
Flying Gosling Baby Quilt with Anna Maria Horner

Chapter 1 - Introduction

Overview

- Flying geese are a traditional patchwork element and they have this charming triangular shape. I'm gonna show you a no-waste method to create three different sizes of flying geese, and I've also designed it to get us improvising with layout and with color. We're gonna finish it off with this cute charming little hand-tied detail, and a non-traditional edge that includes these dancing little wool tassels. (gentle music)

Chapter 2 - Materials

Materials

- Our materials for this project are gonna begin with some beautiful quilting cottons. I've chosen some of my favorite prints and I've really selected a very full range of color here. It's a great opportunity to play. I've got about 10 prints here, a quarter yard each. I have about five or six solids also a quarter yard each, which is gonna be a little more than you need but I like having it around. For the backing and the batting, you're gonna want a yard and a half of each. I used a printed cotton again, and I use a batting that is a cotton and bamboo blend. I find it really easy to needle through, once we go to the hand-tied knots. Our cutting materials are gonna be a rotary cutter, some scissors, a cutting mat, and also a clear quilting ruler that has these measurement markings on it, which makes it really handy. We're gonna use some safety pins to layer our quilt up. We're also gonna want some straight pins for some of our patchwork arranging. We're also gonna use these tapestry wools. They come in this little skein, which makes it perfect to create two tassels. I can't wait to show you that. But if you have some scrap yarn around the house, that's perfectly fine, too. We're gonna need a sewing machine that is loaded with 100% cotton thread, and we're also gonna use our iron. And we're gonna want to have either an ironing board or a pressing cloth nearby.

Chapter 3 - Make Quilt Top

Choosing fabrics

- You can see in my color selection of this quilt that I've got a pretty broad range of colors, the full spectrum. I've also got a pretty broad range of light to dark and that's when I'm making something playful and vivacious, I really like to make sure that I've got that kind of full range from a very light all the way down to a very deep dark for a lot of visual pop and intensity and also color. And when I go to select my fabrics for doing that, I start selecting sort of my warm tones and putting them together and moving into some cooler tones and all the way over to some bright greens that I have here, which are a perfect balance to this pink that I have on the other side. I sort of move from one color all the way over to its direct complement. And this sort of represents the lightest color that I have. And this would represent some of the deepest colors. In composing the Gees for this quilt, I chose to pair up fabrics and keep that pretty consistent throughout the quilt. I always like to have one thing that sort of stays the same so there's not just too much going on. In making my pairs, you can see here that I use this yellow and I complemented it with this purplish mauve fabric. And another thing to keep an eye out when you're mixing lots of different colors of prints is just make sure that there's colors within the prints that refer back to some other colors in the quilt. In other words, to the eye it appears, of course, that this is a multi colored quilt, with lots of multi colored

prints. There are definitely colors that relate to each other throughout. Now part of that is because I've chosen to use all prints from my one collection of fabrics called field study and very frequently, quilting cotton collections are designed, of course, to coordinate with one another. I do that with my collections that I've used here, but I do it in a way that hopefully makes it look like they were kind of collected over time and the pink isn't always the same pink, the red isn't always the same red. So that when you put one of my collections together, that there's still enough variation, that it feels like there's a lot of thought going into the process. So I thought of that for you. In choosing the solids again, I chose some cools and some warmes and they relate to the colors that are in the prints, but they're not all exact matches, which I think is kind of key to getting the look of this quilt. You can see that there's really no other print color that has this deep, deep, intense turquoise and the same goes for this violet. It's close, but it's not exactly the same. The red, it's close, but it's not exactly the same. Doing that will give your quilt so much depth and interest and really allow you to play and improvise with color as you go and I think you're gonna love the results.

