



Premium

Online Quilt Magazine.com

NEW BOM

Project – Our 9
Month “Seaside
Row” Quilt

New “Coffee
and Wine”
Quilt Pattern

FREE Quilt
Pattern
Roundup!

How To
Prepare a
Wholecloth
Quilt

Premium Issue Vol.8 No.7 – July 2017

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Letter from the Editor

Jody Anderson

Hi!

It's been a cold few weeks here, and with two months of our Winter still to get through, we thought it was high time we shared our new Summer Block of the Month quilt with you all! For those in the cold, you can look at it and dream of warmer days (and nights!), and for those lucky enough to be enjoying Summer now, then it's still just the thing!! "Seaside Row" is a fun 9 month row by row quilt, and you can watch it grow before your eyes each month.

We also have an easy "Coffee and Wine" quilt pattern for you this month, as well as the next block in our Exploring Blocks Sampler Quilt. Leah takes the time to share how to get a wholecloth quilt ready for quilting, and Lori has a fab woodgrain FMQ tutorial.

There's how to plan a strategy to finish your creative projects (and let's face it – who couldn't make use of that!), more Free Patterns available to download, new books and fabrics, and more fab reader quilts to share as well.

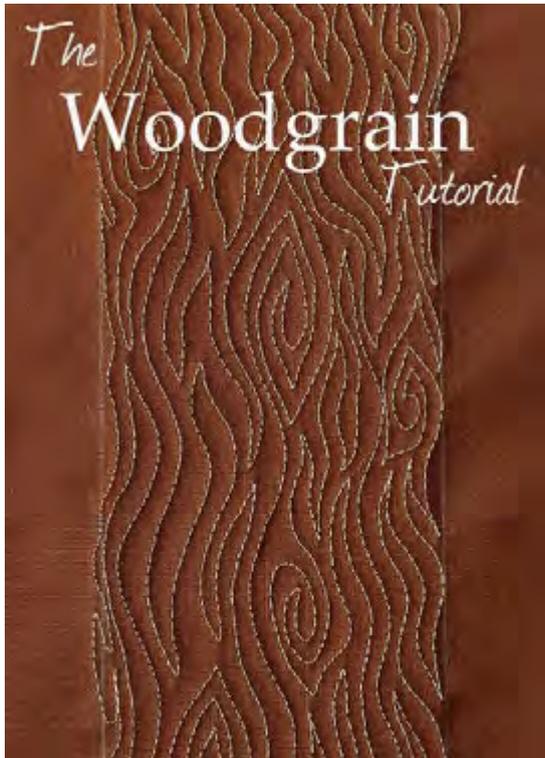
Grab a (hot) drink, put your feet up and enjoy our July issue!

Jody



Free Motion Quilt Tutorial – Woodgrain

By Lori Kennedy from www.theinboxjaunt.com



Begin by drawing a few straight lines. The lines will serve as a reference to keep motif relatively straight.

Start at the bottom of the quilt and stitch a wavy line. Echo stitch back down.



Stitch another wavy line, shorter or longer than the previous line of stitching. Echo back to the bottom.

NOTE: Avoid ending the wavy lines at the same height. This looks unnatural.



After adding several lines add a “knot”. Instead of echo quilting, add a pointy spiral.

After stitching the spiral, stitch to the bottom line and begin adding echo lines again. Continue this way from left to right until the width of the quilt is stitched.

Then begin stitching back to fill in the area above the first set of stitches.



Spiral in, then spiral out again.





This is a very forgiving motif. The lines are very irregular and mistakes are easily hidden-just like in nature.

Happy Stitching,

Lori the Lumberjack

About the Author: Lori Kennedy claims she has been passionate about quilting since birth and believes quilting is in her blood--her grandmother, mother and two sisters are all quilters. She can't stop talking (about quilting) and can be found discussing free motion quilting daily at www.theinboxjaunt.com and bimonthly in her column, 'My Line with Lori Kennedy' in American Quilter Magazine.

When she's not blogging, taking photos or quilting, she can be found hiking the trails of Minnesota with her husband, six kids and two Australian Shepherds.

Look for her Craftsy Classes [Divide and Conquer: Creative Quilting for Any Space](#) , and [Creative Free-Motion Techniques, From Doodle to Design](#)

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Plan a Strategy to Finish Your Creative Project

By Claudia Anderson from www.humoringthegoddess.com

Strategy.

A powerful word. A plan of action or policy designed to achieve a major or overall aim. Sounds so easy. Set a major or overall aim. Write out a plan. Follow the plan. Achieve the major or overall aim.

Why is it we start out with such good intentions on getting to that "plan" yet find we are wandering down the Yellow Brick Road?

I know a number of you out there are creative souls. You write, you paint, you go to art fairs and gardening seminars and are speakers at conferences. You know what you want to do, make a plan, and carry that plan out. That is what makes your creative efforts so promising.

But what happens if every time you turn around another light bulb goes off with another creative thing you want to do? I find that the more

creative I get, the more creative I want to become. The more writing ideas I get, the more stories and poems and novels I want to write. The more unique artists I come across, the more I want to get the artists out there so others can enjoy them too.

There are only so many hours in the day. Most of us have full-time jobs, full-time school, full-time everything. Our weekends are jammed with family or classes or household responsibilities. So what good are all these other ideas when we don't have time for the ones we currently have?

I had an idea for a new novel. Exciting, challenging. A lot of research, a lot of medical trails. I used a prologue from a different story I started a few years ago (and never finished), and adapted it to my New Novel.

That's the last I've worked on it.

I have so many other projects that fit into my time schedule that writing *Gone With The Wind Book 4* just isn't in the picture. And that's just the fact, Jack.

You all have projects in different stages. Some are realities, like actually finishing a novel, or entering a writing contest, or finishing the painting or sketch you've worked so hard on. But time isn't the same across the universe. Where you have time to do an art piece with mosaics, you don't have time to write a blog. What started as a three-section painting now may have to be reconditioned as a one-piece masterpiece.

We just can't do everything we set out to do. And the sooner we "get" that, the easier our strategy becomes. We have to finish what we start, or at least make a concerted effort to finish. Other ideas are what notebooks are for. And there is no problem with filling them up with future ideas and creations. If you find you have lost your way on your current project, that's okay. Don't throw it away - just put it aside. Go follow your next project with wild abandon. But make sure you finish *that* project. Don't leave a path full of empty starts behind you. Never finishing is demoralizing and counter-productive.

Many of the creative people I know schedule their creativity on a daily basis. After work, before dinner, an hour before they have to go to work. Saturday mornings. Sunday evenings. The when doesn't matter - as long as you get it done. It doesn't have to be done in a studio or library or out on the deck with a glass of wine. You can write in front of the TV on a laptop. You can paint in the garage. You can quilt in the second bedroom. You can needle point on the bus.

The point is, don't give up. Let the creative ideas flow. Write them all down. Doodle, draw, research. Keep a whole library in your pocket.

But finish what you've started. *Then* start something new. Plan your days. Your hours. Your stages. Have a strategy in place.

Your Art will thank you for it.

About the Author: Every day is a magical day when you create something. Stop by Humoring the Goddess blog <http://www.humoringthegoddess.com> or enjoy unique art at the Sunday Evening Art Gallery <http://www.sundayeveningartgallery.com> and get your creative flow going!

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Project - "Seaside Row" BOM Quilt

By Annette Mira-Bateman from www.QuiltBlockoftheMonthClub.com



Look what's NEW this month!!!!

Bring a splash of summer sunshine into your home with our stunning "Seaside Row" quilt!

This single bed sized, scrap-friendly pieced quilt is built in rows of repeated blocks, and each month, you can watch it grow, row by row!

It's a great stash-busting project too, as you'll use an assortment of greens, yellows and blues of all shapes and sizes to make your sunny beach-side scene.

This is a nine (9) month project suitable for beginner to advanced level quilters and will be enjoyed by all. We start this month, and will work out way through it month by month in the Premium Online Quilt Magazine.

This quilt is 60 inches wide x 80 inches high.

You Will Need:

An assortment of plain and tiny print fabrics in darker grass greens, yellow, and blue tonings. You will need very palest blues to mid blue for the sky, and dark navy blues through to watery light blues for the ocean.

We used a couple of watery and cloud print fabrics, and also an ombre blue fabric for some of the ocean blocks, but it is best to refer to the photo as a guide.

Small amount of plain white fabrics for the clouds, sea foam at the edge and sail

Small amount of red and white striped fabric (or other) for the beach umbrella

½ metre/yard royal blue fabric for the binding

Batting measuring at least 66 x 86 inches

Backing Fabric measuring at least 66 x 86 inches

Preparation:

All fabrics are pre-washed and pressed before use. It is assumed a quarter-inch seam is used throughout.

**Learn How to Free Motion QUILT
ALL OF THESE DESIGNS at:**



"Seaside Row" - Month 1

This month, you will piece the bottom grassy row of this quilt.



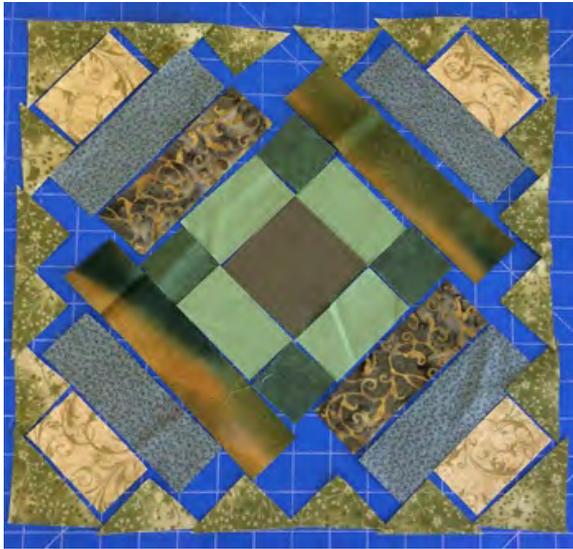
You Will Need:

A good assortment of green plain and print fabrics, and also your yellow beach-sand fabrics

Cut:

This first row is made from six, 10 inch Album blocks. Refer to the cutting guide at the end, for the pieces you will need for each block. We will go through how to piece this block, then include photos for each of the 6 blocks, as they are all slightly different.

Piecing:

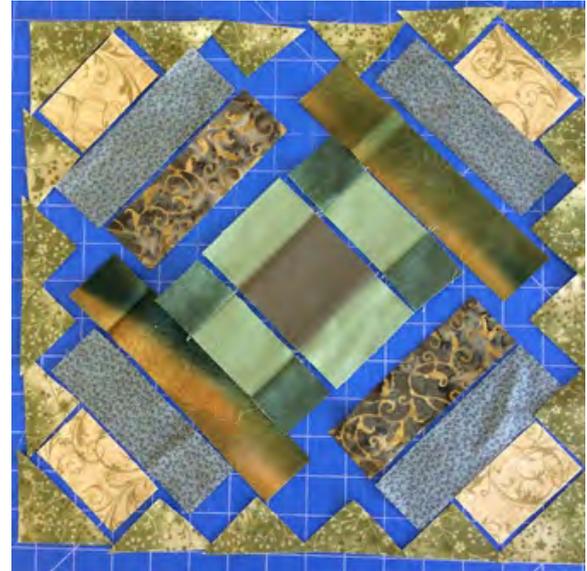


This Album blocks is not difficult to make, but each block does have quite a few pieces.

