

QUILTmania 160

The Quilt magazine



INTERNATIONAL SHOW OF THE ARTS OF THREAD

Pour l'Amour du Fil

15th edition

Celebrating France

La Vie en Rose

KNITTING • EMBROIDERY • QUILTING • SEWING...

NANTES, FRANCE
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Editorial

Dear all,

This is not an easy editorial, as it will be the last in the Quiltmania saga.

As we told you three years ago, we've been struggling to keep our boat afloat. Covid, falling sales of magazines and books, the bankruptcy of two of our distributors, not to mention a few health problems along the way mean that I'm hanging up my gloves today. The end will come on 24 04 2024, a date that's easy to remember... 27 years is no mean feat.

All the links I've forged with you over the years, your faces, your messages, all that will remain in my memory forever as a beautiful heritage that will warm my heart for the rest of my life, and I want to thank you for that.

Far from making us sad, we need to remember all these wonderful moments, these lovely magazines and books that I hope will continue to fill your bookshelves, which have become too small because I haven't done the exact count, but all in all, that's quite a lot of publications!

Thank you to the contributors, artists, writers, collectors, designers, photographers - all those who have contributed to our publications and made life more beautiful!

I would also like to thank my team, who have evolved over the years, and pay tribute to the excellence and patience they have shown in the face of my insistence on doing things right. A special mention to Sébastien who has been designing Quiltmania for 12 years and for whom this is the last time...

I don't remember who wrote: "Don't cry because it's over, smile because it happened", so I'm going to stick with that and get back to making quilts, of course, because this passion is not about to die out!

With all my affection,



The team at PAF 2017



In company
by Guy Yoyotte-Husson,
our photographer



Michèle and Christelle at the Patchwork Meeting stand



Yours sincerely

Carole



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Illustrations

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We extend our warmest thanks to this issue's **contributors**



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The wonderful Suzanne (Unbehaun), already familiar to you for having many quilts published in our pages, is back with Coral Bells, under her new married name. Congratulations Suzanne!

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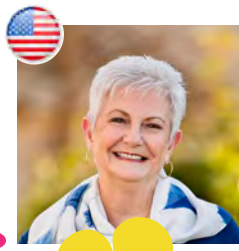
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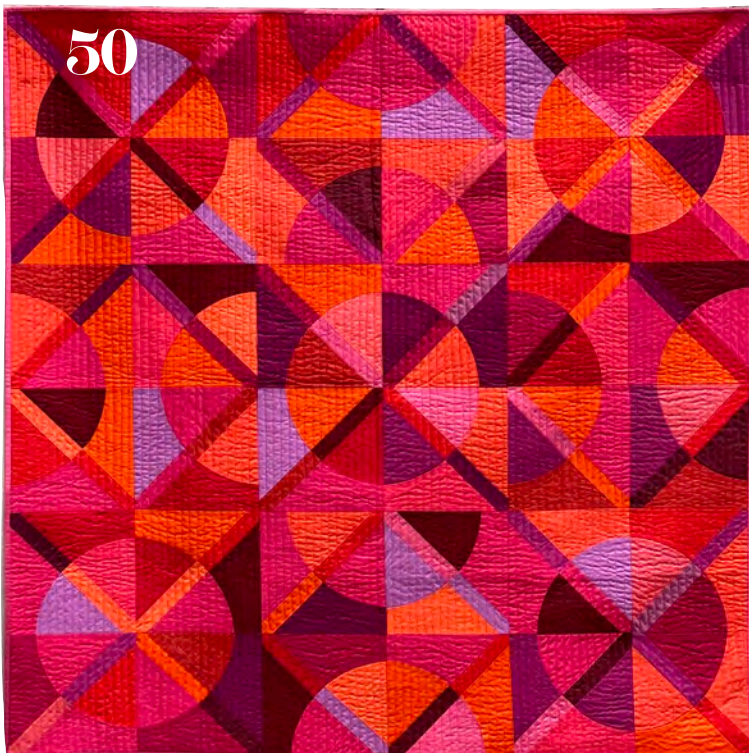


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MIXED BERRY STAINED GLASS - Marisa Wilhelmi - «Piecing» Category



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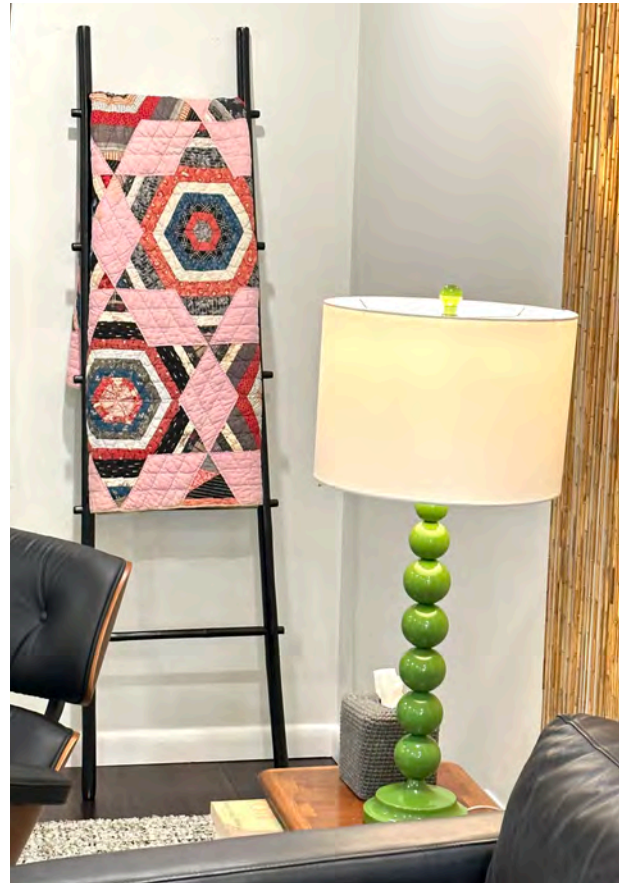
P O R T R A I T



Tara Miller

Meet Tara Miller, a vibrant force in the world of quilting, not only makes and designs beautiful quilts, but also brings together the threads of women's lives and history. Her quilting journey began ten years ago, when her sister-in-law and her brother were expecting their second child. Tara decided to pull out her old sewing machine (that had never, in all honesty, seen much action) and make a baby blanket. No one in her life sewed, and no one she knew quilted, and she had never made a blanket before... so she went to YouTube. Through that rabbit hole of videos, she quickly discovered the difference between a blanket and a quilt, and soon she was making quilts on commission.







Also a lover of used books, Tara scoured her local book shops for books on quilting. This led her to examining antique and historical quilts. One day in 2015, she saw a new quilt pattern in a magazine that was made with the same block she'd seen in one of her books on antique quilts. Ah ha! What's new isn't always new. That's when everything came together for her.

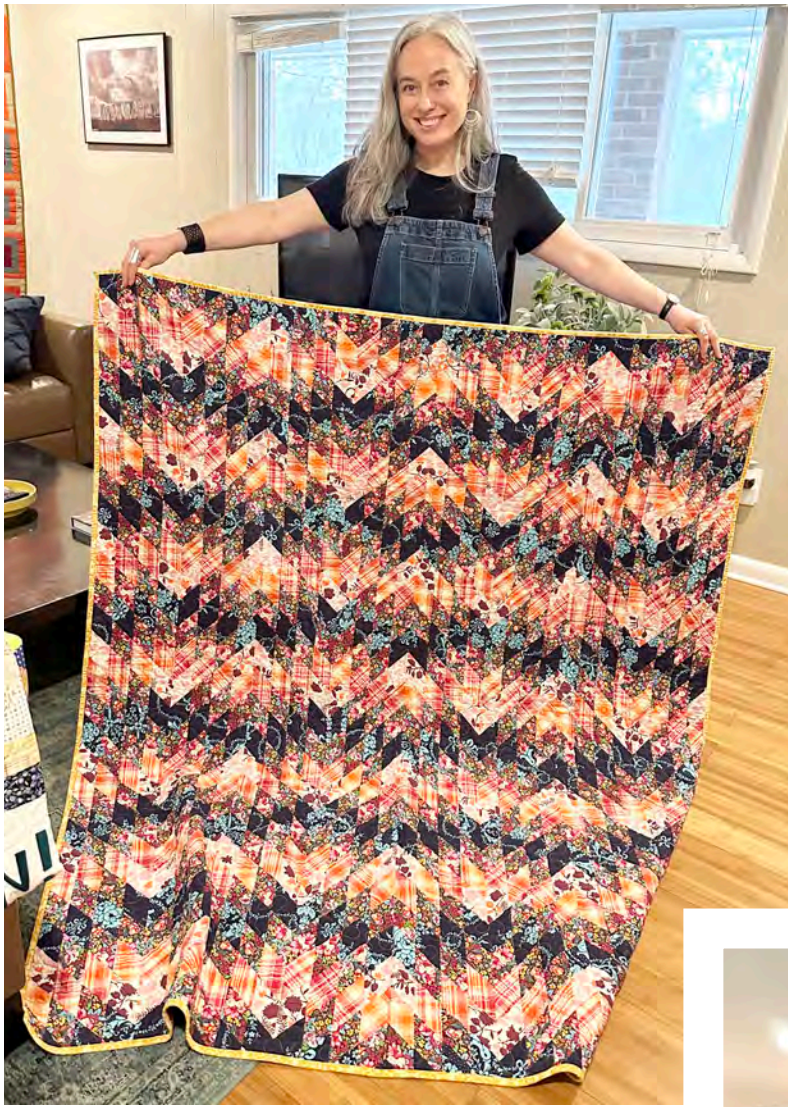
Her life-long love of women's history collided beautifully with her newfound love of quilts and quilt history. She was eager to explore how quilts and women's lives have intersected across the centuries. She sought out quilt historian mentors and joined the American Quilt Study Group, where she now serves on the Board of Directors.

A couple of years into her life in quilts, Tara found out her paternal great-grandmother, Frances Bartlett, had been an avid quilter. Grandma Bartlett, as she is known in the family, had died before Tara was born, and because no one else in the family quilted or sewed, the fact that she made quilts had never come up in conversation.











Quilting had passed down through the generations, skipping a couple along the way until it found its way to Tara. One day, Tara's father came gifted to her the only known surviving quilt made by Grandma Bartlett. Tara's future among the quilts was now firmly cemented. Tara's passion goes beyond creating beautiful quilts; it's about connecting women.

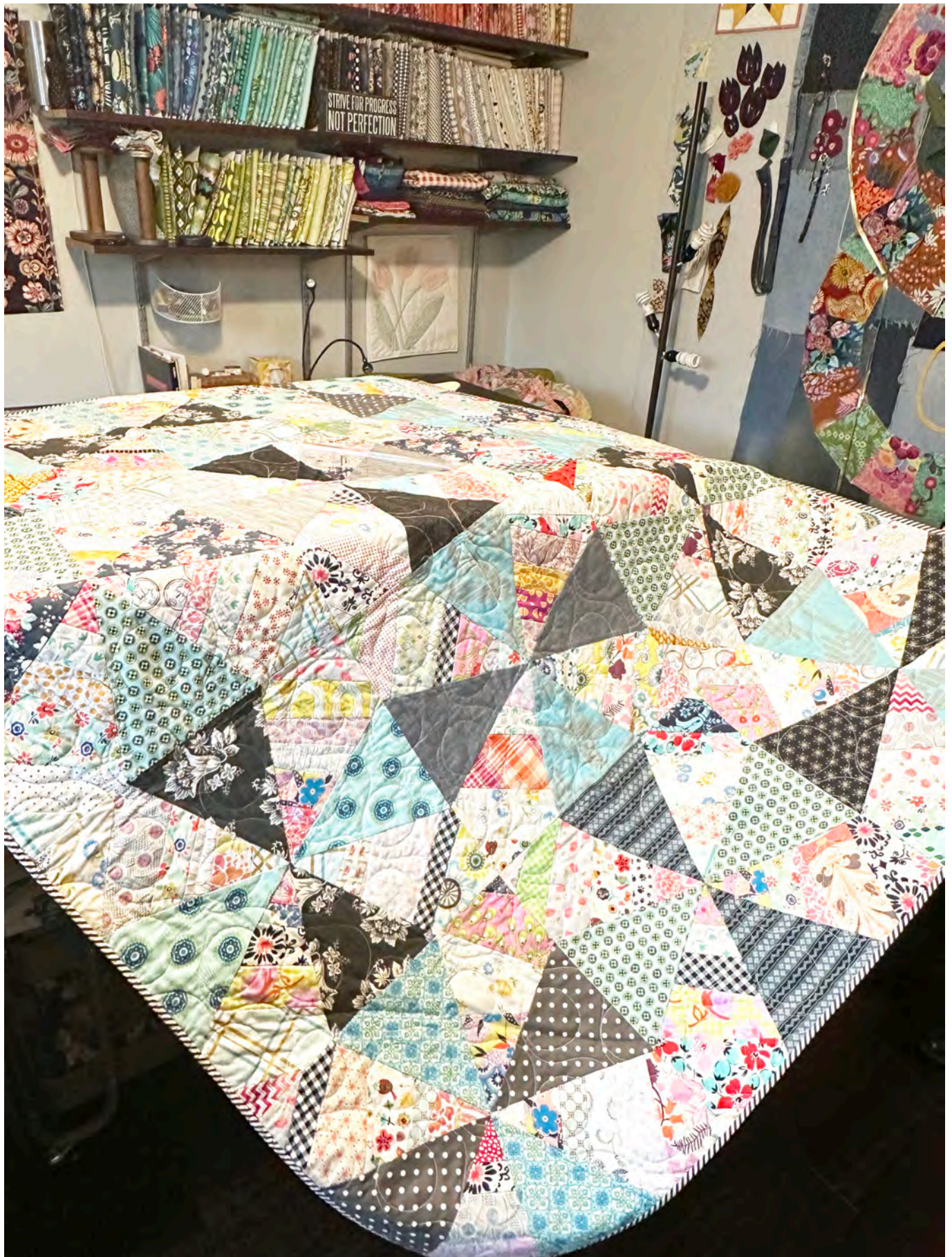
Listening to Tara talk about quilts and women's lives makes you realize that quilts are not just functional bed coverings or decorative wall hangings—they are time machines.

Each has stories to tell about a person, a people, a time, and a place. She reminds us that quilts embody our lives as we make them. They are bridges between our past and our present. Tara says her *"purpose is to inspire quilters to feel confident and connected, to each other and to our foremothers."*

Her designs are a blend of traditional and modern, honoring the patterns and techniques of old while infusing them with her own, modern flair.

Through her workshops and lectures, Tara shares her passion for quilting and women's history with audiences internationally.





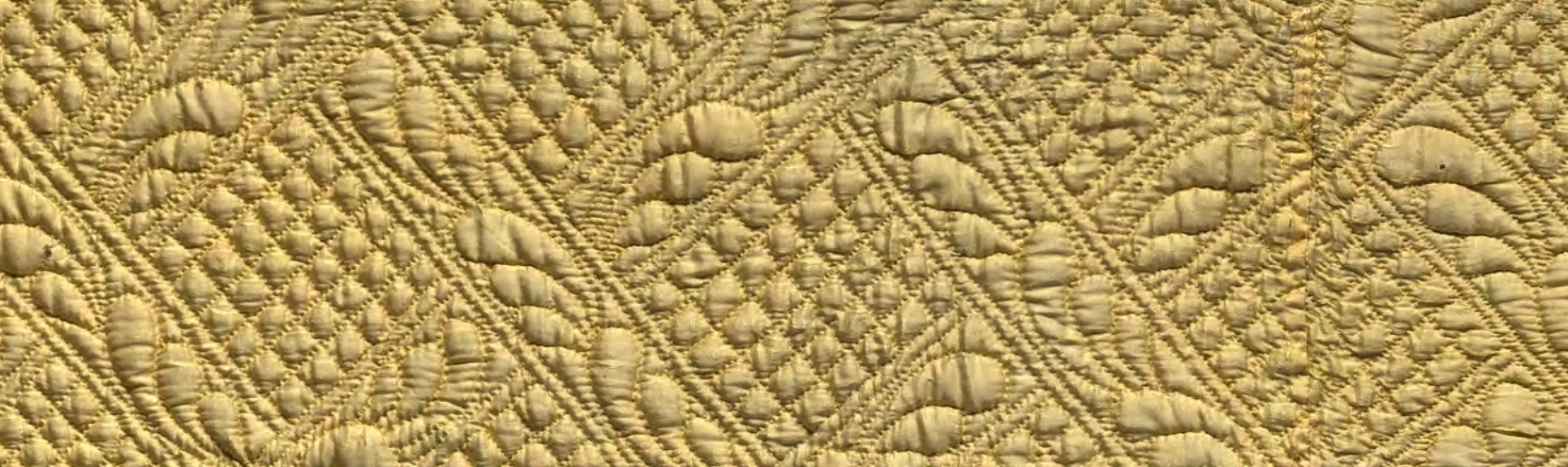




Her warmth and enthusiasm are contagious, inspiring others to look more closely at their family quilts and to feel part of the thread that connects them to the past and the future. Quilt guilds and shows alike are eager to invite her, knowing that her presence will not only educate, but also uplift and inspire.

Those of you attending the European Patchwork Meeting in Sainte-Marie-aux-Mines, France in September 2024 may have the good fortune to meet her or attend one of the lectures she's presenting there this year.

To bring her (in-person or virtually) to your guild, show, or museum event, you can find her at quiltdistrict.com



Necessary to Sublime: *Sewn in America* at the DAR

✍️ TARA MILLER 📷 THE DAUGHTERS OF THE AMERICAN REVOLUTION MUSEUM, WASHINGTON DC.

Few of us can fathom how integral the needle was to everyday women's lives before our times of modern conveniences. While we are not unfamiliar with our needles, we are not nearly as intimate with them as our foremothers were—as intimate as life required them to be. In *Sewn in America: Making—Meaning—Memory* on view now through December 31, 2024 at the Daughters of the American Revolution (DAR) Museum in Washington, DC, we're asked to consider all the ways in which a woman's life in the 18th and 19th centuries, from early childhood onward, was shaped by her needle.

In Sewn in America: Making—Meaning—Memory, I wanted to consider, as few exhibitions have done, all the different forms of needlework: plain and fancy, quilts and embroidery and clothing, performed in the school years and throughout a lifetime, by choice or to earn a living, and to display these objects in one place.

— Alden O'Brien, curator of *Sewn in America*



Consider for a moment, what the cadence of your days would be like if you had to sew all your own clothing. Not only yours, but all your spouse's, and your children's clothing, too. Don't forget the household items! You need sheets, towels, and curtains, as well. Would you still pick up your needle or go to your machine to make quilts? Today, we enjoy ready-made, off-the-rack clothing, undergarments, bedding, curtains, and bath towels, to name a few. It's hard to imagine our lives otherwise. It's hard to conceive of the all-consuming tasks of almost daily necessary sewing.

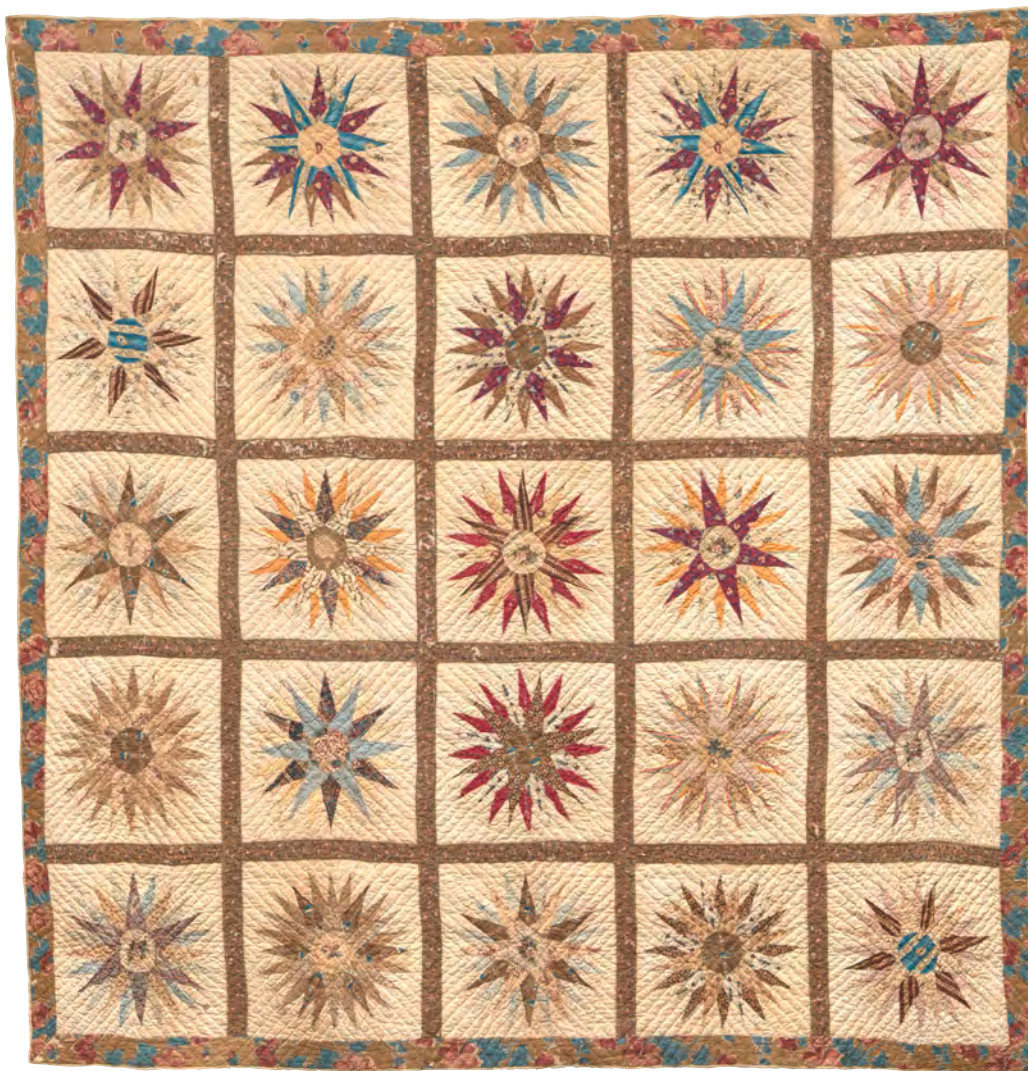




Making and maintaining clothing and textiles (mending, cleaning, ironing, and inventorying) was the inescapable duty of women of every economic level, in every region and social group, to the end of the 1800s. The sewing machine partly eased this duty; but the growth of the ready-made industry at the turn of the twentieth century was what really liberated women from their endless household sewing. The quilts, the embroidered accessories, the needlepointed pictures and chair seats, all the decorative clothing accessories and home furnishings—the “fancy work”—was done in addition to the everyday work known as “plain sewing.”

— Alden O'Brien, curator of *Sewn in America*

If you had the energy or desire to sew for pleasure after all of this, you might take up your needle for more decorative or enjoyable purposes... such as quilts. When women did take up the needle for these pleasurable activities, what did those items mean to them? What did the act of making these mean to them? Many times, it was to beautify their own homes and show off their needle and design skills. Other times, they were making with a loved one or charity in mind. Sometimes, women included evidence of their personal views on social or political issues. Whatever these items meant to the women making them, whether for work or for play, each serves to tell us in some way about the lives these women lived.



Gift of Daisy Conklin Furman

This 1840s Mariner's Compass quilt tells us that its maker, Olive Reed, had the luxury of time and materials at hand, as well as superb needle skills, to carefully design and execute this difficult pattern. In the absence of anything that tells us otherwise, it's likely that Ms. Reed made it for the pleasure of making it and the pleasure of enjoying it in her home (not to mention the pleasure of showing it off to visiting friends and family). A popular trend in the mid-19th century, album quilts are inscribed with names and usually a few lines of scripture or poetic sentiment. With these inscriptions, album quilts are useful as historical records of families and communities. Often, these quilts were gifted to a friend or family member leaving home in the eastern United States during westward expansion, as a way of comforting those who would most likely be forever far from home and family. Other times, they were created to commemorate a marriage, as a fundraiser for a church or charitable organization, or as a gift to a clergyman upon his transfer to another parish.



Gift of Wendy Kammer

One might argue that the crown of all album quilt styles is the Baltimore Album. This one, made in Maryland between 1847 and 1848, was made for “Revd Mr McGee on Leaving Severn circuit by the Ladies of his society...” (see detail).

More than 350 album quilts made in and around Baltimore, created between 1844 and 1856, are known today. Thirty five were made or clergy, the majority (twenty-two) being for Methodist ministers, who were moved to new parishes or wider areas called “circuits” every two years.

— Alden O'Brien, referencing Deborah Cooney and Rhonda Harrell McAllen's research as published in “Baltimore Album Quilts: New Research,” *Uncoverings*, vol 38, 2017



Of course, there were many times when the necessary met the sublime in the same piece. From needle-worked wallets, slippers, and purses, to gloriously decorated garments.



Gift of Elizabeth Ogden Weber



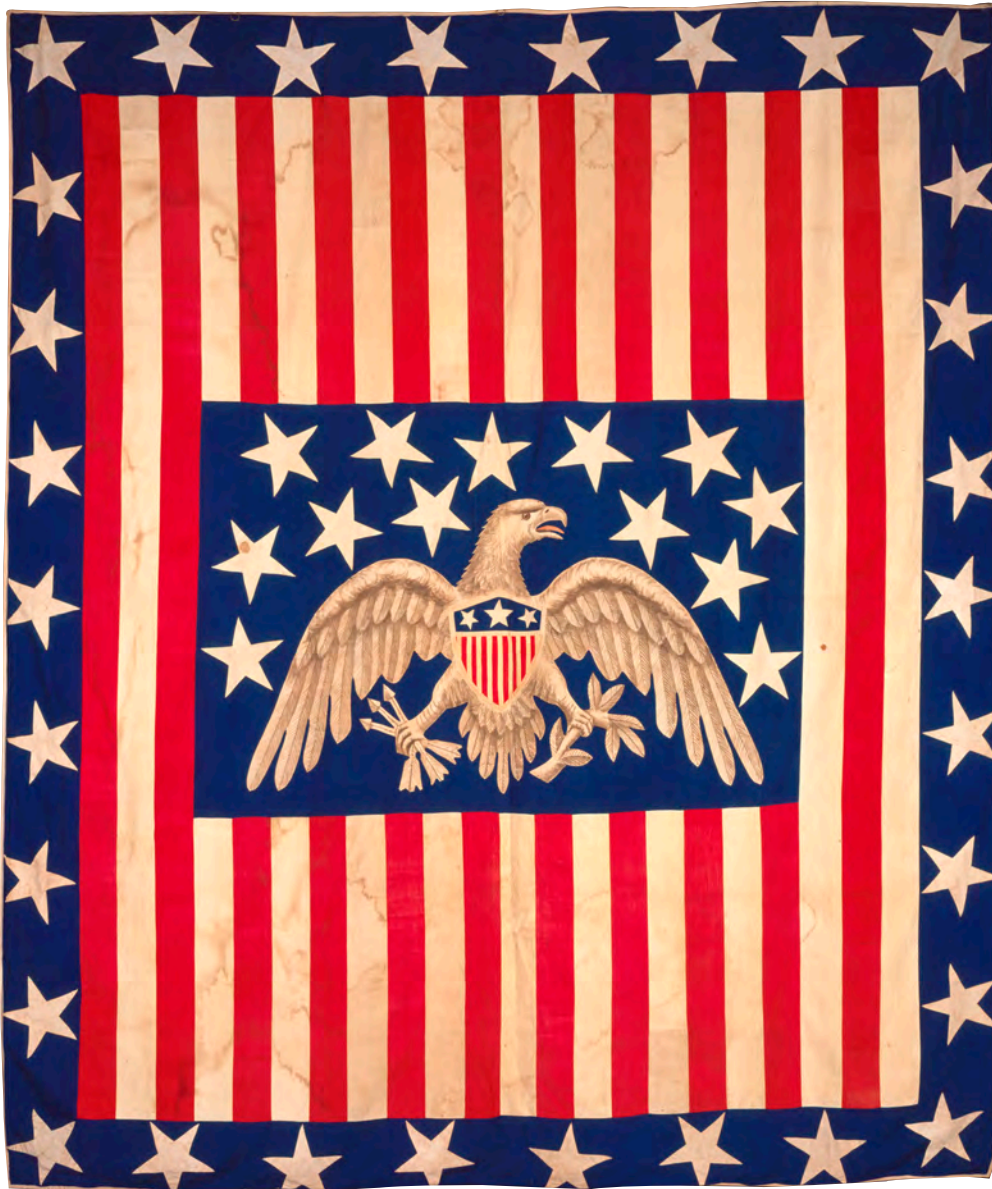


Gift of Elizabeth Ogden Weber

This sumptuous golden yellow petticoat, with its sailing ship and mermaid, was created about 1750-1760, during the height of the Newport, Rhode Island maritime economy, which at its center was the slave trade. The wealth of Newport was intrinsically tied to the “Triangle Trade” of rum for slaves, slaves for sugar, and the distilling of sugar into rum. It was also an epicenter of privateering (legally sanctioned pirating of ships). This petticoat shows us once again that works of the needle serve as historical records of time, place, and people.

