
Pickle Dish Quilt Block with Sarah Bond

Chapter 1 - Pickle Dish Quilt Block

Overview

- I love traditional quilt forms, and I love to see how I can take those traditional quilt forms and bring them into a new and modern place. My name is Sarah Bond and I'm a quilt maker. I've been making quilts for decades and I come from a long line of quilters and I wanna share the things that I've learned along the way with you in this class. I'm going to be presenting four variations on the classic pickle dish. We'll be doing points and checkerboards and flying geese and all of those in those curved motifs that you can make dance across your quilt. I will teach you about foundation paper piecing and sewing curved seams. With those two techniques, you'll be able to master everything you need to make the perfect pickle dish quilt. (gentle music)

Materials

- Here are the materials that you'll need to sew the pickle dish. First, you'll need your patterns. You can download these from the pdf. Then you need fabric, which is of course our favorite part of the whole adventure. You can go with patterns, you can go with solids, you can mix them up. We're gonna mix some lovely pickle linen with some nice prints there. You can use fat quarters if you have them, you can use yardage, whatever it is you want. Some people pre-wash, I don't usually bother. It depends on how much you're gonna be washing that quilt that you're gonna be using. Regular sewing tools, you need your rotary cutter and mat. I usually like to have two rotary cutters, one in 45 millimeter, and this one I think is a 28 millimeter. The smaller ones are nice for trimming curves, particularly the smaller ones. It's a little bit hard to get the big rotary cutter around those smaller curves. Thread, I like to use gray for piecing. Some people like to match their thread to the fabric that they're using. I like gray because it matches really anything. I can piece lights and darks, and it just keeps the number of spools hanging around my studio to a minimum. Now here's something that is vitally important in my opinion, your seam ripper. Now here's a traditional, regular old seam ripper, which works great, and this is actually an eyebrow shaver, but I find for me it works really well for taking stitches out quickly without damaging the fabric. I know that a lot of people say that if you insert the regular seam ripper with the little red ball into the seam that you can rip very quickly with that. I don't seem to have the touch with that and I sometimes end up ripping the fabric. So this is my favorite to work with mostly. Pins, I don't use a whole lot of pins, but you will need some, particularly when you're putting your different components together, very useful. And pressing. So for pressing, you will need an iron and a pressing mat or an ironing board. And then also some people use different things for sort of spot-creasing or sometimes called finger-pressing. I happen to really like this very low-tech item, which is just the cap from a water bottle. This one happens to be from some fancy Italian soda water, which I like because it's white, so I don't transfer any color from the plastic to the fabric. And also it has this little embossed image on the lid, which just sort of gives a little bit of extra friction to get a good crease on my fabric. It's a little weird, but I really do like it. Other folks like little things that are like little rollers. You could use a bone folder, a hera marker, any of those things or your fingernails to set a crease either instead of or before you hit that with the iron. And then the last tool on this mat is a good pair of shears. I use these for trimming my edges when I am paper-piecing, and also for clipping curves when I'm gonna sew some curves. We're gonna be sewing curves and we're gonna be paper-piecing, so they're very

useful. Over here we have the nice partner to our rotary cutters, which is your ruler. I have a small one here for smaller cuts and then a big one here for when I need to cut from selvage to selvage. And then finally, we have a good sewing machine in working order. This is a lovely Bernina. But any machine that you're comfortable with will do for this quilt. So once you've gathered all of your tools together and you've got them all ready and at hand, then you'll be ready to begin your quilt.

Sliced pickles

- We're gonna start our pickle dish adventure here with the simplest one, which I call sliced pickles. It's just a nice band of fabrics sewn together and then put together into the pickle dish pattern. So we're gonna start by trimming out our pattern. You can download this from the PDF section. And then we are going to sew on our fabric, which is already cut into three-by-five pieces. It just makes it a little bit easier to precut. And then we're gonna stitch and flip and knock some of these out, all right? So let's start. I wanna trim my pieces out. When I'm doing paper piecing, I like to end up by trimming on the solid black line. So I like to trim out my pattern pieces and just leave a little bit of space around the edge so I can get a nice clean trim when I do that. I'm just gonna go ahead and cut it down double quick here. A lot of times, people will ask me if, you know, using the rotary cutter on paper doesn't dull the blade. And you know, I suppose it does, but I do so much cutting that I just mostly focus on having some new blades around whenever this gets a little bit dull. So again, I'm just cutting out my patterns, giving myself a little bit of space outside of that black line so I can trim when I'm finished. Let's pull the machine around so we can get started with sewing. I've already cut my fabric into these handy little three-by-five shapes. I have a bunch of different colors in here, different patterns, and I just sorta try to pull them in a randomish order. I'm not worrying too much about what I pull. When I paper piece, I like to orient my pieces to the spaces that are on the pattern. Many paper piecers will be more prone to orient their edges together, but I like to orient my piece to the area that I'm working with. And I'll show what I mean by that. So we're gonna start with two pieces of fabric, and we're gonna put those pieces right side together. And then I'm gonna place those behind my pattern. And this is the area that I want to orient to. And once I sew on this line, then I'll flip one of those pieces over and it will, if it's covering this area, it will fill in the next area on the pattern. So, I'm just gonna sort of look at this pattern, and I can see the edge behind the light. And so, I want to take those two rectangles and sort of center them behind this area here. And once I feel comfortable that they are covering what they need to cover, i.e., they reach past the black line up top and they reach past the black line on the bottom, then I can go ahead and put them in the machine and sew on this sewing line. All righty. (machine whirring) Just right down that line. (machine whirring continues) Okey dokey. Now we can go to the other side and flip that piece. Okay? And then I wanna just take a look here again, looking through the paper with the light, and I can see that that edge there reaches past this line, which is my next sewing line. So I know that I am good and I can go ahead and add my next piece. But before I add my next piece, I wanna trim any excess that I have here. I'm gonna trim down to 1/4 of an inch. And I'm gonna do that with my shears. Sometimes folks want to do that with a rotary cutter. They wanna fold the paper back and trim along there. I just find that, for me, when I do that, sometimes I end up cutting off the paper or I cut off the piece that I just sewed on. I don't know what it is, but I find, for me, it's safer to just go ahead and use the shears. So I'm gonna take those shears and I'm gonna stick one blade between the paper and the fabric and then I'm just gonna go ahead and trim to that 1/4 inch. Now I'm gonna flip that back, and this is where I wanna do a little bit of pressing. I usually keep an iron nearby, but I don't press at every seam that I sew. I like to use actually this bottle cap is my favorite, just to run

