

## Book Page 1

### Contents

Introduction	1
Materials Needed	2
Foundation Piecing: Step-by-Step	2
Assembling the Quilt Top	3
– Square Blocks	4
– Rectangular Blocks	4
Straight-Cut Borders	5
Mitered Corners	5
Removing Paper Foundations	6
The Right Backing Fabric	6
From Top to Basted Sandwich	6
From Basted to Quilted Sandwich	6
Finishing the Quilted Sandwich	7
<b>Quilts</b>	
On the Farm	8
Country Living	10
Sea Creatures	12
Aquarium	14
Tulips and Insects	16
Sunny Buzzin´	18
Summer Visitors	20
Winter Guests	22
In a Quilt Before Time	24
Dinosaurs by the Dozen	26
<b>Block Designs</b>	28
(in alphabetical order)	

## Introduction

*For so many people, making quilts exerts such an intense attraction that some would call it an addiction. In fact, many of us have recognized this phenomenon in ourselves. But what exactly drives this thrill varies from one person to another.*

*One person sees the piecing process as a necessary evil that must be endured before beginning her favourite part of the process, the quilting. Another prefers an earlier step in making a quilt, such as selecting the right fabrics, which leads to continually working on new projects. Still others can hardly wait until the sewing is done, so that they can finally remove the little paper bits from the finished pieces.*

*Speaking for myself, over time I have developed a true passion for converting motifs into patterns for foundation piecing. Although at first unfamiliar and rather tedious working and reworking patterns suited to the method, this aspect has become second nature to me by now. Quite automatically, I unconsciously exam my surroundings, fragment and fold objects around me and imagining how they can be constructed into foundation patterns.*

*With this in mind, should we meet and you get the impression that I have fixed you, your dog, your purse or your coffee cup with a blank stare, please indulge me. Perhaps one day you will be compensated with a pattern that seems strangely familiar to you.*

*Ula Lenz*

## Book Page 2

### 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 (or, try latex or gardening gloves).

### 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:**

*In so doing, the thickness of the needle used also plays a role: The thicker the needle, the larger the stitch length you can effectively use. I recommend using fine, size 70 or 75 needles and stitch length of "1" on your machine. These needles will not make large holes. However, using such a tiny stitch length has its disadvantage: you can barely take apart a falsely sewn seam.*

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

## Book Page 3

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 (3).

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

With the exception of a few blocks, such as the 10 cm (4") bee and bumblebees, almost all of the blocks in this book are 15 cm (6") in length along the edge, or as the case may be, half that length at 7.5 cm (3") plus seam allowances. For this reason, the blocks are easily interchangeable. For a change, perhaps you might choose to grow a few prehistoric trees on your own farm, or fly some dragonflies over your sea.

### Square Blocks

Assembly is easiest when the quilt is made up of

## Book Page 4

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. 4)

## Book Page 5

Easy (construction layout pictured at top of p. 5)

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.

### Straight-Cut 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 „Summer Visitors“ quilt in this book have strip-pieced borders that have been mitered at the corners. Cut the borders such, that they begin with a 45° angle (ruler!).

Measure the length of the quilt as described for straight-cut borders. Mark this length plus about 5cm (2") extra allowance onto the short side of the border. Then cut the other end of the border in an opposite 45° angle.

Pin the short edge of these 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 stitched line at first. This way makes it easier to open the seam, in case a corner does not line up at the first try.

When all four corners are sewn closed, your top will look like this:

## Book Page 6

### 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

All the quilts pictured were quilted by machine.

The main patchwork designs were quilted in the ditch (sewn around in the seams) so that each motif could be lift up dimensionally from the background. In this way, they already stand out somewhat clearer; but, the effect is even stronger when the background is densely quilted between the designs. The denser the background quilting, the more pronounced the unquilted designs stand out.

