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101

# patchwork

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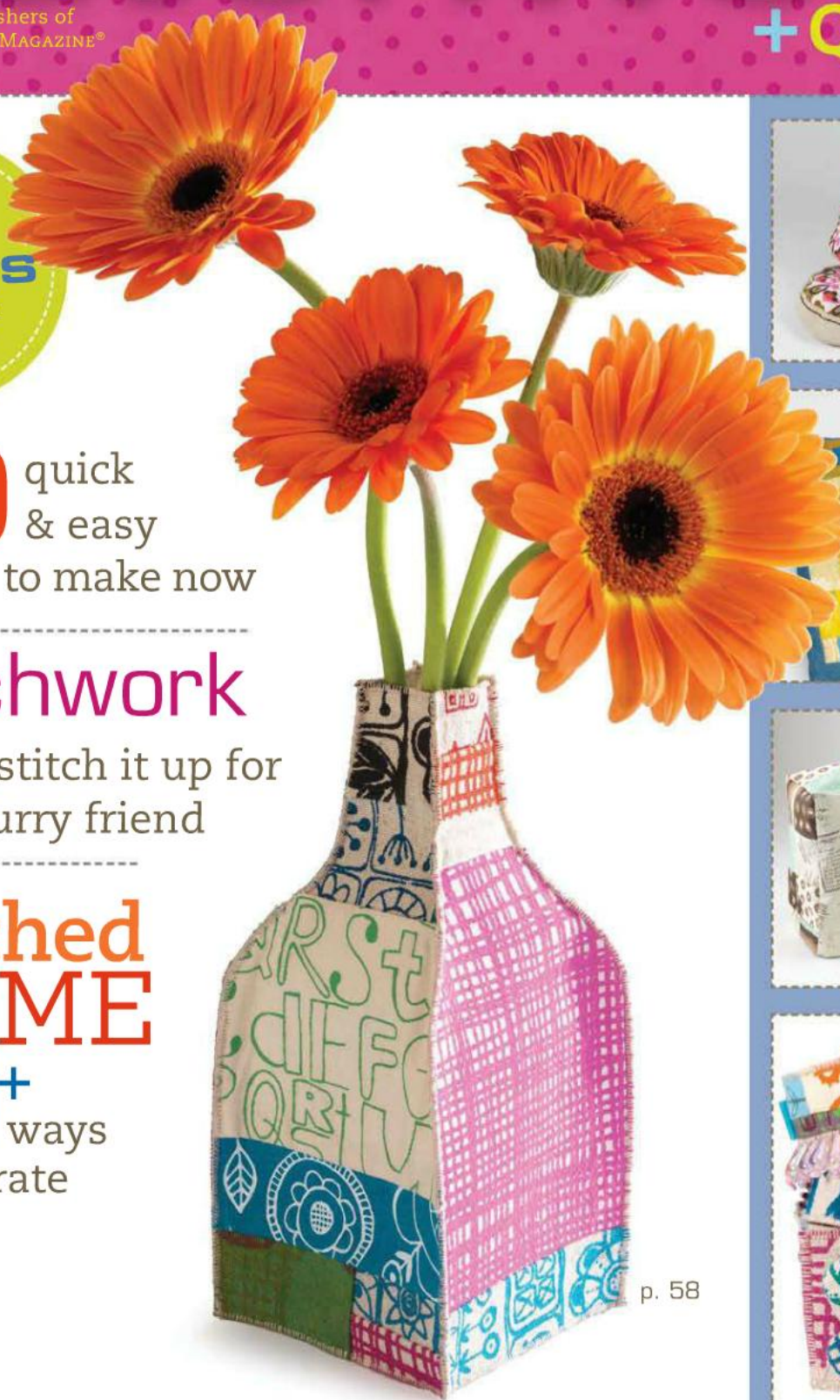
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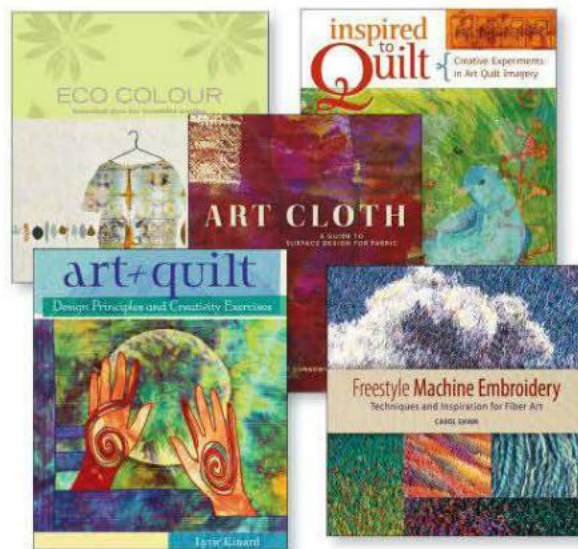
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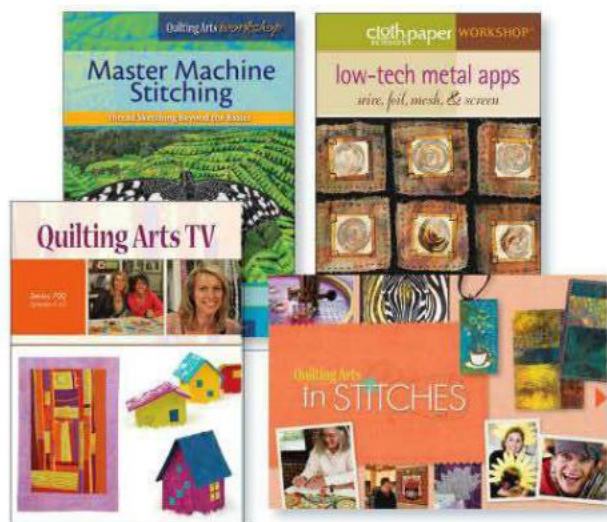
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# from the Editor

If you love fabric and patchwork (and kids, and pets, and...) as much as we do, I know you're going to love this issue. Putting it together was truly a labor of love. From the initial concept to seeing it through to reality, it's taken the efforts of an amazing team; we're thrilled with the result and hope you are too.

When the submissions started rolling in, our enthusiasm grew exponentially. (A huge thank you to all of you who submitted ideas—we wish we could have included more of them!) I was not the only member of the team who spent many nights dreaming up patchwork projects, and a number of us managed to squeeze in some late-night creating. Please don't miss our projects scattered throughout this jam-packed issue.

Visit the 101 Patchwork Projects + Quilts page on QuiltingDaily.com regularly in case we have developing information regarding any of the patterns or projects you find in this issue. We've already posted videos demonstrating some of the techniques featured in

the issue, and we'll also post updates to project instructions as needed.

If you have limited time for creating, check out the many small, easy projects that you can make quickly with supplies you have on hand.



The editorial and design team for 101 Patchwork Projects + Quilts. Back row (from left): Barbara Delaney, Lindsey Murray, Helen Gregory, Larissa Davis. Front row (from left): Ellen Seeburger, Pokey Bolton, and Stacey Beaudreau. (Missing from photo is editorial intern, Christine French.)

And if you're up for more involved projects, you'll find plenty of those too. We've organized the issue by project type—starting with the Gifts section (p. 9), Patchwork Me (p. 21), Patchwork Home (p. 57), Dining (p. 95), Studio (p. 115), Quilts (p. 137), Patchwork Kids (p. 151), Patchwork Pets (p. 175). And don't miss our Sewing Basics reference section (p. 185).

We are confident that the projects featured here will inspire you to make your life more beautiful with patchwork. Please email 101patchwork@interweave.com with your feedback. We'd love to hear about and see photos of your 101-inspired creations.

## getting started

For the projects in this issue (unless otherwise indicated):

- When piecing: Use  $\frac{1}{4}$ " seam allowances. Stitch with the right sides together. After stitching a seam, press it to set the seam; then open the fabrics and press the seam allowance toward the lighter fabric.
- Yardages are based upon 44"-wide fabric.

And finally, thank you to all the talented artists whose work is featured on these pages.

Here's to our mutual passion for patchwork!

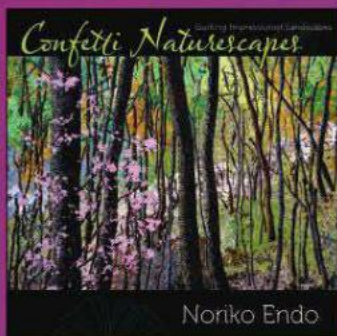
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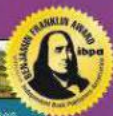
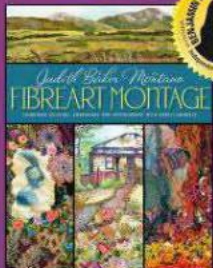
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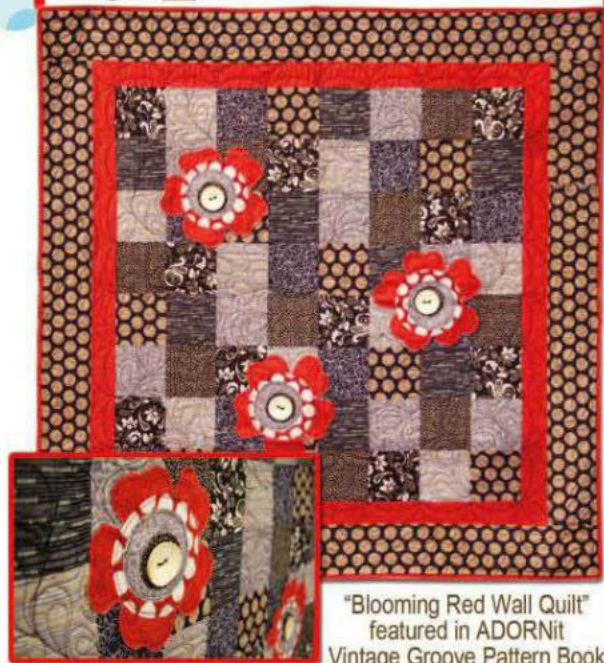
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Cover art by:  
Lucie Summers,  
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Visit the 101 Patchwork page regularly

- Watch for updates on featured projects.
- Check out the videos for several of the techniques presented in this issue, including inserting an invisible zipper, the Pojagi patchwork technique, and improvisational piecing.

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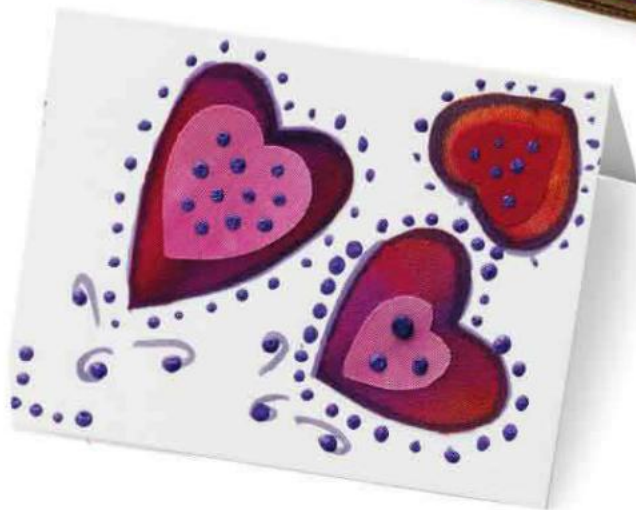
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# patchwork *gifts*







# scrappy composition *Notebook Cover*

by Jamie Gonce

The inspiration for this project came from wanting a gift appropriate for anyone: kindergartener, teenager, or a best friend. As long as your cover panel measures  $27\frac{1}{2}'' \times 11''$  (see Figure 1), you can adapt this to any patchwork design (stripes, squares, etc.).

## directions

### make the inside front & pocket

1. Hem the pocket by folding down  $\frac{1}{2}''$ , and then  $\frac{1}{2}''$  again along the top. Press and sew.
2. Lay the pocket on top of the inside front with the right side of each fabric facing up and the bottom edges aligned. Pin along

the right edge and baste. Set aside.

### make the cover

**note:** For the plain cover, skip to Step 5.

3. To make the patchwork cover option, select a small scrap for the center. Sew a strip of fabric to 1 edge. Iron the seams away from the center. Working out from these pieces, continue rotating and sewing a scrap to the next

### tip

If you use an upholstery weight fabric, interfacing is not necessary for the plain cover option.

edge until the block measures  $8\frac{1}{2}'' \times 11''$ .

4. With right sides together, lay the patchwork cover on top of the back cover. Align the top, bottom and right edges. Pin and sew in place. Press open.





## attach the inside front

5. With right sides together, lay the inside front on top of the cover. Align the right edges, pin in place and sew. Press open.
6. The total cover should now measure  $27\frac{1}{2}'' \times 11''$ . [FIGURE 1]

## finish the seams & edges

7. Iron the fusible interfacing to the wrong side of the cover to hide and protect the patchwork seams.
8. To stop the edges from fraying, sew close to all 4 edges of the cover with a zigzag stitch.
9. Hem the short edges by folding in  $\frac{1}{2}''$ , press and sew.

## wrap the cover

10. Lay the panel flat with right sides up.
11. Fold the front flap in  $5\frac{1}{2}''$  with right sides touching. Press and pin in place along the top and bottom edges.

12. Fold the back flap in  $5''$  with right sides touching. Press and pin in place.

**tip:** Place the notebook inside the cover to check the fit.

13. Backstitching on both ends, sew along the top edge with a  $\frac{5}{8}''$  seam allowance and sew along the bottom edge with a  $\frac{1}{2}''$  seam allowance. Do this for both the front and back flaps.

**tip:** Check to ensure the notebook will fit snugly; adjust the seam allowances as needed.

14. Turn right sides facing out and press the entire cover.

15. To insert the notebook, pull the front and back covers of the notebook together until they touch (exposing the pages), and shimmy the sewn cover on.

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

## materials

- Composition notebook (standard size, available at any drugstore)
- Mid-weight fusible interfacing
- Assorted fabrics

## cutting instructions

### Plain Cover

#### Fabric A

- $22'' \times 11''$  main cover fabric
- $6'' \times 6''$  inside pocket fabric

#### Fabric B

- $6'' \times 11''$  inside front fabric

#### Fusible interfacing

- $27\frac{1}{2}'' \times 11''$

### Wonky Log Cabin Cover

#### Fabric A

- $14'' \times 11''$  back and inside back fabric
- $6'' \times 6''$  inside pocket fabric

#### Fabric B

- $6'' \times 11''$  inside front fabric

#### 10–20 rectangular fabric scraps

- variety of lengths & widths roughly  $1\frac{1}{2}''$ – $3''$  wide by  $5''$ – $11''$  long

#### Fusible interfacing

- $27\frac{1}{2}'' \times 11''$

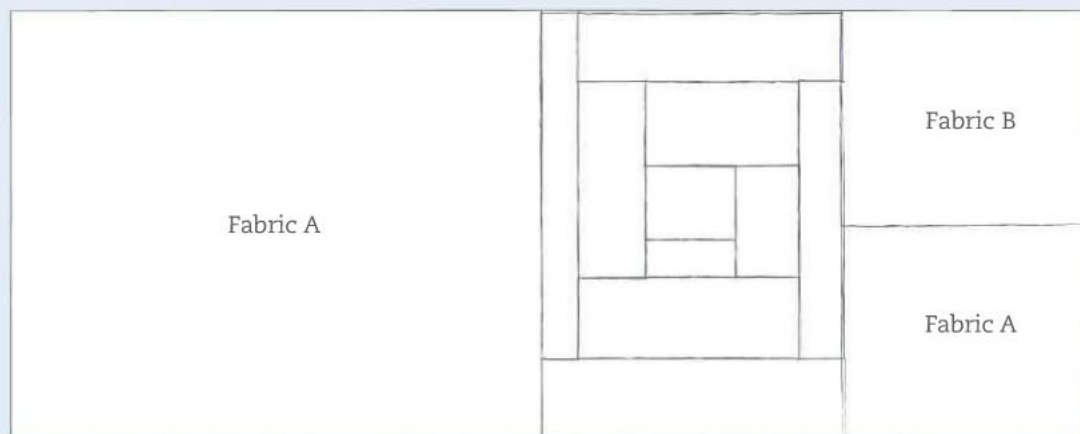


Figure 1



# strippy Book Cover

This cover incorporates lots of leftover strips from previous projects.

## directions

1. Press the backing fabric and place it wrong-side up on a flat surface. Lightly spray the fabric with the adhesive and place the batting on top of the fabric.
2. Place 1 strip of fabric right-side up in the center of the batting. Place a second strip right-side down on top of the first strip and stitch the strips together using the edge of the presser foot as a guide. Press open.

**note:** Piecing in this way creates great lines of stitching on the backing.

3. Continue adding strips in this manner until the foundation is covered.
4. Add extra quilting now, if you wish, and then trim the foundation to 22" x 12".



by Ana Buzzalino



Book cover interior

5. Sew the binding pieces to the short sides first, using a ¼" seam allowance. Turn the binding strips to the back, fold under ¼", and then stitch. Trim the ends as needed.
6. Fold the short sides of the cover 2" to the back to form the flaps. Pin in place.





7. Turn 1 short end of the remaining binding strip 1" to the wrong side. Place the strip along the top edge on the front of the cover, right sides together, aligning the folded



Figure 1

end of the strip with the flap's folded edge. Pin along the length of the binding strip, turning 1" under at the opposite end of the strip as well.

8. Sewing from the right side, start stitching, backstitch, and continue sewing until you reach the other end. Backstitch again.

9. Turn the binding strip to the back, fold under  $\frac{1}{4}$ ", press, and sew the binding in place. Repeat with the other side. [FIGURE 1]

10. Place the cover on the sketchbook. Enjoy!

patchesandpaint.com

## materials

For a sketchbook that measures  $8\frac{1}{2}" \times 11" \times 1\frac{1}{8}"$

- Backing fabric, 14" x 24"
- Temporary fabric spray adhesive
- Batting, 14" x 24"
- Leftover fabric strips,  $1\frac{1}{4}"$ –2" wide x 15" long
- Binding strips, two  $1\frac{3}{8}" \times 42"$  strips (for a  $\frac{1}{4}"$  single-fold binding)

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# sweet & simple *Key Fobs*

by **Corinne Martindale**

## *materials*

- Lightweight canvas or twill, 11½" × 1¾" strip
- Accent fabric, 11½" × 1½" strip
- Swivel clasp (I used the 1" silver and ¾" gold Exclusively You Swivel Clasps by Leisure Arts®.)
- Zipper foot

These key fobs are a sweet and simple gift that can be made in less than 15 minutes. The only special ingredient required is a swivel clasp.

## directions

1. Cut an 11½" × 1¾" strip from the canvas or twill.
2. Cut an 11½" × 1½" strip from the accent fabric.
3. Fold in the long edges of the canvas/twill strip so that they meet in the middle on the wrong side of the fabric. Press the strip to secure the fold. Repeat with the accent fabric.
4. Lay the accent strip on top of the canvas strip, wrong sides facing, so there is a small amount of canvas showing on either side of the accent strip. (The raw edges will be between the strips.) Pin the strips together to hold them in place.
5. Slide the swivel clip onto the pinned strips.
6. Bring the short raw edges of the canvas/twill strip together with their right sides facing, unfolding the pressed edges. (You may need to remove some pins in order to do this). Sew the short edges together with a ¼" seam. Repeat for the short raw edges of the accent fabric.
7. Press the seam allowances just sewn (for the short edges of the canvas and accent fabric) in opposite directions. Fold in the previously pressed lengthwise edges, line up the short edge seams, and pin the strips together a couple more times.
8. Starting at the short seam, edgestitch all the way around 1 long edge of the accent strip, removing the pins as you go. Backstitch at the end. Repeat on the other side.
9. Position your swivel clasp against the short edge seam, folding the fabric back so that the seam faces in toward the clasp. You may want to press this seam to flatten it and help it lie better.
10. Use your zipper foot to stitch across the fabric, as close as possible to the clasp. I do this several times for reinforcement. Be sure to do this last step slowly and carefully.
11. Put your keys on the clasp and go!

[corinneas-chaos.blogspot.com](http://corinneas-chaos.blogspot.com)





# personalized gift tags and name tags

What began as name tags for a quilting retreat quickly morphed into gift tags with the ultimate personal touch. There is no need for precision piecing with these tags. The wonkiness is just part of their considerable charm.

## directions

1. Sew the fabric strips into 4 sets of 5 strips each. The sets should be about 4" x 5". Press the seams to the side. Cut into 1"-wide strips.
2. Sew the strips, log cabin-style, around a 2" x 3" fabric scrap. Using 1 strip from each original strip set gives a truly scrappy look. Press well.
3. Place a scrap of batting under your itty-bitsy quilt top.
4. Using the free motion settings for your machine, "write" your message on the center fabric. Go over your stitching several times for the clearest results.
5. For the hanging tags, knot the ends of a length of ribbon or string and place the loop on top of the tag with the

knot over the left edge about 1/4" from the top.

6. Place the backing fabric right sides together with your tag. Trim the batting and backing even with the tag. Stitch around the tag 1/4" from the edge, leaving a 2" opening in the bottom for turning.
7. Clip the corners and turn. Press well. Edgestitch around the tag, closing the opening as you do so.
8. For name tags, hot glue or sew pins onto the backs.

**tip:** Make several tags at once, but stop after step 3. Whenever an occasion arises pull one out and have a personalized tag ready for gifting in a matter of minutes.

[tinkerfrog.blogspot.com](http://tinkerfrog.blogspot.com)

## materials

Supplies for four tags:

- (20) 1"-1 1/2" x 5" fabric strips or selvages
- (4) 2" x 3" scraps of light, solid fabric
- (4) batting scraps, 3 1/2" x 4 1/2"
- (4) 3 1/2" x 4 1/2" scraps of fabric for backing
- (4) 10"-long narrow ribbons or strings (for gift tags)
- (4) 1" bar pins (for name tags)

by Tara Rebman



# soft-sided *Portfolio*

Tuck away patterns or personal files in a desk accessory that's pretty enough to leave out in plain sight!

## materials

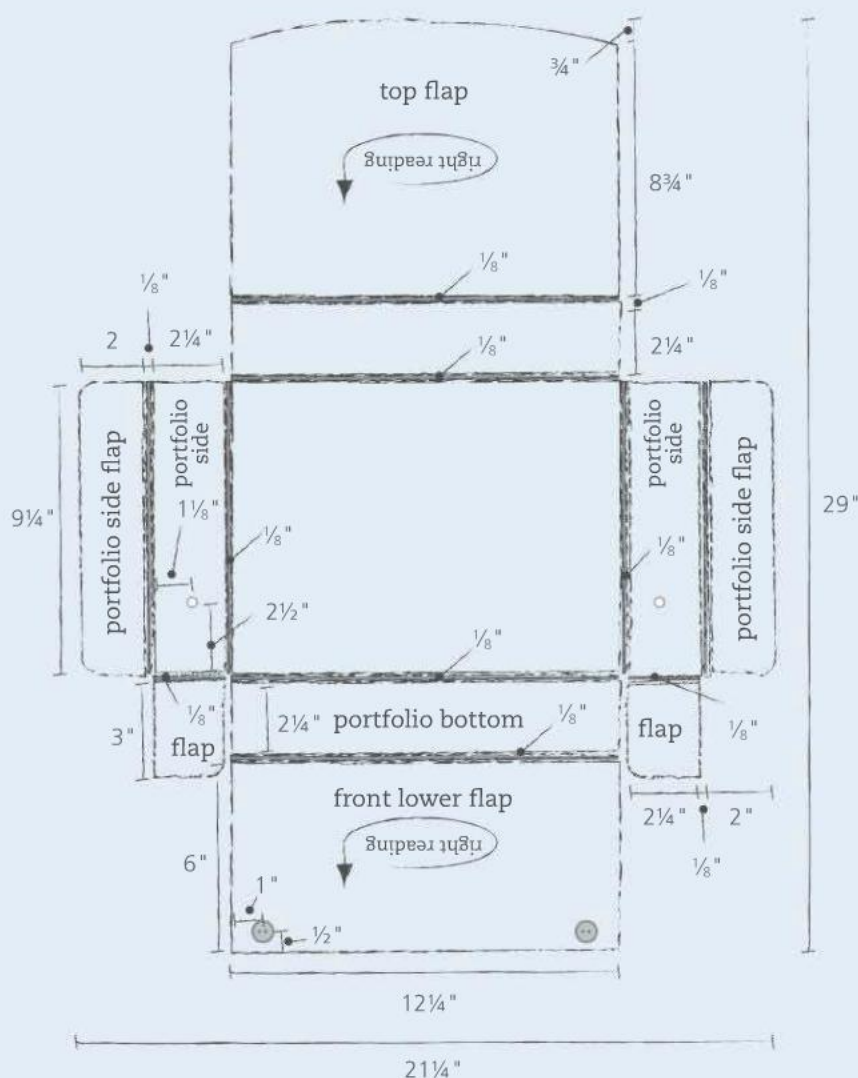
Finished size:  $12\frac{1}{4}'' \times 9\frac{1}{2}'' \times 2\frac{1}{2}''$

- $\frac{5}{8}$  yard of quilting-weight cotton for outer fabric
- $\frac{5}{8}$  yard of quilting-weight cotton for lining
- $\frac{7}{8}$  yard of double-sided fusible ultra-firm stabilizer (You may need to piece one 2" flap.)
- Round cord elastic (20")
- (2)  $\frac{3}{16}''$  grommets
- (2)  $\frac{1}{2}''$  buttons
- Pattern paper
- 3 decorative buttons ( $\frac{1}{4}''$ ,  $\frac{1}{2}''$ , and  $\frac{1}{4}''$ )

by Missy Shepler

## directions

1. Refer to the illustration at left to draw a full-size paper pattern. Be sure to include each set of stitch/fold lines, which are  $\frac{1}{8}''$  wide. Cut out the pattern along the outer drawn line.
2. Press the outer and lining fabrics to remove all wrinkles.
3. Following the manufacturer's instructions, fuse the stabilizer to the wrong side of both fabrics.
4. With the outer fabric facing up, tape the paper pattern to the fused fabric panel. Use a rotary ruler or craft knife to cut along the outer pattern edges. Be sure to cut between the 3" flaps and portfolio bottom.
5. Zigzag or satin stitch around all outer edges.







6. Straight stitch along each stitch/fold line, leaving long thread tails. Use a hand sewing needle to bury the thread ends.
7. With the lining fabric facing up, use a bone folder to crease the stabilizer between the stitch/fold lines. Press the creases to set the shape.
8. Referring to the pattern for placement, insert (1)  $\frac{3}{16}$ " grommet in each side panel.
9. Fold the portfolio sides, flaps, and front lower flap into position. Sew a  $\frac{1}{2}$ " button to the upper corners of the bottom flap to secure the sides and flaps in place.
10. Thread the elastic cord through the 2 largest buttons (stacked), and then insert the cord ends through the grommets. Triple-knot the cord ends to hold the cord snugly in place. Sew the  $\frac{1}{4}$ " button on top of the 2 larger buttons.

MissyStitches.com

**tip** Use repurposed gift wrap as pattern paper.



## The New Texture of Stitching

*Prairie Garden Puts a Unique Twist on Traditional Quilt Block*

Play with color and texture with Prairie Garden, the final in a series based on traditional quilt block. This sampler of textural stitches is derived from cross stitch and satin stitches and uses contrasting textures and colors that create a patterned masterpiece. It was stitched entirely in our silks, both Waterlilies and Soie Cristale. Most of our other threads are suitable, as well. Use one color and Prairie Garden becomes entirely a play on texture. The CARON collection offers so much for you to choose from — a sumptuous palette of over 200 variegated

ed and solid threads. We also offer novelty and dazzling metallic threads for that special touch. For those who prefer handpainted canvas, our entire collection is displayed on our award-winning website along with all our designs, free patterns, canvases, threads, free online classes and needlework related articles. You'll find an extensive list of shops that carry our products and mail order sources, as well. So please come and visit our website today to see all that we have to offer stitchers of all levels!



visit us at: <http://www.caron-net.com>  
55 old south avenue, stratford, ct 06615  
phone: 203 381-9999 - fax: 203 381-9003

the **CARON**  
collection





# fabric *Envelope Pockets*

by Missy Shepler

File personal papers, pattern pieces, and more inside a pretty fabric pocket. Need another size? Simply adjust the basic pattern.





## directions

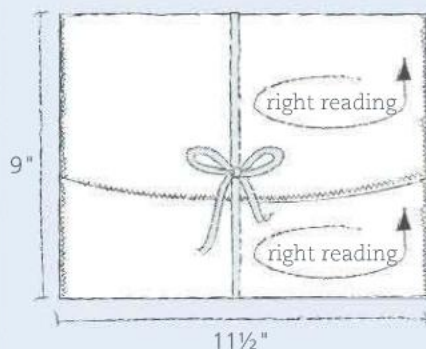
1. Carefully press both fabrics to eliminate wrinkles. Make sure both fabrics are the same size.
2. Choose 1 fabric for the pocket lining, and place it right-side down on a flat surface. Lightly mark a line  $5\frac{1}{2}$ " above 1 short edge of the fabric.
3. Align 1 long edge of the stabilizer with the marked line, so that the stabilizer is in the center of the fabric. Follow the manufacturer's instructions to fuse the stabilizer to the wrong side of the lining.
4. With wrong sides facing, and taking note of the directional arrows on the pattern diagram, align the outer fabric with the lining. Fuse the outer fabric to the stabilizer.
5. Fuse the lining and outer fabric flaps together with fusible web, making (1)  $12" \times 20"$  fabric panel.

If necessary, trim  $\frac{1}{8}"$  to  $\frac{1}{4}"$  from each long side to even up the edges.

**tip:** You may find it easier to start with slightly oversized fabric pieces and then trim the fused panel down to size.

6. Referring to the pattern diagram, mark and trim the curved edge of the top flap.
7. Mark and insert the eyelet grommets in the pocket back.
8. Zigzag or satin stitch the long edge of the lower flap, leaving long thread ends.
9. Fold the lower flap up to form the pocket. Crease and press the folded edge. Starting at 1 bottom corner, zigzag or satin stitch up the pocket side, around the top flap, and down the opposite pocket side, leaving long thread ends. Use a hand sewing needle to bury the thread ends.
10. Fold the top flap into place. Layer and thread the ribbons through the grommets.

MissyStitches.com

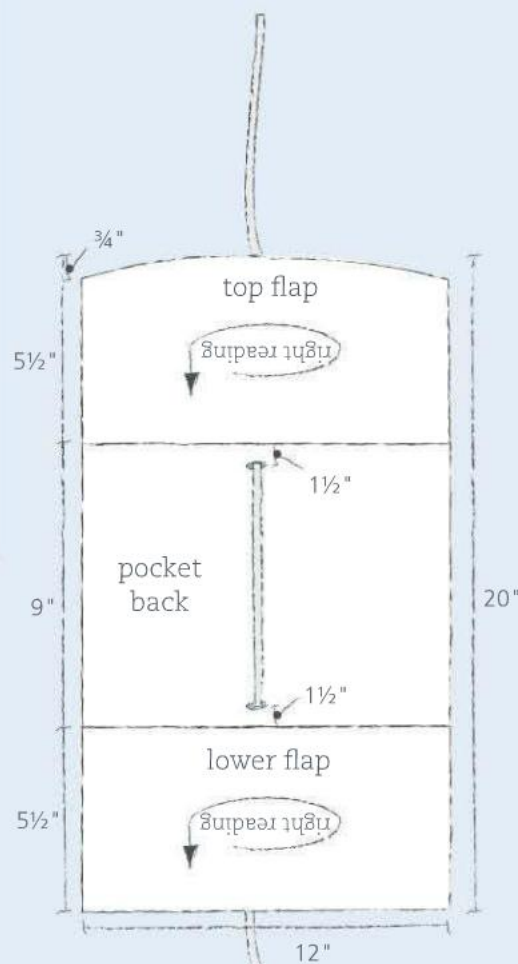


## materials

For each file folder-sized pocket

Finished size:  $11\frac{1}{2}" \times 9"$

- 2 coordinating  $12" \times 20"$  pieces of quilting-weight cotton fabric
- (1)  $12" \times 9"$  piece of double-sided fusible ultra-firm stabilizer
- (2)  $12" \times 5\frac{1}{2}"$  pieces of fusible web
- (2)  $\frac{3}{16}"$  grommets
- (2)  $1\frac{1}{4}$  yards of coordinating ribbon, in 2 widths





# fused Greeting Cards and Gift Tags

by Frieda Anderson

I am a fuser. When I make quilts, I prepare all of the fabrics I am going to use with fusible web before I cut anything. Once the fusible has cooled, I remove the release paper and cut out my designs, usually freehand. This creative process leaves me with lots of scraps, and these pieces of fused fabric are a gold mine of new opportunities. I use some of these scraps to make handmade gift tags and one-of-a-kind greeting cards.



## gift tags

1. Use store-bought tags or cut your own. The ones I used came with a variety of colored eyelets and brass brackets.
2. Decide on a theme for your tag, cut small shapes from the fused fabrics, and position the shapes on the tag. Carefully fuse them in place with your iron.
3. Add flourishes, dots, outlining, and other details with craft paint. I also used a gold metallic pen to add some shine to some of the tags.

## greeting cards

1. Use your imagination to come up with ideas for your cards. Then, using scissors or a decorative blade in your rotary cutter, cut out shapes from your pre-fused fabric scraps.
2. Fuse the cut elements to cardstock with your iron, taking care not to scorch the cardstock. You can buy plain cards with envelopes at any craft or sewing center, or cut your own cards.
3. Add interest to your design with craft paint and stitching. I painted dots, swirls, and outlines, and I did some stitching.



### cutting tip

Cut any long, straight strips on the bias. This will keep the edges from fraying and will allow you to curve the strips into any shape. Press slowly with the tip of your iron and curve the strip with your other hand.

[frieda@friestyle.com](mailto:frieda@friestyle.com)



# patchwork *me*







# patchwork *Booties*

by **Lindsay Mason**

Stay cozy all year 'round with these stylish slippers. The patterns are provided for three different sizes.





## directions

**notes:** Sew all seams with a  $\frac{1}{2}$ " seam allowance. Adjust the pattern pieces as necessary to fit your foot size.

1. Create a patchwork rectangle for the left outside boot pattern piece. Create a second patchwork rectangle that is a mirror image for the right outside boot pattern piece.
2. Trace the outside boot pattern (the lower foot portion) onto the patchwork as follows. Trace the left outside and then flip the pattern onto the second patchwork rectangle for the right outside and trace. Label the pieces on the wrong side of the fabric (RO and LO).
3. Using the same pattern piece, trace the inside boot pattern pieces on one of the single coordinating fabrics: Trace the left inside and then flip the pattern for the right inside and trace. Label RI and LI.
4. Trace the upper boot pattern pieces onto the muslin. You will need 2 of each upper boot pattern.
5. Trace the lining pattern pieces onto the reverse side of the sherpa fabric (this makes it easier to work with).
6. Double check that you have all of the pattern pieces traced correctly, and then cut out the pieces.
7. Sew the upper boot pieces to the lower boot pieces and press.
8. Sew the outside boot pieces together by sewing up the center front seam and along the boot back seam. The right outside will be sewn to the right inside, and the left outside will be sewn to the left inside (RO with RI and LO with LI). Flip these right-side out and you have the outside boot shape.
9. Cut 2 toe tip pieces from one coordinating fabric and then cut 2 toe strip pieces from another coordinating fabric.
10. Sew each toe tip piece to a toe strip piece (at notches) and press. Press the outside edge of each toe strip under  $\frac{1}{2}$ ".
11. Align the toe pieces on the top of the foot. Topstitch the folded edge of the toe strip, and then topstitch all the way around the toe piece to secure it to the top of the boot.
12. Sew the lining pieces together up the center front seam and along the back seam. The right outside piece is sewn to the right inside piece, and the left outside piece is sewn to the left inside piece. Trim the seam allowance to  $\frac{1}{4}$ ".
13. Pull the lining over the boot shell so that the right sides of the fabrics are touching. Sew the lining to the boot base along the top edge of the boot. Flip the lining to the inside of the boot.
14. Sew a basting stitch along the bottom base of the foot so that the lining and shell are attached.

## materials

- Boye® Suede Slipper Soles (I used medium, #6295.)
- Coordinating fabrics for the boots (I recommend purchasing a number of fat quarters.)
- Muslin
- Fur/sherpa lining for the inside
- Decorative buttons (I used JHB  $\frac{5}{8}$ " Isle of Coco buttons, #83085.)
- Embroidery floss (to attach slipper sole to boot and to attach buttons)
- Sewing machine
- Hand-sewing needle (with a head large enough for the embroidery floss to pull through)
- Scissors
- Straight pins
- Patterns (pattern insert)

15. Place the boot inside the sole, and pin it into place.
16. Using the embroidery floss and a backstitch, attach the boot to the slipper bottom. Repeat on the second bootie.
17. Fold the upper boot down to create a cuff. Add buttons to the sherpa on the outside of both boots. Use different colored embroidery floss to attach the buttons.

**LindsayMasonCouture.com**

See these projects and much more on "Quilting Arts TV" series 600.

Learn more at [quiltingartstv.com](http://quiltingartstv.com).



# Urban Friendship bracelets

These hip, unisex bracelets are a contemporary adaptation of an old favorite.

## slim urban friendship bracelet

1. Fold a 1" × 8" strip of fabric lengthwise in thirds, right-side out, and press with starch.
2. Topstitch both sides of the strip onto a 2" × 8" strip of Ultrasuede® or leather. Trim the bracelet with a rotary cutter to  $\frac{5}{8}$ " × 7".

3. Make a 2" braid of hemp or waxed linen and sew it firmly into a loop onto one end of the bracelet.
4. Fold a  $1\frac{1}{2}$ " × 2" strip of Ultrasuede in half lengthwise and sew down 1 side. Cut (2) 1" lengths and slip them over each end of the bracelet. Stitch around the edges of the Ultrasuede to anchor it in place. Add a button closure.
5. Fabric bead: Fold the long sides of a 2" × 1"-1½" rectangle in by  $\frac{1}{4}$ " and press with starch. Sew the raw edges with a  $\frac{1}{4}$ " seam. Slide the bracelet through the bead.

## braided urban friendship bracelet

1. Fold (3) 1" × 12" strips of fabric lengthwise into thirds, right side out, and press with starch. Topstitch down both the long sides of all 3 strips with decorative thread.
2. Stack the strips and sew back and forth several times at 1 end to keep in place. Braid the strips so they lie flat and are 7" long. Sew back and forth at the bottom of the braid and trim the ends.
3. Complete the bracelet as above, following steps 3 and 4.

[vdenegrequilts.blogspot.com](http://vdenegrequilts.blogspot.com)

by Vivika Hansen DeNegre





# patchwork *Fabric Cuffs*

Whatever your style, minimalist or bohemian, these quick, fun cuffs are sure to be noticed! Try them with a few simple utility fabrics like denim and linen, or go to town with crazy prints and embroidered embellishment.

## directions

1. For simple 1- or 2-button cuffs, measure loosely/comfortably around your wrist, and add approximately  $1\frac{1}{2}$ " to the measurement.
  2. Decide on your cuff width and cut out a long piece of heavy-weight interfacing using these measurements.
  3. Stitch your fabric scraps together, making enough to cover the interfacing. You could have just 2 or 3 large chunky fabric pieces, or lots of tiny pieces making a rainbow of stripes.
  4. Spray baste the back of the interfacing and stick it to the back of the patchwork fabric. Trim off any excess fabric.
  5. Spray baste the backing fabric to the other side of the interfacing. Make sure the cuff fits around your wrist comfortably.
  6. Satin stitch around the edge of the entire cuff.
  7. Measure approximately  $\frac{1}{2}$ " in from 1 end of the cuff and mark the center with a pencil. If you are making a thicker cuff, you might choose to have 2 buttons. In this case mark accordingly.
  8. Line up the pencil marks with the buttonhole foot and make a buttonhole.
  9. Stitch the button onto the other end and check the fit around your wrist.
  10. Using embroidery thread, embellish with decorative stitches, or stitch on seed beads. Be creative!
- tip:** If you do not want to make buttonholes, no problem! Simply stitch two pieces of Velcro where a button and buttonhole would meet, or use sew-on snap fasteners. You can still stitch a button on the cuff for show. It also makes it easy to take the cuff on and off!

[summersville.etsy.com](http://summersville.etsy.com)

by **Lucie Summers**

## materials

- Small piece of heavy-weight interfacing
- Assorted fabric scraps
- Spray basting glue
- Lightweight piece of fabric for lining
- Pencil for marking
- Buttons (Cover your own or use vintage buttons.)

### Optional

- Embellishments (ribbons, silk threads, beads)
- Walking foot attachment
- Buttonhole foot
- Small piece of Velcro® or sew-on snap fasteners





## materials

- Fabric: 11" × 36"
- Pellon® Peltex® 72F, 2 panels (remove film):  
9<sup>7</sup>/<sub>8</sub>" × 7<sup>3</sup>/<sub>4</sub>" (A)  
9<sup>7</sup>/<sub>8</sub>" × 8" (B)
- Transparent vinyl: 11" × 8<sup>1</sup>/<sub>4</sub>"
- Wide elastic: 11<sup>1</sup>/<sub>4</sub>" (or an elastic headband and decorative button)
- Masking tape

by Enid Gjelten Weichselbaum



## iPad Cover

I love the design, sleekness, and size of the iPad. Wanting to protect it, I developed a sleek, unique, and protective cover. It is great against most environments: sandy beaches, surf, and piña coladas!





Figure 1



Figure 2



**tip** Can't find the color of elastic you want?  
Dye white elastic with a highly concentrated solution.



## directions

1. Lay the fabric flat, right side up. Mark the center point.
2. Place the vinyl on the fabric with the right edge lined up with the fabric center. Lightly tack the vinyl in place along the left side with masking tape. Do not place tape near the top or bottom to avoid stitching the tape.
3. Pin the elastic strip to the fabric 2½" from 1 end of the fabric, aligning the top and bottom ends of the elastic with the fabric. The elastic will have a "bump" to wrap around the iPad. (If you're using an elastic headband, skip this step; the elastic will be added at the end.)
4. Fold the fabric back over the vinyl, right sides together, lining up all of the edges. Pin together. Do not pin the vinyl. [FIGURE 1]
5. Leaving the raw end open, stitch ¼" from the edge around 3 sides of the fabric (including the folded edge).
6. Clip the corners close to the stitching.
7. Turn the envelope right-side out.
8. Slide Peltex panel A into the pocket. Stitch along the edge to keep the panel in place. Slide panel B into the pocket. Leave a ⅛" space between the panels. [FIGURE 2]
9. Turn the ends of the fabric pocket inside to the edge of the Peltex and sew it closed.
10. Press with a hot iron, avoiding the vinyl.
11. If you wish to use an elastic headband, omit the elastic strip. Stitch the headband to 1 spot on the front cover. Add a decorative button to cover the stitching.
12. Slide your iPad in and go!

**enidgielten.com**





# Nano Cover

## materials

Finished size:  $3\frac{1}{2}'' \times 3''$  (approximate)

- Fabric (quilting-weight), a variety of leftover pieces
- Batting (low-loft 100% cotton), approximately  $5'' \times 14''$
- Machine needles, 80/12 for piecing 90/14 for quilting and assembly
- Elastic,  $6\frac{1}{2}'' \times \frac{1}{4}''$
- Chopstick

by Jessica Beaudet

This cover was made for a 3G iPod Nano®, but the size can be altered to fit any MP3 player. I designed the cover in loud colors and prints to counteract my crazy talent for losing things.

## directions

### cut the fabric

#### The front

- A ( $1\frac{1}{2}'' \times 3\frac{3}{4}''$ )
- B ( $1\frac{1}{2}'' \times 3\frac{3}{4}''$ )
- C ( $1'' \times 3\frac{3}{4}''$ )
- D ( $1\frac{1}{2}'' \times 3\frac{3}{4}''$ )

#### The back

- E ( $1'' \times 3\frac{3}{4}''$ )
- F ( $1'' \times 3\frac{3}{4}''$ )
- G ( $1\frac{1}{2}'' \times 3\frac{3}{4}''$ )
- H ( $1'' \times 3\frac{3}{4}''$ )
- I ( $1\frac{1}{2}'' \times 3\frac{3}{4}''$ )

#### The flap

- J ( $1\frac{1}{4}'' \times 3\frac{3}{4}''$ )
- K ( $1'' \times 3\frac{3}{4}''$ )
- L ( $1\frac{1}{4}'' \times 3\frac{3}{4}''$ )

#### The lining

- M ( $2\frac{1}{2}'' \times 3\frac{3}{4}''$ )
- N & O ( $4'' \times 3\frac{3}{4}''$ )

### assemble the patchwork

1. Sew the front scraps together (A-B-C-D).
2. Sew the back scraps together (E-F-G-H-I).
3. Sew the flap scraps together (J-K-L).
4. Pin the 3 finished pieces of patchwork to the batting, leaving space between each piece. Switch the machine needle to the 90/14 needle, and, using a long, narrow zigzag stitch, stitch the patchwork to the batting. Cut out the 3 pieces.

### lining and flap

1. Pin the lining pieces (N and O) right sides together, and sew the 2 long sides to make a tube. Turn the tube right-side out and set it aside.
2. Pin the lining flap (M) and the flap piece (J-K-L) right sides together, and sew around 3 sides, leaving 1 of the long sides open. Carefully clip the sewn corners, and turn the piece right-side out through the opening. Gently poke the corners out with the chopstick, and then topstitch around the 3 sewn sides.



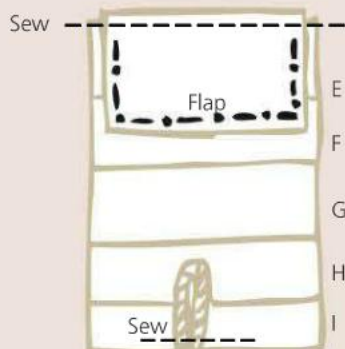


Figure 1

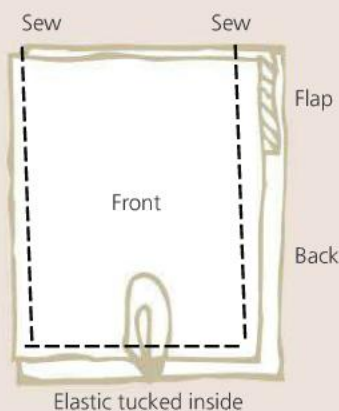


Figure 2

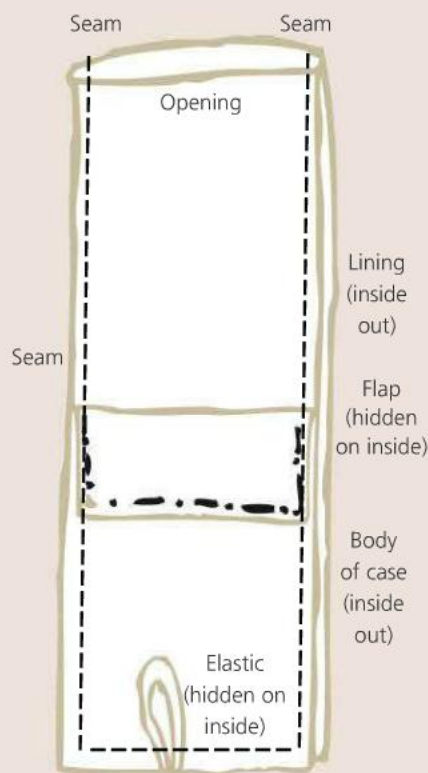


Figure 3

## the exterior

1. Pin the finished flap to the back piece, right sides together, so that piece (L) is touching piece (E). Sew along the top edge. [FIGURE 1]
2. Fold the elastic in half and stitch it to the middle of the bottom of the back piece. Pin the front piece to the back piece, right sides together, and stitch around the sides and the bottom of the case. Take care not to catch the flap in the seam. [FIGURE 2]

**tip:** Carefully clip the sewn corners and trim the batting in the seam allowance to reduce bulk.

3. Place the lining tube inside the exterior case. Pin liberally, starting at the side seams, and, going slowly, sew the lining and the exterior case around the top.

