TILTED TILES

BY Charles Cameron
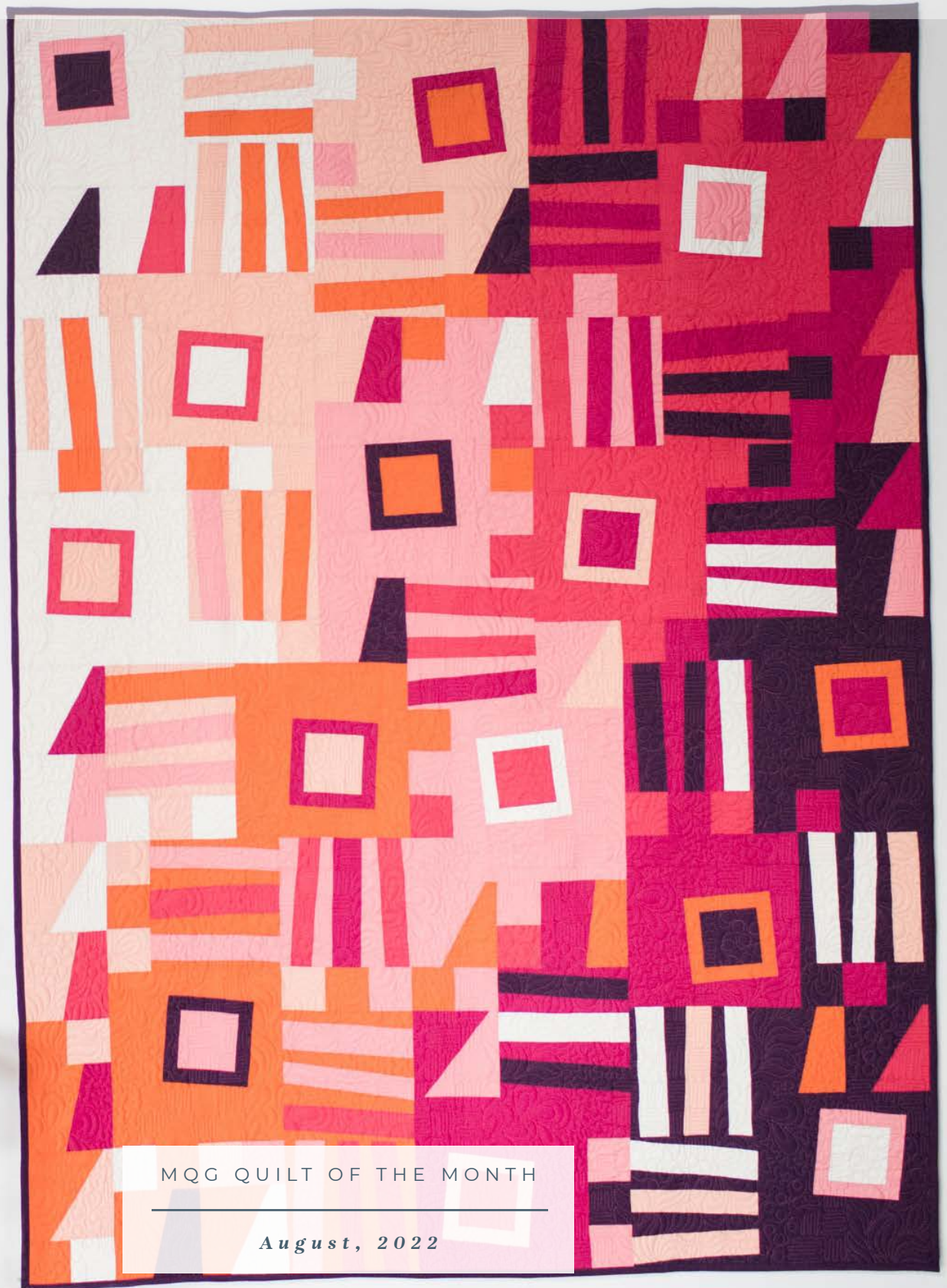
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QUILT & PATTERN

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ABOUT

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ABOUT CHARLES CAMERON

Charles Cameron is a curious modern quilter based in North Carolina, USA. Father of two and engineer by vocation, Charles tends toward creative endeavors to maintain balance.

His daughters' playful experimentation and approach toward learning are his creative inspiration. They have shown Charles that not knowing how to do something can be a powerful enabler toward creating something extraordinary: to not be bound by 'the ways that others do things,' or 'the ways that things ought to be done.'

Charles' work explores the use of bright colors and color value placement to enhance more traditional quilt patterns or his own quilt designs. He's not afraid of bending what 'should be' a straight line.

His quilts have been published in *Curated Quilts*, a quarterly journal of and for modern quilters, and have been juried into QuiltCon, AQS, and other international quilt shows. He's written and published quilt patterns and delivers guild lectures, workshops, and trunk shows to share his work while promoting modern quilting.

Instagram: @FeltLikeSweets

ABOUT THE QUILT

Tilted Tiles is a semi-improv quilt. The pattern is a collection of approachable techniques that allow for the creation of a quilt with the look and feel of improv while allowing for the use of a ruler at every step. The pattern uses multiple block sizes, each with their own choose-your-own-adventure-style instructions for the creation of a one-of-a-kind masterpiece.

Blocks are made from modular subunits which are mixed-and-matched in interesting color and value combinations to create visual interest and flow. The subunits can be assembled in various orientations and sewn together in numerous configurations. The blocks are constructed larger than required using traditional piecing techniques, then trimmed with a ruler, improv-style to give each block a 'tilted' or 'wonky' look which adds variety and movement to the assembled quilt top.

Multiple layout options are suggested while allowing for creative exploration.
The quilt is assembled in panels to minimize partial seams.

MATERIALS

Fabric A (Prune): 1⅛ yards
Fabric B (Pomegranate): 1⅛ yards
Fabric C (Raspberry): 1⅛ yards
Fabric D (Tea Rose): 1⅛ yards
Fabric E (Clementine): 1⅛ yards
Fabric F (Peach): 1⅛ yards
Fabric G (Porcelain): 1⅛ yards
Binding:
     - For 2½" binding strips: ¾ yard
     - For 3½" binding strips: 1 yard
Backing: 5⅜ yards
Batting: 71" x 95"

Materials used include
Moda Bella Solids in:
Prune 9900-238
Pomegranate 9900-386
Raspberry 9900-140
Tea Rose 9900-89
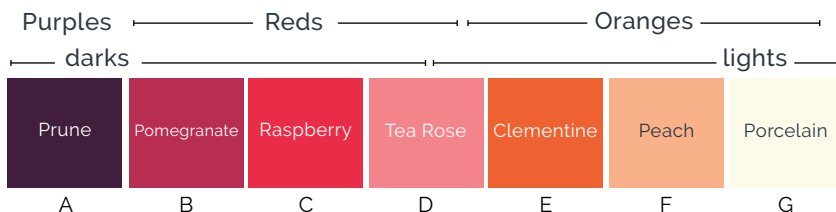Clementine 9900-209
Peach 9900-78
Porcelain 9900-182

"I love combining precision
piecing with improv techniques.
It's a perfect union of science
and art. This quilt appeals to
both my training as an engineer
and curiosities as an artist. I'm
excited by setting rules for color
placement and constructing
blocks from modular subunits,
then trimming the blocks with
a 'wonky' tilt and relying on my
eyes' intuition to place the finished
blocks in a way that maximizes
impact." —Charles Cameron

CUTTING INSTRUCTIONS

One unique feature of this quilt pattern is that the same
cutting instructions are used for each of the seven fabrics.
The same quantity of modular subunits, or pieces, are cut
and used from each fabric color. This will allow for exciting
opportunities to mix-and-match these subunits into interesting
blocks when deciding on a quilt layout in later steps.

Assign a letter, A through G, to each fabric considering
how colors and color values are grouped. In this pattern,
fabrics were ordered first by color, then by color value:

Purples ———— Reds ———————— Oranges ————
—— darks ———————————————————— lights ——

Prune	Pomegranate	Raspberry	Tea Rose	Clementine	Peach	Porcelain
A	B	C	D	E	F	G

Another strategy could be to order fabrics only by
color value: Darks first, lights last, or vice versa.

If using prints or directional fabrics, they could be grouped
together or separated. There are no wrong ways and exploring
their placement and interactions will be part of the process.

The cutting diagram is color-coded to show where
each cut piece will appear in the assembled blocks.
As pieces are cut, label them by letter, A through M,to
keep organized throughout the piecing process.

