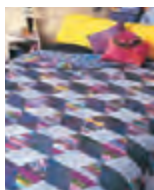


12 QUILTING GUIDES

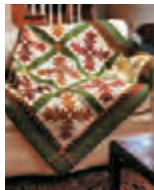
MAKING SMART
FABRIC COLOR
CHOICES



USING 60-DEGREE
DIAMONDS &
TRIANGLES



APPLIQUÉ
BASICS



PAPER
PIECING
PERFECTION



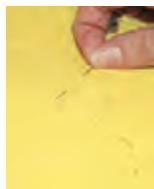
SEWING
CURVED
SEAMS



BORDERS &
CORNERS
MADE EASY



HAND
QUILTING
SECRETS



MACHINE
QUILTING
BATTING & BACKING BASICS



FREE-MOTION
QUILTING
SIMPLIFIED



LEARN HOW TO
QUILT AS
YOU GO



BIND
YOUR QUILT
WITH EASE



DESIGN
YOUR OWN
LABEL



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INTRODUCTION

These quilting guides are filled with information you can use to help you make your best quilts ever! Our time-saving secrets and expert tips cover quilting techniques from start to finish—choosing fabrics, piecing methods, quilting (by hand or machine), binding, and adding a label. We've also included four free patterns with easy-to-follow instructions and step-by-step photos and diagrams to guide you.

Our goal is to help you enjoy quilting as much as we do. We hope you'll find these guides helpful as you make your quilts!

Happy quilting,

A handwritten signature in black ink that reads "Mananne & Liz". The signature is fluid and cursive, with a small dot above the "i" in "Liz".

EDITOR Jean Nolte
MANAGING EDITOR Debra Finan
ART DIRECTOR Kelsey Wolfswinkel

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MAKING SMART

FABRIC COLOR CHOICES

1



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COLOR

Some Thoughts on Color

Color is the dimension of fabric that strikes us first, grabs our attention, and beckons us to take a closer look. Perhaps more than any other single element, color influences how we react to a particular fabric or quilt.

Many quilters in the past accomplished stunning color effects in their quilts by instinct, imitation, experimentation, and by accident. Many quilters today begin with some basic understanding of color terms, color schemes, and how some visual illusions are created with color, but they still have to rely on instinct and experimentation to translate theory into reality in their quilts.

Knowledge of basic color terms and effects can guide you in making successful quilts and help you understand what is happening with colors in quilts you view.

Terms that Describe Colors

Hue: the name of the color, what distinguishes one color from another. Red, blue, green, and yellow are color hues.

Value: the lightness or darkness of a hue or color. Pastel colors, such as pink and lavender, are light in value; colors such as navy blue and maroon are dark in value. We often refer to

three shades of a color when we are really referring to three values.

Tint: lighter values of a hue, such as clear pastels, made by adding white to the color. Pink is a tint of red, peach a tint of orange, and lavender a tint of purple or violet.

Tone: a dulled, grayed value of a hue formed by mixing pure colors with gray. Tan, beige, taupe, and dusty rose are examples of tones.

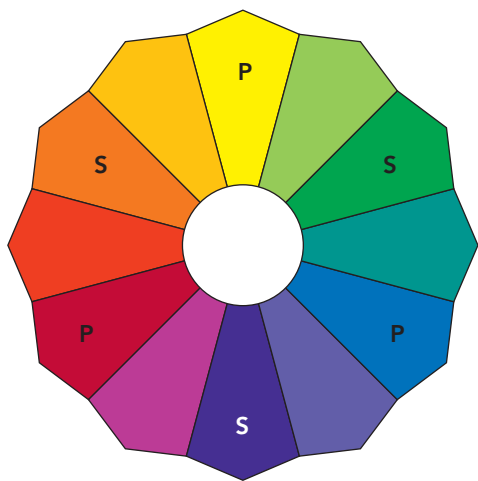
Shade: darker values of a hue, made by adding black to a pure color. Navy is a shade of blue, and maroon is a shade of red.

Chroma or intensity: the relative purity of a color. Orange has a high chroma or intensity; peach has low chroma. The more intense or pure a color is, the less space it needs to occupy in your design to be noticed.

Warm colors: yellows, oranges, and reds. Warm colors are visually stimulating and exciting and tend to advance in relation to other colors.

Cool colors: violet (purple), blue, and green. Cool colors are calming and soothing and tend to recede in relation to other colors.

Color wheel: a circular arrangement of the twelve basic colors.



COLOR WHEEL
P = Primary Color
S = Secondary Color

Primary colors: the three basic colors that can be combined to create the other colors on a twelve-part color wheel. Most color wheels describe the primary colors as yellow, red, and blue.

Secondary colors: colors created by mixing equal amounts of the primary colors. Yellow and red combine to make the secondary color orange, red and blue to make violet or purple, and blue and yellow to make green.

Intermediate or tertiary colors: colors created by mixing primary and secondary colors. The secondary colors are yellow-orange, red-orange, red-violet, blue-violet, blue-green, and yellow-green.

Terms that Describe Color Schemes or Harmonies

Each of us has a private or subjective concept of color harmony—in other words, the colors we feel go together.

Over the years, color theorists have proposed some formal color harmonies based on the relationships of colors. The list below includes simple descriptions of some of these technical terms for color relationships.

Achromatic: without color. An achromatic color scheme consists of the interplay of black, white, and shades of gray.

Monochromatic: a combination of various values, shades, tints, or tones of a color. A quilt with various blue fabrics has a monochromatic color scheme. Sometimes the color is also combined with white or black.

Polychromatic: containing several colors.

Analogous: a combination of two or more colors located next to each other on the color wheel. Blue, blue-violet, and violet are analogous colors. The combined colors can all be pure and intense, dulled and of low intensity, or any combination of shade, tone, or tint that is visually pleasing. Most people find that they can easily create a successful combination of analogous colors.

Complementary: a combination of two colors that are opposite each other on the color wheel. The colors can be combined as pure hues or as tints, tones, and shades. Red and green, yellow and purple, and blue and orange are the three complementary color schemes that include the primary and secondary colors. Intermediate colors can also be organized in complementary color schemes.

CHOOSING COLORS

Use these thoughts and techniques to learn how to make successful color choices for your quilts.

Style and Inspiration

To develop your personal color style, begin by noticing only color when visiting quilt shows or looking at quilts in books and magazines. Note the color combinations you like best—brights, pastels, or jewel tones, for example. Determine if your preference is one- or two-color quilts or scrap quilts.

Color Palette Fabric

A multicolor fabric is a good source of inspiration for a quilt. If the color composition of the inspiration fabric is beautiful, those colors will also be beautiful when used in the same proportions in your quilt.

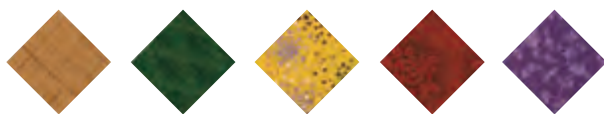
Choose a pleasing multicolor print or plaid fabric as your *Palette Fabric*. When purchasing your palette fabric, buy a small amount, as you may not actually use it in your quilt—it may just be a guide for your fabric choices.

Note the colors in the palette fabric and choose one fabric of each color. These are your *Basic Colors*. Tan, green, yellow, red, and purple are the basic colors in the plaid palette fabric shown on page 7. From each of the basic colors, choose fabrics of dark, medium, and light values. These are your *Expanded Colors*. Pick varied visual textures, created by the size and style of the print. Choose a variety of geometric designs, florals, and nearly solid prints.



Palette Fabric

SAMPLE COLOR PALETTE



Basic Colors

Expanded Colors



This expanded grouping of fabrics should now “feel” like the palette fabric. These are the fabrics you will choose from to make your quilt. You do not have to use all of the fabrics, but you will have plenty of choices.

Making the Quilt

You may wish to combine your expanded fabrics, and then divide them into groups of light, medium, and dark values. Study your quilt design and assign value placement.

Choosing a Border Fabric

When it is time to add the border, let your quilt speak. More often than not, the palette fabric is not the best choice for the border. As you add each element, fabric, and color to your quilt, be sure the addition is making your quilt better. Start working on your quilt with a plan in mind, but remember that changes can be made along the way. ❖

USING 60-DEGREE

DIAMONDS & TRIANGLES

2



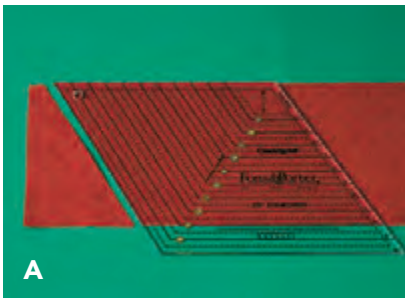
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CUTTING 60° DIAMONDS AND TRIANGLES

Instructions are written for using the Fons & Porter 60° Diamonds and 60° Pyramids Rulers. If you don't have these rulers, make templates from the patterns on page 14.