**tip:** Use your smallest sewing foot (usually a  $\frac{1}{4}$ " foot) when stitching in a small space.

4. Gently pull the lining out of the exterior case. You should have

1 open end. [FIGURE 3] Turn the entire lining and case right-side out. Turn under  $\frac{1}{4}$ " at the open end and then sew the opening closed with a  $\frac{1}{8}$ " seam.

5. Tuck the lining into the case and firmly finger-press the top seam open. Carefully topstitch around the top of the case. This will help keep the lining inside the case when you take the iPod in and out.

[jmbmommy.blogspot.com](http://jmbmommy.blogspot.com)



# Kindle Cover

Make a fashionable cover for your Kindle™ or other e-reader! This cover fits my 8" × 5¼" Kindle—just adjust the measurements to fit your own e-reader.

## materials

- 9½" × 14½" piece of fabric for exterior
- 9½" × 14½" piece of fabric for interior
- (2) 9½" × 14½" pieces of batting
- Fusible web
- Button
- Elastic hair band

## directions

1. Fuse a piece of batting to the wrong side of both the interior fabric and the main fabric, following the manufacturer's instructions for the fusible web.

**note:** If you would like to quilt your cover this is the time to do so.

2. Layer the panels right sides together and sew around the edge of the fabric sandwich, leaving an opening for turning.
3. Trim the corners close to the seam to reduce bulk. Turn the piece right-side out.
4. Lay the mini quilt right-side down and, using your Kindle as a



guide, fold the bottom part of the quilt up to create a pocket deep enough to secure your Kindle in place when it is on its long side.

5. Using a ¼" seam allowance, topstitch along both sides of the pocket.
6. Mark the center of the cover flap and use a seam ripper to make a ½" opening in the seam. Take the elastic hair band and insert it so it extends ½" out.

7. Topstitch across the middle of the band several times to anchor it in place.
8. Close the flap and mark where the loop ends. Sew a button at this spot.

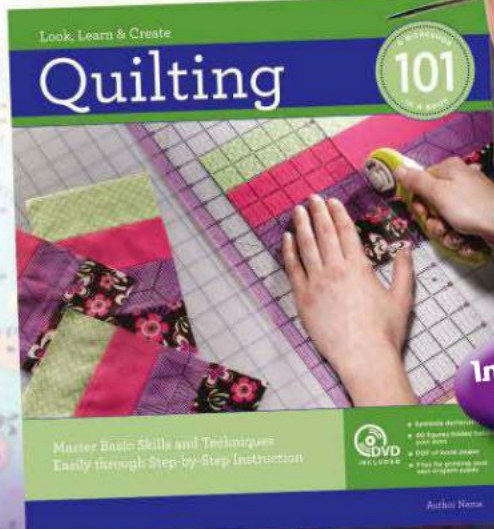
**Lindsey Murray is the Assistant Editor of Special Projects for Interweave's Quilt + Paper Division. Visit her blog at [Quiltingdaily.com](http://Quiltingdaily.com).**



by **Lindsey Murray**



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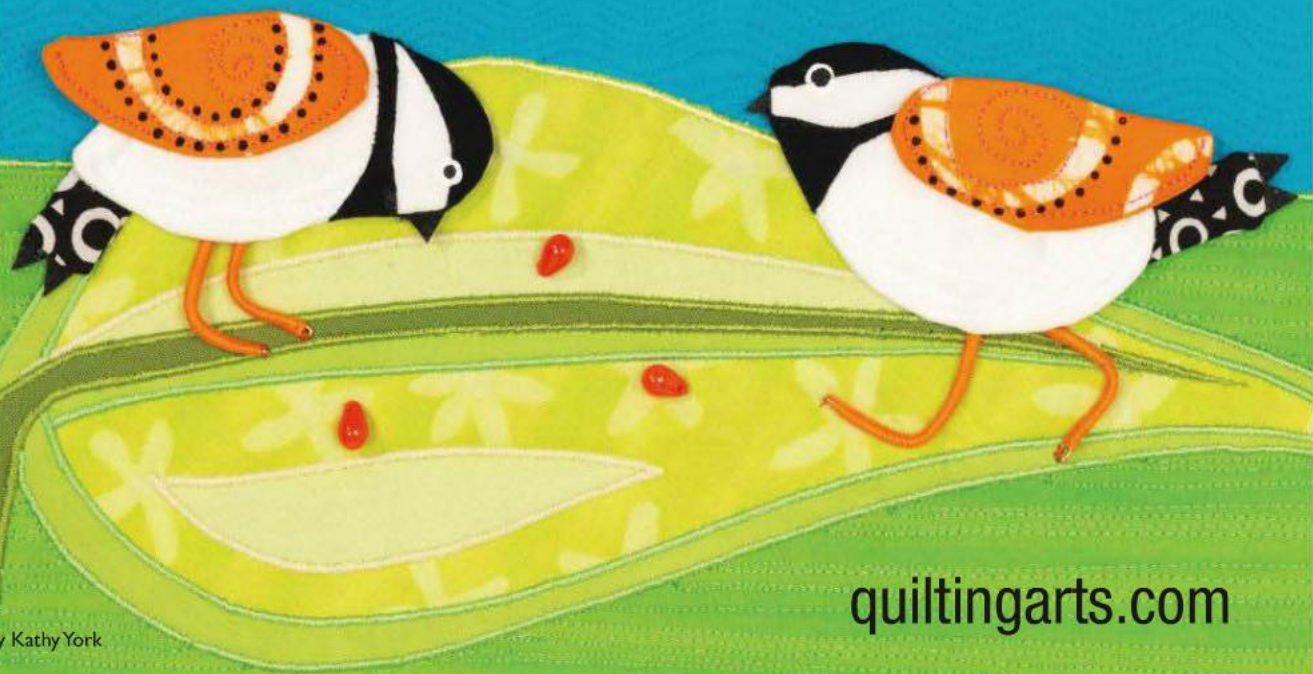
*Nest*  
By Valori Wells for FreeSpirit

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Art by Kathy York

[quiltingarts.com](http://quiltingarts.com)





# pocket Scarf

by J. Ana F. Flores

After seeing versions of this scarf made with yarn, I thought a patchwork twist would be a fun excuse to work with modern fabrics from Moda. The wonky log cabin pockets are great for warming hands or for carrying small essentials.

## directions

1. Piece the scarf top by joining fabric strips of varying widths to make a long rectangular strip measuring at least 6" x 89". Press the seams, making sure the seam allowances are pressed toward the darker fabrics.

2. Trim the assembled fabric strip to measure 6" x 89", and pin it to the soft fabric strip, right sides together. Sew these pieces together using a 1/2" seam allowance; leave 1 end open for turning. Clip the corners, turn the scarf right-side out, and press.

## materials

- Cotton quilting fabrics for scarf front, approximately 2 yards in various patterns
- Soft fabric, such as chenille, flannel, or knit, in a complementary color, 6" x 89" strip
- Fabric for pocket lining, 2 rectangles 7" x 6"

3. Fold in 1/2" at the open end; pin. Topstitch around the edges of the scarf using a 1/4" seam allowance, being sure to close the open end of the scarf.
4. For the pockets, piece the fabric scraps together to make 2 wonky log cabin blocks; trim as needed so the blocks measure 7" x 6".
5. Pin 1 pieced block to a 7" x 6" fabric rectangle, right sides together. Sew the rectangles together using a 1/2" seam allowance; leave an opening (for turning) along 1 side. Clip the corners, turn right-side out, and press. Repeat for the second pocket.
6. Fold in the 1/2" seam allowance along the opening; press. Pin the pocket to 1 end of the scarf, aligning it with the bottom edge of the scarf. Topstitch around 3 sides of the pocket about 1/8" from the edge, leaving the top free as the pocket opening. Repeat for the second pocket at the other end of the scarf. Bundle up and enjoy!

[thegirlwithacurl.com](http://thegirlwithacurl.com)





## materials

Finished size: 7½" × 10"

- Fabric for the outer bag
  - Top row: 2 pieces 4" × 9"
  - Middle row: 2 pieces 1½" × 9"
  - Bottom row: 2 pieces 6½" × 9"
- 2 pieces flannel: 9" × 11"
- 2 pieces muslin: 9" × 11"
- 2 pieces lining: 9" × 11"
- ½"-wide ribbon: 30"
- Piece of Velcro®: 2" × 1"



# car Trash Bag

by Debbie Grifka

Keep papers, wrappers, and tissues under control with this attractive, contemporary bag.

## directions

1. Sew the top, middle, and bottom rows of fabric together for both sides of the trash bag.
2. Press the seams toward the middle row.
3. Layer the outer bag, flannel, and muslin. Quilt with diagonal lines or as desired. Repeat for the second side.
4. Fold the ribbon in half and pin at the center of the top edge of 1 of the bag pieces, with the ends of the ribbon toward the center of the bag.
5. Layer the bag piece with the ribbon and 1 piece of lining right sides together.
6. Sew around the sides and top of the bag, leaving a 4" opening in the bottom of the bag. Repeat for the other side.
7. Trim the corners, turn right-side out and press. Topstitch the opening closed.
8. Center the Velcro on the lining side of the bag ¾" from the top edge and stitch in place.
9. Pin the bag pieces right sides together and stitch around the sides and the bottom of the bag.
10. Turn right-side out. Place in the car and hit the road!

[eschhousequilts.blogspot.com](http://eschhousequilts.blogspot.com)





## materials

Finished size: 4" x 7"

- Fabric for the outer case  
(Note that Panels 1, 3, and 5 are the same fabric—the main fabric for the exterior.)  
Panel 1: 1½" x 7"  
Panel 2: 2" x 7" (This is the feature area on the front of the case.)  
Panel 3: 2" x 7"  
Panel 4: 3½" x 7" (This is the feature area on the back of the case.)  
Panel 5: 2½" x 7"
- 9½" x 7" piece of lining
- 2" x 40" piece of binding
- 9½" x 7" piece of flannel
- Piece of Velcro®: ⅝" x 6"

by Debbie Grifka

# essential Sunglasses Case

My sunglasses never survive a summer of being hauled in and out of my purse without a little protection. This case keeps my sunglasses in one piece and was a great way to use a few of my favorite scraps. It would make a great gift for anyone whose day you'd like to brighten!

## directions

1. Piece Panels 1–5 in numerical order, as shown in FIGURE 1.

2. Press the seams open.

**tip:** To make sure you've put your fabrics where you want them, fold the case, wrong

sides together, in the middle of Panel 3 and flip Panel 5 over the top to meet the edge of Panel 2 (Panel 1 will be hidden).

3. Layer the outer case, flannel, and lining.

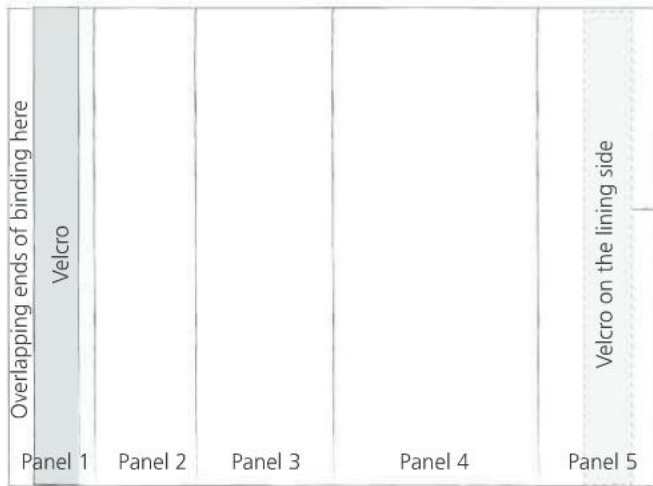
4. Quilt with diagonal lines or as desired.

5. Bind the case, beginning and ending the binding on the long side of Panel 1.
6. Attach the hook side of the Velcro ⅝" from the outer edge of the binding, along the long side of Panel 1.
7. Flip the case over, keeping Panel 1 on the left end.
8. Attach the loop side of the Velcro ⅝" from the outer edge of the binding on the back of the long side of Panel 5.
9. Leaving the case with the loop side of the Velcro and lining face up, measure 3¼" from the outer edge of Panel 1.
10. Fold the case on this line with the outer edge of Panel 1 now near the center of the case. Stitch





Figure 1



in the ditch along the binding to make a pocket.

Panel 2 will show on the front of the case. If using directional fabric, face the top toward the left.

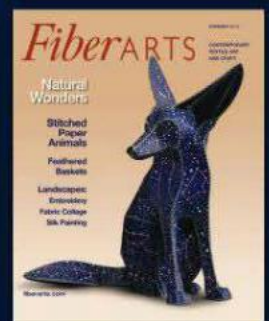
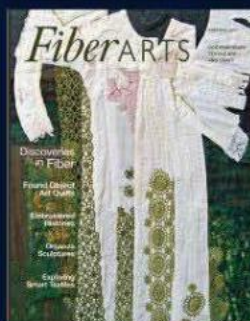
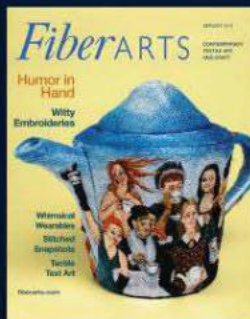
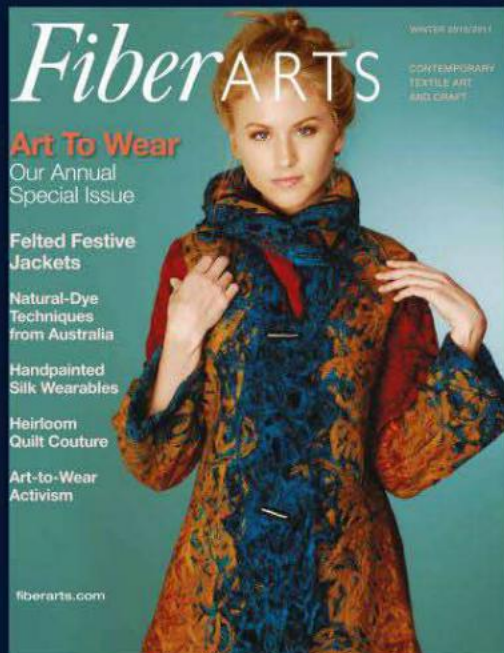
Panel 4 will be on the back of the case. If using directional fabric, face the top toward the right.

11. Fold the edge of Panel 5 over the edge of Panel 1, matching the Velcro to complete the case.

[eschhousequilts.blogspot.com](http://eschhousequilts.blogspot.com)

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# patchwork

## Water Bottle Carrier

When I go for a walk I like to have my hands free. This cute water bottle sling is just the ticket for taking along some refreshment on a walk to admire beautiful spring flowers.



This carrier is sized to fit a half-liter water bottle. It is constructed as a long rectangle, on a foundation of needle-punched insulating material. The rectangle is folded in half to create the opening for the water bottle. Note that I strip-pieced panels for the sides, and to avoid mismatched horizontal piecing, I chose to add a solid strip of fabric to the sides of my strip-pieced panels. If you desire, you can make your patchwork piece and the fabric for the bottom of the carrier wider and omit these long strips.

### the carrier

1. Strip piece the 12 fabric scraps together to make an  $8\frac{1}{2}" \times 8\frac{1}{2}"$  square.

**tip:** If you already have an "orphan" quilt square, or even some fabric you really love, either can be substituted for this pieced area.

2. Cut the square in half perpendicular to the stripes so that you have 2 pieces  $4\frac{1}{4}" \times 8\frac{1}{2}"$  with the stripes running horizontally.

3. Trim away a  $1\frac{1}{4}" \times 3"$  rectangle from each side of the center of the Insul~Brite (this is to reduce bulk). [FIGURE 1]

4. Center the  $4" \times 6\frac{1}{2}"$  solid fabric rectangle over the middle of the matte side of the Insul~Brite, and baste the short ends of the rectangle in place. This fabric will partially cover the trimmed-out area of the Insul~Brite. [GRAY AREA IN FIGURE 2]





5. With right sides together, sew 1 strip-pieced rectangle to each short end of the  $4" \times 6\frac{1}{2}"$  fabric rectangle. Flip the pieced area over, and baste the far end of each pieced section to the Insul~Brite.

6. Place a  $1\frac{1}{2}" \times 21"$  strip right side down on each long side of the pieced unit, sew them in place, and flip the strips toward the outside edges.

**tip:** Make a light pencil mark  $1"$  in from each long side of the Insul~Brite to help keep the long strips straight. [FIGURE 3]

7. Thread the D-rings onto the 2" pieces of grosgrain ribbon and fold the ribbon pieces in half. Stitch through both thicknesses of ribbon close to the D-rings. Center 1 piece of grosgrain on the right side of each end of the patchwork and baste the raw ends in place. [FIGURE 4]

8. Fold the Insul~Brite-lined pieced section in half, wrong sides together, and firmly crease the fold. Unfold the piece and turn it wrong-side up. Measure  $1\frac{1}{2}"$  on either side of the center fold. Crease on each mark across the

## materials

- Fabric scraps: 12 strips  $1"-1\frac{1}{2}" \times 8\frac{1}{2}"$
- Solid fabric:  $4" \times 6\frac{1}{2}"$  rectangle for bottom; 2 strips  $1\frac{1}{2}" \times 21"$  for sides;  $2" \times 44"$  strip for strap
- Insul~Brite®:  $5\frac{1}{2}" \times 21"$  rectangle
- Grosgrain ribbon, 2 pieces  $2"$  long
- 2 D-rings,  $\frac{1}{2}"$  each
- Lining fabric:  $5\frac{1}{2}" \times 20\frac{3}{4}"$  rectangle
- 2 lobster claw hooks,  $\frac{1}{2}"$  each

by Diane Rusin Doran

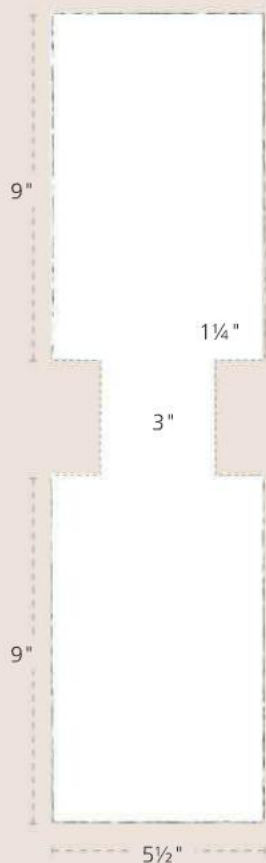


Figure 1

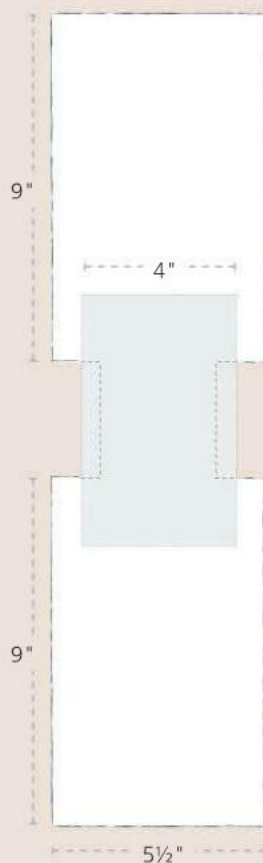


Figure 2



Figure 3



Figure 4



width of the fabric, right sides together, creating 3 folds.

[FIGURE 5] The folds will look like a "W" from the side. Pin the folds to hold them in position.

9. Repeat Step 8 with the lining fabric.
10. Put the lining on top of the patchwork piece, right sides together. Sew 1 short end of the lining to 1 short end of the patchwork piece. Press the seam allowance toward the lining and understitch the lining.
- note:** The lining piece is slightly shorter than the outside piece to keep it rolled to the inside of the carrier when the project is complete.
11. Repeat Step 10 for the other end of the patchwork piece. Cut the corners off of the seam allowance to reduce bulk.
12. Keeping the right sides together, realign the lining and the patchwork so that the 2 seams

are on top of each other, with the right sides of the lining together and the right sides of the pieced area together. Be sure to keep the "W" folds in place, as they will create the flat bottom of the carrier. [FIGURE 6]

13. Sew the side seams, catching all folded areas in the seam and leaving 3"–4" open on the lining part of 1 seam. Press the seams open as much as possible, but do not apply the iron directly to the Insul~Brite.
14. Turn the carrier right-side out through the opening at the side, and slipstitch the opening closed. Push the lining back down into the carrier.

## the strap

1. Press the 2" × 44" strip of fabric in half lengthwise, wrong sides together. Open up the fabric, and press the raw edges into the center fold. Press again.

2. On the short ends of the strip, turn the raw edges about ½" and press them in toward the center. [FIGURE 7]

3. Press the fabric strip in half again, with all of the raw edges enclosed, and topstitch the strap along all 4 edges.
4. Insert 1 end of the strap through 1 of the lobster claw hooks, fold the strap over approximately ½", and topstitch the end in place to attach it to the hook. Repeat for the other end of the strap. Attach the strap to the carrier by the lobster claw hooks.
5. Insert a water bottle into your carrier and go for a stroll!

[dianedoran.com](http://dianedoran.com)



Figure 5

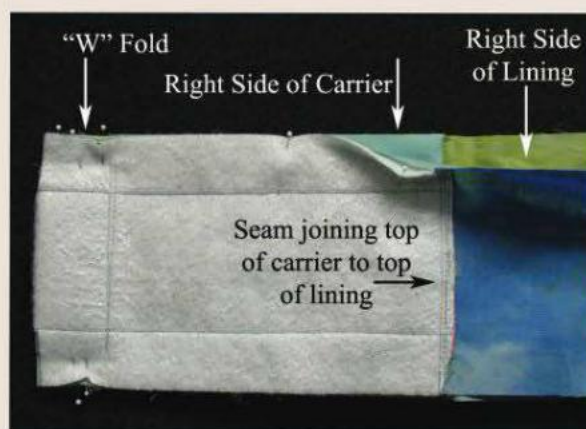


Figure 6

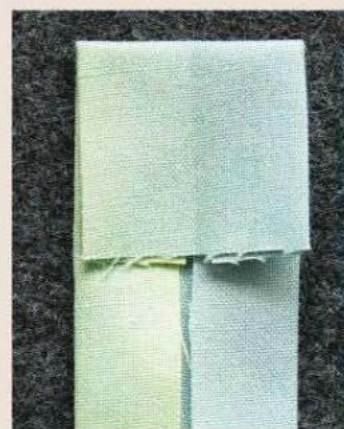


Figure 7





# coffee *Cuff* with a zipper

...a little something for the wild at heart

With several American & Efird zippers left over from a project, I asked myself what I could do with them. Why not make a really cool coffee cuff to take along in the car?

## directions

1. Trace and cut out the pattern and pin it to the felt. Cut out the cuff shape, including the  $\frac{1}{4}$ " slot. The opening is at the top of the cuff.

**tip:** Place a pin in the opening (where the zipper will go) to hold the pattern in place when cutting the opening.

2. Place the zipper in the slot in the felt, right-side up, making sure that the bottom of the zipper fits snugly in the end of the slot, and the zipper pull is at the top of the cuff. Pin the zipper in place with the sharp ends of the pins pointing to the top for easy

removal. With the zipper foot in place, sew the zipper into the slot, removing the pins as you go. Trim the zipper fabric on the top right to be flush with the edge of the felt.

3. Arrange the fused fabrics as desired, making sure to cover all of the felt, right up to the zipper and to the edges of the cuff. Place parchment paper on top of the cuff, and fuse the fabrics to the felt with a hot iron. Trim the fused fabrics so the edges of the fabrics match up with the edge of the felt. (It's easiest to do this from the wrong side.)

## materials

- Felt, wool-blend,  $10\frac{1}{2}$ "  $\times$   $2\frac{1}{2}$ "
- Coffee Cuff pattern (pattern insert)
- Zipper, 6"
- Zipper foot
- Fabric scraps prepared with fusible web
- Iron
- Parchment paper
- Free-motion foot
- Embroidery thread and needle
- Fray Check™

by **Jamie Fingal**

4. Switch to a free-motion foot, and doodle and draw with your needle all over the cuff. Go all the way to the edges to secure the fabrics. Be careful sewing around the zipper.

**tip:** Slide the zipper pull up and down as needed to make it easier to stitch near the zipper.

5. Press the fabrics on the cuff again to remove any puckering that might have occurred while sewing.

6. Refer to the pattern to see where the fold line is, and pin the flap under the opposite end of the cuff. Sew the flap in place by hand with embroidery thread.

7. Apply Fray Check to the raw end of the zipper to prevent fraying.

**option:** Add a little glitz by using some fun remnant trim inside the slot, instead of a zipper.

[jamiefingaldesigns.com](http://jamiefingaldesigns.com)





# linen Coin Purse with hexagons

by Jen Eskridge

This coin purse, made from scrap fabrics, showcases traditional English paper-pieced hexagons while still maintaining a modern, hip edge.

## directions

### the hexagons

1. Center a small paper hexagon on the wrong side of each of the fabric hexagons and finger press the fabric around the paper. [FIGURE 1]
2. Hand baste the folded seam allowances by taking large stitches through the paper and fabric, folding the fabric neatly at each corner. [FIGURE 2]
3. Place 2 hexagons on top of each other, right sides together. Using very small stitches, whipstitch the hexagons together. Open the pair and add the remaining 2 hexagons in the same way. [FIGURE 3]
4. Pin and then hand appliqué the hexagon strip to the exterior fabric rectangle,  $\frac{1}{8}$ " from the

lower edge. Remove the basting stitches, make a snip in the fabric behind each hexagon, and remove the paper.

**option:** Arrange the hexagons in any design you like, adding more hexagons as desired.

### the purse

1. Apply interfacing to the wrong side of both of the  $3\frac{1}{2}$ "  $\times$   $5\frac{1}{2}$ " linen pieces and to the wrong side of the  $5$ "  $\times$   $5\frac{1}{2}$ " pocket piece. Set aside.
2. Fold the strap fabric in half lengthwise, wrong-sides together, and stitch along the length. Following the manufacturer's directions, use the turning tool to turn the strap right-side out. Center the seam along the back of the strap and press.
3. Fold the strap in half and baste the cut ends to the right side

of the front fabric piece and 1" below the top edge. [FIGURE 4]

4. Fold the divider fabric in half, wrong sides together, to create a piece measuring  $2\frac{1}{2}$ "  $\times$   $5\frac{1}{2}$ ". Fold the pocket piece in half the same way. Stitch  $\frac{1}{8}$ " from the folded edge on both pieces to secure the folds.
5. Align the interior divider on the right side of 1 of the lining pieces; machine baste along the 3 outside edges,  $\frac{1}{8}$ " in from the edge. [FIGURE 5] In the same manner, machine baste the pocket to the back (non-hexagon) linen rectangle.
6. Layer the front piece (right-side up), the zipped zipper (right-side down), and the lining piece (right-side down), keeping the edges even (the zipper will extend about 1" beyond each side). Pin. Switch to a zipper foot and stitch the layers together, using a  $\frac{3}{8}$ " seam allowance. [FIGURE 6]
7. Open the piece flat, and edgestitch along the zipper on the outside. [FIGURE 7] Repeat for the second side. [FIGURE 8]
8. Match the right sides of the linings and the right sides of the exteriors. Tuck the looped strap inside the bag and sew around



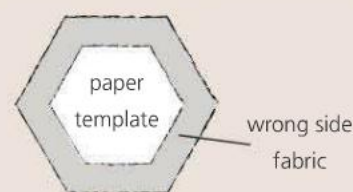


Figure 1

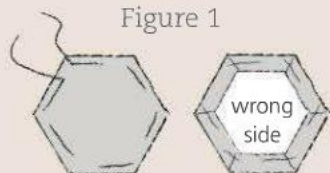


Figure 2

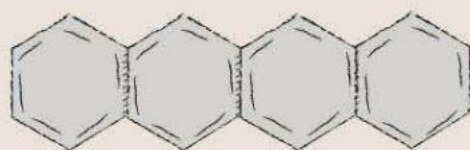


Figure 3

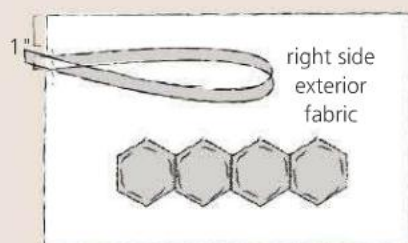


Figure 4

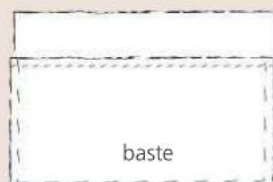
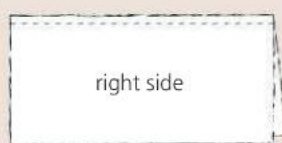


Figure 5

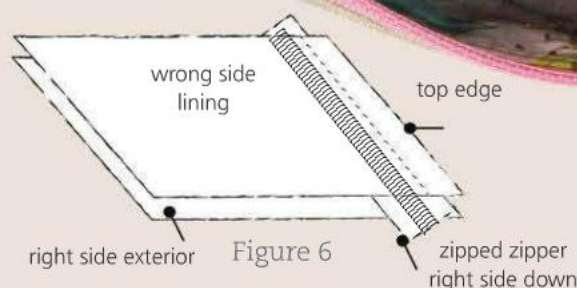


Figure 6

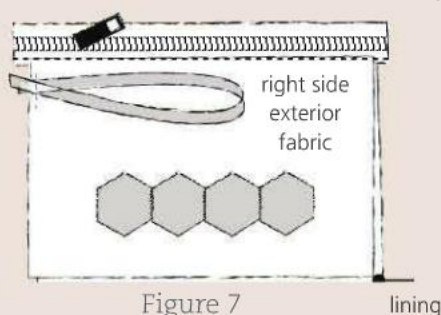


Figure 7

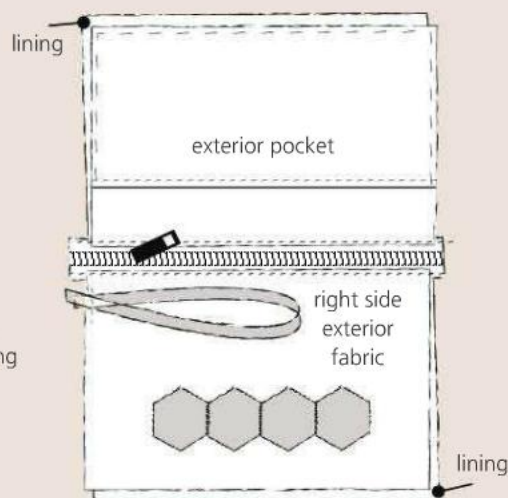


Figure 8

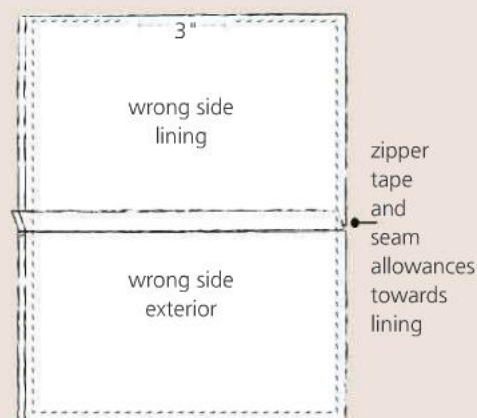


Figure 9

the entire purse, leaving a 3" opening along the bottom edge of the lining. [FIGURE 9] Be sure to stitch carefully and slowly over the zipper teeth.

## finishing

1. Trim the excess bulk from the corners of the lining and exterior pieces, and trim the excess zipper length.
2. Turn the coin purse right-side out through the opening in the lining. Use a blunt object to push the corners out.
3. Tuck the seam allowances into the opening left in the lining and stitch the opening closed. Push the lining back into the purse to complete the project.

reannalilydesigns.com

## materials

- Hexagon templates (pattern insert)
- Paper: 4 hexagons (use ½" pattern)
- Assorted fabric scraps: 1" × 8" strip (strap) and 4 hexagons (use ¾" pattern)
- Linen fabric: 2 rectangles 3½" × 5½" (exterior) and 2 rectangles 5" × 5½" (exterior pocket and interior divider)
- Lining fabric: 2 rectangles 3½" × 5½"
- Fusible interfacing: 2 rectangles 3½" × 5½" and 1 rectangle 5" × 5½"
- Zipper, 7" plastic, non-separating
- Zipper foot
- Turning tool





# Yoga Mat carrier

by Vivika Hansen DeNegre

Arrive at your next yoga class with your mat rolled in a stylish cover. This yoga mat carrier features an optional zippered interior pocket and an adjustable shoulder strap, leaving your hands free for the rest of your gear. It is edged in Ultrasuede for durability and comfort, and is easy to make.

## directions

1. Sew the strips of coordinating fabrics together to make a pleasing striped pattern for the top of the carrier. Press all of the seams in 1 direction, and trim the piece to 19" x 14".
2. Layer the pieced top with the batting and backing, and quilt it with close, undulating lines. Trim the edges of the quilted piece to 18½" x 13½".
3. Sew a 2" x 18½" strip of Ultrasuede to the back side of 1 long edge of the piece, right sides together. Fold the Ultrasuede over the edge to the front and topstitch it in place.
4. Optional pocket: Sew the zipper between the 11½" x 6½" strip of Ultrasuede on 1 side, and a 2½" x 6½" rectangle of Ultrasuede on the other side. Fold the rectangle in half with right sides together (the fold should be parallel to the zipper); stitch the 2 sides (perpendicular to the zipper). Turn the pocket right-side out. Position it face up on the back of the carrier on the side opposite the side you just finished, and pin it in place.
5. Repeat step 3 to cover this long edge. Be sure not to topstitch over the pocket (flip the pocket out of the way when doing the topstitching).
6. Sew a 1½" x 13½" strip of Ultrasuede to each short edge of the quilted piece, but do not topstitch them yet.
7. Before topstitching these strips in place, make loops for the metal strap holders with the (2) 1" x 4" strips of Ultrasuede. Fold them in half, and pin 1 to the front middle of each short edge of the carrier (raw edges aligned, with the fold pointing inward





toward the center of the carrier). Topstitch the Ultrasuede binding as in Step 3. The stitching will anchor the loops in place.

**tip:** If your holders do not have openings, attach the holders before completing the topstitching.

8. For the shoulder strap, fold the 62" strip of fabric in half lengthwise, right sides together, and sew a  $\frac{1}{4}$ " seam. Turn the tube right-side out and press with the seam in the middle. Topstitch a  $\frac{1}{2}$ " strip of Ultrasuede down the middle of the strip if desired.

9. Follow the manufacturer's instructions to string the

shoulder strap through the loops of the slide buckle.

10. Make covered buttons according to the manufacturer's instructions (or use standard buttons). Space the buttons evenly on the front of the carrier (the pocket should be along this edge, but on the interior), approximately  $1\frac{1}{2}$ " from the edge.

11. On the opposite side of the carrier, determine where to place the elastic ponytail holder loops. Pin the loops to the interior so they extend  $\frac{1}{2}$ " beyond the edge, and sew through the middle of the loops several times to anchor them in place.

[vdenegrequilts.blogspot.com](http://vdenegrequilts.blogspot.com)

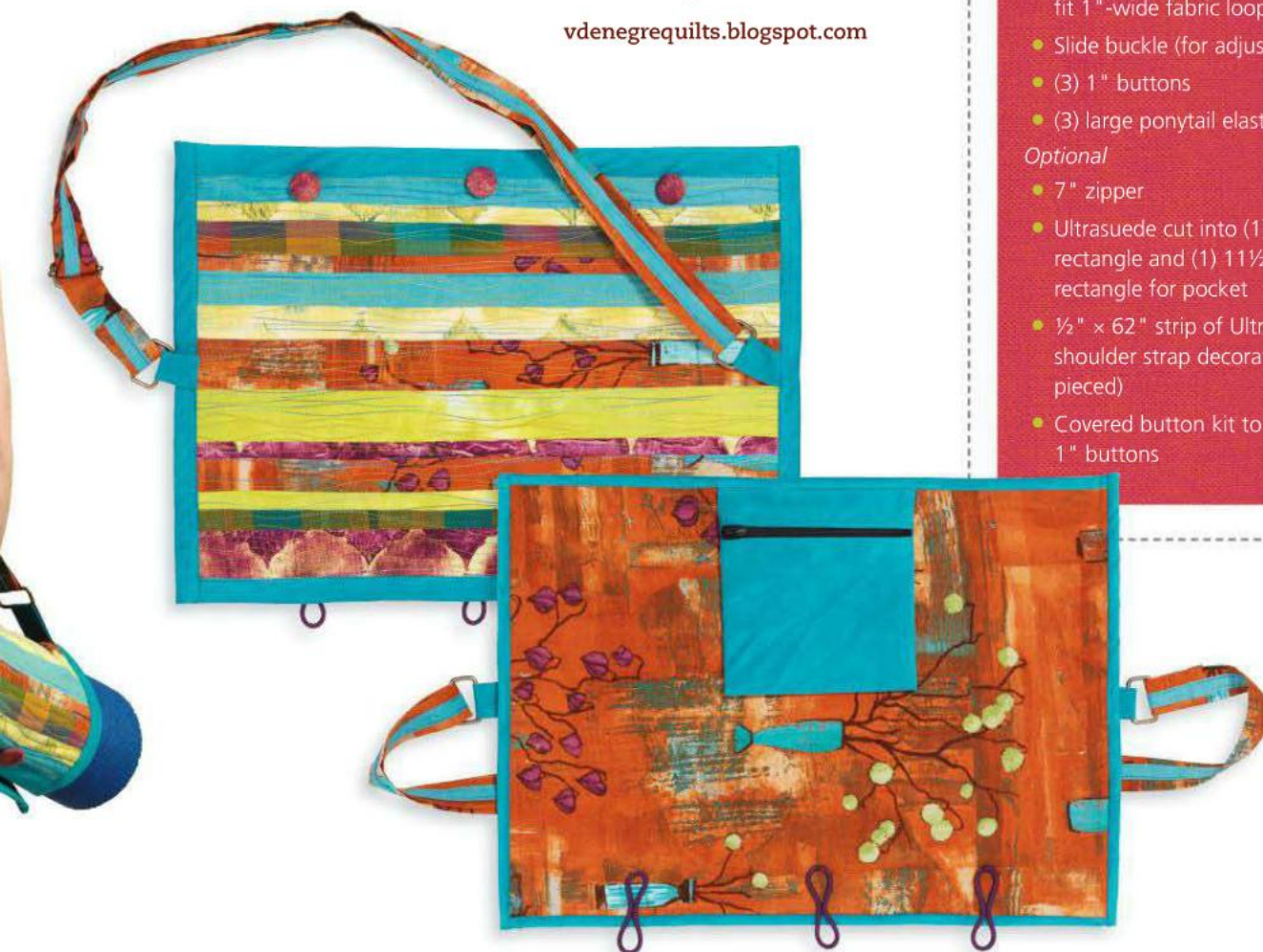
## materials

*Finished size:  $13\frac{1}{2}$ "  $\times$   $18\frac{1}{2}$ " with adjustable strap*

- 4–5 coordinating fabrics cut into strips that measure 1"–3" wide by 20" long (Depending on the strip width, you will need approximately 14 strips.)
- Fabric scraps for covered buttons
- Fabric for shoulder strap: 1 strip  $2\frac{1}{2}$ "  $\times$  62" (can be pieced)
- Backing fabric: 19"  $\times$  14"
- Batting: 19"  $\times$  14"
- Ultrasuede® cut into:
  - (2) 2"  $\times$   $18\frac{1}{2}$ " strips (top and bottom borders)
  - (2)  $1\frac{1}{2}$ "  $\times$   $13\frac{1}{2}$ " strips (side borders)
  - (2) 1"  $\times$  4" strips (to hold metal loops)
- 2 rectangular metal strap holders (to fit 1"-wide fabric loops)
- Slide buckle (for adjustable strap)
- (3) 1" buttons
- (3) large ponytail elastics

### Optional

- 7" zipper
- Ultrasuede cut into (1)  $2\frac{1}{2}$ "  $\times$   $6\frac{1}{2}$ " rectangle and (1)  $11\frac{1}{2}$ "  $\times$   $6\frac{1}{2}$ " rectangle for pocket
- $\frac{1}{2}$ "  $\times$  62" strip of Ultrasuede for shoulder strap decoration (can be pieced)
- Covered button kit to make (3) 1" buttons







This stenciled and stitched business card case is quick and easy to make. It's also small enough to slip into a pocket and can hold a few credit cards and your driver's license if you are headed to a quilt show or concert.

# Business Card Case

by Susan Brubaker Knapp

## directions

1. Cut 2 pieces of fabric  $10" \times 4\frac{7}{8}"$ .
2. Cut 1 piece of interfacing  $10" \times 4\frac{7}{8}"$ .
3. Place 1 piece of fabric right side up on a piece of newspaper. Use fabric paint to stencil or stamp designs onto the fabric.
4. After the paint is dry, heat set the fabric by placing a pressing cloth or piece of unwanted fabric on top and ironing.
5. Layer the pieces in the following order: interfacing, the undecorated fabric (right side up), and then the decorated fabric (wrong side up). Pin all the pieces together around the perimeter.
6. Stitch the 3 layers together by stitching around the perimeter using a  $\frac{1}{4}"$  seam allowance. Backstitch at the beginning and end, and leave a 2" opening on 1 of the short sides for turning. Clip the corners. [FIGURE 1]
7. Turn the card case right-side out, with the interfacing inside. Push out the corners with a blunt-tipped object. The piece should now measure  $9\frac{1}{2}" \times 4\frac{3}{8}"$ .
8. Turn the raw edges under at the opening and press. Hand stitch the opening closed.
9. Drop your feed dogs, and put a free-motion quilting or embroidery foot on your machine. Free-motion quilt your card case as desired. You can quilt around the stenciled design or stitch an overall pattern.
10. Fold the card case in half, right-side out, so the piece measures  $4\frac{3}{4}" \times 4\frac{3}{8}"$ . Press.
11. Open up the piece, and fold the top and bottom edges down approximately  $2\frac{1}{8}"$  to form the 2





## materials

- Cotton fabric (batiks work great), 10" × 10"
- Interfacing/stabilizer, such as Pellon® 910 Sew In interfacing, 10" × 4 7/8"
- Soft-bodied acrylic paint, such as Stewart Gill®, Liquitex®, Jacquard® Textile Color or Lumiere®, or Pebeo Setacolor (I used Lumiere.)
- Stencil brush
- Stencils or stamps
- Newspaper or other protective cover for your work surface
- Iron and ironing board
- Pressing cloth (or piece of unwanted fabric) for pressing and heat setting
- Quilting pins
- Cotton thread for construction and quilting (I used Aurifil® Cotton Mako #40- and #50-weight.)
- Sewing machine with free-motion stitching capabilities
- Hand-sewing needle and thread
- Blunt-tipped object for pushing out corners

inside pockets. [FIGURE 2] Pin the folds in place from the outside of the card holder.

12. From the outside, stitch around the perimeter of the card holder about 1/8" from the edge. This will secure the pockets down on the back. [FIGURE 3]

**BlueMoonRiver.com**

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Figure 1

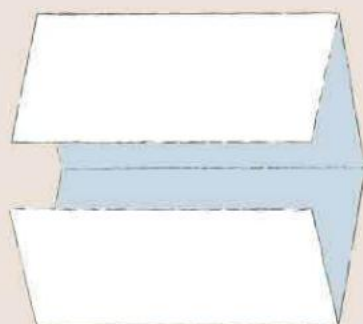


Figure 2

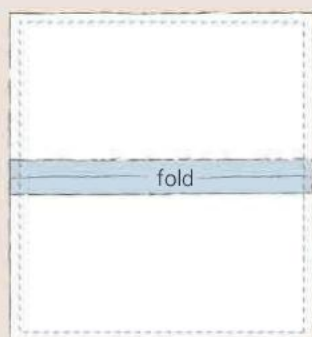


Figure 3





# Pojagi Headband

by Vivika  
Hansen  
DeNegre

## materials

Finished size: approximately 12" x 18"  
(plus ties)

- Lightweight coordinating silk fabric scraps, totaling approximately ¼ yard

Bright and cheerful, this headband is sure to be a staple in any funky wardrobe. It is the perfect afternoon project with which to learn Korean Pojagi (patchwork) techniques.

## directions

1. From the scraps of silk fabric, cut the following pieces:
  - 6½" x 5½" (A)
  - 6½" x 8½" (B)
  - 4½" x 13½" (C)
  - 5½" x 10½" (D)
  - 8½" x 4½" (E)
  - 4½" x 10½" (F)
  - 3½" x 14½" (G—cut 2)
  - 3½" x 8½" (H—Cut 2)
2. Piece the headband using the Pojagi technique (opposite) and referring to FIGURE 1.
  - Join pieces A and B, and finish the seam.
  - Join AB to C, and finish the seam; trim as needed.
  - Join ABC to D, and finish the seam; trim as needed.
  - Join E to F, and finish the seam.
  - Join ABCD to EF, and finish the seam; trim as needed.
  - Join 1 G to each short side of the ABCDEF unit, and finish the seam; trim as needed.







3. To finish the edges of the headband, fold 1 long edge over  $\frac{1}{4}$ " to the wrong side twice, press, and then topstitch on both sides of the fold. Do likewise with the remaining long raw edge. In the same manner, finish both long edges and 1 short edge of both H pieces.
4. To assemble the headband, accordion fold the unfinished edges and pin them right sides together onto the unfinished edge of each headband strap (piece H),  $\frac{1}{4}$ " below the edge. Finish the seam using the *Pojagi* technique.

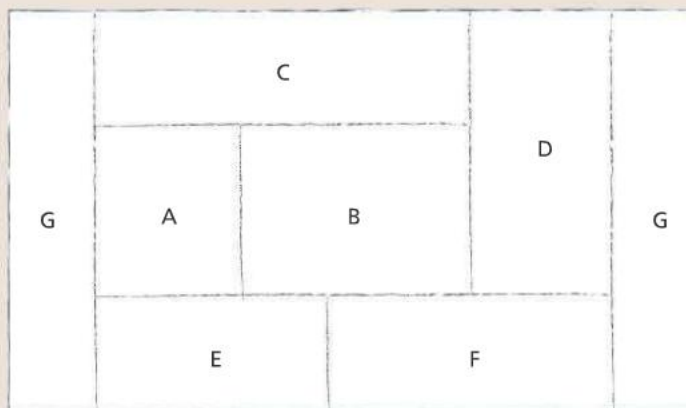
### pojagi technique

1. Place the 2 fabrics to be joined right sides together, with the raw edge of the top fabric  $\frac{1}{4}$ " below the raw edge of the bottom fabric. (The raw edge of the bottom fabric should extend  $\frac{1}{4}$ " beyond the edge of the top fabric.)
2. Sew a scant  $\frac{1}{4}$ " seam. Open the unit and press the seam allowance toward the top fabric, so only the bottom seam allowance is visible. Fold the raw edge of the bottom fabric seam allowance over the raw edge of the top fabric seam allowance, touching the seam line, and press again, making a sharp crease.
3. Topstitch the edge to finish the seam.

**note:** Each seam allowance uses  $\frac{1}{4}$ " from 1 fabric and  $\frac{1}{2}$ " from the other. You will need to trim units accordingly to ensure that they all fit together.

[vdenegrequilts.blogspot.com](http://vdenegrequilts.blogspot.com)

Figure 1



**HOW**  
**VIDEO**  
QuiltingArts.com

See this technique demonstrated at [quiltingarts.com](http://quiltingarts.com).





# soothing *Eye Pillow*



by **Ellen Seeburger**

Enjoy a little patchwork wherever your travels take you with this soothing and simple eye pillow.

## *materials*

- Cotton fabric scraps in coordinating colors
- Fabric for backing
- Batting
- Felt in a dark, opaque color to block light (I used black.)
- Elastic, for strap
- Fabric marker
- Eye Pillow template (pattern insert)

## directions

**note:** all seam allowances are  $\frac{1}{2}$ " unless otherwise noted.

### piecing the front

1. Cut fabric into strips 6" long and in varying widths.
2. Once you've determined the placement of your strips, piece them together, sewing with a  $\frac{1}{4}$ " seam allowance.
3. Use the template to cut the pieced fabric to the correct size.
4. Cut a piece of coordinating fabric for the back using the template.
5. Cut 2 layers of batting, also using the template, and 1 piece of opaque felt.
6. Cut a piece of elastic 15 $\frac{1}{2}$ " long.

