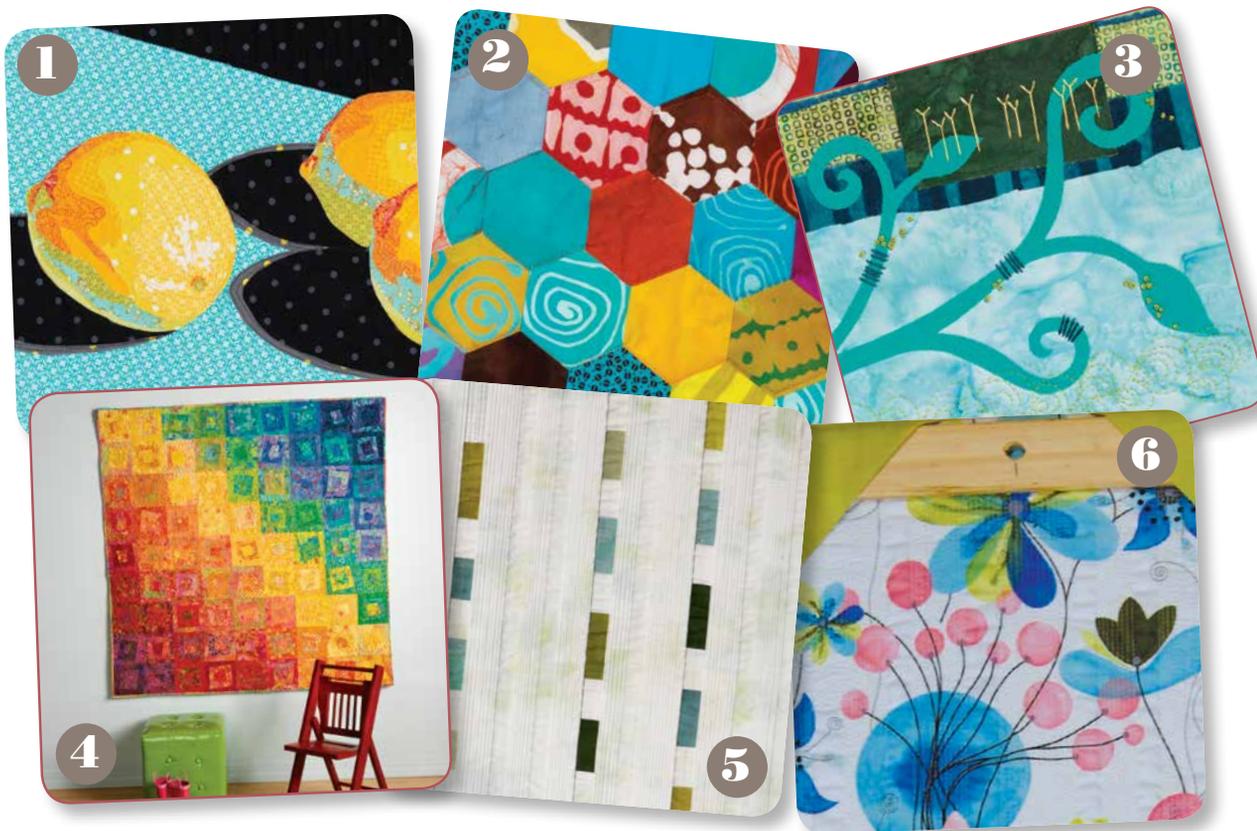


Create Fabric Wall Hangings

5 FREE QUILTED WALL HANGING PATTERNS



1 THREE LEMONS ART QUILT
PAULA PRASS

2 MINI HEXAGON QUILT
MALKA DUBRAWSKY

3 COMBINING LINEAR
AND ORGANIC DESIGNS
DEBORAH BOSCHERT

4 PLAYING WITH CRAYONS QUILT
CINDY GRISDELA

5 COLOR SWATCH WALL HANGING
SHERYL SCHLEICHER

6 HOW TO HANG SMALL WALL QUILTS
SHERYL SCHLEICHER

In our downloadable ebook *Create Fabric Wall Hangings: 5 Free Quilted Wall Hanging Patterns*, you'll find patterns and instruction by some of



the most respected quilt and fiber artists. Not only will you get the patterns to make these wall quilts, but you will learn

techniques for cutting, piecing, mounting, and embellishing fiber art wall hangings.

Paula Prass's "Three Lemons Art Quilt" comes together easily for beginners. Working from a photo, Paula will show you how to create a painterly still-life wall quilt from fabric.

Hexies are all the rage in modern quilting. In the "Mini Hexagon Quilt," Malka Dubrawsky shows how to make and piece these simple geometric shapes into a honeycomb-style fabric wall hanging.

The "Color Swatch Wall Hanging" by Sheryl Schleicher has many of the hallmarks of the modern quilting movement: simple shapes, straight stitching, and lots of white space.

Deborah Boschert creates fiber art wall hangings in a more freeform, fiber collage style. In "Combining Linear and Organic Designs," she walks you step-by-step through the process of designing

a wall quilt. Plus, she'll show you how to add stitching to enhance the design.

Use all the colors of the rainbow in the cheerful "Playing with Crayons" wall quilt, just like you did when you played with crayons as a child. Basing her design on the traditional log-cabin block, Cindy Grisdela makes this quilted wall hanging modern with angled cuts and contemporary colors.