The design of a pear tree, frolicking animals, whimsical flowers, and a mermaid quilted into this petticoat delight the viewer, while the sailing ship excites a feeling of wonder and nostalgia for a romanticized seafaring past. Embedded in this textile, though, is the identity of a region whose economy was built on slavery and war.

— Lynne Zacek Bassett, “Politics, Power, and Identity in Fashion and Textiles,” *Sewn in America* exhibition catalog.



Gift of Margaret S. Todd



Margaret Dodge of Brooklyn, New York, made three versions of this bedspread.... Each had a central eagle painted by her son John Wood Dodge, a professional artist.... A silk version displayed at Brooklyn's Sanitary Fair (benefiting Union hospitals in 1864, which raised over \$2 million) attracted much media attention.

— Alden O'Brien, referencing Virginia Gunn's research as published in "Quilts for Union Soldiers in the Civil War," Uncoverings, vol 6, 1985.

Sewn in America also explores how personal, community, religious, and national identity show up in needle arts of various time periods. This 1864 eagle bedspread is a terrific example of national identity, as well as charitable community. It is a cotton version of a silk spread created by Margaret Dodge, the silk version having raised an enormous amount of money for the Union army during their fight to eradicate slavery and preserve the union of states during the American Civil War.



The e is so much more to this exhibition that won't fit on these pages: needlework samplers, garments, and more quilts! If you're in the DC area this year, I encourage you to see Sewn in America in person. I am confident you will be dazzled.

For further information:
<https://www.dar.org/museum/exhibitions/upcoming-exhibition>



"Shades of Blue" exhibit at the Old Baptist Meeting House in Warwick, New York.

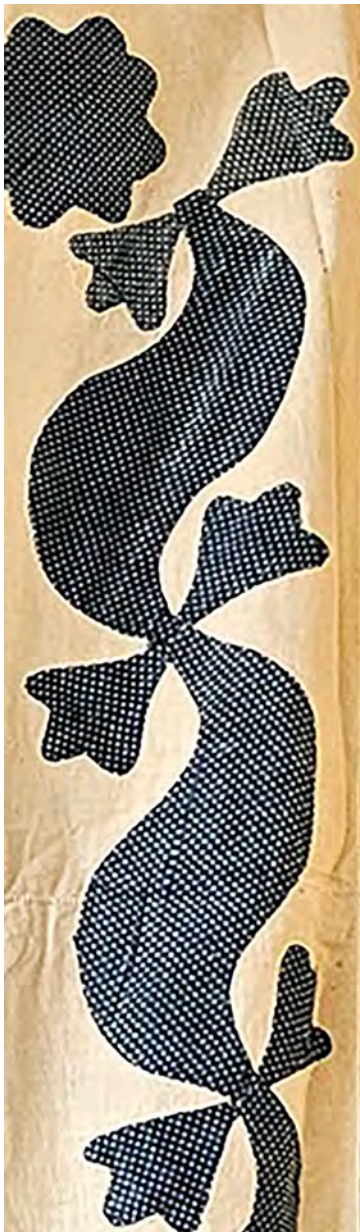
✦ BARBARA BRACKMAN

Absolutely New York Blue & White Quilts



Quilt collector **Sharon Waddell** recently exhibited some of her collection of antique blue and white quilts in a historic church in Warwick, New York. For “*Shades of Blue*” she draped quilts and coverlets over the pews in the old meeting house and hung them from the balconies to create a striking display of regional style. **Sharon**, who spent her career in the Army, has lived many places. After retirement she settled in New York where her collecting focus is regional pattern and New York style. Always curious she has many questions about how color, fabric, setting and pattern ideas were shared and what specific patterns seem to have been regional favorites in piecing and applique.

*New York quiltmakers when they pieced quilts, seem to favor Lemoyne stars, Caesar’s crown, garden maze setting, and patterns like **Burgoyne Surrounded** that resemble coverlets.*



Sharon and Deb have identified over 100 quilts in this cutpaper design. The border on this quilt top, a twisted ribbon, is less common but also a New York characteristic.



With fellow collector **Debra Grana** she's created an inventory tracking paper-cut appliqued design, tallying at least seven patterns unique to New York in the years between the mid-1840s and the American centennial celebration in 1876.

“Papercut” is her preferred term for these symmetrical designs that could be patterned first in folded paper or cut directly from fabric folded into eight sections or six. One might call those based on six repeated elements “snowflake” designs. Some collectors define those based on an 8/4 repeat as “Hawaiian applique,” but the cultural connection to Hawaii is quite confusing as is “*Scherenschnitte*” a German word for “scissor-cuts,” which implies a German-American origin. **Sharon** and **Deb** use the term “papercut” as the overarching name.

Papercut design in counterchange shading (dark areas in one block are light in the next.) In the mid- 20th century Florence Peto heard the name Lobster for this design, common on Staten Island she said. That name might be more appropriate when the color scheme was red. Green? Four Frogs the Ladies Art Company named it over a century ago.

“New Yorkers during that time often appliqued shapes over block intersections; a 4-leaf “x” shape is one of the most popular motifs covering the corner seams.”

1



2



3



4



1• - Papercut pattern that probably came out of the fashion for fleur-de-lis designs in the 1840s and '50s. Fold into eight sections, cut carefully and fill up the block. 2• Papercut pattern based on four plus four symmetrical design units. A seller gave Sharon the name "Happy Hands" for the pattern. Three important clues to a New York quilt: the pattern---hands dancing across the quilt---the tree border and the indigo blue print on white color scheme. 3• Easily folded and cut, this wreath of hearts uses the familiar hand-like motif in the corners. New Yorkers did not often include partial blocks as in the top row here. 4• Mariner's Compass in two colors. Author's Collection

5



Borders were important and distinctive. *“We have also identified a twisted ribbon with flower border that was popular in central New York. Trees in the borders are another regional trait.”*

Looking into the cultural associations and biographical information about the quiltmakers they’ve found that the makers *“shared no common characteristics other than physical region. This and other factors lead me to believe that the quilt competitions in the regional fairs were a main source of inspiration; people saw wonderful quilts at the fair and went home to make their own version.”*

The quiltmakers must have loved the blue and white palette for the same reasons we do. *“Blue and white is a lovely contrast, and blue is overall a popular color in many cultures. I believe the long-term appeal of blue and white quilts is partly due to the fact that indigo is a stable dye; it stays bright and true to color while many of the other nineteenth century colors change over time.”*

5• “L.S.D.” left her initials on this characteristic New York quilt. The Art Institute of Chicago owns a similar example they have long called “Forest” but their name refers to the border design rather than the block. 6• Papercut folded into a four plus four design with a tree border. The standard indigo print features a white or light blue figure on a dark blue background, limitations caused by complex methods of indigo dyeing. The blue prints were probably a little more expensive than other colors but their color fastness made them worth the extra pennies.



6



Sharon's favorite in her collection, an Oak & Reel design from Delhi, New York. The elaborate tree border is similar to one in a coverlet made in the same town. Fashion for blue and white coverlets is an obvious influence on this bedding style.



Indigo background with chrome yellow figures - mid 19th-century



Small stars called «Flag Prints» are a common figure after 1850 or so



A rather unusual design that seems related to a cornucopia with some tricky paper cutting. Note the shape of four leaves covering the seams where the blocks meet. New Yorkers loved to fill up the space between the blocks.

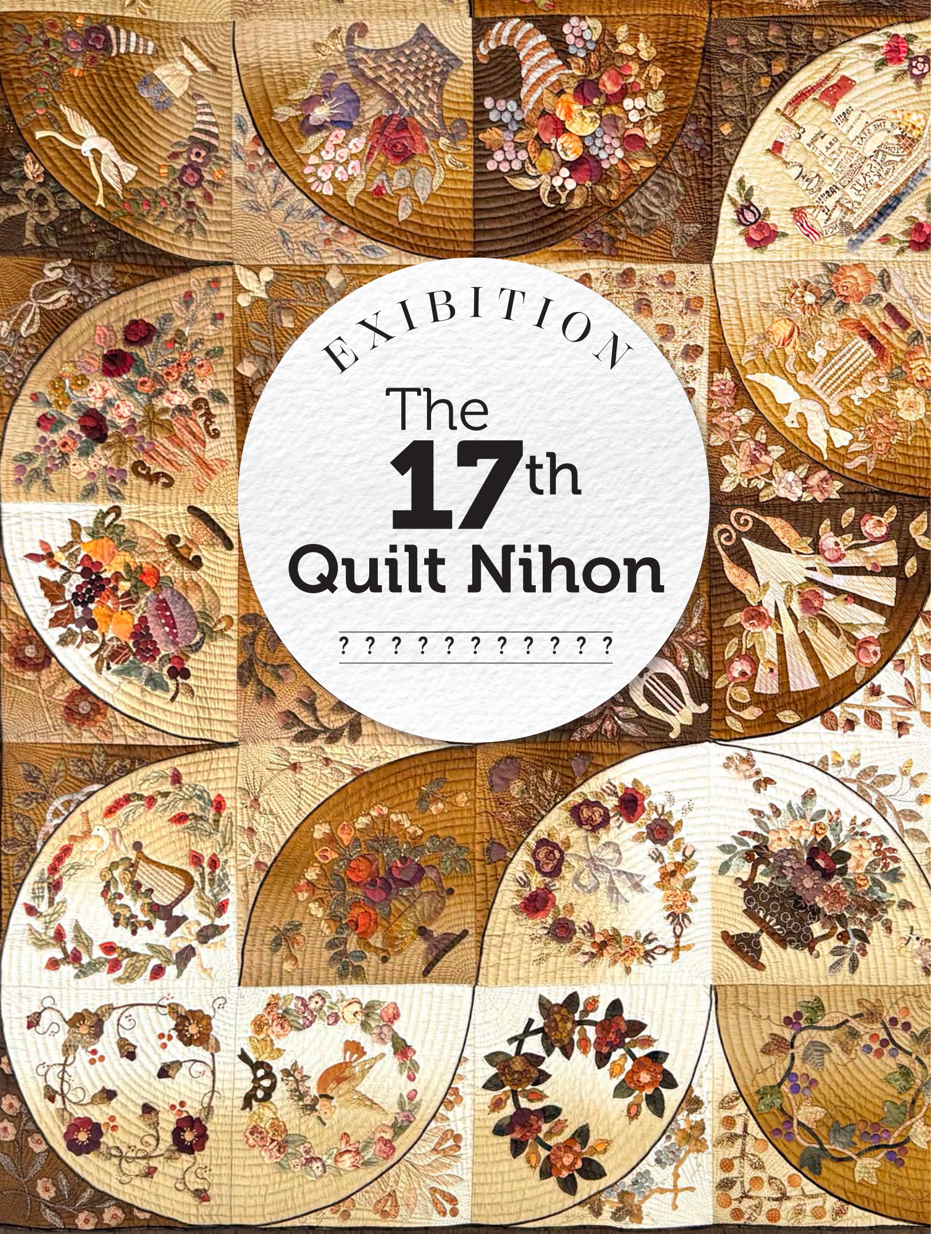
Sharon continues to collect some of the most collectible quilts around. Where does she find them?

“Quilts still come up in auctions and local sales. I also go to antique fairs and shows, although the prices there tend to be high. I now have a large network of people who keep an eye out for me and let me know when they see a quilt they think I might like. Families sometimes give or sell me their family quilts when no one in their family wants them; they know I will preserve the names and stories of the makers and pass them on to others who will do the same.”

Sharon Waddell is the chair for the *American Quilt Study Group*'s fall, 2024 seminar to be held in Tarrytown, New York.

Barbara Brackman has a new collection of William-Morris inspired fabric in shops now. She is looking forward to seeing Sharon's collection in New York next fall.

Pour plus de renseignements :
 ??????????????????



EXHIBITION

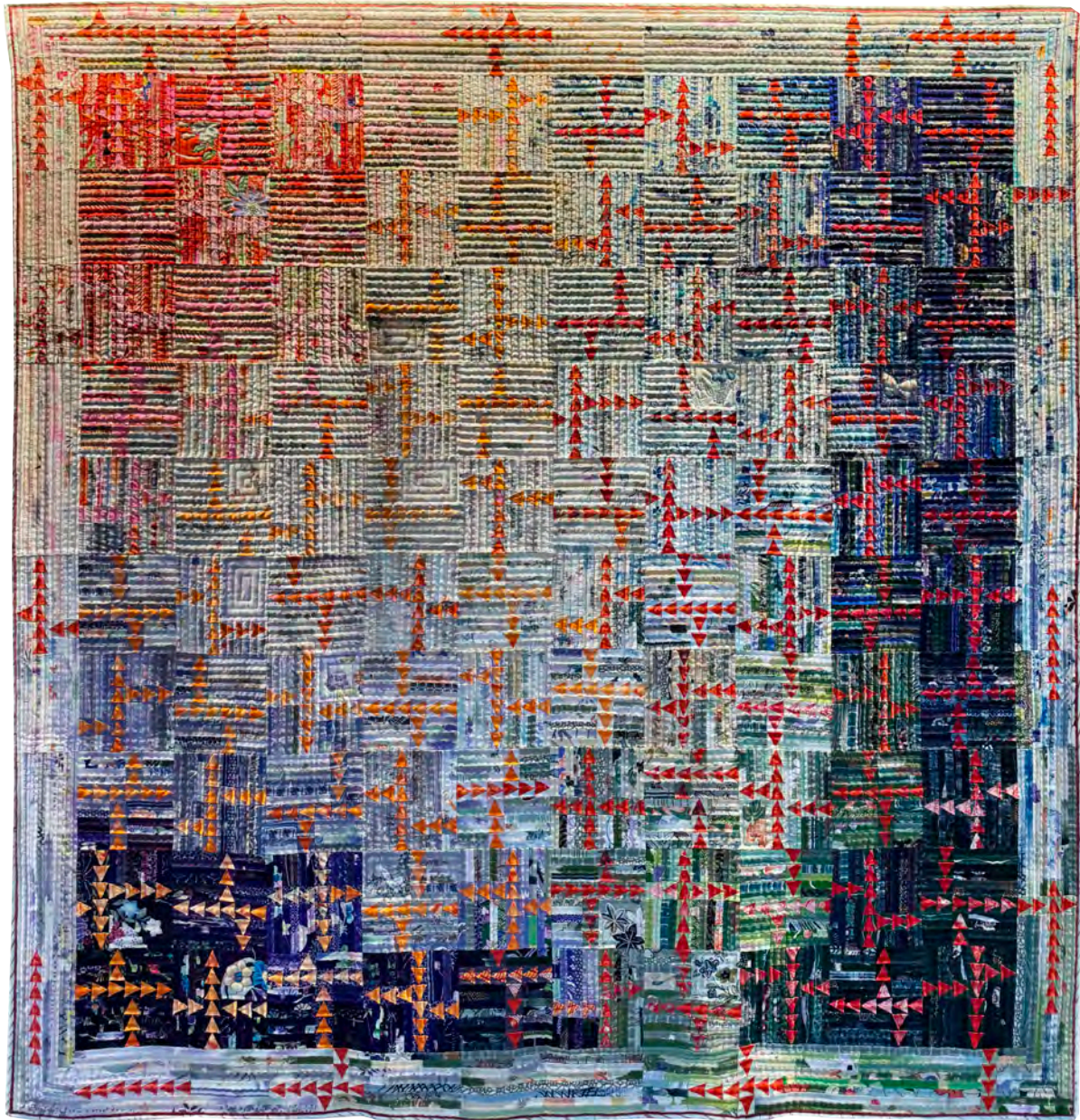
The
17th
Quilt Nihon

????????????

Right page

DETAIL QUILT WISH • 210 x 190 cm (83" x 75")

Prize «Jury Encouragement Award, Fumiko Ogura»



EACH MOMENT SEEMS LIKE AN OPPORTUNITY - 205 x 205 cm (81" x 81")

Grand
prize

The last major Japanese quilt competition is held every two years and the winners' list of this 17th edition was unveiled on November 13, 2023. The five judges, Yoko Okamoto, Fumiko Ogura, Suzuko Koseki, Reiko Sudo, and Nobuko Terashima had the daunting task of selecting the 130 finalists from the 465 entries.



INVITATION TO THE LABYRINTH

230 x 199 cm (90" x 78")

«Traditional» Category

1



2



3



- 1• **KAKOU (AGED 61)** - 150 x 176 cm (59" x 69") - «Contemporary» Category
- 2• **SPIDERWORT** - 199 x 199 cm (78" x 78") - «Traditional» Category
- 3• **LURED BY THE FRAGRANCE OF FLOWERS** - 50 x 50 cm (19¾" x 19¾") - «Miniature» Category



WAKUWAKU 70S - 180 x 180 cm (71" x 71") - «Contemporary» Category



BEAUTIFUL SCENERY OF MOUNTAINS - 159 x 136 cm (63" x 53")
«Contemporary» Category



ADVENTURE- 210 x 180 cm (83" x 71") - «Contemporary» Category

These quilts came from 10 countries as registration was open to all. Quilts from France, Germany, South Korea, Switzerland, and Italy received awards. The awards ceremony took place in Tokyo in March and is followed by the exhibition of the 130 selected quilts at the Tokyo Metropolitan Art Museum from April 9 to 16, 2024. We can but admire the technical excellence and the breathtaking creations by our Japanese friends and we are honoured to participate as a sponsor of this exceptional event.



UNDER THE BIG TREE - 186 x 184 cm (73" x 72") - «Contemporary» Category

2nd
prize

«Miniature» Category



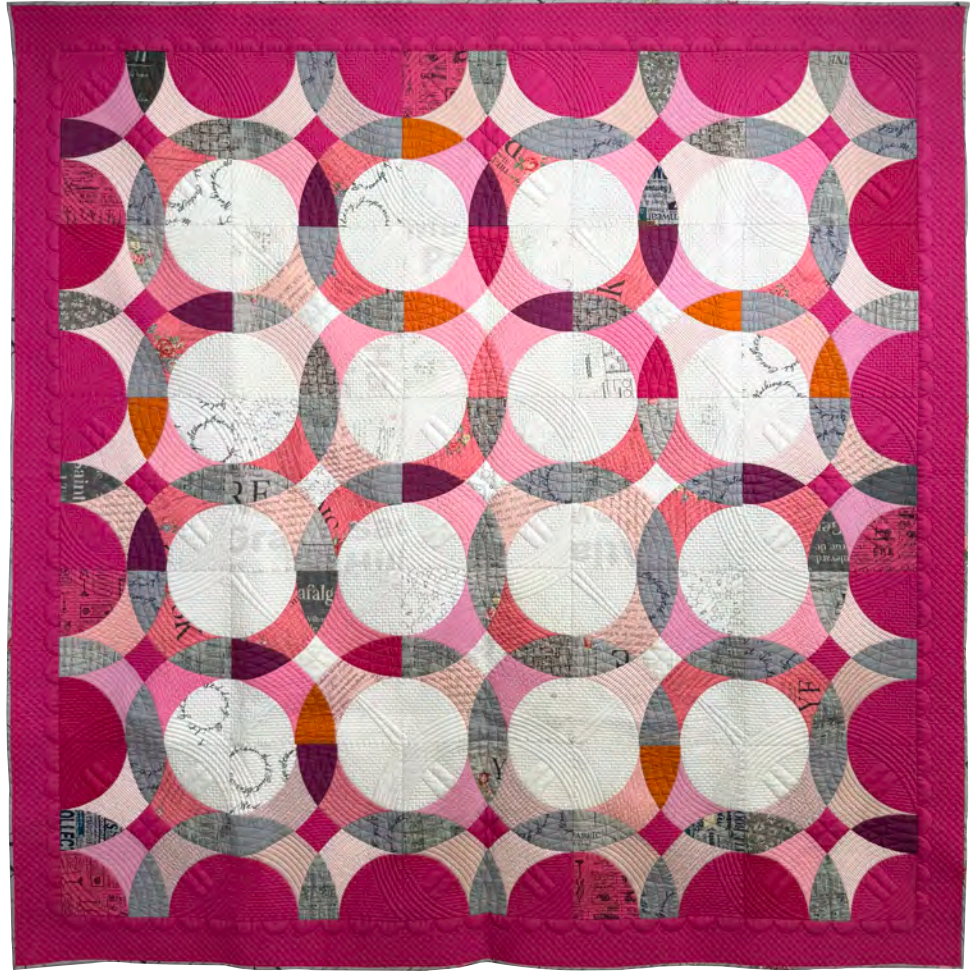
1• FLOWER FRAGRANCE, INVITING, WALKING PATH - 51 x 52 cm (20" x 20½") 2• SPACE- 60 x 60 cm (23" x 23")
3• FLORENCE - 35,5 x 35,5 cm (14" x 14") -  «Publisher's Award» 4• WINDOW WITH HEMP LEAF PATTERN- 58 x 59,5 cm (23" x 24")



FUN CYCLING - 38,5 x 38,5 cm (15" x 15")

Prize

«Jury Encouragement Award, Reiko Sudo»



AS YOU LIKE - 194 x 194 cm (76" x 76") - «Traditional» Category

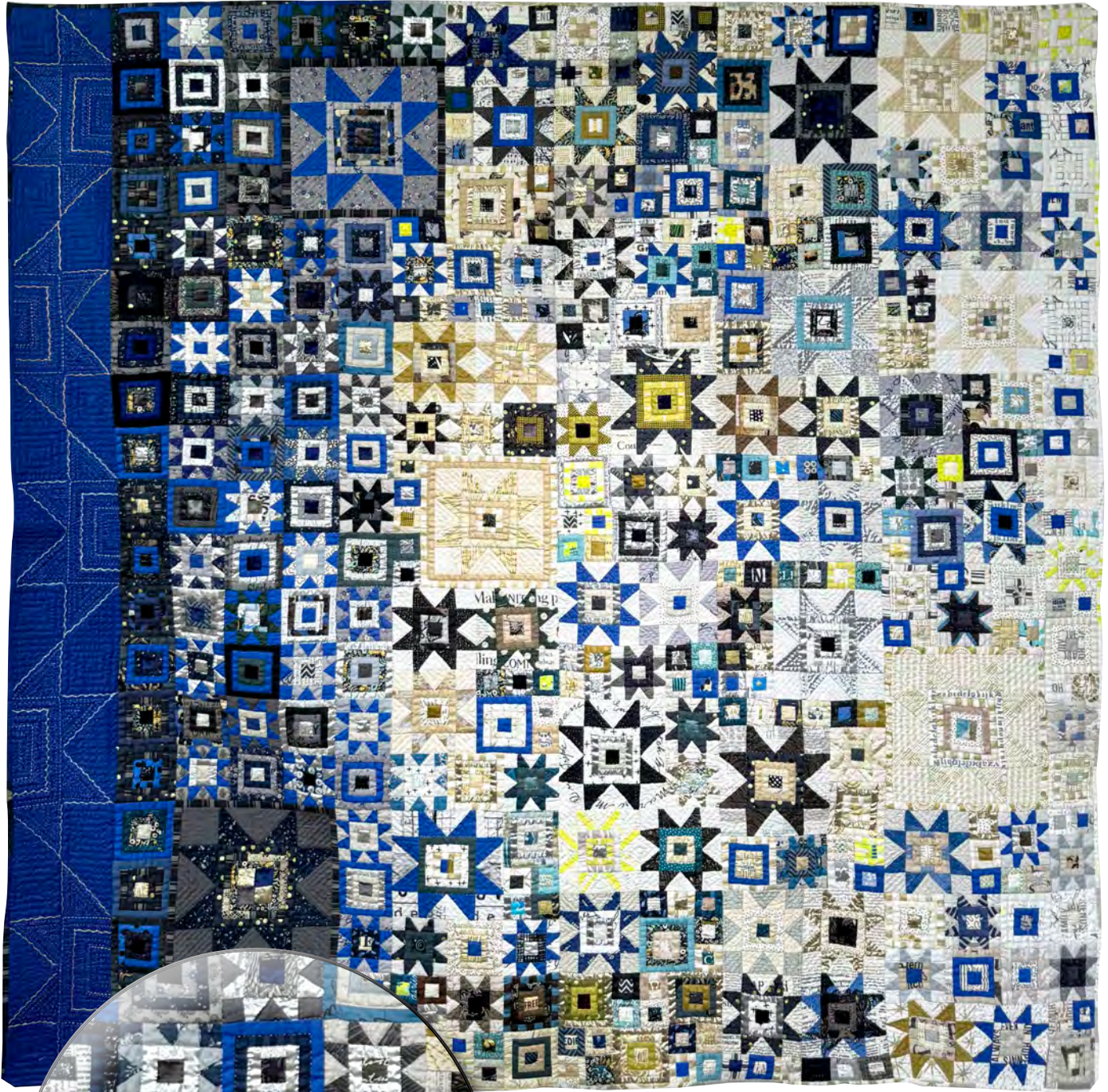


ANCIENT NOW - 220 x 223 cm (87" x 87³/₄") - «Traditional» Category



DONNE-MOI UN BOUQUET DE FLEURS - 213 x 213 cm (84" x 84")

Prize «Quilt Japan-Publisher's Award» - «Traditional» Category



ON A STARRY NIGHT - 158 x 158 cm (62¼" x 62¼") - «Traditional» Category

WISH
210 x 190 cm (83" x 75")



Prize «Jury Encouragement Award, Fumiko Ogura»



INTEGRATED CIRCUIT - 150 x 150 cm (59" x 59") - «Traditional» Category



HARMONY OF CLOTH AND THREAD - 148 x 120 cm (58¼" x 47¼")
«Contemporary» Category

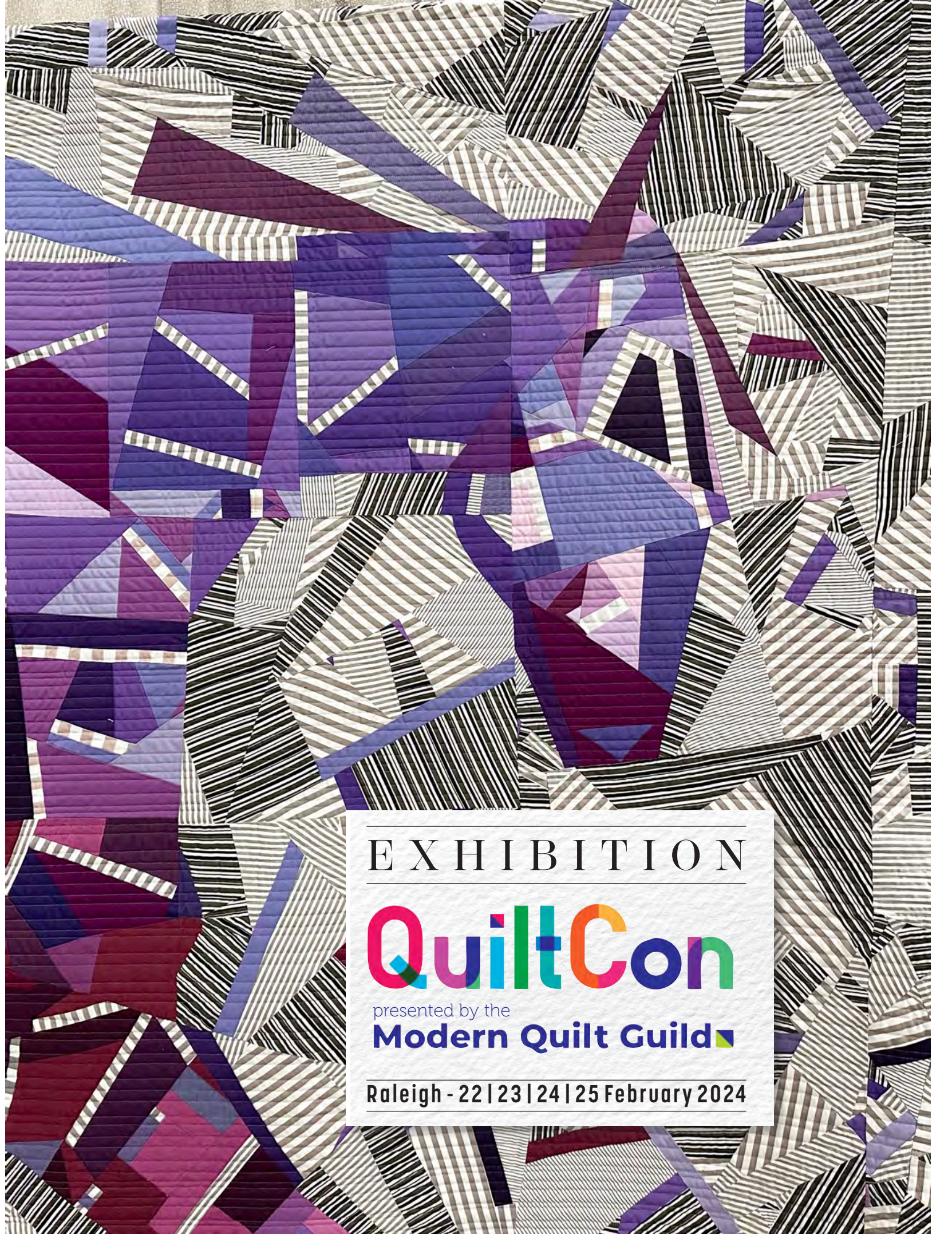


LET'S PLAY IN A CIRCLE - 220 x 203 cm (87" x 80")
prize «Jury Encouragement Award, Suzuko Koseki»

We were happy to award Hiroko Hoshino in the Traditional category, Harumi Owada in the Contemporary category and Natsuko Hiroshige in the Miniature category for their outstanding works!

