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AWASH WITH COLOUR

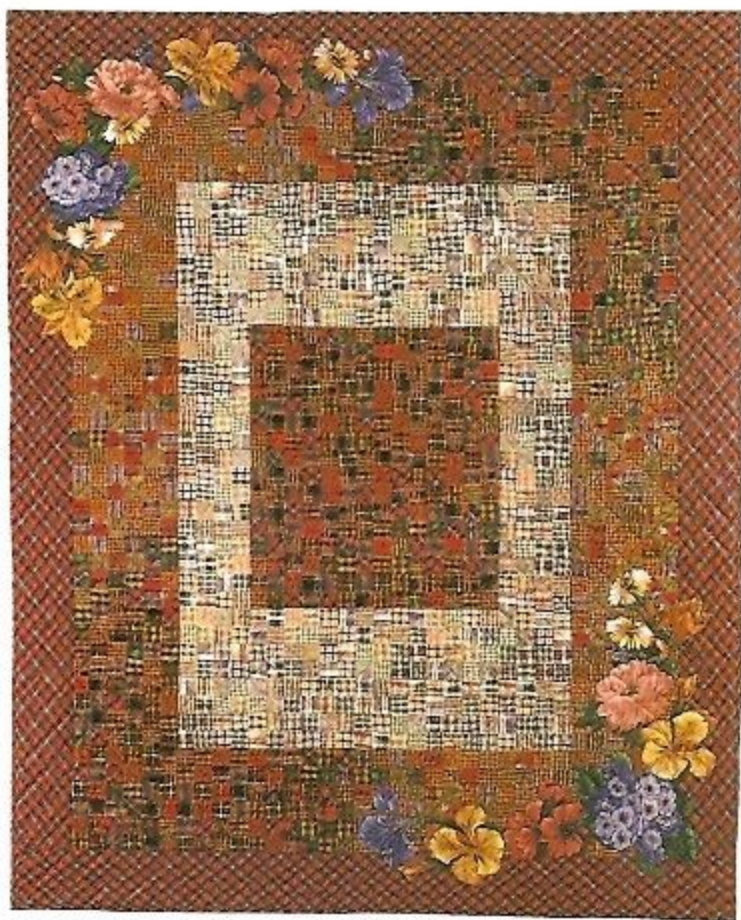
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Judy Turner



AWASH WITH COLOUR



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AWASH WITH COLOUR

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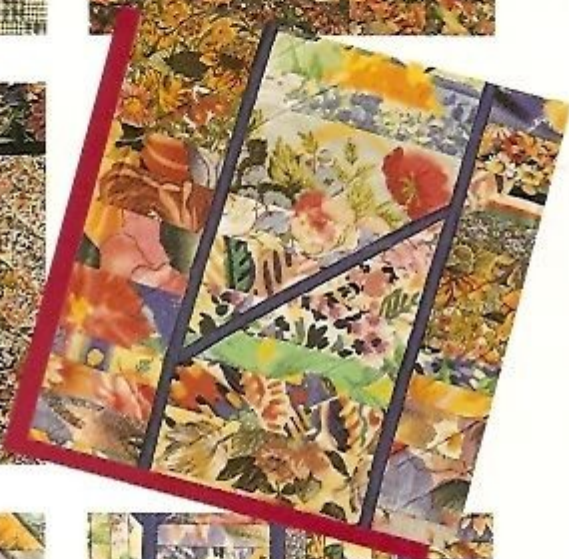
DEDICATION

To my parents, Joan and John Hepburn, who in their individual ways have taught me to cherish every moment

JMT

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Introduction

While I was growing up, it seemed to me that my mother could make anything she wanted with her hands. Apart from making all our clothes, she did exquisite embroidery and wonderful knitting. I clearly remember seeing boxes of beautifully made dolls' clothes ready for the school fete. She was a regular student at the local technical college, studying dressmaking, interior decorating, upholstery, soft furnishings, floral arrangement, basketry and cake decorating. Years later, I joined her in pottery and gourmet cooking classes, as well as attending dressmaking and soft furnishing classes myself. Her talents decorated our home and extended to the garden. It is no accident that my sister, Barbara Gower, and I share a love of needlework and gardens. At a young age, we were encouraged to make clothes for our dolls, as well as for ourselves. My mother's practical approach to problem-solving and the enormous amount she learned by creating with her hands provided a wonderful role model for me. Her two sisters, Alison Harrison and Nancy Jenkins, shared all my mother's talents, and they too opened my eyes to the pleasure and sense of achievement that needlework could provide.

It was in 1980, while visiting my aunt Alison, that I first became interested in patchwork. A cushion she had made caught my attention, so she promptly sketched the design, enabling me to make it on my own when I returned home. My attempt was a disaster! I thought it would be like dressmaking – running the seams in or letting them out until the pieces fitted. I had tried to make the block without templates. Still keen to attempt patchwork, I enrolled in classes with Margaret Rolfe and Wendy Saclier, two well known Australian quilters. The enthusiasm shared in that first class remains with me still.

Many events and people have influenced my work over the years. Between 1981 and 1983, I made nine traditional quilts. The video *Quilts In Women's Lives* (1980) was a turning point for me. In the video, Grace Earl, an American lady, was arranging triangles of blue and white printed fabric from light to dark, on a felt wall. In no time my husband had built a felt wall in our bedroom. My first blended print quilt, 'Ashes of Roses' using quick-pieced triangles, soon followed.

Although there were no books available on the subject, I realised I would need to piece lights with lights, lights with mediums, mediums with mediums, mediums with darks, and darks with darks – to blend the fabrics in a wash of colour, just as an artist would with paint and brush.

In 1984 my mother gave me a gift of a rotary cutter and cutting mat, enabling me to make my son a Log Cabin quilt in just one week. I enjoyed working with strips and my first pictorial quilt, 'Daybreak Island', was made in the same year by blending printed strips of fabric on my felt wall until I had created a picture.

Since that time, I have continued to work with strips, as well as multiple-piecing (Four-patch, Nine-patch, Rail-fence), using printed fabric and blending the colours on my felt wall. Not working in single units, there is always the element of surprise when a splash of light appears in a dark area or a dark note in a light area. To date, I have not found the need to unpick a section of piecing, enjoying each surprise and its contribution to the finished quilt. Since the late eighties, the availability of large prints and multicoloured fabrics in Australia has made it possible for me to make more colourful quilts.

Although my mother has been my strongest influence, many other talented people have also influenced my work. These include the impressionists, particularly Claude Monet, and the Australian artist Fred Williams; Kaffe Fassett, for his use of colour; and Deidre Amsden, whose colourwash quilts are well known throughout the world and have been recently documented in her book *Colourwash Quilts* (That Patchwork Place 1994).

Ideas for my quilt designs have come from visual and emotional experiences, as well as from photos, gift wrap, the garden or simply a beautiful piece of fabric. Often one quilt develops from another. The more quilts I make, the more I learn, and ideas come flooding at a faster rate than I can possibly sew.

I owe an enormous debt to my students. Their enthusiasm has encouraged me to find creative solutions – often on the spot – teaching me more than I would ever have learnt had I worked in isolation. The rewards have been in the many friendships I have formed, as well as witnessing my students' creative growth and confidence with colour. Perhaps the most satisfying thing of all has been to see my daughter's enjoyment of stitching, thus continuing the thread into the next generation.

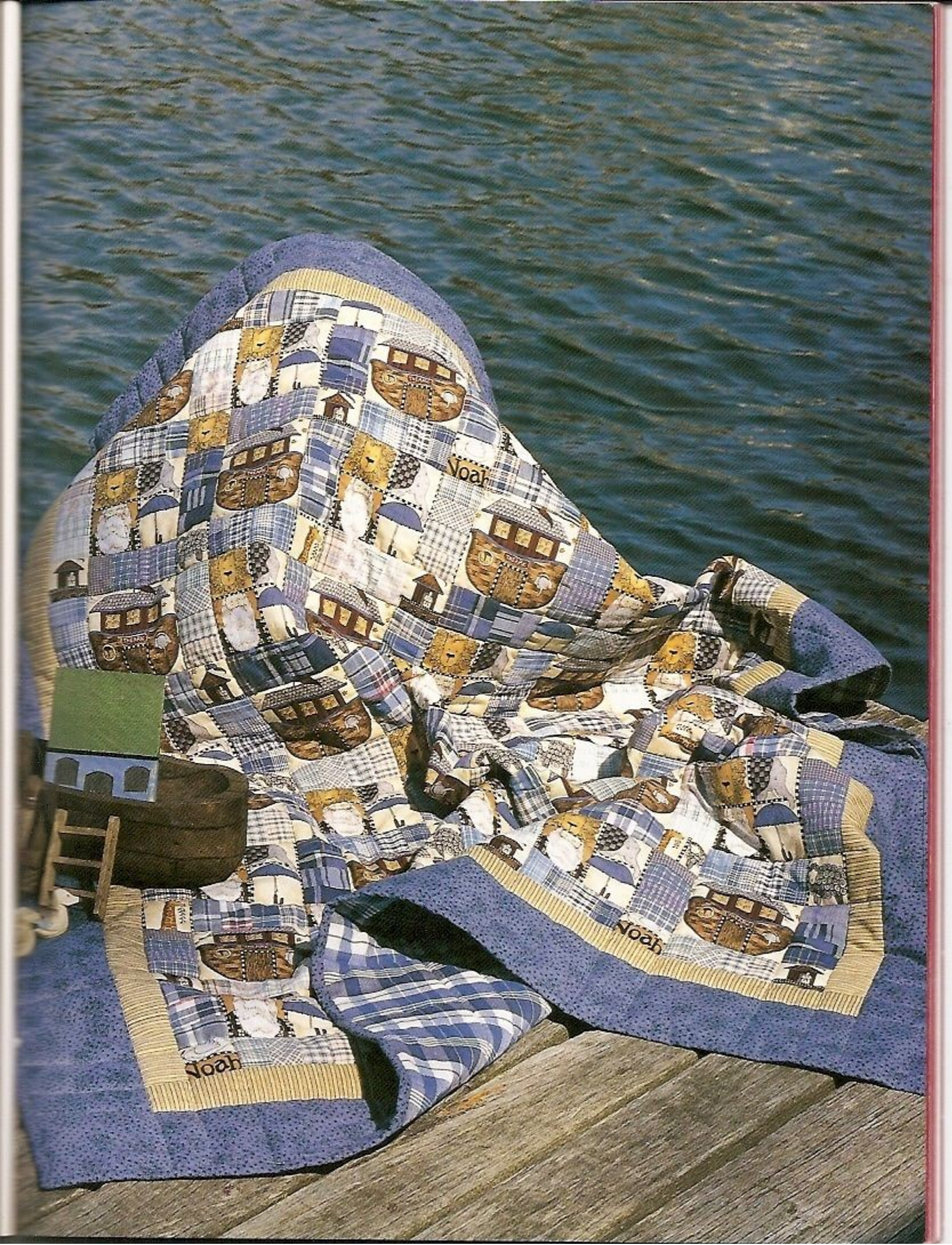


Awash with Colour Basics

We live in a wonderful, colourful world, a fact that is often not fully appreciated. Inspiration for many of the quilts in this book comes from the observation of my surroundings and an understanding of the importance of colour value. Colour observation and knowledge of the types of fabrics which will be easier to blend are crucial in the making of these quilts. Information about colour and fabric appears in the following section which describes as simply as possible how to collect fabrics for washed colour quilts and how to arrange them to see if you have achieved the required flow of colour.

The Technical Details section provides all the information you need to make a well finished quilt, including very important tips for working with strips. Various tools and types of equipment are also helpful in assisting with the blending of colour and these are also described here.

Read Awash With Colour Basics carefully, before beginning any of the projects in this book.



Choosing Colours and Fabrics

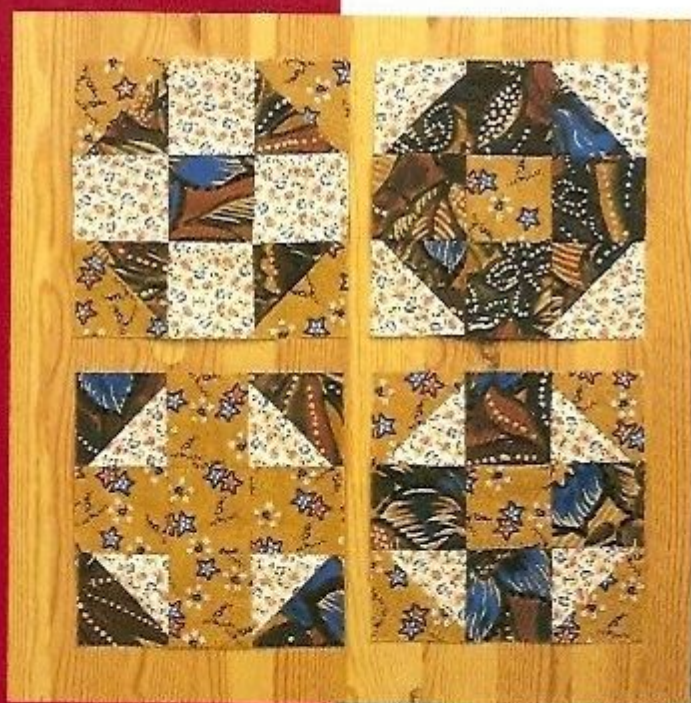
MY COLOURFUL WORLD

As a child, I always wished I could paint. While still at school I attended Saturday morning watercolour classes, a subject which I pursued again briefly some ten years ago. Several colour workshops over the years only added to my frustration in truly understanding colour, its various terms and relationships. Most of what I have learned about colour, I have learned from simple observation and practice.

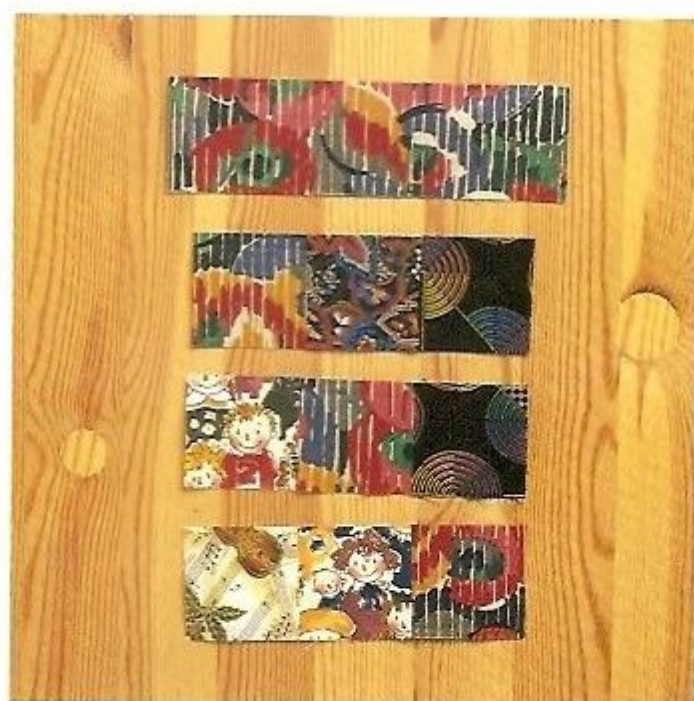
The environment in which I live has had an enormous impact on my appreciation of colour. Canberra is a city which experiences exciting seasonal changes which simply cannot be ignored in daily life. Added to this,

constant visits of wild parrots outside my studio have heightened my appreciation of colour and my surroundings.

It was in the late eighties, after losing a close friend and my mother, that I began to see everything more clearly, to observe and absorb colour in a way I had not done before – to cherish each moment. At the same time, I began to teach widely throughout Australia, holding the colours I experienced in my head for future use. During my travels I observed that quilters worked well with colours from their immediate environment, and not so well with colours that didn't surround them in nature.



Detail 1: The same pattern can be changed to look quite different by changing the value of the shapes within it



Detail 2: The same fabric can appear to be light, medium or dark depending on the value of the fabrics around it

Wherever you live or travel, look more closely at nature's way of pulling colours together; by absorbing what you see, you will have your own personal colour memory to use in your quilts.

COLOUR VALUE

Colour value refers to the lightness or darkness of colour. Making a blended print quilt will be an exercise in learning about the relative value of colour, even when many different colours are used. Many patchwork patterns, such as Log Cabin, rely on value to create the design. If the blocks were the same value rather than half of them being light and half being dark, it would be impossible to create Barn-raising or Streak of Lightning designs from Log Cabin blocks. A pattern can be changed by changing the value of the shapes within it. See how the same shapes in different values can create a different pattern (detail 1).

Contrast can easily be achieved by placing light next to dark, but it's the medium range of value that provides the key to a quilt's success. Once you have learnt to blend colour from light to dark you will see endless opportunities for using this knowledge in your quilting.

Colours are of a high value if they have a large amount of white added: for example, powder blue. They are of low value if they have a lot of black added, as in navy blue, with many different values or shades in between. Colour value is relative. A fabric can appear to be light, medium or dark, depending on the value or depth of colour of the fabrics that surround it (detail 2).

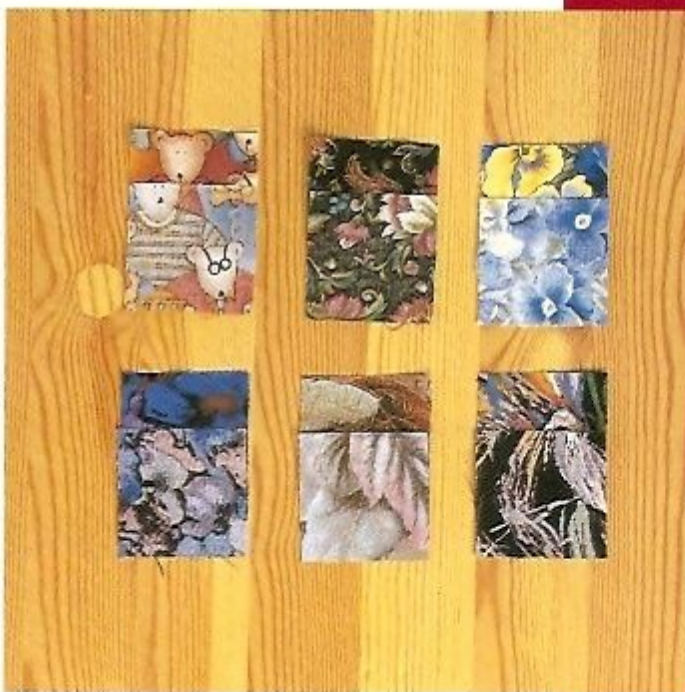
Most successful quilts contain light, medium and dark values in varying amounts. In 'Reef Wash' (page 42), a few medium blocks have been used in either light or dark positions, adding interest to the quilt. The quilts in this book use light, medium and dark value fabrics in different ways. 'Simply Blue' (page 30), 'Winter Surprise' (page 72) and 'Reef Wash' (page 42) do not require a full gradation of colour as they rely on light/dark contrast. However, the inclusion of

medium fabrics adds interest to each quilt. 'Autumn' (page 20), 'Spring' (page 51), 'Summer' (page 56), 'Moonlight and Roses' (page 35), 'Colourwash Cascade' (page 60) and 'Black Jewel' (page 66) rely on a full gradation of colour for maximum effect.

COLLECTING FABRICS

Although I prefer to use one hundred per cent cotton fabrics, I would use polyester-cotton blends if the colour was what I needed. One hundred per cent cotton fabrics are preferable because they press flat and do not shrink if the iron is too hot. I use a combination of patchwork, dressmaking and decorator fabrics.

A simple way to begin collecting fabrics for a blended print quilt is to start with one favourite fabric that contains many colours, and to consider using any fabric that doesn't scream at this one fabric. Look beyond the obvious colour of the fabric and try to use fabrics containing any or many of the colours in the first fabric. Include prints of different scales, such as tiny prints, large prints, and scattered prints. Previously rejected fabric,



Detail 3: The wrong side of some fabrics can also be used and will increase your range of available fabrics

odd colours or dated fabrics often work well. To fabrics already in your personal store add some of the latest prints available for a stunning effect. The wrong side of some fabrics can be used as well as the right side (detail 3).

For this type of quilt, avoid solids, stripes, large checks and tone-on-tone fabrics (detail 4). Collect a variety of prints, including florals of various sizes and multicoloured prints with a splash of light – the busier the print the better.

Busy, splashy prints (detail 5) are the easiest to use, muddy fabrics (detail 6) are more difficult. When you begin making blended print quilts, it is easier to use all the same kind of fabrics, for example, checks or florals, but, with experience, most fabrics can be mixed. As I wish to collect a large variety of fabrics, I usually only purchase 12" (30 cm) of each fabric, unless I see endless possibilities or border potential in a stunning print, which might lead me to purchase as much as 3 1/4 yd (3 m).

Many shades of one colour are easier to use than a mixture of colours from light to

dark, if you have not made a blended print quilt before (see 'Simply Blue' on page 30). With experience and the wide availability of multicoloured fabrics, you will enjoy the challenge of mixing many colours to make a new colour, just as an artist does with paint and brush.

If you have remembered the colours you have observed throughout your life, you will have your own colour memory to draw on, adding to the pleasure of making and sharing your quilt.

EVALUATING THE FABRICS

Line up the fabrics from light to dark so you can see the same amount of each fabric (detail 7). Shift the position of fabrics as necessary until you have a flow of colour. Use value-determining tools to help you to decide the exact position of each fabric and to help you see any trouble spots (see page 16). Eliminate any fabrics that stand out. If the overall colouring looks better without a certain fabric, leave it out. Don't forget that some fabrics may need to be reversed to fit within the flow of colour that you have



Detail 4 (Left): Tone-on-tone fabrics are difficult to use in a washed colour quilt
Detail 5 (Middle): Busy, splashy prints are the easiest to use
Detail 6 (Right): Muddy fabrics are more difficult to blend

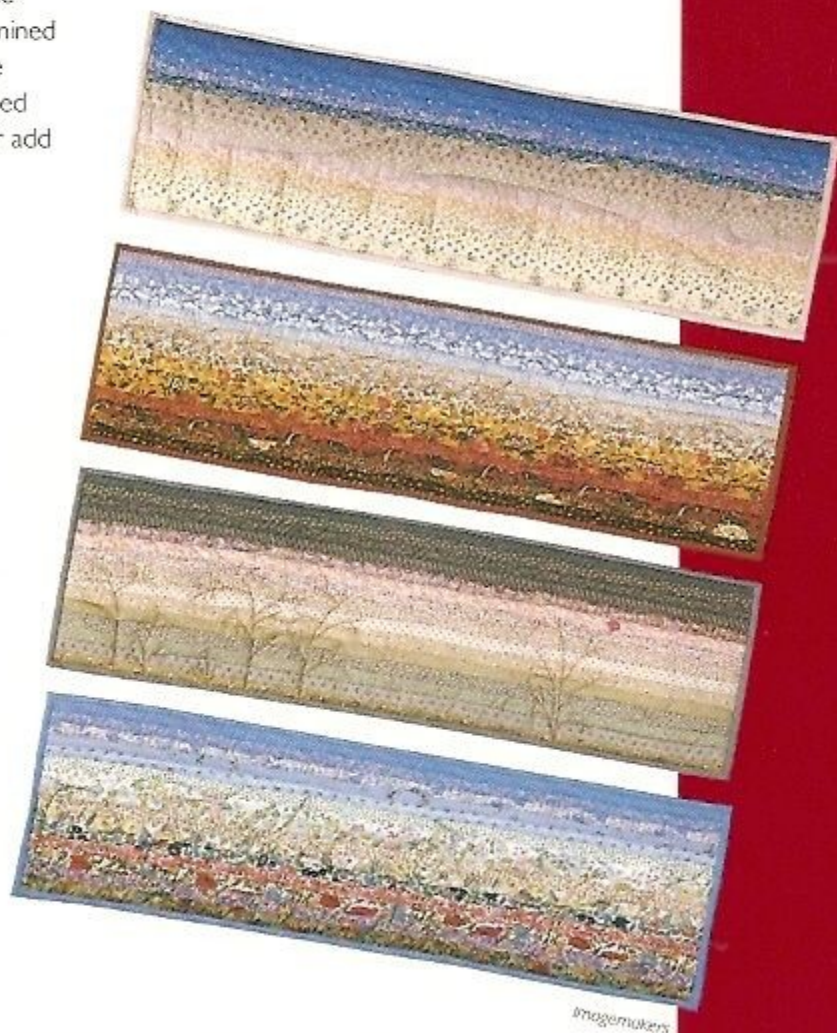
arranged. If you don't have a range of fabrics that blend at this stage, you won't have when the quilt is pieced, so keep searching until you have filled the gaps where the jump in value is too great. Time spent at this stage is invaluable. A fresh look on another day always works wonders. With practice, you will be able to look at the fabrics and see the depth of colour, rather than the colour itself and, remember, a more subtle gradation is possible when you use a very large number of different fabrics.

ARRANGING THE FABRICS

It is impossible to determine exact fabric quantities for many of the quilt tops in this book, such as 'Autumn' (page 20), 'Spring' (page 51) and 'Summer' (page 56). For these quilts, strips are cut in varying widths, and scraps and decorating samples are often used. Sometimes a section of strip will need to be cut out because a solid area has appeared between the printed areas. As a guide, if you have for the top twice the amount of fabric that has been determined for the back, you will have plenty. The wonderful thing about making a blended print quilt is that you can substitute or add extra fabrics at any time.



Detail 7: Line up your fabrics with the same amount of each one showing until you have a flow of colour



Right: CANBERRA SEASONS
Judy Turner, 1986
Each panel is 10" x 32"
(25 cm x 81 cm)

Technical Details

MEASUREMENTS

Both imperial and metric measurements have been used in this book. These measurements are not interchangeable, therefore it is important to use one or the other (imperial or metric) in any one quilt. Figures have been rounded off to the most useful equivalent to avoid the use of excessively difficult numbers. The measurements have been carefully adjusted to ensure that the quilt goes together well.