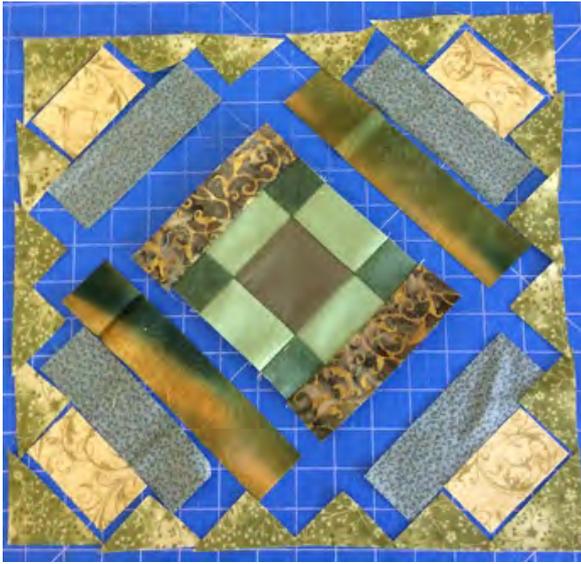
We recommend you cut and piece one block at a time, then you can lay out all the pieces first, to work out colour placement as required for each block.

This is the first block in the row, on the left hand end.

Lay out all of your pieces for this block. The colours are not perfect in these 'how to' photos, but this block is all green fabrics.



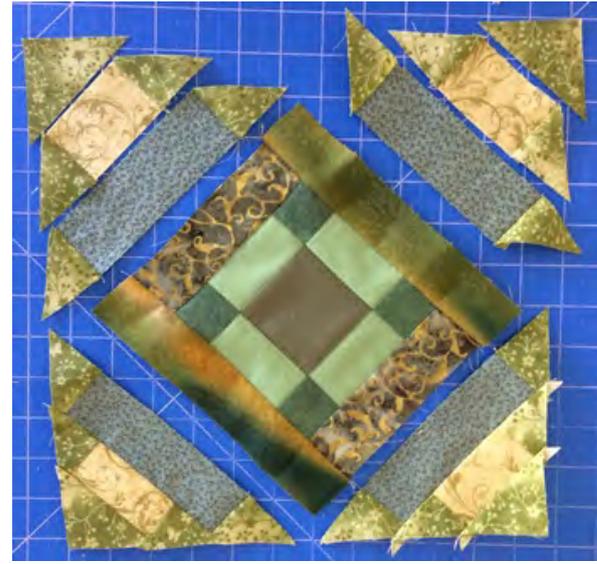
Start in the centre. Join the nine centre pieces into three rows of three, and press seams in alternating directions between the rows as you would for a 9-patch block.



Join the rows to make the centre 9-patch unit, and press seams.

Make sure to press well each time you sew a seam, and take care to keep your seam allowances consistent, so your blocks end up the correct size.

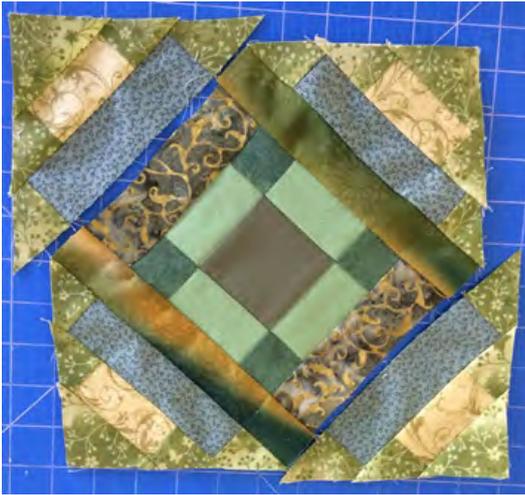
As shown, then add the next (E) strips to the sides of the centre unit.



Add top and bottom strips to the centre unit.

Start piecing the corner triangle units now.

First, join the small triangles to each end of the rows, as pictured in the top corners, then sew those rows together, as shown at the bottom.



Trim away the 'dog ears', and sew two opposing corners to your centre unit.

Press well.

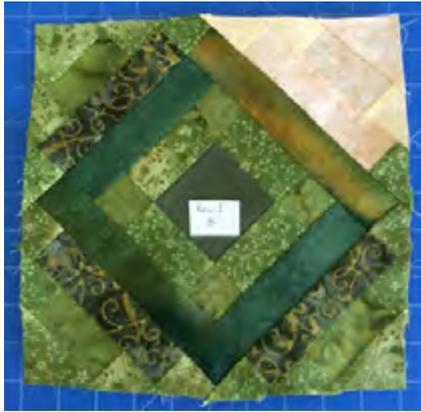


Finally, add the remaining two corner triangle pieces to finish.

Your finished block should measure 10½ inches square.

Label it Row 1, Block A, and put aside until you have made the remaining 5 blocks.

The other 5 blocks you need to piece this month are:



Row 1 Block B

This block is mostly green, with some yellow in the top right hand corner.



Row 1 Block C

This block has a lot of yellow at the top and through most of the middle, with green at the bottom .



Row 1 Block D

This is more half and half with the yellow at the top and green along the bottom.



Row 1 Block F

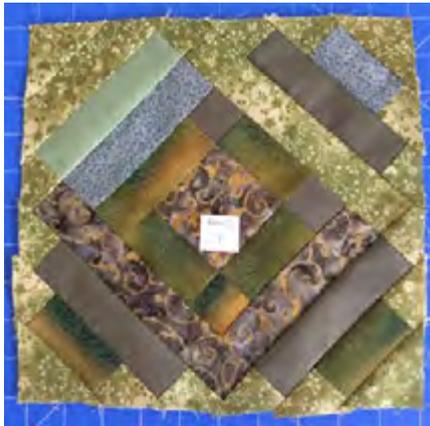
This block is all green again, and is the final block in this row of six.

When you have finished all six blocks, sew them together in order to complete the first row of your Seaside Row quilt.

Press well, and put aside for next month.

Row 1 Block E

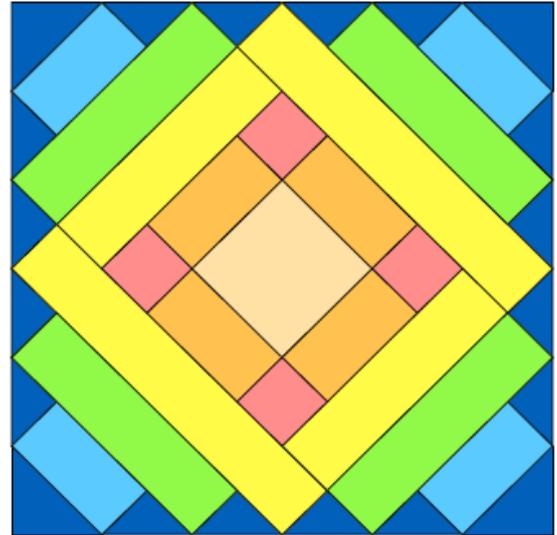
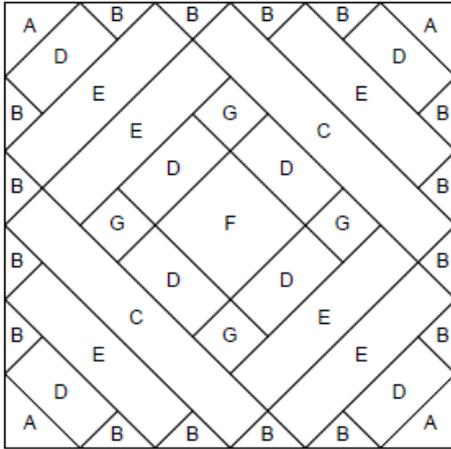
This block is back to being mostly green, with a little yellow at the top left hand corner.



Next Month, you will sew the second row and add some more 'beach' to your quilt!

Album

Key Block (5/20 actual size)

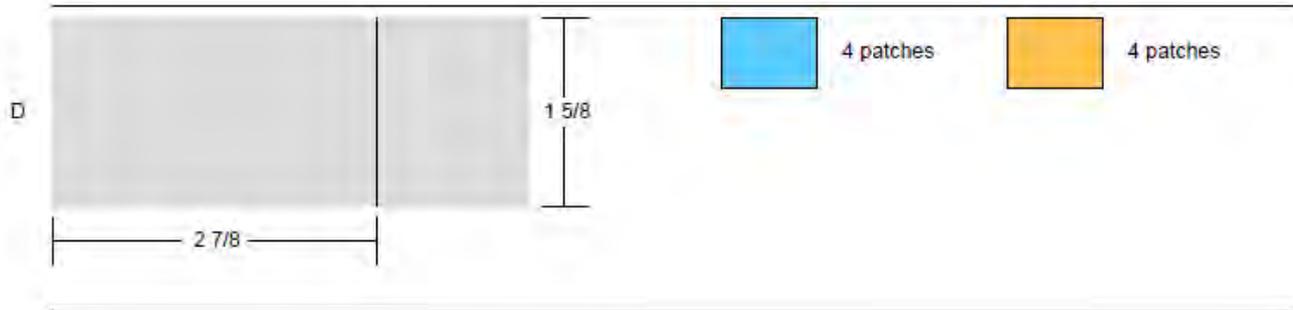
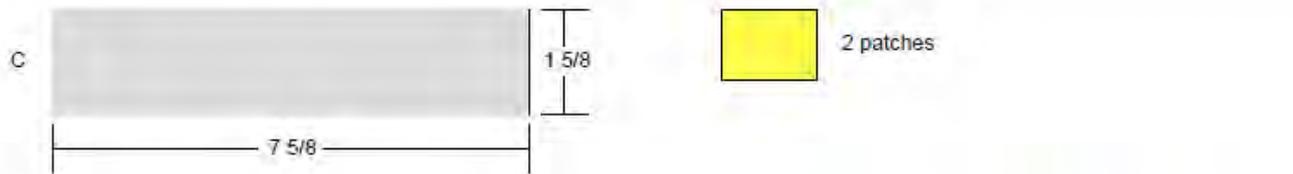
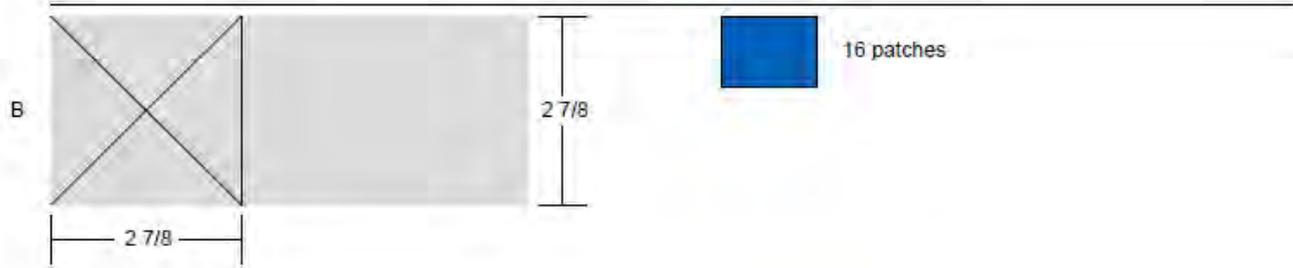


Cutting Diagrams



Patch Count



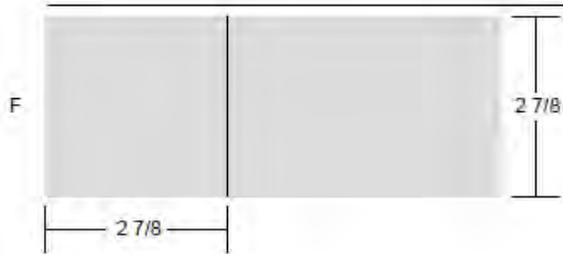




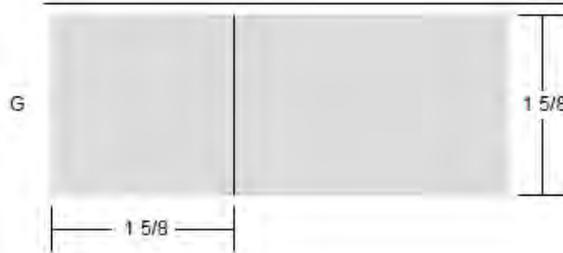
2 patches



4 patches



1 patch



4 patches



Preparing a Wholecloth Quilt

By Leah Day from www.FreeMotionQuilting.blogspot.com.au

This month, we're starting a four-part series from Leah on quilting a wholecloth quilt.