Cutting fabric

- It's time to start cutting the pieces for our quilt. With all patchwork, you're gonna have some cutting time. But before we do that, I want you to understand a little bit about how this cutting and patchworking is slightly different from the traditional flying geese sets of squares, and triangles, and all that, so let's go over that a little bit. Traditionally, to create your goose, your flying geese shape, which actually, you know, the triangle is meant to represent flying geese in air, and that is created, usually, with a rectangle. You start with one rectangle, and you also have two smaller cut squares. And you place them here, and you sew them at an angle. And you can see here, I've sewed it down at an angle to show you the beginnings of how that happens. The only thing that I don't love about this method is that once you've sewn that, you have all this waste back here that needs to get cut off and discarded. Now, you could save it for a very small patchwork, but let's be honest, that's pretty tiny and I'm not sure how it would get used. And then another method, if you didn't want to waste any, would be to cut triangles, which is totally fine, again, but it's a little bit finicky to cut the triangles and work with them. So, we're gonna set that aside, and I'm gonna show you the beginnings of how it happens when we create these sets of four flying geese all in one method. And we do that with one large square and four smaller squares, and the large square is going to be what creates that triangle, and the smaller squares will be what create the outer corners of the triangle. And we have three different sizes here. Your PDF gives you the exact measurements of that large square and the small square for each of the three different size of flying geese sets, and keep in mind that when you are making one of these cut sets, that's actually gonna yield four flying geese. And I used, of each size, probably about four to five full sets, so that's about how many sets of cut large and small squares you wanna do in each size. Keep in mind, you may not end up using all of them, in terms of the layout being a little bit improvisational, you might find you just wanna set a couple aside and save for some other project. Now, I've got the small set cut here, and the medium set, and I'm gonna go ahead and cut the large set here. Let me set these things out of the way. I want this to be my triangle color, the big triangle color, so I'm gonna cut the larger square out of this. And the larger square, I've got my measurement handy right here, be sure and keep your PDF close by, I just have a little Post-it note here. So the large square, I'm gonna go ahead and square off these edges here. The large square is gonna be outer edges first. I love these clear rulers. To get a perfectly cut square, I'm gonna take the corner of this ruler that has the one at both edges, and I'm gonna turn it down to the corner that hasn't been cut yet, and on the outer two edges that have

been trimmed off neatly, I'm going to align it with my eight and 1/4 markings on each side. And once that's in place, press firmly with your hand, cut one angle, and then we're gonna cut the other angle. Now, if I were doing several of these, if I wanted to have several large sets of flying geese with this color, I would go ahead and double up the fabric, or triple it up, or quadruple it up, however many you want to make, which is what we're gonna do for the small sets. So let's make sure I've got that one. Lovely. Now I'm gonna cut the small sets, and we need four of these. So I'm gonna go ahead and layer my fabric up. Four times. I like to cut from the outer corners first. Kinda saves fabric. And again, I'm gonna square off two edges, nice and clean, so we can start our measuring there. 'Kay, I'm gonna find four and 3/8 and four and 3/8, put the one marking down at the opposite of the clean corner, line it up, press, and you wanna go a little slow and firm with this 'cause you've got four layers there. Okay, are we clean? Yes, awesome. So now I have my set of four small squares and one large square to create the large set of four flying geese, and you can keep cutting now to create one large and four small squares. You're gonna want to do that four or five times for each of the sizes, so we're gonna have a total of about, say, 15 to 20 sets to create the flying geese. And I can't wait to show you how these squares turn into some pretty flying geese in the next segment.

Creating block

- Now it's time for the magic part, I love this part. This is where I show you how to turn these squares into some sets of triangles, without wasting any fabric. We're gonna start with this largest size here, and to begin with, you only use two of these smaller squares. You want your large square facing right side up towards you. I've got it set out sort of at a diamond orientation here. And then with the two smaller squares, you're gonna lay them right sides against the larger one, aligning their outer corners and then across, again aligning their outer corners. And yes, you do wanna see some overlap here. That's intentional, so don't weird out if your points don't match. Now once you have that aligned, you're gonna use a ruler and line up the outer points just to make a straight line between them. Just kinda gently use a pencil. Don't worry, if you wanna use a fabric pen, that's fine, but this line is gonna get cut on at a certain point and it's also gonna be in the seam allowance, so don't worry about it. You don't wanna use like a marker or something that might bleed in the wash, but I think a pencil is good. And notice I kinda went from the center and gently went out. You don't wanna tug so much that you move the fabrics out of place. So I've got a line there that's visible to me, and I'm also gonna use some straight pins. And the way that we're gonna sew this first step is with two straight lines. Again, be sure you have 100% cotton thread loaded in your machine. We're gonna be using that center marked line as a guide for two stitch lines. We're gonna sew 1/4 inch to the right of that line, and 1/4 inch to the left of that line, and we're gonna do that all in one pass on each side. So you'll wanna be aware where the specific 1/4 inch mark on your sewing machine foot is away from the needle, because keep in mind that this whole entire piece, unlike when you're sewing the edge of say, a typical seam in a garment or the edge of a pillow, you're not gonna be able to see the markings on your footplate, so make sure that you either have a 1/4 inch foot in your machine or you know exactly where on the foot 1/4 inch away from that line will be. So with that, let's get started sewing. So we're gonna begin by using that pencil line, and on my machine, this line right here is approximately 1/4 of an inch. So I'm gonna line it up with the pencil line, lower my foot, and begin sewing 1/4 inch to the right, one straight seam. I've got my settings of stitch length not too small and not too large. Just somewhere in between, which is what I usually do for patchwork. When I come to the end, I don't even bother to break the thread. I just go ahead and spin it around

