

FAT QUARTERS PROJECT

WHEEL OF MYSTERY

Transform this traditional block with sumptuous prints and a kaleidoscopic layout that shines through in its secondary design!

Designed and made by **LYNNE GOLDSWORTHY**





FAT QUARTERS PROJECT WHEEL OF MYSTERY



You will need

- Dark blue prints – Two (2) fat quarters*
- Light blue prints – Five (5) fat quarters *
- Red prints – Three (3) fat quarters*
- Pink prints – Three (3) fat quarters*
- Cream prints – Eleven (11) fat quarters*
- Backing fabric – 4yds
- Binding fabric – ½yd
- Batting – 72in square
- Triangle, edge and corner templates (see Templates section)

Finished size

- Approx. 64in square

Fabrics used

- Super Bloom by Edyta Sitar for www.andoverfabrics.com available in the UK through www.makoweruk.com

Cutting out

1 From the dark blue fabrics, cut six (6) 4½in x WOFQ strips and subcut each into eight (8) A triangles (rotating the template after each cut, as shown in **Fig 1**).

2 From the light blue fabrics, cut as follows:

- Ten (10) 4½in x WOFQ strips. Subcut each into eight (8) A triangles (rotating the template after each cut, as shown in **Fig 1**).

- Eight (8) 3¼in x WOFQ strips. Subcut each into six (6) 3¼in squares. Cut squares in half on the diagonal to make a total of ninety-six (96) triangles.**

3 From the dark red fabrics, cut seven (7) 4½in x WOFQ strips. Subcut each into eight (8) A triangles.

4 From the pink fabrics, cut as follows:

- Four (4) 4½in x WOFQ strips, subcut each into eight (8) A triangles (rotating the template

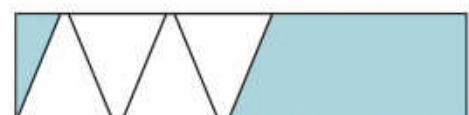


Fig 1

BEHIND THE QUILT

PRETTY PRINTS

“I used Edyta Sitar’s beautiful Super Bloom fabric line and picked out the dark and light blues, the dark reds and pinks and the cream prints. Sometimes, editing the fabrics or colours you choose from a whole fabric line can create a quilt with colours that you really love. To give the quilt a more traditional, scrappy feel, add in scraps from your stash that blend with those colours, giving the quilt a more organic feel. Templates are used to cut out the triangles in each block and the half triangles that appear in the blocks around the edge. We have also provided templates to cut the edge blocks containing half-square triangles as those are not a standard size (e.g. 3in). This quilt uses traditional, simple piecing techniques and would be suitable for a quilter of any ability.” – **Lynne Goldsworthy**

- Batting – 279 Cotton Mix 80:20 from www.vlieseline.com/en available in the UK from www.ladysewandsew.co.uk
- Threads – Aurifil 50wt for piecing and 40wt for quilting from www.aurifil.com

Notes

- Seam allowances are $\frac{1}{4}$ in, unless otherwise noted.
- Press after each seam.
- Press seams open, unless otherwise instructed.
- Press all fabrics well before cutting.
- WOF = width of fabric.
- WOFQ = width of fat quarter.
- BKG = background.
- HST = half-square triangles.
- *We used more prints for more variety in the design.
- ** There will be some squares leftover.



after each cut, as shown in **Fig 1**).

- Three (3) $3\frac{1}{4}$ in x WOFQ strips, subcut each into six (6) $3\frac{1}{4}$ in squares. Cut squares in half on the diagonal to make a total of thirty-two (32) triangles.**

