

WELCOME TO THE *Fair*

The world-famous Iowa State Fair, just up the road from *Love of Quilting's* home in Winterset, includes a dizzying midway, barns of show animals, roaring race cars, and booths selling every kind of "food-on-a-stick." On the following pages, see how we at *Love of Quilting* interpreted our state fair in quilts.



Photos courtesy of Iowa State Fair.



Quilt by Marianne Fons.
Machine quilted by Fern Stewart.

CORN & Beans

On display in the air-conditioned horticultural building are rows of fruits and vegetables proudly produced in family gardens. Judges award blue ribbons to the best pumpkins, tomatoes, cucumbers, and relishes. The traditional Corn and Beans pattern, made here from hundreds of scraps, reflects the variety and abundance of food in rural America.

PROJECT RATING: INTERMEDIATE

Size: 62" × 86"

Blocks: 24 (12") Corn and Beans blocks

Materials

12 fat quarters* assorted medium/dark prints (Use more fabrics for a scrappier look.)

12 fat quarters* assorted light prints

5/8 yard red print for inner border

1 1/2 yards brown print for outer border

5/8 yard black print for binding

5 1/4 yards backing fabric

Twin-size quilt batting

*fat quarter = 18" × 20"

Cutting

Measurements include 1/4" seam allowances. Border strips are exact length needed. You may want to make them longer to allow for piecing variations.

From each fat quarter, cut:

- 1 (4 7/8"-wide) strip. From strip, cut 4 (4 7/8") squares. Cut squares in half diagonally to make 8 half-square B triangles.
- 4 (2 7/8"-wide) strips. From strips, cut 20 (2 7/8") squares. Cut squares in half diagonally to make 40 half-square A triangles.

From red print, cut:

- 7 (2 1/2"-wide) strips. Piece strips to make 2 (2 1/2" × 72 1/2") side inner borders and 2 (2 1/2" × 52 1/2") top and bottom inner borders.

From brown print, cut:

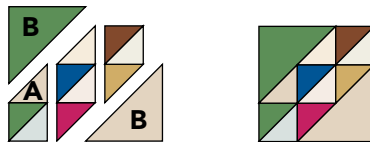
- 8 (5 1/2"-wide) strips. Piece strips to make 2 (5 1/2" × 76 1/2") side outer borders and 2 (5 1/2" × 62 1/2") top and bottom outer borders.

From black print, cut:

- 8 (2 1/4"-wide) strips for binding.

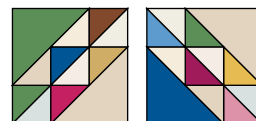
Block Assembly

1. Lay out 5 light A triangles, 5 medium/dark A triangles, 1 light B triangle and 1 medium/dark B triangle as shown in *Quadrant Diagrams*. Join pieces to complete 1 quadrant. Make 4 quadrants.

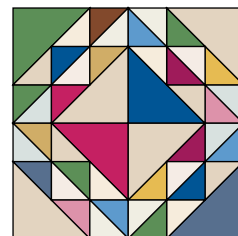


Quadrant Diagrams

2. Lay out 4 quadrants as shown in *Block Assembly Diagram*. Join into horizontal rows; join rows to complete 1 Corn and Beans block (*Block Diagram*). Make 24 blocks.



Block Assembly Diagram



Block Diagram

Quilt Assembly

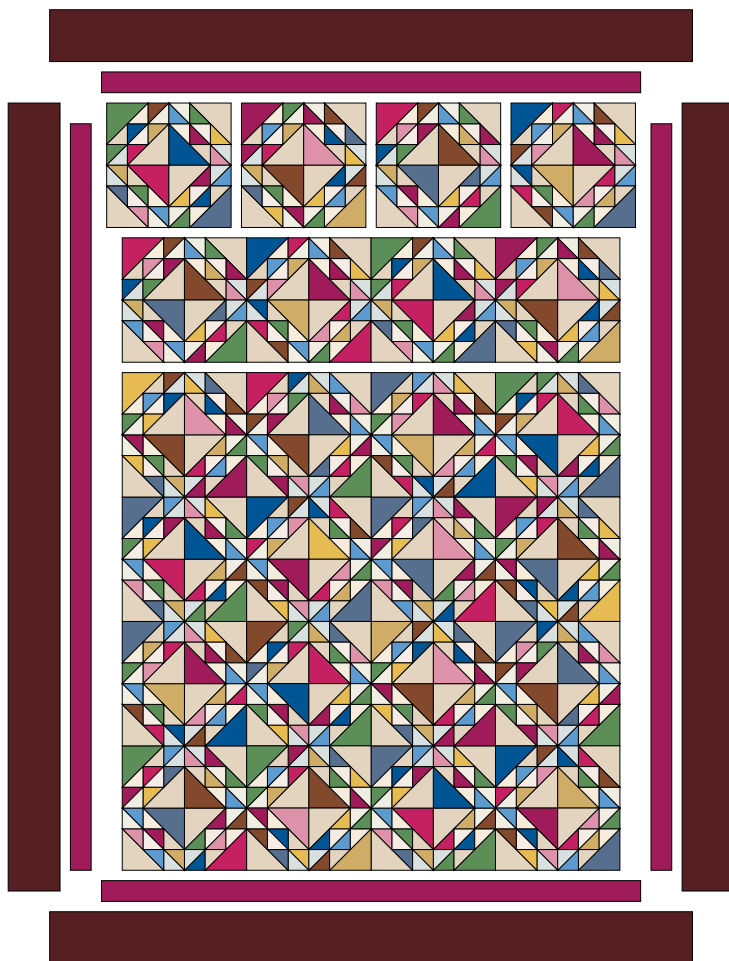
1. Lay out blocks as shown in *Quilt Top Assembly Diagram*.
2. Join blocks into rows; join rows to complete quilt center.
3. Add red print side inner borders to quilt center. Add red print top and bottom inner borders to quilt. Repeat for brown print outer borders.



