

YOUR GUIDE TO THE **MODERN QUILTING EVENT** OF THE YEAR

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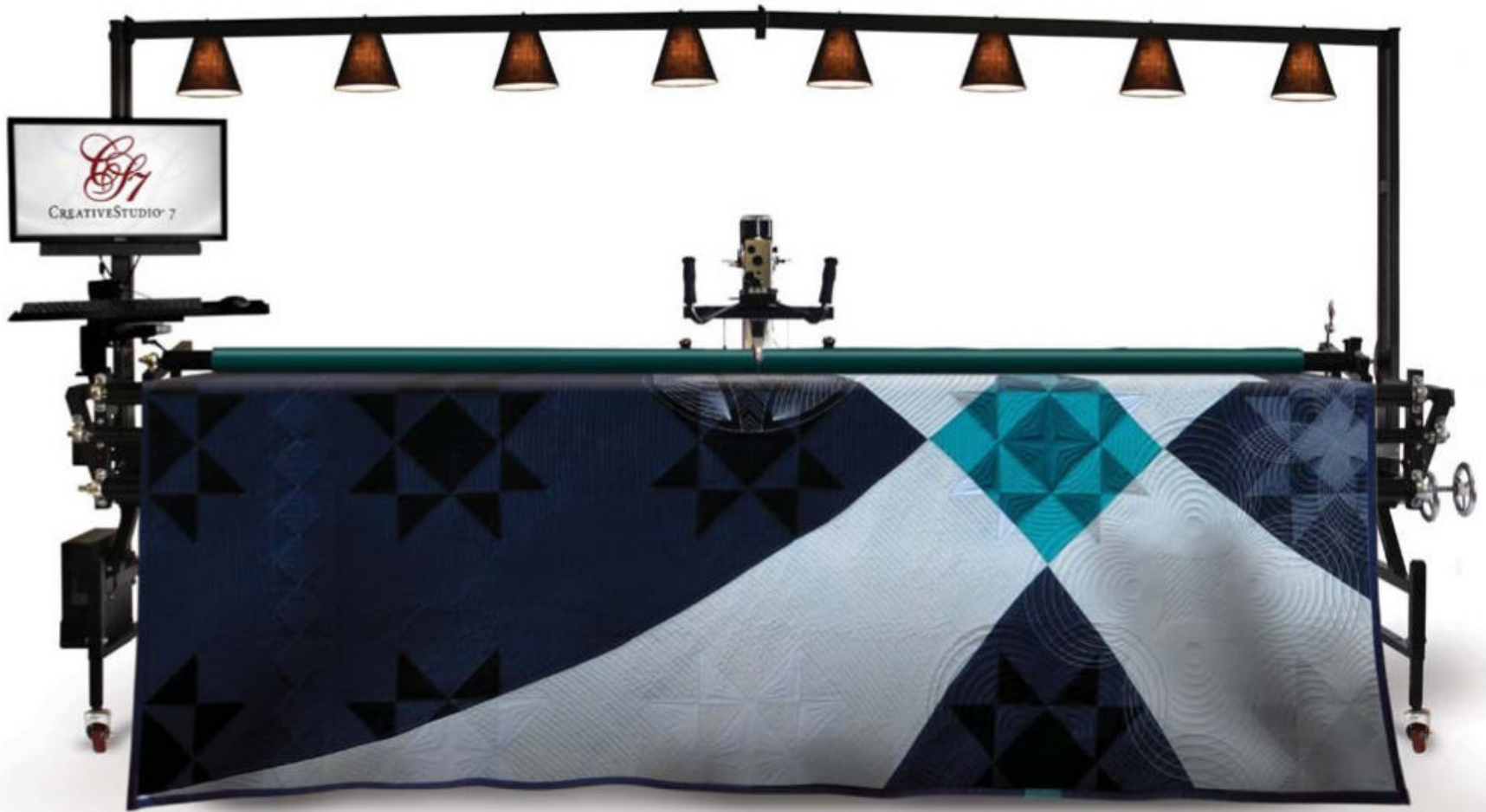
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EXCLUSIVE
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"Fanfold"
by Caroline Hadley

2021

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Quilt by Christine Perrigo

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HELLO & WELCOME

to QUILTCON MAGAZINE!



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Hello Quilters!

THANK YOU FOR BEING A PART OF OUR UNIQUE EVENT, QuiltCon Together. While I know we are all missing the joy of the in-person event this year, I am thrilled that we are able to come together virtually to learn, create, and enjoy quilts, all from the safety of our homes.

Back in April 2020, when the MQG staff and board started talking about what we thought the likelihood of

it being safe (and feasible!) to hold QuiltCon 2021 in Atlanta as planned, it did not take us long to realize that we had to make a major decision. We realized our international members would not likely be able to get to the U.S., members within the U.S. would not likely feel comfortable traveling long distances, and it simply was not likely to be safe to have our event—the crowds and the hugs from old friends and handshakes from new acquaintances are what create the energy and make our in-person event so special. So we talked with potential instructors, sponsors, and attendees; threw a lot of ideas at the wall; laughed (and cried); and made an extraordinary number of spreadsheets of potential outcomes before finally coming up with a viable plan for QuiltCon Together.

I hope that you enjoy the exciting lectures and create something amazing in the recorded workshops. You will be wowed by the amazing quilts in the virtual show! The MQG is fortunate to have so much support from the many talented instructors and speakers who are involved with QuiltCon Together and we thank each of them from the bottom of our hearts. We would have no event without these talented individuals, so please share your appreciation with them when you take their classes

or encounter them on social media. We also thank our loyal sponsors and vendors who were able to extend financial support for QuiltCon Together. Please support them in the vendor hall area. Lastly, we also extend our gratitude to each and every one of you who registered for the event or purchased merchandise. The MQG exists because of you.

I am looking forward to seeing many of you in Phoenix in February 2022 when we plan to celebrate being together again. For those of you who aren't able to travel to Phoenix, know that we are looking at various options for another virtual event. We don't know yet what that will look like, but we are working hard to create something special.

In keeping with our tradition, the location of QuiltCon 2023 will be announced during QuiltCon Together so keep an eye on social media during the event. We will be commemorating the 10th anniversary of QuiltCon in 2023 and we can't wait to celebrate with you!

Best wishes and keep quilting!

Karen Cooper
Executive Director
The Modern Quilt Guild





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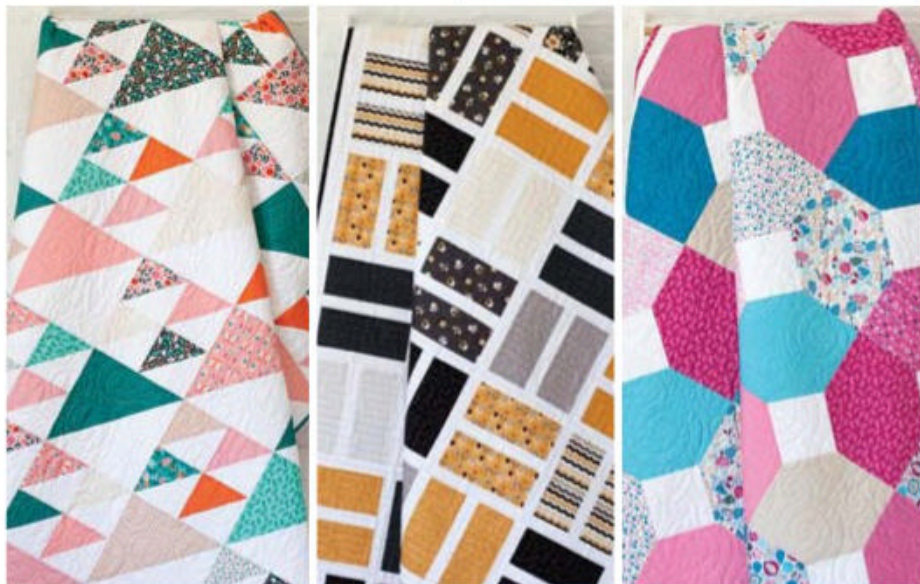
Phoenix, quilt pattern by Anne Sullivan
Photograph by Laura Loewen



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WHAT'S

INSIDE

COVER ART BY CAROLINE HADLEY

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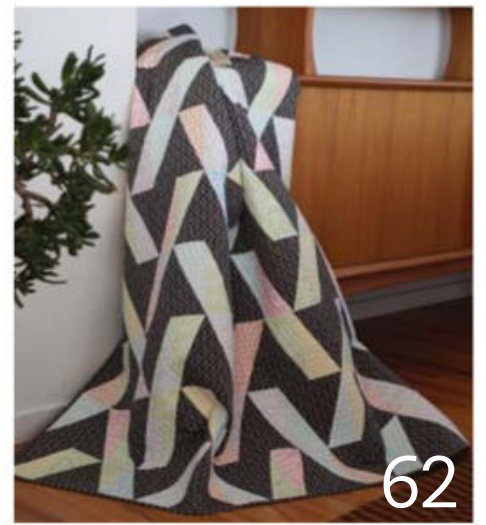
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Vivika and Heather Black take a selfie at last year's QuiltCon, showing *QUILTCON MAGAZINE* with Heather's quilt, "Test Print," on the cover!



WHAT A DIFFERENCE A YEAR MAKES

LAST FEBRUARY IN AUSTIN as we were immersed in the outstanding food, live music venues, and amazing quilts at QuiltCon 2020, most of us had no idea how our world would change in a matter of weeks. The halls of the convention center echoed with laughter and fun. There were crowds standing around the award-winning quilts. Quilters sitting shoulder-to-shoulder in workshops. High fives. And hugs. Lots of hugs.

Although those in-person high fives aren't happening this year, I'm super excited about the way the Modern Quilt Guild staff has re-imagined QuiltCon 2021 and optimized the event to focus on the best experience possible for everyone involved. Once again, modern quilters are breaking the rules and pushing the boundaries. The MQG was the first quilt organization to announce their 2021 event would be entirely online, and that bold decision was critical because it allowed for the planning that culminated in a new concept: *QuiltCon Together*. From live lectures broadcast throughout the day to hybrid workshops that include recorded video lessons and live Q&As from a long list of talented instructors, attendees will also find so much to do and see. I'm looking forward to taking a class, visiting interactive vendor booths, and most importantly, viewing the online gallery of amazing quilts and choosing my favorites! The MQG has turned this event into an inclusive celebration of the community, making the most of cutting-edge video technology and expanding the reach by allowing for world-wide virtual participation. I am so proud of the work they do!

This year, *QUILTCON MAGAZINE* celebrates the modern quilt community with 10 fresh patterns, a gallery of outstanding quilts from the show, and a peek behind the curtain as we learn how designers are inspired, presenters pivoted to creating video classes, and judges viewed the innovative quilts. Our editorial team worked closely with the MQG staff to ensure a wide variety of quilts and articles representing the diverse interests and aesthetic of our community were included. From stitching by hand with Blair Stocker to designing in EQ8 with Christa Watson, to learning about the important work of the Social Justice Sewing Academy, we've got it covered. And if life is throwing you a few curves(!) check out Cassandra Beaver's "Curves Ahead" article for tips and tricks about making the most of this iconic modern shape.

To all of the modern quilters who are experiencing QuiltCon for the first time, welcome. And to all QuiltCon returnees, welcome back. This is not 'business as usual' in the sense that the format of the experience is vastly different than any show you've attended in the past. However, this is an experience like no other that you'll remember for a lifetime. We are all in this together ... *QuiltCon Together* ... and this publication provides a fun and informative souvenir of your journey.

Pushing limits, exploring options, and trying something new are all hallmarks of modern quilters. I can't wait to see where 2021 leads this organization, and to celebrate the work of its members at future in-person and online events!

Best,

Vivika Hansen DeNegre
Editor

TIPS FOR YOUR QUILTCON TOGETHER EXPERIENCE

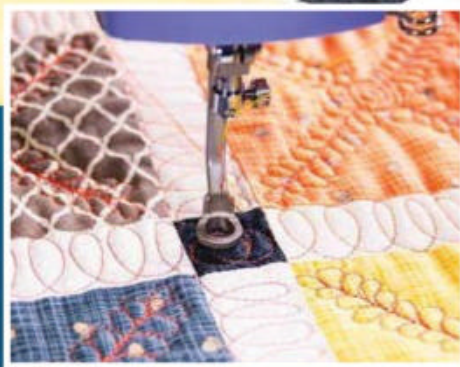
1. Visit the online quilt show where you can learn more from makers about the quilts on display.
2. Watch on demand demonstrations from companies in the virtual vendor hall where you'll have a front row seat to learn about fun techniques and new products.
3. Learn at your own pace from workshop instructors, replaying videos as needed to master techniques.
4. Participate in live lectures or panel discussions. Miss the live session? No worries! They'll be available for a week after the show for registered participants.

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MEET AND GREET

A special thank you to the talented artists, designers, writers, and illustrators for sharing their creative endeavors with QUILTCON MAGAZINE. Be sure to check out Instagram and their websites for more inspiration!



SARAH RUIZ

is a quilter and aerospace engineer from Houston, Texas. Her creative and technical sides have always been intertwined, from drawing Disney characters and memorizing constellations as a kid to taking humans back to the moon and dreaming up new quilts today. Quilting perfectly combines her engineering and artistic mindsets, and she loves the puzzle solving required to turn an idea into reality.

sarahruiz.com



ELIZABETH RAY

is a modern quilter and designer who loves math, creating, and the quilting community. Her designs are largely inspired by geometric shapes, color, and lines. Her quilts have been juried into QuiltCon, selected for Best of QuiltCon traveling exhibit and the MQG exhibit at International Quilt Festival. Elizabeth lives in Bentonville, Arkansas, with her husband and two daughters.

[@elizabethkray](https://www.instagram.com/elizabethkray)



PATTY DUDEK

has been a maker for as long as she can remember and fell in love with quilting about 15 years ago. She loves all parts of the quilting process, even quilt math! Patty hosts a popular link-up, One Monthly Goal, on her website inspiring fellow quilters to make progress on their projects.

www.elmstreetquilts.com



CHRISTA WATSON

is an enthusiastic, award-winning quilter from Las Vegas, Nevada, who loves teaching others to find joy in making 'perfectly imperfect' quilts from start to finish. An enthusiastic student of the modern quilting movement, she's a fabric designer for Benartex, has written several machine quilting books, and publishes numerous inspiring, original quilt patterns.

[@christaquilts](https://www.instagram.com/christaquilts)



CAROLINE HADLEY

is a modern quilt designer who takes inspiration from art, design, geometry, and nature. In her weekly 'Sunday Sketch' series, she shares quilt designs and describes the process involved in creating them.

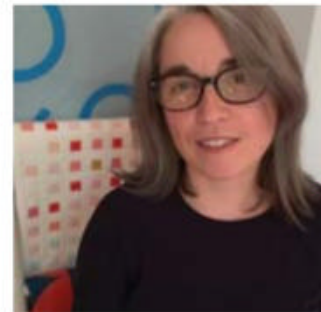
geometriquilt.com



CAIT LISLE

is an editor by day and keen sewist in every other moment of her life. Cait loves playing with traditional piecing techniques to give them a fresh modern twist and creating patterns that everyone from beginners to lifelong quilters can enjoy making. She lives in Ely, England, with her partner and two quilt-obsessed cats.

[@caitlisle](https://www.instagram.com/caitlisle)



BRIGIT DERMOTT

is a modern quilter whose work has been featured in MODERN PATCHWORK and QuiltCon magazines. Her quilts have been juried into QuiltCon and have received honors including selection for the Best of QuiltCon traveling exhibit and a ribbon in the modern traditionalism category at QuiltCon 2019. Brigit lives in Gainesville, Florida, with her husband and daughter.

[@brigittgail](https://www.instagram.com/brigittgail)



SAMARRA KHAJA

is an illustrator, graphic designer, and award-winning author of SEW ADORKABLE: 15 DIY PROJECTS TO KEEP YOU OUT OF TROUBLE, OFF THE BOOKSHELF, and OFF THE BEATEN PATH.

samarrakhaja.com



DAISY ASCHEHOUG'S

quilts have been published in numerous magazines and included in various book compilations. She has won several awards and co-wrote the book, *QUILT MODERN CURVES AND BOLD STRIPS*. After three years abroad, Daisy's settling into life as an American living in Norway but hasn't been brave enough to try brunost or leverpostei.

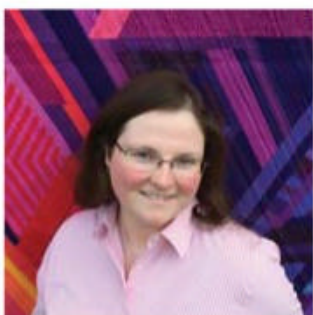
warmfolk.com



STEPH SKARDAL

is a quilt designer, educator, and maker who loves finding the balance between order and chaos in her quilts, mixing hard geometric lines and structure with an element of randomness in texture, color, or layout. With a background in software engineering, she is motivated to experiment with different techniques to create original quilt designs.

stephskardalquilts.com



CASSANDRA IRELAND BEAVER

is a pattern designer and quilting educator based in west-central Ohio. She uses her training in art and theatrical design to create work that merges modern, traditional, and art quilting aesthetics. Four of her quilts reside in the permanent collection of the National Quilt Museum.

thenotsodramaticlife.com



JEN CARLTON BAILLY

is an award-winning modern quilt designer, published author, and a featured guest on the PBS nationally syndicated show "Fresh Quilting." A self-proclaimed master at curves, she finds pleasure in creating quilts with secondary patterns that make you stop and wonder.

bettycrockerass.com



NICOLE NEBLETT

is an award-winning modern quiltmaker, designer, instructor, and blogger. Her work incorporates modern design principles with traditional and improvisational techniques to create quilts that fuse the traditional with the contemporary. Her quilts have been featured in a variety of online and print publications.

mamalovequilts.com



SARA TRAIL

is the Founder and Executive Director of the Social Justice Sewing Academy. After publishing her first sewing book and line of patterns at age 13, Sara merged her love of sewing and passion for social justice at age 17 by making a quilt to honor Trayvon Martin. SJSA was born after Sara graduated from the Harvard University Graduate School of Education.

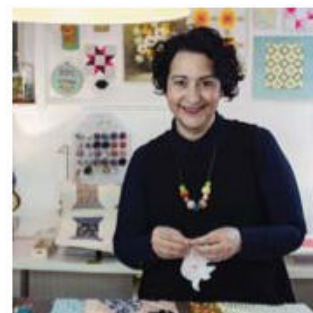
[@sjsacademy](https://www.instagram.com/sjsacademy)



LAURA MCDOWELL HOPPER

is the Exhibits Director for the Social Justice Sewing Academy, bringing to her role over 15 years of curatorial experience and a belief that museums are not neutral. She is also a freelance quilt writer, past president of the Chicago Modern Quilt Guild, and board member of the Quilt Alliance.

[@lmhquilts](https://www.instagram.com/lmhquilts)

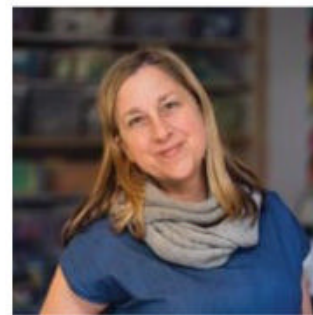


A former textile designer and apparel merchandiser,

BLAIR STOCKER

has been playing with fabric for most of her life. Much of her quilting inspiration comes from vintage fabrics and textiles that hold special memories. She designs modern quilt patterns, tools, and books as Wise Craft Handmade. Born in North Carolina, Blair lived in Seattle, Washington, for over 20 years; she and her husband recently saw the last child off to college and relocated to a tiny place outside of Santa Fe, New Mexico.

wisecrafthandmade.com



MARIA SHELL'S

work is grounded in the tradition and craft of American quilt making. She strives to take the classical components of a traditional bed quilt and manipulate them with the hope of creating surprising combinations of pattern, repetition, and color for the viewer. She is the author of *IMPROV PATCHWORK: DYNAMIC QUILTS MADE WITH LINE & SHAPE*.

mariashell.com

MILESTONES:

QUILTCON BY THE NUMBERS

QuiltCon Together is expected to be the largest online quilt event to date. For the first time in the history of the Modern Quilt Guild, the show is being held entirely online, allowing for expanded participation from every corner of the globe. Interested in the show stats? Here's a bit of QuiltCon Together 2021 trivia to feed your curiosity.

NUMBER OF QUILTS ENTERED
IN THE VIRTUAL SHOW:

1,052

PERCENTAGE OF THOSE QUILTS
JURIED INTO QUILTCON
TOGETHER:

33%

TOTAL NUMBER OF QUILTS
ON DISPLAY:

459

PERCENTAGE MADE FOR THE
COMMUNITY OUTREACH QUILT
CHALLENGE:

15%

JURIED QUILTS FROM NON-
U.S. GUILD MEMBERS:

67

NUMBER OF HANDMADE PRIZE
RIBBONS CREATED BY NICOLE
DAKSIEWICZ:

46

VALUE OF QUILTCON TOGETHER EXPERIENCE:

PRICELE\$\$

NUMBER OF ONLINE
LECTURES, HYBRID WORK-
SHOPS, AND
DEMONSTRATIONS:

144

INDIVIDUAL FACULTY
MEMBERS:

45

HOURS OF WORKSHOP AND
LECTURE VIDEOS PREPARED IN
ADVANCE BY MQG STAFF AND
FACULTY:

203

EXPECTED WORLD-WIDE
ATTENDANCE:

**5,000
or more!**

CURRENT MQG MEMBERSHIP:

**16,000 and
counting!**



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NEWS & NOTES

BEST IN SHOW

'Starring' Peter Byrne, 2020 Best In Show Winner



"Starring You" • 76" x 92" • Peter R. Byrne • Member of the Toronto MQG

Can you imagine what it would be like to win the top award at a major quilt show ... the first time you entered? Peter Byrne took home the 2020 **Best in Show** award and, along the way, charmed attendees with his genuine joy and exuberance.

Peter's quilt "Starring You" was an amazing feat on so many levels—from the piecing, to the appliqué, to the finishing work. All of the quilting was done on a home machine ... and the black lines? Those are quilted with black thread. Think about it: with that kind of contrast, you just can't make a mistake. "Starring You" was the first quilt Peter made specifically for show. In addition to **Best in Show**, Peter also brought home the **Best Machine Quilting, Frameless** award for his quilt "Cityscape." What an accomplishment! We caught up with Peter recently and asked how these wins affected his career.

"Last year's wins at QuiltCon opened the gate to new paths I didn't even know were in front of me," Peter said. "Before taking home the awards, I had created a great foundation to build upon. People were interested in my social media, website, and workshops pre-QuiltCon, but what happened since has been astonishing." Peter went from being happily retired to running a full-time creative business practically overnight.

"Before the pandemic hit, I had 35 trunk shows and workshop in my schedule—and then everything shut down. In April, just weeks into the pandemic, I offered a free workshop on social media." After more than 400 global participants joined in, he started teaching on Instagram and has now redesigned his workshops for Zoom. In addition, Peter notes, "Through 2020, I have grown amazing partnerships with the best in the industry that have truly helped take my quilting to the next level and for this, I will be forever thankful!"

For more information about Peter, visit peterbquilts.com.



Meet the Rock Stars of Modern Design

This year's top prize will be the eighth awarded by the MQG since the first QuiltCon in 2013. There will be opportunities to learn more about the winning quilt and its quilter during the show.

In addition, the winners of past top awards have also been invited to talk about their quilts—the inspiration, the process, and the moments that gave them pause along the way. We'll follow up on QuiltingDaily.com with images, interviews, and more soon after the show.

Victoria Findlay Wolfe in her booth at last year's show, holding a magazine featuring her 2013 Best In Show-winning quilt, "Double Edged Love."

Sock It To Me!

Every year there's a quilt at the show that captures our attention because of its exuberance. The 2020 People's Choice winner, "Bob" by Patti Coppock of the Tulsa MQG, spread joy and laughter to all who saw it. How many of us took selfies in front of this gem? Well, roll up your jeans because we're all going to be able to join the fun with the 2021 pair of MQG socks featuring Bob in all his glory.

The quilt and the socks were a family affair. "I have always wanted to combine my love for quilting and humor with artwork by family members, including my grandchildren," Patti said. "Once I saw the drawing of Bob by my grandson, Collin, I knew I must do it." Her son-in-law joined in and helped edit the quilt image for the final sock design. "Winning **People's Choice** reminded me that humor has value, providing a much-needed relief for the viewer." And Patti's genuine response on seeing the socks for the first time sums it all up: "I didn't realize I would get so emotional. I just sat down and wept. Thank you so much for such an honor!"

The socks, along with other QuiltCon Together swag, are available at shop.themodernquiltguild.com.



PHOTO COURTESY OF THE ARTIST

Patti Coppock and the MQG socks featuring the image from her quilt, "Bob."



New This Year: It's All Online

Not sure what to expect from a virtual show? We've got you covered!

*The show will be entirely online through a web-based system. You can participate on your phone, computer, or tablet!

*Access to the Interactive vendor hall and quilt show will be available 24/7.

*Online workshops allow you to learn at your own pace, pausing, rewinding, and replaying as you go to master new techniques. You can re-watch workshop content as much as you like during the event.

*Sign up for an hour of social sewing and meet other modern makers!

*During live lectures, the audience will be able to ask questions, receive technical assistance, and interact through a chat option with others who are watching.

*Did you miss a live lecture? No problem! You can view the session after the fact up until a week after the show.

MEET THE JUDGES

IT'S A ONCE-A-YEAR EVENT ANTICIPATED by MQG members from around the world: the “big reveal” of the winning quilts from the show. This year, the ceremony will be presented virtually and available to all show registrants allowing many more to experience the excitement firsthand. The presentation is the culmination of hundreds of hours of behind-the-scenes work by dedicated MQG staff and a panel of judges. One of the most demanding and important jobs in any quilt show is to identify the winning entries and judge them appropriately. This year's panel was chosen for their unique perspectives and expertise in the modern quilting industry.



PHOTOS COURTESY OF THE MQG



JEN CARLTON BAILLY—QUILTER, TEACHER, LECTURER

Jen Carlton Bailly is no stranger to the modern quilt universe. She's a sought-after instructor and lecturer with a passion for curves. You'll find her quilts in books and magazines (including “Quatrefoil” on page 88). We asked Jen to elaborate on how she prepared for this important role.

“It is a huge responsibility and I didn't take it lightly. One of the things I did was to stay away from social media and hashtags related to QuiltCon and the show. Having the quilts fresh and new in my brain was important,” she said. Jen also appreciated having time to connect with the quilts, even though the judging was online. “Since we were working remotely, we had a longer judging window than normal which allowed me to take a break when I needed it.”

bettycrockerass.com



PANTERA SAINT-MONTAIGNE—ARTISAN AND ENTREPRENEUR

Pantera is a self-taught artist specializing in hand-printed textiles. Her love of printing was the catalyst for establishing Brooklyn Mojo, which creates bold modern textiles for quilting fabric and home goods. This Brooklyn native has been a vendor, show sponsor, and faculty member and now adds “QuiltCon Judge” to her involvement to the show.

When asked how she prepared for her role as a judge, Pantera referenced her journey as an artist saying, “My style has been formed by decades of living and working among creatives—from in the music business, singing and songwriting for film and TV, to living and touring overseas—creative threads that weave my story. Retirement from music making has given me space to pursue visual art and design, but those experiences live through me as I print textiles in the quiet of my Brooklyn studio. Textiles are universal even if our stories are different and quilting gives expression to explore one's creativity.” Pantera is excited for the judging process and appreciates the expertise it takes to turn fabric and thread into a stunning creative expression.

brooklynmojo.com



NYDIA KEHNLE—FIBER ARTIST AND PHOTOGRAPHER

Nydia was born and raised in the Hudson valley, an hour away from New York City. She's best known for her modern sense of style and color, contributions to quilting publications, and collaborations with fabric designer Alison Glass.

We asked Nydia what she was looking forward to regarding the experience of judging the quilts. “I'm excited to see some unique perspectives, interesting texture, and innovative use of color and shape,” she said. In addition, she hoped to observe pieces that exhibit quality workmanship and attention to detail. “In addition, I really wanted to be surprised at what people were submitting, and to avoid being influenced by anything I was seeing online.”

nydiakehnle.com



MAYWOOD
STUDIO

Explore the delicate beauty of the Sonoran Desert as imagined by **CHRISTINA CAMELI** in Saguaro. The rich textures and tones of the Southwest shine through like winking starlight with touches of metallic mica powder. Christina's hand-drawn illustrations bring to life the open expanse of the desert where stately cactus and graceful agave shape a desert daydream.

SAGUARO
BY CHRISTINA CAMELI

maywoodstudio.com



"HULLABALOO" 60" x 60"

This quilt is based on the Sun Ray block and features a dozen or more pieced components. In this article, Maria details making five of those pieced components.

BLOW IT UP!

Create a **DYNAMIC QUILT**
▶▶▶ from just **ONE BLOCK**

by Maria Shell
Individual MQG Member

AS QUILTERS, WE SHARE A COMMON HISTORY GROUNDED IN TRADITIONAL QUILT MAKING. Most of us can identify any number of quilt blocks at a glance. We marvel at intricate piecing, dynamic color placement, and acknowledge a deep respect for these traditions. Yes, even modern quilts often refer back to traditional patterns in one way or another. Traditional quilts are often based on grids and incorporate repeated elements such as blocks and borders. They are beautiful and inspiring, but they might be challenging to translate to a modern aesthetic.

One way to add a modern twist to a traditional quilt is to work with just one very large quilt block. Once the block is enlarged, each unit within that block can be filled with different pieced components. The resulting quilt is modern, fresh, and unique while also honoring the traditional roots of quilting.

MAKE IT YOURS!

Use the following steps to create your own *Blow it UP!* quilt.

When selecting a quilt block to enlarge, simple is best. Some of my favorites include the Nine Patch, Sun Ray Star, and Shoo Fly blocks. (figure 1) All three of these blocks are divided in thirds both horizontally and vertically. Once you understand the basics of enlarging and filling in the individual components, you can try this technique with a more complicated block.

ENLARGE THE BLOCK AND CREATE A PATTERN

Once you've chosen a block and determined how large you want the quilt to be, it is time to enlarge the block to the desired size. Some of you may know how to use a computer to blow up your quilt block, while others, like myself, may be more analog in their approach. For our purposes, we will be enlarging the Sun Ray quilt block to 60" x 60". I tape together non-woven gridded interfacing to create a square that is slightly larger than my final block. I know the Sun Ray quilt block is based on thirds, so I fold and crease the interfacing into thirds. This means there will now be *nine* 20" x 20" squares to work with. I use a black permanent marker and ruler to draw in these lines.

To create the triangular star points in the block, I mark the half way point on one of the lines of the center square. I then use a ruler and permanent marker to draw the diagonal lines that create the elongated star points.

FIGURE 1



Sun Ray Star

Shoo Fly

Nine Patch

Finally, I trace the entire block to make a second version of my pattern. I cut the traced version into pattern pieces to be used to help me build the areas of my quilt. (figure 2)

SKETCH YOUR IDEAS

Each area of your *Blow it UP!* quilt may feature a different pieced component, or you may choose to repeat your component in particular areas of your quilt. For example, you could create Square-in-a-Square components for each of the corner blocks, or you could fill in each corner with a different design.

I like to use my sketch pad to create line drawings of my quilt and then fill in each area with a possible component. If I can draw it, I can probably stitch it! (figure 3)

MAKE YOUR COMPONENTS

Start by making selvedge-to-selvedge stripes. These stripes can be super fun and graphic. Changing the width and the color of the stripe can result in an assortment of different effects. To make a selvedge-to-selvedge stripe, cut strips across the width of the fabric (from one selvedge to the other) and stitch those strips together to make striped sets. Press the seams to the darker fabric. With this simple stripe, you can create several variations.



FIGURE 2

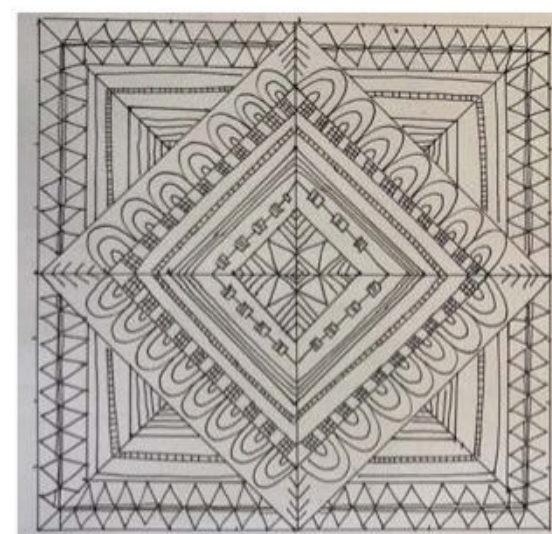
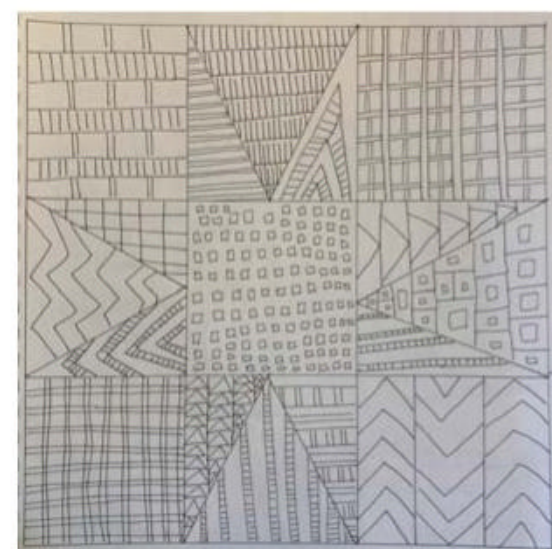


FIGURE 3



“EVERYTHING ALL AT ONCE” 58" x 58"

Four Blow it UP! Flowering Snowball quilt blocks create the design component in this quilt.



FIGURE 4



FIGURE 5

A **stacked stripe** starts out as a selvedge-to-selvedge stripe as described before. Next, cut that strip in half and sew it together again to create a piece with four stripes. Repeat again and again until the resulting strip set is the desired length and width. (figure 4)

To make a **mirrored stripe** choose two fabrics, such as black and white. Cut two selvedge-to-selvedge strips of black fabric and one strip of white approximately 2" wide. Sew the fabrics together to create a black/white/black mirrored stripe that measures approximately 5" wide.

Another variation of striped patterns is the **simple track**. Tracks are created by taking two mirrored stripes and piecing them together. To make a simple track, select four fabrics that you will pair and create two mirrored stripe sets as described above. Sub-cut the stripe sets into units. Sew these units together until you have a track that is the desired length. (figure 5)

Mirrored stripe strips are also used to create the **dots** pattern. To make the dots component, select two fabrics such as aqua and red. Cut three strips from the aqua, and one strip from the red. Sew three strips together as for a mirrored stripe. Sub-cut the stripe into rectangular units. Cut the remaining strip of aqua fabric the same length of the unit, and piece it to one side, creating a rectangle. The rectangles can then be sewn together to create a “dotted” fabric. (figure 6)

LONG POINTY TRIANGLES

I often use a Tri-Rec Tool to make **long pointy triangles**, but they can also be pieced without a ruler. Here is the recipe. Select two fabrics and cut one 4" solid strip of each fabric selvedge-to-selvedge. Sub-cut the strips into rectangles approximately 4" x 3". Cut all of these rectangles in half from the lower right corner of the rectangle to the upper left corner of the rectangle. This will create approximately 28 long skinny triangles from each strip of fabric. Sew these units together on the diagonal. Repeat the process until you have as many triangles as you need. (figure 7)

STITCHING THE UNITS INTO A QUILT

While you are making your pieced units, keep in mind the overall size of each section of your quilt. For example, if you are filling in one of the squares of your quilt with long pointy triangles, you will need to make enough to fill the space! I

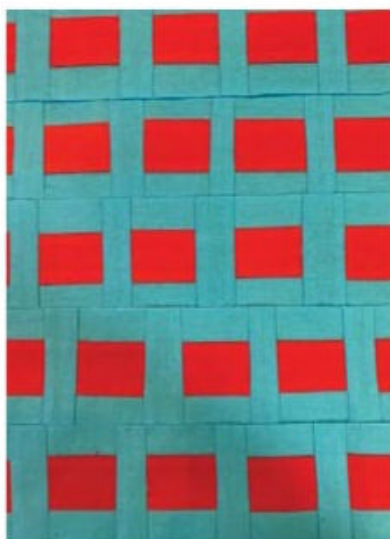


FIGURE 6



FIGURE 7

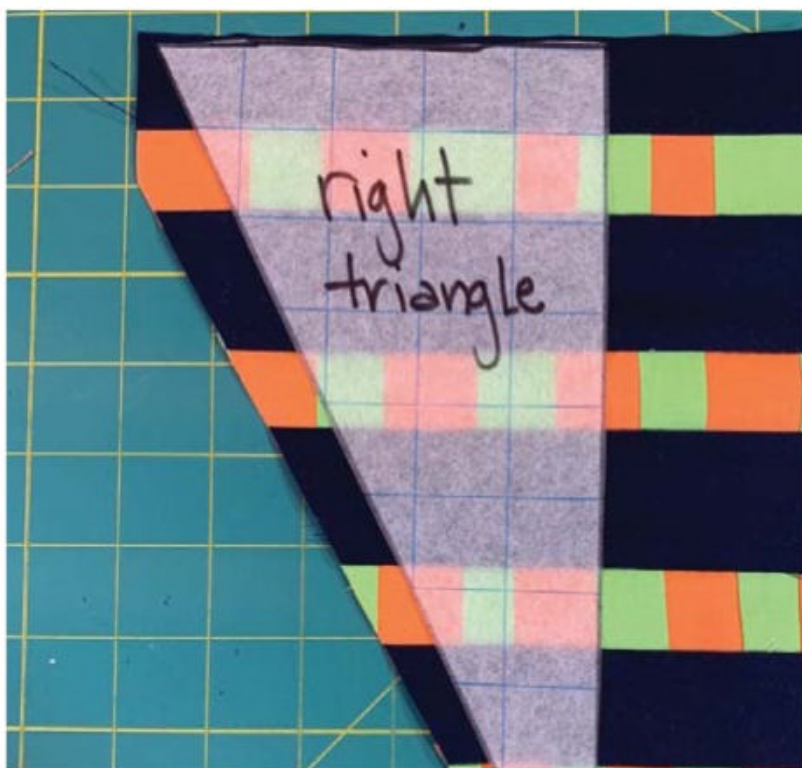


FIGURE 8



“UPTOWN RAIL FENCE” 48" x 48"

This quilt is based on a Nine Patch block with Rail Fence pieced components.

NOTE ABOUT MAKING PIECED COMPONENTS

These are just some of the possible components that you might create. All measurements are approximate. These components start with strips of cloth cut selvedge-to-selvedge that are then pieced back together. All of these components can be made using your ruler as a form of measurement or not. The less you use the ruler, the more organic your shapes and lines will be. When I choose to not use a ruler, I often make my components about an inch larger than I want my final components to be. This gives me extra fabric to square up the components later.



often take notes on how many units can be made from a strip of fabric.

Continue making components until they can be stitched together to create an area BIGGER than the area you want to fill. If you are making a triangular shape such as a star point, build the base larger and the point smaller. Use your pattern pieces to help you build units that are the right size. (figure 8)

Once your units are larger than your pattern pieces, cut them out and sew them together.

You are on your way to a Big BOLD Blow it UP! quilt.

RESOURCE

IMPROV PATCHWORK: DYNAMIC QUILTS MADE WITH LINE & SHAPE
by Maria Shell

mariashell.com

FAB FABRICS

ROAD TRIP | Heather Black >>

We've been a fan of Heather Black's quilts for years—they have been featured in *QUILTCON MAGAZINE* many times—so we were delighted to discover she has partnered with Paintbrush Studio Fabrics to design not one but two fabric collections; Road Trip, featured here, and Sketchbook. Road Trip features five full-yard panels in a colorful, modern aesthetic—we predict panels such as these will be a very popular trend for machine quilting enthusiasts! In addition, the collection includes several blenders and fun prints that will get you thinking of a twilight sky, fences along a highway, fields of blooming flowers, and other memories from your own road trips. It's easy to envision the panels and other fabrics complementing one another in a large, cozy quilt.

pbsfabrics.com



>> KALEIDOSCOPE PLAID and KALEIDOSCOPE STRIPE | Alison Glass

Alison Glass is a powerhouse in the fabric design world and her collections Kaleidoscope Plaid and Kaleidoscope Stripe continue her fabric legacy of scrumptious colors, lovely shot cotton fabric, and subtly beautiful design. Her longtime and prolific partnership with Andover Fabrics has kept her fans—old and new—happily supplied with delightful fabric for years. We can't wait to use the happy rainbow of colors and textures in our next projects.

alisonglass.com

>> KEPT and PALETTE PICKS | Carolyn Friedlander

Carolyn Friedlander has partnered with Robert Kaufman Fabrics for many years now and each new collection brings fresh inspiration to any project. Kept is a quiet, beautiful collection of 12 fabrics inspired by shape and pattern that surrounds Carolyn. We see scissor handles, comforting quilt blocks, and evocative geometrics in this grouping. The serene color palette will be very versatile. In addition to the print collection, Carolyn has curated a coordinated grouping dubbed Palette Picks that includes Kona® Cotton Solids, Essex, and a print from an earlier collection of her. These are high quality fabrics and examples of exquisite design; what more can you ask for from this designer and manufacturer?

robertkaufman.com



>> HARMONY | Ghazal Razavi

This beautiful collection by Figo design director Ghazal Razavi is understated elegance. The fabric is 55% linen/45% cotton which means it looks like amazing linen and behaves like cotton when sewing quilts or garments (there is a beautiful top on Instagram in this delectable fabric!). We love the natural, earthy tones of this collection and imagine how well it will go with ... well, everything!

figofabrics.com



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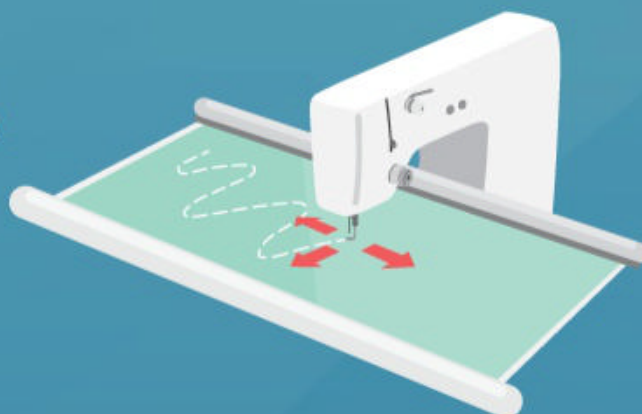
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PIVOT TO VIDEO

The virtual shift is here to stay

by Steph Skardal
Individual MQG Member

2020 WAS A YEAR FOR ADAPTATION IN THE QUILT WORLD—and that’s an understatement! If the past year taught me anything as a quilt educator, it is that video is the key to the future as we strive to engage and educate a virtual audience. As QuiltCon Together class attendees can attest, excellent video classes with the right tone help tell a much richer story.

