

modern quilts

U N L I M I T E D

ISSUE #23

The Cotton Vortex

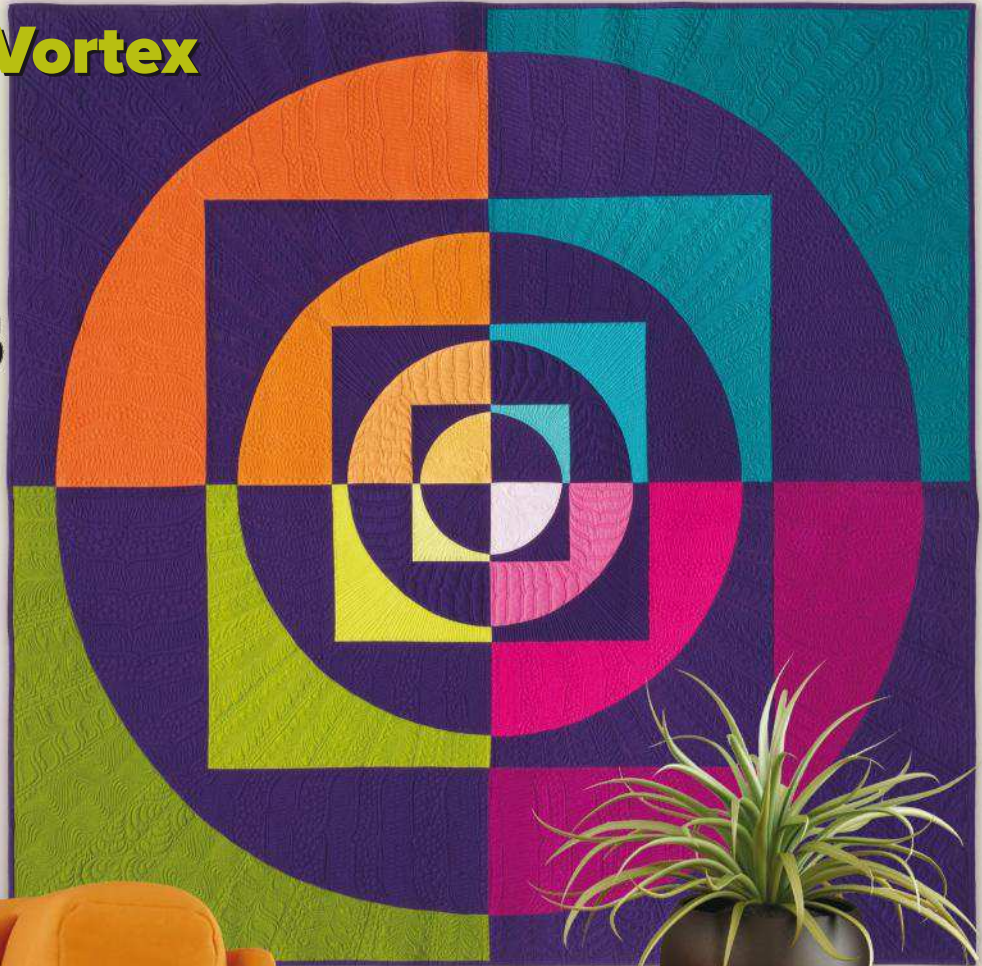
Revisiting
Drunkard's Path

PIECING POLITICS

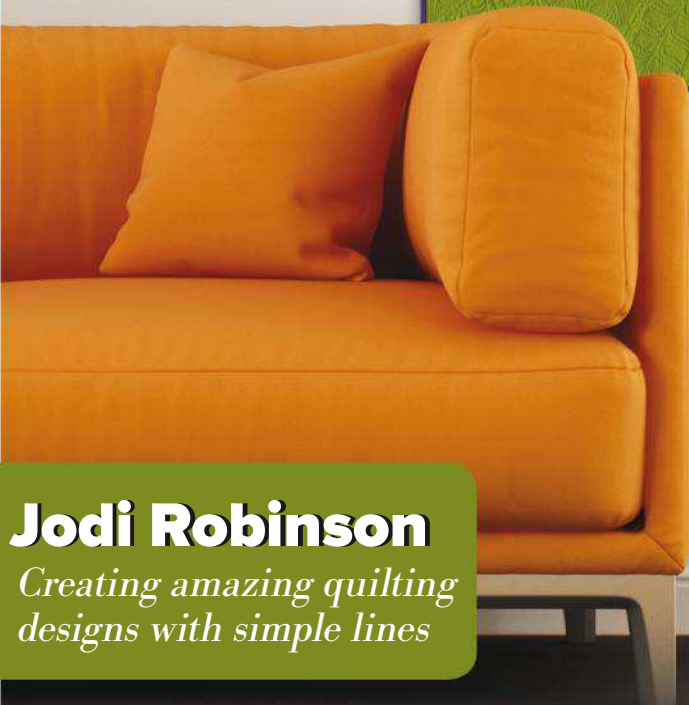
The Constitution
in Quilting

Practicing Improv

*Purposeful
scrap piecing*



*Drunkard's
Bullseye Wow!*
by Jackie
Nixon-Fulton



Jodi Robinson

*Creating amazing quilting
designs with simple lines*

ISSUE #23

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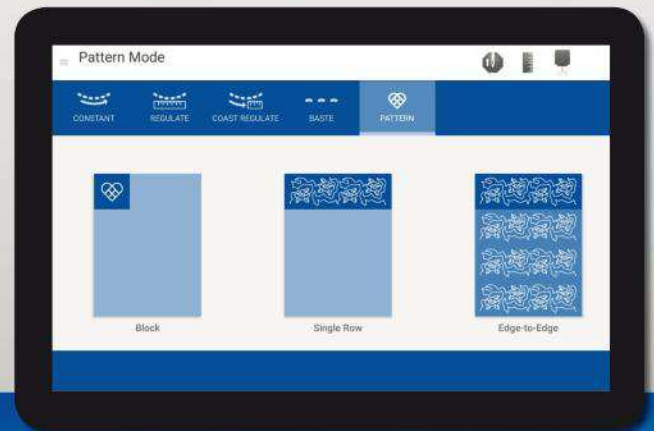
A Simple Dream

Gammill's new Elevate has opened a whole new world of possibilities for my small business, Simple Dream Quilts. Within two hours of beginning practice on the tablet-based computerized machine, I felt confident enough to pin on a whole cloth quilt and go for it! With just a few taps on the tablet, I was able to repeat the design placement just where I wanted it and begin quilting. The ability to include computerized designs along with free motion is taking my quilting to a whole new level and bringing me closer to my "simple dream" of quilting for a living.

- Lisa Schiffleger
Simple Dream Quilts

Gammill®

Gammill Elevate: A new tablet-based computerization from Gammill



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To provide inspiration and a forum for an exchange of ideas for the betterment of quilters worldwide.

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editor's letter

So much has happened

since our last issue! The big announcement is our new website! Thanks to Missy Shepler, who also does an amazing job designing the magazine and drawing all the illustrations, our website has a fresh, modern look. Not only does it look better, it's also easier to find things. Order print and digital subscriptions, as well as back issues, with ease. Click on the blog link to quickly see what our blogger, Cheryl Sleboda, has been up to. Find free patterns in no time under the Web Extras link. You can even go behind the scenes and find out more about the people who put the magazine together. While you're on the site, don't miss visiting our sister publication, *Machine Quilting Unlimited*, to take a peek at the beautiful quilts and informative articles they're well known for bringing to their readers.

Just days after the redesigned website launched, we headed to Pasadena, Calif., for QuiltCon. This year, we not only were a sponsor, we were also an exhibitor. Many thanks to everyone who stopped by to chat with us in the booth and give us feedback. It's always special to visit with the people who keep us in business. Of course, we didn't miss seeing all the wonderful quilts. I took a photo of every quilt that was hanging and I'm still digesting all of the incredible works of art. Make plans now to attend QuiltCon 2019 in Nashville, Tenn.

Many thanks to the owners and employees of Goods Furniture (goodsfurniture.com) in Kewanee, Ill., for allowing us to shoot the photos for this issue at the store. With 12 historic multilevel buildings full of beautiful, inspiring displays, we didn't lack for photo opportunities, and lunch in the Wine Cellar Restaurant kept us going through the afternoon. I logged over six miles on my FitBit during the shoot and I'm sure my assistant for the day, Ann Unes (thank you so much!), logged even more, so take your walking shoes when you go. Don't worry if you get tired though—they've got a bed and breakfast on site as well!

Laurie



I met up with "sewlebrities" Christa Watson, Heather Black, and Cheryl Brickey in our booth at QuiltCon.



Laurie Baker
editor

✉ editor@mqumag.com
📷 modernquiltsunlimited

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SWOON



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from Reliable, a mighty mini multitasker that's an iron and steamer in one. Weighing in at just 24 ounces, this portable powerhouse travels light, taking out wrinkles and pressing seams without taking up space. Perfect for taking to a retreat or workshop, it has a soft-touch handle and 6.3-foot cord. \$49; reliablecorporation.com

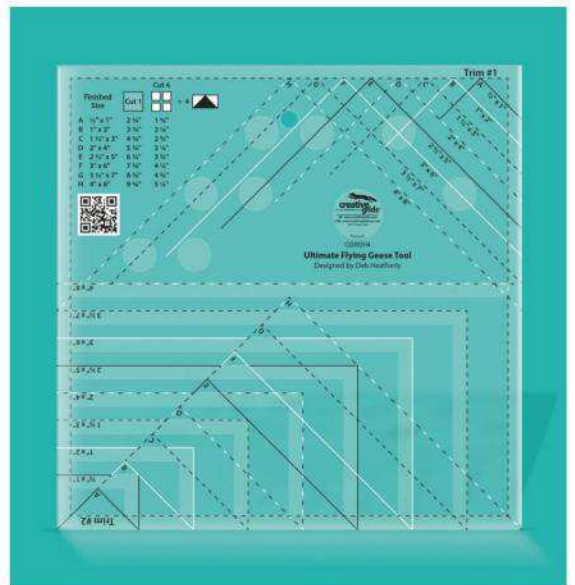
Stuff that makes us slightly giddy.



Fun washi tape by Christopher Thompson (a.k.a. The Tattooed Quilter) comes in packages of four designs on 10-yard rolls. \$8.98; rileyblakedesigns.com



Tabletop quilt frames from Quilt Display Products show off both sides of your favorite mini quilt. Available with 6¼" x 6¼" and 10¼" x 10¼" display areas, the clear polycarbonite sleeve keeps your quilt flat and dust free. Stands are made from Native American hardwoods and come in a variety of finishes. \$48.95 to \$58.95; quiltdisplayproducts.com



Create eight sizes of flying-geese units—from 1" x 2" to 4" x 8"—with ease and accuracy using the Ultimate Flying Geese Tool, designed by Deb Heatherly for Creative Grids Rulers. The printed cutting chart on the ruler gives dimensions for making four flying-geese units at a time, or make your units oversized and use the ruler to trim them to perfection. The company's exclusive non-slip embedded grippers on the back of the ruler eliminate slipping and miscuts. \$23.49; creativegridsusa.com

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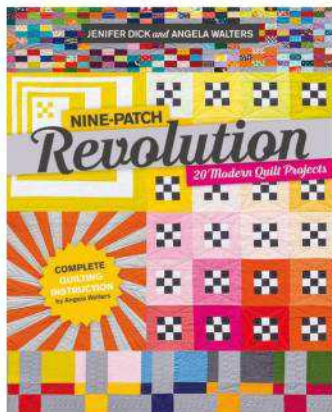
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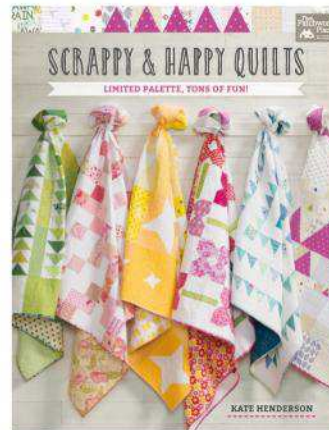
With the lazy days of summer soon to be upon us, now's the time to start planning your next project. The newest books on the shelves are rife with options. Select from 20 patterns featuring easy-to-piece Nine Patch blocks in *Nine Patch Revolution*. Ideal for beginners but a favorite of more experienced quilters, the projects are precut friendly and use a wide variety of

techniques, including improv and wonky piecing. Two new releases from Martingale are ready to turn your scraps into dazzling quilts. Learn Lissa Alexander's secrets for deciding which fabric combinations work (and understand why others don't), and then put her wisdom to use making the 12 quilts in *Oh, Scrap!* If you agonize over color choices, turn the pages of *Scrappy & Happy Quilts* to learn how to make cheerful, colorful quilts

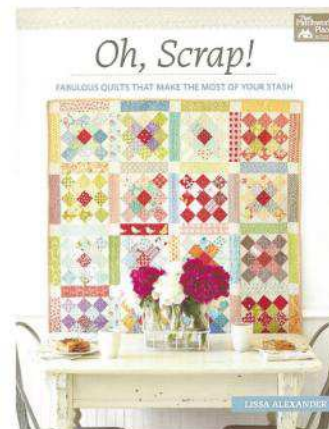
using scraps, precuts, or yardage in just two or three colors. One curved block is the basis for the 16 small seasonal quilts found in *Mini Wonderful Curves*, each made with Sew Kind of Wonderful's Quick Curve Ruler Mini®. While the projects look complex, how-to picture tutorials are provided to guide quilters of all skill levels through the curved block process. Make patriotic quilts for your home or to award veterans, service members, and first responders with the 11 projects in *Patriotic Modern Quilts*.



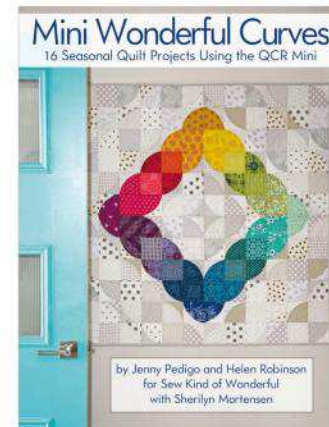
Nine Patch Revolution:
20 Modern Quilt Projects
Jenifer Dick and Angela Walters
128 pages; \$25.95
C&T Publishing
(ctpub.com)



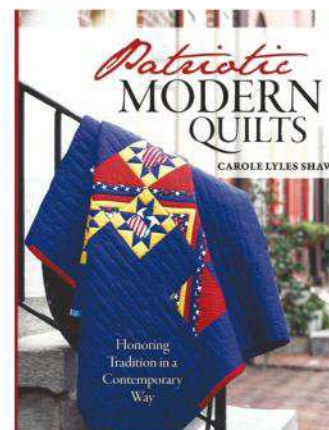
Scrappy & Happy Quilts:
Limited Palette, Tons of Fun
Kate Henderson
80 pages; \$25.99
Martingale
(ShopMartingale.com)



Oh, Scrap! Fabulous Quilts That Make the Most of Your Stash
Lissa Alexander
96 pages; \$27.99
Martingale
(ShopMartingale.com)



Mini Wonderful Curves:
16 Seasonal Quilt Projects Using the QCR Mini
Jenny Pedigo and Helen Robinson for Sew Kind of Wonderful with Sherilyn Mortensen
96 pages; \$22.95
Landauer Publishing
(landauerpub.com)



Patriotic Modern Quilts
Carole Lyles Shaw
96 pages; \$23.95
Modern Quilter Media, LLC
(carolelylesshaw.com)

What are you reading? Show and tell on Instagram #modernquiltbooks



Pinpoint
Needle
Laser

Poor stitch
placement has
met its match.

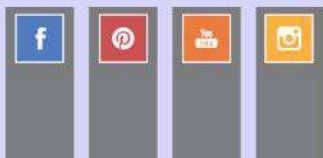
NEW
FEATURE
#15



Meet your match with the
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swatch

In the summertime

when the weather is hot...stay inside and sew!
 Drenched in daisy-bright hues, these fresh-from-the-mill fabrics are full of fun motifs that will bring the sunshine indoors even on a gloomy day.
 Pick up a collection or two and see what happens next.

1. Life's a Beach

by Dear Stella
 (dearstelladesign.com)

2. Paisley Dot by Island Batik (islandbatik.com)

3. Lemon Twist by Kanvas Studio (benartex.com)

4. Shibori by Banyon Batiks for Northcott (northcott.net)

5. Architextures by Carolyn Friedlander for Robert Kaufman Fabrics (robertkaufman.com)

6. Hakuna Matata by Dear Stella (dearstelladesign.com)

7. On Your Mark by Simone Gautier Bradford for Paintbrush Studio (fabri-quilt.com)

8. Mandela Metallic Embrace (double gauze)

by Shannon Fabrics (shannonfabrics.com)

9. Yucatán by Annie Brady for Moda (unitednotions.com)

10. Harmony by Sweetwater for Moda (unitednotions.com)

11. Terrarium by Elizabeth Hartman for Robert Kaufman Fabrics (robertkaufman.com)

12. Beach Road by Jen Kingwell for Moda (unitednotions.com)

13. Palm Canyon by Violet Craft for Robert Kaufman Fabrics (robertkaufman.com)

14. Ikat Sketch by Karen Gibbs for Northcott (northcott.net)





Awkward **HUG**



Transformed Hug blocks celebrate the sometimes awkward embraces we encounter through life's journey.

Designer: *Pamela Cobb*

Quilter: *Lynn Rinehard*

Skill Level: Confident Beginner

Finished Size: Quilt: 80½" x 80½" • Blocks: 20" x 16" (A–D), 20" x 8" (E and F)

Materials

Yardage is based on 42"-wide fabric.

- 5½ yards of white solid for background
- ⅔ yard of charcoal dot print for blocks
- 1⅓ yards of dark aqua dot print for blocks and binding
- ⅝ yard of navy dot print for blocks
- ½ yard of lime dot print for blocks
- ¼ yard of orange dot print for blocks
- 7½ yards of fabric for backing
- 89" x 89" piece of batting
- 4½" square acrylic ruler (optional)

Cutting

White Solid:

- (1) 8½" x width of fabric (WOF) strip; subcut into:
 - (2) 8½" x 10½" rectangles
 - (2) 8½" x 8½" squares
- (7) 6½" x WOF strips; subcut into:
 - (13) 6½" x 16½" strips
 - (2) 6½" x 8½" rectangles
- (4) 4⅞" x WOF strips; subcut into:
 - (26) 4⅞" x 4⅞" squares; cut in half diagonally to make 52 large triangles
- (11) 4½" x WOF strips; subcut into:
 - (14) 4½" x 16½" strips
 - (7) 4½" x 8½" rectangles
 - (10) 4½" x 6½" rectangles
 - (10) 4½" x 4½" squares
- (2) 2⅞" x WOF strips; subcut into:
 - (26) 2⅞" x 2⅞" squares; cut in half diagonally to make 52 small triangles
- (18) 2½" x WOF strips; subcut into:
 - (9) 2½" x 16½" strips
 - (17) 2½" x 8½" strips
 - (4) 2½" x 6½" strips
 - (54) 2½" x 4½" rectangles
 - (46) 2½" x 2½" squares

Fabrics from the Pixie Dots collection by Ink & Arrow for QT Fabrics (qtfabrics.com) in Lime, Dark Aqua, Navy, Tomato, and Charcoal, and the Kona Cotton Solids collection by Robert Kaufman Fabrics (robertkaufman.com) in Snow were used in the featured quilt.



MAKE A
MARBLED
COIL VASE
PAGE
**web
extra**
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Cutting *continued*

Dark Aqua Dot Print:

- (5) 2½" x WOF strips; subcut into:
 - (8) 2½" x 8½" strips
 - (12) 2½" x 6½" strips
 - (12) 2½" x 2½" squares
- (4) 1⅞" x WOF strips; subcut into:
 - (16) 1⅞" x 6⅞" strips
- (9) 2½" x WOF strips

Navy Dot Print:

- (5) 2½" x WOF strips; subcut into:
 - (13) 2½" x 6½" strips
 - (12) 2½" x 4½" rectangles
 - (6) 2½" x 2½" squares
- (4) 1⅞" x WOF strips; subcut into:
 - (16) 1⅞" x 6⅞" strips

Lime Dot Print:

- (2) 2½" x WOF strips; subcut into:
 - (12) 2½" x 4½" rectangles
 - (4) 2½" x 2½" squares
- (4) 1⅞" x WOF strips; subcut into:
 - (16) 1⅞" x 6⅞" strips

Orange Dot Print:

- (1) 2½" x WOF strip; subcut into:
 - (1) 2½" x 6½" strip
 - (3) 2½" x 4½" rectangles
- (1) 1⅞" x WOF strip; subcut into:
 - (4) 1⅞" x 6⅞" strips

Charcoal Dot Print:

- (8) 2½" x WOF strips; subcut into:
 - (4) 2½" x 14½" strips
 - (9) 2½" x 12½" strips
 - (2) 2½" x 8½" strips
 - (5) 2½" x 6½" strips
 - (12) 2½" x 4½" rectangles
 - (11) 2½" x 2½" squares

Assemble the A, B, and C Block Corner Units

Use a ¼" seam allowance and sew with right sides together. Press the seams open.

1. Fold each white solid large and small triangle in half and finger press along the long edge to mark the centers. Fold each dark aqua, navy, lime, and orange dot 1⅞" x 6⅞" strip in half crosswise and finger press to mark the centers. Unfold each piece.
2. Place a dark aqua strip on one long edge of a white large triangle, matching the center marks. With the triangle on top and the edges aligned, sew the strip to the triangle; press. Align the edges of the 4½" square acrylic ruler or the 4½" lines of another size acrylic ruler with the edges of the triangle to trim away the excess dark aqua fabric. (*Figure 1*)
3. Center a white small triangle on the diagonal edge of the dark aqua strip, matching the center marks. Stitch the pieces together; press. The corner unit should measure 4½" x 4½" square. (*Figure 2*)
4. Repeat Steps 2 and 3 using the remaining marked pieces from Step 1 to make a total of 16 dark aqua, 16 navy, 16 lime, and four orange corner units. (*Figure 3*)

Assemble the A, B, and C Block Side Units

5. Join a white 2½" x 8½" strip to a dark aqua 2½" x 8½" strip along the long edges to make a Block A side unit; press. Repeat to make a total of eight units. (*Figure 4*)
6. Sew a white 2½" x 4½" rectangle to each navy, orange, and lime 2½" x 4½" rectangle along the long edges to make 12 navy Block B side units, three orange Block B side units, and eight lime Block C side units; press. (*Figure 5*)

Make the A Blocks

7. Sew a dark aqua corner unit to each end of a dark aqua side unit as shown; press. Repeat to make a total of eight units. (*Figure 6*)
8. Sew a 2½" dark aqua square to one end of a 2½" x 14½" charcoal strip; press. Repeat to make a total of four pole units. (*Figure 7*)
9. Join a Step 7 unit to each long edge of a pole unit as shown; press. Add a 6½" x 16½" white strip to the left edge of the unit and a 4½" x 16½" white strip to the right edge of the unit; press. Repeat to make a total of four A blocks. (*Figure 8*)



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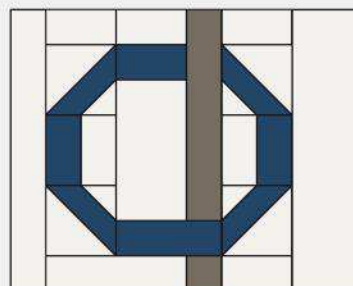
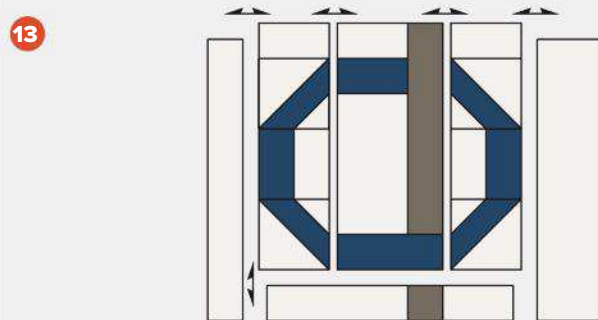
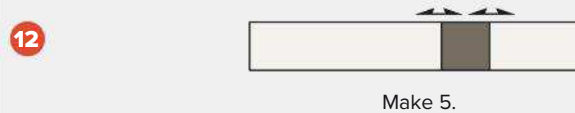
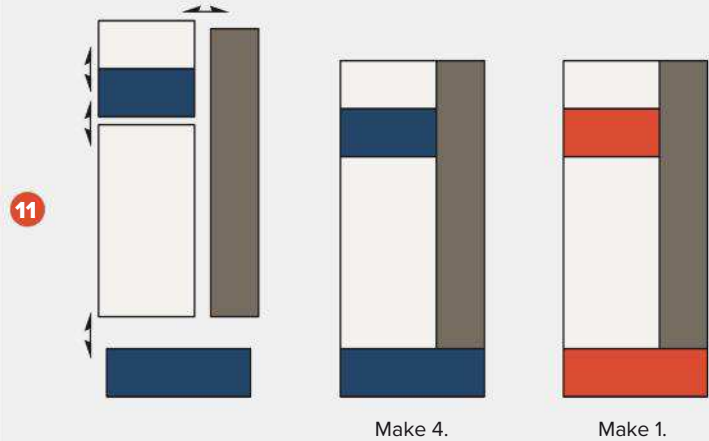
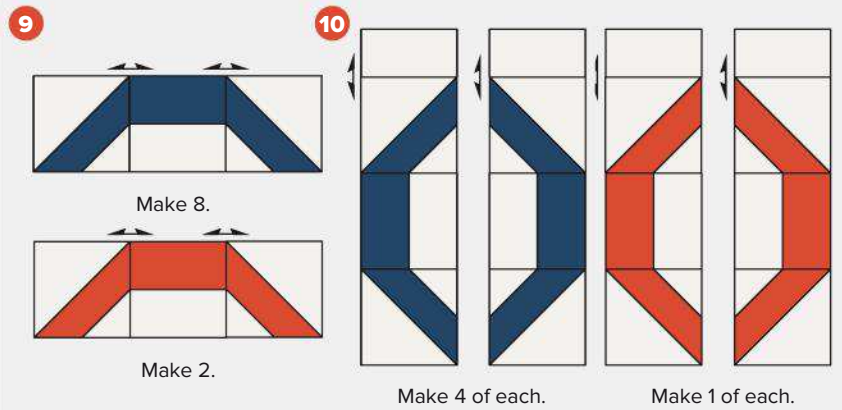
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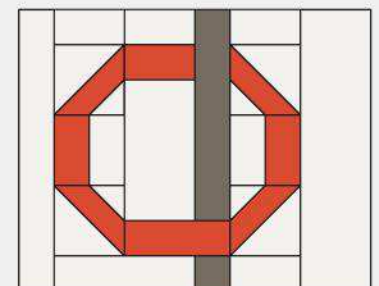
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Make the B Blocks