ROTARY CUTTING TIPS

Iron any creases out of the fabric first, then fold the fabric double with selvages matching. Cut the left-hand edge in one of the following ways:

- 1 Line up the fold in the fabric parallel to the top and bottom lines on your mat. With the ruler on the left-hand side, lined up with the grid, cut along the right-hand edge of the ruler.
- 2 Use a small square ruler on the fold of the fabric, lined up to the left-hand edge of a long ruler which is just covering the raw edges of the fabric. Cut along the right-hand edge after removing the small square ruler.

Apply the reverse procedures, if you are left-handed. When you are cutting, always apply firm pressure with your hand on the ruler to stop it from slipping and keep your fingers well clear. Make sure the blade is covered when the cutter is not in use.

SEAM ALLOWANCES AND STITCH LENGTH

It is important for seam allowances to remain consistent throughout your project; use either a 1/4" or 7.5 mm seam allowance. Please note, these measurements are not interchangeable.

For some projects I have suggested a smaller than usual stitch (for example, 2 instead of 2.5), because the pieces have been rotary cut, there is no back-tracking, and some of the quilts are large and heavy when being handled or pressed. A smaller stitch will strengthen the quilt and prevent the stitching from coming undone during handling.

Where possible, seam allowances should be pressed together in alternate directions to allow the seams to butt together when the rows are being joined. If this is not possible, for example, as in 'Moonlight and Roses' (page 35), line up the seams as best you can by stacking the seam allowances one on top of the other.

When your quilt top is completed, staystitch close to the outside edges to prevent the seams from coming undone and the edges from stretching.

TIPS FOR SEWING STRIPS

It is important to sew strips in alternate directions to avoid stretching the fabric. If you leave a tail of thread where you begin sewing and cut the thread off neatly where you finish sewing, you will always know where you began. If possible, sew strips in groups of two, then the groups of two into groups of four, and so on. This will help to prevent overhandling, which can also stretch the fabric.

With many quilts in this book, you will, in a sense, be making your own fabric, then cutting it up in a variety of ways. It is possible to cut the stretch out of the fabric by re-straightening the cut edge, where necessary, as you go.

Fabric can become stretched while being joined, because of different weaves and various weights. If you are still having trouble, pin before you begin to sew.

TIPS FOR BORDERS

The border strips for quilts in this book have been cut slightly longer than necessary to allow for differences in actual piecing. Fabric requirements for the borders, given with each quilt, allow for borders to be cut in one piece. If you wish to purchase less fabric, you will need to join the border strips. Add borders to the long sides first.

ADDING BORDERS

- 1 Lay a border strip across the centre of the quilt.
- 2 Pin-mark the border strip where it extends beyond the edges of the quilt. Fold the border strip in half, matching the pins, and mark the centre. Fold the strip again and pin-mark it into quarters.
- 3 Fold the length of the quilt into quarters and pin-mark each fold. Match the pins in the quilt and the border.
- 4 Pin the border to the quilt with a pin every 4" (10 cm), and the points of the pins facing the raw edges. Always stitch with the larger piece (usually the quilt) underneath.
- 5 Press the seam towards the border. Cut off the excess fabric using a rotary cutter and ruler placed square on the edge of the quilt and border.
- 6 Repeat these steps for the other borders.

PREPARATION FOR MACHINE-QUILTING**Backing**

Make the quilt backing at least 2" (5 cm) larger all round than the quilt top. Join the backing in the most economical way possible, either with seams across the quilt or down the length of the quilt. Press the seams open.

Batting

The quilt-as-you-go designs in this book require a thin, firm, bonded batting. All the other quilts require a low-loft batting. Cut the batting the same size as the backing. If the batting needs to be joined, simply butt two clean-cut edges together and oversew by hand, keeping the join flat.

Layering the quilt

- 1 Spread the quilt backing on a large flat surface (a table tennis table or the floor will work well) with the wrong side up. Secure the backing to the table with masking tape or pin it to the carpet to keep it flat.
- 2 Position the batting on top of the backing, making sure it is flat and smooth.
- 3 Press the quilt top well and centre it on top of the batting with the right side up. Smooth out the top, from the centre to the edges.
- 4 Pin-baste the quilt with 1 1/2" (4 cm) safety pins approximately every 3" (7.5 cm), pinning from the centre to the edges. If you close the pins as you go you may disturb the layers, so leave the pins open until the entire quilt has been pin-basted. Turn the quilt over and check for wrinkles before closing all the pins. If you own a pin closer, you can close the pins as you go.

MACHINE-QUILTING

All the quilts in this book have been machine-quilted. As fabrics of various weights have been used, including decorator fabrics, and as there are many seam allowances to stitch through, machine-quilting is a practical solution.

- 1 To set up for machine-quilting, you will need a clear work space with a small table (a card table works well) on your left-hand side to support the quilt. Use a walking foot on your sewing machine, if you have one.
- 2 Using scraps of batting and fabric, make a sample to test your stitching. You may need to adjust the stitch length to get a normal length stitch through the batting, especially if you don't have a walking foot. If you are using monofilament thread, you may need to loosen the top tension to achieve an even stitch.
- 3 Mark the quilting lines with a chalk wheel where necessary, preparing only a few rows at a time so the chalk won't wear off before you quilt that area.

- 4 Begin quilting from the centre of the outside edge for straight quilting or from the corners for diagonal quilting. Quilt from the centre out where the central panel is quilted before the border is quilted as in 'Outback Safari' (page 47).
- 5 Roll the half of the quilt that you intend quilting first and position it under the arm of the machine. For straight line or diagonal quilting, quilt half the quilt in one direction before rolling the opposite side and repeating the procedure.
- 6 When the quilting is completed, trim the excess backing and batting from the edge of the quilt.

Hand-quilting is another option for the quilts in this book. However, small stitches would be difficult to achieve because of the vast number of seam allowances to sew across. To prepare for hand-quilting, layer the quilt in the same way as for machine-quilting, then baste the layers together by hand in a 6" (15 cm) grid.

BINDING

Note: The specific cut size of the binding is given for each quilt.

- 1 Fold the strips in half lengthwise, with the wrong sides together, and press.
- 2 Measure through the centre of the quilt as for the borders. Add the binding to

the long sides first. Pin the binding to the right side of the quilt, with all the raw edges together, pinning every 4" (10 cm) with the points of the pins facing the raw edges.

- 3 Stitch the binding in place, then blind-stitch the binding on the back by hand.
- 4 When adding binding to the short sides of the quilt, allow an extra 1" (2.5 cm) at each end. This extra fabric will be folded to cover the corners, before blind-stitching on the back by hand.

SIGNING YOUR QUILT

The finishing touch to every quilt should include a label to provide important details for future recipients. Details should include the maker's name and year of completion, but could also include the address or location, inspiration, intended recipient's name and any other relevant details. Labels can be either embroidered by hand (I use backstitch), written with a waterproof fabric marker, or embroidered with a computerised sewing machine.



Left: An interesting and creative label is the perfect finishing touch for a quilt



Tools and Equipment

VERTICAL WORK SURFACE

A vertical work surface or a design wall is an essential piece of equipment which enables you to experiment with your blocks or strips and allows you to change the pieces to achieve the best results. My current design wall is a screen which consists of several 4 ft x 8 ft (1.2 m x 2.4 m) sheets of pin-board material, covered in white felt and surrounded with timber. Each screen is free-standing and can be readily moved. I often use them side by side for a large project. As the screens are resting against a wall, the fabric pieces are even less likely to fall because of the angle of the screen. If you don't have a large work space, a similar surface can be made easily by pinning a piece of flannel or Pellon Quilter's Fleece to the wall or curtains.

VALUE-DETERMINING TOOLS

Value-determining tools will help to visually remove the individual fabrics and show where there is a jump in value – a trouble spot. By reducing the image they will help you to focus on these problem areas.

Your eyes are the best tools you have in helping you to determine value. If your eyesight is good, you can squint to reduce the image; if it is poor, simply take your glasses off for the same effect.

The following tools will help you to determine the value of your fabrics as you are trying to arrange them:

- A reducing glass is the opposite of a magnifying glass, and will put distance visually between you and your work.
- A peephole, usually used in a door, is

my favourite tool. Readily available at any hardware stores, this little tool will reduce your work even more than a reducing glass. Good eyesight is necessary for this tool to work.

- A pair of binoculars used backwards will also reduce your work.
- A camera is another tool which works like a reducing glass. Photos also reduce the image, highlighting any problem areas.
- Photocopying your fabric will take away the colour completely. By producing shades of black, white and grey, it is easier to see the value of fabrics in relation to one another. Transparent red plastic has a similar effect to photocopying, but is not as clear. I find these two methods the least useful, as they take away the colour completely and my main objective is to mix colour as much as possible.

ROTARY CUTTER AND SELF-HEALING MAT

A rotary cutter and mat are essential for making the quilts in this book. The accuracy and speed this equipment provides has changed the face of quiltmaking.

RULERS

You need a selection of square rulers, as well as a long ruler to use in conjunction with the rotary cutter and mat. The quilt-as-you-go blocks in this book are trimmed to size using a square ruler and rotary cutter.

STEAM IRON

A steam iron is essential for pressing pieces flat, particularly where many strips are joined together.

CHALK WHEEL

My favourite tool for marking quilting lines is a chalk wheel, which is available in many different brands and in a variety of colours. It is important to have white for marking dark fabric and a colour that will show when marking light fabric. Mark only a short distance at a time as the chalk will wear off.

PIN CLOSER

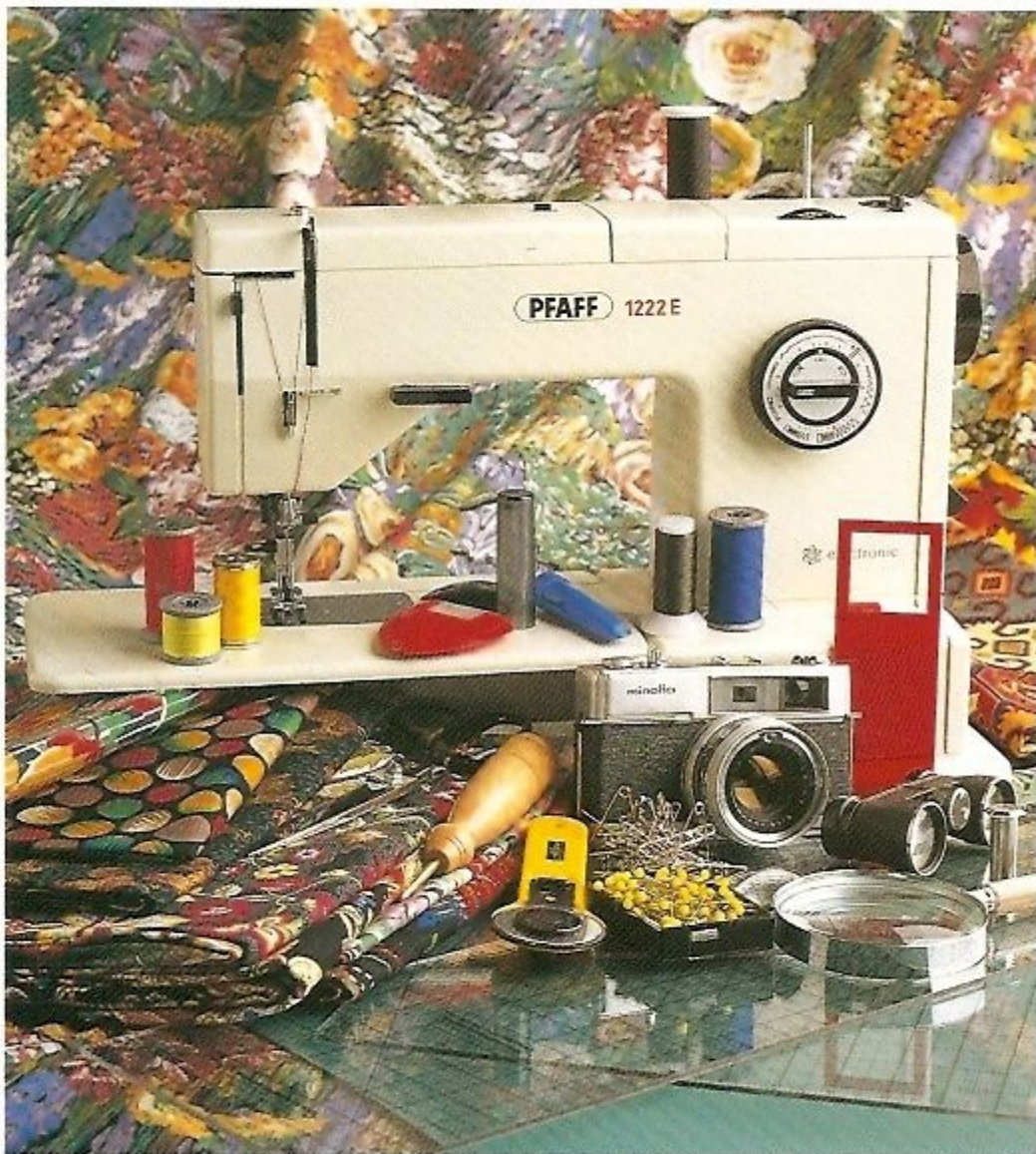
A pin closer helps prevent the layers of the quilt from shifting while you are pinning them together and prevents sore fingers from the action of closing the pins.

SAFETY PINS

Safety pins, approximately 1½" (4 cm) long are ideal for securing the layers of the quilt in preparation for machine-quilting.

OTHER EQUIPMENT

Other usual equipment, such as a sewing machine, scissors, pins, needles and thread, will also be required.



Left: You will need a selection of the items pictured, including a sewing machine, rotary cutter and mat, rulers, value-determining tools, chalk wheel and safety pins



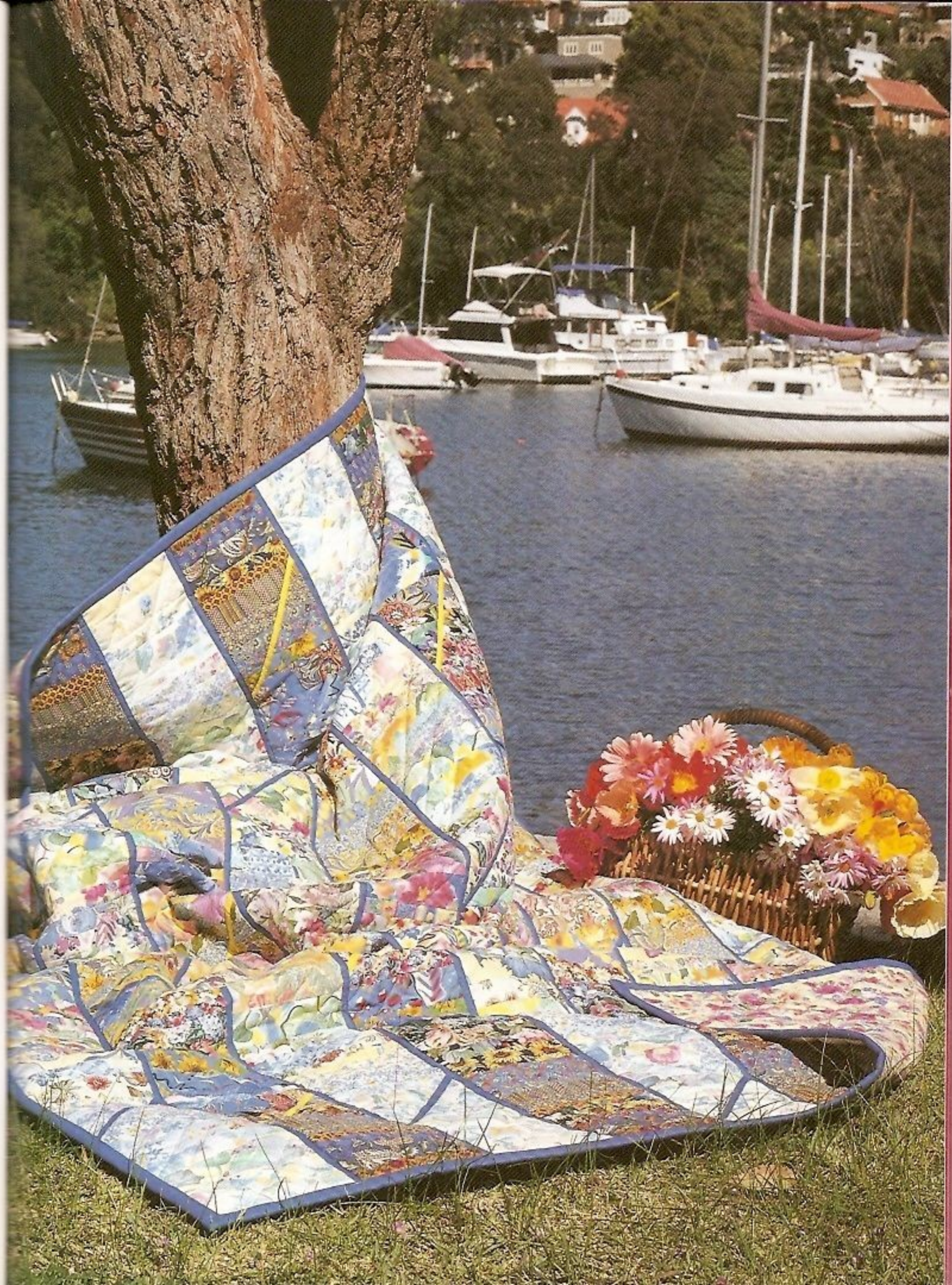
Awash with Colour Quilts

For this book, I have made quilts in various sizes, including queen-size, double-bed-size, single-bed-size, lap and crib quilts. Although I have made many wall quilts in the past, I have always enjoyed making bed quilts. In the future, I am sure it will be the bed quilts that will be handed down, offering comfort and a link with the past to each new owner.

The availability of a huge range of fabrics suitable for quiltmaking has created a new breed of obsessive collector known in the quilt world as a 'fabricaholic'. If you are one, these quilts will help you clear your fabric stash so you can justify starting all over again. For those who have recently caught this bug, here is your opportunity to collect from the wide range of fabrics readily available to add to what you already have in store.

All the quilts in this book are made without templates by using a rotary cutter and streamlined piecing techniques. Apart from Black Jewel on page 66, all the piecing is from simple strips, using a large variety of fabrics. This gives you the opportunity to use scraps remaining from previous projects, as well as newly purchased fabric.

I have aimed to cater for both the beginner and the advanced quilter, who would like to make a scrap quilt by blending colour. The quilts in this book range from simple designs to the more complex, giving you the opportunity to combine many fabrics and, by doing so, to learn the importance of colour value.



Autumn

YOU WILL NEED

Note: All fabric quantities are calculated on 44" (112 cm) wide fabric.

- assorted light, medium and dark fabrics for the blocks
 - 2½ yd (2.3 m) of dark print fabric for the seam-covering strips and binding for the front
 - 2½ yd (2.3 m) of dark print fabric for the seam-covering strips and binding for the back
- Note:** If you wish to use the same seam-covering fabric for the front and the back, you will need a total of 5 yd (4.6 m) of fabric.
- 6¼ yd (5.7 m) of fabric for the backing
 - 9¼ yd (8.4 m) of thin, firm batting, 29" (74 cm) wide
 - sewing machine
 - rotary cutter, mat and ruler
 - thread to blend with the fabrics
 - thread to match the backing fabric
 - large and small square rulers
 - a few glass-headed pins

Finished size: 78" x 90" (195 cm x 225 cm)

Finished size of each block: 6" (15 cm)

Total number of blocks: 195

The colours I have chosen for this quilt reflect the rich colours of autumn – my favourite season. The design for 'Autumn' is a variation of a quilt I made in 1989. The idea to use a straight grid and diagonal colouring came from gift-wrapping paper.

The fabric for the seam-covering strip on the front was a starting point for collecting all other fabrics. As this fabric is of medium value, it appears to be light at the bottom of the quilt, disappears in the centre and appears to be dark at the top of the quilt. A very wide range of fabrics, from light to dark, make a rich, multicoloured combination when joined.

Note: A zigzag stitch on your machine is essential for the construction of this quilt.

INSTRUCTIONS

Cutting

- 1 Arrange your fabrics from light to dark. Beginning with the darkest fabrics, cut a



Detail 1: Position the first cut strip diagonally across the batting

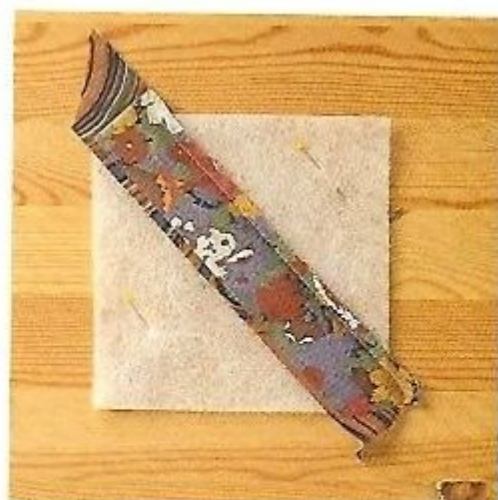
selection of strips, varying in width from 1–2" (2.5–5 cm). As you make the blocks, you will cut extra strips.

- 2 From the backing fabric, cut from selvage to selvage thirty-three strips, 6¾" (17 cm) wide. Cross-cut the strips into 195 squares.
- 3 From the batting, cut forty-nine strips 6¾" (17 cm) wide. Cross-cut them into 195 squares.
- 4 From the seam-covering/binding fabric cut from selvage to selvage:
 - fifty-two strips, 1¼" (3.5 cm) wide, to cover the front seams;
 - fifty-two strips, 1¼" (3.5 cm) wide, to cover the back seams;
 - eight strips, 1¼" (3.5 cm) wide, for the front binding;
 - eight strips, 1¾" (4.5 cm) wide, for the back binding.

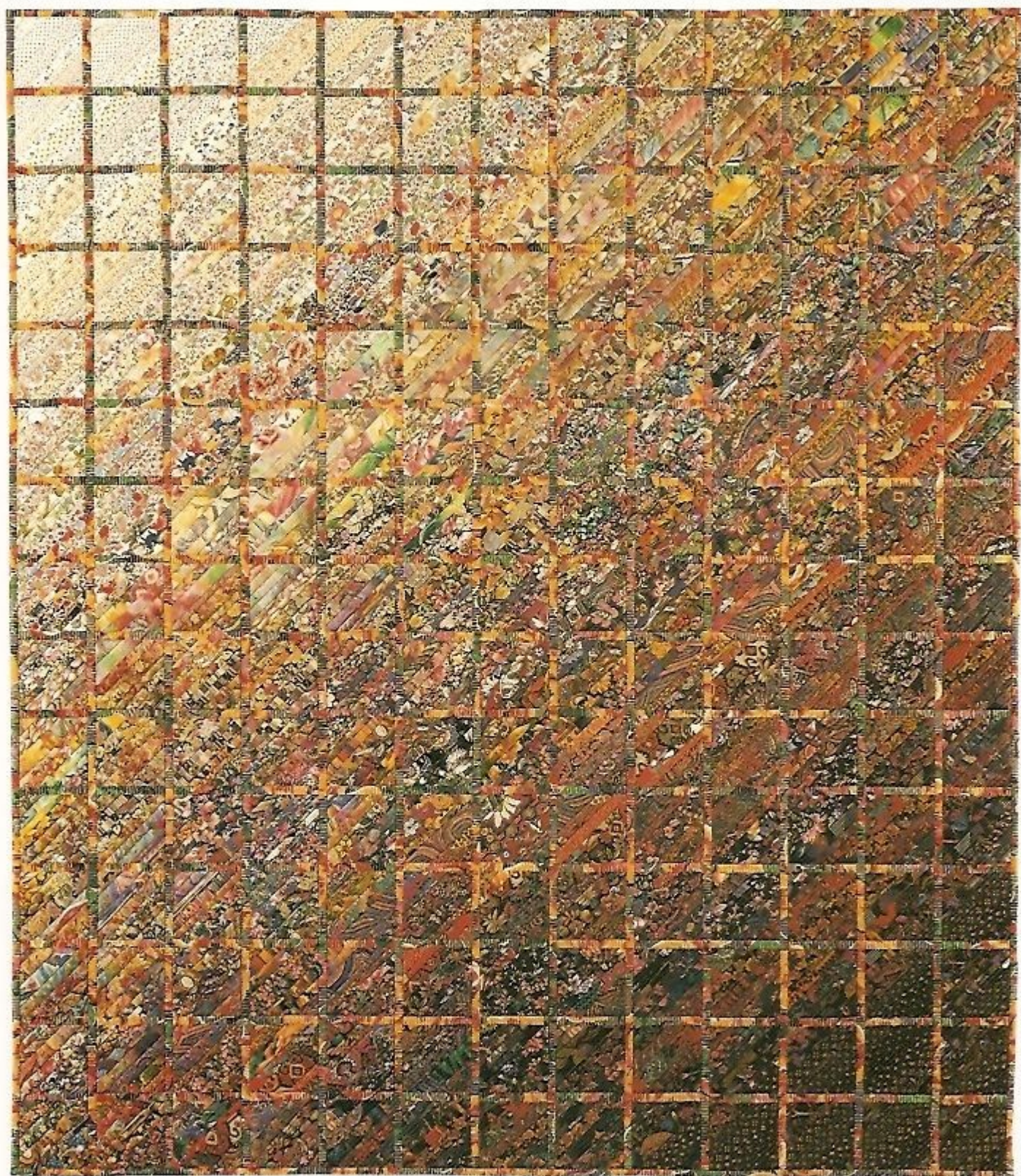
Making the blocks

Note: Use ¼" (7.5 mm) seam allowances.

