

eBook
Volume 5

Red, White & Blue for Summer!

Quiltmaker

The Quilts You Want to Make—We Show You How



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from the editor



Summer in the United States means warm weather, fireworks-filled celebrations and picnics with family and friends. The patterns in this free ebook from *Quiltmaker* will take you through summer in grand quiltly style.

Eileen Fowler's *Star Harbor* is perfect for lawn lounging or a boat ride. The expansive border is a wonderful place for a large-scale print.

Machine embroidery lovers will connect with *Life's a Picnic*! Very simple blocks keep all the attention focused on the embroidery designs. This is the kind of quickie quilt you'll be happy to use for summertime activities. It's finished in a flash!

Carolyn Beam's *Star Spangled* table runner wraps up this collection. Won't your guests enjoy its festive feeling? All three projects have easy quilting plans which can be completed with no marking. It couldn't be simpler—and that's what summer is all about!

In Stitches,

Diane

Diane Volk Harris
QM Interactive Editor

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Quiltmaker

The Quilts You Want to Make—We Show You How

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Online Advertising Operations: Andrea Abrahamson,
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Star Harbor

Nestle beneath a starry sky

Sewn by Eileen Fowler. Quilted by Sheri Ruwe. Fabric: Bar Harbor by Minick & Simpson and other fabrics all from Moda Fabrics. Batting: The Warm Company. Thread: Coats & Clark.



Sometimes a unique second-ary pattern emerges in a two-block quilt. I played with a variety of

star blocks and layouts one evening to see what I could create. It was a fascinating design exercise.

Eileen Fowler • QM Associate Editor

materials

Throw: 58½" x 72½"
Finished Blocks: 10"

Cream Tone-on-Tone

½ yard for blocks

Dark Red Print

⅞ yard for blocks

Red Tone-on-Tone

½ yard for blocks

Blue Tone-on-Tone

1¼ yards for blocks

Cream Solid

½ yard for blocks

Red Print

⅞ yard for blocks

Dark Blue Solid

1¾ yards for blocks, setting triangles and binding

Gold Tone-on-Tone

¼ yard for blocks

Cream Print

⅜ yard for border #1

Red Stripe

⅝ yard for border #2

Blue Print

2 yards for border #3

Backing 4⅞ yards

Batting 67" x 81"

cutting

Cream Tone-on-Tone

2 strips 2½" x 40" for band B's

12 squares (A) 4" x 4"

Dark Red Print

24 squares 3⅜" x 3⅜" cut diagonally to yield 48 triangles ☒ (B)

24 squares 3¾" x 3¾" cut diagonally twice to yield 96 triangles ☒ (C)

24 *each* templates H and Hr (see Step 1)

Red Tone-on-Tone

24 squares 3¾" x 3¾" cut diagonally twice to yield 96 triangles ☒ (C)

Blue Tone-on-Tone

4 strips 2½" x 40" for band A's and band B's

24 squares 3¾" x 3¾" cut diagonally twice to yield 96 triangles ☒ (C)

48 squares (E) 3" x 3"

24 *each* templates H and Hr (see Step 1)

Cream Solid

48 squares (D) 2¼" x 2¼"

24 template G (see Step 1)

Red Print

6 squares (F) 2½" x 2½"

Dark Blue Solid

8 strips 2¼" x 40" for binding

2 strips 2½" x 40" for band A's

3 squares 15½" x 15½" cut diagonally twice to yield 12 triangles ☒ (I) (there will be 2 extra)

2 squares 8" x 8" cut diagonally to yield 4 triangles ☒ (J)

Gold Tone-on-Tone

24 template G (see Step 1)

Cream Print

6 strips 1½" x 40" for border #1

Red Stripe

7 strips 2½" x 40" for border #2

Blue Print

for border #3

2 strips 5½" x 66" for sides

2 strips 5½" x 61" for top/bottom

1 About This Quilt

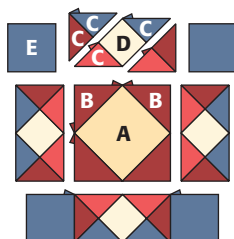
Two different star blocks are set on point in this heavenly design.

The templates for G, H and Hr can be found on page 6.

EZ Quilting's Tri-Recs ruler is a handy tool for cutting triangles within squares quickly and accurately. This ruler can be used with 2½"-wide strips for the G, H and Hr patches.

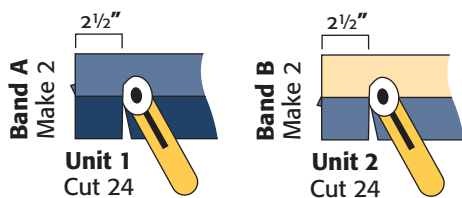
2 Making the Units and Blocks

Sew the patches together as shown to make a block Y. Make 12 block Y's.