### sewing the layers together

1. Layer the 5 pieces together by placing the pieced fabric face up, then lay the back piece face down on top of it, followed by a layer of batting, the opaque felt, and then the second layer of batting. Pin the pieces together.
2. Mark, using a ruler, the middle of each side of the mask.
3. Lay the elastic inside the layers, between the pieced fabric and the back piece, with  $\frac{1}{2}$ " hanging out of the sides. Make sure that the elastic aligns with the marks made in step 2. Pin in place.
4. Starting at the top, sew around the edges, taking care not to catch the elastic, except where it should attach at the sides.

5. Sew all the way around, stopping to leave an opening 3" from where you started.
6. Carefully turn the eye pillow right-side out.
7. Press the seams. At this point you can try the pillow, to see that the elastic is the correct tightness for your head and adjust if needed.
8. Whipstitch the opening closed.

**Ellen Seeburger is the Assistant Editor of Quilting Arts Magazine®. Visit her blog at [Quiltingdaily.com](http://Quiltingdaily.com).**



# So Simple head wrap

This simple patchwork head wrap will add a burst of color to any outfit.

by **Ellen Seeburger**

## directions

**note:** All seam allowances are  $\frac{1}{2}$ " unless otherwise noted.

### to make the main piece

1. Select fabric scraps in varying widths and cut them in strips 8" long.
2. Piece the fabric so that you have a strip of fabric 8" long by 15" wide.
3. To create a patchwork effect, cut the strip in half resulting in 2 pieces, each 4" by 15" wide. Take 1 piece and cut it into smaller strips. Once you have a pattern you like, sew the pieces together. The final piece of fabric should be 4" x 15"
4. Use the template and cut the pieced fabric, remembering to leave a  $\frac{1}{4}$ " seam allowance.
5. Use the template and cut the fabric for the underside, and a piece of interfacing.
6. Lay your pieced fabric right side up, with the backing fabric right side down on top, with the interfacing on top of the backing fabric. Sew the 3 pieces

together, taking care not to sew the tapered ends closed. This is where the cords will need to be sewn later. In addition to leaving the tapered ends open, leave a 3" opening on 1 of the long sides.

7. Using the opening, turn the piece right-side out and press with a warm iron.
8. Make sure the tapered ends, where the cord will go through, are folded under, on the inside, and pressed.

### to make the cords

1. Cut 2 strips of fabric 3" x 10".
2. Lay the fabric face down on your ironing board and fold over each edge lengthwise so that they meet in the middle of the fabric. Iron the edges down. The strip should now be  $1\frac{1}{2}$ " wide.
3. Fold the strip in half lengthwise and iron.
4. Sew all the way around the edge of the fabric. Your cords are now ready to attach to the main piece.

### put it all together

1. Insert the ends of the cords into the 2 tapered ends and pin.



## materials

- Cotton fabric scraps
- Coordinating fabric for underside
- Interfacing
- Thread
- Iron
- So Simple Headband template (pattern insert)

2. Fold and iron the edges of the opening at the top and pin.
3. Sew all the way around the head wrap, with a  $\frac{3}{8}$ " seam allowance, making sure that the cords are securely fastened.
4. Press with a warm iron.

**Ellen Seeburger is the Assistant Editor of Quilting Arts Magazine®.**  
Visit her blog at [Quiltingdaily.com](http://Quiltingdaily.com).





# laptop computer *Messenger Bag*

I find myself toting my laptop regularly, and for years I've wanted to do so in a more fashionable way, while still doing my best to protect my computer. With so many gorgeous fabric collections available, inspiration was not a challenge.

by **Helen Gregory**

The bag shown here features fabrics from the "Drawing Room" home-dec weight collection by Anna Maria Horner for FreeSpirit. The lining is backed with batting (cut slightly smaller than the lining to cut down on bulk in the  $\frac{1}{2}$ " seam allowance) in order to provide some cushion inside the bag. I always insert a separate padded computer carrier inside my bag to provide more protection.

## directions

**note:** Use a  $\frac{1}{2}$ " seam allowance throughout, unless otherwise indicated.

### cutting the fabric

**Front/back fabric, lining fabric, and interfacing, cut from each:**

- 2 rectangles  $12\frac{1}{2}" \times 15\frac{1}{2}"$  (fussy-cut to center a motif if you wish)
- 1 rectangle  $14\frac{1}{2}" \times 15\frac{1}{2}"$

**Striped fabric and interfacing**

- 4 strips  $3" \times 12\frac{1}{2}"$  (sides: interior and exterior)
- 2 strips  $3" \times 15\frac{1}{2}"$  (bottom: interior and exterior)
- 1 strip  $5" \times 50"$  (strap)

**Fusible batting (for lining and strap)**

- 2 rectangles  $12" \times 15"$
- 1 rectangle  $14" \times 15"$
- 2 strips  $2\frac{1}{2}" \times 12"$
- 2 strips  $2\frac{1}{2}" \times 15"$
- 1 strip  $2" \times 50"$

### assembling the bag

1. Apply fusible interfacing to all of the bag front fabrics, including 1 set of the striped fabric, and the flap front fabric. [FIGURE 1]
2. Center a batting rectangle on each interior fabric, including the second set of striped fabric and the flap interior fabric. Fuse the fabric to the batting, using parchment paper to protect your iron and ironing surface. [FIGURE 2]
3. For the fabric front, sew the 3"-wide strips to the sides and bottom of the  $12\frac{1}{2}" \times 15\frac{1}{2}"$  rectangle, starting and stopping  $\frac{1}{2}"$  from the corners. Sew the 3"-wide strips together at the corners, again starting and stopping  $\frac{1}{2}"$  from the corners. [FIGURE 3]

4. In the same manner, add the matching rectangle to the remaining side of the 3"-wide strips.
5. Repeat this process with the lining rectangles and strips.
6. Clip all of the corners and turn the bag front right-side out.
7. To prepare the flap, place the flap fabrics right sides together and stitch along 3 sides, leaving 1 long edge open. Turn the flap right-side out.
8. Pin the flap to the bag front fabric, aligning the raw edges, checking to ensure that the lining fabric is on the outside. [FIGURE 4]
9. Insert the flap/bag front unit (right-side out) into the lining unit (inside out). [FIGURE 5]
10. Stitch around the top edge, leaving an 8" opening for turning. [FIGURE 6]
11. Turn the bag right-side out and push the lining into the bag front. [FIGURES 7 AND 8]





12. Topstitch around the bag top  $\frac{1}{4}$ " from the edge, and around the flap.
13. Prepare the strap fabric with fusible web. Fold 1 long edge  $\frac{1}{2}$ " to the wrong side and fuse it in place, using parchment paper to protect your iron. Fuse a 2"-wide strip of batting to the fabric strip,  $\frac{1}{2}$ " from the remaining raw edge. Turn the  $\frac{1}{2}$ " edge and fuse it to the batting. Fold the strip in half and press to fuse. [FIGURE 9] Topstitch  $\frac{1}{4}$ " from each edge of the strap.
14. Position 1 end of the strap on the bag side, and stitch it in place.

I used a tight zigzag stitch, and stitched back and forth and up and down several times.

15. Trim the remaining end so the strap is the desired length, and stitch it in place.

**Helen Gregory is a Managing Editor with Interweave's Quilt + Paper Division. Visit [Quiltingdaily.com](http://Quiltingdaily.com).**

**See this project and much more on "Quilting Arts TV" series 800 (airing on PBS in late July). Learn more at [quiltingartstv.com](http://quiltingartstv.com).**

## materials

- Decorative motif fabric for bag exterior, including flap front
- Striped fabric for strap and sides (exterior and lining)
- Fabric for lining the bag interior and for the flap lining (To add a spark of color, I used a contrasting fabric for the flap interior; do likewise if you wish.)
- Fusible web
- Fusible batting
- Interfacing (medium weight, fusible)
- Parchment paper



Figure 1



Figure 2

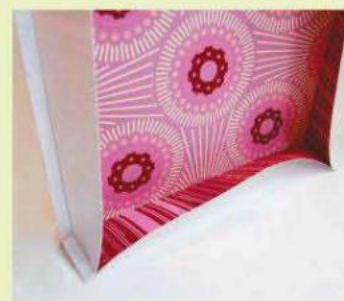


Figure 3

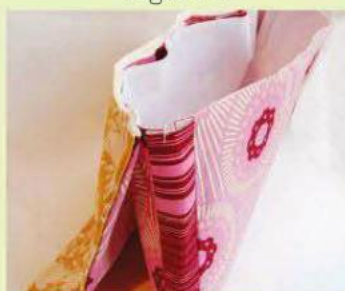


Figure 4



Figure 5



Figure 6



Figure 7



Figure 8



Figure 9

The samples shown here were made with fabrics from Anna Maria Horner's "Innocent Crush" collection for FreeSpirit.



# patchwork *Purse*

by Judy Murrah



Have you collected more canvas totes than you need? Take one apart and use it and the handles for the foundation for a new tote of your own design. Cover the original canvas with a piece of existing patchwork (from your UFOs—UnFinished Objects) or with patchwork you create just for this bag; add stitching and embellishments as desired, and you're done! The tote can be made smaller than the original tote by trimming the canvas to the size you desire.

## directions

**note:** Use a 1/2" seam allowance throughout unless otherwise indicated.

### preparation and exterior

1. Take the tote bag completely apart and iron it from the wrong side (to avoid having any ink melt onto your iron).
2. Iron the straps using a pressing cloth on top (to avoid melting the handles). Measure the width and length of the straps, and cut 2 strips of fabric to cover the straps: cut the fabric strips 1" longer than the original straps, and twice the width plus 1". Set aside the original straps and the newly cut strips.





3. Cut the tote bag apart along the fold so you have separate front and back pieces.
4. Following the manufacturer's instructions, prepare the outside of both tote pieces with fusible web. Trim both pieces to the same size, with squared-up corners.
5. In preparation for making boxed corners, cut a 2½" square from the lower right and left corners of both pieces.
6. Create 2 patchwork panels for the exterior of the bag (1 for either side of the bag exterior).
7. Fuse 1 patchwork panel to each prepared canvas piece, following the manufacturer's instructions. Stitch ⅛" around the outside edge. Trim the patchwork even with the edge of the canvas.
8. From the lining fabric, cut 2 pieces identical in size to the patchwork panels.
9. Add buttons and/or hand embroidery to the patchwork panels if you wish.

## interior

1. Fold the pocket rectangle in half, right sides together. Using a ¼" seam allowance, stitch around the 3 sides, leaving a small opening for turning. Turn it right-side out and press. Turn the raw edges of the opening in and press.
2. Pin the pocket to 1 of the lining pieces 2½" from the top edge. Stitching close to the edges, sew around the sides and bottom,

leaving the top open. If you wish, add a second pocket to the other lining piece.

3. Place the lining pieces with right sides together. Stitch along the bottom, leaving an opening for turning along the center of the bottom edge, and then stitch the side seams; press the seams open.
4. To square off the bottom of the lining so it will fit the bottom of the purse, match the side seams with the bottom seam, and stitch along the raw edges of the cut-out corners.

**option:** Add a magnetic closure to the lining if you wish.

## assembly

1. Align the patchwork-covered canvas pieces with right sides together. Stitch the bottom edges together. Press the seam open. Flip the piece over and, working from the patchwork side, topstitch ¼" above and below the seam, catching the seam allowance beneath.
2. With the patchwork right sides together, stitch the side seams and press them open. Sew the bottom seam and stitch the boxed corners as you did for the lining. Measure the finished size of the bottom rectangle and cut a piece of foam core slightly smaller than this size; set it aside.
3. Fold each precut handle fabric strip in half lengthwise with the right sides together. Stitch the long raw edge with a ¼"

## materials

- Canvas tote bag
- Fabric for the patchwork exterior (The amount required will vary depending on the size of the tote you're working with, and the patchwork pattern you choose to use.)
- Fabric for the bag interior, including:
  - 2 lining pieces the size of the tote foundation (see step 8 in "Preparation and exterior")
  - 2 pieces to cover a foam core insert (for the bottom of the bag)
  - 1 piece 5½" × 8"-10" for an interior pocket
- Fabric to cover the straps (see step 2 in "Preparation and exterior")
- Embellishments (trim, buttons, etc.)
- Double-sided fusible web
- Foam core (for an insert to hold the rectangular shape of the bottom of the bag)
- Large safety pin
- Tube turner
- Magnetic closure (*optional*)

seam. Turn the tube right-side out. Center the seam and press the tube flat. With a safety pin attached to 1 end of the original tote strap, work the strap through the fabric tube. Make sure the strap is lying flat and topstitch ¼" from the seam on both sides. Trim any excess length from the outer fabric so it is even with the original strap length.

4. Turn the patchwork right-side out. Pin the raw ends of 1 strap to 1 patchwork panel (2" in from each side; align the raw edges of



the strap with the raw edge of the top of the patchwork—the curve of the strap should be pointing down toward the center of the patchwork piece). Stitch the ends of the strap to the patchwork, using a  $\frac{1}{4}$ " seam allowance. Repeat with the other strap on the opposite patchwork panel.

- Put the outer bag (patchwork right-side out) into the lining (wrong-side out), so the patchwork and lining are right sides together. Pin the top edge of the lining to the top edge of the outer bag. Stitch the lining to the

bag. Turn the bag right-side out through the opening in the lining. Stitch the lining opening closed. Press and steam the top of the bag.

- Topstitch close to the top edge of the bag. Machine stitch the trim in place, if desired.
- Test the size of your foam core insert in the bottom of the purse; trim it if necessary. To cover the foam core, cut 2 pieces of fabric that are  $\frac{3}{4}$ " longer than the foam core length and  $\frac{3}{4}$ " longer than the width. With the fabric right

sides together, stitch with a  $\frac{1}{4}$ " seam on 3 sides, leaving 1 short end open. Clip the corners, turn right-side out, and press. Insert the foam core. Tuck the raw edges of the open side to the inside and stitch the opening closed. Push the insert into the bottom of the tote.

[Judymurrahdesigns.etsy.com](http://Judymurrahdesigns.etsy.com)

## quilt sling

Tote your quilt in style

by **Marijka Walker**



Bundle your picnic quilt in this handy sling and you'll always be ready for fun!

### directions

- For the fabric, roll your quilt as desired and measure the circumference, then subtract 5".
- Cut 2 pieces of fabric 10" × the fabric measurement

from step 1. To prevent show-through, fuse interfacing to the back of 1 fabric.

- With right sides together, sew  $\frac{1}{2}$ " from each edge, reinforcing the corners, and leaving a 5" opening on 1 long edge. Trim the corners, turn the sling right-side out, and press, turning in the raw edges.
- For the strap, multiply the fabric measurement from step 1 by 2, and then add 47". Fold the strap in half and mark with a pin. Butt the ends together, ensure the webbing isn't twisted, and join with a wide zigzag.

- Pin the webbing to 1 long edge of the sling, centering the butted ends. Ensure the webbing isn't twisted and pin the webbing to the other long edge, placing the pin at the center.
- Sew around the entire sling and through the webbing,  $\frac{1}{4}$ " from the outside edge. Also sew  $\frac{1}{4}$ " from the inside edge of the webbing, pivoting to sew  $\frac{1}{4}$ " from the previous stitching on each short end.
- Follow the manufacturer's instructions to attach heavy duty snaps to the webbing, 3" from the sling.

[marijkawalker.com](http://marijkawalker.com)



# Mumbo Jumbo Flannel

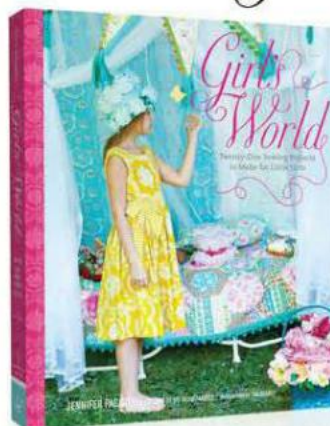
Chocolate Brown is the new black in Laura Berringer's beautiful new flannel group! It accents a vivid color scheme of modern bird and flower motifs, along with her celebrated butterflies.

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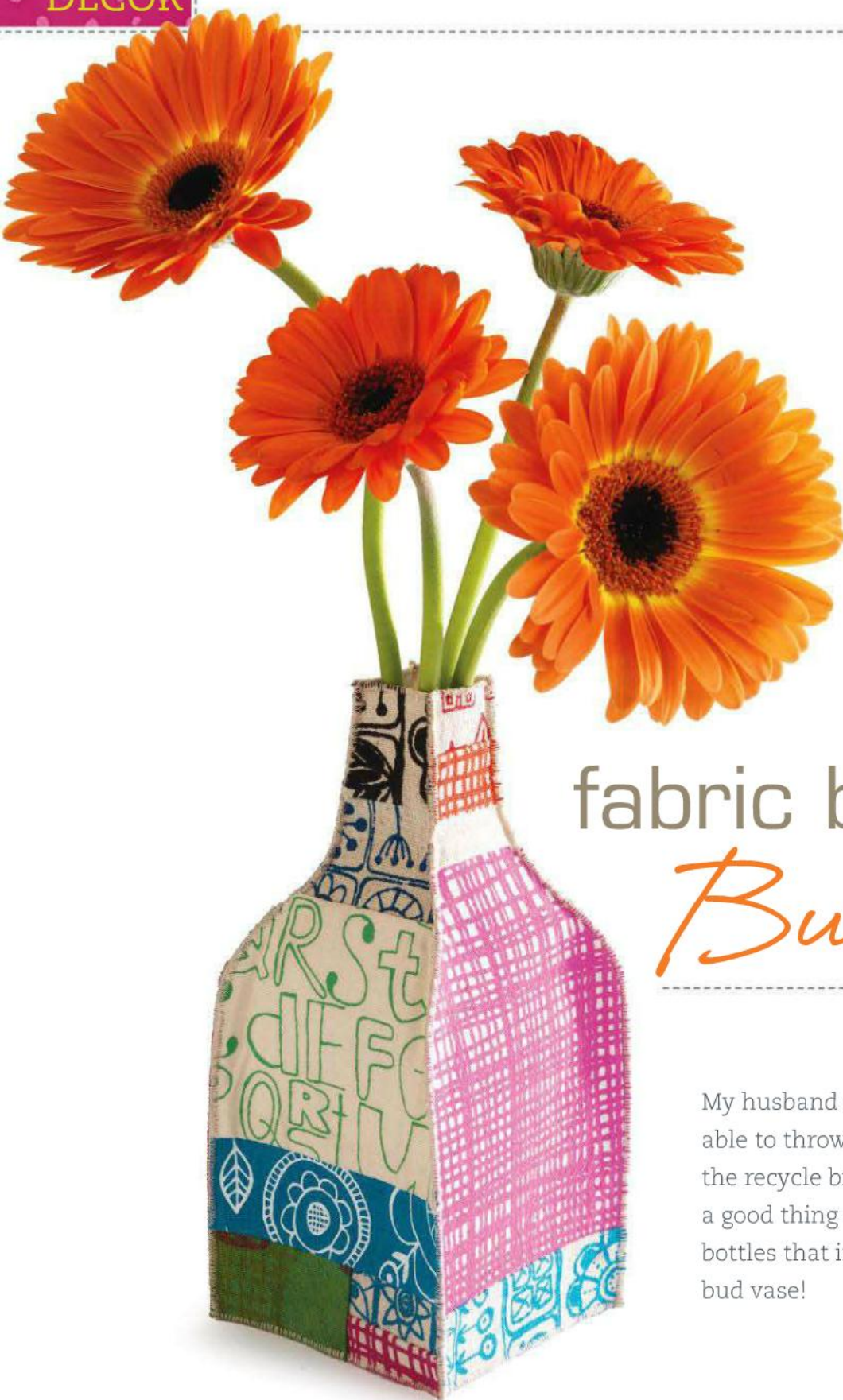




# patchwork *home décor*







## materials

- Paper glue stick
- Bud Vase template (insert)
- Piece of cardstock to make a template (a cereal box is fine)
- Assorted fabric scraps
- Heavy-weight interfacing
- Spray basting glue
- Empty glass or plastic jam jar

### Optional

- Embellishments (ribbons, silk threads, beads)
- Walking foot attachment

# fabric bottle *Bud Vase*

by **Lucie Summers**

My husband never seems to be able to throw his beer bottles in the recycle bin—and in a way it's a good thing as it was a row of his bottles that inspired this patchwork bud vase!





## directions

1. For a standard-sized jam jar, make a photocopy of the template. Using the glue stick, adhere the paper template to the cereal box and cut out. Put the template to one side until later.
2. Stitch the fabric scraps together. Don't worry about size or color; just keep stitching until you have enough patchwork to cover the template. Make 4 patchwork pieces this size.
3. On the heavy-weight interfacing, draw around the template and cut out 4 times.
4. Use the basting spray to coat the back of each interfacing shape and stick them to the wrong side of the patchwork fabric pieces.
5. Trim off the excess fabric. You should be left with 4 patchwork bottle shapes. If you are embellishing your vase, embroider, stitch, and sew on your beads now. Remember to keep all of the edges free of heavily beaded decoration so you can satin stitch easily.
6. Put the walking foot attachment on your sewing machine (this is not completely necessary, it just stops the two pieces from sliding away from one another—a normal foot will work too). Using a satin stitch, stitch the bottle tops and bottoms so they are neat and tidy.
7. Pair up the bottle shapes. Pin the right-hand side of 1 pair and the left-hand side of the other. For both pairs, satin stitch the sides of the bottle shapes together, going slowly and precisely.
8. Take 1 of the already stitched pieces and turn it inside out so the interfacing is facing outwards. Turn it around so you can see the patchwork fabric and place it inside the other piece, so the wrong sides are together. Line up the edges and pin.
9. Satin stitch the third side. Go slowly near the bottle neck. It is not difficult to do, but it's the trickiest part as there is less room to maneuver.
10. Pin and stitch the fourth side of the vase. Place your hand up inside the bottle shape and pop it back into shape. Tie off all the loose ends and darn them in.
11. Fill the jam jar with water and place the bottle vase over the top. Place one or two blossoms into your new vase, ensuring the stems are in the water. Step back and enjoy!

[www.summersville.etsy.com](http://www.summersville.etsy.com)

## variations & tips

If you are feeling confident, make up your own vase shape. It might be worth making a paper mock-up first to ensure all the pieces fit together.

- Remember, the sky is the limit. The patchwork can be embellished with beads, ribbons, embroidery—both hand and machine. Just remember to leave the sides free of heavy beading so you can stitch the shapes together.
- Each vase can be made to fit a theme or season. These would be beautiful for a simple wedding centerpiece or red-and-white as a gorgeous Christmas greenery display!
- Never forget the impact of having several vases grouped together on a mantel or window ledge. These would look fantastic lined up in a row with just one or two blooms in each, especially if each vase is a slightly different shape.

## caution

Remember to use the basting spray in a well ventilated room!





## materials

- Fabric scraps
- 4 pieces of batting, each 6" × 10" (for vase sides)
- 4¼" × 4¼" square of batting (for vase bottom)
- 4 pieces of lining fabric, each 3½" × 4"
- Patchwork Vase template (pattern insert)

by Penny Layman

Use this pretty little vase to display a favorite flower or two.

Just place your flower and water-filled bud vase inside it!

# patchwork Vase

## directions

### preparing the exterior

1. Using 1 of the 6" × 10" pieces of batting, place 1 scrap of fabric (right side up) on the batting. Align the edge of another scrap of fabric on top (right side down). Sew along the aligned edges and then open up the second scrap of fabric and press.
2. Continue sewing scraps onto the batting until the batting is covered with fabric and there are no raw edges of fabric (except along the edges of the batting). Repeat this process for the

remaining 3 pieces of 6" × 10" batting and the 4¼" × 4¼" square of batting for the vase bottom.

3. Quilt the side and bottom pieces using different designs.

### assembling the vase

4. Using the template, trace and cut each of the (4) 6" × 10" quilted pieces, making sure to include ¼" around the template for a seam allowance.
5. With right sides together, align the 3½" edge of 1 piece of lining fabric to the top edge of the vase side and sew.

6. Flip the lining fabric to the batting side of the piece and trim the sides of the lining to match the edges of the neck of the vase. Repeat with the other 3 vase sides.
7. With right sides together, align the bottom edge of each vase side to 1 side of the 4¼" × 4¼" square bottom and sew together, starting and stopping ¼" from each edge.
8. With right sides together, and with the lining extended up, sew the 4 vase sides together, starting at the bottom edge of the vase side and ending at the end of the vase lining.
9. Turn the vase right-side out and fold and turn the lining piece inside the vase. Press if needed.

[sewtakeahike.typepad.com](http://sewtakeahike.typepad.com)





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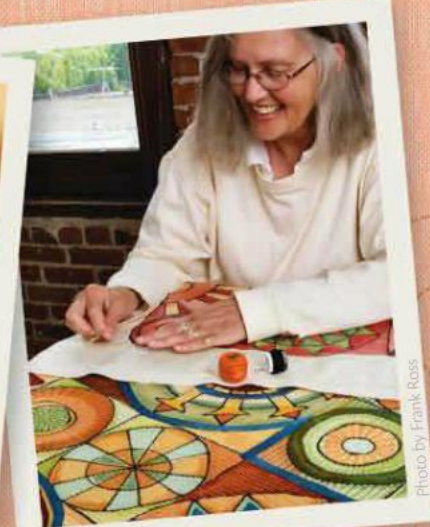


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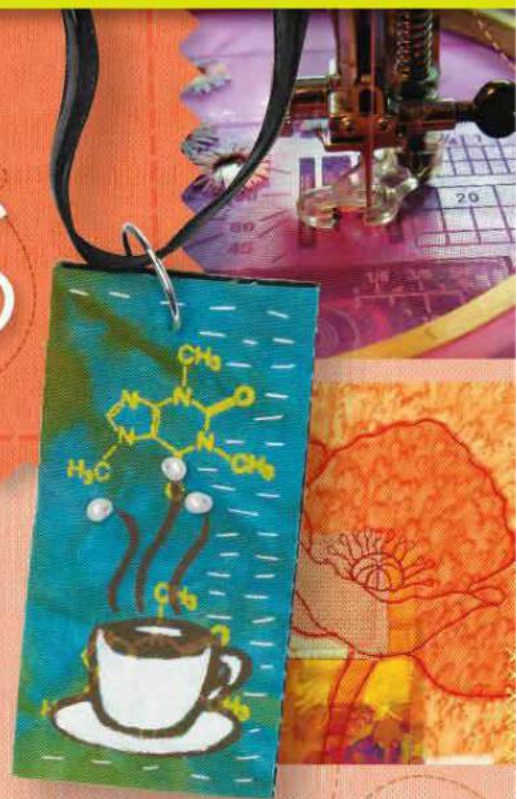
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Art by Lynn Krawczyk, Deborah Boschert, Debbie Bates, and Liz Kettle.

Above (left to right): Faith Cleary, Michelle Allen, and Marianne Burr.











# tree of life

## Wall Hanging

by Emma Thomas-McGinnis

With this playful project, you start by making a complete little quilt that becomes a canvas for you to design your heart out. When you're done with the free-form design, just machine stitch, and the quilt is ready to hang. There's no extra finishing work!

### directions

1. Press the accent strip in half lengthwise. Cut it to (2) 8½" lengths and (2) 10½" lengths. Layer the accent strips over the edges of the background fabric, with the raw edges aligned. Pin or baste.
2. Cut 2 borders to 4½" × 10½" and layer them right side down over the accent strips, aligning the raw edges. Sew the side seams. Press the seam allowances toward the border (the accent strips should overlap the background).
3. Cut the remaining border fabric to (2) 16½" strips. Layer them over the top and bottom of the quilt (right sides together). Sew the seams and press.
4. Sandwich the quilt by layering the batting, backing (face up), and quilt top (face down). Sew a ¼" seam around the quilt top edges, leaving approximately 4" open for turning.
5. Trim the batting close to the stitching. Trim the backing to a ¼" seam allowance. Clip the corners close to the stitching. Turn right-side out, using a blunt knitting needle or similar tool to neatly turn out the corners. Press. Hand stitch the opening closed.
6. Prepare the appliqué design by hand cutting stems and leaves. Fussy-cut the flowers around designs in your fabric, if desired, or in rough circles. Now play with the appliqué bits until you are satisfied with the tree layout. Use a fabric glue stick or small appliqué pins to hold the design in place. (Or you may choose to sew down each piece as you design, starting with the stems, and then adding the leaves and flowers.)
7. Free-motion quilt around the appliqué pieces, starting toward the center of the quilt and working outward. Stitch just inside the edges of each appliqué piece, but not exactly on the edge.

### materials

Finished quilt size: 16" × 18"

- 8½" × 10½" background fabric
- 1¼" × width of fabric (WOF) strip accent fabric
- 2 strips 4½" × WOF for borders
- 18" × 20" backing fabric
- 18" × 20" batting
- Various small fabric scraps for appliqué, including a brown, several greens, and a printed flower-like design
- Fabric glue stick or appliqué pins (optional)

Use sketchy motions to doodle leaf veins and flower details. Quilt in the background with the same sketchy motions, echoing the design of your tree and in arches toward the bottom to create a landscape.

8. Stipple quilt the borders of the quilt to finish.

[quilties.com](http://quilties.com)

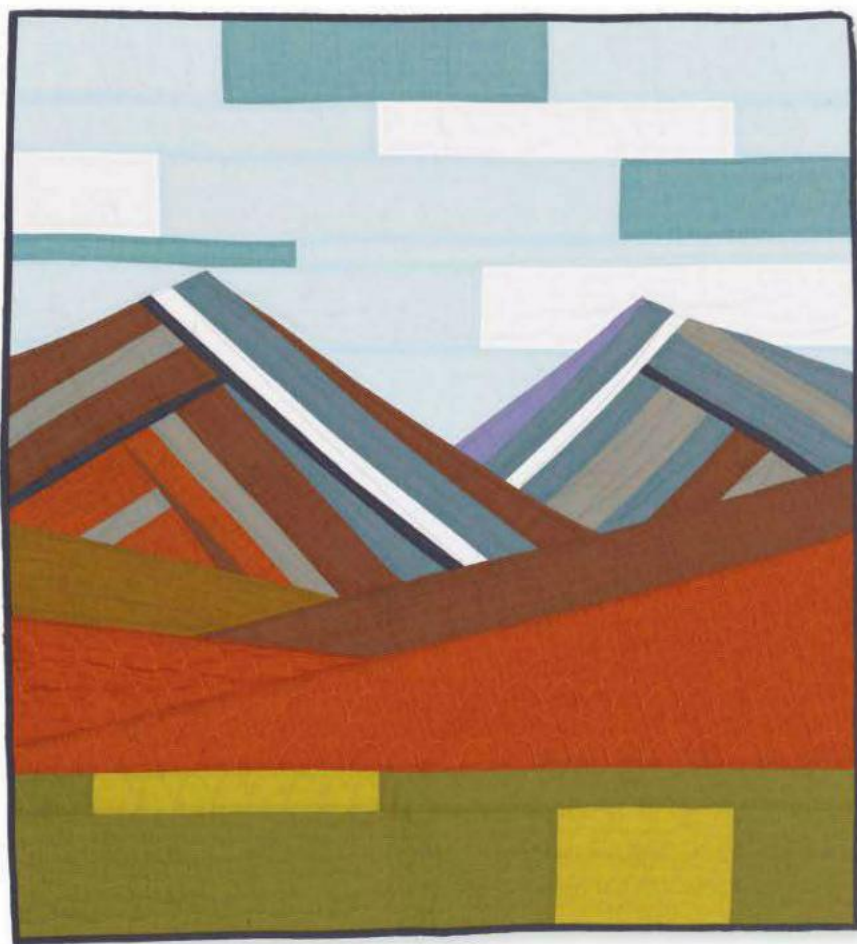
### helpful hint

Try not to quilt over the accent flap border, to retain its three-dimensional quality.



# Modern Mountains quilt

Create a Pieced Landscape



I designed this quilt for my husband, Rob, who loves to hike and ski on the trails of the Chugach Mountains near our home in Alaska. This quilt showcases the simple beauty of those mountains. The shot cottons (woven fabrics that have two different colors in the warp and weft) that I used echo the subtle color differences that exist in nature.

## materials

Finished size: 31" x 33"

- Fabric for quilt front (see "Cutting the Fabrics" for yardages and sizes)
- Modern Mountain templates (pattern insert)
- Template plastic
- Backing fabric, 1 yard
- Batting, 36" x 36"
- Binding fabric, ¼ yard

by Krista Fleckenstein

## directions

1. Piece the sky according to the layout in FIGURE 1.
2. Trace the mountain templates (A–G) onto template plastic. Label and cut out.
3. Piece the mountain sections according to FIGURES 2–8.
4. Referring to the same figures (2–8) for placement, trace the templates onto the pieced units and cut them out.
5. Assemble Mountain 1 pieces in order, A–D. [FIGURES 9 & 20]
6. Assemble Mountain 2 in order, E–G. [FIGURES 10 & 20]
7. On each mountain, fold the top edge ¼" to the back and press. [FIGURE 11]
8. Pin Mountain 2 onto the pieced sky, matching up the right and bottom edges of both pieces. [FIGURE 12] Topstitch.
9. Pin Mountain 1 onto the pieced sky, matching up the left and





## cutting the fabrics

**note:** Keep the strip sizes accurate to complete this mountain design, but feel free to change the fabric colors, if you wish.

### Sky

$\frac{1}{2}$  yard of light blue solid (ice), cut into:

- $3\frac{1}{2}" \times 8\frac{1}{2}"$  (S1)
- $3\frac{1}{2}" \times 12\frac{1}{2}"$  (S3)
- $3\frac{1}{2}" \times 17\frac{1}{2}"$  (S8)
- $3\frac{1}{2}" \times 18\frac{1}{2}"$  (S12)
- $2\frac{1}{2}" \times 14\frac{1}{2}"$  (S4)
- $2\frac{1}{2}" \times 5\frac{1}{2}"$  (S6)
- $1\frac{1}{2}" \times 21\frac{1}{2}"$  (S11)
- $4\frac{1}{2}" \times 32\frac{1}{2}"$  (S14)

$\frac{1}{8}$  yard of medium blue solid (duck egg), cut into:

- $3\frac{1}{2}" \times 12\frac{1}{2}"$  (S2)
- $3\frac{1}{2}" \times 9\frac{1}{2}"$  (S9)
- $1\frac{1}{2}" \times 11\frac{1}{2}"$  (S10)

$\frac{1}{8}$  yard of white solid, cut into:

- $2\frac{1}{2}" \times 13\frac{1}{2}"$  (S5)
- $3\frac{1}{2}" \times 6\frac{1}{2}"$  (S7)
- $3\frac{1}{2}" \times 14\frac{1}{2}"$  (S13)

### Mountains and hills

**note:** As you cut, sort the pieces into piles by letter to keep things organized.

$\frac{1}{4}$  yard of burnt orange solid (ginger), cut into:

- (2)  $3\frac{1}{2}" \times 7"$  (A1 and A3)
- $1\frac{1}{2}" \times 13"$  (E)
- $6" \times 17"$  (H3)
- $10" \times 36"$  (H4)

$\frac{1}{8}$  yard of gray solid (sandstone), cut into:

- $1\frac{1}{2}" \times 12"$  (C2)
- $1\frac{1}{2}" \times 7"$  (A2)
- $1\frac{1}{2}" \times 13"$  (B3)
- (2)  $2\frac{1}{2}" \times 10"$  (E2 and E5)
- $1\frac{1}{2}" \times 10"$  (F3)

$\frac{1}{8}$  yard of cornflower blue solid (driftwood), cut into:

- $2" \times 13"$  (B5)
- $2" \times 20"$  (D3)

- $2" \times 10"$  (E1)
- $1\frac{1}{2}" \times 10"$  (E3)
- $2\frac{1}{2}" \times 10"$  (F2)
- $2" \times 10"$  (F4)

$\frac{1}{4}$  yard of brown solid (nut), cut into:

- $2" \times 13"$  (B1)
- $2\frac{1}{2}" \times 13"$  (B4)
- $2" \times 12"$  (C1)
- $2\frac{1}{2}" \times 12"$  (C3)
- $2\frac{1}{4}" \times 20"$  (D4)
- $2" \times 10"$  (E4)
- $3" \times 30"$  (H2)

$\frac{1}{8}$  yard of dark blue solid (steel), cut into:

- $1" \times 12"$  (C4)
- $1" \times 20"$  (D1)
- $1" \times 10"$  (F1)

$\frac{1}{8}$  yard of white solid, cut into:

- $1\frac{1}{4}" \times 20"$  (D2)
- $1\frac{1}{2}" \times 12"$  (G3)

Purple (lavender) solid:

- $2\frac{1}{4}" \times 12"$  (G1)

Green/gold solid (chartreuse):

- $4" \times 14\frac{1}{2}"$  (H1)

### Grass

$\frac{1}{4}$  yard of green solid (pea soup), cut into:

- $2" \times 4"$  (J1)
- $2" \times 18"$  (J3)
- $5" \times 21"$  (J4)
- $5" \times 5"$  (J6)

$\frac{1}{4}$  yard of lime solid (sprout), cut into:

- $2" \times 11"$  (J2)
- $5" \times 7"$  (J5)

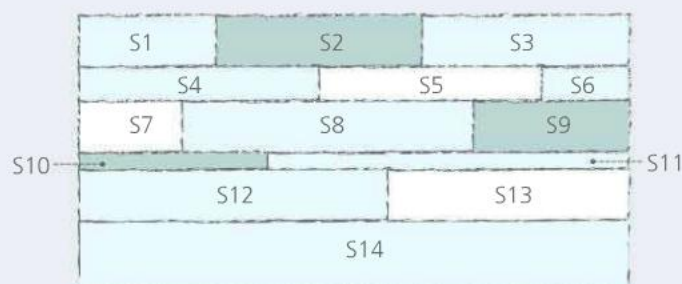


Figure 1

Figure 2

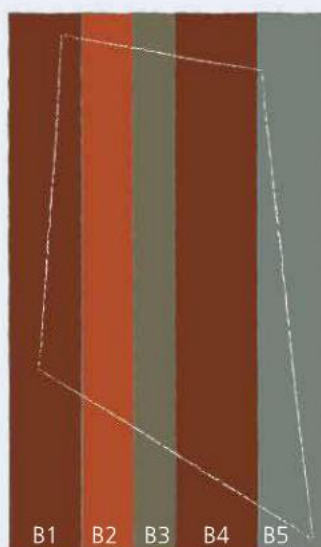
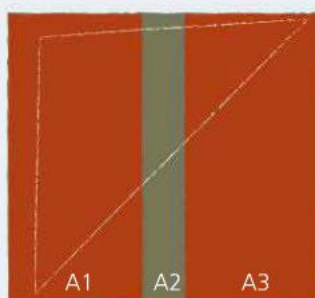


Figure 3

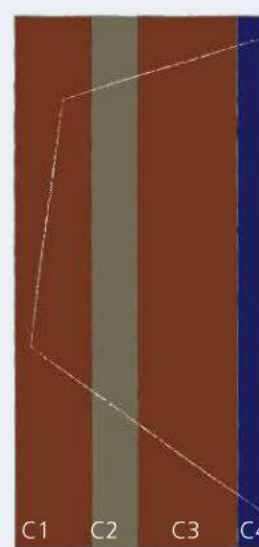


Figure 4





Figure 5

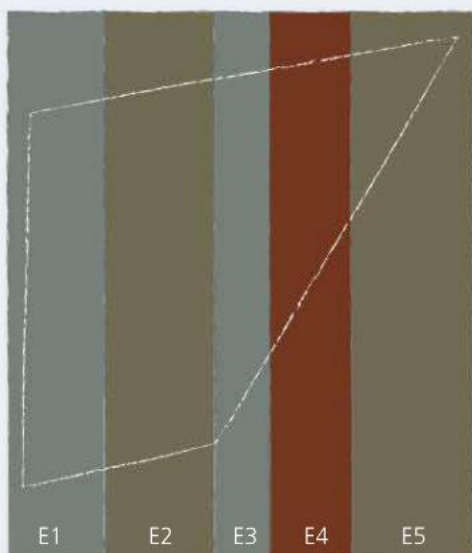


Figure 6

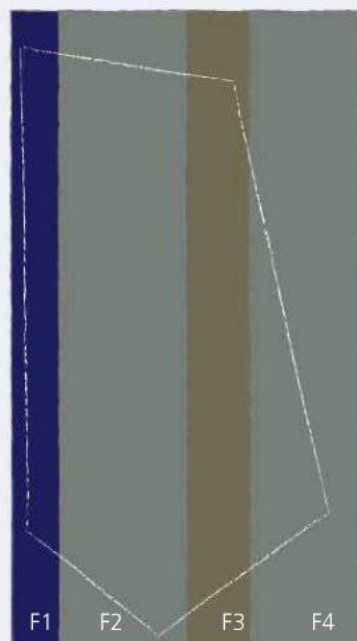


Figure 7

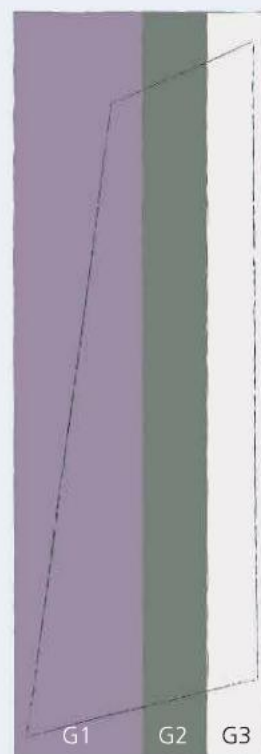


Figure 8

bottom edges [FIGURE 13] of both pieces. It will overlap Mountain 2. Topstitch.

10. Sew the chartreuse strip (H1) along the bottom edge of Mountain 1. Press. [FIGURE 14]
11. Stitch the nut strip (H2) along the bottom edge of Mountain 2. Press. [FIGURE 15]
12. Trim the excess fabric from the bottom strips and sides. [FIGURE 16]
13. Sew the ginger strip (H3) along the lower left edge. [FIGURE 17] Press and trim. [FIGURE 18]
14. Sew the second ginger strip (H4) across the entire bottom of the quilt top, following the edge of the nut strip (H2). Press. Trim the sides.

15. On the left side of the quilt top, make a mark  $1\frac{1}{2}$ " below where the 2 ginger strips meet. Using your ruler and rotary cutter, trim the excess ginger fabric so that it is parallel to the top of the sky. You will now have a square quilt top.

16. Piece the grass [FIGURE 19] and then attach this strip to the bottom of the quilt top. [FIGURE 20]

17. Layer the backing fabric, batting, and quilt top. Baste. Quilt as desired, referring to the finished quilt for design ideas.

18. Square up the quilt, trim as needed, and bind.

[spottedstone.blogspot.com](http://spottedstone.blogspot.com)



Figure 9

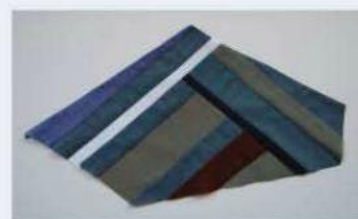


Figure 10

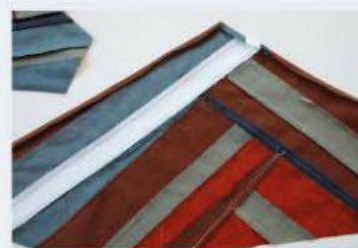


Figure 11





Figure 12



Figure 13



Figure 14



Figure 15



Figure 16



Figure 17



Figure 18



Figure 19

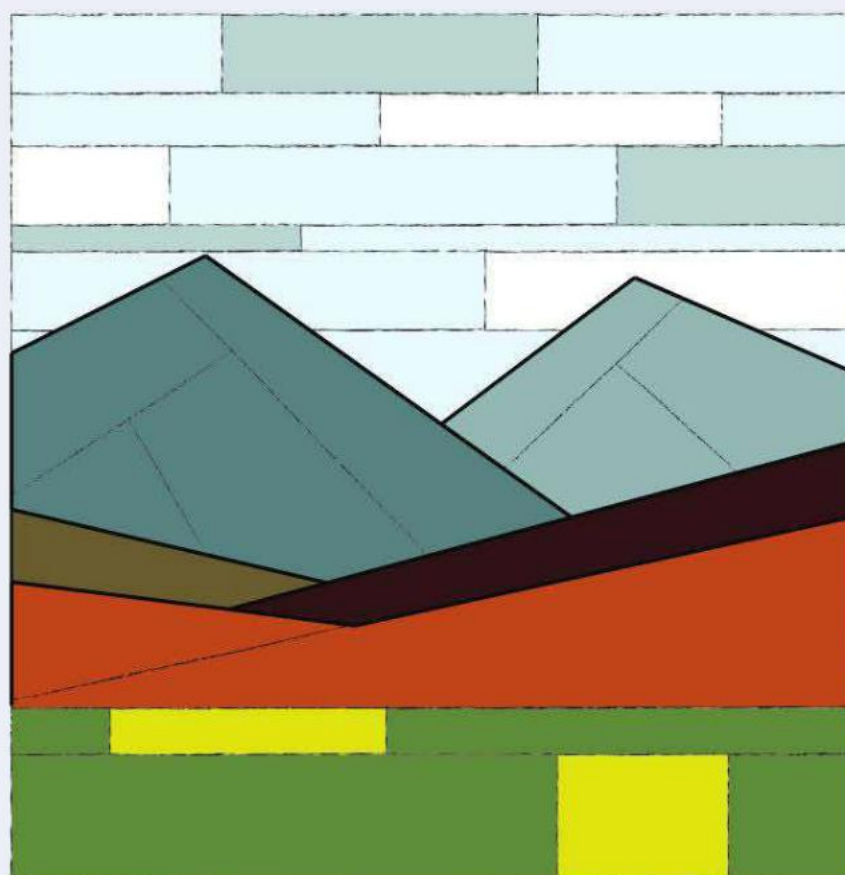


Figure 20





## materials

- Fabric (a single fabric, or several fabrics, pieced as needed to make an  $8\frac{1}{2}$ "  $\times$  46" strip)
- Fusible web,  $8\frac{1}{2}$ "  $\times$  46" strip
- Parchment paper
- Heavy canvas,  $11\frac{1}{4}$ "  $\times$  49" (I used Roc-lon® Multi-Purpose Cloth™.)
- Wood board,  $11\frac{1}{4}$ "  $\times$  49"
- Poly-acrylic sealer (I used Liquitex® Gloss Varnish.)
- Foam brush
- Staple gun and staples
- Saw and mitering box
- Decorative molding, 2 strips 8' long
- Glue
- Coat hooks, 4
- Staple gun
- Clamps
- Hooks for hanging the rack (I used "flush mount hangers.")