along that edge to set that crease. And it's gonna be variably successful, depending on the fabric you're using. This fabric is, you know, nice and compliant. It's doing what I want it to do. But sometimes I might be using something like a linen or maybe even a denim, something that's not gonna take a crease quite as easily. And in that situation, I might get up and actually iron in between each addition. Because I wanna have this part laying flat before I make my next addition. So this, however, is taking that crease very nicely, so I'm satisfied and I'm going to take my next piece and I'm going to lay it on the first. Then I'm gonna lift it up and I'm just gonna double check to see where that edge is laying. And I can see that it is extending past my next sewing line. This is my next sewing line here. So I know that my positioning is good. And I can go ahead and sew that seam. So let me put it in the machine. Make sure I'm catching my threads. And I'm gonna go ahead and sew that seam. (machine whirring) Okay? So then I'm gonna flip that over again. And I'm gonna lift it up and just double check it again to make sure that that edge is extending past my next sewing line. Another way to check that is if you want to fold along this sewing line, and you can see easily that you have enough fabric there reaching past so that you have coverage. Okay? So once I'm comfortable again that I have coverage, I'm gonna come on back, trim this out just for bulk. I don't wanna leave all these extra layers of fabric in there because it's just gonna make the whole finished quilt top a little too bulky. Okay, then I'm gonna flip it, give it a good crease. All right, that's pretty. So now, I'm gonna go ahead and continue this same method of orienting the piece, stitching and flipping and trimming, until I get to the end and I have a finished arc. (machine whirring) (scissors whooshing) (machine whirring) Again, just to double check, looks good. Trim. (scissors whooshing) Press and last one. (machine whirring) (scissors whooshing) All right, so there is our finished arc. We've sewn all of the sliced pickles onto the foundation. And now, we wanna turn and we're gonna trim along that solid black line and we'll have our finished arc. So again, sometimes when I'm trimming, I will take a ruler to guide me on the straight parts of the trimming. Then, as I do my curved trim, I like to move my piece rather than turning my rotary cutter because it just is a little bit smoother. And it's better for my mat. Because sometimes when I'm sort of struggling to turn the blade, it'll nick the mat. Okay, I'm gonna come down with this one. (cutter whooshing) (cutter whooshing continues) All right. We've finished our first arc. We will need two arcs to complete a block, and then we will need four blocks to give us that real feel of the interlocking pickle dish design.

Completing the block

- Now that we've completed our arcs, we can go ahead and put together the whole sliced pickle block. Okay, now we need to remove paper. And with this kind of paper piecing, it's really very basic, so the paper removal is not very difficult. The only thing we wanna try to remember is to protect these stitches at the end. We wanna make sure that we don't pull those out when we're removing paper. So I'm gonna fold along that seam line and I'm gonna put my thumb right at the stitch line there while I loosen the paper from those first stitches. Now that that's loose, I can go ahead and just tear the paper away, nice clean tear and then I can pop it off and do it again. And again, because this is such a simple form, the paper removal is really not too much trouble. You can pop these off pretty quickly. And we're gonna get one more. Okay. So now, I can put this finished arc up next to the other arc, and I can get ready to finish my block. So, the basic block is comprised of two arcs, two pieced arcs. Those are gonna be four and a half inches square, and then two shoulders to take this curve and turn it into a square so it's easy to sew together. And then in the middle, there's gonna be a little sort of football shape. You can use a different fabric in the football

rather than your outline, I mean your background, or you can put in a different color there to make things interesting. That's up to you. All right, so let's get ready to cut those. Here, you can see I have my shoulder and here, I have my little football. This is just another copy of the arc which we've already made our two arcs so we don't need that one. So, I'm gonna go ahead and trim my shoulder, and I'm just getting a little help from the ruler when I'm going on in straight lines. Again, you certainly can trim this out with your scissors if you prefer. And get that nice long curve. Now, if you have not done curved piecing, you might be looking at this and feeling a little bit nervous, but this is a really nice big curve, so it's a great one to start with if you've not done a lot of curved piecing. Okay, so there's my shoulder. And I need my football and then we're ready to roll. Oops, I don't want to cut that. Alrighty. Here's my two components, and then I'm also gonna need two squares. Now, I've chosen to use this fabric. This is a really nice hand dye. One of the people in my guild does these natural dyes with natural pigments, which is lovely. So, I need a four and a half by four and a half square. I have already cut this little strip into my four and a half, so I just need to come back in and take it at four and a half here, and that'll be my square. Truthfully, the best way to do this kind of cutting is to line up your strip along your horizontal line on your mat and then you want to align the ruler with the vertical lines on the mat. And the good thing about this is that that way, you make sure you have a 90 degree angle on that square. If you're just squaring against the edge maybe that you've already cut, you can't be really sure that it's gonna be nice and square. And just the more precision that we use when doing our cutting, just the easier it is to put everything together because everything fits nicely. We're not trying to be perfect, we're just trying to be as accurate as we possibly can just to make the assembly job that much easier. All right, so here, I have this little scrap. I'm gonna go ahead and cut a four and a half off of this, one, two, three, four, and there's my half. All right, and then I'm going to turn that and cut the four and a half again and then I will have my two squares. All right, so two arcs, two squares. And now, I'm gonna cut my shoulder and my football. I have found that the best way to cut these, and again, I'm always trying to find a way to reduce waste. I hate to waste the fabric. So, I am going to cut myself a nine inch square from my background and football fabric and then I'm gonna cut those from that square. So, this is already nine inches wide. I'm gonna go ahead and finish this off, cut my nine inch square. Right here, I'm just counting over here. If you have a square ruler, either a 12 and a half inch square or a nine inch square, that's a nice way to cut your squares. Otherwise, you sort of have to line everything up with your mat and your ruler. All right. So, there's my nine inch square. Okay. So, I'll show you how I'm gonna cut two of these from here. You can see that fits in nicely there. And then, because I've left this little space here, I can go ahead and turn this and catch my other shoulder from that and then I can cut the football from the piece that's left in the center. All right, I just need to get this to a reasonable angle so it's not too hard for me to cut. And again, if you prefer to cut this with scissors, you can pin this on your fabric and cut it with your shears. That's perfectly fine. All right, so I'm just gonna move around this corner. A lot of people get nervous when they see my fingers close to the blade. As long as I'm not moving my fingers and my blade at the same time, theoretically my fingers and my blade know where each other are and I'm less likely to have an issue with it. All right, so I'm gonna pop off that little corner that's left here, that little square. There's one. There's the other. There's my waste so far. And then, I'm gonna turn this around, lay this again and here comes my second shoulder. You can see that fits very nicely in there. And here we go. All righty. There are my shoulders. And now I need to get my football out of this center shape. You know, sometimes I cozy up to one of the corners just in case I need that much pickle linen. This is my favorite color, pickle. It's just so delicious, I love it. So although I try not to create bits of fabric that I feel obliged to save,

