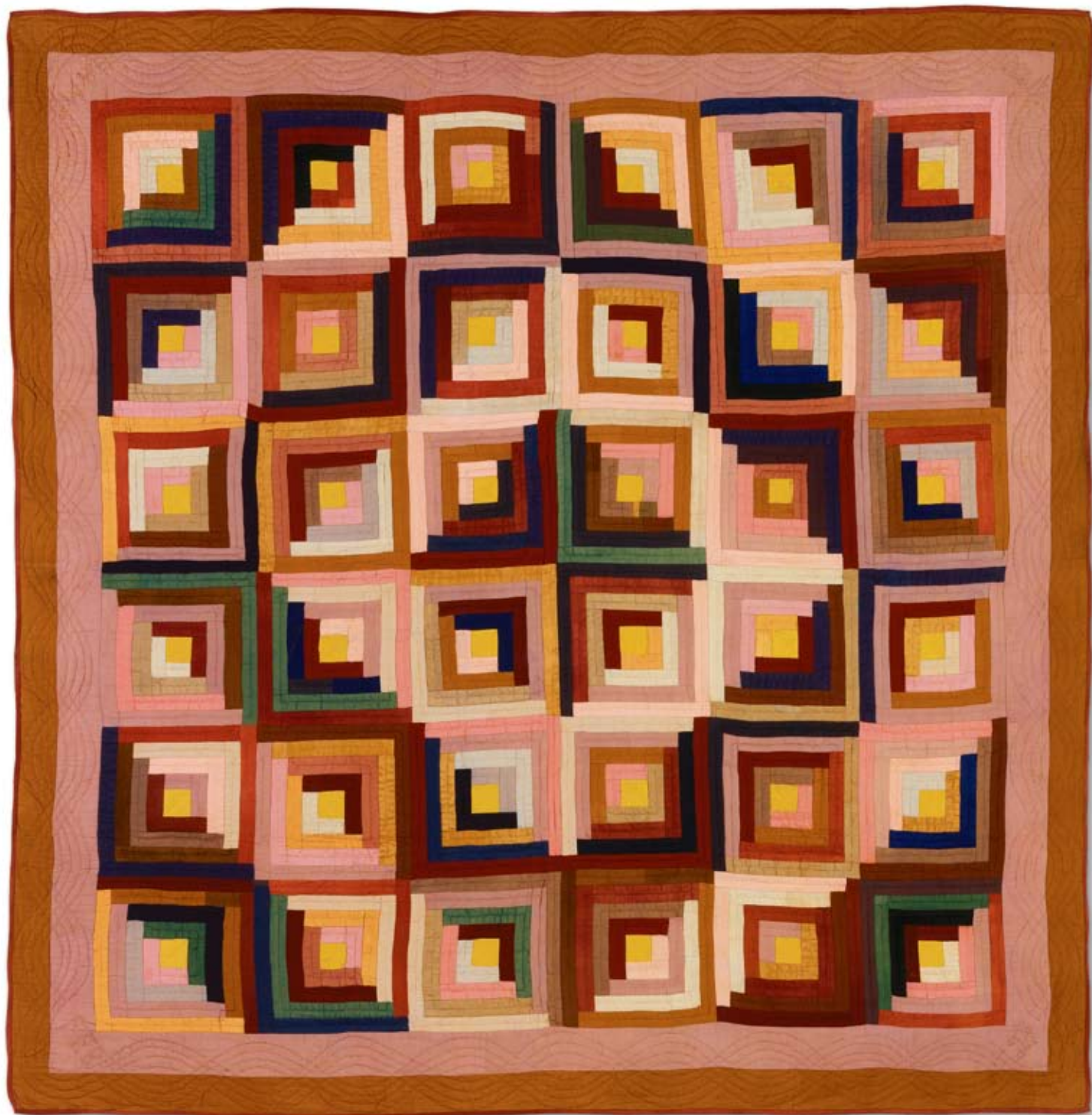


BUILD YOUR BEST LOG CABIN

In this book, we feature the three most popular Log Cabin block styles: Traditional, Courthouse Steps, and Chevron. For each style, we present you with an antique example and handy charts that enable you to make each style in a variety of strip widths and block sizes.

We've also included several brand new projects with full instructions. Have fun!





Barn Raising Log Cabin (76" × 76"), owned by Sara Miller.

Traditional Log Cabin blocks, shaded half light and half dark, are arranged to form concentric diamonds. Cotton sateen solids, as in this quilt, were popular with Amish and Mennonite quilters in the early part of the twentieth century. The initials "E.B." and the date February 28, 1921, are quilted in the four corners of the border.

Log Cabin HISTORY

- Log Cabin quilts were a big fad in the 1860s and 70s, when both the pattern and technique were new.
- Nineteenth century Log Cabin quilts were pieced on a foundation. Narrow strips of wool or cotton were laid atop a muslin (or paper) square, stitched down, and then pressed to one side in a technique called "press piecing."
- Because of their extra layer, Log Cabin quilts pieced on a foundation were often tied rather than quilted.
- Folklore says a red center square represents the log cabin's hearth, a yellow square, the lighted window.

LOG CABIN STEPS



1. Select a block style—Traditional, Courthouse Steps, or Chevron Log Cabin.
2. Choose desired block size from chart.
3. Sort scrap fabrics into lights and darks.
4. Let the appropriate chart be your guide for cutting strip widths and lengths.
5. Make blocks by adding strips around center square in numerical order.
6. Choose a setting for your blocks.

TRADITIONAL



Build this block by adding strips around a center square, dark on one side and light on the other.
Chart on page 4.

COURTHOUSE STEPS

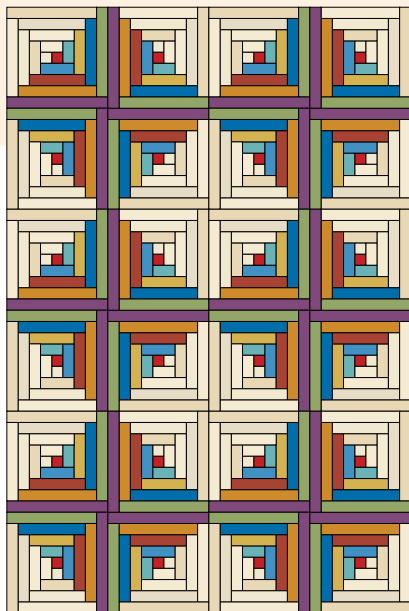


Build this block by adding pairs of light, then dark strips to opposite sides of the center square.
Chart on page 15.