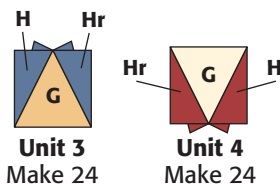


Block Y
Make 12

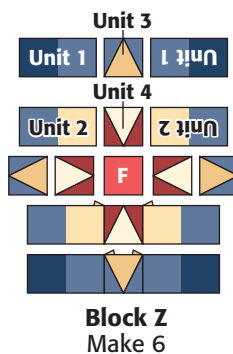
Join a blue tone-on-tone strip to a dark blue solid strip as shown to make a band A. Make 2 band A's. Join a cream tone-on-tone strip to a blue tone-on-tone strip as shown to make a band B. Make 2 band B's. Cut each band at 2½" intervals to make 24 unit 1's and 24 unit 2's.



Sew a blue H and Hr to a gold G as shown to make a unit 3. Make 24 unit 3's. Sew a dark red H and Hr to a cream G to make a unit 4. Make 24 unit 4's.



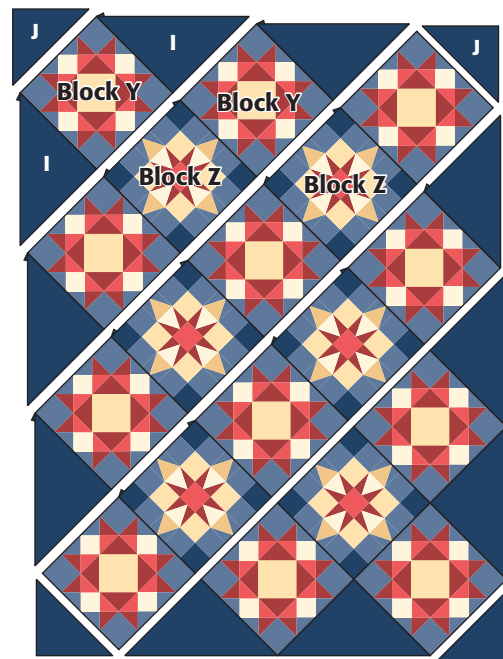
Sew the units and patches together as shown to make a block Z. Make 6 block Z's.



Block Z
Make 6

3 Assembling the Quilt Top

Join the blocks and I's as shown in the assembly diagram to make the diagonal rows. Sew the rows together. Add a J to each corner.



Assembly



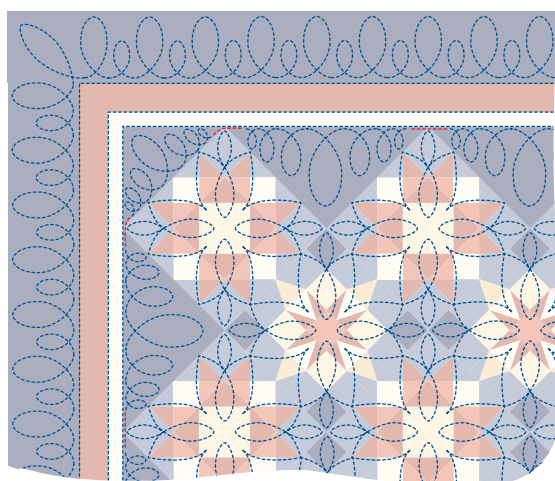
Sew the border #1 strips together end to end and cut 2 lengths of 60" for the sides and 2 lengths of 47" for the top and bottom. Sew the border #1 side strips to the quilt and trim any extra length. Add the border #1 top and bottom strips in the same way.

Sew the border #2 strips together and cut 2 lengths of 62" for the sides and 2 lengths of 51" for the top and bottom. Add border #2 in the same way as border #1. Repeat to add border #3.

4 Quilting and Finishing

This quilt can be quilted without marking. Layer and baste together the backing, batting and quilt top.

Refer to the quilting placement diagram. Quilt curves and loops in the star blocks as shown. Quilt border #1 and border #2 in the ditch. Quilt continuous loops in the setting triangles, connecting the loops between triangles by stitching in the border #1 ditch as shown in red. Quilt alternating large and small loops in border #3 as shown, spacing the larger loops about 4" apart and rounding the corner with a taller loop. Bind the quilt. ■



Quilting Placement

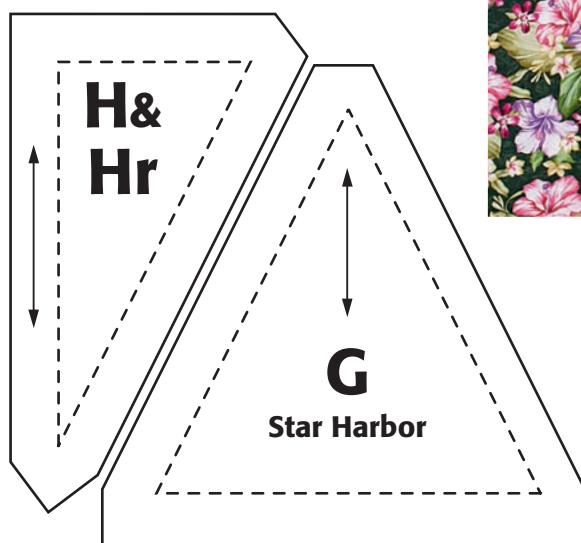


Fabric: The Aloha Quilt by Jennifer Chiaverini for Red Rooster Fabrics.

color option

Hawaiian Cruise. The soft pastels and earthy greens in these fabrics take me away to a tropical paradise.

