

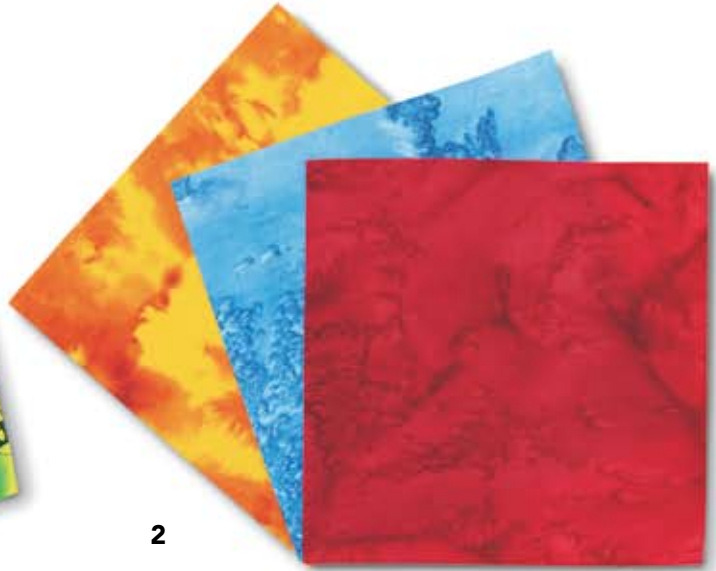
Fons & Porter's  
Love of  
**Quilting**  
AMERICA'S FAVORITE QUILTING MAGAZINE™

BEAUTIFUL  
*Batik*





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# BEAUTIFUL *Batik*

Whether you have just begun adding them to your stash or you already have overflowing shelves, we hope you'll find our short, visual categorization of batik fabrics helpful. If nothing else, it will be an excuse to buy more fabric in case you are understocked in any area!



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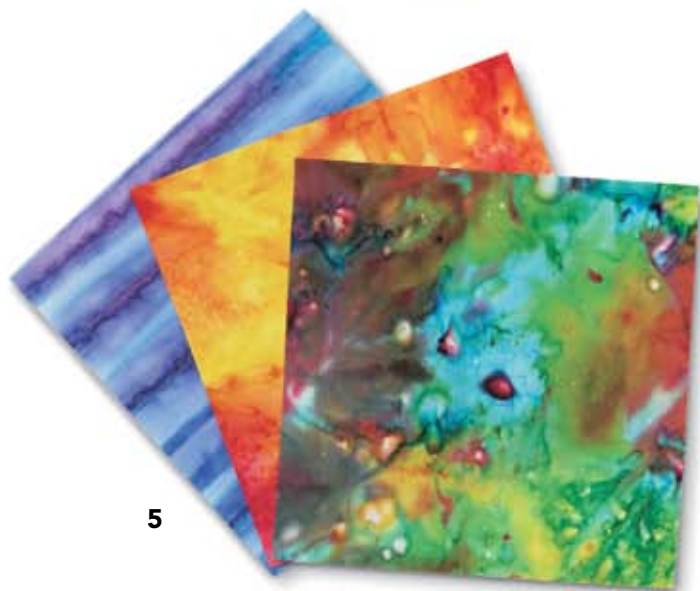
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4



5

### 1. Multicolors

These gorgeous combinations of color are eye candy for batik lovers. Strong contrast often requires careful cutting for successful patchwork.

### 2. Semisolids

High concentration of one color gives these the power to work as block backgrounds or as patchwork elements combined with “printier,” high-personality batiks.

### 3. Monochromatics

More patterned than semisolid designs, these often read as solids too, and can work well as block backgrounds. Motifs are often subtle branches, leaves, or flowers.

### 4. Representational

The most fun to select and enjoy, these batiks with recognizable motifs can be a challenge to use if they are directional.

### 5. Painterly

These batiks resemble watercolor paintings or hand-dyed fabrics. They may be multicolored, analogous colors (next door neighbors on the color wheel), or monochromatic (variations of one color).

### 6. Geometrics

Covered with swirls, boxes, grids, and diamonds, these are perfect complements for many abstract and representational prints.

### 7. Lights

Low-contrast, light colored batiks make perfect backgrounds to set off punchier batiks.

**Javanese Fisherman,**  
35" x 35".  
Batik Painting by Jaka.  
Quilt by Trish Hodge,  
Sumatra, Indonesia,  
May 2000.



by Trish Hodge

## THE ARTISTRY OF *Batik*

The Indonesian's love of batik and appreciation for its historical and cultural significance reminds me of the regard for American quilts shared by many American quilters.

I've been lucky enough to travel and live in Indonesia, where I studied batik methods and collected many antique textiles.

I grew up in a quilting family in the 1950's at a time when nearly everyone wanted "store-bought" goods instead of "homemade." In those days, it seemed as if quilting might die out. It didn't, though, and we all know why. It's because we love our quilts and all that they express about who we are as Americans.

Indonesian people also love their traditional textiles. For them, batik is as important to their sense of cultural identity as quilting is to ours. That's why, to me, it is perfectly natural that American quilters have become so enamored of Indonesian batik. As you may have noticed, batik paintings are showing up as focus fabrics in quilts

in major quilt shows, and batiks in general are being sewn into quilts by quilters all across America.

Indonesian batiks carry a deep cultural message related to beliefs, legends, and heritage. In order to gain more than just a superficial understanding of how batik is made, I traveled to Jogjakarta, on the island of Java, to study with a batik artist

Trish Hodge's collection of 19th century sarongs provides insight into the rich history of Indonesian culture.

named Paksi. The young women who worked with Paksi in his studio enjoyed their role as my teachers, and they shared some of the tricks of the trade with me.

The key to understanding this art, I found, was to think backwards. When we draw with a crayon, we draw where the color goes. In batik, it is the exact opposite.

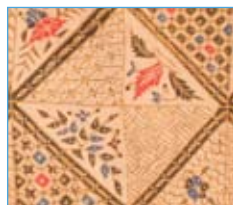
The essence of the batik process is to produce a design on fabric through the use of wax as a dye resist. So, a batik artist draws with a canting, pronounced *tjanting*, applying wax to the fabric so that the drawn lines will be protected from color when the fabric is dyed. The steps of waxing and dyeing have to be repeated for each color in the final design.

