
Sew a Roman Stripe Color Value Quilt with Blair Stocker

Chapter 1 - Sew a Roman Stripe Color Value Quilt

Overview

(light music) - I am Blair Stocker of Wise Craft Handmade. I'm an educator, author, and a modern sewist. Using a classic Roman stripe quilt block, I'm gonna teach you quilt making from beginning to end. I'll give you all of my tips and tricks on how to determine light and dark color value from all of your fabrics. There's a real emphasis on design in this workshop. We'll be using a simple block, which I'll walk you through. Then we will construct the blocks, we'll sandwich the layers, and I'll show you a simple and easy way to quilt the layers together by tying. To finish it off, I'll share my process for applying binding around the edges, machine sewing it on the front, and hand stitching it on the back. I love scrappy quilts, mainly because they are full of fabrics that I've chosen, I sew them together, and in the end, I have a quilt that is uniquely my own. (light upbeat music)

Materials

- Here are the materials that you'll need to make this quilt. 1.5 yards total of dark colored quilting fabric. Three quarters of a yard total of light quilting fabric, in a variety of prints. One 45 by 45 inch piece of cotton batting. Two yards of a solid cotton quilting fabric for the backing. One half yard of cotton quilting fabric for the binding. A marking pin for fabric. Basting spray to sandwich the layers together, you can also use safety pins. A rotary cutter and a cutting mat. Fabric scissors, thread snips, a seam ripper, pins. You'll need some quilting rulers, I have a 6.5-inch square. A four by 14 inch. And a 12.5-inch square. But use what you have available. I have my Ruby Ruler, which is a five-inch value viewer and cutting tool that I'll show you how to use. You can also use your smartphone. A peephole, which I'll also show you how to use. A sewing machine with neutral colored thread. And the piecing needles that I like to use are 80 by twelves, top stitch needles. And an iron and ironing surface. To tie the quilt, we're going to use a tapestry needle, and then rainbow colors of embroidery thread, so I have one skein each of all the colors in the rainbow.

Color value and cutting fabric

- I've always had a fondness for scrappy quilts. Those were the first quilts that I was ever exposed to, and it's also the first kind of quilt that I ever made. Over the years, I've realized that I can play a little bit with color value with light and dark color value in a quilt to get more interest and to create more dimension. So let me talk a little bit about how to understand the color value of all of the different fabrics that you'll pull for this quilt. There's an old saying that says, "Color gets all the credit, but value does all the work." And it's a really important design element to make a quilt like this Roman Stripe, because it's a simple design, but we can create a lot of interest when we play with color value. So let me show you exactly what we're talking about when we talk about color value. I have a lot of different printed quilting cottons here to choose from to make my quilt. And we're gonna use these to talk about what color value actually is. The definition of color value is the relative lightness or darkness of a color, or in this case we're talking about fabric. This is just a printed quilting cotton. You may look at it and decide that this is a dark or light color value, but really we need more information to determine if it's dark or light color value. As I said, it's the relative lightness or darkness. So if I put other fabrics around it, they're gonna communicate with each other and they're gonna tell us more about whether this fabric is a light or dark color value. If I

