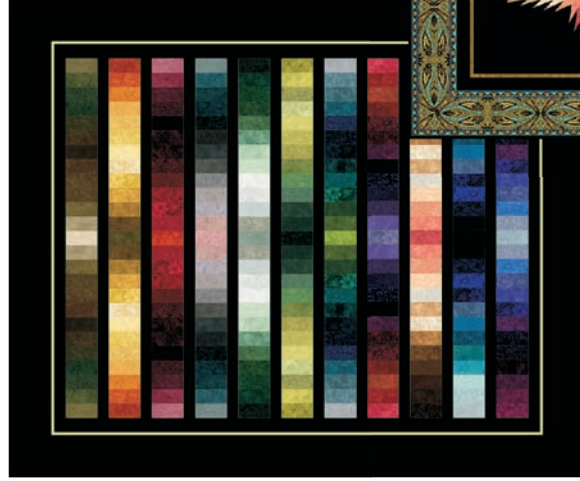


Don't Miss These Exciting Patterns by Renowned Quilter Jinny Beyer.
Each quilt features fabrics from the Jinny Beyer Palette, 150 tone-on-tone blenders that shade together in a complete spectrum of color.



Spectrum
67" x 81½"



Crystal Star
54" square



Woven Ribbons
58" square

Visit www.rjrfabrics.com and
www.jinnybeyer.com
for more.

Evening Lily Quilt

Designed by Jinny Beyer



Finishes 76½" x 91½"

Jinny Beyer



#quiltwithlove

All seam allowances are $\frac{1}{4}$ -inch. WOF = Width of Fabric (40"); LOF = Length of Fabric. Press seams after sewing. Read the entire pattern before beginning.

Evening Lily rewards the careful, accurate quiltmaker with a bold, dramatic design. Although there are no advanced techniques used in the quilt, there are several things to keep in mind:

- Over-sized templates are needed to cut out each quilt section. A template section is provided at the back of the pattern; templates must be copied and/or enlarged before using. A sheet of full-sized templates printed on pattern tissue is also available for purchase from JINNY BEYER STUDIO at www.jinnybeyer.com.
- The quilt has four quadrants: two regular and two reversed. Regular and reversed sections might look similar, but they cannot be used interchangeably. Be sure to label all sections as you cut and construct them.
- Accurate cutting and seam allowances are critical. Most sections are made from sets of eight strips: a small error compounded seven or eight times can add up to a significant variance. **As you strip-piece, check your strips' widths against the templates: some strips finish unusual sizes so you may need to adjust your seam allowance or needle position.**
- All sections in the quilt have at least some bias edges which can stretch, distorting the quilt sections. Handle bias-edged fabric strips and sections carefully, and consider using fabric starch to stiffen the fabric before cutting and sewing.
- There are many gentle set-in seams when assembling the quilt center. The key here is to keep the seam allowances free: always start and stop stitching at the seam intersection dots.

Above all, enjoy the process. This quilt cannot be made quickly, but few masterpieces can!

Step 1: Cut Fabric

Fabrics 1-28. Follow the cutting instructions on page 7 to cut the fabric.

Fabric 29 (Border Print)

The border print fabric has six wide stripes and seven narrow stripes, separated by a solid area that is used for seam allowances (Diagram 1). When separating the stripes, always cut in the center of this seam allowance area, ensuring there is at least $\frac{1}{4}$ " of fabric beyond the design area.

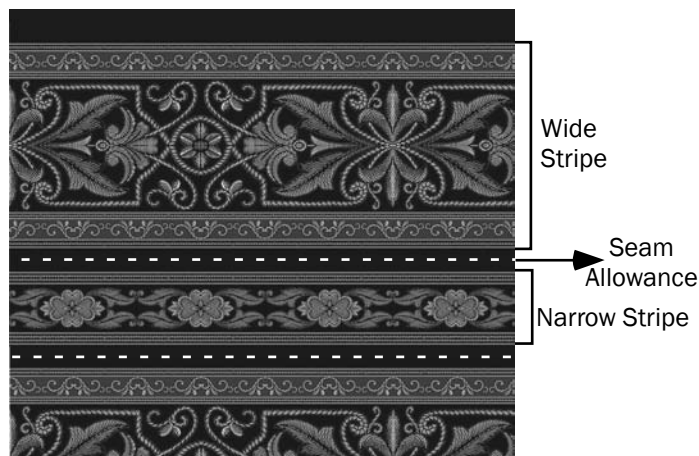


Diagram 1. A seam allowance area separates each of the design stripes in the border print fabric.

Separate and reserve the stripes as follows.

- From each selvedge edge, remove a narrow stripe and set aside; they will not be used in this project.
- Cut a LOF piece that includes a wide/narrow/wide stripe plus seam allowances (roughly $11\frac{1}{4}$ " wide); do not separate the stripes within!
From this LOF piece,
 - cut one section measuring 55" in length for Template A/Ar.
 - cut one section measuring 30" in length for Template J/Jr

Reserve the remaining piece for Template K/Kr.

Separate the remaining stripes by cutting in the seam allowance area between them.

From the four **wide** stripes:

- from each of two wide stripes, cut one piece measuring 90" for Border 3 (top/bottom). Reserve the remainder for Template K/Kr.
- from each the two remaining wide stripes, cut two pieces measuring 58" for Border 3 (sides).

From the four **narrow** stripes:

- set aside one narrow stripe which is not used.
- from each of two narrow stripes, cut one piece measuring 68" (top/bottom) and one measuring 45" for Border 1 (sides).
- from the remaining stripe, cut two pieces each measuring 45" for Border 1 (sides).

For each of the Border 1 and 3 pieces, trim the seam allowance area to $\frac{1}{4}$ " -wide if necessary. (Please note that four side pieces are required for each border; the sides must be pieced to allow the fabric design to be matched in Step 5.)

For a video introduction to using border print fabrics, visit www.jinnybeyer.com/bordertips.

A, J, K Patches. Place see-through template material on the full-sized template patterns. Using a permanent marker, transfer all markings to the plastic templates.

Referring to the note on *Cutting Border Print Patches* below, mark and cut the following from the border print fabric set aside for each template. Label the patches and mark the seam intersection dots on the wrong side of the fabric.

- 2 identical A patches and 2 identical reversed (Ar) patches
- 2 identical J patches and 2 identical reversed (Jr) patches
- 2 identical K patches and 2 identical reversed (Kr) patches

Mark a dot at the seam intersection points on all the patches.

Cutting Patches from Border Print

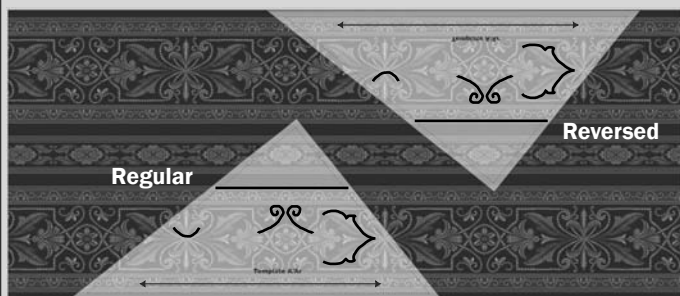
When positioning a template on the fabric, align the dashed sewing line below the grain line arrow on the template just under the outer line on the border print stripe.

When you are satisfied with a template's position, mark a portion of the fabric design on the template. This will help you cut additional identical patches.

Mark on the fabric around the template, then position it elsewhere on the fabric, matching the markings to the fabric.

To mark the reversed patches, flip the template marked side down, aligning the marks on the template with the design motifs on the fabric.

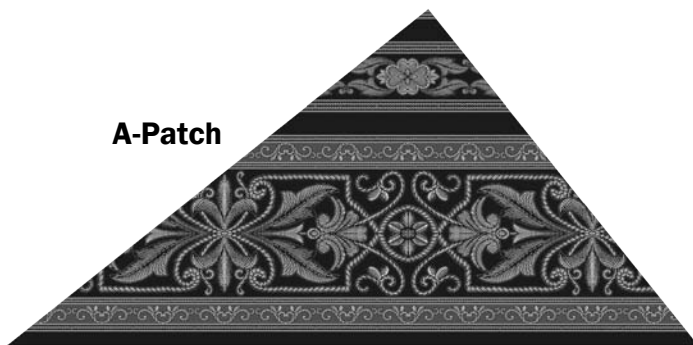
When the required number of patches have been marked, cut them out.



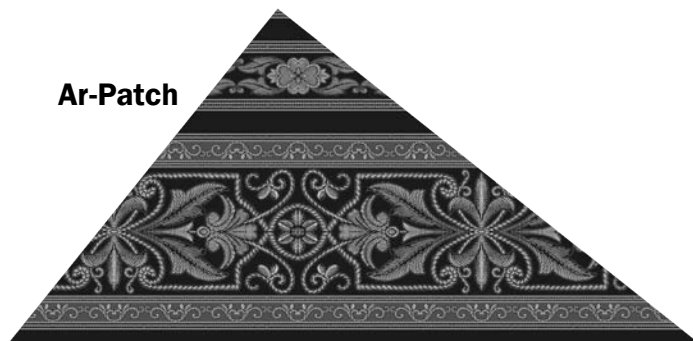
This shows Template A/Ar positioned to cut a regular and a reversed patch from the border print fabric.

The illustrations (right) show how Jinny cut her patches; your patches do not have to match exactly. Although you must position your templates vertically as described in the first paragraph above, you can slide your templates horizontally on the stripes, capturing a different portion of the design if you prefer.

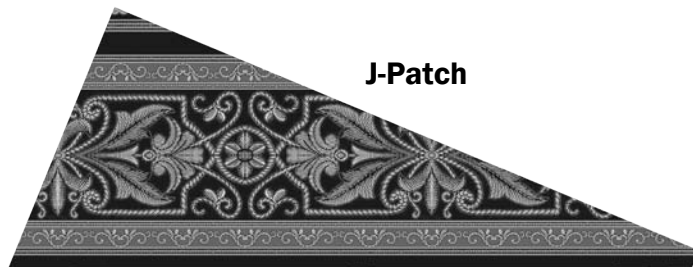
A-Patch



Ar-Patch



J-Patch



Jr-Patch



K-Patch



Kr-Patch



Step 2: Sections B, E, F, H, I

Working on one section at a time, make two strip-sets for each section, sewing the indicated strips together. Check the sewn strip widths against the template to confirm accuracy; you may need to adjust your needle position or seam allowance. Press seams after sewing.

