

FALL in Love: 5 Awesome Autumn Quilts

McCall's

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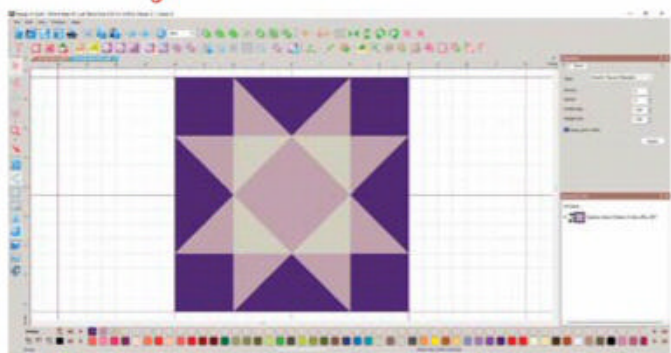
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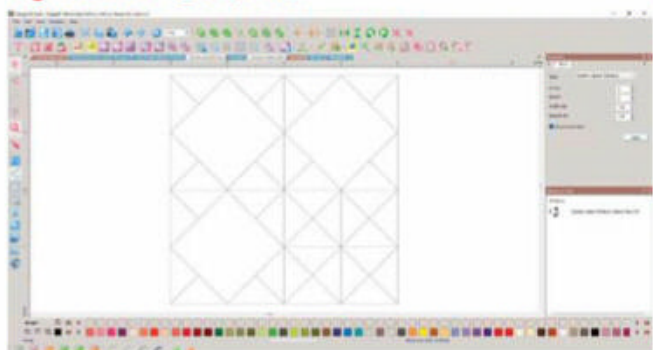


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Contents

4 *Editor's Letter*

On dimensional details and favorite fall projects.

6 *Contributors*

The incredible, creative designers responsible for this issue.

8 *Fresh Picks*

Some recent discoveries to aid your quilting.

10 *McQ&A*

With a busy schedule, how does one find time for quilting?

78 *Index*

All the featured quilts, at a glance.

Special Interest

48 *Quilt Coats*

Four designers share how they planned and made their quilt coat projects.

79 *Submissions Info*

Would you like to design a quilt for us? Find out how!

Quilt Basics

Find *Quilt Basics* for this issue at QuiltingDaily.com/quilt-basics-and-lessons

Patterns

12 *Take a Whirl*

In this fabulous fall quilt, pretty pinwheels spin in 3-D!

18 *Fall Forest Floor*

The colorful leaves of autumn inspired this beautiful, unique runner.

24 *Cross & Carry*

Make a cute, clever, creative carry-all!

32 *Amber Glow*

Create a gem of a quilt that you will treasure forever.

40 *The Quilter's Coat*

No garment sewing experience or techniques are needed to make this cozy coat.

52 *Falling Acorns*

Foundation paper piecing combined with a gorgeous autumn palette.

58 *Fall Festival*

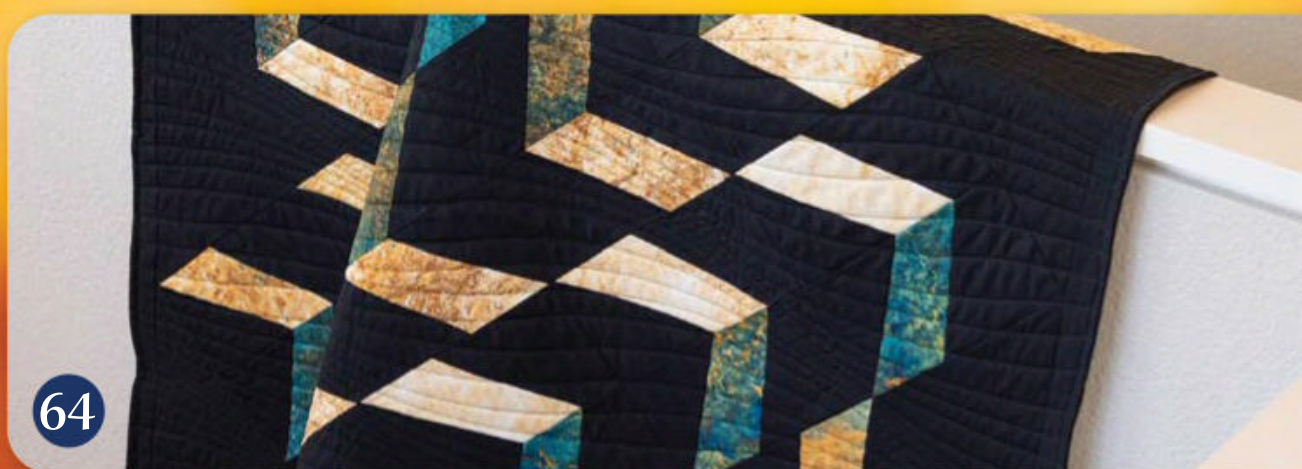
The perfect pumpkin project is made with dimensional folds.

64 *Shadow Steps*

Unique blocks come together to create an impressive optical illusion.

70 *Baggage Claim (Part 2)*

We're continuing on our incredible journey. Let's keep going!



From the Editor



When summer winds down and the weather gets cooler, it's a signal that it's time to start refocusing and planning more indoor activities for the fall. When the lazy, long days of summer start getting shorter, I feel a renewed sense of productivity and purpose, and my thoughts turn to all the quilts I can plan and produce during the colder months. And thinking about new projects leads me to new techniques—new ideas to expand my skill set and new details to give my projects style and substance. Techniques that have really piqued my interest recently are those that add dimension to a flat quilt, give an illusion of dimension, or transform a flat quilt into something dimensional.

Dimensional details seem to inspire our creative contributors as well; they've delivered a delightful selection of quilts and quilted projects just right for autumn experimentation. You'll find projects with optical illusions, dimensional folding, pleats, inserts, appliqués, and even a quilt coat made exclusively with quilting techniques. There are so many ways to be creative with these patterns, and there's something for every taste and style.

I'm really excited about *Shadow Steps* by Renee-Claude Chester, a new contributor to *McCall's Quilting*, with its bold, dramatic, optical illusion. I love its modern look and how the blocks look like they are emerging out of the deep, dark background. I am also cheered and charmed by *Fall Forest Floor* by Abigail Dolinger, a beautiful bed runner sprinkled with dimensional fabric leaves in the prettiest fall palette. Ursula Marioth, another new contributor, chose the perfect color palette and placement for her lovely quilt, *Falling Acorns*. It's such a pretty project for fall, but you could plan for other seasons using our convenient coloring page. And make sure to go online to download our bonus pattern, *Bloomin' Triangles* by Sherri Driver, which is free through September.

We also have a couple of projects that literally go beyond two dimensions—they're fun to make and even more fun to use! The unique *Cross & Carry* tote bag by Hilary Bobker is made with a bundle of pre-cut 2½" strips and cool new construction methods. Plus, we're excited to be a part of the popular quilt coat trend as we introduce our version of a quilt coat pattern, *The Quilter's Coat*. I wanted to design a coat pattern that didn't require any garment-making experience or knowledge; it's constructed with basic quilting techniques—so anyone who has made a quilt or two should be able to successfully make this coat too. We also invited several quilt coat designers to share their projects, demonstrating the variety of creative ways beautiful, wearable pieces can be constructed.

I hope these pages provide a spark of creative inspiration for many and myriad quilting projects that will keep you happily occupied during the colder part of the year.

Happy Quilting!

Gigi

Quilt Basics, the instructions for things you use often in quilting, are available online. If you need help with a technique in any of the projects in this issue, scan this icon with your phone camera, or go to QuiltingDaily.com/quilt-basics-and-lessons.



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Contributors



Hilary Bobker

Having formerly worked as a costume designer for the theater and in the fashion industry, Hilary has pivoted to quilting and teaching.
anditwasew.com



Mary Ann Castrogivanni

Mary Ann began machine piecing and hand quilting in 2000. Now she enjoys designing and making quilts for family, friends, charity, and publication.
Instagram: @quilt.crochet.knitter



Renee-Claude Chester

Renee began quilting in 1995, then started designing her own quilts. She loves making challenging and interesting quilts.
reneechester.com



Abigail Dolinger

Abigail enjoys sharing her love of quilting with children and is the Children's Ministry director at her church.
abyquilts.wordpress.com



Ursula Marioth

Ursula is an Ohio Buckeye living in De Kalb, Texas. She loves foundation paper piecing and the quilter community.
Instagram: @osita_handmade



Gigi Levsen

Gigi is the editor of *McCall's Quilting* and loves absolutely everything about quilts and quilting.
quiltingdaily.com



Becky Rico

A lifelong maker, Becky is passionate about all things quilting, whether traditional or modern.
Instagram: @sunsetviewstudio



Jennifer Thomas

Jennifer spends her days sewing in an old farmhouse in North Carolina with her children, cats, and nature all around.
curlicuecreations.com



Laura L. Strickland

Laura designs quilts and fabric; she also offers quilt lectures and classes.
orangeblossomquilt.com

*also
featuring*

Nicole Brooks

Despite her full-time job as a tax accountant and mother of 3 boys, Nicole always finds time to sew and create new quilt designs.
Etsy: NBpossibilities

Victoria Findlay Wolfe

Victoria is a professional quilter, teacher, and fabric designer.
vfwquilts.com

Rachel Clark

Rachel is a quilter, teacher, and creator of one-of-a-kind quilted clothing pieces.
rdkc.com

Paulette Woodall

Paulette has been quilting since 2014; she loves making traditional and art quilts and reading about quilting history.
Instagram: @TheMagickalNeedle

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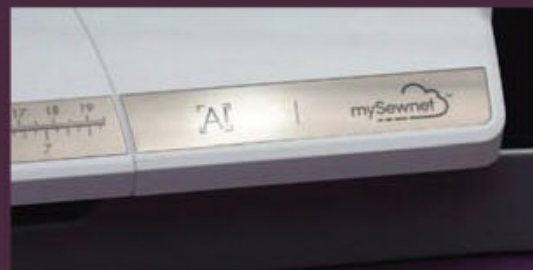
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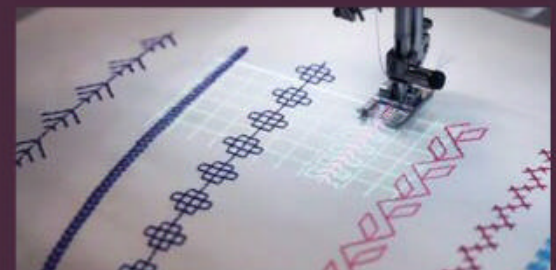
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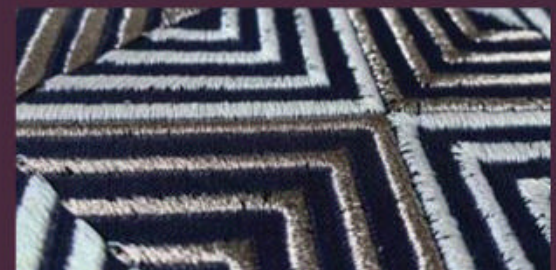
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160
YEAR
ANNIVERSARY

Fresh Picks

- trends
- tools
- cool stuff



Quilt Sticks

Quilt Sticks presents a clever new template system for cutting strips of all widths, as well as common shapes like squares and triangles, in multiple sizes. If you have trouble lining up fabric edges with the marks on a clear ruler, Quilt Sticks offers an easy, accurate alternative. Cutting fabric for strip piecing has never been easier; cut width-of-fabric strips with sturdy, non-slip rulers in popular widths, from 1½" to 5". Try a starter pack with various widths of long strip rulers or square sizes, create smaller custom sets, or purchase individual units to update your library of cutting tools.

quiltsticks.com

Daisy Bee's Knees Book Stand

This handy, versatile book stand by Lori Holt of Bee in my Bonnet Co. for It's Sew Emma is the essential studio tool you didn't know you needed! The stand keeps your pattern books accessible and ready to reference without taking up valuable table space; just fold it up and store it when it's not in use. Made of magnetic metal in a cheerful canary yellow embossed with a bee, it will hold books, patterns, tablets, phones, rulers, needle minders, and more.

itssewemma.com



Sew Steady Suspension System

Quilting big projects on your home sewing machine is economical and an excellent way to build your skills, but it can also be a drag, literally and figuratively, trying to keep the weight of the quilt from pulling and distorting your quilting stitches. If these physical demands have deterred you from attempting it, the new Suspension System from Sew Steady is here to help. Their clamp and clip system holds the basted quilt sandwich, preventing it from drooping or shifting as you work, eliminating the need for pushing and pulling the bulk of the quilt during the quilting process.

sewsteady.com

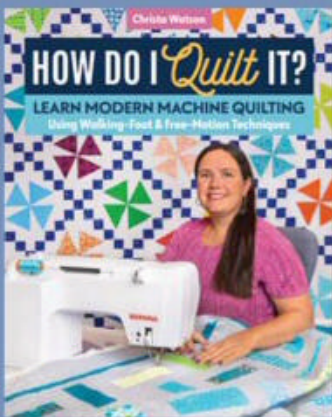
Show Me How to Paper Piece, Second Edition, By Carol Doak

Foundation paper piecing is a great way to sew consistently accurate blocks. With thousands of beautiful patterns that can only be constructed using this technique, it's an important skill for every serious quilter to master. Learn all the tips and tricks for successful foundation paper piecing from a trusted quilting expert as she walks you through every step of the process. Beginners and experienced paper piecers alike will find themselves referencing this helpful book again and again, while making ever more beautiful, precisely-pieced quilts to enjoy forever.

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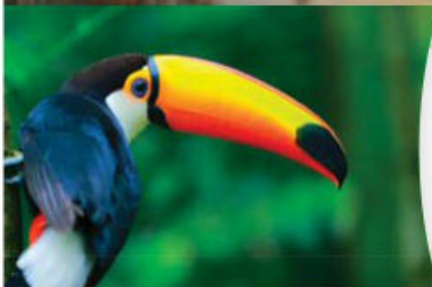
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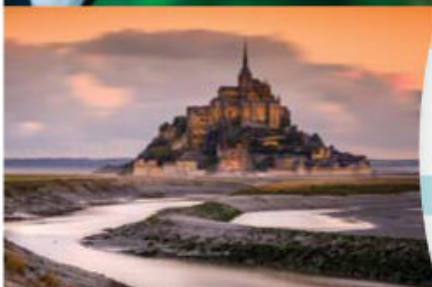
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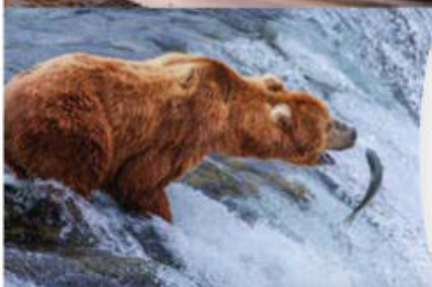
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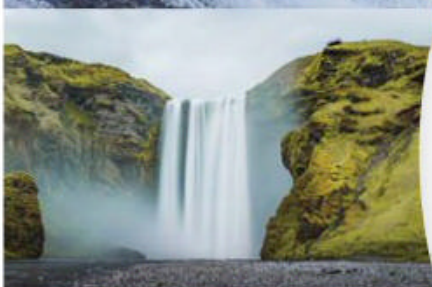
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McQ&A

For this issue, we asked the staff, “What are your favorite tricks for working personal quilting time into your busy schedule?”



Vivika DeNegre
Director of Content

While watching the hearings for the new Supreme Court Justice Ketanji Brown Jackson, I was delighted to hear her reference handwork—in her case, crochet and knitting—as a way to relieve stress. How wonderful to have that example come from a future member of the highest court in the land! I have always turned to handwork not only for stress relief, but also for passing time when ‘waiting’... waiting for doctor appointments, for planes to arrive, for basketball tournaments to start... you get the picture. I always carry a bag with bits of handwork that can be stitched between appointments. Time spent stitching is never wasted.



Kristine Lundblad
Managing Editor of Quilting Arts and QuiltCon Magazine

As a ‘multi-crafter’ who primarily quilts, I almost always also have a handwork project in the works sitting in its own designated tote bag. In that bag right now is a preprinted sashiko panel I’m working on. I love hand stitching on occasion, so I grab that bag when I’m off to an appointment (and anticipate waiting in a waiting room) or when I have time after a busy day and want to sew for just a little bit. These small, handwork projects are often less complicated than my larger quilting projects so I have less to think about or plan as I go—I can just sew for fun! This hand-sewing often stimulates my brain, too; the creative juices get stirred up, and I’m more likely to get back to that more complex quilting project up on the design wall!



Valerie Uland
Editor of Fons & Porter’s Love of Quilting

My favorite trick for motivating myself to fit quilting time into my busy schedule is to “listen” instead of “watch”! There are so many options to relax and be entertained by videos and movies that it’s all too easy to surrender my free time to the smart-tv remote. Instead, if I turn on some music, a podcast, or an audiobook, I automatically begin looking for something to do while listening—the next thing I know, I’m in my sewing room making some progress on a quilting project. I also try not to worry about how much I get done in one small piece of time because progress is still progress, no matter how small; after all, every quilt proves how small pieces can turn into something beautiful.



Gigi Levsen
Editor of McCall’s Quilting

It may seem counter-intuitive, but I like having several projects going at a time so I can pick up any one of them, depending on how much time I have to dedicate to it. I can cut patches or prep binding if I have a few minutes here and there, or join blocks or rows or get some machine quilting done if I have a few hours available. Every project might take longer to come together, but I can always get something accomplished—even if it’s just a small step. I also do a fair amount of sewing after everyone else in my house has gone to bed—one of the silver linings of insomnia, I guess. And I make sure to maximize the bit of quilting time I do have by chain piecing absolutely everything. When I make triangle-squares, for example, I’ll chain piece them all on one side, leave the threads intact, then chain piece them down the other side. It’s surprisingly efficient compared to making them one at a time!



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Mary Ann Castrogivanni

Skill Level
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Finished Size
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Finished Blocks
15 Block Y 9" x 9"
15 Block Z 9" x 9"

NOTE: See end of pattern for template A.



Planning

“The blocks used in my design were inspired by a *Quiltmaker* pattern called *Tilt n’ Whirl* (designed by Kate Collieran in the March/April 2017 issue), but I have taken it three-dimensional!” Mary Ann said. “During the pandemic, my focus has been on putting things in my home to better use and using up my fabric stash. I purchased a 9” Apple Core template a while ago and wanted to make something with it that didn’t involve curved piecing.” After experimenting with different ways of using the template, Mary Ann created

a dimensional element that can be pieced into the blocks for a curved pinwheel effect. We’ve provided a template to recreate her innovative design.

Study the quilt photo and notice that Mary Ann made her pinwheels twist in different directions. All the pinwheels in this pattern have the same orientation, but feel free to mirror the placement of the A templates on some unit 3’s to create a different spin. She also changed the orientation of some of her Four-Patches;

our pattern has them all oriented consistently throughout. Placing your units and blocks on a design wall before sewing them together can help you decide whether you might like to emulate Mary Ann’s layout.

This novel technique and design would look wonderful in your favorite palette or even with a scrappy layout—give it a whirl! Make sure to use a consistent ¼” seam allowance to ensure all elements of the quilt fit together well.



Fabric Requirements

Fabric yardage assumes 40" usable width of fabric (WOF) unless otherwise noted.

- Dark blue tonal
1¾ yds. for block Y and border
- Yellow dot
1¼ yds. for blocks
- Cream tonal
1¼ yds. for blocks
- Multicolor print
¾ yd. for block Z
- Light blue print
¾ yd. for block Y
- Red dot
⅝ yd. for binding
- Template plastic
- Backing
3⅝ yds.
- Batting
59" x 68"

NOTE: Fabrics in the quilt shown are from the Sweater Weather collection by Kris Lammers for Maywood Studio.

Cutting Instructions

Patches are lettered in order of use. Measurements include ¼" seam allowances.

- Dark blue tonal
6 strips 3½" x WOF for border
6 strips 2" x WOF for bands
60 template A
- Yellow dot
6 strips 2" x WOF for bands
30 rectangles 2" x 9½" (D)
30 rectangles 2" x 6½" (C)
- Cream tonal
120 squares 3½" (B)
- Multicolor print
60 template A
- Light blue print
15 squares 3½" (B)
- Red dot
7 strips 2½" x WOF for binding

Piecing the Blocks

1 Referring to **Diagram I**, join 1 each dark blue tonal and yellow dot 2"-wide strips as shown to make a band. Make 6 bands. Cut bands into segments 2"-wide to make 120 unit 1's.

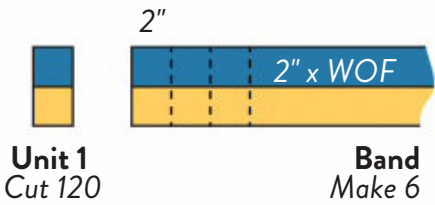


Diagram I

2 Referring to **Diagram II**, join 2 unit 1's as shown to make a Four-Patch. Make 60 Four-Patches.

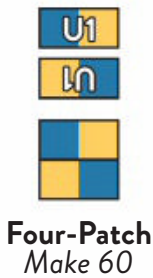


Diagram II

3 Referring to **Diagram III-A**, fold dark blue A in half lengthwise, right sides together. Stitch 1/4" from curved raw edge as shown. Clip top folded corner, turn right side out, and press. Place prepared A on cream B as shown, raw edges aligned and fold of A aligned with raw edge of B as shown. Pin or baste in place to make unit 2. Make 60 unit 2's.

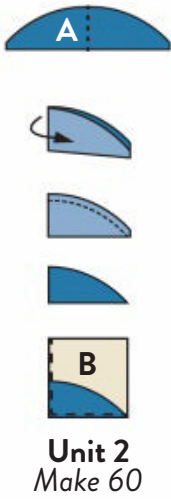


Diagram III-A

In the same way, prepare multicolor print A's and pin or baste to cream B as shown in **Diagram III-B** to make 60 unit 3's.



Diagram III-B

4 Join 4 Four-Patches, 4 unit 2's, and 1 light blue print B as shown in **Diagram IV** to make block Y. Make 15 block Y's.

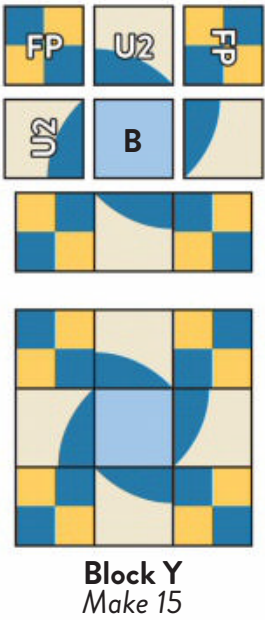


Diagram IV

5 Referring to **Diagram V**, join 4 unit 3's as shown. Sew yellow C's to both sides then sew yellow D's to top and bottom to complete block Z. Make 15 block Z's.

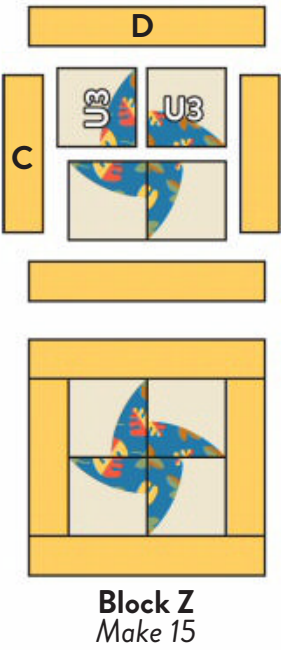


Diagram V





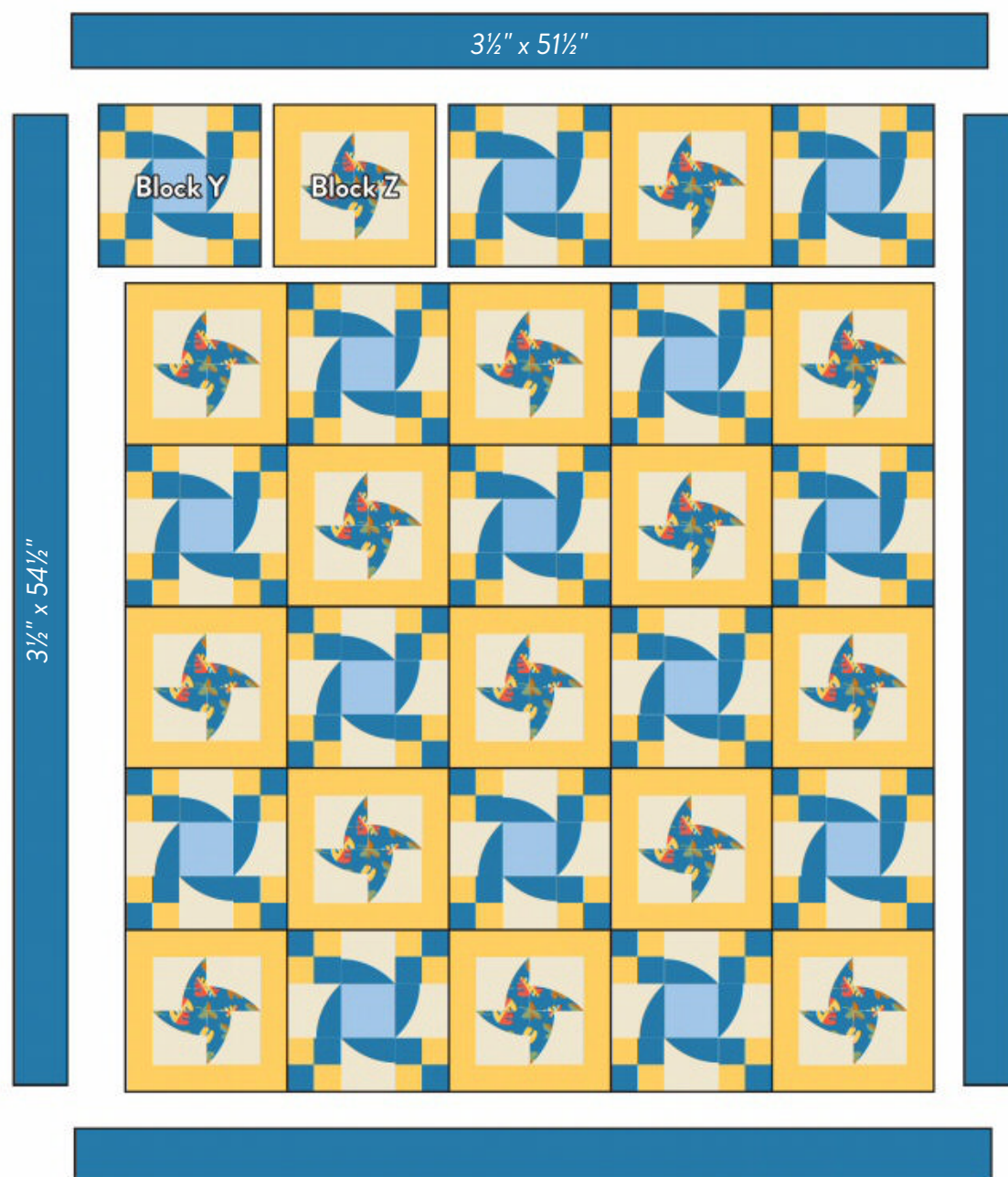
Assembling the Quilt Top

NOTE: Refer to **Assembly Diagram** for following steps, watching block placement.

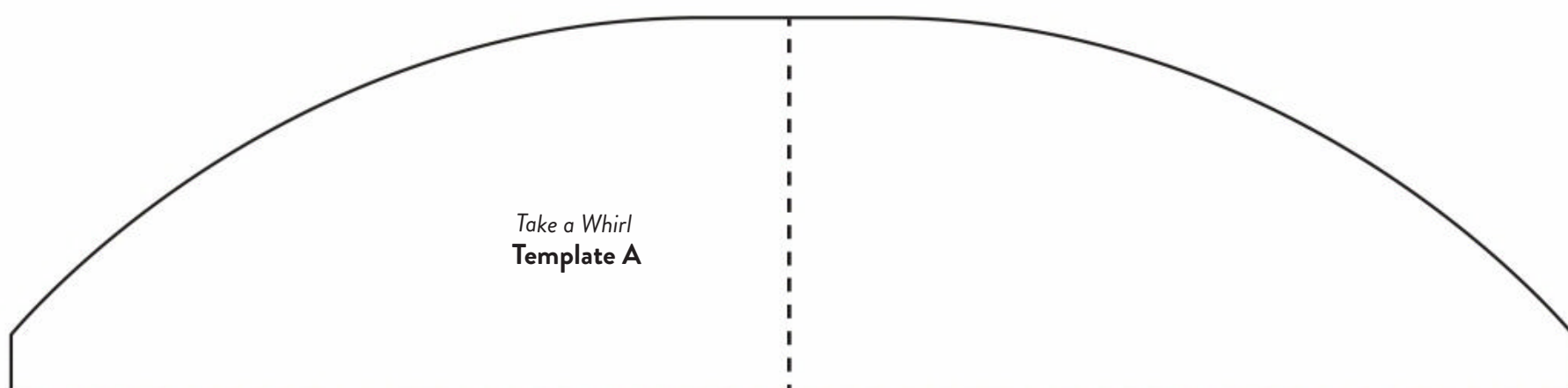
- 6** Join blocks into 6 rows of 5 blocks each as shown. Sew rows together to complete quilt center.
- 7** Refer to **Borders in Quilt Basics**. Join dark blue border strips and cut to sizes shown in **Assembly Diagram**. Matching centers and ends, sew border side strips to quilt; repeat to add top and bottom strips.

Quilting and Finishing

- 8** Layer, baste, and quilt. Mary Ann machine quilted allover meandering, avoiding the dimensional A's. Bind the quilt.



Assembly Diagram



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Fall Forest Floor

A scattering of dimensional *colorful autumn leaves* creates an enchanting décor piece.



Quilt Designed & Made by
Abigail Dolinger

Skill Level
Intermediate

Finished Size
17½" x 57½"

NOTE: See **Pattern Pull-Out Section** for appliqué templates.

Planning

"Autumn's color impressions have lasted throughout the years," Abigail said. "I remember a maple tree in a neighbor's yard where I grew up in Virginia that 'bloomed' brilliant orange every fall. And a ginkgo tree that changed its green leaves to golden in the schoolyard. My mind's eye can see the flaming crimson of poison sumac on my in-laws' Pennsylvania farm. A fall vacation with friends to Colorado acquainted me with shimmering yellow aspen leaves. Brisk walks on our property in North Carolina showed me purple sweet gum leaves in abundance. This project brings the best of nature's autumn colors indoors where they delight my eyes, conjure memories, and cheer my heart. Machine-zigzagged

leaves give the impression of an underlying blanket of leaves and the 3-D leaves give the impression of scattered leaves on top."

This pattern has multiple stages; the checkerboard base is quilted before the raw-edge fusible appliqué and the finished-edge dimensional leaf appliqués are secured. Abigail used one fabric for each leaf shape; our instructions do the same. However, feel free to experiment with different color distributions and placements. Fabrics for appliqué templates A–F should be prepared with paper-backed fusible web before cutting the patches.





Fabric Requirements

Fabric yardage assumes 40" usable width of fabric (WOF) unless otherwise noted.