10. Sew a navy corner unit to each end of a navy side unit as shown; press. Repeat to make a total of eight navy units. In the same manner, join an orange corner unit to each end of an orange side unit; press. Repeat to make a total of two orange units. Set aside the four remaining navy side units and one orange side unit. (*Figure 9*)
11. Add a $2\frac{1}{2}$ " x $4\frac{1}{2}$ " white rectangle to the top of four Step 10 navy units; press. Rotate the remaining four units so they're a mirror image of the first four units, and then add a $2\frac{1}{2}$ " x $4\frac{1}{2}$ " white rectangle to the top of each unit; press. In the same manner, make one orange unit and one mirror-image orange unit. (*Figure 10*)
12. To make the center pole units, join a $4\frac{1}{2}$ " x $8\frac{1}{2}$ " white rectangle to the long navy edge of one of the remaining navy units from Step 10; press. Add a charcoal $2\frac{1}{2}$ " x $12\frac{1}{2}$ " strip to the left edge of the pieced unit; press. Sew a navy $2\frac{1}{2}$ " x $6\frac{1}{2}$ " strip to the bottom edge of the unit; press. Repeat to make a total of four navy center pole units. In the same manner, make one orange center pole unit. (*Figure 11*)
13. Join a $2\frac{1}{2}$ " x $8\frac{1}{2}$ " white strip to one side of a $2\frac{1}{2}$ " charcoal square; press. Sew a $2\frac{1}{2}$ " x $4\frac{1}{2}$ " white rectangle to the opposite edge of the square; press. Repeat to make a total of five bottom pole units. (*Figure 12*)
14. Using the navy Step 11 units, join one unit and one reversed unit to the long edges of a navy center pole unit as shown; press. Add a bottom pole unit to the bottom of this unit; press. Sew a $2\frac{1}{2}$ " x $16\frac{1}{2}$ " white strip to the left edge of the unit and a $4\frac{1}{2}$ " x $16\frac{1}{2}$ " white strip to the right edge of the unit; press. Repeat to make a total of four navy B blocks. In the same manner, make one orange B block. (*Figure 13*)



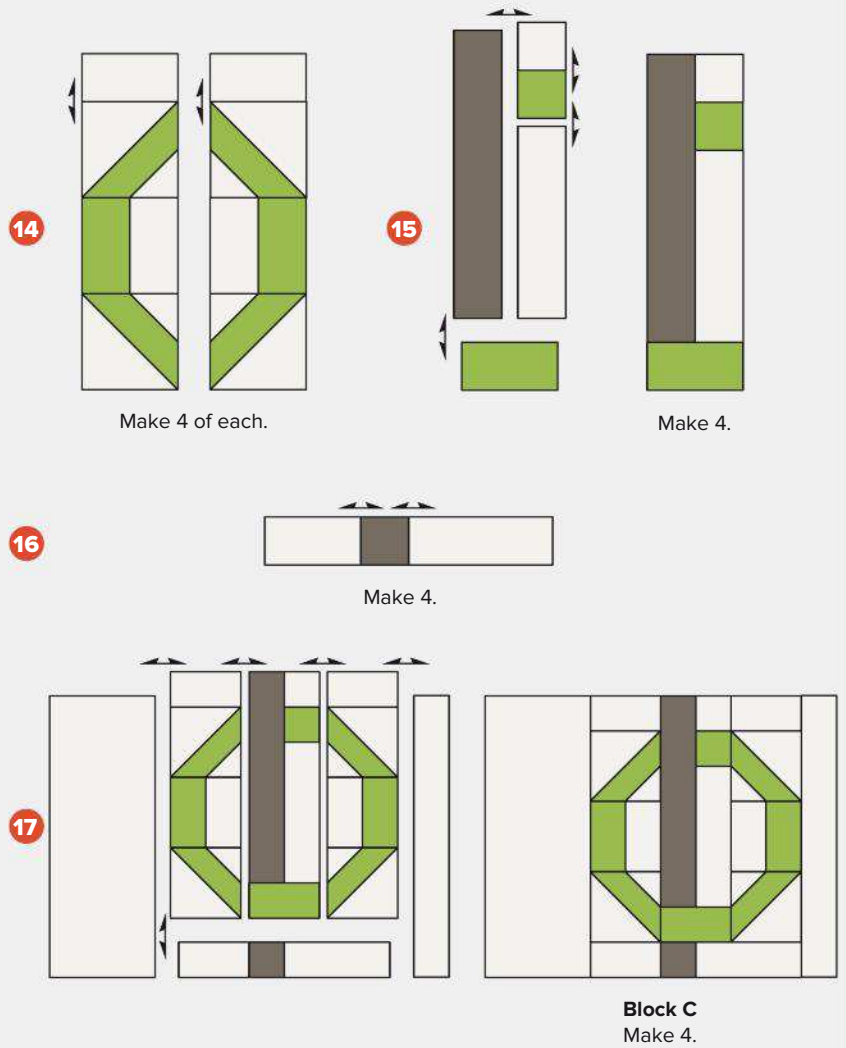
Block B
Make 4.



Block B
Make 1.

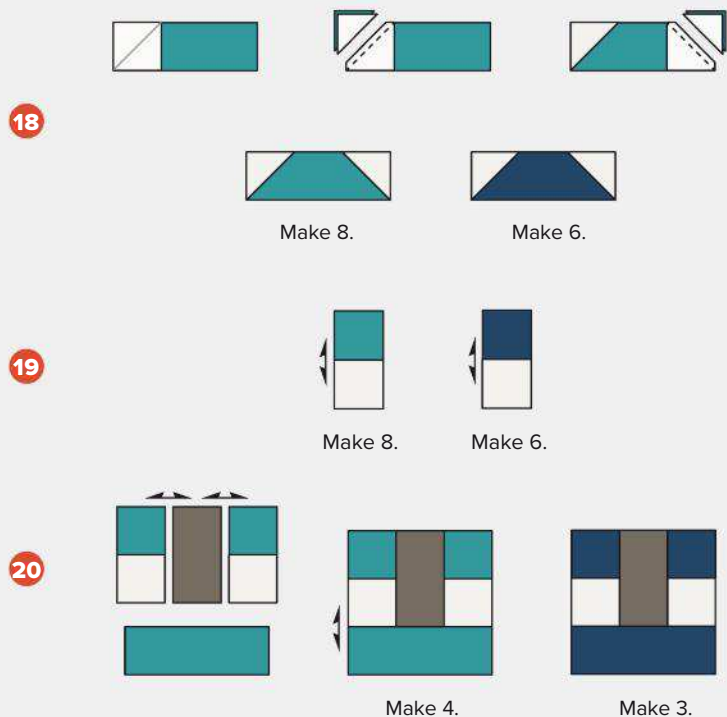
Make the C Blocks

15. Repeat Steps 10 and 11 with the lime corner and side units to make four units and four mirror-image units. (Figure 14)
16. Sew a 2½" lime square to a 2½" white square; press. Add a 2½" x 8½" white strip to the opposite edge of the lime square; press. Sew a 2½" x 12½" charcoal strip to the left edge of this unit; press. Join a 2½" x 4½" lime rectangle to the bottom of the unit; press. Repeat to make a total of four center pole units. (Figure 15)
17. Join a 2½" x 4½" white rectangle to one side of a 2½" charcoal square; press. Sew a 2½" x 6½" white rectangle to the opposite edge of the square; press. Repeat to make a total of four bottom pole units. (Figure 16)
18. Using the Step 15 units, join one unit and one reversed unit to the long edges of a center pole unit as shown; press. Add a bottom pole unit to the bottom of this unit; press. Sew a 6½" x 16½" white strip to the left edge of the unit and a 2½" x 16½" white strip to the right edge of the unit; press. Repeat to make a total of four C blocks. (Figure 17)



Make the D and E Block Ring Units

19. Draw a diagonal line from corner to corner on the wrong side of 28 white 2½" squares. Place a marked square on one end of a 2½" x 6½" dark aqua rectangle, right sides together as shown. Sew on the marked line. Trim ¼" from the stitching line; press. Repeat on the opposite end of the rectangle to make a side unit. Repeat to make a total of eight dark aqua units. Using the 2½" x 6½" navy rectangles and the remaining marked squares, repeat to make a total of six navy side units. (Figure 18)
20. Join a 2½" white square to each of the remaining 2½" dark aqua and navy squares; press. (Figure 19)
21. Sew dark aqua Step 20 units to both long edges of a 2½" x 4½" charcoal rectangle; press. Add a 2½" x 6½" dark aqua strip to the bottom of this unit; press. Repeat to make a total of four dark aqua center units. In the same manner, use the navy Step 20 units in place of the dark aqua units and strips to make three navy center units. (Figure 20)



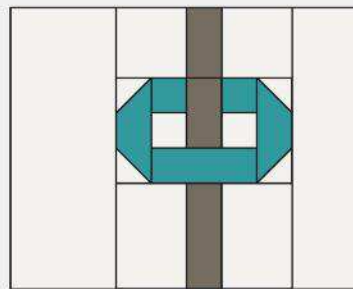
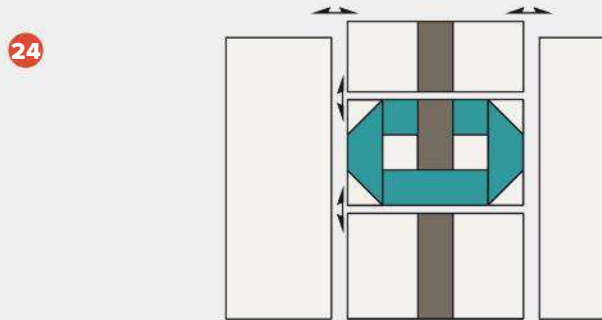
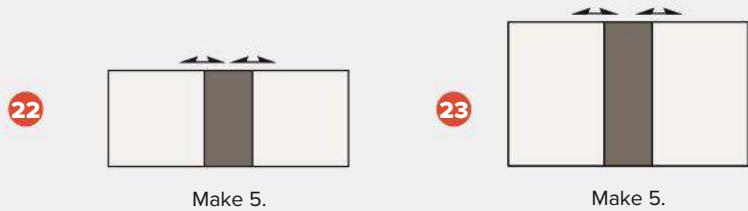
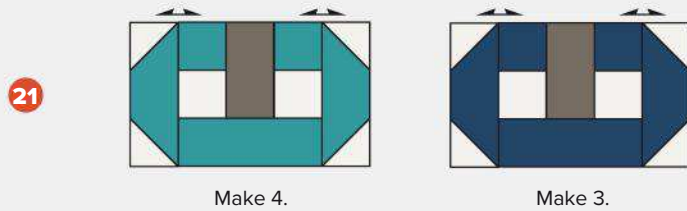
22. Sew a matching side unit to the left and right edges of each Step 21 center unit to make four dark aqua ring units and three navy ring units. (Figure 21)

Make the D Blocks

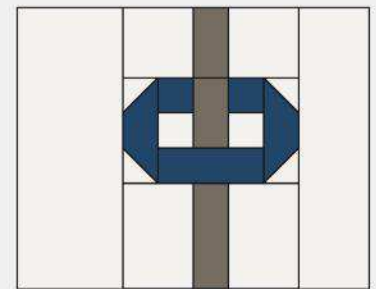
23. Join $4\frac{1}{2}$ " white squares to opposite edges of a $2\frac{1}{2}$ " x $4\frac{1}{2}$ " charcoal rectangle; press. Repeat to make a total of five pole top units. (Figure 22)
24. Join $4\frac{1}{2}$ " x $6\frac{1}{2}$ " white rectangles to opposite edges of a $2\frac{1}{2}$ " x $6\frac{1}{2}$ " charcoal strip; press. Repeat to make a total of five pole bottom units. (Figure 23)
25. Sew a pole top unit to the top of an dark aqua ring unit; press. Add the pole bottom unit to the bottom of the unit; press. Join a $6\frac{1}{2}$ " x $16\frac{1}{2}$ " white strip to the left edge of the unit and a $4\frac{1}{2}$ " x $16\frac{1}{2}$ " white rectangle to the right edge of the unit; press. Repeat to make a total of three dark aqua D blocks. Repeat with the navy ring units to make two navy D blocks. (Figure 24)

Make the E Blocks

26. Join $2\frac{1}{2}$ " x $4\frac{1}{2}$ " white rectangles to opposite sides of a $2\frac{1}{2}$ " charcoal square; press. Repeat to make a total of two units. (Figure 25)



Block D
Make 3.



Block D
Make 2.



27. Sew a Step 26 unit to the bottom of the remaining dark aqua ring unit; press. Add a $6\frac{1}{2}$ " x $8\frac{1}{2}$ " white rectangle to the left edge of the unit and a $4\frac{1}{2}$ " x $8\frac{1}{2}$ " white rectangle to the right edge of the unit to make one dark aqua E block; press. Repeat with the remaining navy ring unit to make one navy E block. (Figure 26)

Make the F Blocks

28. Join an $8\frac{1}{2}$ " x $10\frac{1}{2}$ " white rectangle to the left edge of a $2\frac{1}{2}$ " x $8\frac{1}{2}$ " charcoal strip; press. Add an $8\frac{1}{2}$ " white square to the right edge of the strip; press. Repeat to make a total of two F blocks. (Figure 27)

Assemble the Quilt Top

29. Refer to the quilt assembly diagram below to arrange the blocks in four vertical rows. Join the blocks in each row; press. Join the rows; press.

Finish the Quilt

30. Layer the backing, batting, and quilt top. Baste the layers together.
 31. Quilt as desired.
 32. Bind the quilt edges using the $2\frac{1}{2}$ "-wide dark aqua dot strips.

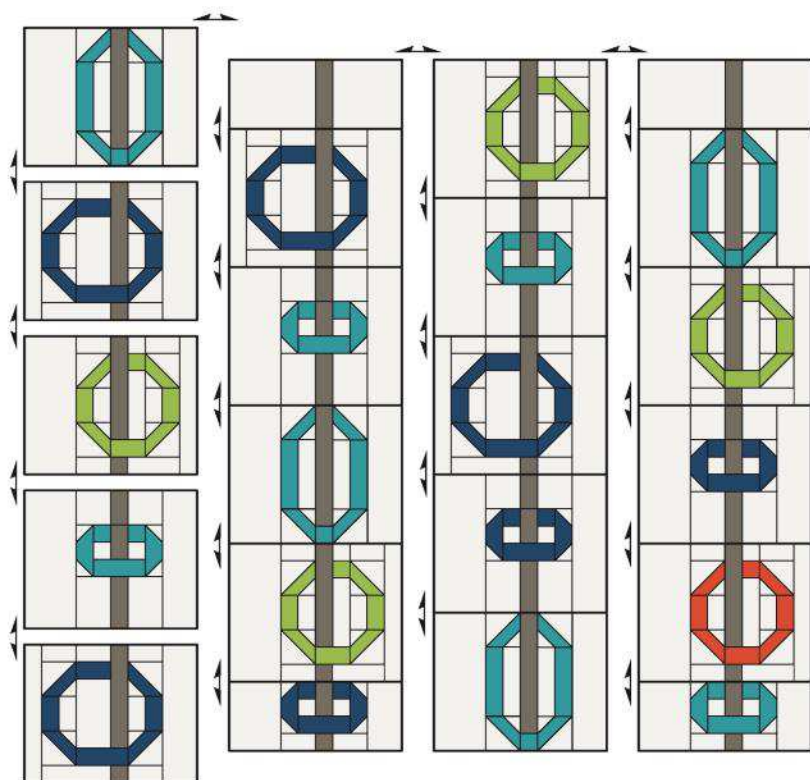
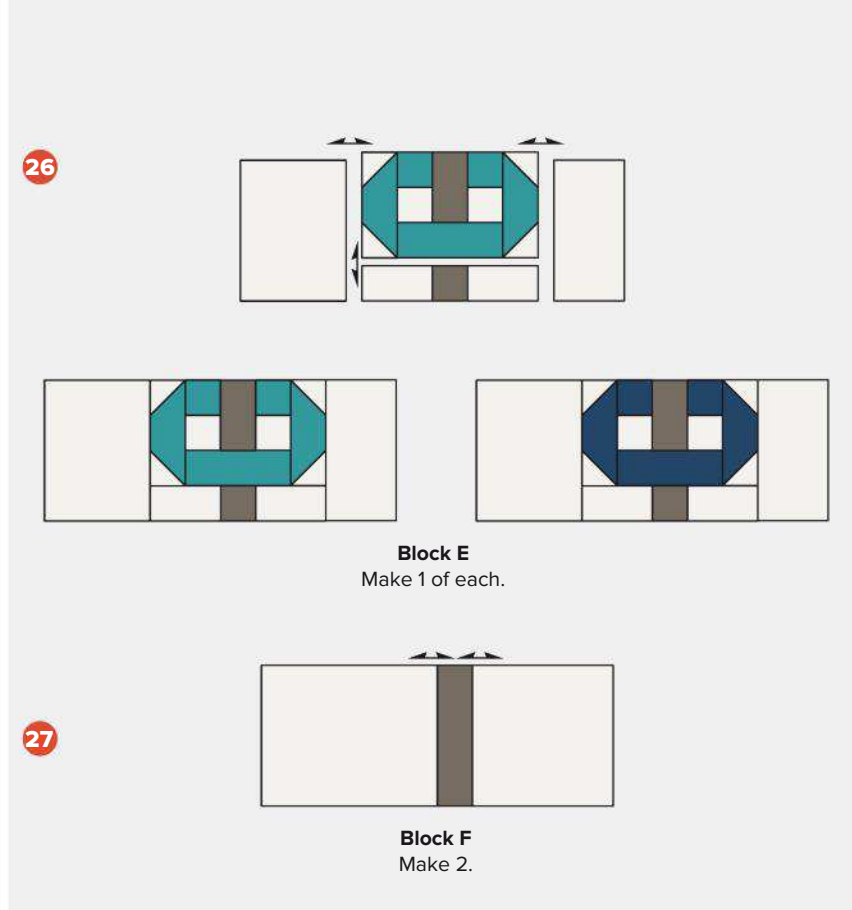


Pam Cobb

Pam began sewing at the age of five, alongside her mother and grandmothers. After making her own wedding dress in 2000, and figuring she couldn't top that, she turned to quilting and hasn't looked back since. She's a fan of scrappy quilts, cats, spreadsheets, engineering, and science fiction, not necessarily in that order. Pam is the co-host of *The Stitch TV Show*, the first online quilt talk show.

 TheStitchTVShow.com

 TheStitchTVShow



Quilt Assembly





BOXES of Color

Large blocks made from scraps are a great way to practice your improv piecing techniques.

Designer: *Donna Lee*

Skill Level: Confident Beginner

Finished Sizes: Quilt: 60½" x 77½" • Blocks: 17" x 24" (A), 21" x 32" (B), 12" x 24" (C), 12" x 35" (D), 15" x 21" (E)

Materials

Yardage is based on 42"-wide fabric.

- Approximately 1⅓ yards *total* of assorted orange scraps for Block A
- Approximately 1¼ yards *total* of assorted blue scraps for Block B
- Approximately 1 yard *total each* of assorted green, pink, and purple scraps for Blocks C, D, and E
- 3 yards of white solid for insert strips and background
- 15 strips, 2½" x 20" *each*, of assorted orange, blue, green, pink, and purple solids for binding
- 4⅔ yards of fabric for backing
- 67" x 84" piece of batting

Design Notes The instructions are for making the “boxes” the same sizes as the ones used in the featured quilt, but it’s easy to change them—just make them larger or smaller by adding more or fewer pieces. Once you’ve settled on the size of the blocks, adjust the dimensions of the white pieces on each side of the blocks so the length is the same as the block and the width of each row measures the same. You can also lengthen the quilt by adding more rows.



Cutting

White Solid:

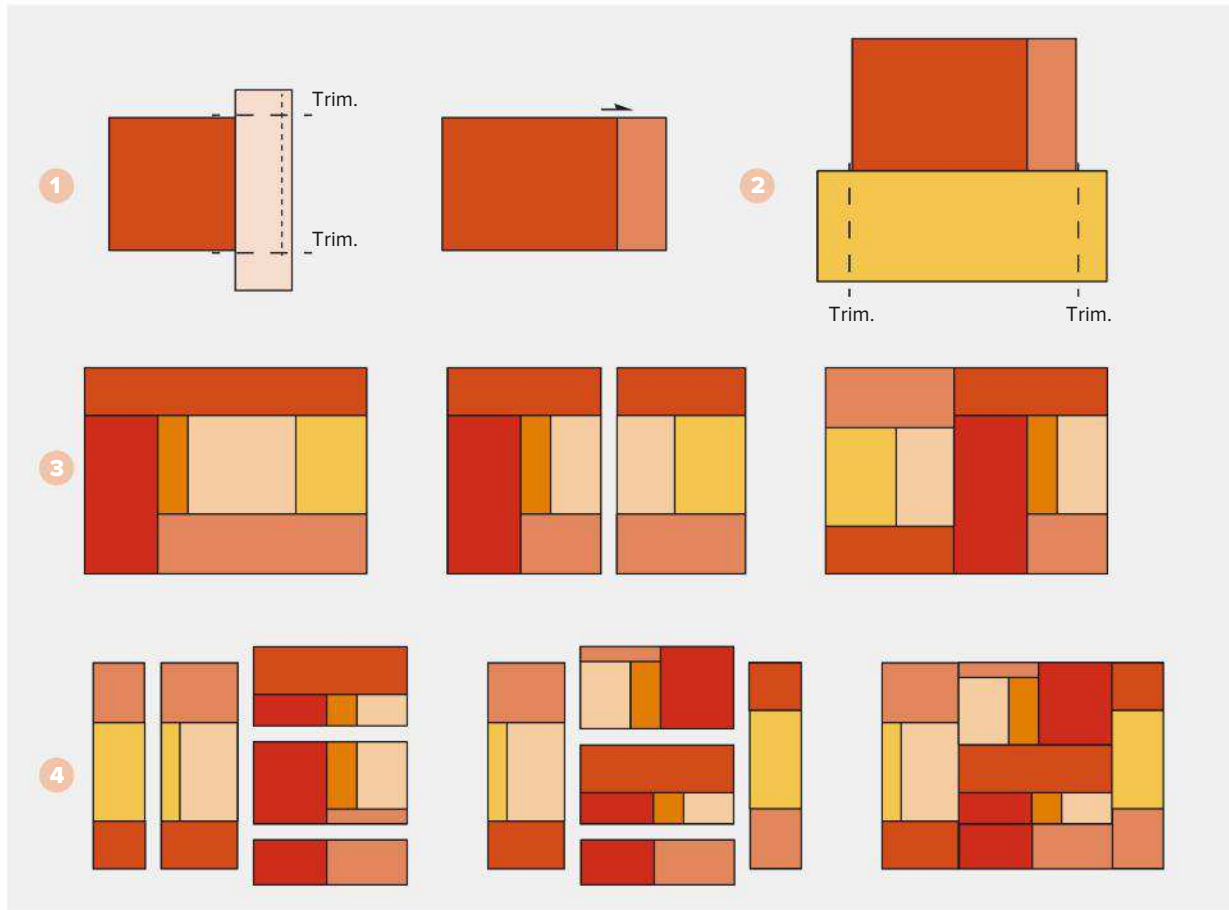
- (1) 17½" x width of fabric (WOF) strip; subcut into:
 - (2) 17½" x 18½" rectangles
- (1) 21½" x WOF strip; subcut into:
 - (2) 14½" x 21½" rectangles
- (2) 12½" x WOF strips; subcut into:
 - (2) 12½" x 18½" rectangles
 - (2) 12½" x 13" rectangles
- (1) 15½" x WOF strip; subcut into:
 - (2) 15½" x 20" rectangles
- Set aside the remainder of the white fabric for the insert strips.

Make the Blocks

Use a ¼" seam allowance and sew with right sides together.

1. Select one of the smaller pieces from the orange scraps and straighten its edges. Sew another orange piece to any edge of the first piece; cut the excess even with the adjacent edges of the first piece. Press the seam toward the newly added piece. **(Figure 1)**
2. Add another orange scrap to any of the edges of the Step 1 piece; trim the excess even with the adjacent edges of the Step 1 piece. **(Figure 2)**
3. Continue adding orange scraps to the Step 2 piece in the same manner until your piece measures at least 18" x 25". If your pieces are too small to span the length of one of the sides, sew pieces together to achieve the necessary length first. Periodically, evaluate the piece and make changes if desired, using one of the following strategies.

- Is there too much of one (or more) fabric in one spot? Try dividing the piece into two pieces first. Your cut can be straight or diagonal. Place one piece on the opposite side of the other piece to redistribute the fabrics and keep your eyes moving around the piece. If you're satisfied with the results, sew the pieces together. **(Figure 3)**
- If there's still a piece that's overwhelming, cut it up and then redistribute the pieces and sew them together. **(Figure 4)**

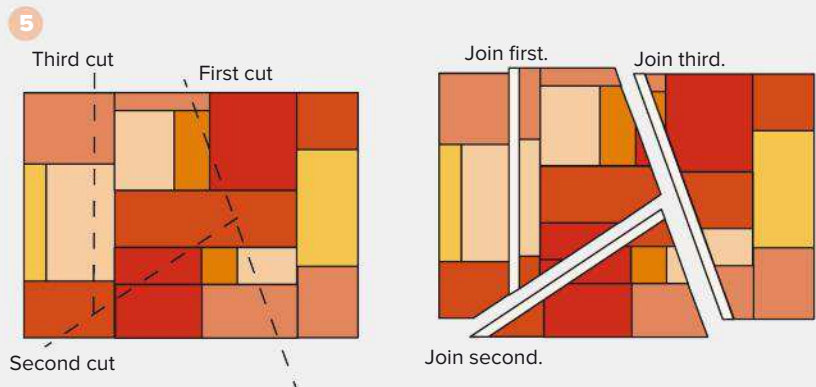


4. Once your piece is the required measurement, you can add further interest by cutting the piece apart at various angles and adding strips of white fabric between the pieces. For the featured quilt, the strips were cut $1\frac{1}{4}$ " wide. Make note of the order in which you cut apart the piece, and be sure to sew the pieces back together in the reverse order. (Figure 5)

5. Trim the orange block to $17\frac{1}{2}$ " x $24\frac{1}{2}$ ".

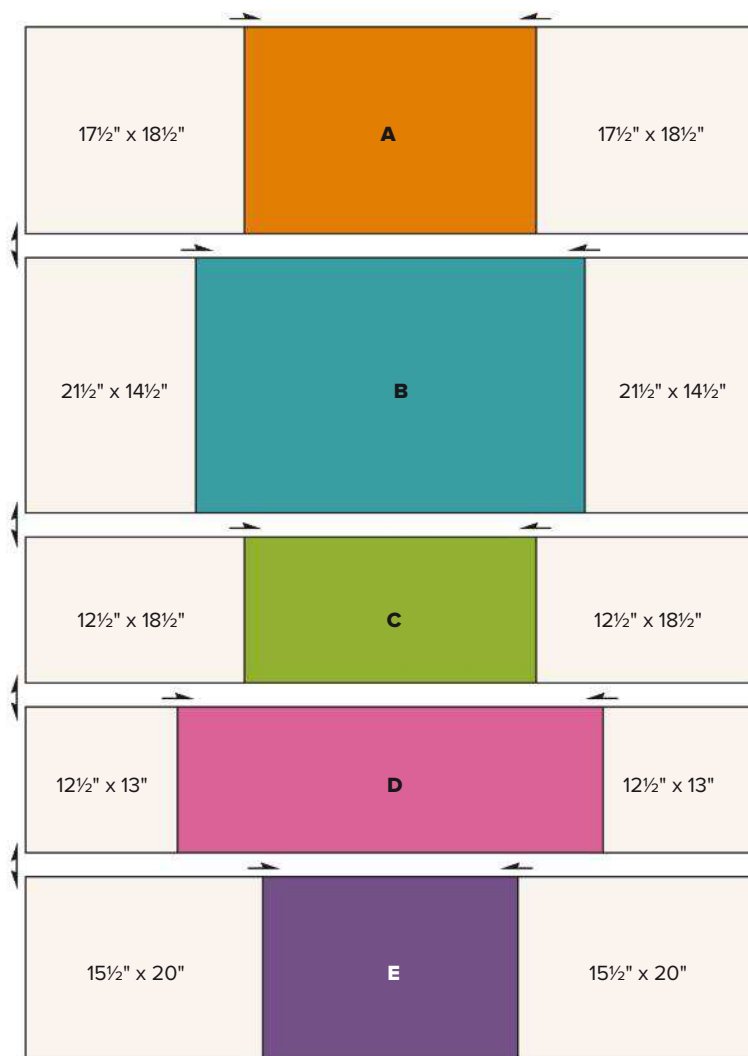
6. Repeat Steps 1–4 with the remaining scraps to make blocks B-E from the color family indicated, making each block at least $\frac{1}{2}$ " larger in Step 3 than the trimmed sizes given below. Trim each block to the following size:

- Blue: $21\frac{1}{2}$ " x $32\frac{1}{2}$ "
- Pink: $12\frac{1}{2}$ " x $35\frac{1}{2}$ "
- Green: $12\frac{1}{2}$ " x $24\frac{1}{2}$ "
- Purple: $15\frac{1}{2}$ " x $21\frac{1}{2}$ "



Assemble the Quilt Top

7. Refer to the quilt assembly diagram at right to lay out the blocks and white rectangles in five horizontal rows as shown. Sew the pieces in each row together. Press the seams toward the blocks. Join the rows. Press the seams open.