Two years is the minimum time needed to make one of these masterpieces, so why not get started on this crazy adventure! You have until July 25, 2025 to register for the 18th competition on the site of the Japan Handicraft Instructors' Association.

For complete information:
<https://jhia.org/>



EXHIBITION

QuiltCon

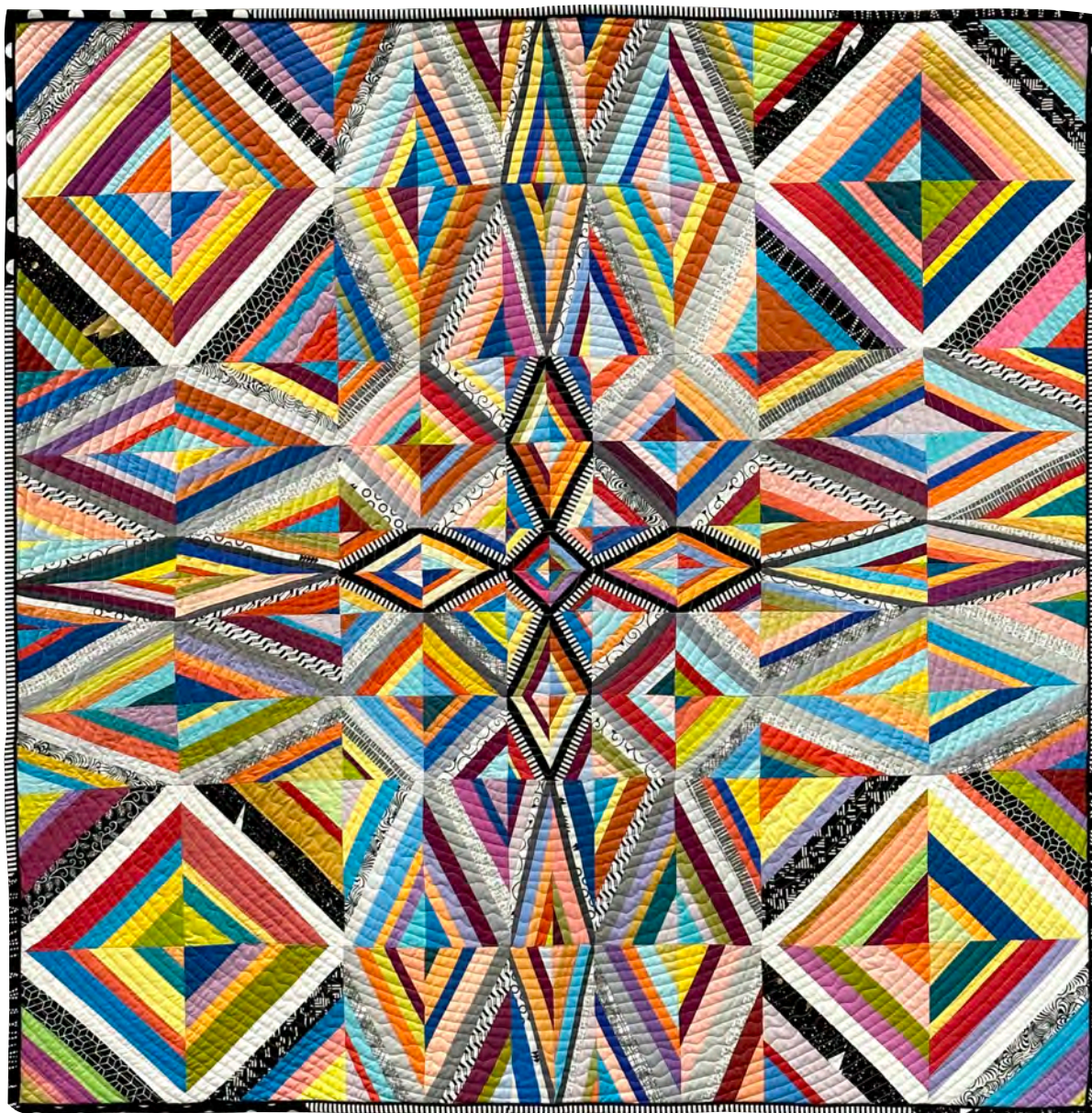
presented by the

Modern Quilt Guild 

Raleigh - 22 | 23 | 24 | 25 February 2024

Right page

DETAIL HORSE WITH NO NAME • Jo Allbutt
«Group & Bee Quilts» Category



ILLUSION - Beth Shetty - 129.5 x 129.5 cm (51" x 51") -  «American Patchwork & Quilting Super Scrappy Quilting Challenge»

This eleventh Quiltcon show was a resounding success with an ever-increasing number of visitors; this year more than 10,000 attended during the four days of the event. With some 600 quilts exhibited, mainly in the different competition categories, there was much to see, to learn, and to enjoy in this show dedicated to modern quilts.

KIWI PEEL

Ben Darby - 173 x 208 cm (68" x 82")



 «Modern Traditionalism» Category



1

2



3



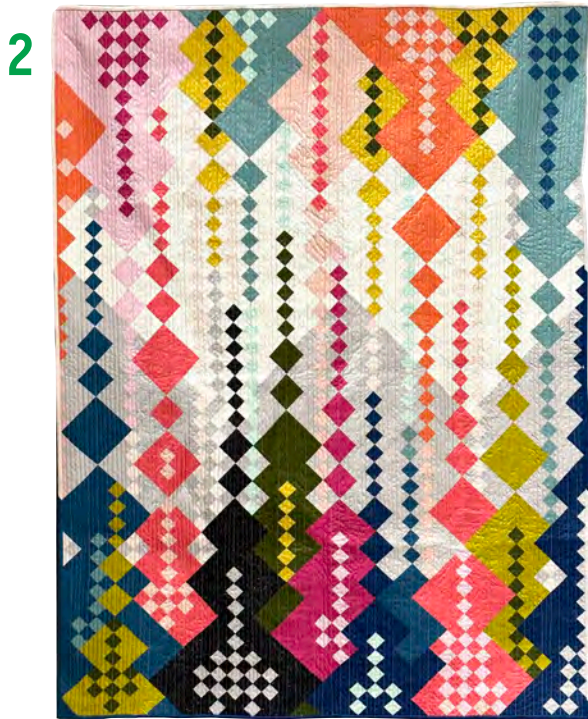
1 • **A CUP OF CUBIST COFFEE AND A CHOCOLATE CHIP COOKIE** - Ann Feitelson - «Modern Traditionalism» Category **2** • **INTO THE WIND** - Michelle Bartholomew, «Modern Traditionalism» Category **3** • **BIG OCEAN** - Tara Faughnan - «Modern Traditionalism» Category

In *Quiltmania magazine* we usually present quilts of a more traditional style but looking at all the fans who had gathered there, no doubt there were many quilters wandering the aisles who fit the profile of Quiltmania readers!

So, to activate your chakras and reveal what today's quilters are capable of creating, here is a selection of works whose inspiration is largely drawn from the textile heritage of our forebears!

I have rarely had to line up for more than 10 minutes to pay for my purchases at a stand, but while at the show, unable to resist the frenzy at Anna-Maria Horner's booth, which was completely inundated, I had to be patient as the winding line to the checkout was impressive!

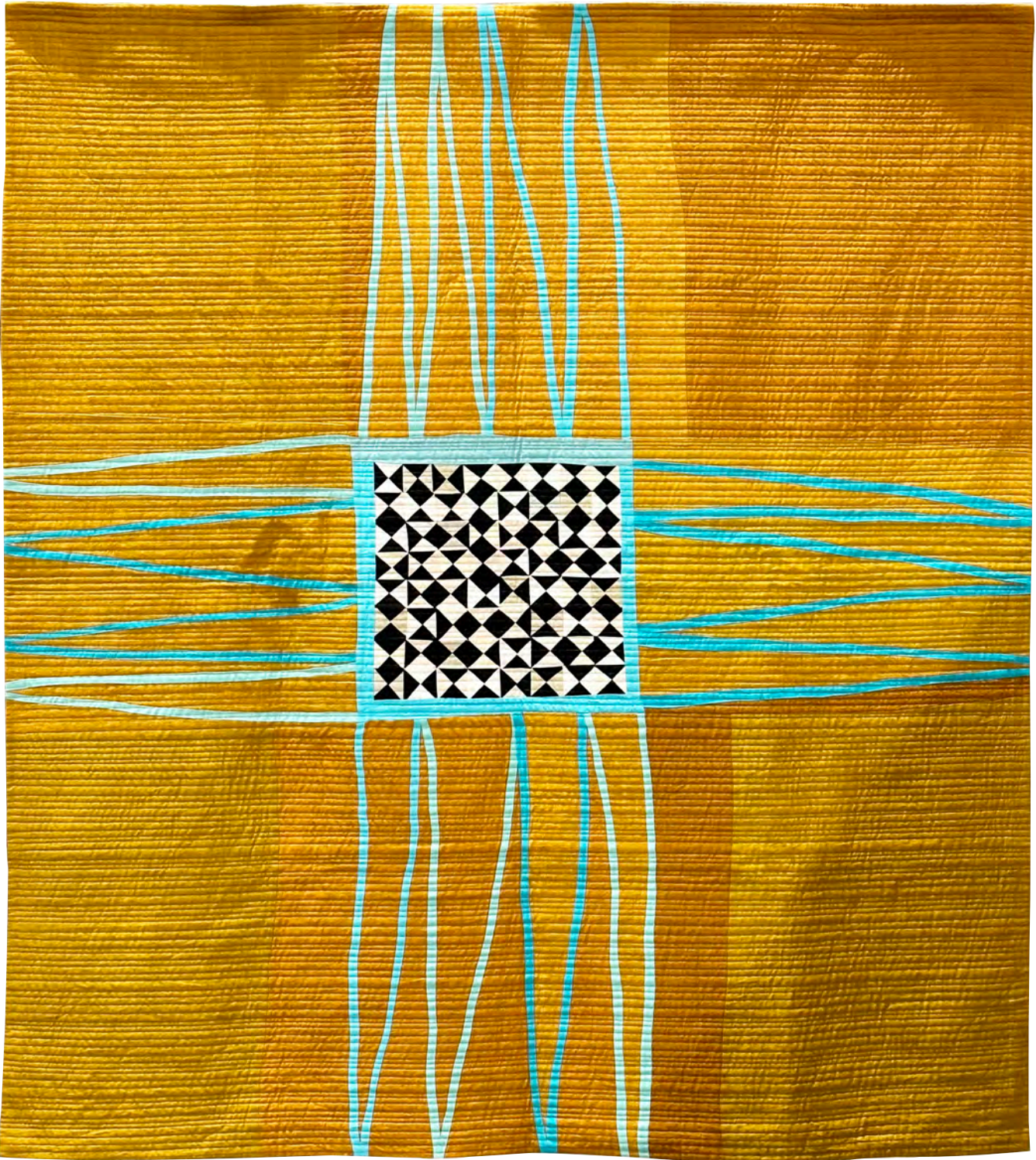
Hence I had two thoughts: the first that when faced with a display of fabrics, especially Anna-Maria's, it is almost impossible to resist, and second, that as soon as they got past the unmissable entrance display of the winning quilts, visitors quickly headed to the vendors to shop.



1• **BEADED CURTAIN** - Andrea Barrett - «Modern Traditionalism» Category 2• **HULLABALOO**- Maria Shell - «Modern Traditionalism» Category 3• **STARS LIKE CONFETTI** - Maureen Garner - «Modern Traditionalism» Category

STAR BRIGHT

Jennifer Candon - 152 x 173 cm (60" x 68")



 «Modern Traditionalism» Category

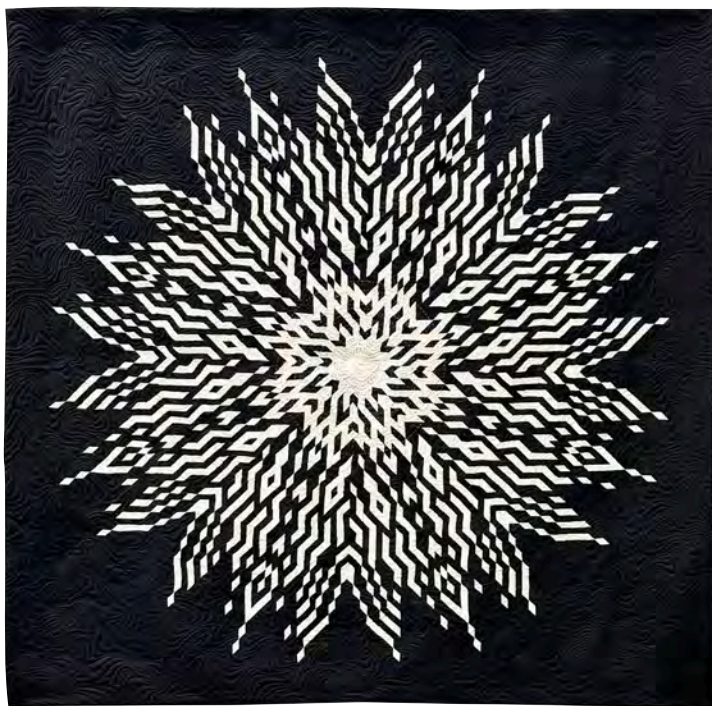
SUBTLE SECRETS

Felicity Ronaghan - 117 x 119 cm (46" x 47")

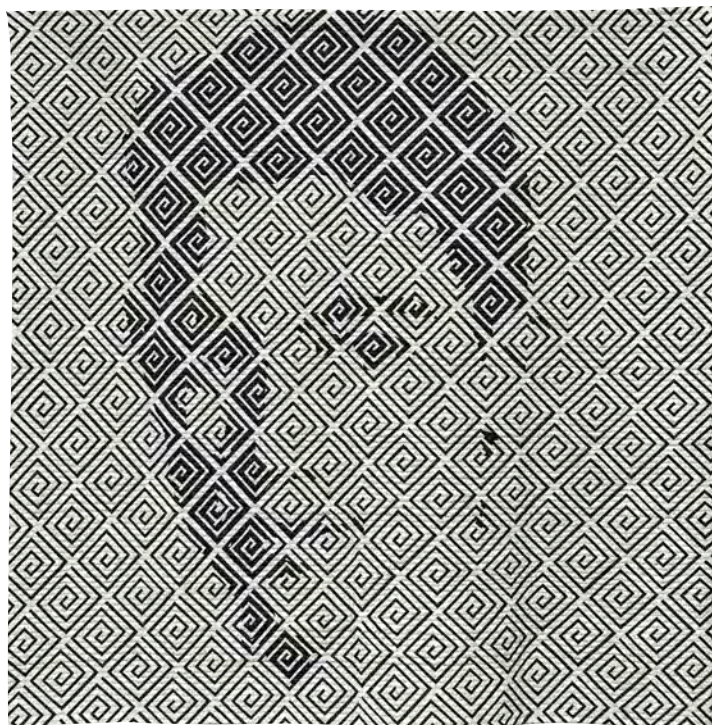


«Group or Bee Quilts» Category

1



2



3



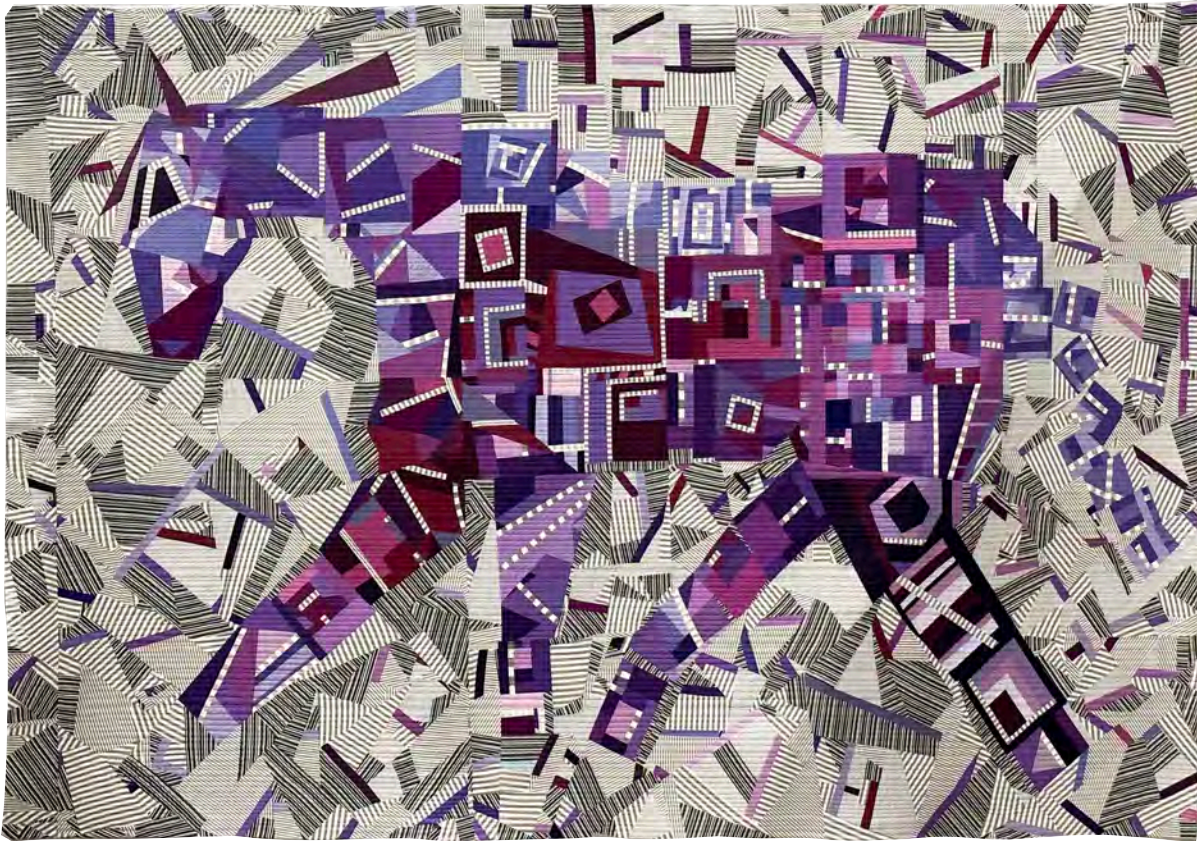
1• **MOMENT OF CLARITY** - Tara Evans - «Use of Negative Space»

2• **SHADOW** - Scott Culley - 162,5 x 162,5 cm (64" x 64")

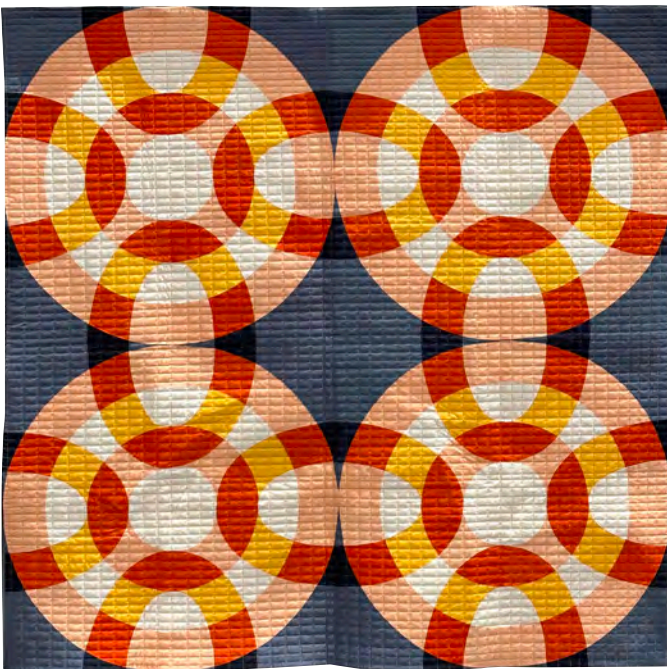
 «Piecing» Category

3• **IT'S A FLOWER** - Maureen Garner - 104 x 211 cm (41" x 83")
«The quilts of Jacquie Gering» Exhibition

1



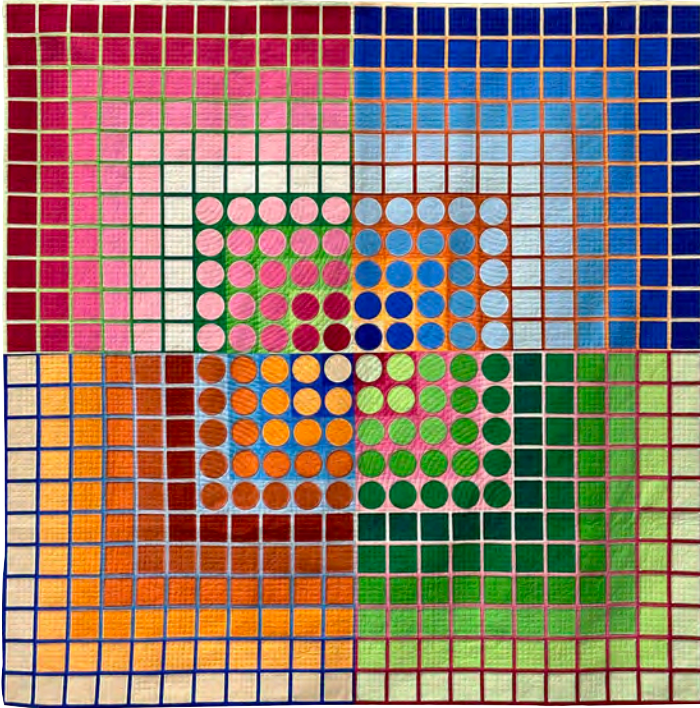
2



3



1• **BEADED CURTAIN** - Andrea Barrett - «Modern Traditionalism» Category
 2• **HULLABALOO** - Maria Shell - «Modern Traditionalism» Category
 3• **STARS LIKE CONFETTI** - Maureen Garner - «Modern Traditionalism» Category



PATTERNS 2 - Nancy Lambert - «Applique» Category



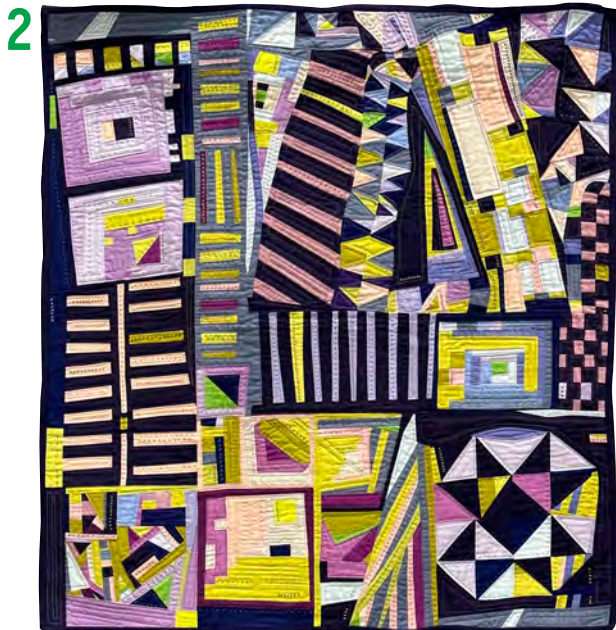
NESTLE - Trisch Price - «Piecing» Category



THE MEETING PLACE - Andrea Barret -
«AP&Q Supere Scrappy Quilting Challenge»

Since I must tell you about the *Best of Show*... How can I put it, I was a bit perplexed on seeing the awarded quilt as in my heart of hearts I think that politics and topical issues should not come first in a competition's criteria. Of course everyone knows of or condemns current events, that's a given, but these considerations should not be part of choosing the *Best of Show*. It has been going on for several years and it is too bad that objective criteria of expertise, inspiration, and technique are obscured by social protests which, when it comes down to it, are quite legitimate. Do we now need to add an automatic rifle or some victims to a quilt in order to have a chance at winning here? That is the question.