- White tonal
¾ yd. for background
- Cream tonal
1½ yds. for background and binding
- Brown tonal
1 fat quarter* for appliqué
- Green tonal
1 fat quarter* for appliqué
- Orange tonal
1 fat quarter* for appliqué
- Light blue tonal
1 fat eighth** for appliqué
- Gold tonal
1 fat quarter* for appliqué
- Maroon tonal
1 fat quarter* for appliqué
- Red tonal
1 fat quarter* for appliqué
- Purple tonal
1 fat quarter* for appliqué
- Medium blue tonal
1 fat quarter* for appliqué
- Paper-backed fusible web
- Template plastic
- Backing
1¾ yds.
- Batting
22" x 66"

*fat quarter = 18" x 20"

**fat eighth = 9" x 20"

NOTE: Fabrics in the quilt shown are from the Shadow Play, Pearl Essence, and Opal Essence collections, all by Maywood Studio.

Cutting Instructions

Patches are lettered in order of use. Measurements include ¼" seam allowances, except for appliqué templates A–F, which do not have any seam allowance for use with raw-edge fusible appliqué. Prepare appropriate fabrics with paper-backed fusible web before cutting templates A–F.

- White tonal
7 strips 3" x WOF for bands
- Cream tonal
7 strips 3" x WOF for bands
5 strips 2½" x WOF for binding
- Brown tonal
6 template A
- Green tonal
10 template B
- Orange tonal
6 template C
- Light blue tonal
2 *each* template D *and* Dr
- Gold tonal
3 template E
3 *each* template G *and* Gr
- Maroon tonal
7 template F
- Red tonal
8 template H
- Purple tonal
12 template I
- Medium blue tonal
4 *each* template J *and* Jr

Piecing the Blocks

1 Referring to **Diagram I-A**, join 4 white tonal strips and 3 cream tonal strips alternately as shown to make band A. Cut band A into segments 3" wide as shown to make 12 unit 1's.

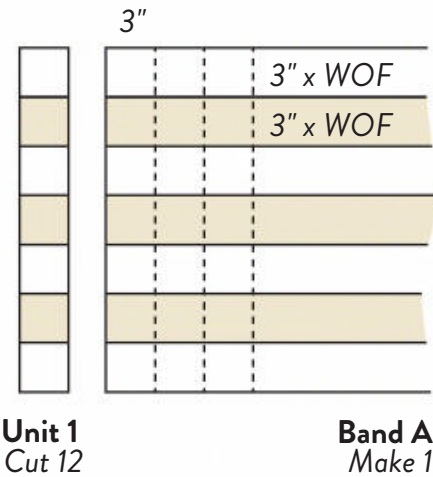


Diagram I-A

Similarly, referring to **Diagram I-B**, join 4 cream and 3 white strips alternately as shown to make band B. Cut band B into segments 3" wide to make 11 unit 2's as shown.

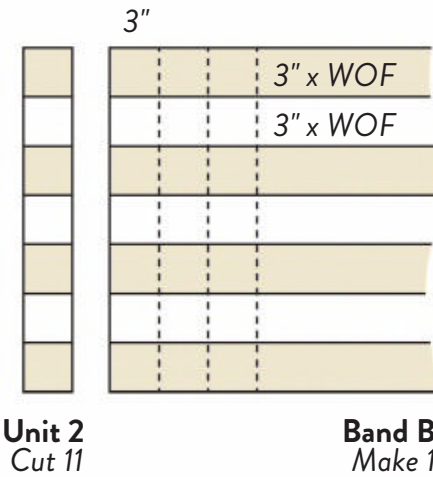


Diagram I-B



2 Referring to **Diagram II**, sew G to Gr as shown, right sides together. Cut a small opening in center of Gr as shown, making sure not to cut into G. Trim seam allowance to $\frac{1}{8}$ "; turn right side out through cut opening and press to make dimensional appliqué G. Repeat to make dimensional appliqués H–J/Jr and set them aside for step 6.

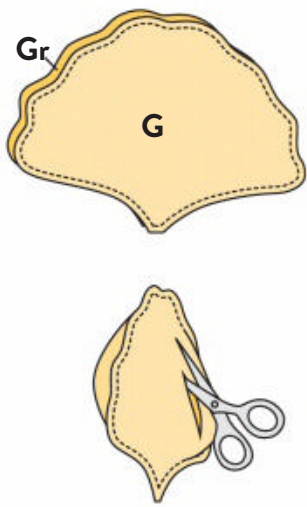
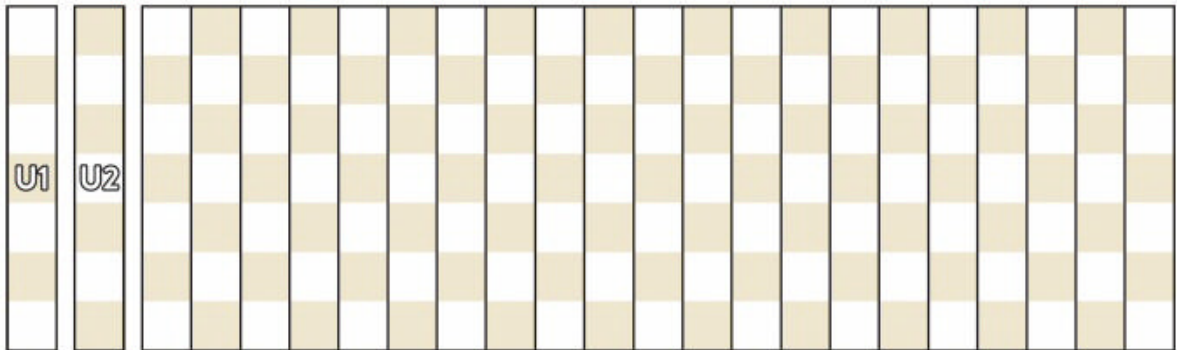


Diagram II

Assembling the Quilt Top

NOTE: Refer to **Assembly Diagram** for following steps, watching unit placement.

3 Join unit 1's alternately with unit 2's as shown to make quilt top.

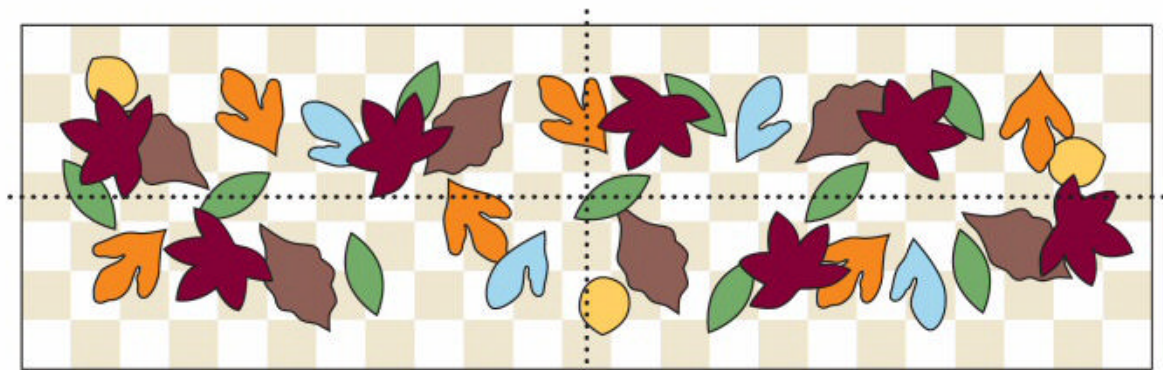


Assembly Diagram

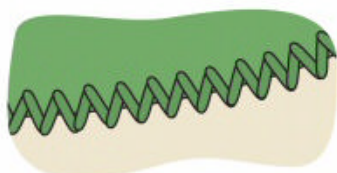


Quilting and Finishing

- 4 Layer, baste, and quilt. Abigail machine quilted an allover loopy meander.
- 5 Referring to the **Appliqué Placement Diagram**, arrange appliqué patches A–F in alphabetical order on quilt as shown; fuse in place. Secure patches with a machine zigzag stitch and matching thread.

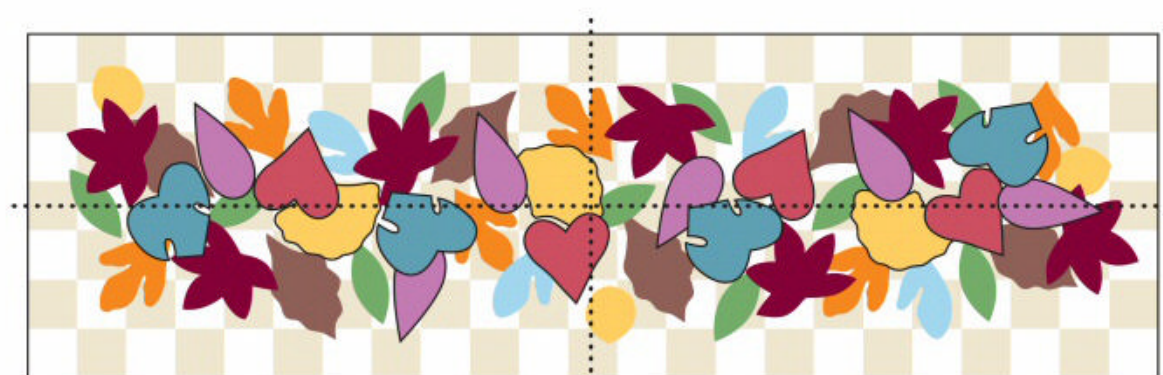


Appliqué Placement



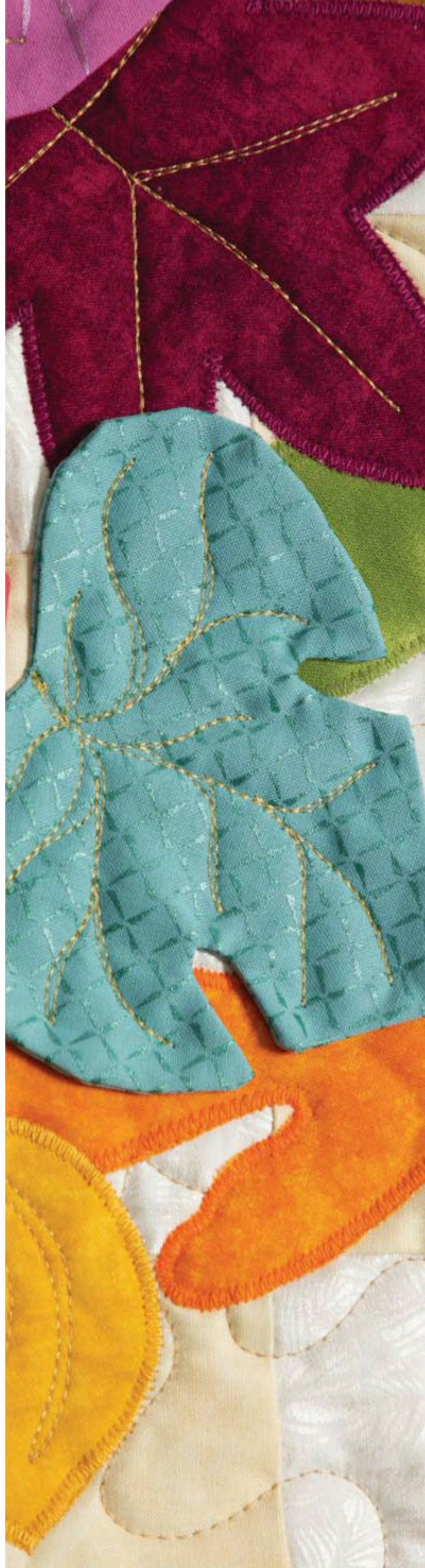
Machine Zigzag Stitch

- 6 Referring to the **Dimensional Appliqué Placement Diagram**, place dimensional appliqués G/Gr–J/Jr on quilt as shown. Secure with a machine straight stitch and contrasting thread, stitching lines that resemble leaf veins on each dimensional appliqué.



Dimensional Appliqué Placement

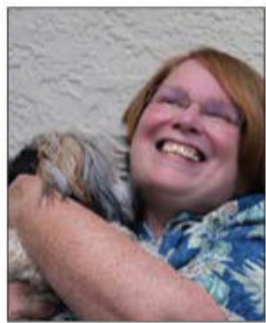
- 7 Bind the quilt.





Cross & Carry

Precut strips are folded and fit to make a *creative, clever carry-all*.



Quilt Designed & Made by
Hilary Bobker

Skill Level
Intermediate

Finished Size
10" x 12" x 2"

NOTE: See Pattern Pull-Out Section for foundation.



Planning

"Research was something I had to do all the time when I was a pattern maker in the theatre," Hilary said. "Whenever I am at a loss for inspiration, I go to the trims of the 1860s. The sewing machine had recently been invented and they went nuts with trims that would have been prohibitive to do by hand. I found a photo of a sleeve that had overlapping pleats and designed this purse from there." She used precut 2½" strips, folded along the length, to build the panels for the front and back of the bag, but feel free to cut your own strips.

Hilary used 5 different prints in each color to make the folded "pleats" on both the front and back of the bag, though you could get away with just 4 width of fabric strips for each color to save fabric. Instead of listing the lengths for all the strips needed for the front and back panels, our instructions have you place the folded and pressed strips on the foundations and use the guide lines to determine the length needed. You'll cut each strip as it is placed. She used 4 additional tan strips for the handles, top, and sides and 2 additional blue strips for the bottom and base. These are the minimum

requirements to make the bag; you could always include more strips if you want to increase print variety.

There is no batting in this pattern, but there are several different types of interfacing: a lightweight non-fusible for the front and back panel foundations, a medium-weight fusible for the handles and top opening to provide structure, and a heavy fusible on the bottom and sides to allow the bag to stand up. Hilary pieced her lining with leftover strips, but our instructions call for a single fabric for the lining.

Fabric Requirements

Fabric yardage assumes 40" usable width of fabric (WOF) unless otherwise noted; interfacing usable WOF is 20".

- Assorted tan plaids
7/8 yd. **total OR** 9 precut 2½" strips for front/back, top border, sides, and handles
- Assorted blue plaids
5/8 yd. **total OR** 7 precut 2½" strips for front/back, bottom border, sides, and bottom
- Dark green plaid
½ yd. for lining
- Lightweight woven interfacing
7/8 yd. for front/back foundations
- Medium-weight fusible interfacing
3/8 yd. for opening and handles
- Heavyweight fusible interfacing
3/8 yd. for bottom and sides

NOTE: Fabrics in the quilt shown are from the All About Plaids collection by Riley Blake Designs.

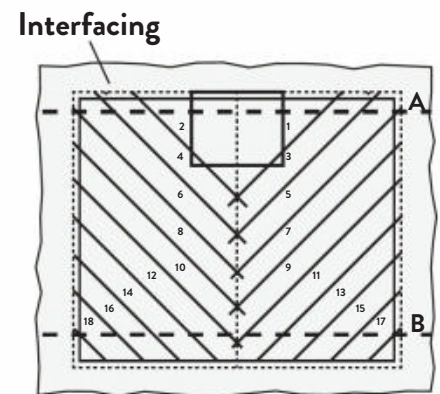
Cutting Instructions

Patches are lettered in order of use. Measurements include ¼" seam allowances.

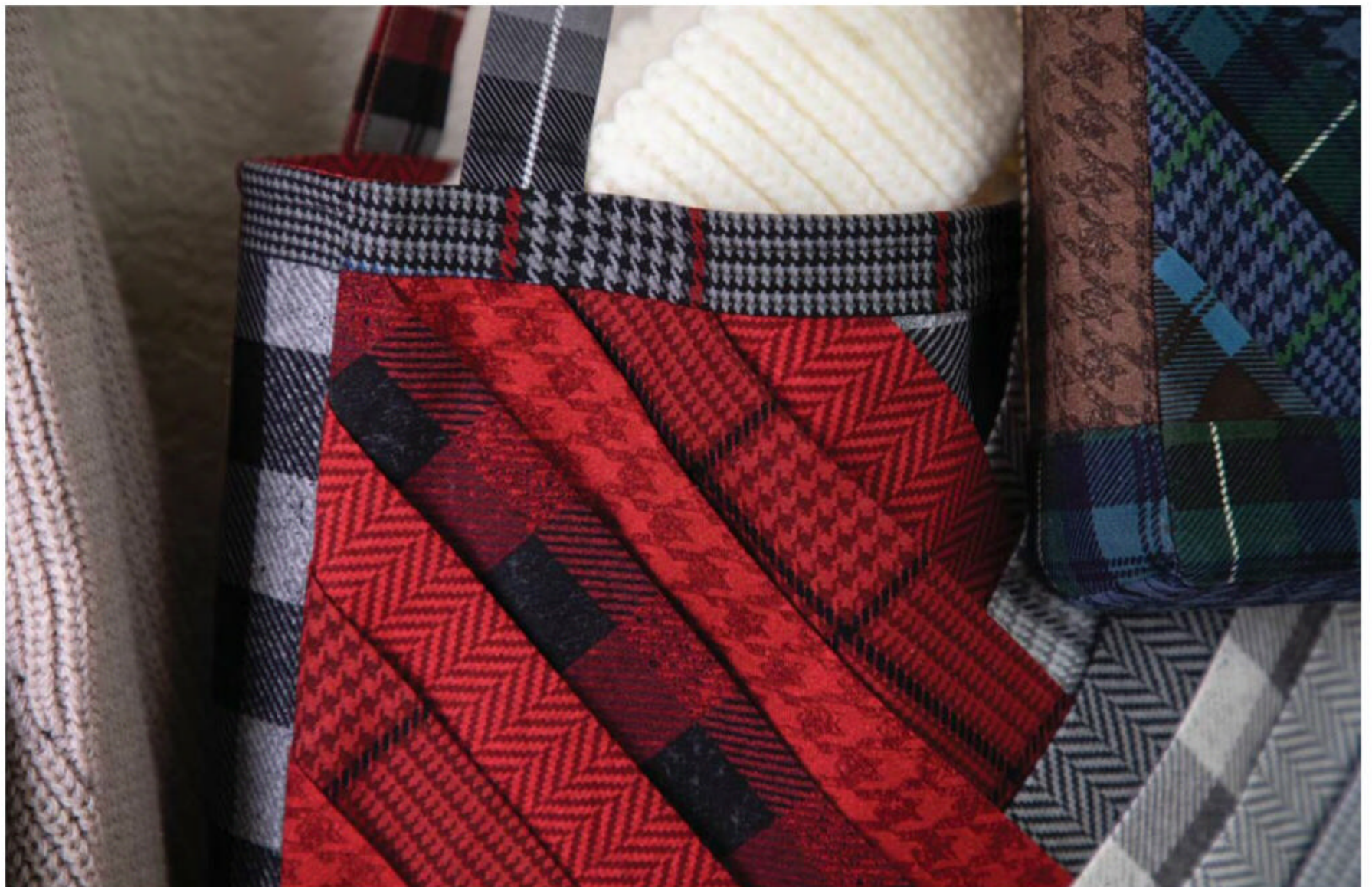
- Assorted tan plaids
cut a total of:
5 strips 2½" x WOF
2 rectangles 2½" x 18" (G)
2 rectangles 2½" x 8½" (E)
2 rectangles 2½" x 3½" (A)
2 rectangles 1½" x 12½" (B)
2 rectangles 1¼" x 2½" (D)
- Assorted blue plaids
cut a total of:
5 strips 2½" x WOF
3 rectangles 2½" x 12½" (C)
2 strips 1¾" x 2½" (F)
- Dark green plaid
2 rectangles 8½" x 12½" (H)
1 rectangle 2½" x 28½" (I)
1 rectangle 2½" x 12½" (C)
2 rectangles 2½" x 8½" (E)
- Lightweight woven interfacing
2 rectangles 12" x 14"
- Medium-weight fusible interfacing
2 rectangles 2" x 18"
1 rectangle 2" x 28"
- Heavyweight fusible interfacing
1 rectangle 2½" x 12½"
2 rectangles 2½" x 10½"

Piecing the Bag and Lining

- 1 Referring to **Diagram I**, trace the foundation onto both 12" x 14" rectangles of lightweight woven interfacing, including all marked lines and seam allowances.



Bag Front/Back
Trace 2
Diagram I



2 Referring to **Diagram II-A** and **Fig. 1**, place tan plaid A right side up in the top center rectangle as shown. Pin or baste in place. Fold a tan plaid WOF strip in half lengthwise with wrong sides together and press.

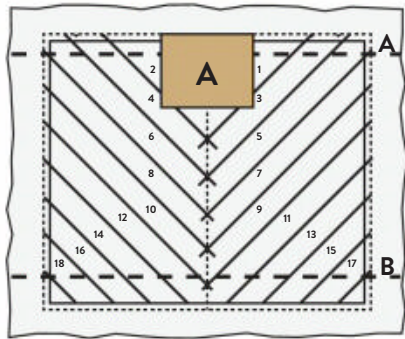


Diagram II-A

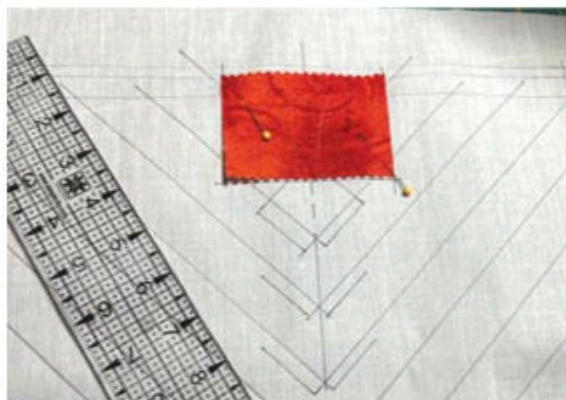


Fig. 1

Referring to **Diagram II-B** and **Fig. 2**, place folded strip on top right of foundation at placement 1 as shown, with raw edges aligned with marked line. Stitch in place with a $\frac{1}{8}$ " seam allowance. Taking care not to cut into the foundation and using the marked line as a length guide, trim the strip. (You will use the remainder of the strip in subsequent "pleats".)

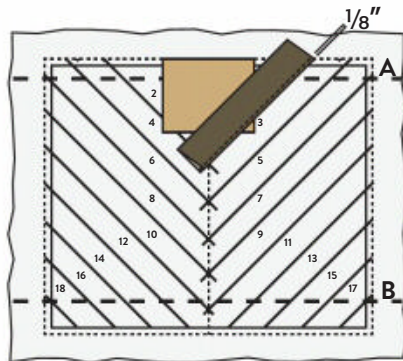
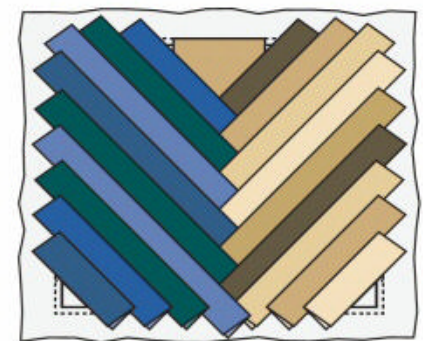
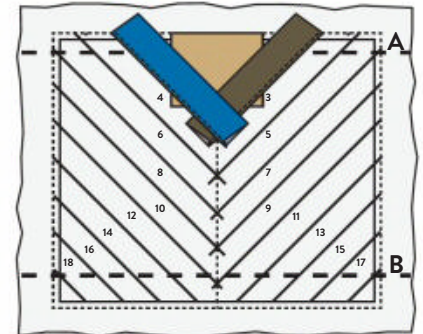


Diagram II-B



Fig. 2

In the same way, place a folded, pressed blue plaid strip on the top left at placement 2, raw edges aligned with the marked line, as shown in **Diagram II-C**. Sew in place and trim blue strip to size. Continue adding folded, pressed strips to the foundation (**Figs. 3 and 4**) in the same way, alternating tan and blue and trimming strips to size, until the foundation is covered as shown. Repeat on remaining foundation.



Bag Front/Back
Make 2

Diagram II-C



Fig. 3

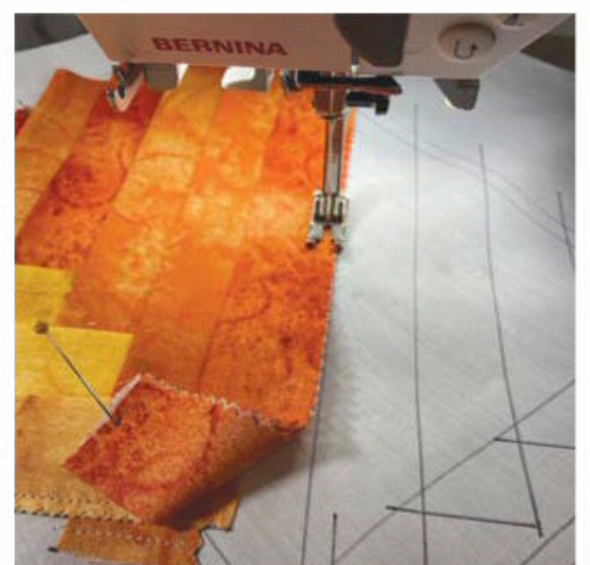


Fig. 4

3 Use the foundation's dashed lines A and B to mark lines across the top and bottom of the strips as shown in **Diagram III**, **Fig. 5**, and **Fig. 6**. Align raw edge of tan B with top marked line as shown and blue C on bottom marked line as shown, right sides together. Stitch in place with a $\frac{1}{4}$ " seam allowance; fold back and press. Trim unit to size, using the outer dashed lines on the foundation as a guide, to make bag front. Repeat to make bag back.

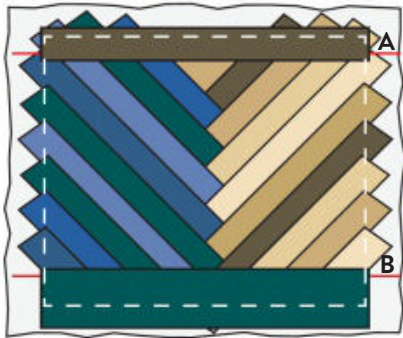
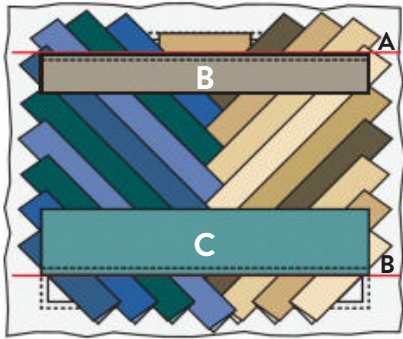
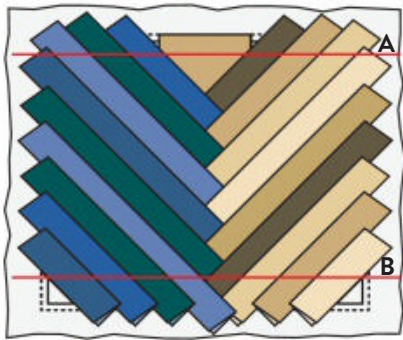


Diagram III

4 Referring to **Diagram IV**, join tan D, tan E, and blue F as shown. Fuse heavyweight fusible interfacing $2\frac{1}{2}$ " x $10\frac{1}{2}$ " rectangle to wrong side of joined patches to make bag side. Make 2 total.



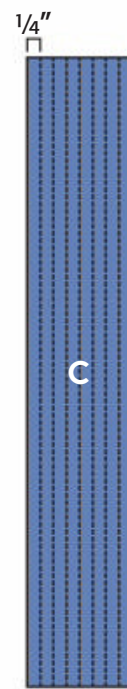
Bag Sides
Make 2

Diagram IV



Fig. 5

5 Fuse heavyweight fusible interfacing $2\frac{1}{2}$ " x $12\frac{1}{2}$ " rectangle to wrong side of blue C. Referring to **Diagram V**, stitch straight lines down the length of fused C as shown, $\frac{1}{4}$ " apart, to make bag bottom.



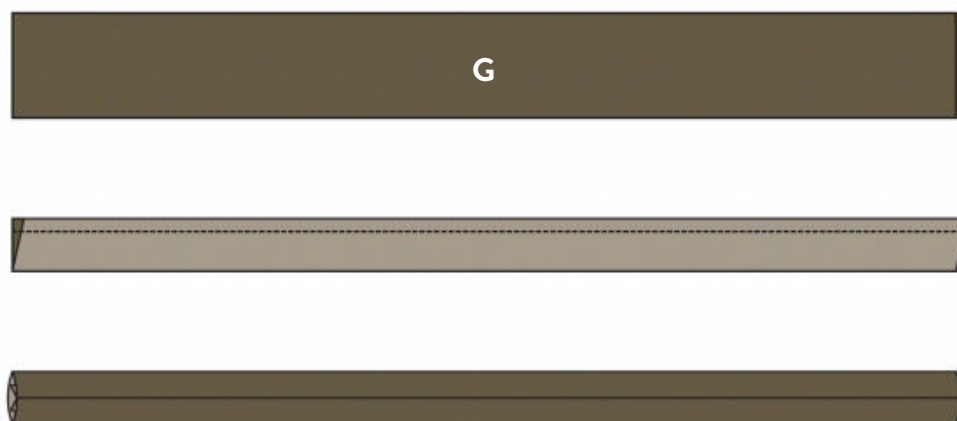
Bag Bottom
Make 1

Diagram V



Fig. 6

- 6 Center and fuse medium-weight fusible interfacing 2" x 18" rectangle to wrong side of tan G. Referring to **Diagram VI**, fold G in half lengthwise, right sides facing, and sew raw edges with a ¼" seam allowance. Turn right side out and press, with seam open in the center as shown to make strap. Make 2 straps.

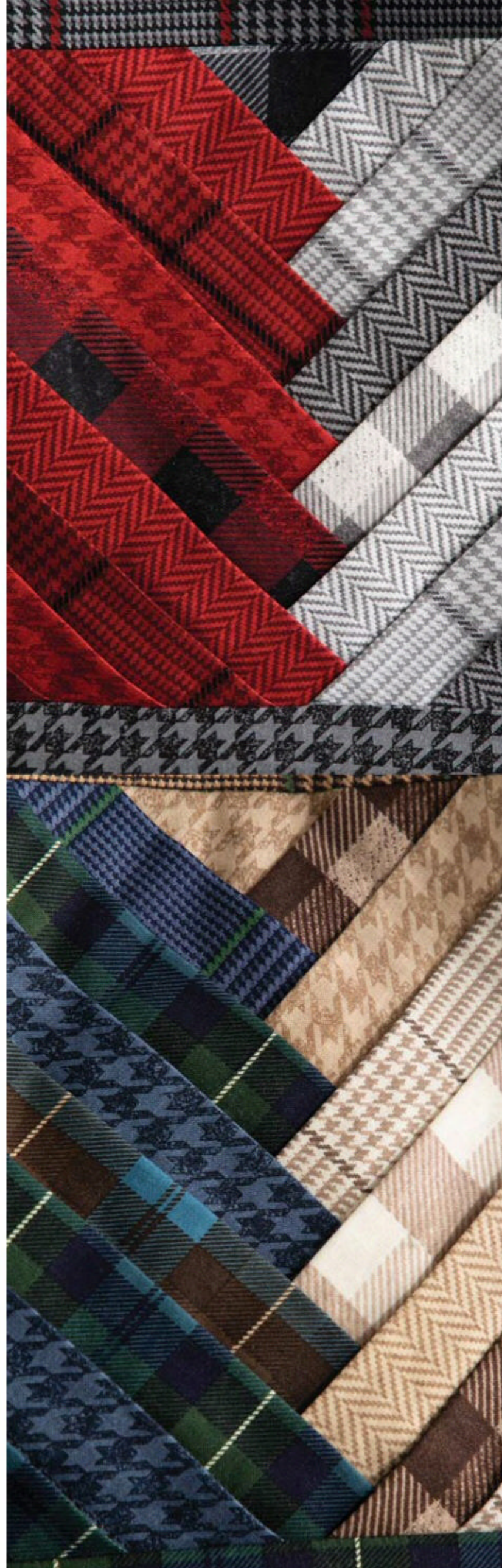


Strap
Make 2

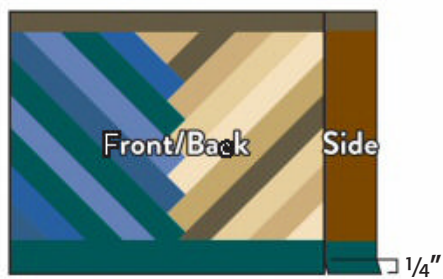
Diagram VI

Color Play!

