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## **Woven Star Quilt Block** with Sarah Bond

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### **Chapter 1 - Woven Star Quilt Block**

#### Overview

(light music) - Welcome to The Woven Star. This class has a little something for everyone. We have points, we have curves, we have color, we have motion. My name is Sarah Bond, and I have been a quilter for many years. I love traditional quilts. I love to put color together, and I love a little bit of precision in my work. The Woven Star will encompass a few things. You'll learn how to do foundation paper piecing and sewing curves. I will walk you through both of those so that you can become an expert. I'm gonna show you two versions of The Woven Star. One is square with four bands of points around the edges. The other is round with a curved band of points. And I really like the way the two versions play against each other in a quilt. Both of them come together fairly easily and you should be able to make a bunch of them and put them together in whatever configuration you like best. So gather your favorite fabrics, your regular sewing tools, and let's have fun with The Woven Star. (light music)

#### Materials

- Let's review the materials that you'll need for the woven star. You'll wanna start by downloading your patterns. The patterns for the woven star are available in a 12 inch, an 18 inch, and a 24 inch size. I'm gonna be demoing the 12 inch for our purposes here, but you can reproduce this in any of those sizes that you want. Your fabric, as usual, you can use any fabrics you want. You can go with prints or solids, stripes, black and white. Fat quarters are excellent for this project, also, if you have large scraps from another project, you can use those. For the regular woven star, you're gonna need two colors for your center and for your points, and then another color for your background. But if you wanted to mix your colors up in another way, you certainly could do that as well. You're gonna need a ruler. I have two here, I have a larger one for cutting the long pieces of fabric and then a smaller one for trimming up. You're gonna need a rotary cutting mat. And then you're gonna need basic sewing supplies, I have here thread, obviously. I like to piece with this sort of medium gray, it seems to blend well with whatever fabric I'm using, whether they're light, whether they're dark, whether they're patterned or solid. You will need your rotary cutter. And I always need a seam ripper. Here's your sort of traditional type of seam ripper, and then there's this one, which is I sort of discovered by accident. It's actually an eyebrow shaver, but it works really, really well for taking out stitches without cutting the fabric, it works really well for me. I have shears for trimming, and then this little number here for finger pressing. Different people like different things for finger pressing, different little tools. There's a little roller that some people like, there's a bone folder or a Hera marker. This works really well for me, it's just the lid from a bottle of fancy Italian soda water. And I like it, because it's white, so it doesn't transfer color onto my piece. There's a little embossed design here that adds a little extra friction for getting that good crease, and it fits rather nicely just on my index finger. Use whatever tool you like for pressing, but this is my favorite. Depending on your fabric and depending on how easily it will take a crease, you will need an iron to do your pressing intermediately, and then also at the end to get a nice flat block. And then of course, you'll need a sewing machine, well oiled and ready to go. Maybe some extra needles just in case you break a needle, just to make sure that you have everything you need for when you start sewing. Finally, you may want to have some pins available for when you are piecing, either on your individual paper

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piecing or as you are putting your units together into the final block.