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Quilt Top Assembly Diagram

Finishing

- 1.** Divide backing fabric into 2 (2 $\frac{5}{8}$ -yard) lengths. Cut 1 piece in half lengthwise to make 2 narrow panels. Join 1 narrow panel to each side of wider panel. Press seam allowances toward narrow panels.
- 2.** Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted in the ditch in the blocks, with an egg-and-dart pattern in the inner border, and a vine in the outer border.
- 3.** Join 2 $\frac{1}{4}$ "-wide black print strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt.

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Tested for You!

Bright, cheery 1930s prints combined with muslin make up the blocks in our wallhanging. The yellow and green borders are the colors of corn and beans. ✱





COTTON *Candy*

Snacking is a big part of a day at the fair, and cotton candy is always a favorite with the kids. The soft pink colors of the fabrics in our quilt are just the shade of this traditional treat on a paper cone.

PROJECT RATINE: INTERMEDIATE

Size: 62½" × 76⅝"

Blocks: 12 (10") Basket blocks

Materials

NOTE: Fabrics in the quilt shown are from the *Paris Flea Market* collection by *Three Sisters for Moda*.

- ⅜ yard small pink floral for basket points (handle)
- ⅝ yard medium pink floral for basket
- 3⅝ yards large pink floral for setting pieces and outer border
- ½ yard large cream floral for flowers in basket
- ⅞ yard cream print for block background
- ½ yard pink stripe for inner border
- ⅝ yard light pink print for binding
- 4¾ 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 small pink floral, cut:

- 3 (2⅞"-wide) strips. From strips, cut 36 (2⅞") squares. Cut squares in half diagonally to make 72 half-square A triangles.

From medium pink floral, cut:

- 2 (6⅞"-wide) strips. From strips, cut 6 (6⅞") squares. Cut squares in half diagonally to make 12 half-square C triangles.
- 1 (2⅞"-wide) strip. From strip, cut 12 (2⅞") squares. Cut squares in half diagonally to make 24 half-square A triangles.

From large pink floral, cut:

- 2 (15⅜"-wide) strips. From strips, cut 3 (15⅜") squares and 2 (8") squares. Cut 15⅜" squares in half diagonally in both directions to make 10 quarter-square side setting triangles. Cut 8" squares in half diagonally to make 4 half-square corner setting triangles.
- 2 (10½"-wide) strips. From strips, cut 6 (10½") setting squares.
- 8 (8½"-wide) strips. Piece strips to make 2 (8½" × 61⅞") side outer borders and 2 (8½" × 63") top and bottom outer borders.

From large cream floral, cut:

- 2 (6⅞"-wide) strips. From strips, cut 6 (6⅞") squares. Cut squares in half diagonally to make 12 half-square C triangles.

From cream print, cut:

- 1 (4⅞"-wide) strip. From strip, cut 6 (4⅞") squares. Cut squares in half diagonally to make 12 half-square E triangles.
- 3 (2⅞"-wide) strips. From strips, cut 36 (2⅞") squares. Cut squares in half diagonally to make 72 half-square A triangles.
- 5 (2½"-wide) strips. From strips, cut 24 (2½" × 6½") D rectangles and 12 (2½") B squares.

From pink stripe, cut:

- 6 (2½"-wide) strips. Piece strips to make 2 (2½" × 57⅞") side inner borders and 2 (2½" × 47") top and bottom inner borders.

From light pink print, cut:

- 8 (2¼"-wide) strips for binding.

Block Assembly

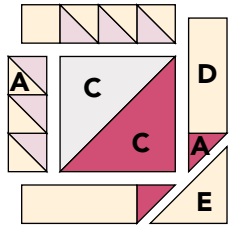
1. Join 1 cream print A triangle and 1 small pink floral A triangle to make a triangle-square. Make 6 triangle-squares.
2. Join 1 large cream floral C triangle and 1 medium pink floral C triangle to make a triangle-square.
3. Lay out pieces as shown in *Block Assembly Diagram* on page 8. Join as shown to complete 1 Basket block (*Block Diagram*). Make 12 Basket blocks.