Hilary proved that this pattern works in many different colors and fabrics, as she made a total of 4 bags to perfect the pattern and process of making it. You could make a different bag for every season! If you've got a roll or two of precut strips on hand, you can get started on it right away.



7 Referring to **Diagram VII**, join bag front to bag side as shown, stopping stitching and backstitching a few stitches $\frac{1}{4}$ " from bottom raw edge as shown to make bag exterior. Make 2 total.



Bag Exterior
Make 2

Diagram VII

8 Sew bag exteriors to each other at sides, right sides together as shown in **Diagram VIII**, stopping stitching and backstitching a few stitches $\frac{1}{4}$ " from bottom raw edge as shown.

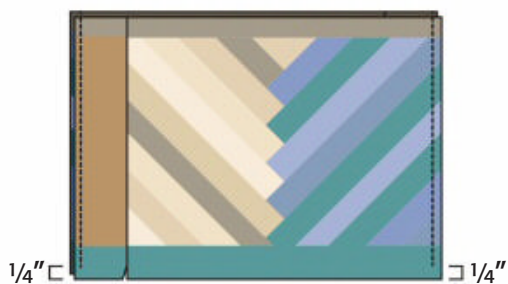


Diagram VIII

9 Referring to **Diagram IX** and **Fig. 7**, join bag bottom to joined bag exteriors right sides together as shown, pivoting carefully at each corner.

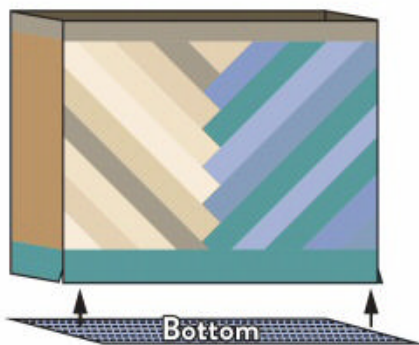


Diagram IX

10 Align raw edges of handle with raw edges of top, 1" from bag exterior corners as shown in **Diagram X**. Baste in place. Repeat with remaining handle on opposite side of bag.

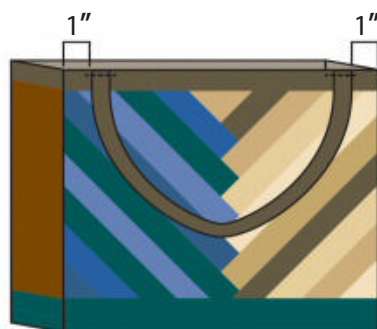
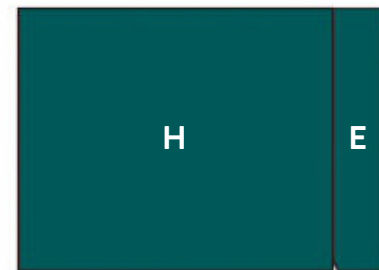


Diagram X

Assembling the Lining

11 Referring to **Diagram XI**, sew dark green plaid H to dark green E as shown, stopping stitching and backstitching a few stitches $\frac{1}{4}$ " from bottom raw edge, to make lining panels. Make 2.



Lining Panel
Make 2

Diagram XI

12 Sew lining panels together at sides as shown in **Diagram XII**, right sides together, and stopping stitching and backstitching a few stitches $\frac{1}{4}$ " from bottom raw edge.

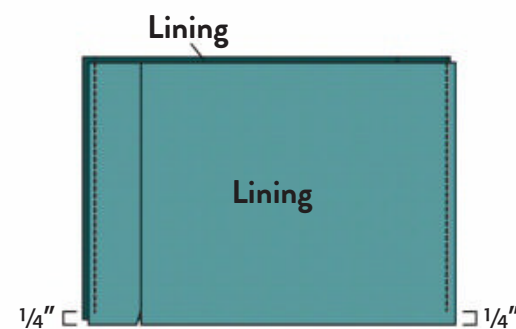


Diagram XII



Fig. 7

*Process photos courtesy
of Hilary Bobker*



13 Center and fuse medium-weight fusible 2" x 28" rectangle to wrong side of dark green I and join short ends to create a big loop. Referring to **Diagram XIII**, insert I into lining, right sides together. Align and stitch along raw edges. Turn the lining right side out, press I up and topstitch $\frac{1}{8}$ " from seam allowance as shown.

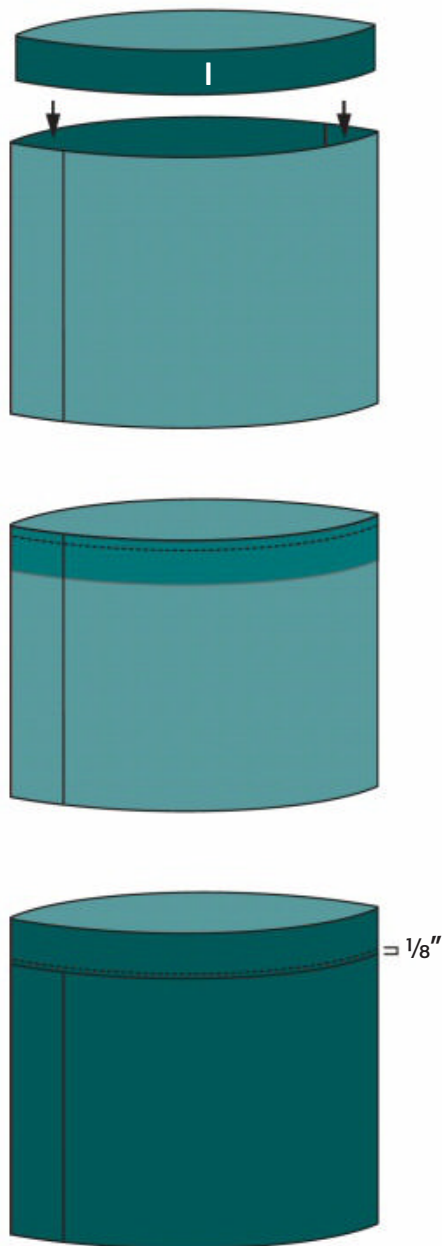


Diagram XIII

14 Referring to **Diagram XIV**, turn lining inside out and join dark green C to bottom of lining, right sides together as shown, pivoting carefully at each corner and leaving a 6" opening on one long side for turning.

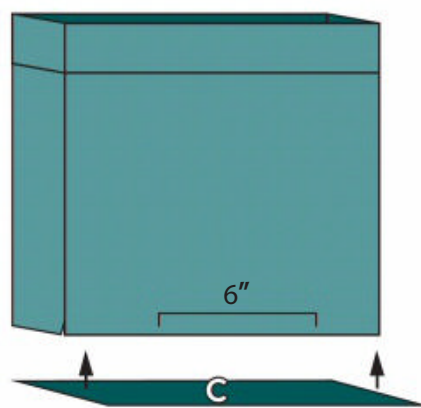


Diagram XIV

Finishing

15 Insert bag exterior into lining, right sides together with seams and raw edges aligned, as shown in **Diagram XV**. Sew together around top edge.

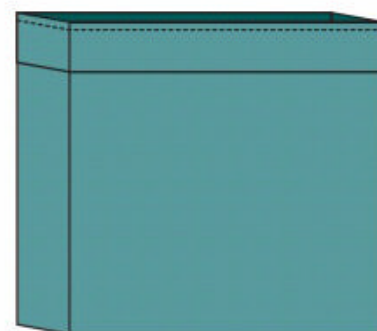


Diagram XV

16 Turn bag right side out through opening in lining (**Fig. 8**). Stitch the opening in lining closed by hand. Topstitch bag opening $\frac{1}{4}$ " from edge all around to stabilize opening as shown in **Diagram XVI**.



Fig. 8



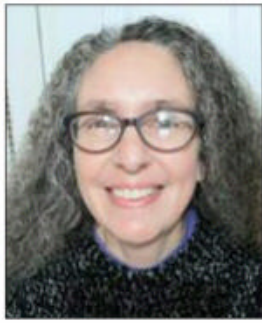
Diagram XVI





Amber Glow

Unearth a warm, wonderful quilt you'll *treasure forever*.



Quilt Designed & Made by
Jennifer Thomas

Skill Level
Intermediate

Finished Size
68" x 76"

Finished Blocks
72 Blocks 8" x 8"

NOTE: See **Pattern Pull-Out Section** for foundation sections.

Planning

"This quilt makes me think of the inside of a cave or cavern with stalagmites and stalactites on the floor and ceiling," Jennifer said. "It also has a motion to it; I can visualize the blocks twirling around like a wind chime on an autumn day or autumn leaves swirling in a blustery wind. The colors are soft and calming together—and I love the 3-D look. This quilt could easily be made in other sizes by adding or eliminating blocks. It could also be made in other colorways as long as the value placement stays the same."

You might also consider making the quilt in glimmering jewel tones, with each block a different color family—since Jennifer's block resembles a cut gemstone. Or try a variety of cool, icy tones to make a quilt covered with sparkling diamonds. Whatever style you choose to make this quilt, it will be a treasure!



Fabric Requirements

Fabric yardage assumes 40" usable width of fabric (WOF) unless otherwise noted.

- Cream batik
5¼ yds. for blocks
- Medium brown batik
1 yd. for blocks
- Light brown batik
1⅜ yds. for blocks
- Medium gold batik
⅞ yd. for blocks
- Dark orange batik
1 yd. for blocks
- Rust batik
1⅝ yds. for blocks
- Dark gold batik
1½ yds. for blocks
- Dark brown batik
1⅝ yds. for blocks
- Green batik
1⅜ yds. for border and binding
- Backing
5 yds.
- Batting
76" x 84"

(Although fabric amounts are adequate for foundation piecing, you may need more if you cut very generous patches.)

NOTE: Fabrics in the quilt shown are from the Simply Southwest collection by Island Batik.

Batting: Hobbs Bonded Fibers





Cutting Instructions

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

- Cream batik
Foundation patches
- Medium brown batik
Foundation patches
- Light brown batik
Foundation patches
- Medium gold batik
Foundation patches
- Dark orange batik
Foundation patches
- Rust batik
Foundation patches
- Dark gold batik
Foundation patches
- Dark brown batik
Foundation patches
- Green batik
16 strips $2\frac{1}{2}$ " x WOF for border and binding

Piecing the Blocks

- 1 Make 72 accurate copies of *each* foundation section. Referring to **Foundation Piecing in Quilt Basics**, foundation section, and to **Diagram I-A** for color placement, foundation piece 72 section 1's as shown.



Section 1
Make 72

Diagram I-A

In the same manner, referring to **Diagram I-B** and foundation section, foundation piece 72 section 2's as shown.



Section 2
Make 72

Diagram I-B

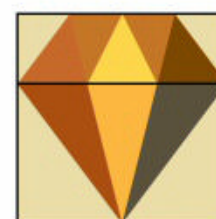
- 2 Referring to **Diagram II**, sew section 1 and section 2 together as shown to make block. Make 72 blocks. Carefully remove foundation papers.



Section 1



Section 2



Block
Make 72

Diagram II

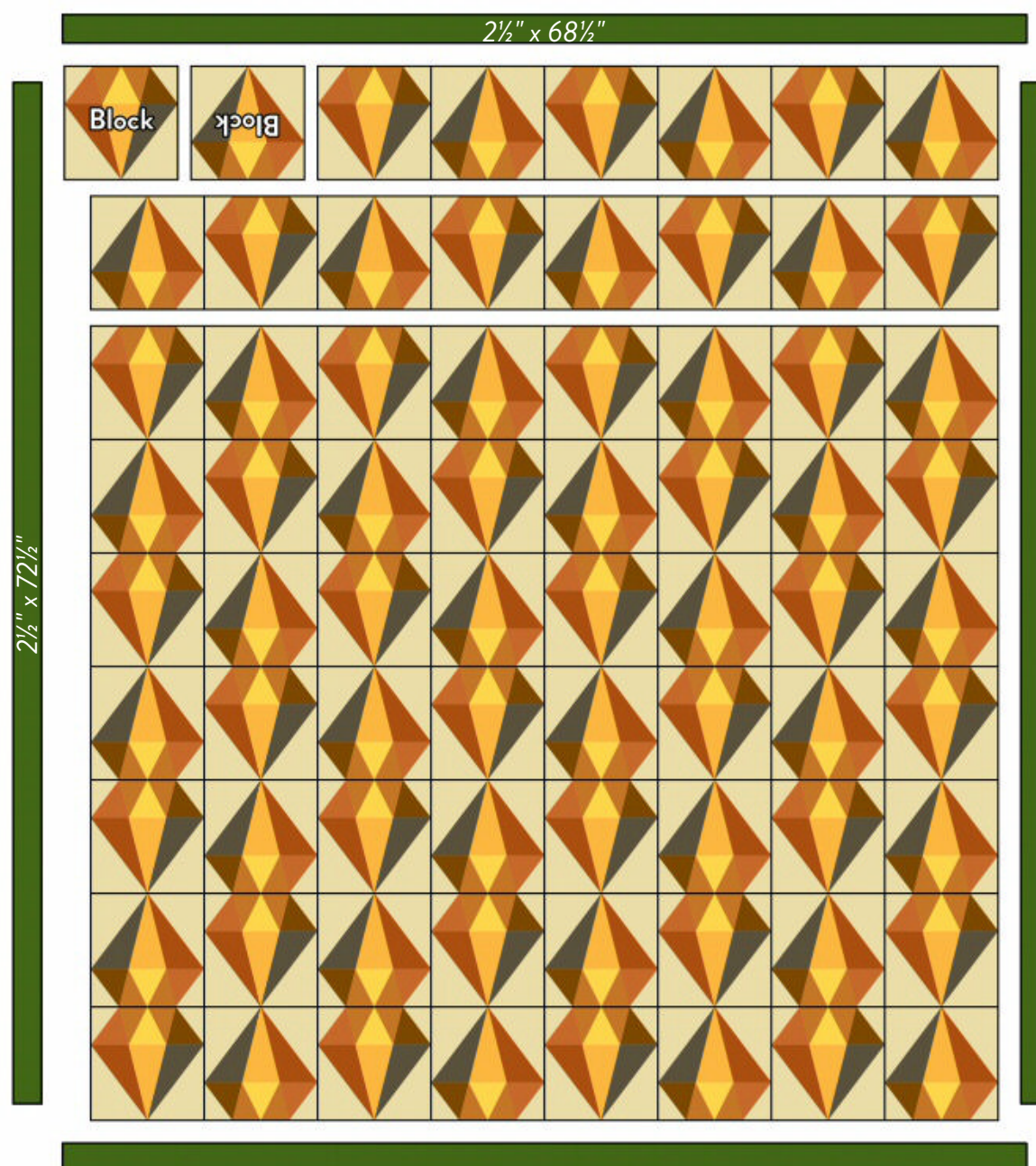
Assembling the Quilt Top

NOTE: Refer to **Assembly Diagram** for following steps, watching block placement and orientation.

- 3** Join blocks into 9 rows of 8 blocks each as shown. Join rows to complete quilt center.
- 4** Refer to **Borders in Quilt Basics**. Join 8 green border strips and cut to sizes shown in **Assembly Diagram**. Matching centers and ends, sew border side strips to quilt; repeat to add top and bottom strips.

Quilting and Finishing

- 5** Layer, baste, and quilt. Jennifer machine quilted an all-over loopy meander. Bind the quilt.



Assembly Diagram



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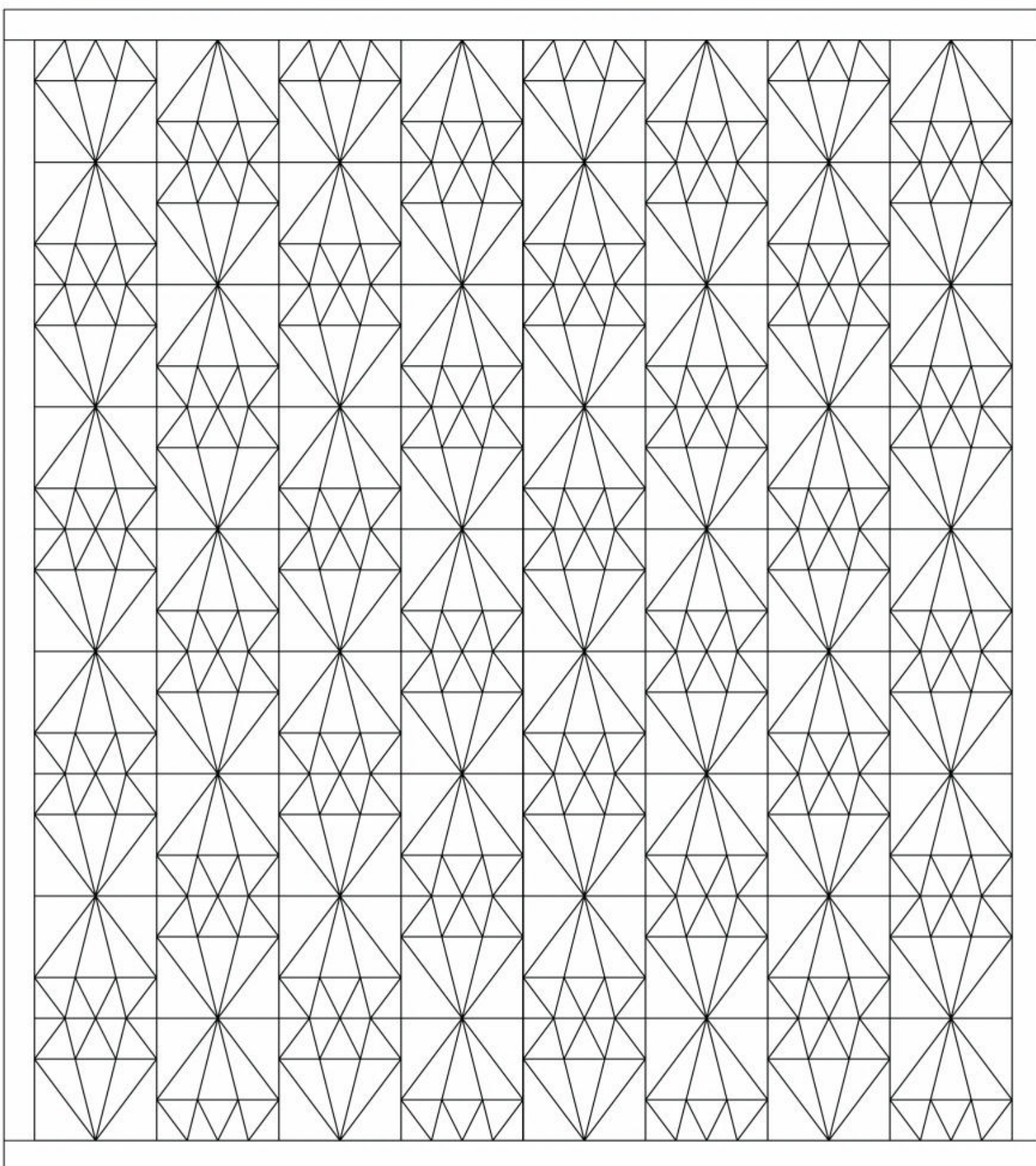
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Color Your Way

Use this line drawing to plan your glittering, glowing version of Jennifer's versatile design. Choose a favorite color palette or make each jewel a different color! You might consider rotating some of the blocks to change the look of this pattern even more.





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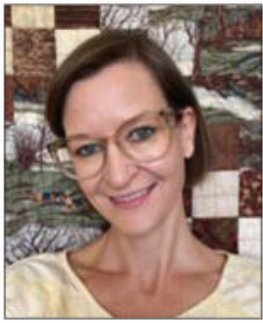
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The Quilter's Coat

Sew yourself something cozy to wear, using *only quilting techniques*.



Quilt Coat Designed & Made by
Gigi Levsen

Machine Quilted by
Kim Waite

Skill Level
Intermediate

Finished Size
64" x 64"

Finished Sections
30 Sections 8" x 5"

NOTE: See last page of pattern for neck hole template O.

Planning

Quilt coats are having a moment, and we wanted to be a part of it! Most quilt coats use an existing garment sewing pattern and cut the shaped pattern pieces out of a quilt or quilted fabric. Gigi has created a simple but unique design using standard quilting techniques, so anyone who has made a quilt can make this coat. This pattern has no pattern pieces, no curves, and no garment sewing experience is required. The coat is not figure-hugging or body conscious; it makes a roomy, cozy coat that will crinkle up, just like your favorite quilt, and get even cozier with washing and wearing.

If you like the color palette and Flying Geese placements on this coat, the diagrams and photos will provide all the necessary information to recreate the look. However, there are so many creative possibilities to consider! The colors of the Flying Geese can easily be adjusted to suit your taste; you just need 30 Flying Geese total. Choose more colors if you like—though you will have more leftover Flying Geese if you do. Multiple shades of a single color will create an elegant look. You could make them all from the same fabric if you prefer—use a favorite large print to get them all looking a little bit different from one another. Or choose a completely different block design that finishes at 5" x 8".

The stripes on the bottom of the coat and on the sleeves not only look cool, but they make it easy to shorten the hem or sleeves without disrupting the pieced design. After the quilting and trimming in step 10, make sure to baste or pin it at the side seams and try it on to ensure

that you like the fit and length. You can then shorten the hem or sleeves, bring in the side seams, or adjust further before binding and finishing the coat. If you do take some inches off the sides, do not eliminate the triangles under the arms. These are important for several reasons: to make it easier to bind, prevent a single stress point under the arms, and the bias there allows greater freedom of movement. Take care with the triangle bias edges during construction and quilting; starch will help prevent distortion. Keep in mind that your coat will shrink a bit after washing, so you do not want to make it too short or tight at this stage.

Despite the cross-shaped quilt coat top, the backing needs to be a big square, especially if it's being quilted on a longarm quilting machine. You or your quilter can place the pockets in the corners created by the sleeves. Why not make 2 sets of pockets—placing one in each corner for a reversible coat!

This quilt will fit anyone with a circumference of up to 52", which includes many but not all; stay tuned for an in-depth exploration of this pattern, alternate piecing designs, and instructions on how to make it larger or smaller to suit any body in a future issue. We have not included any hardware or closure on our coat, but you could easily add buttons and button-holes, loops and toggles, snaps, or even a separating zipper!

Fabric Requirements

Fabric yardage assumes 40" usable width of fabric (WOF) unless otherwise noted.

- 8 assorted prints
1 fat quarter* *each* for sections
 - Gray print
2½ yds. for sections, piecing, and binding
 - Black print
¾ yd. for sections, piecing, and binding
 - Gray tonal
⅜ yd. for inside binding
 - Template plastic
 - Backing
4⅜ yds.
 - Batting
72" x 72"
- *fat quarter = 18" x 20"

NOTE: Fabrics in the quilt shown are from the Sun Print 2022 - 10th Anniversary Collection by Alison Glass for Andover Fabrics.

Cutting Instructions

Patches are lettered in order of use. Measurements include ¼" seam allowances.

▣ = cut in half once diagonally

- 8 assorted prints
cut from each:
1 square 9¼" (A)
- Gray print
4 strips 2½" x WOF for pocket binding and front binding
2 rectangles 8½" x 11½" (E)
1 rectangle 8½" x 12" for bias neck binding
2 rectangles 5½" x 26½" (H)
4 rectangles 5½" x 15½" (I)
32 squares 4⅞" (B)
2 squares 4⅞" cut ▣ to make 4 triangles (K)
1 rectangle 4½" x 28½" (L)
1 square 4½" (M)
2 rectangles 3½" x 26½" (F)
2 rectangles 1½" x 26½" (N)
4 rectangles 1½" x 18½" (J)
1 rectangle 1½" x 16½" (G)
2 rectangles 1½" x 8½" (C)
60 squares 1½" (D)
- Black print
2 strips 2½" x WOF for sleeve binding and bottom binding
2 rectangles 1½" x 26½" (N)
4 rectangles 1½" x 18½" (J)
30 rectangles 1½" x 8½" (C)
- Gray tonal
3 strips 2½" x WOF for inside binding

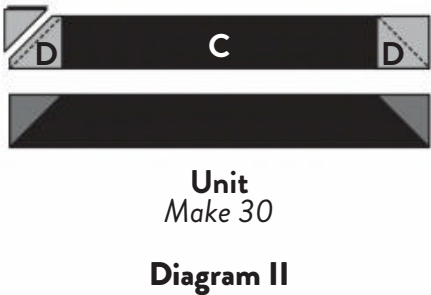


Piecing the Sections

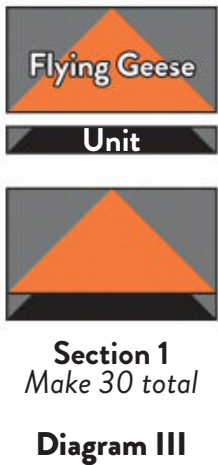
1 Referring to **Fast Flying Geese** in **Quilt Basics** and to **Diagram I**, use assorted print A's and gray print B's to make 8 sets of 4 matching Flying Geese as shown (you will use 30, 2 are extra).



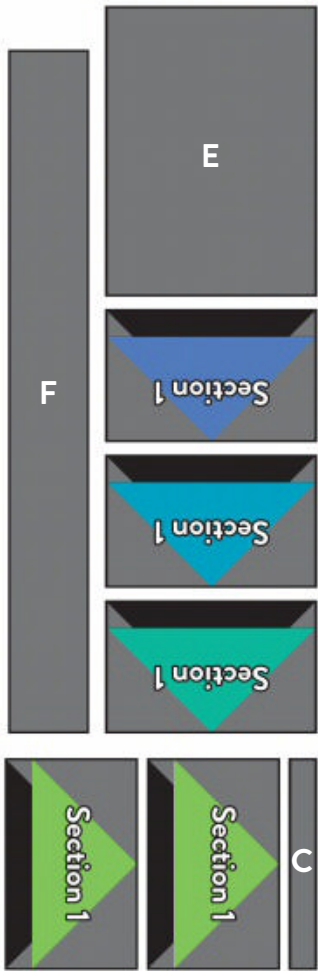
2 Referring to **Stitch-and-Flip** in **Quilt Basics** and to **Diagram II**, join gray print D's to both ends of black print C, watching angle orientation as shown, to make unit. Make 30 units.



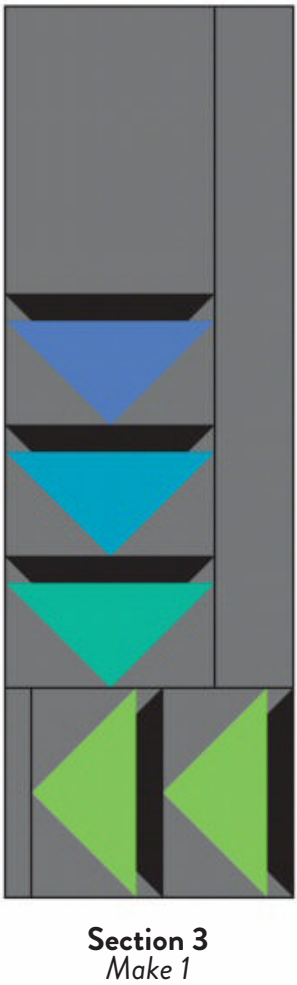
3 Referring to **Diagram III**, join Flying Geese with unit as shown to make section 1. Make 30 section 1's total.



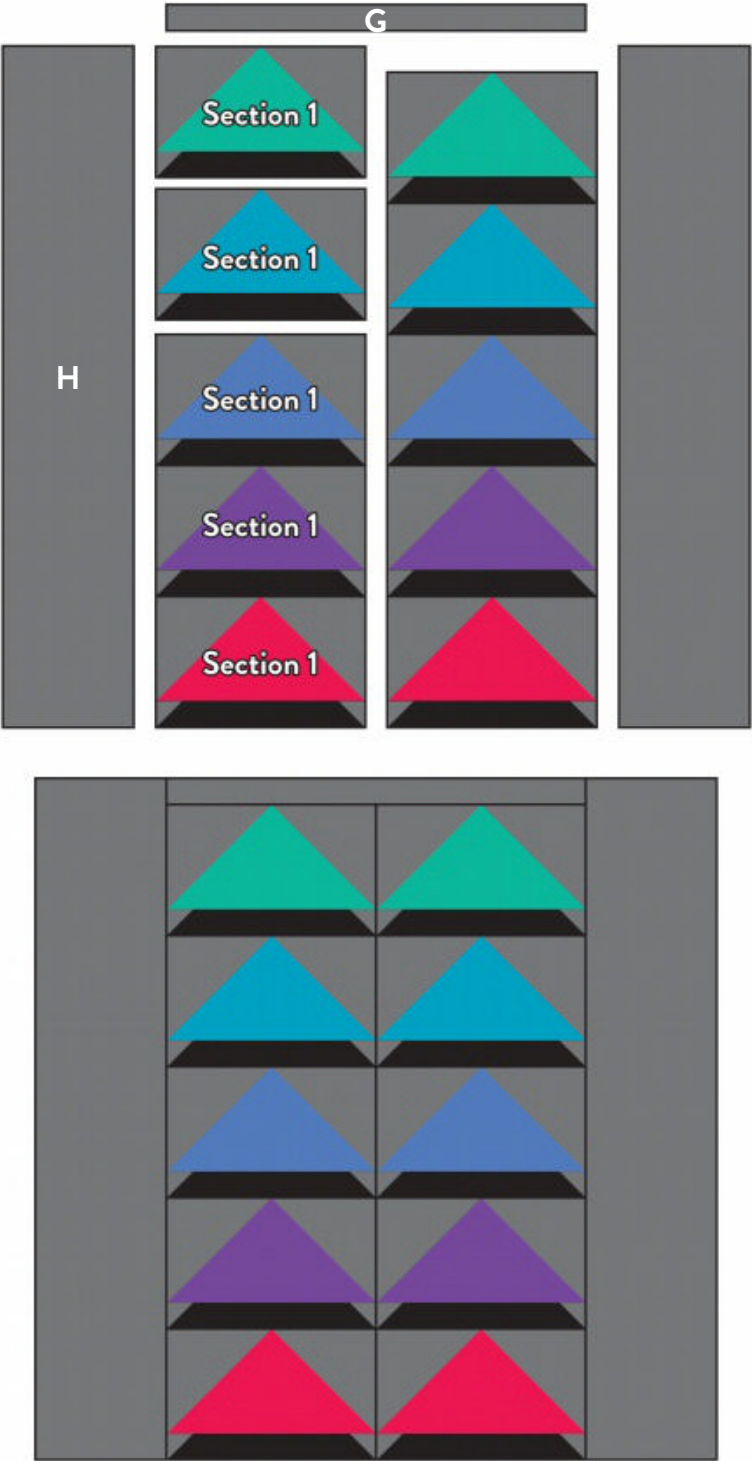
4 Join 5 section 1's, 1 gray C, 1 gray E, and 1 gray F as shown in **Diagram IV-A** to make section 2.