Are you acquainted with quilter’s gloves that have little rubber bumps on the palms? They are ideal for machine quilting. Drop the feed dogs and lay your sandwich under the attached quilt/darning foot of your sewing machine. Begin by first pulling the bobbin tail thread up thru to the top of the quilt, so that you do not tie it up into the quilting stitches on the quilt back. Lying your hands loosely on the sandwich and without moving it at first, sew a few stitches in place to anchor the thread. Then move the lined up sandwich slowly and consistently under the machine. You can quilt down the background between motifs by using a pattern that evenly covers the surfaces.

For this type of dense quilting, the most well-known is called “Meander quilting”—a single wave pattern leading in all directions:

„Stippling“ is that same pattern, only the windings are sewn narrower:

## Book Page 7

A random angular design could be another interesting quilting pattern for filling background areas:

Or surround the single elements in a quilt design with a corona of star-like rays:

Furthermore, you can quilt appropriate designs into surfaces that represent certain areas—like creating a sky by quilting clouds shapes, or bringing dimension into a meadow by quilting in wavy grass stalks:

Sometimes, a look at the fabric gives us a clue to the ideal quilt pattern for it. The path becomes stonier, for example, bringing them to life when the occasional stone is outlined with quilting:

## 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 thru the quilt top.

## Book Page 8

# On the Farm

Machine-pieced and machine-quilted by Ula Lenz, 82 x 112 cm (32" x 44")

Much can be discovered by children and adults alike on this country-inspired quilt. Who knows all the animals pictured and what they say? Who can find the cheeky little chick first?

With its delightful animal motifs, this quilt is sure to cheer everyone, regardless whether you use this quilt as a cuddly blanket or as a wall hanging.

## Book Page 9

### Fabrics Required

For fabrics 114 cm (44") wide:

Light Green Background: 120 cm (50")  
Light Blue for sky: 40 cm (15")  
Green for grasses and trees: 20 cm (8")  
Dark Brown for border: 25 cm (10")

For animals and farmhouse:  
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:

Light Green: 20 squares, 9 cm (3 1/2 ") along sides  
Light Blue: 10 squares, 9 cm (3 1/2 ") along sides  
Dark Brown: 4 Strips, 5.7 cm (2 1/4 ") wide

Blocks Needed	Quantity	Page
Tree 6-inch:	2	31
Tree 9-inch:	2	32-33
Diagonals:	2	40
Grass 3-inch, large:	5	43
Grass 3-inch, small:	8	42
Grass 6-inch, large:	1	43
Rooster:	1	45
House:	1	46-48
Hen:	1	49
Dog left:	1	52

Cow:	1	56
Horse:	1	60
Sheep left:	2	67
Sheep right:	1	68
Slant 1 right:	1	71
Slant 1 left:	1	71
Slant 2 right:	1	71
Slant 2 left:	1	71
Pig:	1	72
Bull:	1	79
Cloud:	4	94
Billy Goat:	1	96

Be sure to pay careful attention to the different background fabrics when assembling Tree and Grass blocks.

### Assembling the Quilt Top

Sew the separate blocks into sections as pictured below. Finally, sew on the dark brown border.

### 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 meander-quilt green background. Quilting narrower in the background than in the foreground enhances the perception of depth in the scene. If desired, a few curls could be quilted on the sheep's wool. Bind the quilt as described on page 7.

## Book Page 10

# Country Living

Machine-pieced and machine-quilted by Sigrid Middeldorf, 96 x 112 cm (38" x 44")

Have you been looking awhile for an opportunity to use a few of the nice blocks you have saved for a quilt? Is your scrap basket spilling over? Then perhaps this "Country Living" quilt should be your next project, especially because your classic blocks can be easily incorporated into the design. Piece the half-timbered house as your centerpiece and arrange the rest of the design as desired. Or, of course you may wish to make this adorable quilt according to our pattern.

## Book Page 11

### Fabrics Required

For fabrics 114 cm (44") wide:

Light Plaid for the border: 25 cm (10")  
Lots of plaid, striped or flowered scraps, fabrics with rural character in warm earth tones.