Eileen Fowler • QM Associate Editor



Life's a Picnic

Simple blocks embellished with embroidery create a festive patriotic quilt



Designed and made by Kim Hanson.

Kim Hanson has been machine embroidering for 10 years from her home in Calgary, Alberta, Canada. Her work has also been featured in our sister magazine Creative Machine Embroidery.

materials

Throw: 61½" x 61½"
Finished Blocks: 10"

White Print

¾ yard for blocks

Dark Blue Print

1½ yards for blocks and border #2

Red Tone-on-Tone

1⅝ yards for blocks

Medium Blue Print

1⅜ yards for setting squares

Yellow Print

1⅞ yards for border #1 and binding

Backing

4¼ yards

Batting

70" x 70"

Embroidery designs

Tear-away stabilizer

Embroidery thread

cutting

White Print

13 squares (A) 7" x 7" (trim to 5" x 5" after embroidery)

Dark Blue Print

7 strips 4" x 40" for border #2

13 squares (B) 6" x 6"

Red Tone-on-Tone

13 squares (C) 10½" x 10½"

Medium Blue Print

12 squares (C) 10½" x 10½"

Yellow Print

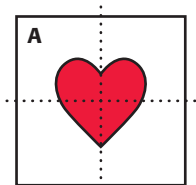
6 strips 2¾" x 40" for border #1

7 strips 2¼" x 40" for binding



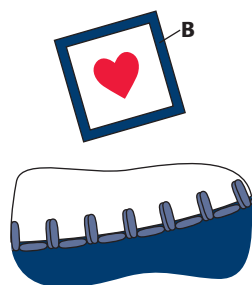
1 Making the Quilt Center
 Hoop tear-away stabilizer with a white A and embroider the first design. After embroidery, unhoop, remove the excess stabilizer and press carefully.

Center the design and trim A to 5" x 5". Turn under all edges ¼" and press. Repeat, using different designs, to make 13 embroidered A's.



Embroidery
Make 13
Trim to 5" x 5"

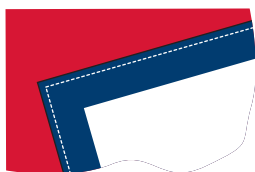
Center and pin an A to a B. Machine blanket stitch around A as shown.



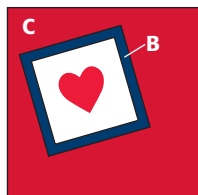
Machine Blanket Stitch

Instead of pinning A, Kim used a small square of wonder-under to fuse A in place before stitching.

Turn under the B edges ¼" and press. Refer to the photographed quilt and randomly pin the B's to the red C's as shown, taking care to position the edges of B at least ½" away from the unfinished edges of C. Sew the B's to the C's, topstitching ⅛" away from the turned-under edges as shown to make a block. Make 13 blocks.



Topstitching



Block
Make 13

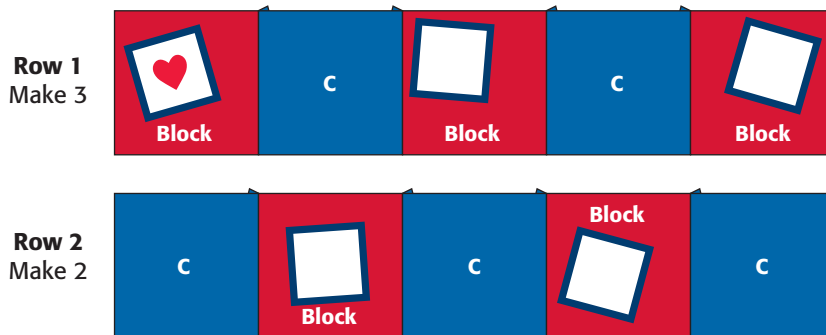
Refer to the assembly diagram. Join the blocks and medium blue C patches to make 3 row 1's and 2 row 2's as shown. Sew the rows together as shown in the photographed quilt.

2 Adding the Borders

Join the border #1 strips end to end. Cut this strip into 2 lengths of 53" for the sides and 2 lengths of 57" for

the top and bottom. Sew the border #1 side strips to the quilt and trim any extra length. Add the border #1 top and bottom strips in the same way.

Join the border #2 strips end to end. Cut into 2 lengths of 57" for the sides and 2 lengths of 64" for the top and bottom. Add border #2 in the same way as border #1.



