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Fall 2017

Primitive Quilts[®]

— and Projects —

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OUR PATCH OF
PRETTY QUILTS!

HANDY NEEDLE
AND THREAD TIPS

STUNNING QUILTS,
TOPPERS AND MORE!

Primitive Style



Folk-Art Quilts and Other Finery

Create a warm and welcoming personal space with designs from Jenifer Gaston, creative director of Primitive Quilts and Projects magazine. These traditional designs with a primitive spin will feel right at home in your home.

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- Discover the joys of working with wool—so pleasurable and easy to learn
- Pullout pattern sheets make tracing full-size patterns a breeze



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Warm Homespun Greetings



When was the last time you had a good old-fashioned picnic? The kind where you spread out a quilt on the grass, ate simple home-made sandwiches, and poured Kool-Aid from a thermos into an aluminum tumbler?

Mom and Dad had a knack for managing five kids, keeping us happy, and nurturing our ability to entertain ourselves. They figured out that a no-frills picnic at a state park created priceless experiences for their sizable family. For food, all they had to do was make a dozen or so ham sandwiches (each wrapped in waxed paper), stir up a double batch of Kool-Aid, and buy a family-sized bag of potato chips. They'd toss it all in our 1960s model Rambler station wagon, round up their five children, and drive to a dreamy state park (in Pennsylvania), singing all the way! We can't think of many things much better than a good dose of family togetherness, silly games, and lots of running around outside.

Mom had this large, faded, red bedspread that she brought to each of those magical picnics. It was essential to the experience. A solid mainstay. So many of the quilts in this issue—and the photographic backdrop—resurfaced those feelings and memories to the front of our minds. It was a welcome blast from the past, and we hope you get a similar sensation as you browse this issue.

Our projects are a nice mix of quilts, cotton, wool, rugs, and even a retro corn sack serving as a hanging vase for dried flowers of the season. We captured the images at a 200-year-old home on a lovely river setting. Be sure to read *Charitable Causes*, on page 21, to learn how a small quilt shop supports an organization determined to end chronic homelessness. In *Ask Mom*, Jeni discusses color and her definition of the primitive style. The designers in this issue provide valuable advice on what types of needles and threads work best for different types of stitching.

We are halfway through 2017. We hope you've had a good year so far, and look forward to finishing strong. Thank you for joining us on this heartwarming journey. You are family to us.

Until next time, happy stitching!

Jeni, Gretchen and Judy

"To find the universal elements enough; to find the air and the water exhilarating; to be refreshed by a morning walk or an evening saunter...to be thrilled by the stars at night; to be elated over a bird's nest or a wildflower in spring—these are some of the rewards of the simple life."
—John Burroughs



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About the Projects



We would like to thank Jennifer and Sheila at Marietta Blueprint of Marietta, Ohio, for assisting us in enlarging and testing patterns in our template insert. We have given them a complete set of our magazines so that they can help you enlarge any of the necessary templates.

For assistance, contact them at:
Marietta Blueprint
309 Putnam St., LL
Marietta, OH 45750
Open Monday–Friday
8 a.m.–5 p.m.
740-373-6312 (phone and fax)
mariettablueprint@frontier.com

Templates

You will notice the format of the templates varies from project to project. The primitive style is all about personal expression and individuality, and whenever possible, we have used the original hand-drawn artwork of our project designers to preserve its primitive charm.

General Guidelines

Before starting each project, keep these basics in mind:

- Yardage requirements are based on 43/44"-wide 100% cotton fabric
- Sew with a 1/4" seam allowance unless otherwise noted
- Sew with right sides together unless otherwise noted

Project Level of Difficulty

Our technical editor has assigned each project a level of difficulty—beginner, intermediate or advanced. Our handy "crow" system will help you decide which project best suits your particular skill level.



Results

We believe the instructions for the projects are accurate. The projects have been proofread by our technical editor. Because materials, equipment, and individuals vary, your results may differ slightly from what is shown for each project. Homespun Media, LLC cannot guarantee results or assume liability for unexpected results.

Corrections

No one is perfect. Although we tested and proofread the projects multiple times, mistakes do happen. Before beginning a project, visit primitivequiltsandprojects.com/corrections for any corrections.

Design Notes

Some of the fabric swatches used as text backdrops and page design elements in this issue are by Moda Fabrics, Andover Fabrics and Marcus Fabrics. The wool swatches were hand-dyed by Jeni Gaston.

Common Acronyms:

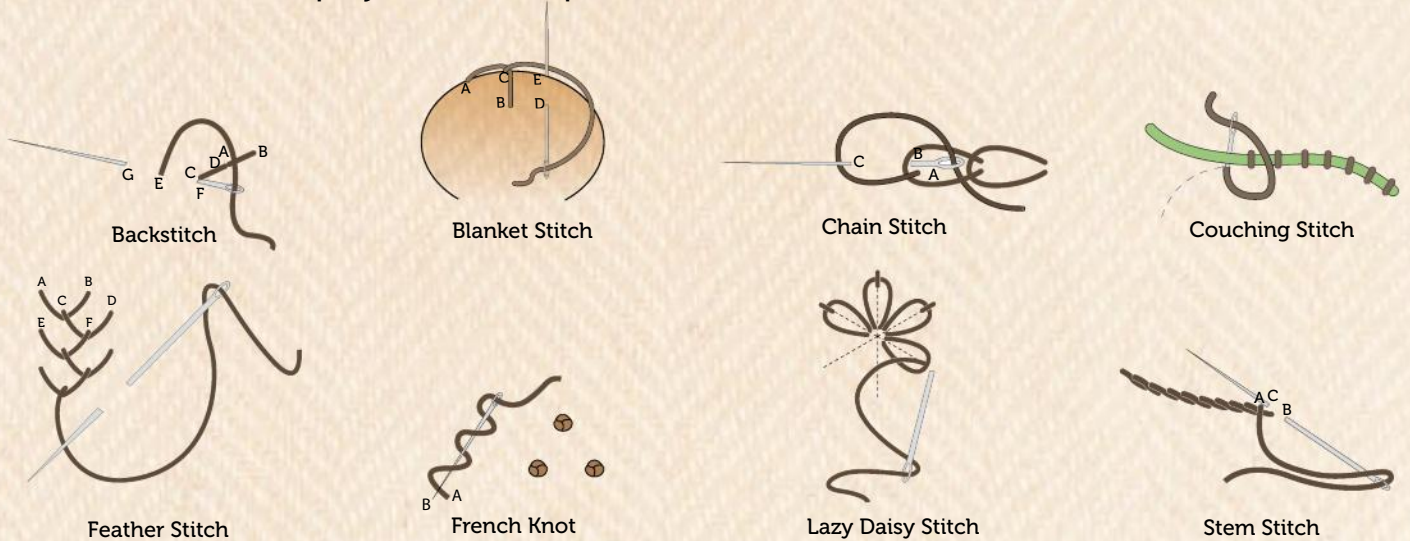
- WOF - Width of Fabric
- LOF - Length of Fabric
- HST - Half Square Triangle
- QST - Quarter Square Triangle

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Some of the featured projects call for special stitches as illustrated below.



The templates in the template insert do not include a seam allowance. If doing fusible web appliqué, you may need to reverse any necessary pieces. Because felted wool does not fray, there is no need to turn under the edges of the appliqué pieces.

Freezer Paper Method for Wool Appliqué

1. Trace the templates in the template insert the number of times noted in the cutting instructions, onto the dull side of freezer paper, leaving approximately 1/4" between tracings.
2. Cut out each shape just outside the drawn lines.
3. Using the wool setting of your iron, press the shiny side of the freezer-paper templates onto the right side of the appropriate-colored wools.
4. Cut out each shape on the drawn lines, then remove the freezer paper.

Fusible Method for Wool Appliqué

1. Trace the templates in the template insert the number of times noted in the cutting instructions, onto the paper side of fusible web, leaving approximately 1/4" between tracings.
2. Cut out each shape just outside the drawn lines.
3. Following the manufacturer's instructions, press the fusible web templates onto the wrong side of the appropriate-colored wools.
4. Cut out each shape on the drawn lines, then remove the fusible web backing.

Press'n Seal Tracing Method

Place Press'n Seal over the template design and trace desired lines. Peel off the Press'n Seal, place it onto the wool piece where you want the stitching to be and smooth it out. Stitch. Peel off the Press'n Seal after you have finished stitching, very carefully pulling down towards yourself, not up/away.

NEEDLE AND THREAD CHART

PURPOSE	NEEDLE	THREAD
Big-stitch quilting	#7 Embroidery or wool appliqué needle Size 11 quilting needles	12 Wt. perle cotton Hand-quilting thread
Cotton appliqué Needleturn appliqué	Size 11 appliqué needle Size 11 milliner	100 Wt. silk 60 Wt. cotton
Embroidery	#7, #9, or #10 Embroidery needle Wool appliqué needle #24 Chenille needle	12 Wt. perle cotton 50 Wt. cotton floss Embroidery floss, with 2 strands
Piecing by hand	Embroidery needle long enough to hold a lot of stitches #9 is good length	50 Wt. cotton
Piecing by machine	#80 Sewing machine needle	50 Wt. cotton
Shirring, standing wool	Shirring needle 5-6"	Heavy-duty thread
Whipstitch edge of rug	Jumbo tapestry needle	Yarn
Wool, wool appliqué (on cotton and on wool)	#22, #24 Chenille needle #7 - #9 Embroidery or wool appliqué needle Large-eye embroidery needle	8 or 12 Wt. perle cotton 6-Strand floss, using 2 strands 2-Strand floss or wool thread Any thickness



Mrs. Mayflower

Designed by Lolita Newman
Finished size: 86" x 86"
32" center, 10½" blocks, 6" blocks



Project Level of Difficulty

Intermediate

I love hand work and large quilts. This quilt combines both. The quarter square triangles and color placement helps to give the quilt a look of complexity. However it is very easy and goes together quickly!

Material Requirements

For blocks and borders:

- 3⁵/₈ yards black print
- 2⁷/₈ yards brown print
- 1¹/₈ yard cream print
- ¾ yard red print
- 5/8 yard black solid for binding
- 8 yards fabric of choice for backing
- 13" x 16" off white wool for leaves
- 15" x 20" red wool for flowers
- 15" x 19" orange wool for large leaves and flower centers
- 7" x 10" dark orange wool for flowers
- 6" x 12" gold wool for mitten flowers and flower center
- 12" x 20" brown wool for stems
- 2 skeins black floss
- 1 skein cream floss
- Freezer Paper

Appliqué Preparation and Cutting Instructions

See page 7 for general appliqué preparation instructions.

From black print, cut:

- ✂1 – 34" square for appliqué background
- ✂5 – 4" x WOF strips for Nine-Patch blocks, sub-cut one strip into eight 4" squares for Nine-Patch units
- ✂2 – 7¼" x WOF strips, sub-cut into eight 7¼" squares, then cut each twice diagonally from corner to corner for QST blocks
- ✂4 – 2½" squares from the remainder of the strip above for first border corners
- ✂2 – 5¾" x WOF strips, then sub-cut into eight 5¾" squares for sixth border corner Four-Patch blocks
- ✂4 – 3½" x 36½" strips for second border
- ✂6 – 4½" x WOF strips for fourth border
- ✂9 – 1½" x WOF strips for seventh border





From black solid, cut:
✂9 – 2¼" x WOF strips for binding

From brown print, cut:
✂4 – 2½" x 32½" strips for first border
✂1 – 4½" x WOF strip, sub-cut into four 3½" squares for second border corners and four 4½" squares for fourth border corners
✂4 – 7¼" x WOF strips, sub-cut into 16 - 7¼" squares, then cut each twice diagonally from corner to corner for QST blocks
✂13 – 4" x WOF strips for Nine-Patch blocks, sub-cut one strip into 10 – 4" squares for Nine-Patch units

From cream print, cut:
✂5 – 4" x WOF strips for Nine-Patch blocks
✂1 – 7¼" x WOF strip, sub-cut into five 7¼" squares, then cut each twice diagonally from corner to corner for QST blocks
✂6 – 1" x WOF strips for fifth border

From red print, cut:
✂1 – 7¼" x WOF strip, sub-cut into three 7¼" squares, then cut each twice diagonally from corner to corner for QST blocks, sub-cut two 5¾" squares from the remaining strip for sixth border corner Four-Patch blocks
✂1 – 5¾" x WOF strip, then sub-cut into six 5¾" squares for sixth border corner Four-Patch blocks
✂3 – 4" x WOF strips for Nine-Patch blocks

From off white wool, cut:
✂16 of Template B for leaves

From red wool, cut:
✂1 of Template A for center flower
✂4 of Template C for flowers

From orange wool, cut:
✂4 of Template E for large leaves
✂4 of Template I for flower centers

From dark orange wool, cut:
✂2 of Template F for flowers

From gold wool, cut:
✂1 each of Template D and Template D reversed for mitten flowers
✂1 of Template J for flower center

From brown wool, cut:
✂4 each of Templates G and H for stems

Sewing Instructions

I use a primitive tacking stitch to appliqué the wool. Using two strands of floss, appliqué the wool to the center square. Press from the back of the square. Trim down to 32-½" square.

Four Patch block - need 4 for 6th Border Corners

1. Sew together the 5¾" squares and make four, 4-patch blocks. These should measure 11" square.

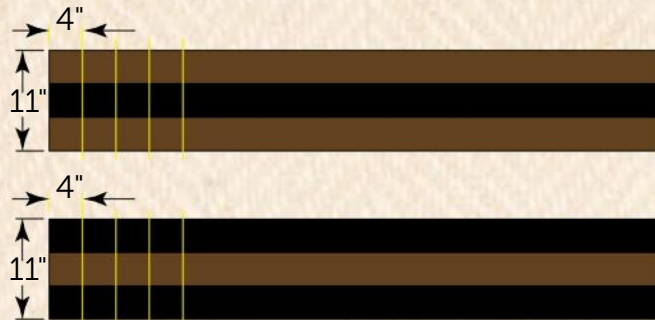
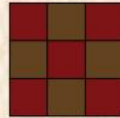
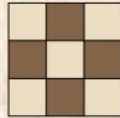
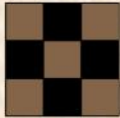


Nine Patch block - need 24

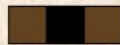
12 black and brown

8 cream and brown

4 red and brown



1. Using the brown and black, 4" strips, sew together, making two strip sets of brown-black-brown and one strip set of black-brown-black. Press seams towards outer strips.



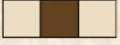
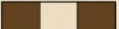
2. Cut twenty, 4" x 11" units of the first strip set, and cut ten, 4" x 11" units of the second set strip set.



3. Using 10 brown 4" squares and eight black 4" squares, make four brown-black-brown units and two, black-brown-black units.



4. Assemble a total of twelve, black and brown, Nine Patch blocks. These should measure 11" square.

5. Using the brown and cream, 4" strips, sew together, making two strip sets of cream-brown-cream and one strip set of brown-cream-brown. Press seams towards outer strips.

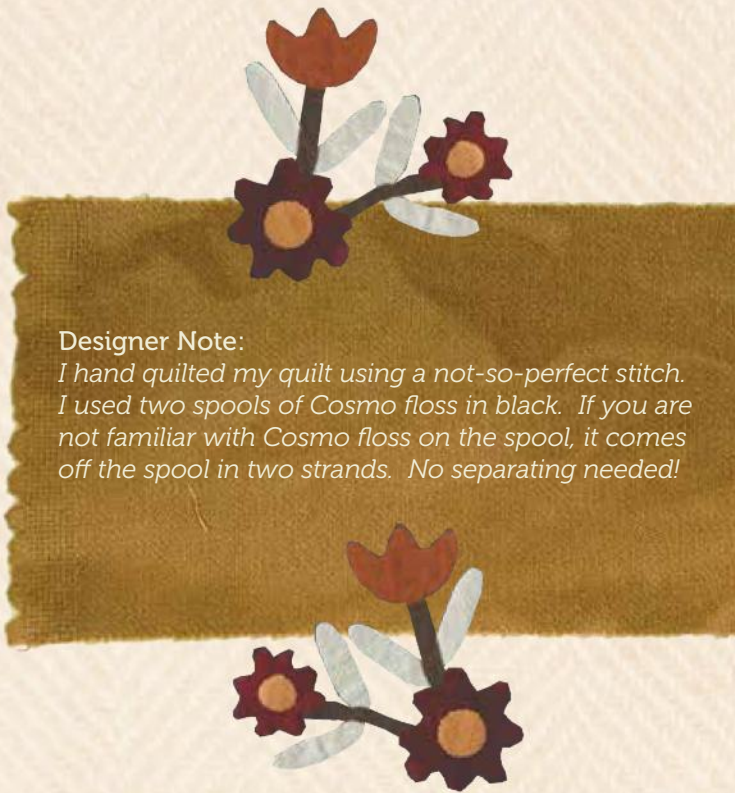
6. Cut sixteen, 4" units of the first strip set,  and eight, 4" units of the second set strip set. 

7. Assemble a total of eight, cream and brown, Nine Patch blocks. These should measure 11" square.

8. Using the brown and red, 4" strips, sew together, making one strip set of red-brown-red and one strip set of brown-red-brown. Press seams towards outer strips.

9. Cut eight, 4" units of the first strip set , and four, 4" units of the second set strip set. 





Designer Note:

I hand quilted my quilt using a not-so-perfect stitch. I used two spools of Cosmo floss in black. If you are not familiar with Cosmo floss on the spool, it comes off the spool in two strands. No separating needed!

2. Make 4 – 4½" x 54½" black print fourth border strips. Referring to the Quilt Assembly Diagram, sew two of those strips to the sides of the quilt center.
3. Sew two 4½" square brown print cornerstones to the remaining two strips and sew them to the top and bottom of the quilt center.
4. Make 2 – 1" x 62½" cream print side fifth border strips, then sew those to the sides of the quilt top.
5. Make 2 – 1" x 63½" cream print top and bottom fifth border strips, then sew those to the top and bottom of the quilt top.
6. Sew the Nine-Patch border with Four-Patch cornerstones to the quilt center from step 5.
7. Make 2 – 1½" x 84½" black print side outer border strips, then sew those to the sides of the quilt top.
8. Make 2 – 1½" x 86½" black top and bottom outer border strips, then sew those to the top and bottom of the quilt top.
9. Sandwich the quilt top, batting and backing; baste. Quilt as desired, then bind.

10. Assemble a total of four, red and brown, Nine Patch blocks. These should measure 11" square.

QST blocks - need 32

1. Use a little spray starch and press all triangles for your QST blocks, to lessen the risk of stretching.

2. Sew together a QST block using two brown triangles, one red triangle and one black triangle. Repeat for a total of twelve blocks. These should measure 6½" square.

Need 20 blocks



Need 12 blocks

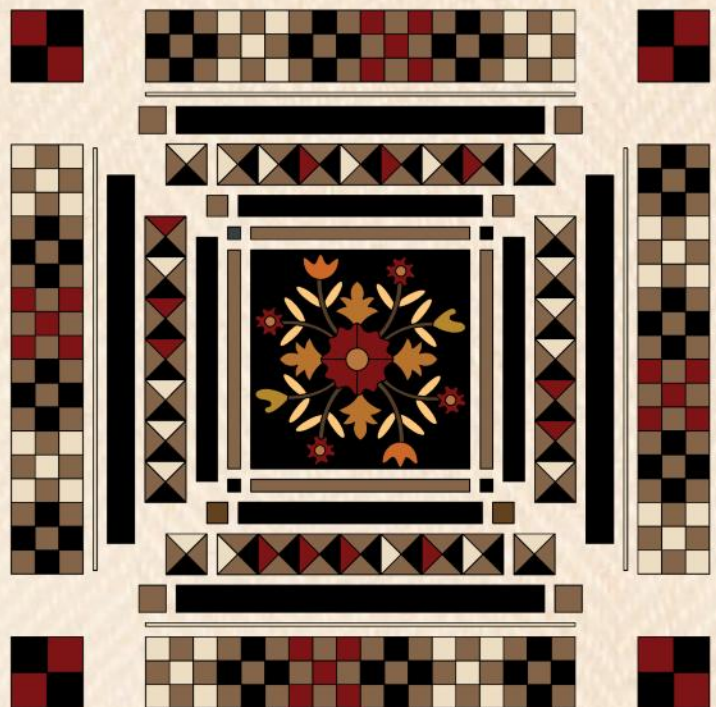


3. Sew together a QST block using two brown triangles, one cream triangle and one black triangle. Repeat for a total of twenty blocks. These should measure 6½" square.

Completing the Quilt

Before making the border strips, see if your quilt center matches the measurements below and if not, make any necessary adjustments.

1. Referring to the Quilt Assembly Diagram, sew borders one, two and three to the quilt center.



Quilt Assembly Diagram



LOLITA NEWMAN has been sewing and quilting for 20 years. She started out primarily as a garment sewer. Over the years she taught herself to embroider, and then she saw the project that sparked her interest in quilting: Crazy patch quilt! It combined her love of embroidery and desire to quilt. In 2010, she started her pattern company, Stitchin' by the River Studio and now gets to do what she loves every day!

Contact Information

*Kits are not available, but you may find additional patterns by Lolita at her Etsy shop, [etsy.com/shop/Stitchinbytheriver](https://www.etsy.com/shop/Stitchinbytheriver).
310-735-6279*



Whether you are a new quilter or seasoned sewer, we all encounter challenges during the creative process. Send your questions to jeni@primitivequiltsandprojects.com, and longtime quilter and rug hooker Jeni Gaston might address them in a future issue. Letters may be edited for style, space and clarity.

Ask Mom

By Jeni Gaston

Dear Mom,

Lately, I've noticed a few brighter colored quilts and projects in your magazine. I love primitive, but I'm not sure if the bright projects can really be called primitive. Can you tell me why these projects are showing up in a primitive magazine?

Thank you,
Nellie



Dear Nellie,

Thank you for noticing the difference, and I would love to explain this to you!

When you look up the words "Primitive" and "Folk Art" in the dictionary, it doesn't say anything about color. The definitions are all about feeling and character. Also, the artists may not have had formal training in art and probably did not recognize themselves as artists. Most likely a person who made a primitive-style quilt or doll would have been making it for her home, warm and beautiful for her family. She possibly would have used materials left over from clothing. She might have used natural dyes from plants if she wanted some colorful fabrics. The item would have been made well, intended to last a long time. A girl who could sew and embroider was considered a good catch!

Sometimes you can look at the back of a hooked rug that is very old, and see the original colors were bright, but the top has faded. The same is true for old quilts. With use and time, colors fade... leaving drab colors. Most primitive-style quilters or stitchers are probably drawn to the dark or drab colors because they look old. I fall into this category!

But for the bright-loving people I am happy to let them know they can still love the primitive style! I would love to challenge our readers to step out of their box and try a brighter version on their next project. Or if you are a bright lover, try the drab version—it's a lot of



Florabunda
by Kimber Mitchell, Spring 2014

fun! Primitive style can also mean a cat is larger than the house, and it might even be blue...it is meant to have personality and character or tell a story. To inspire your creativity, I have included a few examples of the bright, primitive projects we have published in the past here at PQP.

Happy Stitching!

Jeni



Homegrown Bliss
by Roseann Meehan Kermes, Summer 2017



Spring Breeze
by Pat Sloan, Summer 2017



Folkloric
by Karen Bates, Spring 2014

JENI GASTON is one of the three founding sisters of Primitive Quilts and Projects magazine. Throughout her life, Jeni has practiced fiber arts, and ended up making a career of it as a designer and quilt shop proprietor. With her sister Gretchen, she launched the online Rug Hooking Store, and later the Woolen Willow quilt shop. She has created more than 100 original projects and has been published in four magazines. Jeni enjoys dyeing wool; designing quilt, rug and other wool projects; and spending time with her family—her husband Glen, her grown children Kristen Taylor and Kris Gaston and her grandchildren.

MARY FALCSIK is mom to Gretchen, Jeni, and Judy—the creative founders of this magazine. With an adventurous spirit and zest for learning, Mary taught her daughters to sew, knit, appliqué, embroider and lots of other fun lessons along the way. She is retired from an extensive career as a legal secretary and freelance typist. Mary and her husband George live in Williamstown, West Virginia. They have five grown children, eight grandchildren and several great-grandchildren.



Moonlit Garden

Designed by Dawn Heese
Finished quilt size: 63" x 63"
Finished block size: 15" x 15"



Project Level of Difficulty



Intermediate

I love fall and Halloween and have made many quilts over the years that are fall-themed. I am always trying to come up with ideas that are a bit different from what I have already done, and when I came across this pretty, brown-print fabric I felt it was the perfect backdrop for a unique, night-themed design.

Material Requirements

- 3½ yards brown print for background and outer border
- ½ yard green stripe for inner border
- ½ yard black print for binding
- 3¾ yards fabric of choice for backing
- ½ yard total of assorted orange wool for pumpkins
- 5" x 10" blue wool for pumpkin
- Fat quarter total of assorted gold wool for stars, moon, and owl beak
- 1 yard total of assorted black wool for trees, spiders, bat, owl wings, owl eyes, and mouse tail
- 3" x 4" gray wool for owl body
- 1½" x 4" brown plaid wool for mouse
- 1½" x 9" tan wool for berries
- 8" x 16" total of assorted off white wool for pumpkins, blossom, and owl eyes
- ¾ yard total of assorted green wool for leaves, vines and stems
- Embroidery floss in black, red, pink, and cream
- Fray Check

Appliqué Preparation and Cutting Instructions

See page 7 for general appliqué preparation instructions.

Note: Apply Fray Check to edges of all brown print appliqué backgrounds to prevent raveling and distortion.

From brown print, cut:

- ✂ 4 – 15½" x 15½" squares for block backgrounds
- ✂ 2 – 5½" x 30½" strips for top and bottom tree background units
- ✂ 3 – 13" x WOF strips for side tree background units
- ✂ 6 – 3½" x WOF strips for outer border

From green stripe, cut:

- ✂ 6 – 1½" x WOF strips for inner border

From black print, cut:

- ✂ 7 – 2¼" x WOF strips for binding

From assorted orange wool, cut:

- ✂ 1 each of Templates A, D, F, O, Z, AA, AA1, RR and TT for pumpkins

From blue wool, cut:

- ✂ 1 of template M for pumpkin

From assorted gold wool, cut:

- ✂ 1 each of Templates Q and Y for moon and owl beak
- ✂ 22 of Template DD for stars

From assorted black wool, cut:

- ✂ 1 each of combined Templates XX and XX reversed for tree/limb (see instructions under Tree Border Assembly)
- ✂ 1 each of Templates J, K and L for spiders
- ✂ 2 each of Templates T and X for owl wing and eyes
- ✂ 1 each of Templates WW, VV and VV reversed for Bat and wings
- ✂ 1 – ⅛" by 4" cut free hand with curve for mouse tail
- ✂ 8 – ⅛" x ½" strips for baby spider legs
- ✂ 8 – ⅛" x 1¼" strips for mom spider legs

From gray wool, cut:

- ✂ 1 of Template U for Owl

From brown plaid wool, cut:

- ✂ 1 each of Templates C and D for mouse body and ear

From tan wool, cut:

- ✂ 30 of Template HH for berries

From assorted off-white wool, cut:

- ✂ 1 of Template H for blossom
- ✂ 2 each of Templates SS, QQ and UU for pumpkins
- ✂ 2 of Template W for owl eyes

From assorted green wool, cut:

- ✂ 1 each of Templates B, E, G, N, P, BB, CC, OO and PP for pumpkin stems
- ✂ 1 of Template I for blossom base
- ✂ 1 each of Templates R, S, V, II, JJ, KK, LL, MM and NN for grass
- ✂ 10 of Template EE for large block leaves
- ✂ 19 of Template FF for small block leaves
- ✂ 9 of Template GG for large tree leaves
- ✂ ⅜" bias narrow vines for blocks (see note below)
- ✂ ⅝" bias wide vines for blocks (see note below)

To make the vines

From the mixture of green wools, use your rotary cutter and ruler to cut ⅜" wide and ⅝" wide lengths on the bias. For the long vines on the sides, you will need approximately 35" to 40." You can piece shorter lengths together to make them, just overlap a bit and whip-stitch together. You will need quite a few, so make sure you cut out all the leaves you need before you start cutting vines.

Sewing Instructions

Blocks

1. Referring to the following diagrams for placement, lay out the appliqué shapes for Blocks 1-6 on the block backgrounds and pin them in place.

Block 1

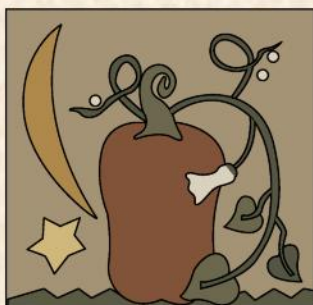
The mouse nose and inner ear are stitched with 2 strands of pink embroidery floss in a straight stitch to add some color. The eye is a French knot made with 2 strands of cream.



Block 1



Block 2



Block 3

Block 4

The spider silk is stitched in a backstitch with one strand of black embroidery floss. The eyes are French knots stitched with three strands of red floss.



Block 4



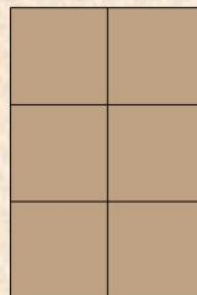
Block 5



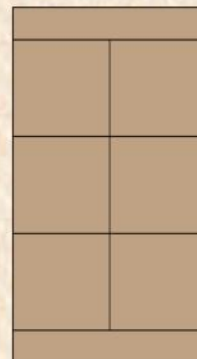
Block 6

Quilt Center Assembly

1. Join the six appliqué blocks in 3 rows of two to create the quilt center.



2. Sew the two 5½" x 30½" strips to the top and bottom of the quilt center.



Tree Assembly Borders

1. Join the three 13" x WOF strips to create two tree background units that measure 13" x 55½."

2. Sew one of these to the right side of the quilt center.

3. Draw the eight tree and limb Templates XX on freezer paper.

4. Combine the tree and limb pieces into three sections as indicated on the template pieces.

5. Press these three units to the black wools, cut out and position them in order on the appliqué border background from step 2, slightly overlapping the pieces.

6. Stitch the trees $\frac{1}{4}$ " from the edge of the background fabric at the top, bottom and side to avoid bulk in the seam allowance. The branch of the tree is extended along the top border. Refer to the quilt photo for positioning the limbs so the left limb angles a little above the right limb.

7. The bat's eyes are French knots made with three strands of red floss. The bat's mouth is a single line stitched with 3 strands of cream floss.

8. Repeat steps 2-7 with the template pieces reversed to create the left tree border.

9. The spider web is stitched with 2 strands of black floss in a back stitch. There is a French knot at the end of each web line.

Completing the Quilt

Before making the border strips, see if your quilt center matches the measurements below and if not, make any necessary adjustments.

1. Make 2 — $1\frac{1}{2}$ " x $55\frac{1}{2}$ " green stripe side inner border strips. Referring to the Quilt Assembly Diagram, sew those two strips to the sides of the quilt center.

2. Make 2 — $1\frac{1}{2}$ " x $57\frac{1}{2}$ " green stripes top and bottom inner border strips, then sew those to the top and bottom of the quilt top.

3. Make 2 — $3\frac{1}{2}$ " x $57\frac{1}{2}$ " brown print side outer border strips, then sew those to the sides of the quilt top.

4. Make 2 — $3\frac{1}{2}$ " x $63\frac{1}{2}$ " brown print top and bottom outer border strips, then sew those to the top and bottom of the quilt top.

5. Sandwich the quilt top, batting and backing; baste. Quilt as desired, then bind.



Quilt Assembly Diagram



DAWN HEESE is an author, pattern and fabric designer. She has published five books with Kansas City Star and her sixth book, published by Quiltmania was released in May. Her quilt design company, Linen Closet Designs, specializes in patterns with a vintage, folk art appeal. Dawn's work has appeared in international and national magazines. She travels nationally to present trunk shows and workshops.

Contact Information

For more information on Dawn's designs and free patterns, contact her at dawnheesequilts.blogspot.com, linenclosetdesigns.com or follow her on Facebook at [facebook.com/LinenClosetDesigns](https://www.facebook.com/LinenClosetDesigns).

Charitable Causes



We want to hear about your charitable efforts. Send your information to Judy at judy@primitivequiltsandprojects.com.

Chronic homelessness is a fact of life for over 83,000 Americans (National Alliance to End Homelessness. The State of Homelessness in America 2015), yet it's an unfamiliar thought for the fortunate and sheltered among us.

In Hartford, Connecticut, "Journey Home CT" is a team of innovative problem solvers who are passionate about ending homelessness in their community. Founded in 2007, Journey Home focuses on solving the problem of chronic homelessness with housing, employment, and support services, rather than managing it with emergency shelter. From 2011-2016, the area saw a 20% decrease in homeless population. In less than two years they have matched 72% of those experiencing chronic homelessness to housing, which means they are already housed or will be housed very soon.

Drive southwest for about two hours, and you'll find yourself in Nyack, New York, a small town on the Hudson River. This is also where you'll find a fairly new, small quilt store called The Quilt Tree. Owners Lisa Jenner and Stacey Starr opened



the store in 2015. The shop offers a wide range of products, such as designer fabrics, notions, and patterns. They also teach classes, including a monthly "Charity Sew" program in which they make a quilt to donate to a cause. One of their teachers, Bethany Morelli, started the Charity Sew program to support Journey Home CT, where her brother volunteers.

The Quilt Tree has adopted Journey Home as an ongoing recipient of their Charity Sew quilts. Once a month, Lisa and Stacey get together with loyal customers to make quilts for new residents within the Journey Home program. Lisa and Stacey are open to suggestions regarding other charities, but they have donated most of their quilts to Journey Home. This May, they made a quilt for Project Linus.

The program fills up fast. They can accommodate 10 people (8 on machines and 2 for cutting and ironing). The sessions last three or four hours. Lisa and Stacey provide food and beverage for the participants. Sometimes they ask the participants to bring in scraps from their stashes that coordinate with the current project. People are always glad to get rid of scraps! It's a great deal of fun. Everyone experiences a strong sense of community through this program.

If you would like to help this cause, you can make quilts, or donate fabric for the quilts. You can also make a monetary donation to Journey Home CT, by visiting www.journeyhomect.org.

For more information, please contact: thequilttree@gmail.com or 845-353-1501.



A new resident with her new quilt.



Sunflowers

Designed by Jen Daly
Finished size: 22" x 52"
Finished block size: 8" x 8"

Project Level of Difficulty



Beginner

My inspiration for this table runner was a gorgeous pottery mug that I found in Maine on our family's annual summer vacation. The mug features golden yellow flowers bordered by a beautiful teal glaze, and as soon as I saw the color palette, I knew I had to make it into a quilt!

Material Requirements

- 1½ yard total assorted prints in shades of teal, blue and green
- ½ yard total assorted gold prints
- ¾ yard total assorted brown prints
- ⅓ yard teal print for binding
- 1⅓ yard fabric of your choice for backing

Cutting Instructions

From assorted teal, blue and green prints, cut:

✂ 166—2½" x 2½" squares

✂ 20— 3" x 6" rectangles*

From assorted gold prints, cut:

✂ 20— 3" x 6" rectangles*

From assorted brown prints, cut:

✂ 10— 4½" x 4½" squares

From teal print fabric, cut:

✂ 5—2¼" strips the width of fabric for binding

*see note in Half Square Triangle assembly section below.

Sewing Instructions

Half Square Triangle Assembly (for sunflower petals):

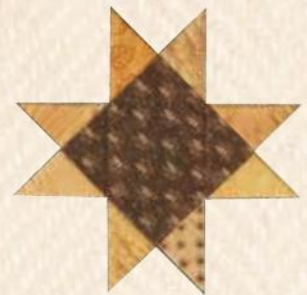
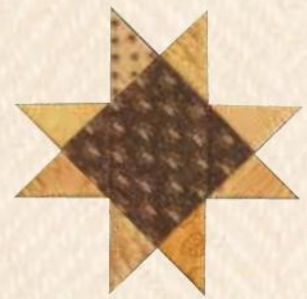
**Note from Jen: We'll be using a quick piecing method to make half square triangles for the sunflower blocks. I like to make my half square triangles a little bigger than necessary and then trim them to size, but if you'd prefer not to take this extra step, you can cut your assorted teal, blue, green and gold rectangles to 2⅞" x 5¾."*

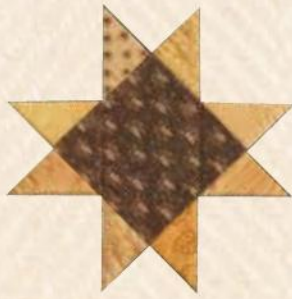
1. On the wrong side of each of 20 assorted gold print 3" x 6" rectangles, draw a vertical line down the center of the rectangle and two diagonal lines as indicated below.



2. Layer a marked gold print 3" x 6" rectangle atop a teal, blue or green print 3" x 6" rectangle with right sides together.

3. Sew a scant ¼" on either side of both diagonal lines.





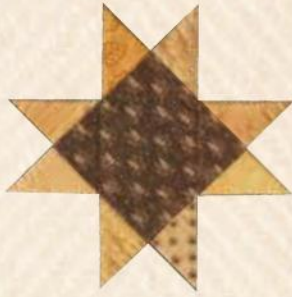
4. Cut on the drawn lines.



5. Open and press towards teal, blue or green print to make 4 half square triangles. Trim half square triangles to $2\frac{1}{2}$ " x $2\frac{1}{2}$ " unfinished.

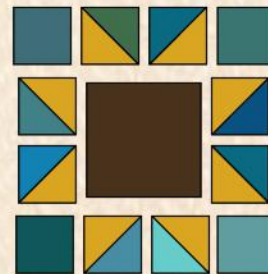


6. Repeat steps with remaining gold print and teal, blue or green print 3" x 6" rectangles to make 80 half square triangles measuring $2\frac{1}{2}$ " x $2\frac{1}{2}$ " unfinished.



Sunflower Block Assembly

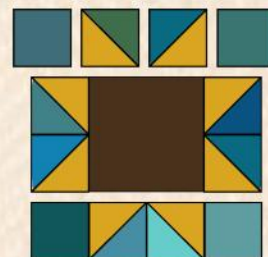
1. For each sunflower block, gather a set of 4—teal, blue or green print $2\frac{1}{2}$ " x $2\frac{1}{2}$ " squares, 8—gold/teal, blue or green print $2\frac{1}{2}$ " x $2\frac{1}{2}$ " half square triangles, and 1—brown print $4\frac{1}{2}$ " x $4\frac{1}{2}$ " square and lay out the block in rows as indicated.



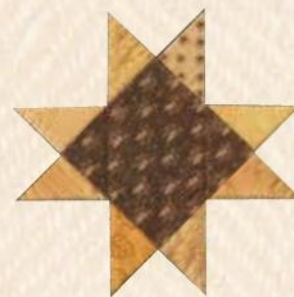
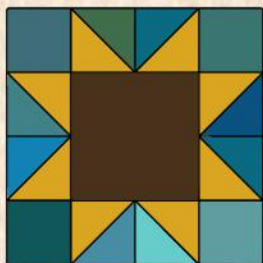
2. To make side units for the sunflower block, stitch together 2—gold/teal, blue or green print $2\frac{1}{2}$ " x $2\frac{1}{2}$ " half square triangles. Press seams open. Stitch one side unit to either side of brown print $4\frac{1}{2}$ " x $4\frac{1}{2}$ " square. Press towards brown print.



3. To make the top and bottom units for the sunflower block, stitch together 2—teal, blue or green print $2\frac{1}{2}$ " x $2\frac{1}{2}$ " squares and 2—gold/teal, blue or green print $2\frac{1}{2}$ " x $2\frac{1}{2}$ " half square triangles each. Press center seam open and side seams to the teal, blue or green print $2\frac{1}{2}$ " x $2\frac{1}{2}$ " squares.

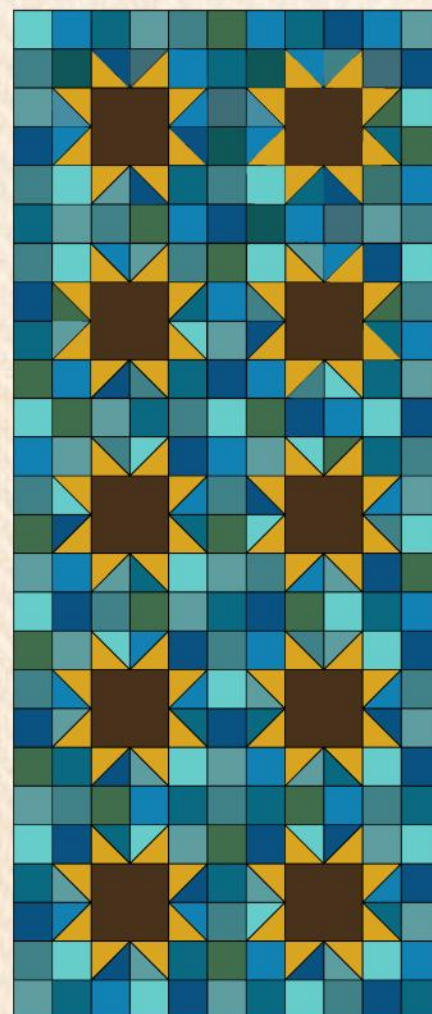
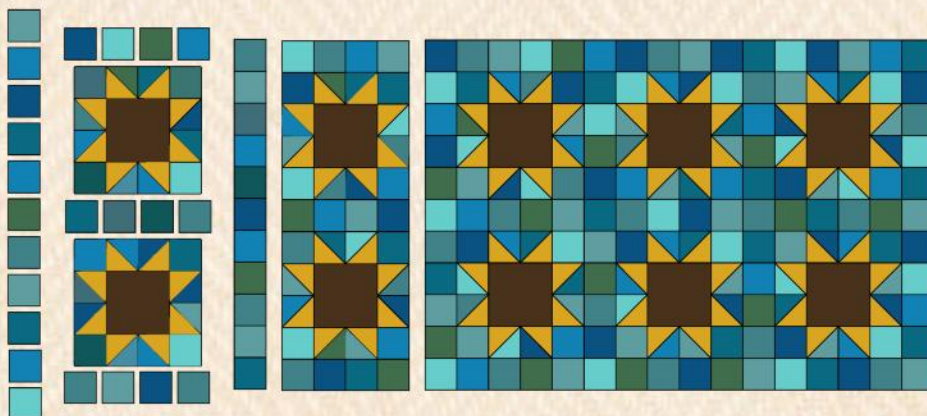


4. Stitch top and bottom units to center unit and press seams towards the brown print. Repeat steps 1-4 to make 10 sunflower blocks measuring $8\frac{1}{2}$ " x $8\frac{1}{2}$ " unfinished.