Quilt Assembly

Finish the Quilt Top

8. Layer the backing, batting, and quilt top. Baste the layers together.
9. Quilt as desired.
10. Join the $2\frac{1}{2}$ " x 20" solid strips end to end to make one long strip and use it to bind the quilt edges.

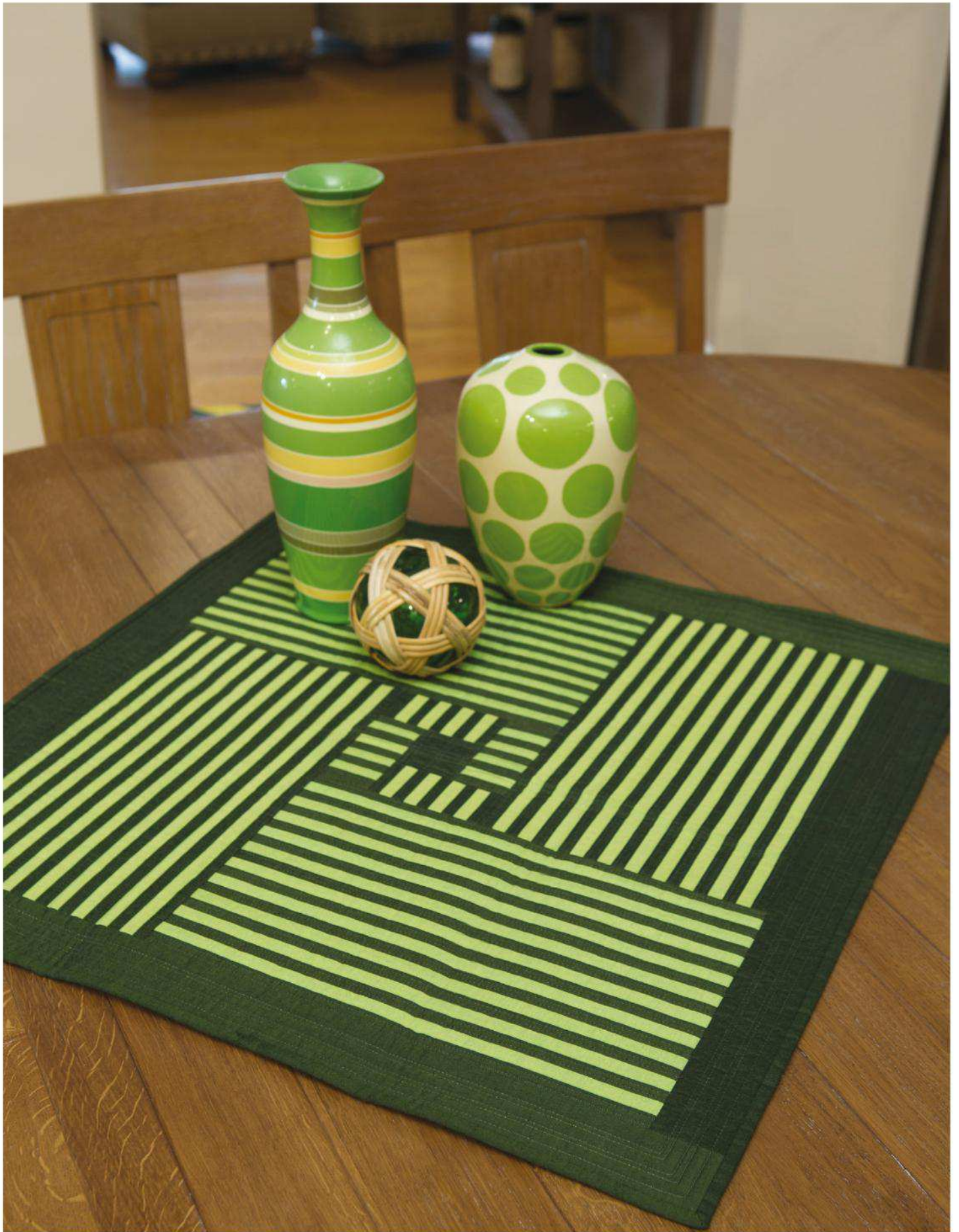


Donna Lee

Donna Lee loves color and creating unique quilts. When she starts a quilt, she rarely knows what the end design will be. She shares her enthusiasm with others by teaching to quilt guilds across central Illinois and is the former president of the Bloomington-Normal Modern Quilt Guild. Donna and her husband have three children and five grandchildren, and they all talk "sewing."

donnaledesignstudio.com [donnaledesignstudio](https://www.instagram.com/donnaledesignstudio)

Donnalee Design Studio



SIMPLE STRIPES

Alternating light and dark values of the same hue creates a mesmerizing little wall hanging.

Designer: *Monika Huelsebusch*

Skill Level: Confident Beginner

Finished Size: 25½" x 25½"

Materials

Yardage is based on 42"-wide fabric.

- 1 yard of dark green solid for units, border, and binding
- ½ yard of light green solid for units
- ⅞ yard of fabric for backing
- 30" x 30" piece of batting

Cutting

Dark Green Solid:

- (16) ⅞" x width of fabric (WOF) strips; subcut into:
 - (44) ⅞" x 13¾" strips
 - (5) ⅞" x 9" strips
- (7) 2½" x WOF strips; subcut 4 strips into:
 - (2) 2½" x 21⅞" strips
 - (2) 2½" x 25⅞" strips
- (1) 2⅜" x 2⅜" square

Light green:

- (15) ⅞" x WOF strips; subcut into:
 - (40) ⅞" x 13¾" strips
 - (4) ⅞" x 9" strips

Shot cottons from Oakshott Fabrics (oakshottfabrics.com) in Colourshott 43 Avocado and Lipari 05 Porticello were used in the featured quilt.

Shot cottons are woven with different color warp and weft yarns, which give the fabrics a luminous effect and added dimension.

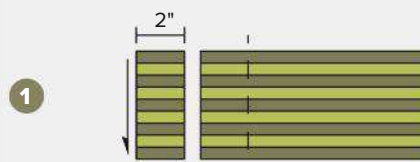
Make the Pieced Segments

Use a $\frac{1}{4}$ " seam allowance and sew with right sides together.

1. Alternately join the $\frac{7}{8}$ " x 9" dark green solid and light green solid strips along their long edges to make strip set A. Press the seams in one direction. Subcut the strip set into four 2"-wide A segments. (**Figure 1**)
2. Alternately join 11 dark green and 10 light green $\frac{7}{8}$ " x $13\frac{3}{4}$ " strips along their long edges to make strip set B. Press the seams in one direction. Repeat to make a total of four B segments. Trim each unit to $13\frac{3}{4}$ " wide. (**Figure 2**)

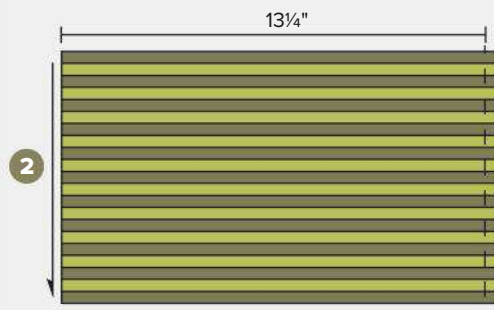
Assemble the Quilt Top

3. Place the $2\frac{3}{8}$ " dark green square on the upper-right corner of an A segment, right sides together. Begin stitching at the top edge and stop about 1" from the end of the square. Press the seam toward the center square. (**Figure 3**)
4. Sew an A segment to the top of the Step 3 unit, sewing all the way across the unit. Press the seam toward the center square. Sew another A segment to the right edge. Press the seam toward the center square. (**Figure 4**)
5. Sew the remaining A segment to the bottom of the Step 4 unit. Sew the open section of the first seam closed to complete the center unit. Press the seams toward the center square. (**Figure 5**)
6. Refer to the quilt assembly diagram on page 26 and Steps 3–5 to sew the B segments to the center unit as shown. Press the seams toward the B segments.
7. Sew the $2\frac{1}{2}$ " x $21\frac{1}{8}$ " dark green border strips to the sides of the quilt top. Press the seams toward the borders. Sew the $2\frac{1}{2}$ " x $25\frac{1}{8}$ " dark green strips to the top and bottom of the quilt top. Press the seams toward the borders.



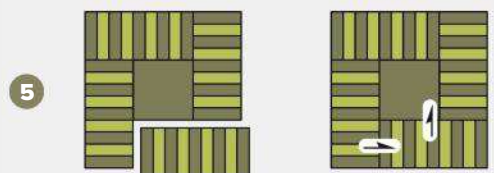
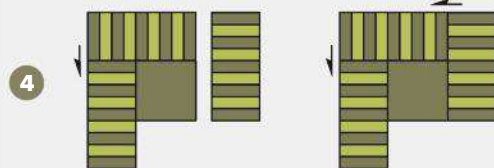
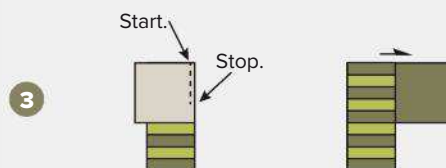
Strip Set A

Make 1. Cut 4 segments.



Strip Set B

Make 4.



January 24-27 2019

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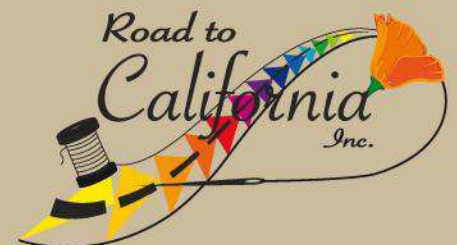
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Finish the Quilt

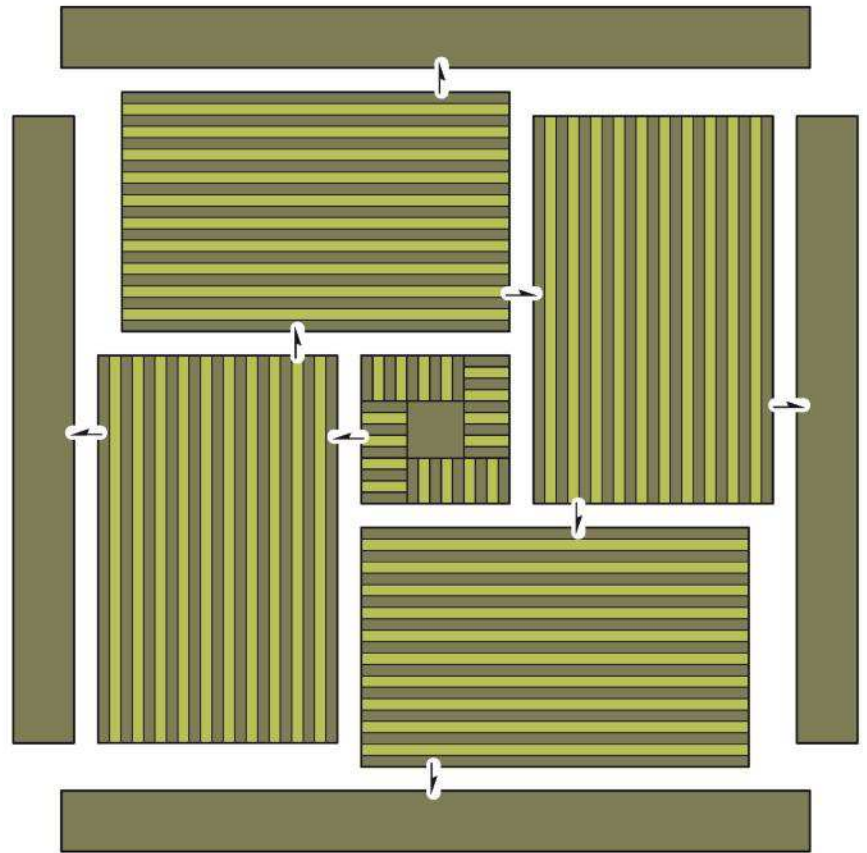
8. Layer the backing, batting, and quilt top. Baste the layers together.
9. Quilt as desired.
10. Bind the quilt edges using the 2½"-wide dark green strips.



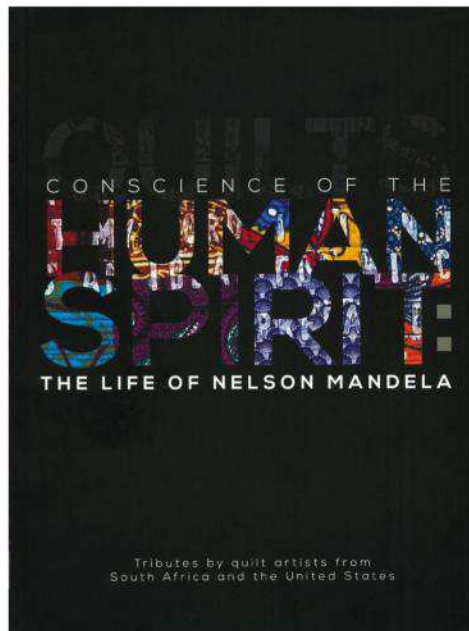
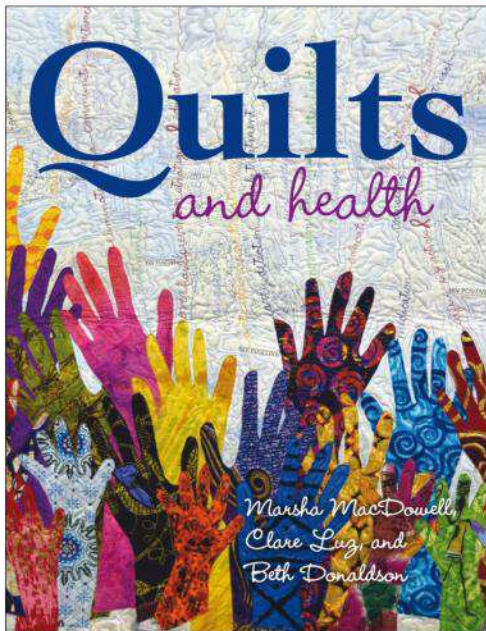
Monika Huelsebusch

As a child, Monika's grandmother taught her to embroider, knit, crochet, and sew, but Monika didn't take up quilting until 2005 when she was inspired by a Grandmother's Flower Garden quilt she saw in a book. She was immediately "infected." In the beginning, she used patterns by different designers, but eventually found more pleasure in creating the pictures from her mind. Monika lives in northern Germany with her husband. They have two grown sons.

 Monika Huelsebusch



Quilt Assembly



Quilts and Health speaks to the healing power of quilts and quiltmaking and to the deep connections between art and health. It brings together over a hundred, gorgeous health-related quilts with the stories behind the art, as told by makers, recipients, healthcare professionals, and many others.

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Pineapple Sunset

Create a tasty tropical treat from half- and quarter-square triangles made from warm-colored prints.

Designer: Jackie Padesky

Skill Level: Confident Beginner

Finished Size: 48½" x 69½"

Materials

Yardage is based on 42"-wide fabric.

- ¼ yard each of aqua and green #1 prints for pineapple
- ⅓ yard each of green #2, gold #1, gold #2, orange, red #1, red #2, and red #3 prints for pineapple
- ⅞ yard of cream print for pineapple
- 2⅝ yards of black chambray for pineapple background, border, and binding
- 3⅞ yards of fabric for backing
- 55" x 76" piece of batting

Fabrics from the Chroma collection by Alison Glass in Duck Egg, Olive, Moss, Gold, Yarrow, Carrot, Pumpkin, Salmon, and Cherry, and the Chambray collection in Black, both by Andover Fabrics (andoverfabrics.com); and the Go!Big® die cutter, QUBE Mix & Match 12" block die set, Go! 3½" and 6½" Flying Geese dies, and Go! 2½" Strip Cutter, all by AccuQuilt (accuquilt.com), were used in the featured quilt.





Cutting

Black Chambray:

- (1) $6\frac{7}{8}$ " x WOF strip; subcut into:
 - (5) $6\frac{7}{8}$ " x $6\frac{7}{8}$ " squares; cut in half diagonally to make 10 half-square triangles (you'll have 1 triangle left over)
- (3) $9\frac{1}{2}$ " x WOF strips
- (3) $6\frac{1}{2}$ " x WOF strips
- (7) $2\frac{1}{2}$ " x WOF strips
- (1) $9\frac{7}{8}$ x $9\frac{7}{8}$ " square; cut in half diagonally to make 2 half-square triangles
- (2) $6\frac{1}{2}$ " x $6\frac{1}{2}$ " squares

Aqua Print:

- (1) $6\frac{7}{8}$ " x width of fabric (WOF) strip; subcut into:
 - (3) $6\frac{7}{8}$ " x $6\frac{7}{8}$ " squares; cut in half diagonally to make 6 half-square triangles

Green Print #1:

- (1) $6\frac{7}{8}$ " x WOF strip; subcut into:
 - (4) $6\frac{7}{8}$ " x $6\frac{7}{8}$ " squares; cut in half diagonally to make 8 half-square triangles

Green Print #2:

- (1) $7\frac{1}{4}$ " x WOF strip; subcut into:
 - (1) $7\frac{1}{4}$ " x $7\frac{1}{4}$ " square; cut in half diagonally in both directions to make 4 quarter-square triangles (you'll have 1 triangle left over)
 - (3) $6\frac{7}{8}$ " x $6\frac{7}{8}$ " squares; cut in half diagonally to make 6 half-square triangles (you'll have 1 triangle left over)

Gold Print #1:

- (1) $7\frac{1}{4}$ " x WOF strip; subcut into:
 - (3) $7\frac{1}{4}$ " x $7\frac{1}{4}$ " squares; cut in half diagonally in both directions to make 12 quarter-square triangles (you'll have 3 triangles left over)

Gold #2, Orange, Red #1, and Red #2 Prints (from each):

- (1) $7\frac{1}{4}$ " x WOF strip; subcut into:
 - (3) $7\frac{1}{4}$ " x $7\frac{1}{4}$ " squares; cut in half diagonally in both directions to make 12 quarter-square triangles (you'll have 3 triangles left over)
 - (1) $3\frac{7}{8}$ " x $3\frac{7}{8}$ " square; cut in half diagonally to make 2 half-square triangles

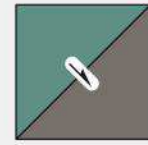
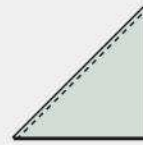
Red Print #3:

- (1) $7\frac{1}{4}$ " x WOF strip; subcut into:
 - (2) $7\frac{1}{4}$ " x $7\frac{1}{4}$ " squares; cut in half diagonally in both directions to make 8 quarter-square triangles (you'll have 1 triangle left over)

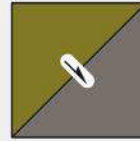
Cream Print:

- (3) $7\frac{1}{4}$ " x WOF strips; subcut into:
 - (14) $7\frac{1}{4}$ " x $7\frac{1}{4}$ " squares; cut in half diagonally in both directions to make 56 quarter-square triangles (you'll have 2 triangles left over)
- (1) $3\frac{7}{8}$ " x WOF strip; subcut into:
 - (4) $3\frac{7}{8}$ " x $3\frac{7}{8}$ " squares; cut in half diagonally to make 8 half-square triangles

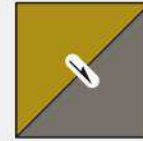
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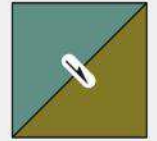
Make 2.



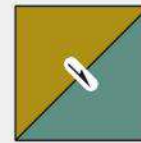
Make 3.



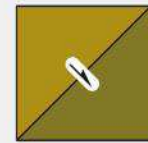
Make 2.



Make 3.

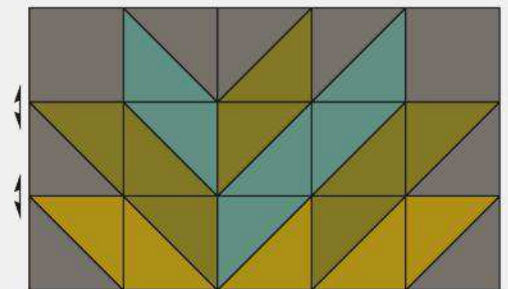
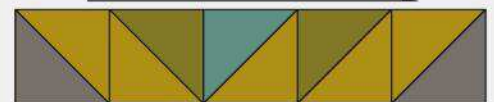
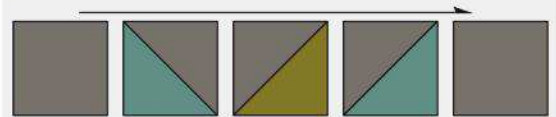


Make 1.



Make 2.

2



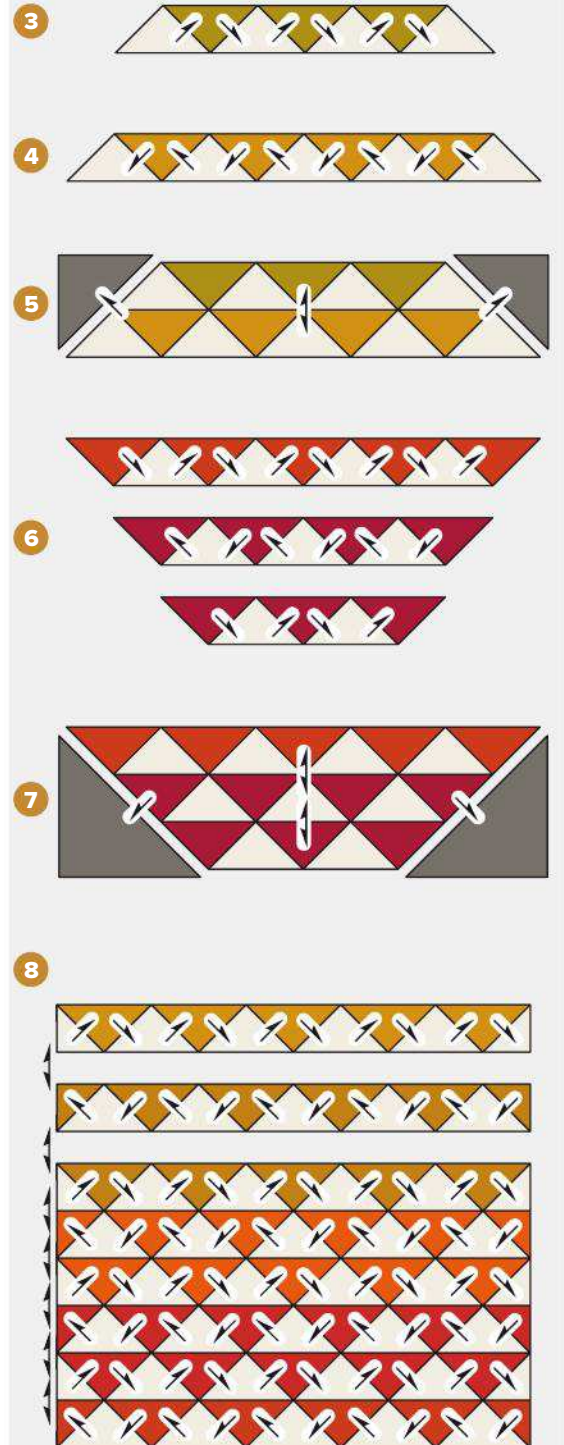
Make the Pineapple Leaves Unit

Use a $\frac{1}{4}$ " seam allowance and sew with right sides together.