Now's the time to learn to quilt wall hangings, with *Create Fabric Wall Hangings: 5 Free Quilted Wall Hanging Patterns*.

Warmly,

VIVIKA HANSEN DENEGRE
Editor

Quilting Arts

MAGAZINE*

CREATE FABRIC WALL HANGINGS

5 FREE QUILTED WALL HANGING PATTERNS

EDITOR Vivika Hansen DeNegre

ONLINE EDITOR Cate Coulacos Prato

CREATIVE SERVICES

DIVISION ART DIRECTOR Larissa Davis

PHOTOGRAPHERS Larry Stein

Projects and information are for inspiration and personal use only. F+W Media is not responsible for any liability arising from errors, omissions, or mistakes contained in this eBook, and readers should proceed cautiously, especially with respect to technical information. F+W Media grants permission to photocopy any patterns published in this issue for personal use only.

Take Quilting Daily on the go

with the FREE Mobile app for your iPhone or iPod Touch.

A swipe of your finger gives you access to:

- The latest posts, free patterns, and eBooks
- Over 100 how-to videos
- Tips and techniques from industry leading experts

Get your FREE Quilting Daily app at www.QuiltingDaily.com/app

*Apple, iPad, iPhone, iPod touch, and iTunes are trademarks of Apple Inc., registered in the U.S. and other countries. App Store is a service mark of Apple Inc. Non-US residents: if the above link does not work for you, feel free to browse our selection of Apps from within the Apple App Store itself by searching for "Interweave".



three lemons art quilt

BY PAULA PRASS

While I am new to machine quilting—in fact, this is my very first attempt—I do have some experience with painting still life. So when I decided to tackle my first art quilt, there was no question in my mind that I would approach this as I would one of my paintings. I chose lemons as my subject because I love their shape, texture, and color, especially under directional lighting. I also enjoy high contrast and bold colors. I set up a vignette, grabbed a shop light and a camera, and started arranging the lemons, moving the light around until the shapes and shadows produced appealing combinations. Even though I instinctively imagined the yellowy lemons sitting on a turquoise tablecloth, I still auditioned different color options. In the end, I shot about 20 different angles. Once I finally decided on the best composition and base color, I couldn't wait to get started. I'd love to guide you through the process I used to turn this photograph into a piece of art.

ADAPTED FROM
INTERNATIONAL QUILT FESTIVAL/QUILT SCENE
WINTER 2009/2010



M A T E R I A L S

- Digital camera
- Shop or directional light
- Computer
- Color printer
- Color copier or scanner
- Copy paper
- Tracing paper
- Fine-point marker
- Scissors
- Lightweight muslin for appliqué backing, ½ yd.
- Fabrics for the appliques, ⅓ yd. each
- Fabric(s) for the background, approximately 32" × 20" (You could simply choose to place your featured elements onto a wholecloth background, or piece a light and a dark fabric together at an angle like I did to represent a table and wall.)
- Fabric for the quilt back, approximately 38" × 26"
- Fabric strips for the border
- Low-loft quilt batting, approximately 38" × 26"
- Straight pins
- Safety pins
- Lightweight double-sided fusible adhesive, 1 yd.
- Iron
- Sewing machine with free-motion capabilities
- Coordinating threads



DIRECTIONS

These instructions are specific to the lemon still life, but they can easily be adapted for use with any still life image.

1. Set up a still life and take a digital photo of it, as described in the introduction. Print your photo onto an 8½" × 11" sheet of paper. If your composition is horizontal like mine, divide the image into 4 vertical strips. Make a copy of each of the 4 pieces, enlarging them to a full page, and print each page. (My printer takes 11" × 14" sheets, so I used this larger size.) Tape the 4 sections back together.
2. To create a pattern, place tracing paper over the enlarged
- photo image. Use a marker to trace the outline of the lemons and shadows, and then to break down the colors of the lemons into obvious values. This is your pattern. Make a copy. You will use the copy to make your individual pattern pieces.
3. Choose your fabrics, beginning with your base or foundation color for the lemons. Then select several fabrics for highlights, including light, medium, and dark shades, and making sure there is a variation in values. You will also need fabric for the shadows and background.
4. Once you have decided which fabrics to use and in which order,
- make a chart by taping a small square of each fabric onto a sheet of paper. Number or label each fabric with a short description.
5. Number or label each element on your pattern to match up with the fabrics on your chart. You might also want to mark the pattern pieces according to which lemon they belong to (for example: left, middle, or right). That way, each pattern piece will indicate which fabric to use and which lemon that piece belongs to.
6. Once each pattern piece is marked, cut out the pattern pieces. Mark any areas that you know will overlap (when you are fusing the pieces together) with a dotted line or another color as a reminder to

give yourself extra allowance when cutting the fabric.

7. By grouping your pattern pieces together by fabric type, you can determine how much of each fabric will be needed. Place a piece of lightweight double-sided fusible, paper-side up, on the wrong side of your fabrics, and apply it according to the manufacturer's directions. Once you have applied adhesive to all fabrics chosen for the lemons and shadows, pin the pattern pieces to the fabrics and cut, remembering to add extra allowance where the fabrics will overlap.
8. Work with one lemon and its shadow at a time. Remove the paper pattern and peel off the fusible backing paper. Place all the elements on a piece of lightweight muslin (leaving enough room for the lemon and its shadow), and slide them underneath the tracing paper pattern. Align the fabrics with the outlines on the tracing paper pattern, starting with the elements that will be overlapped by others (for example, the shadows should be placed in position before the lemon pieces).
9. Once you've finalized your composition, carefully lift up your tracing paper pattern to check that the placement is correct and that there are no spaces between the pieces. Following the adhesive directions, iron the pieces in place onto the muslin. Make the second and third lemons the same way.