Yay! It's finally time to start working on this Heart and Feather Wholecloth! You can still find this pattern available now in the [Heart & Feather Wholecloth Workshop](#).



If stitching out this wholecloth with dense stippling just doesn't seem like your style, consider reviewing my tutorials for other fillers, but if you decide to follow along and create this wholecloth quilt, you will learn loads about free motion quilting, stitching on a line, and fitting and filling space as you move through the quilt. By working on it, you will gain valuable skills that will translate into simpler quilts.

Of course, a project like this is best swallowed in small sections so this month let's focus on **preparing our fabric, marking the designs on the surface, and basting all the layers together**. No, we're not even going to start quilting the outline of this quilt this month!

Instead let's focus on working through the basics step by step slowly so we're all on the same page with this project.

You may already know how to mark a wholecloth design and have a favorite method for

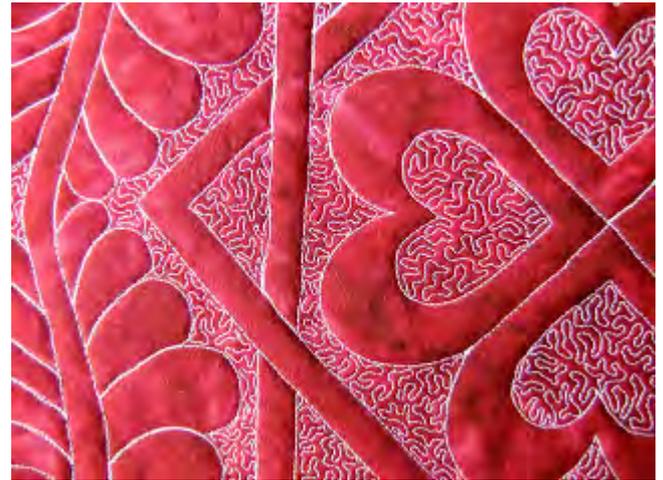
this, but there are several other methods that are worth trying as well.

I used the Fine Line water soluble pen to mark the quilt surface and basted the quilt with Pinmoors and flower head pins.

Now let's get started with a short introduction to wholecloth quilting. A quilt intended for a wholecloth is very different from a quilt you've pieced or appliqued using multiple fabrics in a complex design.

For one thing – you don't have multiple fabrics! **You only have one fabric to work with and it's important to treat it carefully throughout this process.**

A wholecloth's design is entirely dependent on what is MARKED on the fabric. The design consists of many motifs that are first marked, then stitched right on the line, then the background is filled densely to draw more attention to the larger designs.



Because of the way it's created, a wholecloth quilt needs to finish very flat so the motifs don't become distorted by fabric or batting shrinking.

In order to eliminate the possibility of shrinkage, **you must prewash your fabric.**

Prewashing will do more than just preshrinking your fabric, it will also rinse out any stabilizer, chemicals, or excess dye that may be left in the fabric from the manufacturing process.

Once the fabric has been washed and dried, it will likely feel very soft and be slightly wrinkled.

If you tug on fabric after it's been washed, it will stretch quite a bit. This is not a good thing for marking a wholecloth because as you mark, the fabric will stretch and distort the designs you're marking.

So the next step before marking is to starch and iron your fabric twice.

Spray starch on the right side of the fabric, then flip it over and press from the wrong side with a hot, dry iron. Once the fabric is entirely dry again, spray more starch on the wrong side, then flip and press from the right side.

By spraying starch on one side, and pressing from the opposite side, you will ensure the starch bonds with the fabric.

Many quilters don't like starching fabric because they get white flakes all over their fabric. This happens when you spray starch and immediately hit it with your iron, which causes the starch to burn. This absolutely won't happen if you give the starch a chance to soak into the fabric, THEN press with your iron because the starch will bond with the fabric and not your iron's sole plate.

Note: I use **Niagra Brand Spray starch** in a spray bottle, not an aerosol can. I LUV this starch!

The core reason for starching is to eliminate most of the stretch and give in the fabric before marking.

It's also super important to start with a stiff, flat piece of fabric because once you start marking, you CANNOT PRESS AGAIN.

I can't stress this enough. Once you start the marking process, if you iron your fabric again, you will likely heat set your markings onto the fabric surface, making them impossible to remove.

Think of the marking lines on a quilt as a magic trick. We put the lines on the fabric to follow, but in the end once the quilt is finished, these lines need to disappear completely in order for us to get away with our “trick.”

Of course, not all marking pens or pencils react well to starch, so it's a good idea to **test your marking device on similar scrap fabric** before getting started. Make sure the marks show up well, but also wash out, or can be erased completely.

Now that your fabric is ready to go, let's get to marking!

Marking a Quilt – Method 1: Lightbox tracing

My favorite method for transferring a wholecloth quilt design onto fabric is to use a lightbox. This is essentially a box with a light inside and a translucent cover that allows the light to shine upwards, creating a surface that you can draw on.

Using a large lightbox, tape the pattern to the surface, then smooth the fabric over the pattern and tape it in place. You'll want to secure the sides and corners so the fabric doesn't shift as you mark.



It's not a good idea to leave the fabric unsecured from the surface of the pattern or lightbox. Fabric shifts and moves easily, which means it's very easy to mark incorrectly unless the fabric is properly secured.

Now working from the center to the outside, mark all the lines carefully onto the fabric.

Let's have a short discussion about marking devices here:

There are literally hundreds of marking tools on the market these days, and no, I definitely haven't tried them all. The best rule of thumb is to try a few different pens and pencils before finding one or two that work best for you.

The biggest key with all marking devices is to save the instructions for removing the marks! It's impossible to remember if a particular pencil should be erased, washed out with water, ironed off, etc without the original packaging.

Personally I use a Fine Line Water Soluble Pen for marking all light fabrics, and like the Fons & Porter Ceramic Pencil for marking dark fabrics.

I like these particular marking pens because they

produce a fine, thin mark which is very easy to follow when quilting on the line.

A thicker, chunkier marker can be annoying to follow in the quilting process because the mark is so wide, unless you stay right in the middle of it, you may distort your quilting design.

Getting back to lightbox marking, this really is the easiest tool to work with because it allows you to mark the exact design with no extra fuss or steps added to the process. Just turn on the light and you're ready to go!

Of course, lightboxes tend to be both expensive and big, so here's an alternative method for marking:

Alternative Method: Glass Door - The fact is, not everyone has a lightbox, nor do most quilters have the space or desire for one. An easy alternative is to use a large glass window or door.



Tape your pattern to the door, then tape your fabric on top, making sure all the marks and lines match up. Sunlight should shine through the door, through the pattern, and make it possible for you to mark the design on your fabric.

Marking a Quilt: Method 2 - Light Fabric

A super easy way to get around this whole marking issue is to simply use a very light fabric. Yellow or white fabric will be light enough that you can easily see the pattern under the fabric and be able to mark with no extra equipment or materials.



Traditionally wholecloth quilts are white, and probably for this reason! It's far easier to mark light fabric because the pattern can be easily seen through it.

Marking a Quilt: Method 3 – Tissue Paper

For this method you'll need to trace the pattern onto tissue paper, then this paper will be sandwiched along with your quilt to provide the marking.

Personally I found this method only worked when I hand basted the tissue paper to my quilt top. This forced the layers to stick together properly so the paper didn't shift while quilting.



The idea here is that the tissue paper will provide the pattern, and the quilt can now be layered with batting and backing and quilted, following the lines on the tissue paper.

No marks are actually transferred to the fabric, so this is a good way to ensure no marks remain after quilting.

The only downside is once the quilt is quilted on all the lines, you'll need to rip off all the tissue paper. This is time consuming, but it definitely can work:



Marking a Quilt: Method 4 - Tracing Paper

For this method, you'll first secure your fabric to the table top, then cover it with a piece of tracing paper, then your pattern on top.

Using a tracing wheel, simply run the wheel over each of the lines of the pattern to transfer the marks from the pattern to the fabric.



While this method is certainly the most straightforward, it requires tracing paper, which can get expensive if you decide to tackle a very big quilt.

Please keep in mind that these are just five options for quilt marking. **There are literally hundreds of different ways to mark a quilt**, some easier, some more expensive, some more tedious, but each with upsides and downsides to the method.

The best thing to do whenever trying a new marking method is to try it with an open mind, test first on a SMALL sample, and see what happens. Record how much time it took, how frustrated you felt, and how the project finished.

Experiment and think outside the box with this in order to find what will work for you, your home, and your quilts.

Basting 101

Now to finish up this preparation process, the last step is to baste your quilt with backing fabric and batting.

For basting, the first step is to secure your backing fabric to a table top. Personally I use a combination of masking tape and 1 inch elastic strips.

The elastic strips are a new way to baste which allows you to secure the fabric and allow the elastic to STRETCH it tight across the table. I use a 1.5 yard long strip of elastic and this is more than enough to attach to one side of the backing, stretch below the table, then secure to opposite side of the quilt.



The nice thing about the elastic is it's reusable. Unlike masking tape which can only be used once, I've used the same set of elastic for 3 years and they're still working great!

I use elastic strips whenever possible in the basting process, but sometimes my tables or the size of the quilt require also using masking tape to secure some edges. Make sure to use more than you actually need to ensure the backing doesn't become unsecured from the table.

Next spread your batting over the backing, spreading it out with your hands to remove any wrinkles.

If you're using a lighter fabric, make sure to go over both the backing fabric, batting, and quilt top with a lint roller to remove any strings or lint. These annoying little leftovers from our sewing room can definitely show through lighter wholecloth quilts.

Next layer the quilt top over the surface, smooth it out and secure the three layers with basting pins. In the video I showed my new preferred method of using flower head pins and Pinmoors to secure the quilt together.



For wholecloth quilts, I generally place pins closer together simply to reduce the chances of the quilt shifting. It's a good idea to use more pins than you need just in case the layers start acting funky when you get on the machine.

Common Questions:

What fabric should I use for the top and back of a wholecloth quilt?

If this is your very first wholecloth quilt, it's strongly advisable to use high quality 100% cotton in a solid color.

Prints are obviously not suitable for a wholecloth because the printed pattern will conflict with the pattern you're creating with quilting. However, if you have a very, VERY simple print you want to use, give it a try so long as it's high quality 100% cotton.