when it's pickle linen, it's really hard for me to throw it out. All right, so around one side. Okay. Now that we have the pieces cut, let's look at how they're gonna go together. I have two arcs, and then I'm going to sew on my two shoulders. Then, I'm going to sew the football onto one of the arcs and I'm going to sew my squares onto the other arc. And then, you can see I have one long curve that I'm gonna sew to pull the whole thing together and that is going to be our finished block. Let's start putting our block together. I'm gonna start by sewing the shoulder onto the two arcs. So in order to do that, when we're sewing a curve, I wanna find the center point on each piece that I'm sewing together. I already know what the center point is on the arc because it's right there at this seam line, but I do need to take this shoulder and give it a little fold so that I can mark the center point just with a little crease. Okay? And now, I'm going to pin this right at that center point. Now, different folks like to do curves differently. A lot of folks these days are sewing their curves and sort of anchoring that area between those curves with glue. And that's a great method. You might want to use a lot of pins to pin across that space. That's perfectly reasonable. I tend to use just one pin and just sew fairly slowly. And as I'm sewing, I maneuver the pieces so they meet up properly, and so I have a nice quarter inch seam allowance. That's my preference. If you have another way that you like to sew curves, you should go ahead and use that. I'm just showing you my general modus operandi here. All right, so I've got this pinned, centers are matched up and when I sew a curve, I always sew with the concave curve on top. And what some people will call this is with the smile on top. What that does for me is it gives me a good clear view of this curved edge and this is the place where I'm going to get little tucks or wrinkles, if I'm going to get them. I like to be able to keep my eye on that. So I like to put that on top. Again, other people sometimes sew the other way. It's up to you. You can try different methods and see what works best for you. I'm going to match up my corner there. So now that I have the edge of the piece pinned under the machine, I can go ahead and distribute the length of this curve along the other curve. As I'm sewing this curve here, I'm paying attention to two things. I wanna make sure that these edges are even with each other. I don't want the top one sliding over or the bottom one sliding under. And I wanna make sure that my quarter inch seam allowance is constant. So I have a number of machines and I have differing quarter inch relationships with the various machines. There are some where I can get it spot on and there are others where I have a little bit of trouble. I don't know if anybody else has that experience, but I wanna make sure when I'm sewing this particular curve, that I am using machine that I'm confident in my quarter inch seam allowance output. Alright, so let's go along here. So I'm just gonna go slowly. And as I come upon a new sort of swath of fabric there, I'm just going to adjust it a little bit. Keeping that quarter inch seam allowance and keeping those edges even. This is a very nice easy curve. It's a large curve, and because of the way that we've cut these shoulders, there's plenty of bias along there, so you have some stretch and you should be able to get this to come together without too much trouble. So I've gotten to the center here, and I'm gonna go ahead and pull that pin and square up this end with the other end. This is important. Sometimes folks will want to just sew along this seam because it's going so smoothly. And they might end up with just a little bit of the piece left over at the end and they just wanna trim it off. And I say, "Well, you can, but then you're altering the shape of the component that you're sewing together and that's going to compromise your ability to get that to go together nice and square so that it makes good friends with all of the other blocks that you're gonna sew together in the quilt when you're finished." So, just a little bit of precision as you're going along this little journey is just gonna make things easier at the end. So, I am moving along here, almost done. (sewing machine whirring) And coming down to the end. I can pull that pin and I can finish off. Now we're finished with sewing the shoulder on this

arc, go ahead and sew the shoulder on your second arc. We have our shoulders sewn on both of our arcs, so I'm going to press this just with my little finger pressing tool here, so that they will be ready for the next thing that we're gonna do. The next thing we're gonna do is sew the little football piece, sometimes I call that a lozenge. I don't know, football seems to stick mostly for me, though. All right, so I'm pressed. So let's sew this football shape onto the inside curve here. So this little edge here is really a succession of straight grain edges. Usually when you cut a curve from one piece of fabric, then you're gonna have a little bit of bias in there and that's going to give you some stretch. But here, we have just a succession of straight edges because we've pieced that edge. So I'm gonna clip this curve a little bit, just a little bit so that it will release that edge, and I can fit that curve around the edge of the football more easily. So, I'm just gonna use my shears and I'm going to just put in the tiniest little, you know, I'm gonna say between a 16th and an eighth of an inch and I'm gonna put those little clips in every quarter inch or so. And this is the place in my sewing life where I realized that actually a good pair of scissors that I actually paid some money for was useful because I can get that little snip without clipping too deeply. All right, so I've got that clipped, and I don't know if you can see, but it does sort of release. You get those little openings there. So now, I'm gonna do the same thing that I always do when I'm sewing a curve. I'm gonna fold my piece in half so that I can find the center. Then, I'm going to lay that piece down and put my concave curve on top, and I'm sewing with the smile on top. Now, this curve is a little tighter than the ones that we've sewn before. And so, I often say if you're doing like a whole quilt, a lot of pieces, sew all the big curves first, so you can get your curve confidence, right? And then you can sew the smaller ones a little bit more easily. And by the time you get to the end of a large quilt, you're gonna be good at it. All right, so I'm gonna bring that around and square up my corners. Then I'm gonna pop it into the machine, and I'm gonna do the same thing I did with that other curve. I wanna keep my edges lined up and I wanna maintain that quarter inch seam. So once I get it into the machine, then it's time to sort of wiggle and push and cajole and coax that edge, so it's going around that other curve as smoothly as possible. When I get to the center, I'm gonna pull that pin and then reposition and line this curve, this square up with the square at the end of the football. Put the pin in again, and then I'll complete that curve. (sewing machine whirring) Okay. So, let's turn this over. And you can see that curve came in nicely. I'm gonna hit that with the magic bottle cap. All right, so you can see where that's gonna fit in there. Now I'm going to sew a square onto each end here to give myself that nice long curve for the final assembly on the piece. These are just nice straight pieces quarter inch seam allowance. It's back to the easy stuff after sewing all those curves. (sewing machine whirring) All right, right on down. (sewing machine whirring) And then I'm gonna get my other one on there. Just line 'em up. And if I've managed to hit my quarter inch seam fairly accurately, then this is going to fit on here quite well. (sewing machine whirring) All right. So now, you can see how this is going to come together here. I'm gonna match my seams here when I sew and I'm gonna sew that same curve again, just like I sewed it here so I'm gonna need to clip this edge and then pin myself up and finish that last bit of construction. Again, just little clips. And you don't have to worry too much, just take it slow. It will come together, and then you have these spectacular curves moving across your quilt. My last little fold to find my center, I need to find the center on this football. Put in a crease. Smile on top. Pin. And so this time, I'm gonna pin in a few places. I'm gonna pin that center. And then here, this seam, I'm going to match that up with the seam between the arc and those four and a half inch squares. And then I'm going to do the same thing over here. And I can nest those seams if I press them in opposite directions. Get rid of a few rogue threads there. Okay, so now I'm all pinned up and now I just have to sew that one long curve and I have my block completed. Match up