The production of high quality batik fabric is a labor intensive process requiring a high degree of planning and skill. Anyone who has seen it done will also know that it is a labor of love—like quilting!

## A BATIK Collection



**Bouquet.** Dutch influenced batik often featured bouquets of flowers with birds or butterflies. During the Dutch occupation of Indonesia (1596–1800), many Dutch women learned batik and opened their own studios. Flower seed catalogs from Holland served as design inspiration.



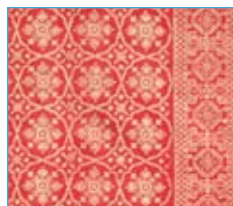
**Tambal Miring or "Patchwork."** The word "tambal" means patches or "beggar's cloth." Priests of the old Javanese religion wore patchwork jackets that had magical qualities to protect themselves and their villages from evil spirits or to bring good fortune. The "Tambal Miring" design imitates the jackets and carries on the magic.



**Udan Liris or "Lightly Falling Rain."** This pattern features diagonal rows of classical batik designs. It shows off the skill of a highly accomplished batik worker. The brown color derived from the Soga tree indicates that this piece came from Central Java.



**Sawat on Parang Rusak.** The Sawat pattern represents the wings of the Garuda, the man-eagle from Hindu mythology. Parang Rusak is the sword pattern named for the jagged edged dagger called kris. It was worn by rulers to give them power and had to be faultlessly executed so as not to lose its magic.



**Patola.** This pattern was designed to imitate a highly prized double-ikat woven fabric from India. Patola cloth was reserved for the exclusive use of the royal families—unless for a wedding. The bride and groom were royal for one day.



**Megamendung or Cloud Design.** The colors and design of this pattern show the strong Chinese influence found in batiks from Cirebon, Java. Starting with the white, each shade of blue has to be waxed over by hand.



**Nagasheba or "Seated Serpent."** This design comes from the royal palaces of Cirebon. It is part of a large wallhanging that depicts gardens, rock formations, dragons, elephants, and mythical creatures of Chinese origins.

## THE ARTISTRY OF

# Batik

### BATIK METHOD: TULIS

Hand-drawn batik is called *tulis*, the Indonesian word for drawing. The wax is applied with a *canting* (pronounced *tjanting*), a small spouted copper vessel attached to a bamboo handle which is used like a drawing pen.

The batik artist draws designs on a length of cloth using the wax that flows from the *canting*'s tiny, downward-curving spouts. The number of spouts, their widths and tips, can be varied to achieve different effects with great precision.



### TULIS/CANTING PROCESS

Saticum sits on a low stool. A wax-filled wok rests beside her on a kerosene burner. The fabric is draped over a lightweight bamboo frame called a *gawangan*. The mask paintings you see to the right side of her frame are completely waxed and ready for the first dyeing.



1. Design is outlined in wax on white fabric.



2. Fabric is dyed yellow. Outline of shell and two waves are then waxed.



3. Fabric is dyed red twice—first to achieve orange, and then to get a deeper red. More details and the entire background are then waxed.



#### CAP PROCESS

The batik worker dips the cap (copper stamp) in the tray of hot wax next to him and quickly stamps the wax onto the fabric. His eyes stay on the fabric so that he can accurately place the stamp, somewhat like a pitcher in baseball keeps his eye on the catcher's mitt. A variety of caps are hanging on the wall behind the worker.

#### BATIK METHOD: CAP

The beautiful batik fabrics from Bali are also made by hand using another process that is much faster than the canting method.

A copper stamp called a cap (pronounced *tjap*) is used to wax large areas of design with a single stroke. Each cap is individually hand constructed with narrow strips of copper that are twisted and shaped into batik designs, then soldered to an open metal base.

Melted wax for stamping is kept in a flat-bottom pan, called a *layang*, which contains a large folded cloth that absorbs the wax and acts as a stamp pad. The cap worker dips the cap into the hot wax, then applies it to the cloth which is stretched out on a table that is padded to absorb the pressure of the stamp.

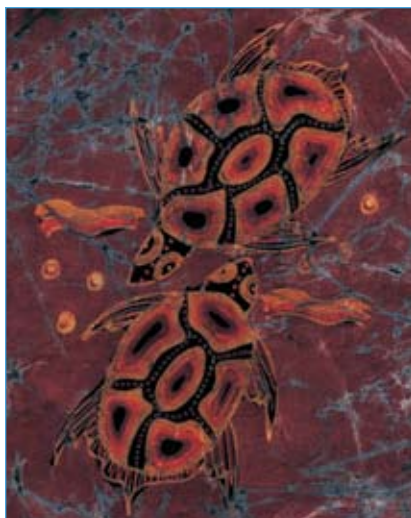


#### Author Profile

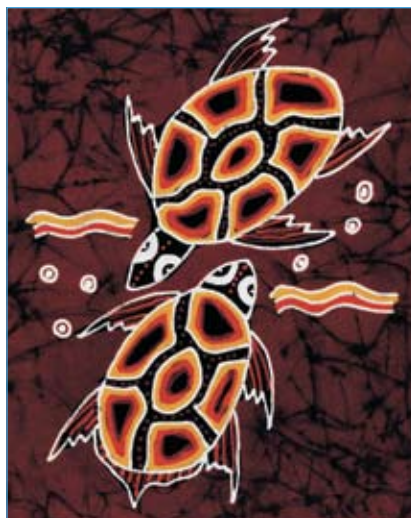
Trish Hodge has lived in Tunisia, Syria, and Indonesia, where she studied and collected textiles and incorporated them into her quilts. She learned batik in a narrow alleyway outside her teacher's studio. She now owns a batik import business, Batik Tambal.

Contact her at:

**Batik Tambal**  
 West Hartford, Connecticut  
 (860) 233-4858  
[www.batiktambal.com](http://www.batiktambal.com) ✧



4. Wax in the background is cracked to allow some black dye to seep through. Fabric is then dyed black.



5. Wax is boiled out and all colors emerge with black crackling in the background. The areas waxed in Step 1 show up white.

# PAINTED *Desert*

Designer Shon McMMain says, "With accurate cutting and piecing, you can produce a miniature quilt that will be as visually striking and as dear to the heart as a large quilt."