COTTON CANDY

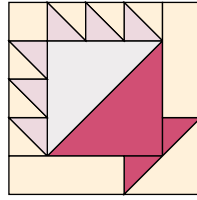


fresh POP CORN
DELICIOUS CRISP





Block Assembly Diagram



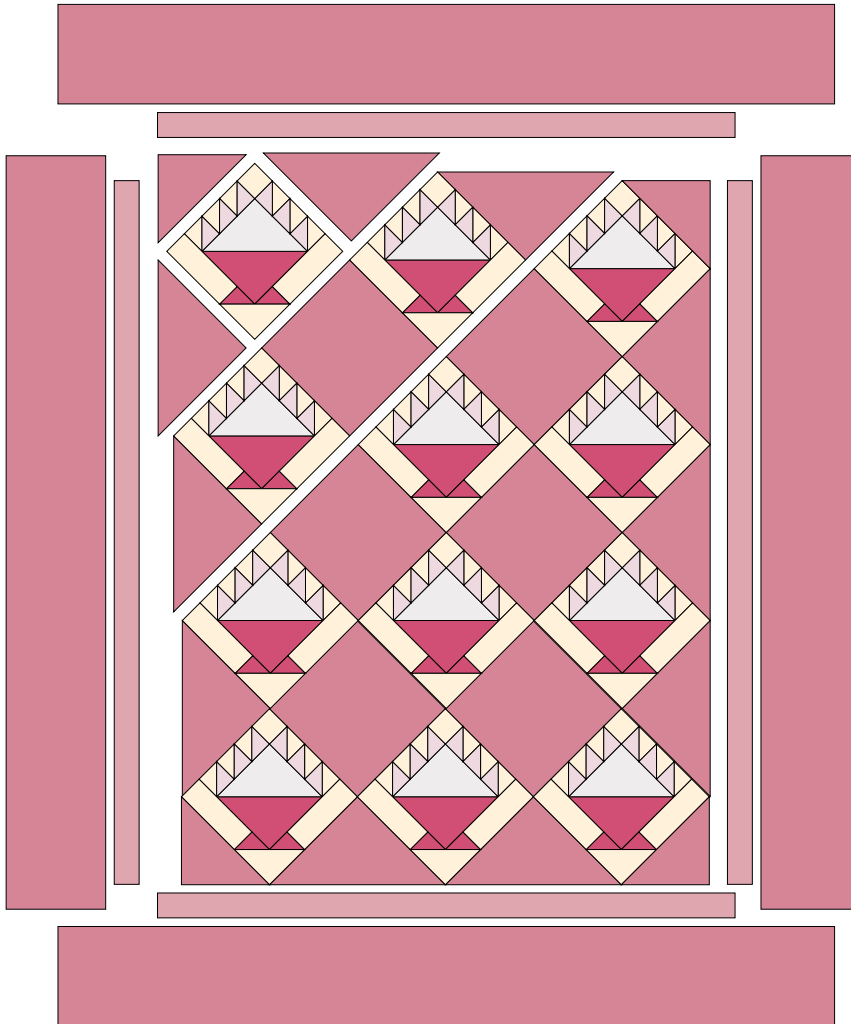
Block Diagram

Quilt Assembly

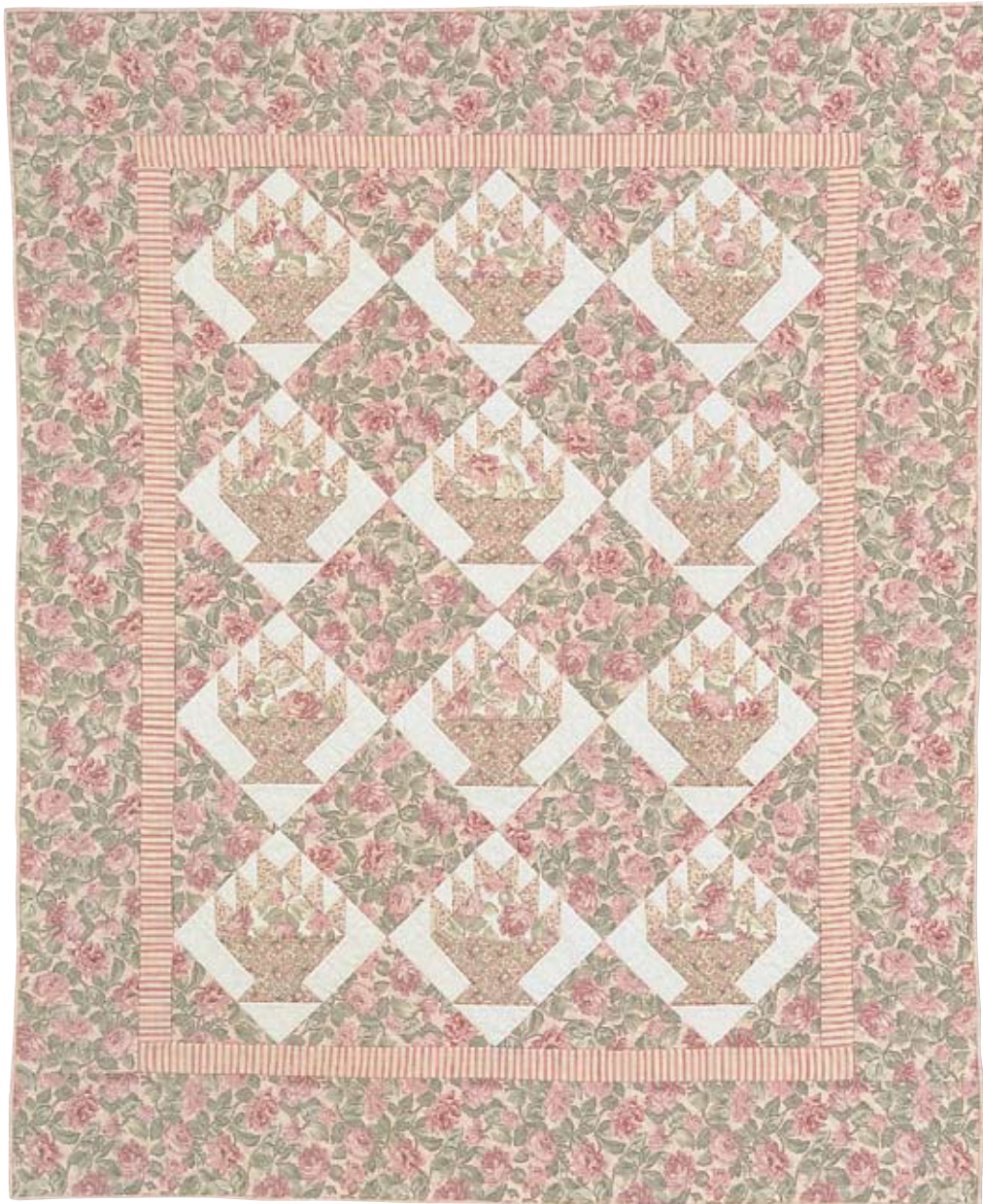
1. Lay out blocks, setting squares, and setting triangles as shown in *Quilt Top Assembly Diagram*. Join into diagonal rows; join rows to complete quilt center.
2. Add pink stripe side inner borders to quilt center. Add pink stripe top and bottom inner borders to quilt.
3. Repeat for large pink floral outer borders.

Finishing

1. Divide backing fabric into 2 ($2\frac{3}{8}$ -yard) pieces. Divide 1 piece in half lengthwise to make 2 narrow panels. Sew 1 narrow panel to each side of wider panel; press seam allowances toward narrow panels.
2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted in the ditch in blocks and borders, with a diagonal grid in the baskets and outer border, and with an allover floral pattern in the setting squares and triangles.
3. Join $2\frac{1}{4}$ "-wide light pink print strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt.



Quilt Top Assembly Diagram



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These reproduction fabrics are from the Porch Swing Collection by Brannock & Patek for Moda Fabrics. ✳



TILT-A-Whirl

Everyone loves the rides on the midway, and the classic, not-too-scary Tilt-A-Whirl has been entertaining families for generations. The nine-blade fan units of our polka-dot quilt spin and twirl just like the Tilt-A-Whirl ride. You'll find tips on making the fan units in our Sew Easy lesson on page 14.

