

Jera Brandvig

Quilt As-You-Go

MADE VINTAGE

FOLLOW-UP TO THE BEST-SELLING
Quilt As-You-Go Made Modern



51 Blocks

9 Projects

3 Joining Methods



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Dedication

Dedicated to my husband, who told me that I can design fabric and write quilting books, and helped me succeed in doing so. Here's to our late night binding sessions and your pep talks that kept me going—love you forever, Ben.

Also, thank you to my firstborn son, Ethan, who constantly tells me my “blankets” are beautiful and for making mama smile when I most need it. Now I can finally make you your long-awaited Wonder Woman quilt.

And hugs to my littlest, Simon, for all the sweet hugs and keeping me on my toes!

And last but not least, a huge thank you to all who supported and showed a tremendous amount of enthusiasm for my first book. You inspired me to go further with my ideas. This book wouldn't be here if not for you.



Photo by Jera Brandvig

My beautiful boys, Ethan and Simon

Introduction

When I wrote my first book, my quilting style was very improvisational, focusing on being creative and as fussy-free as possible. I encouraged the reader to “be truly creative and expressive with your quilting!” *That’s always been my style—keep the technique simple, but let your creative ideas show through in other ways.* This book is no different. I want to welcome quilters of all experience levels.

In the years since *Quilt As-You-Go Made Modern* released, I’ve become more and more obsessed with classic quilt blocks and vintage quilt patterns. The elegant simplicity of the patterns and delicate details give the quilts a timeless, romantic quality. Since this obsession began, I’ve been working to apply my love of the quilt as-you-go technique to classic quilt designs.

My goals were to keep this beginner-friendly technique simple and keep the creative flexibility intact, but open the door to making any block using the quilt as-you-go method. I also wanted to provide a technique to complete a project without putting the assembled quilt through your sewing machine to attach the batting.

The methods in this book could apply to any block pattern—even those not specifically designed for quilt as-you-go. And, this book introduces a new quilt as-you-go joining technique that doesn’t require any quilting steps after the quilt is

assembled. As an added bonus, the new technique results in a beautiful, reversible quilt!

THE OPTION IS YOURS!

This book gives you a lot of choices—51 quilt block patterns that measure 12" × 12" finished, as well as three quilt as-you-go finishing techniques. *To give you even more options, you can choose to use the quilt as-you-go finishing techniques or not—the block patterns can be used to make traditionally finished quilts too. The choice of how to finish your quilt is all yours!*

HOW THIS BOOK IS DIFFERENT

In this version of *Quilt As-You-Go*, you first piece together a 12" quilt block as you would normally. This part is not quilt as-you-go, it's just traditional piecing.

Next you back the 12" block with batting and a fabric square (depending on which quilt as-you-go finishing technique you choose) to create a mini quilt sandwich. Then, you quilt it! This is a great time to hone in on your free-motion quilting, while you are working on a single block at a time. After you've quilted all the individual blocks and square them up, you join the blocks together with a choice of three joining techniques.

Quilt as-you-go is a doable way to complete a quilt all on your own, and makes for a durable and cozy quilt! However, if you're not ready to try the quilt as-you-go technique, no worries. You can always use the block patterns and finish a quilt using traditional methods.

With several different finishing options that allow you to finish a quilt all on your own, as well as lots of quilt blocks to choose from, I hope this book sparks inspiration for you to make a beautiful and timeless quilt! Happy quilting as-you-go!

—*Jera*



High Tea Sampler is reversible. I assembled it using the quilt as-you-go assembly Method 3: Joining Strips on the

Front and Back.



Getting Started

Supplies and Tools

In addition to your sewing machine, you need some other basic supplies.

Cutting Mats

- **24" × 36" cutting mat by Fiskars**

Use this for cutting the batting and fabric.

- **14" × 14" rotating cutting mat by Fiskars**

This mat rotates 360°, which makes squaring up blocks faster and prevents awkward cutting positions. It is one of the tools I use the most. I recommend Fiskars cutting mats and rotary cutters because they are good quality and affordable!

Rotary Cutters

- **45 mm rotary cutter**

Use this for cutting fabric.

- **60 mm rotary cutter**

This large cutter is the perfect size for cutting batting. Honestly, I use this size for cutting fabric too.

Cutting Rulers

- **3" x 24" or 6" x 24" ruler**

Use these longer rulers to cut batting and fabric.

Even-Feed Walking Foot

I use a walking foot to sew blocks together. Every sewing machine has feed dogs that pull the fabric from the bottom. An even-feed walking foot adds teeth to the top as well. With feed dogs on the top and bottom of the fabric, the layers of the quilt feed evenly through the machine, preventing any puckering. Using the foot makes it easier to sew through thick layers of fabric and batting.



You may find that you can get away without using an even-feed walking foot when quilting your blocks. Try it out; if you get puckering, then an even-feed walking foot will solve the problem.

Fabric Scissors

I use these for cutting batting, as well as trimming joining strips.

I also use a smaller size for cutting the corners off of the seams.

Thread

I tend to use neutral-colored or soft-colored thread that blends into the fabric to avoid the thread competing with the fabric print. For most of the quilts in this book, I used white, 100% cotton Essential thread by Connecting Threads. I like the quality and affordable price of this thread. Better yet, a regular spool has 1,200 yards, and their cones have 5,000 yards! I use their cones.



Clover Wonder Clips

These help keep the binding in place when blind stitching it to your quilt. I typically place 5-6 clips at a time with clips spaced approximately 3"-4" apart. Blind stitch that area of the binding and then repeat.

The clips also hold joining strips in place if you use the quilt as-you-go Method 3: Joining Strips on the Front and Back to assemble your quilt, where you need a joining strip on the front and back of the block. They also are a quick alternative to pinning.



Curved Safety Pins

The curve allows the pin to pop right back up through your fabric, which will make basting a quilt so much faster and easier.

Needle-Punched Batting

During any kind of quilting, whether it is quilt as-you-go or traditional quilting, your batting will stretch or warp. It is the fluffy insulation that enables a quilt to be warm and cozy, so that is just the nature of the material!

To deal with this, I buy needle-punched batting and I cut the batting large enough to compensate for any warping.

The fibers in needle-punched batting are held together from being punched with thousands of tiny needles (as opposed to resins and glue), which creates a lower loft and dense sheet of batting that feels almost fleece-like. It is easy to work with and I have found this material to have the least amount of warping.

Choose a needle-punched batting that is at least 80% cotton. Blends that have too much polyester may melt slightly if you need to press seams open.

My favorite two batting brands:

- Pellon's 100% Cotton Batting (with scrim, needle punched). The Pellon Legacy line of needle-punched batting is wonderful too.
- Warm Company's 87½% cotton / 12½% polyester Warm and White

WORKING WITH BATTING

This review is similar to the information in the Working with Batting section in *Quilt As-You-Go Made Modern*, but with a new cutting tip to make your work more efficient.

Cutting the Batting to Size

The general rule of thumb is to cut the batting 1" bigger than the squared, or trimmed, block size. Since the blocks in this book measure $12\frac{1}{2}" \times 12\frac{1}{2}"$ square, if you choose to assemble your quilt via quilt as-you-go, then you will need to cut batting squares *approximately* $13\frac{1}{2}" \times 13\frac{1}{2}"$.

Note

A "squared block" is the size the quilt block will be trimmed to *before* it is assembled with other blocks. This is also called the block's trim size, and is $\frac{1}{2}"$ larger than the finished size of the block. For more about this technique, see Squaring Up Your Blocks.

It may look intimidating to cut squares from large pieces of batting, but it's really simple.

Fold the batting in straight sections until it fits on your cutting mat. If you're working with large pieces of batting, you may need to trim the excess away. Better yet, save sizable leftover batting scraps from other projects; these will fit more easily onto your cutting mat.

Then use your rotary cutter and large ruler to cut the leftover batting in strips the width of your desired batting squares. Subcut the strips into squares. It's that easy!

If you don't want to cut your own batting, some online shops, such as Happy Harper Quilts, sells precut batting.



If you don't have a big cutting mat, another way to quickly cut batting is to use a quilt block as a cutting guide: **1.** Place the block on the bottom corner of the batting, and use fabric scissors to cut approximately 1" from each edge.



2. Fold the batting upward and cut along the fold as a guide. Keep folding and cutting until you've cut a batting strip that's approximately 13½" in width.



3. Use the block again as a guide to subcut $13\frac{1}{2}$ " batting squares from the strip.



PLANNING YOUR QUILT SIZE

How Many Blocks Will You Need?

Use the Quilt Size Guide (below) to see how many blocks you will need to make a baby, lap, twin, full/queen or king sized quilt. For example, for a finished block measuring $12" \times 12"$, if you want to make a baby-sized quilt, you will need 20 batting squares, each measuring $13\frac{1}{2}" \times 13\frac{1}{2}"$.

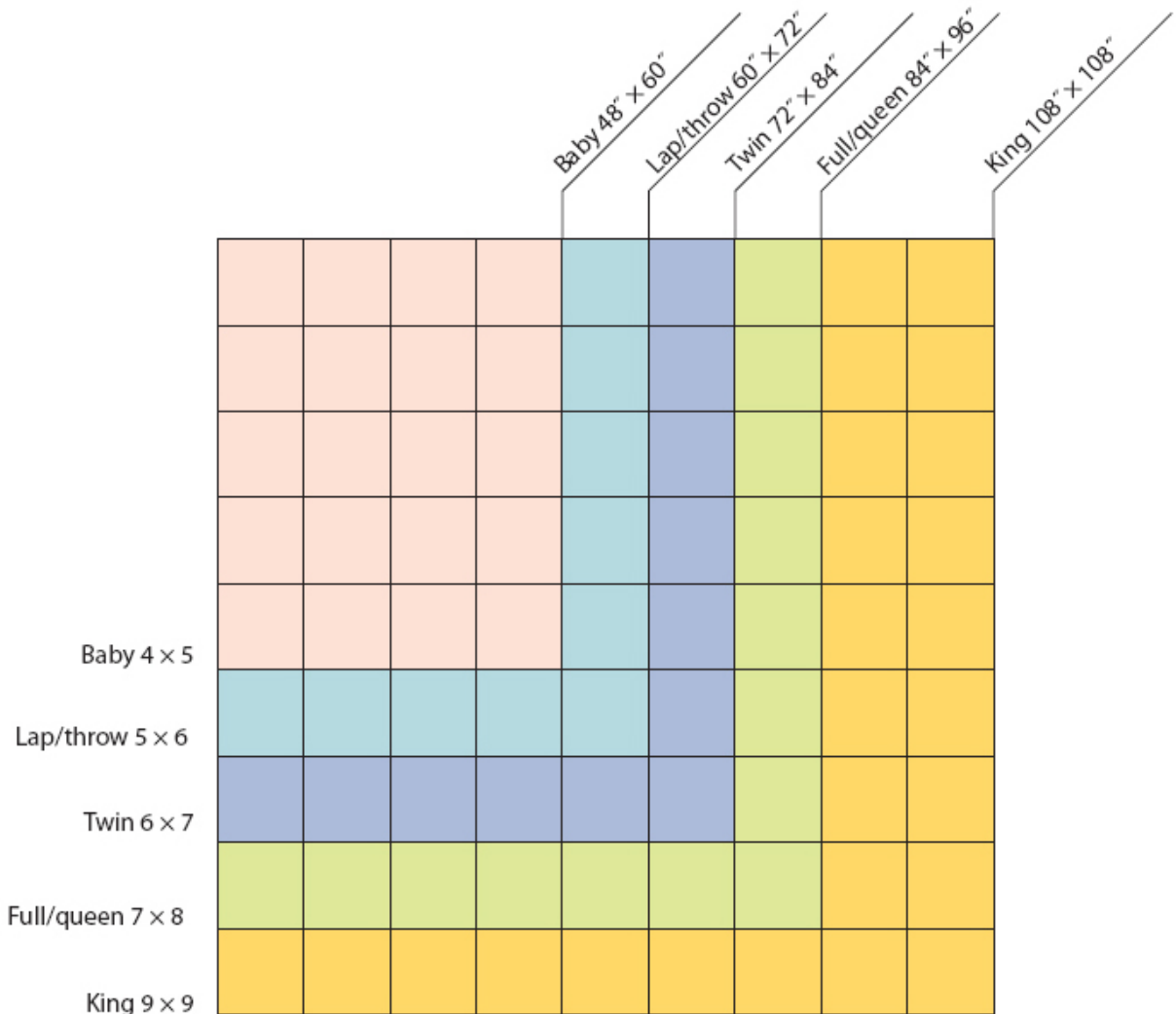
These are loose guidelines because standard quilt sizes tend to differ. Easily customize the size of your quilt by adding or

subtracting rows of blocks.

Quilt Size Guide for 12" Finished Blocks

Cut batting squares $13\frac{1}{2}" \times 13\frac{1}{2}"$. The blocks will be $12\frac{1}{2}" \times 12\frac{1}{2}"$ after they are squared up.

Not sure how much batting yardage to buy? Use the diagram to see how many $13\frac{1}{2}"$ squares you can cut.



Quilt size guide

BATTING BY THE YARD (90" WIDE)

| | 1 yard | 1¼ yards | 1½ yards | 1¾ yards | 2 yards | 2¼ yards | 2½ yards | 2¾ yards | 3 yards |
|--------------|--------|----------|----------|----------|---------|----------|----------|----------|---------|
| 13½" squares | 12 | 18 | 24 | 24 | 30 | 36 | 36 | 42 | 48 |

PRE-PACKAGED BATTING

| | Craft 34" x 45" | Crib 45" x 60" | Twin 72" x 90" | Full 81" x 96" | Queen 90" x 108" | King 120" x 120" |
|--------------|--------------------|-------------------|-------------------|-------------------|---------------------|---------------------|
| 13½" squares | 6 | 12 | 30 | 42 | 48 | 64 |





Buy $\frac{1}{2}$ yard of extra batting to compensate for potential cutting mistakes.

Fabric Selection

Sometimes you know right away which fabrics you will use for a project, but other times choosing the right fabrics can feel overwhelming. This chapter will touch on how fabric selection can completely change the mood of your quilt and provide some tips on choosing the right fabrics for your project.

If you're lucky enough to find a whole fabric collection that you absolutely love, then sticking with fabrics from a single collection is a great place to start. Fabric collections are made to be used together, so they will typically include enough tonal and scale variations to design a beautiful and balanced quilt. Plus, you get the added benefit that you can usually find full collections sold as precut fabrics such as jelly rolls, layer cakes, charm packs, or fat quarter bundles.



The pre-cut fabrics are by Lecien Fabrics and include fat quarter bundles (18" × 22"), a sushi roll (2½" strips), charm pack (5" squares) and mini origami packs (2½" squares).

FINDING COLOR INSPIRATION

Sometimes you find a great pattern but have no fabrics in mind quite yet. Walking into a quilt shop or searching for fabrics online can feel quite overwhelming at this point. My advice is to start with something that gives you color inspiration and work from there. It could be something as simple as a mood (soft, delicate, bright, or bold?), a theme (nautical, traditional, floral, baby boy or girl?), or a physical item.

Much of my own inspiration comes from vintage or antique pieces. For example, the delicate pastels and romantic colors drawn from the florals painted on an antique tea cup can help set the mood for a quilt and provide a palette for my quilt. If I can emulate these colors into a quilt, then it will be a timeless quilt that I will always cherish, just like my antique piece.



Photo by Jera Brandvig

In this example, vintage china dishes inspired these fabrics, a combination of the Durham Quilt Collection, Rococo, and Sweet and American Country collections, all by Lecien Fabrics.



Photo by Jera Brandvig

High Tea Collection by Jera Brandvig for Lecien Fabrics. This is my first fabric collection, which was inspired by vintage china pieces. I made *High Tea Sampler*, which includes 48 block patterns from the High Tea Collection.

Keep your eyes open for inspiration—it can come from anywhere!

My family was at a beach town in Oregon and came across an old kite shop hidden behind a building. It doesn't sound like much, but the planter full of beautiful flowers with a backdrop of weather-worn, blue cedar shingles immediately caught my eye. I snapped a photo and already have a quilt in mind!



Colors inspired from the planter box. When I use these fabrics, I will be reminded of the wonderful trip to the coast with my family. The fabrics are mainly from the Flower Sugar collection by Lecien Fabrics.



Photo by Jera Brandvig

Finding inspiration from your surroundings

CREATE A CUSTOM BUNDLE

Another approach for finding inspiration is to find a fabric print that you love and build your bundle around it. Browse until you see a print that really catches your eye. Make sure you love the colors from this initial print, as it will be the guide for choosing coordinating prints.

Then start cherry-picking prints from other collections that have coordinating colors or specific prints that complement the first. Include a variety of small, medium and large scale prints, depending on your project.



All these fabrics were inspired from the initial print above them.

PRINT SCALE

Once you have chosen your color palette, think about the scale of the prints that you are choosing. Smaller or solid-like

prints may not initially catch your eye in the quilt shop, but they are important to balancing out your quilt and helping certain shapes stand out, such as the points in a star pattern. Think back to your inspiration—if there's a particular print that you are trying to showcase, consider using smaller-scale complementary prints next to it to avoid pulling the focus away from your main print.

The size of the piecing in the pattern is another important factor to consider. For small piecing (or binding) choose a small-scale print or a solid, or something close to a solid.

When I first started quilting I picked a print with big, beautiful, white magnolia flowers. My pattern called for small piecing (3"-4" half-square triangles), so I cut up the flowers and after I pieced it back together—it came out looking exactly like popcorn, which wasn't what I intended!



A healthy combination of small-, medium-, and large-scale prints is a good way to balance your quilt.

Large-scale prints work great in pieces of your pattern that are 4"-5" or bigger, like the center of a star block, for example. You can also have fun fussy cutting larger scale prints to frame a flattering detail for your quilt. Backing or border fabric is another great way to showcase some of those large-scale prints you've been wanting to use.



Photo by Jera Brandvig

A fussy-cut square from *Lucky Star*. Fussy cutting is when you cut a detail or a specific design out from your fabric, just like the florals that are framed in this block. Sometimes there are prints that are too nice to cut up randomly for patchwork!

LOW-VOLUME FABRICS

Low-volume fabrics are prints that primarily have a white or neutral/soft-colored background. These prints can be used

side by side without looking too busy.

When you're working on a pattern where there's no specific focal point, a low volume or neutral color palette works well. On the other hand, for a pattern with obvious focal points (like the star in a star block), bold colors should be used for the focal points with low volume or neutral prints in the background.

For some examples of low-volume fabric quilts, see *Whimsy Windows*, *Java Java*, and *Strawberry Shortcake*.



Photo by Jera Brandvig

Detail of *Strawberry Shortcake*



These low-volume fabrics are a combination of various collections, including several from Lecien Fabrics and the Pam Kitty Morning collection for Lakehouse Dry Goods.



These fabrics are a combination of the Durham Quilt Collection and American Country lines by Lecien Fabrics.

Treat Joining Strips like Sashing

Once you have your fabric selected, joining strips are another fun way to add variety to your projects.

While joining strips are primarily a way to join your quilted blocks together, visually they perform the same purpose as sashing strips, which are placed between blocks to help frame them or make them stand out.



This quilt was assembled using Method 3: Joining Strips on the Front and Back. For details about two different joining strip techniques, see *Assembling the Blocks*.



The goal of this section is to inspire you to create a quilt!

With 51 blocks to choose from, this chapter will give you some fresh ideas on some different block variations you can use to make a one-of-a-kind quilt. And all these quilts were assembled via quilt as-you-go methods!

Of course, you could also use traditional methods to finish your quilt.

The option is yours!

High Tea Sampler

FINISHED QUILT: 75" × 100" • *Designed and made by Jera Brandvig*



This sampler quilt showcases 48 of the 51 block patterns in this book. Make them all, or repeat one or

two blocks to create your own quilt. There are so many options!

What You Need

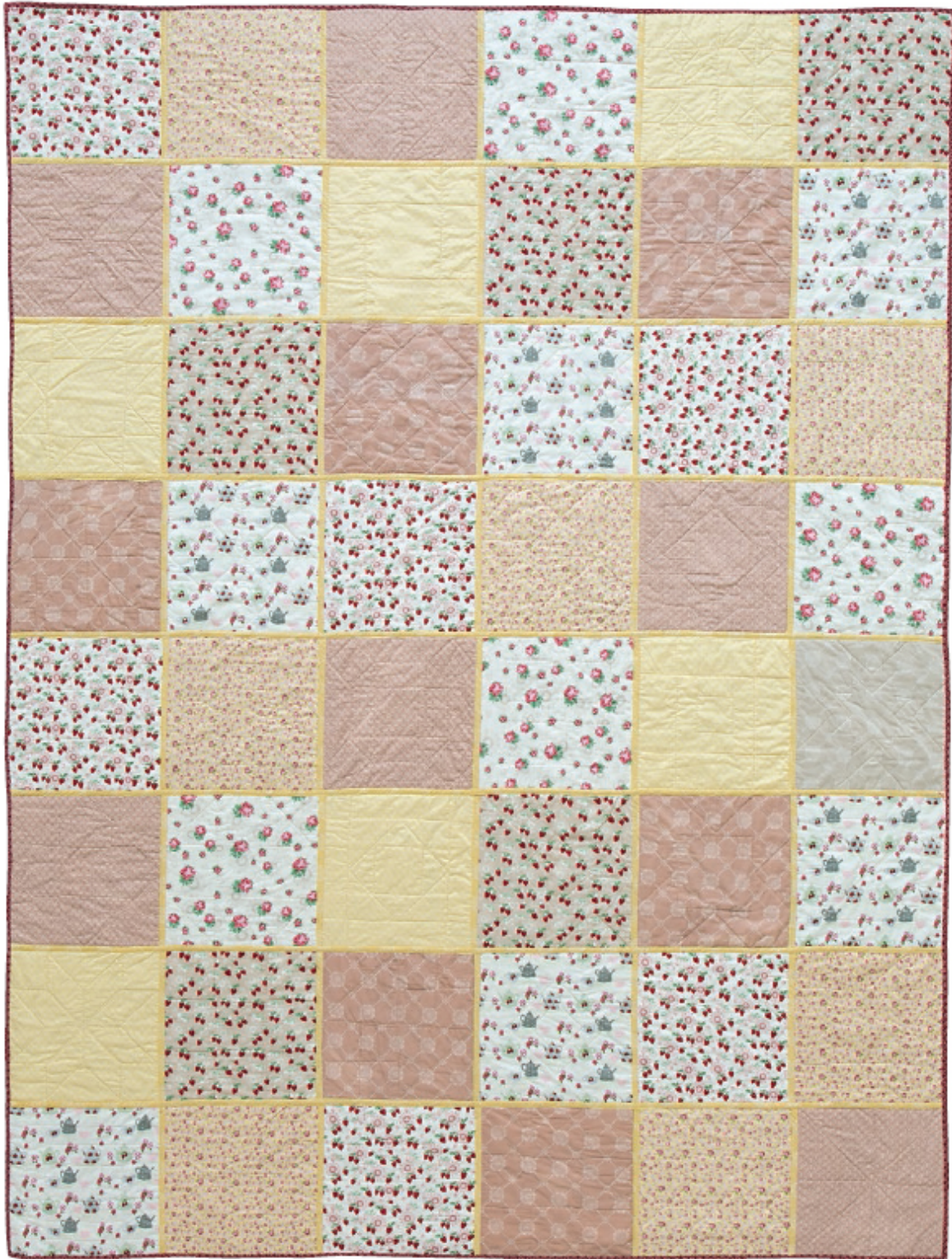
ASSORTED PRINTS: Approximately 36–40 different fat quarters. You want a good variety for piecing your blocks together. See Tips on Selecting Fabric for ideas.

EXTRA FABRIC: I recommend getting 1–2 extra yards of 2 or 3 prints that you think you will use consistently in your blocks. For example, I used a lot of red for my blocks so I bought extra yardage of that color.

BACKGROUND: 4 yards (On average, you can make 3 blocks with $\frac{1}{4}$ yard of background fabric.) **JOINING STRIPS:** $1\frac{3}{4}$ yards

(or $\frac{7}{8}$ yard each of 2 different fabrics, for front and back)

BACKING: $1\frac{1}{4}$ yards each of 6 different prints (or $2\frac{1}{2}$ yards each of 3 prints; it just depends on how much variety you want on the back of your quilt) **BINDING:** $\frac{7}{8}$ yard



Back of *High Tea Sampler*. This quilt was assembled using Method 3: Joining Strips on the Front and Back, which produces a reversible quilt!



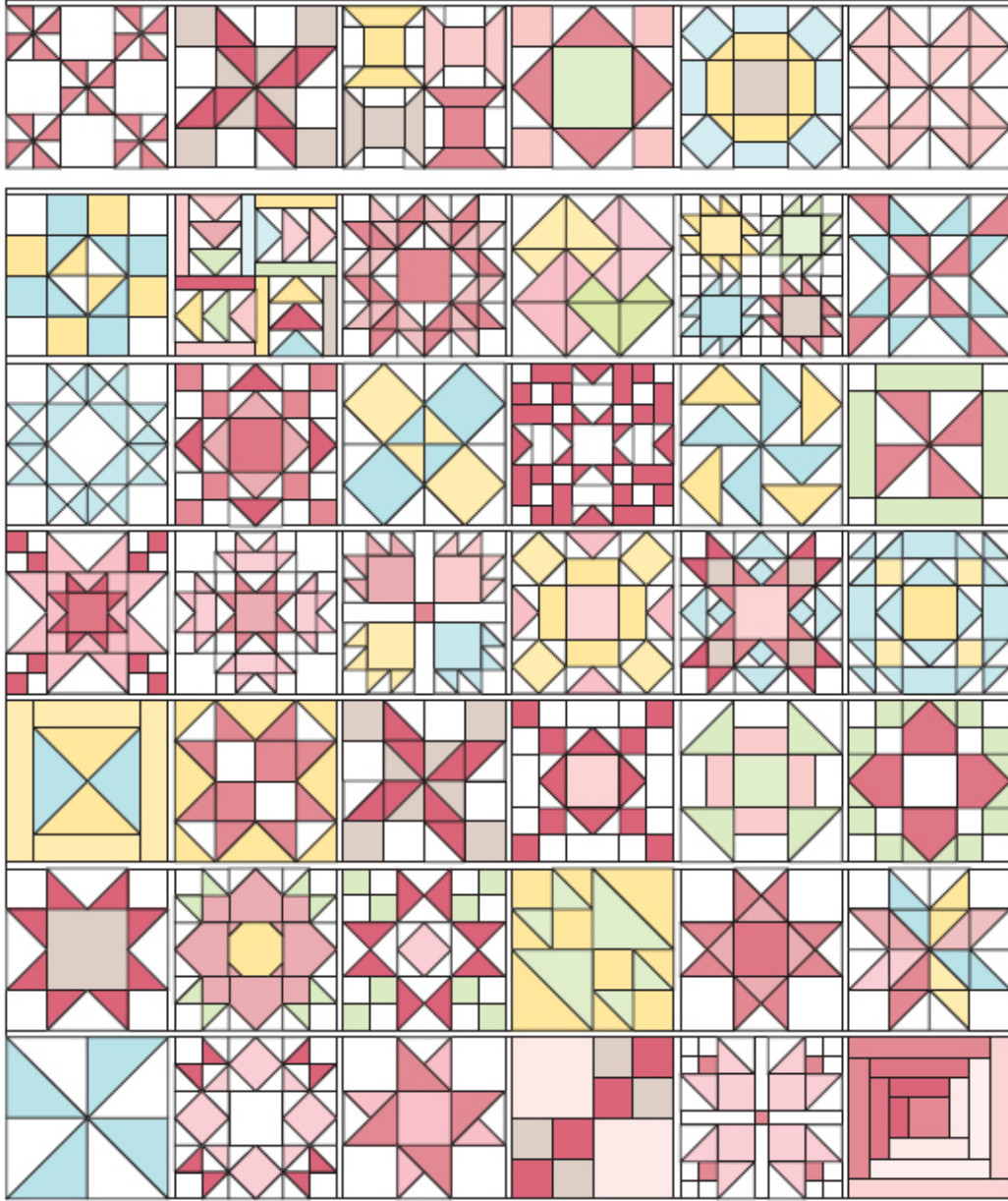
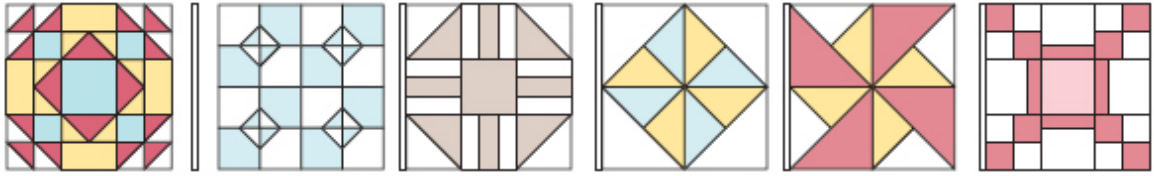
Fabrics: High Tea Collection by Jera Brandvig for Lecien Fabrics

CUTTING AND BLOCK ASSEMBLY

For individual block cutting and assembly instructions, see Blocks 1-48. The blocks are numbered from left to right, starting with the top row of the quilt, but of course, you can arrange yours any way you wish. Make 48 blocks.

QUILT ASSEMBLY

- 1.** Arrange the blocks in 8 rows, 6 blocks per row.
- 2.** From each of 6 backing fabrics, cut 8 squares $13\frac{1}{2}'' \times 13\frac{1}{2}''$, 48 squares total (or from each of 3 backing fabrics, cut 16 squares $13\frac{1}{2}'' \times 13\frac{1}{2}''$, 48 squares total).
- 3.** Use Method 3: Joining Strips on the Front and Back to sew the quilt together.



Quilt assembly



Sometimes taking on a new quilt project can feel overwhelming. Most days I feel like there's just not enough time in the day. Try setting a goal to piece together one or two blocks a day. If you're feeling zealous, when you're done assembling your blocks you can quilt them onto batting squares if you plan to finish the quilt via quilt as-you-go. This will get you a step closer to completing your quilt!

Setting aside time to assemble one or two blocks a day will give you a reasonable amount of sewing time. Enjoy this time, listen to relaxing music while you assemble your blocks—this is your time to be inspired and tap into your inner artist to create something beautiful. Sometimes it can be tough finding time for yourself. Let your next quilt be your excuse.

Mini High Tea Sampler

Designed and made by Jera Brandvig

Mini High Tea Sampler, 36½" × 36½", is a good-sized project to get you started on trying out some of the blocks. Try quilting a block a day, and you will have a small quilt finished in less than two weeks! It's the perfect size for a wallhanging display quilt or a baby quilt.

Since the patchwork in these blocks is so detailed, you can simply quilt straight lines to frame the shapes as I did with the 48-block sampler quilt, or you can have fun with free-motion quilting. Both styles look wonderful, and the choice is yours. Check out *Quilting and Squaring Up Blocks* for some tips on quilting your blocks.



Fabrics: High Tea Collection by Jera Brandvig for Lecien Fabrics



For this mini sampler, I quilted loopy-loops in all the white spaces. The close quilting makes the shapes within the block pop!

The *Mini High Tea Sampler* is made from the following 9 blocks:

- First row: Blocks 45, 7, and 28

- Second row: Blocks 14, 44, and 24

- Third row: Blocks 33, 9, and 3. For Block 3, I rotated the side pieces to give the effect of a square.



Oh My Stars

FINISHED QUILT: 48½" × 60½" • *Designed by Jera Brandvig, made by Faith Essenburg*





Fabrics: High Tea Collection by Jera Brandvig for Lecien Fabrics

This quilt looks complex, yet it's just a repeat of Block 18.

What You Need

BLUE PRINT: 1³/₄ yards

RED PRINT: 1¹/₄ yards

BACKGROUND: 2¹/₂ yards

BACKING: 3¹/₄ yards (pieced crosswise)

BINDING: ⁵/₈ yard

CUTTING AND BLOCK ASSEMBLY

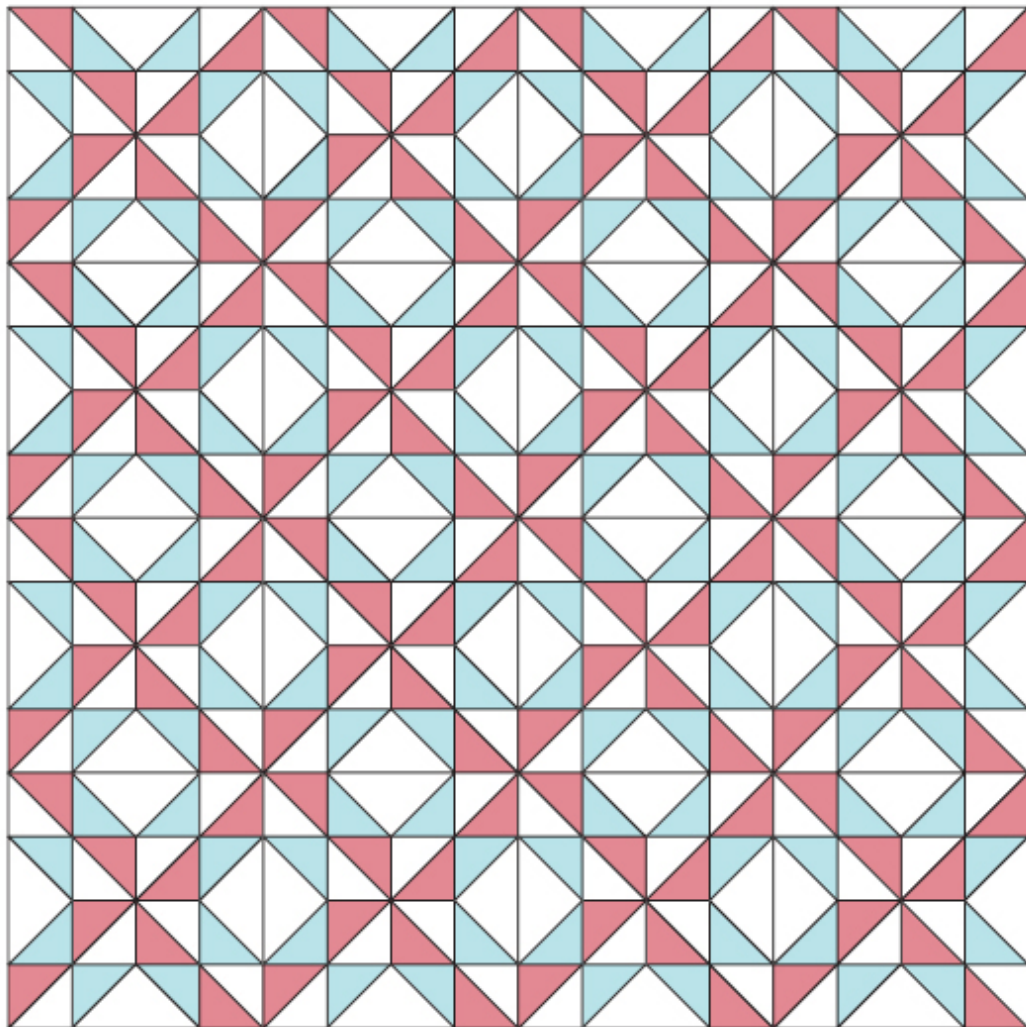
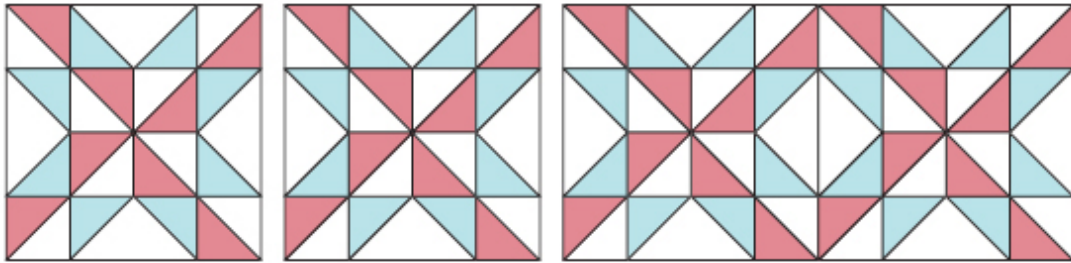


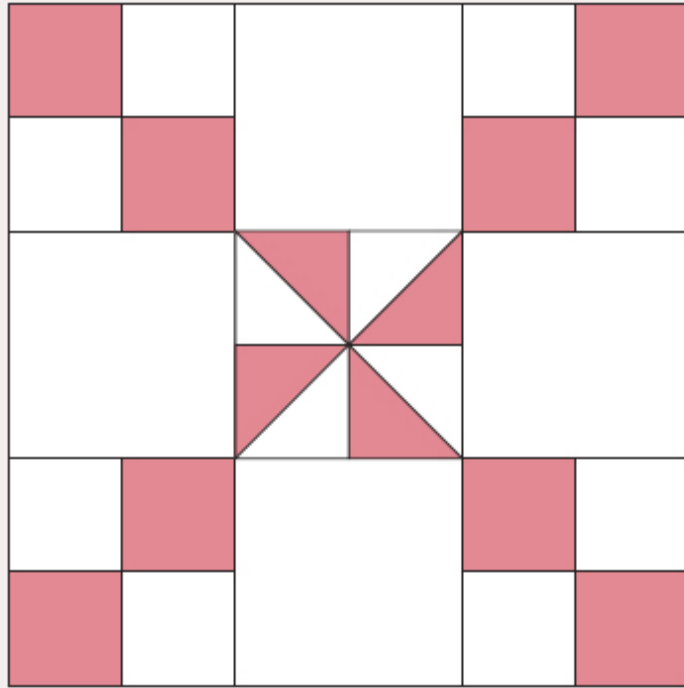
Block 18

For cutting and block assembly instructions, refer to Block 18. Make 20 blocks.

QUILT ASSEMBLY

1. Arrange the blocks in 5 rows, 4 blocks per row.
2. Use Method 1: Block-to-Block Assembly to sew the quilt together.





Block 7 variation

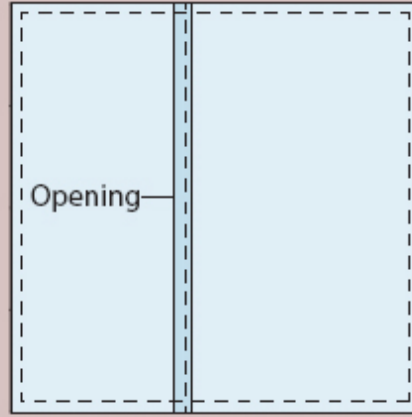
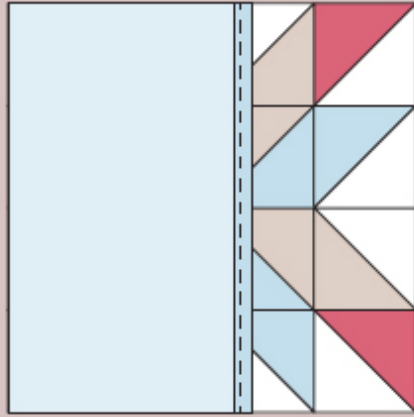
Oh My Stars Pillow

Designed and made by Jera Brandvig



Fabrics: Pam Kitty Garden by Pam Kitty Morning for Lakehouse Dry Goods
Here's an idea! Make just one block and add a border as needed to accommodate your pillow size. Then add an envelope closure. Choose your favorite block and spruce up your couch!

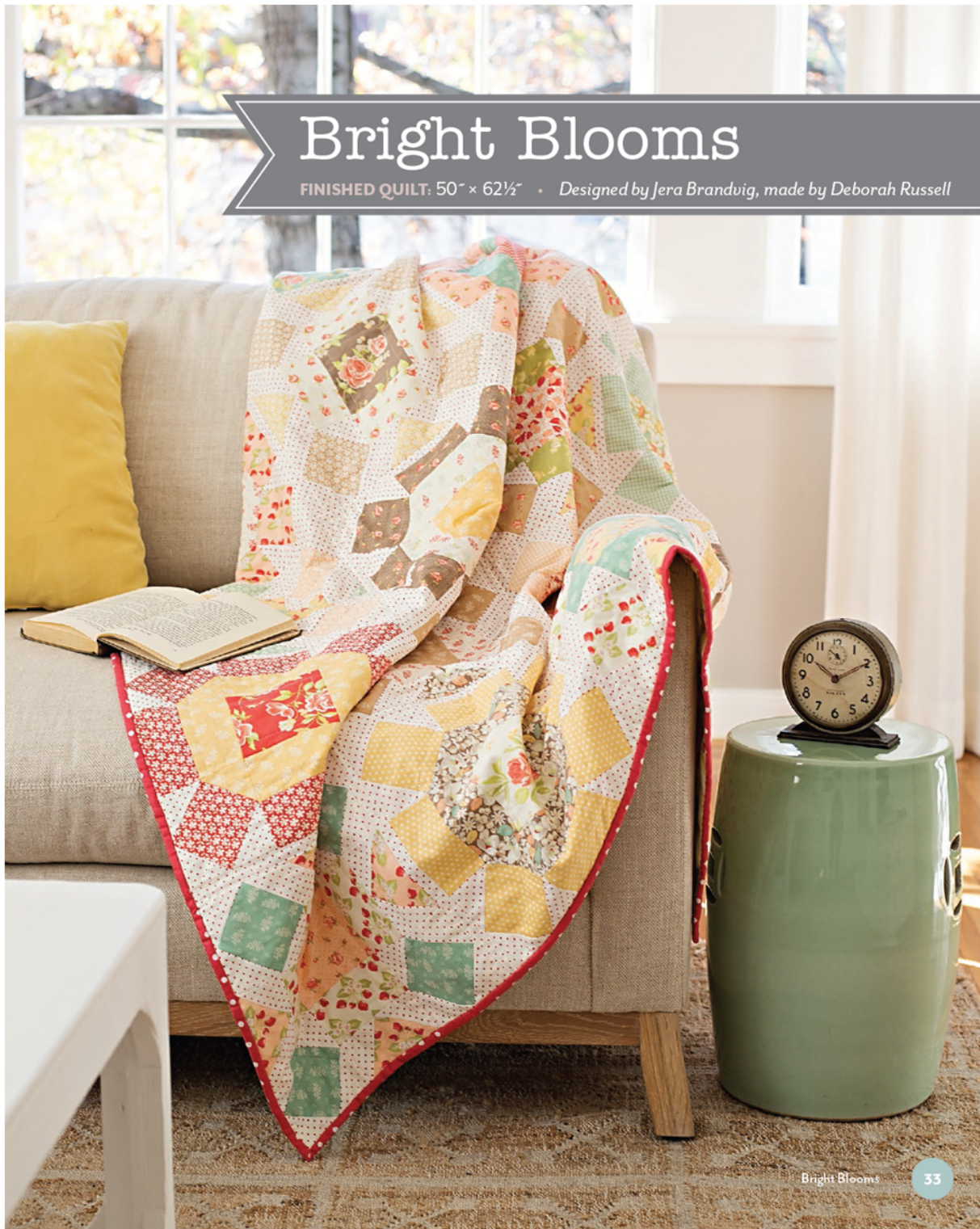
I made this 12" × 12" pillow by using Block 18. To make the envelope closure for this size of pillow, cut 2 rectangles 9½" × 12½" and hem one long edge of each. Place the pillow top faceup, then place the rectangles facedown on top of it, raw edges aligned with the edges of the pillow top, and with the hemmed edges overlapping at the center. Stitch a ¼" seam all around the perimeter, then turn the pillow right-side out. For another look, you can bind the pillow using the same binding method you use for quilts.