Try Shon's clever technique for making accurate star points.



Quilt by Shon McMMain.



## PROJECT RATING: INTERMEDIATE

**Size:** 14¼" x 14¼"

**Blocks:** 13 (3") Ohio Star Blocks

### Materials

13 (8") squares assorted medium and dark batik fabrics

1 yard tan batik fabric

Tracing paper

1 fat quarter\* backing fabric

18" square batting

\*fat quarter = 18" x 20"

### Cutting

Paper piecing patterns for border are on page 10. Measurements include ¼" seam allowances.

#### From each medium/dark batik square, cut:

- 1 (2½") square. Cut square in half diagonally in both directions to make 4 quarter-square triangles for paper piecing border.
- 1 (1½") B square for blocks.
- 12 (1½") A squares for star point units.

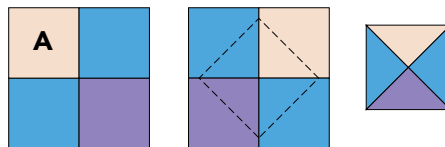
#### From tan batik, cut:

- 1 (5½"-wide) strip. From strip, cut 2 (5½") squares and 2 (3") squares. Cut 5½" squares in half diagonally in both directions to make 8 quarter-square side setting triangles. Cut 3" squares in half diagonally to make 4 half-square corner setting triangles.
- 2 (2¼"-wide) strips for binding.
- 7 (1½"-wide) strips. From strips, cut 52 (1½") A squares for star

point units, 52 (1½") B squares for block backgrounds, and 56 (1½" x 2") rectangles for paper piecing border.

### Block Assembly

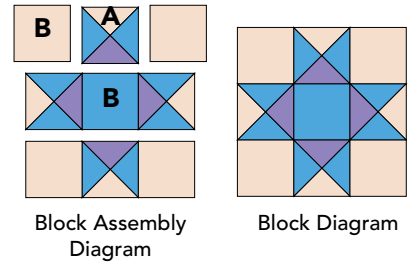
1. Choose 1 matching set of 8 A squares and 1 B square from 1 medium/dark batik, 4 matching A squares of a contrasting batik, and 4 B squares of tan print batik. Join 2 A squares of 1 color, 1 A square of contrasting color, and 1 tan A square to make a four patch unit as shown in *Star*



Star Point Diagrams

#### Point Diagrams.

2. To cut a 1½" star point unit, place the ¾" line of ruler over the center intersection of four patch with the 45-degree line of the ruler aligned with 1 side of the four patch. Trim off corner of four patch. Rotate unit and repeat on remaining sides to make 1 star point unit. Make 4 star point units.
3. Lay out 4 star point units, 1 medium/dark B square, and 4 tan B squares as shown in *Block Assembly Diagram*. Join pieces into rows; join rows to make 1 Ohio Star block (*Block Diagram*). Make 13 blocks.



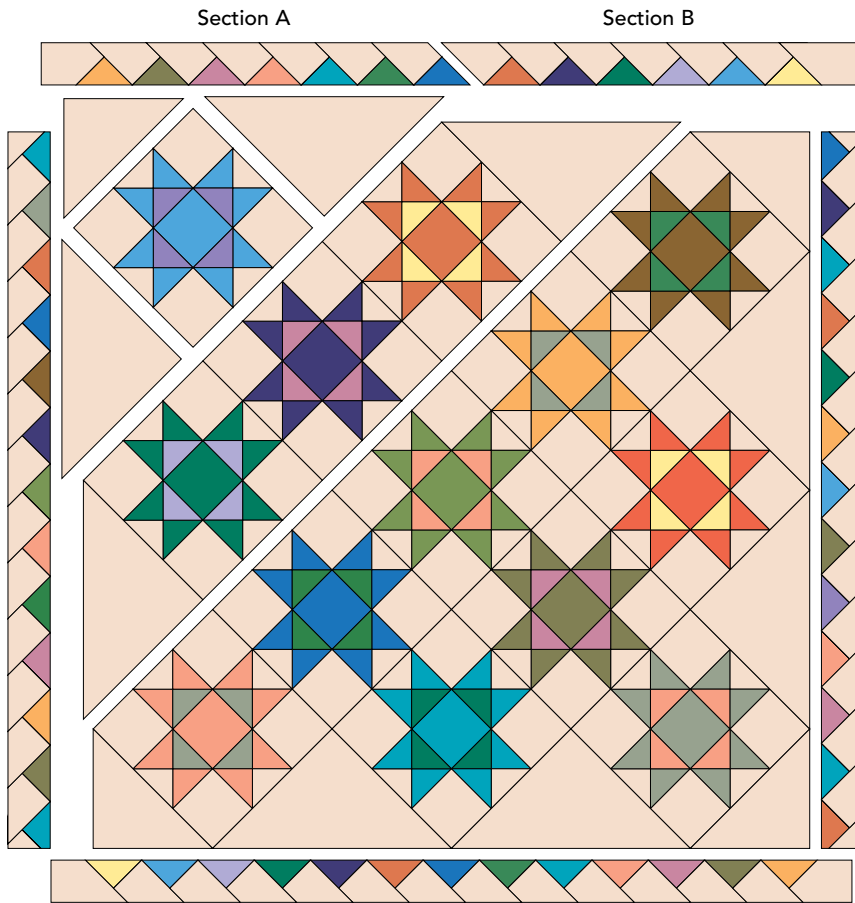
### Quilt Assembly

1. Lay out blocks, side setting triangles, and corner setting triangles as shown in *Quilt Top Assembly Diagram*. Join pieces into diagonal rows; join rows to complete quilt center.
2. Trace paper piecing patterns for border sections A and B on page 68. Paper piece sections, adding pieces in numerical order. Refer to *Quilt Top Assembly Diagram* for color placement.
3. Join sections A and B to make 1 border. Make 4 borders.
4. Measure side of quilt and trim 1 border strip to this length. Add border to side of quilt. Repeat for remaining side, top, and bottom of quilt.