after I've raised the foot, and set up to sew down the other side of the pencil line by 1/4 inch. You don't really wanna stretch the fabric because you are sewing on the bias against the grain here so it can have a tendency to stretch just a little bit. Not a big deal, just something to be aware of. Okay, now we're gonna do a trimming and a pressing step before we come back to the machine. All right, let's take those straight pins out. We are going to use that pencil line again, but this time we're gonna cut right on it. I use a straight edge again to do that. Now, if a rotary cutter close to your stitch lines makes you nervous, feel free to pull out your shears if you feel like you have a little bit more control that way. I've aligned the straight edge with the points and with the line that I've drawn, and I'm gonna just slice right on it very carefully, not to get off track and lose some of your stitching. Okay, look at that. This process is definitely gonna have you doing a little cutting, a little sewing, cutting again, pressing again, and all over, but if, you know, depending on your mood you might want to do all your setting, pinning, and marking on every single block and then do all your sewing and then do all your pressing, or you might just wanna finish one whole complete block at a time. It's up to you. I kinda go back and forth about how I like to do it. Now I've got my iron nice and hot for cotton here, and I'm gonna fold these back and press. Okay, gonna do the other one. I think those look like little fox faces. They're so cute. And that's what I have to think about when I'm doing patchwork and I get a little bored. So, with our two fox faces, we're going to use those remaining two smaller squares. Again, with right sides together. The one remaining corner of the large square we're gonna align with the smaller one, and we're gonna again draw a line but this time just down the center of this one small square. I've got my straight edge aligned with the outer points here. Draw this pencil line in a way that doesn't really move the fabric. Gonna put just one pin in this. It's a little bit smaller surface, so it oughta stay together. And then I'm gonna go ahead and set up the other one here. Again, if you just wanna set these all up like little kits for yourself and have your pairs of small squares and your pairs of fox faces and have a whole table full of 'em. Doing it assembly line style can sometimes feel like it goes by a little bit faster, but other days I just like to see a finished product along the way, so I like to make a whole block all at once. And another pin. And now again, just like in the first step of sewing, we're gonna use that center pencil line as a mark to sew 1/4 inch to the right, 1/4 inch to the left, and you should have this overlap happening here. That's what's gonna create the overlap of seam allowances in your finished flying geese. So, we're gonna go to the sewing machine now. Okay, we're gonna set that pencil line up with 1/4 inch away from the needle, which actually falls just where this intersection of the two fabrics comes, so that's another little indication that you're on the right track with your sewing and piecing. Set my needle down. Lift and turn without trimming saves time, believe me. Really, half the time of your sewing is pulling the threads and trimming and pulling thread through fabric. If you can cut out little things like that, you'll get to the good parts faster. Okay. Now this one's ready to cut. Set it over here and we're gonna sew the next one. All right, it's time again to trim on that pencil line. Let me first remove these pins and I'm gonna use my straight edge again. I've got it lined up corner to corner, and I'm gonna trim using my rotary very carefully, staying clear of my stitch lines. Guess what? We got one goose, and two geese, and let's make three and four by trimming on the pencil line again. I feel like we need a duck in here somewhere now that we've got goose goose. Okay. All right, and here's goose three and four. Now we're gonna put these little geese together in a family, but first we want to press. How cool is that, by the way? We haven't thrown any fabric in the trash. I love this so much. I'm glad I'm not the person that had to come up with this method, but I'm so happy to use it. So let's press these back. I wanna point out something to you about this corner up here at the very top of the triangle. The fact that the point of our triangle is roughly 1/4 inch away from the top edge