Using the applicable template, cut two regular sections from one strip-set and two reversed sections from the second strip-set as illustrated in *Diagram 2*, below right. (To cut a reversed section, flip the template over.)

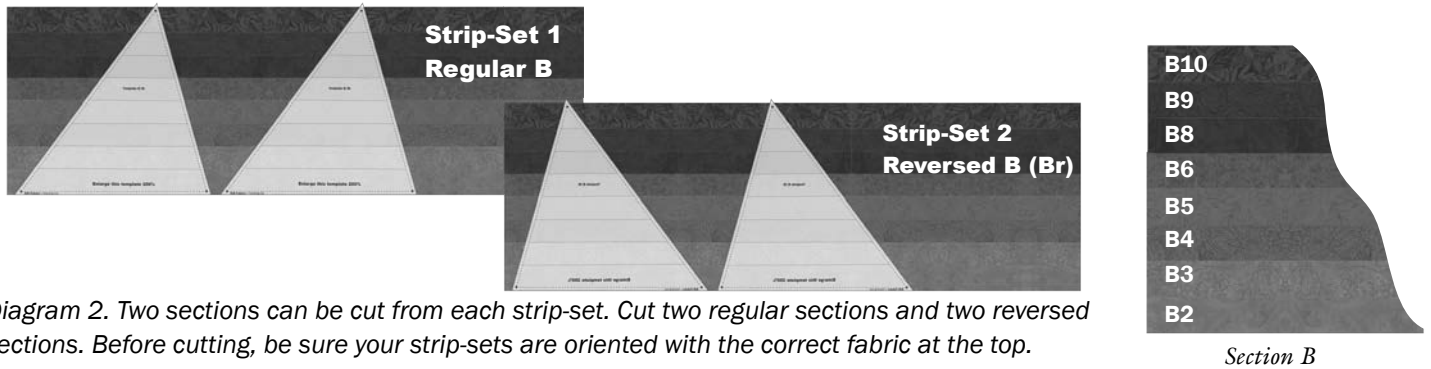
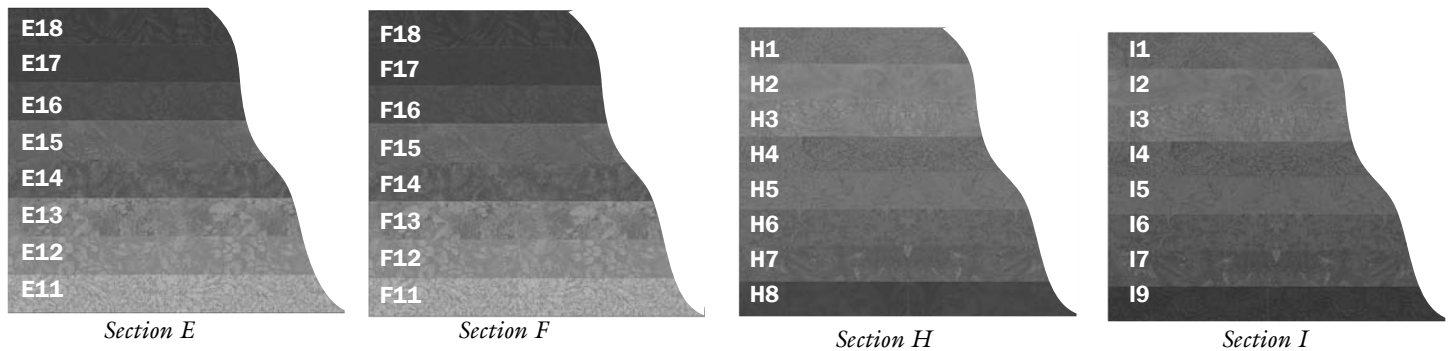


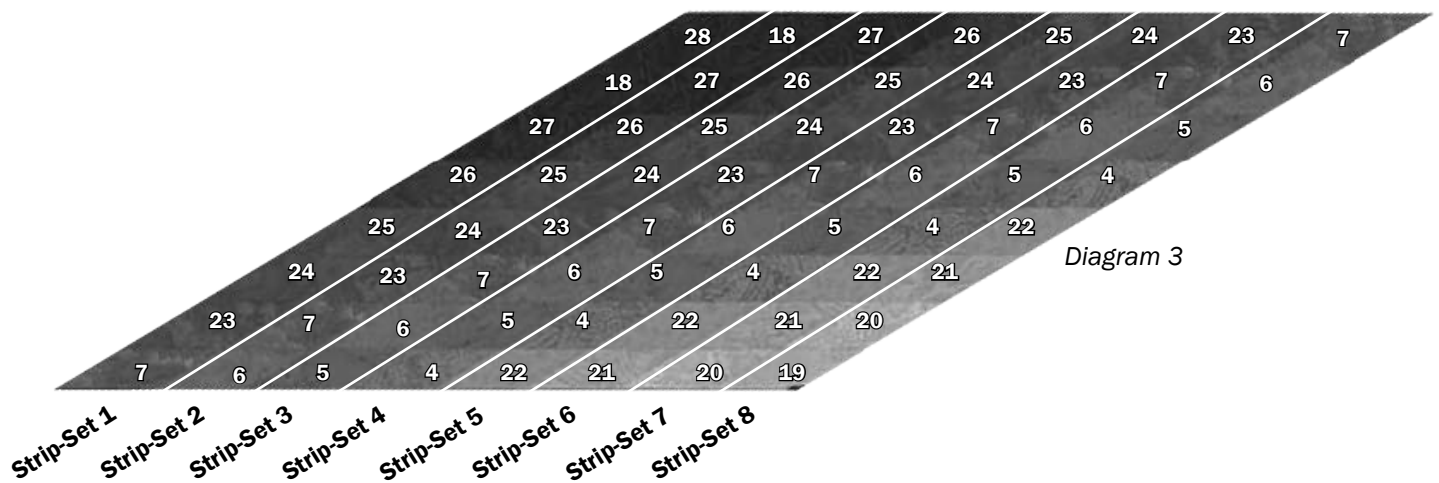
Diagram 2. Two sections can be cut from each strip-set. Cut two regular sections and two reversed sections. Before cutting, be sure your strip-sets are oriented with the correct fabric at the top.



Step 3: Diamond Sections

Follow the instructions below and on the next page to make two each of C, D, G and G-reversed (Gr).

Each diamond is made from eight strip-sets, and each strip-set has eight fabrics (see *Diagram 3*). The fabrics used in each strip-set are the same for all diamonds, but the strip widths are different. Be sure to use the C strips for the C diamonds, the D strips for the D diamonds, and the G strips for the G diamonds. (When checking your seam accuracy for the Gr strips against the template, be sure to flip the template over.)



Make Strip-Sets for each Diamond

To avoid confusion, work with the fabrics for one diamond at a time.

First, organize the fabrics in strip-set groups. Then make one strip-set/cut the strips, as instructed below; repeat for the remaining strip-sets in the diamond.

- ❶ indicates off-set measurement.
- ❷ indicates where angle is measured.
- ❸ indicates width of strip.

Strips for all sections **except G-reversed** are off-set in this direction.

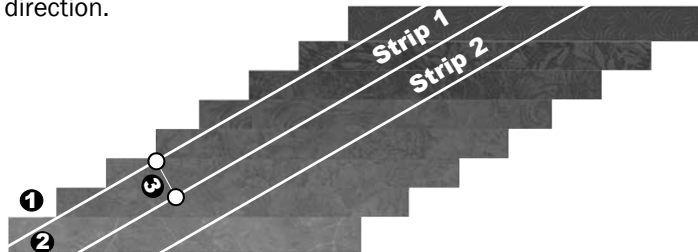


Diagram 5. Cutting the strip-sets for G diamonds.

C Diamonds.

Starting with the two bottom-most strips, sew the strips together, ❶ off-setting them $1\frac{3}{4}$ " before sewing together. Press the seams of the odd-numbered strip-sets toward the top and the even-numbered strips toward the bottom. These strips finish just slightly wider than one inch; adjust your needle position or seam allowance accordingly. Periodically check the sewn strip widths against the template to confirm accuracy. ❷ Align the 30° line on your ruler with the bottom edge of the completed strip-set and trim the uneven edges. ❸ Cut two strips $1\frac{1}{2}$ " wide, maintaining the same angle. Label the strips.

D Diamonds.

Follow the directions for the C Diamonds, making the changes noted here to the measurements. Starting with second strip from the bottom, ❶ off-set strips $1\frac{1}{4}$ " before sewing together. ❷ Align the 45° line on your ruler with bottom edge of the completed strip-set and trim. ❸ Cut two strips $1\frac{3}{4}$ " wide, maintaining the same angle.

G Diamonds.

Starting with second strip from the bottom, ❶ off-set strips $2\frac{1}{4}$ " as shown in Diagram 5 below, before sewing together.

Because the G Diamond cutting angle is an odd one, you need to use the G Diamond Cutting Guide from page 6. Make a copy and glue it to a firm piece of cardboard. ❷ Place the Cutting Guide on the completed strip-set as shown in Diagram 5, aligning the bottom edge of the Guide with the bottom edge of the fabric. Next, carefully align the cutting edge of

your ruler along the long side of the Guide. Remove the Guide and trim the edges.

- ❸ Cut two strips 2" wide maintaining the same angle.

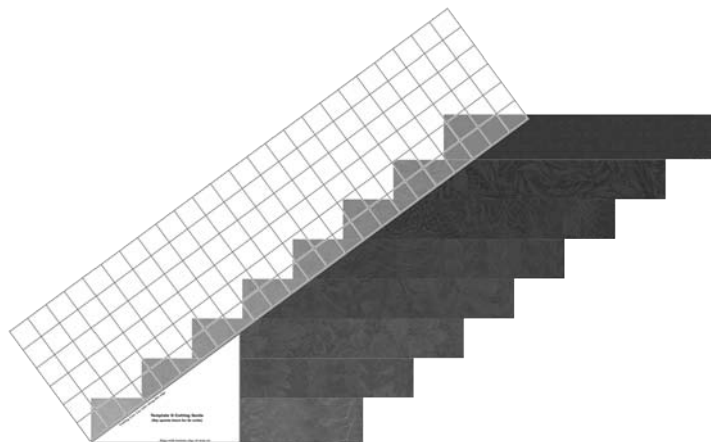


Diagram 6. Strip positioning for G-reversed diamonds.

G-reversed Diamonds.