- 1 Begin working in the bottom right-hand corner of the quilt, using the darkest fabrics and make one block at a time. Pin

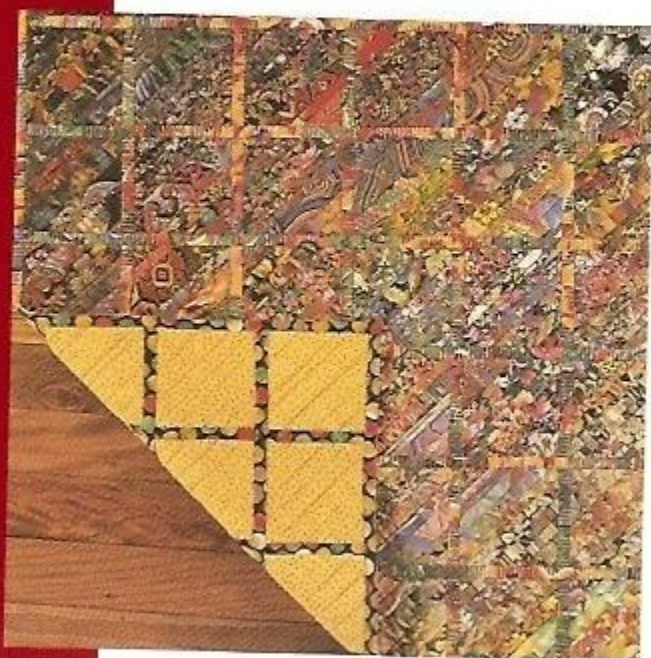


Detail 2: Stitch the first two strips together through all layers



AUTUMN
Judy Turner, 1996

Detail of Autumn, showing the grid formed by the strips on the back of the quilt



- the 6³/₄" (17 cm) squares of batting to the same size squares of backing fabric, with the pins on the batting side and the wrong side of the fabric facing the batting.
- 2 Position the first strip diagonally across the batting (detail 1).
 - 3 Position the second strip on top of the first strip, with the right sides together. Stitch down the right-hand side (detail 2). Make sure the strips are long enough to cover the batting when the top strip is turned back towards the batting (detail 3). Finger-press the seam.



Detail 3: Make sure the strips are long enough to cover the batting when the top strip is turned back

- 4 Continue adding strips in the same manner until that half of the square is covered with strips, then turn the square and continue adding strips in the same manner, until the square is completely covered (detail 4).
- 5 Cover a total of 195 squares. It is important to blend the colours as you add the strips. Cut more strips of varying widths as you need them.
- 6 Trim each block by turning it over and cutting away to the edge of the backing fabric (detail 5), using a square ruler trim each block to a 6" (15 cm) square. Make sure the diagonal line on the ruler is parallel with the seams. As each block is completed, pin it to the vertical work surface. This will help you see what depth of colour is needed next.

Assembling the quilt

- 1 When all the blocks have been made and arranged on the vertical work surface to your satisfaction, you are ready to assemble the quilt. The quilt is fifteen blocks long by thirteen blocks wide. The diagonal strips should all be running in the same direction.
- 2 Cross-cut twenty-six of the 1¹/₄" (3.5 cm) wide front seam-covering strips into 6" (15 cm) lengths, until you have a total of 182 short strips. The remaining



Detail 4: Continue adding strips in the same manner until the square of batting is completely covered

twenty-six 1 1/4" (3.5 cm) wide strips will be joined as needed for long strips on the front.

- 3 Repeat step 2 with the 1 1/4" (3.5 cm) wide back seam-covering strips.

Constructing the quilt

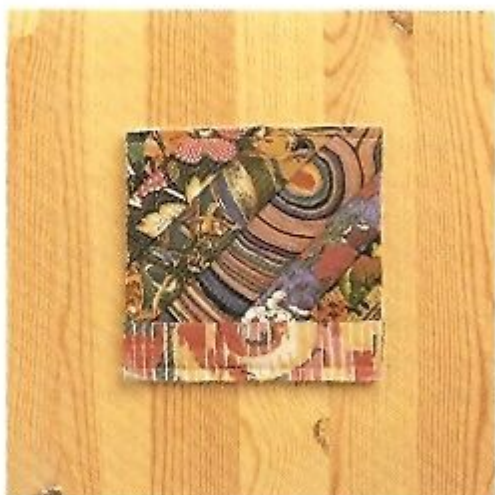
- 1 Join the blocks in vertical rows in the following way: Pin a 1 1/4" x 6" (3.5 cm x 15 cm) strip to both sides of the bottom edge of each block and stitch through all layers (detail 6). Do the same for the bottom edge of every block, except the last row.
- 2 On the opposite side of each block,

stitch the width of the machine foot (detail 6). This will give you a consistent size to turn the seam-covering strip to.

- 3 Join the blocks by butting the seam allowances together and zigzag stitch with the widest zigzag stitching (detail 7). When the row is joined, turn it over and repeat the zigzag stitching on the back to add extra strength.
- 4 Fold the seam-covering strip, turning the raw edge under until it just meets the previous stitching. Blindstitch the strip in place on both sides, by hand. The width of this seam must be consistent for the entire quilt.



Detail 5: Turn each block over and trim to the edge of the backing, before cutting to a 6" (15 cm) square



Detail 6: Pin a 1 1/4" x 6" (3.5 cm x 15 cm) strip to the bottom edge of each block and stitch through all layers



Detail 7: Join the blocks by butting the seam allowances together and zigzagging with the widest stitch



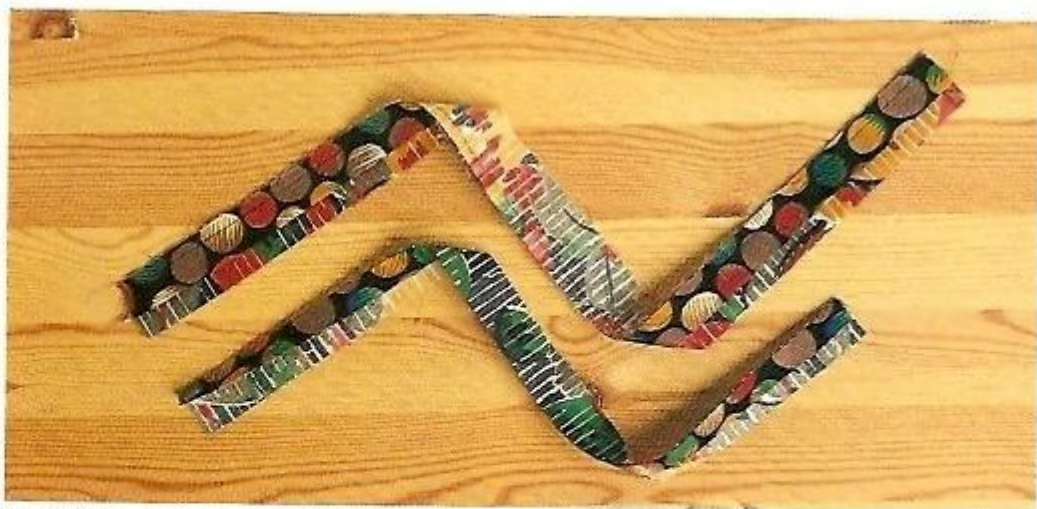
Detail 8: Align the rows of blocks, pinning at the junction of the seam-covering strips with two long glass-headed pins

- 5 Join all thirteen vertical rows of blocks in the same manner.
- 6 When all the vertical rows are completed, join them in the same manner by stitching the long, previously cut seam-covering strips, both front and back, to the right-hand edge of the vertical rows. Along the left-hand side of each row, stitch the width of your machine foot.
- 7 Number the rows to avoid confusion. Align the rows of blocks as in detail 8. Using two long glass-headed pins, pin at the junctions of the seam-covering strips (detail 8) and zigzag the rows together. Sew slowly over the pins to avoid breaking the machine needle. Do not forget to turn the work over and zigzag on the back for extra strength. Join the quilt into groups of two rows, then groups of four rows and so on until the entire quilt top is together. Hand-finish the front and back seams as you go.
- 8 Join the previously cut front and back binding strips so you have two lengths – two lots of four strips.
- 9 Press the back binding in half, with the wrong sides together.
- 10 Join the back binding to the front binding with the right sides together (detail 9).
- 11 Press on the seamline towards the wrong side of the front binding (detail 10).
- 12 Measure the prepared binding through the centre of the quilt. Pin-mark both the binding and the quilt into quarters.
- 13 Pin the binding strips to the long sides of the quilt with the points of the pins facing the raw edge of the quilt. The right side of the binding should face the right side of the front of the quilt.
- 14 After the binding is sewn in place, turn the binding to the back, so the seam joining the bindings is on the very outside edge of the quilt.
- 15 Blindstitch the folded edge to the back of the quilt. The seam allowances will help to fill the binding.
- 16 For the short sides of the quilt repeat the steps above, allowing an extra 1" (2.5 cm) at each end. This extra fabric will be folded to cover the corners, before blindstitching the binding on the back, by hand.

TO FINISH

Binding

Note: A reversible binding has been used to finish this quilt. When completed, the binding will be the same width as the other finished strips.



Detail 9 (Top): Join the back binding to the front binding with the right sides together
Detail 10 (Bottom): On the seamline, press the back binding to the wrong side of the front binding, so the seam lies exactly on the edge

Snowball

Finished size: 36³/₄" x 48³/₄" (91.5 cm x 121.5 cm) including the binding

This small quilt is totally machine-made, stitched onto homespun and re-backed, making it a practical gift for a baby. It features a simple snowball block, made in the quilt-as-you-go technique, with light and medium prints contrasting with the dark blue fabric which frames each block.

If you wish to make a larger quilt, for example, 72" x 90" (180 cm x 225 cm), you will need 180 blocks.

Note: A zigzag stitch on your machine is essential for the construction of this quilt.

INSTRUCTIONS

Cutting

- 1 From the assorted prints, cut strips in varying widths from 1¹/₄–2" (3.5–5 cm), from selvage to selvage.
- 2 From the plain, firm, dark cotton fabric, cutting lengthwise, cut:
 - ten strips, 1¹/₄" (3.5 cm) wide; from five of these strips, cut forty-two 6" (15 cm) sections (the remaining strips are used for joining the vertical rows);
 - seven strips, 2" (5 cm) wide, cross-cut into 192 squares;
 - four strips, 3¹/₂" (9 cm) wide for the binding.
- 3 From the calico or homespun, cutting crosswise, cut eight 6¹/₂" (16.5 cm) wide strips, cross-cut into forty-eight squares.
- 4 From the batting, cut forty-eight 6¹/₂" (16.5 cm) squares.

YOU WILL NEED

All fabric quantities are calculated on 44" (112 cm) wide fabric.

- Assorted light and medium print fabrics
- 1⁵/₈ yd (1.4 m) of plain, firm, dark cotton fabric
- 1⁵/₈ yd (1.4 m) of homespun or well-washed calico
- 1¹/₂ yd (1.3 m) of fabric for the backing
- 2¹/₄ yd (2 m) of thin, firm batting, 29" (74 cm) wide
- sewing machine
- rotary cutter, mat and ruler
- thread to blend with the fabrics
- thread to match the backing fabric
- large and small square rulers
- glass-headed pins



Detail 1: Pin a second strip in place, with right sides together, and stitch through all layers



Detail 2: Finger-press the second and subsequent strips so the right side is facing

To make the blocks

It is important to blend the colours to avoid a striped appearance. Place similar values side by side or gradually add strips that are slightly darker. One side of the block will be a little darker than the other; this is preferable to mixing the values and creating a striped appearance and a busier quilt.

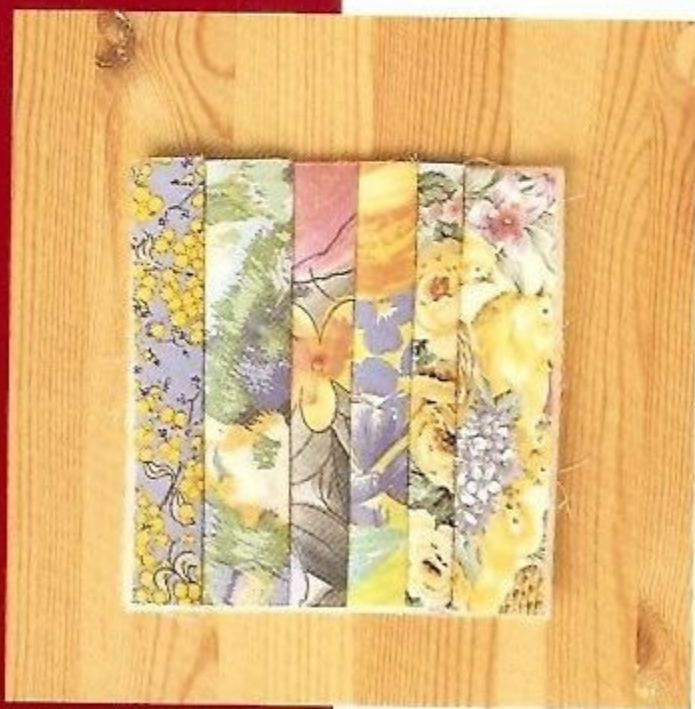
Note: Use 1/4" (7.5 mm) seam allowances.

- 1 Pin the 6 1/2" (16.5 cm) homespun squares to the same size batting squares.
- 2 Beginning on the left-hand side, place the first strip on the batting, right side up.
- 3 Place a second strip on top of the first strip, right sides together and with the raw edges on the right-hand side together. Pin it in place, then stitch the strips together, stitching through the batting and the backing (detail 1). Finger-press the second and subsequent strips so the right side is facing (detail 2). Add another strip in the same manner and continue until the square is completely covered (detail 3). Cover a total of forty-eight squares in this manner.

- 4 Trim all the blocks to 6" (15 cm) using a square ruler and making sure the strips are parallel to the lines on the ruler (detail 4).
- 5 Stay-stitch the outside edges of each trimmed block (detail 4).
- 6 Press the dark squares in half, diagonally, with the wrong sides together.
- 7 Position the dark squares in each corner of each block and stitch along the pressed line (detail 5). Do not trim.
- 8 Fold the triangle out and stitch it down to the corner of the block (detail 5).
- 9 Pin all the blocks onto the vertical work surface, arranging them with the strips running in alternate directions.

Constructing the quilt

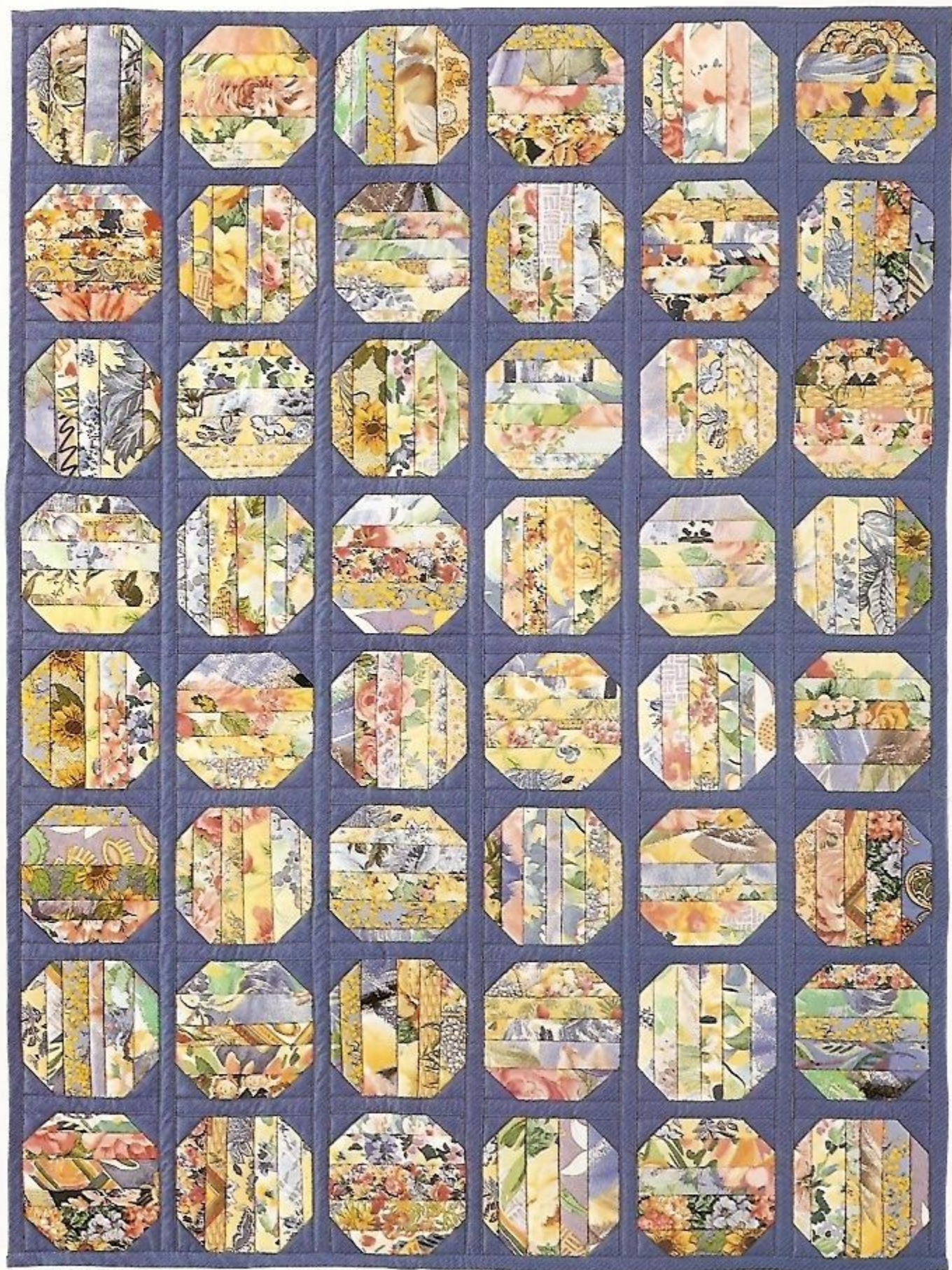
- 1 Pin a 1 1/4" x 6" (3.5 cm x 15 cm) strip to the bottom of the top left-hand side block. Stitch through all layers (detail 6).
- 2 Repeat the above procedure on the bottom of every block – except the last row of blocks.
- 3 Stitch along the opposite side of each



Detail 3: Continue adding strips until the square of batting is completely covered



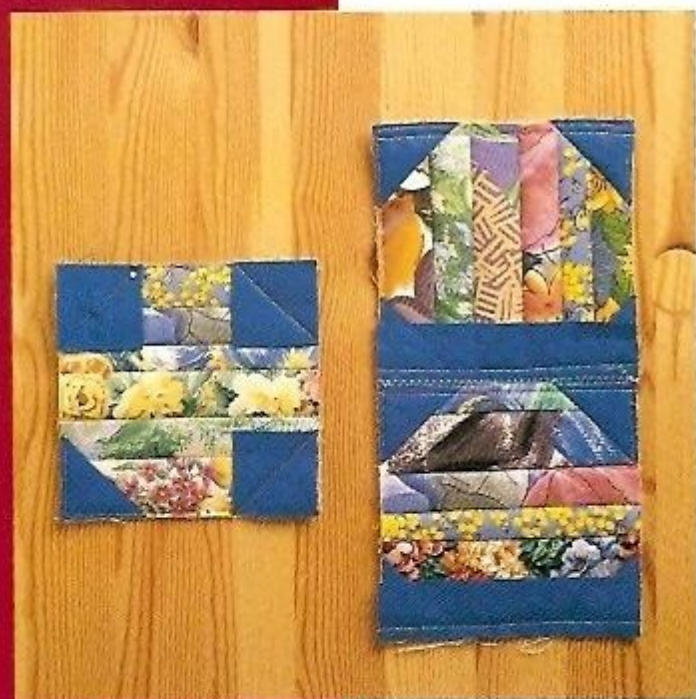
Detail 4: Trim the blocks to 6" (15 cm) and staystitch all the outside edges of each block



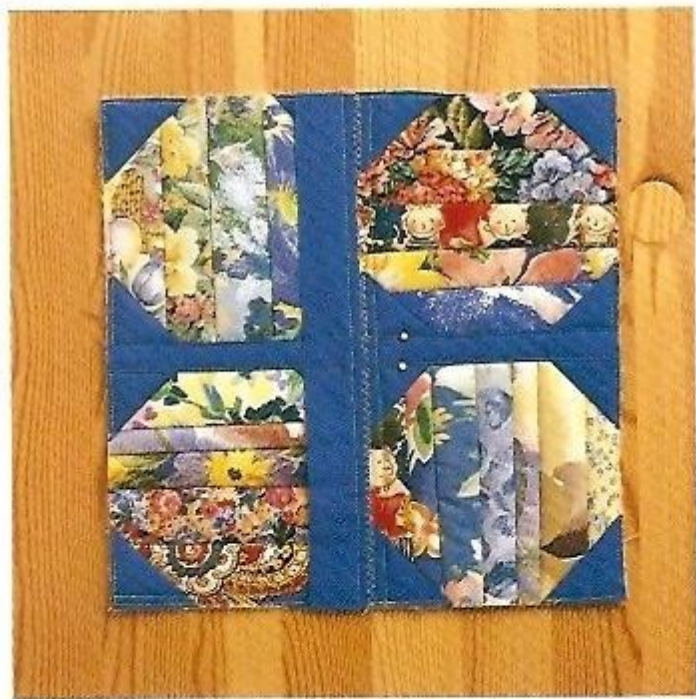
SNOWBALL
Judy Turner, 1996

block the width of the presser foot (detail 6). This gives you a consistent distance to turn the seam-covering strip to.

- 4 Join the blocks by butting the seam allowances together and zigzag stitching in place with the widest zigzag stitching (detail 6). When the row is joined up, turn it over and repeat the zigzag stitching on the other side for extra strength.
- 5 Fold the seam-covering strip until it just meets previous stitching. Hand- or machine-finish. The width of this seam must be consistent for the entire quilt. If you are machine-finishing, stitch both sides, close to the edge.
- 6 Join all six vertical rows of blocks in the same manner.
- 7 When all the vertical rows are completed, join them in the same manner as before by stitching the long previously-cut seam-covering strips to the right-hand edge of the vertical rows. Stitch along the left-hand side of each row, using the width of the presser foot as a guide, as before.
- 8 Align the rows of blocks, then join them by zigzagging, using two long glass-headed pins at the junction of the seam-covering strips (detail 7). Zigzag slowly, easing the horizontal blocks to fit the vertical blocks. Continue this procedure, pinning at each junction as you go. Sew slowly over the pins to avoid breaking the machine needle.
- 9 Repeat step 5. If the seam-covering strips are to be machine-finished, stitch down the right-hand edge only.
- 10 Position the quilt on the backing. Pin the backing and the quilt together.
- 11 If the seam-covering strips are machine-finished, attach the quilt to the backing by stitching the left-hand side of the vertical seam-covering strips, close to the edge. If the strips are hand-finished, tie through to the back of the quilt with strong thread by taking two small stitches through all the layers at the junction of the blocks. Tie the ends with a square knot on the back of the work. Snip the threads, leaving a tail approximately 1/2" (1.2 cm) long.



Detail 5 (Left): Press the dark squares in half, then stitch and fold them out to make the corners of the block
Detail 6 (Right): Pin and stitch the 6" (15 cm) strips in place



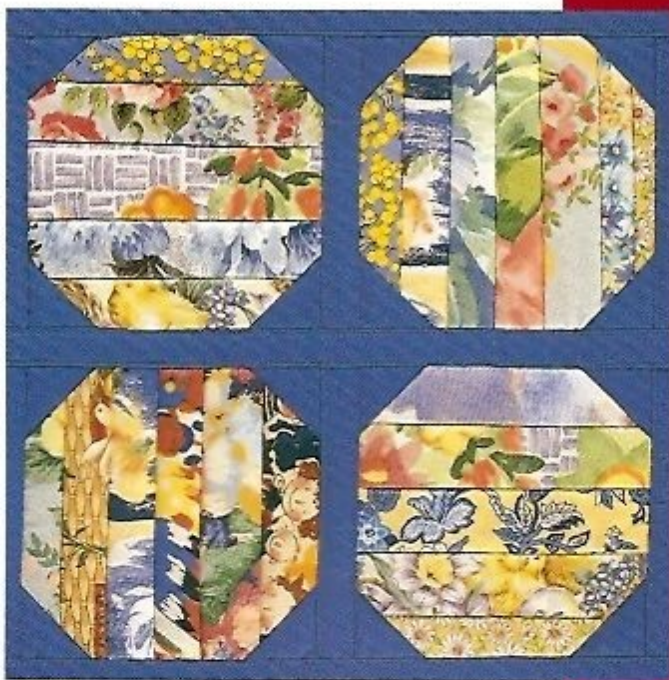
Detail 7: Align the rows of blocks, matching seams. Join them by zigzag stitching, pinning at the junction of the seam-covering strips as you sew

- 12 Trim the backing around the edge of the quilt, leaving $\frac{3}{4}$ " (2 cm) of backing all around. Fold the backing to the quilt edge until it just covers the edge. Stay-stitch the backing in place. This will give some filling to a wider than usual binding.