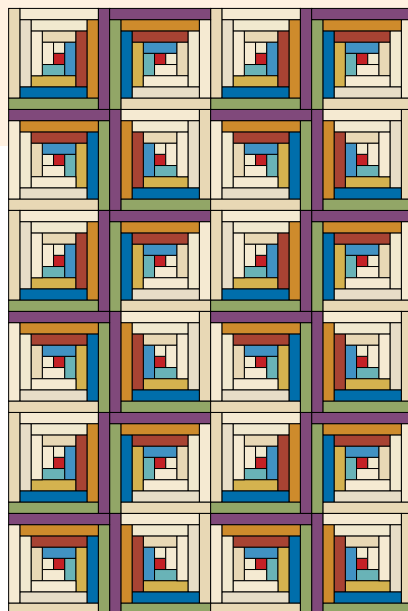
CHEVRON



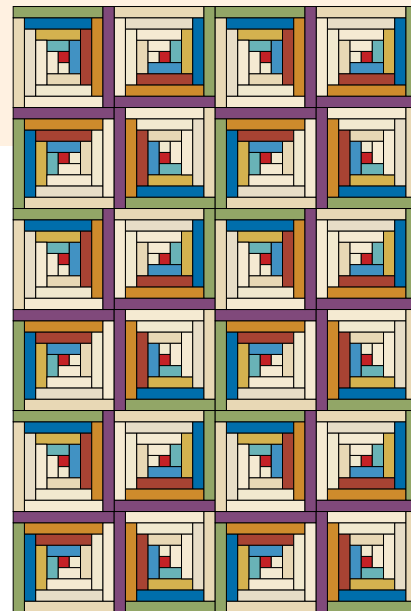
Build this block by adding strips to only two adjacent sides of the center square.
Chart on page 18.



Lights and Darks



Zigzag



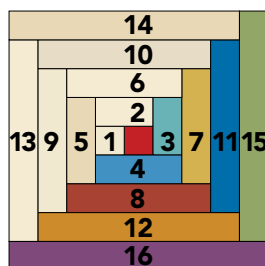
Pinwheel

Traditional Log Cabin

The most common Log Cabin blocks build from the center out with strips added around the center square in either clockwise, as in the block at right, or counter-clockwise order.

Often, the blocks are shaded diagonally so half the block is light and the other dark. Shading in this manner allows for many setting options. The diagrams across the top of these pages illustrate just a few of the many options for setting these blocks.

Try your hand at Traditional Log Cabin by making *Bears in Bertie's Log Cabin* on page 6 or *Woven Log Cabin* on page 10.

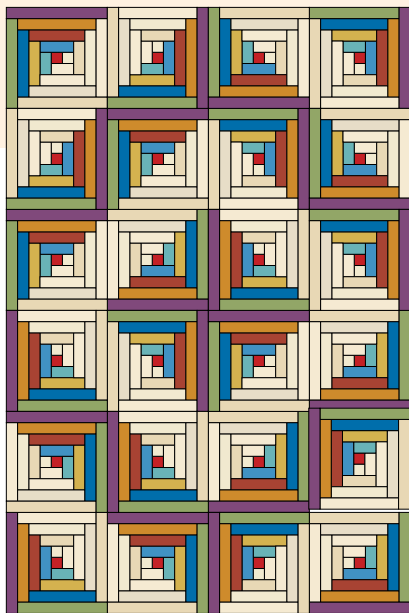


Traditional Log Cabin Block Chart

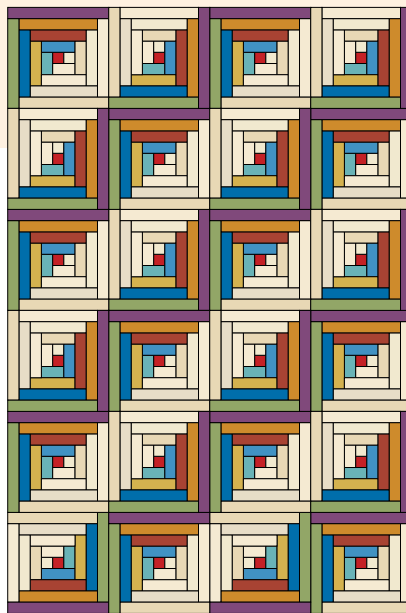
BLOCK SIZE		4½"	6¾"	9"	11¼"	13½"
CUT STRIP		1"	1¼"	1½"	1¾"	2"
WIDTH		1"	1¼"	1½"	1¾"	2"
SIZE FOR CENTER		1"	1¼"	1½"	1¾"	2"
LENGTHS TO CUT LIGHT STRIPS	#1	1"	1¼"	1½"	1¾"	2"
	#2	1½"	2"	2½"	3"	3½"
	#5	2"	2¾"	3½"	4½"	5"
	#6	2½"	3½"	4½"	5½"	6½"
	#9	3"	4¼"	5½"	6¾"	8"
	#10	3½"	5"	6½"	8"	9½"
	#13	4"	5¾"	7½"	9¼"	11"
	#14	4½"	6½"	8½"	10½"	12½"
LENGTHS TO CUT DARK STRIPS	#3	1½"	2"	2½"	3"	3½"
	#4	2"	2¾"	3½"	4¼"	5"
	#7	2½"	3½"	4½"	5½"	6½"
	#8	3"	4¼"	5½"	6¾"	8"
	#11	3½"	5"	6½"	8"	9½"
	#12	4"	5¾"	7½"	9¼"	11"
	#15	4½"	6½"	8½"	10½"	12½"
	#16	5"	7¼"	9½"	11¾"	14"



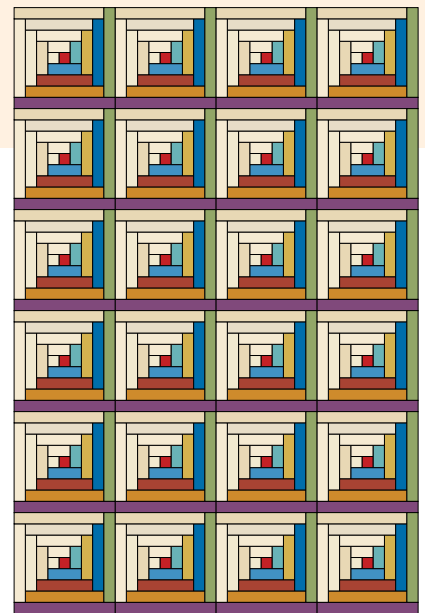
TRADITIONAL



Barn Raising



Straight Furrow



Dirty Windows



Zigzag Log Cabin (25½" × 30½"),
owned by Sara Miller.
Shaded half royal blue and half black,
the narrow ½"-wide finished strips
in these traditional Log Cabin blocks
frame light grey center squares to make
4½" finished-size blocks. Wide borders,
larger than the blocks themselves, are
typical of Amish quilts.

BUILD YOUR BEST **LOG CABIN**



BEARS IN BERTIE'S LOG CABIN

Well-known quilter Ricky Tims created this quilt exclusively for *Love of Quilting*, using his own hand-dyed fabrics for Bear Paw and Traditional Log Cabin blocks. Metallic thread from his own line, "Razzle Dazzle," manufactured by Superior Threads emphasizes the stunning quilting.



Quilt by Ricky Tims.

PROJECT RATING: INTERMEDIATE

Size: 55½" × 55½"

Blocks: 24 (6") Log Cabin blocks
and 12 (6") Bear Paw blocks

Materials

12 fat eighths* assorted dark hand-dyed fabrics for blocks
12 fat eighths* assorted medium hand-dyed fabrics for blocks
⅞ yard red hand-dyed fabric for blocks, inner border, and piping
2½ yards purple hand-dyed fabric for blocks and border
3⅓ yards backing fabric
Rug-weight acrylic yarn
Zipper foot or piping foot for sewing machine
Clear monofilament nylon thread
Glue stick
Twin-size quilt batting
*fat eighth = 9" × 20"

Cutting

Measurements include ¼" seam allowances.