From each of Fabrics A, B, C, D, E, F, and G, cut the
following pieces per the cutting diagram, Figure
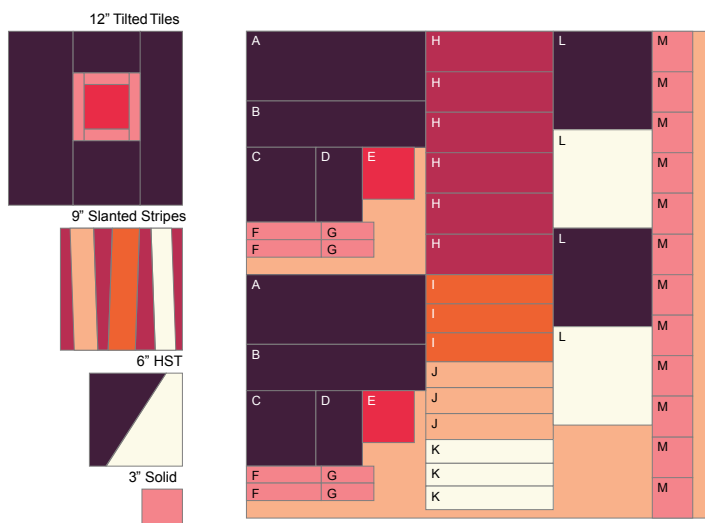1: (cutting details continued on next page)

12" Tilted Tiles

9" Slanted Stripes

6" HST

3" Solid

FIGURE 1

5

CUTTING INSTRUCTIONS, continued

From each Fabric A-G, cut:

· **(1) 15½" x WOF strip. Subcut:**

-(2) 15½" x 6" Piece A

-(2) 15½" x 4" Piece B

-(2) 6½" x 6" Piece C

-(2) 6½" x 4" Piece D

-(2) 4½" x 4½" Piece E

-(4) 1½" x 6½" Piece F

-(4) 1½" x 4½" Piece G

These will be the pieces used to create (14) 12" Tilted Tile bloc

· **(1) 11" x WOF strip. Subcut:**

-(6) 11" x 3½" Piece H

-(3) 11" x 2½" Piece I

-(3) 11" x 2¼" Piece J

-(3) 11" x 2" Piece K

Subcut Piece H as shown in Figure 2: Align Piece H to the grid on a cutting mat. Align a ruler on an angle across the width of Piece H, 1¼" from the bottom left to 1½" from the top right. Cut Piece H into two trapezoids: H1 and H2. Taking care with these measurements and cuts will ensure that the Skewed Stripe blocks can be assembled improv-style without being too big or too small.

These will be the pieces used to create (21) 9" Skewed Stripe blocks

· **(1) 8½" x WOF strip. Subcut:**

-(4) 8½" x 8½" Piece L

Separate the Pieces L into two equal piles as shown in Figure 3. There will be (2) Pieces L of each color in each pile.

Subcut Pieces L in Pile 1 as shown in Figure 3, left: Align Piece L to the grid on a cutting mat. Align a ruler on an angle across the length of Piece L, 1½" from the top right to 1½" from the bottom left. Cut Piece L into two trapezoids: L1 and L2.

Subcut Pieces L in Pile 2 as shown in Figure 3, right: Align Piece L to the grid on a cutting mat. Align a ruler on an angle across the length of Piece L, 3½" from the top right to 3½" from the bottom left. Cut Piece L into two tra pezoids: L3 and L4.

These will be the pieces used to create (28) 6" Half Square Trapezoid blocks.

· **(1) 3½" x WOF strip. Subcut:**

-(12) 3½" x 3½" Piece M

These (84) pieces will be the 3" Solid blocks used to fill across the quilt top and to minimize partial seam construction. Set these aside for quilt top layout and construction.

From Binding Fabric, cut:

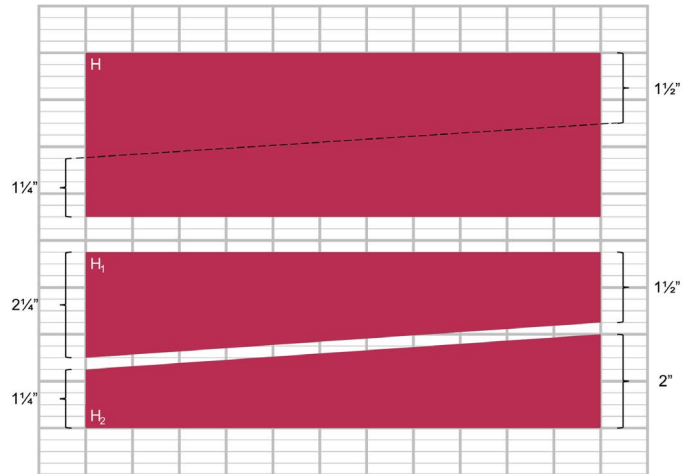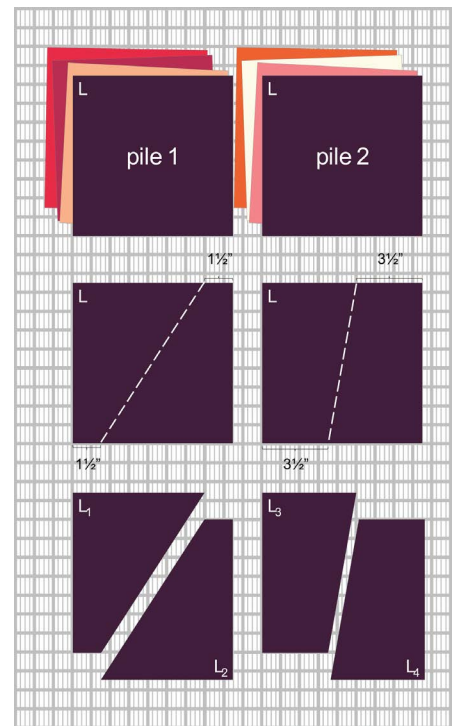· **(8) 2½" or 3½" x WOF strips** depending on preference.

FIGURE 2

FIGURE 3

GENERAL INSTRUCTIONS

Read through all instruction before beginning.

- Width of fabric (WOF) is assumed to be at least 42" of usable fabric.

- This pattern was written with solid fabrics in mind. Patterned and directional fabrics can also be used and may enhance impact as their colors, shapes, and forms interact because of the improv construction, trimming, and layout options. Consider these as an opportunity for creativity and exploration.

- Use ¼" seam allowance throughout.

- Pressing seams open is encouraged, but not required.

- Because most blocks will be trimmed after construction, use a short stitch length to prevent undoing trimmed seams. 1.4-1.8 works best.

- 12½", 9½", and 6½" square quilting rulers are recommended for trimming blocks.

- 'Tilted' or 'Wonky' block trimming, as this pattern instructs, will generate bias edged blocks making them prone to becoming warped or misshapen. To minimize these effects, consider starching fabric before cutting. While piecing, reduce the pressure on the presser foot. When sewing to a unit with an on-grain edge, orient the units with bias edges up, away from the feed dogs. Minimize moving the iron back-and-forth while pressing.

- Save the scraps from the block trimmings. They can be used in a stand-alone improv project or consider following the Bonus Instructions in this pattern for making an improv panel for the quilt backing.

PIECING INSTRUCTIONS

12" Tilted Tile Blocks

The Tilted Tile blocks are made from 7 different pieces: the background (Pieces A, B, C, and D), the tile outlines (Pieces F and G), and the center tile (Piece E). These blocks are constructed like a traditional Courthouse Steps quilt block, where pieces are added to alternating, opposite sides of a center tile. Figure 4. Block variety is created by constructing each Tiled Tile block larger than required, then trimming to size in a 'tilted' fashion, taking care NOT to align the quilting ruler with square block components.

1. Gather the following Pieces:

    (14 each, 2 per color) of background: Pieces A, B, C, and D
    (28 each, 4 per color) of tile outlines: Pieces F and G
    (14 each, 2 per color) of center tiles: Piece E

2. Mix-and-Match the pieces into 14 blocks where each block contains 3 different colors:

    Color 1: Background: (1) each of Pieces A, B, C, and D

    Color 2: Tile outlines: (1) each of Pieces F and G
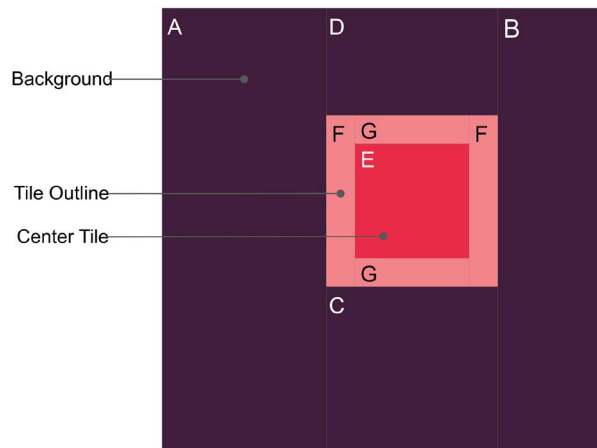
    Color 3: Center tiles: (1) Piece E

FIGURE 4

There are several different strategies to Mix-and-Match the pieces. Some options are shown in Figure 5.

Option 1 is to arrange the background pieces (Pieces A, B, C and D) in order by fabric color: Fabric A, B, C, D, E, F then G. The tile outline pieces (Pieces F and G) are shifted by 1 position to the left in the first row and 1 position to the right in the second row. The center tiles (Piece E) are shifted by 1 position to the right in the first row and 1 position to the left in the second row.

The cover quilt uses **Option 2**, which is a variation on Option 1. Here, the background pieces (Pieces A, B, C and D) are laid out in the same order by fabric color: Fabric A, B, C, D, E, F then G. The tile outline pieces (Pieces F and G) are shifted by 3 positions to the right in the first row and 3 positions to the left in the second row. The center tiles (Piece E) are shifted by 1 position to the left in the first row and 1 position to the right in the second row.

Many variations of this 'shifting' technique can be used to create interesting color and value combinations in each block, while maintaining an interesting color pattern across the blocks.

Option 3 is the random option. Here, the background pieces (Pieces A, B, C and D) are laid out in the same order by fabric color: Fabric A, B, C, D, E, F then G. The tile outline pieces (Pieces F and G) and the center tiles (Piece E) are mix-and-matched randomly, while ensuring 3 different colors in each block.

