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by Mallory Hill

Bright Nights

Winter Quilts
that Glow

Celestial
Shimmer
by Debora Rivera

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Masterful
Lone Star
Quilt

Sew a
Pair of
Sweetheart
Mittens

Winter 2026
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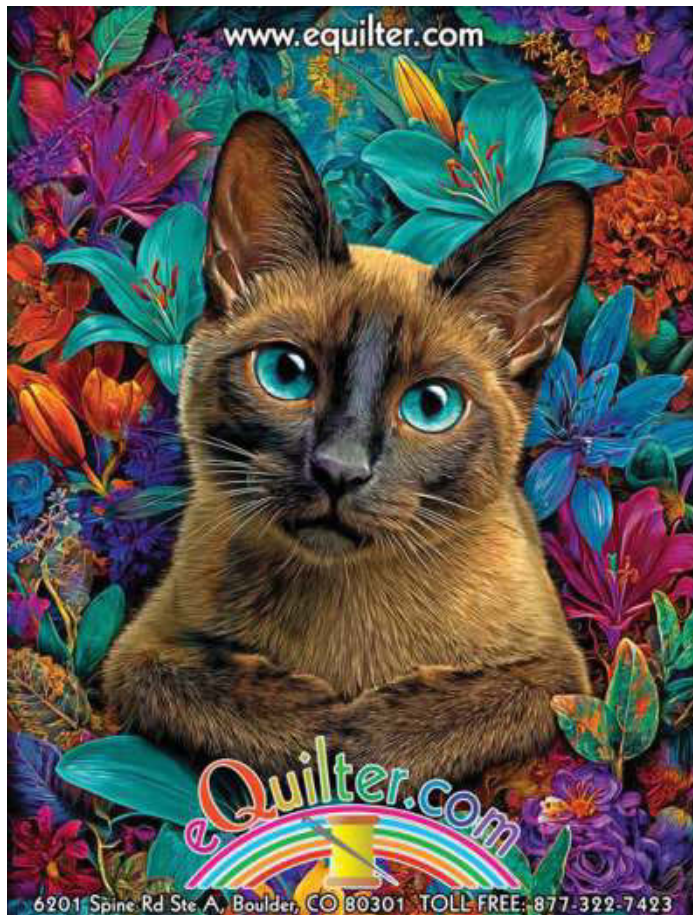




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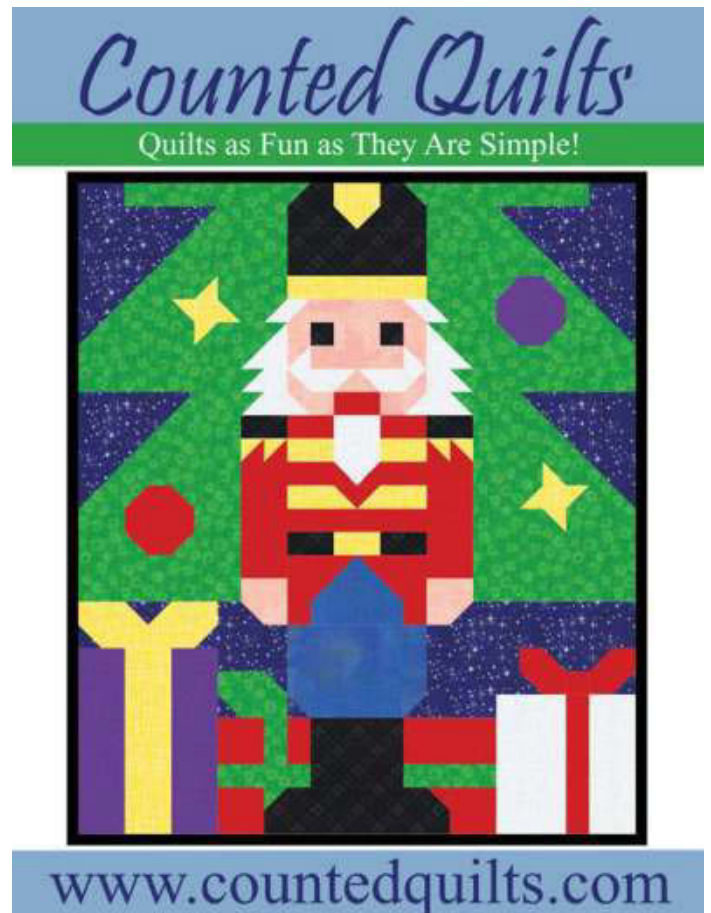
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Contents

- 4 *Editor's Letter*
On bright lights and winter nights.
- 5 *Fresh Picks*
Goodies that any quilter would love.
- 6 *McQ&A*
What can we do with those tiny fabric scraps we save?
- 108 *Quilt Basics*
Instructions for essential quilting techniques.
- 111 *Index*
Our stellar collection of winter quilt projects.

Special Interest

- 46 *Heart to Heart Mittens*
By Meg Healy
Warm your hands and your heart with sweet quilted mittens!
- 103 *I Love This Quilt: Ring Around the Rosie*
Strip piecing is a quick and easy technique for successful quilting.

Patterns

- 8 *Midnight Snowfall*
Gradient values of blue shine like snow in the moonlight.
- 14 *Ornamental*
Classic Christmas tree ornaments adorn a seasonal table runner.
- 20 *Merry Stars*
A creative version of a classic, cozy Christmas quilt.
- 26 *Celestial Shimmer*
Unique star blocks in a composition that glows from within.
- 32 *Origami Treasures*
Use traditional paper folding techniques to make fabric gift boxes.
- 38 *Glowing Glass*
A suite of table décor glimmers with bold color and modern style.
- 58 *Starlight Serenade*
Play with technique, color, and value in a striking on-point layout.
- 66 *Window to the Seasons: Winter*
Wrap up the seasonal wall quilt series with evergreen style.
- 72 *Divali Delight*
A radiant wall quilt relying on radial symmetry.
- 80 *Shine All Night*
This stunning Lone Star project will sharpen your skills and win your heart.
- 86 *Christmas Trimmings*
Selvage strips transform into special tree decorations.
- 92 *Silent Night*
Start with a printed panel, end with a gorgeous décor piece!
- 98 *Starry Sky*
Small star blocks make an oversize visual impact.





80



38



98



72



66

From the Editor



Bright Nights

In the depths of winter, when both days and nights are dark and cold, any sort of bright, glowing lights are such a welcome respite from the gloomy chill! It's no surprise that many of our main winter traditions include lots of lights as a celebratory barrier against the long, cold nights and remind us to cultivate warmth, hope, and joy however we can. From candles and golden, glowing windows to shimmering strings of lights, we draw inspiration from the origi-

nal bright lights in the night—those trillions of twinkling stars that illuminate even the darkest nights.

It's no surprise, either, that quilters love stars! Just as their light brings visual warmth and quiet wonder, so do the quilts they adorn bring literal warmth and cozy comfort to those who use them. The quilts in this issue sparkle and shine like the bright lights of winter nights that inspired them, providing us with ideas, purpose, and possibilities, much like the guiding star that shone and showed the way forward for three weary travelers over 2000 years ago.

Capture the magic of luminescent fresh snow with *Midnight Snowfall* by Heather Davis, with its dynamic large-scale block in shifting values. *Celestial Shimmer* by Debora Rivera also appears to glow from within thanks to deliberate color and value placement. Embrace the challenge of a masterful modified Lone Star design when you make *Shine all Night* by Becky Rico. Make the delightful foundation-pieced mini star blocks from *Starry Sky* by Mallory Hill to bring a radiant sparkle to your décor. And you can put a seasonal panel print to good use when you sew up *Silent Night* by Cynthia Davidson, which will also take your holiday décor up a notch or two.

Even when the cold, dark winter seems unrelenting, we can find ways to create our own warmth, light, and love to carry us through, even if we have to make it stitch by stitch, using fabric, thread, and creative joy. Let's get to work and illuminate those winter nights with dazzling décor, shiny and glimmering details, glitzy light-catching prints, cozy quilts for cuddling, and we'll brighten up the holidays as much as we can! Happy quilting!

Gigi

Correction: In the Fall 2025 issue, we wrote that the Kaleidoscope Two Add-On Block Collection was for Electric Quilt 2; it is for use with Electric Quilt 8. We regret the error.

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 **Quilting**
DAILY

Fresh Picks

- trends
- tools
- cool stuff



The MAV Kit & Caboodle

This is one of the most delightful gift bundles a quilter could hope to receive! The gorgeous hand-crafted quilting tools from Modern American Vintage are supplemented with useful quilt goodies from your favorite manufacturers. The four made-to-order tools are a 4" square weighted clapper with built-in magnets for holding pins, a miniature hera marker and needle turner combination tool, a miniature finger presser, and a miniature seam ripper, all designed to match and available in a dozen different designs. With the heirloom tools, you'll also get spools of thread, scissors, charm packs, pins, and much more. Each set is made to order and will bring even more pleasure to your quilting time.

modernamericanvintage.com

Kaffe x Oliso M3Pro Project Iron

The dependable irons you know and love are now available in a fabulous new edition from a fabric design icon! Kaffe Fassett has partnered with Oliso irons to make a collection of fun new, limited-edition irons that are totally hot, combining function and artistic flair. Favorite pressing features, like the travel and storage plate, the Diamond Ceramic-Flow soleplate, detailer tip, vertical and horizontal steam, are adorned with Kaffe's signature colorful designs and specially-designed collector's tin. Also available in a larger auto-lift model with a sleek carrying case.

oliso.com



Storybook Quilts by Laura Piland

This adorable pattern book, from Laura Piland of Slice of Pi Quilts, compiles a sweet selection of quilt patterns, all inspired by beloved children's books. For anyone who loves reading or making quilts for young ones and cuddling during story time, this collection provides reams of inspiration for making creative, colorful quilts full of meaning and memories. Some of the beloved books that inspired patterns are *All by Myself* by Mercer Mayer, *Llama Llama Red Pajama* by Anna Dewdney, and *Goodnight Already* by Jory John. Clear instructions, full-color photos, and helpful tips round out the pattern collection, most of which are beginner-friendly.

etsy.com/shop/sliceofpiquilts

Grip Fit Seam Ripper

A quilter is never without a seam ripper, and this one will help you tidy up after removing stitches, too! Sometimes the most basic, essential tools get an upgrade, and you'll wonder how you ever got along without the new version. The ergonomic handle fits comfortably in your hand as you work, and the rubber textured tip of the handle will grab and brush away all the tiny bits of thread that can get in the way of your unsewn and resewn seams.

This little adjustment goes a long way; keeping your work neat and tidy, no matter how many stitches you might pick out.

clover-usa.com





Gigi Levsen

Editor, *McCall's Quilting*

I'm always starting projects and therefore always accumulating more scraps. I have way too many fabric scraps at this point, but I can't throw them out because I might need them for a new project sometime soon! If the fabric is especially bright or pretty, I'll save a scrap as small as 1" wide—since a bold $\frac{1}{2}$ " finished strip or square can add a big visual impact to a piece if it's placed just right. If the fabric isn't as exciting, then a $1\frac{1}{2}$ " wide scrap is the smallest I'd keep (though that's still pretty small!). I try to keep my scrap stash manageable by stitching them into small, interesting compositions for simple cases and pillow covers of different sizes and styles; whenever I sit down to sew, I try to work on my main project as well as sew a few seams of these 'bonus' projects. Once I have several of these patchwork pieces ready, I can quickly finish one or more as needed for a quick gift. I dream of making a larger quilt and using up a big bunch of scraps but I haven't done so—yet!



Vanessa Lyman

Executive Producer, *Video*

Strips, 1" to $1\frac{1}{2}$ " wide. One day, I'll make a string quilt.

Squares, $1\frac{1}{2}$ ". I'm actively working on a scrap quilt with 3" finished Nine Patches.

Little scraps for 'spiders' or 'spacers,' I'll go as small as a $\frac{1}{2}$ ".

But the smallest? Weirdly, I like to clip and keep my dog ears in glass jars. Over the years, they've become almost like sand paintings we used to do as kids, those layers of colors in strata. I'm not sure I'll ever use them (there ARE actually techniques), but I do keep them!



Eileen Fowler

Editor, *Quiltmaker* and
Quick + Easy Quilts

I can't seem to throw away even the tiniest bits of fabric—well, except for those little dog ears from trimming, those go straight in the trash bin. Most everything else gets saved—because you never know when a small scrap will come in handy. I've even used some of the tiniest pieces in bitty blocks, crumb quilts, and scrappy totes. When my scrap bins start to overflow, that's my sign to use 'em up! It's so satisfying to see teeny-tiny leftovers come together into something colorful and fun.



Marcia Young

Editor, *Quilting Arts* and
QuiltCon Magazine

My habits are based on the type of fabric. If it is a hand-dye, I will keep the smallest scrap!



Valerie Uland

Editor, *Fons & Porter's
Love of Quilting*

The smallest size fabric scraps I keep are about 2" squares—my scrap bins are already overflowing, so I try to be at least a little bit realistic! My favorite ways to use scraps are in small projects such as mug rugs, coasters, zippy bags, stuffed 3D patchwork "building block" toys (made up of six 4" patchwork blocks) for baby gifts (the more colors the better!) or to play with paper foundation pieced blocks.

Free Block Pattern Videos

McCall's Quilting has a treasury of more than 150 quilt block patterns on QuiltingDaily.com—*absolutely free!*

Every month, *McCall's Quilting* editor Gigi Levsen and staff members will revisit some of these blocks in video format, playing with new color palettes and showing techniques for piecing, marking, cutting, and pressing.

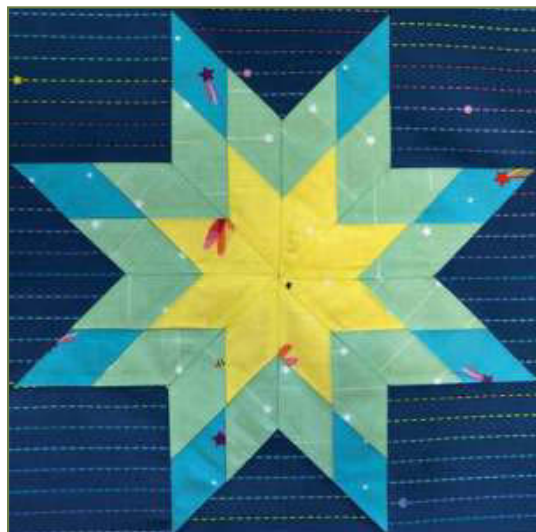
Scan the QR code below or visit QuiltingDaily.com/150-free-quilt-block-patterns-and-inspiration-from-mccallsquilting-com/ to explore all the blocks and watch our ever-increasing step-by-step video tutorials. You could plan projects for years with just these block patterns! Get inspired and learn cool tips, tricks, and shortcuts that will bolster your quilting skill set.

And if you make one of these blocks, please share it with us at mccallsquilting@goldenpeakmedia.com!

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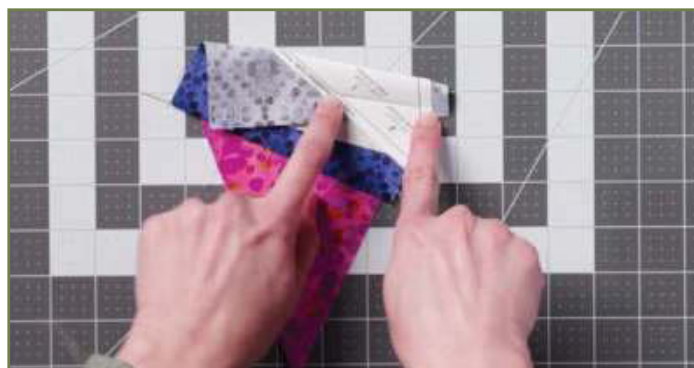


Blazing Star Block



Challenge yourself with a block requiring multiple interesting techniques, like strip piecing, angled cutting, offset seams, and set-in seams.

Crazy Anne Block



Watch a vibrant, dynamic block come together while learning best practices for foundation piecing, from ensuring adequate fabric coverage for each area to tips for easy foundation removal.





Midnight Snowfall

Patchwork is transformed by a gradual brightening glow.

Quilt Designed & Made by
Heather Davis
Machine Quilted by
Terri Rogers of Terri Quilts

SKILL LEVEL

Easy

FINISHED SIZE

60" x 60"

FINISHED BLOCKS

1 Block T 15" x 15"
2 Block U 15" x 15"
3 Block V 15" x 15"
4 Block W 15" x 15"
3 Block X 15" x 15"
2 Block Y 15" x 15"
1 Block Z 15" x 15"

"Midnight Snowfall recreates the fascinating light that you not only see, but also feel, when it snows late at night," Heather said. "The world should be dark, but the reflected light of the accumulated snow gives a warm luminescence that feels magical."

Planning

“Due to the large number of seams, I would recommend pressing open,” she continued. “And as there are 288 Tri-angle squares, I chose to use Triangles on a Roll for construction.” Adapt our pattern to use Heather’s technique if you prefer, but the quilt can easily be made without any specialty products. For those who enjoy quilting in the ditch, pressing seams open might not be ideal, so plan your pressing directions in advance with a practice block to minimize bulk at seam intersections.

Besides the navy solid background, there are 7 distinct colors needed to make the blocks, from dark to light they’re listed in our pattern as teal, aqua, light blue, pale blue, cool gray, pale gray, and white. You could consider 7 shades of your favorite color, try a two-color gradient with a transitional hue in the center diagonal, or use the classic ROYGBIV (red, orange, yellow, green, blue, indigo, and violet) combination for a vibrant, colorful version of this stunning design. Heather’s clever block will ensure success in any palette!

With so many seams required, accurate cutting and piecing is essential for ease of construction. Use an accurate $\frac{1}{4}$ " seam allowance throughout so all elements of the quilt fit together well.

Fabric Requirements

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

Navy solid

- 2 $\frac{5}{8}$ yds. for blocks

Teal solid

- $\frac{3}{8}$ yd. for block T

Aqua solid

- $\frac{1}{2}$ yd. for block U

Light blue solid

- $\frac{5}{8}$ yd. for block V

Pale blue solid

- $\frac{3}{4}$ yd. for block W

Cool gray solid

- $\frac{5}{8}$ yd. for block X

Pale gray solid

- $\frac{1}{2}$ yd. for block Y

White solid

- $\frac{3}{8}$ yd. for block Z

Navy print

- $\frac{5}{8}$ yd. for binding

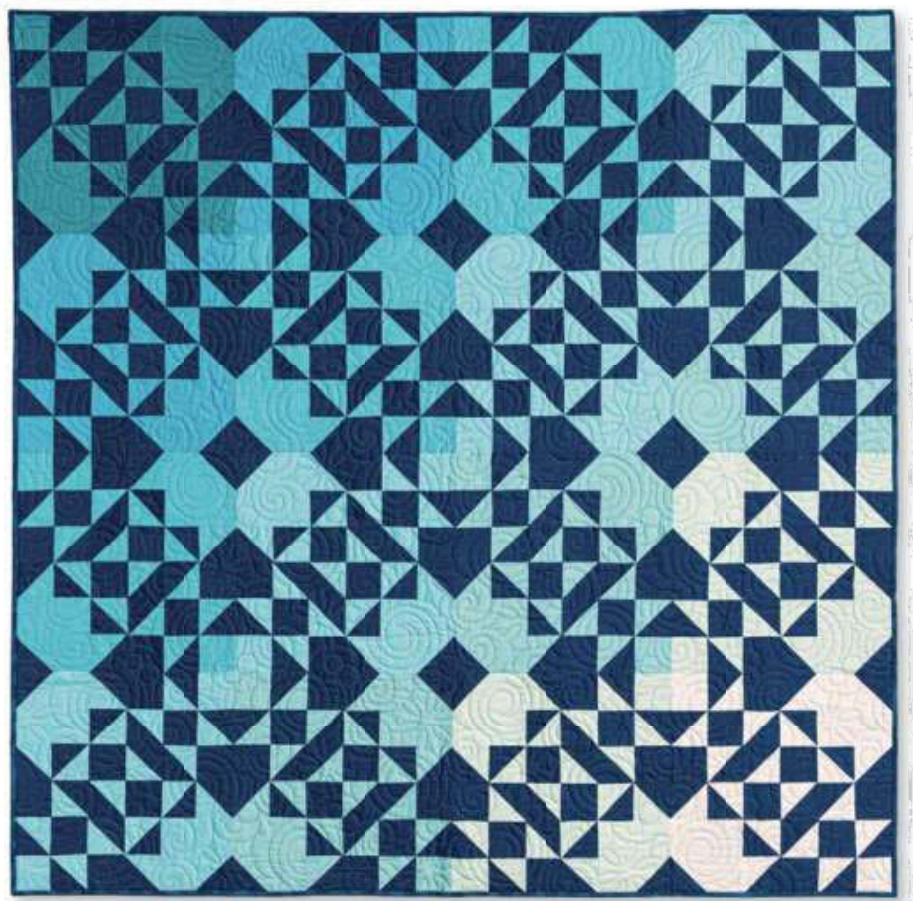
Backing

- 4 $\frac{1}{8}$ yds.

Batting

- 68" x 68"

NOTE: Fabrics in the quilt shown are from the Bella solids collection and the Grunge Hits the Spot collection by BasicGrey, both from Moda Fabrics.



Cutting Instructions

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

Navy solid

- 144 squares $3\frac{3}{8}$ " (A)
- 160 squares 3" (C)

Teal solid

- 2 squares $5\frac{1}{2}$ " (B)
- 9 squares $3\frac{3}{8}$ " (A)
- 2 squares 3" (C)

Aqua solid

- 4 squares $5\frac{1}{2}$ " (B)
- 18 squares $3\frac{3}{8}$ " (A)
- 4 squares 3" (C)

Light blue solid

- 6 squares $5\frac{1}{2}$ " (B)
- 27 squares $3\frac{3}{8}$ " (A)
- 6 squares 3" (C)

Pale blue solid

- 8 squares $5\frac{1}{2}$ " (B)
- 36 squares $3\frac{3}{8}$ " (A)
- 8 squares 3" (C)

Cool gray solid

- 6 squares $5\frac{1}{2}$ " (B)
- 27 squares $3\frac{3}{8}$ " (A)
- 6 squares 3" (C)

Pale gray solid

- 4 squares $5\frac{1}{2}$ " (B)
- 18 squares $3\frac{3}{8}$ " (A)
- 4 squares 3" (C)

White solid

- 2 squares $5\frac{1}{2}$ " (B)
- 9 squares $3\frac{3}{8}$ " (A)
- 2 squares 3" (C)

Navy print

- 7 strips $2\frac{1}{4}$ "– $2\frac{1}{2}$ " (as preferred)
× WOF for binding

Piecing the Blocks

I Referring to **Triangle-Squares in Quilt Basics** and to **Diagram I-A**, use navy solid A's with teal solid A's to make 18 unit 1's as shown.



Unit 1
Make 18

Diagram I-A

In the same way, referring to **Diagram I-B**, use navy A's with aqua solid A's to make 36 unit 2's, navy A's with light blue solid A's to make 54 unit 3's, navy A's with pale blue solid A's to make 72 unit 4's, navy A's with cool gray solid A's to make 54 unit 5's, navy A's with pale gray solid A's to make 36 unit 6's, and navy A's with white solid A's to make 18 unit 7's as shown.



Unit 2
Make 36



Unit 3
Make 54



Unit 4
Make 72



Unit 5
Make 54



Unit 6
Make 36

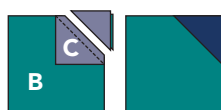


Unit 7
Make 18

Diagram I-B



- 2** Referring to **Stitch-and-Flip in Quilt Basics** and to **Diagram II-A**, join navy C to one corner of teal B as shown to make unit 8. Make 2 unit 8's.



Unit 8
Make 2

Diagram II-A

Similarly, referring to **Diagram II-B**, use B's with navy C's to make units 9–14 in colors and quantities shown in **Diagram II-B**.



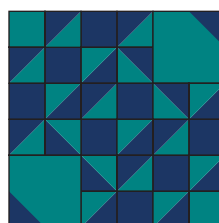
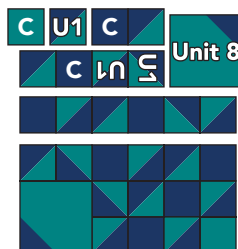
Unit 9 Make 4
Unit 10 Make 6
Unit 11 Make 8



Unit 12 Make 6
Unit 13 Make 4
Unit 14 Make 2

Diagram II-B

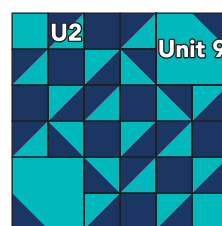
- 3** Referring to **Diagram III-A**, lay out 2 teal C's, 18 unit 1's, 8 navy C's, and 2 unit 8's as shown, carefully watching unit orientation. Join units and patches into rows as shown then join rows to make block T.



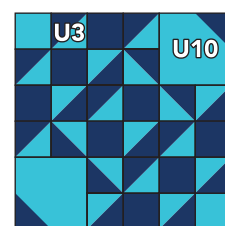
Block T
Make 1

Diagram III-A

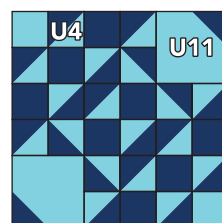
In a similar manner and referring to **Diagram III-B**, use matching sets of units and patches to make 2 block U's, 3 block V's, 4 block W's, 3 block X's, 2 block Y's, and 1 block Z as shown.



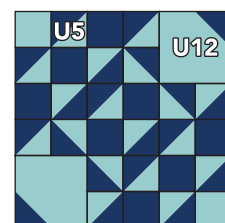
Block U
Make 2



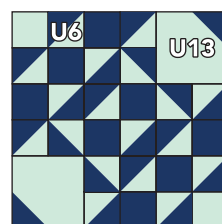
Block V
Make 3



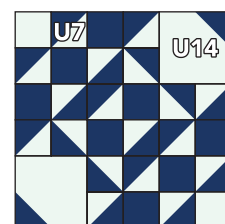
Block W
Make 4



Block X
Make 3



Block Y
Make 2



Block Z
Make 1

Diagram III-B

Color Play!

Heather's large-scale block is a playground for color and creativity! Using the Expressions Batik collection from Riley Blake Designs, we turned her frosty snowflake into a bouquet of poinsettias in classic Christmas style. The large stitch-and-flip corners turn into blossoms, and the remainder is shimmering shades of green. Playing with the value placement allows new shapes and motifs to be noticed, and adds even more movement to this dynamic block design.

While this block isn't inherently winter or holiday-themed, the simple units within the relatively large composition allow for so much experimentation and exploration. Gather up some fabric scraps in your favorite palette and stitch up a new version; what will you create with this block?





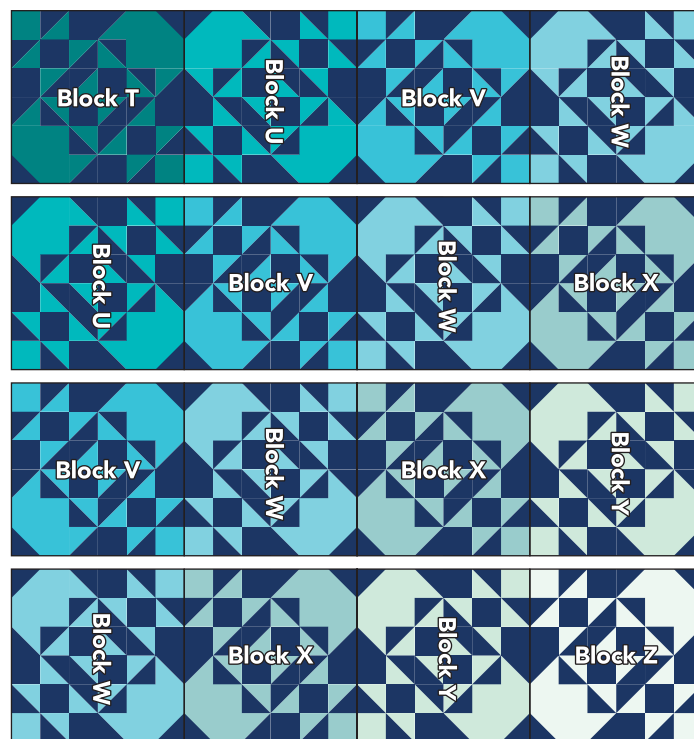
Assembling the Quilt Top

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

- 4 Join blocks into 4 rows of 4 blocks each. Matching ends and seams, sew rows together to complete quilt top.

Quilting and Finishing

- 5 Layer, baste, and quilt. Terri machine quilted all over swirls, snowflakes, and circles. Bind the quilt.



Assembly Diagram

Heather Davis learned to quilt from her mother and grandmother, and also enjoys designing simple and fun quilt patterns. She lives in Muscle Shoals, Alabama.
heatherdavishandmade.com







Ornamental

Christmas ornaments aren't just for trees anymore, they can decorate the table, too!

Quilt Designed & Made by
Lyn Brown

SKILL LEVEL

Easy

FINISHED SIZE

15½" × 51½"

FINISHED BLOCKS

5 Blocks 9" × 9"

Note: See **End of Pattern** for appliqué templates. Templates are printed reversed and without seam allowances for use with raw-edge fusible appliqué

"Christmas means something different to each of us," Lyn said. "It is caught up in tradition, grounded in faith, and carries so many memories. Every year, as new memories are built, old memories come gliding back. For me, Christmas is family round the tree, carefully placing each ornament and reliving the cherished memories evoked. I recall trees of yore; those fat metallic ornaments on my parents' tree. The appliqué is simple yet evocative of Christmases past, present, and future. Make some new memories but remember the old...Make Ornamental!"

Planning

"*Ornamental* is a fun and easy table runner that would look charming on any holiday table," she continued. "Five sparkling round ornaments have jaunty shadows, bright surfaces, and silver toppers and one is set to roll right off the runner. Notice that tiny, tailored inner $\frac{1}{4}$ " border? It looks difficult but is so easy to obtain by stitching one edge of the border, then running the edge of your $\frac{1}{4}$ " foot along that stitching line as you sew the other edge. The quilting is all straight line but angled to evoke the Christmas tree. I like to switch thread color to add a bit of whimsy and interest to the project."

Notice that the shadows, created by the D templates, are placed consistently in each block, but the silver topper, made from template B, is skewed on one ornament. Do the same if you like or make the ornaments rolling every which way! Prepare appropriate fabrics with paper-backed fusible web before cutting templates B, C, and D.

The dark red batik is used both for an ornament shadow and for border 2, binding, and border 3 accents. The dark teal is used for a border shadow as well as for border 3. You'll just need small squares of the remaining light and dark batiks to appliqué the blocks. Use a consistent $\frac{1}{4}$ " seam allowance throughout so all elements of the quilt fit together well.

Fabric Requirements

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

White batik

- $\frac{7}{8}$ yd. for blocks and border 1

Gray batik

- 5" square for blocks

Light purple, light blue, light red, light teal, and light yellow batiks

- 10" square *each* for blocks

Dark purple, dark blue, and dark yellow batiks

- 10" square *each* for blocks

Dark red batik

- $\frac{5}{8}$ yd. for block, border 2, border 3, and binding

Dark teal batik

- $\frac{1}{2}$ yd. for block and border 3

Template material

Paper-backed fusible web

Backing

- 1 $\frac{3}{8}$ yds.

Batting

- 60" $\times$ 20"

NOTE: Fabrics in the quilt shown are from the 1895 Watercolor Batik collection from Hoffman California Fabrics.

Cutting Instructions

Patches are lettered in order of use.

Measurements include $\frac{1}{4}$ " seam allowances. Prepare appropriate fabrics with paper-backed fusible web before cutting appliqué templates B, C, and D.