This one-block project is a great place to practice your free-motion quilting.

Bright Blooms

FINISHED QUILT: 50" × 62½" • *Designed by Jera Brandvig, made by Deborah Russell*





Fabrics: Strawberry Fields Revisited by Fig Tree and Co. for Moda Fabrics This beautiful quilt is a repeat of Block 11 and Block 28.

What You Need

ASSORTED PRINTS: 20-30 fat quarters

BACKGROUND: 1³/₄ yards

JOINING STRIPS: 1/2 yard

BACKING: 3¹/₄ yards (pieced crosswise)

BINDING: 5/8 yard

CUTTING AND BLOCK ASSEMBLY



Block 11: Make 10.

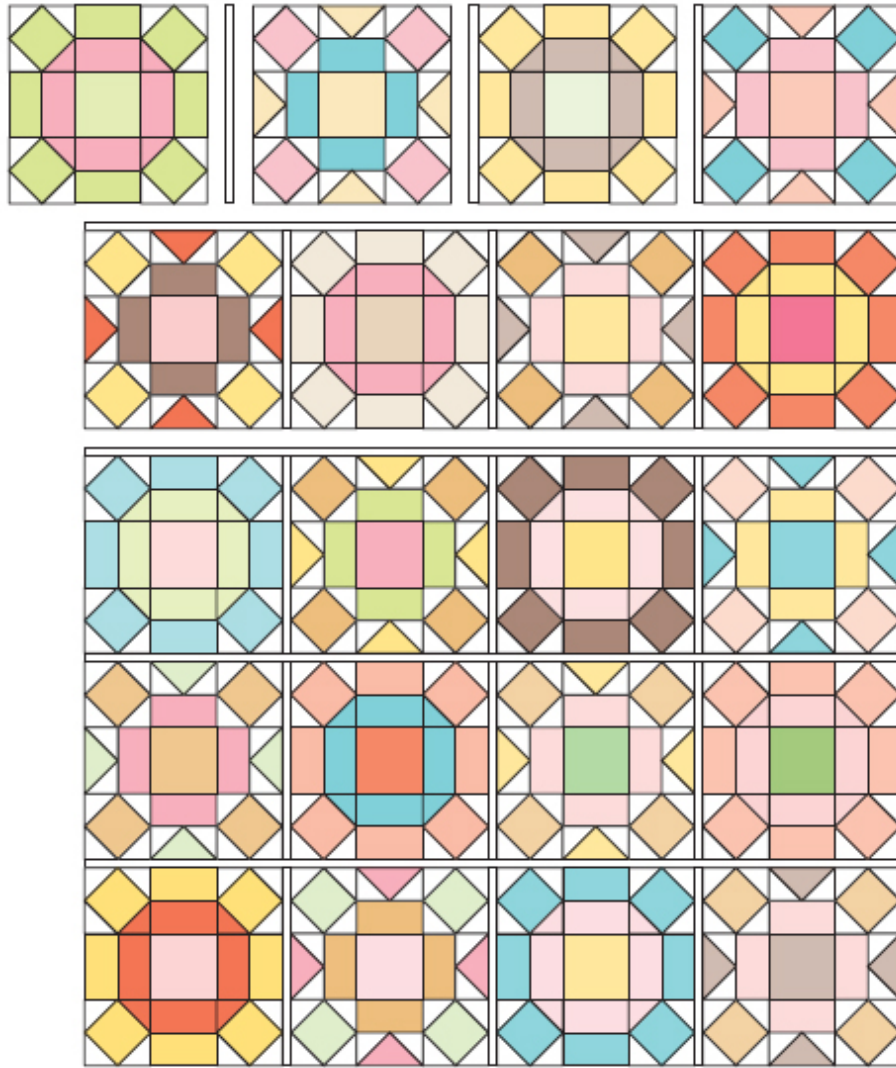


Block 28: Make 10.

For cutting and block assembly instructions, refer to Block 11 and Block 28. Make 10 of each block, 20 total.

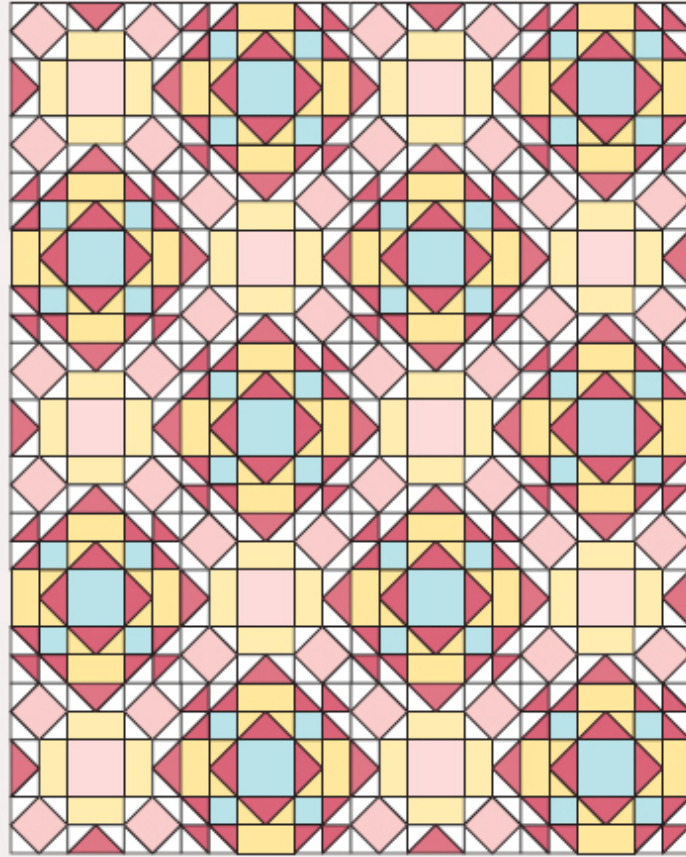
QUILT ASSEMBLY

- 1.** Arrange the blocks in 5 rows, 4 blocks per row.
- 2.** Use Method 2: Joining Strips on the Front to sew the quilt together.
- 3.** To finish your quilt, see Adding Backing and Binding.

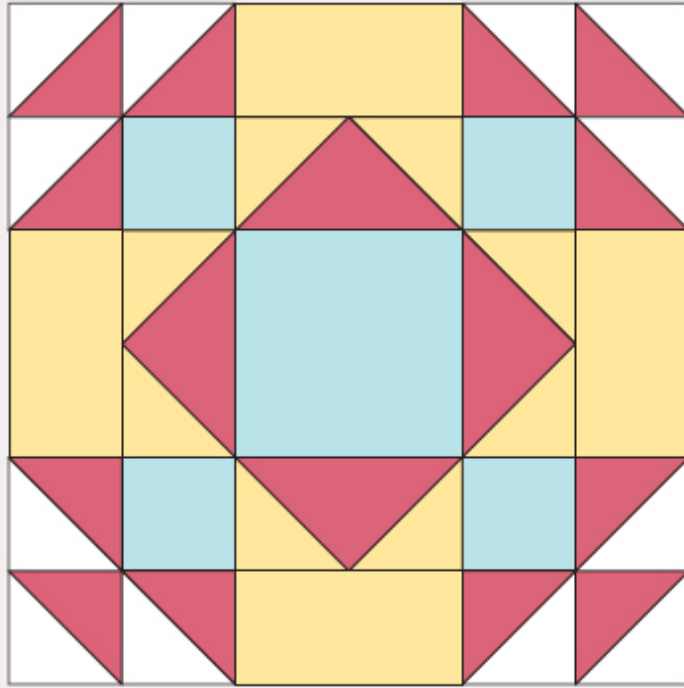


Quilt assembly

Variation



Try combining Block 1 with Block 28 and assemble using Method 1: Block-to-Block Assembly instead of using joining strips. These two blocks connect flawlessly to create beautiful diamonds and X's.



Block 1

Bright Blooms Table Runner

Designed and made by Jera Brandvig



Fabrics: Larkspur by 3 Sisters for Moda Fabrics

Combine four of your favorite blocks and make a table runner! For this 50" × 12½" runner, I repeated Block 11. Finish it via quilt as-you-go, or by using traditional methods. It is a small-enough project that either way would be a quick finish.

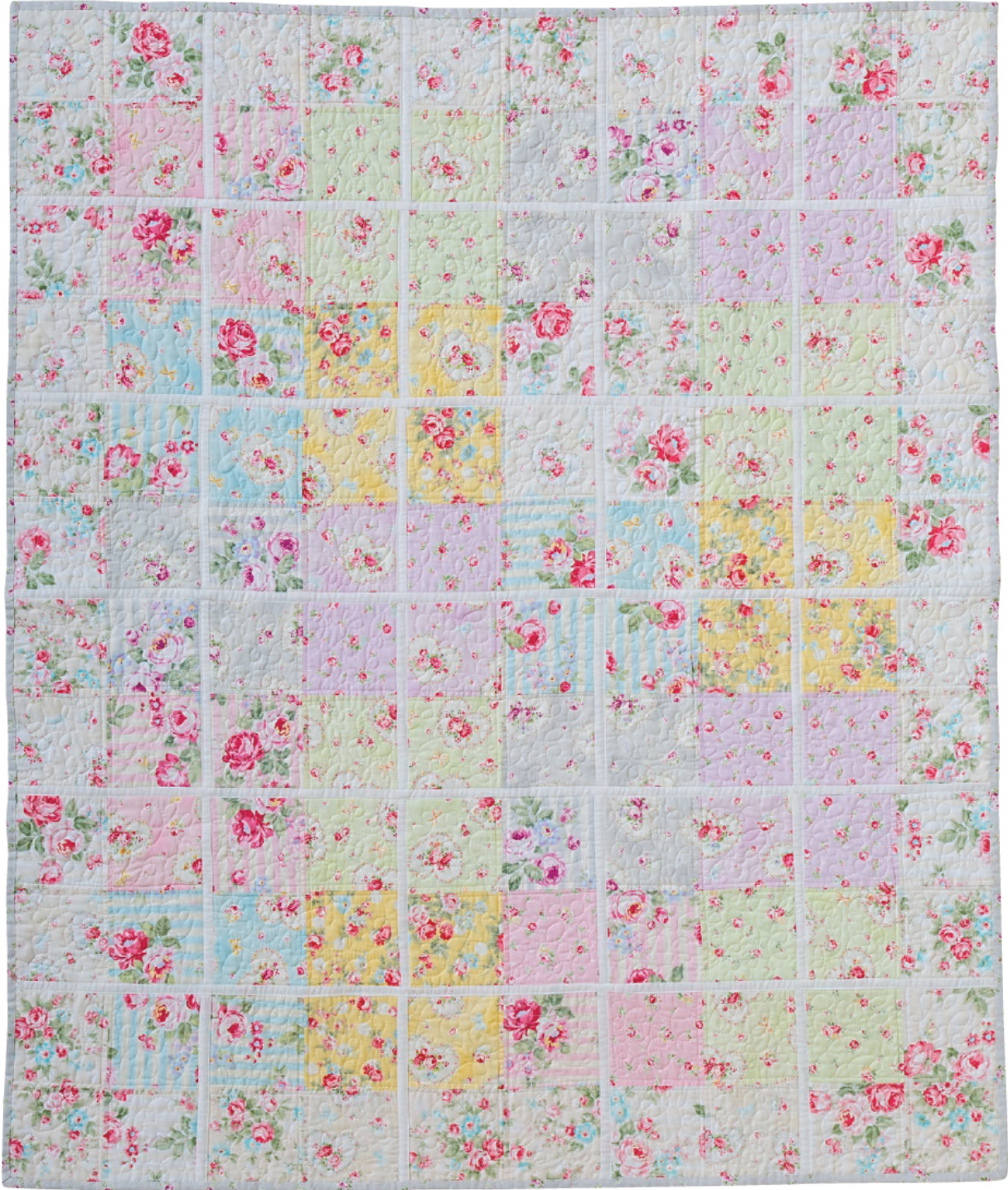
Outline the block details with some simple straight-line quilting or try some free-motion quilting—both methods look great! For some quilting tips, see [Quilting and Squaring Up Blocks](#).





Whimsy Windows

FINISHED QUILT: 62½" × 75" • *Designed and quilted by Jera Brandvig*



Fabrics: Princess Rose collection by for Lecien Fabrics

I love how truly simple this block is. Playing with the color arrangements and using joining strips makes for a more interesting quilt, despite the simplicity of the

block. To give my quilt a subtle border, I used the same fabric in all the outer squares.

What You Need

ASSORTED PRINTS: 15 fat quarters

PRINT FOR BORDER SQUARES: 1½ yards

JOINING STRIPS: 1¼ yards

BACKING: 1 yard each of 5 different prints

BINDING: ⅔ yard



Back of *Whimsy Windows*. The joining method makes this quilt reversible. Flip it over for a new look!

CUTTING AND BLOCK ASSEMBLY



Block 49

1. For cutting and block assembly instructions, refer to Block 49. Two fat quarters will yield enough squares to make 3 blocks in the same colorway. Make 12 blocks for the center of the quilt.

2. From the border squares fabric, cut 7 strips $6\frac{1}{2}$ " \times the width of fabric. Subcut 40 squares $6\frac{1}{2}$ " \times $6\frac{1}{2}$ ".

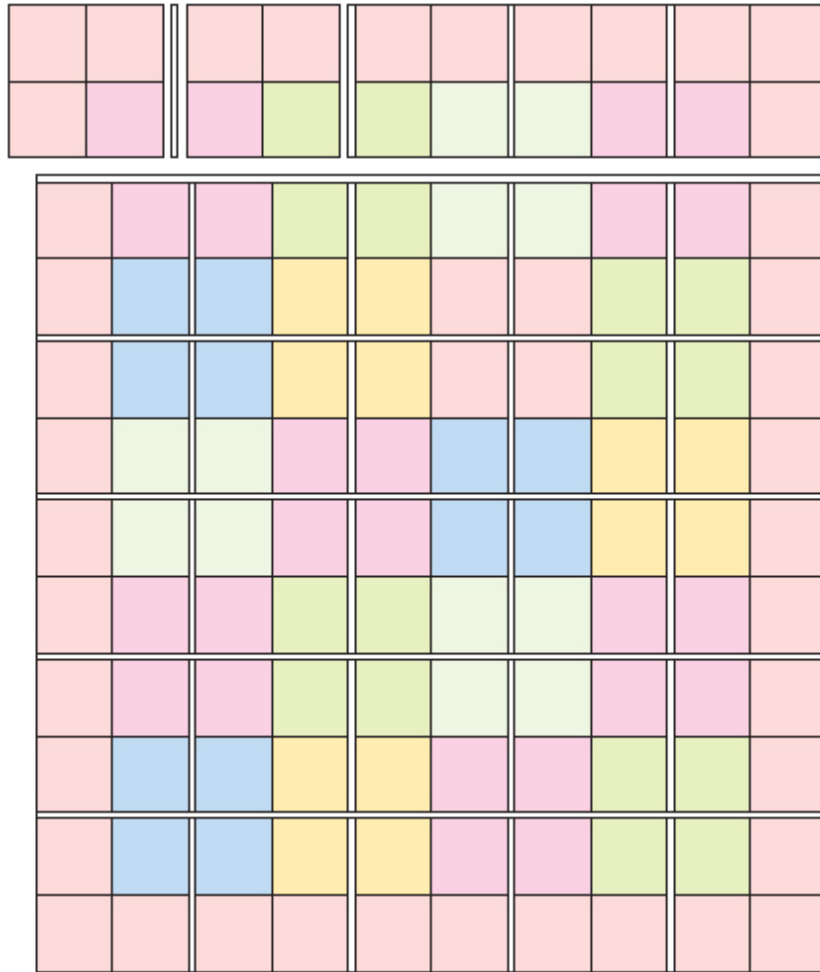
3. To make the blocks for the quilt corners, use the border squares for 3 of the 4 squares in 4 blocks. To make the blocks for the side borders, use the border squares as 2 adjacent squares in 14 of the blocks.



Detail of *Whimsy Windows*. I typically prefer to do free-motion quilting on plain and simpler blocks because the simple patchwork allows the quilting to stand out without competing with the pieced design. This is a great block to showcase some free-motion quilting. For tips on free-motion quilting, see *Quilting and Squaring Up Blocks*.

QUILT ASSEMBLY

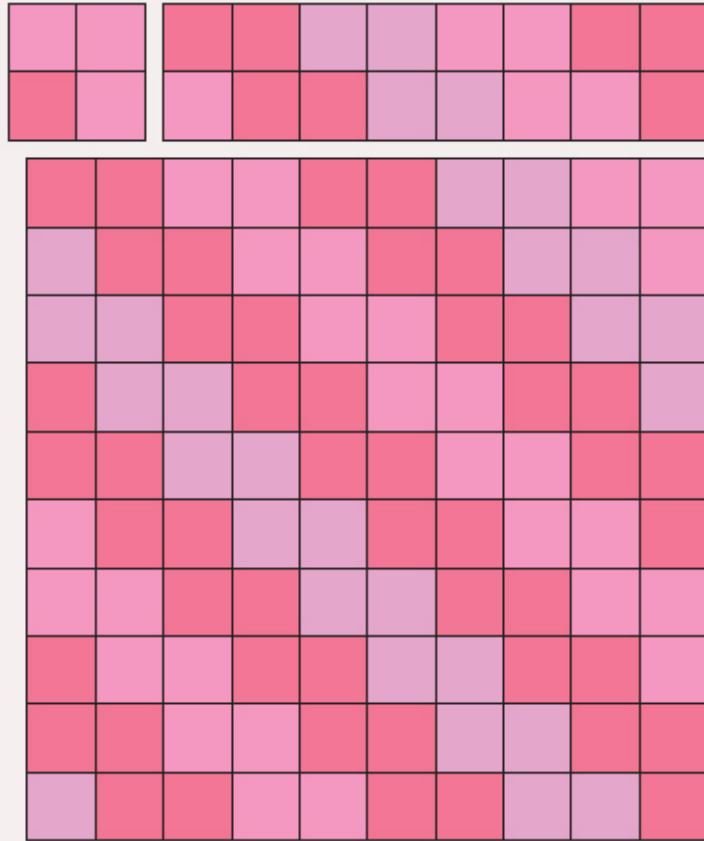
- 1.** Arrange the blocks in 6 rows, 5 blocks per row with the blocks with the border squares at the outer edges and corners to form a border.
- 2.** From each of the 5 backing fabrics, cut 6 squares $13\frac{1}{2}$ " \times $13\frac{1}{2}$ ", 30 total.
- 3.** Use Method 3: Joining Strips on the Front and Back to sew the quilt together. The joining strips will give a "window" effect to each block.



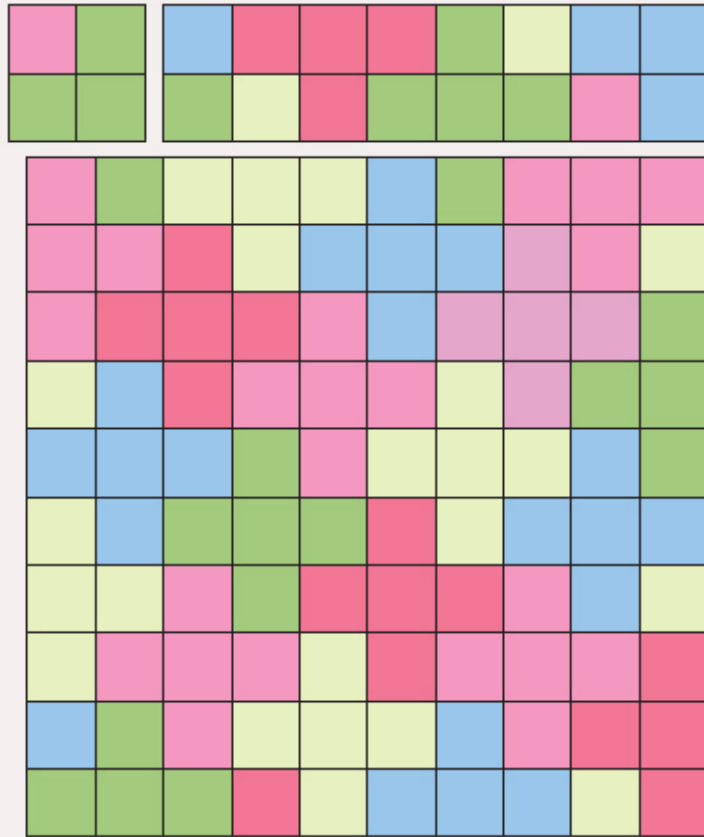
Quilt assembly

Variations

Both of these variations would be assembled via Method 1: Block-to-Block Assembly instead of using joining strips.



This is the same block, but the fabric colors in the patchwork are arranged in diagonal steps across the quilt.



Again, the same four-patch block but with the fabric colors rearranged to look like crosses.

Simon's Quilt

FINISHED QUILT: 37½" × 37½" • Designed and made by Jera Brandvig





Fabrics: Mini Muu by Lecien Fabrics and Rose Cuddle fabric by Shannon Fabrics



This quilt is reversible!

What You Need

ASSORTED PRINTS: 5 fat quarters

PLUSH CUDDLE: 1 yard

JOINING STRIPS: $\frac{1}{3}$ yard

BACKING: $1\frac{1}{4}$ yards of plush cuddle

BINDING: $\frac{1}{2}$ yard

I was determined to make this baby quilt super soft and cuddly! This is another simple block, but the combination of cotton fabric and plush cuddle fabric

on the front and back (reversible quilt!), makes it something else!

If you've been curious about quilting with textured fabrics (such as dimple dots, Minky, plush cuddle, or chenille), trying it via quilt as-you-go where you quilt individual blocks (as opposed to a whole quilt) makes quilting with these types of fabrics less daunting.



Photo by Jera Brandvig

Baby approved!

CUTTING AND BLOCK ASSEMBLY

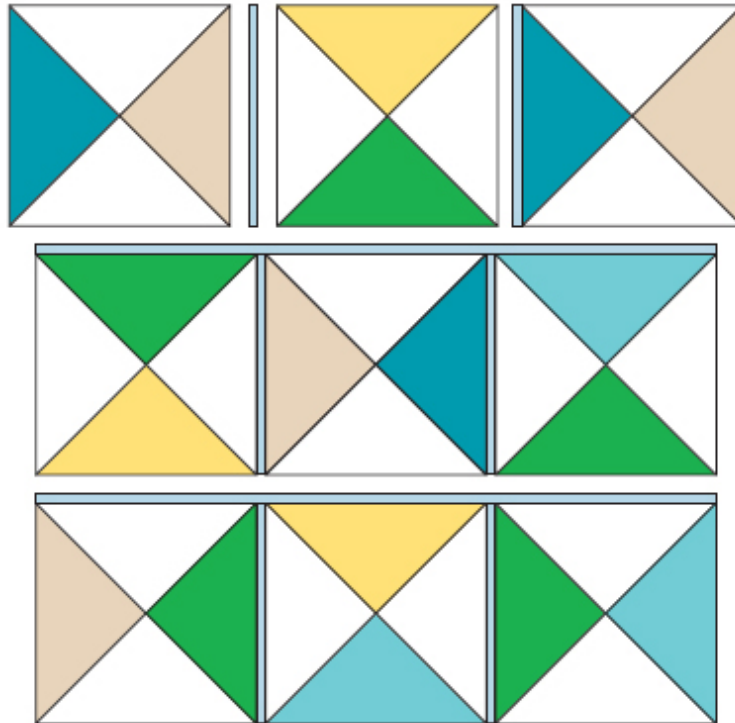


Block 50

- 1.** From each of the 5 fat quarters, cut 1 square $13\frac{1}{4}'' \times 13\frac{1}{4}''$.
- 2.** From the plush cuddle for the top of the quilt, cut 5 squares $13\frac{1}{4}'' \times 13\frac{1}{4}''$.
- 3.** For cutting and block assembly instructions, refer to Block 50. Make 9 blocks.

QUILT ASSEMBLY

- 1.** Arrange the blocks in 3 rows, 3 blocks per row.
- 2.** From the backing fabric, cut 9 squares $13\frac{1}{2}'' \times 13\frac{1}{2}''$.
- 3.** Use Method 3: Joining Strips on the Front and Back to sew the quilt together. It's ready for binding!



Quilt assembly



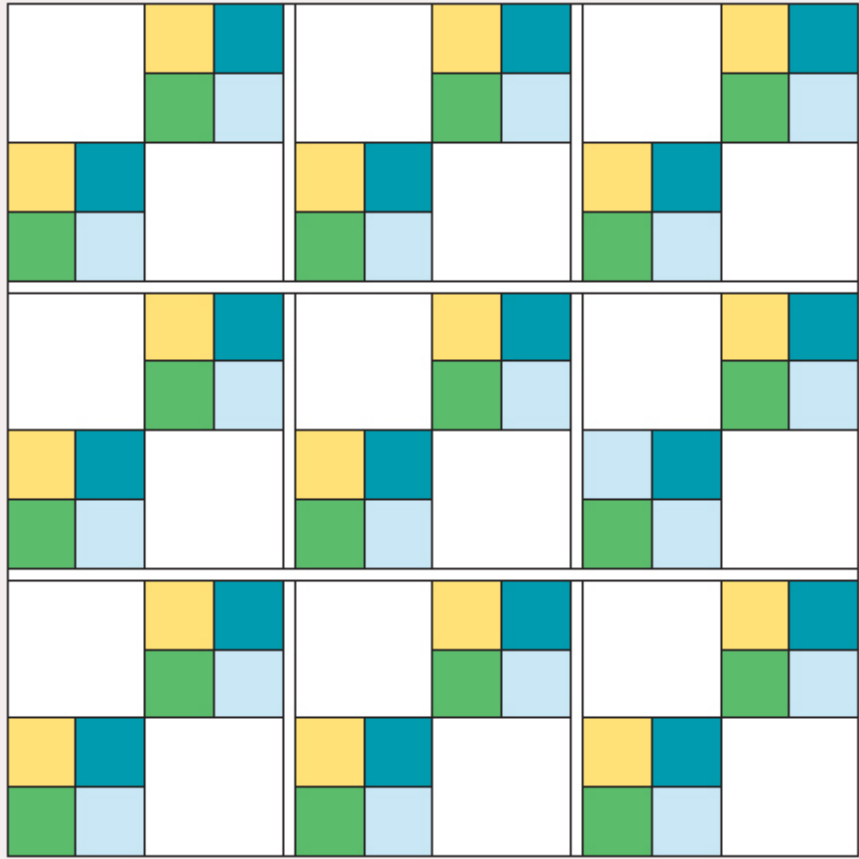
Using Plush Fabrics

- I used Rose Cuddle fabric by Shannon Fabrics, which is pretty darn fluffy. I recommend cutting with the fuzzy side facedown.
- Since plush cuddle fabric is 60" wide, it will yield more pieces.
- Be prepared to get fuzz all over your sewing room! Try running your fabric through the dryer on low before cutting to decrease the fluff balls you get when cutting.
- Use a walking foot when quilting.

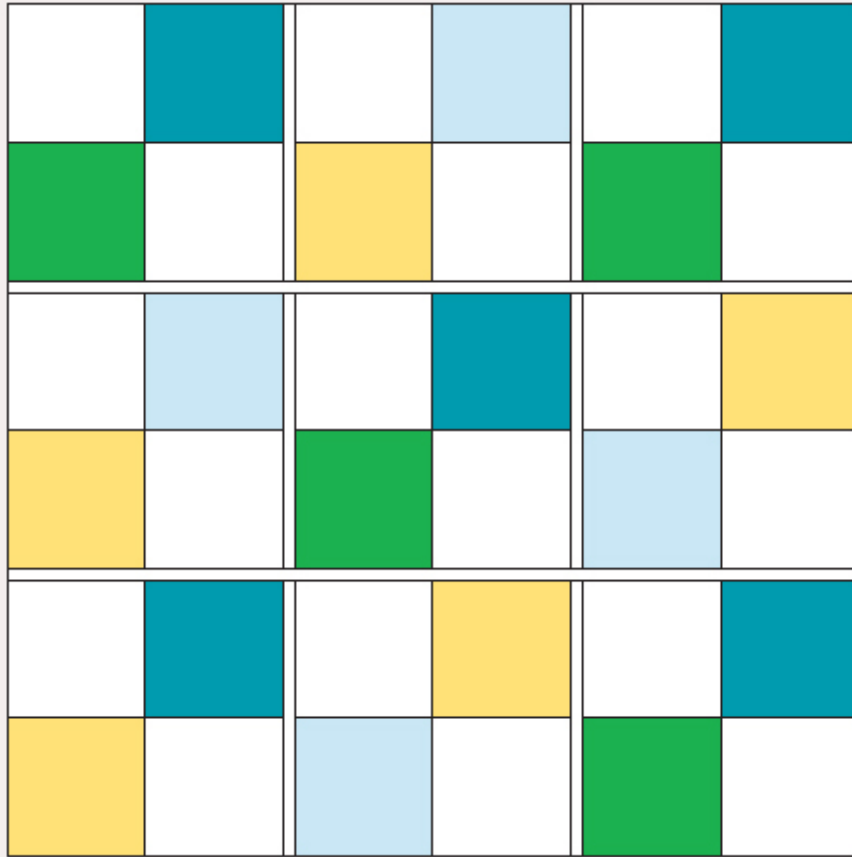
- Due to the stretchy material, pin like crazy before you quilt the block. I pinned along the entire X seams, from corner to corner. For the quilting, I quilted approximately $\frac{1}{8}$ " from the seams of the non-plush, regular fabric.
- My blocks did not measure a perfect $12\frac{1}{2}$ " \times $12\frac{1}{2}$ ". I expected this discrepancy due to the stretchy material. I simply squared my blocks to measure 12" \times 12" and it all worked out fine.
- After you've quilted and squared up the blocks, I recommend sewing a straight-stitch or zigzag stitch $\frac{1}{8}$ " inside the perimeter of the block to help hold the fuzzies down. This will help immensely when you start to assemble the blocks together using joining strips.

Variations

Here are a couple other simple block patterns that should be easy to make with plush fabrics.



Variation using Block 46



Variation using Block 49

Summer Nights

FINISHED QUILT: 62½" × 75" • Designed and made by Jera Brandvig





Fabrics: High Tea Collection by Jera Brandvig for Lecien Fabrics

What You Need

ASSORTED PRINTS: 1¼ yards total in each of 2 colors for triangles **ASSORTED PRINTS:** ¾ yard each of 4 prints for block borders (1 yard each if fabric is less than 42" wide) **JOINING STRIPS:** 1¼ yards (or ⅝ yard each of 2 fabrics for different front and back strips) **BACKING:** 1 yard each of 5 different prints

BINDING: ⅔ yard



Back of *Summer Nights*.
The quilt is reversible!

CUTTING AND BLOCK ASSEMBLY



Block 31

- 1.** From each color of the triangle prints, cut 15 squares $9\frac{1}{4}'' \times 9\frac{1}{4}''$, 30 total.
- 2.** From each of the block border prints, cut 7 or 8 strips $2\frac{1}{2}'' \times$ the width of fabric, 30 total. From each strip, subcut 2 rectangles $2\frac{1}{2}'' \times 8\frac{1}{2}''$ and 2 rectangles $2\frac{1}{2}'' \times 12\frac{1}{2}''$. If your fabric is less than 42'' wide, cut additional strips and pieces as needed.
- 3.** For the rest of the cutting and block assembly instructions, refer to Block 31.

The soft blues and yellows in this quilt top remind me of summer days. On the reverse, the romantic reds and dusty pinks remind me of warm summer nights. This reversible quilt comes together pretty fast and beautifully!

QUILT ASSEMBLY

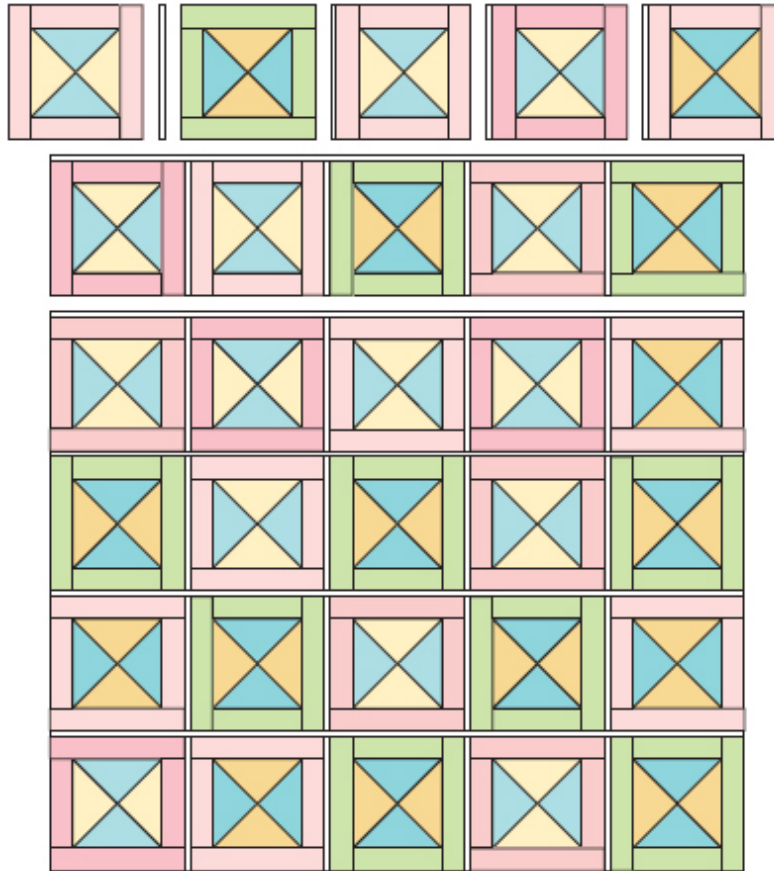
- 1.** Arrange the blocks in 6 rows, 5 blocks per row.

2. From each of 5 backing fabrics, cut 6 squares $13\frac{1}{2}$ " \times $13\frac{1}{2}$ ", 30 total.

3. Use Method 3: Joining Strips on the Front and Back, to sew the quilt together. It's ready for binding!



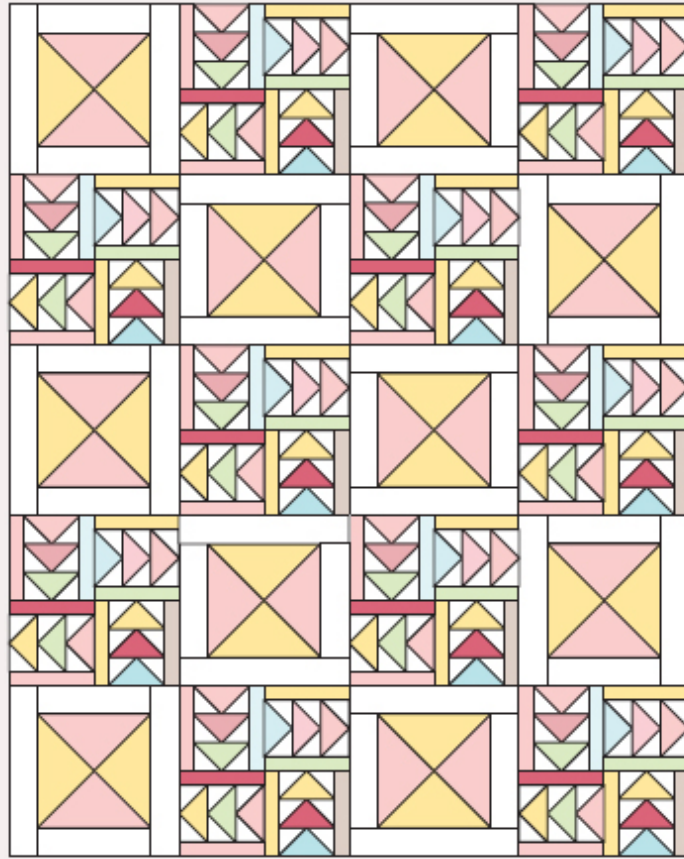
I decided to free-motion quilt only the center of the block to add texture to the quilt. For tips on free-motion quilting, see [Quilting and Squaring Up Blocks](#).



Quilt assembly

Variation

Alternate with Block 14 and use the background fabric from Block 14 for the outer strips of Block 31 to help make the quilt look less busy. Finish using the quilt as-you-go Method 1: Block-to-Block Assembly instead of joining strips, to achieve a whole different look!



Variation using Block 14 alternated with Block 31

Lucky Star

FINISHED QUILT: 36½" × 36½" • *Designed and made by Jera Brandvig*



This traditional and timeless quilt makes the perfect wall hanging for your living room, entryway or

bedroom. It looks quite intricate, but it's just two blocks that work really well together. The subtle X in both block patterns connects to one another and unifies the blocks to make a stunning piece.

What You Need

ASSORTED PRINTS: 9-10 fat quarters

BACKGROUND: 1½ yards

BACKING: 1¼ yards

BINDING: ½ yard

CUTTING AND BLOCK ASSEMBLY



Block 20: Make 5.

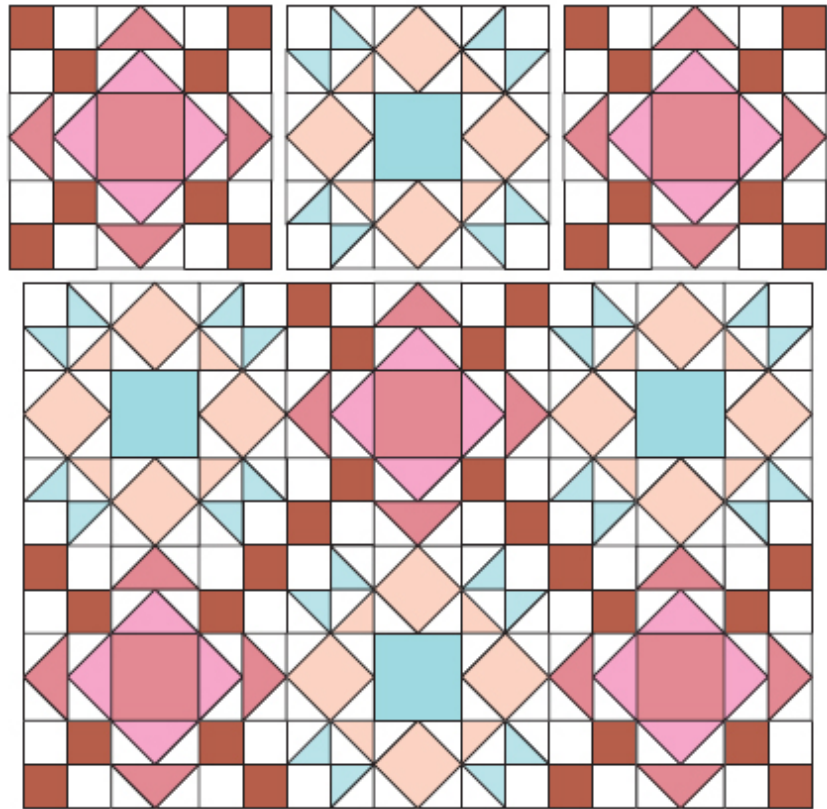


Block 44: Make 4.

For cutting and block assembly instructions, see Block 20 and Block 44. (Note: For Block 44, use a print instead of the background fabric for the $4\frac{1}{2}$ " \times $4\frac{1}{2}$ " center square.) Make a total of 9 blocks.

QUILT ASSEMBLY

- 1.** Arrange the blocks in 3 rows, 3 blocks per row.
- 2.** Use Method 1: Block-to-Block Assembly to sew the quilt together.
- 3.** To finish your quilt, see Adding Backing and Binding.