1. Sew a black $6\frac{7}{8}$ " half-square triangle to the long, diagonal edge of an aqua $6\frac{7}{8}$ " triangle to make a half-square-triangle unit. Press the seam toward the black. Repeat with the remaining black, aqua, green #1, and green #2 triangles to make the number of units shown for each color combination. Press the seams as indicated. *(Figure 1)*
2. Arrange the half-square-triangle units and $6\frac{1}{2}$ " black squares in three horizontal rows as shown. Sew the units in each row together. Press the seams as indicated. Join the rows. Press the seams open. *(Figure 2)*

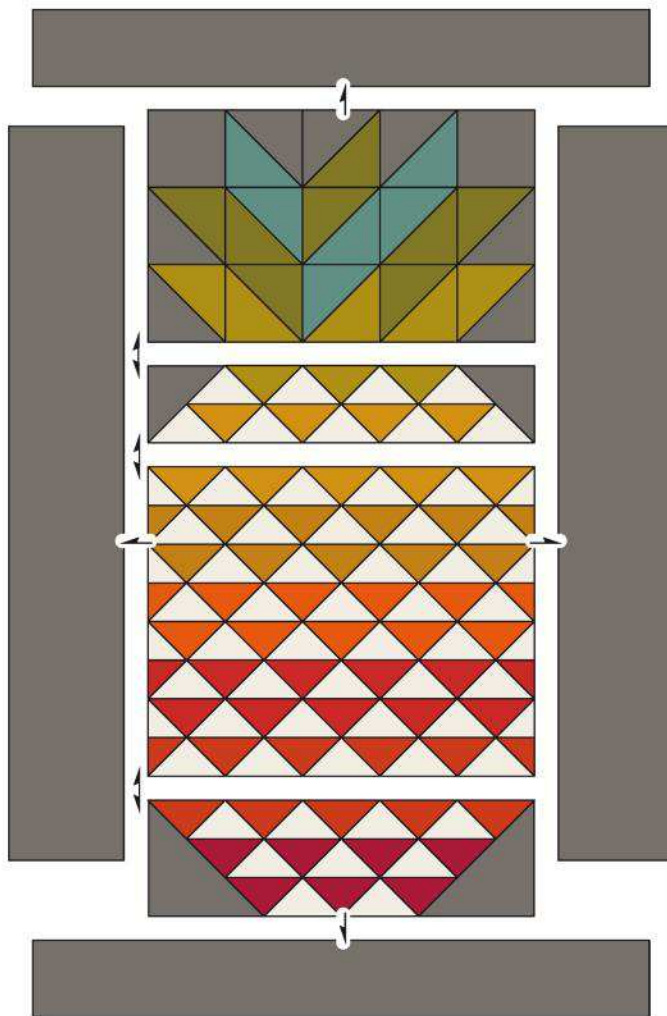
Make the Pineapple Body Unit

3. Join four cream and three green #2 quarter-square triangles, alternating them as shown. Press the seams as indicated. *(Figure 3)*
4. Join five cream and four gold #1 quarter-square triangles, alternating them as shown. Press the seams as indicated. *(Figure 4)*
5. To make the top section of the pineapple body, sew the Steps 3 and 4 rows together along their long edges. Press the seam open. Sew a $6\frac{7}{8}$ " black triangle to each end of the joined rows. Press the seams toward the black triangles. *(Figure 5)*
6. To make the bottom section of the pineapple body, use five red #2, seven red #3, and nine cream quarter-square triangles to make three rows as shown, alternating the triangles as before. Press the seams of each row as indicated. *(Figure 6)*
7. Sew the Step 6 rows together along their long edges. Press the seams open. Sew a $9\frac{7}{8}$ " black triangle to each end of the joined rows. Press the seams toward the black triangles. *(Figure 7)*
8. Arrange the remaining cream, gold #1, and red #2 quarter-square triangles, cream half-square triangles, gold #2 quarter-square and half-square triangles, orange quarter-square and half-square triangles, red #1 quarter-square and half-square triangles, and red #2 half-square triangles in eight rows as shown. Sew the triangles in each row together. Press the seams as indicated. Join the rows to make the center section. Press the seams open. *(Figure 8)*



Assemble the Quilt Top

9. Refer to the quilt assembly diagram below to sew the pineapple leaves unit, and top, center, and bottom sections together to complete the quilt center. Press the seams open.
10. Join the 9½"-wide black strips end to end to make one long strip. From the pieced strip, cut two 57½"-long border strips and sew them to the sides of the quilt top. Press the seams toward the borders.
11. Join the 6½"-wide black strips end to end to make a long strip. From the pieced strip, cut two 48½"-long border strips and sew them to the top and bottom of the quilt top. Press the seams toward the borders.



Quilt Assembly


Finish the Quilt

12. Layer the backing, batting, and quilt top. Baste the layers together.
13. Quilt as desired.
14. Bind the quilt edges using the 2½"-wide black strips.



Jackie Padesky

Full-time working wife and momma Jackie Padesky is a central Illinois native and considers her superpower to be her ability to produce large quantities of quilts between the hours of 9 p.m. and midnight! She gravitates toward bright, vintage-inspired fabrics, and loves sharing pictures of her finished creations, as well as the next project she's happily working on.

 jackiepadeskyquilts

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Jodi Robinson

Linda Turner Griepentrog



“I can always think of so many more things than I have time to do,” says longarm quilter Jodi Robinson.

Most quilters can relate to that.

Jodi’s interest in quilting began at the urging of her mother-in-law, Bona, about 25 years ago. Bona was a new quilter who was interested in purchasing a longarm machine but wanted to share the expense with someone. So, Jodi bought in and they shared the machine for about a year. With an hour-long driving distance between them, the commute seemed a bit impractical, so Jodi purchased her own machine to build her business locally. Bona now has three machines, with one in her living room-turned-quilting room and the other two in an outbuilding on the property. Jodi’s brother-in-law helps in her mother-in-law’s business as well. Talk about all in the family!

Bona, a CPA, taught business classes for quilters at shows and encouraged Jodi to teach as well. But, Jodi wasn’t excited about the idea of public speaking, so

Photo by Bonnie McCaffery

reluctantly agreed to teach a class jointly with Bona. However, Bona was late arriving at the class and Jodi was forced to go on without her. Jodi speculates that the tardiness may have been purposeful but has no confirmation.

That moment may have changed the direction of Jodi's life as a work-alone-at-home longarm quilter to a nationally famous teacher and Gammill Quilt Artist. Jodi decided that she loves teaching, sharing, and interacting with other quilters and discovered that she's actually very comfortable talking in front of groups when she's talking about her passion of longarm quilting. She especially loves the question-and-answer portion of her classes, because she's able to share her knowledge with attendees, as well as learn new things from them. She loves traveling, teaching, and seeing the country, so has directed her business interests in that direction and away from individual client quilting.

Jodi has received many national awards for her work, including Outstanding Modern Quilt at the Road to California show, Best Longarm Machine Workmanship in Modern Quilts at the Pacific International Quilt Festival, and Best Modern Quilt at several AQS shows.

In addition to teaching at numerous consumer events around the country and internationally, including Quilt Festival and Gammill conferences, Jodi will be teaching on the Gammill Cruise this fall. There are no longarm machines on the cruise, so she's teaching

Opposite: Sample work for Jodi's MQX Quilt Festival Tileworks class. Top: Detail of Grandpa's Model 20 #1. Above Right: Concentric, detail. Right: Atomic, detail.





lecture classes, with a camera to show closeups of the work she's creating on paper—perfect for the relaxed atmosphere of a cruise venue. Look for her full teaching schedule on her blog.

Branching out into yet another venue, Jodi created an online class for iquilt, the American Quilter's Society online quilting class platform, titled *Modern Simplicity Quilting Designs*. This class has given her the opportunity to reach an audience who may not be able to attend shows in person and to expand her student audience; techniques can be done on a longarm machine, a conventional machine using free-motion work, or by hand.

Jodi's first quilts (made from patterns) were a Log Cabin and an Irish Chain—both pretty traditional. Since then, all her quilts are her own designs. As she became proficient at longarming, she made whole-cloth quilts almost exclusively, showcasing her innovative free-motion stitching and sometimes “quilting them to death,” she admits. But, about five years ago, she discovered modern quilts and the rest, as they say, is history. She immediately took to the movement that showcases simplicity, color, and shape as a new canvas for her stitching. She believes that “it's important to balance the quilting with the piecing” so neither is overwhelming the other, and that the quilting needs to relate to the design. Modern quilts opened a whole new opportunity for playing with quilt stitching.

In addition to teaching and quilting for her customers, Jodi has designed a line of rulers and stencils for use with longarm machines or conventional free-motion work. She'd also love to design a fabric line someday and is working on a line of quilt patterns.

Though she admits to being somewhat intimidated by math and figuring out repeats, Jodi also designs

Above left: Collaborating with the Past, detail.

Left: Keep It Simple, detail.

pantographs, but most of her work is free-motion quilting and ruler work. Recently she's started using Elevate, a new mid-level Gammill computerized quilting system. As she's worked with the program, she sees opportunities to add her own freehand work to computerized designs.

Jodi has self-published nine longarm-related design books, and also co-authored *Appliqué for Modern Beginners* with Eva Burch and Nancy Gano and published by AQS. She enjoyed working with the two other authors and feels that, as a result, the book offers readers a broader perspective than a single author can offer. And, she quips, "Besides, it was one-third the work!"

Making class samples and handouts takes a lot of Jodi's time, and she often has to create them far ahead of the actual event, because photos are used for promotional purposes. For example, for Quilt Festival 2018, she made samples a year ahead.

In addition to her passion for longarming, her personal interest is appliqué, mostly by hand. She feels it's easy to teach and easy for even beginners to create a quilt with a wonderful design, without the concern of precise piecing.

Like many passionate fabric artists, Jodi says,

“Quilting is my life—
it's all-consuming”

While it's both her business and hobby, she thinks it's something non-quilters don't understand. Citing a recent quilting trip where a non-quilting friend went along with her to film a quilting show, she was surprised to see what Jodi actually does.

When she has spare time, Jodi can be found on her four-wheeler enjoying the woods in western Pennsylvania where she lives.

For more information on Jodi's work and her business, visit jrdesigns.wordpress.com.



Linda Turner Griepentrog

Linda Turner Griepentrog is a writer, designer, and editor and embraces all things fabric related. She was the editor of *Sew News* magazine for many years and now owns her own business, G Wiz Creative Services. Linda lives in Bend, Ore., with her husband Keith, a longarm quilter, and their dogs, Frank and Yohnuh. In addition to her work with words, she escorts fabric shopping tours to Hong Kong.

 gwizdesigns@aol.com

 Linda Turner Griepentrog

 lgrie



Top: *Keep It Simple, detail*. Above: *Tiki Dilemma, detail*.



SCRAP BASKET IMPROV

Improvisationally pieced scraps become the focal point of this modern mini quilt.

Designer: *Jodi Robinson*

Skill Level: Confident Beginner

Finished Size: 18¾" x 15"

Materials

Yardage is based on 42"-wide fabric.

- Approximately ¼ yard *total* of cream, brown, and aqua solid scraps for improv panel
- 1 fat quarter (18" x 21") of coral solid for improv and side panels
- ⅓ yard of taupe solid for side panels and binding
- ⅝ yard of fabric for backing
- 19" x 23" piece of batting

Cutting

Coral Solid:

- (1) 5½" x 15" rectangle
- (1) 3¼" x 15" rectangle

Taupe Solid:

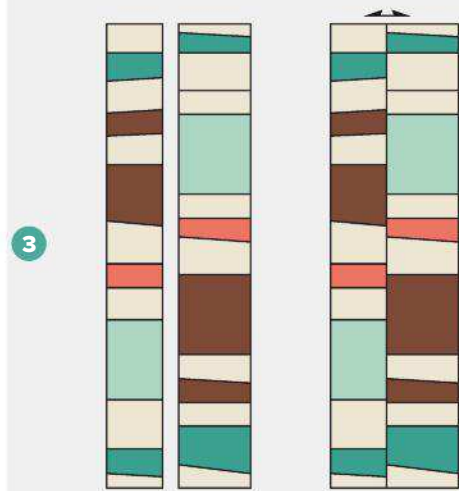
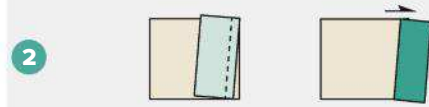
- (1) 3¾" x WOF (width of fabric) strip; subcut into:
 - (2) 3¾" x 15" rectangles
- (2) 2½" x WOF strips



Make the Center Improv Panel

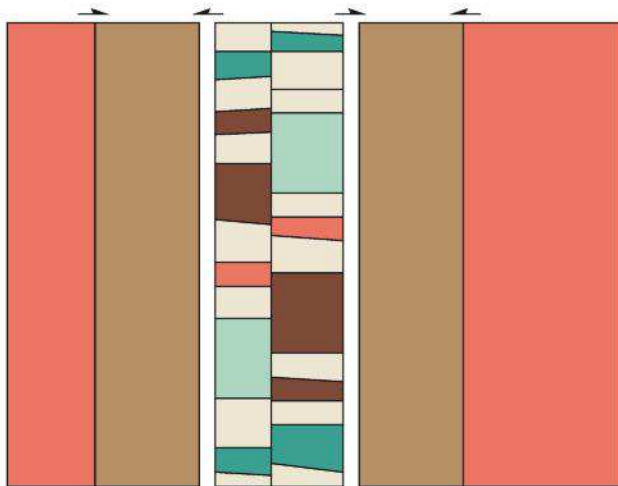
Use a $\frac{1}{4}$ " seam allowance and sew with right sides together.

1. Cut the cream, brown, aqua, and remaining coral solid scraps into pieces that measure 3" long and vary in width from 1" to 2½". (Figure 1)
2. Randomly sew the pieces together to make two strips that measure at least 3" x 15½", joining some pieces at a slight angle. Press the seams away from the cream pieces. (Figure 2)
3. Trim one strip to 2¾" x 15" and the other strip to 2¼" x 15".
4. Join the strips along the long edges. Press the seam open. (Figure 3)



Assemble the Quilt Top

5. Refer to the quilt assembly diagram below to sew the coral 5½" x 15" rectangle and taupe 3¾" x 15" rectangle together along the long edges. Press the seam toward the taupe rectangle. Sew the remaining coral and taupe rectangles together, and press the seam toward the taupe rectangle. Sew the joined strips to the sides of the improv-pieced rectangle. Press the seams toward the taupe rectangles.



Quilt Assembly


Finish the Quilt

6. Layer the backing, batting, and quilt top. Baste the layers together.
7. Quilt as desired.
8. Bind the quilt edges using the 2½"-wide taupe strips.



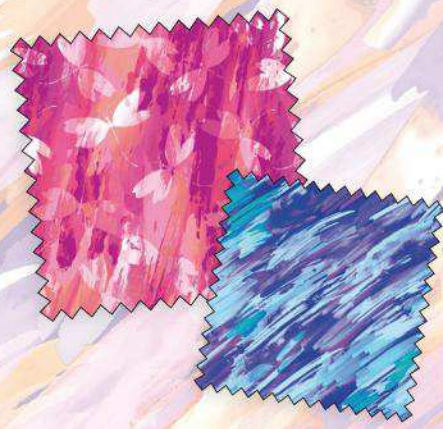
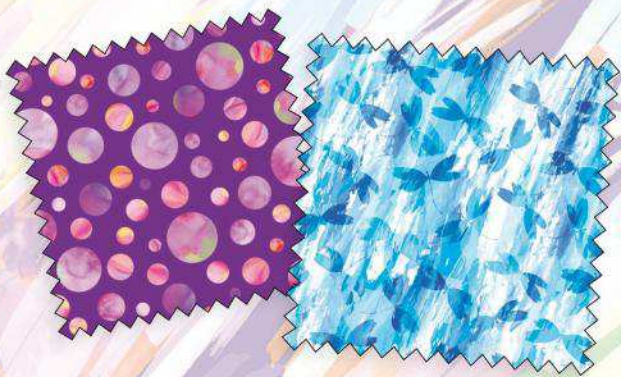
Jodi Robinson

Award-winning quilter Jodi Robinson is a Gammill Quilt Artist and has been teaching nationally at quilting shows for the past 13 years. Her numerous awards include Best Modern Quilt at multiple AQS shows in 2014 and Outstanding Modern Quilt at the 2015 Road to California show. In addition to teaching, Jodi designs pantograph patterns, has self-published nine machine-quilting design books, and operates a longarm quilting business.

 jrdesigns.wordpress.com

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Drunkard's BULLSEYE

Two traditional blocks join forces
to create a spectacular modern quilt.

Designer: Jackie Nixon-Fulton

Skill Level: Intermediate

Finished Sizes: Quilt 60½" x 60½" • Block 30" x 30"

Materials

Yardage is based on 42"-wide fabric.

- 3¾ yards of purple solid for blocks and binding
- 1 yard *each* of dark green and dark turquoise solids for blocks
- ⅝ yard *each* of medium green and medium turquoise solids for blocks
- ⅜ yard *each* of light-medium green and light-medium turquoise solids for blocks
- ¼ yard *each* of light green, light turquoise, medium orange, light-medium orange, light orange, medium pink, light-medium pink, and light pink solids for blocks
- ½ yard *each* of dark orange and dark pink solids for blocks
- 3¾ yards of fabric for backing
- 67" x 67" piece of batting
- Freezer paper
- Fine-tip permanent marker
- Chalk pencil or tailors' chalk
- Spray starch
- Stiff paintbrush
- Small jar or cup
- Water-soluble basting glue with fine-tip applicator such as Elmer's School Glue or Roxanne™ Glue-Baste-It
- Clear monofilament thread
- Size 60/8 Microtex Sharp sewing-machine needle

Fabrics from the Cotton Couture collection by Michael Miller Fabrics (michaelmillerfabrics.com) in Amethyst, Asparagus, Meadow, Kryptonite, Limeade, Dark Orange, Tangerine, Orange, Sun, Fuchsia, Magenta, Princess, Pink, Lagoon, Isle, Luna, and Seafoam were used in the featured quilt.





Cutting

Purple Solid:

- (7) 2½" x width of fabric (WOF) strips
- Set aside the remainder of the fabric for the A–K pieces.



This quilt was originally designed as a 12" block for the *Modern Quilts Unlimited* "Everything Old is New Again" block and quilt challenge. The traditional block was Drunkard's Path, which is based on a quarter circle set into a square.

My goals for this quilt were to create luminosity and depth using increasingly larger Drunkard's Path subunits. I selected a tetratic (or double complementary) color scheme, and achieved depth by utilizing four gradated shades of each hue. When separated by the dark purple, a luminous effect is created.

This project may look intimidating, but don't let all those curved seams and intersections scare you off! Instead of curved piecing and Y seams, the blocks are constructed using invisible machine appliqué. The preparation of the freezer-paper templates and the fabric subunits are the most time-consuming elements, but once these tasks are done, the blocks can be assembled with accuracy. Follow the instructions and the four blocks should sew together easily!

Make the Freezer-Paper Templates

1. Cut four 18" x 33" pieces of freezer paper. Place two pieces of freezer paper, waxy side down, on a fabric-covered pressing surface, overlapping the pieces 1". Use a hot, dry iron to press the overlapped area. Slowly and firmly press outward over the entire sheet. Let the piece cool, and then remove it from the pressing surface. In addition to joining the freezer-paper pieces, pressing the entire sheet preshrinks it. Repeat with the remaining two pieces of freezer paper.
2. Enlarge the pattern on page 49 to the percentage indicated to make a 30" square pattern, or download the full-size pattern on our website (modernquilts.mqumag.com) under the Web Extra tab. Place a prepared freezer-paper sheet, waxy side down on top of the enlarged pattern. Tape or pin the freezer paper to the pattern. Use a long ruler and a fine-tip marker to trace the straight lines. Carefully trace the curved lines. If you can't see the lines through the freezer-paper, use a light box or other light source. Label each piece with the appropriate letter, grain line arrows, and registration marks as indicated.
3. Place the second prepared freezer-paper sheet on the ironing surface, waxy side down. Place the traced freezer-paper on top of the second freezer-paper sheet, waxy side down. Use a hot, dry iron to press firmly, moving slowly from the middle outward to eliminate any air bubbles or wrinkles. Iron the freezer paper until it's flat. The fused sheets make a firm template that can be used for all four blocks. Let cool.



If the pieces aren't sticking together well, increase the iron temperature.

4. Use a rotary cutter and ruler to trim the outer edges so the template is 30" square. Carefully cut out the individual A–K pieces, using either a rotary cutter or scissors.

Make the Blocks

Refer to the photo on page 43 or the quilt assembly diagram on page 48 for placement guidance throughout as needed. Block 1 is green and purple; Block 2 is purple and orange; Block 3 is purple and pink; and Block 4 is turquoise and purple.

- To make Block 1, lay the freezer-paper templates for pieces B, C, E, F, H, I, and K waxy side down on the wrong side of the purple solid, making sure to orient the grain line arrows with the fabric grain and leaving about 1½" between the pieces. Use a hot, dry iron to press the templates onto the fabric; let the pieces cool completely.



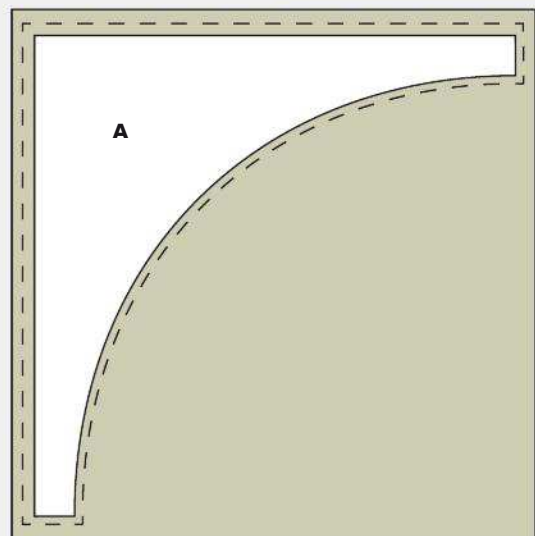
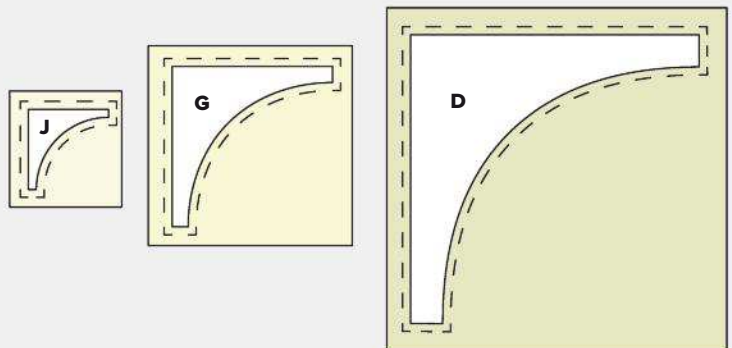
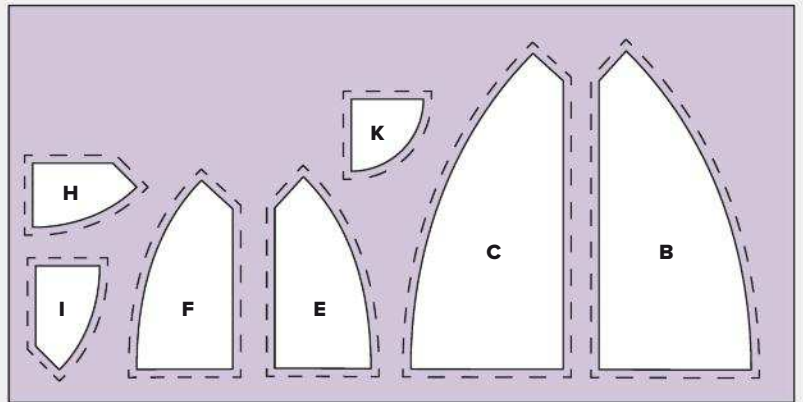
Before cutting out the pieces,

I like to roughly mark the cutting line with chalk. By doing so, I don't forget and cut right on the edge of the freezer paper, which has happened!

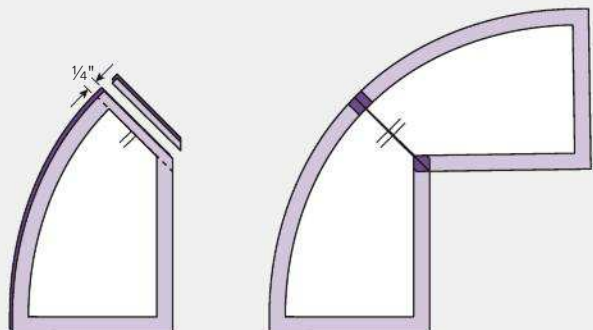
Cut out each piece, adding a ½" seam allowance all around the templates. In the same manner, cut out a D piece from the medium green, a G piece from the light-medium green, and a J piece from the light green. Cut out piece A from the dark green, adding a ¾" seam allowance along the outer edges and a ½" seam allowance along the ends and curved edge. (Figure 1)

- Join the short ends of the H and I pieces, stitching as close to the freezer paper as possible. Trim the seam allowance to ¼" and press the seam open. Do not remove the freezer paper. Lift the edges of the freezer paper at the seam and place the freezer paper on top of the seam allowances. Repeat to sew pieces E and F together and pieces B and C together. (Figure 2)

1



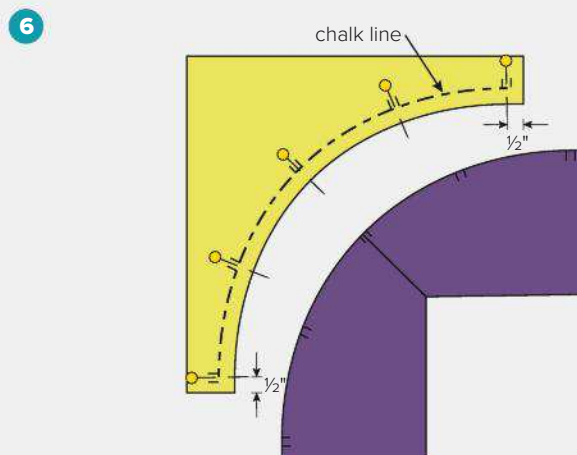
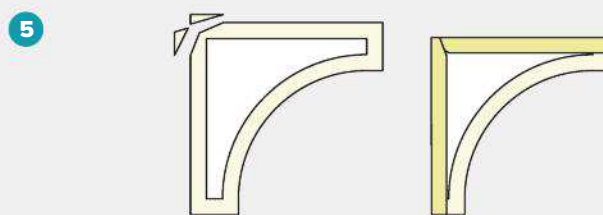
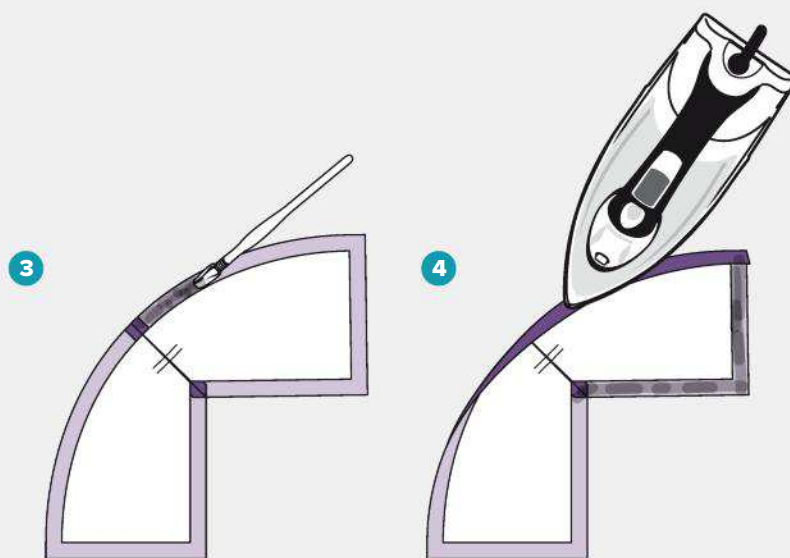
2



7. Spray starch into a small jar or cup and use a stiff paint brush to apply the liquid to the seam allowance on the curve of the H/I unit. (Figure 3)
8. Using the H/I template as a guide and with a hot, dry iron, press the seam allowance over the curved edge of the freezer-paper template. Repeat to prepare the B/C and E/F units. In the same manner, apply the liquid starch to the curved edge of piece K, and then clip the seam allowance about every inch, being careful to stay a few threads from the template; press the curved edge over the K freezer-paper template. (Figure 4)
9. On the J piece, start about 1" from the right-angle corner and trim the seam allowance to about $\frac{1}{4}$ ", angling the cut to the corner. Apply starch to the seam allowances along the straight edges only. Press over one long edge all the way to the corner, and then carefully press over the other long edge to make a neat, sharp corner. Repeat to prepare the G and D pieces. (Don't turn over the top edge of piece A, because this will be the outer edge of the block.) (Figure 5)
10. Using a light box and chalk, mark the registration marks along the curved edges on the right side of the B/C, E/F, and H/I units, as well as piece K. Chalk mark the straight edges of the D, G, and J pieces. Chalk mark the straight seam line and registration marks along the bottom edge of the B/C, E/F, and H/I units. Chalk mark the bottom concave seam line of the A, D, G, and J pieces.