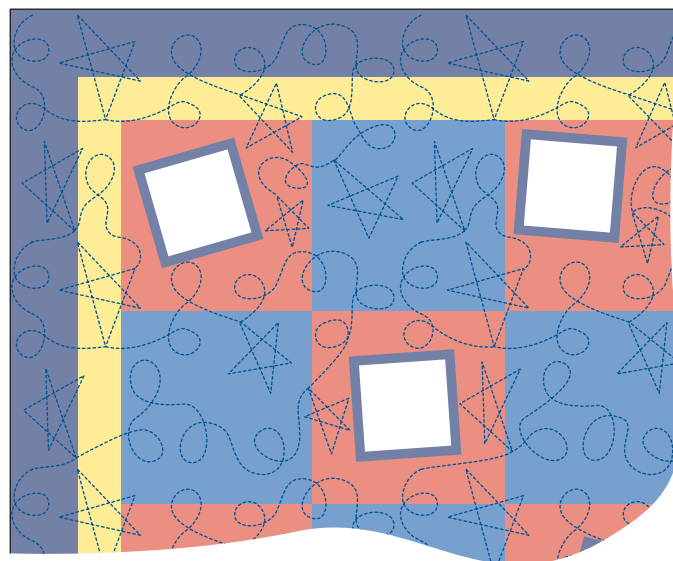
Assembly

3 Quilting and Finishing

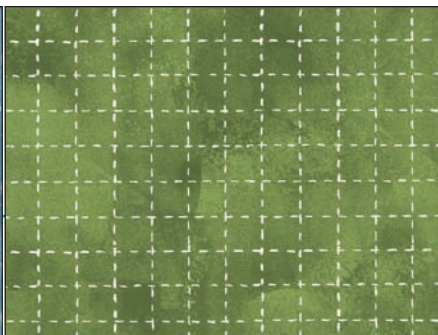
Layer and baste together the backing, batting and quilt top. Refer to the quilting placement diagram and quilt freeform loops and stars over the quilt as shown. Bind the quilt. ■

Credits

Embroidery designs: America Designs from My Mind's Eye, embroidables.com



Quilting Placement



embroidery option

Let it Snow. Replace the patriotic designs with playful snowmen on festive holiday fabric. Stitch up a cuddly quilt before the cold weather sets in!

Paula Stoddard • QM Associate Editor

Credits

Embroidery designs: Snow Fun from Anita Goodesign, anita-goodesign.com.

Fabric: Snow Days by Terry Perry for Northcott, northcott.com.

<i>alternate sizes</i>	wall	twin	queen	king
size	41½" x 41½"	71½" x 91½"	91½" x 91½"	101½" x 101½"
block setting	3 x 3	6 x 8	8 x 8	9 x 9
number of blocks	5	24	32	41
<i>materials</i>				
white print	¼ yard	1⅛ yards	1⅝ yards	2 yards
dark blue print	⅞ yard	1⅞ yards	2⅜ yards	2⅝ yards
red tone-on-tone	¾ yard	2⅝ yards	3½ yards	4⅜ yards
medium blue print	¾ yard	2⅝ yards	3½ yards	4⅜ yards
yellow print	¾ yard	1⅜ yards	1⅝ yards	1⅞ yards
backing	2⅞ yards	4⅞ yards	8⅞ yards	9¾ yards
batting	46" x 46"	80" x 100"	100" x 100"	110" x 110"

Star Spangled

*Celebrate summer with
red, white and blue*



*Made by Carolyn Beam. Fabric: Tribute by Pat Sloan for P&B
Textiles. Batting: The Warm Company. Thread: Aurifil.*



While doodling with a star block, I drew a diagonal line down the middle of

it and split the block in half. I thought it might be fun to use the half block and created this design.

Carolyn Beam • QM Creative Editor

materials

Table Runner: $11\frac{3}{8}" \times 34"$
Finished Blocks: $11\frac{3}{8}" \times 5\frac{5}{8}"$

Cream Print

$\frac{1}{4}$ yard for blocks

Red Print

$\frac{1}{8}$ yard for blocks

Dark Blue Print

1 fat eighth for blocks (a fat eighth is approximately $9" \times 20"$)

Medium Blue Print

$\frac{1}{4}$ yard for setting triangles

Dark Blue Stripe

$\frac{1}{2}$ yard for bias binding

Backing

$\frac{1}{2}$ yard

Batting

$16" \times 38"$

cutting

Cream Print

3 squares (A) $5\frac{1}{4}" \times 5\frac{1}{4}"$

3 squares $4" \times 4"$ cut diagonally twice to yield 12 triangles (C) ☒

6 squares (E) $2\frac{1}{2}" \times 2\frac{1}{2}"$

Red Print

12 squares (B) $2\frac{7}{8}" \times 2\frac{7}{8}"$

Dark Blue Print

2 squares $6\frac{7}{8}" \times 6\frac{7}{8}"$ cut diagonally twice to yield 8 triangles (D) ☒ (there will be 2 extra)

Medium Blue Print

4 squares $6\frac{1}{2}" \times 6\frac{1}{2}"$ cut diagonally to yield 8 triangles (F) ☒

Dark Blue Stripe

$2\frac{1}{4}"$ -wide bias strips to total $87"$ for binding



1 About This Table Runner

Light up your table with shining stars. Each block is one half of a star. It's easy to make this table runner any length you want—just add more blocks/setting triangles to each side.

2 Making the Table Runner Top

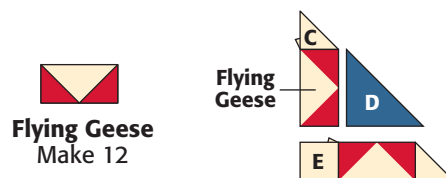
Refer to the "Fast Flying Geese" technique. Use the cream A's and red B's to make 12 Flying Geese.

Join the Flying Geese and patches to make a block. Make 6 blocks.