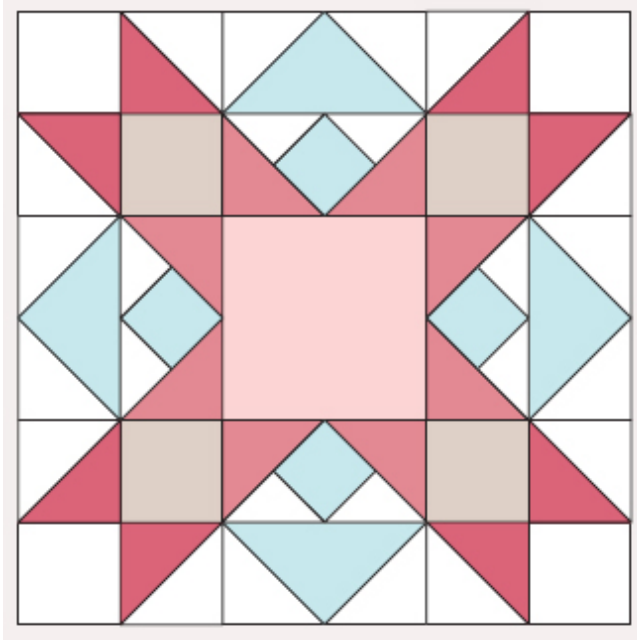
Quilt assembly



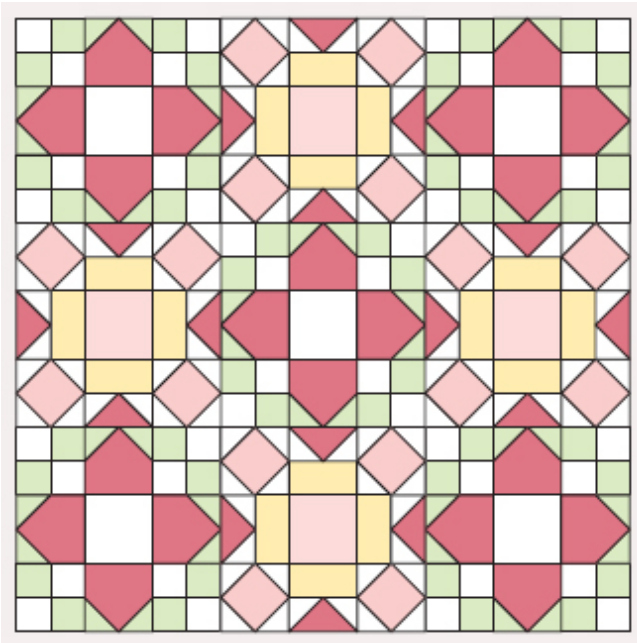
Fabrics: Antique Flower, Rococo, and Sweet and Durham Collections for Lecien Fabrics

Variations

Both variations still have a subtle X form in the blocks, which connects them beautifully.



Try replacing Block 44 with Block 29 instead.



This design features a combination of Block 28 and Block 36.



Vintage Ohio Star

FINISHED QUILT: 50" x 62½" • Made by Jera Brandvig, using vintage blocks





Since I draw so much of my daily creative inspiration from vintage pieces, this quilt was a must! This is a

very special quilt made from vintage Ohio Star blocks that I found while treasure hunting on eBay (a guilty pleasure of mine). These blocks date to the 1930s and 1940s and were hand sewn. Due to the antique nature of these blocks, the seam allowances were inconsistent and the fabric had the beginnings of a few small tears. I carefully assembled them using the quilt as-you-go Method 2: Joining Strips on the Front.

Assembling these blocks via quilt as-you-go allowed me to take extra special care of each block as I quilted them individually onto the batting. This prevented the delicate blocks from stretching out and possibly ripping, which would have been a risk had I assembled them traditionally. Quilting them onto individual batting squares also helped to stabilize these super fragile, hand-sewn blocks and made them more durable—enough so that they can be washed on the gentle cycle! I mended the small tears with a needle and thread right onto the batting, then used joining strips to assemble the blocks and subtly frame each vintage piece.

You can make this quilt by following the Block 41 pattern. Or the next time you go treasure hunting, be on the lookout for quilt blocks that you can assemble and finish to bring some real vintage charm into your home.

What You Need

ASSORTED PRINTS: 12-15 fat quarters

BACKGROUND: 1³/₄ yards

JOINING STRIPS: 1/2 yard

BACKING: 3¼ yards (pieced crosswise)

BINDING: ⅝ yard

CUTTING AND BLOCK ASSEMBLY

For cutting and block assembly instructions, refer to Block 41. (Note: Cut 2 squares 5¼" × 5¼" from the background fabric for each block.) Make 20 blocks.



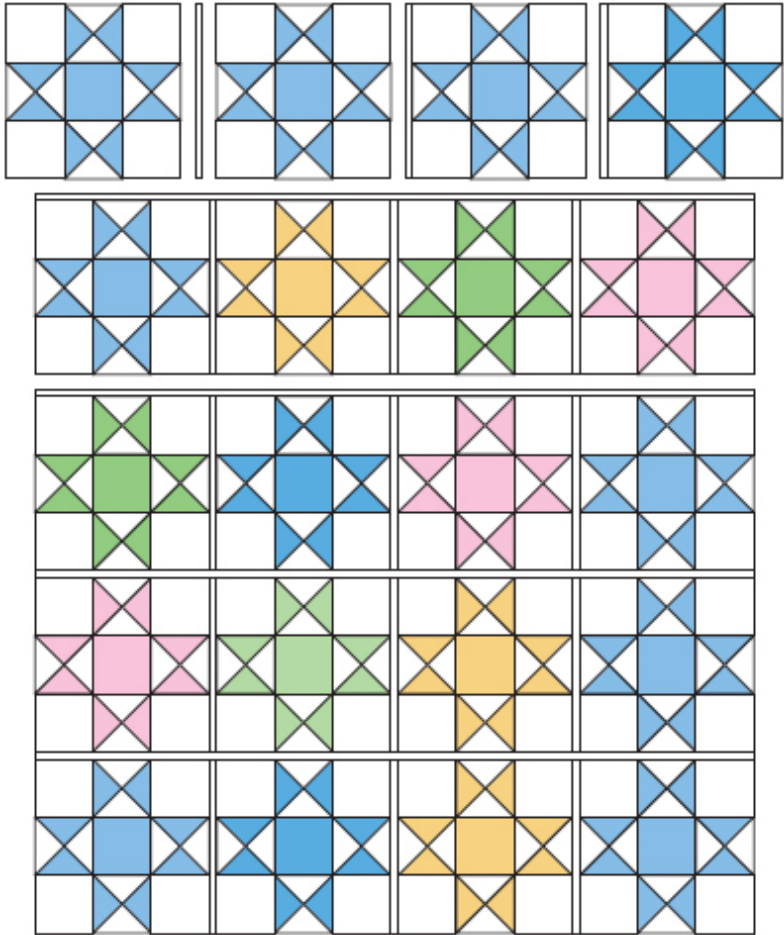
Block 41

QUILT ASSEMBLY

1. Arrange the blocks in 5 rows, 4 blocks per row.

2. Use Method 2: Joining Strips on the Front to sew the quilt together.

3. To finish your quilt, see Adding Backing and Binding.



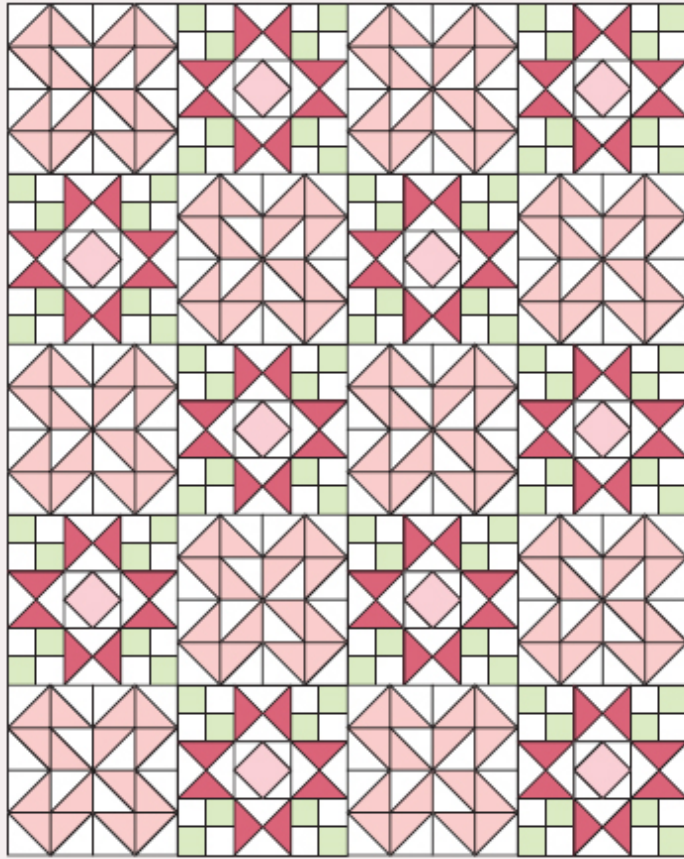
Quilt assembly



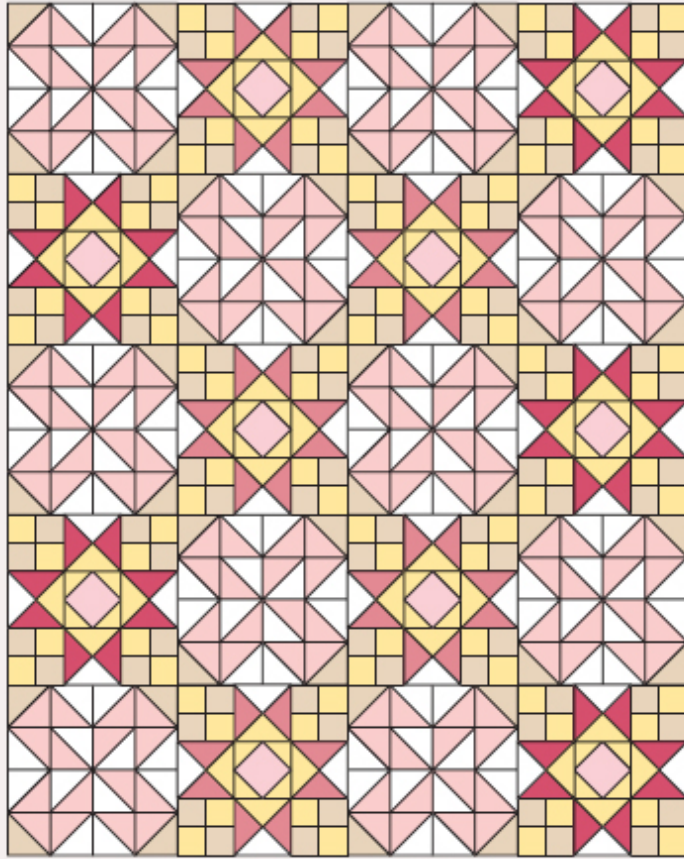
Photo by Jera Brandvig

It's all in the details! Mini florals for the binding plus polka dot joining strips add vintage charm.

Variations



For a different look, try Block 39 (an alternative take on the Ohio Star) paired with Block 12.

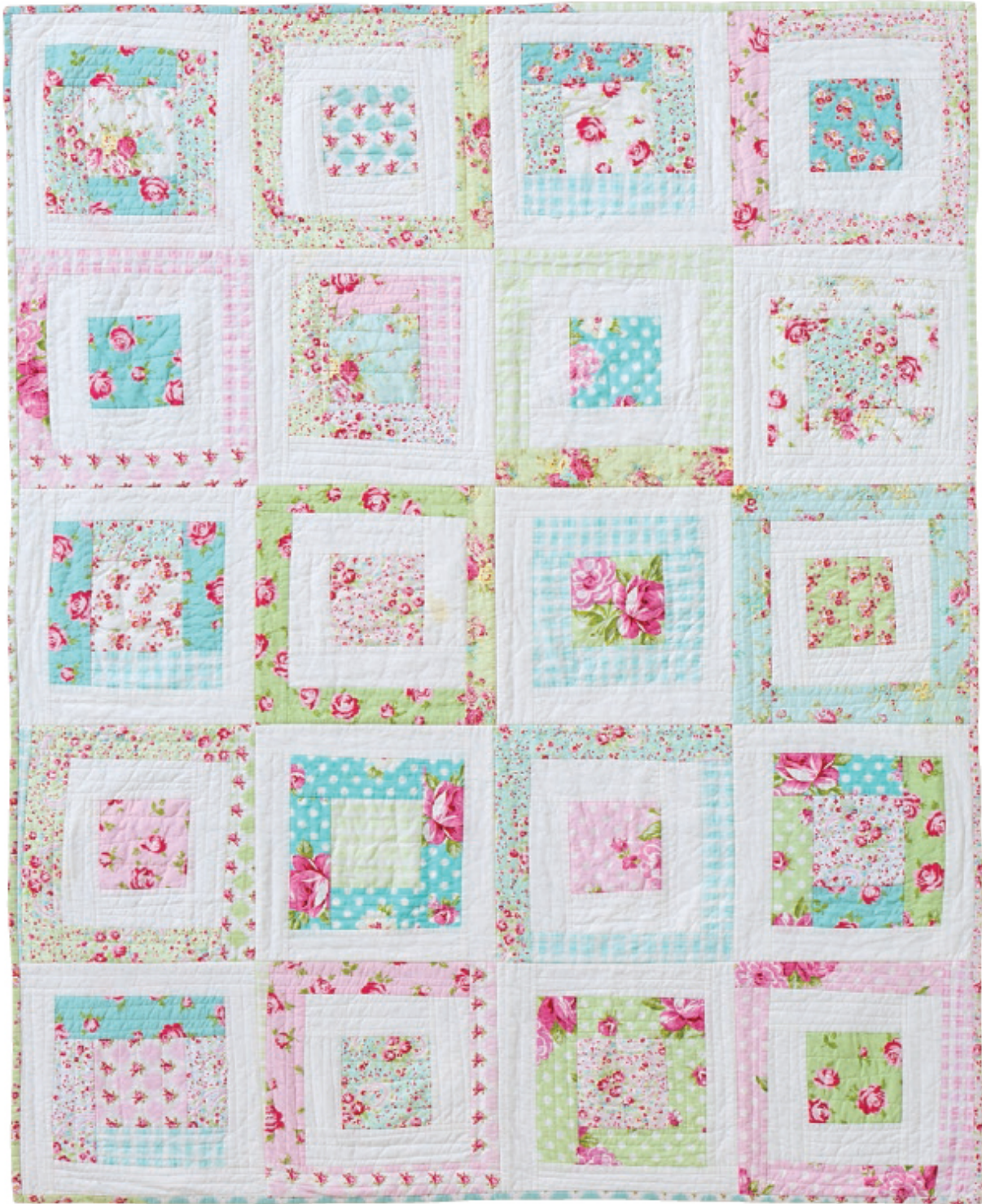


Try adding some slightly darker fabric in the corners of the blocks for a different look.



Flower Box

FINISHED QUILT: 48½" × 60½" • *Designed and made by Jera Brandvig*



Fabrics: Rosey collection by Tanya Whelan for FreeSpirit Fabric

What You Need

ASSORTED PRINTS: 13-15 fat quarters

BACKGROUND: 1½ yards

BACKING: 3¼ yards (pieced crosswise)

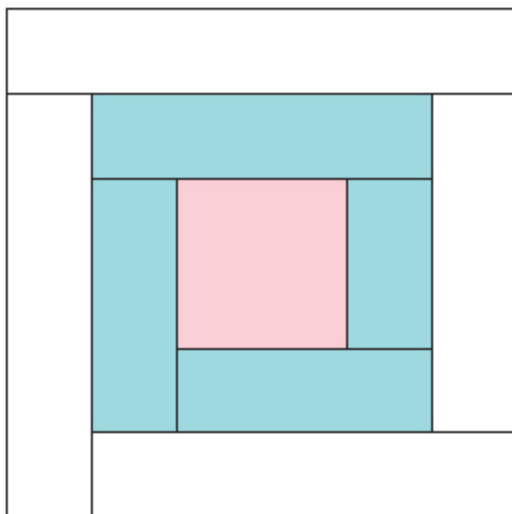
BACKGROUND: ⅝ yard (or ⅛ yard each of 6 fabrics for a scrappy binding)

Note

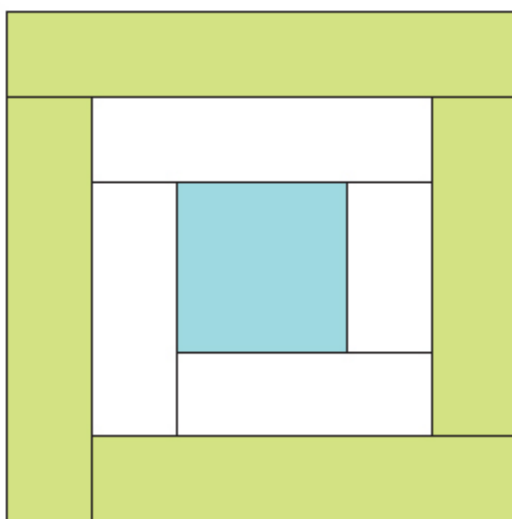
I assembled this quilt using the improvisational quilt as-you-go piecing technique, discussed in *Quilt As-You-Go Made Modern*. You can also assemble it traditionally using the Block 51 pattern.

CUTTING AND BLOCK ASSEMBLY

- 1.** From the background fabric, cut 2½" strips × the width of fabric.
- 2.** For cutting and block assembly instructions, see Block 51. Make 20 blocks, alternating the placement of the background fabric strips as shown.



Block 51: Make 10 with background strips on the outside edge.



Block 51: Make 10 with print strips on the outside edge.

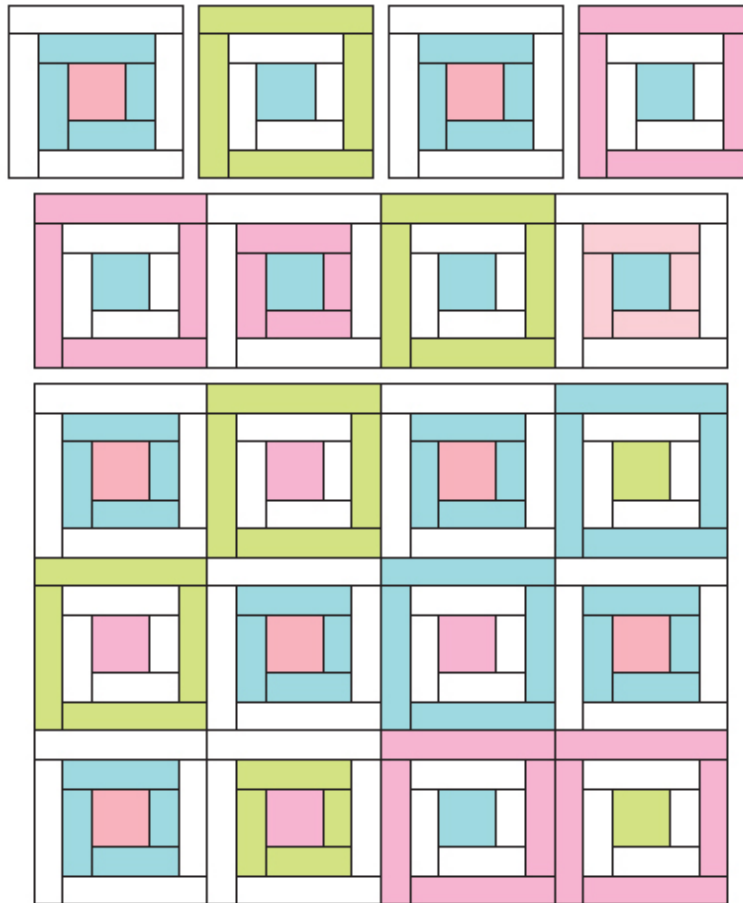
This classic Log Cabin quilt block always looks good and is super easy to make. The center of the block is the perfect place to frame a fussy-cut square.

QUILT ASSEMBLY

1. Arrange the blocks in 5 rows, 4 blocks per row.

2. Use Method 1: Block-to-Block Assembly to sew the quilt together.

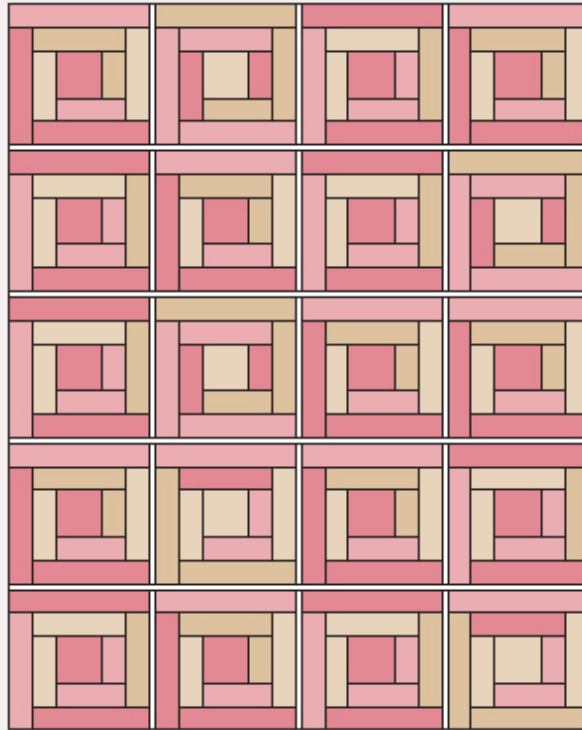
3. To finish your quilt, see Adding Backing and Binding.



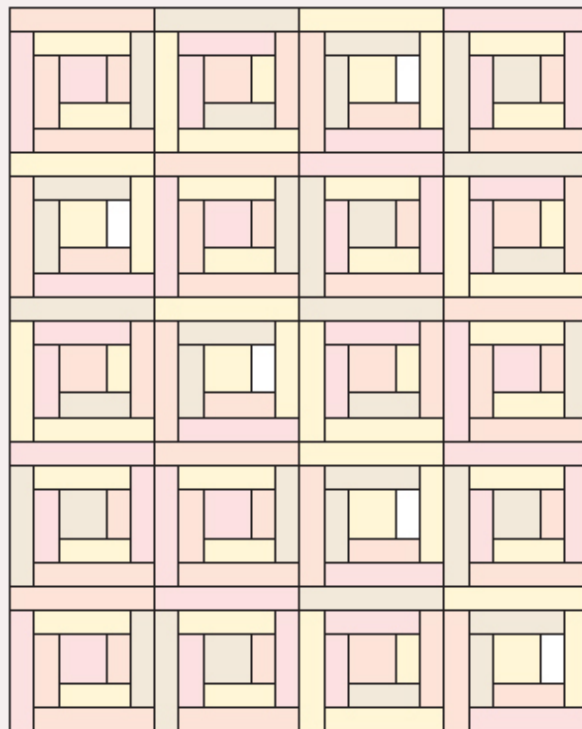
Quilt assembly

Variations

These options feature the same Log Cabin block pattern but are made with different fabrics.



Try using bold colors and then finish using joining strips to subtly frame the blocks.



Try using low volume fabrics. See Fabric Selection.

Quilt for Thought

I hope the quilts in this chapter will help get your creative juices flowing, and to show you the range of styles you can achieve with quilt as-you-go techniques.

Note

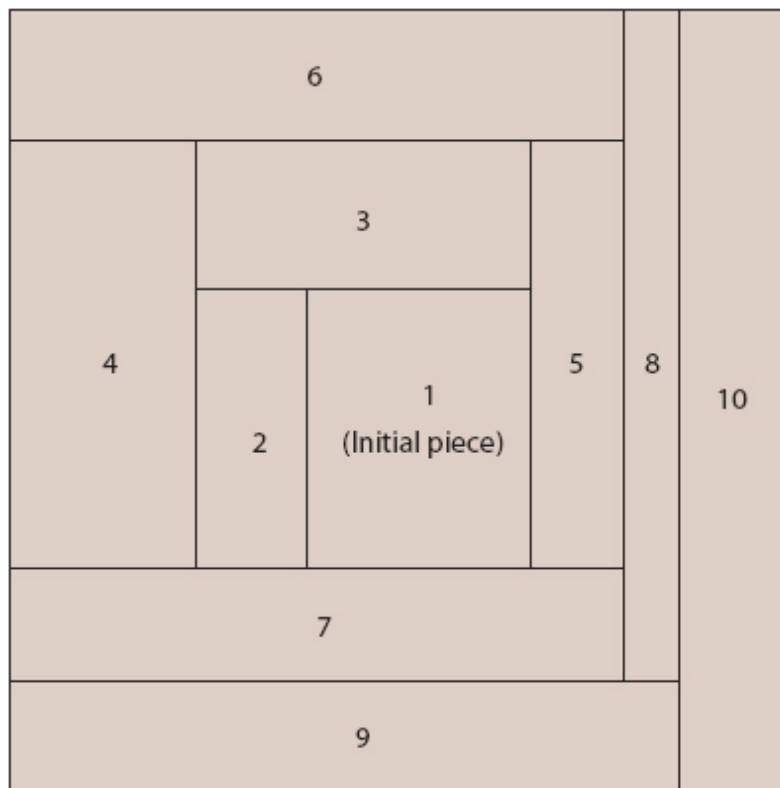
The following quilts were pieced and quilted via the improvisational quilt as-you-go method from my first book, *Quilt As-You-Go Made Modern*. All the blocks were joined by the quilt as-you-go assembly methods.

IMPROVISATIONAL LOG CABIN

The first two quilts— *Java Java* and *Strawberry Shortcake*— were made from the *Red Square* quilt pattern from *Quilt As-You-Go Made Modern*. You can achieve a similar look by using the Log Cabin block (Block 48) or the *Flower Box Variation*.

For these blocks I started by cutting a random-sized rectangle or square (piece 1), and then kept adding strips that were cut to various widths as you would a Log Cabin-style block. I added the strips randomly around the initial center piece, as opposed to adding strips in clockwise order. Then I squared the block to my needed size. You could square it to $12\frac{1}{2}'' \times 12\frac{1}{2}''$.

For both quilts, I used low volume fabrics, as described in Fabric Selection. Both quilts were assembled using Method 1: Block-to-Block Assembly.



A Log Cabin block with strips of varied widths





Java Java, 40" x 50", designed and made by Jera Brandvig

The fabrics are low-volume and modern.



Detail of *Java Java*, a combination of free-motion and straight-line quilting



Strawberry Shortcake, 45" × 54", designed and made by Jera Brandvig

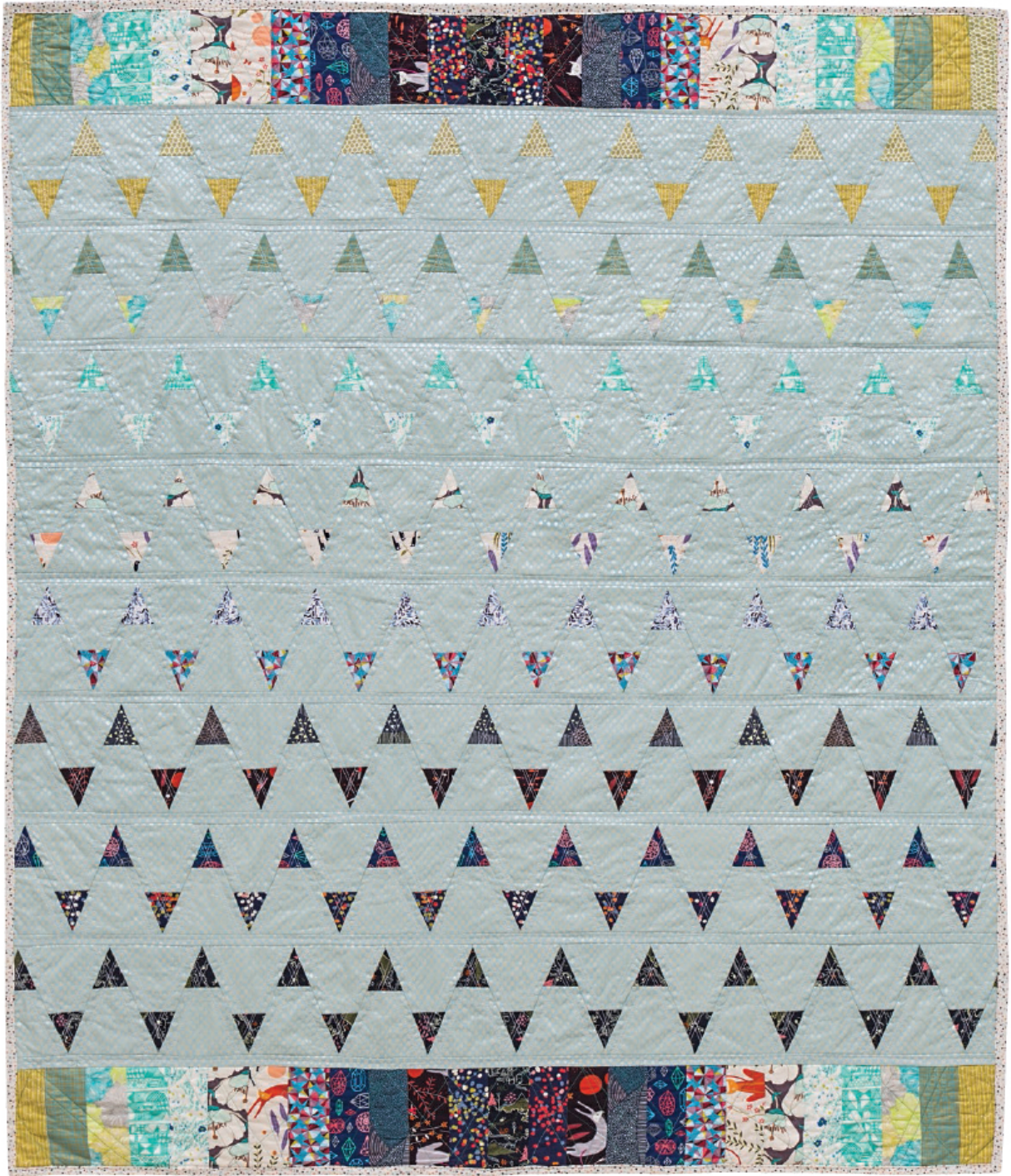


Detail of *Strawberry Shortcake*

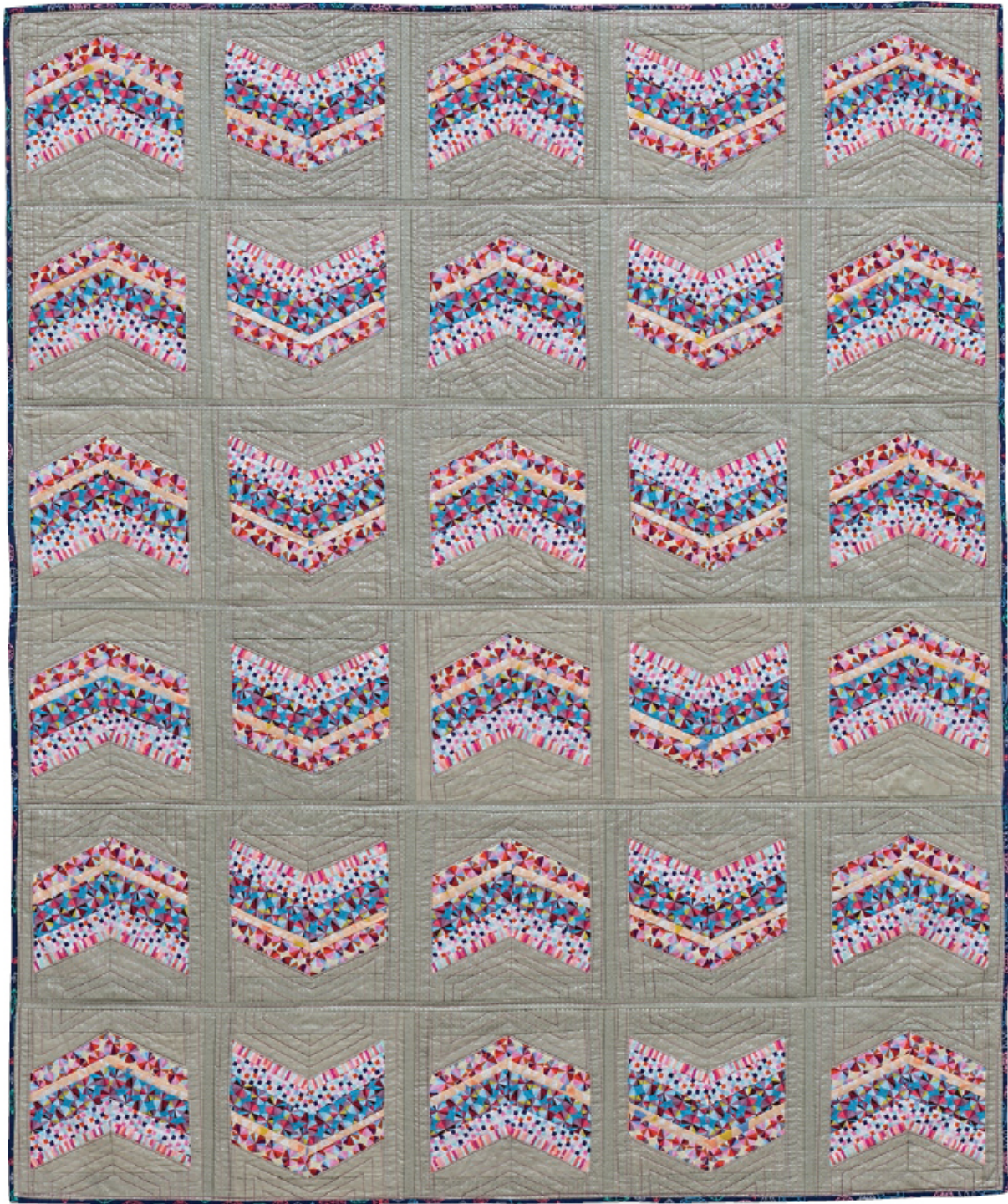


MODERN FLARE

These next two quilts were made by my talented friend Suong Che. These two quilts are fun examples of a modern take using the quilt as-you-go technique.



Triangle of Obsession, 49" × 58½", designed and made by Suong Che. What I found interesting about this particular quilt is how it was pieced together in whole batting rows, using joining strips that were the same color as the background fabric.



Geometric Arrows, 60" × 50½", designed and made by Suong Che

This quilt also was assembled with joining strips on the top (Method 2: Joining Strips on the Front). The joining strips are subtle as they are the same color as the background fabric.



I tend to use white thread whenever I quilt, but don't forget that you can have fun with thread colors when you're quilting! I love the pink thread against this gray background fabric. It's also easy to achieve intricate quilting with quilt as-you-go.



Stacks of blocks quilted, squared up, numbered, and ready to sew into rows



51 Block Patterns

Making the Blocks

Are your creative juices flowing yet? My hope was that the nine projects and variations and Quilts for Thought would spark some creativity and excitement to start a project.

The Blocks comprises 51 quilt blocks that can be repeated or combined with other blocks to make a timeless and beautiful quilt. You will be amazed at how well these classic blocks work together. *Seriously, try it:* Choose a block that has a main focal point (for example, a star) and then a second that complements it or provides some kind of structure (for example, a block that has a subtle X shape that can work as a connector block). Assemble the blocks in an alternating fashion to see the beautiful quilt pattern you've created. This was just a suggestion to help get you started, but you can choose whichever blocks you want or do them all!

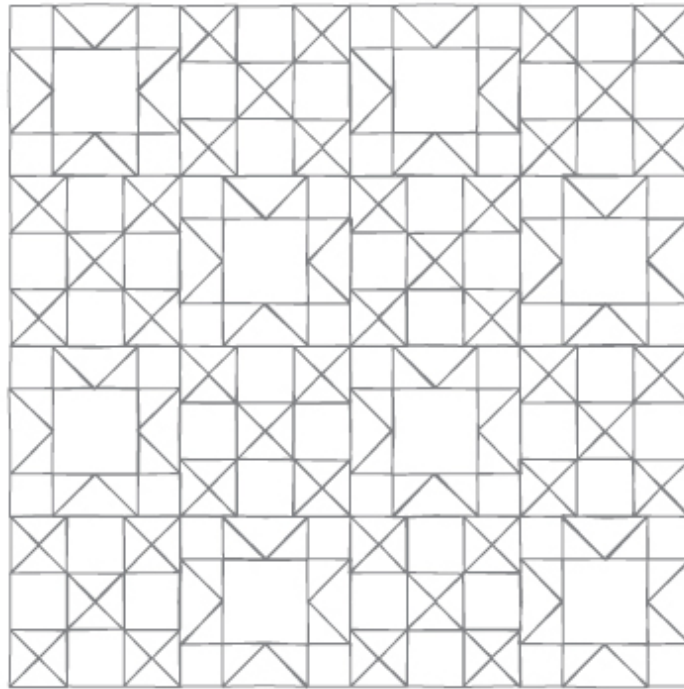
All the blocks measure 12" × 12" finished so they will fit together flawlessly. Once you've chosen your block patterns, the option to finish the quilts using quilt as-you-go techniques are at your fingertips! It's a practical and doable way to finish your own quilts, however large (or small) they may be. *If you're not ready to try quilt as-you-go, no problem, as all these blocks can be finished using traditional finishing methods as well.*

There are so many options, so get creative and *have fun!*





If you have a tough time visualizing how the blocks will look together, try drawing some low-fidelity sketches to help give you a better idea.



PIECING CHEAT SHEET

You can do it!

If you're not used to piecing traditional-style blocks, some of the block patterns on the pages to follow may come off seeming intimidating at first. This is a totally normal response, and it's actually part of what drove me to write my first book which uses pattern-free, improvisational piecing techniques. However, there's a saying I like: "The expert in anything was once a beginner." So don't be afraid to try something new!

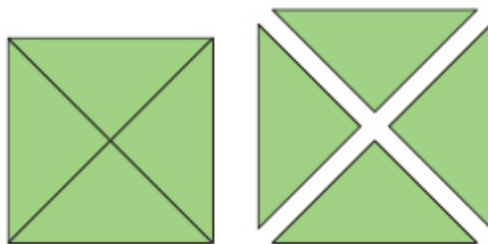
If you can do the following three tasks as best as you can, then your blocks will come together just fine!

- Use a $\frac{1}{4}$ " seam allowance. Test your seam allowance on scrap fabric first and then measure to make sure it's $\frac{1}{4}$ ".
- Nest the seams before sewing, whenever you can.
- Have patience when cutting your fabrics. If a pattern calls for 20 squares $2\frac{1}{2}$ " \times $2\frac{1}{2}$ ", don't feel overwhelmed. You can always layer your fabrics for quicker cutting. Or depending on your fabrics scraps, you can cut several 10" squares and subcut $2\frac{1}{2}$ " squares from those to make it more manageable.

Please use this cheat sheet for some basic cutting and piecing tutorials. I refer to this section often for the 51 block patterns.

BISECT ON BOTH DIAGONALS

This means to cut a square from corner to corner in both directions. This will give you 4 triangles.



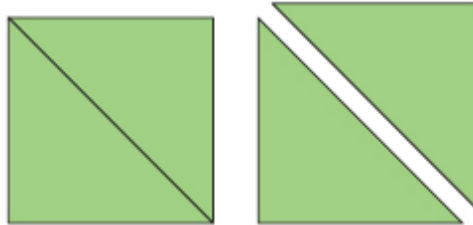
Bisect on both diagonals.



A rotating cutting mat comes in handy for bisecting!

BISECT ON ONE DIAGONAL

Cut a square from corner to corner in one direction only. This will give you 2 triangles.

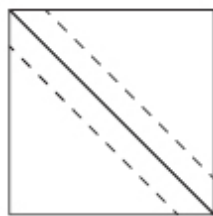


Bisect on one diagonal.

HALF-SQUARE TRIANGLES

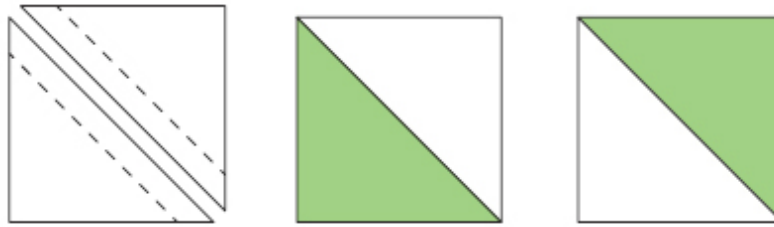
Start with 2 same-sized squares. The size will be given in the block pattern.

1. Layer the squares right sides together. Mark a diagonal line from corner to corner. Sew a $\frac{1}{4}$ " seam on each side of the line.



To mark a line, you can use a pen, fabric marker, a creasing tool, or even press the square in half at the diagonal to create a crease. I typically use a fabric marker.

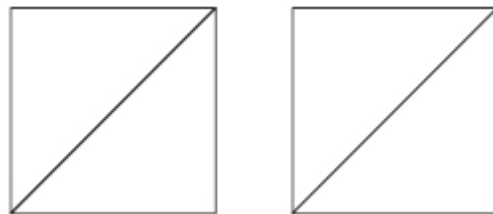
2. Cut the square apart on the marked line. Press open both halves to yield 2 half-square triangles.



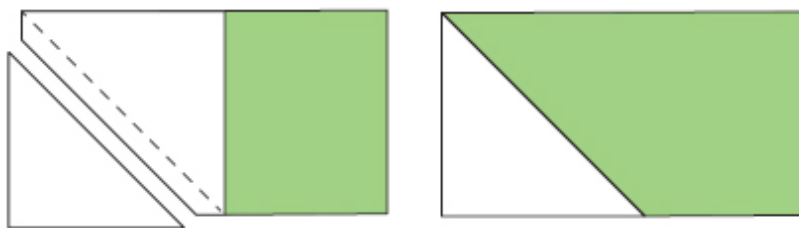
FLYING GEESSE

Start with 1 rectangle and 2 squares. The sizes will be given in the pattern instructions. The squares will become the corners.