10. Cut all the lemons and shadows from the muslin, cleaning up any rough, uneven edges.
11. To make the pieced background, sew the fabrics selected for the tablecloth and wall together. Position the lemons and shadows in place on the background. At this point, you can either apply the lemons with fusible adhesive, or pin the lemons to the background and sew them in place.
12. Stitch different-width fabric strips together to make the border strips. Square up the background and sew the border strips to its edges.
13. Sandwich the batting between the quilt top and the backing fabric. Baste with safety pins, and then

stitch the layers together using free-motion quilting. Start in the middle and work your way out, using coordinating threads to match the different colored fabrics.

Before quilting the border, fold the top edges and back edges to the inside of the quilt and sew together, making an envelope edge. Quilt along the border's outer edge and enjoy! ♦

paulaprass.com



mini *hexagon* quilt

This wee hexagon quilt is a great stash-busting project as well as a wonderful opportunity to learn about setting in seams. Unlike many quilt tops involving hexagons, this one is machine pieced rather than hand sewn. Once you get the hang of the technique, it goes together quickly.

DIRECTIONS

MAKING THE TEMPLATE AND CUTTING THE FABRIC

1. Trace the solid outer line of the hexagon pattern onto paper, cardboard, or template plastic; cut it out to make your template. Also trace the matchpoints at the corners of the hexagon pattern

ADAPTED FROM
INTERNATIONAL QUILT FESTIVAL/QUILT SCENE
WINTER 2009/2010

BY MALKA DUBRAWSKY

2. Using your hexagon template, mark and cut 59 hexagons from onto your template, and poke a hole at each matchpoint, using either a pin or a tiny hole punch.

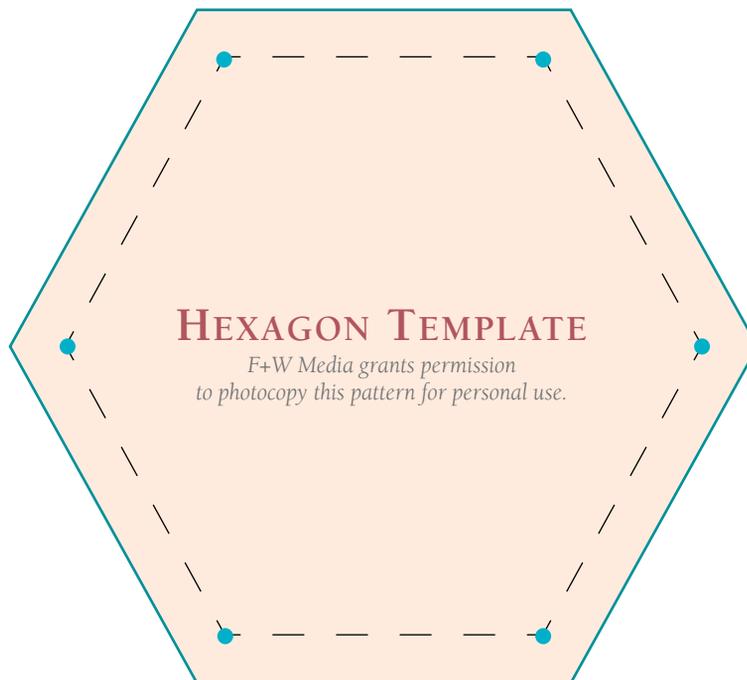
the assorted print fabrics, being sure to mark the matchpoints on the wrong side of each fabric hexagon as you go.

- From the binding fabric, cut 1½"-wide strips on the bias. To do this, trim the fabric so that you have at least one straight edge. Align the 45° line marked on your clear ruler along the straight edge of the fabric. Cut the fabric to establish an angled guideline. Use this guideline to cut strips by placing the ruler marking for 1½" along this diagonal edge.

PIECING THE HEXAGON ROWS

Note: All seam allowances are ¼". To set in the seams of the hexagons, the ¼" seam allowance at the corners is not sewn.

- Pin 2 hexagons, right sides together, so that the marked corners are visible.
- Starting at one marked corner, machine stitch 2 or 3 stitches, backstitch to the first mark, and continue forward until you reach the second mark. Backstitch to secure and cut the thread. Press the seam allowance to one side.
- Start to construct a row by adding a third hexagon to the pair, starting and stopping ¼" from the corners and backstitching to secure the seam. Press the seam allowance to one side.
- Continue adding single hexagons until you have a row of 8 hexagons.
- Make a total of four 8-hexagon rows and three 9-hexagon rows.



PIECING THE ROWS TOGETHER

- Place one 8-hexagon strip and one 9-hexagon strip on a flat surface so that the 8-hexagon strip is to the left of the 9-hexagon strip (with the strips running vertically).
- Place the two hexagon strips with right sides together so the edges to be sewn are aligned.
- Stitch in between the marked points, remembering to backstitch to secure the seams. Cut the thread.
- Rotate the hexagons to sew the next pair of edges. Unfold the pressed seam of the bottom hexagon. Starting at the endpoint of the previous seam, sew to the next marked point, remembering to backstitch. Cut the thread.
- Rotate the hexagons and sew the edge perpendicular to the previous seam, starting at the endpoint of

the previous seam, and stitching to the next marked point. Cut the thread.