Assemble the Tilted Tile blocks as shown in Figure 6:

3. Sew (2) Pieces G to opposite sides of Piece E.
4. Press seams open.
5. Sew (2) Pieces F to the remaining opposite sides of Piece E, completing the tile outline.
6. Press seams open.
7. Sew Pieces D then C to opposite Pieces G.
8. Press seams open.
9. Sew Pieces B then A to opposite Pieces F, completing the background. Piece B can be attached to the right or left of the assembled center subunits. Alternating the sides to which Pieces A and B are attached for subsequent blocks can create interesting variety in the final quilt.
10. Press seams open. The constructed block will be 15½" square.
11. Repeat for each remaining Tilted Tile block, 14 total.
12. Using a 12½" square quilting ruler, trim each Tilted Tile Block to 12½" x 12½" square (to finish at 12" x 12" square with a ¼" seam allowance on each side). To add variety to the finished blocks, trim each block differently: centered, off centered, angled or by rotating blocks 90˚ or 180˚ before cutting. Take care NOT to square the quilting ruler to elements within the block. The 'tilted' possibilities are endless.
13. Save the trimmed scraps; consider piecing them into the quilt backing, per the bonus instructions.
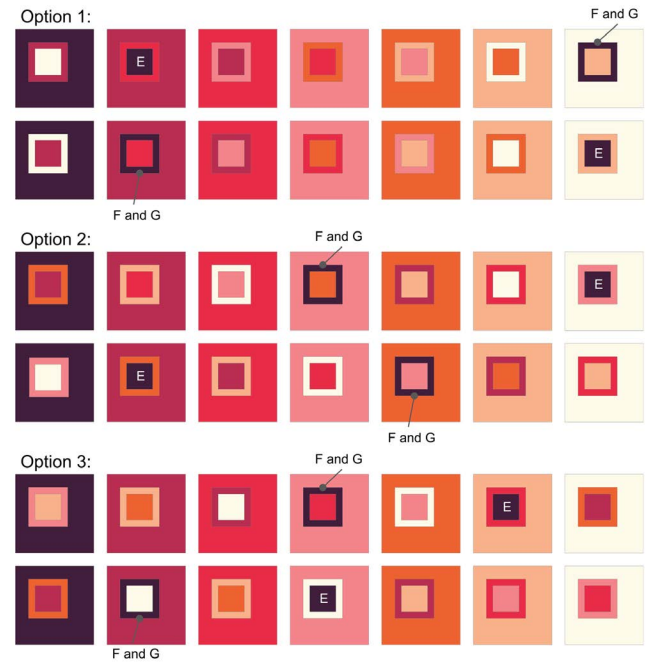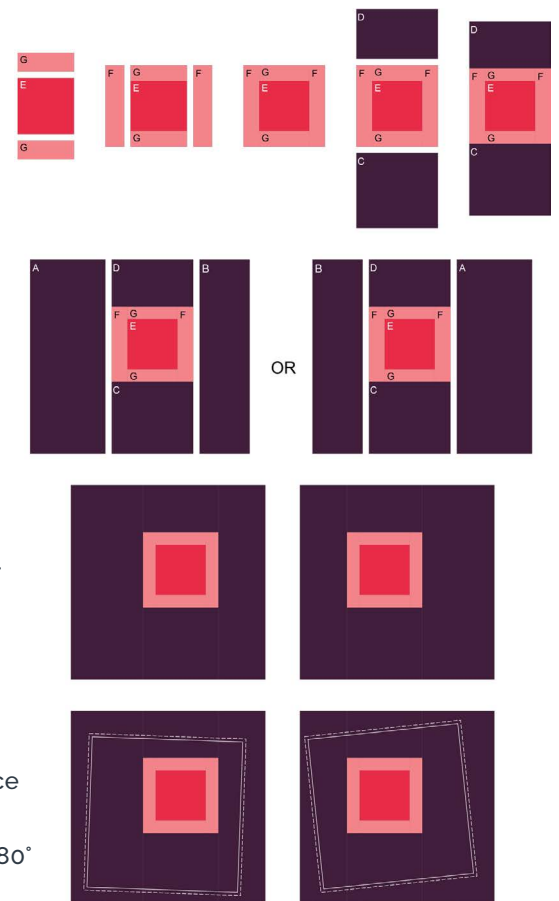

FIGURE 5

FIGURE 6

9" Slanted Stripes Blocks

The Slanted Stripes blocks are made from 7 pieces: the background (two each of Pieces H1 and H2), and foreground stripes (Pieces I, J and K). These blocks are constructed by sewing together these strip pieces, alternating background and foreground colors as shown in Figure 7. Block variety is created by allowing the background units to be oriented in any order or direction, and by selecting interesting color combinations for the foreground stripes. The foreground stripes can also be arranged in the block in any order. Blocks will be constructed larger than required, then trimmed to size.

1. Gather the following Pieces:
    (42 each, 6 per color) of background: Pieces H1 and H2
    (21 each, 3 per color) of foreground stripes: Pieces I, J and K.

2. Mix-and-Match the pieces into 21 blocks. Each block should contain (2) each of Pieces H1 and H2, all the same color, and 1 each of Pieces I, J, and K, in different colors than Pieces H1 and H2. There are several different strategies for Mixing-and-Matching the foreground stripes. Some options are shown in Figure 8.

    Option 1 is to arrange the background pieces (Pieces H1 and H2) in order by fabric color: Fabric A, B, C, D, E, F then G. Then the foreground stripes (Pieces I, J and K) are shifted a different number of positions in each row of blocks:

    Row 1: Piece I: 1 to the right; Piece J: 1 to the left; Piece K: 1 to the right

    Row 2: Piece I: 1 to the left; Piece J: 1 to the right; Piece K: 1 to the right

    Row 3: Piece I: 1 to the left; Piece J: 1 to the left; Piece K: 1 to the right

    The cover quilt uses **Option 2**, which is a variation on Option 1. Here, the background pieces (Pieces H1 and H2) are laid out in the same order by fabric color: Fabric A, B, C, D, E, F then G. Then the foreground stripes (Pieces I, J and K) are shifted a different number of positions in each row of blocks:

    Row 1: Piece I: 1 to the right; Piece J: 2 to the right; Piece K: 1 to the right

    Row 2: Piece I: 2 to the right; Piece J: 1 to the right; Piece K: 1 to the right

    Row 3: Piece I: 2 to the right; Piece J: 2 to the right; Piece K: 1 to the right

Many variations of this 'shifting' technique can be used to create interesting color and value combinations in each block, while maintaining an interesting color pattern across the blocks.

Option 3 is the random option. Here, the background pieces (Pieces H1 and H2) are laid out in the same order by fabric color: Fabric A, B, C, D, E, F then G. The foreground stripes (Pieces I, J and K) are mix-and-matched randomly, one per block, while ensuring that each of the 3 foreground stripe colors are different from the background color.
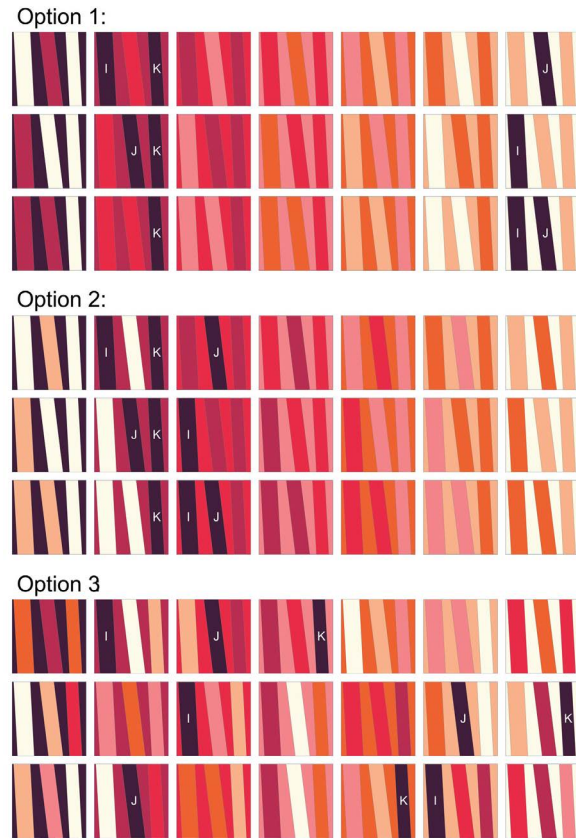
Assemble the Slanted Stipe blocks as shown in Figure 9:

Option 1:

Option 2:

Option 3
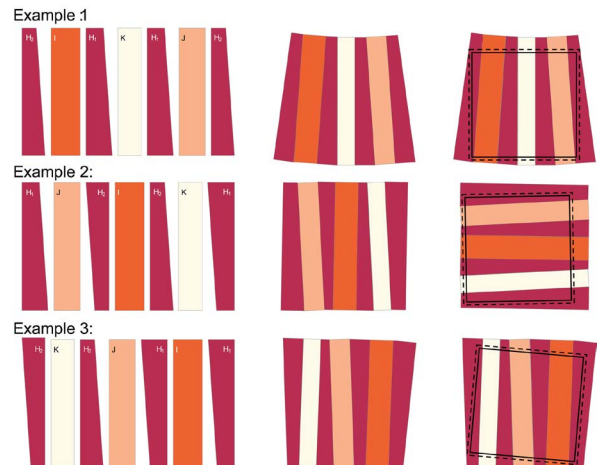
FIGURE 8

Example 1:

Example 2:

Example 3:

FIGURE 9

3. Begin construction of each Slanted Stripe block by sewing together a background piece (H1 or H2) to any foreground stripe (Piece I, J, or K). Background Pieces H1 or H2 can be oriented in either direction: with the angled side of the trapezoid facing toward or away from the foreground stripe. Various examples are shown in Figure 9.