#### Square woven star center

- Let's start with our square woven star. The center on the square woven star is made of a checkerboard. And the checkerboard is a six-by-six, which means there's six one-inch finished squares on the checkerboard. In order to make that, we're going to strip piece it. So I need to cut a 1.5-inch strip of two fabrics, and I'm gonna go selvage to selvage. I'm cutting it at 1.5 because we're gonna be using a quarter-inch seam allowance as we piece that center. And so I need to add that half an inch to the inch wide that I want to finish up with, just so I can account for seam allowance. As I go to cut my strip, I want to line up the edge of my fabric. I have actually four layers here. So I have a folded piece of two different fabrics. I wanna make sure those edges are lined up nicely with one another, and then also lined up with the vertical line on the mat. And I'll go ahead and put the ruler down. And I wanna line up the ruler's lines also with the mat. That just makes sure that I have a nice 45-degree square situation up here at the fold, and that I have a good lineup with the edge of the fabric, just because the more precision that you can employ when you are doing your cutting is just gonna give you a better result. The other thing about cutting a longish piece is that I usually have to walk my hand up the ruler. Some folks like a handle to give them a little more leverage. Sometimes you'll see rulers with little sticky buttons on them that keep them from shifting as you're cutting. I usually just migrate with my hand. So let's go ahead, and I'm just gonna walk it up. You wanna, you know, try to have a good, sharp blade, but the truth is with blades, they're sharp for about five minutes, and then you have to sort of adjust a little bit. So there we go. Oh, little stick down there. Okay. Here are my two strips. I'm gonna sew these two pieces together, right sides together, the full length of the strips. As I sew this seam, I wanna be sure to be using a scant quarter-inch seam allowance. Because there are five seams on this checkerboard, it's really important to get a little bit of accuracy on your seam allowance, because that is going to determine how accurate that square will be. Here I go. You're gonna wanna be using whatever machine that you have that you're able to get an accurate quarter-inch seam allowance with. I do like to place my finger between the two layers of the strip. And that just helps me to keep those edges even, and it also helps to equalize the drag on both of these strips so that I don't get too much curling in my strip set. All right, here we go. There's no need to rush. Take your time. You want those edges to be even, and you wanna maintain that seam allowance. Great. Now I'm gonna want to give an initial press here. With strips, actually, it's a little bit harder to use my handy-dandy little bottle cap. So I will usually roll that seam with my thumbs and then give it a crease with my thumbnail. So I'm gonna roll and crease. Roll and crease it. This is just gonna give me my initial crease, and then I'm gonna get up and just give it a little hit with the iron. I'm not usually that careful about ironing everything, but because there are so many seams in this checkerboard center, I like to, you know, get a good press on them so I can get everything to sort of lay down and do what it needs to do. Great. Give that a good press with the iron. It won't take much time to just flatten it out a little bit with the iron. And that's done. Come on over here. And what I wanna do is to cut this strip set into three more or less equal pieces. It doesn't have to be exact. I'm gonna cut this selvage off here. Check this other end for selvage. Just take that bit of selvage off. I can get rid of those. And now I want to just fold this in thirds. It doesn't have to be perfect. We don't like the word perfect, anyway. Just so I have three approximately equal-sized strip sets. And then I'm going to snip. Now that I have these three pieces, those colors look nice together, then I'm going to sew them together so that I have alternating strips. And then I'll give them a good press. And then we will cut our sections for piecing.

Same as before. As I sew these together, I wanna watch my quarter-inch seam allowance. I'm gonna go a little bit scant on that quarter inch, just to make sure that my finished product is big enough. Let's take these two and seam them together, lining them up. Again, keeping those edges even and maintaining the quarter inch. Now that my strip set is a little bit wider, it's a little bit easier to use my pressing tool. It's sort of important how you press your seams. Because when we put together the sections, as we sew them into the checkerboard, we're gonna be wanting to nest the seams with one another. So either you wanna press all of your seams toward one of the fabrics, so here, I'm pressing toward the red, or you wanna press all of your seams in one direction. That way when you slice and then flip your piece to sew it together, those seams will be ready to nest. So I'm just gonna make an arbitrary choice here, and I'm gonna press towards the red fabric. And that way I know that my seams will nest. So I'm gonna come over to this side. I'm gonna get that full extension there, and then give it a little press. Full extension on that seam, and then give it a press. Again, whatever kind of tool you like. And so I'm pressing, pushing that seam. And I can feel that it's pressed towards that red. And then I hit it with the little bit of friction from the bottle cap. Alrighty. And now this one's gonna go on. So I'm gonna flip that to right sides together. Come back over here. And again, watching that seam allowance, I wanna keep that a little bit scant so that hopefully my size will be good. My last seam here. Yay. Okay. My next press here. Again, I'm pressing toward that red and then just giving it a little friction there. Now I'm going to give that a little press with the iron, and then I'll come back and cut my sections for the checkerboard. I have my six strips sewn together, and I want to just sort of even off the end there. And then I'm going to fold my strip set in half. And then I'm going to cut 1.5-inch units from this strip set again, because those individual little squares are gonna be about one inch. And because we need that quarter inch for seam allowance, I'm gonna cut these at 1.5. I wanna line up, again, the top edge against the horizontal line. Line up my ruler with the vertical lines on the mat. That will help me be sure that I have good accuracy on my cuts. So here comes my 1.5. I need six of these little units. So there's two, four, six. The way that this is going to go together is I'm going to sew them together, offsetting them against one another. So my first strip here is with the gray, the red, the gray, the red, the gray, the red. The next one starts with red, next one starts with gray, next one starts with red. You can sort of see here what's going to be happening. There we go. And so that's how we're gonna get our checkerboard center. Obviously, it's a little bit long right now because we have not sewn up those seam allowances. When you are sewing these together, I will usually sew them in pairs. It's easy for me to get mixed up and sew the wrong things in the wrong order, so I like to just sort of leave them on the mat and then sew them in pairs, and then sew the three units together. Somehow, that keeps me organized. Let's sew that first pair. I'm gonna flip this right sides together. And I'm nesting the seams. I don't know if you can actually see that. But because this seam is pressed this way, this seam is pressed that way, when I put them together, they sort of fit together, almost like a puzzle piece. And that helps to set the seam so that when I sew it, I have a nice clean seam going across the sewing line there. Again, we're going for that scant seam allowance. And as I sew, I'm just making sure that at each seam, those seams are nesting. Second pair, same thing. And third. Okay, now I have my three pairs sewn. Now we're gonna give them a press and sew them together into the full checkerboard center. I finished sewing my pairs together, and I gave it a good press, and my checkerboard center is all done. You can see here that I have this little piece left, which you wanna save. First of all, it's so pretty. So you could use it in some other scrappy thing. But also, it might be useful for me for the next phase, for the round woven star. So I'm just gonna keep that in reserve. I might need it. It's just so cute.