All measurements are the same as the regular G diamond. However, off-set the strips in the opposite direction. Flip the Cutting Guide upside down and position it as shown in Diagram 6 below. Cut two strips.

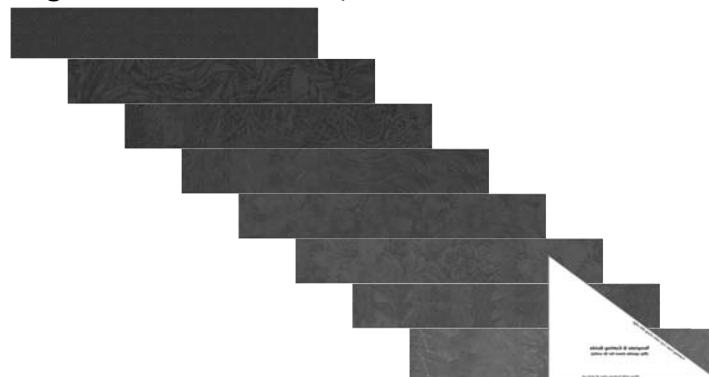


Diagram 6. Strip positioning for G-reversed diamonds.

Assemble the Diamonds.

For the C, D and regular G diamonds, sew the strips together in the order shown in Diagram 3 on page 3. For the Gr diamonds, the strips are sewn together in reverse order as show in Diagram 7, below.

On the wrong side of all the diamonds, mark the seam intersection points with a dot.

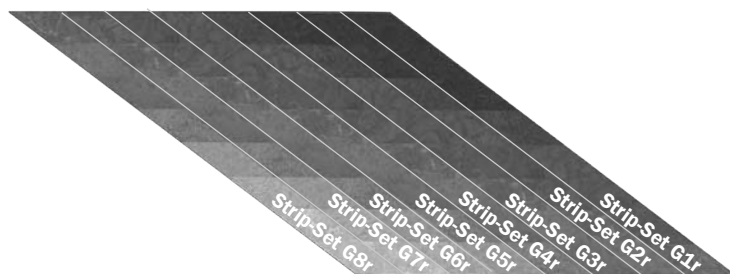
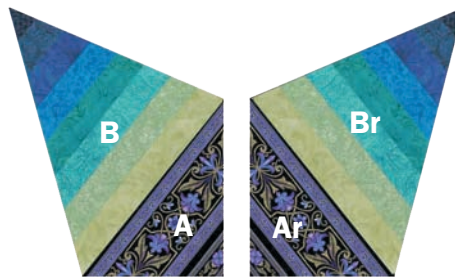


Diagram 7. Assembling strips for Gr diamonds.

Step 4: Assemble the Sections

Follow the assembly instructions here and on page 6 (a-g) to sew all the sections of the quilt center together. Many of the sections are sewn together with set-in seams. Because of this, when a seam intersection is marked with a white dot, be sure to stop/start stitching at the dot; always keeping the seam allowances free.

As you sew the quilt sections together, keep in mind that regular sections are always sewn together and reversed sections are always sewn together.



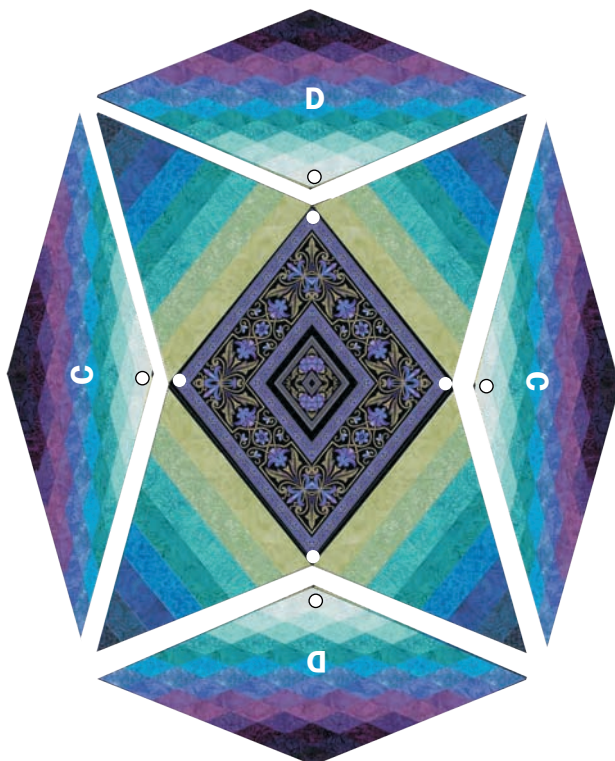
a) Make two of each unit.



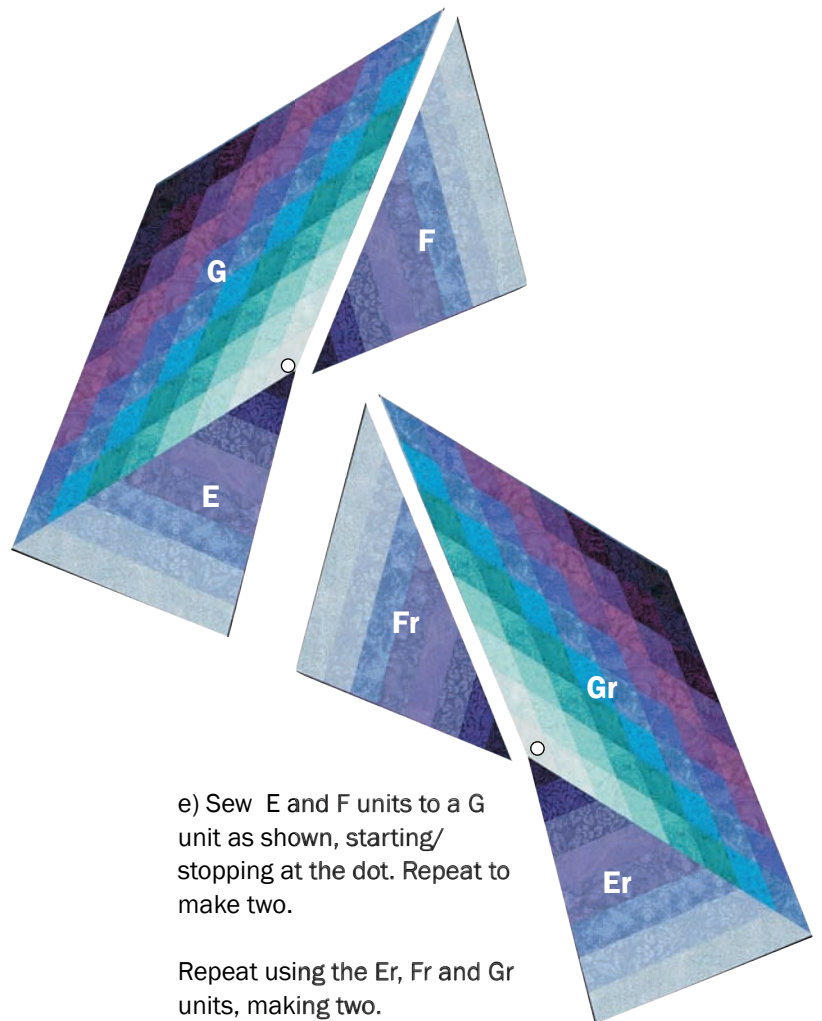
b) Sew together a regular and a reversed unit from (a), starting/stopping at the dot. Repeat to make two units.



c) Sew together the two units from (b), starting/stopping at the dot.

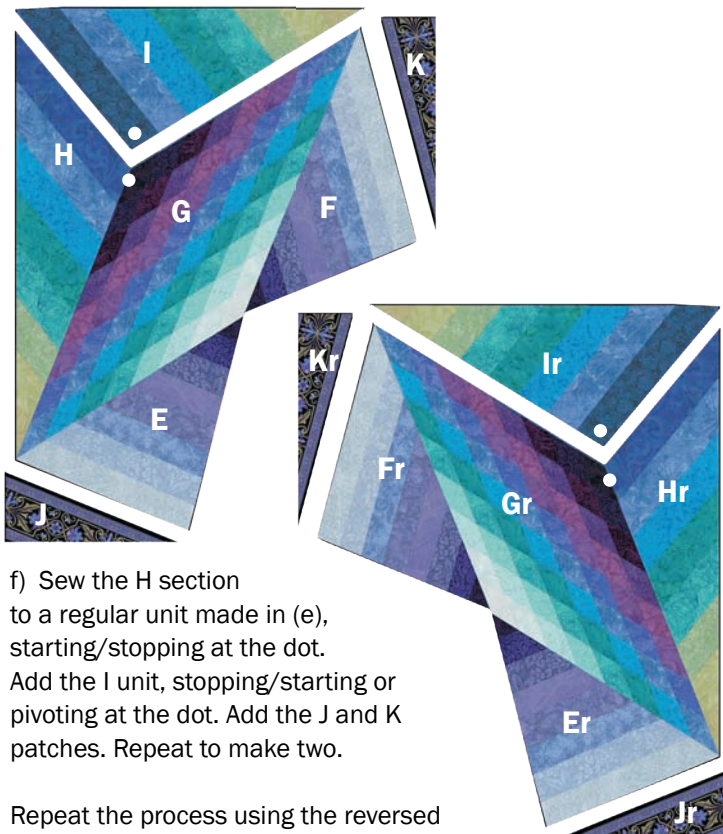


d) Sew a D diamond to the top and bottom and a C diamond to each side of the unit made in (c), stopping/starting or pivoting at the dots. Note that the lightest sides of the C and D diamonds point toward the center.



e) Sew E and F units to a G unit as shown, starting/stopping at the dot. Repeat to make two.

Repeat using the Er, Fr and Gr units, making two.



f) Sew the H section to a regular unit made in (e), starting/stopping at the dot. Add the I unit, stopping/starting or pivoting at the dot. Add the J and K patches. Repeat to make two.

Repeat the process using the reversed sections and units, making two.



g) Sew the units made in (f) to the center unit made in (d), stopping/starting or pivoting at the dots. Sew the K-Kr and J-Jr seams last.

Step 5: Make & Add Borders

Add the borders following the instructions for a rectangular quilt and applying multiple borders in *Adding Mitered Borders the Jinny Beyer Way* on pages 7-8.

Step 6: Finish the Quilt

Layer the quilt as follows: backing (wrong side up), batting, quilt top (right side up). Baste the layers together, and quilt as desired.

When quilting is completed, trim backing and batting even with quilt top edges.