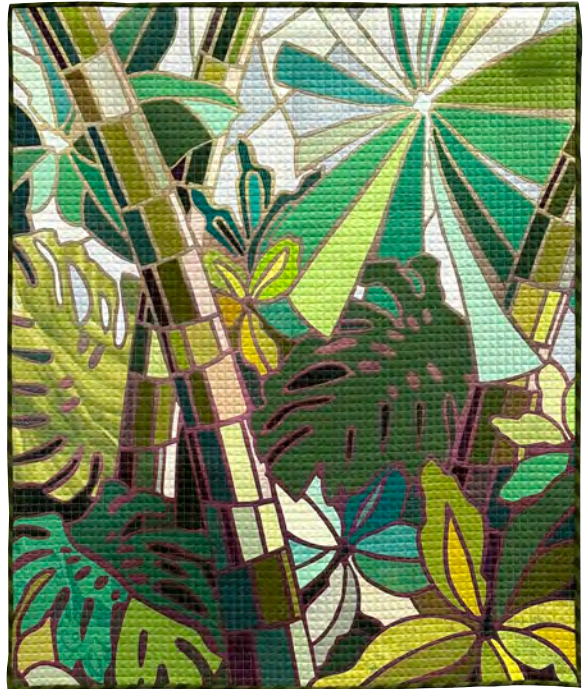
A long way from politics and all this sadness and anger that can overwhelm us while watching the news, I continue to think that quilting and the arts in general are a window to the world that offers us respite and beauty to get us through daily life. So I humbly admit that after having photographed the winning quilts I went for a breath of fresh air to the vendors and succumbed to the fabrics!



1 • COOL FOR (CHESHIRE) CATS - Catriona Haggart - «MQG Maximalism» Exhibition 2 • ANY WHICH WAY - Charles Cameron - «MQG Maximalism» Exhibition 3 • SPARKLING CLOVER - Karen K Stone - «Piecing» Category



SOLOMON'S STRIPES - Ethylene Ziegler - 185 x 188 cm (73" x 74")
 prize Best Hand Quilting



100 DAYS OF GREENERY - Cassandra Beaver -
 89 x 104 cm (35" x 41") - 3rd prize «Appliqué» Category



LIMINAL SPACE - Carolyn Suttle -
 «MQG Maximalism» Exhibition

In these troubled times, we need a bit of hope and comfort, which does not prevent us from being concerned citizens. This can sound a little sappy, but seeing pretty flowers outdoors or on fabric, immediately brings a smile!

Beyond this thorny point, we can only marvel at the enthusiasm, the excitement, and the energy that pervades this show, spread by communication methods that gain momentum on social media, as at Quiltcon everyone is connected! Thus we congratulate everyone and we will see you next year in Phoenix, Arizona from February 20 to 23, 2025, for the twelfth show!

For complete information:
<https://quiltcon.com/>

Projects



MYSTERY QUILT, PART 2 } 64
by Renée Ferré

CORAL BELLS } 74
by Suzanne Sebranek

BLOOMING BRANCHES } 80
by Jill Finley

DIAMOND 9-PATCH } 88
by Hélène Hein

WHALE OF A TIME } 94
by Jenny Jo Lamb

THE LITTLE ROASTER } 100
by Gabi Tietz

SPRING DAFFODILS } 106
by Edyta Sitar

GARDEN PATH } 112
by Lisa Lucy Prior

USAGY (BUNNY INDIGO) } 118
by Debby Maddy





Victoria's Sampler

Mystery Quilt Part 2

*Reproduction of an antique quilt analyzed and designed by **Renée Ferré** to remain as faithful as possible to the original.*

The original quilt is composed of a well-designed, central (but offse) part that is surrounded by various blocks, likely orphan blocks; they are linked by small units of four-patch, checkerboard, and pinwheel blocks. Some fille pieces were needed here and there, a few parts were cobbled together, and recuts made when it was too large. I have simplified a few fille s.

The shops participating in the Mystery Quilt are offering kits in different colours and styles. Therefore the kits will vary from one shop to another, and may contain from 10 to 17 fabrics or more for each delivery. Note that you will receive the necessary quantity for each part and that the remaining fabrics will be used for the upcoming parts.

Finished size

61 ½" x 77 ½" (155.5 x 196.5 cm)

Measurements of Modules 3 and 4

35" x 7" 90 x 18 cm (+ seam allowances)

Measurements of Module 5

35" x 10" 90 x 25 cm (+ seam allowances)





This second part comprises two modules, 3 and 4, making up the centre part. At first it seemed to me that these modules' blocks had been constructed of a size to fit together. But a closer analysis revealed that some appeared to be smaller than 7" (18 cm) at first and had been made larger, while others had been larger and were cut to the required measurements. They were recut, often without regard for symmetry. We suggest adding a symmetrical edging to the small blocks that need it, rather than cutting down the too-large blocks; this is in keeping with the antique quilt. (I ask forgiveness from the original quilter for this adaptation.) The fabrics chosen for the blocks in these modules are more co-ordinated than in the previous modules. Module 5 is in the spirit of Modules 1 and 2.

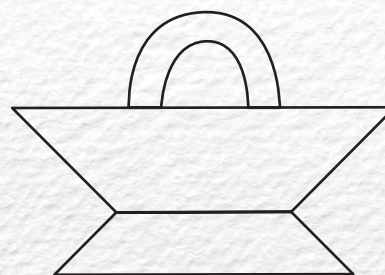
General instructions

The measurements given for cutting include seam allowances of $\frac{1}{4}$ " (7 mm), rounded to $\frac{1}{2}$ " (15 mm) for two seams. Make any necessary adjustments. **The measurements in the explanatory diagrams** do not include seam allowances.

For the templates, add a seam allowance of $\frac{1}{4}$ " (7 mm) all around. **For those using the traditional cutting method**, note that you will find the templates on the pattern sheet (add seam allowances to them). The quantities **in bold** in the cutting section of each step.

Cutting key

-  Square cut on one diagonal
-  Square cut on the two diagonals



Materials

The fabrics are 44" (110 cm) wide..

- ▶ **Assortment of seventeen fabrics measuring 10" x 22" (25 x 55 cm) each, in the following distribution:**
 - four light, four medium light, five medium dark, and four dark (you can replace two 10" x 22" (25 x 55 cm) fabric pieces by one 10" x 44" (25 x 110 cm) piece, or by fat quarters, if you choose a more restrained assortment).

There will be slight differences between the metric and imperial versions. **Do not mix the two, as sometimes we had to add strips to make up differences. Some of the original quilt pieces have odd measurements; these pieces have templates only.** Regarding the colours, we will continue with the indicated values of light, medium light, medium dark, and dark, which will be indicated in the text.

Module 3

Size: 7" x 35" (18 x 90 cm)

All the blocks for this module measure 7" (18 cm) + seam allowances.

Step 1

For the L block,

- **From one light fabric, cut the following, taking into account the straight of grain:** twenty **L1** triangles, four **L2** triangles and two **L3** triangles
- **From the medium dark fabrics, cut a total of:** twenty **L1** triangles, four **L2** triangles, two **L3** triangles
two $1\frac{1}{4}" \times 6"$ (3.5 x 15.5 cm) **L4** strips
four $1\frac{1}{4}"$ (3.5 cm) **L5** squares
- **From one dark fabric:**
two $1\frac{1}{4}" \times 6"$ (3.5 x 15.5 cm) **L4** strips

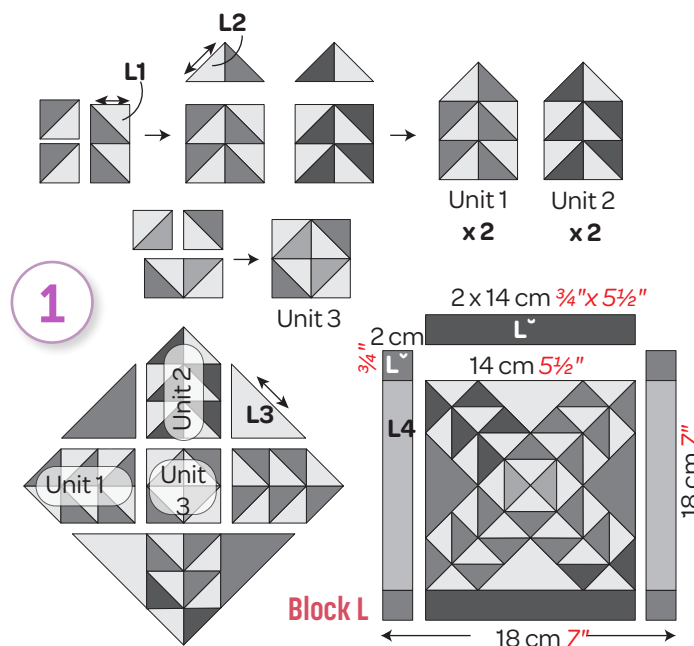
You can choose a different tone for the triangles of each quarter-block, or not, and another tone for the triangles of the centre square. Stitch together two contrasting **L1** triangles to make one two-tone square, then repeat to obtain four two-tone squares with dark fabrics of the same tone. Referring to the diagram to orient them, stitch them together in twos then join. Using the colour placement from the previous unit for reference, stitch together two contrasting **L2** triangles. Stitch this two-tone triangle to the top of the previous unit. You will obtain one Unit 1. Repeat to obtain two of Unit 1 in total.

Repeat in a symmetrical way to obtain two of Unit 2 in total.

Stitch together the remaining **L1** triangles to obtain four two-tone squares. Stitch them together in twos then join to obtain Unit 3. Referring to the diagram to orient them, stitch one medium dark **L3** triangle and one light **L3** triangle to either side of one Unit 2.

Repeat. Stitch one Unit 1 to either side of Unit 3. Insert this unit between the previous ones to obtain the block centre.

Stitch one dark **L4** strip to the top and bottom. Stitch one **L5** square to the ends of the remaining **L4** strips and join them to the right and left sides to obtain **the L block**.

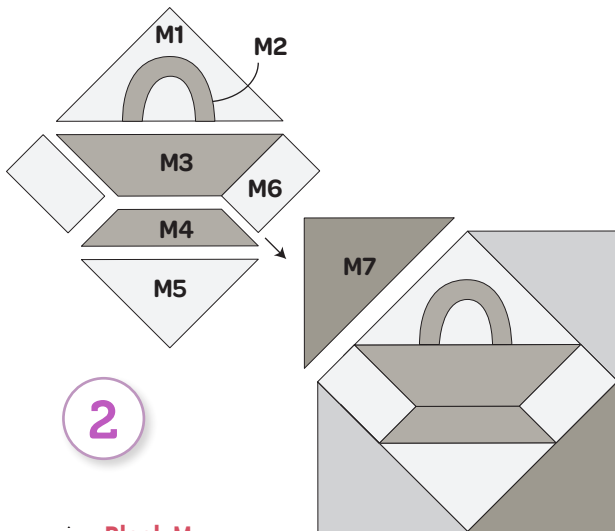


Step 2

For the M block

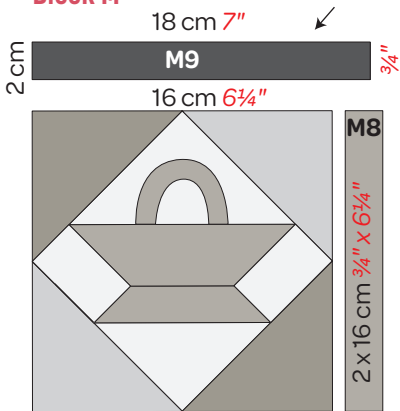
- **From the light fabrics, cut the following using the templates:**
 - From one light fabric:** one **M1** triangle, one **M5** triangle and two **M6** rectangles
 - From a second light fabric:** one 7" (10.5 cm) square → two **M7** triangles
 - From one medium dark fabric:** pieces **M2**, **M3**, and **M4**
 - From the medium fabrics, in total:** one 7" (10.5 cm) square → two **M7** triangles
one $1\frac{1}{4}" \times 6\frac{3}{4}"$ (3.5 x 17.5 cm) **M8** strip
 - From one dark fabric:** one $1\frac{1}{4}" \times 7\frac{1}{2}"$ (3.5 x 19.5 cm) **M9** strip

Referring to the diagram and using the templates, appliqué the **M2** piece on the **M1** triangle using the traditional method as follows: turn the seam allowance to the wrong side then work small invisible stitches. Add the **M3** piece to the bottom; the ends of the handle will be enclosed in this assembly seam. Stitch one **M6** rectangle to either side. Add the **M4** piece to the bottom then complete the basket with the **M5** triangle. Stitch one **M7** triangle of light fabric to two opposite sides of the basket and the medium **M7** triangles to the remaining sides. Add the **M8** strip to the right side and the **M9** strip to the top to obtain **the M block**.



2

Block M



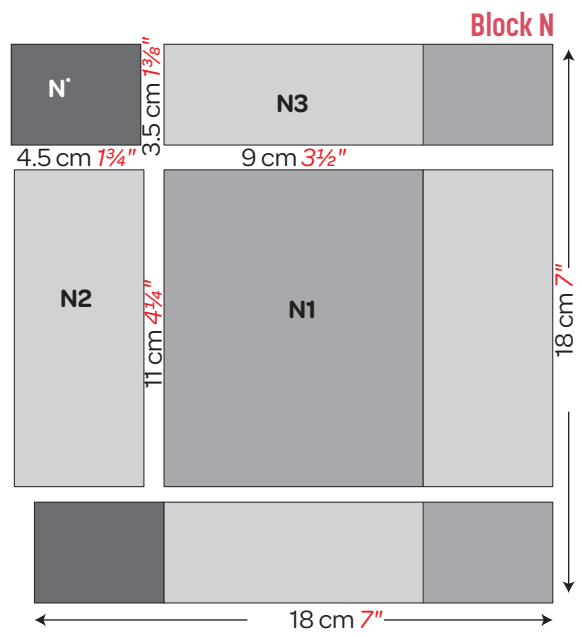
Step 3

For the N block

- > **From one medium dark fabric, cut the following:**
 one $4'' \times 4 \frac{3}{4}''$ (10.5 x 12.5 cm) **N1** rectangle you can choose a print or embroidered piece to highlight here
 two $1 \frac{7}{8}'' \times 2 \frac{1}{4}''$ (5 x 6 cm) **N4** rectangles
- > **From the light fabrics, in total:**
 two $2 \frac{1}{4}'' \times 4 \frac{3}{4}''$ (6 x 12.5 cm) **N2** rectangles
 two $1 \frac{7}{8}'' \times 4''$ (5 x 10.5 cm) **N3** rectangles
- > **From the dark fabrics, in total:**
 two $1 \frac{7}{8}'' \times 2 \frac{1}{4}''$ (5 x 6 cm) **N4** rectangles

Stitch the **N2** rectangles to either side of the **N1** rectangle. Stitch one dark **N4** rectangle to the left side and one medium dark **N4** rectangle to the right side. **Repeat and join these units to the top and bottom of the previous unit.**

3



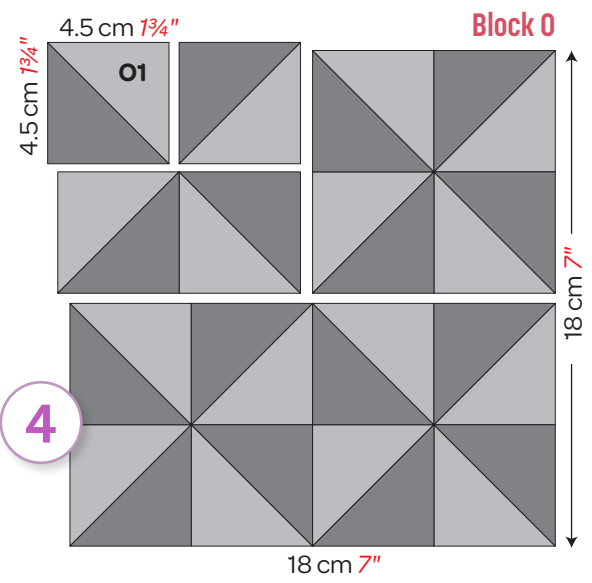
Step 4

For the O block

- > **From one light fabric, cut the following:**
 eight $2 \frac{5}{8}''$ (7 cm) squares \square → sixteen **O1** triangles
- > **From one medium dark fabric:**
 eight $2 \frac{5}{8}''$ (7 cm) squares \square → sixteen **O1** triangles

Join two contrasting triangles to obtain one two-tone square. Repeat to obtain sixteen two-tone squares. Arrange four two-tone squares to form a pinwheel. Stitch the squares together in twos then join.

In the same way make four pinwheels. Stitch them together in twos then join to obtain **the O block**.



4

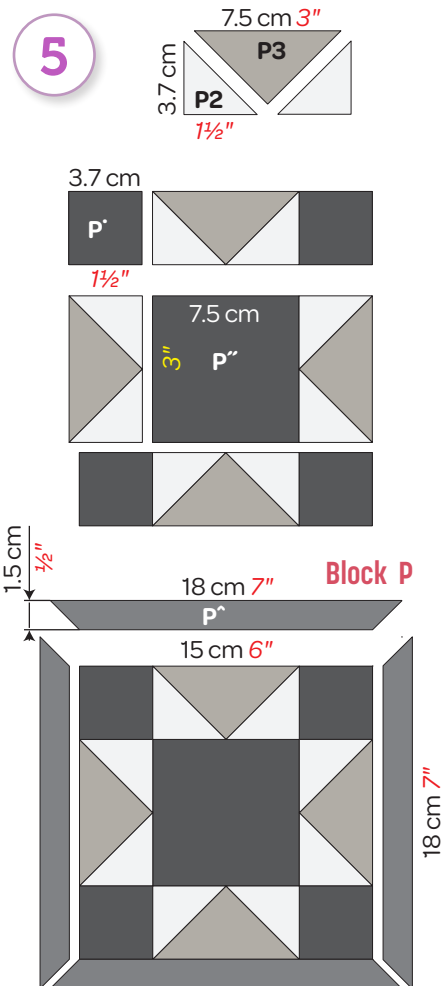
Step 5

For the P block

- > **From one dark fabric, cut the following:**
 - one $3\frac{1}{2}$ " (9 cm) **P1** square
 - four 2 " (5.2 cm) **P4** squares
- > **From one light fabric:**
 - four $2\frac{3}{8}$ " (6.25 cm) squares → **eight P2 triangles**
- > **From one medium light fabric:**
 - one $4\frac{1}{4}$ " (11 cm) square → **four P3 triangles**
- > **From a second dark fabric:**
 - four 1 " x $8\frac{1}{4}$ " (3 x 21.5 cm) strips
 - **four P5 strips**

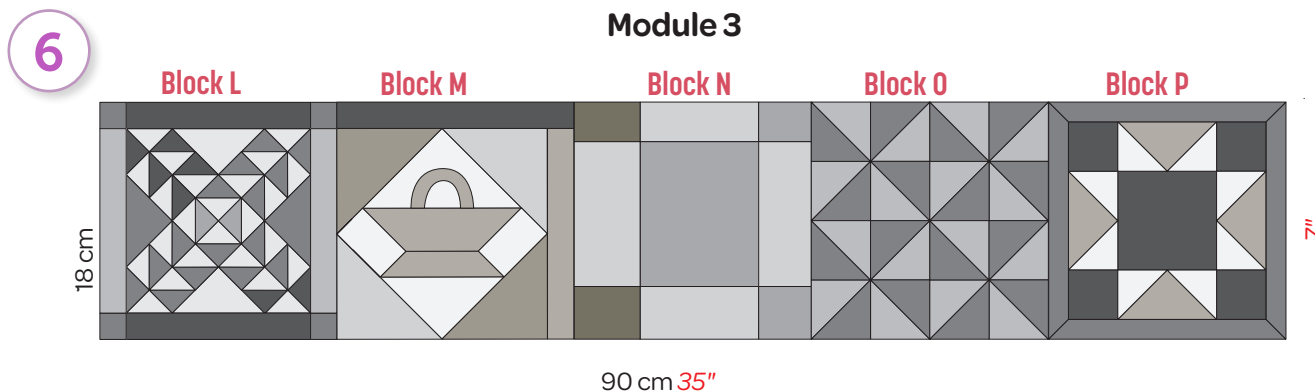
Stitch one **P2** triangle to either side of each **P3** triangle to obtain four flying geese. Referring to the diagram to orient them, stitch one flying geese to either side of the **P1** square. Stitch one **P4** square to the ends of the remaining flying geese then add them to the top and bottom of the previous unit.

Make a mark at 3 " (7.5 cm) from the centre of each **P5** strip. Pin one **P5** strip to the right and left sides of the star with right sides together, matching the marks previously made with the star corners. Stitch, starting and stopping at $\frac{1}{4}$ " (7 mm) from the corners. Stitch the remaining **P5** strips to the top and bottom of the star in the same way then mitre the corners to complete. You will obtain **the P block**.



Step 6

Stitch the five blocks in a row to make **Module 3**.



Module 4

Size: 35" x 7" (90 x 18 cm)

All the blocks for this module measure 7" (18 cm) + seam allowances.

Step 7

For each of the two Q blocks, using the template, cut a total of:

- > **From the light fabrics:**
twelve **Q1** squares
- > **From the medium and dark fabrics:**
thirteen **Q1** squares

Stitch five rows of five squares, alternating the lights and darks, to obtain one **Q** block. **Repeat to obtain two Q blocks.**

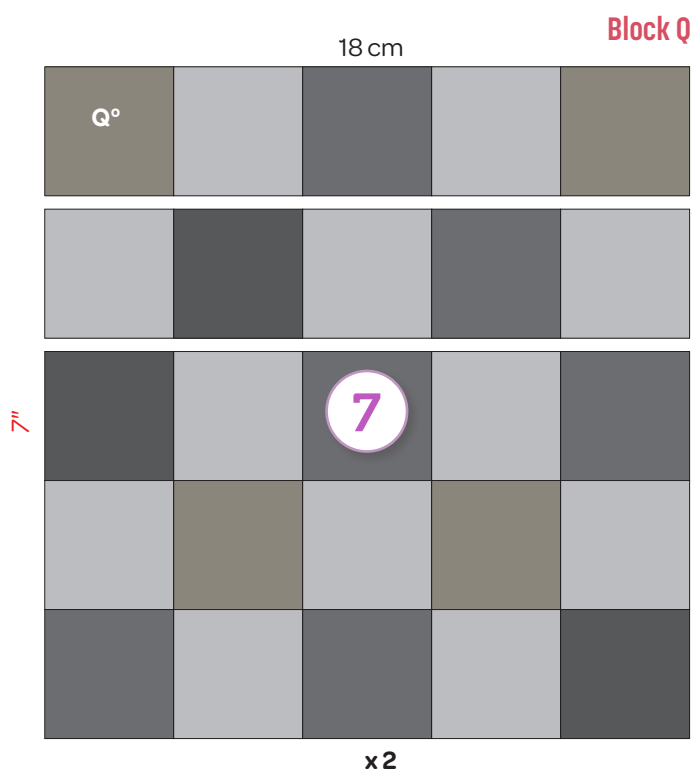
Step 8

For the R block

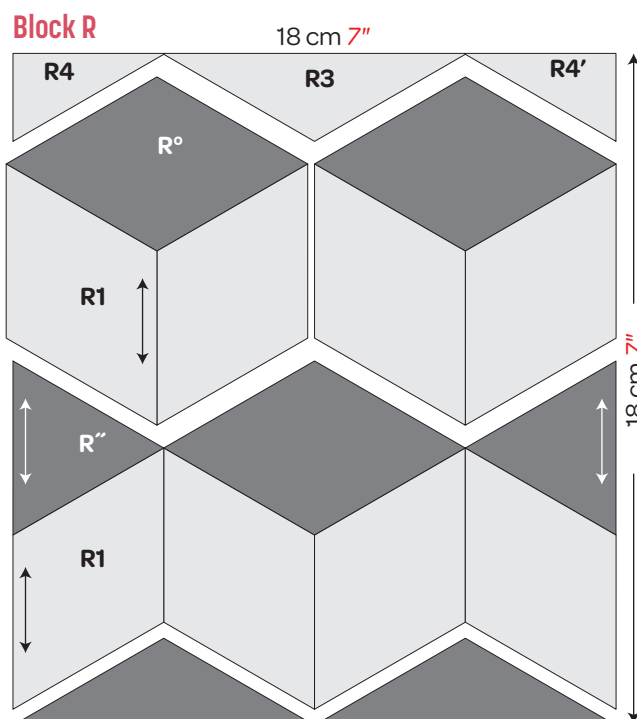
- > **From the dark fabrics, cut the following:**
three **R1** diamonds, two **R2** triangles
two **R3** triangles
- > **From the light fabrics:**
eight **R1** diamonds
one **R3** triangle
one **R4** triangle and one **R4'** triangle

Referring to the diagram to orient them and to place the straight of grain, stitch two light **R1** diamonds to one dark **R1** diamond to obtain a cube. **Repeat to obtain three cubes.** Make one half-cube with one light **R1** diamond and one **R2** triangle. **Repeat in a symmetrical way to obtain a second half-cube.** **Join two cubes.** Stitch one half-cube to either side of the remaining cube and join these two rows. Insert the light **R3** triangle to the top and add the dark **R3** triangles to the bottom. Complete the block with the **R4** triangles on the left and the **R4'** triangle on the right to obtain **the R block.**

When you join this block to its neighbours, you must stitch your seam along the outer side of the marked seamline on both right and left sides to compensate for the missing 2mm of the block width. (It is mathematically impossible to make a true square with these diamonds.)



8

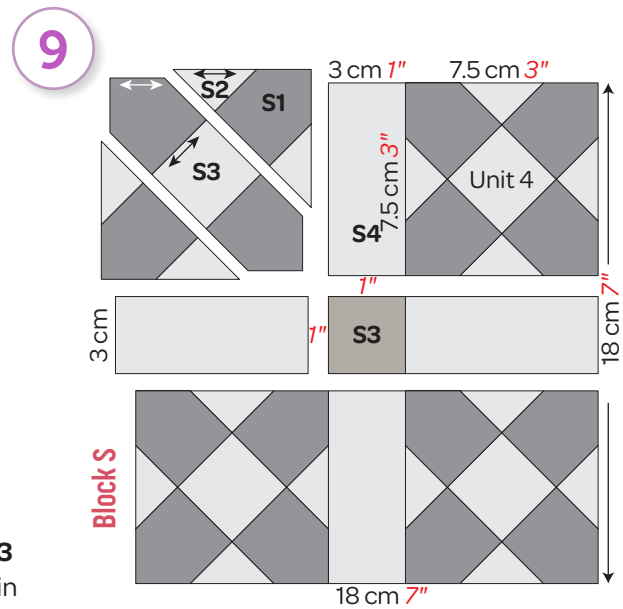


Step 9

For the S block

- > From one dark fabric, cut the following: sixteen **S1** pieces
- > From one light fabric: four $2\frac{7}{8}$ " (6.8 cm) squares \boxtimes → sixteen **S2** triangles
- > From another light fabric: five $1\frac{1}{2}$ " (4.5 cm) **S3** squares
- > From one light fabric: four $1\frac{1}{2}$ " x $3\frac{1}{2}$ " (4.5 x 9 cm) **S4** rectangles

Stitch one **S2** triangle to either side of one **S1** piece, twice. Stitch one **S1** piece to either side of one **S3** square. Stitch this unit between the two previous units. Repeat to obtain four of Unit 4. Stitch one Unit 4 to either side of two **S4** strips. Stitch the remaining **S4** strips to either side of the **S3** square. Insert this unit between the previous units to obtain **the S block**.