PROJECT RATING: INTERMEDIATE

Size: 63" × 63"

Blocks: 32 (8½") Nine-Blade Fan units

Materials

½ yard each of 12 assorted bright polka-dot prints for fan units and outer border

2¼ yards bright yellow print for block backgrounds and inner border

½ yard red print for setting squares and outer border corners

½ yard blue print for binding

Nine-Blade Fan Template Set or template material

4 yards backing fabric

Twin-size quilt batting

Cutting

Sew Smart™

Cutting for this quilt is tricky. Be sure to read *Sew Easy: Making Nine-Blade Fan Units* on page 14 before beginning.

If you do not have the Nine-Blade Fan Template Set, make templates from patterns on page 13. Measurements include ¼" seam

allowances. Border strips are exact length needed. You may want to make them longer to allow for piecing variations.

From each polka-dot print, cut:

- 2 (2"-wide) strips. From strips, cut 12 (2" × 5") rectangles for outer border.
- 24 fan blades.

From bright yellow print, cut:

- 6 (2"-wide) strips. Piece strips to make 2 (2" × 51½") side inner borders and 2 (2" × 54½") top and bottom inner borders.
- 32 fan background pieces.

From red print, cut:

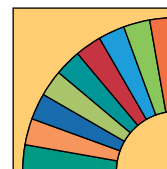
- 1 (8½"-wide) strip. From strip, cut 4 (8½") setting squares.
- 1 (5"-wide) strip. From strip, cut 4 (5") squares for border corners.

From blue print, cut:

- 7 (2¼"-wide) strips for binding.

Fan Unit Assembly

1. Refer to *Sew Easy: Making Nine-Blade Fan Units* on page 14 to complete 1 fan unit (*Fan Unit Diagram*).
2. Make 32 fan units.