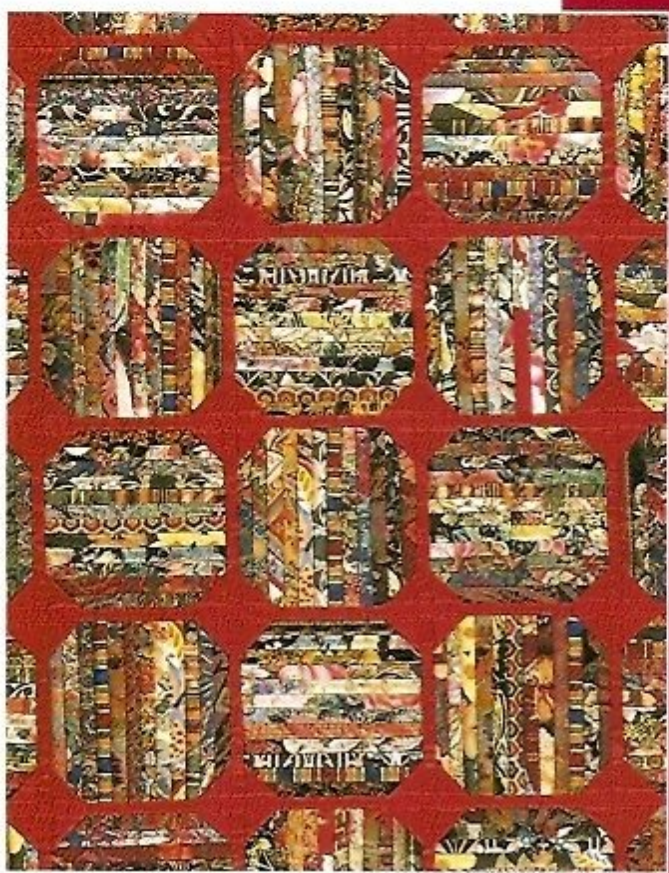
TO FINISH

Binding

- 1 Fold the four previously cut $3\frac{1}{2}$ " (9 cm) wide strips in half lengthwise, and press.
- 2 Measure through the centre of the quilt as for the borders. Add the binding to the long sides first. With all the raw edges at the edge of the quilt, sew the binding to the wrong side of the quilt. Machine-finish on the front. If you are hand-finishing the binding, sew the binding to the right side first, then blindstitch on the back.
- 3 When adding binding to the short sides, allow an extra 1" (2.5 cm) at each end. This extra fabric will be folded to cover the corners, before machine-finishing on the front or hand-finishing on the back.



Above: Detail of Snowball, showing the strips of splashy prints running vertically and horizontally



David Paterson

Above: Another version of Snowball which uses a 10" (25 cm) block and the same-sized triangles to give a different effect

Simply Blue

YOU WILL NEED

Note: All fabric quantities are calculated on 44"

(112 cm) wide fabric.

- Assorted light, medium and dark fabrics for the rectangular blocks
- 2³/₄ yd (2.5 m) of dark print fabric for the borders and binding
- 5²/₃ yd (5.1 m) of fabric for the backing
- 68" x 109" (167 cm x 270 cm) of batting
- sewing machine
- rotary cutter, mat and ruler
- thread to blend with the fabrics
- thread to match the backing
- large square ruler
- chalk wheel
- safety pins

Finished size: 64" x 105"
(157 cm x 260 cm)

A collection of fabrics from cream, scattered with blue, through to navy blue have been used in this quilt which relies on light/dark contrast with the medium blues adding interest.

This is a very simple beginner's project.

INSTRUCTIONS

Cutting

- 1 From the assorted prints, cut strips from selvage to selvage in varying widths from 1¹/₄–2¹/₂" (3.5–6 cm).
- 2 Arrange the strips from light to dark. Cut extra strips as required.

Making the fabric for the rectangles

Note: Use 1/4" (7.5 mm) seam allowances.

- 1 It is important to sew the strips in alternate directions to avoid stretching

(see Tips for Sewing Strips on page 12).

Keep the fabric edges together at one end to avoid waste. Beginning with the light fabrics, join strips of varying widths until you have a section of fabric that is at least 10" (25 cm) wide by the width of the fabric (detail 1).

- 2 Make eight pieces of light fabric and eight pieces of dark fabric in this way. Make sure you blend the colour within each section to avoid a striped appearance. Use the medium fabrics next to the darkest lights or at the beginning of the light-darks.

Cutting the fabric

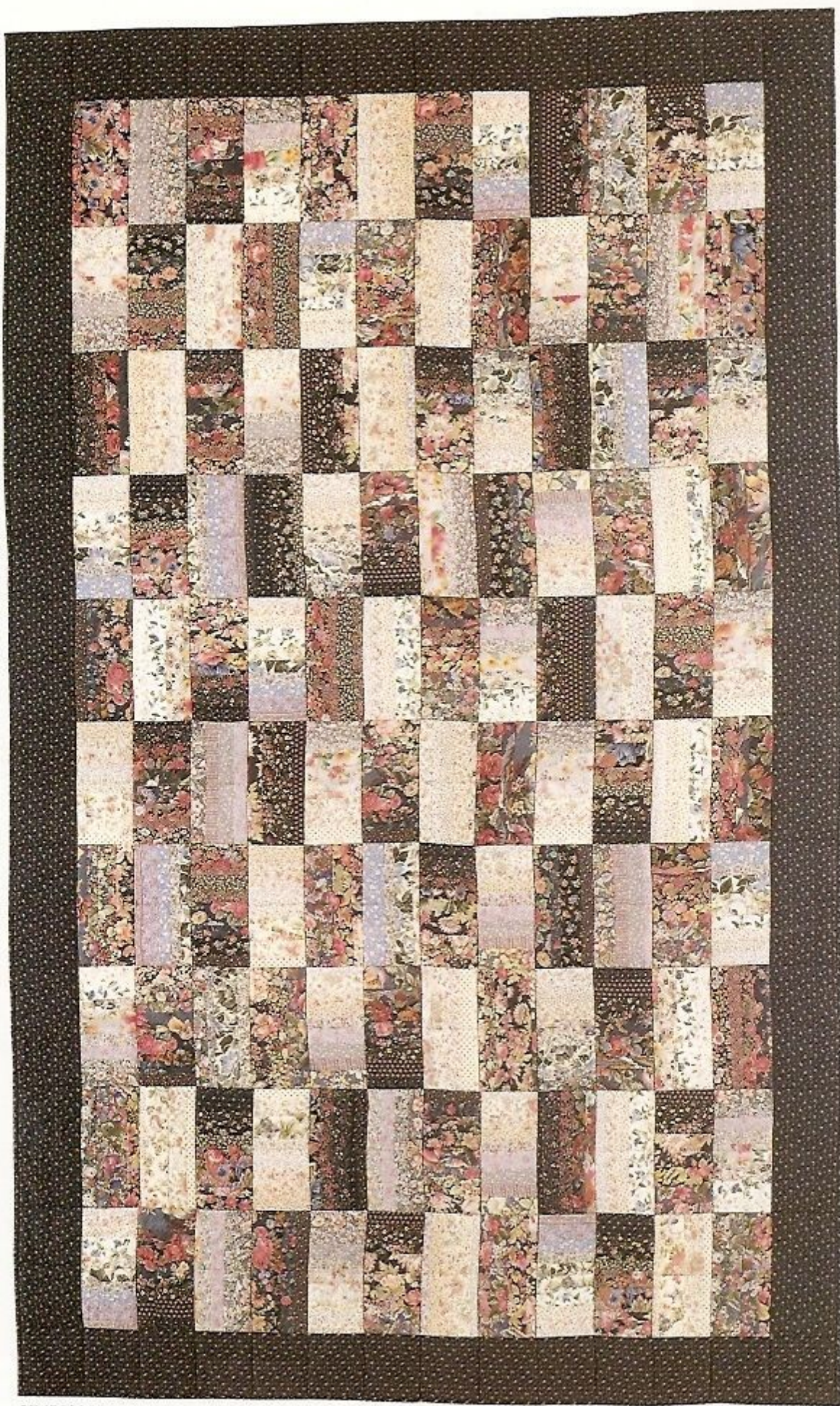
- 1 Cut the 'sewn' fabric into 10" (25 cm) squares (details 2 and 3). If the sewn fabric is a little stretched, straighten the cut edge as you go. This will enable you to cut the stretched part out of the fabric. Do this for each of the eight light and eight dark sections. Each sewn section will yield four squares.
- 2 From each sewn section, cut two squares in half vertically and two squares in half horizontally (details 4 and 5). From the



Above: The same pattern using a variety of bright colours separated by narrow strips looks quite different.



Detail 1: Join strips of varying widths until you have a section of fabric that is at least 10" (25 cm) wide



SIMPLY BLUE
Judy Turner, 1995

eight light and eight dark sections, you will have thirty-two light and thirty-two dark squares, cut into rectangles to yield sixty-four light rectangles and sixty-four dark rectangles.

Note: You will use 120 rectangles altogether, giving you eight spare rectangles, so you can swap them around to get the most pleasing result.

Arranging the rectangles

1 Referring to the quilt photograph, arrange the rectangles on the vertical work surface with twelve rectangles across and ten rectangles down. Begin in

the top left-hand corner with a dark vertical rectangle, then a light vertical rectangle, then a dark horizontal rectangle, then a light horizontal rectangle and so on.

- 2** Row 2 will commence with a light horizontal rectangle, then a dark horizontal rectangle, then a light vertical rectangle, then a dark vertical rectangle and so on (detail 6).
- 3** Move the blocks around until you are satisfied with the overall colouring.



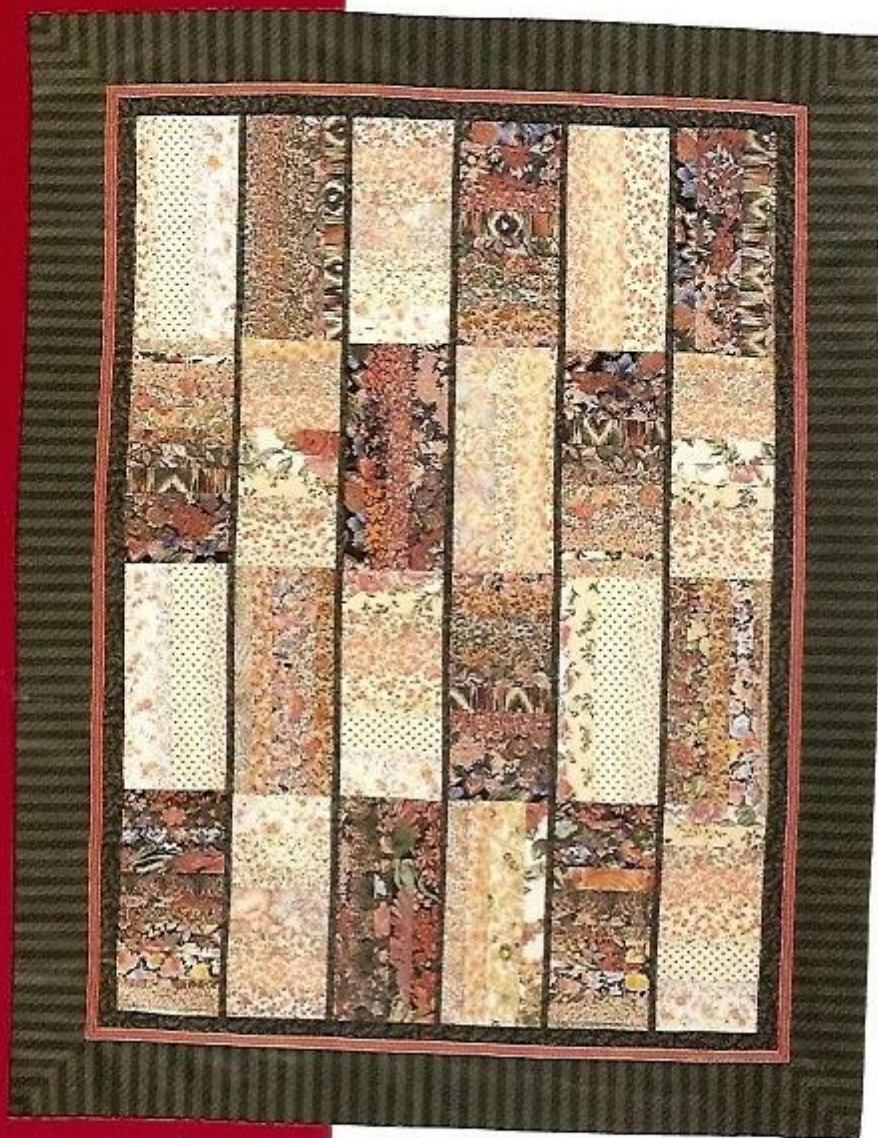
Details 2 and 3: Cut the light and dark sewn fabric into squares, like the ones above, for a total of thirty-two light and thirty-two dark squares

Joining the rectangles

- 1 Stack the blocks in rows, beginning at the bottom of the left-hand side. The top left-hand corner block will be on top. Put a pin in this block to mark the top corner of the quilt and leave the pin in place until the quilt is completed. Stack the second row, in the same manner, beginning at the bottom. From now on, it is safer to remove only one row at a time just prior to joining it to the other rows.
- 2 Beginning with the top two blocks from each stack, chain-piece them, using the same seam allowance as before. Little pinning should be necessary. Continue joining rows 1 and 2 in this manner. **DO NOT CLIP THE THREADS.**
- 3 Open up the sewn blocks and join the blocks from row 3 to the edge of row 2, in the same order. Join the quilt in four sections in this manner. After all the blocks are joined in vertical rows, the quilt should be held together by the thread between the rows of blocks.
- 4 Press the seams between the blocks together in one direction, and with each row of seams running in alternate directions.



Details 4 and 5: From each sewn section, cut two squares in half vertically and two squares in half horizontally, for a total of sixty-four light and sixty-four dark rectangles



Above: If you prefer, join the rows together with narrow strips of border fabric between

Note: If you prefer, you could join the rows vertically, then join the rows together with narrow strips of border fabric, cut 1" (2.5 cm) wide. Take care to line up the rectangles horizontally as the narrow strips are added.

Joining the rows

- 1 Join the rows, without clipping the threads, by butting the seams between blocks. Sew slowly and stitch the rows in alternate directions to avoid stretching the fabric. When the four sections of the quilt are completed, join them together in vertical rows.
- 2 Staystitch $\frac{1}{8}$ " (3 mm) from the outside edge of the entire quilt.

Borders

- 1 From the border fabric, cut four strips $5\frac{1}{2}$ " (14 cm) wide down the length of the fabric.
- 2 To join on the borders, see the 'Adding borders' section in Technical Details on page 13.
- 3 Layer the completed quilt top with the batting and backing in preparation for machine-quilting.

Quilting

- 1 See 'Preparation for machine quilting' (page 13). Quilt in-the-ditch between the rectangles, both vertically and horizontally. Extend the lines through the borders with a chalk wheel, so the rows of quilting run through the border.
- 2 Mark with chalk through the centre of longest side of rectangles and through the border both sides. Quilt on these lines as well so a straight grid of squares appears on the surface.

TO FINISH

Binding

Cut four strips $2\frac{1}{2}$ " (6 cm) wide on the straight grain. Join them, if necessary, to achieve the required length. To join on the binding see the 'Binding' section in Technical Details on page 14.



Detail 6: Arrange the rectangles with a dark vertical rectangle in the top left-hand corner, then a light vertical rectangle and so on

Moonlight and Roses

Finished size: 103½" x 108"
(244 cm x 254.5 cm)

Finished size of each Nine-patch block: 4½" (10.5 cm)

Total number of blocks: 420

Nine-patch blocks have been arranged to represent a garden brimming with flowers and lit by moonlight. I chose a collection of very busy prints in colours which relate to the border fabric.

Fabrics for a Nine-patch quilt

To achieve a blended effect, the fabrics should be of low contrast and of light, medium and dark value. Solids, stripes, large checks, and tone-on-tone fabrics are unsuitable. Collect a variety of prints, including florals of various sizes, and multicoloured prints with a splash of light – the busier the print the better. Avoid muddy

prints. More than three-quarters of the fabrics should be of dark and medium value. For more information on choosing fabric see page 8.

INSTRUCTIONS

Cutting

Cut three strips, 2" (5 cm) wide, from selvage to selvage, of each printed fabric.

Arranging the strips

- 1 Arrange the strips from light to dark with the same amount of each fabric showing. Shift the position of strips until you have a flow of colour from light to dark (detail 1).
- 2 For the Nine-patch blocks, arrange the fabric strips into pairs. Beginning at the light end, start pairing the fabrics by moving up the range of values only as far as you need to. Within each pair, the

YOU WILL NEED

Note: All fabric quantities are calculated on 44" (112 cm) wide fabrics.

- 9" (20 cm) of sixty-four assorted light, medium and dark print fabrics
- 1 yd (1 m) of black fabric for the inner border and binding
- 2¾ yd (2.5 m) of dark print fabric for the outer border
- 9 yd (8 m) of fabric for the backing
- 108" x 112" (254 cm x 265 cm) of batting

Note: The fabric quantities allow for twenty to thirty extra blocks which will be needed to achieve the most successful result.

- sewing machine
- rotary cutter, mat and ruler
- thread to blend with the fabrics
- thread to match the backing
- chalk wheel
- safety pins

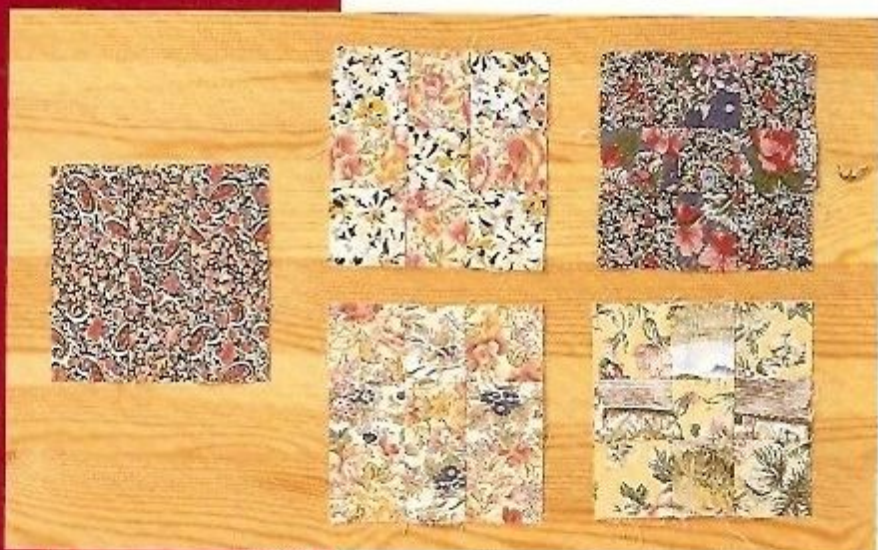


Detail 1: Line up the cut fabric strips from light to dark until there is a smooth flow of colour right across

fabrics should be of a different scale or one fabric should be just slightly darker than the other. Mix the colours as you are sorting them into pairs. If the fabrics are too similar, they will appear as one when they are joined. The blocks should appear to have nine small patches, not one large patch (detail 2). If you move from the light strips gradually to the dark strips, you will have automatically paired: light with light, light with medium, medium with medium, medium with dark and dark with dark.

Sewing the strips

Note: Use 1/4" (7.5 mm) seam allowances



Detail 2: The blocks should appear to have nine small patches, not one large patch, like the one on the left

and a smaller than usual stitch. This seam allowance **MUST** be consistent throughout the quilt.

I Work with one set of fabrics at a time (that is, six strips), making sure the strips are the same length before you begin sewing. Sew two different strips together, with the right sides facing, then, without clipping the thread, sew the next two, making sure that a different fabric is on top. Add the third strip to the last pair you have sewn, then add the third strip to the other pair so the strips will have been sewn in alternate directions. This will give you twice three strips with the colours in alternate positions (detail 3). Press the seam allowances together in alternate directions within each set (detail 4). Place the completed sets flat, with the right sides together, until you are ready to cut them.

Cutting the sets into sections

On your cutting mat, line up across the width of the mat as many completed sets as your mat allows. Place them, still with the right sides together, and with the left-hand end of the sets in line. Square up the left-hand side of the completed sets, then cut them into 2" (5 cm) sections, stacking them as you go, without flipping the sections over. Re-stack the sections in groups of three, turning every second group so the right side



Detail 3: Sew the strips into two groups of three with the colours in alternate positions in the sets

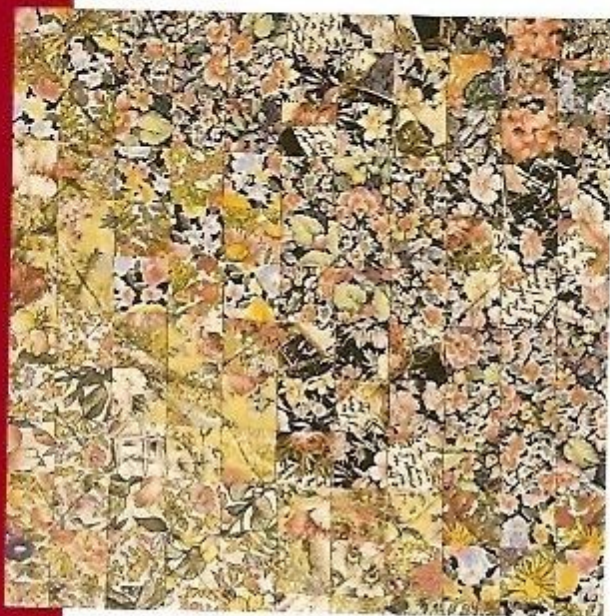


Detail 4: Press the seam allowances together in alternate directions within each set



MOONLIGHT AND ROSES
JUDY TURNER, 1996

Right: The shading of colour is achieved with the placement of small nine-patch blocks



of the outer section is facing and piling them in a crisscross fashion (detail 5). Each group of three sections will make a block. You will have two different blocks from the same fabrics (detail 6). Each completed set should yield fourteen blocks.

Sewing the sections into blocks

- 1 Lift the first group of three sections from the pile. Place the first section right side down beside your machine. Chain-piece the other two sections together, butting seam allowances. Without clipping the threads, and making sure the first section



Detail 5: Stack the sections into groups of three, turning the top section of every second group so the right side is facing

is also placed face down beside the machine, sew the next two sections; continue in this manner.

- 2 After these two sections of this set have been sewn, turn the pile of first sections over and, beginning where you started before, add them to complete the blocks (detail 7). Press the seams together in any direction.

Arranging the blocks

You will need to arrange the blocks carefully to achieve a blended effect. Stack all the blocks, keeping the same ones stacked together. Line up the blocks from light to dark. The shaded effect can be varied in many ways by shading light to dark or dark to light, in one of several different directions (see photographs on pages 39 and 41).

Using the vertical work surface, begin in the centre if the shading is from the centre out, or at the top or bottom if the shading is diagonal or vertical.

While the alternate pressing of seams will allow for easier piecing, don't be concerned about breaking this rule while arranging the blocks, as you will have many more options if you ignore the directions in which the seams are pressed. Continue adding blocks that are increasingly darker or lighter in value until the quilt is twenty blocks across and twenty-one blocks long.



Detail 6: Each group of three sections will make a block and you will have two different blocks from the same fabric



Top: CLEAR SHINING AFTER RAIN
Anieta Barendrecht, 1995-96
52" x 58" (131 cm x 146 cm)
Right: BITS AND PIECES
Lilija Brown, 1991
43" x 48" (109 cm x 121 cm)



If you are shading from corner to corner diagonally, use only half the blocks until you get to the centre of the quilt, to make sure you have the other half to complete the quilt top. Complete the quilt by using the left-over blocks.

Stand back and view the quilt while it is hanging. Use value-determining tools to assist you in achieving subtle tonal variation (see page 16) or try squinting. This will help to visually remove the individual fabrics and show where a jump in tonal variation is too great. Move the blocks around to achieve the best effect possible.

Joining the blocks

Note: The quilt is joined in four sections for ease of handling.

- 1 Stack the blocks in rows beginning at the bottom of the left-hand side. The top left-hand corner block will be on top. Put a pin in this block to mark the top corner of the quilt and leave the pin in place until the quilt is completed. Stack the second row in the same manner, beginning at the bottom. After this, it is safer to remove only one row at a time, just prior to joining it to the other rows.

- 2 Beginning with the top two blocks from each stack, chain-piece them, using the same seam allowance as before. Little pinning should be necessary – either butt the seams together or stack the seam allowances, lining them up as best you can. Continue joining rows 1 and 2 in this manner. **DO NOT CLIP THE THREADS.**
- 3 Open up the sewn blocks and add the blocks from row 3 onto the edge of row 2, in the same order. Join the quilt in four sections. Press the seams between the blocks together in one direction, and with each row of seams running in alternate directions.

Joining the rows

- 1 Join the rows without clipping the threads. Butt the seams between blocks and line up all the other piecing as you go. Sew slowly and stitch the rows in alternate directions to avoid stretching. When the four sections of the quilt are completed, join them together vertically.
- 2 Staystitch $\frac{1}{8}$ " (3 mm) from the outside edge of the entire quilt.



Detail 7: After the second and third sections have been sewn, turn the pile of first sections over and, beginning where you started, add them to complete the blocks

Borders

- 1 From the black inner border fabric cut nine strips, 1 1/2" (4 cm) wide from selvage to selvage and join them as required.
- 2 From the border print fabric, cut down the length of the fabric four strips, 6 1/4" (16 cm) wide and 2 3/4 yd (2.5 m) long.
- 3 Add the borders following the instructions in the 'Adding borders' section in Technical Details on page 13.

Quilting

To blend colour, it is necessary to cross over piecing lines. This can be done by quilting diagonally from corner to corner through the centre of the blocks in a straight line or with a gentle, wiggly line. Stitch diagonally through each block in both directions. Use a chalk wheel to extend the line for quilting through the borders.

TO FINISH**Binding**

- 1 Cut nine strips, 2 1/2" (6 cm) wide on the straight grain. Join them as required to achieve the desired length.
- 2 Add the binding, following the instructions in the 'Binding' section in Technical Details on page 14.

Top: STRESS RELEASE

Marcia Jackson, 1995

42" x 44" (105 cm x 110 cm)

Right: COLOURWASH NINE-PATCH

Sandy Lew, 1994

45" x 42" (113 cm x 107 cm)



Reef Wash

YOU WILL NEED

Note: All fabric quantities are calculated on 44" (112 cm) wide fabric.