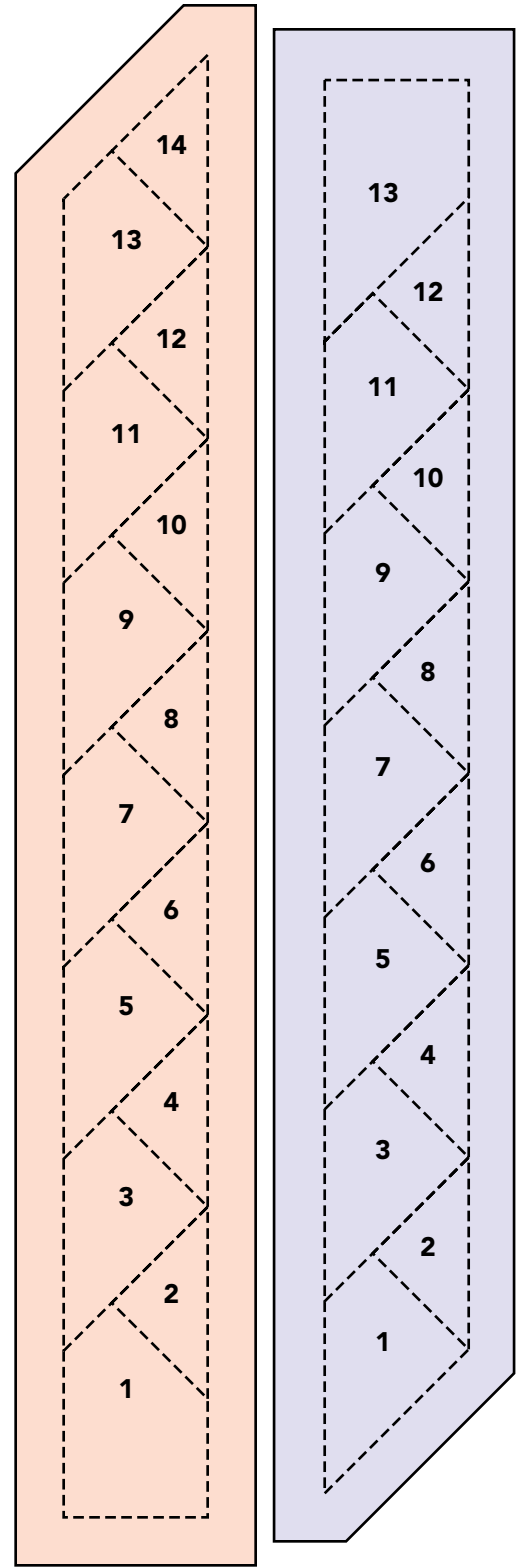
### Finishing

1. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted in the ditch in the blocks and with small stippling in the background.
2. Join 2¼"-wide tan print strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt.

# PAINTED *Desert*



Quilt Top Assembly Diagram



Section A

Section B



## Designer Profile

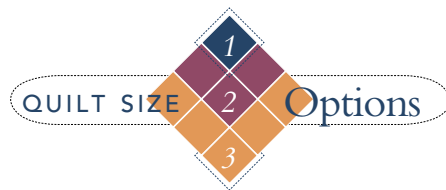
Whether she's choosing fabrics, creating original designs, piecing, or quilting, Shon McMain loves every aspect of making quilts. Her designs have appeared in many issues of *Love of Quilting*. She lives in West Des Moines, Iowa. ✧

# SPINNING *Rails*

Carol Britt of Virginia used only strips and squares to make this spectacular quilt in earth tone batiks. A variation on the traditional Rail Fence pattern, this is a great quilt for a beginner.



Quilt by Carol Britt.



**PROJECT RATING: EASY**

**Size:** 63" x 87"

**Blocks:** 24 (12") Spinning Rails blocks

**Materials**

- 2¼ yards medium purple print for blocks and outer border
- 1¾ yards tan print for blocks and inner border
- 1½ yards gold print for blocks and middle border
- 1⅜ yards navy print for blocks
- ⅝ yard dark purple print for binding
- 5¼ yards backing fabric
- Twin-size quilt batting

**Cutting**

Measurements include ¼"seam allowances. Border strips are exact length needed. You may want to make them longer to allow for piecing variations.

**From medium purple print, cut:**

- 16 (2"-wide) strips for strip sets.
- 8 (5"-wide) strips. Piece strips to make 2 (5" x 78½") side outer borders and 2 (5" x 63½") top and bottom outer borders.

**From tan print, cut:**

- 21 (2"-wide) strips. From strips, cut 96 (2" x 6½") B rectangles and 96 (2") A squares.
- 7 (2"-wide) strips. Piece strips to make 2 (2" x 72½") side inner borders and 2 (2" x 51½") top and bottom inner borders.

**From gold print, cut:**

- 16 (2"-wide) strips for strip sets.

- 7 (2"-wide) strips. Piece strips to make 2 (2" x 75½") side middle borders and 2 (2" x 54½") top and bottom middle borders.

**From navy print, cut:**

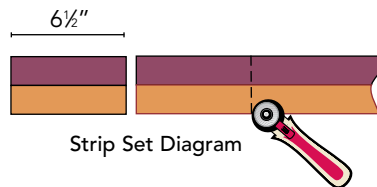
- 21 (2"-wide) strips. From strips, cut 96 (2" x 6½") B rectangles and 96 (2") A squares.

**From dark purple print, cut:**

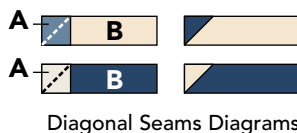
- 8 (2¼"-wide) strips for binding.

**Block Assembly**

1. Referring to *Strip Set Diagram*, join 1 (2"-wide) gold strip and 1 (2"-wide) medium purple strip to make 1 strip set. Make 16 strip sets. From strip sets, cut 96 (6½"-long) segments.



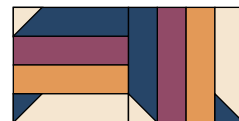
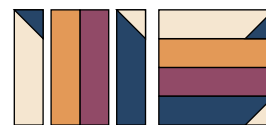
2. Place 1 navy print A square atop 1 tan B rectangle. Referring to *Diagonal Seams Diagrams*, stitch from corner to corner of A square as shown. Trim seam, open out triangle, and press. In the same manner, join 1 tan A square to 1 navy B rectangle.