# patchwork *Coatrack*

Having limited closet space, we desperately needed a coatrack. And what better combination than some gorgeous fabrics, a little molding, and some special hooks? Personalize this design with your choice of fabric and hooks.



by Helen Gregory

## directions

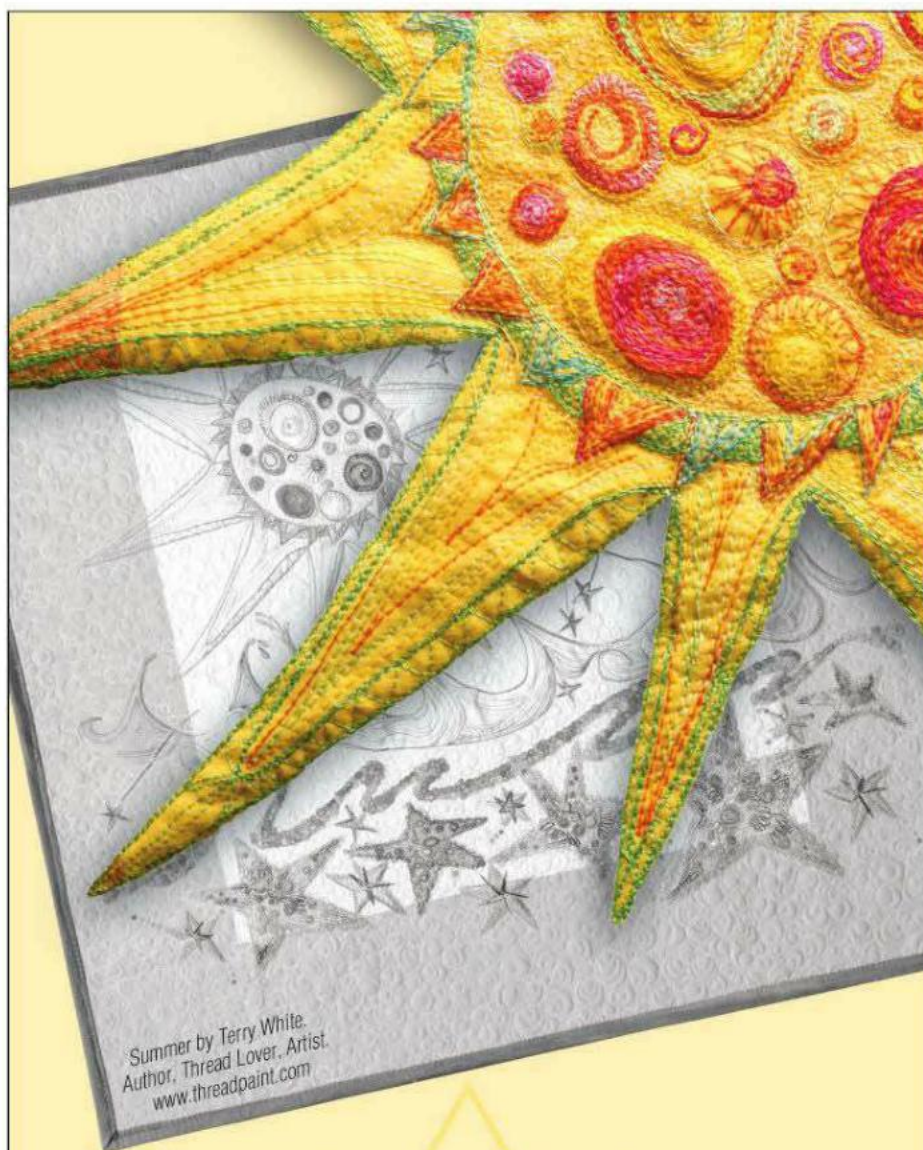
1. Piece the fabrics as needed to make an  $8\frac{1}{2}$ "  $\times$  46" strip. (I used a striped fabric from Studio E Fabrics® by Fabric Editions, LLC, and pieced it with 2 seams to add interest to the pattern.)
2. Following the manufacturer's instructions, apply fusible web to the wrong side of the patchwork, using parchment paper to protect your iron and ironing surface. Center the patchwork on the canvas, remove the paper backing from the fusible, and fuse the



patchwork to the canvas, again using parchment paper as needed.

3. Working outdoors, apply 1 coat of poly-acrylic sealer to the fabric front using a foam brush. Allow the sealer to dry thoroughly.
4. Apply 3–5 additional coats of sealer, allowing it to dry thoroughly after each application.
5. Glue the sealed strip to the wood board, and use the staple gun to secure it to the board.
6. Carefully measure the board, and cut the molding strips using a saw and miter box.
7. Position the molding around the edge of the wood board. Glue it in place, and use clamps to hold it in place as it dries. (I used 4–8 layers of flannel fabric in the clamp to prevent it from marking the molding.)
8. Apply the hooks to the back of the board, and mount the rack on the wall.

**Helen Gregory is a Managing Editor with Interweave's Quilt + Paper Division. Visit [Quiltingdaily.com](http://Quiltingdaily.com).**



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# heirloom Duvet Cover

This lovely duvet cover features a simple, modern flower appliqué design and a deceptively simple construction.

If you have family or friends coming for a visit and need to give your guest room a boost, you can easily turn out this project in just a day. Choose an airy cotton background fabric with texture or a more sturdy, home-décor weight cotton, but keep the main fabric subdued in order to make the flower appliqué really “pop.”

An **excerpt** from  
*Sew Liberated*  
by **Meg McElwee**

## cut the fabric and make the front and back panels

1. Cut 4 Duvet Panels from the Main fabric, each measuring  $2\frac{1}{4}$  yards  $\times$  42”.

**note:** An extra  $\frac{1}{4}$  yard of fabric is included in the Main fabric listing to compensate for any shrinkage that may occur when prewashing the fabric.

2. Place 2 Duvet Panels right sides together and pin 1 long edge. Sew this edge and then press the seam allowances open. Repeat with the remaining Duvet Panels. You have now assembled the front and back panels.

## prepare and attach the appliqués

3. Prepare the Flower Petal Template and use it to cut and prepare eighteen Flower Petal appliqués from the various cotton prints according to the Lightweight Fusible Interfacing method online (see the 101 Patchwork page at [Quiltingdaily.com](http://Quiltingdaily.com)). Substitute muslin for the fusible interfacing called for in the instructions (you

## materials

Duvet Cover shown is  $79\frac{1}{2}$ "  $\times$  82"  
All fabrics should be at least 45"  
wide unless otherwise indicated.

- $9\frac{1}{4}$  yards of cotton for Duvet Panels (Main)
- $1\frac{1}{4}$  yards of lightweight muslin
- 19 scraps of various cotton prints for making 18 flower petals and 1 flower center (see the Flower Petal template for sizes needed; one scrap size will depend on the size of object used to create the Flower Center)
- 5 yards of  $\frac{1}{2}$ "-wide grosgrain ribbon to match Main fabric
- Coordinating sewing thread
- Invisible/monofilament thread
- Fray Check™
- Duvet Flower Petal template (pattern insert)
- Round salad plate or other round object about  $7\frac{1}{2}$ " in diameter (or a drafting compass) for making Flower Center template
- Bent-arm (quilting) safety pins
- Point turner (optional)

won't be able to fuse the pieces to the background fabric but pinning will work just fine for these appliqués).

4. Trace the salad plate or other object (or use the drafting compass to draw a circle about  $7\frac{1}{2}$ " in diameter) to create a template for the Flower Center. Use the template to prepare the





## notes

All seam allowances are  $\frac{1}{2}$ " unless otherwise indicated.

Be sure to wash, dry, and press all of your fabric before sewing to avoid further shrinkage with subsequent washings.

Flower Center appliqué as in Step 3.

5. Pick 1 of the panels (created in Steps 1 and 2) to be the front panel. Lay it right side up on a hard, flat work surface. Find the exact center of the cover (over the seam), center the Flower Center appliqué on this spot, and use bent-arm safety pins to attach the appliqué to the panel. Arrange and pin 7 Flower Petal appliqués around the Flower Center with their narrower ends toward the center. Arrange and pin the remaining 11 Flower Petals in a concentric circle around the first set of 7 Petals (see the assembly diagram at right and the photo for assistance).
6. Using invisible/monofilament thread in the needle and a bobbin thread that coordinates with your Main fabric color, use a straight stitch to attach the appliqués to the front panel, beginning with the flower center and working your way outward to the other petals, stitching  $\frac{1}{16}$ – $\frac{1}{8}$ " from the appliqué edges.

## finishing

7. On a large working surface, pin the front and back panels right sides together. Sew the long edges and 1 short edge, leaving the

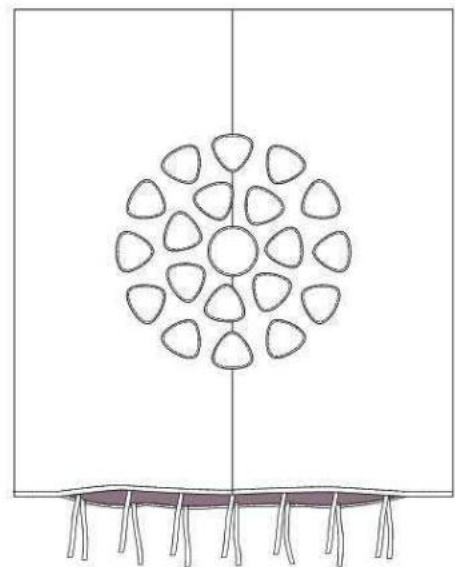
short edge at the duvet bottom open, then clip the corners and turn right-side out. Push out the corners (use the point turner if necessary) and then press flat.

8. Press  $\frac{1}{2}$ " to the wrong side along the open short edges. Turn an additional  $\frac{1}{2}$ " to the wrong side on each and press again.
9. Topstitch  $\frac{3}{8}$ " from the edge on both the front and back panels to hem the opening (leave the cover open; do not stitch the edges together).
10. Beginning at the outside corners, pin and then topstitch closed about 8" at each side of the duvet cover bottom, stitching in the ditch over the previous topstitching. This will keep the corners of your comforter from falling out of the duvet cover. Turn the duvet cover inside out.
11. Cut the grosgrain ribbon into (18) 9" pieces. Using straight pins, position the ribbons in pairs (1 on the back panel, 1 on the front) evenly along the open bottom edge, between the portions that were stitched closed in Step 10 (see the assembly diagram at right for assistance). Pin the ribbons to the wrong side of the cover, about  $\frac{3}{4}$ " in from the edge. Make sure that each ribbon is perfectly aligned with its mate.
12. Topstitch the ribbons to the cover, stitching in the ditch over the previous topstitching. Backtack several times over each ribbon to secure. Finish the edges of the ribbons with a bit of Fray

## customized cover

Measure your comforter's length and width, then add 2" to each measurement for ease and seam allowances. Use the custom measurements to adjust the fabric yardages and panel sizes. If you are making a twin-size duvet cover, you may only be able to fit 1 row of appliqué petals instead of 2.

Assembly Diagram



Check. Turn the duvet cover right-side out and press flat.

13. Insert your comforter into the cover and then tie each set of ribbons into a bow to hold the comforter in place.

[Sewliberated.typepad.com](http://Sewliberated.typepad.com)

Learn more about Meg's book, *Sew Liberated*, at [store.quiltingdaily.com](http://store.quiltingdaily.com).



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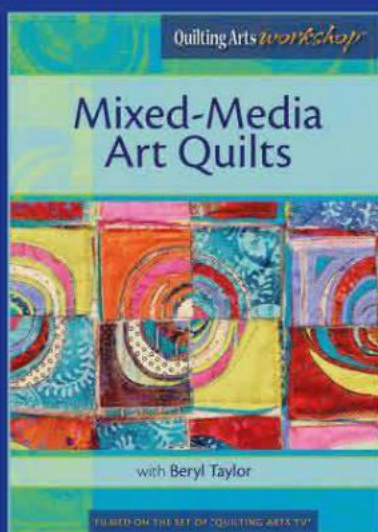
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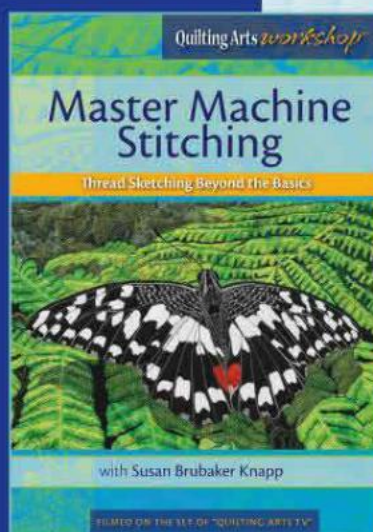
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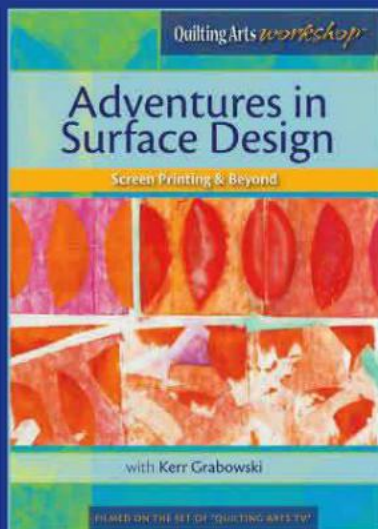


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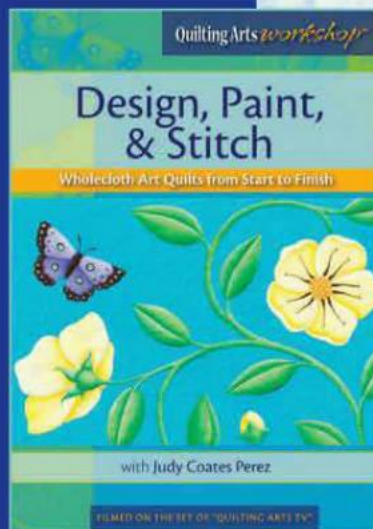


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# Serenity sham

## directions

### cutting the fabric

**Fabric 1 (top strip, bottom strip, and back):**

- 2 strips 9½" × 33"
- 1 rectangle 29" × 31½" (back)
- 1 rectangle 13½" × 29" (back)

**Fabric 2 (accent bands):**

- 2 strips 2½" × 33"

**Fabric 3 (center):**

- 1 strip 7" × 33"

**Lining:**

- 29" × 33"

**Batting:**

- 29" × 33"

### construction

**note:** Use ½"-wide seam allowances.

1. Assemble the sham front by piecing the 33" strips in this order: fabric 1, fabric 2, fabric 3, fabric 2, and then fabric 1. Press the seams toward the darkest fabrics.
2. Place the batting against the wrong side of the sham front. Directly on top of the batting, place the lining; all raw edges should be even. Machine baste around the edge to hold the layers.
3. Hem each inside edge of the back pieces with a double 2" hem.
4. With right sides together, pin the sham backs to the sham front. Overlap the 2 back pieces so the outside edges are even with the sham front.
5. Stitch around all edges of the sham. To eliminate bulk, trim

## materials

The pillow sham directions are for a standard 20" × 26" pillow.

- 1⅞ yards fabric 1 (top, bottom, and backing)
- ¼ yard fabric 2 (accent bands)
- ¼ yard fabric 3 (center)
- 1 yard fleece batting

by **Donna Babylon**

the corner seam allowances diagonally. Zigzag or serge the seam allowances together.

6. Turn the sham right-side out. For sharp corners, use a point turner to gently push the fabric out from the inside. Press the seam.
7. To form the flange, topstitch all around the sham, 3" from the edge. Insert the pillow through the back opening.

**MoreSplashThanCash.com**





# nine-patch *Kitchen Curtain*

An excerpt from  
*Fresh Quilting*  
by Malka Dubrawsky

Designing this kitchen curtain gave me the opportunity to combine several much-loved influences in one project. The blue-and-white palette references my favorite china, while the simple nine-patch blocks of patchwork remind me of vintage aprons. Best of all, sheer cotton organdy in the sashing and borders celebrates the magical way that the sun lights up fabric.

## directions

### cutting the fabric

From the assortment of cotton prints:

- cut 135 squares, each  $2\frac{1}{2}" \times 2\frac{1}{2}"$ . Cut either 4 or 5

squares from each print so the fabrics within a pieced block will form the pattern shown. Plan to include 1 light and 1 dark fabric in each block.

From cotton organdy cut crosswise strips measuring 2" wide. From these strips, cut:

- 15 pieces  $6\frac{1}{2}"$  long
- 18 pieces 8" long
- 1 piece  $39\frac{1}{2}"$  long

From cotton fabric for ties cut:

- 18 strips, each  $9\frac{1}{4}" \times 1\frac{1}{4}"$





#### From border fabric, cut:

- 2 pieces measuring  $3\frac{1}{2}" \times 39\frac{1}{2}"$  for upper border
- 3 crosswise strips (cut across the entire fabric width)  $1\frac{1}{2}"$  wide for binding
- 1 piece measuring  $3\frac{1}{4}" \times 39\frac{1}{2}"$  for lower border

#### making the patchwork

Press all seam allowances to one side, alternating sides where seams intersect.

Remember that the organdy allows the seams to show through, becoming part of the curtain's appearance, so keep the seam allowances precise. Finish the seam allowances with a zigzag, overcast, or serger stitch to prevent raveling.

1. The 9-patch blocks are assembled in 3 horizontal rows of 3 patches each. It's important to alternate the values of adjoining patches, so choose 1 light and 1 dark fabric for each block. The top and bottom rows in a block will be identical, with the values reversed for the center row.
2. If the top and bottom rows are light-dark-light, the center row will be dark-light-dark.
3. If the top and bottom rows are dark-light-dark, the center row will be light-dark-light.
4. Arrange the fabrics for a single block beside your sewing machine. Working with 2 patches at a time, assemble the 9 patches into 3 rows of 3 patches. Press the seams to one side, pressing in the opposite direction for the center row.

#### materials

Finished size  $39\frac{1}{2}" \times 29"$

- Assortment of prints in a limited color palette, half in dark values and half in light values, at least  $6" \times 8"$
- $\frac{3}{4}$  yard of 45"-wide white cotton organdy
- $\frac{1}{4}$  yard of 45"-wide cotton fabric for ties (shown: blue-and-white check)
- $\frac{1}{2}$  yd of 45"-wide cotton fabric for borders and binding (shown: white with blue dots)
- White thread for machine sewing

**note:** Scraps of the tie and border fabrics can be used in piecing the blocks

5. Join the strips to create the block, matching the seams, and press the seams to one side.
6. Repeat Steps 4 and 5 to create a total of (15) 9-patch blocks.

#### attaching organdy borders and sashing

7. Pin a  $6\frac{1}{2}"$  organdy strip to a 9-patch block, right sides together, along 1 edge. Sew, finish the raw edges as one, and press the seam toward the organdy.

[FIGURE 1]



Figure 1

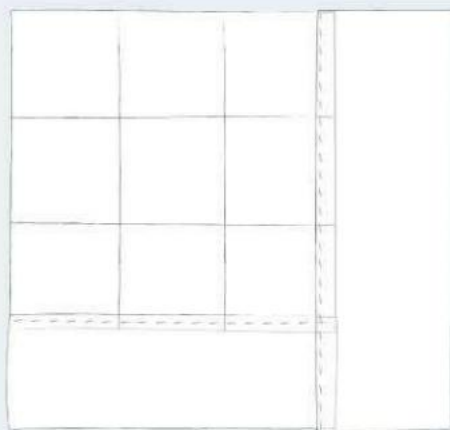


Figure 2

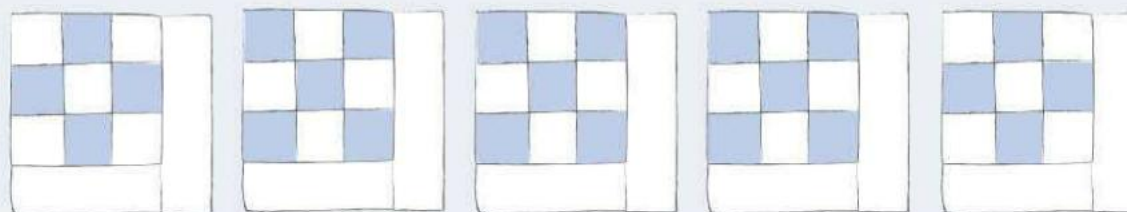


Figure 3





Crisp cotton ties give the curtain a casual look.

8. Topstitch  $\frac{1}{8}$ " from the seam on the organdy side, sewing through all layers.
9. Pin an 8" organdy strip to the same pieced block along an adjacent edge, so the new strip lies perpendicular to the previous organdy strip. [FIGURE 2] Sew, finish the seam allowances as one, and press the seam toward the organdy. Topstitch  $\frac{1}{8}$ " from the seam on the organdy side, through all layers.
10. Repeat Steps 7 through 9 to create a total of (15) 9-patch blocks edged with organdy on 2 adjacent sides.
11. Arrange all 15 blocks, right sides facing up, on a table or floor in 3 rows of 5 blocks each, arranging the blocks so that each is bordered by organdy along its right and bottom edges.
12. Working from left to right on 1 row at a time [FIGURE 3], pin the first 2 blocks, right sides together, pinning the organdy edge of the left block to the non-organdy edge

of its neighbor. Sew, finish the seam allowances as one, and press the seam toward the organdy. Topstitch  $\frac{1}{8}$ " from the seam on the organdy side through all layers. Replace the sewn blocks in the arrangement.

13. Repeat Step 12 for the next 2 blocks in the row.
14. Pin the sewn pairs, right sides together, with the organdy edge of the first pair against the non-organdy edge of the second. Sew and topstitch as before.
15. Pin the fifth block to the assembled row, right sides together, matching the non-organdy edge of the new block to the organdy edge of the assembly. Sew and topstitch as before.
16. Pin a  $6\frac{1}{2}$ " organdy strip to the first block in the row, right sides together, along the block's non-organdy edge. [FIGURE 4] Sew and topstitch. This completes a row of 5 blocks, with organdy

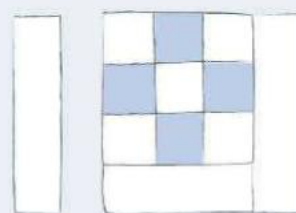


Figure 4

between the blocks and along both sides and the lower edge.

17. Repeat Steps 12–16 to make two more rows.
- note:** Row 1 is at the top of the arrangement. Row 2 is in the middle, and Row 3 is at the bottom.
18. Sew the rows together, in order, from top to bottom. Finish the seam allowances, press, and topstitch as before.
19. Pin the  $39\frac{1}{2}$ " strip of organdy to the top of Row 1, right sides together. Sew, press, and topstitch as before.
20. Pin the bottom border piece to the bottom edge of the assembled rows, right sides together. Sew, press, and topstitch.



## making the ties and top border

21. Press  $\frac{1}{4}$ " to the wrong side along 1 short edge of a tie strip. Fold the strip in half, lengthwise, with wrong sides together, and press. Open the tie to reveal the center crease.
22. Press both long edges to meet at the center crease. Refold the strip along the original crease, enclosing the raw edges, and press once more. Topstitch  $\frac{1}{8}$ " from both long edges and the pressed-under short edge.
23. Repeat Steps 21 and 22 to make a total of 18 ties.
24. Divide the ties into 9 pairs. Lay the ties in each pair on top of each other, raw edges matched, and treat each pair as a single unit in the next step.
25. Lay 1 upper border piece on a flat surface, wrong side up. Measure and mark the tie locations as follows: the first and last ties are  $\frac{1}{2}$ " from the side raw edges, and a third tie is precisely in the middle of the border piece. Space the remaining 6 ties about  $4\frac{3}{4}$ " apart, adjusting the locations as needed to keep the ties evenly spaced. Pin the ties in place, matching their raw edges to 1 long edge of the border, and machine baste  $\frac{1}{8}$ " from the raw edge.
26. Pin the border piece with basted ties to the other upper border piece, right sides together, making sure the ties are between the layers and lie perpendicular to the basted edge. Sew the border pieces together along the long edge with the ties.



Detail of patchwork, reverse side.

Turn the border piece right side out and press the seam open. Fold the piece in half, wrong sides together, along the seam, matching the raw edges, and press the border flat.

## finishing the curtain

27. Use diagonal seams to join the binding strips into a continuous length. Pin the binding to the curtain front, right sides together, along the sides and bottom edge, starting at the curtain top. Stitch.
28. Turn the binding to the back, remembering to turn under the  $\frac{1}{4}$ " seam allowance, and pin.
29. Using a straight or zigzag stitch, sew the binding in place, removing pins as you work.
30. Open out the upper border so the wrong side is facing up.
31. Press  $\frac{1}{4}$ " to the wrong side on the short edges. Press  $\frac{1}{4}$ " to the wrong side along 1 long edge.

32. Pin the upper border's unfinished long edge to the curtain's top edge, right sides together. Sew, being sure to catch the short edges' pressed seam allowances in the seam.

33. Fold the border's pressed long edge to the curtain wrong side. Match the pressed edge to the just-stitched seam and pin, covering the raw edges of the seam.

34. Using a zigzag stitch, sew the pinned edge to the curtain back, sewing through all layers.

**note:** The bobbin threads of the zigzag stitches will be visible on the curtain front.

35. Topstitch the upper border  $\frac{1}{8}$ " from both short edges and the long edge with the ties.

[Stitchindye.blogspot.com](http://Stitchindye.blogspot.com)

Learn more about Malka's book, *Fresh Quilting*, at [store.quiltingdaily.com](http://store.quiltingdaily.com).







# brighten\*up!



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160 pages, 20 projects  
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## materials

For two 18" pillows

- Choice of 8–12 similar motifs in multiple sizes (Use no more than 6 per pillow.)
- Coordinating fabrics, 2 squares 18½" × 18½" plus scraps for the pillow front patchwork
- Muslin or paper for layout guide, 18½" × 18½"
- Lightweight batting
- 18" pillow forms (2)

by Margaret Applin

# Weeds and Wildflowers patchwork Sofa Pillows

I turned some photos of weeds and wildflowers into Thermofax® screens for printing on fabric. The resulting pillows have a bold graphic look that really “pops” off my sofa. No screen prints? No worries! Use any large-scale commercial fabric or transferred images for this project.

There is no set number or size of motifs, but to keep the pillow visually balanced, I recommend using no more than 6 per pillow. For these pillows, I used 2 large motifs (cut to approximately 9" × 12") and various smaller images (cut to approximately 5" × 7"). I trimmed each piece as necessary to fit within the planned pillow size, allowing for gaps between the motifs to insert some coordinating fabrics.

## directions

**note:** Use ½" seams throughout.

1. Cut a piece of muslin or paper 18½" × 18½" to use as your layout guide. Audition all of your chosen fabrics in different positions on the template until you are pleased with the layout.
2. Using the layout guide, stitch all of your pieces together,

and then trim the piece to 18½" × 18½". Repeat this process for the second pillow top.

3. If you wish, use embroidery floss to hand stitch around 2 or 3 of the motifs to help tie the layout together.
4. With right sides together, stitch the pillow front to the back, leaving 1 side open. Trim the corners and turn the pillowcase right-side out.
5. Place the pillow form inside the pillowcase, making sure the corners of the form are correctly placed inside the pillowcase corners and the shape is not warped or pulling.
6. Hand stitch the opening closed. Repeat for the second pillow.

[scrapwisdomcollage.blogspot.com](http://scrapwisdomcollage.blogspot.com)





A perfect project for using some precious small scraps, this is a great introduction to improvisational piecing.

## materials

- Fabric for front: 19" × 10" rectangle, 19" × 5" strip
- Backing fabric, 2 rectangles 18½" × 12"
- Fabric for stripes, 4–5 colors, approximately 15 pieces: 6" long and 2"–4" wide
- Batting, 19" × 19"
- Muslin, 19" × 19"
- Pillow form, 18" square
- Walking foot

by **Candy Glendening**

## directions

1. Lay out the 15 fabric scraps in a pleasing arrangement. Overlap the first 2 pieces ½"–1" (right sides facing up) and use your rotary cutter to cut a gentle curve through both layers at once. Remove the waste pieces and lay the pieces together, right sides together, with the beginning of the raw edges meeting. Slowly stitch the pieces together, adjusting the edges to meet as you come to them.
2. Press the seam allowance to 1 side and then continue to add pieces in this manner until you have a strip that's at least 19" long. Trim the strip to a final size of 5" × 19".
3. Stitch the 2 rectangles of front fabric to either side of the pieced strip, pressing the seam allowance toward the main fabric pieces.

# Sketchy Stripes

## pillow

Home Dec with Improvisational Piecing

4. Layer the front with a piece of batting and muslin, and quilt it using a walking foot. I chose to quilt organically curving lines across the front, continuing these lines to "stitch in the ditch" between each of the stripes. When the quilting is complete, press the front and trim it to 18½" square.
5. Press a narrow ¼" hem on 1 long side of each back piece and topstitch it in place. Place the pillow front (right side up) on your work surface, and layer both back pieces on top (right sides down).

Overlap the back pieces at the center back and align the raw edges all around. Stitch completely around the outside edges, turn right-side out, and press well.

6. Topstitch ½" in from the edge around the perimeter of the pillow, completing the pillow with a pretty flange edging.

[CandiedFabrics.com](http://CandiedFabrics.com)



**HOW 2  
VIDEO**

[QuiltingArts.com](http://QuiltingArts.com)





by Melissa Lunden

# mod Pillow Pair

## Highlight Your Favorite Prints

### square mod pillow

This pillow features a white background on one side and a brown background on the opposite side. The highlighted printed fabrics are framed by the opposite fabric (brown or white, respectively).

### materials

#### Square Mod Pillow

- (18) 3" squares of different prints
- ½ yard white fabric
- ½ yard brown fabric
- 12" invisible zipper
- 14" × 14" pillow form or stuffing
- Invisible zipper foot

### cutting

From the white fabric, cut:

- 9 strips 3" × ¾"
- 18 strips ¾" × ¾"
- 9 strips 3½" × ¾"
- 12 strips 3½" × 1¾"
- 4 strips 14½" × 1¾"

From the brown fabric, cut:

- 12 strips 3½" × 1¾"
- 4 strips 14½" × 1¾"
- 9 strips 3" × ¾"
- 18 strips ¾" × ¾"
- 9 strips 3½" × ¾"

### piecing

**note:** Use a ¼" seam allowance for the following steps.

1. Frame half of the 3" print squares with white fabric: sew a 3" × ¾" white strip to the top of the 3" square. Moving clockwise, add a

These pillows have a sophisticated style and are a great way to show off the fun details of your favorite fabrics.

¾" × ¾" white strip. Rotate to the next side and add another ¾" × ¾" piece. Sew a 3½" × ¾" white strip to the final side of the square.

2. Sew a 3½" × 1¾" piece of brown fabric to the top of each square.
3. Arrange the pieces with 3 squares across and 3 down. Sew the columns and add a 3½" × 1¾" brown piece to the bottom of each column.
4. Sew a brown 14½" × 1¾" strip to the right side of each column. Sew the remaining 14½" piece to the left of the left column. Sew all 3 columns together.
5. Repeat these steps for the second side, switching to the brown frames/white border.



**note:** Use a  $\frac{1}{2}$ " seam allowance for the remaining steps.

6. Insert the zipper using an invisible zipper foot. Sew from the end of the zipper to the corner.
7. Sew the other 3 sides of the pillow together. Trim the corners and turn the pillow right-side out.
8. Insert a pillow form or stuffing.

## rectangular mod pillow

Since each fussy-cut fabric piece will be a unique size, these instructions are designed to help you re-create the look of my pillow using your favorite prints. Each side of the pillow is made up of 4 panels, and each panel consists of a fussy-cut piece framed by white fabric on all 4 sides. The fussy-cut pieces can be shifted up, down, or slightly off center by adjusting the height and width of the surrounding white pieces. To have the fussy-cut piece higher, make the top white piece shorter than the bottom. To make the fussy-cut piece placed slightly to the left of the panel center, have the left side piece narrower than the right side piece.

1. Design the 4 panels for the pillow front and the 4 panels for the pillow back by planning for each panel to be 13" high and approximately  $4\frac{1}{2}$ " wide. (The 13" height includes a  $\frac{1}{2}$ " seam allowance for the top and bottom of the pillow side.) It is helpful to design each panel oversized, so that you can later trim it to the exact 13" height and appropriate width.

**note:** When designing your panels, plan to use a  $\frac{1}{4}$ " seam allowance for the basic patchwork seams, but plan to use a  $\frac{1}{2}$ "

seam allowance when sewing the pillow front to the pillow back. (Remember to allow for a  $\frac{1}{2}$ " seam allowance on the far right and far left panels for sewing the pillow sides together.)

2. For each panel, start by sewing a narrow white strip to each side of the selected fussy-cut fabric. (You can cut the white strips slightly longer than necessary and then trim the ends of the white strips so they're even with the top and bottom of the print fabric.) In the same manner, add a white rectangle to the top and bottom of each print/white rectangle. Trim each panel so it's 13" high.
3. Sew the 4 panels together. It should measure 17" wide. (If your piece is too wide, you can trim white fabric from the far sides, or you can increase the size of the seam allowances between the panels. If your piece is not the full 17", just add a white strip to 1 or both edges.) Repeat for the opposite side of the pillow.
4. Trim the invisible zipper to 12" and iron the coils open.

## materials

### Rectangular Mod Pillow

- 8 fussy-cut prints (approximately 3"–4" squares and/or rectangles)
- $\frac{1}{2}$  yard of white fabric
- 14" invisible zipper
- Invisible zipper foot
- 12" x 16" pillow form or stuffing

5. Center the zipper in the middle of the pieced front and back, and insert it using an invisible zipper foot. Then sew from the zipper to the corner with a  $\frac{1}{2}$ " seam allowance.
6. With a  $\frac{1}{2}$ " seam allowance, sew the other 3 sides of the pillow together. Trim the corners and turn the pillow right-side out. Insert a pillow form or stuffing.

[lundendesigns.blogspot.com](http://lundendesigns.blogspot.com)



HOW  
VIDEO

QuiltingArts.com







## pieced *Shower Curtain*

Brighten your morning with this pieced shower curtain—made with fabrics from Moda's Chrysalis collection by Sanae, and topped with colorful grommets.







## directions

1. Arrange the fabric squares in 6 horizontal rows of 6.
2. Stitch together the squares in each row. Press the seam allowances in 1 direction, alternating the direction with each row.
3. Join the rows to make the shower curtain. Press the seams in 1 direction. The shower curtain will be approximately 60½" square.
4. Open the border fabric flat so it is a single layer. Cut 1 border strip 10¼" wide and parallel to the selvedge edge. Cut this strip in half for the top and bottom borders.
5. Cut (2) 13¼"-wide strips for the side borders that are also parallel to the selvedge edge.
6. Stitch the top and bottom borders to the shower curtain. Press the seams toward the border fabric. Trim the border strip ends even with the edges of the shower curtain.
7. Stitch the side borders to the shower curtain. Press the seams toward the border fabric, and trim.
8. Cut the interfacing into 3" strips. Align the strips end-to-end on the wrong side and against the top edge of the shower curtain border. Fuse in place following manufacturer's instructions.
9. Fold over and press a double 3" hem toward the wrong side on the top border. Repeat for the bottom border. Stitch the hems in place with either a blindstitch or topstitch.
10. To form the side borders, fold over and press a double 1½" hem toward the wrong side. Stitch in place.

## materials

Finished size: 72" × 72"

- Precut 10½" fabric squares (36 total)
- 3½ yards fabric for borders
- ¾ yard medium weight fusible interfacing (woven)
- (12) 25mm snap together grommets
- Plastic shower curtain liner

by **Donna Babylon**



## notes

Use ¼" seam allowance.

The shower curtain will be against a liner, so you can leave the seam allowances raw, or serge or zigzag them.

Do a test grommet first so you don't make mistakes on your shower curtain.

11. Using the shower curtain lining holes as a guide, attach the grommets following the manufacturer's instructions.

[MoreSplashThanCash.com](http://MoreSplashThanCash.com)



# Room Divider

by Heidi Johnson

Inspired by the truly unlikely pairing of Frank Lloyd Wright and an old crop circles calendar, this room divider combines art and function in one project. The frame is easy to assemble. I had a local hardware store cut some stock birch lumber to the sizes I needed. I left my frame natural so as not to distract from the panels, allowing the patchwork fabric and pattern to draw the eye in. The assembly of the patchwork designs is simple—all of the elements are topstitched on top of the background canvas.

## directions

### the frame and background panels

1. Fasten the short wood pieces to the long pieces with screws, aligning the short boards flush at the top and  $3\frac{1}{2}$ " up from the bottom.
2. Attach the hinges,  $1\frac{1}{2}$ " from the top of the frame and  $5\frac{1}{2}$ " up from the bottom.

**note:** Your frame can be stained, painted, or varnished with a clear top coat.

3. Turn under  $\frac{1}{4}$ " on both short ends of 1 canvas panel; press, then sew. On the long sides, turn under  $\frac{1}{4}$ " and press; then turn under another  $\frac{1}{4}$ ", press, and sew.
4. Place 1 side of a 12" Velcro strip 1" from the top of the hemmed

panel and stitch it in place. Fold the remaining fabric to the edge of the Velcro strip and stitch it in place. Repeat for the bottom of the panel.

5. Center the other side of the 12" length of Velcro on the rear top edge of the frame. Glue it in place, and let it dry per the manufacturer's directions.
6. Repeat Steps 3–5 for the other 2 panels.

### cut the patchwork

Cut fabrics and ribbon for the patchwork as follows:

#### Panel 1

- Eggplant fabric:  $37" \times 11"$  rectangle;  $3" \times 3\frac{1}{2}"$  rectangle
- Gray fabric:  $9\frac{1}{2}" \times 6"$  rectangle; 7"-diameter circle

## materials

Fabric panels finish  $13" \times 56\frac{1}{2}"$  (when wrapped around frame)

- Untreated interior flat stock lumber,  $1\frac{3}{4}" \times \frac{3}{4}"$ : 6 pieces 60" and 6 pieces 14"
- Deck screws,  $2\frac{1}{2}"$
- Hinges, 4
- Canvas or duck cloth, 4 yards: cut 3 panels  $62\frac{1}{2}" \times 14"$
- Solid fabrics, 1 yard each of 3 colors (I used gray, eggplant, and olive green.)
- Light gray ribbon,  $\frac{3}{4}"$  wide, 20"
- Dark gray ribbon,  $\frac{3}{4}"$  wide, 20"
- Eggplant ribbon,  $\frac{1}{2}"$  wide, 16"
- Eggplant ribbon,  $\frac{1}{4}"$  wide, 20"
- Green ribbon,  $2\frac{1}{2}"$  wide, 3"
- Velcro®, 2 yards self-stick
- Gorilla Glue®

- Light gray ribbon:  $8\frac{3}{4}"$
- Dark gray ribbon: 11"
- Eggplant ribbon:  $9\frac{1}{2}"$

#### Panel 2

- Gray fabric:  $37" \times 11"$  rectangle
- Eggplant fabric:  $7" \times 7"$  square
- Olive green fabric:  $7" \times 7"$  square;  $9\frac{1}{2}" \times 4\frac{1}{4}"$  rectangle
- Light gray ribbon: 11"
- Dark gray ribbon:  $7\frac{1}{2}"$
- Eggplant ribbon ( $1\frac{1}{2}"$  wide):  $6\frac{1}{2}"$

#### Panel 3

- Eggplant fabric:  $7" \times 7"$  square; 7"-diameter circle
- Olive green fabric:  $37" \times 11"$  rectangle;  $2\frac{3}{4}" \times 2\frac{3}{4}"$  square
- Green ribbon:  $2\frac{1}{2}"$  (center of olive  $2\frac{3}{4}"$  square)
- Eggplant ribbon:  $9\frac{1}{2}"$ ; 10"





## assemble the patchwork

1. Referring to the photo, arrange the fabrics and ribbons on the canvas panels. I centered the shapes (left-right), except for the  $\frac{1}{4}$ " eggplant ribbon, which I centered, then staggered, on either side.
2. Pin to hold the elements in place, and then topstitch them using a zigzag stitch. Start with the largest shapes and work your way to the smaller shapes. Add the ribbons last, using a straight stitch (stitch close to the edge of the ribbon).
3. To finish, Velcro each panel to the top of the frame and, pulling tightly, wrap the canvas panel under the bottom board, securing it to the back.

[FIGURES 1 AND 2]

[fridayprize.com](http://fridayprize.com)



Figure 1



Figure 2





# laundry Hamper

Organize your lights, mediums, and darks with fabric swatches

## materials

- Purchased hamper frame
- Canvas fabric: 4–5 yards, depending on the size of the frame
- Fabric scraps: a variety of lights, darks, and brights (for patchwork color swatches)

by Heidi Johnson

## the hamper fabric

1. Measure the base of the frame (depth and width). Add 1" to each measurement. Cut 1.
2. Measure the front of the frame (width and height). Add 1" to the width and 2" to the height. Cut 2 (1 for the front and 1 for the back).
3. Measure the side of the frame (depth and height). Add 1" to the depth measurement and 2" to the height. Cut 4 (2 sides and 2 dividers).

## the patchwork appliqué

1. Cut strips of fabric from your scraps, 6" wide × 2"–5" tall, and group them into lights, brights, and darks. Match up the long, raw edges of 2 strips, right sides together, and sew them together, using a ¼" seam allowance.
2. Continue to add strips of fabric until you have assembled 3 patchwork pieces large enough



Photo by Heidi Johnson

In our family my husband does the laundry. One day, after finding black socks in with the whites for the millionth time, my husband suggested that I craft something to solve this problem. And so the color-coded, divided hamper was born...and it just might restore domestic harmony!





to fill each section of the front panel.

3. Fold under and press  $\frac{1}{2}$ " around the 4 sides of each patchwork strip.
4. Visually divide the front canvas piece into 3 sections, and center and pin 1 patchwork panel to each section.
5. Topstitch around the patchwork panel for each section using a  $\frac{1}{4}$ " seam allowance.

## the ties

1. Cut (10)  $2\frac{1}{2}$ "  $\times$   $13\frac{1}{2}$ " rectangles from the canvas.
2. Fold each strip in half lengthwise, and press.
3. Zigzag stitch around each rectangle, and then, using pinking shears, trim the excess fabric close to the seam.

## assembling the hamper

1. With right sides together, match 1 long edge of a side panel to the front panel and stitch, stopping  $\frac{1}{2}$ " from the bottom corner.
2. Sew the second side panel and the back panel together in the same manner.
3. Fold down  $\frac{1}{2}$ " at the top edge of the side/front and side/back panels; press. Zigzag stitch along the edge.
4. It is important to position the ties on the bottom panel before you sew it to the pieced panels.

First, fold a tie strip in half and position it in a corner of the bottom panel so the fold is aligned with the raw edge, and the loose ends are pointing in toward the center of the panel. (Refer to your frame to determine the exact location for the ties.) Pin the folded ties in place.

5. With right sides together, sew the bottom panel to 1 pieced panel, matching the long edges and stopping  $\frac{1}{2}$ " from the corner.

## the center dividers

1. Fold and press  $\frac{1}{2}$ " at the top of each divider panel and sew, using a zigzag stitch.
2. On the inside of the hamper, match the top edge of a divider panel with the top edge of the front panel, centering the divider between the first and second patchwork appliqués.
3. Pin the long side of the divider panel to the front and zigzag stitch along the edge of the divider from the top to the bottom. There will be extra fabric at the bottom.
4. Repeat for the other divider, placing it between the second and third appliqués.

## finishing the hamper

1. Sew the remaining panel to the bottom; then sew the open side seams (match the top edges).

**note** All seam allowances are  $\frac{1}{2}$ " unless otherwise noted. To prevent fraying, you may want to zigzag stitch the seam allowances.

2. Turn the hamper right-side out. Pin the other side of each divider to the back panel and zigzag close to the edge, leaving the excess fabric unstitched at the bottom.
3. Make 6 horizontal buttonholes  $\frac{1}{2}$ "– $\frac{3}{4}$ " from the top edge panel, 3 on the front and 3 on the back.
4. Thread the remaining ties through the buttonholes and tie the hamper to the frame.

[FIGURE 1]

[fridayprize.com](http://fridayprize.com)



Figure 1



**HOW 2  
VIDEO**

[QuiltingArts.com](http://QuiltingArts.com)



# quilted Seat Cushion

If you have ever re-covered a seat cushion, you know that it is one of the least intimidating yet most rewarding ways to change a piece of furniture. Here is a unique method to create a quilted cover you can use to reupholster your chair.



Photo by Angela Pingel

## directions

1. To determine the amount of fabric needed take the total dimension of the seat, front to back, and divide it into thirds. A medium-scale print is used in the top third of the seat cover, a strip of a small-scale print is used next, and a large-scale print is used as the focal fabric at the front of the chair. Add 5" to your measurements, all around, to

## materials

- 3 pieces of fabric, see step 1 to calculate amount of fabric needed
- Flannel or lightweight batting
- Basting spray
- Chair to cover
- Staple gun

by **Angela Pingel**

allow for wrapping the fabric to the back and any shrinkage.

2. Using a  $\frac{1}{4}$ " seam allowance, sew the 3 pieces together.
3. Cut a piece of flannel (or lightweight batting) slightly larger than your patchwork fabric. Spray baste the flannel to the wrong side of the pieced fabric.
4. Mark straight, randomly angled lines across the fabric in 1 direction. Sew along these lines using a large stitch length and a contrasting color thread.
5. Turn the fabric 90° and repeat Step 4.
6. Place the quilted fabric in the washer and dryer to achieve a crinkly cover.
7. Center the cover on the seat. Pull the excess fabric on 1 side to the back, pulling taut, and staple it in place. Do the same on the other side, and then the top and bottom.

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40

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# patchwork *dining*







Spiral quilting lines add interest to geometric piecing.

*Below: Trivet, flat view.*







by Malka Dubrawsky

# strings attached

## Potholders and Trivet

I made these potholders and trivet in much the same way I cook. I added a bit of this and a pinch of that and didn't fuss too much about exact measurements.

The tops for both items were pieced improvisationally using a bounty of scrap strips or "strings". Following this recipe yields final products that burst with color and energy, but don't discount the usefulness of these kitchen crafts. I've included details such as openings along the backs of the potholders, heat resistant batting, and a trivet that's sized like a mini table runner so that these beauties will be practical as well as pretty. Whip up a batch and see if your dishes don't taste a bit better.

## directions

### cutting the fabric

1. From the binding fabric, cut  $1\frac{1}{2}$ "-wide strips.
2. From the same fabric, cut 2 strips  $1\frac{1}{2}$ "  $\times$  6" for the hanging loops.
3. From the cotton muslin, cut 3 pieces, 2 measuring about 12"  $\times$  12" and a third measuring 20"  $\times$  30".

### making the patchwork tops

**note:** All seam allowances are  $\frac{1}{4}$ ". Press all seams to 1 side, either right or left.

1. Sew a pair of strips, right sides together, along 1 long edge. Press.
2. Pin a third strip to the already sewn pair, right sides together, along 1 long edge. Sew and press.
3. Repeat steps 1 and 2 until you have about 4 to 6 sewn strips.
4. Using a rotary cutter, freehand cut a 4" square from the sewn strips, making sure that the strips run diagonally across the square.

**tip:** Use a clear quilter's 4" square as your guide. To maintain the improvisational quality of the blocks, don't use it for exact measurement. Rather, keep it nearby to give an approximation of size.

5. Repeat steps 1–4 to create 4 diagonal striped blocks.
6. Pin 1 pair of blocks, right sides together, so that the stripes form an inverted V at the seam. Stitch

## materials

Materials listed are for a pair of potholders and a trivet

Finished sizes:

Potholders: about 10"  $\times$  10"

Trivet: about 16"  $\times$  24"

- Assorted strips of cotton or linen scraps in a mix of solids and prints, at least 1" wide
- $\frac{1}{2}$  yard of cotton fabric for potholder and trivet backs
- $\frac{1}{2}$  yard of coordinating fabric for binding and hanging loop
- $\frac{1}{2}$  yard cotton muslin
- Rotary cutter and self-healing mat
- Quilter's clear acrylic ruler
- Quilter's clear 4" square (optional)
- Coordinating machine sewing thread
- Iron
- Pins
- Quilt basting materials
- Coordinating machine quilting thread
- $\frac{1}{2}$  yard heat resistant batting
- $\frac{1}{4}$  yard cotton batting

together, press the seam, and trim if the blocks are not the same size.

7. Pin the second pair of blocks, right sides together, so that the stripes form a V at the seam. Stitch together, press the seam, and trim if necessary.
8. With right sides together, pin both sewn pairs along the long edge so that the intersection of the blocks forms a diamond shape. Stitch, press, and trim if necessary.

**note:** (1) 4-patch block is needed for each potholder.



9. To make the trivet, repeat steps 1–8 to form a total of (6) 4-patch blocks.
10. Pin 1 pair of blocks, right sides together. Stitch, press, and trim if necessary. Repeat until you have 3 sections of sewn pairs.
11. With right sides together, pin 2 sections of sewn pairs along the long edge. Stitch, press, and trim to fit if necessary.
12. Pin the third section, right sides together, to the sewn sections along the long edge. Stitch, press, and trim to fit if necessary.

### quilting the potholders

1. On a flat surface, layer the cotton muslin, wrong side facing, heat resistant batting, cotton batting, and potholder top, right side facing. Baste the layers together.
2. Using coordinating thread, hand or machine quilt the layers. Using a rotary cutter, trim the layers so they are flush.

### finishing the potholders

1. To make an envelope opening for the back of a potholder, cut 1 piece of fabric with measurements at least 3" larger than the quilted potholder.
2. Using a clear quilter's ruler, divide the fabric into 2 equal pieces.
3. Place 1 backing piece, wrong side facing, on an ironing surface.
4. Along 1 edge, press in  $\frac{1}{4}$ " seam allowance. Along the same edge, press in an additional  $1\frac{1}{4}$ ".
5. Topstitch the allowance in place both at the  $\frac{1}{4}$ " fold and close to the outer folded edge.