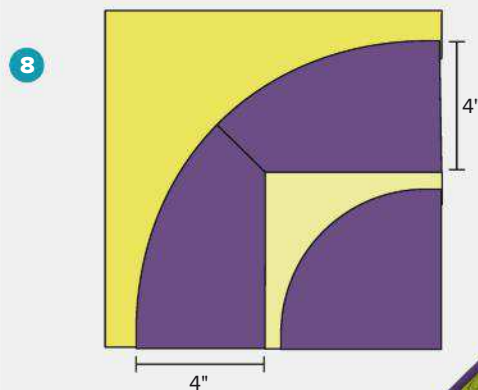
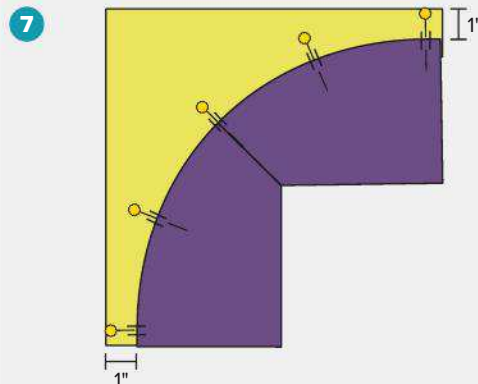
If you don't have a light box, place the fabric and template against a window. Or, make a light box by placing a light inside a box or drawer, and then placing a piece of glass or clear plastic on top.



11. Place piece G on a pressing surface and insert guide pins along the marked seam line at the center point, registration marks, and corners as shown. (Figure 6)
12. Flip the H/I unit over and apply a thin line of water-soluble glue close to the folded edge. Place the H/I unit on the edge of piece G, against the guide pins and matching the registration marks. Make sure the top edge of piece

G is 1" from the top edge of the H/I unit. This is the most important area to match; you can nudge H/I a bit higher or lower anywhere else, but this measurement must be exact. Press the edge of the H/I unit to set the glue. (Figure 7)

13. Repeat Steps 11 and 12 to glue baste piece K to piece J, making sure the top edge of K is ½" from the top edge of piece J. Glue baste the E/F unit to piece D, making sure the top edge of piece D is 2" from the top edge of the E/F unit. Glue baste the B/C unit to piece A, matching the registration marks. Don't worry about the measurement between the B/C unit and the outer edge of piece A.
14. Glue baste the J/K unit on top of the H/I unit, aligning the registration marks and corners using guide pins in the same way as before. The top of piece J should be 4" from the top of the H/I unit. (Figure 8)
15. Glue baste piece G on top of unit E/F, making sure there is 6" between the top of piece G and the top of the E/F unit. Glue baste piece D on top of unit B/C, making sure there is 9½" between the top of piece D and the top of the B/C unit.
16. On the wrong side, use a ruler to chalk mark the perimeter of the block along the outer edges of the freezer paper. To prevent the purple seam allowances from showing through the light fabrics, trim the purple seam allowances to ¼". Carefully remove the freezer-paper templates and set them aside to use for the remaining blocks.
17. Referring to the chart below, repeat Steps 5-16 to cut and assemble the pieces for Blocks 2–4 from the appropriate fabrics, reusing the freezer-paper templates for each block.



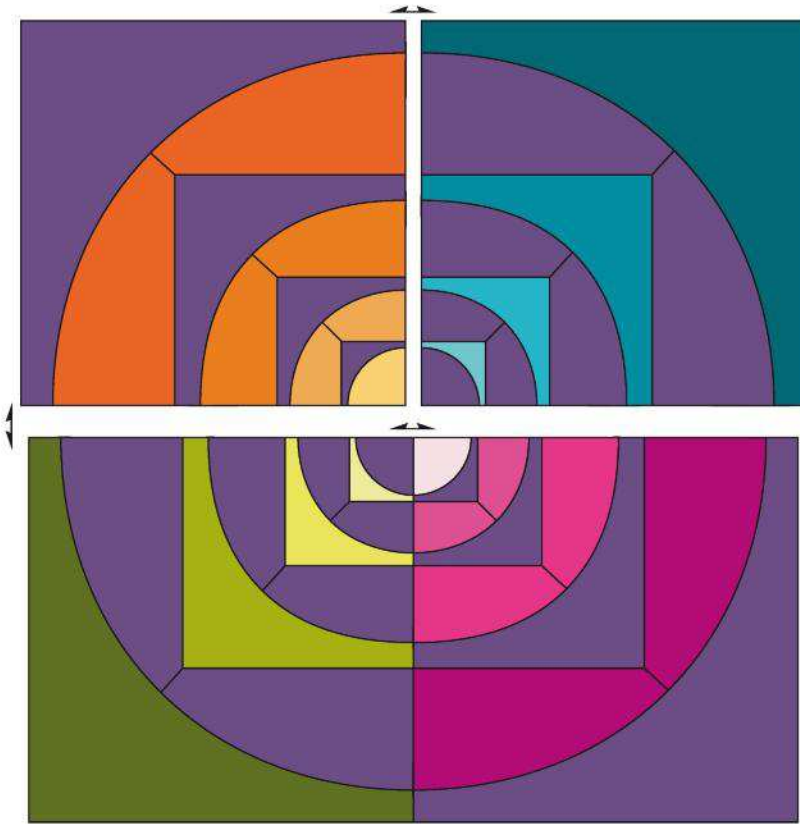
Template	Block 2	Block 3	Block 4
A	Purple	Purple	Dark Turquoise
B	Dark Orange	Dark Pink	Purple
C	Dark Orange	Dark Pink	Purple
D	Purple	Purple	Medium Turquoise
E	Medium Orange	Medium Pink	Purple
F	Medium Orange	Medium Pink	Purple
G	Purple	Purple	Light-Medium Turquoise
H	Light-Medium Orange	Light-Medium Pink	Purple
I	Light-Medium Orange	Light-Medium Pink	Purple
J	Purple	Purple	Light Turquoise
K	Light Orange	Light Pink	Purple



Check out our sister magazine, *Machine Quilting Unlimited*, for quilting techniques that you can do on your home sewing machine or longarm.

Assemble the Quilt Top

18. On a large surface, carefully lay out all four blocks. If any intersections don't line up, this is the time to fix them. Pull the pieces apart and glue baste again as needed. When all the intersections match well, use a blind-hem or zigzag stitch, monofilament thread, and the 60/8 needle to stitch around all the turned edges.
19. Refer to the quilt assembly diagram below to arrange the blocks in two rows of two blocks each, rotating the blocks and placing the K pieces so they meet in the center of the quilt top. Sew the blocks in each row together. Press the seams open. Join the rows. Press the seams open.



Quilt Assembly

Finish the Quilt

20. Layer the backing, batting, and quilt top. Baste the layers together.
21. Quilt as desired.
22. Bind the quilt edges using the 2½"-wide purple strips.



- Use either matching 60-weight cotton or polyester thread or monofilament in the bobbin. If you're using monofilament in the bobbin, wind the bobbin slowly or by hand.
- I used a blind-hem stitch set to 1 mm in length and width. You can also use a zigzag stitch set to a 1 mm length and width.
- Use an open-toe embroidery foot so you can easily see where you're stitching.
- Move the needle all the way to the right.
- Reduce the tension. Practice on scraps until the tension is correct and the stitch length and width are acceptable. The stitches should barely be noticeable.

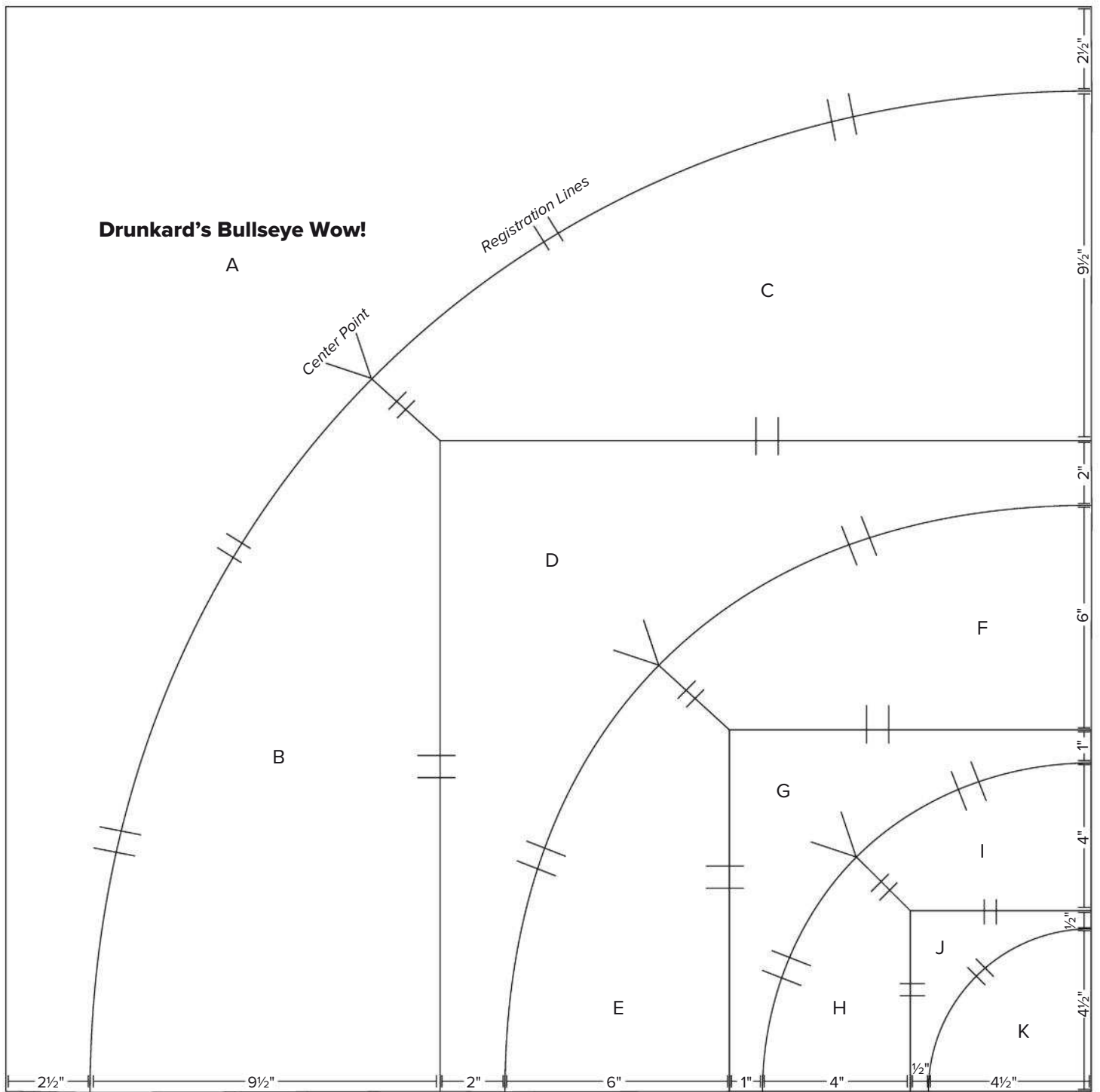


Jackie Nixon-Fulton

Jackie is a retired dermatologist, horse breeder and rider, and quilter. She lives on a ranch in Paradise, Texas, where she finds beauty and inspiration for her colorful quilts. She loves learning new techniques and processes that will expand her abilities to create new and exciting quilts. Jackie and her husband, Jerry, have two grown children and four grandsons.

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Chalk

Combine two contrasting-color fabrics with easily pieced units to create a modern plus sign design.

Designer: Cheryl Brickey

Quilter: Carol Alperin

Skill Level: Beginner

Finished Sizes: Quilt 63½" x 72½"

Materials

Yardage is based on 42"-wide fabric.

- 1¼ yards of white solid for pluses
- 4⅞ yards of magenta solid for background
- ⅝ yard of dark gray solid for binding
- 4¾ yards of fabric for backing
- 70" x 79" piece of batting

Cutting

White Solid:

- (3) 6" x width of fabric (WOF) strips; subcut into:
 - (72) 1½" x 6" rectangles
- (14) 1½" x WOF strips

Magenta Solid:

- (4) 8½" x WOF strips
- (10) 6" x WOF strips; subcut into:
 - (4) 6" x 11" rectangles
 - (8) 6" x 6¾" rectangles
 - (18) 4" x 6" rectangles
 - (19) 3½" x 6" rectangles
 - (28) 2¾" x 6" rectangles
 - (24) 2½" x 6" rectangles
- (7) 4" x WOF strips
- (3) 3¾" x WOF strips; subcut into:
 - (6) 3¾" x 10" rectangles
 - (4) 3¾" x 6¾" rectangles

Dark Gray Solid:

- (7) 2½" x WOF strips

Fabrics from the Cotton Couture Solids collection by Michael Miller Fabrics (michaelmillerfabrics.com) in Magenta, White, and Metal; Warm & White batting from The Warm Company (warmcompany.com); and Aurifil threads (aurifil.com) were used in the featured quilt.

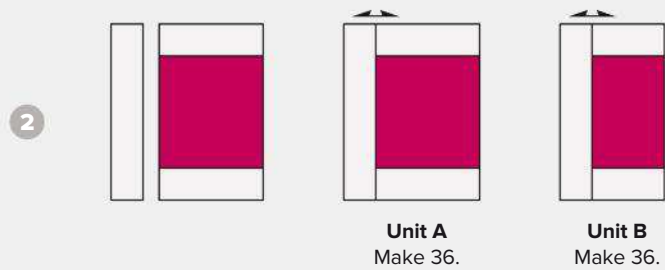
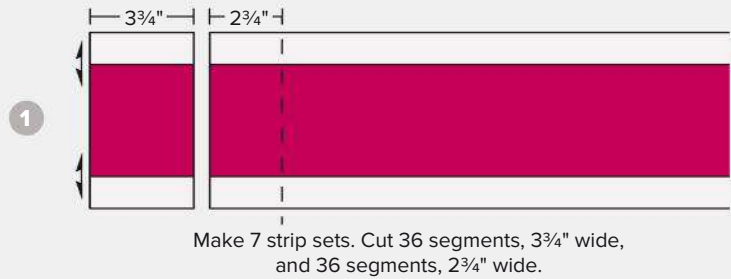




Make the Units

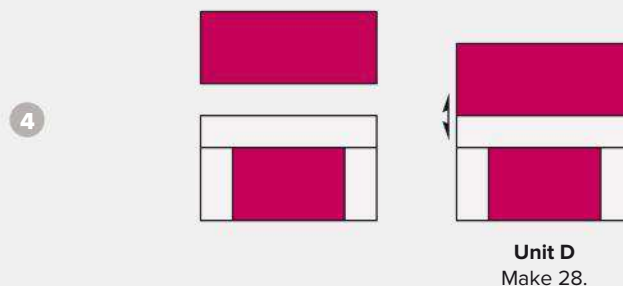
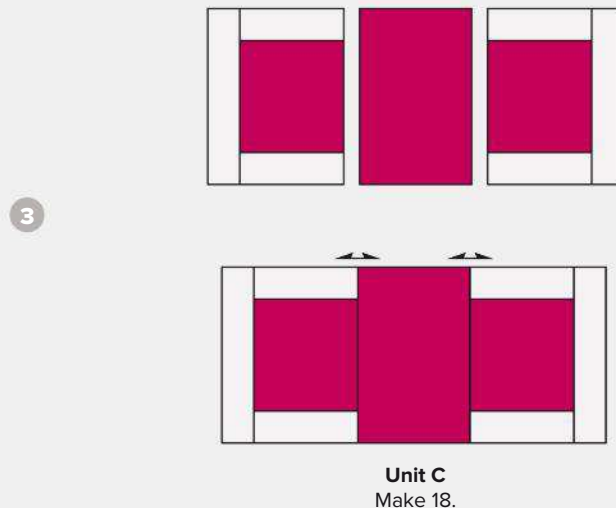
Use a $\frac{1}{4}$ " seam allowance and sew with right sides together. Press the seams open.

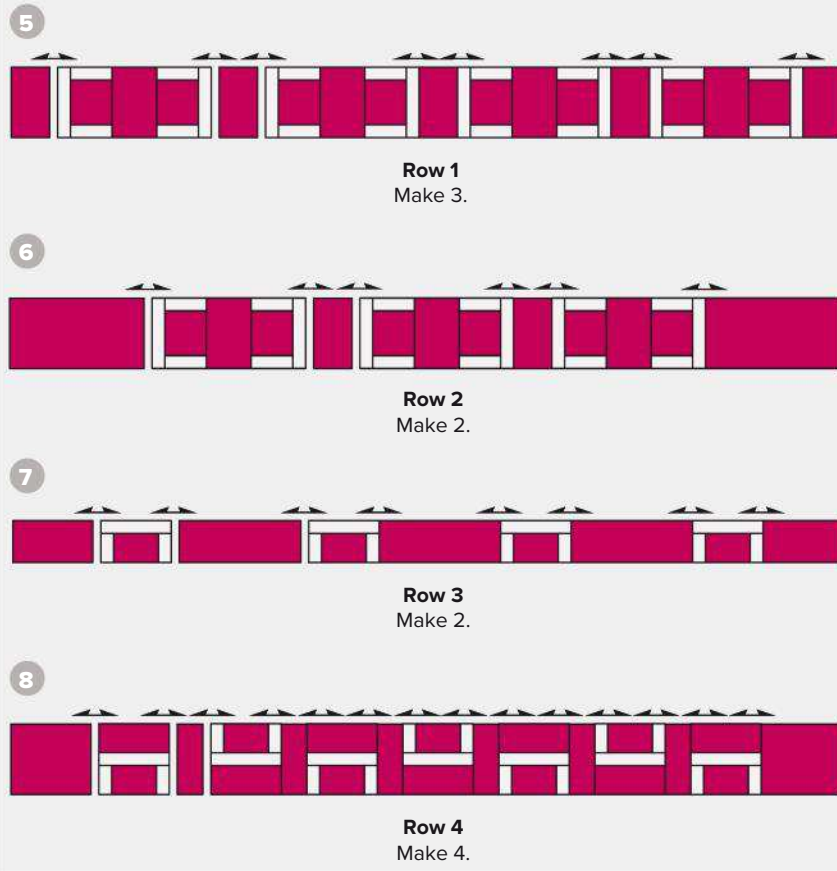
1. Sew a $1\frac{1}{2}$ " x WOF white solid strip to both long edges of a 4" x WOF magenta solid strip to make a strip set; press. Repeat to make a total of seven strip sets. Crosscut the strip sets into 36 segments, $3\frac{3}{4}$ " wide, and 36 segments $2\frac{3}{4}$ " wide. (*Figure 1*)
2. Sew a $1\frac{1}{2}$ " x 6" white rectangle to one long edge of each Step 1 segment to make 36 A units and 36 B units; press. (*Figure 2*)
3. Join an A unit to each long edge of a 4" x 6" magenta rectangle to make Unit C; press. Repeat to make a total of 18 units. (*Figure 3*)
4. Sew a $2\frac{3}{4}$ " x 6" magenta rectangle to the white rectangle side of a B unit to make Unit D; press. Repeat to make a total of 28 units. (*Figure 4*)



Assemble the Rows

5. Alternately join five $3\frac{1}{2}$ " x 6" magenta rectangles and four C units to make Row 1; press. Repeat to make a total of three rows measuring 6" x $63\frac{1}{2}$ ". (*Figure 5*)
6. Join three C units, two $3\frac{1}{2}$ " x 6" magenta rectangles, and two 6" x 11" magenta rectangles as shown to make Row 2; press. Repeat to make a total of two rows measuring 6" x $63\frac{1}{2}$ ". (*Figure 6*)
7. Join four B units, three $3\frac{3}{4}$ " x 10" magenta rectangles, and two $3\frac{3}{4}$ " x $6\frac{3}{4}$ " magenta rectangles as shown to make Row 3; press. Repeat to make a total of two rows measuring $3\frac{3}{4}$ " x $63\frac{1}{2}$ ". (*Figure 7*)
8. Join seven D units, six $2\frac{1}{2}$ " x 6" magenta rectangles, and two 6" x $6\frac{3}{4}$ " magenta rectangles as shown to make Row 4; press. Repeat to make a total of four rows measuring 6" x $63\frac{1}{2}$ ". (*Figure 8*)



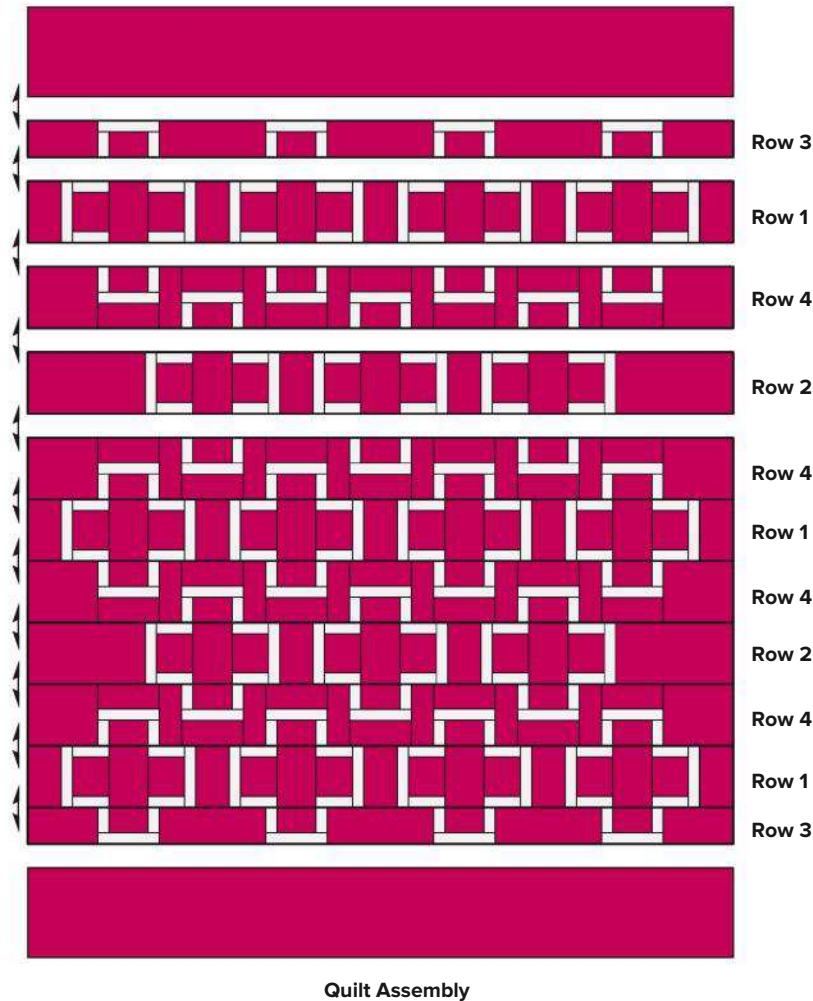


Assemble the Quilt Top

- Join two 8½" x WOF magenta strips end to end to make one long strip. Repeat to make a total of two strips. Trim the pieced magenta strips to 63½".
- Refer to the quilt assembly diagram below to arrange, rotate, and sew together Rows 1–4 and the border strips; press.

Finish the Quilt

- Layer the backing, batting, and quilt top. Baste the layers together.
- Quilt as desired.
- Bind the quilt edges using the 2½"-wide dark gray solid strips.



Cheryl Brickey

Chemical engineer by day and quilter by night, Cheryl Brickey began quilting by making her then-toddler daughter a quilt for her new larger bed. She's been hooked ever since. Designing quilts, writing quilt instructions, and figuring out quilty math are some of her favorite aspects of quilting. She is the author of *Modern Plus Sign Quilts* and has had her work published in major quilt magazines and shown in international quilt shows.



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Chuck Close One
by Sandra Bruce



Chalk by Cheryl Brickey

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Hexie Pincushion Trio

These substantial pincushions promise to be as utilitarian as they are visually appealing!

Designer: Amy Friend

Skill Level: Beginner to Intermediate

Finished Size: 6" wide x 1½" tall

Materials

For each pincushion

- Foundation paper
- Crushed walnut shells
- Template plastic

For the Rainbow pincushion

- 2" x 6½" rectangle *each* of green, blue-green, and gold prints for top (areas 1, 2, and 5)
- 2" x 6" rectangle *each* of royal blue and orange prints for top (areas 3 and 6)
- 2" x 5" rectangle of purple print for top (area 4)
- 1 fat eighth (9" x 21") of fuchsia print for top, sides, and back

For the Pineapple pincushion

- 2½" x 2½" square of black print for top (area 1)
- 7" x 8" rectangle *each* of yellow, aqua, pink, blue, coral, and purple prints for top and sides
- 7½" x 7½" square of fabric for back

For the Zigzag pincushion

- 1 fat eighth (9" x 21") of black for top and back
- 1 fat eighth of orange print for top and sides
- 1 fat eighth of pink print for top

Fabrics from the Sun Print 2018 collection by Alison Glass for Andover (andoverfabrics.com) were used in the featured projects.



Cutting

For the Rainbow pincushion

Fuchsia Print:

- (1) 2" x 5" rectangle (area 7)
- (6) 2" x 3½" rectangles
- (1) 7½" x 7½" square

For the Pineapple pincushion

Yellow, Aqua, Pink, Blue, Coral, and Purple Prints (from each):

- (1) 1½" x 2¼" rectangle (areas 2–7)
- (1) 1½" x 3" rectangle (areas 8–13)
- (1) 1½" x 3¾" rectangle (areas 14–19)
- (1) 1½" x 4½" rectangle (areas 20–25)
- (1) 2" x 3½" rectangle

For the Zigzag pincushion

Black Print:

- (3) 1½" x 2½" rectangles (areas A1, B1, and B15)
- (6) 1½" x 3" rectangle (area A3, A5, A7, A9, A11, and A13)
- (5) 2" x 4" rectangles (areas B3, B5, B7, B9, B11, and B13)

Pink Print:

- (1) 1½" x 2" rectangle (area A2)
- (4) 1½" x 3" rectangles (areas A4, A6, A10, and A12)
- (1) 2" x 3" rectangle (area B2)
- (3) 2" x 4" rectangles (areas B6, B8, and B10)

Orange Print:

- (1) 1½" x 3" rectangle (area A8)
- (2) 2" x 4" rectangles (areas B4 and B12)
- (1) 1½" x 2½" rectangle (area B14)
- (6) 2" x 3½" rectangles
- (1) 7½" x 7½" square

Paper Piece the Pincushion Top

1. For each pincushion that you wish to make, trace or photocopy the appropriate pattern (pages 60 and 62) onto foundation paper one time.
2. Paper piece the foundation-paper pattern using the precut pieces for each area, referring to the materials, cutting, and pattern as needed. For the Zigzag pincushion, paper piece each section, and then sew the sections together along the long edges; press the seam open.



