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Dedication

My best of thanks to all the quilters who have sewn my designs, e-mailed me photos and encouraged me with so many suggestions—all of which has helped make this book as versatile as it has become.

Ula Lenz

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Introduction

Another animals book?

While putting together the patterns for our first “Patchwork Animals” book, we were quick to realize that only part of our domestic and wild ideas would fit into it. Then, more and more patterns were requested which, though dancing around in our heads, had not yet been put to paper.

Requests came especially for native wild animals; a hedgehog pattern, for example, was desired. Naturally, we couldn't abandon our native friends, and so we are pleased to present this second part of our patched animal kingdom.

As in the first part, we show two different versions of each animal theme.

Enjoy looking at the quilts and happy sewing!

Ula Lenz and Crew

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Materials Needed

In order to make the quilts in this book or any of the single designs you will need:

- copies of the block designs you wish to make, one for each block to be sewn;
- the usual sewing supplies.

The following items are optional but recommended, as they are very useful and make your work easier:

- coloured pencils/pens;
- rotary cutter;
- cutting mat designed for rotary cutters;
- transparent acrylic ruler;
- quilting gloves with rubber “bumps” on the palms for free-motion quilting.

Foundation Piecing: Step-by-Step

Before cutting out the foundation, compare the colours of the printed design with the colours of the fabrics that you want to use in your block. If you prefer a different colour combination to that printed, or are using a black and white copy for sewing, it is helpful to colour in the appropriate sections of your copy with coloured pencils. You might use up less fabric by previously cutting separate pieces of the design roughly to shape. The paper piecing method can even be applied when using directional fabrics, like plaids or stripes. For this you will need to cut an additional copy of the block into templates.

For cutting out the pieces, lay the paper templates—with the printed side facing you—onto the wrong side of the fabric. Be sure to cut the pieces larger than the templates, measuring the seam allowance by eye. In fact, it is advisable to add a little more for the seam allowances around each piece than usual, just to be on the safe side. After sewing each seam, the seam allowances will be cut back as needed. For this reason, having too much fabric is not a problem, whereas having too little can ruin the block.

In preparation of your first foundation, separate the individual sections of each block (unless the entire block is sewn in one piece) by cutting along the outer dotted seam allowance lines. Note that you will always sew while looking at the printed side of the foundation, and that this printed side of the block design will be referred to in the piecing instructions as the “right” side of the foundation. The opposite side of the copy (which is blank at the moment) is the side to which the fabrics will be applied, referred to as the “wrong” (unmarked) side of the foundation.

Place the fabric piece intended for field #1, right side up, over the appropriate space onto the wrong side of the foundation. Larger fabric pieces are easier to handle when pinned into place onto the foundation. If you hold the foundation with the fabric piece up to the light, you can easily see if the entire surface of field #1 is covered by the fabric, with the seam allowances extending over all the sewing lines around #1.

Now lay the second fabric piece, right sides together, onto this first fabric piece so that only the seam allowance overlaps into field #2.

Now you can sew the first seam along the line between field #1 and field #2. First, set the sewing machine to a very small stitch length. It is very important to do this—whenever sewing onto paper foundations—because the smaller stitch makes more perforations which later aids in easier removal of the paper.

Keep in Mind:

If you always sew exactly on the line, folding back the fabric may cause the block to be just a little smaller. This resulting shrinkage is minimal at this stage, but accumulates with each small block or pieces added. Therefore, it is better to sew particularly small and fiddly blocks (eg. Dog Paws or Clownfish) just outside the printed lines.

At this point, fold back the paper (toward the right side of the foundation) so that you can cut back the seam to approximately 0,6cm (1/4”). The seams inside the block may be a bit smaller in width but not the outer seam allowance around the edges. If you would like to find out

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how using a ruler and rotary cutter in cutting back seam allowance makes the job easier, read the information provided in the box on this page (7).

Flip the second fabric piece open and you will see the right side of this fabric. Hold the foundation up to the light to check if the complete area inside field #2 is covered and if there is enough seam allowance around all its edges.

You need not use an iron after flipping each sewn fabric piece open; in most cases, it is enough to smooth the seam open with your thumbnail.

In principle, that is all there is to Foundation Piecing. All the other fields of the block design are added to in exactly the same way. When all the seams of a section are sewn, it is time iron it. Cut back any fabric extending over the dotted seam allowance lines around the block section.

Correctly following the alphabetical sewing order of the sections of a block is just as important as accurately following the numerical sewing order of the patches within each section. Each block section is marked with a letter. When each of the sections is completed, stack section A and section B on top of each other, right sides of the fabrics together. In order to sew the sections together accurately, pin them together at the seam: once at the beginning and end points of the seam, as well as at other important junctions along longer seams.

Now sew along the seam making an A/B unit and continue assembling the sections alphabetically as specified above. It is best to remove the paper in the seam allowances immediately after each section is sewn, in order to prevent the difficult task later of removing the tiny paper bits from beneath sewn seams. As you do so, you shall discover whether you have chosen a good stitch length that allows easy removal of the paper.

How to use a ruler to trim foundation pieced seams

Trimming back the seam allowances using a ruler also makes alignment of successive fabric pieces significantly easier.