Spirals of machine quilting add vibrant movement

6. Repeat steps 2–5 with the second backing piece.
7. On a flat surface with wrong sides facing, overlap the backing pieces.
8. Center the quilted potholder, right side facing, on top of the backing pieces. Pin in place. Trim the backing and top so the edges are flush.
9. On an ironing surface, press the hanging loop fabric in half along the long edge.
10. Open the fabric out to reveal the guideline running down the middle.
11. Press the bottom and top edges to meet the center guideline.
12. Press the folded edges so they meet. Topstitch the loop.
13. On the backing side, baste the loop into a corner so that it points toward the center of the backing.
14. Sew the binding strips together using diagonal seams.
15. Attach the binding along the front of the potholder.

16. Fold the binding over to the backing, remembering to press in  $\frac{1}{4}$ " seam allowance.
17. Machine or hand stitch the binding, making sure to fold and stitch the hanging loop onto the backing so that it is visible from the front.

### finishing the trivet

1. On a flat surface, layer the backing fabric, wrong side facing, heat resistant batting, and trivet top, right side facing. Baste the layers together.
2. Using coordinating thread, hand or machine quilt the layers. Using a rotary cutter, trim the layers so they are flush.
3. Sew the binding strips together using diagonal seams, and bind the trivet.

[stitchindye.blogspot.com](http://stitchindye.blogspot.com)

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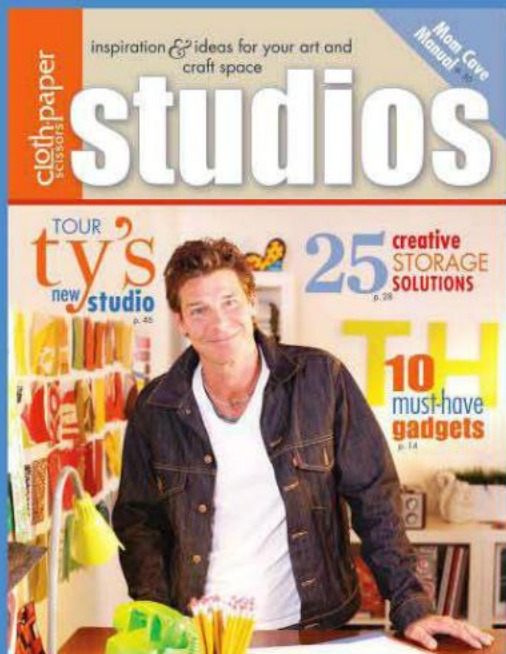
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Pictured, clockwise from top: Kari McKnight-Holbrook's studio (photo by the artist), Karla Leopold's studio (photo by Mallory Cremin), Apps for Your Studio, and Ty Pennington's studio (photo by Charles Howard).



# patchwork *Potholder*

This is a great way to use up scraps or precut squares left over from a previous project. The fussy-cut center is also perfect for creating a themed or seasonal potholder—I've been using this pattern to make one for each major holiday!



## directions

1. Sew the  $1\frac{1}{4}$ "  $\times$  2" sashing strips to the top and bottom of the fussy-cut center square. Once attached, sew the  $1\frac{1}{4}$ "  $\times$   $3\frac{1}{2}$ " sashing strips to the sides.
2. Lay your 12 remaining squares around the center piece until you find an arrangement that you like. There should be 4 squares in the top and bottom rows and 2 squares on the sides.
3. Piece the squares into rows and attach them to the center piece, starting with the smaller side strips.
4. Layer your top, batting, and backing as you would a quilt, cut off the excess, and quilt together.



5. Before binding, flip the potholder over to the back side. Lay the linen tape diagonally about 1" out from the top left corner. Pin in place and trim the excess tape that hangs over the edges. Bind (the binding will secure the hook tab in place).

[theplaidscottie.blogspot.com](http://theplaidscottie.blogspot.com)

## materials

- (12) 2" print squares
- 2" fussy-cut square (for the center)
- (2)  $1\frac{1}{4}$ "  $\times$   $3\frac{1}{2}$ " solid sashing strips
- (2)  $1\frac{1}{4}$ "  $\times$  2" solid sashing strips
- 7" square piece of backing fabric
- 7" square piece of thermal batting
- $2\frac{1}{2}$ " piece of linen or twill tape (for the hook tab)
- Package of  $\frac{1}{2}$ " bias tape

by Kaelin Telschow





## materials

### For the table runner

Finished size: approximately 16" × 60"

- 2 predominantly white print fabrics, ½ yard each
- Medium-value solid color fabric, ½ yard
- Pale solid-color fabric for the binding, ¼ yard
- Backing, 1¼ yards (piece widthwise)
- Batting, 20" × 64" rectangle
- Fine-tip fabric marker or permanent marker

### For each place mat

Finished size: 13" × 21"

- Medium-to-heavyweight linen, 2 rectangles 13" × 21"
- Pale solid fabric for binding, ⅛ yard
- Fine-tip fabric marker or permanent marker

by Rossie Hutchinson

# stalactites & stalagmites

## Table Runner and Place Mats

The long, uneven triangles featured in this table runner were inspired by the cover of a mid-20<sup>th</sup> century book called *COMMUNICATION AND PERSUASION*; they were done in black and white and emanated from the center of the cover.

### table runner

#### cutting

**note:** This runner was designed to go on a table that is wider than usual. Before making your table runner, you should check that this width and length will work for you. If you need a narrower runner, cut the fabric to that measurement in step 1. Adjust the length when piecing the runner.

1. Press the 3 fabrics for the runner top. Although they are all ½ yard (18") cuts, there is probably some variety in the actual cut size, so it is necessary to trim all 3 to the exact same width. Layer them flat on a cutting mat, with the widest piece on the bottom and the narrowest on the top; align the selvages at 1 end, with the

excess length extending beyond the mat. Use a rotary cutter and ruler to trim the stacked fabrics so they are all the same width. Leave the fabrics stacked.

2. With the fabric still on the mat, begin to cut your stalactites and stalagmites. Position your ruler on top of the stacked fabric, approximately 2" from 1 end. Referring to Figure 1, use a rotary cutter and ruler and make the first cut through all 3 layers. Keep the cut pieces stacked and in order from left to right.





Figure 1

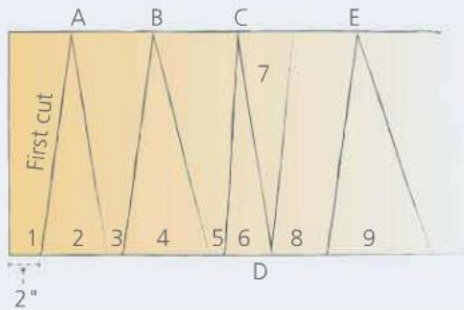


Figure 2

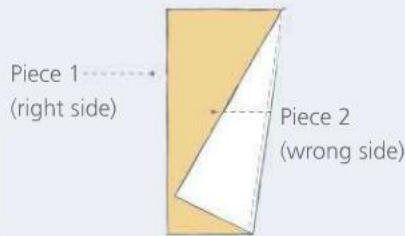
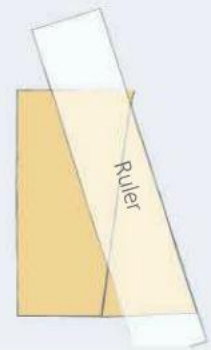


Figure 3



3. Make your second cut to complete the triangle (or stalagmite) by aligning the ruler with the end of the first cut.
4. Continue to cut the fabric using Figure 1 as a general guide; exact measurements aren't necessary. To emulate the look of the original, cut most triangles from the bottom (stalagmites), but cut 2 from the top (stalactites), as with piece 7 in Figure 1. Don't worry about centering the point of your triangle precisely over its base, but do try to get it close to the center. The bases of my cut triangles ranged from 3"–6".
5. When the entire length of the fabric stack has been cut into triangles, label the pieces. The first piece should be numbered 1 on each layer, and then the next slice should be labeled 2 on each layer, and so on. Write the numbers small and close to the bottom edge where they will be trimmed off or covered by the binding.

### assembling the runner top

1. To plan the runner top, select a piece marked 1. Move it to a design wall or another surface.

Continue choosing pieces in numerical order and placing them side-by-side until you've reached the last number.

**note:** When I made my runner, I alternated between my mostly white fabrics, using the medium-value solid only for the stalactites.

2. Pin piece 1 to piece 2 with right sides together. The corners or points of the fabric pieces should match and the edges should be aligned as shown in Figure 2. Stitch, using a  $\frac{1}{4}$ " seam allowance.
3. Stitch piece 3 to 4; 5 to 6; 7 to 8; and so on, until all of your pieces have been joined. Press the seams towards the triangles.

**note:** On most of the fabric pairs you will have an area at the top of the seam where the stitching is exposed. Cut off this area, following the line of the fabric. [FIGURE 3]

4. Stitch the pairs together in order and press the seams. This completes the first half of the runner.
5. To design the second half of your runner, begin again with piece 1 and select pieces in order. Repeat steps 2–4 to stitch the remaining pieces together.

6. Trim the left edge of piece 1 as needed to match the final piece on the first half. Join the 2 halves.

### finishing the runner

1. Layer the backing, batting, and runner top.
2. Baste the layers together.
3. Machine or hand quilt the runner. The original is lightly quilted using a variegated thread; the quilting lines echo the seam lines, with extra quilting lines used in larger pieces.
4. Bind the runner using  $1\frac{1}{2}$ "-wide straight-grain binding.

### place mat

1. Layer and baste the 2 linen rectangles together.
2. Quilt the place mat as desired. Echo the design of the table runner piecing if desired.
3. Bind the place mat using  $1\frac{1}{2}$ "-wide straight-grain binding. For interest, I included scraps from the runner fabric when I prepared my binding.

[r0ssie.blogspot.com](http://r0ssie.blogspot.com)





## kitchen Towel

Need to inject a little more fun into drying all those dishes? These delightful linen towels will do the trick! The inspiration for the patchwork motif at the edge comes from the traditional double wedding ring quilts I've always loved. Using a variety of bright cotton prints for the patchwork gives these towels a cheery presence that may just be the lift you need when you're in the midst of wash, rinse, dry, repeat.

An **excerpt** from  
*I Love Patchwork*  
by **Rashida Coleman-Hale**

## materials

### For one towel

*Finished size: 16½" × 22½"*

- Linen (shown: natural)
- 17½" × 23½" rectangle for towel
- Various cotton prints (5 different prints shown)
- 9 scraps, each at least 2¼" × 2¼" for appliqué
- 5¾" × 2" strip for the loop
- Paper or cardstock for template
- Arc template (pattern insert)
- Blind hem or edgestitch foot for sewing machine (optional)

## directions

**note:** All seam allowances are ¼" unless otherwise indicated.

1. Trace the arc template onto paper or cardstock (cardstock will make a sturdier template) and cut out. Use a fabric marking pen or tailor's chalk to trace the arc template onto the wrong side of each of the 9 cotton print scraps and cut out.

### assemble arc appliqué

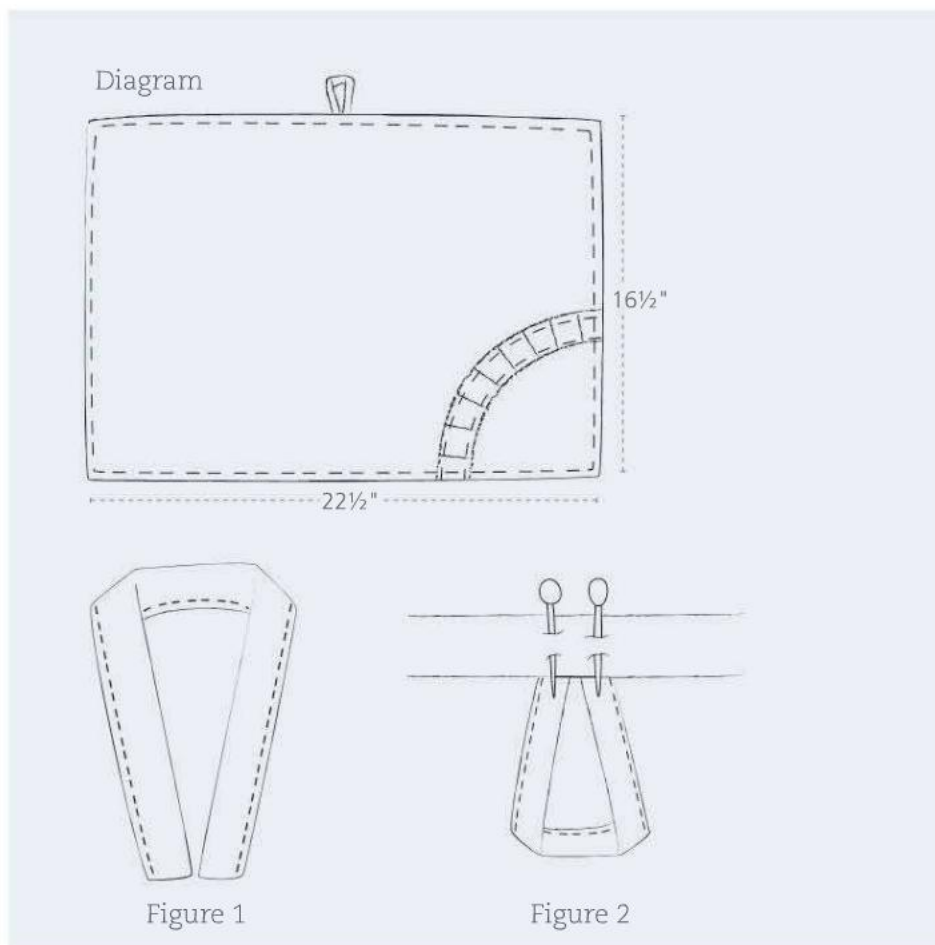
2. Place 2 arc pieces, right sides together, lining up the edges. Sew together along 1 (straight) side, then repeat to attach another arc piece so that you have 3 pieces sewn together. Repeat entire step twice so that you have 3 arc segments.
3. Stitch the 3 arc segments together to make 1 large arc (see diagram at right for assistance).



4. Press all seam allowances to 1 side.

### attach arc appliqué to linen

5. Fold the top and bottom edges of the completed arc appliqué (created in steps 2–4) over by  $\frac{1}{4}$ ", toward the wrong side, and press. Leave the short edges flat.
6. Lay the linen piece down flat in front of you, right-side up, and place the arc appliqué on top at one corner (see the diagram, arc shown was placed at the bottom right corner). Place the arc appliqué so that each end is about  $7\frac{1}{4}$ " away from the corner, lining up the raw edges (adjust placement, if necessary, until the raw edges line up evenly); pin in place.
7. Edgestitch the arc to the linen along the top and bottom edges and then press.



### fold hems and miter corners

8. Fold the hems along each edge by turning  $\frac{1}{4}$ " to the wrong side twice. Do not stitch the hems; this will be done in step 12.

### create loop and finish

9. Take the cotton piece for the loop and fold over each long edge  $\frac{1}{2}$ ", toward the wrong side, and press, then fold in half lengthwise so that the raw edges are encased inside and press. Edgestitch as close to the matched edges as possible, along the length of the strip.
10. Fold the strip in half, placing the ends next to each other to form a loop that will lie flat. [FIGURE 1]

11. On the wrong side of the linen piece, find the center of the top edge and slip the raw edges of the loop under the fold; pin in place. [FIGURE 2]

12. Edgestitch along the inside folded edge of the hems (about  $\frac{3}{8}$ " from the outer edge; use a blind hem foot or an edgestitch foot if you have one). Press the towel and you're done!

[iheartlinen.typepad.com](http://iheartlinen.typepad.com)

Learn more about Rashida's book, *I Love Patchwork*, at [store.quiltingdaily.com](http://store.quiltingdaily.com).







## materials

### For one potholder

Finished size: 7" x 8"

- Comb fabric: 2 rectangles 2" x 2½"
- Water-soluble marker
- Background fabric: 3 squares 2" x 2"; 1 rectangle 2" x 5½"; 1 rectangle 2" x 6½"
- Fabric for chicken: 1 square 2" x 2"; 1 rectangle 5½" x 6½"
- Beak fabric: 1 square 1¼" x 1¼"
- Backing fabric: 10" x 11" piece
- Batting (low-loft): 2 pieces 10" x 11" (or 1 piece heat-resistant batting)
- Binding fabric: 2½" x 38"

# chicken Potholders

by Vicki Christensen

I designed this chicken quilt block as a part of an online doll quilt swap last year. I liked it so much that I made a bunch more and turned them into potholders.

## directions

1. With the wrong sides facing, pin the comb fabric pieces together. Trace the comb pattern onto the top piece of comb fabric using the water-soluble marker, and then stitch on that line to attach the 2 pieces of fabric.
2. Cut close to the stitching line (a scant ⅛" away from the stitching)
3. Draw a diagonal line on the wrong side of all the fabric squares, except for 1 of the background fabric squares.
4. Place 2 background fabric squares on the bottom of the chicken body rectangle (right sides together), and stitch along

the diagonal lines drawn onto the squares. [FIGURE 1]

5. Using the same technique, sew the chicken beak onto the 2" x 5½" rectangle, and sew the chicken fabric square to the 2" x 6½" rectangle to form the chicken's tail. [FIGURE 1]
6. Trim ¼" beyond the diagonal seam lines to reduce bulk and create a seam allowance. [FIGURE 2] Press all of the seams towards the darker fabric. [FIGURE 3]



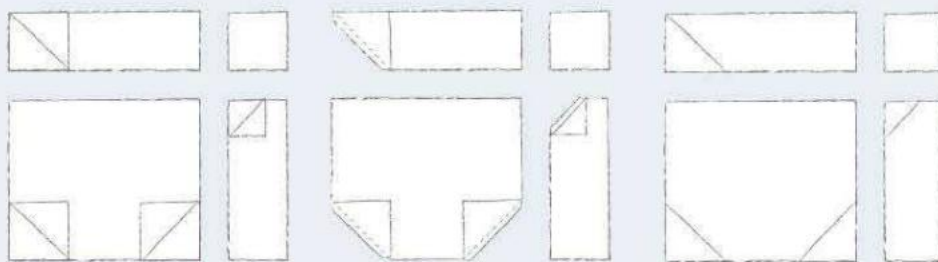


Figure 1

Figure 2

Figure 3



Figure 4

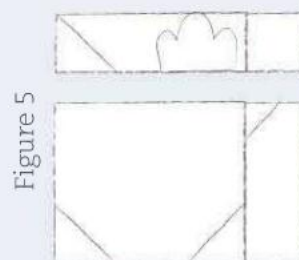


Figure 5

7. Pin and baste the comb in place on the right-hand side of the 2" x 6 1/2" rectangle. [FIGURE 4]
8. Referencing Figure 5, sew the chicken body rectangle to the 2" x 5 1/2" rectangle, and sew the 2" x 6 1/2" rectangle to the 2" background fabric square. Press the seams in opposite directions, and then sew the top and bottom sections together. Press the final seam.

**note:** The chicken's comb is attached only at the base.

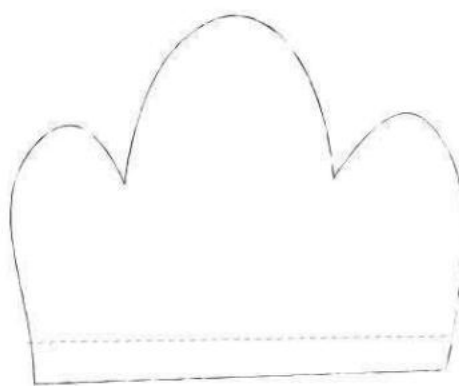
9. Make a quilt sandwich, layering the potholder front, batting, and backing. Baste, and then quilt the potholder as desired.

## potholder binding

1. Prepare a double-fold binding strip and sew it to the front side of the potholder, starting at the top left corner near the chicken's tail, and continuing along 3 sides of the potholder.
2. Before attaching the last side of the binding, turn the first side of the binding to the back of the potholder and hand stitch the first few inches of the binding to the back of the potholder. [FIGURE 6]

3. Sew the binding to the front of the potholder on the fourth side, continuing the seam over the finished binding on the first side. [FIGURE 7] Leave 5" of binding fabric past the end of the fourth side for making the hanging loop.
4. Hand stitch the binding to the back of the potholder around all 4 sides. [FIGURE 8]
5. Press the remaining tail of binding fabric as shown, and machine stitch the strip closed. [FIGURE 9]
6. Zigzag the raw end of the binding, make a loop, and machine stitch the end of the loop to the potholder in 2 places. [FIGURE 10] Backstitch to secure.

[sewinspiredblog.com](http://sewinspiredblog.com)



Comb Template

Figure 6



Figure 7



Figure 8



Figure 9



Figure 10





## *materials*

*Finished size: 11½" × 41½"*

- 1 fat quarter to be used as the border for the 3 center blocks
- 6 assorted fabrics at least 10" × 10" (or fat quarters) for the 5" squares
- Backing fabric, 16" × 48" (pieced)
- Batting, 16" × 48"
- Spray starch

# contemporary *Table Runner*

by Vivika Hansen DeNegre





This trendy table runner showcases beautiful fabrics and easy techniques. It can be made in just a few hours with a small stash of fresh, contemporary fabrics. I used fabrics from Moda's "Modern Workshop" collection. This project is "fat quarter friendly" and appropriate for quilters of all levels of expertise. (A fat quarter is an 18" × 20"–22" cut of fabric.)

## directions

### cut the fabrics

From the block border fabric, cut 5 strips  $2\frac{1}{2}$ " × 20", and subcut them into:

- 6 rectangles  $2\frac{1}{2}$ " × 5"
- 6 rectangles  $2\frac{1}{2}$ " × 9"

From the assorted fabrics, cut:

- 11 squares 5" × 5"
- 2 squares 3" × 3"
- 22 strips 1" × 7" (cut matching pairs)

### make the topstitched X's

1. Fold a 1"-wide strip lengthwise to just beyond the center of the strip. Press with starch to create a crisp crease. Fold the other side of the strip (being careful not to bring the raw edge beyond the previously ironed crease) and press again. Repeat for all of the 1" strips.
2. Cut the starched strips into 6" lengths. Arrange 2 matching strips into an "X" shape on each 5" square. Pinning is not necessary.
3. Making sure the strips are raw-edge down, topstitch them in place on both sides using a topstitch foot (Bernina #5 or #10) and a slightly elongated straight stitch. This is a good place to

showcase a shiny rayon or polyester thread.

### piece the blocks

1. Choose (3) 5" squares to be the center blocks of the runner.
2. Sew (1) 5" ×  $2\frac{1}{2}$ " strip of main fabric to opposite sides of each square. Press the seam allowance away from the center.
3. Sew (1) 9" ×  $2\frac{1}{2}$ " strip of main fabric to the 2 remaining sides of each block. Press the seam allowance away from the center.

### assemble the runner

**note:** There are two different units in this runner and five diagonal rows.

1. Using the photograph as a guide, arrange the fabrics for the runner.
2. Unit 1 (diagonal rows 1 and 5): Starting at the top, sew a 3" square to the lower right corner of the top 5" square. Press the seam allowance toward the larger square. Repeat with the bottom squares.
3. Unit 2 (diagonal rows 2–4): Sew (1) 5" square to the upper right edge of the 9" block, and (1) 5" square to the lower left edge of the block. Press the seams toward the smaller squares. Repeat for the remaining blocks.

4. Sew all of the units together in order from top to bottom, staggering them as shown and nesting the seams. Press all of the seams toward the top of the runner.

### finish the runner

1. Place the backing fabric right-side up on the batting. Center the runner on top of the backing fabric, right sides together, and pin all points.
2. Using matching thread and starting in the middle of a long side, sew with  $\frac{1}{4}$ " seams around the entire piece, leaving a 6"–8" opening for turning. Make a 90° degree turn at every inside and outside corner to ensure a sharp edge on the runner.
3. Trim away the excess backing and batting to match the top of the runner.
4. Trim the tip of every outside corner straight across the top to ensure a sharp corner and to ease the bulk. Be sure not to cut the stitching thread. Cut a  $\frac{1}{4}$ " slit in the inside corners down to the stitching line to ease turning. Again, be sure not to cut the stitching thread.
5. Turn the piece right-side out. Using a knitting needle, gently push the edge of every corner until it is sharp. Press the edges, and hand stitch the opening closed.
6. Stitch in the ditch of all seams and around the topstitched elements.

[vdenegrequilts.blogspot.com](http://vdenegrequilts.blogspot.com)





## materials

### For each place mat

*Finished size: approximately 20" x 14"*

- (7) 2½" x 44" fabric strips for horizontal weave
- (10) 2½" x 44" fabric strips for vertical weave
- (2) 2½" x 44" fabric strips for binding
- (17) 2" x 22" strips of batting

### For napkins and ties

*Finished size: approximately 19" x 15¾"*

- (1) 18" x 20" piece of quilting-weight cotton fabric
- (1) 2½" x 10" fabric scrap for the napkin tie

## tip

Save time by using precut jelly roll strips.

# patchwork Table Ensemble

Place mats, napkins, and ties

by Missy Shepler

Did you make woven potholders when you were a kid? Use that same easy weaving technique to make pretty place mats from batting-filled fabric strips.





## place mats

1. Set aside 2 fabric strips for the binding. Cut each of the remaining fabric strips in half, making  $2\frac{1}{2}'' \times 22''$  strips.
2. Place 2 of the cut strips right sides together. Center 1 batting strip on top of the layered fabric strips; a  $\frac{1}{4}''$  of fabric will show on each side of the batting. Baste through the center of the layered strips to hold the batting in place.
3. Straight stitch along each long edge of the basted strip.
4. Using a large safety pin, turn the stitched strip right-side out. Remove the basting.
5. Repeat steps 1–4 for the remaining strips. Lightly press each strip.
6. Align the short ends of the horizontal strips, abutting the long strip edges. Stitch the strips

in place along 1 short edge,  $\frac{1}{2}''$  from the strip ends.

7. Repeat to stitch the vertical strips together.
8. Place the strip sets on a flat surface. Weave each strip over and under. Pin the woven strips together along the 2 unstitched edges.
9. Straight stitch along the pinned edges,  $\frac{1}{4}''$  from the woven edge. Trim the excess strips  $\frac{1}{4}''$  from the stitching.
10. Bind as desired.

## napkins

1. Create a double-fold hem along each outer edge by pressing  $\frac{1}{4}''$  of fabric to the wrong side, and then pressing an additional  $\frac{1}{4}''$  to the wrong side to encase the fabric's raw edge within the pressed fold. Fold and press the corners carefully to ensure crisp edges.
2. Pin the pressed edges in place. Edgestitch  $\frac{1}{8}''$  from the outer edge, pivoting at the corners.



## ties

1. Press  $\frac{1}{4}''$  to the wrong side along each short tie end.
2. With wrong sides together, press the tie in half lengthwise. Open the pressed strip and fold the 2 long strip edges to the center fold. Press. Fold the strip in half, enclosing the raw edges, and press again.
3. Edgestitch  $\frac{1}{8}''$  from the outer strip edges.

[MissyStitches.com](http://MissyStitches.com)



# patchwork Place Mats



Looking for a way to incorporate more art in your sewing projects? Combine a little hand painting with your favorite fabrics or scraps for fabulous, functional place mats. This quick project is perfect for adding your own hand-painted or surface designed fabrics. Teal green silk shantung was the inspiration behind these sophisticated and colorful place mats.

## directions

1. Cut your fabric for painting to 20" × 60" and tape it to a flat surface. Paint your design freely across the entire fabric. Following the manufacturer's instructions, heat set the painted design.
2. When dry, cut your fabric into 4 equal pieces. Lightly stabilize each piece and free-motion stitch around the painted designs. Evenly trim each piece to 15" × 11".
3. For the strip-pieced borders, select 3–4 coordinating fabrics

and cut 2½"-wide strips of each. Stitch the strips together lengthwise, alternating fabrics. Rotate the strip set and cut strips 2" wide. Stitch the pieced strips end-to-end to make strips long enough to fit the place mat edges. Stitch a border strip to the top edge of the place mat; press, and then trim the ends even with the ends of the place mat. Repeat this process on the bottom edge of the place mat. Do the same for the remaining 2 sides and for the remaining 3 place mats.

## materials

For 4 place mats 14½" × 18½"

- Choice of fabric for hand painting place mat fronts, at least 20" × 60"
- 3–4 coordinating fabrics for borders and place mat backs
- Paints or dyes (of a liquid consistency)
- Brushes or other mark-making tools
- Lightweight stabilizer
- Heavy-duty stabilizer or batting

by Margaret Applin

**note:** You will need approximately 60" of border length for each place mat.

4. Cut 4 place mat backs the same size as your place mat fronts. Stitch the fronts to the backs, right sides together, leaving 1 side partially open. Clip the corners, turn right-side out, and press.
5. Using a heavy-duty stabilizer or batting, cut 4 pieces slightly smaller than the finished place mat size. Fold the stabilizer gently and insert 1 piece into each place mat, taking time to set the stabilizer in the center. Be sure to smooth out any twisted seams to avoid uneven areas.
6. Finish the place mats by hand stitching the openings closed. Then pin through all layers and stitch each place mat in the seam between the border and hand-painted section to secure the batting in place.

[scrapwisdomcollage.blogspot.com](http://scrapwisdomcollage.blogspot.com)



# charming *dish towels*

Fabric squares dress up a simple towel

by Vicki Christensen

A quick project to make with a charm pack (collection of precut 5" fabric squares).

## directions

1. Select enough 5" squares of fabric to make a strip slightly longer than the width of a flour sack dish towel. I used 7 squares to make the strip for a 26" x 28" flour sack dish towel.
2. Sew the squares together in a row. Press the seams in 1 direction.
3. Press under  $\frac{1}{4}$ " along the length of the long edges of the pieced strip. Do not iron the short ends at this time.
4. Place the pieced strip parallel to, and a couple of inches above, the bottom edge of the towel. Pin the strip in place.
5. Trim the short ends of the pieced strip, leaving  $\frac{1}{4}$ " beyond the side edges of the towel. Finger-press  $\frac{1}{4}$ " under on the short ends of the fabric strip, and pin in place.
6. Sew the pieced strip to the dish towel, stitching around all 4 sides of the pieced strip, about  $\frac{1}{8}$ " away from the folded edges.

[sewinspiredblog.com](http://sewinspiredblog.com)



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Above (from left): Artwork by Valori Wells (show 711); Pokey and Candy Glendening; Pokey and Leslie Tucker Jenison; artwork by Pokey for show 705.

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Series 700 DVD cover: Malka Dubrawsky on set with Pokey. Art by Jean Wells and Candy Glendening.





# patchwork *studio*





# patchwork *Pincushion*

These pincushions are a great gift for a sewing or crafting friend. Although they are not strictly made of patchwork, they are a convincing “cheat”! They sit perfectly next to your sewing machine. And best of all, they’re quick to make and are made with the minimum of materials.

## directions

1. Trim your cup down to your desired height. For yogurt cups that have a diameter of 1½", I went with a height of 1". The larger cup that had a diameter of roughly 3", I used a height of 2". Try to cut the cup edge as straight as possible.
2. Cut a strip of paper the same height and length as the cup and carefully glue it to the cup using paper glue. This gives a nice base to glue your fabric onto.
3. Cut the assorted fabric scraps into strips. Use a rotary cutter

and ruler and ensure the pieces are perfectly straight. Make them 1" or so longer than the height of the cup.

4. Spray the craft or fabric glue on the backs of the scraps and carefully stick them around the pincushion cup base. Line the fabric up well and stick the strips next to each other (try not to let any of the white paper show through), but don't let the fabric overlap (this will make the cup base lumpy). Fold the strips over the top of the cup and stick them to the inside. This isn't a difficult task, but if done badly it will look unprofessional, so it's worth taking your time.
5. When you get to the last piece, measure the space and cut a strip of fabric to fill it exactly. Once you are happy with your cup base, set it aside to dry.
6. Take the larger piece of craft felt and draw a circle with your compass. The size of the circle depends on the diameter of your

by **Lucie Summers**

## *materials*

- Small, straight-sided plastic or cardboard jar for base (I used a baby's yogurt cup. For a larger pincushion, you could cut down a cylindrical cardboard container, such as the type used for Pringles®.)
- Strip of white paper
- Paper glue
- Assorted fabric scraps cut into thin strips
- Permanent craft spray glue or fabric glue
- Piece of craft felt (You won't need bigger than a 10" square.)
- Embroidery thread
- Strong, thick thread
- Polyester fiberfill
- A few smaller scraps of craft felt
- Compass

cup base. As a general rule of thumb, make the circle 1½" bigger all the way around. It's better to be a little big than too small.







7. Using the felt scraps, cut out a few circles or other shapes and hand stitch them to the larger craft felt circle. Use any favorite stitch (the buttonhole stitch is perfect, but just a general straight stitch looks great too). Keep the shapes to the middle of the felt circle as once it is gathered up, only the middle is seen properly.
8. Thread a sewing needle with a good length of strong thread. Use double and knot the end twice.
9. Do a small running stitch a  $\frac{1}{4}$ " in from the edge of the felt circle.
10. Turn the felt circle over (wrong side facing up), place the fiberfill in the felt circle, and pull the threads to gather the edges. Securely tie a knot so the felt stays gathered.
11. Keep filling the felt pincushion until it is nice and firm.
12. Take the cup base in one hand and with the pincushion in the other, twist the pincushion into the cup base. If it's too tight, take out a little bit of stuffing. If it's too loose, keep stuffing!
13. Once you are happy with the fit of the pincushion in the cup base, take it out and squeeze some fabric glue into the cup base. Spread the glue around the bottom and insides of the cup; reinsert the felt pincushion and leave it to dry.
14. If you want to be super organized, you can take your pins and needles and sort them into the little felt shapes on the pincushion to make them easy to find!

# patchwork Needle Case

by **Lucie Summers**

## materials

- Small piece of cardstock
- Hexagon template (below)
- Piece of paper
- Paper glue
- 7 different lightweight fabrics, each a  $1\frac{1}{2}$ " square
- Spray starch
- 2 pieces of craft felt for the cover and lining, approximately  $7" \times 3\frac{1}{2}"$ , any color, the same or contrasting
- 1 piece of craft felt in a contrasting color for the pages, approximately  $6\frac{1}{2}" \times 3"$
- Sewing thread, one color to contrast and one to match
- Embroidery thread
- Thin ribbon, 18" long
- Heavy-weight interfacing or similar, approximately  $6\frac{1}{2}" \times 3"$
- Permanent craft spray glue or fabric glue

## directions

1. Cut out the small hexagon template and stick it onto a small piece of cardstock and cut it out carefully.
2. Draw around the template onto paper 7 times and cut out the hexagons.



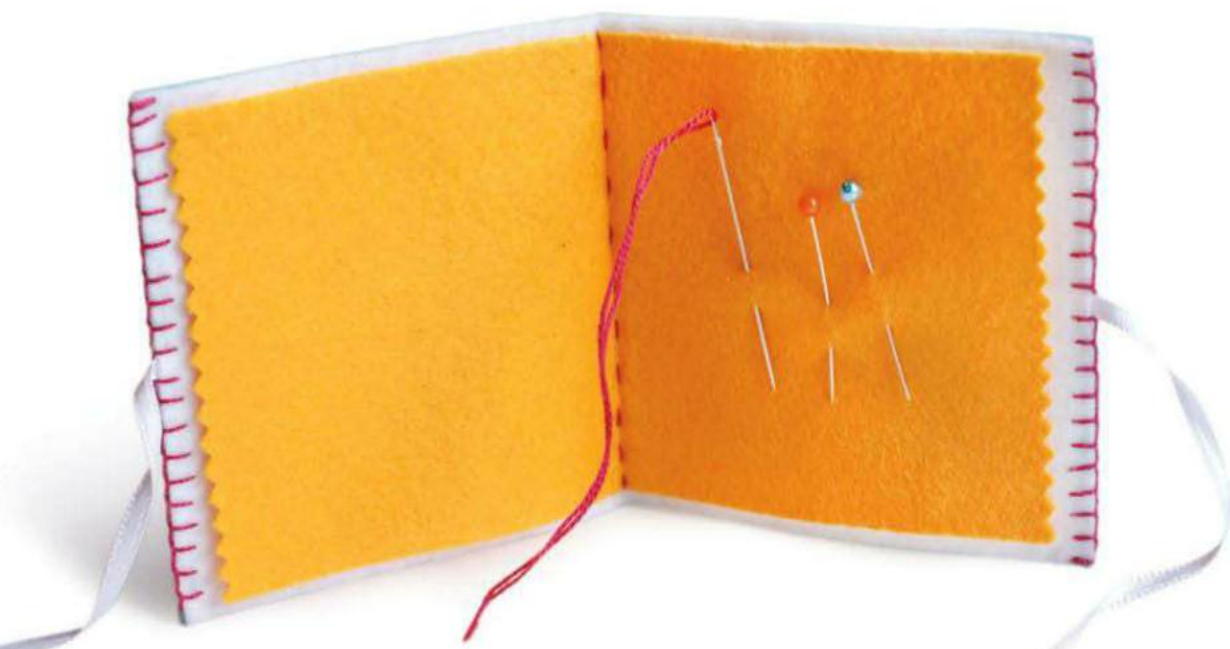
Template



3. Use a dab of paper glue to stick the templates onto the middle of the squares of scrap fabric. Use a different fabric for each hexagon.
4. Trim around each hexagon, leaving a seam allowance of at least  $\frac{1}{4}$ " all the way around.
5. Fold the edges over, spray a little starch, and press each hexagon with a hot iron. Mind your fingers!
6. Baste with a running stitch all the way around each hexagon with a contrasting thread.
7. Take the center hexagon and 1 other, place them right sides together, and whipstitch the edges with a matching thread.
8. Do the same with all the other hexagons, then whipstitch the sides of the hexagons together to create a flower shape.
9. Cut the basting stitches from the hexagons and take them out. Gently open up the seams and take out the paper templates, trying not to disturb the seams too much.
10. Press the flower flat with a hot iron, using more spray starch if necessary. Put the flower aside until later.
11. Take the piece of craft felt you want to use as the cover and glue the heavy-weight interfacing to it.
12. Place the piece of ribbon horizontally in the center of the cover and then glue the felt lining over the top of the interfacing and ribbon to create a sandwich.
13. Fold the book in half exactly. To get a crisp fold, use an iron, but protect the felt from the heat using a cloth.
14. Pin the patchwork flower onto the center of the front cover and hand stitch all the way around the flower using a whipstitch and matching thread.
15. Take the felt for the pages and fold in half. Iron if desired. Take the pages and slip them inside the cover, lining up the center folds and pin.
16. Use an embroidery thread to stitch through all layers where the center crease has been made—a running stitch is perfect. Remember to bury the knots into the felt for a neat finish.
17. Using the same embroidery thread, use a buttonhole stitch down the sides of the needle book for a cute look. This is a completely optional step, but looks very sweet and retro.
18. Close the needle book and tie it shut with the ribbon.

**note:** As an extra, you could add a little pocket on the inside cover using an extra piece of felt or fabric (to hold a needle threader or other tiny treasures).

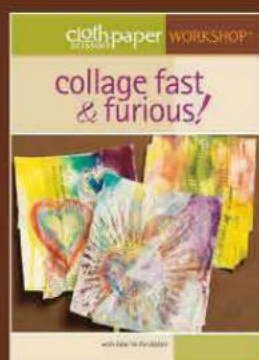
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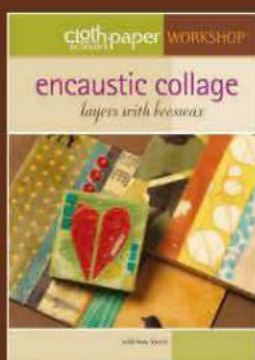
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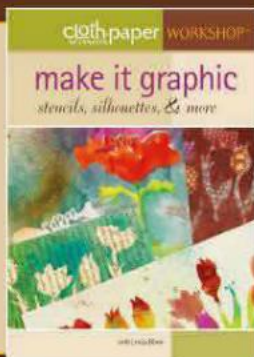
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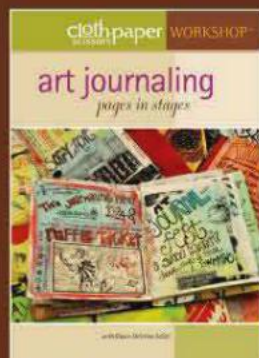
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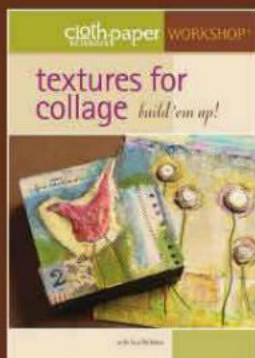


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# Mini Memo Board

## with pockets

by **Candy Glendening**

This memo board is made by stretching fabric over a piece of Homasote. Homasote is a type of building material made of recycled paper. It is used for soundproofing and is very light. This memo board has a divided pocket to hold a pencil and letter-size paper that's been cut into quarters—a perfect way to reuse scrap paper.

### materials

- Fabric for front (coarse and plain), 2 pieces: 17" × 11" and 17" × 4" (The front fabric needs to be strong and not too finely woven so it can tolerate being poked again and again. I used hand-dyed canvas and Osnaburg, which is a low-staple cotton fabric. It looks like linen, but is less expensive.)
- Fabric for pocket, 2 rectangles 7" × 4"
- Fabric scraps for striped area, 15 strips 3" long and 1"–4" wide
- Low-loft fleece, 14" × 13"
- Homasote®, 12" × 11"
- Hanging hardware: sawtooth hangers (2) and mounting screws
- Staple gun with ¼" staples



### pretty tacks

I used a covered button kit to make the pretty tacks. After removing the shank with needle-nose pliers, follow the manufacturer's instructions to cover the buttons with small fabric scraps, and then glue a thumbtack to the underside.

### directions

1. Lay out the 15 fabric scraps in a pleasing arrangement. Overlap the first 2 pieces ½"–1", with the right sides facing up. Using a rotary cutter, cut a gentle curve through both layers at once. Remove the waste pieces, lay the pieces together (right sides together), with the beginning of the raw edges meeting. Slowly





Figure 1



Figure 2



Figure 3



Figure 4



Figure 5

stitch them together, adjusting the edges to meet as you come to them. Press.

2. Continue adding pieces in this manner until you have a strip that's at least 17" long. Trim the pieced strip to 2½" in width, and sew it in between the 2 pieces of coarse fabric, placing the narrow strip at the top. Press the seam allowances away from the pieced strip.
3. Center the fleece on top of the Homasote, and then lay your finished front on top of the fleece (right-side up). Mark all 4 corner locations clearly (with pins or a non-permanent marking tool) so you know the outline of the finished front. Pin the top fabric to the fleece, remove the Homasote, and topstitch along the top and bottom of the pieced strip.
4. Place the pocket pieces right sides together and stitch all the way around, leaving an opening for turning at the bottom. Clip the corners, turn the pocket right-side out, and press. Topstitch across 1 long edge of the pocket (this will be the top).
5. To mark the line for the location of the pencil pocket, draw a line

1¼" in from the left edge of the pocket, top to bottom. [FIGURE 1]

6. On the bulletin board fabric (layered on the fleece), to mark the placement for the pocket, mark a corner ½" in from the previously marked lower left-hand corner. Draw another vertical line 1" to the right of the pocket placement line. [FIGURE 2] Align the marked line on the pocket with this vertical line and stitch the pocket to the front fabric/batting along this line. [FIGURE 3]
7. Pin the left side of the pocket to the front fabric along the pocket placement line. This will cause a bulge in the fabric. [FIGURE 4] Pinch the excess fabric together and then push it down, forming a small pleat. This will be the sleeve for a pencil. Press the pleat and then sew the pocket in place, stitching down the right edge of the pocket, across the bottom, and up the left edge. [FIGURE 5]
8. Center and spread the front fabric over the Homasote, and then wrap the fabric to the back, pulling it taut. [FIGURE 6]
9. Staple the center back of 1 side and then the opposite side (maintaining tension). Do the same for the top and bottom



Figure 6



Figure 7



Figure 8



Figure 9



Figure 10



Figure 11

centers. Moving from the center out, add a staple every 1", stopping 3" from the corners.

10. Clip the excess fleece from the corners, make a nice corner fold at each corner, and then staple the corners. [FIGURES 7-11]
11. Add the hanger to the back. Hang and enjoy.

[CandiedFabrics.com](http://CandiedFabrics.com)



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piecing technique



# patchwork *Desk Set*

by Latifah Saafir

Brighten up your desk with a fun, quick, and easy project that you can make using just one 18" quilt block. This pattern uses a simple improv log cabin block, but you could use almost any block—especially improv blocks.

## create templates

- 1. Magazine file and letter holder:** Trace the front of the magazine file and letter holder onto template paper. Add  $\frac{1}{4}$ " seam allowance on each side. Cut out.
- 2. Pencil cup:** Measure the height of the pencil cup. Measure the diameter of the cup. Add  $\frac{1}{2}$ " to each side for seam allowances. Cut out.
- 3. Desk pad calendar:** Measure the width of the desk pad calendar adding  $\frac{1}{2}$ " for seam allowances. Decide how far you would like the cover to come down on your

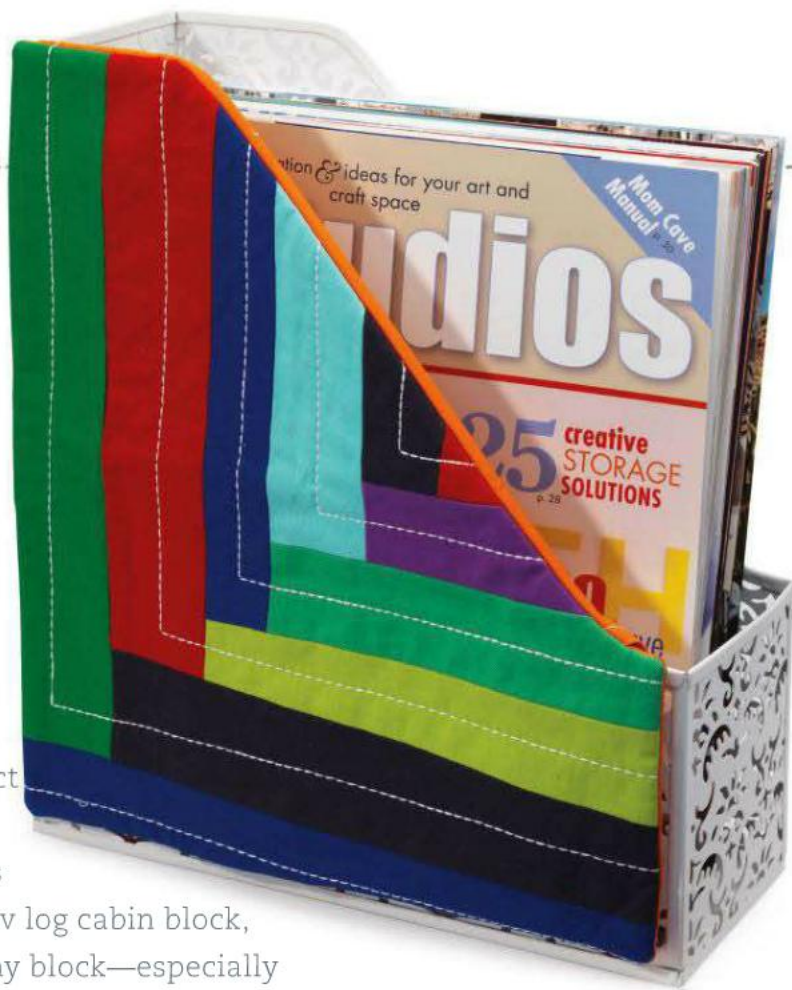
desk pad calendar. Add  $\frac{1}{2}$ " for seam allowances. Cut out.

## directions

1. Using fabric strips, create (1) 18" log cabin block.
2. Layer the log cabin block right side up on top of the batting and baste.
3. Machine quilt the block.
4. Pin the templates to the quilted log cabin block and cut out.