put this fabric next to this one, I can now determine this one is the darker of the two fabrics. So this would be the dark value in this pair, and this one here would be the light value in this pair. So we use that sort of information to divide our fabrics into darks and lights and make this quilt. Here's a blue. Again, do we know if it's a dark or light value? We're not sure, but we can put another fabric by it and learn more about that. If I use this fabric right beside it, then this one is definitely a darker value, and this one is the lighter value of the pair. And if I put this one here, then this one becomes the lighter value, and this one becomes the darker value. All this to say that this is what we will use to design this quilt. So the more fabrics you pull and gather to make this quilt, the more successful it will be. And what's really interesting about this whole process of using color value and using your own scraps, or scraps that you've chosen is that it really becomes your design. They're your fabrics. They're fabrics that you put together, and not just a fabric pulled from one designer's collection. You're going to need one size of strip for this quilt, a two and a half inch by six and a half inch. And for each row of the quilt, let's look at the quilt. Each row of the quilt is one color of the rainbow. So I have red, orange, yellow, green, blue, indigo and violet. You'll wanna make sure for every stripe of the rainbow that you have 14 dark values and seven light values. So for each row, I have 14 different dark values and seven light values. You can duplicate some fabrics, but I wouldn't duplicate a lot because really the success of this is going to be in the variety of fabrics that you have. And every square or every quilt block that we do has two different dark value printed fabrics and one light value in the center. That's the whole block. The block is duplicated many times to make the quilt. It's an easy block because we're focusing on design and color value, and not so much on fussy construction for this one. What you'll do is cut that strip size from your fabric. This is a two and a half inch by six and a half inch rectangle. So that's your strip size. If you have a piece of fabric like this and you want to cut a piece from it, you're just going to measure off two and a half, two and a half by six and a half. Make sure you have a clean edge to start with. Press it if you need to. I'm just gonna give that just a little bit of a press so it's nice and straight. And while we're talking about color value in our fabrics, this is a good one to talk about how a large print like this can give you different color value options depending on where you cut your strips. So this particular strip has a lot of black, so it would most likely be a dark value in whatever configuration I choose in the end, but if you look at other parts of the pattern, it could give you a different color value. So this could actually be a lighter color value. It may work with another fabric that's super dark. So you can decide if you wanna cut from larger prints, and if you do, you can cut a few different strips from those larger prints, but you can also decide that you're just going to stick with smaller all-over prints like this. I really like these kinds of prints for a quilt like this, just because it's a very predictable look that you get from the fabric. The other thing I wanted to share is a fabric like this. This fabric, I have a lot of this fabric and it's one of my favorites. It's just a simple line drawing with just little spots of color around it. And depending on where you cut a two and a half inch by six and a half inch strip on this one, you're going to get a little color in some areas, but if you were to cut a strip from here, you would not. It would just be black and white. So that's another thing too, to consider. This isn't a really dense pattern, but it's kind of spaced apart. The little motifs are kind of spaced apart. Whereas, in something like this pattern, this is predictable. It's gonna show a little bit of this little dotted stripe in every strip that you cut. Sometimes it'll show more of that. Sometimes it won't show as much, but more than likely, this is always going to read the same value depending on where you cut it. There's a few design tools I wanted to share that help you to determine color value as we make this quilt. Here's an example of a block that we will make for this quilt. Two dark values on either side, one light value in the center. And sometimes we will come across darks and lights that

don't have a strong contrast between them, but you wanna use them because it's fabric that's in your stash. I have a few tools and ideas for you to help determine the value contrast between fabrics that might be a little more muted, not such a strong dark and light. I developed a ruler that is also a value view finder, and this is based on a very old trick that photographers and landscape painters would use when they were looking at their compositions. You look at your composition with the ruler in between your eyes and the composition itself. So in this case, in front of the quilt block, and it helps you determine darks and light values without looking at the color. You're literally distorting the color so that it's not informing what you're looking at and you're just looking at value. So often photographers would use a red film over their camera lens to just make sure that their composition had the darks and lights in it as they wanted it without being influenced by the color. So this will help you distort the color as you look through the red of the ruler at the quilt square. Another thing you can do if you don't have a ruler is you can use your phone. Now, you can take a picture of any quilt block, or quilt layout composition with your phone on your camera, and then you can turn it to black and white settings in your phone. And that will, again, distort the color so that you can look at just the darks and the lights that you see either in one quilt square, or in your entire composition. Another tool that I sometimes use, if you are laying out a quilt design in a smaller space, and you need to be able to step away from it to really take in the design fully, is a peephole. This is a door peephole that you would look through when somebody knocks on your door. You can get it at any hardware store inexpensively, but what it allows you to do is to take in your entire design from a distance that you can't replicate if you're in a small room. So it allows you to take in everything and not focus in on individual colors and patterns of all of the different fabrics that you're using. So that allows you to look more at just the dark and light values. I wanted to talk a little bit about my quilt because each stripe of the quilt, or each row is one row of the rainbow. So, for instance, this particular row at the bottom is the violet stripe of the rainbow, but I have a lot of fabrics in my stash. You may not have as many, but if you do, I was able to play with dark values and light values as well. So looking at the violet row, you can see that I tried to lighten the dark valued violets as I came from left to right in all of the rows, but like in the indigo, here's an example of how I tried to lighten the darkest values as the row progressed from left to right. That's something that you can play with if you have a lot of scraps that you wanna use, but if you don't have that many for each of the rows, don't worry about it because you can still make a really effective quilt just focusing on light and dark value within each row. When you're cutting fabrics for this quilt, I recommend cutting all of your fabrics at the same time. This repetitive motion allows for, I think, better accuracy when you're cutting these strips. And it's also much more fun to pull from scraps once you have everything cut into your two and a half by six and a half inch strips. Also, keep in mind that scrap quilts are a great way to incorporate a favorite fabric. And if you have a light valued fabric, or if you have a dark valued fabric that you really like that's special to you, consider putting it in the row maybe a couple of times if you can. It's fun to look at a finished quilt and see those little bits of fabric that may be special, or that maybe you liked a lot when you were composing that quilt. Cut all of the strips you'll need for your quilt. You'll need 49 light valued colors and 98 dark valued. Each row of the rainbow you're going to need 14 dark values for that color, and seven light values for that color. So for instance, in the indigo row, I'll have 14 dark indigo colors, or dark valued indigo colors. And then for the light value, these are all basically light, white with cream, or something like that in the background, but they can also have a little bit of that blue color, just a hint, so that they sort of fit in nicely with that row, but don't stress too much if they're not a true indigo color, but you'll need seven light valued strips for each row.