Similarly, referring to **Diagram IV-B**, join section 1's and patches as shown to make section 3, which is mirror image of section 2.



5 Referring to **Diagram V**, sew together 10 section 1's, 1 gray G and 2 gray H's as shown to make section 4.

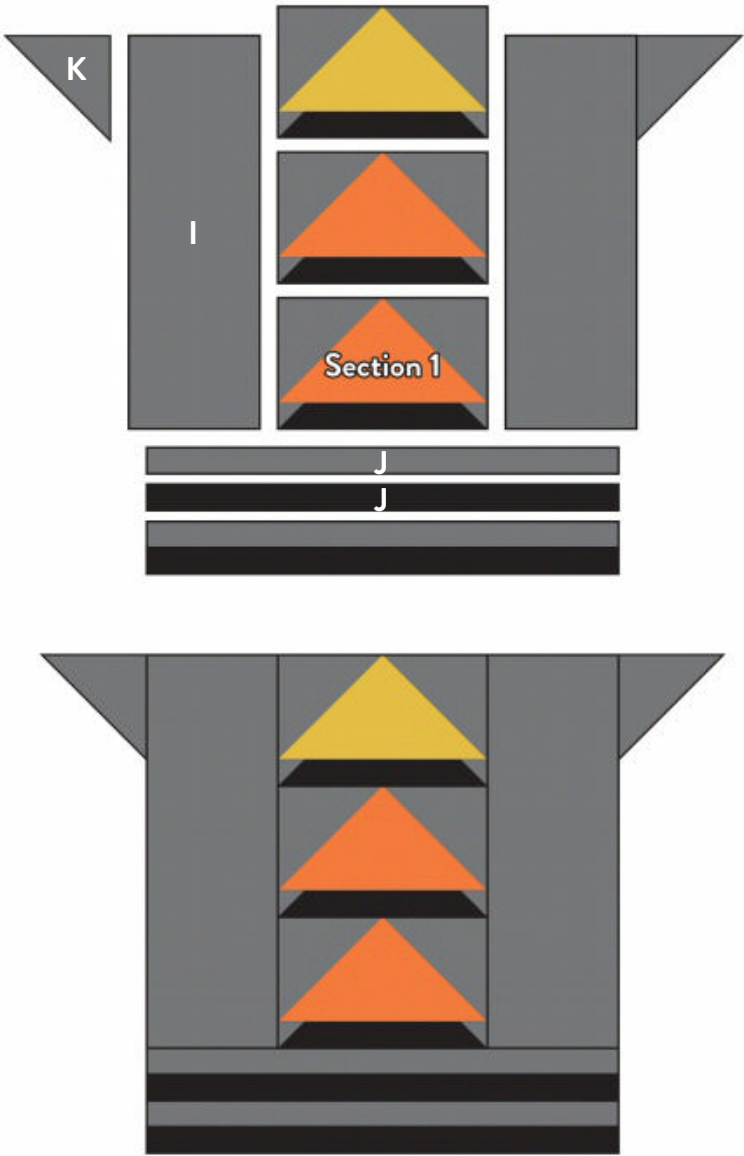


Section 4
Make 1

Diagram V



6 Referring to **Diagram VI**, join 3 section 1's, 2 gray I's, 2 gray J's, 2 black J's, and 2 gray K's as shown to make section 5. Make 2 section 5's.



Section 5
Make 2

Diagram VI

7 Join 2 section 1's as shown in **Diagram VII** to make section 6. Make 2 section 6's.



Section 6
Make 2

Diagram VII

Assembling the Quilt Coat Top

8 Referring to **Diagram VIII**, sew together section 2, section 3, gray L, and gray M. There will be an opening between the L and M; this is to help with the placement and cutting of the neck hole opening later in the assembly. Join section 4, 2 gray N's, and 2 black N's as shown. Align centers of the Flying Geese in section 5's with the Flying Geese on sections 2 and 3; join section 5's to both sides to complete quilt coat top.

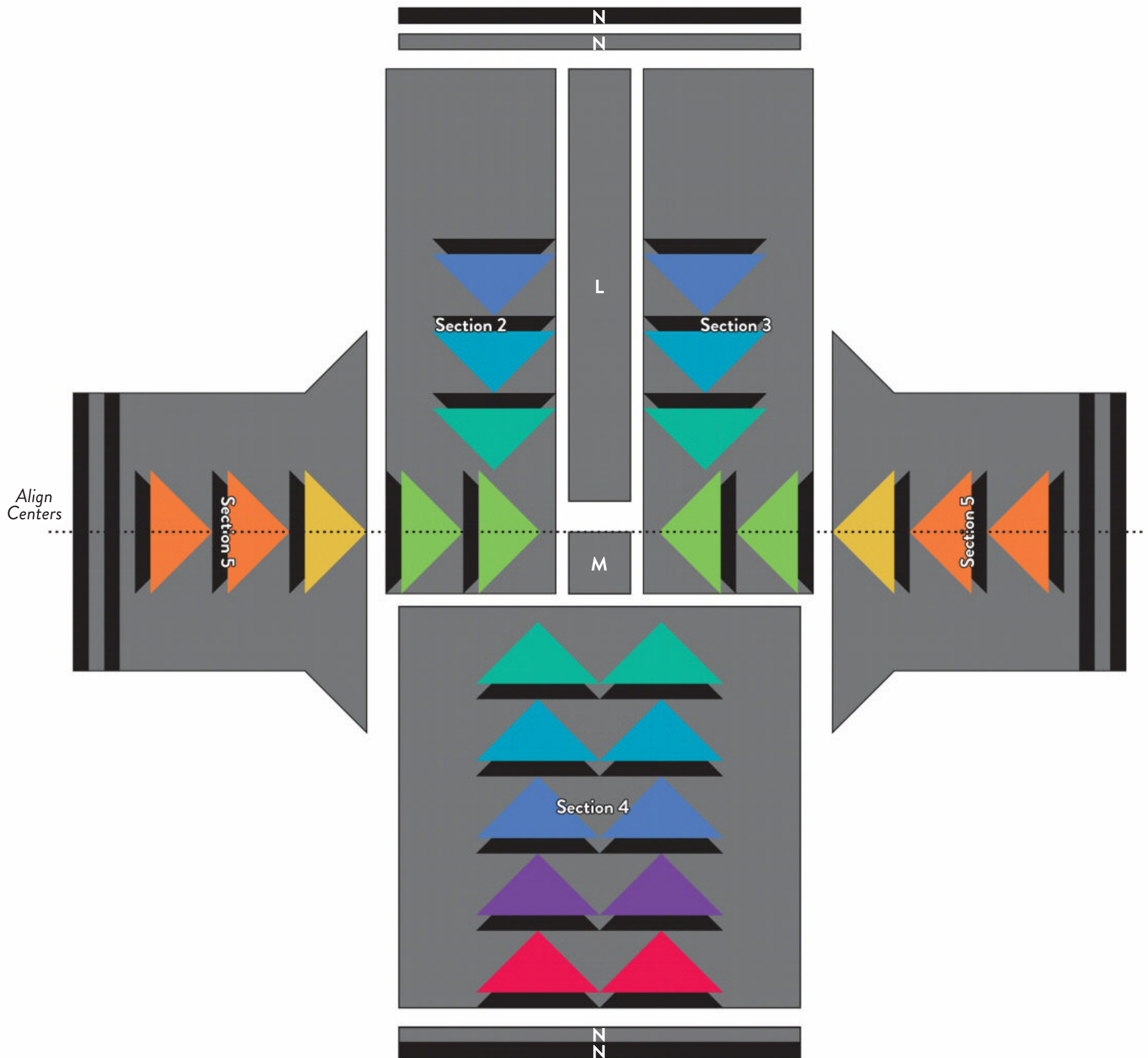
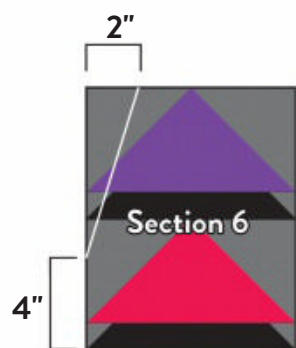


Diagram VIII

Quilting and Finishing

9 Layer, baste, and quilt the quilt coat top and the section 6's by placing them in the corners of the 'cross'. Kim machine quilted an all-over geometric motif. After quilting, trim the backing and batting even with the quilt coat top and section 6's. Referring to **Diagram IX-A**, make a mark 2" in from top left corner of section 6 and another mark 4" up from bottom left corner. Draw a line connecting the marks; cut on the marked line to make right pocket.



Right Pocket
Make 1

Diagram IX-A

In the same way, trim remaining section 6 as shown in **Diagram IX-B** to make left pocket, which is mirror image to right pocket.



Left Pocket
Make 1

Diagram IX-B

10 Mark 3" in on both sides of both sleeves as shown in **Diagram X**; draw a line from marks to corner of K triangle as shown. Trim sleeves on the marked lines. Draw a line up the center of the gray L and across the N's as shown. Use the O template to mark the neck hole opening; align the center back of the O with the center back of the gray M square. Cut on the marked lines to create the front opening and the neck hole. Fold the coat in half at the shoulders; pin or baste side seams together and try on the coat to ensure you like the fit and length. Read **Planning** and make any desired alterations at this point since you won't be able to change anything after binding.

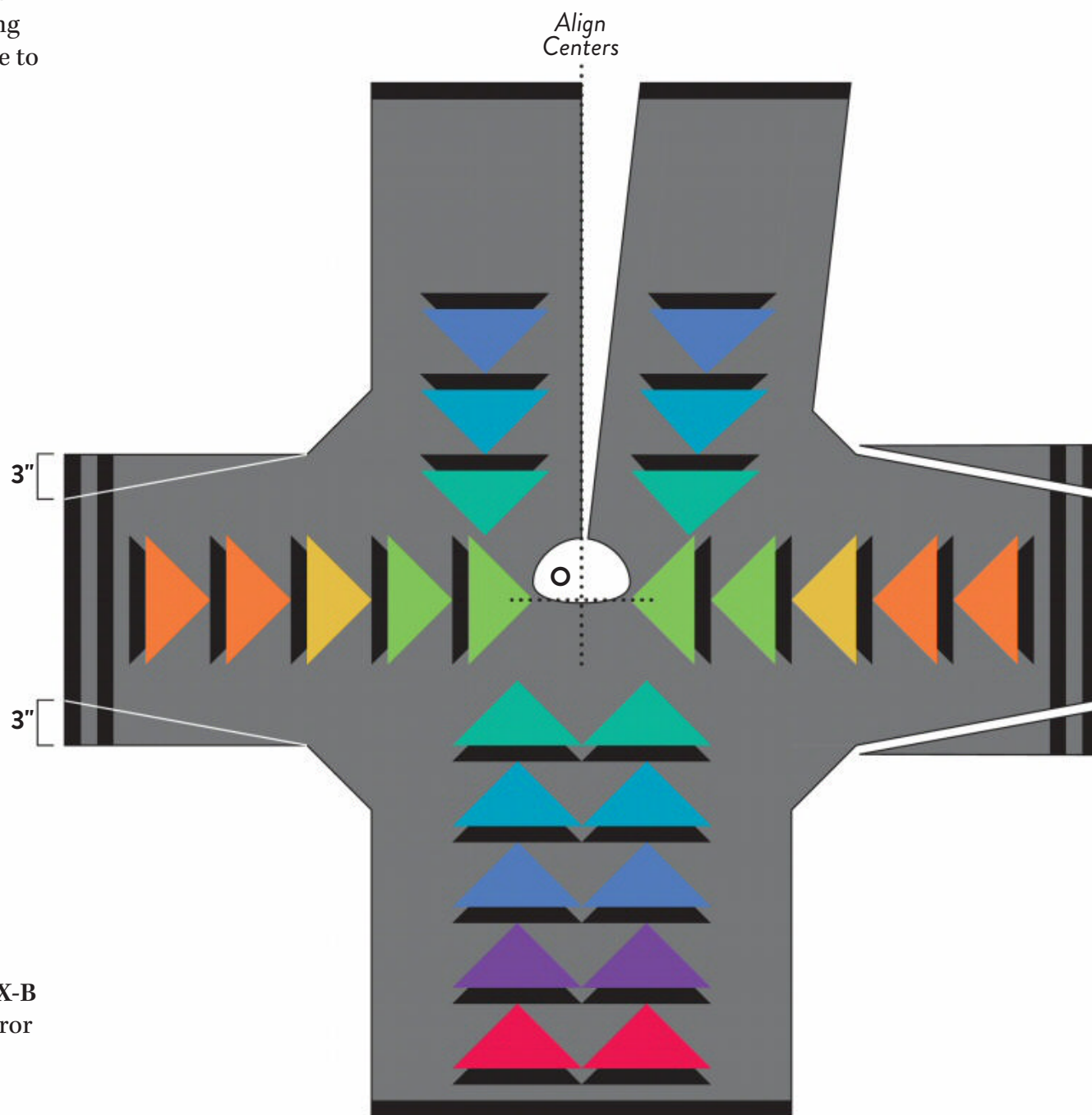
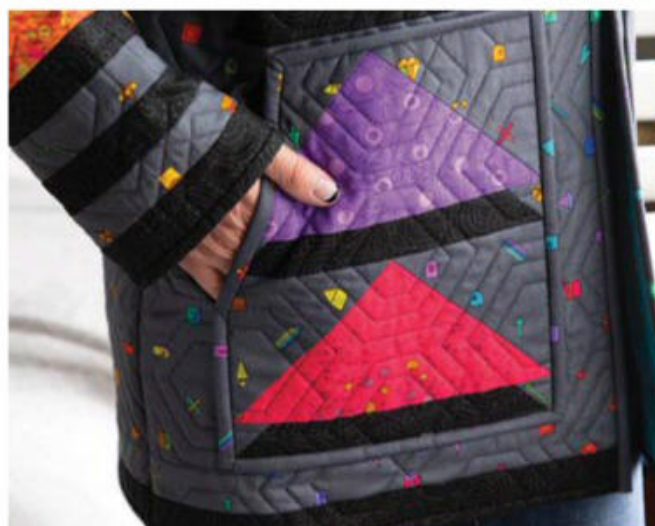


Diagram X



- 11** With the coat folded at the shoulders, right sides together, bind both side seams through all layers with gray tonal binding as shown in **Diagram XI**, referring to **Binding in Quilt Basics**. Trim binding even with sleeve openings and bottom hem.

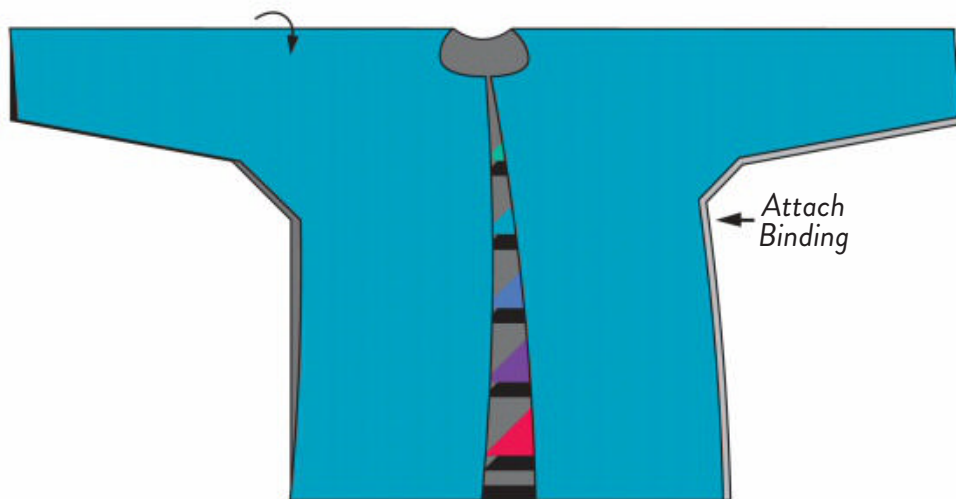


Diagram XI

- 12** Use gray print binding WOF strips to bind the right and left pockets. Turn the coat right side out. Referring to **Diagram XII**, place bound pockets on front of the coat, 1" up from black stripe and aligning Flying Geese. Sew pockets onto the coat by stitching in the ditch of the binding through all layers as shown, leaving angled side of pockets unsewn.

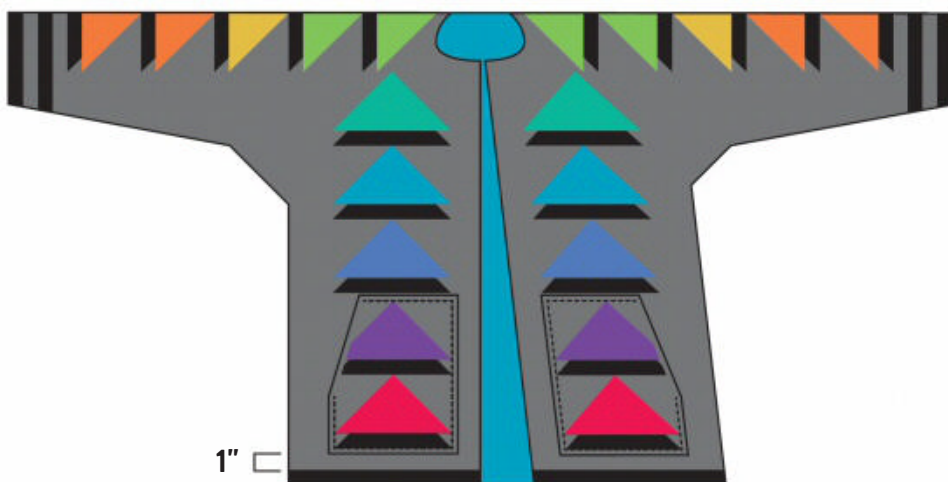
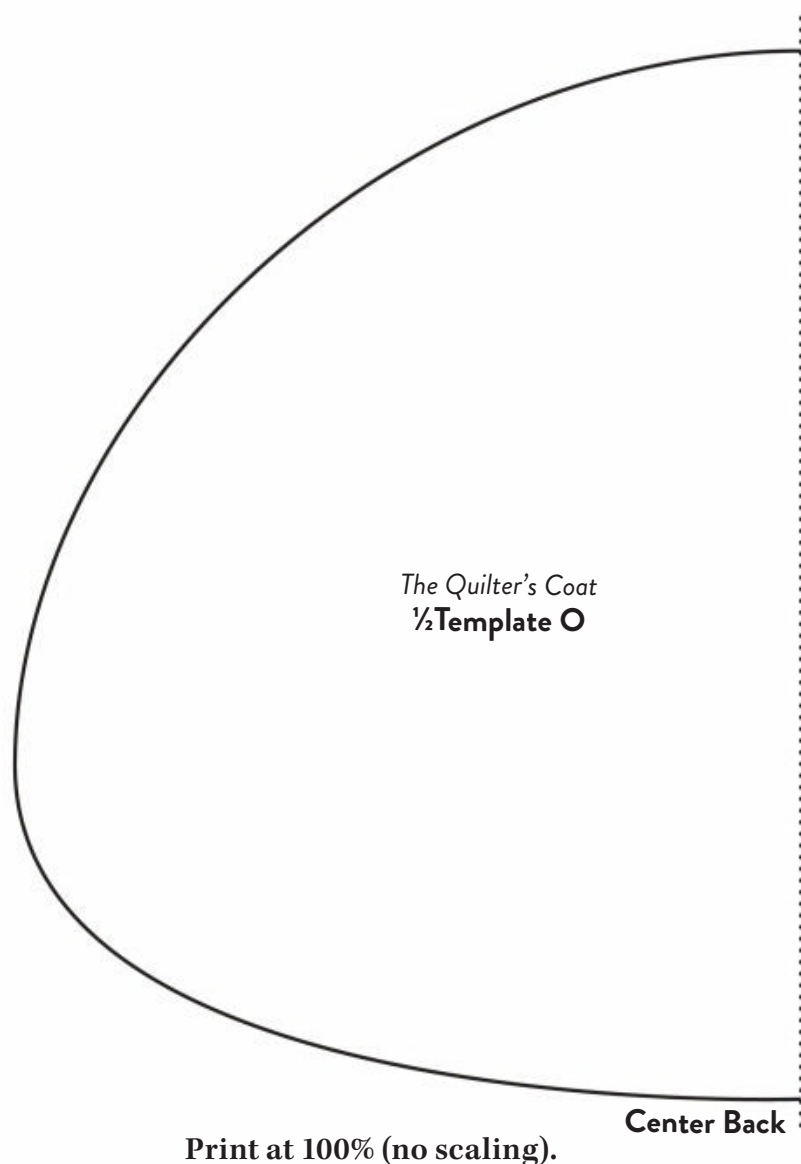
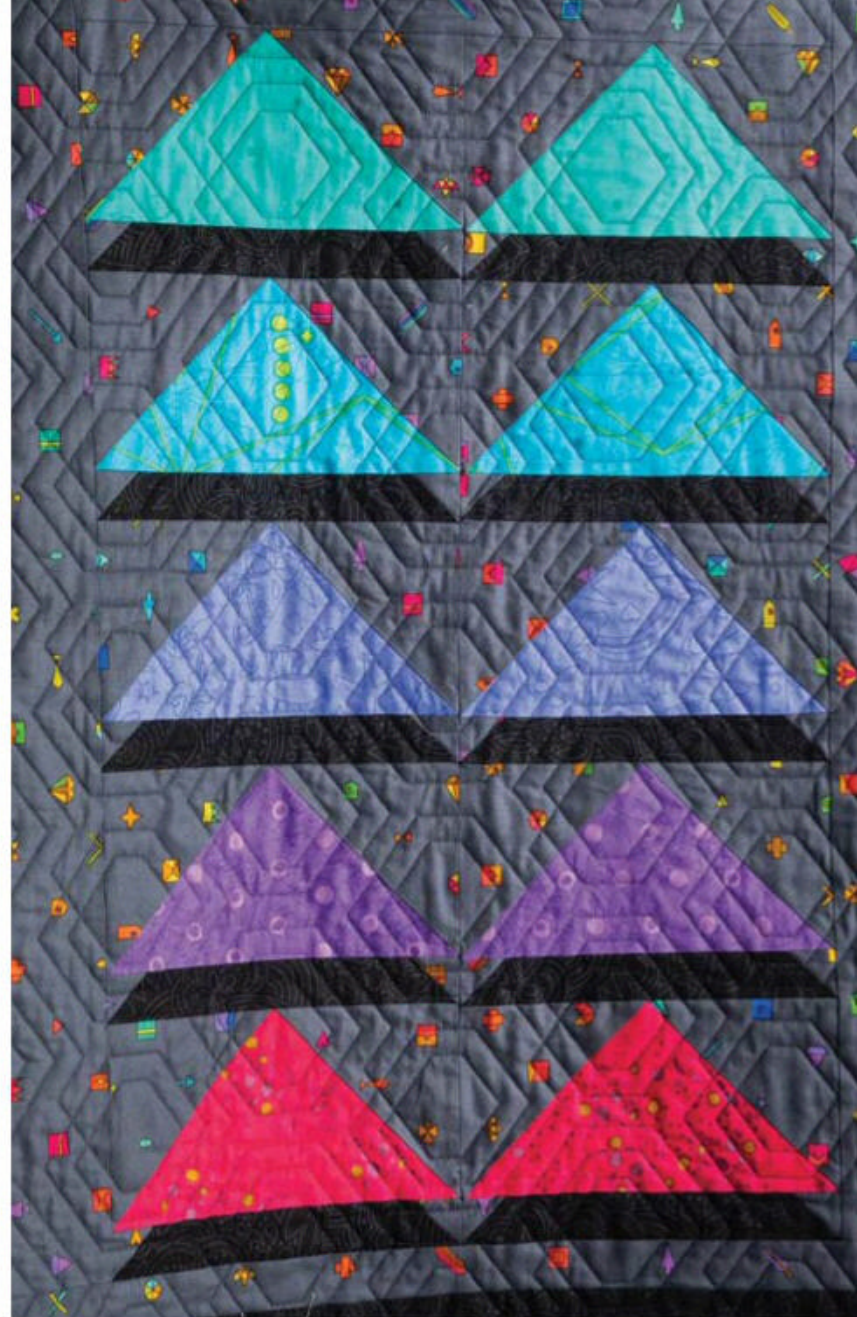


Diagram XII

- 13** Bind the bottom hem with black binding and trim ends even with center front raw edges. Bind both center front edges with gray print binding; trim binding even with raw edges at neck and fold excess binding ends over to the inside of the coat and stitch them down for a clean finish at the bottom. Referring to **Continuous Bias in Quilt Basics**, use the gray print 8½" x 12" rectangle to create a bias binding strip measuring 2½" x 21" and use it to bind the neck opening, folding excess binding ends over to the inside and stitching them down for a clean finish.
- 14** To bind the sleeves, measure the sleeve opening and add ½" to the measurement. Cut 2 black binding strips to that length. Join short edges of sleeve binding, right sides together, to make a loop and fold in half along the length. Sew folded binding loop to sleeve opening, raw edges aligned; finish sleeve binding as you normally would. Repeat for opposite sleeve binding.





QUILT COATS:

4 Designers
Share Their Style

Victoria Findlay Wolfe

As a professional quilter, I've made several quilted coats from my quilt patterns and from cutting up my own quilts to make a coat that reflects my style. I found the Simplicity S8742 pattern, and I liked how classic the shape was. It has some nice simple shapes that allowed me to build the pieces I needed for my coat. I wanted the back of the coat to have a shot of color with traditional patchwork set against a light background to make it pop! Adding fabrics that I think had a classic look, I could make this a fresh, stylish-looking coat. This pattern is a simple construction for anyone to make their own head-turning coat. It allowed me to design the pieces exactly how I wanted them to highlight the patchwork process I love. Just like my quilts, I can design and use the basic shapes to tell the story I want within these shapes. I love this coat! And with the extra bits of quilt left over, I made a belt to match. No waste!

Visit vfwquilts.com to sign up for Victoria's virtual quilt coat lecture.





Rachel Clark

I have been making quilted garments for more than 30 years—and mostly coats for the last 16 years or so. I use quilting techniques to create the coats and tell stories. Pictured is a recent coat, *All Things Blue*. I will have affairs and flings with all colors but at the end of the day, BLUE is my favorite color. In the earlier days of COVID I needed to work on something comforting. This coat is a collection of all things blue. Lots of hand quilting. The lining is indigo and tie-dyed African jacquard. The pants are made from Cherrywood hand-dyed fabric. Debbie Jackson, a polymer clay artist, made the buttons embedded with indigo. The buttonholes are fake bound.

See more of Rachel's work and sign up for her virtual 4-week quilt coat class at rdkc.com.



Nicole Brooks

To start my quilt coat, I first needed a pattern. I wanted a fitted coat with a hood and a skirt. I was lucky enough to land on McCall's vintage pattern MP714. I copied the back of the pattern that showed the different types of coats and drew on them until I came up with a design that inspired me. I used foundation paper piecing for all my design elements since it's efficient and accurate. I pieced each skirt panel one-by-one, making the finished blocks larger than needed to account for the seam allowance. I traced registration marks on each panel and aligned them as I worked, to make sure the design flowed nicely around the skirt. I used black batting and black fabric for the quilting of each piece. I kept the quilting pattern simple and modern. Since I wanted my coat to look sleek, modern, and powerful, I took a picture of all the pieces and doodled on it until I found a design that represented my vision. Next, I trimmed the pieces to fit the pattern instructions. Clothes construction has never been my favorite, so I outsourced the coat construction to my aunt, Diane Cook. I do think this is a plausible solution for any quilter. Flannel was used for the pockets, and I did not include a lining. I think the coat best represents strong, creative women.



Paulette Woodall

I love to quilt and decided to make a quilted coat with a modern casual style for my daughter. This coat is easy and fast to make—perfect for leftover scraps or a charm pack. I used McCall's 4220 pattern. I used a mix of print and solid 5" squares and cut each square to 4¼"; I used around 42 squares. I laid out the squares and moved them around until I got the colors and layout I wanted. Then I photographed the layout, so I could remember how to place them when sewing together. I placed the back sewing pattern template onto the fabric squares to be sure it fit. Any leftover blocks were put aside for the collar, pockets, and sleeve cuffs. After sewing all the squares together, I placed the template back onto the fabric making sure it was placed evenly on the squares and then cut out the back piece.



I used solid cotton fabric for the sleeves and front panels. I laid each cut-out coat piece on batting and quilted diagonal lines across using a spiral stitch. I then sewed 4 square pieces together for each pocket, and 6 squares joined in a long strip for the collar. I made a lining out of cotton fabric and added folded-up patchwork cuffs to it. I put the right side of the coat inside the lining and sewed them together. An opening was left in the lining bottom for turning the coat right-side out, and I top stitched the front side edges and bottom of the coat to close the opening.



Falling Acorns

Small, simple foundations grow into a *warm, gorgeous fall quilt*.



Quilt Designed & Made by
Ursula Marioth

Skill Level
Intermediate

Finished Size
60" x 60"

Finished Blocks
41 Block Y 6" x 6"
40 Block Z 6" x 6"

NOTE: See **Pattern Pull-Out Section** for foundation sections.

Planning

“Foundation paper piecing is how I learned to quilt,” Ursula said. This pretty design combines two of her favorite things—fall and foundation piecing! She challenged herself to design it in Electric Quilt 8 to submit it for publication, and we are so glad that she did. Her blocks, while relatively simple, are elevated into something really special through her thoughtful color and value placement. This design can be made in many different color palettes and fabric styles, and it will look beautiful and very different in every iteration.

Fabric Requirements

Fabric yardage assumes 40" usable width of fabric (WOF) unless otherwise noted.

- Medium orange tonal
1⅞ yds. for block Y and border
- Light orange tonal
1⅞ yds. for block Y
- Dark green tonal
2 yds. for block Z
- White tonal
1 yd. for block Z
- Brown tonal
1¼ yd. for block Y
- Dark orange tonal
⅞ yd. for block Y
- Medium green tonal
1¼ yds. for block Z and binding
- Light green tonal
⅞ yd. for block Z
- Foundation paper
- Backing
4⅞ yds.
- Batting
68" x 68"

(Although fabric amounts are adequate for foundation piecing, you may need more if you cut very generous patches.)

NOTE: Fabrics in the quilt shown are from the Grunge collection by BasicGrey for Moda Fabrics.

Batting: Tuscany Collection Cotton Wool Blend by Hobbs Bonded Fibers.

Cutting Instructions

Patches are lettered in order of use. Measurements include ¼" seam allowances. Cut foundation patches at least 1" larger than the corresponding foundation area.