Tip: Quilt made entirely of flannel is particularly cuddly.

### 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:

Various Colors: 20 squares, 9 cm (3 1/2") along sides (see foto)

Red Border: 8 Strips, each 2.5 cm (1") wide

Black Border: 8 Strips, each 2.5 cm (1") wide

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

Blocks Needed	Quantity	Page
Apple:	4	31
Tree 6-inch:	3	31
Pear:	3	35
Friendship Star:	13	40
Geese	14	40
Grass 3-inch, large:	6	43
Rooster:	1	45
Haus:	1	46-48
Hen:	1	49

Dog, right:	1	53
Cow:	1	56
Horse:	1	60
Sheep, left:	1	67
Pig:	1	72
Bull:	1	79
Billy Goat:	1	96

### Assembling the Quilt Top

Sew the separate blocks into sections as pictured. Sew on the five borders in the following order:

Red, Black, Plaid, Black, Red

### 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. The open areas between motifs offer you a chance to try some new and different quilting patterns. Bind the quilt as described on page 7.

## Book Page 12

# Sea Creatures

Machine-pieced and machine-quilted by Ula Lenz, 78 x 124 cm (31" x 49")

Shells, crabs, seahorses and all kinds of sea critters cavort in the waves—isn't this quilt a tempting invitation for lying under in a cool summer breeze, while basking in mediteranean vacation memories?

## Book Page 13

### Fabrics Required

For fabrics 114 cm (44") wide:

Dark Brown: 40 cm (15")

Beige: 50 cm (20")

Dark Blue: 50 cm (20")

Medium Blue: 50 cm (20")

Light Blue: 25 cm (10")

For the Sea Creatures:

Colourful scraps large enough to cover the appropriate foundation fields

### Assembling the Quilt Top

Sew the blocks as pictured below into rows.

Blocks Needed	Quantity	Page
Lobster:	1	51
Crab:	2	55
Shell:	1	58
Shell, small:	2	59
Jellyfish:	2	64
Seahorse:	3	73
Starfish:	2	74
Spiralled Shell:	2	76
Octopus:	3	80
Snapping Turtle:	2	93
Wave:	20	94

### 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, then quilt a wave or spiral pattern into the background using a matching colored thread. Bind the quilt as described on page 7.

## Book Page 14

# Aquarium

Machine-pieced and machine-quilted by Sigrid Middeldorf, 142 x 112 cm (56" x 44")

Wherever an aquarium is found, it immediately grabs our attention. Watching the inhabitants swimming around in the turquoise blue water is a bit like plunging into another world. One might feel the relaxing effect almost immediately. The work involved in caring for such a simulated underwater world must not be underestimated. Our colourful sea creatures, on the other hand, need no further maintenance once sewn. In this way, you might dare to create a saltwater aquarium that only professionals could handle without problem.

## Book Page 15

### Fabrics Required

For fabrics 114 cm (44") wide:

Turquoise: 130 cm (50")  
Sand Fabric: 80 cm (30")  
Dark Gray for Border: 80 cm (30")  
White for Border: 20 cm (8")

For Sea Creatures, Rocks and Plants:  
Colorful 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:

Turquoise: 11 squares, 16.5 cm (6 1/2 ") along sides  
Sand Fabric: 1 square, 16.5 cm (6 1/2 ") along side  
Dark Gray: 10 Strips, each 4 cm (1 1/2 ") wide

Blocks Needed	Quantity	Page
Corner:	4	40
Lobster:	2	51
Crab:	2	55
Shell:	2	58
Shell, small:	1	59
Plant:	3	61
Jellyfish:	1	64
Edge 1:	42	64

Edge 2:	4	64
Sandbank:	3	66
Seahorse:	3	73
Starfish:	3	74
Spiralled Shell:	1	76
Rocks:	1	78
Octopus:	1	80
Aquatic Plant 1:	3	90
Aquatic Plant 2:	6	91
Aquatic Plant 3:	3	92
Snapping Turtle:	1	93

Be sure to pay careful attention to the different background fabrics when assembling Plant, Aquatic Plant and Starfish blocks.