Throughout the past year, many virtual offerings popped up in a variety of prerecorded and live content venues. And the likelihood is they are here to stay. I don’t think virtual classes

are going anywhere: even when we are less confined because of Coronavirus, virtual offerings are a great way for quilt teachers to reach a broader audience and spread the love for quilting!

In my own journey, I began creating weekly IGTV videos called “Scant Quarter Hour” with my friend Isabelle Selak in late March 2020. I also founded a virtual quilt guild that incorporates show-and-tell and open discussions on quilting topics that started in April, meeting every other Monday. Those early video experiences gave me a head start in the fall, when I began filming three online workshops that will premiere at QuiltCon Together. It’s been an adventure!



A TEACHER'S PERSPECTIVE

While filming my classes for QuiltCon Together, I worked through a number of my own challenges. Some were easier to overcome than others.

■ **Identifying Camera Angles** Different techniques require different angles that are most helpful to students. In a normal class environment, you might be limited to one perspective, but video offers the ability to combine several perspectives to enhance the learning experience. Finding the best one for each technique was challenging.

■ **Keeping it Real** Talking to a camera without an audience is a huge shift from in-person teaching! In real-life, teachers read the audience and adjust the content as we go—helping students work through challenges or providing waypoints to reach for mini lessons. A prepared video format must be more organized. Normally, I would be very comfortable talking to students on the fly and answering questions but talking to a camera without an audience requires a different preparation and cadence.

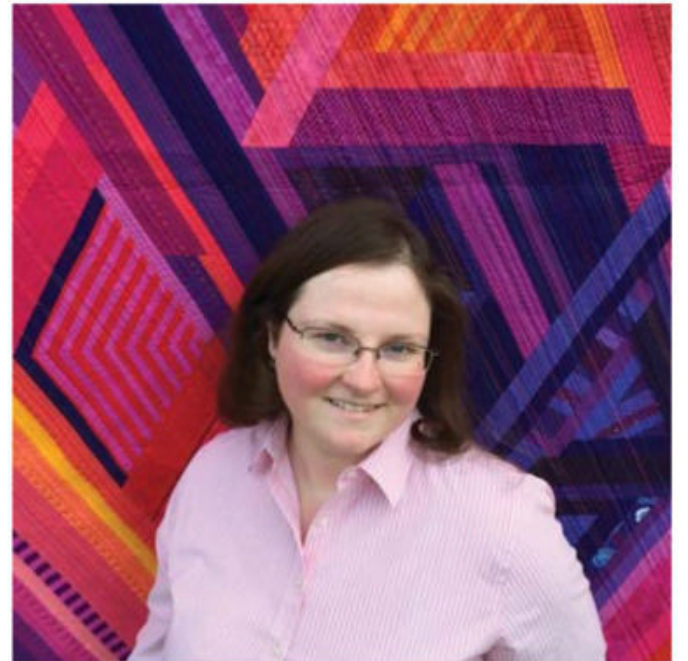
■ **Techno-hurdles** Being a little bit familiar with technology helped me improve how I recorded content. I recorded most of my classes with 2 DSLR cameras set at various angles, and I split time between sewing and 'face-time' explanation. When I imported the footage into iMovie to experiment, I learned how to better build the story to support the objectives of the video.

Anyway, enough about me! Let's hear more from a couple awesome QuiltCon Together teachers!

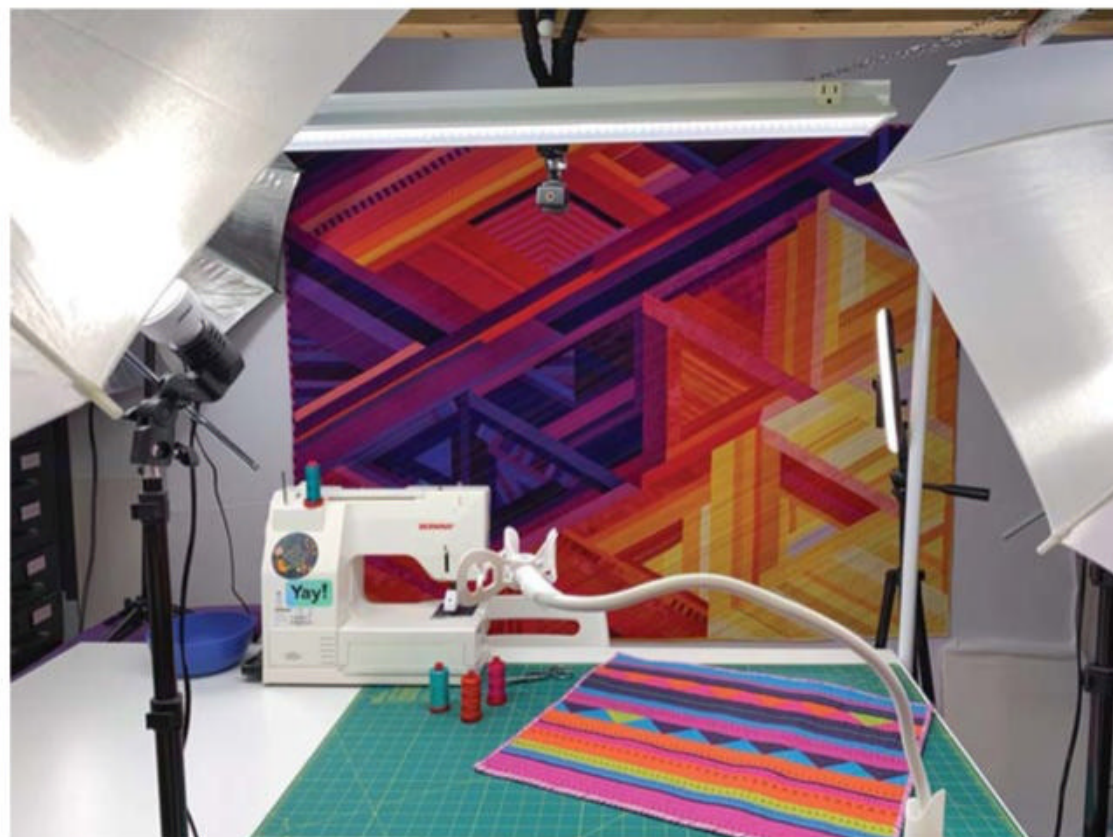
CASSANDRA BEAVER

"When it was decided that QuiltCon was moving to a virtual format, instead of focusing on what would be missing from in-person interaction, I did my best to focus on the positive aspects of video. What can video offer that is harder to get in a classroom setting? For me, the opportunity to provide close up views of the techniques I'm using add to the overall experience. Practically, this meant setting up a space that allows for front, overhead, and machine camera angles. I worked with what I had on hand to set up my filming area. I borrowed a second phone from a family member to get a second angle while filming, used lighting instruments from a local fabric shop that no longer had use for them, and used items around the house to set everything up. In the end, I spent about \$60 to purchase additional phone holders to capture the angles I needed."

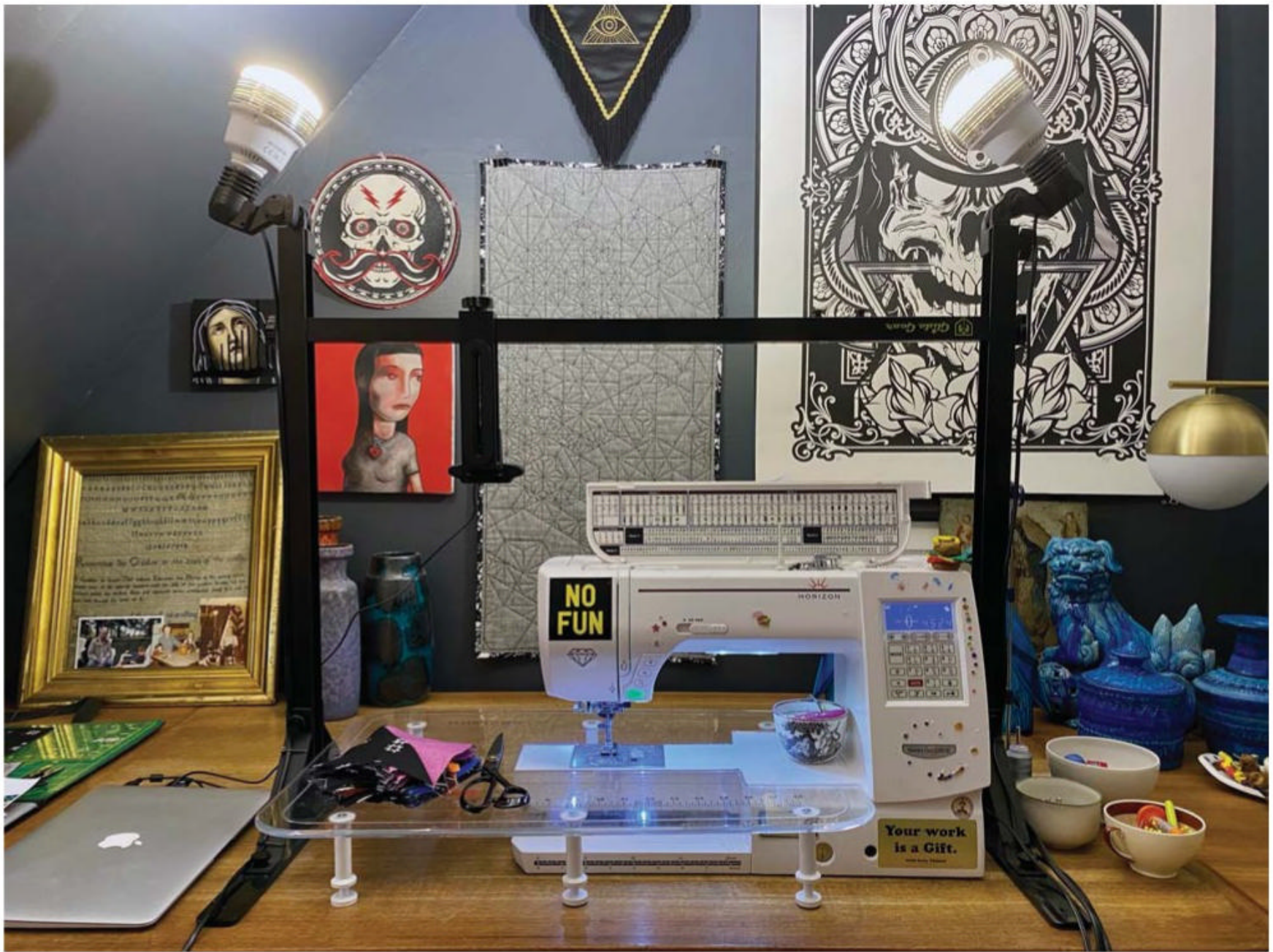
If you missed Cassandra at QuiltCon Together, find her at thenotsodramaticlife.com or on Instagram @cassandra.beaver to learn about her virtual class offerings.



Cassandra Beaver teaches "Hand Accented, Matchstick Quilting, and Machine Piecing Full Circles" at QuiltCon Together 2021.



Cassandra Beaver shares her video setup.



ABOVE:
Libs Elliott shares her
video setup.

RIGHT:
While Libs Elliott misses
real-life connections greatly,
like the class shown here,
she has pivoted to video
to teach "Paper Piecing:
Slow Stitch Skill Builder,"
"Y-Seams Not Cry-Seams,"
and "La Fin Du Monde Quilt
Workshop" at QuiltCon
Together 2021.



LIBS ELLIOTT

"I've learned a few major things about recording tutorials.

1. Video files are huge. I ran out of space on my laptop almost immediately when recording my QuiltCon Together workshops! So, I recommend having an external hard drive to save all your video files.

2. Schedule yourself plenty of time to record and edit your videos. It didn't take me long to realize that, even when doing a short video, every adjustment, re-take, and edit takes much more time than the segment itself.

3. If, like me, you are juggling a heck of a lot right now, and what you miss the most about teaching is the real-life connections, then it's okay not to pivot to virtual workshops. Only do them if you're emotionally ready and have the time and energy available."

If you missed Libs at QuiltCon Together, find her on Patreon where she offers video tutorials to her subscribers for her awesome quilt-alongs.

TAKEAWAYS

Why should you care? Because video is part of our future. If you are thinking of experimenting with video for social media, or if you are interested in virtually teaching, these universal tips can help you get started.

First, just get started! Just like quilting, you have to start somewhere; you'll likely look back at those first videos and see how much you've improved over time. Frame your goal as communicating an objective and connecting with your audience, rather than achieving perfection.

Practice. Offer test lessons with your friends or loyal audience as you figure out what format works best for you in terms of technology, audience, and organization. Design your sessions to receive feedback and adjust as needed.

Work with what you have before you significantly invest in equipment. Maybe this means recording a technique with one camera from a few angles and editing them together. Today's phones are amazing and powerful!

Think incrementally in improving your skills—start with something simple and short. Try adding complexity in content, technique, or equipment incrementally. Just like making quilts, making videos isn't a skill that magically develops overnight. People spend entire college careers for video production alone!

TIPS FOR STUDENTS

And if you're a student? Then you're in luck, because more online video content means that the world of quilting just got a bit smaller and more accessible.

Make sure you prepare according to the teacher's recommendations. The great thing about taking a class at home is that you might have your entire stash on hand, but you also don't want to be searching for any special supplies once the class starts.

Aim for minimal distractions in your virtual sewing environment. It's easier to get distracted in the virtual world.

Test before class. If you have a live portion for the class, test your computer setup in advance and familiarize yourself with the platform prior to the session.

Don't be afraid to ask questions and connect with other students or join a group offered by the teacher for follow-up connections. These will add so much to your experience!



ABOVE: Professional lighting diffuses light used to shoot videos and photos.



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“PUT A RING ON IT”

Latifah Saafir
Member of the Los Angeles MQG
Santa Monica, California

QUILTS FROM THE SHOW

QUILTCON TOGETHER IS A UNIQUE EXPERIENCE for all of us—those who have visited in person in the past and those who have wished to. This year, the virtual nature of QuiltCon offers every member the opportunity to participate, watch, and learn! Quilts have been juried and judged with the same high standards as in past years. Awards and prizes for Best in Show, Quilting Excellence, People’s Choice, Best Machine Quilting Framed, and Best Machine Quilting Frameless are being announced at the virtual award ceremony. In addition, the vast categories for other prizes include Improvisation, Modern Traditionalism, Negative Space, Appliqué, Handwork, Youth, and more. We are happy to bring you this gallery of inspiring quilts that were chosen to be part of QuiltCon Together 2021!

TO LEARN MORE ABOUT THE MODERN QUILT GUILD and to become a member, visit themodernquiltguild.com.



“STUDY NO. 3”

58" x 82"

Michelle Wilkie

Member of the Triangle MQG

Cary, North Carolina

"Study No 3" was an exploration of color and its placement, created after seeing the work of Stanley Whitney. It was made using large solid scraps that were pieced 'as is' (i.e., not squared) in an improvisational way. The design and placement of colors was intentional, meant to show movement around the color wheel. To highlight the movement, straight lines were quilted both vertically and horizontally, aligning with the segments of the quilt. The center was made with smaller neutral strips and quilted with a grid, meant to pull the viewer in as a starting point.
machine pieced, improvisational piecing, machine quilted without a frame



“URBAN EMERGENCE”

40" x 42"

Ellyn Zinsmeister

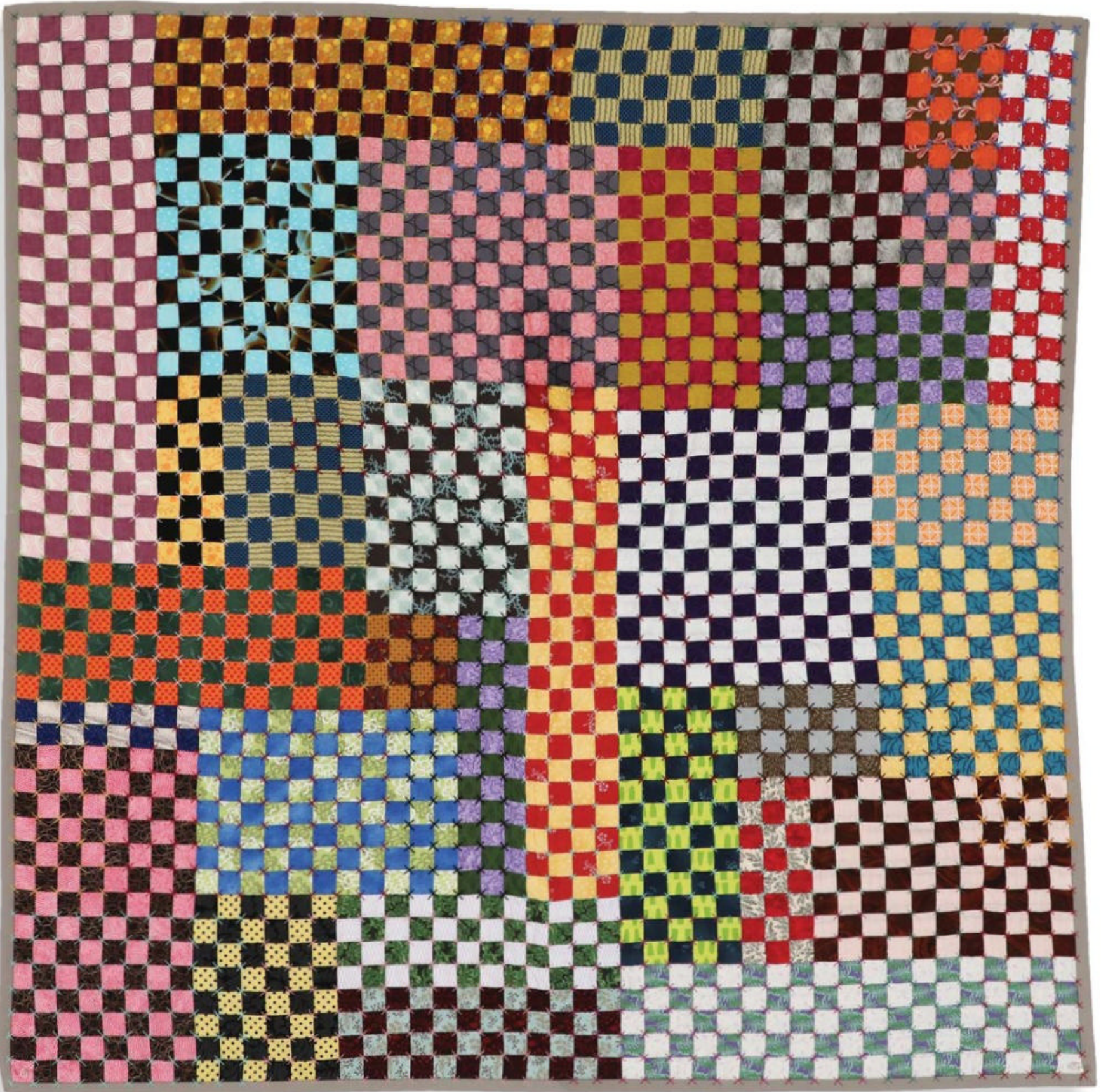
Member of the McKinney MQG

Allen, Texas

As the world went into lockdown due to the 2020 pandemic, major cities around the world began to emerge from the smog and blue skies were revealed. I had already requested improv blocks from my bee mates using the prompts ‘urban’ and ‘architecture,’ in shades of blue, Kona® white, and yellow. As my blocks began to arrive, I started making gray tone-on-tone blocks. Several other modern quilting friends from across the U.S. joined in on the gray blocks and soon my city began to appear. Even in times of great difficulty, there is good to be found if we search for it. My prayer for the world is that we continue to emerge from the smog, literally and figuratively, and that we continue to see the positive all around us. I am grateful to the quilters, coast to coast, who contributed to my quilt.

Additional piecers: Nicole Buckley, E.A. Cox, Linda Crump, Chris Davies, Sarah Goer, Debbie Jeske, Laura Mourning, Sarah Ruiz, and Jessica Vetor

machine pieced, improvisational piecing, machine quilted without a frame, faced



“MARRIAGE EQUALITY”

45" x 45"

Donna Blalock

Member of the Fredericksburg MQG

Fredericksburg, Virginia

This quilt represents the opposing forces in a marriage and in all marriages. Sometimes partners seem to go together and sometimes they don't. Sometimes the ties that bind are consistent and sometimes they change over time.
machine pieced, hand quilted



“RIGHT MATTERS”

45" x 45"

Roz Daniels

Individual MQG Member

Cabot, Vermont

Colonel Vindman said, ‘I believe that in America, right matters.’ My hope is that his words will always be true.

machine pieced, hand appliquéd, hand quilted, machine quilted without a frame

PHOTO COURTESY OF THE ARTIST



“FLYING CARROTS”

82" x 62"

Ann Feitelson

Individual MQG Member

Montague, Massachusetts

Flying Geese blocks in carrot colors. The green on top is the foliage. The quilt is composed of sets of 25 blocks; where five background colors arranged in a sequence and five triangle colors arranged in a different sequence are combined to make 25 inter-related blocks. The groups alternate whether they are arranged with the background colors grouped vertically or with the triangle colors grouped vertically. The sequencing creates a glow that I love to work with.
machine pieced, machine quilted without a frame



“MY ALHAMBRA”

51" x 50"

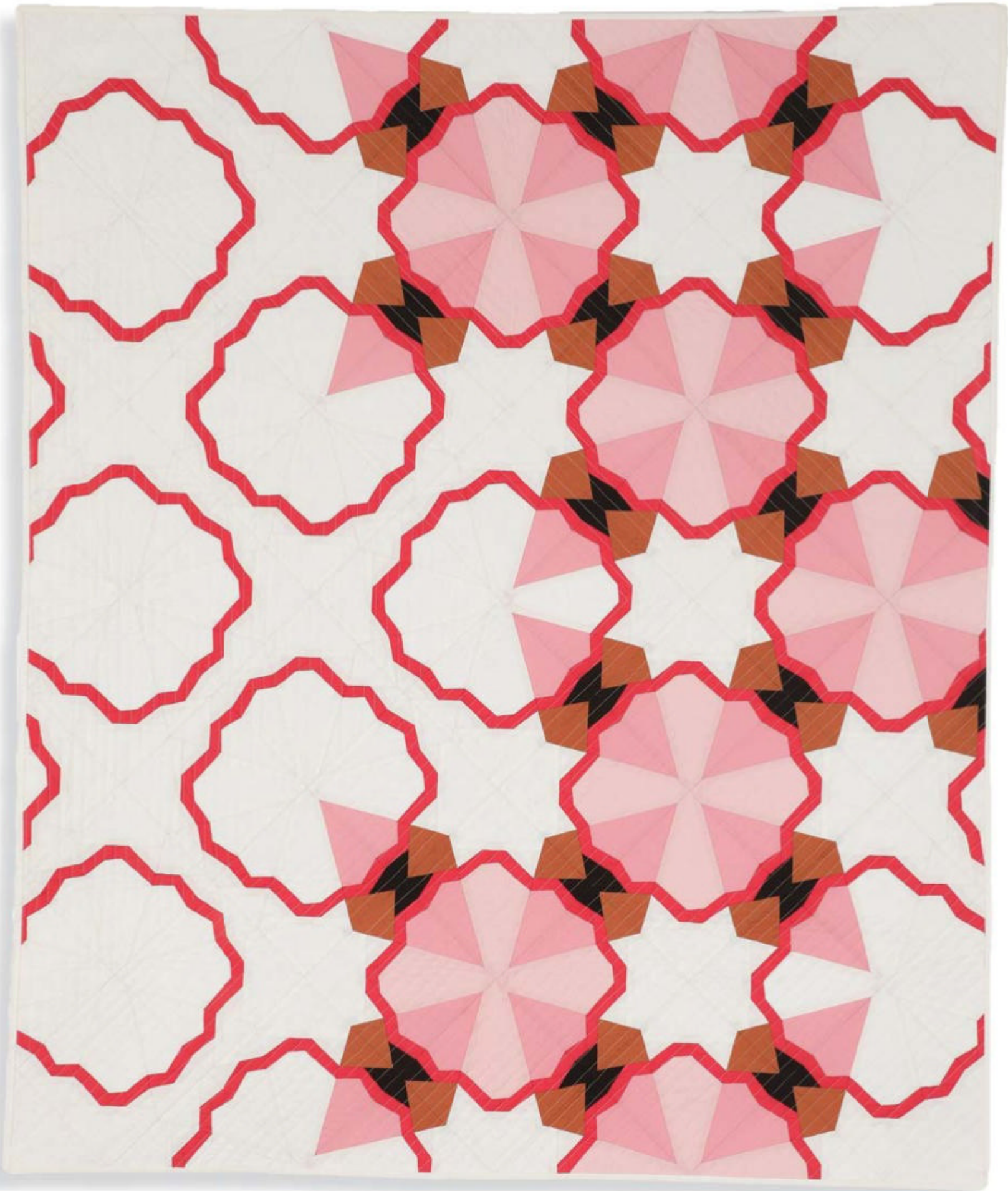
Tighe Flannagan

Member of the Washington D.C. MQG

Washington, District of Columbia

I've never visited the Alhambra Palace in Granada, Spain, and yet, I managed to get lost in the geometry of one of its mosaics for days, trying to figure out the relationship between the large 16-fold rosettes and the smaller surrounding eight-folds. Having fully immersed myself in the pattern, I knew the next step was to piece it. Blue, black, green, yellow, and magenta fabrics mimic the variation in color found in the original glazed tiles. The fabric grain radiates out from the rosettes. I selected a modern palette to contrast with the underlying pattern, which is centuries old. The rigid structure of the precise geometry plays with the softness of the textiles. I've been privileged to experience many places, but for now, travel is on pause. Life is on pause. I look forward to visiting this mosaic one day, but until then I will travel through patchwork and quilting.

machine pieced, foundation paper pieced, machine quilted without a frame, faced



“CRIMPED”

43" x 51"

Amy Friend

Individual MQG Member

West Newbury, Massachusetts

This original foundation paper pieced block design was inspired by a scalloped edge wedge. I created the rounded arches at the edges with a series of straight lines for this piecing technique. The resulting ‘circle’ reminds me of the crimped edges of pie. I used the piecing lines to inspire a secondary design created with deep brown, cinnamon, and two shades of pink. These designs give way to negative space on the left hand side of the quilt. The colored portions of the quilt on the right inspired the V-shaped straight line quilting. The quilting is straight line on the left, within the bounds of the V. machine pieced, machine quilted without a frame, foundation paper pieced



“BOKEH”

60" x 60"

Yvonne Fuchs

Individual MQG Member

Keaau, Hawaii

Disintegrating traditional blocks are arranged in a starburst with single fabric curve stars to create the blur and out-of-focus points of light photography effect known as *bokeh*.^{*} Bokeh aims to create tension between the piecing styles with the way the repetition of shapes, points, and their interactions juxtapose in sharp contrast to the smooth curves of the stars. Straight line quilting following the soft curves of the stars creates a central crosshatch grid and moves linearly outward.

^{*}According to Wikipedia, in photography bokeh is the aesthetic quality of the blur produced in out-of-focus parts of an image. Bokeh has also been defined as ‘the way the lens renders out-of-focus points of light.’

machine pieced, machine quilted without a frame



“BLUEFINDER”

52" x 62"

Steph Skardal

Individual MQG Member

Dublin, Ohio

This piece sees an update to the popular traditional Dresden Plate motif (with a shape change and wedge ratio change), using foundation paper piecing combined with appliqué for construction. It features 365 colors organized into wedges on a navy background, highlighting color interaction between the various wedges and background throughout. It was domestic machine pieced and quilted on a longarm.

machine pieced, hand appliquéd, machine quilted on a frame



“1974”

25" x 29"

Tara Glastonbury

Member of the Melbourne MQG

Kensington, Australia

This quilt began as a prompt from the textile collective I belong to, about ‘the power of textiles to generate, evoke, and preserve memories.’ ‘1974’ is what I hope will be the first in a series—taking an item of clothing from my past, in this case my childhood, and using the design as the basis for a quilt. Looking back, I’ve been struck by my ever-present love of stripes, so each quilt will start with a recreation of a clothing stripe in the same colors, before being cut up and reconstructed to make the quilt. I particularly remember added embellishment on my clothing from this era, so incorporating hand quilting helped evoke the memory. I documented the making of this quilt on the @tenfoldtextilecollective Instagram feed during lockdown in Melbourne this year.

machine pieced, improvisational piecing, hand quilted, machine quilted without a frame and a double layer of batting



“FUN WITH FUNGI”

58" x 68"

Diane Wespiser

Member of the Northampton
MQG

Lee, Massachusetts

Living in the Berkshire Mountains of western Massachusetts, my husband and I take advantage of extensive opportunities for mushroom foraging. Each outing lends itself to discover the diversity and beauty of the mushrooms in our area. The design for this quilt started with the traditional New York Beauty block, which was altered and enlarged using Electric Quilt 8 software. Negative space and placement of blocks in this quilt mimic the natural distribution pattern of mushrooms in the wild. Each mushroom cap is hand embroidered with a distinctive pattern symbolizing its biodiversity.

machine pieced, hand embroidered, machine quilted on a frame, freezer paper pieced



“AUTUMN STEPS”

72" x 72"

Debbie Jeske

Member of the Seattle MQG
Seattle, Washington

This quilt was made from a bundle of self-curated fabrics collected during the pandemic—solids, prints, wovens, and linen blends. A modern quilt based on the very traditional Courthouse Steps Log Cabin block variation, the result is crinkly and cozy.

machine pieced, improvisational piecing, machine quilted without a frame

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PHOTOS COURTESY OF THE SOCIAL JUSTICE SEWING ACADEMY

THE REMEMBRANCE PROJECT

An opportunity to grow and learn

by Sara Trail and Laura McDowell Hopper

Leader of the SJSA's Junior MQG and member of the Chicago MQG, respectively

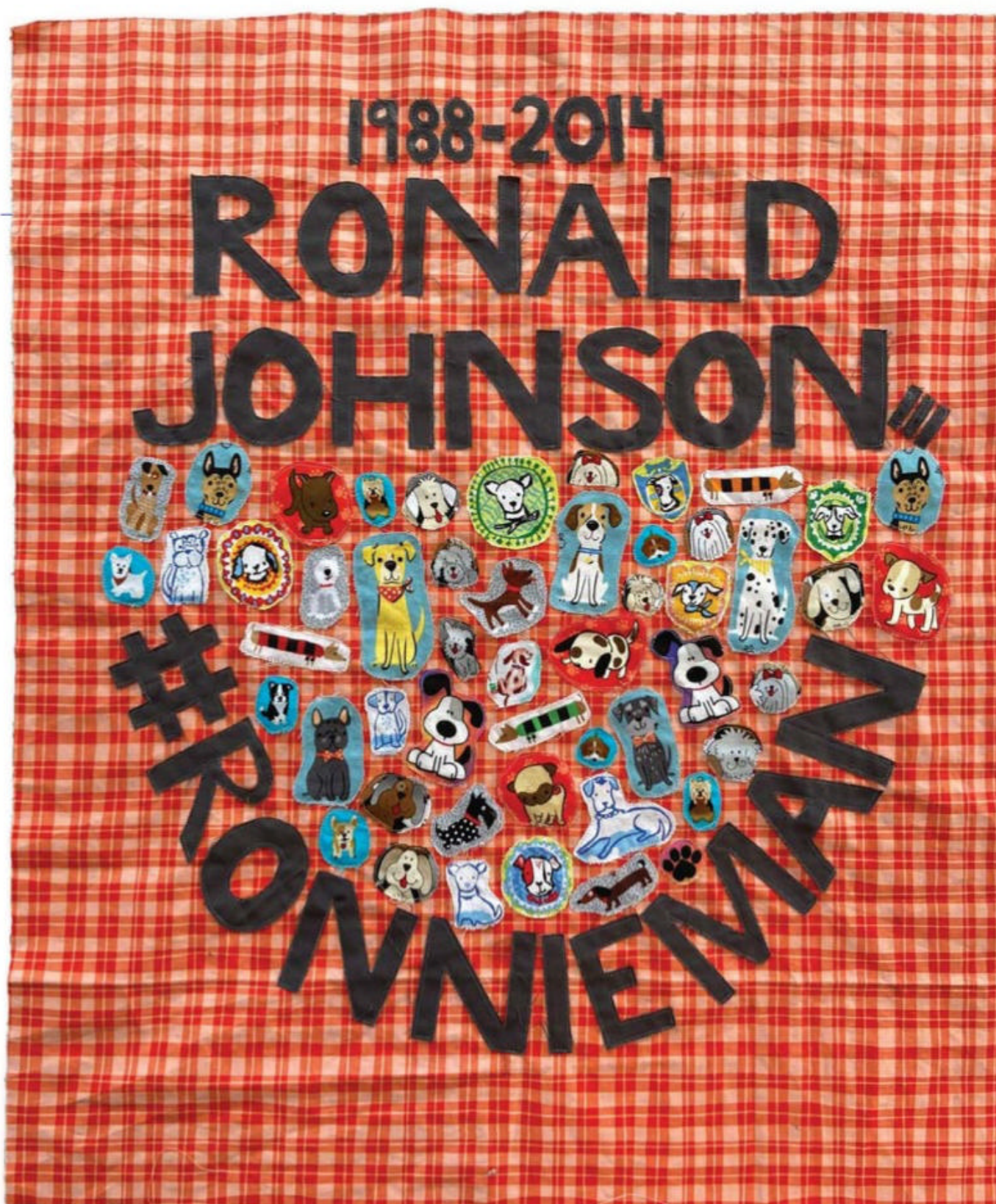
FOUNDED IN 2017, THE SOCIAL JUSTICE SEWING ACADEMY (SJSA) is a youth education program that bridges artistic expression with activism to advocate for social justice. Through a series of hands-on workshops with youth in schools, prisons, and community centers across the country, SJSA empowers youth to use quilts as a vehicle for personal transformation and community cohesion to become agents of social change.

“It has changed me; deepened and broadened my respect for and hope for all humanity.”

—ANONYMOUS QUILTER INVOLVED WITH THE REMEMBRANCE PROJECT



PHOTOS COURTESY OF THE ARTIST UNLESS OTHERWISE NOTED



SJSA was founded with a focus on youth—students make quilt blocks about social justice, and adults engage by volunteering to embroider the student designs. But after the increased activism for racial justice in 2020, SJSA's founder Sara Trail envisioned a new way to engage adults in the quilt community. The SJSA *Remembrance Project* connects quilters with people in their communities who have been unjustly murdered by community violence. After researching the person they are paired with, quilters create a 20" x 24" block in their memory which becomes part of an activist art banner.

Quilters who participate in this project are encouraged to hold the murdered person's memory close, as well as educate themselves about the systemic

injustices that impacted that person's life. The project and process highlight a life that mattered. It is an intensely personal experience that combines education, emotion, and creativity. The Remembrance Project creates an opportunity to grow and learn, not simply donate to a cause and feel that the work is done. To date, nearly 200 quilters have participated with, sadly, an endless need for block making volunteers. As one participant wrote, "It has changed me; deepened and broadened my respect for and hope for all humanity." Here, four members of the Modern Quilt Guild share their deeply personal experiences of making blocks for SJSA's Remembrance Project.

BUILDING EMPATHY BETWEEN COMMUNITIES

MQG board president Heather Kinion was nervous about making her Remembrance Project block. Choosing the right design weighed on her—she didn't think she could create a portrait and was hesitant to add personal details since she was a stranger. After she was assigned Ronald Johnson who was killed by officers in the Chicago Police Department, she learned about the remembrance hashtag #ronnieman and how he was remembered as "the dog man" in his neighborhood. "It was very heavy. I felt a huge responsibility," Heather said. "I really wanted to honor him."

Heather took her inspiration from Johnson's love of dogs. "I envisioned a

kind of big showy funeral wreath, but with fussy cut fabric dogs instead of flowers,” she said. “I was happy with the final design, with his name and his hashtag, and all the dogs honoring him.”

As a leader in the modern quilting movement, Heather calls fostering “a more equitable quilt community” a touchstone of her role in the MQG but is concerned that some quilters will resist positive change in our community. Her hope is that SJSA’s work and the Remembrance Project will open their eyes. “I hope this project brings people who see these blocks closer to seeing violence statistics as human beings who leave behind families, loved ones, and communities,” she said. “I hope that the impact of them seen together helps people visualize the damage this violence does to our communities every day and brings more people to the cause of eliminating it.”

TREE OF LIFE

“My empathy for mothers of Black children lost to gun violence drove me to sign up to make a block,” said D.C. MQG member Lisa Rice. As a Black mother herself, Lisa said that learning about 18-year-old DaVonte Friedman’s murder in a triple shooting was difficult to process. She described feelings of empathy, grief, pain, anger, and disillusionment as she made a block in his honor. “I’d like people to learn that DaVonte Friedman was just getting started in life and that he had great potential,” she said. “To die at 18 is unfathomable.”

After testing a Tree of Life quilt pattern by designer Karen Kehl, Lisa knew that was what she wanted to make for her block. “One day, it struck me that DaVonte’s tree of life would have fewer leaves and branches than the one I’d just completed,” she said. “As the mother of a 27-year-old man, that hit me really hard.”

She hopes more modern quilters get involved with SJSA and the Remembrance Project. “At our core, I believe modern quilters are more open to experimentation in what had become a very strict discipline in some quarters. We bring freedom of thought and expression,” Lisa said. “I believe any artist—quilters are artists—advances justice by bringing awareness. Each uses their platform, social media for many, to publicize the work we do in support of justice in general, and SJSA specifically.”



AN ARMFUL OF BLANKETS

When Philadelphia MQG member Amanda Colyer signed up to make a block, she was assigned A.J. Jones, short for Amazing Joy, who was killed during a robbery at age 20. She read as much as possible about him, including that he reportedly used his dying breaths to encourage his friend—who was also shot—to survive. She also learned that Jones was recording music at a local studio prior to his death, and Amanda decided to use that as inspiration for her block. After visiting a Nashville concert letterpress poster producer, she designed her block based on the shop's music poster aesthetic.

After listening to a podcast with Jones' mother Trina, one image stayed in Amanda's mind and impacted her final design. "She recalled an overwhelming compulsion to bring blankets to the morgue, such was her grief and worry that her son would be cold as he lay alone on the examination table," Amanda said.

"The many layers of fabric proved challenging to wrangle, and after all the attention I spent on A.J.'s face to depict him as accurately as possible, the detail of the folds in his shirt were tempting to crop out or simplify," Amanda said. "But the more I looked at them, the more they reminded me of the folds in an armful of blankets, grabbed in haste by a mother in the throes of grief, rushing to care for her beloved son."