Quilt Assembly:

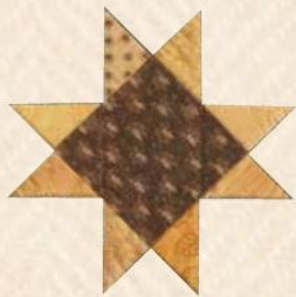
1. Referring to the diagram, lay out 10 sunflower blocks and 126—teal, blue and green $2\frac{1}{2}$ " x $2\frac{1}{2}$ " squares.
2. Stitch together 15 units of 4—teal, blue and green $2\frac{1}{2}$ " x $2\frac{1}{2}$ " squares each.
3. Stitch together 6 rows of 11—teal, blue and green $2\frac{1}{2}$ " x $2\frac{1}{2}$ " squares each.
4. Stitch together 5 rows of 3 units created in step 2 above and 2 sunflower blocks each.
5. Stitch together 6 rows created in step 3 above and 5 sunflower block rows created in step 4 above to complete quilt top.



Finishing the Quilt

1. Layer the quilt top, batting, and backing. Baste.
2. Quilt as desired. Using gold thread, Jen hand quilted in the ditch around each sunflower block and quilted a diagonal line extending from each sunflower petal point. Jen also quilted a diamond in the brown center of each sunflower block.
3. Trim quilt and bind.

Quilt Assembly Diagram



JEN DALY is a pattern designer and quilting instructor. Her designs have been featured both in print and on-line in Quilters Newsletter, McCall's Quick Quilts, McCall's Quilting, American Patchwork & Quilting's calendars, and the Moda Bake Shop. Jen lives in New Hampshire with her husband, their three teenagers, and Casey, their Goldendoodle.

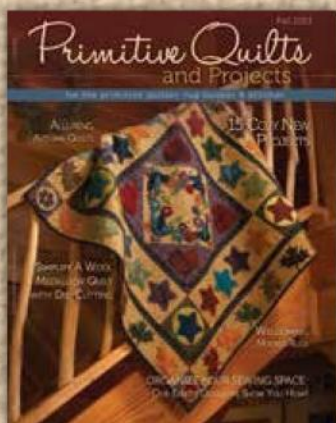
Contact Information

For more information about Jen's designs, visit her blog, "Jen Daly Quilts," at www.jendalyquilts.com, follow her on Instagram and Facebook (@jendalyquilts) or contact her at jendalyquilts@gmail.com.

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Owl Always Be Near



Designed by Michele K Galloway
Finished size: 47½" x 59½"

Project Level of Difficulty



Beginner



For 24 years I have told my two nieces that their mother would always watch over them, even though she was not here. This quilt is in memory of my sister Debbie, and in honor of my nieces, Meaghan and Rebecca. I hope this continues to remind them she will always be near!

Material Requirements

- 1 yard marbled pewter for background
- 1 yard brown print for tree
- ¼ yard cranberry solid for inner border
- ¾ yard dark green print for outer border
- ½ yard cranberry print for binding
- 3½ yards fabric of choice for backing
- 1 Layer Cake for pieced border (Michele chose Kansas Troubles)
- 6" x 10" marbled gold for stars
- 4½" x 5" black wool for pupils, hat, squirrel eye and nose
- 2" x 4" gray textured wool for hat buckle, squirrel legs and ears
- 5" x 5½" gray solid wool for squirrel
- 1" x 1" light pink wool for squirrel ear
- 5½" x 7" orange checked wool for pumpkins
- 3" x 5" orange small plaid wool for pumpkins
- 7½" x 9" orange solid wool for pumpkin
- 8" x 10" orange large plaid wool for pumpkin
- 3½" x 3½" light brown wool for pumpkin stems
- 4" x 4" green small plaid wool for leaves
- 5½" x 6" gold/yellow wool for feet, beaks, eyes, hat star and band
- 7" x 12" light textured wool for owl bodies
- 6½" x 7½" dark brown textured wool for owl heads and wings
- 8½" x 10½" light golden brown large plaid wool for mama owl wings and eyes
- 5½" x 7½" light golden brown textured wool for mama owl head and eyelids
- 3" x 4" yellow/brown large plaid wool for leaf
- 3" x 3½" yellow/brown solid wool for leaf
- 3" x 4" burnt orange wool for leaf
- Embroidery floss in colors to match appliqué
- Freezer Paper and Fusible Web
- Press 'n Seal or chalk pencil/wheel (your preference)



Appliqué Preparation and Cutting Instructions

See page 7 for general appliqué preparation instructions

From marbled pewter, cut:

1 – 24 ½" x 36 ½" rectangle for background

From brown print, cut:

1 each of Templates A and Z for tree trunk and branch (see additional cutting instructions in the sewing section below)

From cranberry solid, cut:

5 – 1 ½" x WOF strips for inner border

From dark green print, cut:

5 – 5" x WOF strips for outer border

From cranberry print, cut:

6 – 2 ¼" x WOF strips for binding

From dark Layer Cake prints, cut:

3 – 2 ½" x WOF strips from each of 9 prints for Nine-Patch blocks

1 – 2 ½" x WOF strip from each of 9 additional prints for Nine-Patch blocks

From light Layer Cake prints, cut:

3 – 2 ½" x WOF strips from each of 9 prints for Nine-Patch blocks

1 – 2 ½" x WOF strip from each of 9 additional prints for Nine-Patch blocks

From marbled gold, cut:

1 of Template FFF for large star

2 each of Templates GGG, and HHH for stars

From black wool, cut:

1 each of Templates C and D for squirrel eye and nose

1 of Template UU for hat

2 each of Templates CC, JJ, and OO for pupils

From gray textured wool, cut:

1 each of Templates WW, F, G, H and J for hat buckle, squirrel legs and ears

From gray solid wool, cut:

1 each of templates B and E for squirrel

From light pink wool, cut:

1 of Template I for squirrel inner ear

From orange checked wool, cut:

1 of Template N for right pumpkin accent

1 of Template Q for left pumpkin

From orange small plaid wool, cut:

1 of Template O for left pumpkin accent

From orange solid wool, cut:

1 of Template K for right pumpkin

1 of Template U for middle pumpkin accent

From orange large plaid wool, cut:

1 of Template BBB for middle pumpkin

From light brown wool, cut:

1 each of Templates L, R, and T for pumpkin stems, right, left, and middle

From green small plaid wool, cut:

1 each of Templates M, S, and P for pumpkin leaves, right, left, and middle

From gold/yellow wool, cut:

1 each of Templates DD, HH, and QQ for beaks

1 each of Templates EE, FF, III, JJJ, RR and SS for feet

2 each of Templates BB, II, and NN for eyes

1 each of Templates TT and VV for hat star and band

From light textured wool, cut:

1 each of Templates KK, LL and YY for owl bodies

From dark brown textured wool, cut:

1 each of Templates AA, GG, V, W, X and Y for baby owl heads and wings

From light golden brown large plaid wool, cut:

1 each of Templates ZZ and AAA for mama owl wings

2 of Template MM for outer fringe of mama owl eyes

From light golden brown textured wool, cut:

1 of Template XX for mama owl head

2 of Template PP for mama owl eyelids

From yellow/brown large plaid wool, cut:

1 of Template EEE for right leaf

From yellow/brown solid wool, cut:

1 of Template DDD for middle leaf

From burnt orange wool, cut:

1 of Template CCC for left leaf

Sewing Instructions

Tree Trunk and Branch

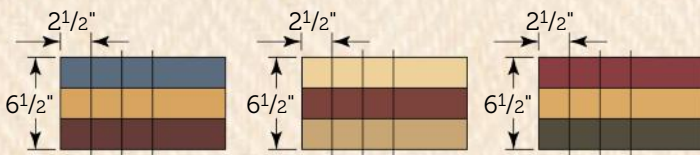
1. Cut a piece of freezer paper 18"x 38" long. From the BACK of the pattern pieces for template A, trace the tree trunk/branch starting at A1 and ending with A10. Your traced tree trunk should be 36½" high. Cut tree trunk/branch on drawn lines, with shiny side down, press to WRONG side of tree trunk fabric.

2. Cut fabric ¼" from drawn line on curved side of trunk, top and bottom. The back side of trunk (the long straight line) already includes the seam allowance so cut on the drawn line.

3. Fold and press the ¼" fabric towards the freezer paper on the curved side of the trunk and branch. Peel off freezer paper and position tree to center background fabric aligning the straight trunk side with the long side of the background fabric and the top and bottom of trunk to the top and bottom of the fabric. Pin in place. Sew around the outside of trunk/branch appliqueing in place.

Scrappy Border

1. From the Layer Cake, choose 5 dark prints and 4 light prints. Arrange and sew together in sets of three (dark-light-dark), (light-dark-light) and another (dark-light-dark). Then cut three 2½" strips from each combination.



2. Sew 3 of these strips together to make a Nine-Patch scrappy block. Sew the remaining strip sets the same way and you will end up with three Nine-Patch scrappy blocks from this combination (6½" square). Repeat to make a total of 12 Nine-Patch blocks of this color arrangement.



3. Continue with 5 light prints and 4 dark prints to make 12 more blocks reversing the color positions - two (light-dark-light) combinations and one (dark-light-dark).

4. To make rows, sew 6 scrappy blocks together. Make 4 rows.



5. Sew a row to the left and right sides of the center fabric, press seam towards border, then sew a row to the top and bottom of the center fabric. Quilt top will now measure 36½" x 48½."

Note: All appliqué is completed using 2 strands of floss unless noted otherwise.

Pumpkins/Squirrel

1. Place pumpkin BBB first, then add pumpkins K and Q. They will be partly on the scrappy border. Position all stems, templates L, R, and T slightly under pumpkins. Next add the squirrel body B and tail E under the middle pumpkin, and add legs F and G, eye C, nose D, and ears H, I and J. Add all pumpkin accents N, O, and U and leaves M, S, and P.

2. When you have everything in place, pin or press and stitch using the blanket stitch. Add the leaf veins and vines using the Press n' Seal method (see page 7 for instructions) or simply by using a chalk pencil/wheel, and the back stitch.

Oak Leaves

1. Position leaf CCC to the left partly on the branch. Leaf EEE is to the right and just under the branch. Leaf DDD hangs down the lowest, positioned between the other two leaves. Pin or press into place and stitch using the blanket stitch.

2. Add the leaf veins and a stem from leaf DDD up to the bottom of the tree branch using the back stitch.

Mama Owl/Hat

1. Position the Mama owl body YY on the branch, approximately 3¾" away from the trunk of the tree

2. Add the right wing, AAA (covers the joint of the tree and branch) and the left wing ZZ (rests on top of the branch).

3. The head XX sits down on the body (see placement marks on pattern) making sure you cover the tops of both wings. Place the hat band VV, buckle WW, and star TT on the hat UU. Look at the pattern sheet to see the placement of the hat under the owl head so the band/buckle is resting right on top of her head. The point of the hat will be on top of the scrappy border.

4. Mama Owl's Eyes: Do not use fusible web on Mama Owl's outer eye pieces or you will not be able to fringe it! Assemble the eyes before placing on the head.

5. Position the inner eye pieces NN in the center of the outer eye pieces MM. Add the pupils OO and then the lids PP. The lid covers the top portion of the pupil and inner eye and is even around the curved edges. Pin or press in place.

6. Using the blanket stitch, stitch all the eye pieces to an outer eye piece. Do both eyes the same. Add a highlight to the pupil if you like.

7. Looking at the pattern sheet for placement, add the owl beak QQ, and position the eyes. The outer eye sections can overlap slightly, because they get fringed later.

8. Using a running stitch, stitch the eyes to the owl head close to the blanket stitching of the inner eye/lid.

9. Eye Fringe: Now is the time to fringe Mama Owl's outer eye by making small cuts in the wool towards the inner eye/ lid section. Be careful that you do not cut into the running stitch you used to attach the eyes to the head. Fluff up and you are finished!

Baby Owls

1. Position baby owl body KK on the right and baby owl body LL on the left, covering where Mama owl's wings and body meet, with their bottoms sitting on the branch and their bodies at a slight angle leaning into the Mama.

2. Add the right and left wings V, W, Y and X, (top of wing is also labeled) to the baby bodies.

3. The heads GG and AA are positioned over the upper bodies and wing tops, tilted slightly into Mama.

4. Add their beaks HH and DD, eyes II and BB and pupils JJ and CC. Pin or press in place. Using the blanket stitch, stitch all parts down. You can add a highlight to each pupil if you like.

Owl Feet

1. Position all owl's feet RR, SS, III, JJJ, EE and FF resting slightly on the bodies and mostly on the branch. Using the blanket stitch, stitch down. Using the same floss and the back stitch, make the lines on their feet that separate their toes.

Completing the Quilt

Before making the border strips, see if your quilt center matches the measurements below and if not, make any necessary adjustments.

1. Make 2 — 1½" x 48½" cranberry solid side border strips. Referring to the Quilt Assembly Diagram, sew those two strips to the sides of the quilt center.

2. Make 2 — 1½" x 38½" cranberry solid top and bottom border strips, then sew those to the top and bottom of the quilt top.

3. Make 2 — 5" x 50½" dark green print side border strips, then sew those to the sides of the quilt top.

4. Make 2 — 5" x 47½" dark green print top and bottom border strips, then sew those to the top and bottom of the quilt top.

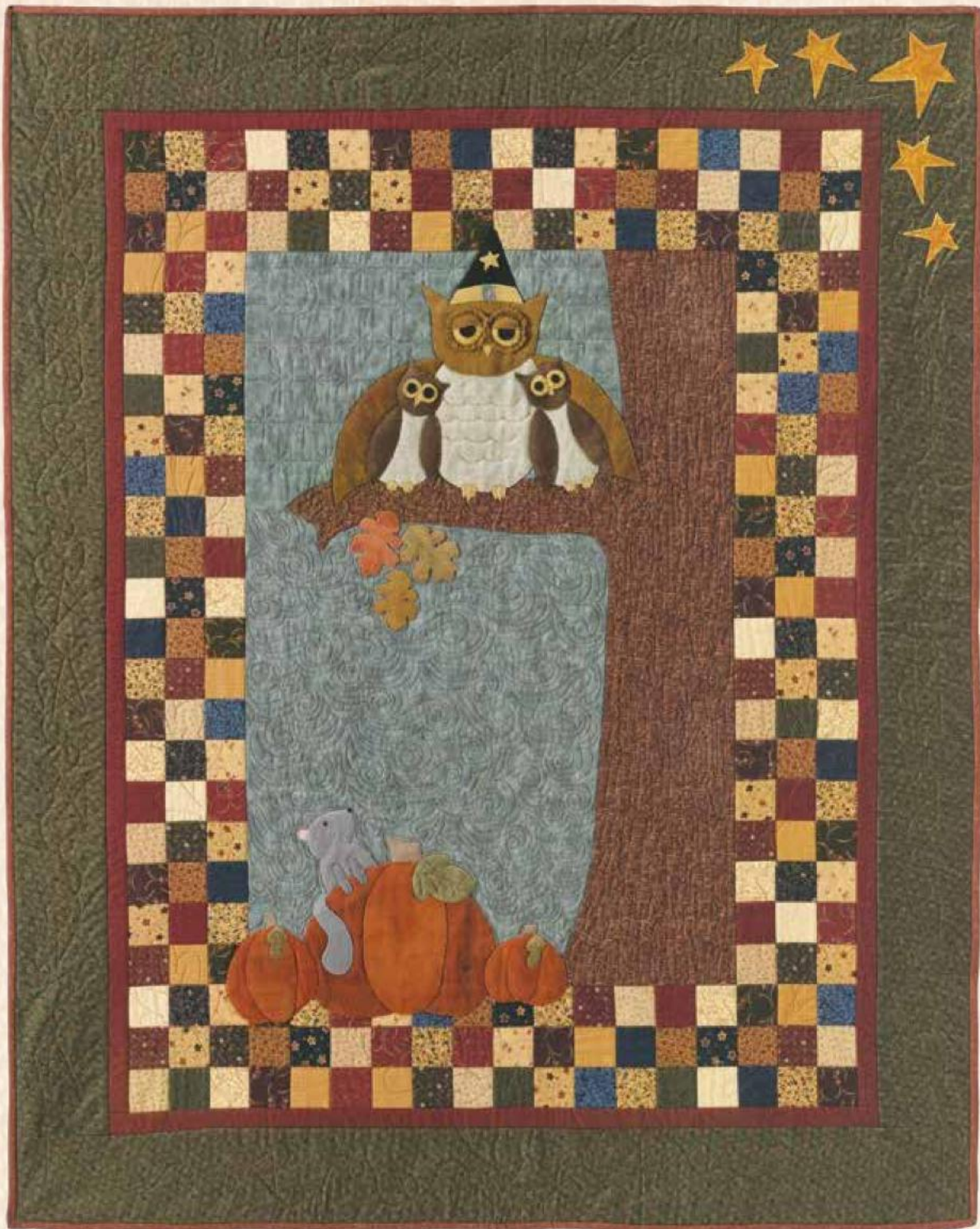


Border Stars (Cotton fabric)

1. Center the large star to the upper right corner, making sure it is not too close to the sides of the quilt so it doesn't get in the binding. Add a medium star on both sides of the large star. One going down the side and the other going across the top.

2. Next add a small star on either side of a medium star. Appliqué in place. I used fusible web and raw edge appliqué.

Sandwich the quilt top, batting and backing; baste. Quilt as desired, then bind.



MICHELE GALLOWAY lives in the rural community of Lookout, Pennsylvania with her husband and two dogs. Their two sons are grown. Their oldest is a funeral director, married to a beautiful young lady, and they have two precious children. Their youngest is a talented welder and fabricator. Michele has enjoyed appliqué work and quilting for many years and has turned that passion into working with wool. Her pattern company is "By Your Light Designs".

Contact Information

For more information on Michele's designs or to order a kit, contact her at mkgalloway15@hotmail.com, byyourlightdesigns.com, byyourlightdesigns.blogspot.com, or 570-224-6346. Kit is available for \$110.50 + shipping. (PA residents only – 6% sales tax). The kit includes all wool and cotton to complete quilt top and binding.



Crow & Corn

Designed by Roseann Meehan Kermes
Finished size: 9½" x 14"

Project Level of Difficulty



Intermediate

Hang on a knob, or park on a bench. Make a rucksack that celebrates the Autumn season.

Material Requirements

- Fat quarter, dark orange print for the outside
- Fat quarter, fabric of choice for the lining
- Fat eighth or 9" x 22" gold print fabric for cuff
- 8" x 10" tan print for appliqué background
- 3–2" x WOF strips for ties, one each of green, rust, and gold
- 8" x 10" cotton batting
- 2½" x 6" black wool for crow
- 4" x 8" green wool for corn husk and stem
- 2" x 4" gold wool for corn
- ¼" black button for crow's eye
- 3 large black buttons for cuff
- Embroidery floss: black, gold, red, bright green
- Roxanne's Glue Baste-It
- Freezer Paper

Appliqué Preparation and Cutting Instructions

See page 7 for general appliqué preparation instructions

From dark orange print, cut:

✂ 1–14" x 20" rectangle for rucksack

From fabric of choice, cut:

✂ 1–14" x 20" rectangle for lining

From gold print, cut:

✂ 1–6" x 20" rectangle for cuff

✂ 1–¾" x 8" strip for hanger

From tan print, cut:

✂ 1–8" x 10" rectangle for appliqué background

From green, rust and gold prints, cut:

✂ 1–2" WOF strip from each

From black wool, cut:

✂ 1 of Template A for crow

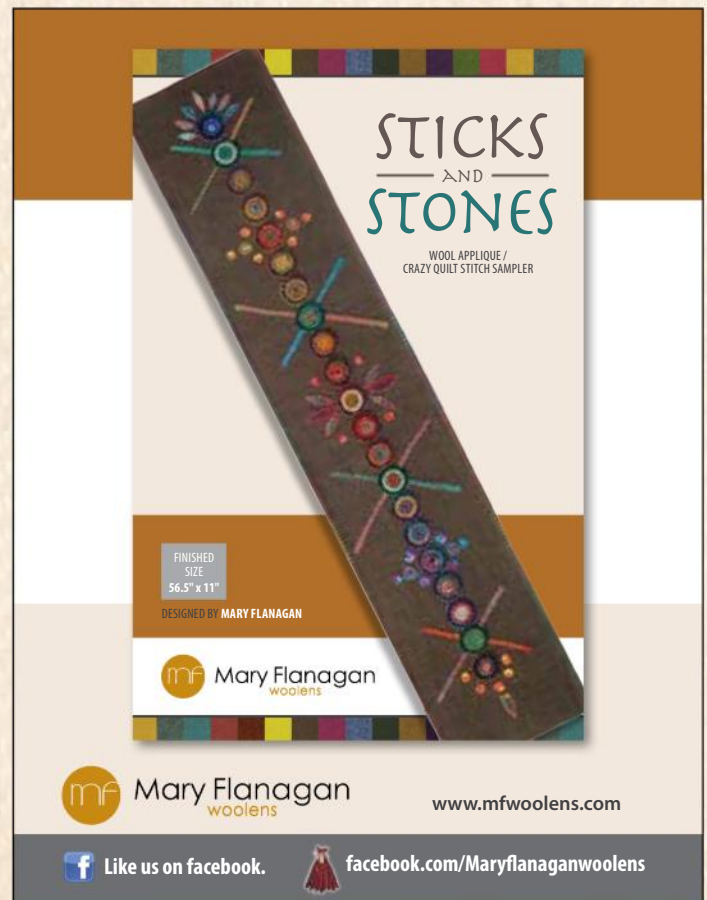
From green wool, cut:

✂ 1 of Template B for stem

✂ 4 of Template D for cornhusks

From gold wool, cut:

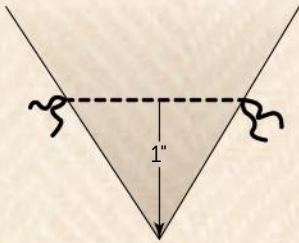
✂ 4 of Template C for corn



Sewing Instructions

Assembling the rucksack

1. Fold the dark orange rucksack front in half, wrong side out, so it measures 10" x 14." Stitch along the 14" side, making a tube. Press the seam open. Turn the tube so the seam is centered.
2. Sew the bottom seam.
3. For marking purposes only, flatten the rucksack and press the sides. To make a box bottom, align the side and the bottom seam. Measure 1" from the corner and draw a line. Sew on the line and trim $\frac{1}{4}$ " from the seam. Repeat with the remaining corner.



4. Repeat steps 1-3 with the lining fabric.
5. Turn the front of the rucksack right side out. Tuck the lining inside the rucksack front.
6. For the cuff, fold the 6" x 20" piece in half and stitch along the 6" side. Press the seam open.
7. Fold the cuff in half longwise, aligning the raw edges. Press along the fold.
8. Place the cuff inside the rucksack and lining unit, aligning the raw edges and the back seams. Sew together catching all four thicknesses of fabric.
9. Press the cuff to the front of the bag so that 2" show around the top of the rucksack.

Stitching the front panel

1. Following the diagram, lay the crow, cornhusks, stem, and corn ears on the tan fabric, and use glue to hold in place. Place the cotton batting behind the fabric.
2. Whipstitch the shapes in place with one strand of floss, using floss that's appropriate for the color. Stitch through the cotton batting layer.
3. On the crow, backstitch the star with two strands of gold floss. Stitch the button for the eye with red floss.

4. Stitch a backstitch in green up the center of the stem and through the center of the corn husks. Make two or three long overcast stitches over the base of the corn husks.
5. With four strands of dark brown floss, make the corn tassels. Push the needle from the front to the back, leaving a long tail of floss. Come back to the front, close to where the needle went in. Make a French knot by wrapping the thread around the needle three times, then go through to the back again. Bring the needle back up to the front, cutting the floss, leaving a long tail. Trim both 'tassels' so they are about $\frac{3}{8}$ " long. Separate the floss to fluff. Do three tassels on each corn ear.
6. Use three strands of red floss and backstitch CORN.
7. Trim the stitching piece to $5\frac{1}{2}$ " wide by $7\frac{1}{4}$ " long. Trim the batting $\frac{1}{8}$ " smaller than the top.

Finishing the rucksack

1. Center the stitching on to the rucksack, $3\frac{1}{2}$ " from the folded edge of the cuff, and centered left to right. Use three strands of floss to overcast stitch the piece in place. Randomly make large X stitches as you do this.
2. Align three large, black buttons on the cuff. With six strands of floss, stitch the button to the cuff, going through all layers. Push the needle from the front to the back, leaving a long tail of floss. Bring the needle back to the front through the button hole, then tie floss on top of the button with three knots. Trim floss and fray the ends.
3. Trim the ends of the three 2" x WOF strips. Layer the three fabrics together and knot. Braid the fabric, knotting again at the end of the strips. Gently tug the braid to straighten it out.
4. Find the center of the braid, and stitch it to the back of the rucksack, $1\frac{1}{2}$ " down from the folded edge of the cuff.
5. Fold the $\frac{3}{4}$ " x 8" gold print strip hanger in half and stitch the ends to the center of the cuff, approximately $\frac{3}{4}$ " down from the top. Partially fill the rucksack with stuffing or shredded paper. Stuff with fall foliage, ears of corn, and other Autumn decorations. Bring the braided tie to the front and knot loosely with a double knot.
6. Use the hanger to hang the rucksack on a door hanger or peg. Enjoy!



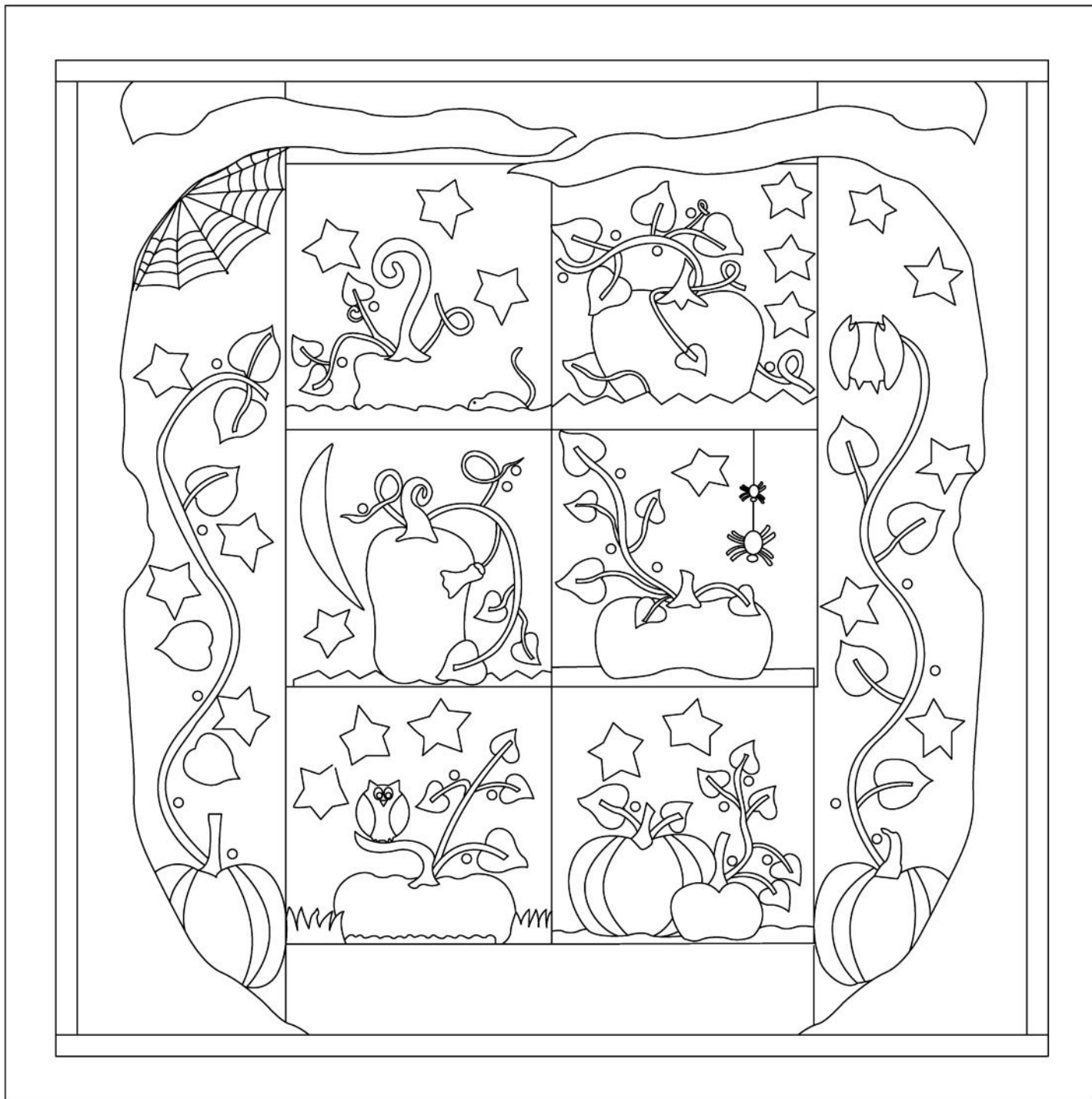
ROSEANN MEEHAN KERMES is the owner of Rosebud's Cottage in White Bear Lake, Minnesota. She loves to blend folk art and primitive motifs and colors with a brighter palette, using thread and stitches to add texture to her projects. Wool appliqué has been her favorite for more than 20 years. Roseann is a licensed designer for Sizzix and a Martingale quilt book author.

Contact Information

For more information on Roseann's designs, contact her at 651-426-1885, roseann@rosebudscottage.com or rosebuds-cottage.com. Find her on Facebook in one of her groups: Wool Workers or Wild Roses Quilt and Craft Club.

Coloring Page

Here's your chance to play quilt designer! Grab your colored pencils and enjoy completing this design by Dawn Heese, *Moonlit Garden*.



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Crops



Designed by Tonya Robey
Finished quilt size: 18" x 28"

Project Level of Difficulty



Beginner

The earliest primitive rugs tell a story of heart and home. This one features a farmer planting crops, and caring for livestock. Working from sun-up, to sun-down...all under the watchful eyes of a wise old owl!

Material Requirements

- 24" x 34" monks cloth, linen or burlap for rug foundation
- $\frac{3}{4}$ yard total mixture of creams, grays, light greens, and tans wool for the background
- $\frac{1}{8}$ yard dark green for the grass lines and leaves
- $\frac{1}{8}$ yard brown for the horse, tree, sun detail and ground above sheep
- 8" x 15" white for the sheep
- 8" x 15" light brown for the owl
- 8" x 15" red for shirt, radish, flower dots
- 10" x 15" blue for the skirt, sun detail, saddle, flower dots
- 8" x 15" yellow for the corn, sun detail, flower dots
- 6" x 15" orange for the sun detail, carrots
- 8" x 15" black for the hair, around sheep, outline of the owl
- $\frac{5}{8}$ yard mixture of dark/medium grays for the border
- Scrap peach for the face and hand
- Black Sharpie marker
- Red dot tracing paper or tulle netting
- Tapestry needle
- Tapestry thread
- 3 yards Binding tape
- Hook
- Hooking frame or hoop
- Wool cutter (optional)





Cutting Instructions

Referring to the wool colors listed in the Material Requirements above, cut wool strips a ¼" wide (if you are using a wool cutter, you will need a size 8).

Tracing & Hooking

1. Using a ruler and Sharpie marker, draw an 18" x 28" outline on your foundation, making sure the lines are drawn straight on the grain.
2. Using the photo as a guide, freehand a 1 to 1½" wavy border around the edge with the Sharpie.
3. Using the Red Dot tracer or tulle netting, transfer the designs to your foundation referring to the placement guide below. Add extra squiggly lines where you like for the grass, and extra dots for more flowers. (Guide below does not show border; use for general motif placement.)



Placement Guide

4. To prevent fraying, sew a zigzag stitch or serge around the edge of your foundation.
5. Referring to the photo for color cues, hook your rug starting from the center motifs, outlining them first just inside the drawn lines (to keep them from growing), then filling them in.

6. Begin hooking the background, outlining the motifs a couple of rows each, and then fill in the other area—this gives a nice, natural movement to the background. Alternate the different colored background strips to get an antique, primitive look.
7. Hook your border just before the background loops touch its line. This will enable you to get a nice straight border line hooked before filling everything in.
8. Loops should be roughly as high as they are wide. As you hook, bring each loop up nice and high, so you can make sure the wool is straight and not twisted, then pull it back down to match the height of the previous loop. A trick to keep the previous loop from pulling out, is to push or roll your hook back over the last loop you hooked as you are pulling up the new loop.
9. If you get worked into an area and need to go the other way, it is faster and easier to cut and leave a tail, then start again rather than fight a small turn.
10. After hooking is complete, use a steam iron and wet cloth to press the back and front of the rug. Dry flat.
11. Cut off the excess foundation around your rug to about one inch. Turn it under and bind your rug, using the tapestry thread and binding tape.



THE WOOL HARVEST 2017

September 21st, 22nd, 23rd, 2017

Rebekah L. Smith from Ohio - Folk Artist & Author of 2 Primitive Applique Books
 Sharon Smith from California - Contemporary Rug Hooking Designer & Teacher
 Adrienne Dykes from Texas - Primitive Rug Hooking Designer & Teacher
 Georgia Adams from Missouri - Designer & Vendor of Unique Primitive Accessories
 Sheila Schindler from Texas - Amish Baskets Designed for Rug Hookers
 Gary Simmons from Missouri - Quality Silver Jewelry that will Compliment All
 Carol Weatherman from Oklahoma - Primitive Designer & Teacher

Held at The Crowne Plaza Oklahoma City (5,000 sq. ft. room)
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Carol Weatherman hellodolly25@cox.net www.thesampling.net

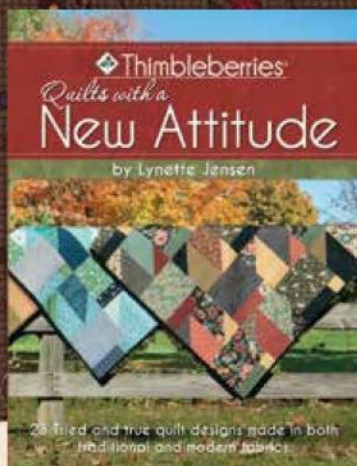


TONYA ROBEY'S love of antiques and primitives was nurtured by her parents. After years of vending at craft shows, the family opened a shop of their handmade primitive furniture and other handcrafted needfuls in the historical river town of Marietta, Ohio. Soon after, Tonya was introduced to rug hooking and fell in love with the craft. She has designed and hooked countless rugs and published books on hooked rugs, punch needle, penny rugs and her favorite wool dye formulas.

Contact Information

For more information on Tonya's designs, contact Sharon Craig with Mad Hen Primitives at 707-207-7075 or 2237 Liberty Hill Church Rd., Monroe, GA 30655.

Book Nook

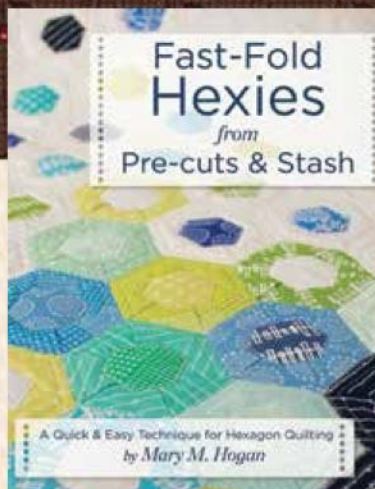
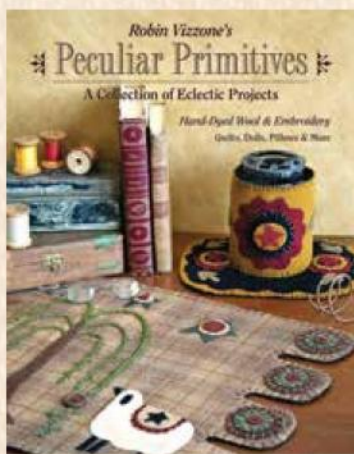


Thimbleberries® Quilts with a New Attitude

By Lynette Jensen

foxchapelpublishing.com; \$24.95

Excellent quilt designs withstand the test of time. In Lynette Jensen's new book *Thimbleberries® Quilts with a New Attitude*: 23 Tried and true quilt designs made in both traditional and modern fabrics, this statement rings true. Here, Jensen—an internationally-known designer and quilting authority—shows how exquisite quilt design works for both traditional and modern fabrics. To show how a good quilt design works for both traditional and modern fabrics, *Thimbleberries® Quilts with a New Attitude* features blocks made with Lynette's own *Thimbleberries* fabrics and the same designs in fabric by Cotton + Steel, the collaboration of five young designers whose fabrics have taken the quilting world by storm.



Fast-Fold Hexies from Pre-cuts & Stash

By Mary M. Hogan

landauer.com; \$12.95

Fast-Fold Hexies from Pre-cuts & Stash is a slender book jam-packed with how-to wisdom. It takes readers through the step-by-step process to create each unit from a folded circle of fabric, inserting a hexagon-shaped piece of batting, and then adding another, smaller hexie on top to hide the raw edges of your circle. The technique creates one complete hexie unit, and when you sew the units together, you get a two-sided quilt with no separate batting, backing or binding!

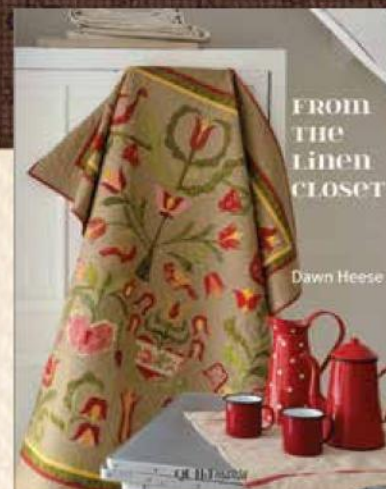
Robin Vizzone's Peculiar Primitives—A Collection of Eclectic Projects

By Robin Vizzone

C&T

ctpub.com; \$25.95

Primitive lines harken back to our American roots, reminding us of simpler times. Embrace the beauty of hand stitching with whimsical, age-worn designs. From wall quilts to table toppers and primitive dolls to pincushions, you'll sew 12 handcrafted projects with eccentric flair and distinct character—ideal for both beginners and more experienced sewists. Your stitches are meant to tell a story, so put perfection to the side as you create memories with felted wool, distressed cottons, and embroidery thread.



From the Linen Closet

By Dawn Heese

Quiltmania

quiltmania-inc.us; \$45

Dawn Heese offers us a soothing return to the past through 17 charming folk-art-style quilts and small projects. A gentle and warm ambiance and easy appliqué; one imagines oneself in a country home, a bunch of wildflowers on the table and a welcoming chair where it's good to settle in and quilt. You've enjoyed countless cozy quilts by Dawn in *Primitive Quilts and Projects* all these years. Now here's your chance to get a great collection of her unique designs.

Do you know of a book that might be of interest to our readers? Contact *Primitive Quilts and Projects* publisher, Judy Williamson, at judy@primitivequiltsandprojects.com. Due to space constraints, we cannot guarantee that we will feature every recommendation that we receive.







White Pumpkin Patchwork

Designed by Jill Shaulis
Quilted by Janet Graves
Finished quilt size: 12¼" X 24½"

Project Level of Difficulty



Beginner

I love fall colors and white pumpkins have become my favorite. I tend to like things that are a little 'off', not completely balanced—thus only half a pumpkin (not centered) and patchwork just on the bottom. This will be fun to hang on the wall or on a table.

Material Requirements

Jill used fabrics from her Kindred Spirits Sisters line by Windham Fabrics

- ½ yard brown #1 for pumpkin background and binding
- (11) 5" X 5" brown #2 for blocks
- (21) 5" X 5" brown #3, green #1, green #2, red #1, red #2, orange for blocks
- 6½" X 22" white wool for pumpkin
- 4½" X 7" brown wool for stem
- 4" X 8½" green wool #1 for 2 large leaves
- 3½" X 9½" green wool #2 for 3 small leaves
- ½ yard fabric of choice for backing
- ⅓ yard fusible (Jill used Steam a Seam Lite)
- Size 12 Perle cotton (Jill used Valdani: #191, #199, #O501; #O519; #P3)

Appliqué Preparation and Cutting Instructions

See page 7 for general appliqué preparation instructions.

From brown #1, cut:

- ✂ 1–8¼" X 24½" rectangle for background
- ✂ 2–2¼" x WOF strips for binding

From brown #2, cut:

- ✂ 10–3½" X 3½" squares for blocks

From assorted colors, cut:

- ✂ 14–3½" X 3½" squares for blocks
- ✂ 18–1½" X 2½" rectangles for blocks

From white wool, cut:

- ✂ 1 each of Templates A-D for pumpkin

From brown wool, cut:

- ✂ 1 of Template G for stem

From green wool #1, cut:

- ✂ 2 of Template E for large leaves

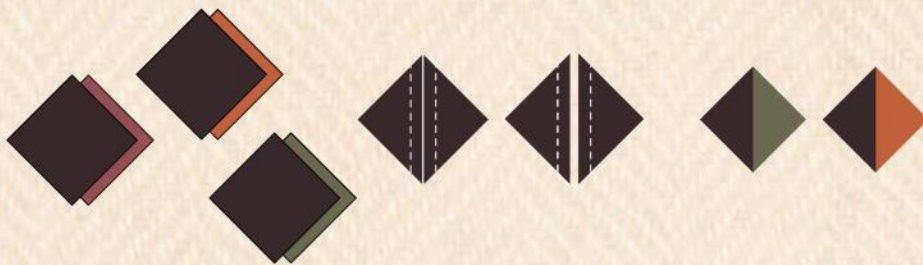
From green wool #2, cut:

- ✂ 3 of Template F for small leaves

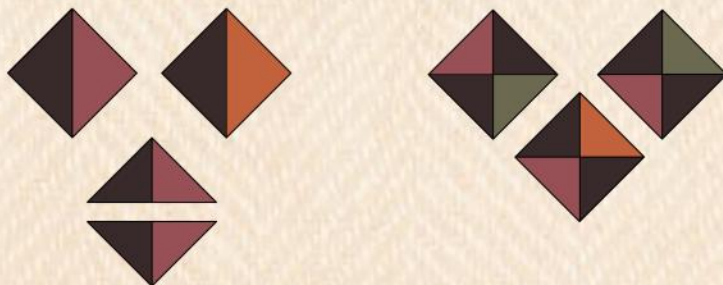


Sewing Instructions

1. Draw a diagonal line on the wrong side of a brown #2 square. Place right sides together with one of the assorted color squares.
2. Stitch ¼" on each side of the drawn line. Cut on the drawn line. Press toward the brown.



