

RADIANT STAR 36

by Lyn Crump

This is my third Radiant Star quilt, this time exploring the benefits of fussy cutting and larger pieces to make a quick quilt top. Make four or six squares to make a larger bed quilt or add a larger border and give yourself plenty of space to quilt.



Finished Quilt Size: 36 in. x 36 in. (91cm x 91cm)

MATERIALS:

- 1-1/8 yd (1m) Solid coloured Background Fabric
- 1/4 yd (20cm) Tone on Tone Accent 1 fabric for Half square triangles
- 1/4 yd (20cm) Thin Striped Accent 2 fabric for Fussy Cut Diamond Points
- 1/4 yd (20cm) Feature Print 1 (fabric for Kite points--will need 8 of feature if Fussy cutting)
- 1/4 yd (25cm) Feature Print 2 (fabric for Centre Kite shapes--will need 8 of each feature if Fussy cutting)
- 1/4 yd (20cm) Wide Striped fabric for Inner sashed inner star (you may need more to get two repeats of the stripe)
- 1/2 yd (35cm) Binding fabric print
- 1-1/4 yd (120cm) Backing fabric
- 43" x 43" (110cm x 110cm) square of medium loft batting (wool/poly gives quilting definition)
- Neutral-coloured thread for piecing
- Machine quilting thread
- Template plastic or clear folder covers
- Fine-tip marker: black
- Fabric marking pencil
- Air erasable marker
- Cable Quilting stencil
- Scissors: fabric, craft
- Iron and ironing board
- Rotary cutter, ruler and mat
- Sewing machine
- General sewing supplies

This simple top relies on the intricacies of fussy cutting to make it appear more complex. I have chosen many fabrics from the same "story" to aid the cohesion. Make your clear cutting templates up first and audition the fabrics to achieve the look you want.

PREPARATION:

Use a permanent fine-tip marker to trace the templates C, D, G, H, and L from the pattern sheet on to the template plastic using a lightbox or a window. Do not include the seam allowances on templates D, H, G and L as these will be fussy cut. **Do include the seam allowance on Template C.** Mark the right side with the letter for the template.

CUTTING:

The fabrics are presented in the same order as the materials list i.e. largest quantity fabrics are cut first and then the smallest. When fussy cutting fabrics, place your template over the fabric and use a fine tip marker to identify patterns within the fabric; mark these on the template so that you can find the same place for each piece. Trace around the outside of the template with a fabric pencil. When cutting out the fabric, use the ¼-inch line of your ruler on this outer marked pencil line – now your template does not get accidentally cut.

From the solid coloured background fabric, cut:

- One strip 16-1/2" across the width of the fabric
 - From that strip, cut one 16-1/2" x 16-1/2" square. Cut this square diagonally in each direction into 4 quarter square triangles. **Label these "B"**
 - Cut one 11-3/8" x 11-3/8" square from the remainder of this first strip. Label this A
- One strip 11-3/8" wide across the width of the fabric
 - From this strip, cut three 11-3/8" x 11-3/8" squares. **Label these "A"**
- Two strips 2-7/8" wide across the width of the fabric. **Label these "C"**

From the Tone on Tone Accent 1 fabric, cut:

- Two strips 2-7/8" wide across the width of the fabric. **Label these "C"**

From the Thin Striped Accent 2 fabric:

- Using Template D, find 8 identical pieces/designs and trace around them. Use the 1/4-inch line of your ruler on this marked line and cut out each piece. **Label these "D"**

From the Feature Print 1 fabric:

- Using Template H, find 8 identical pieces designs and trace around them. Use the 1/4-inch line of your ruler on this marked line and cut out each piece. **Label these "H"**

From the Feature Print 2 fabric:

- Using Template L, find 8 identical pieces and trace around them. Use the 1/4-inch line of your ruler on this marked line and cut out each piece. **Label these "L"**

From the Wide Striped fabric:

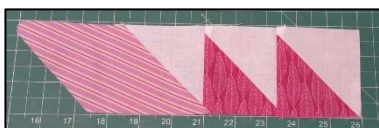
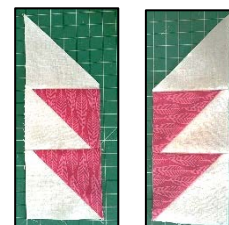
- Using Template G, find 8 identical pieces and trace around them. Use the 1/4-inch line of your ruler on this marked line and cut out each piece. **Label these "G"**
- Using Template G, turn it over so you are now using the reverse side. Find 8 identical pieces (they will need to be the reverse pattern of G) and trace around them. Use the 1/4-inch line of your ruler on this marked line and cut out each piece. **Label these "F"**
- If you have used a wide stripe fabric for F and G, you will need to rotate the square that joins them so that the stripe goes across the center. Draw an additional template 2-3/8" x 2-3/8" square from template plastic and label this square "E". Now mark the stripes of Templates F and G on to Template E.
- Using Template E, find 8 identical pieces/designs and trace around them. Use the 1/4-inch line of your ruler on this marked line and cut out each piece. **Label these "E"**

CONSTRUCTION:

Open up a Solid Background fabric Strip C and the Tone on Tone Accent 1 Strip C and place right sides together. Place another Solid Background fabric Strip C and the Tone on Tone Accent 1 strip C and place right sides together on top of the first two strips. Press, then square up one end. Using template C, cut 16 C template pieces, turning the template after each cut. Keep the 32 pairs of C together for easier piecing. Remove the Tone on Tone accent strips and cut an additional eight (total of sixteen) template C from Solid Background Fabric.