5 From the cream fabrics, cut as follows:

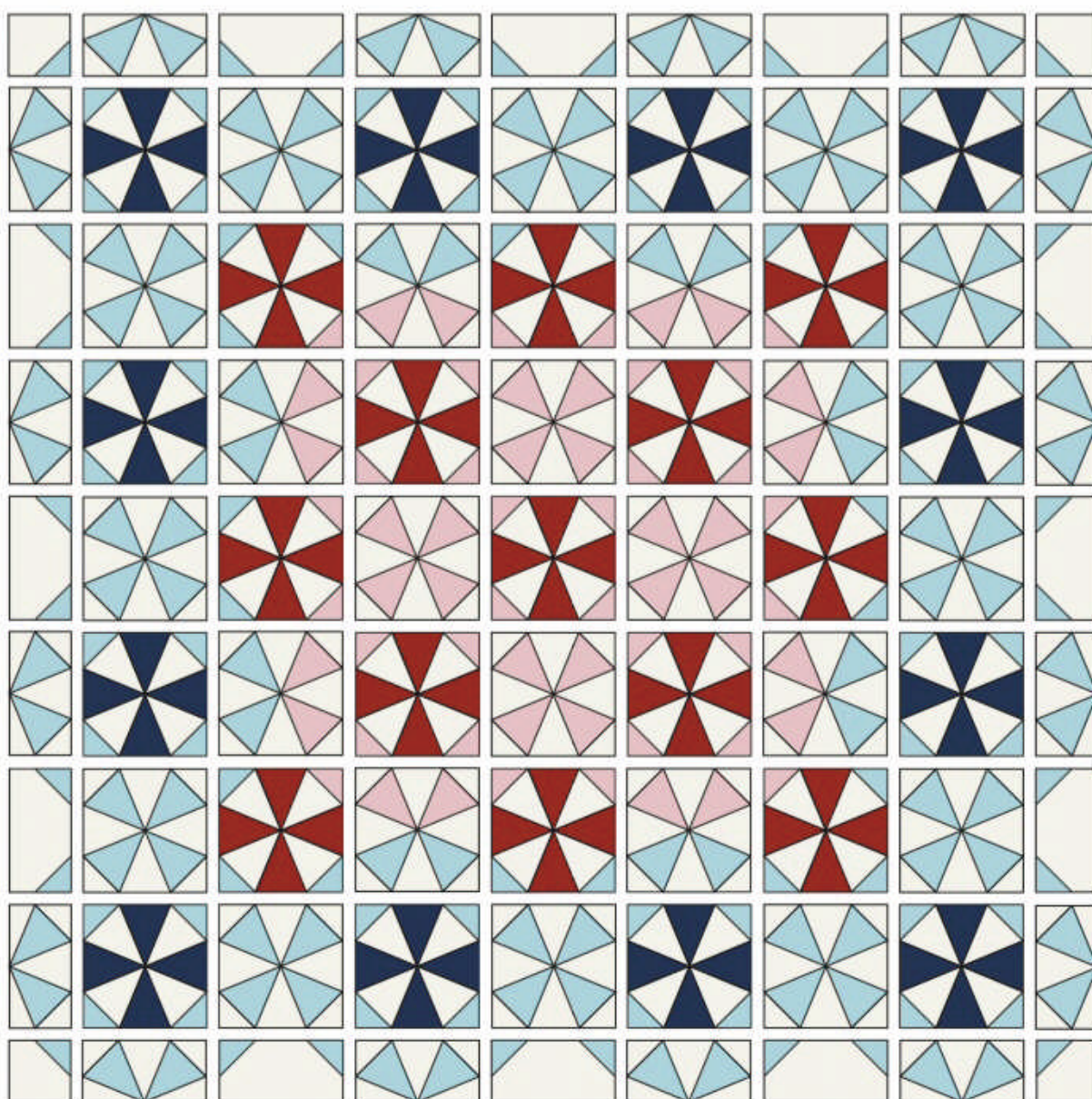
- Twenty-eight (28) $4\frac{1}{2}$ in x WOFQ strips, subcut each into eight (8) A triangles. From the remainder of these strips, cut sixteen (16) B and sixteen (16) C triangles.
- Seven (7) $4\frac{1}{2}$ in x WOFQ strips, cut into twelve (12) $4\frac{1}{2}$ in x $8\frac{1}{2}$ in rectangles and four (4) $4\frac{1}{2}$ in squares.
- Eleven (11) $3\frac{1}{4}$ in x WOFQ strips, subcut each into six (6) $3\frac{1}{4}$ in squares. Cut in half on the diagonal to make fifty-six (56) triangles.**

6 Cut the backing fabric into two (2) equal lengths.

7 Cut the binding fabric into seven (7) $2\frac{1}{2}$ in WOF strips.

Making the blocks

Note: you will need to follow the diagrams closely during the



Layout diagram

construction of the blocks, as colour placement changes from block to block across the quilt.

