches into the fabric, leaving you with a less bulky seam allowance.

The direction you press the seam allowance is important and is usually specified in the instructions. Typically you will press the entire seam to one side rather than open. When two



Precise ¼" seams allow you to join units, blocks, and rows with ease.

seams will be joined, press the seams in opposite directions; this helps line up the seams perfectly and reduces bulk.

Make sure you are **pressing, not ironing**. Ironing means moving the iron while it is in contact with the fabric; this stretches and distorts seams. Pressing involves lifting the iron off the surface of the fabric and putting it back down in another location.

FUSIBLE APPLIQUÉ: Instead of using a needle and thread, secure cutout appliqué shapes with an iron-on adhesive—often called fusible web. Many fast-and-easy appliqué projects are fused, then secured with stitching. Follow the directions in the project instructions for how to prepare appliqué pieces for fusing.

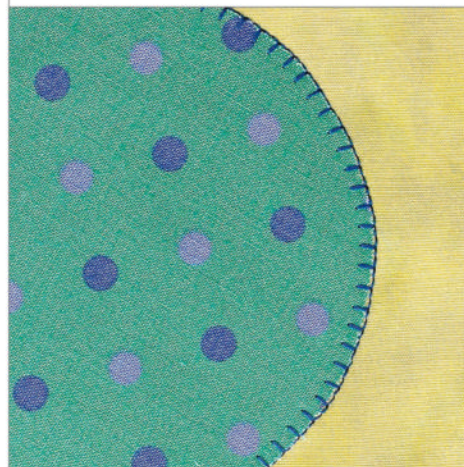
Choose the right fusible web. We recommend using a lightweight, paper-backed fusible web that can be stitched through unless you plan to leave the appliqué edges unfinished. In that case, use heavyweight, no-sew fusible web. It's important to follow the manufacturer's instructions for adhering the fusible web because factors such as iron temperature, steam use, and length of pressing time vary by brand.

Finish the appliqué edges. A common finishing stitch for fusible appliqué is a narrow machine zigzag stitch (see photo, *above right*). Position the machine presser foot so the left-hand swing of the needle will land on the appliqué shape and the right-hand swing of the needle will land on the foundation, just on the outer edge of the appliqué shape. For uniform machine-appliqué stitches, sew at a slow, even pace. Another common option is a blanket stitch, either by machine or by hand (see photos, *middle and right*).

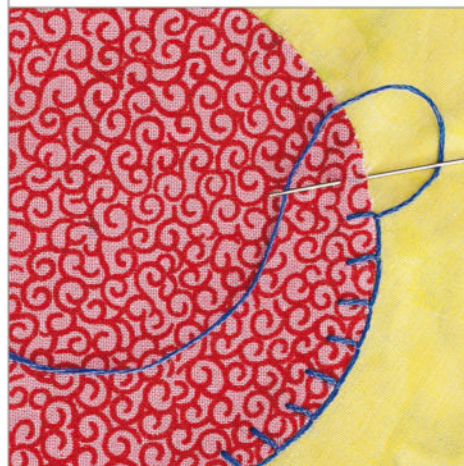
ZIGZAG STITCH



MACHINE BLANKET STITCH



HAND BLANKET STITCH



quilt it

Now that it's time to put it all together, consider these tips for finishing your quilt.

CHOOSE YOUR BATTING: Batting comes in different fibers (cotton, polyester, wool, and silk), and its loft can range greatly—from $\frac{1}{8}$ " to more than 1". Generally choose a low to medium loft for hand or machine quilting and a high loft for tied quilts. Pay attention to the manufacturer's label, which recommends the maximum distance between rows of quilting. If you exceed this distance, the batting will shift and bunch later, resulting in a lumpy quilt.

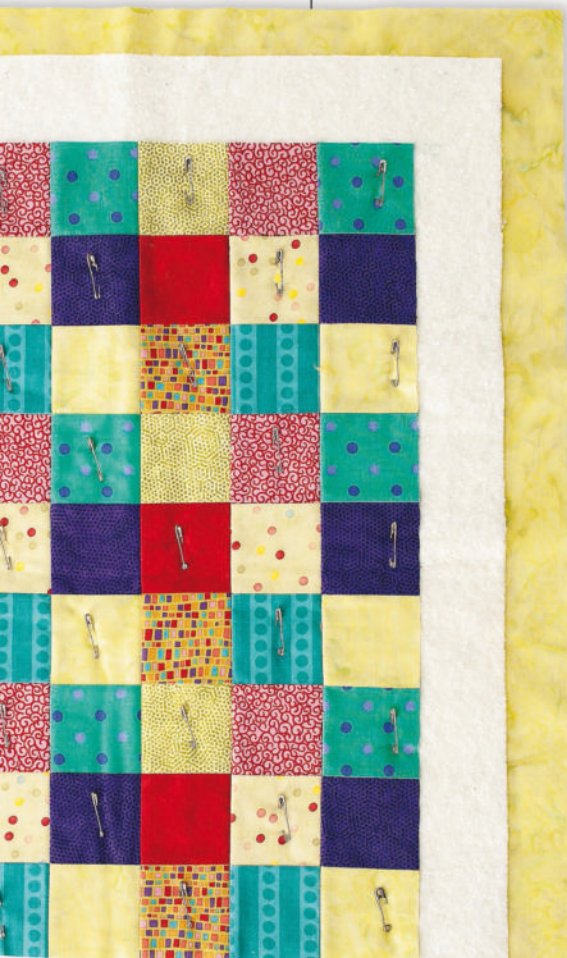
Always refer to the batting package label to see if the batting you're considering is compatible with the amount of stitching you plan to do on your project.