To this end, proceed as follows:

Position and pin fabric piece #1 as usual. Lay the block down with the fabric facing the mat (right side of the foundation is facing up) and fold back the paper on the line between field #1 and #2. You can see any excess fabric in the seam allowance lying outside the fold. Lay the ruler with the 0.6cm (1/4") line right on the fold and cut back the fabric along the edge of the ruler. There should now be an exact 0.6cm (1/4") seam allowance and there is a straight edge for accurately placing the next fabric piece. Unfold the paper foundation and continue piecing with fabric piece #2.

When the second fabric piece has been sewn on, proceed trimming the seam allowance between fields #2 and #3 in the same manner as described for the first piece of fabric.

Placing a thin piece of cardboard along the folding line helps to fold the paper back accurately.

Assembling the Quilt Top

Block Sizes

Once again, almost all of the blocks in this book are 15 cm (6") in size. This block size has been particularly popular for all types of community quilt projects, allowing perfect interchangeability with patterns from my previous books, "Blooming Quilts" and the first "Patchwork Animals". They are enhanced with smaller 7.5cm (3") blocks, such as Dog Paws or Grasses blocks.

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Square Blocks

Assembly is easiest when the quilt is made up of square blocks. It is important to observe a few rules, though, so that the finished quilt top lays flat.

Leave the paper in all the sewn blocks—it helps to stabilise them during handling.

Position all the blocks before you onto the floor or pin them onto a design wall. Arrange the blocks as pictured or to fit your own design. Now is the time to make any desired alterations. Sew the blocks in the first row together. Choose to sew either vertical or horizontal rows. Depending on the format of the quilt, it is best to sew the shorter rows of blocks together first.

The seam allowances in the row are all to be ironed in the same direction.

Keep in Mind:

*When sewing the blocks into vertical rows, the following statement may help you to remember: **Odd-Down, Even-Up.***

*The seams of the **odd** numbered rows are ironed **downward**; therefore, all seams in the first row should be ironed facing down.*

Next, sew the second row of blocks together. This time, the seam allowances will all be ironed in the opposite direction as in the first row. In this manner, the seam allowances will already be evenly distributed when the rows are set together.

Once all the blocks have been sewn into rows, the rows themselves should be laid out in the correct order and respectively sewn together. Alternate direction when sewing the rows in order to keep the rows straight (from top to bottom and from the bottom upward); otherwise, curving could occur due to the natural stretching of the fabrics under the presser foot of the machine while sewing.

Keep in Mind:

While sewing the first and second rows together, pay attention to the direction you have sewn from. It is easier to see where you started and ended the line of sewing if you leave the starting thread “tails” long, then cut the ending thread tails short at the seams edge.

Therefore, when the next row is added on and ready to be sewn, make sure that you begin sewing on the side of the quilt top at which you ended last—where the threads have been cut short.

Rectangular Blocks

Setting rectangular blocks is more or less the same as the method described for square block assembly. A difference occurs in that the top might need to be sewn into sections, in which case it is particularly important to follow a specific setting order. While reworking the quilts from this book, look for the sections that are pictured, which display the setting order you could use in assembling the quilt top. If you have designed your own quilt using the blocks from

Difficult (construction layout pictured at bottom of p. 8)

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Easy (construction layout pictured at top of p. 9)

this book, first lay out the blocks together into sections before sewing. This way, you can be sure there are no missing corners or blocks to be joined in suddenly, which could be difficult to piece in later.

Borders

When ready to sew a straight-cut border to frame the quilt top, first measure the length thru the middle and cut two border strips to that length. Pin the border strips, right sides together, onto the quilt top and sew them on. Next, measure the new width of the quilt top thru the middle and repeat the steps for sewing the border strips onto the opposite sides.

Mitered Corners

The „Colourful Dogs“ attic windows quilt and patterned borders in this book have mitered corners. If you are using a border print fabric that is patterned to frame as such, look closely at the printed pattern—is it symmetrical? If not, you might choose to lay the pattern any direction you prefer. Is it consistent, or does it have eye-catching elements within the pattern? A square quilt, for example, looks particularly well-framed when the middle of a pattern element perfectly meets the opposite side of that element in the corner of quilt. To accomplish this effect, measure the length of the top of the quilt and add 5cm (2”) as a “to be safe” seam allowance. This is the short side of your border strip. Now cut the border strips such, that they begin with a 45° angle (ruler!) at the short side leading to the longer outside edge. Be careful—when using asymmetrical border prints, you need to cut out a corner of the fabric, instead of just turning the fabric to save fabric in cutting further strips. Usually, border print fabrics are already printed with at least 4 border strips. Therefore, to have enough fabric for each of the four sides of a square quilt, you only need to buy the length of the top’s side plus twice the width of the border strip size.

Pin the short edge of these cut border pieces, right sides together, onto the quilt top.

The seam runs along the top between the marked points. These marked corner points may not be sewn into when mitering corners. Stop sewing shortly before the marked points and backstitch to secure the seam.

Once sewn, flip the border over and iron the seam in the direction of the border.