- Repeat steps 4 and 5, unfolding the pressed seam every other rotation, to sew the entire 8-hexagon strip to the 9-hexagon strip.
- Place the sewn strips face-down on your ironing board and gently finger-press the seams to one side.
- Repeat steps 3–7 to attach the remaining 8-hexagon and 9-hexagon strips, one at a time.

FINISHING THE QUILT

- Working on a flat surface, layer the backing fabric (wrong-side up), batting, and quilt top (right-side up).
- Baste the top using your preferred method.
- Machine or hand quilt using coordinating thread.

4. Trim the quilt layers so they are flush.
5. Using diagonal seams, machine stitch the binding strips together.
6. Beginning along one long edge and leaving a 6" tail, stitch the binding strip to the quilt, right sides together, maintaining a $\frac{1}{4}$ " seam allowance.
7. Stitch to the matchpoint and sink the needle into the fabric. Lift the presser foot, pivot, and adjust the binding and quilt top so that the raw edges continue to fall under the right edge of the presser foot.
8. Lower the presser foot and sew until you reach the next point or corner.
9. Repeat steps 7 and 8 for all corners and points.

Note: *The stretchiness of the bias-cut binding allows you to maneuver around the shaped edges.*

10. Continue stitching until the binding is attached and you've joined the beginning and end of the binding strip.

11. Hand stitch the binding to the back side of your quilt, remembering to turn under the $\frac{1}{4}$ " seam allowance.

Enjoy your small hexagon quilt. ✨

stitchindye.blogspot.com

M A T E R I A L S

Finished size: 19" × 27"

- Assorted cotton and linen prints, each measuring at least 5" square
- Fabric for backing, $\frac{1}{2}$ yd.
- Fabric for binding, $\frac{1}{2}$ yd.
- Paper, cardboard, or template plastic
- Rotary cutter, acrylic ruler, and cutting mat
- Cotton batting, about 24" × 36"
- Quilt basting materials
- Pins
- Fabric marker
- Iron
- Sewing machine
- Machine-sewing thread in white or cream
- Coordinating hand- or machine-quilting thread
- Hand-sewing needle





"Autumn Ends" • 13½" × 10½" • For this piece, fabric was collaged, stenciled, and then embellished with hand embroidery and free-motion quilting.

ADAPTED FROM
 QUILTING ARTS MAGAZINE
 OCTOBER/NOVEMBER 2012

combining linear AND organic designs



"Fruit Mantra" • 14" × 7"

Some days I'm inspired by graphic, linear designs based on a grid. Some days I want to explore organic motifs inspired by nature. On the days when I simply can't choose, I mix the two together!

I have developed a technique that combines graphic and organic components in a small art quilt. The grid is formed by creating a collage of square and rectangular fabrics. It is paired with organic shapes that are created with fused appliqué, free-motion stitching, or a painted stencil. This combination of linear and organic components incorporates layers of design and can be used to complement many different styles of artwork.

DIRECTIONS

CREATE THE LINEAR BACKGROUND DESIGN

1. Cut a piece of felt approximately 8" × 10". This will serve as the batting for the fabric collage. Choose 5–7 pieces of pre-fused fabric that you find inspiring. Cut squares, rectangles, and strips of fabric from the pre-fused fabrics. Don't measure the pieces, just free-cut them into irregular lines and angles.
2. Play around arranging simple linear compositions on top of the felt base. Plan ahead by leaving at least one large piece of fabric on which you can add an organic shape. This larger fabric will allow the organic design to stand out and be framed on the fabric.
3. When you are satisfied with your composition, fuse it to the felt base. (Figure 1)



Figure 1

This background was created by fusing strips and rectangles to felt, loosely applying *The Rule of Thirds*.



Process photos by Deborah Boschert



Figure 3

The vine is cut carefully from the freezer paper, creating a stencil for the design.

MATERIALS

This is a comprehensive list for all three methods covered in this article.

- Assorted cotton and linen prints, each measuring at least 5" square
- Felt, 8" × 10"
- Backing fabric, 8" × 10"
- Fabric scraps, 3"–10" squares, pre-fused
- Fusible web, 8" × 10"
- Scissors
- Rotary cutting supplies
- Iron
- Tracing paper
- Pen or pencil
- Freezer paper
- Teflon® sheet
- Acrylic paint
- Sponge stencil brush
- Sewing machine
- Thread
- Light box

Optional

- Decorative rotary blade

DESIGN A PATTERN FOR AN ORGANIC SHAPE

For this series, I wanted to enhance the background composition with a scrolled vine. The same shape is repeated in each piece using a different technique: fused appliqué, freezer paper stencil, and free-motion stitching.

1. Place a piece of tracing paper over the background design. Think of leaves, winding vines, outstretched branches, and graceful flower petals. Sketch curvy, rounded, or swooping lines and shapes. As you sketch, think about how the lines of the organic shape you are

Figure 2

Inspiration for the organic designs in my quilts comes from my own backyard.

drawing cross over various blocks in the background composition. The shapes should just be outlines with no interior details. Make several sketches with this technique.