- Medium orange tonal
7 strips 3½" x WOF for border
Foundation patches
- Light orange tonal
Foundation patches
- Dark green tonal
Foundation patches
- White tonal
Foundation patches
- Brown tonal
Foundation patches
- Dark orange tonal
Foundation patches
- Medium green tonal
7 strips 2½" x WOF for binding
Foundation patches
- Light green tonal
Foundation patches



Piecing the Blocks

1 Make 81 accurate copies of *each* foundation section. Referring to **Foundation Piecing in Quilt Basics**, foundation sections, and to **Diagram I-A** for color placement, foundation piece 41 section 1's as shown.



Section 1
Make 41
Diagram I-A

In the same manner, referring to **Diagram I-B**, foundation piece sections 2–6 in color combinations and quantities shown.



Section 2
Make 40



Section 3
Make 41



Section 4
Make 40



Section 5
Make 41



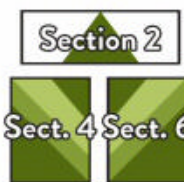
Section 6
Make 40

Diagram I-B

2 Referring to **Diagram II-A**, join section 1, section 3, and section 5 as shown to make block Y. Make 41 block Y's. Similarly, referring to **Diagram II-B**, use sections 2, 4, and 6 to make 40 block Z's as shown.



Block Y
Make 41



Block Z
Make 40

Diagram II-A

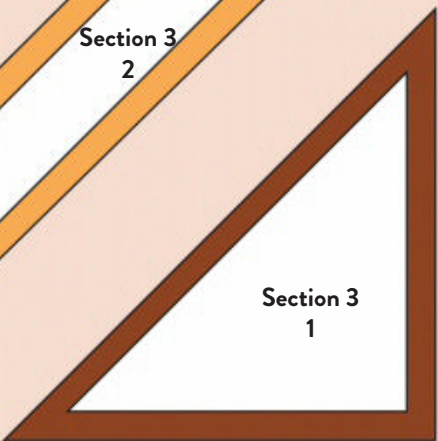
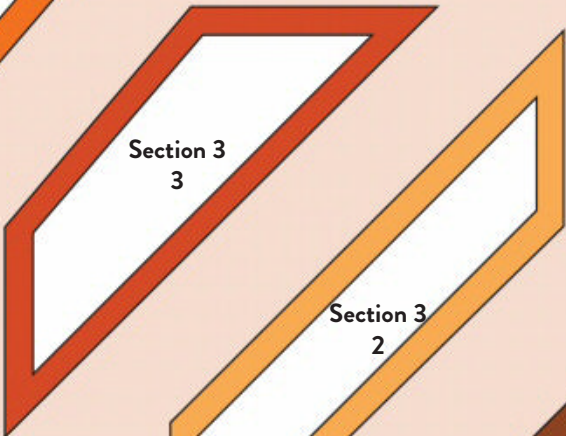
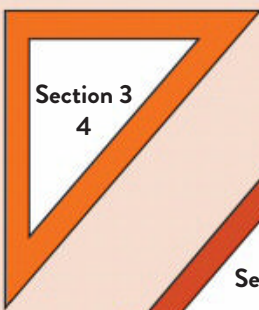
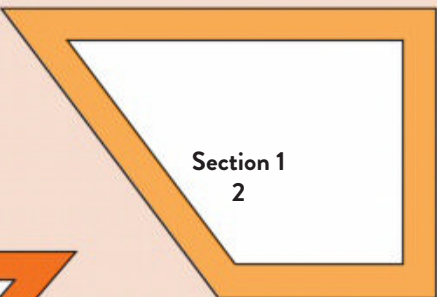
Diagram II-B

Cutting Patches for Foundation Piecing

Creating freezer paper templates for foundation piecing eliminates guesswork, which reduces fabric waste. It also ensures the grain of the fabric will be parallel to the outer edges of the blocks, which means square blocks and a squared-up quilt. This method is especially helpful when you are working with angled patches, like those in *Falling Acorns*. Here's how to make the templates.

1 Trace each foundation patch onto the dull side of freezer paper, omitting the seam allowances. Label the templates by section and patch numbers. Cut the templates out.

2 Iron the shiny sides of the templates to the wrong sides of the fabrics. Cut the fabric patches with 1/2" seam allowances on all sides. For very sharp angles, you can blunt the end of the points to save fabric and facilitate piecing. Reuse the templates until they no longer stick, then trace and cut new templates as needed.



Assembling the Quilt Top

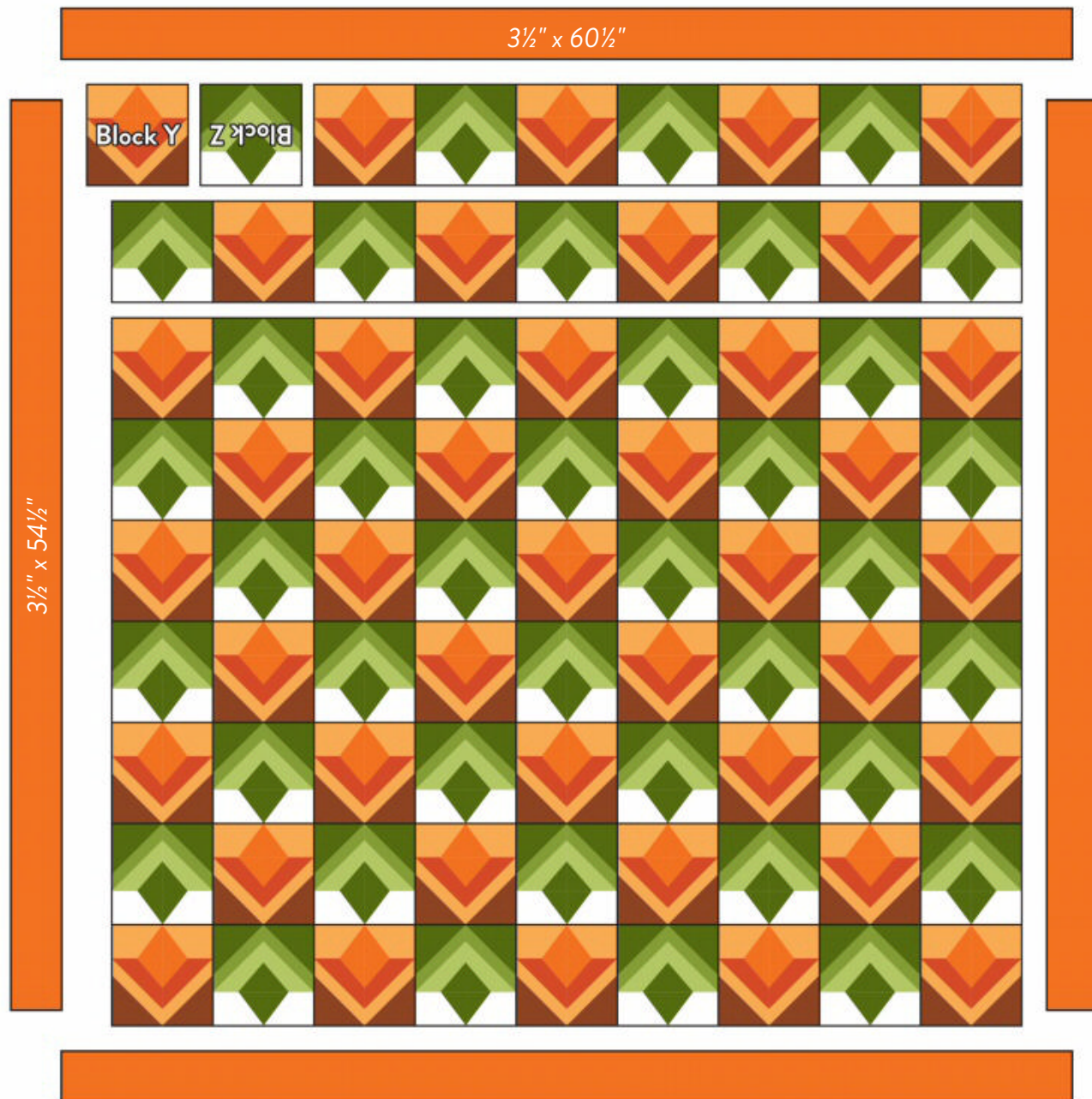
NOTE: Refer to Assembly Diagram for following steps, watching block placement and orientation.

- 3** Sew 9 rows of 9 blocks each as shown. Join rows to complete quilt center. Carefully remove foundation papers.

- 4** Refer to **Borders in Quilt Basics**. Join medium orange border strips and cut to sizes shown in Assembly Diagram. Matching centers and ends, sew border side strips to quilt; repeat to add top and bottom strips.

Quilting and Finishing

- 5** Layer, baste, and quilt. Ursula machine quilted straight lines vertically and horizontally. Bind the quilt.



Assembly Diagram

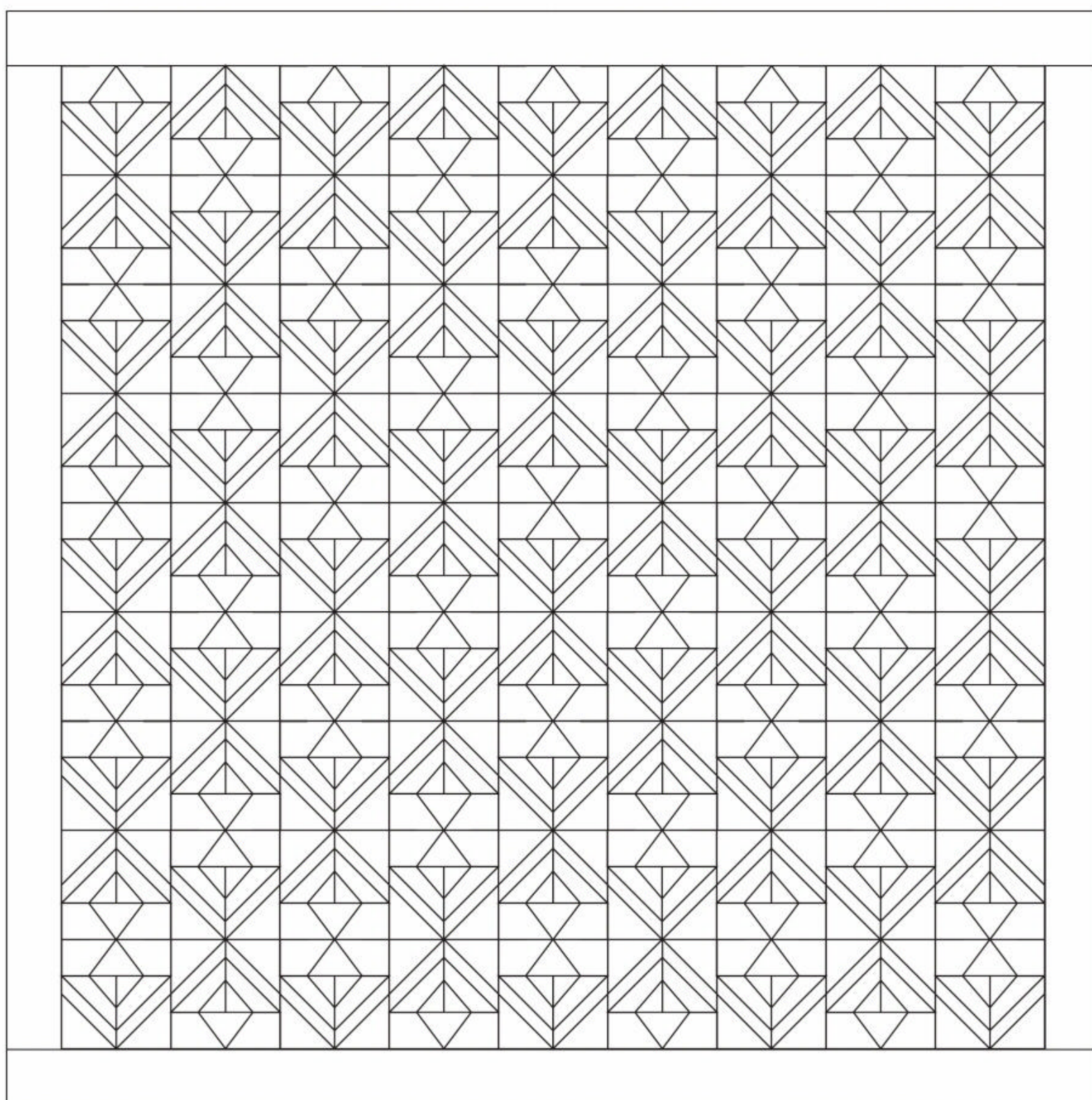
Color Play!

Ursula's pretty design takes on a new look and feel when made with the intricate prints and jewel tones of the Talisman collection by Katia Hoffman for Windham Fabrics. The print motifs and stripes add dimension and interest to the piecing design, while fussy-cut patches provide a new focal point in the blocks. We copied the foundations at 150% to make the blocks a bit bigger as well; four blocks finishing at 9" each sew up into a cool, quick pillow cover. If you decide to enlarge your foundations, remember to adjust the outer seam allowance of each section to 1/4".



Color Your Way

Ursula's quilt is an example of how color and value placement can elevate a straightforward block design into a work of art. You can't go wrong if you decide to replicate her color choices, but you might want to experiment with a different palette or layout using our convenient coloring sheet. Make multiple copies of this page to try out different palettes and placements.







Fall Festival

This perfect patchwork pumpkin will be *best in show*.



Quilt Designed & Made by
Becky Rico

Skill Level
Intermediate

Finished Size
33" x 33"

Finished Blocks
4 Block X 9" x 9"
4 Block Y 9" x 9"
1 Block Z 9" x 9"

NOTE: See last pattern page for foundation section.



Planning

“Many years ago, I made a quilt using the bias triangle curve method and always thought it would lend itself well to a pumpkin,” Becky said. “This design was my way of trying the technique.” This interesting technique is a cool way to introduce gentle curves and additional texture into a design without requiring curved seams. Becky stitched her curves down during the quilting process, and our instructions do the same, though you could easily stitch them down earlier if you prefer.

Becky’s quilt shows perfectly how the large areas of solid cream fabric are a great place to display impressive quilting motifs, using the folded curves as a design element among the dense quilting. It’s an elegant, timeless project that will help you celebrate fall in fabulous style.

Color Play!

Becky’s cool pattern inspired us to make a super spooktacular version of her design. We chose the Tiny Treaters collection, designed by Jill Howarth for Riley Blake Designs, and made a quick pillowcase project. We made four block Y’s and separated them with thin striped sashing strips for extra texture and style. A cute print border and fussy cut cornerstones add even more silly, spooky fun. This is a quick, fun way to try out this technique and make a unique, stylish piece to decorate for the season.



Fabric Requirements

Fabric yardage assumes 40" usable width of fabric (WOF) unless otherwise noted.

- Gold print
1 fat quarter* for block X
- Cream solid
1¼ yds. for blocks and border
- Dark green print
1 fat quarter* for block X
- Dark blue print, medium blue print, *and* light blue print
1 fat eighth** *each* for block Y
- Orange print
1 fat eighth** for block Z
- Brown print
scrap for block Z
- Green floral
½ yd. for border
- Olive print
½ yd. for binding
- Foundation paper
1⅞ yds.
- Backing
1⅞ yds.
- Batting
37" x 37"

*fat quarter = 18" x 20"

**fat eighth = 9" x 20"

(Although fabric amounts are adequate for foundation piecing, you may need more if you cut very generous patches.)

NOTE: Fabrics in the quilt shown are from the Slow Stroll collection by Stephanie Sliwinski of Fancy That Design House & Co. for Moda Fabrics.

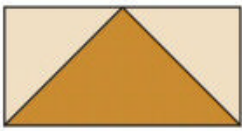
Cutting Instructions

Patches are lettered in order of use. Measurements include ¼" seam allowances. Cut foundation patches at least 1" larger than the corresponding foundation area.

- Gold print
1 square 10¼" (A)
- Cream solid
8 squares 8" (G)
4 squares 5⅜" (B)
4 rectangles 5" x 9½" (D)
8 rectangles 3½" x 6½" (F)
12 squares 3½" (E)
4 squares 2¼" (I)
2 rectangles 2" x 6½" (J)
1 rectangle 1½" x 9½" (L)
1 rectangle 1" x 9½" (K)
Foundation patches
- Dark green print
8 squares 5" (C)
- Dark blue print, medium blue print, *and* light blue print
cut from each:
4 squares 3½" (E)
- Orange print
1 square 6½" (H)
- Brown print
Foundation patch
- Green floral
4 strips 3½" x WOF for border
- Olive print
4 strips 2½" x WOF for binding

Piecing the Blocks

- 1** Referring to *Fast Flying Geese in Quilt Basics* and to **Diagram I**, use gold print A and 4 cream solid B's to make 4 Flying Geese as shown.



Flying Geese
Make 4

Diagram I

- 2** Referring to **Diagram II**, fold dark green print C in half diagonally as shown, wrong sides together, and press. Align raw edges of folded C with raw edges of Flying Geese corner as shown. Baste ⅛" from raw edges. Repeat on adjacent corner of Flying Geese as shown to make unit 1. Make 4 unit 1's.



Unit 1
Make 4

Diagram II



- 3 Referring to **Diagram III**, join unit 1 and cream D as shown to make block X. Make 4 block X's.

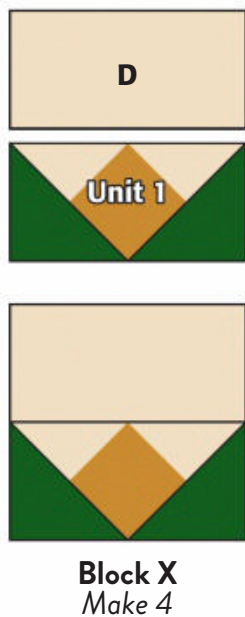


Diagram III

- 4 Referring to **Diagram IV**, join 1 *each* dark blue print, medium blue print, and light blue print E, 2 cream E's, and 2 cream F's as shown. Fold 2 cream G's in half diagonally, wrong sides together, and press. Align raw edges of folded G's with raw edges of joined patches on opposite corners as shown; baste $\frac{1}{8}$ " from raw edges to complete block Y. Make 4 block Y's.

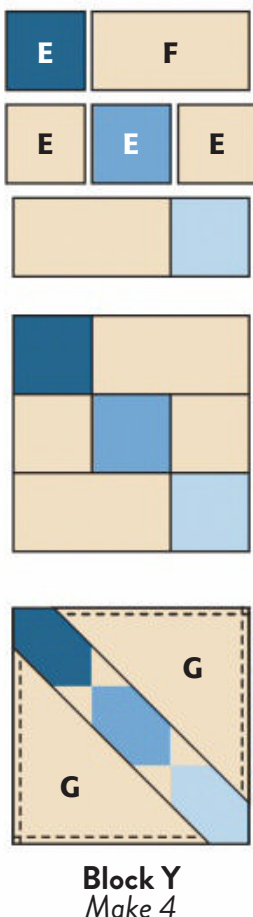
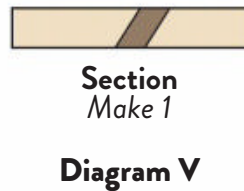


Diagram IV

- 5 Make 1 copy of the foundation section. Referring to **Foundation Piecing in Quilt Basics**, foundation section, and to **Diagram V** for color placement, foundation piece 1 section as shown.



- 6 Fold 4 cream I's in half diagonally, wrong sides together, and press. Align raw edges of folded I's with each corner of orange print H as shown in **Diagram VI**; baste $\frac{1}{8}$ " from raw edges to complete unit 2.



Diagram VI

- 7 Referring to **Diagram VII**, join section, unit 2, 2 cream J's, 1 cream K, and 1 cream L as shown to make block Z.

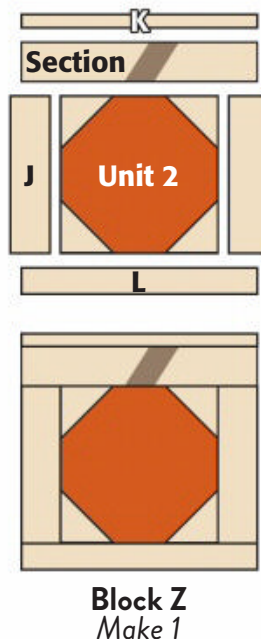


Diagram VII

Assembling the Quilt Top

NOTE: Refer to **Assembly Diagram** for following steps, watching block placement and orientation.

- 8 Join blocks into 3 rows of 3 blocks each as shown; join rows to complete quilt center.
- 9 Refer to **Borders in Quilt Basics**. Cut green floral border strips to sizes shown in **Assembly Diagram**. Matching centers and ends, sew border side strips to quilt. Fold 4 cream E's in half diagonally, wrong sides together, and press. Align raw edges of E's with raw edges of top and bottom border strips as shown. Baste $\frac{1}{8}$ " from raw edges; sew top and bottom border strips to quilt.

Quilting and Finishing

- 10 Layer and baste. Referring to **Diagram VIII**, carefully fold diagonal folded edges toward triangle corners as shown, creating a gentle curve.

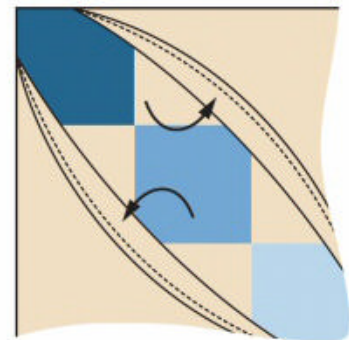
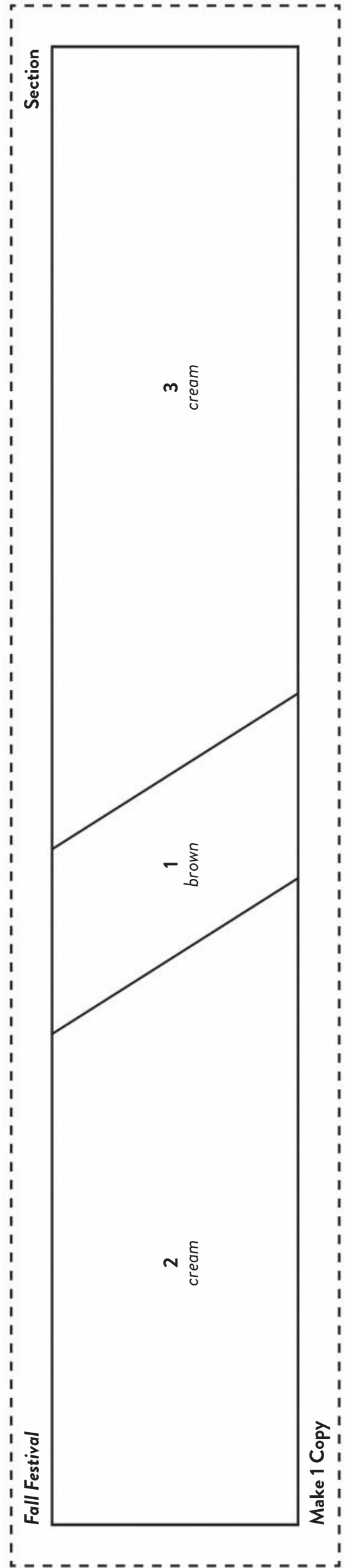
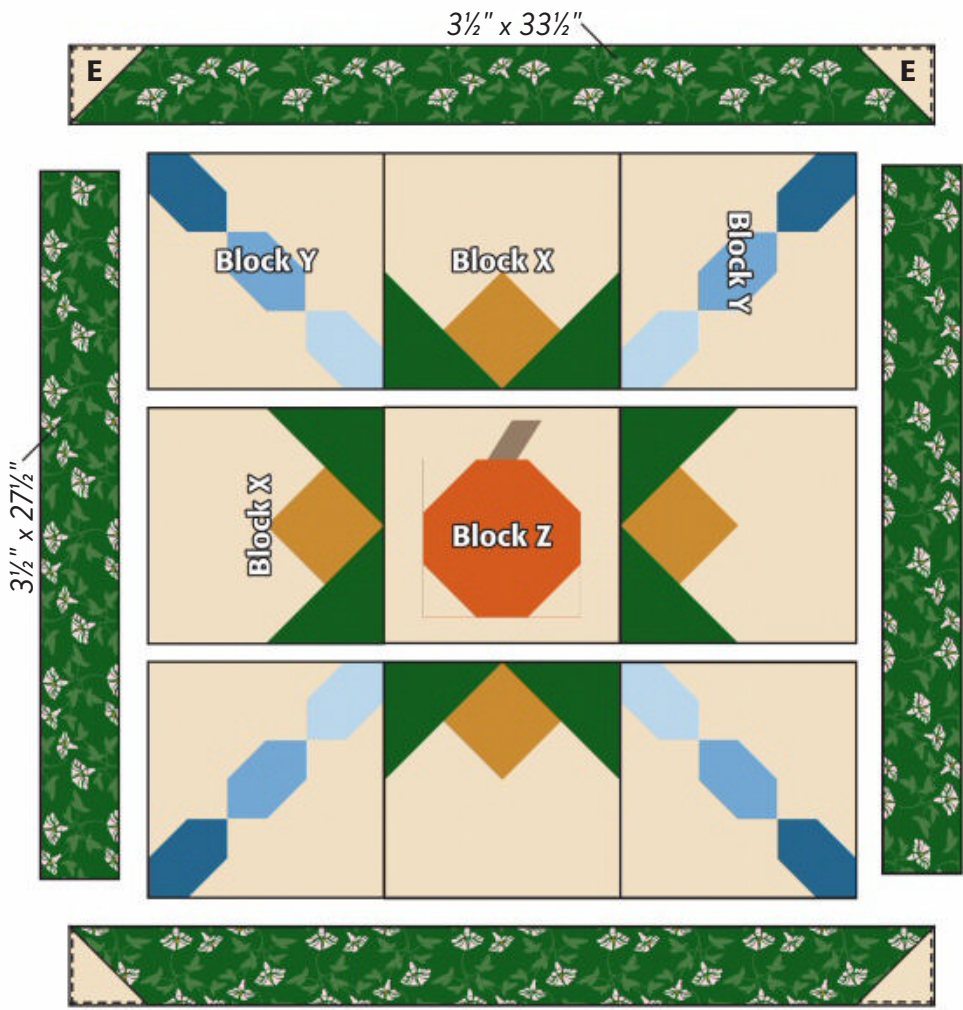


Diagram VIII

Press and use matching thread and a straight stitch to stitch down folds. Repeat to stitch down all dark green C folds, cream G folds, cream I folds, and cream E folds. Quilt the remainder of the quilt; Becky machine quilted curved lines in the pumpkin, and vines on the top. She quilted pebbles and crosshatching in the large cream solid areas, curved lines in the gold print of the Flying Geese, and parallel lines in the border. Bind the quilt.





Shadow Steps

Climb into this intriguing pattern full of *depth and dimension*.



Quilt Designed & Made by
Renee-Claude Chester

Machine Quilted by
**Jocelyn Karran of Mountain Custom
Quilting**

Skill Level
Intermediate

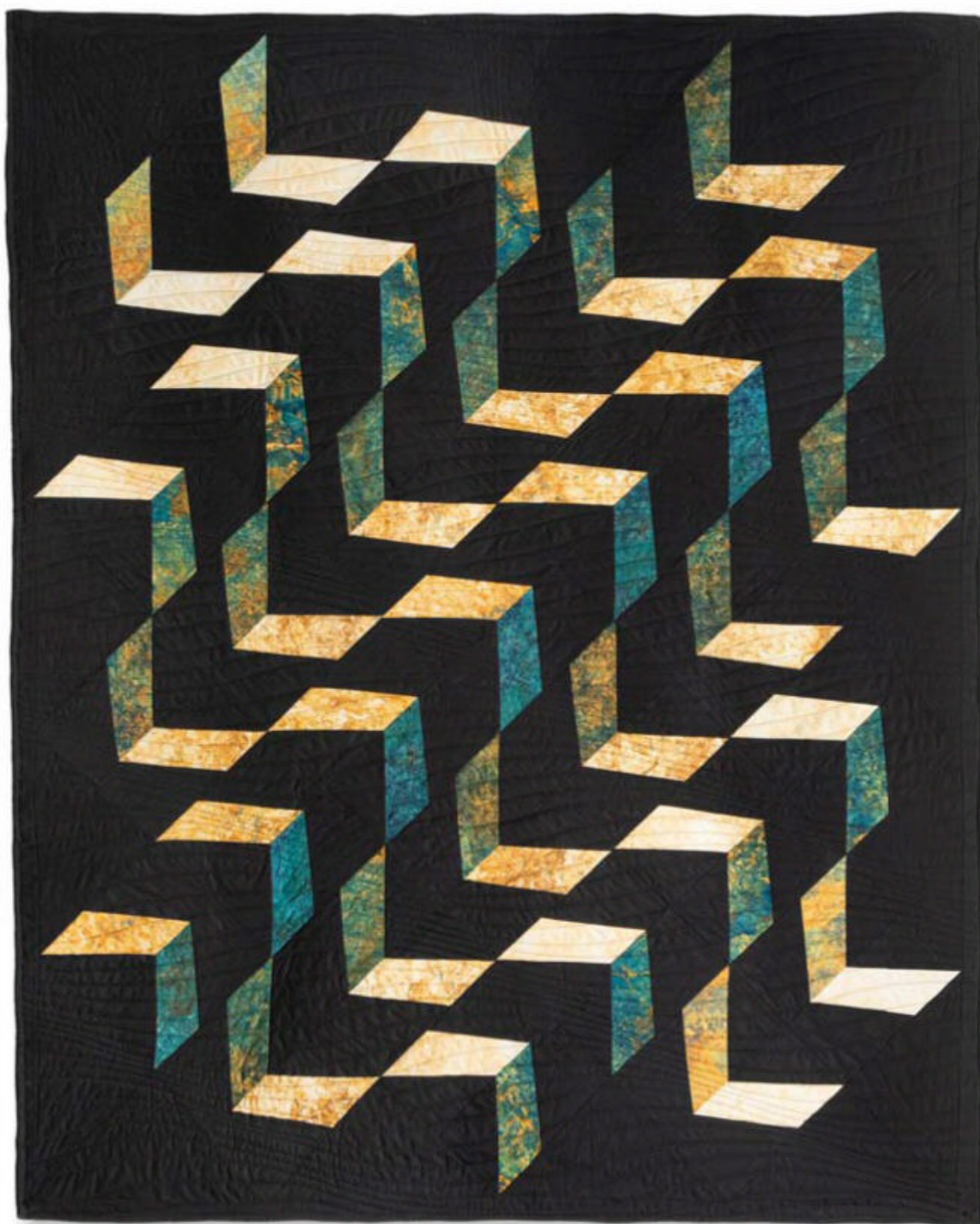
Finished Size
53" x 65¾"

Finished Blocks
4 Block W 9" x 9"
8 Block X 9" x 9"
12 Block Y 9" x 9"
7 Block Z 9" x 9"

NOTE: See **Pattern Pull-Out Section** for
foundation sections.

Planning

Renee designed a relatively simple block for this quilt, but the layout she created for it turns it into a mind-bending optical illusion. Putting the block on point gives the basic design complexity, depth, and dimension. You could make this quilt with as few as three fabrics (background, light, and dark) or as many as you like, as long as you maintain the value placement. This striking, stylish quilt will have everyone's admiration, wondering how you did it. If you're new to the foundation paper piecing technique, you'll have fun practicing your skills with this pattern, and you'll love the breathtaking results.



Handle all the setting triangles carefully during final construction to avoid distortion on the bias edges; starching and pressing the squares before cutting the A triangles will help minimize bias distortion.