my corners. Pop it in. All right. (sewing machine whirring) I'm racing along that straightaway. I'm gonna pull my pin here. And now, I'm gonna slow down a little bit to get this curve. Again, I'm going to watch my edges lining up and I'm going to keep my eye on that quarter inch seam allowance. Sometimes the seams at the edges wanna let go a little bit because we've trimmed right at the edge, so just sort of keep your eye on them and try not to pull too hard. We wanna try to keep those intact. All right, there's my center. Pull that. Last half of the curve here. We're in the home stretch. (sewing machine whirring) Okay. Yay! (sewing machine whirring) Finished with that, and there's your finished block. And isn't it gorgeous? In order to really see the way these designs go together where you get that interlocking curve that's so typical of the pickle dish, that's gonna happen as you put more blocks together. So here's a four block. And you can see that you're starting to feel that sort of interlocking curve. Your eye sort of follows along with that curve. I remember when I first saw a pickle dish or really any quilt with curves on it, and I didn't understand how the quilters put it together. How can you make those curves follow themselves all the way along a whole quilt? And once you break it down and you figure out how to do one block and then you add together four blocks or eight blocks or 12 blocks, the more blocks you add as you're putting together your quilt, the more continuity you get on those curves and the more of that interlocking action you get where you can design your colors to draw the eye along those curves and it really becomes quite intoxicating. We've completed our first block which I like to call sliced pickles. Be sure you give your individual blocks a good press as you finish them and as you assemble them with your other blocks.

Pickle wedges

- Now that we've sewn our first pickle dish block, which was the pickle slices, we are gonna move on to some of the variations that you can incorporate into your design. We are going to be working on something that I call pickle wedges. The pickle wedges, as you can see here on the pattern, is made up of points. If you look at these points, you can see that we have a larger area in the background and a smaller area in the point. That's because of the curve that makes these wedges a little bit wider. We're gonna cut two different sizes of wedges, one for the background and one for the point. And you can see on the pattern that there are templates cut, or lain out here for you. You can cut those and use them when you're cutting your pieces. So I'm just gonna show you how to do that cutting. One of the things that I usually try to do on a pattern is to put the directions right on the actual piece that you're gonna be using, so that you have information about how to cut your pieces. So I've already cut out my arcs and my templates, so I'm gonna show you with the template how to cut the pieces. Again, there's two sizes of pieces. I'm gonna just show you the one. I've already cut my narrow point pieces. So I'm going to demo how to cut the background pieces. So here's my lovely linen. I seem to be really kind of obsessed with linen these days. I'm gonna cut a five-inch strip. One, two, three, four, five. Okay, nice clean cut. Fabric can go over there. And I'm gonna lay this out. I will usually actually cut these freehand, but you can also do it with the template. So I'm gonna lay the template on here. You can use that to do your cutting. Okay, so that'll give you a nice little wedge. I like to cut them freehand. And if I look at my instructions here, it says that the larger wedge wants a three and a half inch base and a half inch tip. So what I will usually do is use my ruler to find my half inch at the tip here and then use it to find my three and a half up top. And then I just swing my ruler as I move along. I'm three and a half down here and a half up top, but that doesn't always make a lotta sense to everyone in terms of how to do that cutting. That's why I've included those templates so that you don't have to do a lot of math in your head if you don't want to. Okay?

So I have my pieces cut. I have some here that I precut. And now I am ready to sew my points. So I'm gonna get my foundation pattern, and I'm gonna move to the machine and paper piece those. I have my paper piecing pattern all cut out trimmed. I like to trim it a little bit past the edge of this black line, because after I finish paper piecing I'm gonna wanna trim on that solid black line, and I like to just have a little bit of room so I get a nice clean trim. When I'm paper piecing, we're always gonna start with two pieces, and then we are gonna add one and stitch and flip and stitch and flip. When we are working with these wedges, there's a real tendency to want to place them base to base maybe or point to point. But if you look at the pattern you can see the base is always next to a point. The point is always next to the base. So when you're positioning your pieces, you're always gonna position base to point and point to base. So here's my background, and here's my point. If I look at the pattern I can see my point's going to come up, so the base will be on the bottom. This is my point. And then my background, the base is gonna be at the top of the arc. Generally, you can see I need six points here on this pattern, and I need seven background pieces. Sometimes I'm smart enough to, when I'm cutting, to cut a few sort of half pieces to put on the ends, but most of the time I don't remember to do that. So I'll just place a full-size piece at that end and then just trim it later on. Okay, these guys have to be right sides together. Obviously this fabric, the linen doesn't have a right side. This one does. So I'm going to put my right sides together, and whatever piece that I'm going to have positioned in this placement, I need to make sure that that is the one that is next to the paper. So I have my two pieces lined up. I'm gonna put them behind my pattern. I wanna position the edge so that I can see that the edge of those two pieces are a little bit inside from my sewing line. And then I can just go ahead and put it in. Now you might be thinking, don't you need to pin that? Don't you need to make sure that that's lined up all along the whole length of that sewing line? And really, I just need to have it lined up at the top, because I can pin it with the needle in my machine, and then after it's pinned, I can reposition so that the balance of the piece is positioned along the balance of the sewing line. So let me go ahead and put this in the machine, and I'm going to start sewing. I wanna give it a couple stitches, and I wanna end with my needle down. Then I can lift my foot, and I can position my piece so that it is about a quarter-inch inside this sewing line. So I'm just peeking. I'm using a little bit of x-ray vision, but really I'm also just lifting up that pattern to see where that line is gonna lay on the piece that's underneath. Once I'm satisfied that it's well positioned, I'm gonna drop my foot and just sew on that line. And you can see, I'm sewing on the inside line here. I am not sewing on the broken line at the edge. That's really meant for sewing the pieces together once I'm finished. So on down the sewing line. Okay. I'm gonna flip over and press that over and just take a look. I have plenty of room here, so I'm looking to see where the edge of that piece is laying with respect to this sewing line. That's the next sewing line that I'm using. I have plenty, plenty of room. These are very generously cut, so I'm fine with that. So now I want to flip that over. There's my magic bottle cap. And I'm gonna just finger press that with whatever your favorite finger pressing tool is. I'm just gonna double check this to see if I have too much bulk up under here. I'm fine with that. It looks like it's about a quarter inch so I'm not gonna trim that right now. So, and I'm gonna take a second background piece, and I wanna lay that behind my pattern. And this is my next sewing line right here. And so I want to make sure that the edge of this piece is about a quarter inch inside that line. And again, I'm gonna pop it in the machine. Couple of stitches. Needle down. Now I can lift this up, and I can see what's goin' on under here. So here's my sewing line right here, and there's the edge of my piece. So I'm gonna swing that so that the edge of that piece right there is about a quarter inch inside that line. Once I'm satisfied with placement I'm gonna sew down this line. (sewing machine whirring) Now, I just wanna say at this