### Assembling the Quilt Top

Sew the blocks as pictured below into rows and attach borders.

### 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 separate rock, then quilt a wave pattern into the background. Bind the quilt as described on page 7.

## Book Page 16

# Tulips and Insects

Machine-pieced by Sigrid Middeldorf, machine-quilted by Ula Lenz, 88 x 100 cm (35" x 39")

Reminding us of "Art Nouveau" with its delicate hues and natural designs, this is a very elegant wall hanging. The filigree pieces are not easy to sew, but the results are well worth the effort. This wall hanging was constructed entirely from Jinny Beyer's Basics Collection, so you will have no problem choosing fabrics to make it look just like the original pictured here. However, this small quilt will make an absolute beauty even when sewn with completely different fabrics.

## Book Page 17

### Fabrics Required

For fabrics 114 cm (44") wide:

Green: 100 cm (40")

Orange-brown for Trellis and Binding: 50 cm (20")

Dark Green: 15 cm (6")

Dark Brown: 15 cm (6")

Mottled Light Gray: 15 cm (6")

Yellow, Orange, Red, and given amounts of light, medium and dark Purple:

10 cm (4") each

### 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:

Orange-brown: 8 Strips, each 2.5 cm (1") wide

Green: 4 rectangles, ea. 5 x 16.5 cm (2" x 6 1/2"), as well as 4 rectangles, 2.5 x 16.5 cm (1" x 6 1/2") each

Blocks Needed	Quantity	Page
Bee:	9	35
Bumblebee:	9	50
Dragonfly:	4	57
Butterfly, yellow:	7	69
Butterfly, purple:	7	70
Tulip:	3	82
Tulip Leaves:	3	83
Tulip Stem	1	82

### Assembling the Quilt Top

Work in rounds. First, sew rows with trellis strips between the bee and bumblebee blocks and sew onto the tulip, which is the center block of your design. Sew the butterfly and dragonfly blocks into rows, also separating with trellis strips, adding the green rectangles as pictured and joining them to the middle section of the quilt.

### 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 the trellis, then meander-quilt the background. Bind the quilt with orange-brown binding as described on page 7.

## Book Page 18

# Sunny Buzzin'

Machine-pieced and machine-quilted by Ula Lenz, 92 x 122 cm (36" x 48")

The bright, colorful composition is stimulating in this summer-style quilt. In contrast to the delicately elegant "Tulips and Insects" quilt, fabrics from the Heide-Stoll-Weber Collection composes this quilt which gives it an entirely different look. If you would also revel in true brights, your quilt's cheerful look will surely put a smile on your visitors' faces.

## Book Page 19

### Fabrics Required

For fabrics 114 cm (44") wide:

Green: 140 cm (55")

Yellow: 50 cm (20")

Dark Green: 30 cm (12")

Black: 25 cm (10")

White: 10 cm (4")

Red, Yellow, Orange, Rose, Pink and Purple:  
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:

Green: 15 squares, 11.5 cm (4 1/2 ") along sides,  
8 rectangles, 16.5 x 6.5cm (6 1/2 x 2 1/2 "),  
und 8 rectangles, 21.5 x 6.5cm (8 1/2 " x 2 1/2 ")

For the borders, cutting from the entire width of fabric:

Yellow: 4 Strips, each 7.5 cm (3") wide

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

Black: 8 Strips, each 2 cm ( 3/4 ") wide

Tulip Leaves: 4 83

Tulip Stem: 3 82

### Assembling the Quilt Top

Sew the separate blocks and sections together as pictured. Attach the borders in the following order:

Dark Green, Black, Yellow, Black

### 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 quilt flower patterns over the green surface.

Bind the quilt with Dark Green binding as described on page 7.