Once all four border strips have been sewn onto the top in this manner, only the angled corners need closing. Fold the top, right sides together, diagonally and mark the sewing line onto the border. Pin the adjacently meeting borders together at the corners. Be particularly careful to correctly align the separate strips of the border, that they accurately come together when sewn. Just the same, it is better to sew a tentative, large stitching line at first. This way makes it easier to open the seam, in case a corner does not line up at the first try.

Your finished mitered corner will look like this:

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Removing Paper Foundations

The paper can be removed from the quilt top once it is completely sewn. Allow yourself plenty of time and a large paper basket. The work is time consuming; however, even during this “shredder job” you may, for the first time, take pleasure in viewing the completed quilt top. Carefully remove the papers from one whole block at a time, moving consistently across the rows so as not to forget any bits. When you come to a piece of paper that does not immediately break loose, it would be preferable to pull the fabric in different directions rather than pull on the bit of paper itself. In so doing, the paper often separates from the fabric on its own. If it does not, then a pointed pair of tweezers can help.

The Right Backing Fabric

When looking for a fitting fabric for the back of your quilt, consider not only whether it matches the quilt top; rather, also be careful that it does not show thru to the front of the quilt. A lighter solid fabric or discreetly patterned print is ideal to use for the backing of many quilts.

From Top to Basted Sandwich

The quilt backing and batting should be at least 3cm (1-1/4”) larger on all sides than the quilt top. Lay the backing fabric onto a large table or on the floor, right side down. Next, spread the batting out over the backing and make sure no folds develop. The third layer to be added is the quilt top.

Starting from the middle and moving consistently toward the outer edges of the sandwich, baste with safety pins or with needle and thread, leaving spaces no larger than about 10cm (4”) free between basting stitches.

From Basted to Quilted Sandwich

In order to accentuate main design elements in your quilt, simply sew around them--by hand or straight stitching by machine. Each motif is then already lifted up dimensionally from the background. In this way, they already stand out somewhat clearer; but, if you prefer more quilting, there are many different ways you can fill in the background between the elements. To quilt down the background between motifs by using a pattern that evenly covers the surfaces, drop the machine’s feed dogs and move the quilt by hand.

“Meander” quilting or the narrower stippling is a softer background for a strong-patterned quilt. This is an easy-to-manouver pattern that allows you to get between even the smallest areas in the background.

Sickle shaped quilt lines vitalizes the surface design and serves well to fill large, free spaces. Perhaps you might try graphic representations as quilt patterns, letting yourself be inspired by patched patterns.

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For instance, there is flowery-patterned quilting over the grasses in "Duck Pond",

a feathery pattern embellishing the parrot quilts and there are little paw prints walking over the dog quilt.

A favourite handquilter's pattern for filling backgrounds can be adapted for machine quilting: diagonal stripes. For this, you do not need to drop the feed dogs, and the machine-fed consistent stitch pattern gives the quilt a particularly harmonious appearance. However, it is recommended to use a machine with upper-transport capabilities for this type of quilting. To test this, try quilting a sandwich of top fabric, batting and backing fabric on your machine and see if tucks or folds appear on the back of the quilted piece. If in fact unsightly tucks do appear, you might prefer to use one of the other quilting patterns shown above. For the above pictured patterns for free-motion quilting, you don't need a special machine; the only requirement is that the needle can be set to a darning position. As for myself, I like to borrow my mother's aged non-electric sewing machine for free-motion quilting. It works wonderfully for me and there is more room on the bobbin for thread.

Finishing the Quilted Sandwich

There are different ways of binding quilts. The following method presented is durable and personally recommended.

Make strips suitable for the binding by cutting along the straight-grained edges of the fabric. You can see from the illustration how to assemble the strips, in order to make the strip as long as is necessary.

The total length of binding needed can be figured by adding the length of all four sides of the quilt together, plus at least an extra 10cm (4") for the end connection. The width of the binding strip should be a minimum of 6.4cm (2-1/2"); better yet would be 7.6cm (3").

Fold the strip in half along its length, right side showing on the outside, and press.

Cut the excess backing and batting back to the size of the quilted top. Align the open edges of the folded binding strip along the open quilt top edges, starting along the side of the quilt rather than at a corner. Pin and sew thru all 5 layers (backing, batting, top, and the 2 layers of the binding strip) with a 0.6cm (1/4") seam allowance from the quilt edge. Stop sewing at 0.6cm (1/4") before the first corner has been reached and make a backstitch to secure the thread. Then fold the strip upward, as pictured, at a 90° angle and then downward again in a right angle. A fold has been created, which is necessary in forming lovely mitered corners (later, when the binding is turned over the quilt edges to the back).

Pin and sew along the length of the second quilt edge, starting 0.6cm (1/4") from the corner edge until once again 0.6cm (1/4") before the next corner edge. Continue as described around all the sides of the quilt.

Fold the binding strip around the quilt edges and hand-sew it onto the back of the quilt, being careful not to sew through to the quilt top.

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Forest Wildlife

Machine-pieced and machine-quilted by Ula Lenz, 82 x 111 cm (32" x 44")

A clearing in the forest, in which Fox and Rabbit bid each other a good night? These are not the only creatures enjoying the last of the evening sun. Red deer, wild boars, a beaver, a rabbit, a woodpecker and a hedgehog are added to the scene and the little wood mouse under the fir is well hidden, out of view of the hawks flying above.