From each dark and medium hand-dyed fat eighth, cut:

- 6 (⅞"-wide) strips. From strips, cut 2 sets of logs as listed in *Cutting Chart for 1 Log Cabin Block*.

From red hand-dyed fabric, cut:

- 2 (4½"-wide) strips. From strips, cut 12 (4½") C squares.
- 2 (2⅞"-wide) strips. From strips, cut 24 (2⅞") squares. Cut squares in half diagonally to make 48 half-square A triangles.
- 1 (2"-wide) strip. From strip, cut 12 (2") squares for block centers.

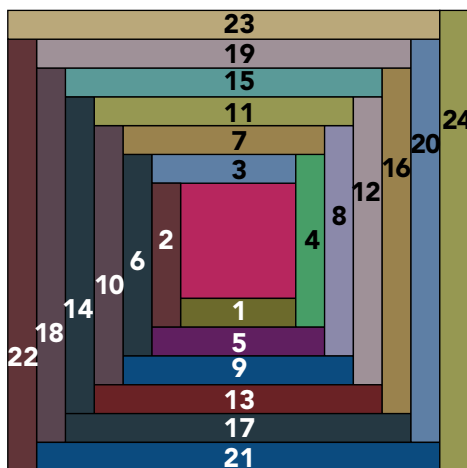
- 4 (¾"-wide) strips. From strips, cut 2 (¾" × 36½") side inner borders and 2 (¾" × 37") top and bottom inner borders.
- 6 (1"-wide) strips for piping.

From purple hand-dyed fabric, cut:

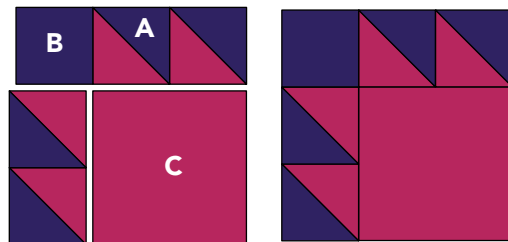
- 1 (56"-long) piece of fabric. From piece, cut 2 (10" × 56") top and bottom outer borders and 2 (10" × 37") side outer borders.
- 2 (2⅞"-wide) strips. From strips, cut 24 (2⅞") squares. Cut squares in half diagonally to make 48 half-square A triangles.
- 1 (2½"-wide) strip. From strip, cut 12 (2½") B squares.
- 6 (2½"-wide) strips for binding.

Log Cabin Block Assembly

1. Lay out pieces as shown in *Log Cabin Block Diagram*.
2. Join strips in numerical order to complete 1 Log Cabin block. Make 24 Log Cabin blocks.



Log Cabin Block Diagram



Bear Paw Block Diagrams

Bear Paw Block Assembly

1. Join 1 red and 1 purple A triangle to make a triangle-square. Make 4 triangle-squares.
2. Referring to *Bear Paw Block Diagrams*, lay out 4 triangle-squares, 1 purple B square, and 1 red C square.
3. Join pieces to complete 1 Bear Paw block. Make 12 Bear Paw blocks.

Quilt Assembly

1. Lay out Log Cabin blocks and Bear Paw blocks as shown in *Quilt Top Assembly Diagram* on page 8.
2. Join blocks into horizontal rows; join rows to complete quilt center.
3. Add red inner borders to sides of quilt center. Add red top and bottom inner borders to quilt.
4. Repeat for purple outer borders.

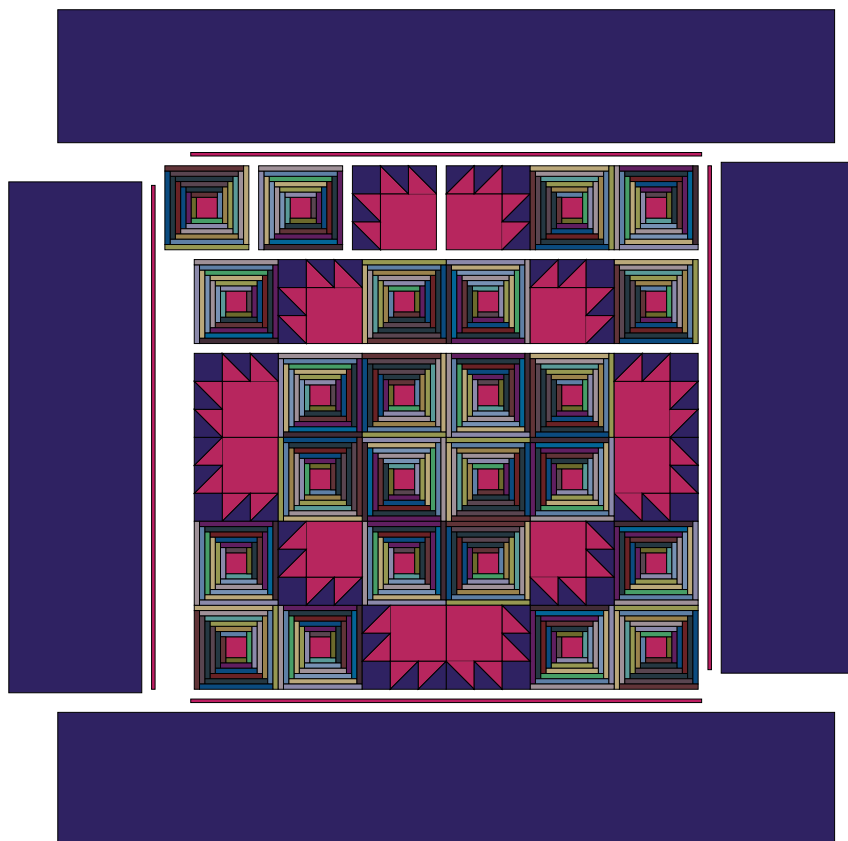
Finishing

1. Divide backing fabric into 2 (1⅓-yard) pieces. Divide 1 piece in half lengthwise. Join 1 narrow panel to wide panel to make quilt back. Press seam allowances toward narrow panel. Remaining piece is extra and may be used to make a hanging sleeve.