White batik

- 4 strips $1\frac{1}{2}$ " $\times$ WOF for border 1
- 5 squares $10\frac{1}{2}$ " (A)

Gray batik

- 5 template B

Light Purple, light blue, light red, light teal, and light yellow batiks

cut from each:

- 1 template C

Dark purple, dark blue, and dark yellow batiks

cut from each:

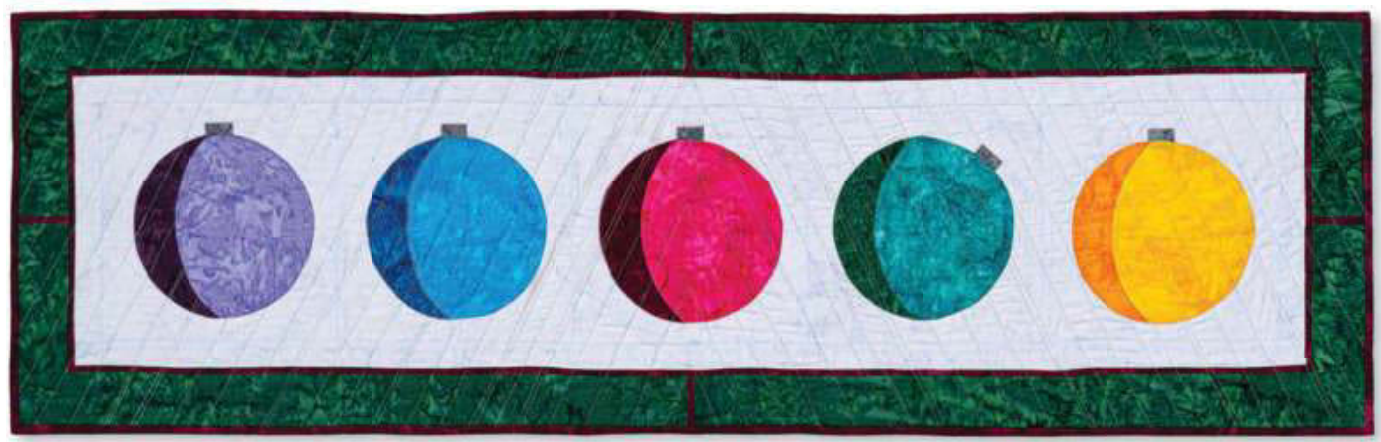
- 1 template D

Dark red batik

- 4 strips $2\frac{1}{4}$ "– $2\frac{1}{2}$ " (as preferred) $\times$ WOF for binding
- 4 strips $\frac{3}{4}$ " $\times$ WOF for border 2
- 4 rectangles $\frac{3}{4}$ " $\times$ $2\frac{1}{2}$ " (F)
- 1 template D

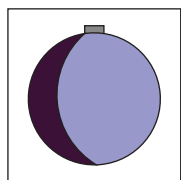
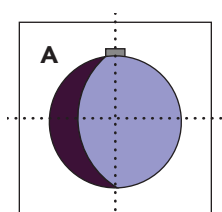
Dark teal batik

- 4 rectangles $2\frac{1}{2}$ " $\times$ $26\frac{1}{8}$ " (G)
- 4 rectangles $2\frac{1}{2}$ " $\times$ $6\frac{1}{8}$ " (E)
- 1 template D



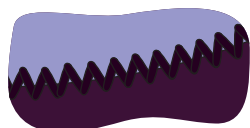
Appliquing the Blocks

1 Fold white batik A in half vertically and horizontally and lightly finger press the folds. Referring to **Fusible Appliqué in Quilt Basics** and to **Diagram I**, using folds as a guide, arrange gray batik B, light purple C, and dark purple D on A as shown; fuse in place. Use matching thread and a machine zigzag stitch to secure raw edges of appliques. Center motif and trim A to $9\frac{1}{2}$ " to complete block. Use remaining A's, B's, C's, and D's to make 5 blocks total; for one block, position B halfway between top vertical and right horizontal folds before layering C and D (refer to quilt photos).



Block
Trim to $9\frac{1}{2}$ " x $9\frac{1}{2}$ "
Make 5

Diagram I



Machine Zigzag Stitch





Assembling the Quilt Top

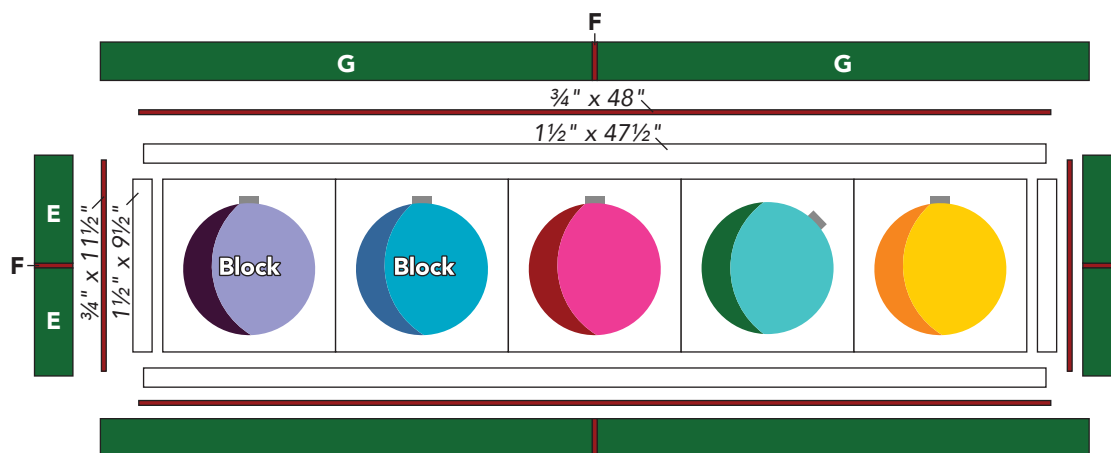
NOTE: Refer to **Assembly Diagram** for following steps, watching block placement and orientation.

- 2** Join all 5 blocks into a row to complete quilt center.
- 3** Refer to **Borders in Quilt Basics**. Join white border 1 strips and cut to sizes shown in **Assembly Diagram**. Matching centers and ends, sew border 1 short strips to quilt; repeat to add long strips. Add dark red border 2 in the same way.

- 4** Sew together 2 dark teal E's alternately with dark red F to make short pieced border 3; make 2. Similarly, join dark teal G's to both sides of dark red F to make long pieced border 3; make 2. Matching centers and ends, sew short border 3's to both short sides of quilt, then join long border 3's to both long sides to complete quilt top.

Quilting and Finishing

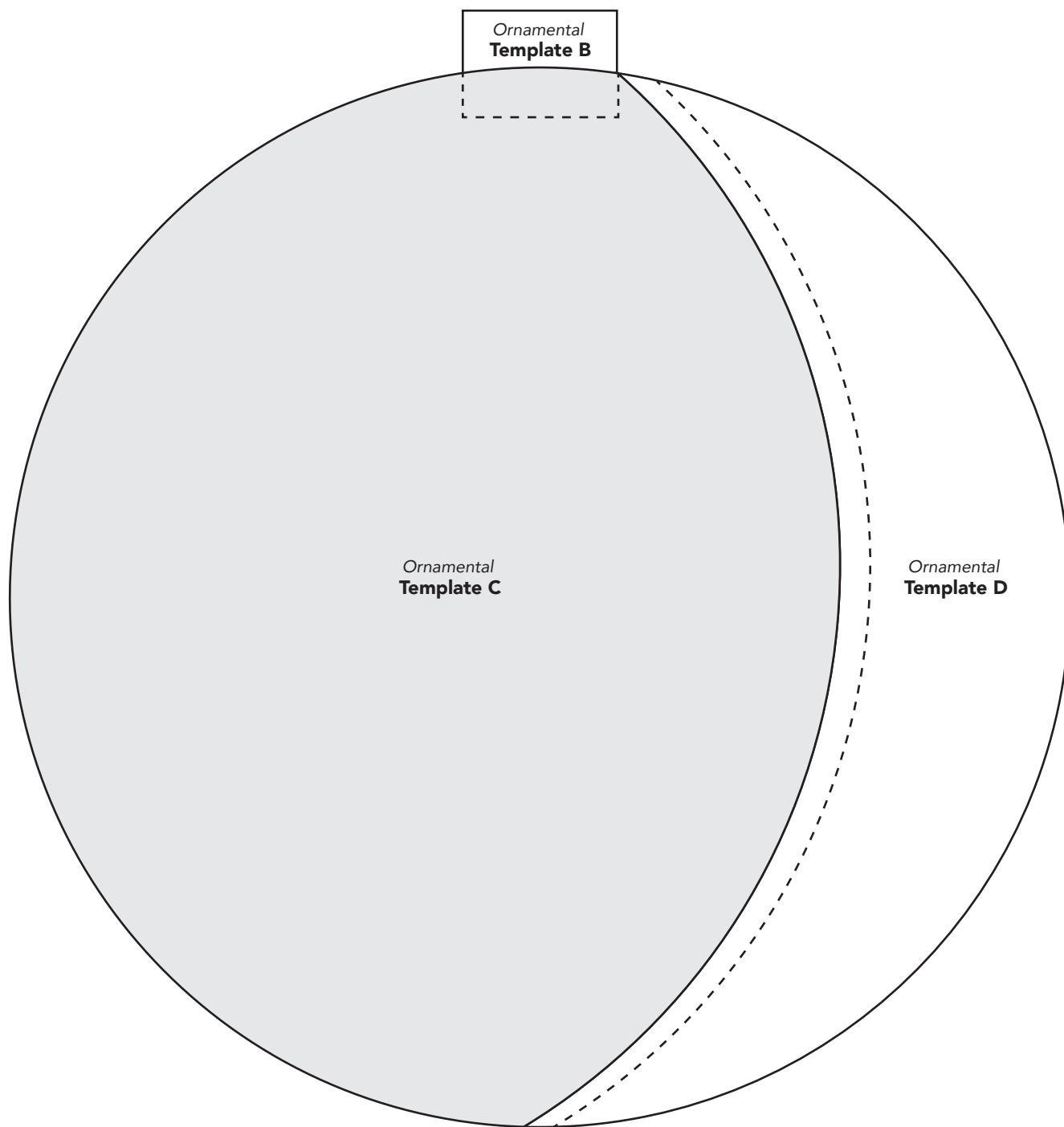
- 5** Layer, baste, and quilt. Lyn machine quilted angled parallel straight lines. Bind the quilt.



Assembly Diagram

Lyn Brown has been teaching quilting for nearly 30 years, including for her local college district. She lives in California with her husband and three pugs. lynbrown.com





*Images are presented in
reverse for the fusing process.*

Print at 100% (no scaling) unless indicated otherwise. This box measures 2 inches wide by 1 inch high. Use this as an accuracy guide when printing the foundations and templates.





Merry Stars

Stitch up some classic, cozy Christmas stars for the holidays.

Quilt Designed & Made by
Joanie Holton
Machine Quilted by
Patrice Brown

SKILL LEVEL

Intermediate

FINISHED SIZE

72½" × 83"

FINISHED BLOCKS

21 Block Y 9" × 9"

21 Block Z 9" × 9"

Note: See **End of Pattern** for piecing template C.

Traditional patchwork is classic and timeless for a reason—it never gets old!

The precise geometric stars sparkle appealingly, and Flying Geese soar across the surface of the quilt, welcoming you to wrap yourself in its beauty. Stitch up the ultimate in Christmas comfort as a holiday gift for friends or family or make it for you to snuggle under for a winter holiday movie night with your special someones.

Planning

Joanie used a variety of prints in red and teal, with two values in each color family. Our cutting list has you cut matching sets from the assorted color prints, so this project is a wonderful way to incorporate leftover scraps in your favorite color combinations. Though this timeless design looks so lovely in Christmas prints, it would work beautifully in any palette for any time of the year. Use Joanie's value placement as a guide to get the same glowing look in your project.

Joanie used 5 different assorted red prints, including the red large floral used in border 2 and binding, 5 different cream/red prints, 4 different cream/aqua prints, and 4 different teal prints, including the dark teal print used for border 1 and sashes. If you wish to use a similar print arrangement, you will need approximately a fat quarter of each for all the assorted prints.

We've followed Joanie's print placement closely in our fabric requirement and cutting instructions, so the fabric used in the borders is also listed with the specific number of patches of the same print in the blocks, but feel free to adjust and modify the patch cutting, especially if you're working with scraps. Read through the pattern before you start cutting to be familiar with what the patches are used for, then you'll be empowered to make your quilt unique with your own fabric choices.

Block Y is constructed with Y-seams; for best results, mark dots $\frac{1}{4}$ " in from appropriate patch corners to indicate where the seams should start and stop, and make a single backstitch at the beginning and end of each seam to secure. Be careful not to stitch past the marks or you may end up with little tucks or folds on the blocks. Use a consistent $\frac{1}{4}$ " seam allowance throughout so all elements of the quilt fit together well.

Fabric Requirements

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

Assorted cream/red prints*

- $\frac{7}{8}$ yd. **total** for block Z

Cream solid

- $2\frac{1}{2}$ yds. for blocks

Assorted red prints*

- $\frac{5}{8}$ yd. **total** for block Z

Red large floral*

- 2 yds. for block Z, border 2, and binding

Dark teal print

- $1\frac{3}{4}$ yds. for block Y, sashes, and border 1

Assorted teal prints*

- $\frac{1}{2}$ yd. **total** for block Y

Assorted cream/aqua prints

- $\frac{5}{8}$ yd. **total** for block Y

Aqua solid

- 1 fat eighth** for cornerstones

Template material

Backing

- $5\frac{1}{2}$ yds.

Batting

- $80" \times 91"$

*Read Planning.

**fat eighth = $9" \times 20"$

NOTE: Fabrics in the quilt shown are from the Merry Little Christmas collection from Tilda Fabrics.

Batting provided by Brewer Quilting & Sewing Supplies.





Piecing the Blocks

1 Referring to *Fast Flying Geese* in *Quilt Basics* and to **Diagram I-A**, use 1 assorted cream/red print A with 4 cream solid B's to make 4 Flying Geese 1's as shown. Make 21 sets of 4 matching Flying Geese 1's.



Flying Geese 1
Make 21 sets
of 4 matching

Diagram I-A

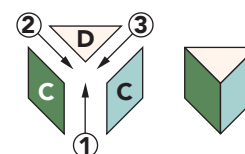
In the same manner, referring to **Diagram I-B**, use assorted red print A's and red large floral A's with cream B's to make a total of 21 sets of 4 matching Flying Geese 2's as shown.



Flying Geese 2
Make 21 sets
of 4 matching

Diagram I-B

2 Referring to *Set-in Seams (Y seams)* in *Quilt Basics* and to **Diagram II**, join 1 assorted teal print C, 1 assorted cream/aqua print C, and 1 cream D triangle as shown, following seam order and stopping stitching $\frac{1}{4}$ " from the Y seam intersection, to make a unit. Use remaining matching sets of assorted teal print, dark teal print, and assorted cream/aqua C's with cream D's to make 21 sets of 4 matching units.



Unit
Make 21 sets
of 4 matching

Diagram II

Cutting Instructions

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

☒ = cut in half twice diagonally

Assorted cream/red prints

cut a total of:

- 21 squares $5\frac{3}{4}$ " (A)

Cream solid

- 21 squares 5" cut ☒ to make 84 triangles (D)
- 252 squares $3\frac{1}{8}$ " (B)

Assorted red prints

cut a total of:

- 17 squares $5\frac{3}{4}$ " (A)

Red large floral

- 8 strips $4\frac{1}{2}$ " $\times$ WOF for border 2
- 8 strips $2\frac{1}{4}$ "– $2\frac{1}{2}$ " (as preferred) $\times$ WOF for binding
- 4 squares $5\frac{3}{4}$ " (A)

Dark teal print

- 8 strips 2" $\times$ WOF for border 1
- 24 template C
- 71 rectangles 2" $\times$ $9\frac{1}{2}$ " (E)

Assorted teal prints

cut 15 matched sets of:

- 4 template C

Assorted cream/aqua prints

cut 21 matched sets of:

- 4 template C

Aqua solid

- 30 squares 2" (F)

- 3** Referring to **Diagram III** and continuing with the Y seam technique, join 4 matching units with 4 cream B's as shown, following seam order and stopping stitching $\frac{1}{4}$ " from Y seam intersections, to make block Y. Make 21 block Y's.

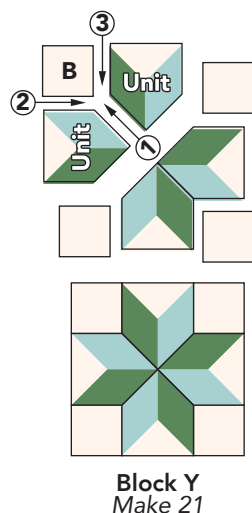
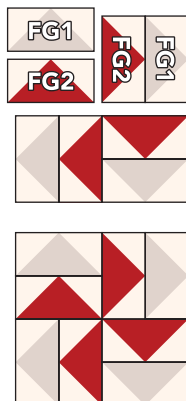


Diagram III

- 4** Referring to **Diagram IV** and watching Flying Geese orientation, sew together 4 matching Flying Geese 1's and 4 matching Flying Geese 2's as shown to make block Z. Make 21 block Z's.



Block Z
Make 21
Diagram IV

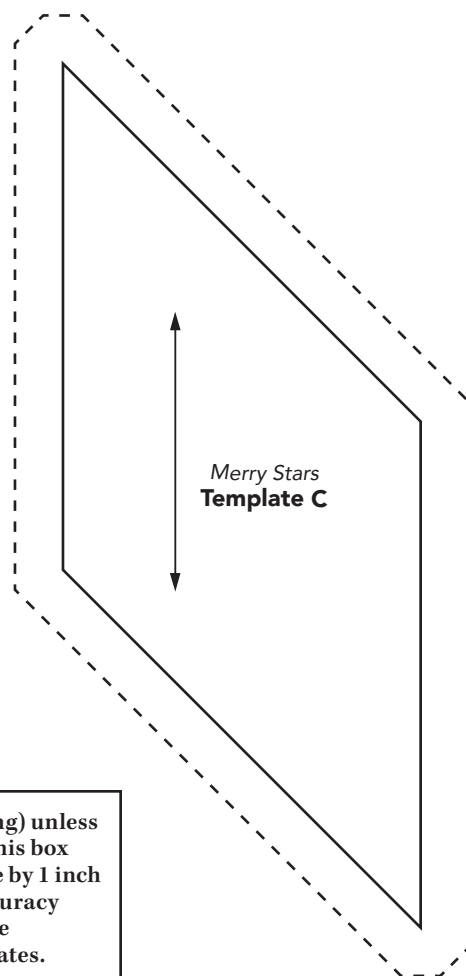
Assembling the Quilt Top

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

- 5** Join 6 blocks alternately with 5 dark teal E's as shown to make block row. Make 7 block rows. Sew 6 dark teal E's alternately with 5 aqua solid F's as shown to make sash row; make 6 sash rows. Matching seams, join block rows alternately with sash rows as shown to complete quilt center.
- 6** Refer to **Borders in Quilt Basics**. Join dark teal border 1 strips and cut to sizes shown in **Assembly Diagram**. Matching centers and ends, sew border 1 side strips to quilt; repeat to add top and bottom strips. In the same way, join red large floral border 2.

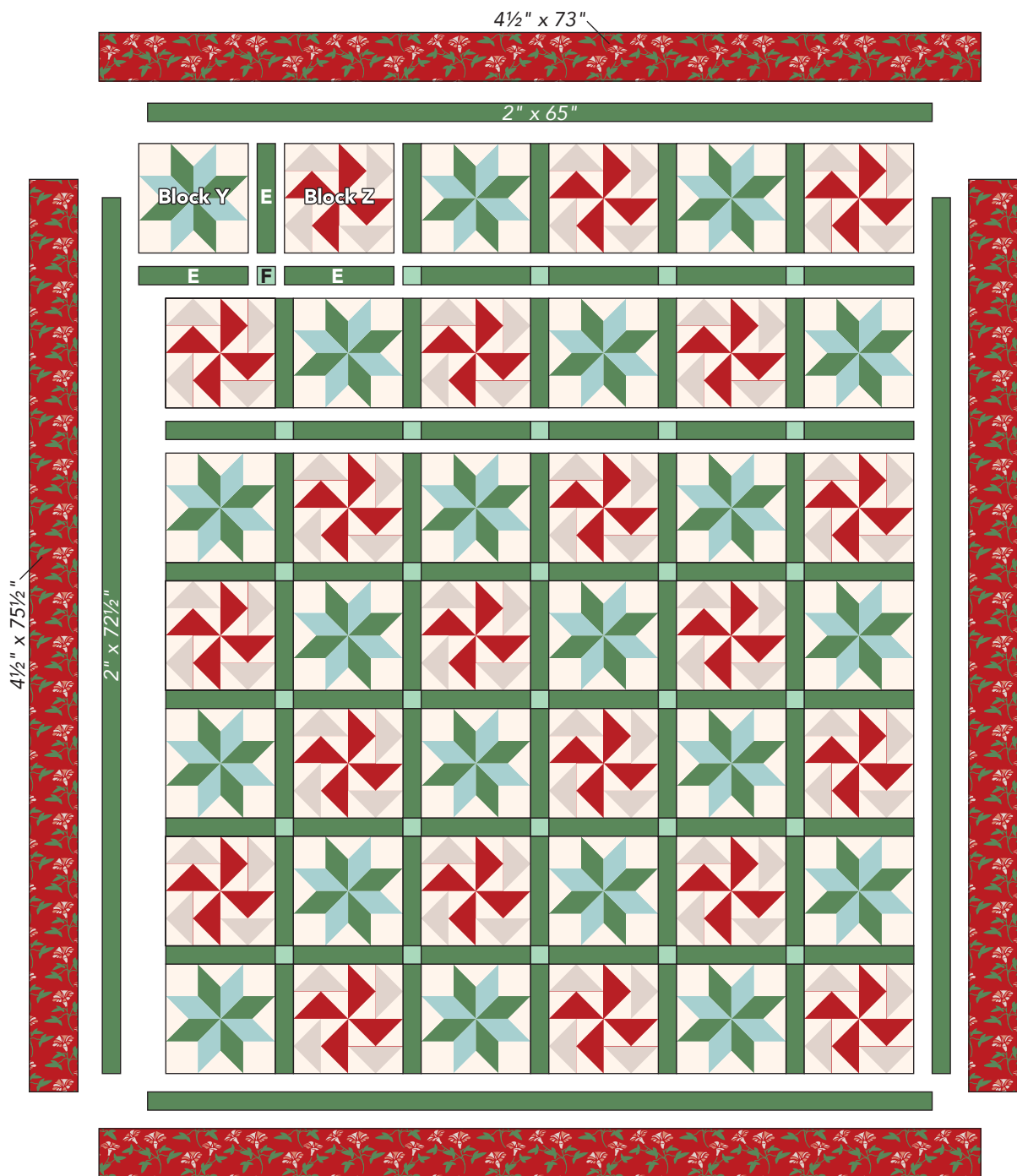
Quilting and Finishing

- 7** Layer, baste, and quilt. Patrice machine quilted allover swirly vines. Bind the quilt.



Print at 100% (no scaling) unless indicated otherwise. This box measures 2 inches wide by 1 inch high. Use this as an accuracy guide when printing the foundations and templates.





Assembly Diagram

Joanie Holton was born and raised in Minnesota and comes from a family of sewists and makers.
Instagram: @joanieholton







Celestial Shimmer

A sparkling constellation of stars
glows from within.

Quilt Designed & Made by
Debora Rivera

SKILL LEVEL

Intermediate

FINISHED SIZE

61" × 61"

FINISHED BLOCKS

24 Block U 7" × 7"

4 Block V 7" × 7"

16 Block W 7" × 7"

4 Block X 7" × 7"

8 Block Y 7" × 7"

4 Block Z 7" × 7"

"This design uses half rectangle triangles and square blocks to create a starry shape," Debora said. "Many blocks require a partial seam. Color placement gives the finished quilt a sense of glowing."

Planning

Debora's stellar design does seem to glow from the center outward, creating a dazzling, dramatic lighting effect. Do not be deterred by the combination of unusual and more advanced techniques—half rectangle triangles and partial seams! The construction process will provide plenty of opportunities to practice these techniques and allow you to master them as you make a show-stopping quilt.

The half rectangle triangles are made in the same orientation throughout; refer to the diagrams and follow instructions consistently to make each unit correctly. Use a consistent $\frac{1}{4}$ " seam allowance throughout so all elements of the quilt fit together well.

Fabric Requirements

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

Gold print

- $\frac{7}{8}$ yd. for blocks U, V, and W

Navy print

- $3\frac{3}{8}$ yds. for blocks U–X, patches, border, and binding

Yellow print

- $\frac{5}{8}$ yd. for blocks W, X, and Y

Blue print

- $\frac{5}{8}$ yd. for blocks Y and Z

White print

- $\frac{3}{8}$ yd. for blocks Y and Z

Backing

- $4\frac{1}{8}$ yds.

Batting

- $69" \times 69"$

NOTE: Fabrics in the quilt shown are from the Speckled collection by Ruby Star Society for Moda Fabrics.

Cutting Instructions

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

Gold print

- 48 rectangles $3" \times 6"$ (A)

Navy print

- 7 strips $3" \times$ WOF for border
- 7 strips $2\frac{1}{4}" - 2\frac{1}{2}"$ (as preferred) $\times$ WOF for binding
- 4 squares $7\frac{1}{2}"$ (E)
- 24 squares $5\frac{1}{2}"$ (B)
- 24 squares $3\frac{1}{2}"$ (D)
- 72 rectangles $3" \times 6"$ (A)
- 24 squares $2\frac{1}{2}"$ (C)

Yellow print

- 32 rectangles $3" \times 6"$ (A)

Blue print

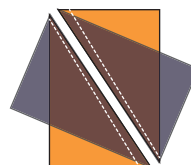
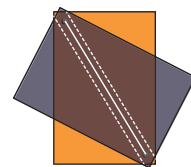
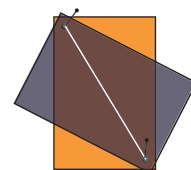
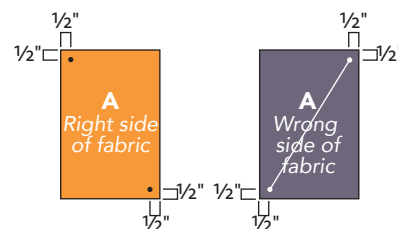
- 12 squares $3\frac{1}{2}"$ (D)
- 24 rectangles $3" \times 6"$ (A)

White print

- 16 rectangles $3" \times 6"$ (A)

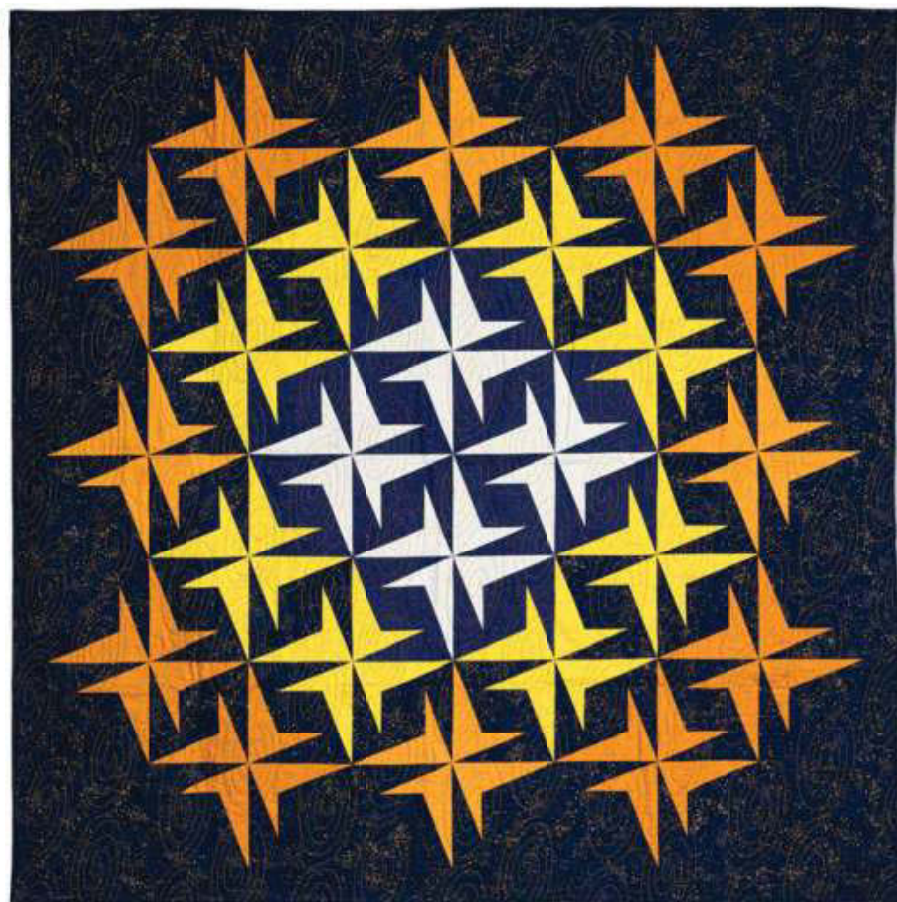
Piecing the Blocks

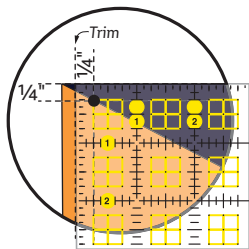
- 1 Referring to **Diagram I-A**, measure and mark $\frac{1}{2}"$ in from top left corner on right side of gold print A as shown; repeat to mark $\frac{1}{2}"$ in from lower right corner as shown. Similarly, on wrong side of navy print A, mark $\frac{1}{2}"$ in from top right corner and bottom left corner as shown. Draw a line connecting marks on wrong side of navy A. Layer navy A on gold A, right sides together and marks aligned; pin. Sew $\frac{1}{4}"$ seams on both sides of marked line, cut on marked line, open and press to make 2 pieced rectangles. Trim pieced rectangle to $2\frac{1}{2}" \times 5\frac{1}{2}"$ to make unit 1. Make 96 unit 1's.



Unit 1
Make 96

Diagram I-A





In the same way, referring to **Diagram I-B** and keeping mark placement consistent throughout, use yellow print A's with navy A's to make 48 unit 2's, yellow A's with blue print A's to make 16 unit 3's, and white print A's with blue A's to make 32 unit 4's as shown.



Unit 2
Make 48

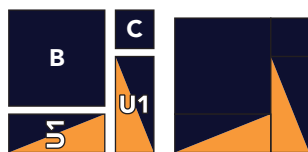
Unit 3
Make 16

Unit 4
Make 32

Diagram I-B



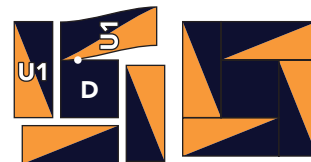
2 Referring to **Diagram II**, lay out 1 navy B, 2 unit 1's, and 1 navy C as shown. Sew patches and units into columns and sew columns together to make block U. Make 24 block U's.



Block U
Make 24

Diagram II

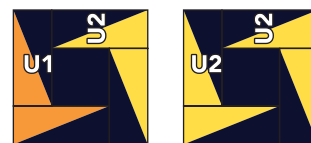
3 Referring to **Diagram III-A**, lay out 4 unit 1's and 1 navy D as shown, carefully watching unit orientation. Stitch unit 1 to top of D, stopping stitching partway across the D as shown. Press only the left side of the seam for now. Working counterclockwise, join remaining 3 unit 1's to center. Complete partial seam to make block V. Make 4 block V's.



Block V
Make 4

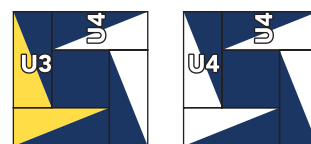
Diagram III-A

In the same way and referring to **Diagram III-B**, use units and D's in colors indicated to make 16 block W's, 4 block X's, 8 block Y's, and 4 block Z's as shown.



Block W
Make 16

Block X
Make 4



Block Y
Make 8

Block Z
Make 4

Diagram III-B

Assembling the Quilt Top

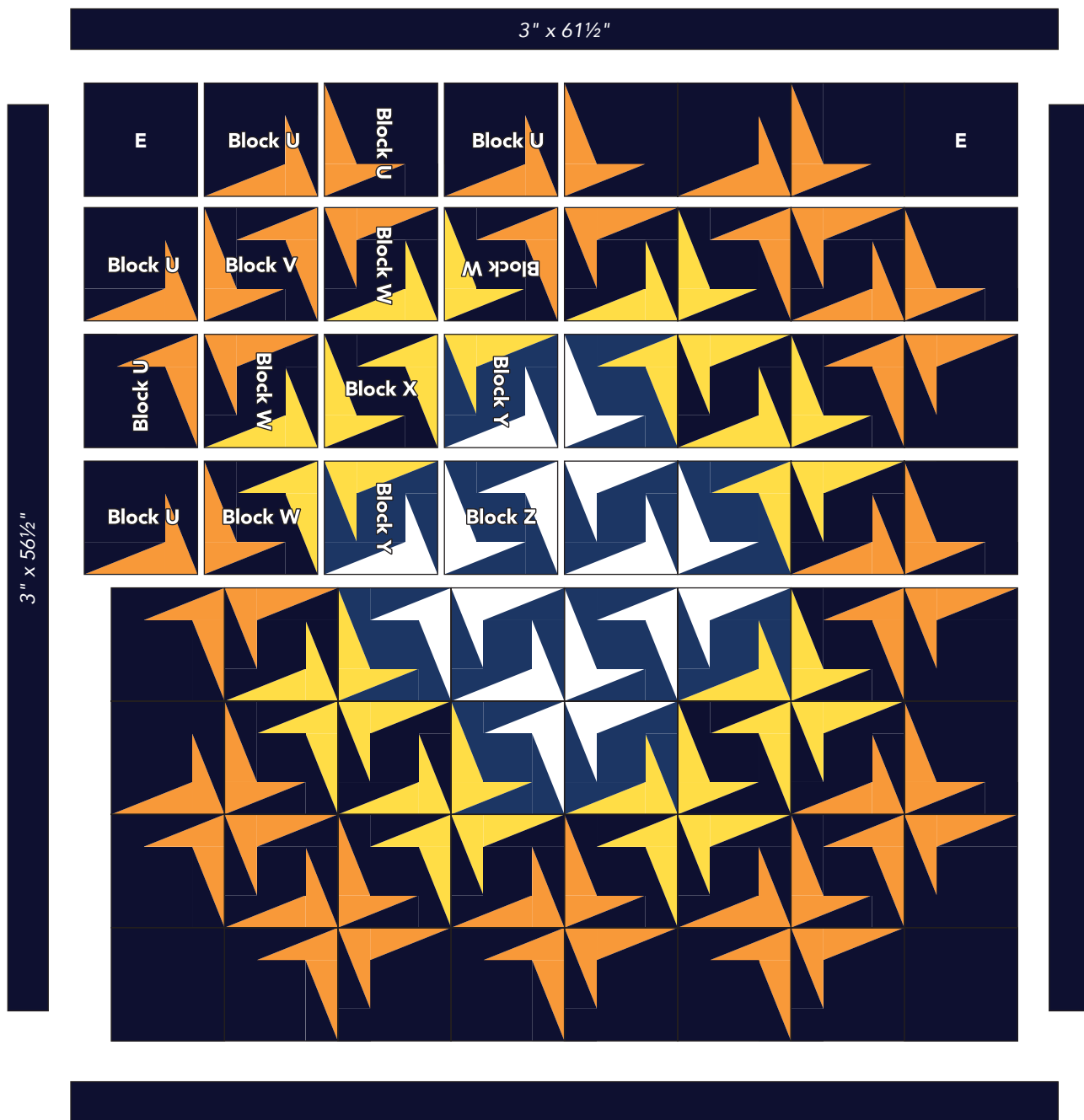
NOTE: Refer to **Assembly Diagram** for following steps, watching block placement and orientation.