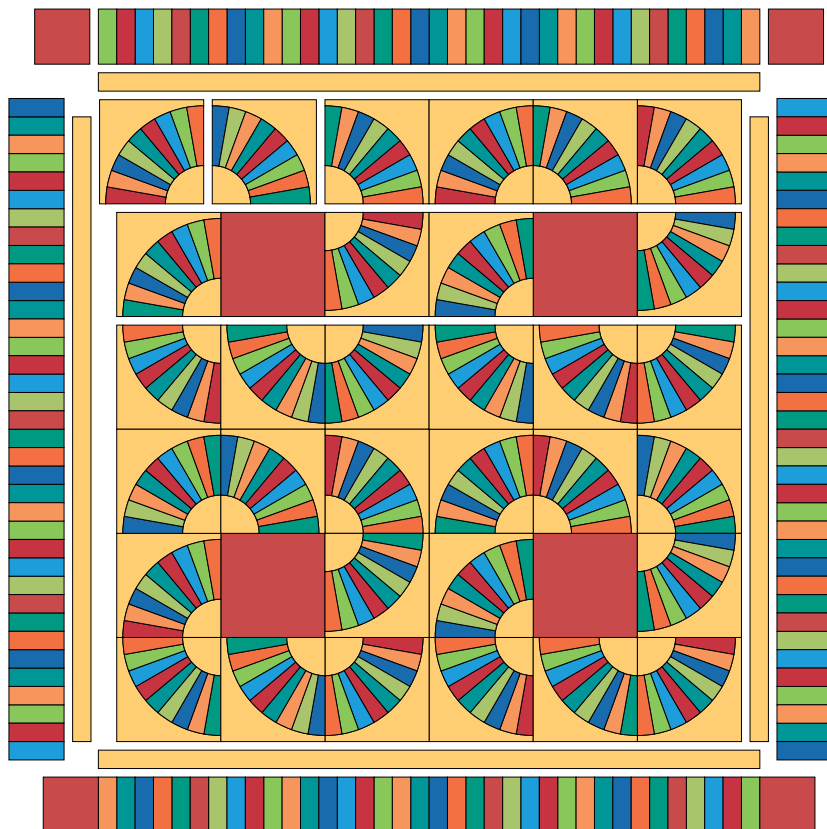
Fan Unit Diagram

Quilt Assembly

1. Lay out fan units and setting squares as shown in *Quilt Top Assembly Diagram*. Join into rows; join rows to complete quilt center.
2. Add yellow print side inner borders to quilt center. Add yellow print top and bottom inner borders to quilt.
3. Join 36 assorted polka-dot rectangles to make 1 outer border. Make 4 outer borders.
4. Add 1 outer border to each side of quilt center. Add 1 red print border corner square to each end of remaining outer borders. Add borders to top and bottom of quilt.