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Fabrics Required

For fabrics 112 cm (44") wide:
Light Green: 80 cm (32")
Light Blue for sky: 70 cm (28")
Dark Green: 70 cm (28")
Wood Fabric: 62 cm (25") along the length of the wood grain pattern
For animals: Colourful scraps large enough to cover the appropriate foundation fields

Cutting

Cut the following fabric pieces before you begin paper-piecing the block designs. All dimensions listed already include a 0.6cm (1/4") seam allowance:

Dark Green: 22 squares, 9 cm (3 1/2 ")
Light Green: 6 squares, 9 cm (3 1/2 ")
Light Blue: 13 squares, 9 cm (3 1/2 ")
Wood Fabric: 1 rectangle, 62 x 9 cm (24 1/2 x 3 1/2 "), 1 square 9 cm (3 1/2 ")
Layer one of the dark green squares right sides together on top of the bottom edge of the wood fabric rectangle. Mark the diagonal from the bottom left to the top right and sew along the line. Leaving about 1/4 "seam allowance, cut away the fabric to the right of the seam. Fold open and iron. This is the tip of the fir tree (see picture).

Blocks Needed	Quantity	Page
Tree crown:	1	41
Tree trunk:	1	42-43
Beaver:	1	47
Spotted Woodpecker:	1	50
Fallow Deer:	1	52
Diagonals, 3-inch:	16	53
Hawk:	2	57-58

Fox:	1	60
Grass, small:	5	62
Grass, large:	5	62
Rabbit:	1	64
Hedgehog:	1	65
Wood mouse:	1	70
Mushroom, large:	2	74
Mushroom, small:	3	74
Deer:	1	77
Snow owl:	1	83
Sun:	1	85
Wild boar:	2	93

Be sure to pay careful attention to the different background fabrics when assembling the Diagonals, small Grass and large Mushroom blocks.

Assembling the Quilt Top

Sew the separate blocks into sections as pictured below. Finally, sew on a wood grain patterned fabric for the borders. If the border is sewn on with mitered corners, it looks like a picture frame. (Mitered Corners, p.9)

Finishing the Quilt

Remove paper foundations. Spread out backing fabric right side down onto a flat surface, layer batting and quilt top on top of it, and baste. Machine-quilt around each motif and fill-quilt background. The clearing and sky were freely meander-quilted; the firs, machine-guided straight-stitch-quilted.

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Wintry Forest

Machine-pieced by Sigrid Middeldorf, machine-quilted by Ula Lenz, 81 x 81 cm (32" x 32")

The star in the middle of our wintry forest hanging is not a Christmas star this time; rather, it is formed of snowy fir trees. As such, the Rabbit and Hedgehog could take cover this winter in your home, along with their friends.

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Fabrics Required

For fabrics 112 cm (44") wide:

Light blue: 100 cm (40")

Red-brown: 30 cm (12")

White: 40 cm (15")

Green: 40 cm (15")

For animals: Colourful scraps large enough to cover the appropriate foundation fields

Cutting

Cut the following fabric pieces before you begin sewing the block designs. All dimensions listed already include a 0.6cm (1/4") seam allowance:

Red-brown: 6 Strips, each 4 cm (1 5/8") wide

Blocks Needed	Quantity	Page
Fallow Deer:	1	52
Hawk:	1	57-58
Fox:	1	60
Rabbit:	1	64
Hedgehog:	1	65
Middle Fir, left:	4	71
Middle Fir, right:	4	72
Deer:	1	77
Snow owl:	1	83

Fir Tree:	8	87
Wild boar:	1	93

Assembling the Quilt Top

Sew one right and one left middle Fir Block together (doing this four times in total). Then sew all of these double-fir elements together. Next, sew red-brown strips around this centre medallion. Border the framed medallion with blocks as seen in the picture—alternating the fir and animal blocks. Finally, add the outer red-brown border to finish the top.

Finishing the Quilt

Remove paper foundations. Embroider eyes. Spread out backing fabric right side down onto a flat surface, layer batting and quilt top on top of it, and baste. Machine-quilt around each motif. The blue background is quilted with a machine-guided diagonal checked pattern. If you choose to quilt this pattern, notice that the pattern ends at the red-brown borders—be careful not to continue the pattern into these borders.

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Parrot Tree

Machine-pieced and machine-quilted by Ula Lenz, 79 x 111 cm (31" x 44")

A tree packed full of Polly birds with no crackers—imagine the ruckus they must be making! Our parrots here are set together quiet and unmoving, so as not to distract from their wonderful colours. This time, the blocks are set on point! This gives you more room for play in block setting options. Come and play with us!