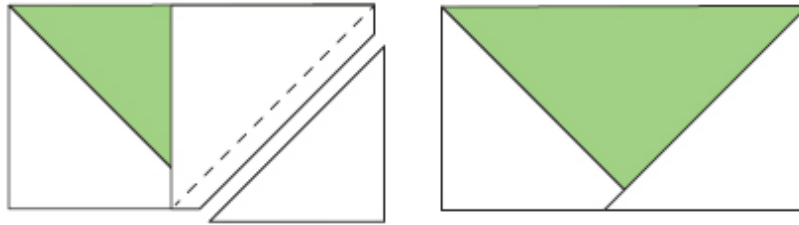
1. On the back of each square, mark a diagonal line from corner to corner.



2. With right sides together, align a square on one side of the rectangle. Sew directly on the marked line. Trim the remaining fabric $\frac{1}{4}$ " from the seam. Press open.



3. Repeat on the other side of the rectangle with the second square.

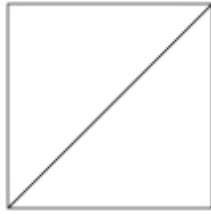


Don't discard the scraps. Sew a $\frac{1}{4}$ " seam allowance to create half square triangles that you can use for a smaller project down the road.

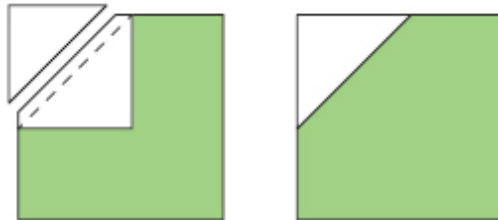


ADDING CORNERS

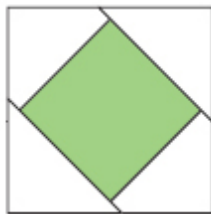
1. Start by marking a diagonal line from corner to corner on the wrong side of a square. This square will become a corner.



2. With right sides facing together, align the square on the other piece where you want the corner to be. The other piece can be a square or a rectangle. Sew directly on the marked line. Trim $\frac{1}{4}$ " from the sewing line. Press open.

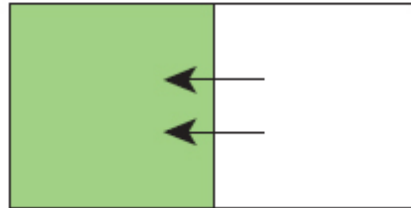
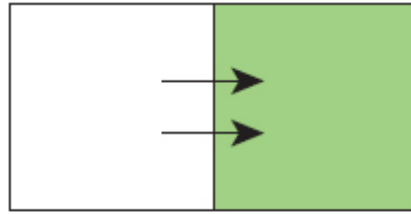


3. Repeat to add more corners.



PRESS TOWARD THE DARKER FABRIC

When piecing fabrics, the general rule of thumb is to press your seams toward the darker fabric. The seam allowance will be less visible under the darker fabric. And, if you consistently press toward the darker fabric, often you can nest your seam allowances together during the next piecing step.



NEST THE SEAMS

When seam allowances fall in opposite directions, you can nest the seams as you arrange them to be sewn together. Nesting means to place the seam allowances right up against each other, allowing your intersections to be perfectly aligned.



1



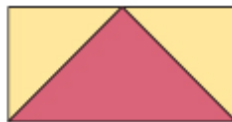
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|--|---|
|  | 1 square $4\frac{1}{2}'' \times 4\frac{1}{2}''$ 4 squares $2\frac{1}{2}'' \times 2\frac{1}{2}''$ |
|  | 6 squares $2\frac{7}{8}'' \times 2\frac{7}{8}''$ 4 rectangles $2\frac{1}{2}'' \times 4\frac{1}{2}''$ |
|  | 4 rectangles $2\frac{1}{2}'' \times 4\frac{1}{2}''$ 8 squares $2\frac{1}{2}'' \times 2\frac{1}{2}''$ |
|  | 6 squares $2\frac{7}{8}'' \times 2\frac{7}{8}''$ |

MAKE THE BLOCK

Use $\frac{1}{4}''$ seam allowances and press them toward the darker fabric.

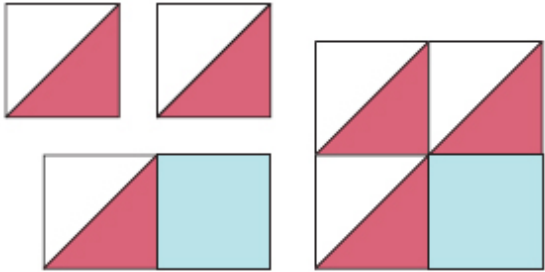
1. Make 4. Refer to Flying Geese.



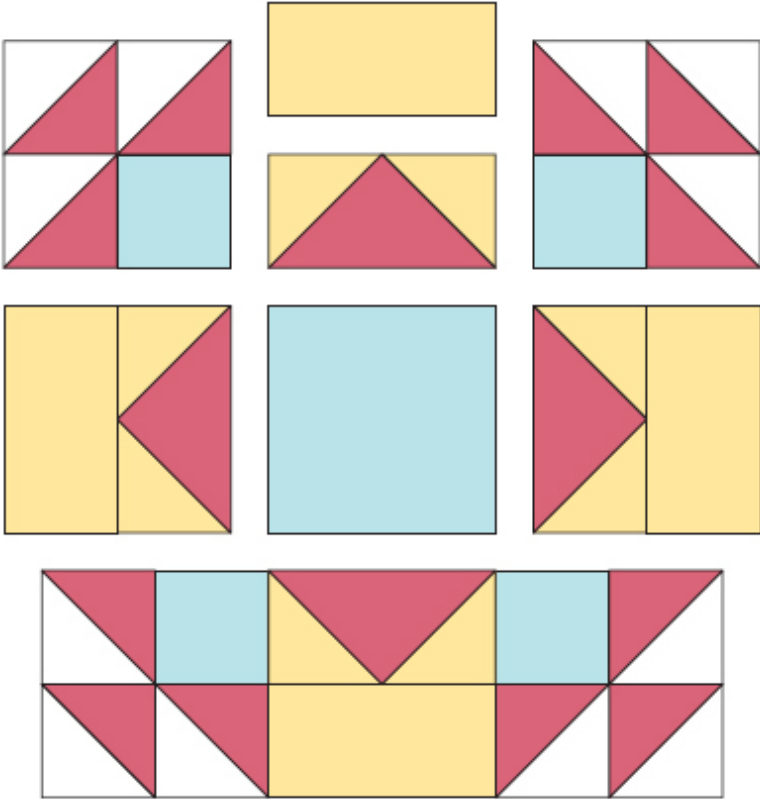
2. Make 12, using the $2\frac{7}{8}$ " \times $2\frac{7}{8}$ " squares. Refer to Half-Square Triangles.



3. Assemble 4.



4. Assemble the block as shown.





Block assembly

2



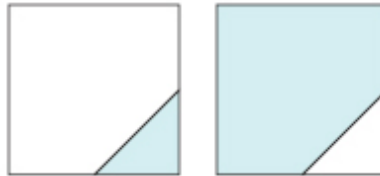
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|--|
|  | 8 squares $3\frac{1}{2}'' \times 3\frac{1}{2}''$ 8 squares $2'' \times 2''$ |
|  | 8 squares $3\frac{1}{2}'' \times 3\frac{1}{2}''$ 8 squares $2'' \times 2''$ |

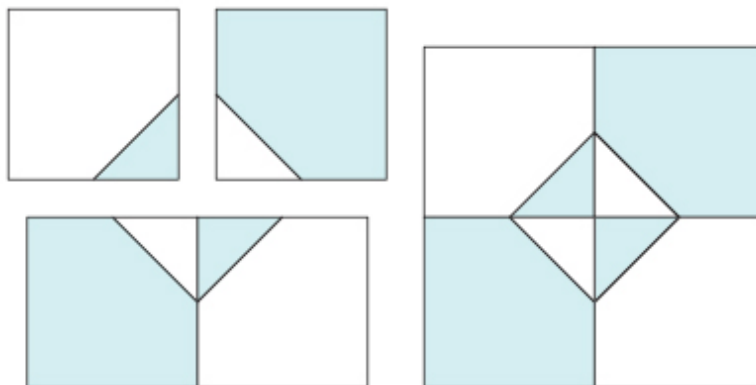
MAKE THE BLOCK

Use $\frac{1}{4}$ " seam allowances and press them toward the darker fabric.

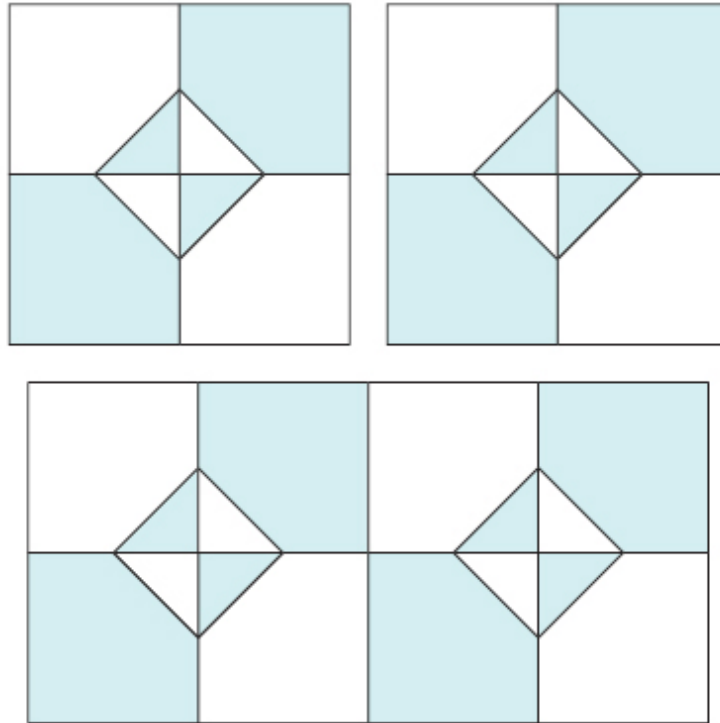
1. Make 8 of each. Refer to Adding Corners.



2. Assemble 4.



3. Assemble the block as shown.





Block assembly

3



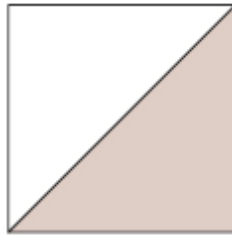
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|---|
|  | 2 squares $4\frac{7}{8}'' \times 4\frac{7}{8}''$ 1 square $4\frac{1}{2}'' \times 4\frac{1}{2}''$ 4 rectangles $4\frac{1}{2}'' \times 2''$ |
|  | 2 squares $4\frac{7}{8}'' \times 4\frac{7}{8}''$ 8 rectangles $4\frac{1}{2}'' \times 1\frac{3}{4}''$ |

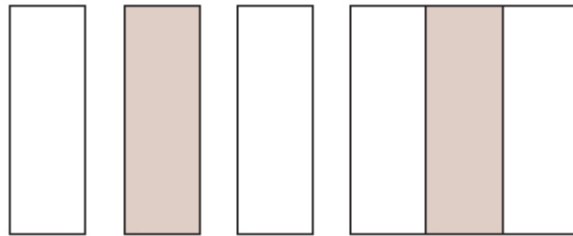
MAKE THE BLOCK

Use $\frac{1}{4}$ " seam allowances and press them toward the darker fabric.

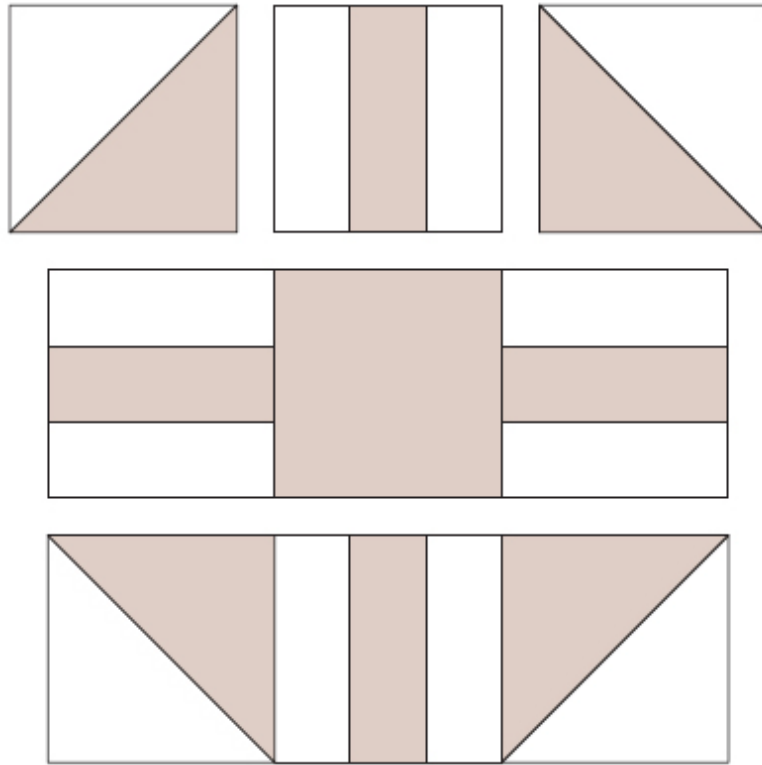
- 1.** Make 4 using the $4\frac{7}{8}$ " \times $4\frac{7}{8}$ " squares. Refer to Half-Square Triangles.



- 2.** Make 4 using the rectangles.

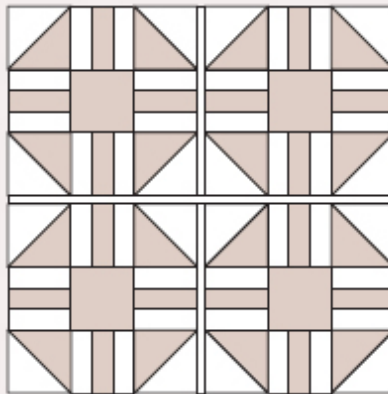


- 3.** Assemble the block as shown.



Block assembly

Variation



This block repeats beautifully and would look wonderful assembled with joining strips.






For *Mini High Tea Sampler*, I used Block 3 but rotated the side pieces to give the effect of a square instead of a cross.

4



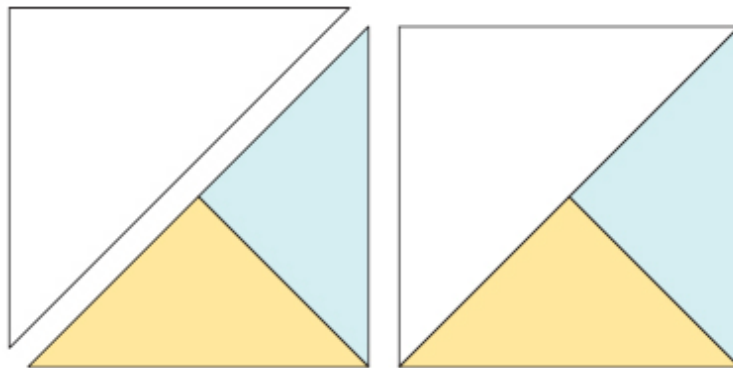
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|---|
|  | <p>1 square $7\frac{1}{4}'' \times 7\frac{1}{4}''$. Bisect on both diagonals to yield 4 triangles.</p> |
|  | <p>1 square $7\frac{1}{4}'' \times 7\frac{1}{4}''$. Bisect on both diagonals to yield 4 triangles.</p> |
|  | <p>2 squares $6\frac{7}{8}'' \times 6\frac{7}{8}''$. Bisect each on 1 diagonal to yield 4 triangles.</p> |

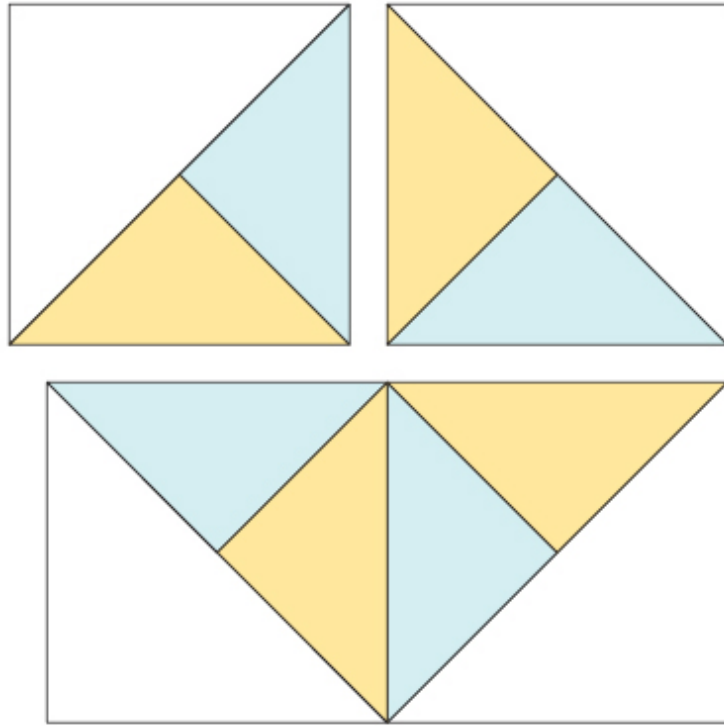
MAKE THE BLOCK

Use $\frac{1}{4}''$ seam allowances and press them toward the darker fabric.

1. Make 4.

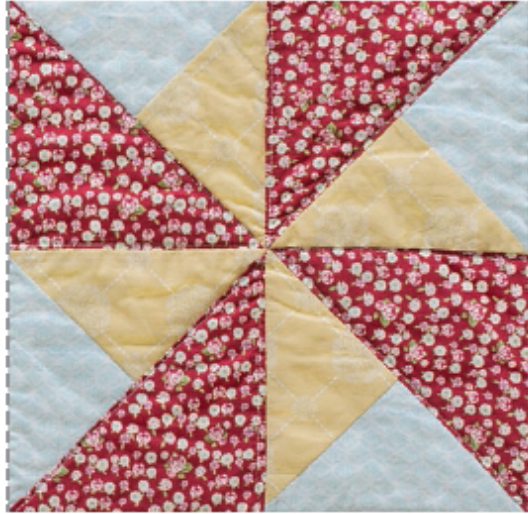


2. Assemble the block as shown.






Block assembly

5



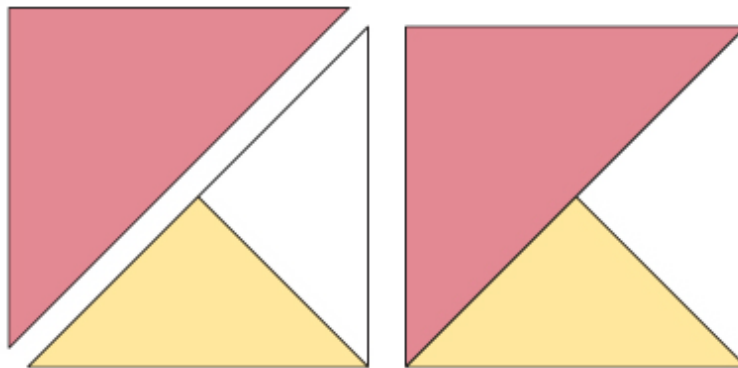
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|--|
|  | 2 squares $6\frac{7}{8}'' \times 6\frac{7}{8}''$. Bisect each on 1 diagonal to yield 4 triangles. |
|  | 1 square $7\frac{1}{4}'' \times 7\frac{1}{4}''$. Bisect on both diagonals to yield 4 triangles. |
|  | 1 square $7\frac{1}{4}'' \times 7\frac{1}{4}''$. Bisect on both diagonals to yield 4 triangles. |

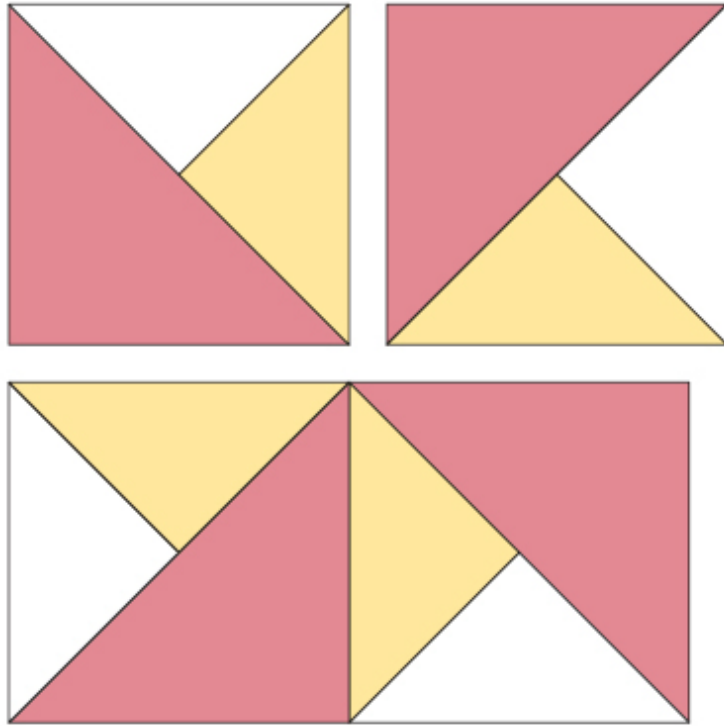
MAKE THE BLOCK

Use $\frac{1}{4}''$ seam allowances and press them toward the darker fabric.

1. Make 4.



2. Assemble the block as shown.






Block assembly

6



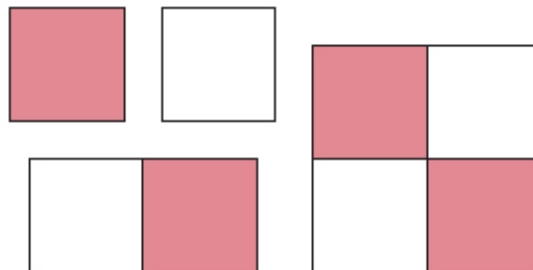
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|---|
|  | 8 squares $2\frac{1}{2}'' \times 2\frac{1}{2}''$ 4 rectangles $1\frac{1}{2}'' \times 4\frac{1}{2}''$ |
|  | 1 square $4\frac{1}{2}'' \times 4\frac{1}{2}''$ |
|  | 8 squares $2\frac{1}{2}'' \times 2\frac{1}{2}''$ 4 rectangles $3\frac{1}{2}'' \times 4\frac{1}{2}''$ |

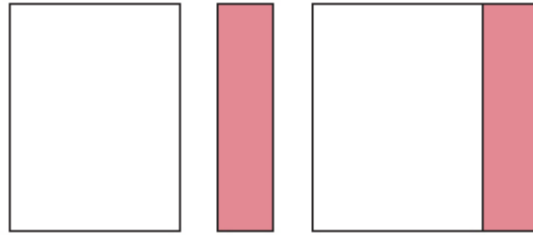
MAKE THE BLOCK

Use $\frac{1}{4}''$ seam allowances and press them toward the darker fabric.

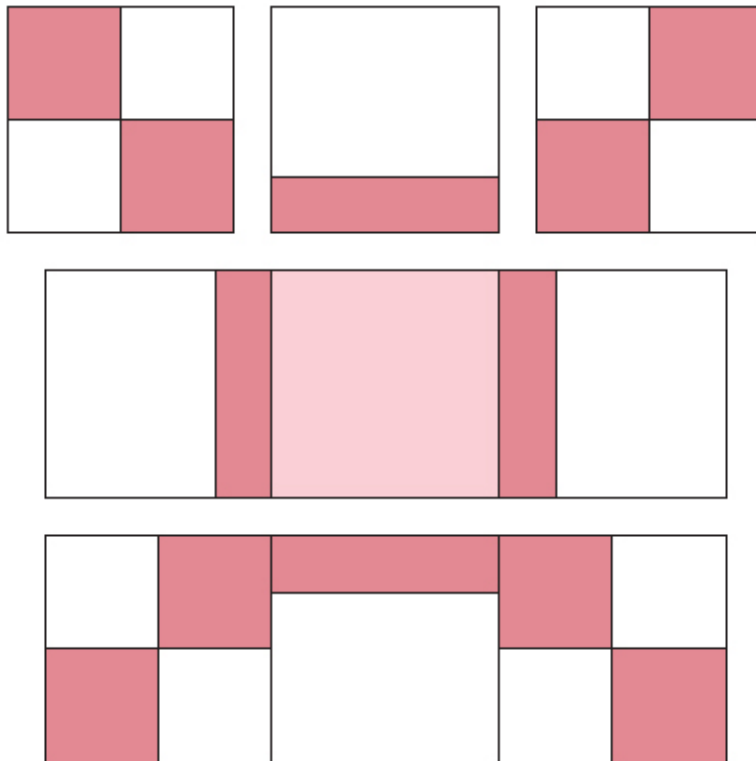
1. Make 4 using the $2\frac{1}{2}'' \times 2\frac{1}{2}''$ squares.



2. Make 4 using the rectangles.



3. Assemble the block as shown.



Block assembly





This block makes an excellent connector block because of the subtle X in its form.

7



FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|---|
|  | 10 squares $2\frac{7}{8}'' \times 2\frac{7}{8}''$ |
|  | 10 squares $2\frac{7}{8}'' \times 2\frac{7}{8}''$ 4 squares $4\frac{1}{2}'' \times 4\frac{1}{2}''$ |

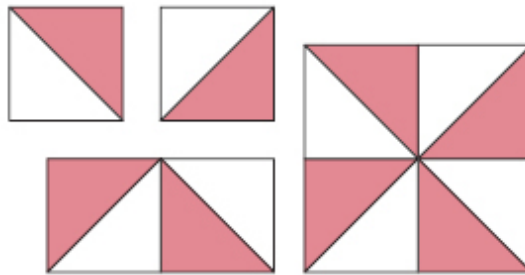
MAKE THE BLOCK

Use $\frac{1}{4}$ " seam allowances and press them toward the darker fabric.

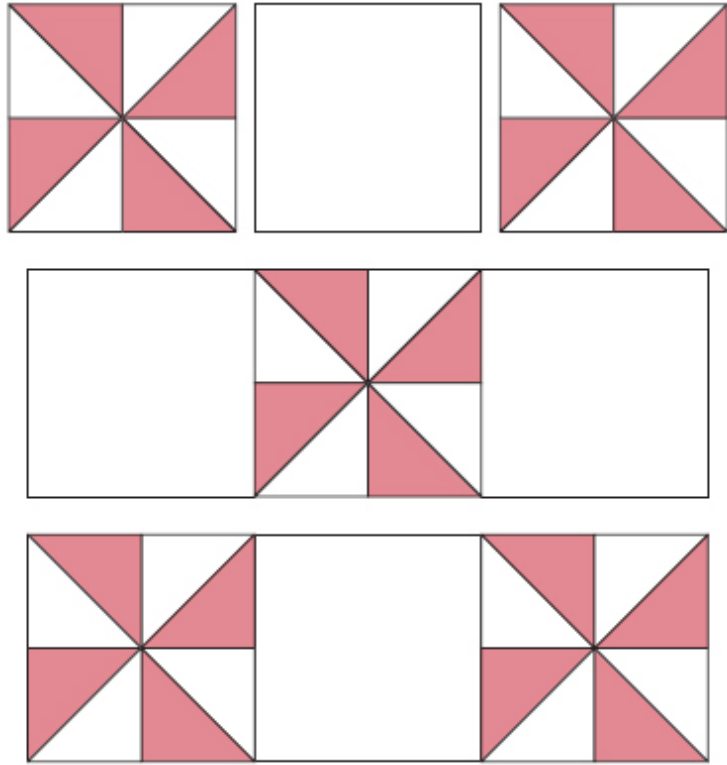
- 1.** Make 20 using the $2\frac{7}{8}$ " \times $2\frac{7}{8}$ " squares. Refer to Half-Square Triangles.



- 2.** Make 4.

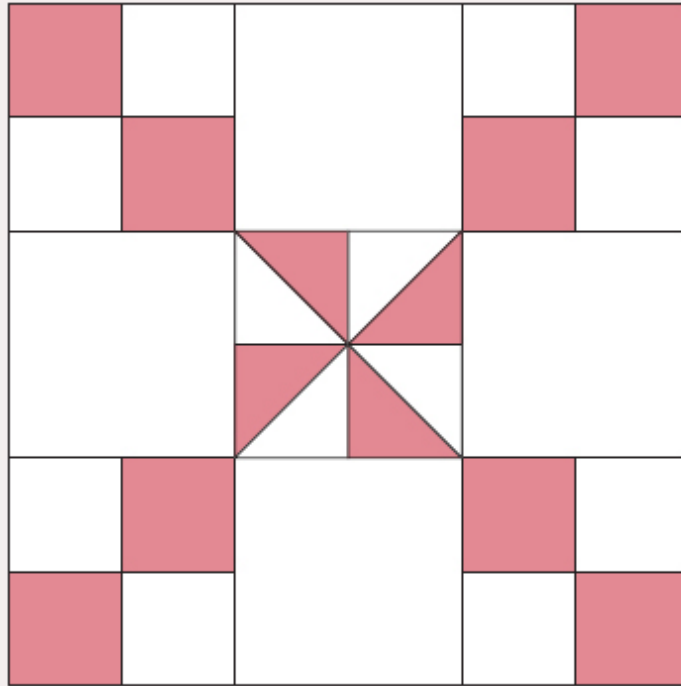


- 3.** Assemble the block as shown.



Block assembly

Variation



You can replace the 4 pinwheels on the corners with four-patch units made from $2\frac{1}{2}$ " squares. This makes a great alternating connector block!

8



FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|--|
|  | 4 squares $3\frac{1}{2}'' \times 3\frac{1}{2}''$ 2 squares $3\frac{7}{8}'' \times 3\frac{7}{8}''$ |
|  | 4 squares $3\frac{7}{8}'' \times 3\frac{7}{8}''$ |
|  | 4 squares $3\frac{1}{2}'' \times 3\frac{1}{2}''$ 2 squares $3\frac{7}{8}'' \times 3\frac{7}{8}''$ |

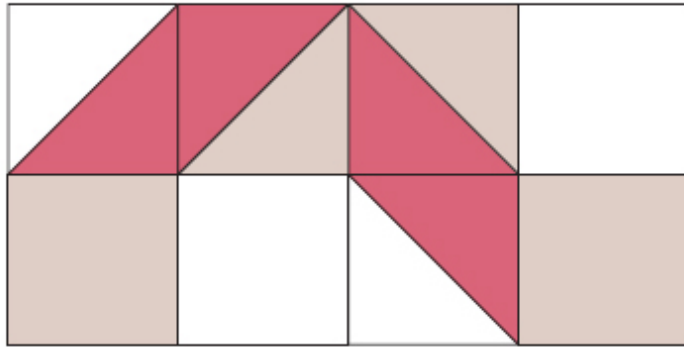
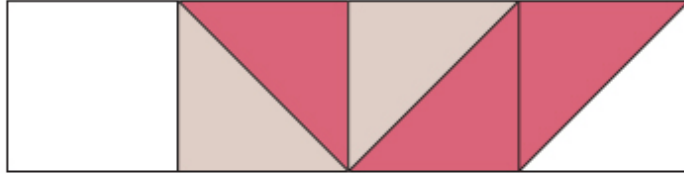
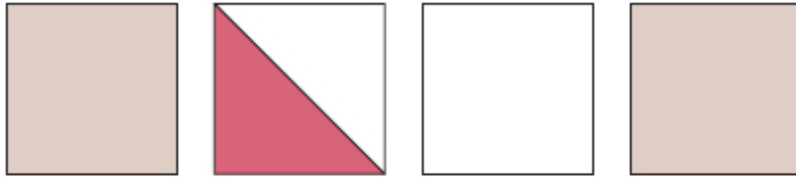
MAKE THE BLOCK

Use $\frac{1}{4}''$ seam allowances and press them toward the darker fabric.

- 1.** Make 4 in each colorway using the $3\frac{7}{8}'' \times 3\frac{7}{8}''$ squares. Refer to Half-Square Triangles.



- 2.** Assemble the block as shown.



Block assembly

9



FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|---|
|  | 2 rectangles 2" × 6½" 1 square 3½" × 3½" |
|  | 2 rectangles 2" × 6½" 1 square 3½" × 3½" |
|  | 2 rectangles 2" × 6½" 1 square 3½" × 3½" |
|  | 2 rectangles 2" × 6½" 1 square 3½" × 3½" |
|  | 16 squares 2" × 2" 8 rectangles 2" × 3½" |

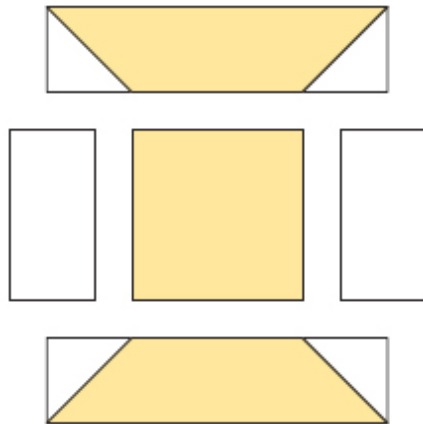
MAKE THE BLOCK

Use ¼" seam allowances and press them toward the darker fabric.

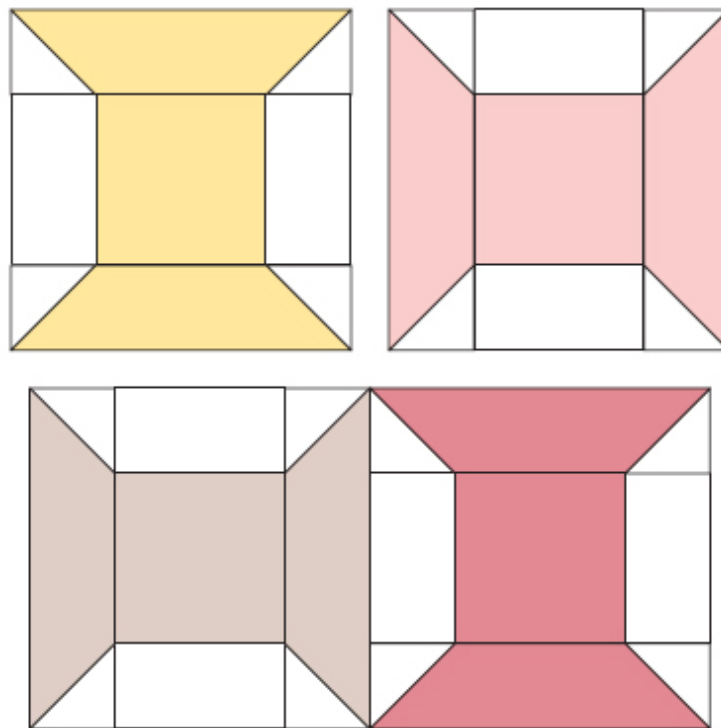
1. Make 2 in each colorway. Refer to Adding Corners.



2. Assemble 1 in each colorway.



3. Assemble the block as shown.



Block assembly

10



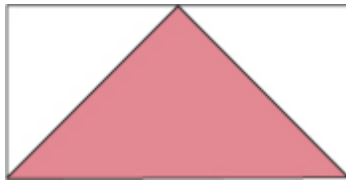
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|------------------------|
|  | 1 square 6½" × 6½" |
|  | 4 rectangles 3½" × 6½" |
|  | 8 squares 3½" × 3½" |
|  | 2 squares 3½" × 3½" |
|  | 2 squares 3½" × 3½" |

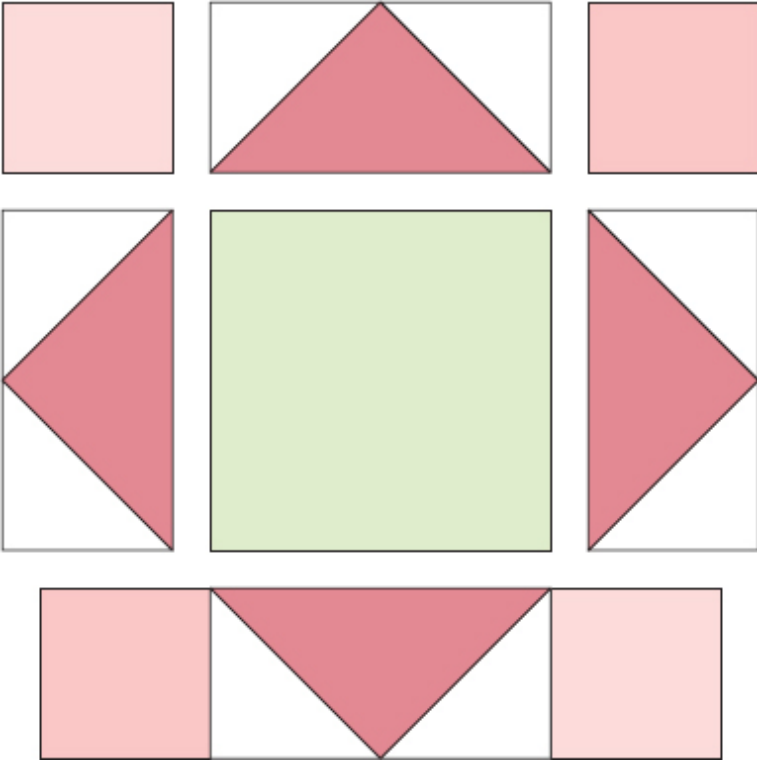
MAKE THE BLOCK

Use ¼" seam allowances and press them toward the darker fabric.

- 1.** Make 4. Refer to Flying Geese.

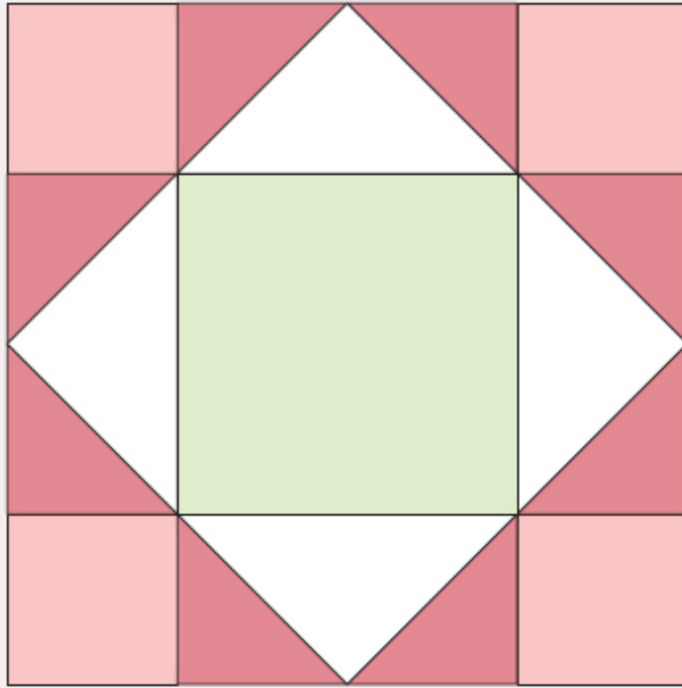


2. Assemble the block as shown.



Block assembly

Variation



Try a light fabric in the corners and darker background fabric in the Flying Geese units.

11



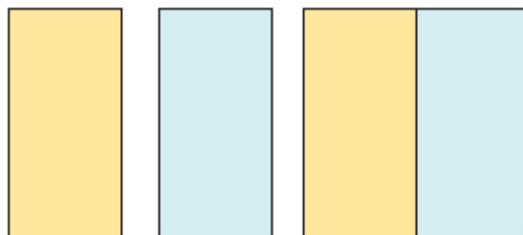
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|--|---|
|  | 1 square $4\frac{1}{2}'' \times 4\frac{1}{2}''$ |
|  | 4 squares $2\frac{1}{2}'' \times 2\frac{1}{2}''$ 4 rectangles $2\frac{1}{2}'' \times 4\frac{1}{2}''$ |
|  | 4 squares $4\frac{1}{2}'' \times 4\frac{1}{2}''$ 4 rectangles $2\frac{1}{2}'' \times 4\frac{1}{2}''$ |
|  | 12 squares $2\frac{1}{2}'' \times 2\frac{1}{2}''$ |

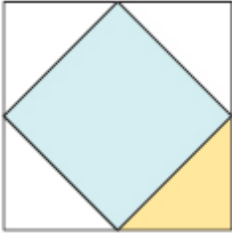
MAKE THE BLOCK

Use $\frac{1}{4}''$ seam allowances and press them toward the darker fabric.

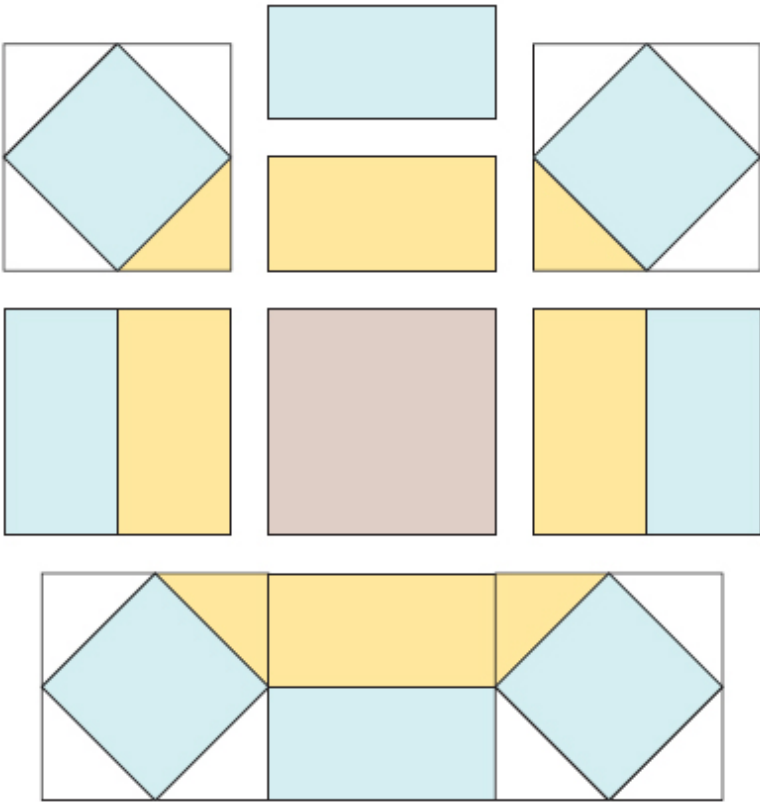
1. Make 4.