juncture that there's lots of different mistakes that you can make, and I make them regularly. So sometimes I sew a piece on backwards. Sometimes I sew it on upside down. Sometimes I... It gets folded up underneath when I sew. So just reminding you that your seam ripper is your good friend. I'm just gonna put it right here. Because I think I'm probably gonna need it eventually. But just keep that nearby. Making those kinds of mistakes is, well, to me, it's normal, and it's part of the whole process. All right, so I've trimmed that. I'm going to extend and check to see if I have coverage. Again, I have plenty. This is my next sewing line right there. There's the ghost of the edge of my piece, which is a good half inch past that. So I wanna talk just for a second here about how you place your pieces. I learned to paper piece sort of by myself in a room, and then I came out of the room and I realized that other people were using different tools and different methods for lining up their pieces. So I just wanna talk about that a little bit. A lotta people like to line up the edges of their pieces. So I might wanna line this up here and sew it on and then flip. But if you're going to do that, you need to make sure that you trim this piece here so that it is a quarter inch past the sewing line before you line the next piece up against it. So how I would do that, if I were going to do that, would be I would fold my paper along this line here, which is my next sewing line. So let me just fold there. And now you can see there's quite a bit of fabric. Actually, it's a little hard for you to see. I'm gonna move it over here because the fabric and the mat are the same color. So you can see here, it's quite a bit more than a quarter inch. So if I do want to line up my edges, then I wanna trim that. So I'm going to measure at about a quarter inch. You may have an add a quarter ruler, and you can use that. However it is you wanna do it is fine. And I'm just going to lop that off so that I have an even quarter inch extending past the sewing line. Then I can take my piece, and I'm lookin' here, I can see there's my point. My next point is gonna go here. In order for it to end up where I need it to be I need to sew it on like this, and then I'm gonna flip it. So since I have pre-trimmed that edge, I can just line that up, and then I can turn it over, and bring it back over to the machine, and go ahead and sew that line. And since I've done that pre-trimming, so I know it's lining up, I don't have to lift and check. Now I'm just showing you this because it's a one way that people do position their pieces. It's not what I generally do, but I know that it's nice to have more than one way to think about how to skin this cat, as it were. So I'm just throwing that in there as an extra option for you. So you can see it's just a nice quarter inch there. And if I flip, and then I check, I can see, again, that I have plenty of room there past my next sewing line. I'm gonna give that another little press with the magic bottle cap. And we're just gonna continue this along the whole arc until we've pieced six points with their backgrounds, and then we will have a finished arc. We've finished our pickled wedges. Here it is. Yay. I'm gonna give this a quick trim. And then let's talk a little bit about how these things can go together. So again, same little trim. On these curves I do find that moving the piece rather than trying to torque the blade is useful. There we are. Yay, okay. You can mix your colors, you can mix your patterns, you can throw a whole lot of things together. And if you remember with the sliced pickles your regular full block is made from two arcs, two shoulders, two squares, and a football. Same thing here. Those same components will fit all of these variations. So when you put your quilt together, you can use one or you can use all of the variations in the same quilt. Everything will fit together. So I do have a little mock up of these nice little arcs together. And you can see here I have two sets of arcs in this cute sort of rick rack, funny little rick rack color, and two in this blue and pink. And I've matched it up with some cross weaves here in brown and this sort of blue and and purple mixed together. This is another of the fabrics that I love to use is a cross weave, also known maybe as a shot cotton, and that's a fabric where you have one color thread in the warp and another color in the weft, and it gives you this sort of shimmery depth in that fabric

and beautiful colors. It's great fun to use. So here we are with a finished four block unit with two different kinds of pickled wedges in it. And I love these pickled wedges. I love to mix all of these patterns together. Let's move on to another variation.

Pickled geese

- The next chapter in our pickle dish adventure is our pickled geese. Now all of these variations are based on classic quilt forms, which we see again and again in classic and now in modern quilts. The pickled geese are flying geese that are moving in a curve. You can download your pattern with geese going in two different directions. Flying geese are directional. You can see here that these appear to be flying counterclockwise. But in actuality, when you finish piecing your arc of geese, they will be flying the other way because your piece is going to appear on the non-printed side of your pattern. So I have put the directionality of the geese on the pattern. And I've done this because I thought I was bright enough to figure out that they switch, and yet I kept pulling the wrong direction of geese when I was planning a quilt. So I decided to be very clear about it. So check your pattern and think about whether you want to incorporate that directionality into your design. And if you are going to, you know, work something where you have geese, you know, traveling in a circle and they're connected with each other, you wanna make sure that all of those pattern pieces that you're pulling the right directional item. Let's talk about how to cut the pieces for this pattern. I've already cut both of the pieces and we're gonna need two. You're gonna need some triangles to represent your geese and you're gonna need some wedges, which will cover the sky portion, i.e. the background in your arc where the geese, the sky across which they're flying. Just as with our last pattern, you can see that I have some templates printed out. So you can follow the directions that are written on the pattern in terms of how to cut them or you can just use the templates. I've already cut a bunch of my wedges here. So I'm just gonna do a quick demo on how to cut your geese. We're gonna cut those from a square of fabric. And let's see, what size did we cut these? Okay, so these are at 4 1/2. So we're gonna cut 4 1/2 inch squares and then we're going to cut them on the diagonal to get our geese. So let me pop over here and cut my 4 1/2. One, two, three, four and a half. Sometimes I have to count over if I'm not really familiar with the ruler. It's funny how dependent I get on the same tools all the time. Okay, so here we are. Let me finish out my 4 1/2 inch square, okay. And then I'm just gonna take my ruler, put it diagonally down the center of that square, and cut. And there is my set of geese. And I have a variety here. I've chosen to go with some red and white prints or mostly red and white. Red and white is a real popular traditional color combination. Okay, so I have my wedges and I have my geese, and so that means I'm ready to start sewing. The paper piecing on the geese is gonna be a little bit different than the paper piecing on either the sliced pickles or the pickle wedges. So I'm going to start with my lovely red polka dot here. And I'm going to be piecing from the base end of the goose. You can't start from the point end it is not gonna work. I've tried it a number of times, won't work. So you need to make sure that you're starting whether it's a counterclockwise goose or a clockwise goose. You need to make sure that you're starting at the base end of the goose. And what we're gonna do basically is to lay a goose in, piece in the background and then piece in the sky along the bottom of the goose. It doesn't matter which one you do first. You can do inside, outside. You can do outside, inside, doesn't matter. We're gonna use the same size of wedge to cover both of these sky portions. You can see that this size here, because it's on the inside curve, is smaller. This one here, because it's on the outside of the curve, is bigger. So we're using, again, this just one shape of wedge. And if you look at the space that we're covering, you can see that if I look at this space, the sharpest point is