Sew the blocks and F's together as shown to make the table runner top.

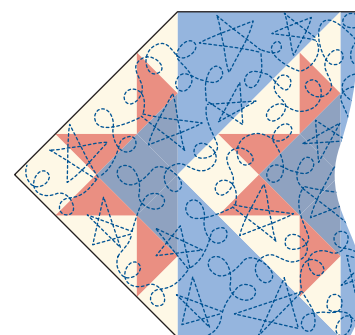
3 Quilting and Finishing

Layer and baste together the backing, batting and table runner top. Quilt a loopy meander with stars over the table runner surface. Use the bias strips to bind the table runner. ☐

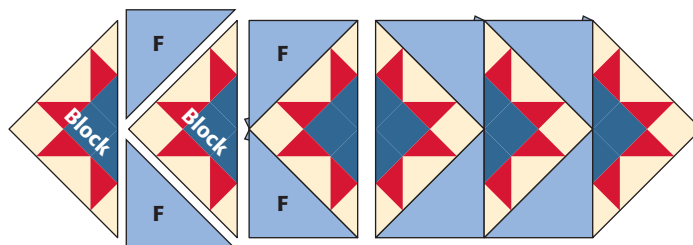


Flying Geese
Make 12

Block
Make 6



Quilting Placement



Assembly

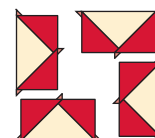
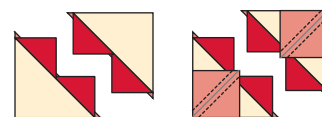
technique

Fast Flying Geese. *Align 2 red B's on opposite corners of a cream A, right sides together. Draw a diagonal line as shown and then stitch $\frac{1}{4}"$ out from both sides of the line. Cut apart on the marked line.*

With the red fabric on top, open out the B's and press the unit.

On the remaining corner of each of these units, align red B's. Draw a line from corner to corner and sew $\frac{1}{4}"$ out on both sides of the line. Cut on the marked lines, open the B's and press.

Each set of 1 A and 4 B's makes 4 Flying Geese.



Flying Geese

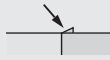
basic lessons

about our patterns

We recommend that you read all of the instructions before starting a project and that you cut and sew one block before cutting all of your fabric.

Using a rotary cutter, mat and an acrylic ruler, cut the shape to the size indicated in the cutting list.

Pressing tabs indicate the direction to press the seam allowances.



Our patterns list **finished** block sizes, which are typically $\frac{1}{2}$ " smaller than unfinished block sizes because they do not include seam allowances.

basic quilting supplies

- Rotary cutter and mat
- Acrylic ruler: Many shapes and sizes are available; a good one to start with is 6" x 24" with $\frac{1}{4}$ " and $\frac{1}{8}$ " markings
- Scissors: A separate pair for paper and fabric
- Sewing machine
- $\frac{1}{4}$ " foot
- Walking foot
- Darning foot
- Pins
- Ironing board & iron
- Marking pencils/markers/etc.
- Needles
- Thimble
- Safety pins
- Template plastic
- Thread

The way you mark, cut and sew varies significantly from machine piecing to hand piecing, so please refer to the appropriate section before starting a project.

preparing your fabric

We recommend that you pre-wash your fabrics. A shrinkage factor is included in our yardage computations.

machine piecing

It is important to cut accurately and to sew exact $\frac{1}{4}$ " seams.

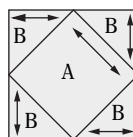
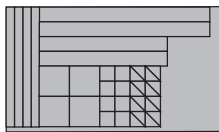
Templates

Trace the patterns on template plastic and cut out accurately.

Planning

Measure, mark and cut the binding and border strips before cutting patches from the same fabric. Cut larger patches before smaller ones. For best use of the fabric, arrange patches with cutting lines close or touching.

One or more straight sides of the patch should follow the lengthwise (parallel to the selvages) or crosswise (perpendicular to the selvages) **grain of fabric**, especially the sides that will be on the outside edges of the quilt block. We indicate lengthwise or crosswise grain with an arrow on the pattern piece.

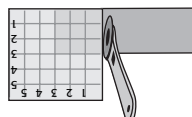
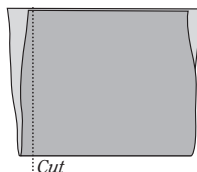


Cutting

To find the grainline of your fabric for rotary cutting, hold the fabric with selvages parallel in front of you. Keeping the selvages together, slide the edge closest to you to one side or the other until the fabric hangs straight, without wrinkles or folds. Then lay the fabric down on your cutting mat and cut perpendicular to the fold line. Use this cut edge as your straight-of-grain line.

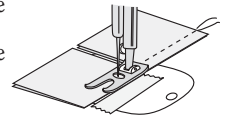
Many patches can be cut from strips of fabric by rotary cutting. First, cut a strip of fabric the width needed. Then, cross-cut strips into patches.

To cut from a template, place the template face down on the wrong side of the fabric and trace with a sharp pencil. Reverse (r) templates should be placed face up on the wrong side of the fabric before tracing.