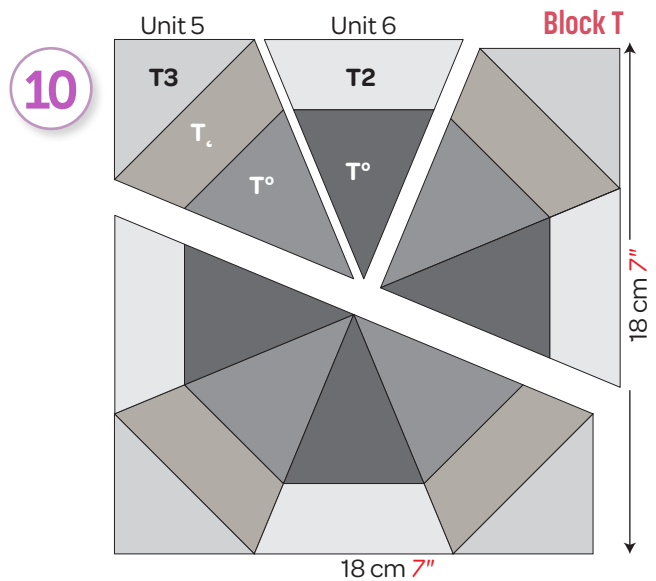


Step 10

For the T block

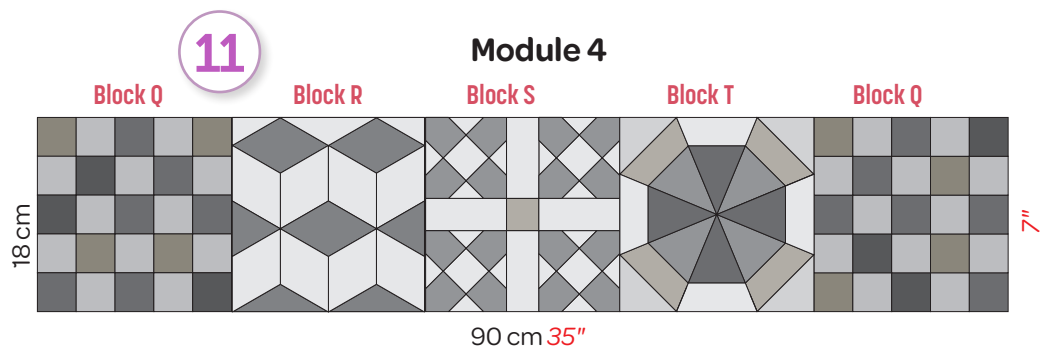
- > From one dark fabric, cut the following: four **T1** triangles
- > From one medium dark fabric: four **T1** triangles
- > From one medium fabric: four **T2** trapezoids
- > From one light fabric: four **T2** trapezoids
- > From one medium light fabric: four **T3** triangles

Stitch one medium dark **T1** fabric to one medium **T2** trapezoid, then add one **T3** triangle. Repeat to obtain four of Unit 5. Stitch one dark **T1** triangle to one light **T2** trapezoid, then repeat to obtain four of Unit 6. Join each Unit 5 to one Unit 6, all in the same order. Stitch these quarter-blocks together in twos, then join them to obtain **the T block**.



Step 11

Stitch the **R**, **S**, and **T** blocks together then add one **Q** block to each end to make **Module 4**.



Module 5

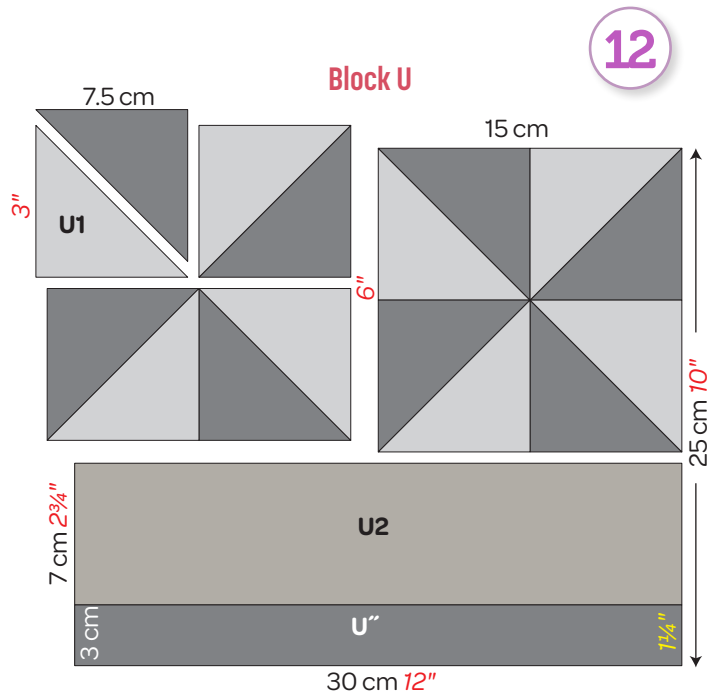
Size: 35" x 10" (90 x 25 cm)

Step 12

For the U block

- > **From the medium or dark fabrics, cut a total of:**
four 3 7/8" (10 cm) squares → **eight U1 triangles**
- > **From one light fabric, in total:**
four 3 7/8" (10 cm) squares → **eight U1 triangles**
- > **From two fabrics of your choice:**
one 3 1/4" x 12 1/2" (8.5 x 31.5 cm) **U2** strip
one 1 3/4" x 12 1/2" (4.5 x 31.5 cm) **U3** strip

Stitch the contrasting **U1** triangles together in twos to obtain eight two-tone squares. Join them in two rows of two two-tone squares, making sure that they are correctly oriented, to obtain two pinwheels. Stitch them side to side then add the **U2** and **U3** strips to the bottom to obtain **the U block**.

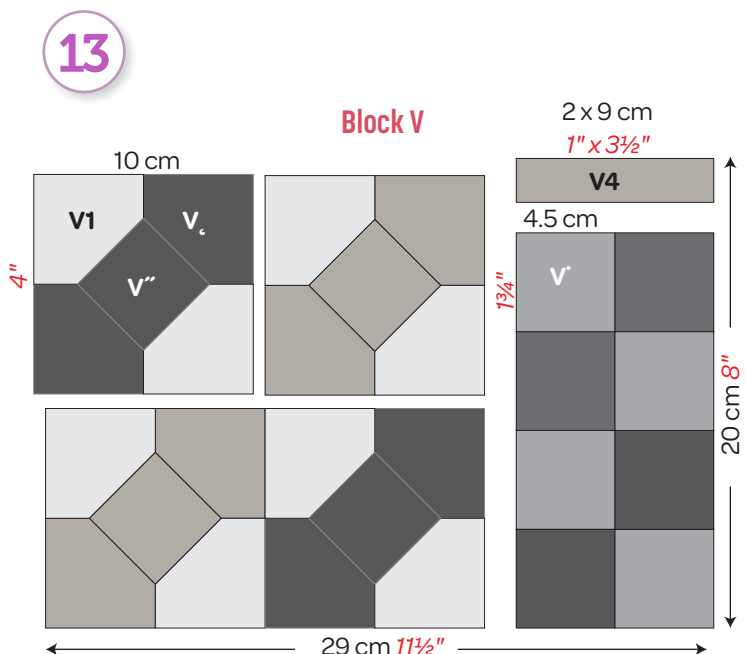


Step 13

For the V block, for each of the bowties, cut the following:

- > **From one medium fabric:**
two **V1** pieces and one **V2** piece
- > **From one light fabric:** two **V1** pieces
- > **From the medium and dark fabrics, in total:**
four 2 1/4" (6 cm) **V3** squares
- > **From the medium and light fabrics, in total:**
four 2 1/4" (6 cm) **V3** squares
one 1 1/2" x 4" (3.5 x 10.5 cm) **V4** rectangle

Join the dark **V1** pieces to either side of the **V2** piece. Complete the unit with the light **V1** pieces, then repeat to obtain four bowtie blocks. Stitch them together in twos then join. Stitch the **V3** squares in two columns of four squares, alternating the colour values, then join. Add the **V4** rectangle to the top. Stitch the bowtie block to the left side of this unit to obtain **the V block**.

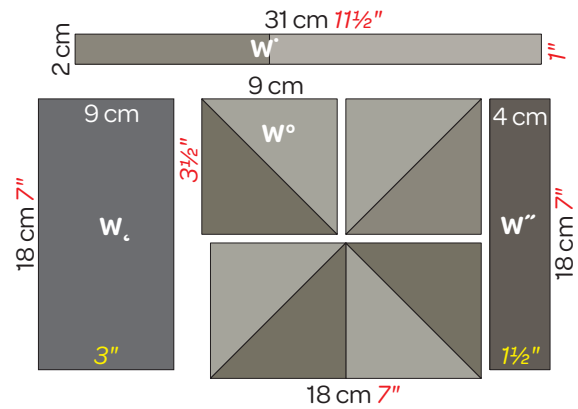


Step 14

For the W block

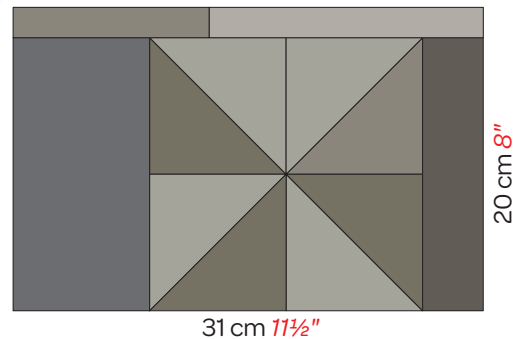
- > from the medium light or light fabrics, cut the following: four **W1** triangles
- > From the medium and/or dark fabrics: four **W1** triangles, one $3\frac{1}{2}'' \times 7\frac{1}{2}''$ (10.5 x 19.5 cm) **W2** rectangle, one $2'' \times 7\frac{1}{2}''$ (5.5 x 19.5 cm) **W3** rectangle and two or three strips $1\frac{1}{2}''$ (3.5 cm) wide, stitched end to end → one $1\frac{1}{2}'' \times 12''$ (3.5 x 32.5 cm) **W4** strip

Stitch the contrasting **W1** triangles together in twos to obtain four two-tone squares. Stitch the two-tone squares together in twos then join them to obtain one pinwheel. Add the **W2** rectangles to the left side and the **W3** rectangle to the right side. Add the **W4** strip to the top to obtain **the W block**.



14

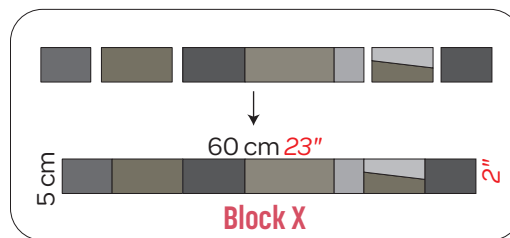
Block W



Step 15

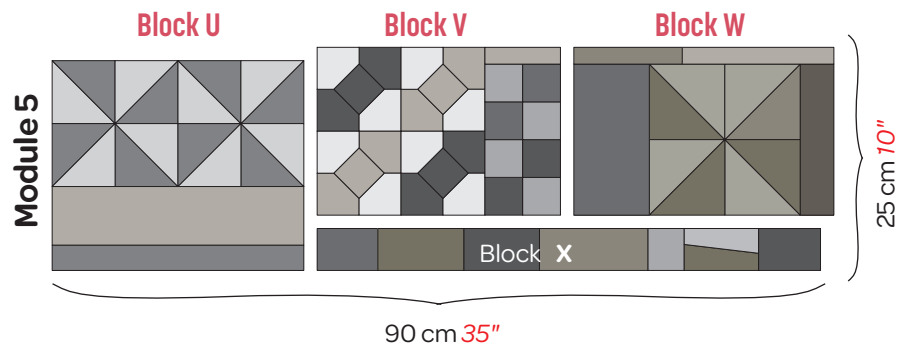
For the X block

- > From the scraps from the modules made, cut the following: pieces in various sizes, sewn together → one $2\frac{1}{2}'' \times 23\frac{1}{2}''$ (6.5 x 61.5 cm) **X** block



15

Join the **V** and **W** blocks, then add the **X** block to the bottom. Complete Module 5 with the **U** block on the left side.



Set the modules aside while awaiting Part 3 and keep all your scraps and remaining fabrics to use them in the subsequent modules.

Where can you purchase the kits for Victoria's Sampler of 2024 ?

FRANCE

Ste Mère & Quilt

12 rue du Général de Gaulle
+33 (0)2 33 02 00 64
stemereetquilt@orange.fr - www.stemereetquilt.fr

Ecolaines

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59368 Werne
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www.kaleidoskop-werne.de



Finished size: 64" x 75 ¼" (161.5 x 189.5 cm)

LEVEL ★★☆☆



CORAL Bells



Designed and made by **Suzanne Sebranek**
Quilted by **Sue Hellenbrand**

www.shopgirlquilts.com - @shopgirlquilts



These pretty perennials
with their long stems and tiny flowers
come in a range of shades of pink
for elegant, airy flowerbeds!

General instructions

The measurements given for cutting include seam allowances of $\frac{1}{4}$ " (7 mm), rounded to $\frac{1}{2}$ " (15 mm) for two seams. Make any necessary adjustments.

The measurements in the explanatory diagrams do not include seam allowances, except for those diagrams that specify "Seam allowances included". For the templates, add a seam allowance of $\frac{1}{4}$ " (7 mm) all around. **For those using the traditional cutting method**, note that you will find the templates on the pattern sheet; add seam allowances to them. The quantities **in bold** in the cutting section of each step.

Cutting key

-  Square cut on one diagonal
-  Square cut on the two diagonals

Materials

The fabrics are 44" (110 cm) wide.

- > **Assortment of fifteen coloured fabrics for the blocks and the inner border:**
one fat quarter 18" x 22" (45 x 55 cm) of each
- > **Solid grey fabric for the inner squares and the outer border:** 2 7/8yd (2.5 m)
- > **Backing and batting:** 68" x 79" (170 x 200 cm)

Cutting & Assembly

Step 1

For each of the thirty blocks, cut the following:

- > **From the coloured assortment:**
 - from a first fabric:**
two 2 7/8" (7.5 cm) squares → **four A triangles**
four 1 1/2" x 4 1/2" (4 x 11.5 cm) **B** rectangles
 - from a second fabric:**
two 2 7/8" (7.5 cm) squares → **four A triangles**
four 1 1/2" x 4 1/2" (4 x 11.5 cm) **B** rectangles
 - from a third fabric:**
one 4 1/2" (11.5 cm) **C** square

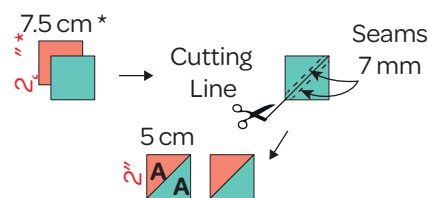


With right sides together, layer two contrasting 2 7/8" (7.5 cm) squares. On the wrong side of one of the squares, mark a diagonal cutting line. Stitch in parallel lines on both sides of this line at $\frac{1}{4}$ " (7 mm). Cut along the entire length of the cutting line.

Repeat these steps to obtain four two-tone squares.

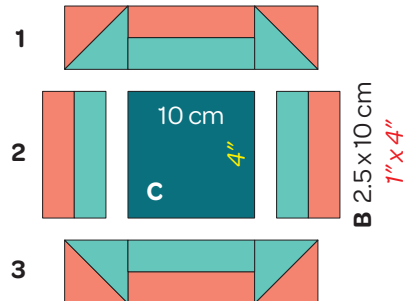
Stitch the contrasting **B** rectangles together in twos. Stitch one of these units to either side of one **C** square. Stitch one two-tone square to the ends of the remaining units then join them to the top and bottom.

Repeat to obtain thirty blocks in total.



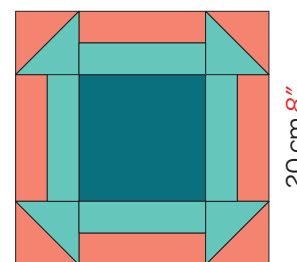
* Seam allowances included

Row



1

20 cm 8"



Block x 30

Step 2

- > **From the grey fabric, cut the following**
 - twenty $8\frac{1}{2}$ " (21.5 cm) **E** squares
 - five $12\frac{1}{2}$ " (31.8 cm) squares
 - ☒ → **eighteen D triangles**
 - two $6\frac{1}{2}$ " (16.7 cm) squares
 - ☑ → **four F triangles**

Stitch as follows, using the diagram as a guide:
Rows 1 and 10: one **D** triangle to either side of one block

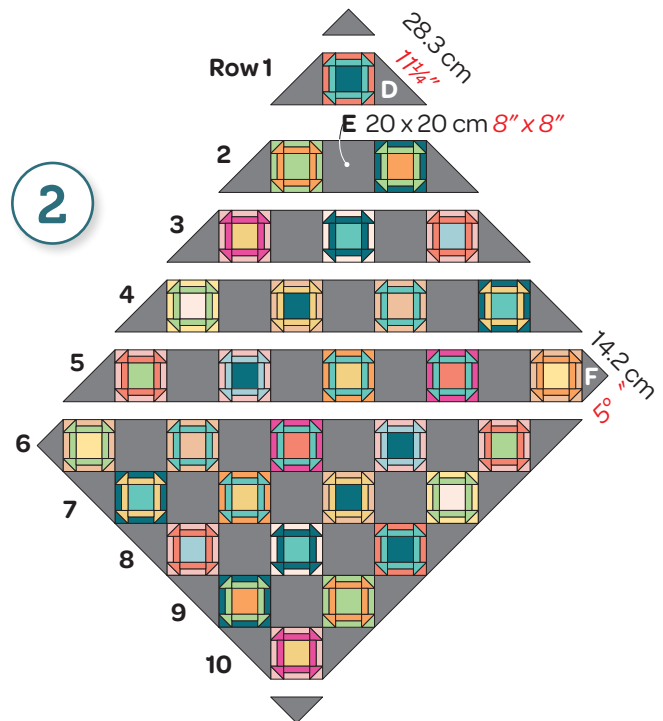
Rows 2 and 9: one **D** triangle and one block to either side of one **E** square

Rows 3 and 8: three blocks and two **E** squares, alternating; add one **D** triangle to each end

Rows 4 and 7: four blocks and three **E** squares, alternating, and one **D** triangle to each end

Rows 5 and 6: one **D** triangle, five blocks, and four **E** squares, alternating, and one **F** triangle

Join these rows then add one **F** triangle to the top and bottom.



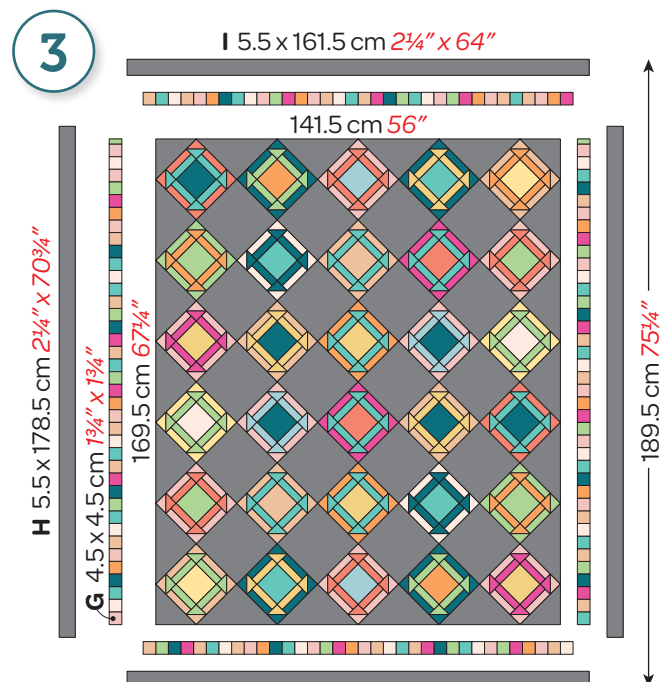
Step 3

- > **From the coloured assortment, cut a total of:**
 - one hundred and forty-six $2\frac{1}{4}$ " (6 cm) **G** squares
- > **From the grey fabric:**
 - seven $2\frac{3}{4}$ " x 44" (7 x 110 cm) strips; sew them together end to end and recut into two $2\frac{3}{4}$ " x 71 $\frac{1}{4}$ " (7 x 180 cm) **H** strips and two $2\frac{3}{4}$ " x 64 $\frac{1}{2}$ " (7 x 163 cm) **I** strips

Stitch two columns of thirty-nine **G** squares. Recut them to $67\frac{3}{4}$ " (171 cm) long, seam allowances included. Join them to either side of your project.

Stitch two rows of thirty-four **G** squares and complete the border on the top and bottom.

Stitch one **H** strip to either side and one **I** strip to the top and bottom.



Templates
on pattern **B**

Completion

Layer the quilt top, batting and backing and baste. Quilt as desired. To complete the project, bind as preferred.

Coral Bells



Finished size: 64" x 75 1/4" (161.5 x 189.5 cm)

LEVEL ★★☆☆



Macaroons



Keylime Pie



Peony Blooms



Crystal Lagoon



Vintage Veranda



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Finished size: 55" x 55" (137.5 x 137 cm)

LEVEL ★★☆☆



Designed and made by **Jill Finley**
Quilted by **Maika Christensen**

<https://www.jillilystudio.com/> - @jillilystudio

Because there's nothing like an armful of
flowers to celebrate the beautiful season,
here's Jill's fresh and dapper one!

General instructions

The measurements given for cutting include seam allowances of $\frac{3}{4}$ " (7 mm), rounded to $\frac{1}{2}$ " (15 mm) for two seams. Make any necessary adjustments.

The measurements in the explanatory diagrams do not include seam allowances, except for those diagrams that specify "*Seam allowances included".

For the appliqué, add your preferred seam allowance around the templates. For those using the traditional cutting method, note that you will find the templates on the pattern sheet; add seam allowances to them and the quantities in bold in the cutting section of each step.

Templates on pattern A

Materials

The fabrics are 44" (110 cm) wide.

Cut the strips for the sixth border and the outer border before using the remainder for the small strips.

- **White solid fabric:** 1 yd (1 m)
- **Dark green fabric for the appliqué and for the third flying-geese border:** $\frac{3}{4}$ yd (70 cm)
- **Green fabric with narrow stripes for the appliqué, the fifth border, and the final binding:** $\frac{3}{4}$ yd (70 cm)
- **Light green fabric for the appliqué and the fourth border:** $\frac{1}{2}$ yd (45 cm)
- **Pink fabric with large flowers for the appliqué and the outer border:** $\frac{3}{4}$ yd (70 cm)
- **Pink print fabric for the appliqué, and for the first and fifth borders:** $\frac{3}{4}$ yd (70 cm)
- **White print fabric for the second and fifth borders:** $\frac{1}{2}$ yd (45 cm)
- **Grey fabric with small squares for the appliqué and for the first and fifth borders:** $\frac{3}{4}$ yd (70 cm)
- **Assortment of two pink fabrics for the appliqué:** 6" x 6" (15 x 15 cm) of each
- **Backing and batting:** 59" x 59" (150 x 150 cm)

Cutting & Assembly

Step 1

- **From the white solid fabric, cut the following:** one 19" (50.5 cm) **A** square
- **From the white print fabric:** four 6" (15 cm) **B** squares
The squares are cut larger to facilitate working the appliqué.
- **From the green and pink fabrics:** the various appliqué elements, using the templates and referring to the pattern

Mark one 18" x 18" (48 x 48 cm) square on the right side of the **A** square. Using a light source, transfer the motif outlines. Work the appliqué using the traditional method, making sure to layer the pieces in the order indicated on the templates.

Recut the centre appliqué to 18 $\frac{1}{2}$ " x 18 $\frac{1}{2}$ " (49.5 x 49.5 cm), seam allowances included.

In the same way, make the four corner blocks of the fifth border, recut to 5 $\frac{1}{2}$ " x 5 $\frac{1}{2}$ " (14 x 14 cm), seam allowances included.

Step 2

For the entire Border 1, cut the following:

- **From the white solid fabric:**
fifty-two 2" (5.5 cm) squares
→ **fifty-two C triangles**
- **From the pink print fabric:**
sixty 2" (5.5 cm) squares → **sixty C triangles**
- **From the grey fabric with small squares:**
twenty-eight 3 1/2" (9.5 cm) squares
→ **twenty-eight D squares**

For the entire Border 3:

- **From the white solid fabric:**
thirty-two 2" x 3 1/2" (5.5 x 9.5 cm) rectangles
→ **thirty-two E triangles**
- **From the dark green fabric:**
sixty-four 2" (5.5 cm) squares
→ **sixty-four C triangles**
four 1 1/2" x 2" (4 x 5.5 cm) **F** rectangles
four 2" x 3" (5.5 x 8 cm) **G** rectangles

Referring to the diagram, place one small white square edge to edge on one grey square. Stitch along the diagonal and trim away the excess fabric at 1/4" (7 mm). **Repeat with three small pink squares to obtain one corner block.**

In the same way make four corner blocks in total.

Following the same instructions, make twenty-four border blocks with two small white squares and two small pink squares. Join six border blocks.