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Fabrics Required

For fabrics 112 cm (44") wide:

Beige: 120 cm (48")

Brown: 60 cm (24")

Green: 40 cm (15")

Red: 30 cm (12")

Light Blue: 25 cm (10")

For the Parrots:

Colourful scraps large enough to cover the appropriate foundation fields

Cutting

Cut the following fabric pieces before you begin sewing the block designs. All dimensions listed already include a 0.6cm (1/4") seam allowance:

Brown: 4 Strips, each 6.5 cm (2 ½ ") wide

Red: 4 Strips, each 2.5 cm (1 ") wide

Beige: 4 Strips, each 2 cm (¾ ") wide

Blocks Needed	Quantity	Page
Macaw, blue:	1	37
Macaw, red:	1	38
Branch, left:	3	39
Branch, right:	3	40
Treetop:	1	42
Mynah bird:	1	45
Triangle, large:	10	55
Triangle, small:	2	55
Gray parrot:	1	63-64
Cockatoo:	1	67

Cockatiel:	1	73
Square:	2	76
Trunk piece:	4	86
Lovebirds:	1	90
Parakeet:	1	91
Root, left:	1	94
Root, right:	1	94

Assembling the Quilt Top

Sew the blocks as pictured below into diagonal rows. Each row begins and ends with a triangle. Measure across the centre of the finished piece and cut the border strips exactly to the measured length. Layer right sides together along the edge of the quilt top and pin well. Sew. Again, measure exactly, cut, pin and sew for all the remaining borders. It is important to follow this particular procedure since the triangles are cut on the bias, making them easily stretched out of shape. Later, the borders are less likely to billow out if sewn in this way.

Finishing the Quilt

Remove paper foundations. Spread out backing fabric right side down onto a flat surface, layer batting and quilt top on top of it, and baste. Embroider eyes. Machine-quilt around each motif, then quilt a leaf pattern into the background.

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Parrots

Machine-pieced by Sigrid Middeldorf, machine-quilted by Ula Lenz, 68 x 94 cm (27" x 37")

Here you may revel in the pleasure of wonderful colour. The black background illuminates the colourful birds beautifully. Sigrid has sewn the incomplete leaf parts in some of the block patterns using the black background fabric. In this way, even singly placed blocks look pleasing as well as complete.

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Fabrics Required

For fabrics 112 cm (44") wide:

Black: 120 cm (48")

Yellow: 25 cm (10")

Green: 30 cm (12")

Red: 10 cm (4")

For the parrots:

Colourful scraps large enough to cover the appropriate foundation fields

Cutting

Cut the following fabric pieces before you begin paper-piecing the block designs. All dimensions listed already include a 0.6cm (1/4") seam allowance:

Yellow: 9 Strips, each 4 cm (1 1/4") wide

Black: 4 Strips, each 6.5 cm (2 1/2") wide

Red: 4 squares, 6.5 cm (2 1/2") and 25 squares, 4 cm (1 1/4")

Blocks Needed	Quantity	Page
Macaw, red:	1	38
Macaw, blue:	1	37
Mynah bird:	1	45
Triangle, large:	6	55
Triangle, small:	4	55
Gray parrot:	1	63-64

Cockatoo:	1	67
Cockatiel:	1	73
Lovebirds:	1	90
Parakeet:	1	91

Assembling the Quilt Top

Sew the blocks, small red squares and coloured sashing strips in diagonal rows as pictured below, paying careful attention to the placement of the different sashing colours. The beginning and end of each row is bordered by a triangle or a red square. When all rows have been sewn together, cut the outlying squares back, even along the edge of the quilt.

Measure across the centre of the finished piece and cut the border strips exactly to the measured length. Layer right sides together along the edge of the quilt top and pin well. Sew. Again, measure exactly, cut, pin and sew for all the remaining borders.

Add the black and yellow border strips to the top.

Finishing the Quilt

Remove paper foundations. Embroider eyes. Spread out backing fabric right side down onto a flat surface, layer batting and quilt top on top of it, and baste. Machine-quilt around each motif, then meander-quilt the background in the parrot blocks and a feather pattern into the wide black border.

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Barking Dogs

Machine-pieced and hand-quilted by Sylvia Fuchs, 60 x 80 cm (23.5" x 31.5")

Do you love dogs? Choose your favourite or even better, sew them all! In case you don't have enough space for six full grown dogs in your home, don't worry—these patched dogs even fit nicely into our curio cabinet.

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Fabrics Required

For fabrics 112 cm (44") wide:

Green: 50 cm (20")

Yellow: 30 cm (12")

Wood-patterned fabric: depending on the direction of the wood grain, could easily be more; however, you need at least 20 cm (8")

Black: 15 cm (6")

White: 10 cm (4")

For the dogs:

Colourful scraps large enough to cover the appropriate foundation fields

Cutting

Cut the following fabric pieces before you begin sewing the block designs. All dimensions listed already include a 0.6cm (1/4") seam allowance:

Yellow: 3 Strips, each 9 cm (3 1/2 ") wide, and 2 squares, 4 cm (1 1/2 ")

Wood fabric: 4 Strips, each 4 cm (1 1/2 ") wide

Black: 3 Strips, each 4 cm (1 1/2 ") wide

White: 2 Strips, each 4 cm (1 1/2 ") wide

Blocks Needed	Quantity	Page
Beagle:	1	44
Saint Bernard:	1	46
Dachshund:	1	51
Jack Russel Terrier:	1	66
German Shepherd:	1	79
West Highland White Terrier:	1	92