3. Cut the half square triangles in half from corner to corner as shown. Arrange the sections in pairs that are pleasing color combinations to you.



4. Place sections right sides together matching the seam. Stitch $\frac{1}{4}$ " along the long diagonal.

5. Repeat steps 1 to 4 to create 8 hourglass blocks. Square each up to $2\frac{1}{2}$ " x $2\frac{1}{2}$ ".

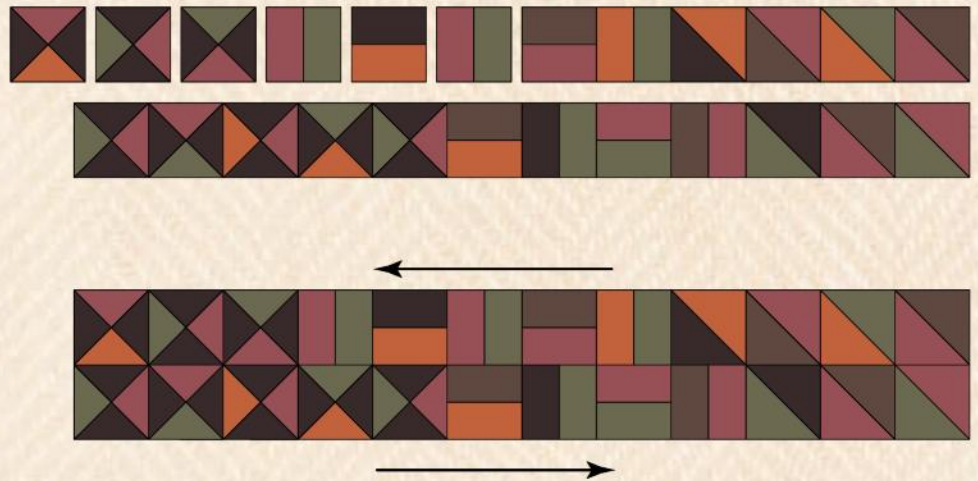
6. Choose 6— $3\frac{1}{2}$ " X $3\frac{1}{2}$ " squares from a variety of colors and 2—brown #2— $3\frac{1}{2}$ " x $3\frac{1}{2}$ " squares. Cut all the squares in half diagonally. Arrange each triangle with another color that is a pleasing combination to you. Stitch $\frac{1}{4}$ " from the long diagonal side, being careful not to stretch the fabric as you go. Press toward the darker color. Square up to $2\frac{1}{2}$ " X $2\frac{1}{2}$ ". Yield 8 HST units. You'll have one HST unit left over.



7. Arrange 18— $1\frac{1}{2}$ " X $2\frac{1}{2}$ " rectangles in pairs that are pleasing to you and stitch along the $2\frac{1}{2}$ " side. Press toward the darker color.



8. Lay out all blocks to create two patchwork strips. Sew all blocks together, and press as arrows show. Sew two strips together.



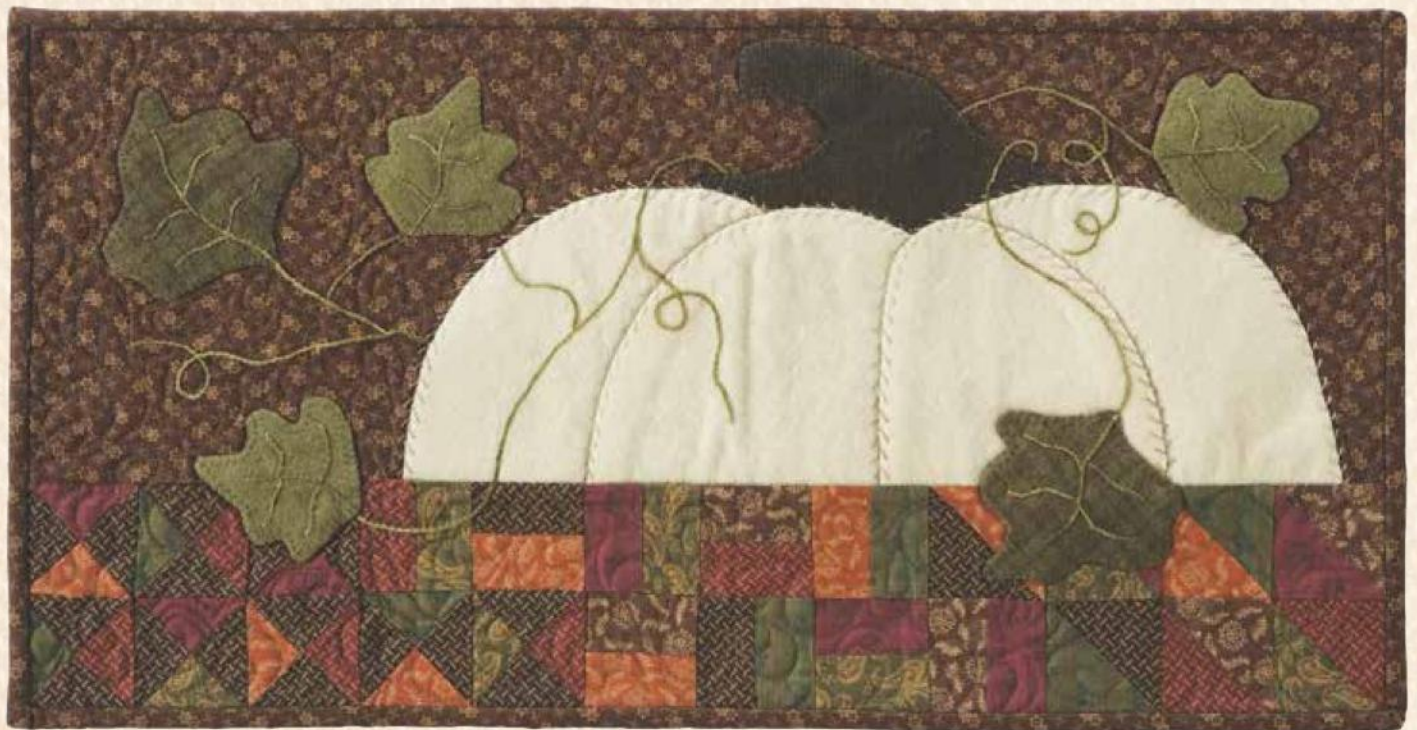
9. Referring to the project photo for placement, fuse, then stitch the pumpkin pieces (using a feather stitch), stem, 2 small leaves and one large leaf (using blanket stitch) to the brown #1 pumpkin background. I overlapped the pumpkin pieces and placed the stem 'under' the pumpkin.



10. Stitch the patchwork bottom to the pumpkin section (as illustrated at left).

11. Referring to the project photo for placement, fuse, then stitch the remaining large and small leaf. Using a stem stitch, stitch vines and leaf veins.

12. Sandwich the quilt top, batting and backing; baste. Quilt as desired, then bind.



JILL SHAULIS learned to sew from her mom and participated in 4-H and Home Economics. She began quilting in the late 1980s and with her sister, Vicki, opened a quilt shop, Yellow Creek Quilt Designs, in their hometown of Pearl City, Illinois, in 1992. They design patterns for their quilt shop, which was featured in *Quilt Sampler* magazine. She and Vicki have written two books, *Kindred Spirits: Celebrating Pieces of the Past* and *Simple Blessings in Patchwork: 13 Traditional Projects with a Twist*. This year, Jill also released her second fabric line, *Kindred Spirits II*, with Windham Fabrics. She and her husband Dave make their home in Lanark, Illinois. They have six children.

Contact Information

For more information on Jill's designs or to order a kit for this project, which includes the fabric (including wool) for the top and binding (\$32.75 plus shipping), contact her at 815-443-2211; 160 S. Main St., P.O. Box 55, Pearl City, IL 61062; yellowcreekquilt designs.com; or yellowcreekdesigns@gmail.com.



God Bless America

Designed by Cathleen Wiggs
Finished Quilt Size: 80" x 93"
Finished Block Size: 11"

Project Level of Difficulty



Intermediate

Favorite blocks from the Civil War era were known by two or more names, depending on the region of the country. This block name is known as both the Cross Roads Block or the Album Block. The medallion Eagle block has always been a favorite of mine and fit in very well with this beautiful quilt.

Material Requirements

- 144 – 5" squares of assorted prints for blocks
- 36 – 1½" x 16" strips in assorted prints for blocks
- ⅛ yard white with red print for blocks
- ⅛ yard brown/dark print for blocks
- 1⅝ yards cream print for blocks and appliqué background
- ⅓ yard blue/grey print for sashing cornerstones
- 2½ yards mustard/cheddar print for sashing and binding
- ½ yard brown/black print for eagle
- Fat quarter ombre red for shield (see note)
- Fat quarter ombre blue for banner (see note)
- ¼ yard black print for letters
- Scraps of rusty orange, green and mustard/cheddar for arrow, leaves and stars
- 4¾ yards fabric of choice for backing

NOTE from Cathleen: An ombre is a single color in graduated tones. They are popular but not always easy to find. When I did my shield I had a long narrow piece of red so I pieced it straight down the middle to make a usable amount before I appliquéd the shield. Use whatever you can find.

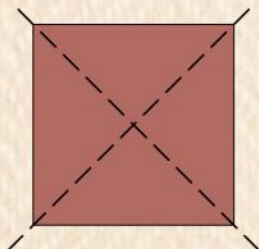
Appliqué Preparation and Cutting Instructions

See page 7 for general appliqué preparation instructions

Note – all appliqué pieces are provided without seam allowances added. My quilt is needle turned. To needle turn add ⅜ inch all the way around each piece. Use your favorite method of appliqué with this in mind.

From 144 assorted prints, cut:

✂ 144 – 5" squares, then cut each twice diagonally from corner to corner for block triangle A



From 36 assorted prints, cut:

✂ 36 - 1½" x 16" strips then sub-cut each into:
four 1½" x 4" strips for block strips B

From white with red print, cut:

✂ 144 - 1½" squares for block square C

From brown/dark print, cut:

✂ 36 - 1½" squares for block sashing centers E

From cream print, cut:

✂ 1 - 26" x 39" rectangle for appliqué background

✂ 144 - 1½" x 5½" strips for block sashing D

From blue/grey print, cut:

✂ 54 - 2½" squares for sashing cornerstones

From mustard/cheddar print, cut:

✂ 30 - 2½" x WOF strips, then sub-cut into:

90 - 2½" x 11½" strips for sashing

✂ 9 - 2¼" x WOF strips for binding

From brown/black print, cut:

✂ 1 each of Templates BB, Y, Z and Z reversed for eagle

From ombre red, cut:

✂ 1 of Template X for shield

From ombre blue, cut:

✂ 1 of Templates H, N and J combined for banner

From black print, cut:

✂ Cut 1 each of Letters B, C, D, G, L, M, O, R, and I

✂ Cut 2 each of Letters A, E, and S

From scrap of rusty orange, cut:

✂ 1 of Template V for arrow

From scrap of green, cut:

✂ 1 of Template F for stem

✂ 7 of Template W for leaves

From scrap of mustard/cheddar, cut:

✂ 1 each of Templates K, P, Q, T, U, and AA for stars

Sewing Instructions

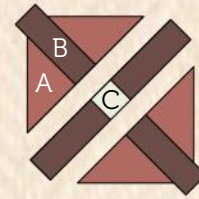
Center Eagle Block

1. Referring to the project photo on page 56 appliqué your quilt center, adding pieces in this order: head, wings, feet and tail; then shield and banner; then arrow, branch and leaves, and stars. Finally, appliqué the letters.

2. Also keep an eye on the direction your eagle is looking so that his beak and the banner line up.

3. When the appliqué is complete, trim to 24½" x 37½."

Making the small blocks



1. Sew two A triangles to a block strip B to form the top left corner of the block. Repeat to make a total of 2 per block

2. Sew two block strips B to a block square C to make the center diagonal.

3. Now sew the three units together to make one block. Square block to 5½." Repeat to make 144 blocks.

Making the large blocks

1. Select four small blocks (do not try to match or balance the colors—the overall effect should be scrappy). Position sashing D and corner stone E as shown.

2. Sew two sashing D's to either side of the corner stone, press seams towards sashing pieces.

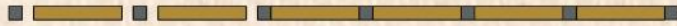
3. Sew a sashing D in between the two upper blocks, press seams towards blocks. Repeat for lower blocks.

4. Sew the three rows together, pressing seams towards blocks. Blocks should be 11½" square. Make (36) large blocks.



Quilt Assembly

1. Sew together six 2½" x 11½" mustard/cheddar print sashing strips with seven 2½" blue/grey print sashing cornerstones.



2. Repeat step one to make a total of six sashing/cornerstone strips.

3. Sew together two 2½" x 11½" mustard/cheddar print sashing strips with three 2½" blue/grey print sashing cornerstones.



4. Repeat step 3 to make a total of four sashing/cornerstone strips.

5. Sew together six large blocks with seven 2½" x 11½" mustard/cheddar print sashing strips to make a row.



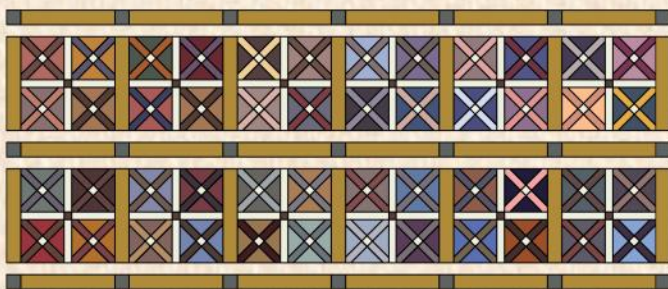
6. Repeat step 5 to make a total of four rows.

7. Sew together two large blocks with three 2½" x 11½" mustard/cheddar print sashing strips to make a short row.



8. Repeat step 7 to make a total of six short rows.

9. Sew together three units from step 2 with two units from step 6 to make the top section of the quilt.



10. Sew together three units from step 8 and two units from step 4 to make the left side of the appliqué center.

11. Repeat step 10 to make the right side of the appliqué center.

12. Sew the units from steps 10 and 11 on either side of the appliqué center to make the center of the quilt.



13. Repeat step 9 to make the two bottom rows of the quilt.

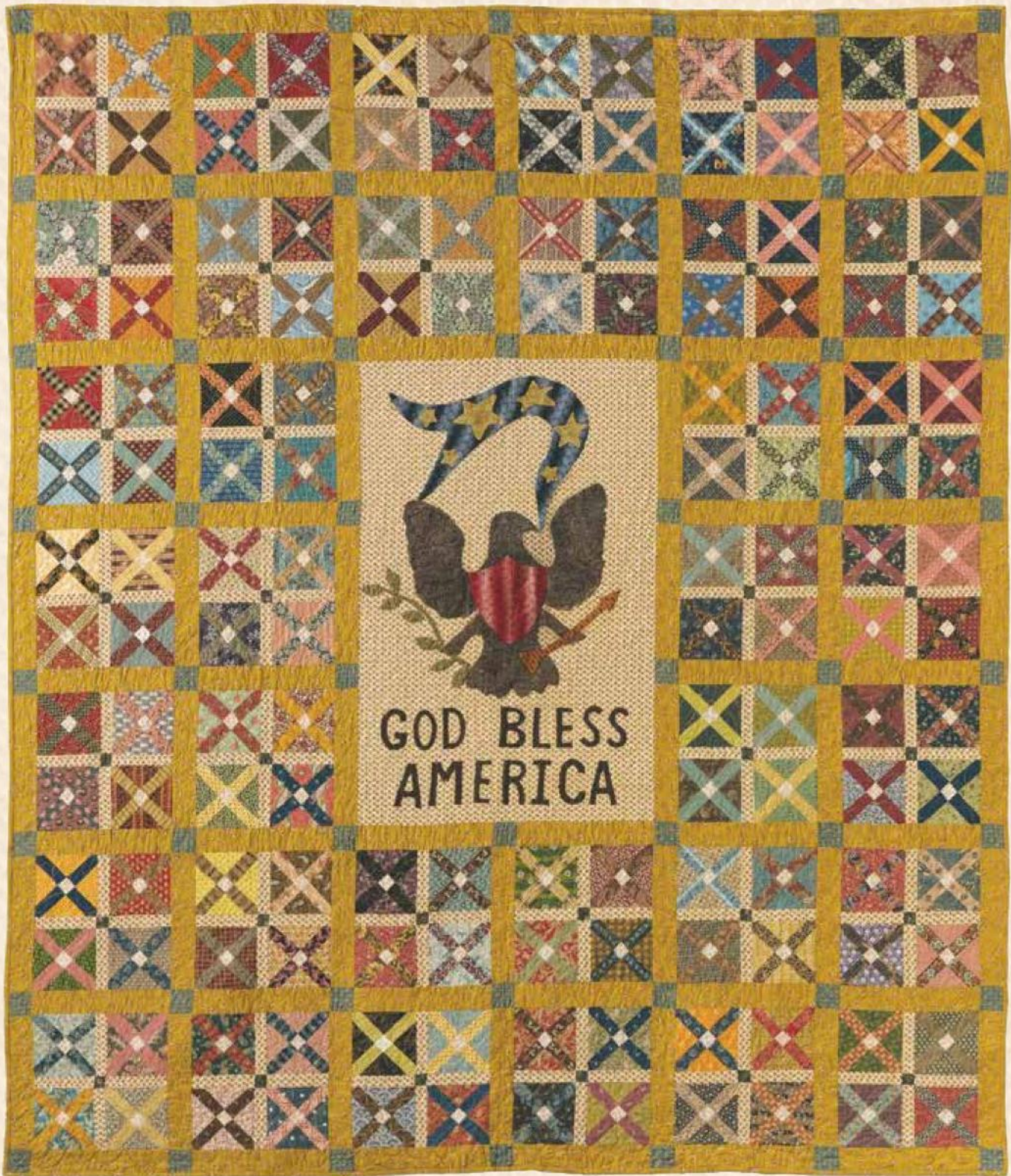
14. Sew the unit from step 9 to the top of the unit from step 12.

15. Sew the unit from step 13 to the bottom of the unit from step 14 to complete the quilt top.

16. Sandwich the quilt top, batting and backing; baste. Quilt as desired, then bind.



Quilt Assembly Diagram



CATHLEEN KOONS WIGGS has been a quilter since her retirement from the United States Marine Corps. She also combines her skills as actress, writer, director, and quilter to create story-time for quilters. In period costume, Cathleen presents trunk shows featuring a story and quilts of the same era. While the stories are fictional, they have been well researched so the information given is factual.

Contact Information

www.thequiltladystories.com

Designer Notes

For the different types of stitching you do, what types (and sizes) of needles and threads do you use? And why?

To give you a glance into the creative minds of this issue's project designers, we asked them a design-related question (above). Is there a question you would like to ask our designers? Send it to judy@primitivequiltsandprojects.com and it may appear in a future issue.

Julie Hendricksen



I use Aurifil 50 wt. for all my piecing. It is a strong and very fine thread that doesn't break and allows for a flatter seam. It also produces very little lint. I use Schmetz #80 needles. I try and replace my needle after every couple of projects.



Michelle Galloway

When working with wool, I use a number 24 Chenille needle to do all my hand stitching. It slides very easily through multiple layers of wool and fits well in my hand, making for smooth stitching! I have used a variety of flosses and threads, and kept coming back to the DMC 6-strand embroidery floss, which I now use exclusively. I use 2 strands (sometimes 1 for smaller areas) and love the variety of colors and shades. It gives my designs the finish I am looking for.

Kay Harmon

My favorite threads come from Valdani. I use the size 12 perle cotton for all my wool appliqué and most of my embroidery. I like Valdani threads for several reasons: the variegation gives an additional dimension and interest to the project, threads are colorfast, they are available in a rainbow of colors, and there's no need to separate the thread when using the 12 weight. I usually use a size 24 chenille needle when stitching wool appliqué; however, I'm not a "needle snob." I'll use whatever needle is available to get the project done. When I'm stitching detailed embroidery, I prefer to use the Valdani embroidery floss with 2 threads. I'm able to stitch more detail with the floss than with the perle cotton.



Cathleen Wiggs

Because I use cotton fabric for most of my work, I will use cotton thread for just about everything with a micro-tech or sharp needle. But for thread painting or fancy quilting, occasionally metallic threads are tempting; and here is the best tip I have found when it comes to metallic threads. Even with the huge improvement in quality in the past few years, I found that I get better results and less breakage if I use two threads through the same needle. I use a metallic thread and a fine cotton or silk thread (weight 40 or 50) and a 14/90 needle. Give it a try!

designer notes continued

Nola Heidbreder



I use a #22 Chenille needle for wool appliqué. It has a large eye and sharp point. For thread, I use Valdani perle cotton in all sizes, but size 8 is my favorite. I like the 8 because it's easy to thread and pull through wool fabric. Also, I like that you can see the stitches. Sometimes a 12 seems too small and disappears into the wool. I use a shirring needle (about 5-6" long) for shirring and standing wool circles. Heavy duty thread is good for those. A Clover Jumbo Tapestry needle is perfect for whip stitching the edge of a hooked rug. I also use that to do large chain stitching with my rug hooking. Love my own "Chunky Monkey" yarn for whip stitching, herringbone edge, and chaining. It's a 4-ply wool yarn that I can dye any color.

Jill Shaulis

I love Tulip needles. I use the chenille #24 when doing wool—it holds up well and seems to be a little sharper than other chenille needles. I use the embroidery #9 for all other hand sewing (English Paper Piecing and binding, for example). It glides easily through fabric, is very sharp, doesn't bend, and has an eye size I can thread easily. When working with wool I like Valdani thread (usually size 12). Valdani offers so many colors and they are colorfast! For all other sewing, it's Aurifil 50 weight; it's strong, fine, and doesn't fray.



Robin Vizzone

When my sister Patty introduced me to quilting years ago, she said that mastering an accurate $\frac{1}{4}$ " seam would be the most important thing I could learn and she was right! I believe it is one of the most critical skills needed when piecing quilts. Practice, practice, practice with fabric scraps until you are comfortable with your sewing machine, speed and needle position. I have found that using a high-quality quilting thread such as 50-weight Aurifil has also contributed to the accuracy of my $\frac{1}{4}$ " seam allowance. When working with wool, I always use my Karen Kay Buckley scissors. They are micro-serrated, sharp, and cut precisely without slippage right down to the smallest snip. I don't know what I did without them!



Jeni Gaston

I seem to have a lot of packs of needles of all sizes and types! This is probably because I owned a quilt shop for several years, and I have been sewing and stitching for so long! I like to use a size 11 milliner for my needle-turn appliqué, and a chenille #22 for wool on wool appliqué. If I am appliquéing wool onto cotton, I like a large-eye embroidery needle, because I can use just about any thickness of thread, and it is skinny enough to go through the cotton easily.

As for thread, I don't follow any steadfast rule. I tend to choose it on whim, depending on the project, what I have available, and the look I am after.

Lolita Newman



I use John James embroidery needles, size 9 or 10. I love John James because they feel good in hand and they do not bend as easily as others do. I will also use John James embroidery needle, size 1 for a primitive big stitch for hand quilting.

I LOVE Cosmo threads. I do an immense amount of hand embroidery and I don't need any type of thread conditioner with Cosmo. It sews like butter. But when I run out, I will use DMC as my backup. I can always get it at my local store when I am waiting on my Cosmo order.

Jen Daly

I love stitching! For embroidery, I use standard embroidery needles, matching the size of the needle to the thread I'm using. Most often, I use stranded embroidery floss for embroidery, although occasionally I will use perle cotton. For wool appliqué, I use the same embroidery needles and choose my thread based on the look I'm going for. Typically, I use one strand of embroidery floss that matches the wool I'm working with, and I appliqué it using a whipstitch. If I want the thread to show more or I'd like a less casual look, I'll use perle cotton in size 8 or 12 and a blanket stitch.

When I hand appliqué quilting cottons, I like to use John James size 11 "Gold'n Glide Appliqué" needles. They are ultra thin, but once you've got them threaded, they're great to work with. Finally, for hand quilting, my absolute favorites are John James size 11 quilting needles and YLI's hand quilting thread. When possible, I also love to use the YLI hand quilting thread to sew down binding because it's strong, it resists tangling, and it glides right through fabric.



Roseann Meehan Kermes

I embroider and do wool appliqué. I mostly use floss because it comes in so many colors. My favorite needle to use for stitching is a #9 embroidery needle because the eye is large enough to accommodate four strands of floss, while the needle itself is thin yet strong and has a sharp point. It's also a little smaller so it makes it easier to control the size of the stitches. I use it for almost everything!



Dawn Heese

For my wool appliqué, I use either two strands of Valdani floss or wool thread with a size 24 Chenille needle and I make a small appliqué stitch, rather than a buttonhole stitch. My designs tend to be

busy and I don't want your eye to be distracted by the buttonhole work. Using a small appliqué stitch makes the stitching less noticeable and you look at my appliqué design instead of the thread work. I also find this method to be faster and require less thread. The Chenille size 24 has a sharp point and an eye that will accommodate whichever thread I choose.

For my cotton appliqué, I use YLI 100 wt. silk thread in #235. This thread is fine and does not add bulk to your seam allowance. It makes it easy to hide your stitches and the color is neutral allowing me to use this one shade for all my stitching. My go-to needle is a Hemming size 11 Milliner. It is very fine and the extra length helps to turn under fabric and smooth points.





Pumpkin Moon Penny Rug

Designed by Jenifer Gaston
Finished size: 12" x 26½"

Project Level of Difficulty



Beginner

When I think of fall, I remember loving to take my kids on field trips to the local pumpkin patches. We didn't have a garden to grow pumpkins at home, but I always imagined it would be fun to look outside in the morning, and see how much the pumpkins grew by the light of the moon overnight!

Material Requirements

- 12" x 28" rectangle of olive green wool for background and lambs tongues
- 9½" x 13" rectangle of pumpkin wool for the pumpkin
- 1½" x 5" strip of brown wool for stem
- 9" x 10½" rectangle of rust wool for pumpkin details and small penny circles
- 6" x 11" rectangle of tan check wool for moon, star and large penny circles
- 13" x 19" rectangle of homespun fabric for backing

Appliqué Preparation and Cutting Instructions

See page 7 for general appliqué preparation instructions

From olive green wool, cut:

- ✂ 1-12" x 18" rectangle for background
- ✂ 8-of Template H for lambs tongues

From pumpkin wool, cut:

- ✂ 1-Combined Templates A and B for pumpkin

From brown wool, cut:

- ✂ 1 of Template E for pumpkin stem

From rust wool, cut:

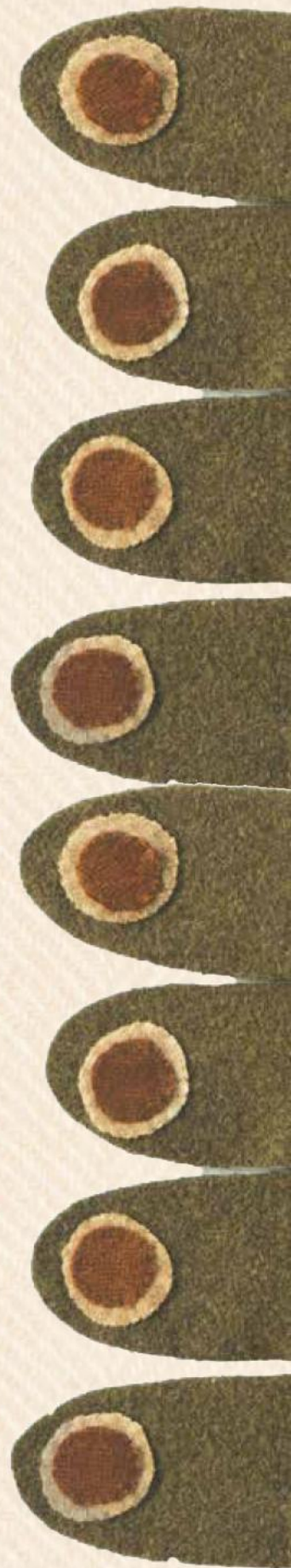
- ✂ 1 each of Templates C and D for pumpkin details
- ✂ 8 of Template J for small pennies

From tan check wool, cut:

- ✂ 1 each of templates F and G for moon and star
- ✂ 8 of Template I for large pennies

Sewing Instructions

1. Referring to the photo for placement, pin all appliqué pieces in place on the olive green background.
2. Whipstitch all pieces with matching threads.
3. Stitch the small rust pennies to the large pennies before stitching them to the ends of the lamb's tongues.
4. Turn the raw edges of the homespun fabric to one side and press in place.
5. Pin to the back of the stitched piece, hiding the raw edges of the homespun, and sandwiching the lambs tongue ends at both ends.
6. Backstitch all the way around the piece with matching thread, catching the lamb's tongues as you stitch.
7. Give your piece a nice steaming and enjoy!





JENI GASTON is one of the three founding sisters of Primitive Quilts and Projects magazine. Throughout her life, she has practiced fiber arts, and ended up making a career of it as a designer and quilt shop proprietor. With her sister Gretchen, she launched the online Rug Hooking Store, and later the Woolen Willow quilt shop. She has created more than 100 original projects and been published in four magazines. Jeni enjoys dyeing wool; designing quilt, rug and other wool projects; and spending time with her family—husband Glen, her grown children Kristen Taylor and Kris Gaston, and her grandchildren.

Contact Information

Limited Kits will be available by contacting www.woolenwillowdesigns.com; \$39.95 + postage



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PrimitiveQuiltsAndProjects.com/Contest



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Homespun Nine-Patches

Designed by Julie Hendricksen
Finished size: 70½" x 80½"



Project Level of Difficulty



Beginner

Textured cottons with brushed homespuns has become one of my favorite new fabric combinations. I have found that it appeals to both traditional and contemporary quilters alike.

Material Requirements

- 21-7" x 22" dark fabrics for blocks
- 21-7" x 22" light/medium fabrics for blocks
- 1¼ yards black fabric – alternate blocks and inner border
- 3¾ yards grey fabric – alternate blocks, setting triangles, outer border and binding
- 5½ yards fabric of choice for backing

Cutting Instructions

From light/medium fabrics, cut:

✂ 2 strips – 2½" x width of each fabric for blocks

From dark fabrics, cut:

✂ 2 strips – 2½" x width of each fabric for blocks

From black fabric, cut:

✂ 9 strips – 2½" x WOF for alternate blocks

✂ 8 strips – 1½" x WOF for inner border

From grey fabric, cut:

✂ 6 strips – 2½" x WOF for alternate blocks

✂ 6 strips – 4½" x WOF for alternate blocks

✂ 2 strips – 9¾" x WOF, then cut seven 9¾" squares cutting each on the diagonal twice for a total of 28 setting triangles

✂ 2 -5⅙" squares, cutting each on the diagonal once for a total of four corner triangles

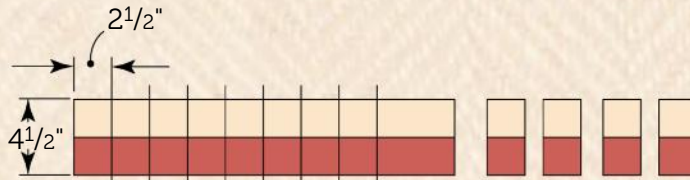
✂ 8 strips – 5" x WOF for outer border

✂ 8 strips – 2¼" x WOF for binding

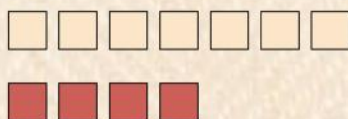


Block Construction

1. Separate your fabrics into 21 pairs of one light/medium fabric and one dark fabric. You will have two strips of each fabric. *Fabrics will be referred to as light instead of light/medium in block instructions.
2. Sew one light strip to one dark strip to make a strip set. Press seam allowance towards the dark fabric. Sub-cut strip set into eight units that measure $2\frac{1}{2}" \times 4\frac{1}{2}"$ each.



3. Using the second strip of the same two fabrics, cut seven $2\frac{1}{2}"$ squares from the light fabric and four $2\frac{1}{2}"$ squares from the dark fabric.



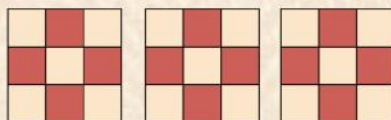
4. Sew together one $2\frac{1}{2}"$ dark square and one $2\frac{1}{2}"$ light square for a total of nine $2\frac{1}{2}" \times 4\frac{1}{2}"$ units.



5. Sew one $2\frac{1}{2}"$ light square to six of the units from step 2. Sew one $2\frac{1}{2}"$ dark square to the remaining three units from step 2.



6. Sew two units with light corners to each side of one unit with the light square in the middle to complete your block. Repeat twice more for a total of three blocks.



7. Repeat with the remaining 20 pairs of fabric to make three blocks from each for a total of 63 blocks.

Alternate Block Construction:

1. Sew one $2\frac{1}{2}"$ black strip to one $4\frac{1}{2}"$ grey strip. Repeat for a total of six strip sets.
2. Cut each strip set into 16 – $2\frac{1}{2}" \times 6\frac{1}{2}"$ units for a total of 96. (unit #1)

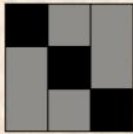


3. Sew one $2\frac{1}{2}"$ grey strip to each side of one $2\frac{1}{2}"$ black strip. Repeat for a total of three strip sets.

4. Cut each strip set into 17 – $2\frac{1}{2}$ " x $6\frac{1}{2}$ " units for a total of 51. You will have three extra. (unit #2)



5. Sew one unit #1 to each side of one unit #2 to complete your block.



6. Repeat for a total of 48 blocks.

Quilt Construction

1. Referring to the quilt assembly diagram, lay out the nine-patch blocks, alternate blocks and setting triangles. The light corners of your nine-patch blocks face the top of the quilt. The black corners of the alternate blocks also face the top of the quilt. This will form rows both vertically and horizontally across your quilt.

2. Sew together the blocks and setting triangles to form diagonal rows, then sew the diagonal rows together to form your quilt.

Completing the Quilt

Before making the border strips, see if your quilt center matches the measurements below and if not, make any necessary adjustments.

1. Make 2 – $1\frac{1}{2}$ " x $76\frac{1}{2}$ " black print side inner border strips. Referring to the Quilt Assembly Diagram, sew those two strips to the sides of the quilt center.

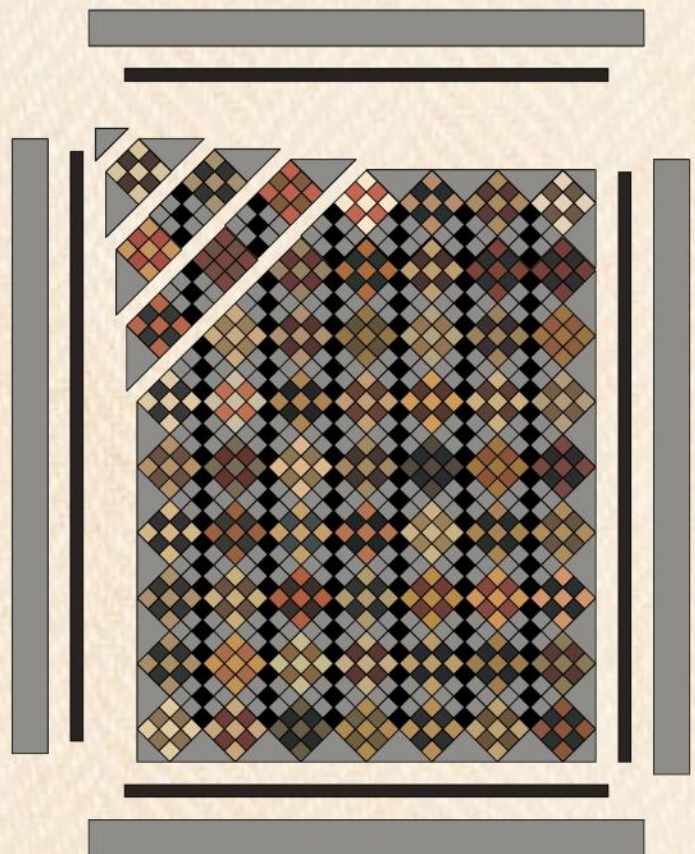
2. Make 2 – $1\frac{1}{2}$ " x $61\frac{1}{2}$ " black print top and bottom inner border strips, then sew those to the top and bottom of the quilt top.

3. Make 2 – 5" x $78\frac{1}{2}$ " grey print side outer border strips, then sew those to the sides of the quilt top.

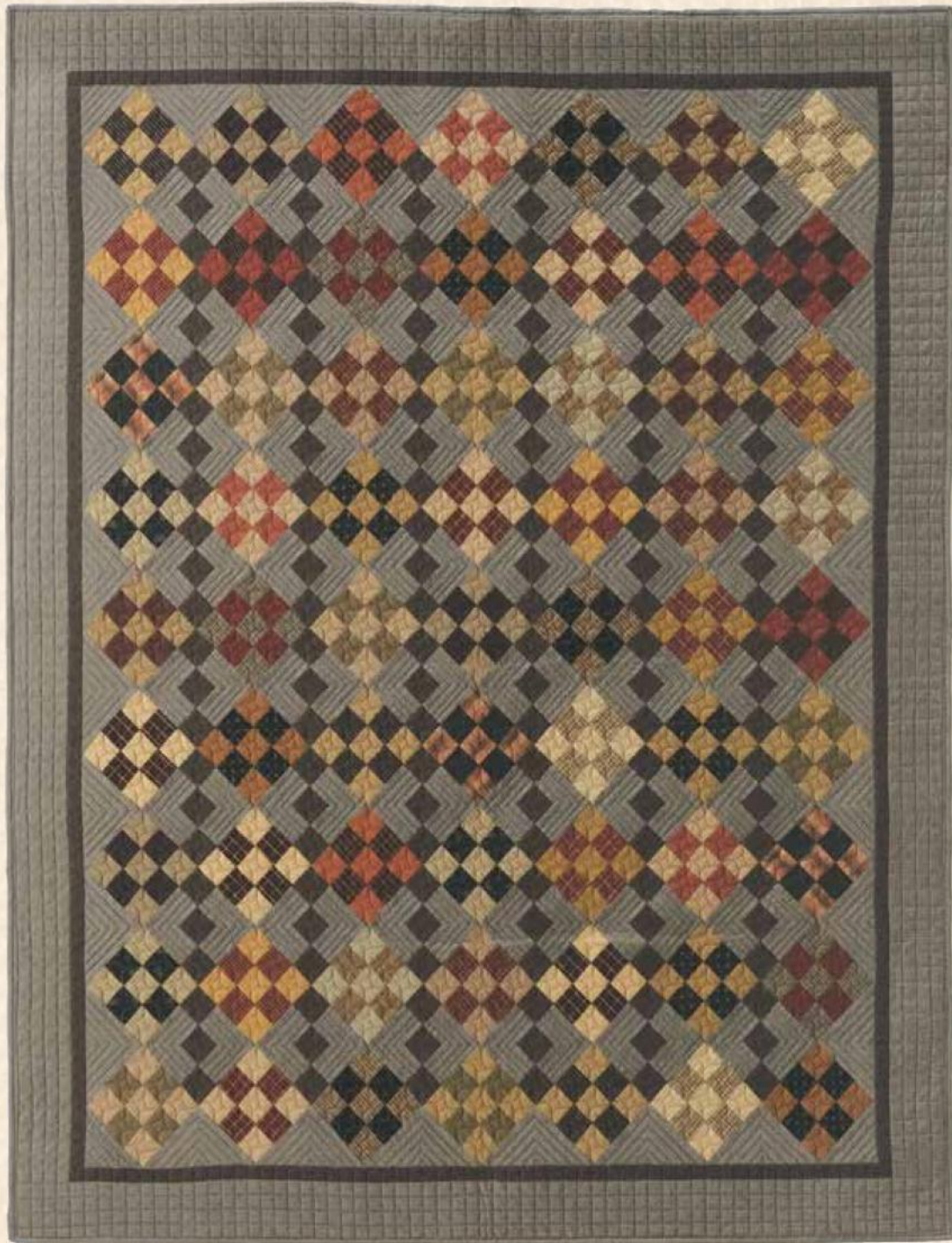
4. Make 2 – 5" x $87\frac{1}{2}$ " grey print top and bottom outer border strips, then sew those to the top and bottom of the quilt top.

5. Sandwich the quilt top, batting and backing; baste.

6. Quilt, bind and enjoy!



Quilt Assembly Diagram



JULIE HENDRICKSEN started quilting in the early 80s after spending several hours every week at a quilt shop while her son attended preschool. She now owns her own quilt shop, JJ Stitches, in Sun Prairie, Wisconsin, which specializes in reproduction fabrics. When designing quilt patterns for her store, Julie is often inspired by her large personal collection of antique quilts. Designing reproduction fabrics for Windham Fabrics has enabled her to share her love of antique quilts with others. Julie lives in De Forest, Wisconsin, with her husband, Greg.

Contact Information

For more information on Julie's designs or to order a kit for this project, which includes all fabric except for the backing (\$118.95 plus \$14 shipping), contact her at JJ Stitches, 221 East Main St., Sun Prairie, WI 53590; 608-837-2266; or jjstitches.com.

Your Voice

Notes from Our Readers



I love, love, love your magazine!
I had to go "brights" on this
Autumn Twist (Fall 2016). Glad to
find out "primitive is not a color"!
Thank you.
—Jayne Lyman

This is my version of Tonya
Robey's *Bee Humble* from your
Spring 2016 issue. Love your
magazine!
—Audrey Stevenson Burk



Early in March I attended a
conference called "Appliqué
Away on Galveston Bay." It was
attended by about 40 women.
The organizers suggested that we
bring an item for "Show 'N Tell"
to share at the banquet. Since
the *Birds of a Feather* bell pull I
designed was shown in the Spring
2017 issue of *Primitive Quilts and
Projects* I decided to take my bell
pull and the magazine. When I
unfolded it to show there were
several gasps of recognition. I
was so pleased that five or six of
those attending had either started
to make one or planned to do so.
That is an amazing percentage—
and it shows how much
appreciated the magazine is!!
—Phyllis Pokorny



I just finished the *Birds of a
Feather* bell pull from your
Spring 2017 issue. Working on
this project was a calming stress
reliever. Thank you!
—Charmaine Todaro



This is my completed
Pokeberry Quilt from *Quilts
We Love*. I only changed the
little girl block to four little
boys for my four grandsons.
Thanks again for helping me
find the missing pattern piece.
I love the new magazine!
—Leigh Ann Thomas

We love to hear from our readers. Please send us photos of your projects made from this magazine or your thoughts on our magazine and primitive fiber arts. We can't guarantee that we will publish all submissions, but we will do our best to capture your voices. Your notes may be edited for style, space and clarity. Send them to judy@primitivequiltsandprojects.com.