### Square woven star points

- It's time to paper piece our points for the woven star. I'm going to go ahead and cut these. I like to cut them down so that I have maybe 1/4 inch around the outside of the solid black line. We're gonna paper piece, and then we're going to trim our finished edge. So I like to have a nice clean place where I can go ahead and trim and just make sure I have a little edge to it so I get a good trim. Here we go, wait, one more. Some of you out there are thinking, "She's cutting paper with that blade. She's gonna make it all dull." And you're probably right. Then I just get another blade. For our block, we are going to need four, but we're just gonna do them one at a time. I always pre-cut my pieces when I'm paper piecing because it gives me a good piece to work with, something that I know is the right size to cover the spaces that I need to cover when I'm paper piecing. If you're new to paper piecing, you might have a little bit of trouble to begin with just because the whole act of paper piecing is a little bit backwards. You have to get your brain to think backwards a little bit. So don't be frustrated if it's a little tough at first. I have some of my pieces pre-cut here, but I'm going to cut some more of my background pieces. These pieces should be about two inches at the base and 1/2 inch at the point. I'm gonna cut my wedges from this four inch piece of fabric, and I'm going to just offset my cuts backwards and forwards. That way, I don't waste any fabric, but I get this nice little wedge that's easy to paper piece. So I'm gonna start by getting my angle here. I'm going to go over, let's see, about three quarters of an inch. If you can see here, at the bottom, I'm right at the corner of the fabric, and then at the top, I'm about three quarters of an inch in from the edge. I'm gonna make that cut. And then that's going to give me that angle so that I can come back, and I can measure my 1/2 inch at the top and across on my ruler 'till about two inches and cut. And then I can flip it the other way about 1/2 inch down at the point and about two inches up at the top. And I'm going to need, let's just count here. For this background business, I'm going to need seven wedges of the white. So I have one, two, three, four, let me get three more. And then I'm going to need three of each of these colors for my points. I've already cut those, and I have plenty of those, so I'm just gonna go ahead and do my cutting for the background. One, two, three. I am using this fabric, which is a white on white, so you're gonna see me peering at it so that I can figure out which is the right side and which is the wrong side. When we paper piece, we wanna put the right side of the fabric to the previous piece so that the design will have all of the right sides of your fabric as it emerges on the other side. I have my pieces cut, and I've got my colors. Now I'm ready to start paper piecing my band of points. When you start paper piecing, you're gonna put two pieces of fabric together onto your foundation first, and then with each successive add, you're going to add a single piece of fabric. If you are working with fabric that has a right side and a wrong side, you wanna make sure that you are always orienting the right sides together. As I am starting here, we want to put the right sides of your background fabric and your first color point together. As we sew onto the foundation, we're gonna be sewing onto these slanted point lines. We won't be sewing on this straight initial line here. Here are your six points: one, two, three, four, five, six. And then up here, you have what we are gonna call the background. These six points are gonna be made up of three of each of these two fabrics, and you'll figure out which one you wanna put in which position, it doesn't really matter. In these triangles up here, those are going to be our background fabric. And sometimes if I'm paying attention when I do my cutting, I will cut some half pieces to cover these skinny bits here on the ends. More often than not though, I'm not really thinking about it when I do my cutting. So I will go ahead and fill this place with a full size piece, and then I'll just trim it when I'm finished with my piecing. We're gonna start at this end and move across, and so this is going to be the first sewing line, and I will need to put on two pieces. One will be this background color, and