## magazine file, letter holder, and desk pad calendar

5. From the backing fabric, cut 2 each of the magazine file, letter holder, and desk pad calendar templates.







## materials

- Template paper
- 15 different colors 2"–3" wide strips of fabric up to 18" long
- 18" square batting
- ½ yard backing fabric
- 1 magazine file
- 1 mini letter holder
- 1 round pencil cup (with the same diameter at the top and bottom)
- 1 desk pad calendar



6. Sew a hem on the bottom edge of 1 of the backing fabric pieces of the letter holder and desk pad calendar.
7. For the magazine file piece, sew a hem on the bottom and the 2 adjacent sides of 1 of the backing pieces. This will serve as the flap.
8. For the magazine file, layer the front (right side up), the flap (right side down), and the backing (right side down). Pin all around, making sure not to catch the hemmed sides. Sew around

the perimeter leaving 2" open for turning. Turn right-side out. Press. Whipstitch the turning hole closed.

9. Repeat steps 7 and 8 for the desk pad calendar and letter holder.

## pencil cup

10. Use the pencil cup template to cut out a backing fabric piece.

11. Layer the front and back right sides together. Sew the top and bottom edges together. Turn right-side out. Press.
12. Match 2 short sides together with the front sides facing. Being careful not to catch the backing, sew just the front sides together. Whipstitch the backing closed. Turn right-side out.

[thequiltengineer.com](http://thequiltengineer.com)





# bright hopes *Pencil Case*

by Kaelin Telschow

Whip up this vivid pencil case to brighten up your studio. If you have little ones who frequent your studio, this case will help them learn their colors!







## directions

1. Create 1 exterior panel by piecing together the warm prints (along the long edge) in this order: red, orange, and yellow. For the second exterior panel, piece together the cool prints in the following order: purple, blue, and green. When you begin assembling the pouch, the red and purple pieces will be considered the tops of your exterior panels.
2. Iron interfacing to the back of the exterior and lining pieces.
3. On the front and back of the exterior panels, measure  $\frac{1}{2}$ " in from each corner ( $\frac{1}{2}$ " from both the top and side edges of the corner), and mark with a water-soluble pen.
4. Layer as follows: 1 lining panel (right side up), zipper (right side up and centered along the length of the lining edge), and 1 exterior panel (wrong side up).
5. Using your zipper foot, sew the layers together  $\frac{1}{4}$ " from the top edge of the fabric. Stop and start precisely on the  $\frac{1}{2}$ " marks you made in step 3.
6. Fold the lining and exterior panels back so the wrong sides are together and press the seam. Topstitch, again stopping and starting on the  $\frac{1}{2}$ " marks.
7. Repeat steps 4–6 on the other panel.
8. Fold the lining panels so their right sides are together and repeat for the exterior panels. Pin the pairs together along the bottom side only and sew a  $\frac{1}{4}$ " seam from end to end of the exterior panel (ignoring the  $\frac{1}{2}$ " marks this time). Repeat for the lining panels, leaving about a  $2\frac{1}{2}$ " opening in the center for turning.
9. Pull the lining panels out (apart) so the bottom seam created in step 8 is centered over the zipper. Finger press the edges so they lie flat. Repeat for the exterior panels, and then iron the folds in place so the bag lies flat.
10. On the end of the zipper without the pull, fold 1 piece of linen tape in half and pin so that it's centered over the zipper (right side up) and its raw edges are lined up exactly with the raw edge of the exterior panel.
11. Flip the bag over, pull the lining up and away from the exterior panels, and sew a  $\frac{1}{2}$ " seam (to close the end of the exterior panel, catching the linen tape in the seam). Be careful not to catch any of the lining fabric in your seam. Trim the seam to  $\frac{1}{4}$ " to reduce bulk and get rid of the excess zipper length.
12. Repeat Steps 10–11 for the other end, but before pinning the linen tape in place, open the zipper about  $\frac{3}{4}$  of the way.
13. In a similar manner, use a  $\frac{1}{2}$ " seam to close each end of the lining.
14. Pull 1 of the corners out as demonstrated in FIGURE 1.
15. Lay a clear ruler over the corner and line it up so that it measures  $\frac{1}{2}$ " down from the tip of the corner and 1" across. Draw a line

## materials

- (6)  $1\frac{1}{2}$ "  $\times$   $10\frac{1}{2}$ " polka dot print strips (red, orange, yellow, green, blue, and purple)
- (2)  $3\frac{1}{2}$ "  $\times$   $10\frac{1}{2}$ " pieces of lining fabric
- (4)  $3\frac{1}{2}$ "  $\times$   $10\frac{1}{2}$ " pieces of fusible interfacing
- 12" zipper
- (2) 3" pieces of linen (or twill) tape (for zipper pulls)



Figure 1

along the bottom of your ruler. Pin the corner in place and sew directly over the line. Repeat for the remaining 7 corners, and trim the seams down to  $\frac{1}{4}$ " when finished.

16. Before turning the bag right-side out, sew the lining and exterior together at each end of the zipper. Start your seam about  $\frac{1}{4}$ " above the zipper and end it  $\frac{1}{4}$ " below the zipper.
17. Find the opening in the lining and pull the bag right-side out. Before tucking the lining down into the bag, sew the opening closed.
18. Push the lining down into the bag and poke all the corners out with your fingers.

[theplaidscottie.blogspot.com](http://theplaidscottie.blogspot.com)





# patchwork *Design Wall*

Some quilters like to simply cover a piece of foam core with felt to make a simple design wall, but I wanted to add a little patchwork interest to mine to decorate my quilt studio. When I'm not using it as a design wall, it can serve double duty as a bulletin board!

## directions

1. Cut  $2\frac{1}{2}$ "  $\times$  width of fabric strips.
2. Strip piece the long pieces together using a  $\frac{1}{4}$ " seam allowance. Continue to piece until your finished piece is larger than your foam core piece. Press the seam allowances open.
3. Lay your strip-pieced fabric onto your cutting mat so that the lengths are horizontally oriented and rotary cut crosswise into new  $2\frac{1}{2}$ " strips.
4. Reposition the newly cut strips so different fabrics are next to each other.

5. Piece these new long strips together.
6. Stamp randomly all over.
7. Saturate your brayer with gesso and roll the brayer over various parts of the pieced fabric. Do not cover it entirely, but do roll over the stamped areas to tone down the black ink. Allow to dry.
8. Cover the foam core with the finished patchwork and glue into place so it is taut. Allow the glue to dry.
9. Insert into frame and hang.

Pokey Bolton is the Editorial Director of Interweave's Quilt + Paper Division. Visit her blog at [Quiltingdaily.com](http://Quiltingdaily.com).

## materials

- Large frame without the glass (I went to the frame section of my craft store and bought the biggest one they had.)
- White and light-colored fabric (Patterned fabric adds interest, but make sure the patterns are low contrast.)
- Piece of foam core cut to size to fit inside the frame
- Gesso
- Black rubber-stamping ink
- Rubber stamps with bold, chunky designs
- Brayer
- PVA glue (such as Aleene's Tacky Glue® or Sobo® glue)

by Pokey Bolton





# studio window *Curtains and Valances*

by **Susan Rienzo**



Reflect your personality in your décor with unique curtains and valances. These fast and easy project ideas leave plenty of potential for using your creativity and your stash.

## curtains

1. Decide how long you want the curtains. Measure from the top of the window (or from where the curtains will start) to the desired length; add 3" for the hems (1½" for the top and 1½" for the bottom).
2. Measure the width of the window, including molding, and then decide how full you want the curtains. A general rule is to make the curtain anywhere from 1½–3 times the width of the window.

**note:** The yardage required depends on the width of your fabric: 45", 60" or 108". Curtain panels are generally about 42"–44" wide, so you will get one panel width out of the 45" and 60"-wide fabric, and two widths out of the 108"-wide fabric.



## materials

### for curtains

- Fabric scraps of choice for border edging (I cut  $8\frac{1}{2}$ "  $\times$  7" rectangles from bright fabrics and  $2\frac{1}{2}$ "  $\times$  7" strips from black-and-white prints.)
- Fabric for curtain body (Choose a medium-weight fabric, preferably one that won't wrinkle, and one that has a nice drape. I used a cotton twill for a little body. The yardage depends upon window size and the number of panels needed—see the "Note" below.)
- Ribbon for tabs (I used 3 yards for (2) 44"-wide panels.)

### Optional

- Sunblock spray (to protect fabrics that will be exposed to strong sunlight; available at interior design stores)
- Lining fabric (for patchwork, so seams won't show in the light)
- Embellishments (trims, tassels, buttons, etc.)

**note** Don't be surprised with shorter curtains when the day comes to wash or dry clean them. Pre-wash your fabric (according to fabric content).

3. Take the length measurement (including the extra for the hems) and multiply that by the number of panels needed. Standard windows generally need 2 panels. Always double check your measurements, and then select your main fabric.
4. Cut your main fabric so you have 2 panels (or more if required; the

following instructions are for 2 panels).

5. Using your fabric scraps, make (2) 7"-wide patchwork panels the same length as your main fabric.

**option:** Cut a lining fabric to size for this patchwork panel and treat as one unit. This will help prevent the seams from showing in the light.

6. Cut the patchwork panels in half lengthwise to make (4)  $3\frac{1}{2}$ "-wide panels to sew onto the main curtain panels.
7. The patchwork panels will be stitched on like a facing, but brought to the front. Put the right side of 1 patchwork panel to the wrong side of a curtain panel, with the raw edges aligned, and stitch. Turn the panel to the front of the curtain, and press the seam. Turn the long raw edge of the patchwork under  $\frac{1}{4}$ ", press, and pin to the curtain front.
8. Topstitch both long edges of the patchwork strip. In the same manner, add the remaining patchwork panels to the remaining lengths of your panels. Trim the patchwork strips even with the length of the curtain panels.
9. Turn down the top edge of your curtain for the hem and topstitch.
10. For the hanging tabs, determine the length needed to comfortably slide through the curtain rod and add  $\frac{1}{2}$ ". (The length for the tabs should be measured around the rod to where the curtain will hang, making sure to not let the curtain fall below the window.) For a 44"-wide panel I used 7



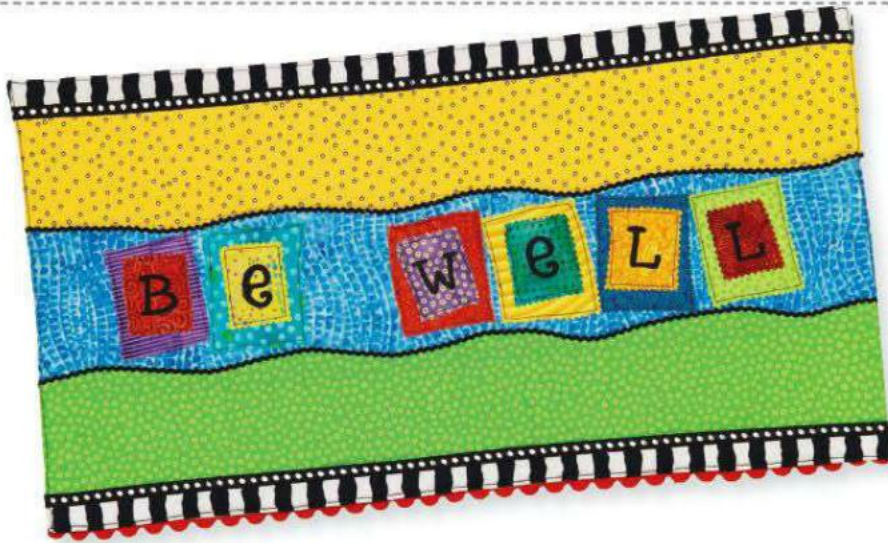
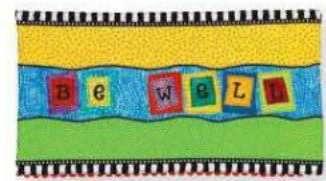
tabs: 1 on each end, 1 in the middle, and then 2 evenly spaced on either side of the center tab.

11. Cut your ribbon tabs. Turn the raw edges under  $\frac{1}{4}$ ", pin them to the top of your curtains, and topstitch in place.

## window valance

1. There are 2 ways to hang a valance: on the inside of the window frame or on the outside. Decide what will work best for your window. Special rods are available for either solution.
2. Measure the width of the window and decide how long you want the valance to be. Average lengths are 12"–14".
3. After taking the measurements, add a seam allowance of  $\frac{1}{2}$ " to each side. Make a diagram for reference.
4. Cut the base fabric to the size of the complete valance with seam allowances. The design elements





will be layered on top and fused in place. Cut the batting and backing fabrics to size.

5. Prepare your design fabrics with fusible web, following the manufacturer's instructions.
6. For the background, divide the length of the valance into 3 sections. Draw the design curves for the selected fabrics using an engineer's curve or a dressmaker's ruler, or draw them freehand with a disappearing ink marker. Allow about 1" extra for the overlap of the top and bottom panels over the center panel. (Cut the background fabrics the full width of the base fabric.) Fuse the 3 background fabrics in place.
7. Decide on your message. You may wish to make a full-size paper mock-up to see how your message will fit.
8. Free cut fabric squares with pinking shears or a rotary cutter and play with the color arrangement. For variety, layer an extra square on some.
9. Rubberstamp your letters on individual fabrics (use a foam brush to apply paint to your stamps).
10. Decide on the final arrangement for the layered squares, and fuse the stamped letter patches in place.
11. Stitch the border strips to the top and bottom.
12. Pin the design to the batting. Layer the backing on top, right sides together. Trim any uneven edges.
13. For a pillowcase finish, stitch the layers together along the long edges, but leave both ends open. Turn and press.
14. Stitch small rickrack and ribbon over the raw edges of the fused fabrics; leave the side edges open.
15. Now turn in the side edges, catching the trims in the seam allowance; pin. Topstitch the edges closed.
16. Quilt around each letter block, using a contrasting thread.

## materials

### for valances

- Base fabric such as muslin
- Variety of fabrics and colors for design elements, including a stripe for the border if desired (Pre-wash the fabrics.)
- Medium-weight fabric for the backing
- Extra fabric for a rod pocket
- Rickrack
- Ribbon or trims of choice
- Thin batting (fusible if desired)
- Paper-backed fusible web
- Alphabet rubber stamps (Inexpensive foam stamps work well; you can use stencils if you prefer.)
- Fabric paint or acrylic paint
- Foam brush

### Optional

- Pinking shears or a pinking blade on a rotary cutter
- Engineer's curve or dressmaker's ruler
- Disappearing ink marker
- Sunblock spray (to protect fabrics that will be exposed to strong sunlight; available at interior design stores)
- Fabric glue

Add additional stitching or embellishment as desired.

17. Stitch on larger rickrack for the bottom trim, tucking in the edges of the rickrack; topstitch. Use a dab of glue if necessary in the corners.

[susanrienzodesigns.com](http://susanrienzodesigns.com)





## materials

- Canvas for the backing and pockets, 1 yard
- White fabric for appliqué background,  $3\frac{1}{2}$ "  $\times$   $9\frac{1}{2}$ "
- Fusible web (double sided)
- Fabric strips for patchwork, (7)  $3\frac{1}{2}$ "  $\times$   $21\frac{1}{2}$ " coordinating strips plus 6 small scrap pieces (For the seven background strips, I used red, orange, yellow, green, aqua, blue, and purple; I refer to the strips by these colors.)
- Batting, 22"  $\times$  22"
- Bias tape, 2 packages, extra-wide double-fold
- Grommets

by Angela Pingel

# hanging Wall Organizer with Pockets

Spruce up your sewing space with this great wall organizer, perfect for storing small templates, threads, and your current project.

## directions

### background

1. Cut a 22"  $\times$  22" piece of canvas for the backing and (2) 35"  $\times$  6" pieces for the pockets.
2. Design the lettering for your CREATE pattern (or any other word you wish to feature) to fit within a 3"  $\times$  9" rectangle. To mark the placement for the appliqué, center the white fabric rectangle





over the CREATE pattern and using a pencil, lightly trace the word onto the fabric, tracing just inside the lines.

3. Flip the pattern so the printed letters are face down, and trace each letter onto a small, separate piece of the paper-backed fusible web.
4. Following the manufacturer's instructions, apply the fusible web to the wrong side of your small scraps of coordinating fabrics. Carefully cut the letters from the fabrics, remove the paper backing, and iron the letters in place on the white fabric.
5. Stitch around the outer edge of each letter with a contrasting thread to completely secure the letters to the fabric.

**note:** Feel free to embellish this rectangle as much as you like, using iron-on appliques or hand embroidery. Just be sure to avoid embellishing the  $\frac{1}{4}$ " seam allowance.

6. The CREATE rectangle is pieced into the background, so the yellow, green, and aqua strips need to be cut to fit this rectangle. From each of these strips, cut: (1)  $2\frac{1}{2}$ " length and (1)  $16\frac{1}{2}$ " length. Discard the remaining length.
7. With right sides together, sew the  $2\frac{1}{2}$ " length of yellow fabric to the same-sized piece of green fabric along the  $2\frac{1}{2}$ " edge, and then add the same-sized aqua piece. Now sew the (3)  $16\frac{1}{2}$ " lengths in the same order. Press.
8. With right sides together, sew the short pieced set of fabrics to the

top of the CREATE rectangle, and then sew the long pieced set of fabrics to the bottom. Press. This section should now be  $21\frac{1}{2}$ " long.

9. Sew the remaining strips of fabric to either side of the pieced section in rainbow order: red and orange on the left, blue and purple on the right. Press.
10. Sandwich the pieced top with the batting and canvas. Baste the layers together and echo quilt straight lines on either side of each seam and around the perimeter of the CREATE rectangle. Trim to 21" square.

## pockets

1. Encase the top edge of both canvas  $6" \times 35"$  strips with bias tape, and stitch  $\frac{1}{8}"$  from the edge of the tape.
2. To divide the strip into 3 sections for the pockets, measure in  $11\frac{3}{4}"$  from each end of the strip; lightly mark a line along each division. Also measure and mark  $\frac{1}{4}"$  from each short edge.
3. At each marked division, create a pleat that is 1" in depth on both sides of your line. To do this, measure 1" from each side of the marked lines and mark these lines lightly. Crease the fabric on these new lines and fold the fabric to the center (original) line to create a pleat. Use multiple pins to hold the pleats in place.
4. Measure in 1" from the marked seam allowance on each end, and create a pleat that measures 1" deep. Pin in place.

5. Place the pocket piece over the 21" background square to use as a measurement reference. Increase or decrease the size of the pleats to fit the width of the background (or trim the strip slightly if necessary and adjust the pleats as needed). Baste the lower edge of the pocket strip to hold the pleats in place.
6. Prepare the second pleated pocket strip in the same manner.

## assembly

1. Pin the lower pocket onto the quilted panel, matching the bottom and side edges. Baste the pocket in place.
2. Encase the lower edge of the upper pocket section with bias tape and stitch it in place. Place the bottom edge of this pocket section 2" above the top of the lower pocket piece and stitch it in place along the bottom edge.
3. Pull the pocket pleats open and stitch along the original marked division lines to secure the pocket to the background. Backstitch at the top of each pocket for added strength.
4. Bind the outer perimeter of the entire piece, taking care to tuck the binding behind the side pocket pleats so that the pockets can still open easily.
5. Following the manufacturer's instructions, place (3)  $\frac{3}{8}"$  grommets evenly across the top of the organizer.

[cuttopieces.blogspot.com](http://cuttopieces.blogspot.com)





# patchwork *sewing machine cover* and Accessory Bag

When I see new fabric collections, they tend to inspire a lot of creative endeavors. I just knew I had to include some of “The Domestic Diva” line by Emily Taylor for Riley Blake Designs in my latest creation: a sewing machine cover. I added some complementary fabrics from “Nellie’s Garden” by Nancy Mahoney for P&B Textiles and “Natural Effects” by Michele D’Amore for Marcus Fabrics, and got to work.



## sewing machine cover

**note:** All seams are  $\frac{1}{4}$ ", unless otherwise noted.

1. Measure your sewing machine: height, depth, and width. Be sure to include the hand wheel on the side in your measurements. Add  $\frac{1}{2}$ " to all measurements for seam allowances, and add about 2" to the height measurement to allow for trimming and hemming the bottom. My machine measures 10" x 6" x 14" and I determined that  $3\frac{1}{2}$ " squares would work well for my patchwork.

**note:** I made the top and sides as one continuous patchwork piece.

2. Cut a variety of squares from several fabrics to create the patchwork section and stitch them together. Press the seams open. I used (26)  $3\frac{1}{2}$ " squares.
3. Center the patchwork piece over your machine to determine the top section and mark both ends of the top with pins.
4. To prepare a facing for the opening for the sewing machine handle, first measure the length of the machine handle and the distance to each end of the machine top. Make a template representing the rectangular top of the machine, and cut out a  $\frac{3}{4}$ "-wide slot for the handle. Trace the template onto the facing fabric, and cut out. Be sure to cut out the slot for the handle.

5. Lay the facing fabric on top of the top section of the patchwork, right sides together, and position it according to your handle measurements. Stitch along the slot lines, and then cut the slot about  $\frac{1}{8}$ " from the stitching. Clip into the corners, being careful not to cut into the stitching, and flip the facing fabric to the inside. Press, and then understitch around the opening. Using pinking shears, cut away the excess facing fabric. (I left about a 1" margin all around the slot.)
6. If you wish to include pockets, add them to the front and back pieces now. I cut the desired shapes, and folded under  $\frac{1}{4}$ " on

## materials

### For the sewing machine cover

- A variety of coordinating fabrics (for the front and back panels, and for the patchwork squares)

### Optional

- Fabric for pockets
- Buttons, 2–3
- Rickrack, approximately 12"

### For the accessory bag

- Assorted fabrics (I used leftovers from my sewing machine cover and added more.)
- (12)  $3\frac{1}{2}$ " squares
- (2) 6" x  $9\frac{1}{2}$ " pieces
- Ribbon, approximately 18"

by Barbara Delaney





all sides. I hemmed/topstitched the top of each pocket before topstitching it onto the side panel fabric.

7. Sew the front and back sections to the patchwork section, stopping  $\frac{1}{4}$ " from each interior corner.
8. Trim the patchwork so that the bottom is even all the way around. Turn  $\frac{1}{4}$ " to the wrong side all around the bottom. Press, and then fold up the hem. I used a  $1\frac{1}{4}$ " hem, but yours will be determined by the height of your machine.
9. Add any additional details as desired. I added buttons and rickrack closures to the pockets on my piece.

## accessory bag

1. Create 2 rows of 3 squares and stitch them together. Press the seams open.
2. With right sides together, sew 1 of the  $6" \times 9\frac{1}{2}"$  pieces to the patchwork (joining the  $9\frac{1}{2}"$  sides) for the front section. Repeat for the back section.
3. Sew the front to the back, and flip right-side out.
4. Turn under  $\frac{1}{4}$ " to the inside at the top of the bag, press, and then fold down 1" and stitch to secure the hem. Stitch again at the top of the bag, using a scant  $\frac{1}{8}"$  seam.
5. Carefully unstitch approximately  $\frac{1}{2}"$  on the side seam line within the hemmed portion at the top of the bag, and thread the ribbon through the opening. Tie the ribbon ends together.



Barbara Delaney is the  
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PAPER SCISSORS® magazine.

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# Key and Scissor Bauble

Keep your favorite keys close by with this unique felt fob. Using scraps and a few felt balls, this trendy accessory is a handy addition to your purse or sewing kit.

by **Vivika Hansen DeNegre**

## directions

1. Place a 1" x 7" piece of fabric right side down on your ironing board and press it in half lengthwise.
2. Fold both raw edges into the center of the strip so they touch, then press using starch. Fold the strip in half lengthwise and press it once again. The piece is now approximately ¼" wide.
3. Machine stitch the strip through the middle.

### scissor bauble

Lace the strip through a small ½" felt ball, then the scissor handle, then back again through the ball in the opposite direction. Continue lacing through a larger 1" felt ball. Snip off the excess fabric and whipstitch the raw ends together, hiding your closure under the larger ball.

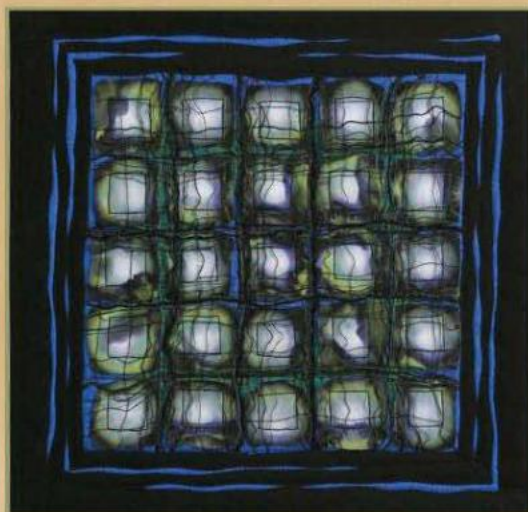
### key bauble

Lace the strip through a small ½" felt ball, then back again through the ball in the opposite direction, leaving a 1" loop. Continue lacing through a larger 1" felt ball. Snip off the excess fabric and whipstitch the raw ends together, hiding your closure under the larger ball. Add the key ring to the loop end.

[vdenegrequilts.blogspot.com](http://vdenegrequilts.blogspot.com)







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# patchwork *quilts*





# birdhouse rock quilt

by Tina Givens

This sweet quilt incorporates one simple birdhouse block, nine unique fabrics, and one clever little pattern. I included two solids to break up the print fabrics; however, this quilt looks good in any mix of fabrics. I used fabrics from my “Opal Owl” fabric collection.



## directions

### cutting the fabrics

Each block is made up of various shapes and rectangles. Most of these are provided as templates in the Pattern Insert; the remaining 3 (A1, B1, and C1) are easily rotary cut.

From each of the 9 fabrics, cut:

- (1) 4" × 19½" strip (label A1)
- (2) 4" × 7" rectangles (label B1)
- (2) 6½" × 4" rectangles (label C1)
- (1) and (1 reverse) for each of A2, A3, B2, B3, C2, D1, and E1

Separate each piece by its letter, so all A's, B's, C's, D's, and E's are in separate piles.



## laying out the blocks

1. On a flat surface large enough to lay out the entire quilt, you are going to plan out the fabric arrangement for each block, and at the same time you will determine the overall block/fabric arrangement. Refer to Figure 1 and the photos as you design the blocks.
2. Begin by creating the inside bird-house shape using the C pieces from 1 fabric. Continue until you have 9 of these little houses laid out, 1 from each fabric.
3. Gather all of the B pieces from 1 fabric, and place them around 1 of the little houses. Do likewise for all of the B fabrics.

**tip:** Play with the fabric combinations to ensure that the B fabrics contrast with the inner house fabrics as desired.

4. Now select all of the A pieces from 1 fabric, and place these outside of 1 of the B/C arrangements. Do likewise for all of the A fabrics, again paying attention to the fabric mix (within each block and from block to block).
5. Place the D and E pieces in place, and play until you are satisfied with what you have.

## sewing the blocks

**note:** Use  $\frac{1}{4}$ " seam allowances. Stitch all pieces with the right sides together, and press after each seam is stitched.

1. Start with your first block and see Figure 2 for reference. Use the matchpoints to help match up your corners.

2. Match C2 and B3 along the side marked 1. Stitch these pieces together with their right sides together.
3. Stitch C2 to C1 along side 2 as marked on the template.
4. Add this piece to the B2 fabric, and then add B1 along the bottom edge.
5. Add A3 and then A2.
6. Add D1 and then E1.
7. Repeat steps 1–6 for the other side of the block.
8. At this point you will have 2 mirrored pieces for the block; sew these together along the center line.
9. Finally, add A1 along the bottom edge.

This completes the block, which should measure approximately  $23" \times 19"$ . Repeat this process until you have completed all 9 blocks.

## assembling and finishing

1. Sew the blocks into 3 rows of 3 blocks each. Sew the rows together. Press.
2. Layer, baste, and quilt as desired. The featured quilt was machine quilted by Donna Sontag of Whatever's Quilted at Quilts Like Crazy using a Handi Quilter.
3. Add the binding. I made a double-fold binding (from 4"-wide strips).

[TinaGivens.blogspot.com](http://TinaGivens.blogspot.com)

## materials

Finished size:  $65" \times 50"$

- 9 unique fabrics for blocks,  $\frac{3}{4}$  yard of each
- Binding fabric,  $\frac{3}{4}$  yd.
- Backing fabric,  $3\frac{1}{2}$  yds. (piece widthwise)
- Batting, twin size
- Birdhouse Rock Templates (pattern insert)



Figure 1

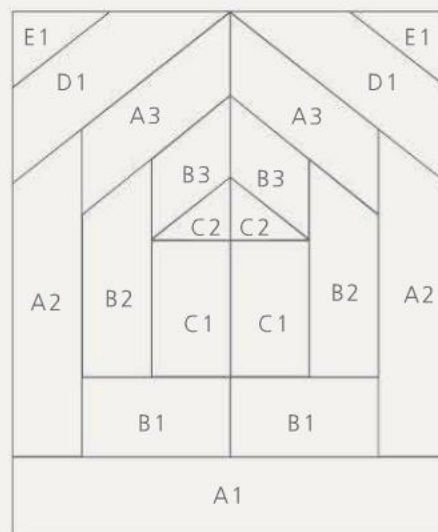


Figure 2



# Flea Market quilt

with log cabin style patchwork

I call this my “Flea Market Quilt” because the random fabrics remind me of an old-fashioned crazy quilt one would find at a Saturday flea market, but this one has a modern edge.

This quilt uses improvisational piecing. There are no pattern pieces—you choose the colors and sizes of the fabric strips as you go. Your ruler is used only as a straight edge. As a result, your quilt will look different than the one pictured.



## the center block

1. Choose a piece of fabric measuring approximately  $1\frac{1}{2}'' \times 3\frac{1}{2}''$  to be the center of the block. A slightly off-kilter rectangle is fine.
2. Stitch a strip of fabric the width of your center fabric to the top of the center fabric, right sides together. Press. [FIGURE 1]

**note:** After each strip is sewn in place, open the pieced unit and press; trim the edges even. Slant your ruler slightly so the cut edge is slightly off-kilter, but still straight. For more visual interest, vary the slants—some deeper, others more shallow, and some perfectly perpendicular or horizontal. [FIGURE 2]

3. Stitch a second strip to the right side of the block; press and trim. (Figure 3)

## materials

Finished size: 41" × 38"

- Fabric scraps in assorted widths, lengths, and colors (The strips in the featured quilt were cut 1"–5" wide.)
- Quilt backing,  $1\frac{1}{4}$  yards
- Binding fabric,  $\frac{1}{2}$  yard
- Batting

by Christy Foltz-Ahlich

Add strips 3–6 in the same manner, varying the side that you add the strip to. Press and trim after each strip. [FIGURES 4–7].

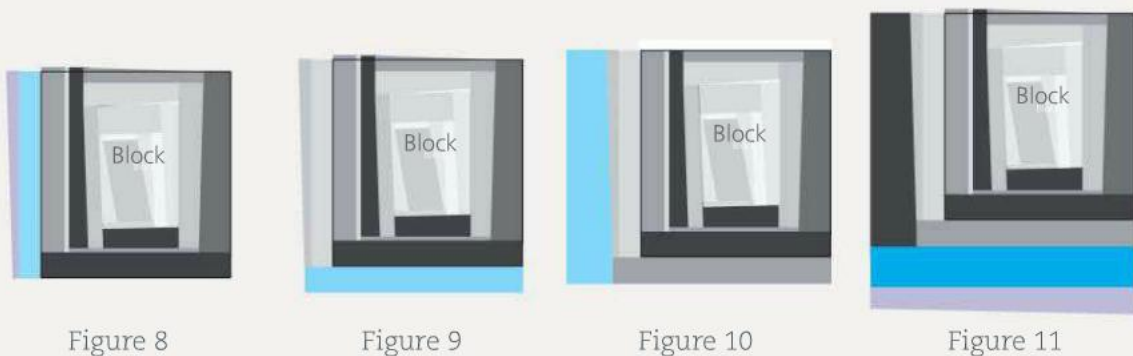
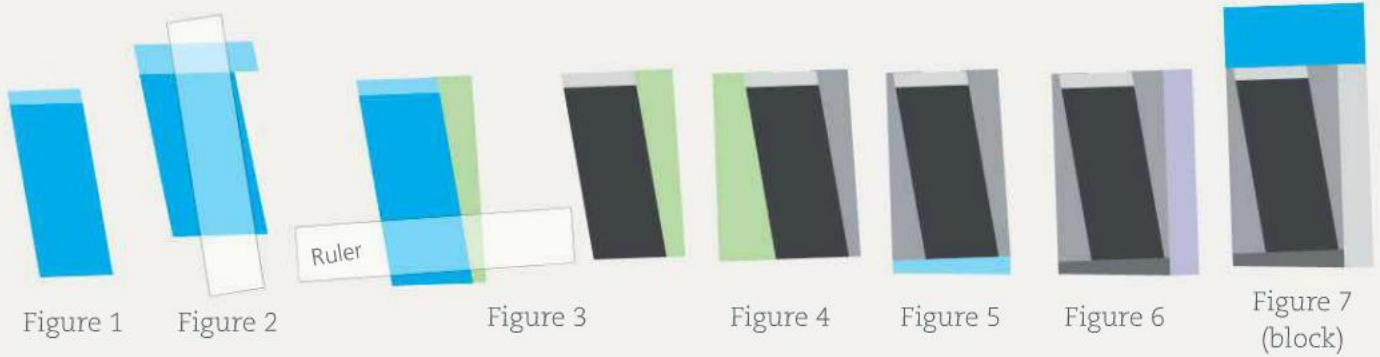
4. Continue randomly adding strips of varying widths until you are satisfied with the size of your center block. My center block measures approximately  $12'' \times 14\frac{1}{2}''$ .

## the quilt

**note:** As your quilt progresses you may find that your strips aren't long enough to complete a row, or you may want more visual variety. Sew different pieces of fabric together in various combinations to create longer, more interesting strips.

1. Mark the top edge of your quilt block with a pin.
2. Stitch 2 strips to the left side of the block; press and trim. [FIGURE 8]
3. Stitch 1 strip of fabric to the bottom of the block; press and trim. Add another strip to the left side. Press and trim. [FIGURES 9 AND 10]





4. Add 2 strips to the bottom of the block. Press and trim. [FIGURE 11]
5. Continue adding strips of varying lengths and widths to the left side and bottom of the block, alternating the combinations of strips.
6. When the quilt is almost the size you desire, add 1 strip down the right side of the entire quilt top, and trim the right edge so it is straight.
7. Square up the quilt, and then make a quilt sandwich. Hand or machine quilt the layers together, and trim away the excess batting and backing.
8. Bind the quilt, using your preferred method.

[cfoltz61@hotmail.com](mailto:cfoltz61@hotmail.com)







## centered Mini Quilt

Showcase your favorite prints in this easy to assemble centered quilt design.

### directions

1. Sort your center panel fabric strips into 4 different groups, and then arrange the 9 strips within each group according to how you would like to sew them together. Play around with them, alternating patterns, colors, scale, etc.
2. Once you are happy with the groupings, sew the 9 strips within each group together along the longest (21") edge. You have created 4 strip-pieced rectangles measuring 21"  $\times$  18½" each.

3. Get the 12½"-square template and lay it on-point on top of 1 of the rectangles. Then cut out the square. Repeat this step with the remaining 3 rectangles. You should have (4) 12½"  $\times$  12½" squares, cut on point.

**note:** If you're using a paper template, pin it in place so that it does not shift and trace around the square with a disappearing ink fabric marker or other marking tool.

4. Arrange your squares so that you create a centered diamond pattern. Sew the 4 squares together to create your center panel. It should measure 24½"  $\times$  24½".

### materials

- (36) different strips of quilter's cotton fabric measuring 2½"  $\times$  21" for quilt center panel
- (2) strips of fabric measuring 3½"  $\times$  24½" for top and bottom border (I used a hemp/cotton blend.)
- (2) strips of fabric measuring 3½"  $\times$  30½" for side borders (I used a hemp/cotton blend.)
- 40" square piece of cotton fabric for the backing (I used a cotton print that has 3 different patterns printed on it to mimic a pieced backing.)
- (4) strips of cotton fabric measuring 2"  $\times$  34" for the binding
- 40" square piece of batting (I used a bamboo/cotton blend.)
- Store-bought 12½"-square plastic template or make a template yourself

by Sheree Schattenmann

5. Add the top and bottom borders followed by the 2 side borders to create the quilt top, which should measure 30½"  $\times$  30½".
6. Baste together the quilt top, quilt batting, and quilt backing. Quilt as desired (I used simple outline stitching). Trim off the excess batting and backing. Square off the quilt if necessary.
7. Create 1 long binding strip by sewing the (4) 2"  $\times$  34" strips together along the 2" side to create 1 long strip measuring 2"  $\times$  135". Bind.

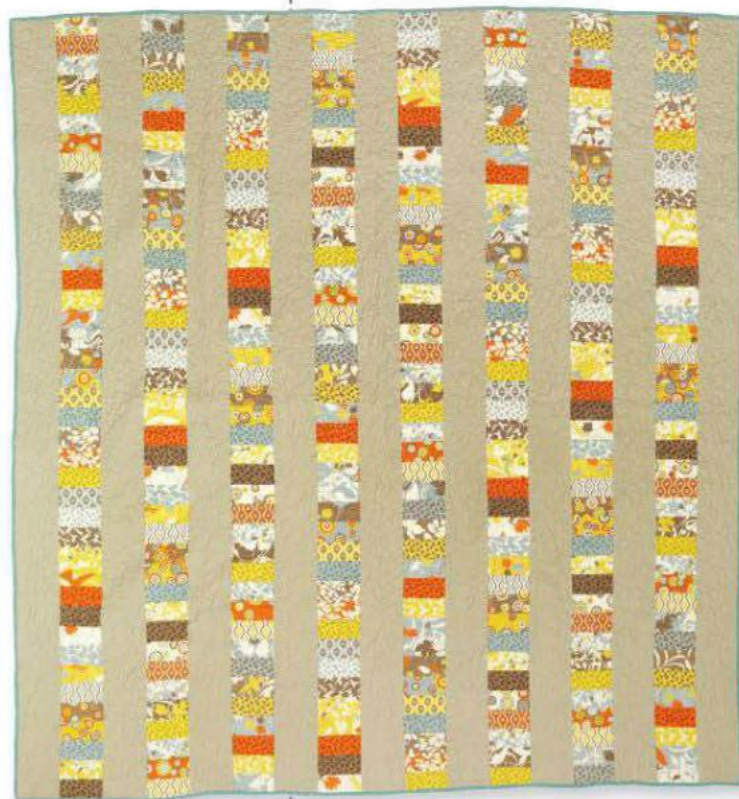
Your finished quilt should measure approximately 36" square.

[shereesalchemy.typepad.com](http://shereesalchemy.typepad.com)



# Stacked Coins quilt

The colored blocks in this traditional quilt pattern resemble a stack of coins. Using a precut jelly roll makes this project fast and simple for any skill level.



## directions

1. Arrange the jelly roll strips in an order that is pleasing to you.
2. Join all of the strips, long sides together.
3. Square up your newly constructed piece by trimming off all selvages. Using the sewn seams as the straight horizontal lines, cut (8) 5" strips from this piece, squaring up the edge after each cut.
4. From each 5" strip, connect the bottom coin to the top coin, forming a fabric tube. Repeat for all of the strips except 1.
5. Chose a spot to rip out a seam from each fabric tube. You are turning the fabric tube back into a column of coins, but by choosing which seam to release, you are choosing a new coin to be

at the top of each column. This will make each column of coins different and help spread color throughout the design.

6. Assemble your solid color sashing strips by connecting 2 strips at the short, 5" ends. Make 9 sashing strips.
7. Sew a coin strip to a sashing strip. Repeat this for all of the coin and sashing pairs. Keep in mind that the sashing should be on the outsides of the final quilt.

**tip:** Sew these with the coin strip on the top so you can control the seam allowances as they pass under the needle.

8. Connect all coin and sashing pairs. Use several pins to ensure that the coins are lined up correctly.

## materials

- 1 jelly roll
- (18) 5" x width of fabric strips of coordinating solid for sashing
- Seam ripper

by **Aimee Raymond**

**tip:** Complete your quilt top in 2 parts, then sew the parts together last. This reduces the weight of the quilt dragging from the needle, which is easier on your machine and increases your accuracy.

9. Piece your backing fabric if necessary; layer, baste, quilt, and bind.

[saltmarshdesigns.blogspot.com](http://saltmarshdesigns.blogspot.com)





# Work Shirt quilt

This is an easy quilt that's perfect for the little boys in your life! Using six solid fabrics, you can whip up this project in a weekend.

by **Rebecca Roach**

## directions

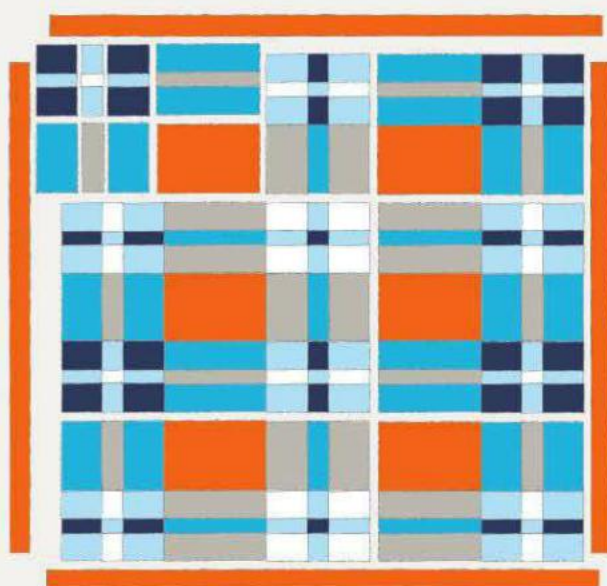
1. Begin by sewing a  $2\frac{1}{2}$ " strip of medium blue fabric to both sides of the  $1\frac{1}{2}$ " strip of gray fabric.
2. Take this new strip set to your cutting mat and cut it into 4 blocks measuring 8" long.
3. Next, sew a  $2\frac{1}{2}$ " strip of gray fabric to both sides of the  $1\frac{1}{2}$ " strip of medium blue fabric.
4. Take this strip set to your cutting mat and cut it into 4 blocks measuring 8" long. You're now finished with all of the horizontal striped blocks!





5. Sew a  $2\frac{1}{2}$ " strip of dark blue fabric to both sides of a  $1\frac{1}{2}$ " strip of light blue fabric.
6. Take this strip set to your cutting mat and cut it into 8 units measuring  $3\frac{1}{2}$ " long and 2 units measuring 2" long.
7. Repeat steps 5 and 6 using 2 light blue  $2\frac{1}{2}$ " strips and 1 dark blue  $1\frac{1}{2}$ " strip.
8. Sew a  $2\frac{1}{2}$ " strip of light blue fabric to both sides of the  $1\frac{1}{2}$ " strip of white fabric.
9. Take this strip set to your cutting mat and cut it into 4 units measuring  $3\frac{1}{2}$ " long and 4 units measuring 2" long.
10. Sew a  $2\frac{1}{2}$ " strip of white fabric to both sides of a  $1\frac{1}{2}$ " strip of light blue fabric.
11. Take this strip set to your cutting mat and cut it into 4 units measuring  $3\frac{1}{2}$ " long and 4 units measuring 2" long.
12. Now, use the units you've just cut to begin creating 9-patch blocks. Sew a  $3\frac{1}{2}$ " dark blue/light blue/dark blue unit to both sides of a 2" light blue/white/light blue unit. Repeat until you have 4 blocks.
13. Sew a  $3\frac{1}{2}$ " light blue/dark blue/light blue unit to both sides of a 2" white/light blue/white unit. Repeat until you have 4 blocks.
14. Next, sew a  $3\frac{1}{2}$ " light blue/white/light blue unit to both sides of a 2" dark blue/light blue/dark blue unit. Repeat to create 2 identical blocks.
15. Finally, sew a  $3\frac{1}{2}$ " white/light blue/white unit to both sides of a 2" light blue/dark blue/light blue unit. Repeat to create 2 identical blocks. You've finished all the 9-patch blocks!
16. To create the vertical stripe blocks, sew a  $5\frac{1}{2}$ "  $\times$   $3\frac{1}{2}$ " medium blue rectangle unit to both sides of a  $5\frac{1}{2}$ "  $\times$  2" gray rectangle unit. Repeat until you have 6 identical blocks.

Diagram



## materials

Finished quilt measures 39"  $\times$  42"

- $\frac{1}{4}$  yard white fabric cut into:  
(2)  $2\frac{1}{2}$ "  $\times$  44" strips  
 $1\frac{1}{2}$ "  $\times$  44" strip
- $\frac{1}{2}$  yard light gray fabric cut into:  
(2)  $2\frac{1}{2}$ "  $\times$  44" strips  
 $1\frac{1}{2}$ "  $\times$  44" strip  
(6)  $5\frac{1}{2}$ "  $\times$  2" rectangles  
(6)  $5\frac{1}{2}$ "  $\times$   $3\frac{1}{2}$ " rectangles
- $\frac{1}{2}$  yard light blue fabric cut into:  
(4)  $2\frac{1}{2}$ "  $\times$  44" strips  
(2)  $1\frac{1}{2}$ "  $\times$  44"
- $\frac{1}{2}$  yard medium blue fabric cut into:  
(2)  $2\frac{1}{2}$ "  $\times$  44" strips  
 $1\frac{1}{2}$ "  $\times$  44" strip  
(3)  $5\frac{1}{2}$ "  $\times$  2" rectangles  
(12)  $5\frac{1}{2}$ "  $\times$   $3\frac{1}{2}$ " rectangles
- $\frac{1}{4}$  yard dark blue fabric cut into:  
(2)  $2\frac{1}{2}$ "  $\times$  44" strips  
 $1\frac{1}{2}$ "  $\times$  44" strip
- $\frac{3}{4}$  yard bright orange fabric cut into:  
(4)  $2\frac{1}{2}$ "  $\times$  44" strips  
(6)  $5\frac{1}{2}$ "  $\times$  8" rectangles

17. Next, sew a  $5\frac{1}{2}$ "  $\times$   $3\frac{1}{2}$ " gray rectangle unit to both sides of a  $5\frac{1}{2}$ "  $\times$  2" medium blue unit. Repeat until you have 3 identical blocks.
18. All 35 blocks are now done! Sew them together according to the diagram.
19. Use the remaining  $2\frac{1}{2}$ " strips of orange fabric to create a border. Sew a strip to both sides of the quilt top and use a rotary cutter to trim away the extra length. Finally, sew the other 2 strips to the top and bottom and trim.
20. Quilt and bind as desired. Enjoy!

[Frybreadok@gmail.com](mailto:Frybreadok@gmail.com)



# 'Rubik's Crush'

Create a delightful quilt with large-scale fabrics

This is a fun quilt to showcase a favorite fabric collection, especially one with large-scale prints, such as Anna Maria Horner's "Innocent Crush" collection for FreeSpirit. This quick quilt contains plenty of interest, pairing large print squares with more intricate pieced blocks, which I think resemble a Rubik's Cube.

## materials

Finished size: 55" x 77"

- Assorted print fabrics, (18) 12½" squares and (153) 2½" squares
- Light-colored solid fabric for the Rubik's block sashing, 2 yards

The size of this quilt makes it a great throw for the couch, or you could increase (or decrease) the number of blocks to make a bed or crib quilt.

The quilt top is made up of two types of blocks: 12½" squares of print fabrics (these can be one fabric cut to 12½", or you can choose to sew two fabrics together and then cut the pieced unit to 12½") and the Rubik's block, which consists of a small patchwork square that is sashed with a light-colored solid fabric. The Rubik's blocks are bordered with the same solid fabric. To add interest, I elected to center some of the Rubik's centers and to offset the remaining ones; these instructions will lead you to do likewise.

## directions

### cutting the solid fabric

**note:** Cut all strips across the full width of the fabric, from selvedge to selvedge.

1. Cut (14) 1" strips. Sub-cut the strips to get a total of (102) 2½" lengths, and (34) 7½" lengths.
2. Cut (5) 3¼" strips, (2) 4" strips, (2) 2½" strips, (2) 4½" strips, (2) 2" strips, (2) 5" strips, and (2) 1½" strips. From each of these strips, cut (2) 7½" lengths and (2) 13" lengths.