Designed by Kay Harmon
Quilted by Darlene Szabo
Finished quilt size: 45" x 51"
Finished block size: 9" x 9"

Crows in the Pumpkin Patch

Project Level of Difficulty



Beginner

The rich warm tones of this cute quilt will surely get you in the mood to wander through the pumpkin patch to find your perfect pumpkin.

Material Requirements

The featured fabrics are homespuns by Diamond Textiles. The numbers in parentheses, below, refer to the fabric manufacturer's numbers.

- Fat quarter of 8 assorted green, gold, and brown fabrics for blocks (RHS 114, RHS 223, RHS 229, PRF 555, PRF 590, PRF 610, PRF 654, PRF 810)
- Fat quarter large scale orange print for pumpkins (YDF 861)
- Fat quarter medium scale orange print for pumpkins (PRF 750)
- Fat quarter small orange check for pumpkins (YDF 876)
- Fat quarter orange stripe for pumpkins (YDF 866)
- Fat $\frac{1}{8}$ brown/gold print for pumpkin stems (PRF 603)
- Fat quarter green print for leaves (RHS 43)
- Fat $\frac{1}{8}$ solid black for crows (PRS 308)
- Fat quarter charcoal/gold plaid for vines (RHS 228)
- 2½ yards brown/black check for blocks and appliqué background (BRU 2417)
- ½ yard brown plaid for binding (YDF 84543)
- 3½ yards fabric of choice for backing



Appliqué Preparation and Cutting Instructions

See page 7 for general appliqué preparation instructions



From each assorted green, gold and brown fabric, cut:
✂ 4—3¼" squares for blocks
✂ 8—1½" x 5½" rectangles for blocks
✂ 2—5½" squares for blocks

From brown/black check fabric, cut:
✂ 32—3¼" squares for blocks
✂ 64—1½" x 5½" rectangles for blocks
✂ 2 — 12½" x 45½" strips (cut lengthwise so the strips will not have to be pieced) for appliqué background

From large scale orange print, cut:
✂ 2 each of Templates A, E, I, Q, T, V, A1, M1, O1, Q1, U1 for pumpkins



From medium scale orange print, cut:
✂ 2 each of Templates G, L, P, S, W, Y, C1, G1, N1, W1, Y1 for pumpkins

From small orange check, cut:
✂ 2 each of Templates C, H, J, M, O, Z, B1, F1, H1, J1, R1, T1, V1, Z1 for pumpkins

From orange stripe, cut:
✂ 2 each of Templates B, D, F, K, N, R, U, X, D1, E1, I1, K1, L1, P1, S1, X1 for pumpkins



From brown/gold print, cut:
✂ 2 each of Templates A2, B2, C2, D2, E2, F2, G2, H2, I2 for pumpkin stems

From green print, cut:
✂ 20 of Template J2 for leaves

From solid black print, cut:
✂ 4 of Template K2 for crows
✂ 3 of Template L2 for crows
✂ 14 of Template M2 for crow legs

From charcoal/gold plaid, cut:
✂ 120"—¼" finished bias for vines

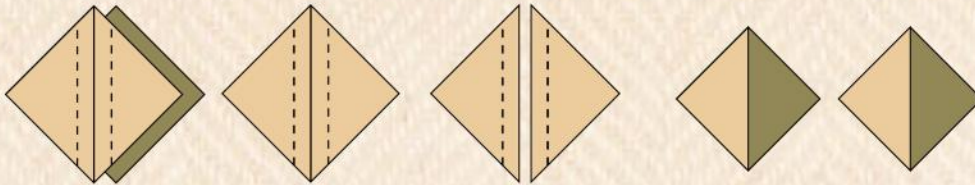
From brown plaid, cut:
✂ 2¼" strips on the bias to make 216" of binding



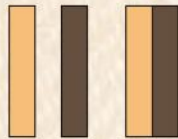
Sewing Instructions

1. To make one block, from the assorted green, gold and brown fabric choose 2 – $3\frac{1}{4}$ " squares; 4 – $1\frac{3}{4}$ " x $5\frac{1}{2}$ " rectangles; and one $5\frac{1}{2}$ " square. From the brown/black fabric choose 2 – $3\frac{1}{4}$ " squares and 4 – $1\frac{3}{4}$ " x $5\frac{1}{2}$ " rectangles.

2. Lay a $3\frac{1}{4}$ " brown/black square face up. Next lay a $3\frac{1}{4}$ " square you cut from the assorted green, gold and brown fabrics face down. Draw a diagonal line. Sew $\frac{1}{4}$ " on each side of the drawn line. Cut on the drawn line. Press seam open. Trim block to $2\frac{1}{2}$ ". Repeat to make a total of 4 – $2\frac{1}{2}$ " half square triangle units.



3. Sew a $1\frac{3}{4}$ " x $5\frac{1}{2}$ " brown/black rectangle to a $1\frac{3}{4}$ " x $5\frac{1}{2}$ " rectangle. Repeat 3 times to make 4 rectangle units.



4. Using the color photo as a guide, sew a half square triangle unit (note the orientation of the triangle), a rectangle unit, and a 2nd half square triangle unit together to create the top row. Do the same to create the bottom row.

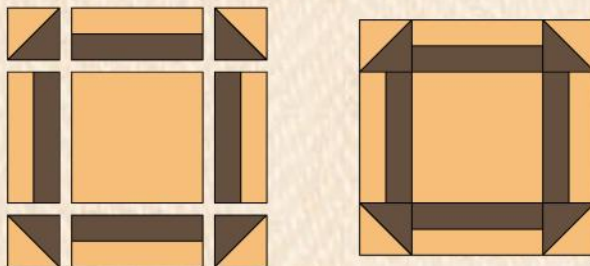


5. Sew a rectangle unit to each side of the $5\frac{1}{2}$ " square.



6. Using the color photo as a guide, sew the rows together to create one block.

7. Repeat to make 15 blocks. You will have enough for one extra block which can be used as a quilt label on the reverse of the quilt.



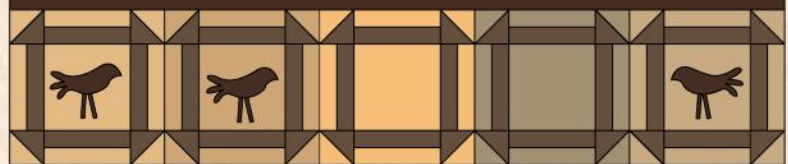
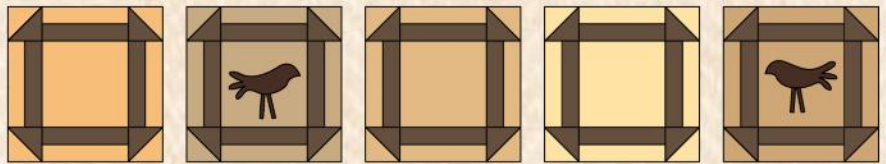
8. Use your favorite method to appliqué crows to 7 of the block centers.



9. Using your favorite appliqué method and the color photo as a guide, appliqué the pumpkin blocks.

10. Referring to the Quilt Assembly Diagram, lay out the 15 pieced blocks and two appliqué strips. Sew them into rows, then join the rows to complete the quilt top.

11. Sandwich the quilt top, batting and backing; baste. Quilt as desired, then bind.



Quilt Assembly Diagram





KAY HARMON'S earliest memories of sewing are watching her mother make the family's clothing on her treadle sewing machine. She learned to sew on that machine and still has it. In 1999, she took her first quilting class after retiring from 21 years in the Air Force, but it wasn't until she learned to appliqué that she really embraced quilting. Most of her quilts are appliquéed with a bit of piecing. Kay and her husband live in Springdale, Arkansas

Contact Information

For more information on Kay's designs or to order a kit for this design (\$74.95 plus shipping), contact Sew Graceful Quilting at sewgracefulquilting.com or info@sewgracefulquilting.com.

Stitchin' Marketplace

Wild and Wonderful • Pattern \$60



Pattern set includes all full-size templates and block-by-block instructions.

Finished size is 79" x 92."

304-916-0242 • woolenwillowdesigns.com



Simply Summer • Kit \$74.95



From the WoollyLady Design Studio. This kit includes a detailed pattern with full-size templates, and all the hand dyed wool you'll need to complete the project, including the solid black wool backing.

715-477-0036 • woollady.com

Folksy Flower Mat • Pattern \$10



By Jeni Gaston of "Woolen Willow Designs." Get this pattern for a primitive penny rug.

Size is approximately 9" x 12."

304-916-0242 • woolenwillowdesigns.com



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Pauline's Summer Ride • Kit \$40.50



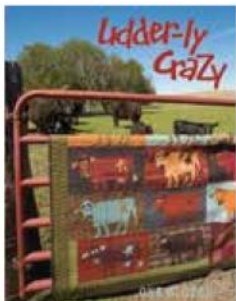
Wool appliqué on a fabric oval. The kit includes the pattern, wools, and fabrics (including the backing) needed. Approximate size is 13" x 22". It fits a rustic metal tray which is available for \$45 plus shipping.

815-443-2211 • yellowcreekquilt designs.com

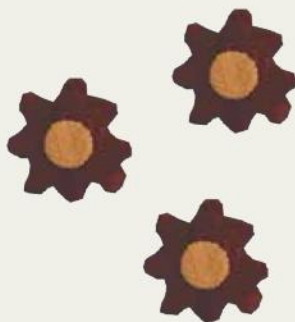
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509-995-6245 • onesisterdesigns.com



12 Christmas Ornaments • Set \$18



This set of patterns by Bonnie Sullivan's "All Through the Night" includes 12 patterns and 12 pre-printed backgrounds. Get started now to be ready for the holidays! Each ornament is approximately 3" x 4".
949-481-7301 • allthroughthenight.net



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Think Spring!

Designed by Nola A. Heidbreder
Finished size is 10" x 19"

Project Level of Difficulty



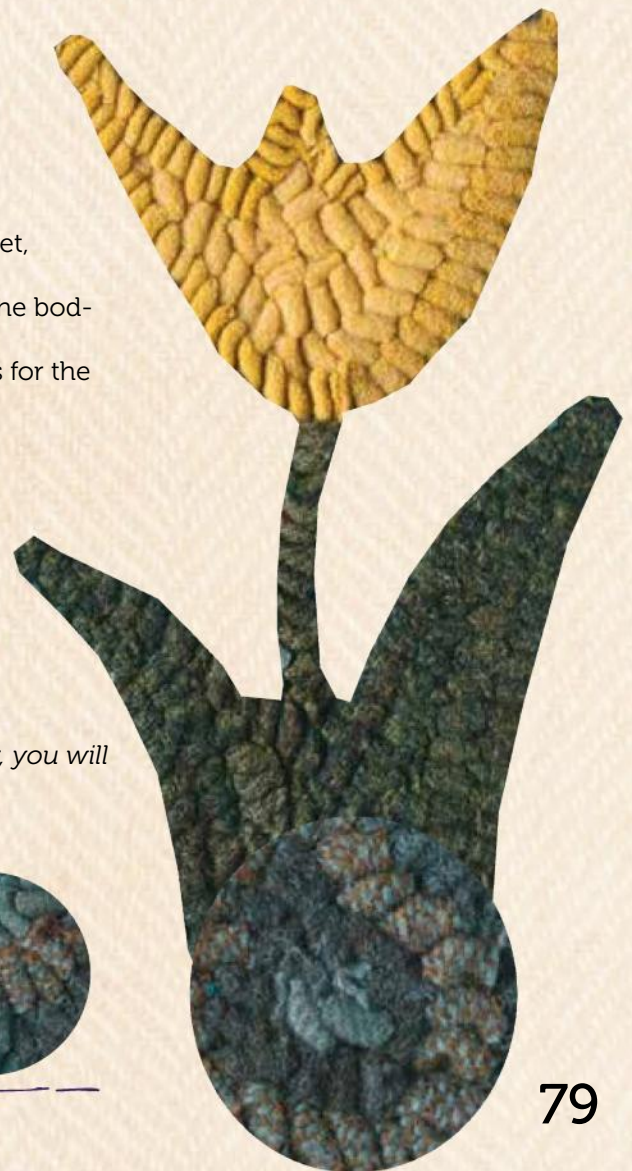
Beginner

I buy folk art whenever I see it and can afford it. A couple of years ago I purchased some wooden chickens from an elderly man in southern Missouri. He cut them out and painted them white and red. They are so wonderful and primitive. I loved that he only used the 2 colors. These were my inspiration!

Material Requirements

- 21" x 30" piece of bleached linen for the backing
- $\frac{1}{16}$ of a yard of spotted or mottled yellow wool for the tulip
- $\frac{1}{16}$ of a yard of dark green textured wool for the leaves
- $\frac{1}{16}$ of a yard of medium value green textured wool for the stem
- $\frac{1}{16}$ of a yard of light green textured wool for the grass
- $\frac{2}{16}$ of a yard of assorted medium value textured red wools for the feet, combs, beaks, tail feathers and waddles
- $\frac{3}{16}$ of a yard of assorted spotty and or/textured off white wools for the bodies of the chickens
- $\frac{4}{16}$ of a yard of assorted medium-dark values of textured blue wools for the background
- 2 strips of black wool for the eyes
- Rug hooking hook
- Hoop or rug hooking frame
- Cutter or rotary cutter
- Scissors
- Size C crochet hook
- Wonder Clips or pins
- Sharpie Industrial Marker
- 1 skein of Erdal, Angola yarn, color LDG-464-1831

Cut wool into strips that are $\frac{9}{32}$ " wide (if you are using a wool cutter, you will need a size 9)



Rug Hooking Instructions

1. Tape your pattern to a window or lightbox. Place linen on top. Trace pattern with Sharpie, centering design on the linen.
2. Serge edges of linen.
3. Place pattern on frame or hoop.
4. Outline tulip top with darker yellow wool and fill with lighter yellow wool.
5. Hook stem with medium green wool.
6. Outline and fill tulip leaves with dark green wool.
7. Hook grass with light green wool.
8. Hook eyes with black wool.
9. Outline chickens and fill. Mix spotted wool with texture for a more primitive look.
10. Hook feet on both chickens with a textured red wool.
11. Hook beak, waddle, tail feathers and combs with different textured red wools.
12. Outline chickens and outside edge with blue background. Fill in the rest of the background. Use lighter value of blue around the leaves and darker around the chickens.
13. After you have finished hooking, turn your piece upside down on a towel.
14. Place a wet towel on top of the hooking (wrong side of the rug). Steam your hooked piece flat. Allow to dry overnight.



Crocheted Edge

1. Measure 1¼" from the outside edge of the hooking and mark with a Sharpie all the way around. Carefully cut on the line.
2. Start in the center of the hooked edge with the right side of the hooked piece facing you. Fold the backing in a third toward the hooking, and then fold again so that the folded edge of the linen meets the hooked edge. Use Wonder Clips or pins to hold in place.
3. When you get to the corner, cut a small triangle shape away from the corner to reduce the bulk.
4. Fold the cut edge of the corner all the way to the corner loop (single fold). Go back and do a double fold on either side of the corner to miter the corner. Clip in place.
5. Once you have gone all the way around, sew the folded edge either by hand or with a sewing machine.
6. With the right side of the hooking facing you, insert a C crochet hook between the folded edge and the hooking. Try to get as close to the hooking as you can.
7. Pick up a loop from the backside of your yarn. Bring that to the front, top folded edge. Yarn over and through the loop. You have now started the crocheted edge.
8. Insert your hook from the front to the back, right next to the first stitch. Yarn over and pull a loop to the front top folded edge. You now have 2 loops on your hook. Yarn over and pull this loop through the 2 loops on your hook. Single crochet completed.
9. Repeat single crochets to the corner.
10. When you get to a corner, make 3 single crochets in the corner hole to turn the corner.
11. When you have crocheted all the way around, slip stitch into the top of the first stitch. You do that by inserting the hook into the top of the stitch, yarn over and pull all the way through.
12. Cut at least a 3" tail. Weave tail of the yarn into the back of the crocheted edge.

Steam again if necessary.



NOLA HEIDBREder teaches rug hooking and fiber art at her St. Louis studio and across the country. Her work has been featured in publications such as Mary Engelbreit's Home Companion magazine, Rug Hooking Magazine and Hooked on Rugs. She and her sister Linda Pietz wrote two books, Knitting Rugs and Crocheting Rugs.

Contact Information

For more information on Nola's designs, contact her at 314-640-6344 or nolahooks.com



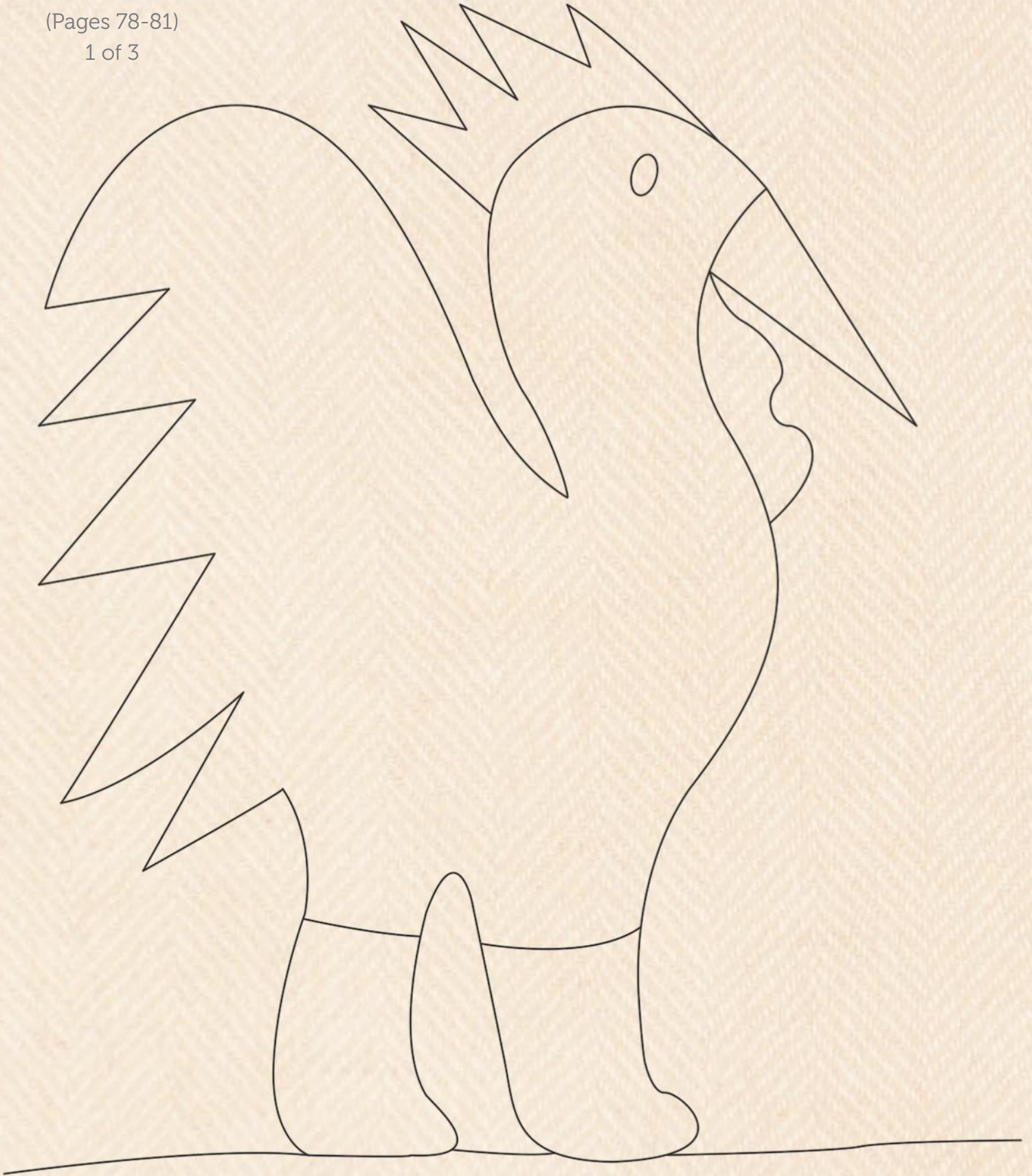
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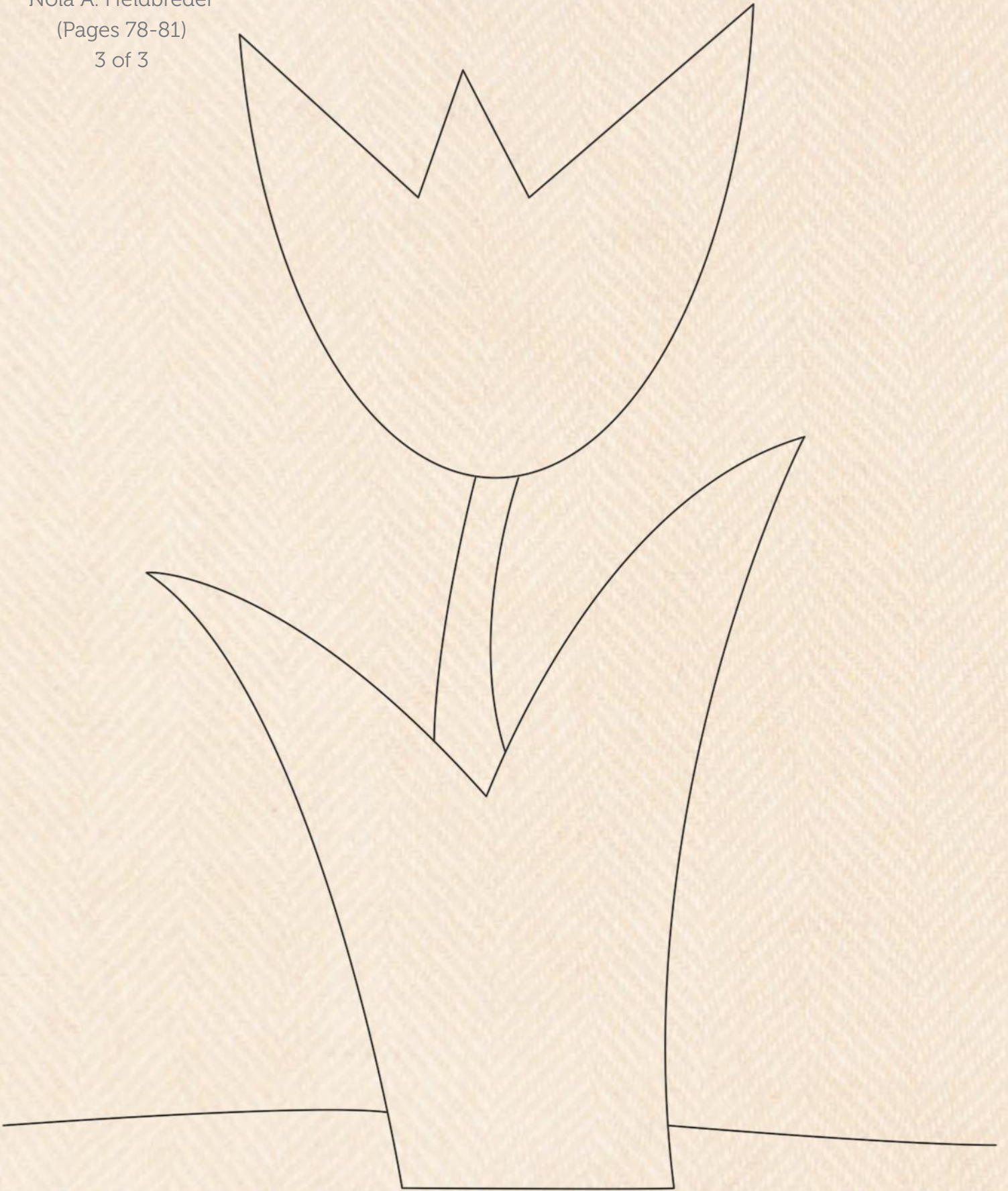
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Think Spring
Nola A. Heidbreder
(Pages 78-81)
2 of 3



It's All About The 4" x 5" Block!



What began as a year-long block exchange between Carol Hopkins and her quilting friends has developed into a unique 12-Month Club called "It's Not a Square." Recreate these beautiful sampler-style 4" x 5" blocks with Carol's new book, *The 4" x 5" Quilt Block Anthology* and her carefully hand-picked selections from Judie Rothermel's AMERICAN SWATCH BOOK fabric collection.

View the Fabrics and Club details: www.MarcusFabrics.com
 Learn more about Carol Hopkins: www.carolhopkinsdesigns.com

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Autumn Bounty

Designed by Jo Timko
Finished size: 21" x 24½"
Finished block size 3" x 3"

Project Level of Difficulty



Beginner

Jo Timko's work has graced the pages of this magazine several times in recent years; her projects have been especially popular. In April, while preparing this Fall issue, our hearts were broken by the news that Jo passed away after a short battle with cancer. We hope you enjoy this, and Jo's other designs, as much as we do.

Material Requirements

- Fat quarter taupe/cream woven for center background
- 1/8 yard two tone taupe woven for letter background
- 1 1/2" x 18 3/4" medium brown woven for sashing
- 11-1/8 yard assorted light and dark prints for blocks and piano keys
- 1/4 yard fabric of choice for binding
- 2/3 yard fabric of choice for backing
- 3" x 14" dark orange wool for letters
- 8" x 10" two tone orange herringbone wool for pumpkin
- 5" x 7 1/2" dark orange texture wool for pumpkin
- 4" x 6" dark green plaid wool for leaves
- 1 1/2" x 2 1/2" dark green wool for pumpkin stem
- 2 1/2" x 2 1/2" heathered dark green wool for leaf
- 2 1/2" x 5" dark mauve texture wool for Coneflowers
- 1 1/2" x 3" dark brown texture wool for Coneflower heads
- 1" x 9" dark red wool for berries
- 2" x 3 1/2" medium green herringbone wool for leaf
- 1 1/2" x 2 1/2" olive green texture wool for leaf
- 4" x 8" dark gold texture wool for Sunflowers
- 2" x 5" dark brown boucle for Sunflower centers
- 3" x 4" olive green for Queen Anne's Lace flower and leaves
- 3" x 10" dark olive green wool for stems
- Floss/thread to match wool applique
- Freezer Paper



Appliqué Preparation and Cutting Instructions

See page 7 for general appliqué preparation instructions

From taupe/cream woven, cut:

✂ 1-18" x 19" rectangle for center background

From two tone taupe woven, cut:

✂ 1-4" x 19" strip for letter background

From medium brown woven, cut:

✂ 1-1 1/2" x 18 3/4" strip for inner sashing

From assorted light and dark prints, cut:

✂ 2-1 1/2" squares from seven prints (four dark and three light) for blocks

✂ 2-1 1/2" x 3 1/2" strips from same seven prints used above for blocks

✂ 7-1 1/2" squares (three dark and four light) for blocks

✂ 21-1 1/2" x 3 1/2" strips for piano key border

From fabric of choice, cut:

✂ 3-2 1/4" WOF strips for binding

From dark orange wool, cut:

✂ 1 each of Letters A, T, M and N for Autumn banner

✂ 2 of Letter U for Autumn banner

From two tone orange herringbone wool, cut:

✂ 1 of Template Q for pumpkin

From dark orange texture wool, cut:
✂ 1 of Template B for pumpkin center

From dark green plaid wool, cut:
✂ 1 each of Templates C and H for leaves

From dark green wool, cut:
✂ 1 of Template D for pumpkin stem

From heathered dark green wool, cut:
✂ 1 of Template E for leaf

From dark mauve texture wool, cut:
✂ 2 of Template F for Coneflowers

From dark brown texture wool, cut:
✂ 2 of Template G for Coneflower heads

From dark red wool, cut:
✂ 9 of Template I for berries

From medium green herringbone wool, cut:
✂ 1 of Template J for leaf

From olive green texture wool, cut:
✂ 1 of Template K for leaf

From dark gold texture wool, cut:
✂ 2 of Template L for Sunflowers

From dark brown boucle, cut:
✂ 2 of Template R for Sunflower centers

From olive green wool, cut:
1 each of Template S and S reversed for leaves
✂ 1 of Template O for leaf
✂ 5 of Template P in varying lengths for Queen Anne's
Lace stems

From dark olive green wool, cut:
✂ 7-³/₈" wide stems in varying lengths with the longest
at 10"

Sewing Instructions

Center Appliqué

Begin adding decorative embroidery stitches to your wool appliqué. Use a variety of stitches and threads to give a dimension appearance. Some of the stitches I used were the back stitch in a variety of threads and French Knots.

1. Following the layout diagram, place all your wool appliqués onto the background fabric. Pin.



2. Using your favorite appliqué method, stitch all wool appliqué to the background.

3. Press from reverse on a towel.

4. Trim background after appliquéing your pieces down to 17¹/₄" x 18³/₄".

Side Word Appliqué

Following the layout diagram, place letters on background and appliqué down. Press from reverse. Trim to 3¹/₂" x 18³/₄" long.

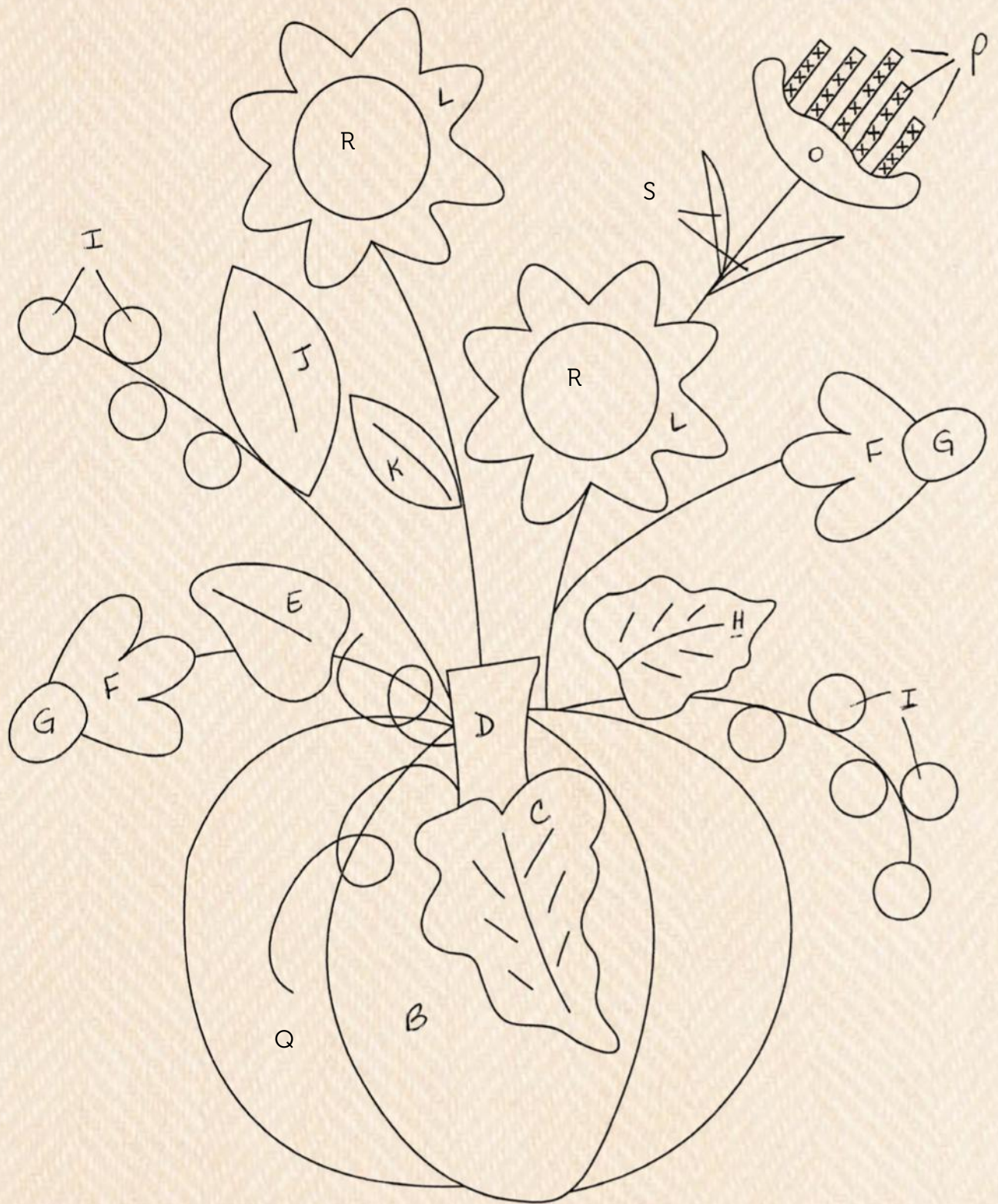
Top border: Hole in a Square block

1. Sew a 1¹/₂" light square to either side of a dark 1¹/₂" square. Press.

2. Sew a 1¹/₂" x 3¹/₂" light rectangle to the top and bottom of the unit from Step 1. Press.

3. Repeat Steps 1 and 2, until you have 7 blocks, alternating dark/light to achieve pictured look.







Quilt Assembly

1. Sew inner sashing strip to LEFT side of center appliqué. Trim and press.
2. Sew the word appliqué unit to the LEFT side of the unit from step 1. Press.
3. Starting with a dark outer border block, sew a light one to it. Continue sewing blocks together, alternating dark and light blocks for a total of seven blocks. Press.
4. Sew this unit to the top of the quilt center completed in step 2. Press.

Piano Key Border

1. Beginning with a light strip, sew to a dark strip.
2. Continue sewing alternating light and dark strips until you have 21 strips sewn together. Press.
3. Sew this to the bottom of the quilt center completed in step 4 above. Press.



Sandwich the quilt top, batting and backing; baste. Quilt as desired, then bind.



Quilt Assembly Diagram

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The creative bug bit JO TIMKO early at the age of eight, when her mother taught her how to embroider. When she started quilting in 2003, she focused solely on traditional patchwork quilts but eventually expanded her repertoire to appliqué to dress up the borders. She loved incorporating embellishments such as embroidery and beads into her designs. Jo passed away in April after a short battle with cancer.



It's All About Fall

Designed by Robin Vizzone
Finished size is 32" x 34"

This quilt is inspired by all things that say, "Welcome" to the fall season...filled with warm colors and festive fun!

Material Requirements

The featured fabrics are by Diamond Textiles. The numbers listed refer to the fabric manufacturer's numbers.

- Fat quarter medium grey solid for block 1 background – PRS-309
- Fat quarter grey stripe for block 2 background – PRF-639
- ¼ yard grey/tan plaid for block 3 background – PRF-808
- Fat quarter light/medium grey solid for block 4 background – PRS-310
- Fat quarter dark grey solid for block 5 background – PRF-308
- ½ yard red solid for sashing – PRS-307
- ¾ yard solid black for outer border and binding – PRS-308
- 1⅛ yard fabric of choice for backing
- 6" x 8" light mustard wool for moon and crow's beaks
- 8" x 11" dark mustard wool for large pennies, large tongues and flower petals
- 4" x 4" dark yellow wool for star
- 6" x 7" deep red wool for border pennies, small tongues, pumpkin eyes and star penny
- 4" x 7" light orange wool for block #2 pumpkin
- 5" x 8" medium orange wool for star penny, flower petal, block #2 tall pumpkin
- 5" x 6" dark orange wool for block #5 pumpkin
- 11" x 11" rusty orange wool for pumpkins
- 3" x 4" rusty orange texture wool for block #1 pumpkin
- 3" x 4" red orange wool for block #1 pumpkin
- 3½" x 4½" light green wool for pumpkin hat
- 2" x 3" medium green wool for pumpkin stem
- 3" x 18" dark green wool for vines and pumpkin stems
- 2" x 2" black green wool for pumpkin stem
- 4" x 4" grey green wool for pumpkin stem and leaves
- 2½" x 7" light brown wool for scarecrow's hat
- 1½" x 4" medium brown wool for scarecrow's nose
- 2½" x 4½" dark brown wool for flowers
- 1" x 2" white wool for pumpkin eyes
- 6" x 9" black wool for crow bodies and jack-o-lantern face
- 3" x 4" grey wool for crow's wings and eyes
- 5" x 7" flesh tone wool for scarecrow head
- 3 yards of Yellow Jumbo Rick Rack (1" wide)
- Two 1¼" round Black Buttons
- One ¼" round Black Button
- Several 5" lengths of natural colored Raffia
- Roxanne's Glue-Baste-It
- Freezer Paper
- Make-It-Prim Staining Brew by Briar Root Primitives
- Valdani 12 wt. Pearl Cottons: #1, #4, #195, #PT2, #O154, #O196, #M81, #O506, #O503, #JP2



Appliqué Preparation and Cutting Instructions

See page 7 for general appliqué preparation instructions

*Note: Cut the background fabrics for each block as indicated. *It's helpful to label your background blocks with the block # to avoid confusion during the appliqué process.*

From medium grey, cut:

✂1 – 8½" x 13½" rectangle for block 1 background

From grey stripe, cut:

✂1 – 8½" x 10½" rectangle for block 2 background

From plaid, cut:

✂1 – 8 ½" x 24 ½" rectangle for block 3 background

From light/medium grey solid, cut:

✂1 – 8½" x 10½" rectangle for block 4 background

From dark grey solid, cut:

✂1 – 8½" x 13½" rectangle for block 5 background

From red solid, cut:

✂4 – 1½" x 24½" strips for horizontal sashing and top and bottom inner borders

✂2 – 1½" x 8½" strips for vertical sashing

✂2 – 1½" x 28½" strips for side inner borders

From black solid, cut:

✂2 – 3½" x 26½" strips for top and bottom outer borders

✂2 – 3½" x 34½" strips for side outer borders

✂4 – 2¼" WOF strips for binding

From light mustard wool, cut:

✂1 each of templates 2A, 3I and 4E for moon and crows beaks

From dark mustard wool, cut:

✂1 each of Templates 1G, 1I, and 1K for flower petals

✂1 each of Templates 2B, 2C and 2D for tongues

✂4 of Template A for corner pennies

From dark yellow wool, cut:

✂1 of Template 5H for star

From deep red wool, cut:

✂4 of Template B for corner pennies

✂1 each of Templates 2E, 2F and 2G for small tongues

✂1 each of Templates 5D, 5E and 5I for pumpkin eyes and star penny

✂1 of Template 1J for block 3 flower base

From light orange wool, cut:

✂1 of Template 3D for pumpkin

From medium orange wool, cut:

✂1 of Template 3K for pumpkin

✂1 of Template 1I for block 3 flower petal

✂1 of Template 5T for star penny

From dark orange wool, cut:

✂1 of Template 5A for pumpkin

From rusty orange wool, cut:

✂1 each of Templates 1A, 1D, 3A and 3L for pumpkins

From red orange wool, cut:

✂1 of Template 1B for pumpkin

From light green wool, cut:

✂1 of Template 5K for pumpkin hat

From medium Green wool, cut:

✂1 of Template 3C for pumpkin stem

From dark green wool, cut:

✂1 of template 1F for pumpkin stem

✂3 – 5/8" x 18" strips for vines, then sub-cut into:

Block 1: 4," 6½," 2" and 2¼"

Block 3: 4¾" and 17¾"

From black green wool, cut:

✂1 of template 1C for pumpkin stem

From grey green wool, cut:

✂1 each of templates 3E, 3F, and 3M for leaves and pumpkin stem

From light brown wool, cut:

✂1 of Template 4B for scarecrow's hat

From medium brown wool, cut:

✂1 of Template 4G for scarecrow's nose

From dark brown wool, cut:

✂1 each of Template 1H, 1J, and 1L for flower bases

From white wool, cut:

✂1 each of Templates 5F and 5G for pumpkin eyes

From black wool, cut:

✂1 each of Templates 3G and 4C for crow bodies

✂1 each of Templates 5C and 5B for pumpkin nose and mouth

From grey wool, cut:

✂1 each of Templates 3H and 3J for crow eyes

✂1 each of Templates 4C and 4F for crow wings

From flesh tone wool, cut:

✂1 of Template 4A for scarecrow

Wool Appliqué:

1. Refer to the quilt diagram for placement of the wool appliqué pieces. Use the Roxanne's Glue-Baste-It to hold the appliqué pieces in place for stitching.
2. Use a whip stitch to hand sew each piece in place. For the blocks with vines, glue each vine in place using the diagram as a guide. Stitch them using a whip stitch. All of the embroidery embellishments in each block are worked using a Backstitch and French Knots.
3. Use the Roxanne's Glue-Baste-It to hold the pieces of Raffia in place under the scarecrows hat. Stitch the hat down over the Raffia pieces being sure to catch each one in a stitch as you sew.
4. The button eyes are added where indicated with dots on the pattern template.

Quilt Assembly:

1. Once each block has been embroidered, appliquéd and pressed with a steam iron they are ready to be machine sewn together.
2. Referring to the Quilt Assembly Diagram sew Block #1 onto a 1½" x 8½" sashing strip. Press the seams towards the sashing. Repeat with Block #2 sewn onto the other side of the 1½" x 8½" strip.
3. Sew the 1½" x 24½" sashing strips onto the top and bottom of the block 1 & 2 unit.
4. Sew Block #3 onto the bottom of this unit. Press well.
5. Sew Block #4 to a 1½" x 8½" sashing strip. Repeat with Block #5 to the other side of the strip.
6. Sew a 1½" x 24½" sashing strip onto the bottom of this unit.
7. Next, sew this onto the other unit at the bottom of the 1½" x 24½" sashing strip.
8. Sew a 1½" x 28½" sashing strip onto either side completing the quilt center. *If your quilt is a little "off" don't despair! Wool appliqué is heavy and tends to distort the backgrounds in a wonderfully primitive way! Just trim it up and move on!
9. Next, sew the top and bottom outer border strips in place and repeat with the side border strips. Pressing seams towards the border strips.