Assembling the Quilt Top

Apply a white strip on the bottom and a black strip on the left side of each block, using a mitered corner (see page 9). Join the blocks as pictured with wood-patterned sashing, paying attention to the direction of the wood grain. Sew the wood-grain border around the blocks. Place a small yellow square right sides together on top of the left end of the white strip (for the top of the curio cabinet) and sew on the diagonal from the left bottom corner of the square to the top right corner. Leaving a seam allowance to the left of the sewn line, cut away the extra fabric; flip open the yellow fabric corner and iron. Prepare the black strip (for the right side of the cabinet) in the same manner, sewing the yellow square onto the bottom of the strip. This time, however, leave a seam allowance to the right of the sewn seam and cut away extra fabric on the right. Add the finished white strip to the top and the black strip to the right side of the quilt top, joining with a mitered corner at the top right. Finally, sew on the yellow outer borders.

Finishing the Quilt

Remove paper foundations. Embroider the eyes, keeping them in perspective with the size of the dog. For instance, a Westie's eyes are larger in comparison with a St. Bernard's.

Spread out backing fabric right side down onto a flat surface, layer batting and quilt top on top of it, and baste. Here, hand-quilting was done around each motif, but it can easily be done by machine as well. Quilting a few paw prints here and there over the borders adds even more of that canine pizzazz.

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Colourful Dogs

Machine-pieced by Sigrid Middeldorf, machine-quilted by Ula Lenz, 73 x 104 cm (29" x 41")

Here, the dogs have quite a bit more lead and running space. The path to the coveted bones leads directly over the top. The small footprints are a bit of a challenge, but one worth meeting for an entirely exemplary canine quilt.

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Fabrics Required

For fabrics 112 cm (44") wide:

Red-brown: 65 cm (26")

Yellow: 30 cm (12")

Orange: 20 cm (8")

Colourful scraps large enough to cover the appropriate foundation fields

Cutting

Cut the following fabric pieces before you begin paper-piecing the block designs. All dimensions listed already include a 0.6cm (1/4") seam allowance:

Red-brown:

4 Strips, each 9 cm (3 ½ ") wide and

5 Strips, each 5 cm (2") wide, to go around each block

Yellow: 4 Strips, each 2.5 cm (1") wide

Blocks Needed

Quantity

Page

Beagle: 1 44

Saint Bernard: 1 46

Dachshund: 1 51

Diagonals, 3-inch: 12 53

Jack Russel Terrier: 1 66

Bones: 8 69

Paws: 9 74

German Shepherd: 1 79

West Highland
White Terrier: 1 92

Assembling the Quilt Top

Sew the 5cm (2") red-brown strips around each of the finished dog blocks. Sew the separate dogs, paws, bones and diagonal block sections together as pictured. Next, attach the slim yellow border. Then sew the sections of the wide red-brown outer border together, being careful to cut the pieces such that the bones, paws and diagonals continue into the border from where they started inside the yellow border. Exact cutting measurements were deliberately left out, since each little inaccuracy can shift the blocks in the overall picture. Try to measure as accurately as possible and cut your pieces respectively, placing the blocks precisely and pinning as necessary.

Finishing the Quilt

Remove paper foundations. As in "Barking Dogs", embroider the eyes, remembering to keep the size of the eye in perspective to the size of the dog race. Spread out backing fabric right side down onto a flat surface, layer batting and quilt top on top of it, and baste. This quilt was only quilted around each motif to keep it fluffy and warm. For a wall-hanging, you may like to fill-quilt the background as well, perhaps even borrowing the paw pattern from "Barking Dogs".

Book Page 24

Above the Water

Machine-pieced by Lore Ernst, machine-quilted by Ula Lenz, 81 x 66 cm (32" x 26")

Part I of our water animal quilts: Pond life above the water's surface. And we're not just talking about the beings directly on the water; rather, we've also included some airborne pond residents—that is, birds. A heron and two gracefully approaching geese are very close to the water which, though not seen on the quilt, must be there....

Book Page 25

Fabrics Required

For fabrics 112 cm (44") wide:

Light Blue: 75 cm (30")

Brown: 30 cm (12")

Orange: 8 cm (4")

Colourful scraps large enough to cover the appropriate foundation fields

Cutting

Cut the following fabric pieces before you begin paper-piecing the block designs. All dimensions listed already include a 0.6cm (1/4") seam allowance:

Brown: 3 Strips, each 10 cm (4") wide for the outer border

Orange: 4 Strips, each 2 cm (3/4") wide

Light Blue: 3 squares, 16.5 cm (6 1/2")

Assembling the Quilt Top

Sew the separate blocks together as pictured.

Afterward, attach first the slim orange border and finally the outer brown one.

Blocks Needed	Quantity	Page
Tree crown:	2	41
Tree trunk:	2	42-43
Goose:	2	61
Grass:	1	62
Heron:	1	78
Sun:	1	85

Finishing the Quilt

Remove paper foundations. Embroider the eyes. Spread out backing fabric right side down onto a flat surface, layer batting and quilt top on top of it, and baste. Quilt around the bird motifs and fill in the background. A sickle-shaped quilting pattern was used to fill in the background of our quilt, which skips the slim border but continues in the wide outer one.