the other will be the first point color. My first point color is going to be red. And when you are piecing, you can see that the points and the bases are alternating. When I'm putting the next piece on, I'm never putting a base next to a base or a point next to a point. Here's my base, but there's a point, and then there's a base, and then there's a point. There's something about the way my brain works that often makes me want to put two pieces together like this, point to point or base to base, and that is not gonna work out in this pattern. We need to make sure that we alternate and go base to point and point to base. When I first start here, I'm gonna have background fabric in this little quadrant, and then this is going to have my red point here. The background piece here always has to be next to the paper. And then the point is going to go on. We're gonna sew the two together, and then this point is gonna flip out. Then I'm going to put on a background piece, which is gonna sew on and flip, and so we're gonna sew and flip, sew and flip, sew and flip all the way across that foundation. I'm starting with my background piece. This, although it's hard to see, this is the right side of my fabric, and of course this is the right side of this fabric. I'm gonna put these two together. Here, I see this is my red, the point, the base is on the bottom here, and this is my background, right side against that red. So when I sew that on and then flip, the red is gonna fall right into that next triangular space. When I do my paper piecing, I always am orienting myself on this side, and I'm looking at my sewing line, and I'm putting my pieces behind the pattern and then sewing. I'm gonna show you how I do that, but then I'm also gonna show you another option for orienting your pieces that might be good for you. This one works well for me, but all of our brains are a little bit different. All right, so I'm gonna hold this up so I can see that the edge of my fabric here, let's see if I can get that in front of the light, the edge of my fabric is about 1/4 inch inside of this sewing line. This is going to be my sewing line. Then I can put this in the machine, drop my foot, give myself a couple of stitches, and then stop with the needle down. Now both of those pieces are pinned under that needle. I can lift the foot and lift the paper, and then I can move this around so that I know that it is oriented about 1/4 inch inside that sewing line. Gonna drop my foot, go along that sewing line. (sewing machine humming) Flip this and double check to make sure that I have covered the space to my next sewing line. These pieces are cut quite generously, so you should not have a problem reaching your next sewing line. So now I want to just trim if I have any excess here and get ready for my next piece. Now let's look at another way of checking to see if you have coverage and of lining up your sewing. This is gonna be my next sewing line. If I fold back on that line and go ahead and flip this piece, then this is gonna show me how much overhang I have on that piece to cover that space. I can pre-trim that to 1/4 inch with my rotary cutter. And then instead of orienting the piece behind, which is what makes sense for my brain, but not necessarily for everyone's, remember if I have a base here, I'm gonna orient my point to the base. Then I can flip and sew on that line, having lined up with the edge there. So if I pop that in, sew down that line, (sewing machine humming) and then flip that over, it's a little bit harder with white, but I can either check by looking at it up to the light, or I can fold back on this line and trim. But before I do that, I wanna give this a good press. And then I wanna check here. So I am working with a strong color, I'm working with white, and then these strong prints, and when you're doing that, you get a great result because you get all that contrast between that snowy white and the vivid colors of the print. But you do have a little bit of a danger of having what we call shadowing, which is where the edge of the piece of the vivid color shows through the white background. Now here I have managed, I guess, to sew this so that I've got the perfect setup. What I want is for the red underneath to be cut shorter than the white that comes down over the top, and then when this next piece folds over, you have two layers covering that red edge so that you're not gonna have show through there with that red coming through the white. My