4. Press seams open.

5. Continue constructing the Slanted Stripe block by alternating the addition of background pieces (H1 or H2) and foreground stripes (I, J, or K) until all 7 pieces of the block have been sewn together, and seams pressed open. The constructed blocks may not be square.

6. Repeat for each remaining Slanted Stripe block, 21 total.

7. Using a 9½" square quilting ruler, trim each Slanted Stripe Block to 9½" x 9½" square (to finish at 9" x 9" square with a ¼" seam allowance on each side). To add additional variety to the finished blocks, trim each block differently: centered, off centered, angled, or by rotating blocks 90˚ or 180˚ before cutting, square to elements within the block…or don't. The possibilities are endless.

8. Save the trimmed scraps; consider piecing them into the quilt backing, per the bonus instructions.

6" Half-Square Trapezoids (HSTr) Blocks

The Half-Square Trapezoid (HSTr) blocks are a fun take on the more traditional Half-Square Triangle block. Here, the HSTr blocks are constructed using (2) equal-sized "right trapezoids" (a four-sided shape with 2 parallel sides and 2 right angles) oriented opposite to one another then sewn together along their angled edge, as shown in Figure 10. Block variety is created by constructing each HSTr block larger than required, then trimming to size taking care NOT to align the ruler with the center line of the block. When laying out the quilt, the background color will refer to the color of the L1 or L3 subunit.

1. Gather the following Pieces:
   (14 each, 2 per color) of half square trapezoids: Pieces L1, L2, L3 and L4

2. Mix-and-Match the pieces into 28 blocks where each block contains 2 different colors. Pieces L1 are matched to L2 and Pieces L3 are matched to L4.

   There are several different strategies for Mixing-and-Matching the HSTr blocks. Some options are shown in Figure 11.

   Option 1 is to arrange Pieces L1 and L3 in order by fabric color: Fabric A, B, C, D, E, F then G. Then shifting the Pieces L2 and L4 in rows 1 and 3 by 1 position to the left and Pieces L2 and L4 in rows 2 and 4 by 1 position to the right.

   The cover quilt uses **Option 2**, which is a variation on Option 1. Here, Pieces L1 and L3 are laid out in order by fabric color: Fabric A, B, C, D, E, F then G. Pieces L2 are shifted by 1 and 2 positions to the left, and Pieces L4 are shifted 3 and 4 positions to the left.
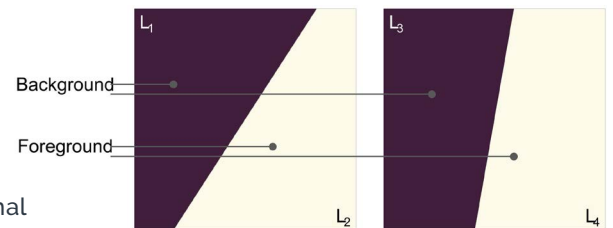

FIGURE 10

FIGURE 11

Other variations of this 'shifting' technique can be used to create interesting color and value combinations in each HSTr block, while maintaining an interesting color pattern across the blocks.

Option 3 is the random option. Here, Pieces L1 and L3 are laid out in order by fabric color: Fabric A, B, C, D, E, F then G. Pieces L2 and L4 are mix-and-matched randomly, while ensuring 2 different colors in each block.

Assemble the HSTr blocks as shown in Figure 12:

3. Orient Piece L1 to L2 or L3 to L4 opposite to each other so that their angled edges are facing one another.

4. Place right sides together leaving an overhang on each end of the angled edges for a ¼" seam allowance.

5. Sew together along the angled edge.

6. Press seam open.

7. Repeat for each remaining HSTr block, 28 total.

8. Using a 6½" square quilting ruler, trim each HSTr Block to 6½" x 6 ½" square (to finish at 6" x 6" with a ¼" seam allowance on each side). To add variety to the finished blocks, trim each block differently: centered, off centered, angled or by rotating blocks 90° before cutting. Take care to avoid trimming blocks with the 45° diagonal of the ruler along the seam of the HSTr, doing so will generate a pile of half square triangles.

9. Save the trimmed scraps; consider piecing them into the quilt backing, per the bonus instructions.
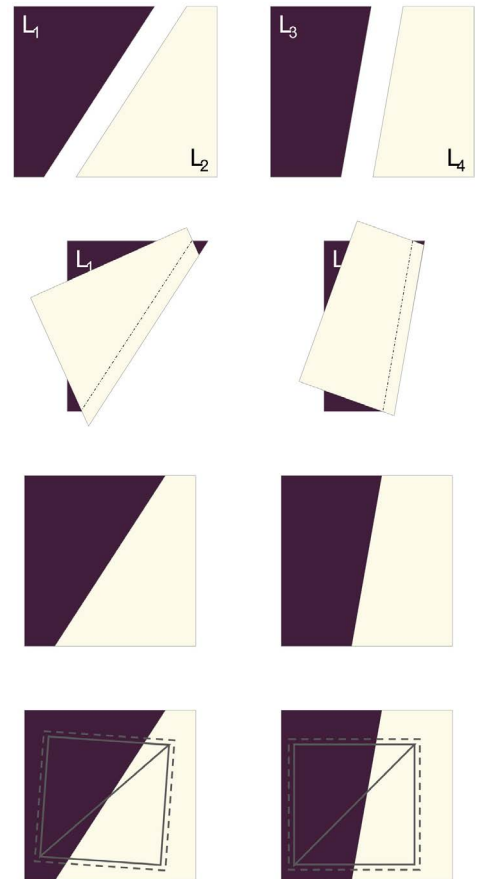

FIGURE 12

QUILT TOP LAYOUT

Multiple layout options are suggested while allowing for creative exploration in both color placement and block orientation. The quilt layout should use the grid provided which will allow for assembly in panels which in turn will minimize the number of partial seams upon construction.

There are several different strategies that could be used to layout the blocks in this quilt. Some examples are shown in Figure 13. Notice, however, that all three options use the same grid, meaning the 12" blocks are in the same location in each option, as are all the 9", 6", and 3" blocks. What differs in each option are the placement of colors and block orientation.

Option 1 layout shows what a quilt might look like if the 'Option 1' mix-and-match suggestions were followed at each step, above. In this layout, blocks are laid out on the grid, grouping blocks with similar background colors: those with Fabric A near the bottom, and those with Fabric G near the top. Blocks with background colors B through F are arranged in order from bottom to top, and at an angle to create an interesting striped ombré effect. Notice that high contrast blocks (blocks with a combination of dark and light value subunits) are at the top and bottom in this layout, while low contrast blocks (blocks with only mid-value subunits) are in the middle.

Also notice that groupings of blocks are also laid out as mirror images of one another in this layout: Backgrounds A and G, B and F, and C and E, meaning they could be swapped with one another, if desired. In fact, as there are the same numbers of blocks in each grouping, any grouping could be swapped with any other grouping.