Tip: Take inspiration from your backyard. Pick a few leaves or tree branches and photograph them on a white background. Use these shapes as inspiration for your organic design. (Figure 2)

2. Choose your favorite sketch from the examples you just made. Place the sketch on top of the background composition, and refine the lines of the drawing. Positioning the tracing paper over

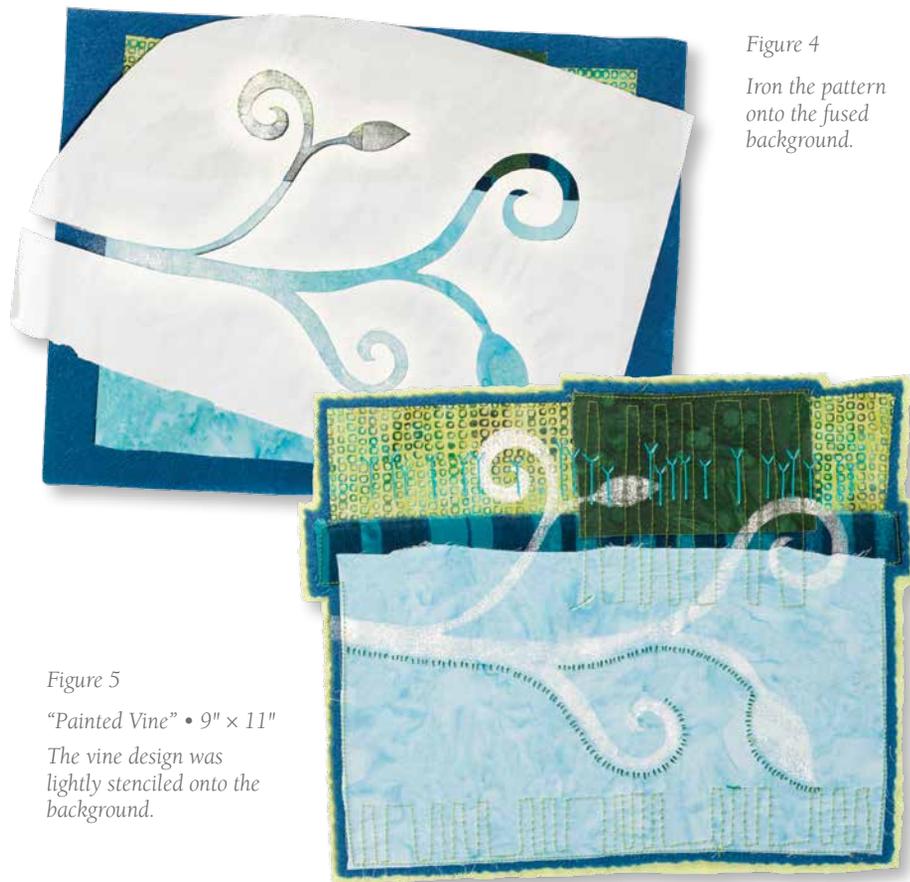


Figure 4

Iron the pattern onto the fused background.

Figure 5

“Painted Vine” • 9" × 11"

The vine design was lightly stenciled onto the background.

the background allows you to control exactly where each part of the organic design crosses over the background grid.

3. Create a final draft of your organic shape and mark it as your master pattern.

FUSED APPLIQUÉ

1. Place the master pattern on the surface of a light box. Lay a piece of freezer paper on top of the pattern, with the shiny side facing down. Trace the lines of the master pattern onto the dull side of the freezer paper.
2. Place a piece of pre-fused fabric on a Teflon sheet, iron the freezer paper pattern to the fabric, and then cut out the shape.

3. Fuse the shape to the fabric background.

FREEZER PAPER STENCIL

1. Place the master pattern on the surface of a light box. Lay a piece of freezer paper on top of the pattern, with the shiny side facing down. Trace the lines of the master pattern onto the dull side of the freezer paper.
2. Carefully cut out the shape, keeping in mind that you'll be using the negative portion of the freezer paper as a stencil. (Figure 3)
3. Iron the freezer paper stencil to the fabric background, keeping in mind how you originally designed the shape to fit with the background composition. (Figure 4)

the RULE OF THIRDS

You can create a more visually stimulating and graphically interesting composition if you follow the design guideline called “The Rule of Thirds.” Simply stated, imagine that your collage is divided into nine equal parts by two grid lines placed both horizontally and vertically. If you arrange the primary elements of your design on those grid lines, you will create more tension and interest than if you center your subject.

Keeping this rule in mind when designing your composition will help you place the elements of your fabric collage in a pleasing and interesting manner. Don't be too tight, though. Mix in some jagged cuts, frayed edges, and asymmetry.

4. Choose a paint color that contrasts with your background composition. Very dark or very light paint might stand out best. Using a sponge stencil brush, fill in the shape with paint. Dab most of the paint off the sponge and start by applying a thin layer of paint using a very light hand. Build up layers of paint as desired. Let the paint dry before removing the paper stencil. (Figure 5)

FREE-MOTION STITCHING

1. Place the master pattern on the surface of a light box. Lay a piece of tracing paper on top of the pattern, and trace the design. Pin the tracing paper securely to the fabric background very close to the design.

2. Choose a thread color that will stand out against the fabric background. With the feed dogs of the sewing machine in a lowered position, free-motion stitch following the pattern on the tracing paper. Carefully tear the tracing paper away from the stitches, revealing the organic stitched shape.