Fabric Requirements


Fabric yardage assumes 40" usable width of fabric (WOF) unless otherwise noted.


- Black solid
6 yds. for blocks, setting triangles, border, and binding
- Aqua/gold print
1/8 yd. for block W
- Dark green/gold print
5/8 yd. for blocks X and Y
- Teal print
3/8 yd. for block Z
- Cream print
1/2 yd. for blocks W and X
- Gold print
5/8 yd. for blocks Y and Z
- Foundation paper
Backing
3 3/4 yds.
Batting
61" x 74"

(Although fabric amounts are adequate for foundation piecing, you may need more if you cut very generous patches.)

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

Cutting Instructions

Patches are lettered in order of use. Measurements include 1/4" seam allowances. Cut foundation patches at least 1" larger than the corresponding foundation area.  = cut in half twice diagonally

- Black solid
7 strips 2 1/2" x WOF for binding
7 strips 1 1/2" x WOF for border
5 squares 14" cut  to make 20 triangles (A) (2 are extra)
Foundation patches
- Aqua/gold print
Foundation patches
- Dark green/gold print
Foundation patches
- Teal print
Foundation patches
- Cream print
Foundation patches
- Gold print
Foundation patches

Piecing the Blocks

- 1** Make 31 accurate copies of each foundation section. Referring to **Foundation Piecing in Quilt Basics**, foundation section, and to **Diagram I-A** for color placement, foundation piece 4 section 1's as shown.



Section 1
Make 4

Diagram I-A

In the same manner, referring to **Diagram I-B**, foundation piece sections 2–5 in colors and quantities shown.



Section 2
Make 20



Section 3
Make 7



Section 4
Make 12



Section 5
Make 19

Diagram I-B



- 2** Referring to **Diagram II-A**, join section 1 and section 4 as shown to make block W. Make 4 block W's.

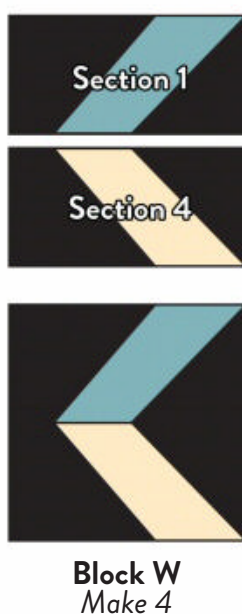


Diagram II-A

Similarly, referring to **Diagram II-B**, use sections to make 8 block X's, 12 block Y's, and 7 block Z's as shown.

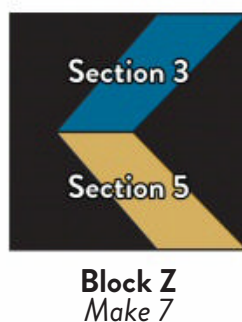
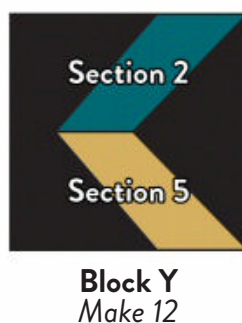
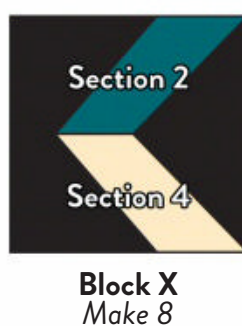


Diagram II-B

Color Play!

We just love the 3-D look of Renee's quilt, but you can get a lot of mileage out of this pattern! Simply rearranging the blocks from an on-point setting to a standard setting changes the look of this stylish design completely. We made a fearfully fast Halloween-themed table runner using Renee's block design and the Mystery Manor collection from Andover Fabrics. A few of these blocks could also be quickly sewn into a throw pillow cover to give your home some extra spooky style for the season. Join multiple long rows to create a cool chevron design and an awesome quilt any kid or teenager would love.





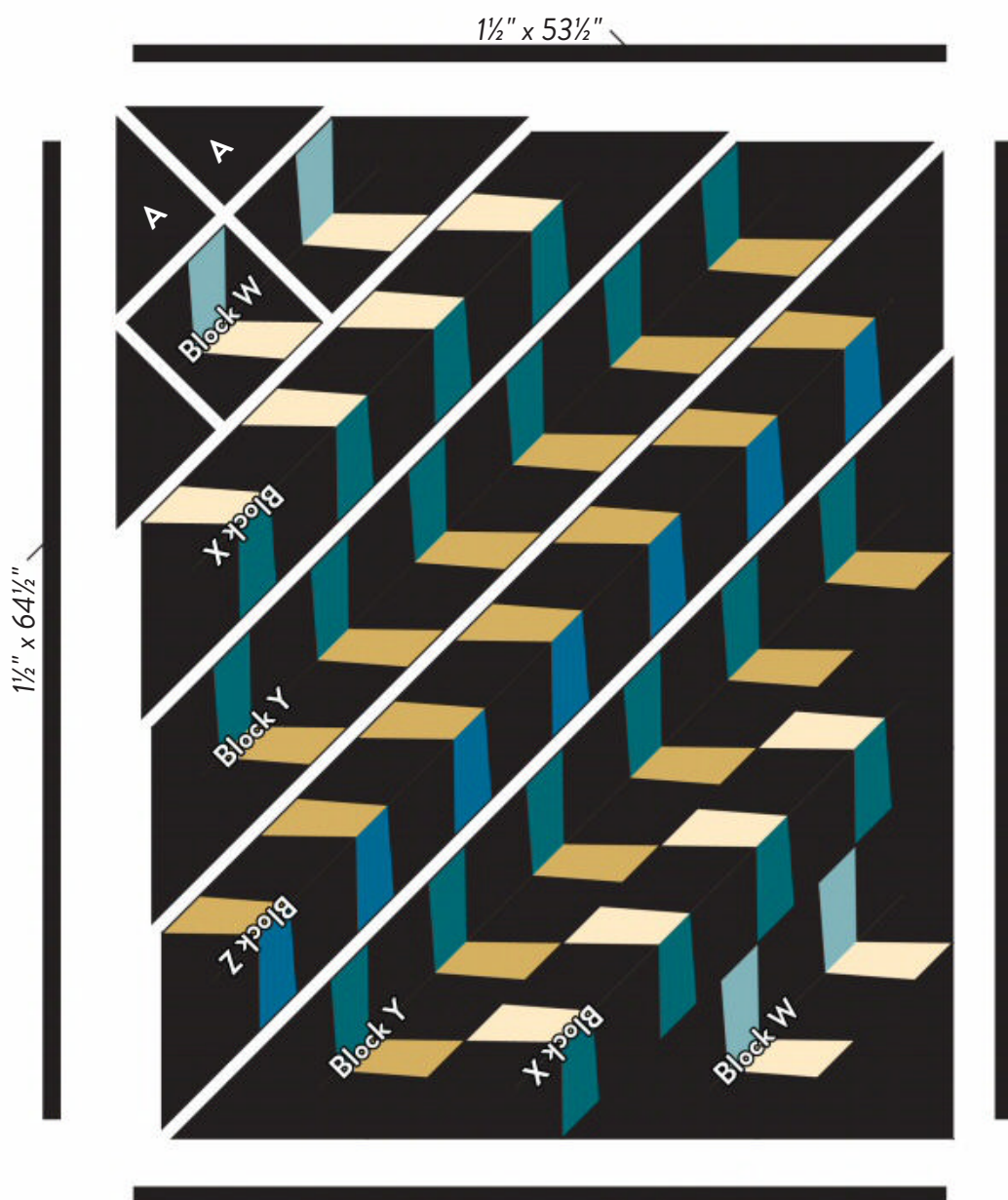
Assembling the Quilt Top

NOTE: Refer to **Assembly Diagram** for following steps, watching block placement and orientation.

- 3** Sew 7 diagonal rows using blocks and black solid A's as shown. Sew joined A's to top left corner and bottom right corner as shown to complete quilt center.
- 4** Refer to **Borders in Quilt Basics**. Join black border strips and cut to sizes shown in **Assembly Diagram**. Matching centers and ends, sew border side strips to quilt; repeat to add top and bottom strips.

Quilting and Finishing

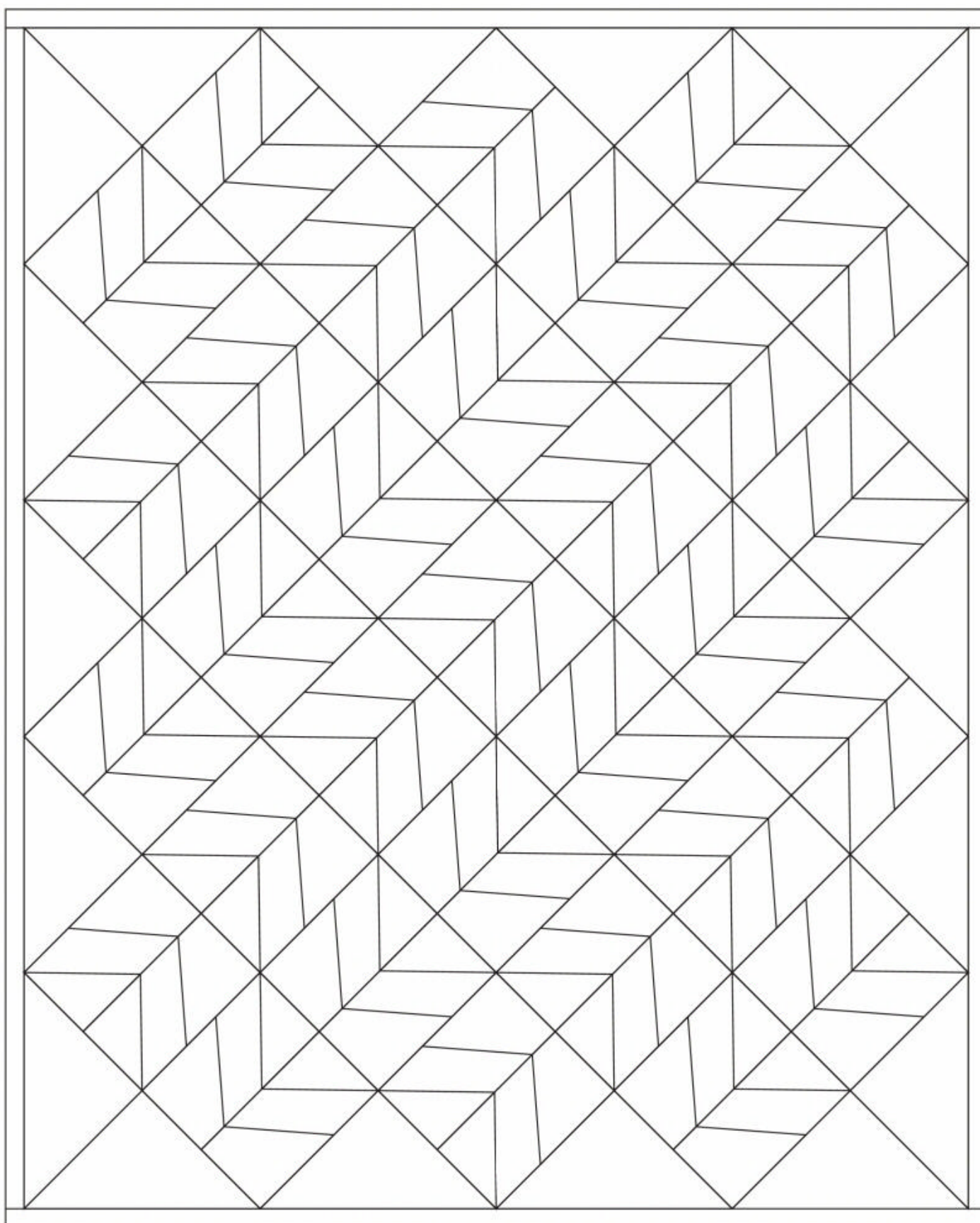
- 5** Layer, baste, and quilt. Jocelyn machine quilted the Modern Curves quilting motif by Anita Shackelford across the surface of the quilt. Bind the quilt.



Assembly Diagram

Color Your Way

Choose a background color, then use our handy coloring sheet to plan the light and dark placement of the blocks to make your own version of Renee's quilt. You could make each diagonal row a different color, or even make each block a different color; make sure to keep the value placement consistent to recreate the 3-D look. Make several copies of the coloring sheet to plan multiple layouts.





Baggage Claim

All you need to pack is lots and lots of fabric and *we're on our way*.



Quilt Designed & Made by
Laura L. Strickland

Machine Quilted by
Shelley Moore

Skill Level
Challenging

Finished Size
54" x 60"

Finished Blocks in Part Two

3 Block G 6" x 6"

2 Block H 6" x 6"

1 Block I 9" x 16"

1 Block J 6" x 12"

1 Block K 12" x 18"

2 Block L 12" x 18"

PART 2 OF 3

NOTE: See Pattern Pull-Out Section for foundation section and H2 appliqué template. Fabric requirements, cutting list, and construction instructions for Part 1 are listed in *McCall's Quilting* July/August 2022.



Planning

Let's keep packing; we're halfway to our destination! In part 2, we'll be making blocks G–L. Every block's cutting and construction is listed and lettered individually.

The final installment of the pattern in the November/December 2022 issue will include the quilt assembly and appliqué placement, which are all done with the fusible raw-edge method.

We suggest reading through the pattern instructions for each block and planning fabric placements before cutting fabric. Save all scraps from each block, as you may want some of those tiny pieces for future blocks.



Laura's block G's

Suitcase: Peach print

Center: Orange solid

Feet: Gold solid

Suitcase: Purple print

Center: Checkerboard print (fussy cut)

Feet: Gold solid

Suitcase: Teal print

Center: Aqua solid

Feet: Gold solid



Cutting Instructions for Block G

Patches are lettered in order of use. Measurements include $\frac{1}{4}$ " seam allowances. Cut foundation patches at least 1" larger than corresponding foundation area.

- Suitcase
cut 3 sets of:
1 rectangle $1\frac{1}{4}$ " x $6\frac{1}{2}$ " (G1)
matching foundation patches
- Center
cut 3 total of:
Foundation patch
- Feet
cut 3 sets of:
2 matching rectangles $\frac{3}{4}$ " x $\frac{7}{8}$ " (G4)
- Black print (background)
6 squares 1" (G2)
3 rectangles $\frac{3}{4}$ " x $4\frac{1}{4}$ " (G5)
6 rectangles $\frac{3}{4}$ " x $1\frac{1}{4}$ " (G3)
Foundation patches

Piecing Block G

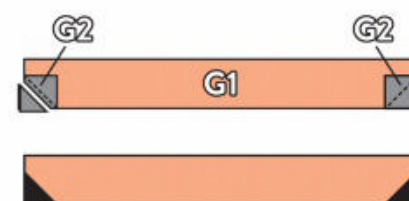
- 1 Make 3 accurate copies of the foundation section. Referring to **Foundation Piecing in Quilt Basics**, foundation section, block photos for color placement, and to **Diagram I**, foundation piece section as shown. Make 3 sections total.



Section
Make 3 total

Diagram I

- 2 Using the stitch-and-flip technique and referring to **Diagram II**, join black G2's to both ends of G1 as shown to make unit 1. Make 3 unit 1's total.



Unit 1
Make 3 total

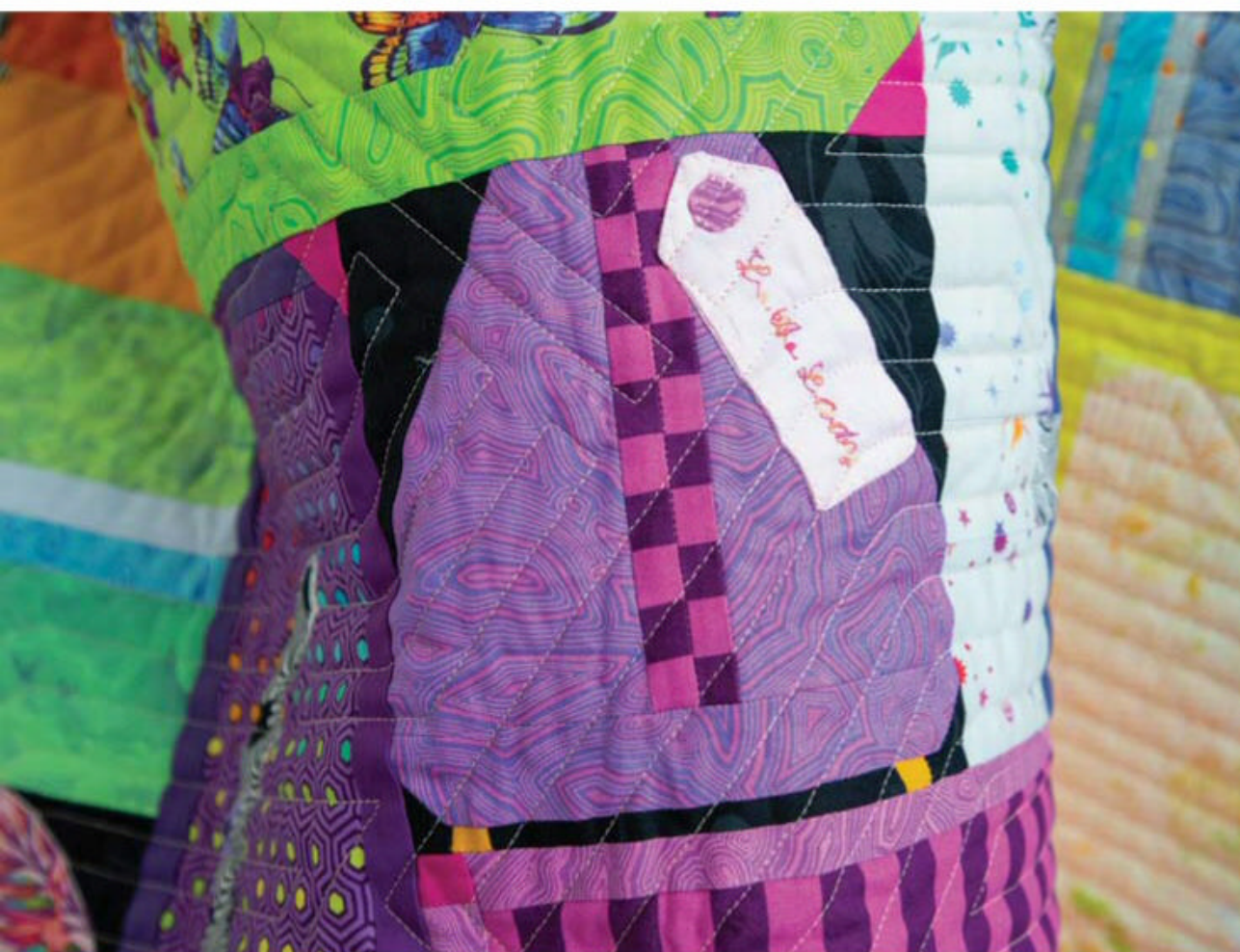
Diagram II

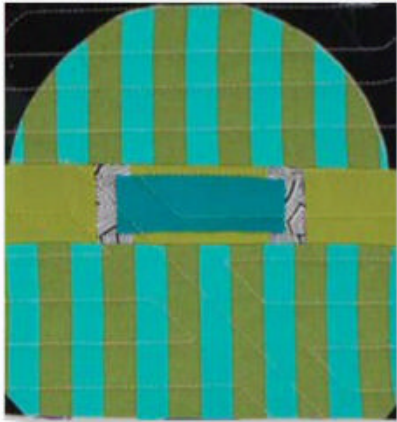
- 3 Join section, unit 1, and remaining patches as shown in **Diagram III** to make block G. Make 3 block G's total.



Block G
Make 3 total

Diagram III





Laura's block H's

Suitcase: Pink print (fussy cut)
Center: Pink stripe
Hardware: Black-and-white print
Handle: Purple solid

Suitcase: Blue stripe
Center: Green solid
Hardware: Black-and-white print
Handle: Teal solid

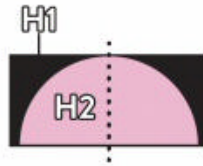
Cutting Instructions for Block H

Patches are lettered in order of use. Measurements include $\frac{1}{4}$ " seam allowances. Prepare H2 and H8 for raw-edge fusible appliqué before cutting patches.

- Suitcase
cut 2 sets of:
1 rectangle $2\frac{3}{4}$ " x $6\frac{1}{2}$ " (H3)
1 matching template H2
- Center
cut 2 sets of:
1 rectangle $1\frac{1}{2}$ " x $2\frac{3}{4}$ " (H7)
2 matching rectangles $1\frac{1}{2}$ " x $1\frac{3}{4}$ " (H5)
- Hardware
cut 2 sets of:
2 matching rectangles $1\frac{1}{8}$ " x $1\frac{1}{2}$ " (H6)
- Handle
cut a total of:
2 rectangles $\frac{3}{4}$ " x $2\frac{5}{8}$ " (H8)
- Black print (background)
2 rectangles $3\frac{1}{4}$ " x $6\frac{1}{2}$ " (H1)
4 squares $\frac{7}{8}$ " (H4)

Piecing Block H

- 4 Fold black H1 in half lengthwise and lightly finger press the fold. Using fold as a guide and referring to **Diagram IV**, place H2 on H1 as shown and fuse in place. Appliqué using machine blind stitch and matching thread to complete unit 1. Make 2 unit 1's total.



Unit 1
Make 2 total

Diagram IV



Machine Blind Stitch

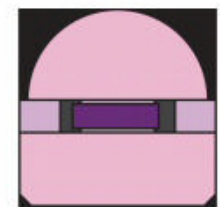
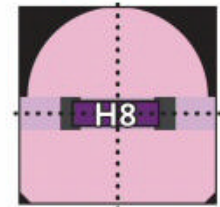
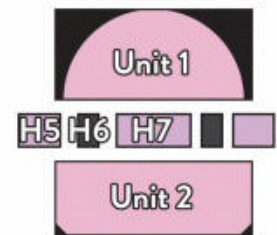
- 5 Using the stitch-and-flip technique and referring to **Diagram V**, join black H4's to two corners of H3 as shown to make unit 2. Make 2 unit 2's total.



Unit 2
Make 2 total

Diagram V

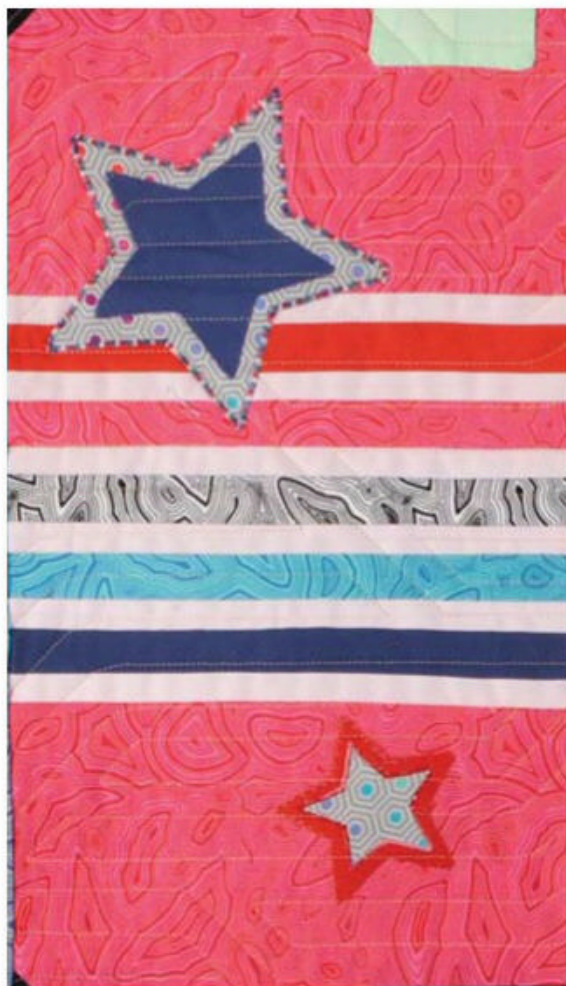
- 6 Referring to **Diagram VI**, join unit 1, unit 2, and patches as shown. Center H8 on H7 as shown and fuse in place. Appliqué with machine blind stitch and matching thread to complete block H. Make 2 block H's total.



Block H
Make 2 total

Diagram VI





Laura's block I

Suitcase: Pink print

Center: Pale pink solid

Stripes: 4 assorted solids and prints

Laura used the pink print used for the suitcase as one of the 5 assorted prints for the stripes. Our cutting instructions do the same.

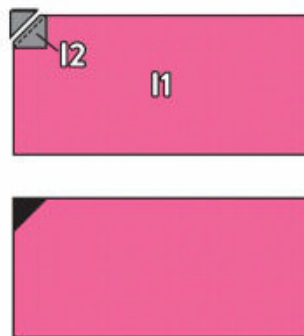
Cutting Instructions for Block I

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

- Suitcase
 - 1 rectangle $4\frac{7}{8}$ " x $9\frac{1}{2}$ " (I3)
 - 1 rectangle $4\frac{3}{4}$ " x $9\frac{1}{2}$ " (I1)
 - 1 rectangle $1\frac{3}{8}$ " x $9\frac{1}{2}$ " (I5)
- Center
 - 6 rectangles 1" x $9\frac{1}{2}$ " (I4)
- Stripes
 - cut a total of:*
 - 4 rectangles $1\frac{3}{8}$ " x $9\frac{1}{2}$ " (I5)
- Black print (background)
 - 2 squares $1\frac{1}{2}$ " (I2)

Piecing Block I

7 Using the stitch-and-flip technique and referring to **Diagram VII-A**, sew black I2 to one corner of I1 as shown to make unit 1.



Unit 1
Make 1

Diagram VII-A

Similarly, referring to **Diagram VII-B** and watching orientation, join black I2 to corner of I3 as shown to make unit 2.



Unit 2
Make 1

Diagram VII-B

8 Referring to **Diagram VIII**, join units and patches as shown to complete block I.



Block I
Make 1

Diagram VIII





Laura's block J

Suitcase: Blue print

Center: Gray print

Stripes: 5 assorted prints

Cutting Instructions for Block J

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

- Suitcase
2 rectangles $4\frac{1}{8}$ " x $6\frac{1}{2}$ " (J1)
- Center
6 rectangles $\frac{7}{8}$ " x $6\frac{1}{2}$ " (J3)
- Stripes
cut a total of:
5 rectangles 1" x $6\frac{1}{2}$ " (J4)
- Black print (background)
2 squares $1\frac{1}{4}$ " (J2)

Piecing Block J

- 9** Using the stitch-and-flip technique and referring to **Diagram IX-A**, join black J2 to one corner of J1 as shown to make unit 1.

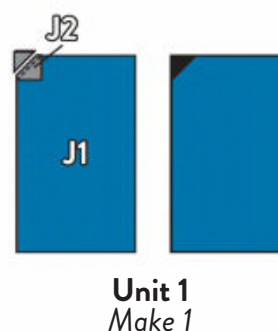


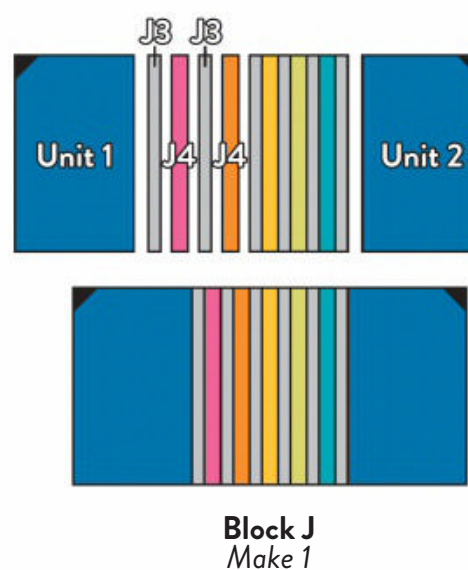
Diagram IX-A

In the same way, referring to **Diagram IX-B** and watching placement, join black J2 to one corner of J1 as shown to make unit 2.



Diagram IX-B

- 10** Referring to **Diagram X**, join unit 1, unit 2, and patches as shown to complete block J.



Block J
Make 1

Diagram X



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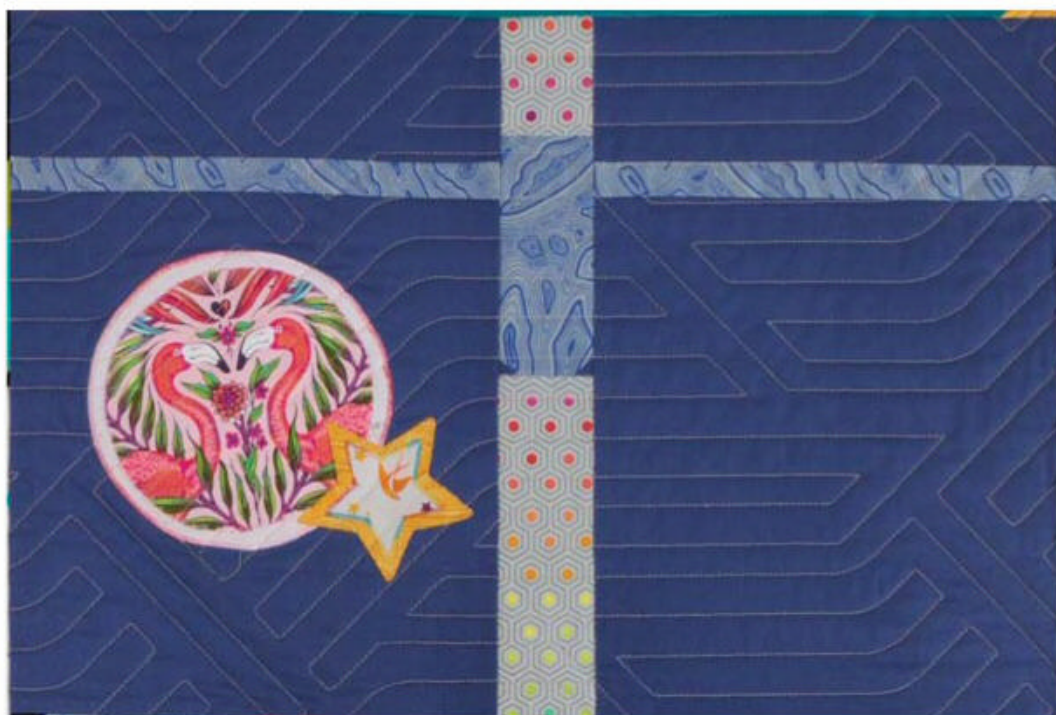
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Laura's block K

Suitcase: Navy solid

Vertical center: Gray print

Horizontal center: Blue print

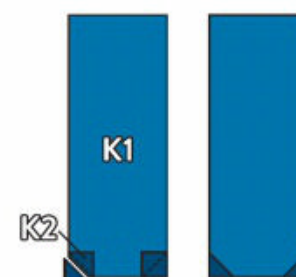
Cutting Instructions for Block K

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

- Suitcase
 - 2 rectangles $8\frac{3}{4}$ " x $9\frac{1}{2}$ " (K5)
 - 2 rectangles 3" x $8\frac{3}{4}$ " (K3)
 - 2 squares $\frac{7}{8}$ " (K2)
- Vertical center
 - 1 rectangle 2" x $6\frac{1}{2}$ " (K7)
 - 1 rectangle 2" x $2\frac{1}{2}$ " (K6)
- Horizontal center
 - 1 rectangle 2" x $4\frac{1}{2}$ " (K1)
 - 2 rectangles 1" x $8\frac{3}{4}$ " (K4)

Piecing Block K

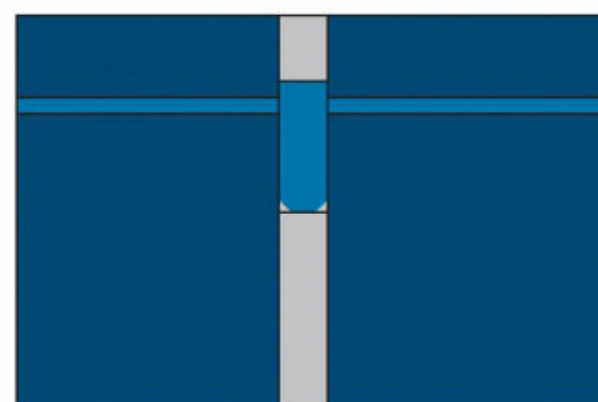
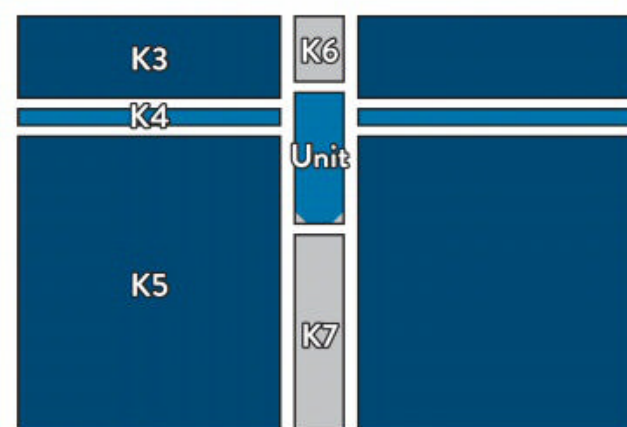
11 Using the stitch-and-flip technique and referring to **Diagram XI**, join K2's to two corners of K1 as shown to make unit.



