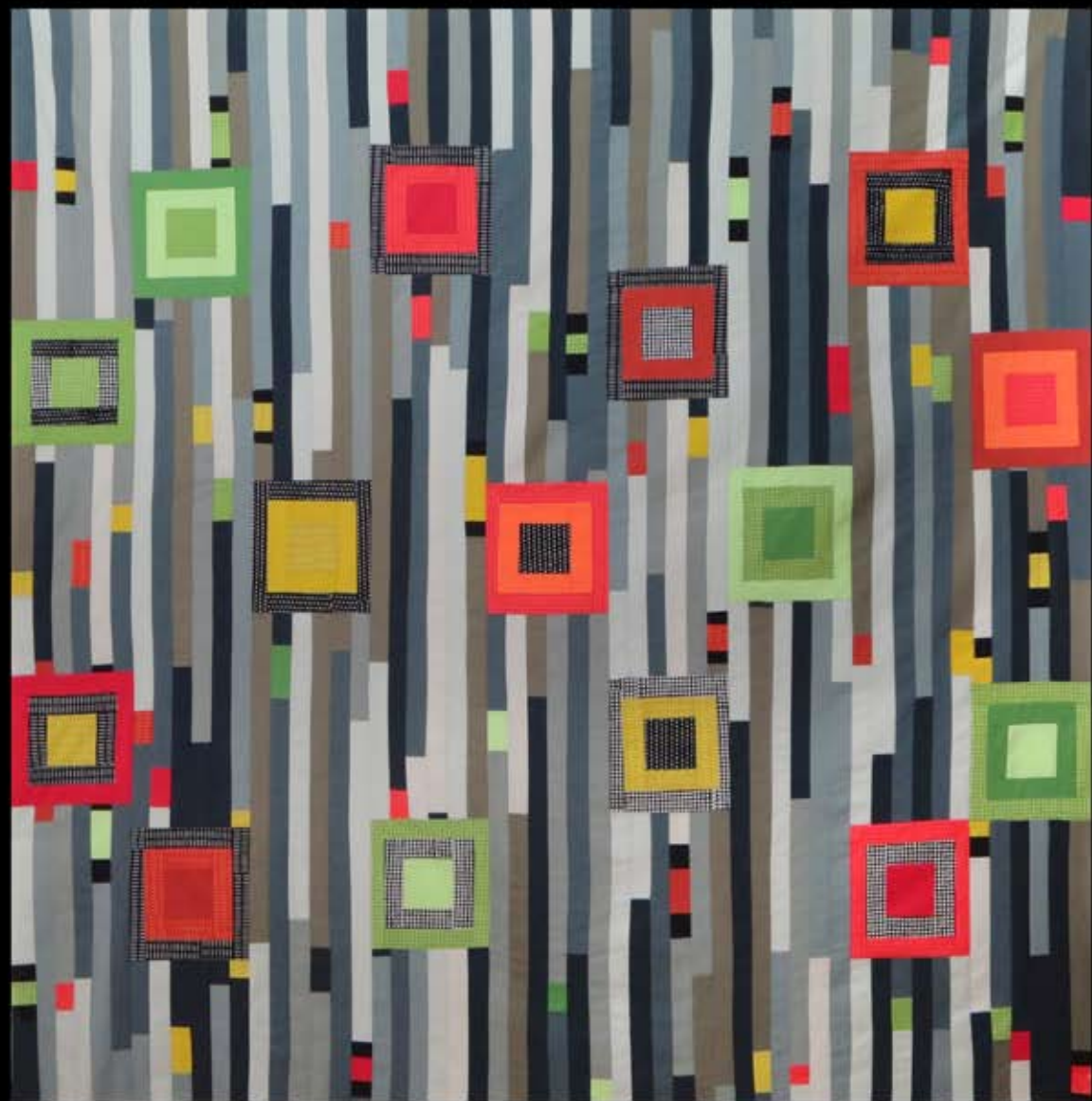


LIGHTS ON BROADWAY

ME+
YOU

Quilt design by Leslie Tucker Jenison
featuring fabrics from the Indah Solids & Hand-dyed Batiks

Finished Size 51" x 53"