4 Join blocks and navy E's into 8 rows of 8 blocks/E's each as shown. Sew rows together to complete quilt center.

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

Quilting and Finishing

6 Layer, baste, and quilt. Debora machine quilted an elongated spiral motif of her own design. Bind the quilt.



Debora Rivera learned to quilt in 2016 as a way to unplug from a high-stress engineering career. She now plays with fabric full time.
instagram: @rivera.debora





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Glenda Scott

SKILL LEVEL

Beginner

FINISHED SIZES

5" × 5" × 2½",
4" × 4" × 2",
3" × 3" × 1½",
2" × 2" × 1"

*These sturdy fabric boxes
are made with basic origami
techniques you can practice
on paper. Our photos show you
how, step by step!*

Planning

Make wonderful gifts for friends, family, even yourself, with this super-quick, fun project. Fabric is prepared with Stiffy® Fabric Stiffener, then pressed, trimmed, and folded to make these surprisingly sturdy boxes. Boxes look best when made from contrasting fabrics; perhaps a print and a solid... maybe 2 prints or batiks in different colors... so have fun and experiment to your heart's content. Note: Polyester blends and other synthetic fabrics do not absorb stiffener; use 100% natural-fiber fabric. We suggest you use squares of paper to practice the folding technique before folding fabric.

This fabulous activity is kid-safe (except for the ironing) and a delightful way to play with your stash, so pull out some favorite fabrics and have a ball!

Fabric Requirements

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

For 5" box:

- 2 assorted fabrics $\frac{3}{8}$ yd. each

For 4" box:

- 2 assorted fabrics 1 fat quarter* each

For 3" box:

- 2 assorted fabrics 14" $\times$ 14" piece each

For 2" box:

- 2 assorted fabrics 10" $\times$ 10" piece each

For all sizes:

- Stiffy® Fabric Stiffener
- Plastic spreader
- Bone folder

*A fat quarter is an 18" $\times$ 20-22" cut of fabric.

Preparing the Fabric

Following manufacturer's instructions, apply fabric stiffener to fabric. As a guide, Glenda suggests approximately 2 tablespoons per 8" square. An 8-ounce bottle of Stiffy will cover a 45" $\times$ 45" piece of fabric. Using plastic spreader or an old credit card, press the stiffener into the fabric. Fabric should be saturated but not dripping. Hang to dry.

When fabric is dry, iron with steam. Wipe iron clean (iron can be cleaned with rubbing alcohol if necessary).

Cutting Instructions

For 5" box:

2 assorted fabrics

cut from each:

- 4 squares 10" $\times$ 10"

For 4" box:

2 assorted fabrics

cut from each:

- 4 squares 8" $\times$ 8"

For 3" box:

2 assorted fabrics

cut from each:

- 4 squares 6" $\times$ 6"

For 2" box:

2 assorted fabrics

cut from each:

- 4 squares 4" $\times$ 4"



Making the Box

NOTE: When folding fabric, always check to be sure that raw edges are exactly aligned before using bone folder to make sharp crease.

1 Refer to **Photos A–M** to make box bottom.

Photo A

With fabric wrong side up, fold top edge of square down to fold square in half. Crease horizontally and open.

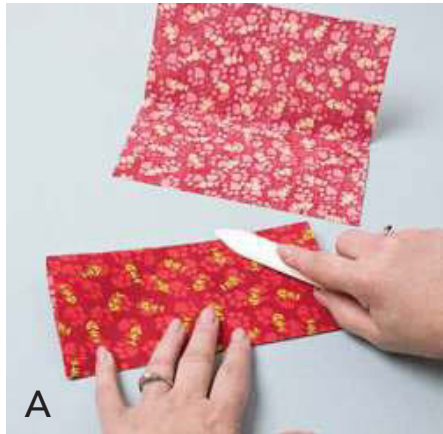


Photo B

Fold top edge of square down to align with horizontal crease. Crease new fold.



Photo C

Fold in half as shown, crease vertically, and open.



Photos D and E

Fold bottom left corner up diagonally, aligning corner with point where vertical and horizontal creases intersect. Raw edges will align with creases. Crease.

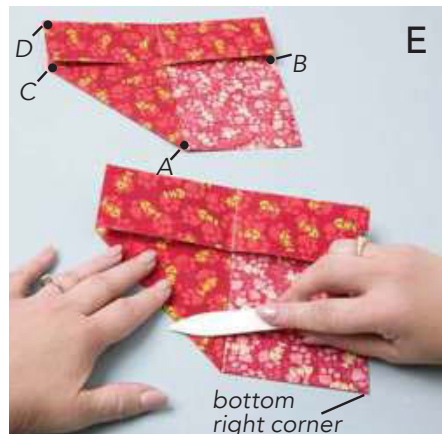


Photo F

Fold center point of bottom edge (A) up diagonally to align with point where horizontal crease meets right edge of square (B). (Previously vertical crease will now align with horizontal crease.) Points C and D are for visual reference only.

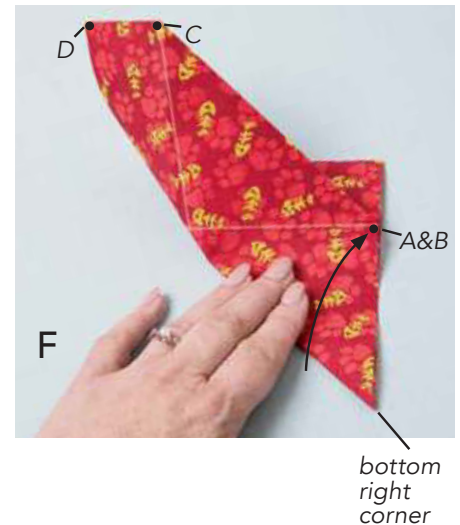


Photo G

Crease diagonal fold, beginning below horizontal crease and extending to corner.

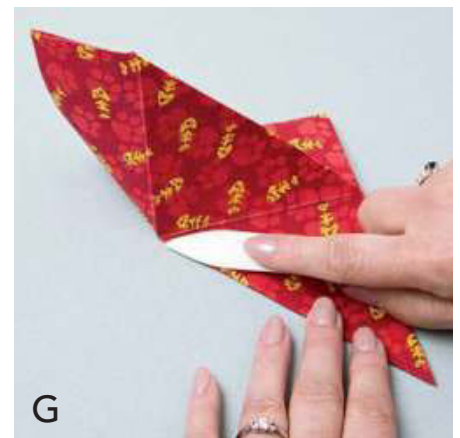


Photo H

Fold forward on horizontal crease to complete box bottom unit. Make 2 of each fabric.



Photos I and J

Align 2 contrasting units side by side as shown. Join units by sliding side and upper folded triangle of right-hand unit into side and lower open triangle of opposing unit. Lower triangle of right-hand unit will be on the bottom. Make 2 joined units of same orientation.



Photos K and L

Align 2 joined units as shown. Notice that each unit has 2 sides, 1 end, 1 half-square triangle, and 2 quarter-square triangles. Join units by sliding far side and half-square triangle of right-hand unit into far side and lower open quarter-square triangle of left-hand unit. At same time, slide near side and half-square triangle of left-hand unit into near side and lower quarter-square triangle of right-hand unit. Push units together to form box bottom.



Photo M

Check to see that all corners are finished. If an open end shows, review Photos K and L and try again, paying close attention to how sides slide into one another.



2 Refer to Photos N–T, then Photos G–M (when instructed) to make box top.

Photo N

Fold square vertically, wrong sides together, aligning top and bottom edges, but positioning left edge $\frac{1}{4}$ " inside right edge. Crease.



Photo O

Fold remaining squares in same manner and check that all squares are folded equally. Crease folds.



Photo P

Fold bottom left corner up diagonally, aligning bottom edge with right outermost edge. Crease and open completely.



Photo Q

NOTE: Rotate fabric as needed to make folding and creasing easier.

Aligning sides, fold top edge down to point where diagonal folds meet and crease.



Photo R

Fold backwards at bottom edge of top flap. Crease and open.



Photo S

Fold bottom left corner up diagonally to align with vertical crease. Top edge of folded corner will be $\frac{1}{4}$ " below horizontal crease. Crease.



Photo T

Fold center point of bottom edge (A) up diagonally to align with point where horizontal crease meets right edge of square (B). Previous vertical crease will now align with horizontal crease, not $\frac{1}{4}$ " below it. Continue construction as shown in Photos G–M.

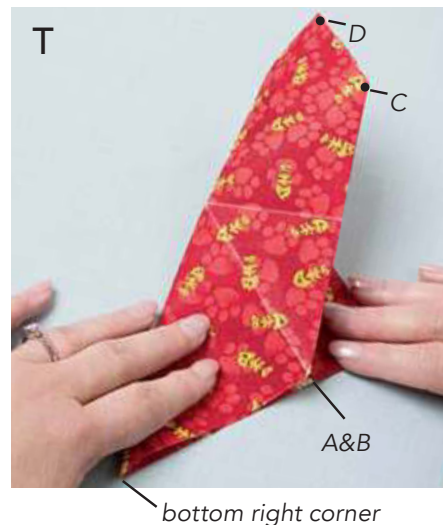
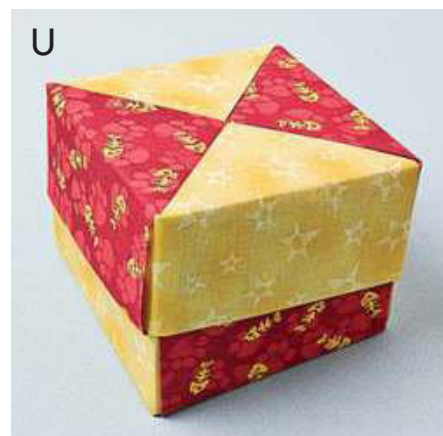


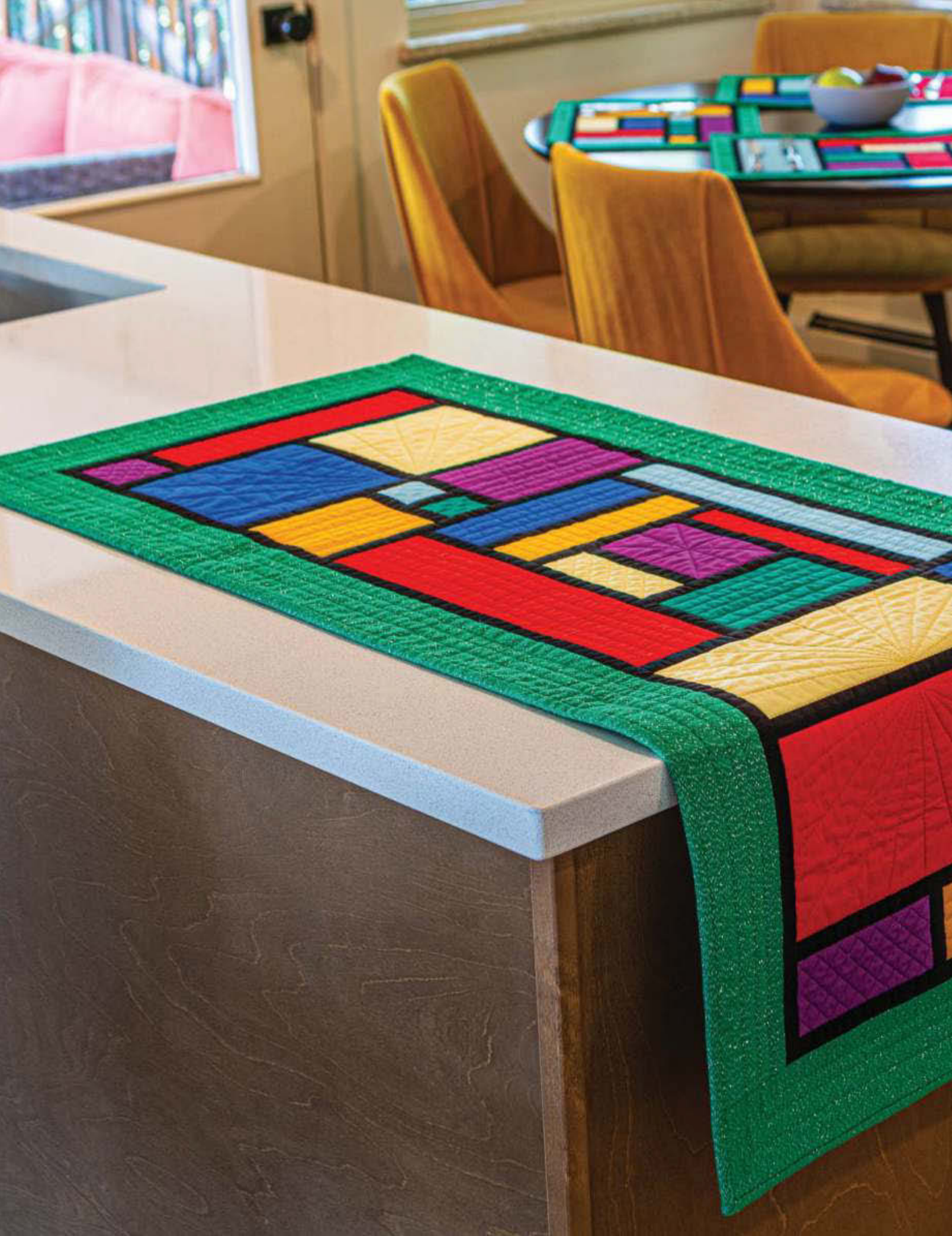
Photo U

To assemble box, slide box top onto box bottom, aligning fabrics of top as desired with fabrics of bottom. If you wish, tack buttons or other embellishments in place on box top.



Glenda Scott enjoys creating with fabric and designs fun projects using different and unexpected techniques.







Glowing Glass

A luminescent stained-glass-inspired suite makes your table shine.

Quilts Designed & Made by
Dawn Fisher Polonski

SKILL LEVEL

Easy

RUNNER FINISHED SIZE

18" × 43"

PLACEMATS FINISHED SIZE

18" × 13"

FINISHED BLOCKS

1 Block X 12" × 12"

1 Block Y 12" × 12"

1 Block Z 12" × 12"

"My inspiration for this project is beautifully lit stained-glass windows," Dawn said. "During a winter evening, the colorful windows appear to me to be inviting, peaceful, and a celebration of the holiday season."



Planning

Dawn's dynamic table set is delightfully colorful and welcoming, but also extremely versatile! It's ideal for using a favorite print collection or beloved scrap patches you can't bear to part with. It would look gorgeous in Christmas or holiday prints with thin gold accents in place of the black, or the set could look even more sleek and modern in a very limited color palette to coordinate with your décor. The series of squares and rectangles look random and complex, but the pattern comes together so easily.

To keep the cutting list as concise and streamlined as possible, we've listed all the assorted solid patches together, rather than separating the list by the specific colors Dawn used. Due to the sheer quantity of patches required for both the table runner and the placemats, each of the projects are listed and the patches lettered separately. The fabric requirements for the runner are listed separately from the requirements for four placemats as well.

You can easily follow Dawn's lead for color placement by referencing the photos, or let your creativity loose and refer to just the patch dimensions for cutting the assorted patches. If you want a look and patch placement similar to Dawn's for the runner and four placemats, you will need approximately 1 fat quarter of each assorted solid color. A design wall will be extremely helpful for arranging the patches to your satisfaction before assembly.

As there are a lot of seams and many small patches required for this project, accurate cutting and a consistent $\frac{1}{4}$ " seam allowance throughout will be essential, so all elements of the quilt fit together well.

Runner Fabric Requirements

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

Assorted solids

- 1 $\frac{7}{8}$ –2 yds. *total* for blocks

Black solid

- $\frac{3}{8}$ yd. for blocks, sashes, and border 1

Green metallic

- $\frac{3}{4}$ yd. for border 2 and binding

Backing

- 1 $\frac{3}{8}$ yds.

Batting

- 22" $\times$ 47"

NOTE: Fabrics in the quilt shown are from the Superior Solids and Lux Solids collections, both from Benartex Fabrics.

Runner Cutting Instructions

Patches are lettered in order of use.

Measurements include $\frac{1}{4}$ " seam allowances.

Assorted solids

cut a total of:

- 1 rectangle 6" $\times$ 6 $\frac{1}{2}$ " (E)
- 1 square 6" (L)
- 1 rectangle 5 $\frac{1}{2}$ " $\times$ 10" (BB)
- 1 rectangle 4 $\frac{1}{2}$ " $\times$ 10" (AA)
- 1 rectangle 4" $\times$ 6" (N)
- 1 rectangle 4" $\times$ 4 $\frac{1}{2}$ " (G)
- 1 rectangle 3 $\frac{1}{2}$ " $\times$ 12 $\frac{1}{2}$ " (O)
- 1 rectangle 3 $\frac{1}{2}$ " $\times$ 5 $\frac{1}{2}$ " (W)
- 1 rectangle 3 $\frac{1}{2}$ " $\times$ 4 $\frac{1}{2}$ " (U)
- 2 rectangles 2 $\frac{1}{2}$ " $\times$ 10" (C)
- 2 rectangles 2 $\frac{1}{2}$ " $\times$ 7" (P)
- 1 rectangle 2 $\frac{1}{2}$ " $\times$ 5 $\frac{1}{2}$ " (CC)
- 1 square 2 $\frac{1}{2}$ " (A)
- 1 rectangle 2" $\times$ 12 $\frac{1}{2}$ " (Z)

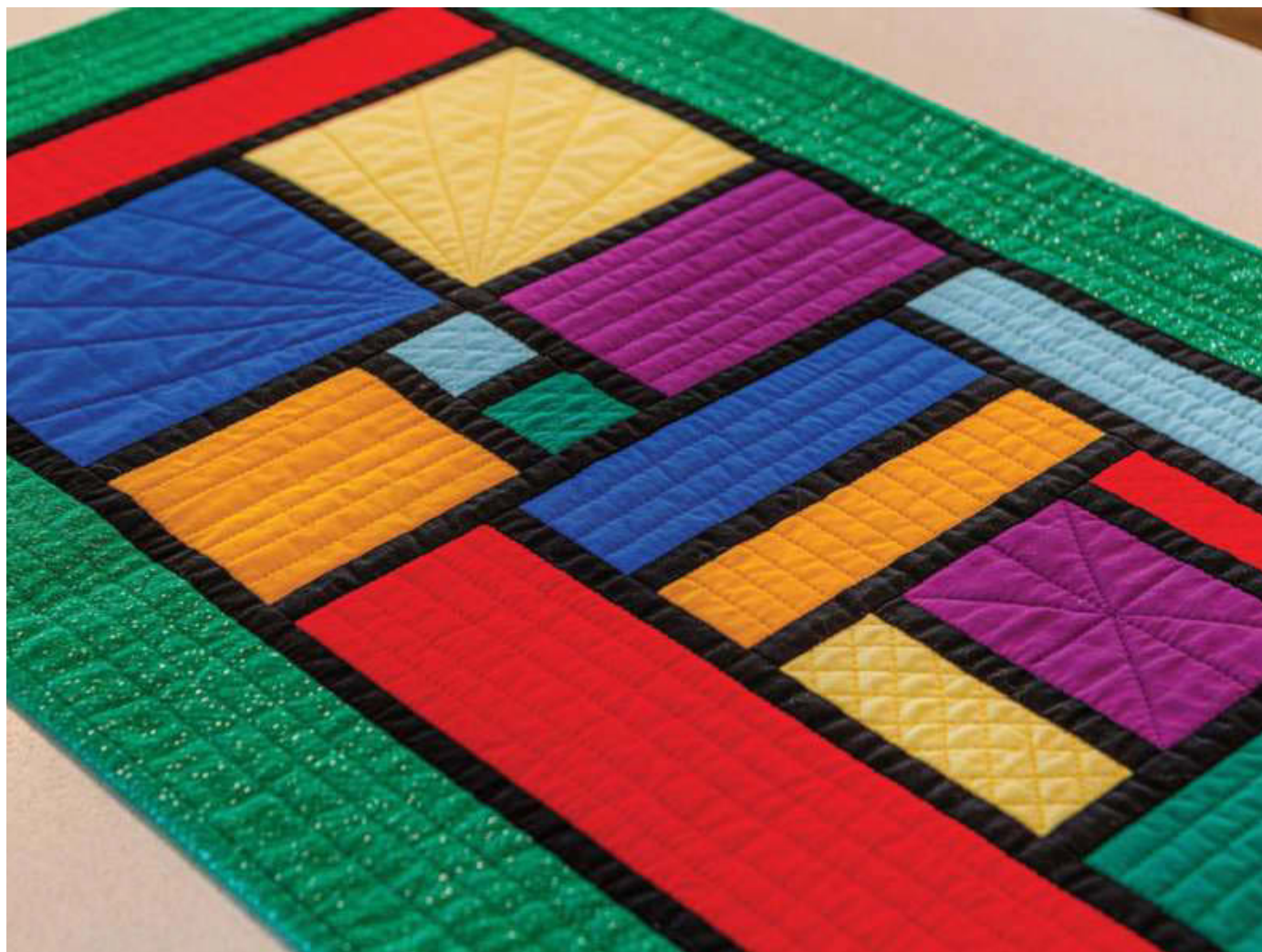
- 1 rectangle 2" $\times$ 7" (R)
- 1 rectangle 2" $\times$ 4 $\frac{1}{2}$ " (S)
- 2 squares 2" (I)
- 1 rectangle 1 $\frac{1}{2}$ " $\times$ 8" (Y)

Black solid

- 2 rectangles 1" $\times$ 38 $\frac{1}{2}$ " (DD)
- 8 rectangles 1" $\times$ 12 $\frac{1}{2}$ " (D)
- 3 rectangles 1" $\times$ 10" (K)
- 1 rectangle 1" $\times$ 8" (X)
- 2 rectangles 1" $\times$ 7" (Q)
- 1 rectangle 1" $\times$ 6 $\frac{1}{2}$ " (F)
- 1 rectangle 1" $\times$ 6" (M)
- 1 rectangle 1" $\times$ 5 $\frac{1}{2}$ " (V)
- 1 rectangle 1" $\times$ 4 $\frac{1}{2}$ " (T)
- 1 rectangle 1" $\times$ 4" (H)
- 2 rectangles 1" $\times$ 2 $\frac{1}{2}$ " (B)
- 1 rectangle 1" $\times$ 2" (J)

Green metallic

- 4 strips 2 $\frac{1}{4}$ "–2 $\frac{1}{2}$ " (as preferred) $\times$ WOF for binding
- 2 rectangles 3" $\times$ 38 $\frac{1}{2}$ " (EE)
- 2 rectangles 3" $\times$ 18 $\frac{1}{2}$ " (FF)



Piecing the Runner Blocks

- 1** Referring to **Diagram I**, lay out assorted solid A, C, E, G, 2 I's, L, and N with black solid B, D, F, H, J, K, and M as shown. Sew patches into sections as shown then sew sections together to make block X.

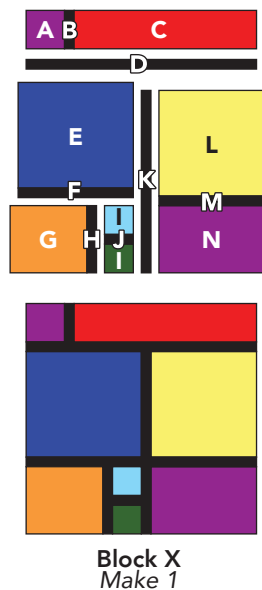


Diagram I

- 2** Referring to **Diagram II**, lay out assorted O, P, R, S, U, W, Y, and Z with 2 black D's, 2 black Q's, black T, V, and X as shown. Sew patches into sections as shown then join sections to make block Y.

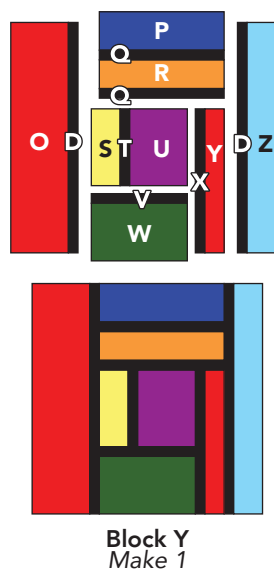


Diagram II

- 3** Referring to **Diagram III**, lay out assorted AA, BB, C, CC, and P with 2 black K's, black D and B as shown. Sew patches into sections as shown then join sections to make block Z.

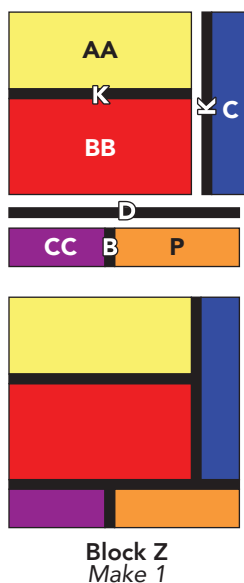


Diagram III

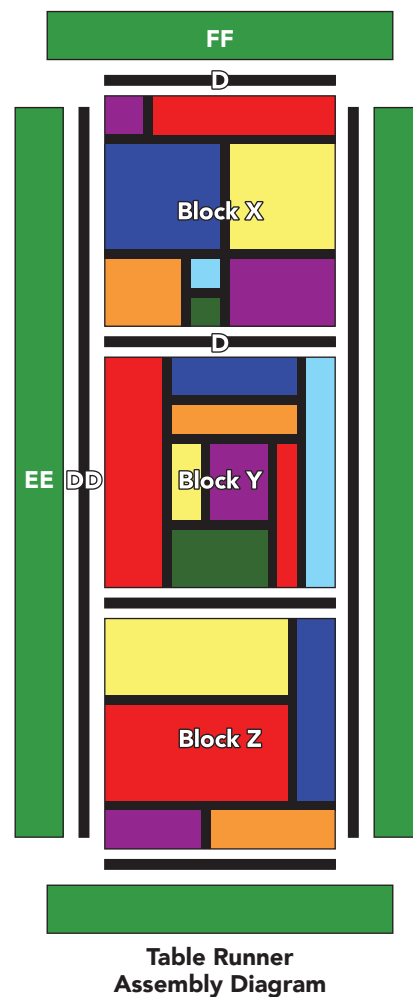
Assembling the Runner Top

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

- 4** Join 3 blocks alternately with black D's as shown to complete runner center.
- 5** Matching centers and ends, sew black D's to short sides of runner; join black DD's to long sides in the same way. Similarly, matching centers and ends, sew green metallic EE's to both long sides and FF's to both short sides to complete runner top.

Quilting and Finishing Runner

- 6** Layer, baste, and quilt. Dawn machine quilted various straight line motifs in the assorted solid patches and echo quilting in border 2. Bind the runner.



Placemats

Make a set of four placemats to match your runner, or to use on their own.

Four Placemats Fabric Requirements

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

Assorted solids

- 1–1½ yds. *total* for blocks

Black solid

- ½ yd. for blocks, sashes, and border 1

Green metallic

- 1½ yd. for border 2 and binding

Backing

- 1¾ yds.

Batting

- (4) 17" × 22"

Four Placemats Cutting Instructions

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

Assorted solids

cut a total of:

- 4 rectangles 5" × 10½" (A)
- 4 rectangles 3" × 6" (J)
- 8 rectangles 3" × 5" (G)
- 4 rectangles 2½" × 10½" (C)
- 4 rectangles 2½" × 6" (K)
- 4 rectangles 2" × 5½" (F)
- 8 rectangles 2" × 2½" (D)

Black solid

- 8 rectangles 1" × 15½" (L)
- 8 rectangles 1" × 11½" (M)
- 12 rectangles 1" × 10½" (B)
- 8 rectangles 1" × 6" (I)
- 4 rectangles 1" × 5" (H)
- 8 rectangles 1" × 2" (E)

Green metallic

- 8 strips 2¼"–2½" (as preferred) × WOF for binding
- 8 rectangles 1½" × 16½" (N)
- 8 rectangles 1½" × 13½" (O)





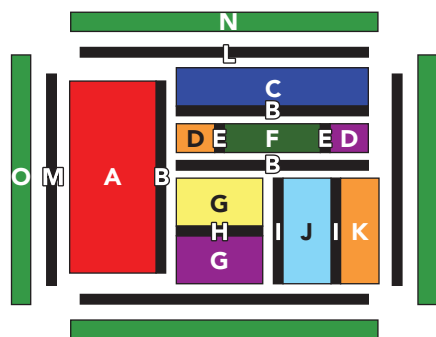
Assembling the Placemats

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

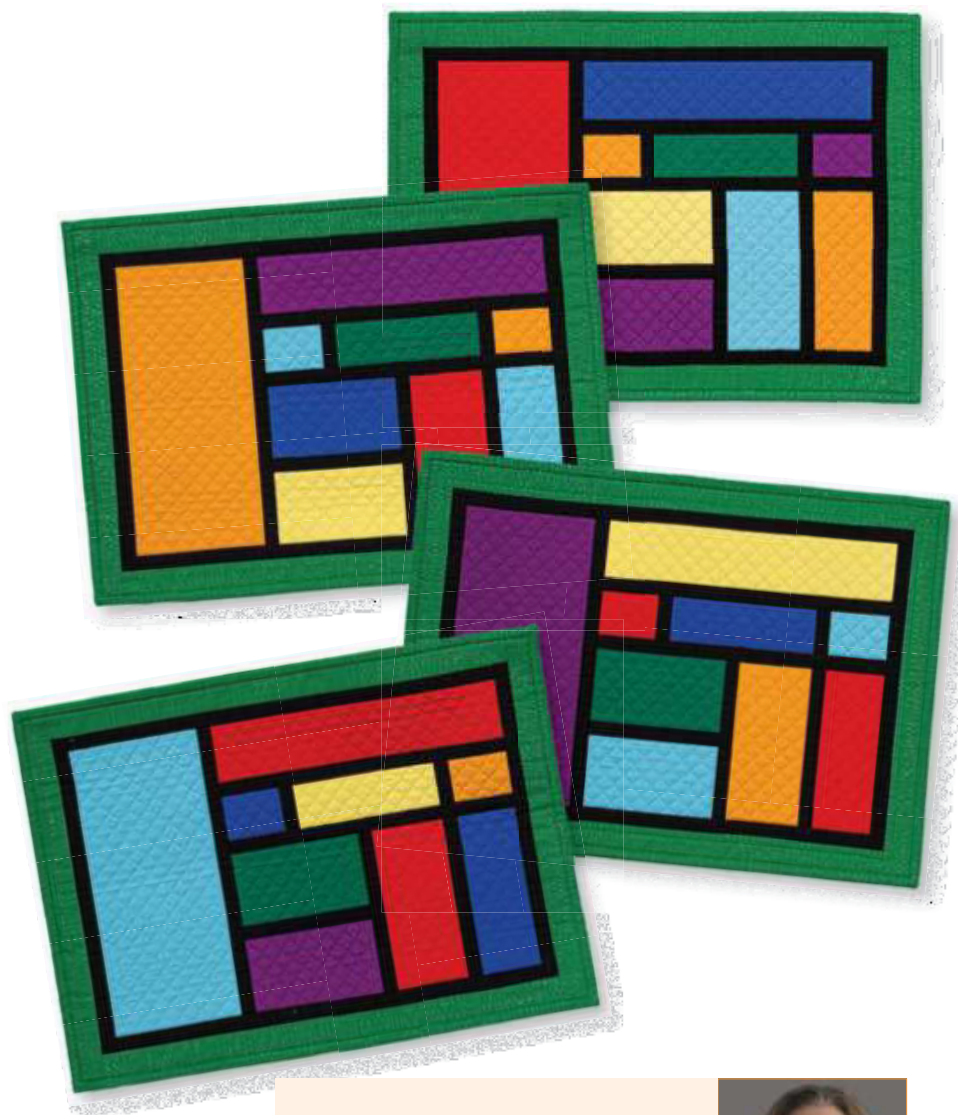
- 7** Lay out assorted solid A, C, 2 D's, F, 2 G's, J, and K with 3 black solid B's, 2 E's, H, and 2 I's as shown. Join patches into sections then sew sections together to make placemat center.
- 8** Matching centers and ends, sew black L's to both long sides of placemat; join black M's to both short sides in the same way. Similarly, matching centers and ends, sew green metallic N's to both long sides and O's to both short sides to complete placemat top. Make 4 placemat tops.