next piece is going to end up like that, which means I need to sew it on like this. I'm just gonna put it behind. I wanna line it up, that point behind the point on the paper. I'm gonna drop it in the machine, couple of stitches, needle down. Then I'm gonna lift up and make sure that that edge is maybe about 1/4 inch inside my next sewing line here. There's my edge, there's my sewing line. (sewing machine humming) In order to get the effect that we like with the woven star, as you can see, we are alternating those two colors as we paper piece those points in. So we have the red, then the gray print, then I'm gonna have a red one, gray, red, and gray alternating across that piece. I wanna check here to see if I have extra fabric. This is going to just make a little extra bulk. I just wanna trim that out so it doesn't get too bulky under there. Then I'm gonna give it a press, and then the next piece that's gonna go on is a background piece. End up like that, which means I have to put it on like this. I'm placing that piece so it's about 1/4 inch inside my sew line. Drop it in, give myself a couple of stitches, needle down, and then I'm gonna orient that again so that that edge is about 1/4 inch inside my sewing line. (sewing machine humming) Now here again, we have this darker fabric. I'm gonna lift up that lighter fabric and undercut on the print. The other one was happily shorter, this one is not, so I wanna trim that and then flip and press. So you can see we have our little pattern developing. We're gonna finish paper piecing all the way across this until we have six points and all of the background filled in. Then we'll trim, and we can get ready to remove paper. All six points are done. I just need to add my last little background piece, and I'll be finished with this band. Again, I'm gonna lay that behind 1/4 inch away from the sewing line, couple stitches, needle down, make sure it's lined up properly, and then sew that last seam. (sewing machine humming) I'm gonna do my last under trim. And then fold it back and give it a crease. I'll need to trim this out along the solid black line, and then I'll need to remove the paper. I'm just laying my ruler along there. You could cut this free hand, you could cut it with your scissors, however it is you like to do your trimming, that is absolutely fine. Make sure you trim on the solid black line and not on the dotted line. And I always love that first glimpse when I turn it over after it's trimmed, and it just looks all neat and perfect, and there we are. To remove paper, it's fairly easy, these are just straight lines. I'm going to fold and then remove the paper. One of the things though that you need to keep your eye on is that along this edge here, those stitches are a little vulnerable because we've sewn and then we've trimmed off at the edge. I wanna make sure to preserve those stitches along the edge. I'm going to put my thumbnail right on those stitches and then loosen, and now that it's released from those stitches at the edge, I can fold, and I'm gonna pull that paper. Now I am, using a little bit of an archaic metaphor here, but I'm removing this just the same way you would pull a check out of a checkbook. I don't wanna pull up against those stitches, and I don't wanna pull fast. I'm gonna take my time just to try to remove as much paper as possible. If I get a nice clean tear, then I'm not gonna have to come back and pick out little bits of paper that get stuck in there. There are lots of different ways to paper piece, and some folks like to use methods that do not involve tearing paper. You can check out the freezer paper method, or there's a method with a glue stick and the paper where you fold and then you sew right along the edge of the paper rather than sewing through the paper. I don't mind removing paper. It really doesn't bother me. It's one of the things when I have a whole stack of pieces that I'll sit and watch or listen to a podcast or chit chat with someone because generally when I'm sewing, I don't like to do something else at the same time. It distracts me, and I make mistakes, but this is the chance that I get to really just pay attention to something else as I'm removing this paper. I have to go ahead and finish all this paper off. Then I'm gonna give it a nice press, and then I have to make three more because I need four for my block. You have finished your four pointed bands and your center, and now you need to cut a 3 1/2 inch square for each corner, so

that'll be four altogether. And at this point, you can see why we have called this the woven star. The alternating points on the bands interact with your checkerboard to give you that illusion of this fabric weaving in and out with the other fabric to give you this lovely star. What you need to do now is to sew some of your components together. I'm just gonna spread these out a little bit so you can see. You wanna sew your squares onto the end of this band and your squares on the end of this band, and then sew the seam connecting these two bands to the center. Now you have your three sections sewn together. I wanna point out that in order for the whole thing to come together really nicely, it's a good idea when you're pressing to press these seams in opposite directions. You can see here these seams are pressed out, these seams are pressed in, and the opposing nature of those seams will make it easier to get a nice square meet on those seams when you sew the whole unit together. And now you're going to sew this seam and this seam. And there you have your finished woven star block.