WHEN WORDS AREN'T ENOUGH

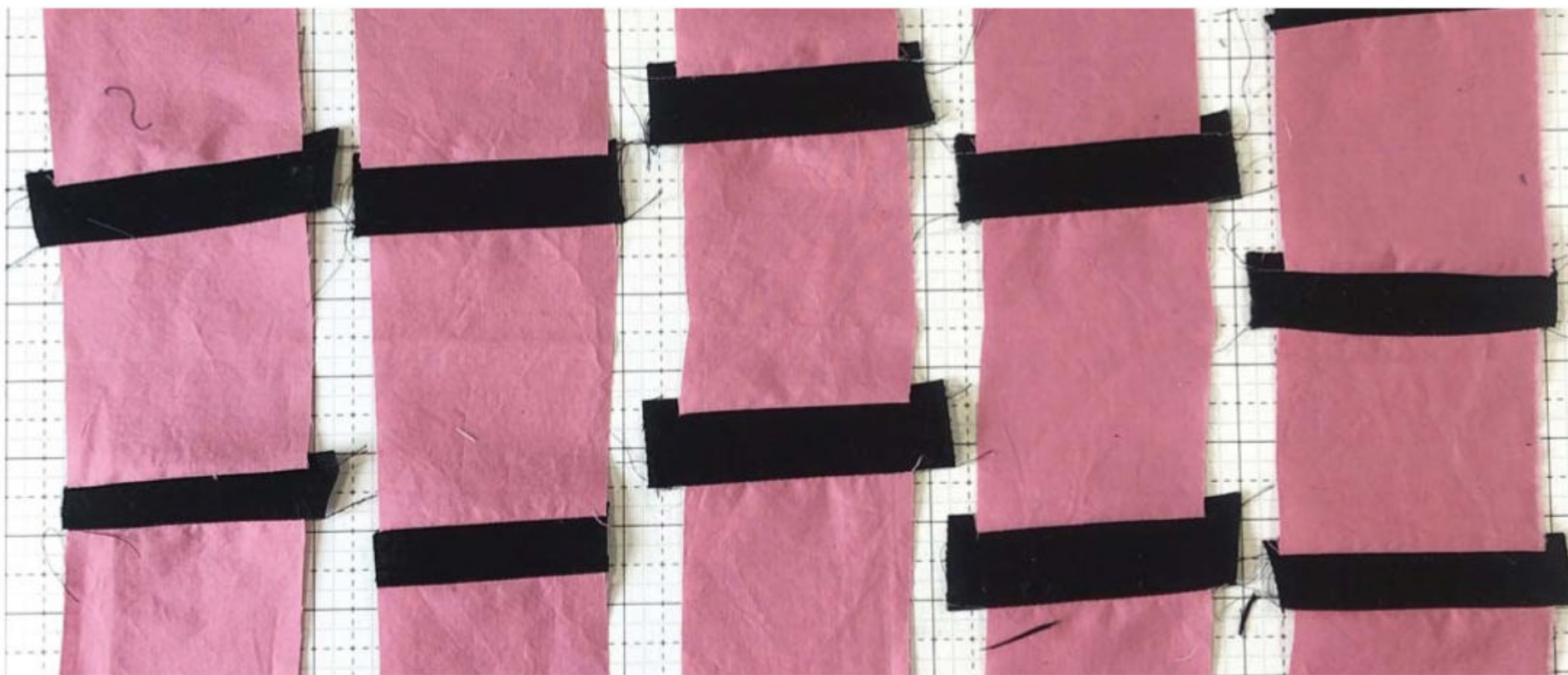
“The folks we are paying tribute to and how the quilts will be used and displayed are what matter here,” said Tara Faughnan. Her block honors Eula Mae Love who was killed by officers in the Los Angeles Police Department in 1979, leading to the first murder by police to result in an investigation of excessive force. Tara hopes that viewers will keep their focus on the subjects of the quilt blocks, not on their makers, particularly because it can be challenging to find information about the lives of the people honored.

“I was saddened that information on her death was the only history of Eula Mae I could find, as I wanted to honor her life as well,” Tara said. “I thought about who she might have loved, what might have made her laugh, what hopes brought her from Louisiana to California. In the end, it was all speculation.”

Tara and many others who have made blocks for the Remembrance Project encourage conversations as a first step to becoming more inclusive. “Don’t be silent. Have the conversations about injustice, even if it’s only with yourself,” she said.

When words aren’t enough, actions like learning about systemic violence and becoming an advocate for your community can go a long way. “Quilts can speak all on their own,” Tara said.

To sign up to make your own block for the SJSA Remembrance Project, visit sjsacademy.org/the-sjsa-remembrance-project.



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CASSANDRA'S
"PIECING FULL
CIRCLES"
MINI CLASS!

CURVES AHEAD

BY CASSANDRA BEAVER

Member of the Central Ohio MQG

PHOTOS AND ILLUSTRATIONS COURTESY OF THE ARTIST

FIGURE 1

DESIGNERS LOVE CURVES, and quilters are no exception! There is good reason for loving this versatile shape. Curves hold nearly infinite design possibilities and can evoke both energetic and calm feelings depending on the way they are used. The quarter-circle curve is a favorite patchwork shape—such as the Drunkard's Path block—but sometimes a design can benefit from expanding those curves to a full inset circle.

How do you decide when it's best to use a quarter-circle curve and when a design would benefit from a full circle? Let's explore the possibilities.

Quarter-circle curves work well in blocks or designs that feature circles intentionally meant to be segmented as part of the design, such as a Drunkard's Trail (*figure 1*) or Cleopatra's Puzzle (*figure 2*) block. In these blocks, the juxtaposition of curves and right angles create an energy that keeps the viewer's eye moving around the composition.

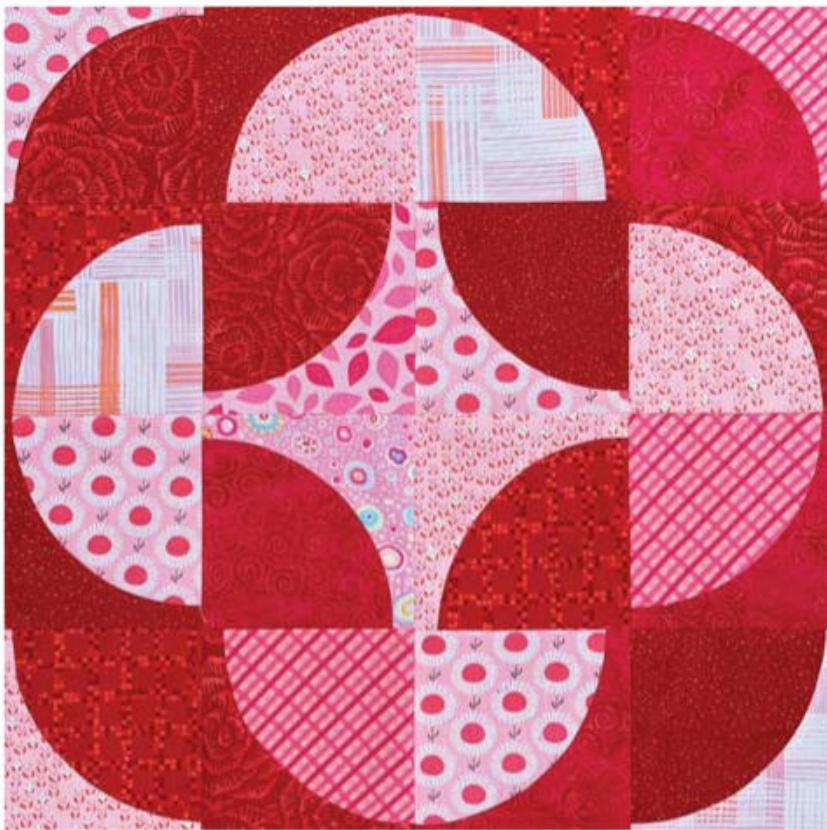


FIGURE 2

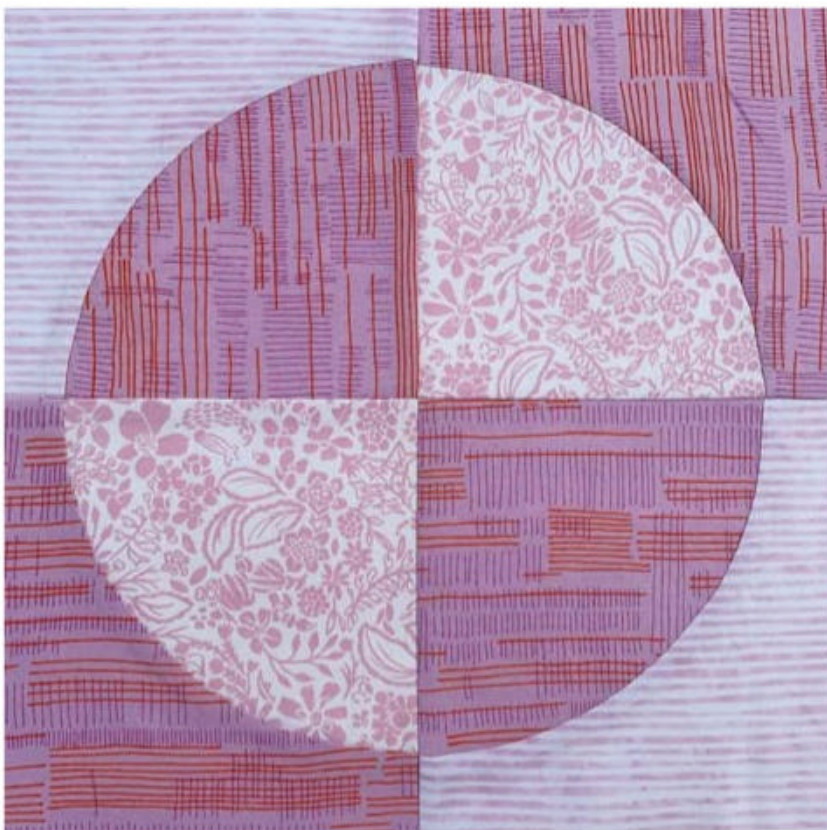


FIGURE 3

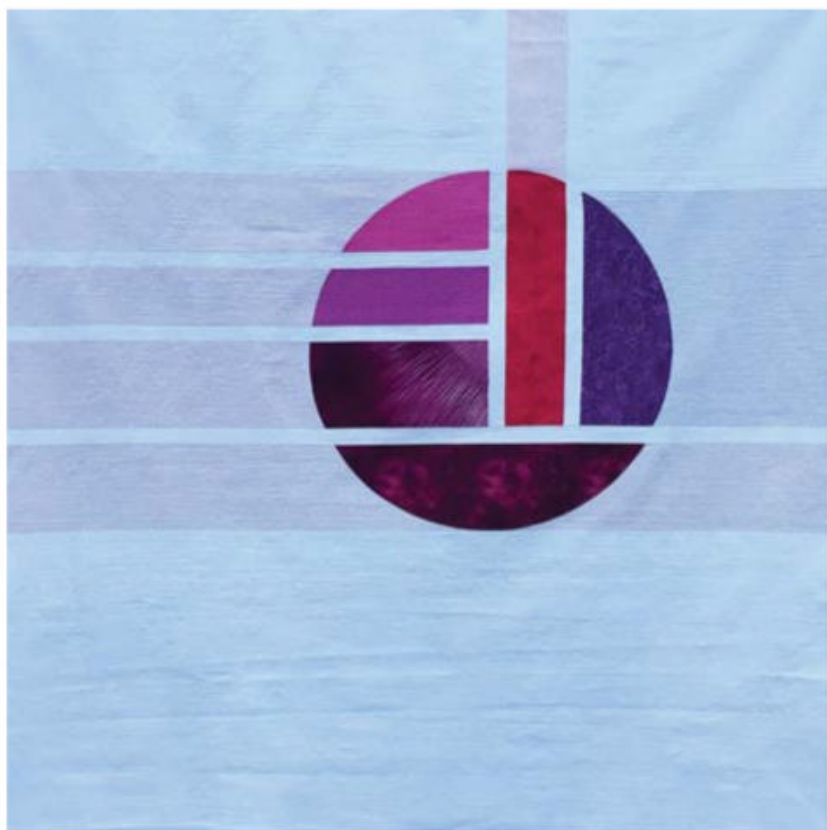


FIGURE 4

"The Whole is Greater Than the Sum of Its Parts" • 64" x 66"

TIPS FOR SUCCESSFULLY SEWING QUARTER CIRCLES AND PIECED CIRCLES

- **Start large.** When driving a car, it is easier to navigate larger curves than smaller, tighter turns in the road. Sewing curves is very similar. Start with larger, gentler curves before moving to smaller ones.
- **Handle with care.** Curves have lots of bias along the edges. This is actually helpful when you are maneuvering the fabric around a curve, but be careful to avoid stretching the cut edge, particularly before it is pinned in place.
- **Use pins.** I suggest pinning at least the beginning, end, and center of each quadrant. Use additional pins as needed. Some people baste with fabric-safe glue.
- **Accuracy matters.** Seam allowance is a major key to success in any piecing, but is especially important when working with a full circle. Practice getting an accurate $\frac{1}{4}$ " and you will be rewarded with smoothly pieced circles.
- **Press.** Take your time pressing the full, pieced circles and use ample starch or starch alternative. In most instances, the seam allowances lay nicely when pressed out toward the background.

Blocks with a full-circle design split into equal quadrants including the Rob Peter to Pay Paul block (figure 3) are also made with quarter-circle pieces. This style of block uses value and/or color as a major design aspect. The overall effect creates the illusion of a curved checkerboard or a color-block design.

Full circles work well in certain circumstances, such as in blocks that have a circle of all one fabric. By eliminating extra seams, the central area is available to showcase the overall composition of the quilt or highlight a quilting design. Instances when the circle motif is split or pieced with unequal or non-quadratic seams such as in the quilt "The Whole is Greater Than the Sum of Its Parts" (figure 4) or when the background is pieced prior to inserting the circle into the composition, such as in "Overlay." (figure 5)



FIGURE 5

"Overlay" • 47" x 63"

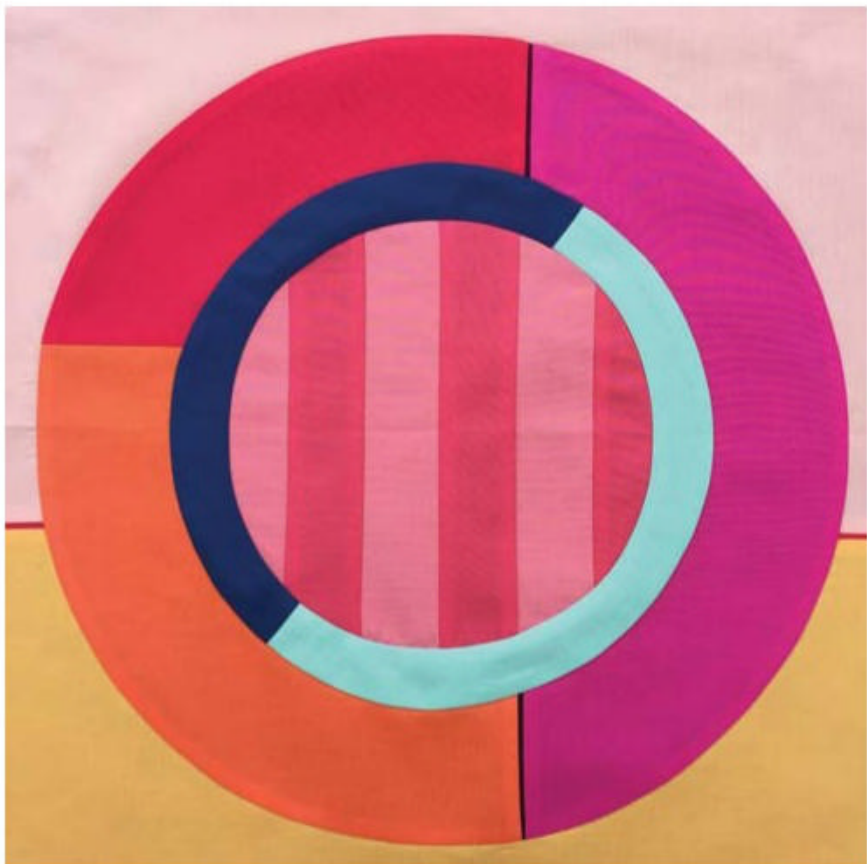


FIGURE 6



FIGURE 7

Use a full circle with designs that contain pieced circles and/or surrounds using a variety of angles. With full circles, each circle can rotate to a different angle, adding variation to the composition. When concentric circles are used in the design, each circle can have a completely different angle. (figure 6)

They also work well with designs featuring a fabric print within a circle. (figure 7) Fussy cutting, particularly with large prints, creates an instant focal point for a design.

Directions

Try this exercise to create a full, inset circle block with quarter circles in the corners. The templates are on page 50. Start by tracing them onto template material, transferring all notes and notches. Using a stiletto or a $\frac{1}{16}$ " hole punch, make a small hole in the template where each notch mark intersects the seam line.

And remember, practice makes perfect!

QUARTER-CIRCLE CORNER CURVES

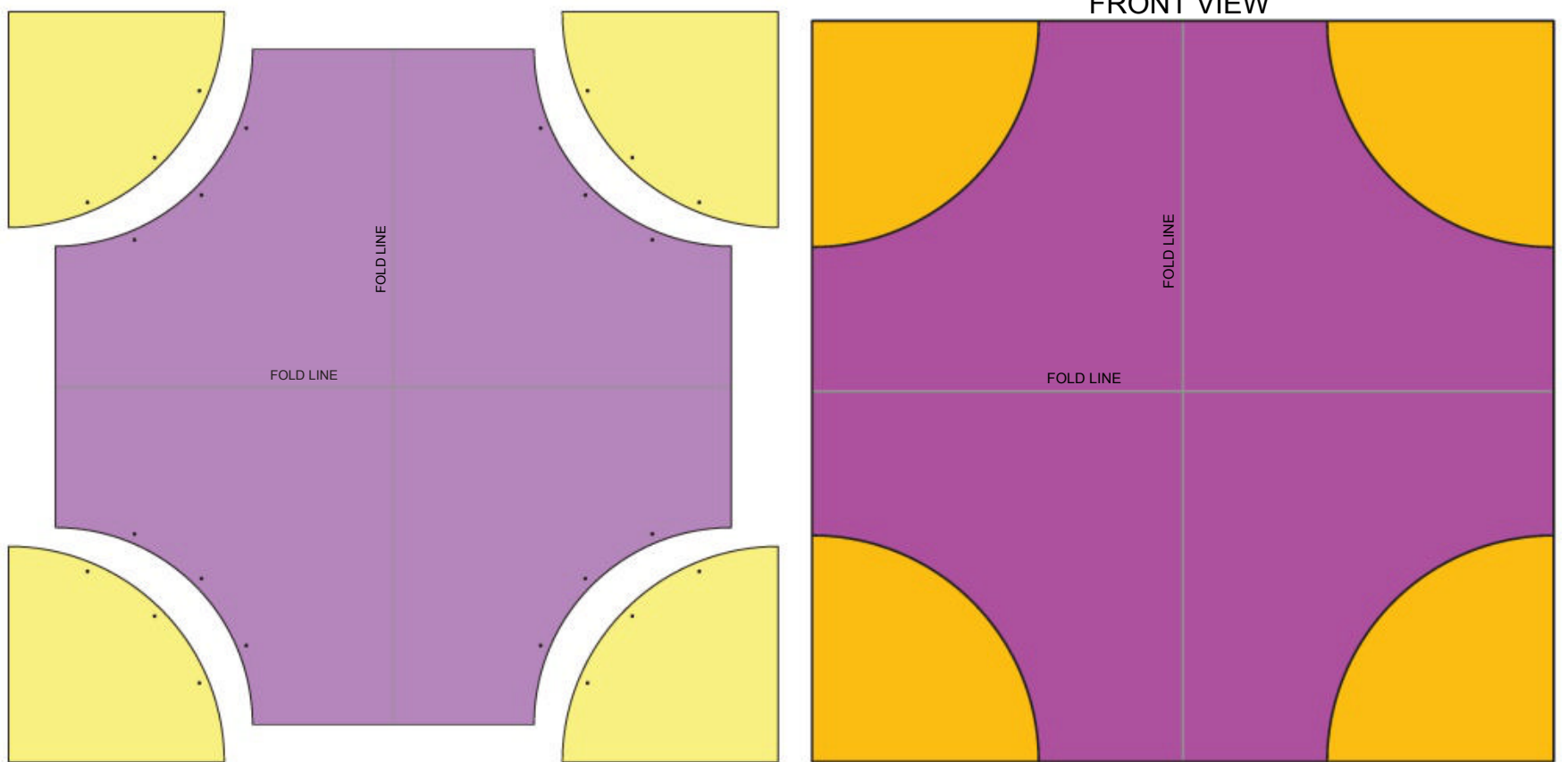
1. Cut an 18" square from background fabric.
2. Fold the square in half horizontally with right sides together. Press. Fold the square in half vertically. Press. The fabric is now folded in quarters.
3. Place the concave curve template on the folded background square with the open concave curved area toward the corner with all cut edges. Trace the curved line, making sure to mark each



notch. Cut along the curved line. Gently unfold the square, keeping the pressed creases to use for the central circle. On the wrong side of the fabric, place the template along each curve and use a removable ink fabric pen to mark a dot at each notch.

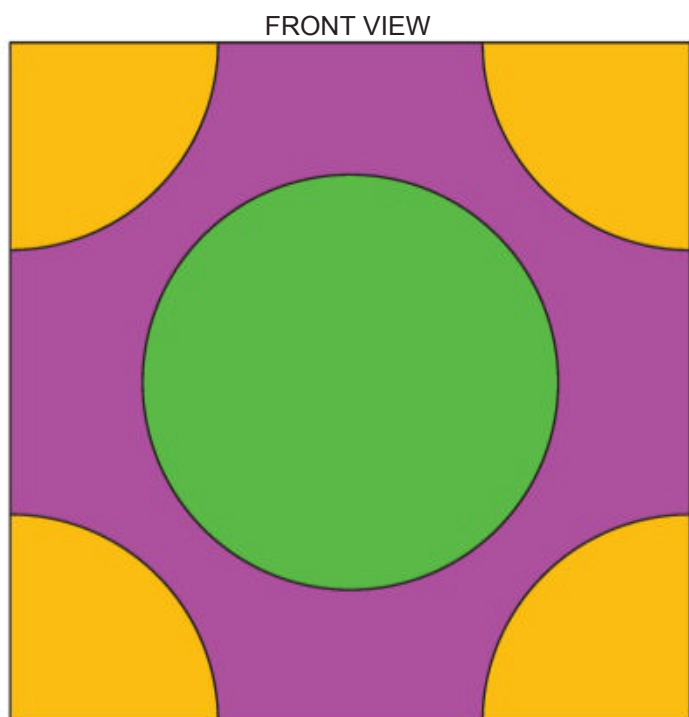
4. Use the convex curve template to trace 4 quarter circles on a contrasting fabric and mark the notches. Cut 4 quarter circles.

5. Sew the quarter-circle curves. Starting in 1 corner, pin the concave and convex curves so the corners align at either end of the seam. Then pin at each marked notch, making sure to align the cut edges of the curves. With the concave side of the curve up, stitch the seam using an accurate $\frac{1}{4}$ " seam allowance. Press the seam allowance toward the background fabric. Repeat this step on the remaining 3 corners.

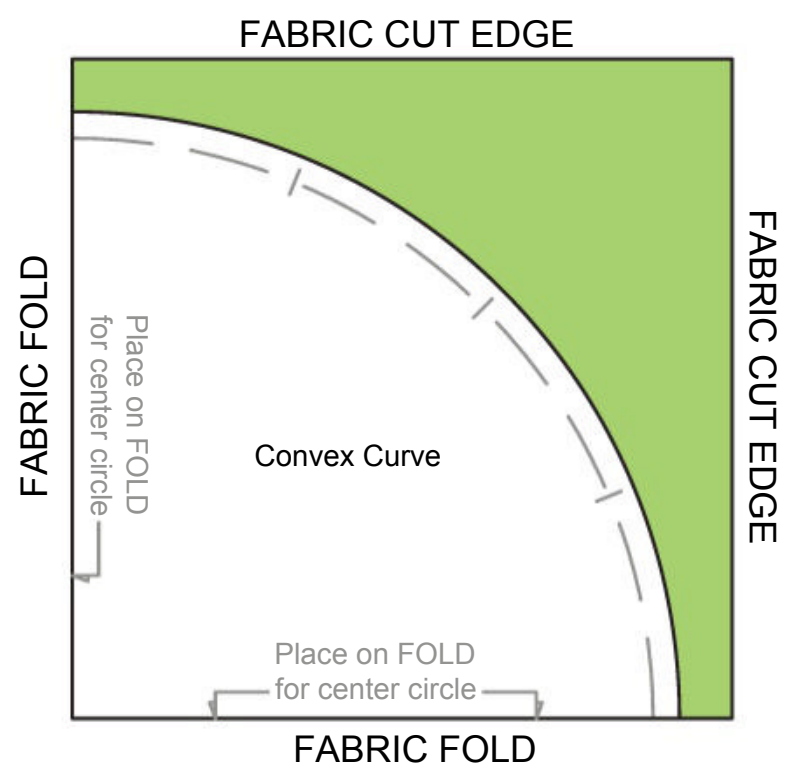
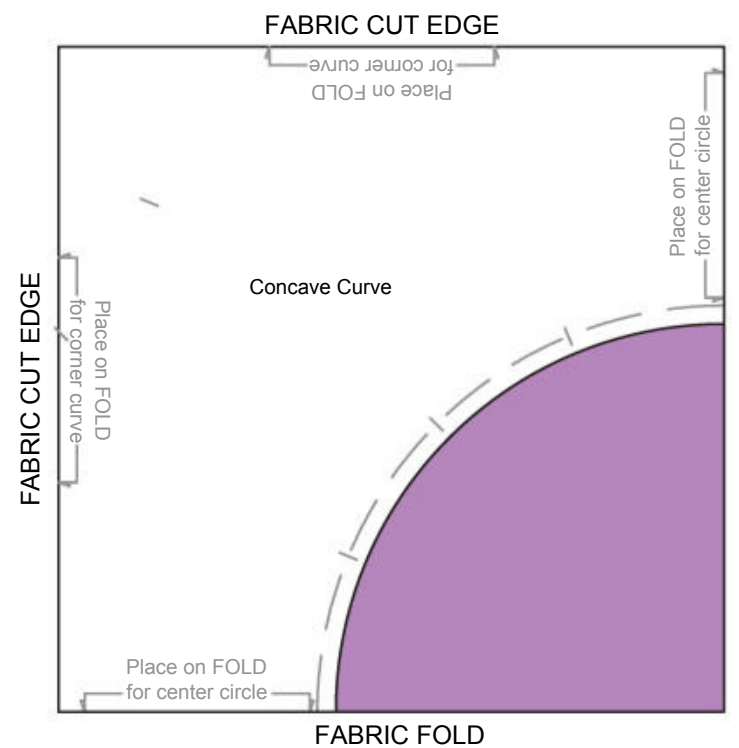


INSERT THE CENTER CIRCLE

1. Refold the background square into quarters along the crease lines created in Step 2 of the Quarter-Circle Corner Curves section. Press.
2. Place the concave curve template so the folds of the fabric line up with the edges of the template marked “place on fold for center circle,” and the open curve portion of the template is toward the folded center of the block. Trace the curve and mark the notches. Cut the curve. Unfold the square and use the template to mark the notches on the remaining 3 quadrants of the circle. Note: This cut-out circle will not be used in the block.
3. Cut a 12½" square of fabric for the central circle. With right sides together, fold the square in half horizontally, and then fold it in half vertically, pressing as you go. Line up the edges of the convex template marked “place on fold for center circle” with the folded edges of the fabric. The center of the folded square should be at the corner of the template. Trace the curve and mark the notches. Cut the curve. Unfold the circle and use the template to mark the notches on the remaining 3 quadrants of the circle.
4. With right sides together, pin the center circle and the block surround together first at the pressed creases and then at each of the marked notches.
5. Sew around the circle using an accurate ¼" seam allowance.

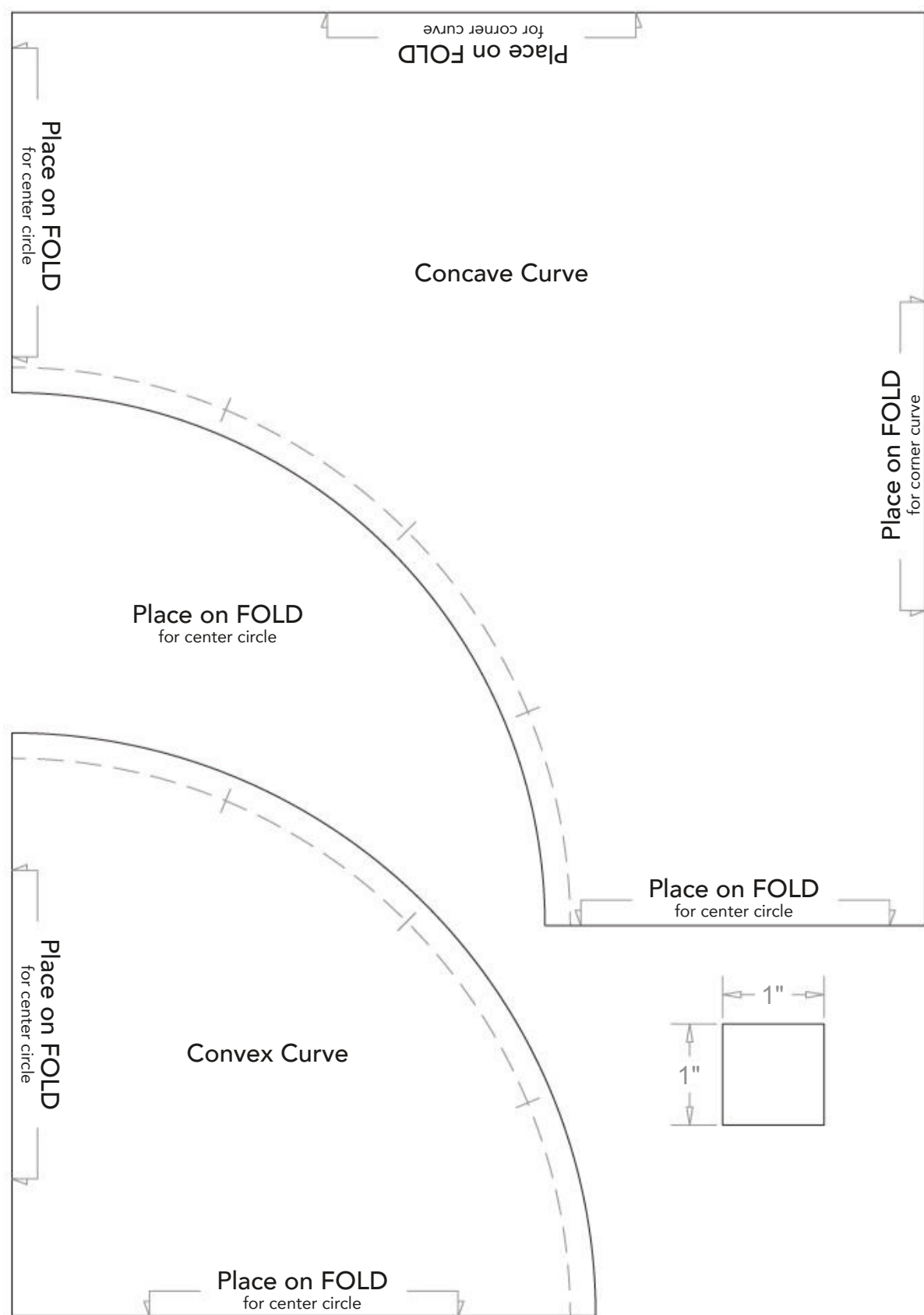


6. Press the seam allowance toward the block background to complete the block.
With this practice block, you've gained the skill to piece accurate quarter circles and full inset circles. I can't wait to see where this technique takes you!



CURVES AHEAD TEMPLATES

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Blair made this quilt from a collection of denim jeans. The worn areas of the jeans were featured in some of the blocks of this quilt.

PHOTO BY STEPHANIE CONGDON BARNES



BY BLAIR STOCKER
Individual MQG Member

I DID NOT GROW UP IN A FAMILY OF QUILTERS.

Lots of creative pursuits like sewing, crocheting, and knitting, but not quilting. Quilts felt mysterious to me. I assumed that this type of patchwork was always made from remnants and scraps from other projects, saved over time, with the intention of sewing them into a larger piece of fabric. It did not occur to me back then that a large piece of new fabric was chosen, purchased, and cut down into little pieces, only then to be sewn back together. To make a quilt for the pure joy of making and artistic expression? I was hooked on the idea of it as a creative medium.

SPECIAL FABRICS TAKE SPECIAL CARE

There is no reason to avoid using vintage fabrics in a quilt. We are so very good at talking ourselves out of using our favorite fabrics! With care, many of these gems can be a part of your patchwork story.

What if the color runs? Prewash your vintage cloth and you'll find the answer. Use a product like Synthrapol® to help set the dye.

There's not that much of it. A little bit of a special fabric can be your own special secret. It will be the piece that will always make you smile.

It's old, I'm just not sure it will hold up in a quilt. Stabilize thin fabrics with a foundation of muslin or commercial stabilizer. Mended fabrics will add even more personality to your quilts.

It doesn't seem to work with any other fabrics in my stash. Keep looking for a place to use it. You never know when the perfect opportunity will arise.

I'm saving it for the right project. My advice is simple. Life is short—use the fabric!

Today, with many years and many quilts behind me, I find myself most drawn to quilts composed of fabrics that have lived previous lives, and these are the ones I am most inspired to make. To me, they have soul.

FABRICS THAT INSPIRE

Fabric with a history is rather loosely defined in my world. There are many instances where the cloth itself feels sentimental. A fabric may have meaning because of how you acquired it or who gave it to you. Maybe you nailed that job interview wearing that blouse. But its own story may be as simple as the fabric caught your eye and there's no explanation as to why it feels special to you. Childhood clothing, Dad's work shirts, college T-shirts, a dear aunt's kitchen curtains ... it's these types of fabric that I love—the ones with a bigger story to tell—that add a sparkle and a richness to my quilts.

I explored this idea in my book, *WISE CRAFT QUILT: A GUIDE TO TURNING BELOVED FABRICS INTO MEANINGFUL PATCHWORK*. After giving talks and teaching workshops on how to use these types of fabrics in quilts, I am well aware of the sticking points and hesitations quilters have when it comes to using repurposed cloth.

Part of my passion and personal challenge is to open students' eyes to how these fabrics can inspire, not inhibit, their patchwork piece. Getting these pieces out of under-bed bins, drawers, and attics and bringing them into your own personal daily life—this is what inspires me most. Your son's baby clothes can be cleaned and sewn into a quilt to keep his own child warm. A favorite flannel shirt can be reimagined as a "spirit cloth" for your quilt, sewn into one strategically placed block. I guarantee you will smile every time you see it.

PHOTOS BY MEGAN WEST PHOTOGRAPHY UNLESS OTHERWISE NOTED



This quilt was inspired by the cross-stitched pheasant used in the center blocks. It was an old piece and there wasn't enough fabric around all four sides of the design to frame it, but by cutting it up, Blair was able to feature it in the center of each block.



Naturally thin fabrics like vintage handkerchiefs can be sewn onto a layer of cotton fabric—such as muslin—to reinforce them from behind and make their overall weight compatible with other fabrics you'll piece around them. Your collection of band T-shirts or baby's onesies will benefit from a layer of lightweight, fusible interfacing ironed on the back. This stabilizes knit fabric and will ready it for patchwork.

COMBINE VINTAGE WITH NEW

While your fabrics are being pretreated and prepped, take some time to get yourself inspired to use them. The simplest of quilt blocks can allow these fabrics to shine, no need to overcomplicate things. The person in your life who wore that dress—did they have a favorite color you can add to the design? Combine vintage with new and consider a simple design with only two fabrics. Do the denim jeans you plan to repurpose have some interesting worn spots? Incorporating these areas can add surface interest and patina, while also emphasizing the history of the pieces.

If you are inspired to try a new technique such as needle-turn appliqué or foundation paper piecing, don't let a perceived lack of skill hold you back. Stitch up a practice block to make a plan, and then dive in. Often the process of learning that skill becomes an unexpected, but interesting part of the narrative of that quilt.

The joy of committing to use these types of fabrics is the satisfaction of actually using them. They come to us with a story or memory, and by committing to using them in a quilt, we add to the story. Their presence in your life and home will evoke meaningful conversations with family and friends.

My best advice is simple: *Life is short. Use the fabric.*

ABOVE: This English paper-pieced wallhanging was made from small, cherished scraps of Liberty of London Fabrics.

LEFT: There is always a way to feature a treasured, smaller piece of fabric in a big quilt. The blue and green wool plaid is the real feature of this quilt, the real spirit.





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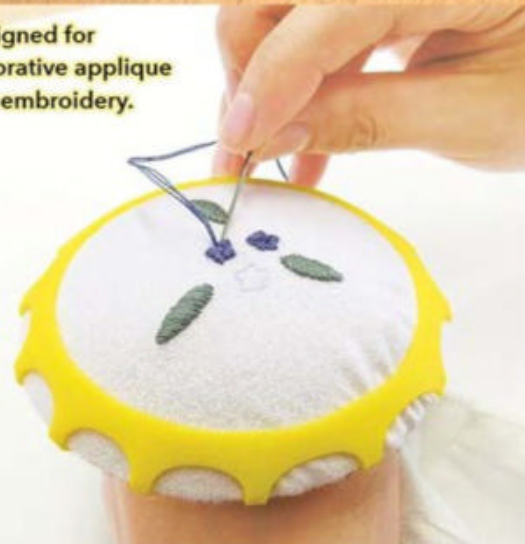
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PLAYING WITH THE PROCESS

Create a variety of designs with a few easy steps

by Christa Watson
Member of the Las Vegas MQG

I AM AN EAGER STUDENT OF MODERN QUILT DESIGN and I usually begin with a traditional block for most of my quilt patterns. My design process is an iterative one in that I usually start with an idea or concept as a jumping off point; then I explore myriad ideas—asking myself, ‘what if?’—until I settle on a final design. I design all of my quilts in the

program Electric Quilt 8, so I can quickly re-draw, color, and save all of the different variations as I brainstorm ideas.

Frequently, the finished quilt is miles away from the starting place and, more often than not, I end up creating several different quilt patterns from the seed of one idea. In this article, I’ll walk you through my thought process for “Pixie Stix,” patterned on page 62. I came up with an additional three ideas along the way, all of which would make fabulous quilts.

THE BASIC CONCEPT

The traditional Triangle in a Square block is one of my favorites to work with. It is comprised of a center isosceles triangle (a triangle with two equal sides and two equal angles), surrounded by two mirror-image right triangles (triangles with a 90° angle). I refer to these mirror-image triangles as a 'triangle pair,' since you need both sides to complete the block. (figure 1)

Because of its square shape, this block plays well with other geometric designs based on rectangles and squares. I especially like working with this unit since it's easy to size up or down.

PLAY WITH PLACEMENT

The very first thing I do when designing a quilt is to lay out my basic unit into a traditional grid: so many blocks across by so many blocks down. This allows me to visualize what I'm working with. I'll color this basic layout using the fabrics or colors I plan to work with to see if anything jumps out at me right away.

One of my go-to design tricks is to rotate the unit to see if one rotation looks more interesting than another. This works best with blocks that have a definite up or down orientation. Another trick is using a half-drop layout which means drop every other column of blocks by half a block to create an offset grid.

For "Sparkling Diamonds," (figure 2) I rotated every other unit to create diamonds set in a half-block drop design. By coloring the diamonds with scrappy saturated prints and choosing low volume fabrics for the background, a secondary design is formed.

Other concepts to explore with this design: what would it look like if each diamond is the same color, or if each row of diamonds creates a color gradation?

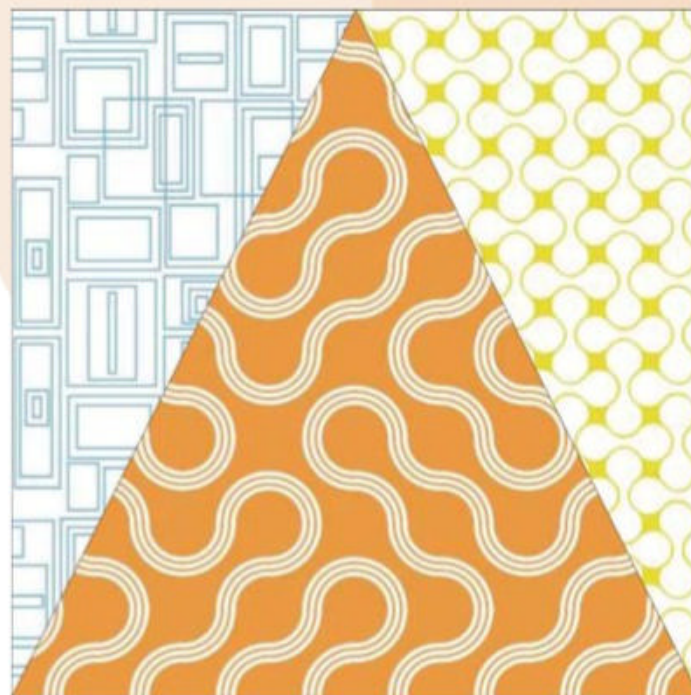


FIGURE 1
The Triangle in a Square block has an isosceles triangle in the center paired with two mirror-image right triangles.

FIGURE 2
For the "Sparkling Diamonds" design, every other unit is rotated to create the look of diamonds set in a half-block drop design.



ILLUSTRATIONS COURTESY
OF THE ARTIST

USE THAT FABRIC!

I like to design based on how many fabrics I'm trying to work with. For example, if I'm working with ten print fabrics and I'm making a total of 90 blocks, I'll want to use each fabric nine times for an even distribution.

Sometimes I'll tweak the finished size of the block for more efficient cutting from a fat quarter, yardage, or precuts.



FIGURE 3

"Vice Versa" is the exact same layout as "Sparkling Diamonds" with the color values reversed.

PLAY WITH VALUE

"Vice Versa" is the exact same layout as "Sparkling Diamonds" but, as its name implies, the color values have been switched. (figure 3) This is a simple design trick that can produce amazing results. And when you place the two quilts side by side you can really see the positive/negative value swap.

Other ideas to explore: try coloring some of the center triangles or triangle pairs with medium values to create a third design element. Or rotate the whole design 90° so the design reads horizontal instead of vertical. Or purposefully swap placement of a few of the light or dark values to create a design that gradates from the "Sparkling Diamonds" design to the "Vice Versa" design.

PLAY WITH DIRECTION

When I designed "Sparkling Diamonds," I realized it lacked the energy and movement I was looking to create. So I showed it to a designer friend of mine and she recommended I slide every other row over just a bit and that did the trick—"Electric Slide" was born! (figure 4) This is a similar concept to the vertical half-drop blocks, but in this case, the offset block is on the horizontal axis instead. By coloring pairs of triangles the same, this design creates some interesting figures that look like a wonky bow-tie or a modern 'S' or 'Z' block.