right here at the end on the inside of the curve. And so that this piece is gonna fit better when it's pointing in. Here, this space, the sharpest point is here towards the outside edge of that curve. And so that means that this piece is gonna fit better pointing out. I'm gonna pick, let's go with this polka dot because it's so vivid. And just as before, I'm gonna start with two pieces. And then each time I add a piece, I'm gonna be adding one piece and stitching and flipping. And again, we're gonna look at this spot. I'm gonna start up here. It's best if this wedge is positioned with its point pointing towards the outside. So we're gonna finish up like that, which means we need to sew it on like that and then flip. So with that knowledge, I'm gonna come back over on this side. I just wanna make sure that I'm positioning that goose so that he's covering past my sewing line. Looks good there. And again, just as with the other paper piecing, I don't need to position the entire piece. I just need to make sure I'm in the right place up here at the top. And then I can position once I have my needle in the piece. So let me just find my foot pedal here and give myself a few stitches. And then I wanna end with my needle down. And now I can lift up and peek and see what's going on. Now it's a little more awkward with the goose because the end point is in the middle of the arc rather than at the end. So you know, one ends up doing a little bit of flipping and you know, flapping, get it? Put in the right place. But eventually you figure out. All right, this is running, this edge is running down this sewing line about a quarter inch outside of that line. So I am comfortable with that. So I'm gonna go ahead and sew down to the end. Now again, since these shapes are a little bit different than the shapes we were using before, we're gonna be ending in the middle of the arc. So when I get to that point of that goose, I'm gonna give myself a few extra stitches. Three, you know, maybe four. And then I'm gonna go ahead and trim. And it will become clear in a minute what those extra stitches are gonna help me with. So we've sewn down here and we've ended about three or four stitches past the nose of that goose. So I'm gonna flip it over and extend that seam just to make sure I'm covering what I need to cover. And I can see that I have plenty of room there. I'm way past the edge up here, and I have plenty of space here on the other side of this sewing line. I wanna double check this to see whether I think maybe I need to trim a little bit just for bulk. I think I might give this a little trim just to keep things from getting too many layers going at the same time. Then I'm gonna give this a press. And again, whatever your favorite pressing tool is. I'm a big fan of the bottle cap. All right, now it's time for my second piece of sky. So basically we'll be going goose, sky, sky, goose, sky, sky. So let's get a little sky in here. And again, when I'm looking at this shape, the sharpest angle is up at this end. So I'm going to angle the point of that wedge up towards the center of the arc. So it's gonna go on like that and it's gonna flip. Coming back to this side. I'm gonna get myself in there. I'm gonna give myself a couple of stitches, needle down, and then just double check to make sure that this is positioned properly. And I'm looking, here's my edge, there's my sewing line, okay? We're gonna sew down towards the point of that goose again. I'm gonna get to the point and then I'm gonna give it one, two, three extra stitches. Pull that out and clip. I wanna flip and make sure that I have coverage because these inside pieces of sky are smaller that you're rarely gonna have an issue with this wedge covering that space. But it's good to check anyway. And I'm gonna check to see if I need to adjust for bulk, which I think I do not. This, I'm working with a linen here which I love, love, love. But linen is a little bit tough to take a press. So if I feel like this is not taking that crease, although I'm doing pretty good here today, this is where I might get up a little bit more frequently and hit that with the iron just to make sure that it's laying flat. All right, so now here I am. It's time for a goose. So I'm gonna choose my goose. It's gonna end up like that which means I need to sew him on like this. So I'm gonna go over to my sewing side. And I'm gonna position that goose so that I can see about the same amount of wingtip on the top and on the bottom, okay? So that means

that this goose is fairly well distributed top to bottom on this arc. I wanna go ahead and pop this in give myself a couple of stitches, stop it, needle down. And then I'm just gonna peek under here. And I'm going to adjust this. Again here's my sewing line, peeking under here. I'm gonna move that over, so it's about a quarter inch inside that line. Now you can see here that I have this place where my stitches are crossing. And if you remember, we gave it a couple of extra stitches when we got to the nose of that goose. This is gonna tell me where this point is situated on the other side. I can't see it, right? But I know where it is because of the stitching that's in there. So when I sew down this line, I wanna position myself to sew just about through or maybe a little bit to the left of those crossed lines. And that's gonna give me a nice meet between my geese as they fly on this arc, okay? It's nice to be able to see, you know, to figure out where it needs to go because I can't see it. That's the thing about paper piecing. There's all sorts of, you know, mental games that you have to play in order to figure out where things are and keep yourself where you need to be. Alrighty, so I'm gonna flip this now, and you can see right there that point comes up very nicely up against the back of this goose. So that's why we paper piece so that we can have these nice points and a nice meet, but you don't have to worry too much about how precise you are because you're just sewing on the line. I'm going to go ahead and trim this again to a quarter inch maybe a little scant quarter inch, just to avoid having too many layers of fabric lying up in there. Flip it out, I'm gonna give it a press. Ooh, that's pretty Okay, and now some more sky. And we're gonna just continue this all the way down to the end of the arc. There's five geese in this arc, so it shouldn't take too long. And then once you're finished with your piecing, you're gonna trim and remove your paper. And then you'll be ready to start thinking about assembling your block. We finished piecing our goose arc. And then I did put it together in a full block. I have a nice mix of fabrics and colors here. I have the red and white in my arc, and then this black and white in the corners. And the directionality of the geese in these arcs are gonna give you real movement in that quilt.