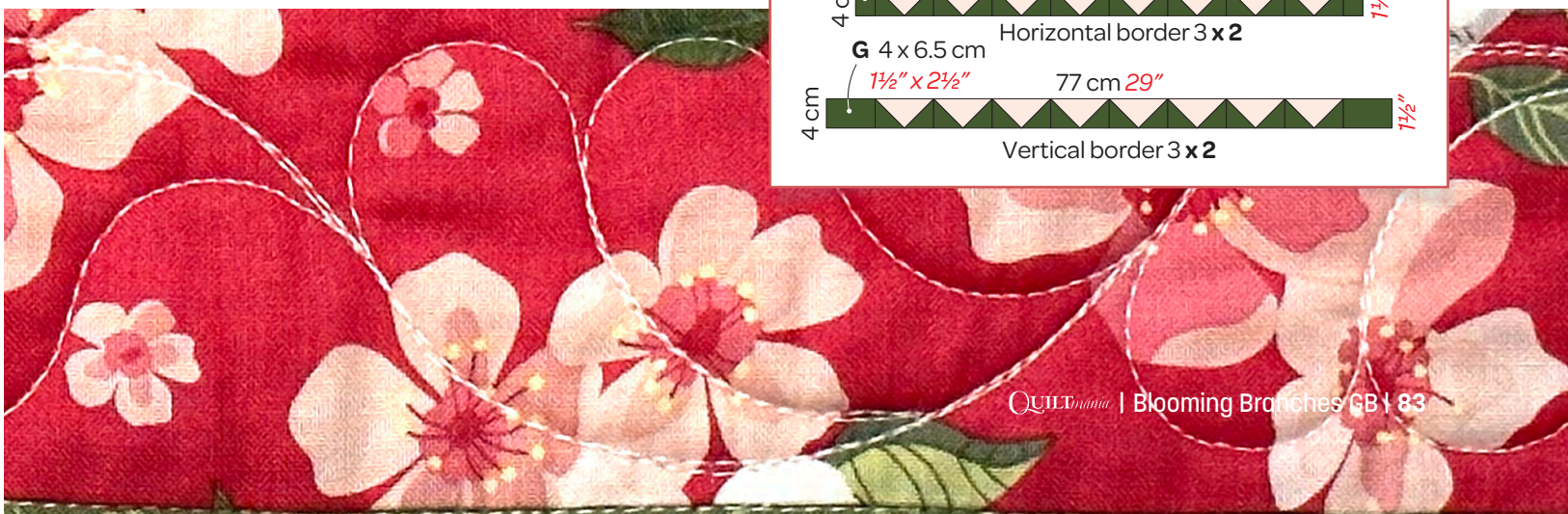
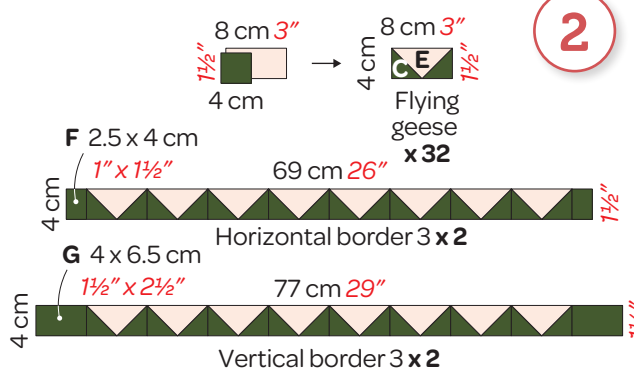
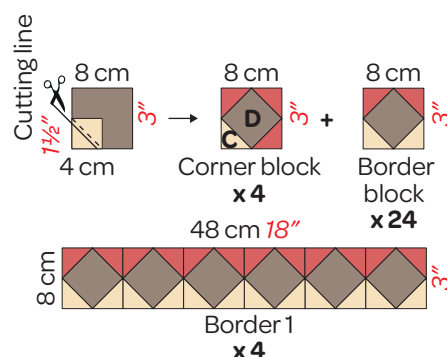
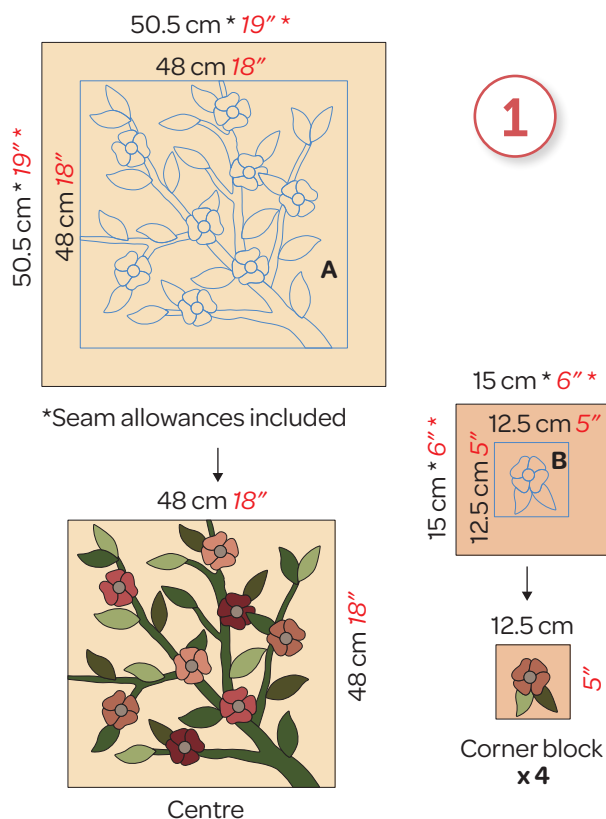
Repeat to obtain four of Border 1 in total.

Position one small green square on the ends of one white rectangle. Stitch along their diagonals and trim away the excess fabric to obtain one flying geese

Repeat to obtain thirty-two flying geese in total.

Join eight flying geese and add on **F** rectangle to the ends to obtain one horizontal Border 3. **Repeat.**

Join eight flying geese and add on **G** rectangle to the ends to obtain one vertical Border 3. **Repeat.**



Step 3

- **From the white print fabric, cut the following:**
 - two $1\frac{1}{2}'' \times 24\frac{1}{2}''$ (4 x 65.5 cm) **H** strips
 - two $1\frac{1}{2}'' \times 26\frac{1}{2}''$ (4 x 70.5 cm) **I** strips
- **From the light green fabric:**
 - two $3\frac{1}{2}'' \times 29\frac{1}{2}''$ (6.8 x 78.5 cm) **J** strips
 - two $3\frac{1}{2}'' \times 35\frac{1}{2}''$ (6.8 x 89 cm) **K** strips

Stitch one Border 1 to either side of the centre. Add one corner block to the remaining Border 1s and stitch them to the top and bottom.

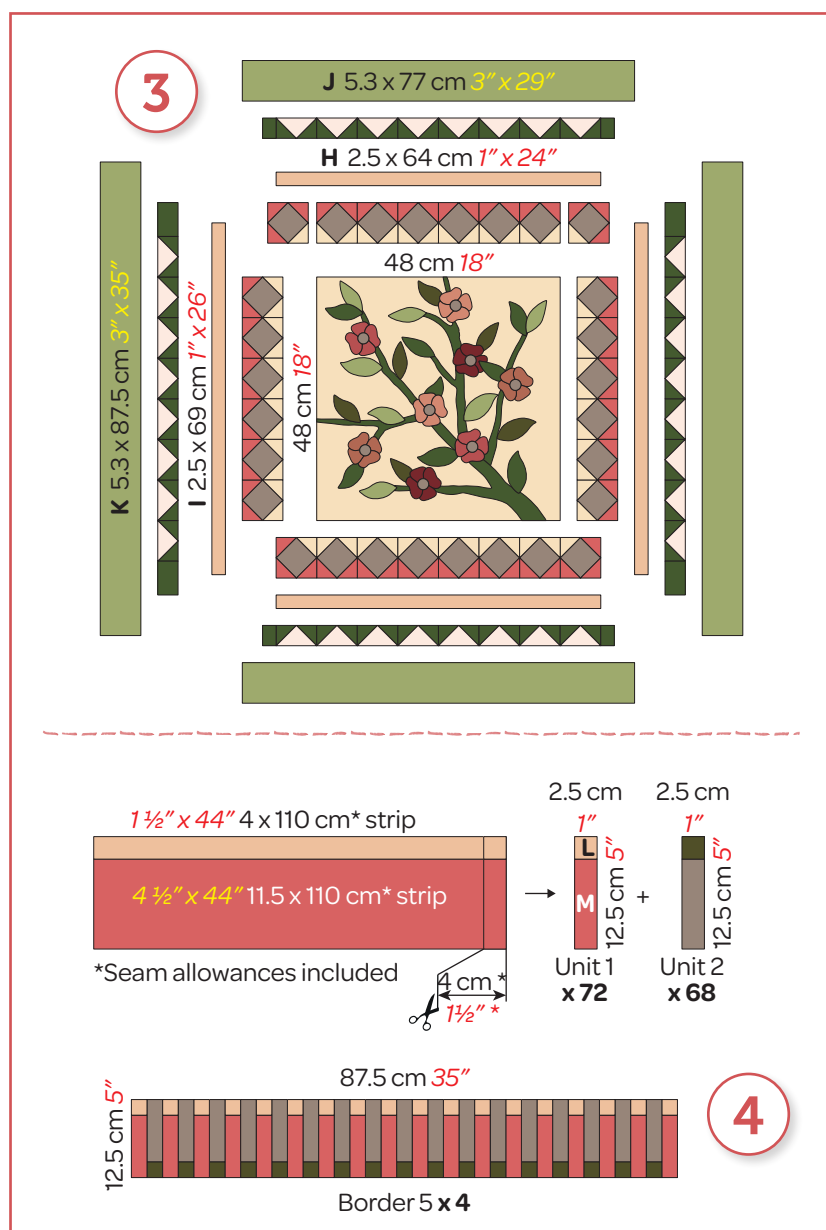
In the same order, stitch the **H** and **I** strips, the Border 3s, and the **J** and **K** strips.

Step 4

- **From the white print and dark green fabrics, cut the following:**
 - three $1\frac{1}{2}'' \times 44''$ (4 x 110 cm) strips of each fabric
- **From the pink print and grey fabrics:**
 - three $4\frac{1}{2}'' \times 44''$ (11.5 x 110 cm) strips of each fabric

Stitch each white strip to one pink strip and each green strip to one grey strip. Recut these units into seventy-two of Unit 1 and sixty-eight of Unit 2 measuring $1\frac{1}{2}''$ (4 cm) wide, seam allowances included. Join eighteen of Unit 1 and seventeen of Unit 2, alternating them.

Repeat to obtain four of Border 5 in total.





Step 5

- ▶ **From the dark green fabric, cut the following:**
 five $2\frac{1}{2}'' \times 44''$ (6.5 x 110 cm) strips;
 sew them together end to end and recut into
 two $2\frac{1}{2}'' \times 45\frac{1}{2}''$ (6.5 x 114 cm) **M** strips and
 two $2\frac{1}{2}'' \times 49\frac{1}{2}''$ (6.5 x 124 cm) **N** strips
- ▶ **From the pink fabric with large flowers:**
 five $3\frac{1}{2}'' \times 44''$ (9 x 110 cm) strips;
 sew them together end to end and recut into
 two $3\frac{1}{2}'' \times 49\frac{1}{2}''$ (9 x 124 cm) **O** strips and
 two $3\frac{1}{2}'' \times 55\frac{1}{2}''$ (9 x 139 cm) **P** strips

Stitch one Border 5 to either side of your project. Stitch one appliqué corner block to the ends of the remaining Border 5s and join them to the top and bottom.

In the same order, stitch the M and N strips and the O and P strips.

Completion

Layer the quilt top, batting and backing and baste. Quilt as desired. To complete the project, bind as preferred.



Blooming *Branches*



Finished size: 55" x 55" (137.5 x 137 cm)

LEVEL ★★☆☆



ART GALLERY FABRICS®

featuring #AGFMixTheVolume FABRICS
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Finished size: 58 3/4" X 79 3/8" (149.5 x 202 cm)

LEVEL ★★☆☆



Designed, made and quilted by **Hélène Hein**

www.helenehein.com - @hhquilts

More sophisticated than small squares,
diamonds give this variation
of nine patch a very elegant graphic
effect supported by a pretty palette
of reproduction fabrics.

General instructions

The measurements given for cutting include seam allowances of $\frac{1}{4}$ " (7 mm), rounded to $\frac{1}{2}$ " (15 mm) for two seams. Make any necessary adjustments. The measurements in the explanatory diagrams do not include seam allowances. For the templates, add a seam allowance of $\frac{1}{4}$ " (7 mm) all around.

Templates on pattern B

Materials

The fabrics are 44" (110 cm) wide.

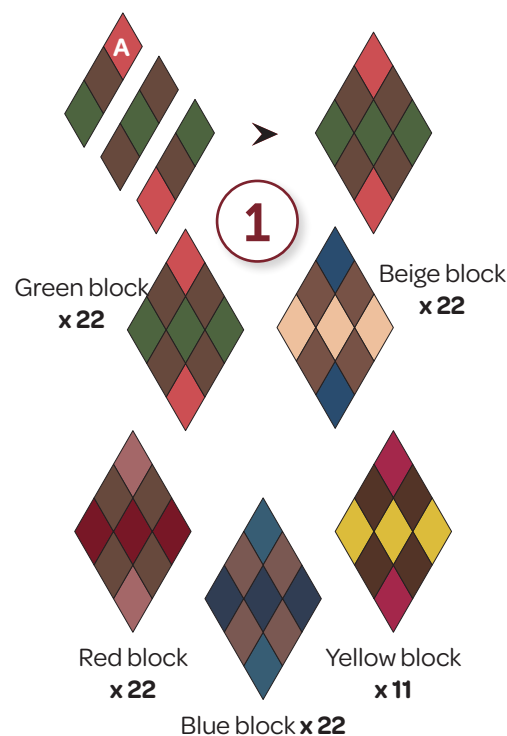
- **Assortment of green fabrics for the centre row of the green blocks:**
16" (40 cm) in total, 2" x 8" (5 x 20 cm) minimum of each
- **Assortment of beige fabrics for the centre row of the beige blocks:**
16" (40 cm) in total, 2" x 8" (5 x 20 cm) minimum of each
- **Assortment of red fabrics for the centre row of the red blocks:**
16" (40 cm) in total, 2" x 8" (5 x 20 cm) of each
- **Assortment of blue fabrics for the centre row of the blue blocks:**
16" (40 cm) in total, 2" x 8" (5 x 20 cm) minimum of each
- **Assortment of yellow fabrics for the centre row of the yellow blocks:**
8" (20 cm) in total, 2" x 8" (5 x 20 cm) minimum of each
- **Assortment of many coloured fabrics for the blocks:** 2 yd (1.8 m) in total
- **Assortment of two chestnut brown fabrics for the background:** 2 $\frac{1}{3}$ yd (2.2 m)
- **Red fabric for the inner border:** 8" (20 cm)
- **Fabric with large motifs for the outer border:** 11 $\frac{1}{8}$ yd (1 m)
- **Backing and batting:**
63" x 83 $\frac{1}{2}$ " (160 x 210 cm)

Cutting & Assembly

Step 1

- **From the green, beige, red, and blue assortments, cut a total of:**
twenty-two sets of three **A** diamonds of one fabric from each assortment
- **From the yellow assortment, in total:**
eleven sets of three **E** diamonds of one fabric
- **From the coloured assortment, in total:**
ninety-nine sets of four **A** diamonds of one fabric
ninety-nine sets of two **A** diamonds of one fabric

For each block, gather a set of three identical **A** diamonds (for the centre row), a set of four **A** diamonds, and a set of two **A** diamonds. Referring to the diagram, position and stitch them in three rows of three **A** diamonds then join to obtain one block. **In the same way make twenty-two green blocks, twenty-two beige blocks, twenty-two red blocks, twenty-two blue blocks, and eleven yellow blocks in total.**

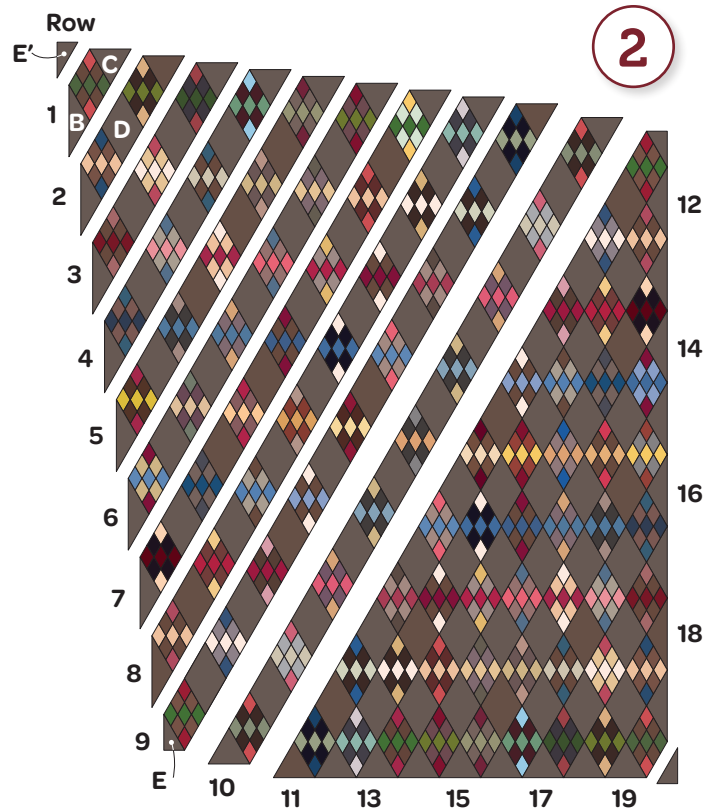


Step 2

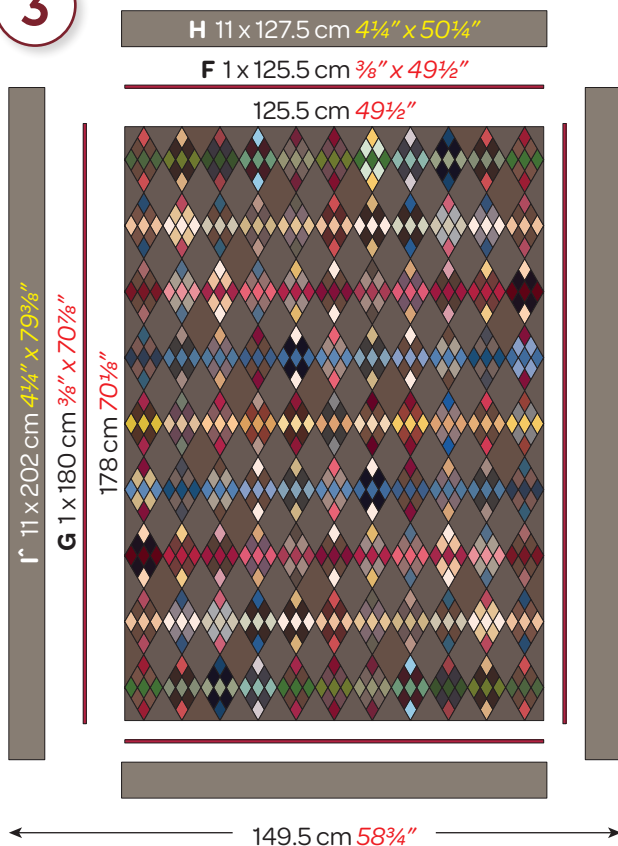
- **From the chestnut brown assortment, cut the following:**
 sixteen **B** triangles
 twenty **C** triangles
 eighty **D** diamonds
 two **E** triangles and two **E'** triangles

Referring to the diagram, position the following from top to bottom: one row of eleven green blocks, one row of eleven beige blocks, one row of eleven red blocks, one row of eleven blue blocks, one row of eleven yellow blocks, one row of eleven blue blocks, one row of eleven beige blocks, one row of eleven red blocks, one row of eleven beige blocks, and one row of eleven green blocks.

Stitch your blocks, the **D** diamonds, and the **B**, **C**, and **E** triangles in rows. Join these rows then add one **E'** triangle to the top and bottom.



3



Step 3

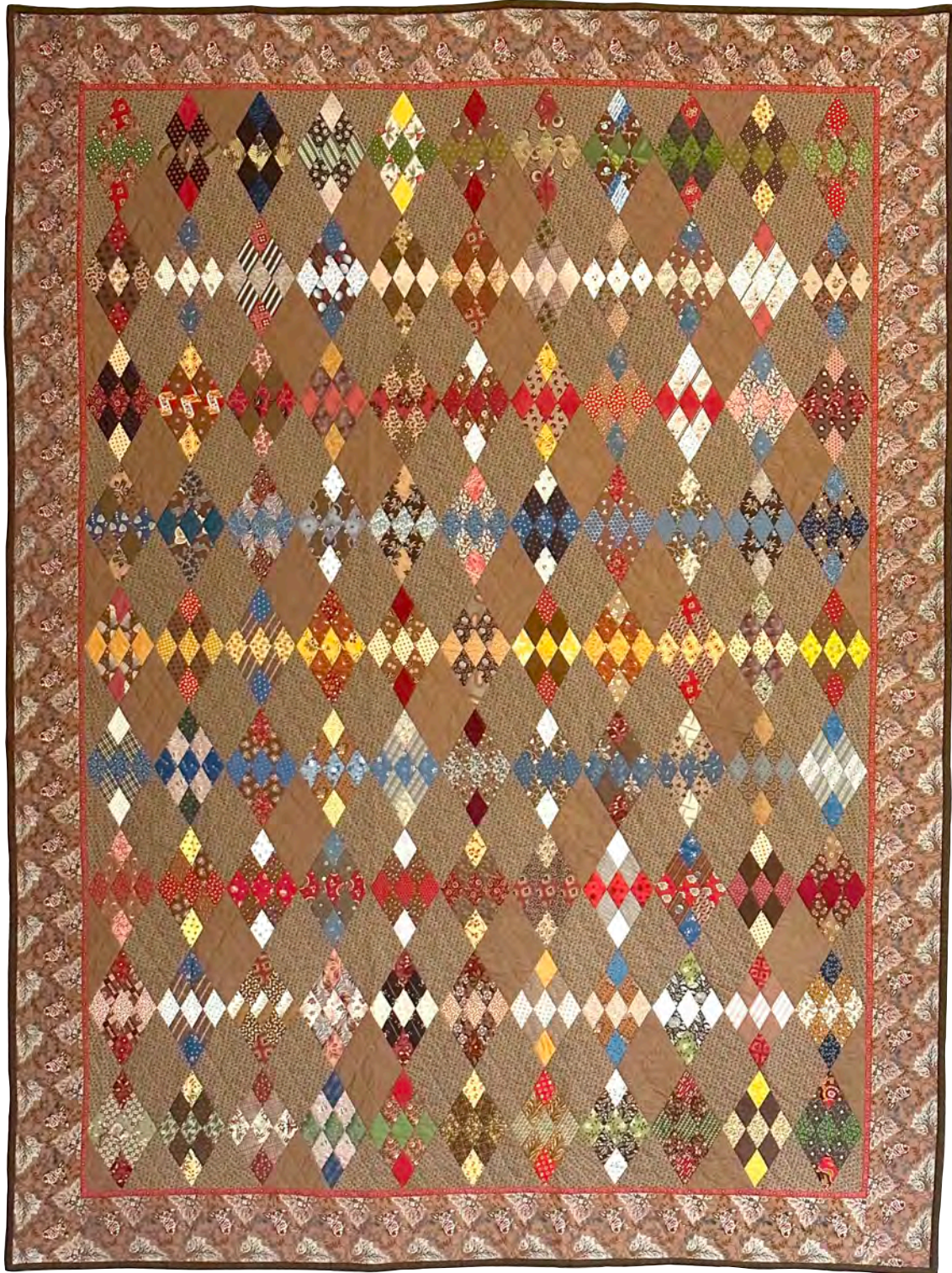
- **From the red fabric, cut the following:**
 six **78" x 4"** (2.5 x 110 cm) strips;
 sew them together end to end and
 recut into two **78" x 50"** (2.5 x 127 cm) **F** strips
 and two **78" x 71 1/8"** (2.5 x 181.5 cm) **G** strips
- **From the fabric with large motifs:**
 seven **4 3/4" x 44"** (12.5 x 110 cm) strips;
 sew them together end to end and recut
 into two **4 3/4" x 50 3/4"** (12.5 x 129 cm) **H** strips
 and two **4 3/4" x 79 7/8"** (12.5 x 203.5 cm) **I** strips

Stitch one **F** strip to the top and bottom of your project. Complete the inner border with one **G** strip on either side. **In the same order, stitch the H and I strips of the outer border.**

Completion

Layer the quilt top, batting and backing and baste. Quilt as desired. To complete the project, bind as preferred.

Diamond 9-Patch



Finished size: 58 3/4" X 79 3/8" (149.5 x 202 cm)

LEVEL ★★☆☆

Japan Quality

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Finished size: 38" x 47" (95 x 117.5 cm)

LEVEL ★★★



Designed, made and quilted by
Jenny Jo Lamb

www.lambfarmdesigns.com - @lambfarmdesigns

This charming pod (group of cetaceans) will look great in a children's bedroom or seaside house. All that's missing is their melodious song for a moment of total serenity!

General instructions

The measurements given for cutting include seam allowances of $\frac{1}{4}$ " (7 mm), rounded to $\frac{1}{2}$ " (15 mm) for two seams. Make any necessary adjustments.

The measurements in the explanatory diagrams do not include seam allowances, except for those diagrams that specify "**Seam allowances included**".

For those using the traditional cutting method, note that you will find the templates on the pattern sheet; add seam allowances to them. The quantities in bold in the cutting section of each step.

Materials

The fabrics are 44" (110 cm) wide.

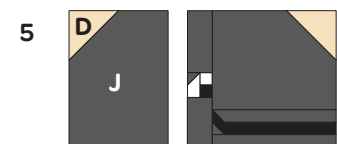
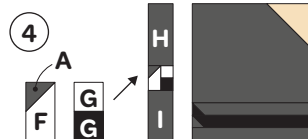
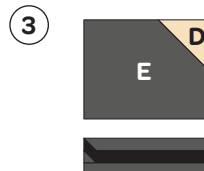
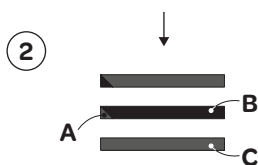
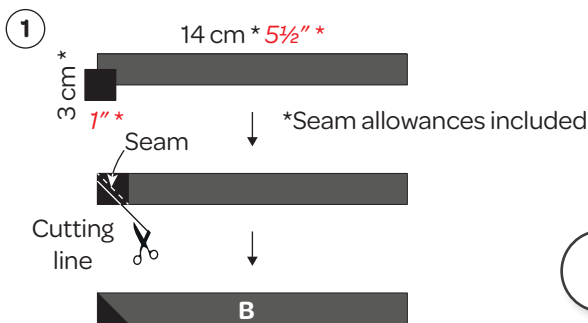
- **Beige fabric for the background:**
15/8yd (1.5 m)
- **Assortment of ten coloured fabrics for the whales:**
6" (15 cm) of each
- **Taupe fabric for the whale undersides:**
12" (30 cm)
- **White fabric for the eyes:**
6" x 12" (15 x 30 cm)
- **Black fabric for the eyes and mouths:**
6" (15 cm)
- **Backing and batting:**
42" x 51" (105 x 130 cm)

Cutting & Assembly

Step 1

- **From the black fabric, cut the following:**
one 1" (3 cm) square → **one A triangle**
one 1" x 5 1/2" (3 x 14 cm) rectangle → **one B piece**
one 1" (3 cm) **G square**
- **From one fabric from the coloured assortment:**
two 1" (3 cm) squares → **two A triangles**
one 1" x 5 1/2" (3 x 14 cm) rectangle → **one B piece**
one 1" x 5 1/2" (3 x 14 cm) **C rectangle**
one 4 1/2" x 5 1/2" (10.5 x 14 cm) rectangle
→ **one E piece**
one 1 1/2" x 3" (4.5 x 6.5 cm) **H rectangle**
one 4 1/2" x 6" (11 x 15 cm) rectangle → **one J piece**
- **From the beige fabric:**
two 2 1/2" (6.5 cm) squares → **two D triangles**
- **From the white fabric:**
one 1" x 1 1/2" (3 x 4.5 cm) rectangle → **one F piece**
one 1" (3 cm) **G square**

1. Place one black 1" (3 cm) square on the left end of one coloured 1" x 5 1/2" (3 x 14 cm) rectangle. Stitch along the diagonal and trim away the excess fabric at $\frac{1}{4}$ " (7 mm) to obtain one **A/B** unit.
2. Repeat with one coloured square and one black rectangle of the same size. Stitch this unit and one **C** rectangle to the bottom of the previous unit.
3. Repeating the instructions from Step 1 and the corresponding cuts, make one **E/D** unit and stitch the previous unit to the bottom.
4. Make one **A/F** unit. Join the **G** squares and stitch them to the left side. Stitch one **H** rectangle to the top and one **I** rectangle to the bottom then add this unit to the left side of the previous unit.
5. Make one **D/J** unit and stitch it to the left side of the previous unit

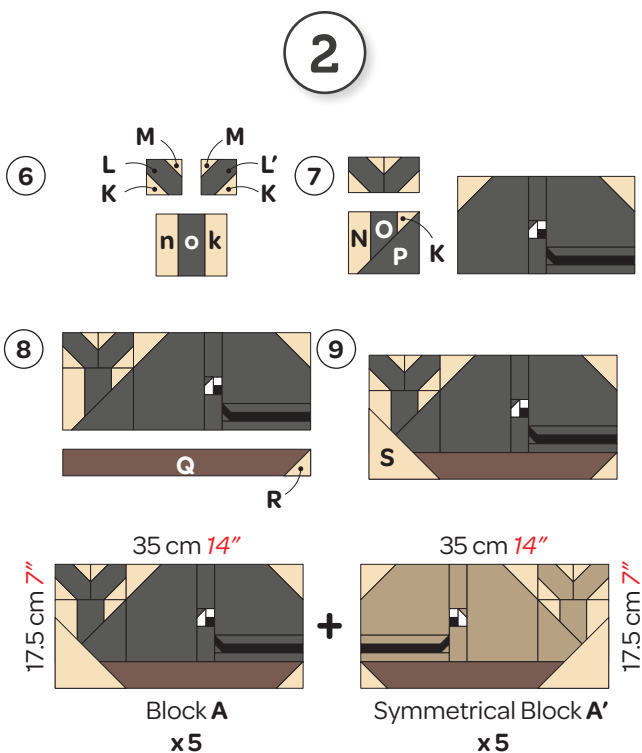


Step 2

- **From the beige fabric, cut the following:**
 - two $1\frac{3}{4}$ " (4.5 cm) squares → **two K triangles**
 - two $1\frac{1}{2}$ " (4 cm) squares → **two M triangles**
 - one $1\frac{3}{4}$ " x 4" (4.5 x 10 cm) **n** rectangle → **one N piece**
 - one $1\frac{3}{4}$ " x 4" (4.5 x 10 cm) **k** rectangle → **one K triangle**
 - one 2" (5.5 cm) square → **one R triangle**
 - one $4\frac{1}{2}$ " (10.5 cm) square → **one S triangle**
- **From one fabric from the coloured assortment:**
 - two $2\frac{1}{2}$ " (6.5 cm) squares → **one L piece** and **one L' piece** (reverse template L)
 - one 2" x 4" (5.5 x 10 cm) **o** rectangle → **one O piece**
 - one 4" (10 cm) square → **one P piece**
- **From the taupe fabric:**
 - one 2" x $14\frac{1}{2}$ " (5.5 x 36.5 cm) rectangle → **one Q piece**

6. Make one **K/L/M** unit and one **K/L'/M** unit then join them. Stitch together the **n**, **o**, and **k** rectangles.
7. Referring to the diagram, make one **nok/P** unit and stitch it to the bottom of the previous unit. Add the unit from Diagram 1 to the right side.
8. Make one **Q/R** unit and stitch it to the bottom of the previous unit.
9. Make the **S** triangle on the bottom left of the unit as shown, to obtain one block.