TILT-A-WHIRL



Quilt Top Assembly Diagram

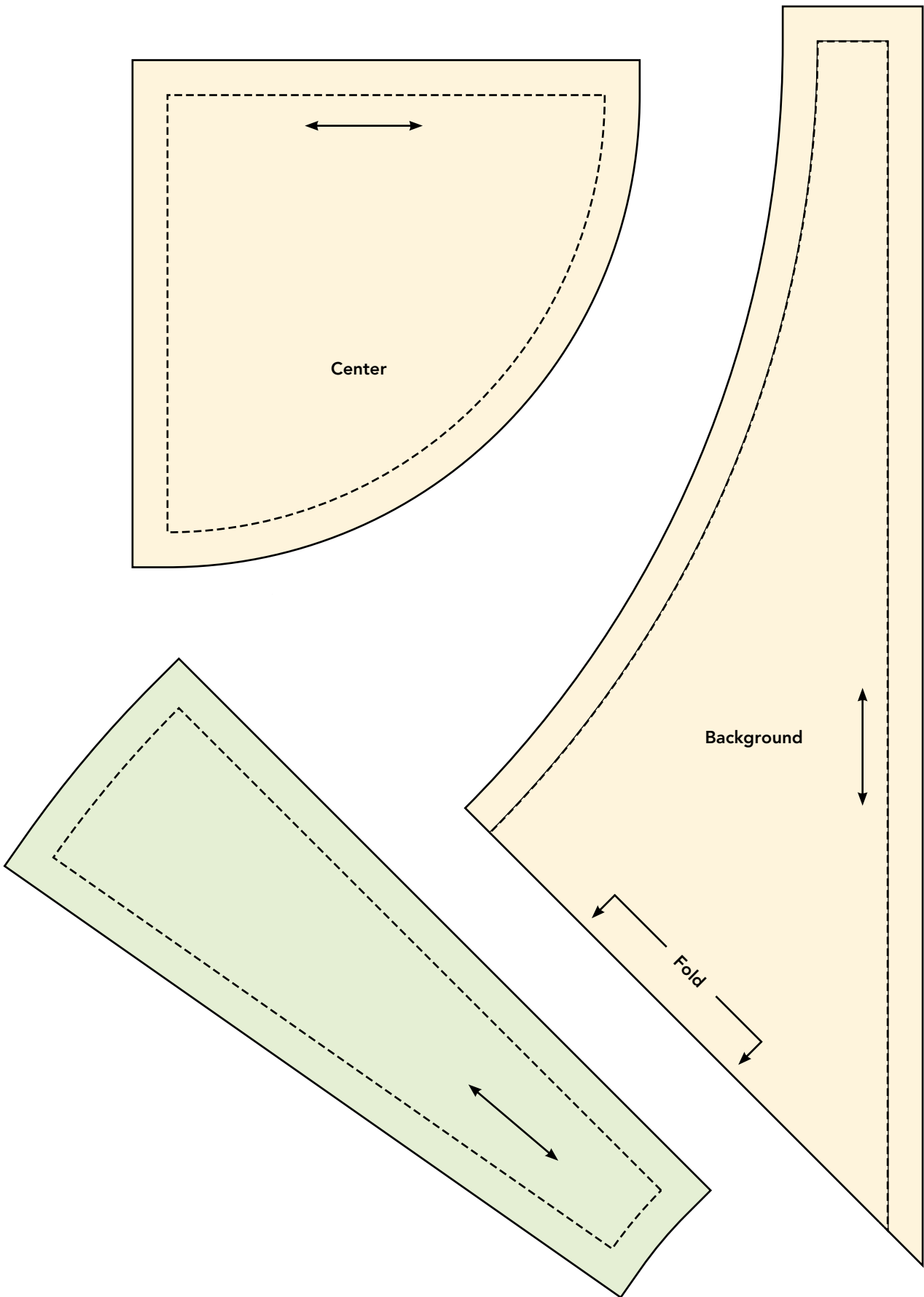
Finishing

1. Divide backing fabric into 2 (2-yard) pieces. Divide 1 piece in half lengthwise to make 2 narrow panels. Sew 1 narrow panel to each side of wider panel; press seam allowances toward narrow panels.
2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted with arcs in the fan units, loops in the block background and inner border, concentric circles in the setting squares and border corner squares, and in the ditch in the outer border.
3. Join 2¼"-wide blue print strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt.

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For a different look, use a dark background and light fan blades from fabrics like these from the Shadow Play collection by Maywood Studio. ✨







Making Nine-Blade Fan Units

Using our Nine-Blade Fan Template Set and a small rotary cutter makes cutting the pieces for 8½" fan units fast and easy. Stitch fan units into the *Tilt-A-Whirl* quilt on page 10, or create a design of your own.



Cutting

1. From background fabric, cut 10½"-wide strips. From strips, cut 10½" squares. You can cut 2 background pieces from each square.
2. Fold background square in half diagonally. Align fold edge of template with fold of background square and cut 1 background piece. Flip template over and cut a second piece from background square (*Photo A*). Use a point cutting tool to mark the notches in background pieces.

3. Using center template, cut 1 center piece for each fan unit. Use a point cutting tool to mark the notches (*Photo B*).

4. Cut 5½"-wide strips from fabrics for blades. Cut 9 blades for each fan unit, using blade template and rotating it on strip after each cut (*Photo C*).

Assembly

1. Join 9 fan blades. Press all seam allowances in one direction (*Photo D*).

2. Place blade unit atop center piece, right sides together. Align seams in blade unit with notches in center

piece. Place a pin at each end and at 1 or 2 of the notches in center of piece. With blade unit on top, stitch ¼" seam (*Photo E*). Press seam allowance toward center piece.

3. Place background piece atop blade unit, right sides together. Align seams in blade unit with notches in background piece. Place a pin at each end and at 1 or 2 of the notches in center of piece. With background piece on top, stitch ¼" seam (*Photo F*). Press seam allowance toward background piece.

Quilt designed by *Love of Quilting* staff.
 Pieced by Cindy Hathaway.
 Machine quilted by Jean Nolte.

PIT Stop

Standard afternoon activity at the fair is often a car race at the grandstand.

This little quilt could be the perfect gift for a race car driver-to-be
 or perhaps a wall quilt for the racing fan in your life.

PROJECT RATING: EASY

Size: 56½" × 71½"

Blocks: 18 (7½") Checkerboard blocks

Materials

- 1⅜ yards black solid for blocks and binding
- ⅞ yard white solid for blocks
- 1 yard black-and-orange print for setting squares
- ⅓ yard orange print for inner borders
- 1½ yards black-and-red novelty print for outer borders
- 4½ 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 black solid, cut:

- 13 (2"-wide) strips for strip sets.
- 7 (2¼"-wide) strips for binding.

From white solid, cut:

- 12 (2"-wide) strips for strip sets.

From black-and-orange print, cut:

- 4 (8"-wide) strips. From strips, cut 17 (8") setting squares.

From orange print, cut:

- 5 (2"-wide) strips. Piece strips to make 2 (2" × 53") side inner borders and 2 (2" × 41") top and bottom inner borders.