Book Page 26

In the Water

Machine-pieced by Lore Ernst, machine-quilted by Ula Lenz, 82 x 67 cm (32.5" x 26.5")

In the middle of our water series we have a family of ducks on an exploration tour. We are still on top of the water, but the reeds establish a closer link to the life within it....

Book Page 27

Fabrics Required

For fabrics 112 cm (44") wide:

Medium Blue: 75 cm (30")

Brown: 30 cm (12")

Light Brown: 15 cm (6")

Various scraps in green, yellow, gray and brown; a small bit of black, dark blue as well as a few orange for the ducklings' beaks large enough to cover the appropriate foundation fields

Cutting

Cut the following fabric pieces before you begin paper-piecing the block designs. All dimensions listed already include a 0.6cm (1/4") seam allowance:

Brown: 3 strips, each 10 cm (4") wide for the border

Light Brown: 3 strips, each 2.5 cm (1") wide

Medium Blue: 2 squares, 16.5 cm (6 1/2") and 5 squares, 9 cm (3 1/2")

Blocks Needed	Quantity	Page
Duck:	1	55/56
Drake:	1	56-57
Grass:	1	62
Duckling:	3	69
Reed head:	2	80
Reed stem:	1	81
Reed greens:	2	82

Assembling the Quilt Top

Sew the separate blocks together in rows as pictured. Next, attach first the slim light brown inner border strips and finally, sew on the wide outer brown border.

Finishing the Quilt

Remove paper foundations. Embroider eyes. Spread out backing fabric right side down onto a flat surface, layer batting and quilt top on top of it, and baste. A sickle-shaped quilting pattern was used here as well to fill in the background and wide border of the quilt.

Book Page 28

Underwater

Machine-pieced by Lore Ernst, machine-quilted by Ula Lenz, 82 x 67 cm (32.5" x 26.5")

And in Part III: How things look under the water. Each quilt may showcase its own secluded scene, but the three quilts also look splendid arranged all together on one wall.

Book Page 29

Fabrics Required

For fabrics 114 cm (44") wide:

Dark Blue: 75 cm (30")

Violet: 30 cm (12")

Beige: 15 cm (6")

Green, gray, brown, white, violet and pebble-patterned fabric pieces large enough to cover the appropriate foundation fields

Cutting

Cut the following fabric pieces before you begin sewing the block designs. All dimensions listed already include a 0.6cm (1/4") seam allowance:

Violet: 3 Strips, each 10 cm (4") wide for the border

Beige: 3 Strips, each 2.5 cm (1") wide

Dark Blue: 1 square, 16.5 cm (6 ½ ")

Pebbles Fabric: 1 square, 16.5 cm (6 ½ ")

Blocks Needed	Quantity	Page
Bubbles:	3	48
Trout:	2	59
Carp:	1	68
Reed stem:	1	81
Reed greens:	1	82
Pond edge, left:	1	88
Pond edge, right:	1	89

Assembling the Quilt Top

Sew the blocks in rows together as pictured. Afterward, attach first the slim beige border and finally the outer violet one.

Finishing the Quilt

Remove paper foundations. Embroider eyes. Spread out backing fabric right side down onto a flat surface, layer batting and quilt top on top of it, and baste. The pebble-fabric was quilted in the pattern of the stones, whereas a sickle-shaped quilting pattern was used to fill in the water background and wide border of the quilt.

Book Page 30

Duck Pond

Machine-pieced by Sigrid Middeldorf, machine-quilted by Ula Lenz, 84 x 130 cm (33" x 51")

And now—the entire view. While carp and trout swim peacefully under the surface, a lot of quacking is going on one level up. A duck family, coot and swan are lively in their attempt to demonstrate their territorial rights. The geese are already on their way to a neighbouring pond, hoping it's nicer there than here.

Book Page 31

Fabrics Required

For fabrics 112 cm (44") wide:

Light Blue: 60 cm (25")

Medium Blue: 75 cm (30")

Dark Blue: 50 cm (20")

Green: 30 cm (12")

Pebbles Fabric: 15 cm (6")

Beige: 15 cm (6")

Border Fabric: 150 cm (60"), preferably more with a fabric that has a large repeating pattern

Diverse small fabric pieces for the pond residents, large enough to cover the appropriate foundation fields

Cutting

Cut the following fabric pieces before you begin sewing the block designs.

All dimensions listed already include a 0.6cm (1/4") seam allowance:

Beige: 4 Strips, each 2.5 cm (1") wide

Light Blue: 2 squares, 16.5 cm (6 1/2 ")

Medium Blue: 3 squares, 16.5 cm (6 1/2 ") and 5 squares, 9 cm (3 1/2 ")

Dark Blue: 1 square, 16.5 cm (6 1/2 ")

Pebbles Fabric: 2 squares, 16.5 cm (6 1/2 ")

Border Fabric: 4 Strips cut in the desired border width

Blocks Needed

	Quantity	Page
Coot:	1	49
Duck:	1	55-56

Drake:	1	56-57
Trout:	1	59
Goose:	2	61
Grass:	5	62
Carp:	1	68
Duckling:	3	69
Reed head:	2	80
Reed stem:	1	81
Reed greens:	2	82
Swan:	1	84

Assembling the Quilt Top

Sew the separate blocks in rows together as pictured. Attach the slim, beige border. Last, sew on the wide border strips with mitered corners (see page 9).