Make binding strips (up to 2½" wide) using reserved binding fabric (Fabric 28).

Bind the quilt using your favorite binding method or by following the instructions in *Binding a Quilt the Jinny Beyer Way* at www.jinnybeyer.com/binding.

Cutting Line: Lay ruler along this edge.

G Diamond Cutting Guide

(Flip printed-side down for G-reversed diamonds)

Align this edge with bottom of strip-set

Fabric Cutting Instructions

Cut the fabric as instructed below, in the order listed. Label each strip with the section letter and fabric number (H1, E12, etc.) WOF is assumed to be a minimum of 40", not including selvages.

Letter = Section **(#) = number of strips to cut**
Example: H (2) 3" x WOF = Cut 2 strips measuring 3" x WOF for Section H

Fabric 1 H (2) 3" x WOF I (2) 3" x WOF Fabric 2 B (2) 2³/₁₆" x WOF H (2) 3" x WOF I (2) 3" x WOF Fabric 3 B (2) 2³/₁₆" x WOF H (2) 3" x WOF I (2) 3" x WOF Fabric 4 B (2) 2³/₁₆" x WOF C (5) 1¹/₂" x 13" D (5) 1³/₄" x 10¹/₂" G (10) 2³/₁₆" x 12" H (2) 3" x WOF I (2) 3" x WOF Fabric 5 B (2) 2³/₁₆" x WOF H (2) 3" x WOF I (2) 3" x WOF G (12) 2³/₁₆" x 12" D (6) 1³/₄" x 10¹/₂" C (6) 1¹/₂" x 13" Fabric 6 B (2) 2³/₁₆" x WOF H (2) 3" x WOF I (2) 3" x WOF G (14) 2³/₁₆" x 12" D (7) 1³/₄" x 10¹/₂" C (7) 1¹/₂" x 13" Fabric 7 H (2) 3" x WOF I (2) 3" x WOF G (16) 2³/₁₆" x 12" D (8) 1³/₄" x 10¹/₂" C (8) 1¹/₂" x 13"	Fabric 8 B (2) 2³/₁₆" x WOF H (2) 3" x WOF Fabric 9 B (2) 2³/₁₆" x WOF I (2) 3" x WOF Fabric 10 B (2) 2³/₁₆" x WOF Fabric 11 E (2) 2⁹/₁₆" x WOF F (2) 2¹/₄" x WOF Fabric 12 E (2) 2⁹/₁₆" x WOF F (2) 2¹/₄" x WOF Fabric 13 E (2) 2⁹/₁₆" x WOF F (2) 2¹/₄" x WOF Fabric 14 E (2) 2⁹/₁₆" x WOF F (2) 2¹/₄" x WOF Fabric 15 E (2) 2⁹/₁₆" x WOF F (2) 2¹/₄" x WOF Fabric 16 E (2) 2⁹/₁₆" x WOF F (2) 2¹/₄" x WOF Fabric 17 E (2) 2⁹/₁₆" x WOF F (2) 2¹/₄" x WOF Fabric 18 E (2) 2⁹/₁₆" x WOF F (2) 2¹/₄" x WOF G (4) 2³/₁₆" x 12" D (2) 1³/₄" x 10¹/₂" C (2) 1¹/₂" x 13"	Fabric 19 G (2) 2³/₁₆" x 12" D (1) 1³/₄" x 10¹/₂" C (1) 1¹/₂" x 13" Fabric 20 G (4) 2³/₁₆" x 12" D (2) 1³/₄" x 10¹/₂" C (2) 1¹/₂" x 13" Fabric 21 G (6) 2³/₁₆" x 12" D (3) 1³/₄" x 10¹/₂" C (3) 1¹/₂" x 13" Fabric 22 G (8) 2³/₁₆" x 12" D (4) 1³/₄" x 10¹/₂" C (4) 1¹/₂" x 13" Fabric 23 G (14) 2³/₁₆" x 12" D (7) 1³/₄" x 10¹/₂" C (7) 1¹/₂" x 13" Fabric 24 G (12) 2³/₁₆" x 12" D (6) 1³/₄" x 10¹/₂" C (6) 1¹/₂" x 13" Fabric 25 G (10) 2³/₁₆" x 12" D (5) 1³/₄" x 10¹/₂" C (5) 1¹/₂" x 13" Fabric 26 G (8) 2³/₁₆" x 12" D (4) 1³/₄" x 10¹/₂" C (4) 1¹/₂" x 13" Fabric 27 G (6) 2³/₁₆" x 12" D (3) 1³/₄" x 10¹/₂" C (3) 1¹/₂" x 13"	Fabric 28 G (2) 2³/₁₆" x 12" D (1) 1³/₄" x 10¹/₂" C (1) 1¹/₂" x 13" <i>Border 2 (10) 3" x WOF</i> <i>Binding - Choose either bias or straight-grain binding, with strips up to 2¹/₂" wide. For bias binding, cut a 29" square. For straight-grain binding, cut 9 WOF strips.</i> Fabric 29 <i>See pattern.</i>
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Adding Mitered Borders the Jinny Beyer Way

Jinny Beyer's border prints are designed specifically with the quilter in mind. Each fabric has a wide and a narrow stripe which coordinate in both design and color. Both stripes have mirror-image motifs which are essential for perfectly mitered corners. In addition, the two different stripes in the border print are separated by at least a half-inch so that a 1/4" seam allowance is provided for on both sides of the stripes. From selvage to selvage, there are always at least four repeats of each stripe across the fabric so calculating the yardage needed to border a quilt is easy: you need the length of the longest side of the quilt plus an additional half-yard for a square quilt (2/3 yard for a rectangular one) to match design elements and allow for the miters at the corners.

Framing a Square Quilt

1. Place a strip of the border print across the middle of the quilt, centering a motif from the border at the exact center of the quilt. (Because of minor differences in seam allowances taken and stretching that can occur on bias edges, opposite edges of a quilt often measure slightly differently. Using a measurement taken from the middle of the quilt will help keep the quilt from *ruffling* at the edges.)

2. To mark the first miter, position a quilter's ruler so the 45° angle runs along the bottom edge of the border print and the ruler touches the point where the top edge of the border print meets the edge of the quilt. (See arrow in *Diagram 1*.) Mark then cut the miter line. (Because the miter is cut right at the edge of the quilt, the seam allowance is already included.)

3. Use the mitered angle as a pattern for the other side of the strip as follows. Without disturbing the un-cut side of the strip, bring the mitered side of the border strip to that side, folding the strip over itself, right sides together. Place the top edge of miter at the edge of the quilt, adjusting it a bit if necessary so that the design motifs on the top and bottom match exactly. Mark and cut this second miter. (Using the cut edge, rather than a ruler, as a guide ensures that the design motifs will be an exact match.)

4. Using this first mitered strip as a guide, cut three more identical pieces, making sure that the design on the border print is exactly the same on all four pieces.

5. As in *Diagram 2*, mark seam intersection dots on the short side of each of the border strips (wrong side of the fabric). To find the spot, simply draw a short line 1/4-inch inside the mitered edge and the shorter edge of the border strip. Mark the dot where the two lines intersect. Do the same for each corner of the quilt.

6. To sew the borders to the quilt, pin the mid-point of one of the border pieces to the middle of one of the edges of the quilt. Next, match and pin the dots on each side of your border with the dots on the quilt corners. Continue pinning the border to the quilt, easing in any fullness. (The edge of the quilt is usually a little wider than the center because of bias edges or seams.) Sew the border to the quilt, starting and stopping at the dots. Repeat for the remaining borders. Pin and sew the mitered seams last, starting from the inside dot. When pinning the edges together, be sure to match the design elements on both pieces.

*For a video demonstration of this bordering technique, visit:
www.jinnybeyer.com/bordertips*

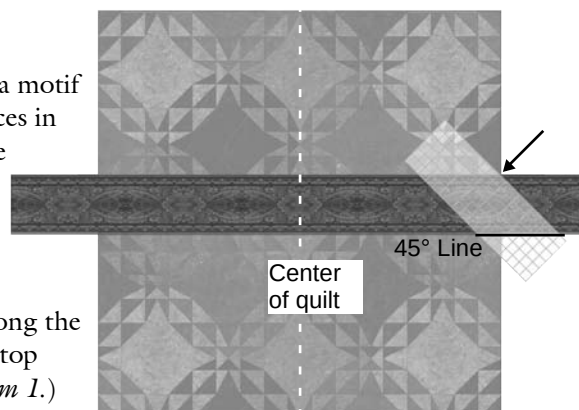


Diagram 1: Mark the miter.

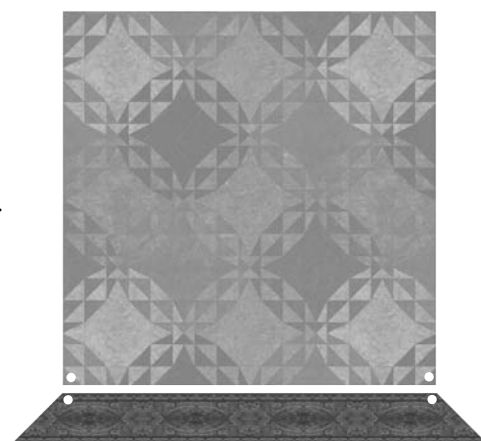


Diagram 2: Cut three pieces identical to the first. Mark seam intersection dots on the quilt and the borders.

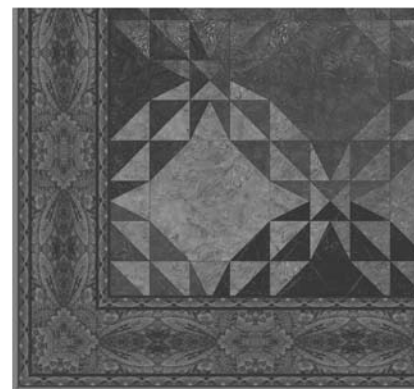


Diagram 3: Correctly cut and sewn borders will have designs that flow around the corners.

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www.jinnybeyer.com • 866.759.7373

Adding Mitered Borders the Jinny Beyer Way - 1

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Framing a Rectangular Quilt

With rectangles, you cannot always be assured that the designs will automatically match at the corners so you must take an extra step.