ASSEMBLE THE LAYERS: Cut and piece the backing fabric to measure at least 4" bigger on all sides than the quilt top. Press seams open. Place the quilt backing wrong side up on a large, flat surface. Center and smooth the batting atop the quilt backing. Center the quilt top right side up on top of the batting and smooth out any wrinkles. Use safety pins or long hand stitches to baste all the layers together.

QUILT AS DESIRED: A few of the most common machine-quilting methods are shown, *opposite*. For detailed information on machine and hand quilting, consult *Better Homes and Gardens® Complete Guide to Quilting™*.

Trim the batting and backing fabric even with the quilt top edges; machine-baste a scant $\frac{1}{4}$ " from quilt top edges if desired. (Some quilters prefer to wait until they have machine-sewn the binding to the quilt top before trimming the batting and backing.)

To baste layers together, work from the center of the quilt out. Pin or stitch, spacing the pins or stitches 3"–4" apart.





<<<

STITCHING IN THE DITCH

Stitch just inside a seam line; the stitches should almost disappear into the seam. Using a walking foot attachment on your sewing machine will help prevent the quilt layers from shifting.



<<<

OUTLINE QUILTING

Stitch $\frac{1}{4}$ " from a seam line or the edge of an appliqué shape, just past the extra thickness of the seam allowance.



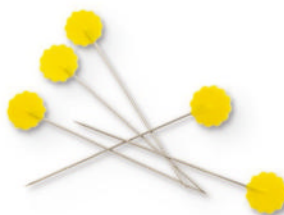
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STIPPLE QUILTING

This random, allover stitching provides texture and interest behind a pattern. Use a darning foot and lower the feed dogs on your machine.

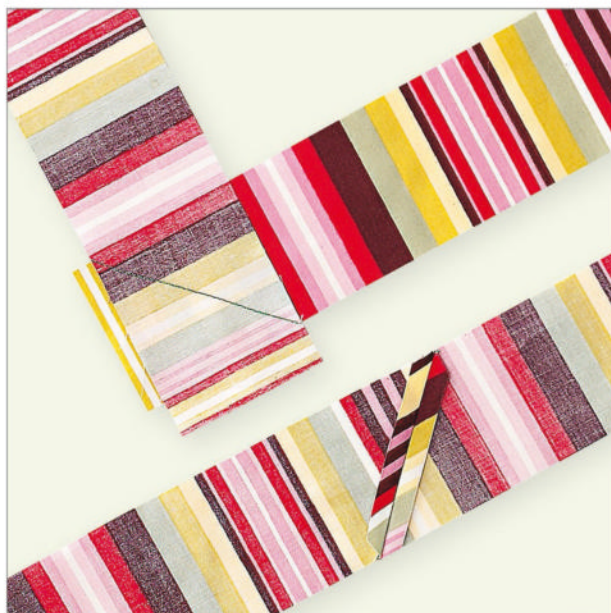
BETTER binding

Double-layer binding is easy to apply and adds durability to your finished quilt.