2. Make 4. Refer to Adding Corners.



3. Assemble the block as shown.





Block assembly

12



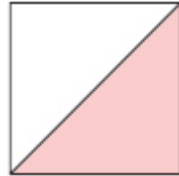
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|--|
|  | 8 squares $3\frac{7}{8}'' \times 3\frac{7}{8}''$ |
|  | 8 squares $3\frac{7}{8}'' \times 3\frac{7}{8}''$ |

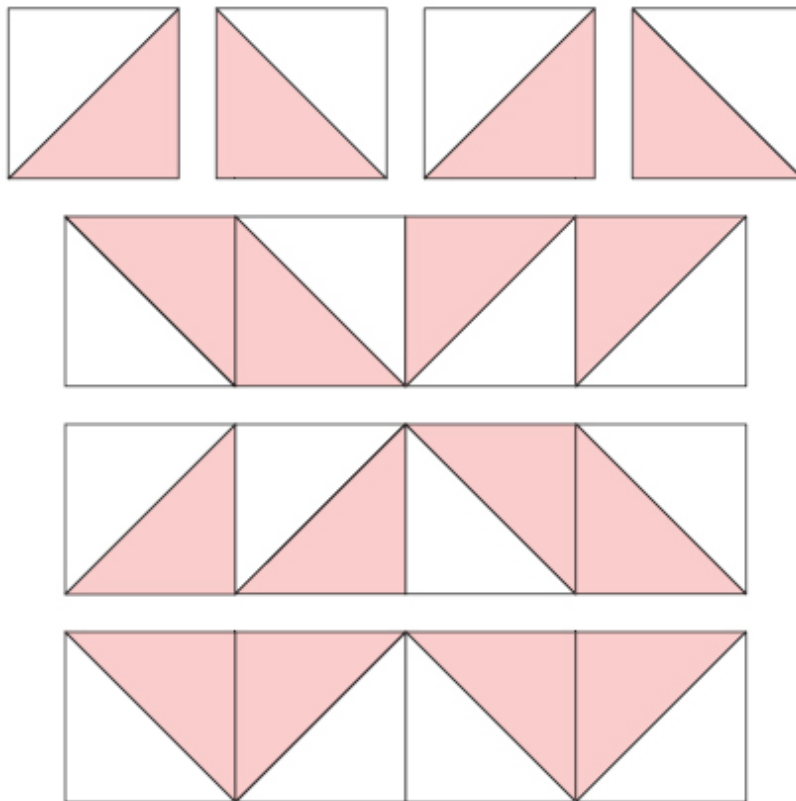
MAKE THE BLOCK

Use $\frac{1}{4}$ " seam allowances and press them toward the darker fabric.

1. Make 16. Refer to Half-Square Triangles.



2. Assemble the block as shown.



Block assembly

13



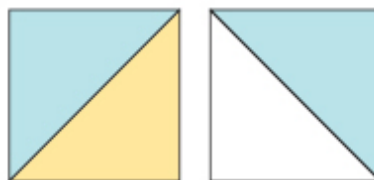
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|--|
|  | 2 squares $3\frac{7}{8}'' \times 3\frac{7}{8}''$ 4 squares $3\frac{1}{2}'' \times 3\frac{1}{2}''$ |
|  | 4 squares $3\frac{1}{2}'' \times 3\frac{1}{2}''$ 1 square $3\frac{7}{8}'' \times 3\frac{7}{8}''$ |
|  | 1 square $3\frac{7}{8}'' \times 3\frac{7}{8}''$ 4 squares $3\frac{1}{2}'' \times 3\frac{1}{2}''$ |

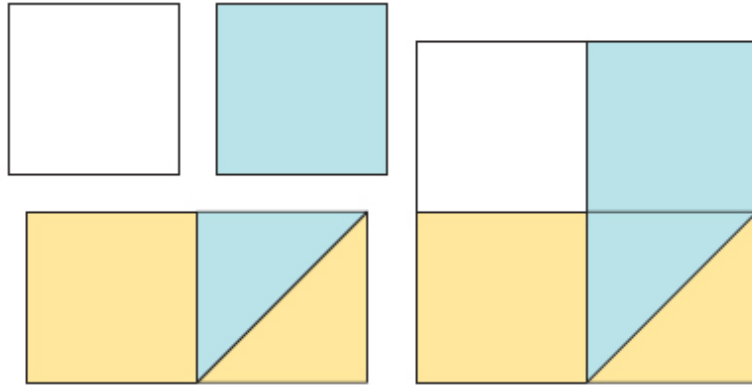
MAKE THE BLOCK

Use $\frac{1}{4}''$ seam allowances and press them toward the darker fabric.

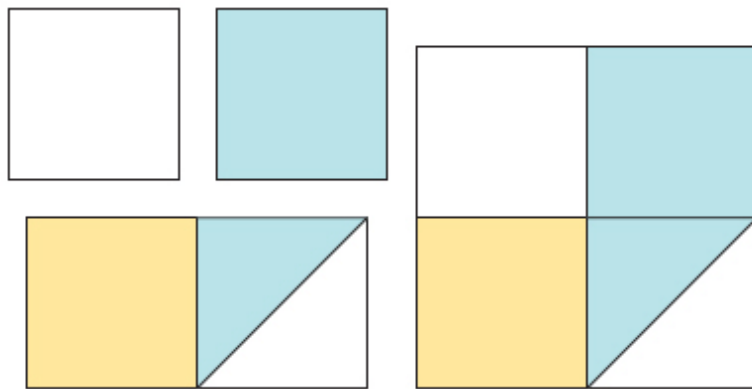
1. Make 2 in each colorway, 4 total, using the $3\frac{7}{8}'' \times 3\frac{7}{8}''$ squares. Refer to Half-Square Triangles.



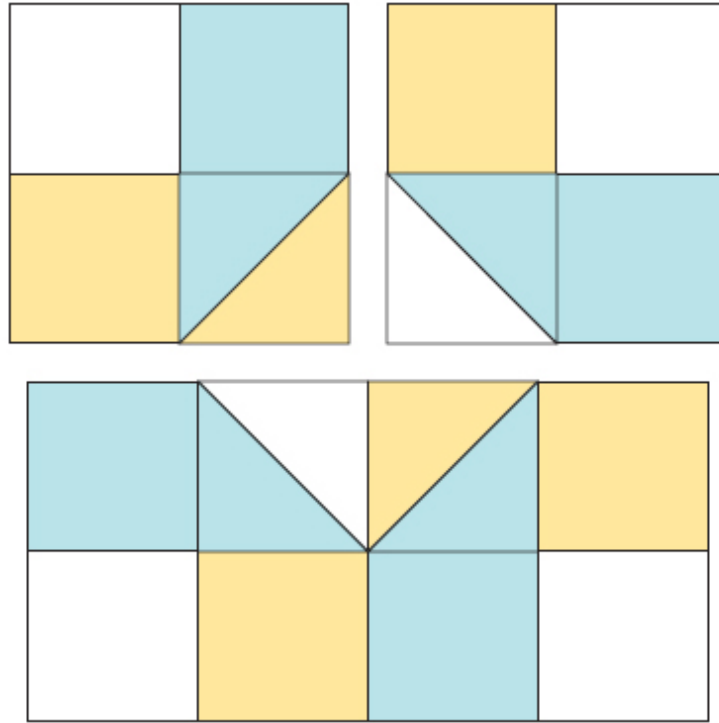
2. Make 2.



3. Make 2.



4. Assemble the block as shown.











Block assembly

14



FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|---|
|  | <p data-bbox="824 919 1156 957">12 rectangles total $2\frac{1}{2}'' \times 4\frac{1}{2}''$</p> <p data-bbox="824 978 1143 1016">8 rectangles total $1\frac{1}{2}'' \times 6\frac{1}{2}''$</p> |
|  | |
|  | |
|  | |
|  | |
|  | |
|  | |
|  | |

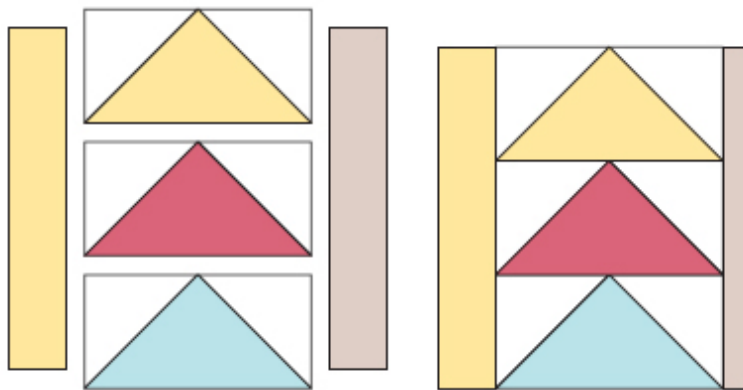
MAKE THE BLOCK

Use $\frac{1}{4}$ " seam allowances and press them toward the darker fabric.

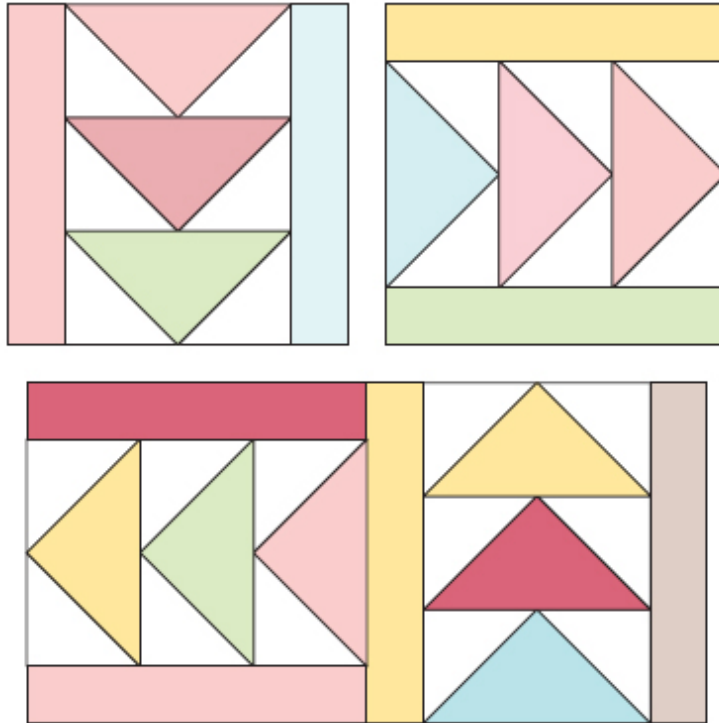
1. Make 12. Refer to Flying Geese.



2. Make 4.



3. Assemble the block as shown.



Block assembly

15



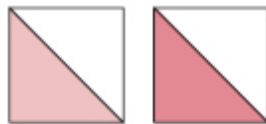
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|---|
|  | 8 squares $2\frac{7}{8}'' \times 2\frac{7}{8}''$ 1 square $4\frac{1}{2}'' \times 4\frac{1}{2}''$ |
|  | 8 squares $2\frac{7}{8}'' \times 2\frac{7}{8}''$ |
|  | 12 squares $2\frac{7}{8}'' \times 2\frac{7}{8}''$ 4 squares $2\frac{1}{2}'' \times 2\frac{1}{2}''$ |

MAKE THE BLOCK

Use $\frac{1}{4}''$ seam allowances and press them toward the darker fabric.

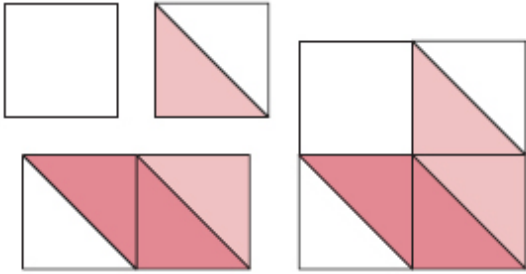
1. Make 12 in each colorway, 24 total, using the $2\frac{7}{8}'' \times 2\frac{7}{8}''$ squares. Refer to Half-Square Triangles.



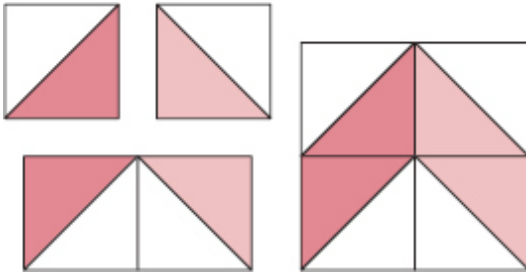
2. Make 4. Refer to Half-Square Triangles.



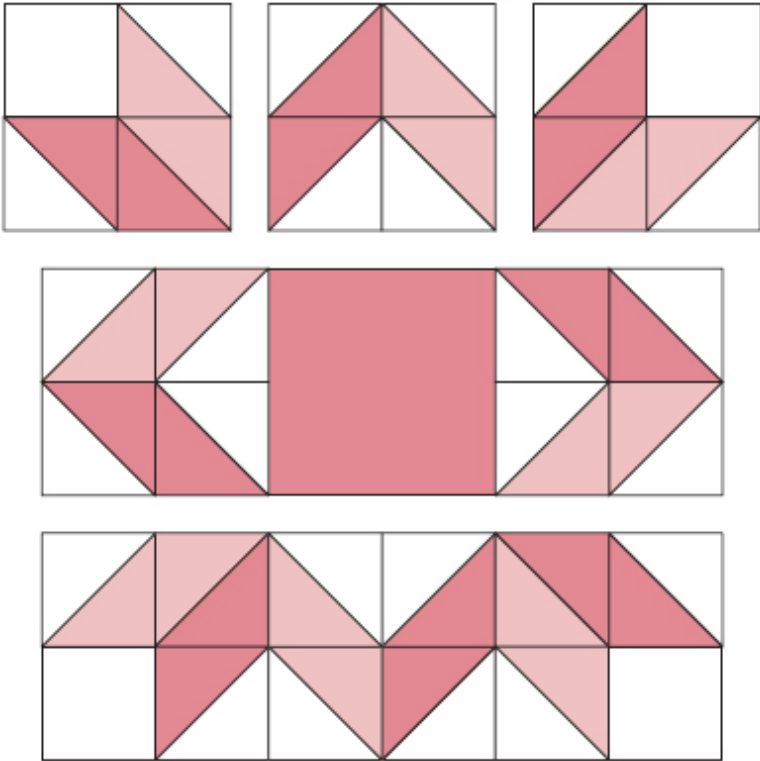
3. Assemble 4.



4. Assemble 4.



5. Assemble the block as shown.


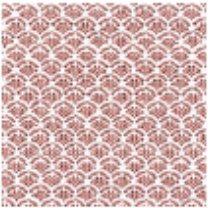





Block assembly

16



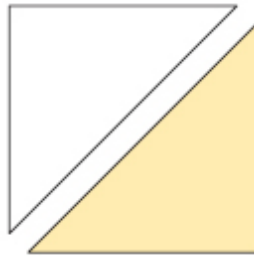
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|--|
|  | <p>1 square $4\frac{7}{8}$" \times $4\frac{7}{8}$". Bisect on 1 diagonal to yield 2 triangles.</p> <p>1 square $5\frac{1}{4}$" \times $5\frac{1}{4}$". Bisect on both diagonals to yield 4 triangles. (You will need only 2 of the 4.)</p> |
|  | <p>1 square $4\frac{7}{8}$" \times $4\frac{7}{8}$". Bisect on 1 diagonal to yield 2 triangles.</p> <p>1 square $5\frac{1}{4}$" \times $5\frac{1}{4}$". Bisect on both diagonals to yield 4 triangles. (You will need only 2 of the 4.)</p> |
|  | <p>1 square $4\frac{7}{8}$" \times $4\frac{7}{8}$". Bisect on 1 diagonal to yield 2 triangles.</p> <p>1 square $5\frac{1}{4}$" \times $5\frac{1}{4}$". Bisect on both diagonals to yield 4 triangles. (You will need only 2 of the 4.)</p> |
|  | <p>1 square $4\frac{7}{8}$" \times $4\frac{7}{8}$". Bisect on 1 diagonal to yield 2 triangles.</p> <p>1 square $5\frac{1}{4}$" \times $5\frac{1}{4}$". Bisect on both diagonals to yield 4 triangles. (You will need only 2 of the 4.)</p> |
|  | <p>2 squares $4\frac{7}{8}$" \times $4\frac{7}{8}$". Bisect each on 1 diagonal to yield 4 triangles.</p> <p>1 square $5\frac{1}{4}$" \times $5\frac{1}{4}$". Bisect on both diagonals to yield 4 triangles.</p> |

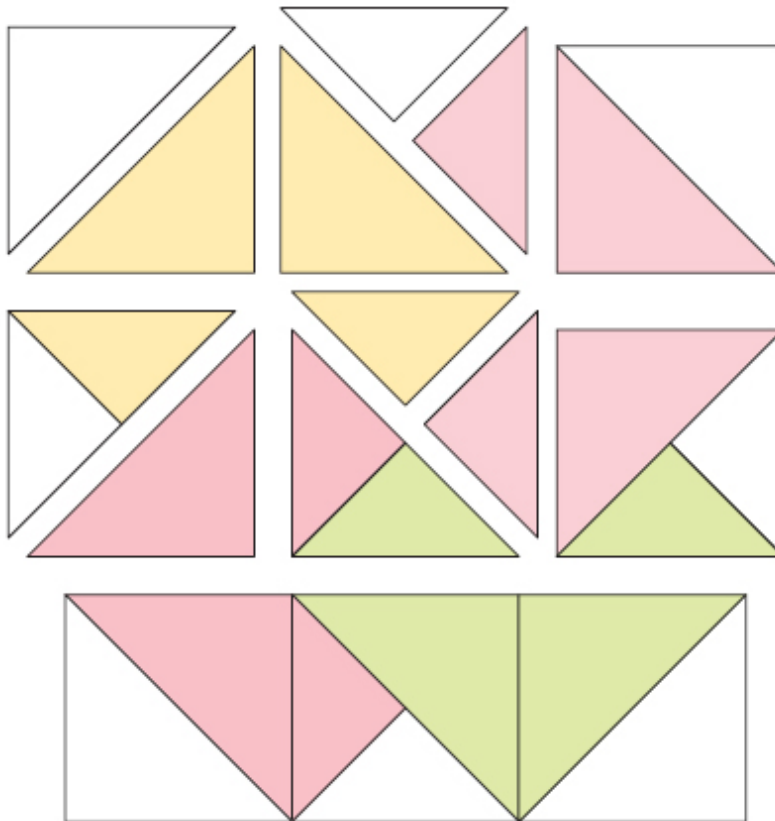
MAKE THE BLOCK

Use $\frac{1}{4}$ " seam allowances and press them toward the darker fabric.

- 1.** Make 1 in each color using the triangles cut from the $4\frac{7}{8}$ " \times $4\frac{7}{8}$ " squares.



- 2.** Assemble the remaining triangles as shown.





Block assembly

17



FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|--|
|  | 1 square $3\frac{1}{2}'' \times 3\frac{1}{2}''$ |
|  | 4 squares $2\frac{3}{8}'' \times 2\frac{3}{8}''$ |
|  | 1 square $3\frac{1}{2}'' \times 3\frac{1}{2}''$ |
|  | 4 squares $2\frac{3}{8}'' \times 2\frac{3}{8}''$ |
|  | 1 square $3\frac{1}{2}'' \times 3\frac{1}{2}''$ |
|  | 4 squares $2\frac{3}{8}'' \times 2\frac{3}{8}''$ |
|  | 1 square $3\frac{1}{2}'' \times 3\frac{1}{2}''$ |
|  | 4 squares $2\frac{3}{8}'' \times 2\frac{3}{8}''$ |
|  | 16 squares $2\frac{3}{8}'' \times 2\frac{3}{8}''$ 16 squares $2'' \times 2''$ |

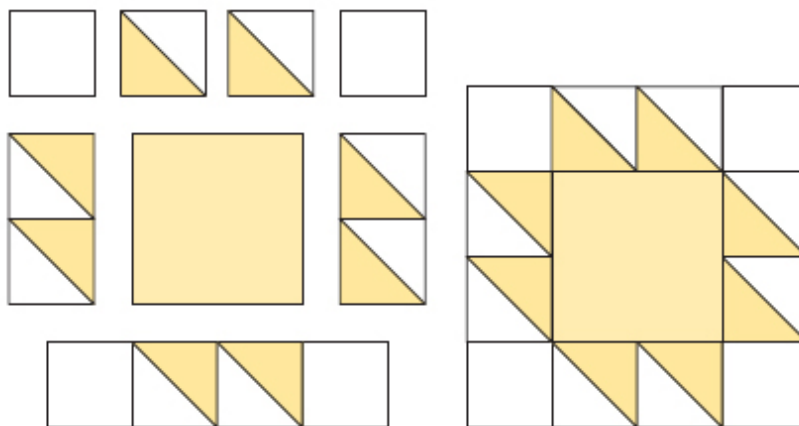
MAKE THE BLOCK

Use $\frac{1}{4}$ " seam allowances and press them toward the darker fabric.

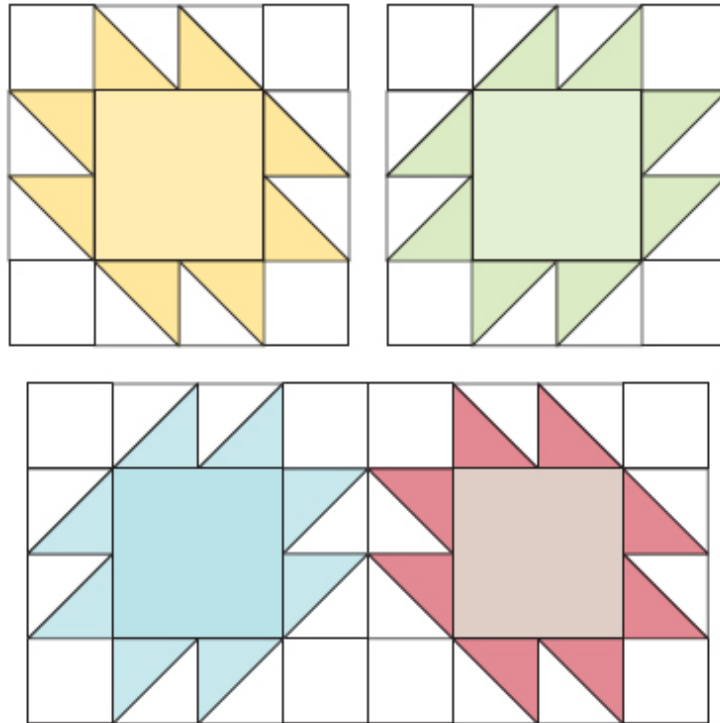
- 1.** Make 8 of each color using the $2\frac{3}{8}$ " \times $2\frac{3}{8}$ " squares. Refer to Half-Square Triangles.



- 2.** Make 1 in each colorway, 4 total.



- 3.** Assemble the block as shown.



Block assembly

18



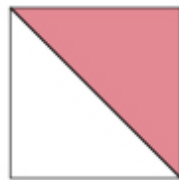
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|---|
|  | 8 squares $3\frac{1}{2}'' \times 3\frac{1}{2}''$ |
|  | 4 squares $3\frac{7}{8}'' \times 3\frac{7}{8}''$ |
|  | 4 squares $3\frac{7}{8}'' \times 3\frac{7}{8}''$ 4 rectangles $3\frac{1}{2}'' \times 6\frac{1}{2}''$ |

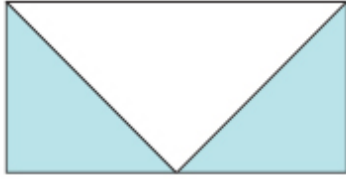
MAKE THE BLOCK

Use $\frac{1}{4}''$ seam allowances and press them toward the darker fabric.

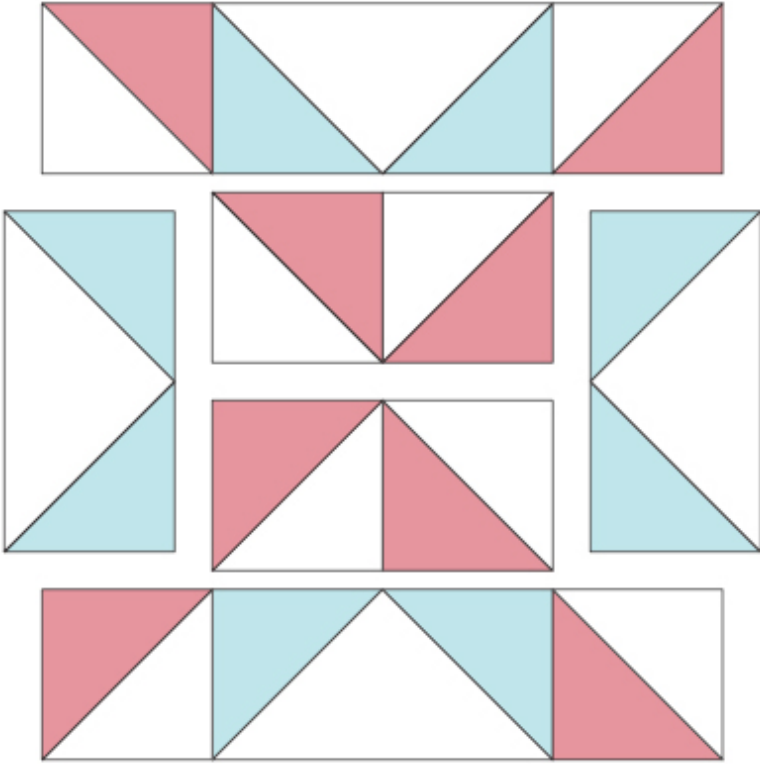
1. Make 8 using the $3\frac{7}{8}'' \times 3\frac{7}{8}''$ squares. Refer to Half-Square Triangles.



2. Make 4. Refer to Flying Geese.



3. Assemble the block as shown.





Block assembly

19



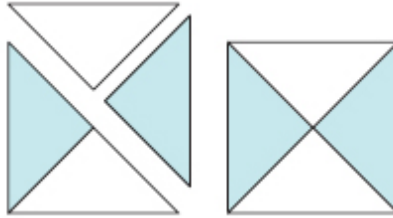
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|--|
|  | 4 squares $4\frac{1}{4}'' \times 4\frac{1}{4}''$. Bisect each on both diagonals to yield 16 triangles. 4 squares $3\frac{1}{2}'' \times 3\frac{1}{2}''$ |
|  | 4 squares $4\frac{1}{4}'' \times 4\frac{1}{4}''$. Bisect each on both diagonals to yield 16 triangles. 4 squares $3\frac{1}{2}'' \times 3\frac{1}{2}''$ 1 square $6\frac{1}{2}'' \times 6\frac{1}{2}''$ |

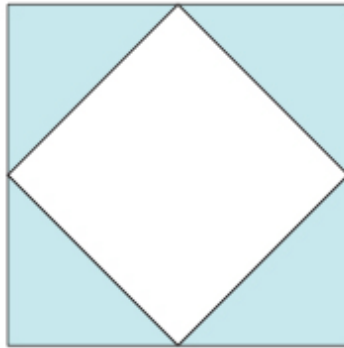
MAKE THE BLOCK

Use $\frac{1}{4}$ " seam allowances and press them toward the darker fabric.

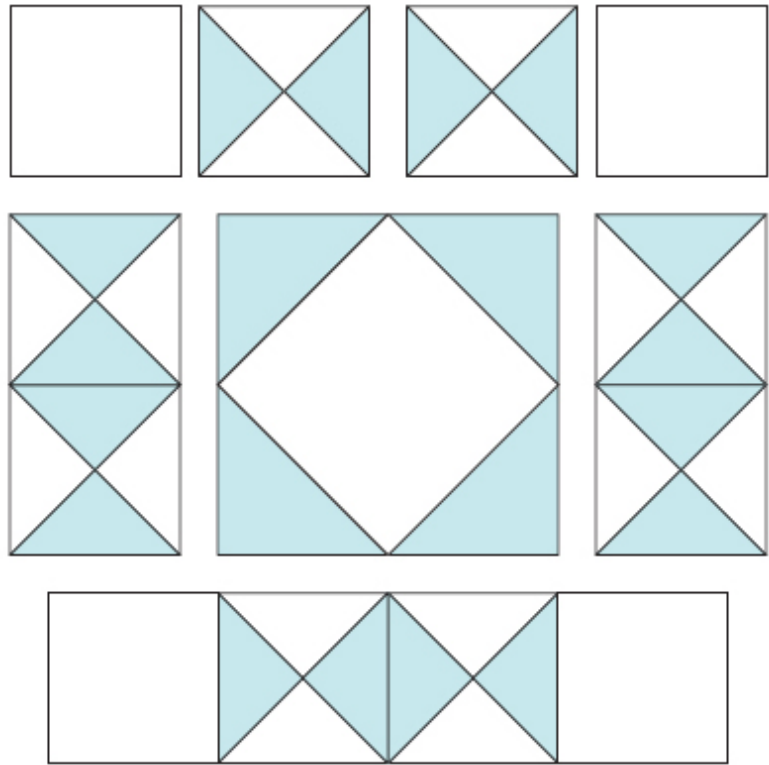
1. Make 8.



2. Make 1 using the $6\frac{1}{2}$ " \times $6\frac{1}{2}$ " white square and the $3\frac{1}{2}$ " \times $3\frac{1}{2}$ " print squares. Refer to Adding Corners.



3. Assemble the block as shown.



Block assembly

20



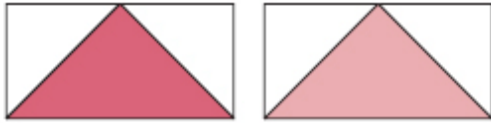
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|---|
|  | 1 square 4½" × 4½" |
|  | 4 rectangles 2½" × 4½" |
|  | 4 rectangles 2½" × 4½" |
|  | 8 squares 2½" × 2½" |
|  | 24 squares 2½" × 2½". Quick-cutting tip: Cut 6 squares 5" × 5", then cut each in quarters to yield 24 squares 2½" × 2½". |

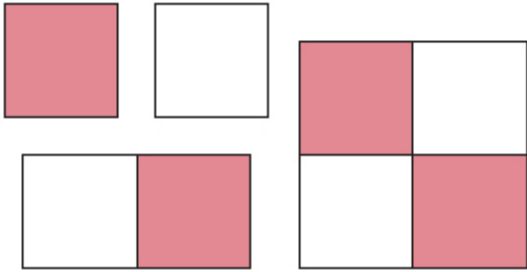
MAKE THE BLOCK

Use ¼" seam allowances and press them toward the darker fabric.

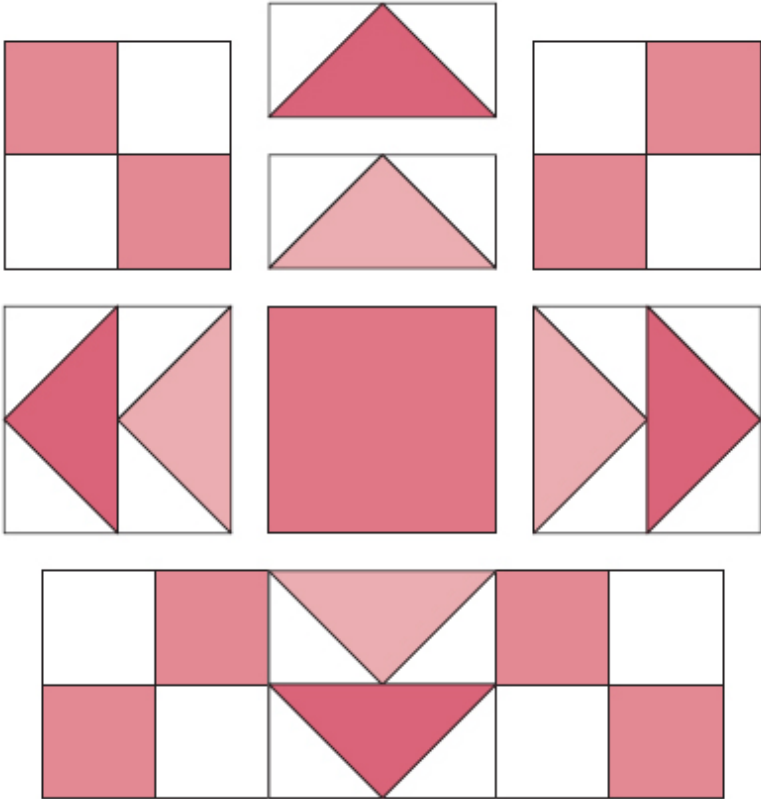
1. Make 4 of each. Refer to Flying Geese.



2. Make 4.



3. Assemble the block as shown.



Block assembly

21



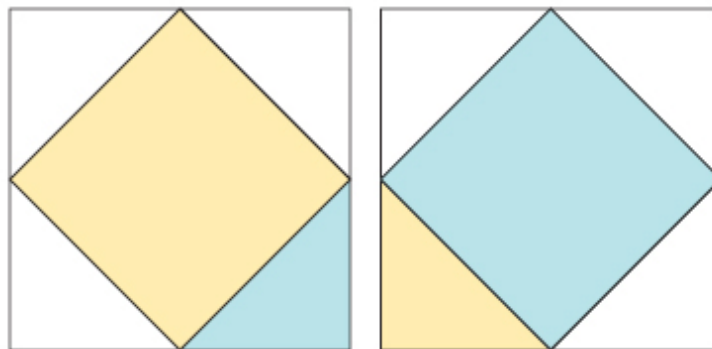
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|--|
|  | 2 squares $6\frac{1}{2}'' \times 6\frac{1}{2}''$ 2 squares $3\frac{1}{2}'' \times 3\frac{1}{2}''$ |
|  | 2 squares $6\frac{1}{2}'' \times 6\frac{1}{2}''$ 2 squares $3\frac{1}{2}'' \times 3\frac{1}{2}''$ |
|  | 12 squares $3\frac{1}{2}'' \times 3\frac{1}{2}''$ |

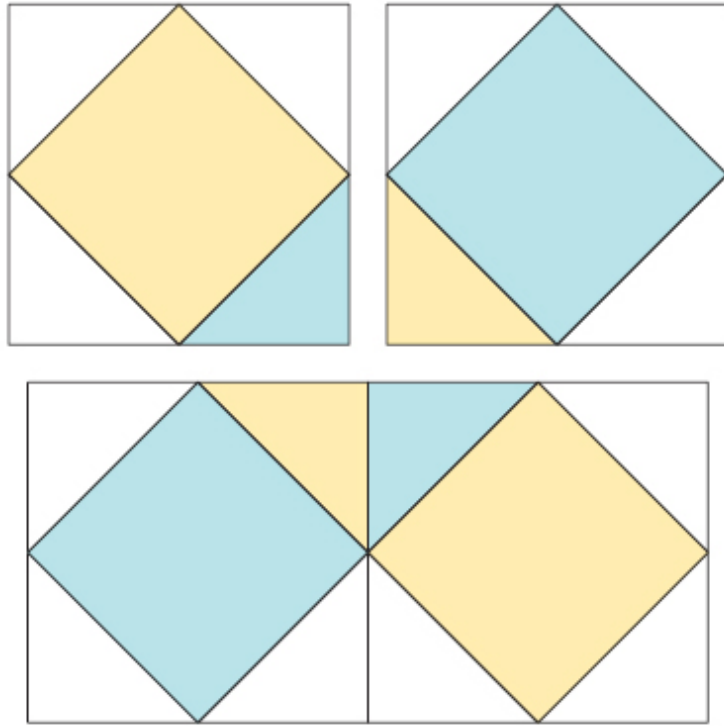
MAKE THE BLOCK

Use $\frac{1}{4}''$ seam allowances and press them toward the darker fabric.

1. Make 2 of each color. Refer to Adding Corners.



2. Assemble the block as shown.





Block assembly

22



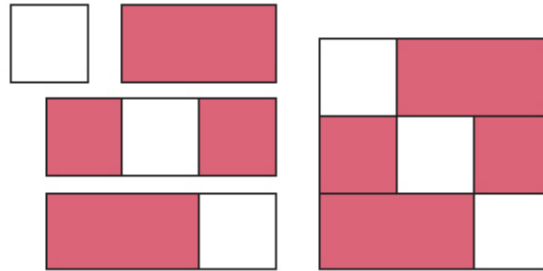
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|---|
|  | 16 squares 2" × 2" 12 rectangles 2" × 3½" |
|  | 1 square 3½" × 3½" 20 squares 2" × 2" 8 rectangles 2" × 3½" |

MAKE THE BLOCK

Use ¼" seam allowances and press them toward the darker fabric.

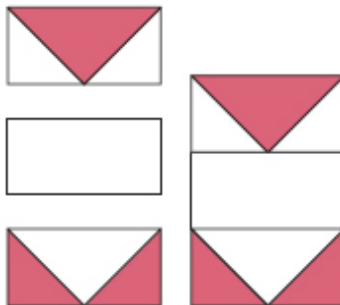
1. Make 4.



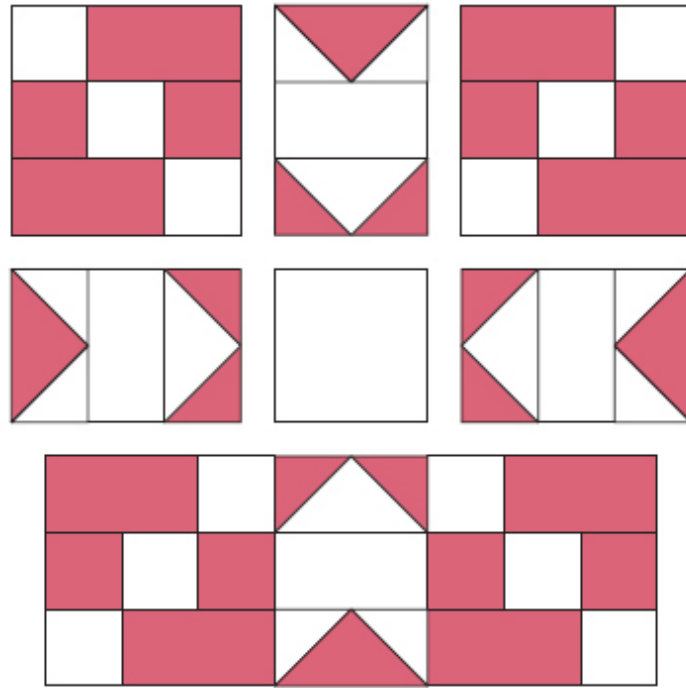
2. Make 4 of each. Refer to Flying Geese.



3. Assemble 4.

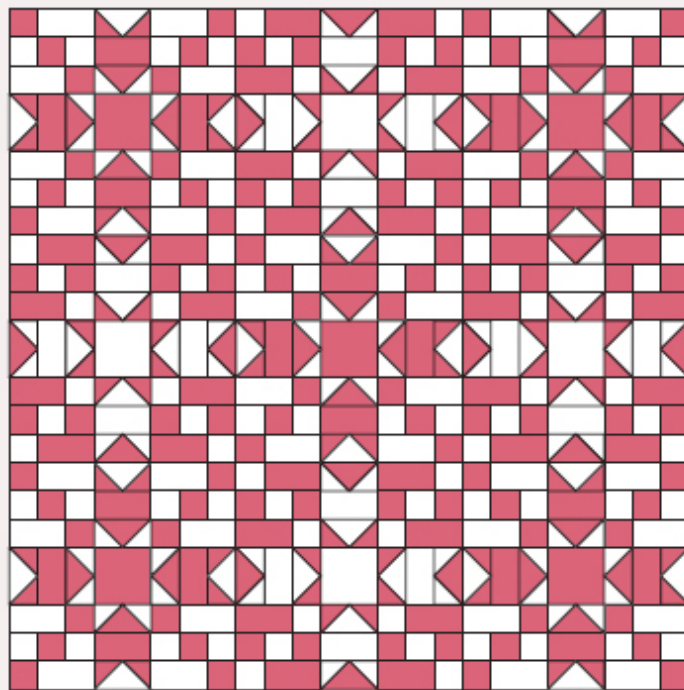


4. Assemble the block as shown.



Block assembly

Variation



Try interchanging the red and white for every other block to make a beautiful and timeless red-and-white quilt.