Finishing the Quilt

Remove paper foundations. Spread out backing fabric right side down onto a flat surface, layer batting and quilt top on top of it, and baste. Embroider eyes. Machine-quilt around each motif and surface quilt the background. For each of the three background colours in our quilt, a different quilting pattern was used. A flowery pattern was chosen for the sky, meandering for the water's surface and spiral swirls underwater.

Book Page 32

Saltwater Fishbowl

Machine-pieced and machine-quilted by Ula Lenz, 40 x 45 cm (16" x 18")

A bit of the wide sea in the smallest of spaces; in these dimensions, the little clownfish and his not much bigger friend surely fit somewhere on your wall. Just a few added dark blue corners make this miniquilt look like a fishbowl. If you leave out these corners, you can give the fish more freedom to move, without even changing the size of the quilt.

Book Page 33

Fabrics Required

For fabrics 112 cm (44") wide:

Turquoise, Dark Blue, pebble-patterned and colourful fabric pieces large enough to cover the appropriate foundation fields

Border Fabric: 50 cm (20"), or respectively large segments

Cutting

Cut the following fabric pieces before you begin sewing the block designs. All dimensions listed already include a 0.6cm (1/4") seam allowance:

Dark Blue: 1 Strip, each 31.5 x 3.5 cm (12 ½ x 2 ½ ") wide

Turquoise: 5 squares, 3.5 cm (2 ½ ")

Pebbles Fabric: 1 square, 3.5 cm (2 ½ ")

Blocks Needed	Quantity	Page
Anemone:	1	36
Clownfish:	1	50-51
Diagonal, 2-inch:	8	53
Surgeonfish:	1	54

Pay particular attention to the arrangement of backgrounds when sewing the anemone and the diagonals.

Assembling the Quilt Top

Sew the blocks together by sections as pictured. And, to frame your miniquilt stylishly, attach the borders using mitered corners (see page 9).

Finishing the Quilt

Remove paper foundations. Embroider eyes. Spread out backing fabric right side down onto a flat surface, layer batting and quilt top on top of it, and baste. Quilt around the motifs and use a spiral surface-quilting pattern in the water to simulate movement.

Book Page 34

In the Sea

Machine-pieced by Sigrid Middeldorf, machine-quilted by Ula Lenz, 71 x 71 cm (28" x 28")

My thanks to scuba-diver Gabi Girndt for her expert advice in the proper layout for this piece. Clownfish always remain near their anemone, so they are ever able to hide themselves or to defend their anemone against enemy takeover. Therefore, we have our three little clownfish swimming in the lower part of the scene, while a butterflyfish and surgeonfish round off the upper part.

Book Page 35

Fabrics Required

For fabrics 112 cm (44") wide:

Turquoise: 75 cm (30")

Pebble Fabric: 65 cm (25")

Dark Blue: 20 cm (8")

Red, Orange, White, Yellow, Black, Medium and Dark Blue fabric pieces large enough to cover the appropriate foundation fields

Cutting

Cut the following fabric pieces before you begin sewing the block designs. All dimensions listed already include a 0.6cm (1/4") seam allowance:

Dark Blue: 4 Strips, each 4 cm (1 ½ ") wide

Turquoise: 2 Strips, each 9 cm (3 ½ ") wide,

3 rectangles, 11.5 x 6.5 cm (4 ½ x 2 ½ "),

1 rectangle, 16.5 x 6.5 cm (6 ½ x 2 ½ "),

1 rectangle, 16.5 x 11.5 cm (6 ½ x 4 ½ ")

Pebbles Fabric: 2 Strips, each 9 cm (3 ½ ")

wide—one of them patterned along the length and the other through the width, and

1 square, 16.5 cm (6 ½ ")

Blocks Needed	Quantity	Page
Anemone:	2	36
Clownfish:	3	50-51
Diagonal, 3-inch:	2	53
Diagonal, 6-inch:	1	53
Surgeonfish:	1	54
Butterflyfish:	1	75

Assembling the Quilt Top

Sew the blocks together by sections as pictured. Add a slim dark blue border around the finished middle piece. Assemble the outer borders such that the 3-inch diagonals are positioned in the right top as well as in the bottom left corners of the quilt. Be careful to position the pebble fabric strips so that they are facing in the desired direction.

Finishing the Quilt

Remove paper foundations. Embroider eyes. Spread out backing fabric right side down onto a flat surface, layer batting and quilt top on top of it, and baste. Quilt around the motifs. A double water-swell pattern was used to fill in the sea background whereas the pebble-fabric was quilted in the pattern of the stones, effectively making them appear more natural.

Back Cover of Book

To the delight of many quilters, Ula Lenz, the specialist for Foundation Paper Piecing, has done it again—scores of plant and animal patterns in this proven and tested technique and well-composed in compatible sizes. Together with her industrious crew, these patterns were combined to make these beautiful, decorative quilts. Gratify your quilting appetite by enjoying many happy hours of sewing these designs!