Sew blocks

- Let's sew together a block, and talk through my color choices. I'm gonna put together an indigo block, and I've chosen three different fabrics to sew together. This has a little bit of indigo in it. Not necessary if you have a light fabric that you want to use with these. And you'll also notice here that my two dark value fabrics are not the same amount of dark value. This one's a little bit lighter than the other one, and I actually really think that is interesting. It creates a lot more sunshine and shadow and interest in your quilt. And you can check your values if you're unsure when you hold the ruby ruler up, and you look through it at your strips before you sew them together, and just make sure everything looks as you want it. Mine looks pretty good, so I'm going to sew this together at the sewing machine. And it's pretty simple construction. You're just gonna do a 1/4 inch seam allowance. I'm gonna sew the first two together. I've got a 1/4 inch foot on my sewing machine, and I also have some neutral thread. The stitch length is just your normal stitch length set up on your sewing machine, and there's also no need to back stitch. (machine humming) So then without pressing, to save time, I'm just going to grab my third strip, and line it up on the other side of the light value strip. (machine humming) And now I'm ready to press. And to press these seam allowances on the back of this, I start from the back of the block. And I'm just going to press the light valued seam allowances over towards the dark strips on either side, as I've done here. So I'll press it like this from the back, then I'll flip it over, and just press it one more time. And then you'll notice that this is a little long. And so what you'll do as a final step, is square up your block. It needs to be 6 1/2 inches square. So I've got a 6 1/2 inch ruler here. You can use a larger ruler if you need to, and just trim down the sides. And it looks like these are good. But I'll spin it around, and I'm just looking at these two sides each time I place the ruler over it. Just gonna trim that section off. This one's ready to go. Let's piece another block. Here are three strips I pulled together for another indigo block. Again, these two dark value strips are not necessarily the same intensity of value. That's okay. I actually like that. If your darks and lights are a little more muted than this, just look at it through your ruler, or look at it with your camera phone. Double check that you like it, and then let's stitch it together. (machine humming) We'll add the other strip, right sides together. (machine humming) Then we'll press this the same way. We're gonna press the seam allowances towards the dark fabrics. First on the back, and then turn it over, and press on the front. Then we just trim up if we need to. I don't think this one needs any trimming up. Yeah, this one looks good. You'll continue sewing your strips into blocks, and you need 49 total blocks to make this quilt. There's seven blocks in each row, and each block measures 6 1/2 inches square.

Design quilt top

- Now that the individual blocks are completed, let's lay out our quilt top. I have the green row laid out here, and I wanna show you how each of the blocks lay out in the design. When you lay out the blocks within the row, notice that every other one is turned 90 degrees. So, it kind of creates an effect of weaving almost. So, for example, my far left block, I have the strips oriented horizontally. Then, in the next block, they're vertical. Then, in the next block, they're horizontal again, and so on and so on across the block. And as you lay out your blocks for one particular row, take a look at your value choices and your scraps and make sure that you really like the way that they're laid out. So, for instance, because I have so many scraps, I was able to lay out the darkest greens on the left-hand side and slowly transition to lighter darks, if that makes sense, over to the left-hand side. So, you can see these are still green, but they're the lightest greens in the dark value category for this particular row. So, to sew these together, it's pretty simple. You're gonna take your first two