23



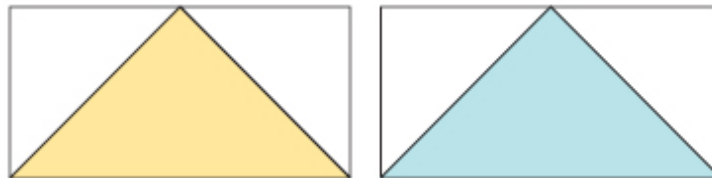
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|---|
|  | 4 rectangles $3\frac{1}{2}'' \times 6\frac{1}{2}''$ |
|  | 4 rectangles $3\frac{1}{2}'' \times 6\frac{1}{2}''$ |
|  | 16 squares $3\frac{1}{2}'' \times 3\frac{1}{2}''$ |

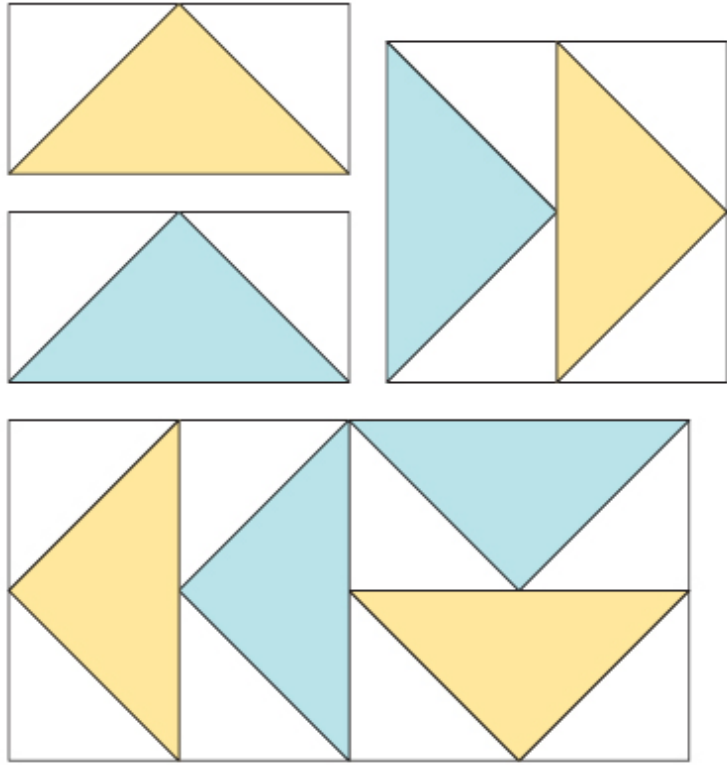
MAKE THE BLOCK

Use $\frac{1}{4}''$ seam allowances and press them toward the darker fabric.

1. Make 4 in each color, 8 total. Refer to Flying Geese.



2. Assemble the block as shown.



Block assembly

24



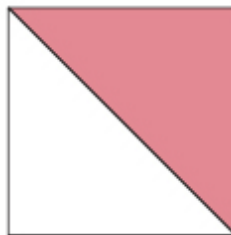
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|--|
|  | 2 squares $4\frac{7}{8}'' \times 4\frac{7}{8}''$ |
|  | 4 rectangles $2\frac{1}{2}'' \times 8\frac{1}{2}''$ |
|  | 2 squares $4\frac{7}{8}'' \times 4\frac{7}{8}''$ 4 squares $2\frac{1}{2}'' \times 2\frac{1}{2}''$ |

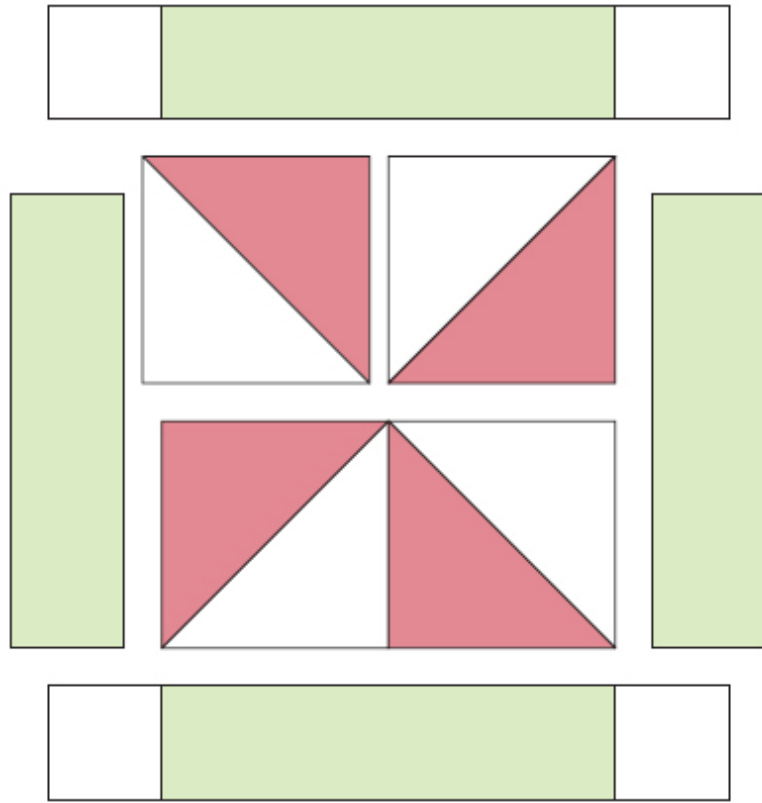
MAKE THE BLOCK

Use $\frac{1}{4}''$ seam allowances and press them toward the darker fabric.

1. Make 4 using the $4\frac{7}{8}'' \times 4\frac{7}{8}''$ squares. Refer to Half-Square Triangles.



2. Assemble the block as shown.



Block assembly

25



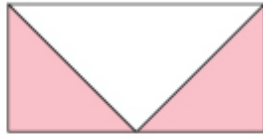
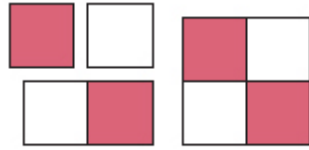
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|--|---|
|  | 4 rectangles 2" × 3½" 4 squares 2" × 2" 8 squares 3½" × 3½" |
|  | 8 squares 2" × 2" 1 square 3½" × 3½" |
|  | 8 squares 2" × 2" |
|  | 8 squares 2" × 2" 4 rectangles 3½" × 6½" |

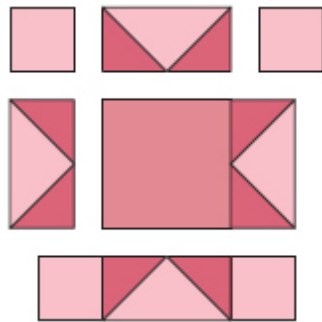
MAKE THE BLOCK

Use ¼" seam allowances and press them toward the darker fabric.

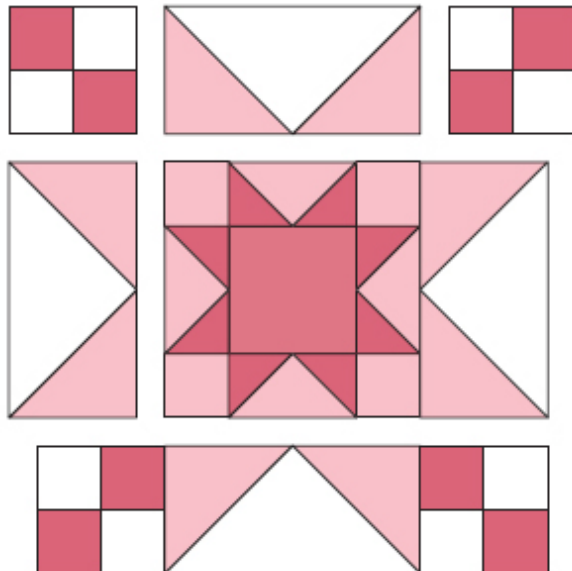
- 1.** Make 4 using the 2" × 2" squares.
- 2.** Make 4 using the 3½" × 6½" white rectangles and the 3½" × 3½" print squares. Refer to Flying Geese.
- 3.** Make 4 using the 2" × 3½" print rectangles and the 2" × 2" red floral squares. Refer to Flying Geese.



4. Assemble the small star block.

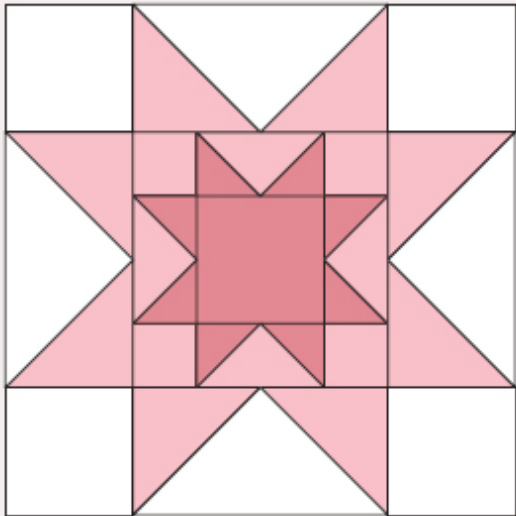


5. Assemble the rest of the block as shown.



Block assembly

Variation



Replace the four-patch units in the outer corners with 3½" white squares for a simplified look.

26



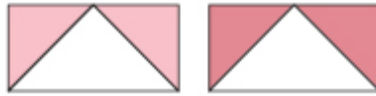
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|---|
|  | 4 rectangles 2" × 3½" |
|  | 4 squares 2⅜" × 2⅜" 8 squares 2" × 2" |
|  | 8 squares 2" × 2" |
|  | 1 square 3½" × 3½" |
|  | 8 rectangles 2" × 3½" 4 squares 2⅜" × 2⅜" 4 squares 3½" × 3½" 12 squares 2" × 2" |

MAKE THE BLOCK

Use ¼" seam allowances and press them toward the darker fabric.

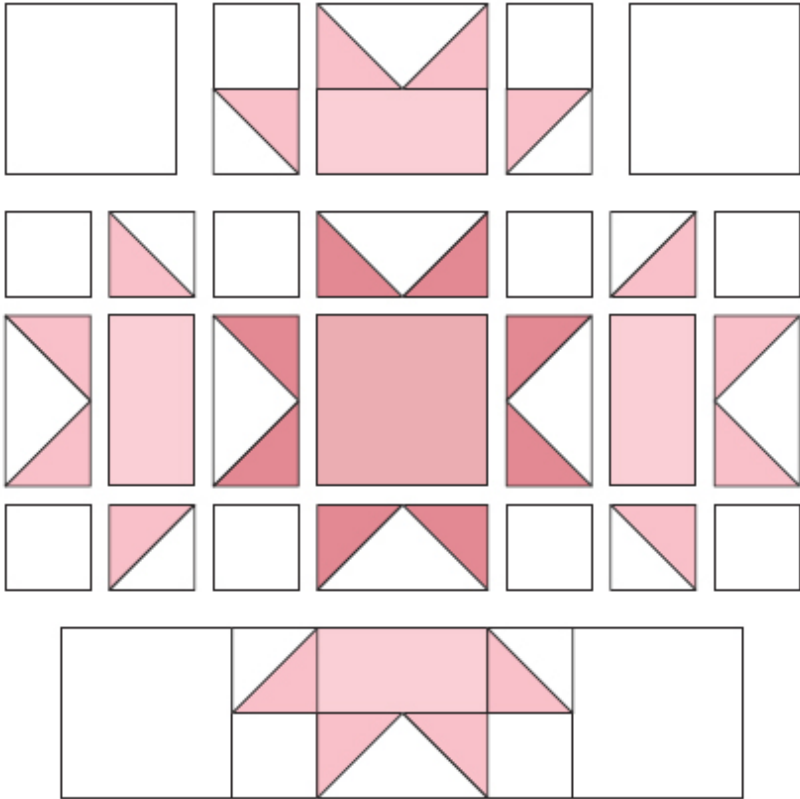
1. Make 4 in each color. Refer to Flying Geese.



2. Make 8 using the $2\frac{3}{8}$ " \times $2\frac{3}{8}$ " squares. Refer to Half-Square Triangles.



3. Assemble the block as shown.



Block assembly

27



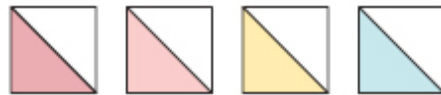
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|--|
|  | <p>From each of the 4 prints, cut:</p> <p>2 squares $2\frac{5}{8}'' \times 2\frac{5}{8}''$</p> <p>1 square $4'' \times 4''$</p> |
|  | |
|  | |
|  | |
|  | <p>8 squares $2\frac{5}{8}'' \times 2\frac{5}{8}''$</p> <p>4 squares $2\frac{1}{4}'' \times 2\frac{1}{4}''$</p> <p>4 rectangles $2'' \times 5\frac{3}{4}''$</p> |
|  | <p>1 square $2'' \times 2''$</p> |

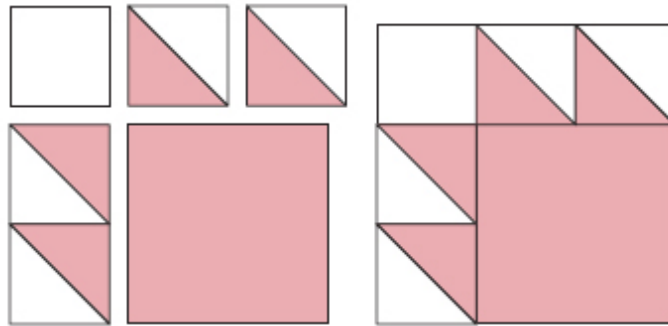
MAKE THE BLOCK

Use $\frac{1}{4}$ " seam allowances and press them toward the darker fabric.

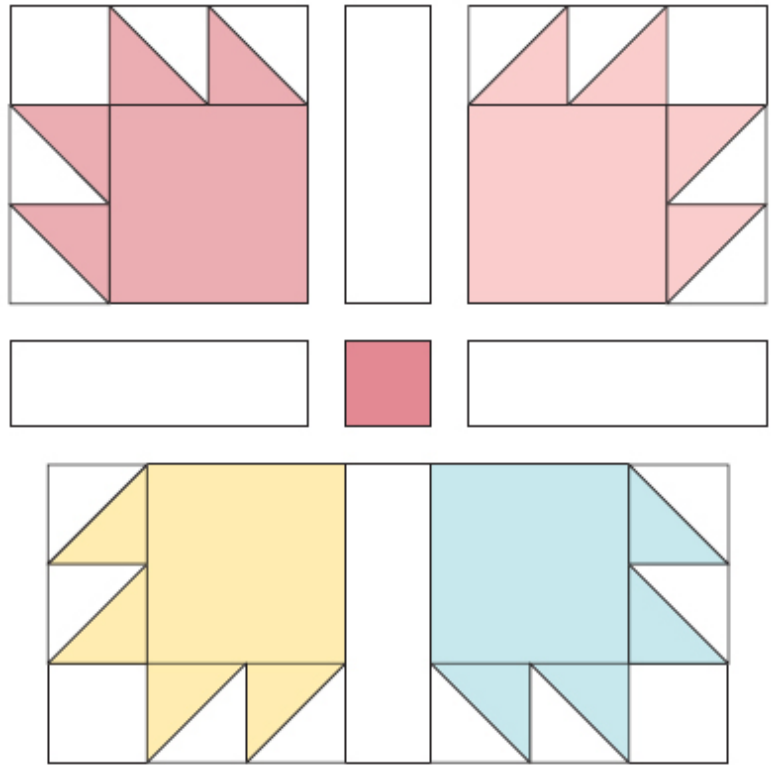
1. Make 4 in each colorway using the $2\frac{5}{8}$ " \times $2\frac{5}{8}$ " squares, 16 total. Refer to Half-Square Triangles.



2. Make 1 in each colorway, 4 total.



3. Assemble the block as shown.



Block assembly

28



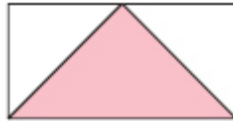
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|------------------------|
|  | 4 squares 4½" × 4½" |
|  | 4 rectangles 2½" × 4½" |
|  | 4 rectangles 2½" × 4½" |
|  | 1 square 4½" × 4½" |
|  | 24 squares 2½" × 2½" |

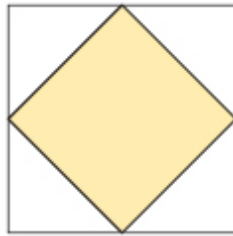
MAKE THE BLOCK

Use ¼" seam allowances and press them toward the darker fabric.

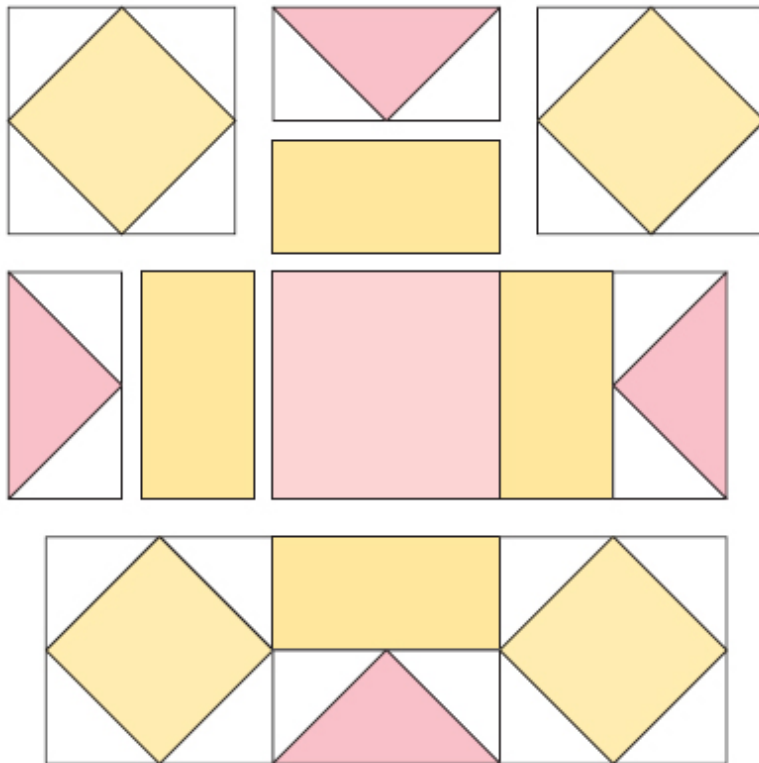
- 1.** Make 4. Refer to Flying Geese.



2. Make 4. Refer to Adding Corners.



3. Assemble the block as shown.

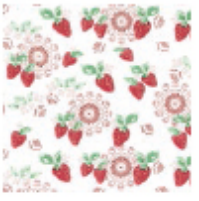



Block assembly

29



FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|--|
|  | <p>1 square $4\frac{1}{2}'' \times 4\frac{1}{2}''$</p> |
|  | <p>8 rectangles $2\frac{1}{2}'' \times 4\frac{1}{2}''$</p> |
|  | <p>8 squares $2\frac{1}{2}'' \times 2\frac{1}{2}''$</p> |
|  | <p>4 squares $2\frac{7}{8}'' \times 2\frac{7}{8}''$</p> |
|  | <p>4 squares $2\frac{1}{2}'' \times 2\frac{1}{2}''$</p> |
|  | <p>4 squares $2\frac{7}{8}'' \times 2\frac{7}{8}''$ 20 squares $2\frac{1}{2}'' \times 2\frac{1}{2}''$</p> |

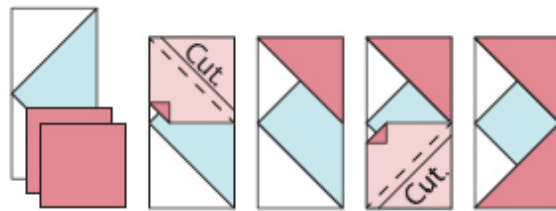
MAKE THE BLOCK

Use $\frac{1}{4}''$ seam allowances and press them toward the darker fabric.

1. Make 8 using the $2\frac{1}{2}'' \times 4\frac{1}{2}''$ blue rectangles and the $2\frac{1}{2}'' \times 2\frac{1}{2}''$ white squares. Refer to Flying Geese.



2. With the same Flying Geese method as in Step 1, use the $2\frac{1}{2}'' \times 2\frac{1}{2}''$ red squares to add corners to 4 of the Flying Geese units from Step 1.

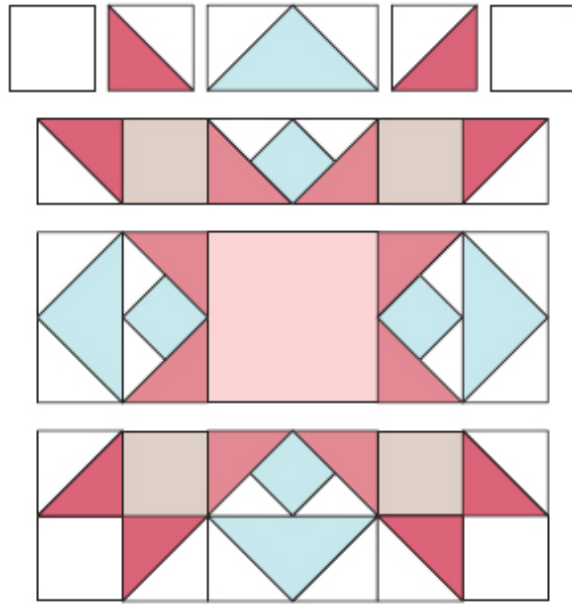


Make 4.

3. Make 8, using the red and white $2\frac{7}{8}'' \times 2\frac{7}{8}''$ squares. Refer to Half-Square Triangles.



4. Assemble the block as shown.



Block assembly

30



FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|--|---|
|  | 1 square $4\frac{1}{2}'' \times 4\frac{1}{2}''$ |
|  | 8 rectangles $2\frac{1}{2}'' \times 4\frac{1}{2}''$ 6 squares $2\frac{7}{8}'' \times 2\frac{7}{8}''$ |
|  | 4 squares $2\frac{1}{2}'' \times 2\frac{1}{2}''$ |
|  | 8 squares $2\frac{1}{2}'' \times 2\frac{1}{2}''$ 6 squares $2\frac{7}{8}'' \times 2\frac{7}{8}''$ |

MAKE THE BLOCK

Use $\frac{1}{4}''$ seam allowances and press them toward the darker fabric.

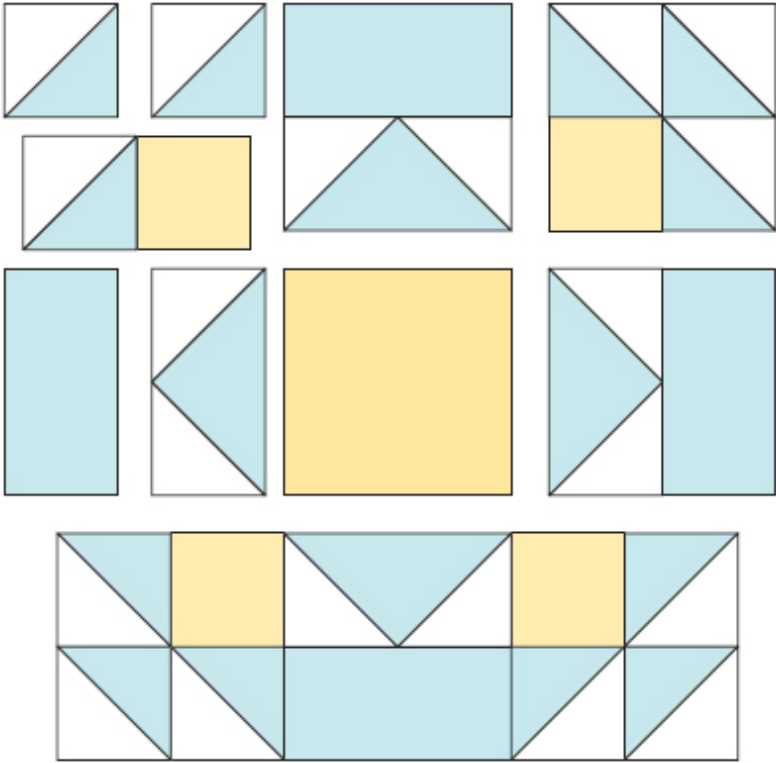
1. Make 12 using the $2\frac{7}{8}'' \times 2\frac{7}{8}''$ squares. Refer to Half-Square Triangles.



2. Make 4. Refer to Flying Geese.



3. Assemble the block as shown.



Block assembly

31



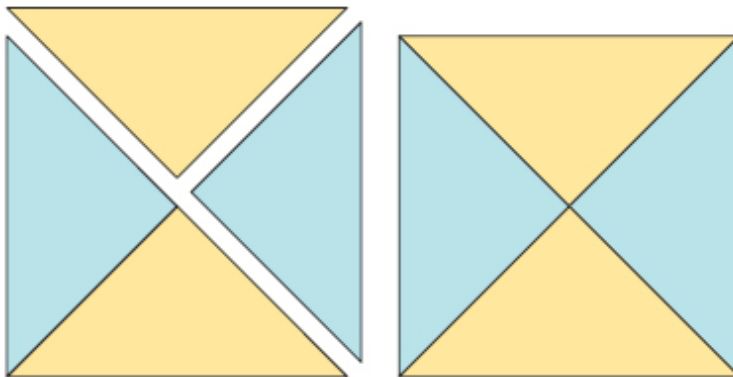
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|---|
|  | 1 square $9\frac{1}{4}'' \times 9\frac{1}{4}''$, bisect on both diagonals (You will use only 2 triangles.) |
|  | 1 square $9\frac{1}{4}'' \times 9\frac{1}{4}''$, bisect on both diagonals (You will use only 2 triangles.) |
|  | 2 rectangles $8\frac{1}{2}'' \times 2\frac{1}{2}''$ 2 rectangles $12\frac{1}{2}'' \times 2\frac{1}{2}''$ |

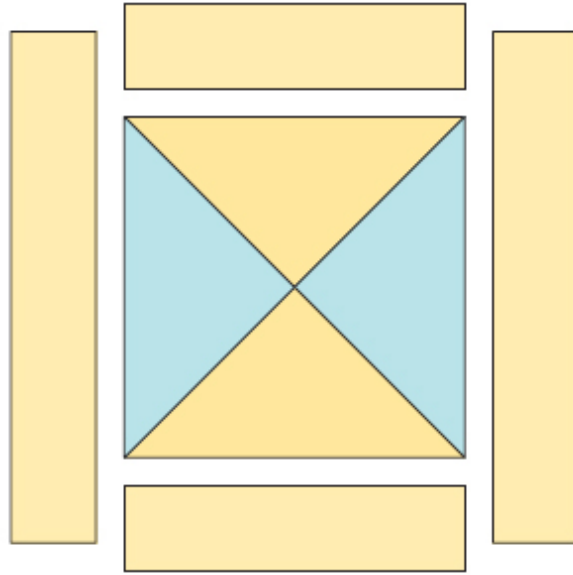
MAKE THE BLOCK

Use $\frac{1}{4}''$ seam allowances and press them toward the darker fabric.

1. Make 1.



2. Assemble the block as shown.



Block assembly

32



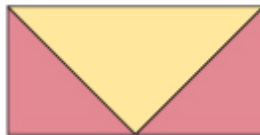
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|---|
|  | 2 squares $3\frac{7}{8}'' \times 3\frac{7}{8}''$ 4 rectangles $6\frac{1}{2}'' \times 3\frac{1}{2}''$ |
|  | 2 squares $3\frac{7}{8}'' \times 3\frac{7}{8}''$ 2 squares $3\frac{1}{2}'' \times 3\frac{1}{2}''$ |
|  | 10 squares $3\frac{1}{2}'' \times 3\frac{1}{2}''$ |

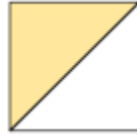
MAKE THE BLOCK

Use $\frac{1}{4}''$ seam allowances and press them toward the darker fabric.

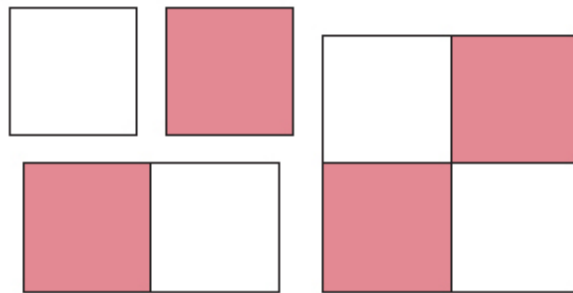
1. Make 4. Refer to Flying Geese.



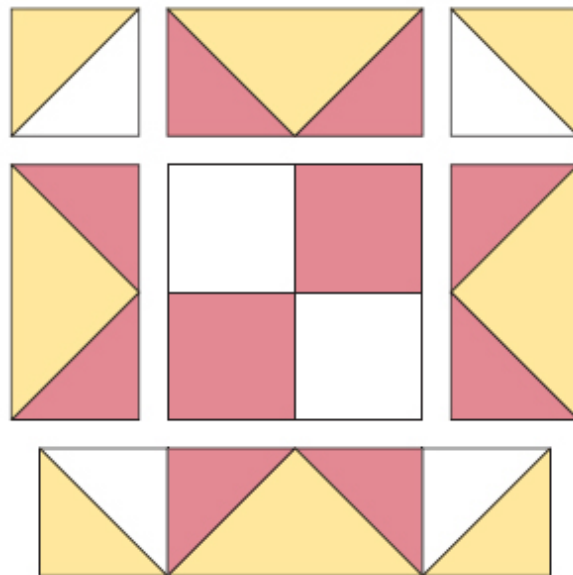
2. Make 4 using the $3\frac{7}{8}'' \times 3\frac{7}{8}''$ squares. Refer to Half-Square Triangles.



3. Make 1 using the $3\frac{1}{2}'' \times 3\frac{1}{2}''$ squares.

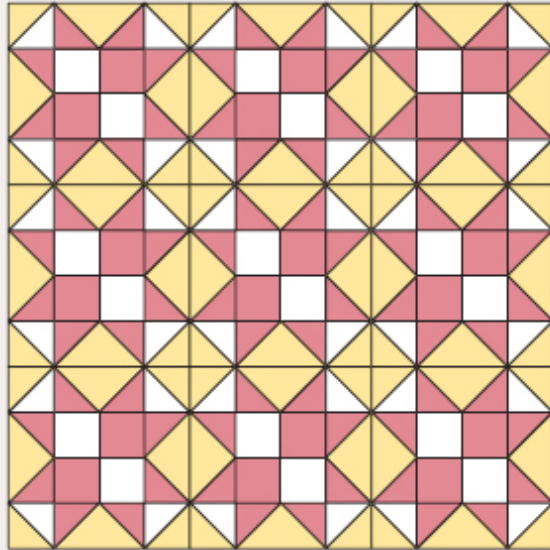


4. Assemble the block as shown.



Block assembly

Variation



This is a simple block alone, but looks stunning when repeated.

33



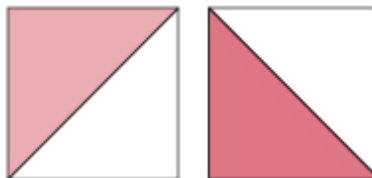
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|--|
|  | 4 squares $3\frac{7}{8}'' \times 3\frac{7}{8}''$ |
|  | 4 squares $3\frac{7}{8}'' \times 3\frac{7}{8}''$ |
|  | 8 squares $3\frac{7}{8}'' \times 3\frac{7}{8}''$ |

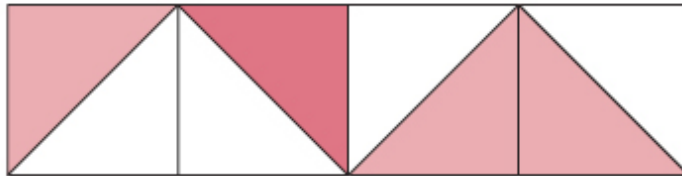
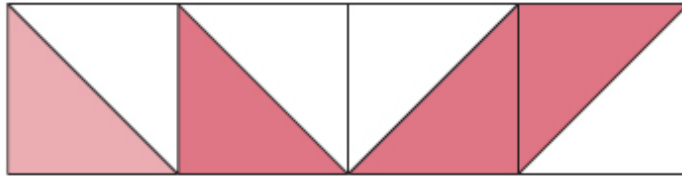
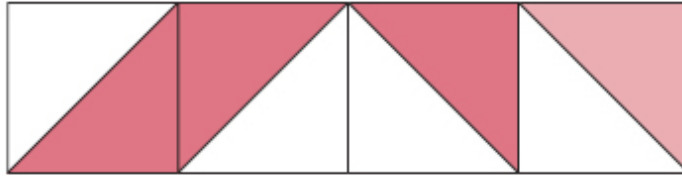
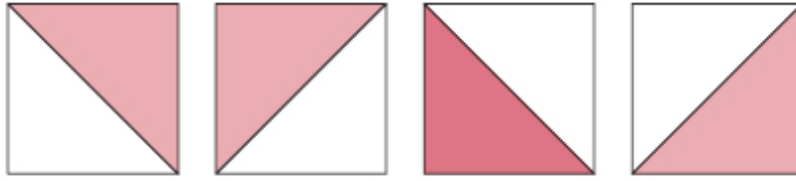
MAKE THE BLOCK

Use $\frac{1}{4}''$ seam allowances and press them toward the darker fabric.

1. Make 8 in each colorway, 16 total. Refer to Half-Square Triangles.



2. Assemble the block as shown.



Block assembly

34



FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|--|
|  | 1 square $4\frac{1}{2}'' \times 4\frac{1}{2}''$ |
|  | 8 squares $2\frac{1}{2}'' \times 2\frac{1}{2}''$ 4 rectangles $2\frac{1}{2}'' \times 4\frac{1}{2}''$ |
|  | 4 rectangles $2\frac{1}{2}'' \times 4\frac{1}{2}''$ 16 squares $2\frac{1}{2}'' \times 2\frac{1}{2}''$ |

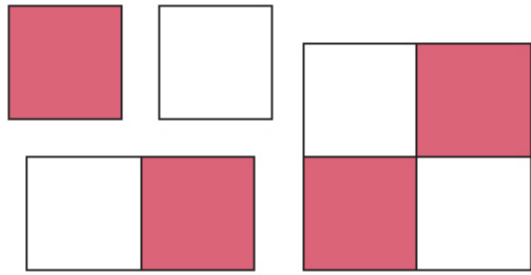
MAKE THE BLOCK

Use $\frac{1}{4}''$ seam allowances and press them toward the darker fabric.

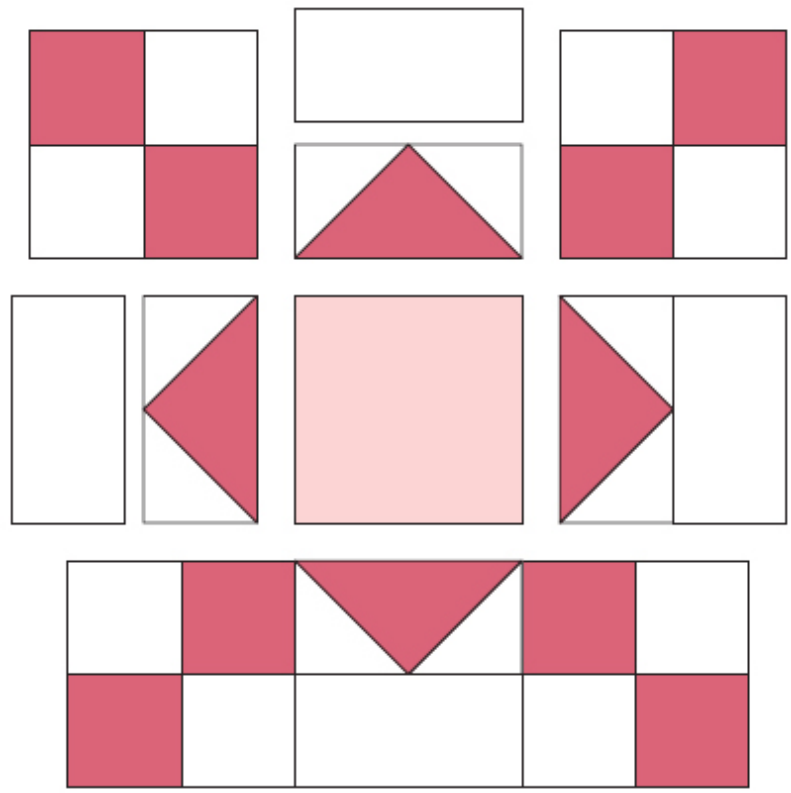
1. Make 4. Refer to Flying Geese.



2. Make 4.



3. Assemble the block as shown.



Block assembly

35



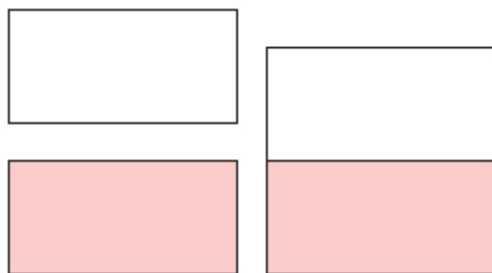
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|--|---|
|  | 1 square $4\frac{1}{2}'' \times 4\frac{1}{2}''$ |
|  | 4 rectangles $2\frac{1}{2}'' \times 4\frac{1}{2}''$ |
|  | 2 squares $4\frac{7}{8}'' \times 4\frac{7}{8}''$ |
|  | 4 rectangles $2\frac{1}{2}'' \times 4\frac{1}{2}''$ 2 squares $4\frac{7}{8}'' \times 4\frac{7}{8}''$ |

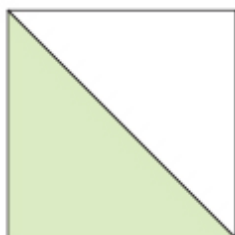
MAKE THE BLOCK

Use $\frac{1}{4}''$ seam allowances and press them toward the darker fabric.

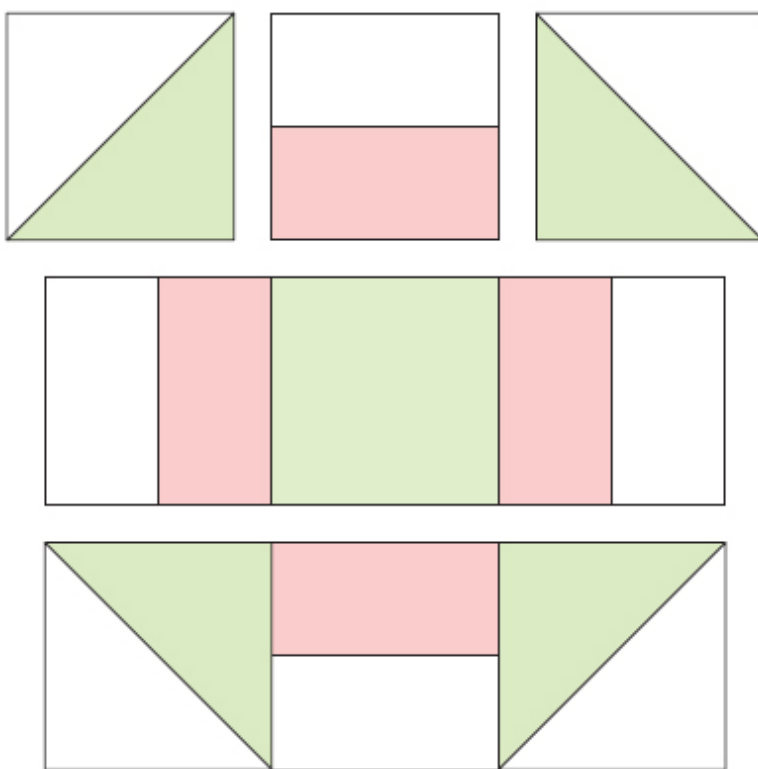
1. Make 4.



2. Make 4. Refer to Half-Square Triangles.



3. Assemble the block as shown.



Block assembly

36



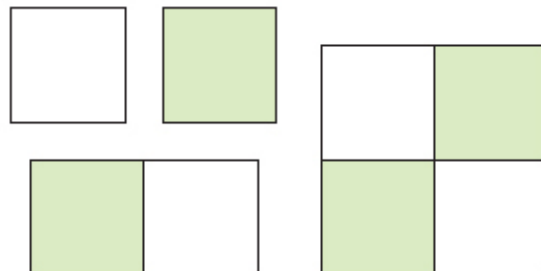
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|---|
|  | 16 squares $2\frac{1}{2}'' \times 2\frac{1}{2}''$ |
|  | 4 squares $4\frac{1}{2}'' \times 4\frac{1}{2}''$ |
|  | 8 squares $2\frac{1}{2}'' \times 3\frac{1}{2}''$ 1 square $4\frac{1}{2}'' \times 4\frac{1}{2}''$ |

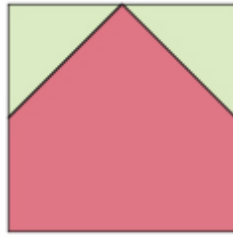
MAKE THE BLOCK

Use $\frac{1}{4}''$ seam allowances and press them toward the darker fabric.

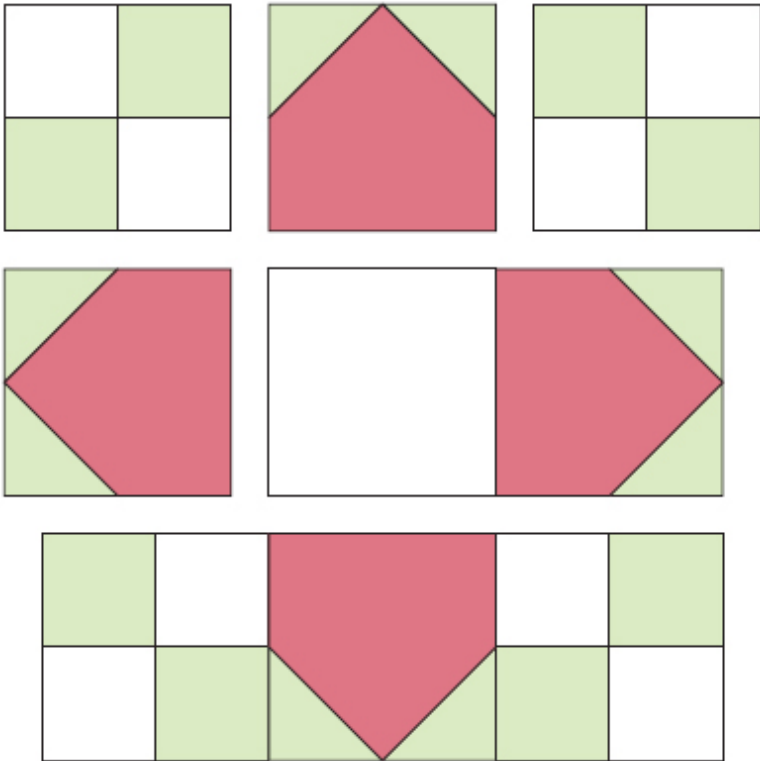
1. Make 4 using the $2\frac{1}{2}'' \times 2\frac{1}{2}''$ squares.