In this layout, the 12" Tilted Tile blocks are oriented in various directions: some with center tiles pointing northwest, others southeast, and so forth. The 9" Slanted Stripe blocks are all placed with stripes running vertically. The 6" HSTr blocks are all positioned with the center seam running from bottom left to top right. The 3" Solid blocks are also grouped by blocks with similar background color.
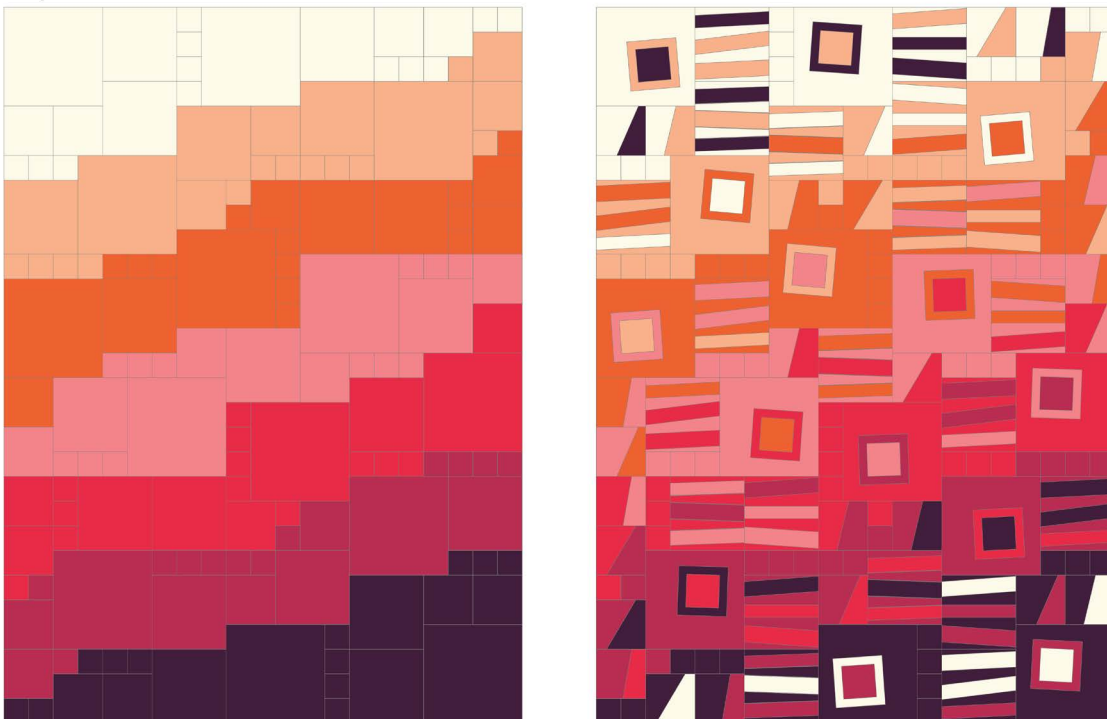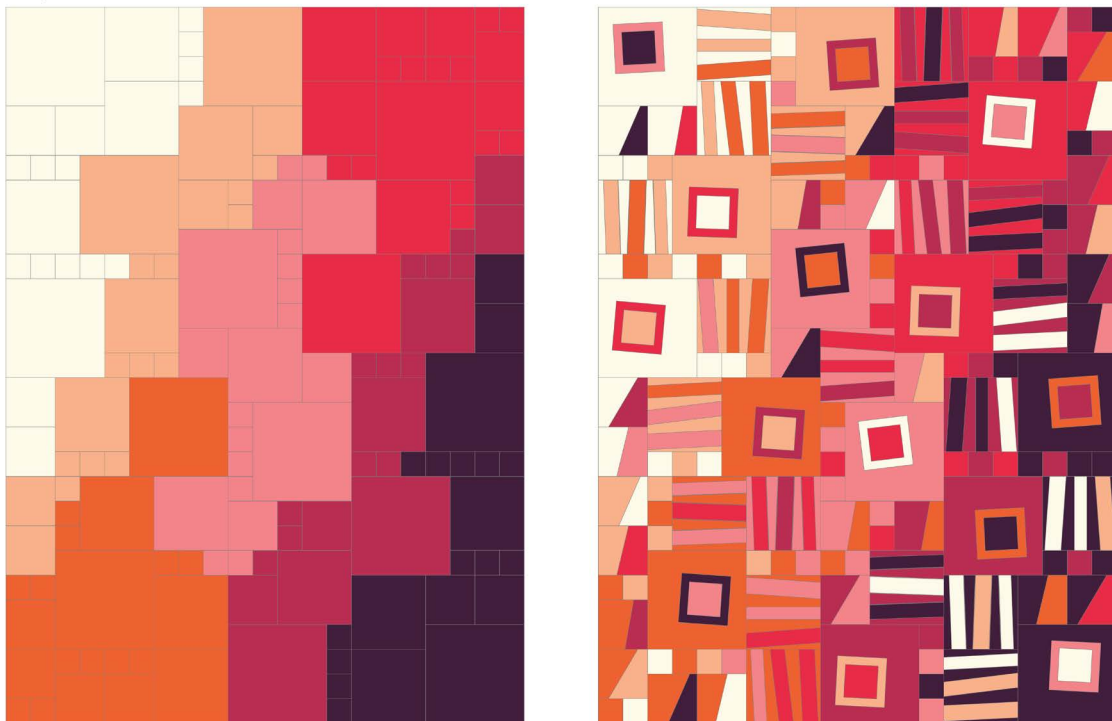
Option 1:

FIGURE 13

QUILT TOP LAYOUT

Option 2 shows the layout of the cover quilt which used the 'Option 2' mix-and-match suggestions at each step, above. In this layout, blocks are also laid out on the grid grouping blocks with similar background colors: those with Fabric A near the bottom right, and those with Fabric G near the top left. Blocks with background colors B through F are also arranged in groups, but in a fashion less orderly than in Option 1. Notice that the high and low contrast blocks are more distributed across the layout than in Option 1.

Here again, groupings of blocks are laid out in mirror images to one another: Backgrounds A and G, B and F, and C and E. As with Layout Option 1, the same group swapping opportunities exist, if desired.

In this layout, the 12" Tilted Tile blocks are oriented in various directions. The 9" Slanted Stripe blocks are turned with some stripes running vertically and others horizontally. The 6" HSTr blocks are all positioned with the center seam running from bottom left to top right. The 3" Solid blocks are mostly grouped by blocks with similar background color, but some are distributed randomly.

Option 2:

F I G U R E 13

QUILT TOP LAYOUT

Option 3 shows what a quilt might look like if the 'Option 3' mix-and-match suggestions were followed at each step, above. In this layout blocks are laid out on the grid randomly, with only minor attention being paid to its neighboring blocks color or orientation. Notice the homogeneous placement of color, value, and contrast across this layout.

In this layout, the 12" Tilted Tile blocks are oriented in various directions. The 9" Slanted Stripe blocks are positioned with some stripes running vertically and others horizontally. The 6" HSTr blocks are placed with some center seams running from bottom left to top right and others from top left to bottom right. The 3" Solid blocks distributed randomly.

Consider each of these options as a suggestion, an opportunity, a starting point for creative exploration. Employ the most desirable attributes from each one. Consider spending time at this step playing and experimenting; the possibilities are endless.
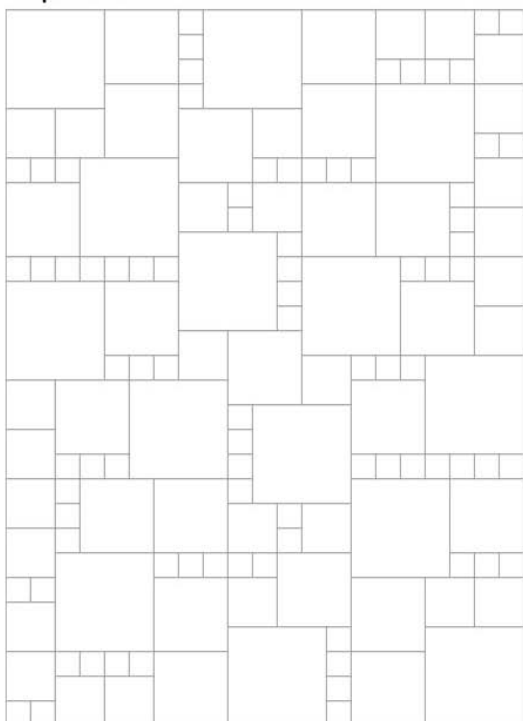
FIGURE 13

QUILT TOP CONSTRUCTION

The quilt will be constructed in panels as shown in Figure 14. There are 13 panels: the center panel: Panel 1, and two each of Panels 2 – 7, marked 'a' on the top and 'b' on the bottom, as they are mirror images of one another.

Panel 1 Construction

Construct Panel 1 as shown in Figure 15. The finished panel will have 2 partial seams that will be closed upon quilt top assembly.

1. Gather the 9" block that has been selected for the center of the quilt and the (2) 6" blocks that have been selected for placement to the immediate right and left of the 9" center block. Align the left 6" block to the upper left-hand corner of the central 9" block and align the right 6" block to the lower right-hand corner of the central 9" block.

2. To construct the first partial seam, place right sides together of the left 6" block and the central 9" block.

3. Sew a 3" seam from the top to the middle of the 6" block. Backstitch at the end of this seam to prevent the stitching from coming undone.

4. Press the top 1½" of the seam open. The lower 1½" of this seam will be ironed upon quilt top assembly.

5. Place right sides together of the right 6" block and the central 9" block.

6. Sew a 3" seam from the bottom to the middle of the 6" block. Backstitch at the end of the seam to prevent the stitching from coming undone.

7. Press the bottom 1½" of the seam open. The upper 1½" of this seam will be ironed upon quilt top assembly.
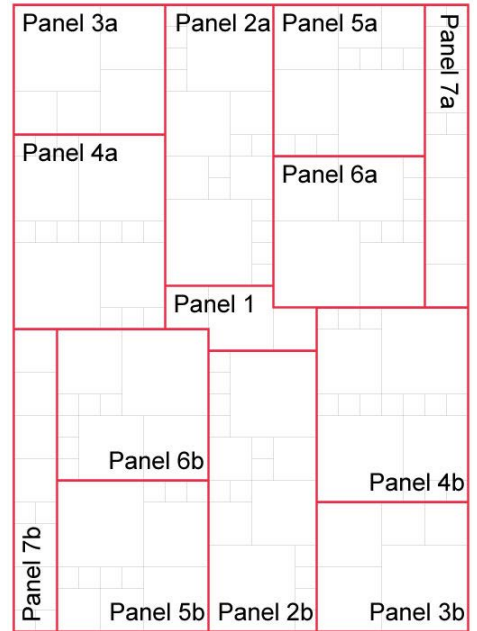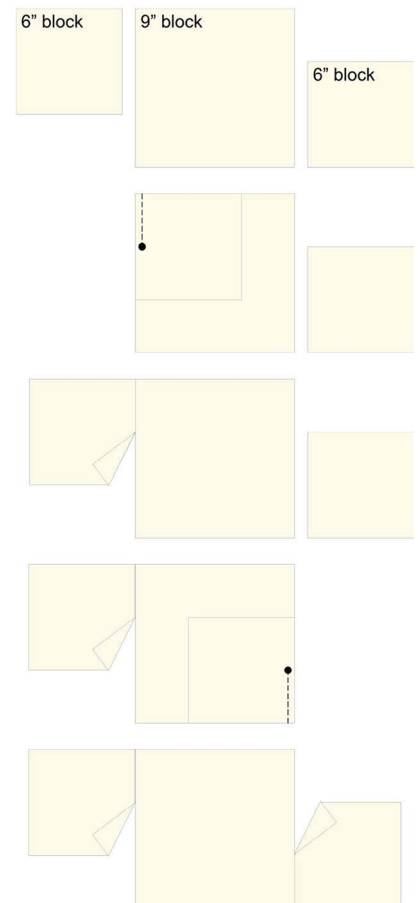

