

SCHOOL IS COOL: Fun Design Lessons for Every Quilter

McCall's QUICK QUILTS

August/September 2018

Back to Quilt School:

10 NEW DESIGNS

- Mixing Blocks
- Customizing Block Size
- Directional Stripes
- Strip Strategies

and More!

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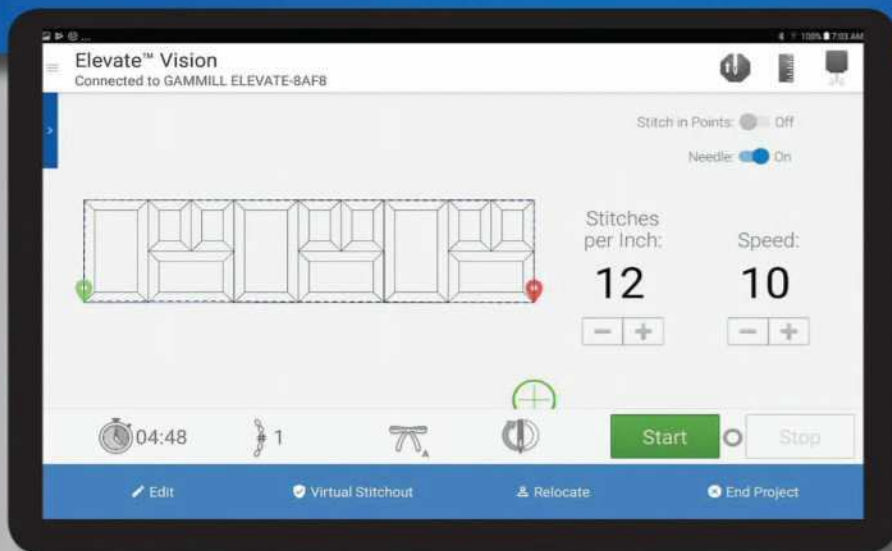
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& A Quilter:**
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5 One-Block
Wonders
with Glowing
Autumn Color

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McCall's QUICK QUILTS

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From the Editor Lessons for Success

As the seasons change and the leaves start turning, it's time for the kids to head back to school. Even though we as quilters don't often indulge in a summer break, there's no reason we can't take a page from our kids' notebooks and use this seasonal opportunity to continue our education and learn more about our favorite hobby. Learning new sewing and design skills makes us more confident to deviate from written patterns, to trust our creative instincts and simply makes quilting more fun by offering more possibilities.

We work hard to find quilt patterns that are quick to make and fun to sew, but that doesn't mean they have to be basic! We've included a number of patterns in this issue that are quite unique, and have useful skill-building lessons baked in that you can take and apply to all of your quilting projects. Climbing Vine (page 22) shows how interesting, unusual block layouts can result in a strikingly original quilt. Star Flight (page 18) is easily adapted to any size, and includes specific instructions for altering patch sizes that you can apply to almost any pattern. Glimmer Glow (page 14) includes a versatile and useful stitch-and-flip technique with strips. Archipelago (page 10) is an example of how best to use striped fabric in a pattern to make it even more compelling.

There is a wide variety of great projects included in this issue, from attractive decorative pieces to big, queen-size bed quilts, all chosen with speed and style in mind. You can choose to make a pattern to learn something new, or you can choose something just for fun.

We want to make sure you have the best quilting experience possible! Is there anything we haven't covered that we should? What kinds of projects would you like to see? Email us at editor@quickquilts.com with any questions, thoughts, photos or suggestions.

Gigi Khalsa, Associate Editor

Reader has permission to make and publicly display a copy of each project in this magazine, as long as publicly accessible credit is given to the designer(s) and McCall's Quick Quilts.

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Quick pics

Send us your photos!

SEND US YOUR PHOTOS OF PROJECTS made with *Quick Quilts* patterns! **Include people in your project photos.** Email high-resolution digital images to quickquilts@fwmedia.com. Please include your mailing address. Submission materials cannot be returned. If your submission is selected for this page, **The Warm™ Company** will send you a **FREE** queen-size batt. We'll also mail you two complimentary copies of the issue in which your contribution appears.



Ruth Ann Henson of Goldthwaite, Texas, wanted to make That Cat* (*Quick Quilts*, Aug/Sept 2015) despite not being a cat person herself. Instead she made it for her niece Kristina White, who requested a green color palette. Ruth kept the cat black, not knowing at the time it would match one of Kristina's own kitties (shown in the picture).



Janice E. Sanders of Taylor, Michigan, made a blue-and-green version of Sweet Pinks (*Quick Quilts*, Feb/March 2014) by Gerri Robinson as a Christmas gift in 2016 for her precious 82-year-old mother.



Jessica Munson of Tuscola, Texas, had been waiting for the right pattern to use a particular orange print and knew she found it when she saw Mid Mod Criss Cross* (*Quick Quilts*, April/May 2018). She's been quilting for 10 years and has made a number of *Quick Quilts* patterns in the past decade.



Nann Hilyard of Winthrop Harbor, Illinois, took the original pattern for Soft & Rosey (*Quick Quilts*, Dec/Jan 2014) and adapted it to make an I Spy quilt. She says the 4" x 6" rectangle patches in each block were the perfect size for featuring novelty prints.

***Editor's Note:** A digital pattern is available for purchase at QuiltingCompany.com.

SHIBORI



Inspired by ancient Japanese Shibori techniques, Banyan Batiks offers a Shibori collection with a touch of batik. This collection is folded and tied like an authentic Shibori print, and colored like a batik. Shibori offers 12 different colors from traditional indigo on white to high contrast colors, and a grunge inspired palette.

Visit BanyanBatiks.com to view the full collection, and use the product finder tool to locate a shop near you that carries these unique batiks!



Shibori Weave • 56" x 61" By Daphne Greig of Patchworks Studio



BY NORTHCOTT

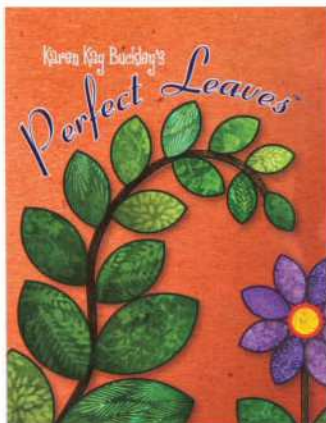
whatcha-McCall's-it

We're always on the lookout for the best new gadgets, gizmos and gotta-haves to share with our *Quick Quilts* readers. Here are a few of the latest hot products designed just for quilters! **Attention Manufacturers:** If you have a unique product that would be of interest to *Quick Quilts* readers, please send a sample to *Quick Quilts* Product Review, 741 Corporate Circle, Suite A, Golden, CO 80401.



Cricut Maker

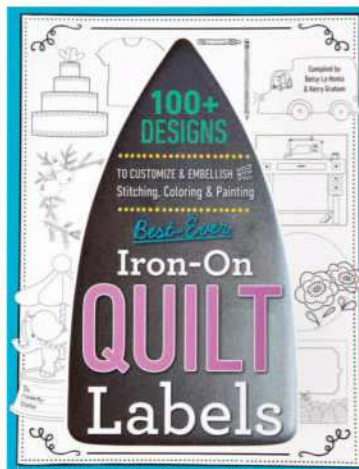
A different kind of cutting machine includes rotary blade, pens for marking and a stylus for scoring. Cut patches for your quilts with ease since it cuts paper, fabric, leather, balsa wood and more. You can load your own designs or use the ones that come with the Maker. Comes loaded with Design Space software with more projects being added all the time. cricut.com



Perfect Leaves

Do you want to applique a whole branch of leaves in varying sizes, starting with large leaves at the base of the branch and then decreasing the size of the leaves as you get toward the end of the branch? These 15 different-sized plastic templates from Karen Kay Buckley let you do just that.

karenkaybuckley.com



Best-Ever Iron-On Quilt Labels

This book, compiled by Betsy La Honta and Kerry Graham, features iron-on quilt labels in a variety of styles; contemporary, vintage and traditional with some of the labels created for quilts made for holidays or specific occasions. The labels can be stitched, painted, colored or embellished after they are ironed on to the fabric.

ctpub.com



Blue Line Eraser

This set of three lets you mark on your fabric with a water erasable marker and then remove those blue marks with the blue line eraser pen. The eraser pen is refillable with the liquid in the bottle.

bluelineeraser.com



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This queen-size quilt features Log Cabin blocks surrounded by a pieced scalloped border. The fabrics in the quilt are batiks from the Primitive Lines and Ketan collections by Banyan Batiks.

**Quilt finished size
is 104" x 104"**
**\$39.99/month
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SKU: LQK17213



BY NORTHCOTT



Available At [QuiltingCompany.com/primitive-lines](https://www.QuiltingCompany.com/primitive-lines)

BACK TO SCHOOL WITH EACH NEW QUILT

by Jen Daly

I still remember what it felt like to go back to school as a child, that curious mix of dread and anticipation. As much as I hated to give up the long, lazy days of summer, if truth be told, I was always excited to go back to school. For me it was all about the preparations: choosing a lunchbox that perfectly expressed my personality (no small feat for a lunchbox); shopping for a first-day-of-school outfit, which usually included a sweater, ensuring that I'd be a sweaty mess by the end of the day; and, best of all, buying school supplies—those perfect stacks of unmarked notebooks and bundles of freshly sharpened pencils were the highlight of my year. Clearly I didn't give much thought to the larger picture.

As the mother of three, "back to school" has taken on a different meaning. There were those pesky early years when the first day of school would find me missing my kids desperately, lying on their beds sobbing while clutching their abandoned teddy bears. Then there were the middle school years when I worried about academics and acne, school dances and tryouts. And then I blinked and my daughter is in college, my boys drive themselves to high school while sporting scruffy beards and an empty nest is looming in my future. But now when the time to go back to school rolls around each fall, instead of feeling nostalgic or blue, I feel lucky.



*Welcome Fall was published in Quilters Newsletter's Best Scrap Quilts 2014.**



"I've traded in my safety scissors and textbooks for rotary cutters and stacks of fabric."

Every year my kids strike off on their own, with the same mix of nerves and excitement that I always felt. For them, going back to school means a fresh start, a new adventure, and they jump in with both feet. They're curious about where the journey will take them and uncertain about what they'll encounter along the way, but they're hopeful about the outcome. I watch as they challenge themselves, face their fears, overcome obstacles and sometimes fail, but always they are striving, learning and growing, and I'm grateful that they have the opportunity each year to begin again.

And I've come to realize that it's not the new clothes or school supplies that make going back to school significant—although my heart still goes pitter-pat at the sight of a brand new box of crayons at this time of year. It's the fresh start, the renewal of energy and the optimistic undertaking of a journey that are valuable. And that experience is not just for kids; it's available to us all.

I find my back to school experience through the practice of quilting. I've traded in my safety scissors and textbooks for rotary cutters and stacks of fabric, but the energy and the endeavor are the same. Each new quilting project gives me the chance to try something new, to learn a new skill, to experience something different. I begin optimistically, sometimes with a clear goal in mind, sometimes with only a vague idea. Inevitably I encounter bumps in the road—I make mistakes, or get off course or have to readjust my course entirely. But I recover and push on, and along the way I make discoveries about who I am, what I enjoy and what I can accomplish. In the end, I hope to have pieced together something I like and something I'm proud of, imperfections and all. What's really important, though, is the journey I've been on, and that, after a pause to celebrate, reflect and refresh, I begin again.

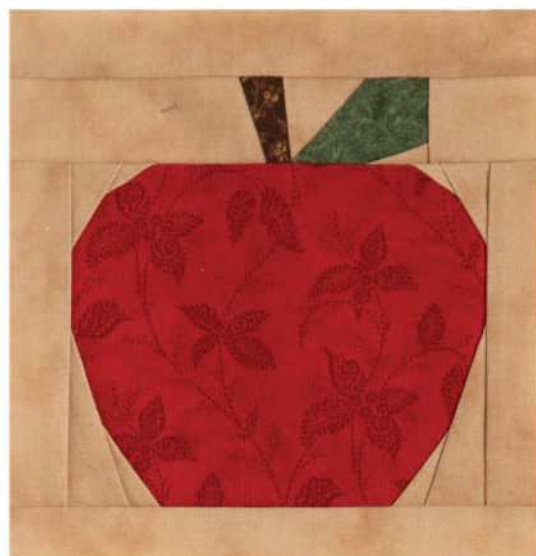
I may be too old for pig tails and a Star Wars lunchbox and I definitely hope never to ride a school bus again, but as a quilter, I'm always going back to school. Quilting is my curriculum, and I plan to be a lifelong student.



Autumn Leaves was published in Quilters Newsletter's Best Fat Quarter Quilts 2011.*



Green Tea was published in Quilters Newsletter's Best Modern Quilts 2014.*



*A digital issue is available for purchase at QuiltingCompany.com.

Jen Daly of Grantham, New Hampshire, is a pattern designer, quilting instructor and blogger. She's a lifelong sewer who started quilting in 2003. See more of her designs at jendalyquilts.com.



Archipelago

there's beauty every which way you turn
quick & directional

Quilt Designed & Made by
Connie Kauffman

Finished Quilt Size
35" x 35"

Number of Blocks & Finished Size

- 4 Block V 5" x 5"
- 1 Block W 5" x 5"
- 12 Block X 5" x 5"
- 4 Block Y 5" x 5"
- 4 Block Z 5" x 5"

Plan

Directional fabrics are used in such a great way in Connie's wall quilt, giving the arrows pointing in every direction even more movement. Just like an ocean archipelago, wherever you look, the view is perfect. Connie used the stripe fabrics very deliberately in this design, make sure to study the placement if you wish to replicate the look. Read our **Directional Fabrics** lesson on the next page to better incorporate striped fabrics in this and other patterns.

Some, but not all, of the navy stripe and tan stripe rectangular patches are cut on the lengthwise grain, with the longer side of the patch parallel to the selvage. Read the **Cut** list closely to determine which patches are cut on the lengthwise grain.

Shop*

- Navy stripe
3/4 yd. for Blocks V, X, Y and binding
- Tan stripe
1/2 yd. for Blocks V, W, X, Y and borders
- Navy dot
1/2 yd. for Blocks V, W, X and 1st border
- Blue swirl**
5/8 yd. for Blocks Y, Z and 2nd border
- Gray**
5/8 yd. for Blocks W, Y, Z and borders
- Backing
1 1/4 yds.
- Batting
39" x 39"

*All fabrics are batiks.

**Based on fabric with at least 42" of usable width.



Cut

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

▣ = cut in half once diagonally

- Navy stripe
4 strips 2 1/2" x width of fabric (binding)
16 squares (A) 2 1/4" x 2 1/4"
24 rectangles (F) 2 1/4" x 3", cut on lengthwise grain
16 squares (H) 1 3/4" x 1 3/4"
- Tan stripe
20 rectangles (B) 2 1/4" x 2", cut on lengthwise grain
16 rectangles (D) 3" x 5 1/2"
16 rectangles (G) 2" x 3", cut on lengthwise grain
4 squares (H) 1 3/4" x 1 3/4"
- Navy dot
4 squares (A) 2 1/4" x 2 1/4"
4 squares (C) 2" x 2"
32 squares (E) 3" x 3"

- Blue swirl
8 rectangles (F) 2 1/4" x 3"
16 squares (H) 1 3/4" x 1 3/4"
12 squares (J) 3 3/8" x 3 3/8"
4 rectangles (K) 3" x 10 1/2"
4 rectangles (L) 3" x 13"
- Gray
1 square (C) 2" x 2"
8 squares 3 3/8" x 3 3/8" ▣ (I)
12 squares (J) 3 3/8" x 3 3/8"
4 rectangles (K) 3" x 10 1/2"
4 rectangles (L) 3" x 13"

NOTE: Fabrics in the quilt shown are from the City Culture 2 collection by Island Batik Fabrics.

Sew

1 Referring to **Diagram I-A** and watching stripe orientation, join 4 navy stripe A's, 4 tan stripe B's and 1 navy dot C as shown to make Block V. Make 4, referring to **Assembly Diagram** for navy stripe orientation in each Block V.