Tip: You may wish to emphasize the organic shape by adding additional free-motion stitching to your composition. This can be accomplished by simply stitching around the previous line after removing the tracing paper. If you do two or more passes of stitching on top of the tracing paper, it's much more difficult to remove.

3. For this series of artwork, I added additional layers of texture and pattern with machine stitching and hand embroidery. You may wish to do the same or add other details of your own.

Finishing details

The irregular edges of these collages are a perfect place to add a final bit of interest to the design. You could trim the edges square and use your favorite method to back and bind the collage, or try this quick finishing technique that emphasizes the organic edges of the collages.

1. Create a serrated edge on your quilt by trimming the background felt with a decorative rotary cutter blade just beyond the edge of the linear fabric background.
2. Iron a piece of fusible webbing onto the back of the felt and then fuse a piece of backing fabric to

the entire collage. Turn the collage front side up and use the same decorative rotary cutter to trim the fabric just beyond the edge of the felt.

3. Set your sewing machine to a straight stitch, and sew a scant $\frac{1}{4}$ " line around the entire edge of the composition. ♦

deborahsstudio.com



"Stitched Vine"
9" × 11" • Using a tracing paper pattern, free-motion stitch the design on the lines.



"Teal Vine"
9" × 11" • Fused appliqué creates the design element.

deborah's tips FOR CREATIVE EXPLORATION

- Create a series by making multiples of your linear fabric background and explore different treatments using the same organic shape.
- Choose your background fabrics in a tight color palette so your organic shape will stand out. Too much contrast in the background can overwhelm an additional layer of design. Stripes add a bit of zing and further emphasize the linear elements of the composition.
- Use hand embroidery stitches that are both linear and organic to enhance your design. Seed stitch is made up of short straight stitches. A backstitch can follow a graceful curve.
- Save your master pattern to use in other projects. You never know where it might add just the right bit of dynamic detail.

color swatch wall hanging



BY SHERYL SCHLEICHER

ADAPTED FROM
MODERN PATCHWORK
2012

Picking out paint chips at the local home improvement store was the inspiration for this quilt. The rows and rows of color on white cardstock made me think of quilts. The featured fabrics are from Moda's "Grunge" collection by Basic Grey.

DIRECTIONS

1. From the background fabric, cut 3 strips $2" \times \text{WOF}$ (width of fabric).
2. Align the colored squares and rectangles along the right edge of the $2"$ strips and sew (Figure 1). Press the seams toward the colored fabrics.

3. Cut the pieced units apart, not worrying if the background fabric is larger than the colored fabric.
4. Plan your fabric arrangement for each strip. Start with a colored fabric and end with the background fabric. (A $3"$ – $4"$ length of background fabric on the end allows you more leeway to stagger the strips when you assemble the quilt top.) Sew the pieces together, alternating colored fabric and background fabric, until you have a strip at least $36"$ long (Figure 2). Make 3 strips.

5. Trim the strips to $1\frac{1}{4}" \times 36"$ (Figure 3).
6. From the background fabric, cut 2 strips $6" \times 36"$, 1 strip $5" \times 36"$, and 1 strip $3\frac{1}{2}" \times 36"$.
7. Arrange the pieced strips and background fabric strips as illustrated (Figure 4). Sew the vertical rows together and press the seams toward the colored strips (Figure 5). The extra thickness makes it easier to follow the seams when quilting on the background fabric, and it adds dimension to the pieced strips (this will be more apparent once the background is quilted).
8. For the top and bottom, cut 2 strips $3\frac{1}{2}" \times 21\frac{1}{4}"$. Add these 2 strips and press toward the body of the quilt (Figure 6). Layer the

Process photos by Sheryl Schleicher



Figure 1

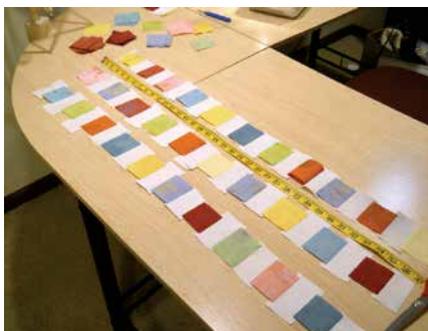


Figure 2

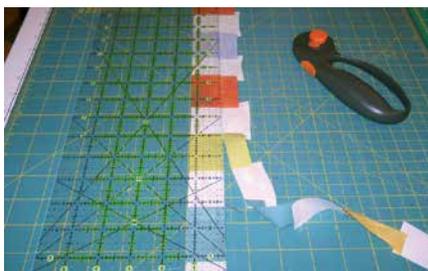


Figure 3

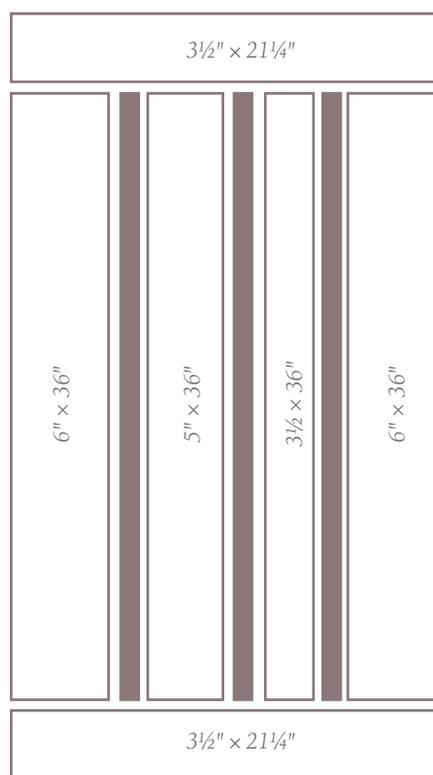


Figure 4

backing fabric wrong side up, add the batting and the quilt top right side up. Pin or hand baste the layers together.