8 Referring to the colours in **Fig 3** and the **Layout Diagram**, take eight (8) A triangles and sew them into pairs, alternating colours with cream (**Fig 2A**).



Fig 2A

9 Sew 3/4in half-square triangles to the ends of four (4) of the triangles (**Fig 2B**), and then sew

those units into pairs to make a half-block (**Fig 2C**). Finally, sew the two halves of each block together (**Fig 2D**).



Fig 2B



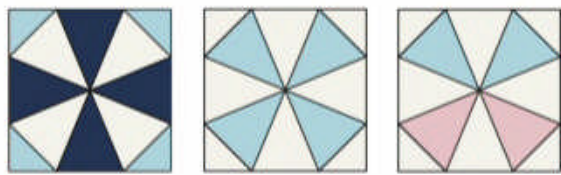
Fig 2C



Fig 2D



10 Repeat steps 8 and 9 to make all the blocks required for the quilt, as shown in **Fig 3**. You should have forty-nine (49) blocks.



Make 12

Make 12

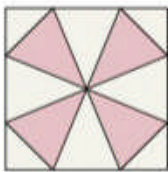
Make 8



Make 4



Make 4



Make 4



Make 5

Fig 3

11 To make the half-blocks around the edge of the quilt, sew one (1) light blue A triangle to a cream B triangle and one (1) light blue A triangle to a C triangle (**Fig 4A**). Then sew 3/4in cream half-square triangles to the ends of the two (2) light blue A triangles (**Fig 4B**). Finally, sew these two (2) pieces to either side of a cream A triangle (**Fig 4C**). Make sixteen (16) half-blocks.



Fig 4A



Fig 4B



Make 16

Fig 4C

12 To assemble the cornered rectangles and squares around the edge and corners of the quilt, use the edge templates and the corner templates as guides to trim off one (1) corner on the cream 4 1/2in squares and two (2) corners on the cream 4 1/2in x 8 1/2in rectangles by laying the template over the rectangle or square and cutting along the red dashed line(s) (**Fig 5A**).



Fig 5A

13 Place one (1) of the 3½in light blue triangles right-sides together with the cream rectangle or square and sew a ¼in seam (**Fig 5B**).

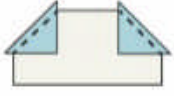


Fig 5B

14 Flip the triangle over, trim and press (**Fig 5C**). The diagrams show the process for the rectangles, but the principle is the same for the squares (**Fig 6**). Make twelve (12) rectangles and four (4) squares.



Fig 5C Make 12



Fig 6 Make 4

15 Follow the **Layout Diagram** to assemble the quilt top, sewing the corner, edge and centre blocks into nine (9) rows of nine (9), taking care to follow the colour placement to achieve the secondary pattern in the quilt's background.


16 Sew the nine (9) rows together to complete the quilt top, as shown in **Fig 7**.

Quilting and finishing

17 Sew the two (2) pieces of backing fabric together along the long sides using a ½in seam. Press seam open.

18 Make a quilt sandwich, basting together the backing, batting and quilt top.

19 Quilt as desired. We quilted diagonal lines approx. 1in apart using a cream Aurifil 40wt thread.

20 Sew the binding strips end to end using diagonal or straight seams as preferred. Fold and press in half, wrong sides together, along the length. Bind the quilt, taking care to mitre corners. 



TQ

TECHNICAL TIP

There are several similar versions of the same blocks in this quilt and it is easy to get muddled. You may prefer to work one row at a time using a piece of paper to cover the rest of the diagram. It can also help to tick off the blocks as you make them.