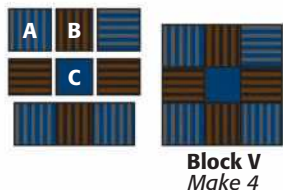


Diagram I-A

Similarly, referring to **Diagram I-B**, make 1 Block W with navy dot A's, tan stripe B's and gray C as shown.



Diagram I-B

2 Referring to **Stitch & Flip** in **Quilt Basics** and to **Diagram II**, join tan strip D with 2 navy dot E's as shown to make unit 1. Make 16.

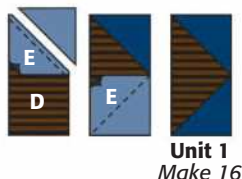


Diagram II

3 Referring to **Diagram III**, join unit 1, 2 navy stripe F's and 1 tan stripe G as shown to make Block X. Make 12.

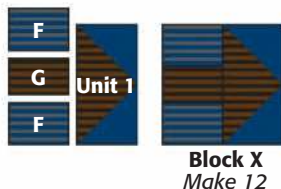


Diagram III

4 Join 4 navy stripe H's, 4 blue swirl H's and 1 tan stripe H as shown in **Diagram IV-A** to make Nine Patch. Make 4. Center and trim Nine Patches to 4" x 4".

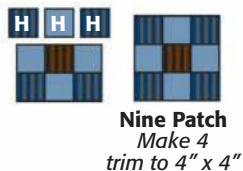


Diagram IV-A

Join trimmed Nine Patch with 4 gray I's as shown in **Diagram IV-B** to make Block Y. Make 4.

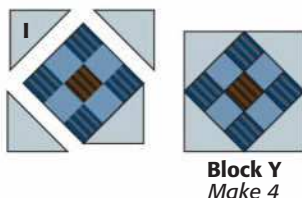


Diagram IV-B

5 Referring to **Triangle-Squares** in **Quilt Basics** and to **Diagram V**, make 24 unit 2's with blue and gray J's as shown.



Diagram V

6 Join 4 unit 2's as shown in **Diagram VI** to make Block Z. Make 4.

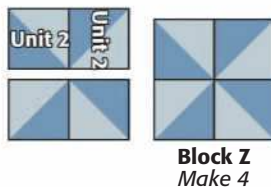


Diagram VI

Back to School: Directional Fabrics

Connie made excellent use of directional fabrics in Archipelago, and her ideas and techniques are perfect for incorporating into almost any pattern. She used the striped fabric combined with an arrow shape to create movement and to keep the eye moving around the composition.

Striped fabrics can always add kinetic energy to a static pattern, simply because the eye tends to follow the stripes along their length. Keep this in mind when selecting fabric for any pattern, if you want to create another level of interest to a design. Not only does the viewer notice the patchwork, but the stripes help direct the gaze efficiently to take in the entire design.

Usually our patterns use the **Fast Flying Geese** technique (explained in **Quilt Basics**) for the most efficient use of fabric, but since Connie's flying geese have such a deliberate use of stripes, they must be made with the **Stitch & Flip** technique.



7 Note: Refer to **Assembly Diagram** for following steps, watching block placement and orientation. Sew 5 rows of 5 blocks in order shown. Stitch rows together.

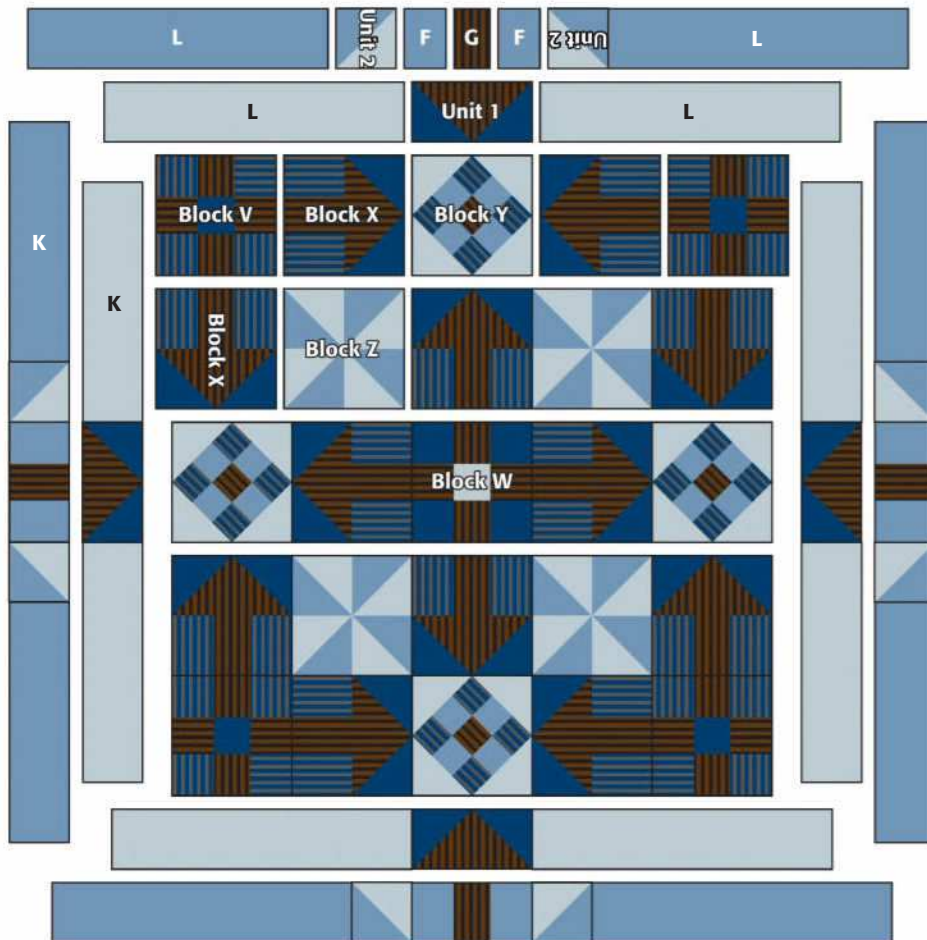
8 Sew together 2 gray K's and unit 1 as shown to make side 1st border. Make 2. Matching centers, seams and ends, join to both sides of quilt. Similarly, join 2 gray L's and unit 1 to make top 1st border. Repeat to make bottom 1st border. Matching centers, ends and seams, join to top and bottom.

9 Sew together 2 blue swirl K's, 2 unit 2's, 2 blue F's and tan stripe G as shown to make 2nd side border. Make 2 and join to both sides. Make top and bottom border with blue L's, units and patches as shown. Join to top and bottom of quilt.

10 Layer, baste and quilt. Connie machine quilted gently curved lines to correspond with the piecing. Bind with navy stripe.

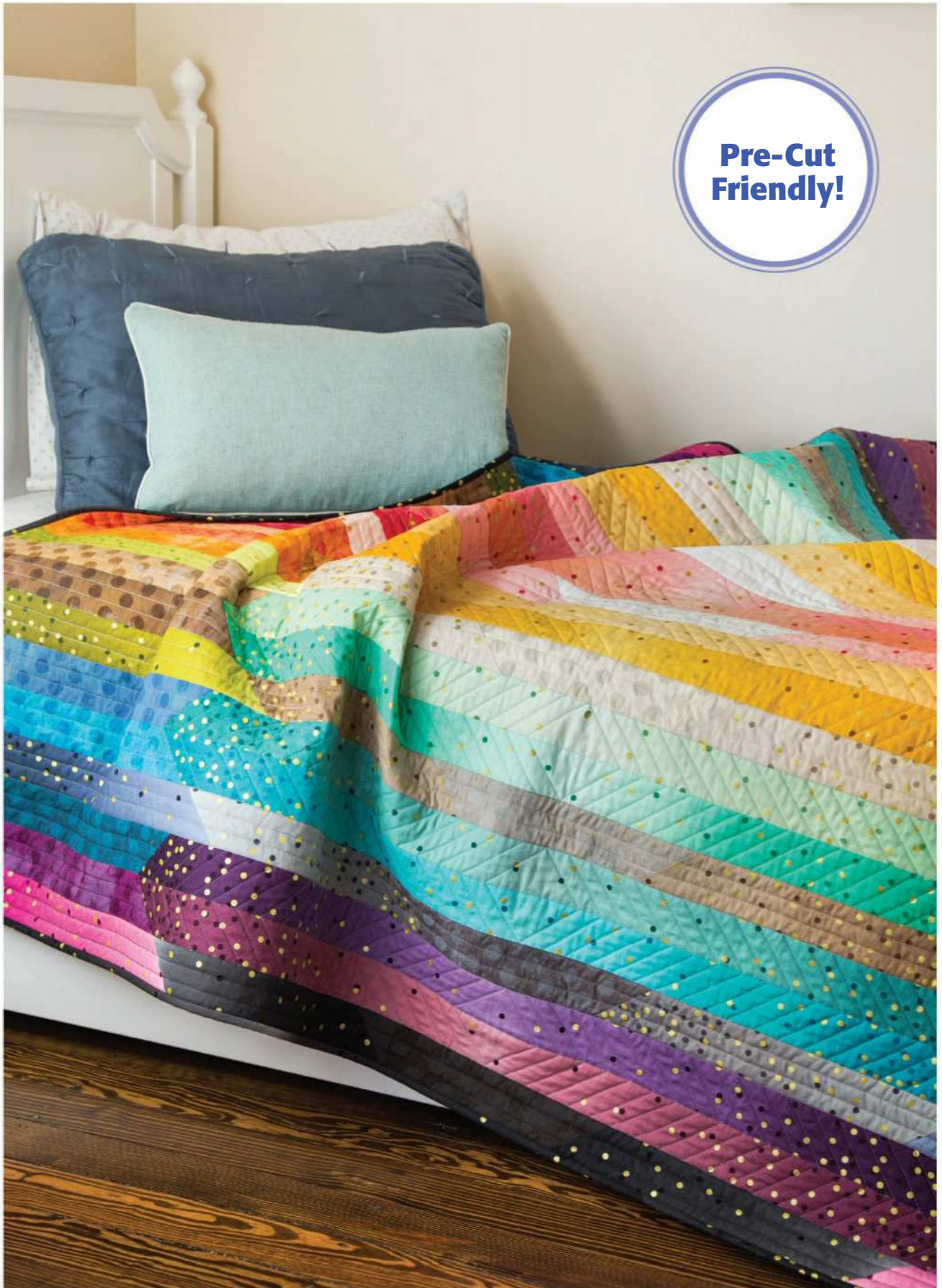
Designer Information

See more quilts by Connie at conniekauffman.com.



Assembly Diagram

**Pre-Cut
Friendly!**



Glimmer Glow

precut strips shine in a sleek, stylish design

quick precut strips

Quilt Designed & Made by
Gigi Khalsa

Finished Quilt Size
56" x 74½"

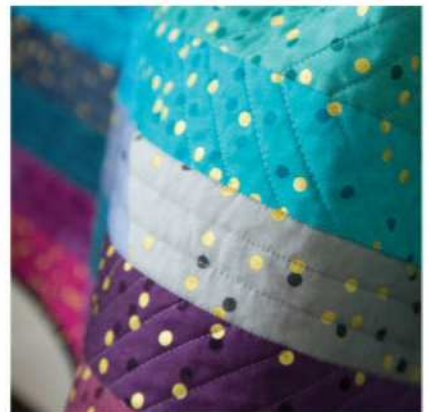
Plan

Ombre, metallics and dots, oh my! Simple piecing sparkles and shines thanks to gorgeous fabrics and specific color placement. This design takes full advantage of precut 2½" strips with selvage-to-selvage ombre prints, set off by strips of tone-on-tone dots. The construction of this quilt is super simple; the trickiest part is keeping track of color placement. A vertical design wall is extremely helpful for keeping strips and units organized as you sew.

Gigi used 2 bundles of precut 2½" strips. From the metallic dot bundle, she used 38 strips and had 2 strips left over. There were 20 colors in this bundle; 2 matching strips of each color, making the mirror image design possible. The unit 3's require just 1 strip each of 2 colors. She used the black metallic precut strips for the piecing and purchased yardage of the same fabric to use for the binding.

From the tone-on-tone dot bundle, she used 23 strips and had 17 strips leftover, which she used on the back of the quilt. This bundle was more varied, with many colors in 2 matching strips, but a few colors had only one strip. A single strip of tone-on-tone dot is used to make the matching sets of unit 1's and unit 3's; 2 strips of each color are needed for the matching sets of unit 2's.

Study the **quilt photo** and **Assembly Diagram** closely to get a good sense of color placement. When doing the stitch & flip method with strips, pay attention to the orientation of the angle, and make sure the angle is correct before trimming the seam allowance. In this mirror image design, one of each of the matching units is turned upside down to use on the opposite side of the quilt.



Shop

- 7 tone-on-tone dot
1 strip 2½" x 40" **each** for piecing
- 18 metallic dot*
2 strips 2½" x 42½" **each** for piecing
- 8 tone-on-tone dot
2 strips 2½" x 40" **each** for piecing
- 2 metallic dot*
1 strip 2½" x 42½" **each** for piecing
- Black metallic dot
¾ yd. for binding
- Backing
5 yds.
- Batting
64" x 83"

*Based on fabric with at least 42½" of usable width.

NOTE: Fabrics in the quilt shown are jelly roll bundles from the Grunge Hits the Spot New collection by BasicGrey and the Ombre Confetti Metallic collection by V and Co., both from Moda Fabrics.

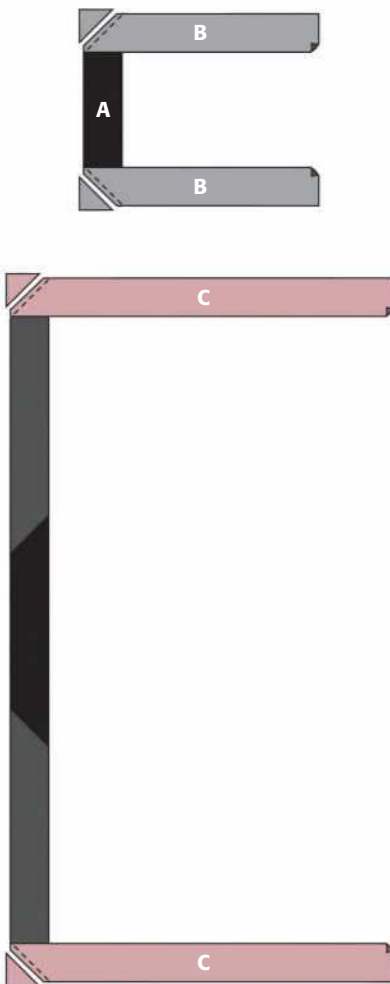
Cut

Patches are lettered in order of use. Cut largest patches first. Measurements include ¼" seam allowances.