is perfect, because keep in mind that in patchwork there's always gonna be another seam around whatever you've just finished. So we're gonna be having a 1/4 inch line pass across here, and that's gonna pass right at the tip of that point so that's gonna make a really perfect patchwork point for you. And if you have this little seam allowance poking out here, that's perfectly fine. And if it's not perfect, that's cool too, but it's always nice to have kind of an ideal dangling out there in front of you and giving you something to work for in your patchwork. I'm gonna press the third one. Now making our little family of goslings, it's really up to you if you go ahead and piece all four together sort of like I've got a lot of them in the quilt are already pieced together in fours. If you want, maybe just piece some pairs of twos as well. That'll give you a little bit more leeway when we get to the design wall and start laying things out. You may end up just piecing 'em all together in four again, but keeping as many as you can in kind of a different mode gives you lots of options. So we're gonna sew these together. I'm gonna go ahead and do a whole set of four here at the machine. One little trick that I like to employ when I'm sewing patchwork is I like to take the table space next to me and go ahead and lay out what the finished block is gonna look like right side facing me, so that it's a little bit harder for me to make a mistake in how these come together. So I've got them generally laid out one on top of the other, all pointing in one direction, and we want 'em right sides together. So the point of one is gonna go against the long edge of another once they're flipped over right sides. Align the outer edges. If you're more comfortable pinning, that's totally fine. I'm not much of a pinner with something this small, so I'm just gonna go ahead and sew. Okay. So again, we're gonna use 1/4 inch, but this time the 1/4 inch is gonna go from the edge of this straight line, and that 1/4 inch seam is actually gonna pass right through the intersection of these two seams that make the tip of that triangle. That's how you know you've got your points aligned. And it's actually gonna pass, that stitch line is gonna pass directly through the inner section of the tip of the triangle, so for that reason instead of having your piece like this, I like to have it so the triangle point is facing me and oriented towards the machine. I like to slow down as I go across that intersection to make sure I'm getting it. The great thing is, every time you sew flying geese in a row like this, there's really only one point to worry about, instead of multiple points like there is with so much patchwork. So I'm gonna open it up right here and have a look at it. Lovely. I have a nice sharp point at the top, and it's time to add the next one. I'm gonna have a look at it right here to make sure I've got it oriented the right way. But you know what, if you want your geese to point at each other, like they're about to collide in midair as they fly, that's totally cool too. Okay, and that's three put together. I'm gonna take my fourth one now and add it in, and that's the process we're gonna use for all of these geese and all of your sets of geese. We're just gonna sew one to the next, until we have a whole brood of them that we're gonna take over to the design wall and start mixing in with solids.

Quilt layout

- We are at the design wall, this is my favorite spot. This is where we get to improvise the block and make it completely and truly yours. I'm going to start with this set of four flying geese here, and you'll see on my wall, which really is just foam core covered with flannel. So you can makeshift something like this or you could also do it on a table or down on the floor, once you've swept it of course. And, this is going to just kind of mark out these little corners here. I've marked out about 19 inches. We want our finished blocks to be roughly 18 inches, but really that's completely up to you. This baby quilt is 36 by 36 finished. So what I've done is I've kind of decided to create it in quadrants that sort of make the process of improvisation, give it a little bit of tailoring for you, so we can go through it once, and then you can just sort of repeat the process three more times to