Cutting Diamonds

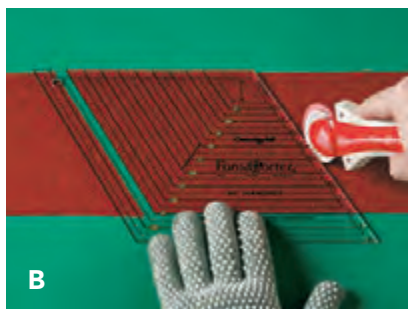
- 1.** Cut strip correct width for your project. (For *Blue Lagoon*, cut strips 5½" wide.)
- 2.** Referring to strip width numbers along lower section of Fons & Porter 60° Diamonds Ruler, find the solid black line on the ruler that corresponds to the width of strip you cut.
- 3.** Beginning at left end of strip, place ruler so bottom solid line for desired size diamond is aligned with bottom edge of strip, and cut along left side of ruler (*Photo A*).



Sew Smart™

To cut the maximum number of pieces from a fabric strip, open out the strip so you will be cutting through a single layer. To cut many pieces, layer several strips and cut them at the same time.

- 4.** Move ruler to the right; align desired line of ruler with slanted edge and bottom edge of strip. Cut along right slanted edge of ruler to cut diamond (*Photo B*).



- 5.** Repeat Step 4 to cut desired number of diamonds.

Cutting Triangles

1. Make a strip set the required width for your project or slightly wider. (For *Blue Lagoon*, strip set should be at least 5½" wide.)

NOTE: Our photos show cutting a single strip.

2. Beginning at left end of strip, place ruler atop strip so solid line on ruler is along bottom edge. (For *Blue Lagoon*, use the 5½" line.)

3. Cut along both sides of ruler (*Photo C*).



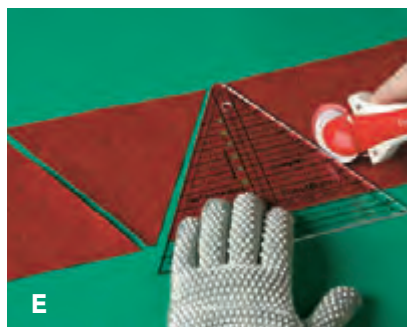
Sew Smart™

If you cut left handed, work from the right end of the fabric strip and begin by cutting along the right edge of the ruler.

5. Reposition line on ruler along top edge of strip, aligning side of ruler along angled cut edge. Cut along edge of ruler (*Photo D*).



6. Continue in this manner to cut required number of triangles (*Photo E*).



BLUE *Lagoon*

Liz Porter dug deeply into her batik stash to create this big, beautiful quilt. Liz says, "The batiks available today are so gorgeous, picking up the strips to make the strip sets for the pieced diamonds was like eating chocolates from a candy box!"



QUILT BY **Liz Porter**. MACHINE QUILTED BY **Kelly Ashton**.

Project Rating: INTERMEDIATE

Size: $93\frac{3}{8}$ " \times 90"

MATERIALS

3 yards light blue batik for triangles and diamonds

$3\frac{3}{4}$ yards dark blue batik for triangles, diamonds, and binding

$\frac{1}{4}$ yard (9" \times 40") each of 25 assorted batiks for pieced diamonds

Fons & Porter 60° Pyramids Ruler™ (or template plastic)

Fons & Porter Diamonds Ruler™ (or template plastic)

$8\frac{1}{4}$ yards backing fabric

King-size quilt batting

CUTTING

Refer to *Cutting 60-Degree Diamonds and Triangles* on page 9 for instructions to cut diamonds and triangles. If you are not using the 60° Pyramids and 60° Diamonds rulers, make templates from the patterns on page 14 and mark lines before cutting. (Patterns must be increased by 200% on a copy machine.) Measurements include $\frac{1}{4}$ " seam allowances.

From light blue batik, cut:

- 2 ($5\frac{1}{2}$ "-wide) strips. From strips, cut 16 A triangles.
- 15 ($5\frac{1}{2}$ "-wide) strips. From strips, cut 72 ($5\frac{1}{2}$ ") B diamonds.

From dark blue batik, cut:

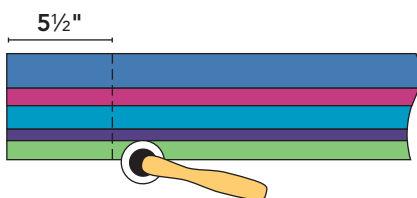
- 2 ($5\frac{1}{2}$ "-wide) strips. From strips, cut 16 A triangles.
- 15 ($5\frac{1}{2}$ "-wide) strips. From strips, cut 72 ($5\frac{1}{2}$ ") B diamonds.
- 10 ($2\frac{1}{4}$ "-wide) strips for binding.

From each $\frac{1}{4}$ -yard piece, cut:

- Crosswise strips ranging in width from $1\frac{1}{4}$ "– $2\frac{1}{4}$ " for strip sets.

STRIP SET ASSEMBLY AND CUTTING

1. Referring to *Strip Set Diagram*, join strips randomly by color and width into strip sets about 6" wide. Make 25 strip sets.



Strip Set Diagram

2. Referring to *Cutting 60-Degree Diamonds and Triangles* on page 9, cut 160 A triangles from 15 of the strip sets.

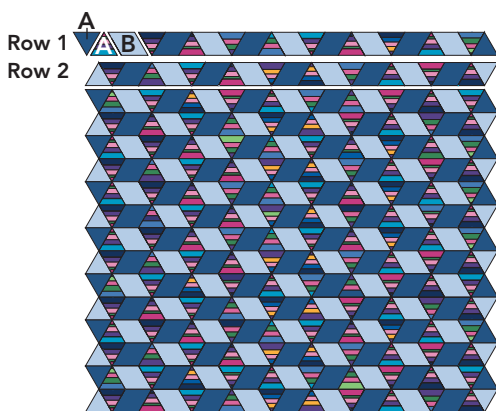
3. From each of the remaining 10 strip sets, cut 7 (5½"-wide) segments for pieced border.

QUILT ASSEMBLY

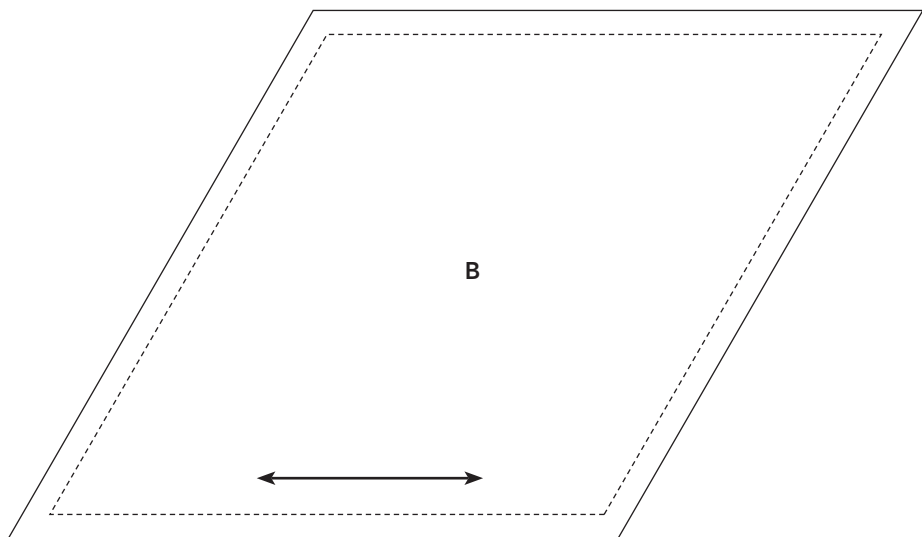
1. Referring to *Quilt Top Assembly Diagram*, join 2 dark blue A triangles, 4 dark blue B diamonds, 5 light blue B diamonds, and 10 strip set A triangles to complete Row 1. Make 8 Row 1.
2. Lay out 2 light blue A triangles, 4 light blue B diamonds, 5 dark blue B diamonds, and 10 strip set A triangles. Join pieces to complete Row 2. Make 8 Row 2.
3. Join rows, alternating Row 1 and Row 2, to complete quilt center. Straighten sides of quilt by trimming ¼" outside the pieced diamonds.
4. Measure quilt length; join strip set segments to make 2 border strips this measurement. Join borders to quilt sides. Measure quilt width, including side borders, and join strip set segments to make 2 border strips this measurement. Join borders to top and bottom of quilt top.

QUILTING AND FINISHING

1. Divide backing fabric into 3 (2¾-yard) pieces. Join pieces lengthwise. Seams will run horizontally.
2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted with flowers in the light blue diamonds and border, and with a grid in the dark blue diamonds and strip set triangles.
3. Join 2¼"-wide dark blue batik strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt. ✱

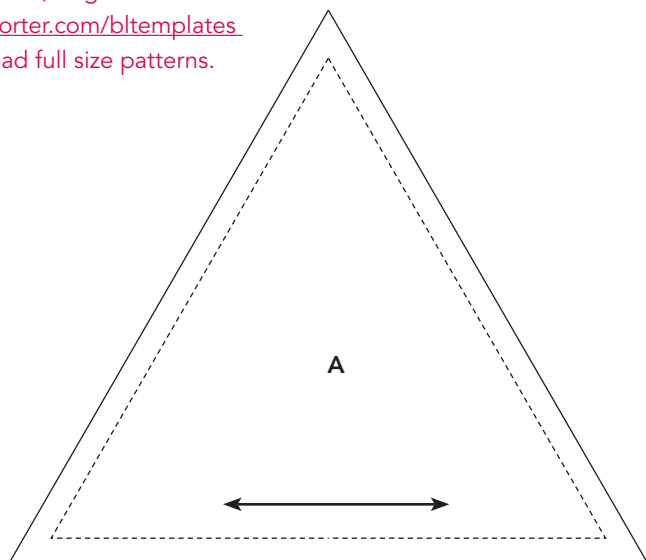


Quilt Top Assembly Diagram



WEB EXTRA

Patterns are shown half size.
Increase patterns 200% on
copy machine, or go to
FonsandPorter.com/bltemplates
to download full size patterns.