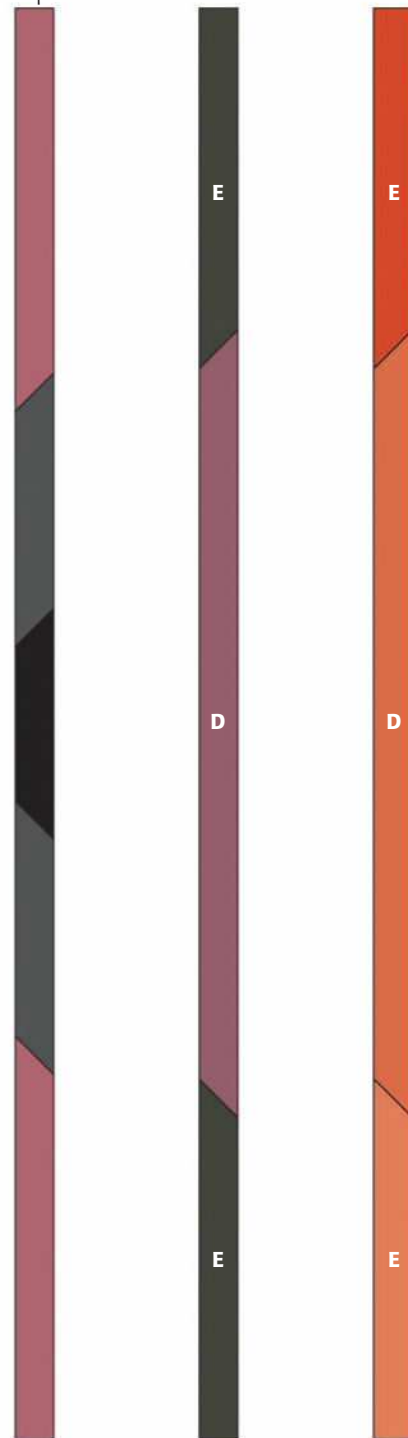
- 7 tone-on-tone dot—**cut 5 matching sets of:**
2 rectangles (A) 2½" x 12½"
and cut 2 matching sets of:
2 rectangles (E) 2½" x 19"
- 18 metallic dot—**cut 5 matching sets of:**
4 rectangles (B) 2½" x 15"
and cut 5 matching sets of:
4 rectangles (C) 2½" x 21¼"
and cut 8 matching sets of:
2 rectangles (D) 2½" x 42"
- 8 tone-on-tone dot—**cut 8 matching sets of:**
4 rectangles (E) 2½" x 19"
- 2 metallic dot—**cut from each:**
1 rectangle (D) 2½" x 42"
- Black metallic dot
8 strips 2½" x width of fabric (binding)

Sew

1 Referring to **Stitch & Flip with Strips** lesson on next page and to **Diagram I-A**, place marked B perpendicularly on tone-on-tone dot A as shown, right sides together. Stitch on marked line and trim to ¼" seam allowance. Repeat on bottom of A, reversing angle orientation marking on matching B. Join matching metallic dot C's to top and bottom of joined patches with same technique to complete unit 1. Make 5 sets of 2 matching unit 1's, referring to **quilt photo** and **Assembly Diagram** for color combinations and placement.



In same manner, referring to **Diagram I-B**, join metallic dot D and 2 matching tone-on-tone dot E's as shown to make unit 2. Make 8 sets of 2 matching unit 2's, referring to **quilt photo** and **Assembly Diagram** for color combinations and placement. Similarly, make 2 matching unit 3's as shown, noting color placement.



Unit 1
Make 5 sets
of 2 matching

Unit 2
Make 8 sets
of 2 matching

Unit 3
Make 2 total

Diagram I-A

Diagram I-B

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- Shop online at QuiltingCompany.com.

2 Note: Refer to **Assembly Diagram** for this step, watching unit placement and orientation. Matching centers and ends, sew units together in order shown. For best results, alternate direction of sewing for each consecutive seam to ensure top and bottom raw edges remain straight.

3 Layer, baste and quilt. Gigi machine quilted chevrons in the metallic dot portions of unit 2's, and vertical lines in the remaining areas. Bind with black metallic dot.



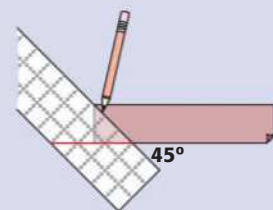
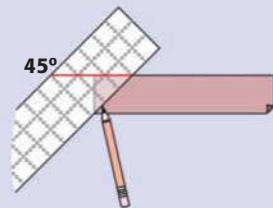
Assembly Diagram

Back to School: Stitch & Flip with Strips

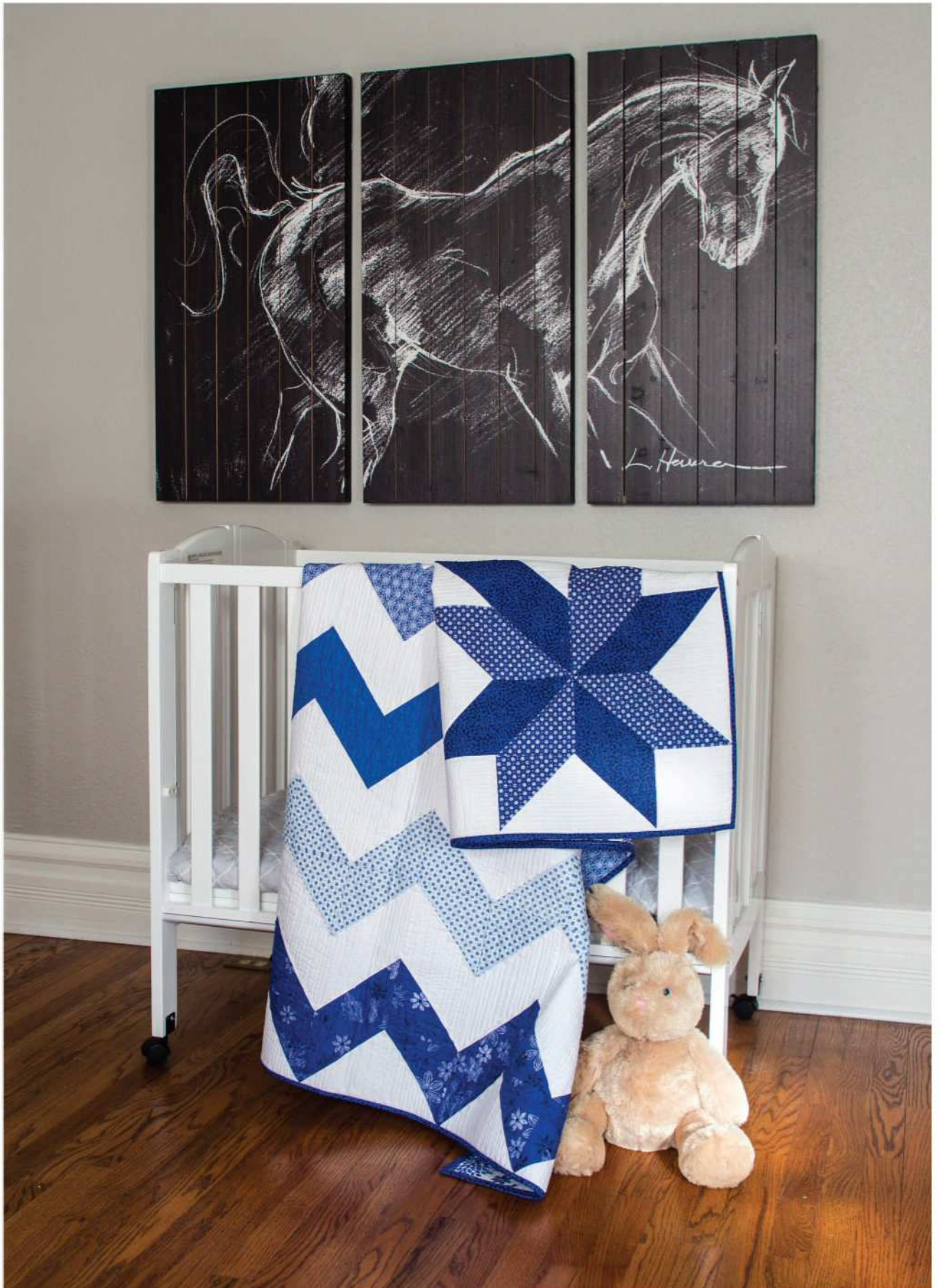
Stitch & Flip is a valuable and versatile technique to have in your sewing repertoire. Using the technique with strips rather than squares increases your skills and design possibilities exponentially. There are just a few differences to keep in mind while incorporating strips in this technique. For best results, mark a 45-degree line on a strip to be sewn with stitch-and-flip. If you attempt to estimate the angle without marking, you can end up with wavy sew lines and uneven raw edges on the joined strips, which will affect construction of the overall pattern.

To mark the sew line on a strip, refer to the **Marking Diagram**. Place a strip on a flat surface with the wrong side facing up. Align the 45-degree mark on ruler with the long raw edge of the strip, with the straight edge of the ruler intersecting the strip corner as shown. Mark a line along straight edge of ruler; this will be your sew line. Use this same technique to mark all strips as needed throughout the pattern, adjusting orientation of angle as necessary.

To join strips, layer marked strip on unmarked strip perpendicularly, with right sides together, with 2 raw edges and 1 corner aligned, as shown in pattern **Diagram I-A**. Stitch on the marked line and confirm the angle orientation is correct before trimming the seam allowance.



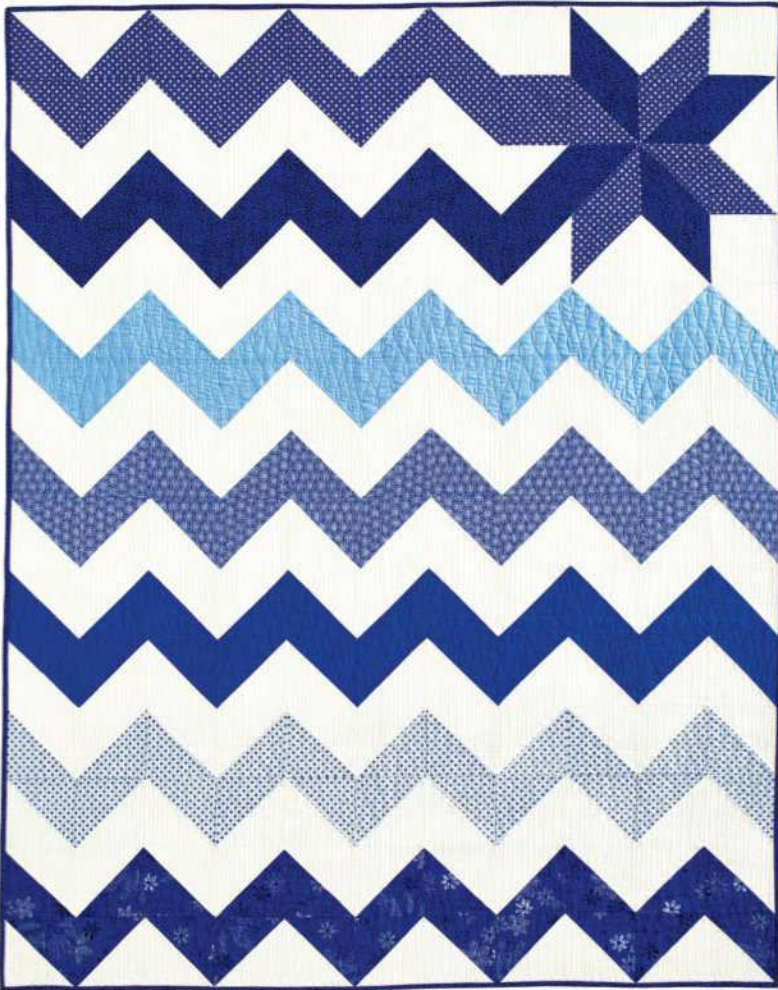
Marking Diagram



Star Flight

well begun is halfway done! Let's go!

quick & cool



Plan

This simply stellar quilt is so quick and easy, you'll be over the moon! Basic Triangle-Square units don't even need to be joined into blocks—just arrange and sew them into rows and you're done!

Use 7 shades of blue, like Lisa did, or 7 shades of your favorite color, or 7 different colors—whatever you like! This design is ideal for customization due to the easy patchwork and clearly defined rows of color. Use an accurate $\frac{1}{4}$ " seam allowance throughout to ensure all elements of the quilt fit together well.

Shop

- White solid
2 $\frac{3}{8}$ yds. for piecing
- Navy dot
 $\frac{1}{2}$ yd. for piecing
- Navy texture
1 yd. for piecing and binding
- Sky blue texture, royal blue dot, royal blue texture, white dot **and** navy floral
 $\frac{1}{2}$ yd. **each** for piecing
- Backing
3 $\frac{7}{8}$ yds.
- Batting
63" x 78"

Quilt Designed & Sewn by
Lisa Ruble

Machine Quilted by
Diane Oakes

Finished Quilt Size
55" x 70"

Cut

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

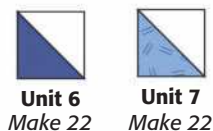
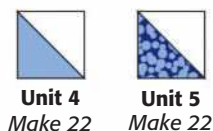
- White solid
74 squares (A) 5 $\frac{7}{8}$ " x 5 $\frac{7}{8}$ "
3 squares (B) 5 $\frac{1}{2}$ " x 5 $\frac{1}{2}$ "
- Navy dot
11 squares (A) 5 $\frac{7}{8}$ " x 5 $\frac{7}{8}$ "
1 square (B) 5 $\frac{1}{2}$ " x 5 $\frac{1}{2}$ "
- Navy texture
7 strips 2 $\frac{1}{2}$ " x width of fabric (binding)
12 squares (A) 5 $\frac{7}{8}$ " x 5 $\frac{7}{8}$ "
- Sky blue texture, royal blue dot, royal blue texture, white dot **and** navy floral—**cut from each:**
11 squares (A) 5 $\frac{7}{8}$ " x 5 $\frac{7}{8}$ "

NOTE: Fabrics in the quilt shown are from the Fleur de Bleu collection by Paintbrush Studio for Fabri-Quilt, Inc.

Sew

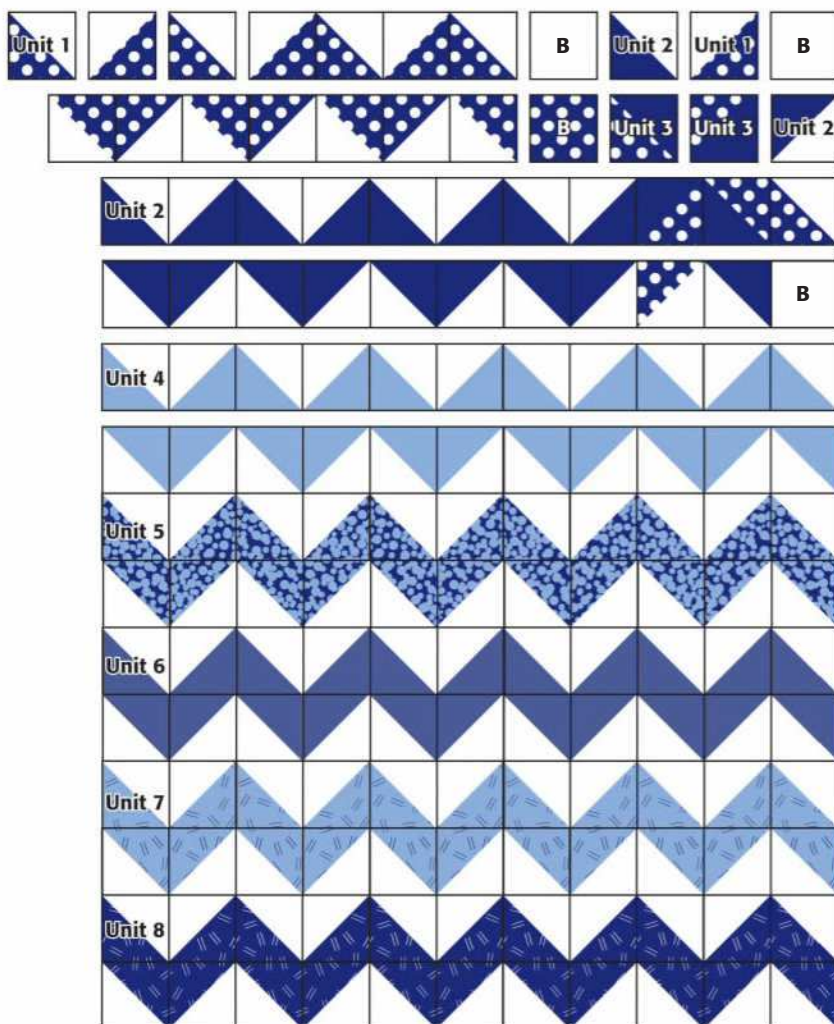
1 Referring to **Triangle-Squares in Quilt Basics** and to **Diagram I-A**, join white solid A's and navy dot A's to make 18 unit 1's; use 17.