Sew the 32 pairs of C together with a 1/4-inch seam; the dog ears have already been trimmed. Press the seam towards the darker Accent 1 fabric. Use a weight on the seam after pressing to help seams lay flat.

Assemble the pairs of C into units of 2. Be aware they face different directions. Sew an extra Background Fabric C triangle to one end. You will need to make 8 of each.



Sew a D diamond to the Background Fabric C on the 8 units on the right.

Sew an E square to these 8 units, making sure the stripe is oriented correctly.



Sew a G unit to 4 of the Centre L units on the Upper left-hand corner. You will need to start and stop your stitching 1/4-inch from the beginning and ending edges.



Sew an F unit to 4 of the center L units on the Upper Left hand corner as shown at left, again stopping and starting 1/4-inch from the edges.

Now sew an H unit to the four F+L units, also stopping and starting 1/4-inch from the edges.

Sew a left-hand side 5-piece C unit to the left of H, stopping 1/4-inch from the edge.

Sew the right-hand side CDE to the right of H, ending the stitching a 1/4-inch from the edge of the E unit.

Sew the right-hand GL unit to the left-hand HFL unit, starting and stopping 1/4-inch from the edges.



Taking the other four H units, sew an F unit to the bottom right hand edge, stopping a 1/4-inch from the ending edge. Sew a G unit to the bottom lefthand edge, beginning at the ending point of F and stopping 1/4-inch from the edge.

Sew a left-hand side 5-piece C unit to the left of HFG, stopping 1/4-inch from the edge.

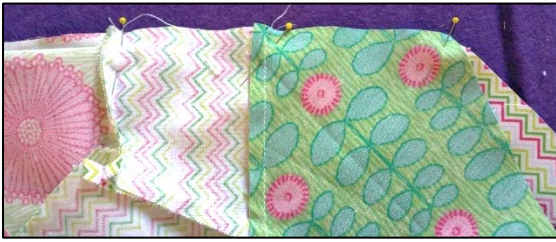
Sew the right hand side CDE to the right of HFG, ending the stitching a 1/4in from the edge of the E unit.

You should now have four pieces of each of the units below. Set them out on a surface in this order.



Add a Background A square to the left-hand side end of the 4 CDEFGHL units.

Add a Background Triangle B to the left-hand side of the 4 CDEFGH units.



The blocks are pieced with Partial Seams. This means that you will sew part of a seam and stop before you get to the end. You then join another piece to the side of the unit, come back and finish the first seam. Precise pinning at intersections helps to hold the pieces from shifting while sewing.

Make four units as shown.
Join 2 of these units to make half.
Then join the two halves to make a whole.



You can see from the back of the top that the seams are pressed in one direction to lay flatter at the intersections. Once pressed then sit a weight on the seam until it cools to set it.



BACKING or FINISHING



I pieced the backing for this top with left over fabrics from the same Maker's Story. I also added an extra outer border of Half Square triangles to my top as I had cut twice the number needed when cutting out and did not want to waste them.

This also gave me some extra room to show off some different quilting techniques.

QUILTING

As this was to be a future class sample I decided I would quilt it with new techniques I had been reading about or design ideas I wanted to try. Initially I quilted the background of all the half square triangles with what I call "corrugated cardboard fill" – freehand quilting lines 1/8-inch apart.



I then experimented with quilting feathers inside a cable stencil. So I marked the cable first with an air erasable marker. (This stencil was SCO-178-2.5 from www.quiltingstencils.com.) I then quilted feathers within the S cable, backtracking as needed to make them continuous. I echoed the outside of the feathers with suitable sized rulers, then freehand quilted pebbles within the echoes and finished with another echo line.

I wanted to highlight the star shape of the centre by quilting further star points in the four corners of the quilt. I had also been reading a book by Sue Heinz on "Fill Harmonics" and tried her "Pilobolus" fill in a diamond grid drawn on the background with an air erasable marker. The star point was also echo quilted with a straight line. The remaining background behind the star was quilted with echoed lines, alternating with a pebbled line to follow the arcs of the feathered stencil.



To highlight the effectiveness of the quilting on a top, I took a photo before completing the very last side setting triangle to show the difference that quilting makes!

Four lines of ruler work highlight the star around the centre, one 1/4-inch from each side and two 1/4-inches apart in the centre.

The diamond points of the star have a continuous Terry Twist, quilted while SID the H shape and outline quilting the large circle of the fussy cut fabric.

The centre of the block has curved crosshatching between curved petal shapes that cover each seam line quilted with Filtec Essence Thread.

The remainder of the quilting design has been quilted with Glide White thread in the top and Magna Glide Classics in White in the bobbin.



BINDING

The binding for this quilt was made from scraps of the actual fabrics used in the quilt top, cut at 2-1/2 inches wide. I do not press my binding in half, preferring to fold and sew to the quilt with a 3/8-inch seam using the walking foot of my domestic machine. It is then folded to the back and hand sewn using an applique stitch.

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