From black-and-red novelty print, cut:

- 6 (8½"-wide) strips. Piece strips to make 2 (8½" × 56") side outer borders and 2 (8½" × 57") top and bottom outer borders.

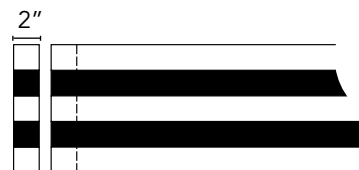
Block Assembly

1. Join 3 (2"-wide) black strips and 2 (2"-wide) white strips to make 1 dark strip set (*Dark Strip Set Diagram*). Make 3 dark strip sets. From strip sets, cut 54 (2"-wide) segments.



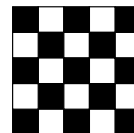
Dark Strip Set Diagram

2. Join 2 (2"-wide) black strips and 3 (2"-wide) white strips to make 1 light strip set (*Light Strip Set Diagram*). Make 2 light strip sets. From strip sets, cut 36 (2"-wide) segments.



Light Strip Set Diagram

3. Join 3 dark segments and 2 light segments to make 1 Checkerboard block (*Block Diagram*). Make 18 blocks.

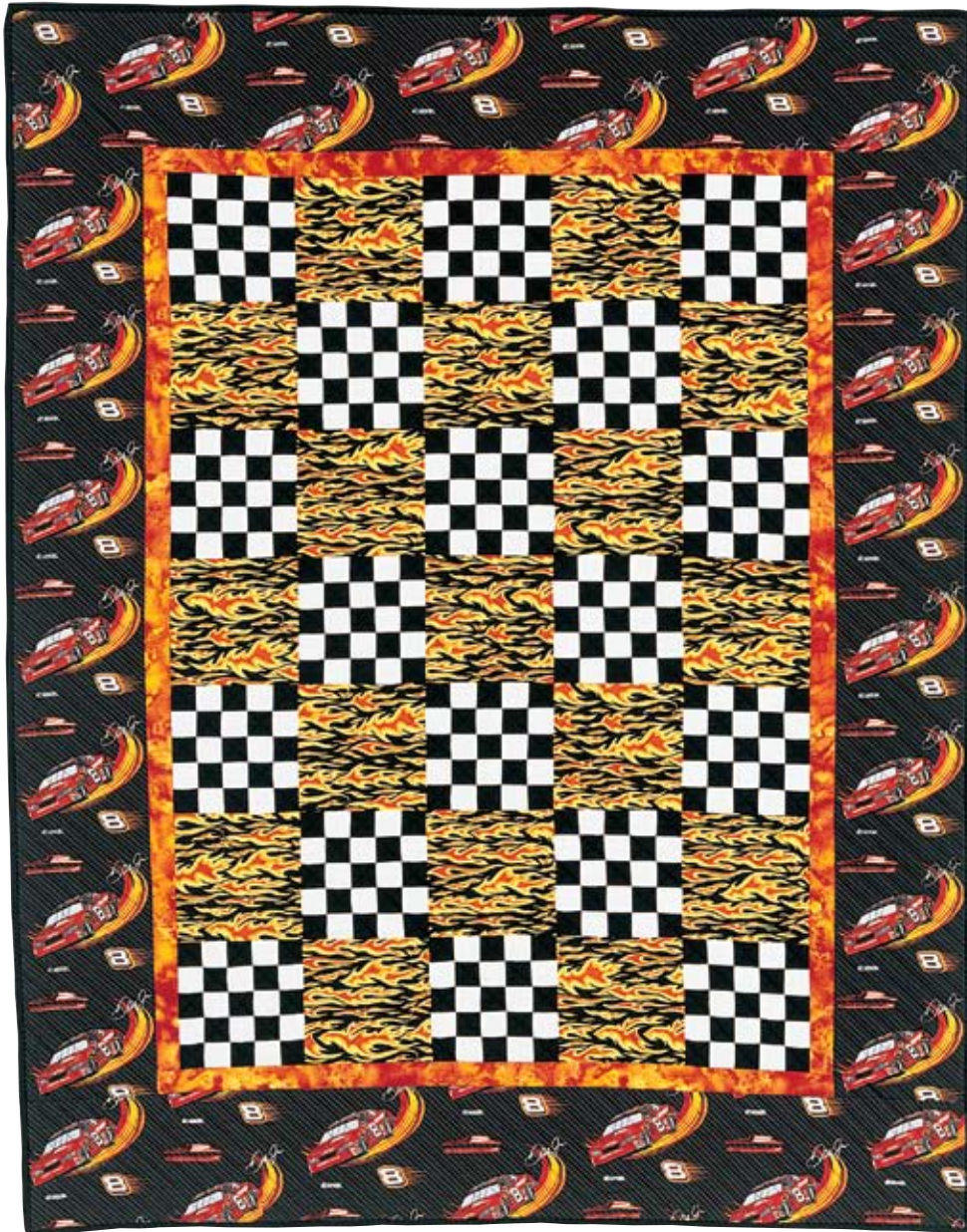


Block Diagram

Quilt Assembly

1. Lay out Checkerboard blocks and black-and-orange setting squares as shown in photo on page 17. Join into rows; join rows to complete quilt center.
2. Add orange print inner borders to quilt center. Add orange print top and bottom inner borders to quilt.
3. Join black-and-red print side outer borders to quilt center. Join black-and-red print top and bottom outer borders to quilt.