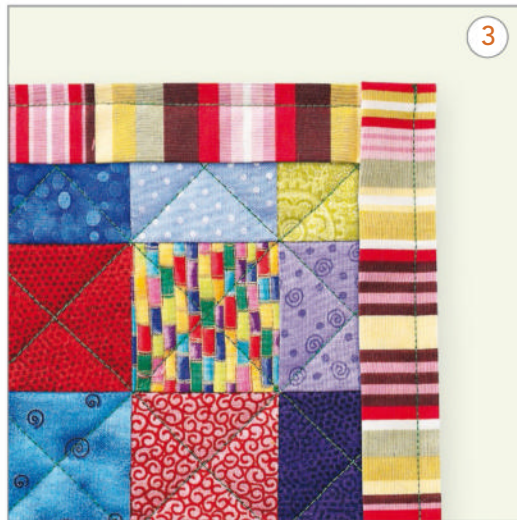
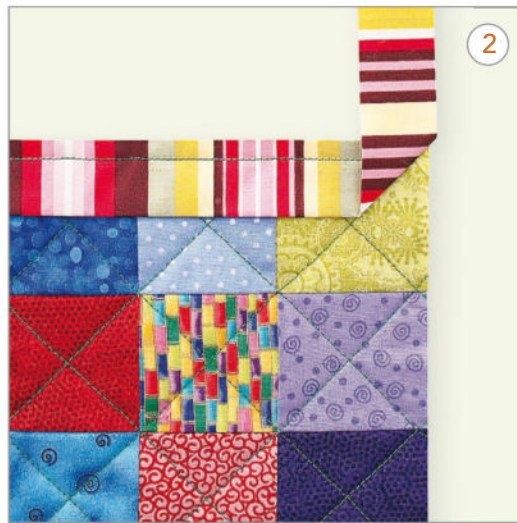
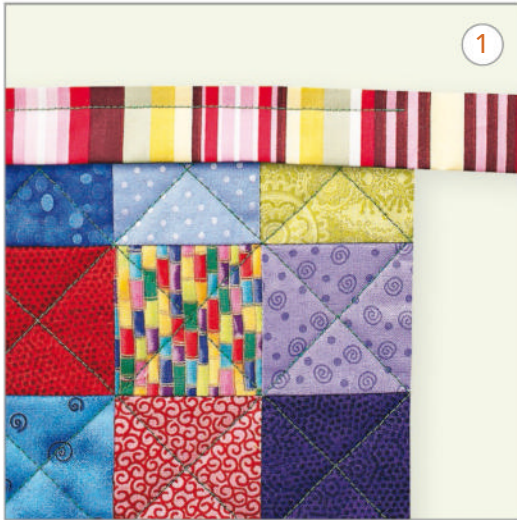


CUT THE STRIPS: The cutting instructions for each project tell you the width and number of binding strips to cut. Unless otherwise specified, cut binding strips on the straight grain of the fabric. Join the binding strips with diagonal seams (see photo, *below right*) to make one long binding strip. Trim seams to $\frac{1}{4}$ " and press open.

ATTACH THE BINDING: With the wrong side inside, fold under 1" at one end of the binding strip and press. Then press the strip in half lengthwise with the wrong side inside. Place the binding strip against the right side of the quilt top along one edge, aligning the binding strip's raw edges with the quilt top's raw edge (do not start at a corner). Begin sewing the binding in place 2" from the folded end.



Place binding strips perpendicular to each other and stitch. Trim and press seams open to reduce bulk.



TURN THE CORNER: Stop sewing when you're $\frac{1}{4}$ " from the corner (or a distance equal to the seam allowance you're using). Backstitch, then clip the threads (*Photo 1*). Remove the quilt from under the sewing-machine presser foot.

Fold the binding strip upward, creating a diagonal fold, and finger-press (*Photo 2*).

Holding the diagonal fold in place with your finger, bring the binding strip down in line with the next edge, making a horizontal fold that aligns with the quilt edge. Start sewing again at the top of the horizontal fold, stitching through all layers (*Photo 3*). Sew around the quilt, turning each corner like this.

FINISH IT: When you return to the starting point, encase the binding strip's raw edge inside the folded end and finish sewing to the starting point. Trim the batting and backing fabric even with the quilt top edges if not done earlier.

Turn the binding over the edge to the back. Hand-stitch the binding to the backing fabric only, covering the machine stitching. To make the binding corners on the quilt back match the mitered corners on the quilt front, hand-stitch up to a corner and make a fold in the binding. Secure the fold with a couple stitches, then continue stitching the binding in place along the next edge.



WHAT SHOULD I PACK? BSK

Do you draw a blank when the class list says to bring a BSK? We asked our staff to share what their favorite tools are to include in a BSK (Basic Sewing Kit).



- 1) Iron and pressing mat
- 2) Pins and pincushion
- 3) Shears (bent handles) and scissors (straight handles)
- 4) Needles for machine and handwork
- 5) Threads
- 6) Marking tools (chalk, water-soluble marker, silver pencil)
- 7) Seam ripper
- 8) Rotary cutter
- 9) Acrylic ruler with 1/4" markings (6x24" is a basic size)
- 10) Self-healing cutting mat

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Join the movement today. Find complete details, download free patterns, and be sure to record your donations online at: **AllPeopleQuilt.com/millionpillowcases**

A SMILE STORY

Valorie Schmitt started Cases for Comfort in 2009 in an effort to pay forward all the kindnesses shown to her family while her son, Mitchell, was fighting cancer. To date, Cases for Comfort has donated more than 3,000 pillowcases to kids battling cancer or other life-threatening diseases.

Participants sew themed pillowcases for holidays, for birthdays, and in celebration of transplants, the end of treatment, and release days. Valorie says, "Our hope is that it helps them forget they are sick, if even for a moment, and lets them know that we are praying for them."

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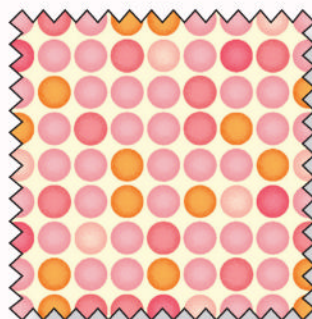
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