Quilting and Finishing Placemats

- 9** Layer, baste, and quilt. Dawn machine quilted diagonal grids in the assorted solid patches and echo quilting in border 2. Bind the placemats.



**Placemat
Assembly Diagram**



Dawn Fisher Polomski has been sewing her whole life, thanks to her mom, and has been quilting for more than 10 years. She lives in Delaware.
Instagram: @dawnfp1248



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Heart to Heart Mittens

Warm hands, warm heart.

Mittens Made By
Meg Healy

SKILL LEVEL

Intermediate

FINISHED MITTEN SIZE

10" long × 5" wide
(4" length of thumb)

FINISHED HALF HEART BLOCK

6½" × 9½"

SEWING PATTERN

Spruce Quilted Mittens by Sew Daily, at the **End of Pattern**.

A sweet patchwork heart adorns these cozy mittens, which will keep your hands warm throughout the holidays. Use heat-resistant batting to turn them into a set of oven mitts if you like!

Planning

A cozy and heartfelt sewing idea perfect for gift-giving. Each mitten features a quilted design with half of a heart block, and when placed together, the two halves form a complete heart, making them both adorable and meaningful. Lined with soft fleece for extra warmth and comfort, these mittens are as practical as they are charming. While mittens may seem like an intimidating project at first glance, this pattern is surprisingly beginner-friendly and quick to sew, making it a delightful and rewarding project for makers of all levels.

Fabric Requirements

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

Red tonal

- ½ yd.

Pink/White Heart Print

- 1 fat quarter*

Fleece (for lining)

- ½ yd.

Stretch Ribbing (for the cuff)

- 9½" × 10"

Batting

- 15" × 30"

Binder clips or Wonder Clips

Pinking shears

Sewing machine needles:

- size 90/14 universal *and* ballpoint

*fat quarter = 18" × 20"

NOTE: Fabric from the mittens shown are from the designer's personal collection as well as precuts from Fabric Creations.

Cutting Instructions

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

Red tonal

- 1 rectangle 13" × 18" (E)
- 2 rectangles 3" × 10" (D)
- 4 squares 2⅞" (A)
- 2 squares 2½" (B)
- 2 rectangles 2" × 4½" (C)

Pink/White Heart Print

- 4 squares 2⅞" (A)
- 6 squares 2½" (B)

Piecing the Blocks

- 1 Referring to **Triangle-Squares** in **Quilt Basics** and to **Diagram I**, make 8 units using red tonal A's and pink/white heart print A's. Press seam allowances towards the darker fabric.



Unit
Make 8

Diagram I

- 2 Referring to **Diagram II**, lay out 4 units, 3 pink/white B's, and 1 red B as shown. Sew units and patches into rows then join rows.

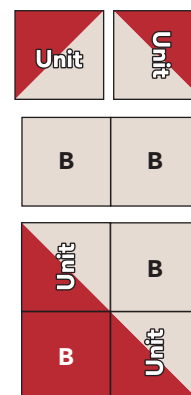


Diagram II



3 Referring to **Diagram III**, attach red C to the top as shown.

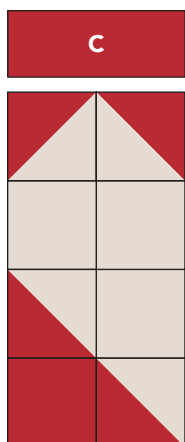
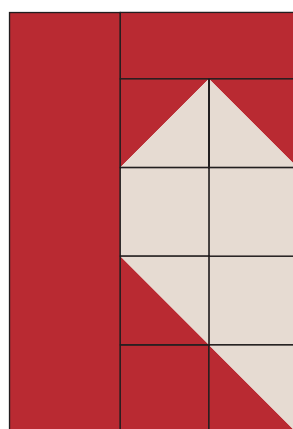
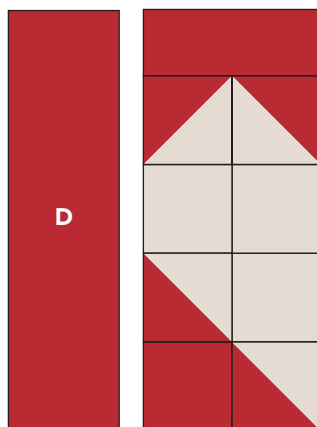


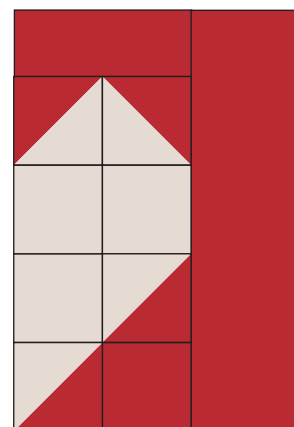
Diagram III

4 Referring to **Diagram IV**, attach red D to the left as shown to make section.



Section
Make 1
Diagram IV

5 Repeat Steps 1–4, but join patches and units in reverse as shown in **Diagram V** to make reverse section. Do not join sections, keep them separate.



Reverse Section
Make 1
Diagram V



Quilting

6 Layer, baste and quilt the pieced heart blocks with just batting—not the fleece lining (**Photo A**).

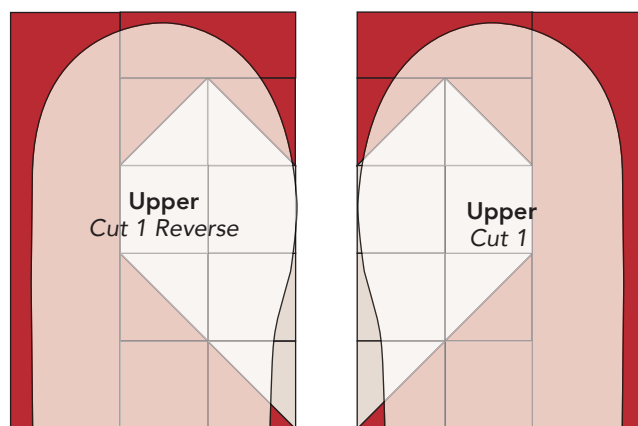


7 Layer, baste and quilt the red tonal E with just batting (**Photo B**).

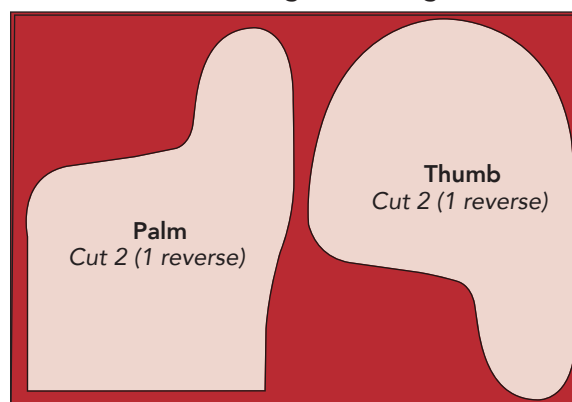


Cutting Layout for Mittens

Pieced and Quilted Sections

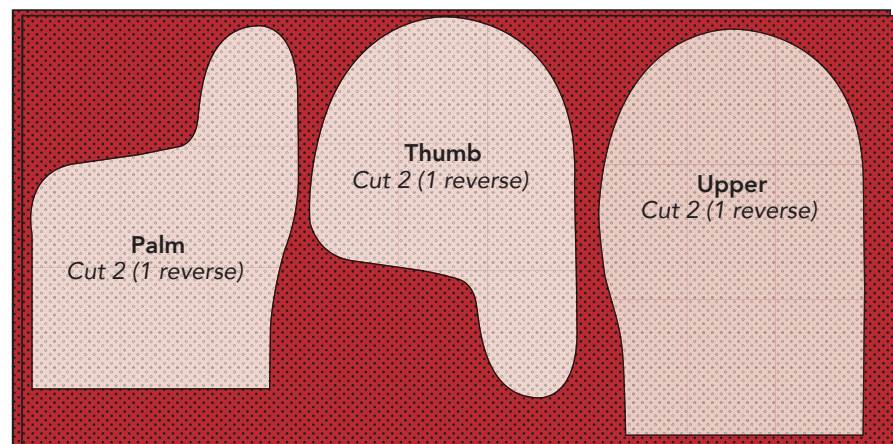


Quilted Red E Folded Right Sides Together



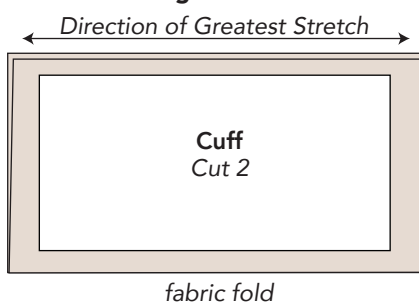
Fleece Lining Folded Right Sides Together
(Arrange patterns as applicable before cutting.)

Fleece Lining Folded Right Sides Together



Fleece Lining Folded Right Sides Together
(Arrange patterns as applicable before cutting.)

Stretch Ribbing



Mitten Cutting Instructions

8 Referring to the **Cutting Layout for Mittens**, cut out mitten pattern pieces from the pieced sections, quilted red E, and fleece lining.

Constructing the Mittens

NOTE: $\frac{1}{4}$ " seam allowance to be used unless otherwise noted. Backstitch at the start and end of each seam.

9 Transfer all notches from the pattern pieces to fabric (**Photo C**).



10 Pin the corresponding quilted thumb and palm pieces, right sides together and stitch in between notches around the curves (**Photo D**).



11 Using pinking shears, trim around the curved seam (**Photo E**).



12 Turn thumb to the right side and lay the upper and back mitten pieces right sides together. Pin, then stitch around the entire piece leaving the bottom edge open (**Photo F**).

NOTE: the thumb should be on the side of the mitten with the pink/white heart.





13 Using pinking shears, trim around the curved seam (Photo G).



17 Baste the mittens together along the bottom opening edge (Photo I).



14 Flip the mitten to the right side.

15 Repeat steps to stitch mitten fleece lining pieces together.

16 Leaving the mitten fleece lining right side in, insert the corresponding lining piece (thumbs matching) inside the outer mitten (Photo H).

NOTE: the easiest way to do this is to wear the lining and using your hand and thumb.



18 Change your sewing machine needle to the ball point needle and use a stretch/zig-zag stitch for the remaining seams. Alternatively, you can use a serger.

19 Pin the short ends of the stretch ribbing cuff pieces right sides together and stitch (Photo J).



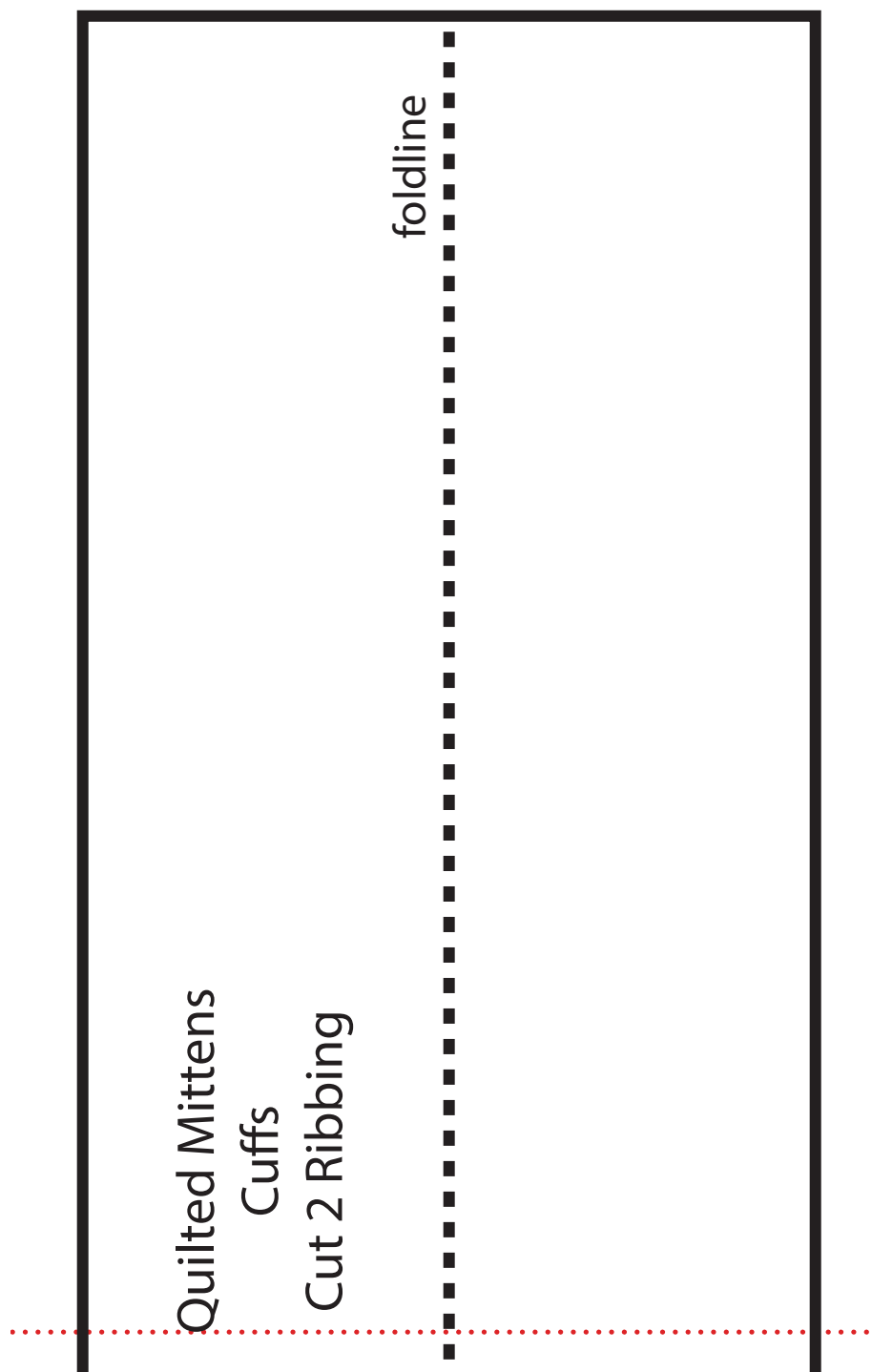
- 20** Fold the cuff in half widthwise, wrong sides together and pin to the lower mitten matching up the cuff seam with the inner mitten side seam and stitch (**Photos K and L**).
NOTE: the cuff piece will be smaller than the mitten, stretch just the cuff piece as you sew it in.



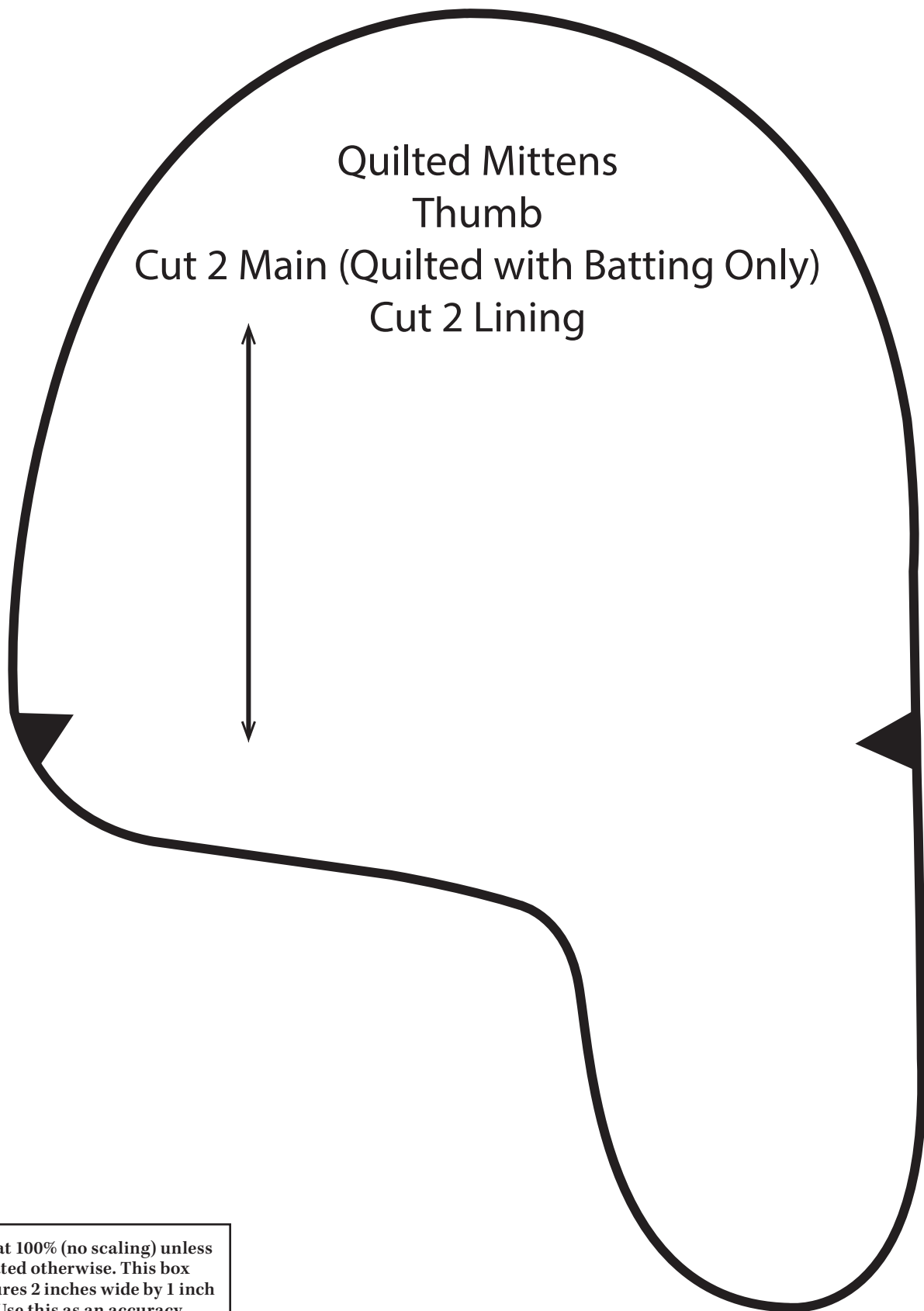
- 21** Repeat process for the other mitten.

Meg Healy sews a lot of garments of all types and loves finding ways to combine garment sewing and quilting. She is the content director for Sew Daily. sewdaily.com



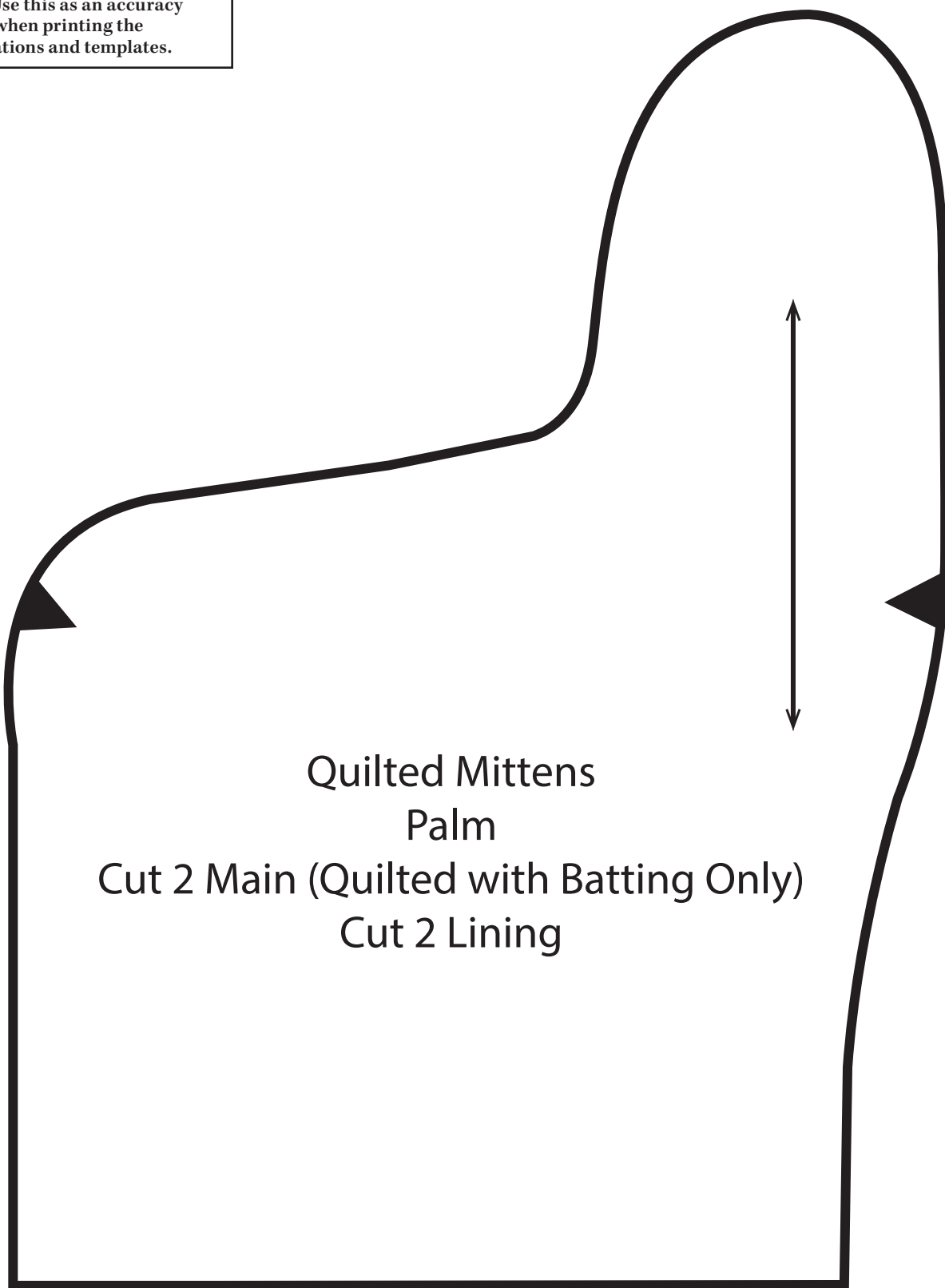


Print at 100% (no scaling) unless indicated otherwise. This box measures 2 inches wide by 1 inch high. Use this as an accuracy guide when printing the foundations and templates.

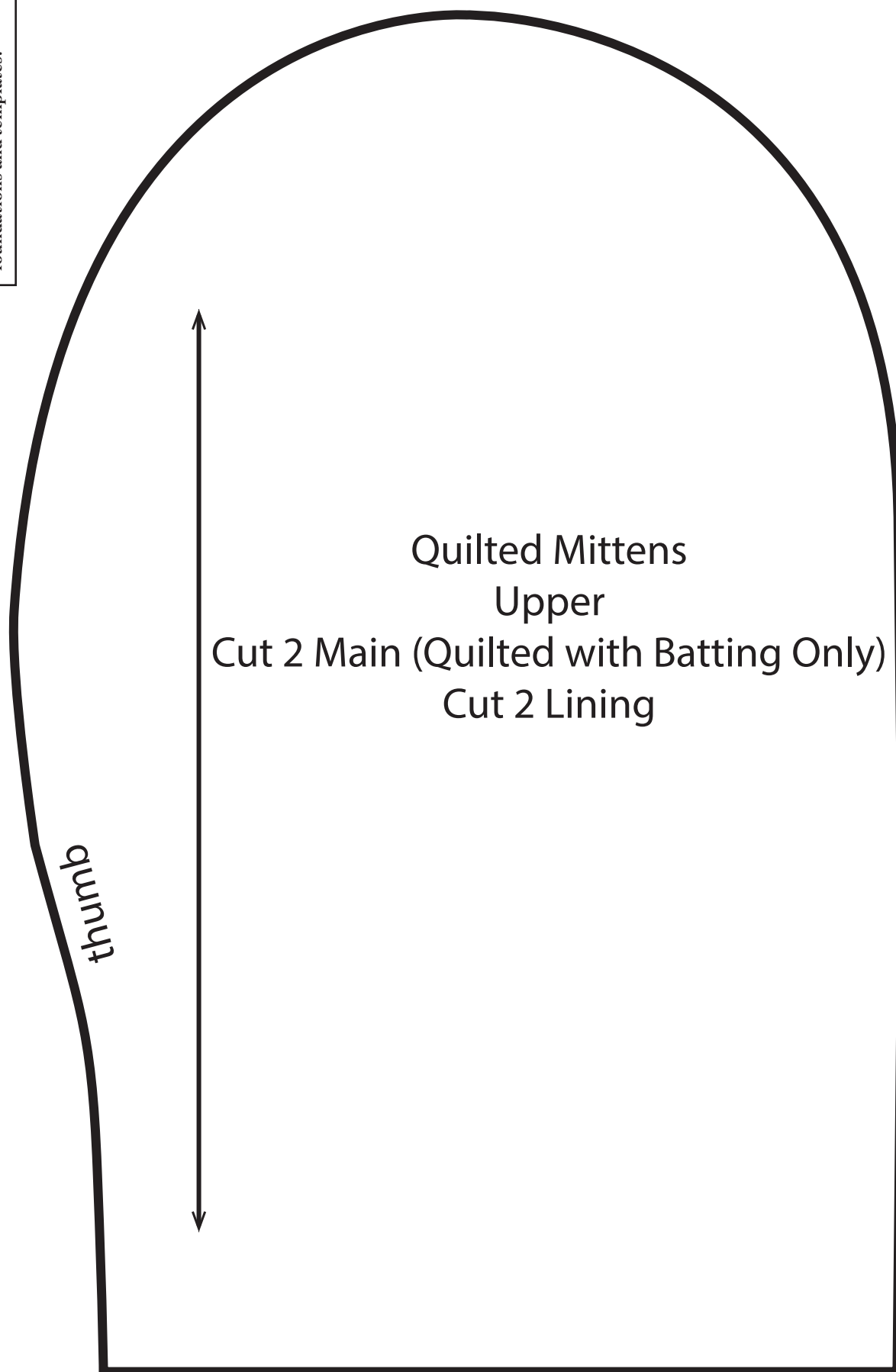


Print at 100% (no scaling) unless indicated otherwise. This box measures 2 inches wide by 1 inch high. Use this as an accuracy guide when printing the foundations and templates.

Print at 100% (no scaling) unless indicated otherwise. This box measures 2 inches wide by 1 inch high. Use this as an accuracy guide when printing the foundations and templates.



Print at 100% (no scaling) unless indicated otherwise. This box measures 2 inches wide by 1 inch high. Use this as an accuracy guide when printing the foundations and templates.



Quilted Mittens
Upper
Cut 2 Main (Quilted with Batting Only)
Cut 2 Lining

thumb





Starlight Serenade

Multiple values give these bright, bold stars a shimmering depth.

Quilt Designed & Made by
Kathryn LeBlanc

SKILL LEVEL

Intermediate

FINISHED SIZE

56" x 70"

FINISHED BLOCKS

12 block X 12" x 12"

6 Block Y 12" x 12"

10 Block Z 12" x 12"
(setting triangles)

Note: See **End of Pattern** for foundation sections 1-5.

"When I saw the theme Bright Nights, I immediately pictured an endless indigo sky dotted with glowing stars—those magical evenings when everything seems full of wonder," Kathryn said. "That's where this quilt began, with a deep, dark background and stars in rich yellows and fun purples. The combination of bold contrast and soft glow really brings out the feeling of winter's quiet beauty."

Planning

"I especially love how the stars seem to float across the quilt—it evokes this peaceful, cozy feeling for me," she continued. "The stars are partially foundation pieced, which I love for precision and drama, and the layout is on point—something new for me! I usually stick to vertical or horizontal designs, so this one pushed me a little out of my comfort zone in the best way. I can see this design in other colorways, with shimmering blue and silver background, or done in aurora-inspired colors for a magical, Northern Lights vibe."

Kathryn's dynamic star blocks appear to be flickering, thanks to her adept use of value. The consistent placement of the four purples and four grays, surrounded by pale yellow and gold outlines, adds beautiful dimension to the patchwork. Our instructions follow her lead to achieve the same result, but feel free to experiment with both color and value placement within the blocks. To remain consistent with Kathryn's value place-

ment, however, note that half of the sections are printed in reverse, creating opposite placement of the gold and pale yellow patches.

The long edges of block Z, or the setting triangles, will require extra care in handling due to the bias edges. Pressing fabrics with starch or starch alternative before cutting the necessary patches will help prevent bias distortion. Once the borders are added, the bias edges will be secured and no longer prone to distortion.

Note that the top and bottom borders finish at 1", while the side borders finish a bit wider at 2½". The top and bottom borders are also joined before the side borders in this quilt. Feel free to adjust the border size to suit your needs, but be aware that you may need more fabric than the requirements indicate. Use a consistent ¼" seam allowance throughout so all elements of the quilt fit together well.

Fabric Requirements

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

Dark purple, medium purple, light purple, and pale purple tonals

- 1 fat quarter* *each* for block X

Dark gray, medium gray, light gray, and pale gray tonals

- 1 fat quarter* *each* for block X

Dark blue tonal

- 4¾ yds. for blocks, patches, borders, and binding

Gold tonal

- ½ yd. for block X

Pale yellow tonal

- ⅝ yd. for block X

Yellow tonal

- ¾ yd. for blocks Y and Z

Foundation paper

Backing

- 3⅞ yds.

Batting

- 64" × 78"

*fat quarter = 18" × 20"

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

NOTE: Fabrics in the quilt shown are from the Canvas, Chroma, Colorworks Premium Solids, and Toscana collections, all from Northcott Fabrics.



Cutting Instructions

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

Cut foundation patches at least 1" larger than the corresponding foundation area.

☒ = cut in half twice diagonally

☐ = cut in half diagonally

Dark purple, medium purple, light purple, and pale purple tonals
cut from each:

- 6 squares $3\frac{3}{8}$ " (A)
- Foundation patches

Dark gray, medium gray, light gray, and pale gray tonals
cut from each:

- 6 squares $3\frac{3}{8}$ " (A)
- Foundation patches

Dark blue tonal

- 4 strips $3" \times$ WOF for side borders
- 7 strips $2\frac{1}{4}" - 2\frac{1}{2}"$ (as preferred) $\times$ WOF for binding

- 3 strips $1\frac{1}{2}" \times$ WOF for top/bottom borders
- 2 squares $9\frac{3}{8}"$ cut ☒ to make 4 triangles (M)
- 10 rectangles $4\frac{1}{8}" \times 12\frac{1}{2}"$ (L)
- 10 rectangles $4\frac{1}{8}" \times 8\frac{1}{8}"$ (K)
- 5 squares $3\frac{5}{8}"$ cut ☒ to make 10 triangles (H)
- 12 rectangles $3\frac{1}{2}" \times 12\frac{1}{2}"$ (G)
- 12 rectangles $3\frac{1}{2}" \times 6\frac{1}{2}"$ (F)
- 12 squares $2\frac{3}{4}"$ cut ☒ to make 48 triangles (B)
- 24 squares $2\frac{3}{8}"$ cut ☒ to make 48 triangles (C)
- 24 squares $2"$ (D)
- Foundation patches

Gold tonal

- Foundation patches

Pale yellow tonal

- Foundation patches

Yellow tonal

- 6 squares $3\frac{1}{2}"$ (E)
- 12 squares $2\frac{3}{4}"$ cut ☒ to make 48 triangles (B)
- 10 rectangles $1\frac{1}{2}" \times 5\frac{1}{4}"$ (J)
- 10 rectangles $1\frac{1}{2}" \times 4\frac{1}{4}"$ (I)

Piecing the Blocks

1 Referring to **Triangle-Squares** in **Quilt Basics** and to **Diagram I-A**, use dark purple tonal A's with medium gray tonal A's to make 12 unit 1's as shown.



Unit 1
Make 12

Diagram I-A

In the same manner, referring to **Diagram I-B**, make 12 unit 2's with medium purple tonal A's and light gray tonal A's, 12 unit 3's with pale purple tonal A's and dark gray tonal A's, and 12 unit 4's with light purple tonal A's and pale gray tonal A's as shown.



Unit 2
Make 12



Unit 3
Make 12

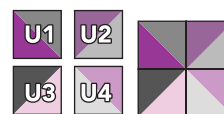


Unit 4
Make 12

Diagram I-B



2 Referring to **Diagram II** and closely watching unit placement, sew together 1 *each* unit 1-4 as shown to make pinwheel. Make 12 pinwheels.