Finishing Touches:

1. Cut and glue lengths of the jumbo rick rack along the center of the outer border.
2. Stitch them down with a simple X stitch along each curve.
3. Lastly sew the outer border wool Pennies into place at each corner.
4. Add the Black ¼" button onto block #5 in the center of the Penny Star.
5. Sandwich the quilt top, batting and backing. Quilt as desired.
6. The featured quilt was machine quilted by Robin using a small Cinnamon Roll pattern with a monofilament top thread in her sewing machine. A meandering big stitch was used to mimic the rick rack along the inner sashing strips. She then bound the quilt using a regular cut 2½" French-fold binding.
7. Place the quilt on a layer of plastic painter's drape or other protected surface. Mist the entire quilt top with plain water to moisten the wools and fabrics. Next, spray the entire dampened quilt top with Make-It-Prim Staining Brew. Allow to air dry for a nice vintage effect on the fabrics and wools. If you want to add more to darken the stain re-spray and use a blow dryer set on warm, to apply heat to dry the quilt top. Repeat to your liking.





ROBIN VIZZONE grew up sewing and crafting. She is a quilter, author and teacher by trade. Robin's pattern business is known as Briar Root Primitives and she lives on Briar Root Farm in Locust Grove, Virginia.

Contact Information

For more information on Robin's designs and her new book please visit: www.briarrootprimitives.com or connect with her on social media at: www.facebook.com/briarrootprimitives



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On Location

What happens when you mix lovely quilts, rugs, wool, cotton, and a giant 200-year-old house on a river? Your heart goes pitter patter.

That's what happened to us when we photographed our Fall projects at a 200-year-old home on a riverbank in Marietta, Ohio. It was amazing, as we're sure you noticed while perusing the images.

The federal-style home was built in 1808, originally without a kitchen. It was a 5-bedroom home with fireplaces in each bedroom and the living and dining rooms. Over time, various iterations of destruction and restoration took place. Flooding is an ongoing fact of life in this area, and one flood reached the second story of this home. The current owner restored everything—and added a kitchen. Simple luxury, right? The fireplaces have been rebricked. Porches added. The interior walls are brick—3 layers thick, and covered with new plaster. The flood-damaged floors upstairs have been replaced with repurposed wood from a barn that stood in West Virginia.

As special as the house is, also spectacular is the idyllic view of the river. We took advantage of this special feature, as you can see in the photographs on the cover and pages 52 and 70.

We are grateful for the opportunity to spend a couple days in such a lovely place, and to have it captured in *Primitive Quilts and Projects*.



If you know of a primitive-style home (within a 40-mile radius of Williamstown, WV) that would make a great photo-shoot location for *Primitive Quilts and Projects*, please let us know!

You can reach us by phone at 877-809-1895, or by email: jeni@primitivequiltsandprojects.com.

Thousands have met Stella, but her family is pretty awesome too.



Meet the family! Founder Nathan with his wife Stacy and their children (oldest to youngest) Shelby, Palmer, Peyton, Lincoln, Jaxson and of course, Stella. Designed in Eugene, Oregon, the Stella Lighting family of products are offered in table top, clamp, and floor lamp models. Visit www.stellalighting.com and use **Promo Code: imetstella** for special savings at checkout.

All Stella products have a 100% customer satisfaction guarantee.

Special thanks to Carol Porter for the Stella quilt design and creation

www.stellalighting.com | 855.282.3222 | Photo Cred: jbdesignphoto.com

 **Stella**
LIGHTING

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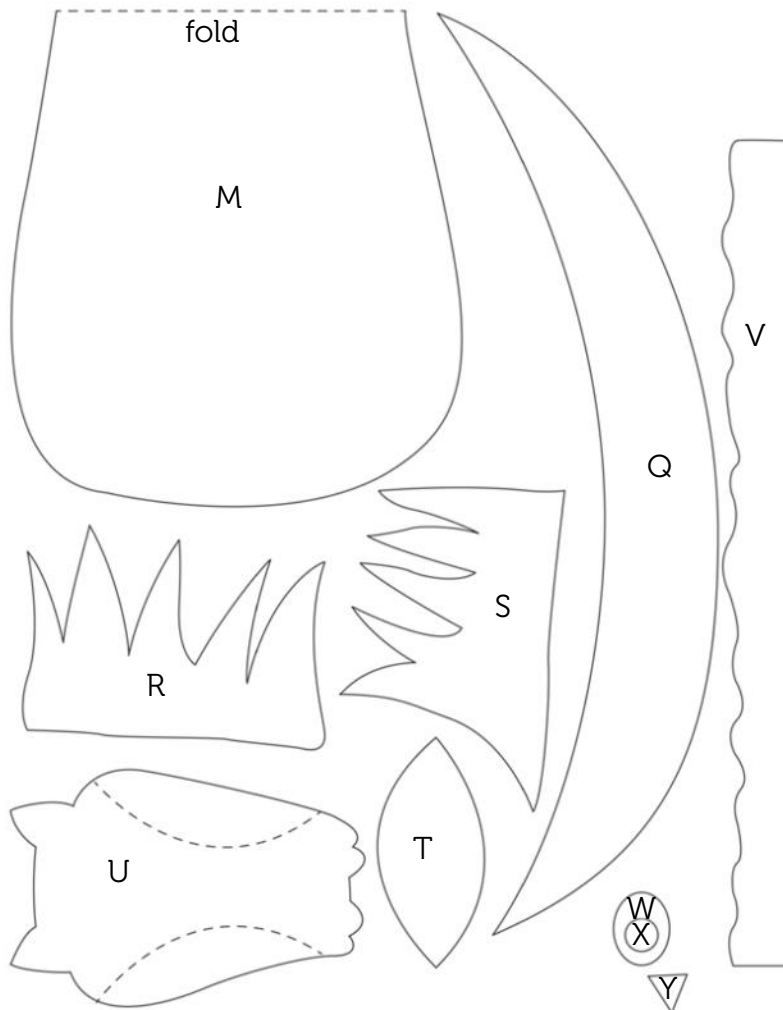
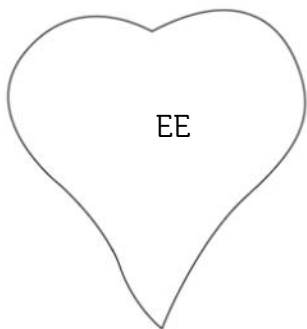
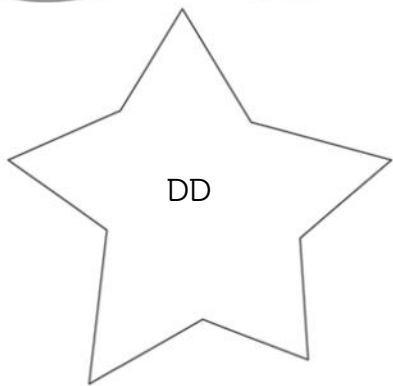
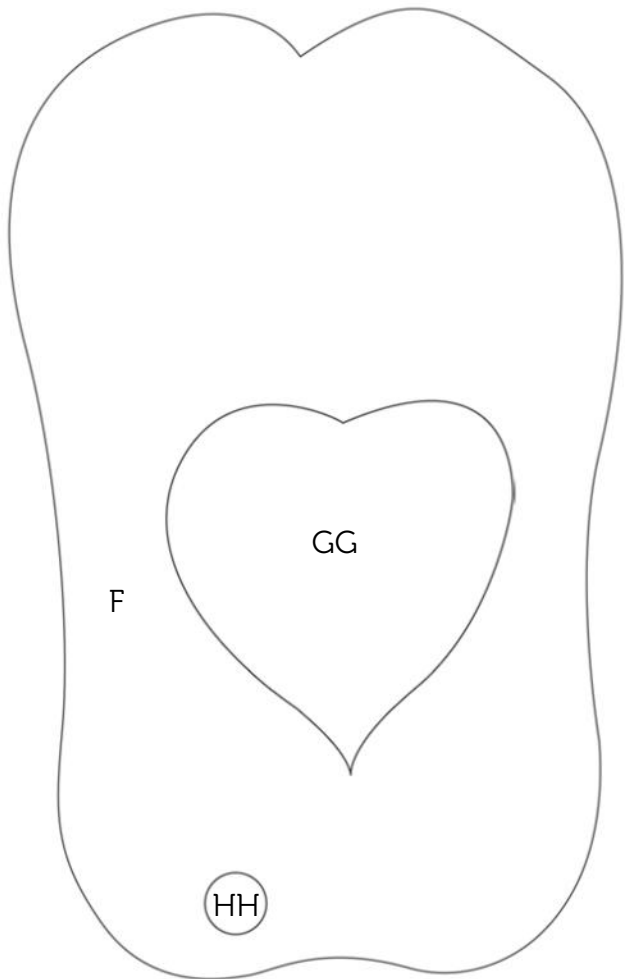
Moonlit Garden

Dawn Heese

(Pages 16-20)

1 of 5

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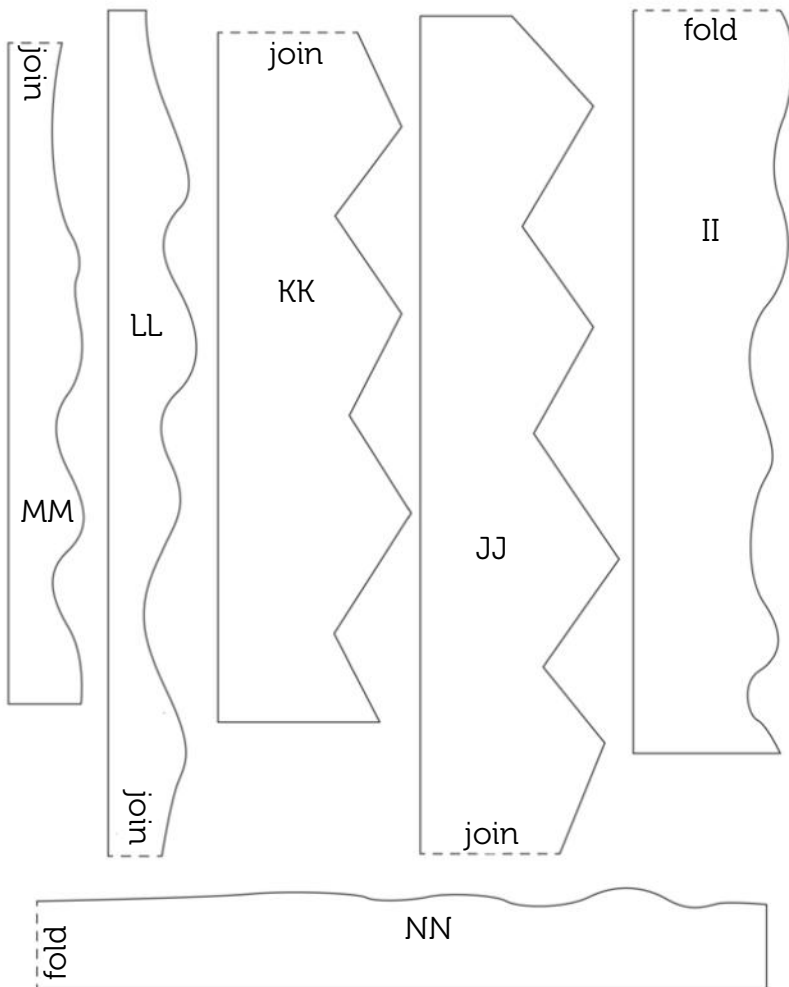
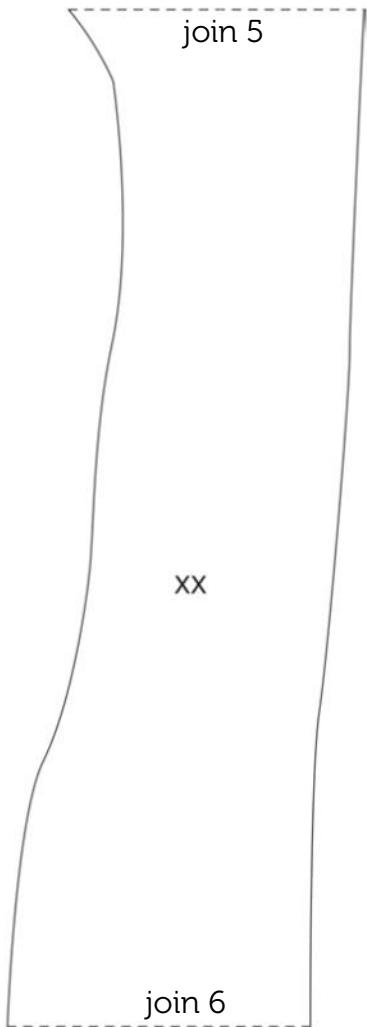
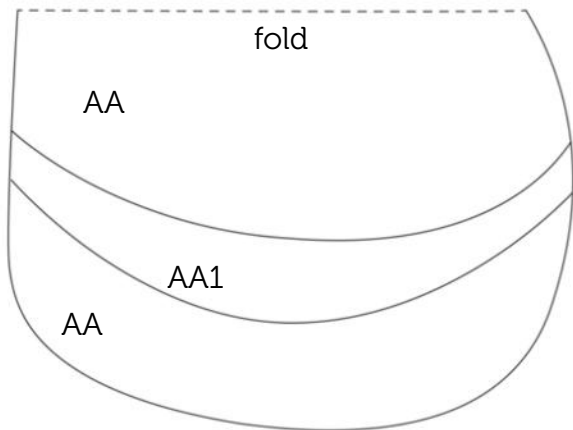
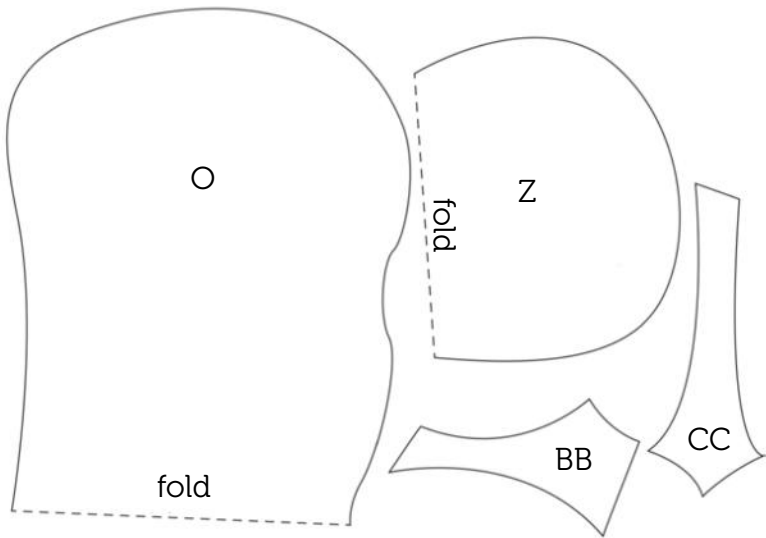
Moonlit Garden

Dawn Heese

(Pages 16-20)

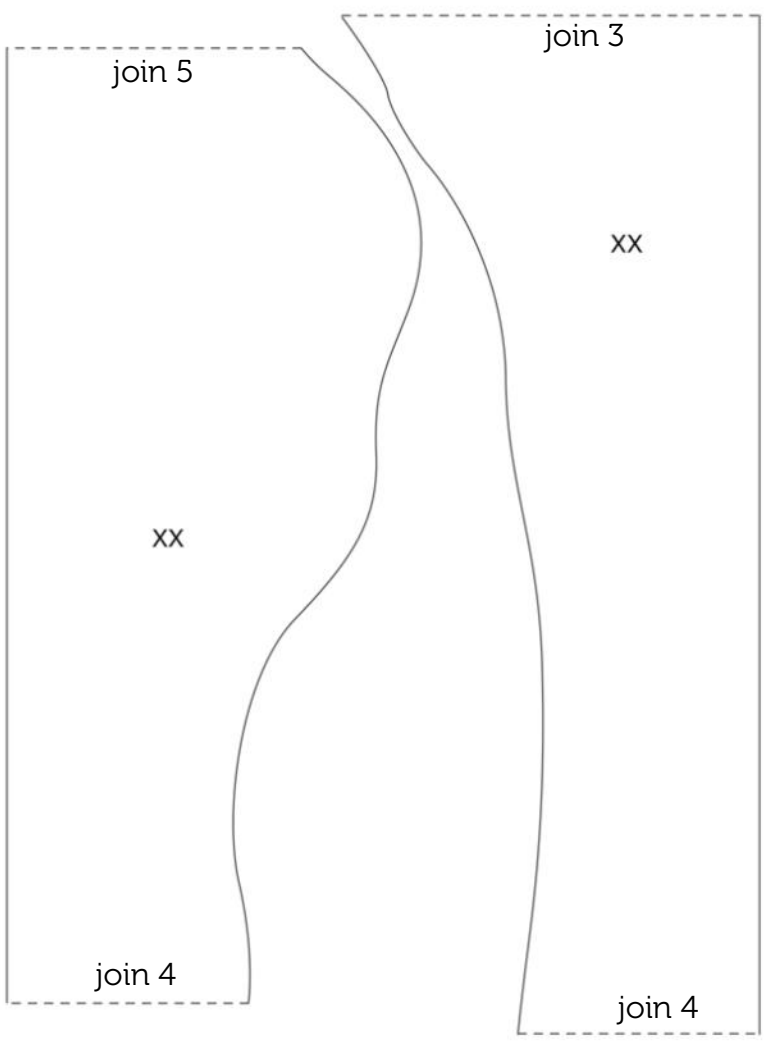
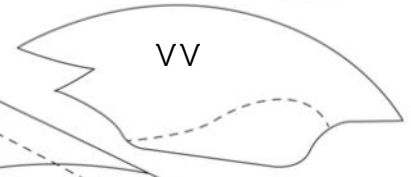
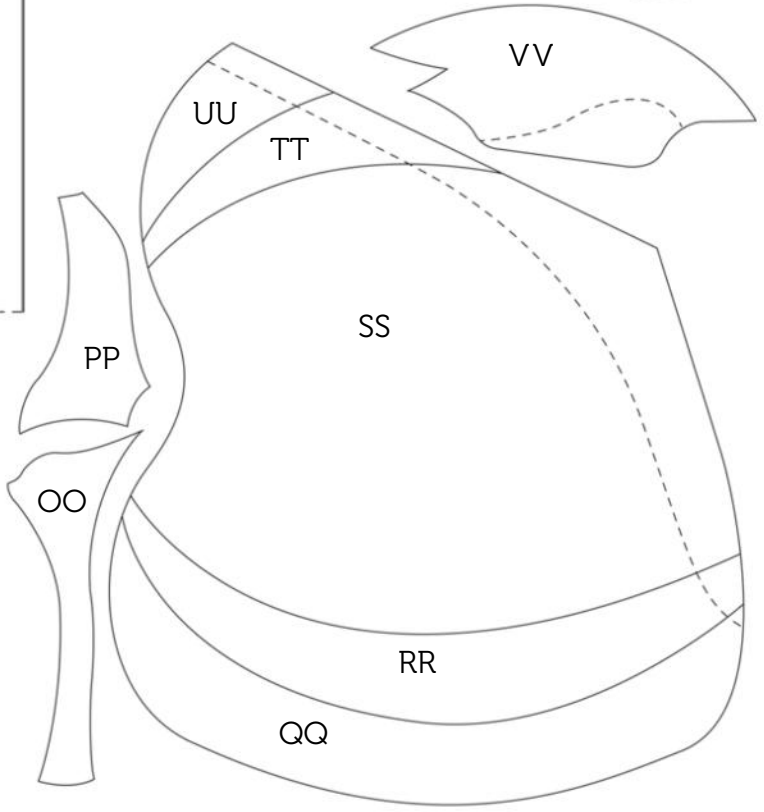
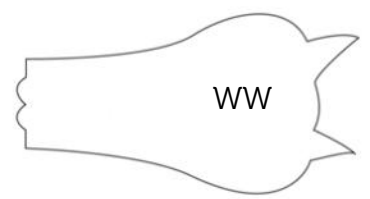
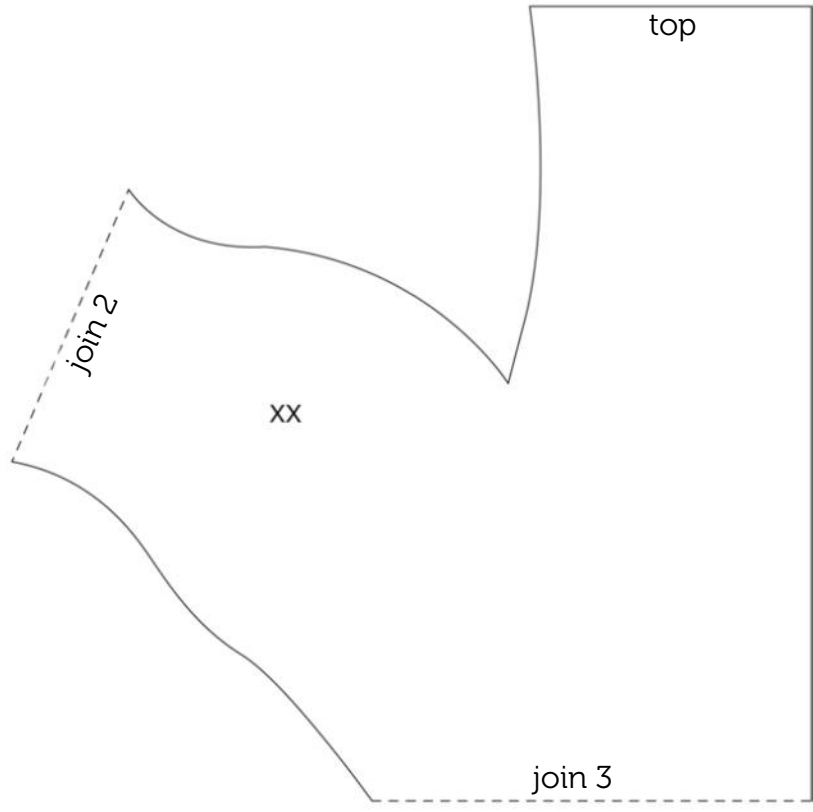
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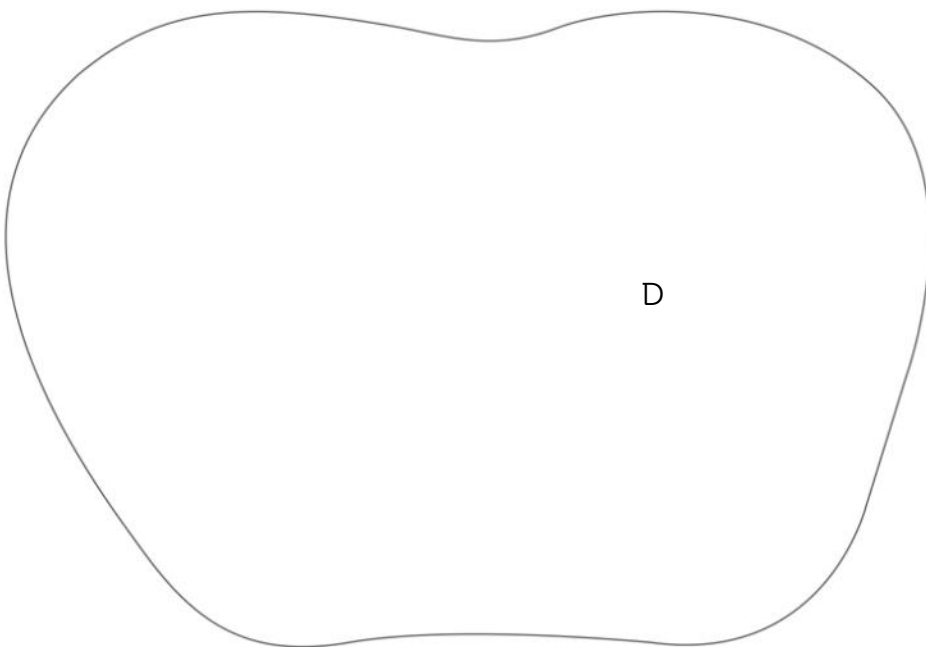
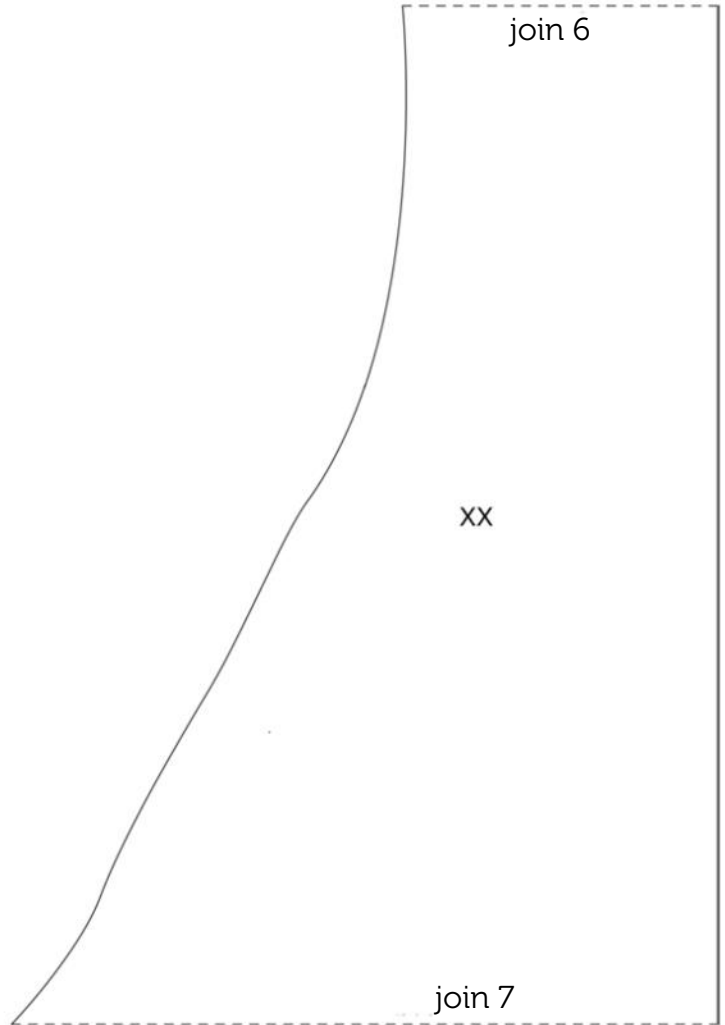
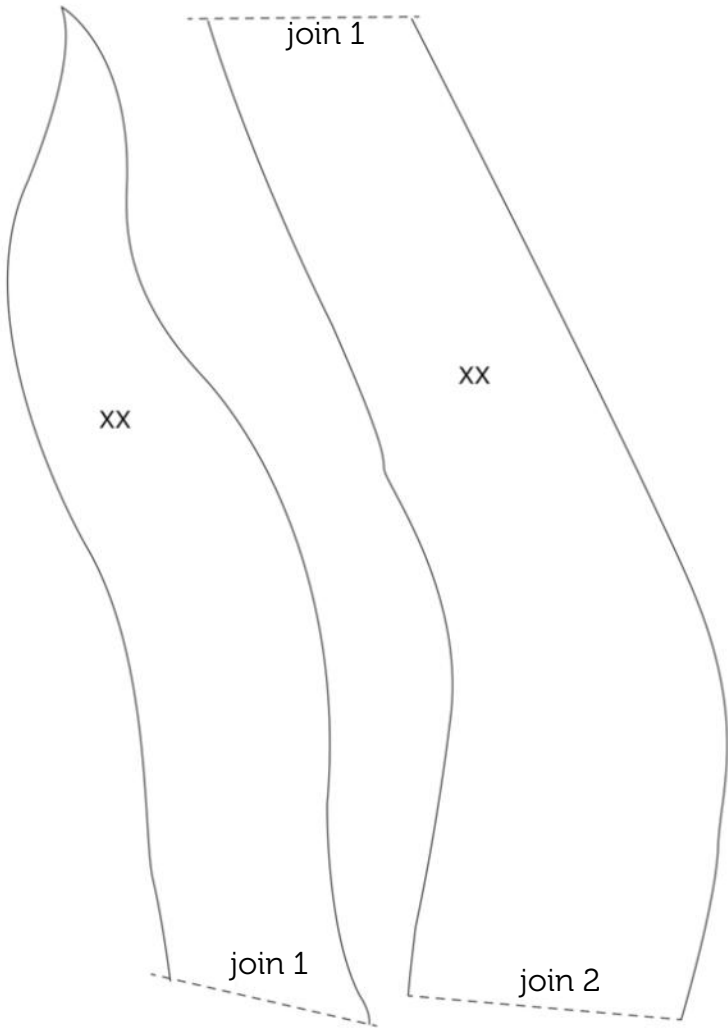
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Moonlit Garden
 Dawn Heese
 (Pages 16-20)
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Moonlit Garden
Dawn Heese
(Pages 16-20)
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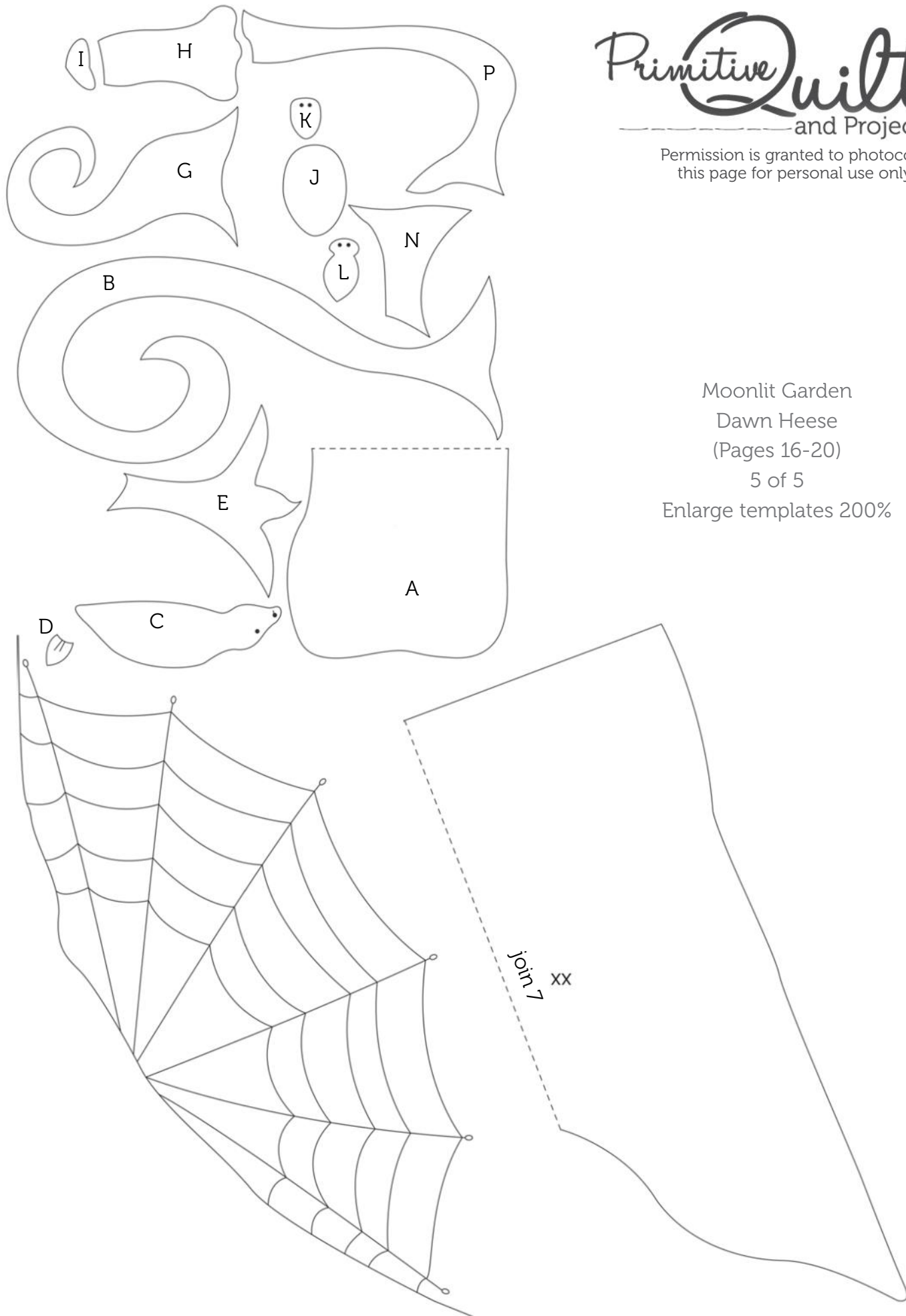
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Moonlit Garden
Dawn Heese
(Pages 16-20)

5 of 5

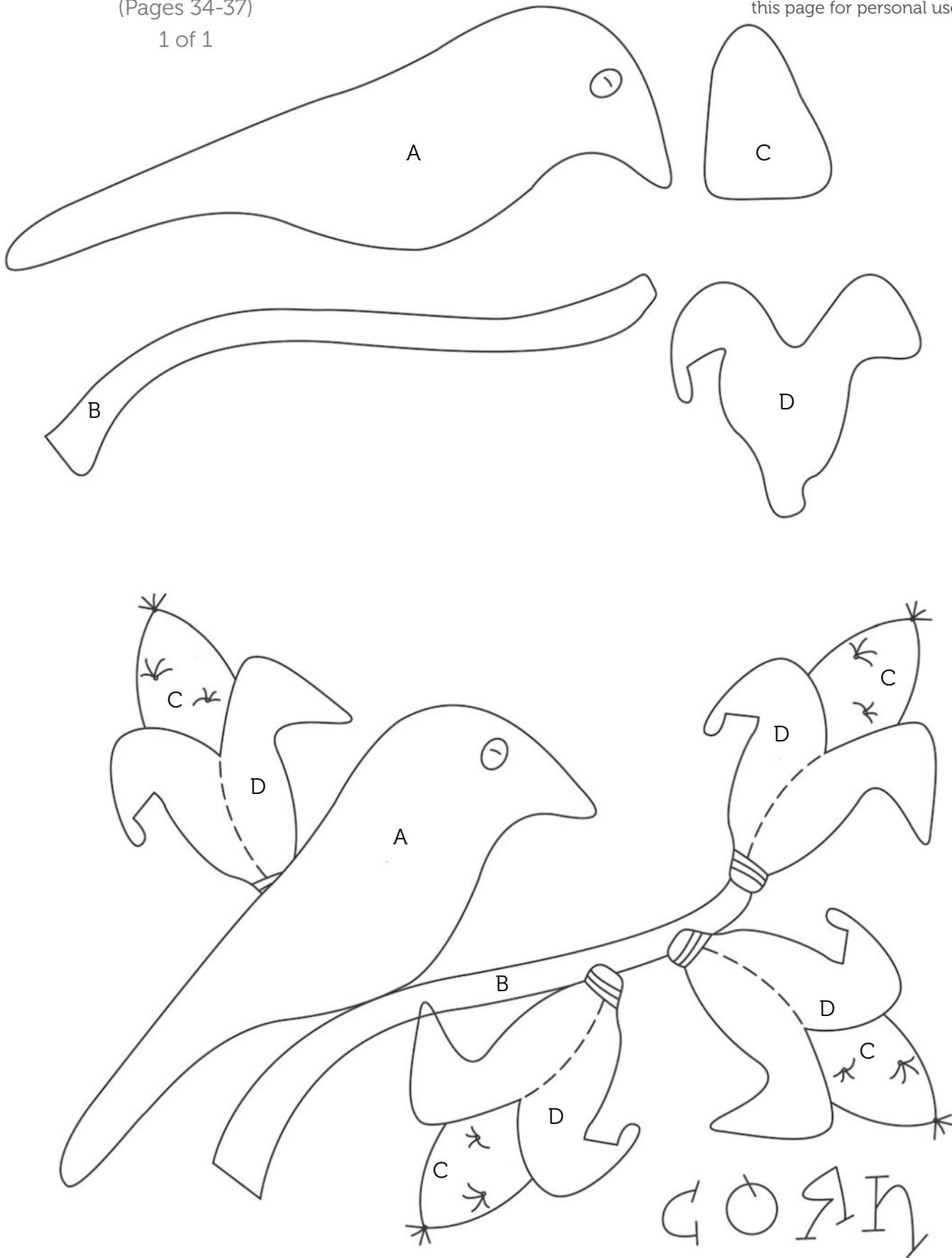
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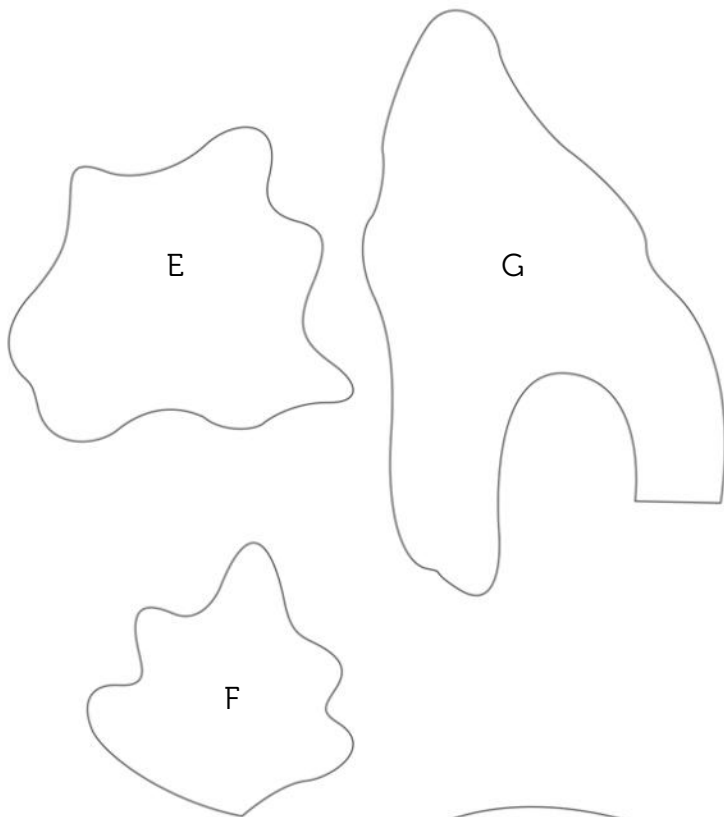
Crow & Corn
Roseann Meehan Kermes
(Pages 34-37)

1 of 1

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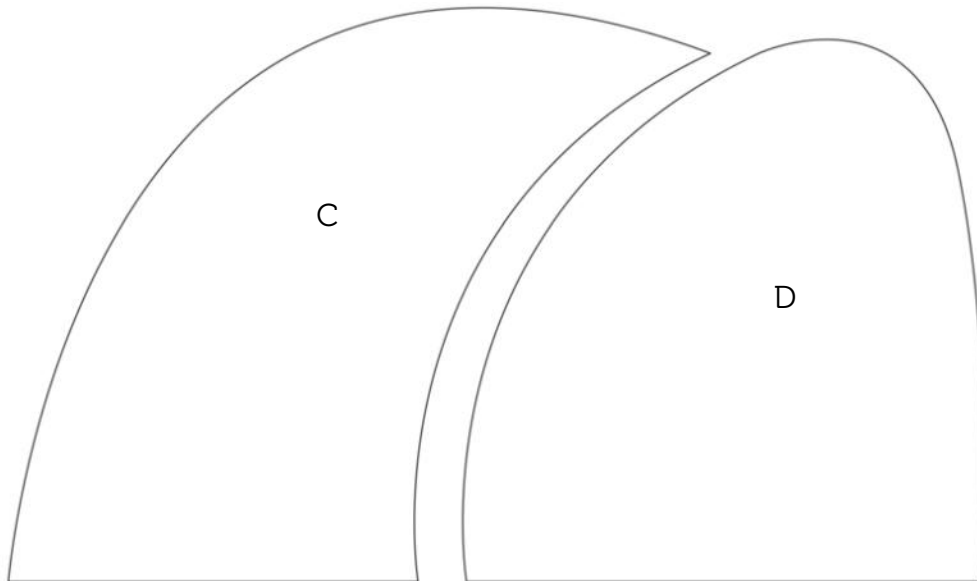
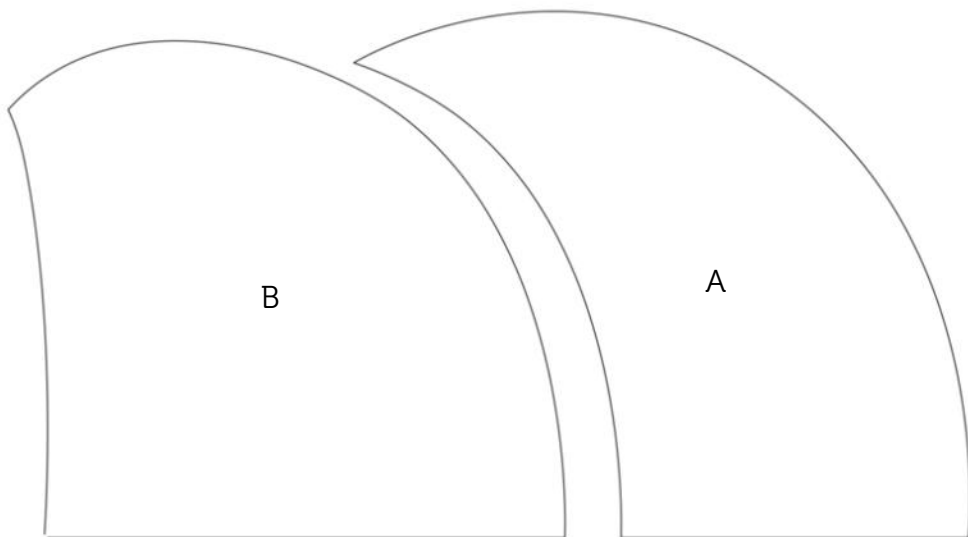
White Pumpkin Patchwork

Jill Shaulis

(Pages 46-51)