APPLIQUÉ BASICS

3



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ter's Love of Quilting

APPLIQUÉ BASICS

Needleturn Appliqué

Needleturn appliqué derives its name from the action of turning under the edge of appliqué pieces with the needle used for stitching. A blindstitch is used to secure the folded edge of fabric to a background.

Tools for Appliqué

The needle is probably the most important tool for successful hand appliqué. Use a size 11 or 12 sharp, rather than a quilting needle (between). This type of needle is what you need for stitching appliqués to the background fabric. Most of the time you will use 100% cotton fabric for appliqué work.

Cotton fabric holds a crease well, enabling you to turn under edges smoothly on appliqué pieces.

Sew appliqués to background with sewing thread that matches the appliqué pieces, not the background fabric.

NOTE: Photos show stitching with contrasting thread for visibility.

Templates

Make templates for appliquéing the exact finished size of each pattern piece. Seam allowances will be added when fabric pieces are cut. If you are

using transparent vinyl for templates, lay vinyl over full-size pattern, trace shape onto vinyl, and cut out template.

For cardboard or other non-transparent template material, trace pattern on tracing paper, glue paper to cardboard, and cut out template. Place template on right side of fabric and draw neatly around template with a well-sharpened pencil, holding pencil point against template edge. As you mark pieces, be sure to leave $\frac{1}{2}$ " or more between each shape to allow for seam allowances. Keep pieces at least $\frac{1}{2}$ " away from raw edges or selvages. Cut out appliqués, adding scant $\frac{1}{4}$ " seam allowance.

Stitching

1. Stitch with 1 strand of thread. Thread needle and knot end of thread. Pull needle up through background fabric and folded edge of appliqué piece, barely catching edge of fold (*Photo A*).



2. Reinsert needle into background fabric beside folded edge where thread was first brought through, and make a $\frac{1}{8}$ " stitch, bringing point of needle back up through background fabric and through folded edge of appliqué piece (*Photo B*).

NOTE: As you begin each stitch, make sure needle enters background fabric right next to thread coming up through folded edge of appliqué.

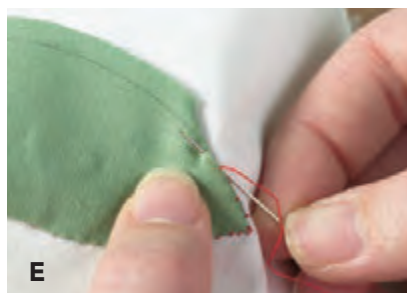


3. Use point of needle to turn under a small portion of the appliqué piece seam allowance, using needle to smooth curves in folded edge (*Photo C*).



4. Stitch to outer point; take a small extra stitch directly at the point.

Use needle to turn seam allowance under on other side of point and continue stitching (*Photos D and E*). Stitches on top should be nearly invisible. Stitches on back side of background fabric should be straight and approximately $\frac{1}{8}$ " long.



Sew Smart™

Pull each stitch to keep it tight, but do not pucker background fabric. —Marianne ❀

PAPER PIECING

PERFECTION

4

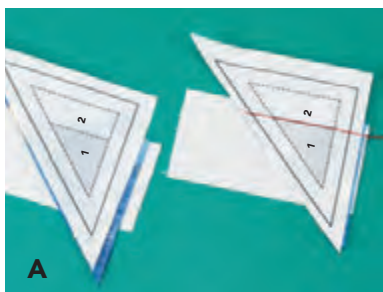


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PAPER FOUNDATION PIECING

Paper foundation piecing is ideal for small, intricate designs or designs with odd angles and sizes of pieces. Use this method for the Pinwheel blocks in *Windy Days* on page 21. Eliminate tracing the patterns by using Fons & Porter's Printed Foundation Sheets.

1. Using ruler and pencil, trace the outline of all shapes and the outer edge of the foundation pattern onto tracing paper. Number the pieces to indicate the stitching order. Using fabric pieces that are larger than the numbered areas, place fabrics for #1 and #2 right sides together. Position paper pattern atop fabrics with printed side of paper facing you (*Photo A*). Make sure the fabric for #1 is under that area and that edges of fabrics extend $\frac{1}{4}$ " beyond stitching line between the two sections.



2. Using a short machine stitch so papers will tear off easily later, sew on stitching line between the two areas, extending stitching into seam allowances at ends of seams.

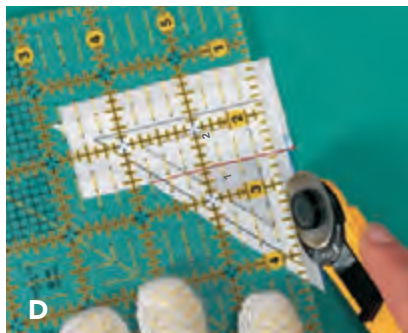
3. Open out pieces and press or finger press the seam (*Photo B*). The right sides of the fabric pieces will be facing out on the back side of the paper pattern.



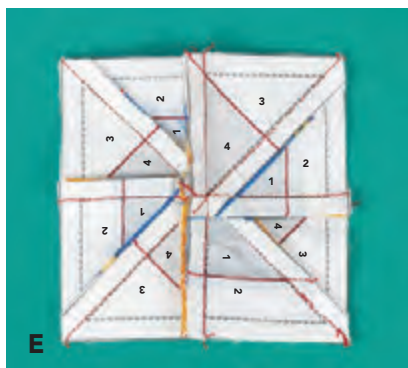
4. Flip the work over and fold back paper pattern on sewn line. Trim seam allowance to $\frac{1}{4}$ ", being careful not to cut paper pattern (*Photo C*).



5. Continue to add pieces in numerical order until pattern is covered. Use rotary cutter and ruler to trim excess paper and fabric along outer pattern lines (*Photo D*).



6. Join pieced sections to complete block (*Photo E*).



7. Carefully tear off foundation paper.

Sew Smart™

Instead of tracing paper, try one of the new water-soluble paper products. Instead of tearing off the paper after sewing, just moisten, and the paper disappears! —Liz



WINDY Days

This miniature quilt is small enough to fit on any wall.

Paper foundation piecing helps keep the bright pinwheel blocks spinning in precise formation.

For a foundation piecing lesson, see *Paper Foundation Piecing* on page 19.



QUILT BY **Patricia Kerko.**

Project Rating:
INTERMEDIATE

Size: 14½" × 18¼"

Blocks: 12 (3") Pinwheel blocks

MATERIALS

1 fat eighth* blue print #1 for blocks

¾ yard white fabric for blocks

1 fat eighth* medium blue print for outer border

¾ yard blue print #2 for sashing strips, inner border, and binding

12 (2½" × 5") rectangles bright print fabrics for blocks

1 (3" × 6") rectangle multicolor print for sashing squares

18" × 22" piece of backing fabric

18" × 22" piece of batting

Windy Days Printed Foundation Sheets or tracing paper

*fat eighth = 9" × 20"

CUTTING

Patterns for paper piecing are on page 24. Measurements include ¼" seam allowances. Border strips are exact length needed. You may want to make them longer to allow for piecing variations.

From blue print #1, cut:

- 3 (2½"-wide) strips. From strips, cut 24 (2½") squares. Cut squares in half diagonally to make 48 triangles for piece #1.

From white fabric, cut:

- 2 (3"-wide) strips. From strips, cut 48 (1½" × 3") rectangles for piece #2.
- 2 (2½"-wide) strips. From strips, cut 24 (2½") squares. Cut squares in half diagonally to make 48 triangles for piece #3.

From medium blue print, cut:

- 4 (1¾"-wide) strips. From strips, cut 2 (1¾" × 16¼") side outer borders and 2 (1¾" × 15") top and bottom outer borders.

From blue print #2, cut:

- 2 (2¼"-wide) strips for binding.
- 4 (1¼"-wide) strips. From strips, cut 2 (1¼" × 14¾") side inner borders, 2 (1¼" × 12½") top and bottom inner borders, and 17 (1¼" × 3½") sashing strips.

From each bright rectangle, cut:

- 2 (2½") squares. Cut squares in half diagonally to make 4 triangles for piece #4. You will have a total of 12 sets of 4 triangles.

From multicolor print, cut:

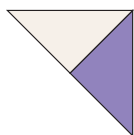
- 6 (1¼") sashing squares.

BLOCK ASSEMBLY

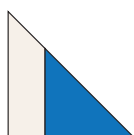
1. To make 1 block, trace 4 each of Unit 1 Foundation Pattern and Unit 2 Foundation Pattern onto tracing paper. Roughly cut out patterns.

2. Refer to *Paper Foundation Piecing* on page 19 to paper piece Units 1 and 2.

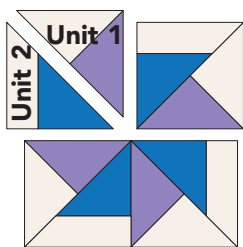
3. Referring to *Block Assembly Diagram*, join 1 Unit 1 and 1 Unit 2 to make a quadrant. Make 4 quadrants. Join into rows; join rows to complete 1 Pinwheel block (*Block Diagram*). Make 12 blocks.