Personally I love to use spray batik fabrics, the kind that read as almost a solid color, but with swirls of lighter and darker color within the fabric. Batiks generally have a tighter weave than most printed cotton fabric, which forms a solid

base for both marking and quilting right on the lines.

If you've stitched several wholecloth quilts and are looking to experiment, you can play with silk, satin, and other non-quilting fabrics, but understand that these fabrics will not work as easily as cotton. Often the silky fabrics will easily shift and stretch, causing motifs to easily distort.

How big should the fabric be cut?

The outside square of this pattern isn't the finished size. It's more a guideline for the pattern fitting on the page and being taped together, so if you like, you can make this quilt anywhere from 16" - 18" square.

I cut all my fabric 20 inches square for both the top and the backing, which will give more than enough space to hang onto the edges while quilting, which will ensure good stitch quality throughout the quilt.

Should I prewash, starch, and iron the backing the same way as the quilt top?

Yes! You'll want to treat the quilt backing fabric and quilt top the exact same way. Prewash to

eliminate any shrinkage, starch and iron to remove any stretch or give to the fabrics.

What kind of batting do you use for a wholecloth?

This is a great question that is super important to the outcome of your wholecloth quilt. You need a batting that will NOT SHRINK after being quilted and washed. Yes, you will likely have to soak your wholecloth in order to remove the markings on the surface, so there's really not a way to get around this issue.

Most cotton and cotton/poly blended battings will shrink slightly and this can distort the designs you're stitching over the surface.

For best results, I recommend polyester batting. Many professional quilters recommend wool batting, but I honestly haven't tried these enough to recommend them.

I will personally be using Quilter's Dream Polyester Batting in the Deluxe thickness for my Heart and Feather Wholecloth. This is the thickest batting from Quilter's Dream and will provide a wonderful loft to the puffy areas of this quilt without the extra step of trapunto.

What if I find a cotton batting with no shrink?

If you can find a cotton batting with absolutely no shrink, you can use it, BUT ONLY IF YOUR FABRIC IS A DARK COLOR.

This must be stressed: if you are creating a light (white, yellow, etc) wholecloth with fabric that was light enough to see through for marking, this fabric will also be light enough that EVERYTHING will show through it.

This means lint, stray threads and strings, and all those little black dots from cotton batting.

You might not notice the black bits when you look at a cotton batting, but this is an organic substance that originally came from plants and traces of those plants will always remain. Every time I use a cotton batting I find little bits of bark and leaf, so matter how high quality or expensive the batting was.

This is extremely undesirable for a lighter quilt. Once you finish it, soak it, and get ready to hang it on the wall, you will start seeing "things" inside the quilt that look almost like bugs.

So especially if you're going with a light colored wholecloth, choose a polyester batting and mark sure to lint roll all the layers before basting.

Leah

About the Author: Leah Day is the author of the [Free Motion Quilting Project](#), a blog project dedicated to creating new free motion quilting designs each week and sharing them all for FREE! Leah is also the author of From [Daisy to Paisley - 50 Beginner Free Motion Quilting Designs](#), a spiral bound book featuring 50 designs from the project, and she now has three Free Motion Quilting classes available through [Craftsy.com](#). www.daystyledesigns.com

LUDLOW QUILT AND SEW

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www.ludlowquiltandsew.co.uk



Hints and Tips From Brannie

By "Brannie" Mira-Bateman

My Quilty-Mum went away for a few days.

When she walked in the front door again I was very excited, so I ran around like mad to welcome her back. As soon as she sat down, I was on her knee in a flash and turned on a really big purr.

My pleasure was short lived, however, when I started sniffing her clothes. What was THIS!! I could distinctly smell no less than TWO BOY CATS had also been sitting on my Quilty-Mum's knee very recently! I sniffed all around in amazement - then I bit her.

Sheesh! Where's the loyalty there then?
(Mutter, grumble)

She's washed all those clothes since then, so I can sit and have knee-time in comfort once more.

We have had some visitors stay for a couple of sleeps, too. I sat on the lady's knee while they talked and she said I was a Good Girl. (Better than manky BOY cats, I'll bet.)

In the mornings when my Quilty-Mum and Dad went out to see "Jim" or whatever they do, the visitors stayed in bed in their room.

I went and found "Sockies" for them and left them at their door in case they wanted to play when they got up.

They didn't seem to know that game, but I left Sockies there each morning anyway.



I don't DO door shutting, though, but I'm quite good at opening that one now.

I've got to go and help now. Quilty-Mum is laying out pieces of fabric on the floor. She's making something "purple" (whatever that is) for Topsy-poodle's Mum.

See you.

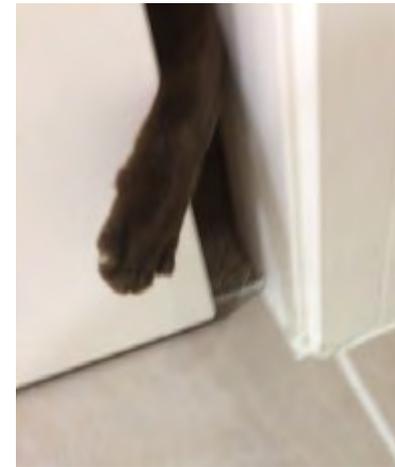
Love Brannie,

the Quilt Block of the Month Club Cat!

We have another door that I rather like. It is the sliding one which leads to the little room where they stand under the waterfall.

If I hook my claws and then front foot around the edge of the door, I can slide it open. Then Quilty-Mum yells out, "Hoy! Who asked you to come in?"

I usually run straight out again, of course, and then she says "Now you've let the cold in and left the door open! Come back and shut it, please."





Project – “Coffee and Wine” Quilt

By Jody Anderson from www.QuiltBlockoftheMonthClub.com



Make our stunning starry lap quilt from just one easy block, and we know you'll be delighted with the results!

We chose muted browns and neutral colours for our quilt, to highlight a lovely dark burgundy wine print fabric.

This is quick and easy to make, and perfect to show off a favoured larger print fabric too!

This quilt measures 56 inches square.

You Will Need:

$\frac{3}{4}$ metre (7/8 yard) dark burgundy print fabric

$\frac{1}{2}$ metre ($\frac{3}{4}$ yard) orange print fabric

$\frac{1}{2}$ metre (5/8 yard) plain very pale mint green fabric

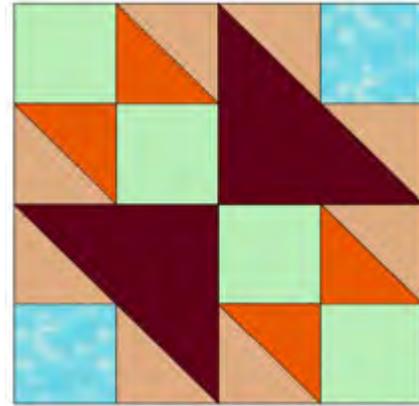
$1\frac{1}{2}$ metres/yards pale blue spot fabric for blocks and borders. (This amount is if you do not want to join your borders. If you are happy to join border strips, you will need $\frac{3}{4}$ metre/yard. We bought 5 metres and used this for the backing too.)

$1\frac{1}{2}$ metres/yards plain coffee brown fabric for blocks, borders and binding

Batting measuring at least 60 x 60 inches

Backing fabric measuring at least 60 x 60 inches

Cut:



You will need to make sixteen (16) of these Double X No 3 blocks for the centre of this quilt.

The cutting directions below are to make these 16 blocks.

From the dark burgundy fabric, cut 16 squares measuring $6\frac{7}{8} \times 6\frac{7}{8}$ inches and cross cut diagonally once, to make 32 triangles.

From the plain mint green fabric, cut 64 squares measuring $3\frac{1}{2} \times 3\frac{1}{2}$ inches.

From the blue spot fabric, cut 32 squares measuring $3\frac{1}{2} \times 3\frac{1}{2}$ inches.

From the orange print fabric, cut 32 squares measuring $3\frac{7}{8} \times 3\frac{7}{8}$ inches.

From the plain coffee brown fabric, cut 64 squares measuring $3\frac{7}{8} \times 3\frac{7}{8}$ inches and cross cut 32 squares diagonally once, so you have 32 squares and 64 triangles.

Block Construction:



First make half square triangles with the 32 orange and plain coffee brown $3\frac{7}{8}$ inch squares.

Place two squares with right sides together, (one plain and one patterned square), and rule one diagonal line from corner to corner as shown.

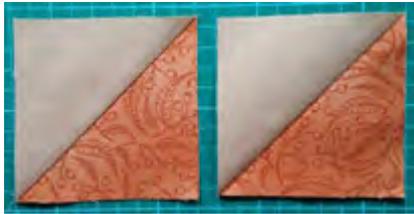


Sew $\frac{1}{4}$ inch either side of that line.

You can chain piece all of your squares too, to make it even quicker.



Cut on the line.



Open out and press.

Do this for all of these squares.

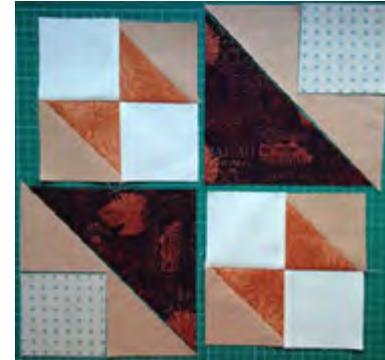


Arrange your blocks as shown.



Start by joining a plain mint green square to the half square triangles you just made.

Press seams towards the mint green square.



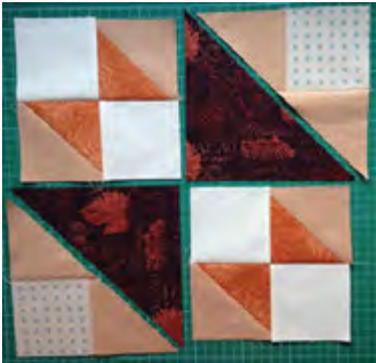
Then join the pairs together to make 4-patch units. Press seams.



Sew one coffee triangle to one side of the blue spot squares, and press seams towards the triangle.



Finally, sew the burgundy triangles to the pieced corner triangles and press seams towards the burgundy side.



Join the remaining coffee triangles to the other side of the blue spot squares as pictured. Press well and trim 'dog ears'.



Now it's just a big 4-patch.

Sew together in pairs and press seams towards the burgundy side.



Finally, sew the pairs together to finish your block and press well.

Make 16 of these blocks.

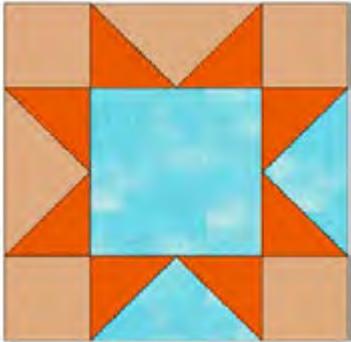


Lay out your blocks in a 4 x 4 grid and rotate alternate blocks to create this starry pattern.

Join together in rows, then sew the rows together to finish the centre of your quilt top. Press well.

Borders:

We added a simple pieced border to our quilt, and added pieced star cornerstone blocks, to complement the quilt design.



You will need to make four (4) of these corner star blocks for your border.