Free pattern available from

Hollman
CALIFORNIA-INTERNATIONAL FABRICS



Fabrics	1 Kit	12 Kits	Fabrics cont...	1 Kit	12 Kits
A - S# 100-436-Eucalyptus	$\frac{3}{4}$ yard	9 yards	L - S# 100-178-Leaf	$\frac{3}{4}$ yard	3 yards
B - S# 100-126-Birch	$\frac{3}{4}$ yard	9 yards	M - S# 101-178-Leaf	$\frac{3}{4}$ yard	3 yards
C - S# 100-620-Flint	$\frac{3}{4}$ yard	9 yards	N - S# 100-142-Pistachio	$\frac{3}{4}$ yard	3 yards
D - S# 100-611-River Rock	$\frac{3}{4}$ yard	9 yards	O - S# 100-499-Chartreuse	$\frac{3}{4}$ yard	3 yards
E - S# 100-426-Oregano	$\frac{3}{4}$ yard	9 yards	P - S# 103-499-Chartreuse	$\frac{3}{4}$ yard	3 yards
F - S# 100-380-Mineral	$\frac{3}{4}$ yard	9 yards	Q - S# 100-629-Deep Red	$\frac{3}{4}$ yard	3 yards
G - S# 100-19-Navy	$\frac{3}{4}$ yard	9 yards	R - S# 102-344-Tomato	$\frac{3}{4}$ yard	3 yards
H - S# 101-163-Zebra	$\frac{3}{4}$ yard	3 yards	S - S# 100-628-Cadmium Orange	$\frac{3}{4}$ yard	3 yards
I - S# 102-163-Zebra	$\frac{3}{4}$ yard	3 yards	T - S# 100-626-Burnt Sienna	$\frac{3}{4}$ yard	3 yards
J - S# 103-163-Zebra	$\frac{3}{4}$ yard	3 yards	U - S# 103-100-Adobe	$\frac{3}{4}$ yard	3 yards
K - S# 100-354-Kelly	$\frac{3}{4}$ yard	3 yards	V - S# 100-122-Jet	FQ	3 yards

Note: These are estimated yardages. Final yardages will be on pattern.*Binding of your choice $\frac{3}{4}$ yards (1 kit); 6 yards (12 kits)
 BACKING: "Lights on Broadway coordinate of your choice. $3\frac{1}{2}$ yards (1 kit); 42 yards (12 kits)



S#100
436-Eucalyptus



S#100
126-Birch



S#100
620-Flint



S#100
611-River Rock



S#100
426-Oregano



S#100
380-Mineral



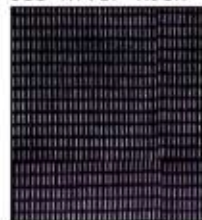
S#100
19-Navy



S#101
163-Zebra



S#102
163-Zebra



S#103
163-Zebra



S#100
354-Kelly



S#100
178-Leaf



S#101
178-Leaf



S#100
142-Pistachio



S#100
499-Chartreuse



S#103
499-Chartreuse



S#100
629-Deep Red



S#102
344-Tomato



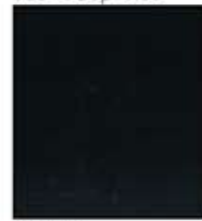
S#100
628-Cadmium Orange



S#100
626-Burnt Sienna



S#103
100-Adobe



S#100
122-Jet

View swatches and download quilt patterns at
hoffmanfabrics.com

Featuring Indah Solids & Hand-dyed Batiks by Me + You,
a division of Hoffman California Fabrics

Quilt design/pattern/how-to by Leslie Tucker Jenison ©2015

FABRICS USED

Style #100 Indah Solids used = $\frac{3}{4}$ yard each of neutrals:

Eucalyptus (436)
Birch (126)
Flint (620)
River Rock (611)
Oregano (426)
Mineral (380)
Navy (19)

Plus $\frac{1}{4}$ yard each of Style #100 Indah Solids, along with Hand-dyed Batiks in black-and-white prints and color-on-color prints:

Style #101 in color 163-Zebra
Style #102 in color 163-Zebra
Style #103 in 163-Zebra
Style #100 in 354-Kelly
Style #100 in 178-Leaf
Style #101 in 178-Leaf
Style #100 in 142-Pistachio
Style #100 in 499-Chartreuse
Style #103 in 499-Chartreuse
Style #100 in 629-Deep Red
Style #102 in 344-Tomato
Style #100 in 628-Cadmium Orange
Style #100 in 626-Burnt Sienna
Style #100 in 103-Adobe

And 1 fat quarter of Jet (solid black)

SPECIAL DISCLAIMER: You may have leftover portions of each fabric. I am purposely listing generous cuts because your consideration of the amount and your preference for each color and neutral may differ from my own. Remember, leftover bits may be used in the creation of the quilt binding and label!