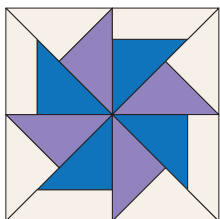
Unit 1 Diagram



Unit 2 Diagram



Block Assembly Diagram



Block Diagram

QUILT ASSEMBLY

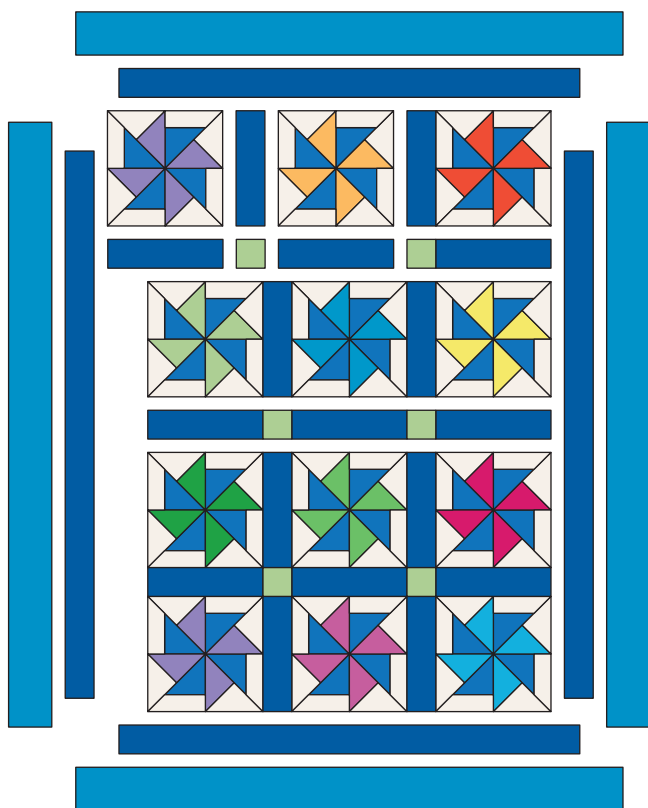
1. Referring to *Quilt Top Assembly Diagram* on page 24, lay out blocks, sashing strips, and sashing squares. Join into horizontal rows; join rows to complete quilt center.

2. Add side inner borders to quilt center. Add top and bottom inner borders to quilt. Repeat for outer borders.

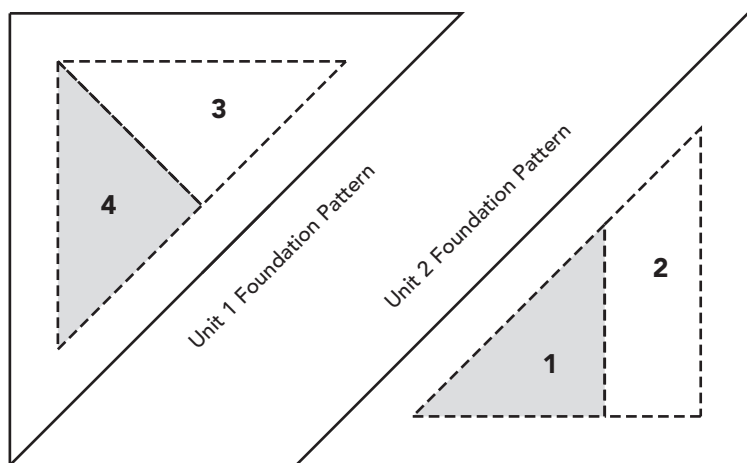
FINISHING

1. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted with an allover meandering design.

2. Join 2¼"-wide blue print #2 strips into 1 continuous strip for straight-grain French-fold binding. Add binding to quilt. ✂



Quilt Top Assembly Diagram



SEWING CURVED SEAMS

5

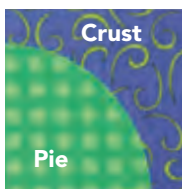


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USING CURVED SEAM TEMPLATES

Fons & Porter's Curved Seam Template Set makes rotary cutting curved pieces easy. The red templates in the set are take-away templates, and the gray ones are fill-in templates. If you prefer to make your own templates, trace the take-away and fill-in patterns on page 32 onto freezer paper, and cut out shapes.

Cutting the Basic Drunkard's Path Unit



1. From each of 2 contrasting fabrics, cut a square $\frac{1}{2}$ " larger than the desired finished block. For example, for a 6" block, cut 6 $\frac{1}{2}$ " squares.

2. Position the large red take-away template in 1 corner of the square that will be the background or "crust" piece. Cut along the curved edge of the template (*Photo A*). The background or "crust" is the piece remaining from the original square. The quarter-circle "pie" piece may be discarded or saved to use as a scrap.

Sew Smart™

If you are using a freezer paper template, press it to the fabric square and cut with scissors.

—Liz



3. Position large gray fill-in template on remaining square and cut along curved edge (*Photo B*). Use the quarter-circle "pie" piece to fill in the opening in the background "crust." Remaining piece may be discarded or saved to use as a scrap.



4. To join pieces, see *Sewing Curved Seams* on page 27.

Sew Smart™

Use a 28mm rotary cutter to easily cut around curved templates. —Marianne

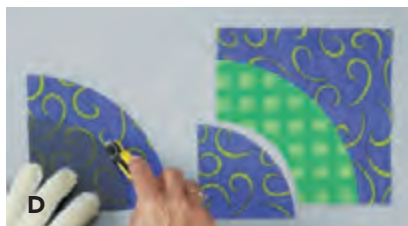
Making a Basic Donut Unit



1. Begin by making a basic Drunkard's Path unit.
2. Place small red take-away template in corner of quarter-circle "pie" piece. Cut along the curved edge of template (*Photo C*). Discard quarter circle.



3. Use small gray fill-in template to cut a small quarter-circle "pie" piece from scraps (*Photo D*).

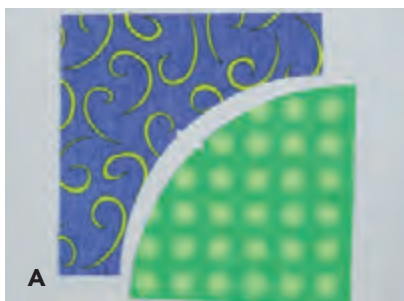


4. To join pieces, see *Sewing Curved Seams*.

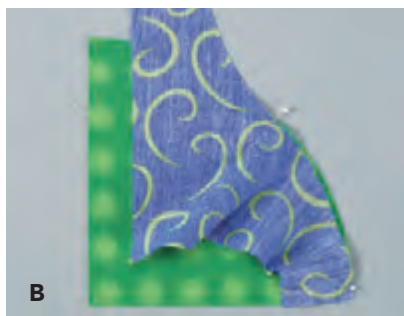
SEWING CURVED SEAMS

When you're making a Drunkard's Path or any quilt with curved pieces, use these tips to make sewing curved seams easier. *Around the Bend* (page 29) includes curved seams.

1. After cutting the background "crust" and the quarter-circle "pie" pieces, mark the center of the curve on each piece by folding in half and creasing or making a small clip (*Photo A*).



2. Working with the background "crust" on top, pin pieces together at curve centers, taking a small bite. At the end of the seam, align pieces and pin, taking a large bite (*Photo B*).



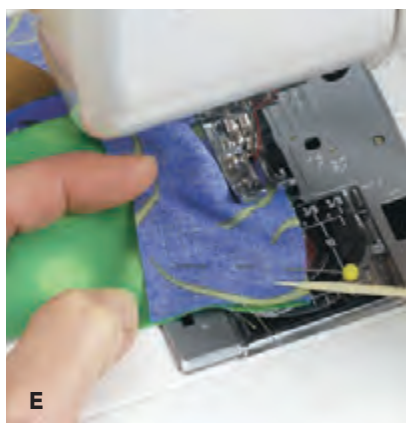
3. Align pieces at beginning of seam. Stitch to the middle of the curve. Use your fingertips to keep curved edges aligned or control the top fabric and keep edges aligned with a wooden skewer (*Photo C*).



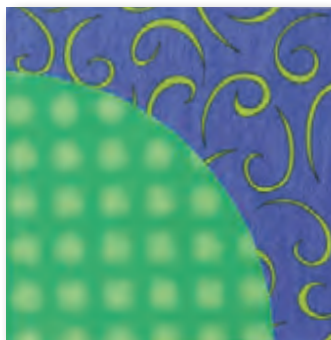
4. Leaving the needle in the fabric, raise the presser foot. “Fluff” the top “crust” fabric back toward where you have sewn (*Photo D*).



5. Align curved edges for the second half of the seam and stitch to about 1” from end of seam. Stop again and “fluff” the top fabric so ending edges are also aligned. Sew to the end of the seam (*Photo E*).



6. Gently press seam allowance toward background “crust” piece.



Around THE BEND

Designer Nancy Simms enjoyed arranging block variations before deciding on the final layout for *Around the Bend*, shown below. Refer to *Sewing Curved Seams* (page 27) and discover the simple pleasures of curved patchwork.



QUILT BY Nancy Simms.

Project Rating: INTERMEDIATE

Size: 33" × 27"

Blocks: 20 (6") blocks

MATERIALS

10 fat quarters* assorted light, medium, and dark prints
(For a scrappier look, use more than 10 fabrics.)