#### Round woven star center

- You finished your square woven star. Now let's talk about the circular woven star. The circular woven star is constructed a little bit differently than the square. With the square woven star, you constructed your center in one piece and then you added your points around the center. With the circular woven star, we're going to construct that in quarters. With the square woven star center, we had a six strip set that we then cut into pieces and assembled into one center. But here, because we have to do it in quarters, we're splitting that and we are making four individual center quadrants. And you can see here, if you look at the woven star center here, on this little quadrant here, it starts up here with a gray, red, gray, and then a red, gray red, and then a gray, red, gray. And then here it's opposing. It starts with red and runs through. So what we need is two squares that are gray, red, gray, and two squares that are the red, gray, red. So what we're gonna do is cut the pieces from these sets of three strips, and then we're gonna assemble those smaller squares individually. And then we'll lay them out. And if you look at your pattern here, you can see that we have a center, a curved band, which is where our points will go, and then a shoulder that will take that curved edge and square it off so that you end up with a square block. It probably sounds a little confusing, but as we go through it, you'll be able to see how all of those parts will come together. Let's take these two strip sets of three and cut them in 1 1/2 inch segments. And then we'll lay out those quarter squares so that they make the squares that we need them to make. I'm gonna line up my edges along the horizontal, and I'm just gonna trim this end so I get a good, clean edge to my square, and then 1 1/2 inch pieces. Here I have one where I have red, gray, red. Then we'll throw in a gray, red, gray. And then here we'll have a red, gray, red, and then a gray, red, gray. You can see I have my four different squares. They correspond with the pattern that's working in here in the full square. And that means that I will have my four sub squares that will all come together and mirror the pattern in that checkerboard right in the middle of the square. That way then, after I sew those into these four individual squares, I can take my template here, lay it on top, and cut that curve, and then I'm ready to piece my points on the curve and assemble the block together. Grab your template and we're going to round these squares off so they can fill out the center of the circular woven star. I like to lay them out and keep them in order with this as a reference. So I have my red and gray here, my gray here, because it's easy to make a mistake with which edge you trim off, and then you have to start over and make new squares. So I'm gonna keep them in this order as they are. I'm gonna lay the template on top and then I will turn it so that I can cut it, and then I'll put it back in sequence just so I'm make sure I've got everything figured out. I often think that I can follow the logic without

being really concrete, but usually it turns out that I really need to keep things where they are and take them back to the reference point. I am just laying this quarter circle on top and rounding that corner. Then I'm gonna put it back and I'm gonna take this one, lay it on top, cut that curve. That one was easy 'cause it's the right aspect. And then I'm gonna lay this one on here, turn it so I can cut it. And now I have my four quarter circles and they are making the checkerboard that I wanna see in the center of the circular woven star.

### Round woven star points

- When paper piecing the curved points for the circular woven star, you'll have to cut your pieces just a little bit differently than you did for the square. Because these points are on a curve, the pieces for the points are different sizes. The inside points are going to be about two inches wide at the base and a half inch wide at the top. The outside points, or the background points, are going to be about two and a half inches wide at the base, and again, about a half inch wide at the point. When those all come together, when you're piecing on the curve, the size differential will allow for that curve to take place and there to be enough fabric to catch the next sewing line when you make your fold. As we piece this set of curved points, we're gonna be following basically the same concepts that we were following before when we were piecing in a straight line. We're gonna start with the piece that is going to be in this spot here, which is the background, and this point here. The background piece needs to be the closest piece against the back of this paper, and these two pieces need to be right sides together, and also always point to base and base to point. Place the background on top of the point because the background always needs to be right next to the paper. And I'm gonna pop my paper on here. I'm just gonna take a look at it and position that so that the edge of that fabric on the other side of the paper is about a quarter inch inside the line that I'm gonna be sewing on, which is this line right here. I can put that under my needle, give myself a couple of stitches, and then stop needle down. And then I'm gonna lift up the paper and make sure that this edge is lined up a quarter inch inside the sewing line. Once I'm sure it's where it's supposed to be, I can go ahead and sew down that line. (machine humming) I'm gonna flip this over and just check to see if I have coverage, which I have plenty. There's the edge of that fabric. Here's my line. I know I have plenty of fabric to cover this space that I need to cover. Now I wanna check this to see if I think I have too much fabric here. If there's too much bulk, I think it's fine. I'm gonna flip this and give it a little crease. And now another piece of background, and right side of fabric against the right side of the piece that's already there. I'm just placing this so the edge is a quarter inch inside this sewing line. Put it in the machine, couple of stitches, needle down, and then just lift up. See where my sewing line is? See where this edge is? I'm gonna shift that a little bit over. There's my edge. It's a quarter inch inside that line, drop my foot (machine humming) and sew on down the line. Now here again, we have a situation where we have a dark or vivid color behind a white fabric. And if I were to just fold this over and not really worry about whether I could see through. You see how that red bleeds through? You don't wanna get to the end of making a quilt and realize that you can see those edges, and I'm saying that to you because I have done that. And you just sort of have to spend your time convincing yourself that it doesn't show through because you can't go back and change it after you've had the the quilt quilted. Now I always check to see what I'm working with. If I have a light fabric on top, I wanna see if I have any show through there, and if I think I have a chance of having a shadow, I'm gonna go in there and I'm gonna undercut that darker or stronger color so that then when that lighter color covers once, and then I flip this and it covers twice and I have a double layer of that lighter fabric to sort of try to guarantee it against shadowing. Once I figured out