Repeat all these steps to obtain five **A** blocks in total and five symmetrical **A'** blocks.



Step 3

- **From the beige fabric, cut the following:**
 - five $4\frac{1}{2}$ " x $7\frac{1}{2}$ " (11.5 x 19 cm) **T** rectangles
 - five $2\frac{1}{2}$ " x $7\frac{1}{2}$ " (6.5 x 19 cm) **U** rectangles
 - four $2\frac{1}{2}$ " x $34\frac{1}{2}$ " (6.5 x 86.5 cm) **V** strips
 - two $2\frac{1}{2}$ " x $43\frac{1}{2}$ " (6.5 x 109 cm) **W** strips
 - two $2\frac{1}{2}$ " x $38\frac{1}{2}$ " (6.5 x 96.5 cm) **X** strips

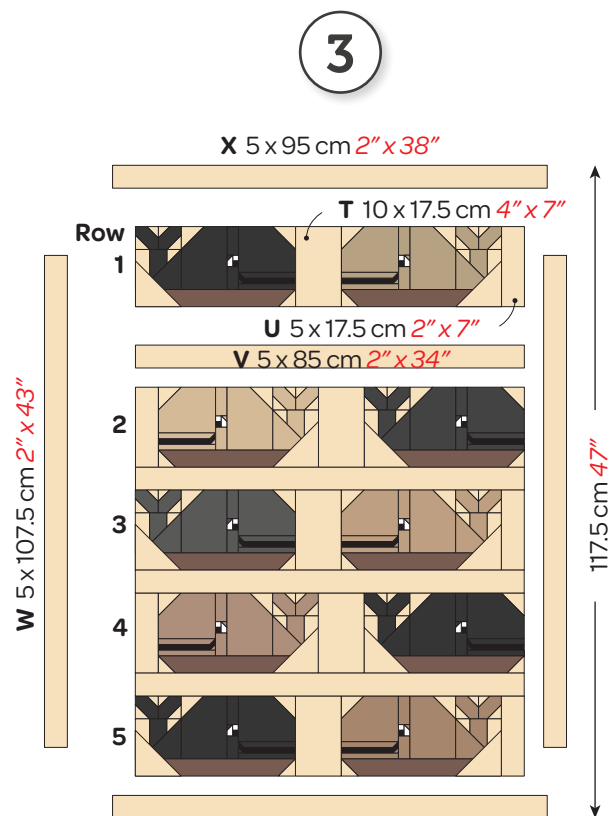
Referring to the diagram, position your blocks in five rows and stitch as follows:

Rows 1, 3, and 5: one **A** block, one **T** rectangle, one **A'** block, and one **U** rectangle

Rows 2 and 4: one **U** rectangle, one **A'** block, one **T** rectangle, and one **A** block

Join these rows, inserting one **V** strip between each row.

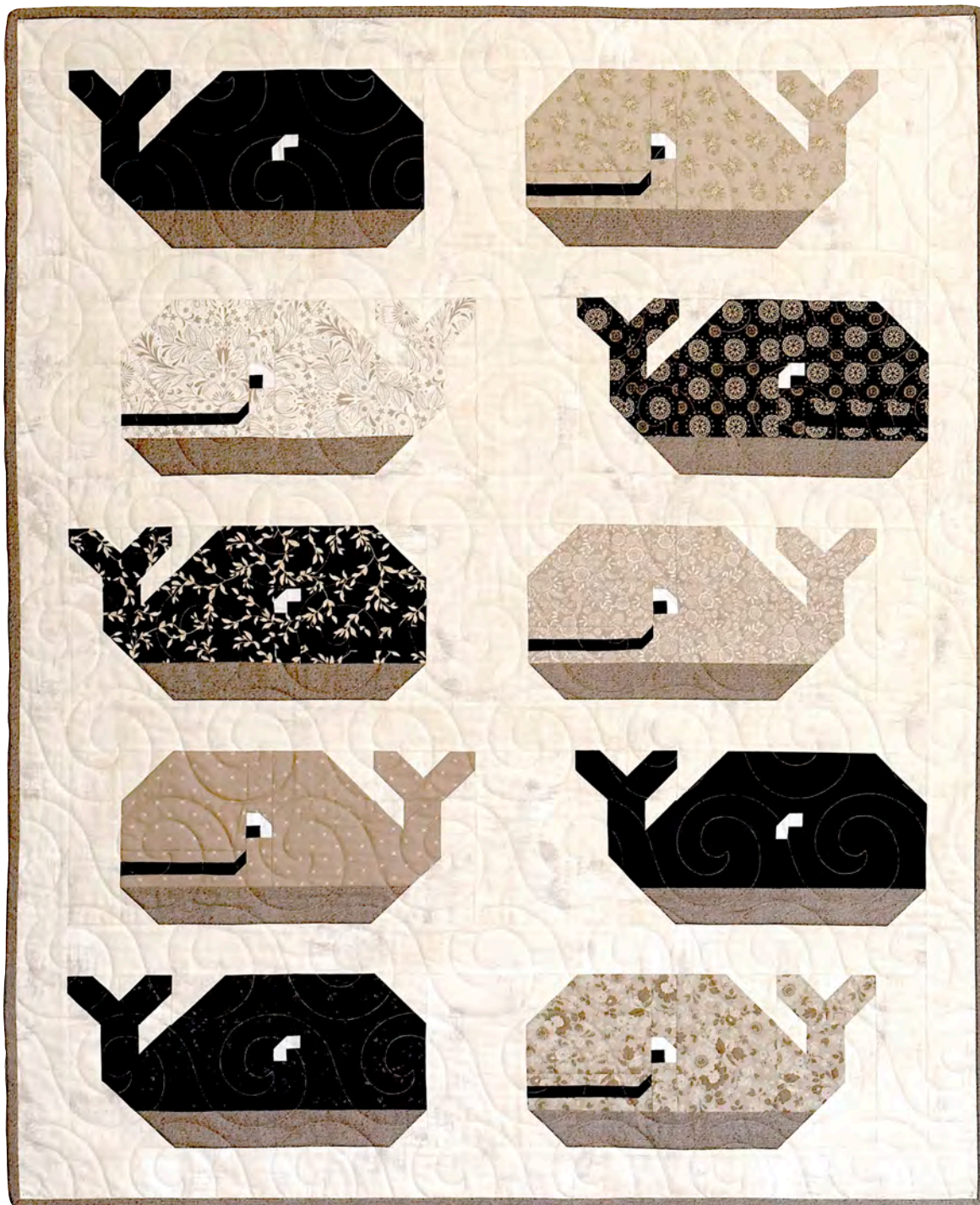
Stitch one **W** strip to either side and complete on the top and bottom with one **X** strip.



Completion

Layer the quilt top, batting and backing and baste. Quilt as desired. To complete the project, bind as preferred.

Whale of a Time



Finished size: 38" x 47" (95 x 117.5 cm)

LEVEL ★★★

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Artist: Carolina Oneto | Imaginary Places III

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Finished size: 22 ½" x 25" (57 x 62.5 cm)

LEVEL ★☆☆



Designed, made and quilted by **Gabi Tietz**

@ QuiltshopKaleidoskop - @frautiega

The French emblem
takes pride of place in this little quilt,
which will look great
in a country farmhouse!

General instructions

The measurements given for cutting include seam allowances of $\frac{1}{4}$ " (7 mm), rounded to $\frac{1}{2}$ " (15 mm) for two seams. Make any necessary adjustments.

The measurements in the explanatory diagrams do not include seam allowances, except for those diagrams that specify "Seam allowances included".

The raw-edge technique is used for the appliqués. Do not add a seam allowance to the templates. Trace each shape onto the smooth side of the double-sided fusible web. **Make sure that each piece is oriented in the right direction so that it is identical to the pattern on the right side.** Loosely cut around each marked piece. With a hot iron, fuse each piece to the wrong side of fabric of sufficient size. Then cut on the marked line. **For those using the traditional cutting method,** note that you will find the templates on the pattern sheet; add seam allowances to them. The quantities in bold in the cutting section of each step.

Materials

The fabrics are 44" (110 cm) wide.

- **Beige linen for the centre background:**
10" x 12" (25 x 30 cm)
- **Medium red fabric for the appliqué:**
8" x 10" (20 x 25 cm)
- **Assortment of many beige fabrics:**
 $\frac{3}{4}$ yd (70 cm)
- **Dark red fabric for the triangles of the first border and of the outer border:**
6" x 6" (15 x 15 cm)
- **Dark pink fabric for the pinwheel blocks:**
8" x 8" (20 x 20 cm)
- **Medium pink fabric for the squares of the third border:**
8" x 8" (20 x 20 cm)
- **Backing and batting:** 65 x 75 cm (26 1/2 x 29")
- **Double-sided fusible web**
- **Red embroidery floss**

Cutting & Assembly

Step 1

- **From the beige linen, cut the following:**
one 9" x 11 1/2" (23.5 x 29 cm) **A** square; it is cut larger to facilitate working the appliqués
- **From the medium red fabric:**
the various appliqué elements, using the templates
- **From the dark red fabric:**
two 2 1/8" (5.5 cm) squares → **four B triangles**
- **From the beige assortment:**
from one fabric:
two 2 1/8" (5.5 cm) squares → **four B triangles**
two 1 3/4" x 8 1/2" (4.5 x 22.5 cm) **D** strips
from a second fabric:
two 1 3/4" x 11" (4.5 x 28 cm) **C** strips

Mark one 8" x 10 1/2" (21 x 26.5 cm) rectangle on the right side of the **A** rectangle. Using a light source, transfer the motif outlines. Remove the paper film from the fusible web lining each appliqué piece.

Position the various pieces on the right side of the **A** rectangle then press them with an iron to secure.

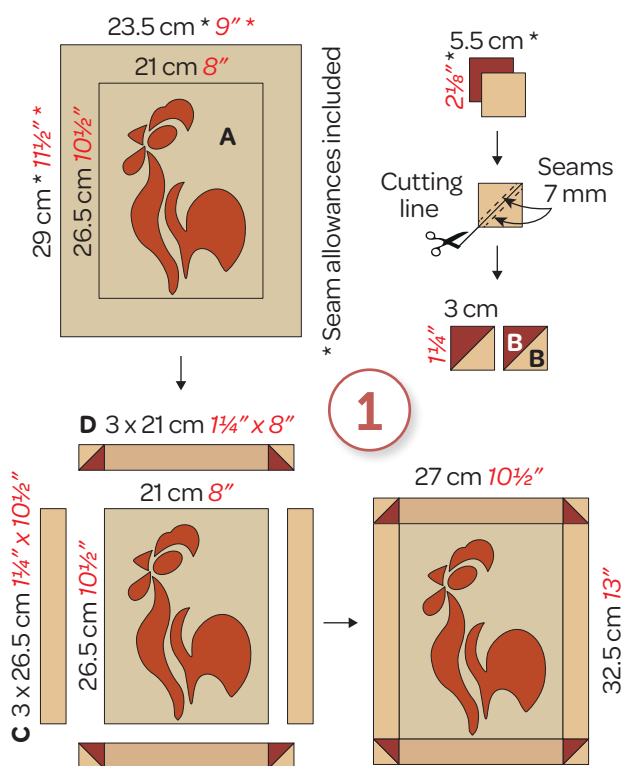
Work *blanket stitch* around each piece with the red floss

Recut the appliqué block to 8 1/2" x 11" (22.5 x 28 cm), seam allowances included.

With right sides together, layer two contrasting squares. On the wrong side of one of the squares, mark a diagonal cutting line. Stitch in parallel lines on both sides of this line, at $\frac{1}{4}$ " (7 mm). Cut along the entire length of the cutting line.

Repeat these steps to obtain four two-tone squares.

Stitch one **C** strip to either side of the appliqué block. Stitch one two-tone square to the ends of the **D** strips, then join these units to the top and bottom.



Step 2

- From one fabric from the beige assortment, cut the following:

two 3" x 13 1/2" (7.5 x 34 cm) **E** strips
two 3" x 8 1/2" (7.5 x 28.5 cm) **F** strips

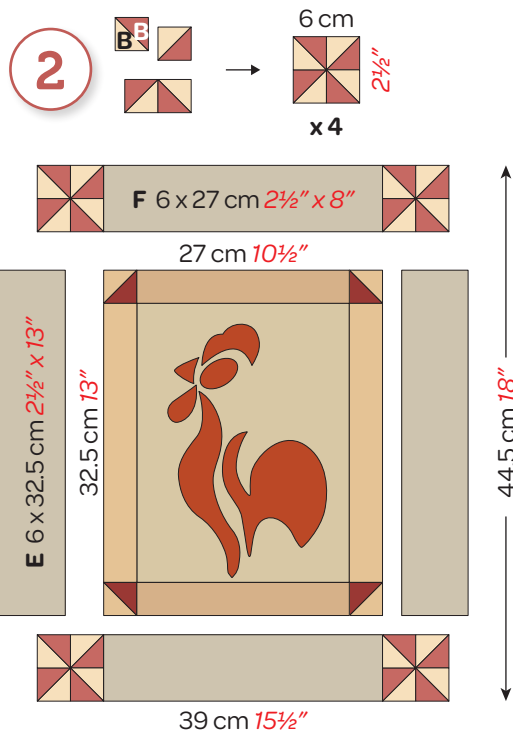
For each of the four pinwheel blocks:

- From the dark pink fabric:
two 2 1/8" (5.5 cm) squares → four **B** triangles
- From one fabric from the beige assortment:
two 2 1/8" (5.5 cm) squares → four **B** triangles

For one pinwheel, repeat the instructions from Diagram 1 and make four identical two-tone squares. Stitch them together in twos then join.

Repeat to obtain four pinwheel blocks in total.

Stitch one **E** strip to either side of the centre. Stitch one pinwheel block to the ends of the **F** strips and join them to the top and bottom.



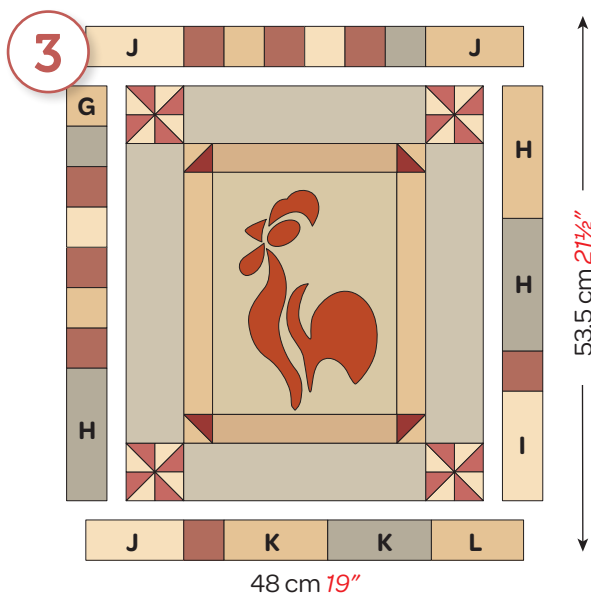
Step 3 (See diagram 110)

- From the medium pink fabric, cut the following:
eight 2 1/4" (6 cm) **G** squares
- From the beige assortment, cut a total of:
seven 2 1/4" (6 cm) **G** squares
three 2 1/4" x 6 1/4" (6 x 14.5 cm) **H** rectangles
one 2 1/4" x 5 1/4" (6 x 15.5 cm) **I** rectangle
three 2 1/4" x 4 3/4" (6 x 12 cm) **J** rectangles
two 2 1/4" x 5" (6 x 13 cm) **K** rectangles
one 2 1/4" x 4 1/4" (6 x 11.5 cm) **L** rectangle

Stitch together three beige squares and three pink squares, alternating them. Add one beige square to the top and one **H** rectangle to the bottom. Stitch the unit obtained to the left side of your project.

Stitch together two **H** rectangles, one pink square, and the **I** rectangle. Stitch this unit to the right side.

Stitch together three pink squares and three beige squares, alternating them. Add one **J** rectangle to each end and join this unit to the top. Stitch together one **J** rectangle, one pink square, two **K** rectangles, and the **L** rectangle. Join this unit to the bottom.



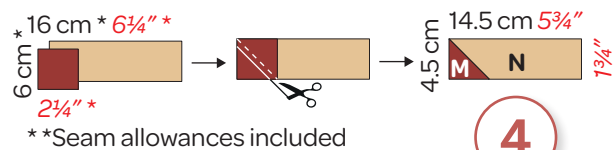
G $1\frac{3}{4}'' \times 1\frac{3}{4}''$ (4.5 x 4.5 cm) - **H** $1\frac{3}{4}'' \times 5\frac{3}{4}''$ (4.5 x 13 cm)
I $1\frac{3}{4}'' \times 4\frac{3}{4}''$ (4.5 x 14 cm) - **J** $1\frac{3}{4}'' \times 4\frac{1}{4}''$ (4.5 x 10.5 cm)
K $1\frac{3}{4}'' \times 4\frac{1}{2}''$ (4.5 x 11.5 cm) - **L** $1\frac{3}{4}'' \times 4''$ (4.5 x 10 cm)

Step 4

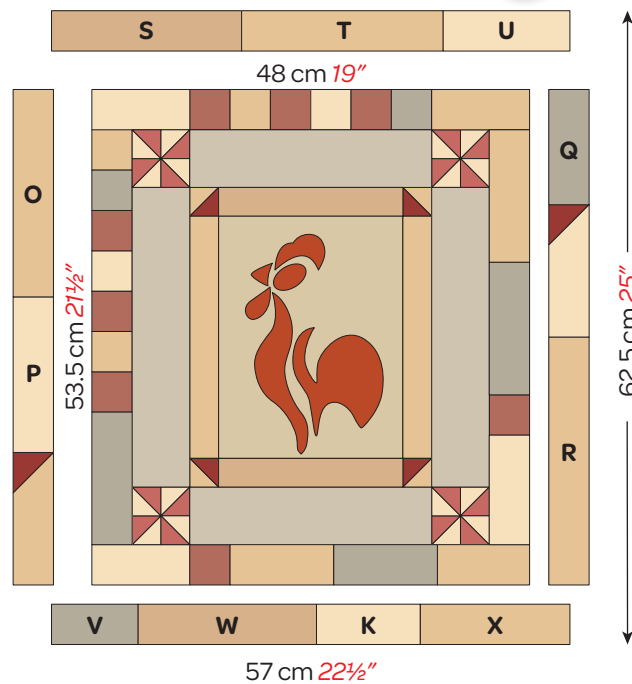
- **From the dark red fabric, cut the following:**
 two $2\frac{1}{4}''$ (6 cm) squares → **two M triangles**
- **From the beige assortment, cut a total of:**
 two $2\frac{1}{4}'' \times 6\frac{1}{4}''$ (6 x 16 cm) rectangles → **two N pieces**
 one $2\frac{1}{4}'' \times 5''$ (6 x 13 cm) **K** rectangle
 one $2\frac{1}{4}'' \times 9\frac{1}{2}''$ (6 x 24.5 cm) **O** rectangle
 one $2\frac{1}{4}'' \times 7\frac{3}{4}''$ (6 x 17.5 cm) **P** rectangle
 one $2\frac{1}{4}'' \times 5\frac{1}{2}''$ (6 x 14 cm) **Q** rectangle
 one $2\frac{1}{4}'' \times 11\frac{1}{4}''$ (6 x 28 cm) **R** rectangle
 one $2\frac{1}{4}'' \times 8\frac{3}{4}''$ (6 x 22.5 cm) **S** rectangle
 one $2\frac{1}{4}'' \times 9\frac{3}{4}''$ (6 x 23.5 cm) **T** rectangle
 one $2\frac{1}{4}'' \times 6''$ (6 x 15.5 cm) **U** rectangle
 one $2\frac{1}{4}'' \times 4\frac{3}{4}''$ (6 x 11 cm) **V** rectangle
 one $2\frac{1}{4}'' \times 8\frac{3}{4}''$ (6 x 21 cm) **W** rectangle
 one $2\frac{1}{4}'' \times 7''$ (6 x 18 cm) **X** rectangle

Position one red square at one end of one $2\frac{1}{4}'' \times 6\frac{1}{4}''$ (6 x 16 cm) rectangle. Stitch along one diagonal and trim away the excess fabric at $\frac{1}{4}''$ (7 mm).

Repeat with the second rectangle to obtain two M/N units. Stitch together the **O** rectangle, the **P** rectangle, and one **M/N** unit as shown. Join the unit obtained to the left side of your project. Stitch together the **Q** rectangle, the second **M/N** unit, and the **R** rectangle. Join this unit to the right side. Stitch together the **S**, **T**, and **U** rectangles. Join this unit to the top. Stitch together the **V**, **W**, **K**, and **X** rectangles. Join this unit to the bottom.



**Seam allowances included



O $1\frac{3}{4}'' \times 9''$ (4.5 x 23 cm) - **P** $1\frac{3}{4}'' \times 6\frac{3}{4}''$ (4.5 x 16 cm)
Q $1\frac{3}{4}'' \times 5''$ (4.5 x 12.5 cm) - **R** $1\frac{3}{4}'' \times 10\frac{3}{4}''$ (4.5 x 26.5 cm)
S $1\frac{3}{4}'' \times 8\frac{1}{4}''$ (4.5 x 21 cm) - **T** $1\frac{3}{4}'' \times 8\frac{3}{4}''$ (4.5 x 22 cm)
U $1\frac{3}{4}'' \times 5\frac{1}{2}''$ (4.5 x 14 cm) - **V** $1\frac{3}{4}'' \times 3\frac{3}{4}''$ (4.5 x 9.5 cm)
W $1\frac{3}{4}'' \times 7\frac{3}{4}''$ (4.5 x 19.5 cm) - **X** $1\frac{3}{4}'' \times 6\frac{1}{2}''$ (4.5 x 16.5 cm)



Completion

Layer the quilt top, batting and backing and baste. Quilt as desired. To complete the project, bind as preferred.

My LITTLE ROOSTER



Finished size: 22 ½" x 25" (57 x 62.5 cm)

LEVEL ★☆☆



Finished size: 70" x 70" (175 x 175 cm)

LEVEL ★★☆☆

Spring Daffodils



Designed, made and quilted by **Edyta Sitar**

A magnificent traditional appliqué as Edyta has the secret of revisiting them with a cheerful and colourful palette of fabrics.

General instructions

The measurements given for cutting include seam allowances of $\frac{1}{4}$ " (7 mm), rounded to $\frac{1}{2}$ " (15 mm) for two seams. Make any necessary adjustments.

The measurements in the explanatory diagrams do not include seam allowances, except for those diagrams that specify "Seam allowances included".

According to the method chosen:

- **For the traditional appliqué,** add your preferred seam allowance around the templates.
- **For the raw-edge appliqué,** do not add a seam allowance to the templates. Trace each shape onto the smooth side of the double-sided fusible web. Make sure that each piece is in the right direction so that it is identical to the pattern on the right side. Loosely cut around each marked piece. With an iron, fuse each piece to the wrong side of fabric of sufficient size. Then cut on the marked line.

Materials

The fabrics are 44" (110 cm) wide.

- **Pink fabric for the background and the borders:**
4 $\frac{1}{2}$ yd (4.2 m); cut the strips for the inner and outer borders before using the remainder for the block backgrounds
- **Green fabric:**
1 yd (90 cm)
- **Red fabric:**
 $\frac{1}{2}$ yd (45 cm)
- **Yellow fabric for the flowers:**
1 yd (90 cm)
- **Yellow fabric for the inner borders:**
2 $\frac{2}{3}$ yd (60 cm)
- **Backing and batting:**
74" x 74" (185 x 185 cm)
- **If you chose the raw-edge appliqué method:**
double-sided fusible web and embroidery floss to coordinate with the fabrics.





Cutting & Assembly

Step 1

- **From the pink fabric:**
nine 17" (42.5 cm) **A** squares; they are cut larger to facilitate working the appliqués
- **From the green, yellow (for the appliqués), and red fabrics:** the various appliqué elements, using the templates

Mark one 16" x 16" (40 x 40 cm) square on the right side of one **A** square. Using a light source, transfer the motif outlines.