Reduce the stitch length

on your sewing machine to 1.7 mm or 17 to 18 stitches per inch, so that the foundation paper will be easier to remove later.

3. Trim the paper-pieced top along the pattern dashed outer line.
4. Refer to "Finish the Pincushion", below, to complete each pincushion.

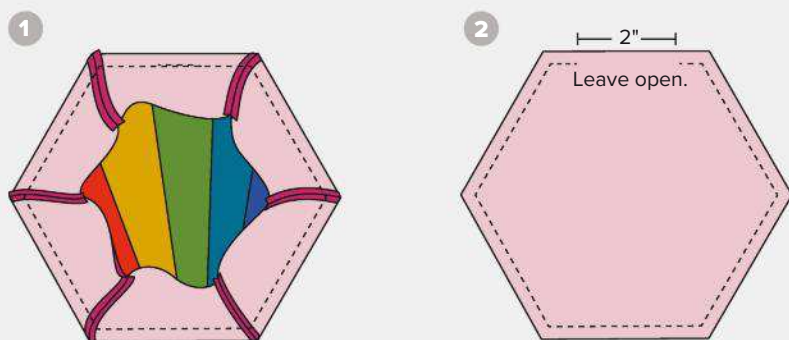
Finish the Pincushion

Use a ¼" seam allowance and sew with right sides together.

1. Using the Rainbow or Pineapple pincushion pattern, trace the outer dashed line onto template plastic and cut out the template on the marked line.
2. Using the template, trace the hexagon shape onto the 7½" square backing piece and cut out the fabric hexagon.
3. Sew the six 2" x 3½" rectangles together end to end to form a ring. Press the seams open.



4. Place the ring on the paper-pieced top, matching the seams on the ring with the corners of the block. Place one pin at each seam. Stitch around the perimeter of the block, stopping at each corner with the needle in the down position and pivoting, and overlapping the stitching when you reach the beginning of the seam to secure the stitching. *(Figure 1)*
5. Carefully remove the foundation paper.
6. Repeat Step 4 to sew the ring to the back hexagon, leaving a 2" opening along one side for turning. *(Figure 2)*
7. Turn the pincushion right side out, through the opening. Use a funnel to fill the pincushion with crushed walnut shells, filling it as full as possible.
8. Hand stitch the opening closed.



Amy Friend

Amy is a former museum curator turned award-winning quilt designer and maker. She specializes in paper-pieced designs and is the author of two books: *Intentional Piecing* and *Improv Paper Piecing: A Modern Approach to Quilt Design*. In July 2017, Amy debuted her first fabric collection for Contempo, a division of Benartex, LLC. Amy also cofounded the Seacoast Modern Quilt Guild and currently sits on the Modern Quilt Guild's Charity Committee, where she is Project Manager for the annual QuiltCon Charity Quilt Challenge. She enjoys visiting quilt guilds to speak about her quilts and teach workshops.

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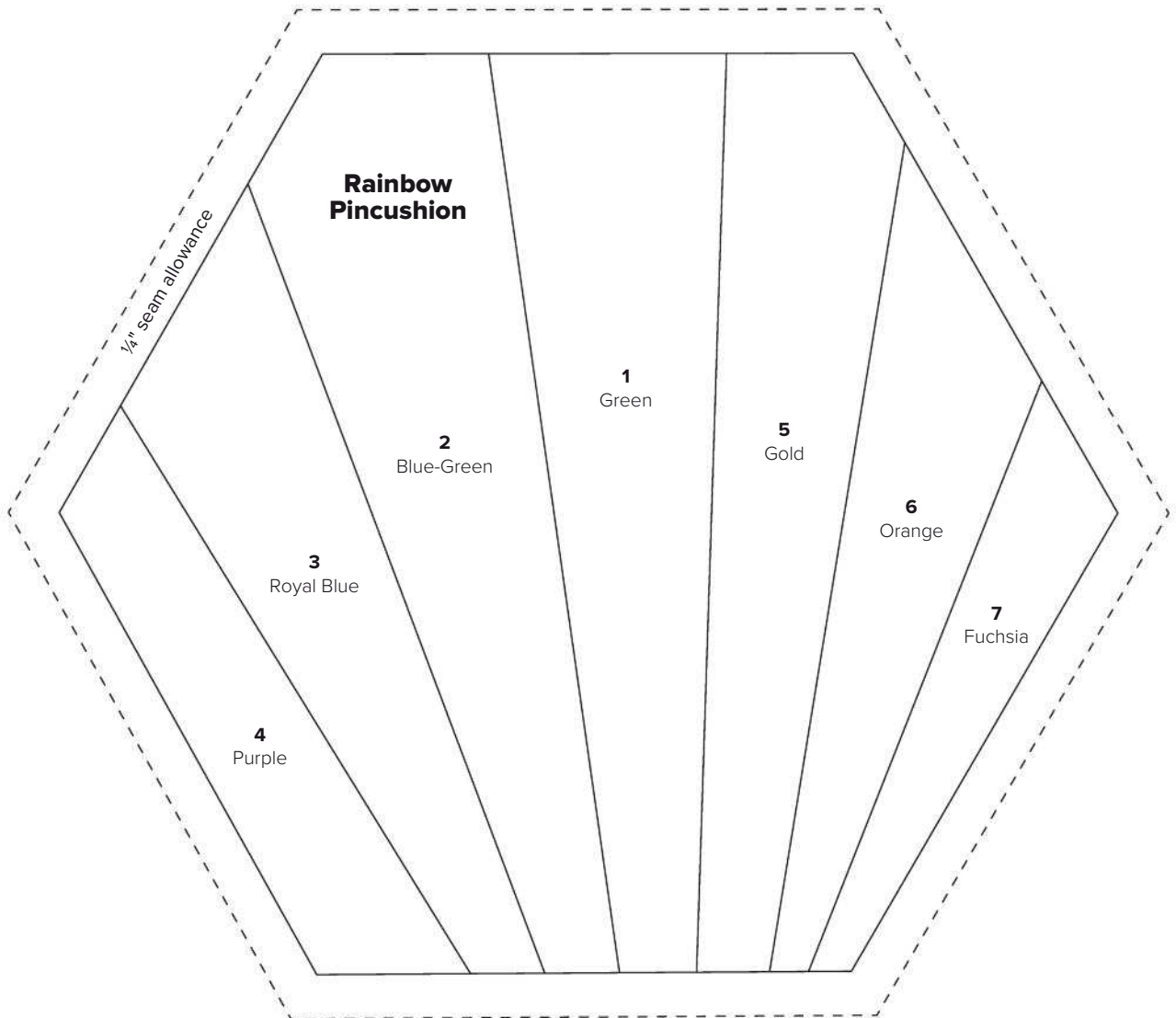
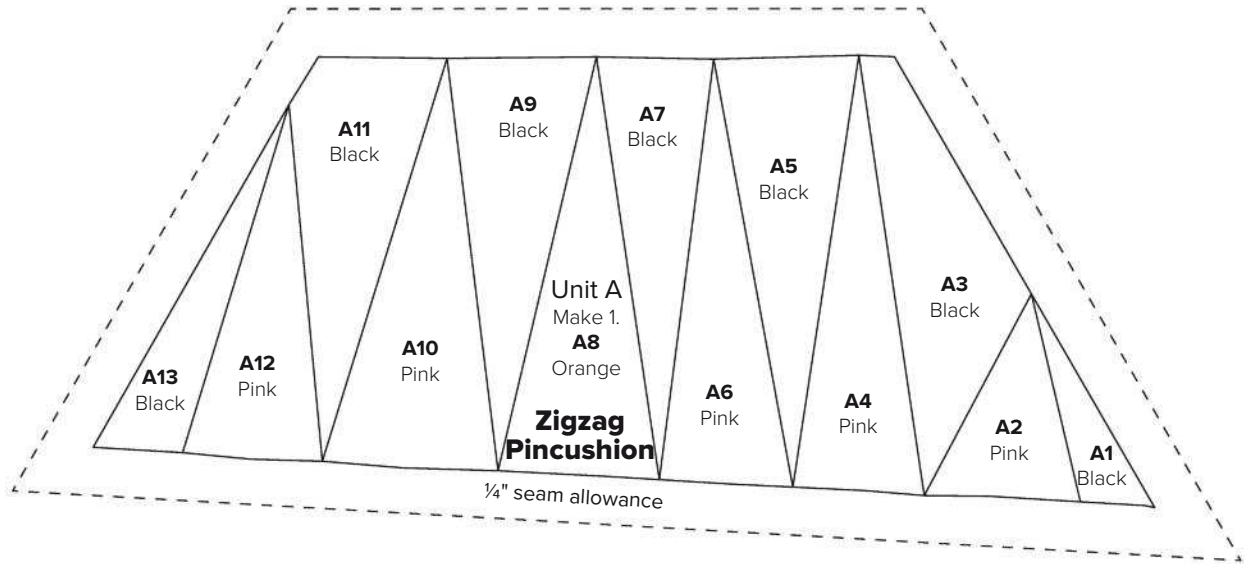
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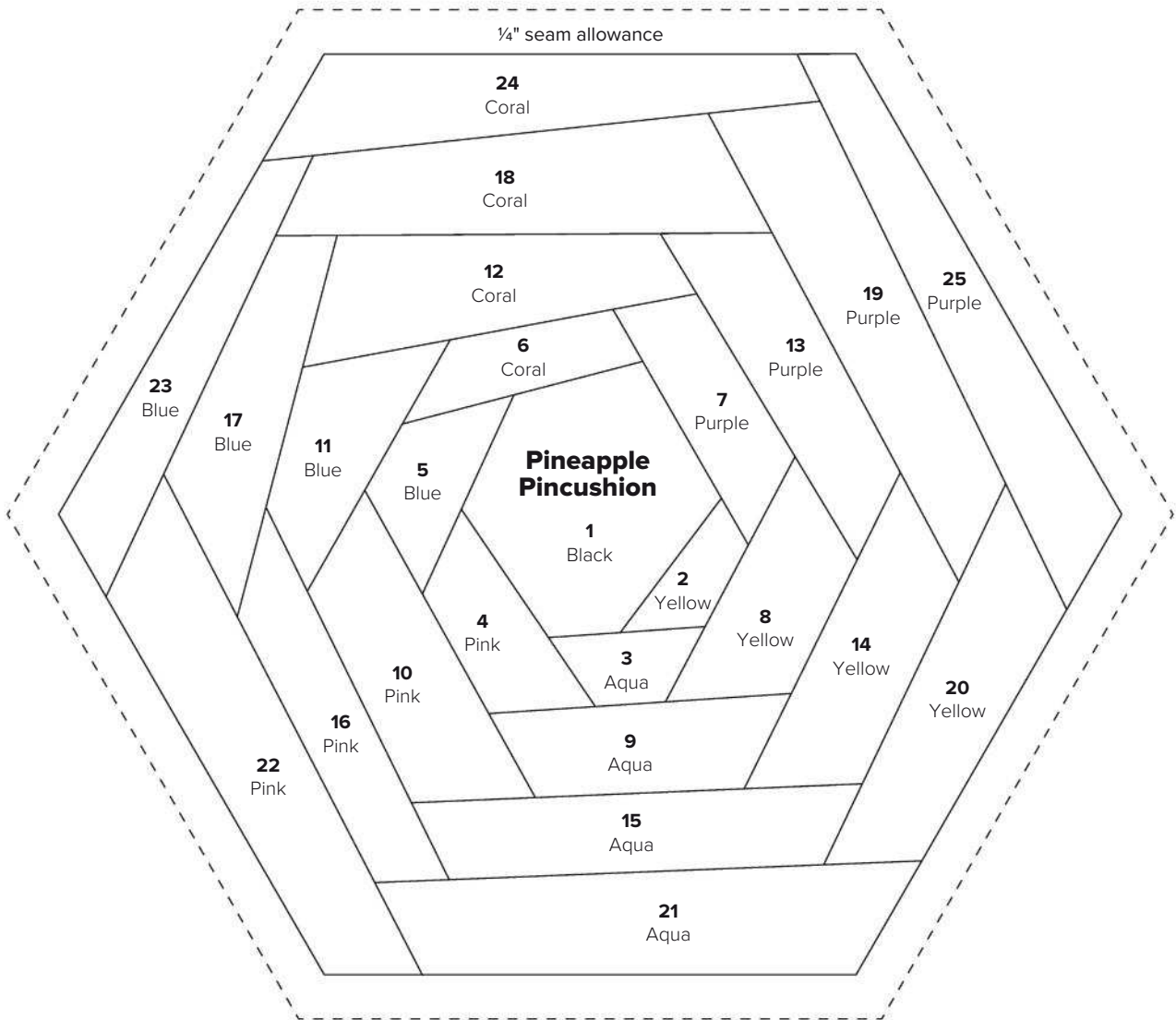
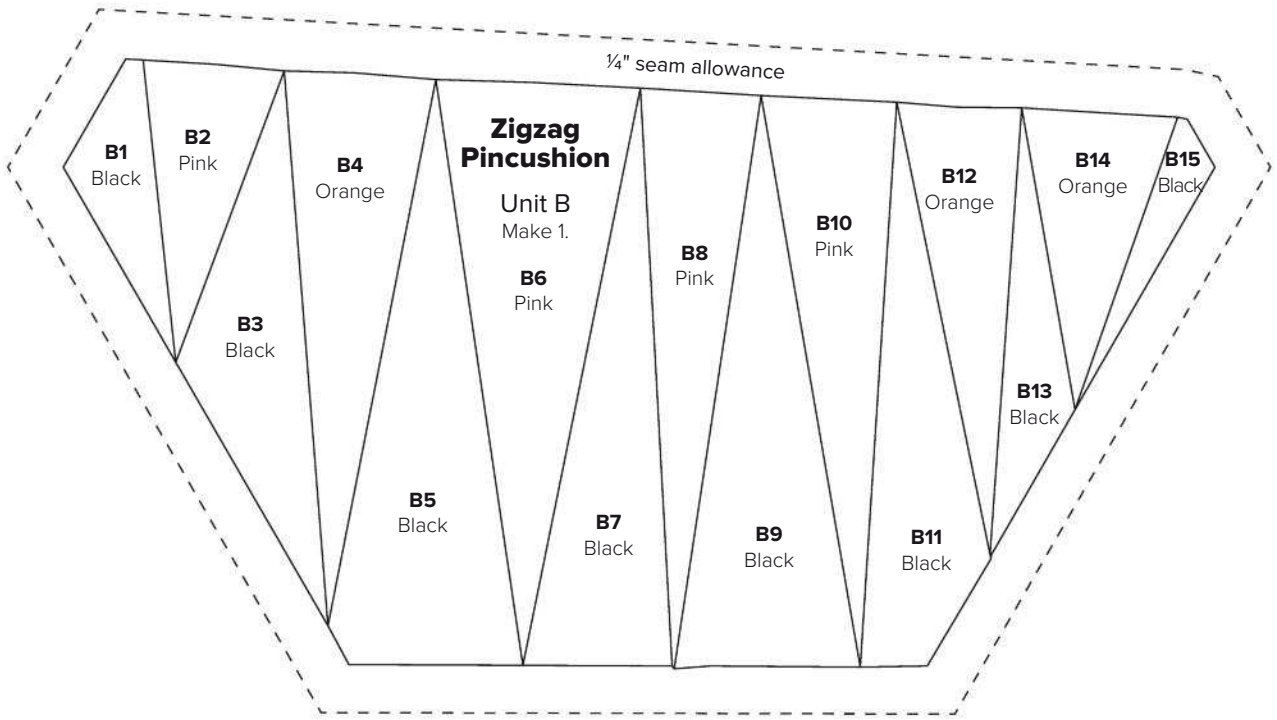
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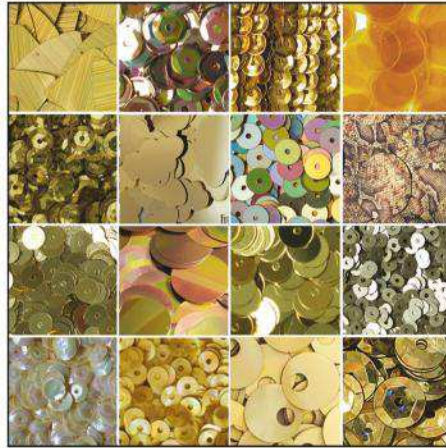
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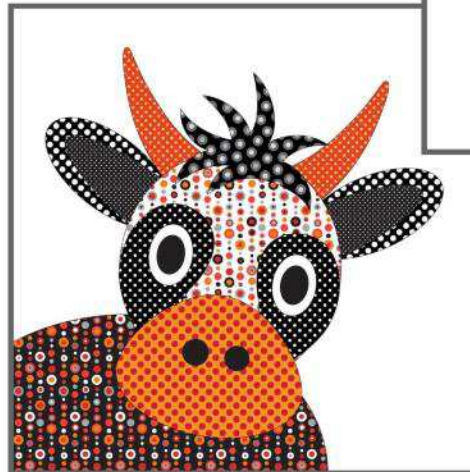


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We the People

Pieced and appliquéd People blocks celebrate the famous introduction to the United States Constitution.

Designer: Kathryn Simel of Midcoast Cottage Design

Quilter: Stacey Bendure

Skill Level: Intermediate

Finished Sizes: Quilt: 48½" x 48½" • Blocks 8" x 8" and 4" x 4"

Materials

Yardage is based on 42"-wide fabric.

- 2¾ yards *total* of assorted light prints for blocks
- 1 fat eighth (9" x 21") or ¼ yard *each* of 4 assorted purple, orange, gray, pink, green, and tan prints for blocks
- 1 fat quarter (18" x 21") or ⅜ yard *each* of 4 assorted blue and gold prints for blocks
- ¼ yard *each* of 4 assorted black prints for letter appliqués and binding
- 3⅞ yards of fabric for backing
- 55" x 55" piece of batting
- ½ yard of 17"-wide paper-backed fusible web

Cutting

Assorted Light Prints (total):

- (1) 8½" x 16½" rectangle
- (1) 8½" x 10½" rectangle
- (6) 8½" x 8½" squares
- (3) 4½" x 12½" strips
- (2) 4½" x 8½" rectangles
- (1) 4½" x 6½" rectangle
- (21) 4½" x 4½" squares
- (8) 4½" x 6" rectangles
- (1) 2½" x 12½" strip
- (16) 2½" x 4½" rectangles
- (24) 2½" x 3¼" rectangles
- (48) 1½" x 2½" rectangles

Purple, Orange, Gray, Pink, Green, and Tan Prints (from each):

- (1) 5¼" x 5¼" square; cut in half diagonally in both directions to make 4 quarter-square triangles (you'll have 3 triangles left over)
- (1) 2½" x 2½" square
- (1) 1¾" x 2½" rectangle
- (2) 1½" x 3½" rectangles

Blue and Gold Prints (from each):

- (1) 9¼" x 9¼" square; cut in half diagonally in both directions to make 4 quarter-square triangles (you'll have 3 triangles left over)
- (1) 4½" x 4½" square
- (1) 3" x 4½" rectangle
- (2) 2½" x 6½" rectangles

Black Prints (total):

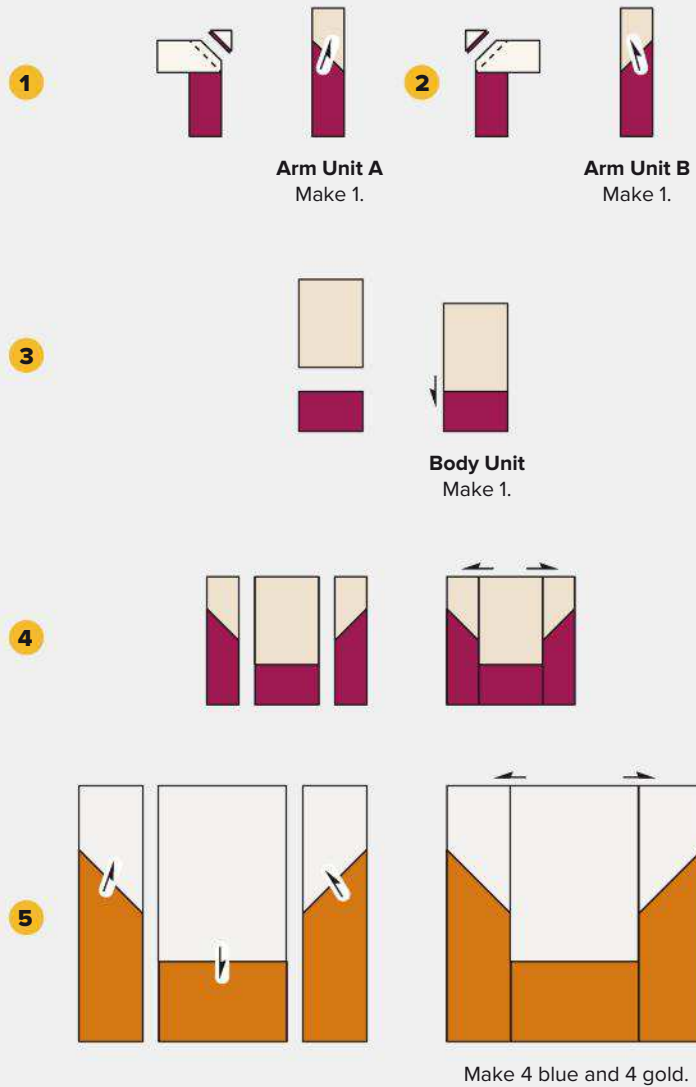
- (6) 2½" x WOF strips
- Set aside the remainder of the black prints for the letter appliqués.

Fabrics from the Indah Batiks collection by Me + You, a division of Hoffman California Fabrics (meandyoufabrics.com), were used in the featured quilt.

Make the Small People Blocks

Use a $\frac{1}{4}$ " seam allowance and sew with right sides together.

1. With the top and side edges aligned, place a $1\frac{1}{2}$ " x $2\frac{1}{2}$ " light rectangle on one end of a $1\frac{1}{2}$ " x $3\frac{1}{2}$ " purple rectangle as shown. Draw a line on the light rectangle from the point where the upper left corner of the purple rectangle and the upper edge of the light rectangle intersect to the bottom right corner of the light rectangle. Sew on the marked line. Trim $\frac{1}{4}$ " from the stitching line. Press the seam toward the light rectangle to make Arm Unit A. (Figure 1)
2. Repeat Step 1, using the same purple print and orienting the marked line in the opposite direction as shown to make Arm Unit B. (Figure 2)
3. Using the same purple print as for Step 1, join a $2\frac{1}{4}$ " x $3\frac{1}{4}$ " light rectangle and a $1\frac{3}{4}$ " x $2\frac{1}{2}$ " purple rectangle to make a Body Unit. Press the seam toward the purple rectangle. (Figure 3)
4. Join Unit A to the left edge of the Body Unit and Unit B to the right edge of the Body Unit. Press the seams toward the arm units to make one small block. (Figure 4)
5. Repeat Steps 1-4 to make one small block from each of the three remaining purple prints and each of the four orange, gray, pink, green, and tan prints.



Make the Large People Blocks

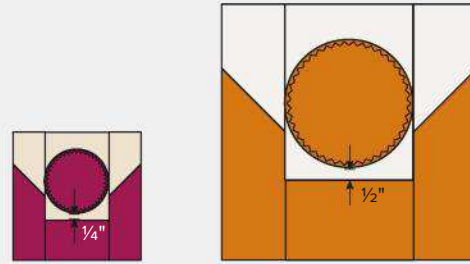
6. Repeat Steps 1 and 2 using the $2\frac{1}{2}$ " x $4\frac{1}{2}$ " light rectangles and $2\frac{1}{2}$ " x $6\frac{1}{2}$ " blue and gold rectangles to make eight A arm units and eight B arm units (four each of blue and gold).
7. Repeat Step 3 using $4\frac{1}{2}$ " x 6" light rectangles and the 3 " x $4\frac{1}{2}$ " blue and gold rectangles to make a total of eight body units.
8. Using matching pieces, repeat Step 4 to make a total of four blue blocks and four gold blocks. (Figure 5)

Appliqué the Blocks

9. Using the patterns below right and a sharp pencil, trace 24 small circles and eight large circles onto the paper side of the fusible web, leaving a small amount of space between each shape. Roughly cut out each circle. Fuse one small circle to the wrong side of each of the 2½" purple, orange, gray, pink, green, and tan squares; fuse one large circle to each of the 4½" blue and gold squares. Cut out the circles on the marked lines. Remove the paper backing from each circle.

10. Place each circle on a matching block, fusible side down, positioning the small circles ¼" above the body rectangles and the large circles ½" above the body rectangles, and centering each circle between the A and B arm units. Follow the manufacturer's instructions to fuse each circle in place. Using matching thread and a narrow zigzag stitch or the stitch of your choice, stitch around the edge of each circle. (Figure 6)

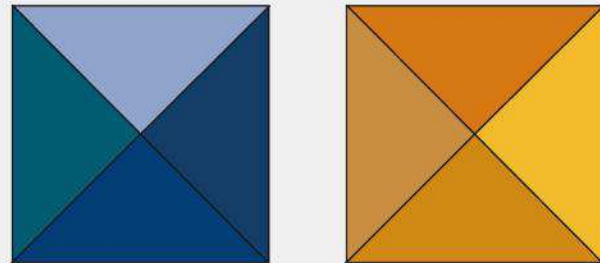
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7



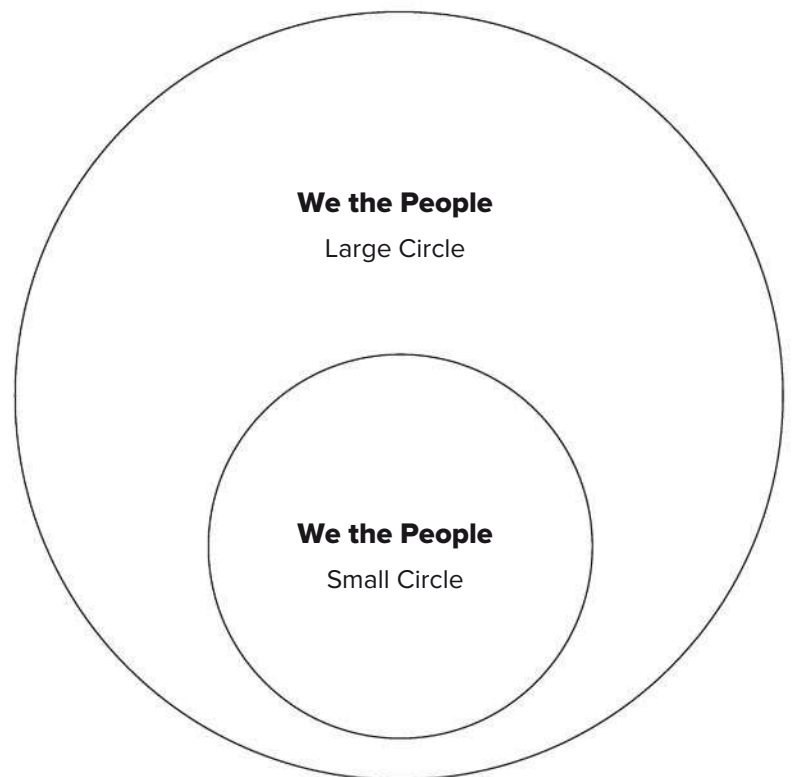
Make 1.