BEARS IN BERTIE'S LOG CABIN

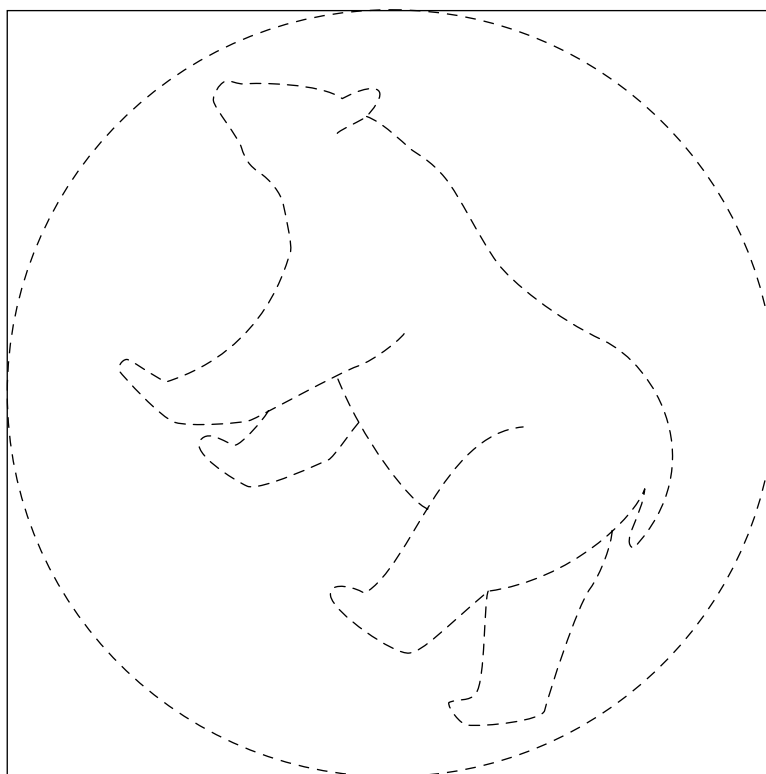
2. Layer backing, batting, and quilt top; baste. Quilt as desired. Ricky's quilt is quilted in the ditch in the Log Cabin blocks and has bear designs in the Bear Paw blocks. The border has bobbin work embellishment done in metallic thread before the top is quilted and is then quilted on the same lines. (See *Sew Easy: Bobbin Work with Trapunto* on page 9 to learn Ricky's method.)

3. Join 2½"-wide purple strips into 1 continuous piece for straight-grain French-fold binding. Join 1"-wide red strip into 1 continuous piece for piping. Refer to *Sew Easy: Binding with Piping* on page 22 for instructions to finish quilt with this detail. Add binding to quilt. ✱



Quilt Top Assembly Diagram

Cutting Chart for 1 Log Cabin Block		
CUT ALL STRIPS 7/8" WIDE		
DARK STRIPS	MEDIUM STRIPS	STRIP LENGTH
	#24	6½"
#22	#23	6⅛"
#21	#20	5¾"
#18	#19	5⅜"
#17	#16	5"
#14	#15	4⅝"
#13	#12	4¼"
#10	#11	3⅞"
#9	#8	3½"
#6	#7	3⅛"
#5	#4	2¾"
#2	#3	2⅜"
#1		2"



Bear Quilting Design for Bear Paw Blocks

Bobbin Work with Trapunto

You can use heavy, decorative threads such as Ricky Tims' "Razzle Dazzle" which are too large to fit through a sewing machine needle by winding them on the bobbin and stitching from the back. The thread in the bobbin creates the design on the quilt front. Ricky also uses trapunto to emphasize his fancy quilting motifs.

1. Trace quilting design onto RinsAway™ Water Soluble Stabilizer Backing. Use a glue stick to join pieces of RinsAway™ together for large quilting designs.
2. Layer quilt top, wrong side up, batting for trapunto (Ricky uses Hobbs 80/20), and RinsAway™.
3. Wind decorative thread onto bobbin. Use regular thread on top. Gradually loosen bobbin tension as needed to achieve a balanced stitch with the heavy bobbin thread.

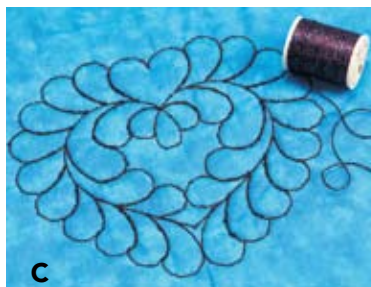
4. Stitch design through all layers (Photo A).



5. Trim away excess trapunto batting and RinsAway™ (Photo B).



6. Layer backing, batting, and quilt top; baste. On right side, quilt along previously stitched design using regular thread (Photo C). (Decorative bobbin thread shown in photo.)



Sew Smart™

When making adjustments in bobbin tension, place your hands, screwdriver, and bobbin case inside a clear plastic bag. If you loosen the tension too much and the tiny screw falls out, it will stay inside the bag.



Bears in Bertie's Log Cabin border detail



Quilt by Shon McMain.

WOVEN LOG CABIN

At first glance, designer Shon McMains's stunning contemporary wall quilt appears to be a Courthouse Steps variation—it's actually a *tour de force* of traditional blocks, involving careful color placement of every log in every block. Keep a close watch on block diagrams as you sew.

PROJECT RATING: CHALLENGING

Size: 52¼" × 52¼"

Blocks: 81 (5¼") Log Cabin blocks

Materials

⅝ yard yellow solid for blocks

⅝ yard red solid for blocks

⅝ yard blue solid for blocks

¾ yard green solid for blocks

¾ yard purple solid for blocks

1¾ yards black solid for blocks,
border, and binding

3¼ yards backing fabric

Twin-size quilt batting

Cutting

After cutting strips, refer to *Cutting Chart* on page 12 to cut required number of pieces for blocks.

Because there are so many pieces which are similar in size, you may want to label them as you cut.

Measurements include ¼" seam allowances.

From yellow solid, cut:

- 13 (1¼"-wide) strips for blocks.

From red solid, cut:

- 13 (1¼"-wide) strips for blocks.

From blue solid, cut:

- 15 (1¼"-wide) strips for blocks.

From green solid, cut:

- 18 (1¼"-wide) strips for blocks.

From purple solid, cut:

- 17 (1¼"-wide) strips for blocks.

From black solid, cut:

- 6 (3"-wide) strips. Piece strips to make 2 (3" × 47¾") side borders and 2 (3" × 52¾") top and bottom borders.
- 6 (2¼"-wide) strips for binding.
- 18 (1¼"-wide) strips for blocks.

Block Assembly

1. Refer to *Block Assembly Diagrams* to add logs in numerical order around center. Refer to *Block Diagrams* on page 12 for color placement. Note that logs are added counter-clockwise in odd-numbered blocks and clockwise in even-numbered blocks.

2. Make the required number of each type of block (*Block Diagrams*).

Quilt Assembly

1. Lay out blocks as shown in *Quilt Top Assembly Diagram*. Blocks are numbered, and those with an arrow are rotated so the black strips are on the bottom of the block.

2. Join blocks into rows; join rows to complete quilt center.

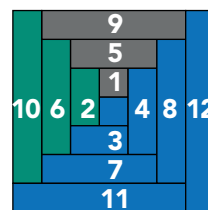
3. Add black side borders to quilt center. Add black top and bottom borders to quilt.

Finishing

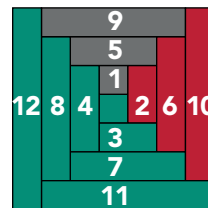
1. Divide backing fabric into 2 (1⅝-yard) pieces. Cut 1 piece in half lengthwise. Join 1 narrow panel to 1 side of wide panel. Remaining narrow panel is extra and may be used to make a hanging sleeve.

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

3. Join 2¼"-wide black strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt. (Shon used some colored strips in her binding to add variety.)