Cut:

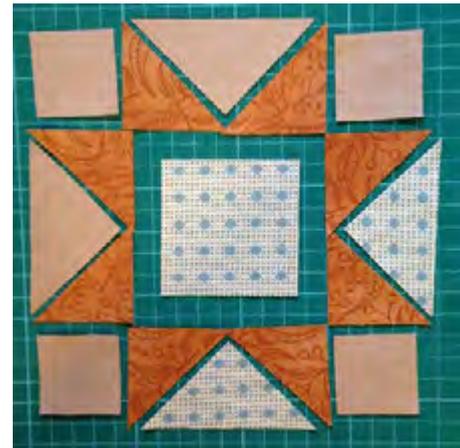
From the plain coffee brown fabric, cut 4 squares measuring $1\frac{1}{2} \times 1\frac{1}{2}$ inches.

From the plain coffee brown fabric, cut 2 squares measuring $3\frac{1}{4} \times 3\frac{1}{4}$ inches and cross cut TWICE diagonally, to give you eight triangles.

From the blue spot fabric, cut 2 squares measuring $3\frac{1}{4} \times 3\frac{1}{4}$ inches and cross cut TWICE diagonally, to give you eight triangles.

From the blue spot fabric, cut 4 squares measuring $2\frac{1}{2} \times 2\frac{1}{2}$ inches.

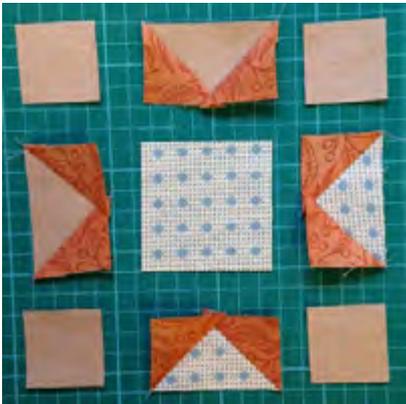
From the orange print fabric, cut 16 squares measuring $1\frac{7}{8}$ inches \times $1\frac{7}{8}$ inches and cross cut diagonally once, to give you 32 triangles.



Lay out your corner star blocks as pictured.



Sew one of the orange triangles to one side of the coffee brown, and blue spot triangles and press away from the larger triangle.



Join the remaining orange triangles to the other side of the coffee and blue spot triangles, and press well.

Trim away the 'dog ears'.



Now it's just a 9-patch block.

Join the pieces together in rows. Press top and bottom rows so the seams are towards the corner squares, and press the middle row so the seams face in to the centre.



Join the three rows and press well to finish.



Measure your quilt first, before cutting the border strips.

It should measure about $48\frac{1}{2}$ inches on each side.

From the plain coffee brown fabric cut eight (8) strips measuring $1\frac{1}{2} \times 48\frac{1}{2}$ inches. (Join them to get this length if you need to.)

From the blue spot fabric, cut four (4) strips measuring $2\frac{1}{2} \times 48\frac{1}{2}$ inches. Again, join pieces to get to this length if you need to.

As pictured, sew a coffee strip either side of the blue spot strips and press well. Make 4 strips.



The top and bottom strips will need to have a corner star block added to each end, as pictured.

Take care to join them so that the blue spot pieces match up, and will continue to match the side borders when you join them together.



Add the side borders to your quilt top and press well.



Finally, add the top and bottom borders and press well.

Quilting:

Place your backing fabric face down on a flat surface, then smooth the batting on top. Put your quilt top on top of that, centred and smoothed flat.

Pin the layers together in preparation for quilting.

We used a walking foot to quilt in the ditch on the borders and around the corner stars. We free motion quilted stars in the large mint green squares, and diamonds in the large blue spot squares. We quilted a geometric pattern in the burgundy triangles, and in the ditch for the rest of the stars.

Quilt yours as you like.

Finishing:

Cut sufficient 2¼ inch binding strips from the remainder of the plain coffee brown fabric and

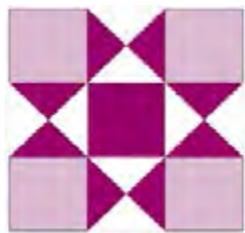
join together with 45 degree seams. Press the ¼ inch seams open, then fold the strip in half, right sides out and press.