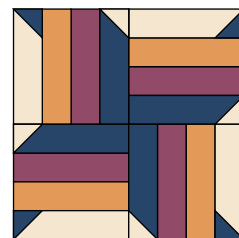
3. Referring to *Block Assembly Diagram*, join the tan B rectangle to gold strip of 1 strip set segment. Join

the navy B rectangle to opposite side of strip set segment to complete 1 block quadrant. Make 4 quadrants.

4. Lay out 4 block quadrants as shown in *Block Assembly Diagram*. Join quadrants into rows; join rows to complete 1 Spinning Rails block (*Block Diagram*). Make 24 blocks.



Block Assembly Diagram



Block Diagram

**Quilt Assembly**

1. Lay out blocks as shown in *Quilt Top Diagram*. Join into rows; join rows to complete quilt center.
2. Add tan side inner borders to quilt. Add tan top and bottom inner borders. Repeat for gold middle borders and purple outer borders.

**Finishing**

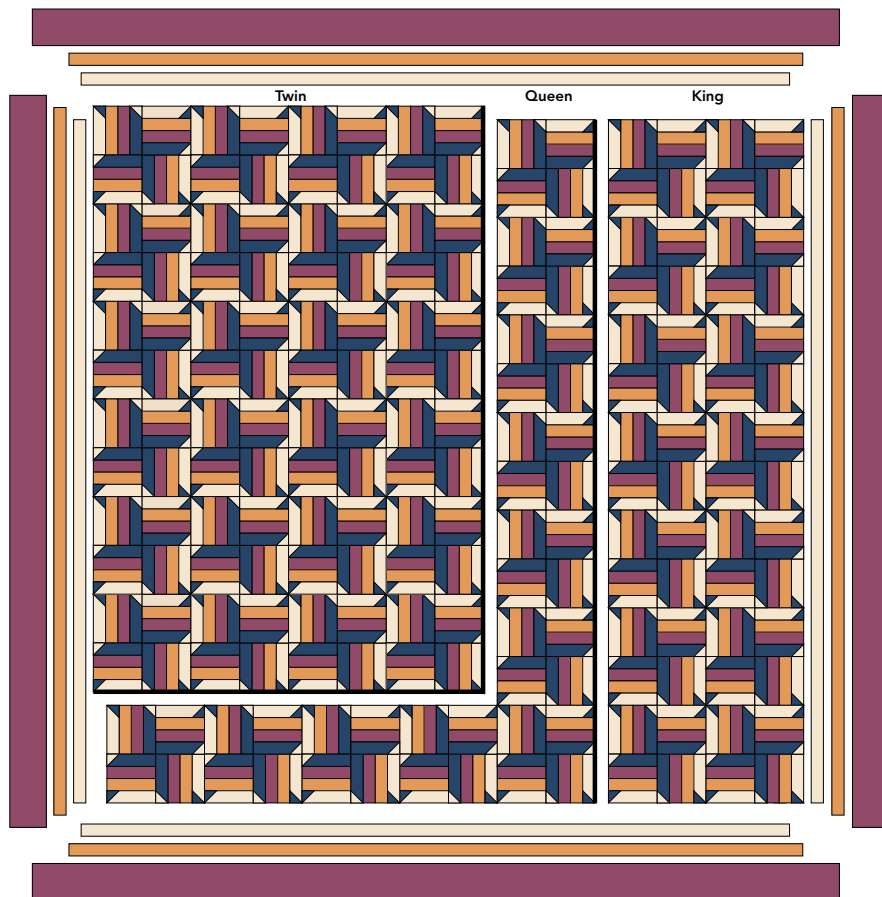
1. Divide backing into 2 (2⅝-yard) pieces. Cut one piece in half lengthwise. Join 1 narrow panel to each side of wide panel. Press seam allowances toward narrow panels.

# SPINNING *Rails*

## Quilt Top Diagram (Multiple Sizes Shown)

TWIN 63" x 87"    QUEEN 81" x 105"  
KING 109" x 109"

- Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted with an all-over pattern of leaves and meandering lines.
- Join 2¼"-wide dark purple print strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt.



### Designer Profile

Carol Britt owns two quilt shops, Batiks Etcetera and Sew What Fabrics in Wytheville, Virginia. Her line of patterns, Cotton Dreams, features projects with multiple sizes. For more



of Carol's designs and an array of exciting batik fabrics, visit her web site: [www.batiks.com](http://www.batiks.com) ✱

### Chart for Alternate Sizes

SIZE	Queen (81" x 105")	King (109" x 109")
BLOCKS	35	49
SETTING	5 x 7 blocks	7 x 7 blocks
MATERIALS	3½ yards medium purple print 2½ yards tan print 2⅝ yards gold print 2 yards navy print ¾ yard binding 7½ yards backing fabric Queen-size batting	4½ yards medium purple print ¾ yards tan print ¾ yards gold print 2¾ yards navy print 1 yard binding 9¾ yards backing fabric King-size batting
CUTTING Medium Purple Print	10 (6"-wide) strips for outer border 24 (2"-wide) strips for strip sets	11 (7"-wide) strips for outer border 33 (2"-wide) strips for strip sets
Tan Print	8 (2"-wide) strips for inner border 31 (2"-wide) strips for blocks	9 (2"-wide) strips for inner border 43 (2"-wide) strips for blocks
Gold Print	9 (4"-wide) strips for middle border 24 (2"-wide) strips for strip sets	10 (5"-wide) strips for middle border 33 (2"-wide) strips for strip sets
Navy Print	31 (2"-wide) strips for blocks	43 (2"-wide) strips for blocks

# Piña Colada

Love of Quilting founding editors Liz Porter and Marianne Fons love “big block” quilts like this one you can cut and sew in an afternoon. Tropical batiks in juicy colors inspired the name.



Quilt by Liz Porter and Marianne Fons. Machine quilted by Kelly Ashton.

# Piña Colada

**PROJECT RATING: EASY**

**Size:** 60" x 72"

## Materials

- 1½ yard pink batik for center star and pieced border
- ¾ yard dark yellow batik for middle star and binding
- ⅞ yard turquoise batik for outer star
- 3½ yards light yellow batik for background
- 4 yards backing fabric
- Twin-size quilt batting
- 15" square ruler (optional)

## Cutting

### From pink batik, cut:

- 5 (6⅞"-wide) strips. From these, cut 20 (6⅞") squares and 1 (6½") A square. Cut all 6⅞" squares in half diagonally to make 40 D triangles for border.
- 1 (3⅞"-wide) strip. From this, cut 4 (3⅞") squares. Cut each square in half diagonally to make 8 B triangles.