- Assorted light fabrics for the blocks
- Assorted dark fabrics for the blocks
- 1³/₄ yd (1.6 m) of dark print fabric for the seam-covering strips and binding
- 3 yd (2.8 m) of fabric for the backing
- 5¹/₂ yd (4.6 m) of thin, firm batting, 29" (74 cm) wide
- sewing machine
- rotary cutter, mat and ruler
- thread to blend with the fabrics
- thread to match the backing fabric
- large and small square ruler
- long glass-headed pins

Finished size: 42" x 63"
(105 cm x 157.5 cm)

Finished size of the blocks:
5" (12.5 cm)

Diagonal measurement of the finished blocks: 7" (17.5 cm)

A recent visit to the Great Barrier Reef inspired my choice of colours for 'Reef Wash'. The light fabrics are reminiscent of the clear water and the darker fabrics of the flashes of brilliant coral and fish that inhabit the Reef.

As well as light and dark fabrics, medium-tone fabrics have been used as either light or dark blocks to vary the colouring of the quilt.

The quilt-as-you-go blocks have been joined by machine-sewing and the seams are covered with strips of fabric on the back, creating a grid. If you wish to avoid the bulk created by joining the quilt this way, construct the blocks in the same manner, securing them onto batting but eliminating the backing. Back the entire quilt after blocks are joined, then tie the top through to the back of the quilt.

Note: The instructions are for a lap quilt. If you wish to make a larger quilt, for example, 84" x 98" (210 cm x 245 cm), you would need a total of 310 squares and twenty-six larger squares for the triangle blocks, set on point.

INSTRUCTIONS

Cutting

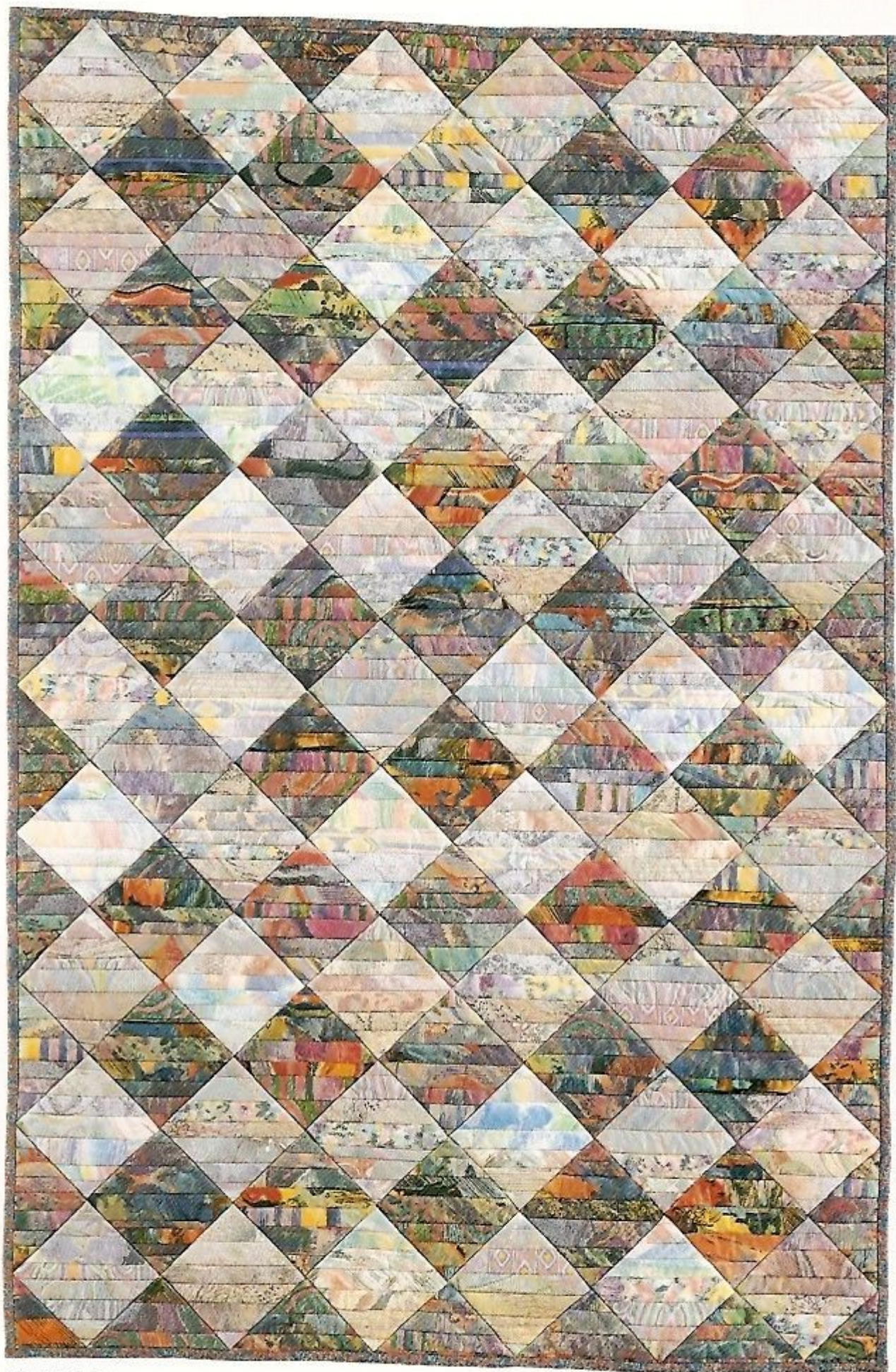
- 1 From the light and dark fabrics, cut a selection of strips, varying in width from 1–2" (2.5–5 cm).
- 2 From the backing fabric, cut from selvage to selvage:
 - fourteen strips, 6¹/₄" (16 cm) wide, cross-cut into ninety-four 6¹/₄" (16 cm) squares for the square blocks;
 - two strips 6³/₄" (17 cm) wide, cross-cut until you have twelve 6³/₄" (17 cm) squares for the triangle blocks; cut one extra square of this size from the remaining fabric for a total of thirteen squares;
 - one only 7" (18 cm) square for the four corner triangles.



Detail 1: Position the first strip diagonally across the batting



Detail 2: Position the second strip on top of the first, stitch through all layers



REEF WASH
Judy Turner, 1996

- 3 From the batting cut:
 - twenty-four strips, $6\frac{1}{4}$ " (16 cm) wide, cross-cut until you have ninety-four $6\frac{1}{4}$ " (16 cm) squares;
 - three strips, $6\frac{3}{4}$ " (17 cm) wide, cross-cut until you have twelve $6\frac{3}{4}$ " (17 cm) squares for the triangle blocks;
 - cut one extra $6\frac{3}{4}$ " (17 cm) square for a total of thirteen squares;
 - one only 7" (18 cm) square for the corner triangles.
- 4 On the lengthwise grain of the seam-covering/binding fabric cut:
 - two strips, 3" x 63" (7.5 cm x 160 cm) for the binding;
 - two strips, 3" x 44" (7.5 cm x 109 cm) for the binding;
 - ten strips $1\frac{1}{4}$ " x 63" (3.5 cm x 160 cm) for the seam-covering strips on the back of the quilt.

Making the blocks

Note: Use $\frac{1}{4}$ " (7.5 mm) seam allowances.

For the square blocks

- 1 Pin the $6\frac{1}{4}$ " (16 cm) squares of batting to the same size squares of backing, with the pins on the batting side and the wrong side of the fabric facing the batting.
- 2 Position the first strip diagonally across the batting (detail 1).



Detail 3: The strips must be long enough to cover the batting when turned back

- 3 Position the second strip on top of the first strip, with the right sides together and the seam down the right-hand side (detail 2). Make sure the strip is long enough to cover the batting when the top strip is turned back (detail 3). Finger press.
- 4 Continue adding strips in this same manner, until one half of the square is covered with strips, then turn the square and continue adding strips in the same manner until the square is completely covered (detail 4).
- 5 Cover forty squares with dark fabric and fifty-four squares with light fabric. It is important to blend the colours as you add the strips, so there is not too much contrast between strips which are side by side. Cut more strips of varying widths, as you need them.
- 6 Trim each block by first turning it over and cutting away to the edge of backing fabric (detail 5), then trim each block to a $5\frac{1}{2}$ " (14 cm) square, using a square ruler. Make sure the diagonal line on the ruler is parallel with the seams.

For the triangle blocks

- 1 Pin the $6\frac{3}{4}$ " (17 cm) squares of backing to the same size batting squares.
- 2 Cover all thirteen squares with dark



Detail 4: Continue adding strips until the square of batting is completely covered

fabric in the same manner as the light fabric squares. Trim each square to 6" (15 cm).

- 3 Cut five squares in half through the centre, horizontally and parallel to the strips for the top and bottom of the quilt (detail 6).
- 4 Cut eight squares in half through the centre vertically for the sides of the quilt (detail 7).
- 5 For the corner triangles, pin an 7" (18 cm) square of backing to the same-sized piece of the batting. Cover this square with dark fabrics as in steps 2–5.

Trim the square back to 6 1/4" (16 cm), then cut it through the centre diagonally in both directions (detail 8).

Constructing the quilt

Note: All the strips run horizontally across the quilt.

- 1 Arrange the blocks as shown in the photograph, on the vertical work surface.
- 2 The long seam-covering strips can be measured as you go, leaving the remainder for short pieces, which will be cut as required. Beginning at the top left-hand corner, join a dark triangle to either



Detail 5: Trim the block to the edge of the backing, then to a 5 1/2" (14 cm) square



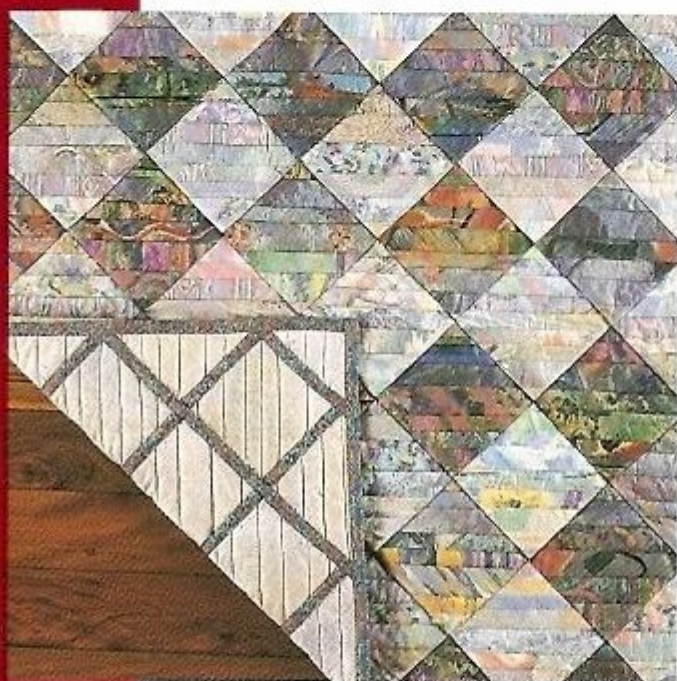
Detail 6: Cut five squares in half horizontally for the top and bottom of the quilt



Detail 7: Cut eight squares in half vertically for the sides of the quilt



Detail 8: Trim the square back to 6 1/4" (16 cm), then cut it into quarters, as shown



Above: The seam-covering strips form a grid on the back of the quilt

side of a light square. Place the right side of the triangle on top of the right side of the square, aligning and pinning a seam-covering strip on top, right side down (details 9 and 10). I have used the wrong side of the fabric as the right side, in this instance, as the right side of the fabric was too dark.

- 3 Stitch through all layers, using a 1/4" or

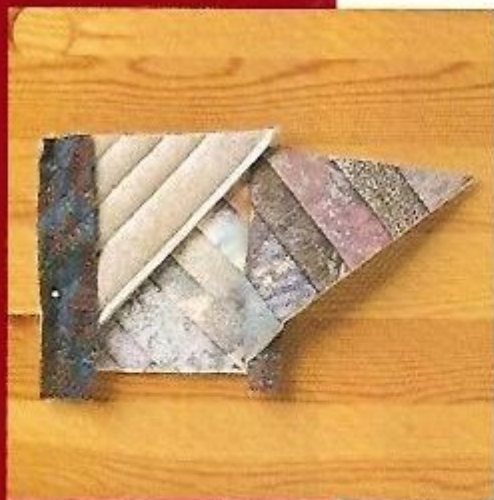
7.5 mm seam allowance.

- 4 Grade the seam allowances, trimming back as much as possible to reduce bulk.
- 5 Fold the strip so the seam is covered, turn under the raw edge and blindstitch it in place, by hand. The finished width must be consistent throughout the quilt. It is important to always sew the seam-covering strips on the same side when joining, so that the grid formed on the back will line up when all the diagonal rows are joined together.
- 6 Repeat this process until the quilt is joined into diagonal rows. The top left-hand and bottom right-hand corners can be added last.
- 7 Pin the first and second diagonal rows together with a length of seam-covering strip in place, as you did before. Make sure that the squares line up by pinning at the joins. Trim the seam allowances to reduce bulk, particularly where the blocks meet. Turn the seam-covering strip to cover the seam. Turn under the raw edge and blindstitch as before.
- 8 Join the whole quilt top in diagonal rows.

TO FINISH

Binding

Add the previously cut binding strips following the instructions in the 'Binding' section in Technical Details on page 14.



Details 9 and 10: Join a dark triangle to opposite sides of a light square, aligning and pinning a seam-covering strip on top, right side down

Outback Safari

Finished size: 62" x 88½"
(158.5 cm x 226 cm)

strips 2½" (6 cm) wide. Join two pairs of these strips for long sides of the quilt.

The initial idea for the design of this quilt came from a black and white sketch of a floor rug. The print fabrics are busy, varied and they all work with the striped fabric I chose for the quilt. This is a simple quilt using the striped fabric and the subtle contrast to pull the colours together.

INSTRUCTIONS

Cutting

- 1 From the assorted prints, cut strips of random widths between 1¼–2½" (3.5–6 cm), from selvage to selvage. I cut two strips from each of my fifty-two fabrics.
- 2 From the striped fabric, cut from selvage to selvage:
 - three strips, 4½" (11.5 cm) wide;
 - thirty strips, 1¼" (3.5 cm) wide.
- 3 From the gold inner border fabric, cut six

Making the quilt centre

Note: See page 12 for tips on sewing strips.

- 1 Sew the strips from light to dark in four sections. Each section must be 14¼" x 41" (36.5 cm x 104 cm). Sew the rows in alternate directions to avoid stretching the fabric.
- 2 Sew 4½" x 41" (11.5 cm x 104 cm) strips of striped fabric between the four sections to join them and complete the centre of the quilt.
- 3 Sew the gold inner border first to the top and bottom of the quilt, then to the sides of the quilt.

For the border blocks

- 1 From the darkest fabrics, sew two sections the width of the fabric, at least 7¾" (19.5 cm) wide x 44" (112 cm).
- 2 Repeat with the lightest fabrics.

YOU WILL NEED

Note: All fabric quantities are calculated on 44" (112 cm) wide fabric.

- Assorted light, medium and dark fabrics – I used fifty-two different prints
- 1⅔ yd (1.5 m) of striped fabric
- 1 yd (90 cm) of gold fabric for the inner border and binding
- 5¼ yd (4.8 m) of fabric for the backing
- 66" x 93" (168 cm x 236 cm) of batting
- sewing machine
- rotary cutter, mat and ruler
- thread to blend with the fabrics
- thread to match the backing fabric
- large square ruler
- chalk wheel
- safety pins



Detail 1 (Left): Stitch a strip of striped fabric along one edge
Detail 2 (Right): Repeat for the other three sides, ensuring the stitching lines meet at the corners

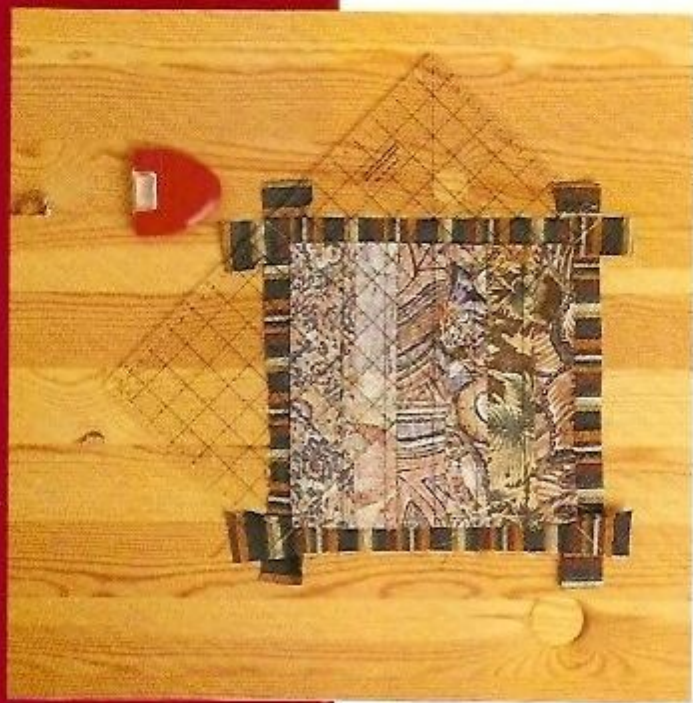
Right: The effect of mitred corners in the striped fabric is quite dramatic



- 3 Cut the sewn fabric into $7\frac{3}{4}$ " (19.5 cm) squares. You will need nine dark and nine light squares. To do this, cut the fabric into $7\frac{3}{4}$ " (19.5 cm) sections and trim back the top and bottom to make a square.

From the remaining fabric

- 1 Sew the fabric from light to dark in six sections that measure a minimum $7\frac{3}{4}$ " x $15\frac{1}{2}$ " (19.5 cm x 39 cm).
- 2 Cut two $7\frac{3}{4}$ " (19.5 cm) squares from each of the six sewn sections for the side border blocks.
- 3 For framing the border blocks, cut the thirty strips $1\frac{1}{4}$ " (3.5 cm) wide into four equal lengths.
- 4 Centre the striped fabric along one edge of a block, with the right sides together, and stitch from the wrong side of the pieced fabric to within $\frac{1}{4}$ " (7.5 mm) of each end of the block (detail 1). Back-track at the beginning and at the end. Open out the fabric and repeat on the remaining three sides. The stitching lines must meet at the corners (detail 2).
- 5 Mark an angle of 45 degrees from the point where the stitching meets to the outside edge of the block, using a ruler with a 45-degree angle or a 45-degree set square, and marking the stitching line on the wrong side with a chalk wheel (detail 3). This method gives a very



Detail 3: Mark an angle of 45 degrees from the point where the stitching meets to the outside edge of the block



Detail 4: Trim the excess fabric, leaving a $\frac{1}{4}$ " (7.5 mm) seam allowance and press the seam open



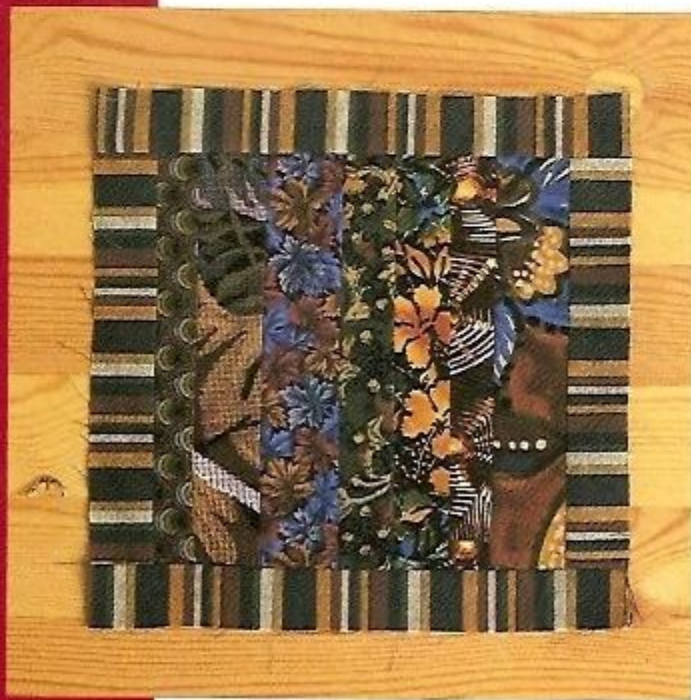
OUTBACK SAFARI
Judy Turner, 1996

accurate mitre. Mark each end of the striped fabric in this way.

- 6 Pin the adjacent borders, matching the chalk lines, and stitch, back-tracking at the beginning of the seam. Trim the excess fabric, leaving a 1/4" (7.5 mm) seam allowance and press the seam open (detail 4).
- 7 If you prefer not to mitre the corners, join the striped fabric to the edges of every block by sewing two opposite sides, then the other two (detail 5). The striped fabric is not matched at the corners of each block. This adds a little more interest to the overall quilt design.

Assembling the quilt

- 1 On the vertical work surface, position the centre of the quilt, then arrange the dark blocks around the light end of the quilt and the light blocks around the dark end. Position the remaining twelve blocks, six on each side, gradually blending the colour. The border will consist of seven blocks across the width and ten blocks down the length of the quilt. All blocks have



Detail 5: If you prefer not to mitre the corners, join the striped fabric to opposite sides of the block, then to the other two sides

- the piecing turned in alternate directions.
- 2 Join the five light blocks, matching where the mitres meet. Leave one block on either end as these blocks will form part of the side borders. Repeat with the five dark blocks.
- 3 Join the ten blocks which form one side border, then repeat with remaining ten blocks for the other side border.

Borders

- 1 Measure through the centre of the quilt and pin-mark the quilt centre and the gold borders into quarters. Add a gold inner border to the top and bottom of the quilt. Check your measurements carefully to be sure the outer border will fit, once the inner border is added.
- 2 Add the gold inner border to both sides of the quilt. This inner border has been cut a little wider than needed, so you can adjust the centre measurement of the quilt to fit the pieced borders. Trim, so the outer borders will fit.
- 3 Add the outer border of five joined blocks to the top and bottom.
- 4 Add the outer border of ten joined border blocks to both sides of the quilt.
- 5 Layer the completed quilt top with batting and backing in preparation for machine-quilting.

Quilting

Note: See page 13 for 'Preparation for machine-quilting'.

Quilt as desired, using a chalk wheel to mark any necessary lines.

TO FINISH

Binding

- 1 Cut seven strips 2 1/2" (6 cm) wide of gold fabric, from selvage to selvage. Join the strips as required.
- 2 Add the binding, following the instructions in the 'Binding' section in Technical Details on page 14.

Spring

Finished size: 108" (273.5 cm) square

Finished blocks size: 8 1/2" (21.5 cm) square

Diagonal measurement of finished block: 12" x 12" (30 cm x 30 cm)

I gathered these fabrics as their colours remind me of spring with its blossoms, flowers and clear days. While very dark fabrics have been eliminated, there is still a great difference in value between the lightest and darkest fabrics used.

Note: A zigzag stitch on your machine is essential for the construction of this quilt.

INSTRUCTIONS

Before you begin cutting, arrange the fabrics from light to dark. Begin cutting the light fabrics first.

Cutting

- 1 From the assorted print fabrics, cut strips from selvaige to selvaige in varying widths from 1 1/4"–2" (3.5–5 cm).
- 2 Arrange the cut strips from light to dark; extra strips will be cut as required.
- 3 From the backing fabric, cut forty-one

9 1/2" (24 cm) wide strips, from selvaige to selvaige. Cross-cut them into 163 squares 9 1/2" (24 cm).

- 4 From the batting, cut fifty-five strips, 9 1/2" x 29" (24 cm x 74 cm). Cross-cut them into 163 squares 9 1/2" (24 cm).
- 5 From the seam-covering/binding fabric, cut ten strips 3 3/4" (9.5 cm) wide from selvaige to selvaige, for the binding.
- 6 Cut 131 strips 1 1/4" (3.5 cm) wide from selvaige to selvaige, for the seam-covering strips (front and back). Cross-cut sixty-four of these strips into 8 1/2" (21.5 cm) sections – a total of 320 short strips.

Making the blocks

Note: Use 1/4" or 7.5 mm seam allowances.

- 1 Pin the 9 1/2" (24 cm) squares of backing fabric to the same size squares of batting. Pin on the batting side with the wrong side of the backing fabric facing the batting.
- 2 Beginning in the centre of the quilt with the lightest strips, position the first strip on extreme left-hand side of the batting, vertically and with the right side facing up.

YOU WILL NEED

Note: All fabric quantities are calculated on 44" (112 cm) wide fabric.

- assorted light, medium and dark print fabrics
- 11 yd (10 m) of firm cotton fabric for the backing
- 6 yd (5.6 m) of floral print fabric for the seam-covering strips (front and back) and the binding
- 14 1/2 yd (13.2 m) of thin, firm batting, 29" (74 cm) wide
- sewing machine
- rotary cutter, mat and ruler
- thread to blend with the fabrics
- thread to match the backing fabric
- large square ruler
- long glass-headed pins



Detail 1: With the second strip on top of the first, stitch down the right side



Detail 2: Finger-press the strip towards the batting and add the rest of the strips



Detail 3: Trim the blocks, then staystitch the outside edges

Right: The blocks are placed so the strips are running in alternate directions

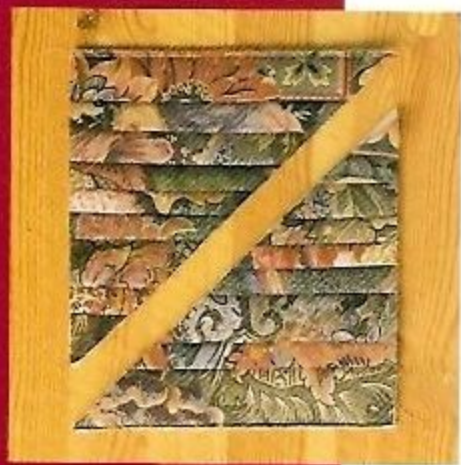


- 3 Position the second strip on top of the first strip, with the right sides together. Stitch through all layers down the right-hand edge (detail 1).
- 4 Finger-press the second strip towards the batting so the right side of the fabric is facing. Add subsequent strips in the same way (detail 2) and continue adding strips until the square is totally covered.
- 5 Make 145 blocks altogether, with the blocks gradually becoming darker. The remaining blocks for the triangle edges of the quilt will be made later.