Join the binding to the right side of the quilt edge with a quarter inch seam, mitring each corner as you go. Turn the folded edge of the binding to the back and slip stitch it in place with thread that matches the binding to finish.

~~~~~  
For More Great Quilt Patterns, Go To:

[www.QuiltBlockoftheMonthClub.com](http://www.QuiltBlockoftheMonthClub.com)

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A red vertical banner with white text and illustrations. At the top, it says "The Inbox Jaunt" in a large, bold, serif font, followed by "Free Motion Quilting" in a smaller, cursive font. Below this, the words "FREE TUTORIALS" are written in a large, bold, sans-serif font. The banner features several white line-art illustrations of quilting tools and patterns, including a quilt block, a sewing machine, a spool of thread, and a hand holding a needle. At the bottom, the name "Lori Kennedy" is written in a large, bold, serif font, with the website "www.theinboxjaunt.com" below it in a smaller, sans-serif font. The phrase "I love to sew" is written in a cursive font across the middle of the banner.



What's New from The Fat Quarter Shop

From Kimberly Jolly at www.FatQuarterShop.com

We're pleased to be able to bring you a selection each month of the Newest Fabric Releases and the new season fabric "must haves".



My Happy Place by Studio E Fabrics

For most fabric lovers, their “happy place” is wherever they’re touching cloth.

This fabric- themed collection is great for people who are passionate about textiles – whether it’s a day of sewing or a day of laundry ... or both!

Some of the patterns included are a “machine stitch guide” for the sewing geeks among us, “tossed clothes pins” and a tossed all-over pattern of washing machines, ironing boards, drying racks and more.

These simple patterns are perfect as background prints for many of your fabric-themed projects.

Check this out at:

<https://www.fatquartershop.com/studio-e-fabric/my-happy-place-studio-e-fabrics>



Charlotte by Tanya Whelan for Free Spirit Fabrics

The Charlotte collection is an unabashedly romantic and feminine collection of classic florals. Using Tanya Whelan's signature light, bright and oh so fresh palette, Charlotte features vibrant pink roses on backgrounds of aqua, silver grey, and pink. Large-scale roses, delicate medium scale bouquets, classic checks and framed designs round out the collection. Perfect for pillows, curtains, apparel and of course gorgeous quilts.

See More at: <https://www.fatquartershop.com/free-spirit/charlotte-tanya-whelan-free-spirit>



Finespun Volume One by Casey York for Marcus Brothers Fabrics

Casey York's new collection, Finespun Volume One, is full of delicate monotone designs giving contemporary quilters the perfect backgrounds for her signature contrasting appliqué style, while still introducing a subtle hint of color and texture to the overall composition.

View this collection at:

<https://www.fatquartershop.com/finespun-volume-one-casey-york-marcus-brothers-fabrics>



Abundant Blessing by Kim Diehl for Henry Glass Fabrics

In true Kim Diehl style of traditional richness, the Abundant Blessing collection is full of vibrant maroons, greens, browns and beige that are fan favorites. These designs blend perfectly with Kim Diehl patterns that are already on the shelf, while adding freshness and fun to the lines. These prints work beautifully with Kim Diehl's recent book "Simple Christmas Tidings: Scrappy Quilts and Projects for Yuletide Style".

See this range at:

<https://www.fatquartershop.com/henry-glass-fabrics/abundant-blessings-kim-diehl-henry-glass-fabrics>

Spelling Bee
by Lori Holt
of Bee in my Bonnet

Go back to school with Lori Holt of Bee In my Bonnet's fourth book! Spelling Bee Includes instructions for 100 letter, number, punctuation and picture blocks in two sizes PLUS 18 quilt projects. Over 190 pages of full color instructions. Available July 2017!

Pre-order your copy today!

Spelling Bee
by Lori Holt of Bee in my Bonnet

SEW FUN

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FREE Quilt Pattern Roundup!!!

(Check out what's available for FREE!!)



Try these Chevron Table Runners. Only basic skills required to make these stunning runners!

Download the Free pattern at:

<http://shrs1.com/irns>



Wow!! Make this gorgeous paper pieced rose (or make several) to embellish quilts, pillows, table toppers and clothing.

Download the Free pattern at:

<http://shrs1.com/irnv>



2017 Project - Exploring Blocks Sampler Quilt

By Jody Anderson from www.QuiltBlockoftheMonthClub.com

This month we're still exploring... Quilt Blocks, that is! Over the course of this year, we're going to take a good look at a different block each month, and we're going to investigate some fun ways of playing around with these classic blocks, to discover whole new layouts and designs.

Of course, there's not much point making practice blocks without then being able to do something with them at the end, so after our final block in the series, we will show you how to put them all together into a fun Exploring Blocks Sampler Quilt, so it's always there and easy for you to use as a reference for when you want to try some of these blocks again in other projects.

For This Project You Will Need:



As the blocks will all be incorporated into a quilt at the end, we chose to make our blocks from a selected range of colours. What you choose to do is up to you, but we selected plain colours for ours.

You will need at least a ½ metre/yard of each fabric. We want a more modern looking quilt, so we chose 8 colours, ranging from a maroon, red, orange, yellow, charcoal, pewter, silver, to a very pale blue. We bought slightly more of each

fabric, but this was just to piece a quilt backing from as well.

At the end, you will need also to add fabrics for the sashing and borders, but you can leave this until the final month, as you will not need them until then.

All blocks will start as 10 inch blocks. Please try to keep your seam allowances consistent, as this will make it easier to manipulate the blocks.



Keep up to Date with What's Happening on our Facebook Page – **Do You Love Quilting Too?**

Bonus blocks, hints and tips added all the time!!

<http://www.facebook.com/#!/pages/Do-You-Love-Quilting-Too/271888039492644>

Block 6 – Grecian Square Block



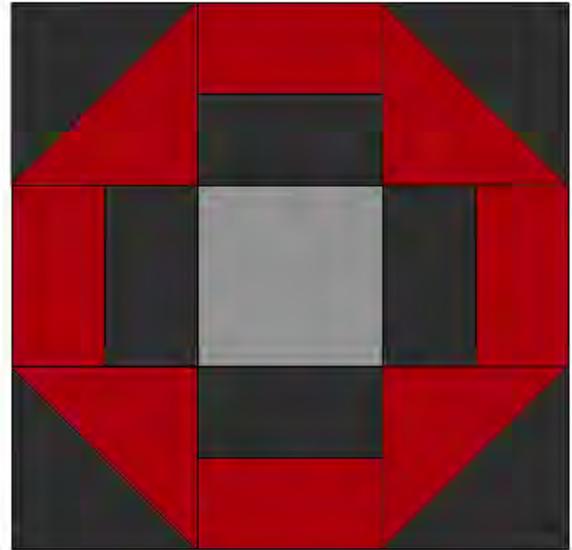
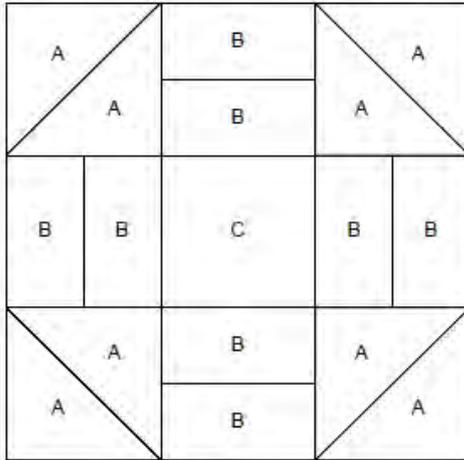
You Will Need:

Three (3) fabrics that contrast. We used charcoal, silver and maroon.

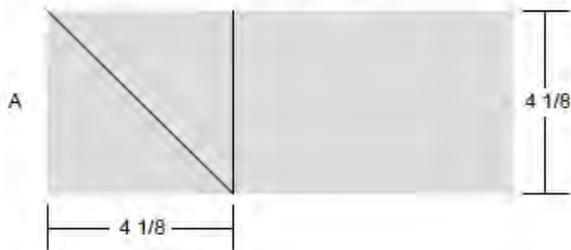
* You will need to make THREE (3) of these 10 inch Grecian Square blocks. Refer to the rotary cutting guide below for cutting directions and quantities for EACH block.

Grecian Square

Key Block (5/20 actual size)



Cutting Diagrams



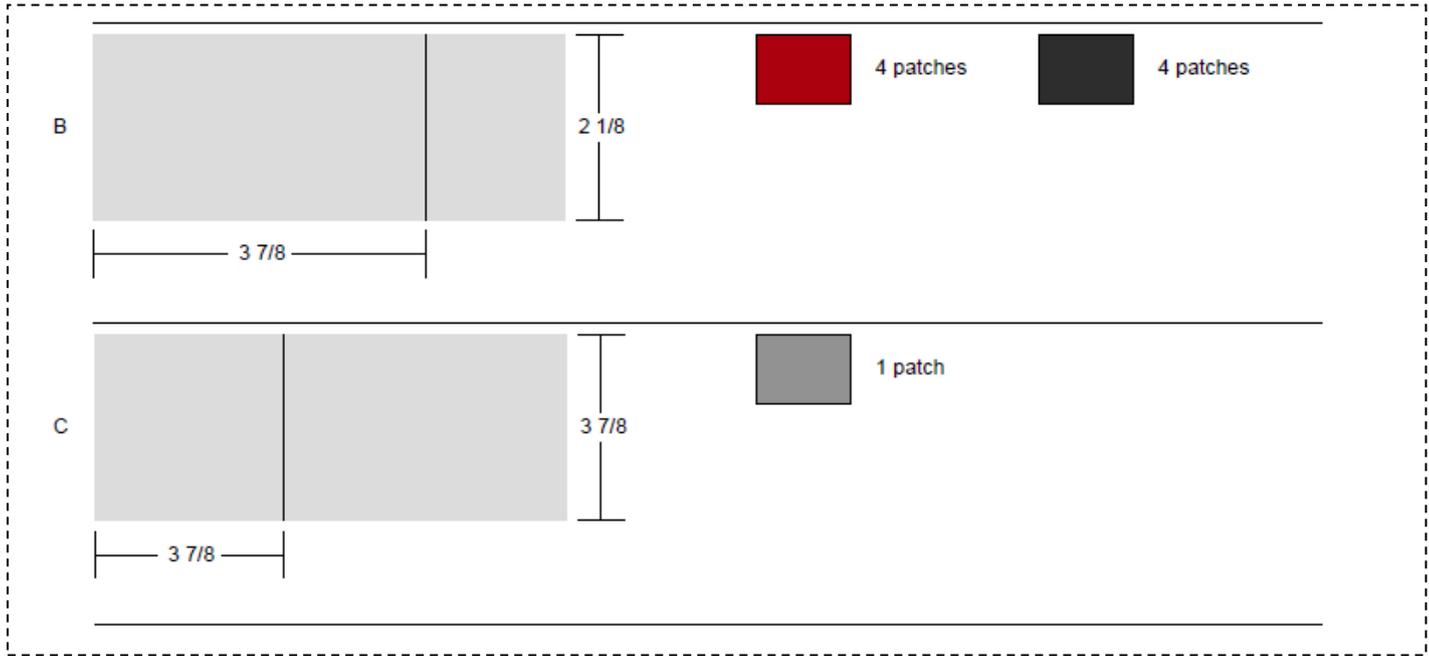
Patch Count



4 patches



4 patches



Assembly:



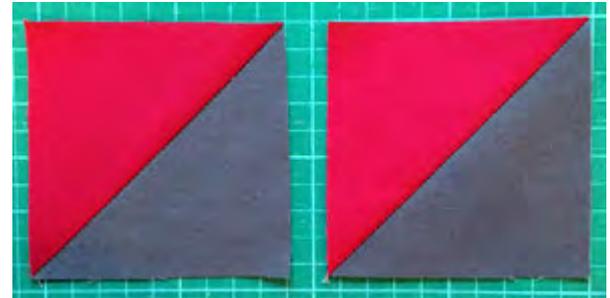
Start by making the Half Square Triangle Units for this block.

On the wrong side of the maroon square A pieces (before you cross cut them in half), mark a diagonal line from corner to corner.

Pair each maroon square with the matching charcoal one, one on top of the other, with right sides together.