Using same technique and referring to **Diagram I-B**, make 20 unit 2's with white and navy texture A's (use 19). Make 4 unit 3's using navy dot and navy texture A's. Make 22 **each** units 4–8 using white A's with remaining blue prints and textures as shown.



2 Note: Refer to **Assembly Diagram** for this step, watching unit placement and orientation. Sew 14 rows of 11 units/B's each as shown. Stitch rows together.

3 Layer, baste and quilt. Diane machine quilted loops and wavy lines. Bind with navy texture.



Assembly Diagram

Back to School Color Play! Changing Patch Size

The units and squares in Lisa's original design finish at 5", but I wanted to make a version of this pattern using charm squares from the Foundation collection by Shayla Wolf collection from Windham Fabrics, with a few additions from Windham's Flourish, Titan and Bedrock collections, which are cut at 5". To change the size of this or any pattern, this is the rule to remember: **subtract seam allowance first, then adjust the finished size by addition, subtraction, multiplication or division, then re-add the seam allowance to find your new cut size.** So in order to use charm squares, I found my new finished size by subtracting $\frac{7}{8}$ " from 5", which is $4\frac{1}{8}$ ". I could then find the size to cut the B patches by adding $\frac{1}{2}$ " to my new finished size: $4\frac{1}{8}" + \frac{1}{2}" = 4\frac{5}{8}"$.

Regular pieced patches: $\frac{1}{2}$ " seam allowance
Triangle-Squares: $\frac{7}{8}$ " seam allowance
Quarter-Square Triangles: $1\frac{1}{4}$ " seam allowance

Remember this simple arithmetic trick to change patch sizes to any size you wish, larger or smaller.

Gigi Khalsa, Associate Editor



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Climbing Vine

green prints climb up and disguise the blocks

quick strip piecing

Quilt Designed & Made by
Kathy Sawyer

Finished Quilt Size
91" x 90"

Number of Blocks & Finished Size
22 Block U 10" x 12"
2 Block V 10" x 6"
2 Block W 10" x 6"
7 Block X 9" x 9"
6 Block Y 12" x 12"
6 Block Z 12" x 12"

Plan

Strip pieced blocks are staggered and interspersed among a row of square in the square blocks in Kathy's eye-catching bed quilt. The composition makes it tricky to tell where one block ends and another begins, but the strip piecing makes it so easy and quick to sew!

"The emotion of this quilt comes from the Lily of the Valley flowers in the print," Kathy said. "My grandmother grew them under the boughs of pine trees in her front yard. Walking up to her house was always a time of excitement for me as a child, and that excitement was often embellished with the glorious scent of those tiny fragrant flowers."

There are many fabrics in the same color family used to make this design. Study the diagrams carefully before cutting to get a sense of which fabric appears where. There are also a lot of strips and seams needed to construct this quilt, so use an accurate $\frac{1}{4}$ " seam allowance throughout to ensure all elements of the quilt fit together well.

NOTE: Fabrics in the quilt shown are from the Greenery collection by Maywood Fabrics.

Designer Information

See more quilts by Kathy at
sawyersews.com.



Shop

- Multicolor floral
3½ yds. for blocks and 2nd border
- White texture
½ yd. for Blocks U, V and W
- Black small floral
1¼ yds. for Blocks U, V, W, Y and Z
- Green dot
1¾ yds. for Blocks U, V, X and binding
- White print
1½ yds. for Blocks U, V, W, Y and Z
- Black texture*
1½ yds for blocks and 1st border
- Black/gray floral
1¼ yds. for blocks
- Green texture
¾ yd. for Blocks Y and Z
- Green gingham
¼ yd. for Block X
- Backing
8¾ yds.
- Batting
99" x 98"

*Based on fabric with at least 41" of usable width.



Multicolor floral



White texture



Black small floral



Green dot



White print



Black texture



Black/gray floral



Green texture



Green gingham

Cut

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

- Multicolor floral
 - *2 strips $7\frac{1}{2}$ " x 94", pieced from 5 width of fabric (WOF) strips
 - *2 strips $7\frac{1}{2}$ " x 79", pieced from 4 WOF strips
 - 4 strips $2\frac{7}{8}$ " x WOF
 - 2 strips $2\frac{1}{2}$ " x WOF
 - 4 strips 2" x WOF
 - 2 rectangles (A) 5" x $9\frac{1}{2}$ "
 - 7 squares (C) $9\frac{1}{2}$ " x $9\frac{1}{2}$ "
 - White texture
 - 4 strips $2\frac{7}{8}$ " x WOF
 - Black small floral
 - 4 strips $2\frac{7}{8}$ " x WOF
 - 7 strips $2\frac{1}{2}$ " x WOF
 - 4 strips 2" x WOF
 - Green dot
 - 4 strips $2\frac{7}{8}$ " x WOF
 - 10 strips $2\frac{1}{2}$ " x WOF (binding)
 - 8 squares (B) 5" x 5"
 - White print
 - 7 strips $2\frac{1}{2}$ " x WOF
 - 8 strips 2" x WOF
 - Black texture
 - *2 strips $7\frac{1}{2}$ " x 80", pieced from 4 WOF strips
 - *2 strips $7\frac{1}{2}$ " x 75", pieced from 4 WOF strips
 - 7 strips $2\frac{1}{2}$ " x WOF
 - 4 strips 2" x WOF
 - 8 squares (B) 5" x 5"
 - Black/gray floral
 - 4 strips $4\frac{1}{2}$ " x WOF
 - 8 strips 2" x WOF
 - 8 squares (B) 5" x 5"
 - Green texture
 - 4 strips 2" x WOF
 - Green gingham
 - 8 squares (B) 5" x 5"
- *Border strips include extra length for trimming.

Sew

- 1 Referring to **Diagram I-A**, join multicolor floral $2\frac{7}{8}$ " x WOF strip with white texture $2\frac{7}{8}$ " x WOF strip to make Band 1. Press seam in direction of arrows. Make 2 band 1's and cut into 24 segments $2\frac{1}{2}$ " wide to make unit 1's.

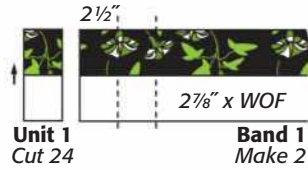


Diagram I-A

Similarly, referring to **Diagram I-B**, make 2 each bands 2–4 as shown. Cut bands as shown to make 24 each units 2–4.

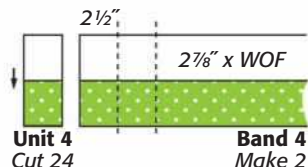
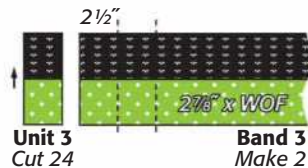
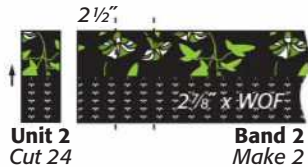


Diagram I-B

- 2 Sew together 1 each white print, black texture and black small floral $2\frac{1}{2}$ " x WOF strips as shown in **Diagram II** to make band 5. Make 7 band 5's and cut into 44 segments $5\frac{1}{4}$ " wide to make unit 5's.

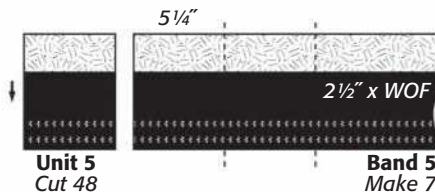


Diagram II

- 3 Referring to **Diagram III**, join 2 black/gray floral $4\frac{1}{2}$ " x WOF strips alternately with multicolor floral $2\frac{1}{2}$ " x WOF strip to make band 6. Make 2 band 6's and cut into 22 segments 3" wide to make unit 6's. Cut 4 segments $1\frac{3}{4}$ " wide to make unit 7's.

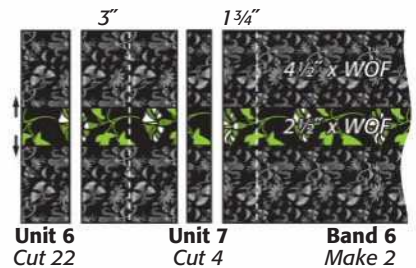


Diagram III

- 4 Referring to **Diagram IV-A**, join 2" x WOF strips as shown to make band 7. Make 4 band 7's and cut into 24 segments $6\frac{1}{2}$ " wide to make unit 8's.

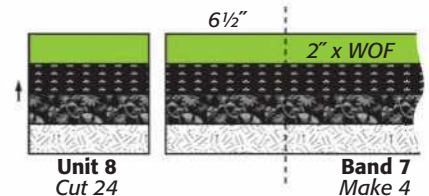


Diagram IV-A

In same way, join strips as shown in **Diagram IV-B** to make band 8. Make 4 and cut into unit 9's as shown.

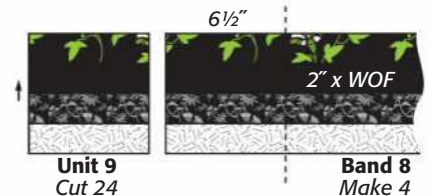


Diagram IV-B

- 5 Sew together 1 unit 1, 1 unit 2, 1 unit 3, 1 unit 4, 2 unit 5's and 1 unit 6 as shown in **Diagram V** to make Block U. Make 22.

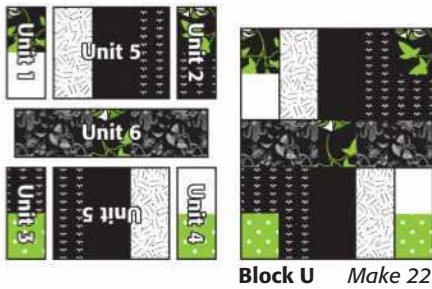


Diagram V

- 6 Referring to **Diagram VI-A**, join units as shown to make Block V. Make 2.

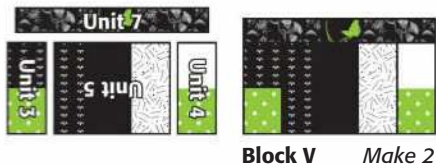


Diagram VI-A

Similarly, make 2 Block W's as shown in **Diagram VI-B**.

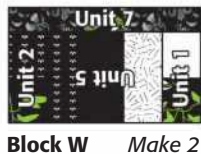


Diagram VI-B

- 7 Referring to **Stitch & Flip in Quilt Basics** and to **Diagram VII-A**, join multicolor A and green dot B as shown. Sew black/Floral B to opposite side of A to make unit 10. Make 1.

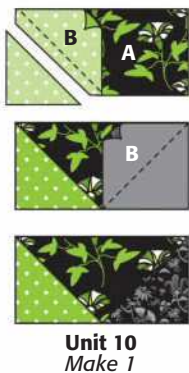


Diagram VII-A

Similarly, make unit 11 as shown in **Diagram VII-B**.



Diagram VII-B

- 8 Using stitch and flip technique and referring to **Diagram VIII**, join 4 B's to C as shown to make Block X. Make 7.

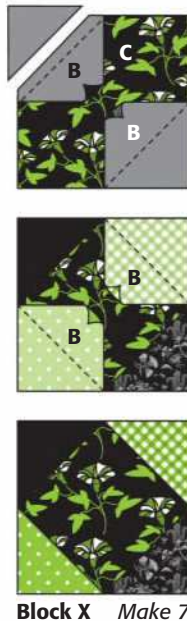


Diagram VIII

- 9 Sew together 2 unit 8's and 2 unit 9's as shown in **Diagram IX-A** to make Block Y. Make 6.



Diagram IX-A

Similarly, make 6 Block Z's as shown in **Diagram IX-B**, noting orientation of unit 9's.

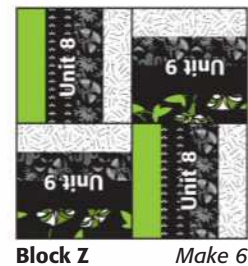


Diagram IX-B

Back to School: Combining Blocks in Unexpected Ways

Climbing Vine is an excellent example of how one can combine different blocks in one quilt to create a dynamic, unexpected composition. Despite the different looks of each of the blocks, they work together specifically because they all use the same prints and colors. Another visual trick that Kathy used was to stagger the vertical row of blocks so that half-blocks are used in the top and bottom of some rows, further disguising each individual block to create a continuous flow of color and print.

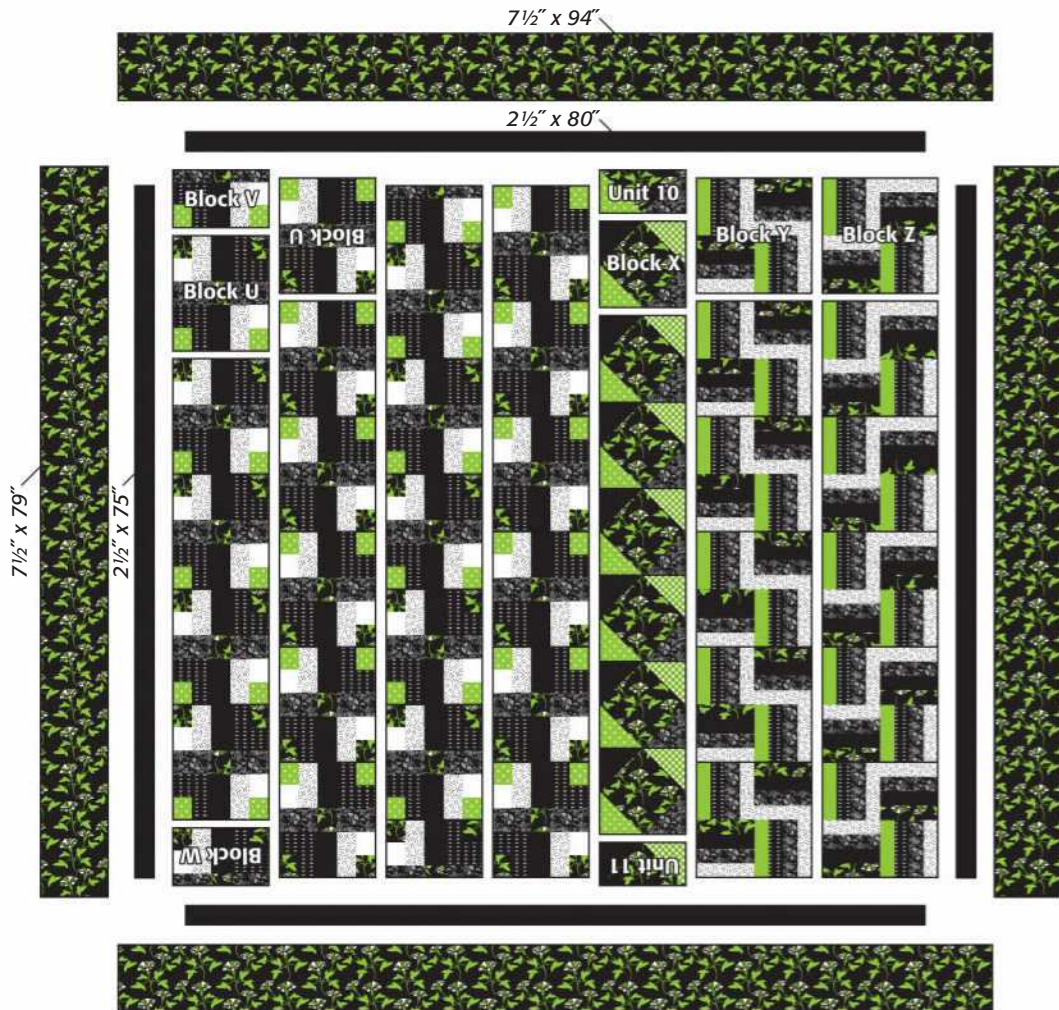
It can be tricky to combine blocks that are different sizes, as in this case, but it's much simpler to combine blocks of the same size. Common block sizes like 8", 10" and 12" are a great option to start with, so you might try selecting a few different favorite patterns to combine. A blend of techniques, like using strip pieced blocks with Flying Geese blocks, or different blocks combining large and small-scale patches, can be a nice contrast that creates an interesting effect, especially if the different blocks are made in similar colors and prints. It's a nice way to challenge your creative muscles and try something a little different than recreating a pattern as printed.