have your four quadrants. And really, when I say improvise, that's what I mean. We use our finished blocks of geese. I just begin by randomly choosing positions. Maybe they go all the way to the corner, maybe they set in, and I just start filling the space. I've cut these strips at about 18 or 12 inches long. Some of them are actually a little bit more blocky, but they're all squared off straight, rectangular strips in various widths, anywhere from an inch all the way up to four inches wide. These are just for me to play around with and kind of fill in the spaces between the flying geese as I go. So, I'm just going to that now. You really start without any solid ideas about what you're gonna do, but you have to start somewhere, because everything that you put up on the wall gives you a chance to react to it by putting up something else. Okay, so this one is really big, but that's alright. I just love this color, so I sorta wanna see what happens when I set it next to here. And if we're outside our parameters, that's okay. You can kind of feel to see where your tape lines are. Then I'm just laying to look for color really more than anything. It's really a matter of fitting in. Keep in mind, we're gonna sew in various components, and we're gonna end up trimming some of the components as well. What you don't want to happen is to set your design up so that you have some flying geese that are sitting outside the parameter and have to get trimmed off. If you want to pull it all the way out so that you only use three, that's fine, but you wanna be able to use the flying geese in whole. So again, I'm just really filling in gaps here. I've set the parameters here at about 19 inches so that once all these seams are taken up, it's actually gonna be a little bit smaller than that. So if it's overlapping some, that's totally fine. Let's see, I wanna see some of that bright turquoise, deep, deep, deep, again this is ... Much too big, but you can still play around and look at it just for the sake of color. I'm just gonna let that lay down there, knowing that I would probably cut this off. So what happens is when you're doing this, these three pieces set together actually sort of form one whole rectangle, so you can think of that as a single unit. For instance, the sequence of sewing these together would be to trim this kind of mustardy colored piece to be the same width and then sew them together with right sides, quarter-inch seam allowances again. Press it, and then that size will dictate the height of this strip next to it, and then you can sew that to that one, press it. And sometimes I return it back to the design wall and have a look at it, and I might even flip it the completely other direction. But looking at what you have here, reacting to it, kind of developing your sequence of sewing is gonna be what creates this quadrant. It's very improvisational and this is what you're gonna do three more times then to have all four quadrants of your quilt built. And then once you have those four, again, there's another process of deciding exactly how you wanna turn them and arrange them. But let's get started with sewing some of these together.

Final layout

- I've recreated that block arrangement that we had over on the wall right here next to me on my ironing board, and I had a little help doing that by snapping a quick photo on my phone here so that I could position all the pieces in just the right spot. Now you could just leave everything on the wall and go back and forth and grab one unit at a time to sew and then go return it, but in the effort to kind of keep everything concise and right next to me here, I like to kind of bring all the pieces together. So we're going to get started sewing one unit at a time and I'm gonna start with this upper right rectangle. And what I wanna do first is sew this seam. So I'm gonna lay it like this and take it to the machine. Again, we're gonna use a quarter inch seam. Just a simple straight stitch. Because we're improvising, we might end some things that a little bit less than perfect once they come at their ends. They might not be aligned but that's fine. We're gonna fix that in a little bit. All right, so if I replace this in it's position, this is where it was. And in fact, unaligned little piece is

where I'm gonna sew this seam so I wanna go ahead and square up that edge now. And to do that, I'm just gonna lay it on my cutting mat. Use a straight edge. And I'm just gonna trim off this excess here. Now we're ready to keep piecing. I'm just gonna grab this red strip. Again, it doesn't matter if it's a little tall on one side or the other. I'm gonna go ahead and align it. Put the bottom here so we're at least squared up on one end. And sew. We've now got this unit put together. I still have some trimming off to do here to square it up, to make a nice rectangle. And then I'm gonna press it. And then I'm gonna continue doing that for each sort of unit in this quadrant. We're gonna sew together, trim, press until we can have our pieces ready to put together to complete the quadrant. And then we're gonna go on and do the others. So I'm gonna do that now. I've finished putting together all the units within my quadrant. I'm gonna give it a final pressing even though each portion is kind of been pressed. You wanna get it as flat as possible before I trim out the edges to square this block off. I wanted to point out something else too that I sort of underestimated how much of this deep blue I would need to fill the space of this other unit here so I just pieced on another strip right there 'cause I didn't really wanna add in another color. But this is all about improvising and making do with what you have. So now I'm gonna go ahead and pull this guy over. And we're gonna trim off these edges that are going outside of our sort of 18, 19 inch block. And again, the size isn't important really here. It's just a matter of if you are creating this quilt in quadrants, you just want each of them to be the same. So you might start with one and see how big that gets. And trim this off here. Okay, and I have another little piece down here that needs to get trimmed. I'm gonna go ahead and straighten up some of those edges of patchwork as well. I have four quadrants here that are already trimmed out and square, exactly the same size. Nice and pressed. And the last sort of design decision to make in this baby quilt is how you want these four to go. You can put that back up on the design wall. You can put it out on the floor. But this is sort of your last chance to kind of balance the color, the light and the dark, just however you want it to go. And then it's just as simple as joining one block to it's neighboring block. Doing the same with the remaining two and then finishing with the seam all the way down the middle. Press it and then we're ready to start sandwiching it together with the batting and the backing.