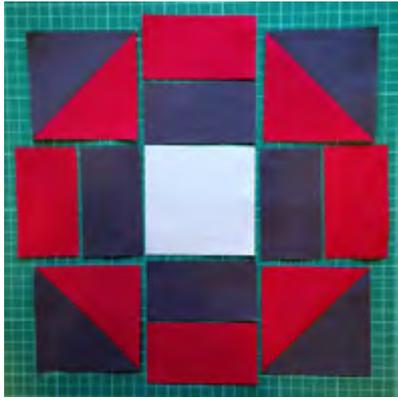


Sew a line a ¼ inch either side of the marked line, then cut in half on the line.



Open out and press well. Each square gives you two half square triangle (HST) units as shown.

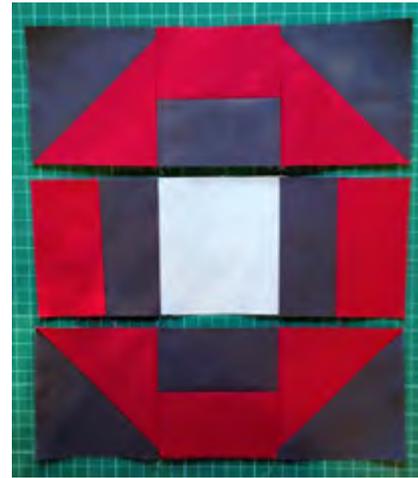
You will need four of these HST units for each block.



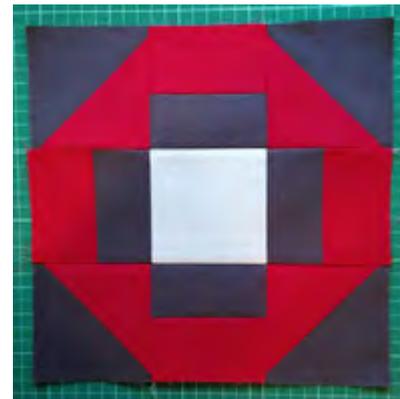
Lay out your block as pictured, with the HST units in the corners.



Sew the rectangle strips together to make the middle squares and press.



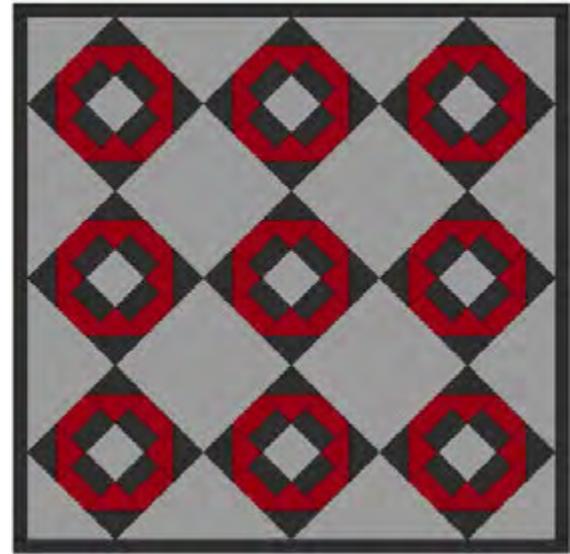
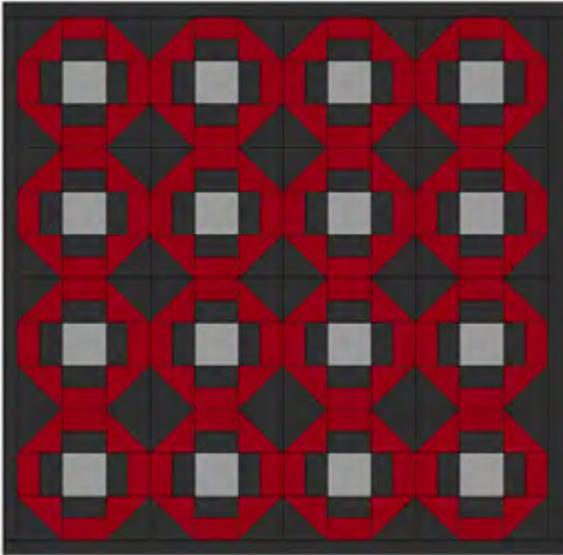
Sew the units into rows as pictured. Press seams well and in opposing directions between the rows.



To finish, sew the rows together and press well.

Make three of these blocks in total.

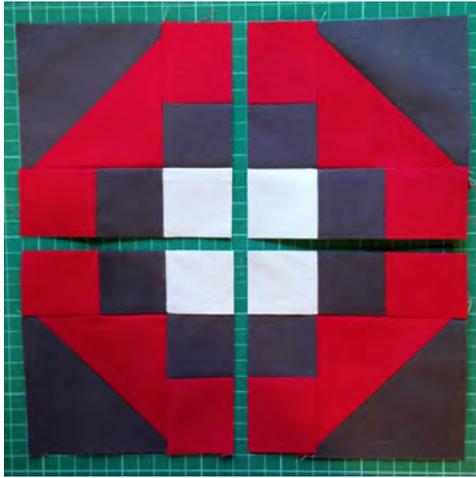
Repeated, this block would allow you to show off a larger print fabric in the silver centre squares, or separate out for a simpler overall design.



4-Patch:

And now let's play! This block can also be cut into a 4-patch block, the units rotated, and re-pieced, for a completely different block.

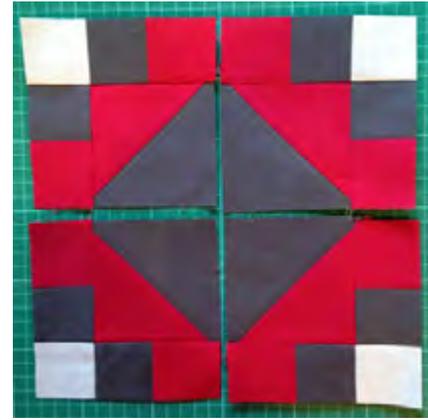
We're going to try a couple of different variations on this theme, this month.



Cut one of your Grecian Squares blocks into 4, as shown.

As your finished block should measure $10\frac{1}{2}$ inches square, you should be able to cut in half vertically once at $5\frac{1}{4}$ inches, and do the same horizontally.

However - if your block is slightly out, don't worry - make the cuts so they run straight through the centre square as shown.



Rotate each quarter 180 degrees to change up the look.



Or rotate opposite squares only.



Or rotate each square a quarter turn anticlockwise as we did.

Sew the blocks together in pairs and press seams in opposite directions.

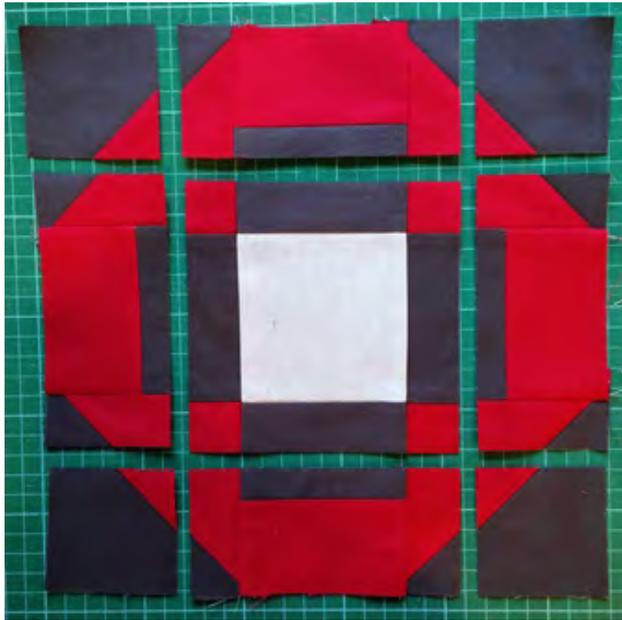
Join the pairs together to re-complete your block.

Also - as you have cut and re-pieced your 10½ inch block, the finished block will now be about a ½ inch smaller all round.

This is fine, and we will take it into account when we put the quilt together.

9-patch:

And don't stop there! Now let's try a 9-patch as well!!



This is an UNEVEN 9-patch.

Square up your block first, then cut 1 inch either side of the centre silver square, as pictured. Cut horizontally, and vertically to divide your block into 9.

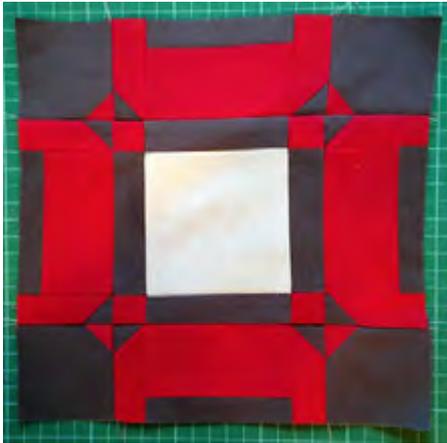


Rotate the centre units on each side 180 degrees, as shown.



Match up the seams and sew the units together in rows.

Press seams well, and in opposing directions between the rows.



Finally join the rows together to reveal your new re-pieced 9-patch Grecian Square Block, with a new star revealed in the centre.

As before, this finished block will be smaller than your original block (approx. an inch), but we will take care of that when we assemble the quilt top at the end of this project.

Keep an eye out for another new block next month.

Have You Checked Out
Our Online Clubs Yet?

FREE

Patterns to download on both...

www.QuiltBlockoftheMonthClub.com

www.BagMakingPatterns.com

And a Great New Range
of Quilt & Bag Patterns!

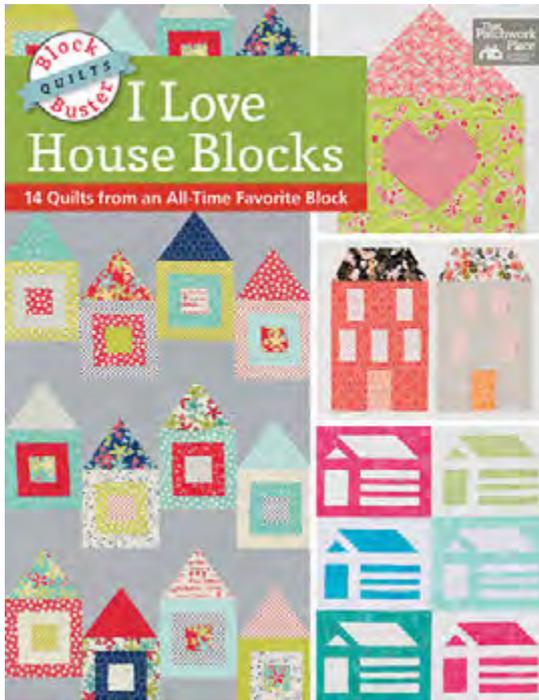
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Book Reviews

By Annette Mira-Bateman from www.QuiltBlockoftheMonthClub.com



"Block Buster Quilts - I Love House Blocks - 14 Quilts from an All-Time Favorite Block"

In this book House blocks have been used in a wide range of quilts - from Modern to Traditional styles.

Designers include Carrie Nelson, Kimberly Jolly, Jeni Gaston, Jackie White, Corey Yoder and Natalie Barnes.

You'll be amazed at the variety of quilts they have created with house blocks.

House blocks with frames, house blocks with hearts - add doors windows, borders and trees - you'll be enthused with the many ways to use these blocks in quilts.

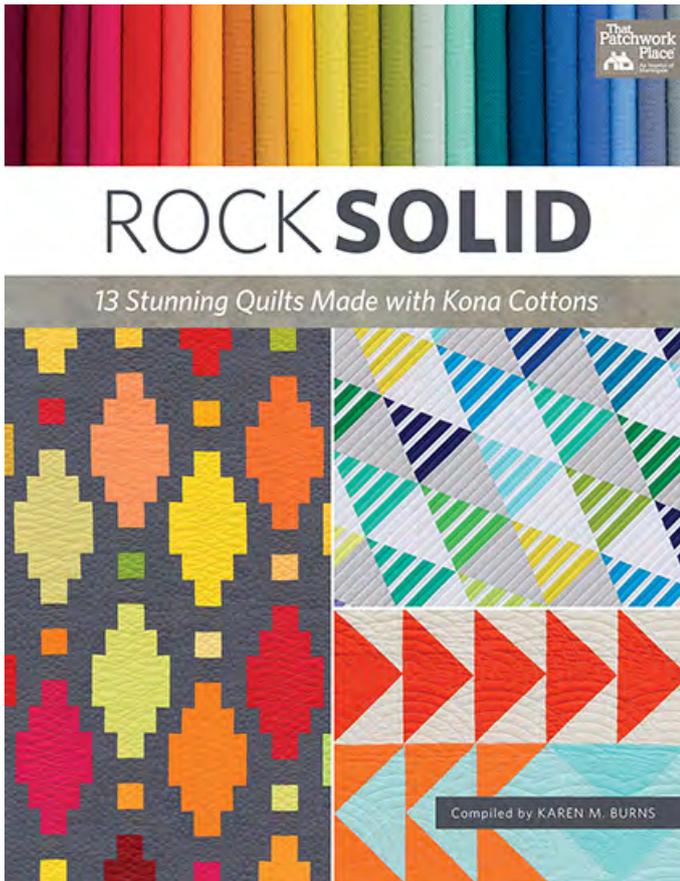
Any level of quilting skill will enable you to make these quilts. The clear patterns are accompanied by diagrams and step-by-step photos.

The quilts are all pieced and I especially like the 'negative' houses in "Sugar Shack".



"I love House Blocks" is a book with a great range of ideas on a theme.

It is published by Martingale and is available through your local craft book shop or online from: www.ShopMartingale.com (Photos courtesy of Brent Kane, Martingale)



"Rock Solid 13 Stunning Quilts Made with Kona Cottons" compiled by Karen M. Burns

Quilters who love working with solid colours will be familiar with Kona Cottons which have been around for over 20 years.

The original 12 primary and bright colours have now been expanded to 303 colours, thus providing a wonderful choice for today's quilters.

The experts who made these 13 quilts all explain why they prefer Kona Cottons. Some of their quilts use only a few colours - others use 20 or more and the styles range from modern to more traditional.

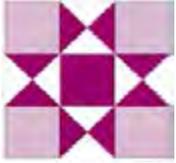
The Kona colour names are all given, so that you can make exactly the same quilt if you wish and if you really wonder what colour "frappe" or "mimosa" is, then go to pages 62 and 63.

Subtle colour changes are possible with this range of shades. The talented designers who produced these 13 quilts have shown what you can do with plain solids.

The eye-catching simplicity of "Zoomer" by Elizabeth Dackson and "Colombia" by Debbie Grifka are a delight.

"**Rock Solid**" is compiled by Karen M. Burns and is available through your local craft book shop or online from: www.ShopMartingale.com (Photos courtesy of Brent Kane, Martingale)





Recipe Corner - Apple Pancakes with Lemon-Spiced Butter



Ingredients:

- 150g (1 cup) self-raising flour
- 375ml (1 ½ cups) buttermilk
- 1 egg, lightly whisked
- 40g (1 ½ oz) butter
- 1 medium pink lady apple, peeled, cored and thinly sliced
- 250g (½ lb) mixed fresh berries, to serve

Lemon-spiced butter

- 100g (3 ½ oz) butter, softened
- 2 tsp mixed spice
- 2 tsp finely grated lemon rind

Method:

Sift the flour into a large mixing bowl. Make a well in the centre. Whisk the buttermilk and egg together in a jug. Pour the buttermilk mixture into the well and whisk to make a smooth batter.

Melt half the butter in a medium non-stick frying pan over medium heat until foaming. Spoon 80ml (1/3 cup) of the batter into the pan and top with apple slices.

Cook for 1 minute or until bubbles appear on the surface and the pancake is golden underneath.

Turn and cook for a further minute or until golden. Repeat with remaining batter and apple slices, greasing pan with butter before each batch.

To make lemon-spiced butter: combine the butter, mixed spice and lemon rind in a small bowl.

To serve: Spread pancakes with lemon-spiced butter and arrange in a stack. Top with berries and serve immediately.



www.AliceCaroline.co.uk

Kelly Ashton Kellyquilter Designs



Teacher, Designer, Author,
Pragmatic Quilt-maker,
Color-Lover,
Fervent Fabric Collector

"Have quilts. Will travel!"

Hexagons, Diamonds, Triangles and More:
Skill-Building Techniques for
Sixty-Degree Patchwork (Martingale)

Quilt Patterns and Kellyquilter (acrylic)