FIGURE 14

FIGURE 15

QUILT TOP CONSTRUCTION

Constructing Panels 2-7

The remaining panels can be assembled without partial seams as shown in Figure 16. Note: the colors in Figure 16 refer to the panels and not necessarily the colors of the blocks in those panels. For each panel, first sew together blocks that are shown as touching one another in the figure. In most cases these are the 3" blocks. Continue sewing together blocks, then groups of blocks that are shown most closely to one another in the figure until each panel is assembled.
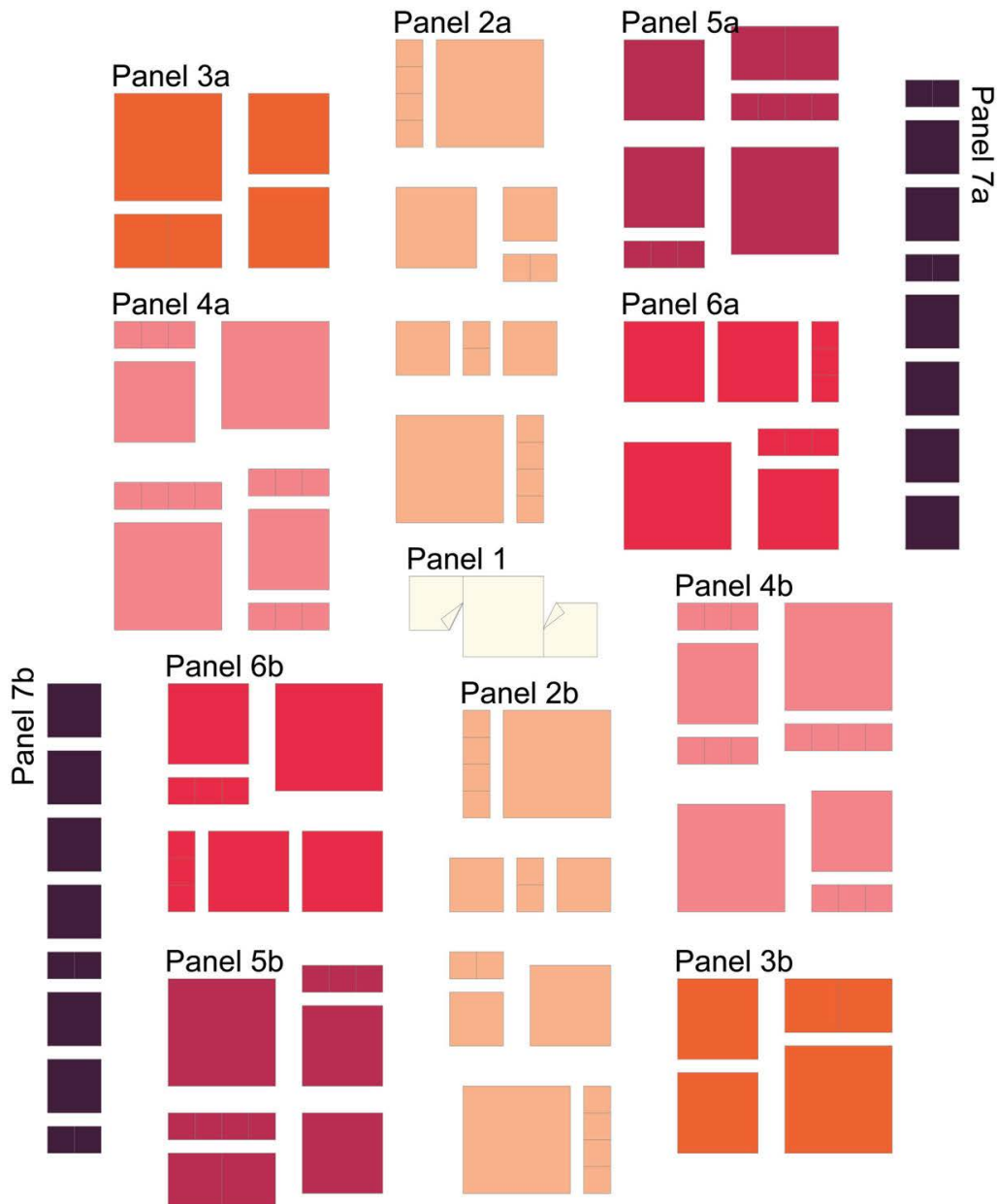
FIGURE 16

16

QUILT TOP CONSTRUCTION

Assemble the Quilt top as shown in Figure 17.

1. Sew together Panels 3a and 4a, 3b and 4b. Press seams open.
2. Sew together Panels 5a and 6a, 5b and 6b. Press seams open.
3. Sew Panel 7a to assembled Panels 5a/6a. Press seam open.
4. Sew Panel 7b to assembled Panels 5b/6b. Press seam open.
5. Sew Panel 2a to the top of Panel 1. Press seam open.
6. Sew Panels 3a/4a to Panels 2a/1. Press seam open.
7. Sew Panels 6b/7b to Panels 4a/1. Press seam open.
8. Sew Panel 2b to the bottom of Panel 1. Press seam open.
9. Sew Panel 5b/6b to Panel 2b and complete the left partial seam in Panel 1. Press seam open.
10. Sew Panels 3b/4b to Panels 2b/1. Press seam open.
11. Sew Panels 6a/7a to Panels 4b/1. Press seam open.
12. Sew Panel 5a/6a to Panel 2a and complete the right partial seam in Panel 1. Press seam open.
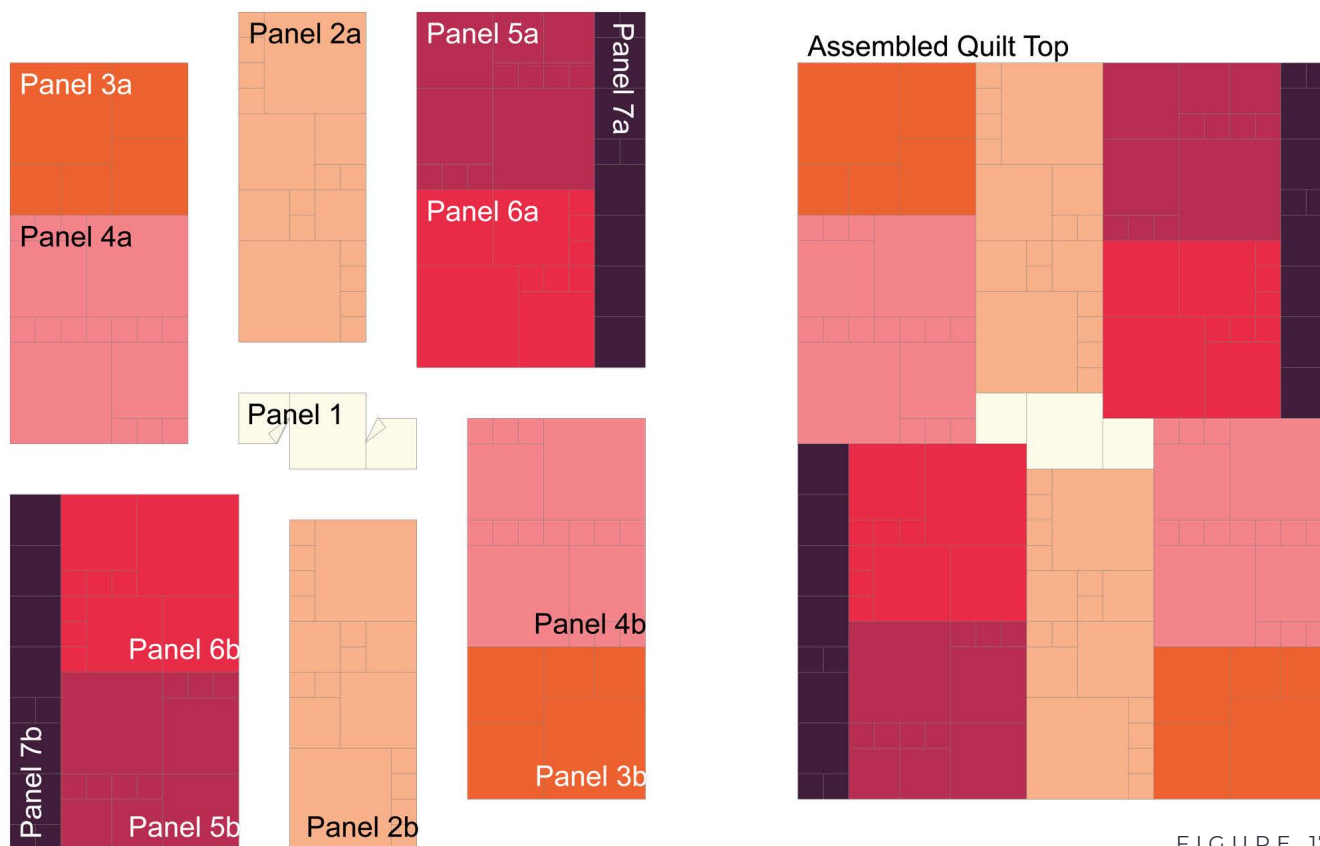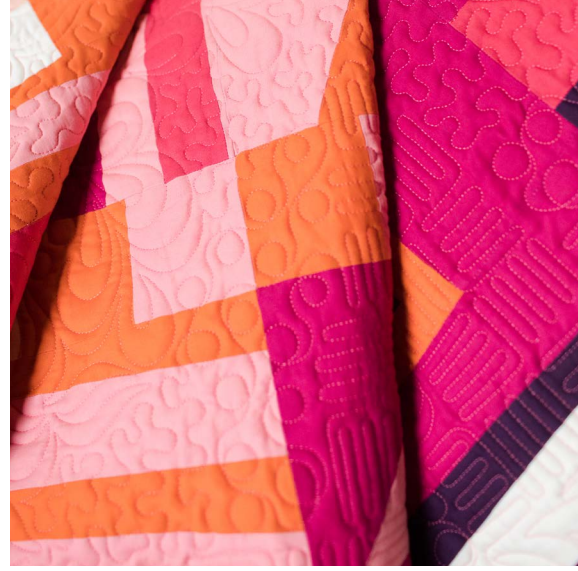