1. First, follow steps 1-3 in **Framing a Square Quilt** and cut two identical strips for the short ends of the quilt (**A** strips). The pieces for the other two sides of the quilt must be cut differently: for the corners on all pieces to match, there must be a seam in these long pieces at the exact center of the quilt.
2. Place one of the A pieces on top of a length of the border print stripe, matching the fabric designs. Cut one miter to match the miter on the A piece. Set the A piece aside. As in Diagram 4, lay the newly cut strip on top of the quilt through the center, aligning the mitered edge with the edge of the quilt. Mark the center of the quilt on the strip as shown. Move the strip from the quilt and cut it off $\frac{1}{4}$ " beyond the center mark. Using this cut piece as a guide, cut one more identical piece (These are the **B** pieces).

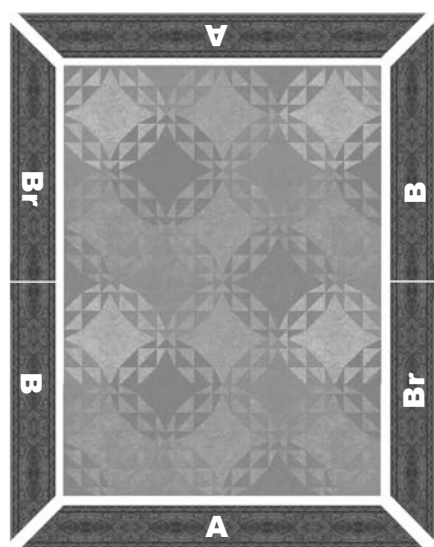


Diagram 5: The long borders on rectangular quilts have center seams.

You also need two pieces that are the exact mirror images of the B pieces (**Br**). Lay one of the B pieces right sides together on a strip of border print, matching the fabric design exactly. Cut the miter and straight edge to match the top piece. Using the newly cut piece as a guide, cut one more identical Br piece.

3. Sew the B/Br pieces together into pairs, and attach these borders to the quilt as in Steps 5 and 6 in **Framing a Square Quilt**. Sewing the borders to a rectangular quilt in this manner assures that the corners will match. There will be a seam at the center of the long strips (Diagram 5), but the design at that center will mirror-image as well, allowing the design to flow around the quilt.

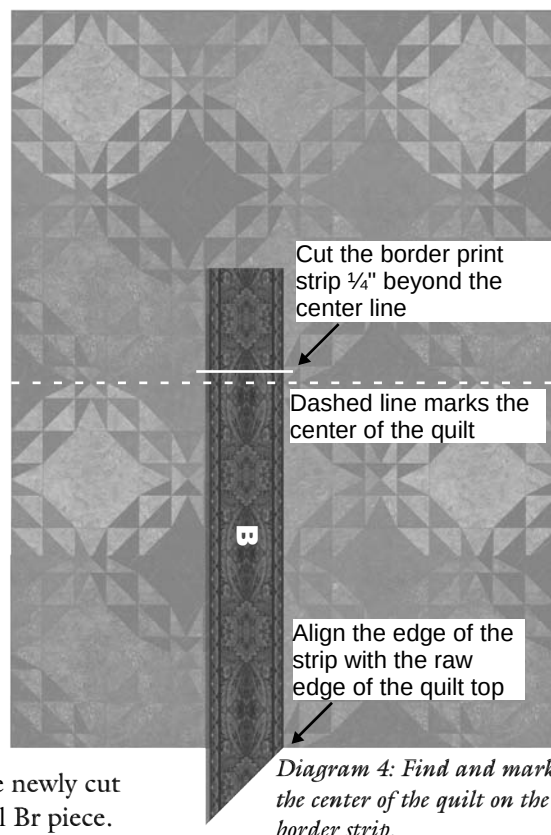


Diagram 4: Find and mark the center of the quilt on the border strip.

Applying Multiple Borders

Jinny often designs quilts to make full use of the border prints. First, she will frame the quilt with the narrow border stripe, then add a coordinating fabric as a second border. The quilt is finished off with the wide stripe from the border print.

Jinny personally measures and adds each border separately. However, when the middle border is a fabric that doesn't have to be matched at the corners, she recommends the following method as being a little faster: Sew the middle border to the first (the narrow border print stripe). Measure and cut this unit as a single border in the steps above. (If the quilt is rectangular, sew the middle border to the first **after** the first border has been pieced.) Measure, cut and sew the third border separately after the first two borders have been completed and sewn to the quilt.

Binding the Quilt: When Jinny uses a border print to frame a quilt, she typically sews the binding to the back of the quilt and turns it to the front. This allows her to carefully hand-stitch the binding along a straight line printed on the border print fabric. For details, see www.jinnybeyer.com/binding.

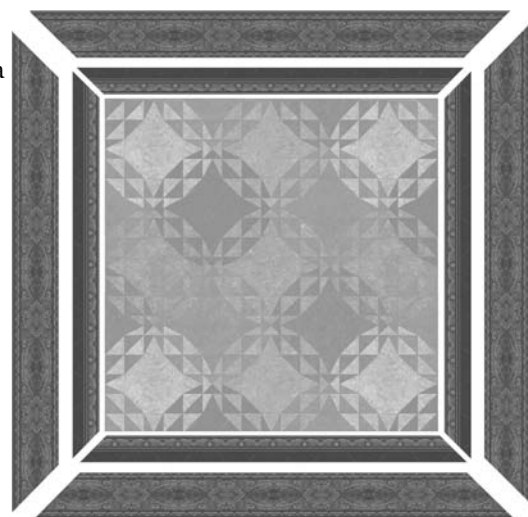
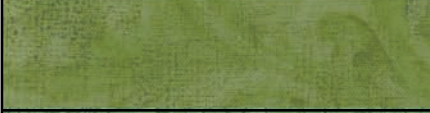
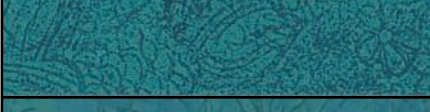
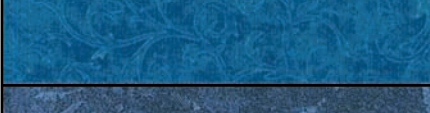
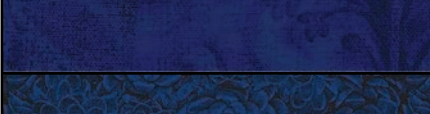
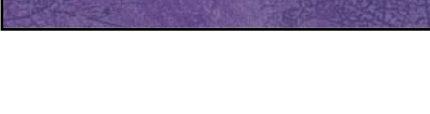
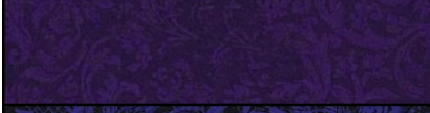
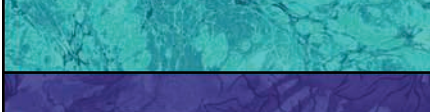
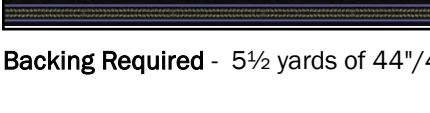


Diagram 6: Applying multiple borders

Evening Lily Fabric Guide

	Fabric 1 1/2 yard 6931-020 (P#13)
	Fabric 2 5/8 yard 2202-002 (P#72)
	Fabric 3 5/8 yard 2201-003 (P#71)
	Fabric 4 1 yard 6931-027 (P#127)
	Fabric 5 1 yard 7132-029 (P#126)
	Fabric 6 1 1/8 yards 0691-011 (P#125)
	Fabric 7 1 1/4 yards 7427-025 (P#124)
	Fabric 8 1/2 yard 2202-005 (P#122)
	Fabric 9 1/2 yard 8737-008 (P#121)
	Fabric 10 1/4 yard 3368-003 (P#87)
	Fabric 11 3/8 yard 8868-007 (P#132)
	Fabric 12 3/8 yard 6740-007 (P#133)
	Fabric 13 3/8 yard 3365-009 (P#134)
	Fabric 14 3/8 yard 2203-007 (P#135)
	Fabric 15 3/8 yard 2200-005 (P#94)

	Fabric 16 3/8 yard 6740-008 (P#95)
	Fabric 17 3/8 yard 8868-005 (P#96)
	Fabric 18 5/8 yard 3368-004 (P#97)
	Fabric 19 1/4 yard 2200-006 (P#131)
	Fabric 20 1/4 yard 0498-010 (P#130)
	Fabric 21 3/8 yard 2204-007 (P#129)
	Fabric 22 3/8 yard 3365-008 (P#128)
	Fabric 23 5/8 yard 7132-030 (P#136)
	Fabric 24 5/8 yard 3366-008 (P#137)
	Fabric 25 1/2 yard 2203-008 (P#138)
	Fabric 26 3/8 yard 3364-007 (P#139)
	Fabric 27 3/8 yard 7424-013 (P#141)
	Fabric 28 2 yards 9410-014 (P#48)
	Fabric 29 3 3/4 yards 1280-02

Backing Required - 5 1/2 yards of 44"/45" fabric

Evening Lily Templates

Important Information

The following pages include all the templates used in Jinny Beyer's quilt, Evening Lily. They are too large to fit on a standard sheet of paper and must be handled in one of the two following ways. (We suggest you work with a single template at a time to avoid mixing pieces.)

Accuracy of the final templates is critical and not all printers and copiers reproduce accurately. Check the measurements of the Template Check box on every printing/copy.

Templates A, J and K

These templates are provided actual size, but in two sections. For each template, print or copy the page at 100% (no scaling) then cut the two sections apart. Tape the sections of the individual template together at the dashed line that bisects the shapes.