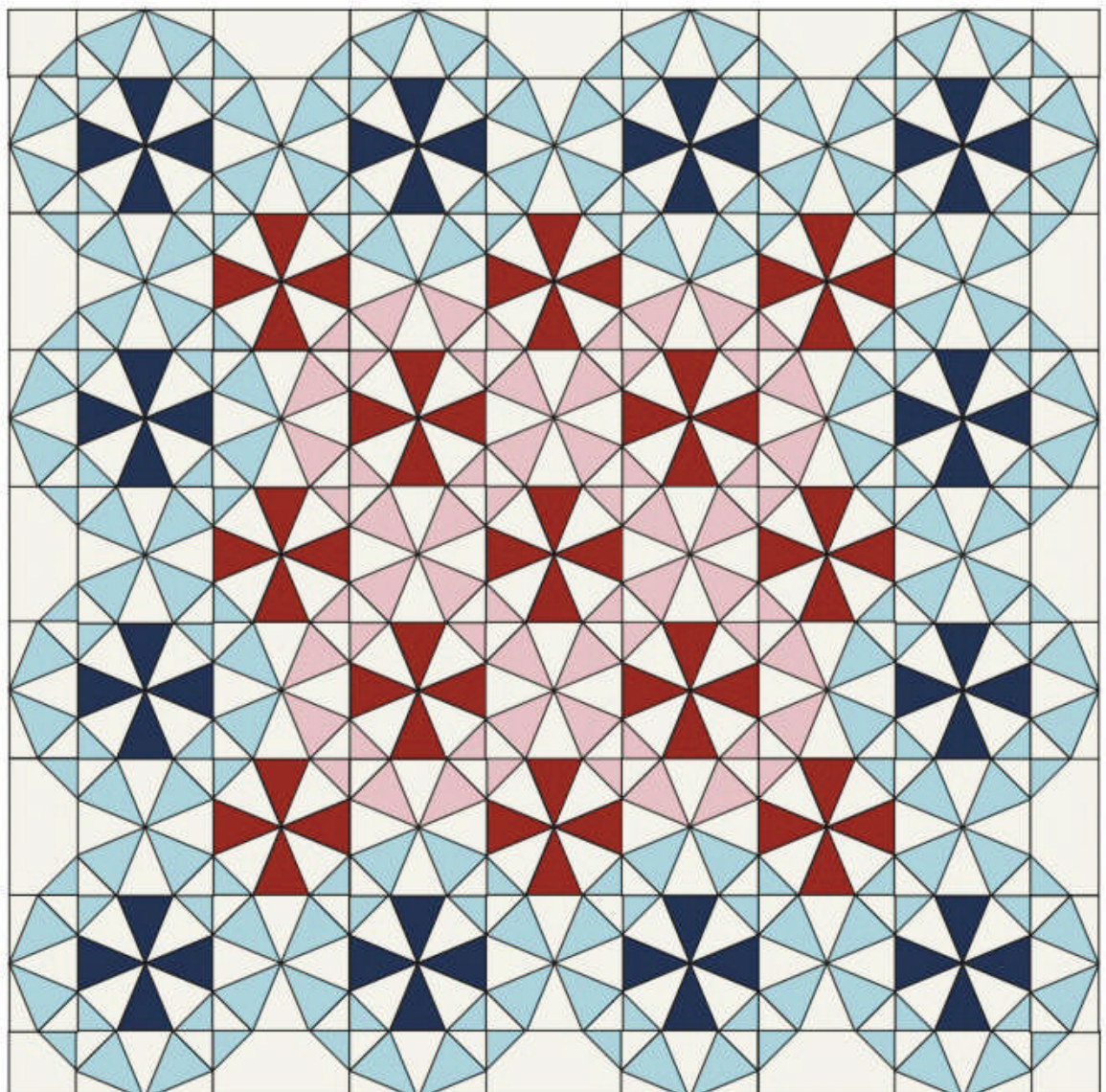


Fig 7



Meet the designer

Lynne Goldsworthy from Lily's Quilts is a modern British quilter. She has been sewing since she was a young child and, on a business trip to America, she fell in love with American quilts and tried her hand at the craft. Then life and family happened and she didn't pick up another quilt for a few years, until she discovered Flickr, blogs and online shopping. She immediately ordered some pre-cuts, started her own blog and has never looked back.

www.lilysquilts.blogspot.co.uk [lilysquilts](https://www.instagram.com/lilysquilts) [@lilysquilts](https://twitter.com/lilysquilts)

The secondary design in Lynne's gorgeous quilt makes this a truly mesmerising project