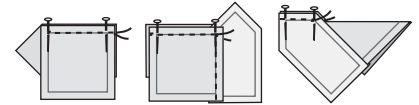


Piecing

Align the cut edges of fabric with the edge of the presser foot if it is $\frac{1}{4}$ " wide. If not, place masking tape on the throat plate of your machine $\frac{1}{4}$ " away from the needle to guide you. Sew all the way to the cut edge unless you are inserting a patch into an angle (set-in patch).



A **set-in patch** is inserted in an angle formed by two other patches. First, mark the seam lines on all three patches so you'll know exactly where to stitch. Align the edges of two patches and pin along the marked lines. Sew the seam, stopping the stitches at the end of the marked seam line; backstitch. Pivot the set-in patch so the adjacent edge aligns with the edge of the third patch. Matching seams, pin in place. Starting exactly where the previous seam ended, sew two stitches, then backstitch, taking care not to stitch into seam allowance. Stitch to the outer edge.

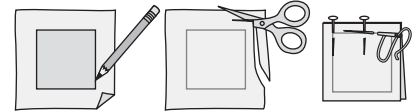


hand piecing

Templates and Cutting Patches

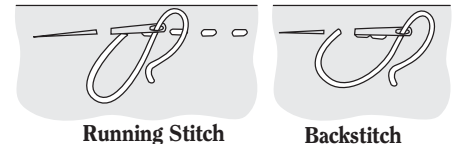
Mark the seam lines rather than cutting lines when hand piecing. Cut out patches approximately $\frac{1}{4}$ " beyond the marked seam lines.

To make a template for hand piecing, trace the seam (dashed) line of a full-size template pattern on template plastic. Trace the full-size templates on the wrong side of your fabric using a sharp pencil, leaving at least $\frac{1}{2}$ " between each traced line.



Piecing

Put patches right sides together matching seam lines. Sew the seam through the marked lines with a short running stitch using a single thread. Begin and end stitching at the seam line (not the edge of the fabric) with 2 or 3 backstitches to secure the seam.



foundation piecing

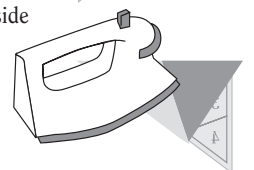
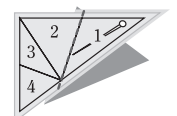
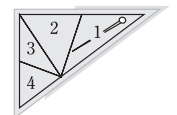
Make paper copies of each foundation. Sew patches in the numerical order printed on the pattern. Center fabric under #1, extending beyond the seam allowances, wrong side of the fabric to the unprinted side of the paper and pin in place from the paper side.

Turn fabric side up. Using a patch of fabric sufficient to cover #2 and its seam allowances, position the #2 patch right sides together on patch #1 as shown so that the fabric's edge extends at least $\frac{1}{4}$ " into the #2 area. Pin in place. Set a very short stitch length on your sewing machine (18–20 stitches per inch or 1.5 mm). Turn the assembly paper side up. Stitch through the paper and the fabric layers along the printed seam line, beginning and ending $\frac{1}{4}$ " beyond the ends of the line.

Turn assembly to the fabric side. Trim the seam allowances to approximately $\frac{1}{4}$ ". Press the fabric open to cover #2 and seam allowances.

Repeat this process to complete the blocks or sections, allowing at least $\frac{1}{4}$ " beyond the edge of the paper.

Use a rotary cutter and ruler to trim $\frac{1}{4}$ " outside the seam line of the foundation, creating a seam allowance. If necessary, join sections by matching points and sewing with $\frac{1}{4}$ " seam. Once all the seams around a foundation section have been sewn, remove the paper foundations.



applique

No turn-under allowances are given on applique patterns.

Using a light table if needed, position background fabric over the applique placement diagram. Lightly mark the major shapes with pencil or chalk. Optionally, finger crease the fabric in half lengthwise, crosswise and diagonally to form guidelines for placement of the patches.

Use a stabilizer on the back to support machine stitching that is dense (like satin stitching) and to keep the fabric from tunneling. Choose a stabilizer that matches the weight of the fabric. After the applique is complete, gently remove the stabilizer.

Turned-Edge Applique

It is helpful to have as many bias edges as possible on the perimeter of your applique patches. Trace and cut on the seam line of the pattern to make a template. Place the template face up on the right side of the fabric (face down on the right side for a reverse patch) and lightly draw around it. Cut out each patch about $\frac{3}{16}$ " outside the marked line.

On inward curves, clip the $\frac{3}{16}$ " allowances almost to the marked seam line. Turn under the allowance and finger press.

Pin or baste applique patches on the background fabric. To applique by hand, use a blind stitch and a thread color that matches the patch. To applique by machine, use a small zigzag or blind hem stitch and a matching or invisible thread.

If the background fabric shows through the appliqued patch, carefully cut away the background fabric to within $\frac{3}{16}$ " of the applique patch or use 2 layers of applique fabric.

Fusible Applique

Raw-edge applique using paper-backed fusible web is a fast and easy way to applique. Because fused patches are drawn on the paper side of the web and then flipped when ironed on the fabric, you may need to reverse the applique patterns (see specific pattern for instructions and whether reversing the presented patterns is necessary). Add $\frac{3}{16}$ " underlap allowance to those edges that lie under another.