Diced pickles

- And now we're ready for our last variation on the pickle dish. And this one I'm calling diced pickles. And what that's gonna give you is a curved checkerboard which you can run around your quilt. We're gonna do this on the same pattern as the sliced pickles and we're gonna do it with a prepared strip set. We need to cut strips from two colors of fabric. I'm using solids here. You can see, I have a blue and a purple. These are cut two and three quarters inches wide. And then I need to sew them together with a quarter inch seam allowance so that I can then cut units to apply to the sliced pickle diced pickle paper piecing template. So I'm gonna trot over here to the machine and go ahead and sew a nice even quarter inch seam allowance on these two strips. I'm just gonna pop this in the machine and give myself a nice quarter inch seam here. One of the things that happens when you're sewing strips is sometimes the pressure on the presser foot makes the pressure different in your seam because of the feed dogs that are running underneath your piece. So in order to equalize that to keep from getting that curve, sometimes you'll get a curve in a pieced strip, I like to put my index finger in between the two layers. That puts a little bit of drag on the layer underneath and sort of equalizes the pressure differential that you sometimes get when you're sewing strips. So I'm going to pop my finger in there and go ahead and sew that seam. (sewing machine whirring) The other thing that is helpful, having my finger in there is that I can turn my wrist to work on evening these edges here. And as always, I wanna keep my edges even and I want to focus on that quarter inch seam allowance. (sewing machine whirring) Now I have a whole selvage to selvage peace here. (sewing machine whirring) So it takes a little minute to get all the way to the end. (sewing machine

whirring) So then I'm gonna pull this out and I'm going to press my seam allowance to one side. You can do this with your favorite finger pressing technique or you can get up and hit it with the iron. Either one works. I'm just gonna get a crease in there. One of the reasons I want to have a good crease in here is that we're gonna need to nest these seams in order to get the effect that we want on this piece. And what we're gonna be doing is aligning the center seam with the center line on the pattern. And that way, that center line will follow the curve of the arc and you'll get the illusion of a curved checkerboard on your arc which is really quite sweet. You do have to do this prep with your strip sets, but once you've done that and once you've gotten your pieces cut and your first two pieces aligned, this one actually goes pretty quickly, so it's a nice variation to have in your arsenal in terms of being able to produce different effects with your piecing. All right, so we're gonna pop over here and cut my sections. I start by lining the upper edge of my strip set with the horizontal line on my mat and then I'm gonna line my ruler up with the vertical lines. Again, that's just gonna give me a nice 90 degree cut and I'll make sure that it just cuts down on the things that can go wrong. I'm gonna line this up. I'm gonna pop off my selvage edges here. And for one arc, I'm going to need six pieces and I'm gonna cut those three inches wide. Now, this ruler happens to be three inches wide so I'm just going to cut them the width of this ruler. So there's two. I folded my strip set here just so that the cutting will go a little faster. So there's two units. There's four. And there's six. Okay, I'll put this aside for another set. All right, so let's talk about this a little bit. We want to align this center seam here with this center line. And you might say, "Well, how am I going to align something that is straight with a curved line?" And the answer to that is we're going to hit it at these places where the vertical sewing lines intersect with this curved line that runs through the arc. The first thing I'm gonna do is I'm gonna take two of these units and I'm going to alternate the colors, right, so that I get that checkerboard, and then I'm gonna nest those seams. And when I say nest them, I'm gonna push them together. And the edge of this seam down here, because it's pressed this way, is gonna butt up against the edge of this seam up here because it's pressed in the opposite direction. And so that just gives me a way to securely put these two together and make sure that those seam lines are lined up. So I'm gonna use some pins to make sure that that seam line is lined up with that curved line on the pattern. So I wanna put a pin through the place where again, this sewing line intersects with that center curved line. I'm gonna just pop this through here and I wanna hit right at that seam, so I may or may not hit right on it. Oh no, I did not. Let's move that over. Sometimes I can feel where it is with my fingers and get it right in the right spot, and sometimes I have to go a couple times. That one feels a little dull. Let's try this again. Ah, there we go. All right, so you can see that's going right through on the seam line. I'm gonna push that all the way in. And then, I'm going to go to my next intersection here where this sewing line meets the center line. And I'm again, going to push through and I wanna hit right on that seam line. That's not right on it, so I'm gonna shift. Sometimes it takes a couple of tries to hit right. Oh, I think I got it then. Yep. So there, I am right on that line. So I wanna push those all the way through. And what that tells me is I'm lined up with my seam on that center line and that tells me that the pieces are right next to the paper and that they're not shifting. So once I have those in there, I'm gonna put in a couple of other pins. This is a big pin event for me, this one. And I'm going to just secure that because I can't sew it with these guys sticking out the back, right? So I've got to secure this in place before I take those out. Okay, so there we are, secured in place. Now I'm gonna take those marker pins out and I'm gonna sew on this sewing line. Now, on some of these other paper piecing bits that we're doing, it's not all that important that you hit right on the line, but for this one, because we're trying to make sure that we're lined up with that line as we move across the arc, we're gonna try to