### the block centers

1. Select (9) 2½" square blocks and arrange them on your work surface in 3 rows, 3 blocks per row. Position a 1" x 2½" strip of solid fabric between each square.
2. Sew each row as follows: small block, solid strip, small block, solid strip, small block. Iron flat, pressing all seams open. Repeat for each row.
3. Sew the 3 rows together alternately with (3) 1" x 7½" solid strips. Press the seams open. The

by Ashley Newcomb





pieced square should measure  $7\frac{1}{2}'' \times 7\frac{1}{2}''$  (raw edge to raw edge).  
Make a total of 17 block centers.

## sashing

**note:** Once the outer strips are added to each block center, the block will measure  $13'' \times 13''$ , and it will be necessary to trim each block to  $12\frac{1}{2}''$  square.

### centered block

1. Sew (1)  $3\frac{3}{4}'' \times 7\frac{1}{2}''$  solid strip to the top of a Rubik's block center, and sew (1)  $3\frac{3}{4}'' \times 7\frac{1}{2}''$  solid strip to the bottom. Press the seams open.
2. Sew a  $3\frac{3}{4}'' \times 13''$  solid strip to each side of the block. Press the seams open. Trim the block to  $12\frac{1}{2}'' \times 12\frac{1}{2}''$ . Make a total of 5 blocks.

### off-center block #1

1. Sew (1)  $2\frac{1}{2}'' \times 7\frac{1}{2}''$  solid strip to the top of a Rubik's block center, and sew (1)  $4'' \times 7\frac{1}{2}''$  solid strip to the bottom. Press the seams open.
2. Sew (1)  $2\frac{1}{2}'' \times 13''$  solid strip to 1 side, and sew (1)  $4'' \times 13''$  solid strip to the opposite side of the block. Press the seams open, and trim the block. Make 4 blocks.

### off-center block #2

1. Sew (1)  $2'' \times 7\frac{1}{2}''$  solid strip to the top of a Rubik's block center, and sew (1)  $4\frac{1}{2}'' \times 7\frac{1}{2}''$  solid strip to the bottom. Press the seams open.
2. Sew (1)  $2'' \times 13''$  solid strip to 1 side, and sew (1)  $4\frac{1}{2}'' \times 13''$  solid strip to the opposite side of the block. Press the seams open, and trim the block to size. Make 4 blocks.



### off-center block #3

1. Sew (1)  $1\frac{1}{2}'' \times 7\frac{1}{2}''$  solid strip to the top of a Rubik's block center, and sew (1)  $5'' \times 7\frac{1}{2}''$  solid strip to the bottom. Press the seams open.
2. Sew (1)  $1\frac{1}{2}'' \times 13''$  solid strip to 1 side of the block, and sew (1)  $5'' \times 13''$  solid strip to the opposite side. Press the seams open. Trim the block to size. Make 4 blocks.

2. Sew the second row, starting with a Rubik's block and alternating the Rubik's blocks with the print  $12\frac{1}{2}''$  squares. Press the seams open.
3. Continue this pattern to make all 7 rows.
4. Sew the rows together, pressing the seams open.

## finishing

1. Layer the backing, batting, and top. Baste as desired.
2. Free-motion quilt as desired.
3. Square up the quilt and trim as needed. Attach the binding, following your preferred binding method.

[filminthefridge.com](http://filminthefridge.com)

## the quilt top

**note:** There are seven rows of 5 squares each (alternating print squares with pieced Rubik's blocks).

1. For the first row, alternate 1 print  $12\frac{1}{2}''$  square with 1 Rubik's block, starting with the print square. Arrange your blocks as desired, balancing out the color placement. Sew the blocks together and press the seams open.



# Scrappy patchwork quilt

This scrappy lap quilt is a great way to use up large scraps from your stash! Because this is a scrap quilt, there is no exact pattern to follow. Simply use coordinating fabrics from your stash to create a funky, fun look. And to keep this project quick and easy, you can use a pillowcase finish like I did, if you wish.

## materials

Finished size: 48" × 60"

- (30) 4½" × 12½" strips of assorted fabric
- (40) 3½" × 12½" strips of assorted fabric
- Batting, throw size
- Backing fabric (I used large scraps and pieced them together to make a 48½" × 60½" rectangle.)

by **Lindsey Murray**







## directions

1. Piece 10 blocks using (3)  $4\frac{1}{2}$ "  $\times$   $12\frac{1}{2}$ " strips each.
2. Piece 10 blocks using (4)  $3\frac{1}{2}$ "  $\times$   $12\frac{1}{2}$ " strips each. (All 20 blocks should measure  $12\frac{1}{2}$ "  $\times$   $12\frac{1}{2}$ " square).
3. Lay out the blocks in a pleasing fashion, making 5 rows of 4 blocks each.

**tip:** Rotate the blocks to create more interest.

4. When you are satisfied with the arrangement, sew the blocks together in rows, and then sew the rows together.
5. Piece the backing fabric if necessary. The back of my quilt is shown below.
6. Baste the quilt top to the batting. Then layer the backing fabric on the quilt top, right sides together. Trim all of the edges even, trimming through all 3 layers.

Sew around the edge of the quilt, leaving a 6" opening on 1 side.

7. Clip the corners close to the seam.
8. Turn the quilt right-side out, and whipstitch the opening closed.
9. Quilt as desired. I used a simple grid of zigzag stitching.

**Lindsey Murray is Assistant Editor of Special Projects for Interweave's Quilt + Paper Division. Check out her blog at [Quiltingdaily.com](http://Quiltingdaily.com).**







Photo: Kelli Perkins

Photo: Alisa Burke

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# patchwork *kids*





# baby's favorite *Color Book*

This soft fabric book introduces color in a sweet and quiet way. It's the perfect gift for the littlest ones in your life—or for an expectant mother. It offers a great use for some of your special scraps and provides an opportunity to try fussy-cutting. And it can be easily adapted to other themes, following the same general pattern.



## directions

1. To create your first book page, arrange the 16 squares for your first color into 4 rows of 4 squares each. Piece the 4 rows, and sew the rows together to make a 16-patch block. Do likewise for each set of 16 squares, to create a total of 8 pages (1 for each color).





2. Join 2 blocks to make a rectangle. In the same manner, make 3 additional rectangles. You'll have a total of 4 "pairs of pages."

3. Fold each piece of ribbon in half, wrong sides together. Baste a folded ribbon to the far right-hand edge of each pair of pages using a  $\frac{1}{8}$ " seam allowance as follows: Place the folded ribbon so that its raw edges are aligned with the raw edge of the right side of the page. (The ribbon should be on the fabric, not hanging off the page.) To position the ribbon tabs as I did (so they are evenly spaced along the right-hand edge), center the first ribbon in the middle of the first square. For the second pair of pages, place the ribbon in the middle of the second square. Continue in this manner for the remaining 2 pages.

4. Cut 2 pieces of batting a little larger than the rectangular page sets. Spray baste the wrong side of 1 page set to 1 piece of the batting, and spray baste another page set to the other piece of batting.

5. Place 1 of the remaining page sets on top of the first layered page set with right sides together. Pin the pages together around the edges, aligning all of the seams. Stitch the page sets together using a  $\frac{1}{4}$ " seam allowance, leaving an opening for turning.

6. Trim and clip the corners and then turn the piece right-side out. Slipstitch the opening closed. Repeat this process with the remaining page sets.

7. Lay the page sets on top of each other and stitch the pages together through the center of each page set, carefully aligning the seams, to create the interior of the book.

8. Add the title to the black fabric square, using white embroidery floss and simple hand embroidery techniques for free-form lettering. Or type the lettering you wish to use, size it to fit within a 4" square, print it out, cut out the letters, and trace them onto the fabric with a white marking pencil. Trim the fabric to a 4" x 4" square.

9. Sew the fabric strips around the black square in log cabin fashion. Sew the dark red fabric to the bottom of the square and the light red piece to the right side of the square. Continue adding the fabric strips in rainbow order counterclockwise, ending with the light purple piece. The light purple piece is larger than the rest of the cover pieces and creates the back of the book as well.

10. Cut an 11" x 21" piece of batting and layer the cover page and the inside cover fabric piece on top, right sides together. Stitch around all 4 sides, leaving an opening for turning. Trim away the excess batting, clip the corners, and turn the cover right-side out. Slipstitch the opening closed.

11. To create the spine of the book, measure 1" onto the light purple fabric and stitch. Align the page sets so the center seams are along this stitching. Sew along

## materials

- Assorted prints for (8) 16-patch color pages: (16)  $2\frac{1}{2}$ " x  $2\frac{1}{2}$ " squares from each of 8 color families (I used red, orange, yellow, green, aqua, blue, purple, and pink.)
- $\frac{3}{8}$ "-wide ribbon for page tabs: (4) 3" pieces
- Batting (thin): 1 yard
- Basting spray
- Black fabric for the center square on the book front (Once the embroidery is complete, this fabric will be trimmed to a 4" x 4" square, but I recommend starting with a larger piece for ease of use with an embroidery hoop.)
- Embroidery floss, white
- Fabric strips for the book front: dark red,  $1\frac{1}{2}$ " x 4" light red and orange,  $1\frac{1}{2}$ " x 5" light orange and yellow,  $1\frac{1}{2}$ " x 6" light yellow and green,  $1\frac{1}{2}$ " x 7" light green and blue,  $1\frac{1}{2}$ " x 8" light blue and purple,  $1\frac{1}{2}$ " x 9" light purple, 10" x 11"
- Fabric for the inside cover: 10" x  $19\frac{1}{2}$ "

by Angela Pingel

**note:** If you wish to put the pages in a specific color order, take time to make a paper model so you know exactly what order to use when sewing pages together in pairs.

the same line to stitch the pages into the book.

**note:** The cover is intentionally larger than the color pages.

[cuttopieces.blogspot.com](http://cuttopieces.blogspot.com)





## materials

Finished size: 20½" × 21½"

- Fabric for coins:  
24 rectangles 2½" × 5"
- White fabric: 4 strips 2½" × 16½"  
and 2 strips 2½" × 22"
- Backing fabric: 25" × 25"
- Batting (low-loft): 25" × 25"
- Binding fabric: ¼ yard

I came up with the design for this doll quilt when I needed a quick birthday gift for my toddler niece last summer.

I had noticed my daughter using quilted place mats for doll blankets and they weren't quite big enough for her small baby dolls. I wanted to make a doll quilt that would be simple and quick and also big enough to wrap around a baby doll.

## directions

1. Arrange the 24 rectangles (coins) into 3 rows of 8 coins each. Sew the coins together and press the seam allowances in 1 direction.
2. Alternating the white 2½" × 16½" strips with the coin strips, sew the rows together; press.
3. Add the 2½" × 22" strips to the top and bottom of the quilt; press.
4. Create a quilt sandwich, and quilt and bind as desired. I did some free-motion quilting and used a simple, narrow binding.

[sewinspiredblog.com](http://sewinspiredblog.com)

# stacked coins Doll Quilt

by Vicki Christensen





# little patchwork *Pillow*

by Sherri McConnell

This is a fun project for an afternoon. It looks great sewn up with a variety of fabrics—fresh and modern, vintage, or traditional.

## directions

1. Trace the hexagon pattern 7 times onto the dull side of a piece of freezer paper and cut out.
2. Iron the shiny side of the freezer paper templates to the wrong side of the 2" fabric squares. Trim the fabric into a hexagon shape, leaving an approximate  $\frac{3}{8}$ " seam allowance all the way around. Baste the hexagons by folding the seam allowance down and taking a small slipstitch on the wrong side of the hexagon at each corner. Continue all the way around, and tie off the thread with a knot.
3. Make the hexagon flower. Start with the center hexagon and place 1 of the outer petals on it, right sides together. Whipstitch the 2 hexagons together from the back side. Continue using the whipstitch to attach each petal and to sew the petal sides together.
4. Center the hexagon flower on the 5" x 5" background square. Take tiny stitches to sew the flower to the background.
5. Fold each of the corner squares in half, wrong sides together.
6. Working with 1 folded corner square at a time, place a corner square right side down on 1 corner of the background square, lining up the edges. Sew on the fold line; trim  $\frac{1}{4}$ " beyond the seam line. Press out. You will now have a corner "triangle" created from the square of fabric. Repeat for the other 3 corners.
7. Add the  $1\frac{1}{2}$  x 5" rectangles to 2 opposite sides of the background square. Press out toward the rectangles.
8. Add the  $1\frac{1}{2}$  x 7" rectangles to the other 2 sides of the background square. Again, press out.
9. To make flange contrast borders, press all 4 strips in half, wrong sides together. Baste 2 strips to opposite sides of the pillow using a  $\frac{1}{8}$ " seam. The folded edge of the flange should face the center of the pillow, with the raw edges even. Add the other 2 strips in the same manner.
10. If hand quilting is desired, center the pillow top on the batting and stitch. I shadow quilted  $\frac{1}{8}$ " from the hexagon flower and  $\frac{1}{8}$ " inside and outside the background

## materials

- Background fabric:
  - (1) 5" x 5" square
  - (2)  $1\frac{1}{2}$  x 5" rectangles
  - (2)  $1\frac{1}{2}$  x 7" rectangles
- Assorted fabrics:
  - (4)  $1\frac{1}{2}$  x  $1\frac{1}{2}$ " squares for corners
  - (7) 2" x 2" squares for hexagons
- Fabric for flange border:
  - (4)  $1\frac{1}{4}$  x 7" rectangles (I used 2 rectangles each of 2 different fabrics.)
- Batting, 8" x 8" square
- Backing, 8" x 8" square
- Freezer paper
- Polyester fiberfill
- Hexagon template (pattern insert)

square. Trim the batting even with the edges of the pillow top.

11. Center the completed pillow top on the pillow back, right sides together. Sew  $\frac{1}{4}$ " around, leaving at least a 2" opening on 1 side to stuff the pillow. Carefully trim the corners.
12. Turn the pillow right-side out through the opening. Press well. Stuff the pillow, and then slipstitch the opening closed.

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





by **Melissa Lunden**

## materials

- ½ yard of coordinating fabrics
- Pins
- Stuffing
- Needle and thread
- Two buttons
- Chopstick

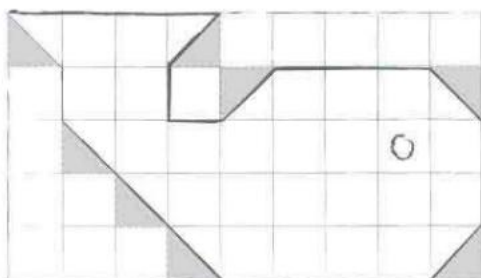
# Whale Pillow

This is a fun project, perfect for marine lovers and great for both boys and girls. It was inspired by Birch Organic Fabrics' "Marine" series by Dan Siles.

## directions

**note:** All seam allowances are ¼" unless otherwise noted.

1. Cut 64 squares of fabric, each 2½".
2. Cut 1 piece of sashing 56" × 2½".
3. Arrange the squares according to the diagram. Be sure the squares



Diagram

4. for the second side create a mirror image of the first side.
5. Using the diagram, sew the pieces together starting with the horizontal rows.
6. Follow the diagram and trim the shaded squares to create triangles.
7. Take the piece of sashing, fold over 1 end by ½", and press towards the wrong side. This is the seam allowance used to sew the pillow closed.
8. Pin the sashing to the top of the first full block in the tail. Be sure not to pin the seam allowance that was created in Step 6.
9. Pin the sashing in place around the body.
10. Sew the sashing to the pillow, clipping the corners at ¼" as you go. Backstitch once you reach the beginning of the sashing.
11. Trim off any excess sashing, leaving ½" seam allowance.
12. Repeat the above directions to attach the second side of the pillow to the sashing.
13. Turn the pillow right-side out. Gently add stuffing through the opening left in the sashing. Hand stitch the opening closed.
14. Sew the eyes onto the whale.

[lundendesigns.blogspot.com](http://lundendesigns.blogspot.com)



# Tooth Pillow

by Jessica Beaudet

When I was small I had a very special pillow for keeping my lost teeth safe until the tooth fairy was able to spirit them away. My pillow was pink with a laughing zebra on the pocket, edged in '70s lace. This pillow has 21st-century whimsy for the special child in your life.

## cut the fabric

### Front

- A (2" × 5½")
- B (2½" × 5½")
- C (1½" × 5½")
- D (2½" × 5½")
- E (4½" × 5½")

### Pocket

- 2 squares (3½" × 3½")

### Back

- F (11" × 5½")

## directions

1. Sew the front pieces together in alphabetical order from left to right: A-B-C-D-E.
2. With right sides together, sew the pocket squares together, leaving a 2" opening. Clip the corners at a 45° angle, taking care not to cut your seam. Turn the pocket right-side out through the opening, and use the chopstick to

gently poke the corners out. Press the pocket, making certain to tuck in the ¼" seam allowance at the opening.

3. Cut out the tooth from the felt, using the pattern provided. Appliqué the tooth to the pocket using a long running stitch and 3 strands of black embroidery floss. For a subtler look, you could use white floss.
4. Using a backstitch, embroider the eyes with black floss and the mouth with red floss.
5. Pin the pocket to the front piece. Sew around the pocket on 3 sides with contrasting thread, taking care to catch the opening left earlier in your seam.
6. Baste the rickrack to the edge of the back piece.
7. Pin the front panel to the back panel, right sides together, and

## materials

Finished size: 10½" × 5"

- Fabric (quilting weight), a variety of leftovers
- Felt, white wool, 2" × 2"
- Rickrack, 1 yard
- Fiberfill
- Embroidery floss, black and red
- Chopstick
- Tooth pattern (see insert)

stitch around all sides, leaving a 2½" opening for turning.

8. Turn the pillow right-side out through the opening, and gently poke the corners out. Stuff the pillow to the desired plumpness, using the chopstick to gently poke the stuffing into the corners of the pillow. Turn in the seam allowance at the opening and whipstitch the opening closed.

[jmbmommy.blogspot.com](http://jmbmommy.blogspot.com)





# baby bunting Play Mat

by Sarah Fielke

This fun play mat is just the right size for baby to explore, with tabs that are fun and safe to grab and chew.

## materials

Finished size: 35½" × 41½"

- Fabric scraps for tabs:  
54 pieces 4" × 7"
- Linen fabric for background:  
6 strips 5½" × 29½"
- 2 strips 3½" × 29½" for top and bottom borders
- 2 strips 3½" × width of fabric (WOF) for side borders
- Blue fabric for sashing:  
5 strips 1½" × 29½"
- Binding fabric: 4 strips 3" × WOF
- Backing fabric: 43" × 49"
- Batting: 43" × 49"
- Perle cotton #8, red and green
- Crewel embroidery needle
- Stiletto or knitting needle

## directions

1. Fold a fabric scrap in half, right sides together, with the shorter ends together. Cutting from the raw edges, freehand cut a tab shape through both thicknesses.
2. Sew around the sides and curved edges of the tab, leaving the raw, straight end open. Trim the seam around the curved end of the tab to about ⅛" for ease of pressing. Turn the tab right-side out and use a stiletto or knitting needle to push the curved edges out flat before pressing the tab. Make approximately 9 tabs per row, varying the sizes, colors, and patterns. Depending on the size



of your tabs, you may find you need more or less fabric than specified.

3. Lay the 5½"-wide linen strips out in rows and place the tabs along the strips until you are happy with the arrangement, aligning the tabs with the top raw edge of each linen strip.
4. Lay a blue sashing strip right-side down along the raw edge of the first linen strip/row of tabs; pin through all of the layers to hold the tabs in place. Sew the seam, securing the tabs between the sashing and linen.
5. Press the seam towards the sashing, with the tabs facing downward onto the linen. Repeat this process until you have sewn all the sashing strips to the tabs/linen strips, and sew all the strips together in rows.
6. Press the quilt top and then sew the 3½" × 29½" strips to the top and bottom edges of the quilt. Press again. Measure the quilt through the middle from top to bottom, and trim the remaining linen strips to this measurement. Sew the strips to the sides of the quilt and press.
7. Layer and baste the quilt top with the batting and backing. Hand quilt your quilt using perle cotton. I stitched in the ditch along the sashing strips, and stitched the outlines of the tabs onto the linen. [FIGURE 1] I stitched in 1 continuous line for each line of tabs.
8. Bind your quilt.

[sarahfelke.com](http://sarahfelke.com)



### tips

Make this quilt even more exciting by hiding pictures or textures under the bunting for baby to find.

To vary the size and shape of the tabs, cut them freehand—no templates required!



Figure 1





## materials

For (2) 4" beanbags:

- (2) 5½" squares (use contrasting fabrics)
- (2) 4¾" squares of backing fabric
- 4" square cut from cardstock
- ½"-wide Steam-A-Seam 2®
- Rice, beans, or plastic pellets
- Fine marker

by **Betsy Brown**

# Beanbags

Handmade fun  
for kids of all ages

Beanbags are fun, quick, and easy to make, and they are a great way for little ones to practice the development of fine motor skills.





Figure 1



Figure 2

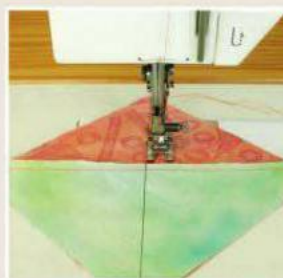


Figure 3



Figure 4

Perfect for both indoor and outdoor activities, beanbags can be used for hopscotch, juggling, throwing/catching, and many other fun activities. Create your own patchwork patterns or use traditional designs. These directions make two beanbags with quarter-square triangle blocks.

## directions

### making the quilt blocks

1. On the wrong side of (1) 5½" square, draw a diagonal line from corner to corner.
2. Place the marked square on the contrasting fabric square, right sides together, and sew ¼" seam on each side of the line. [FIGURE 1]
3. Cut the square in half along the line. Open the fabrics and press both seams toward the same fabric.
4. Place the 2 squares right sides together, alternating the colors. Align the seams and pin. [FIGURE 2]
5. Draw a diagonal line from corner to corner (perpendicular to the seam). Sew ¼" seam on each side of the line. Cut apart along the line. Open the fabrics and press

the seam allowance to 1 side.

[FIGURE 3]

### making the beanbags

1. Center the 4" cardstock square on the block and trace around the outside.
2. Using a light box or window, trace the same outline on the block's wrong side.
3. Cut (4) 4" lengths of fusible web. Center 1 strip along each drawn line on the wrong side of the fabric. [FIGURE 4] Iron all of the pieces in place according to the instructions.
4. Peel off the release paper, leaving a 1¼"-long section of release paper at the center of the fourth side. [FIGURE 5]
5. With the wrong sides together, iron the pieced block to the backing fabric. Double sew ⅛" inside the line around the square, leaving the 1¼" section unsewn. [FIGURE 6]
6. Trim around the bags just inside the marked line, except for just above the opening. [FIGURE 7]
7. Using a funnel (or a paper cone) fill the bag about half full. Remove the release paper, iron, double sew the opening, and trim.

[Artfiberthread.blogspot.com](http://Artfiberthread.blogspot.com)



Figure 5



Figure 6

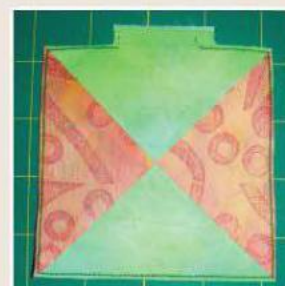


Figure 7



# patchwork *Baby Ensemble*

With this quilt, play cube, tote, and burp cloth, you will have all the basics for fun and fashionable playtime!

## patchwork baby diaper bag

This all-purpose tote is huge on style and in size! Use it to carry around all those essentials for you and baby. It is also perfect as a weekend/overnight tote.

### *materials*

#### for one diaper bag

- $5\frac{1}{2}$ "  $\times$   $21\frac{1}{2}$ " strip of Fabric A (solid linen 1)
- $4\frac{3}{4}$ "  $\times$   $21\frac{1}{2}$ " strip of Fabrics B, C and D (printed cottons)
- (2)  $1\frac{1}{4}$ "  $\times$   $21\frac{1}{2}$ " strips of Fabric A (solid linen 2)
- $7\frac{3}{4}$ "  $\times$   $21\frac{1}{2}$ " strip of Fabric A (solid linen 3)
- $21\frac{1}{2}$ "  $\times$   $27\frac{1}{4}$ " piece of Fabric A for bag back
- (2)  $21\frac{1}{2}$ "  $\times$   $27\frac{1}{4}$ " pieces of Fabric E for lining (printed cotton)
- 3"  $\times$  42" piece of Fabric E tote top trim
- (2) 6"  $\times$  18" pieces of Fabric A for straps
- (2)  $21\frac{1}{2}$ "  $\times$   $27\frac{1}{4}$ " pieces of fusible interfacing

by Sheree Schattenmann





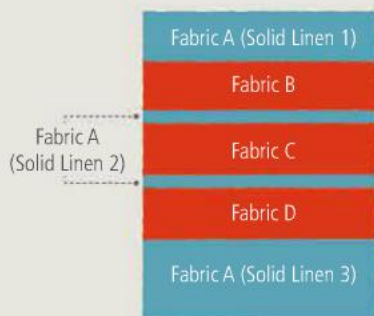


Figure 1



Figure 2

## directions

1. With  $\frac{1}{4}$ " seam allowances, sew the fabric pieces together along the  $21\frac{1}{2}$ " edges to create a patchwork strip. [FIGURE 1] Press all seams in the same direction.
2. Cut out a 4" square from each of the 2 bottom corners. [FIGURE 2]
3. Lay this piece on top of the solid linen back piece and use it as a template. Cut out the corners of the solid linen back piece and trim them down, if necessary, so that both pieces have the same dimensions. Repeat with the 2 pieces of lining fabric and the 2 pieces of fusible interfacing.
4. Fuse the interfacing to the wrong sides of the bag front and back. Using  $\frac{1}{2}$ " seam allowances, sew the bag front and back together along the side seams and the bottom seam. Sew the bottom corners together to create the side gussets.
5. Repeat the sewing process in step 4 with the bag lining pieces.
6. Insert the bag lining into the outer bag, wrong sides facing. Baste along the upper edge.
7. Create the bag top trim by folding the trim in half, wrong sides

facing to make a

$1\frac{1}{2}$ "  $\times$  42" strip. Then press the raw edges into the center to create a double-folded edge. Pin this strip around the upper top edge of the bag and stitch in place.

8. Create the bag straps by folding in the short ends to the wrong side  $\frac{1}{2}$ ". Press. Then fold the straps in half along the long edge, wrong sides facing, and press. Fold the raw edges into the center crease to create a double-folded edge and press in place. Stitch around the 4 sides of the straps. Your straps should be  $1\frac{1}{2}$ "  $\times$  17".
9. Mark the center front and center back of the tote. Then measure out and mark 6" from either side of the center front marking and center back marking. Pin the inner edges of the straps to these markings. Baste the straps and then stitch them into place.

## patchwork burp cloths

Transform an ordinary store-bought cloth diaper into a beautiful functional burp cloth with simple patchwork embellishment.

## materials

### for one burp cloth

- $6\frac{1}{4}$ "  $\times$   $5\frac{1}{2}$ " piece of Fabric A1
- $3\frac{3}{4}$ "  $\times$   $5\frac{1}{2}$ " piece of Fabric B1
- $3\frac{3}{4}$ "  $\times$   $5\frac{1}{2}$ " piece of Fabric C1
- 3"  $\times$   $5\frac{1}{2}$ " piece of Fabric A2
- $3\frac{3}{4}$ "  $\times$   $5\frac{1}{2}$ " piece of Fabric B2
- 1 cotton diaper cloth

## directions

1. Sew the fabric pieces together along the  $5\frac{1}{2}$ " edges to create a patchwork strip. Press all seams in the same direction.
2. Turn the patchwork strip right side down and press a  $\frac{1}{2}$ " fold along the top and bottom edges. Then press a  $\frac{1}{2}$ " fold along the 2 side edges. This strip should now measure  $17\frac{1}{2}$ "  $\times$   $4\frac{1}{2}$ ".
3. Place the patchwork strip, right side up, on the right side of the burp cloth and pin down the center. Stitch around all the edges.





## baby quilt

Strips of gorgeous printed cotton are pieced together and framed by a coordinating batik dot, creating a quick-to-make, modern treasure.

### directions

1. Sew the (10) 31"-long strips of fabric together along the 31" edge as shown in Figure 1. The strip-pieced center panel should measure  $37\frac{3}{4}" \times 31"$ . Press all seams in the same direction.
2. Sew the top and bottom borders to the center panel along the 31" edge. Press the seams away from

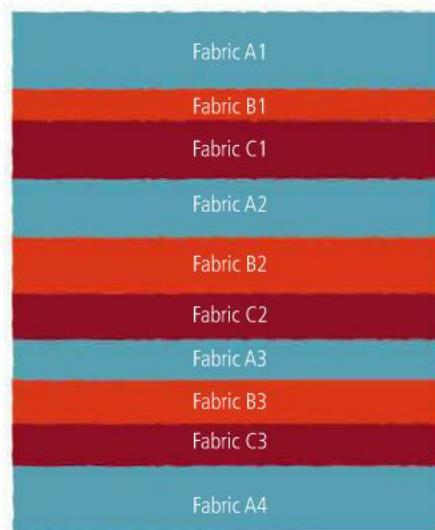
the center panel. Sew the side borders to the center panel along the  $49\frac{1}{4}"$  edge. Press the seams away from the center panel. Your finished quilt top should measure  $42\frac{1}{2}" \times 49\frac{1}{4}"$ .

3. Baste the quilt top, quilt batting, and quilt back together and quilt as desired. I simply outlined  $\frac{1}{4}"$  in along all the seams. Trim away the excess quilt batting and backing fabric and square up your quilt.
4. Use the (4)  $3" \times 53"$  strips of Fabric D to bind the quilt.

## materials

### for the baby quilt

- $6" \times 31"$  strip Fabric A1
- $2\frac{3}{4}" \times 31"$  strip Fabric B1
- $4\frac{3}{4}" \times 31"$  strip Fabric C1
- $4\frac{1}{2}" \times 31"$  strip Fabric A2
- $4\frac{3}{4}" \times 31"$  strip Fabric B2
- $3\frac{3}{4}" \times 31"$  strip Fabric C2
- $3" \times 31"$  strip Fabric A3
- $3\frac{3}{4}" \times 31"$  strip Fabric B3
- $3\frac{1}{2}" \times 31"$  strip Fabric C3
- $5\frac{1}{2}" \times 31"$  strip Fabric A4
- (2)  $6\frac{1}{4}" \times 31"$  strips Fabric D for border top and bottom
- (2)  $6\frac{1}{4}" \times 49\frac{1}{4}"$  strips Fabric D for border sides
- $45"$  wide  $\times 53"$  long piece Fabric D for quilt back
- (4)  $3" \times 53"$  strips Fabric D for quilt binding



5. Your finished quilt should measure approximately  $42\frac{1}{2}" \times 49\frac{1}{4}"$ .



## baby play cube

This super-sized play cube is made from organic linen, graphic cotton prints, and stuffed with pure wool, making it the perfect eco-friendly toy for the modern tot.

### directions

1. Take 3 different 12½" squares of printed cotton fabric (1 each of Fabrics A, B, and C) and adhere 12½" squares of paper-backed fusible web to each of them, according to the manufacturer's directions. Using the templates, trace a circle, a square, and a triangle on the paper side, and cut out the shapes.
2. Fuse the shapes, centered, onto the right side of the (3) 12½" squares of linen fabric. Machine blanket-stitch each shape into place.
3. Assemble the cube by first sewing together the (3) 12½" appliquéd linen squares and (1) 12½" printed fabric square.

4. Next sew into place the cube top. Finally, sew on the cube bottom, leaving a 2"-3" opening along 1 edge for turning and stuffing.
5. Stuff the cube with the fiberfill. Slipstitch the opening closed. Machine topstitch to add durability.

[shereesalchemy.typepad.com](http://shereesalchemy.typepad.com)

### materials

#### for the baby play cube

- (3) 12½" × 12½" squares of organic linen fabric
- (2) 12½" × 12½" squares each of 3 different printed fabrics (A, B, and C) for a total of 6 squares
- Fiberfill (I used 100% organic wool fiberfill.)
- Fusible web
- Play cube templates (pattern insert)





# patchwork *Burp Cloth and Onesie*

Make this colorful coordinating burp cloth and Onesie® set for baby as a special gift, to match a quilt, or just because.

by **Christina Jacobs Clark**

## burp cloth

Use any four patchwork blocks that finish  $3\frac{1}{2}'' \times 3\frac{1}{2}''$ ; these instructions are for half-square triangle blocks.

1. Cut (4)  $4\frac{1}{4}''$  squares, 2 each from 2 coordinating fabrics. Cut the squares in half diagonally, rearrange the triangles, and join them in pairs to make 4 half-square triangle blocks.
2. Join the blocks vertically.
3. Measure the length and width of the multi-layer center section of a prewashed cloth diaper. Cut coordinating fabric strips to add to the ends and sides of your patchwork strip to make it fit

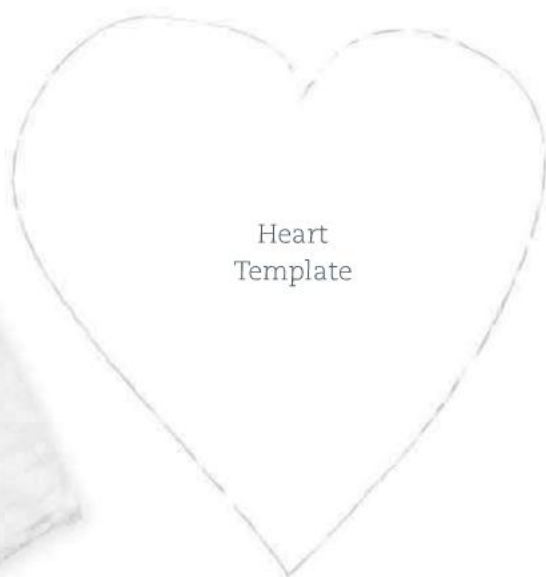
the center section of the diaper. When cutting the strips, add  $\frac{1}{2}''$  to the length and width to allow for seam allowances.

4. Stitch the coordinating strips to the patchwork strip, pressing the seams towards the outside strips.
5. Press under  $\frac{1}{4}''$  on the outside edges of the fabric panel and audition it on the diaper center. Make adjustments as needed, and then stitch the panel to the center of the diaper. For a special touch, add rickrack or ribbon to the edge seams or on top of the patchwork piece.

## onesie

1. Using your favorite piecing method and any number of fabrics, create a 5" square.
2. Cut another 5" square of backing fabric and, using the template provided on the opposite page, trace the heart shape onto the backing fabric.
3. Place the two 5" squares right sides together and pin.
4. Cut out the heart, cutting slightly outside the traced shape, and then stitch on the drawn line,





Heart  
Template

**tip:** For other shapes use cookie cutters. They make great templates and come in just about every imaginable shape.

leaving a small opening for turning.

5. Carefully clip the curves, turn the heart right-side out, and press. Pin the heart to the front of the prewashed Onesie.
6. Sew the heart to the shirt with a small zigzag stitch, making sure the opening for turning is sewn closed at the same time.

[Christinajclark.com](http://Christinajclark.com)

## patchwork *washcloths*

Add color with playful prints

### directions

**note:** These washcloths finish  $10\frac{1}{2}'' \times 10\frac{1}{2}''$ .

1. From assorted fabrics, cut 9 squares  $4'' \times 4''$ , and arrange them into a nine-patch design.
2. Sew 3 squares together in a row. Repeat to create 3 rows of 3. Press all seams flat.
3. Place the pieced block on top of an  $11'' \times 11''$  terry cloth washcloth, right sides together, and pin.
4. Sew around the perimeter using a  $\frac{1}{4}''$  seam allowance. Leave a 4" opening along the bottom edge for turning.
5. Clip the corners, being careful not to cut through the stitching,

and turn the washcloth right-side out. Be sure to push the corners out.

6. Press the washcloth flat, ironing the seam allowance of the opening  $\frac{1}{4}''$  to the wrong side.
7. Topstitch around the perimeter of the washcloth using a  $\frac{1}{8}''$  seam.
8. To tack the front of the washcloth to the terry cloth backing, sew a small "X" at the intersection of the squares in the upper left corner and do the same at the intersection in the lower right corner. Alternatively, stitch along all of the seams to attach the front to the back.

by **Ashley Newcomb**



[filminthefridge.com](http://filminthefridge.com)



# 'Rolling on Through'

## Mini modern landscape quilt

by Krista Fleckenstein

I created the original version of this mini modern landscape quilt for my son's nursery. The simple piecing allows the Echino bike fabric and fun quilting designs to shine. Bikes not your thing? Replace the bike fabric with a favorite fabric, embroidery, or custom print!

## directions

### cut the fabrics

Cut the fabrics for the quilt front as follows:

#### the sky

- Light blue solid:  $5\frac{1}{2}" \times 15"$  (SKY 1)
- White solid:  $4\frac{1}{2}" \times 15"$  (SKY 2)

#### rows 1–6

- Cream linen-blend solid:  $2" \times 5\frac{1}{2}"$  (1A), 2 strips  $2\frac{1}{2}" \times 4\frac{1}{2}"$  (6A and 6C)
- Aqua solid:  $2" \times 10"$  (1B) and  $1\frac{3}{4}" \times 6"$  (4B)
- Blue print:  $1\frac{3}{4}" \times 4"$  (2A)
- Khaki solid:  $1\frac{3}{4}" \times 6"$  (2B)
- Orange print:  $1\frac{3}{4}" \times 6"$  (2C)
- Rust solid:  $2" \times 15"$  (3)
- Linen:  $1\frac{3}{4}" \times 9\frac{1}{2}"$  (4A)
- Off-white solid:  $1\frac{3}{4}" \times 15"$  (5)
- Focus fabric (Echino bikes): fussy cut to  $2\frac{1}{2}" \times 7"$  (6B)



#### the grass

- 1 green scrap, approximately  $5" \times 5"$
- 9–12 assorted green scraps, measuring at least  $1\frac{1}{2}" \times 5"$

#### assemble the quilt front

1. Place the SKY 1 piece on a cutting mat in a landscape orientation. On the left edge of the fabric, measure and mark 1" from the bottom. Using your quilting ruler and rotary cutter, cut the fabric



at an angle from that mark to the opposite bottom corner.

[FIGURE 1]

2. Referring to Figure 2, place the SKY 2 piece on a cutting mat in a landscape orientation. On the right edge of the fabric, measure and mark 1" from the top of the strip and cut the fabric at an angle from the mark to the opposite bottom corner.
3. Sew SKY 1 to SKY 2.
4. Piece rows 1–6, and sew the rows together. [FIGURE 3]

**note:** If you choose to use a different focus fabric in row 6, select one with a motif that fits within the finished size of  $2" \times 6\frac{1}{2}"$  to maintain the balance of the original quilt design. If necessary, you can adjust the sizes of pieces 6A and 6C to fit a different-sized motif rectangle.

5. To assemble the grass, cut the  $5" \times 5"$  green scrap into a rough trapezoid shape (see photo of the

completed quilt). Sew the other green strips randomly to either side of the center trapezoid until the row measures at least 15" wide. Trim the completed row to  $4" \times 15"$ .

6. Assemble the quilt top, and then layer the finished quilt top, batting, and backing. Baste.
7. Quilt as desired. I used a different design in each block of fabric: clouds, hills, zigzags, and ripples.
8. Square up the quilt, trim as needed, and bind the quilt using your favorite method.

[spottedstone.blogspot.com](http://spottedstone.blogspot.com)

## materials

Finished size:  $14\frac{1}{2}" \times 18\frac{1}{2}"$

- Fabric for quilt front (see "Cut the Fabrics" for descriptions and sizes)
- Backing fabric, 1 fat quarter
- Binding fabric,  $\frac{1}{4}$  yard
- Batting,  $16" \times 22"$

## tips

Using different fabric textures lends interest to otherwise simple patchwork. Don't be afraid to mix things up!

When quilting mini quilts, try using a spray baste product instead of basting pins. You'll save time and avoid having pins hang up on your presser foot as you stitch.

Figure 1

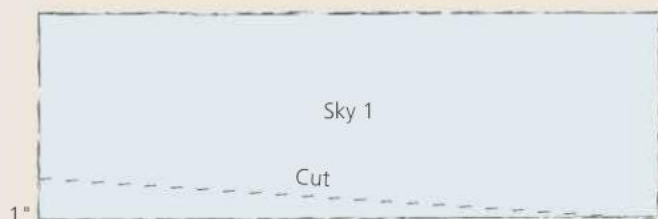


Figure 2

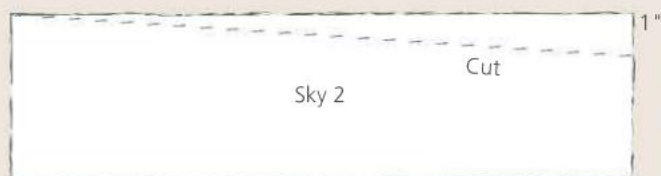
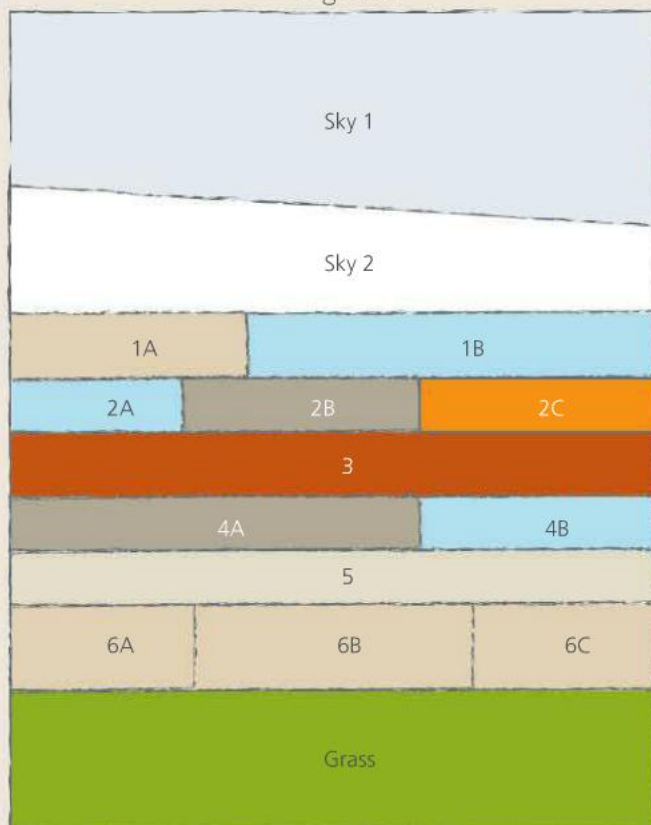


Figure 3





# patchwork *Turtle & Snakes*



## *materials*

### for one snake

- Pattern (pattern insert)
- Assorted fabrics:  
19 strips 3" x 15"
- Polyester fiberfill
- Wool felt for tongue and eyes
- Glue

### Optional

- Heavy-weight fusible interfacing (mouth)

### for turtle

- Patterns (pattern insert)
- 2 blue print fabrics  
(body front and back)
- Blue/green stripe (head,  
legs, tail)
- Polyester fiberfill
- Wool felt (eyes)
- Glue

by **Helen Gregory**

I love the fabrics in Kathy York's "Urban Landscapes" collection for Clothworks. These fabrics inspired me to create a few stuffed reptiles. I know my niece and nephew will love them!

## snake

1. Trace the snake pattern onto paper, cardstock, or template plastic, and cut it out.
2. Stitch the 3" fabric strips together along the 15" edges to make a piece that is at least 46" long.
3. Fold the strip-pieced fabric in half, right sides together. Trace around the pattern, and cut out the snake shape, cutting through both layers.





4. Stitch around the snake, leaving an opening for turning (see "Option"). Trim the seam allowance at the tip of the tail. Turn the snake right-side out and stuff it. Turn the seam allowance for the opening inside and press. Blindstitch the opening closed.

**option:** If you wish to create an open mouth, trace and cut the mouth pattern from a coordinating fabric. Before turning the snake right-side out, position the mouth fabric and stitch it in place.

5. Cut circles from wool felt for the eyes; glue them in place.
6. Cut a tongue from wool felt, remove a few stitches from the mouth seam, tuck the end of the tongue inside, and stitch the opening closed.

## turtle

1. Trace the patterns onto paper, cardboard, or template plastic, and cut them out.
2. Layer the body fabrics right sides together. Trace the body pattern onto the fabric, and cut out both layers; leave the layers together. In the same manner, mark and cut out the remaining body parts from the selected fabrics, cutting 2 layers with right sides together.
3. To make the head, stitch the head fabrics together (right sides together), leaving the base of the neck open. Turn the head right-side out and stuff it. Prepare the legs and tail in the same manner.

4. Separate the turtle body circles. Place 1 circle right-side up on your work surface and arrange the head, legs, and tail on the circle, positioning these elements so they are pointing inward toward the center of the circle. The raw edges of the head, tail, and legs may align with the raw edge of the circle, or they may extend beyond the raw edge of the circle; place them as you wish them to fit on the finished turtle body. Pin the head, legs, and tail to the base circle.
5. Add the second circle on top, right sides together, and pin it in

place. Stitch around the circle, catching the legs, head, and tail in the seam, and leaving an opening for turning.

6. Turn the turtle right-side out. Stuff the turtle body. Turn the seam allowance for the opening inside and press. Blindstitch the opening closed.
7. Cut circles from wool felt for the eyes and glue them in place.

**Helen Gregory is a Managing Editor with Interweave's Quilt + Paper Division. [Quiltingdaily.com](http://Quiltingdaily.com)**



# patchwork *Checkerboard*

by **Lindsey Murray**

This checkerboard is a fast and easy project that will provide endless fun.

## directions

### checkerboard

1. Cut (4) 2½" strips from each of the fat quarters, cutting parallel to the longest side, so that the strips are approximately 22" long.
2. Alternating fabrics, piece the strips together along their

long sides so that you have a rectangle of 8 alternating strips. Press the seam allowances toward the darker strips.

3. Cut (8) 2½"-wide strips of squares from the pieced rectangle.
4. Piece the strips together, alternating the top square color.

## materials

- 2 contrasting fat quarters for checkerboard squares
- ½ yard for backing
- Fabric for binding
- Batting
- 2 contrasting fat eighths for checkerboard pieces
- A quarter, or similar coin/object to use as a template
- Polyester fiberfill

5. Cut a piece of batting and backing to match the size of the pieced block, which should measure 16½" × 16½". Layer and baste your quilt sandwich.
6. Stitch in the ditch, enhancing the squares.
7. Bind as desired.

### checkerboard pieces

1. Trace 24 circles on 1 of the fat eighths using a quarter or similar template and cut them out.
2. Layer pairs of circles with wrong sides together, so that you have 12 pairs of circles.
3. Use a needle and embroidery floss to stitch around the edge of the circles, leaving a slight opening.
4. Stuff the circles and stitch the opening closed.
5. Repeat with the other fat eighth fabric.



Lindsey Murray is the Assistant Editor of Special Projects for Interweave's Quilt + Paper Division. Check out her blog at [quiltingdaily.com](http://quiltingdaily.com).