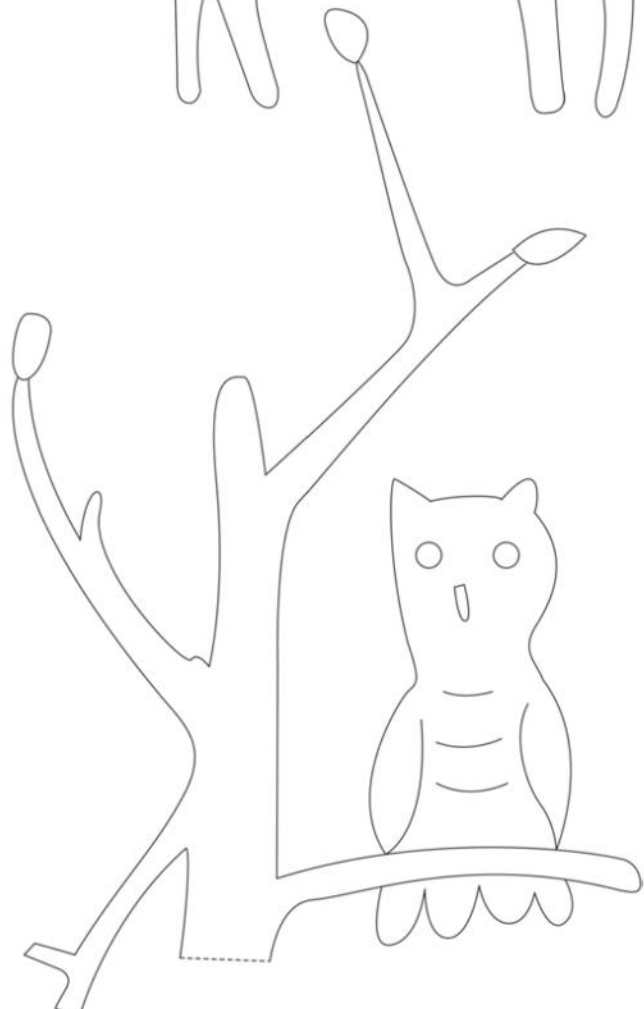
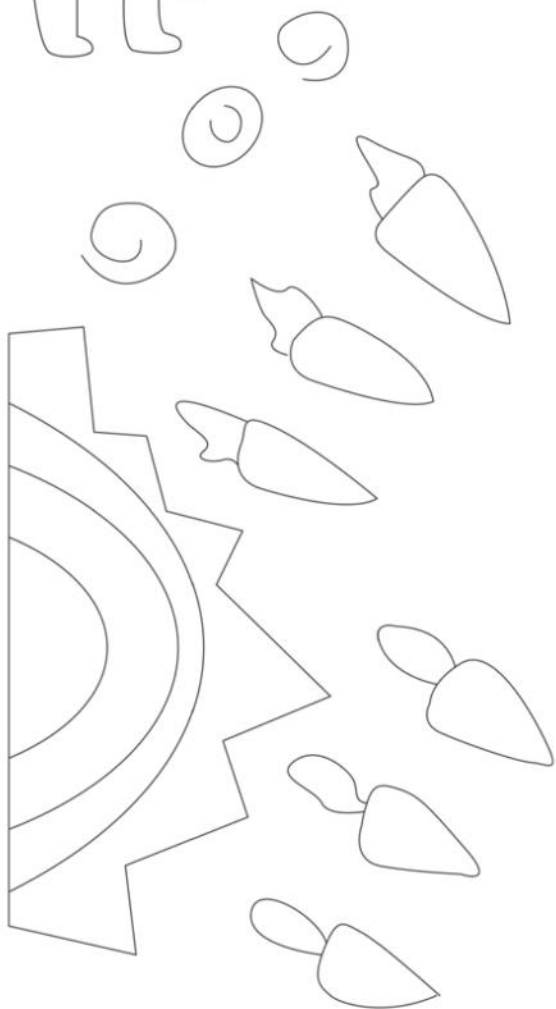
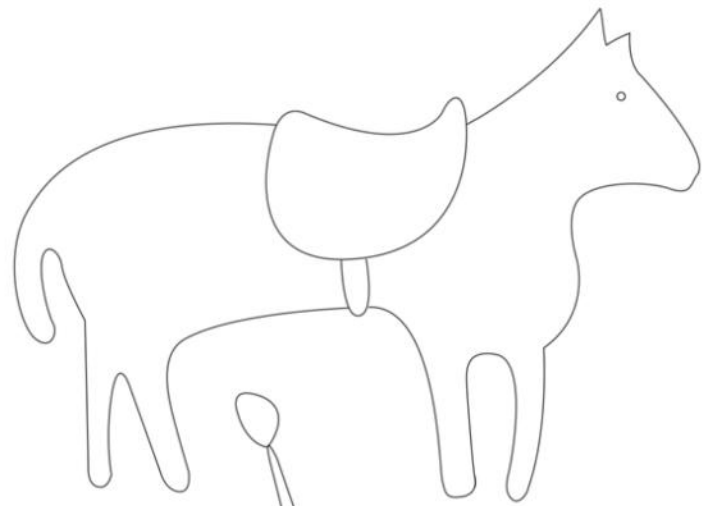
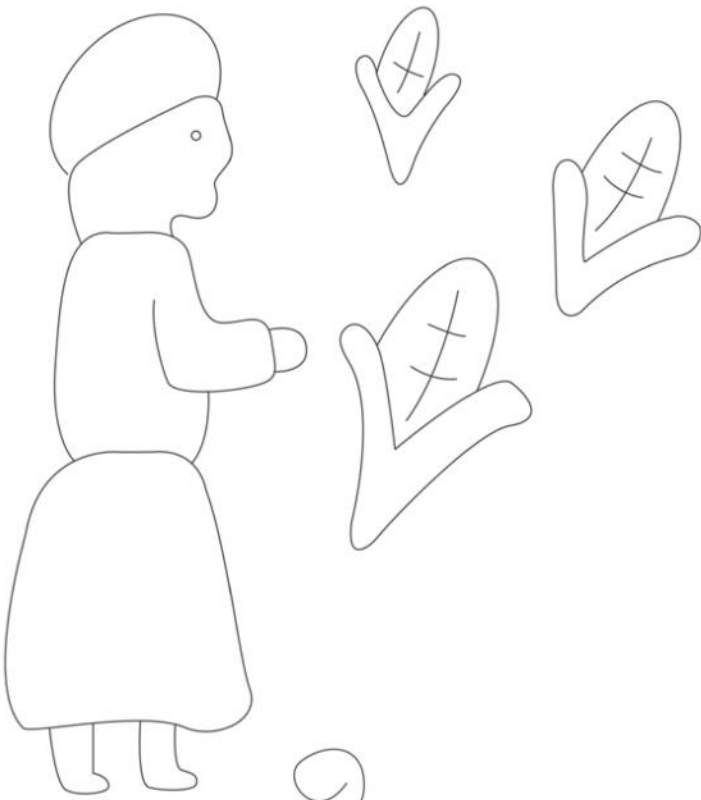
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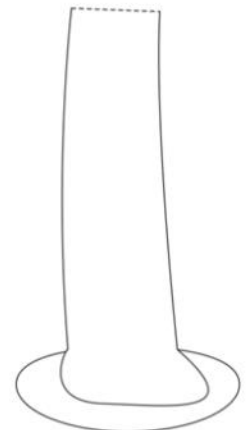
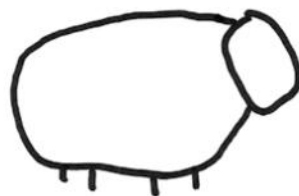
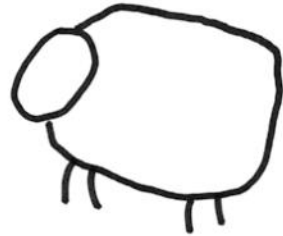
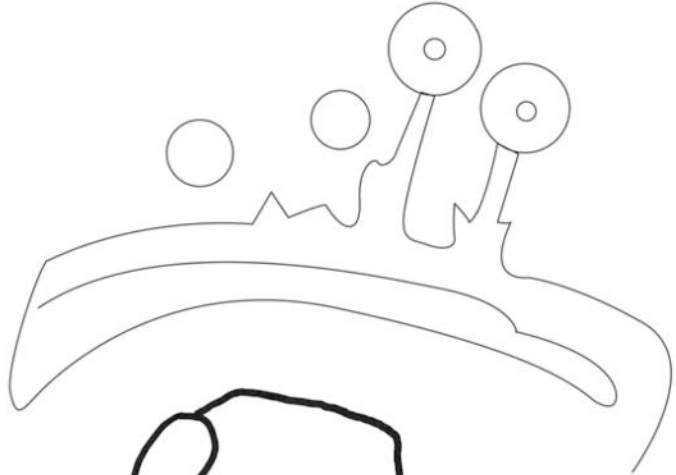
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God Bless America

Cathleen Wiggs

(Pages 52-56)

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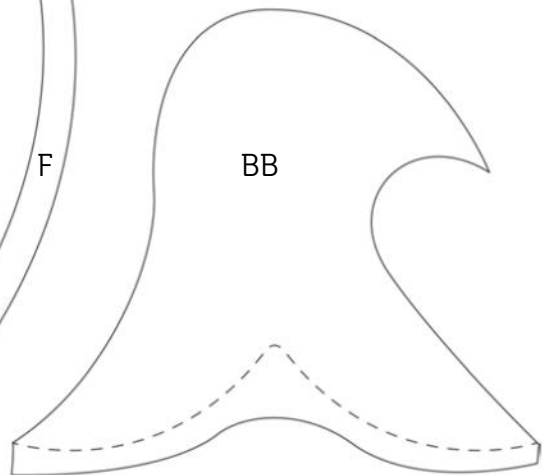
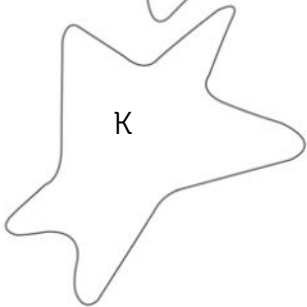
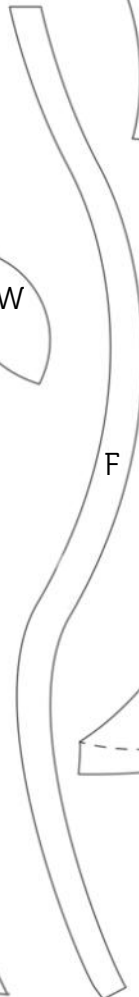
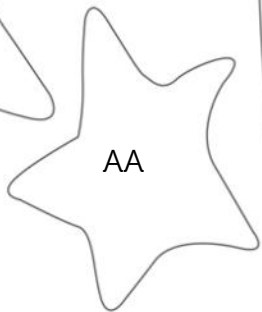
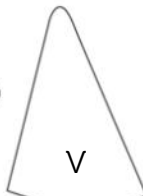
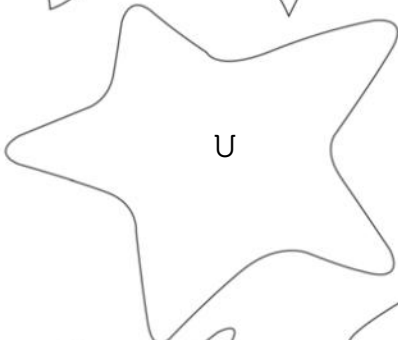
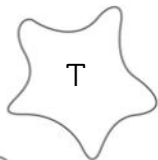
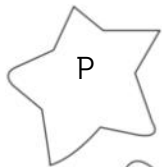
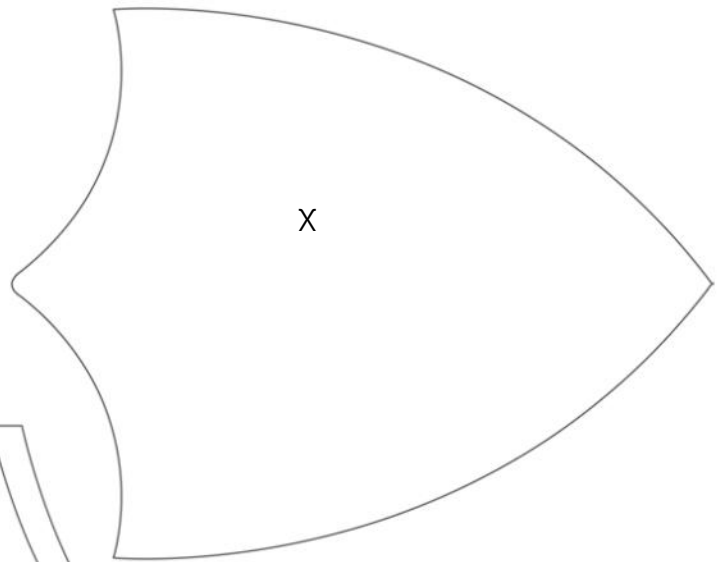
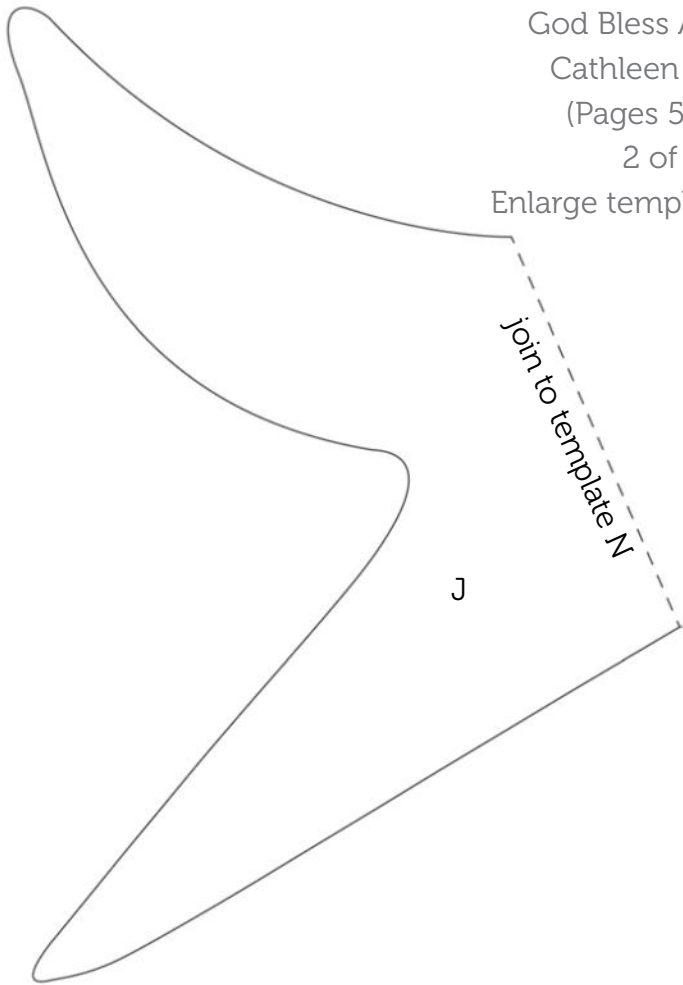
(Pages 52-56)

2 of 3

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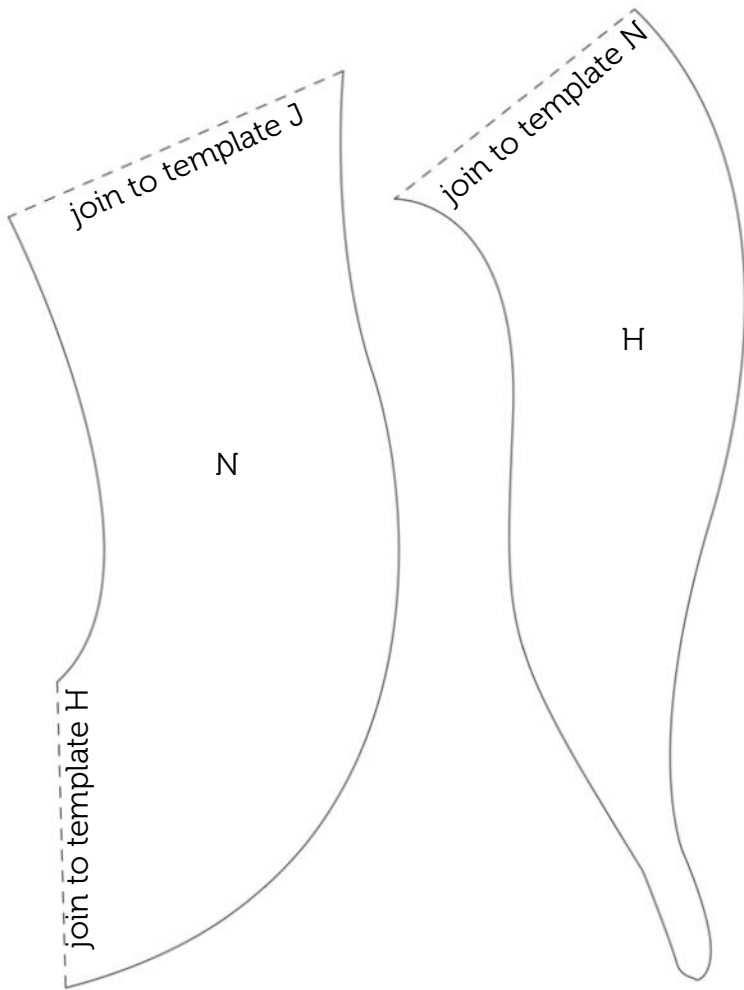
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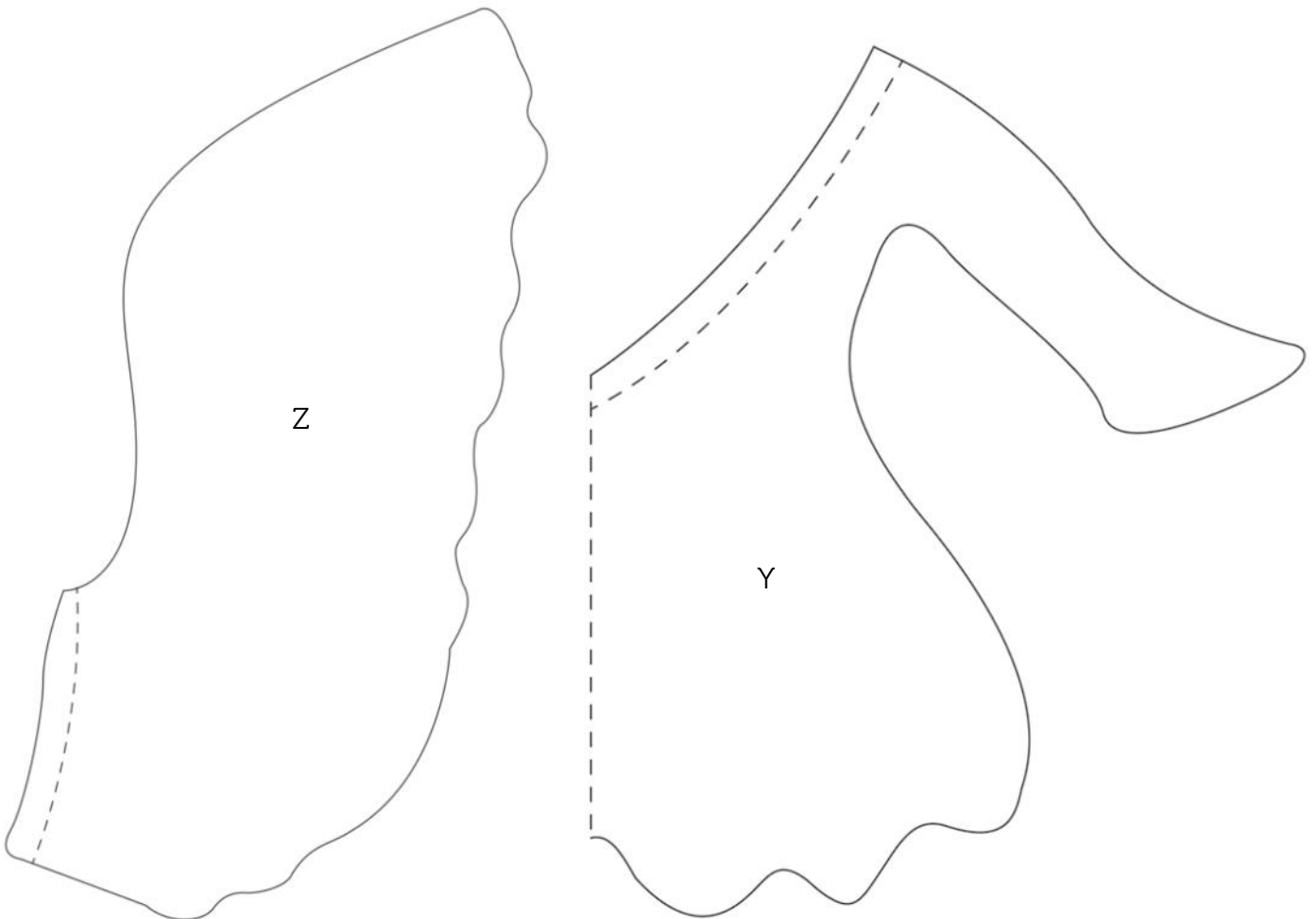


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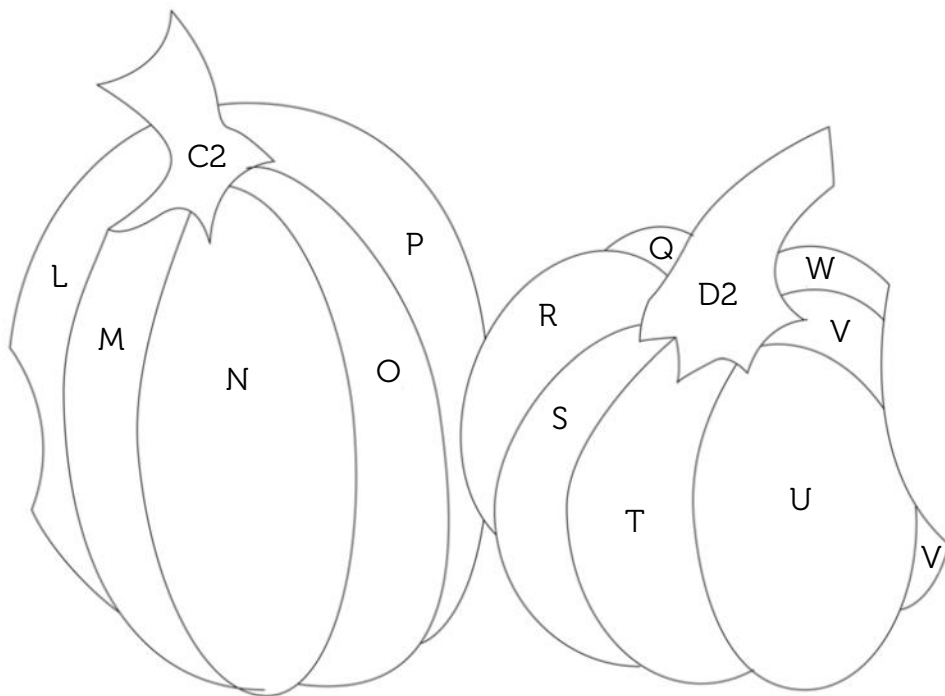
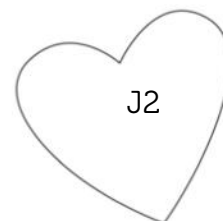
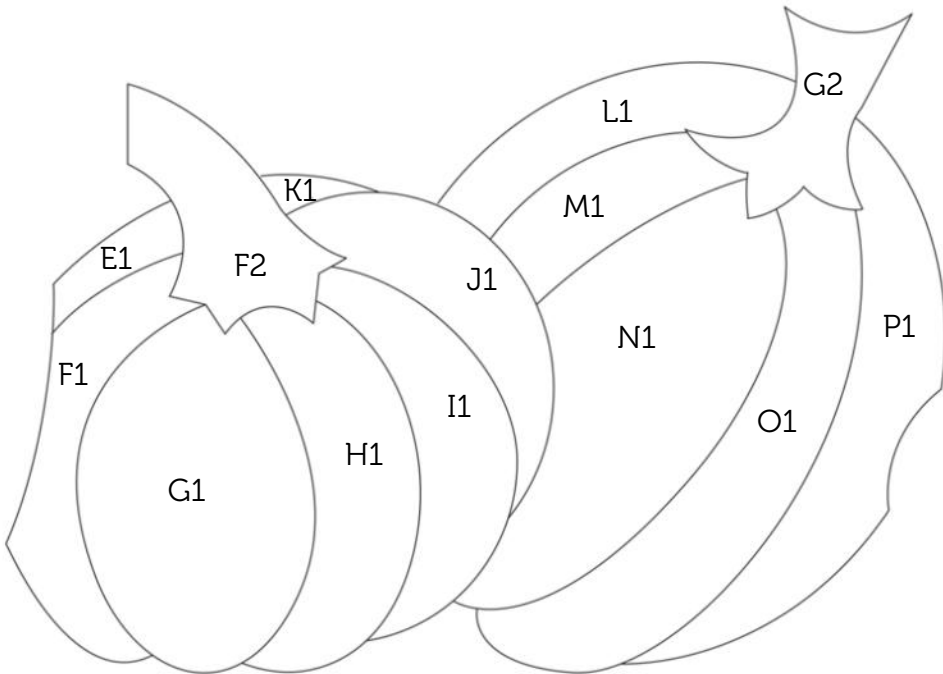


God Bless America
Cathleen Wiggs
(Pages 52-56)
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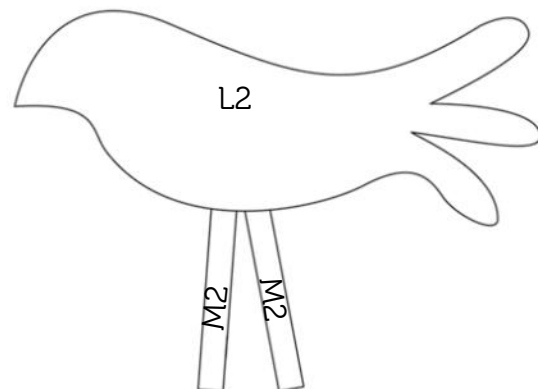
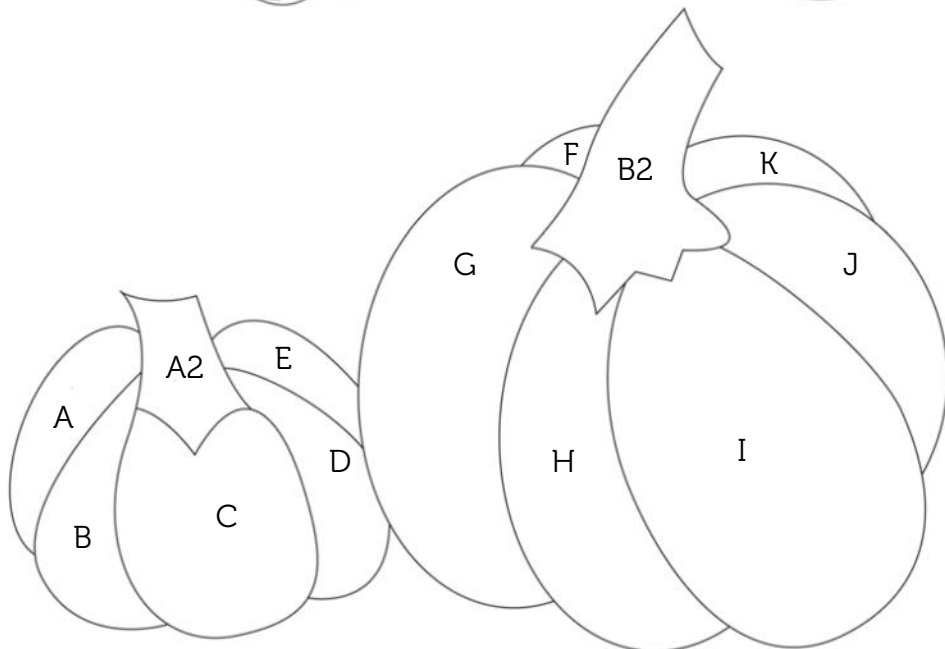
Crows in the Pumpkin Patch

Kay Harmon

(Pages 70-75)

1 of 2

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Crows in the Pumpkin Patch

Kay Harmon

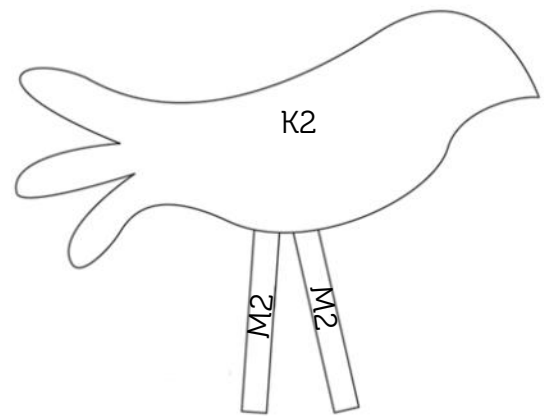
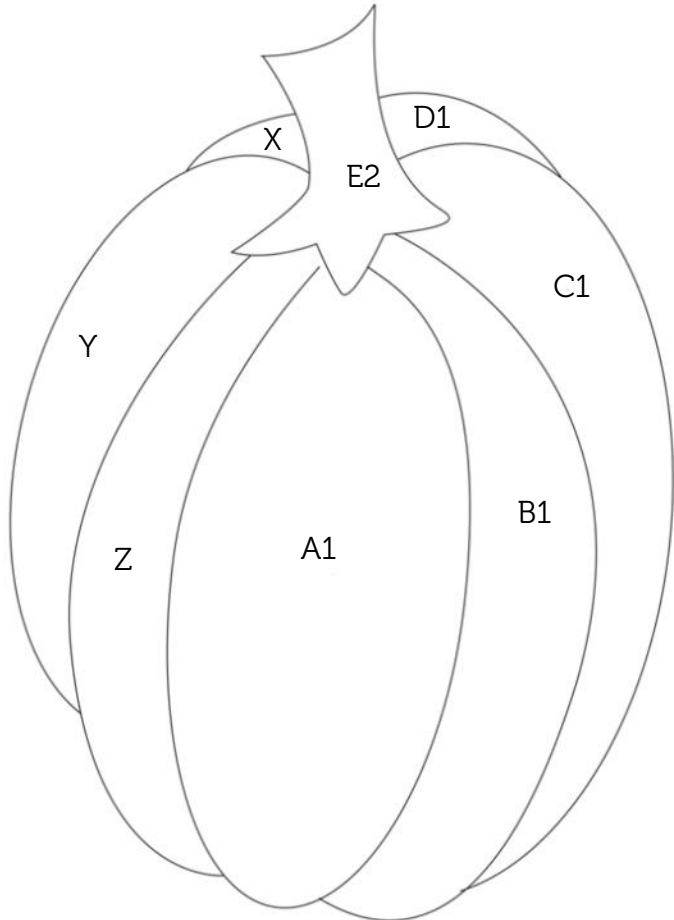
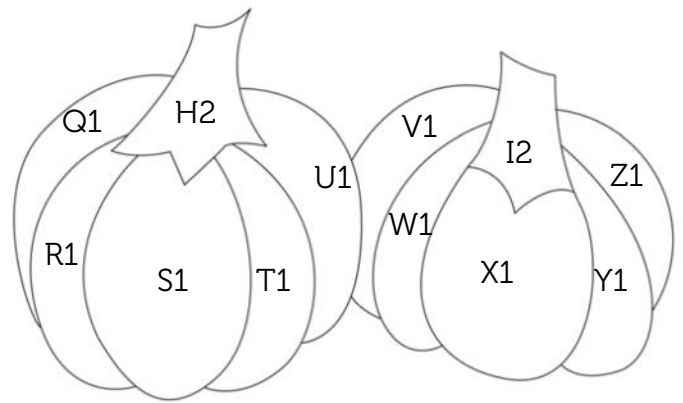
(Pages 70-75)

2 of 2

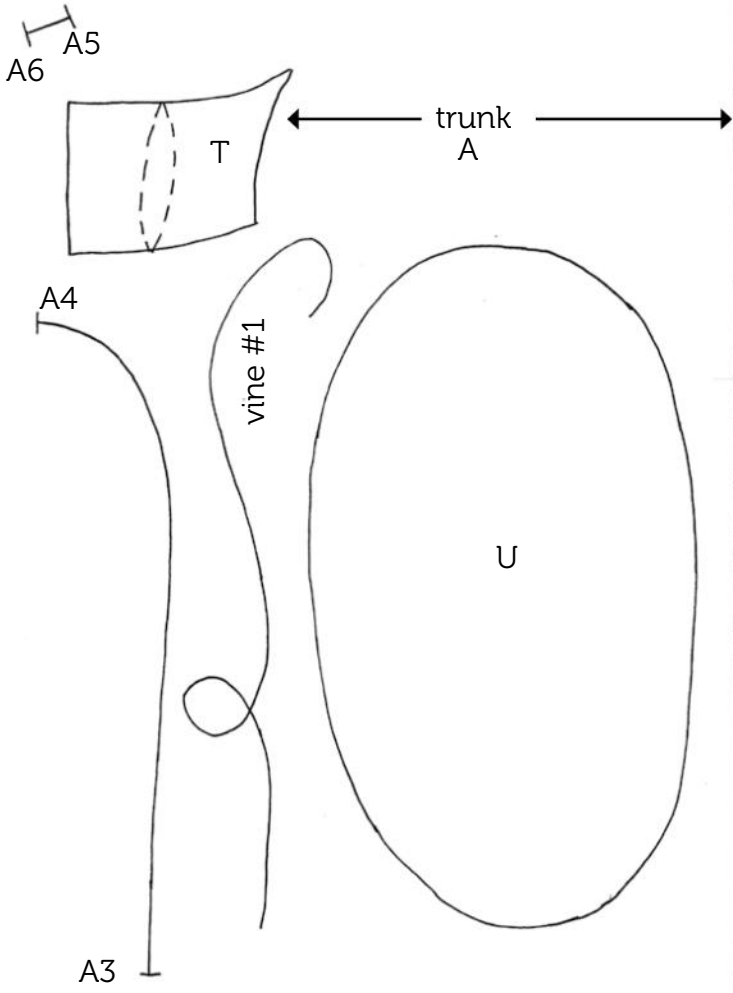
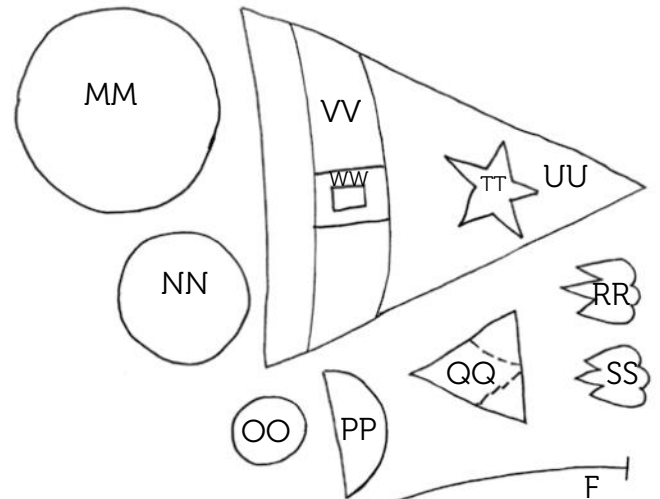
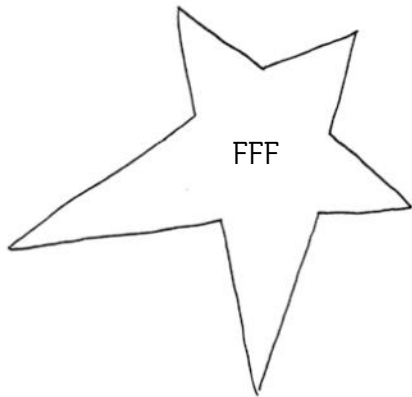
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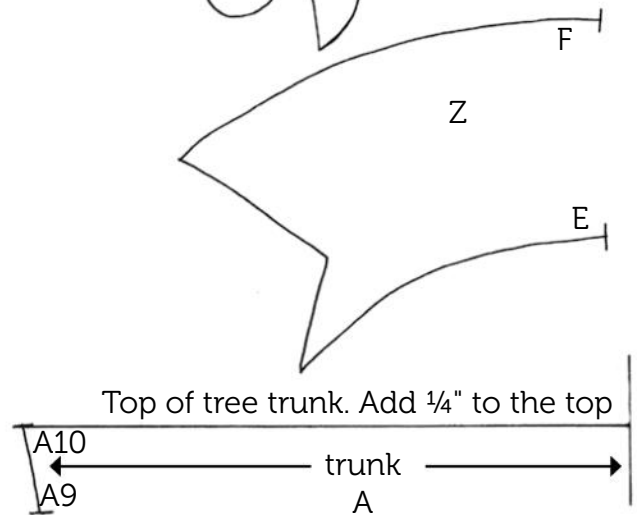
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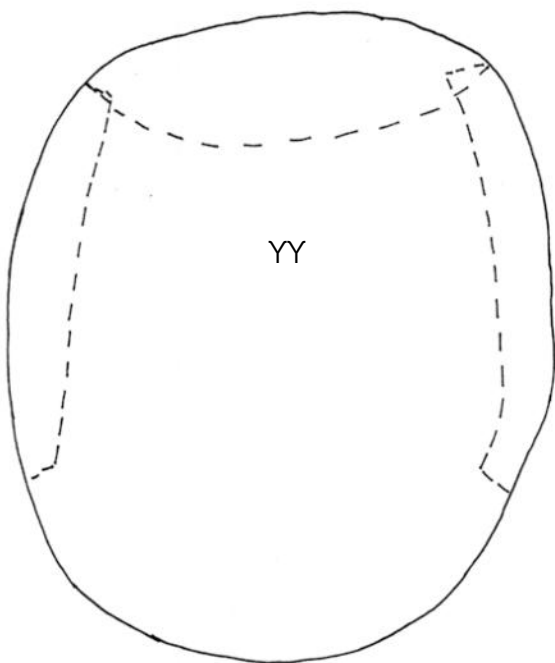
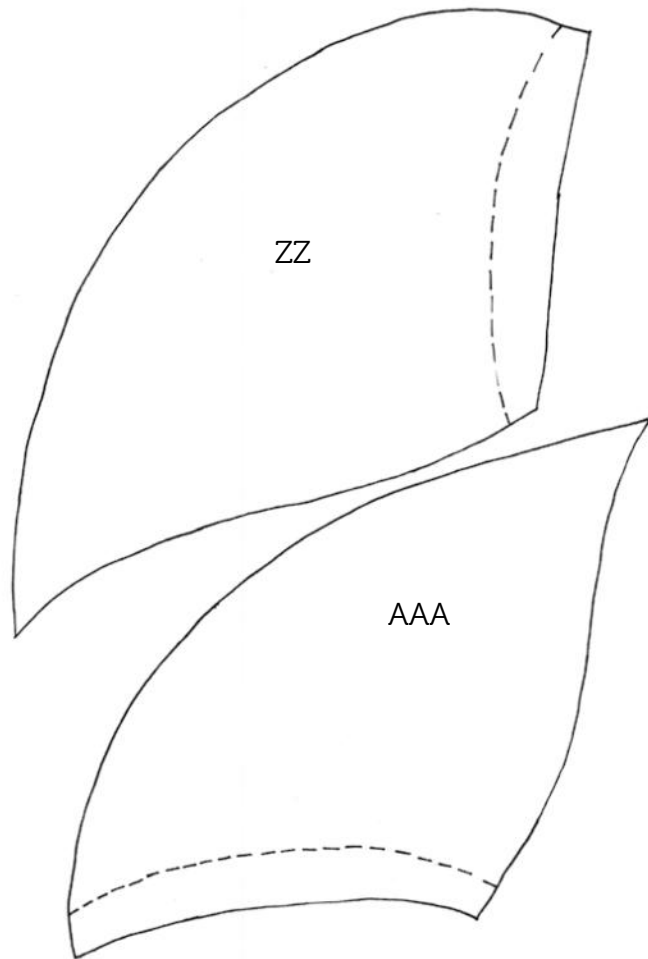
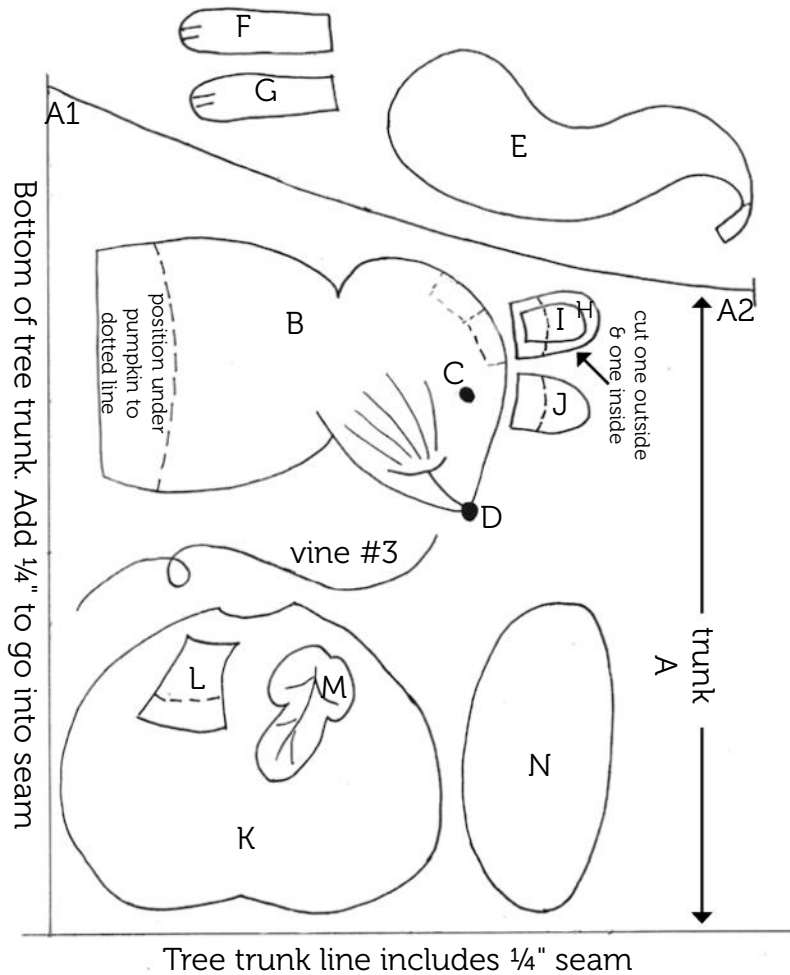
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Tree trunk line includes 1/4" seam