hit as carefully as we can right on that sewing line. Alrighty. And maybe I'm not speed demoning it here just because I do wanna stay right on that line. Pull my pins as I get (sewing machine whirring) to that point. Okay. All right, so let's look at what we've got here. What I wanna see when I open this up is I wanna see a little directional turn going on here, which I do have. I want to take one of my pins then and check to see that I am still hitting that line. Okay, let's talk about this. When I put this one in, do you see how far over I am here? I need to have that guy moved over a little bit because I don't have enough reach to hit my next line. So I'm gonna take that out double quick and I'm gonna reposition. This is where you get to see how nicely this funny little ripper works. All right, let's take that out. All right. Sorry about that, but that's what happens sometimes. All right, let's reposition to make sure that we have move this over far enough so that when we flip that back piece, I'll have coverage to this line. So we're gonna sort of snug it up to this edge here. And one more time, push the pin through. Oh, that's right on the money. Okay, great. Now we're gonna take the next one and push the pin through. Not quite. We'll roll it down a little. There we go, all right. So, once we have our pins all the way in, I'm going to pin up at the top here just to keep it lined up. And then I'm going pin farther down to keep that lined up. Okey-dokey. Pull out these pins since we can't sew with those guys in. And give this one more try. (sewing machine whirring) All right. Let's see if we reach on this one. I always like to check before I trim because once you've trimmed off that extra, you're out of luck, you gotta start over. Okay, we do have reach here, so that's great. All right. So we're gonna need to check a few things on this to make sure that we have proper alignment. So one, I want to press this over and just take a look at it and see that I can perceive a start of a turn in that line, which I can. Then, I want to take another pin and push it through at the next place where the sewing line crosses the center line. And I'm gonna push that pin through and I want it to hit right on that place. And it does, so that's good. Two good signs. Now, if I have gotten this alignment right on this next shot, then I should be able to just nest this seam. So you can see I have this seam pressed this way and this one pressed this way. I should be able to put these together and just nest them. And by nest I mean you feel along there and you can feel the edge of that seam pushed up against the other edge of the seam, okay? And by nesting those seams, I'm aligning this piece with the other one. And when I sew on that sewing line, that change in angle's gonna translate over to the next area, so hopefully, this will translate properly and we'll get another turn on our progression of seams. So let's see if we get lucky here. (sewing machine whirring) All right. Okay, so let's flip this over. And oh good, I'm getting a turn. So that turn is continuing here. And I'm just gonna feel here. I can't put the pin through, but I can feel with my finger underneath that that seam is right there. Push that through and it is hitting right where it should, so that's great. So we're gonna give it a little press again. You can get up and press with the iron if you want to. Little spare threads in there. So now my next piece is gonna go on and I want to, again, have those colors opposite and nest those seams. So this next piece is lined up, the center seam is lined up just like the one previous, and then I can lift and pop it into the machine again and sew down the line. (sewing machine whirring) So you can see, once you get that initial alignment set, this one goes pretty quickly. I'll get the extra threads out of here. All right. I'm gonna check. Let me trim some of that out. For some reason, I seem to always forget about the trimming on this. The good part of that is that once you take the paper out, it's really quite easy to go back and trim because there's not a lot happening up in there. Okay, I'm gonna check again to make sure I'm still lined up with that center line, and I am. Another piece. Make sure my colors are opposing. Nest those seams. Turn and stitch. (sewing machine whirring) Let's flip before we trim. And I'm feeling for that meet there. Feels good, but let's just double check. Put through here. We're hitting right on that line, so we're good. I'm gonna come back, trim out.

Little press, and here comes my last piece. And you can see we do have a really nice... Let me get that thread out of there. A really nice curve coming up. And it is definitely a succession of straight lines, right? Because they're straight seams, but somehow that curve, that succession of angles seems to tell the eye that I have a curved checkerboard there. So I wanna nest all along that seam and then flip. (sewing machine whirring) Okey dokey. Let's check and see that our last one is falling in line as it should. So you can see again, we have that nice curve moving all the way across and a pretty nice little checkerboard. So now, I'm gonna need to trim that and remove the paper and then it can be used in the same configuration as any of the other variations on the pickle dish. We finished up our diced pickle arc and you can see here we have a block that's finished. I have to say that I had some help picking these colors but I think it looks great. So you can see here you get a whole different kind of energy with these solids and a little dash of black and white polka dot in the middle. So there is your diced pickle block. I have here an example of a pickle dish quilt. And as a matter of fact, this is the first pickle dish quilt that I ever made. It's made from scraps from African fabric in primary colors. I had made another quilt and I had all these scraps left so I thought I could use them up with the pickle dish. And I remembered that I sewed all of the big curve seams before I came down and started sewing the little ones, so I got my curved-seam mojo before I attacked all the little ones. But the fact is, when you do a quilt this big, eventually you get good at whatever it is that you're doing. So, the pickle dish is an old pattern. These curves are something that people have been putting into their quilts for generations. And I love the way this one came out. I generally send my quilts out to be quilted. I'm not a big quilter myself. If you are looking at my quilts and you see a quilt with an elaborate pattern, you'll know that I did not quilt it. If you see a quilt with a lot of straight lines, it's probably my quilting. I love this quilt. You can see here that I chose a different fabric for the little football centers than the background. I have this sort of gold batik in the background, but this darker midnight blue with the spots on it for the footballs and I really like the way this turned out. So this is the sliced pickles, that's the first one. And this is the simplest of the pickle dish options. Underneath, I have another quilt. This one is all with the pickled wedges. And this was a group quilt. So quilters like to get together and do group projects. Quilting is an oddly solitary and yet social occupation. And this quilt was made for a friend of ours who was undergoing cancer treatment, so this was her chemo quilt. And so, we all got together and we chose some fabrics and put them all together. I can't remember how many people were involved in it, but folks made blocks and then we put them together and then another person did the quilting, so there were a whole lot of hands in on this project. And I love it because of the person who got it and also just because of the group nature of the construction of this quilt. Again, you can see here we have the background fabric is the same color as the footballs, so you get a little bit of a different feel from it. It feels more as though these interlocking circles of these points are laying on top of this blue background and it came out really nicely, I thought. This one has been washed. You can see that it's a little bit puckered and it's sort of soft and comfortable. So, this is how a quilt might look if you chose to go with all of the pickled wedges. And if you see the border here, we took the border with many of the fabrics that were used in the quilt and just did a little straight border with just strips of those fabrics and then there's this really delicious background. So there's lots of ways that you can bring color into the quilt, depending on how you piece it, depending on what border, what binding and what backing you put on it. I think this one was a real success. So now that you have all of these four pickle dish variations in your toolkit, you can take that information and you can turn that into the quilt that you wanna make. You've seen that we've had lots of different fabrics. We've worked with solids, we've worked with patterns, we've worked with color mixed with black and

white. There are lots of different things you can do. There's really no end to the options that you have. Also, in terms of how you wanna lay your quilt out, there's a lot of different ways that you can do that. You've seen samples that were just four on a top. You've seen this one, which I think this is 16. This would be maybe a twin size quilt. But you know, you don't have to make a huge quilt. You can take six of these blocks and you can run them together into a table runner. You can do smaller pieces. I happen to be a big quilt girl. I like a big quilt and I like making the blocks. I like making as many as I can come up with and then throwing them together into a quilt, but that's not the only way that you need to work. You can make smaller projects and you can set them differently. Here, you've seen that we have the blocks set so that you can see that sort of interlocking pattern of the blocks as they come together, but you can angle them all in one direction. Maybe you wanted to have all of these sort of oval shapes lined up in a certain way, all of them going in one direction. Just because this is the traditional way that these quilts are usually set doesn't mean that that's the way you have to do it. Enjoy playing with these blocks, putting them together in various combinations and I encourage you to post your quilts to the class gallery. I would love to see what you come up with. I can't wait to see what comes from all of these variations on the pickle dish.