Blocks Needed	Quantity	Page
Bee:	2	35
Bumblebee	3	50
Dragonfly	2	57
Butterfly, yellow:	3	69
Butterfly, purple:	3	70
Tulip: 7	1	82

## Book Page 20

# Summer Visitors

*Machine-pieced and machine-quilted by Sigrid Middeldorf, 44 x 44 cm (17" x 17")*

*A peek thru an old wooden-framed window rewards us with a view of feathered friends frolicking in the crown of a summery tree. In case the architect forgot to place just such a window in a convenient location in your home, be brave and do it yourself. A bullfinch, sparrow, greenfinch and blue tit have decoratively placed themselves in the scene particularly for your enjoyment.*

## Book Page 21

### Fabrics Required

For fabrics 114 cm (44") wide:

Green Background: 20 cm (8")

Brown wood grain fabric for the window frame: depending on the direction of the grain, 18 cm (7") for crosswise or 50 cm (20") for lengthwise grain

Black, Brown and colored scraps for the birds, branches and fill-strips

### 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 Wood grain fabric: 4 Strips, 5 x 50 cm (2" x 20") each; 1 Strip, 3.2 cm (1 1/4") width for the cross in the center of the window frame.

Black: 4 Strips over the entire width of fabric, 2 cm (3/4") wide, for bordering the blocks.

Blocks Needed	Quantity	Page
Blue Tit:	1	36
Bullfinch:	1	41
Greenfinch:	1	44
Sparrow:	1	75

### Keep in Mind:

*While sewing the Blue Tit bird, be careful. In the "Summer Visitors" and "Winter Guests" quilts, the upper branch should be sewn once of wood and once as background fabric.*

### Assembling the Quilt Top

Sew a black strip onto both inner edges of each bird block. Sew these four blocks together, each with a strip of wood grain fabric between them as pictured. Then sew a long black strip onto one edge of each of the four wood grain border strips. Finally, attach the outer borders to the center of the quilt, using the directions for mitered corners on page 5.

### 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. Quilt around the bird motifs by hand or machine. Bind the quilt as described on page 7.

## Book Page 22

# Winter Guests

Machine-pieced and machine-quilted by Ula Lenz, 45 x 60 cm (18" x 24")

Bring these local songbirds directly into your living room with this enchanting mini-quilt. You are certain to find room for it on one of your walls. It is constructed of only 6 blocks and therefore quick to make. And, its radiance is simply immense, even though it is so small.

## Book Page 23

### Fabrics Required

For fabrics 114 cm (44") wide:

Wintry Background: 50 cm (20")

White and Brown: 2 Strips, each 2.5 cm (1") wide

Colorful scraps for the birds that are 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:

Wintry Background: 2 Strips, each 6.5 cm (2 1/2") wide

White Border: 2 Strips, each 2.5 cm (1") wide

Brown Border: 2 Strips, each 2.5 cm (1") wide

Of the plaid or country style fabrics used, cut rectangles of differing lengths but 8.9cm (3-1/2") in width for the border.

Blocks Needed	Quantity	Page
Blue Tit:	1	36
Bullfinch:	1	41
Greenfinch:	1	44
Sparrow:	1	75

### Keep in Mind:

While sewing the Blue Tit bird, be careful. In the "Summer Visitors" and "Winter Guests" quilts, the upper branch should be sewn once of wood and once as background fabric.

### Assembling the Quilt Top

Sew the separate blocks together as pictured. Attach first white strips left and right of the center picture, then top and bottom. Repeat with the brown and wintry background border strips.

### 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 the motifs and quilt out the background spaces with a white, light gray or silver thread.

Bind the quilt as described on page 7.