PLAY WITH VALUE AND COLOR

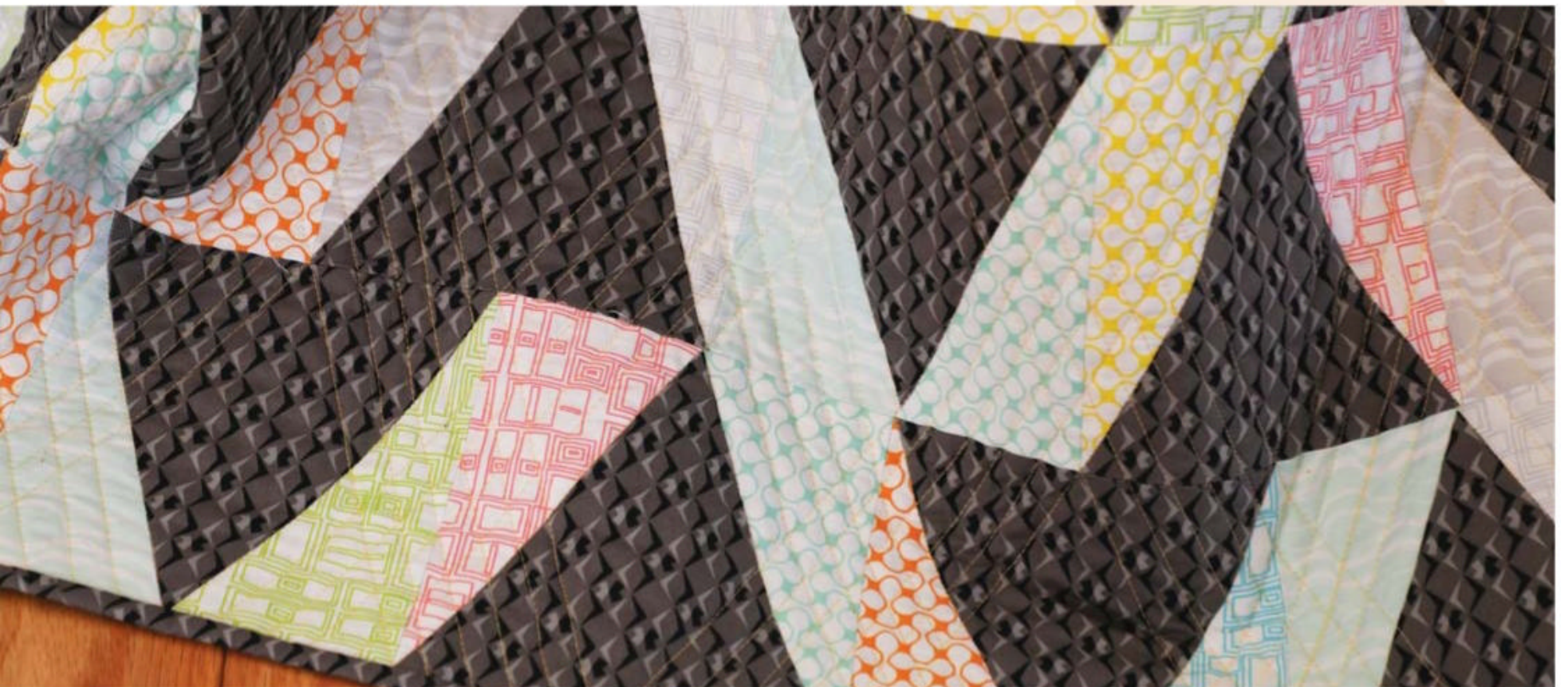
“Pixie Stix”—patterned on page 62—is an example of starting with an inspirational set of fabrics, but then moving in a completely different direction. Instead of making the center diamonds from the saturated prints as originally planned, I swapped out all of that color for a single black print. I especially love how the low volume prints interact with the dark negative space to trick your eyes into seeing a completely different pattern. I think this version makes the greatest impact.

You can apply this concept to nearly any quilt design. Swap out a key design element with one single light or dark fabric and see where else that takes you.

By mixing and matching any of these explorative ideas, you can create a unique design that no one has ever seen before, and the sky’s the limit when it comes to your creativity!

FIGURE 4

“Electric Slide” offsets the blocks on a horizontal axis.



PIXIE STIX

BY CHRISTA WATSON

christaquilts.com

Member of the Las Vegas MQG

THIS QUILT WAS THE FOURTH ITERATION OF A DESIGN based on the traditional Triangle-in-a-Square block. By offsetting the blocks, swapping out the placement of lights and darks, and unifying the composition with crisscrossed straight lines, one can get lost in the layers of texture.

DIRECTIONS

Skill Level: Intermediate

Cutting

Measurements include ¼" seam allowances. Label pieces as they are cut. Templates are on page 66. Trace onto template material. Cut out and label templates or use optional acrylic ruler set. Refer to "Triangle Cutting Tips" for specifics on cutting the 3 types of triangles.

1. From the 18" (not the 20") side of each of the 10 low-volume print fat quarters, cut:

■ 3 (6½" x 18") strips; 30 total strips.

- From each set of 3 strips, sub-cut 9 template B (left-side triangles) and 8 template B/reverse (right-side triangles). (90 total template B and 80 template B/reverse.)

2. From dark gray, cut:

■ 9 strips, 6½" x 40".

- From 8 strips, sub-cut 80 template A (center triangles).
- From 1 strip, sub-cut 10 template B (left-side triangles) and 1 (2¼"-wide) partial binding strip from the leftover.

■ 6 (2¼" x 40") strips for binding.

materials

FINISHED SIZE: 51" x 60"

FINISHED BLOCKS: 80 (6") Triangle-in-a-Square blocks and 10 (3" x 6") Half-Rectangle Triangle (HRT) blocks

- 10 fat quarters* assorted low-volume prints
- 2¼ yards dark gray for blocks and binding
- Templates A, B, + B/reverse
- Template material
- 3½ yards backing
- Twin-size batting

Optional

- Tri Recs acrylic rulers (Tri Tool™ and Recs Tool™ set) by EZ Quilting®

* Fat quarter = 18" x 20"

Fabric requirements assume 40" usable width of fabric.

NOTE: Fabrics in the quilt shown are from Good Vibes by Christa Watson for Benartex Contempo Studio.

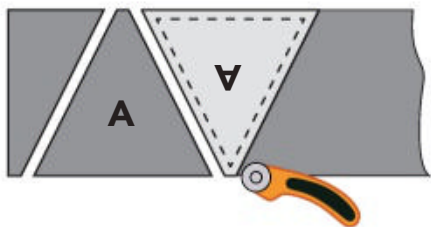




TRIANGLE CUTTING TIPS

Center triangles

1. Align template A along the long edge of the 6½"-wide fabric strip. The top blunted point of the template should be aligned with the top of the strip.
2. Cut along the left and right sides of the template.
3. Rotate the template 180°. Align the diagonal edge with the last cut, the base of the template aligned with the top of the strip, and the blunted point of the template with the bottom.
4. Cut along the right edge of the template.
5. Repeat to cut 80 center triangles.

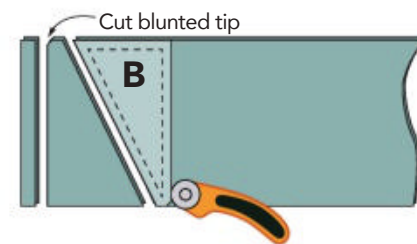


Left-side and right-side triangles

1. Pair 2 matching fat quarter strips *wrong* sides together.

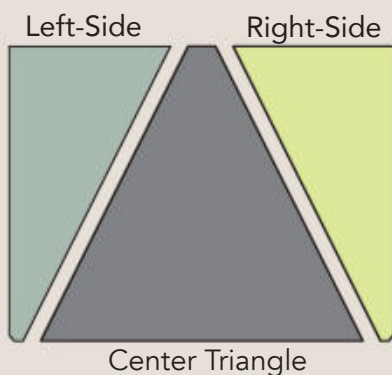
NOTE: Cutting 2 layers at a time will create 1 template B and 1 template B/reverse at the same time. (The third strip will be used for any additional template B pieces.)

2. Align the short side of template B along the long edge of the strip. Have the top of the template touching the other edge of the strip.
3. Cut along both sides of the template to create 1 each template B and template B/reverse. With the template still in place, trim off the blunted tip so the pieces will align when sewing.
4. Rotate the template 180° with the diagonal edge lined up with the last cut and the blunted tip aligned with the long edge.
5. Cut along the straight edge, then trim off the blunted tip as in step 3. Cut 8 sets (8 template B and 8 template B/reverse).
6. From the remainder of the strip (or using the third strip as necessary), cut 1 additional template B.



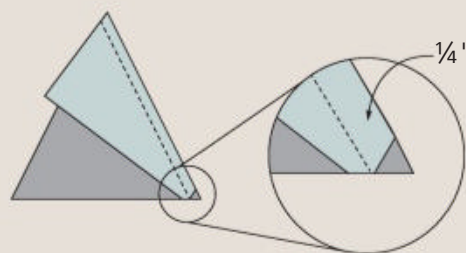
Assembly

1. Separate the template B triangles into 80 left-side and 80 right-side stacks. Mix them for variety.
2. Arrange 1 left-side triangle (template B), 1 center triangle (template A), and 1 right-side triangle (template B/reverse). Use different prints for the left and right sides.



3. Sew both side triangles to the center triangle and press seams open to create a Triangle-in-a-Square block. Notice how the blunted point of the side triangles align on the center triangle. Each

block will measure 6½" square. Make 80 blocks.



TIP: For faster sewing, sew all right-side triangles to the centers and press; then sew all left-side triangles and press.

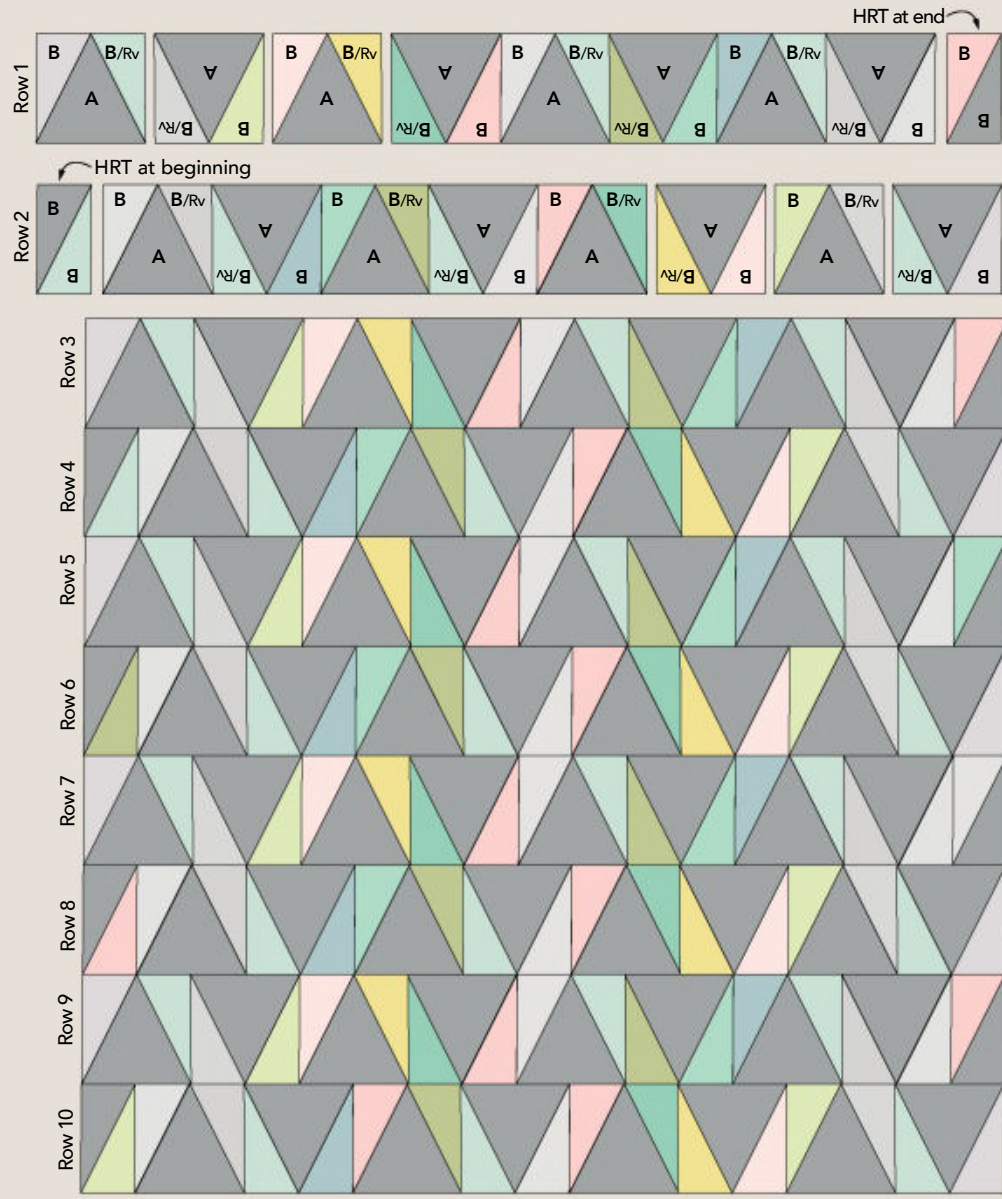
4. Sew a dark gray left-side triangle to a print left-side triangle to create a Half-Rectangle Triangle (HRT) block. HRTs will measure 3½" x 6½". Make 10 HRTs.
5. Following the **Quilt Assembly Diagram**, arrange 8 Triangle-in-a-Square blocks, rotating every other block 180°. Add 1 HRT block to the end of the row. Make 10 rows.
6. Sew the blocks together to complete a row.

NOTE: Rotate every other row to form the offset pattern. All even-numbered rows will end with an HRT. All odd-numbered rows will begin with an HRT.

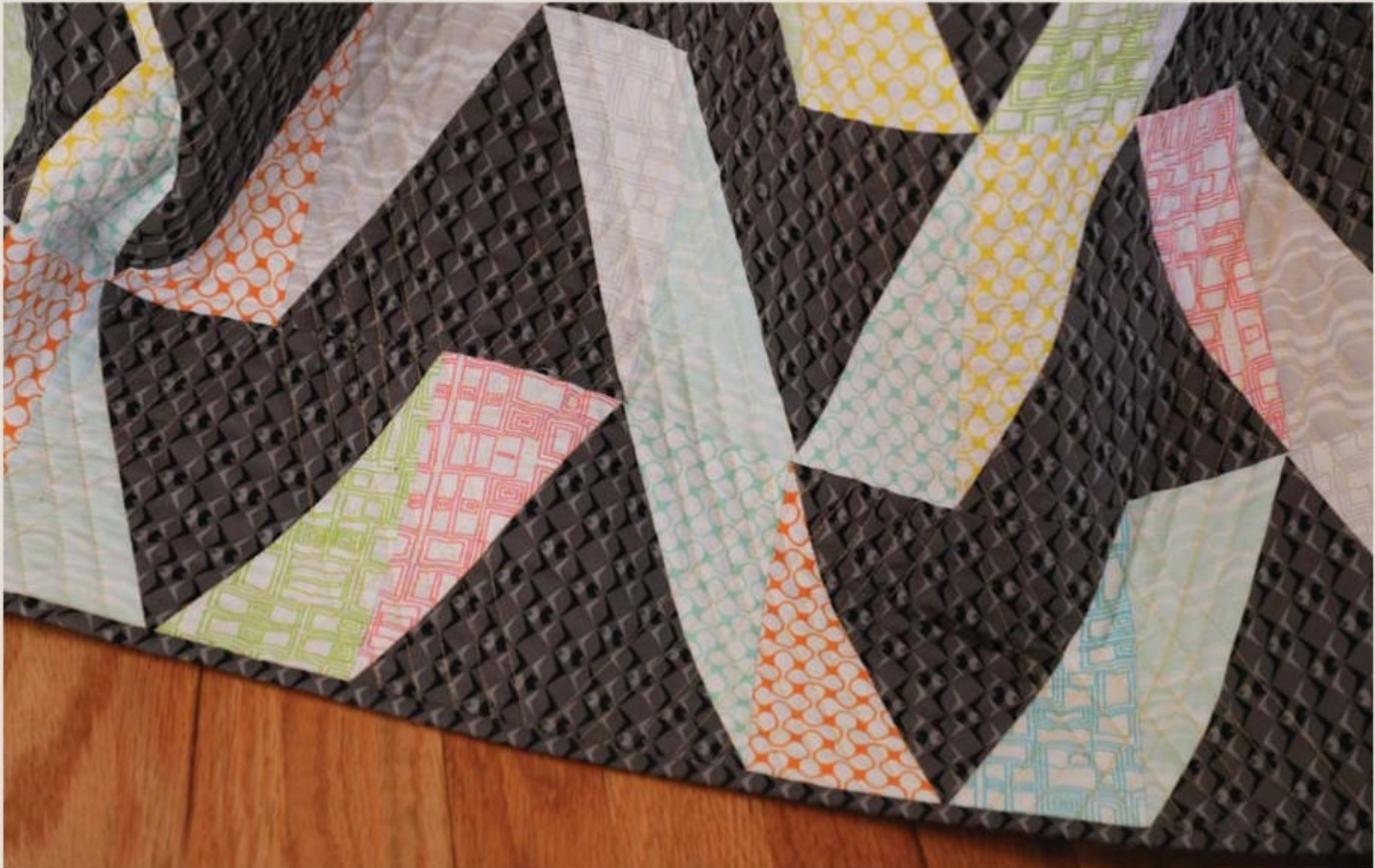
7. Sew the rows to complete the quilt top.

Finishing

1. Divide the backing into 2 (1¾-yard) lengths. Sew panels lengthwise.
2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted with straight lines following the pattern of the low-volume units to create crisscrossing lines across the quilt.
3. Sew 2¼"-wide binding strips into 1 continuous piece for straight-grain French-fold binding. Bind the quilt. See **Modern Basics: French-fold Binding** on page 101.



QUILT ASSEMBLY DIAGRAM



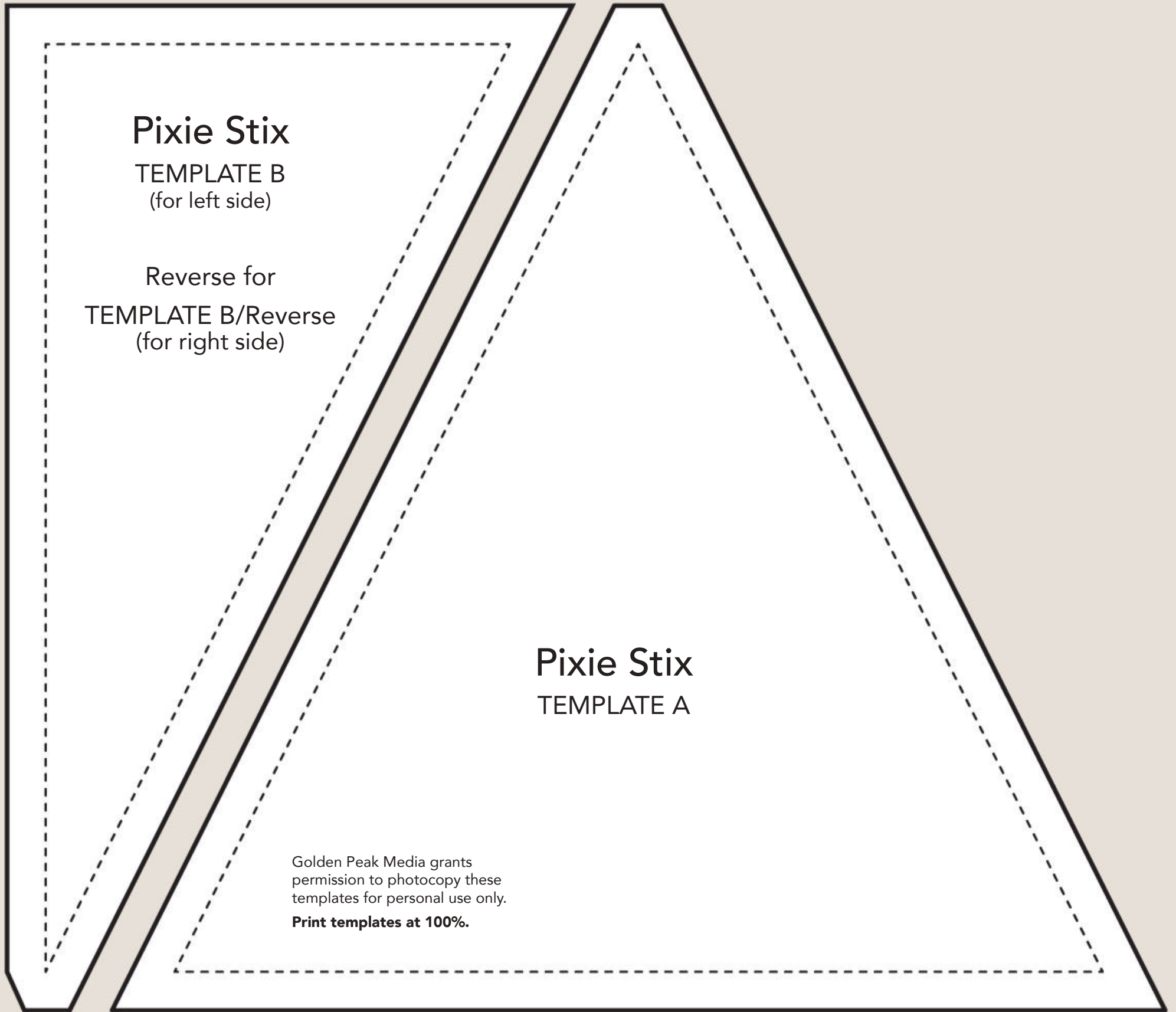
Pixie Stix

TEMPLATE B
(for left side)

Reverse for
TEMPLATE B/Reverse
(for right side)

Pixie Stix
TEMPLATE A

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A color chart for Cherrywood Hand Dyed Fabrics. It consists of a grid of 48 color swatches arranged in 8 rows and 6 columns. The colors are diverse, ranging from bright primary and secondary colors to muted, earthy tones and various shades of browns and greys. The text "CHERRYWOOD" is written in a large, white, serif font across the top of the grid, with "HAND DYED FABRICS" in a smaller, white, sans-serif font below it. Below the grid, there is a paragraph of text: "Our 100% cotton is hand dyed to look like suede. Fall in love with the unique tonal variations, soft texture, and rich, saturated colors." Below that, another line of text reads: "Solid color doesn't have to be flat." At the bottom of the chart, the website "www.cherrywoodfabrics.com" and the phone number "888-298-0967" are listed.



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VICTORIA AMAZONICA

BY BRIGIT DERMOTT

@brigitgail

Member of the Gainesville MQG

THIS QUILT WAS INSPIRED BY the giant water lilies in the botanical garden in my town. The large modern floral blocks float in the negative space of the solid background. The quilt combines Drunkard's Path blocks and the choice of needle-turn appliqué or fused circles.

DIRECTIONS

Skill Level: Intermediate

Cutting

Measurements include $\frac{1}{4}$ " seam allowance ($\frac{1}{8}$ " for template C).

Label pieces as they are cut.

Templates are on page 72. Trace onto the template material. Cut out and label templates. Using spray starch or starch alternative is highly recommended to manage the narrow I and J strips. Refer to the **Nesting Diagrams** for most efficient use of fabric.

1. From pink, cut:

- 2 (4" x 40") strips. From the strips, cut 18 (4") squares. From the squares, cut 18 template C. Use the outer line for needle-turn appliqué.

Optional: For raw-edge appliqué, apply fusible web to fabric before cutting. Cut 18 template C using the inner dotted line.

2. From aqua, cut:

- 6 (4½" x 16½") D rectangles.

3. From white, cut:

- 3 (4¼" x 40") strips. From the strips, cut 24 template A.

4. From yellow-green, cut:

- 9 (4¼" x 40") strips. From the strips, cut 24 template A, 12 (4¼" x 8½") E rectangles, and 6 (4¼" x 16½") F rectangles.

5. From dark green, cut:

- 7 (4½" x 40") strips.
 - From 4 strips, cut 48 template B.
 - From 3 strips, cut:
 - ▶ 18 (4½") G squares.
 - ▶ 12 (2½" x 4½") H rectangles.

- 6 (¾" x 40") strips. From the strips, cut 12 (¾" x 8½") I strips and 6 (¾" x 16½") J strips.

NOTE: Starching and pressing these narrow strips will aid in sewing and cutting accuracy.

- 4 (3½" x 24½") K rectangles for horizontal sashing.

- 2 (6½" x 40") strips for center sashing.

- 7 (8¼" x 40") strips for borders.

- 8 (2¼" x 40") strips for binding.

materials

FINISHED SIZE: 70" x 70"

FINISHED BLOCKS: 6 (24" x 16") blocks

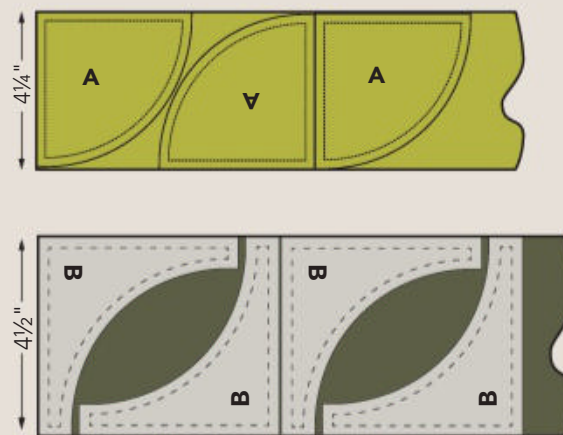
- ½ yard each pink (Blush), aqua (Mist), and white (Vanilla)
- 1¼ yards yellow-green (Acid)
- 4¼ yards dark green (Loden) for background, borders, and binding
- Templates A, B, + C
- Template material
- 4½ yards backing
- Double/full-size batting
- Spray starch or starch alternative

Optional

- 20" x 36" lightweight fusible web for fusing pink circles (in place of needle-turn appliqué)

Fabric requirements assume 40" usable width of fabric.

NOTE: Fabrics used in the quilt shown are Cotton Couture from Michael Miller. Color names are in parentheses.



NESTING DIAGRAMS



Assembly

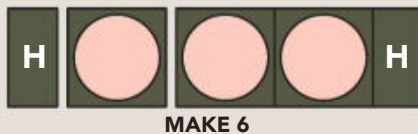
1. Pair each of the 24 yellow-green and 24 white template A pieces with a dark green template B piece. Referring to **Modern Basics: Curved Piecing** on page 78, sew the pairs together. Make 24 yellow-green/dark green and 24 white/dark green Drunkard's Path blocks.

2. For appliqué circles, fold a pink template C circle and a dark green G square into quarters. Mark and match the center points. Needle-turn appliqué the circle to the square using $\frac{1}{8}$ " for the turn. Make 18 pink/dark green circle sets. (Optional: For raw-edge appliqué circles, follow manufacturer's directions to fuse circles to the center of the dark green squares. Edge stitch as desired.)

3. Sew a narrow dark green I strip to the long edge of a yellow-green E rectangle. Make 12.

4. Sew a narrow dark green J strip to the long edge of a yellow-green F rectangle. Make 6.

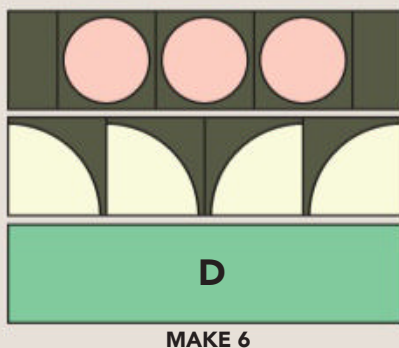
5. Sew 3 pink/dark green circle sets together. Sew a dark green H rectangle on each end. Make 6 circle units. Finished piece will measure $4\frac{1}{2}$ " x $16\frac{1}{2}$ ".



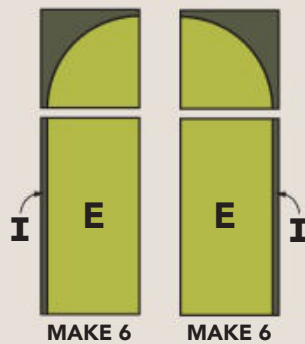
6. Sew 4 white/dark green Drunkard's Path blocks together. Take care in the direction of the arc. Make 6 Drunkard's Path units.



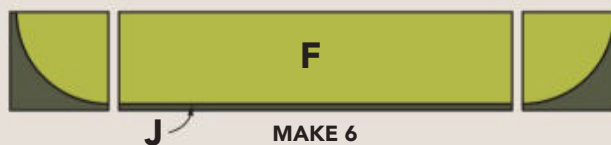
7. Sew a circle unit, a white/dark green Drunkard's Path unit, and an aqua D rectangle together. Make 6.



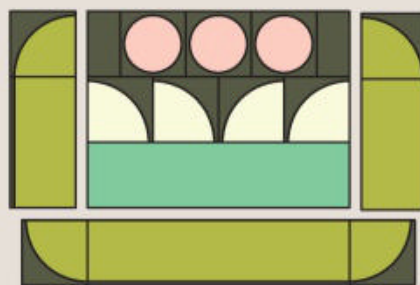
8. Alternating the direction of the Drunkard's Path block, sew 1 yellow-green/dark green Drunkard's Path block to 1 yellow-green/dark green I/E unit as shown. Make 6 of each unit.



9. Sew a yellow-green/dark green Drunkard's Path block to each end of 1 yellow-green/dark green J/F rectangle. Make 6.



10. Combine the units to complete the block. Make 6 blocks.



Quilt Top Assembly

1. Arrange the blocks and K rectangles following the **Quilt Assembly Diagram**. Sew 2 columns of 3 blocks with a K rectangle above and below the middle block.

2. Sew the 2 ($6\frac{1}{2}$ " x 40") center sashing strips end to end to make 1 continuous strip. Trim the strip to $54\frac{1}{2}$ ".

3. Sew the center sashing strip between the 2 columns of blocks.

4. Sew the $8\frac{1}{4}$ " x 40" border strips end to end to make 1 continuous strip. Cut 2 ($54\frac{1}{2}$ ") strips and sew these to the sides of the quilt center. Cut 2 (70") strips and sew these to the top and bottom to complete the quilt top.

Finishing

1. Divide the backing fabric into 2 ($2\frac{1}{4}$ -yard) lengths. Sew panels lengthwise.

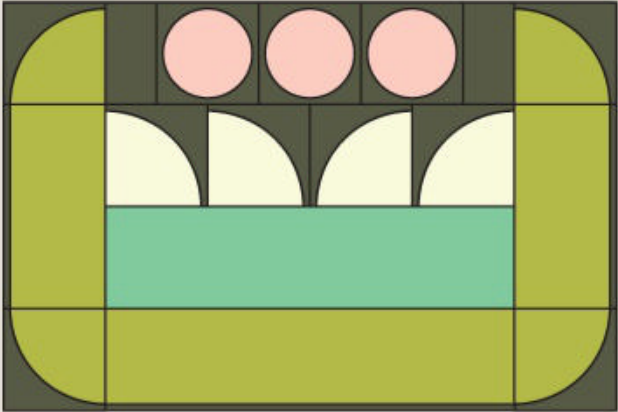
2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted with an orange peel pattern with leaf green thread.

3. Sew $2\frac{1}{4}$ "-wide binding strips into 1 continuous piece for French-fold binding. Bind the quilt. See **Modern Basics: French-fold Binding** on page 101.

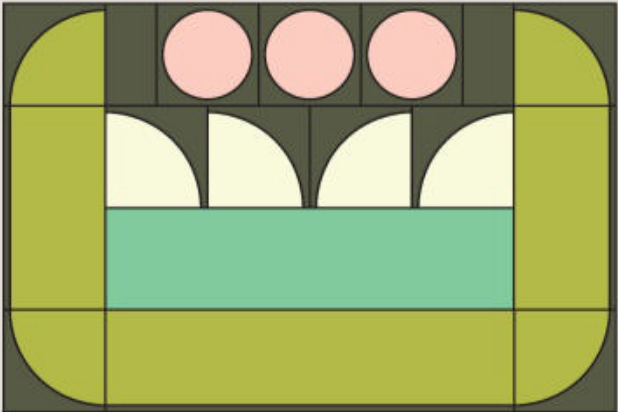
Editor's note: The original quilt used inset circles. This pattern has been simplified by using appliqué.



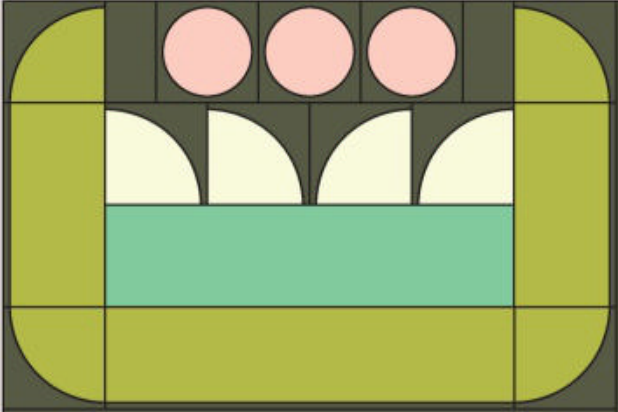
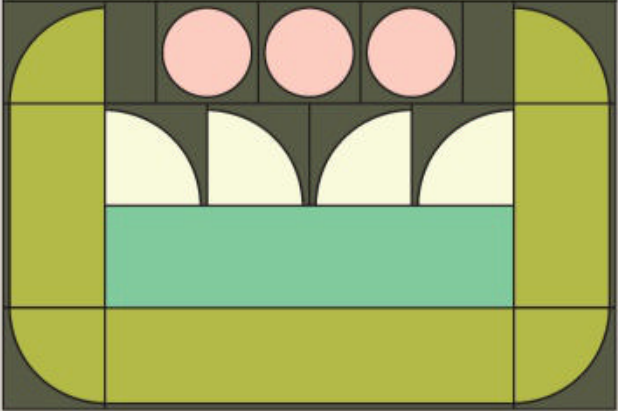
Top Border



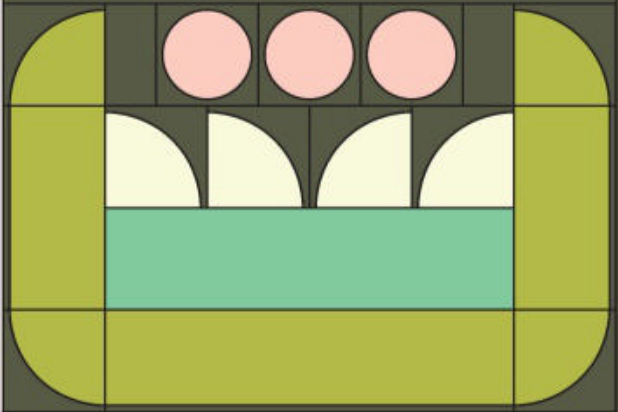
K



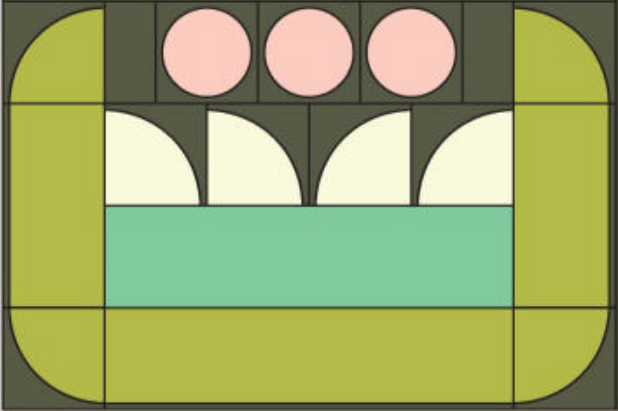
K



K



K



Side Border

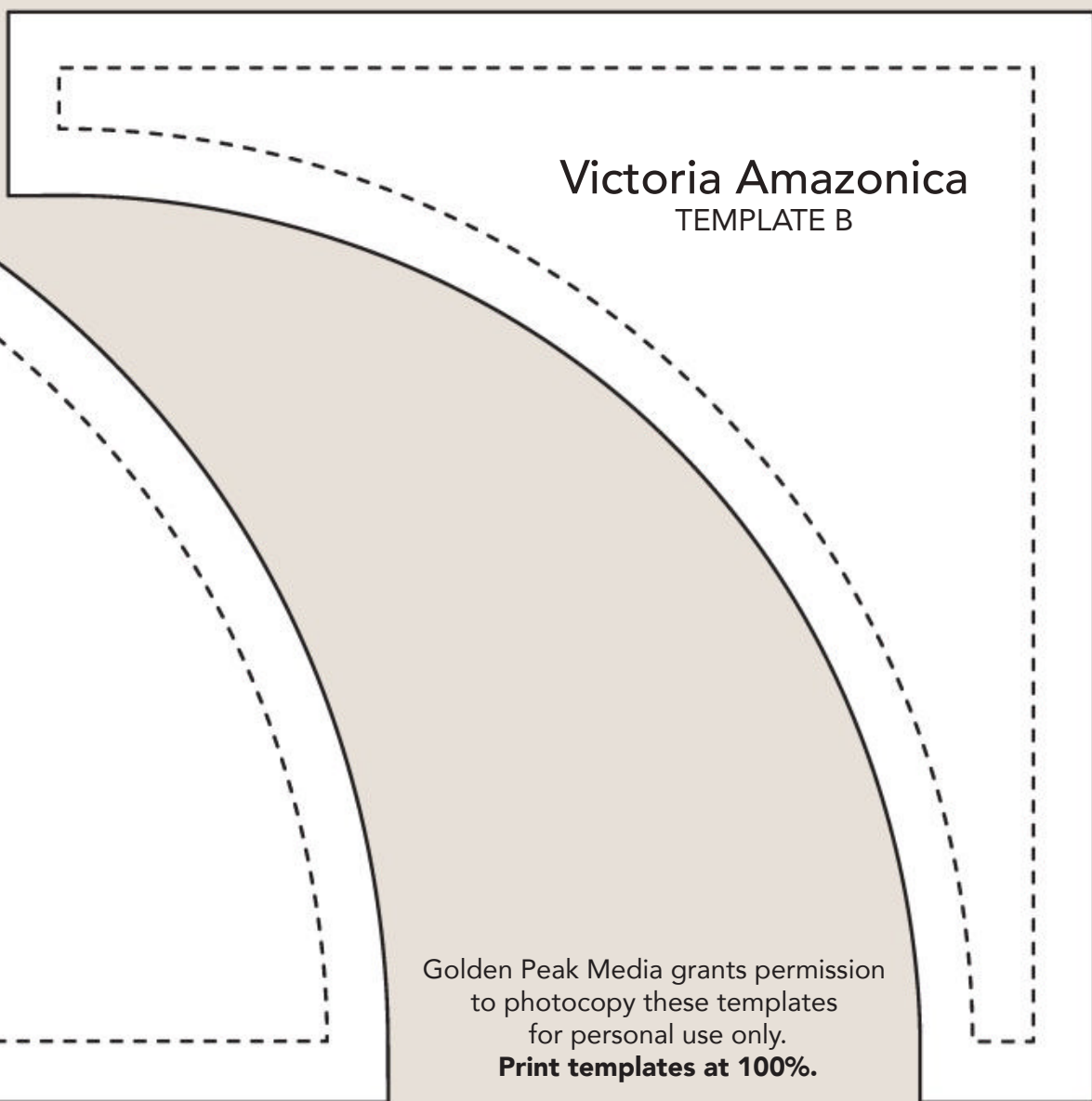
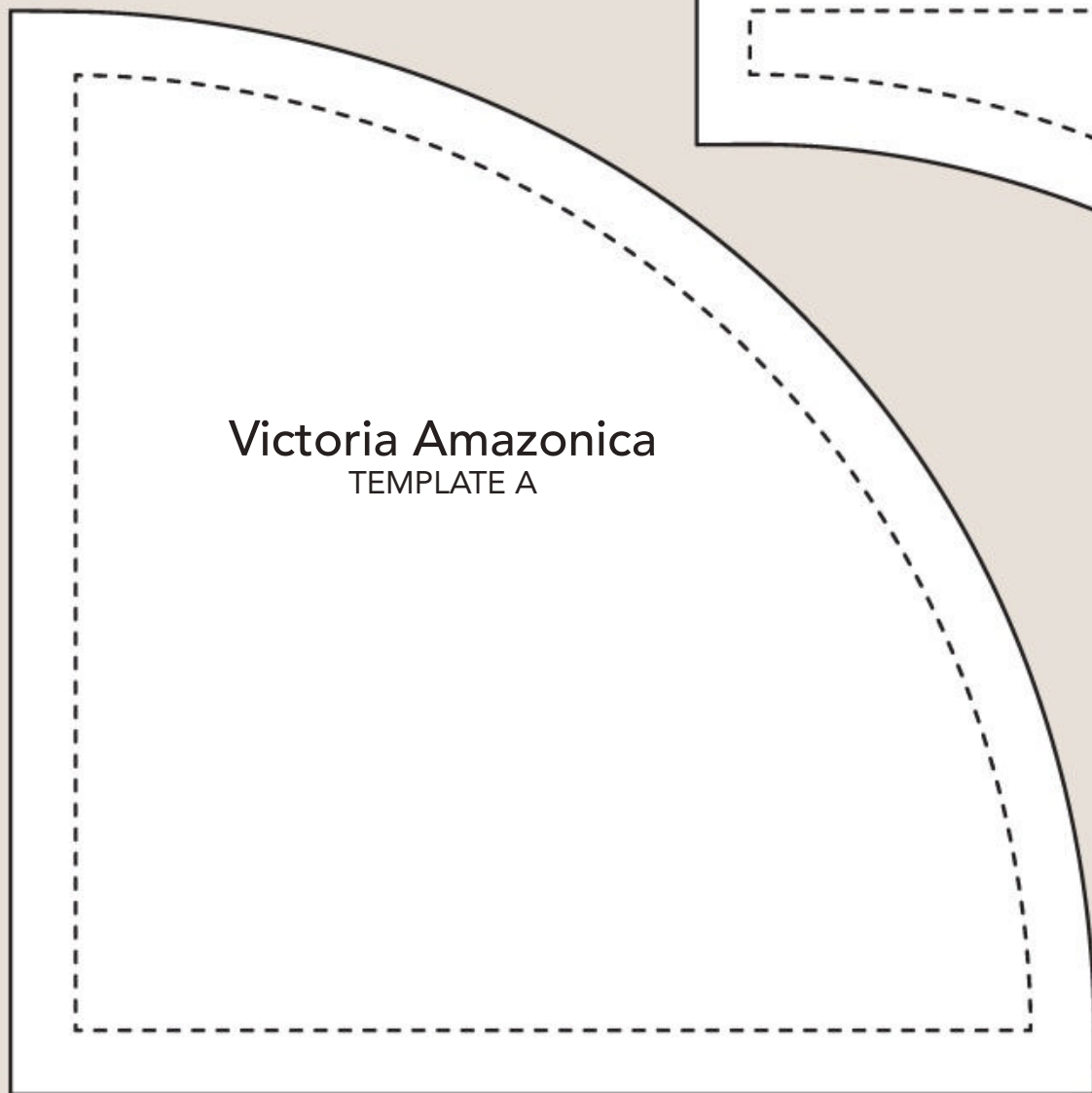
Center Sashing

Side Border

Bottom Border

QUILT ASSEMBLY DIAGRAM

VICTORIA AMAZONICA



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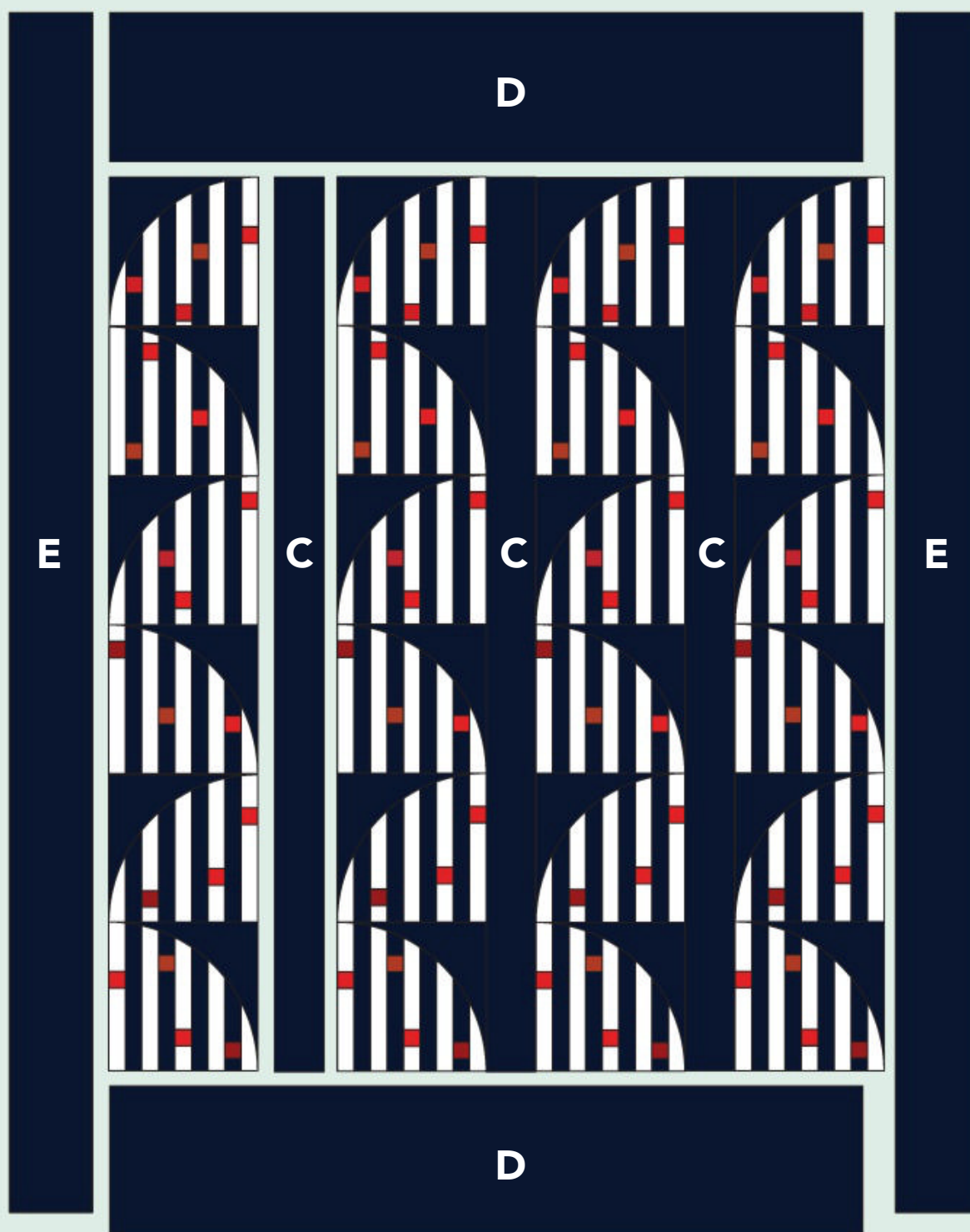
GRASSLAND EMBERS

BY DAISY ASCHEHOUG

warmfolk.com

Individual MQG Member

MANY YEARS AGO, I WORKED AS A WILDLAND FIREFIGHTER. My very first (and most memorable) shift was on an enormous complex in Southern California. I stood on a highpoint at midnight and saw fires burning in the grasses in every direction. The large curves in this quilt create grass-like silhouettes while the improvisationally placed red squares mimic hot embers shining brightly in the night.