blocks and you're gonna put right sides together. I don't usually pin, but I'll give you some tips. If you don't want to pin, and I'll demonstrate how I use a seam ripper or a little sewing stiletto to hold everything in place. The other tip I'll give you is that when you're sewing these blocks together, it's always, I find a little easier to sew them together if you keep the side with the seam allowances on top. And that's just so that when it's going through the machine, you can see what's happening with those seam allowances and they won't get flipped. You'll see that on this row, we're going to, again, turn the strips, so they're perpendicular to the one in the green row below it. So, these will all just lay the opposite way. And this will just create a weave effect in the end. And I wanted to talk a little bit of just about the individual fabrics and why I chose them. For instance, I love the way this fabric has just a little bit of pink in there. I like the way that sets itself, it calls attention to itself when you're looking at these individual blocks. And again, pay attention to the fact that my darks in these individual blocks are not always the same depth of darkness, and the lights themselves aren't the same depth of lightness. And what that means is give yourself permission to play with different values or different value examples within your darks and your lights as you put these blocks together. Continue to lay out your blocks and be mindful of the pattern in between each row and within the row. Once you have the whole design laid out, it's a really good idea to just take a picture with your smartphone, so that you can refer back to it, because we'll be taking these individual blocks, stacking them, and sewing them at the sewing machine. And that way, you'll remember exactly how you had the layout that you liked. I have my stack of green, and the way that I stack these to bring them to the sewing machine is I usually always start on the left-hand side of the layout. And so, this is my first block from the left, second, third, and so on. So, I just bring them across the row like that left to right. I'm gonna take the first two blocks to sew them together. You can pin this if you want. And I would probably just put in two pins. I'm not usually a pinner, but I do use my seam ripper to help guide. I hold my edge as it's about to go through the presser foot, and it just acts as a pin for me instead of actually pinning. So, no need to backstitch. We're again, we're gonna use a quarter inch seam allowance. And I've got my side with the seam allowances on top, and I'm just holding this down with my seam ripper. (sewing machine cranking) Making sure everything's lined up. (sewing machine cranking) And you don't need to press just yet. So, we're gonna continue to add our next block with the seam allowance piece on the top. (sewing machine cranking) Add my next one. (sewing machine cranking) And there's our completed green row. You're gonna do this for each of the other rows. Don't press your seam allowances yet. I know you're getting excited. I am. But wait 'til the end. When we assemble all of the rows, we'll press everything on the finished quilt top.

Construct quilt top

- I've sewn my individual rows together, laid out my design, double checked that every block is oriented in the right direction. And now, we're ready to assemble the rows to each other. I've joined five of my rows together and I have them here. And I'm gonna show you how to do this joining the last two rows. So remember I said don't press before this step and I'll show you why as I join the blue row and the indigo row together. Here are the rows I'm going to join and I'm gonna put those right sides together. You're gonna need pins for this one. I said I don't normally pin, but I do pin for a long row like this. So I start by pinning both ends of the row together to keep those straight. And the reason I had you not iron or press your seam allowances is because we're going to nest them together. And so what that means is here's a block, here's a block. The seam allowance is gonna need to be ironed that way, which means to nest. The next seam allowance that I am adjoining it to