¼ yard print for border

¾ yard print for binding

7/8 yard backing fabric

Freezer paper for templates or
Fons & Porter's Curved Seam
Template Set

37" × 31" piece quilt batting

*fat quarter = 18" × 20"

CUTTING

If you are not using Fons & Porter's Curved Seam Template Set, make freezer paper templates from the large and small take-away and fill-in patterns on page 32. Measurements include ¼" seam allowances. Border strips are exact length needed. You may want to make them longer to allow for piecing variations.

NOTE: Assembly instructions for each of the three basic types of blocks for this quilt include cutting instructions. You can cut 4 (6½" or 7") squares plus several smaller pieces from each fat quarter.

From each fat quarter, cut:

- Squares needed for your design.

From border fabric, cut:

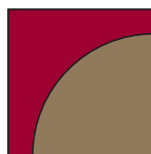
- 4 (2"-wide) strips. From strips, cut 2 (2" × 24½") side borders and 2 (2" × 33½") top and bottom borders.

From binding fabric, cut:

- 4 (2¼"-wide) strips for binding.

BLOCK ASSEMBLY

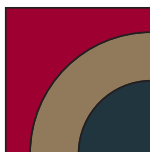
Basic Block



Basic Block

1. Cut 1 (6½") square from each of 2 contrasting fabrics. Referring to *Using Curved Seam Templates* on page 26, cut take-away and fill-in pieces using large templates.
2. Sew pieces together following instructions in *Sewing Curved Seams* on page 27.

Donut Block



Donut Block

1. Make a basic block as described above.
2. Refer to *Using Curved Seam Templates* on page 26 to cut pieces for a donut block. (Fill-in piece can be cut from a large take-away piece or from a 3½" square.)
3. Sew pieces together following instructions in *Sewing Curved Seams* on page 27.

Split Block



Split Block Ideas

1. Cut 1 (7") square from each of 2 contrasting fabrics. Cut each square in half diagonally to make half-square triangles. Sew 1 triangle from each fabric together to make a split square.
2. Use split square to make a basic block or donut block. If necessary, trim block to 6½".

QUILT ASSEMBLY

1. Make 20 blocks of your choice.
2. Lay out blocks in 4 horizontal rows with 5 blocks in each row.

Sew Smart™

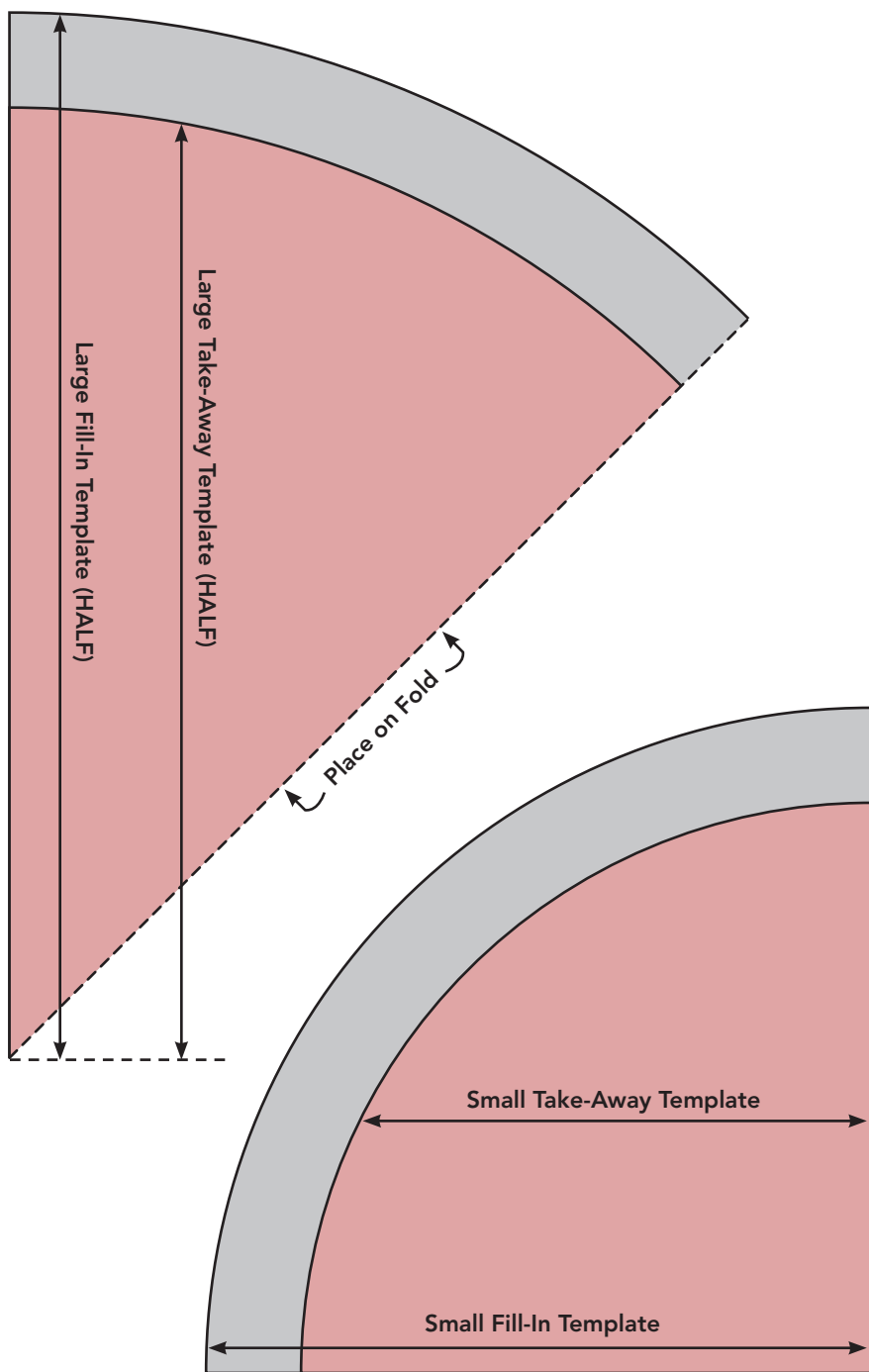
Experiment with different layouts for your blocks until you create one that pleases you.

—Marianne

3. Join blocks into rows; join rows to complete quilt center.
4. Add side borders to quilt center. Add top and bottom borders to quilt.

FINISHING

1. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted in the ditch around blocks and donuts, and with stars in the circle areas.
2. Join 2¼"-wide binding strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt. ✱



BORDERS & CORNERS

MADE EASY

6

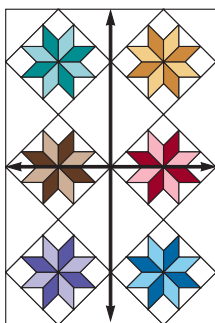


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MITERED BORDERS

The subtle seam of a mitered corner creates the illusion of a continuous line around the quilt. Mitered corners are ideal for striped fabric borders or multiple plain borders.

1. Referring to *Measuring Quilt Center Diagram*, measure your quilt length through the middle of the quilt rather than along the edges. In the same manner, measure quilt width. Add to your measurements twice the planned width of the border plus 2". Trim borders to these measurements.



Measuring Quilt Center Diagram

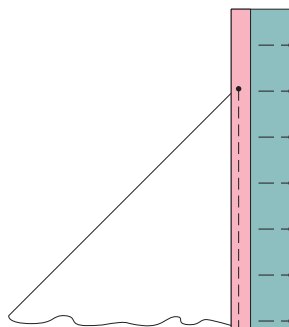
2. On wrong side of quilt top, mark $\frac{1}{4}$ " seam allowances at each corner.

3. Fold quilt top in half and place a pin at the center of the quilt side. Fold border in half and mark center with pin.

4. With right sides facing and raw edges aligned, match center pins on the border and the quilt. Working from the center out, pin the border to the quilt, right sides facing. The border will extend beyond the quilt edges. **Do not trim the border.**

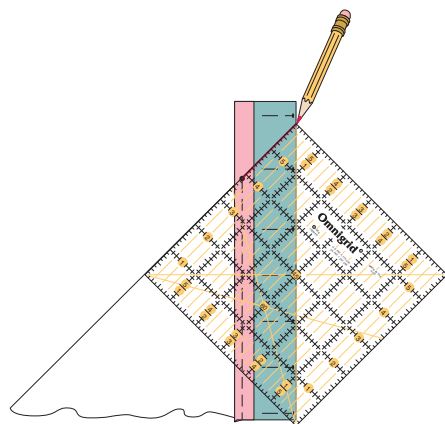
5. Sew the border to the quilt. Start and stop stitching $\frac{1}{4}$ " from the corner of the quilt top, backstitching at each end. Press the seam allowance toward the border. Add the remaining borders in the same manner.

6. With right sides facing, fold the quilt diagonally as shown in *Mitering Diagram 1*, aligning the raw edges of the adjacent borders. Pin securely.

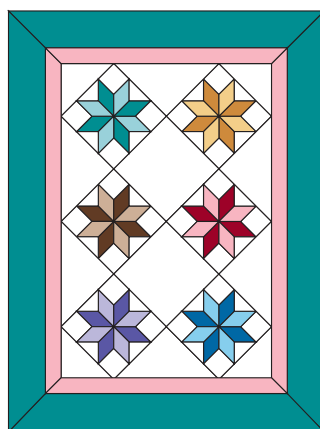


Mitering Diagram 1

7. Align a ruler along the diagonal fold, as shown in *Mitering Diagram* 2. Holding the ruler firmly, mark a line from the end of the border seam to the raw edge.