QUILT ASSEMBLY DIAGRAM

materials

FINISHED SIZE: 55" x 72"

- 1¾ yards white
- 4¾ yards blue for blocks and binding
- 5 (1½" x 40") strips, various reds
- Templates A + B
- Template material
- 3½ yards backing
- Twin-size batting

Fabric requirements assume 40" usable width of fabric.

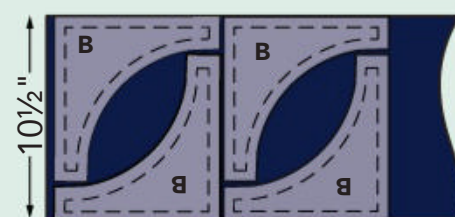


DIRECTIONS

Skill Level: Intermediate

Cutting

Measurements include ¼" seam allowance. Label pieces as they are cut. Templates are on page 77. Trace onto template material. Cut out and label templates. Refer to the **Nesting Diagram** below for most efficient use of fabric when cutting template B.



1. From white, cut:

- 1 (3" x 40") improv strip.
- 1 (4" x 40") improv strip.
- 2 (5" x 40") improv strips.
- 1 (7" x 40") improv strip.
- 1 (8" x 40") improv strip.
- 2 (11" x 40") improv strips.

2. From blue, cut:

- 1 (3" x 40") improv strip.
- 1 (4" x 40") improv strip.
- 1 (7" x 40") improv strip.
- 1 (8" x 40") improv strip.
- 2 (11" x 40") improv strips.
- 3 (10½" x 40") strips. From strips, cut 24 template B.
- 5 (3½" x 40") strips for sashing.
- 3 (9½" x 40") strips for top and bottom borders.
- 4 (5½" x 40") strips for side borders.
- 8 (2¼" x 40") strips for binding.

Assembly

MAKE THE IMPROV STRIP SETS

- Sew the 40" strips into strip sets:
 - 1 (1½") red between 2 (5") white strips.
 - 1 (7") white, 1 (1½") red, and 1 (4") white strips.
 - 1 (8") white, 1 (1½") red, and 1 (3") white strips.
 - 1 (7") blue, 1 (1½") red, and 1 (4") blue strips.
 - 1 (8") blue, 1 (1½") red, and 1 (3") blue strips.



40" Strip Set

MAKE 1



40" Strip Set

MAKE 1



40" Strip Set

MAKE 1



40" Strip Set

MAKE 1

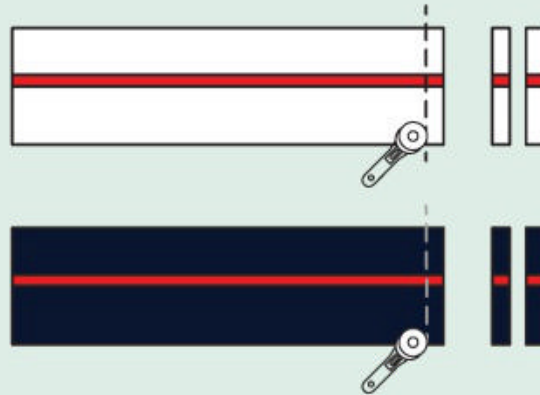


40" Strip Set

MAKE 1

- Cut each of these 5 improv strip sets into 26 (1½" x 11") rectangles (130 total).

TIP: Align the ruler with the edge of a red seam to ensure each cut is perpendicular.



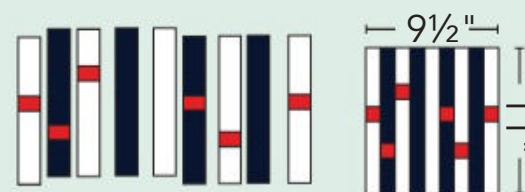
- Cut each of the 2 (11" x 40") white rectangles and the 2 (11" x 40") blue rectangles into 26 (1½" x 11") strips (104 total).

BLOCK CONSTRUCTION

Pieced and solid improv strips are now interchangeable. In the next step, both white/red pieced strips and solid white strips will be referred to simply as 'white strips.' Both blue/red pieced strips and solid blue strips will be referred to as 'blue strips.' Pieced strips may be rotated 180° to create even more variety. Experiment with the placement of the red squares to achieve the desired improvisational aesthetic.

- Alternate 5 white strips and 4 blue strips as shown. Sew together along the long edge using a scant ¼" seam to assure the slab will be 9½" wide. Press seams open. Make 24 slab units.

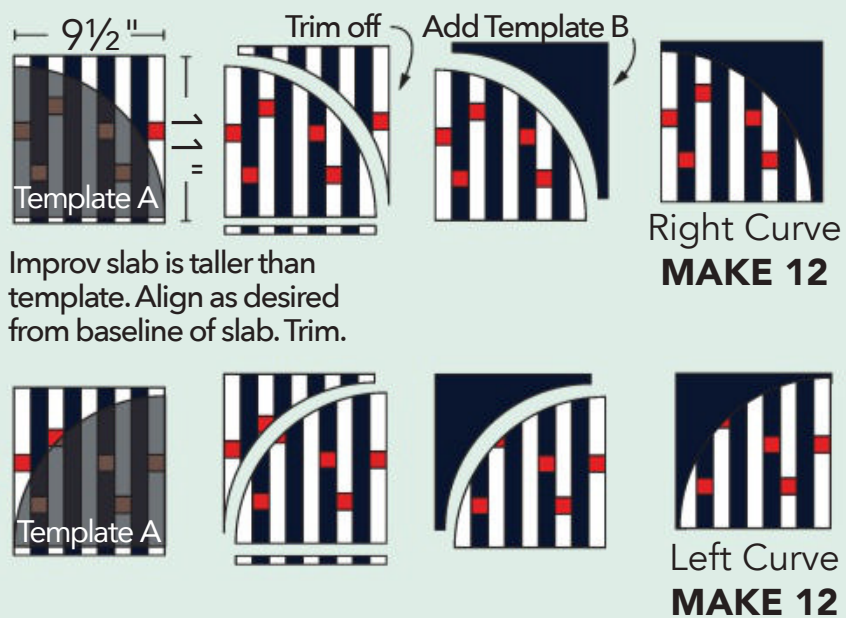
NOTE: Slab units will measure 9½" wide and are slightly taller than necessary to allow for variation in the vertical placement of the trimming template A.



GRASSLAND EMBERS

2. Use template A to trim away the top right corner of 12 slabs and the top left corner of 12 slabs.
3. Referring to **Modern Basics: Curved Piecing** on page 78, sew a blue template B to each of the 24 trimmed A slab units.
4. Press and trim all blocks to 9½" square.

NOTE: Press the curved seam toward the concave piece. Lightly trim bulk from the ends of the curve, if necessary.



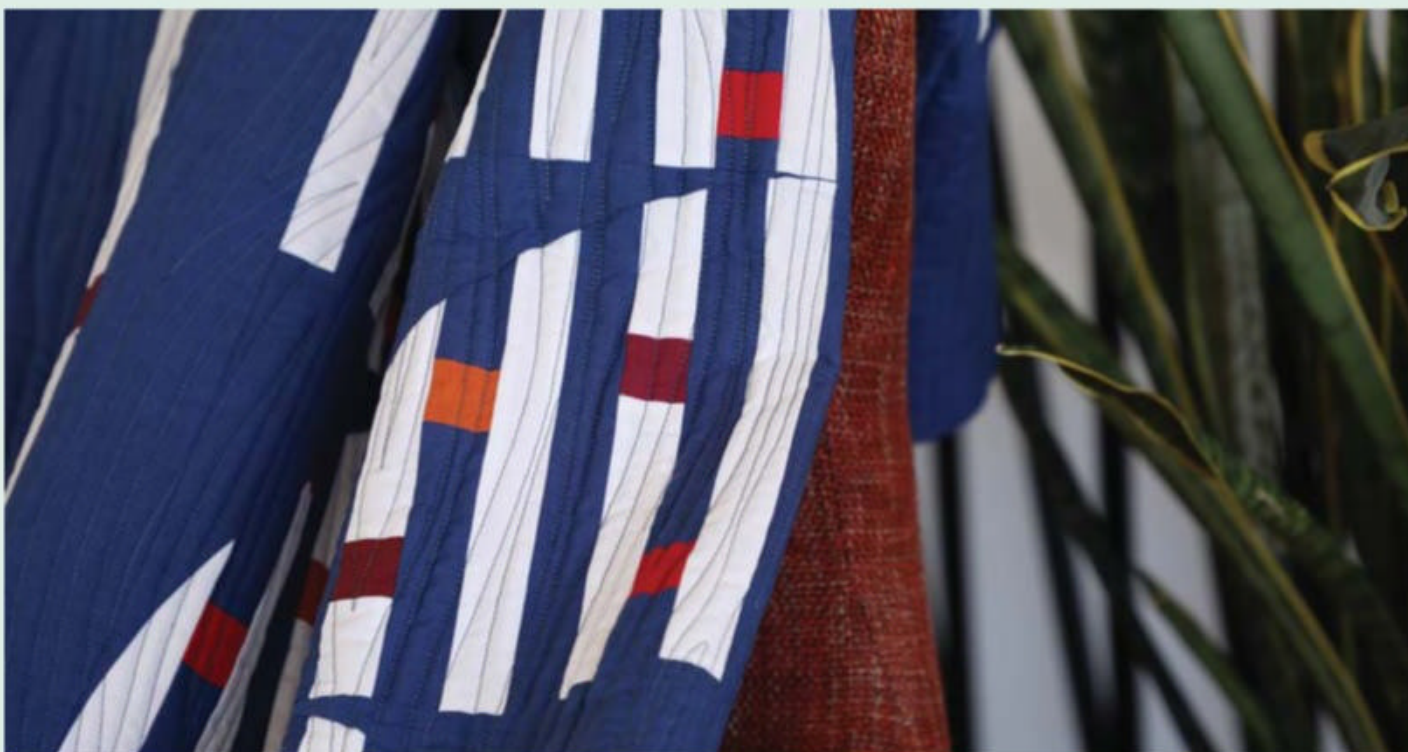
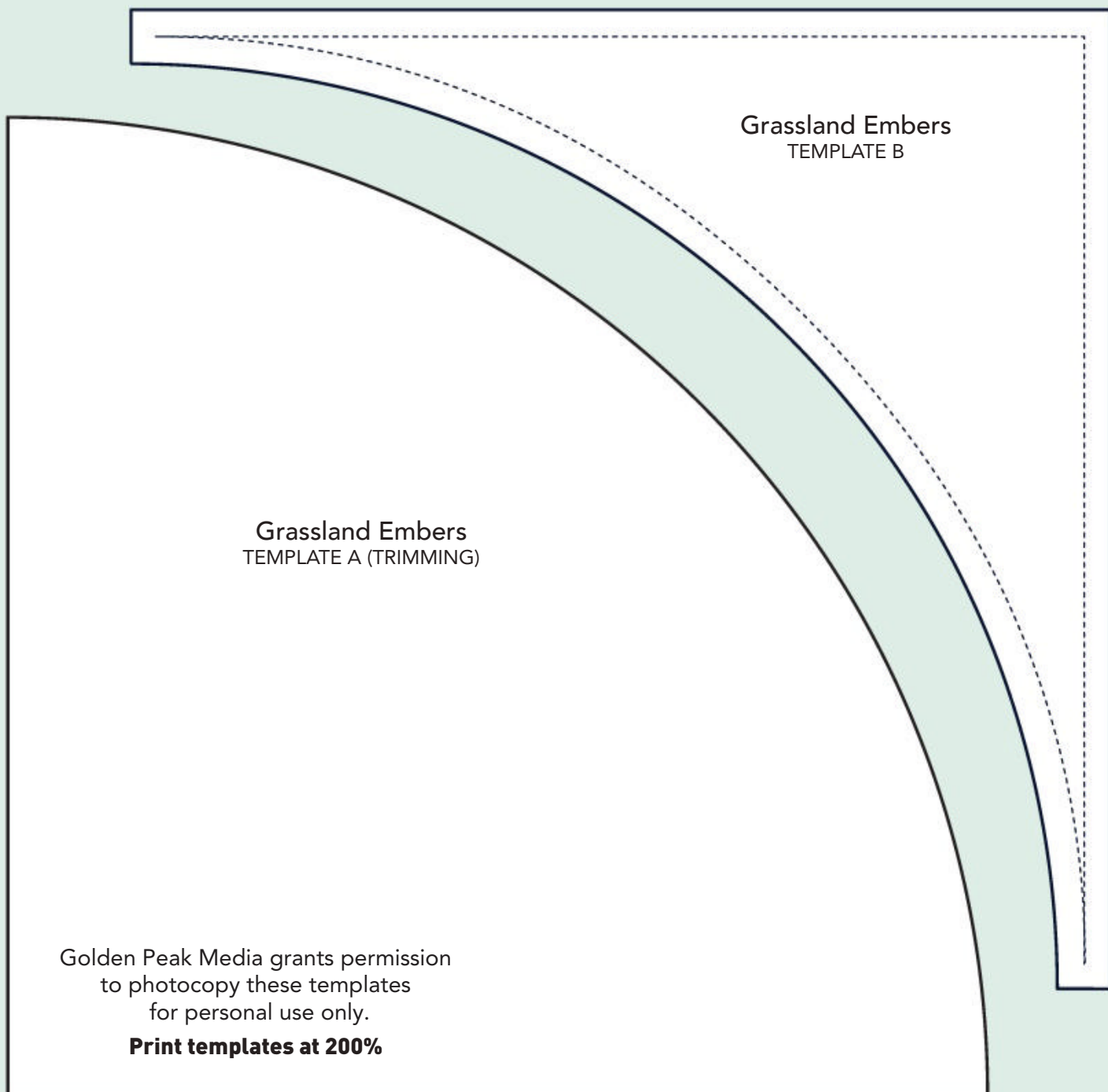
Quilt Top Assembly

1. Referring to the **Quilt Assembly Diagram**, arrange and sew the blocks into columns, alternating right- and left-curve blocks.
2. Sew the 5 (3½" x 40") sashing strips together end to end, then sub-cut the strip into 3 (3½" x 54½") C strips. Sew the sashing strips between columns.
3. Sew the 3 (9½" x 40") top and bottom border strips together end to end, then sub-cut the strip into 2 (9½" x 45½") D strips. Add the top and bottom borders to the center column section.
4. Sew the 4 (5½" x 40") side border strips together end to end, then sub-cut the strip into 2 (5½" x 72½") E strips. Sew the side border strips to the left and right sides.

Finishing

1. Divide the backing into 2 (1¾-yard) lengths. Sew panels lengthwise.
2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted with wavy vertical lines simulating tall grass and flames.
3. Sew 2¼"-wide binding strips into 1 continuous piece for straight-grain French-fold binding. Bind the quilt. See **Modern Basics: French-fold Binding** on page 101.



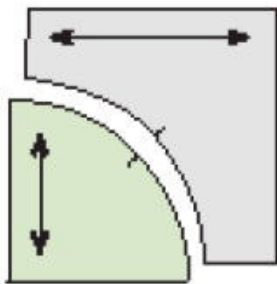


CURVED PIECING

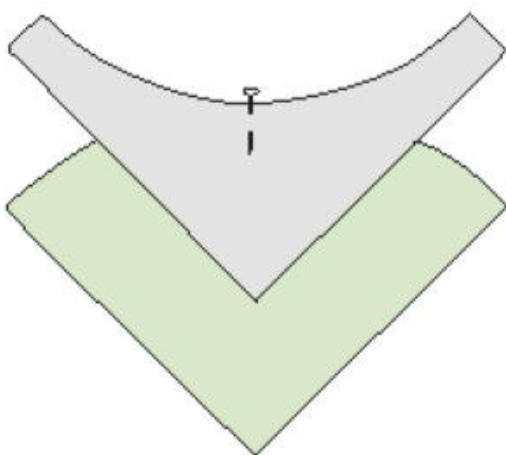
CURVED PIECING IS UBIQUITOUS IN modern quilts, but some quilters ignore it because they've avoided learning how to sew curves. Like many things, piecing curves takes a little practice. With these tips, you'll soon be creating smooth curved seams like a pro!

NOTE: These illustrations show the *Drunkard's Path* block but these tips are true for all blocks with curved pieces.

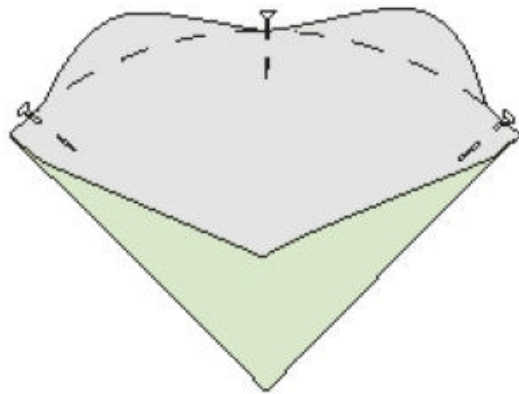
1. Cut a convex quarter circle piece and a concave L-shaped piece from contrasting fabrics. Fold each piece in half. Finger press at the curved centers.



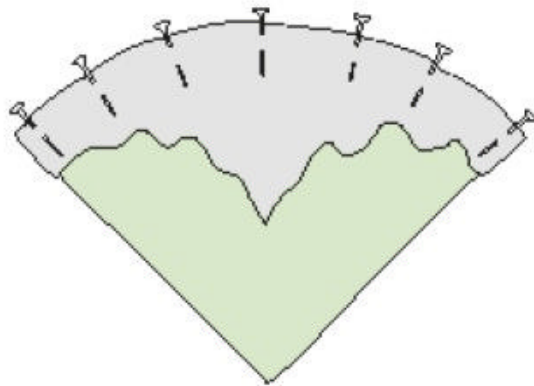
2. With right sides together and the L-shaped piece on top, align press marks and pin in the center of the block.



3. Pin the outside edges together with the straight edges matching.



4. You might find it necessary to add more pins between the 3 original pins, but this step is optional.



5. Sew the curve. Sew slowly and remove the pins as you come to them, easing the top and bottom fabrics together to avoid tucks.

6. Press the seams toward the quarter circle piece to make it pop, or toward the L-shaped piece to make the circles recede. A bit of spray starch helps keep the circles smooth.

ACCURACY MATTERS

Curved blocks precision cutting and sewing will make a difference in piecing success. Here are some tips for troubleshooting them.

SMOOTH CURVES: Always sew with the L-shaped piece on top so you can see the fabric as it eases into the curved shape of the quarter circle as you sew.

OFF-KILTER BLOCKS: If the fabric is pulled when sewing, the block might stretch out of square. Try trimming the block to size, or pick out the stitches, press the pieces with starch, and sew again.

TUCKS: Sometimes small tucks may get sewn into the seam. If this happens, pull out the stitches around the tuck, ease the fabrics back together, and re-sew the open portion with a smooth curve.

SAVE TIME: Making a single block can be time consuming. Batching tasks helps establish a more efficient routine when sewing—cut all the pieces, then move to pinning, sewing, pressing, and finally squaring them all up.

Inspiration at your Fingertips

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Shop one of the largest pattern resources at **QuiltingDaily.com**

Checking the Boxes featured in
Pre-Cut Patchwork July/Aug 2019



 QuiltingDaily

FAVORITE THINGS

MAGNAFINGERS

Invented by a teenager to collect spilled fish hooks, this magnet tool easily picks up errant needles or pins and—wait for it!—releases *where you want* without poking your fingers! You need only two fingers to maneuver the clothespin-like mechanism to pick up and release. The product is manufactured by 3-D printer in small batches so color choices are practically endless. Kudos to the MagnaFingers family, both for making such a great tool for sewists, quilters, and other hobbyists and for supporting this teen's ingenious idea. Check out the origin story video on their website. We can't live without this tool in our sewing kit!

\$8.99 • magnafingers.com



LUCIENNE HAND-PRINTED KITCHEN TOWELS

BROOKLYN MOJO

When opening up these beautiful hand-printed towels, our eyes grew larger and larger as the full design showed itself—and the generous size of the towels became apparent. Screen-printed by hand in a Brooklyn, N.Y., studio, the designs are thoughtful and freestyle.

The Lucienne design is one of several available from the shop and we love the linear, architectural feel of it—and imagine a walk around a Brooklyn park might have provided the inspiration!

These towels are generous in size (approximately 28" square) and are 100% flour sack cotton, which makes them perfect for drying dishes.

And we loved the handy hanging loop, too. When form and function meet so well, it's a beautiful and practical thing!

\$15.00 each • brooklynmojo.com



COLOR WHEEL ENAMEL PINS

THE GRAY MUSE

Enamel pins are all the rage as a fashion statement, for trading, and for personal proclamations. These large and beautiful pins are even more—the top dial spins so they are also functional color wheels! Be sure to wear this pin for color guidance the next time you head to the fabric store—and to turn some heads. At 2" diameter, each has two pins/pin backs to keep it secure on your garment or tote. (Locking pin backs for extra security are available for a small additional charge.) This unique shop has tons of fun pins in a wide price range to delight crafters/artists with tiny replicas of art supplies and fun quotes. Also in the inventory are stickers, magnets, keychains, and more.

\$17.99 each • thegraymuse.com

SASHIKO STYLE VISIBLE MENDING SUPPLY KIT

WREN BIRD ARTS

Have you noticed how popular hand stitching is, especially sashiko-style mending? If you haven't yet taken the plunge, this lovely kit provides all you need to get started. Helpful to beginners are the mending booklet with basic instructions and the washable transfers with printed stitch patterns—stick a transfer on your project and stitch away; the transfer backing will wash away later. This kit is not just for beginning stitchers, though—experienced sewists new to mending or sashiko will appreciate finding all of the supplies you need to get sewing in one place—needles, thimble, threads, beeswax thread conditioner, and more. Grab that torn jean jacket or bag and get mending with style!

\$40.00 • wrenbirdarts.com



QUILTY PENCILS

LAURA COIA

Everyone needs tools that are practical, suited to the task, and—dare we say?—fun! This 10-pack of #2 graphite pencils hits all these notes perfectly. The pencils are from YouTube personality Laura Coia. Keep motivated and entertained with the quilt images and quips on each pencil; relatable to all creative folks. Grab this pencil set for yourself, your friends, and anyone who could use a smile.

\$12.95 • C+T Publishing

EMPOWERMENT: QUILTS HONORING WOMEN IN ACTIVISM

VERUSCHKA ZARATE

This author has brought technology and fabric art together to honor four iconic women and their contributions to history, whom you can commemorate in paper-pieced portrait art. Veruschka designed 40" x 40" portraits of Ruth Bader Ginsburg, Frida Kahlo, Angela Davis, and Jane Goodall. Make one for a statement piece or create all four and combine them into a stunning bed-size quilt! The detailed, color-coded instructions are suitable for a Confident Beginner and up, and there is plenty of supplemental information provided, too, such as video tutorial links for additional paper-piecing instruction and scannable codes for easy-to-print, full-size, downloadable patterns.

\$27.95 • C+T Publishing



FANFOLD

BY CAROLINE HADLEY

@geometriquilt

Member of the Melbourne MQG

QUILTED BY VALERIE COOPER of SWEET GUM QUILTING

THIS DESIGN USES SIMPLE ANGLES to create the illusion of folds cascading down the quilt. The two colors suggest light and shadow, adding to the sense of movement.

DIRECTIONS

Skill Level: Intermediate

Cutting

Measurements include $\frac{1}{4}$ " seam allowances. Side rectangles are cut to the exact length. You may want to make them longer to allow for piecing variations.

1. From pink, cut:

- 2 ($3\frac{1}{2}$ " x 40") strips. From the strips, cut 21 ($3\frac{1}{2}$ ") A squares.

- 1 (7" x 40") strip. From the strip, cut 10 (4" x 7") B rectangles.

- 2 ($10\frac{1}{2}$ " x 40") strips. From the strips, cut 14 (4" x $10\frac{1}{2}$ ") C rectangles.

2. From white, cut:

- 2 ($3\frac{1}{2}$ " x 40") strips. From the strips, cut 19 ($3\frac{1}{2}$ ") A squares.

- 2 (7" x 40") strips. From the strips, cut 18 (4" x 7") B rectangles.

- 1 ($10\frac{1}{2}$ " x 40") strip. From the strip, cut 6 (4" x $10\frac{1}{2}$ ") C rectangles.

3. From orange, cut:

- 4 ($3\frac{1}{2}$ " x 40") strips. From the strips, cut 40 ($3\frac{1}{2}$ ") A squares.

- 3 (7" x 40") strips. From the strips, cut 28 (4" x 7") B rectangles.

- 2 ($10\frac{1}{2}$ " x 40") strips. From the strips, cut 20 (4" x $10\frac{1}{2}$ ") C rectangles.

- 1 ($65\frac{1}{2}$ " x 40") piece. From the piece, cut 1 ($25\frac{1}{2}$ " x $65\frac{1}{2}$ ") D side rectangle and 1 ($9\frac{1}{2}$ " x $65\frac{1}{2}$ ") E side rectangle.

- 8 ($2\frac{1}{4}$ " x 40") strips for binding.

Assembly

Press seams open.

HST = Half-Square Triangle

HRT = Half-Rectangle Triangle

1. Referring to **Modern Basics: Half-Square Triangles—Two at a time** on page 111, pair 19 orange A squares with 19 white A squares and pair 21 orange A squares with 21 pink A squares to make:

- 38 white/orange HSTs.

- 42 pink/orange HSTs.

2. Trim HSTs to 3" square, if necessary.

materials

FINISHED SIZE: 65" x 65"

- $1\frac{1}{4}$ yards pink (Primrose)

- 1 yard white (White)

- $4\frac{1}{4}$ yards orange (Flame) for blocks and binding

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

- Double/full-size batting

Fabric requirements assume 40" usable width of fabric.

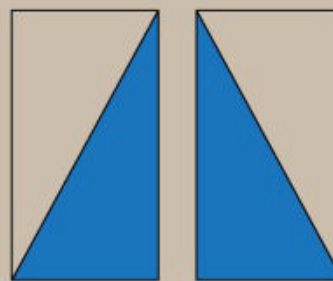
NOTE: Fabrics for the quilt shown are Kona® Cotton Solids from Robert Kaufman Fabrics. Color names are in parentheses.

LEAN RIGHT OR LEAN LEFT

Half-square triangles (HST) don't lean right or left. They simply have that convenient diagonal seam.

Half-rectangle triangles (HRT) are different. They lean right or lean left. This quality makes them extremely fun to use in quilt design but will also keep you on your toes as you're sewing.

Before you sew and cut the HRTs for this quilt, review and note the difference between *right-leaning* and *left-leaning* half-rectangle triangles. If you haven't made them before, it's easy to get mixed up. Making a sample from extra fabric will help you visualize the process.





3. Referring to **Modern Basics: Half-Rectangle Triangles—Two at a time** on page 86, pair 10 pink B rectangles with 10 orange B rectangles and 18 white B rectangles with 18 orange B rectangles to make:
 - 20 *left-leaning* pink/orange small HRTs.
 - 36 *right-leaning* white/orange small HRTs.
4. Trim each small HRT to 3" x 5½".
5. Again, referring to **Modern Basics: Half-Rectangle Triangles**, pair 14 pink C rectangles with 14 orange C rectangles and 6 white C rectangles with 6 orange C rectangles to make:
 - 28 *left-leaning* pink/orange large HRTs.
 - 12 *right-leaning* white/orange large HRTs.
6. Trim each large HRT to 3" x 8".
7. Sew pairs of blocks together as shown to make the illustrated units.



White + Orange A
MAKE 19 UNITS
Right-Leaning



Pink + Orange A
MAKE 21 UNITS
Left-Leaning



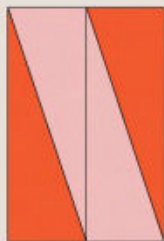
White + Orange B
MAKE 18
Right-Leaning



Pink + Orange B
MAKE 10
Left-Leaning



White + Orange C
MAKE 6
Right-Leaning



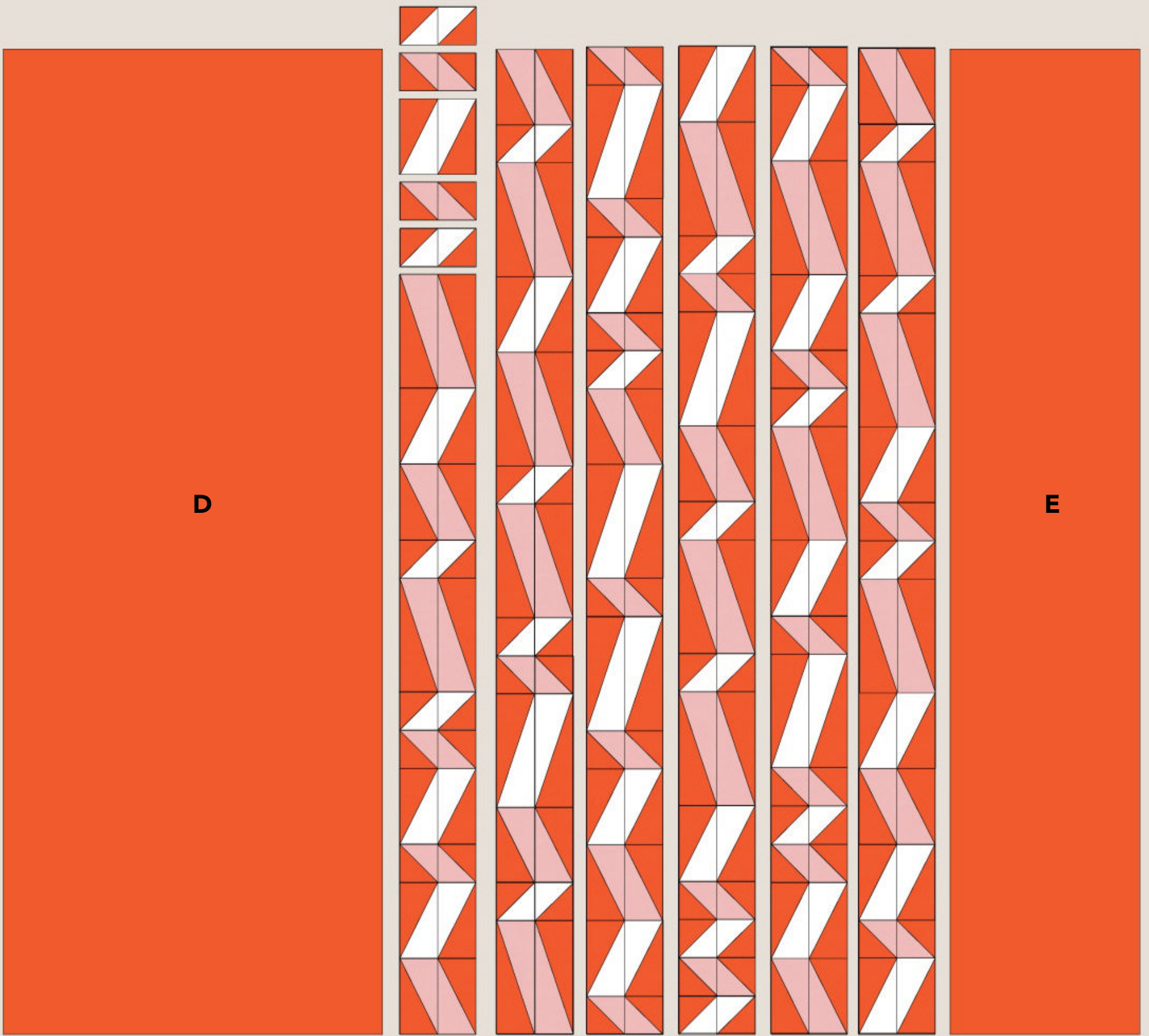
Pink + Orange C
MAKE 14
Left-Leaning

8. Arrange the units as shown in the **Quilt Assembly Diagram**. Sew into columns; sew the columns to create the quilt center.
9. Sew the orange D side rectangle to the left side of the quilt center. Sew the orange E side rectangle to the right side of the quilt center to complete the quilt top.

Finishing

1. Divide the backing into 2 (2⅞-yard) lengths. Sew panels lengthwise.
2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted with straight lines spaced ½" apart.
3. Sew 2¼"-wide binding strips into 1 continuous piece for straight-grain French-fold binding. Bind the quilt. See **Modern Basics: French-fold Binding** on page 101.





D

E

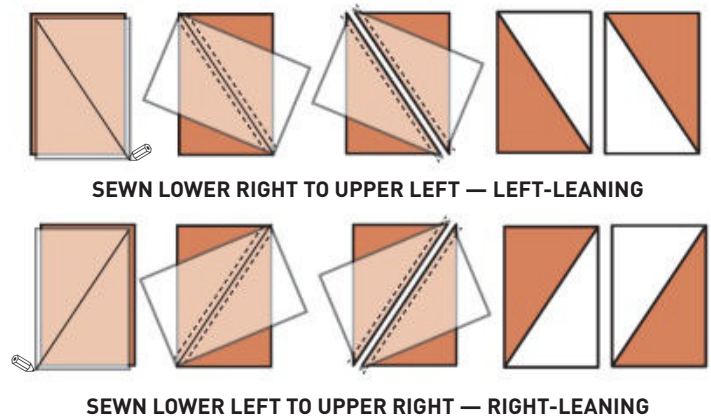
QUILT ASSEMBLY DIAGRAM

HALF-RECTANGLE TRIANGLES

TWO AT A TIME

ALTHOUGH SIMILAR TO THEIR COUSINS the Half-square Triangles, Half-rectangle Triangles are not all created equal. They will have a left-leaning angle or a right-leaning angle based on how they are sewn together. Blocks sewn from the lower **right** to the upper **left** (left-leaning), produce a mirror-image from blocks sewn from the lower **left** to the upper **right** (right-leaning).

This will become obvious after you've made a few. Follow these directions carefully and you'll soon be an expert.

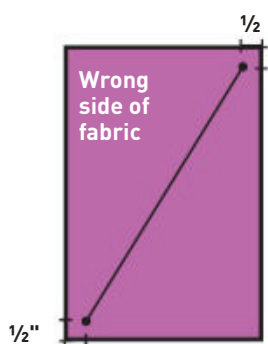


Create Left-Leaning Blocks

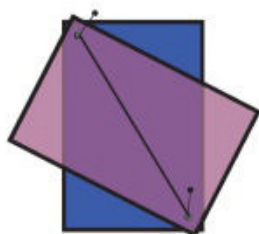
1. Cut 2 rectangles 1" larger overall than the desired finished size of your block.
2. On 1 rectangle, place a mark $\frac{1}{2}$ " from the upper left/side edge and the lower right/side edge on the right side of the fabric.



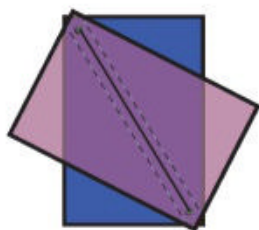
3. On the other rectangle, place a mark $\frac{1}{2}$ " from the upper right/side edge and the lower left/side edge on wrong side of the fabric. Draw a line connecting these 2 marks.



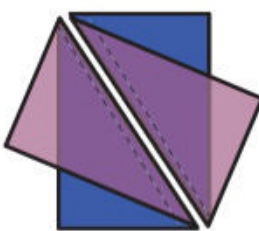
4. Pair the rectangles with the right sides together. Match the $\frac{1}{2}$ " marks by inserting a pin through them.



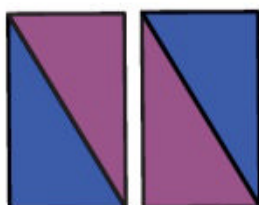
5. Sew $\frac{1}{4}$ " seam on either side of the marked line.