Unit
Make 1

Diagram XI

12 Referring to **Diagram XII**, join unit and patches into columns as shown. Join columns to complete block K.



Block K
Make 1

Diagram XII



Laura's block L's

Suitcase: Teal print
Wheels: Black-and-white print
Stripes: Teal solid

Suitcase: Coral print
Wheels: Black-and-white print
Stripes: Pink stripe

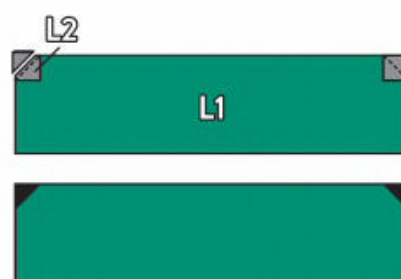
Cutting Instructions for Block L

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

- Suitcase
cut 2 sets of:
 - 1 rectangle $3\frac{1}{2}$ " x $12\frac{1}{2}$ " (L1)
 - 2 matching rectangles $2\frac{1}{2}$ " x $12\frac{1}{2}$ " (L5)
 - 1 matching rectangle $2\frac{1}{2}$ " x $10\frac{1}{2}$ " (L10)
 - 2 matching rectangles 2 " x $12\frac{1}{2}$ " (L8)
 - 2 matching rectangles $1\frac{3}{4}$ " x $12\frac{1}{2}$ " (L7)
 - 2 matching squares $1\frac{1}{2}$ " (L9)
- Wheels
cut 2 sets of:
 - 2 matching rectangles $1\frac{1}{2}$ " x $2\frac{1}{2}$ " (L3)
- Stripes
cut 2 sets of:
 - 5 matching rectangles 1 " x $12\frac{1}{2}$ " (L6)
- Black print (background)
 - 2 rectangles $1\frac{1}{2}$ " x $10\frac{1}{2}$ " (L11)
 - 4 squares $1\frac{1}{4}$ " (L2)
 - 16 squares $\frac{7}{8}$ " (L4)

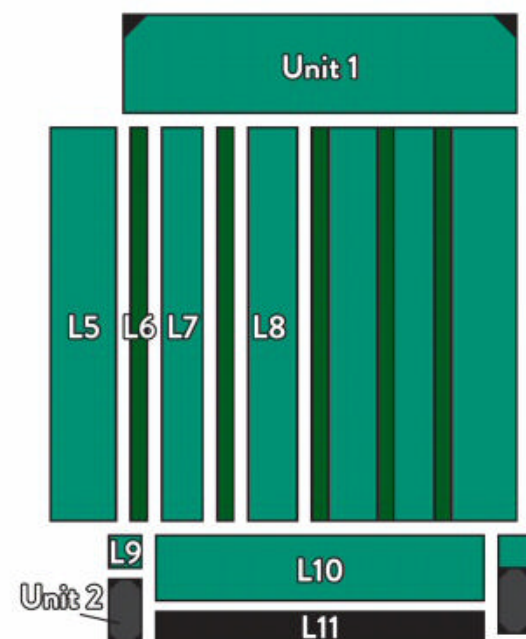
Piecing Block L

- 13** Using the stitch-and-flip technique and referring to **Diagram XIII**, sew black L2's to two corners of L1 as shown to make unit 1. Make 2 unit 1's total.



Unit 1
Make 2 total

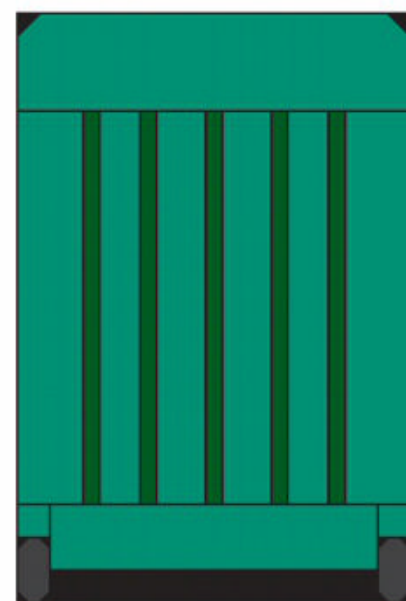
Diagram XIII



Unit 2
Make 4

Diagram XIV

- 15** Referring to **Diagram XV**, sew together unit 1, 2 matching unit 2's, and patches into rows as shown then join rows to complete block L. Make 2 block L's total.



Block L
Make 2 total

Diagram XV

END OF PART TWO

Pattern Index



12

Take a Whirl



18

Fall Forest Floor



24

Cross & Carry



32

Amber Glow



40

The Quilter's Coat



52

Falling Acorns



58

Fall Festival



64

Shadow Steps



70

Baggage Claim (Part 2)

Submission Info



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- Home décor items, totes, etc.
- Techniques including appliqué, foundation piecing, and hand embroidery.
- Sizes from table runner to bed size.
- Quilts for children and babies.
- Quilts designed for precuts like 2½" strips, 5" and 10" squares.
- Pattern writing experience is not required. We diagram the quilt and write the pattern.
- Articles about quilting.

Submission Guidelines

All submissions must be original, unpublished designs. This includes patterns in the store in which you work, in classes you conduct, on your website or online store, as well as images of the quilt or in progress on Instagram, Facebook, Pinterest, and all other social media. We are interested in designs suitable for all skill levels. Appliqué, foundations, or templates should fit onto one or two magazine pages.

Please submit a computerized image, colored drawing of your design on graph paper, or a jpg, tiff, or PDF file via email. Electronic files are required. We don't accept mailed-in submissions. Note the following:

1. Our typical payment for designs ranges up to \$400. This amount is based on you making the entire quilt and providing information needed for publication. You will receive design credit in the magazine and a digital copy of the magazine.
2. If your design is chosen, we send a contract, which includes publication rights and payment amount.
3. Quilts will need to be mailed to us for in-house photography.
4. We will keep your quilt for approximately eight to twelve weeks. Please keep this in mind when you submit a quilt design.
5. If you'd like to receive our call for submissions emails, contact us at quiltsubmissions@goldenpeakmedia.com to be added to our contact list.

Email your design ideas to quiltsubmissions@goldenpeakmedia.com.

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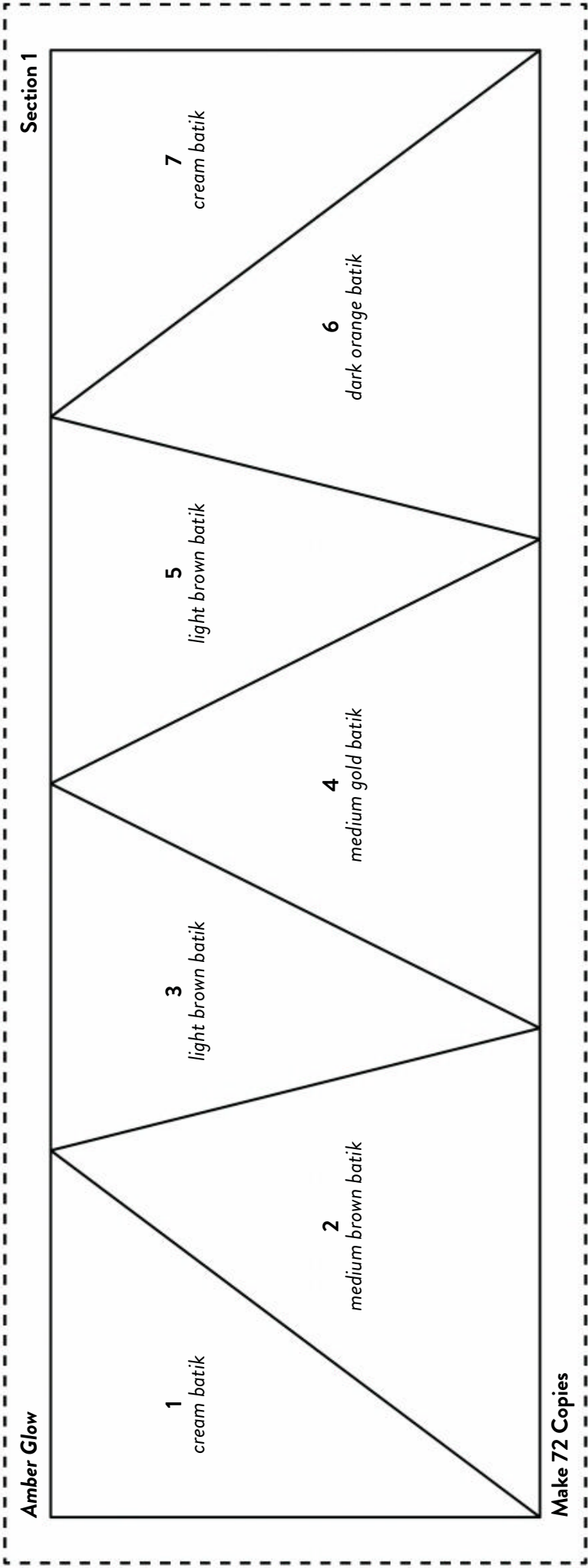
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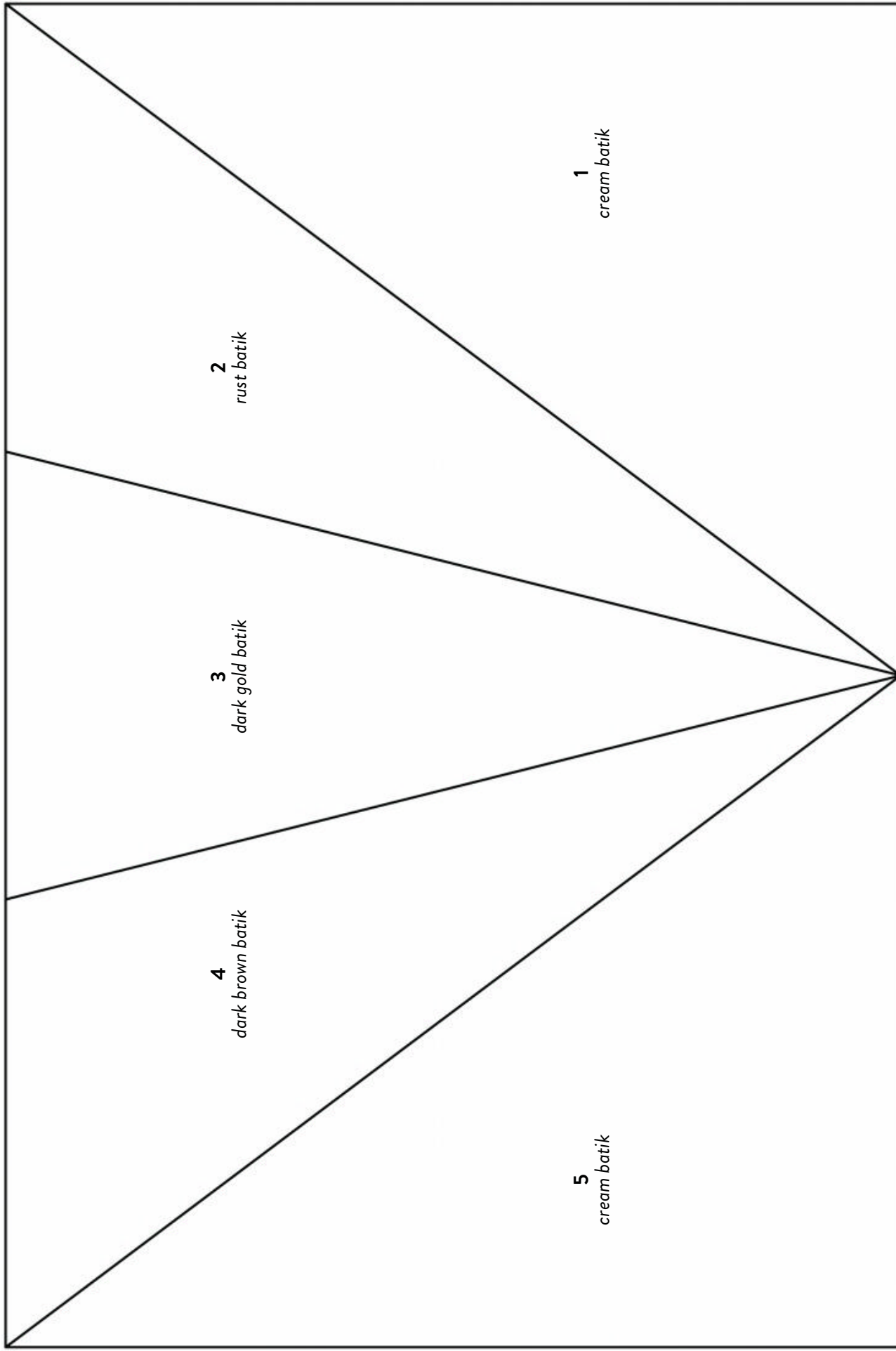
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Amber Glow

Section 2



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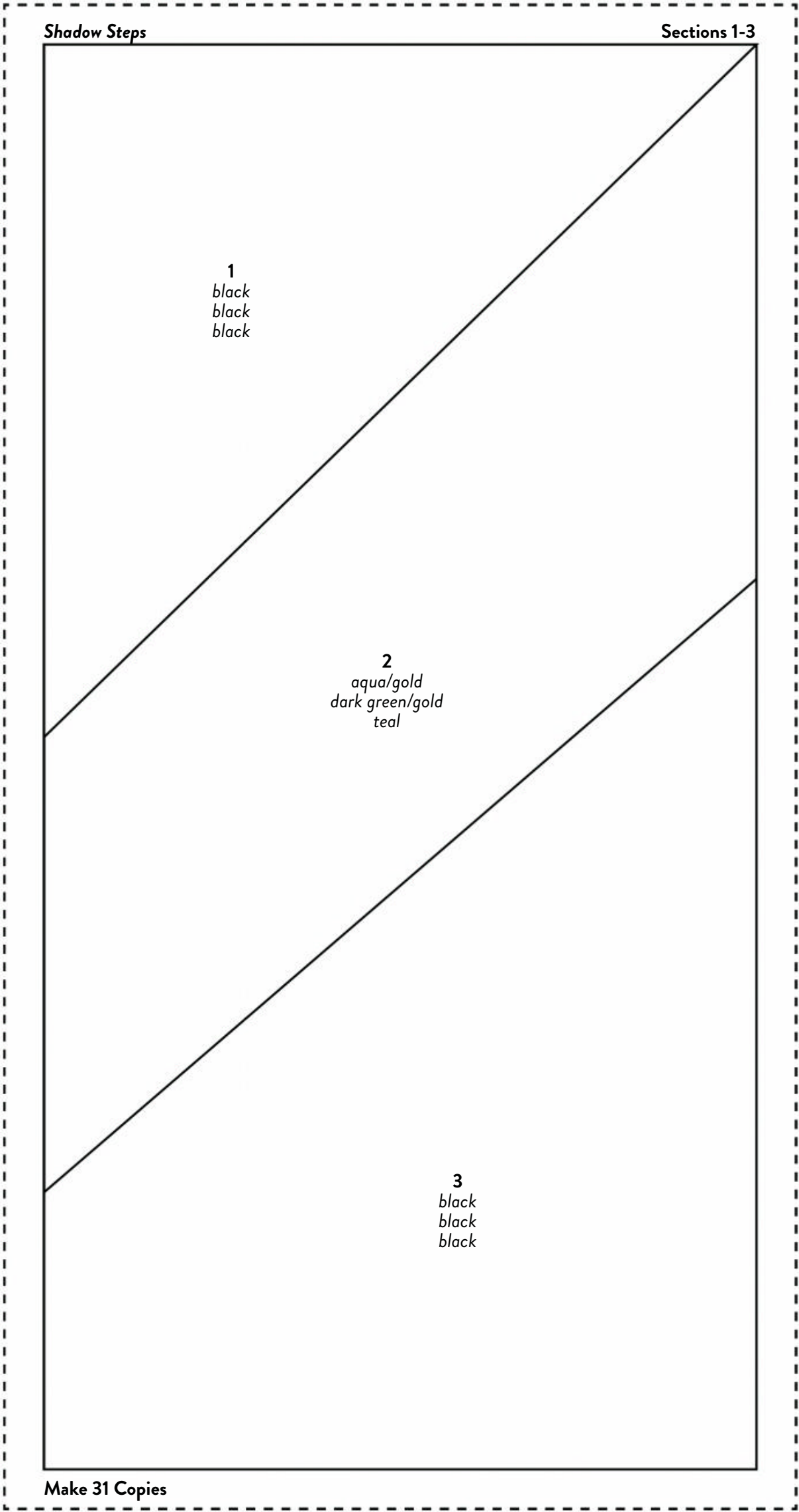
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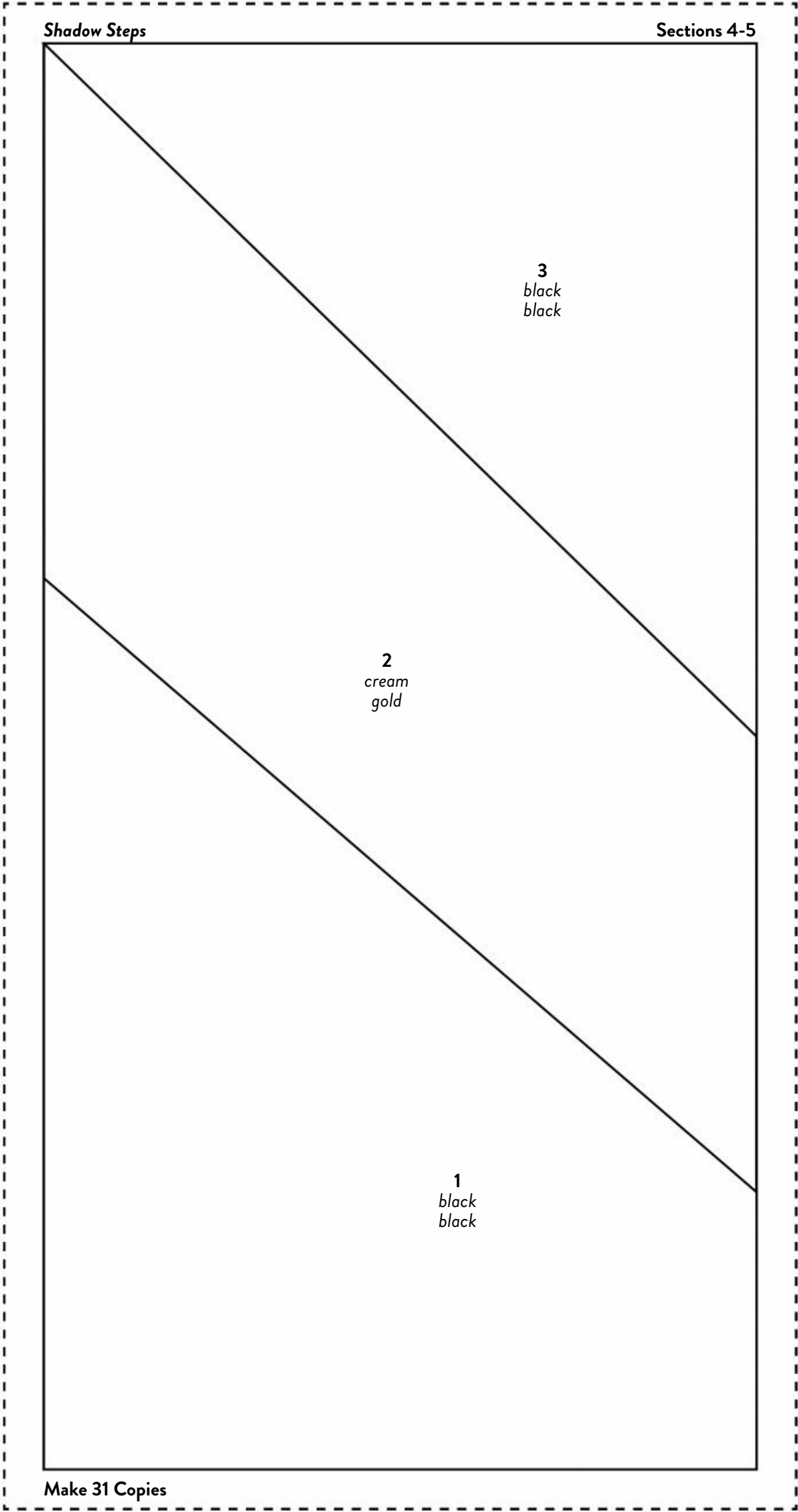


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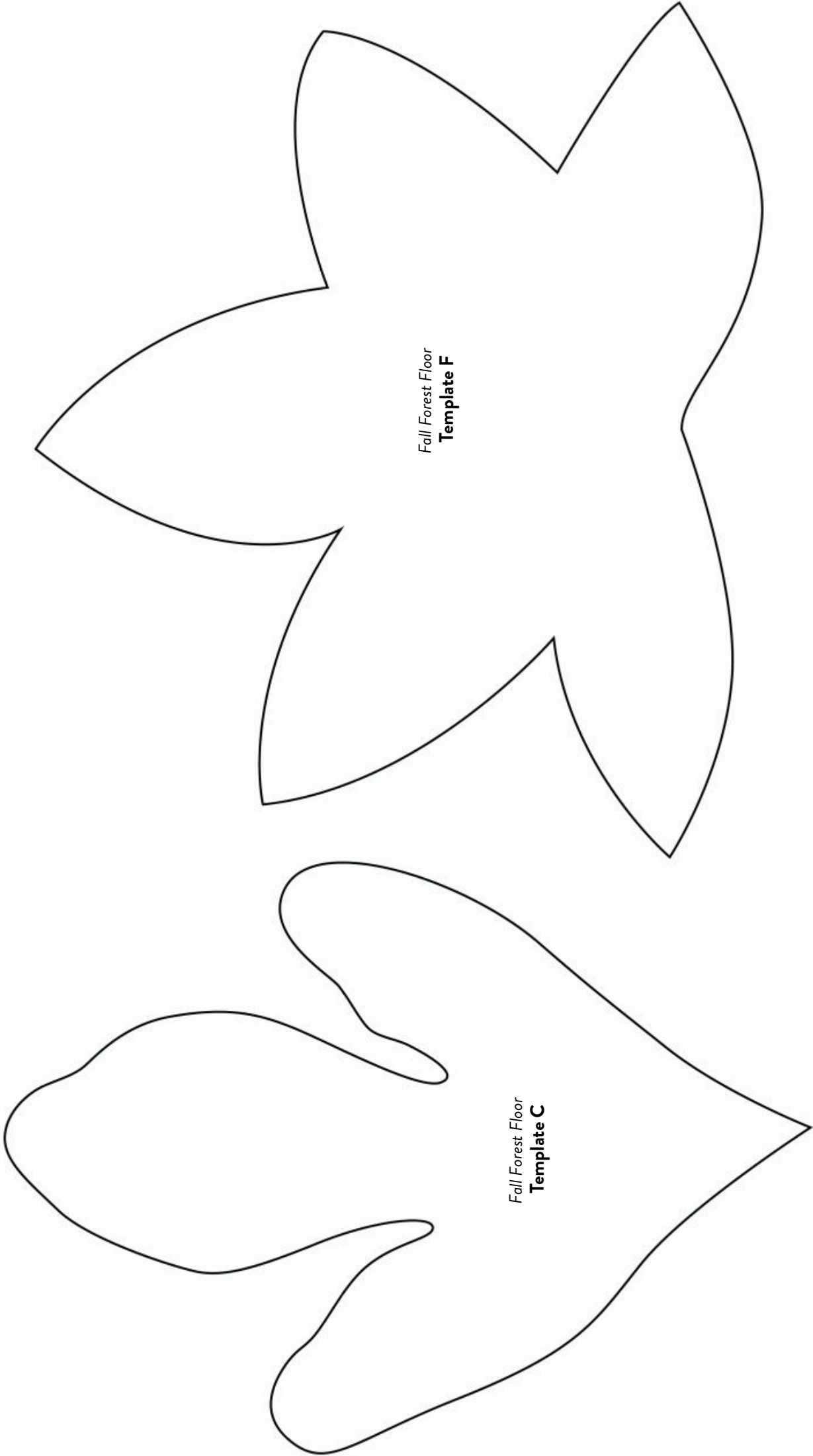