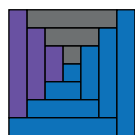


Odd # Blocks

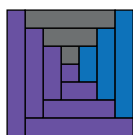


Even # Blocks

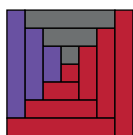
Block Assembly Diagrams



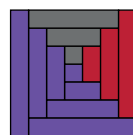
Block #1
Make 8



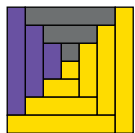
Block #2
Make 8



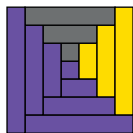
Block #3
Make 7



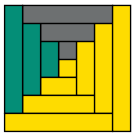
Block #4
Make 5



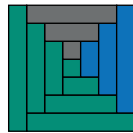
Block #5
Make 7



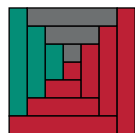
Block #6
Make 5



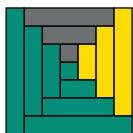
Block #7
Make 7



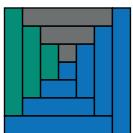
Block #8
Make 6



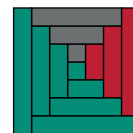
Block #9
Make 7



Block #10
Make 6



Block #11
Make 9



Block #12
Make 6

Block Diagrams

Cutting Chart

PIECE	LENGTH	YELLOW	RED	BLUE	GREEN	PURPLE	BLACK
#12	5¾"	14	14	17	18	18	—
#11	5"	14	14	17	18	18	—
#10	5"	11	11	14	23	22	—
#9	4¼"	—	—	—	—	—	81
#8	4¼"	14	14	17	18	18	—
#7	3½"	14	14	17	18	18	—
#6	3½"	11	11	14	23	22	—
#5	2¾"	—	—	—	—	—	81
#4	2¾"	14	14	17	18	18	—
#3	2"	14	14	17	18	18	—
#2	2"	11	11	14	23	22	—
#1	1¼"	—	—	—	—	—	81
CENTER	1¼"	14	14	17	18	18	—

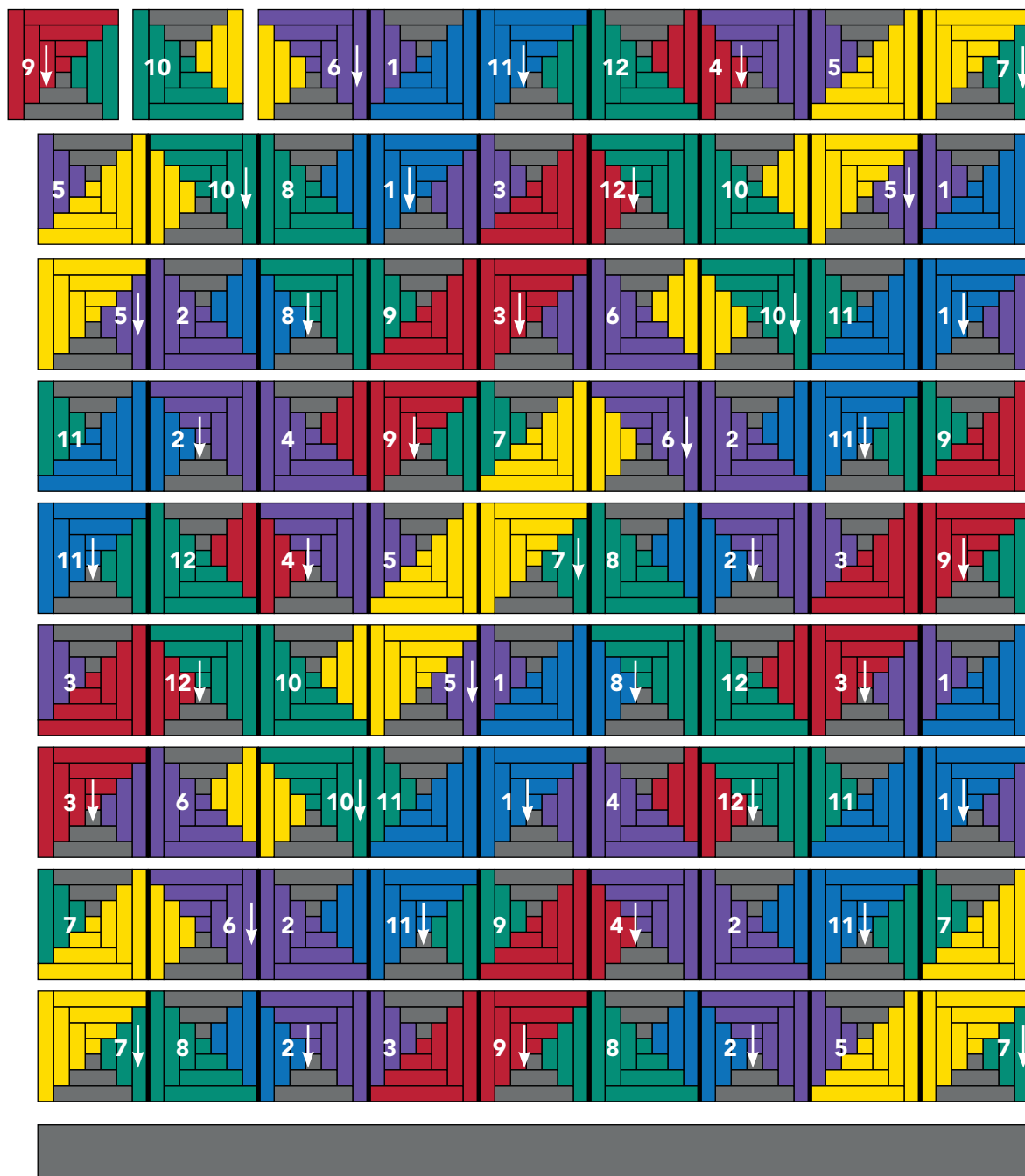
LOG CABIN TIPS



"I like to organize my Log Cabin strips in a pizza box lined with a piece of batting. I arrange my dark strips from longest to shortest and light strips next to them in the opposite order." —Liz



"When I am making a Log Cabin quilt with many blocks, I like to work in groups of ten blocks. I chain piece the first strip to all ten centers, add the second strip to all ten, and continue adding strips until I have all ten blocks completed." —Marianne