10 Note: Refer to **Assembly Diagram** for following steps, watching block placement and orientation. Sew 7 vertical rows of blocks and units as shown. Stitch vertical rows together.

11 Refer to **Borders** in **Quilt Basics** to measure and trim black texture 75" border side strips. Matching centers and ends, sew border side strips to quilt. Repeat to add black texture 80" border top and bottom strips.

12 Add multicolor 2nd border strips in same way as 1st border.

13 Layer, baste and quilt. Kathy machine quilted an allover meander. Bind with green dot.



Assembly Diagram

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Set Sail

Pillow Sham Designed & Made by
Jen Daly

Finished Pillow Size
12" x 20"

Plan

"This pillow was inspired by my family's summer vacations in Maine and the sailboats on the Casco Bay," Jen said. "With this design I was trying to capture the graphic nature of the horizon line between sky and water and the simple shapes of the sailboats."

Jen layered the pillow top with batting and muslin lining, without adding any quilting, before assembling the pillow sham. The batting and lining give the finished pillow a smooth, polished look.

The sailboat sections are made with foundations, and the rest of the design is put together with simple piecing. Use an accurate $\frac{1}{4}$ " seam allowance throughout to ensure all elements of the quilt fit together well.

NOTE: See **end of pattern** for Foundation Master.

Shop*

- Light blue
 $\frac{3}{8}$ yd. for sections and piecing
- White
 $\frac{1}{8}$ yd. for sections
- 5 assorted brights
1 charm square** each for sections
- Dark blue
 $\frac{1}{4}$ yd. for sections and piecing
- Lining
 $\frac{1}{2}$ yd. for lining
- Backing
 $\frac{1}{2}$ yd. for backing panels
- Batting
16" x 24"
- 12" x 20" pillow form

*All fabrics are solids.

**charm square = 5" x 5"

all aboard for this easy,
stylish pillow pattern!

quick decor



Cut

Patches are lettered in order of use.

Cut largest patches first. Measurements include $\frac{1}{4}$ " seam allowances. Cut foundation patches at least 1" larger than the corresponding foundation area.

- Light blue
2 rectangles (A) 2" x 2 $\frac{3}{4}$ "
4 rectangles (C) 1" x 2 $\frac{3}{4}$ "
1 rectangle (E) 7 $\frac{1}{2}$ " x 20 $\frac{1}{2}$ "
Foundation patches
- White
Foundation patches
- 5 assorted brights—**cut from each:**
Foundation patch
- Dark blue
2 rectangles (B) 1 $\frac{1}{4}$ " x 2"
4 rectangles (D) 1" x 1 $\frac{1}{4}$ "
1 rectangle (F) 2 $\frac{1}{2}$ " x 20 $\frac{1}{2}$ "
Foundation patches
- Lining
1 rectangle 16" x 24"
- Backing
2 rectangles (G) 12 $\frac{1}{2}$ " x 14 $\frac{1}{2}$ "

NOTE: Fabrics in the quilt shown are from the Kona Solids collection by Robert Kaufman Fabrics.

Designer Information

See more quilts by Jen at
jendalyquilts.blogspot.com.

Sew

1 Make 5 accurate copies of Foundation Master. Referring to **Foundation Piecing in Quilt Basics, Diagram I**, and Foundation Master, foundation piece section as shown. Make 5 sections total.



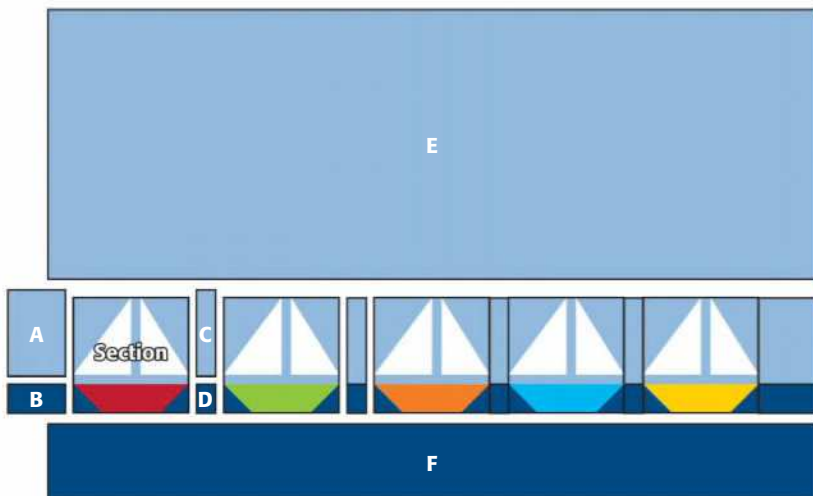
Section
Make 5 total
Diagram I

2 **Note:** Refer to **Assembly Diagram** for this step. Sew sections and patches together as shown to complete pillow top.

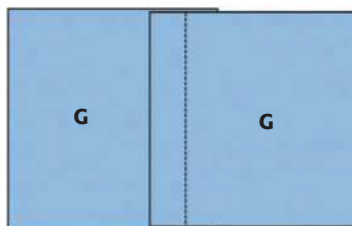
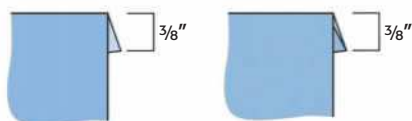
3 Layer pillow top, batting and lining. Baste and quilt if desired. Jen did not quilt the layered top. Trim batting and lining even with pillow top.

4 Fold short side of G $\frac{3}{8}$ " towards wrong side and press. Fold back $\frac{3}{8}$ " once more and press. Stitch next to fold to make backing panel. Make 2.

5 Referring to **Pillow Back Assembly Diagram**, layer backing panels on layered pillow top, right sides together. Backing panels will overlap in center. Stitch through all layers, $\frac{1}{4}$ " from raw edge. Trim corners to reduce bulk, turn pillow sham right side out and press. Insert pillow form through opening.

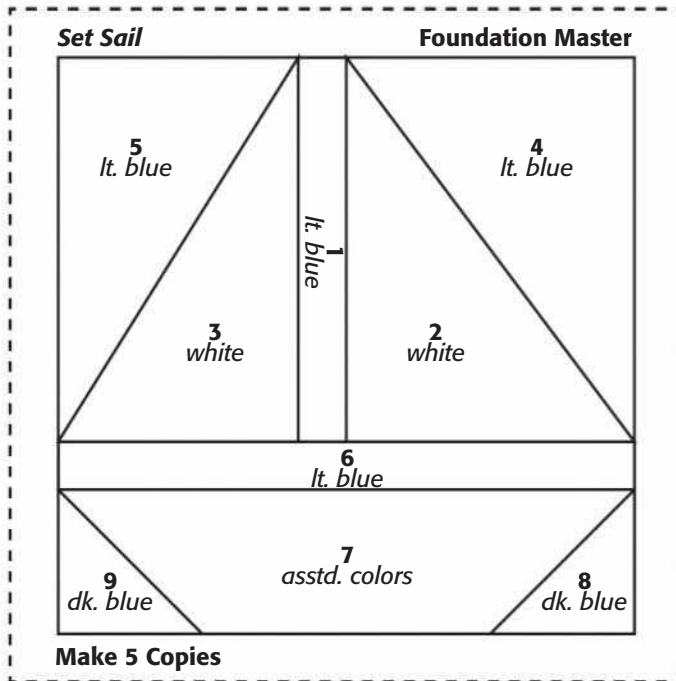


Assembly Diagram



Pillow Back Assembly





Foundation is the reverse of the finished unit.

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The fabrics featured in this ad are from the Smitten Collection by Bonnie & Camille for Moda due in August



Flight of Fancy

lift off and soar with a fun
and fast pattern!

quick one-block

Quilt Designed & Made by
Pam Boswell

Finished Quilt Size
59" x 66½"

Number of Blocks & Finished Size
42 Blocks 7½" x 7½"

Plan

You've got some owl mail, and your feathered friend was carrying this fun and fast pattern, just for you! One easy block soars to dazzling heights in Pam's quick composition. The interplay of the blocks disguises where each block starts and ends, giving the quilt a great sense of diagonal movement.

Use an accurate ¼" seam allowance throughout to ensure all elements of the quilt fit together well.



Shop

- Cream texture
1 yd. for blocks
- Tan print
1⅝ yds. for blocks
- Blue print
1 yd. for blocks
- Dark brown texture
1⅛ yds. for 1st border and binding
- Cream feather print
1¼ yds for 2nd border
- Backing
4 yds.
- Batting
67" x 75"

Cut

Patches are lettered in order of use.
Cut largest patches first. Measurements include ¼" seam allowances.

- Cream texture
21 squares (A) 3⅜" x 3⅜"
84 squares (C) 3" x 3"
- Tan print
21 squares (A) 3⅜" x 3⅜"
42 rectangles (B) 3" x 5½"
42 rectangles (D) 3" x 8"
- Blue print
42 rectangles (B) 3" x 5½"
42 squares (C) 3" x 3"
- Dark brown texture
*2 strips 2½" x 55", pieced from 3 width of fabric (WOF) strips
*2 strips 2½" x 52", pieced from 3 WOF strips
7 strips 2½" x WOF (binding)

- Cream feather print
*2 strips 5½" x 62", pieced from 4 WOF strips
*2 strips 5½" x 59", pieced from 3 WOF strips
*Border strips include extra length for trimming.

NOTE: Fabrics in the quilt shown are from the Where the Wise Things Are collection by QT Fabrics.

Sew

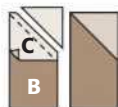
1 Referring to **Triangle-Squares in Quilt Basics** and to **Diagram I**, join cream texture A's and tan print A's to make 42 unit 1's as shown.



Unit 1
Make 42

Diagram I

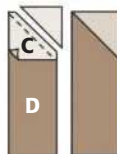
2 Referring to **Stitch & Flip in Quilt Basics** and to **Diagram II-A**, join tan B and cream C to make unit 2 as shown. Make 42.



Unit 2
Make 42

Diagram II-A

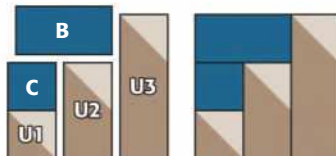
Similarly, referring to **Diagram II-B**, sew together tan D and cream C to make unit 3 as shown. Make 42.



Unit 3
Make 42

Diagram II-B

3 Sew together unit 1, unit 2, unit 3, blue print B and blue print C as shown in **Diagram III** to make block. Make 42.



Block
Make 42

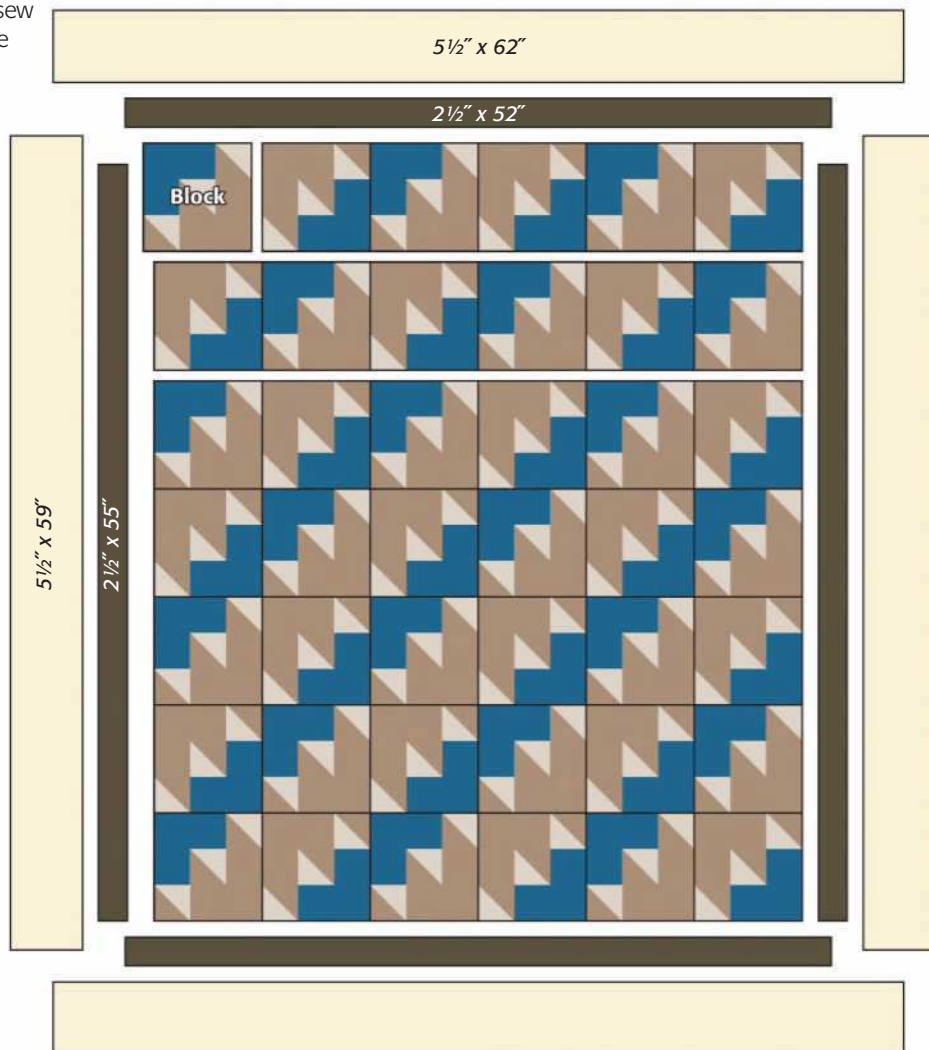
Diagram III

4 Note: Refer to **Assembly Diagram** for following steps, watching block orientation. Sew 7 rows of 6 blocks each as shown. Stitch rows together.

5 Refer to **Borders in Quilt Basics** to measure and trim dark brown texture 55" border side strips. Matching centers and ends, sew border side strips to quilt. Repeat to add dark brown 52" border top and bottom strips.

6 Add cream feather print 2nd border in same way as 1st border.

7 Layer, baste and quilt. Pam machine quilted diagonal lines. Bind with dark brown texture.



Assembly Diagram

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Which Way Is Up?

you can decide which way
to take this design
quick & scrappy

Quilt Designed & Made by
Elaine Theriault

Finished Quilt Size
60" x 72"

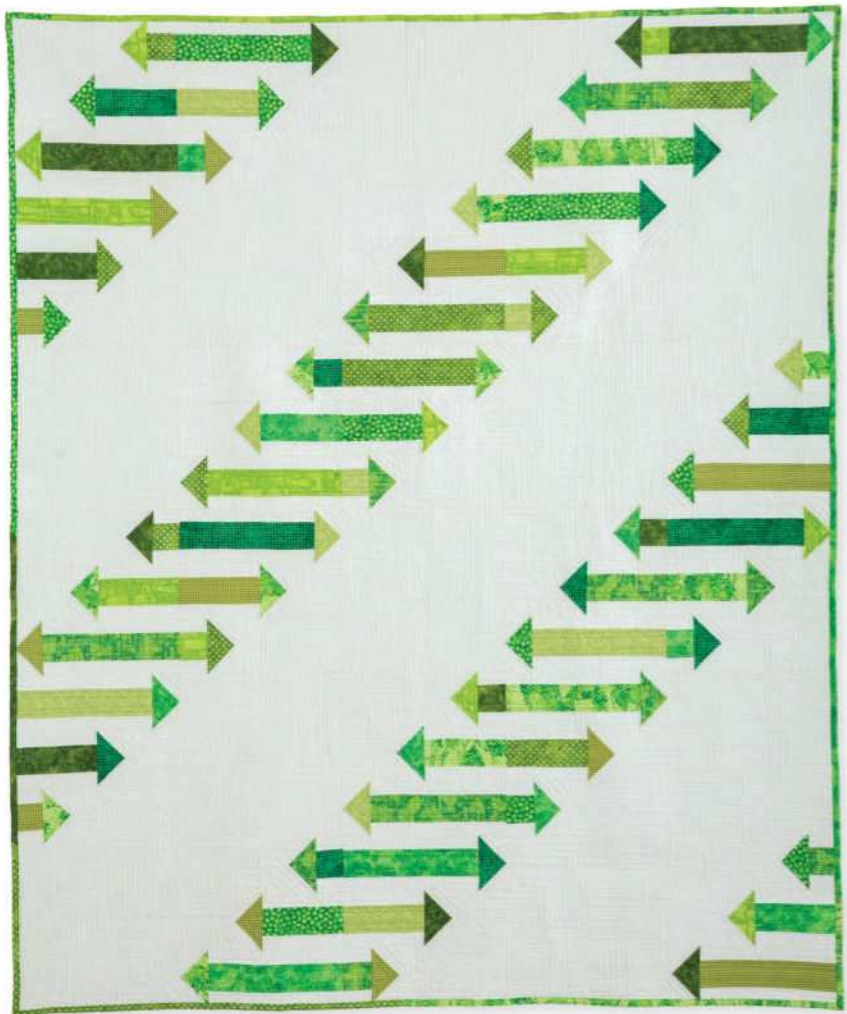
Number of Blocks & Finished Size
20 Blocks 12" x 12"

Plan

Which way you take this directional pattern is up to you! Elaine made one block with scrappy print placement to create a simple, fun throw quilt with lots of dynamic movement. She based this quilt on the block that she designed for *Quiltmaker's 100 Blocks* Vol. 16.