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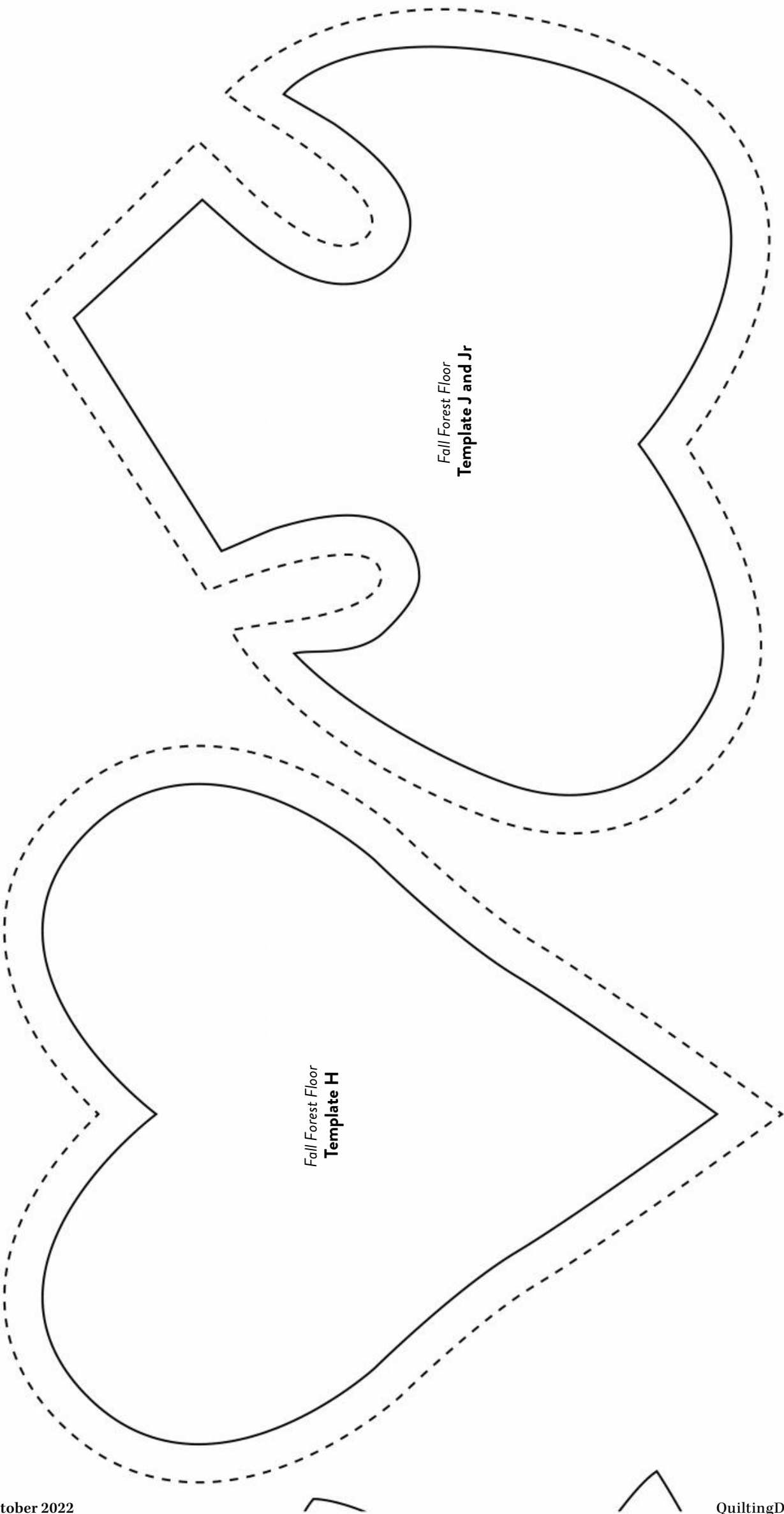
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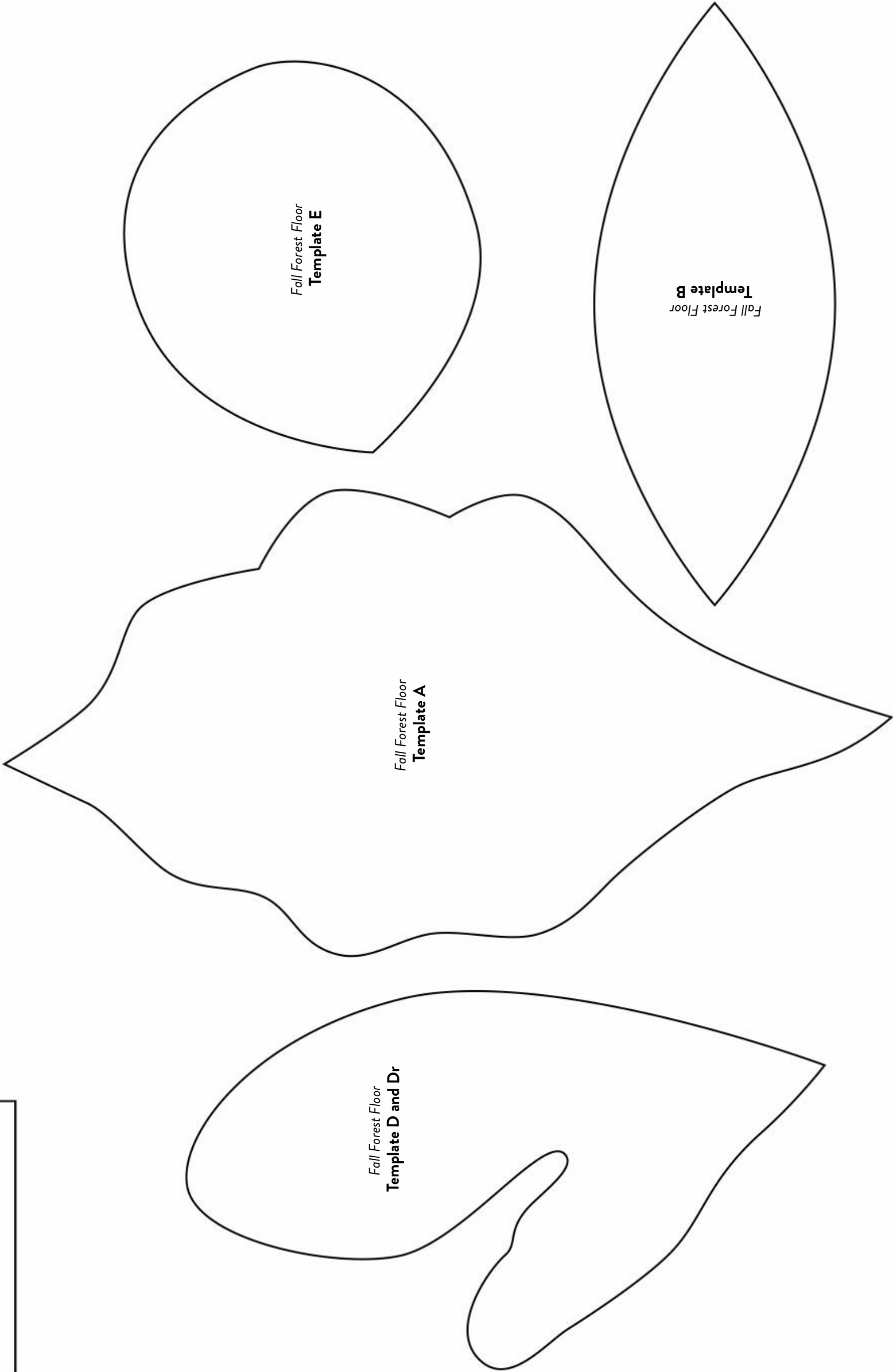
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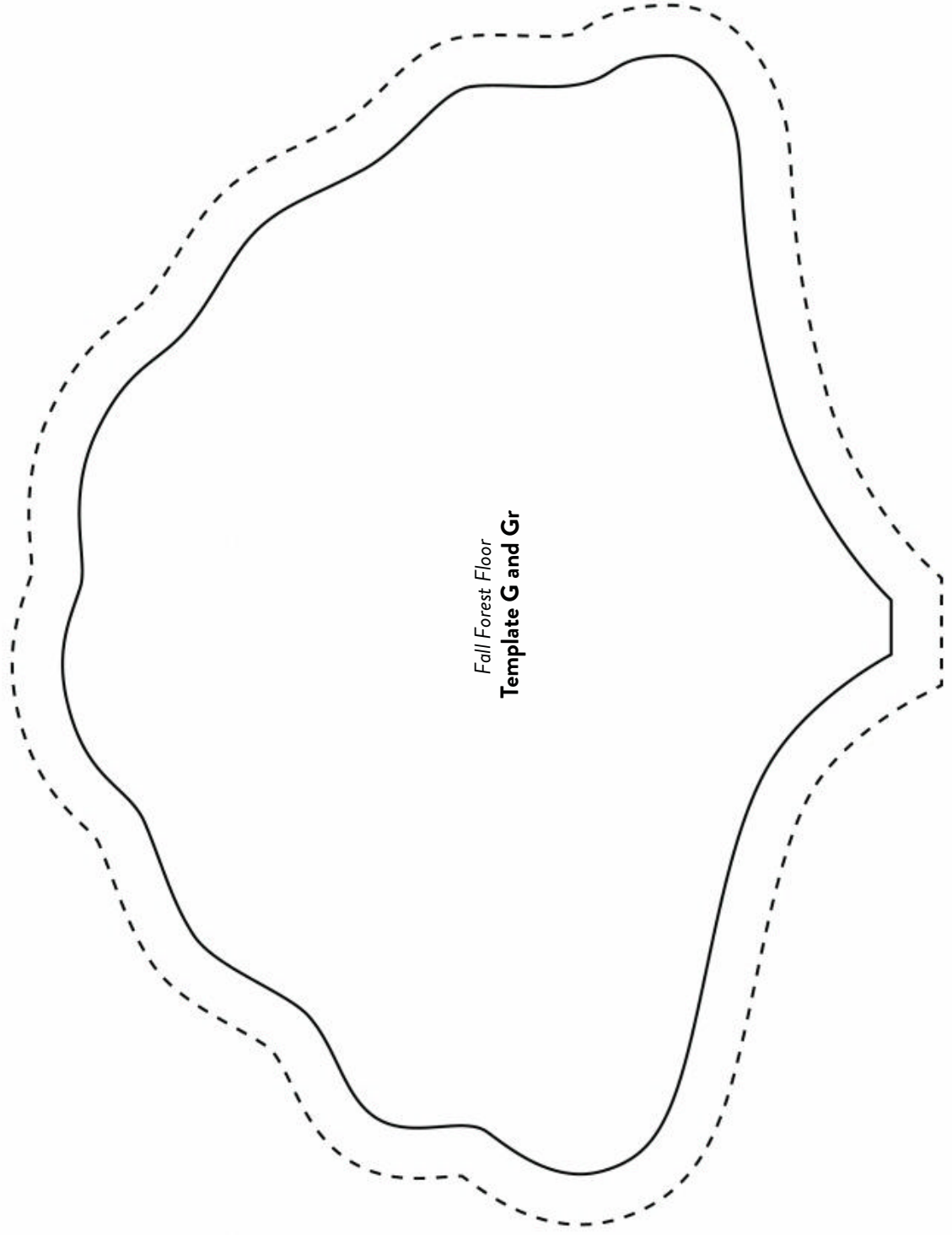
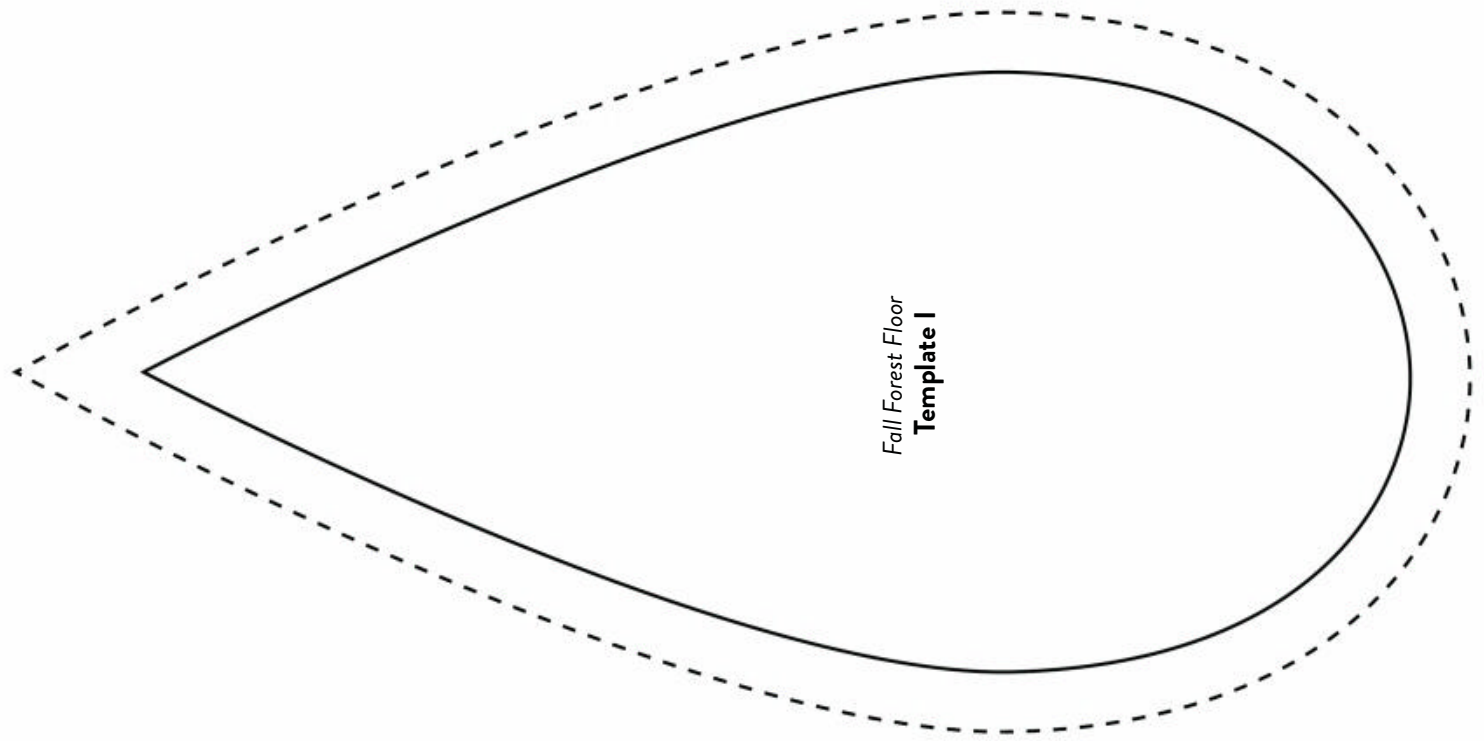
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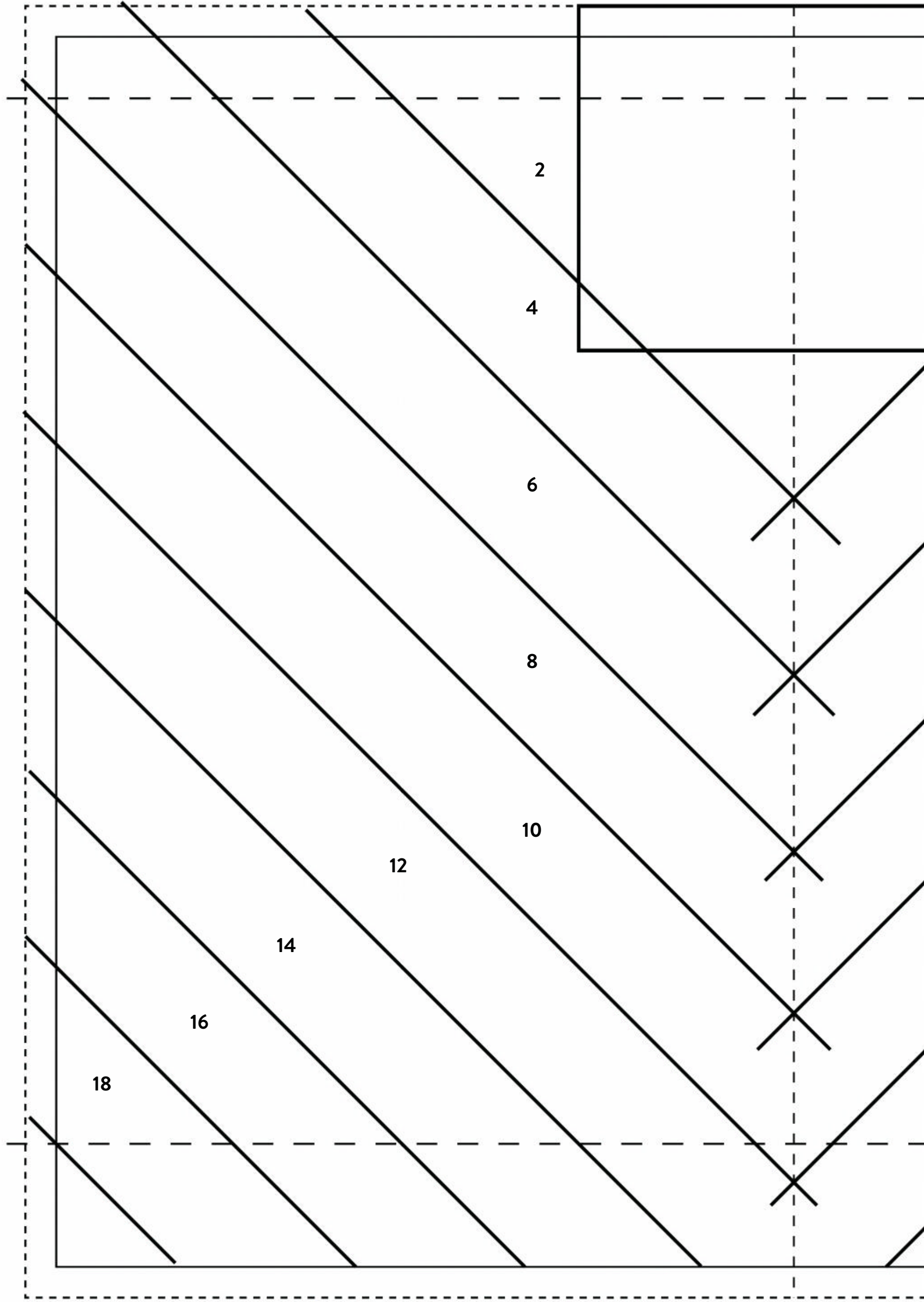
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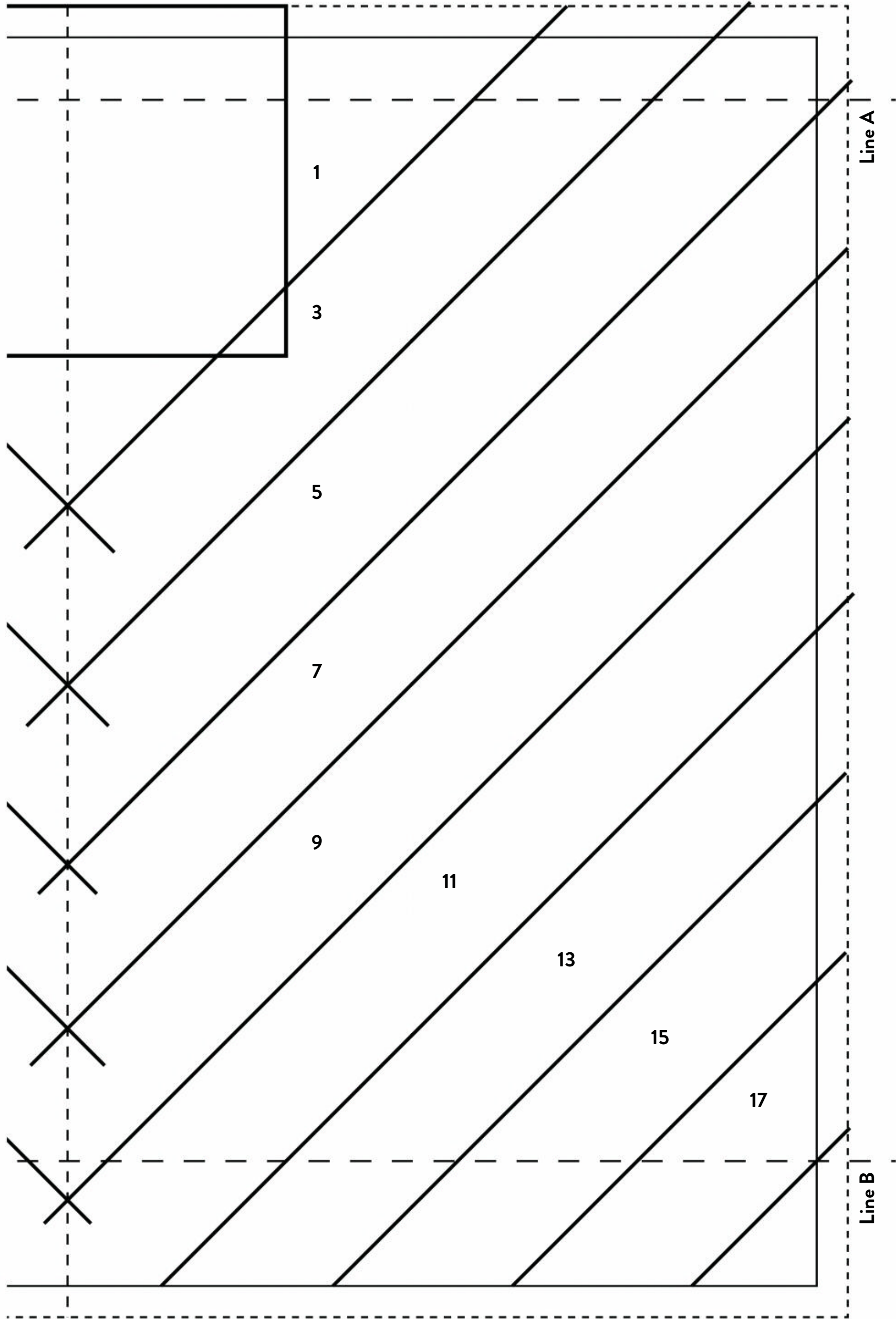
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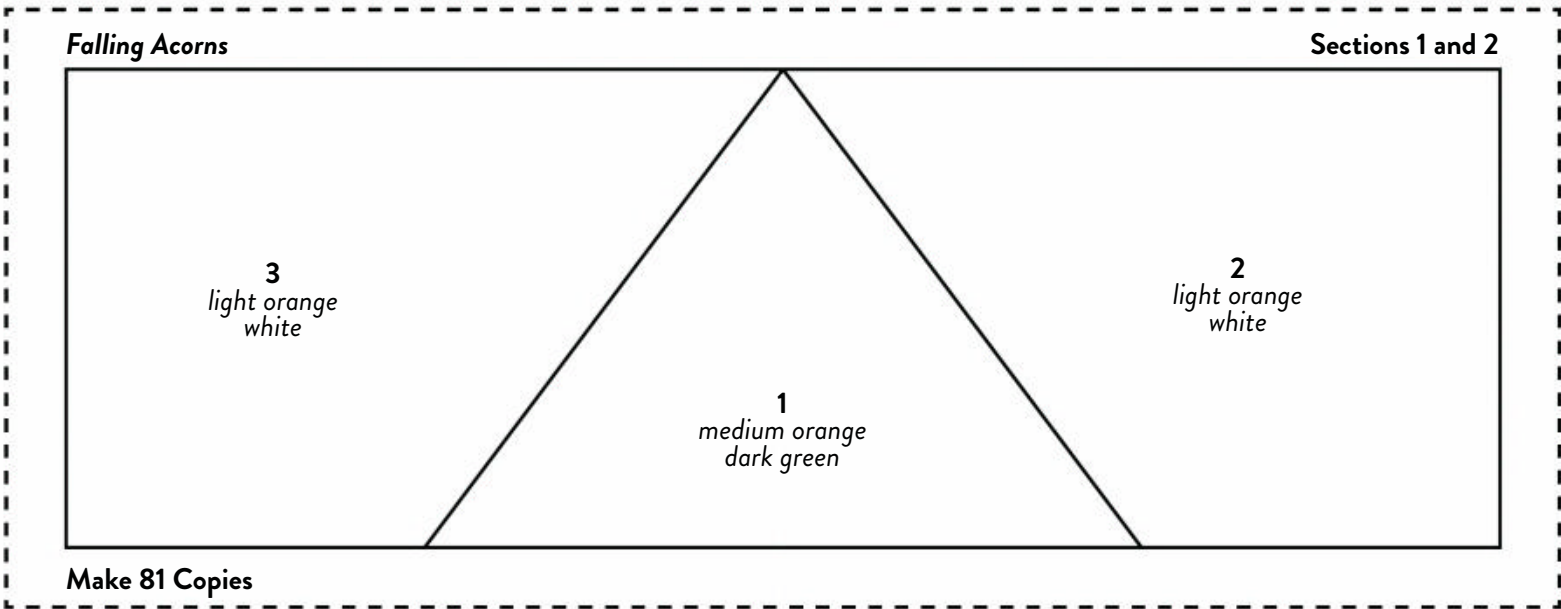
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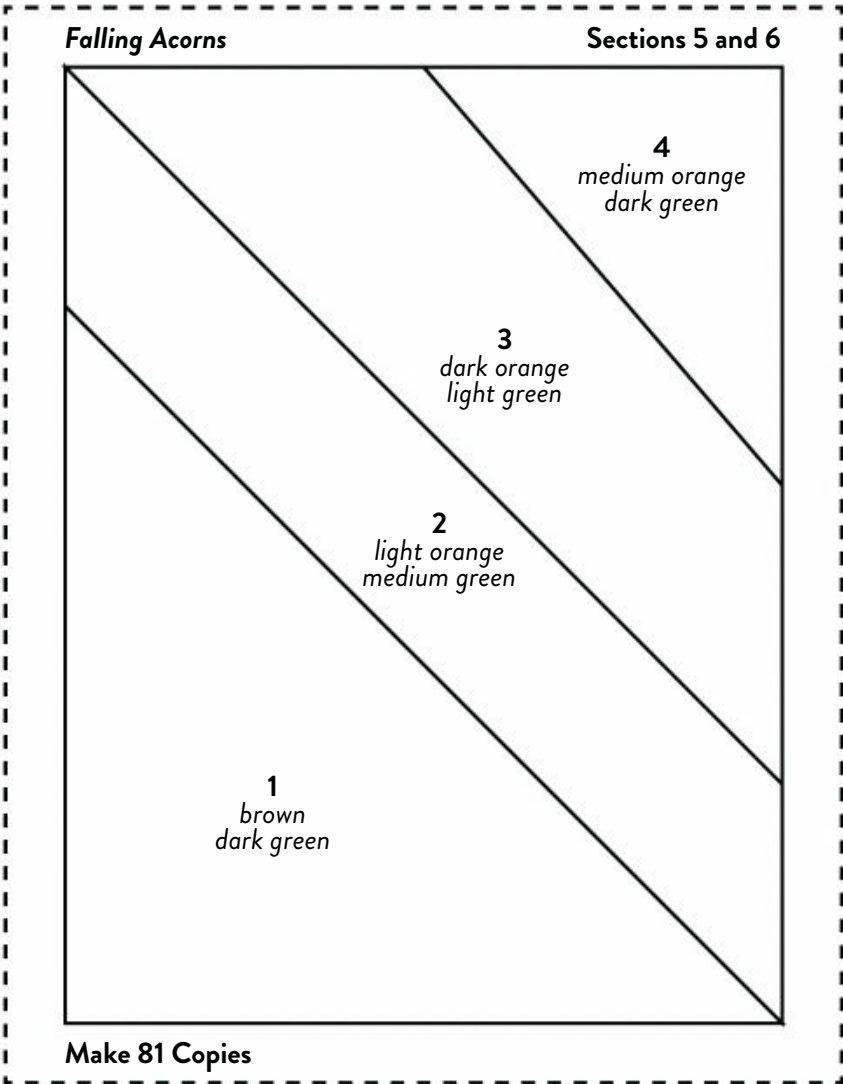
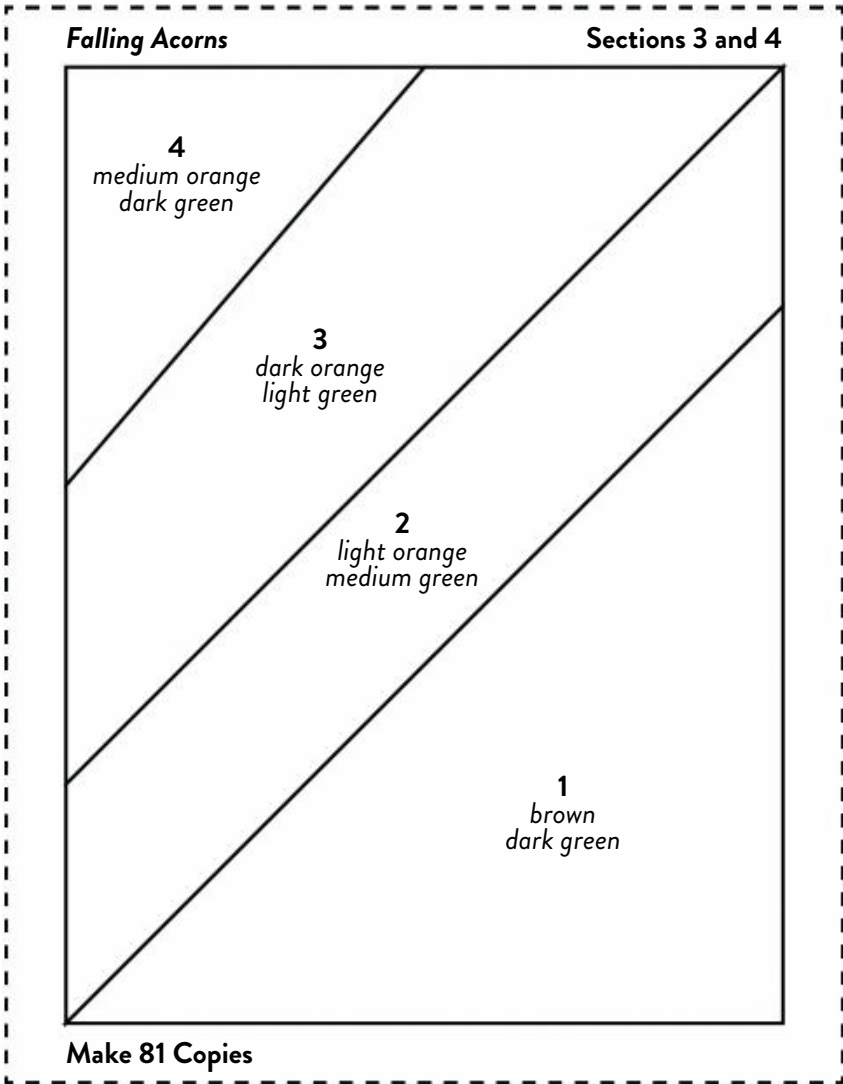
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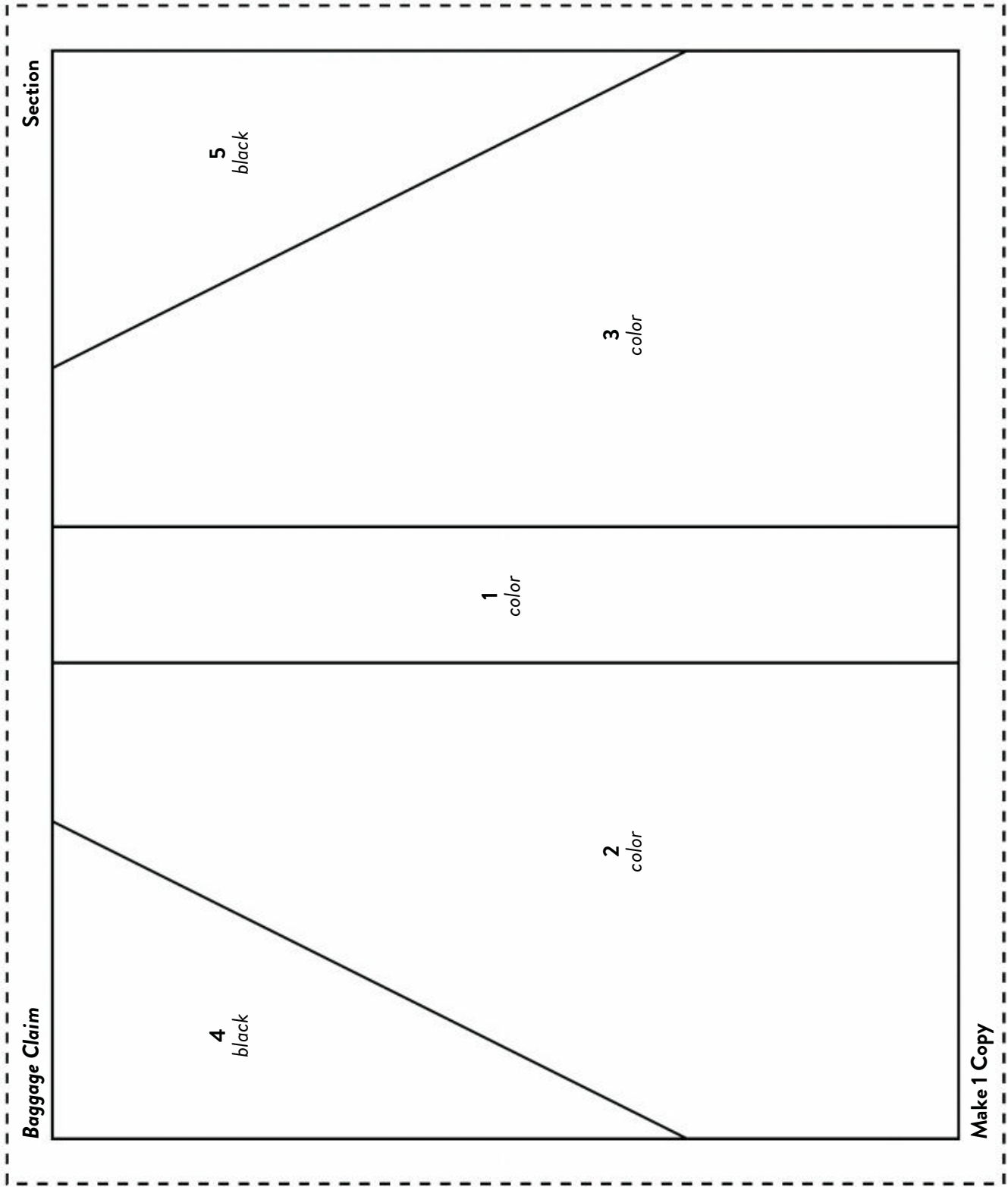
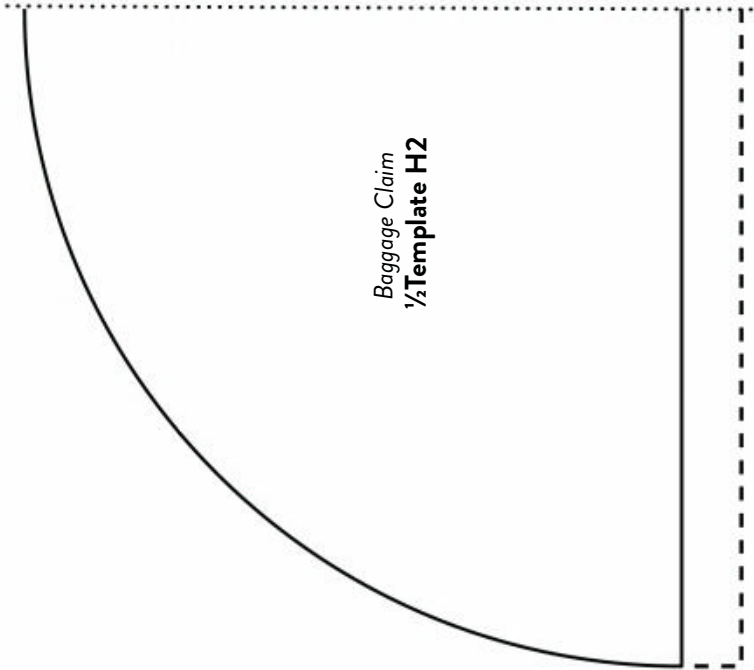
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