Chapter 4 - Assemble Quilt

Making tassels

- One of the cute details of this baby play quilt is the little wool tassels that are included in the outer edge. I'm gonna show you how to make two of these tassels out of one of these skeins of tapestry wool. And as I mentioned in our materials it doesn't have to be this tapestry wool. It can be any scrap yarn you might have around, but the reason I love this is because it's already wound in this exact format that perfectly makes two tassels at once. If you don't have any of this tapestry wool, you can sort of recreate this format of looping by using a card that is, I don't know, probably about six inches long and use about 11 or 12 yards to wrap around continuously on the card to create this same loop here. Simple as that. What we're gonna do first is remove that little cigar band and try and find the loose yarn that is on the outer side, and we're gonna pull off about a yard. And for me, a yard is roughly from an extended arm to my nose, so we're gonna go ahead and snip that off. And then just lay that down. With this cut length, we're gonna cut it into four equal lengths. So first I'm going to fold it in half, cut in the middle, then gonna double over, cut in the middle again. So we have four strands that are roughly nine inches. I'm gonna set those aside for just a minute. The next thing that we're gonna do is we're gonna open up this skein to reveal the sort of loop or circle that it's been wound in. Okay. The first thing that we're gonna do with one of our spare lengths here, let's

put two ends together and tie them in a single knot. And let's do it with another one. Now with these little knotted loops, we're gonna pass each of 'em through the ends of the skein here. I'm gonna start by doing one. I just put my two fingers in between the loop, and reach around the skein. Pull the knotted end through so that I've kinda trapped one end of the skein, and then we're gonna repeat it on the other side. Again, put my two fingers through the loop, reach through that bulky skein, grab the knot, and then pull it through. It's just really like making a slipknot and including this skein in it. It's a little twisted, we want it to be flat so I'm gonna do that. The next step is gonna be to use the remaining lengths and wrap around the top of each tassel end, which sort of makes this little head right here on the tassel. So, I'm just gonna tie it in a knot, slide it up just a little bit. If you have a kid or a friend around, they can hold the other end tight for you like that, is a little helpful. I'm gonna put it in a double knot here, and now it's time to do the other end. You want the slipknot to be exactly halfway across the skein here, so I'm just gonna adjust it. There we go. Then tie another double knot. All right. Only one more step. The next thing is, is to straighten out those ends towards the center. Remember, we have this one sort of dangling cut end, but that's fine. Just lay everything out straight, and then you can carefully kind of guesstimate the center, and you're just now going to cut. I'm gonna hold it between my fingers here to stretch it out nicely, to separate and make two tassels. You'll have a few little piece ends come off, but that's fine. And if you wanna trim it out to make it a certain shape or more even, that's fine. But that's it. So now you have these two little tassels that have been made from one skein of tapestry wool. You'll need a total of 24 tassels to put into the outer seam of this quilt, so just 12 skeins of tapestry wool would get that for you. So you can keep making these and then I'm gonna show you how to include them in the final outer seam of your quilt.

Assembling quilt layers

- The finished edges of this quilt are a little bit non-traditional. It's really more like a pillow that you would sew right sides together and flip out, but we're also including the batting in the layering, of course, and it's not like our traditional quilt that has the binding around it. So to orient your sandwich layers correctly, you're gonna want to start with your batting down first and you can just do this on a tabletop or a clean floor. Then lay your backing with the wrong side down against the batting. Then you're gonna wanna sandwich the quilt top with the right side against the right side of the backing. And keep in mind, we trimmed really neatly, all edges to be exactly the same size. Which again is different that what you would do with a traditional quilt sandwich where you would have the backing and the batting a little bit wider to allow for some distortion of the fabric when the quilt sewing is done. So now that I got my sandwich oriented just right, I am going to place pins around the edges before we sew, but I'm gonna place pins at a very specific place on the edge. That is to sort of mark where I want these tassels to go. I have corner tassels and then I have five tassels set in between each corner along each side. So instead of including the tassels and the pinning all the way around, I'm just gonna pin at the tassel positions, keep my bowl of tassels next to me while I sew and grab and just include them in my sewing as I'm at the machine. That keeps you from having to have this sort of weird distorted bulk of tassels inside your sandwich layers as you sew. So with the number of tassels that we have and the size of this quilt, which is roughly a 36 by 36, plus some seam allowance, we need to set tassels about every six inches or so. So I'm just gonna use the ruler and some straight pins. And then another six inches or so, we'll have another and then we'll continue doing that all the way around. Every six inches we're gonna pin. Keep in mind that even though we're pinning all the way around every six inches, we want to leave ourselves an escape route to get