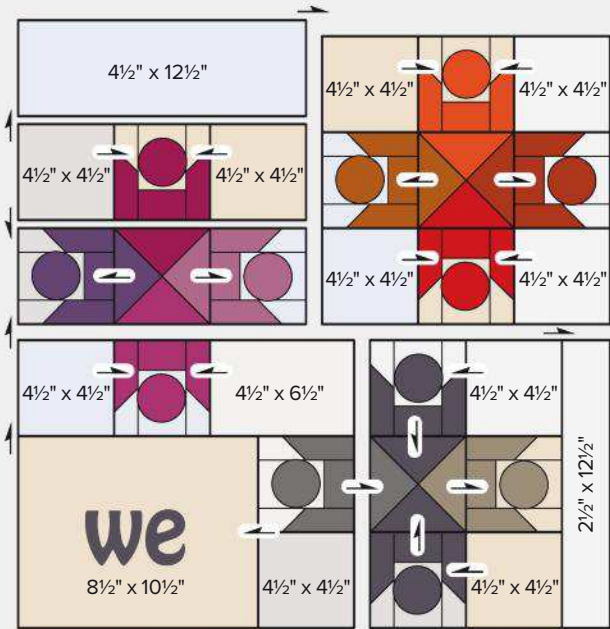
Make 1 of each.

Assemble the Quilt Top

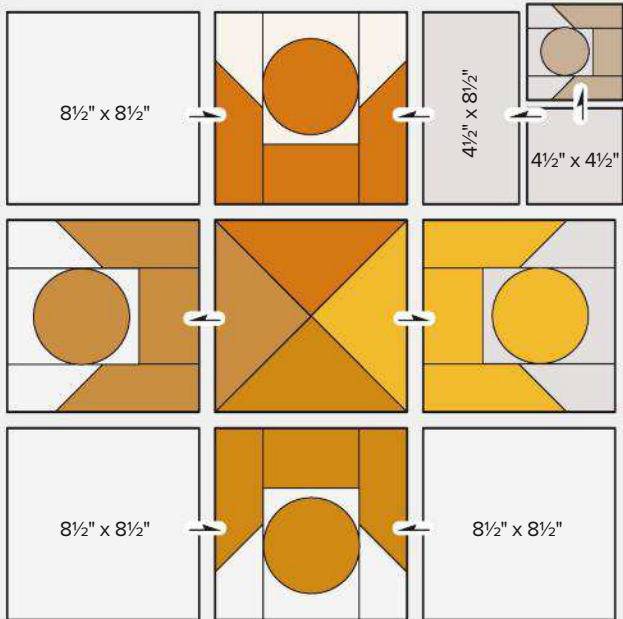
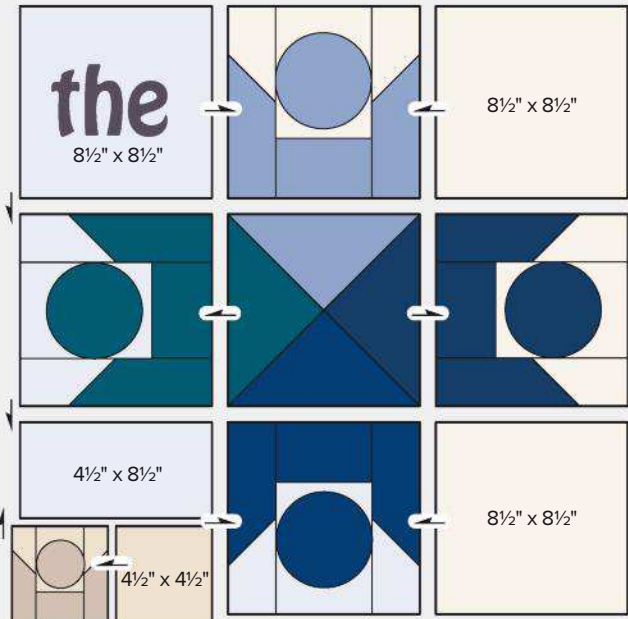
11. Join four different purple quarter-square triangles to make an hourglass unit. Press the seams as indicated. Repeat to make one hourglass unit each from the orange, gray, pink, green, tan, blue, and gold quarter-square triangles. (Figure 7)
12. Referring to the illustration on page 68, arrange the small and large People blocks, the hourglass units, and the light squares and rectangles in four sections. Separate the sections into rows, and then separate the pieces in each row as shown. Be sure to rotate the hourglass units so that matching fabrics are next to each other. Sew the pieces in each row together. Press the seams as indicated. Join the rows in each section. Press the seams as indicated. (Figure 8)
13. Using the letter patterns on page 69, trace four e's, two p's, and one each of the w, t, h, o, and l shapes onto the paper side of the fusible web. Roughly cut out each shape. Remove the paper backing. Using one black print for each word, fuse the letters for *we*, *the*, and *people* to the wrong sides of the selected black prints. Cut out each letter on the marked lines. Refer to the photo on page 64 and the section assembly diagram on page 68 to position the letters on the appropriate sections and fuse them in place.



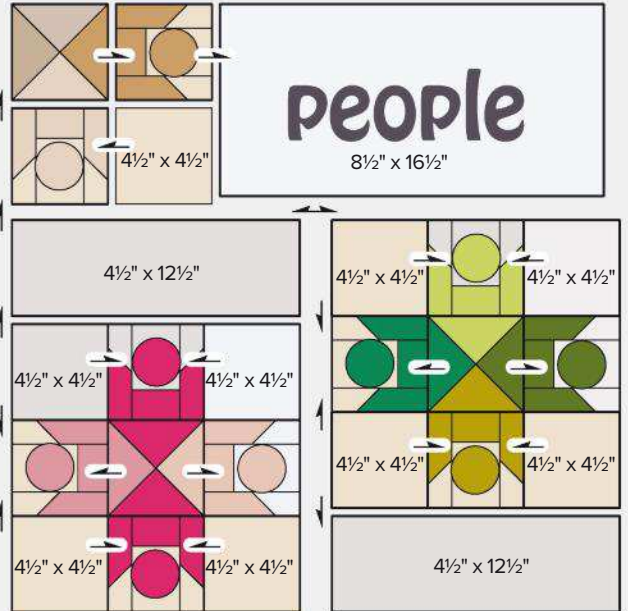
Upper-Left Section



Upper-Right Section

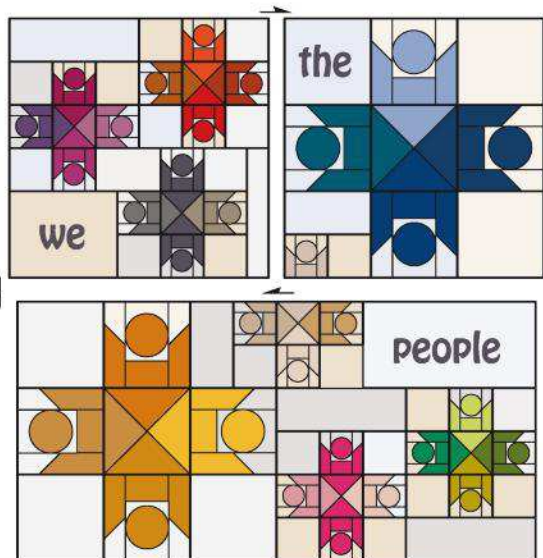


Lower-Left Section



Lower-Right Section

14. Refer to the quilt assembly diagram below to lay out the sections in two horizontal rows. Sew the sections in each row together. Press the seams in opposite directions. Join the rows. Press the seam in one direction.



Quilt Assembly

Finish the Quilt

15. Layer the backing, batting, and quilt top. Baste the layers together.
16. Quilt as desired.
17. Join the black print 2½" x WOF strips end to end to make one long strip and use it to bind the quilt edges.



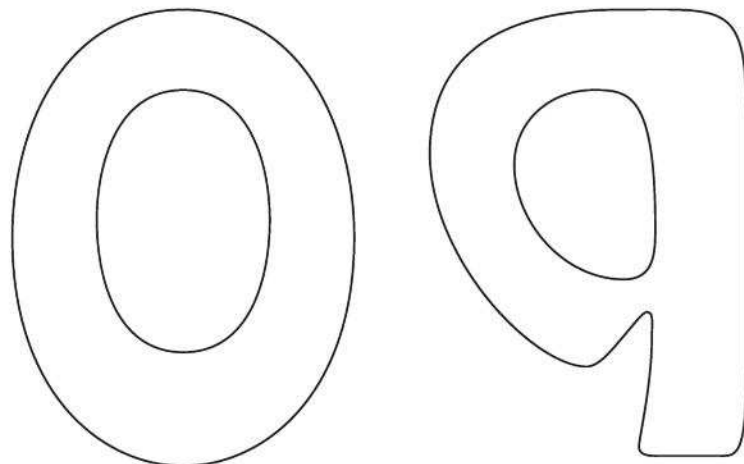
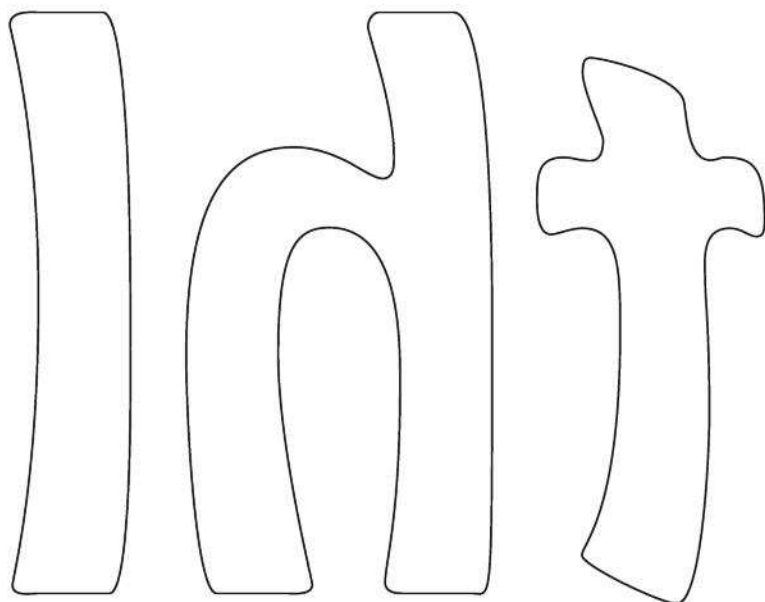
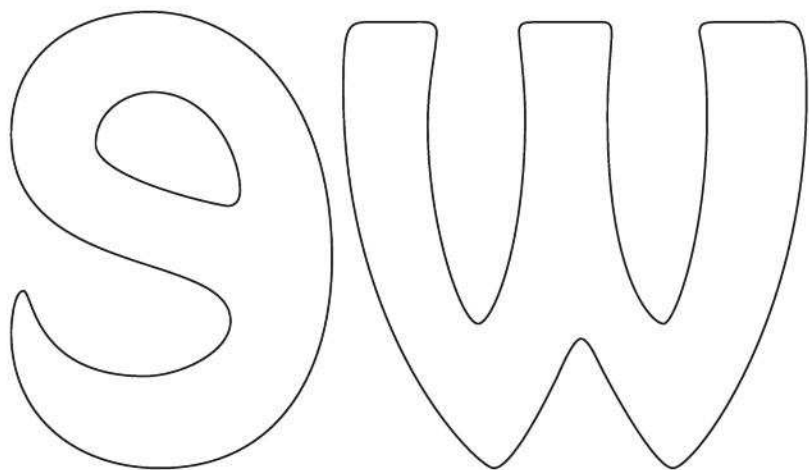
Kathryn Simel

Award-winning quilter Kathryn Simel began quilting in 1989, when she took her first quilting class with her mom. After a corporate career, Kathryn relocated to Maine in 2011, where she's able to get in touch with her creative side full time. The encouragement of a local quilt-shop owner and the natural beauty of the Maine coastline were instrumental in launching her business, Midcoast Cottage Design.

www.midcoastcottagedesign.com

Midcoast Cottage Design

midcoastcottagedesign



Patterns have been reversed for fusible appliqué and do not include seam allowance.





Summer Breeze

TABLE RUNNER

This easy-to-stitch table runner leaves plenty of time for summer fun!

Designer: Jackie Padesky for AccuQuilt

Skill Level: Beginner

Finished Sizes: 23½" x 62½"

Materials

Yardage is based on 42"-wide fabric.

- ⅔ yard of gray print for background
- ¼ yard each of navy, blue, white #1, orange, and green prints for blocks
- ⅓ yard of yellow print for blocks and inner border
- ⅞ yard of white print #2 for outer border and binding
- 2 yards of fabric for backing
- 30" x 69" piece of batting
- AccuQuilt Go! Big die cutter and QUBE Mix & Match 12" block die set (optional)
- AccuQuilt Go! 2½" strip cutter (optional)

Fabrics from the Summer Breeze collection by Deane Christiansen for Sweet Bee Designs (sweetbeedesigns.com) were used in the featured quilt.

Cutting

Fabric	Rotary Cutting	Die Cutting (finished size dies given)
Gray Print	(2) 6½" x width of fabric (WOF) strips; subcut into: <ul style="list-style-type: none"> • (12) 6½" x 6½" squares 	(12) 6" squares
	(1) 3½" x WOF strip; subcut into: <ul style="list-style-type: none"> • (10) 3½" x 3½" squares 	(10) 3" squares
	(1) 3½" x WOF strip; subcut into: <ul style="list-style-type: none"> • (4) 3½" x 6½" rectangles 	(4) 3" x 6" rectangles
Navy, Blue, White #1, Orange, and Green Prints (from each)	(1) 3½" x WOF strip; subcut into: <ul style="list-style-type: none"> • (4) 3½" x 6½" rectangles 	(4) 3" x 6" rectangles
Yellow Print	(1) 3½" x WOF strip; subcut into: <ul style="list-style-type: none"> • (4) 3½" x 6½" rectangles 	(4) 3" x 6" rectangles
	(4) 1" x WOF strips	
White Floral	(10) 2½" x WOF strips	(10) 2" strips

Assemble the Table-Runner Top

Use a $\frac{1}{4}$ " seam allowance and sew with right sides together. Be sure to keep the pieces in the correct order to create the desired visual effect.

1. Arrange the $6\frac{1}{2}$ " gray squares, $3\frac{1}{2}$ " gray squares, $3\frac{1}{2}$ " x $6\frac{1}{2}$ " gray rectangles, and the navy, blue, white #1, orange, green, and yellow rectangles in seven rows as shown. Sew the pieces in each row together. Press the seams open. Join the rows. Press the seams open. (**Figure 1**)
2. From one 1" x WOF yellow strip, cut two $18\frac{1}{2}$ "-long border strips, and sew them to the short ends of the table-runner center. Press the seams toward the borders.
3. Join the remaining 1" x WOF yellow strips end to end. From the pieced strip, cut two $58\frac{1}{2}$ "-long inner-border strips, and sew them to the long sides of the table runner. Press the seams toward the borders.
4. From one $2\frac{1}{2}$ " x WOF white #2 strip, cut two $19\frac{1}{2}$ "-long outer-border strips, and sew them to the short ends of the table runner. Press the seams toward the borders.
5. Join four $2\frac{1}{2}$ " x WOF white #2 strips end to end. From the pieced strip, cut two $62\frac{1}{2}$ "-long strips and sew them to the long sides of the table runner. Press the seams toward the borders.

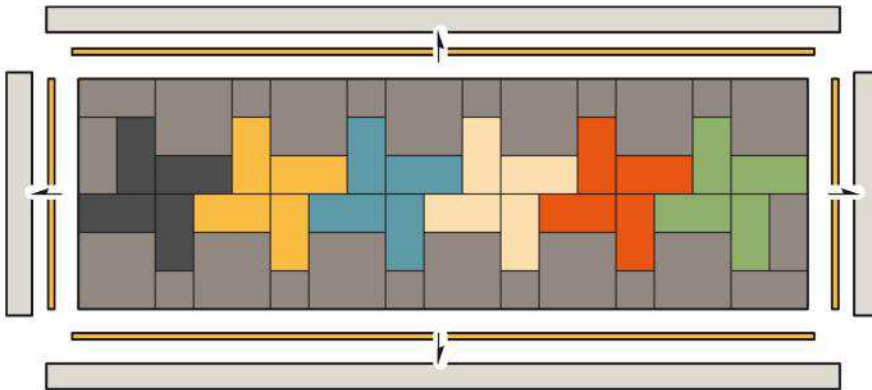
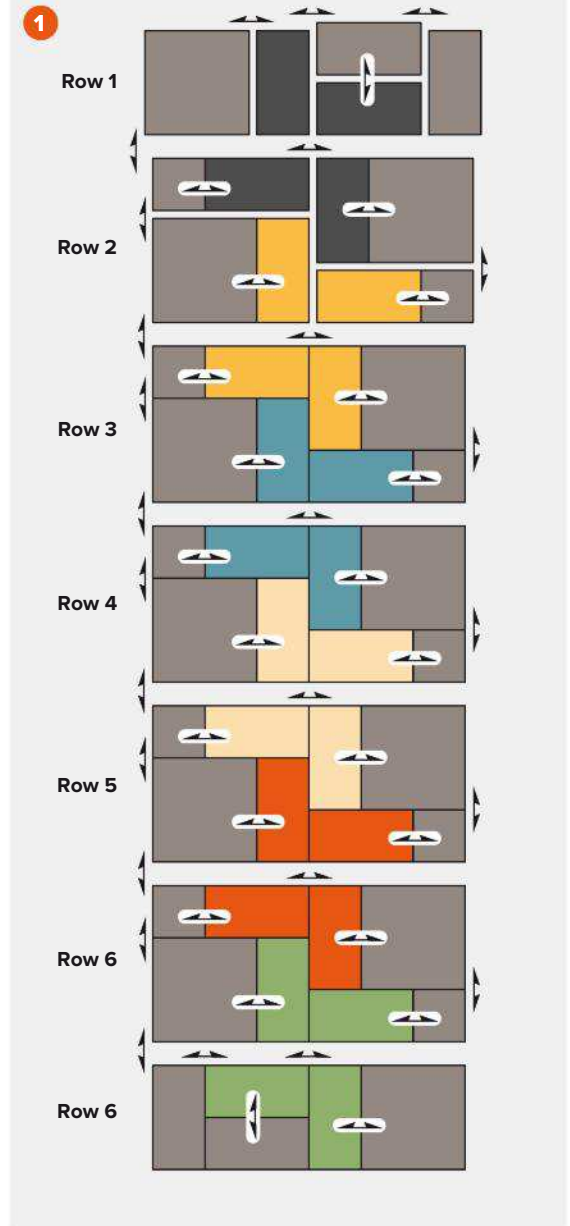


Table-Runner Assembly

Finish the Table Runner

6. Layer the backing, batting, and quilt top. Baste the layers together.
7. Quilt as desired.
8. Bind the quilt edges using the remaining five $2\frac{1}{2}$ "-wide white #2 strips.



Jackie Padesky

Full-time working wife and momma Jackie Padesky is a central Illinois native and considers her superpower to be her ability to produce large quantities of quilts between the hours of 9 p.m. and midnight! She gravitates toward bright, vintage-inspired fabrics, and loves sharing pictures of her finished creations, as well as the next project she's happily working on.

 jackiepadeskyquilts

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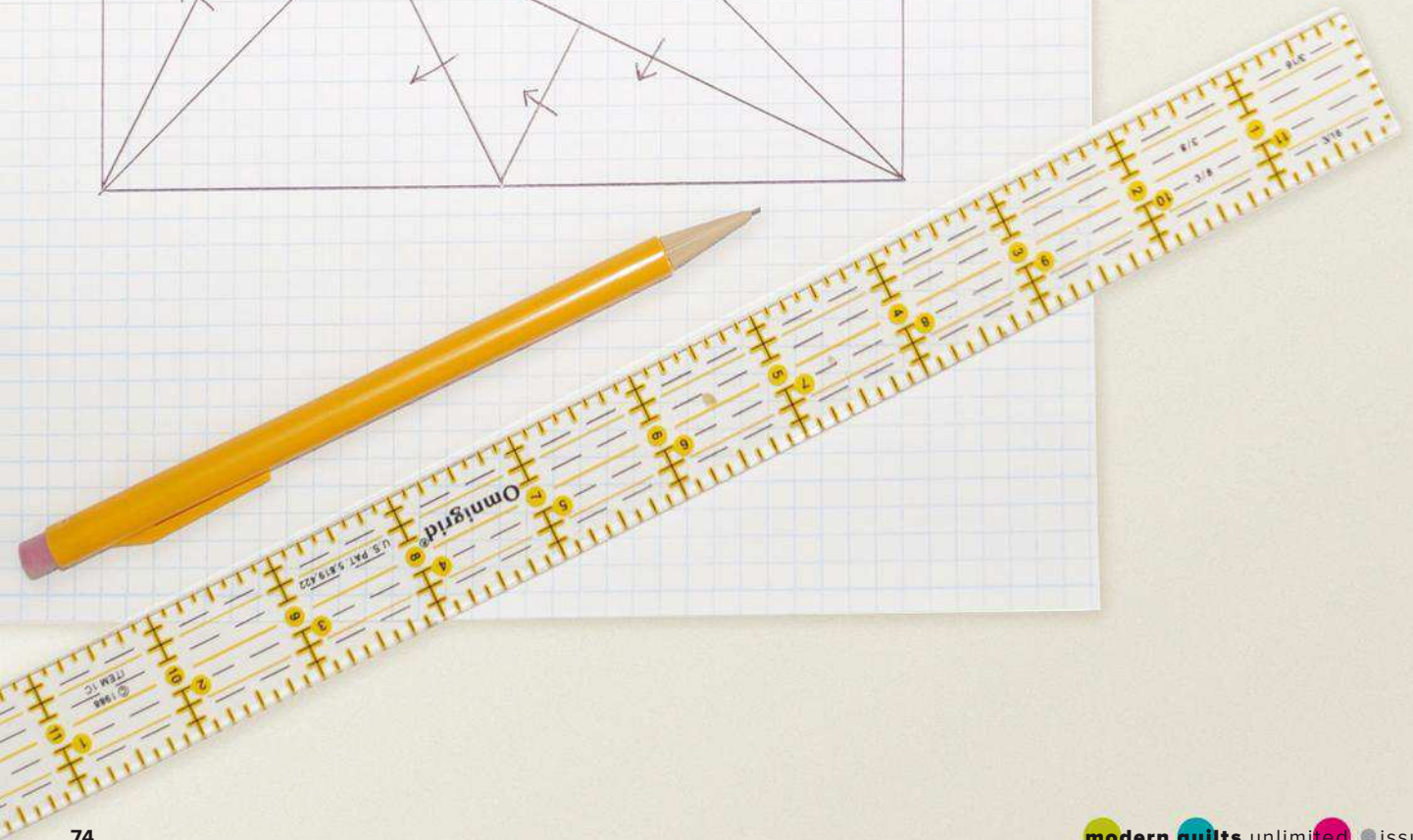
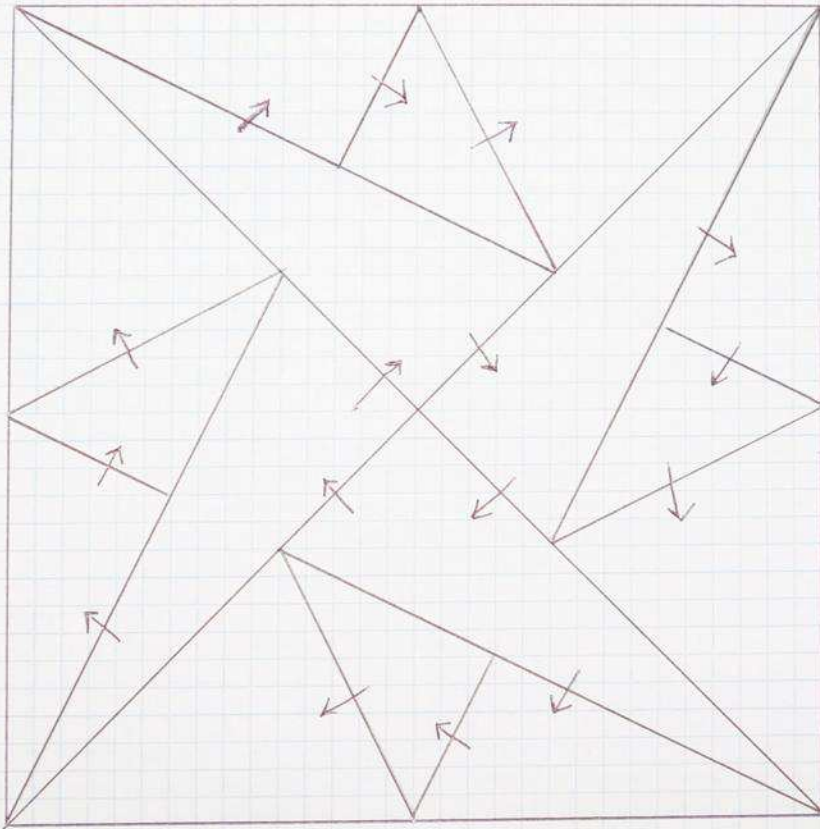
quilting fundamentals

IMPRESSIVE PRESSING, PART 2



Donna Lynn Thomas

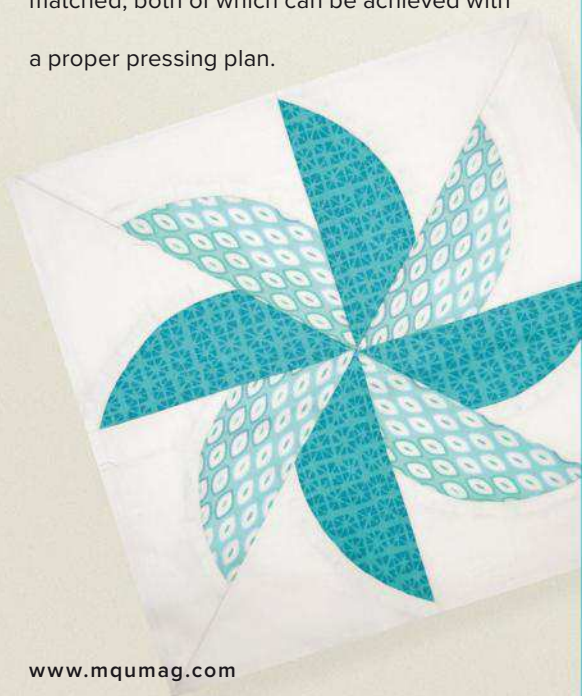
STARRY PATH
6"



Press toward the dark!

If you press your pieced seams to one side, you've most likely heard that old adage. The "dark side" rule came from a time when fabrics weren't as well made as they are today. Often, they were thin or had a loose weave, and the shadow of a dark seam allowance would show underneath a light piece. To hide the shadow, quilters pressed their seams under the darker fabric.