Pinwheel
Make 12

Diagram II

- 3** Make 24 accurate copies of foundation section 2 and 3 and 24 copies reversed for foundation sections 1 and 4, and 48 copies of foundation section 5. Referring to **Foundation Piecing in Quilt Basics**, and carefully referring to foundation section and **Diagram III** for color placement, foundation piece 12 each sections 1-4, pressing and trimming after each patch addition. Note that sections 1 and 4 are the reversed sections.

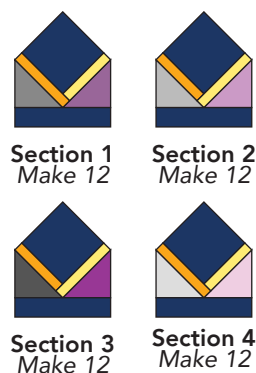
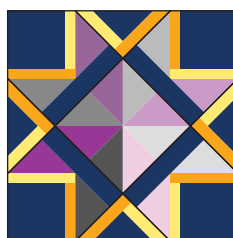


Diagram III-A

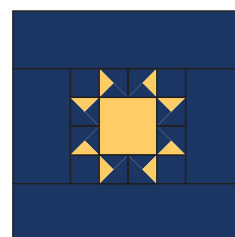
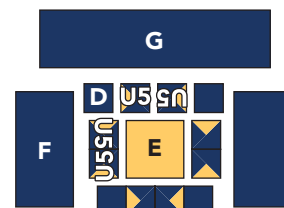
- 5** Referring to **Diagram V** and watching unit and section placement closely, sew together 1 *each* section 1-4, 4 section 5's, and 1 pinwheel as shown to make block X. Make 12 block X's.



Block X
Make 12

Diagram V

- 6** Referring to **Diagram VI**, lay out yellow E, 8 unit 5's, 4 dark blue D's, 2 dark blue F's and 2 dark blue G's as shown. Working from the center outward, join patches and units as shown to make block Y. Make 6 block Y's.



Block Y
Make 6

Diagram VI

Using the same technique, foundation piece 48 section 5's as shown.



Section 5
Make 48

Diagram III-B

- 4** Referring to **Diagram IV**, sew together yellow tonal B, dark blue tonal B, and dark blue C as shown to make unit 5. Make 48 unit 5's.

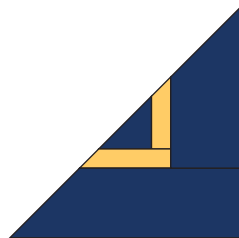
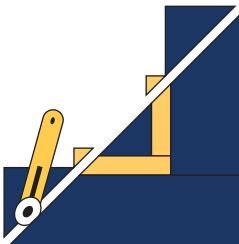
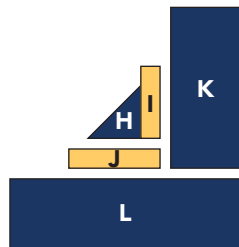


Unit 5
Make 48

Diagram IV



- 7 Sew together dark blue H, yellow I and J, and dark blue K and L in alphabetical order as shown in **Diagram VII**. Trim corners even with raw edge of H as shown to make block Z. Make 10 block Z's.



Block Z
Make 10

Diagram VII

Assembling the Quilt Top

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

- 8 Join blocks into 6 diagonal rows as shown. Join rows then sew dark blue M's to each corner to complete quilt center.

- 9 Refer to **Borders in Quilt Basics**. Join dark blue 1½"-wide top/bottom

border strips and cut to size shown in **Assembly Diagram**. Matching centers and ends, sew border strips to top and bottom quilt; repeat to add 3" side border strips.

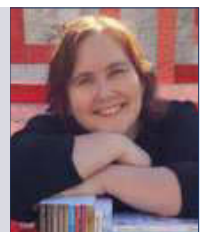
Quilting and Finishing

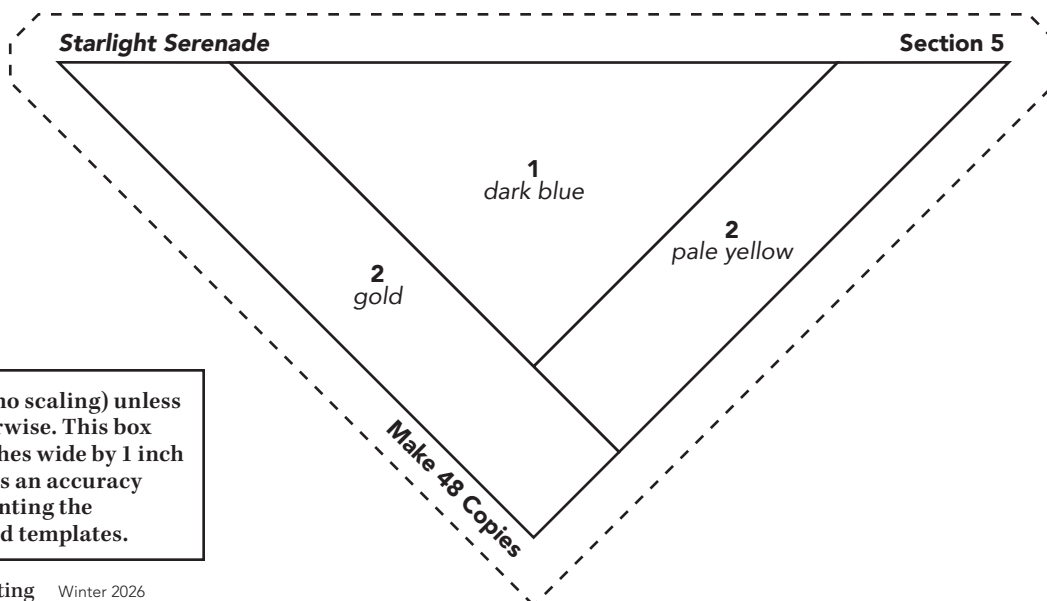
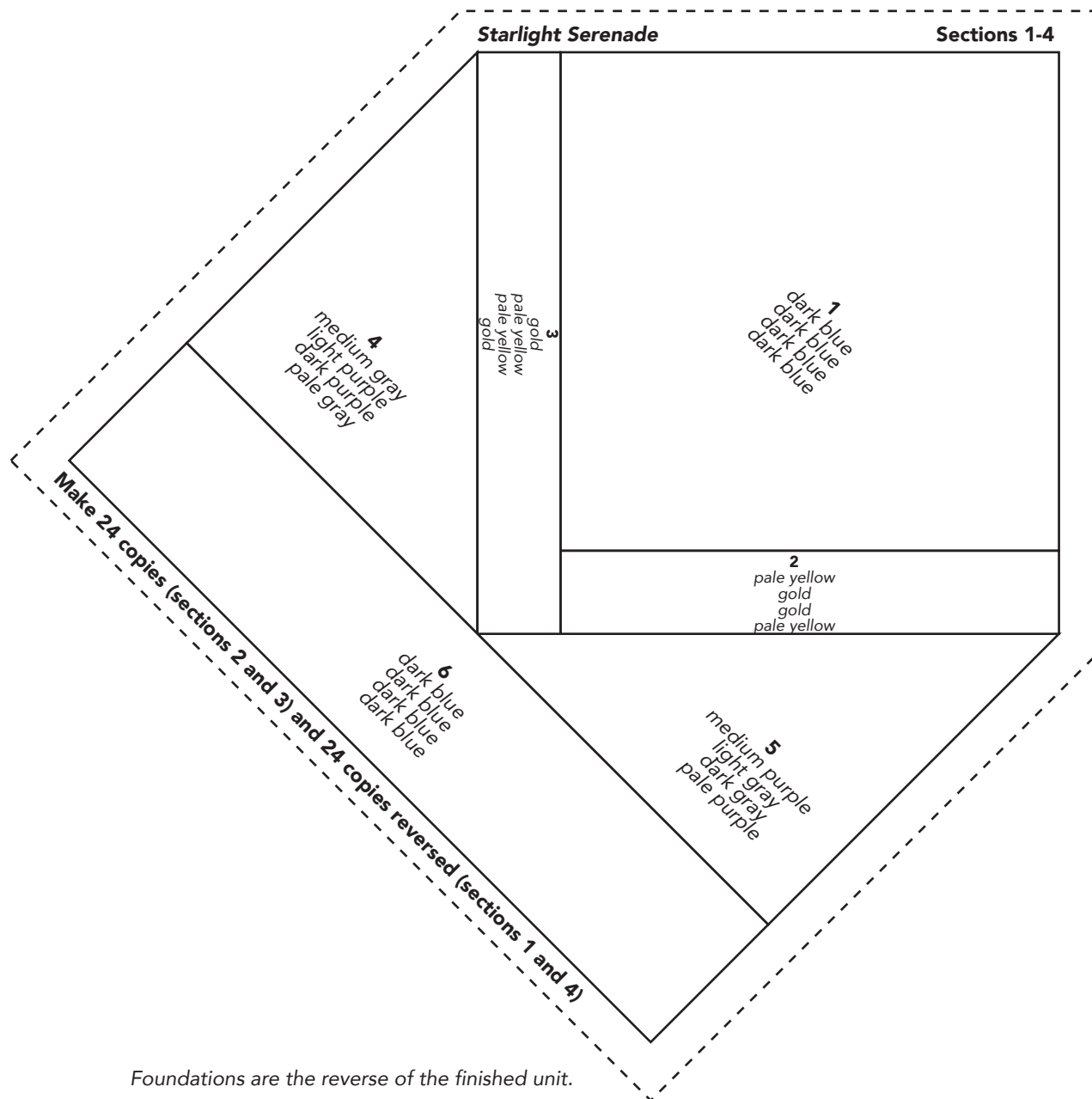
- 10 Layer, baste, and quilt. Kathryn machine quilted allover meandering, avoiding the gold stars in block Y's. Bind the quilt.



Assembly Diagram

Kathryn LeBlanc is a best-selling author under her pen name, Kathryn Mykel. Through her sewing patterns and fiction novels, she inspires quilters and readers alike to embrace creativity, community, and cozy charm.
authorkathrynmykel.com/quilting/





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Window to the Seasons: Winter

Our seasonal series closes with an ode to an iconic holiday motif.

Quilt Designed & Made by
Kari Mathews

SKILL LEVEL
Intermediate

FINISHED SIZE
34½" × 34½"

FINISHED BLOCKS
4 Blocks 12" × 12"

Note: See **End of Pattern** for piecing templates A–E.

"With my quilt series, I wanted to show the blessings we've been given that grow outside, so I thought of flowers, fruits, veggies, etc." Kari said. "I love winter because we get to celebrate Christmas. The holly reminds me so much of decorating for the holiday. The colors are rich blue greens that remind me of evergreen trees and the smell of pine."

Planning

If you've been following along with Kari's seasonal quilt series, it's time for the grand finale! Gather up your template material and get ready for some curved piecing. For best results, pin your curved patches at both ends and in the center, sew with the concave patch on top, and stitch slowly, using an awl to position fabric into place as you go. See **Curved Piecing Tips** on the following page.

All the elements in the block are pieced but if you prefer to make the holly leaves with fusible raw-edge appliqué, try this variation: Trace the C template on the solid line, eliminating the seam allowance, and trace this shape onto the paper side of paper-backed fusible web. Referring to **Diagram II**, arrange your prepared leaf template on a 6½" pale blue tonal square, leaving room on all sides for the seam allowance. Fuse in place and stitch down the appliqué as desired to secure the raw edges. Keep in mind that if you use this technique you will need additional pale blue yardage.

For the best use of dark green tonal for the sashes and border 1, join the strips end-to-end first, then cut the patches as listed in the **Cutting Instructions**. Use a consistent ¼" seam allowance throughout so all elements of the quilt fit together well.

Fabric Requirements

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

Light red tonal and dark red tonal

- 1 fat eighth* *each* for blocks

Pale blue tonal

- ⅝ yd. for blocks

Dark green tonal

- ⅝ yd. for blocks

Dark green print

- ¾ yd. for sashes, border 1, and binding

Light green dot

- ½ yd. for border 2

Template material

Backing

- 1¼ yds.

Batting

- 39" × 39"

*fat eighth = 9" × 20"

NOTE: Fabrics in the quilt shown are from the Chalk Texture by Cherry Guidry, Cotton Shot by Amanda Murphy, Shadow Blush by Benartex Studio, Whisper Weave Too by Nancy Halvorsen, and Dazzle Dots 2 by Christa Watson collections, all from Benartex Fabrics.

Cutting Instructions

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

Light red tonal and dark red tonal *cut from each:*

- 8 template A

Pale blue tonal

- 16 template B
- 24 template D
- 48 template E

Dark green tonal

- 12 template C

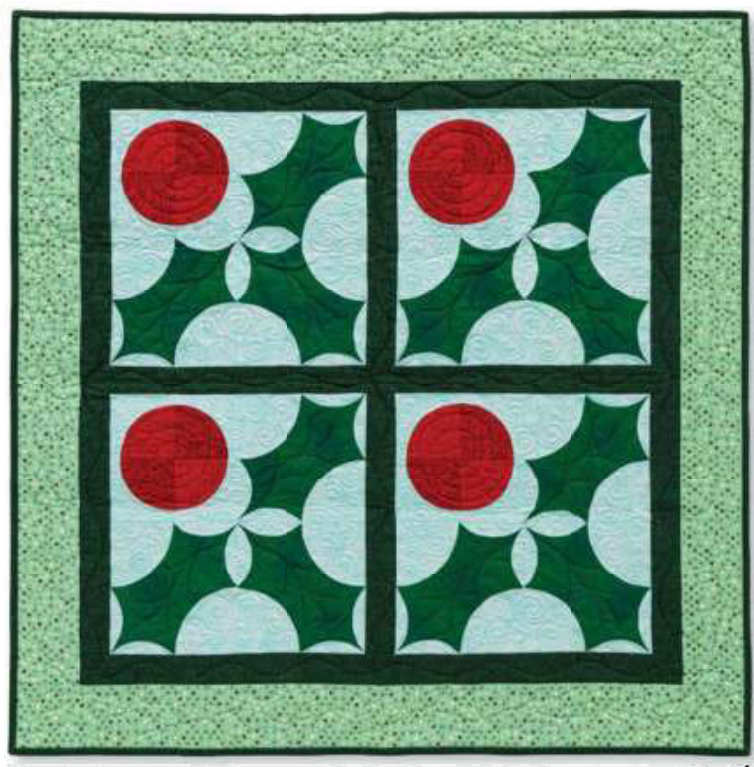
Dark green print*

- 4 strips 2¼"–2½" (as preferred) × WOF for binding
- 2 strips 2" × 29" (H)
- 3 strips 2" × 26" (G)
- 2 strips 2" × 12½" (F)

Light green dot

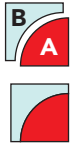
- 2 strips 3½" × 35" (J)
- 2 strips 3½" × 29" (I)

*Read Planning.



Piecing the Blocks

- 1 Referring to **Diagram I-A**, sew together light red tonal A with pale blue B to make unit 1. Make 8 unit 1's.



Unit 1
Make 8

Diagram I-A

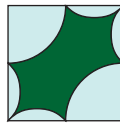
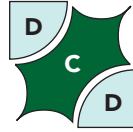
Similarly, join dark red tonal A's with pale blue B's to make 8 unit 2's as shown in **Diagram I-B**.



Unit 2
Make 8

Diagram I-B

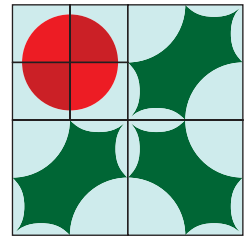
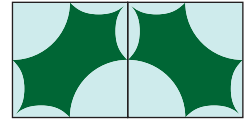
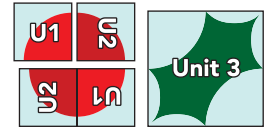
- 2 Referring to **Diagram II**, sew pale blue D's to opposite sides of dark green C as shown. Join 4 pale blue E's to remaining curved sides of C as shown to complete unit 3. Make 12 unit 3's.



Unit 3
Make 12

Diagram II

- 3 Referring to **Diagram III**, sew together 2 unit 1's, 2 unit 2's, and 3 unit 3's as shown to make block. Make 4 blocks.



Block
Make 4

Diagram III



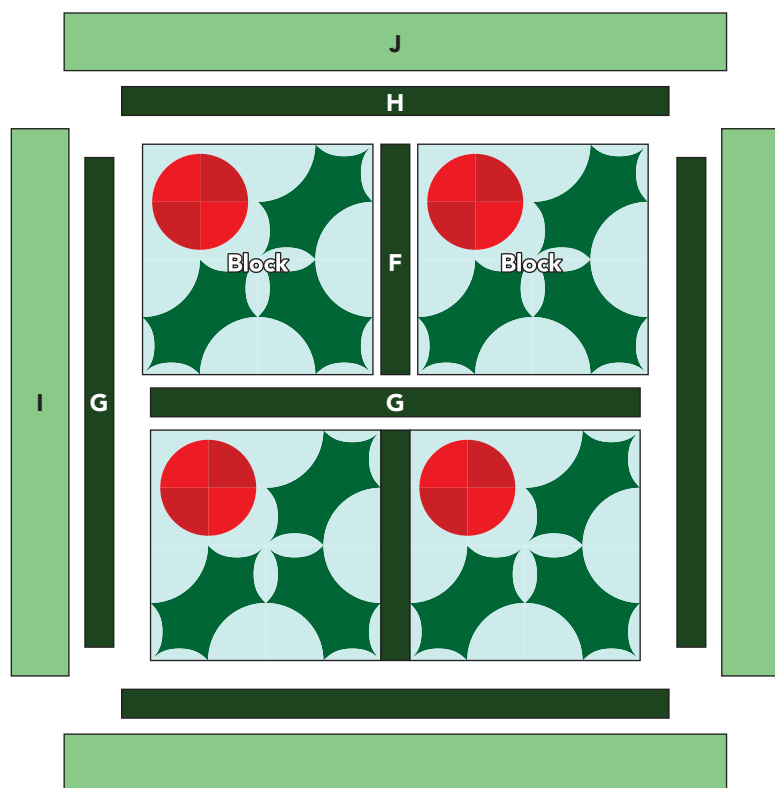
Assembling the Quilt Top

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

- 4 Join 2 blocks alternately with dark green print F as shown to make block row. Make 2 block rows.
- 5 Matching centers and ends, sew block rows alternately with dark green print G as shown to complete quilt center.
- 6 In the same way, sew dark green print G's to both sides of quilt center, then join dark green print H's to top and bottom. Similarly, sew light green dot I's to both sides, then join light green J's to top and bottom.

Quilting and Finishing

- 7 Layer, baste, and quilt. Kari machine quilted spirals in the berries, veins in the leaves, small spirals in the pale blue background, gentle wavy lines in the sashes and border 1, and a holly leaf and berry motif in border 2. Bind the quilt.



Assembly Diagram

Kari Mathews is a wife and mother of four who has been quilting for 30 years. She loves designing and the whole quilting process.
prairiequilting.com



Curved Piecing Tips

Curved piecing can be trickier than patchwork with straight seams, but a bit of know-how and preparation can deliver good results.

Pinning the patches together helps a lot with keeping patches aligned as you sew. Each curved seam has a concave patch that curves inward and a convex patch that curves outward. Fold both curved patches in half and finger press to mark each patch's center point. With right sides together, place the concave patch on top of the convex patch, aligning folds, and pin. Align raw edges at one end and pin; repeat on the opposite end. Now gently align raw edges along the length of the seam and pin at intervals.



With the concave patch on top, begin stitching a $\frac{1}{4}$ " seam, sewing slowly while turning and easing raw edges together. Remove pins as you approach them. An awl or stiletto can help control fabric and keep it in place as you sew. Continue stitching slowly around the curve, adjusting and aligning to the end.



Clip seam allowance to allow it to lay flat and press.



Window to the Seasons: Winter
Template B

Window to the Seasons: Winter
Template A

Window to the Seasons: Winter
Template E

Print at 100% (no scaling) unless indicated otherwise. This box measures 2 inches wide by 1 inch high. Use this as an accuracy guide when printing the foundations and templates.

Window to the Seasons: Winter
Template C

Window to the Seasons: Winter
Template D





Diwali Delight

A radiant, radial design that transcends borders.

Quilt Designed & Made by
Sujata Ryan

SKILL LEVEL

Intermediate

FINISHED SIZE

36" × 36"

Note: See **End of Pattern** for appliqué templates B–T.

“Being originally from India, I always enjoy celebrating Diwali, the festival of lights each year in October or November,” Sujata said. “It celebrates the triumph of good over evil. Families exchange gifts of new clothing, eat lots of sweets, and decorate their homes and patios with small oil lamps and rangolis. Rangoli is an ancient art form from India in which vividly colored powders are used to create stunning, intricate, symmetric designs at the entrance to a home on the patio floor. This quilt was inspired by the bright colors of rangoli, with a ring of flames surrounding the inner design to represent oil lamps lit on Diwali night”

Planning

Sujata's exuberant quilt can be made in celebration of the festival of lights, or simply because it is very beautiful and will light up a room! The gorgeous mix of colors and shapes make a truly impressive piece, and the techniques she used to build the circular design, and written into our instructions, can be learned and adapted to any radially symmetric composition to ensure even, consistent placement of motifs all the way around and outward. You could also switch up the color placement in just about any combination to get a different but similarly spectacular look, or alter the appliqué shapes, keeping them roughly the same width and height, to further personalize the design.

Sujata used raw-edge fusible appliqué to construct her quilt and our instructions reflect that. To avoid stiffness from the fusible web through multiple layers, trace each template shape onto the paper side of fusible web then cut out the center of each fusible web shape, leaving about a ¼" 'ring' of fusible web to affix to fabrics before cutting the template shapes. If you'd like to adapt the pattern to needle-turned appliqué, simply add ⅜" seam allowances to each template.

Test any marking tool used on your background fabric to make sure it can be removed properly before marking your background square as indicated in Step 1. To mark the guide circles in the center, use a compass—place the point of the compass on the center point and spread the marking side 4½" apart to mark the 9" circle, 6" apart to mark to 12" circle, and 6½" apart to mark the 13" circle. Add decorative crystals for extra sparkle like Sujata did, if you like; refer to photos for placement and follow manufacturer's instructions for affixing them to your quilt.

Fabric Requirements

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

Cream solid

- 1¼ yds. for background

Light green, light pink, light blue, and light purple solids

- 1 fat quarter* *each* for appliqué

Dark blue solid

- ⅜ yd. for appliqué

Teal solid

- 1 fat quarter* for appliqué

Pale yellow solid

- 1 fat quarter* for appliqué

Pale aqua solid

- 1 fat quarter* for appliqué

Navy solid

- ¾ yd. for appliqué and binding

Aqua solid

- 1 fat quarter* for appliqué

Fuchsia solid

- 1 fat quarter* for appliqué

Metallic gold lamé

- 1 fat quarter* for appliqué

Purple solid

- 1 fat quarter* for appliqué

Red solid

- ⅜ yd. for appliqué

Orange solid

- 1 fat quarter* for appliqué

Yellow solid

- 1 fat quarter* for appliqué

Removable fabric marker

Template material

Paper-backed fusible web

Decorative crystals (optional)

Backing

- 1¼ yds.

Batting

- 40" × 40"

*fat quarter = 18" × 20"

NOTE: Fabrics in the quilt shown are from the Kona Cotton Solids collection by Robert Kaufman, with metallic gold lamé from the designer's personal collection.

Cutting Instructions

Patches are lettered in order of use and listed from largest to smallest under each fabric heading. Prepare fabrics with paper-backed fusible web before cutting templates B–T; read **Planning**.

Cream solid

- 1 square 40" (A)

Light green, light pink, light blue, and light purple solids

cut from each:

- 4 template B

Dark blue solid

- 4 template T
- 16 template C

Teal solid

- 16 template D

Pale yellow solid

- 4 template E
- 1 template I
- 8 template S

Pale aqua solid

- 4 template F

Navy solid

- 5 strips 2¼"–2½" (as preferred) × WOF for binding
- 1 template G
- 8 template S

Aqua solid

- 1 template H
- 4 template T

Fuchsia solid

- 4 template T
- 1 template J
- 16 template M

Metallic gold lamé

- 16 template R
- 16 template N
- 8 template K

Purple solid

- 4 template T
- 16 template L

Red solid

- 16 template O

Orange solid

- 16 template P

Yellow solid

- 16 template Q

Appliquéing the Quilt Top

1 Referring to **Diagram I**, use a removable fabric marker to mark 2" from the cream solid A raw edge all around the square as shown. Mark vertical, horizontal, and diagonal lines; then mark four more lines halfway between the vertical/horizontal and diagonal lines. Using a compass and center point as a guide, mark a circle with a 9" diameter, 12" diameter, and 13" diameter (Read **Planning**).

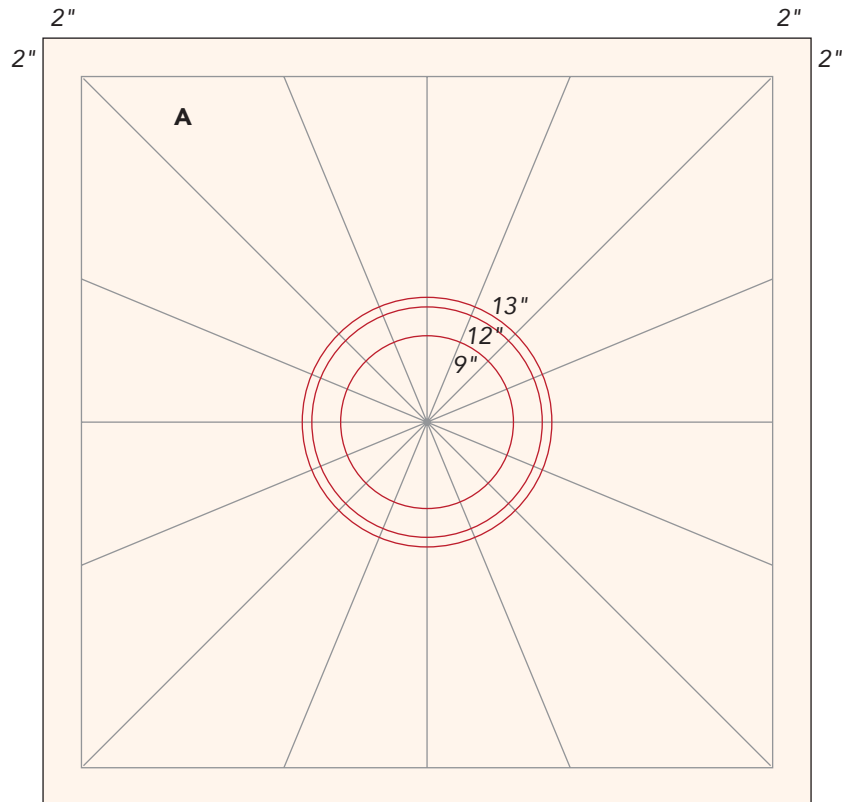


Diagram I

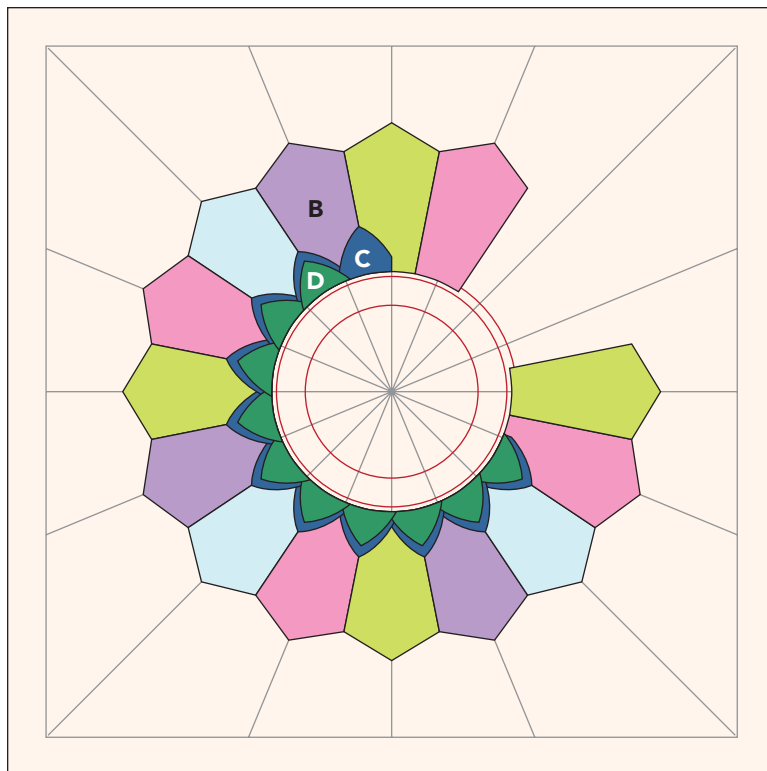


Diagram II

2 Referring to **Diagram II** and using the marks as placement guides, begin placing templates B, C, and D as shown, working in alphabetical order. Fuse in place.



- 3** Continuing in the same manner and referring to **Diagram III**, arrange E's and F's as shown. Fuse in place.

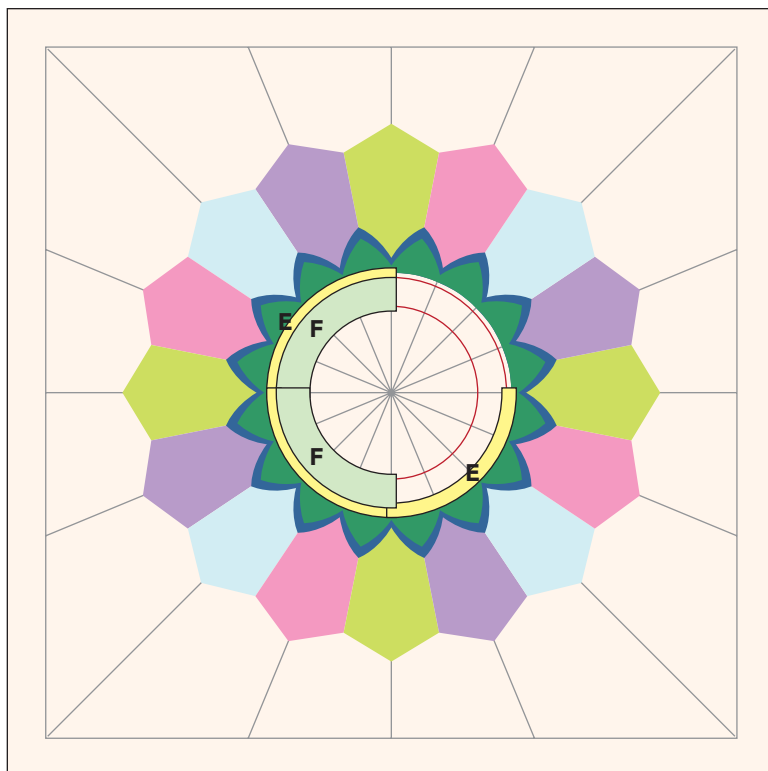


Diagram III

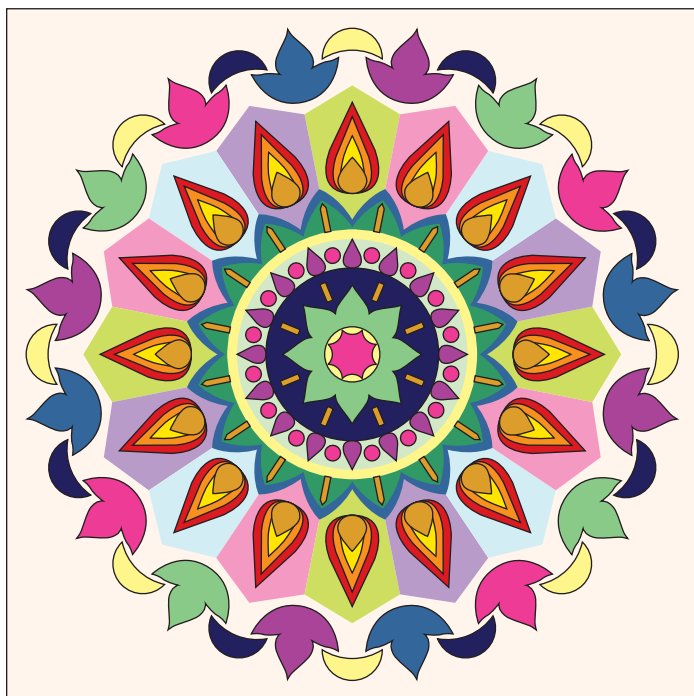


Diagram IV

Trim to 36½" x 36½"

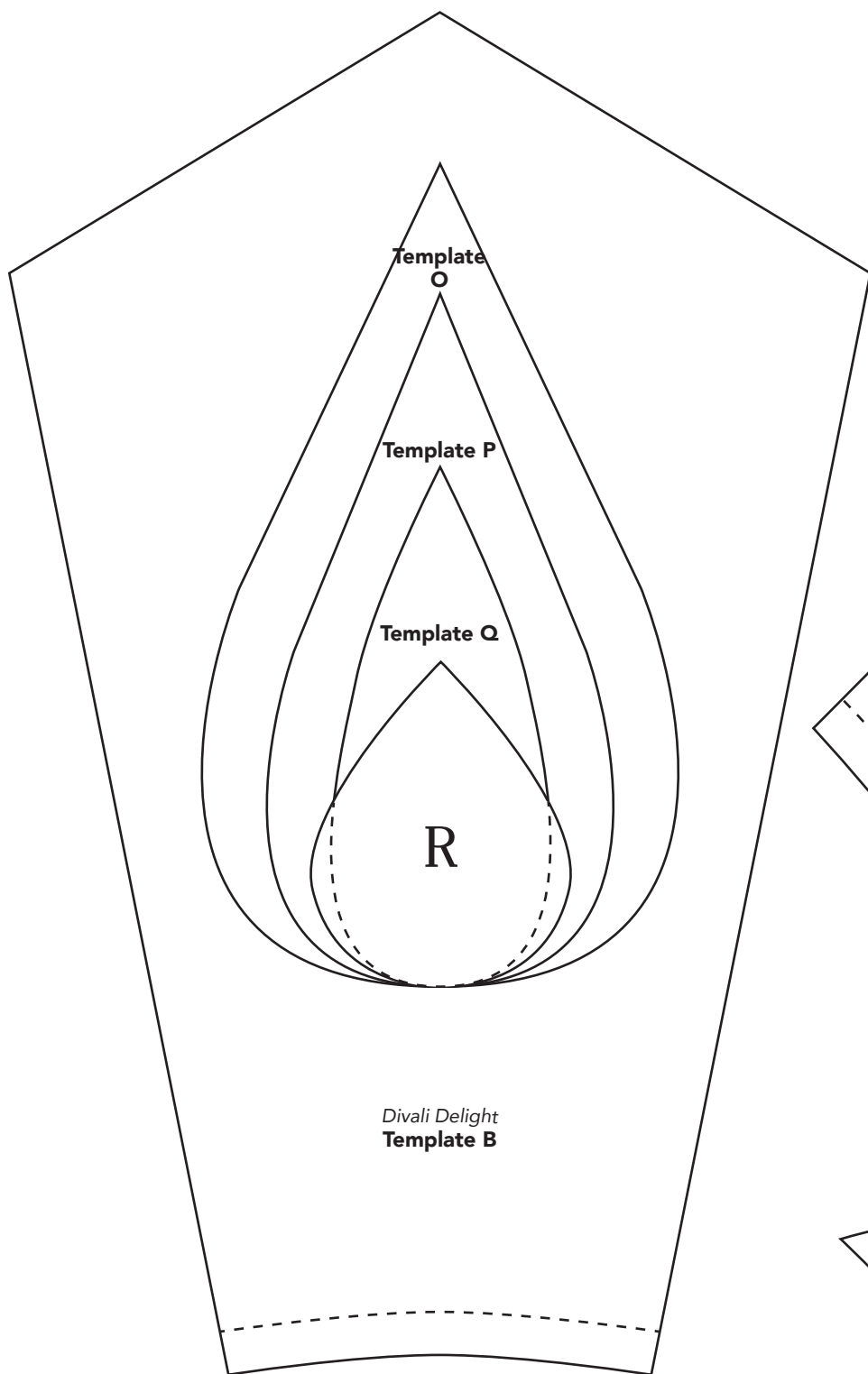
- 4** Referring to **Diagram IV** and working in alphabetical order, continue placing templates as shown, fusing each set in place before adding the next set, until all templates are secured. Center the motif and trim A to 36½" square to complete the quilt top. Carefully remove marked lines according to manufacturer's instructions.