out of this inside out quilt. So we're gonna leave a gap in our sewing of about six to ten inches. So I'm just gonna keep placing these pins every six inches and then I'm gonna head to the sewing machine and include my tassels in the sewing. We're gonna sew all the way around the perimeter of the quilt now. I'm gonna start somewhere in the middle because that's gonna be the easiest place to grab and pull through. And again, when I sew all the way around, I'm gonna stop about six to ten inches short of where I began so we have an opening to pull through. I like to do the outer edge of this quilt probably at more like $\frac{3}{8}$ to $\frac{1}{2}$ of an inch seam allowance, just so it's more stable on the outer edges. I'm gonna start between where some of these tassel markings are. Put it at about $\frac{3}{8}$ and I want to do a little bit of backstitch and forward stitch to knot my position. Now when I'm about an inch away from one of these pins, I want to go ahead and replace it by sticking a tassel on the inside. And this is a little time consuming, you have to stop and start quite a bit. But, it's worth it. So, I'm just gonna take this guy, slide him in here, keep all of his little fringy skirt out of my way and slide the head of the tassel down just far enough so that it's missing the foot of your machine 'cause you don't want to go over that big bump. First of all, it won't be pretty when you're done sewing and your machine won't like you for it. But I'm gonna put it close enough so that some of this yarn here is on the outside, so I know I've got in position and I can kinda hang onto it as I go, so here we go. Okay, gotta stop again, tassel time. I don't really have a method to which color I get next. If you wanted to have them ordered out right next to you, if you had a specific order, that's fine. I just try and make sure I don't pick up the same color that I just picked up. Slide it in, keep his head clear of the foot. And I picked up blue last, so how 'bout yellow. Time for another tassel, we're gonna continue like this all the way around, stopping every time you see one of your pins and putting a tassel in. Turn the corners neatly just by leaving the needle down, raising the foot up and taking a turn and just continue until you are about ten or so inches away from where we began. And I'm gonna show you then how to include that one tassel in between without making a seam. Okay, I am approaching a corner here, of the last regularly sewn in tassel. Gonna slide in this pink one. When you put your needle down to turn, it's a good idea to try and catch that tassel in it. And now I stopped here and I'm close to that now, so I'm just gonna sew a few more inches. And you'll backstitch to knot. Okay, so I've come to the end and you can see that I stopped about ten inches short of where I began, but in the middle of that gap I have a pin where I need a tassel, but I don't want to sew through all layers. I'm just gonna remove this pin and hold my fingers where I want the tassel to go. We're just gonna sew the tassel to one side and keep this top part of our sandwich clear. So we're just gonna tack it in. Back and forth a few times. And now we're all set, all right. We're done, now it's time to turn our quilt sandwich right side out. All right, we are ready to pull this through. The little escape route we have here, but to turn out our corners neatly, I want to show you this little folding technique that I do at each corner because I don't wanna trim these corners at an angle because that might put that fabric trimming a little too close to the stitching and you don't want it eventually pull out. So what I do I pull through each corner one at a time instead of just slipping the whole thing and hoping I get it right. I'm gonna show you first here. I basically just turn the fabric on the seam. One direction and then again and it gets a little bit bulky, but in actuality that bulk is gonna help stabilize the corner and keep it nice and turned out. So I wanna hold it place with one hand and then reach through, put my thumb on the free fabric, actually I'm gonna switch around here, I'm gonna put my finger here and I'm gonna put my thumb on the folded fabric and flip through. So that tassel right there actually helps you get a nice neat little corner as well. So I'm gonna go around and do that with each of the corners first. Then I'm gonna have to kinda reach my hand all the way in there to do that, but it's worth it, I promise. You're gonna have much neater