### From dark yellow batik, cut:

- 1 (6⅞"-wide) strip. From strip, cut 4 (6⅞") squares. Cut each square in half diagonally to make 8 half-square D triangles.



- 7 (2¼"-wide) strips for binding.

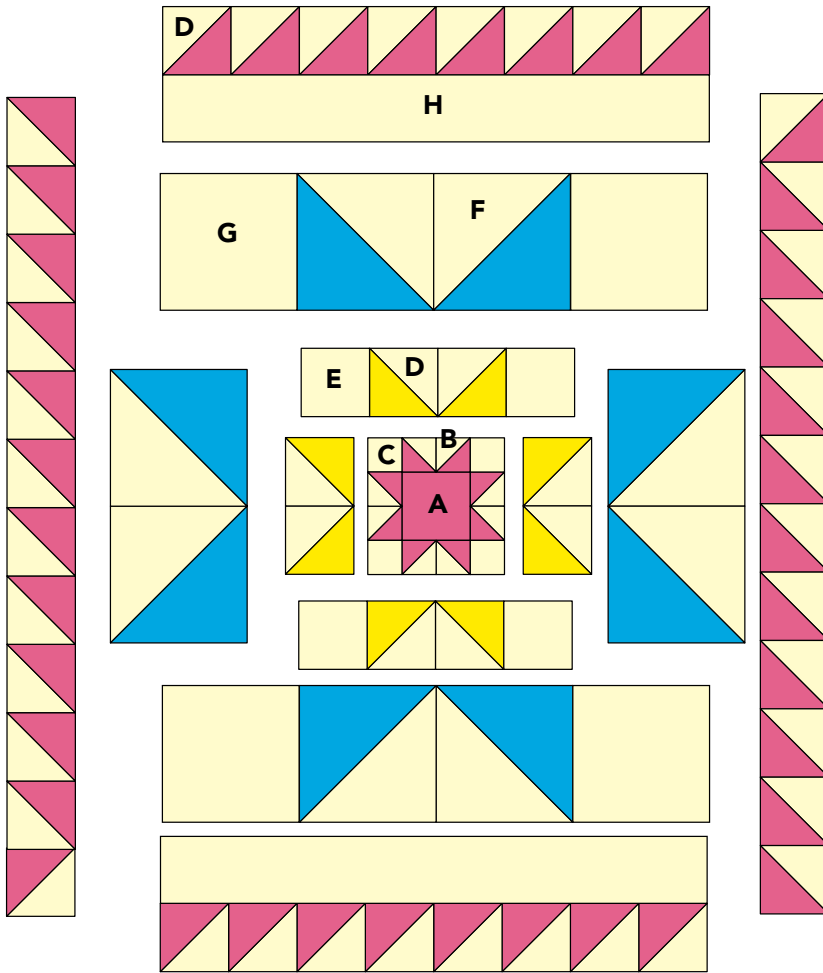
### From turquoise batik, cut:

- 2 (12⅞"-wide) strips. From strips, cut 4 (12⅞") squares. Cut each square in half diagonally to make 8 half-square F triangles.

### From light yellow batik, cut:

- 1 (3⅞"-wide) strip. From strip, cut 4 (3⅞") squares and 4 (3½") C squares. Cut each 3⅞" square in half diagonally to make 8 half-square B triangles.

- 5 (6⅞"-wide) strips. From strips, cut 24 (6⅞") squares. Cut each square in half diagonally to make 48 half-square D triangles.
- 4 (6½"-wide) strips. From strips, cut 4 (6½") E squares and piece 2 (6½" x 48½") H borders.
- 2 (12⅞"-wide) strips. From strips, cut 4 (12⅞") squares. Cut each square in half diagonally to make 8 F triangles.
- 2 (12½"-wide) strips. From strips, cut 4 (12½") G squares.



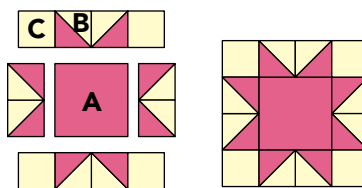
Quilt Top Assembly Diagram

4. Join 1 turquoise and 1 light yellow F triangle to make a triangle-square. Make 8 triangle-squares. Lay out F triangle-squares and G squares around quilt center. Join pieces into rows; add rows to quilt center.
5. Join 1 pink and 1 light yellow D triangle to make a triangle-square. Make 40 triangle-squares.
6. Join 8 triangle-squares for top border. Add H rectangle to lower edge of pieced border. Add joined border to top edge of quilt top. In a similar manner, make and add border to bottom edge of quilt top.
7. Join 12 triangle-square units for right side border; add to right edge of quilt top. Make and add a border to left edge of quilt top.

## Sew Smart™

An easy way to cut pieces wider than your standard ruler is to use a 15" ruled square to measure and guide your cuts.

—Liz



Center Star Diagrams

## Quilt Assembly

1. Join 1 light yellow B triangle to 1 pink B triangle to make 1 triangle-square. Make 8 triangle-squares.
2. Referring to *Center Star Diagrams*, lay out pieces for center block. Join pieces into rows; join rows to complete center star.

3. Referring to *Quilt Top Assembly Diagram*, join 1 dark yellow and 1 light yellow D triangle to make a triangle-square. Make 8 triangle-squares. Lay out D triangle-squares and E squares around center block. Join pieces into rows; add rows to center block.

## Quilting and Finishing

1. Divide the backing fabric into 2 (2-yard) pieces. Join pieces. Seam will run horizontally.
2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted with varying sizes of feather and swirl designs.
3. Join 2¼"-wide dark yellow strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt. ✳





# BLUE *Lagoon*

Liz Porter dug into her batik stash to create this big, beautiful quilt. She says, "The batiks available today are so gorgeous, picking up the strips to make the strip sets for the pieced diamonds was like eating chocolates from a candy box!"



Quilt by Liz Porter. Machine quilted by Kelly Ashton.