Quilting and Finishing

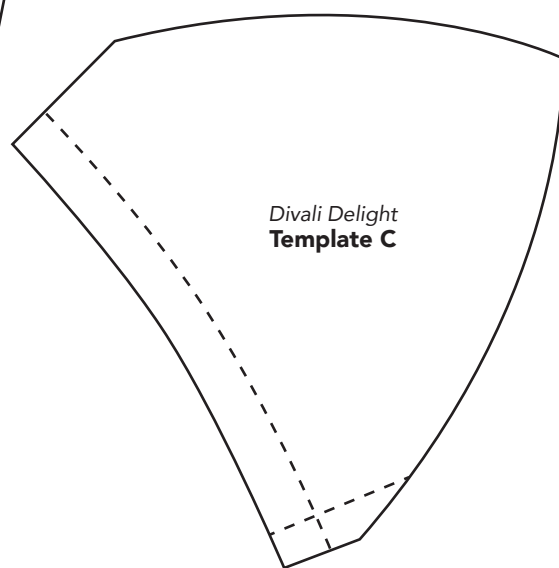
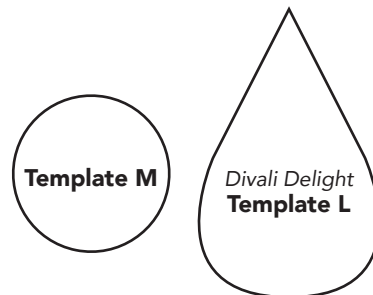
- 5** Layer, baste, and quilt. Sujata machine quilted around the raw edges of the templates, some shadow quilting around the perimeter, and decorative motifs including pebbling, feathers, and loopy meanders in the background. Bind the quilt.

Sujata Ryan is a math and science teacher by day, which helps her figure out and implement the technical aspects of her artistic, creative quilt ideas.
quiltedrhino.com

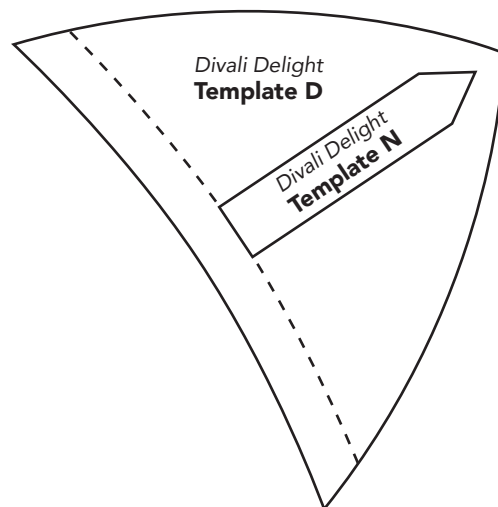




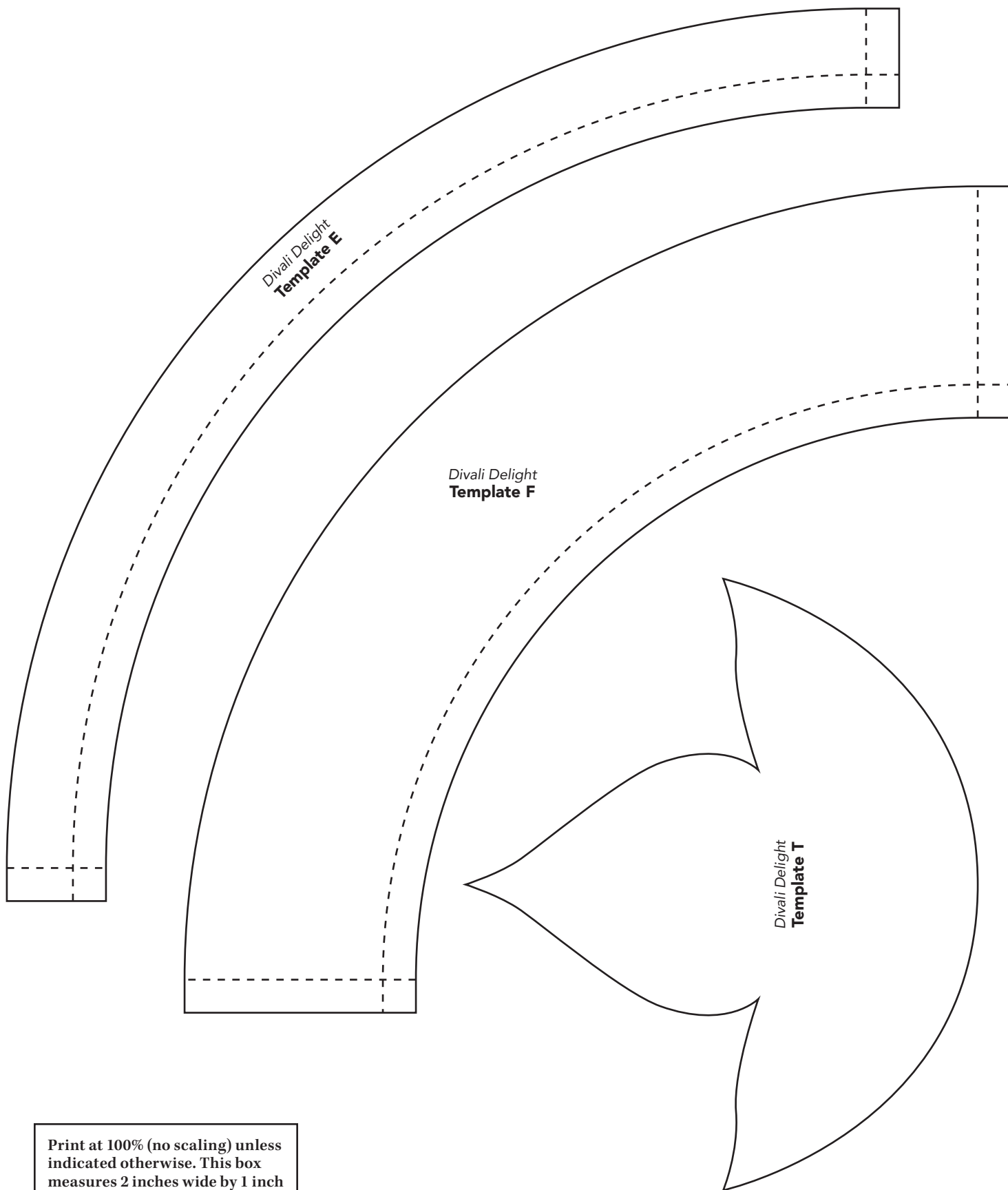
Divali Delight
Template B



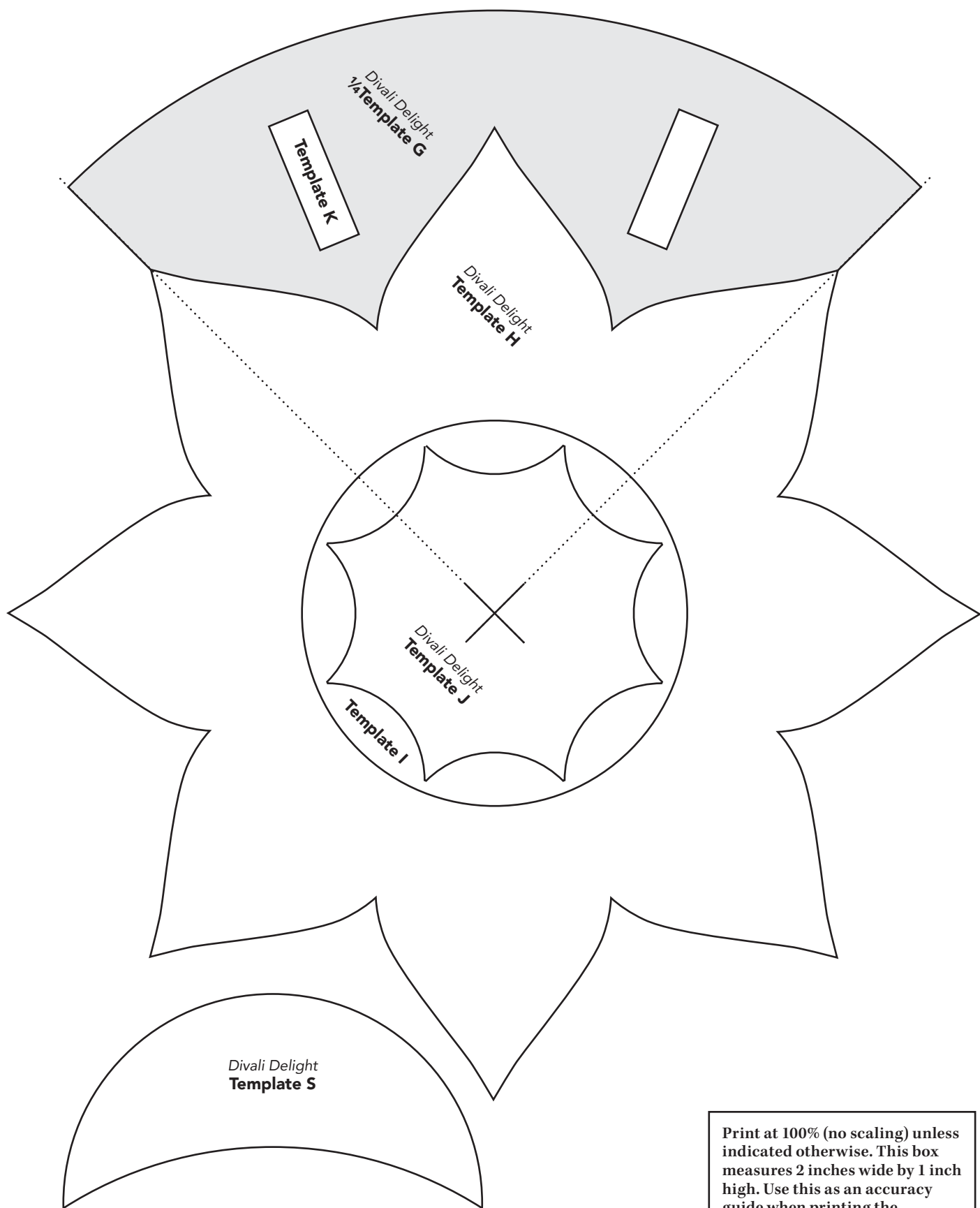
*Images are presented in
reverse for the fusing process.*



Print at 100% (no scaling) unless indicated otherwise. This box measures 2 inches wide by 1 inch high. Use this as an accuracy guide when printing the foundations and templates.



Print at 100% (no scaling) unless indicated otherwise. This box measures 2 inches wide by 1 inch high. Use this as an accuracy guide when printing the foundations and templates.



Print at 100% (no scaling) unless indicated otherwise. This box measures 2 inches wide by 1 inch high. Use this as an accuracy guide when printing the foundations and templates.





Shine All Night

A large, radiant star shines in shades of blue.

Quilt Designed & Made by
Becky Rico

SKILL LEVEL

Advanced

FINISHED SIZE

62" × 62"

"I've always been drawn to Lone Star quilts," Becky said. "Their symmetry, brilliance, and timelessness speak to me. I've found joy in pushing the boundaries of the traditional pattern, especially by adding pieced diamonds that add to its complexity. This particular design reminded me of looking at the night sky through a telescope; the way the star radiates from the center and is shining so brightly."

Planning

Becky's eye-catching star design is truly stellar, with complex pieced diamonds creating secondary patterns within the larger star motif.

All patches and band segments are created by cutting strips at 45-degree angles, creating bias edges. For best results, we suggest spraying fabrics with a starch or starch alternative before cutting; this will help minimize distortion of the bias edges.

Use the 45-degree line on your ruler to make the first angled cut on each strip or band. Then measure and cut the additional patches and units needed at the same angle. Patches Br and Cr are the reverse of patches B and C—with the cuts angled in the opposite direction. Pay close attention to the diagrams as you sew to be sure each patch or unit is correctly placed.

Before stitching units and patches together, align raw edges—offsetting the corners by $\frac{1}{4}$ ", and pin.

Use a consistent $\frac{1}{4}$ " seam allowance throughout so all elements of the quilt fit together well.

Fabric Requirements

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

White tonal

- $1\frac{1}{2}$ yds. for patches and bands

Pale blue print

- $\frac{3}{8}$ yd. for band A

Medium blue tonal

- $\frac{3}{8}$ yd. for band B

Medium blue print

- $\frac{3}{4}$ yd. for patches and bands B and C

Light blue print

- $\frac{3}{8}$ yd. for patches

Dark blue print

- $\frac{1}{4}$ yd. for patches

Dark blue tonal

- 3 yds. for sections, border, and binding

Backing

- $4\frac{1}{4}$ yds.

Batting

- 70" $\times$ 70"

NOTE: Fabrics in the quilt shown are from the Winter Chill collection by Debbie Maddy for Moda Fabrics.



Cutting Instructions

Patches are lettered in order of use. Measurements include $\frac{1}{4}$ " seam allowances. Refer to **Cutting Diagrams** for cutting patches, A, B, Br, C, and Cr; reversed patches (Br, Cr) have opposite angle orientations.

☐ = cut in half diagonally

White tonal

- 3 strips $3\frac{1}{2}$ " $\times$ WOF for band B
- 5 strips 2" $\times$ WOF for bands A and C
- 16 patch B
- 16 patch Br
- 8 patch C
- 24 patch Cr
- 8 patch A

Pale blue print

- 3 strips 2" $\times$ WOF for band A

Medium blue tonal

- 3 strips 2" $\times$ WOF for band B

Medium blue print

- 2 strips $3\frac{1}{2}$ " $\times$ WOF for band C
- 3 strips 2" $\times$ WOF for band B
- 8 patch B
- 8 patch C

Light blue print

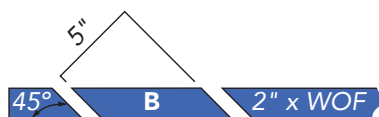
- 8 patch C
- 8 patch Cr
- 8 patch A

Dark blue print

- 24 patch A

Dark blue tonal

- 7 strips $2\frac{1}{2}$ " $\times$ WOF for border
- 7 strips $2\frac{1}{4}$ "– $2\frac{1}{2}$ " (as preferred) $\times$ WOF for binding
- 4 squares $17\frac{7}{8}$ " cut ☐ to make 8 triangles (E)
- 4 squares $12\frac{7}{8}$ " cut ☐ to make 8 triangles (D)



Cutting Diagrams

Piecing the Blocks

- Referring to **Diagram I**, offsetting strip ends by 2", sew together 1 each white tonal and pale blue print 2"-wide strip as shown to make band A. Make 3 band A's. Use the 45-degree line on your ruler to trim offset corner at a 45-degree angle as shown, then cut band A's into angled segments at 2"-wide to make 32 unit 1's.

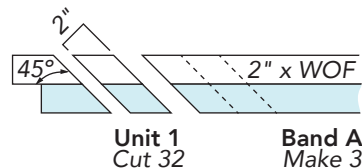


Diagram I

- Referring to **Diagram II**, join 1 medium blue tonal strip, 1 white $3\frac{1}{2}$ "-wide strip, and 1 medium blue print 2"-wide strip, offsetting strip ends as shown, to make a band B. In a similar manner, make a second band B offsetting strips at the opposite angle, and a third band B without offsetting the strips. Trim offset ends of the first band B at 45-degree angle as shown, then cut angled segments at $3\frac{1}{2}$ "-wide to make 8 unit 2's (use third band B to cut any remaining units). Similarly, trim offset end of second band B at opposite 45-degree orientation, then cut angled segments at $3\frac{1}{2}$ "-wide to make 8 unit 3's.

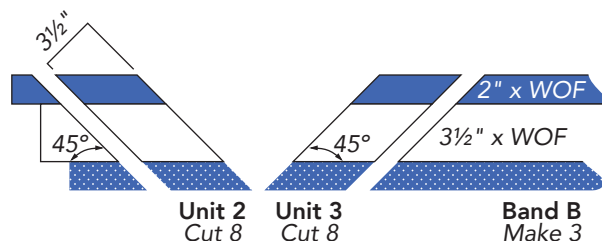


Diagram II

- In the same way and referring to **Diagram III**, sew together medium blue print $3\frac{1}{2}$ "-wide strip and 2"-wide white strip as shown, offsetting strips to make band C. Make 2 band C's. Trim offset end of band at a 45-degree angle as shown, then cut angled segments $3\frac{1}{2}$ "-wide to make 8 unit 4's as shown.

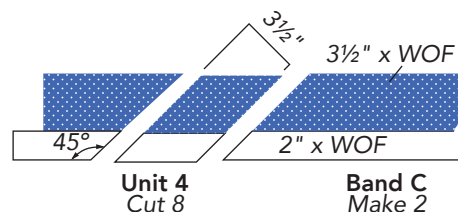


Diagram III

- 4 Referring to **Diagram IV**, join 2 unit 1's as shown to make unit 5. Make 16 unit 5's.

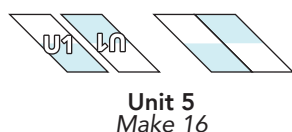
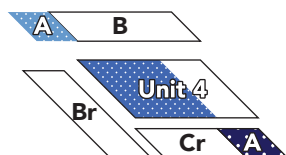


Diagram IV

- 5 Referring to **Diagram V**, lay out 1 each of light blue print A, white B, white Br, unit 4, white Cr, and dark blue print A as shown. Join patches and unit together as shown to make unit 6. Make 8 unit 6's.



Unit 6
Make 8

Diagram V

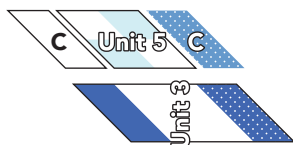
- 6 Referring to **Diagram VI**, sew together white Cr, unit 5, and light blue Cr as shown; sew unit 2 to joined patches as shown to complete unit 7. Make 8 unit 7's.



Unit 7
Make 8

Diagram VI

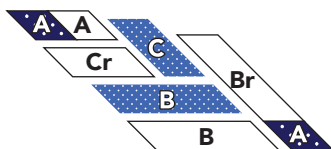
- 7 Similarly, referring to **Diagram VII**, sew together white C, unit 5, and light blue C as shown then sew unit 3 to joined patches as shown to make unit 8. Make 8 unit 8's.



Unit 8
Make 8

Diagram VII

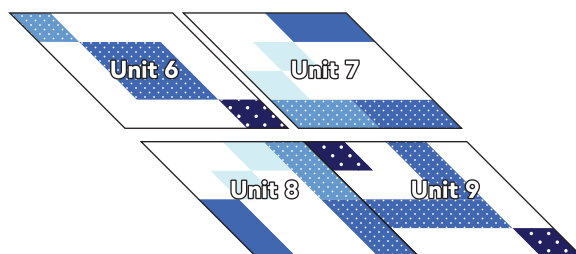
- 8 Lay out 2 dark blue A's, 1 white A, 1 white Cr, 1 medium blue C, 1 medium blue B, 1 white Br, and 1 white B as shown in **Diagram VIII**. Starting at top left, join patches as shown to make unit 9. Make 8 unit 9's.



Unit 9
Make 8

Diagram VIII

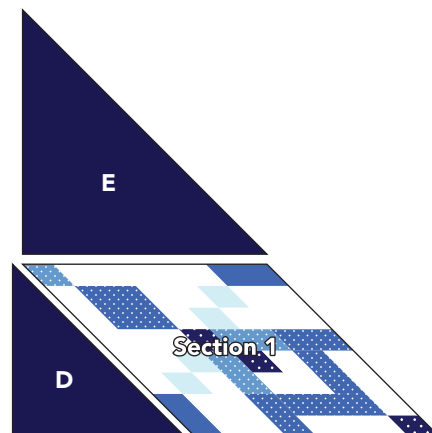
- 9 Referring to **Diagram IX**, sew together 1 each unit 6-9 as shown to make section 1. Make 8 section 1's.



Section 1
Make 8

Diagram IX

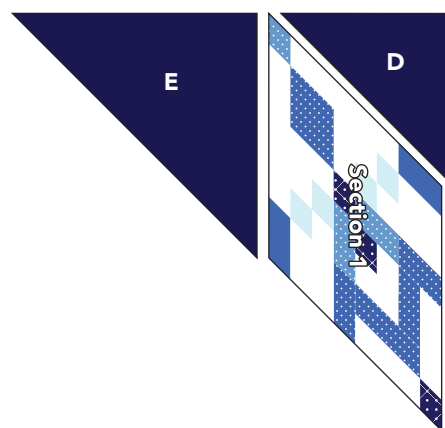
- 10 Referring to **Diagram X**, join section 1, dark blue tonal D, and dark blue tonal E as shown to make section 2. Make 4 section 2's.



Section 2
Make 4

Diagram X

- 11 Similarly, referring to **Diagram XI** and watching patch placement, sew together section 1, dark blue E, and dark blue D as shown to make section 3. Make 4 section 3's.



Section 3
Make 4

Diagram XI



Assembling the Quilt Top

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

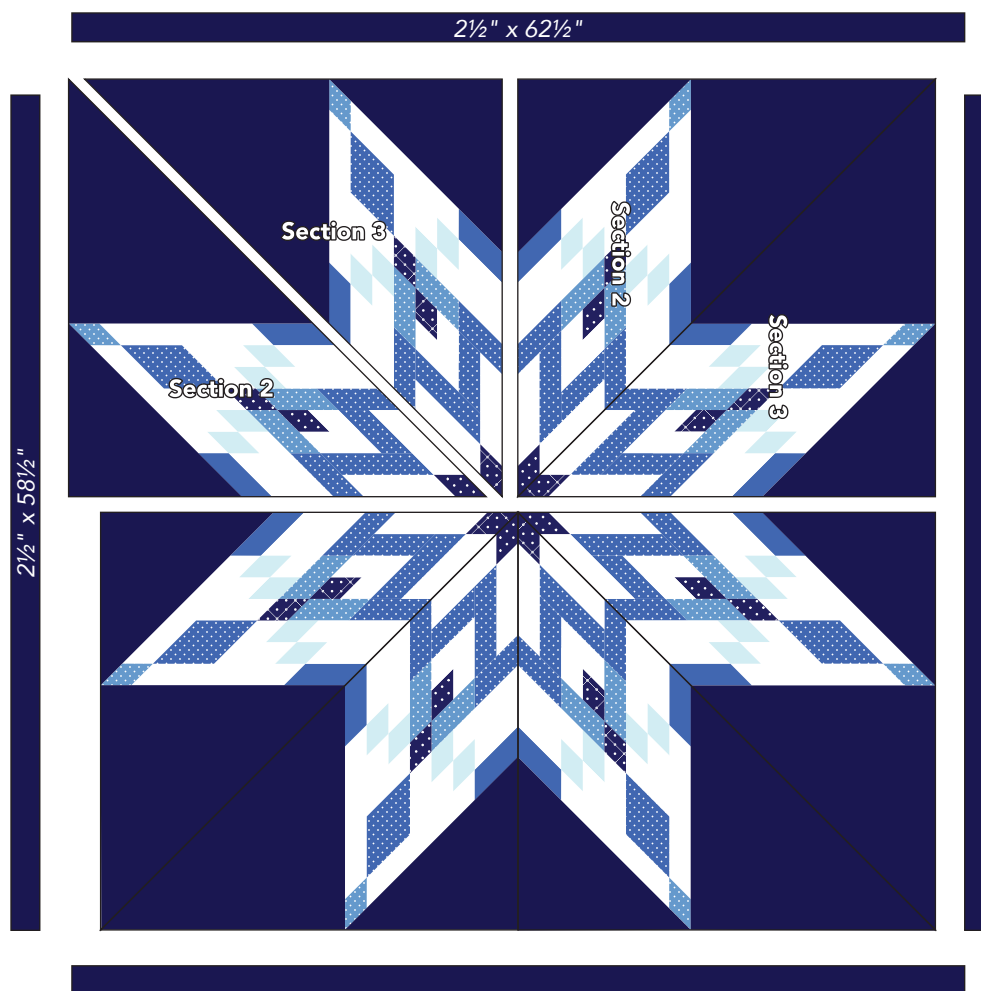
12 Join sections 2 and 3 into 2 rows of 4 sections each as shown. Sew rows together to complete quilt center.

13 Refer to **Borders in Quilt Basics**.

Join dark blue border strips and cut to sizes shown in **Assembly Diagram**. Matching centers and ends, sew border side strips to quilt; repeat to add top and bottom strips.

Quilting and Finishing

14 Layer, baste, and quilt. Becky machine quilted straight lines and pebbling to complement the piecing in the star, and large feathers with parallel lines in the setting triangles and border. Bind the quilt.



Assembly Diagram

Becky Rico is inspired by the natural beauty surrounding her small western Washington town. When not designing and quilting, she enjoys traveling the world, hiking, and photography. Instagram: @sunsetviewstudio







Christmas Trimmings

Leftover fabric scraps are transformed into delightful holiday decorations.

Ornaments Designed & Made by
Marsha Hoogstraten Anderson

*Seasonal selvage strips
decorate these fun holiday
ornaments, perfect for a
quilter's Christmas. Trimming
the tree has never been easier
or more economical!*

SKILL LEVEL

Beginner

FINISHED SIZES

- 1 Stocking $3\frac{1}{4}'' \times 5\frac{1}{4}''$
- 1 Bell $3\frac{3}{4}'' \times 4''$

Note: See **End of Pattern** for templates.

Planning

Don't throw those fabric trimmings away! Instead, start playing with the edges of your fabrics. These adorable ornaments are a fun and fast way to use selvage strips. Choose selvages with words, dots, dates, and other markings to make your ornaments more interesting. Read through pattern before cutting selvage strips.

Fabric Requirements

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

Assorted holiday prints

- $\frac{1}{4}$ - $\frac{3}{8}$ yd. **total** for foundations, linings, backs, fronts

Selvage strips

- $2\frac{1}{4}$ - $3\frac{1}{2}$ yds. **total*** for ornaments and hanging loops

*Widths vary from $\frac{3}{4}$ " to $1\frac{3}{4}$ ".

See **Cutting Instructions**.

Cutting Instructions

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

Selvage strips

for stocking, cut:

- 6-8 strips $1\frac{3}{4}$ " $\times$ 4"
- 1 strip $\frac{3}{4}$ " $\times$ $2\frac{1}{4}$ "

for bell, cut:

- 5-6 strips $1\frac{1}{4}$ " $\times$ 5"
- 1 strip $\frac{3}{4}$ " $\times$ 10"

NOTE: Cutting instructions for template shapes are on templates at the End of Pattern. Notice that some shapes are cut from folded fabric. Align templates on folds as indicated when cutting those shapes.

Making the Ornaments

Stocking

- 1 With shape A (stocking front) wrong side up, position $1\frac{3}{4}$ " $\times$ 4" selvage strip so it completely covers toe of stocking (**Diagram I-A**).

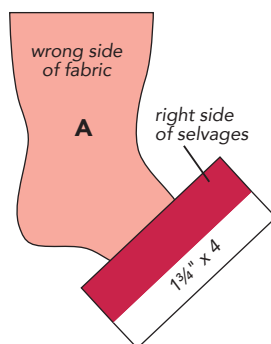


Diagram I-A

Layer a second 4" strip parallel to first with selvage edge overlapping toe strip and desired amount of first strip color showing (**Diagram I-B**). Pin in place. In similar manner, place 3rd strip on 2nd strip, but with 3rd strip angled. Spacing as desired, pin in place. Place and pin 4th strip so it angles across heel. Continue to place and pin remaining strips parallel to top of stocking, folding $\frac{1}{2}$ " of last strip over top edge of shape A.

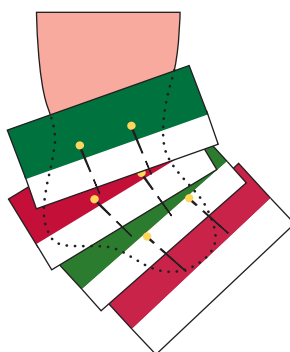


Diagram I-B

- 2 Topstitch along finished edge of each selvage strip, being sure to secure raw edge of previous selvage (**Diagram II**). Topstitch $\frac{1}{4}$ " from top edge of stocking, catching folded-over edge of top strip in stitching.

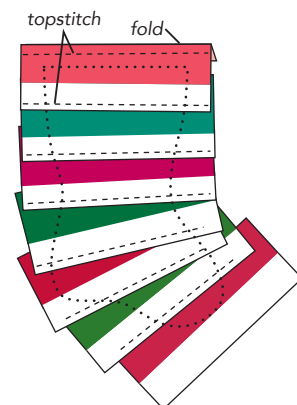


Diagram II

- 3 Turn stocking over and trim strips even with shape edge (**Diagram III**).

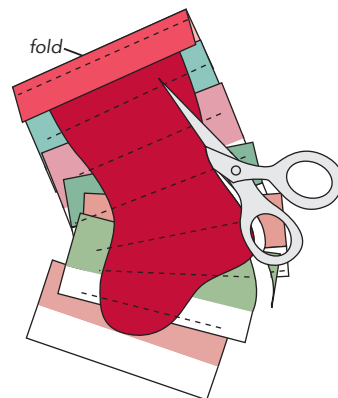


Diagram III

- 4 Referring to **Diagram IV**, fold under $\frac{1}{4}$ " of long raw edge of $\frac{3}{4}$ " x $2\frac{1}{4}$ " selvage strip twice and press. Topstitch both edges, catching folds in stitching.