INSTRUCTIONS

1) Large Square “Inclusions”:

a) Cut 3” squares of each color solid, color print, and the black and white prints. I recommend cutting 2 of each color. You may have 2 of the same color or print but you can vary the surrounding strips to individualize the block.

b) With the remaining portions cut 1.5” strips. Using the strips, choose two prints or solids for each 3” block. You may wish to keep squares and strips in the same color family, or vary them according to your preference.

One color will become the first row to surround the square, and the second will create the outside border of the block. First, stitch the fabric to two sides of each 3” block. Press, trim, and add the same color strips to the top and bottom of the block. Press and trim to even edges.

Using the color or print for the outer border, first add the strip to the sides that have the shortest strips, then the remaining sides. Press and trim.

2) Strip-pieced sections:

Neutral (Gray, Tan, Navy Solids):

An equal distribution of the neutrals is preferable, but the length of the 1.5” strips should vary to add visual interest.

a) Cut ½ yard of each neutral solid (gray, tan, brown, and navy) into (12) 1.5” strips. Depending on the choice of neutrals and finished size you opt for, you may need to cut additional strips.

b) Cut one 1.5” strip of each color solid & print. These will be used as smaller “inclusions” in the neutral strip panels.

c) Place your 1.5 inch strips next to your sewing station.

d) Choose among your neutral strips and cut part of one length (and be sure to trim the selvages prior to piecing), select another neutral and cut a different length from the strip. (Keep the remaining piece of each strip as you will use most or all of them).

e) Piece one end of the second strip to the end of the first. Select another neutral and cut a different length of it, piece to the end of the previous.

f) Now, select one of the color solids or prints, cut a piece between 1 and 5 inches and piece on the end of the others. Continue this process, alternating between neutral shades and randomly inserting the colors and prints. I inserted a pop of color between every 2 or three neutral lengths. These color pieces should be added randomly! Varying the length of all these pieces will add to the fun!

g) Periodically, cut two small pieces of a black strip and piece them into the long strip with a color or print inserted between the blacks. This “pops” the color and adds interest and depth to the surface.

h) Continue piecing until you have a very long continuous strip. It will be crazy-long! Eventually, these will be combined to create sections that are 48” in length, so hang in there! It is okay! Press seams.

i) Take one end of the long pieced strip and place it, right sides together, to the other end of the strip. Stitch one side from ends to the folded center. Cut off the folded end, open and press. Don’t worry too much if it gets twisted at the end: you can cut it open to finish stitching it.

Join three such stitched strips together (making a total of six of these narrow strips pieced together to establish one section). Begin with all the strip sections at 48 inches and even them up once the large block inclusions have been added to each section.

3) Inserting the Large Block Inclusions:

Once the desired length and width of the piece has been established insert the larger block inclusions.

a) The 6 strip panel is cut in the area where the block will be inserted.

b) Note: the large block will be slightly wider than the 6 strip panel.

c) Center the large block so the excessive width is distributed over both edges. Stitch and press.

d) Trim edges of each block to the width of the 6 strip panel.

e) Repeat with the rest of the strip-pieced sections, inserting the larger blocks where desired.

*Note: I alternated one or two large blocks per vertical row, but this can be done according to your preference.

Be sure to step back and look at your construction from a distance to position the block colors in a pleasing fashion.

F) Once these vertical panels have been constructed they are joined together, left to right, pressed, and the edges trimmed.

Variation # 1: This panel could be part of a larger quilt by adding wide solid borders to create a “negative space”.

Variation #2: Cluster all the large Block Inclusions together! Use the strip-pieced sections to “surround” the blocks!

Quilting: The quilting was done on both a longarm (for the background neutrals) and a domestic machine for the colored inclusions (both small and large). It was all done with unmarked free-motion quilting.

Thread: The thread was matched to the tones of the fabric, both the colors and the neutrals. It is a combination of cotton and trilobal polyester.

Binding: Choose one of our favorite neutral shades for a solid binding, or piece leftover strips, end-to-end, for a different look, if you choose to have a traditional binding.

This quilt was finished with a facing technique so the facing selected was matched to the back.