Interesting ideas of modifying this pattern could include adding pieced stripe blocks for longer arrows, or log cabin-style blocks to make the arrows point in multiple directions. You could also switch up the colors and make it your own in that way!

Elaine used assorted green prints to make her binding. If you prefer to use a single print, you will need $\frac{3}{4}$ yard of binding fabric. Use an accurate $\frac{1}{4}$ " seam allowance throughout to ensure all elements of the quilt fit together well.



Shop*

- Assorted green prints
2 yds. **total** for blocks and binding
 - White solid
4½ yds. for blocks and piecing
 - Backing
4 $\frac{7}{8}$ yds.
 - Batting
68" x 80"
- *Based on fabric with at least 42" of usable width.

Cut

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

- Assorted green prints—**cut a total of:**
 - 8 strips 2½" x width of fabric (binding)
 - 15 squares (A) 5¼" x 5¼"
 - 20 rectangles (D) 2½" x 3½"
 - 20 rectangles (G) 2½" x 6½"
 - 20 rectangles (J) 2½" x 10½"
- White solid
 - 60 squares (B) 2 $\frac{7}{8}$ " x 2 $\frac{7}{8}$ "
 - 40 rectangles (C) 1½" x 3½"
 - 20 rectangles (E) 4½" x 7½"
 - 40 rectangles (F) 1½" x 6½"
 - 20 squares (H) 4½" x 4½"
 - 40 rectangles (I) 1½" x 10½"
 - 10 squares (K) 12½" x 12½"

NOTE: Fabrics in the quilt shown are from various collections by Northcott Fabrics.

Designer Information

See more quilts by Elaine at
crazyquilteronabike.blogspot.com.

Sew

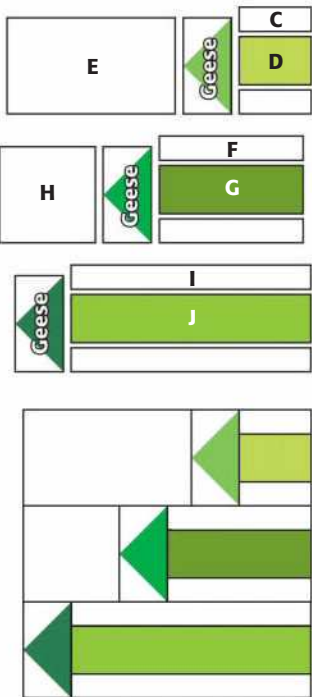
1 Referring to **Fast Flying Geese** in **Quilt Basics** and to **Diagram I**, use assorted green print A's and white solid B's to make Flying Geese. Make 60 total.



Flying Geese
Make 60 total

Diagram I

2 Sew together 3 Flying Geese, 2 white C's, 1 green D, 1 white E, 2 white F's, 1 green G, 1 white H, 2 white I's and 1 green J as shown to make Block (Diagram II). Make 20 total.

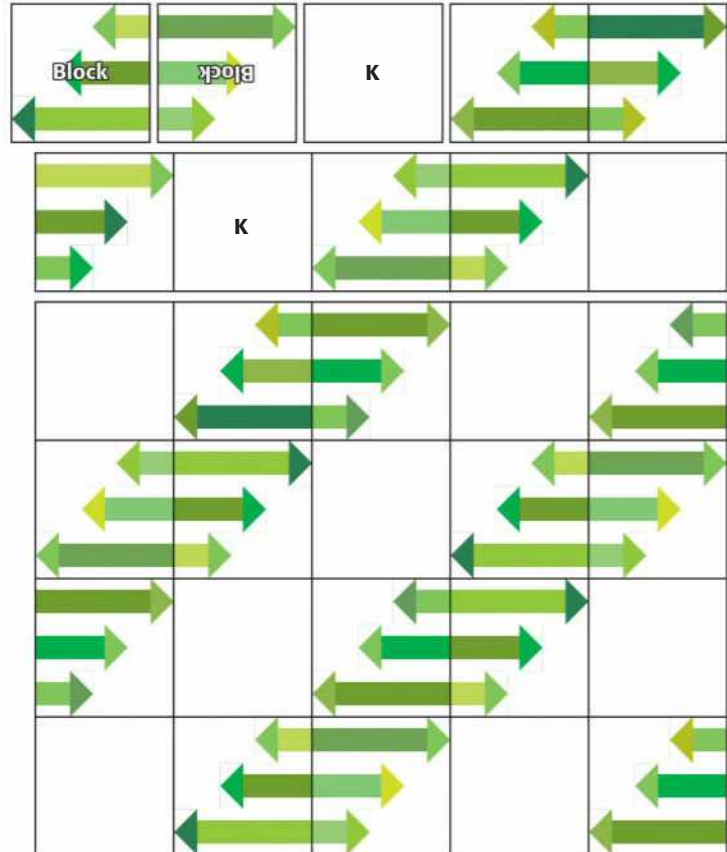


Block Make 20 total

Diagram II

3 Note: Refer to **Assembly Diagram** for following steps, watching block placement and orientation. Sew 6 rows of 5 blocks/white K's each as shown. Stitch rows together.

4 Layer, baste and quilt. Elaine machine quilted rectangular and triangular spiral motifs. Bind with assorted green prints.



Assembly Diagram

Color Play!

Try using Elaine's pattern to showcase a cute novelty print. I used Urban Elementz from Northcott and had fun with these flower power cars and vans.

Anissa Arnold, Associate Editor





the Quilting *company* Presents

Ready to make your first quilt but aren't sure where to begin? Or maybe you want to help someone with her or his first quilt but could use a bit of guidance in doing so.

My First Quilt provides you with the knowledge and encouragement you need to successfully make a quilt!



Sara Gallegos has been working in the sewing industry as an educator and freelance consultant for over a decade.

She's hosted Behind the Seams, My First Quilt, Absolute Beginner Machine Embroidery, and Fons & Porter's Love of Quilting. Sara has been a guest on America Quilts Creatively, Quilty, and several online shows. She has been a regular contributor and columnist to Sew News, Creative Machine Embroidery, and Sew It All magazines.

Sara films tutorial videos for SewAtHomeClass.com. Her contagious enthusiasm shines through in her videos and classes!



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[QuiltingCompany.com/category/videos/my-first-quilt/](https://www.QuiltingCompany.com/category/videos/my-first-quilt/)

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FOR THE LOVE OF SEWING



**Pre-Cut
Friendly!**



Tuscan Vintage

a blend of techniques with lots of flavor

quick & clever

Quilt Designed & Made by
Scott Flanagan

Finished Quilt Size
64" x 82"

Number of Blocks & Finished Size
12 Blocks 18" x 18"

Plan

Shades of rich burgundy and deep olive against a shimmering cream background recall sun-dappled days spent among the rolling hills of Tuscan wine country. Scott's stylish design incorporates clever stitch & flip methods, as well as partial seams, to make the large blocks that create a secondary pattern when sewn together.

This pattern is perfect for using a selection of precut 2½" strips. If you use precut strips with a usable width of at least 42", you will need a minimum of 39 strips to make the blocks, though you will probably want to include more strips to get more variety in color and print. Cut the strips into the patches listed under assorted batiks in the **Cut** list. Use an accurate ¼" seam allowance throughout to ensure all elements of the quilt fit together well.



Shop

- Cream batik
2⅝ yds. for blocks
- Assorted batiks*
3 yds. **total** for blocks
- Olive batik
2⅛ yds. for border and binding
- Backing
5⅜ yds.
- Batting
72" x 90"

*Based on fabric with at least 42" of usable width. Read **Plan**.

Cut

Patches are lettered in order of use. Cut largest patches first. Measurements include ¼" seam allowances.

- Cream batik
48 rectangles (A) 2½" x 10½"
12 squares (B) 2½" x 2½"
48 squares (C) 6½" x 6½"
- Assorted batiks—**cut a total of:**
144 rectangles (A) 2½" x 10½"
48 squares (B) 2½" x 2½"
- Olive batik
*2 strips 5½" x 75", pieced from 4 width of fabric (WOF) strips
*2 strips 5½" x 67", pieced from 4 WOF strips
9 strips 2½" x WOF (binding)

*Border strips include extra length for trimming.

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

the Quilting **EXCLUSIVE**
company **QUILT KIT**

- A kit of fabrics for quilt top and binding is available while supplies last (#QQK18091).
- Shop online at QuiltingCompany.com.

Designer Information

Visit Scott on his Facebook page
4th and Main Designs by Scott Flanagan.

Sew

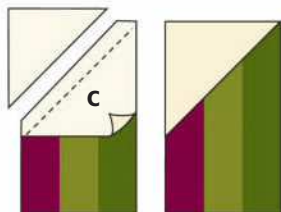
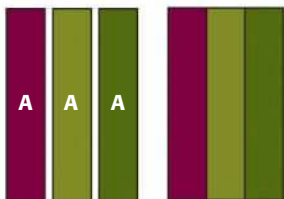
1 Referring to **Stitch & Flip** in **Quilt Basics** and to **Diagram I**, join cream batik A and assorted batik B as shown, watching angle of seam, to make unit 1. Make 48 total.



Unit 1
Make 48 total

Diagram I

2 Sew together 3 assorted batik A's as shown in **Diagram II**. Using stitch-and-flip technique, join cream C to joined A's as shown to make unit 2. Make 48 total.

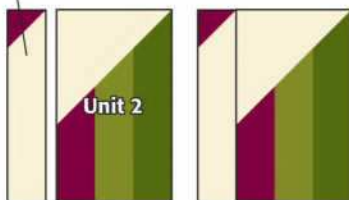


Unit 2
Make 48 total

Diagram II

3 Referring to **Diagram III**, join unit 1 and unit 2 as shown to make section. Make 48 total.

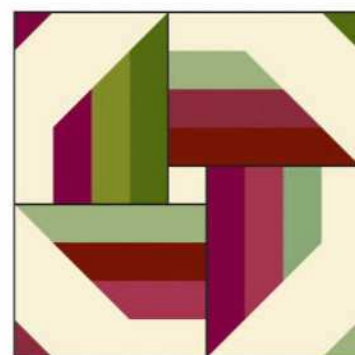
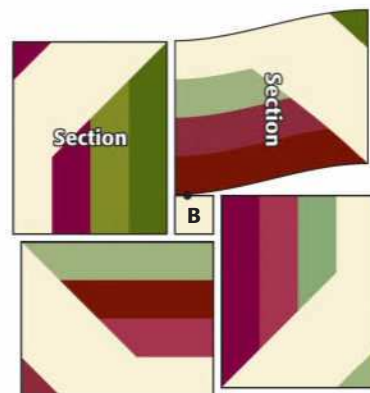
Unit 1



Section
Make 48 total

Diagram III

4 Referring to **Diagram IV**, join section to top of cream B as shown, stopping stitching about halfway from B's raw edge as indicated by dot. Press stitched portion of seam then sew another section to left side. Working counter clockwise, join two more sections as shown. Complete partial seam to make block. Make 12 total.



Block

Make 12 total

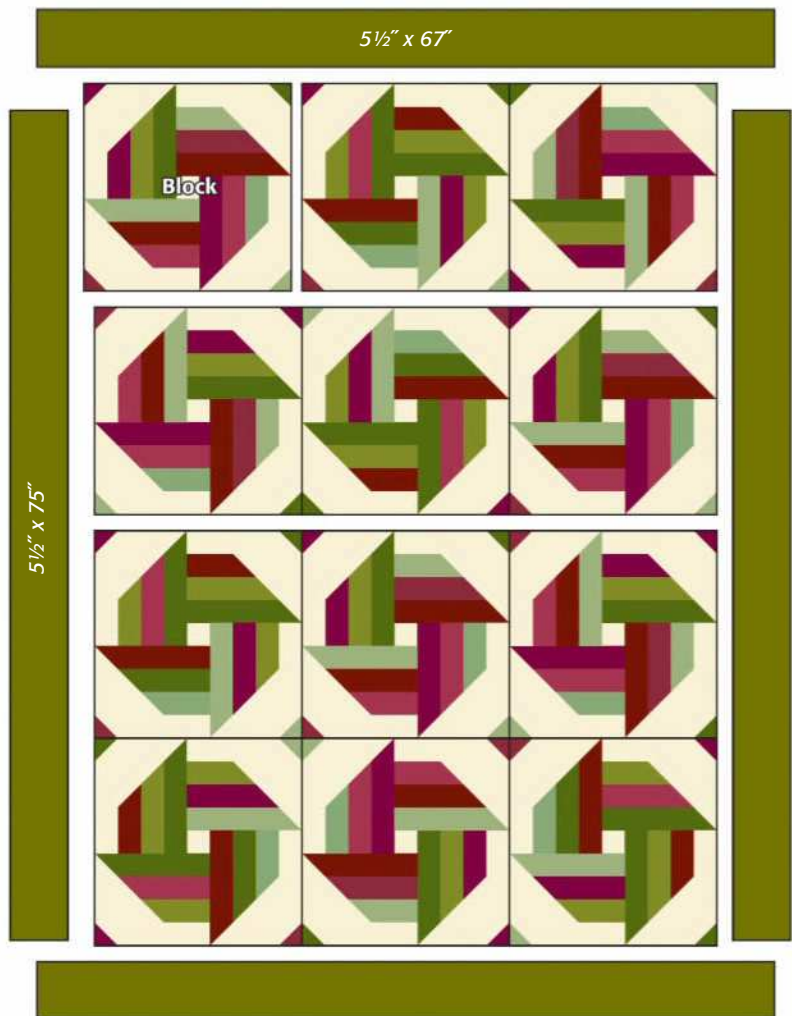
Diagram IV



5 Note: Refer to **Assembly Diagram** for following steps. Sew 4 rows of 3 blocks each. Stitch rows together.

6 Refer to **Borders** in **Quilt Basics** to measure and trim 75" border side strips. Matching centers and ends, sew border side strips to quilt. Repeat to add 67" border top and bottom strips.

7 Layer, baste and quilt. Scott machine quilted an allover meander. Bind with olive batik.



Assembly Diagram



Color Play!

Scott made a mini version of this design with thinner strips and smaller patches, using a similar scrappy approach in brighter, more varied colors for the strip-piecing. He gave it a different look by using the same green fabric in the block corners and binding. This version demonstrated how the design itself is not dependent on a specific color placement or combination; it's strong enough to be adjusted and played with to get different looks. You could make all blocks the same, or make the strips in the blocks go in a gradient of color to completely change the look of this versatile pattern.