Quilt Top Assembly Diagram

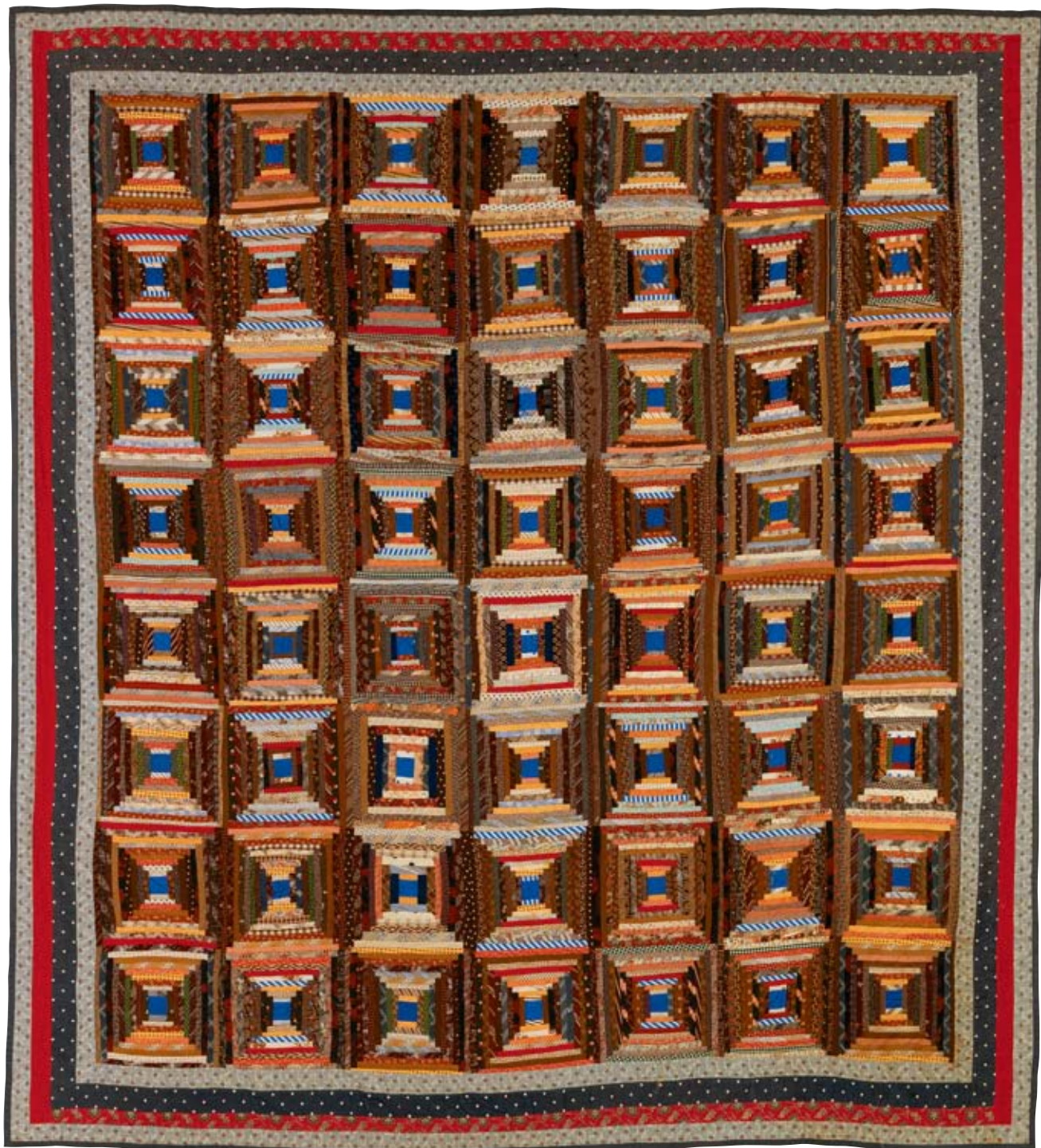
WOVEN

LOG CABIN



Designer Profile

Iowa quilter Shon McMain enjoys trying new techniques and working with many different types of fabric. Her quilts have often been featured in *Love of Quilting*. ❄



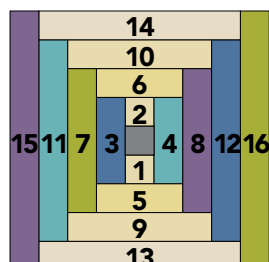
Courthouse Steps Log Cabin (70" × 78"), owned by Sara Miller.

Log Cabin quilts first gained popularity after the Civil War, probably as a tribute to President Lincoln. Narrow ½"-wide finished strips of madder brown prints in browns, rusts, and golds were pieced onto foundation fabric to create the blocks for this quilt.



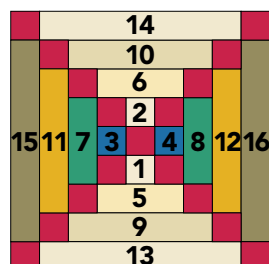
COURTHOUSE STEPS

Courthouse Steps Log Cabin Chart



BLOCK SIZE		4½"	6¾"	9"	11¼"	13½"
CUT STRIP		1"	1¼"	1½"	1¾"	2"
WIDTH		1"	1¼"	1½"	1¾"	2"
SIZE FOR CENTER		1"	1¼"	1½"	1¾"	2"
LENGTHS TO CUT	LIGHT STRIPS	#1 & #2	1"	1¼"	1½"	1¾"
		#5 & #6	2"	2¾"	3½"	4½"
		#9 & #10	3"	4¼"	5½"	6¾"
		#13 & #14	4"	5¾"	7½"	9¼"
	DARK STRIPS	#3 & #4	2"	2¾"	3½"	4¼"
		#7 & #8	3"	4¼"	5½"	6¾"
		#11 & #12	4"	5¾"	7½"	9¼"
		#15 & #16	4"	5¾"	7½"	7½"

Chimneys & Cornerstones Courthouse Steps Log Cabin Chart



BLOCK SIZE		4½"	6¾"	9"	11¼"	13½"
CUT STRIP		1"	1¼"	1½"	1¾"	2"
WIDTH		1"	1¼"	1½"	1¾"	2"
SIZE FOR CENTER		1"	1¼"	1½"	1¾"	2"
& CORNERSTONES		1"	1¼"	1½"	1¾"	2"
LENGTHS TO CUT	LIGHT STRIPS	#1 & #2	1"	1¼"	1½"	1¾"
		#5 & #6	2"	2¾"	3½"	4½"
		#9 & #10	3"	4¼"	5½"	6¾"
		#13 & #14	4"	5¾"	7½"	9¼"
	DARK STRIPS	#3 & #4	1"	1¼"	1½"	1¾"
		#7 & #8	2"	2¾"	3½"	4¼"
		#11 & #12	3"	4¼"	5½"	6¾"
		#15 & #16	4"	5¾"	7½"	9¼"

Courthouse Steps Log Cabin

Courthouse Steps Log Cabin blocks are often either shaded as our antique example with two opposite sides of light fabrics and two of darker fabrics or by using four distinct colors, one for each side. *On The Dark Side* on page 16 combines three fabrics in each block. With either shading method, strips are first added to two opposite sides of the center square and then to the remaining two sides.

Chimneys and Cornerstones Courthouse Steps Log Cabin

Chimneys and Cornerstones Courthouse Steps Log Cabin is a variation of the basic block with contrasting squares added at the corners where light and dark strips meet. The contrasting corner squares create diagonal grids when blocks are set together.

BUILD YOUR BEST **LOG CABIN**



ON THE DARK SIDE

Instead of alternating dark and light value fabrics on opposite sides of a center square, designer Lori Christianson created a Courthouse Steps Log Cabin variation that uses each fabric on all four sides. The repeat fabrics—dramatic medium and dark batiks—form bold squares in this contemporary quilt.



Quilt by Lori Christianson.

PROJECT RATING: EASY

Size: 73½" × 84"

Blocks: 56 (10½") Log Cabin blocks

Materials

28 fat quarters* assorted medium/
dark batiks for blocks

1 fat quarter* black print for block
centers

¾ yard dark batik for binding

5 yards backing fabric

Twin-Size batting

*fat quarter = 18" × 20"

Cutting

Measurements include ¼" seam allowances.

From each fat quarter, cut:

- 8 (2"-wide) strips. From strips, cut:
 - 4 (2" × 11") #4 pieces.
 - 8 (2" × 8") #3 pieces.
 - 8 (2" × 5") #2 pieces.
 - 4 (2" × 2") #1 pieces.