is going to need to go into the opposite direction. Can you see these two seams aligning here? And the seam allowances are going in opposite directions. Line those up. And if you've got your seam allowances going in opposite directions like I do, you can almost feel them kinda fit into place to get that seam perfectly straight, and that's what we call nesting seams. So I would put a pin right in that section. So let's do that one all the way across. So I'm gonna look at which way the seam allowance is going in the blue row and have the indigo row go in the opposite direction like that. And usually when I'm sewing rows together, I'll have all of the seam allowances in that row go in the same direction. So I pin these two going off to the right. So I'm gonna continue to do that and make sure that the seam allowances for the blue row go off to the right. This is gonna give you nice aligned blocks. So the indigo row that I'm adding, I'm gonna have all these seam allowances point towards the left. So I'll add some pins to each one of these. And then at the end when we've joined everything, we're gonna press these flat. Last one. You can just sort of feel those kind of fall into place. So now that's pinned, I'm gonna take it to the sewing machine. And I still use my seam ripper to help direct these seams that I do not have pinned as I'm going through the sewing machine. And I do take a couple of back stitches for these long seams. Just take your time, make sure everything's lined up. Don't sew over your pins, take those out before that part of the seam goes under the presser foot. Line this up. And remember, I've got these seam allowances underneath from the block in the indigo row. And I'm just gonna, with my finger, I just make sure that those seam allowances are flat as they go through the pressor foot and I can hold them with my seam ripper. Got little fuzzies, there we go. And I am feeling where those seam allowances are laying flat. Sometimes, right at the last minute, they'll get tricky and they'll flip up so you just have to hold them down. And then I take a couple of back stitches on this end too. And the goal here is just to get your seams to nest, and hopefully, all those edges line up nicely at the corners of each of the blocks. So we have one more row to add, the violet row at the bottom. And we would do it the same way. Again, being mindful of which way the previous rows' seam allowances are going. So they're going towards the left. So the new row will have its seam allowances going towards the right. Oh, first, we're gonna pin on either side of the row. I always do that first. Then we'll go back. And exciting moment, we have pieced together our quilt top and we're ready to press. I have my iron set to cotton. I don't normally use steam. You could absolutely use steam if you want to. I've got my quilt top turned wrong side up because we're gonna press these seam allowances. And this is pretty simple. You're just gonna get everything as flat as possible. So all of the steam allowances in the individual blocks that we pressed to the dark strips, you're just gonna press those again and make sure that those are in fact, still pressed to the dark and nice and flat. And then where you nested the seams, you're just gonna go back in and press all of that flat like I'm doing here. And when you press, I have a little tip for you. When you press things, if you press them hot and then leave them on the table undisturbed for about 10 seconds or so and let them cool down, just that amount of time helps that pressing stay nice and flat. Take your time. I usually am watching something on my iPad as I'm pressing, and I just take my time and make sure everything's pressed completely flat. So you'll continue pressing the entire quilt top in the same way, and it'll be ready for the next step. I've pressed the entire back. We're ready to sandwich our quilt layers.

Make quilt sandwich

- We're gonna sandwich the layers of the quilt, the batting, and the backing together to begin the finishing process for our quilt. The quilt top itself is gonna measure 42 x 42 inches square, so you're gonna want the backing fabric and the batting to be a little bit larger than that. For a quilt like this,

you could go an inch or so, inch or two inches larger on all four sides. So, I have here my backing. I'm just using a white backing or a cream color backing. But if you were using a patterned fabric or a fabric that has a front and a back, you definitely want the back of the fabric facing up on your work table for this next step. So, if I had a printed fabric, my printed pretty side would be down, the wrong side would be up. So, I'm going to add batting over that. And this is just cotton batting, thin, it's white. You can use pretty much any kind of batting that you want. I prefer cotton. And I usually make the batting the same size as the backing, so both of those would be about 45 inches square. Then, the last step is to layer on the quilt top. So, here's my sown pressed quilt top, and you're gonna be doing a lot of smoothing out for this next step. You'll want either your basting spray or you'll want safety pins. Now, it's not critical that we get all of the layers as smooth and flat as they've ever been in their life to create the ties that we're going to use to tie everything together, but you do wanna get it really smooth, you don't wanna have pleats or folds in the back. So, what that means is you're going to need to spray the back of the quilt top and the back of the quilt backing. And you'll need to do that in a well ventilated area, I'm not gonna do that in here. But you're gonna wanna do both of those, take them outside, make sure you wear a mask. But you can also use safety pins. And if you use safety pins, I would suggest starting from the center of the quilt top and just smoothing, smoothing, smoothing as much as you can to get everything flat. And then, you're going to start adding pins. So, I'll start here in the center, in this green section, I'm just going to put a safety pin in, and I go through all three layers, and I just sort of leave that there and go back at the end and pin everything. I usually try to do a loose fist-width apart when I'm pinning. If you're doing the spray adhesive, you would just not overcoat it, but just do an even layer. It's just to hold all of these layers together. Then, from the center, you're gonna want to work up, and I'm just gonna smooth that out. You don't wanna start pinning from an edge and working your way in, you always wanna start from the center. And the reason that we have the backing and the batting layer a little bit larger than the quilt top is that just helps if your quilt top shifts at all while you're quilting the top or, as we're gonna do, tying the top. It just, you would be really sad if you tied your quilt top and then realized that the backing and the batting did not extend all the way to the edge on one part of it. So, we'll do that all the way across the quilt top. I'll just go back, close all of these safety pins. Then, I'm gonna go this way. Then, I'll start on another quarter of the quilt and do the same sequence starting from the center and going out and pinning. Once you've pinned everything, you're ready for the next step, which is tying the layers together.