6. Cut on the marked line.

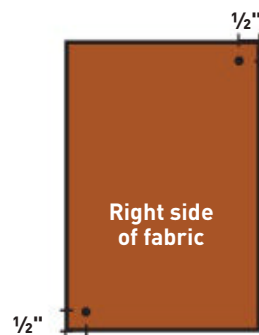


7. Press open, creating 2 left-leaning HRT blocks. Trim the blocks.

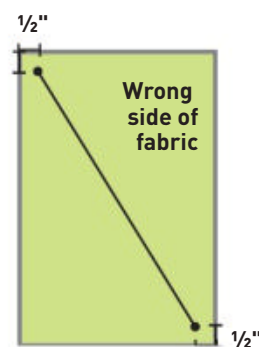


Create Right-Leaning Blocks

8. Cut 2 rectangles 1" larger overall than the desired finished size of your block.
9. On 1 rectangle, place a mark $\frac{1}{2}$ " from the upper right/side edge and the lower left/side edge on the right side of the fabric.



10. On the other rectangle, place a mark $\frac{1}{2}$ " from the upper left/side edge and the lower right/side edge on wrong side of the fabric. Draw a line connecting these two marks.

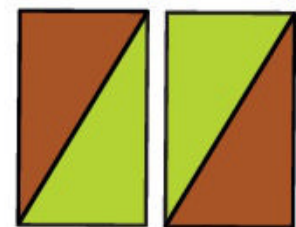


11. Pair the rectangles with the right sides together. Match the $\frac{1}{2}$ " marks by inserting a pin through them.

12. Sew $\frac{1}{4}$ " seam on either side of the marked line.

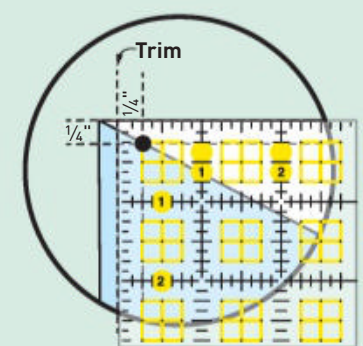
13. Cut on the marked line.

14. Press open, creating 2 right-leaning HRT blocks. Trim the blocks.



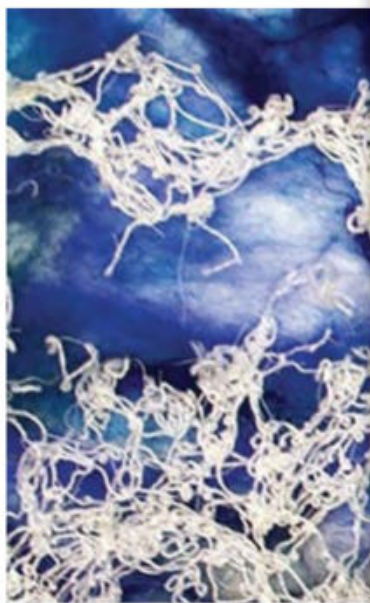
TRIMMING TIP

To ensure perfect points when trimming, line up a ruler with a $\frac{1}{4}$ " mark aligned with the seam.



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QUATREFOIL

BY JEN CARLTON BAILLY

bettycrockerass.com

Individual MQG Member

THE QUATREFOIL IS THE ANCIENT SYMBOL FOR GOOD LUCK—and we can all use some of that once in a while, right?! In this curved pattern, create your own luck by playing with new color combinations that might push you out of your comfort zone. Notice how using different colors within each block creates different shapes that add interest and movement to the quilt. Follow the tips and tricks and you, too, will be making successful curves.

DIRECTIONS

Skill Level: Challenging

Cutting

Measurements include $\frac{1}{4}$ " seam allowances. Templates are on page 92. Trace onto template material. Cut out and label the templates. A 28mm rotary cutter is most efficient for cutting curved templates. Refer to the **Nesting Diagrams** for most efficient use of fabric when cutting the templates. Borders are cut to the exact length. You may want to make them longer to allow for piecing variations.

1. From deep purple, cut:

■ 2 ($3\frac{1}{2}$ " x 40") strips. From the strips, cut:

- 12 template A.
- 11 ($3\frac{1}{2}$ ") E squares.

■ 1 ($3\frac{3}{4}$ " x 40") strip. From the strip, cut:

- 4 template B.
- 2 template A.
- 1 ($3\frac{1}{2}$ ") E square.

2. From bright yellow, cut:

■ 2 ($3\frac{1}{2}$ " x 40") strips. From the strips, cut:

- 14 template A.
- 8 ($3\frac{1}{2}$ ") E squares.

■ 1 ($3\frac{3}{4}$ " x 40") strip. From the strip, cut 4 template B.

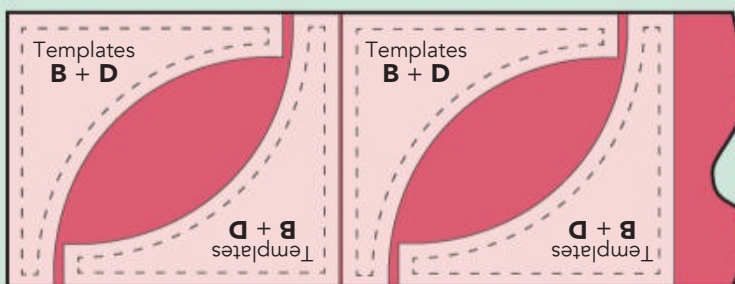
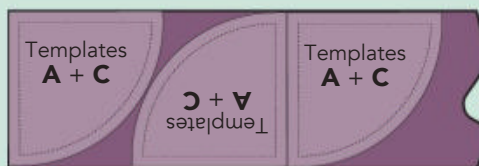
3. From light yellow, cut:

■ 1 ($3\frac{3}{4}$ " x 40") strip. From the strip, cut:

- 6 template A.
- 4 template B.

■ 2 ($6\frac{1}{2}$ " x 40") strips. From the strips, cut 8 template C.

NESTING DIAGRAMS



materials

FINISHED SIZE: 76" x 88"

FINISHED BLOCKS: 9 (24" x 24") full-flower and 3 (24" x 12") half-flower blocks

- $\frac{1}{2}$ yard each deep purple (Terrain Iris) and bright yellow (Yellow)
- $\frac{5}{8}$ yard each light yellow (Sunshine), warm brown (Golden Wheat), and light aqua (Breeze)
- $\frac{3}{4}$ yard purple (Dahlia)
- $\frac{7}{8}$ yard each off white (Snow), light pink (Bubble Gum), and pink (Flamingo)
- $1\frac{1}{4}$ yards magenta (Petunia)
- $4\frac{1}{2}$ yards white (Off-White)
- $\frac{3}{4}$ yard binding
- $6\frac{1}{2}$ yards backing
- Queen-size batting
- Templates A, B, C, + D
- Template material
- 28mm rotary cutter
- Fabric glue stick

Optional

- Make It Curvy 12-piece template set
- $3\frac{1}{2}$ " and $6\frac{1}{2}$ " acrylic square-up rulers
- Rotating cutting mat

Fabric requirements assume 40" usable width of fabric.

NOTE: Fabrics for the quilt shown are Bella Solids from Moda. Color names are in parentheses.



• QUILTCON TOGETHER INSIDER •
DON'T MISS JEN'S
"SECONDARY
DESIGNS AND
BEYOND"
LECTURE!
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QUATREFOIL

4. From warm brown, cut:

■ 2 (3½" x 40") strips. From the strips, cut:

- 12 template A.
- 11 (3½") E squares.

■ 1 (3¾" x 40") strip. From the strip, cut:

- 6 template B.
- 5 (3½") E squares.

■ 1 (6½" x 40") strip. From the strip, cut 4 template C. From the remainder of the strip, cut 4 additional template A.

5. From light aqua, cut:

■ 1 (3½" x 40") strip. From the strip, cut:

- 10 template A.
- 2 (3½") E squares.

■ 2 (6½" x 40") strips. From the strips, cut 8 template C. From the remainder, cut 4 template B and 2 additional (3½") E squares.

6. From purple, cut:

■ 2 (3½" x 40") strips. From the strips, cut:

- 14 template A.
- 8 (3½") E squares.

■ 2 (6½" x 40") strips. From the strips, cut 8 template C. From the remainder, cut 8 template B.

7. From off white, cut:

■ 1 (3¾" x 40") strip. From the strip, cut 8 template B.

■ 3 (6½" x 40") strips. From the strips, cut 16 template C.

8. From light pink, cut:

■ 2 (3½" x 40") strips. From the strips, cut:

- 12 template A.
- 8 (3½") E squares.

■ 1 (3¾" x 40") strip. From the strip, cut:

- 6 template B.
- 4 template A.

■ 2 (6½" x 40") strips. From the strips, cut 12 template C.

9. From pink, cut:

■ 1 (3¾" x 40") strip. From the strip, cut:

- 4 template A.
- 12 template B.

■ 3 (6½" x 40") strips. From the strips, cut 16 template C. From the remainder, cut 2 template A.

10. From magenta, cut:

■ 5 (3½" x 40") strips. From the strips, cut:

- 32 template A.
- 24 (3½") E squares.

■ 1 (3¾" x 40") strip. From the strip, cut 10 template B.

■ 2 (6½" x 40") strips. From the strips, cut 12 template C.

11. From white, cut:

■ 3 (3½" x 40") strips. From the strips, cut 36 template A.

■ 2 (3¾" x 40") strips. From the strips, cut:

- 18 template B.
- 4 template A.
- 4 (3½") E squares.

■ 7 (6½" x 40") strips. From the strips, cut 42 (6½") F squares.

■ 8 (6¾" x 40") strips. From the strips, cut 80 template D.

■ 9 (2½" x 40") strips for borders.

12. From binding, cut:

■ 9 (2¼" x 40") strips.

Assembly

1. Following the **Quilt Assembly Diagram**, sort the pieces needed for each block.

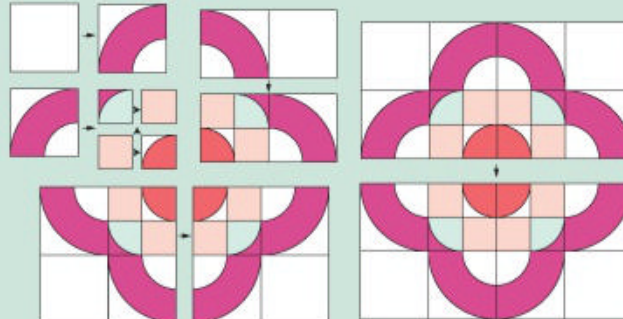
NOTE: For sorting purposes, the template C pieces remain 'whole.' They will be trimmed in a later step.

2. Referring to **Modern Basics: Curved Piecing** on page 78, sew the A/B and C/D curved units for each full-flower and half-flower block. Once the C/D units are sewn, see "Curve in a Curve? No Problem!" on how to trim and create a C/D/A block.

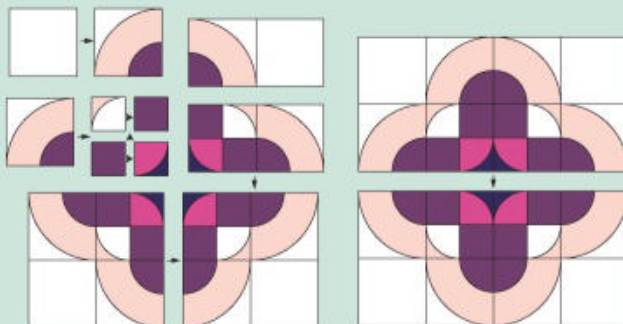
3. Return to the **Quilt Assembly Diagram** and arrange the curved units and squares. Working 1 full-flower block at a time, sew the smaller center units and

squares together, Four Patch-style, to create 4 (6½" x 6½") inner units. Apply the same principle to the 2 inner units of the half-flower.

Version 1



Version 2



Assemble each quadrant. Sew the quadrants together. *Note: Outside sections are the same for both varieties, but the center sections have different orientation.*

JEN'S EXPERT TIPS FOR CURVED PIECING

■ Find the center of the convex (template A or C) and concave (template B or D) pieces by folding the fabric in half and finger pressing at the curve.

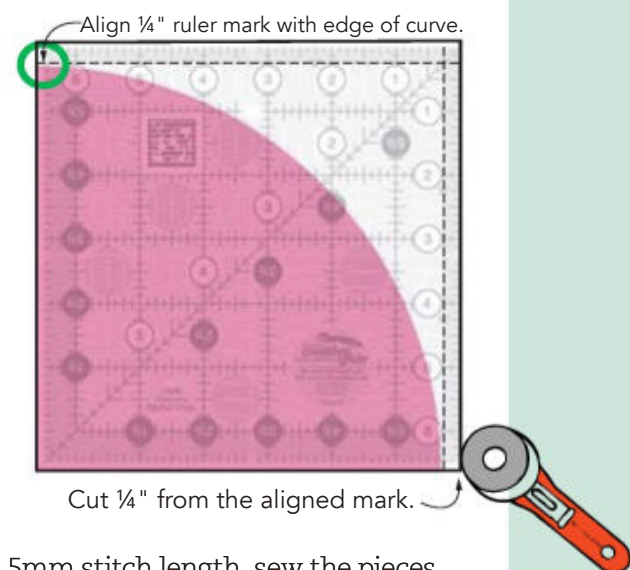
■ Apply small dabs of fabric glue on the edge of the convex curve, starting from the center mark and moving to the edge. Work 1 side at a time.

■ With the concave piece on top, match the fold marks and ends of the 2 pieces. With the center points glued, work the 2 curved edges together. Again, work 1 side at a time. If the glue is not sticking add a little more and readjust as necessary.

■ Using a scant ¼" seam allowance and a 1.5mm stitch length, sew the pieces together. Have the concave piece on top as the block is sewn.

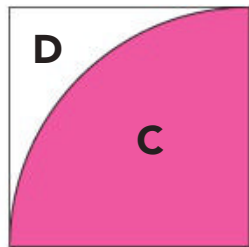
■ Press the seam allowance toward the concave piece.

■ Square up the block to either 6½" or 3½" by lining the ¼" mark on the ruler to the outside edge of the curve and cutting ¼" beyond the mark. A rotating cutting mat is helpful for this step.

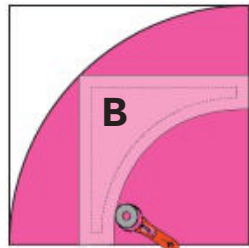


CURVE IN A CURVE? NO PROBLEM!

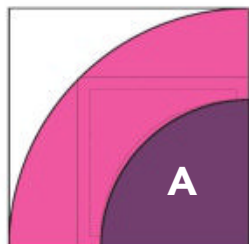
- To create a Curve-in-a-Curve block, start with a 6½" squared-up C/D unit.
- Place template B on the block as shown. Check that the block and template are square—it's easy to be off.
- Cut with a rotary cutter along the template edge to create the curve.
- Glue baste the template A piece into the newly cut curve.
- Use a scant ¼" seam allowance to sew in the second curved piece. Press the seam toward the A insert.



Sew template D to C



Place template B as shown. Cut along the curve of the template. Remove the piece.



Insert template A into the opening.

4. Sew the units and squares into rows; sew the rows to create a full- or half-flower block. Return the completed flower blocks to the design wall.

NOTE: All of the blocks have the same outer edge design but there are 2 different arrangements for the 4 center units in the full-flower and 2 center units in the half-flower blocks.

5. Sew the full-flower and half-flower blocks into columns; sew the columns to create the quilt center.
6. Sew the 2½" border strips together with diagonal seams to create 1 continuous strip.
7. Cut 2 (84½") strips for the side borders. Sew the side borders to the quilt center.
8. Cut 2 (76½") strips for the top and bottom borders. Sew the borders to complete the quilt top.

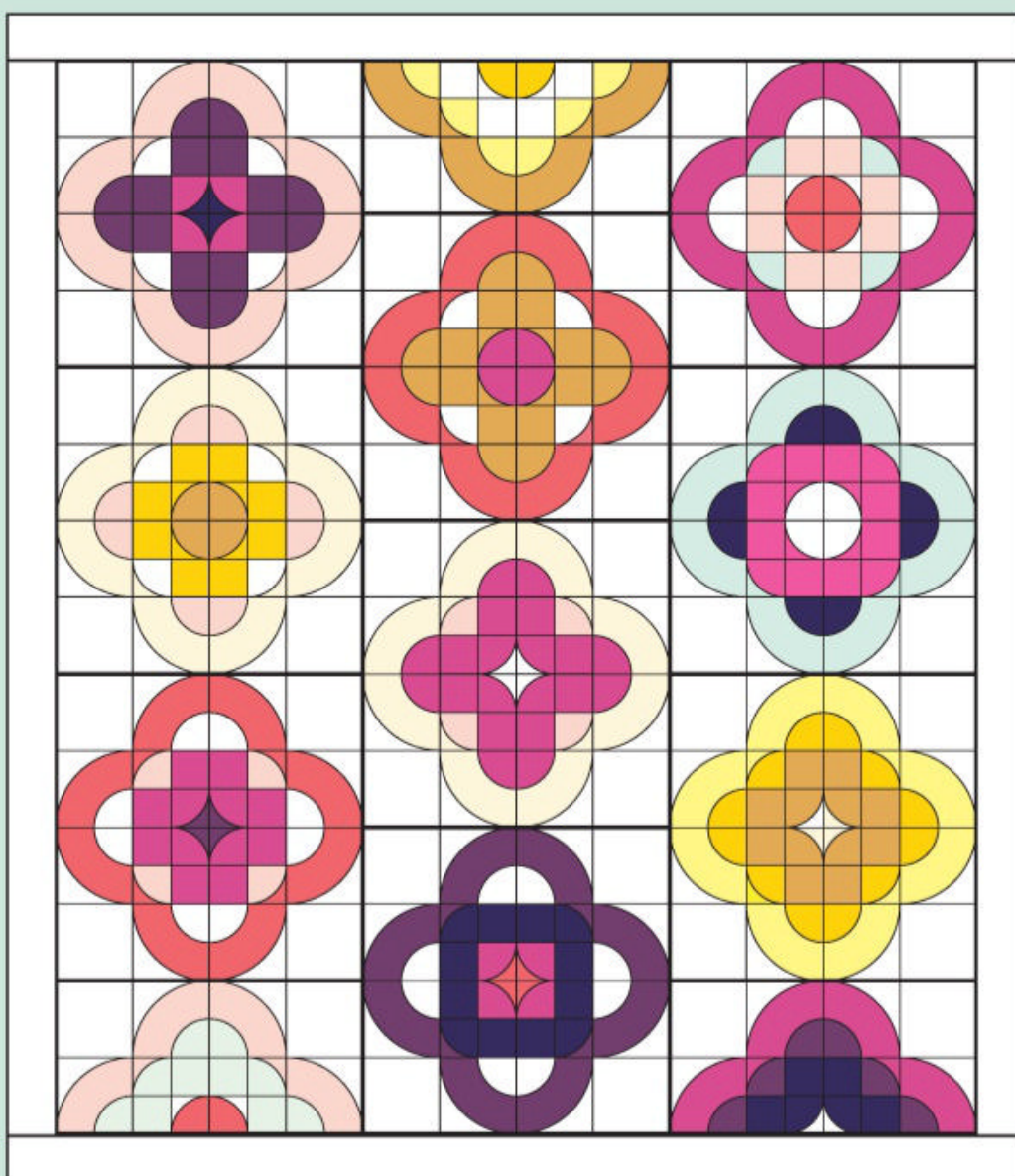
Finishing

1. From backing, cut 3 (10" x 40") strips. Sew strips end to end. Trim strip to 10" x 2¾ yards.
2. From the remainder of the backing fabrics, cut 2 (2¾-yard) lengths. Sew these pieces together along the long edge. Sew the 10" strip to 1 side to create an 89" x 99" backing.
3. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted with parallel, horizontal lines approximately 1" apart.
4. Sew 2¼"-wide binding strips into 1 continuous piece for straight-grain French-fold binding. Bind the quilt. See **Modern Basics: French-fold Binding** on page 101.

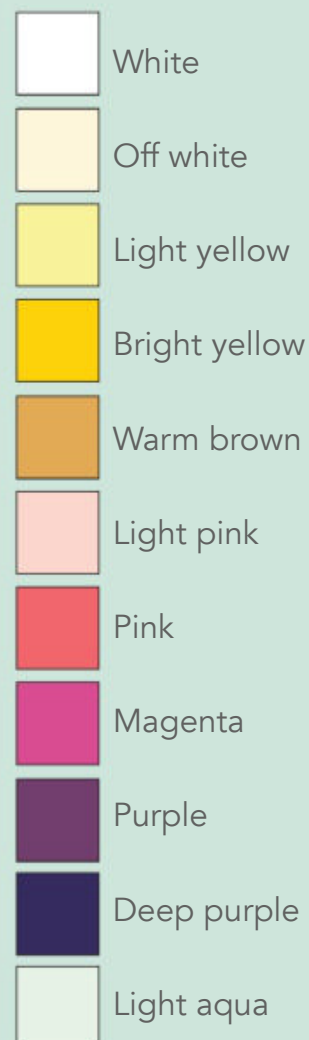
Resources

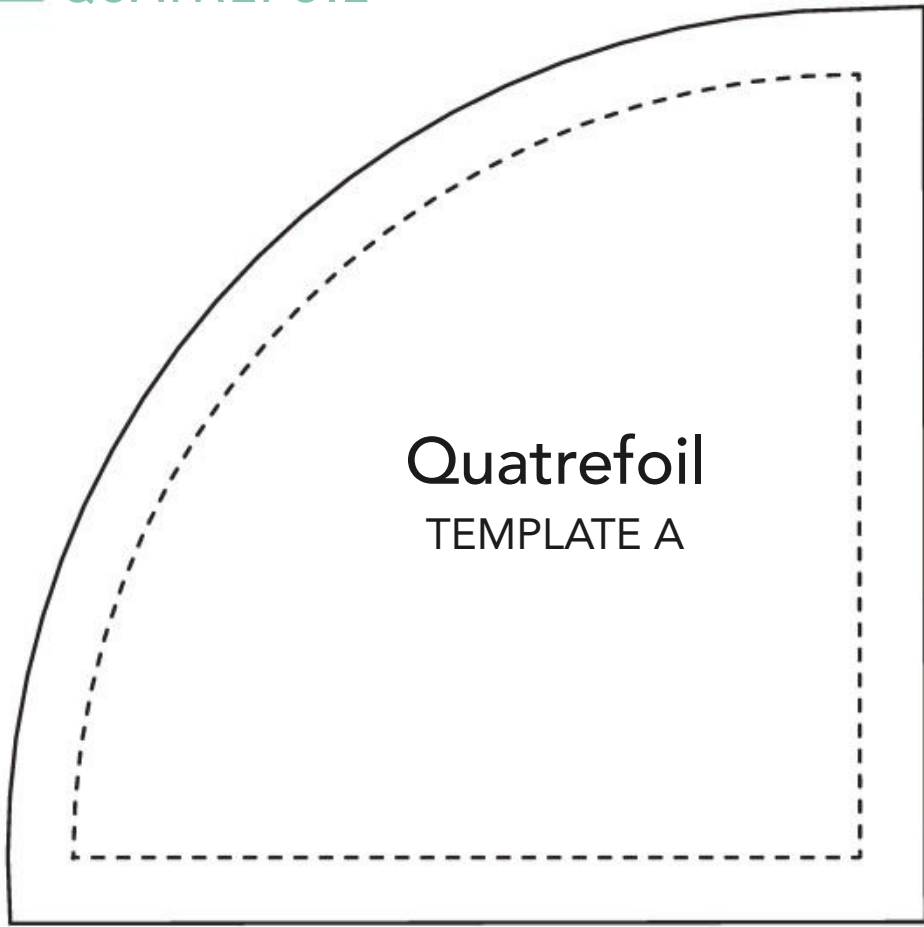
Make It Curvy 12-piece template set

bettycrockerass.com/shop



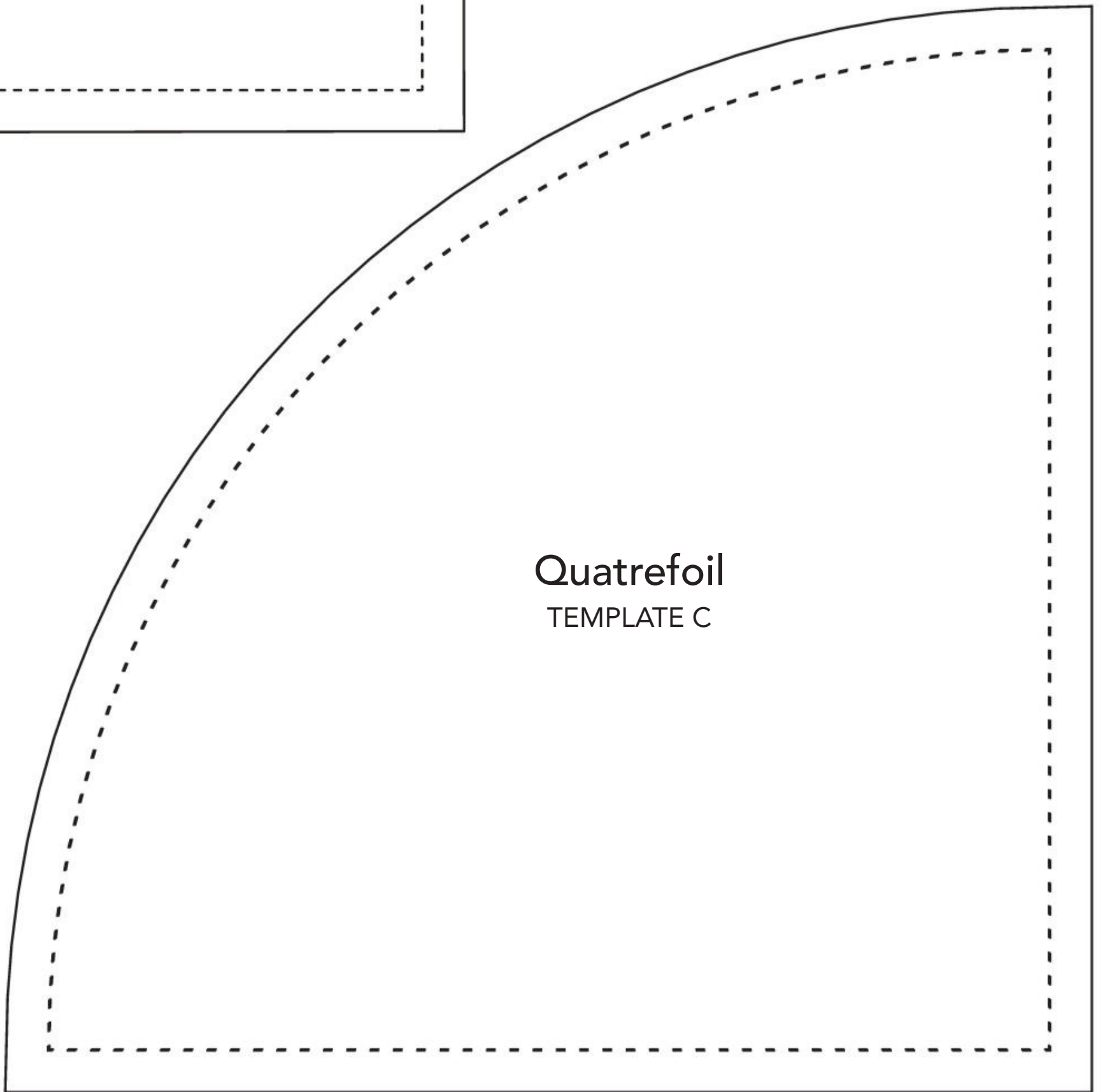
QUILT ASSEMBLY DIAGRAM





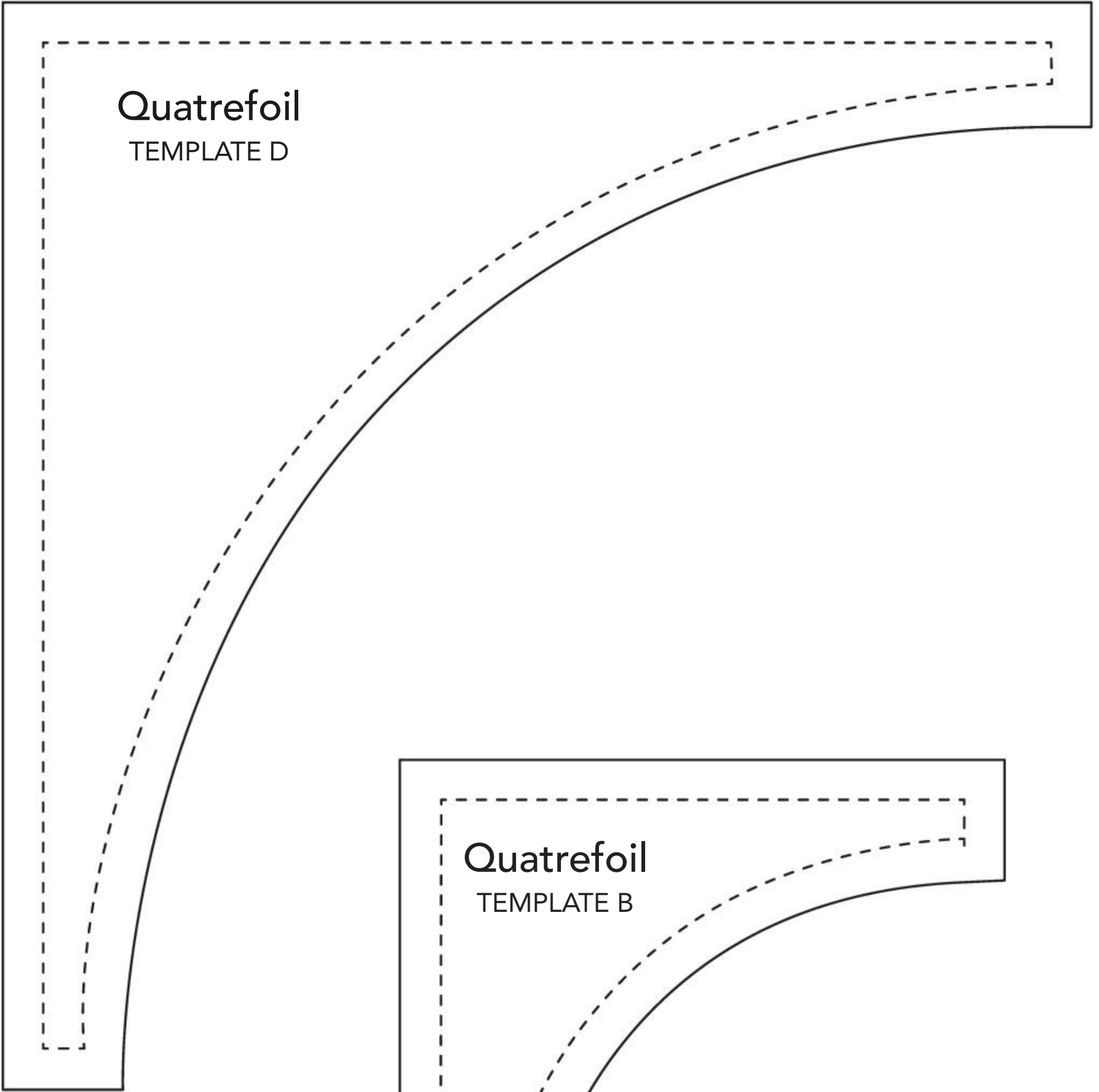
Quatrefoil
TEMPLATE A

Golden Peak Media grants permission to photocopy these templates for personal use only. **Print templates at 100%**

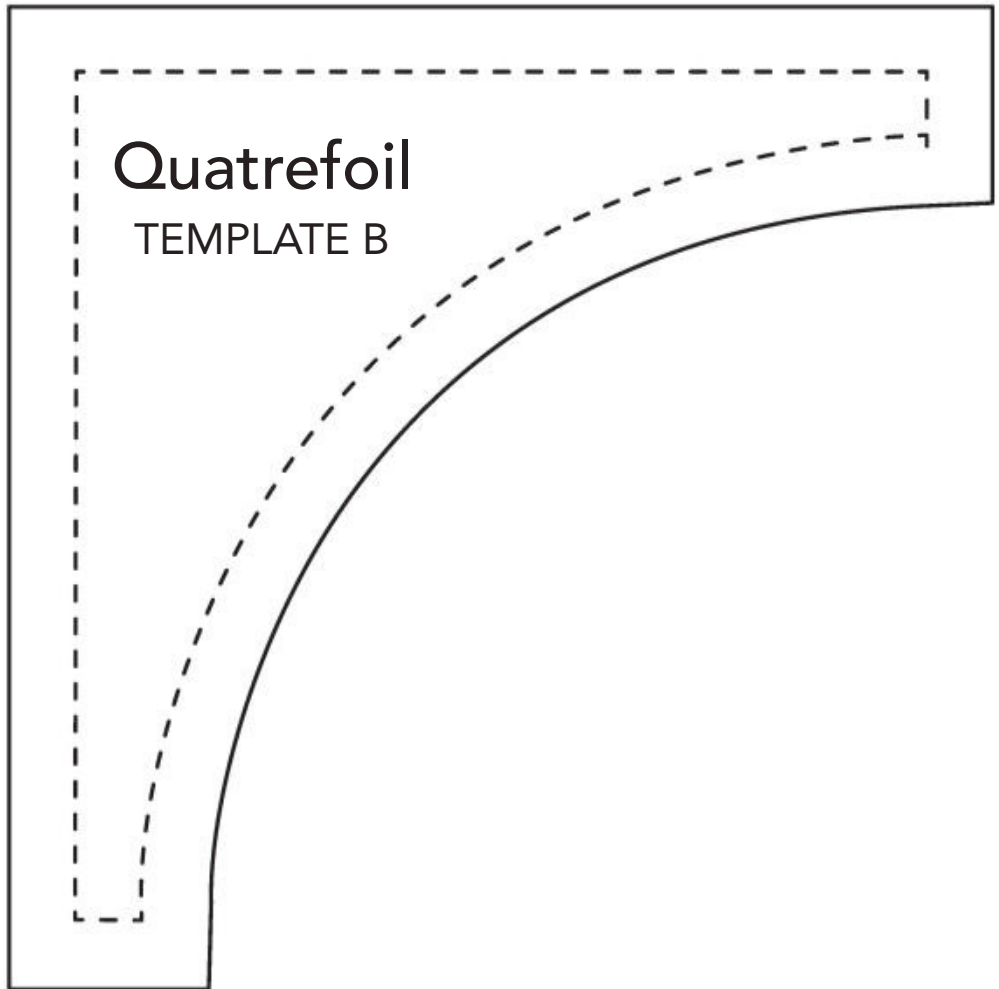


Quatrefoil
TEMPLATE C

Quatrefoil
TEMPLATE D



Quatrefoil
TEMPLATE B



SUMMER DANCE

BY CAIT LISLE

@caitlisle

Individual MQG Member

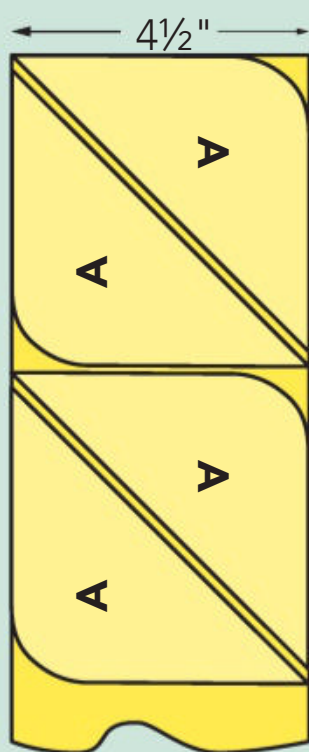
MAKING USE OF NEGATIVE SPACE and a dynamic block arrangement, “Summer Dance” recalls butterflies fluttering about on a hot summer day.

DIRECTIONS

Skill Level: Intermediate

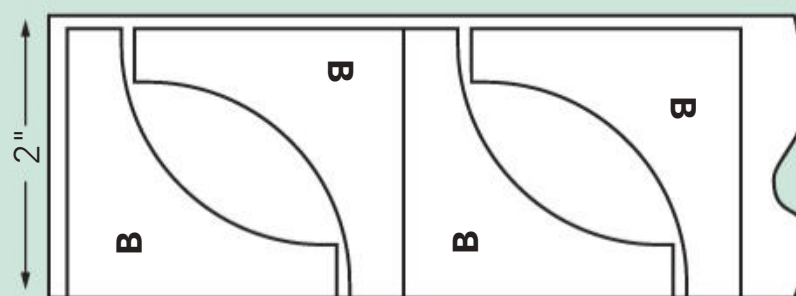
Cutting

Measurements include $\frac{1}{4}$ " seam allowances. Label pieces as they are cut. Templates are on page 97. Trace onto template material. Cut out and label templates. Refer to the **Nesting Diagrams** for most efficient use of fabric. Using spray starch or starch alternative is highly recommended to manage the bias edges while assembling the blocks.



1. From yellow, cut:
 - 1 ($4\frac{1}{2}$ " x 40") strip. From the strip, cut 8 template A and 1 ($2\frac{1}{4}$ " x 18" strip) for binding.
 - 6 ($2\frac{1}{4}$ " x 40") strips for binding.
2. From each of light blue, dark teal, and dark blue, cut:
 - 3 ($4\frac{1}{2}$ " x 20") strips. From the strips, cut 16 template A. (48 total)
3. From light teal, cut:
 - 2 ($4\frac{1}{2}$ " x 20") strips. From the strips, cut 12 template A.

NOTE: Handle the long edges of template A pieces carefully to avoid stretching the bias edge. Use spray starch (or starch alternative) to help stabilize the cut edges.



NESTING DIAGRAMS

materials

FINISHED SIZE: 48" x 64"

FINISHED BLOCKS: 17 (8" x 8") blocks

- $\frac{5}{8}$ yard yellow (Sunflower) for blocks and binding
- 1 fat quarter* each light blue (Mist), light teal (Jade), dark teal (Dark Teal), and dark blue (Nautical Blue)
- $2\frac{3}{4}$ yards white for blocks and background
- $3\frac{1}{4}$ yards backing
- Templates A + B
- Template material
- Spray starch or starch alternative
- Twin-size batting

* Fat quarter = 18" x 20"

Fabric yardage requirements assume 40" usable width of fabric.

NOTE: Fabrics for the quilt blocks shown are Moda Bella Solids. Color names are shown in parentheses. The background is Riley Blake Confetti Cotton in White.



SUMMER DANCE

4. From white, parallel to the selvedge, cut 4 (8½" x 50") strips and 2 (2" x 50") strips.

■ From the 4 (8½") strips:

- Trim the first strip to 8½" x 48½" for D strip.
- From the second strip, cut 1 (8½" x 40½") E strip and 1 (8½") H square.
- From the third strip, cut 1 (8½" x 32½") F strip and 2 (8½") H squares.
- From the fourth strip, cut 3 (8½" x 16½") G strips.

■ From the 2 (2" x 50") strips, cut 68 template B.

5. From the remainder of white, cut:

■ 2 (8½" x 40") strips. From the strips, cut 7 (8½") H squares.

■ 3 (6¼" x 40") strips. From the strips, cut 17 (6¼") squares. Sub-cut each of the squares in half on the diagonal to make 34 C triangles.

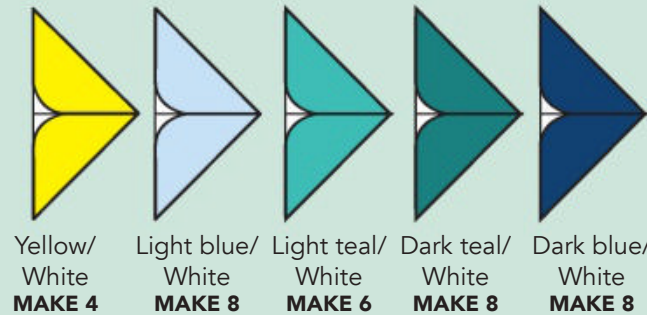
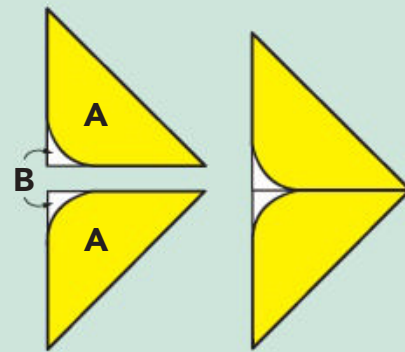
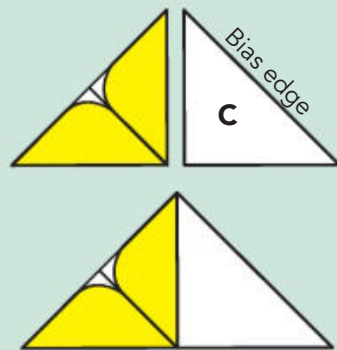
NOTE: Handle these triangles carefully to avoid stretching the bias edge. Use spray starch (or starch alternative) to help stabilize the cut edges.

Assembly

1. Referring to **Modern Basics: Curved Piecing** on page 78, pair the following template A and template B pieces as shown.

2. Sew 2 matching AB sections together to make the following AB/AB units.

3. Pair each AB/AB block with a white C triangle to make the following units.



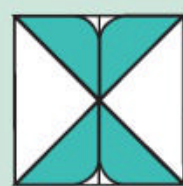
4. Sew these units together to complete the blocks.



Yellow/White AB + C
MAKE 2 BLOCKS



Light blue/White AB + C
MAKE 4 BLOCKS



Light teal/White AB + C
MAKE 3 BLOCKS



Dark teal/White AB + C
MAKE 4 BLOCKS



Dark blue/White AB + C
MAKE 4 BLOCKS

Quilt Top Assembly

1. Following the **Quilt Assembly Diagram**, sew the blocks and strips to create the columns.

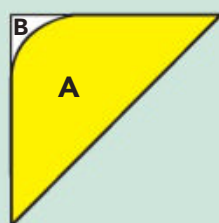
2. Sew the columns to complete the quilt top.