Is It Butter Yet?

cuddle up under Lori's
beautiful quilt
quick bed quilt

Quilt Designed & Sewn by
Lori Baker

Machine Quilted by
Crystal Zagnoli

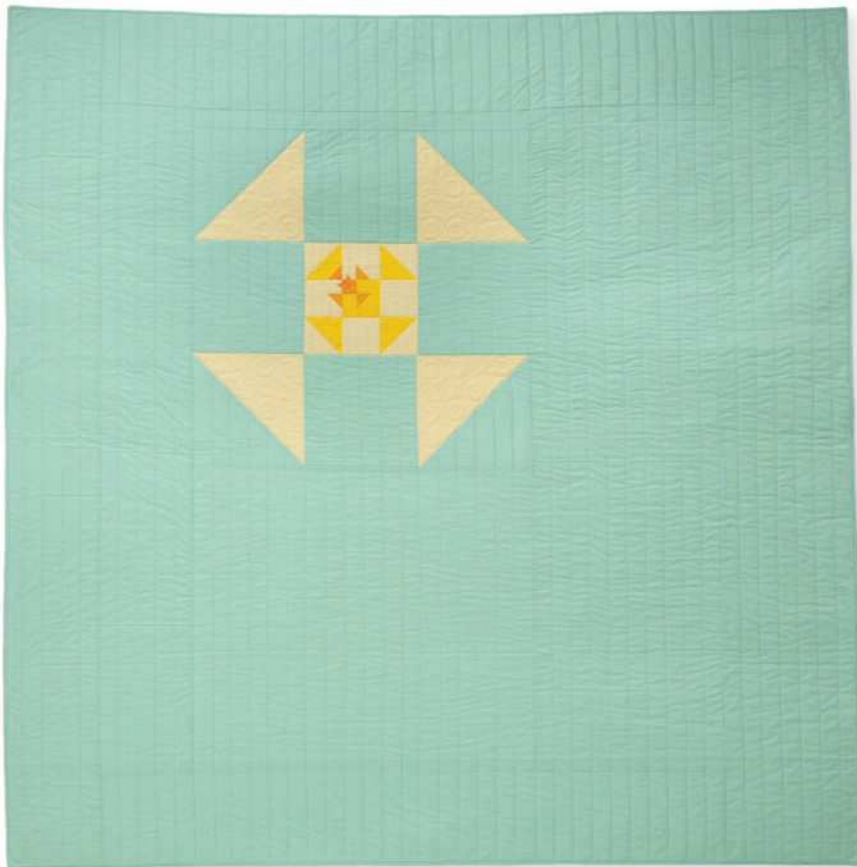
Finished Quilt Size
90" x 90"

Number of Blocks & Finished Size
1 Block 12" x 12"

Plan

Lori's pattern starts with a single 12" block and then, with the addition of several large patches and borders, becomes a large quilt for a bed. The green solid yardage allows for cutting the borders on the lengthwise grain so no seaming is necessary. She used her block design for *Quiltmaker's 100 Blocks Vol. 16* as the basis for this easy, modern bed quilt.

Use an accurate 1/4" seam allowance throughout to ensure all elements of the quilt fit together well.



Shop

- Cream solid
5/8 yd. for block
- Yellow solid
1/4 yd. for block
- Medium orange solid
1/8 yd. for block
- Dark orange solid
scrap for block
- Green solid
7 1/4 yds. for block, borders and binding
- Backing
8 3/4 yds.
- Batting
98" x 98"

Designer Information

Lori is the Acquisitions Editor for
The Quilting Company.



Cut

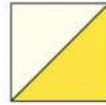
Patches are lettered in order of use. Cut largest patches first. Measurements include $\frac{1}{4}$ " seam allowances.

- Cream solid
 - 2 squares (A) $4\frac{7}{8}$ " x $4\frac{7}{8}$ "
 - 1 square (B) $2\frac{3}{8}$ " x $2\frac{3}{8}$ "
 - 2 squares (C) $1\frac{3}{8}$ " x $1\frac{3}{8}$ "
 - 4 squares (E) 1" x 1"
 - 4 rectangles (F) $1\frac{1}{2}$ " x 2"
 - 2 rectangles (G) 3" x $4\frac{1}{2}$ "
 - 2 squares (L) $4\frac{1}{2}$ " x $4\frac{1}{2}$ "
 - 2 squares (M) $12\frac{7}{8}$ " x $12\frac{7}{8}$ "
 - Yellow solid
 - 2 squares (A) $4\frac{7}{8}$ " x $4\frac{7}{8}$ "
 - 1 square (B) $2\frac{3}{8}$ " x $2\frac{3}{8}$ "
 - 2 squares (D) 2" x 2"
 - 1 rectangle (J) $1\frac{1}{2}$ " x $3\frac{1}{2}$ "
 - 1 rectangle (K) $1\frac{1}{2}$ " x $4\frac{1}{2}$ "
 - Medium orange solid
 - 2 squares (B) $2\frac{3}{8}$ " x $2\frac{3}{8}$ "
 - 1 square (C) $1\frac{3}{8}$ " x $1\frac{3}{8}$ "
 - 1 square (D) 2" x 2"
 - 2 squares (E) 1" x 1"
 - 1 rectangle (H) 1" x $1\frac{1}{2}$ "
 - 1 rectangle (I) 1" x 2"
 - Dark orange solid
 - 2 squares (C) $1\frac{3}{8}$ " x $1\frac{3}{8}$ "
 - 2 squares (E) 1" x 1"
 - Green solid*
 - **1 strip $20\frac{1}{2}$ " x $70\frac{1}{2}$ ", cut on length-wise grain
 - **1 strip $14\frac{1}{2}$ " x $90\frac{1}{2}$ ", cut on length-wise grain
 - **1 strip $10\frac{1}{2}$ " x $90\frac{1}{2}$ ", cut on length-wise grain
 - **1 strip $10\frac{1}{2}$ " x $70\frac{1}{2}$ ", cut on length-wise grain
 - **2 strips $10\frac{1}{2}$ " x $66\frac{1}{2}$ ", cut on length-wise grain
 - 10 strips $2\frac{1}{2}$ " x width of fabric (binding)
 - 2 squares (M) $12\frac{7}{8}$ " x $12\frac{7}{8}$ "
 - 4 squares (N) $12\frac{1}{2}$ " x $12\frac{1}{2}$ "
 - 1 rectangle (O) $2\frac{1}{2}$ " x $36\frac{1}{2}$ "
 - 1 rectangle (P) $32\frac{1}{2}$ " x $36\frac{1}{2}$ "
- *Based on fabric with at least 42" of usable width.
 **Border strips are cut to exact size.

NOTE: Fabrics in the quilt shown are from the Colorworks collection by Deborah Edwards for Northcott Fabrics.

Sew

- 1 Referring to **Triangle-Squares** in **Quilt Basics** and to **Diagram I-A**, join cream A's and yellow A's to make 4 unit 1's.



Unit 1
Make 4

Diagram I

- 2 Using the same technique and referring to **Diagram II-A**, use B's to make units 2–3 in colors and quantities shown.



Unit 2 **Unit 3**
Make 2 Make 1

Diagram II-A

- 3 Continue using triangle-square method. Join C's to make units 4–5 in colors and quantities shown in **Diagram II-B**.



Unit 4 **Unit 5**
Make 2 Make 1

Diagram II-B

- 4 Refer to **Stitch & Flip** in **Quilt Basics**. Join medium orange D to unit 1 as shown in **Diagram III**. In same way, join dark orange E to unit 1 as shown, to make unit 6.



Unit 1



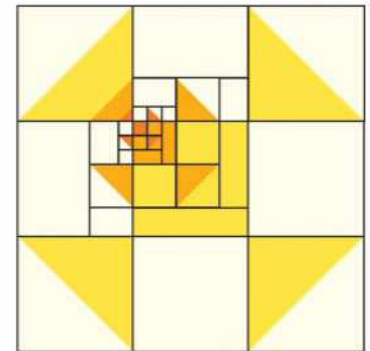
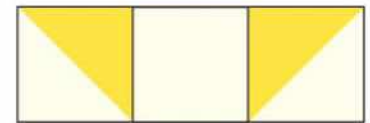
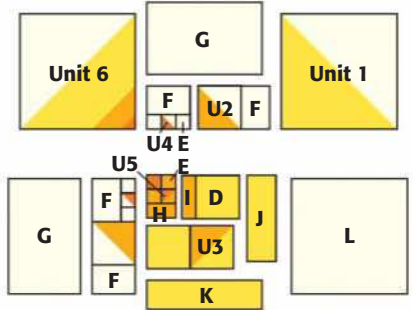
E



Unit 6
Make 1

Diagram III

- 5 **Note:** Refer to **Diagram IV** for following steps, watching unit placement and orientation. Sew units and patches together as shown to make Block.

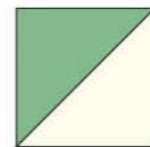


Block

Make 1

Diagram IV

- 6 Using triangle-square method and referring to **Diagram V**, join cream M's and green M's to make 4 unit 7's.



Unit 7
Make 4

Diagram V

7 Note: Refer to **Assembly Diagram** for following steps, watching unit placement and orientation. Join block, 4 unit 7's and 4 green N's to make quilt center.

Sew green O to top of quilt center, matching center and ends. In same manner, sew green P to bottom of quilt center.

8 Matching center and ends, sew $70\frac{1}{2}$ " border side strips to quilt center followed by $66\frac{1}{2}$ " border top and bottom strips.

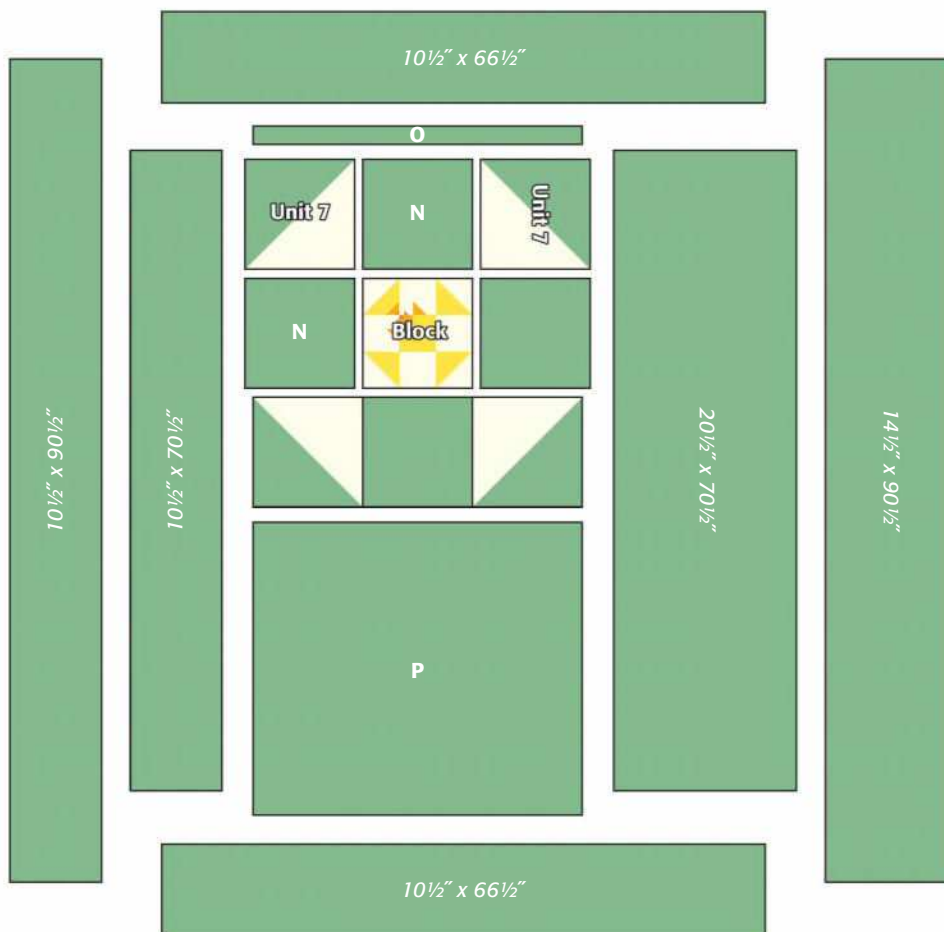
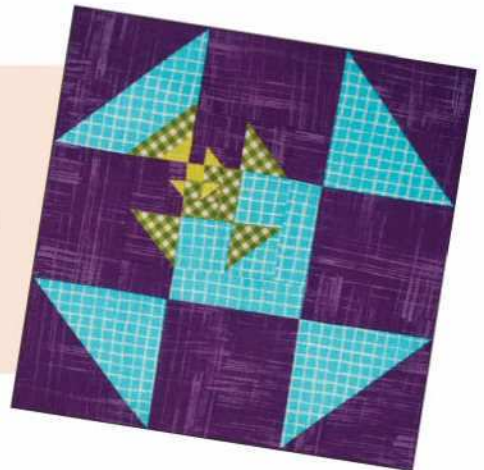
In same manner, join $90\frac{1}{2}$ " border side strips to quilt center.

9 Layer, baste and quilt. Crystal machine quilted horizontal lines over most of the quilt with spirals in various yellow and oranges patches. Bind with green solid.

Color Play!

Lori made a different version of her block using Michael Miller's Quilt Con 2017 fabric collection. These fabrics are bolder and richer than the original fabrics she used, giving this quilt a brighter, more modern feel.

Lori Baker, Acquisitions Editor



Assembly Diagram



Cabana

sewing so fast and easy,
it's like a beach vacation!
quick strip-pieced

Quilt Designed and Made by
John Kubinieć

Finished Quilt Size
64" x 64"

Number of Blocks & Finished Size
16 Blocks 9" x 9"

Plan

The wonders of strip-piecing never cease to amaze. This versatile technique is used to make all the blocks and sashing units in this generously-sized throw quilt—the sooner you start, the sooner you can be snuggling under it!

Color placement is important to the overall pattern of this quilt, so pay close attention to the diagrams and quilt photos to ensure the segments and blocks are correctly oriented before sewing them together. Use an accurate $\frac{1}{4}$ " seam allowance throughout to ensure all elements of the quilt fit together well.



Shop

- Royal blue batik **and** purple batik
1 $\frac{1}{8}$ yds. **each** for blocks, sashing units and sashing posts
- Gold batik
 $\frac{5}{8}$ yd. for blocks
- Multicolor batik
 $\frac{1}{8}$ yd. for blocks
- Green batik **and** aqua batik
 $\frac{1}{4}$ yd. **each** for sashing units
- Cream batik
1 $\frac{1}{8}$ yds. for sashing units
- Navy batik
1 $\frac{5}{8}$ yd. for border and binding
- Backing
4 $\frac{3}{8}$ yds.
- Batting
72" x 72"

Cut

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

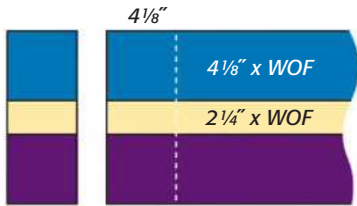
- Royal blue batik
4 strips $4\frac{1}{8}$ " x width of fabric (WOF)
5 strips $1\frac{1}{2}$ " x WOF
12 squares (A) $4\frac{1}{2}$ " x $4\frac{1}{2}$ "
- Purple batik
4 strips $4\frac{1}{8}$ " x WOF
5 strips $1\frac{1}{2}$ " x WOF
13 squares (A) $4\frac{1}{2}$ " x $4\frac{1}{2}$ "
- Gold batik
2 strips $4\frac{1}{8}$ " x WOF
4 strips $2\frac{1}{4}$ " x WOF
- Multicolor batik
1 strip $2\frac{1}{4}$ " x WOF
- Green batik **and** aqua batik—**cut from each:**
5 strips 1" x WOF
- Cream batik
5 strips $6\frac{1}{2}$ " x WOF

- Navy batik
*2 strips $4\frac{1}{2}$ " x 67", pieced from 4 WOF strips
*2 strips $4\frac{1}{2}$ " x 59", pieced from 3 WOF strips
8 strips $2\frac{1}{2}$ " x WOF (binding)
*Border strips include extra length for trimming.