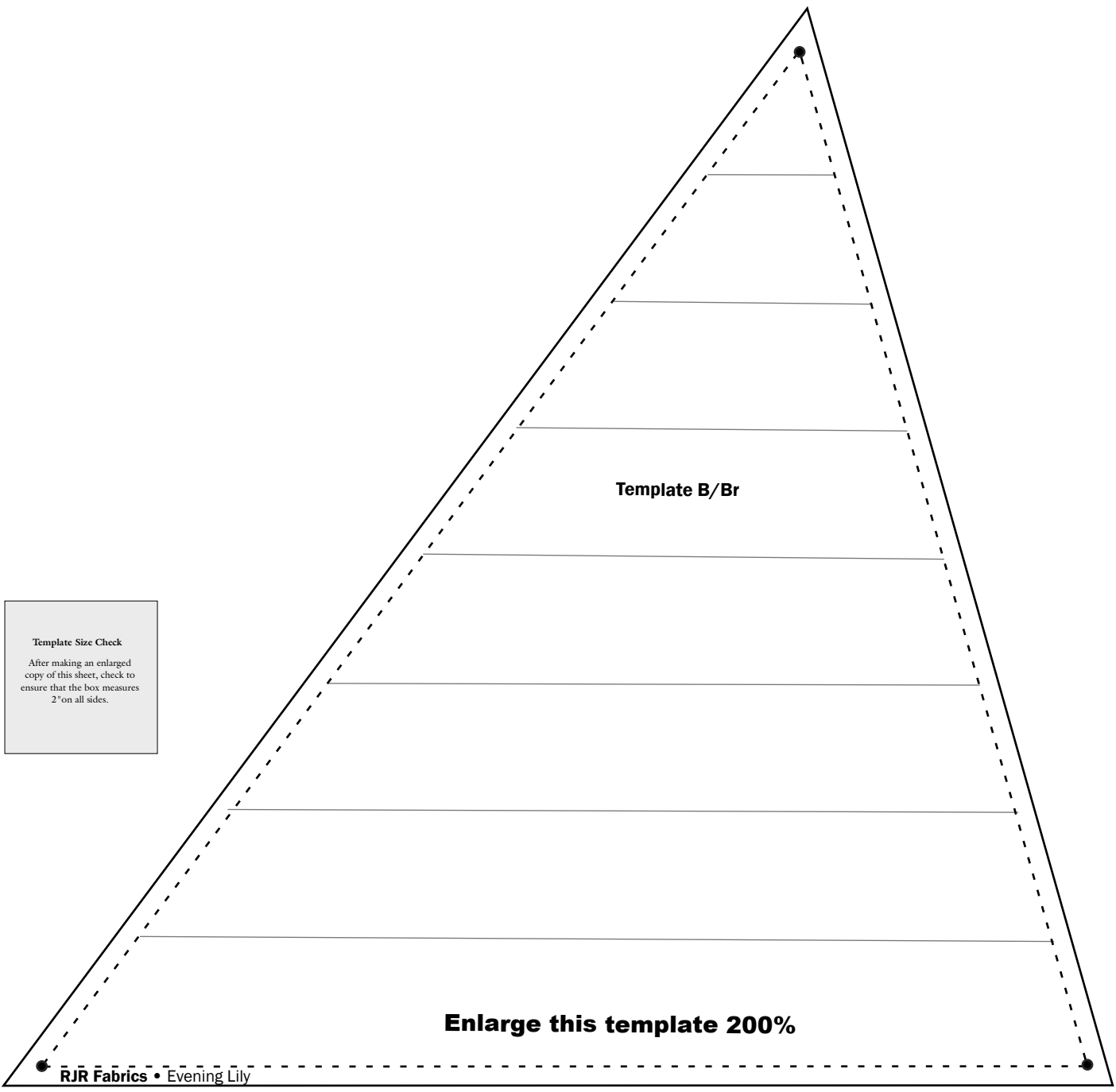
Templates B, C, D, E, F, G, H and I

These templates are provided at 50% of actual size, and in two sections. Working with one section of a single template at a time, copy it, enlarging it 200%. You may need to shift the original several times to produce enlargements of all sections of the template. Tape the sections of the individual template together at the dashed line that bisects the shapes.

**Full-sized templates printed on pattern tissue
are also available for purchase
from JINNY BEYER STUDIO.
Visit www.jinnybeyer.com for more information
or call 866.759.7373**