Finishing

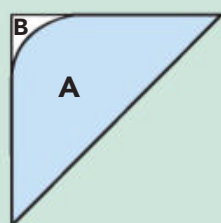
1. Divide the backing into 2 (1⅝-yard) lengths. Sew panels together lengthwise. The seam will be horizontal on the back of the quilt.

2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted with a walking foot echoing the blocks.

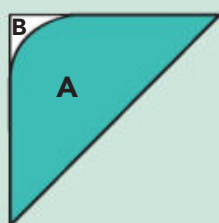
3. Sew 2¼"-wide binding strips into 1 continuous piece for straight-grain French-fold binding. Bind the quilt. See **Modern Basics: French-fold Binding** on page 101.



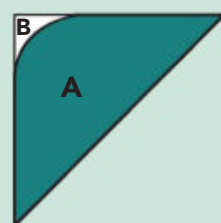
Yellow/White
MAKE 8



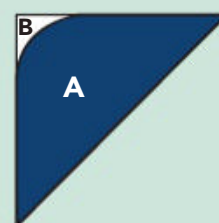
Light blue/White
MAKE 16



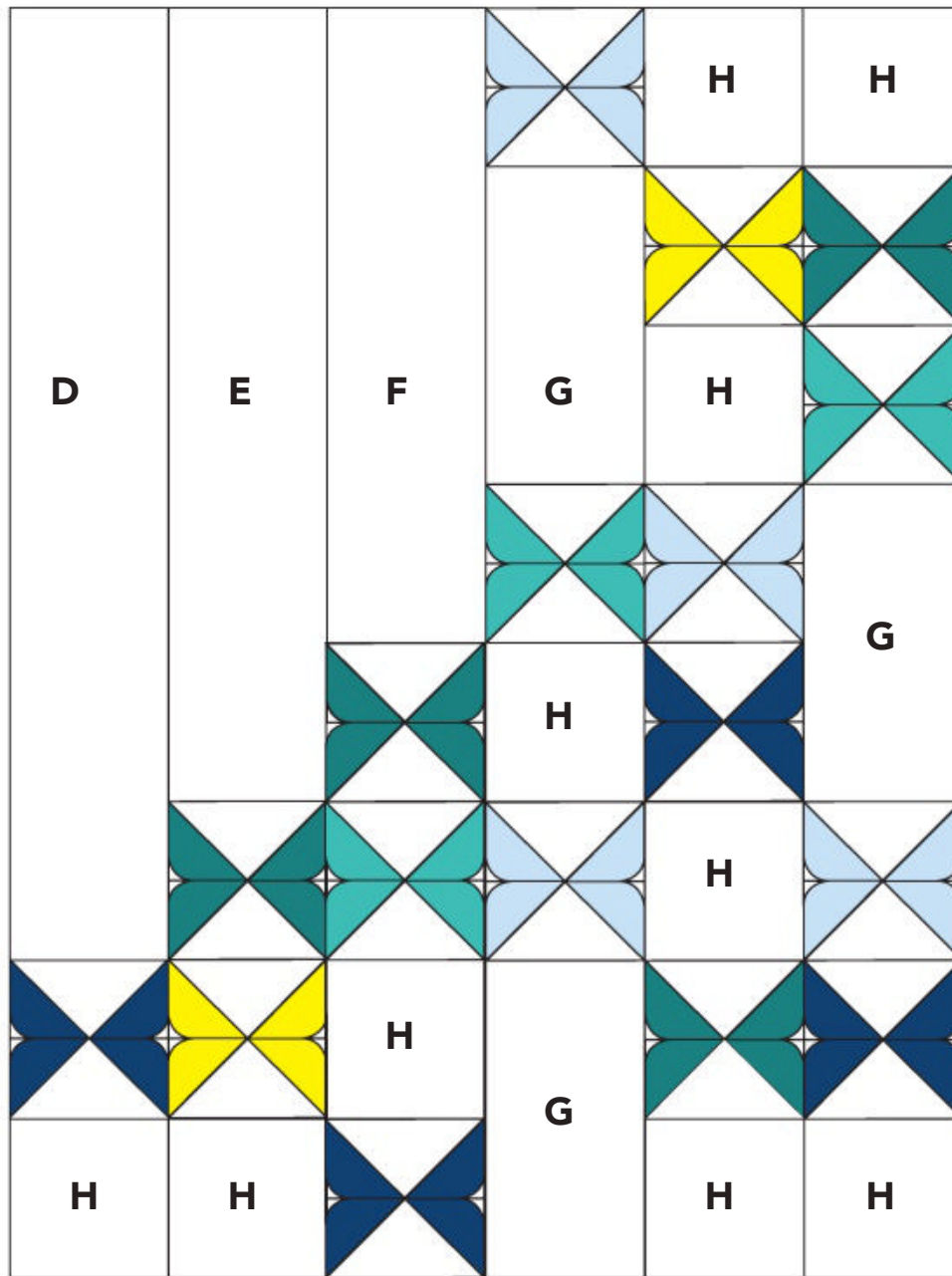
Light teal/White
MAKE 12



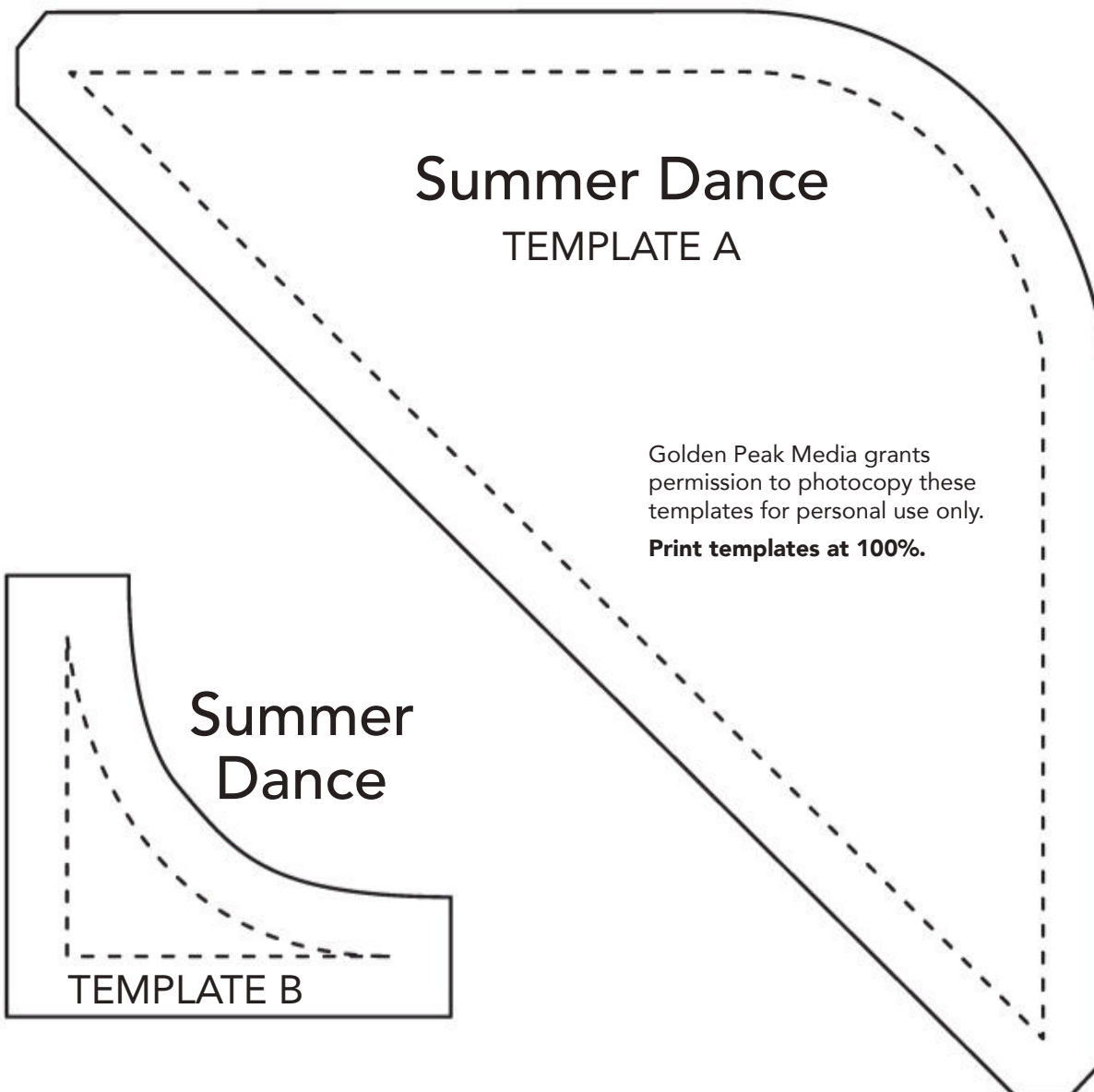
Dark teal/White
MAKE 16



Dark blue/White
MAKE 16



QUILT ASSEMBLY DIAGRAM



VIBE

BY NICOLE NEBLETT

mamalovequilts.com

Individual MQG Member

THIS QUILT IS AN ODE TO BRIGHT, FUN COLORS reminiscent of happy, carefree times. With its large-scale Flying Geese and Half-Square Triangles, “Vibe” uses asymmetry and negative space to incorporate multiple elements of modern quilting.

DIRECTIONS

Skill Level: Confident Beginner

Cutting

Measurements include ¼" seam allowances.

Cutting

1. From pink, cut:

- 2 (12½" x 40") strips. From the strips, cut 12 (6½" x 12½") A rectangles.
- 1 (7") B square.
- 2 (2¼" x 12½") strips for binding.

2. From orange, cut:

- 2 (7" x 40") strips. From the strips, cut 7 (7") B squares and 1 (2¼" x 6½") strip for binding.

3. From black, cut:

- 1 (6½" x 12½") A rectangle.
- 4 (7") B squares.
- 1 (2¼" x 12½") strip for binding.
- 2 (2¼" x 6½") strips for binding.

4. From gray, cut:

- 2 (6½" x 12½") A rectangles.
- 3 (7") B squares.

5. From white, cut:

- 3 (7" x 40") strips. From the strips, cut 15 (7") B squares.
- 2 (12½" x 40") strips. From the strips, cut 5 (12½") C squares.
- 5 (6½" x 40") strips. From the strips, cut 30 (6½") D squares.
- 6 (2¼" x 40") strips for binding.

Assembly

CREATE HALF-SQUARE TRIANGLE (HST) BLOCKS

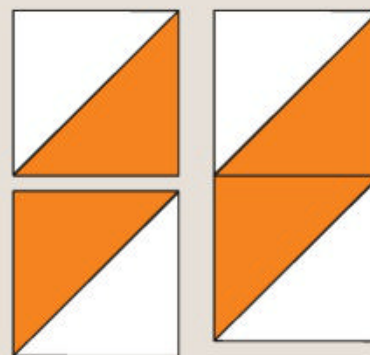
1. Referring to **Modern Basics: Half-Square Triangle Blocks—Two at a Time** on page 111, make HSTs from each of the following pairs of B squares:
 - 7 orange/7 white (14 HSTs)
 - 4 black/4 white (8 HSTs)
 - 3 gray/3 white (6 HSTs)
2. Press seam allowances away from the white fabric. Trim each HST to 6½" x 6½".
3. Sew 2 of the same-color HSTs together to create a parallelogram unit.

materials

FINISHED SIZE: 48" x 60"

- 1 yard pink for blocks and binding
- ½ yard each orange, black, and gray for blocks and binding
- 2¾ yards white for background and binding
- ¾ yards backing
- Twin-size batting
- Fabric-safe marker

Fabric requirements assume 40" of usable width of fabric.



Orange/White • **MAKE 7**
Black/White • **MAKE 4**
Gray/White • **MAKE 3**

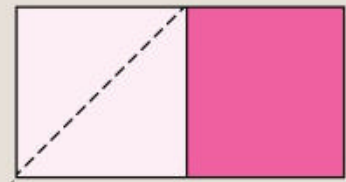
CREATE FLYING GEESE BLOCKS

1. Using a fabric-safe marker, draw a diagonal line on the wrong side of each of the 30 white D squares.
2. With right sides together, place 1 white square on the left side of a pink A rectangle as shown below.
3. Sew on the diagonal line. Trim ¼" from the stitched line. Press the seam away from the white fabric.

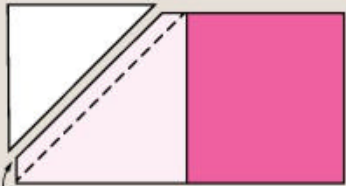


HANDCRAFTED MODERN
EVA HESSE: A Biography

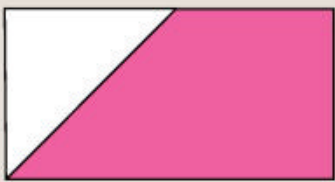
4. Repeat steps 2 and 3 on the opposite side of the rectangle to create 1 Flying Geese block.



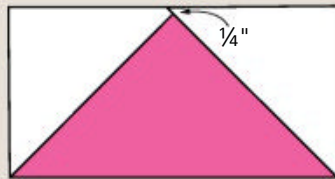
Sew on drawn line



Trim 1/4" from sewn line.



Press seam toward pink.



Repeat on right side.

Pink Center • **MAKE 12**
 Gray Center • **MAKE 2**
 Black Center • **MAKE 1**

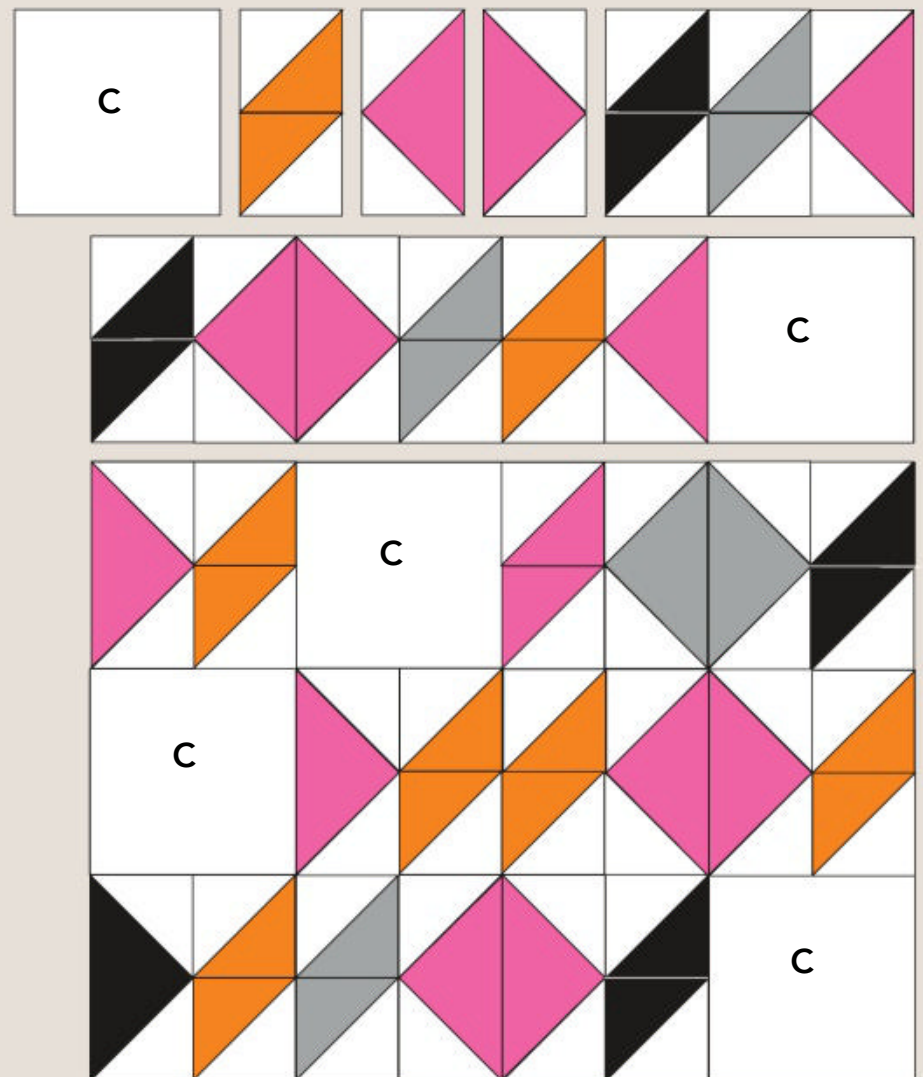
5. Make 12 pink, 2 gray, and 1 black Flying Geese blocks (15 total).

Quilt Top Assembly

1. Arrange the blocks as shown in the **Quilt Assembly Diagram**.
2. Sew blocks into rows; sew the rows to complete the quilt top.

Finishing

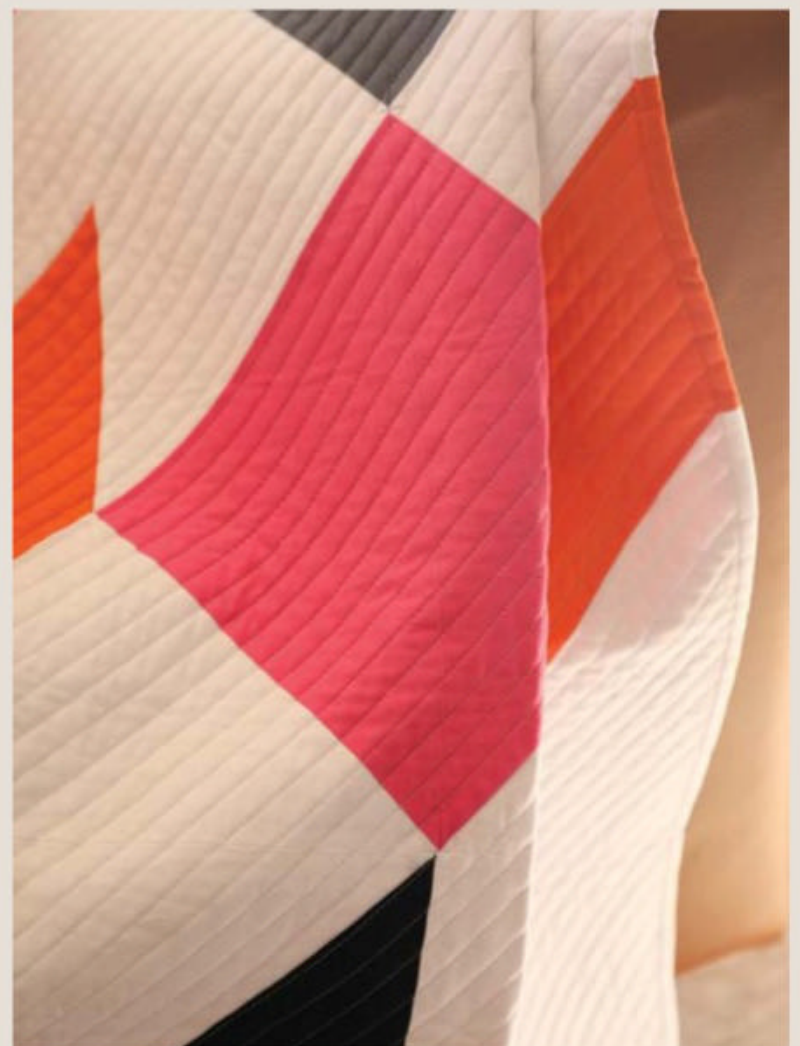
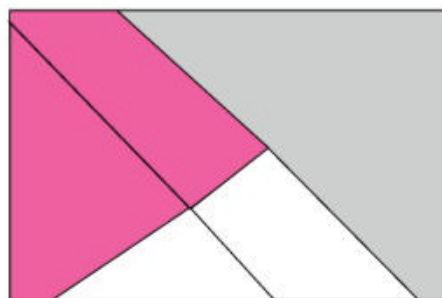
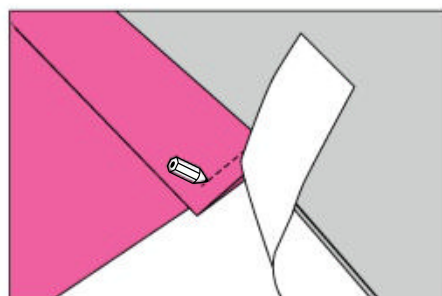
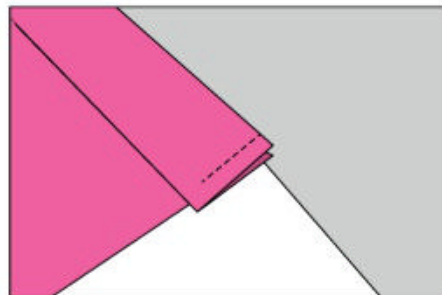
1. Divide the backing into 2 (1 5/8-yard) lengths. Sew the panels lengthwise.
2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted with evenly spaced parallel lines following the parallelograms' diagonal seams.
3. See "Create Matched Binding" to bind as shown or for a solid binding, sew 2 1/4"-wide white binding strips into 1 continuous piece for straight-grain French-fold binding. Bind the quilt. See **Modern Basics: French-fold Binding** on page 101.



QUILT ASSEMBLY DIAGRAM

CREATE MATCHED BINDING

To give the appearance of the quilt blocks extending through the binding, sew a colored strip of binding to a white strip of binding using a straight seam. Sew this section of binding to the quilt where those two particular colors meet. As you approach the next section, stitch the next matching color to the binding strip to meet at the edge of the block. Continue around the quilt. It takes a little extra time to bind the quilt this way, but it creates a stunning effect!



FRENCH-FOLD BINDING

A WELL-MADE BINDING WILL PROTECT the edges of your quilt, add to the overall design, and make it last longer. The following technique is for creating a French-fold binding, also known as a double-fold binding.

Prepare the binding

1. Measure the perimeter of your quilt and add approximately 24". The additional length will accommodate the mitered corners and the finished ends of the binding, and give you a few inches to spare.
2. Cut enough 2¼"-wide strips to equal the desired length.
3. Join the strips together using diagonal seams. To do this, place two strips, right sides together at right angles. The area where the strips overlap forms a square.
4. Sew diagonally across the square. Trim the excess fabric ¼" from the seam line and press the seam allowance open.

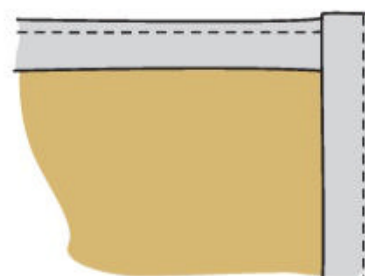
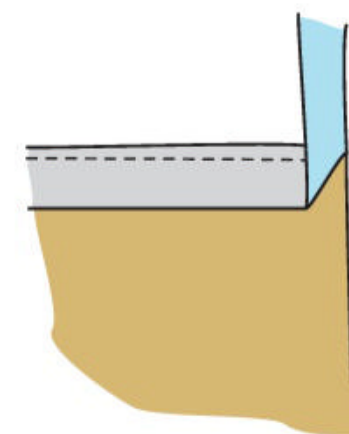


5. Lightly press the binding in half lengthwise, with wrong sides facing.

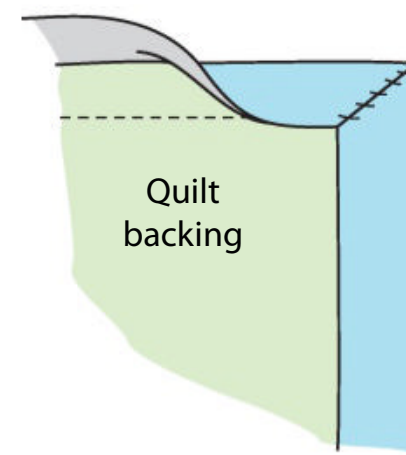
Attach the binding

1. Open up the binding and press ½" to the wrong side at one short end. Refold the binding lengthwise. Choose a starting point along one side of the quilt, at least 8" from the corner. Leaving several inches of the folded end of the binding loose at the beginning, align the raw edges of the binding strip to the raw edges of the right side of the quilt top. Pin or clip in place. Begin sewing, using a ¼" seam allowance.
2. Stop sewing ¼" before reaching the corner, backstitch, clip the threads, and remove the quilt from the sewing machine.

3. Rotate the quilt 90° to position it for sewing the next side. Fold the binding fabric up away from the project. Then, fold the binding back down along the project raw edge. This forms a miter at the corner. Stitch the second side beginning at the raw edge and continuing down the second side, ending ¼" from the next corner. Continue to add the binding to the remainder of the quilt.



4. To finish the binding, stop stitching several inches from the starting point. Measure and trim the working edge to fit at least ½" under the folded edge of the beginning end of the binding. Trim the binding at that point.
5. Slide the trimmed end under the folded edge and finish sewing the binding.
6. Fold the binding to the back of the quilt, enclosing the raw edges. The folded edge of the binding strip should just cover the stitches visible on the back of the quilt.
7. Sew the binding in place by hand, tucking in the corners to complete the miters as you go. Slipstitch the folds for a tidy finish.



VOTE

“You’ve got to vote, vote, vote, vote. That’s it; that’s the way we move forward.”

—MICHELLE OBAMA

BY ELIZABETH K. RAY

@elizabethkray

Member of the Northwest Arkansas MQG

I STARTED THIS DESIGN WITH HORIZONTAL BLUE AND WHITE STRIPES and minimally built each letter—V, O, T, E—by using red or changing the direction of the strips. After an initial sketch and much play on the computer, the result was a graphic red, white, and blue quilt using only 2½" strips. This four-block quilt with large-scale letters boldly delivers its important message.

DIRECTIONS

Skill Level: Intermediate

Cutting

Measurements include ¼" seam allowances. Press seams open. Sub-cut the strips in the order listed—from largest to smallest—fitting the smaller pieces on the scraps. Label the strips as they are cut. If using a variety of fabrics, note the number of 2½" x 40" strips required of each color family.

TIP: Starch and press fabrics before cutting to achieve precise results.

1. From white, cut:

- 22 (2½" x 40") strips. From the strips, cut the following:
 - 4 (2½" x 32½") N strips.
 - 3 (2½" x 28½") M strips.
 - 2 (2½" x 26½") L strips.
 - 5 (2½" x 22½") J strips.
 - 6 (2½" x 18½") H strips.
 - 2 (2½" x 16½") G strips.

- 3 (2½" x 14½") F strips.
- 11 (2½" x 12½") E strips.
- 2 (2½" x 10½") D strips.
- 4 (2½" x 8½") C strips.
- 2 (2½" x 6½") B strips.
- 2 (2½") A squares.

■ 6 (2¼" x 40") strips for binding.

2. From blue, cut:

- • 18 (2½" x 40") strips. From the strips, cut the following:
 - 2 (2½" x 32½") N strips.
 - 2 (2½" x 28½") M strips.
 - 3 (2½" x 26½") L strips.
 - 1 (2½" x 24½") K strip.
 - 2 (2½" x 22½") J strips.
 - 2 (2½" x 20½") I strips.
 - 3 (2½" x 18½") H strips.
 - 2 (2½" x 16½") G strips.
 - 2 (2½" x 14½") F strips.
 - 10 (2½" x 12½") E strips.
 - 7 (2½" x 8½") C strips.

materials

FINISHED SIZE: 54" x 56"

FINISHED BLOCKS: 2 (28" x 28") and 2 (26" x 28") blocks

- 2¼ yards white for blocks and binding
- 1½ yards blue
- ⅝ yard red
- 3½ yards backing
- Twin-size batting

Optional

- Spray starch or starch alternative
- Fabric requirements assume 40" usable width of fabric.

3. From red, cut:

- 6 (2½" x 40") strips. From the strips, cut the following:
 - 2 (2½" x 32½") N strips.
 - 2 (2½" x 28½") M strips.
 - 1 (2½" x 24½") K strip.
 - 5 (2½" x 10½") D strips.
 - 2 (2½" x 6½") B strips.
 - 1 (2½") A square.



Assembly

Blocks are listed in ease of construction, rather than in V-O-T-E order.

MAKE THE T BLOCK

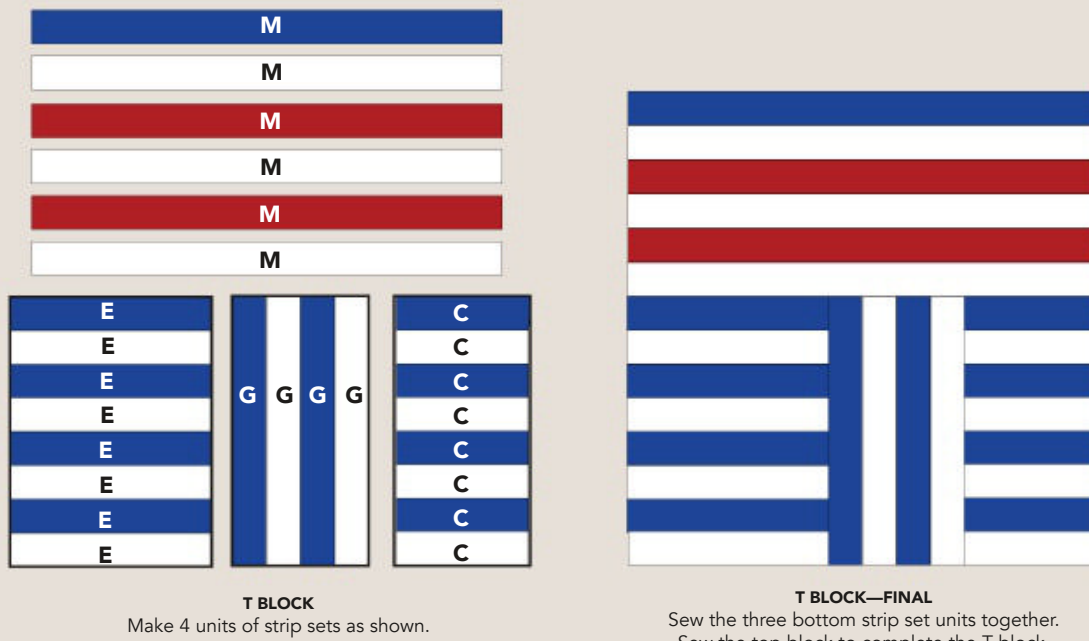
1. Follow the **T Block Assembly Diagram** to create this block.
2. Final T Block will measure 28½" x 28½".

MAKE THE E BLOCK

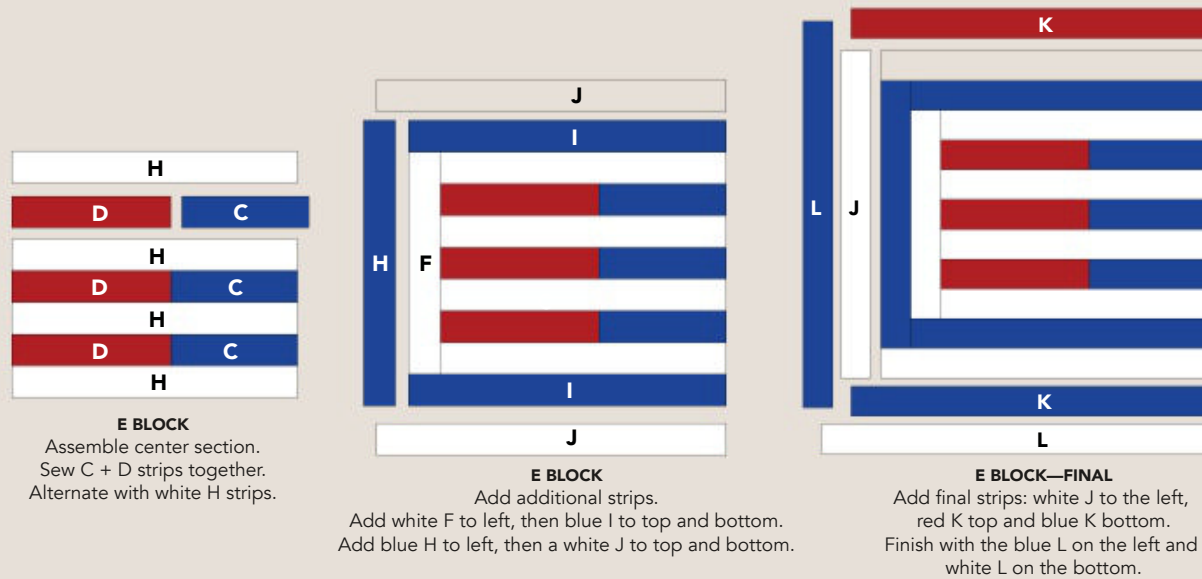
1. Follow the **E Block Assembly Diagram** to create this block.
2. Final E Block will measure 26½" x 28½".

MAKE THE O BLOCK

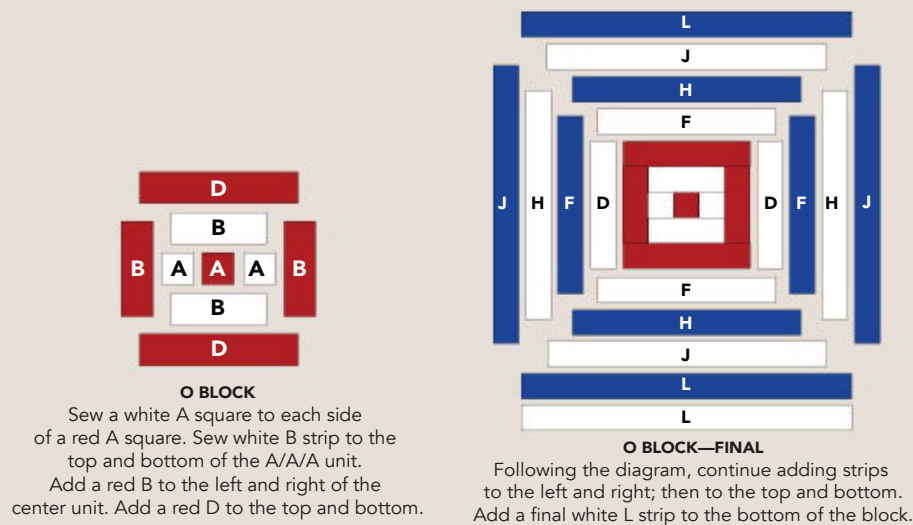
1. Follow the **O Block Assembly Diagram** to create this block.
2. Final O Block will measure 26½" x 28½".



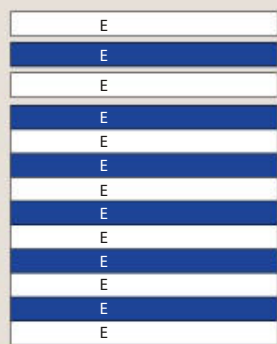
T BLOCK ASSEMBLY DIAGRAM



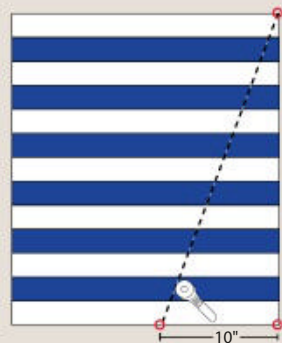
E BLOCK ASSEMBLY DIAGRAM



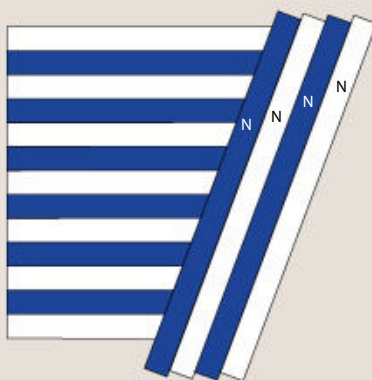
O BLOCK ASSEMBLY DIAGRAM



V BLOCK
Make a strip set with 7 white and 6 blue E strips.



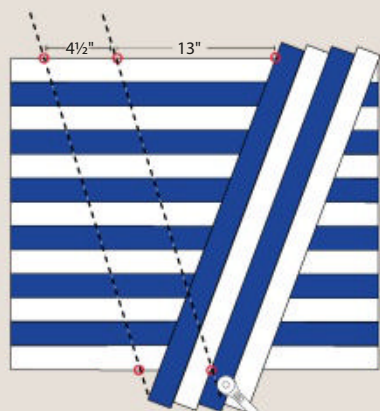
V BLOCK
Mark 10" to the left of the bottom right corner. Cut from the mark to the top right corner.



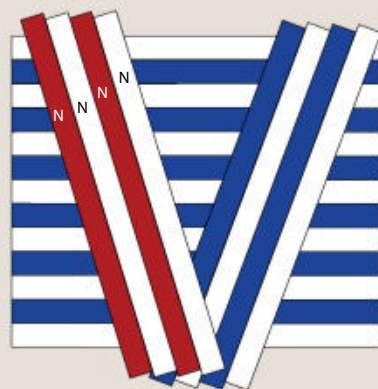
V BLOCK
Make a strip set with 2 blue and 2 white N strips. Off-set the ends to extend as shown. Sew the strip set to the left side.



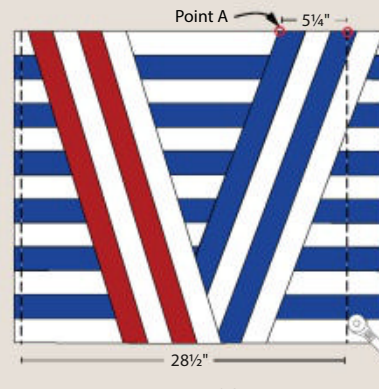
V BLOCK
Add the right side triangle (RST). To keep the horizontal strips aligned, mark lines across the N strips. On the wrong side of the RST, mark a line on 1/4" seam line. Match the marks. Pin through each set of marks. Baste, check the alignment, then sew.



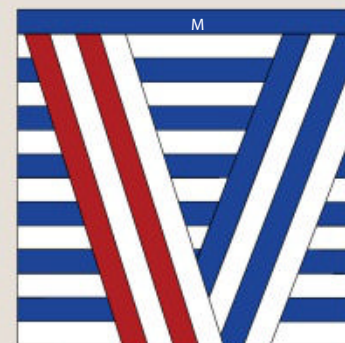
V BLOCK
Mark from the center seam of the N strip set to a point 13" left of the top point of the N strip. Cut along this mark. Make another cut 4 1/2" parallel to this cut. (This piece will not be used.)



V BLOCK
Make a strip set with 2 red and 2 white N strips. Insert the strip set in the space created, aligning the horizontal strips, as before.



V BLOCK
Measure 5 1/4" to the right of Point A. Draw a vertical line from that point to the base and cut. Trim the block to 28 1/2" wide.



V BLOCK
Add a blue M strip to the top to complete the block.

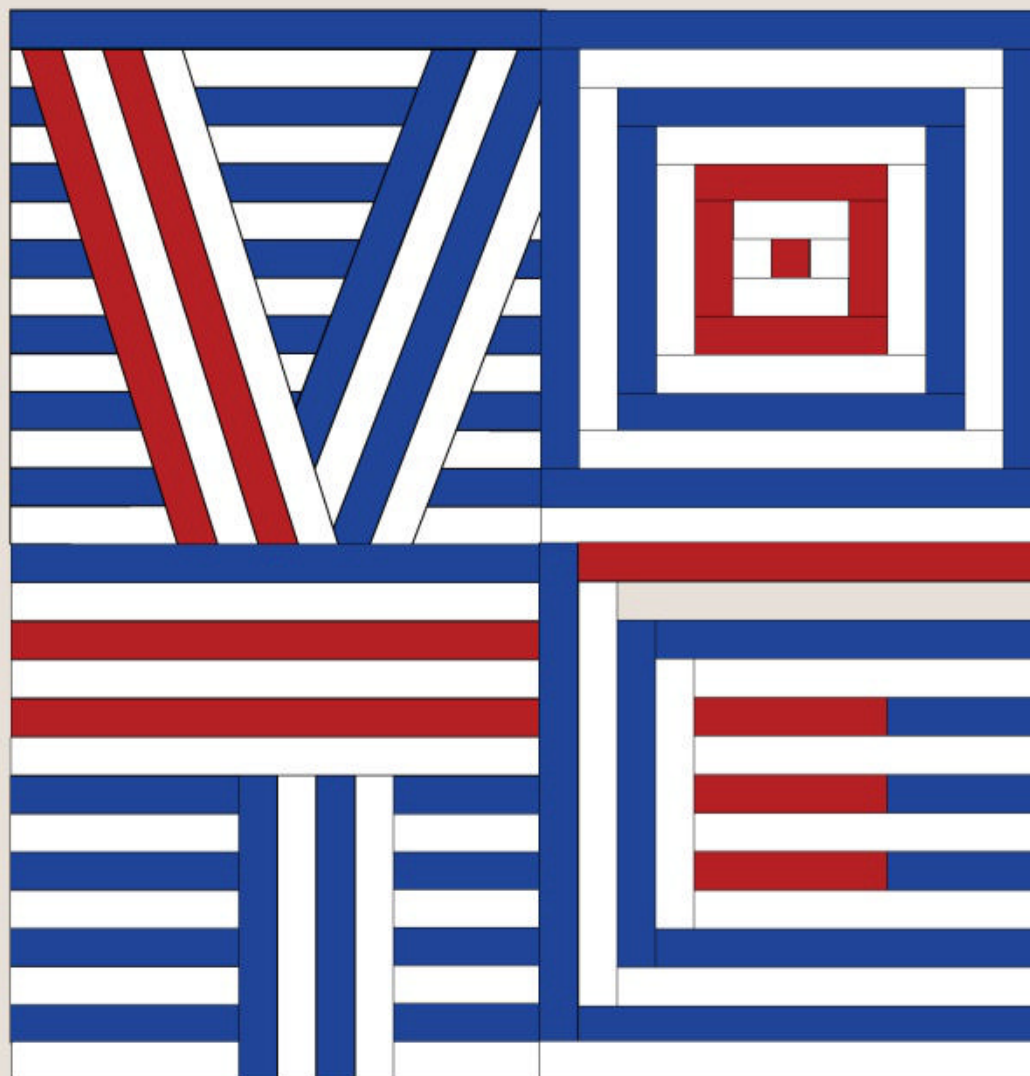
V BLOCK ASSEMBLY DIAGRAM

MAKE THE V BLOCK

1. Follow the **V Block Assembly Diagram** to create this block.
2. Final V Block will measure 28 1/2" x 28 1/2".

Finishing

1. Divide the backing into 2 (1 3/4-yard) lengths. Sew panels lengthwise.
2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown is quilted in a grid with lines spaced 1/2" apart.
3. Sew 2 1/4"-wide binding strips into 1 continuous piece for straight-grain French-fold binding. Bind the quilt. See **Modern Basics: French-fold Binding** on page 101.