- 6 Turn the blocks over and trim the excess fabric to the edge of the batting.
- 7 Trim the blocks to 8 1/2" (21.5 cm) squares as you go. Staystitch the outside edges of each block (detail 3).
- 8 Arrange the blocks on the vertical work surface as you go with the lightest blocks in the centre and with the strips running in alternate directions and the blocks turned on point.

Making the triangles

- 1 You will need sixteen triangular blocks to fit the outside edges of the quilt. Each one must be tailor-made as far as the depth of colour is concerned.
- 2 The triangles for the top and bottom of the quilt will be made from eight of these blocks in colours that will match the top and bottom of the quilt. Make them in the same way as before, then cut them diagonally through the centre to give sixteen triangles (detail 4).
- 3 The other eight blocks must match the colouring of the side edges of the quilt. Make them in the same way, then cut them diagonally in the opposite direction (detail 5).
- 4 For the corner triangles, make a block using fabrics which will blend with the colours in the quilt corners. Cut the block into quarters diagonally (detail 6).



Detail 4: Cut eight squares in half as shown for the top and bottom triangles



Detail 5: Cut eight squares in half the other way for the side triangles



Detail 6: For the corner triangles, cut one block into quarters



SPRING
Judy Turner, 1996

Note: If any of the corners of the quilt vary in colour, you may need to make an extra block or two to enable you to get just the right colouring in each corner. One extra block has been allowed for this possibility.

Constructing the quilt

When all the squares, triangles and corners are completed and you are happy with the arrangement on the vertical work surface, you are ready to construct the quilt.

- 1 Join the blocks in diagonal rows, beginning at the top left-hand corner.
- 2 Pin a 8 1/2" (21.5 cm) wide strip to both sides of the bottom edge of the top triangle and the centre square (detail 7).
- 3 Using the width of your presser foot,

stitch the edge that will butt to the seam-covering strip. This will give you a consistent distance to turn the seam-covering strip to.

- 4 Join the blocks into diagonal rows by butting the seam allowances together and zigzag stitching, using the widest zigzag stitch. When each diagonal row is completed, turn it over and zigzag again for extra strength.
- 5 Fold the seam-covering strip, turning the raw edge under until it just meets the previous stitching (detail 8). Blindstitch it in place by hand on the front and the back. The width of this seam must be consistent for the entire quilt.

Joining the diagonal rows

- 1 Number the rows to avoid confusion, then pin the diagonal rows onto the vertical work surface in the correct order. The remaining seam-covering strips will be joined, as necessary, as the quilt is assembled.
- 2 Join all the diagonal rows in the same manner as before by stitching seam-covering strips to the right-hand edge of diagonal rows, front and back. Stitch along the left-hand side of the diagonal rows, the width of your presser foot, as before.
- 3 Butt the rows of blocks as in step 4. Pin the rows at the junction of the seam-covering strips with two long glass-headed pins (detail 9) and zigzag them together. Continue zigzagging, pinning at each junction as you go. Sew slowly over the pins to avoid breaking the machine needle. Do not forget to turn your work over and zigzag on the back for extra strength.
- 4 Join the quilt in the above manner into groups of two rows, then groups of four rows and so on. Hand-finish on the front and back seams as you go (detail 10).
- 5 The most difficult part in making this quilt is putting the two halves of the quilt together. Sew slowly and carefully and you will have a beautiful, sturdy quilt in the end.



Detail 7 (Top): Pin a strip to both sides of the bottom edge of the top triangle and the centre square

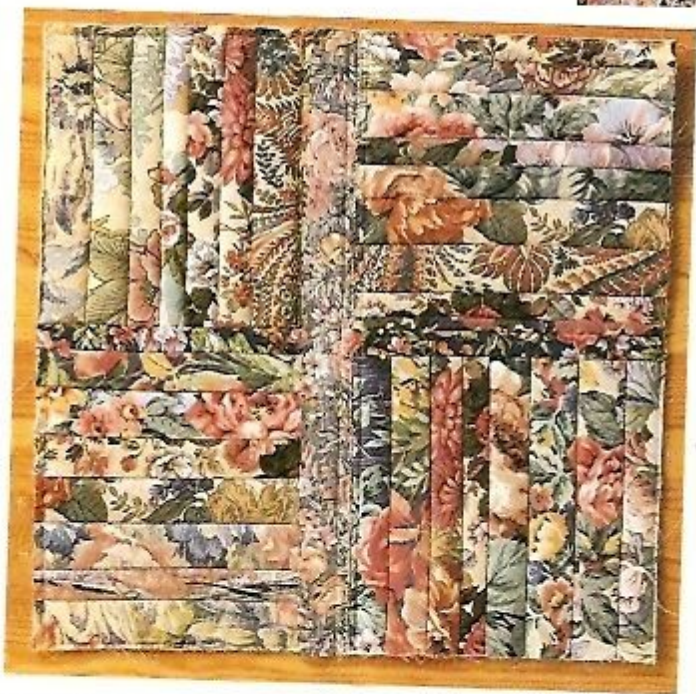
Detail 8 (Bottom): Fold the seam-covering strip as shown

Binding

- 1 Join the ten previously cut $3\frac{3}{4}$ " (9.5 cm) wide strips so you have four lengths with two-and-a-half strips in each. Line up the binding so it matches the junction of the front seam-covering strips. The finished binding will be twice the width of the seam allowance.
- 2 Add the binding, following the instructions in the 'Binding' section in Technical Details on page 14.



Left: A grid is formed by the strips on the front and on the back



Detail 9: Pin the rows together at the junction of the seam covering strips, then zigzag them together



Detail 10: Hand-finish on the front and back seam-covering strips as you go

Summer

YOU WILL NEED

Note: All fabric quantities are calculated on 44" (112 cm) wide fabric.

- assorted light, medium and dark fabrics
- 1 1/2 yd (1.3 m) of blue cotton or chintz fabric for the inserts and binding
- 1/8 yd (10 cm) of yellow cotton or chintz fabric for the inserts
- 3 1/2 yd (3.2 m) of fabric for the backing
- 64" x 86" (158 cm x 219 cm) of batting
- sewing machine
- rotary cutter, mat and ruler
- thread to blend with the fabrics
- thread to match the backing fabric
- chalk wheel
- long glass-headed pins
- safety pins

Finished size: 60" x 81 1/2" (148 cm x 208.5 cm) including binding

This design has proved to be popular in classes and can be varied a great deal depending on the colours used. Although this quilt has inserts in only two solid colours, many more could be used (see page 59). More than two inserts could also be added in each section, but the number must be consistent for the pieced rows to remain the same length.

INSTRUCTIONS

Cutting

Note: When large or scattered prints are cut into strips, then cut into 6 1/2" (16.5 cm) sections, you will find the depth of colour can vary greatly within each strip. With this in mind, you may be able to use the same fabric several times in one section.

- 1 From the assorted prints, cut strips in varying widths from 1 1/4–2 3/4" (3.5–7 cm) from selvage to selvage.



Detail 1: Cut through the pieced fabric you have made at an angle of 45 degrees

- 2 Cut all the strips into sections 6 1/2" (16.5 cm) long.

Arranging the quilt

- 1 Position the first row of sections vertically from dark to light, on the vertical work surface. Move the pieces about, using value-determining tools to guide you.
- 2 Position the second row of fabric pieces from light to dark, on the vertical work surface. Repeat until you have nine vertical rows, each of which will need to be 80" (205 cm) long, when joined.

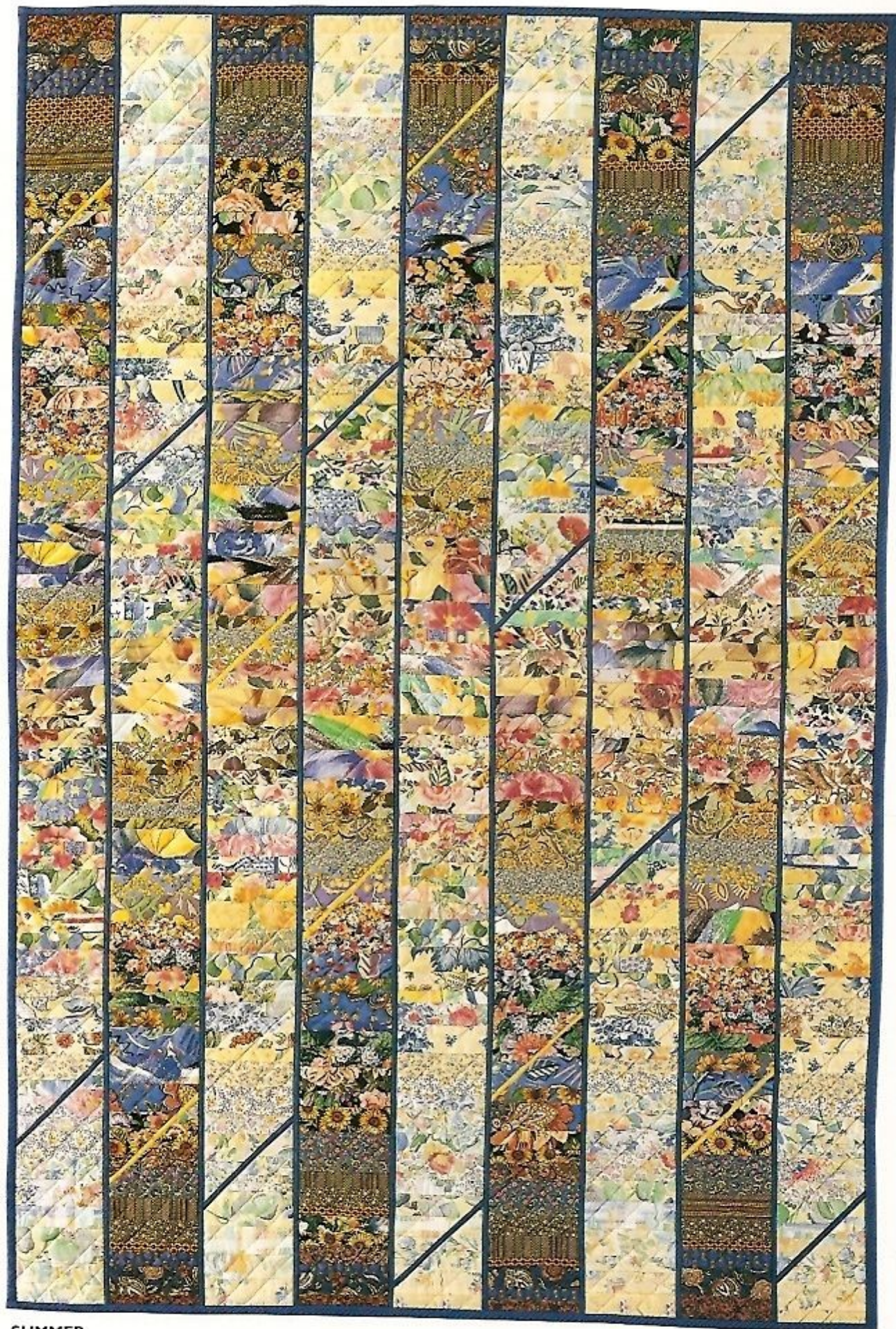
Sewing the sections

Note: Use 1/4" (7.5 mm) seam allowances. Sew the seams in alternate directions. This will help to prevent the sections from stretching out of shape.

- 1 Sew the sections into groups that are approximately 10" (25 cm) long. Replace the groups on the vertical work surface as you finish them. By sewing in 10" (25 cm) groups like this, you will



Detail 2: Centre one insert along the cut edge and stitch it in place



SUMMER
Judy Turner, 1996



Right: Colourful inserts are highlighted by the diagonal quilting

be able to determine whether or not extra sections need to be added. Perhaps some will need to be replaced with wider ones or the top or bottom cut off to attain the length required. The same fabrics do not need to be used in each row. As long as each is sewn from light to dark, a satisfactory effect will be achieved.

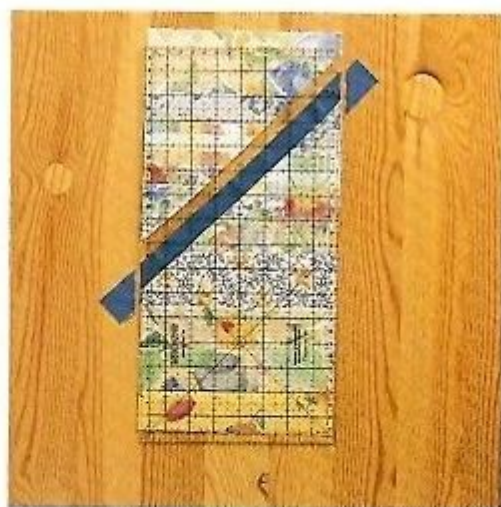
- 2 When all nine rows have been sewn, make a final adjustment so they are all the same length.



Detail 3: Press the seam allowances towards the pieced fabric

For the inserts

- 1 From the blue cotton or chintz fabric cut from selvage to selvage:
 - sixteen strips 1" (2.5 cm) wide which will be joined into groups of two, ready to be used vertically between the nine sections of the quilt;
 - three strips 1" (2.5 cm) wide, cut into sections 11" (28 cm) long which will be used for the diagonal inserts.
- 2 From the yellow cotton or chintz fabric, cut three 1" (2.5 cm) wide strips across the width of the fabric, then cut them into 11" (28 cm) long sections for the diagonal inserts.
- 3 Decide exactly where to place the diagonal inserts. If you pin the inserts onto the vertical rows of piecing, it will help you to distribute the inserts evenly on the quilt surface.
- 4 To insert diagonal fabric, cut through the pieced fabric at an angle of 45 degrees, at the position you determined previously (detail 1).
- 5 Centre one of the inserts along the cut edge and stitch it in place (detail 2). Press the seam allowances towards the pieced fabric (detail 3).
- 6 Line up your ruler along the edge of the piecing and trim the excess fabric from the insert so it is in line with the piecing (detail 4).



Detail 4: Using the ruler, trim the excess from the insert

- 7 Centre the remaining diagonal edge and sew from vertex to vertex (ie., from the junction of the fabrics at each end) (detail 5). The horizontal piecing will not line up after the diagonal piece is inserted.
- 8 Repeat these steps twice within each of the nine vertical sections of the quilt.

Joining the quilt

- 1 Pin the long narrow blue sections which are already joined into position, then sew them between the pieced rows. Make sure your seam allowances are consistent. Press the seam allowances towards the pieced sections (detail 6).
- 2 Staystitch close to the outside edges of the quilt to prevent stretching.
- 3 Layer the completed quilt top with batting and backing in preparation for machine-quilting.

Quilting

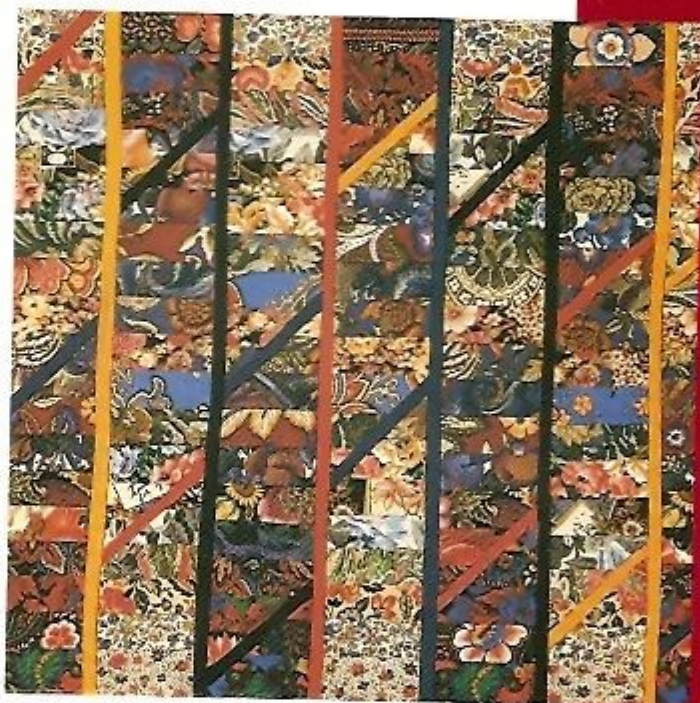
- 1 Read the section on Preparations for machine-quilting on page 13. Quilt in-the-ditch, on either side of the long vertical inserts.
- 2 Quilt the diagonal inserts in the same way.
- 3 Mark the quilt top in diagonal lines, using the chalk wheel. Quilt along these lines.
- 4 When the quilting is completed, trim,

leaving extra backing and batting to fill the wider-than-usual binding.

TO FINISH

Binding

- 1 From the blue cotton or chintz fabric, cut seven strips $4\frac{1}{4}$ " (11 cm) wide from selvedge to selvedge. Join them as required for the binding.
- 2 Add the binding, following the instructions in Technical Details on page 14.



Left: A change in colour creates a dramatic difference



Detail 5: Centre the remaining diagonal edge and sew from vertex to vertex



Detail 6: Sew the long narrow blue sections into place between the pieced rows

Colourwash Cascade

YOU WILL NEED

Note: All fabric quantities are calculated on 44" (112 cm) wide fabric.

- assorted light, medium and dark prints (I have used approximately 200 different fabrics)
- 3¹/₈ yd (2.8 m) of dark print fabric for the outer border and binding
- 18" (50 cm) of a medium print fabric for the inner border
- 6²/₃ yd (6 m) of fabric for the backing
- 84" x 120" (2.1 m x 3 m) of batting
- sewing machine
- rotary cutter, mat and ruler
- thread to blend with the fabrics
- thread to match the backing fabric
- small square ruler
- safety pins

Finished size: 80" x 116"
(199.5 cm x 289.5 cm)

A combination of bold and subtle contrast creates a feeling of cascading colour in this quilt which uses both Nine-patch and Rail-fence blocks in a large variety of busy prints. The inner border seems to disappear and reappear, because it is the same value as some of the fabrics at the edge of the quilt.

INSTRUCTIONS

Cutting the Rail-fence blocks

Cut one strip 1 1/2" (4 cm) wide from each of the assorted print fabrics, cutting from selvage to selvage. Make sure you have a large selection of fabrics from light to dark.

Arranging the fabrics

Line up the strips from light to dark so you can see only a small amount of each fabric. Using one of the value determining tools (see page 16), check that the colours are blending and in the correct position. Shift

any fabrics that are in the wrong position and eliminate any that stand out and do not blend with those around it.

Making the Rail-fence blocks

Note: Use 1/4" (7.5 mm) seam allowances and a smaller than usual stitch.

- 1 Sew the strips in groups of three, from light to dark, making sure you sew in alternate directions to avoid stretching. Be consistent with your seam allowance. You will achieve a greater variety of pieced squares if all the strips are not the same length. Cut a section off the first strip (detail 1). If your fabrics are all the same length, cut a section off a few more strips in the same way. Always join the strips from light to dark, using up every bit of fabric that is at least as long as the width of your three sewn strips to achieve as many combinations of fabrics as possible, while at the same time always joining from light to dark (detail 2). Cut off excess fabric as you go.



Detail 1: To achieve a greater variety, cut a section off the first strip



COLOURWASH CASCADE
Judy Turner, 1992

Right: A detail of 'Colourwash Cascade' showing the Nine-patch piecing



- 2 Press the seams together in one direction.
- 3 Check the width of your sewn groups of three strips. Cut squares this size from all the groups of strips (detail 3). The blocks should be 3 1/2" (9 cm) square. You will need a total of 668 Rail-fence blocks.

For the Nine-patch blocks

Note: If you prefer, replace the Nine-patch block insert at the top of the quilt with Rail-fence blocks, in which case, you will need another eighty Rail-fence blocks.

Cutting

Select sixty-four different fabrics which blend in colour from light to dark. Cut one 1 1/4" (3.5 cm) wide strip from selvage to selvage from each of the sixty-four fabrics.

Arranging the strips

- 1 Arrange the strips from light to dark with the same amount of each fabric showing. Shift the position of strips until you have a flow of colour from light to dark.
- 2 Arrange the fabric into pairs; beginning at the light end start pairing fabric by moving up the range of values only as far as you need to. Within each pair, the fabrics only need to be of a different scale or one fabric should be just slightly darker than the other. Mix the colours as you are putting them in pairs. If you move from the light strips, gradually to the dark strips, you will have automatically paired: light with light, light with medium, medium with medium, medium with dark and dark with dark.
- 3 Place the pairs together with the right sides facing. Fold them into three equal lengths, then cut them at the folds. You will have three identical pairs of strips, with the right sides together.

Sewing the strips

You will need to take a slightly larger seam allowance for the Nine-patch insert. The blocks should be approximately 2" (5 cm) finished size or 2 1/2" (6.5 cm) including seam allowances. This will enable the Nine-patch insert to fit in with the Rail-fence piecing. Use a slightly smaller stitch than usual as there will be no back-tracking.



Detail 2: Always join the strips from light to dark using up every bit of fabric that is at least as long as the width of the sewn strips

- 1 Work with one set at a time, making sure the strips are the same length, before you begin sewing. Sew two different strips together with the right sides facing.
- 2 Without clipping the thread, sew the next two, making sure that a different fabric is on top (detail 4).
- 3 Add the third strip to the last pair you have sewn, then to the other pair. (This way, the strips will have been sewn in alternate directions). You will have two lots of three strips with the colours in alternate positions (detail 5). Press the seam allowances together in alternate directions within each set. Leave them flat, with right sides together until you are ready to cut them.

Cutting the sets

On your cutting mat, line up as many single sets as the size of the mat allows. Have them with the right sides together and the left-hand end of the sets in line. Square up the left-hand side of the group of strips, then cut into $1\frac{1}{4}$ " (3.5 cm) sections. Stack the sections in groups of three as you go, without flipping them over, making sure every second set is turned so the right side is facing (detail 6). By stacking them in a criss-cross fashion, you will alternate the colour arrangements. Three sections will make a block and there will be two different blocks from the same fabrics (detail 7).



Left: A detail of 'Colourwash Cascade' showing the Rail-fence piecing

Sewing the blocks

- 1 Lift the first group of three from the stack. Place the first section right side down beside your machine. Chain-piece the other two sections together, butting the seam allowances. Without clipping the threads and again placing the first section face down beside the machine, sew the next two sections together.
- 2 Continue in this manner until the first two sections of the whole set have been sewn, then turn the pile of first sections over and add them, one section at a time, beginning where you started (detail 8). You will need 180 blocks. Press the seams together in any direction. Each pair of strips will yield six blocks giving you a total of 192 blocks – fifteen blocks across and twelve blocks down.



Detail 3: Cut squares the same size as the width of the sewn sections from all the groups of strips

Chain-piecing the Nine-patch insert

Arrange the Nine-patch blocks, referring to the photograph. The Nine-patch insert can be chain-pieced. Stack the blocks in rows, beginning at the bottom of the left-hand side; the top left-hand corner block will be on top. Put a pin in this block to mark the top corner of the quilt and leave the pin in place until the quilt is completed. Stack the second row in the same manner, beginning at the bottom. After this it is safer to remove only one row at a time, just prior to joining it to the other rows.

- 1 Begin with the top two blocks from each stack and chain-piece them, using the same seam allowance as before. Little pinning should be necessary; either butt the seams together or stack the seam allowances. Continue joining rows 1 and 2 in this manner. **DO NOT CLIP THE THREADS.**
- 2 Open up the sewn blocks and add the blocks from row 3 to the edge of row 2, in the same order. After all the blocks are joined in vertical rows the quilt should be held together by the thread between the rows of blocks.
- 3 Press the seams between the blocks together in one direction, with each row of seams running in alternate directions.

Joining the rows

Join the rows, without clipping the threads, by butting the seams between blocks and lining up all other piecing as you go. Sew slowly and stitch the rows in alternate directions to avoid stretching the fabric. When the Nine-patch section is completed you are ready to assemble the quilt.

Arranging the Rail-fence blocks

- 1 Beginning at the bottom of the quilt, arrange the blocks on the vertical work surface. Position the blocks so the strips are running in alternate directions (vertical and horizontal). None of the strips will line up when joined. The quilt is twenty-two Rail-fence blocks wide and thirty-four Rail-fence blocks long. There are six Rail-fence blocks between the inserts and the borders. Refer to the quilt photograph for a guide to colour placement.
- 2 Chain-piece the quilt into five horizontal sections. When adding the Nine-patch section, you may have to adjust seams slightly for it to fit. Join the sections.
- 3 Staystitch $\frac{1}{8}$ " (3 mm) from the outside edge of the entire quilt.



Detail 4 (Top): Sew two strips together, then the next two, making sure a different fabric is on top

Detail 5 (Bottom): You will have two lots of three strips, as shown

Borders

- 1 From the inner border fabric, cut nine 1 3/4" (4.5 cm) strips, from selvage to selvage. Join them as required to achieve the desired length.
- 2 From the dark border print, cut four strips, 6" x 103" (15 cm x 2.6 m) down the length of the fabric for the outer border and four strips 2 1/2" x 103" (6 cm x 2.6 m) for the binding.
- 3 Add the borders, following the instructions in the 'Adding Borders' section in Technical Details on page 13.
- 4 Layer the completed quilt top with the batting and backing in preparation for machine-quilting.



RAIL-FENCE
Judy Turner, 1994

Quilting

To quilt with a diagonal grid, draw lines with the chalk wheel from corner to corner, diagonally through the Rail-fence blocks. Mark only a few lines at a time as the chalk will wear off. If you have inserted a Nine-patch section, ignore the piecing and draw a chalk line through this patch from the centre of the Rail-fence blocks on one side of the quilt through to the other side.

TO FINISH

Binding

Join the previously cut 2 1/2" x 103" (6 cm x 2.6 m) binding strips as required. Add the binding following the instructions in the 'Binding' section in Technical Details on page 14.



Detail 6 (Left): Stack the section in groups of three, as shown
Detail 7 (Middle): The same fabrics will yield two blocks
Detail 8 (Right): Add the first sections to the previously sewn pair

Black Jewel

YOU WILL NEED

Note: All fabric quantities are calculated on 44" (112 cm) wide fabric.