Quilt the layers

- Attaching the quilt layers together for our Roman stripe quilt's gonna be really easy because we're going to tie them. I thought it would be fun to tie our rainbow quilt with an assortment of rainbow embroidery floss. So, I'm using DMC six-strand embroidery floss. And I have colors that kind of blended with each of the rows because where we're going to be tying is right in between four blocks sewn together. So, in each one of these joins, we're going to be making a tie. I am going to use this pinkish red color for my first row of ties. And a little trick on how to pull from the skein of floss, You'll see that there's two bands on your skein. If you look at the band that has the number, it's a little bit longer. If you can find an end poking out of that side, if you pull gently, it will allow you to pull it without knotting So, this is how I (scissors hitting surface) pull my threads. So, I'll start with this color. So, I'm gonna thread this up using a tapestry needle, and I'll give you some tips on threading up the six-strand embroidery floss. Hold all of the strands just like I have it here, pinched between your fingers. And rather than bring the thread to the needle, you're gonna bring the needle

to the thread and just wiggle all of the strands into the eye of the needle. Now you don't need to knot it. I have a link that's about from my forefinger up to my shoulder. We'll make our first tie here at where these four squares join. This is between the red and the orange area, and this is pretty simple. I'm going to stick my needle down in just to the side of the seam. Push it through. Make sure you get through all the layers. Leave a tail and then I'm gonna come back up on the opposite side of the seam like that, pull it up and then (scissors hitting surface) keep a long tail. I'm going to, because you've got some space here between where these two threads are coming up through the fabric, I'm going to create a square knot, but I'm gonna loop two times and then when I go back, I'll loop two times again. That just gives you a little bit more space in between the ties. And then I'm going in between the two edges. And then I'm gonna clip about an inch or so of thread. And that's the tie. That's all you do. That will hold all the layers together. I'll do that again over here. Go in all three layers, Pull through, leave a tail, come up on the other side of the seam. Gonna do two loops through to make your square knot, the first part two loops. You don't need to pull really tight, you just wanna be snug. You just think about it in your head, I'm holding these three layers together, but I don't need to squish them together. And then you're gonna loop two more times to make your square knot. Make sure it's tied snugly, and then trim it to about an inch. So, I use that color for this whole row. And then for the next row, I switch to the orange color, and I'll make the ties on that row. I used this yellow for this yellow row. Then in between the green and the blue, I used this green here. In between the blue and the indigo, this here. And then lastly, I used this violet in between the indigo and the violet. These are the rainbow colors that I chose for my quilt. You can do any combination of rainbow colors that you'd like to finish your quilt and get it ready for binding.

Trim and bind

- Once the quilt top has been tied to the layers and everything's secure, we're gonna square up the sides of the quilt. With a long ruler and your rotary cutter, all you really need to do is just trim away the excess backing and batting, but then also just even up the edges of the quilt top if they need it. And usually you don't need to trim away a lot of that. And you don't wanna trim away too much, so I'm always really careful with this step. So I'm gonna slide it towards me just a little bit. And when you're trimming the edges, I'm just looking at the marks on the ruler. I'm making sure like, here I'm looking that this line is lined up with this edge. I'm looking at the lines of the seams, trying to make sure that everything's fairly straight. And just trimming each bit of that away. Just take your time, go all the way around the edges of the quilt to trim everything and square it up. I have my fabric for my binding here on the cutting mat. And I chose a gray, because I thought it was a fun color to contrast against the rainbow of the quilt. So I'm gonna cut this in strips to create the binding. I cut 2 1/4-inch strips. And you'll notice I have my fabric, the selvages up here meeting and then the fold here towards me. And that's the way I prefer to cut so that you get nice even strips without any bowing in the center. So to get a straight edge here to cut from, I'm just gonna use two rulers. I'm gonna line one of my rulers up along the fold line. I'm just choosing a line on the ruler, any line to line that up. Then I'm gonna take the second ruler, and butt it right up against that first ruler, and cover up just enough of the edge to get a clean cut. Hold that down. I'm gonna move this aside. And I'm gonna just walk it up a little bit. If your ruler's not long enough, you can just do that carefully. And cut that away. And that gives us a clean edge to cut from. Now we're ready to cut strips for the binding. I'm gonna use my longest ruler, and measure 2 1/4 inches from my clean edge in. I've got my edge of the ruler lined up with the folded edge here, and I'm just going to cut five strips. And we're taking the binding strips over to the machine. Now the reason I like to use solid quilting cotton