QUILT ASSEMBLY DIAGRAM



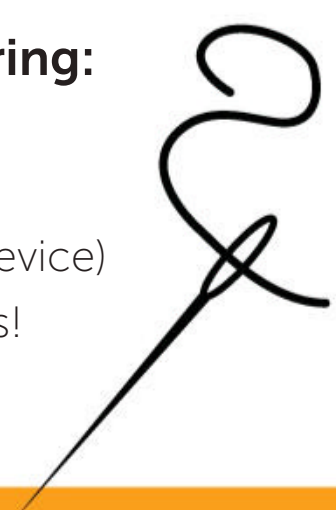
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 **Quilting**
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SPLIT LEVEL

BY SARAH RUIZ

sarahruiz.com

Member of the Gulf Coast MQG

THIS QUILT WAS INSPIRED BY THE MATHEMATICAL CONCEPT of exponential growth and decay, with block segments that are either doubled or halved from those in the adjacent rows. Simple cutting and a bit of strip piecing make this pattern fast and fun.

DIRECTIONS

Skill Level: Beginner

Cutting

Measurements include $\frac{1}{4}$ " seam allowances.

1. From each of yellow and light blue, cut:

- 1 ($6\frac{1}{2}$ " x 40") strip. From the strip, cut 2 ($12\frac{1}{2}$ " x $6\frac{1}{2}$ ") B rectangles.

- 2 ($3\frac{1}{2}$ " x 40") D block strips. From 1 strip, cut 1 ($3\frac{1}{2}$ " x 15") D strip.

2. From each of green and medium blue, cut:

- 1 ($6\frac{1}{2}$ " x 40") strip. From the strip, cut 1 ($24\frac{1}{2}$ " x $6\frac{1}{2}$ ") A rectangle.

- 3 (2" x 40") E block strips. From 1 strip, cut 2 (2" x 15") E strips.

3. From dark blue, cut:

- 2 ($6\frac{1}{2}$ " x 40") strips. From the strips, cut 8 ($6\frac{1}{2}$ ") C squares.

4. From midnight blue, cut:

- 4 ($6\frac{1}{2}$ " x 40") strips. From the strips, cut 2 ($24\frac{1}{2}$ " x $6\frac{1}{2}$ ") A rectangles, 4 ($12\frac{1}{2}$ " x $6\frac{1}{2}$ ") B rectangles, and 8 ($6\frac{1}{2}$ ") C squares.

- 3 ($3\frac{1}{2}$ " x 40") D block strips. From 1 strip, cut 2 ($3\frac{1}{2}$ " x 15") D block strips.

- 6 (2" x 40") E block strips. From 2 strips, cut 4 (2" x 15") E block strips.

- 6 ($2\frac{1}{4}$ " x 40") strips for binding.

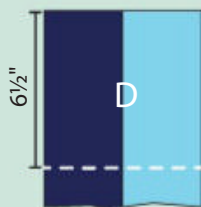
Assembly

TIP: To nest the seams when the rows are sewn, press seams in alternate directions, following the arrows on the **Quilt Assembly Diagram**.

1. To make the D blocks, use the $3\frac{1}{2}$ "-wide strips to make 1 midnight blue/yellow 40" strip set and 1 midnight blue/yellow 15" strip set. Repeat with $3\frac{1}{2}$ "-wide midnight blue and light blue strips. Strip sets will be $6\frac{1}{2}$ " wide. Sub-cut both strip sets into $6\frac{1}{2}$ " D squares.



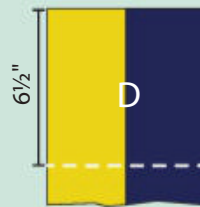
Midnight Blue +
Light Blue
 $3\frac{1}{2}$ "-wide strips
MAKE 1 (40") SET
MAKE 1 (15") SET



Cut $6\frac{1}{2}$ " lengths
MAKE 8 D blocks



Yellow +
Midnight Blue
 $3\frac{1}{2}$ "-wide strips
MAKE 1 (40") SET
MAKE 1 (15") SET



Cut $6\frac{1}{2}$ " lengths
MAKE 8 D blocks

materials

FINISHED SIZE: 48" x 60"

FINISHED BLOCKS: 17 (8" x 8") blocks

- $\frac{1}{2}$ yard each yellow (Wasabi), green (Cypress), light blue (Robin Egg), medium blue (Malibu), and dark blue (Surf)
- 2 yards midnight blue (Nightfall) for background and binding
- $3\frac{1}{4}$ yards backing
- Twin-size batting

Fabric requirements assume 40" usable width of fabric.

NOTE: Fabrics for the quilt shown are Kona® Cotton Solids from Robert Kaufman. Color names are in parentheses.



SPLIT LEVEL

2. To make the E blocks, use the 2"-wide strips to make 1 strip set by alternating 2 (40") midnight blue and 2 (40") medium blue strips. Make another set with the 15" midnight blue/medium blue strips. Repeat by making strips set with the 2" midnight blue and green strips. Strip sets will be 6½" wide. Sub-cut all strip sets into 6½" E squares.

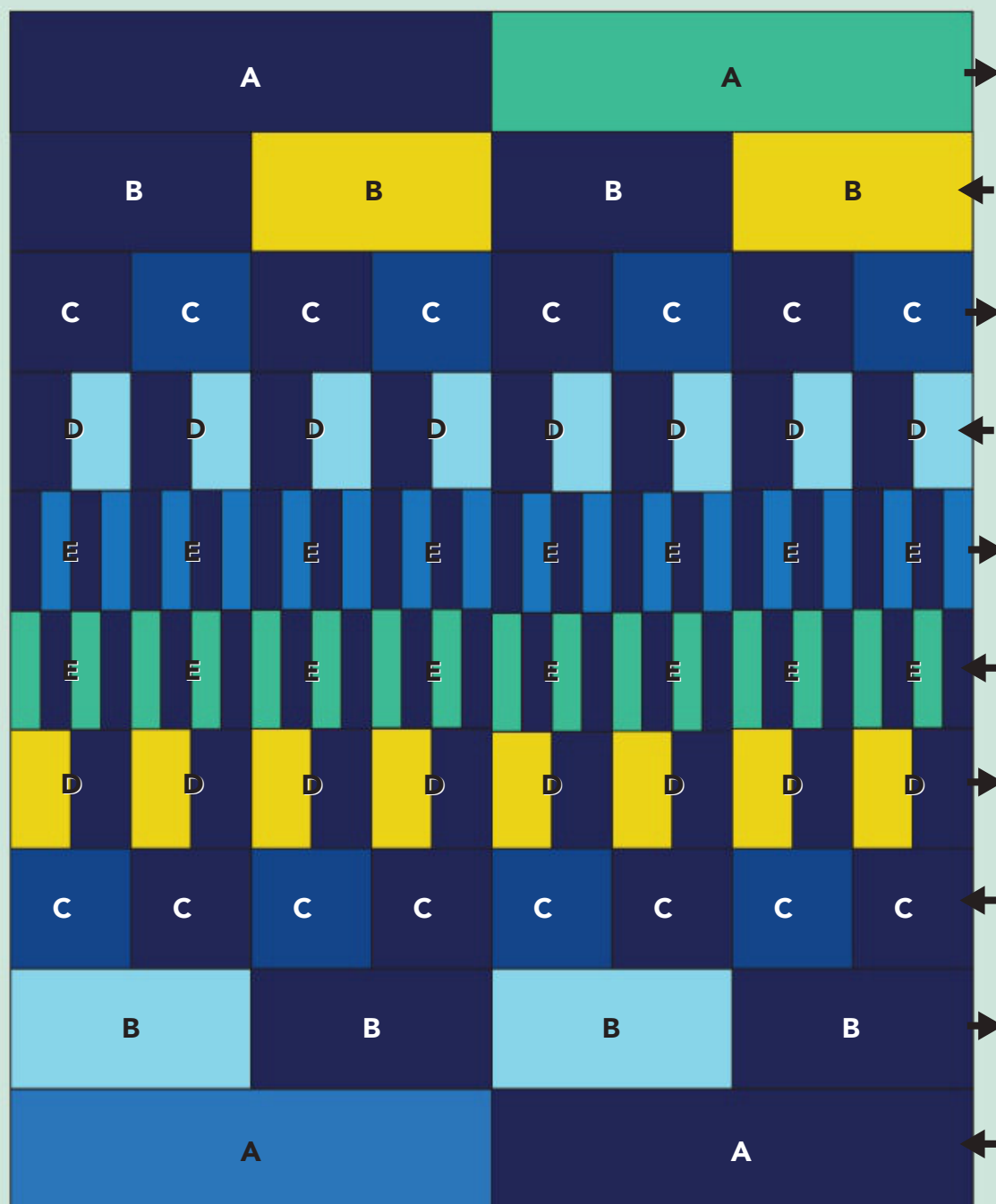
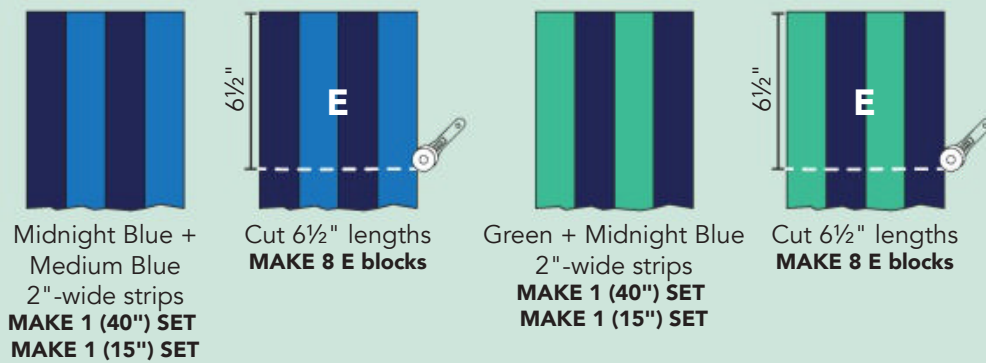
3. Arrange the blocks as shown in the **Quilt Assembly Diagram**. Sew the blocks into rows; sew the rows to complete the quilt top.

Finishing

1. Divide backing into 2 (1½-yard) lengths. Sew panels lengthwise.

2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted in vertical lines ¾" apart.

3. Sew 2¼"-wide binding strips into 1 continuous piece for straight-grain French-fold binding. Bind the quilt. See **Modern Basics: French-fold Binding** on page 101.



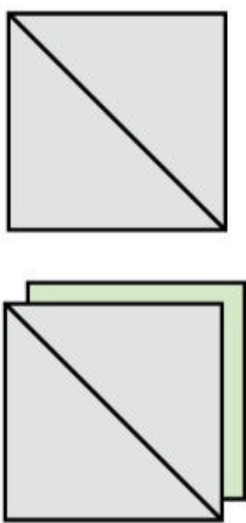
QUILT ASSEMBLY DIAGRAM

HALF-SQUARE TRIANGLE BLOCKS TWO AT A TIME

HALF-SQUARE TRIANGLE BLOCKS

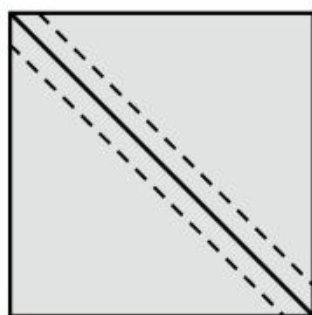
(HSTS) ARE some of the most versatile blocks we use in quilting, but the bias-edge seam makes them a bit of a challenge. This quick method for making two identical HST blocks at once eliminates the need to sew along a cut bias edge—you get more blocks with less fuss.

1. Cut 2 squares $\frac{7}{8}$ " larger than the desired finished size of your block.
2. Using a ruler, draw a diagonal line on the wrong side of the lighter square from the upper left to the lower right corner.

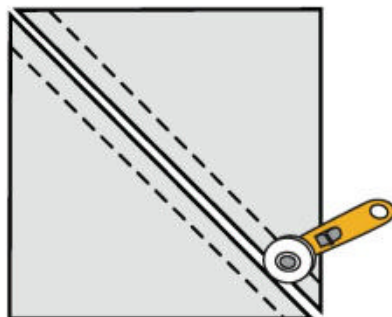


3. With right sides facing, pair a dark square with the marked light square.

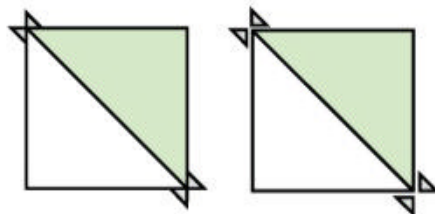
4. Stitch $\frac{1}{4}$ " on each side of the drawn line.



5. Cut along the drawn line, creating 2 HSTs.



6. Press the seam allowances either open or toward the darker fabric. Trim the dog ears.



7. Voila! You now have 2 HST blocks to use in your next quilt!

MAKE A BLOCK IN ANY SIZE

You can make any size HST block with this method by using the following formula:

Cut 2 squares $\frac{7}{8}$ " larger than the desired finished size of the block.

For example, to make 2 HST blocks that finish at 4", cut 2 (4 $\frac{7}{8}$ ") squares.

TIP: Some quilters cut the blocks $1\frac{1}{4}$ " larger than the desired finished size and then trim the pressed blocks down to the final size. It's a little more work, but these quilters prefer the additional accuracy.

BOOMERANG

BY PATTY DUDEK

www.elmstreetquilts.com

Member of the Triangle MQG

THE WEDGE CHALLENGE FOR QUILTCON TOGETHER was the inspiration for “Boomerang.” Choose strong contrasting colors to make the design pop.

DIRECTIONS

Skill Level: Intermediate

PREPARATION

1. Make 22 copies each of foundation paper templates A, B, & C on pages **114-115**.

NOTE: If you are new to foundation paper piecing or haven't done it in a while, copy extra paper templates and create a sample block from stash fabric using the cut sizes from the instructions. The amounts are more than adequate, but if you are new to paper piecing, you may want to cut the pieces slightly larger. Refer to **Modern Basics: Foundation Paper Piecing** on page **116** for more information.

Cutting

Measurements include $\frac{1}{4}$ " seam allowances. Label the pieces as they are cut.

1. From black, cut:

■ 2 (4½" x 40") strips. From the strips, cut 44 (4½" x 1½") strips for A2 and A4.

2. From yellow, cut:

■ 3 (7" x 40") strips. From the strips, cut 44 (7" x 2½") rectangles—22 each for B2 and C2.

3. From green, cut:

■ 2 (11" x 40") strips. From the strips, cut 4 (11" x 20") D rectangles.

■ 2 (9½" x 40") strips. From each strip, cut 2 (9½" x 11") E rectangles and 2 (9½" x 6½") F rectangles.

■ For foundation piecing, cut:

• 2 (3" x 40") strips. From the strips, cut 22 (3") squares for A1.

• 1 (4" x 40") strip. From the strip, cut 22 (1½" x 4") strips for A3.

• 6 (5" x 40") strips. From 1 strip, cut 22 (1½" x 5") strips for A5. From remaining strips, cut 22 (5" x 8") rectangles. Diagonally cut 11 rectangles from the upper right to the lower left for B3. Diagonally cut the other 11 rectangles, from upper left to lower right for C3.

• 5 (7" x 40") strips. From the strips, cut 22 (3¾" x 7") strips for B1 and 11 (7") squares for C1. Diagonally cut the C1 squares in half.

materials

FINISHED SIZE: 48" x 48"

PAPER-PIECED BLOCKS: 22 (9" x 4½")

- ⅜ yard black (Ebony)
- ¼ yard yellow (Pencil Yellow)
- ¾ yards green for blocks, background, and binding (Gulfstream)
- Foundation paper piecing templates A, B, + C
- 3½ yards backing
- Twin-size batting

Fabric requirements assume 40" usable width of fabric.

NOTE: Fabrics for the quilt shown are from Painter's Palette Solids from Paintbrush Studio. Color names are shown in parentheses.

4. 6 (2¼" x 40") strips for binding.

Assembly

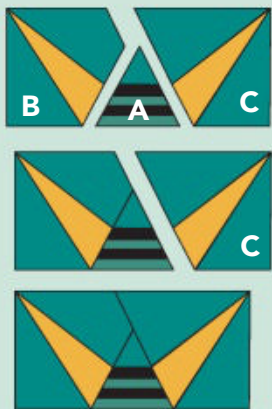
1. Referring to **Modern Basics: Foundation Paper Piecing** on page **116**, paper piece 22 each of Triangle (template A), Medium Wedge (template B), and Large Wedge (template C). Press. Trim each unit on the dashed line. Do not remove the paper.



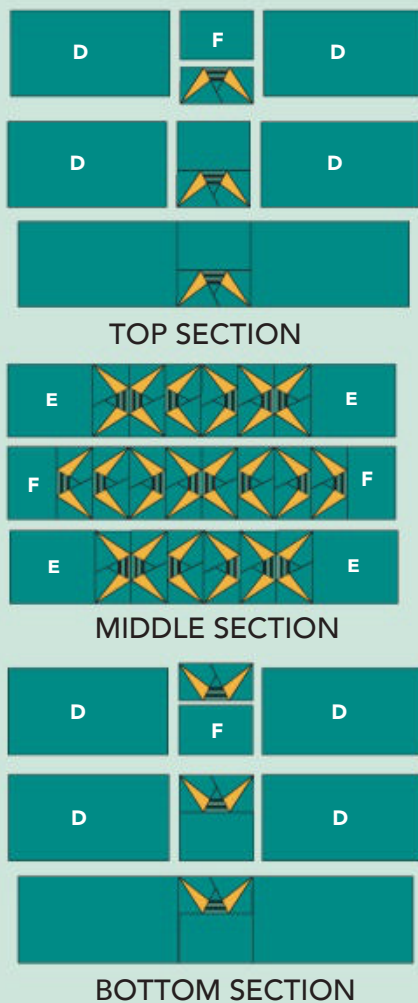
BOOMERANG

2. Sew the Triangle and Medium Wedge units together; sew the Large Wedge to this unit to complete the paper-pieced blocks. Press and remove the foundation paper.

TIP: Place a pin directly through key intersections to align units during block assembly.



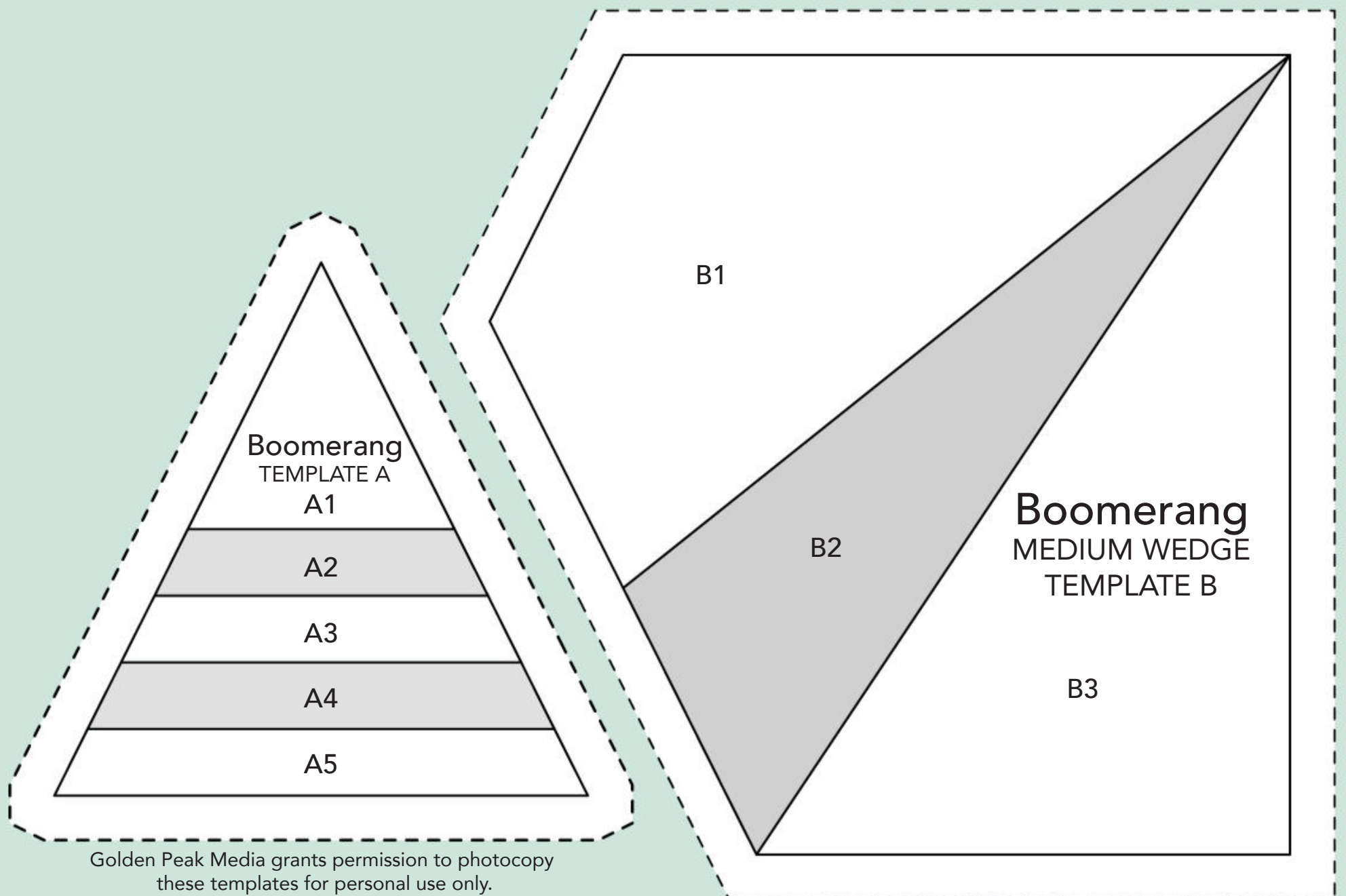
3. Arrange the paper-pieced blocks and the D, E, and F rectangles as shown in the **Top Section, Middle Section, Bottom Section** diagrams. Sew the sections together.



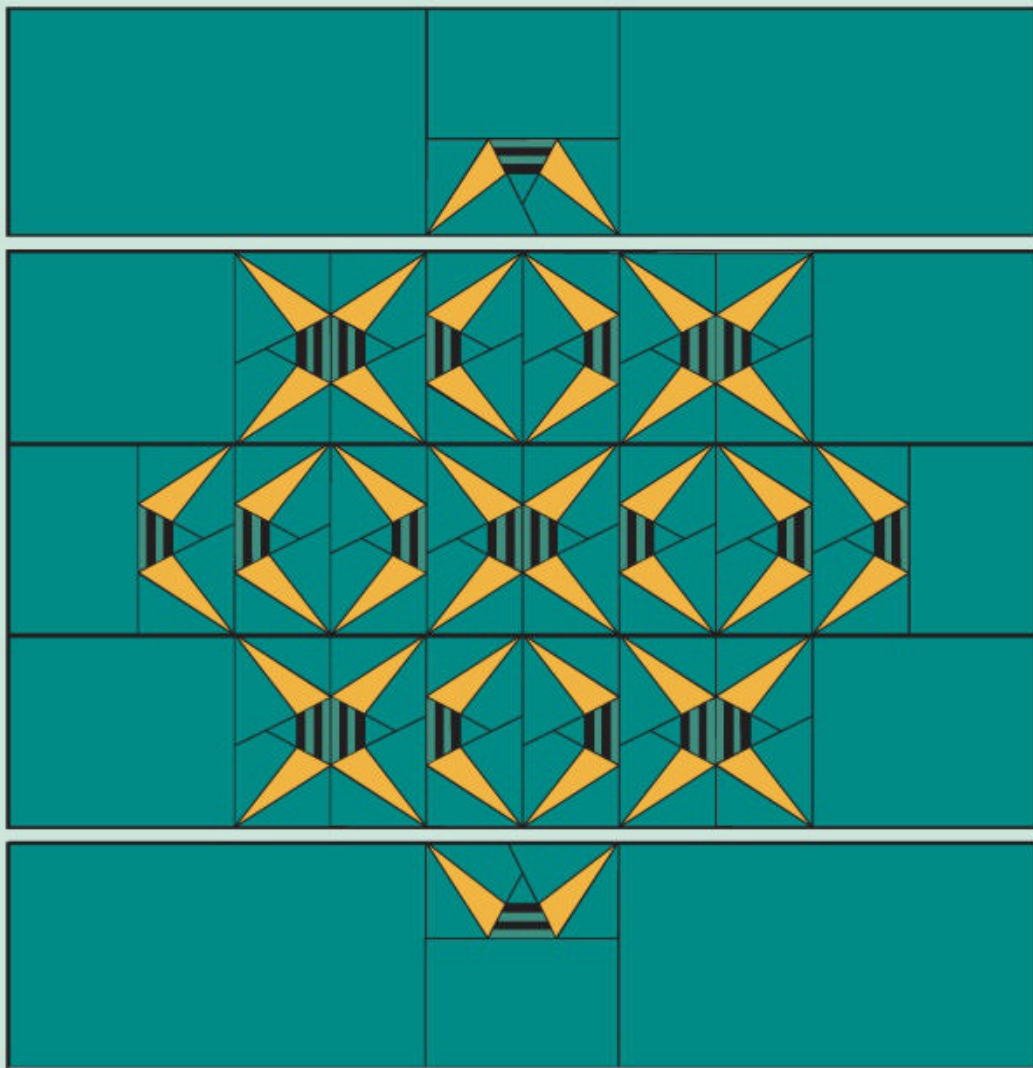
4. Following the **Quilt Assembly Diagram**, sew the sections to complete the quilt top.

Finishing

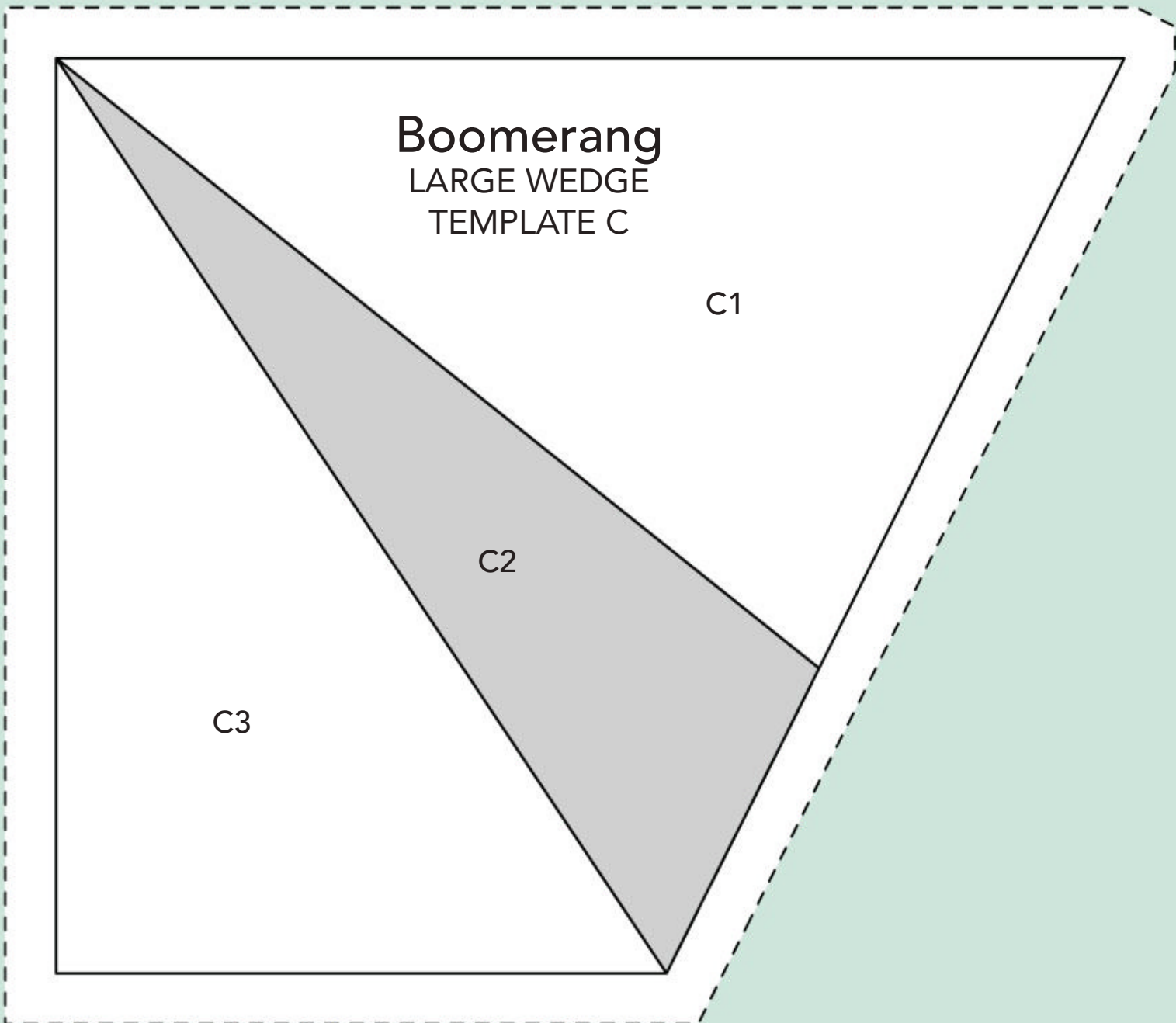
1. Divide the backing into 2 (1 $\frac{3}{4}$ -yard) lengths. Sew panels lengthwise.
2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted with a walking foot echoing the blocks.
3. Sew 2 $\frac{1}{4}$ "-wide binding strips into 1 continuous piece for straight-grain French-fold binding. Bind the quilt. See **Modern Basics: French-fold Binding** on page 101.



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Print pattern pieces at 100%.



QUILT ASSEMBLY DIAGRAM

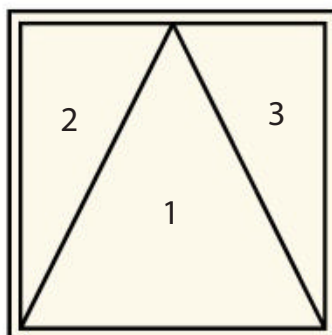


FOUNDATION PAPER PIECING

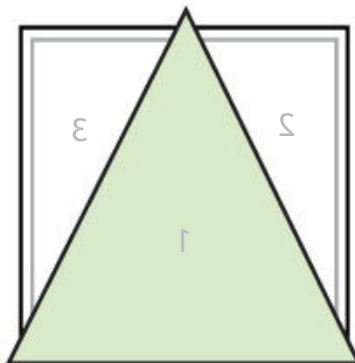
TIPS FOR PAPER PIECING

- Print or trace the pattern onto foundation or copy paper. Accuracy matters: check that the printed patterns are accurate. Sometimes printers and scanners slightly change dimensions; make sure the printed pattern is the same size as the original. You will need one pattern piece for each block.
- Cut the fabric a bit generously. Although it feels wasteful, it will save time and fabric in the long run. We recommend adding $\frac{3}{4}$ " to the piece needed.
- Use a new 90/14 needle and shorten your stitch length to 1.8mm to make it easier to remove the paper after the quilt is assembled.
- Sewing is done with the paper side up and the fabric beneath. Stitch on the printed lines.
- Make a test block before cutting all of your fabric.

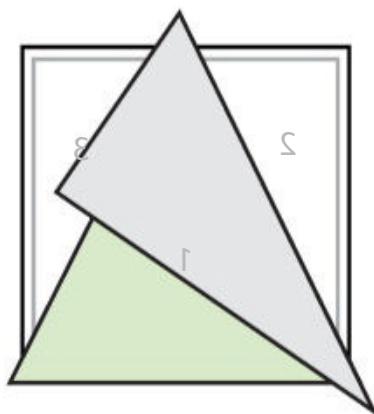
1. The shapes on paper piecing blocks are numbered.



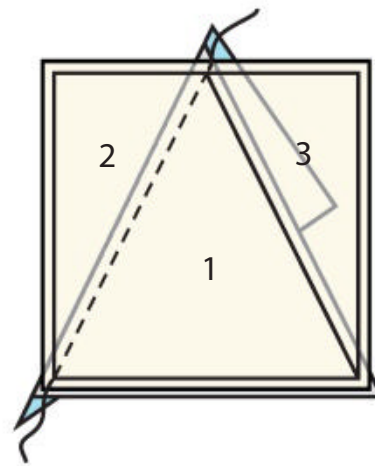
2. Using fabric pieces that are larger than the numbered areas, place fabric 1 on the unprinted side of the paper, right side up.



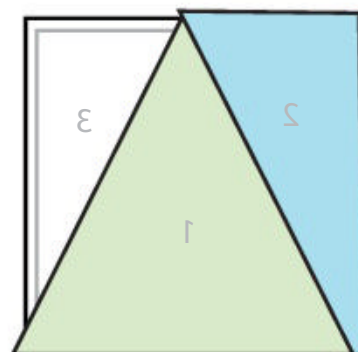
3. Position fabric 2 on top of fabric 1, right sides facing and edges aligned. Make sure the edges of fabric 2 will extend at least $\frac{1}{4}$ " beyond the printed lines when pressed back into place.



4. With the paper on top, stitch directly on the pattern line between pieces 1 and 2, extending the stitching into the seam allowances at the end of the seams.



5. Press fabric 2 back. Fold the paper back along the stitched line and trim the seam allowance.



6. Continue to add pieces in numerical order.

7. Trim the excess paper and fabric $\frac{1}{4}$ " beyond the outer pattern lines.

8. After the blocks have been joined together, carefully tear off the foundation paper.



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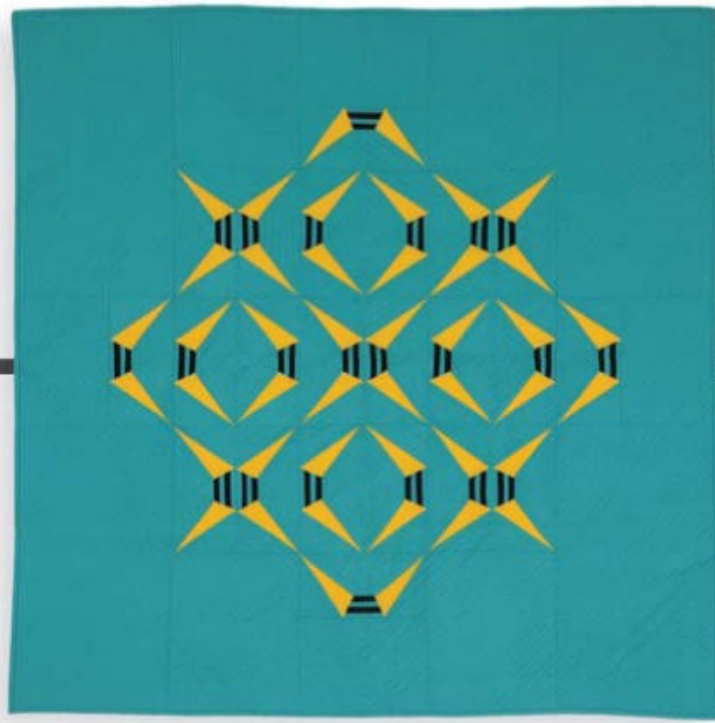
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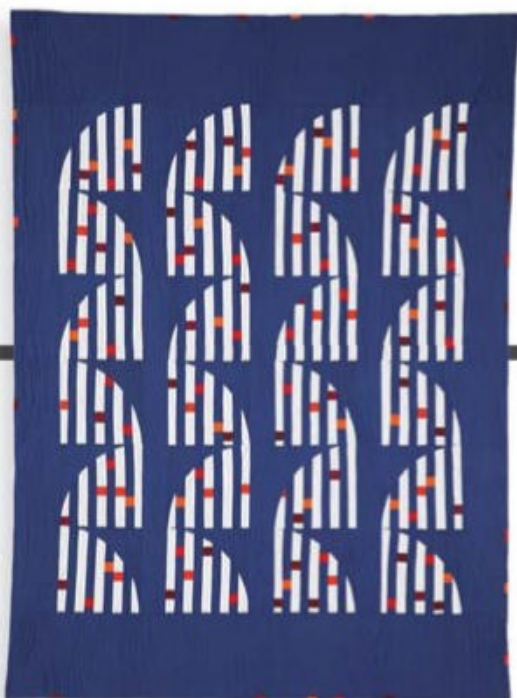
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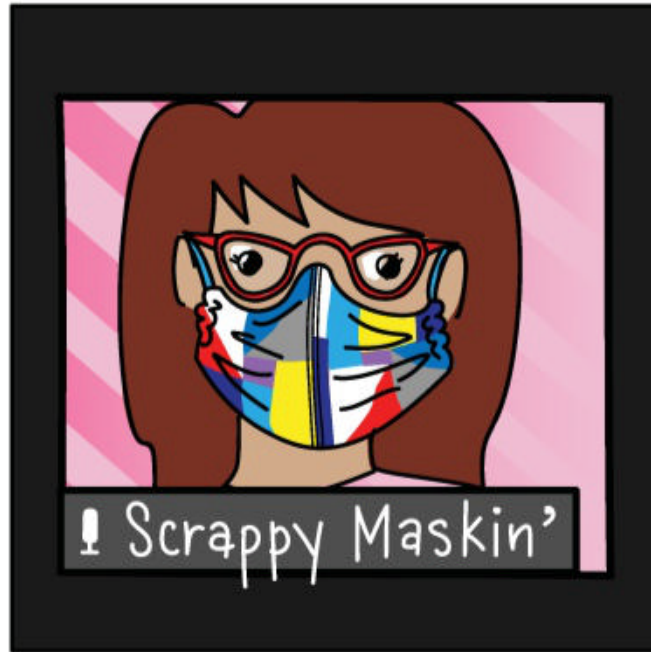
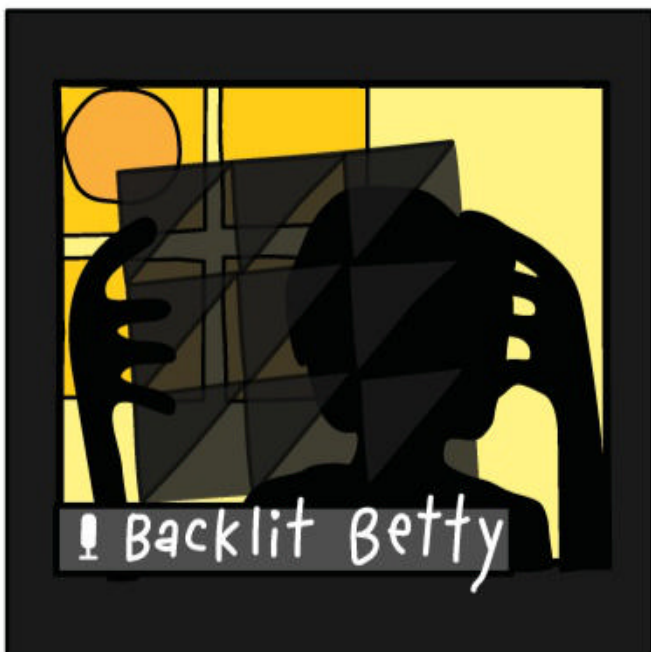
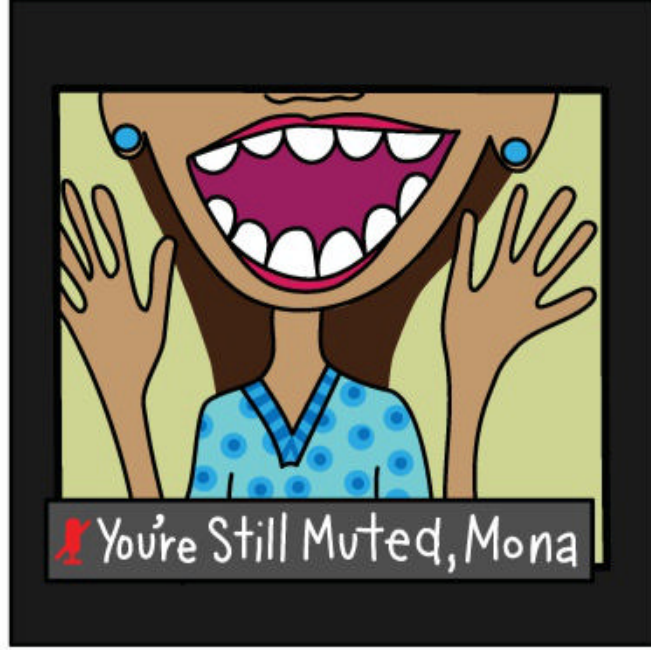
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9 PATCH QUILT BLOCK: Covid Edition

by Samarra Khaja





Hosts: Ginger, Tracy and Lori

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