Templates

Presentations / Trunk Shows

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Lectures & Workshops
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Instagram: [kellyquilter](https://www.instagram.com/kellyquilter)



Reader “Show and Tell”

This month we continue our regular segment of “Show and Tell” quilts made by our Online Quilt Magazine Readers.

We will include them as long as you can send them to us, and that way we can all share in the wealth of creativity and inspiration abundant within our quilting community.

**** Remember to keep sending in photos of your latest quilt projects to share. Please send to: jody@onlinequiltmagazine.com .**



“I received eight blocks and added one of my own to the center to complete it. I put my block in the center so that all my blocks from all these amazing quilters would surround it. I want to thank all the ladies who sent me such beautiful blocks. Lots of talent. I even had one block that was hand sewn. It was amazing.”

I would LOVE to participate in another one of these projects in the future. Some of my blocks came and the person had already embroidered their name and where they were from and I embroidered the name and place on the others. Now every time I look at my quilt I can say where each block came from.”

- Jackie D., Newfoundland, Canada



“This is my “Bee-utiful Bee” quilt and My Craftsy 2015 quilt. Both were shown at my local quilt show.”

- Bethany J., Australia



“I started quilting 5 years ago after visiting a fabric shop with a quilter friend where I saw the ‘bird’ fabric and on a prompt from her I bought several fat quarters to experiment with.



Seeing this she then persuaded me to join a beginners sampler course.



...and this one was for a sport loving nephew as he went up to University –



I really love doing this celtic knot work. Miles of hand sewing, but good for keeping the hands busy when watching TV. “

- Sarah F., UK



“All the blocks put together. Result of the global swap 2016/2017. Even my little dog loves it.”

- Nettie K., Netherlands



for as the quilt is 2m square. I used various batik-fabrics for the stars and a cream-on-cream printed fabric for the background.”

- Yvette de J., Johannesburg



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*“I'm attaching my latest quilt that I completed for 2016 - It is called 'Oh my, Stars!'. I did a paper-piecing class in June 2016 where we were taught how to do the stars. There was an original layout from the teacher but I found it too plain and set off to look for a more interesting layout. This is the result thereof which I am quite proud of. A friend offered to long-arm quilt it for me as a gift which I was very grateful*

*“This is the bag that I made from the rest of my skirt fabric”.*

*- Jacqueline B., Belgium*



*border. I was really pleased with the final result and it is proudly displayed in the spare room.”*

*- Lenelle W., Qld, Australia*



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“At long last here is my autograph quilt. I wanted a double bed size quilt so added embroidered blocks and

“Candlemat and table runner made with the blocks I received.” (from the Global Friendship Block Swap)

- Audrey W., Rhondda , Wales



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*“I made this baby quilt for a friend...I did not follow any pattern; instead made it up as I went along. The embroidery blocks are ones that I did some years ago...”*

*- Sandra F., USA*

*“Here are my beautiful blocks ready to sandwich and quilt. This has once again been a great exchange.”*

*- Linda O., Canada*



We love sharing the quilts you've made, and the hints and tips you have. If you have any, please send them to [jody@onlinequiltmagazine.com](mailto:jody@onlinequiltmagazine.com), as we'd love to include yours!



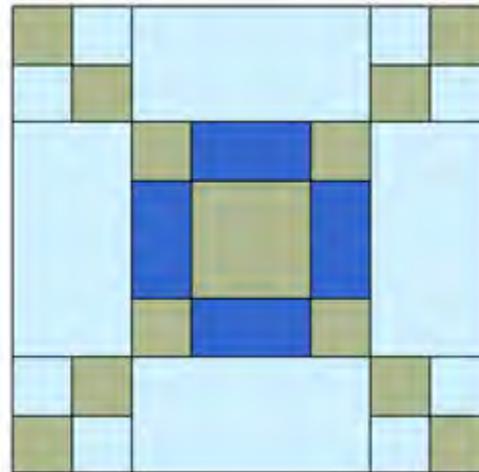
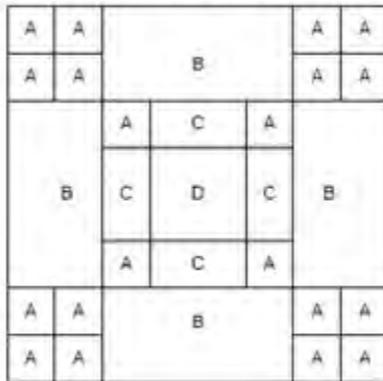
# Block of the Month

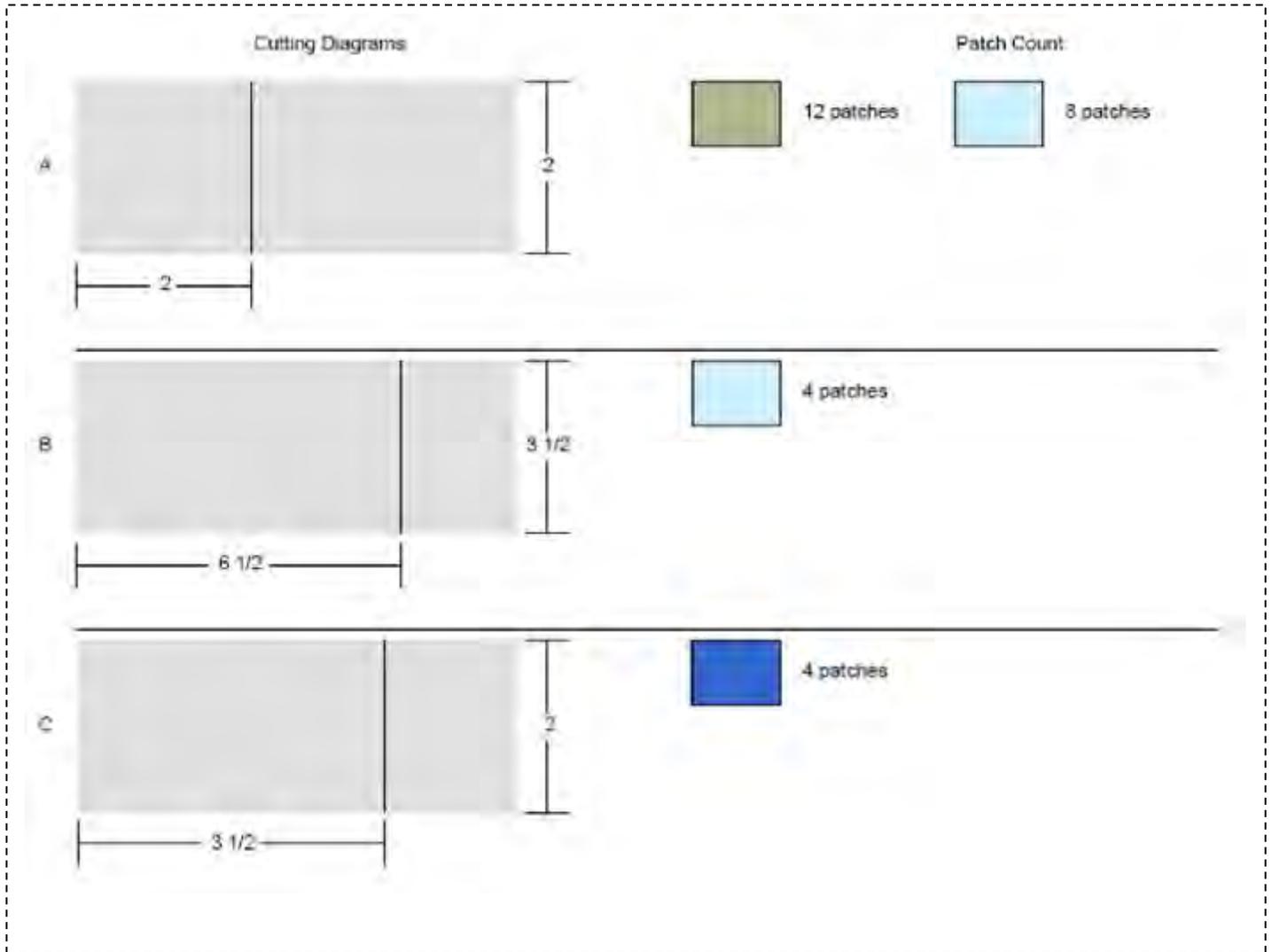
This Block is a classic pieced block, and would be great combined with some bright appliquéd flowers. Piece the triangle basket together first, then the side strips and triangles and finally the larger two triangles to complete the block.

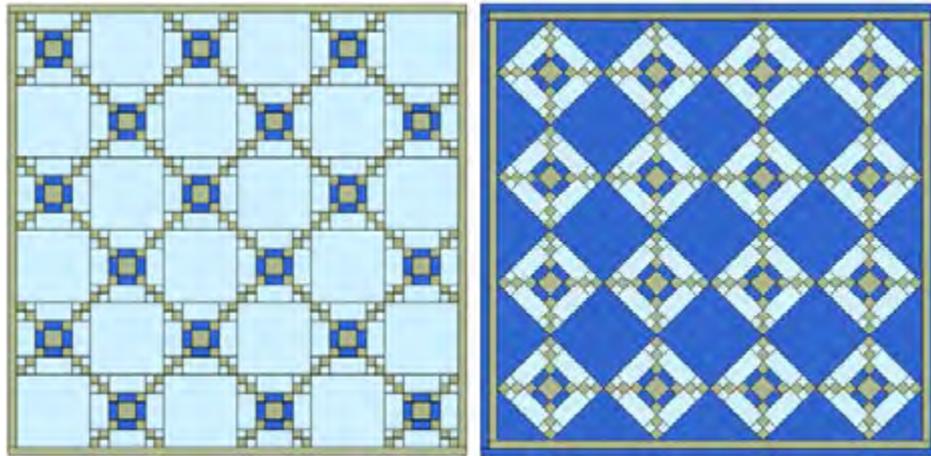
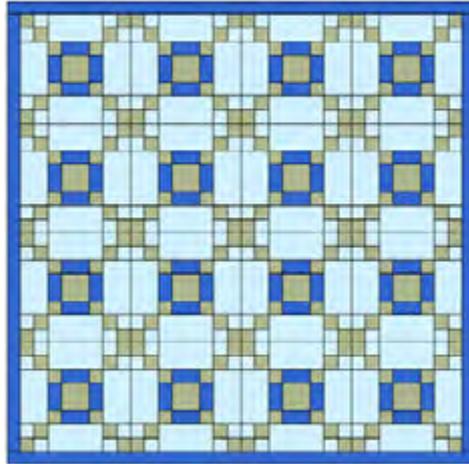
To make this 10 inch block as shown, you will need 3 different fabrics, and once you have rotary cut the pieces according to the Cutting Diagram, you can piece them together as shown.

## 8-Grid Chain

Key Block (1/5 actual size)







Some simple layouts for some new ideas...

For more great quilts and blocks, visit [www.QuiltBlockOfTheMonthClub.com](http://www.QuiltBlockOfTheMonthClub.com)

# Today's Tips:

## A Little Advice from Leah Day:

- If you want to get good at quilting, quilt daily.
- Stop stressing about perfection. Perfection does not exist past 25 inches! Actually, make that 5 inches.
- Don't be afraid of your tension dial - it was put there for a reason.
- Quilt because it makes you happy, not because you need to "finish this damn quilt!"
- If you've never quilted before and are waiting for that perfect day when the kids are grown or you're retired, STOP WAITING! Today is the day, now is the time, get off your butt and do it!
- Eat, Quilt, Sleep, Repeat.

\* Try this - Buy 2 of those wedge-shaped rubber doorstops and place one under each corner at the back of your sewing machine. This will elevate the back of your machine slightly and present the sewing surface area to your view much better than the completely flat machine will.

\* This tip is a good one I read in Linda Hahn's "New York Beauty Simplified" book. I think she had it from someone else too, but it makes great sense to me, and we should have been doing this all along...

It's to do with templates. Rather than tracing them out onto template plastic, then trying to label or mark different points on them, Linda's tip was to glue the paper template to the underside of the template plastic (right side facing up so you can see it through the clear plastic), then simply cut out the template from the plastic. Your cutting lines for the template outline are clearly marked and visible, as are any markings you may need on the actual template.



## YES, We Want to Hear From You!

As our Online Magazine continues to grow each month, we need your feedback in order for us to continue to improve our publication for you.

- We want to know how you liked it.
- We want to know the topics you're interested in.
- We want to know if you have any suggestions, Hints or Tips of your own that you'd like included, or if you know anyone we should include a story on!

Please send me an email with your Testimonial, Tip, Suggestion, "Show and Tell" Quilt or Enhancement - I'd love to hear from you!

Send all emails to:  
[jody@onlinequiltmagazine.com](mailto:jody@onlinequiltmagazine.com)

### "Quilt-y" Quotes...

You Know you are a Quilter If.....

- \* You can measure a scant ¼ inch by eye
- \* "Featherweight" Doesn't mean Boxer
- \* Your "UFO's" are not from outer space
- \* You clean up your sewing room & they think you are leaving

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