## Book Page 24

# In a Quilt Before Time

Machine-pieced and machine-quilted by Ula Lenz, 106 x 137 cm (42" x 54")

You don't know what a *Deinonychus* is? Or how a *Rhamphorhynchus* got about? Then we may venture to guess that you celebrated your eleventh birthday some time ago. Don't worry, each of our dinosaurs is posted with its name, so that you can't accidentally mix up the *Ankylosaurus* wagging its club-tail with a thorn-thumbed *Iguanodon*.

## Book Page 25

### Fabrics Required

For fabrics 114 cm (44") wide:  
Ocher-colored Background: 120 cm (50")  
Blue for Lake: 20 cm (8")  
Green for Grasses and Trees: 25 cm (10")  
Light Blue for Sky: 40 cm (15")  
Red-brown for Mountains and Border: 50 cm (20")  
Black for Border: 30 cm (12")  
For Dinosaurs, light Mountains and Tree Trunks:  
Colorful 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: 3 squares, 16.5 cm (6 1/2 ") along sides  
Light Blue: 9 squares, 16.5 cm (6 1/2 ")  
Blue for Lake: 2 squares, 16.5 cm (6 1/2 ")  
Black Border: 10 Strips, each 2.5 cm (1") wide  
Red-brown Border: 5 Strips, each 6.5 cm (2 1/2 ") wide

Blocks Needed	Quantity	Page
Ankylosaurus:	1	29
Apatosaurus:	1	30
Mountains 1:	3	34
Mountains 2:	3	34
Deinonychus:	1	37
Dimetrodon:	1	38
Elasmosaurus:	1	39
Grass 6-inch, large:	2	43
Grass 6-inch, small:	2	42
Iguanodon:	1	54

Pteranodon:	1	62
Pterodaktylus:	1	63
Rhamphorhynchus:	1	65
Stegosaurus:	1	77
Triceratops:	1	81
Tyrannosaurus:	1	84
Shore 1:	1	85
Shore 2:	1	85
Prehistoric Tree:	4	86
Prehistoric Treetop:	3	87
Prehistoric Tree Trunk:	1	88
Prehistoric Tree Trunk Shore:	2	89

### Assembling the Quilt Top

Sew the separate blocks in rows together as pictured. Attach the 3 borders in the following order:

Black, Red-brown, Black

### 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 surface quilt the ochre-colored background. Quilting narrower in the background than in the foreground enhances the perception of depth in the scene. Choose different surface patterns to fill in each of the background, sky and lake spaces in order to create a more interesting quilted texture.

Bind the quilt as described on page 7.

## Book Page 26

# Dinosaurs by the Dozen

Machine-pieced and machine-quilted by Ula Lenz, 96 x 96 cm (38" x 38")

Though these prehistoric giants became extinct so long ago, they haven't gone out of style in all that time. They are still extremely popular, especially with children, after 65 million years. Perhaps it is because even the tallest and most important people of all time would appear puny standing next to a triceratops or an apatosaurus.

## Book Page 27

### Fabrics Required

For fabrics 114 cm (44") wide:  
Orange-colored Batik: 200 cm (80")  
Black: 80 cm (32")

Triceratops:	1	81
Tyrannosaurus:	1	84

### Cutting

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

Black Border: 4 Strips, each 4 cm (1 ½") wide  
Orange Border: 4 Strips, each 9 cm (3 ½") wide

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

Blocks Needed	Quantity	Page
Ananas:	13	28
Ankylosaurus:	1	29
Apatosaurus:	1	30
Deinonychus:	1	37
Dimetrodon:	1	38
Elasmosaurus:	1	39
Iguanodon:	1	54
Pteranodon:	1	62
Pterodaktylus:	1	63
Rhamphorhynchus:	1	65
Stegosaurus:	1	77

### Assembling the Quilt Top

Sew the separate blocks in rows together as pictured. Attach first the black border and finally an orange-colored border to the pieced center.

### 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 block, follow the contours of the dinosaurs and surface quilt the background; or, as pictured here, quilt a corona of star-like rays around each of the motifs.