FIGURE 17
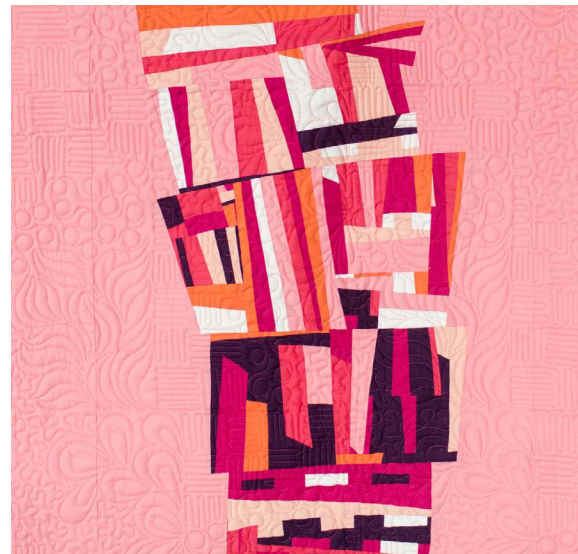
FINISHING INSTRUCTIONS

1. Divide the backing into two equal 96" x WOF lengths. Trim selvages and sew pieces together along the long edge to create an 83" x 96" backing. Trim to 71" x 95". The cover quilt uses a pieced backing with an improv panel created using the scraps of fabric generated from the improv block trimming. For those interested in a full-improv challenge, collect all the block trimming scraps, and follow the Bonus Instructions for creating a pieced backing with an improv panel.

2. Layer backing, batting, and quilt top; baste. Quilt as desired.

3. Sew eight 2½" or 3½"-wide binding strips into one continuous piece for straight-grain French-fold binding. Bind the quilt. The cover quilt uses 3½" binding strips yielding a binding that finished just over ½" and allowed for the addition of machine embroidery of the quilt title and other quilt details.

The cover quilt was quilted by Carrie Hauser of Lovebug Longarming in Knightdale, NC, USA. The quilting pantograph is "Textures" by Anne Bright Designs.

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PHOTOGRAPHER :

L a u r a   L o e w e n

COLORING PAGES

A coloring page is provided with the same layout as the cover quilt, Figure 18.

For those who are eager to explore other layout options and color combinations a blank grid is provided, Figure 19, along with a page of color-cut-and-paste templates, Figure 20. Color the templates using the mix-and-match options throughout the pattern or use them to explore other variations. Cut the colored templates and paste onto the blank grid as desired.
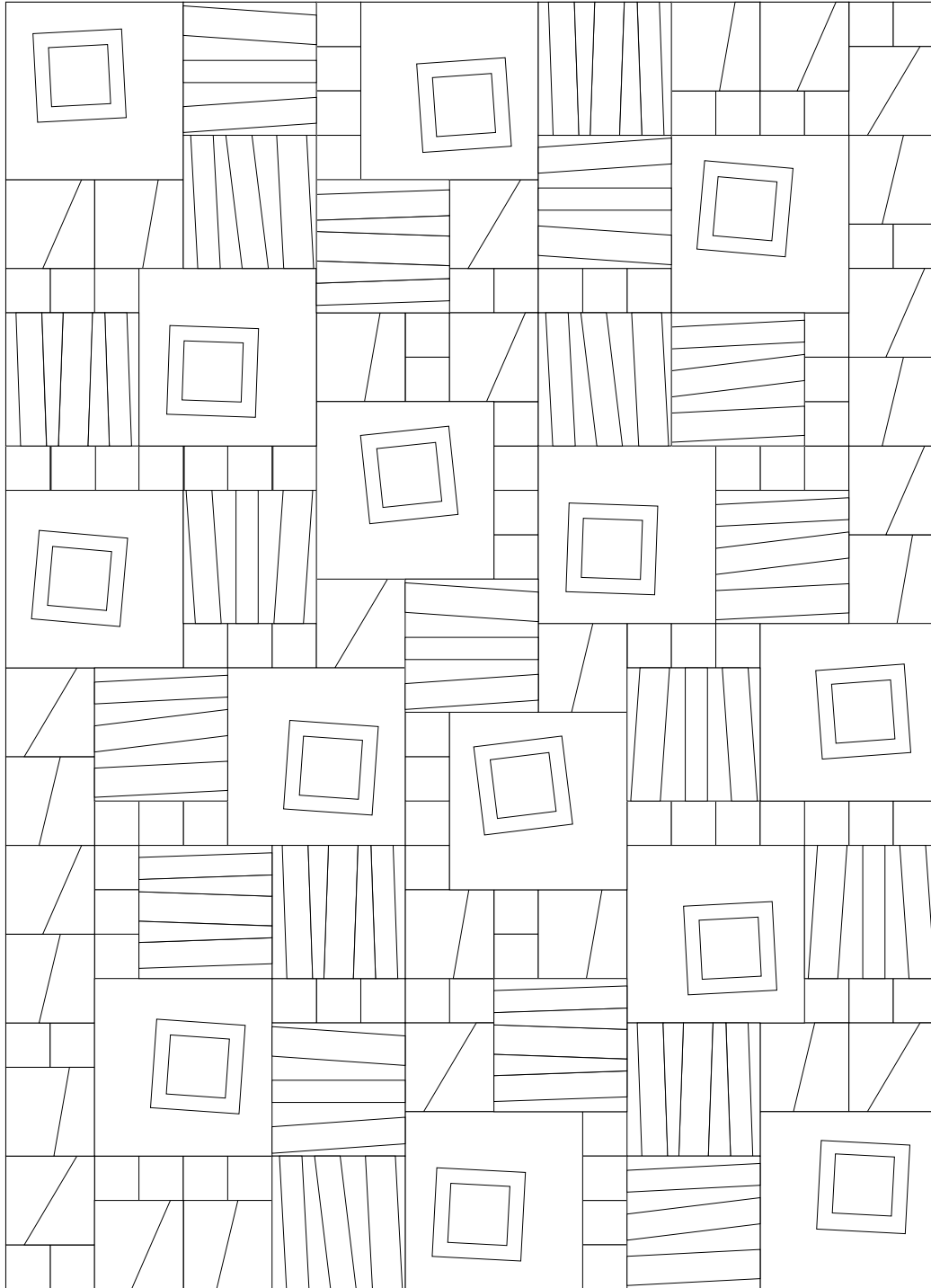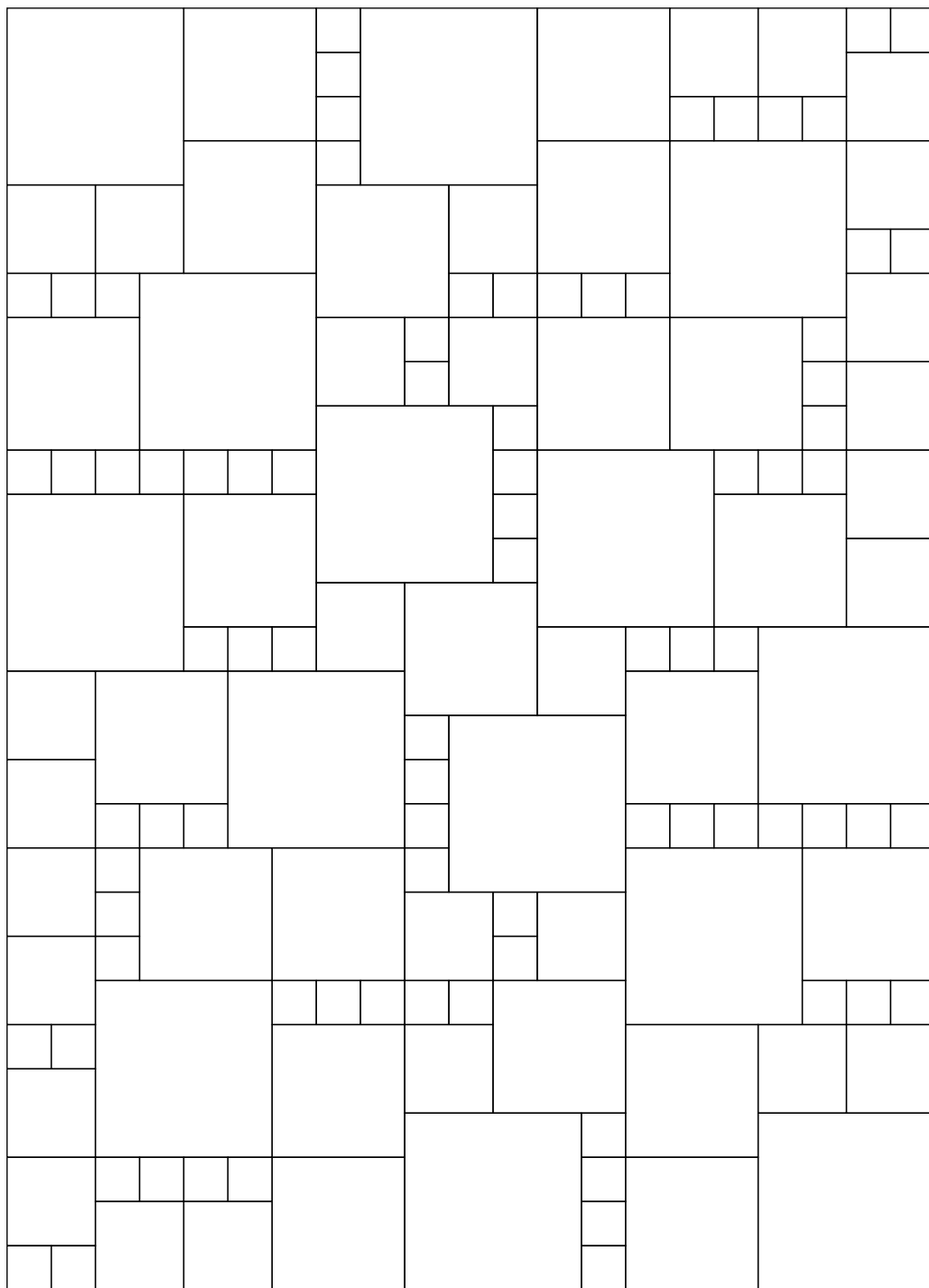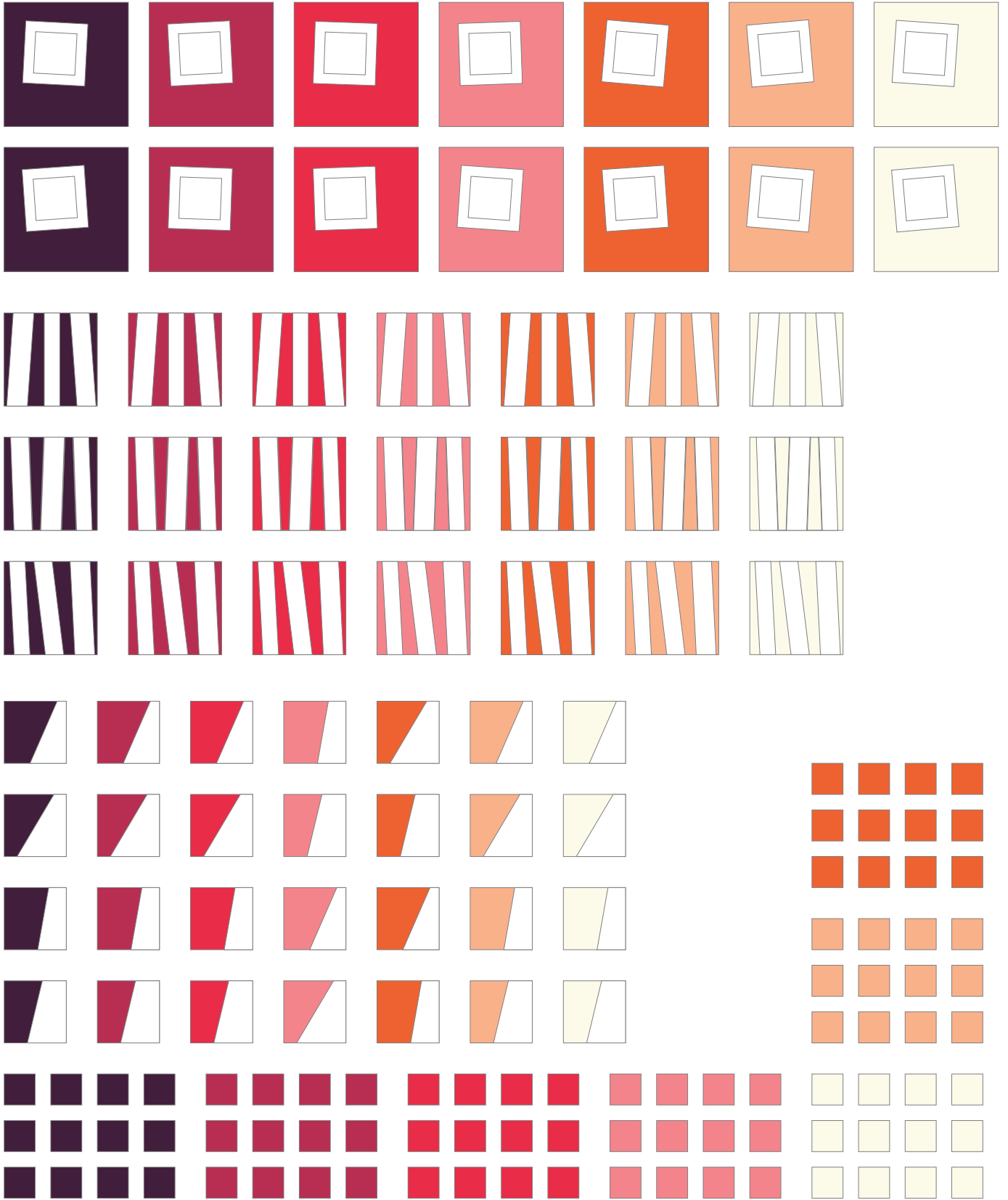