From black fat quarter, cut:

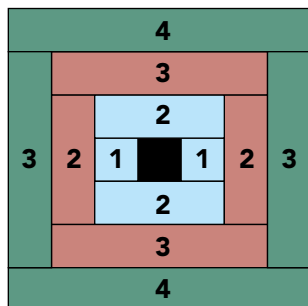
- 6 (2"-wide) strips. From strips, cut
56 (2") center squares.

From dark batik, cut:

- 9 (2¼"-wide) strips for binding.

Block Assembly

1. Lay out pieces as shown in *Block Diagram*.



Block Diagram



2. Join strips in numerical order to complete 1 Log Cabin block. Make 56 blocks.

Quilt Assembly

1. Lay out blocks as shown in photo above.

2. Join blocks into rows; join rows to complete quilt top.

2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was machine quilted with a meandering swirling leaf pattern.

3. Join 2¼" dark batik strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt.

Finishing

1. Divide backing into 2 (2½-yard) lengths. Divide 1 panel in half lengthwise. Join 1 narrow panel to each side of wide panel. Press seam allowances toward narrow panels.



Try This!

Our version uses a collection of 1930s reproduction fabrics. ✱



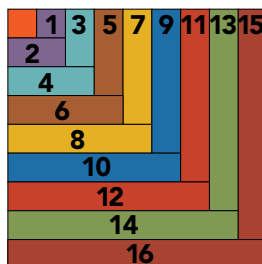
Chevron Log Cabin (40" × 62"),

owned by Sara Miller.

The maker of this stunning Amish crib quilt created a unique masterpiece in rich oranges, reds, rusts, golds, and browns with blue accents. In this diagonal set, the full blocks are turned on point with the "center" square at the top. Along the outer edges, blocks are turned so the "centers" are to the outside, leaving just the strips to fill in the openings when the outer blocks are trimmed.

Chevron Log Cabins

With the "center" square in one corner, these blocks are also called Off-Center Log Cabin or Half Log Cabin blocks. Blocks in this Log Cabin variation are usually set diagonally. Follow the chart at right to design your own Chevron Log Cabin quilt. The *Linked Chevrons* project on page 19 uses this block to create an interwoven design.



Chevron or Off-Center Log Cabin Chart

BLOCK SIZE		4½"	6½"	9"	11¼"	13½"
CUT STRIP WIDTH		1"	1¼"	1½"	1¾"	2"
SIZE FOR CENTER		1"	1¼"	1½"	1¾"	2"
LENGTHS TO CUT STRIPS	#1	1"	1¼"	1½"	1¾"	2"
	#2 & #3	1½"	2"	2½"	3"	3½"
	#4 & #5	2"	2¾"	3½"	4½"	5"
	#6 & #7	2½"	3½"	4½"	5½"	6½"
	#8 & #9	3"	4¼"	5½"	6¾"	8"
	#10 & #11	3½"	5"	6½"	8"	9½"
	#12 & #13	4"	5¾"	7½"	9¼"	11"
	#14 & #15	4½"	6½"	8½"	10½"	12½"
	#16	5"	7¼"	9½"	11¾"	14"



CHEVRON

LINKED CHEVRONS

According to designer Marti Michell, every quilter loves a pattern that looks complicated but is actually easy. Impress your friends by making this delightful miniature from Chevron Log Cabin blocks that appear to intertwine when rotated and alternated.



LINKED CHEVRONS

PROJECT RATING: EASY

Size: 19 $\frac{3}{8}$ " \times 19 $\frac{3}{8}$ "

Blocks: 40 (2") Log Cabin blocks

Materials

- 1 fat eighth* each of medium blue print #1, rust print, rust check, and tan print #1 for blocks
- 1 fat quarter** tan print #2 for setting triangles
- 1 fat eighth* medium blue print #2 for border accent strip
- 1 fat eighth* dark blue print for inner border
- $\frac{3}{8}$ yard floral print for outer border and binding
- $\frac{3}{4}$ yard backing fabric
- 25" square quilt batting
- *fat eighth = 9" \times 20"
- **fat quarter = 18" \times 20"

Cutting

After cutting strips, refer to *Cutting Chart* on page 21 to cut required number of pieces for blocks. Because there are so many pieces which are similar in size, you may want to label them as you cut. Measurements include $\frac{1}{4}$ " seam allowances.

From medium blue print #1, cut:

- 6 (1"-wide) strips for blocks.

From rust print, cut:

- 6 (1"-wide) strips for blocks.

From rust check, cut:

- 7 (1"-wide) strips for blocks.

From tan print #1, cut:

- 7 (1"-wide) strips for blocks.

From tan print #2, cut:

- 1 (4 $\frac{5}{8}$ "-wide) strip. From strip, cut 3 (4 $\frac{5}{8}$ ") squares. Cut squares in half diagonally in both directions to make 12 quarter-square side setting triangles.

- 1 (4 $\frac{1}{4}$ "-wide) strip. From strip, cut 2 (4 $\frac{1}{4}$ ") squares. Cut squares in half diagonally to make 4 half-square corner setting triangles.

From medium blue print #2, cut:

- 4 ($\frac{3}{4}$ "-wide) strips. From strips, cut 4 ($\frac{3}{4}$ " \times 15 $\frac{7}{8}$ ") rectangles for border accent strips.

From dark blue print, cut:

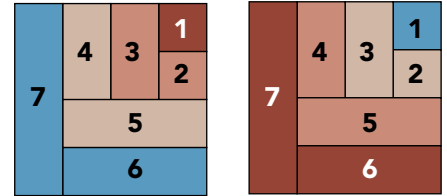
- 6 (1 $\frac{1}{8}$ "-wide) strips. From strips, cut 2 (1 $\frac{1}{8}$ " \times 15 $\frac{7}{8}$ ") side inner borders and 2 (1 $\frac{1}{8}$ " \times 16 $\frac{3}{8}$ ") top and bottom inner borders.

From floral print, cut:

- 2 (2 $\frac{1}{4}$ "-wide) strips. From strips, cut 2 (2 $\frac{1}{4}$ " \times 16 $\frac{3}{8}$ ") side outer borders and 2 (2 $\frac{1}{4}$ " \times 19 $\frac{7}{8}$ ") top and bottom outer borders.
- 3 (2 $\frac{1}{4}$ "-wide) strips for binding.

Block Assembly

1. Referring to *Block Assembly Diagrams*, add logs in numerical order around "center". Refer to diagrams for color placement.
2. Make 20 of Block A and 20 of Block B.