is because I get so confused which sides connect with which sides and that sort of thing. So using solid quilting cotton makes binding really easy. So if these were both printed, it would be wrong sides out, pretty sides facing each other. And I'm just crossing them at the selvage edge, and I'm gonna stitch a diagonal line from this end to this end. So I'm just using a regular stitch length and neutral thread. (machine whirring) And then without clipping my thread, I'm gonna continue on, and just add in the next strip. So I've got the opposite end of this strip here, right side up. And then I'm gonna add my new strip. And I'm just overlapping, I'm letting these edges extend just a little bit, just so I don't get these little dots from the selvage edge inside the binding strip. You can pin this if you want, to hold it in place, just don't sew over your pins. So then I continue on, not clipping my threads. Lay this next one over and stitch. (machine whirring) One more strip, right sides together, overlap. (machine whirring) And when you're done, you just clip these strip joins apart, and we will trim. You can do this with a rotary cutter. I'm just gonna trim with scissors here at 1/4 inch-ish. Doesn't matter. I'll do this for each one. We'll press the seam joins open now. I'm just gonna press these open to just sort of distribute the bulk in that little section. I like to do this before I continue pressing the whole strip of binding. And go back to your end. And we're gonna press wrong sides together right in the middle. So just fold it and press, try not to stretch. Once all your binding's ironed, bring back your quilt. We're ready to attach the binding. I'm gonna leave about 7 to 10 inches or so unsewn. Align the raw edges of your binding with the raw edges of your quilt. So I usually add a few pins to get started. One to remind me where to start sewing. So we'll leave this unsewn. And I always like to start my binding along a side, but not too close to the corner. And then I'll show you what happens when we sew the corner. So I'm just gonna add a few pins along this one edge, and we'll sew that, and then I'll show you the corner. So I've got my binding all rolled up here so it doesn't go noodling across the floor. Now position this under the presser foot. I'm using just 1/4-inch seam allowance here. I'm gonna take a few backstitches at the beginning. And then just make sure that all your raw edges are lined up nicely. (machine whirring) So to make a nice clean corner, I'm gonna slow down, and I'm gonna get almost about 1/4 inch from the edge. I've got my needle down in my layers. I'm gonna lift my presser foot, and just turn the corner to a 45-degree angle. Put my presser foot back down, and just sew off of the edge. No backstitch needed. I'm gonna clip my thread, and set up for the next part of the corner. So you can see how I've come off of the edge. So to get the corner set up for the next side, gonna pull my binding strip up diagonally. Like that, straight up. Then I'm gonna pull it back down. So I've kind of got this flap here, but I'm also gonna be aware of how it's looking on the edge. Gonna line up these edges. You can put a pin there. Gonna take it back to my sewing machine, and start at the very edge. You do not need to backstitch. And then just continue on. (machine whirring) Continue sewing your binding on in the exact same way. Don't forget to miter your corners. And let me show you how to join the two raw edges once you've come all the way around to the other side of the quilt. So I've sewn my binding, and now I'm back at the beginning. You might remember we left several inches unsewn at the beginning of the strip. And now we're gonna leave several inches. I've got a gap of about 12 inches or so of unsewn binding edges that are overlapping. Let's join these up. It's pretty simple. Just takes a couple of steps. Gonna lay these out flat. I'm gonna lay one just below. I just wanna see the edge of the one below it. And you're always gonna overlap the same amount as the width of the strips you cut, which was 2 1/4 inches. So if you can see here, I have 2 1/4 inches of this beginning strip underneath peeking out. And I'll do 2 1/4 inches at the top, actually, I'm just gonna put it like that, so that you can see. So there's my edge, and I wanna overlap by 2 1/4 inches, which means I'm gonna wanna trim this top edge. I'm gonna trim this off. The next step is we'll unfold these, and put right