FIGURE 18

FIGURE 19

FIGURE 20

BONUS INSTRUCTIONS

Pieced Backing with an Improv Panel

For those eager to not let all those block trimming scraps go to waste, use these bonus instructions to create a pieced backing with an improv panel.

1. Divide the backing fabric into two equal WOF lengths, approximately 96" each. The first is Panel 1.

2. From the second, cut the following panels per the cutting diagram, Figure 21.

   Panel 2: 78" x 12"

   Panel 3a: 35" x 12"

   Panel 3b: 35" x 12"

3. Use the remaining background fabric and the scraps from block trimming to construct an improv panel. Trim the constructed improv panel to 75½" x 20½".

Assemble the pieced quilt backing as shown in Figure 22.

4. Sew Panel 2 to the improv panel.

5. Press seam away from the improv panel and trim off the excess length of Panel 2.

6. Sew Panels 3a and 3b onto the improv panel/Panel 2.

7. Press seams away from the improv panel and trim off the excess lengths of Panel 3a and 3b.

8. Sew Panel 1 to 3a/improv panel/3b.

9. Press seam away from the improv panel.

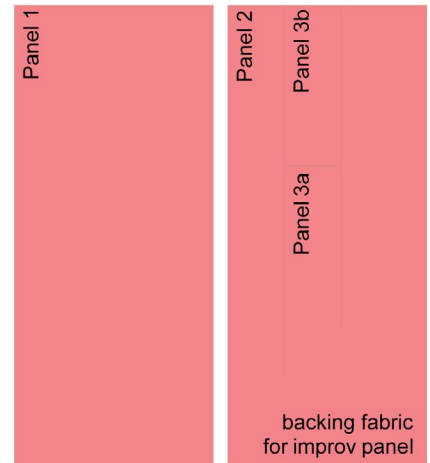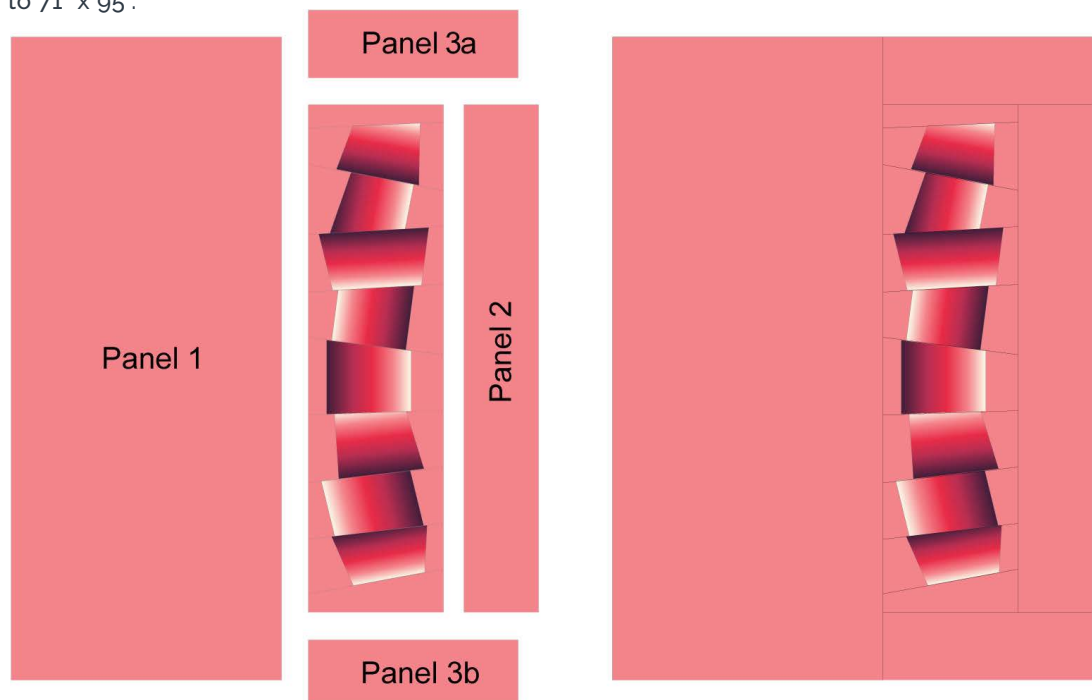10. Trim quilt backing to 71" x 95".

Panel 1

Panel 2

Panel 3b

Panel 3a

backing fabric for improv panel

FIGURE 21

Panel 3a

Panel 1

Panel 2

Panel 3b

FIGURE 22