corners. So again, I'm gonna fold on that seam line, kinda finger press it, fold again. This is great to do with all your pillows sewing, anything that has a right angle corner. Just gonna pinch those folds between my fingers. You pull it through. You can kinda manipulate it in your hand to get it as well once your out. So I've got two corner out, yay. Now it's time to grab a third. A little bit of fishing around. This is already just like a play quilt, so I've got it up here close to me. Fold, fold, pinch the fold from the inside pull through, nice and neat. Now we have one more. Right here. We're folding. Pinch it. Pull it out. It makes a flatter corner, which is great. So I'm gonna bundle up all of those, but I don't want to hold on to them by the tassels, that might make it rip right out. I'm just gonna hold each of those corners, by the fabric. And I'm gonna just sort of use them to sort of safely tuck out. This is never pretty. Yay, so pretty. All right. Now what we can do is go around and give it another little pressing. We're gonna close up the opening here, just like you would a blind seam on a pillow, just by turning in the edges, pinning it in place and then blind sewing it shut. You could even take it to the machine if you wanted to and press out all the edges. I'm gonna put a few safety pins throughout the quilt to keep the sandwich layers in place before I start the hand tying process.

Chapter 5 - Finish

Hand tie and finishing

- I'm closing up the gap opening of our quilt layers with a blind stitch. I've already pressed out all edges now, and I've just got a few stitches left here. Like I said, blind sewing this is just like blind sewing a pillow shut, where you have both right sides folded in, about the same seam allowance that you had going all the way around. Just pass the needle directly across for one stitch, then over to the other side. The idea is to hide that stitch, so as little of a glimmer of a needle that you see as possible, 'cause whatever amount of the needle you see, that's how much of the thread you're gonna see. Just a few more before I knot and finish. See, I'm closed, so I'm just gonna knot now. Cross on the other side. Pass the needle through that loop a few times. Now I want to hide my tail, so I'm gonna pass underneath, pull out, then carefully trim closely. Okay. So we've got that all closed up now. Now it's time to kind of secure our layers together with a few safety pins. Because this is a small scale quilt, and because it's not gonna go under a big machine quilting, or not even some intensive hand quilting, we have some leeway here. There's not gonna be a lot of intensive stitching that's gonna distort this in any one direction, because we're just gonna be setting some hand ties, about every six inches or so, it's up to you. If you want to pre mark those out with a ruler by using a little fabric market dot or something like that, that's perfectly fine. I just sort of eyeball it when I do this. I'm just gonna secure these layers together with a few safety pins. I have a mix of safety pins here, both some that are curved, and there's just some regular straight safety pins. Just gonna start in the center here. Remember, if you're doing this at your dining room table, sticking those pins down to try and pick up the bottom layer might scrape your table, so you might want to put a protective surface on it or just do this on the floor. Just a few of these will keep the layers from shifting out of place when you move the quilt around. I do not recommend doing with straight pins. That is a really good way to stick yourself, especially if you have a pregnant belly rubbing up against the table. To tie the quilt I use these pretty, pearl cottons. They come on this spool. They're a two-ply, twisted, really tiny luminous yarn, and they're perfect for hand quilting. I'm using a double strand, and I'm gonna go ahead and thread a really long needle of this. It's about 18 inches, but doubled. There's no reason to tie a knot at the end of this because we're gonna stitch it down and back up and pull it through and tie the knot at the top and then trim and continue. So, let's do that now. I'm just gonna start in the center. I usually like to make a knot, or a tie, on either side of a seam,

because you don't necessarily want to stick the needle down in all the bulk of the seam allowances. You really only wanna pass through one layer of the quilt top and the backing. I'm just gonna start about right here on one side of the seam. Gonna go down. I can hear that I'm scraping the table, which this table it doesn't matter, that you might want to be careful with yours. We're gonna pick up a stitch. It basically picks up that whole seam allowance there. Pull through. And I'm gonna just tie a knot. Passing the needle underneath that slack. The next knot, I like for it to happen underneath the first. It's a little bit more secure that way. I trim these about half to three quarters of an inch. We have a knot. You can just continue doing this at whatever intervals you like. I always start in the center and work my way out, but other than that, there's no real rhyme or reason to it. It's pretty enjoyable, pretty quick, and very, very simple. One more knot here on either side. This stitch that we're making, while we have a knot on the front, it's actually just making a short little stitch on the back, which I think is cute and charming, very simple. You can do... I've see tied quilts and vintage tied quilts that have tons and tons of knots to the point where that cut texture actually creates this really cool surface. All right. I'm just gonna keep hand tying until I've got density of these little knots that I like, and any project where I can include just a little bit of hand work is really fun for me, and a play quilt is all about fun. I hope you enjoy it.