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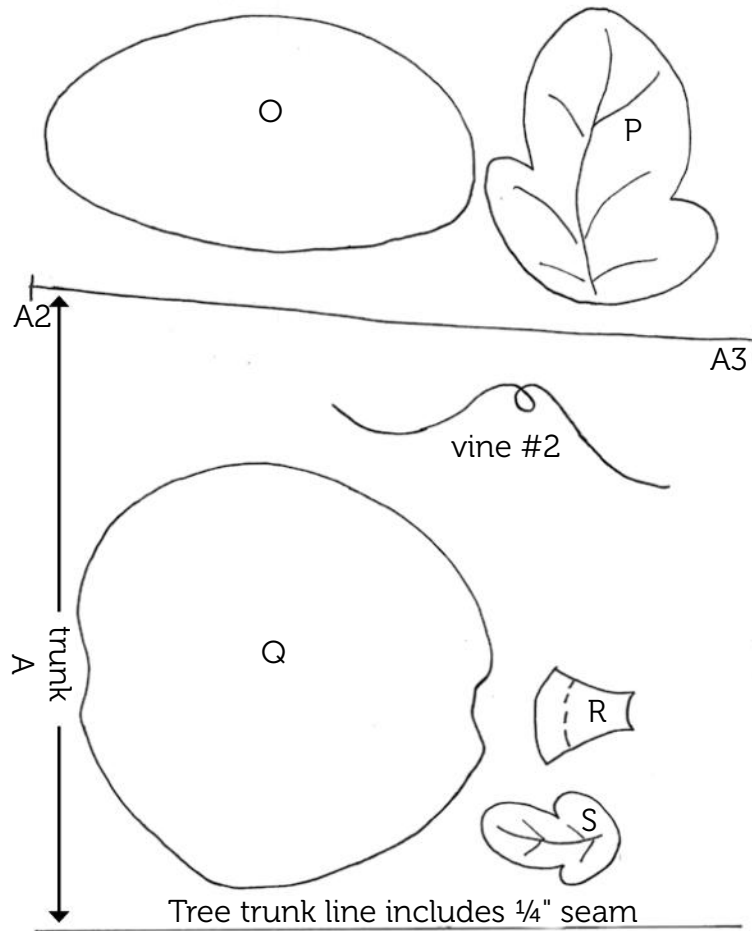
Owl Always Be Near
 Michele K. Galloway
 (Pages 29-33)
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Owl Always Be Near
Michele K. Galloway
(Pages 29-33)

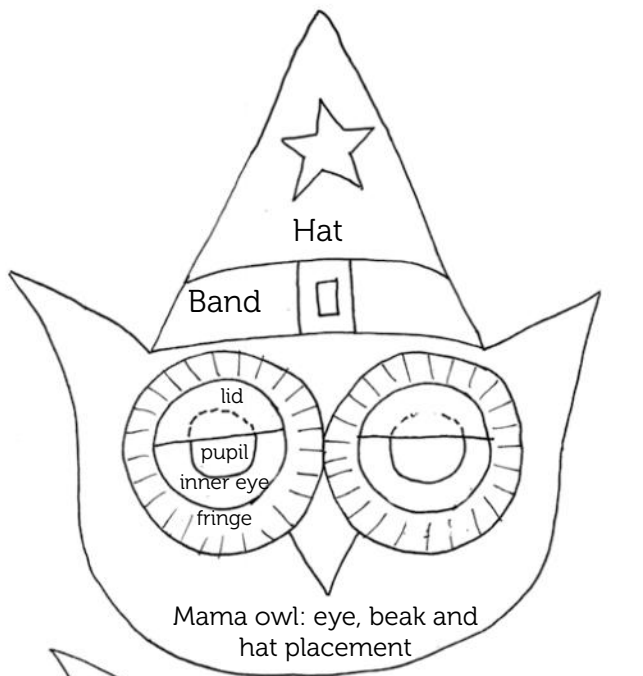
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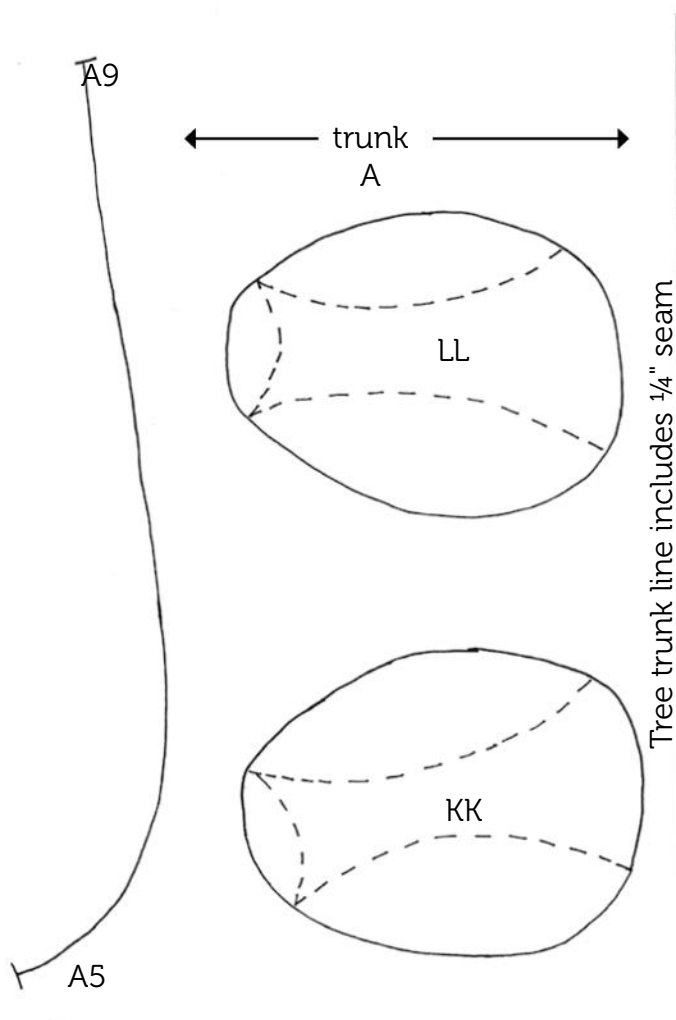
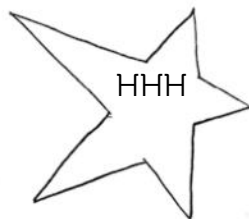
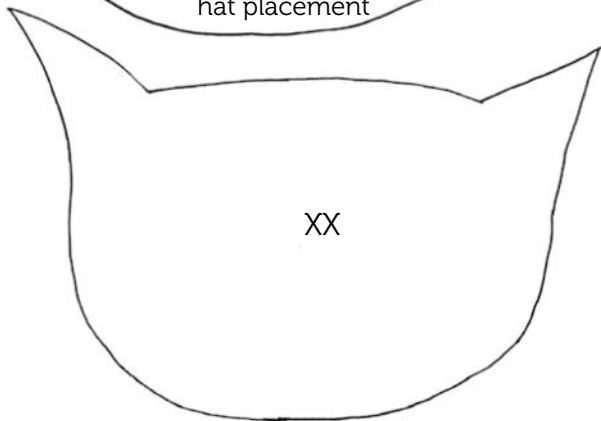
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Owl Always Be Near
Michele K. Galloway
(Pages 29-33)

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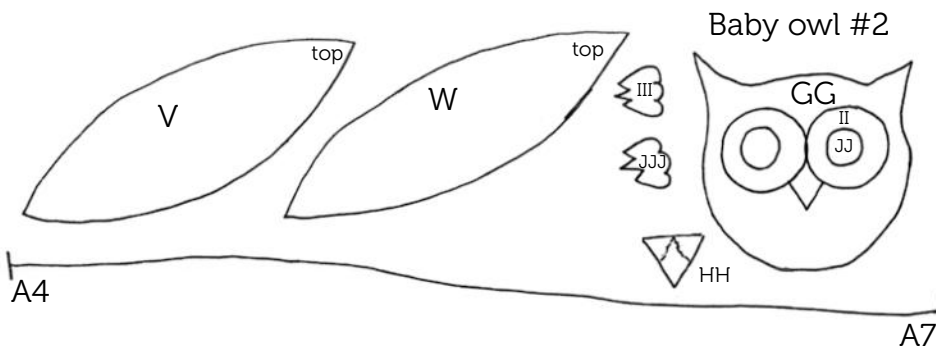
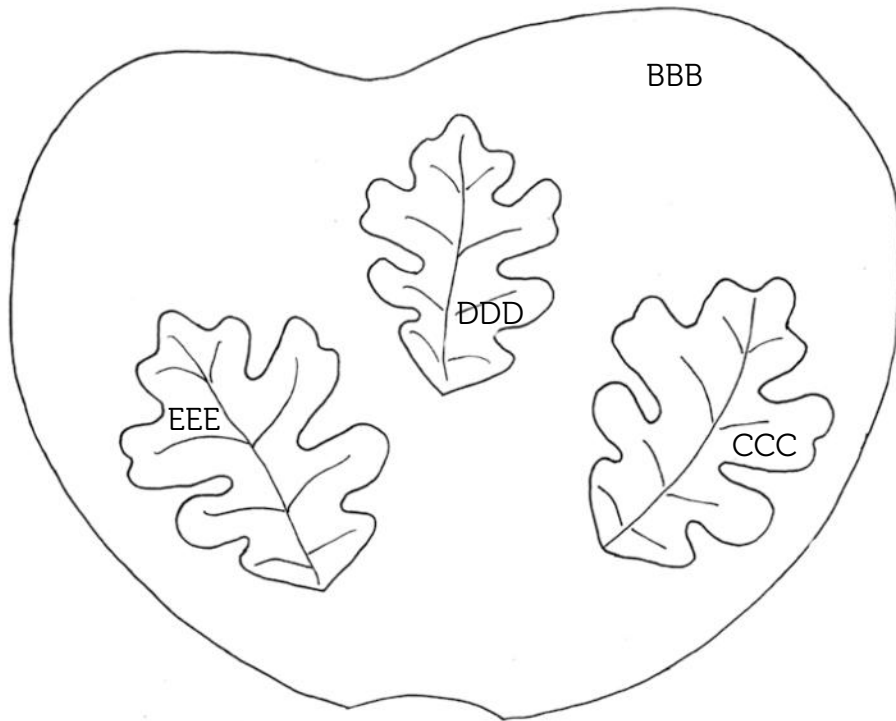


Owl Always Be Near
Michele K. Galloway
(Pages 29-33)

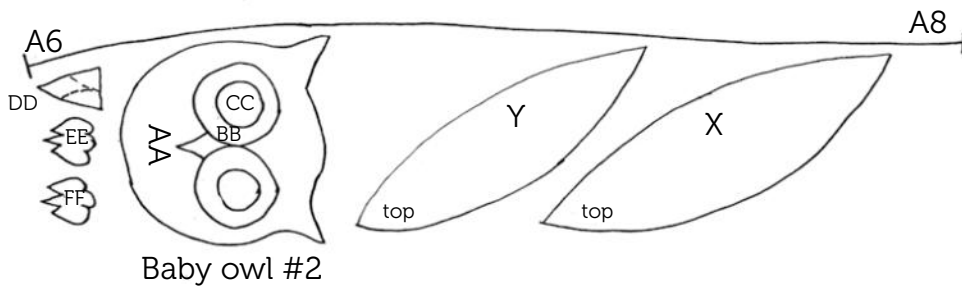
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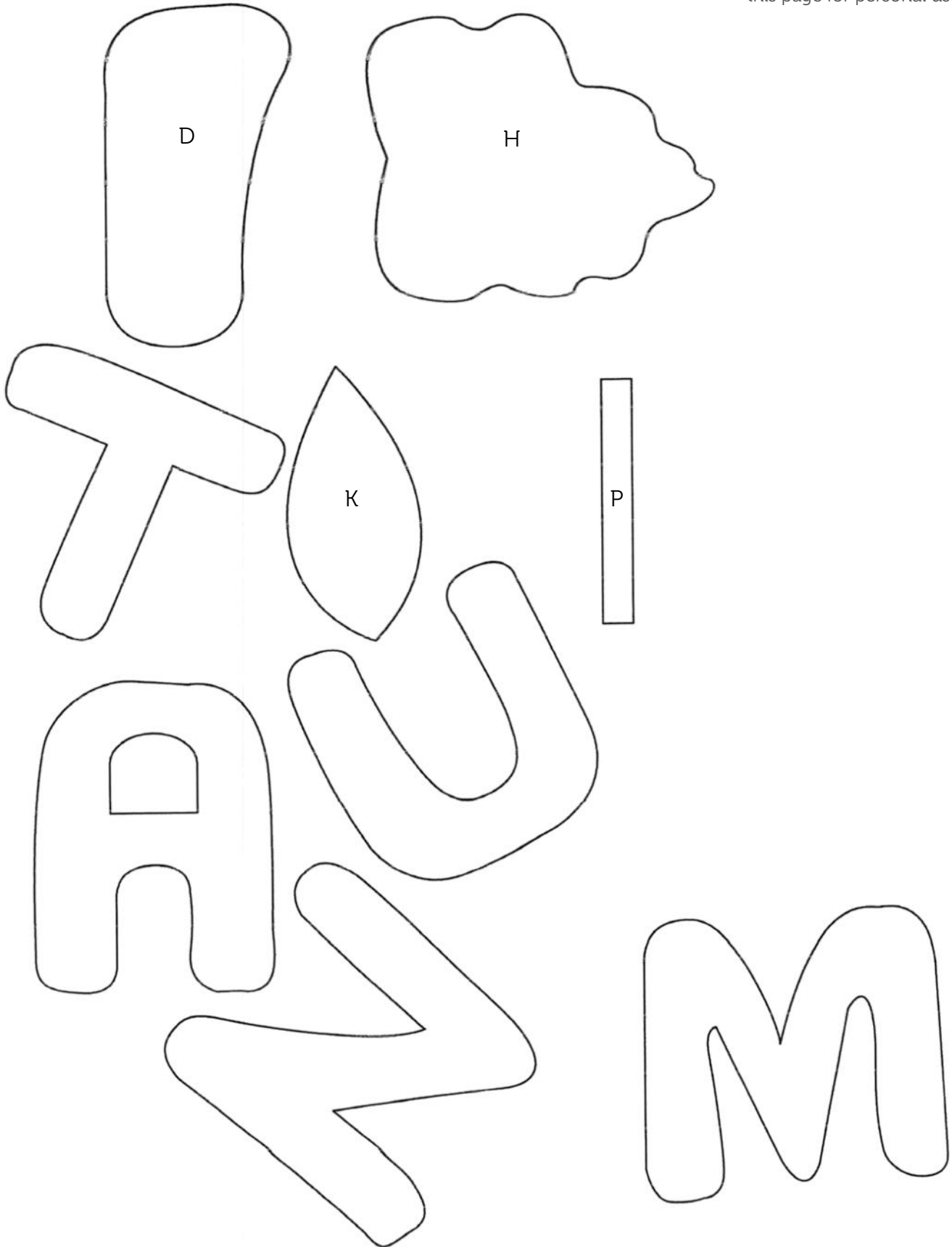


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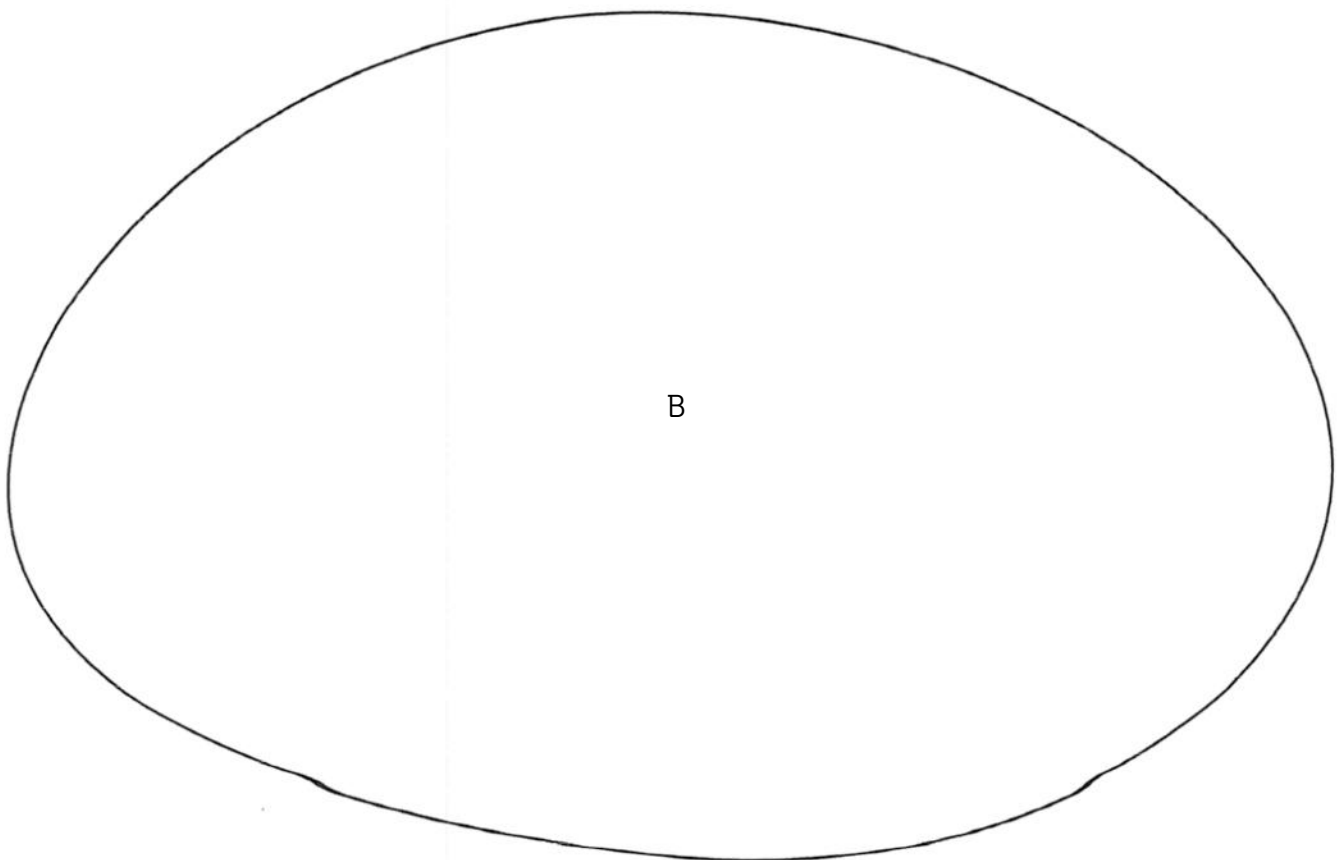
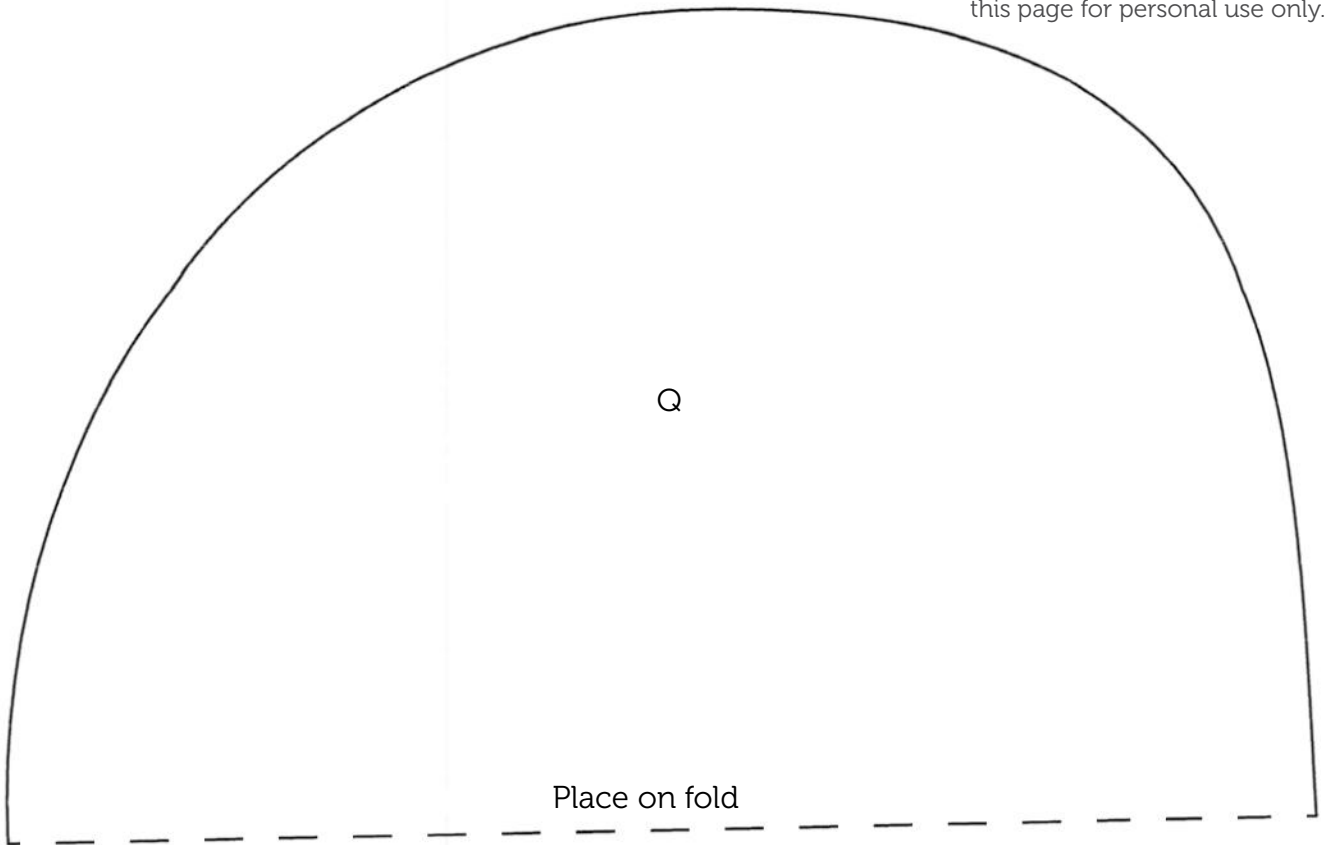


Autumn Bounty
Jo Timko
(Pages 86-91)
1 of 3

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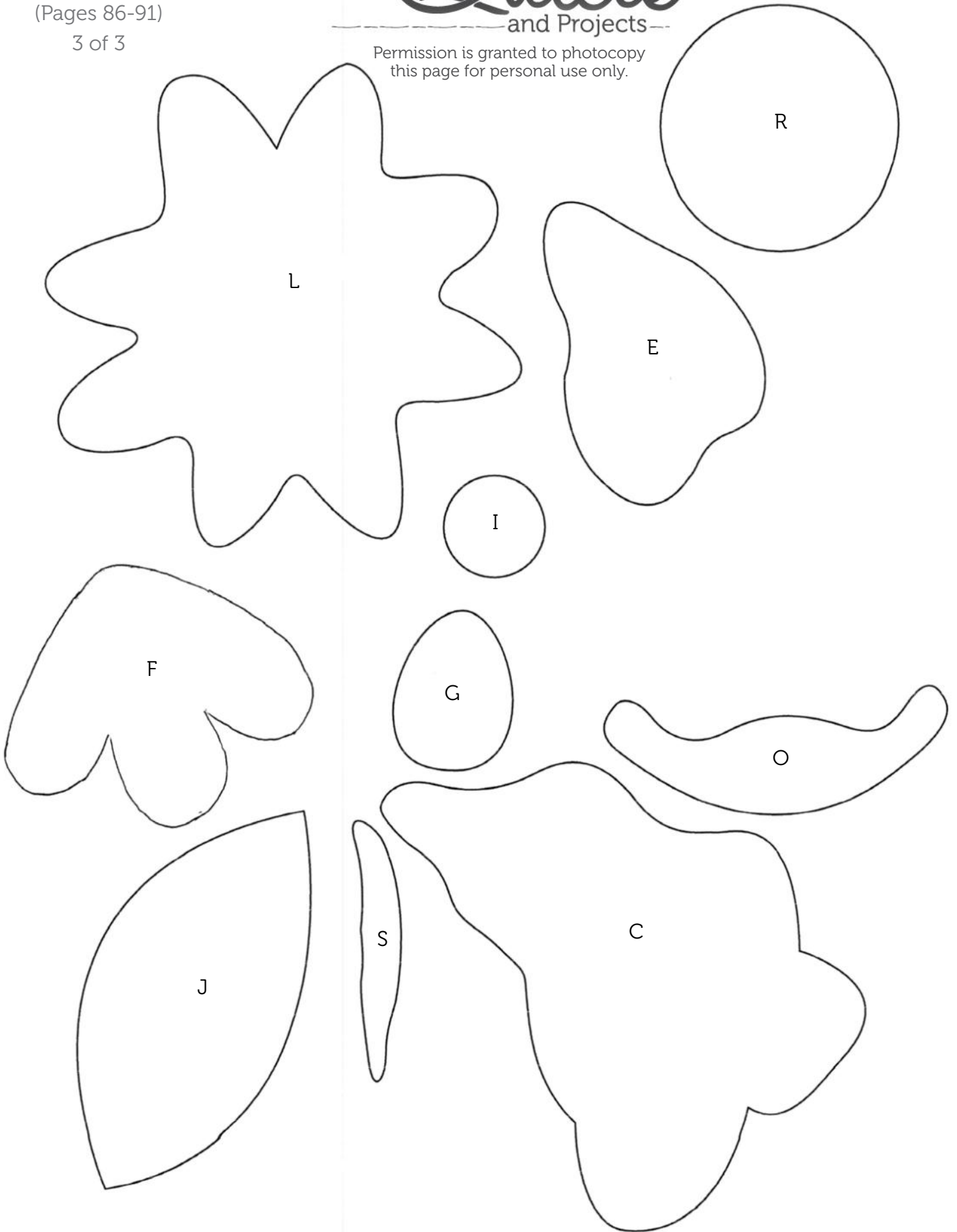
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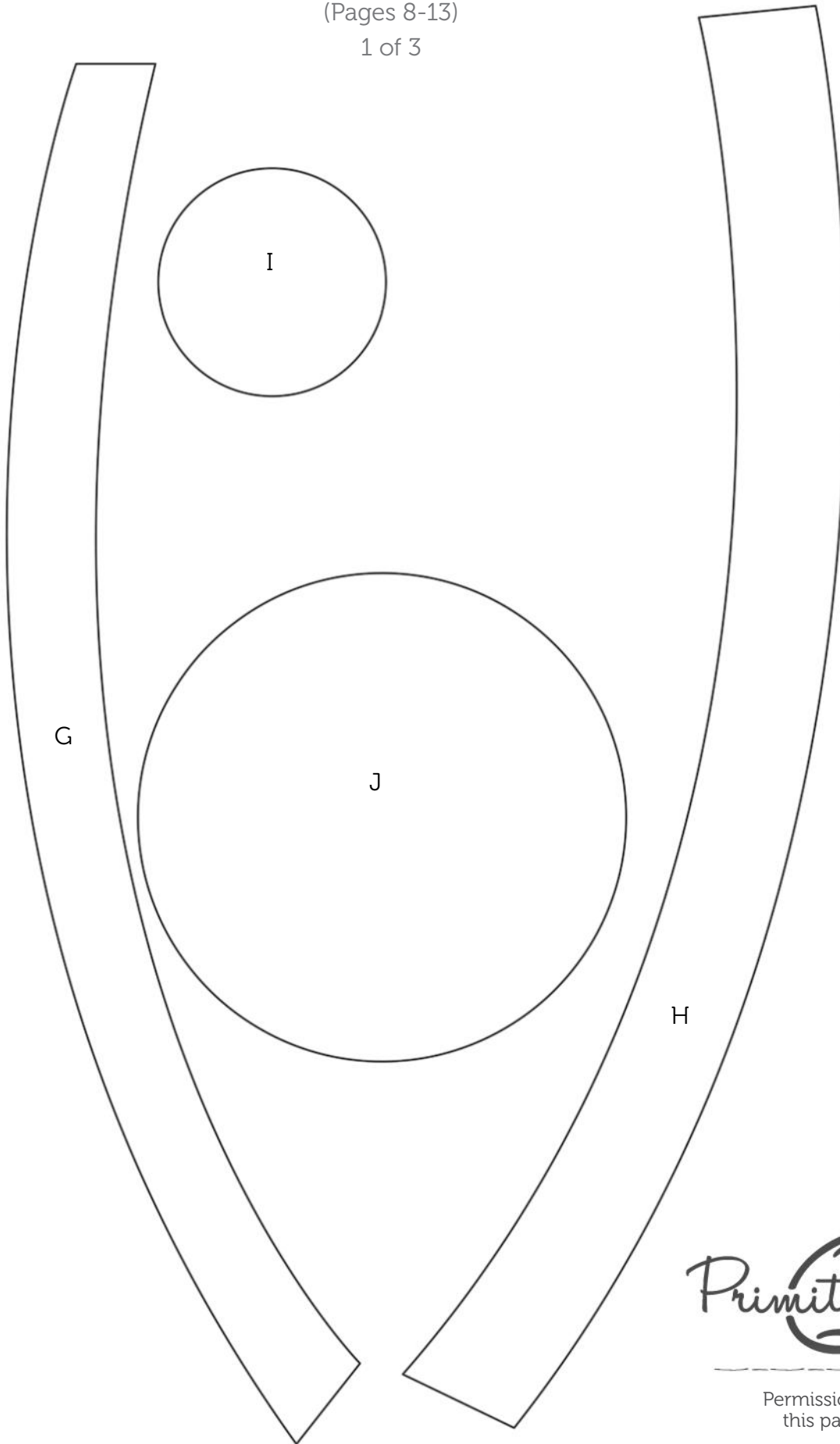


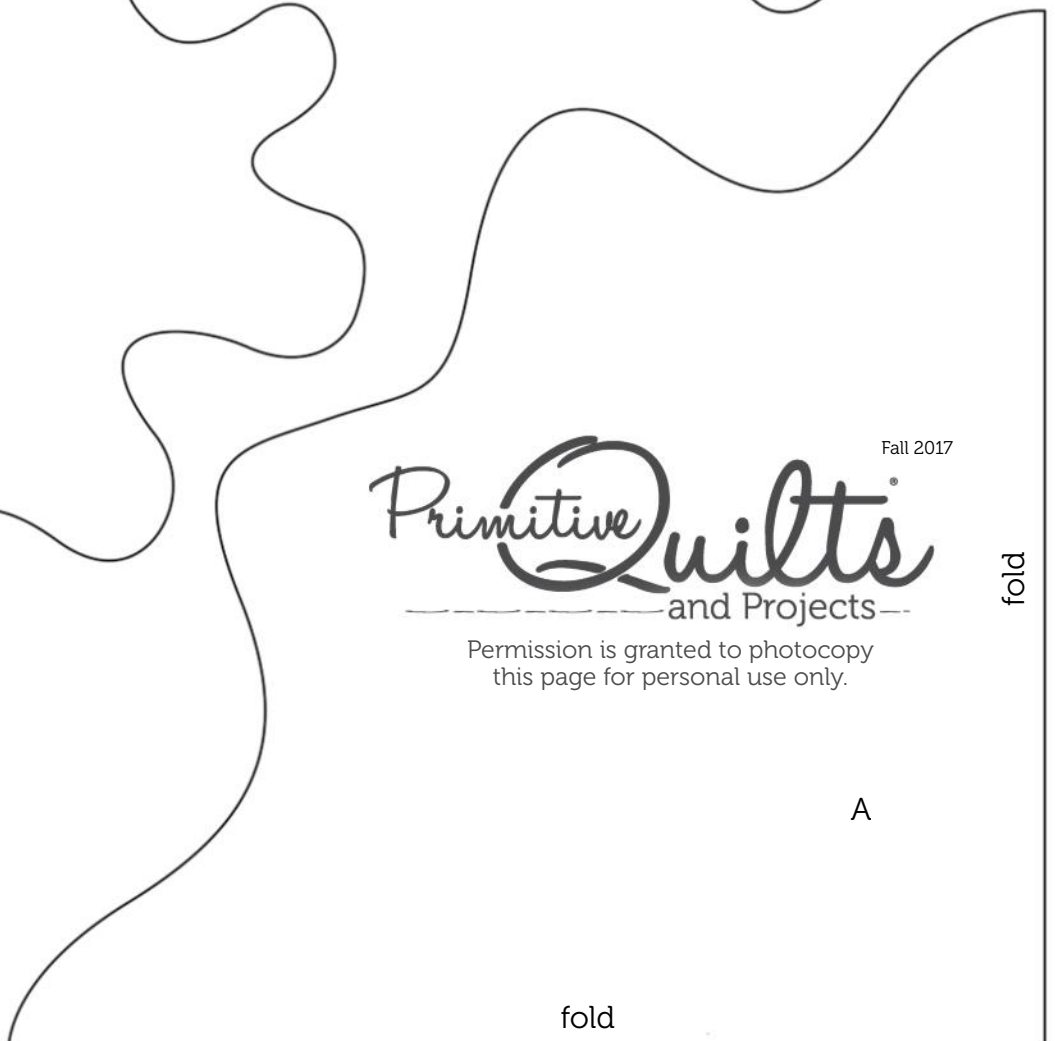
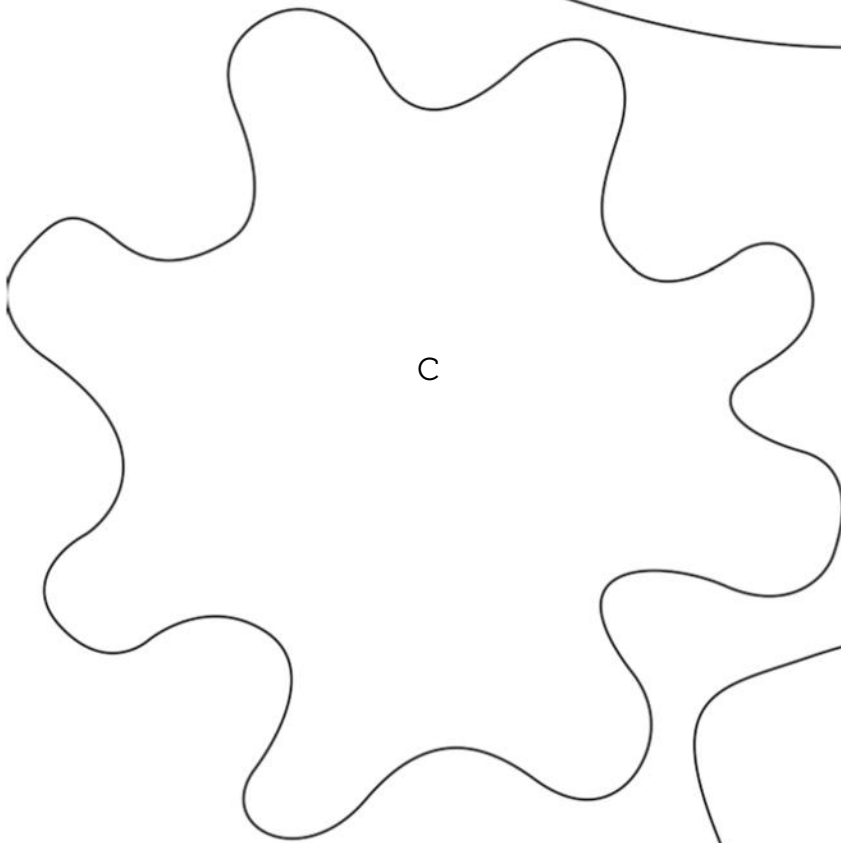
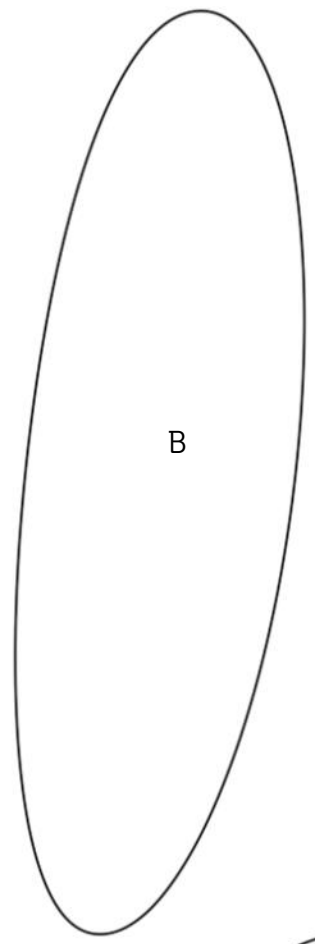
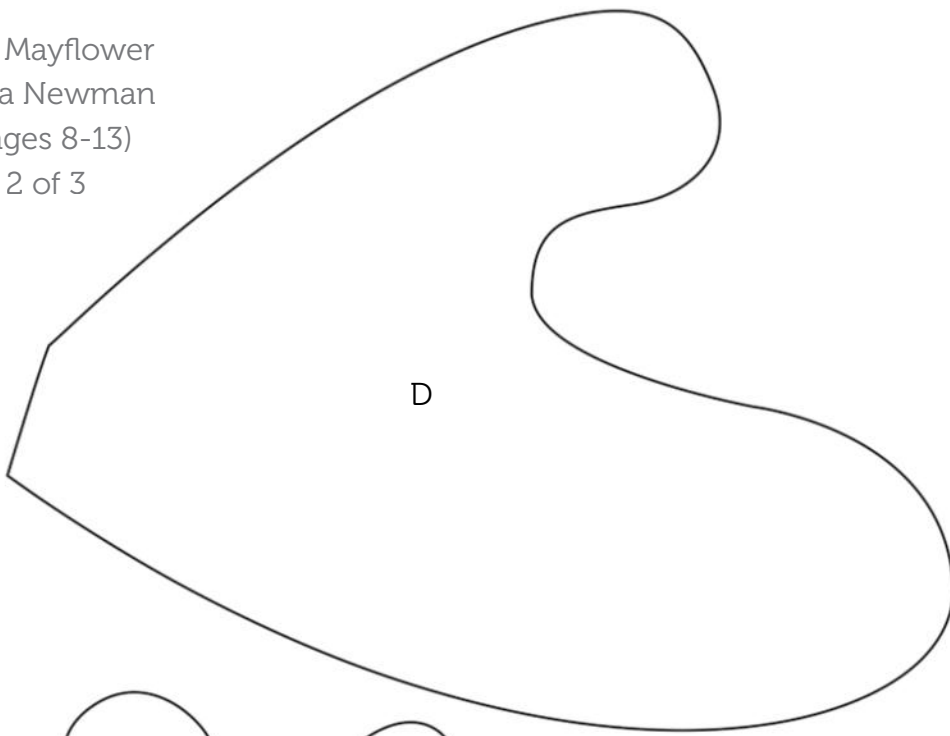
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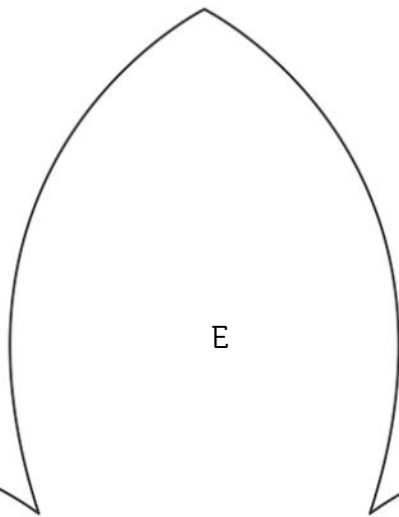
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fold