- To finish, quilt with straight line quilting, leaving random $\frac{3}{4}$ " gaps as you go. Quilt the seam lines first. Then, using your sewing foot as a guide, sew $\frac{1}{4}$ " away from the first line. Then sew between the 2 lines, splitting the distance as you go. Remember, the best results for straight line quilting come from work that is consistently inconsistent.

- Bind the quilt. ✨

sschleic44@gmail.com

M A T E R I A L S

For 1 table runner or wall hanging
Finished size 19" × 41"

- Assorted solid fabrics, 30–40 squares or rectangles 2"–2½" × 2"–2½" (Varying the size of the colored fabrics adds interest and creates a more contemporary looking quilt.)
- Background/binding fabric, 1½ yds.
- Backing fabric, 25" × 47" piece
- Low-loft batting, $\frac{3}{4}$ yd.

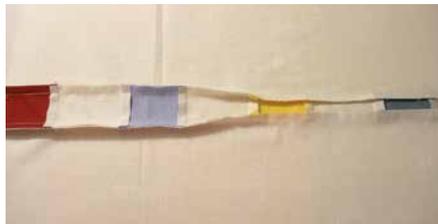


Figure 5



Figure 6



HOW TO HANG SMALL WALL QUILTS USING FRAMING CORNERS

Traditional framing or mounting corners are commonplace for displaying photography, and they can be easily adapted for displaying small wall quilts. Besides being quicker and easier to make than a hanging sleeve, this corner mounting method requires only one hole in the wall.

FOR AN UNFINISHED QUILT

1. After quilting your quilt sandwich, prepare the binding. (I use a 2¼"-wide strip of fabric, pressed in half.) Machine stitch the binding to the front of the quilt, ¼" from the raw edge.
2. Fold and press the 2 fabric squares in half diagonally, wrong sides together (Figure a).
3. Do not turn the binding to the back of the quilt yet. Sew the folded fabric corners to the quilt, sewing a scant ⅛" from the edges of the quilt and being careful to stay within the binding seam allowance. There's no need to sew into the corners—the finished binding will secure the fabric.
4. Hand sew the binding to the back, being sure to sew all the way through to the backing when stitching along the folded fabric corners.
5. Cut the wooden hanging bar 1" shorter than the finished quilt width (Figure b). This length allows you to position the quilt as required so it will hang level. Drill a ⅜" hole in the center of the hanging bar. Insert the bar into

the corners, and hang on a nail or pushpin. Enjoy!

Note: For a lightweight project, you can use foam core or thick cardboard for the hanging bar.

Tip: For very small quilts (12" or less), you can use leftover binding or strips of fabric instead of framing corners. Fold the fabric lengthwise into a tri-fold and press. Secure the fold with a decorative stitch. Place the fabric strips at a 45° angle across the top back corners of the quilt. Secure them with a few stitches or under the binding (Figure c).

FOR A FINISHED QUILT

1. Fold and press the 2 fabric squares in half diagonally, right sides together. Sew the outer edges of the triangles closed. Clip the corners to remove bulk.
2. Cut a slit through 1 layer of fabric on each triangle and turn right-side out. (I precut the slit for turning before I sew.)
3. Press the triangles flat, and pin them to the quilt back (Figure d).
4. Whipstitch the corners onto the finished binding or just inside the finished binding. The quilt is ready to hang on the wooden framing bar (see step 5). ♦

MATERIALS

- Fabric, 2 squares anywhere from 5" × 5" to 9" × 9", depending on the size of the quilt
- Wooden board (The thickness required depends on the weight of the quilt. For my quilt on page 14 the board is ⅜" thick × 1½" wide × 1" shorter in length than the quilt width.)
- Hand saw
- Drill with a ⅜" bit
- Push pin or a nail



Figure a



Figure b



Figure c



Figure d

BY SHERYL SCHLEICHER

sschleic44@gmail.com



playing WITH **crayons** *quilt*

ADAPTED FROM
INTERNATIONAL QUILT FESTIVAL/QUILT SCENE
WINTER 2012/2013

BY CINDY GRISDELA

Use all the colors of the rainbow in this cheerful wall quilt, just like you did when you played with crayons as a child. Based on the traditional log-cabin design, this quilt is made modern with angled cuts and contemporary colors. It's a great way to showcase your collection of brightly-colored batiks, or an excuse to buy some more!

DIRECTIONS

All seam allowances are 1/4".

See "Sewing Basics" for additional information.