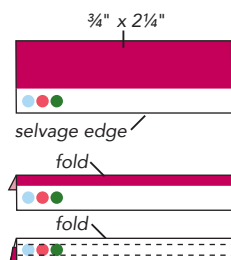


Diagram IV

- 5 Referring to **Diagram V**, fold strip in half and stitch to top left (lining) corner of folded Ar (stocking back/lining). Layer stocking front and back, right sides together as shown, and stitch together along sides and bottom, using $\frac{1}{4}$ " seam. Trim seam allowances to $\frac{1}{8}$ ", clipping curves as necessary. Turn right side out and press.

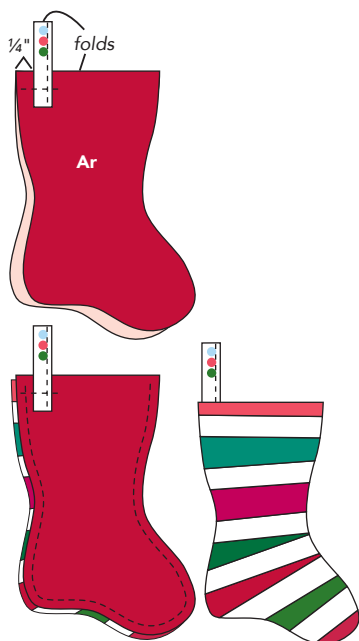


Diagram V

Bell

- 6 Fold lower edge of shape B to wrong side along fold line; press (**Diagram VI-A**).

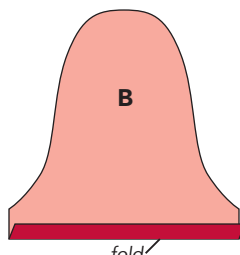


Diagram VI-A

With B wrong side up and referring to technique used in Steps 1 and 2, begin at bottom to place and pin parallel 5" selvage strips on B with finished edges toward bottom of bell. Leave $\frac{1}{8}$ " of B uncovered when positioning first strip (**Diagram VI-B**). Topstitch strips along finished edges.

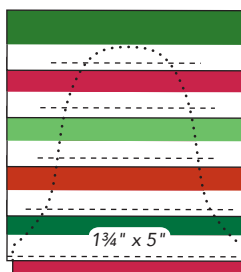


Diagram VI-B

- 7 Turn B over and trim strips even with shape edge (**Diagram VII**).

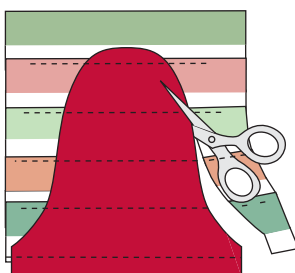


Diagram VII

- 8 Referring to technique used in Step 4, prepare 10" strip (**Diagram VIII**).

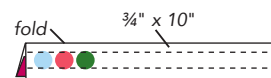


Diagram VIII

- 9 Form a $1\frac{1}{2}$ " loop at one end (**Diagram IX**) of prepared selvage strip. Place loop between folded shape C (right side out) and right side of bell front and pin in place. Stitch around curved and side edges of layered shapes, catching loop in stitching. Turn bell right side out. Fold bottom of strip up to form clapper with $\frac{1}{2}$ " showing beneath bell. Press. You may wish to tack a jingle bell or button to bottom of strip.

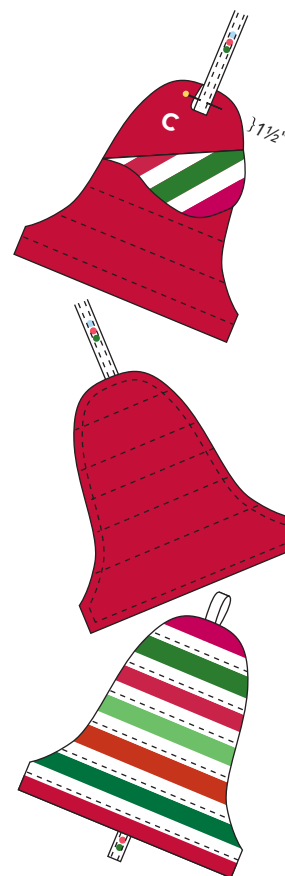
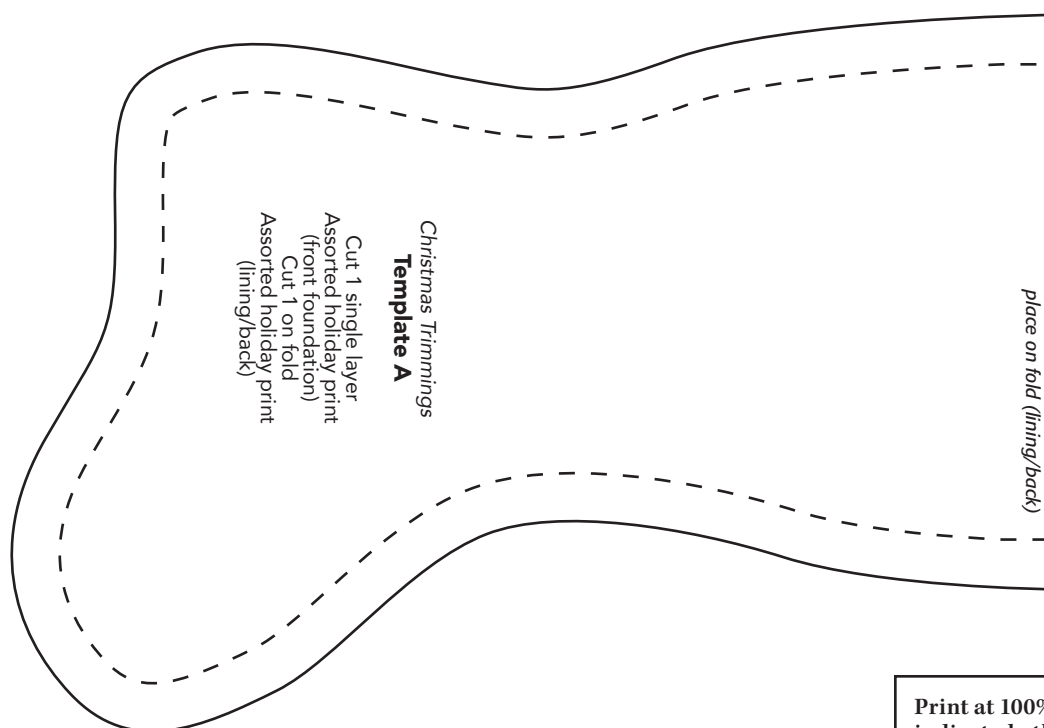
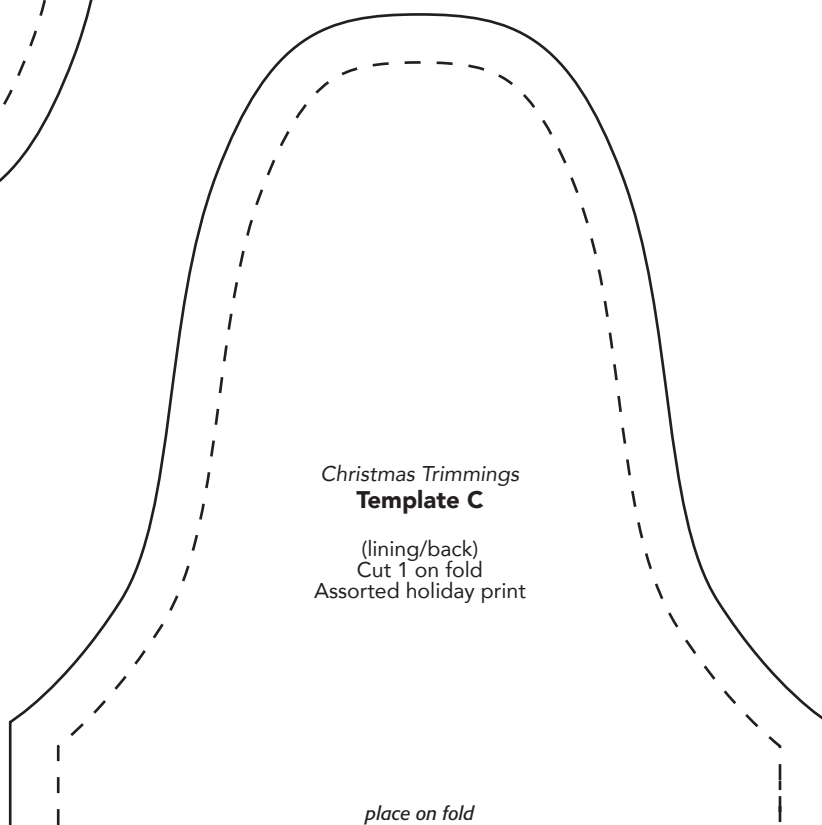
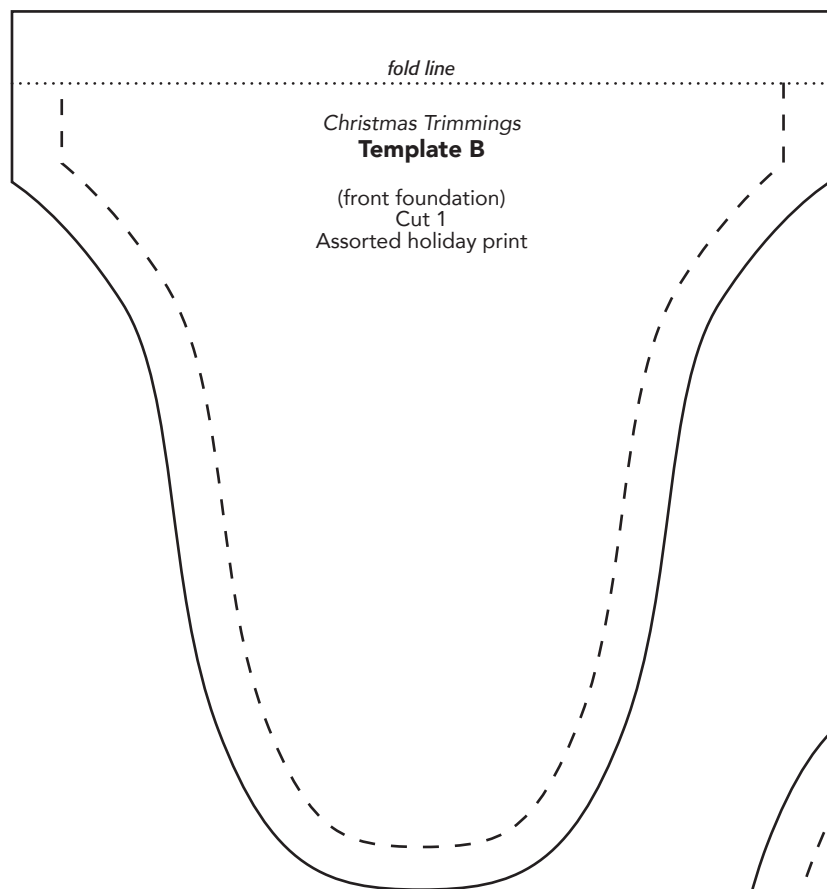


Diagram IX



Print at 100% (no scaling) unless indicated otherwise. This box measures 2 inches wide by 1 inch high. Use this as an accuracy guide when printing the foundations and templates.



Print at 100% (no scaling) unless indicated otherwise. This box measures 2 inches wide by 1 inch high. Use this as an accuracy guide when printing the foundations and templates.

Marsha Hoogstraten Anderson
designs fun, easy quilt patterns that
often use fabric scraps and selvages.







Silent Night

Use a panel print to create a serene holiday scene.

Quilt Designed & Made by
Cynthia Davidson

SKILL LEVEL

Intermediate

FINISHED SIZE

31¼" × 43¾"

FINISHED BLOCKS

20 Blocks 6" × 7¼"

Note: See **End of Pattern** for appliqué templates J, K, and L.

"I designed a variation on the classic Attic Window pattern," Cynthia said.

"As many of us have decorated our windows for the holidays, this adds a wreath and has candles appliquéd to the quilt to complete the multilayer 3D look. The panel is a snowy outdoor evening scene that's viewed from the inside of the home."

Planning

The appearance of looking through a paneled window makes such a pretty scene, and constructing it in fabric gives the piece a cozy softness that is so welcoming and appealing. The look of this quilt definitely relies on a panel print, so any design that shows a scene that could conceivably be viewed through a window would work with Cynthia's design. Instructions for the dimensional wreath and bow are given in our pattern, though one could easily adapt these elements into appliqué or eliminate them from the composition for a year-round wall hanging.

Cynthia used the same fabric for the white wreath and for the candle appliqués; she just used the wrong side of the fabric for the candles to give them a more uniformly white look. If you don't use the same fabric for both, you'll just need a small scrap of fabric to make both candle appliqués. She also added some fussy cut snowflake motifs, cut from the same blue fabric used in the

bow, and fused them to her wreath. If you'd prefer to do needle-turned hand appliqué as opposed to fusible raw-edge appliqué, add a $\frac{3}{16}$ " seam allowance to each appliqué template. Cynthia added a few small white beads to the top of each candle to give the impression of melting wax; do the same if you wish.

Take special care when cutting the panel print into rectangles for the block; Cynthia suggests aligning your ruler to vertical and horizontal elements in the print design, rather than referencing the selvages, to get precise and accurate rectangles. You may wish to mark the cutting lines directly on the panel before cutting to ensure you won't make any errors.

The sashes for this pattern are very thin, so make sure to cut accurately and sew with a consistent $\frac{1}{4}$ " seam allowance throughout to ensure straight sashes and to ensure all elements of the quilt fit together well.



Fabric Requirements

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

Light brown tonal

- $\frac{3}{8}$ yd. for blocks

Medium brown tonal

- $\frac{3}{8}$ yd. for blocks

Panel print

- 1 full panel* for blocks

Dark brown tonal

- $\frac{3}{8}$ yd. for sashes and border 1

Brown batik

- $\frac{7}{8}$ yd. for border 2 and binding

White print

- $\frac{1}{2}$ yd. for wreath and appliqué

Black solid

- 10" square for appliqué

Yellow solid

- scrap for appliqué

Blue print

- $\frac{3}{8}$ yd. for bow and fussy cut appliqué

Template material

Paper-backed fusible web

15 White seed beads

Backing

- 1 $\frac{1}{2}$ yds.

Batting

- 36" $\times$ 48" and 15" square

*Panel size approximately 24" $\times$ 42"

NOTE: Fabrics in the quilt shown are from the All is Calm, Tonga Batiks, Solidish, and Basics collections, all from Timeless Treasures Designs.

Cutting Instructions

Patches are lettered in order of use. Measurements include $\frac{1}{4}$ " seam allowances. Prepare appropriate fabrics with paper-backed fusible web before cutting applique patches J, K, and L; read **Planning**.

Light brown tonal

- 20 rectangles $1\frac{1}{2}" \times 7\frac{3}{4}"$ (A)

Medium brown tonal

- 20 rectangles $1\frac{1}{2}" \times 5\frac{1}{2}"$ (D)
- 20 squares $1\frac{1}{2}"$ (B)

Panel print

- *20 rectangles $5\frac{1}{2}" \times 6\frac{3}{4}"$ (C)

Dark brown tonal

- 2 rectangles $\frac{3}{4}" \times 38\frac{1}{4}"$ (G)
- 6 rectangles $\frac{3}{4}" \times 25\frac{1}{4}"$ (F)
- 15 rectangles $\frac{3}{4}" \times 7\frac{3}{4}"$ (E)

Brown batik

- 5 strips $2\frac{1}{4}"$ – $2\frac{1}{2}"$ (as preferred) $\times$ WOF for binding
- 2 rectangles $3\frac{1}{2}" \times 38\frac{1}{4}"$ (H)
- 2 rectangles $3\frac{1}{2}" \times 31\frac{3}{4}"$ (I)

White print

- 2 squares 15" for wreath
- 2 template L*

Black solid

- 2 template J

Yellow solid

- 2 template K

Blue print

- 1 strip 6" $\times$ WOF for bow
- Fussy cut print motifs (optional)

*Read Planning.

Piecing the Blocks

1 Referring to **Stitch-and-Flip in Quilt Basics** and to **Diagram I**, sew medium brown tonal B to one end of light brown tonal A as shown, watching seam orientation, to make unit. Make 20 units.

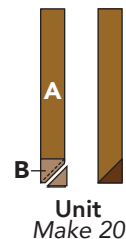


Diagram I

2 Referring to **Diagram II** and watching unit and patch orientation, join medium brown D to bottom of panel print C, then sew unit to left side as shown to complete block. Make 20 blocks.

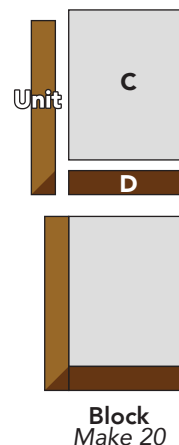


Diagram II



Assembling the Quilt Top

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

- 3** Carefully placing blocks to maintain the panel print's image cohesion, join 4 blocks alternately with 3 dark brown E's as shown to make block row. Make 5 block rows.
- 4** Matching centers and ends, sew 6 dark brown F's alternately with block rows as shown. Sew dark brown G's to both sides.
- 5** Matching centers and ends, sew brown batik H's to both sides, then sew brown batik I's to top and bottom.
- 6** Referring to **Diagram III**, place templates J, K, and L on bottom block row as shown; pin or fuse in place. Use matching thread and your preferred technique to secure patches; blind stitch for hand appliqué or machine zigzag stitch for fusible appliqué. Add small white seed beads to represent drips of wax if desired.

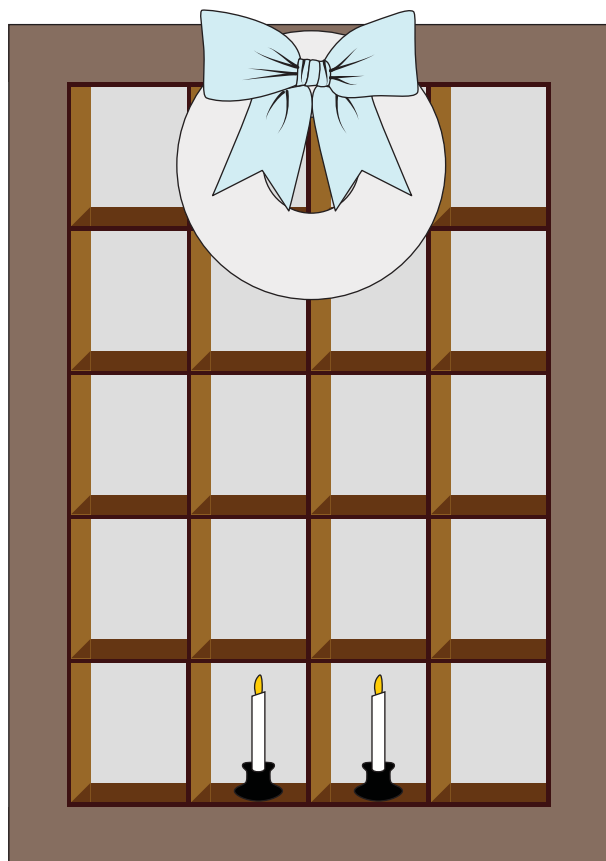
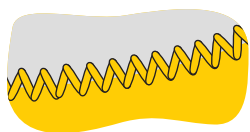
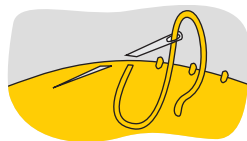


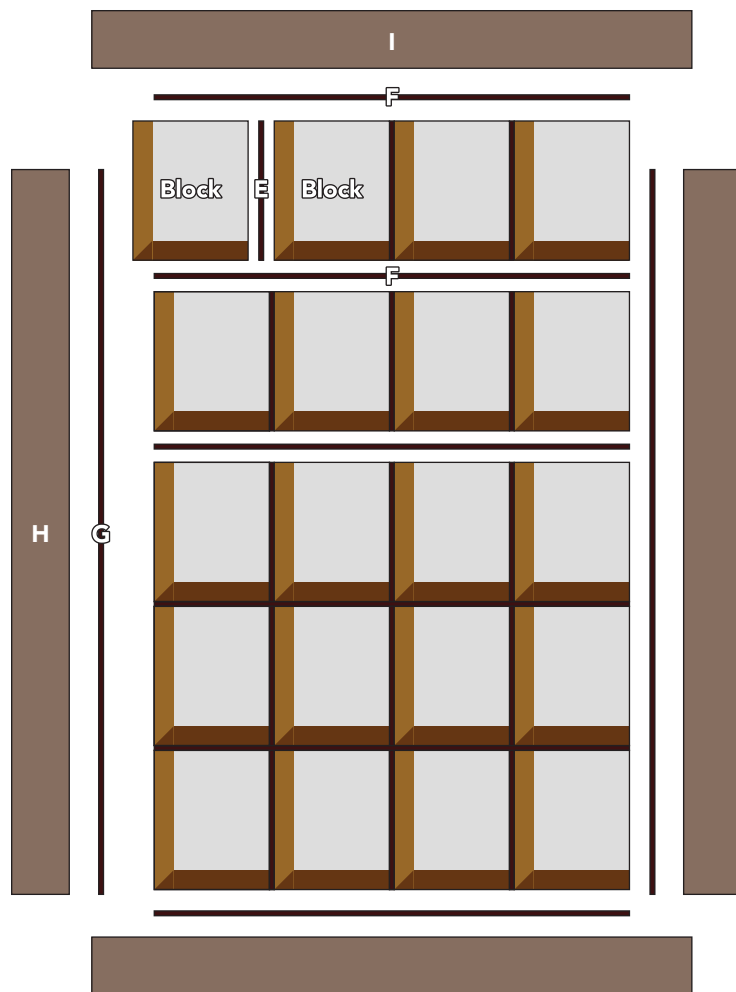
Diagram III



Machine Zigzag Stitch



Blind Stitch

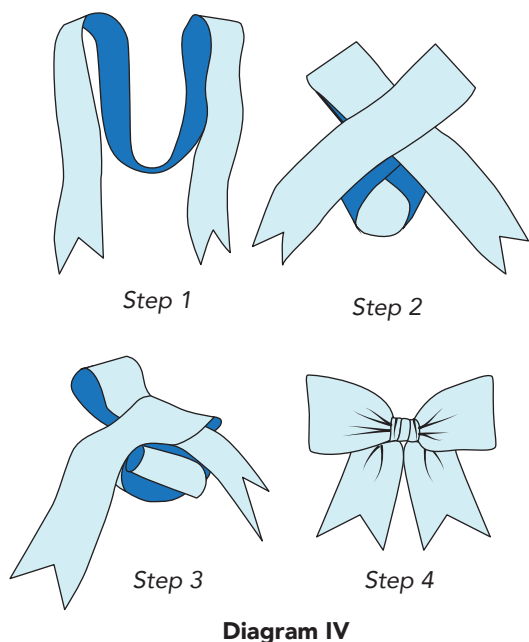


Assembly Diagram

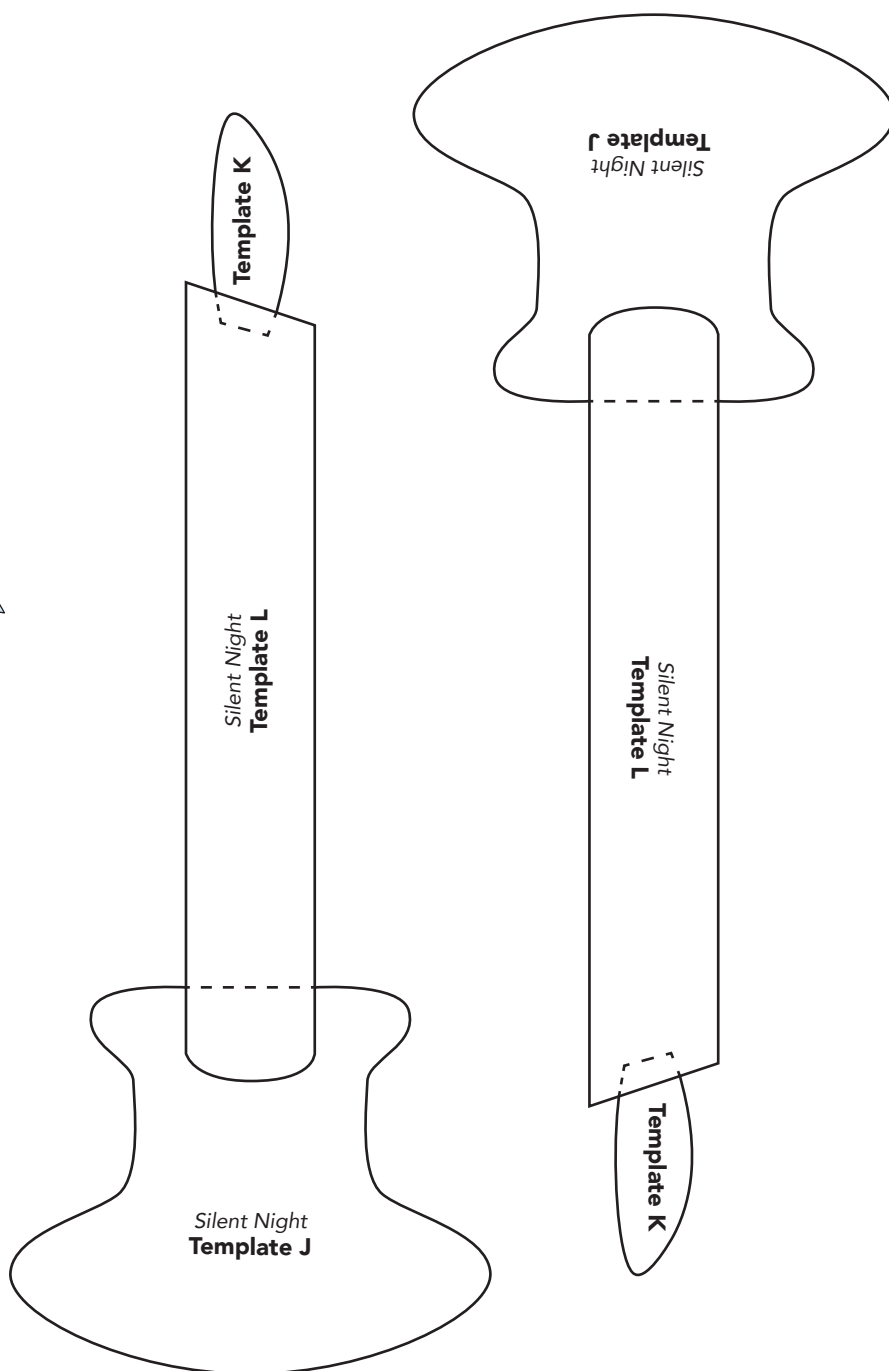
Quilting and Finishing

- 7** Layer, baste, and quilt. Cynthia machine quilted in the ditch, and added small snowflake stitches in the blocks. She hand quilted short lines in the borders. Bind the quilt.
- 8** To make the dimensional wreath, fold 1 white 15" white print square in half vertically and horizontally and lightly finger press the folds to find the center point. On the wrong side, use a compass to mark 2 circles: 2½" from the center point, with a 5" diameter, and 7" from the center point with a 14" diameter. On a flat surface, layer batting square, unmarked white 15" square right side up, and marked square right side down with marked side up, raw edges aligned. Pin all layers together and stitch on marked lines, leaving 6" unsewn in the small circle for turning. Trim fabric ¼" out from seam of large circle and ¼" in from seam of small circle. Carefully clip seam allowance without cutting the seam and turn right side out through opening in the small circle. Press and stitch opening closed with blind stitch and matching thread. Fuse fuzzy cut snowflakes on the wreath if desired.

- 9 To make the dimensional bow, fold both long edges of 6" blue print strip $\frac{1}{8}$ " towards the wrong side; press. Repeat and stitch close to fold to secure hems. On the ends of wrong side, mark 45-degree lines from each corner towards the center. Cut $\frac{1}{4}$ " away from marked lines and hem corners in the same way, splicing and splitting hem direction at the center point. Fold and tie the bow as shown in **Diagram IV**.



- 10 Using a blind stitch and matching thread, center the wreath on the top of the quilt as shown in **Diagram III** and stitch in place. Use a few small stitches on the back of the bow knot to secure it to the top of the wreath.



Fusible Appliqué
Images are presented in reverse for the fusing process.

Print at 100% (no scaling) unless indicated otherwise. This box measures 2 inches wide by 1 inch high. Use this as an accuracy guide when printing the foundations and templates.

Cynthia Davidson is an avid quilter and quilt designer, and is an active member of her local quilt guild.





Starry Sky

Tiny stars twinkle brightly on this heavenly décor piece.

Pillow Designed & Made by
Mallory Hill

SKILL LEVEL

Easy

FINISHED SIZE

18" × 18"

FINISHED BLOCKS

16 Blocks 3" × 3"

Note: See **End of Pattern** for foundation sections 1–3.

"I taught myself Foundation Paper Piecing a few years ago and I fell in love with the technique immediately," Mallory said. "It reminds me of a jigsaw puzzle that comes together with the last piece to create something beautiful. I love looking at the night sky, especially when I can get away from any city light to see the true beauty. Southeast Ohio is a favorite spot for our family, where we spend time outside after dark to enjoy the night sky that is not quite as clear at home. I think this little star block is quite versatile and could easily be used in a baby quilt or in combination with other favorite blocks."

Planning

Mallory makes a great point—this tiny treasure of a block packs so much style and personality into a very small space! It would be so simple to insert it into existing patterns in sashes or borders, or to replace a larger block or two with a little cluster of stars for a fun personal touch. You could also try enlarging the foundations by 200% or more to make larger stars, or adapt it for a project with stars in a wide variety of sizes.

Fans of foundation piecing will delight in this simple design, and those who haven't yet tried it will find it the perfect introduction to the technique; it's small, quick, easy, and creates a stellar result! It's also an ideal project for using up little scraps of fabric; metallic prints would look especially pretty and make the stars sparkle even more. Use a consistent $\frac{1}{4}$ " seam allowance throughout the remainder of the project so all elements of the quilt fit together well.

Fabric Requirements

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

3 assorted yellow tonals

- 1 fat eighth* *each* for blocks

Navy tonal

- 1½ yds. for blocks, sashes, border, and backing panels

Muslin

- ¾ yd. for lining

Foundation paper

Batting

- 22" × 22"

18" pillow form

*fat eighth = 9" × 20"

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

NOTE: Fabrics in the quilt shown are from the Shades, Dapple Dot, and Sparkler collections, all from Riley Blake Designs.

Cutting Instructions

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

Cut foundation patches at least 1" larger than the corresponding foundation area.

3 assorted yellow tonals

- Foundation patches

Navy tonal

- 2 rectangles 13" × 18½" (E)
- 3 rectangles 2" × 17" (B)
- 12 rectangles 2" × 3½" (A)
- 2 rectangles 1¼" × 18½" (D)
- 2 rectangles 1¼" × 17" (C)
- Foundation patches

Muslin

- 1 square 22" for lining

Piecing the Blocks

1 Make 16 accurate copies of each foundation section. Referring to **Foundation Piecing in Quilt Basics**, and to foundation sections and **Diagram I** for color placement, foundation piece 16 section 1's as shown, pressing and trimming after each patch addition. Make 16 section 2's and 16 section 3's as shown in the same way.



Section 1
Make 16



Section 2
Make 16



Section 3
Make 16

Diagram I

2 Referring to **Diagram II**, sew section 2 to section 3 as shown, then join section 1 to top as shown to complete a block. Make 16 blocks.



Block
Make 16

Diagram II

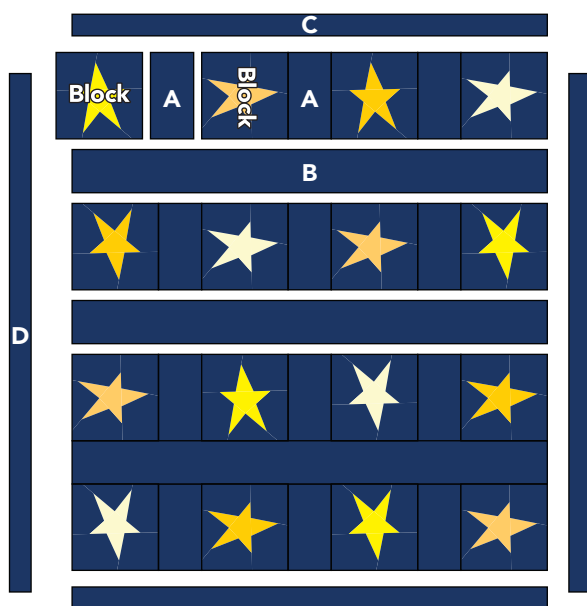




Assembling the Pillow Top

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

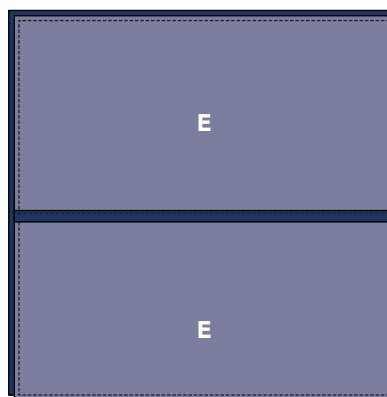
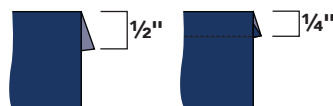
- 3** Sew four blocks alternately with 3 navy A's as shown to make block row. Make 4 block rows. Matching centers and ends, join block rows alternately with navy B's as shown to complete pillow center.
- 4** Matching centers and ends, join navy C's to top and bottom of pillow center, then sew navy D's to both sides in the same way to complete pillow top. Carefully remove foundation papers.