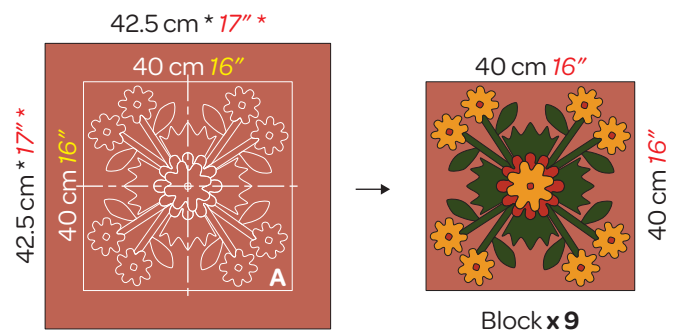
Work the appliqués according to the method chosen, as follows:

- **the traditional method:** work small invisible stitches on the right side of the **A** square, making sure to layer the elements in the order indicated on the templates
- **the raw-edge technique:** remove the paper film from the fusible web lining each appliqué piece. Arrange them on the right side of the **A** square in the numerical order of the templates. Fuse your pieces with an iron. Work blanket stitch or primitive stitch around each piece.

Recut the appliqué block to 16 ½" x 16 ½" (41.5 x 41.5 cm), seam allowances included.

Repeat to obtain nine blocks in total.

1



*Seam allowances included

Step 2

➤ **From the yellow fabric for the borders, cut the following:**

- two $1\frac{1}{2}'' \times 48\frac{1}{2}''$ (4 x 121.5 cm) **B** strips
- two $1\frac{1}{2}'' \times 50\frac{1}{2}''$ (4 x 126.5 cm) **C** strips
- two $1\frac{1}{2}'' \times 52\frac{1}{2}''$ (4 x 131.5 cm) **D** strips
- two $1\frac{1}{2}'' \times 54\frac{1}{2}''$ (4 x 136.5 cm) **E** strips

➤ **From the pink fabric:**

- two $1\frac{1}{2}'' \times 50\frac{1}{2}''$ (4 x 126.5 cm) **C** strips
- two $1\frac{1}{2}'' \times 52\frac{1}{2}''$ (4 x 131.5 cm) **D** strips
- two $8\frac{1}{2}'' \times 54\frac{1}{2}''$ (21.5 x 136.5 cm) **F** strips
- two $8\frac{1}{2}'' \times 70\frac{1}{2}''$ (21.5 x 176.5 cm) **G** strips

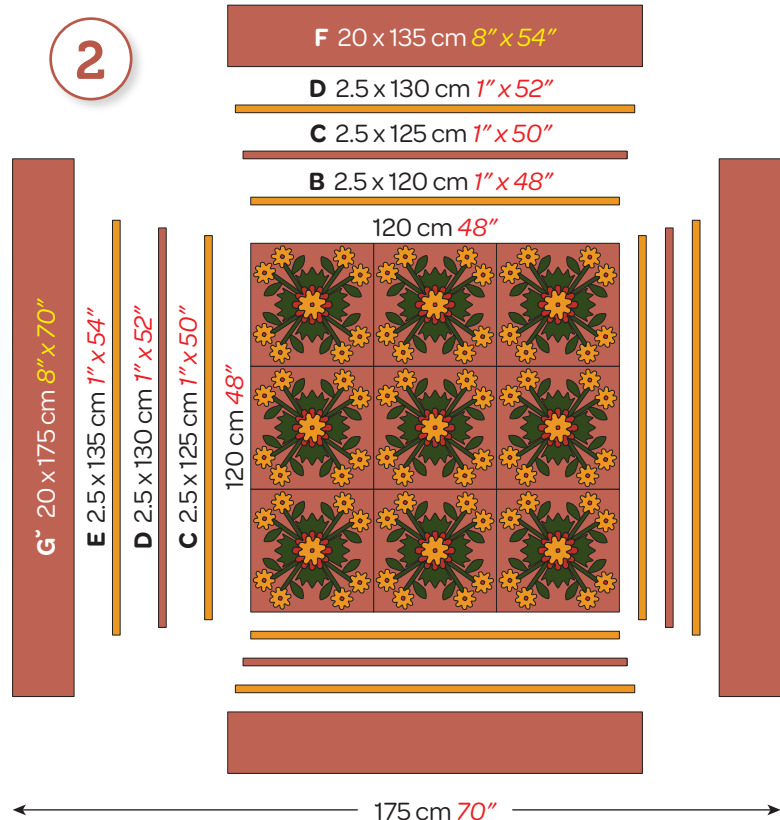
Stitch your blocks in three rows of three blocks. Join these rows. Stitch one **B** strip to the top and bottom. Complete the border with one yellow **C** strip on the left and right sides.

In the same order, stitch the pink **C** and **D** strips, the yellow **D** and **E** strips, and the **F** and **G** strips.



Completion

Layer the quilt top, batting and backing and baste. Quilt as desired. To complete the project, bind as preferred.



Spring Daffodils



Finished size: 70" x 70" (175 x 175 cm)

LEVEL ★★☆☆



Finished size: 69" x 87" (172.5 x 217.5 cm)

LEVEL ★☆☆



Garden Path



Designed, made and quilted by
Liza Lucy & Kaffe Fassett Studio

<https://www.gloriouscolor.com/>

What more appropriate palette than that of Kaffe Fassett's fabrics to illustrate summer and its gardens in bloom! Here, Liza, his faithful partner, gives us her magnificent interpretation!



General instructions

The measurements given for cutting include seam allowances of $\frac{1}{4}$ " (7 mm), rounded to $\frac{1}{2}$ " (15 mm) for two seams. Make any necessary adjustments.

The measurements in the explanatory diagrams do not include seam allowances, except for those diagrams that specify "Seam allowances included".

For those using the traditional cutting method, note that you will find the templates on the pattern sheet; add seam allowances to them. The quantities in bold in the cutting section of each step

Materials

The fabrics are 44" (110 cm) wide.

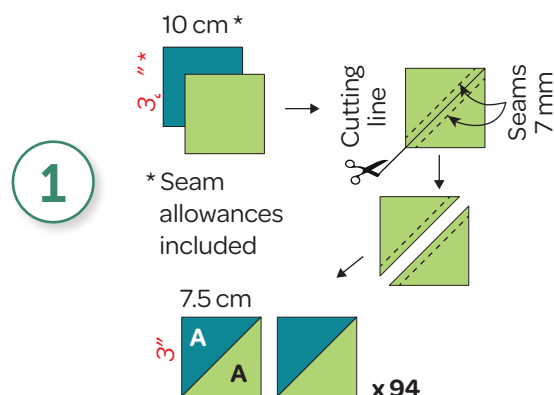
- Assortment of eight dark-coloured fabrics: 16" (40 cm) of each
- Assortment of eight light-coloured fabrics: 16" (40 cm) of each
- Blue fabric with large flowers for the block centres and the outer border: $1\frac{1}{2}$ yd (1.3 m)
- Green fabric with large flowers for the large squares: $1\frac{3}{4}$ yd (1.1 m)
- Backing and batting: 73" x 91" (185 x 225 cm)

Cutting & Assembly

Step 1

- From the dark assortment, cut the following:
 - forty-seven $3\frac{7}{8}$ " (10 cm) squares
 - ninety-four A triangles
- From the light assortment:
 - forty-seven $3\frac{7}{8}$ " (10 cm) squares
 - ninety-four A triangles

With right sides together, layer two contrasting squares. On the wrong side of one of the squares, mark a diagonal cutting line. Stitch in parallel lines on both sides of this line, at $\frac{1}{4}$ " (7 mm). Cut along the entire length of the cutting line. Repeat to obtain ninety-four two-tone squares in total.

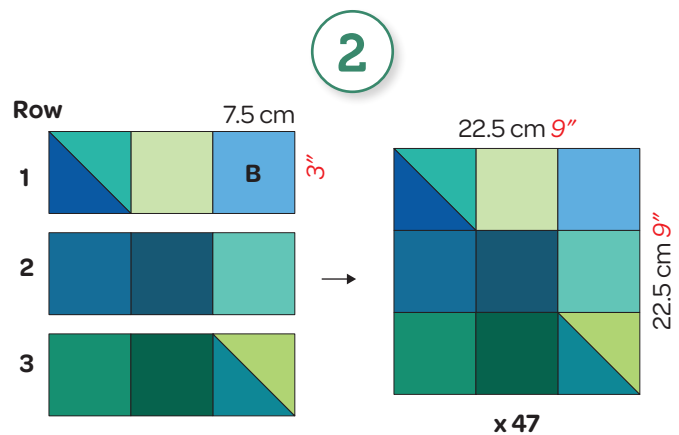




Step 2

- **From the dark assortment, cut the following:**
one hundred and forty-one $3\frac{1}{2}$ " (9 cm) **B** squares
- **From the light assortment:**
one hundred and forty-one $3\frac{1}{2}$ " (9 cm) **B** squares
- **From the blue fabric with large flowers:**
forty-seven $3\frac{1}{2}$ " (9 cm) **B** squares

Referring to the diagram, position and stitch two two-tone squares, three light squares and three dark squares in three rows around one blue with flowers centre **B** square. **Repeat to obtain forty-seven blocks in total.**



Step 3

- **From the green fabric with large flowers, cut the following:**
sixteen $9\frac{1}{2}$ " (24 cm) **C** squares
- **From the blue fabric with large flowers:**
seven $3\frac{1}{2}$ " x 44" (9 x 110 cm) strips;
sew them together end to end and recut into two $3\frac{1}{2}$ " x 81" (9 x 204 cm) **D** strips
and two $3\frac{1}{2}$ " x 69" (9 x 174 cm) **E** strips

Place your blocks and squares in nine rows as follows; making sure that the blocks are correctly oriented for lights and darks:

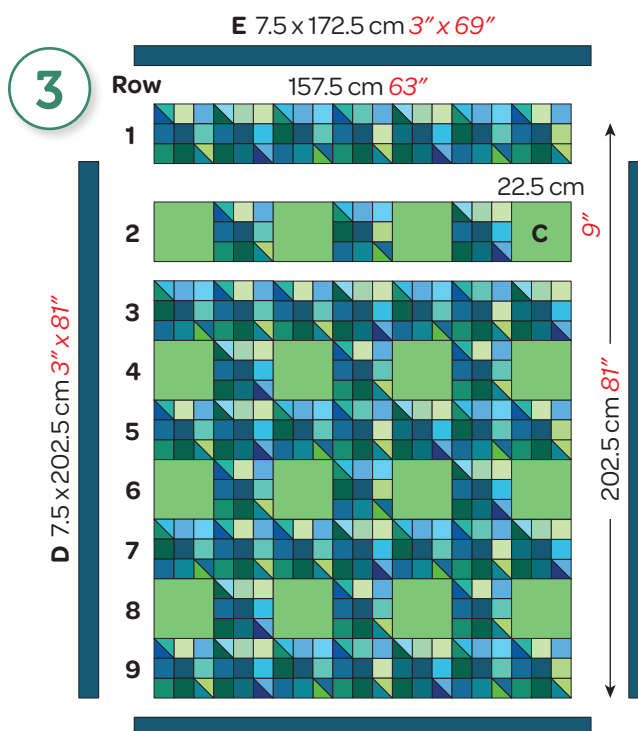
Odd-numbered rows: seven blocks

Even-numbered rows: four **C** squares and three blocks, alternating them

Join these rows. Stitch one **D** strip to either side and one **E** strip to the top and bottom.

Completion

Layer the quilt top, batting and backing and baste. Quilt as desired. To complete the project, bind as preferred.



Garden Path



Finished size: 69" x 87" (172.5 x 217.5 cm)

LEVEL ★☆☆



Finished size: 44" x 44" (112 x 112 cm)

LEVEL ★☆☆

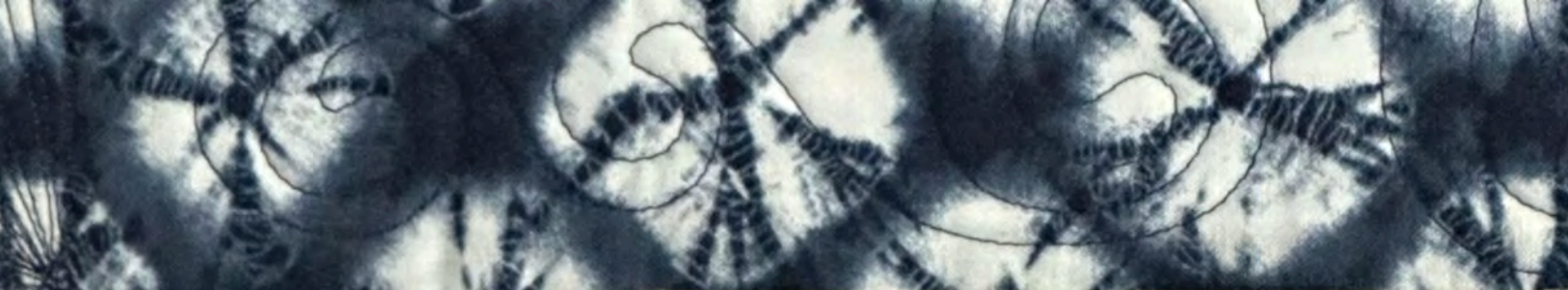


(Bunny indigo)

*Designed and made by **Debby Maddy**
and quilted by **Carol Morrisey***

www.debbiemaddy.com - @debbie_maddy

In a very Japanese spirit,
here is a whole family
of rabbits made from indigo batiks
and Moda Fabrics.



General instructions

The measurements given for cutting include seam allowances of $\frac{1}{4}$ " (7 mm), rounded to $\frac{1}{2}$ " (15 mm) for two seams. Make any necessary adjustments.

The measurements in the explanatory diagrams do not include seam allowances, except for those diagrams that specify "**Seam allowances included". The raw-edge technique is used for the appliqués. Do not add a seam allowance to the templates. Trace each shape onto the smooth side of the double-sided fusible web. Make sure that each piece is oriented in the right direction so that it is identical to the pattern on the right side. Loosely cut around each marked piece. With an iron, fuse each piece to the wrong side of fabric of sufficient size. Then cut on the marked line.

Materials

The fabrics are 44" (110 cm) wide.

- **Ecrú fabric for the block backgrounds:**
78yd (80 cm)
- **Assortment of thirteen indigo fabrics for the appliqués:**
10" x 10" (25 x 25 cm) of each
- **Dark indigo fabric for the inner strips:**
10" (25 cm)
- **Light indigo fabric for the inner squares:**
6" x 6" (15 x 15 cm)
- **Medium indigo fabric for the outer border:**
78yd (80 cm)
- **Backing and batting:** 48" x 48" (120 x 120 cm)
- **Double-sided fusible web**
- **Embroidery floss to coordinate with the fabrics**

Cutting & Assembly

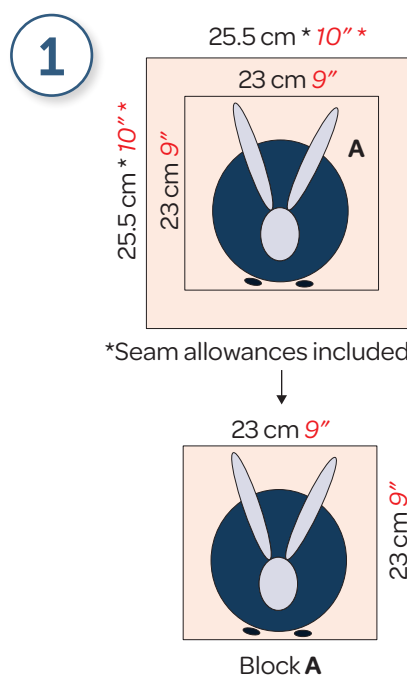
Step 1

- **From the ecru fabric, cut the following:**
nine 10" (25.5 cm) **A** squares; they are cut larger to facilitate working the appliqués
- **From the indigo assortment:**
the various appliqué elements, using the templates for Block **A** and referring to the pattern

Mark a 9" x 9" (23 x 23 cm) square on the right side of one **A** square. Using a light source, transfer the motif outlines.

Remove the paper film from the fusible web lining each appliqué piece. Position the different elements on the right side of the **A** square in the numerical order of the templates. Fuse your pieces with an iron then work blanket stitch around each piece with coordinating embroidery floss

Recut the appliqué **A** block to 9 $\frac{1}{2}$ " x 9 $\frac{1}{2}$ " (24.5 x 24.5 cm), seam allowances included.



Step 2

In the same way, repeat to obtain three **A** blocks in total, two **B** blocks, two **C** blocks, and two **D** blocks.

Step 3

- **From the dark indigo fabric, cut the following:**
twelve $2\frac{1}{2}'' \times 9\frac{1}{2}''$ (6.5 x 24.5 cm) **B** rectangles
- **From the light indigo fabric:**
four $2\frac{1}{2}''$ (6.5 cm) **C** squares
- **From the medium indigo fabric:**
four $7'' \times 44\frac{1}{2}''$ (18 x 110 cm) strips;
sew them together end to end and recut
into two $7'' \times 31\frac{1}{2}''$ (18 x 80.5 cm) **D** strips
and two $7'' \times 44\frac{1}{2}''$ (18 x 113.5 cm) **E** strips

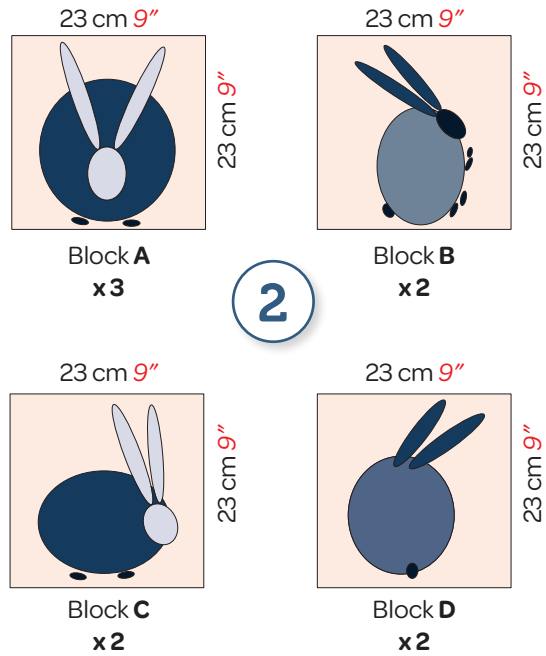
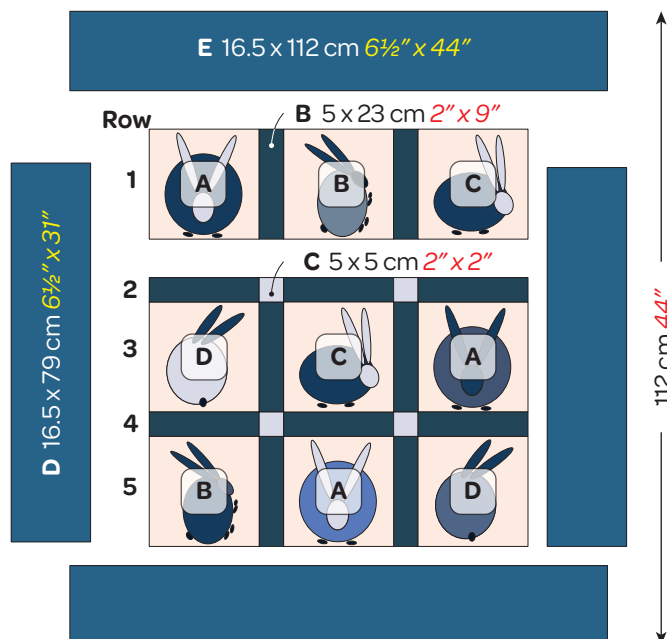
Referring to the diagram, position your blocks in three rows of three blocks and stitch as follows:

Odd-numbered rows: three blocks and two **B** strips, alternating them

Even-numbered rows: three **B** rectangles and two **C** squares, alternating them

Join these rows. Add one **D** strip to either side and complete with one **E** strip on the top and bottom.

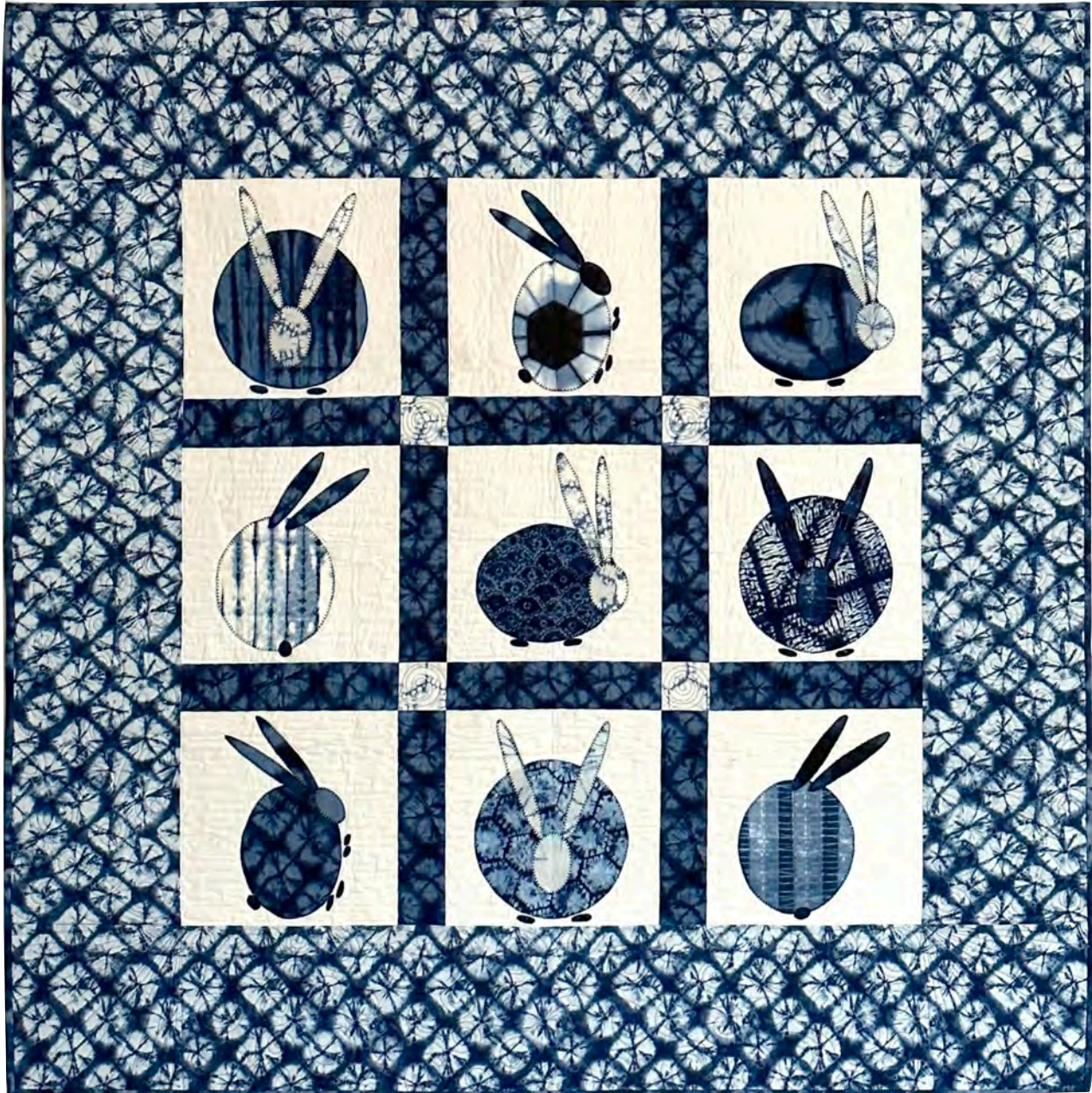
3



Completion

Layer the quilt top, batting and backing and baste. Quilt as desired. To complete the project, bind as preferred.

USAGI *(Bunny indigo)*



Finished size: 44" x 44" (112 x 112 cm)

LEVEL ★☆☆

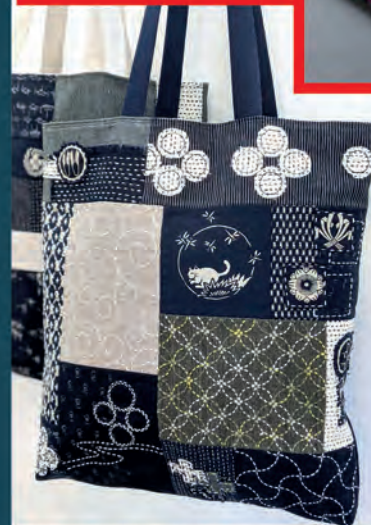


BeBe Bold

Japanese Textiles & Craft

- ⊗ Stages clubs et Journées de l'Amitié
- ⊗ Quilts par Jane MacDonald
- ⊗ Vaste choix de fournitures sashiko

⊗ Tissus pour le patchwork



- Mais aussi :
- ⊗ Bloc du mois
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« Thank you to everyone who has sent us photos of their creations over the course of time, ready to appear in these special pages dedicated to you.»

From You to Us *your loveliest creations!*



Congratulations to our subscriber Anne Mariage for this brilliant quilt in tribute to her friend Geneviève, who died a few years ago. The pattern is from the Mystery Quilt 'Pour Hélène' by Nathalie Méance La Fée Pirouette, published in the 6 issues of Quiltmania magazine in 2021, from N°141 to N°146.





◀ Well done to our friend Gabrielle Paquin for this magnificent version of the «Medallion of triangles in a square» design published in the book *Histoires de Famille* by Louise-Marie Stipon, Marie-Paule and Anne Hélène Nedelec. .



Here is an exceptional version of Susan McCord's 'Harrison Rose' pattern, an antique quilt dating from the 1900s and recently revisited by Australian artist Deborah Dorward, published in *Quiltmania* magazine N°155. Congratulations to Jackie Owens from the USA!



◀ Congratulations to Hélène Houdas for this adorable *Passacaglia* revisited as a miniature panel! A Willyne Hammerstein design published in the *Millefiori* book, which needs no introduction.



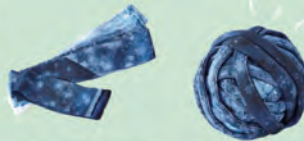


Can be made by using pre-cut fabric like Jelly Roll, or by cutting fabric of your choosing.



Fabric Tube Maker 4022

Just place the parts on your strips and sew. Turn strip fabric into tubes in one go!



Fabric strips

Tube

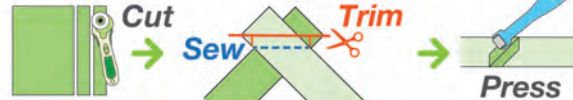
Project

What you'll need

Fabric Tube Maker, strip of fabric and batting. * 64 mm (2-1/2 in) width



How to make one continuous long strip



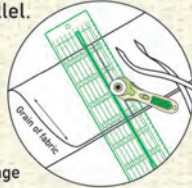
Joining fabric strips easily and quickly

Bias Tape Cutting Ruler 57-924

The Bias Tape Cutting Ruler and the Rotary Cutter enable you to cut fabric strips accurately and exactly parallel.



Japanese Package



Rotary Cutter

7503 18mm 7501 28mm
7500 45mm 7502 60mm

Perfect cutter for patchwork. Fits into your hand perfectly and allows for accurate and speedy cuts.



Clover Rotary Blade Refill (45mm)

7508 1pc. 7509 5 pcs.

Clover Rotary Blade Refills make blade replacement safe, quick and easy.

Other sizes (18 / 28 / 60mm) available.



Fork Pins

240 35 pcs. 2401 70 pcs.

The double pins can pierce and firmly hold slippery lining materials in place. The tip is bent for easy pinning.



0.56 x 40 mm



Wonder Pins 3210

Open & close with one hand! Hold the rear of the Wonder Pin and push the closure down keeping the pin above the fabric.



Roll & Press 7812

Roll to press a seam or fold. Quick, portable, ergonomic.