Finishing

1. Divide backing fabric into 2 (2¼-yard) pieces. Divide 1 piece in half lengthwise to make 2 narrow panels. Sew 1 narrow panel to each side of wider panel; press seam allowances toward narrow panels.

2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted in the ditch around blocks, with a diagonal grid in the setting squares, and diagonal lines in the outer border.

3. Join 2¼"-wide black solid strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt. ✳

MAKE YOUR NEXT QUILT A WINNER

by Bettina Havig

As a frequent quilt show judge, I've thought a lot about what quilters should know when submitting quilts for judging.

For those who quilt purely for their own pleasure, making contest-worthy quilts may not be a goal. However, for quilters who want to see how far their skills can take them, entering contests can be both fun and enlightening.

Open or Juried Show

In an open contest, every entry is hung and judged. In a juried competition, a committee (jury) screens the initial entries, narrowing down the number that will be included in the final contest. In most cases, the jury selects the quilts from slides, choosing those that appear most competitive.

If the jury accepts your quilt, competition organizers will send instructions telling you where and when to send it for judging.

Consensus or Scorecard Method of Judging

Many contest organizers choose the consensus elimination method. Usually, three judges make up a panel. They decide by consensus which quilts are the strongest and most competitive. When 3–5 quilts remain in each category, the judges

assign the placings and prepare their comments about each quilt. Often, they comment both on the strongest elements of the quilt and on areas that need improvement.

First place quilts in each category are set aside for Best of Show consideration. Depending on the competition, judges may also select quilts for other special awards. Many competitions ask each judge to select his or her Judge's Choice.

The consensus method is the quickest judging process, but it can allow important elements of a quilt to be overlooked. Numeric, or scorecard, judging assigns maximum scores to specific aspects of a quilt—design, workmanship, and general appearance. Judges evaluate each quilt in all areas and assign points. The scorecard will show the relative weight of each category. Some shows put more emphasis on design, others on workmanship; the scorecards will reflect the differences.

What Judges Analyze

Regardless of method used, judges scrutinize many aspects of your quilt. They look for different strengths in each of these areas:

Design

Under this heading, judges evaluate color use and harmony, originality or use of adapted traditional designs, quilting designs, and overall composition of the quilt.

Workmanship

This area includes quality of piecing or appliqué, technical skill, quality of quilting stitch, and finishing or binding.

General Appearance

Judges check to see if the quilt lies flat or hangs straight and that it is clean. Included here are visual impact and the quilt's overall appearance.

All of the above said, remember that judges' opinions are just that—opinions. A different panel of judges might arrive at a different outcome. Don't be discouraged if your quilt doesn't win. Work toward better results by using judges' comments to your advantage.

TIPS FOR ENTERING QUILT CONTESTS:

1. Read and follow all rules.

Observe the deadlines. Make sure your quilt meets the size constraints. Failing to comply with entry rules or incompletely filling out the entry form may disqualify your quilt.

2. Give credit where credit is due.

Name your source of design; if you began your quilt in a workshop, hired someone else to quilt it, or adapted a commercial pattern, include that information on the entry form.

3. Enter your quilt in the correct category. Don't assume your quilt will fall into the same category in all competitions. Read category

descriptions carefully and choose the one that best suits your quilt.

You may qualify as an amateur at one show, but be classified as a professional at another.

4. Make sure slides for a juried show are high quality; include an overall view and the required details.

Hang the quilt vertically for the photograph, and make sure no distractions, such as hands, feet, pets, or children are in the frame. Ideal lighting is overcast daylight. Choose the areas for the detail shots carefully.

5. Don't be overly sensitive when you read the comment sheets. The judges' decisions are final; take the

comments as an opportunity to improve your quilting skills. Judges don't have time for lengthy critiques of each quilt, and numerical scores are irrelevant unless you know each judge's scoring range.

6. If appropriate, make changes to your quilt before entering it in another show. Many a strong quilt can be made even more competitive by taking comments to heart. Adding more quilting or redoing a section of the binding may move your quilt into the winner's circle.

HOW TO MAKE YOUR NEXT QUILT A WINNER

1. Give your quilt strong visual design and color impact. Judges tend to overlook quilts that won't be crowd pleasers.
2. Use your best workmanship on every aspect of your quilt. Pay special attention to your binding, for example. Poor workmanship on that last, important step can be the deciding factor in a competition.
3. Use a print fabric for your quilt back. Judges take a quick look at the back of each quilt. A print that somewhat camouflages those less-than-perfect stitches may help.
4. Submit a clean quilt. A quilt entered in competition should be free of soil, pet hair, and smoking odors. It should have no tears, split seams, or visible markings. ✱



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