MAKE THE BLOCKS

1. Divide the fabrics by color family into sets of 4 or 5 squares each. Arrange the squares in each set in a pleasing combination. The combinations should not be the same in each set—using a variety of fabrics is the secret to this quilt.
2. Put the first set of 5 yellow fabrics on your cutting mat and align the edges of the squares. Using a rotary cutter and ruler, make a gentle angled cut through all of the fabric layers on the right side of the stack. (Figure 1)
3. Make another angled cut on each of the top, left, and bottom sides of the square. Aim for a variety of widths in each cut and don't make the angle too severe.
4. Carefully move the cut stacks slightly away from the center block, making sure to keep the pieces in order. (Figure 2)
5. Make another round of angled cuts in the remaining center block, being sure that you leave an angled piece in the center. (Figure 3)
6. The variety of combinations in these blocks comes from rearranging the layers of fabrics. To do this, move the top fabric from the right inner angled stack you just cut to the bottom of the stack. Repeat for the other 3 stacks in that round. The top fabrics in the inner round will all be the same, but they will be different from the fabric in the center.
7. Move the top 2 fabrics from each of the outer angled stacks to the bottom of their stacks. The top fabrics from that round will all be the same, but they will be different from the inner round and from the center. (Figure 4)

MATERIALS

Finished block size: 6" × 6"

Finished quilt size: 54" × 54"

Note: Use a variety of batik fabrics for each color family.

- 20 yellow 9" squares
 - 8 yellow-green 9" squares
 - 8 green 9" squares
 - 8 blue-green 9" squares
 - 8 blue 9" squares
 - 4 blue-violet 9" squares
 - 9 yellow-orange 9" squares
 - 8 orange 9" squares
 - 8 red-orange 9" squares
 - 8 red 9" squares
 - 4 red-violet 9" squares
 - Backing fabric, 3³/₄ yds.
 - Binding fabric, 3/4 yd.
 - Low-loft batting, 66" × 66"
 - Rotary cutting supplies
- Optional**
- 6 1/2" square acrylic ruler
 - Design wall

8. Mark the stacks by pinning labels to the top of the fabric. Mark the center stack A. Starting at the bottom round, mark the inner round of stacks B1–B4 going clockwise, and the outer round C1–C4. (Figure 5)

Process photos by Cindy Grisdeala



Figure 1



Figure 2



Figure 3



Figure 4

9. Sew the top fabric from the A stack to the top fabric from the B1 stack, right sides together. Repeat for all 5 A pieces and B1 pieces in the stack. Press the seams away from the center, and trim the edges evenly, using the angle of the unit as a guide.

Note: It is important to keep the sewn units in order. This is most easily accomplished by chain-sewing the units together. When pressing the chain-sewn units, begin with the top unit marked A. Press each unit and cut the thread connecting it to its neighbor, then stack the units right side up with the A unit on the bottom. Take the stack to your cutting area and trim the edges of the piece you just added with your ruler and rotary cutter. After you trim each unit, stack the units right side up so that the A unit is on top again when you are finished. Now you're ready to add the next round.

10. Take the top B2 piece from the cut stacks and sew it to the top completed unit, log cabin style. Don't try to align the edges, just place the unit roughly in the middle of the piece and sew.



Figure 5

11. Press and trim the edges of the B2 piece evenly, using the angle of the unit as a guide. (Figure 6) Repeat the process to add the B3 and B4 sections, pressing and trimming after each round is added.
12. Place the completed unit in the center of the remaining pieces of the block, making sure that the B1 section of each unit is at the bottom next to the C1 section. (Figure 7)
13. Sew the C1 fabrics to the completed inner units, pressing and trimming as you did for the previous round. Continue piecing the block, adding the C2–C4 pieces log cabin style to each unit. You will have 5 log-cabin style blocks, each with 3 different



Figure 6



Figure 7



Figure 8

fabrics. (Figure 8) Trim each block to $6\frac{1}{2}'' \times 6\frac{1}{2}''$. I use a $6\frac{1}{2}''$ square acrylic ruler to center the blocks.

14. Repeat for the remaining stacks of fabrics, working with one color family at a time. You will have enough blocks to make the quilt, as well as a few extras to allow you to play with the design in any way you choose and use in other projects.

ARRANGE THE BLOCKS

Note: This quilt is designed with 81 blocks arranged in a 9×9 grid. A design wall is a very helpful tool when arranging the blocks so you can see the pattern emerge. Your design wall can be as simple as a piece of batting or flannel tacked to the wall, or a permanent fixture in your studio.

1. Starting at the top left corner of the design wall, arrange a diagonal row of yellow blocks that extends toward the lower right corner of the wall. This diagonal row of 8 pairs plus 1 single block creates the structure of the quilt. Place 2 blocks at a time, offsetting the next pair like a staircase. (Figure 9)
2. Add the yellow-green blocks to the right of the diagonal, shading into green, then blue-green, then blue, then blue-violet.
3. Add the yellow-orange, orange, red-orange, red, and red-violet blocks to the left of the yellow diagonal.

4. When you have placed all 81 blocks on the design wall, step back to make sure the colors flow the way you want them to.

Tip: When you've arranged all the blocks on the wall, take a photo of the design with a digital camera. Often, a photo will reveal an area that doesn't flow as well as it should. Rearranging the blocks at this stage is much easier than after the top has been sewn together.

ASSEMBLE THE QUILT

1. Sew the blocks together in rows, pressing the seams in alternating directions. Sew the rows together. Press the quilt top.
2. Cut the backing fabric in half and trim the selvedge edges. Sew the 2 pieces together along the long edges, and press the seam open. I inserted the extra pieced blocks between the 2 backing pieces to create a pieced back.
3. Make a quilt sandwich by layering the batting between the pieced backing and quilt top. Trim the excess batting and backing if necessary, and baste.
4. Quilt as desired. I quilted my piece with a whimsical spiral design. Bind the quilt using your method of choice. ❖

cindygrisdela.com



Figure 9