Mitering Diagram 2



Mitered Borders Diagram

8. Start machine stitching at the beginning of the marked line, backstitch, and then stitch on the line out to the raw edge.

9. Unfold the quilt to be sure that the corner lies flat (*Mitered Borders Diagram*). Correct the stitching if necessary. Trim the seam allowance to $\frac{1}{4}$ ".

10. Miter the remaining corners. Press the corner seams open. ✂

HAND QUILTING

SECRETS

7



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QUILTING BY HAND

Hand quilting is an art form that has been passed down from generation to generation. Watching someone hand quilt is the easiest way to learn. The photos included here show quilting techniques. Sew Smart comments provide extra help. Be sure to check out our Hand Quilting Tips on page 40.

To prepare for hand quilting, mark the desired designs on your quilt top. Layer the backing, batting, and quilt top; hand baste layers.

NOTE: We used red thread to help you easily see the stitches in our samples. Use the color thread that best complements your project.

Sew Smart™

Most quilters find that the shorter the “between” or quilting needle they use, the smaller their quilting stitches will be.

1. Put the layered quilt in a hoop, smooth out any puckers on the top and back, and tighten the hoop bolt slightly. Stretch the sandwich to the desired tension and tighten the bolt completely (*Photo A*). There should be some slack to allow you to

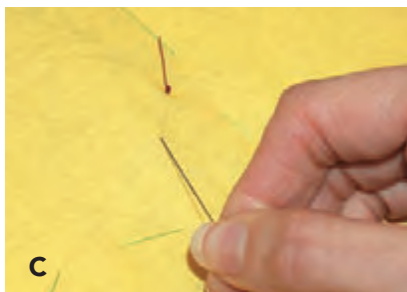
move the needle through the layers. Experiment to find a tension that is comfortable for you.



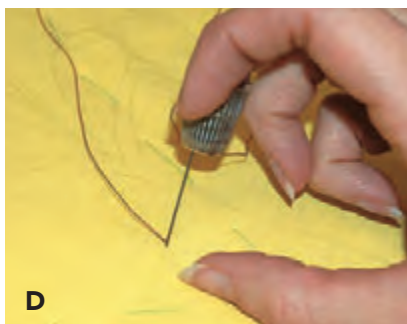
2. Thread a “between” or quilting needle with 24–27 inches of quilting thread. (Longer threads tend to tangle or fray.) Tie a quilter’s knot (see page 40) in the end that was cut from the spool. Run the needle through the batting layer for about ½" along the path you will be quilting and bring the needle up at the starting point (*Photo B*)



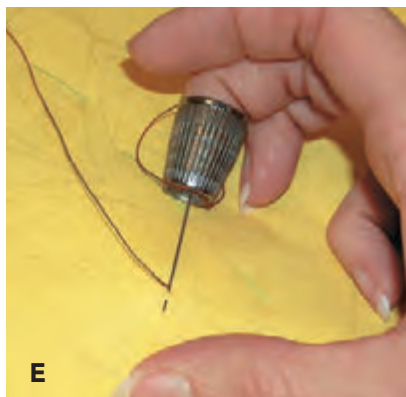
3. With a slight tug, pull the knot into the batting (*Photo C*). If the knot is stubborn, rub the area under the knot with your underneath fingernail to work the knot into the batting.



4. Hold the needle between your thumb and index finger and insert the needle to start your first stitch. Place the index or middle finger of your other hand beneath the quilt to feel the needle come through. Wearing a thimble on the middle finger of your quilting hand, push needle straight down through all layers until you feel the point of the needle (*Photo D*).

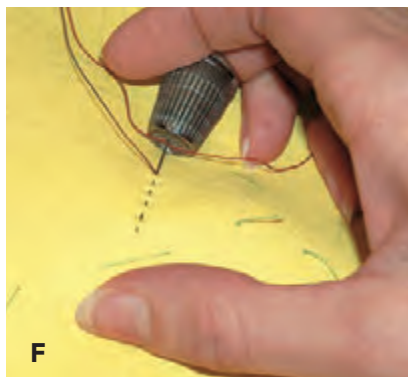


5. With thimble on eye end of needle, balance needle point on tip of underneath finger. Rock the needle back and push forward slightly. As you move the needle, push up with the underneath finger and down with your thumb just ahead of where you are stitching to help bring the needle back to the quilt top (*Photo E*). The needle should go through the layers at a nearly perpendicular angle to make even top and bottom stitches.



6. Just as the needle becomes barely visible, roll the needle upward, then push down with the needle. As soon as you feel the needle point, rock the needle back down as you push up with underneath finger and down with your thumb ahead of the needle (*Photo F*). Repeat this motion to add three to five stitches. Your primary

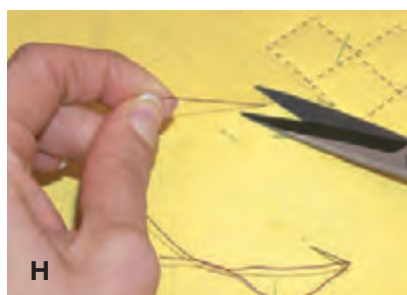
goal is to make your line of stitches even. Don't worry about the number of stitches per inch. That will increase as you practice.



7. When you have about five inches of thread left on the needle, you are ready to end your line of quilting. Make a small backstitch at the stopping point, similar in size to the quilting stitches, and run the needle through the batting for about half the length of the needle (*Photo G*).



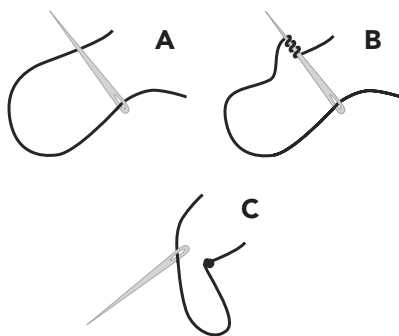
8. Pull thread taut and clip close to the quilt surface (*Photo H*). The thread tail will pop back into the batting.



TYING A QUILTER'S KNOT

- 1.** Referring to *Quilter's Knot Diagrams* on page 40, hold threaded needle between thumb and forefinger about midway along needle shaft. With other hand, pick up long end of thread and place tail under needle, allowing end to extend approximately $\frac{1}{2}$ " beyond needle (*A*). While holding needle, pinch thread that is on top of needle between thumb and forefinger.
- 2.** With other hand, wrap main part of thread around needle about three times (*B*). Number of wraps determines size of knot. Pinch wraps between thumb and finger.

3. While pinching wraps and needle with one hand, let go of long thread with other hand. Grasp needle near point and pull needle through wrap. While pulling needle, keep gently pinching wraps with fingers until all thread is pulled through wraps, forming a nice, firm knot (C). Clip tail near knot for sewing, but leave ½" tail when quilting to help secure thread in batting.



Quilter's Knot Diagrams

Sew Smart™

If you failed to get a knot, you probably accidentally wrapped with the tail, rather than the main part of the thread.

HAND QUILTING TIPS

- Choose a thimble that fits snugly enough to stay on your finger when your hand is dropped to your side.
- As you quilt, push with either the end or the side of the thimble.
- If you are not comfortable wearing a metal thimble, try one of the varieties of leather ones.
- To make threading a needle easier, lick the needle eye to attract the dry thread tail.
- If you are having trouble threading your needle, spin it around so that you are threading the other side of the eye.
- Cutting thread at an angle will help with threading. Put the knot in the end you cut last. Remember this little phrase, "Thread the end you pull; knot the end you cut."
- Use cotton thread to quilt cotton fabrics. If the thread is stronger than the fabric, it will eventually cut the fabric.
- If you can't find quilting thread to match your quilt, use regular sewing thread coated with beeswax to strengthen it and reduce tangling.
- If you need to tighten your quilt in the hoop, remove the outer hoop to make the adjustment. Pulling on the edges of hooped fabric may distort it.
- Begin quilting at the center and work out toward the outer edges. ✂

MACHINE QUILTING

BATTING & BACKING BASICS

8



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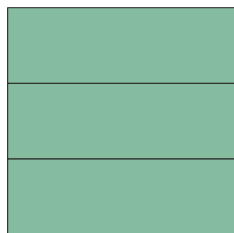
QUILTING YOUR QUILT

Decide what color thread will look best on your quilt top before choosing your backing fabric. A thread color that will blend in with the quilt top is a good choice for beginners. Choose backing fabric that will blend with your thread as well. A print fabric is a good choice for hiding less-than-perfect machine quilting. The backing fabric must be at least 3"–4" larger than your quilt top on all 4 sides. For example: if your quilt top measures 44" × 44", your backing needs to be at least 50" × 50". If your quilt top is 80" × 96", then your backing fabric needs to be at least 86" × 102".