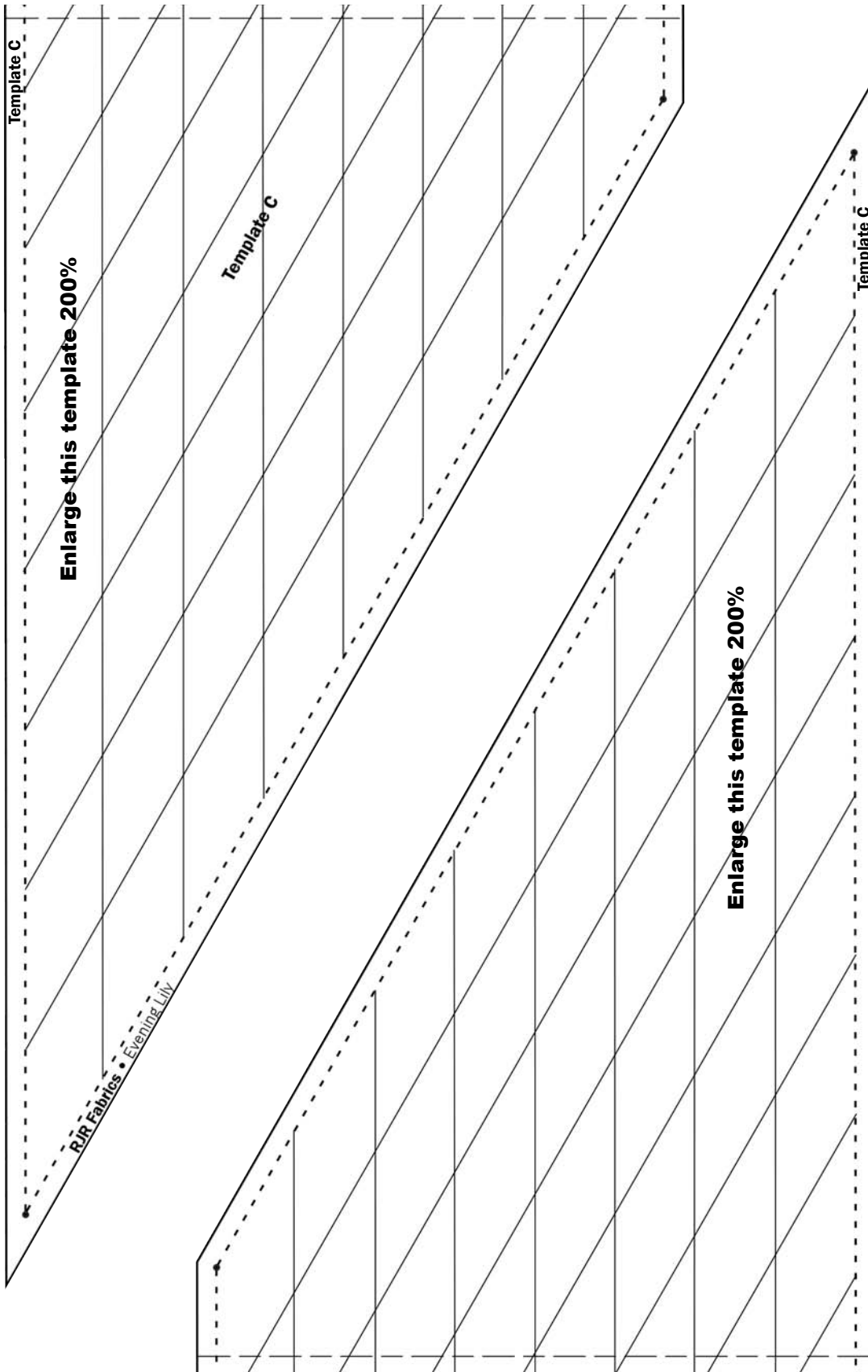


#quiltwithlove

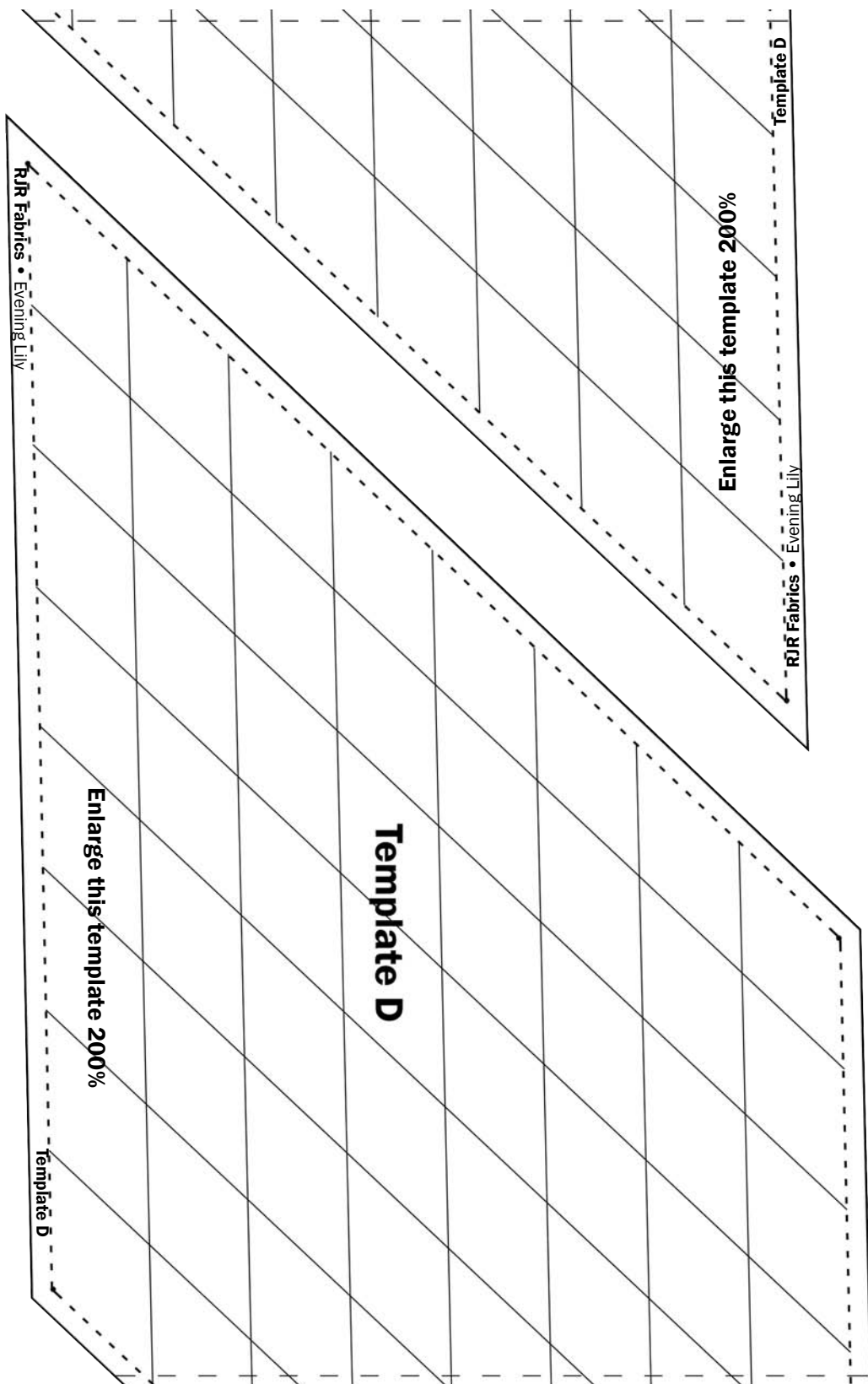


Template Size Check

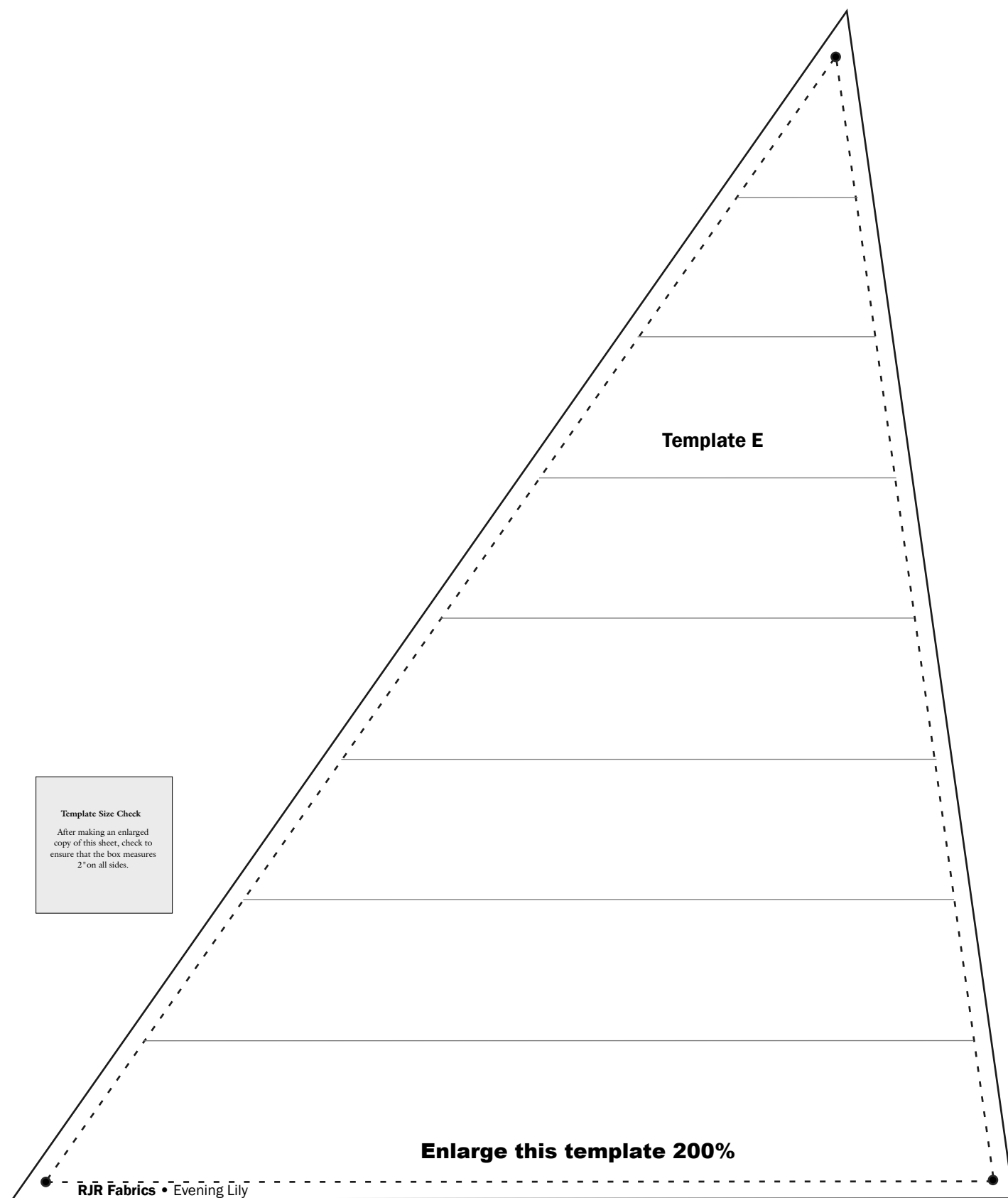
After making an enlarged copy of this sheet, check to ensure that the box measures 2" on all sides.



Template Size Check
 After making an enlarged
 copy of this sheet, check to
 ensure that the box measures
 2" on all sides.



Template Size Check
After making an enlarged copy of this sheet, check to ensure that the box measures 2" on all sides.



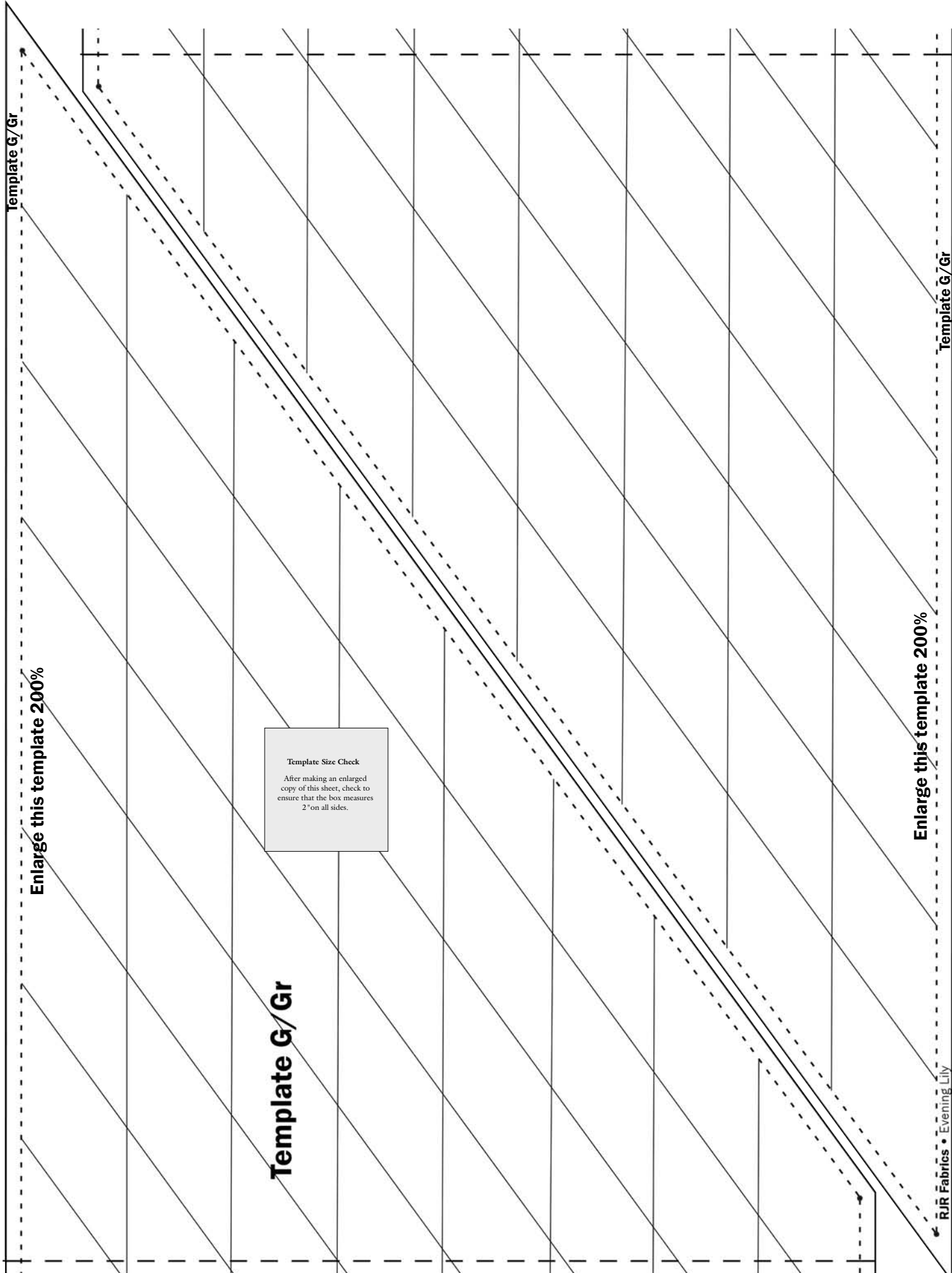
Template Size Check

After making an enlarged copy of this sheet, check to ensure that the box measures 2" on all sides.