Today, our fabrics are far superior, and we're generally not concerned about show-through. But, we *are* concerned that our pieced blocks lie flat and that our points are sharp and well matched, both of which can be achieved with a proper pressing plan.



What's the Plan?

A pressing plan is simply a roadmap showing which direction to press every seam in your block. Establishing a pressing plan *before* you begin sewing ensures that seam allowances are evenly distributed to reduce bulk and can be nested at intersections, which not only disburses bulk but can often eliminate the need for pinning.

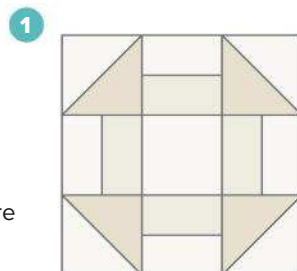
Don't try and figure out the pressing direction as you go—you'll just end up becoming way too friendly with your seam ripper. Think about it; when you head out for a vacation or long trip by car, you rely on a map—whether it's a paper one or a digital one—to help you reach your destination most efficiently. The map keeps you from making wrong turns. We can do the same for seam directions by making a pressing plan for our blocks before we start sewing.

Pressing plans can be very simple or very complex, depending on the intricacy of your block or whether it will sit against another block without the benefit of a sashing strip, plain block, or framing strip. But rest assured, most pressing plans run toward the simpler side, and once you've made a few, you'll get the hang of it.

Work the Plan

Begin by making an accurate drawing of your block. It doesn't have to be full size or fancy, just a good representation of the block that shows what seams will meet and where. Once it's drawn and checked, trace over it in ink. **(Figure 1)**

Using a pencil with a good eraser, draw arrows showing the pressing direction of each seam. Here are some basic guidelines to keep in mind before you dive in. Different types of blocks can require different approaches.



Single Block Plans

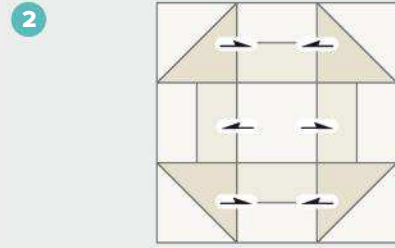
Life is sweet when your blocks are separated from each other by sashing strips, block framing strips, or alternate plain blocks or pieces. The only pressing concerns you have are for the seams within that one block. You don't have to think about what happens at seams where two blocks meet.

Gridded Blocks

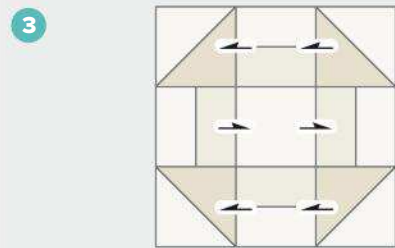
1. With most gridded blocks (seams that join the patches within the block run from one side to the other), start with the seams within each row that join them and work from there. Here are some options for pressing the rows of different types of gridded blocks.
 - Option #1: Press the seams joining the patches into rows in alternate directions. Every other row is pressed in the opposite direction. As you can see in the diagram, the seams in the top and bottom rows of the Churn Dash block are pressed toward the center patch, while they're pressed away from the center patch in the middle row. (Figure 2)
 - Option #2: Press all the seams in one row in the same direction, alternating the direction from row to row. (Figure 3)

For either option, press the final long seams that join the rows together in any direction you wish if the block isn't sitting next to another block. If it is, we'll discuss that later.

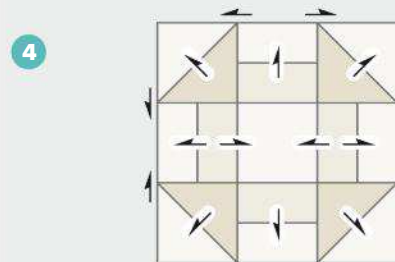
2. Once the outside seams of the block are planned, look at the interior seams that make up the patches. Generally, try to keep things moving out toward the edge of the block rather than in toward the center. Look closely at the completed Churn Dash pressing plan. The seams of the large half-square-triangle units at the corners are pressed toward the outside of the block (and possibly the lighter print). The seam joining the half-square triangle to the adjoining patch is already pressed toward the triangle so it's best to press away from that to reduce the bulk under the points. (Figure 4)
3. All seams that meet at an intersection should be pressed away from each other. This includes basic vertical and horizontal seams, as well as diagonal seams that meet to form a peak. Look at every intersection and determine the best direction to make sure the seams will nest. (Figure 5)
4. As much as possible, avoid pressing all the seams inward on any one piece, especially triangles. Too much bulk under a skinny point can distort the triangle. There are always exceptions, but in general, try to limit inward pressing to one seam on a triangle and only the two seams opposite each other on squares and rectangles. (Figure 6)

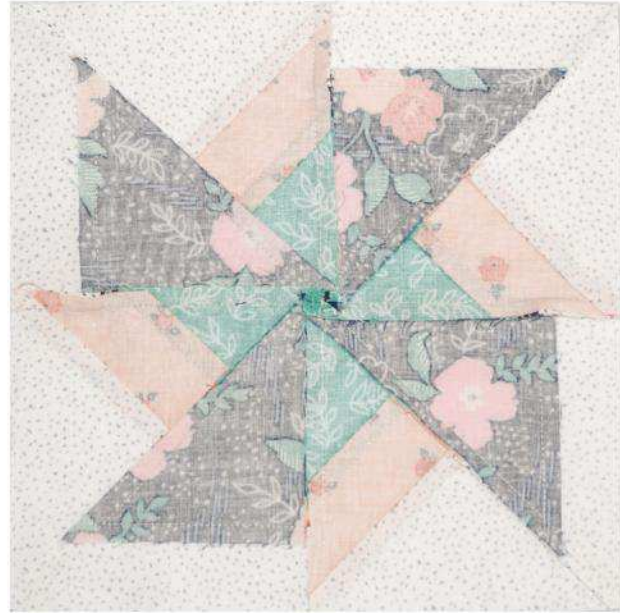


Option 1



Option 2





Non-Gridded Blocks

There are many non-gridded blocks (blocks with seams that don't run completely from one side to the other) such as the LeMoyne Star, Hope of Hartford, Virginia Star, and Windmill blocks.

Blocks such as these are very happy if you press all the seams on the edge of the block, so they flow in a circular fashion. Circular pressing only works if all the seams flow in the same direction. If one is going the wrong way, the flow is interrupted.

Side-By-Side Block Plans

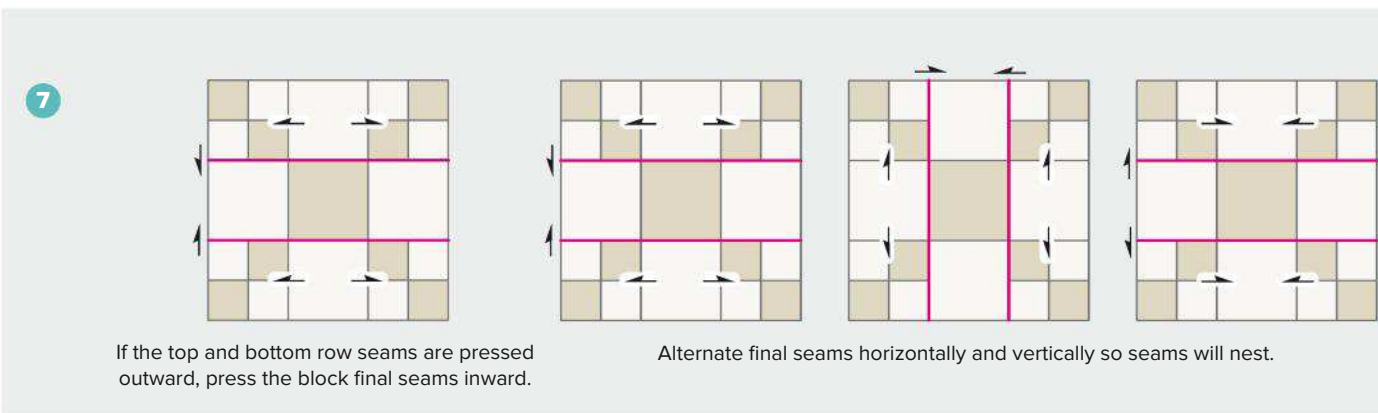
So, what do you do if your blocks sit right next to each other, creating all kinds of amazing secondary

designs? There's no need to hyperventilate. For such situations, begin the pressing plan right where the seams meet between the two blocks.

Gridded Blocks

For simple gridded blocks, press the final seams joining the rows in the opposite direction from the way they're pressed on the top and bottom row. Then work in from there. Because the seams on the sides of the block are opposite those on the top and bottom, they'll naturally nest if you turn every other block one-quarter, so the long final seams alternate with the top and bottom seams. (Figure 7)

Top, right: Follow the flow. The seams of this Windmill block are pressed in a circular direction. The bulk is evenly distributed and the center point on the front is sharp and flat.

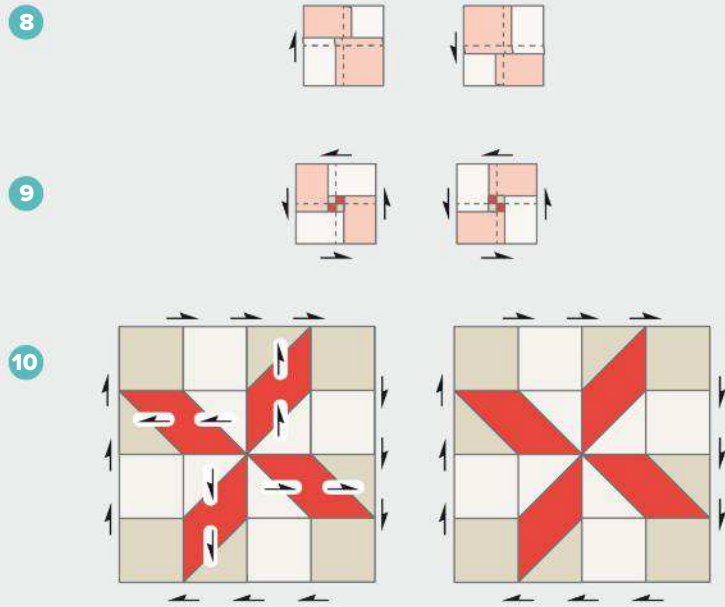


Both simple and complex four-patch construction is even easier. Make sure the final seam joining the two rows of the block is pressed in the same consistent direction in each block. If the block is symmetrical, you don't even need to think about it, because you can flip every other block upside down so the final seams face in opposite directions. (Figure 8)

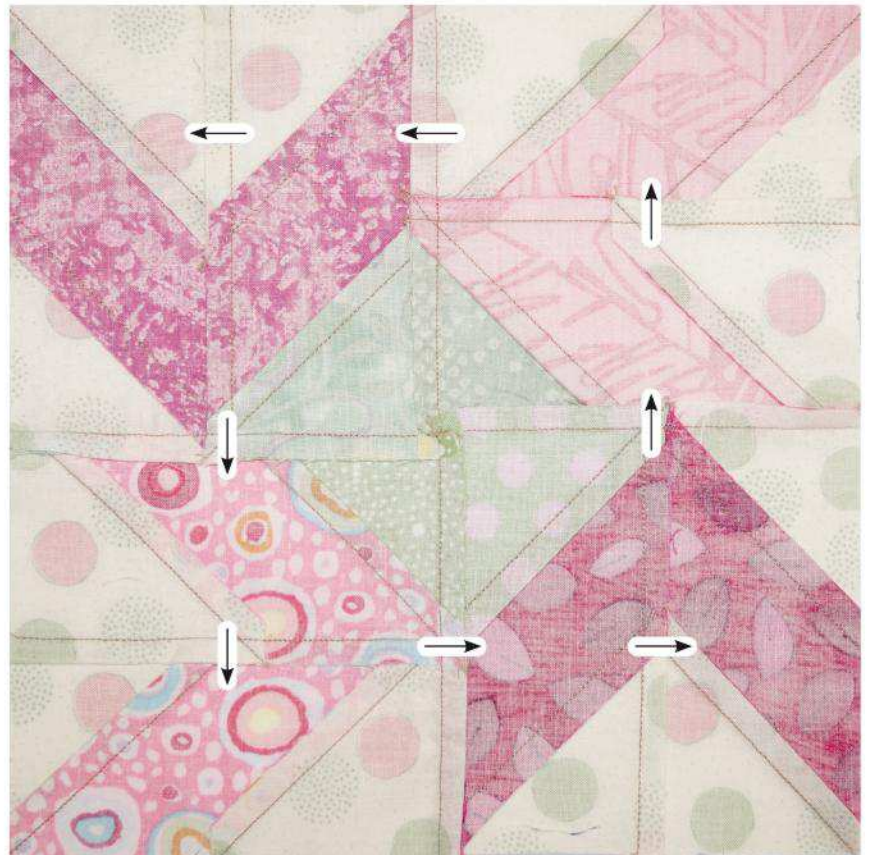
If your block is composed of simple four-patch units, press the seams in a circular direction and repeat the same direction in all the four-patch units. No matter where they fall on the edge of the block, they'll nest with the matching unit on the next block. (Figure 9)

Don't forget to consider any other seams that fall on the edge of one block and meet a seam on the next block. These seams need to be pressed in opposite directions as well, including diagonal seams. Look at the two drafted blocks in the illustration. Notice how the pressing plan will make the seams that meet between them nest. (Figure 10)

In fact, these other blocks are also good examples of how a four-patch assembly enables the seams to be pressed in a circular fashion on the edges, making nesting from block to block a piece of cake.



Press seams in a circular fashion when assembling four-patch blocks.



Sometimes I'll press the corner seams on half the blocks in one direction and press the seams of the other half in the opposite direction. Then, when the two blocks sit next to each other, the corner seams will nest as well. (Figure 11)

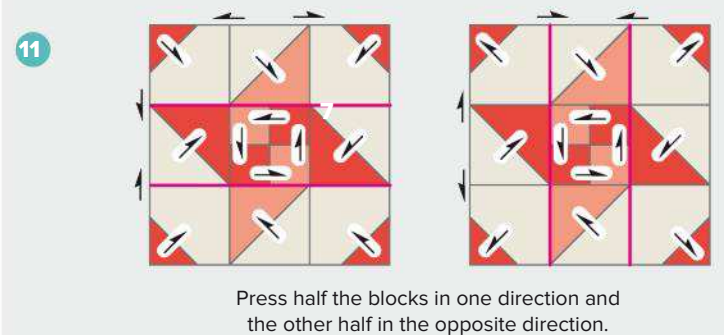
More on Circular Pressing

If you've pressed your blocks in a circular direction, you're in luck. The only thing you have to do is make sure you press each and every block consistently in the same direction, either to the left or right. Your blocks will naturally nest when set together. What is flowing up on one side of the block will be flowing down on the opposite side. (Figure 12)

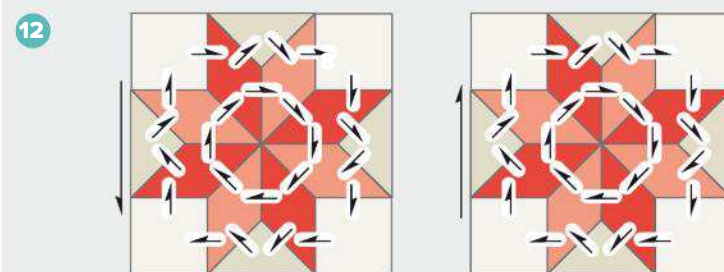
I love the ease and simplicity of circular pressing and apply the basic idea to my gridded blocks as much as humanly possible if they're going to be set straight together. I try to have all the seams on the edge of a block flow in a circular or near circular direction whenever it seems like it will work.

Practice, Practice, Practice

Developing a pressing plan is something that takes a little practice to get used to doing, but once you've tackled a few, it will become part of your routine preparation. Why not dig out a book of blocks and start making pressing plans for different types of blocks just for the sake of practice? Start with simple blocks and play with the idea, seeing what you learn from the different situations you encounter. If nothing else, it's great exercise for the brain!



Press half the blocks in one direction and the other half in the opposite direction.



No matter how you rotate circularly pressed blocks, all seams will nest.



Donna Lynn Thomas

Sewing since the age of four and passionately quilting since 1975, Donna Lynn Thomas has been teaching others to quilt since 1981. She is the author of 16 books, including *Quiltmaking Essentials 1 and 2*. Her teaching and writing focus is always on mastering basic and precision skills, with the goal of helping quilters reduce frustration and thus better enjoy the creative process. Donna is also the inventor of the Omnigrip On-Point Ruler™ and On-Point Square™. She lives in Kansas with her husband, Terry.

donnalynnthomasquilter.com Donna Lynn Thomas Quilter dtdonna55



T A B L E T O P PRESSING

Linda Turner Griepentrog

Repeated trips to the ironing board are part of a quilter's life, but many smaller tasks can be performed tableside with the use of some handy small pressing surfaces. Whether you use a full-size iron or a mini, having a tabletop pressing surface means you can simply swivel your chair and you're there! Options abound and come in various sizes and styles.



FLAT TOPS

There are many options available for flat pressing surfaces.

The dense wool felt of the Woolly Felted Ironing Mat from Woolly Felted Wonders (woolyfeltedwonders.com) absorbs heat and holds onto your block while you're pressing it. Available in 17" square and 8" square versions, each has rounded corners to keep wear and tear to a minimum. *(Photo A)*



One flat-on-the-table option is the Ironing Blanket by Dritz (dritz.com). It's made of heat-reflective material commonly use for traditional board covers, and it rolls up for easy storage or toting to a class. The non-slip underside is gridded so it can be used as a design board or for squaring blocks. When opened fully, the blanket measures 21" x 28". *(Photo B)*

For a larger flat option, look to the Ironing Blanket by Brabantia (brabantia.com). This hefty 26" x 47" pad sports six layers and a non-skid backing. Big enough for larger quilt sections, it too rolls up when not in use. *(Photo C)*





Photo courtesy of Nancy's Notions.

The Steady Betty pressing surface by The Steady Betty (steadybetty.com) offers a non-slip surface that the blocks adhere to as well, and it can be used as a mini-design board if you place it vertically. It's available in several sizes, with the smallest measuring 6" x 12", so it might even fit in your sewing machine drawer for easy storage. (Photo D)

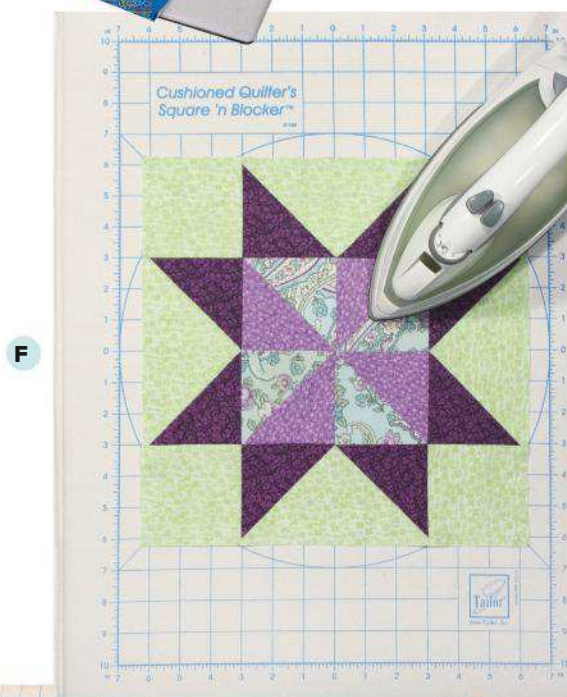
If you're headed to a class, consider a FoldAway pressing station by Omnigrid® (omnigrid.com) that offers a non-stick pressing surface opposite a rotary cutting mat. There are multiple sizes available, from a mini 7" square mat to a 12" x 18" mat. Some sizes offer handles to make it easy to tote with you, and because the fold-away mats are flat, they easily fit into a suitcase. (Photo E)

Looking for a small, flat, dual-purpose tool? The Cushioned Quilter's Square 'n Blocker by June Tailor (junetailor.com) offers a gridded padded surface for pressing and squaring blocks, while the company's Quilter's Cut 'n Press, available in three sizes (12" x 18", 11" x 11", and 5" x 5"), offers a handy gridded pressing surface on one side and a rotary cutting mat on the opposite side. (Photo F)

The Deluxe Take & Press Mat by Clover (clover-usa.com) has a pinnable gridded surface for blocking and a heat-resistant backing to protect the tabletop. At 24" x 36", it will handle most any size quilt block for accurate shaping. (Photo G)



Photo courtesy of Nancy's Notions.



G



Photo courtesy of Nancy's Notions.



For making binding, the Quilt Binding Express by June Tailor (junetailor.com) offers a padded pressing surface for making 2", 2¼", and 2½" binding. Just fold the fabric strip, feed it through the appropriate slot, and press. The opposite side of the board is a rotary cutting mat.

(Photo H)

MINI BOARDS

A tabletop ironing board can simply be a miniature version of a traditional ironing board. (See *Board Basics* in Issue #22 for more information on traditional ironing surfaces.) Many of these fold flat for storage when they're not in use, just like their bigger cousins. The Mighty Mini Board from Clover (clover-usa.com) falls into this category, measuring 3½" wide x 21" long—perfect for setting block seams. (Photo I)



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TOP 10 TOOLS

One can never have too many tools. Check out our favorite pressing accessory picks. All of these items can be ordered from Nancy's Notions (nancysnotions.com). For more information on each tool, refer to the manufacturer's website.



1



Photo courtesy of Nancy's Notions.

1. Roll & Press

This tool is great to finger-press seams and is especially helpful when paper piecing. (clover-usa.com)

2. SixthFinger™ Stiletto

Helpful to hold things in place while pressing without getting your fingers near the heat, it also works at your sewing machine for feeding tricky pieces. (colonialneedle.com)

3. Iron Finger

Only 5/8" diameter, this heat-resistant tool has a flexible flat end for gripping fabric, as well as for pushing out seams and corners, and a 5/8" handle that can double as a surface for pressing seams open. (clover-usa.com)

4. Spray Bottles

Whether filled with water for adding concentrated moisture or with liquid starch for a little extra firmness, a spray bottle is a can't-live-without pressing accessory.

5. Hot Ruler™

No melting here...just press over the rigid surface for accuracy. (clover-usa.com)

6. Press Perfect by Joan Hawley Iron Shine Pen

It's inevitable that fusible web residue and starch buildup will find its way onto your iron's soleplate, but this cleaner takes care of it in a heartbeat. (clover-usa.com)

7. Teflon Pressing Sheets

There are many brands of non-stick sheets available to protect appliqués and your iron from errant fusibles. They're also great to avoid melting delicate fabrics.

8. Strip Sticks

Stuffed canvas tubes are great as mini pressing surfaces to isolate specific areas to be pressed without distorting other seams or surrounding areas. (thestripstick.com)

9. Thermal Thimbles

Keeping fingers protected from the iron heat and steam, these silicon cover-ups also offer a textured surface for easier gripping. (dritz.com)

10. Point Turner and Seam Creaser

Use the pointed ends of this heat-resistant tool with your iron to create sharp angles and the rounded end in lieu of an iron to finger-press seams. (dritz.com)

4

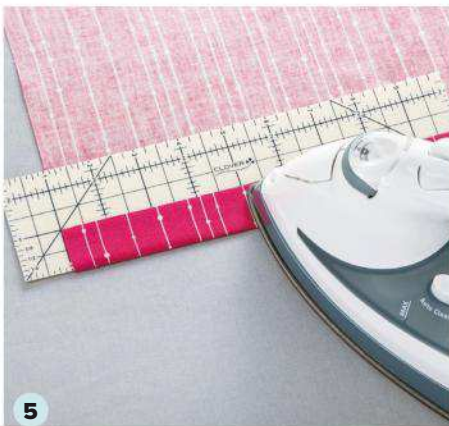




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All photos on this page are courtesy of Nancy's Notions (nancysnotions.com).



Linda Turner Griepentrog

Linda Turner Griepentrog is a writer, designer, and editor and embraces all things fabric related. She was the editor of *Sew News* magazine for many years and now owns her own business, G Wiz Creative Services. Linda lives in Bend, Ore., with her husband Keith, a longarm quilter, and their dogs, Frank and Yohnuh. In addition to her work with words, she escorts fabric shopping tours to Hong Kong.



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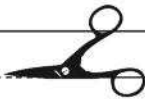
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BACK PAGE BLOGGER

Sew Me Something Good

Sewmesomethinggood.blogspot.com

There was no stopping Katherine Greaves once a gal pal introduced her to blogging. Now she has her own blog and posts regularly to share her passion for sewing.

MQU: How does your blog stand out from others?

KG: I like to think it's the variety of things I like to sew, plus my love of color and preference for scrappy patchwork.

MQU: Where can readers buy your patterns?

KG: My patterns are sold online through Craftsy under Sew Me Something Good.

MQU: What's your worst sewing-related habit?

KG: Adapting a block by changing measurements and writing down all the versions I experiment with on the same piece of paper without clearly marking which measurements gave the best results!

MQU: Thumbs up or down on mini quilts and blocks?

KG: I love mini blocks and quilts! I actually have a couple I've designed that I plan to release as patterns in 2018.

MQU: What's the most favorite thing you've ever made?

KG: I designed a craft case for my niece to store/organize her Rainbow Loom and accessories (shown at left). It was an eleventh-hour idea that popped into my head just before her birthday, and

being on such a tight timeframe, I had no time to prototype my design. Fingers crossed and breath held, I poured my heart into this gift and was so pleased with the results. The best part? My niece loved her special Auntie-made-me-this birthday present.

MQU: What's your best quilting tip?

KG: Always be open to learning, which means never be afraid to make mistakes! We learn through our mistakes and we get better by doing.



Katherine designed this craft case for her niece's birthday.

SEW MUCH FUN

Hong Kong Tour

There's still time to reserve a spot on the American Sewing Guild's Sew Much Fun Hong Kong tour from November 27 to December 5, 2018. Hosted by former Sew News editor Linda Griepentrog and writer Pauline Richards, they'll share some of the region's fabric and sewing-related shopping and learning opportunities. For more information, go to asg.org/resources/tours/.



Noteworthy

Name Change

Fil-Tec's online store, previously known as Bobbin Central, has changed its name to Hab+Dash (pronounced Hab and Dash) to better reflect the company's growth as a modern-day haberdashery. Fil-Tec's products can be viewed online at haband-dash.com. Customers with a taxpayer identification number can order directly from the site; a store locator on the website is available for retail customers.



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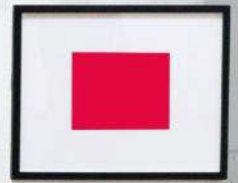
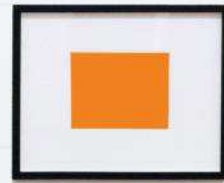
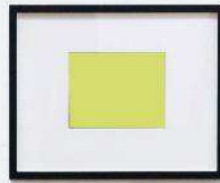
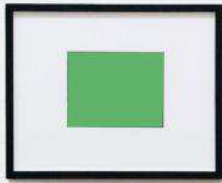
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Quilt Shown: "Spikey" by Linda & Carl Sullivan of Colourwerx, 58" x 88", pattern includes 2 color options (border of the quilt is done in Canvas).

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