Assembly Diagram

Quilting and Finishing

- 5** Layer pillow top, batting square, and muslin lining square, baste, and quilt. Mallory machine quilted in the ditch. Trim lining and batting even with pillow top raw edge.
- 6** Fold over $\frac{1}{2}$ " on one long edge of navy E; press. Fold over $\frac{1}{4}$ " and press, then stitch next to fold to secure to complete backing panel. Make 2 backing panels.
- 7** Lay quilted pillow top on flat surface and lay backing panels on top with finished edges overlapping in the center, right sides together, and raw edges aligned. Stitch $\frac{1}{4}$ " seam all around through all layers. Carefully clip corners and turn right side out through envelope backing panels; press. Insert pillow form through envelope opening.



Pillow Assembly

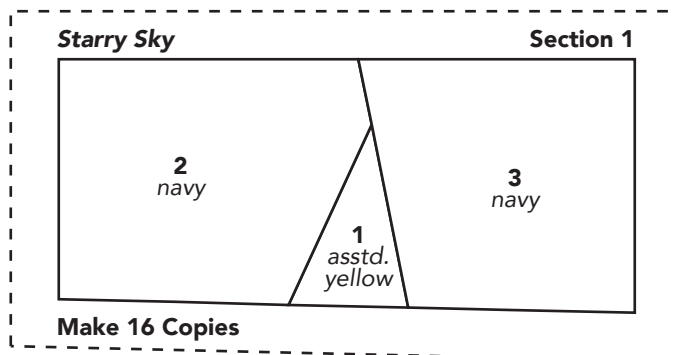
Mallory Hill learned to sew at a young age, inspired by her mother, an expert quilter and crafty genius. She started working in the fabric industry in 2005, combining her passions of sewing, crafting, and fabric.
Instagram: @malloryhillmakes



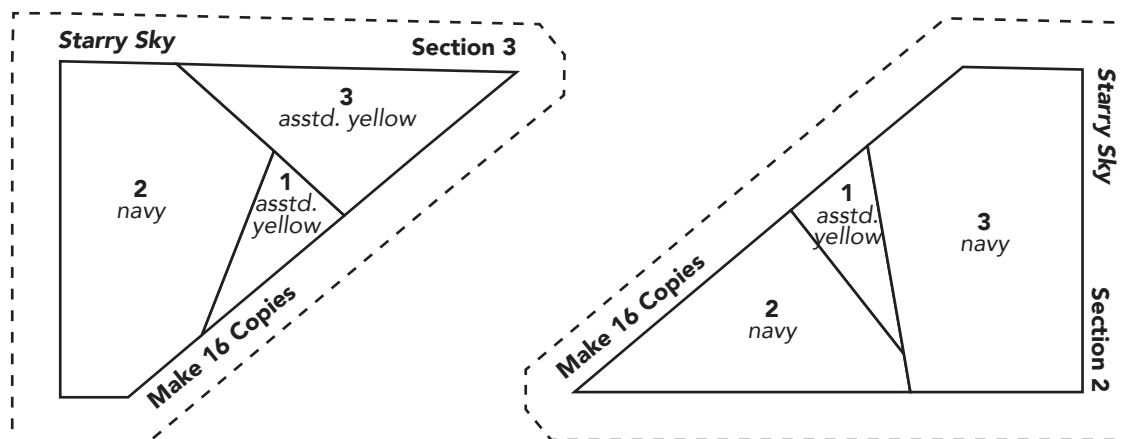
Color Play!

Though our version of Starry Sky didn't use significantly different colors, we played with context and composition and made a landscape illuminated by a trio of shooting stars, demonstrating the delightful versatility of Mallory's star block.

The border print, from the Paper Hamlet by Cathe Holden for Moda Fabrics, creates a charming little town below, while the navy text print from the same collection implies the movement of stars streaking across the sky. This is just one of many ways these little star blocks add huge helpings of interest and style with very little time or effort required. Stitch up a little block or two and see what you can make with them!



Foundations are the reverse of the finished unit.



Print at 100% (no scaling) unless indicated otherwise. This box measures 2 inches wide by 1 inch high. Use this as an accuracy guide when printing the foundations and templates.

I Love This Quilt!



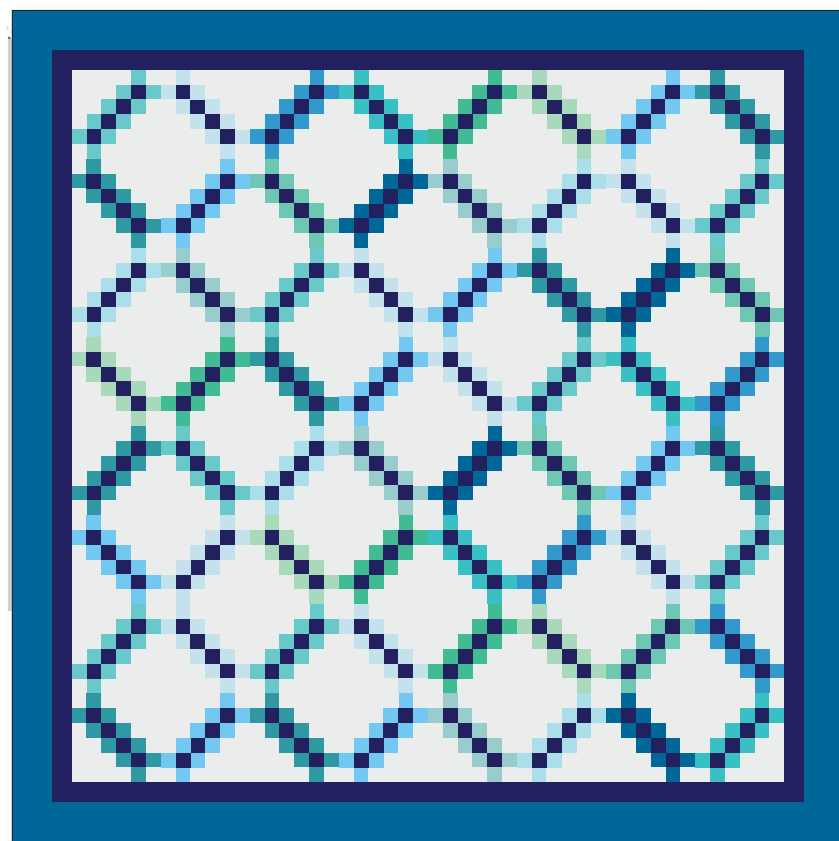
Denise McKenna
Editorial Director

While *Baltimore Album* and *Lone Star* quilts are gorgeous and a labor of love to create, I love a quilt that comes together easily using quick-pieced techniques. One of my preferred methods is making bands that are sub cut and rearranged to efficiently make blocks. This design by Abigail Dolinger has always been a favorite for just those reasons. *Ring Around the Rosie* is basically one block, but you make it in a variety of colors with a constant color for the center chain. Abigail used a golden yellow along with fun floral fabrics for a Spring-like bed quilt.

To fit the Winter theme of this issue, I wanted a cool and frosty selection of fabrics to create a monochromatic palette. I found Shades Sea Breeze from Riley Blake Designs, which sounds more beachy than wintry, but the colors worked for me! Paired with a soft white for the background I had everything I needed. I mocked up a few different options and decided I liked

dark blue for the center chain, surrounded by the other colors.

Three different bands made using each fabric color is all that is needed, and I am well on my way to making all 64 blocks for this quilt. I just love how soft and calming this quilt is going to be and I can't wait to stitch up some more.







Ring Around the Rosie

Strip piecing is a game
you always win!

Quilt Designed & Made by
Abigail Dolinger

SKILL LEVEL

Intermediate

FINISHED SIZE

84" × 84"

FINISHED BLOCKS

64 Blocks 9" × 9"

Planning

Making a strip-pieced quilt is as easy and fun as a game—one you will always win, and the prize is a beautiful quilt! Abigail's design works especially well thanks to the yellow squares running through every block, bringing a sense of balance and consistency to the scrappy design.

There are 11 assorted prints, plus the turquoise floral, used to make the blocks. Each color will require a matching set of width-of-fabric bands to make all the blocks, though there will be leftover units. Abigail made approximately 5 blocks with each print. There will be some leftover from each band, so feel free to cut extra units to make additional blocks and create a larger quilt if you like! For example, you can cut 16 units from each band, which will give you more than enough units to make a 9 × 9 block setting, but remember you'll need additional border and binding fabric yardage if you decide to go this route. Use an accurate $\frac{1}{4}$ " seam allowance throughout to ensure all elements of the quilt fit together well.

Fabric Requirements

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

White print

- 6⁵/₈ yds. for blocks

11 assorted prints

- ½ yd. *each* for blocks

Yellow texture

- 2 yds. for blocks and 1st border

Turquoise floral

- 1¾ yds. for blocks, 2nd border and binding

Backing

- 8¼ yds.

Batting

- 92" × 92"

NOTE: Fabrics in the quilt shown are from the Abigail collection by Dover Hill for Benartex Fabrics.

Cutting Instructions

Cut largest patches first. Measurements include ¼" seam allowances.

White print

- 12 strips 6½" × width of fabric (WOF)
- 12 strips 5" × WOF
- 12 strips 3½" × WOF
- 24 strips 2" × WOF

11 assorted prints

cut from each

- 5 strips 2" × WOF

Yellow texture

- 2 strips 2½" × 79", pieced from 4 WOF strips*
- 2 strips 2½" × 75", pieced from 4 WOF strips*
- 24 strips 2" × WOF

Turquoise floral

- 2 strips 4½" × 87", pieced from 5 WOF strips*
- 2 strips 4½" × 79", pieced from 4 WOF strips*
- 10 strips 2½" × WOF (binding)
- 5 strips 2" × WOF

*Border strips include extra length for trimming.

Piecing the Blocks

- Referring to **Diagram I-A**, join 1 white print 2" × WOF strip, 1 as-sorted print 2" × WOF strip and 1 white 6½" × WOF strip as shown to make band 1. Make 12 band 1's total, one with each of the 11 assorted prints plus turquoise floral. Cut each band 1 at 2" increments to make 12 sets of 12 unit 1's.

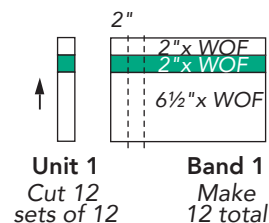


Diagram I-A

Similarly, make 12 band 2's total as shown in **Diagram I-B**, 1 band with white, yellow texture and each assorted print and 1 band with white, yellow and turquoise floral. Cut each band 2 into 12 unit 2's 2" wide.

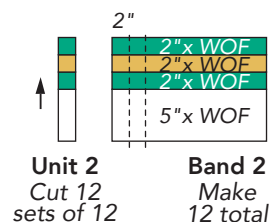


Diagram I-B



In same manner, referring to **Diagram I-C**, join strips as shown to make band 3. Make 12 band 3's total, 1 band with white, yellow and each assorted print and 1 band with white, yellow and turquoise floral. Cut each band 3 into 12 unit 3's as shown.

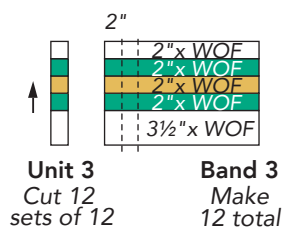
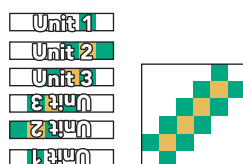


Diagram I-C

- 2 Referring to **Diagram II**, join 2 matching unit 1's, 2 matching unit 2's and 2 matching unit 3's as shown to make block. Make 64 total. There will be 8 sets of 6 units left over.



Block
Make 64 total
Diagram II

Assembling the Quilt Top

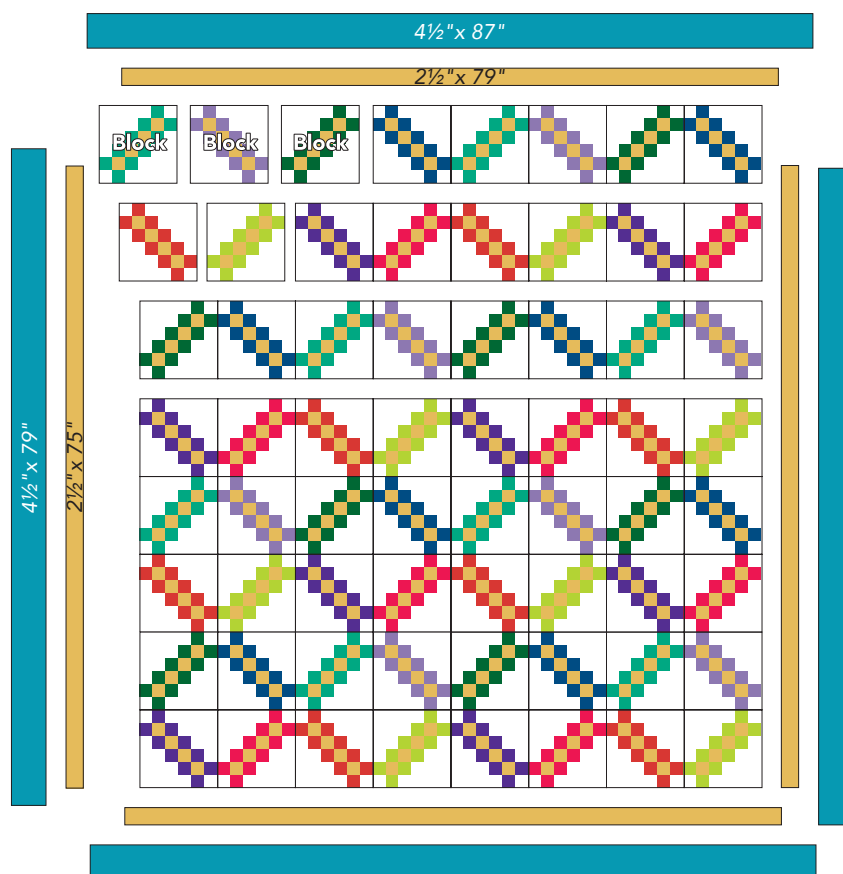
NOTE: Refer to **Assembly Diagram** for following steps, watching block placement and orientation.

- 3 Sew 8 rows of 8 blocks each. Stitch rows together.
- 4 Refer to **Borders in Quilt Basics** to measure and trim yellow 75" border side strips. Matching centers and ends, sew border side strips to quilt. Repeat to add yellow 79" border top and bottom strips.

- 5 Join aqua floral 2nd border strips in same way as 1st border.

Quilting and Finishing

- 6 Layer, baste and quilt. Abigail machine quilted allover swirls. Bind with turquoise floral.



Assembly Diagram

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



QUILT BASICS

Getting Started

ABOUT OUR PATTERNS

We recommend that you read all of the instructions before starting a project and that you cut and sew one block before cutting all of your fabric.

Using a rotary cutter, mat and an acrylic ruler, cut the shape to the size indicated in the cutting list.

Our patterns list finished block sizes, which are typically $\frac{1}{2}$ " smaller than unfinished block sizes because they do not include seam allowances.

BASIC QUILTING SUPPLIES

- Rotary cutter and mat
- Acrylic ruler: Many shapes and sizes are available; a good one to start with is 6" x 24" with $\frac{1}{4}$ " and $\frac{1}{8}$ " markings
- Scissors: A separate pair for paper and fabric
- Sewing machine
- $\frac{1}{4}$ " foot
- Walking foot
- Darning foot
- Pins
- Ironing board & iron
- Marking pencils/markers/etc.
- Needles
- Thimble
- Safety pins
- Template plastic
- Thread

Preparing Your Fabric

We recommend that you pre-wash your fabrics. A shrinkage factor is included in our yardage computations.

TECHNIQUES

Machine Piecing

It is important to cut accurately and to sew exact $\frac{1}{4}$ " seams.

Templates

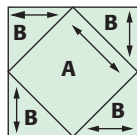
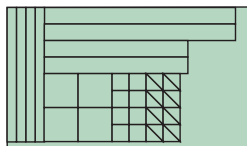
Trace the patterns on template plastic and cut out accurately.

Planning

Measure, mark and cut the binding and border strips before cutting patches from the same fabric. Cut larger patches before smaller ones. For best use of the fabric, arrange patches with cutting lines close or touching.

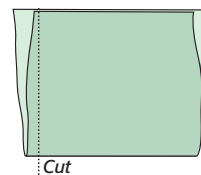
One or more straight sides of the patch should follow the lengthwise (parallel to the selvages) or crosswise (perpendicular to the selvages) grain of fabric, especially the sides that will be on the outside edges of the quilt block.

We indicate lengthwise or crosswise grain with an arrow on the templates.

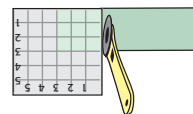


Cutting

To find the grainline of your fabric for rotary cutting, hold the fabric with selvages parallel in front of you. Keeping the selvages together, slide the edge closest to you to one side or the other until the fabric hangs straight, without wrinkles or folds. Then lay the fabric down on your cutting mat and cut perpendicular to the fold line. Use this cut edge as your straight-of-grain line.



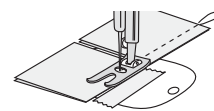
Many patches can be cut from strips of fabric by rotary cutting. First, cut a strip of fabric the width needed. Then, cross-cut strips into patches.



To cut from a template, place the template face down on the wrong side of the fabric and trace with a sharp pencil. Reverse (r) templates should be placed face up on the wrong side of the fabric before tracing.

Piecing

Align the cut edges of fabric with the edge of the presser foot if it is $\frac{1}{4}$ " wide. If not, place masking tape on the throat plate of your machine $\frac{1}{4}$ " away from the needle to guide you. Sew all the way to the cut edge.



Appliqué

The instructions give the appliqué technique used by the designer. Fusible appliqué patterns are already reversed. To convert between fusible designs and turned-edge, you may need to reverse the design. No turn-under allowances are given on appliqué patterns. When positioning patches, leave enough space around the outside edges of the block for trimming and seam allowance.

Finger crease the fabric in half lengthwise, crosswise and diagonally as needed to form guidelines for placement of the patches.

Use a tear-away stabilizer on the back to support machine stitching that is dense (like satin stitching) and to keep the fabric from tunneling. Choose a stabilizer that matches the weight of the fabric. After the appliqué is complete, gently remove the stabilizer.

Fusible Appliqué

Raw-edge appliqué using paper-backed fusible web is a fast and easy way to appliqué. Add $\frac{3}{16}$ " underlap allowance to those edges that lie under another.

Trace the pattern pieces, also drawing the needed underlap allowances, on the paper side of fusible web leaving at least $\frac{1}{2}$ " between all the pieces. Cut about $\frac{3}{16}$ " outside each drawn line.

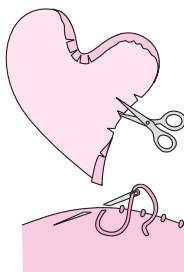
To eliminate stiffness, try this variation for patches larger than 1": Cut out the center of the fusible web $\frac{1}{4}$ " inside the drawn line, making a ring of fusible web.

Following the manufacturer's directions, iron the web, paper side up, to the wrong side of the fabric. Cut out the shape on the drawn line. Carefully pull away the paper backing. Fuse the patches to the background where marked.

To finish the raw edges, machine satin stitch with a colored thread, or zigzag or blanket stitch using matching or invisible thread.

Turned-Edge Appliqué

It is helpful to have as many bias edges as possible on the perimeter of your appliqué patches. Trace and cut on the seam line of the pattern to make a template. Place the template face up on the right side of the fabric (face down on the right side for a reverse patch) and lightly draw around it. Cut out each patch about $\frac{3}{16}$ " outside the marked line.

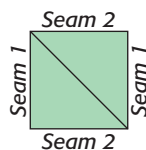


On inward curves, clip the $\frac{3}{16}$ " allowance almost to the marked seam line. Turn under the allowance and finger press. Pin or baste appliqué patches on the background fabric. To appliqué by hand, use a blind stitch and a thread color to match the patch. To appliqué by machine, use a small zigzag or blind hem stitch and a matching or invisible thread.

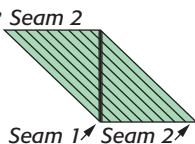
If the background fabric shows through the appliqued patch, or if there are lots of layers, carefully cut away the background fabric to within $\frac{3}{16}$ " of the applique patch or use 2 layers of applique fabric.

Continuous Bias

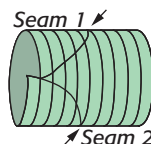
Remove selvages from fabric and cut a square. (A 40" square should make about 16 yards of 2½"-wide bias strip.) Cut the square diagonally as shown.



With right sides facing and raw edges aligned, join triangles (seam 1) to form a parallelogram, as shown. Press seam open. Measure and mark across parallelogram with lines equal to the width of your bias strip.



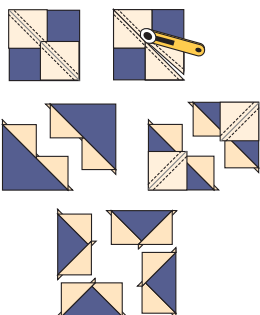
Form a tube by aligning edges marked seam 2, matching your marked lines and offsetting the edge of one strip width beyond line. Stitch and press seam open.



Start at offset end and cut around the tube on marked lines for your continuous bias strip.

Fast Flying Geese

Align 2 small squares on opposite corners of the large square, right sides together. Draw a diagonal line as shown and then stitch $\frac{1}{4}$ " out from both sides of the line. Cut apart on the marked line.

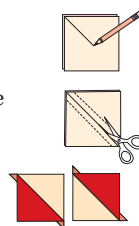


With the small squares on top, open out the small squares and press the unit. On the remaining corner of each of these units, align a small square. Draw a line from corner to corner and sew $\frac{1}{4}$ " out on both sides of the line. Cut on the marked lines, open the small squares and press.

Each set of 1 large square and 4 small squares makes 4 Flying Geese. These units will finish at the correct size for each pattern. No trimming is needed.

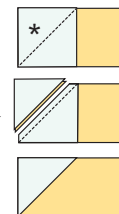
Triangle-Squares

With right sides together and the lighter fabric on top, pair one square of each color that makes the unit. On the lighter patch, draw a diagonal line from corner to corner. Stitch $\frac{1}{4}$ " out from both sides of the line. Cut apart on the marked line. With the darker fabric up, open out the top patch and press the unit. A pair of squares will yield 2 units. These units will finish at the correct size for each pattern. No trimming is needed.



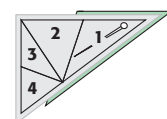
Stitch-and-Flip

Align a patch (* in this example) on a corner of a unit or second patch right sides together. Mark a diagonal line on the * patch from corner to corner and sew on the marked line. Trim the seam allowance to $\frac{1}{4}$ " as shown. Flip the * patch open and press.

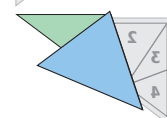


Foundation Piecing

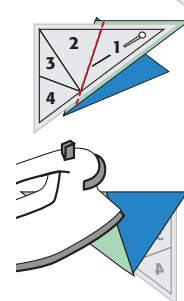
Make paper copies of each foundation. Sew patches in numerical order. Center fabric under #1 extending beyond the seam allowances, wrong side of the fabric to the unprinted side of the paper, and pin in place from the paper side.



Turn fabric side up. Using a patch of fabric sufficient to cover #2 and its seam allowances, position the #2 patch right sides together on patch #1 as shown, so that the fabric's edge extends at least $\frac{1}{4}$ " into the #2 area. Pin in place. Set a very short stitch length on your sewing machine (18–20 stitches per inch or 1.5 mm). Turn the assembly paper side up. Stitch through the paper and the fabric layers along the printed seam line, beginning and ending $\frac{1}{4}$ " beyond the ends of the line.



Turn assembly to the fabric side. Trim the seam allowances to approximately $\frac{1}{4}$ ". Press the fabric open to cover #2 and seam allowances. Repeat this process to complete the blocks or sections.



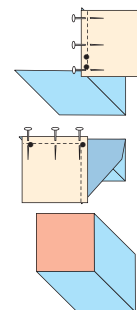
Use a rotary cutter and ruler to trim $\frac{1}{4}$ " outside the seam line of the foundation, creating a seam allowance. Once all the seams around a foundation section have been sewn, remove the paper foundations.

Set-In Seams (Y Seams)

A set-in patch is inserted in an angle formed by two other patches.

On the wrong side of the patches, use a ruler to mark an accurate $\frac{1}{4}$ " seam line in all corners. With right sides together, align the edges of two patches and pin through the $\frac{1}{4}$ " marks of both patches.

Sew the seam between the $\frac{1}{4}$ " marks, backstitching to secure the seam at the beginning and end. Pivot the set-in patch so the adjacent edge aligns with the edge of the third patch. Matching seams, pin in place. Starting exactly where the previous seam ended, sew 2 stitches, then backstitch, taking care not to stitch into the seam allowance. Stitch to the outer edge.



Borders

Squared borders are added first to the sides of the quilt center, then to the top and bottom. The pattern will indicate the exact length to cut borders; you may wish to make them longer to allow for piecing variations. Join fabric strips end-to-end, press, then cut borders to the length required. Lay the quilt top flat on a large table or the floor. Lay both border #1 side strips down on the quilt top and smooth carefully into place. Matching centers and ends, sew the border side strips to the quilt. Gently press the seam allowances away from the quilt center. Repeat this process on the top and bottom of the quilt, including the newly added borders. Repeat for any remaining borders.



Marking

Trace the quilting motif on tracing paper. Place tracing paper under the quilt top with a light source behind. Lightly mark the design on the quilt top with a hard lead pencil or a marker of your choice. Test any marking product for removability before using it on your quilt.

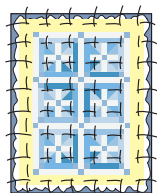
Straight lines may be "marked" as you quilt by using masking tape that is pulled away after quilting along its edge.

Backing and Basting

Make the quilt backing 4"–8" larger than the quilt top. Remove the selvages to avoid puckers. Usually 2 or 3 lengths must be sewn together; press the seam allowances open. Place the backing wrong side up on a flat surface, stretch slightly and tape or pin in place. Smooth the batting over the backing. Center the quilt top right side up on top of the batting. Pin the layers as necessary to secure them while basting.

Basting for Machine Quilting

Tops to be machine quilted may be basted with rustproof safety pins. Begin at the center and place pins 3" to 4" apart, avoiding lines to be quilted.

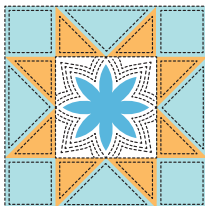


Basting for Hand Quilting

Beginning in the center of the quilt, baste horizontal and vertical lines 4" to 6" apart.

Quilting

Quilt in the ditch refers to quilting right next to the seam line on the side without seam allowances. **Outline quilting** refers to quilting $\frac{1}{4}$ " from the seam line. **Echo quilting** refers to quilting one or more lines of stitching in uniform distances away from a patch.



Machine Quilting

Before machine quilting, bring bobbin thread to the top of the quilt so it doesn't get caught as you quilt: lower presser foot, hold the top thread and take one stitch down and up, lift the presser foot to release the thread tension and tug on the top thread to draw a loop of the bobbin thread to the top of the quilt. Pull the bobbin thread to the top. Lower needle into the same hole created by the initial stitch, lower the presser foot, and start quilting. A walking foot is used for straight-line or ditch quilting. To free-motion quilt, drop (or cover) the feed dogs and use a darning foot. Start and end quilting lines with $\frac{1}{4}$ " of very short stitches to secure.

Hand Quilting

Hand quilting is done in a short running stitch with a single strand of thread that goes through all three layers.



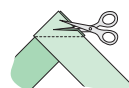
Use a short needle (8 or 9 between) with about 18" of thread. Make a small knot in the thread, and take a long first stitch (about 1") through the top and batting only, coming up where the quilting will begin. Tug on the thread to pull the knotted end between the layers. Take short, even stitches that are the same size on the top and back of the quilt. Push the needle with a thimble on your middle finger; guide the fabric in front of the needle with the thumb of one hand above the quilt and with the middle finger of your other hand under the quilt.

To end a line of quilting, make a small knot in the thread close to the quilt top, push the needle through the top and batting only and bring it to the surface about 1" away; tug the thread until the knot pulls through the quilt top, burying the knot in the batting. Clip the thread close to the surface of the quilt.

Binding

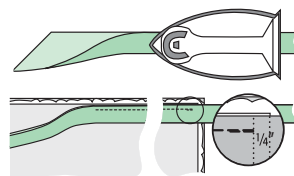
Baste around the quilt $\frac{3}{16}$ " from the edges. Trim the batting and backing $\frac{1}{4}$ " beyond the edge of the quilt top.

To prepare the **binding strips**, place the ends of 2 binding strips perpendicular to each other, right sides together. Stitch diagonally and trim to $\frac{1}{4}$ ". In this way, join all the strips and press the seam allowances open.

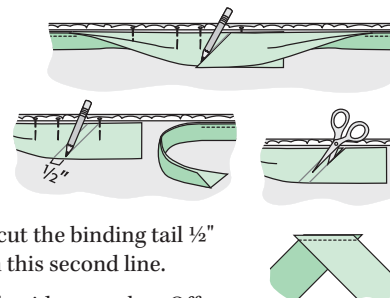


Cut the beginning of the binding strip at a 45° angle. Fold the binding strip in half along the length, wrong sides together, and press.

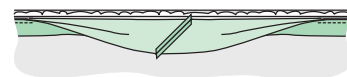
Starting in the middle of a side and leaving a 6" tail of binding loose, align the raw edges of the binding with the edge of the quilt top. Begin sewing the binding to the quilt using a $\frac{1}{4}$ " seam allowance. Stop $\frac{1}{4}$ " from the first corner; backstitch. Remove the needle from the quilt and cut the threads.



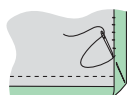
Fold the binding up, then back down even with edge of the quilt. Begin stitching $\frac{1}{4}$ " from the binding fold, backstitch to secure and continue sewing. Repeat at all corners. When nearing the starting point, leave at least 12" of the quilt edge unbound and a 10" to 12" binding tail. Smooth the beginning tail over the ending tail. Following the cut edge of the beginning tail, draw a line on the ending tail at a 45° angle. To add a seam allowance, draw a cutting line $\frac{1}{2}$ " out from the first line; make sure it guides you to cut the binding tail $\frac{1}{2}$ " longer than the first line. Cut on this second line.



To join the ends, place them right sides together. Offset the points so the strips match $\frac{1}{4}$ " in from the edge and sew. Press the seam allowances open. Press the section of binding in half and then finish sewing it to the quilt. Trim away excess backing and batting in the corners only to eliminate bulk.



Fold the binding to the back of the quilt, enclosing the extra batting and backing. Blind stitch the binding fold to the backing, just covering the previous line of stitching.

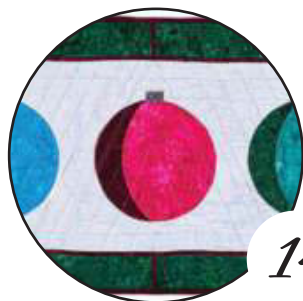


Pattern Index



Midnight
Snowfall

8



Ornamental

14



Merry Stars

20



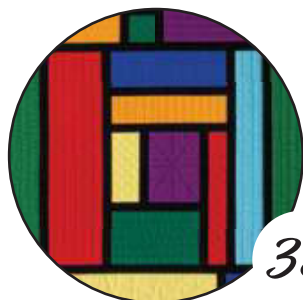
Celestial
Shimmer

26



Origami
Treasures

32



Glowing Glass

38



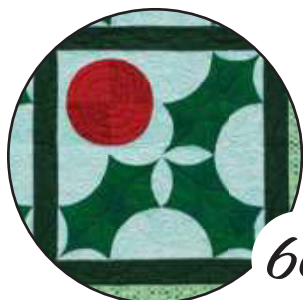
Heart to Heart
Mittens

46



Starlight
Serenade

58



Window to the
Seasons: Winter

66



Divali Delight

72



Shine All Night

80



Christmas
Trimmings

86



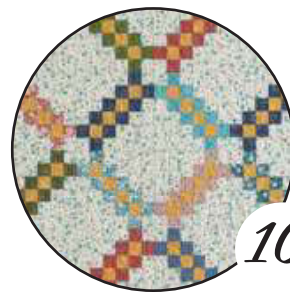
Silent Night

92



Starry Sky

98



Ring Around
the Rosie

104

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