NOTE: Fabrics in the quilt shown are from the Bali Batiks collection from Hoffman California Fabrics.

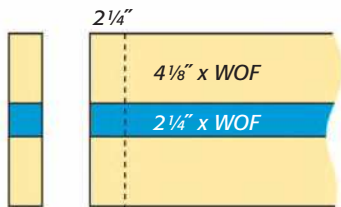
Sew

1 Referring to **Diagram I-A**, join 1 each blue batik and purple batik $4\frac{1}{8}$ " x WOF strip with gold batik $2\frac{1}{4}$ " x WOF strip as shown to make band 1. Make 4 and cut into segments $4\frac{1}{8}$ " wide to make 32 unit 1's.

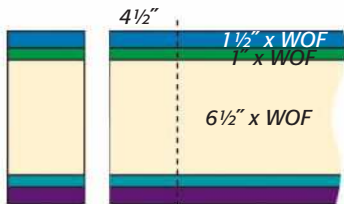


Unit 1
Cut 32
Band 1
Make 4
Diagram I-A

In same manner and referring to **Diagram I-B**, make 1 band 2 with 2 gold $4\frac{1}{8}$ " x WOF strips and 1 multicolor $2\frac{1}{4}$ " x WOF strip as shown and cut into segments $2\frac{1}{4}$ " wide to make 16 unit 2's. Make 5 band 3's as shown and cut into segments $4\frac{1}{2}$ " wide to make 40 unit 3's.

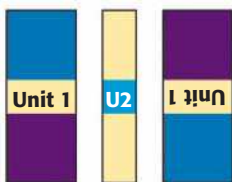


Unit 2
Cut 16
Band 2
Make 1



Unit 3
Cut 40
Band 3
Make 5
Diagram I-B

2 Watching unit orientation, sew together 2 unit 1's and 1 unit 2 as shown to make Block. Make 16.



Block
Make 16
Diagram II

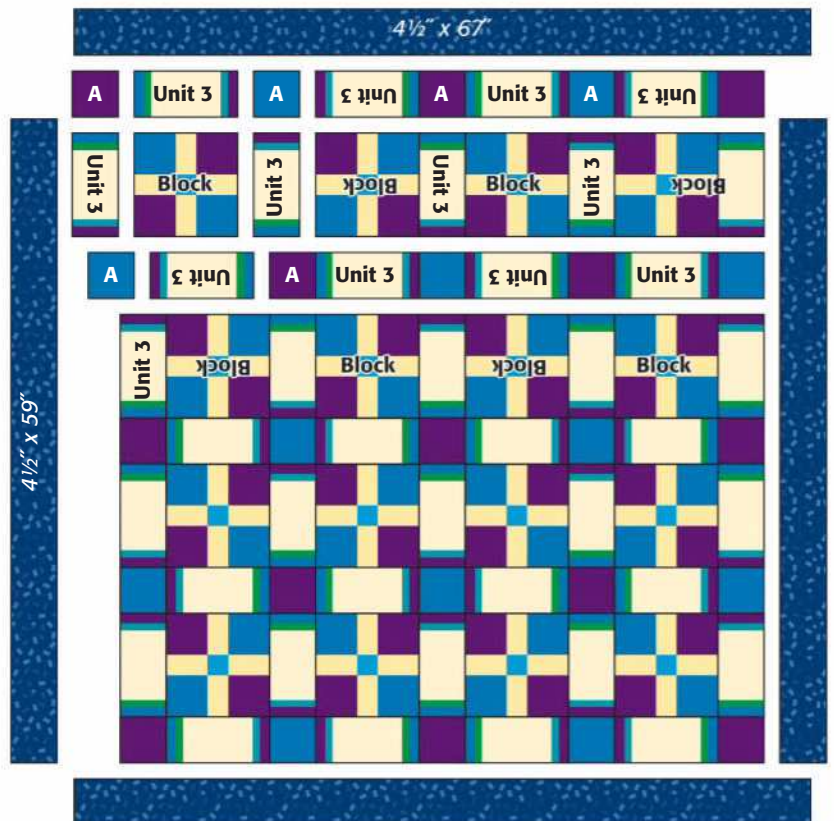
3 **NOTE:** Refer to **Assembly Diagram** for following steps, watching block and sashing unit orientation. Sew 5 sashing rows as shown, using 5 A's and 4 unit 3's each. Sew 4 rows using 5 unit 3's and 4 blocks each. Stitch rows together, alternating.

4 Refer to **Borders** in **Quilt Basics** to measure and trim navy batik 59" side border strips. Matching centers and ends, stitch to sides of quilt. Join navy 67" top and bottom borders in same way.

5 Layer, baste and quilt. John machine quilted an allover wide curve motif. Bind with navy batik.

Designer Information

See more quilts by John at bigrigquilting.com.



Assembly Diagram

Color Play

John's batik fabric selection is soft and tranquil, so I decided to see how his design would work using the bold, graphic prints from the True Love collection by Libs Elliot for Andover Fabrics. I love the effect of combining all the black-and-white prints and the bright pops of color that give this pattern a new twist.

Gigi Khalsa, Associate Editor



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Getting Started

About our Patterns

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

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

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

Basic Quilting Supplies

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

Preparing Your Fabric

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

Techniques

Machine Piecing

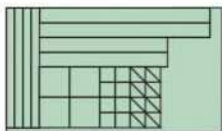
It is important to cut accurately and to sew exact $\frac{1}{4}$ " seams.

Templates

Trace the patterns on template plastic and cut out accurately.

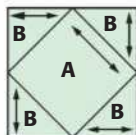
Planning

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



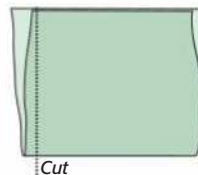
One or more straight sides of the patch should follow the lengthwise (parallel to the selvages) or crosswise (perpendicular to the selvages) grain of fabric, especially the sides that will be on the outside edges of the quilt block.

We indicate lengthwise or crosswise grain with an arrow on the templates.

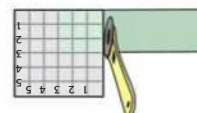


Cutting

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



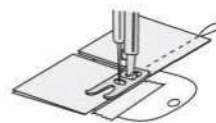
Many patches can be cut from strips of fabric by rotary cutting. First, cut a strip of fabric the width needed. Then, cross-cut strips into patches.



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

Piecing

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



Applique

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

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

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

Fusible Applique

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

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

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

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

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

Turned Edge Applique

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



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



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

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

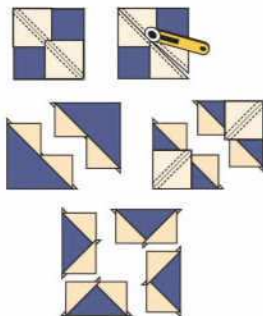
Bias Binding

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

Make your first cut by aligning a 45° guideline on your acrylic ruler with the cut edge or selvage of your fabric. Use this new bias edge to cut 2½" strips for binding. Refer to "Binding" to finish the binding.

Fast Flying Geese

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

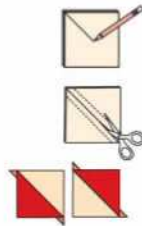


With the small squares on top, open out the small squares and press the unit. On the remaining corner of each of these units, align a small square. Draw a line from corner to corner and sew $\frac{1}{4}$ " out on both sides of the line. Cut on the marked lines, open the small squares and press.

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

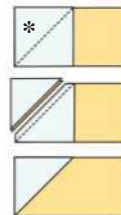
Triangle-Squares

With right sides together and the lighter fabric on top, pair one square of each color that makes the unit. On the lighter patch, draw a diagonal line from corner to corner. Stitch $\frac{1}{4}$ " out from both sides of the line. Cut apart on the marked line. With the darker fabric up, open out the top patch and press the unit. A pair of squares will yield 2 units. These units will finish at the correct size for each pattern. No trimming is needed.



Stitch & Flip

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



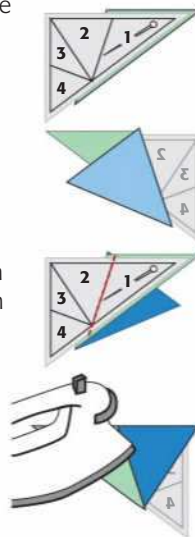
Foundation Piecing

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

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

Turn assembly to the fabric side. Trim the seam allowances to approximately $\frac{1}{4}$ ". Press the fabric open to cover #2 and seam allowances. Repeat this process to complete the blocks or sections.

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



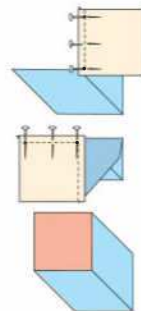
Set-in Seams (Y Seams)

A set-in patch is inserted in an angle formed by two other patches.

On the wrong side of the patches, use a ruler to mark an accurate $\frac{1}{4}$ " seam line in all corners. With right sides together, align the edges of two patches and pin through the $\frac{1}{4}$ " marks of both patches.

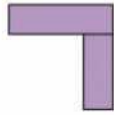
Sew the seam between the $\frac{1}{4}$ " marks, backstitching to secure the seam at the beginning and end. Pivot the set-in patch so the adjacent edge aligns with the edge of the third patch.

Matching seams, pin in place. Starting exactly where the previous seam ended, sew 2 stitches, then backstitch, taking care not to stitch into the seam allowance. Stitch to the outer edge.



Borders

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



Marking

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

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

Backing and Basting

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

Basting for Machine Quilting

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



Basting for Hand Quilting

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

Quilting

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



Machine Quilting

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

Hand Quilting

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



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

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

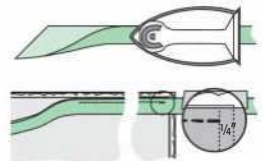
Binding

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

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

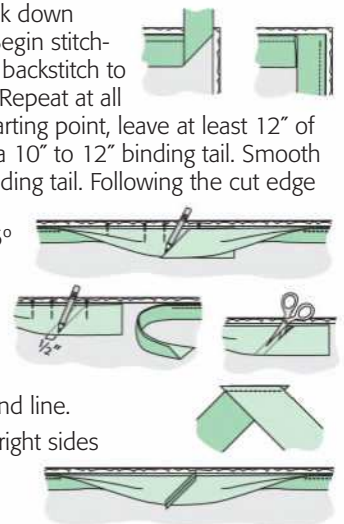


Cut the beginning of the binding strip at a 45° angle. Fold the binding strip in half along the length, wrong sides together, and press. Starting in the middle of a side and leaving a 6" tail



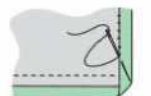
of binding loose, align the raw edges of the binding with the edge of the quilt top. Begin sewing the binding to the quilt using a $\frac{1}{4}$ " seam allowance. Stop $\frac{1}{4}$ " from the first corner; backstitch. Remove the needle from the quilt and cut the threads.

Fold the binding up, then back down even with edge of the quilt. Begin stitching $\frac{1}{4}$ " from the binding fold, backstitch to secure and continue sewing. Repeat at all corners. When nearing the starting point, leave at least 12" of the quilt edge unbound and a 10" to 12" binding tail. Smooth the beginning tail over the ending tail. Following the cut edge of the beginning tail, draw a line on the ending tail at a 45° angle. To add a seam allowance, draw a cutting line $\frac{1}{2}$ " out from the first line; make sure it guides you to cut the binding tail $\frac{1}{2}$ " longer than the first line. Cut on this second line.



To join the ends, place them right sides together. Offset the points so the strips match $\frac{1}{4}$ " in from the edge and sew. Press the section of binding in half and then finish sewing it to the quilt. Trim away excess backing and batting *in the corners only* to eliminate bulk.

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



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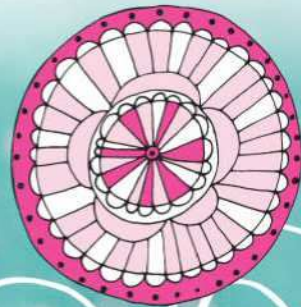
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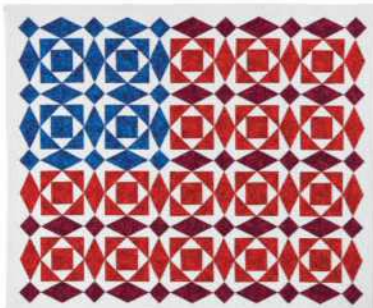
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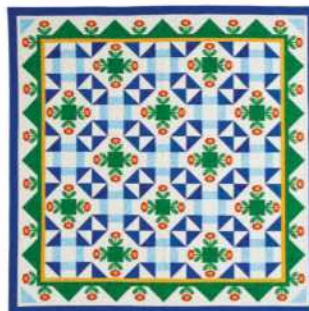
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Block of the Month



Batik Sampler Block of the Month

#LQK17171 • \$29.99/month plus \$3.99 shipping for US orders.

Batik Sampler block of the month is a queen-size quilt featuring a variety of blocks in two sizes. It features 18 different blocks, each made in several color combinations of muted neutral tones with just a touch of rusty red. Instructions are included for both rotary cutting and cutting with an AccuQuilt die cutter using dies from the 8" Qube set. This project is appropriate for advanced beginner to intermediate skill levels. Participants will have access to a free video each month showing techniques used to assemble blocks from the quilt and tips and tricks for success in piecing. Each month, starting in December, for 10 months you will receive a pattern and fabric to make a section of this queen-size quilt. Kits will include batiks from Anthology Fabrics for quilt top and binding. **Quilt finished size is 100" x 108".**



Morris Star Block of the Month

#LQK17207 • \$29.99/month plus \$3.99 shipping for US orders.

Morris Star block of the month is a queen-size quilt featuring a center medallion surrounded by a pieced border of Kaleidoscope and Uneven Nine Patch blocks. The fabrics in the quilt are from the Kelmscott and Merton collections by The Original Morris & Co. for FreeSpirit. These exclusive designs, some dating back to 1861, from the archives of The Original Morris & Co. bring to life the artistry, vision and authentic style of William Morris. This project is appropriate for intermediate skill levels. Participants will have access to a free video each month showing techniques used to assemble blocks from the quilt and tips and tricks for success in piecing. Each month, starting in April, for 8 months you will receive a pattern and fabric to make a section of this queen-size quilt. Kits will include fabrics for quilt top and binding. **Quilt finished size is 104" x 104".**



Dream Big Block of the Month

#LQK17148 (Opal) • \$34.99/month plus \$3.99 shipping for US orders.

The Dream Big block of the month, available in two color options, is a queen-size quilt featuring a center medallion, which is a digitally printed large flower. The remaining fabrics featured in this quilt are Bali Watercolor Batiks by Hoffman Fabrics. The blocks in the quilt are traditional designs from the late nineteenth and early twentieth centuries. They become contemporary décor when paired with the beautiful Hoffman batiks. Participants will have access to a free video each month showing techniques used to assemble the portion of the quilt and tips and tricks for success in piecing. Each month for 6 months you will receive a pattern and fabric to make a section of this queen-size quilt. Kits will include fabric for the quilt top and binding. Quilt By: Jean Nolte. **Quilt finished size is 102" x 102".**



Primitive Lines Block of the Month

#LQK17213 • \$39.99 /month plus \$3.99 shipping for US orders.

Primitive Lines block of the month is a queen-size quilt featuring Log Cabin blocks surrounded by a pieced scalloped border. The fabrics in the quilt are batiks from the Primitive Lines and Ketan collections by Banyan Batiks. This project is appropriate for intermediate skill levels. Participants will have access to a free video each month showing techniques used to assemble blocks from the quilt and tips and tricks for success in piecing. Each month, starting in May, for 8 months you will receive a pattern and fabric to make a section of this queen-size quilt. Kits will include fabrics for quilt top and binding. **Quilt finished size is 104" x 104".**

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