For quilt tops 36" wide or less, use a single width of fabric for the backing. Buy enough length to allow adequate margin at quilt edges, as noted above. When your quilt is wider than 36", one option is to use 60"–, 90"–, or 108"–wide fabric for the quilt backing. Because fabric selection is limited for wide fabrics, quilters generally piece the quilt backing from 44/45"–wide fabric. Plan on 40"–42" of usable fabric width when estimating how much fabric to purchase. Plan

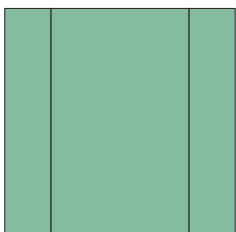
your piecing strategy to avoid having a seam along the vertical or horizontal center of the quilt.

For a quilt 37"–60" wide, a backing with horizontal seams is usually the most economical use of fabric. For example, for a quilt 50" × 70", vertical seams would require 152", or 4¼ yards, of 44/45"–wide fabric (76" + 76" = 152"). Horizontal seams would require 112", or 3¼ yards (56" + 56" = 112").



Horizontal Seam Back

For a quilt 61"–80" wide, most quilters piece a three-panel backing, with vertical seams, from two lengths of fabric. Cut one of the pieces in half lengthwise, and sew the halves to opposite sides of the wider panel. Press the seams away from the center panel.

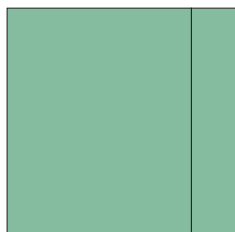


Three Panel Backing

For a quilt 81"–120" wide, you will need three lengths of fabric, plus extra margin. For example, for a quilt 108" \times 108", purchase at least 342", or 9½ yards, of 44/45"-wide fabric (114" + 114" + 114" = 342").

For a three-panel backing, pin the selvage edge of the enter panel to the selvage edge of the side panel, with edges aligned and right sides facing. Machine stitch with a ½" seam. Trim seam allowances to ¼", trimming off the selvages from both panels at once. Press the seam away from the center of the quilt. Repeat on other side of center panel.

For a two-panel backing, join panels in the same manner as above, and press the seam to one side.



Offset Seam

Create a "quilt sandwich" by layering your backing, batting, and quilt top. Find the crosswise center of the backing fabric by folding it in half. Mark with a pin on each side. Lay backing down on a table or floor, wrong side up. Tape corners and edges of backing to the surface with masking or painter's tape so that backing is taut (*Photo A*).



Fold batting in half crosswise and position it atop backing fabric, centering folded edge at center of backing (*Photo B*).



Unfold batting and smooth it out atop backing (*Photo C*).



In the same manner, fold the quilt top in half crosswise and center it atop backing and batting (*Photo D*).



Unfold top and smooth it out atop batting (*Photo E*).



Use safety pins to pin baste the layers of your quilt (*Photo F*). Pins should be about a fist width apart. A special tool, called a Kwik Klip, or a grapefruit spoon makes closing the pins easier. As you slide a pin through all three layers, slide the point of the pin into one of the tool's grooves. Push on the tool to help close the pin.



For straight line quilting, install an even feed or walking foot on your machine. This presser foot helps all three layers of your quilt move through the machine evenly without bunching.



Walking Foot

An easy way to quilt your first quilt is to stitch “in the ditch” along seam lines. No marking is needed for this type of quilting. ❄

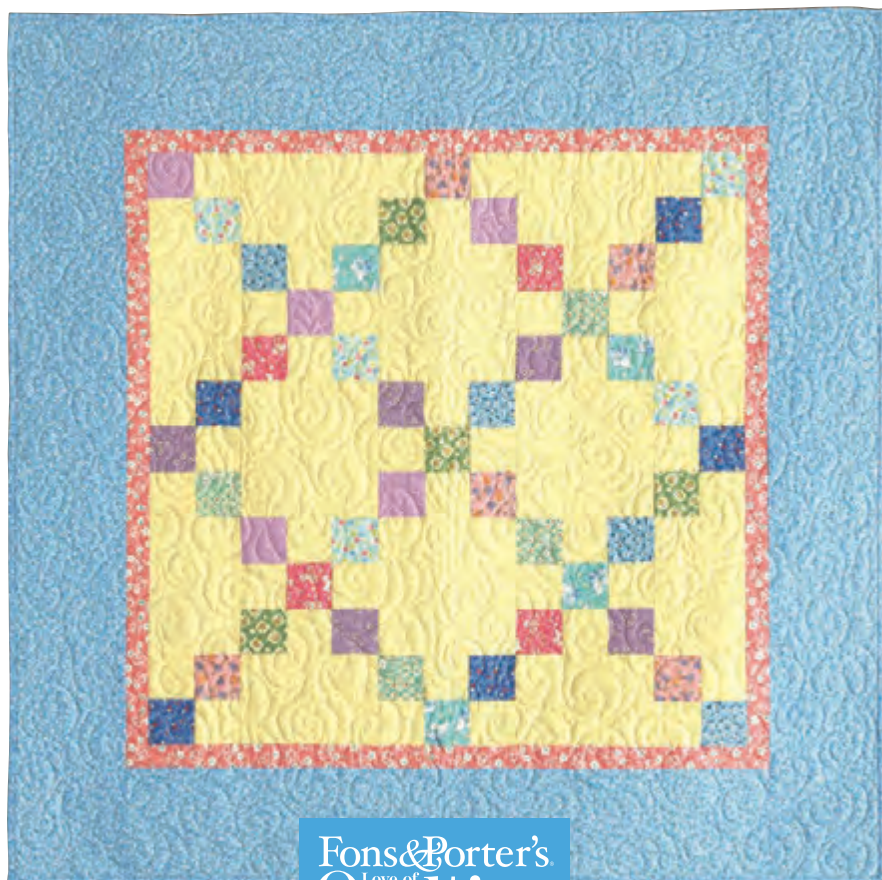


Stitching “in the ditch”

FREE-MOTION QUILTING

SIMPLIFIED

9



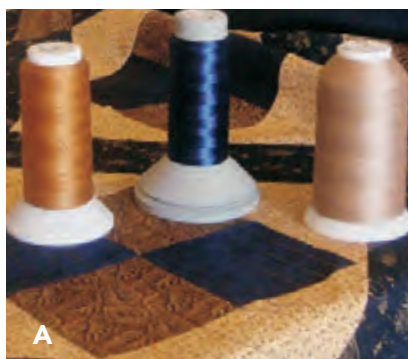
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ALLOVER DESIGN SUCCESS

While we may secretly wonder what it would be like to have one of our quilts receive a “Best of Show” award, we can’t beat the most supreme honor bestowed upon us—the hugs of loved ones who wrap themselves in our handcrafted quilts! You can spend hundreds of hours on your show quilts, but for those priceless quilts you make for the ones you love, utility and speed usually win out.

To get all of your projects done, you’ll probably need some quilting designs that cover a large amount of territory in a small amount of time. Overall quilting designs can enhance your quilt and pull it together. These designs work well for scrappy quilts, colorful quilts, busy quilts, and even complicated quilts. Quilts with lots of open space can be quilted with edge-to-edge designs, but you will need to pay special attention to the open areas. To choose the best design for your project, decide whether the quilting will be noticeable once it’s completed. If your batting is low loft and your thread blends well with your fabrics, the quilting design may melt completely into the background.

One way to make overall quilting more noticeable is to increase the batting loft. The texture created by your stitching will make the quilting lines more dominant. You can also choose thread that contrasts a bit from all of your fabrics. It’s best to go a few shades darker rather than lighter for this effect. Dark thread adds depth and richness, yet is kind to quilters who may not quilt every line perfectly. In *Photo A* on page 48, notice that all three of the thread colors blend well with the quilt when viewed from a distance. However, a closer look in *Photo B* reveals that the gold and tan threads show up across navy areas but blend into the background fabric. The navy thread completely disappears across the navy fabric and stands out just a little on the printed background fabric. If you use the navy thread, it will blend in so well that it could look like you completely forgot to quilt several sections. The tan thread will show every wobble or wiggle in your quilting lines as you cross the navy fabrics. The gold thread provides warmth, yet doesn’t jump out boldly in dark areas, so it is the best choice for this quilt.



Loops, stars, and puzzle meanders are easy beginning designs for machine quilters. After all, you're simply doodling with an electric pencil! As you gain confidence, your repertoire of designs will naturally expand. Try pulling something from your fabric into the quilting design—maybe a cute butterfly, a whimsical heart, or even a unique swirl. Intersperse the specific elements across your quilting surface, connecting them with loops or meandering. Think about how your quilt will be used. Will it be viewed from all angles? If so, turn your design elements in different directions as you quilt (that's less stressful than trying to make them all align perfectly).

If you're going to take the time to add special elements to your quilt, make sure they will be noticeable. In addition to the batting and thread considerations mentioned earlier, add "design scale" to your bag of tricks. Your individual elements must be set apart from the quilting lines that connect them or they will be lost in your quilting.

Notice that the butterflies in *Drawing 1* are a bit difficult to see. Keep your butterflies larger than the loops connecting them as in *Drawing 2*. If necessary, echo around your design element to set it apart from the rest of the quilting (*Drawing 3*). This trick works well for larger designs where your connecting motifs or meandering stitches are already in a larger scale.

As designs get bigger, it's tempting to add more detail to the design elements themselves. This will enhance the design, but it can also backfire. If you get carried away with details in your elements, you'll lose your speed advantage and also push the element into the background instead of drawing attention to it. Keep your quilting density in proportion to your batting and design requirements.

Remember, the closer you quilt your project, the less cuddly it will be!