## PROJECT RATING: INTERMEDIATE

**Size:** 93 $\frac{3}{8}$ " x 90"

### Materials

3 yards light blue batik for pyramids and diamonds

3 $\frac{3}{4}$  yards dark blue batik for pyramids, diamonds, and binding

$\frac{1}{4}$  yard (9" x 40") each of 25 assorted batiks for pieced diamonds

Fons & Porter Pyramids Ruler™ or template material

Fons & Porter 60° Diamonds Ruler™ or template material

8 $\frac{1}{4}$  yards backing fabric

King-size quilt batting



### Cutting

Measurements include  $\frac{1}{4}$ " seam allowances. Refer to *Sew Easy: Cutting 60° Diamonds and Pyramids* on page 20 for instructions to cut diamonds and pyramids. Patterns for diamonds and pyramids are on page 19.

#### From light blue batik, cut:

- 17 (5 $\frac{1}{2}$ "-wide) strips. From strips, cut 16 pyramids and 72 diamonds.

#### From dark blue batik, cut:

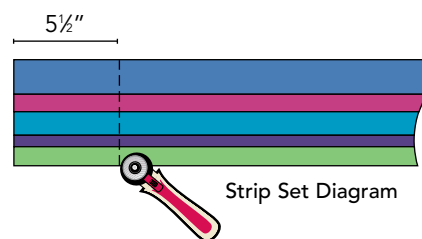
- 17 (5 $\frac{1}{2}$ "-wide) strips. From strips, cut 16 pyramids and 72 diamonds.
- 10 (2 $\frac{1}{4}$ "-wide) strips for binding.

#### From each $\frac{1}{4}$ -yard piece, cut:

- Crosswise strips ranging in width from 1 $\frac{1}{4}$ "–2 $\frac{1}{4}$ " for strip sets.

### Strip Set Assembly and Cutting

1. Referring to *Strip Set Diagram*, join strips randomly by color and width into strip sets about 6" wide. Make 25 strip sets



2. Referring to *Sew Easy: Cutting 60-Degree Triangles and Diamonds* on page 20, cut 160 pyramids from 15 of the strip sets.
3. From each of the remaining 10 strip sets, cut 7 (5 $\frac{1}{2}$ "-wide) segments for pieced border.

### Quilt Assembly

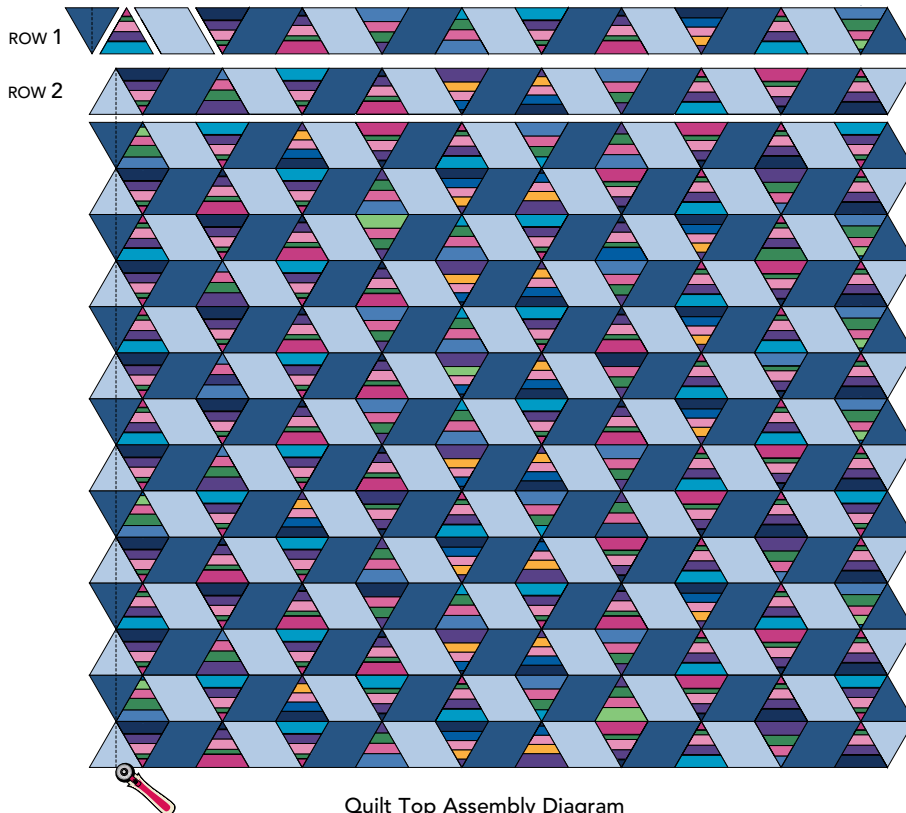
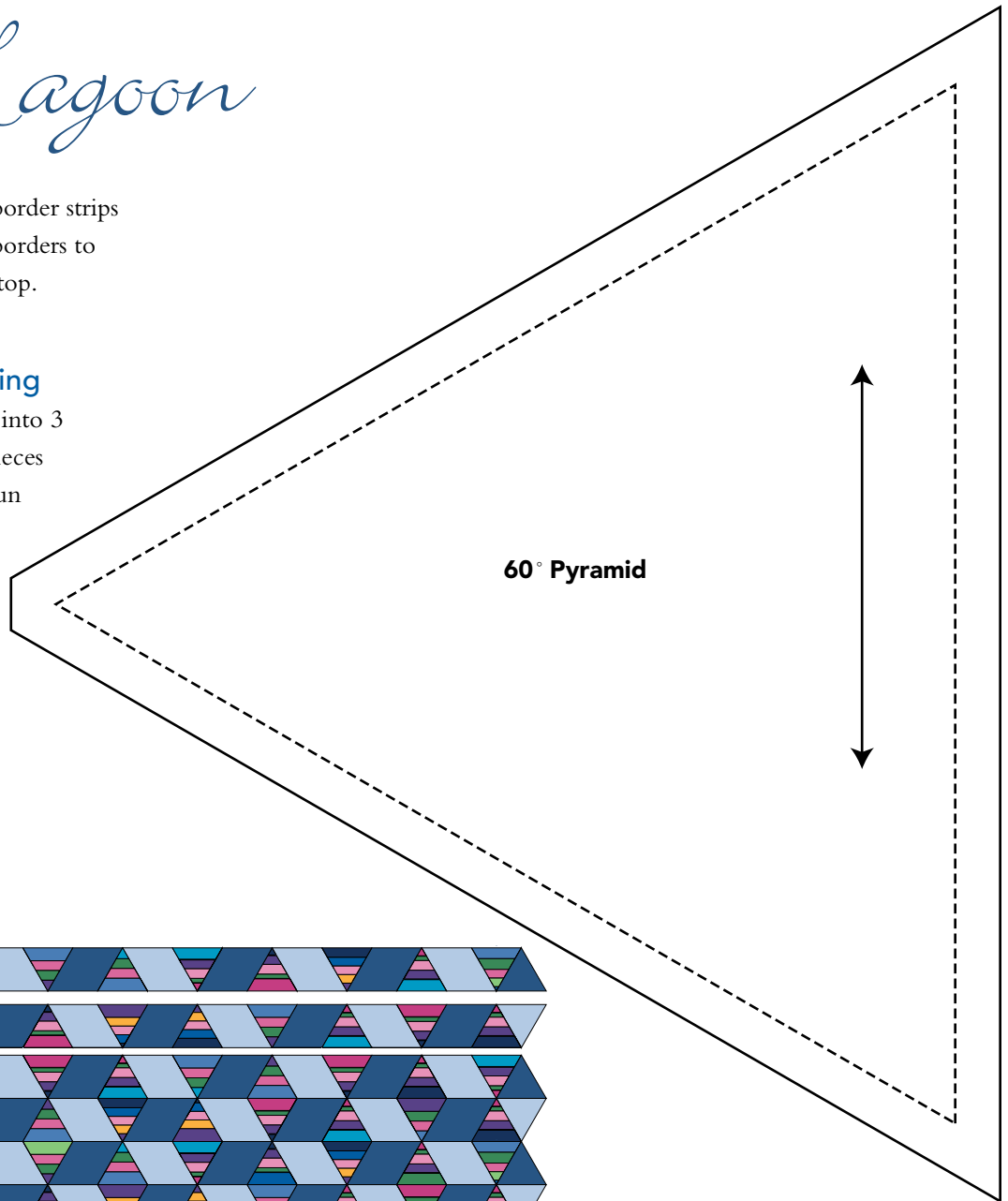
1. Referring to *Quilt Top Assembly Diagram* join 2 dark blue pyramids, 4 dark blue diamonds, 5 light blue diamonds, and 10 strip set pyramids to complete Row 1. Make 8 Row 1.
2. Lay out 2 light blue pyramids, 4 light blue diamonds, 5 dark blue diamonds, and 10 strip set pyramids. Join pieces to complete Row 2. Make 8 Row 2.
3. Join rows, alternating Row 1 and Row 2, to complete quilt center. Straighten sides of quilt by trimming  $\frac{1}{4}$ " outside the pieced diamonds.
4. Measure quilt length; join strip set segments to make 2 border strips this measurement. Add borders to quilt sides. Measure quilt width, including side borders, and join strip