Block A

Block B

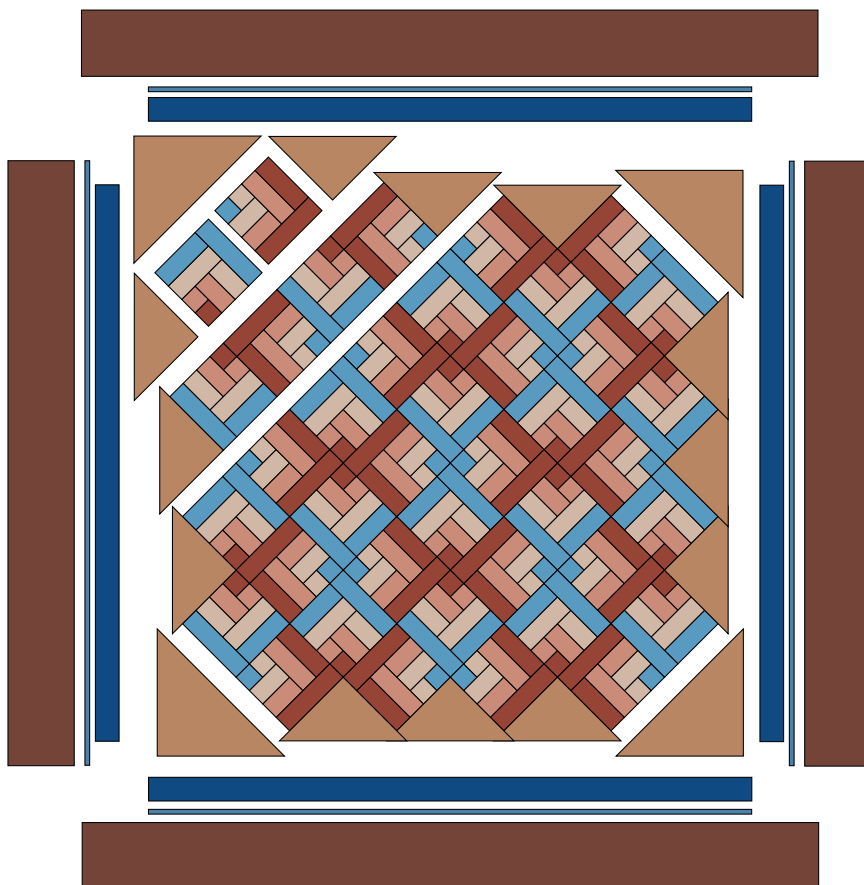
Block Assembly Diagrams

Quilt Assembly

1. Lay out blocks and setting pieces as shown in *Quilt Top Assembly Diagram*. Join into diagonal rows; join rows to complete quilt center.
2. Add dark blue side borders to quilt center. Add dark blue top and bottom borders to quilt.
3. Press medium blue print #2 strip in half lengthwise. Align raw edges of folded strip with 1 side of quilt; baste in place. Repeat for remaining sides.
4. Add floral side borders to quilt center. Add floral top and bottom borders to quilt.

Finishing

1. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted in the ditch in the blocks and borders and has stippling in the setting triangles and outer border.
2. Join 2 $\frac{1}{4}$ "-wide floral strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt.



Quilt Top Assembly Diagram

Cutting Chart

PIECE	STRIP LENGTH	MEDIUM BLUE PRINT #1	RUST PRINT	RUST CHECK	TAN PRINT #1
#7	2½"	20	—	—	20
#6	2"	20	—	—	20
#5	2"	—	20	20	—
#4	1½"	—	20	20	—
#3	1½"	—	20	20	—
#2	1"	—	20	20	—
#1	1"	20	—	—	20



Try This!

Marti Michell's *Linked Chevrons* pattern includes materials lists and instructions to make this quilt in many sizes from miniature to king-size. Look for it at your local quilt shop.

Designer Profile

Marti Michell is well known among quilters for her From Marti Michell line of precision acrylic rotary cutting templates and rulers. She has written many books on strip piecing techniques, including *Quilting for People Who Don't Have Time to Quilt*. Marti is the 2004 recipient of the prestigious Silver Star Award given annually at International Quilt Festival in Houston. Contact

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Binding with Piping

Narrow piping inserted along the edge of your binding can be the perfect finish for certain projects. Best of all, you can make and finish this binding completely on the sewing machine.

Supplies

Fabric to make 2½"-wide binding
Fabric to make 1"-wide continuous fabric strip to cover yarn piping filler
Rug-weight acrylic yarn
Zipper foot or piping foot for sewing machine
Clear monofilament nylon thread
Glue Stick

Instructions

1. Begin by measuring around the perimeter of your quilt; add 20" to this measurement to allow for mitering corners of binding and finishing the ends. From binding fabric, make 2½"-wide straight-grain binding this length. From piping cover fabric, make 1"-wide straight-grain strip this length.
2. Insert the yarn in the piping cover strip; loosely baste fabric over yarn piping, using zipper or cording foot (*Photo A*).
3. To mark the center of the binding strip, fold it in half, wrong sides facing, and press. Open binding back out so it is flat; press lightly if desired.
4. Using zipper or cording foot, baste piping to center fold line of binding (*Photo B*). Fold binding in half with wrong sides facing.

Sew Smart™

Use a glue stick to "baste" piping to center fold of binding before stitching. —Marianne

5. Trim excess batting and quilt back so ditch between piping and binding will align with first binding stitching when binding is sewn to quilt.

6. Working from the quilt back, align raw edge of binding with raw edge of quilt back. Piping fabric will be on top of binding fabric. Stitch binding to quilt (*Photo C*). Miter corners and join the ends just as when applying regular binding.

Sew Smart™

I use my "Liz's Lumpless Binding" technique (pages 23 and 24) to join the ends of the binding. —Liz

7. Bring binding over edge of quilt to front. Use clear monofilament thread (or thread that matches the piping cover fabric) and a zipper or cording foot to topstitch through all layers in the ditch between the piping and the binding (*Photo D*).



Liz's Lumpless Binding

By Liz Porter

Some people like lumps in mashed potatoes, but lumps have never been appreciated in the binding of a quilt. If you hate that unattractive bump in your binding where the ending overlaps the beginning, try my method—it creates a diagonal seam that looks just like the other seams in your binding.



Leave about a 12" tail unstitched before you begin stitching binding to the quilt. Stitch the binding around the quilt, stopping about 8" away from starting point. Bring beginning and end of binding to center of 8" opening and fold each back, leaving about ¼" space between the two folds of binding (*Photo #1*). Finger-press the folds.



Open out each end of binding and draw a line across the wrong side of the binding in the widthwise fold line (*Photo #2*). Draw a line through the lengthwise fold of the binding at the same spot to create a + mark. With the edge of the ruler at the marked +, line up the 45°-angle marking on a ruler with one long side of the binding. Draw a diagonal line across the binding (*Photo #3*).

Note: My favorite ruler for this step is the Omnigrid #4G, a little 4" square with the necessary diagonal lines.



Repeat for the other end of the binding. The lines must angle in the same direction (*Photo #4*).





Pin binding ends with right sides facing, pin-matching diagonal lines (Photo #5). Binding ends will be at right angles to each other.

Machine-stitch along diagonal line (Photo #6), removing pins as you stitch.

Lay the binding against the quilt to double check that it is the correct length. Trim ends of binding $\frac{1}{4}$ " from the diagonal seam (Photo #7).



IMPORTANT TIP FROM LIZ

Allowing $\frac{1}{4}$ " extra space in the first step is critical. The binding tends to stretch as you stitch it to the quilt. If folded ends meet at this point, the binding will be too long for the space after you join the ends.



Finger-press diagonal seams open (Photo #8). Fold the binding in half and finish stitching the binding to the quilt.