2. Make 4. Refer to Adding Corners.



3. Assemble the block as shown.



Block assembly

37



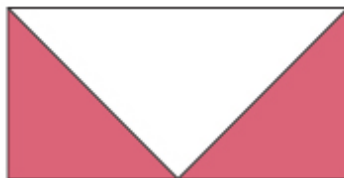
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|---|
|  | 1 square $6\frac{1}{2}'' \times 6\frac{1}{2}''$ |
|  | 8 squares $3\frac{1}{2}'' \times 3\frac{1}{2}''$ |
|  | 4 rectangles $3\frac{1}{2}'' \times 6\frac{1}{2}''$ 4 squares $3\frac{1}{2}'' \times 3\frac{1}{2}''$ |

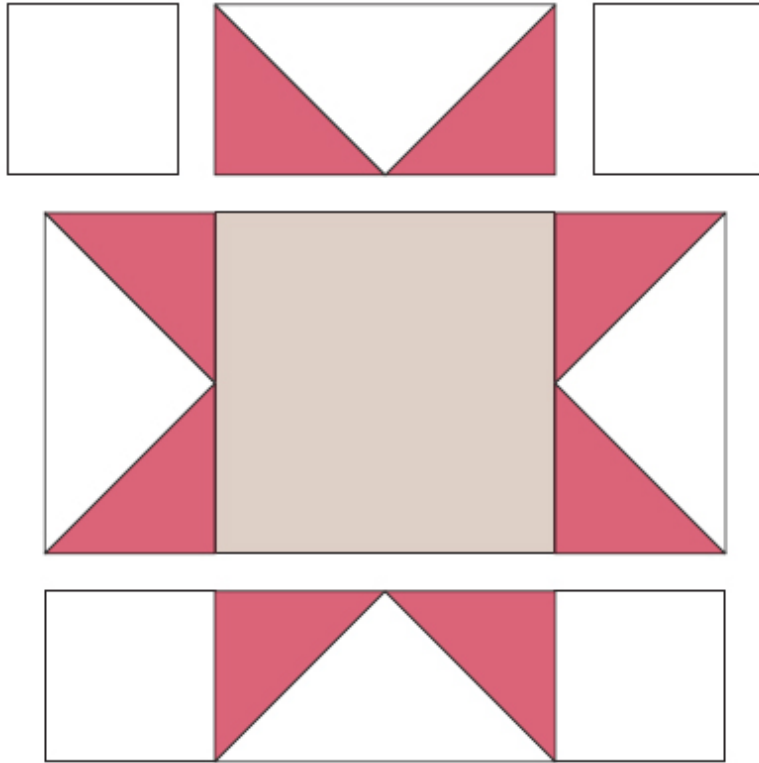
MAKE THE BLOCK

Use $\frac{1}{4}''$ seam allowances and press them toward the darker fabric.

1. Make 4. Refer to Flying Geese.

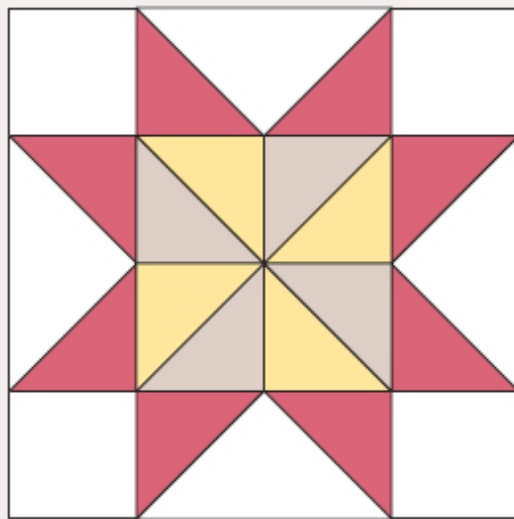


2. Assemble the block as shown.

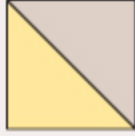


Block assembly

Variation



Try putting a 6" x 6" finished pinwheel in the center. Make 4 half-square triangles using 2 squares $3\frac{7}{8}$ " x $3\frac{7}{8}$ " in each of 2 colors.



Make 4.

38



FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|--|--|
|  | 4 squares $2\frac{1}{2}'' \times 2\frac{1}{2}''$ 4 squares $1\frac{1}{2}'' \times 1\frac{1}{2}''$ 4 squares $4\frac{1}{2}'' \times 4\frac{1}{2}''$ |
|  | 4 squares $2\frac{7}{8}'' \times 2\frac{7}{8}''$ |
|  | 4 squares $2\frac{7}{8}'' \times 2\frac{7}{8}''$ 12 squares $2\frac{1}{2}'' \times 2\frac{1}{2}''$ |
|  | 1 square $4\frac{1}{2}'' \times 4\frac{1}{2}''$ |

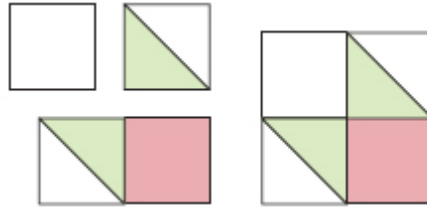
MAKE THE BLOCK

Use $\frac{1}{4}''$ seam allowances and press them toward the darker fabric.

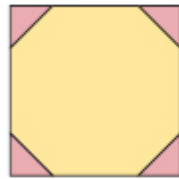
1. Make 8 using the $2\frac{7}{8}'' \times 2\frac{7}{8}''$ squares. Refer to Half-Square Triangles.



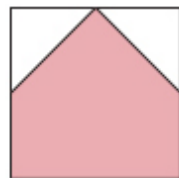
2. Assemble 4.



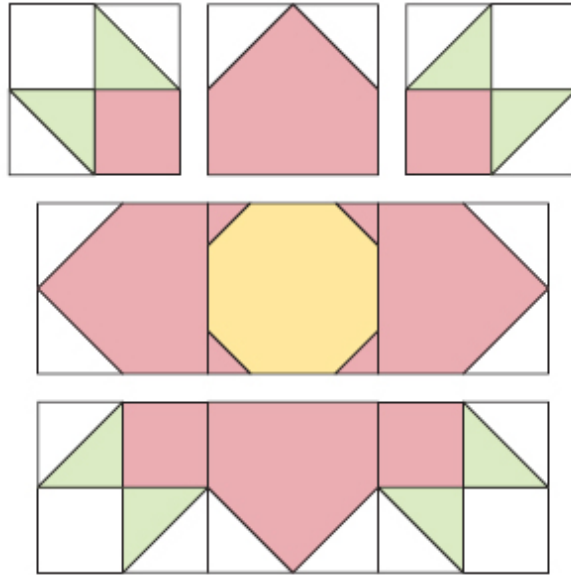
3. Make 1 using the $4\frac{1}{2}'' \times 4\frac{1}{2}''$ yellow square and 4 of the $1\frac{1}{2}'' \times 1\frac{1}{2}''$ pink squares. See Adding Corners.



4. Make 4 using the $4\frac{1}{2}'' \times 4\frac{1}{2}''$ pink squares and the $2\frac{1}{2}'' \times 2\frac{1}{2}''$ white squares. See Adding Corners.

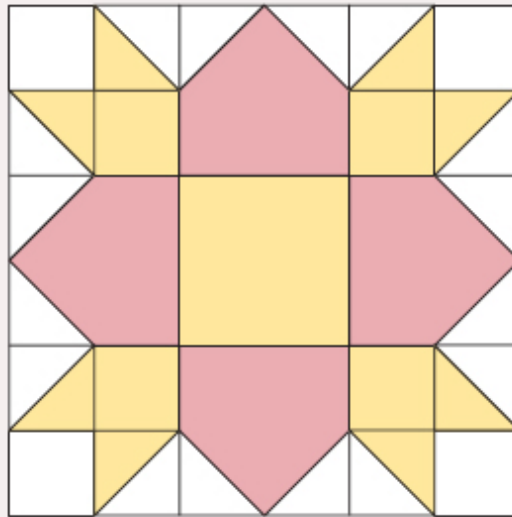


5. Assemble the block as shown.



Block assembly

Variation



For a less floral look, use a $4\frac{1}{2}$ " square in the center and make the patchwork in the corner the same color.

39



FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|--|--|
|  | <p>1 square $4\frac{1}{2}'' \times 4\frac{1}{2}''$</p> |
|  | <p>8 squares $2\frac{1}{2}'' \times 2\frac{1}{2}''$</p> |
|  | <p>2 squares $5\frac{1}{4}'' \times 5\frac{1}{4}''$. Bisect each on both diagonals to yield 8 triangles.</p> |
|  | <p>2 squares $5\frac{1}{4}'' \times 5\frac{1}{4}''$. Bisect each on both diagonals to yield 8 triangles. 12 squares $2\frac{1}{2}'' \times 2\frac{1}{2}''$</p> |

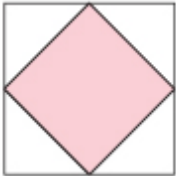
MAKE THE BLOCK

Use $\frac{1}{4}''$ seam allowances and press them toward the darker fabric.

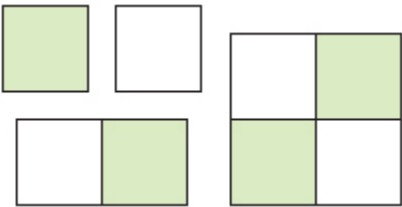
1. Make 4.



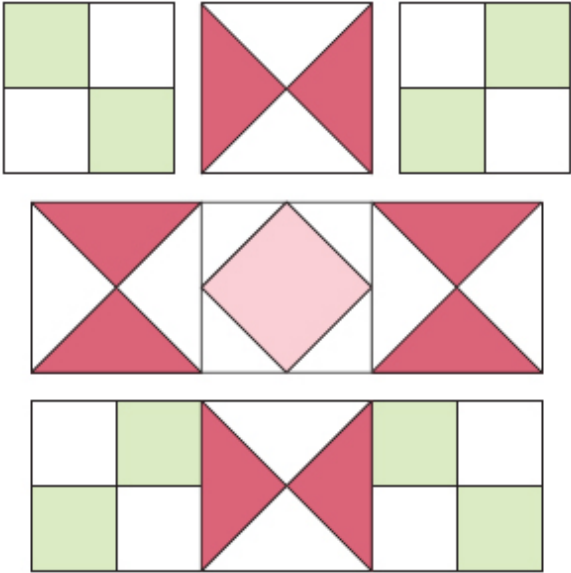
2. Make 1 using the $4\frac{1}{2}'' \times 4\frac{1}{2}''$ square and the $2\frac{1}{2}'' \times 2\frac{1}{2}''$ white squares. Refer to Adding Corners.



3. Make 4.

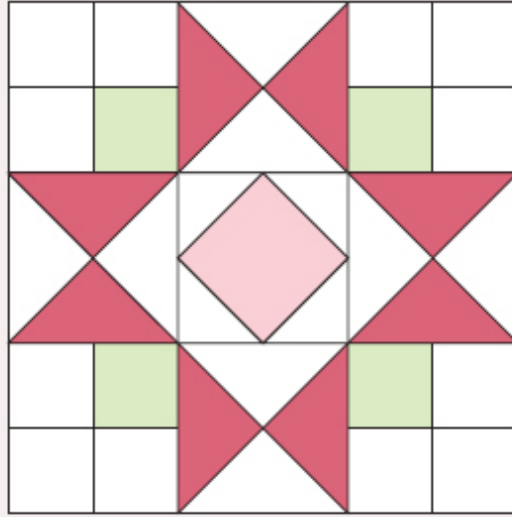


4. Assemble the block as shown.



Block assembly

Variation





Simply replace the outer corner squares with a background color to make it look like a square behind the star instead of an X.

40



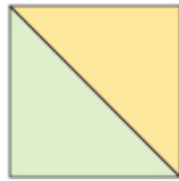
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|---|
|  | 1 square $6\frac{7}{8}'' \times 6\frac{7}{8}''$ 2 squares $3\frac{7}{8}'' \times 3\frac{7}{8}''$ 4 squares $3\frac{1}{2}'' \times 3\frac{1}{2}''$ |
|  | 1 square $6\frac{7}{8}'' \times 6\frac{7}{8}''$ 2 squares $3\frac{7}{8}'' \times 3\frac{7}{8}''$ |

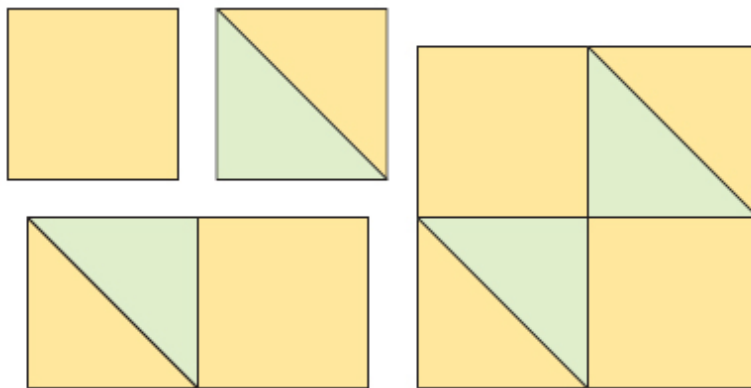
MAKE THE BLOCK

Use $\frac{1}{4}$ " seam allowances and press them toward the darker fabric.

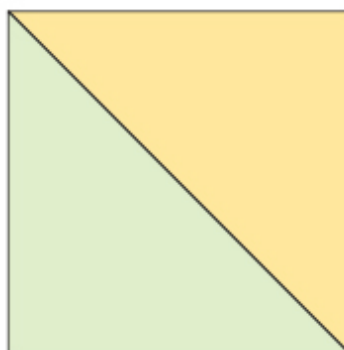
- 1.** Make 4 using the $3\frac{7}{8}$ " \times $3\frac{7}{8}$ " squares. Refer to Half-Square Triangles.



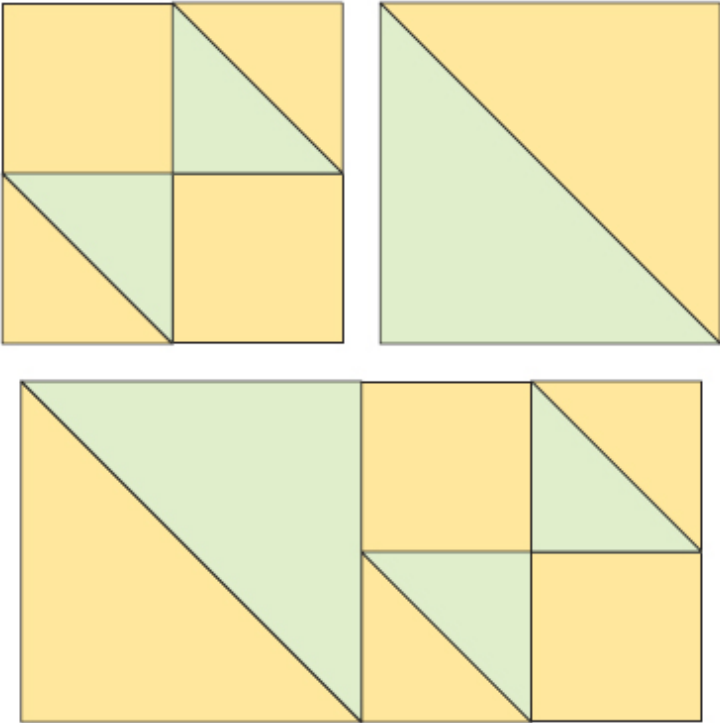
- 2.** Assemble 2.



- 3.** Make 2 using the $6\frac{7}{8}$ " \times $6\frac{7}{8}$ " squares. Refer to Half-Square Triangles.



4. Assemble the block as shown.



Block assembly

41



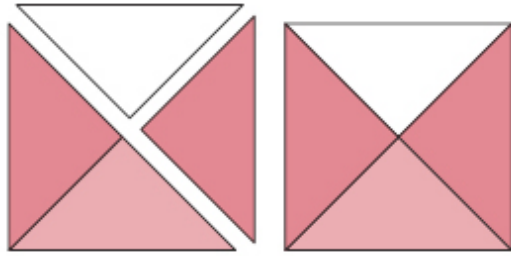
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|--|--|
|  | <p>1 square 4½" × 4½"</p> |
|  | <p>1 square 5¼" × 5¼". Bisect on both diagonals to yield 4 triangles.</p> |
|  | <p>2 squares 5¼" × 5¼". Bisect each on both diagonals to yield 8 triangles.</p> |
|  | <p>1 square 5¼" × 5¼". Bisect on both diagonals to yield 4 triangles.</p> <p>4 squares 4½" × 4½"</p> |

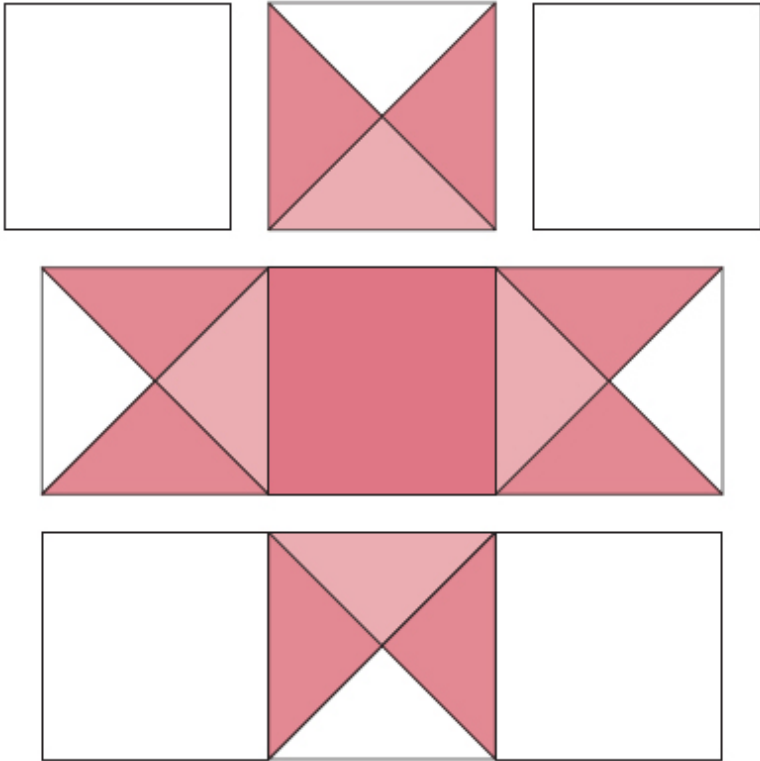
MAKE THE BLOCK

Use ¼" seam allowances and press them toward the darker fabric.

1. Make 4.



2. Assemble the block as shown.



Block assembly

42



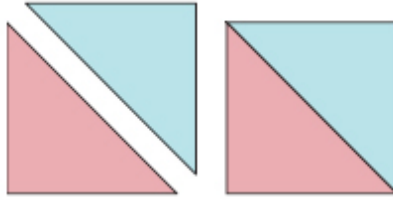
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|--|
|  | <p>From each print, cut:</p> <p>1 square $3\frac{7}{8}$" \times $3\frac{7}{8}$", 8 total. Bisect each on 1 diagonal to yield 16 triangles.</p> |
|  | |
|  | |
|  | |
|  | |
| <p>4 squares $3\frac{7}{8}$" \times $3\frac{7}{8}$". Bisect each on 1 diagonal to yield 8 triangles.</p> <p>4 squares $3\frac{1}{2}$" \times $3\frac{1}{2}$"</p> | |

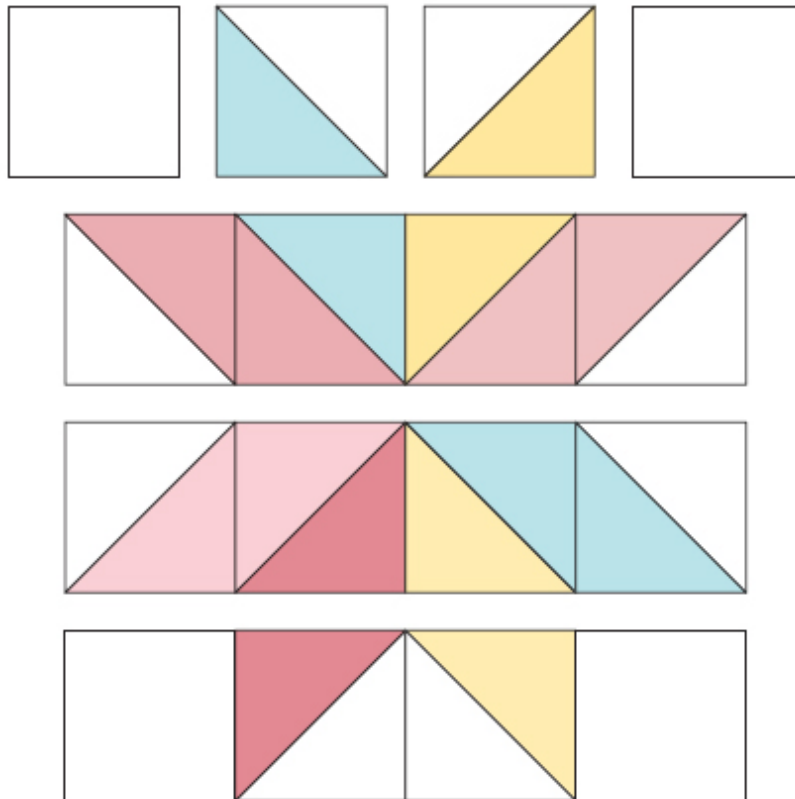
MAKE THE BLOCK

Use 1/4" seam allowances and press them toward the darker fabric.

1. Referring to the block assembly diagram, make 12.

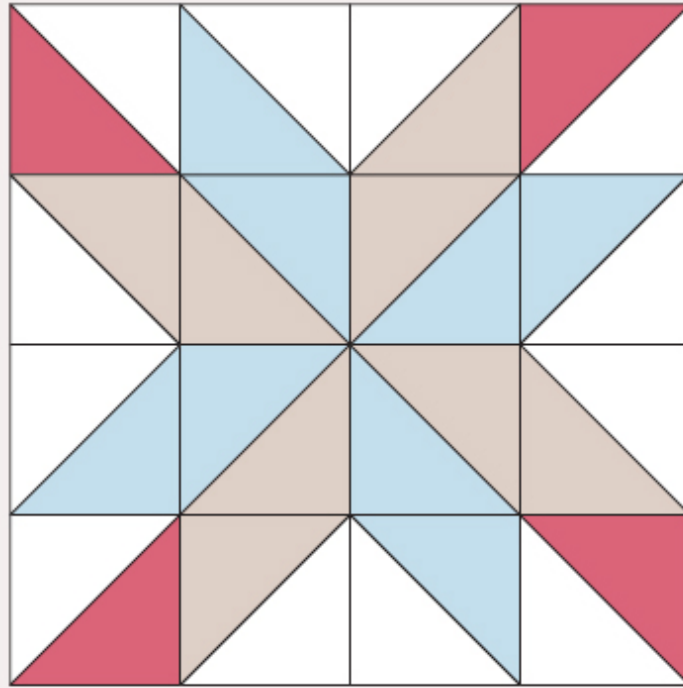


2. Assemble the block as shown.



Block assembly

Variation





Try adding a bold-colored half-square triangle at the corners.

43



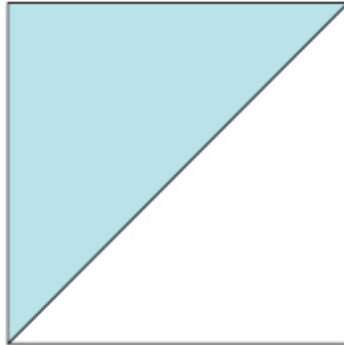
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|--|
|  | 2 squares $6\frac{7}{8}'' \times 6\frac{7}{8}''$ |
|  | 2 squares $6\frac{7}{8}'' \times 6\frac{7}{8}''$ |

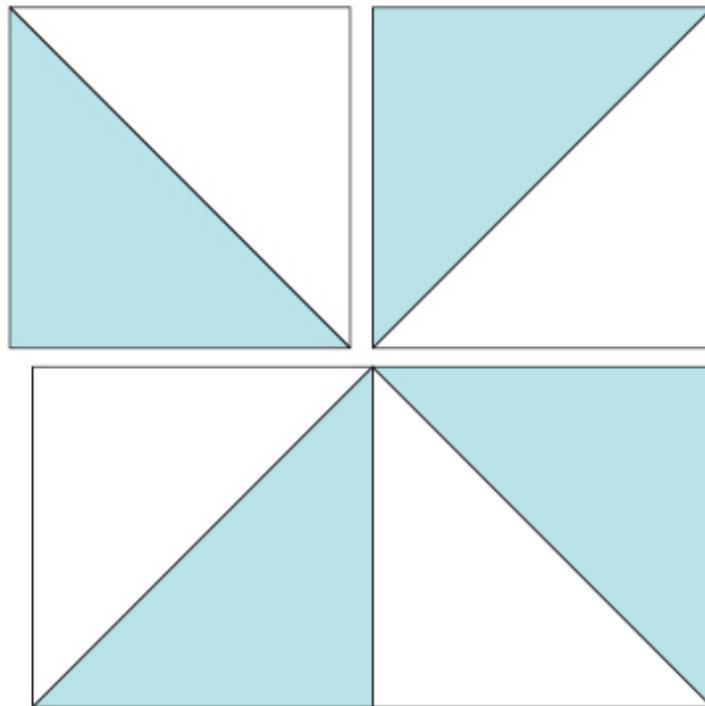
MAKE THE BLOCK

Use $\frac{1}{4}$ " seam allowances and press them toward the darker fabric.

- 1.** Make 4. Refer to Half-Square Triangles.



- 2.** Assemble the block as shown.



Block assembly

44



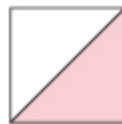
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|--|
|  | 4 squares $2\frac{7}{8}'' \times 2\frac{7}{8}''$ |
|  | 2 squares $2\frac{7}{8}'' \times 2\frac{7}{8}''$ 4 squares $4\frac{1}{2}'' \times 4\frac{1}{2}''$ |
|  | 6 squares $2\frac{7}{8}'' \times 2\frac{7}{8}''$ 20 squares $2\frac{1}{2}'' \times 2\frac{1}{2}''$ 1 square $4\frac{1}{2}'' \times 4\frac{1}{2}''$ |

MAKE THE BLOCK

Use $\frac{1}{4}''$ seam allowances and press them toward the darker fabric.

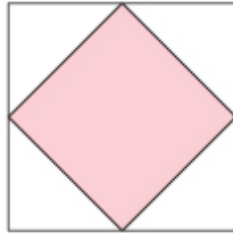
1. Make 4 using $2\frac{7}{8}'' \times 2\frac{7}{8}''$ squares. Refer to Half-Square Triangles.



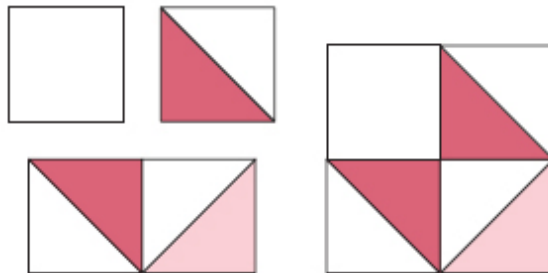
2. Make 8 using $2\frac{7}{8}'' \times 2\frac{7}{8}''$ squares. Refer to Half-Square Triangles.



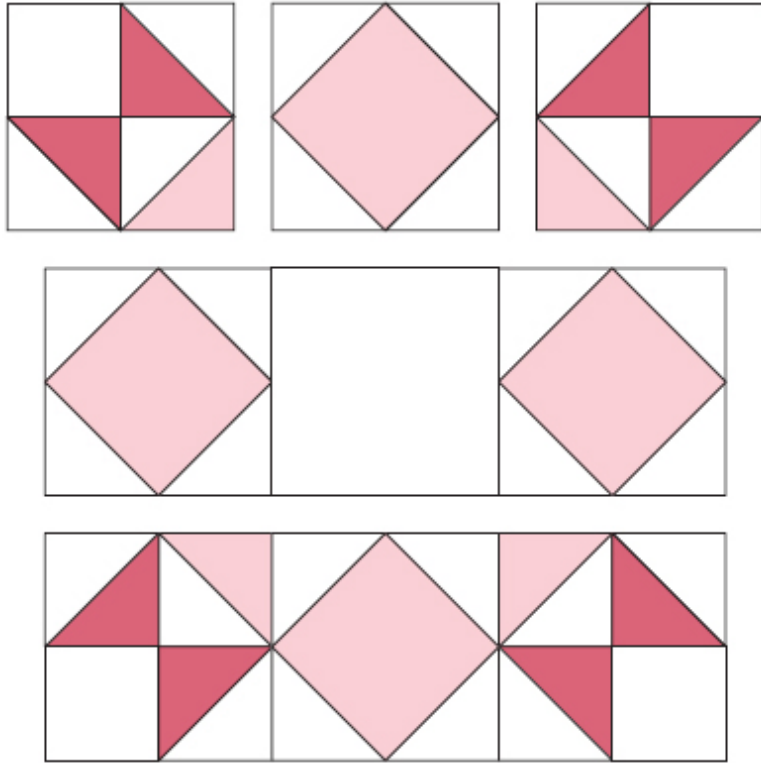
3. Make 4 using the $4\frac{1}{2}'' \times 4\frac{1}{2}''$ squares and $2\frac{1}{2}'' \times 2\frac{1}{2}''$ squares. Refer to Adding Corners.



4. Make 4.

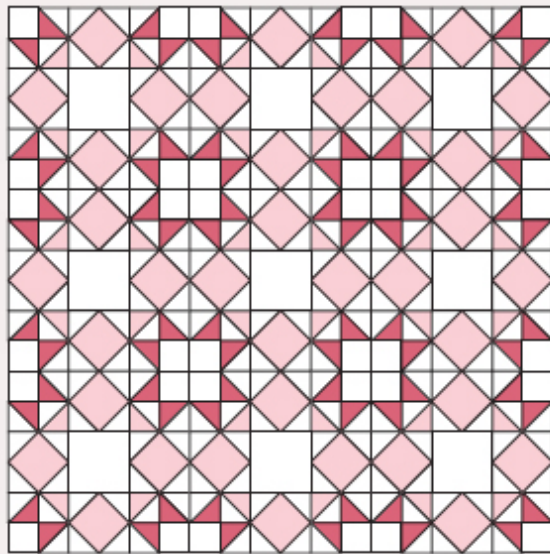


5. Assemble the block as shown.



Block assembly

Variation






Try repeating this block and watch red stars take shape in the corners!

45



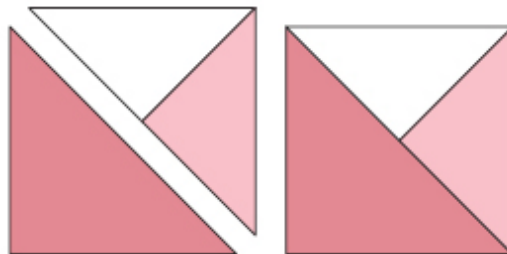
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|--|
|  | 2 squares $4\frac{7}{8}'' \times 4\frac{7}{8}''$ Bisect each on 1 diagonal to yield 4 triangles. |
|  | 1 square $4\frac{1}{2}'' \times 4\frac{1}{2}''$ 1 square $5\frac{1}{4}'' \times 5\frac{1}{4}''$ Bisect on both diagonals to yield 4 triangles. |
|  | 1 square $5\frac{1}{4}'' \times 5\frac{1}{4}''$ Bisect on both diagonals to yield 4 triangles. 4 squares $4\frac{1}{2}'' \times 4\frac{1}{2}''$ |

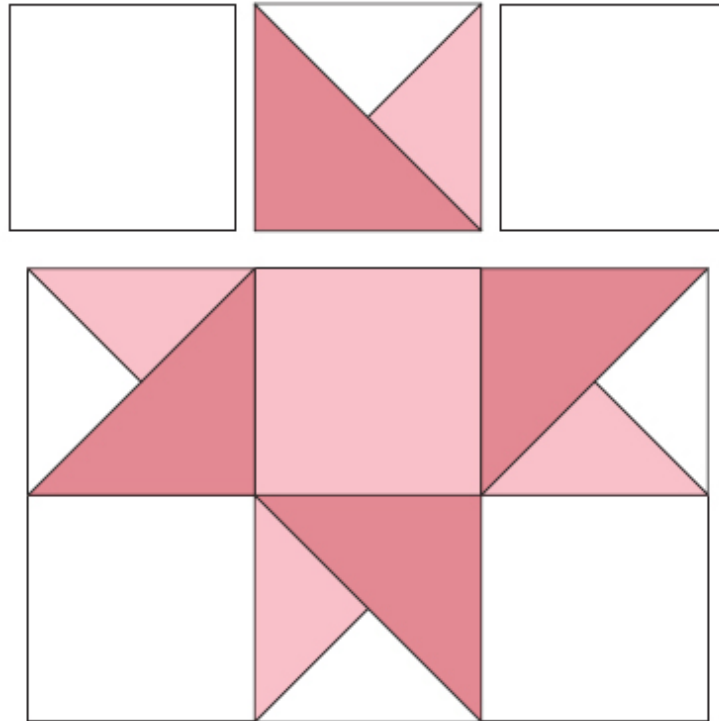
MAKE THE BLOCK

Use $\frac{1}{4}''$ seam allowances and press them toward the darker fabric.

1. Make 4.



2. Assemble the block as shown.




Block assembly

46



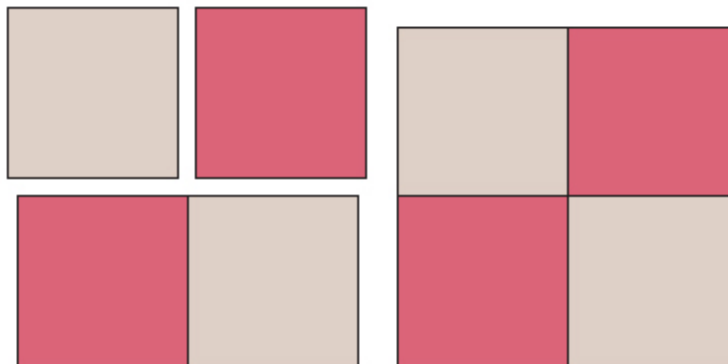
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|--|
|  | 2 squares $6\frac{1}{2}'' \times 6\frac{1}{2}''$ |
|  | 4 squares $3\frac{1}{2}'' \times 3\frac{1}{2}''$ |
|  | 4 squares $3\frac{1}{2}'' \times 3\frac{1}{2}''$ |

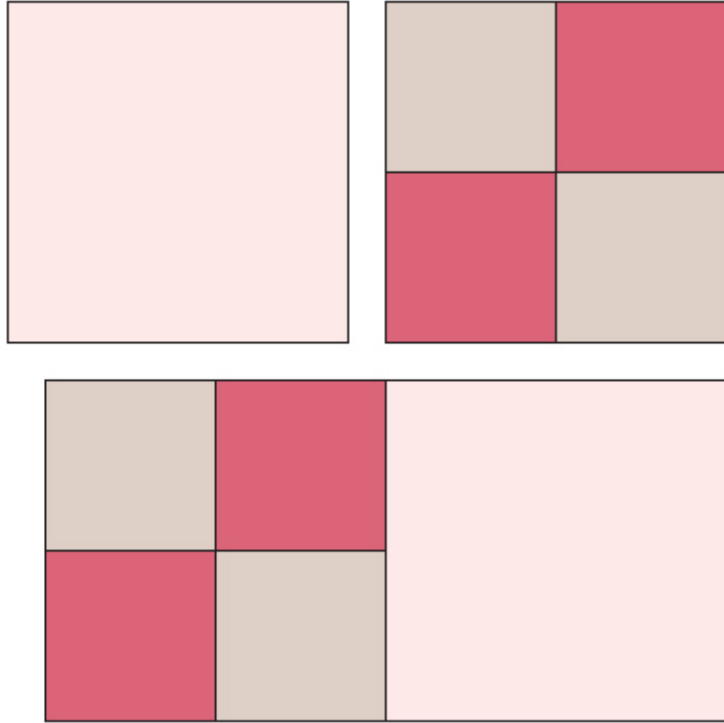
MAKE THE BLOCK

Use $\frac{1}{4}''$ seam allowances and press them toward the darker fabric.

1. Make 2.



2. Assemble the block as shown.






Block assembly

47



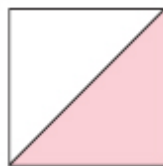
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|---|
|  | 4 squares $3\frac{1}{4}'' \times 3\frac{1}{4}''$ 4 squares $3\frac{5}{8}'' \times 3\frac{5}{8}''$ |
|  | 4 squares $1\frac{7}{8}'' \times 1\frac{7}{8}''$ 1 square $1\frac{1}{2}'' \times 1\frac{1}{2}''$ |
|  | 4 squares $3\frac{5}{8}'' \times 3\frac{5}{8}''$ 12 squares $1\frac{7}{8}'' \times 1\frac{7}{8}''$ 4 rectangles $1\frac{1}{2}'' \times 6''$ |

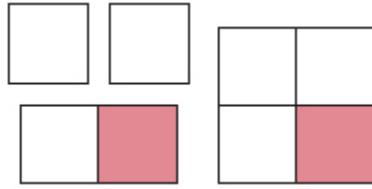
MAKE THE BLOCK

Use $\frac{1}{4}''$ seam allowances and press them toward the darker fabric.

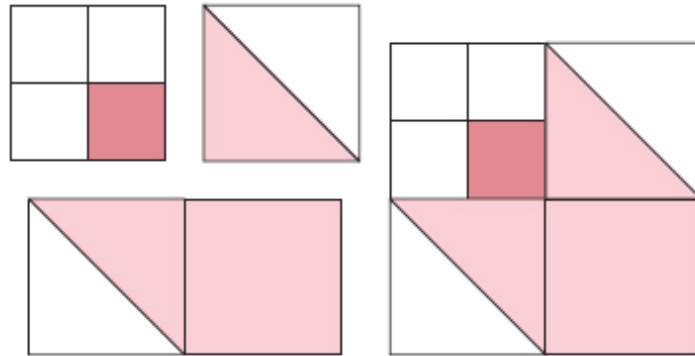
1. Make 8 using the $3\frac{5}{8}'' \times 3\frac{5}{8}''$ squares. Refer to Half-Square Triangles.



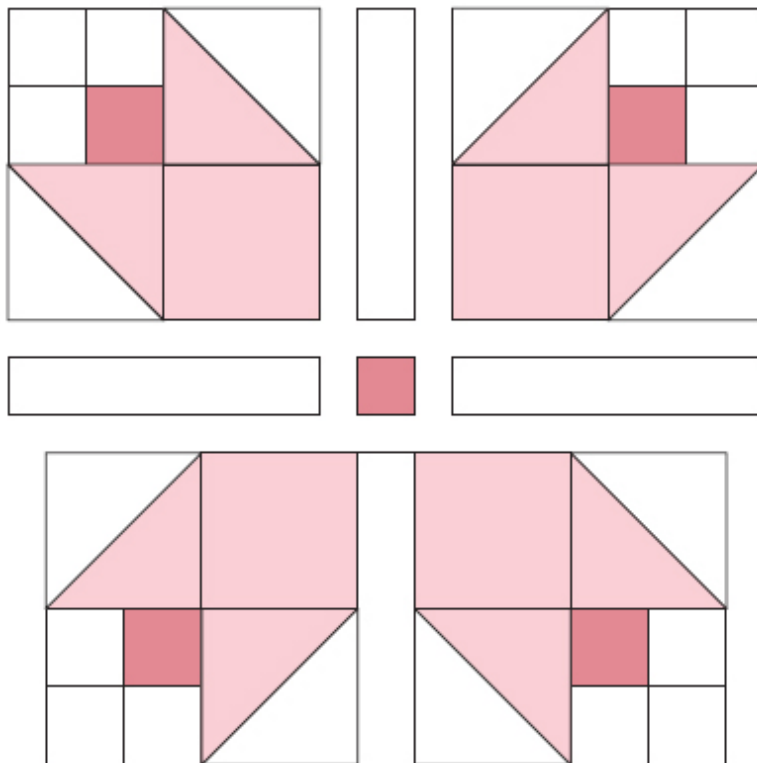
2. Make 4



3. Make 4.



4. Assemble the block as shown.



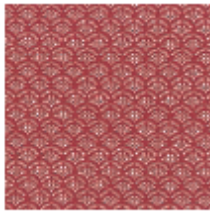





Block assembly

48



FABRIC REQUIREMENTS AND CUTTING

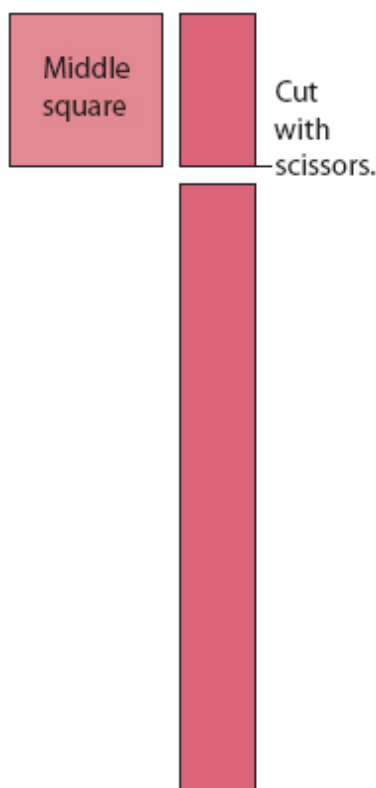
| Fabric | What to cut |
|---|--|
|  | <p>1 square $3\frac{1}{2}'' \times 3\frac{1}{2}''$ (A)</p> <p>1 rectangle $2'' \times 3\frac{1}{2}''$ (B)</p> |
|  | <p>1 rectangle $2'' \times 5''$ (C)</p> <p>1 rectangle $2'' \times 6\frac{1}{2}''$ (F)</p> <p>1 rectangle $2'' \times 8''$ (G)</p> |
|  | <p>1 rectangle $2'' \times 9\frac{1}{2}''$ (J)</p> <p>1 rectangle $2'' \times 11''$ (K)</p> |
|  | <p>1 rectangle $2'' \times 5''$ (D)</p> |
|  | <p>1 rectangle $2'' \times 6\frac{1}{2}''$ (E)</p> <p>1 rectangle $2'' \times 8''$ (H)</p> <p>1 rectangle $2'' \times 9\frac{1}{2}''$ (I)</p> <p>1 rectangle $2'' \times 11''$ (L)</p> |
|  | <p>1 rectangle $2'' \times 12\frac{1}{2}''$ (M)</p> |

MAKE THE BLOCK

Use $\frac{1}{4}$ " seam allowances and press them away from the center.