If you use a regular sewing machine or a special sit-down machine to do your quilting, you can spin your quilt in any direction to help you place your elements. However, if you use a longarm quilting machine, you won't be able to rotate your quilt to always stitch your butterflies right side up. Practice drawing on paper or a dry erase board, resisting the urge to turn the paper or board as you draw. This will train your eyes and hands to approach the design from many different angles while maintaining control. With a little warm up before you start stitching, it won't be long until you're tackling your next project with wild abandon and your own personalized designs! ❄



LEARN HOW TO

QUILT AS YOU GO

10



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QUILT BY Lynn Kraus.

Garden of Simple Delights

The piecing and quilting for this easy quilt are done in one step. After the strips are joined, bind the quilt and add embellishments. You'll be done in no time!

Size: 48" × 66"

MATERIALS

50 (2½"-wide) assorted batik strips
3 yards backing fabric
Embroidery floss or perle cotton
Green, pink, and purple rickrack
in assorted widths from ⅛"–½"
(approximately 260" total length)
Temporary spray adhesive
52" × 70" rectangle cotton quilt
batting or fusible fleece

ASSEMBLY

1. Divide backing into 2 (1½-yard) lengths. Join panels lengthwise. Seam will run horizontally.
2. Lay backing fabric right side down on table or floor. Tape in place. Spray with adhesive.

Sew Smart™

Place paper around edge of backing fabric before spraying to protect table or floor from overspray. —Liz

3. Center batting rectangle atop backing; smooth in place.
4. Mark a line in center of batting rectangle along its length.
5. Join 2 or 3 fabric strips end to end. Trim ends randomly to make a 66"-long strip. Make 2 (66"-long) strips, trimming in different places so seams don't align when strips are placed side by side.
6. Place 1 strip right side up on batting, aligning one edge with drawn center line. Place second strip atop first strip, right sides facing. Join strips along 1 edge, stitching through all layers. Open strips; press.

Sew Smart™

Use a walking foot to keep layers from shifting. —Marianne

7. Continue piecing 22 more 66"-long strips and adding them to quilt in the same manner, checking after every 2 or 3 strips to make sure they are parallel with drawn center line.

Sew Smart™

To check if your strips are straight, measure in several places from drawn center line to edge of last strip added. If necessary, adjust next strip to straighten. —Liz

8. Stitch last strips to batting and backing within the seam allowance. NOTE: Do not trim excess backing and batting until after binding has been sewn to quilt.

9. Join remaining lengths of strips into 1 continuous piece about 250" long for straight-grain French-fold binding. Add binding to quilt.

10. Embellish quilt as desired. Lynn Kraus stitched rickrack to her quilt in swirly vines and used scraps of batiks for 3-dimensional flowers. ❄



BIND YOUR QUILT

WITH EASE

11



Fons & Porter's
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PREPARING BINDING

Strips for quilt binding may be cut either on the straight of grain or on the bias. Unless the quilt has curved edges, cut strips on the straight of grain.

1. Measure the perimeter of your quilt and add approximately 24" to allow for mitered corners and finished ends.
2. Cut the number of strips necessary to achieve desired length. We like to cut binding strips $2\frac{1}{4}$ " wide.
3. Join your strips with diagonal seams into 1 continuous piece (*Photo A*). Press the seams open.



4. Press your binding in half lengthwise, with wrong sides facing, to make French-fold binding (*Photo B*).



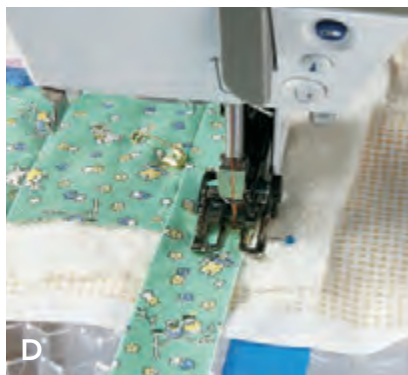
ATTACHING BINDING

Attach the binding to your quilt using an even-feed or walking foot. This prevents puckering when sewing through the three layers.

1. Choose beginning point along one side of quilt. Do not start at a corner. Match the two raw edges of the binding strip to the raw edge of the quilt top. The folded edge will be free and to left of seam line (*Photo C*). Leave 12" or longer tail of binding strip dangling free from beginning point. Stitch, using $\frac{1}{4}$ " seam, through all layers.



2. For mitered corners, stop stitching $\frac{1}{4}$ " from corner; backstitch, and remove quilt from sewing machine (*Photo D*).



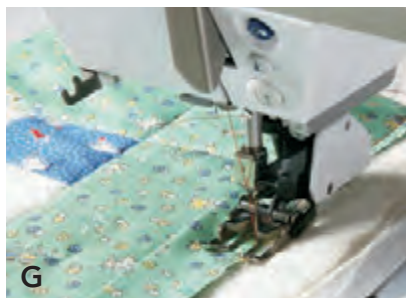
Place a pin $\frac{1}{4}$ " from corner to mark where you will stop stitching. Rotate quilt quarter turn and fold binding straight up, away from corner, forming 45-degree-angle fold (*Photo E*).



Bring binding straight down in line with next edge to be sewn, leaving top fold even with raw edge of previously sewn side (*Photo F*).



Begin stitching at top edge, sewing through all layers (*Photo G*).



3. To finish binding, stop stitching about 8" away from starting point, leaving about a 12" tail at end (*Photo H*).



Bring beginning and end of binding to center of 8" opening and fold each back, leaving about $\frac{1}{4}$ " space between the two folds of binding (*Photo I*). (Allowing this $\frac{1}{4}$ " extra space is critical, as binding tends to stretch when it is stitched to the quilt. If the folded ends meet at this point, your binding will be too long for the space after the ends are joined.) Crease folds of binding with your fingernail.



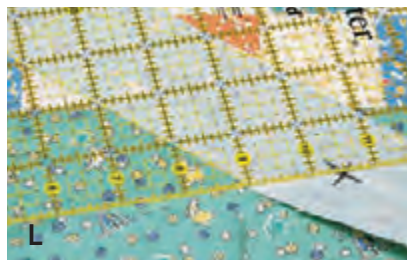
4. Open out each edge of binding and draw line across wrong side of binding on creased fold line, as shown in *Photo J*.



Draw line along lengthwise fold of binding at same spot to create an X (*Photo K*).



5. With edge of ruler at marked X, line up 45-degree-angle marking on ruler with one long side of binding (*Photo L*).



Draw diagonal line across binding as shown in *Photo M and N*.





6. Pin binding ends together with right sides facing, pin-matching diagonal lines as shown in *Photo O*. Binding ends will be at right angles to each other.



Machine-stitch along diagonal line, removing pins as you stitch (*Photo P*).



7. Lay binding against quilt to double-check that it is correct length (*Photo Q*).



Trim ends of binding $\frac{1}{4}$ " from diagonal seam (*Photo R*).



8. Finger press diagonal seam open (*Photo S*).



Fold binding in half and finish stitching binding to quilt (*Photo T*).



HAND STITCHING BINDING TO QUILT BACK

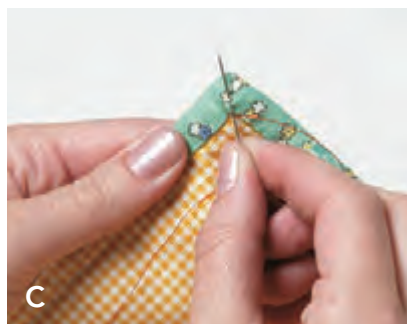
1. Trim any excess batting and quilt back with scissors or a rotary cutter (*Photo A*). Leave enough batting (about $\frac{1}{8}$ " beyond quilt top) to fill binding uniformly when it is turned to quilt back.



2. Bring folded edge of binding to quilt back so that it covers machine stitching. Blindstitch folded edge to quilt backing, using a few pins just ahead of stitching to hold binding in place (*Photo B*).



3. Continue stitching to corner. Fold unstitched binding from next side under, forming a 45-degree angle and a mitered corner. Stitch mitered folds on both front and back (*Photo C*). ✂



DESIGN

YOUR OWN

LABEL

12



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AMERICA'S FAVORITE QUILTING MAGAZINE™

Label your quilt so future generations know who made it. Follow these steps to print a fabric label.

1. Prepare image for printing on your computer. Use a digital photo, scan a photo or other image, or create a design using software such as a greeting card program.
2. Trim loose threads from edges of fabric sheet—do not pull them.
3. Adjust printer settings to plain paper (or thick paper if printer has this option) and best quality. Use an inkjet printer **only**. Test your printout on paper to check image clarity, size, and placement before printing on fabric sheet.
4. Load fabric sheet in printer tray so image will print on fabric side. Follow your printer's directions for loading instructions. (Fabric sheets may feed best if loaded one at a time.)
5. Print image. Allow ink to dry completely (about 15 minutes).
6. Peel paper backing from fabric sheet.
7. To remove excess ink, soak fabric sheet in room temperature water for 10 minutes, then gently rinse.
8. Lay flat to dry. Do not twist or wring fabric to remove excess water. When fabric is completely dry, iron, using lowest steam setting to remove any wrinkles. ✖



Scan or copy this label to
use on your quilt

4 FREE PATTERNS INSIDE!



Blue Lagoon page 11



Windy Days page 21



Around the Bend page 29



Garden of Simple Delights page 50