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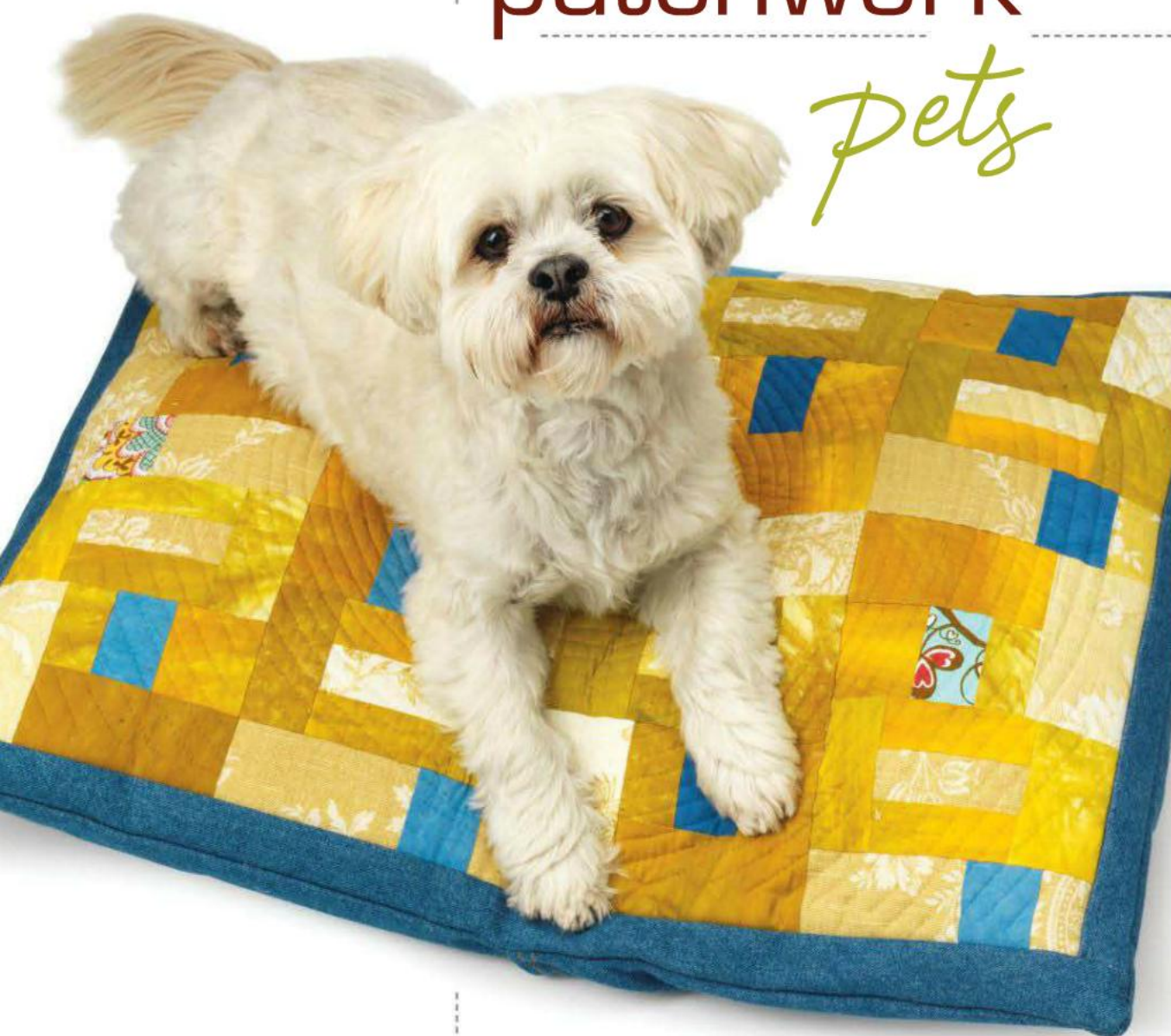


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# patchwork *pets*







# dog bed *of Roses*

by Susan  
Brubaker  
Knapp

Create a comfortable sleeping spot for your pet that fits your décor and reflects your dog's personality.

## materials

### For both beds

- 1"-wide Velcro®, 4" length
- Quilting pins: safety and straight
- Cotton thread for construction and quilting (I used Aurifil® Cotton Mako #40-weight. Variegated thread is nice for quilting.)
- Sewing machine with free-motion stitching capabilities

### For the medium dog bed

(27" × 36" × 4")

- Pillow insert, approximately 27" × 36" × 4" (You can purchase a dog bed at a pet store and just use the insert, or sew a casing this size and fill it with polyester stuffing.)
- 72"-wide white acrylic felt, 1½ yards.
- ⅓ yard blue A fabric
- ⅓ yard cream floral fabric
- ½ yard blue stripe fabric
- ½ yard blue B fabric (used for top and binding for back panels)
- ⅞ yard pink fabric (for back panels)
- ⅝ yard red stripe fabric (for sides)
- ¼ yard fabric with large roses for appliqué (The exact yardage needed depends on how many roses you desire, and how big they are.)

### For the small dog bed (18" × 26" × 2")

- Standard queen pillow with 2" gusset (about 18" × 26" × 2")
- 72"-wide white acrylic felt, ¾ yard
- ⅓ yard blue A fabric
- ⅓ yard cream floral fabric
- ⅓ yard blue stripe fabric
- ¼ yard blue B fabric (for top, and binding for back panels)
- ½ yard pink fabric (for back panels)
- ¼ yard red stripe fabric (for sides)
- Fabric with large roses for appliqué (The yardage needed depends on how many roses you desire, and how big they are.)





The featured bed uses raw-edge appliqué roses, but novelty fabrics offer lots of options for more masculine motifs. The size of the bed you make will of course depend on the size of your dog, and how he or she sleeps: stretched out or curled up. Directions given here are for a medium-sized dog (40–50 pounds) and for a small dog. Don't tell Fido, but the smaller size works great for cats, too.

## directions

### cutting the fabric

#### For the medium bed

- From the blue A fabric, cut 2 strips  $4\frac{1}{2}'' \times 27\frac{1}{2}''$
- From the blue B fabric, cut 2 strips  $4\frac{1}{2}'' \times 27\frac{1}{2}''$
- From the cream floral fabric, cut 2 strips  $4\frac{1}{2}'' \times 27\frac{1}{2}''$
- From the blue striped fabric, cut 3 strips  $4\frac{1}{2}'' \times 27\frac{1}{2}''$
- From the pink fabric, cut 2 back panels  $27\frac{1}{2}'' \times 20\frac{1}{2}''$
- From the red striped fabric, cut 4 strips  $4\frac{1}{2}'' \times$  width of fabric (generally 40"–44")
- From blue B fabric, cut 2 strips  $2'' \times 27\frac{1}{2}''$  for binding the back panels
- From the rose fabric, cut out as many roses as desired
- From the felt, cut: 1 A piece  $29'' \times 38''$  for the front, 2 B pieces  $30'' \times 22''$  for the back panels, 1 C strip  $4\frac{1}{2}'' \times 130''$  (To piece the felt strips, simply zigzag stitch them together along the short ends.)



#### For the small bed

- From the blue A fabric, cut 2 strips  $4'' \times 18\frac{1}{2}''$
- From the blue B fabric, cut 2 strips  $4'' \times 18\frac{1}{2}''$
- From the cream floral fabric, cut 2 strips  $4'' \times 18\frac{1}{2}''$
- From the blue striped fabric, cut 2 strips  $3'' \times 18\frac{1}{2}''$
- From the pink fabric, cut 2 back panels  $18\frac{1}{2}'' \times 15\frac{1}{2}''$
- From the red striped fabric, cut 3 strips  $2\frac{1}{2}'' \times$  width of fabric (generally 40"–44")
- From the blue B fabric, cut 2 strips  $2'' \times 18\frac{1}{2}''$  for binding the back panels
- From the rose fabric, cut out as many roses as desired
- From the felt, cut: 1 A piece  $20'' \times 28''$  for the front, 2 B pieces  $20'' \times 17''$  for the back panels, 1 C strip  $2\frac{1}{2}'' \times 95''$  (To piece the felt strips, simply zigzag stitch them together along the short ends.)

### assembling both beds

1. To create the top, sew together the blue, cream, and blue striped fabrics along the long sides, using a  $\frac{1}{4}''$  seam allowance and following the fabric placement in DIAGRAM A. Press the seams open.
2. Center the top right side up on the A piece of felt. Position the roses in a diagonal across the bed, following the layout suggested in Diagram A or in a design that pleases you. Pin the entire top with quilters' safety pins, every 4" or so.
3. Drop your feed dogs, and put a free-motion quilting or embroidery foot on your machine. Quilt as desired, only to the edge of the fabric. I used an overall flower and leaf design, and stitched the roses down following the design on the fabric. Stitch along the edges of the roses within  $\frac{1}{8}''$ ; when



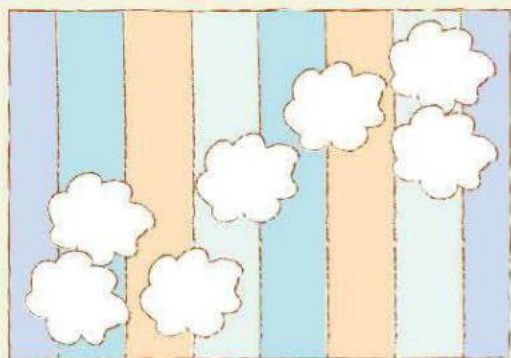
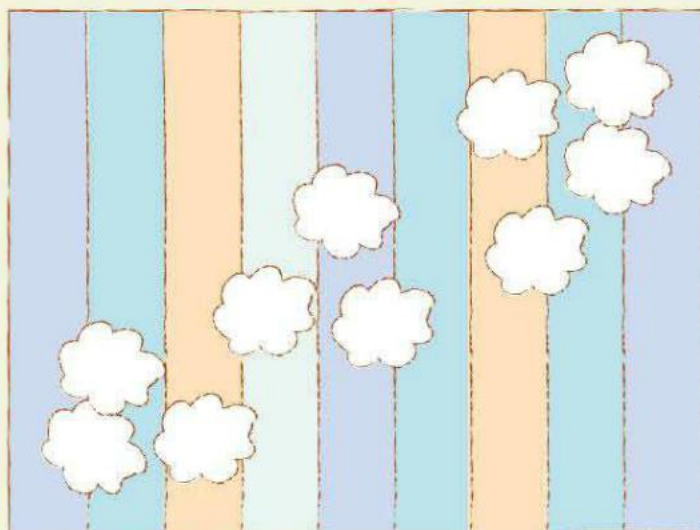


Diagram A



washed, they will fray a bit up to the stitch line.

4. Square up the top, and trim the excess felt away. The top may be slightly smaller than before because of the quilting; this is okay. Set the top aside.

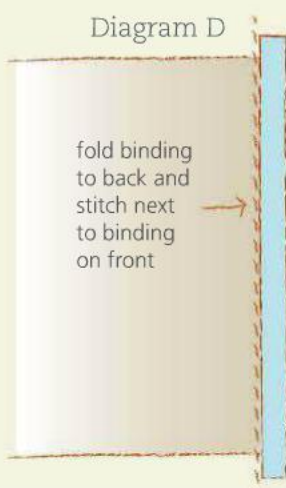
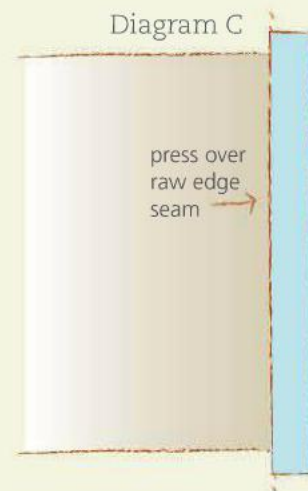
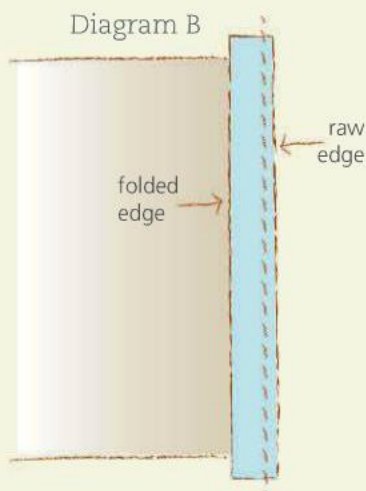
5. In a similar manner, place the 2 back panels on B felt pieces, free-motion quilt them, and trim the excess felt.

6. Take the 2 binding strips, and press them in half lengthwise so that they now measure 1" wide. Place the raw edges along the right side of a long side of a back panel piece, and stitch together, using a  $\frac{1}{4}$ " seam. [DIAGRAM B]

7. Press the binding away from the right side of the panel [DIAGRAM C], around the raw edge, and to the back. Pin, then stitch right next to the original seam from the front to secure the binding. [DIAGRAM D]

8. Quilt and bind the second backing panel in the same way.

9. For the side panel, piece the red striped fabric strips together





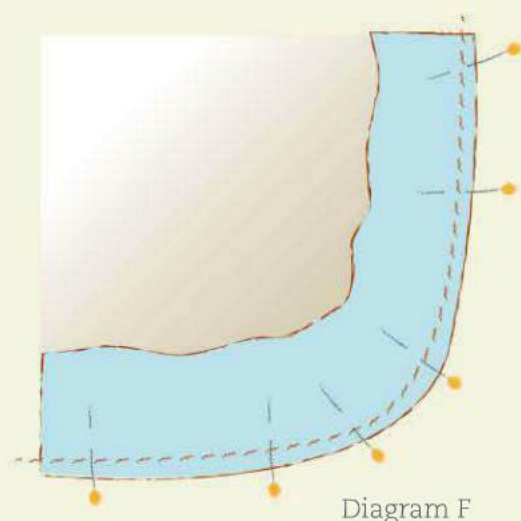


Diagram F

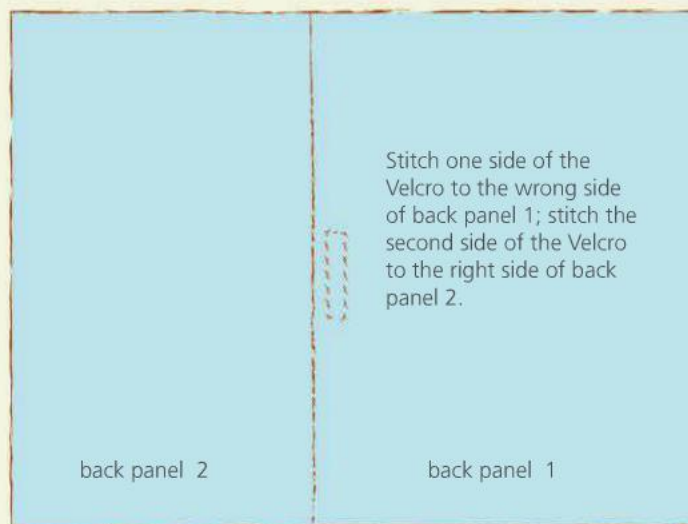


Diagram G

along the short ends, and press the seams open. Measure and trim to about 130" (for the medium bed) or 95" (for the small bed).

10. Place the side panel strip right-side up on felt piece C and quilt as desired. I quilted along the stripes.
11. For gently curved corners, place a small round object, such as a quarter, at each corner of the top, and on the unbound corners of the back panels. [DIAGRAM E] Using a pencil, trace around the quarter at the corner. Trim along this line.
12. Stitch the front to the side panel. Align 1 long raw edge of the side panel with the top raw edge, right sides together, near the middle of 1 side. Leave about 4" free (to enable joining when you come back to this point), and stitch the side to the top using a  $\frac{1}{4}$ " seam

allowance, backstitching at the start.

13. At the corners, stitch slowly, and ease the side panel around the curve. You can pin this section, but simply stitching carefully while you curve the side panel to fit the top works fine. [DIAGRAM F]
14. When you get about 4" from the place where you started stitching, backstitch and trim the threads.
15. Determine where the seam will need to be positioned to sew the 2 ends of the side panel together. Mark with a pin, and stitch together (right sides facing). Check that this seam is correct before trimming the excess fabric. Press the seam open to reduce bulk.
16. Stitch the rest of the seam connecting the top panel to the side, backstitching at both ends.
17. Stitch the first back panel to the side panel in the same way you

attached the top. Position and pin the corners first, then pin the back panel to the sides and stitch together. Reinforce the stitching at the start and stop.

18. Stitch the second back panel to the side panel, overlapping the first back panel. Reinforce the stitching where you start and stop, and where the panels overlap.
19. Turn the cover right-side out and push the corners out. There is no need to clip the curves.
20. Position, pin, and stitch Velcro to the wrong side of the first back panel, and the right side of the second back panel. [DIAGRAM G]
21. Place the dog bed insert inside and smooth the Velcro pieces together to close.

**BlueMoonRiver.com**

See these projects and much more on "Quilting Arts TV" series 700. Learn more at [quiltingartstv.com](http://quiltingartstv.com).



# Place Mat for your pet

At the last several International Quilt Markets, I've admired the various patchwork floor mats I've seen in different booths. When I saw the "Whiskers & Tails" fabric collection from Robert Kaufman, I knew I had to make a small doggy place mat. Select an appropriate combination of prints for your pet.



## directions

1. Sew A to B along the 5½" side.  
Sew C to D along the 7½" side.  
Sew E to F along the 5¼" side.
2. Sew A/B to C/D along the long side. Add E/F.
3. Sew the 2" × WOF strips to the short sides; press and trim even. Sew the remaining strip lengths to the top and bottom; press and trim even.
4. Following the manufacturer's instructions, apply fusible web to the wrong side of the patchwork, using parchment paper to protect your iron and ironing surface. Center the patchwork rectangle on the canvas. Remove the paper backing from the fusible web, and fuse the patchwork to the canvas,

again using parchment paper as needed.

5. Working outdoors, apply 1 coat of poly-acrylic sealer to the mat front using a foam brush. Allow the sealer to dry thoroughly.
6. Apply 3–5 additional coats of sealer, allowing it to

## materials

**Green dog print, ¼ yard, cut:**

- 1 rectangle 5½" × 11¾" (B)
- 1 rectangle 5¾" × 7½" (C)
- 1 rectangle 5¼" × 5¾" (F)

**Blue dog print, ⅜ yard, cut:**

- 1 rectangle 7½" × 8½" (D)
- 1 rectangle 5¼" × 7¼" (E)
- 1 rectangle 2½" × 5½" (A)

**Green paw print, ¼ yard, cut:**

- 2 strips 2" × width of fabric (WOF)

**Other materials:**

- Fusible web, 17" × 23"
- Parchment paper
- Heavy canvas, 17" × 23" (I used Roc-Ion® Multi-Purpose Cloth™.)
- Poly-acrylic sealer (I used Liquitex® Gloss Varnish.)
- Foam brush

by Helen Gregory

dry thoroughly after each application.

7. In the same manner, apply 2 coats of sealer to the mat back.
8. Trim the mat to the desired size. I trimmed the mat so the width of the border is 1¼".

**Helen Gregory is a Managing Editor with Interweave's Quilt + Paper Group. [Quiltingdaily.com](http://Quiltingdaily.com)**





# reversible Dog Jacket

by Pokey Bolton



These instructions will lead you to make a dog jacket with distinct front and back designs, as I did.

## directions

1. Enlarge the dog jacket pattern (provided) to the appropriate size for your pooch, trace it onto a piece of freezer paper, and cut it out.
2. Iron a piece of fusible interfacing to the wrong side of the jacket front fabric. Iron a second piece of fusible interfacing to the jacket back fabric.
3. Iron the freezer-paper pattern to the jacket front fabric, trace around the pattern, and remove the freezer paper. Repeat for the jacket back.
4. To make the appliques, prepare the fabric scraps with fusible web, following the manufacturer's instructions. Mark and cut out your desired applique motifs.
5. Position the appliques on the jacket front and back, and iron them in place following the manufacturer's instructions.
6. Free-motion stitch the jacket front and back separately, using a unique design for each side.
7. Cut out the jacket front and back along the drawn outline.
8. Using the freezer-paper pattern, cut a piece of batting to size.
9. Sandwich the batting between the wrong sides of the jacket front and back, and pin the layers together.
10. Machine satin stitch along the perimeter several times to secure the layers together.
11. Position pieces of Velcro on the front and back; stitch to secure.

## materials

*Note: Specific yardages for the fabric, interfacing, and batting are not provided, because these will vary depending on the size of your dog. Take care to determine the appropriate size for your pattern before selecting and cutting these materials.*

- Dog jacket pattern (pattern insert)
- Freezer paper
- Permanent marker
- Fusible interfacing
- Fabric for jacket front and back
- Fabric scraps for fused appliques
- Fusible web
- Sewing machine and thread
- Batting
- Pins
- Velcro®



**Pokey Bolton is the Editorial Director of Interweave's Quilt + Paper Division. Visit her blog at [Quiltingdaily.com](http://Quiltingdaily.com).**

**See this project and much more on "Quilting Arts TV" series 700. Learn more at [quiltingartstv.com](http://quiltingartstv.com).**



# Pet futon

by Vivika Hansen DeNegre



Every pet deserves a futon. This one includes a washable insert, which is created by layering five pieces of wool batting.

## directions

### futon insert

1. Stack the 5 pieces of wool batting and sew through all of the layers down the middle in both directions several times, making a large checkerboard pattern.
2. With right sides together, sew around the muslin pieces leaving 8" open on 1 long side for turning. Turn the piece right-side out and insert the futon. Sew the opening closed, then tack the 4

corners to keep the muslin and insert in place.

### futon cover construction

For each block, cut the following pieces (see Figure 1). You will need to make 8 blocks.

#### Unit 1

- A.  $1\frac{1}{2}" \times 2\frac{1}{2}"$  MC
- B.  $1\frac{3}{4}" \times 2\frac{1}{2}"$  C
- C.  $2\frac{1}{4}" \times 2\frac{1}{2}"$  MC
- D.  $4\frac{1}{2}" \times 2\frac{1}{2}"$  MC
- E.  $2\frac{1}{2}" \times 4\frac{1}{2}"$  U

#### Unit 2

- F.  $3\frac{1}{2}" \times 1\frac{1}{2}"$  U
- G.  $3\frac{1}{2}" \times 1\frac{1}{2}"$  MC (cut 2)
- H.  $2\frac{1}{4}" \times 3\frac{1}{2}"$  MC
- I.  $1\frac{3}{4}" \times 3\frac{1}{2}"$  MC

#### Unit 3

- J.  $1\frac{3}{4}" \times 2\frac{1}{2}"$  U
- K.  $2" \times 2\frac{1}{2}"$  C
- L.  $3\frac{3}{4}" \times 2\frac{1}{2}"$  U

3. Piece Units 1, 2, and 3 in order, joining them together to make a block, as illustrated in Figure 1. Make 8 blocks (unfinished size =  $6\frac{1}{2}" \times 9\frac{1}{2}"$ ).
4. Arrange the blocks in 2 rows of 4 blocks as you desire. Sew the blocks together to make the quilt top.





5. Layer the top with the batting and backing fabrics. Quilt your piece as desired, then trim it to 18" x 24".
6. Add a 2" x 18" strip of denim to each short side, pressing the seam allowance away from the cover's center. Repeat with (2) 2" x 27½" denim strips for the long sides. Press the seam allowances away from the center.
7. Cut a piece of denim 21½" x 19". Press a 1" crease along 1 long side, wrong sides together, and topstitch over the fold to hold it in place. Repeat with a piece of denim measuring 21½" x 14".

8. Layer the shorter denim piece on the quilted futon top (right sides together), aligning the 3 outer raw edges, so that the topstitched edge is near the center of the futon cover. Place the longer denim piece right-side down, overlapping the shorter piece and covering the remainder of the top (again with the outer raw edges aligned). This will create a pillow-like insert. Pin the layers together and sew all the way around the piece.
9. Turn the futon cover right-side out, and place the futon insert inside.

[vdenegrequilts.blogspot.com](http://vdenegrequilts.blogspot.com)

## materials

Finished size: 20½" x 26½"

- Wool batting (for the insert), 5 pieces 20" x 26"
- Muslin or scrap fabric (to cover the insert), 2 pieces 20½" x 26½"
- Upholstery scraps totaling ½ yard (U = Upholstery)
- Main Color hand-dyed fabric, ½ yard (MC = Main Color)
- Contrast fabric, ¼ yard (C = Contrast fabric; I used blue.)
- Backing fabric, 26" x 30"
- Batting, 26" x 30"
- Denim upholstery fabric (border and backing), 1 yard

Block Construction Diagram

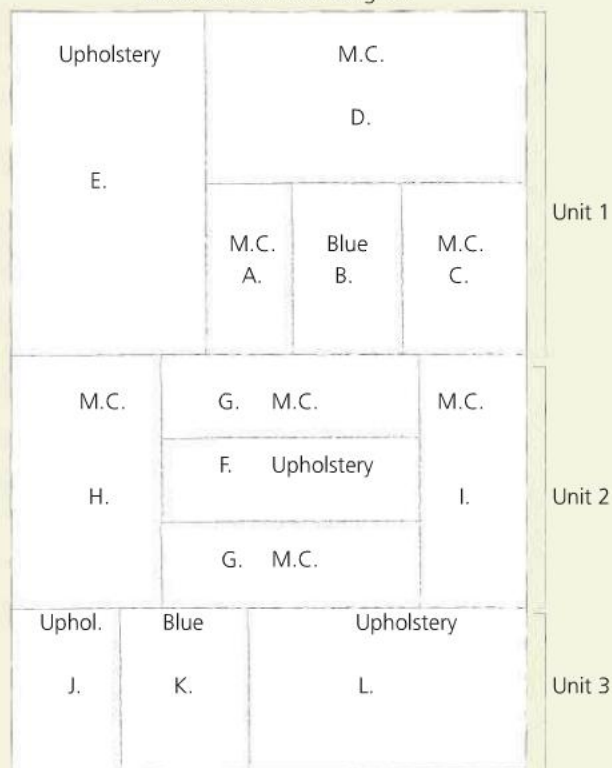


Figure 1



See this project and much more on "Quilting Arts TV" series 800 (on PBS starting in July). Learn more at [Quiltingartstv.com](http://Quiltingartstv.com).



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# sewing + Basics

A quick reference guide to basic tools, techniques, and terms

## For the projects in this issue (unless otherwise indicated):

- When piecing: Use  $\frac{1}{4}$ " seam allowances. Stitch with the right sides together. After stitching a seam, press it to set the seam; then open the fabrics and press the seam allowance toward the lighter fabric.
- Yardages are based upon 44"-wide fabric.

## sewing kit

The following items are essential for your sewing kit. Make sure you have these tools on hand before starting any of the projects:

- **ACRYLIC RULER** This is a clear flat ruler, with a measuring grid at least 2" wide x 18" long. A rigid acrylic (quilter's) ruler should be used when working with a rotary cutter. You should have a variety of rulers in different shapes and sizes.
- **BATTING** 100% cotton, 100% wool, plus bamboo, silk, and blends.
- **BONE FOLDER** Allows you to make non-permanent creases in fabric, paper, and other materials.
- **CRAFT SCISSORS** To use when cutting out paper patterns.
- **EMBROIDERY SCISSORS** These small scissors are used to trim off threads, clip corners, and do other intricate cutting work.
- **FABRIC** Commercial prints, hand-dyes, cottons, upholstery, silks, wools; the greater the variety of types, colors, designs, and textures, the better.
- **FABRIC MARKING PENS/PENCILS + TAILOR'S CHALK** Available in several colors for use on light and dark fabrics; use to trace patterns and pattern markings onto your fabric. Tailor's chalk is available in triangular pieces, rollers, and pencils. Some forms (such as powdered) can simply be brushed away; refer to the manufacturer's instructions for the recommended removal method for your chosen marking tool.
- **FREE-MOTION OR DARNING FOOT** Used to free motion quilt.
- **FUSIBLE WEB** Used to fuse fabrics together. There are a variety of products on the market.
- **GLUE** Glue stick, fabric glue, and all-purpose glue.
- **HAND-SEWING + EMBROIDERY NEEDLES** Keep an assortment of sewing and embroidery needles in different sizes, from fine to sturdy.
- **IRON, IRONING BOARD, + PRESS CLOTHS** An iron is an essential tool when sewing. Use cotton muslin or silk organza as a press cloth to protect delicate fabric surfaces from direct heat. Use a Teflon® sheet or parchment paper to protect your iron and ironing board when working with fusible web.
- **MEASURING TAPE** Make sure it's at least 60" long and retractable.
- **NEEDLE THREADER** An inexpensive aid to make threading the eye of the needle super fast.
- **PINKING SHEARS** These scissors with notched teeth leave a zigzag edge on the cut cloth to prevent fraying.
- **POINT TURNER** A blunt, pointed tool that helps push out the corners of a project and/or smooth seams. A knitting needle or chopstick may also be used.
- **ROTARY CUTTER + SELF-HEALING MAT** Useful for cutting out fabric quickly. Always use a mat to protect the blade and your work surface (a rigid acrylic ruler should be used with a rotary cutter to make straight cuts).
- **SAFETY PINS** Always have a bunch on hand.
- **SCISSORS** Heavy-duty shears reserved for fabric only; a pair of small, sharp embroidery scissors; thread snips; a pair of all-purpose scissors; pinking shears.
- **SEAM RIPPER** Handy for quickly ripping out stitches.
- **SEWING MACHINE** With free-motion capabilities.
- **STRAIGHT PINS + PINCUSHION** Always keep lots of pins nearby.
- **TEMPLATE SUPPLIES** Keep freezer paper or other large paper (such as parchment paper) on hand for tracing the patterns you intend to use from the pattern insert. Regular office paper may be used for templates that will fit. You should also have cardstock or plastic if you wish to make permanent templates that can be reused.
- **THIMBLE** Your fingers and thumbs will thank you.
- **THREAD** All types, including hand and machine thread for stitching and quilting; variegated; metallic; 100% cotton; monofilament.
- **ZIPPER FOOT** An accessory foot for your machine with a narrow profile that can be positioned to sew close to the zipper teeth. A zipper foot is adjustable so the foot can be moved to either side of the needle.



## **glossary of sewing terms and techniques**

**BACKSTITCH** Stitching in reverse for a short distance at the beginning and end of a seamline to secure the stitches. Most machines have a button or knob for this function (also called backtack).

**BASTING** Using long, loose stitches to hold something in place temporarily. To baste by machine, use the longest straight stitch length available on your machine. To baste by hand, use stitches at least  $\frac{1}{4}$ " long. Use a contrasting thread to make the stitches easier to spot for removal.

**BIAS** The direction across a fabric that is located at a 45-degree angle from the lengthwise or crosswise grain. The bias has high stretch and a very fluid drape.

**BIAS TAPE** Made from fabric strips cut on a 45-degree angle to the grainline, the bias cut creates an edging fabric that will stretch to enclose smooth or curved edges. You can buy bias tape ready-made or make your own.

**CLIPPING CURVES** Involves cutting tiny slits or triangles into the seam allowance of curved edges so the seam will lie flat when turned right-side out. Cut slits along concave curves and triangles (with points toward the seamline) along a convex curve. Be careful not to clip into the stitches.

**CLIP THE CORNERS** Clipping the corners of a project reduces bulk and allows for crisper corners in the finished project. To clip a corner, cut off a triangle-shaped piece of fabric across the seam allowances at the corner. Cut close to the seamline but be careful not to cut through the stitches.

**DART** This stitched triangular fold is used to give shape and form to the fabric to fit body curves.

**EDGE STITCH** A row of topstitching placed very close ( $\frac{1}{16}$ – $\frac{1}{8}$ " ) to an edge or an existing seamline.

**FABRIC GRAIN** The grain is created in a woven fabric by the threads that travel lengthwise and crosswise. The lengthwise grain runs parallel to the selvages; the crosswise grain should always be perpendicular to the lengthwise threads. If the grains aren't completely straight and perpendicular, grasp the fabric at diagonally opposite corners and pull gently to restore the grain. In knit fabrics, the lengthwise grain runs along the wales (ribs), parallel to the selvages, with the crosswise grain running along the courses (perpendicular to the wales).

**FINGER-PRESS** Pressing a fold or crease with your fingers as opposed to using an iron.

Pull the bobbin threads from both ends to gather long pieces. Stitch the seam, then remove the gathering threads.

**FUSSY-CUT** Cutting a specific motif from a commercial or hand-printed fabric. Generally used to center a motif in a patchwork pattern or to feature a specific motif in an appliqué design. Use a clear acrylic ruler or template plastic to isolate the selected motif and ensure that it will fit within the desired size, including seam allowances.

**GRAINLINE** A pattern marking showing the direction of the grain. Make sure the grainline marked on the pattern runs parallel to the lengthwise grain of your fabric, unless the grainline is specifically marked as crosswise or bias.

**INTERFACING** Material used to stabilize or reinforce fabrics. Fusible interfacing has an adhesive coating on one side that adheres to fabric when ironed.

**LINING** The inner fabric of a garment or bag, used to create a finished interior that covers the raw edges of the seams.

**MITER** Joining a seam or fold at an angle that bisects the project corner. Most common is a 45-degree angle, like a picture frame, but shapes other than squares or rectangles will have miters with different angles.

**OVERCAST STITCH** A machine stitch that wraps around the fabric raw edge to finish edges and prevent unraveling. Some sewing machines have several overcast stitch options; consult your sewing machine manual for information on stitch settings and the appropriate presser foot for the chosen stitch (often the standard presser foot can be used). A zigzag stitch can be used as an alternative to finish raw edges if your machine doesn't have an overcast stitch function.

**PRESHRINK** Many fabrics shrink when washed; you need to wash, dry, and press all your fabric before you start to sew, following the suggested cleaning method marked on the fabric bolt (keep in mind that the appropriate cleaning method may not be machine washing). Don't skip this step!

**RIGHT SIDE** The front side, or the side that should be on the outside of a finished garment. On a print fabric, the print will be stronger on the right side of the fabric.

**RIGHT SIDES TOGETHER** The right sides of two fabric layers should be facing each other.

**SATIN STITCH (MACHINE)** This is a smooth, completely filled column of zigzag stitches achieved by setting the stitch length short enough for complete coverage but long enough to prevent bunching and thread buildup.

**SEAM ALLOWANCE** The amount of fabric between the raw edge and the seam.

**SELVAGE** This is the tightly woven border on the lengthwise edges of woven fabric and the finished lengthwise edges of knit fabric.

**SQUARING UP** After you have pieced together a fabric block or section, check to make sure the edges are straight and the measurements are correct. Use a rotary cutter and an acrylic ruler to trim the block if necessary.



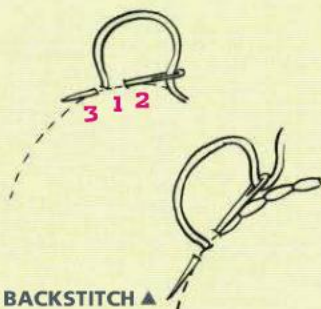
## stitch glossary

**STITCH IN THE DITCH** Lay the quilt sandwich right-side up under the presser foot and sew along the seamline "ditch." The stitches will fall between the two fabric pieces and disappear into the seam.

**TOPSTITCH** Used to hold pieces firmly in place and/or to add a decorative effect, a topstitch is simply a stitch that can be seen on the outside of the garment or piece. To topstitch, make a line of stitching on the outside (right side) of the piece, usually a set distance from an existing seam.

**UNDERSTITCHING** A line of stitches placed on a facing (or lining), very near the facing/garment seam. Understitching is used to hold the seam allowances and facing together and to prevent the facing from rolling toward the outside of the garment.

**WRONG SIDE** The wrong side of the fabric is the underside, or the side that should be on the inside of a finished garment. On a print fabric, the print will be lighter or less obvious on the wrong side of the fabric.

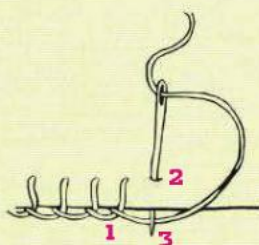


### BACKSTITCH ▲

Working from right to left, bring the needle up at **1** and insert behind the starting point at **2**. Bring the needle up at **3**, repeat by inserting at **1** and bringing the needle up at a point that is a stitch length beyond **3**.

### BASTING STITCH

Using the longest straight stitch length on your machine, baste to temporarily hold fabric layers and seams in position for final stitching. It can also be done by hand. When basting, use a contrasting thread to make it easier to spot when you're taking it out.

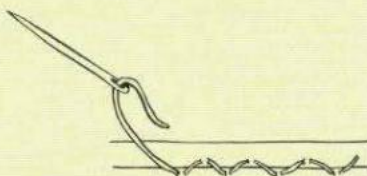


### BLANKET STITCH ▲

Working from left to right, bring the needle up at **1** and insert at **2**. Bring the needle back up at **3** and over the working thread. Repeat by making the next stitch in the same manner, keeping the spacing even.

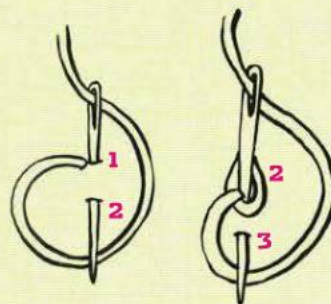
### BLINDSTITCH/ BLIND-HEM STITCH ▼

Used mainly for hemming fabrics where an inconspicuous hem is difficult to achieve (this stitch is also useful for securing binding on the wrong side). Fold the hem edge back about  $\frac{1}{4}$ ". Take a small stitch in the garment, picking up only a few threads of the fabric, then take the next stitch  $\frac{1}{4}$ " ahead in the hem. Continue, alternating stitches between the hem and the garment (if using for a non-hemming application, simply alternate stitches between the two fabric edges being joined).

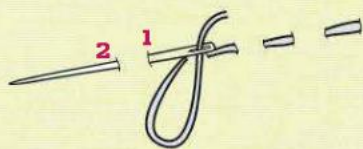


### CHAIN STITCH ▼

Working from top to bottom, bring the needle up at and reinsert at **1** to create a loop; do not pull the thread taut. Bring the needle back up at **2**, keeping the needle above the loop and gently pulling the needle toward you to tighten the loop flush to the fabric. Repeat by inserting the needle at **2** to form a loop and bring the needle up at **3**. Tack the last loop down with a straight stitch.





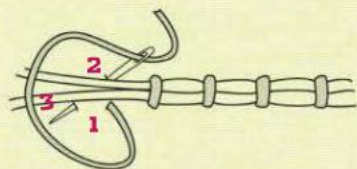
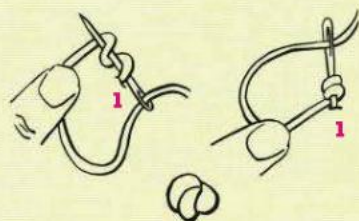


### STRAIGHT STITCH + RUNNING STITCH ▲

Working from right to left, make a straight stitch by bringing the needle up and insert at **1**,  $\frac{1}{8}$  to  $\frac{1}{4}$ " from the starting point. To make a line of running stitches (a row of straight stitches worked one after the other), bring the needle up at **2** and repeat.

### FRENCH KNOT ▼

Bring the needle up at **1** and hold the thread taut above the fabric. Point the needle toward your fingers and move the needle in a circular motion to wrap the thread around the needle once or twice. Insert the needle near **1** and hold the thread taut near the knot as you pull the needle and thread through the knot and the fabric to complete.

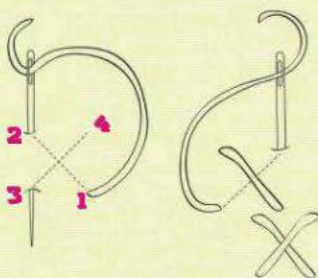


### COUCHING ▲

Working from right to left, use one thread, known as the couching or working thread, to tack down one or more strands of fiber, known as the couched fibers. Bring the working thread up at **1** and insert at **2**, over the fibers to tack them down, bringing the needle back up at **3**. The fibers are now encircled by the couching thread. Repeat to couch the desired length of fiber(s). This stitch may also be worked from left to right, and the spacing between the couching threads may vary for different design effects.

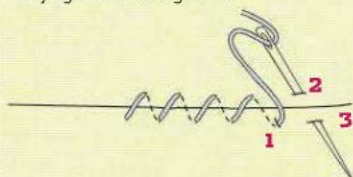
### CROSS-STITCH ▼

Working from right to left, bring the needle up at **1**, insert at **2**, then bring the needle back up at **3**. Finish by inserting the needle at **4**. Repeat for the desired number of stitches.



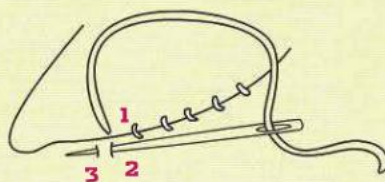
### WHIPSTITCH ▼

Bring the needle up at **1**, insert at **2**, and bring up at **3**. These quick stitches do not have to be very tight or close together.



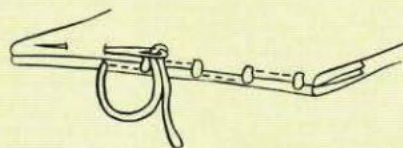
### STANDARD HAND-APPLIQUÉ STITCH ▼

Cut a length of thread 12"–18". Thread the newly cut end through the eye of the needle, pull this end through, and knot it. Use this technique to thread the needle and knot the thread to help keep the thread's "twist" intact and to reduce knotting. Beginning at the straightest edge of the appliqué and working from right to left, bring the needle up from the underside, through the background fabric and the very edge of the appliqué at **1**, catching only a few threads of the appliqué fabric. Pull the thread taut, then insert the needle into the background fabric at **2**, as close as possible to **1**. Bring the needle up through the background fabric at **3**,  $\frac{1}{8}$ " beyond **2**. Continue in this manner, keeping the thread taut (do not pull it so tight that the fabric puckers) to keep the stitching as invisible as possible.



### SLIPSTITCH ▼

Working from right to left, join two pieces of fabric by taking a  $\frac{1}{16}$ – $\frac{1}{4}$ " long stitch into the folded edge of one piece of fabric and bringing the needle out. Insert the needle into the folded edge of the other piece of fabric, directly across from the point where the thread emerged from the previous stitch. Repeat by inserting the needle into the first piece of fabric. The thread will be almost entirely hidden inside the folds of the fabrics.

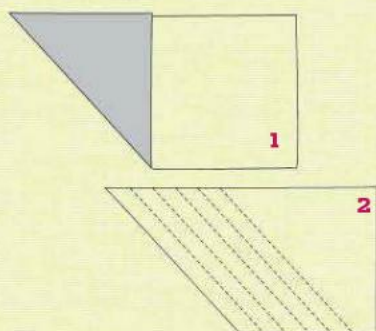




## create binding

### CUTTING STRAIGHT STRIPS

Cut strips on the crosswise grain, from selvedge to selvedge. Use a rotary cutter and straightedge to obtain a straight cut. Remove the selvages and join the strips with diagonal seams (see instructions at right).



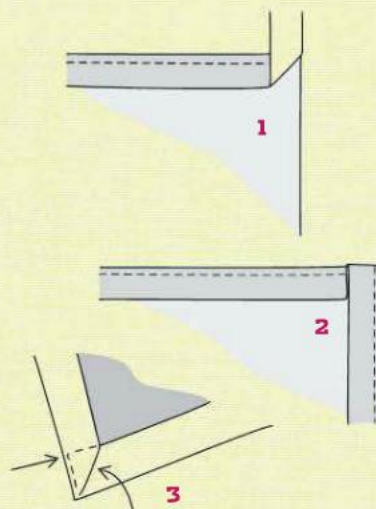
### CUTTING BIAS STRIPS ▲

Fold one cut end of the fabric to meet one selvedge, forming a fold at a 45-degree angle to the selvedge (1). With the fabric placed on a self-healing mat, cut off the fold with a rotary cutter, using a straight edge as a guide to make a straight cut. With the straightedge and rotary cutter, cut strips to the appropriate width (2). Join the strips with diagonal seams.

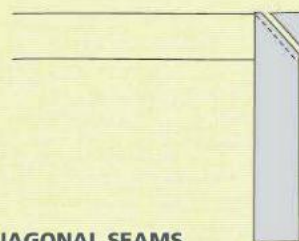
### BINDING WITH MITERED CORNERS ▼

Decide whether you will use a Double-fold Binding (option A at right) or a Double-layer Binding (option B at right). *If using double-layer binding follow the alternate italicized instructions in parenthesis.*

Open the binding and press  $\frac{1}{2}$ " to the wrong side at one short end (*refold the binding at the center crease and proceed*). Starting with the folded-under end of the binding, place it near the center of the first edge of the project to be bound, matching the raw edges, and pin in place. Begin sewing near the center of one edge



of the project, along the first crease (*at the appropriate distance from the raw edge*), leaving several inches of the binding fabric free at the beginning. Stop sewing  $\frac{1}{4}$ " before reaching the corner, backstitch, and cut the threads. Rotate the project 90 degrees to position it for sewing the next side. Fold the binding fabric up, away from the project, at a 45-degree angle (1), then fold it back down along the project raw edge (2). This forms a miter at the corner. Stitch the second side, beginning at the project raw edge (2) and ending  $\frac{1}{4}$ " from the next corner, as before. Continue as established until you have completed the last corner. Continue stitching until you are a few inches from the beginning edge of the binding fabric. Overlap the pressed beginning edge of the binding by  $\frac{1}{2}$ " (or overlap more as necessary for security) and trim the working edge to fit. Finish sewing the binding (*opening the center fold and tucking the raw edge inside the pressed end of the binding strip*). Refold the binding along all the creases and then fold it over the project raw edges to the back, enclosing the raw edges (*there are no creases to worry about with option B*). The folded edge of the binding strip should just cover the stitches visible on the project back. Slipstitch or blindstitch the binding in place, tucking in the corners to complete the miters as you go (3).



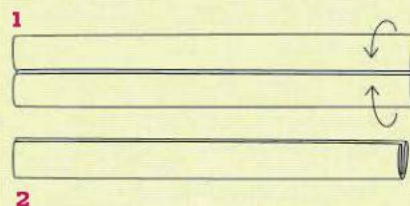
### DIAGONAL SEAMS FOR JOINING STRIPS ▲

Lay two strips right sides together, at right angles. The area where the strips overlap forms a square. Sew diagonally across the square as shown above. Trim the excess fabric  $\frac{1}{4}$ " away from the seamline and press the seam allowances open. Repeat to join all the strips, forming one long fabric band.

### FOLD BINDING ▼

**A. Double-fold Binding** This option will create binding that is similar to packaged double-fold bias tape/binding. Fold the strip in half lengthwise, with wrong sides together; press. Open up the fold and then fold each long edge toward the wrong side, so that the raw edges meet in the middle (1). Refold the binding along the existing center crease, enclosing the raw edges (2), and press again.

**B. Double-layer Binding** This option creates a double-thick binding with only one fold. This binding is often favored by quilters. Fold the strip in half lengthwise with wrong sides together; press.





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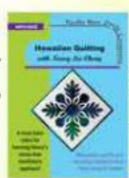
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**2 EYE PILLOW**  
by ELLEN SEEBURGER  
Instructions on page 48.



**3 LINEN COIN PURSE**  
by JEN ESKRIDGE  
Instructions on page 40.



**4 SO SIMPLE HEADBAND**  
by ELLEN SEEBURGER  
Instructions on page 49.



**5 PATCHWORK VASE**  
by PENNY LAYMAN  
Instructions on page 60.



**6 PLAY CUBE**  
by SHEREE SCHATTENMANN  
Instructions on page 162.



**7 SNAKE**  
by HELEN GREGORY  
Instructions on page 170.



**8 HEXAGON PILLOW**  
by SHERRI MCCONNELL  
Instructions on page 155.

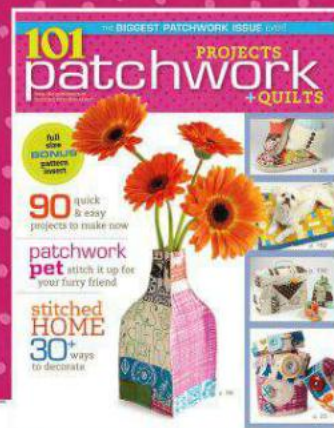


**9 KITCHEN TOWEL**  
by RASHIDA COLEMAN-HALE  
Instructions on page 104.



# Click to download the pattern *Insert*

PATTERNS + TEMPLATES



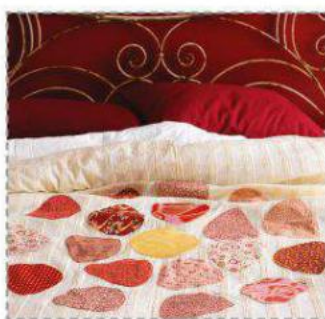
**10 TOOTH PILLOW**  
by JESSICA BEAUDET  
Instructions on page 157.



**11 BIRDHOUSE ROCK QUILT**  
by TINA GIVENS  
Instructions on page 138.



**12 COFFEE CUFF**  
by JAMIE FINGAL  
Instructions on page 39.



**13 DUVET**  
by MEG MCELWEE  
Instructions on page 70.



**14 DOG JACKET**  
by POKEY BOLTON  
Instructions on page 181.



**15 MODERN MOUNTAINS**  
by KRISTA FLECKENSTEIN  
Instructions on page 64.



**16 PATCHWORK BOOTIES**  
by LINDSAY MASON  
Instructions on page 22.



**17 TURTLE**  
by HELEN GREGORY  
Instructions on page 170.





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