- 1/8 yd (10 cm) each of ninety-six different printed fabrics
- 4 7/8 yd (4.4 m) of black cotton fabric
- 2 3/4 yd (2.5 m) of multicoloured print fabric for the triangles and binding
- 8 1/8 yd (7 m) of fabric for the backing
- 97" x 110" (235 cm x 266 cm) of batting
- sewing machine
- rotary cutter, mat and ruler
- thread to blend with the fabrics
- thread to match the backing fabric
- small square ruler
- safety pins
- chalk wheel

Finished size: 92 3/4" x 105 1/2"
(225 cm x 255.75 cm)

I came across this design while experimenting with different ideas for one of my classes. The shading in 'Black Jewel' is achieved by piecing sashing strips in a gentle gradation from light to dark. The multicoloured print featured in the large triangles was the starting point for all the other fabrics I chose for this quilt.

INSTRUCTIONS

Cutting and sewing the sashing strips

Note: Use 1/4" (7.5 mm) seam allowances and a smaller than usual stitch.

- 1 From selvage to selvage cut two strips 1 1/2" (4 cm) wide from each of the ninety-six printed fabrics.
- 2 Arrange the printed strips from light to dark so the same amount of each fabric is showing. Make sure you have a flow of colour before you begin sewing (see Choosing Colour on page 8).

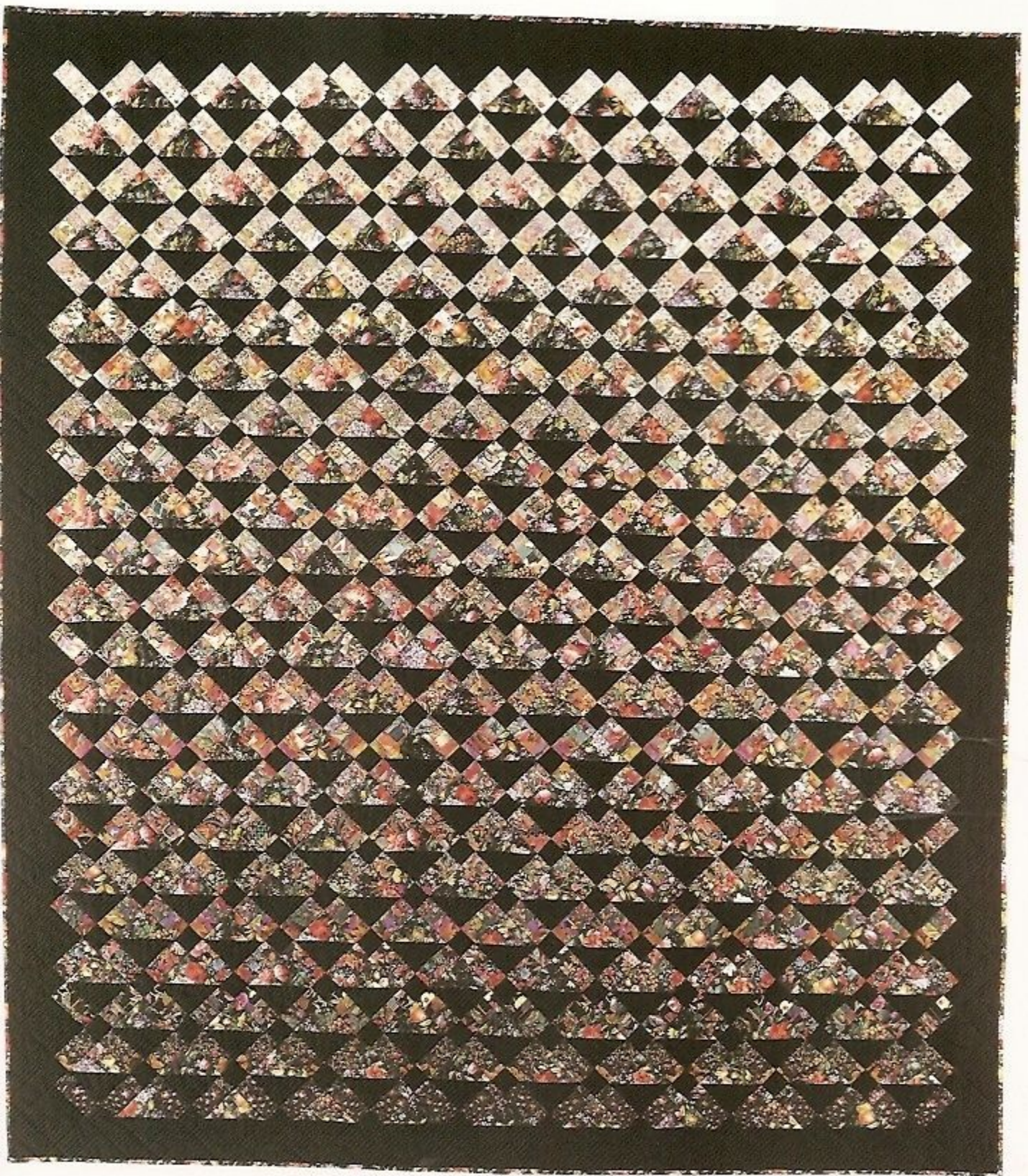
- 3 Sew the strips from light to dark in groups of four (detail 1), making sure you sew the rows in alternate directions to avoid stretching the fabrics. You should have twenty-three different groups of four sewn strips. Press the seams together in one direction, towards the darker fabric.
- 4 Cut the sewn strips into 2 1/2" (6 cm) sections (detail 2). Each sewn unit should yield seventeen sections.
- 5 Only three extra 2 1/2" (6 cm) wide sections are needed of each group of four sewn strips. Sew them in the same order by either cutting a 8" (20 cm) section from each strip or repeat the steps above and use the leftover pieced fabric in another quilt (See page 69).

Large half-square triangles

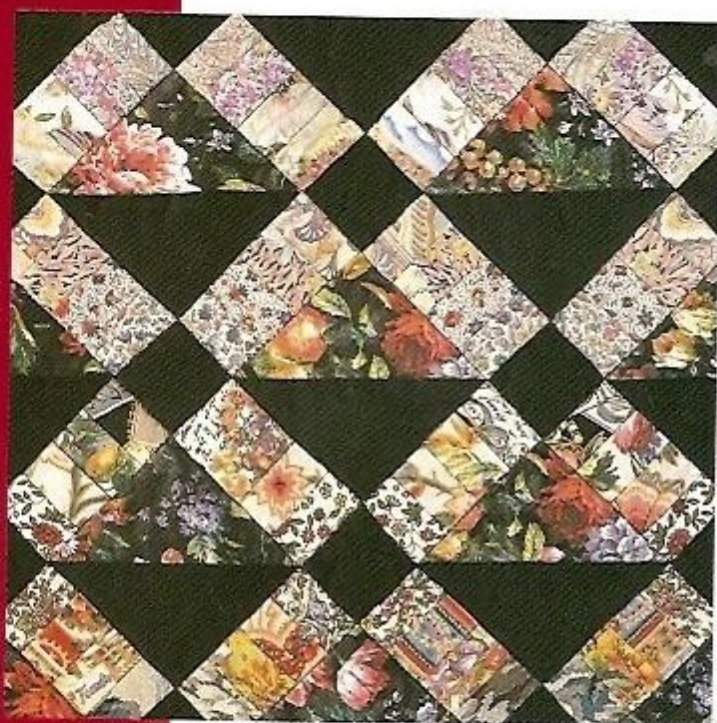
- 1 The length of the four sewn strips (detail 3) will determine the size of the half-square triangles. Measure several of your sashing sections to determine this size. If some are a little longer, either



Detail 1 (Top): Sew the strips from light to dark in groups of four
Detail 2 (Bottom): Cut the sewn strips into sections



BLACK JEWEL
Judy Turner, 1994

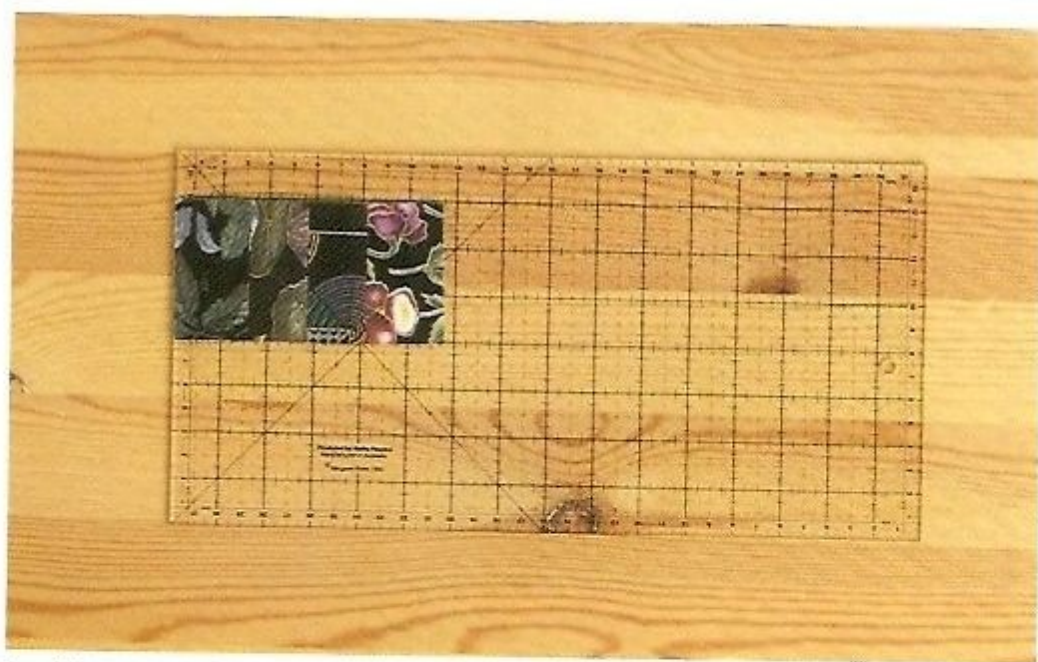


Right: A detail of 'Black Jewel' showing the interaction of bright prints with black

trim them back or adjust your sewing. The sections should be approximately $4\frac{1}{2}$ " (11.5 cm), including seam allowances on the ends, so the finished size should be approximately 4" (10 cm). To the finished size, add $\frac{7}{8}$ " (2.5 cm), for example, $4" + \frac{7}{8}" = 4\frac{7}{8}"$ (10 cm + 2.5 cm = 12.5 cm). This

measurement will determine the size of the half-square triangles. It will be referred to as your personal measurement.

- 2 From the black fabric, cut fourteen strips from selvage to selvage the width of your personal measurement. Cross-cut the strips until you have 105 squares. Cut these squares in half diagonally. You will need 209 black triangles.
- 3 From the multicoloured print cut six strips down the length of the fabric, the width of your personal measurement and 99" (2.5 m) long. Cross-cut these strips until you have 105 squares. Cut these squares in half diagonally. You will need 209 print triangles. Cut a further nine triangles the same size, with the straight grain on the longest side, using one of the previously cut triangles for a template, for the bottom of the quilt. Set them aside.
- 4 Sew the black triangles to the print triangles, with the right sides together. These can be chain-pieced, then snipped apart (detail 4). Press the seams together, towards the dark fabric.

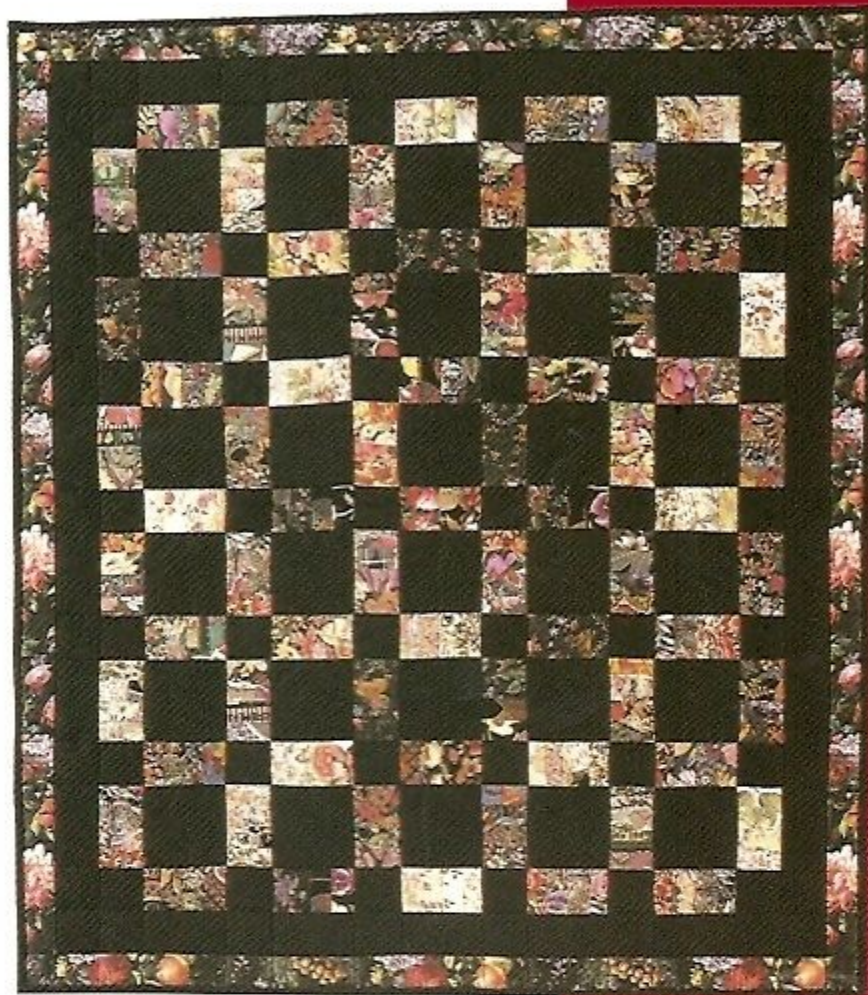


Detail 3: The length of the four sewn strips will determine the size of the half-square triangles

For the border and small squares

From the remaining black fabric and cutting lengthwise, cut:

- four strips, 4½" x 103" (11.5 cm x 2.6 m) for the borders;
- six strips, 2½" (6 cm) wide, cross-cut until you have 209 squares;
- thirty-two triangles, using one of the half-square triangles, previously cut, for a template, but with the straight grain along the longest edge of the triangle; these triangles are for the outside edge on three sides of the quilt;
- forty-one small triangles with the longest side cut on the straight and the two short sides 2⅞" (7 cm) long for the outside edge of the quilt;
- two tiny triangles with short sides 2½" (6 cm) long cut on the straight and the long side on the bias, for the top corners of the quilt;
- one square the width of your four sewn strips, less two seam allowances (approximately 4" (10 cm), cut in half, diagonally. These triangles are for the bottom corners of the quilt.



Above: This quilt is made from the pieces left over from 'Black Jewel'



Detail 4: Chain-piece the black triangles to the print triangles, then snip them apart

Arranging the quilt

- 1 Line up your pieced sashing sections from light to dark before you begin, so you will have them in the correct order. On the vertical work surface, arrange all the pieces using the photograph as a guide. All twenty identical sashing sections will run across the quilt, with the lightest part of each section to the top and the darkest to the bottom (detail 5). Position all the sashing sections first, from light at the top of the quilt to dark at the bottom of the quilt.
- 2 Fill in with small dark squares turned on-point and pieced squares turned on-point with the print section to the top.
- 3 At the bottom of the quilt, fill in with the large print triangles with the outside edge cut on straight grain. At the top and on both sides, fill in with the large black triangles with the outside edges cut on the straight grain.
- 4 Fill around the outside edges of the quilt, with the remaining small triangles and the tiny triangles at the top corners and the remaining triangles at the bottom corners (detail 6).

Constructing the quilt

- 1 Join the quilt in diagonal rows, beginning at the top left-hand corner or chain-piece in the following manner: stack the sections from the left-hand side in diagonal rows; after the first two rows are joined, take another row off the work surface and add one piece at a time to the first two rows. Do not snip thread. The outside triangles can only be added as the next row is sewn.
- 2 Continue this process until you have joined one-quarter of the quilt in one direction. Press the seams towards the darker fabric.
- 3 Join the rows together by flipping one row at a time, and sewing with the right sides together and butting the seam allowances as you go. Sew the rows in alternate directions.
- 4 When one-quarter of the quilt is completed, join the next quarter in the same manner and so on. The quilt is divided into four just to make it easier to manage the bulk.
- 5 When all four sections of the quilt are completed, staystitch close to the outside edge, on all sides, to prevent stretching.



Detail 5: All twenty identical sashing sections run across the quilt with the lightest area at the top

Borders

Add the four 1½" (11.5 cm) wide previously cut black strips to the quilt, following the 'Adding Borders' instructions in the section in Technical Details on page 13.

Quilting

- 1 Layer the completed quilt top with batting and backing in preparation for machine-quilting.
- 2 Read 'Preparation for machine-quilting' on page 13. Quilt diagonally, in-the-ditch, down either side of the sashing sections in both directions.
- 3 If you wish, quilt in-the-ditch between the large print and the black triangles, starting and stopping inside the square.

Binding

- 1 From the multicoloured print fabric, cut four strips, 2½" x 99" (6 cm x 2.5 m), lengthwise, joining them if necessary.
- 2 Add the binding following the instructions in the 'Binding' section in Technical Details on page 14.



Detail 6: Fill in around the edges of the quilt with the remaining small triangles (this is a sample)

Winter Surprise

YOU WILL NEED

Note: All fabric quantities are calculated on 44" (112 cm) wide fabric.

- 2 yd (1.8 m) of assorted light plaid fabrics
- 4 yd (3.6 m) of assorted dark plaid fabrics
- 1 1/8-1 2/3 yd (1-1.5 m) of large floral print fabric for the appliqué (the amount will depend on how scattered the large flowers are)
- 2 1/2 yd (2.3 m) of dark plaid fabric for the border and binding
- 5 3/4 yd (4.8 m) of fabric for the backing
- 84" x 104" (193 cm x 238 cm) of batting
- sewing machine
- rotary cutter, mat and ruler
- thread to blend with the fabrics
- thread to match the backing fabric
- thread to match the large floral print
- small square ruler
- safety pins
- chalk wheel

Finished size: 80" x 100"
(183 cm x 228 cm)

Beautiful flowers, such as camellias and daisies, are always a welcome surprise during the winter months. The large floral print fabric was a starting point for the collection of multicoloured plaids, reflecting the blue, pink and ochre colouring of the flowers. Plaid and checks are rarely printed on the straight grain, so ignore the direction of the printed lines and cut the strips perfectly straight. The variations of line will add interest to the quilt.

INSTRUCTIONS

Cutting

- 1 Cut the light and dark plaids into 2 1/2" (6 cm) wide strips from selvage to selvage. Cut the length of the strips in half so you can vary the combinations more readily.
- 2 From the border/binding fabric, cut down the length of the fabric: four 6 1/2" (16.5 cm) wide strips for the borders and four 2 1/2" (6 cm) wide strips for the binding. Cut some of the remaining

fabric into 2 1/2" (6 cm) wide strips for piecing the dark blocks.

Sewing the Four-patch blocks

Note: Use 1/4" (7.5 mm) seam allowances and a smaller than usual stitch.

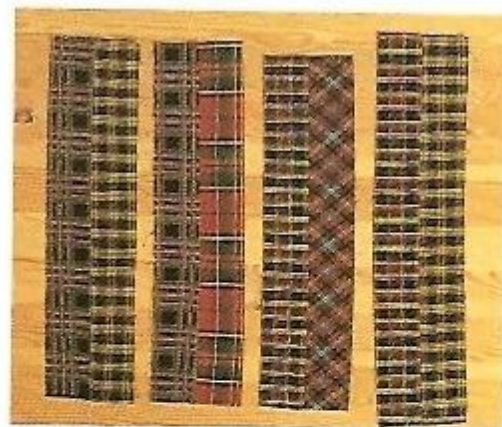
- 1 You need 120 light Four-patch blocks. Beginning with the light strips, join the half strips into pairs, in many different combinations (details 1a and 1b). Press the seams together in one direction.
- 2 Cut the sewn strips into 2 1/2" (6 cm) wide sections (detail 2).
- 3 Join sections from one sewn unit with sections from another sewn unit (detail 3). Butt the seam allowances in alternate directions. Press the seams together in one direction.
- 4 Repeat this process with the dark fabrics and make 254 dark Four-patch blocks.

Arranging the blocks

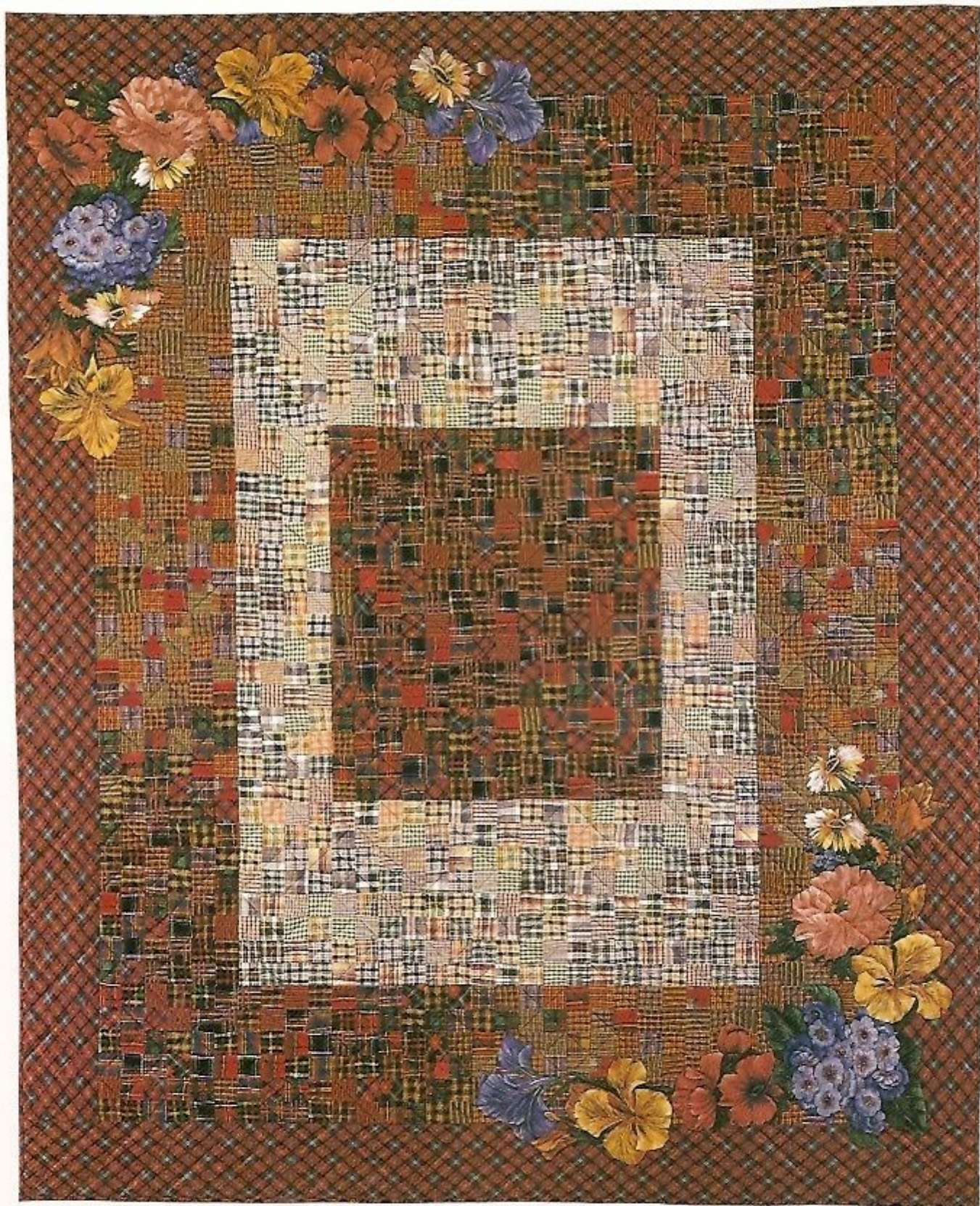
- 1 Beginning in the centre of the vertical work surface, arrange the dark blocks in a rectangle that is eight blocks high and seven blocks wide.
- 2 Surround the centre rectangle with light



Detail 1a: Join the light strips into pairs in many different combinations



Detail 1b: Pair up combinations of dark plaid fabrics as for the light plaid fabrics



WINTER SURPRISE
Judy Turner, 1996

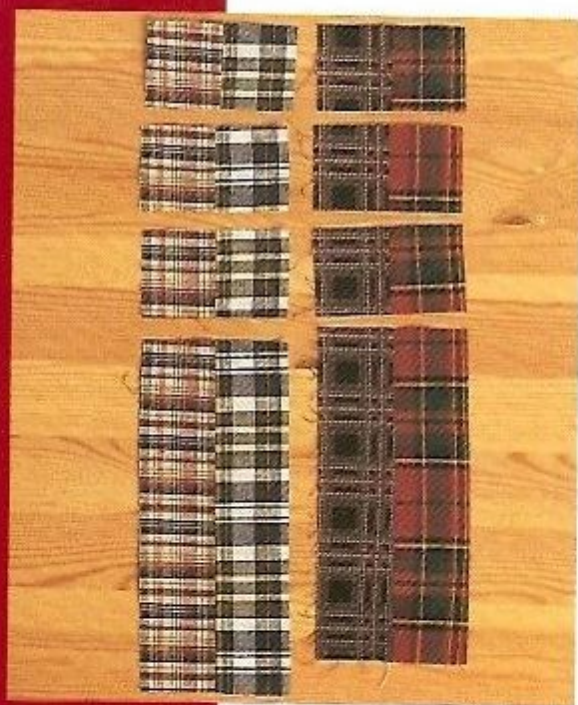
blocks that are two rows deep at the sides and four rows deep at the top and bottom.