sides together like this. So we're kind of joining these together exactly like we did when we were originally sewing our binding edges together. Sometimes it helps to bunch up the quilt just a little bit. Just gonna add a couple pins, because at this point sometimes it likes to shift a little bit. And we're gonna take it to the sewing machine, and stitch across diagonally. If it helps at this point, because it's a bit of an awkward seam, you can just draw a line with a fabric marker, just to follow along. Hopefully you can see that. And now I'm gonna take this over to the sewing machine. And it's a little awkward, but it's just one seam to sew. And it makes a really nice join, so I'm going to not backstitch. Just stitch across that line. (machine whirring) Oop, I sewed over my pin. (machine whirring) All right. And pull that out. Bring it back over to the table, and we're gonna trim away this excess down to 1/4-inch seam allowance. And rather than take this to the iron to press it open, I just sort of finger press it. And then fold it back into place, making sure that's all nice and even. And then I usually add a few pins at this point, just to keep these ends nice and even, all the raw edges lined up evenly. And back at the machine we're just gonna finish it off. I'll just backstitch a couple of stitches. (machine whirring) You just wanna get it as flat as you can. Couple backstitches at the end. And there you have it. I really like handstitching the binding to the back of the quilt. I love the whole process of it. A lot of people really don't like that step, but I find it really relaxing and meditative, and it kind of is a nice ending to the whole project of the quilt. It makes a really nice looking finish on the back. So let me show you how to do that. Here's the back of my quilt facing up, and I'm ready to wrap the binding around the edge. I love this part, 'cause it's like framing the quilt that you've made. I'm using a thread that hopefully you can see. But you would match your sewing thread to the color of the binding, or get as close as you can. I'm just gonna make a quilter's knot, and to do that, I'm just going to wrap the thread around my needle a few times. And then holding those wraps around the needle. I'm just gonna pull this through, and just make a little quilter's knot like that. And I'll start right in here. And before I start stitching, I just put my needle through all of the layers here on the outside of the stitching line. And then I just take sort of a extra stitch, just to hold everything in place. Next, I'm going to wrap my binding. And if you have clips or pins, you can hold them, you can use it to hold the binding in place until you get to that section. I took a little tiny stitch through the edge, and I'm just gonna go back in through the batting and the backing. Of course, not through the front of the quilt. And then I'm gonna come out at the edge of the binding, just about 1/4 inch-ish away. And this just makes little invisible, or almost invisible stitches. I actually like to see these stitches. I think they're kinda, they just reinforce that it's a handmade quilt. So you'll do that all the way around. You'd be surprised how quick this can be once you start going. I'm just going through the backing and the batting layers. I'm not going through the front. So each time I poke my needle in directly under where I came out, just in the backing and the batting. But then when I come up 1/4 inch away, I'm going through again, the backing, the batting, but also that fold of the binding. So just like that. You're gonna do this all the way around. And I wanna show you how when you get to your corners, what you should do there. The more you do this, the more you develop kind of a rhythm. So I'm coming up on the corner, as you can see here, and I just sort of have it positioned like this for now. So I haven't folded this over yet. I just have this edge folded over. I took this stitch right at the stitching line. So about 1/4 inch from the edge, I'll just fold this next corner, minus all the loose threads that are gonna tuck inside. Just gonna fold that in. And then you can see where I took my next stitch through the backing and the batting just barely and through that new fold edge on this next side of the binding. I'll just continue on, and that will secure down that corner really nicely. Continue stitching your binding all the way around your quilt, and your quilt's done. Here's the back of mine with the binding all handstitched on, this is what it looks

like. And I do like that you can see the little hand stitches that I did all the way around the quilt. I think it makes a really nice finish. And don't forget to add a label when you give somebody your rainbow quilt. And we've learned so much about color value. You can make this quilt as a rainbow for someone in your life that appreciates rainbows. Or maybe you just like to take all of your scraps, and separate them into dark and light values, and make a super scrappy quilt. These are my favorite kinds of quilts. They're almost like an I Spy. You can look at different pieces of fabric within the quilt, remember where it came from, or if someone gave it to you, remember who gave it to you, but have fun with this project. You could add more squares, more blocks, and make a bigger quilt. Or you can make a smaller quilt. Enjoy the process and enjoy everything that you've learned about quilting in this workshop.