Template F

Enlarge this template 200%

RJR Fabrics • Evening Lily



Template G/Gr

Template G/Gr

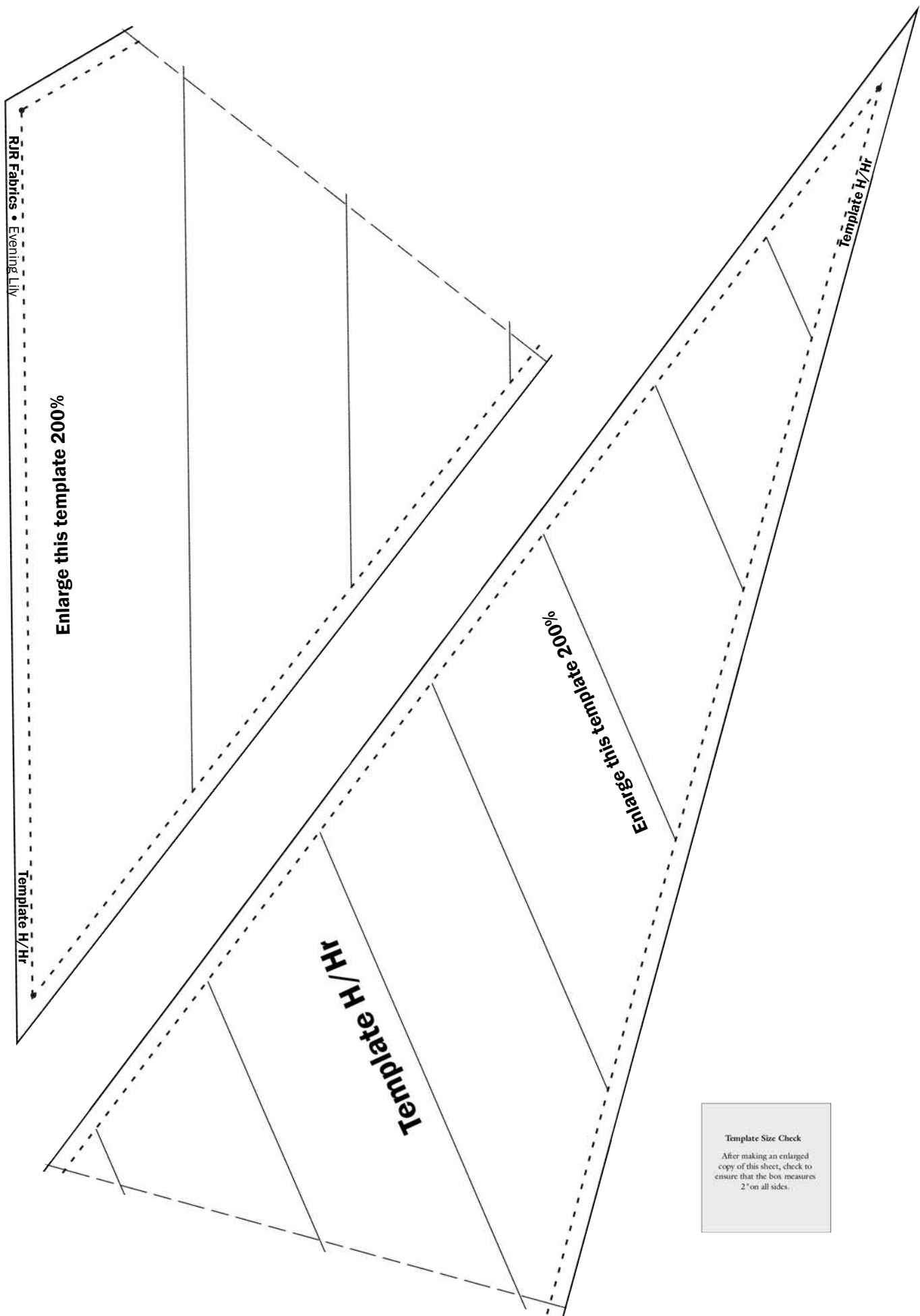
Enlarge this template 200%

Enlarge this template 200%

Template Size Check
After making an enlarged copy of this sheet, check to ensure that the box measures 2" on all sides.

Template G/Gr

RJR Fabrics • Evening Lily

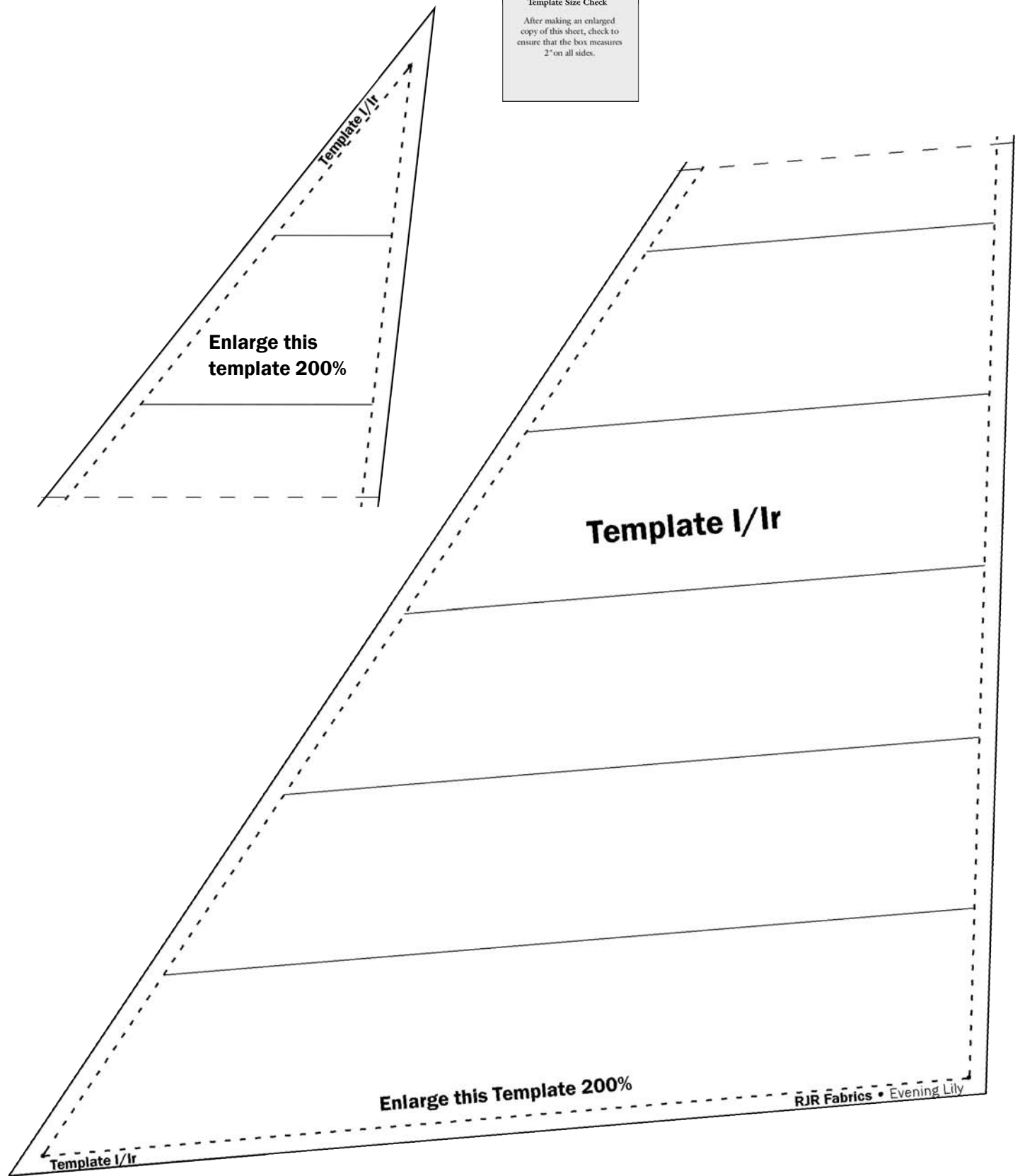


Template Size Check

After making an enlarged copy of this sheet, check to ensure that the box measures 2" on all sides.

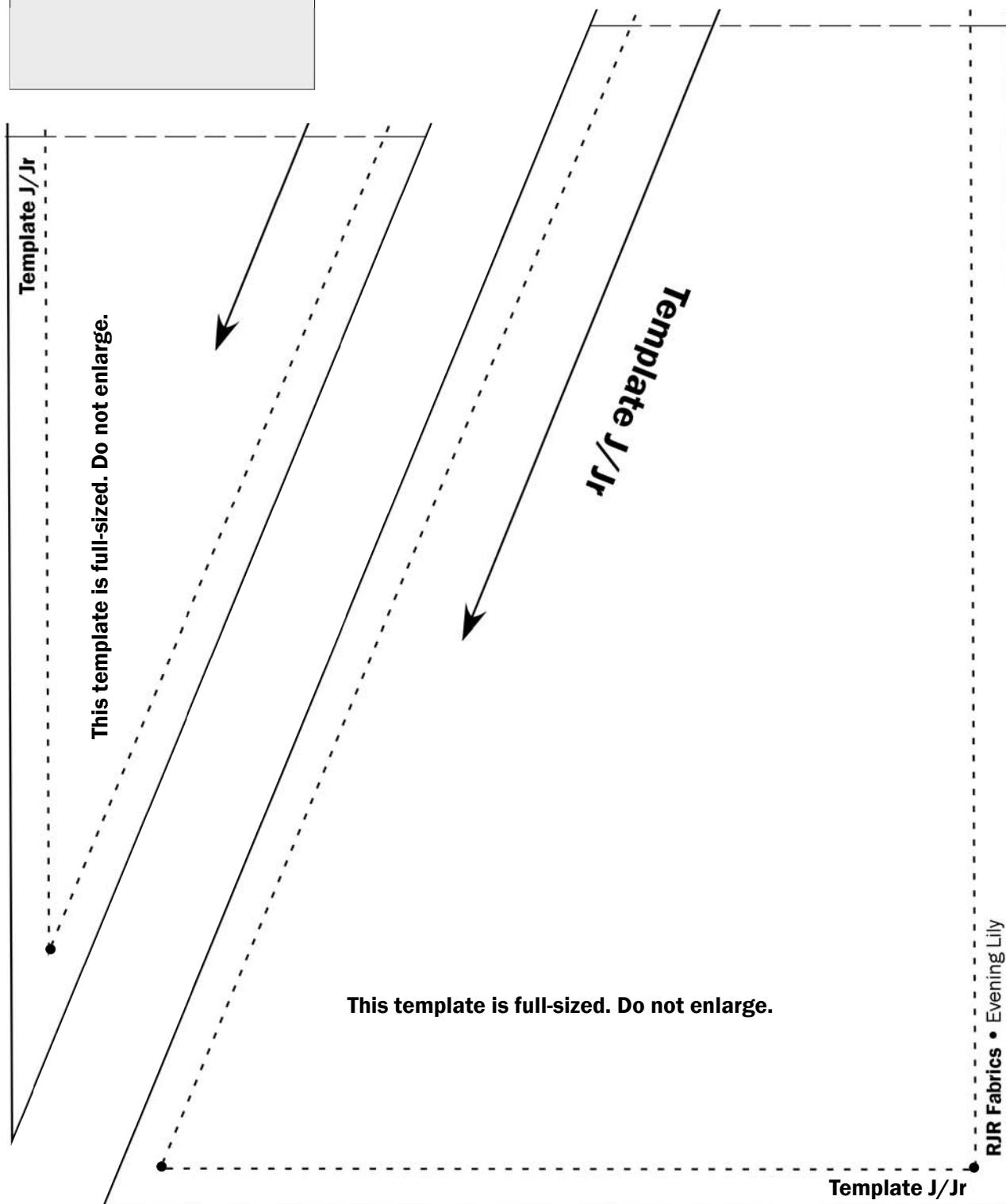
Template Size Check

After making an enlarged copy of this sheet, check to ensure that the box measures 2" on all sides.



Template Size Check

If you print this pattern
at home, check to ensure that
the box measures 2"
on all sides.



Template Size Check

If you print this pattern at home, check to ensure that the box measures 2" on all sides.