- Using the remaining dark blocks, add three more rows of blocks around each side of the light blocks. The quilt should be twenty-two blocks long and seventeen blocks wide.

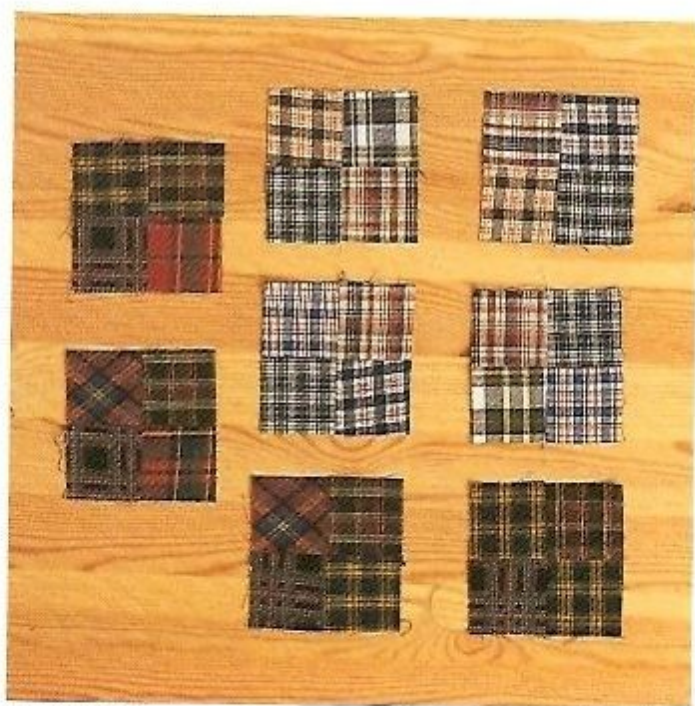
Constructing the quilt

Note: The quilt is joined in four sections for ease of handling.

- Stack the blocks in rows, beginning at the bottom of the left-hand side. The top left-hand corner block will be on top. Put a pin in this block to mark the top corner of the quilt and leave the pin in place until the quilt is completed.
- Stack the second row in the same manner, beginning at the bottom. After this, it is safer to remove only one row at a time from the vertical work surface, just prior to joining it to the other rows.
- Begin with the top two blocks from each stack, chain-piece the blocks, using the same seam allowance as before. Little pinning should be necessary – either butt the seams together or stack the seam allowances. Continue joining rows 1 and 2 in this manner. **DO NOT CLIP THE THREADS.**
- Open up the sewn blocks and add the blocks from row 3 onto the edge of row 2, in the same order. Join the quilt in four sections in this manner. After all the blocks are joined in vertical rows, the quilt should be held together by the threads between the rows of blocks. Press the seams between the blocks together in one direction, with the rows of seams running in alternate directions.
- Join the rows, without clipping the threads, by butting the seams between blocks and lining up all the other piecing as you go. Sew slowly and stitch the rows in alternate directions to avoid stretching. When the four sections of the quilt are completed, join them together in vertical rows.
- Staystitch $1/8$ " (3 mm) from the outside edge of the entire quilt.



Detail 2: Cut the sewn strips into $2\frac{1}{2}$ " (6 cm) wide sections



Detail 3: Join sections from one sewn unit with sections from another one

Borders

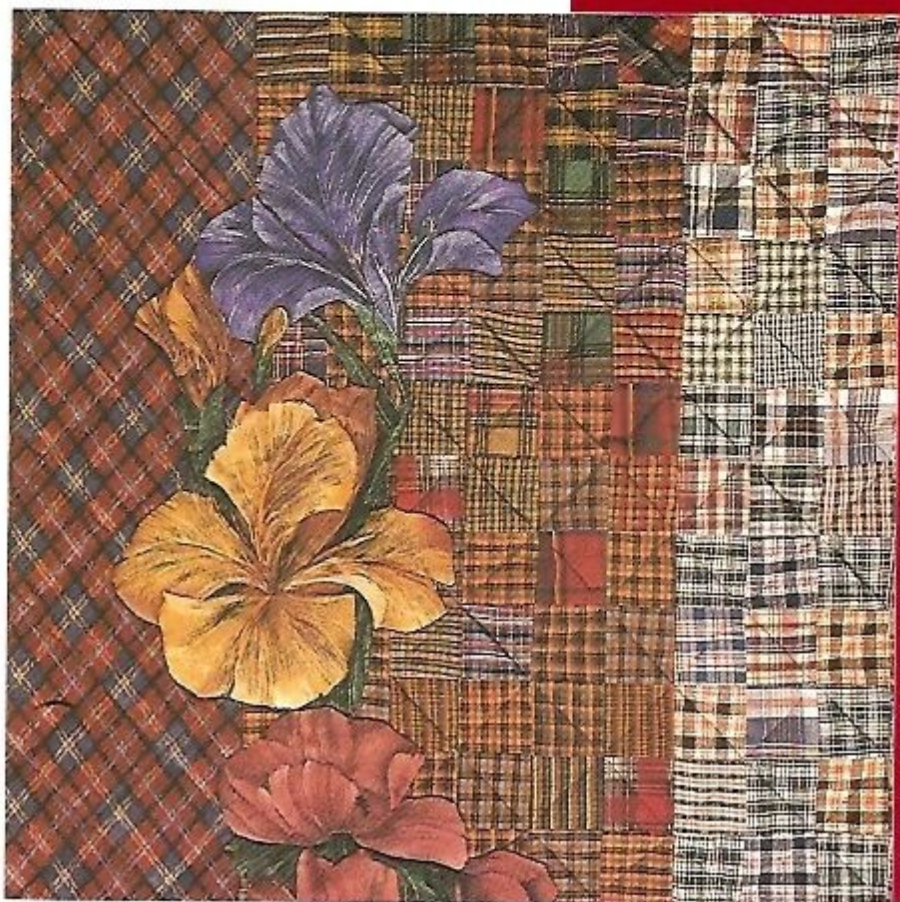
Add the borders, using the four 6½" (16.5 cm) wide previously cut strips, following instructions in the 'Adding borders' section in Technical Details on page 13.

Broderie perse

- 1 Cut out the flowers from the large floral print, leaving a ¼" (7.5 mm) seam allowance all around.
- 2 Arrange the flowers in the top left-hand and bottom right-hand corners. Baste the flowers into position, making sure the basting is within ½" (1.5 cm) of the cut edges.
- 3 Trimming the seam allowance slightly as you go, turn under the raw edges with a needle and pin them in place. Prepare only a small amount for appliqué at a time.
- 4 Stitch, using a blind hemming stitch and a thread to match the pieces being applied. You will need to change the thread often, so it is useful to have many needles threaded in the various colours to be used. Try to keep the stitches small, if not invisible.
- 5 Layer the completed quilt top with the batting and backing in preparation for machine-quilting.

Quilting

- 1 Quilt diagonally from corner to corner in a straight line through the centre of the blocks in one or both directions.
- 2 Quilt slowly in-the-ditch around the flowers, so they will stand out in relief from the background.

**Binding**

Join the previously cut four 2½" x 85" (6 cm x 210 cm) strips as necessary to achieve the required lengths for the binding. Add the binding following the instructions in the 'Binding' section in Technical Details on page 14.

Above: Detail of 'Winter Surprise' showing the broderie perse

Noah's Ark

YOU WILL NEED

Note: All fabric quantities are calculated on 44" (112 cm) wide fabric.

- 2⁷/₈ yd (2.6 m) of the feature print fabric
- 1¹/₈ yd (10 cm) of twenty-eight different checked fabrics or a total of 1¹/₃ yd (1.2 m) of assorted checked fabrics
- 1¹/₃ yd (30 cm) of striped fabric for the inner border
- 1⁵/₈ yd (1.4 m) of blue fabric for the outer border and binding
- 3 yd (2.6 m) of fabric for the backing
- 53" x 65" (129 cm x 158 cm) of batting
- sewing machine
- rotary cutter, mat and ruler
- thread to blend with the fabrics
- thread to match the backing fabric
- small square ruler
- safety pins
- chalk wheel

Finished size: 49" x 61" (118.5 cm x 147.5 cm)

This simple quilt features Debbie Mumm's charming Noah's Ark fabric, with blue and white plaid fabrics joined to make the sashing strips. Many other feature print fabrics will work just as well. You could use a fabric with autumn leaves, roses or any other large print, with the sashing pieced in complementary colours. The quilt on page 79 has been made in exactly the same way for a strikingly different effect.

Note: It may not be possible to cut the feature print into squares that appear to be absolutely straight. Many prints are not printed exactly on the straight grain. I believe this adds to the charm of the finished quilt and this is one of the reasons I chose checks for the sashing sections – it is impossible to cut most checks so that they look straight. Regardless of the print, make sure your squares are perfectly square and your strips are straight.

INSTRUCTIONS

Note: Use 1/4" (7.5 mm) seam allowances and a smaller than usual stitch.

Cutting and sewing sashing strips

- 1 From selvage to selvage, cut one strip 1 1/2" (4 cm) wide from each of the twenty-eight different checked fabrics. If some fabrics are shorter, simply cut an extra strip and join them.
- 2 Arrange the strips from light to dark (detail 1).
- 3 Sew the strips from light to dark in groups of four (detail 2), making sure you sew the rows in alternate directions to avoid stretching the fabrics. You

should have seven groups of four (detail 3). Press the seams together in one direction, towards the darker fabric.

- 4 Cut the sewn strips into 2 1/2" (6 cm) sections, cutting across the strips (detail 4) to yield seventeen sections from each – 119 in all, (110 are needed).

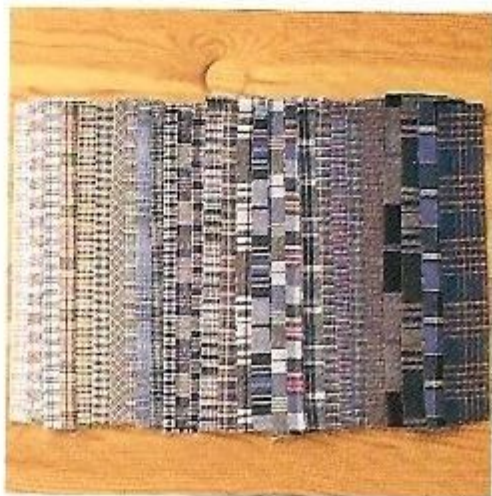
Note: The length of the four sewn strips will determine the size of the feature print squares. Measure several of your sashing sections to determine this size. If some are a little longer, either trim them or adjust your sewing. Each section should be approximately 4 1/2" (11.5 cm).

For the feature print squares

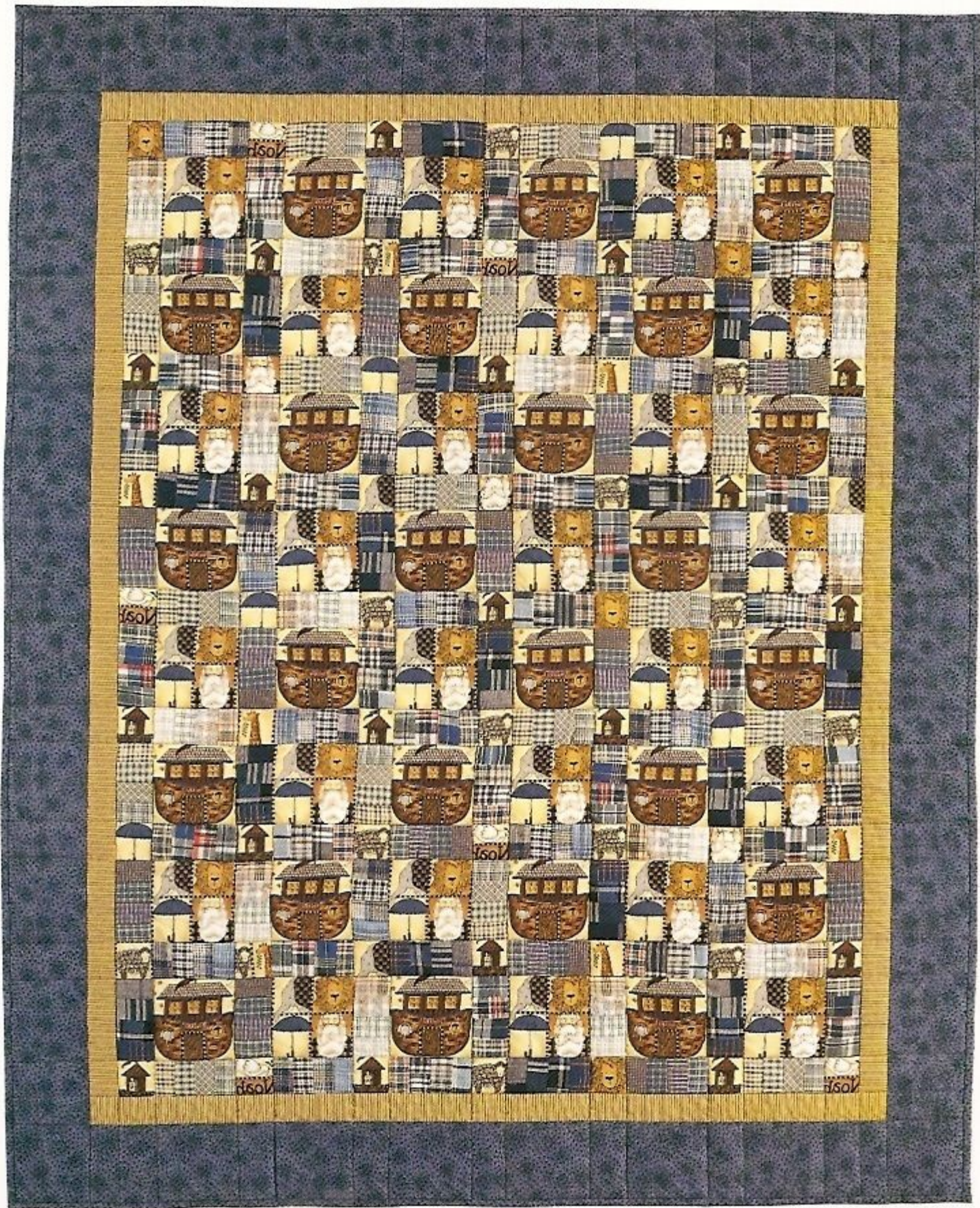
- 1 From the feature print fabric, cut forty-eight squares the size of your four sewn strips (approximately 4 1/2" (11.5 cm)).
- 2 In addition, cut sixty-three 2 1/2" (6 cm) squares from the feature print fabric.

Arranging the quilt

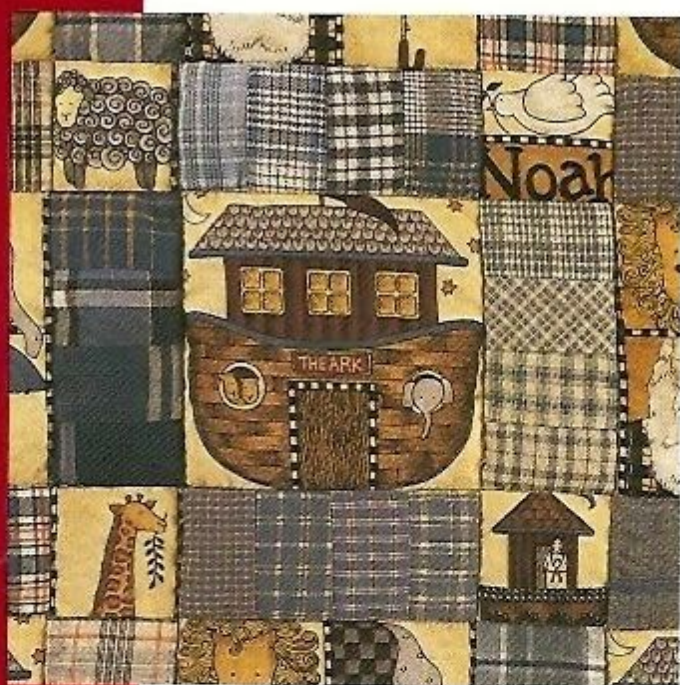
On the vertical work surface, arrange the pieced sashing strips randomly, filling in with small and large squares from the feature print fabric.



Detail 1: Arrange the strips from light to dark



NOAH'S ARK
Judy Turner, 1996



Above: A detail of 'Noah's Ark' showing the use of the feature print

Constructing the quilt

- 1 Stack the blocks in rows, beginning at the bottom of the left-hand side. The top left-hand corner block will be on top of the stack. Put a pin in this block to mark the top corner of the quilt and leave the pin in place until the quilt is completed. Stack the second row in the same manner, beginning at the bottom. After this, it is safer to remove only one row at a time, just prior to joining it to the other rows.

- 2 Beginning with the top two blocks from each stack, chain-piece them, using the same seam allowance as before. Little pinning should be necessary. Continue joining rows 1 and 2 in this manner. **DO NOT CLIP THE THREADS.**
- 3 Open up the sewn blocks and add the blocks from row 3 to the edge of row 2 in the same order. After all the blocks are joined in vertical rows the quilt should be held together by the thread between the rows of blocks.
- 4 Press the seams together in one direction away from the feature print and towards the sashing sections.

Joining the rows

- 1 Join the rows without clipping the threads, by butting the seams between the blocks as you go. Sew slowly and stitch the rows in alternate directions to avoid stretching. Press the seams together, in one direction, towards the sashing.
- 2 Staystitch $\frac{1}{8}$ " (3 mm) from the outside edge of the entire quilt.

Borders

- 1 For the inner border, cut five strips 2" (5 cm) wide from selvage to selvage. Cut one strip in half, crosswise, and join one half to each of two strips so you have



Detail 2: Sew the strips from light to dark in groups of four

plenty for the length of the quilt. Match the stripe as you join the fabric.

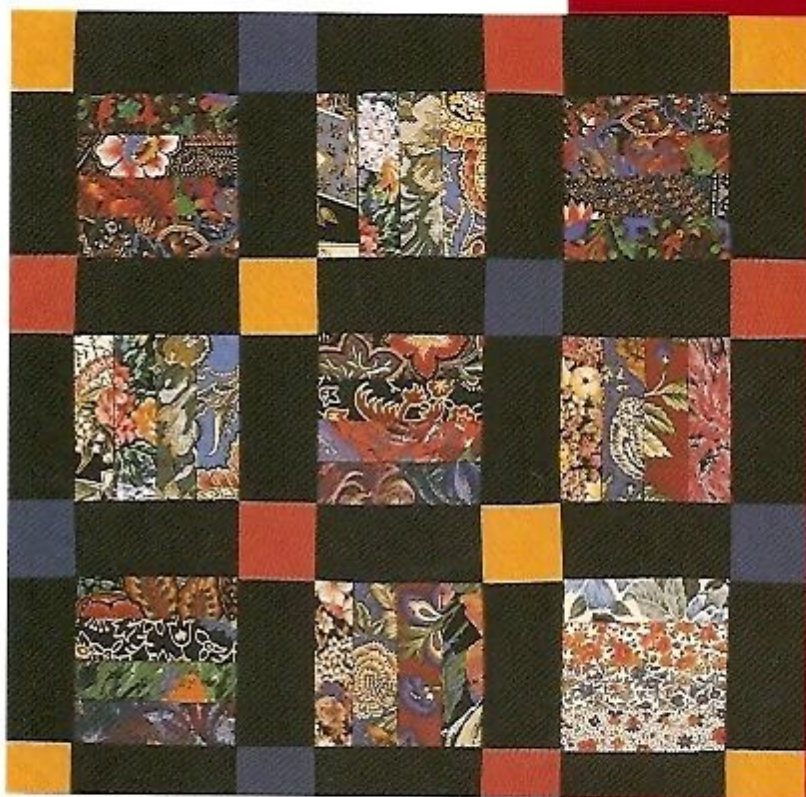
- For the outer border, cut four strips, lengthwise, $4\frac{1}{2}$ " x 54" (11.5 cm x 130 cm).
- Add the borders following the instructions in the 'Adding borders' section in Technical Details on page 13.
- Layer the completed quilt top with batting and backing in preparation for machine-quilting.

Quilting

- Read 'Preparation for machine-quilting' on page 13.
- Quilt in-the-ditch down either side of the sashing sections in both directions. Use a chalk wheel to mark the continuation of all the quilting lines through the borders.

Binding

- Cut five strips, lengthwise, $2\frac{1}{2}$ " x 54" (6 cm x 130 cm), on the straight grain from the border/binding fabric. Join the strips as necessary to achieve the required length.
- Add the binding following the instructions in the 'Binding' section in Technical Details on page 14.



Above: This sample was made in the same way as 'Noah's Ark', but this time the squares are pieced and the sashing is a single fabric



Detail 3 (Top): You should have seven groups of four strips
Detail 4 (Bottom): Cut the sewn strips into $2\frac{1}{2}$ " (6 cm) sections

About the Author

Judy Tumer's fascination with colour and fabric goes back to her childhood and the influence of her very creative mother. What began as an interest all those years ago has become a passion and a career. These days, Judy can truly be said to be a professional quiltmaker.

She is no doubt one of Australia's best-known quilting teachers, having conducted classes on both sides of the continent and in dozens of places in between. Aside from her quilting, Judy continues to maintain a gruelling schedule of travelling and classes, bringing her skill and love of quilting to students in the most remote parts. Her classes are so popular that there seems to be a never-ending queue of students eager to participate.

In addition to her teaching, Judy has exhibited her work in numerous exhibitions in America, New Zealand, England, Switzerland and Japan, and won a great many prizes. 'Colourwash Cascade' (page 60) was the joint first prize winner in the theme section of the Sydney Quilt Show in 1993.

Many of Judy's quilts have appeared in print in Australia, the United States and Japan and she was a featured quilter in *Celebrating the Traditions* (J.B. Fairfax Press 1995). This is the first book that is devoted entirely to her work.

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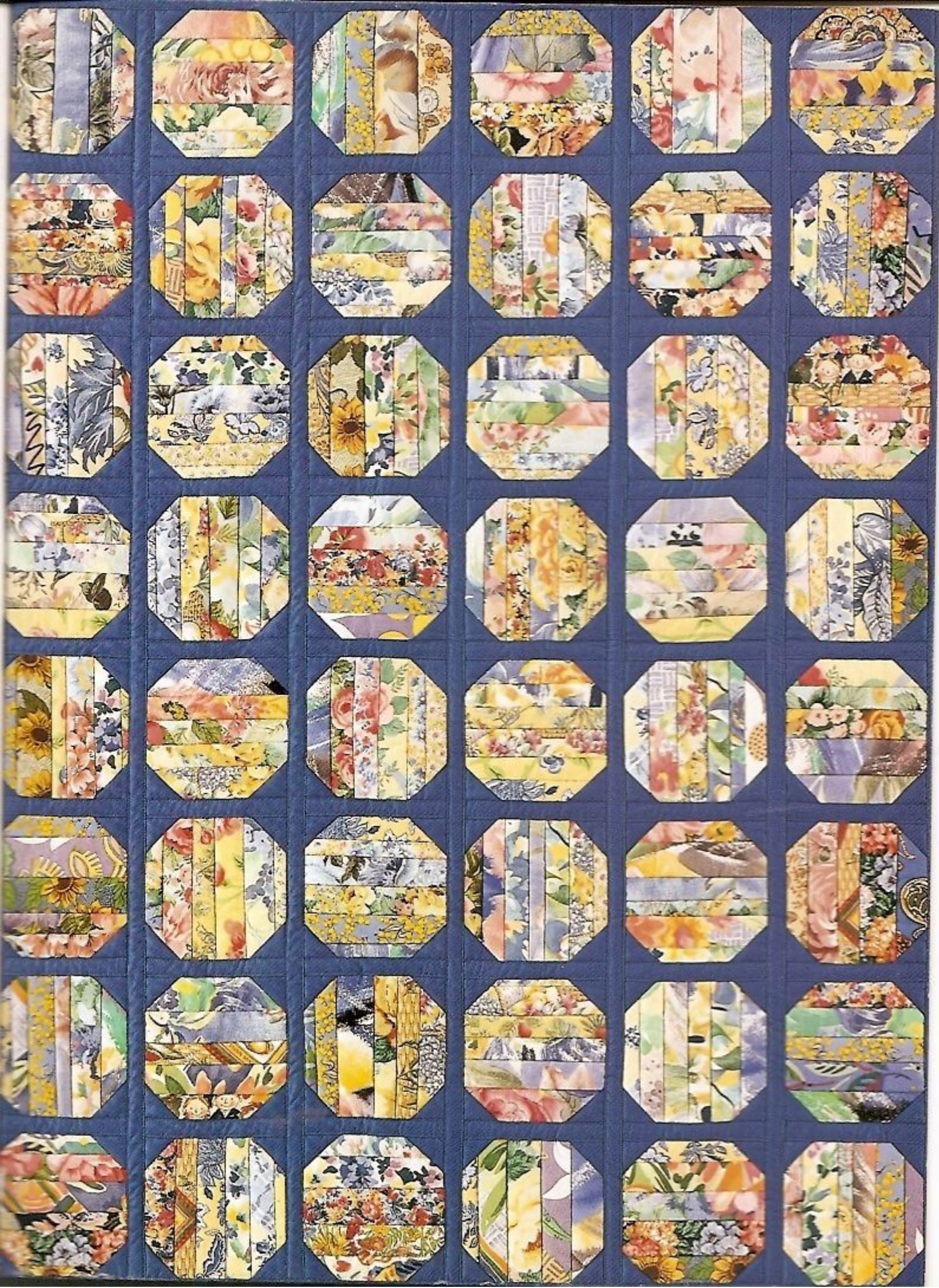
I'd like to thank the members of Canberra Quilters for the friendship, encouragement and the fun we share. Being part of such a dynamic group has been exciting and inspiring, as well as providing a network of caring people who constantly support one another.

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Judy





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