Trace the pattern pieces, also drawing the needed underlap allowances, on the paper side of a fusible web leaving at least $\frac{1}{2}$ " between all the pieces. Cut about $\frac{3}{16}$ " outside each drawn line.

To eliminate stiffness, try this variation for patches larger than 1": Cut out the center of the fusible web $\frac{1}{4}$ " inside the drawn line, making a ring of fusible web.

Following the manufacturer's directions, iron the web, paper side up, to the wrong side of the fabric. Cut out the shape exactly on the drawn line. Carefully pull away the paper backing. Fuse the patches to the background where marked.

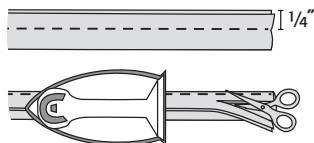
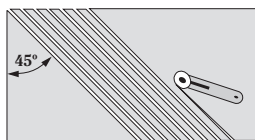
To finish the raw edges, satin stitch or blanket stitch with a colored thread, or zigzag or blind hem stitch using invisible thread.

Bias Strips

Bias strips are cut at a 45° angle to the grain of the fabric. They are stretchy and therefore ideal for creating curved applique stems.

Make your first cut by aligning a 45° guideline on your acrylic ruler with the cut edge or selvage of your fabric. Use this new bias edge to cut strips the required width.

Prepare bias strips for applique by folding in half lengthwise, wrong sides together. Stitch $\frac{1}{4}$ " from the raw edges. Offset the seam allowance; press toward the center. Trim the seam allowance to $\frac{1}{8}$ ".



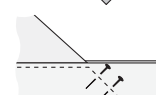
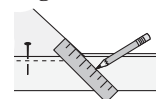
pressing

Press all seam allowances to one side, usually toward the darker fabric; follow the pressing tabs presented with each pattern. When joining blocks and/or rows, seam allowances are pressed to allow nesting of seams which reduces bulk in the quilt top.

borders

Squared borders are added first to the sides of the quilt center, then to the top and bottom. Lay the quilt top flat on a large table or the floor. Lay both border #1 side strips down the vertical center of the quilt top and smooth carefully into place. Slip a small cutting mat under the quilt top (you'll need to do this at the top and the bottom) and use a rotary cutter and ruler to trim the border strips to the same length as the quilt top. Matching centers and ends, sew the border side strips to the quilt. Gently press the seam allowances away from the quilt center. Repeat this process along the horizontal center of the quilt, including the newly added borders. Repeat for any remaining borders.

Mitered borders are added by sewing border strips to all sides of the quilt center and then mitering each corner. When joining each border strip to the quilt, begin and end stitches $\frac{1}{4}$ " from the quilt top corners and backstitch. Referring to the diagrams, fold the quilt right sides together diagonally at one corner. Flip the seam allowance toward the quilt top, match seam lines and pin through both layers about 3" from the corner. Place a ruler along the folded edge of the quilt top, intersecting the final stitch in the border seam and extending through the border strip. Draw a line from the stitch to the outer edge of the border. Pin together along the pencil line. Sew along the line to the edge of the border; backstitch. Trim seam allowances to $\frac{1}{4}$ "; press open. Repeat for all corners.



marking

Trace the quilting motif on tracing paper. Place tracing paper under the quilt top with a light source behind. Lightly mark the design on the quilt top with a hard lead pencil or a marker of your choice. Test any marking product for removability before using it on your quilt.

Straight lines may be "marked" as you quilt by using masking tape that is pulled away after quilting along its edge.

backing and basting

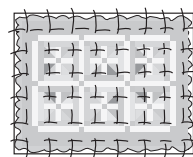
Make the quilt backing 4"–8" larger than the quilt top. Remove the selvages to avoid puckers. Usually 2 or 3 lengths must be sewn together; press the seam allowances open. Place the backing wrong side up on a flat surface, stretch slightly and tape or pin in place. Smooth the batting over the backing. Center quilt top right side up on top of the batting. Pin the layers as necessary to secure them while basting.

Basting for Machine Quilting

Machine-quilted tops can be basted with rust-proof safety pins. Begin at the center and place pins 3" to 4" apart, avoiding lines to be quilted.

Basting for Hand Quilting

Beginning in the center of the quilt, baste horizontal and vertical lines 4" to 6" apart.



quilting

Quilt in the ditch refers to quilting right next to the seam line on the side without seam allowances. **Outline quilting** refers to quilting $\frac{1}{4}$ " from the seam line.

Machine Quilting

Before machine quilting, bring the bobbin thread to the top of the quilt so it doesn't get caught as you quilt: lower the presser foot, hold the top thread and take one stitch down and up, lift the presser foot to release the thread tension and tug on the top thread to draw a loop of the bobbin thread to the top of the quilt. Pull the bobbin thread to the top. Lower the needle into the same hole created by the initial stitch, lower your presser foot, and start quilting. A walking foot is used for **straight-line** or **ditch** quilting. To **free-motion** quilt, drop (or cover) your feed dogs and use a darning foot. Start and end your quilting lines with $\frac{1}{4}$ " of very short stitches to secure.