# BLUE Lagoon

set segments to make 2 border strips this measurement. Add borders to top and bottom of quilt top.

## Quilting and Finishing

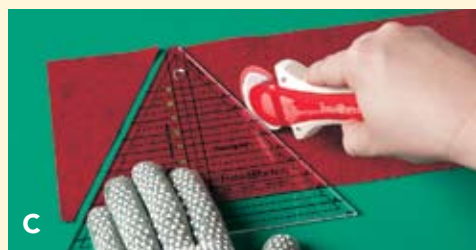
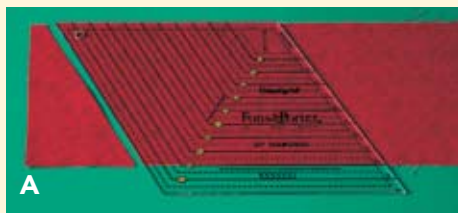
**1.** Divide backing fabric into 3 (2¾-yard) pieces. Join pieces lengthwise. Seams will run horizontally.



- 2.** Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted with flowers in the light blue diamonds and border, and with a grid in the dark blue diamonds and strip set triangles.
- 3.** Join 2¼"-wide dark blue batik strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt. ✱

## Cutting 60° Diamonds and Pyramids

Use the Fons & Porter 60° Diamonds Ruler and 60° Pyramids Ruler to make easy work of cutting pieces for *Blue Lagoon* on page 17.



### Diamonds

1. To cut diamonds, cut strip desired width (for *Blue Lagoon* on page 17, cut strips 5½" wide).
2. Referring to strip width numbers along lower section of Fons & Porter 60° Diamonds ruler, find the solid black line on the ruler that corresponds to the width of strip you cut.
3. Beginning at left end of fabric strip, place ruler so bottom solid line for desired size diamond is aligned with bottom edge of strip, and cut along left side of ruler (*Photo A*).

### Sew Smart™

To cut the maximum number of pieces from a fabric strip, open out the strip so you will be cutting through a single layer. To cut many pieces, layer several strips and cut them at the same time. —Liz

4. Move ruler to the right; align desired line of ruler with slanted edge and bottom edge of strip. Cut along right slanted edge of ruler to cut diamond (*Photo B*).
5. Repeat Step #4 to cut required number of diamonds.

### Pyramids

1. To cut pyramids, cut strip desired width (for *Blue Lagoon* on page 17, cut strips 5½" wide).
2. Referring to strip width numbers along lower section of Fons & Porter 60° Pyramids ruler, find the solid black line on the ruler that corresponds to the width of strip you cut.
3. Beginning at left end of fabric strip, place ruler atop strip so solid line on ruler is along bottom edge of fabric strip. Trim along left slanted edge of ruler.

### Sew Smart™

If you cut left handed, work from the right end of the fabric strip and begin by cutting along the right edge of the ruler. —Marianne

4. Cut along right slanted edge of ruler to cut one pyramid triangle (*Photo C*).
5. To cut second pyramid triangle, rotate ruler so solid line is on top edge of strip and angled side of ruler is aligned with slanted edge of strip. Cut along slanted edge of ruler (*Photo D*).
4. Continue in this manner to cut required number of Pyramids (*Photo E*).

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