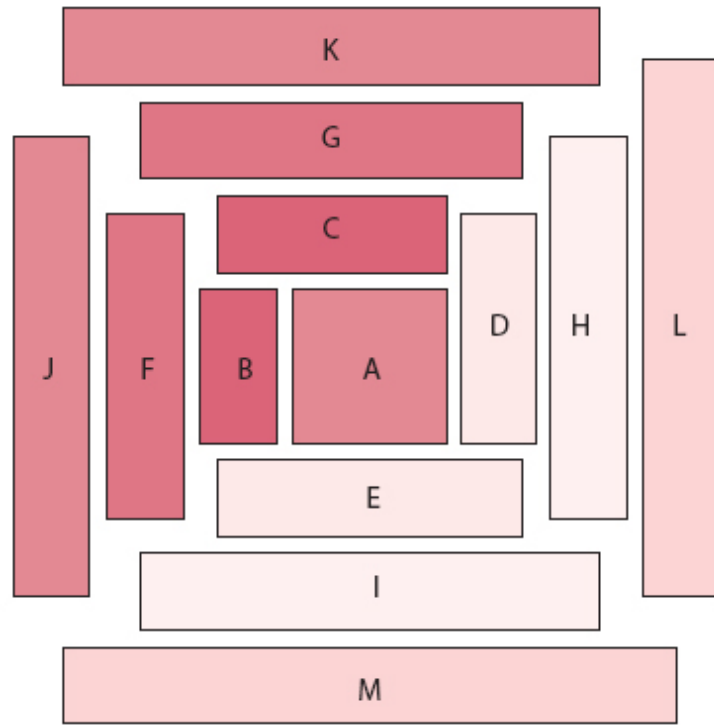


A quick way to make this block without spending so much time cutting precise measurements is to cut 2" strips along the length of fabric, align a strip along the center square (A), and then trim the strip using fabric scissors to the size needed. Repeat as you make your way around the center square. As you continue clockwise, the pieces will get longer.



Align a strip with the middle square (A), and trim it to size using fabric scissors. Continue as you make your way around, using what you pieced together as a cutting guide.

Assemble the block in the order shown.



Block assembly



Detail of *Whimsy Windows*

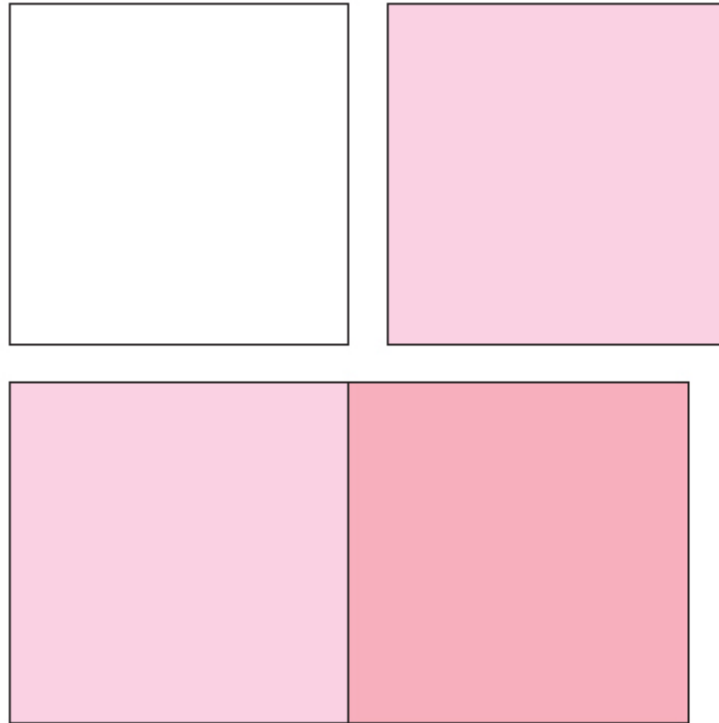
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|--|--------------------|
|  | 1 square 6½" × 6½" |
|  | 1 square 6½" × 6½" |
|  | 1 square 6½" × 6½" |
|  | 1 square 6½" × 6½" |

MAKE THE BLOCK

Use ¼" seam allowances and press them in opposite directions to nest the seams.

Assemble the block as shown.



Block assembly


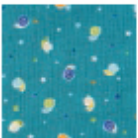

For an example of this block used in a quilt, see *Whimsy Windows*.

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Detail of *Simon's Quilt*

FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|--|---|
|  Novelty print 1 | 1 square $13\frac{1}{4}'' \times 13\frac{1}{4}''$. Bisect on both diagonals to yield 4 triangles, enough for 4 blocks. |
|  Novelty print 2 | 1 square $13\frac{1}{4}'' \times 13\frac{1}{4}''$. Bisect on both diagonals to yield 4 triangles, enough for 4 blocks |
|  White plush, or substitute plain white | 1 square $13\frac{1}{4}'' \times 13\frac{1}{4}''$. Bisect on both diagonals to yield 4 triangles, enough for 2 blocks. |

MAKE THE BLOCK

Use $\frac{1}{4}$ " seam allowances and press them toward the darker fabric.

Assemble the block as shown.





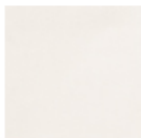
Block assembly

51(Bonus Block!)



Detail of *Flower Box*

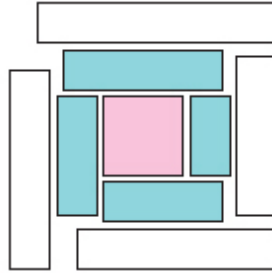
FABRIC REQUIREMENTS AND CUTTING

| Fabric | What to cut |
|---|---|
|  | 1 square $4\frac{1}{2}'' \times 4\frac{1}{2}''$ |
|  | 1 rectangle $2\frac{1}{2}'' \times 4\frac{1}{2}''$ 2 rectangles $2\frac{1}{2}'' \times 6\frac{1}{2}''$ 1 rectangle $2\frac{1}{2}'' \times 8\frac{1}{2}''$ |
|  | 1 rectangle $2\frac{1}{2}'' \times 8\frac{1}{2}''$ 2 rectangles $2\frac{1}{2}'' \times 10\frac{1}{2}''$ 1 rectangle $2\frac{1}{2}'' \times 12\frac{1}{2}''$ |

MAKE THE BLOCK

Use $\frac{1}{4}$ " seam allowances and press them toward the darker fabric.

Assemble the block as shown.



Block assembly

Refer to *Flower Box* to see how the print and background fabrics were switched and alternated with every other block to create a fun and simple pattern.



Finish It

with Quilt As-You-Go

Quilting and Squaring Up Blocks

It is totally up to you whether or not you would like to finish your quilt using the quilt as-you-go finishing techniques in this book. It's good having options!

If you'd like to move forward with finishing your quilt using one of the three quilt as-you-go finishing techniques, then this chapter and the next will show you how!

PREPARE THE BLOCKS FOR QUILTING

- 1.** Square up your blocks to $12\frac{1}{2}'' \times 12\frac{1}{2}''$.
- 2.** Prepare the batting for your blocks.
- 3.** Decide which of the three quilt as-you-go finishing techniques you would like to use. (All three methods are discussed in this chapter.)
- 4.** Choose either process A or B below for the method you're using.
 - A.** If you use either Method 1: Block-to-Block Assembly or Method 2: Joining Strips on the Front, then you do *not* need to

prepare individual backing squares for your quilt blocks. All you need is a quilt block and a batting square to begin quilting.



Center the quilt block on top of the batting square. Press the block so that it lies smooth and flat on the batting (avoid ironing the batting). If it helps, you can place 2-4 pins to keep both layers in place. This block is ready to quilt! You will add backing fabric later after the whole quilt has been assembled.



Quilt block and batting square ready for quilting for assembly Methods 1 and 2

B. If you choose Method 3: Joining Strips on the Front and Back, you will need to cut $13\frac{1}{2}$ " backing squares for all your blocks. These squares will become the back of your quilt, resulting in a reversible quilt where the backing fabric is quilted with each individual block. (Note: You will need a usable fabric width of

$40\frac{1}{2}$ " to yield the backing squares.)

TIP

Before you pair the backing squares with the blocks, plan the layout for the backing squares the same way you would the blocks for your quilt top. Place the squares on the floor or a design wall to make sure you like the pattern. For example, will the backing squares be alternating colors? What direction do

you want the print to go? Then pair them up with the corresponding quilt block and batting, ready for quilting.

For each block, make a mini quilt sandwich which consists of the quilt block on top, batting square in the middle and a backing square on the back. The wrong sides of the fabrics should face the batting square. Press the block so that all 3 layers lie smooth and flat. If it helps, you can place 2-4 pins to keep all 3 layers in place.



Block, batting, and backing ready for quilting for assembly Method 3.



Quickest Assembly Method

If you're looking for the quickest quilt assembly, I suggest either Methods 1 or 2, with Method 1 probably being slightly faster than Method 2. These truly are quick quilt finishing

methods. Method 3 takes more patience, but it also gives you a reversible quilt, like two quilts in one!

QUILT THE BLOCKS

I typically use a 3–3½ stitch length when quilting. It has been a good length to avoid bunching, especially when quilting straight lines. However, if you do free-motion quilting, you may want to decrease the stitch-length to a length that feels smooth as you move the quilt. (I typically decrease to a stitch length of 2.)



Detail of *Mini High Tea Sampler*, showing the free-motion quilting

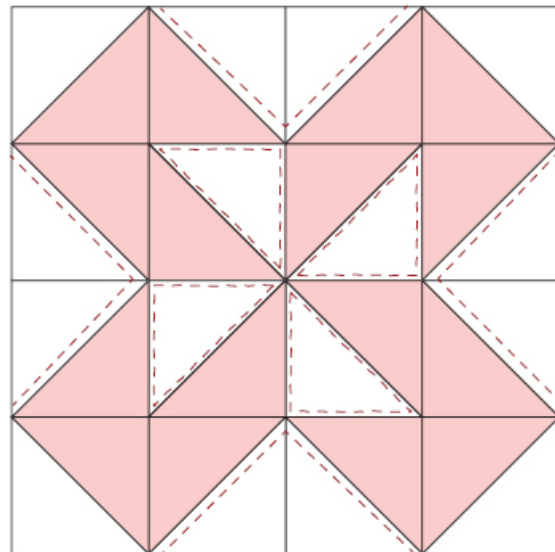
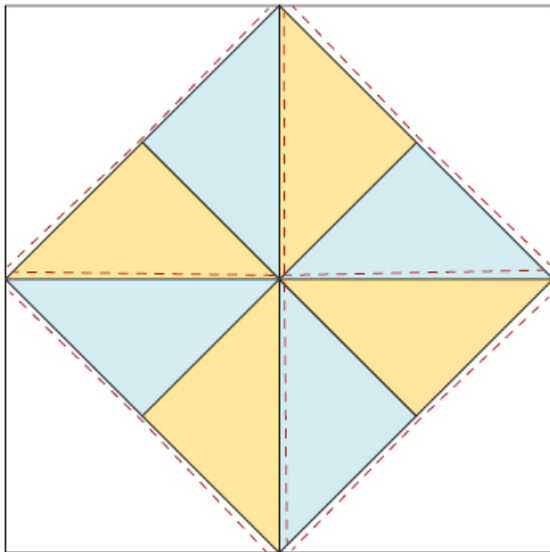
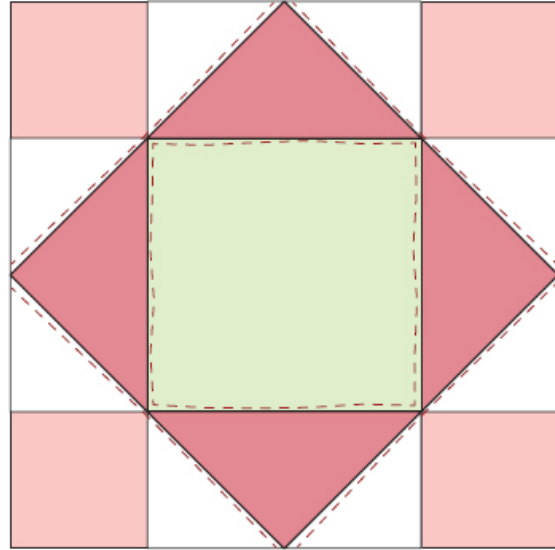
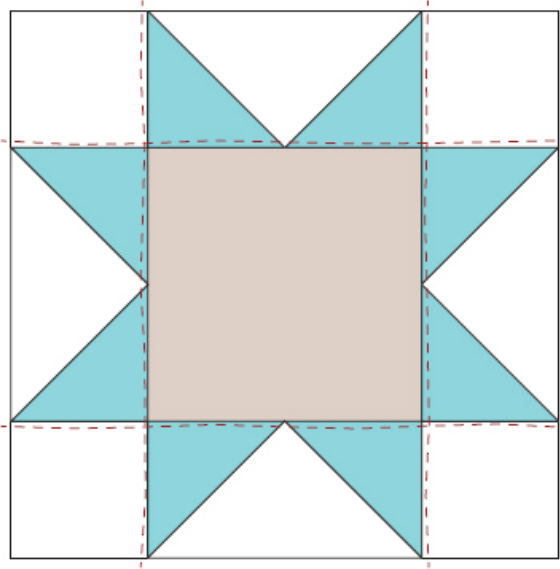
Whatever quilting style you use, be consistent. If you quilt one block a certain way, then quilt the rest of your blocks similarly. Quilting a block will cause it to shrink or stretch slightly—this is expected. Similar quilting throughout the project will keep the shrinking and stretching consistent from block to block. When

it's time to assemble the whole quilt, all the blocks will fit together.

Quilting with Lines

If you've followed my work, you'll know that I love quilting with lines! Sometimes simple is best, especially when you already have a very detailed block. I tend to keep my quilting minimal to not take away from the quilt block, but instead frame the shapes. Framing shapes when quilting also gives a lovely geometrical pattern on the back of the block, which is great if you're assembling your quilt using Method 3: Joining Strips on the Front and Back.

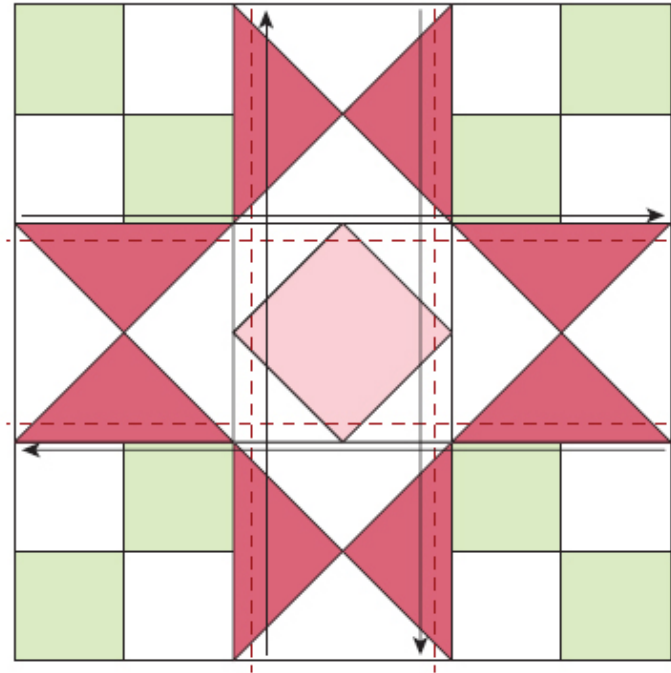
Because the shapes in the blocks are symmetrical, framing shapes when quilting your block helps to distribute the quilting evenly. This will help your blocks shrink or stretch evenly.



Find basic shapes within a quilt block and frame them by quilting lines $\frac{1}{8}$ "- $\frac{1}{4}$ " from the seams.



When quilting up and down and left and right, alternate directions when quilting. This will help your blocks bunch evenly.



Alternate directions as you quilt.

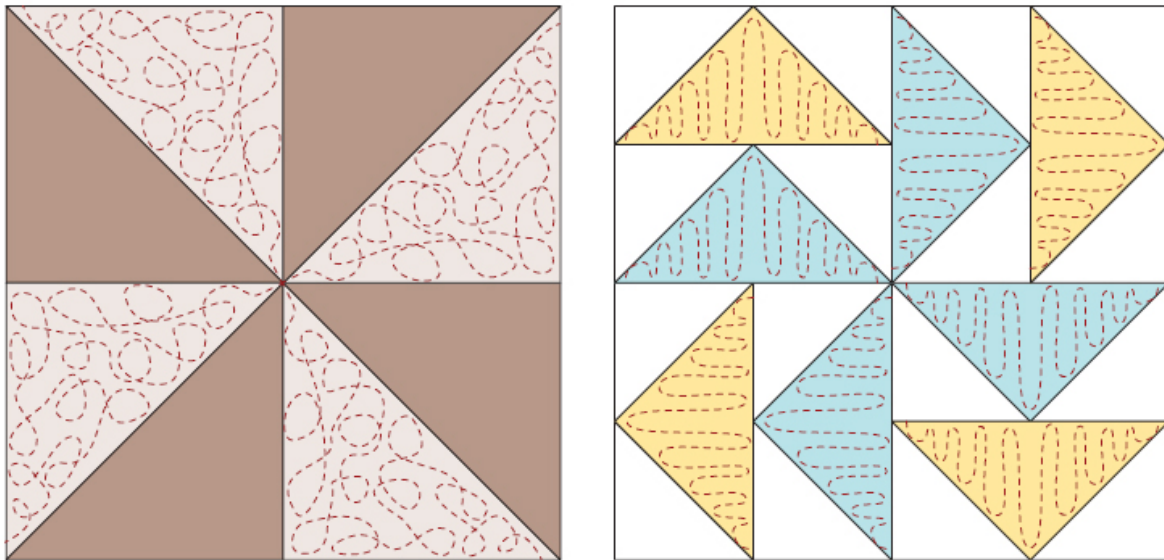
Free-Motion Quilting in Small Shapes

Free-motion quilting is much more manageable with quilt as-you-go!

If you've been intimidated with trying free-motion quilting, trying it on a quilt-as-you-go block is the perfect start to help build your confidence. Because you are working with a 12½" block as opposed to a whole quilt, you will have more control over the quilting.



Detail of *Mini High Tea Sampler*. Although I usually prefer quilting with straight lines to outline more detailed blocks, free-motion quilting always has a beautiful effect on almost any type of quilt.



Try free-motion quilting within smaller shapes on your block for a very interesting and beautiful effect.

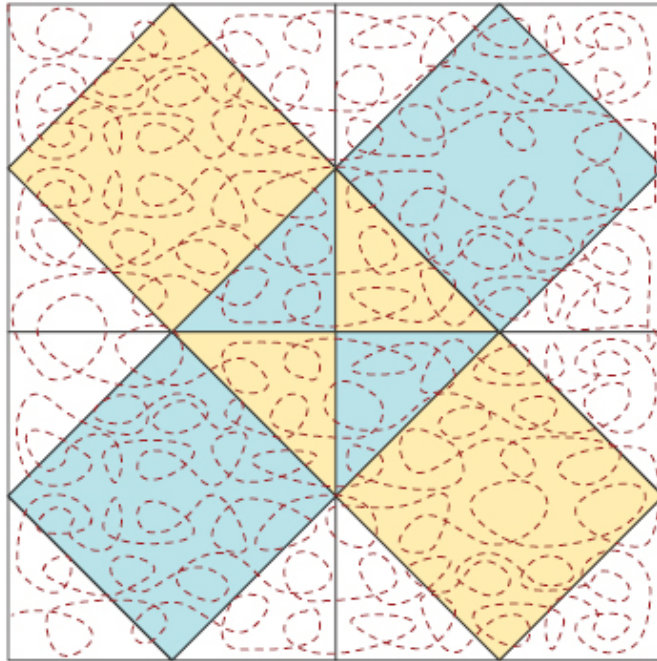


I had fun practicing free-motion quilting on the *Bright Blooms Table Runner*.

If it's your first time to free-motion quilt, I recommend trying small loopy-loops in random directions. Before you quilt your block, practice on a sample that's roughly the same size of your block. Repeat the flowing movements of the circular loopy-loops in wavelike motions, making their way slowly down, row by row, in a curvy S that stretches to both sides of the block.

I like to vary the size of my loopy-loops, making some bigger or smaller to help fill in all the spaces. This helps make the quilting look more random instead of a perfect string of loops, but you can do them however you prefer depending on the look you prefer.

When sewing curves (for example, the curve of a loopy-loop), you may have a natural tendency to go around the curves faster. When you go around the curves too fast, you will get uneven stitches that will look too long or loose, unless your sewing machine has a stitch regulator (which most machines do not). That being said, *practice maintaining a consistent speed with your quilting, especially when quilting curves*. Practice and get familiar with these movements on your sewing machine before you actually sew.



Free-motion quilting on a small scale, all over the block

When you're ready to try sewing, relax your shoulders and don't forget to breathe! Do the same motions you practiced beforehand, but this time, you need to become familiar with the pace of your sewing machine. Find a comfortable rhythm with your machine by familiarizing yourself with how it feels to have control over the block and the speed with which your machine allows you to comfortably move the block on your sewing machine. *A stitch length of 2 works well for me when free-motion quilting. However, be sure to find a good length that works for you, depending on the speed you are moving your quilt underneath the needle.*

Please don't get discouraged if you don't quite get it on your first try! Just like anything, it takes practice. Also, maybe loopy-loops aren't your thing, you can always try a different design or whatever feels right for you.



Detail of *Oh My Stars Pillow*. Making this one-block project is a great way to practice your free-motion quilting.



Use small-scale quilting designs that complement the size of the block. Larger movements are harder to make and can cause the block to bunch up in the sewing machine.

Plan How the Quilting Will Look on the Back

If using Method 3: Joining Strips on the Front and Back for your finishing technique, be mindful of how the quilting will look on the reverse side of your quilt.



The back of *High Tea Sampler* was assembled via Method 3 to produce a reversible quilt. For the quilting, I chose a main shape within the block (for example, a star or a diamond) that was symmetrical and distributed evenly on the block and sewed approximately $\frac{1}{8}$ " from the seams. This gave me a pretty, quilted shape on the back that was easy to achieve by simply following the seams on the front.

SQUARING UP BLOCKS

After you've quilted all your blocks, next comes the satisfying part—squaring them up to a happy stack of quilted blocks!

This part is easy, and will go by twice as fast if you have a rotating cutting mat. I highly recommend treating yourself if you don't already have one. It will come in handy not only for quilt as-you-go, but for traditional quilting as well. It's one of my most-used quilting tools.



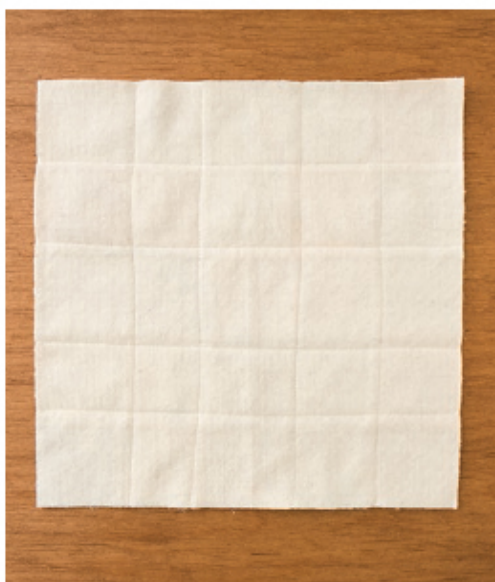
Photo by Jera Brandvig

What a satisfying sight to see!

To square up a block, simply align a cutting ruler alongside the edge of the quilt block, and then use the rotary cutter to trim off the excess batting/backing fabric. Trim the excess batting from all 4 sides of the block.



Trim off excess batting/fabric. You can see how a rotating cutting mat can expedite this process: trim, rotate, trim, rotate, trim, rotate, trim, rotate ... and done!



Back of block prepared for assembly Methods 1 or 2 (backing will be added after the



quilt is assembled)

Back of block prepared for assembly Method 3 (backing square already attached)

Notes to Remember

If you're a seasoned quilter, what I'm about to tell you will most likely go against traditional "quilting rules." If this helps to console you: taking risks is part of being creative, and I've already taken the risk and I know it works! Plus, it's fun breaking the rules every now and then. Here goes

...

- After you've trimmed the batting from all 4 sides of your quilted block, there is no need to measure the block and make sure it's a perfect 12½" square. It won't be, and this is expected. The quilting creates shrinking or stretching, which probably made your block a slightly different size. However, if you quilted all your blocks consistently, then they should all be the same size somewhat, and will all join together.

- After you have trimmed off the excess batting from each side, make sure the block aligns with the blocks trimmed before it. Depending on how much quilting you've added, your block will likely shrink $\frac{1}{4}$ ". If you've done a lot of free-motion quilting, you may find that you need to shave off $\frac{1}{16}$ " - $\frac{1}{8}$ " here or there, but it shouldn't amount to enough to throw off the alignment of the quilt assembly.

Assembling the Blocks

At this point you should have a satisfying stack of quilted and squared-up blocks that are ready to be assembled. For the following assembly methods, use a $\frac{1}{4}$ " seam allowance.

In **Method 1: Block-to-Block Assembly** and **Method 2: Joining Strips on the Front**, you quilt the blocks to batting only, and then join them together block-to-block or with joining strips between. After the quilt is assembled, you add the backing fabric.

Adding backing fabric is easier than it sounds because you've already finished the intricate quilting on the individual blocks. Very minimal sewing is needed to attach the backing. Though you still have to run the whole quilt through a sewing machine to attach the backing, the bonus is you don't have to maneuver the heavy bulk of an entire quilt as you quilt the more intricate details on the blocks. Instead, it's just minimal straight-line quilting.

In **Method 3: Joining Strips on the Front and Back**, you quilt the blocks to both batting and backing, then assemble them with joining strips on the front and the back of the quilt to produce a reversible quilt.

For some examples of the backs of reversible quilts, see *High Tea Sampler*, *Whimsy Windows*, and *Summer Nights*.



Note

If you've read *Quilt As-You-Go Made Modern*, then joining Methods 1 and 2 are not new to you! However, Method 3 is a new technique shown for the first time in this book. I show all three methods here for anyone new to quilt as-you-go, and for the convenience of having all three methods in one place.



A beautiful stack of quilted and squared up blocks ready to be assembled!

METHOD 1: BLOCK-TO-BLOCK ASSEMBLY

This is a subtle way to join blocks without anyone ever realizing it was quilt as-you-go! If you don't want your blocks to be framed with strips, then this is the technique for you.

In this method you assemble the quilted blocks the same way you would assemble a traditional quilt, but with the following two exceptions: • *Use an even-feed walking foot and always backstitch at the beginning and end of each seam.* This foot will prevent the layers of batting and fabric from puckering or shifting around. The backstitching will prevent the seams from coming open during assembly.

- *Press seams open and trim at the corners.* Use a steam setting to press the seams open. Press the seams on the front side of the quilt as well. To prevent bulky seams on the quilt top, trim all the corners of the seam allowances at a long angle.



Trim the ends of each seam at a long angle to reduce bulk at each corner.

- 1.** Sew the blocks within each row together. Press seams open and trim corners.
- 2.** Sew the rows together. Place pins at each intersection to keep the rows from shifting. Press the seams open.
- 3.** Press the seams again, this time on the front of the quilt.



On the back, all seams are pressed open with all corners trimmed.



The front will look smooth, with all seams nice and flat.

To finish your quilt, refer to [Adding Backing and Binding](#).



The intersections at the back of the quilt will be flat without bulk because the corner fabric was trimmed and the seams were pressed open.

METHOD 2: JOINING STRIPS ON THE FRONT

With this method, a $\frac{1}{2}$ " finished strip connects the blocks on the front of the quilt only. The look will be similar to a sashing strip. This method is a great way to subtly frame your blocks or break up a busy pattern.



Blocks sewn together with joining strips

Joining strips have no batting when they are sewn to the blocks, so you do not have to press seams open or trim corners. After the strip is sewn to a block, press the seam allowance toward the joining strip, which will back it with batting.

- 1.** Cut strips 1" x the width of fabric. Trim a strip to the length of the block (all the blocks in this book are $12\frac{1}{2}$ " in length). Place a joining strip on top of the block, right sides together, and align the edge of the strip with the side of the block. Stitch together, starting and ending with a backstitch. Press the joining strip toward the seam allowance.



Press the joining strip towards the seam allowance.

2. Align another block along the opposite edge of the joining strip, right sides together, and stitch. Flip the blocks open, right sides facing up, and press the seam allowance toward the joining strip.



The joining strip should measure $\frac{1}{2}$ " when finished.



After pressing, the joining strip will be backed with the batting from the 2 seam allowances.

3. Repeat Steps 1 and 2 to stitch each row.

4. Cut longer joining strips to match the length of a row of blocks. You may have to sew some strips together to make joining strips long enough. Repeat Steps 1 and 2 to stitch the rows together with a long joining strip between each row. Place pins at the intersections to make sure the blocks line up.



Front of a quilt with joining strips



Back of a quilt with joining strips

Refer to Adding Backing and Binding to finish your quilt.

METHOD 3: JOINING STRIPS ON THE FRONT AND BACK

This technique has $\frac{1}{2}$ " finished joining strips that connect the blocks on both the front and back of the quilt. If you choose this method, you need to quilt the block, batting, and backing together before you assemble the quilt.

- 1.** Choose the front and back joining strip fabric. Depending how the front and back of your quilt look, you may choose to use the same fabric for both sides. In this example, I chose beige fabric for the front of my quilt, and red for the back.
- 2.** Cut all joining strips 1" \times the width of fabric. Trim a front and back strip to the length of the block (all the blocks in this book are $12\frac{1}{2}$ " in length). Align the joining strips with the edge of a

block, right sides together, with the front strip on top and the back strip under the block. Pin, or use Wonder Clips, to keep the pieces in place. Stitch together, starting and ending with a backstitch. Press the top joining strip toward the seam allowance. Do not open the back joining strip.



A block with joining strips aligned on the front and back



Press the top joining strip toward the seam allowance.



At this point, leave the back joining strip as is.

3. Align another block along the opposite edge of the top joining strip, right sides together, and stitch. Flip the blocks open, right sides facing up, and press the seam allowance toward the joining strip. After pressing, the joining strip will be backed with the batting from the 2 seam allowances.



The joining strip is backed with the batting from the seam allowances.



The back joining strip stays in place during the first stitching.

4. Flip the quilt over, and hide the exposed seams using the joining strip on the back. To do this, fold the edge of the joining strip under approximately $\frac{1}{4}$ " and then top stitch. If it helps, you can press it before you sew, but I usually fold it right on my sewing machine and stitch as I go.



Fold the back joining strip under $\frac{1}{4}$ " and stitch.



When you stitch the back joining strip, the stitch will show through to the front and will look similar to this.

5. Repeat Steps 2-4 to stitch each block within each row.

6. Cut longer joining strips to match the length of a row of blocks. You may have to sew some strips together to make joining strips long enough. Repeat Steps 2-4 to stitch the rows together with a long joining strip between each row. Place pins at the intersections to make sure the blocks line up.



Detail of *Summer Nights*, showing the front and back of a quilt with joining strips

To finish your quilt, refer to Bind Your Quilt.

Adding Backing and Binding

If you made a reversible quilt using assembly Method 3: Joining Strips on the Front and Back, then all that is left to finish your quilt is to bind it! You can skip to Bind Your Quilt.



Detail of *Whimsy Windows*. Using Method 3: Joining Strips on the Front and Back gives you a reversible quilt, where the back is made up of all the backing squares you already quilted and assembled together using joining strips. This is the back of the reversible quilt.



If you used assembly Method 1: Block-to-Block Assembly or Method 2: Joining Strips on the Front, then all you need to do is add the backing fabric and bind it. Minimal quilting is needed to add the backing fabric.



Detail of *Java Java*, showing the back of a quilt assembled with Method 1 or 2.

ATTACH THE BACKING FABRIC

The first step is to baste the backing fabric to your quilt top. With a traditional quilt, you would need to use hundreds of pins to keep the backing, batting, and quilt top from shifting while you quilt. Since your blocks are already quilted to the batting, you have to baste only 2 layers together, requiring far fewer pins. And, since all the quilting is complete, you will need to add only minimal quilting to attach the backing fabric.

BASTE

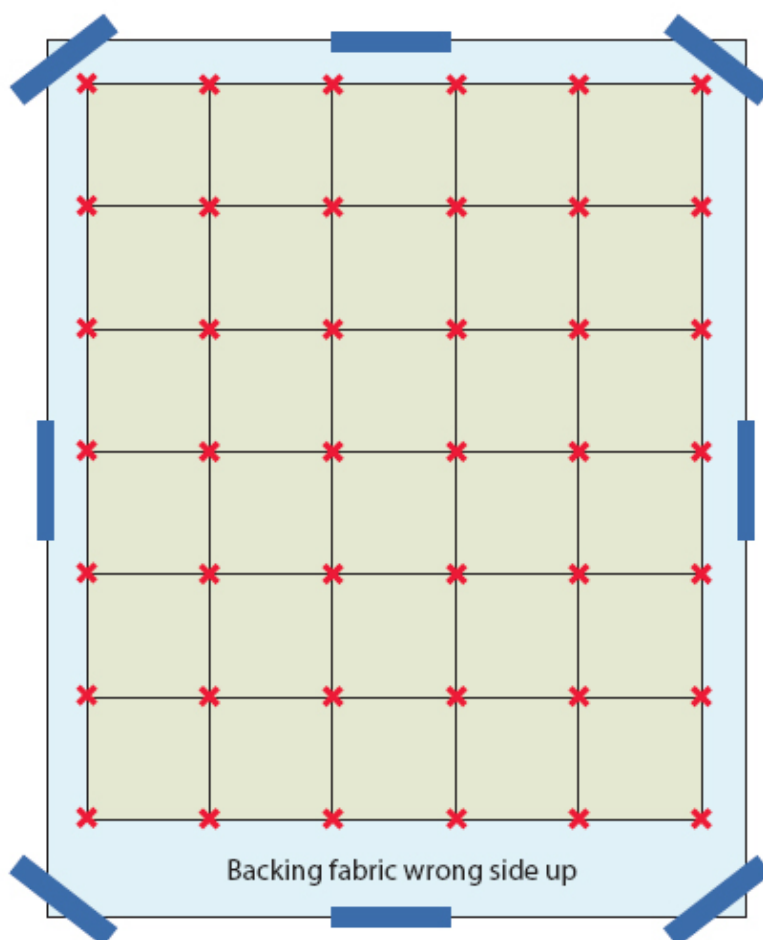


- I recommend using curved safety pins when basting. The curve of the pin pops back up into the quilt for quicker pinning.
- Painters tape works great for holding down the backing fabric.

1. Start by placing the backing fabric, wrong side up, on a hard-surfaced floor. Smooth it out as much as possible and tape down all 4 corners. I like to use painter's tape. If your quilt is big, I recommend taping down the sides as well. The goal is to make sure the backing fabric does not shift around when you place the quilted top over it.

2. Center the assembled quilt on top of the backing fabric, right side up, leaving at least 2"-4" excess backing fabric around all sides. Smooth the top flat and pin it to the backing fabric. Place pins at each seam intersection and the ends of each seam.

In the following example, X marks the places to use pins.



After you have completed the pin basting, you can remove the painter's tape and get ready to stitch the quilt together.

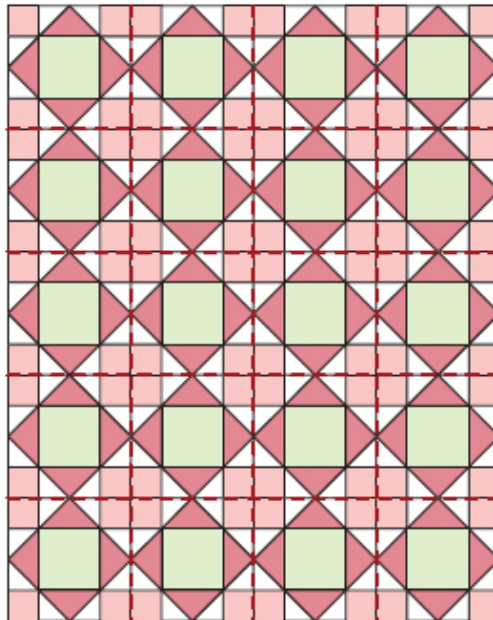
Attach the Backing Fabric with Minimal Quilting

Use an even-feed walking foot.

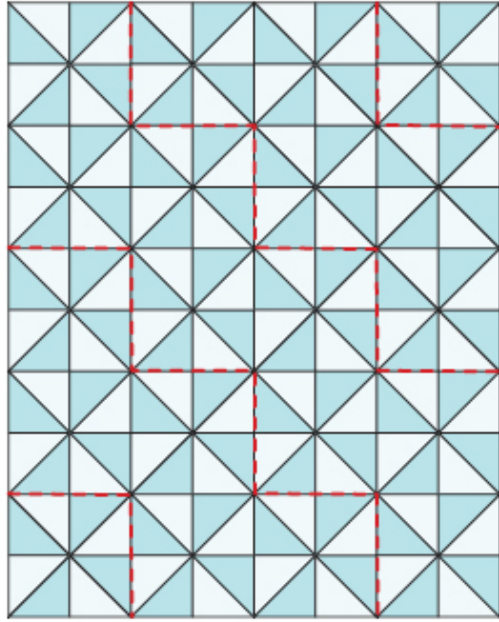
Since all your quilting is finished, you need to add only minimal and subtle quilting to attach the backing fabric. Choose a pattern and then either stitch in-the ditch or quilt alongside the seams. *Stitching in-the-ditch* is sewing directly into the

seamline so that you can't see the stitches. Quilting lines parallel to the seam work well for quilts with joining strips between blocks.

You don't have to quilt every seam to form a grid. You can choose to quilt just the horizontal lines, vertical lines, or even zigzags. Use the seams as a guide to stitch in-the-ditch or quilt alongside the seams. In the examples above, the red dashes show suggested quilting lines.



This quilt example is a repeat of Block 10.



This quilt example is a repeat of Block 43.



Sew slowly! If you have never stitched in-the ditch before, start by sewing very slowly. Once you get the hang of it, you can speed it up as needed. Or to help guide your stitches, try using a stitch-in-the-ditch sewing foot. (Generic models are sold to fit most sewing machines.)



After you have attached the backing fabric, trim the excess backing to be even with the quilt top. Now you are ready to bind!

BIND YOUR QUILT

Bind using your favorite method. You can find binding instructions in my book *Quilt As-You-Go Made Modern* (by Stash Books). There are also many excellent online resources about binding, such as at ctpub.com (scroll down and click Quiltmaking Basics and Sewing Tips, and then look for the binding topics).

About the Author



Photo by Benjamin Brandvig

JERA BRANDVIG is the first quilter in her family. She walked into a local quilt shop, fell in love with all the fabrics and quickly started hoarding charm packs. Her husband thought it absurd, as she didn't even own a sewing machine, so he bought her one a few months later. Little did he know the Pandora's box that had been opened!

Jera eventually had kids and left her day job in the biotech industry to become a stay-at-home mom and quilting author-slash-fabric designer. Jera lives in a cozy home in the Ballard neighborhood of Seattle with her loving husband, two beautiful boys, and a furry nugget named Paige.



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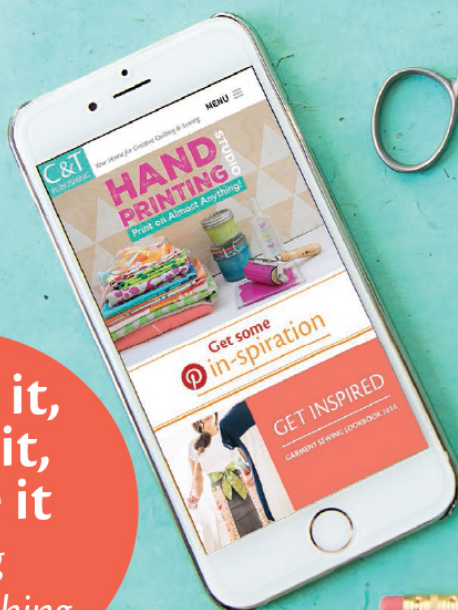
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