Mrs. Mayflower
Lolita Newman
(Pages 8-13)
3 of 3

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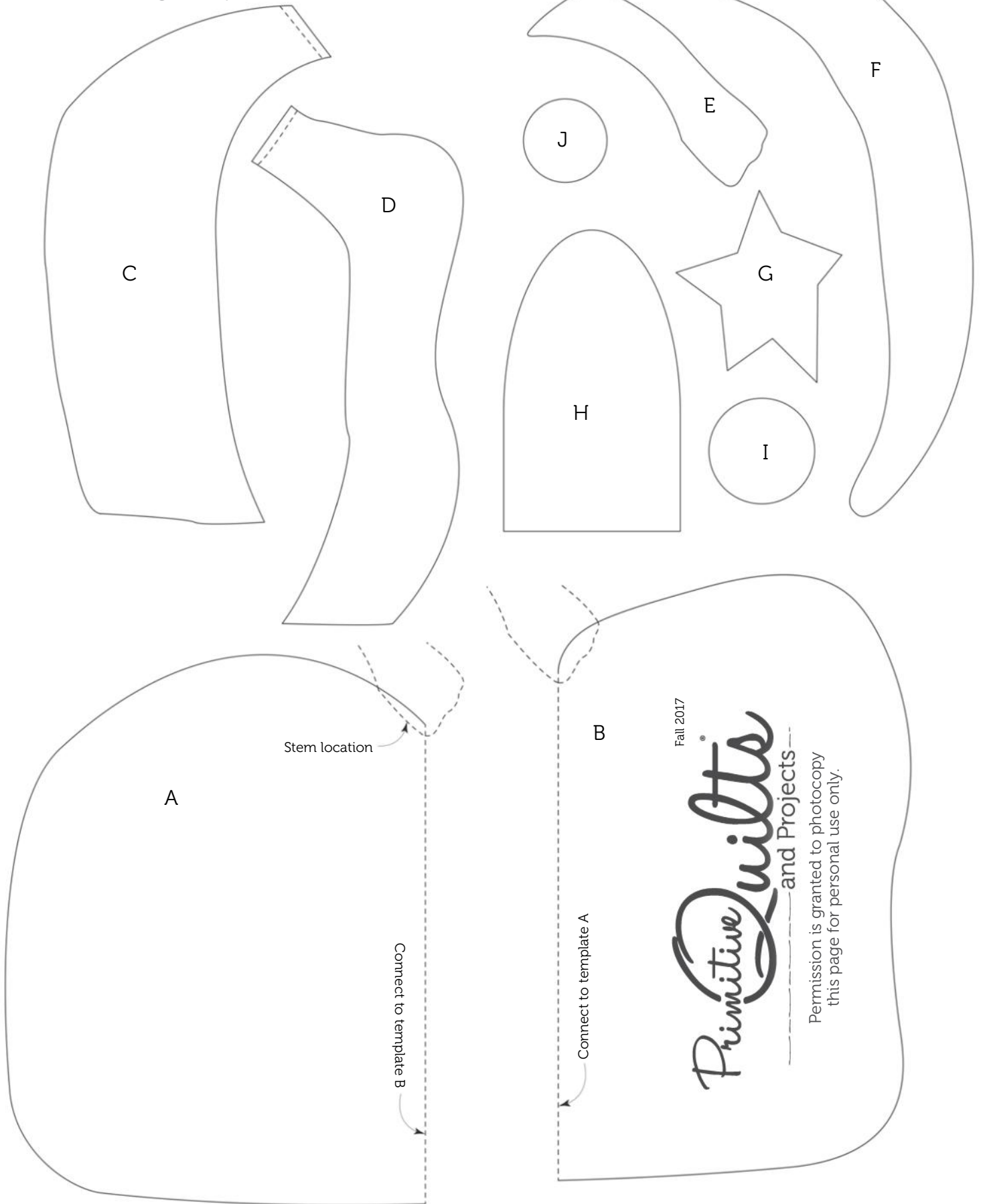
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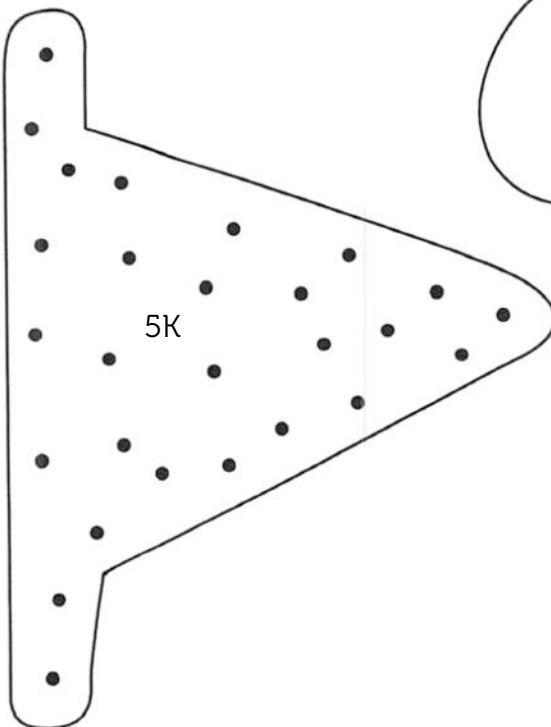
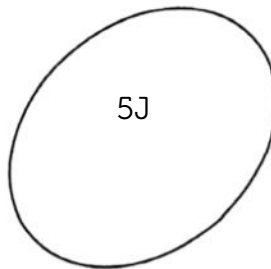
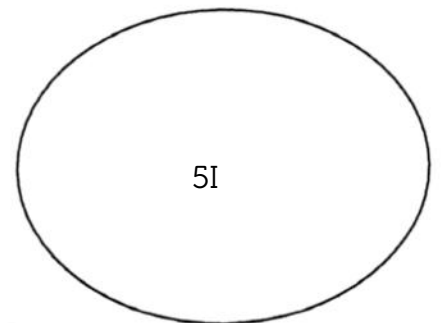
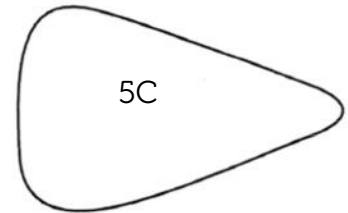
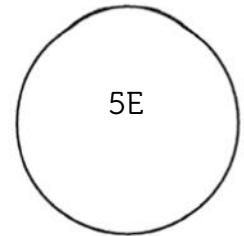
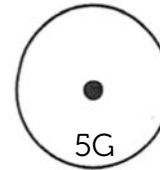
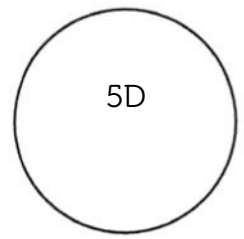
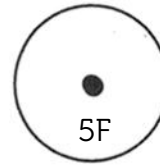
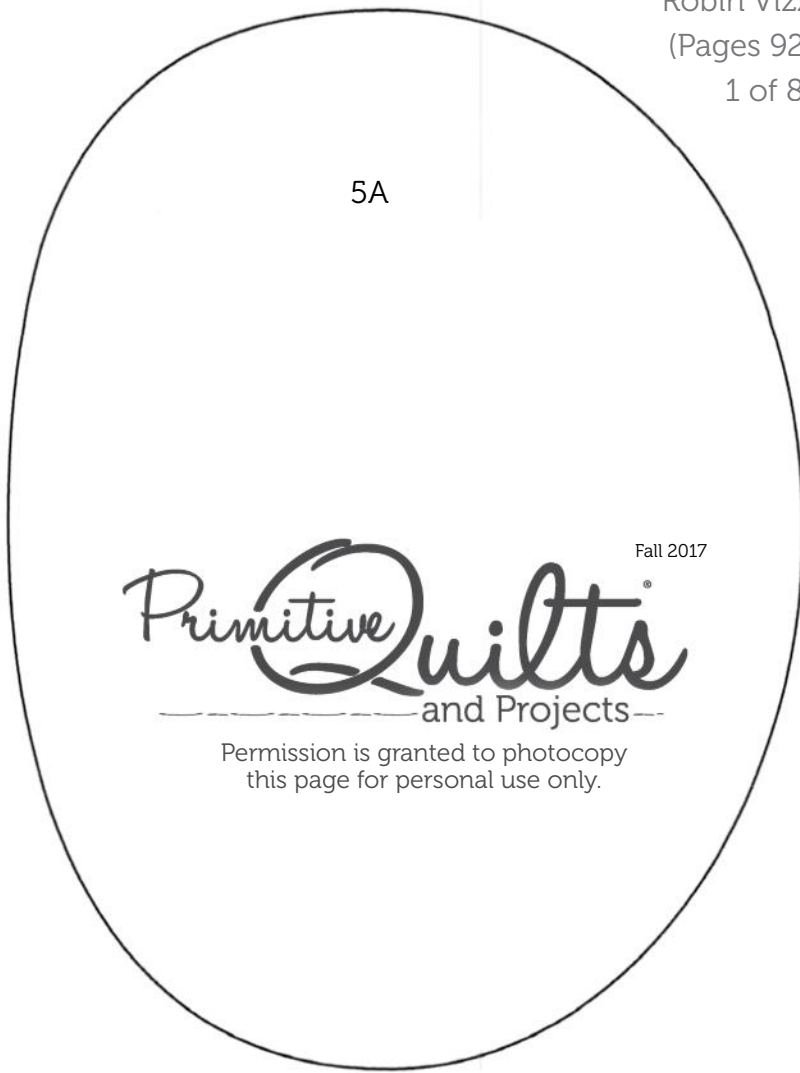
Jenifer Gaston

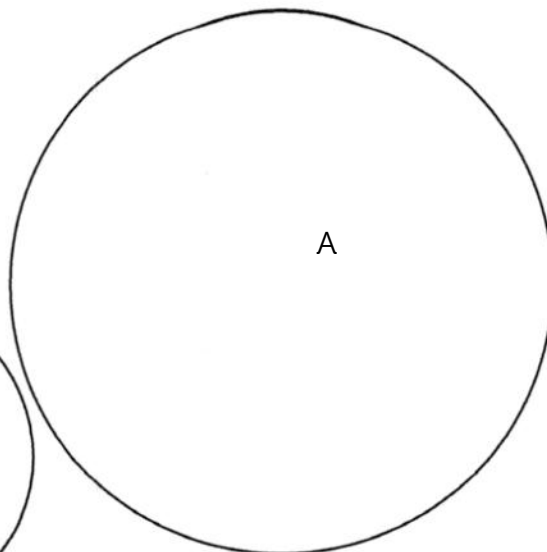
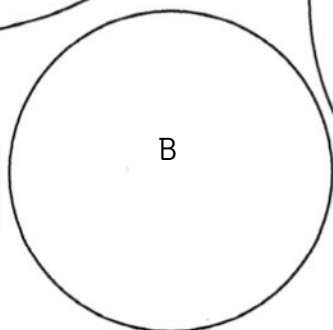
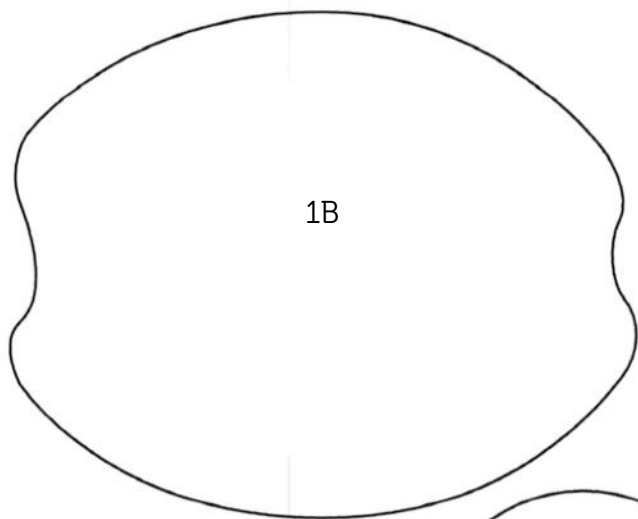
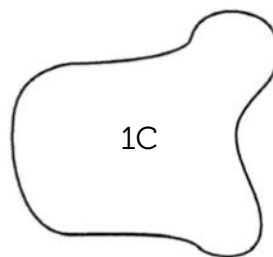
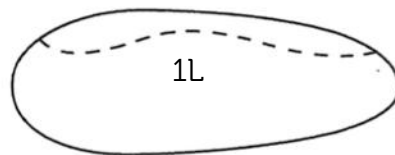
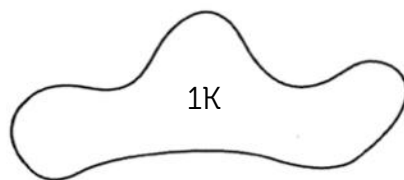
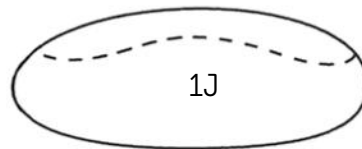
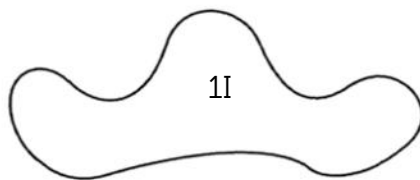
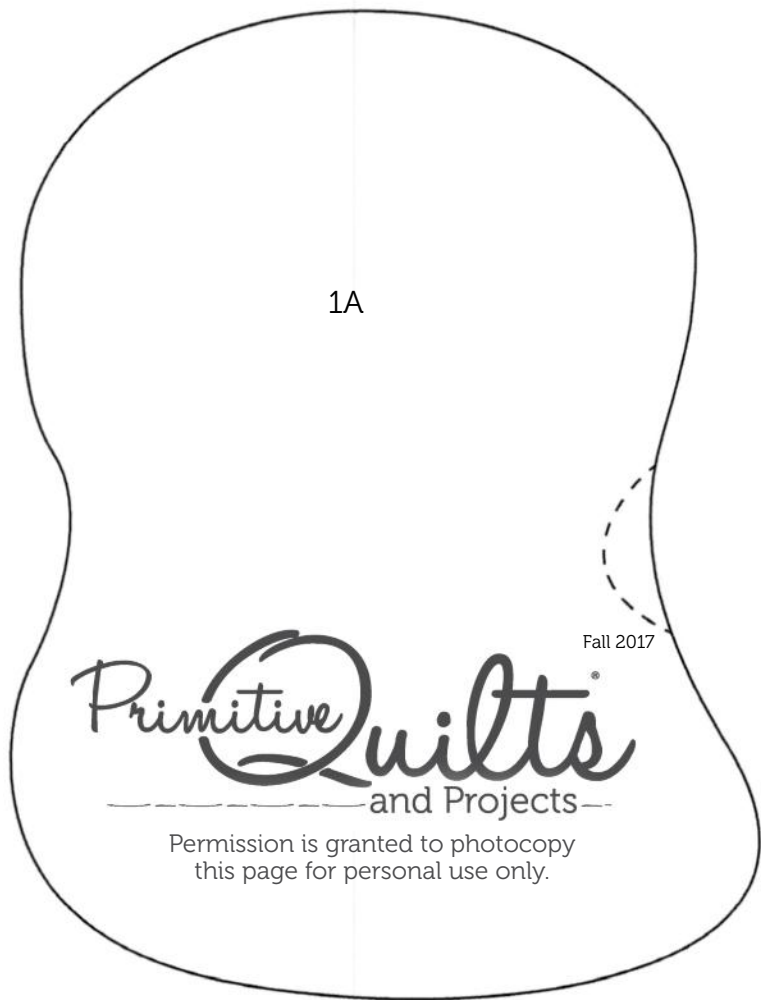
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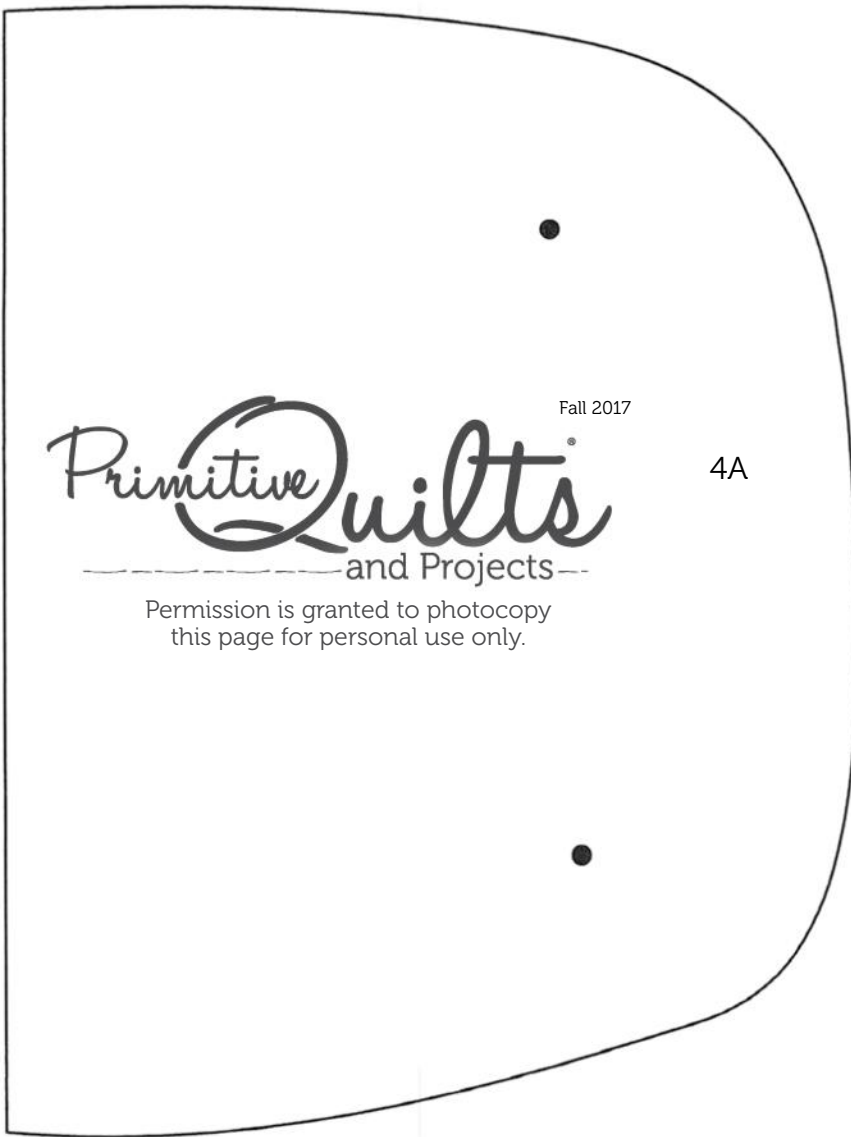
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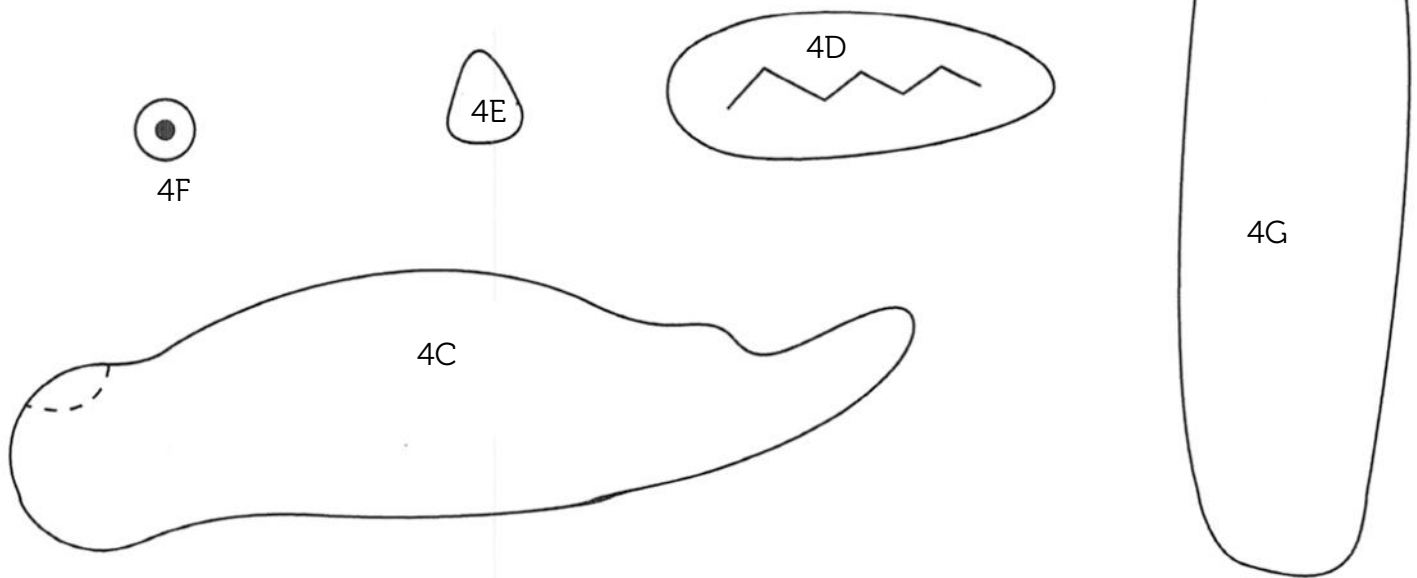
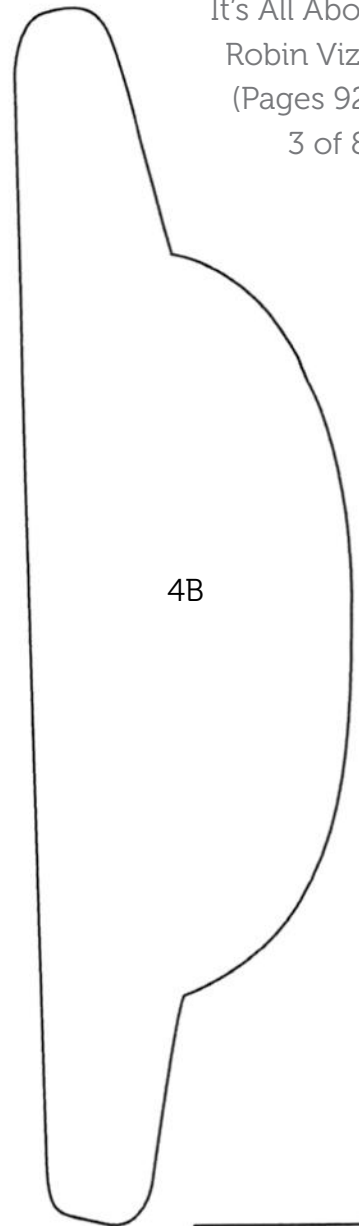




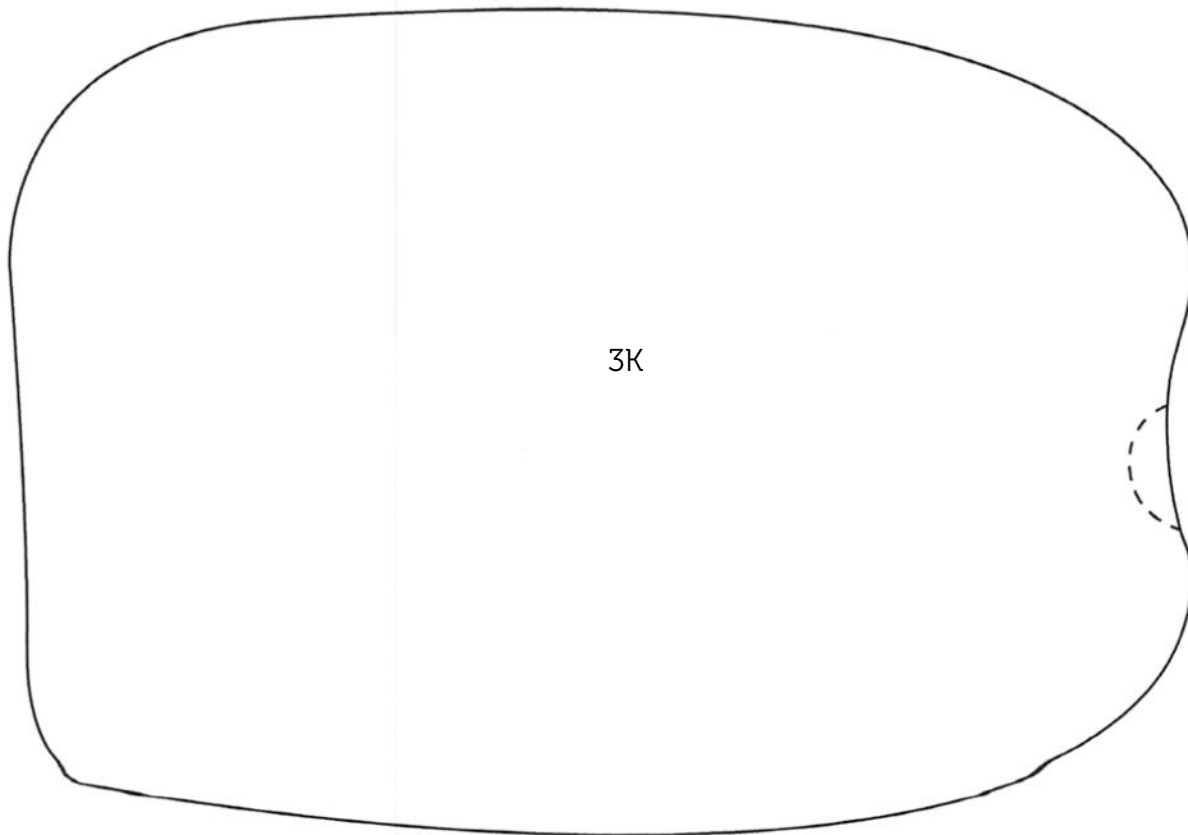
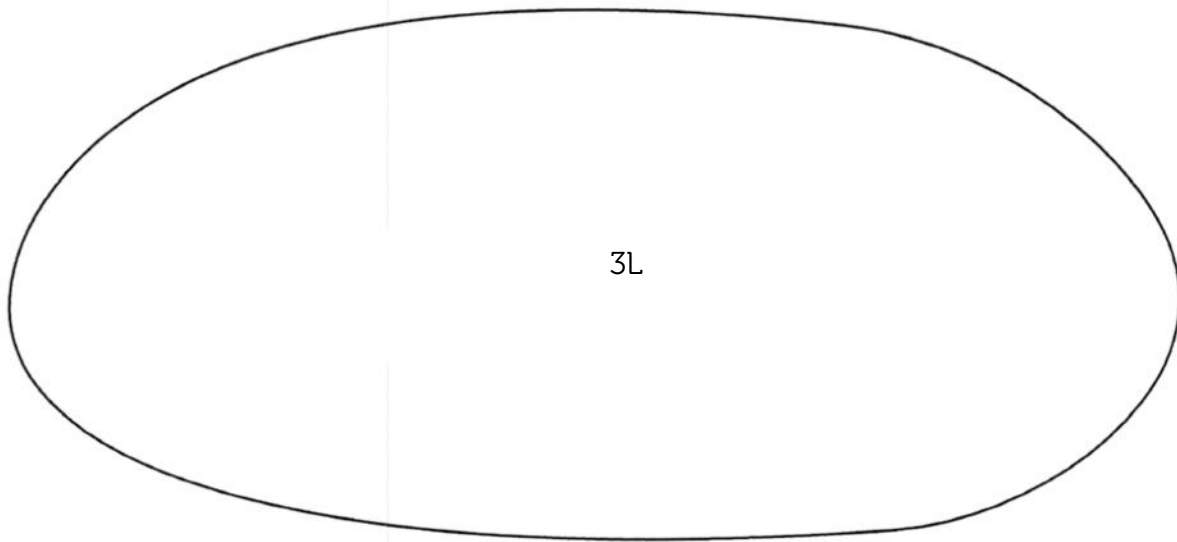
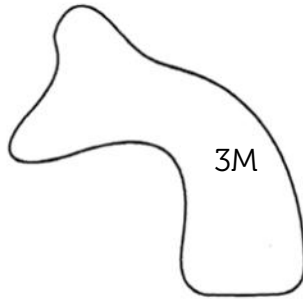


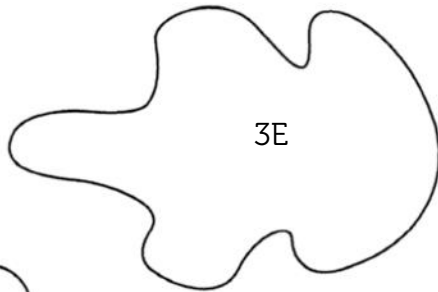
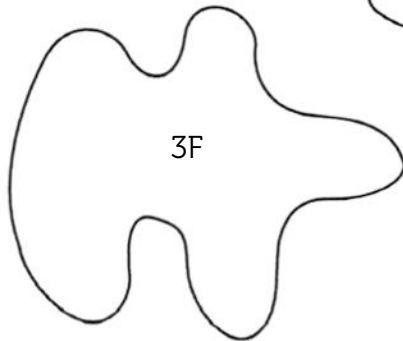
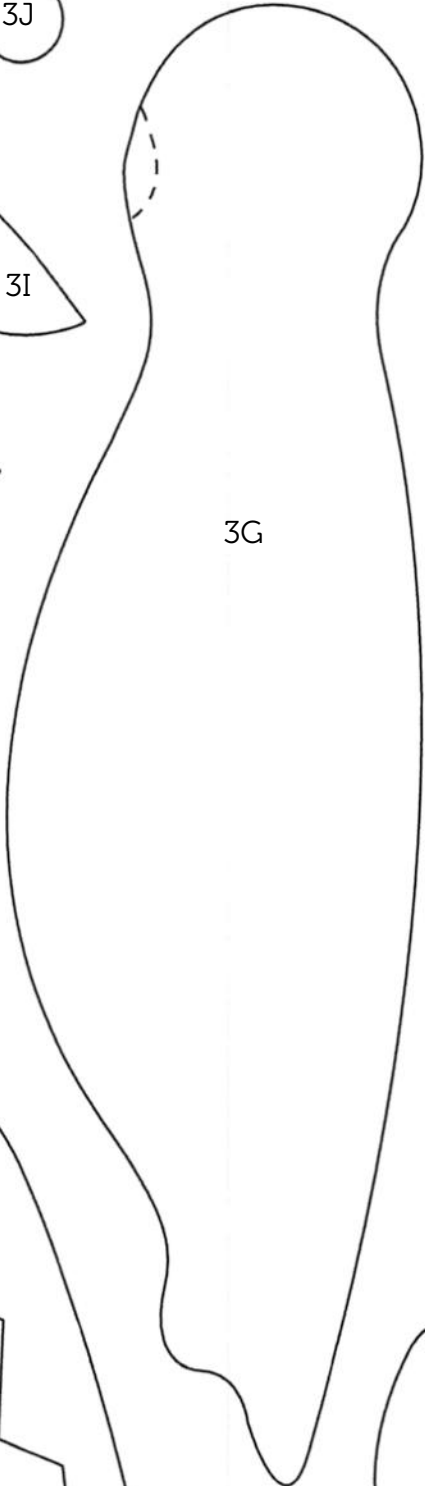
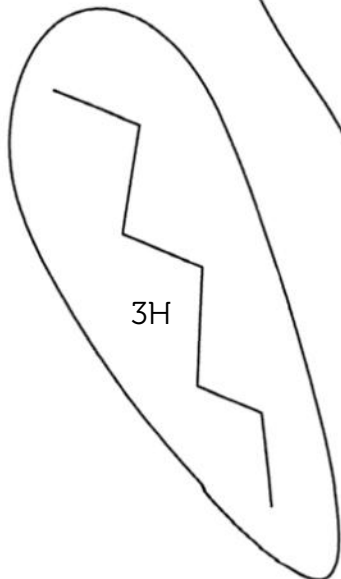
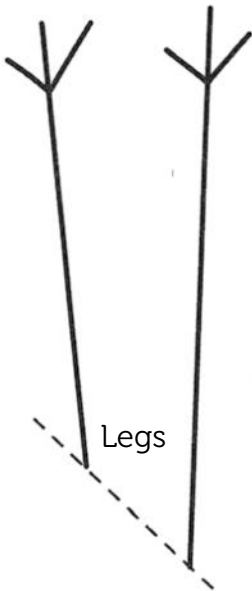
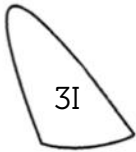
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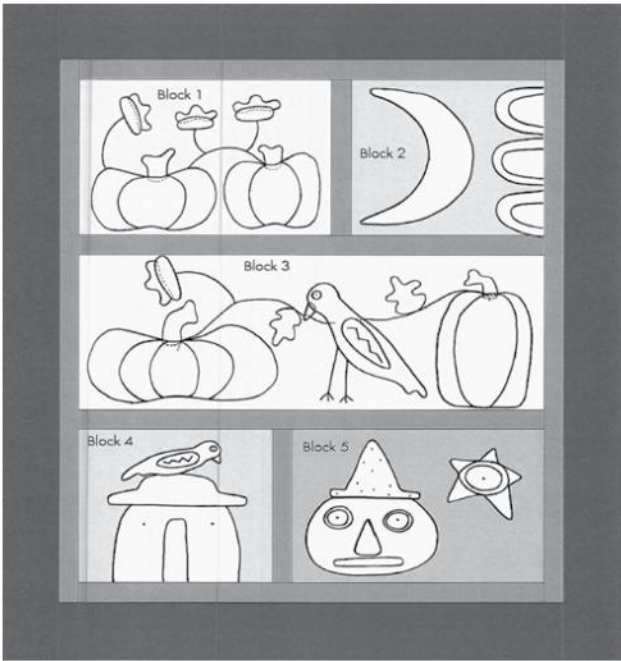
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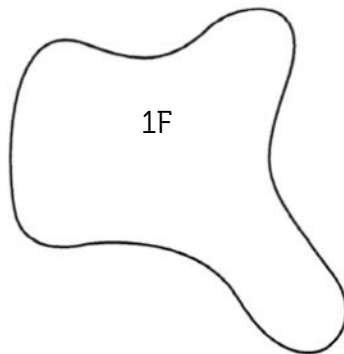
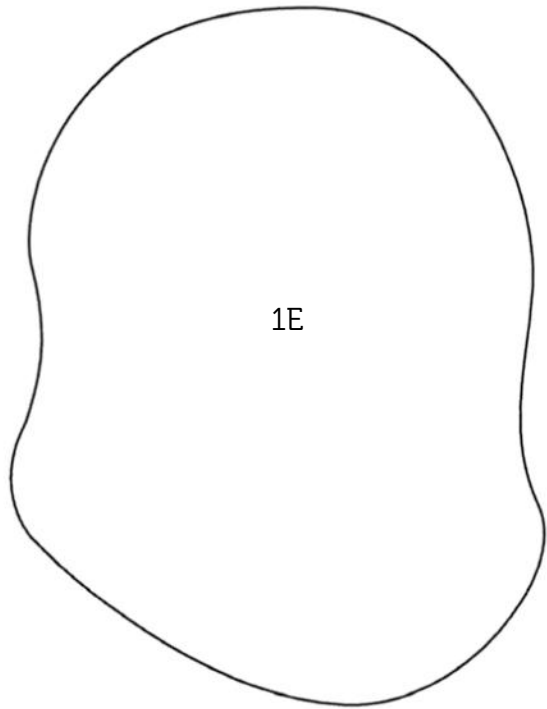
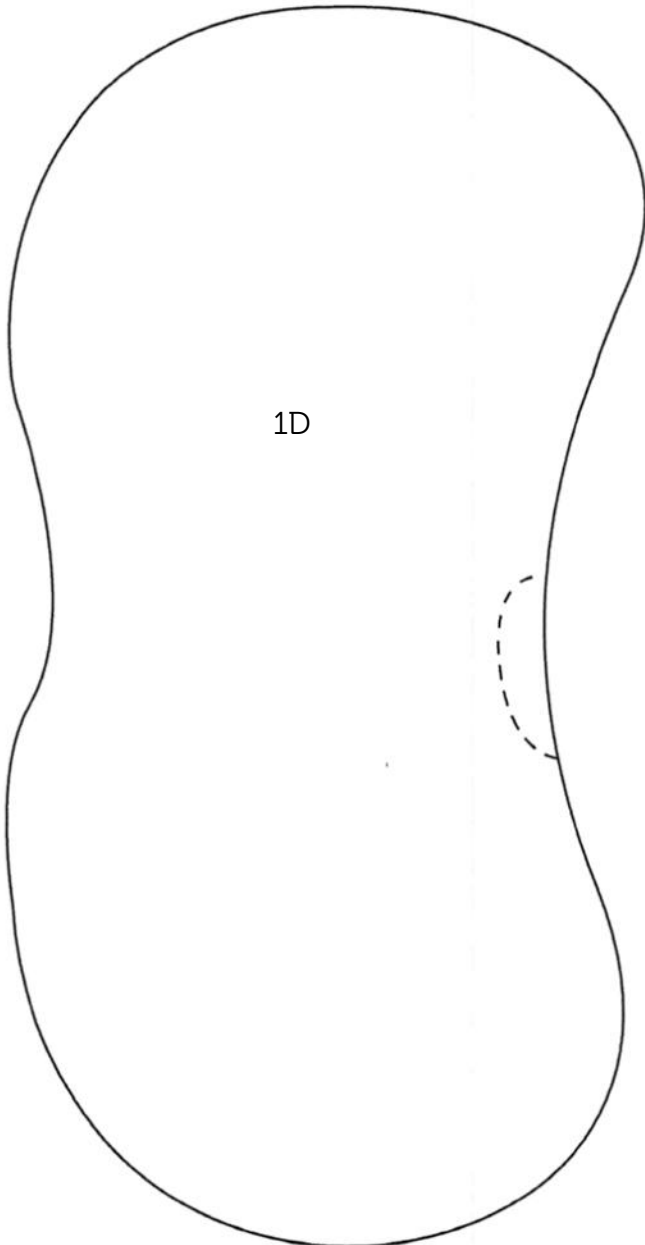
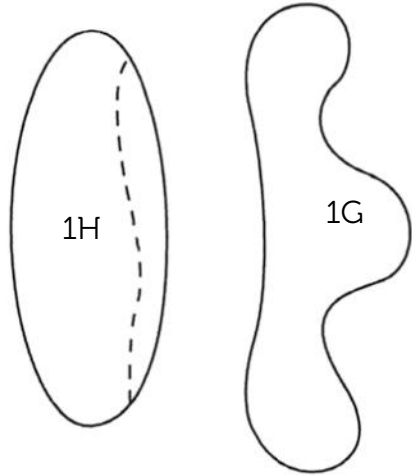
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Placement diagram



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3B

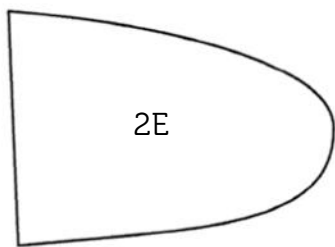
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3A

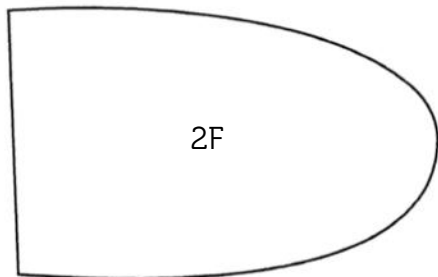
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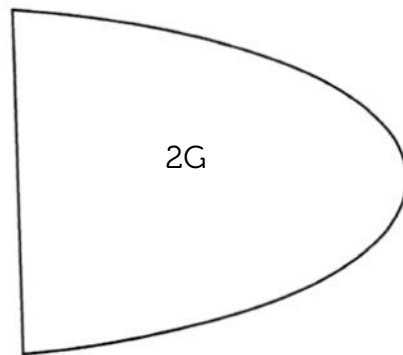
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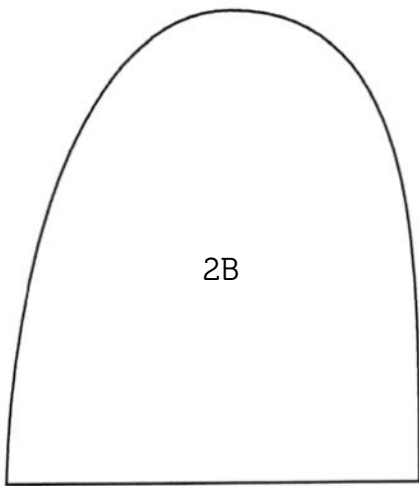
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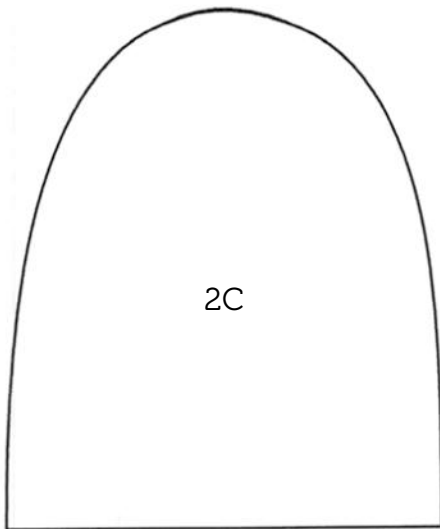
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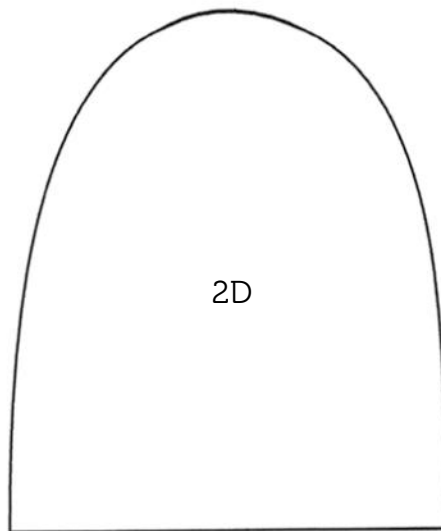
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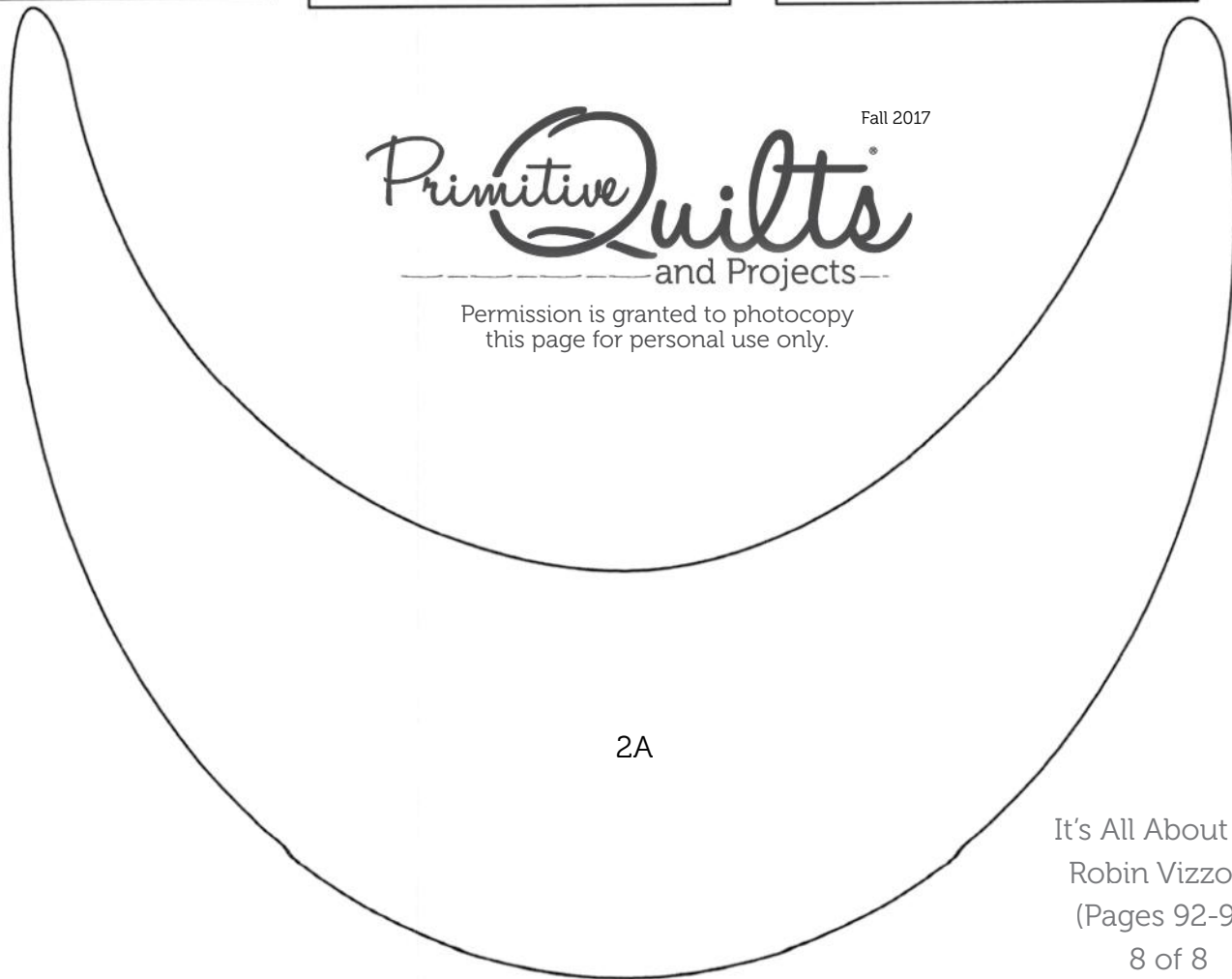
2B



2C



2D



2A

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