Hand Quilting

Hand quilting is done in a short running stitch with a single strand of thread that goes through all three layers.

Use a short needle (8 or 9 between) with about 18" of thread. Make a small knot in the thread, and take a long first stitch (about 1") through the top and batting only, coming up where the quilting will begin. Tug on the thread to pull the knotted end between the layers. Take short, even stitches that are the same size on the top and back of the quilt. Push the needle with a thimble on your middle finger; guide the fabric in front of the needle with the thumb of one hand above the quilt and with the middle finger of your other hand under the quilt.



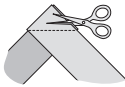
To end a line of quilting, make a small knot in the thread close to the quilt top, push the needle through the top and batting only and bring it to the surface about 1" away; tug the thread until the knot pulls through the quilt top, burying the knot in the batting. Clip the thread close to the surface of the quilt.

binding

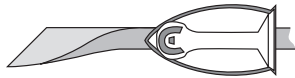
Baste around the quilt $\frac{3}{16}$ " from the edges. Trim the batting and backing $\frac{1}{4}$ " beyond the edge of the quilt top.

To add a **sleeve** to your quilt for hanging, see the instructions below.

To prepare the **binding strips**, place the ends of 2 binding strips perpendicular to each other, right sides together. Stitch diagonally and trim to $\frac{1}{4}$ ". In this way, join all the strips and press the seam allowances *open*.



Cut the beginning of the binding strip at a 45° angle. Fold the binding strip in half along the length, wrong sides together, and press. Starting in the middle of a side and leaving a 6" tail of binding loose, align the raw edges of the binding with the edge of the quilt top. Begin sewing the binding to the quilt using a $\frac{1}{4}$ " seam allowance. Stop $\frac{1}{4}$ " from the first corner; backstitch. Remove the needle from the quilt and cut the threads.



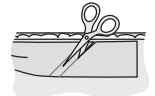
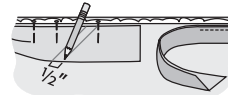
Fold the binding up, then back down even with edge of the quilt. Begin stitching $\frac{1}{4}$ " from the binding fold, backstitch to secure and con-



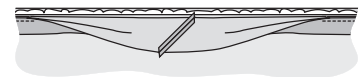
tinue sewing. Repeat at all corners. When nearing the starting point, leave at least 12" of the quilt edge unbound and a 10" to 12" binding tail. Smooth the beginning tail over the ending tail. Following the cut edge of the beginning tail, draw a line on the ending tail at a 45° angle. To add seam allowance, draw a cutting line $\frac{1}{2}$ " out from the first line; make sure it guides you to cut the binding tail $\frac{1}{2}$ " longer than the first line.



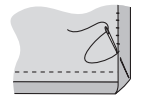
Cut on this second line. To join the ends, place them right sides together.



Offset the points so the strips match $\frac{1}{4}$ " in from the edge and sew. Press the seam allowances open. Press the section of binding in half and then finish sewing it to the quilt. Trim away excess backing and batting *in the corners only* to eliminate bulk.

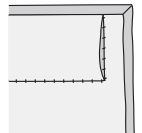


Fold the binding to the back of the quilt, enclosing the extra batting and backing. Blindstitch the binding fold to the backing, just covering the previous line of stitching.

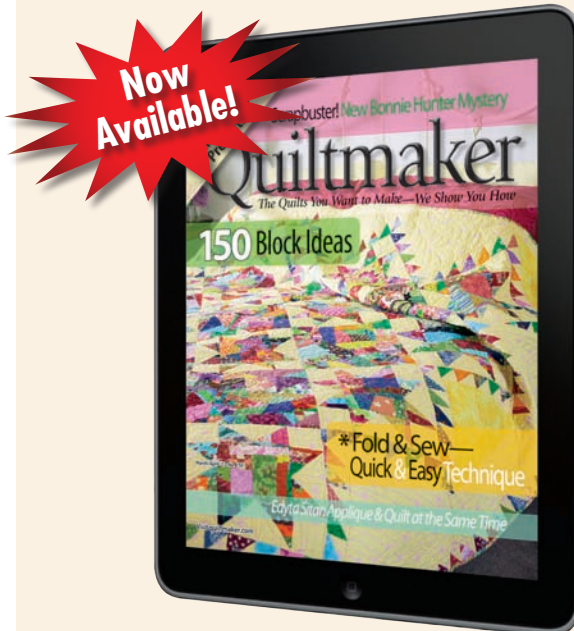


sleeve for hanging

Sleeve edges can be caught in the seam when you sew the binding to the quilt. Cut and join enough 9"-wide strips of fabric to equal the width of the quilt. Hem the short ends of the sleeve by folding under $\frac{1}{2}$ ", pressing, then folding and pressing once more; topstitch close to the edge of the hem. Fold the sleeve in half lengthwise, wrong sides together, matching raw edges. Center the sleeve on the back and top of the quilt and baste. Sew the binding to the quilt. Once the binding has been sewn, smooth the sleeve against the backing and blindstitch along the bottom and along the ends of the sleeve, catching some of the batting in the stitches.



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