my shadowing is fine, I'm gonna give myself a crease and then I go to my second color. Just like with the square woven star, we're gonna alternate these two colors as we go around this curved piece. Now it's a little bit different. It's not gonna be exactly the same sort of illusion of weaving, but I like to continue that alternating colors on the points. It's cute, it looks good. I'm gonna go ahead and put this second color, drop that behind quarter inch past my line. Come in. Whoops, couple stitches, needle down, line that up. There's my sewing line, there's my edge, a quarter inch inside, drop my foot and sew. (machine humming) Now in this side, when we're sewing on the point fabric, you're not gonna have a situation where you're worried about show through because the lighter fabric is underneath. So we don't have to undercut there. We just are gonna trim just for bulk, just so it doesn't get to be too bunched. Flip, crease, complete this arc, give it a trim and remove your paper and then make three more. Quarter circles, done. Pointed arcs, done. Now all we need to do is cut the shoulder that's gonna finish off that curved edge and make it a square. And then we're ready to put all of our quadrants together. I find that in cutting the shoulders that my favorite way to do it is from a square of fabric. That way I can cut my pieces out of that one square and then I don't have a piece of fabric with a funny looking shape cut out of it that I put back in my stash. So let me show you how I like to cut this piece. I've cut a square that is seven inches square. I have two layers here, so that's gonna give me the four shoulders that I need to finish off this block. You can do this with a rotary cutter as I'm doing, or you can pin the pattern on to the paper and use scissors. You can see that the square is a little bit larger than two of these shoulders, and that means that I have this little square here. These edges aren't going to overlap, and I can get both of those shoulders out of the one square. Let's run around here. This makes people nervous when I do this, I'm being careful about not moving the blade and my fingers at the same time. So theoretically, you know, if we believe that one hand knows what the other one is doing, I am not going to cut myself because I know where those fingers are. I'm gonna pop these little guys off here and this fella over here. All right, so there are two shoulders. And now I can turn this back around and I can cut the other two shoulders. It's gonna leave me with this sort of football shaped piece, which I don't really need for anything, but I can stick that, you know, into my scrap bag and use that for something else at some point. It's big enough to do something with. Again, running around. And it is easier to run these curves if you're using the smaller rotary cutter. It pivots a little bit more easily. It's a little bit easier to use. Grab that one thread there. Alright, and here's my other two shoulders. Now I'm ready to put this together. For each quadrant, I'm gonna have a shoulder, an arc, and the center, and I'm going to be doing some curved piecing here. Even when it's just me, a lot of times I'll start with the larger curve because it's a little bit easier to sew. I can warm up on that curve before I get into the center where it's a little bit tighter and a little bit tougher. On this outer curve, I don't think I need to clip that curve because this edge here has a lot of play to it. There's a lot of bias along this edge, and that will stretch to run around this whole curve for me. Here in the center, it's a little tighter. It's a smaller curve, and each of these edges on the points is really a straight line. So I'm not gonna have a lot of play in here. I'm gonna go in and clip this curve a little bit and I'm gonna do that just with my good shears to release that edge so it'll go more easily around this curve that I'm sewing it to. And to clip that, I'm gonna take little clips. I'm talking, mm, 16th of an inch, certainly less than an eighth of an inch. And I'm gonna do it every quarter inch or so, or maybe even a little bit more frequently, just so I can just release that edge and I'll show you how that will just let that open up a little bit. I don't wanna pull too hard on this though because just like on the other edge of the curve, I have these stitches here that if I pull too hard of them, they're gonna open up. So I'm going to sort of walk that line between, you know, stretching that enough to get enough play to sew that curve, but

not pulling hard enough to pop those stitches. This is the first curve you're gonna sew. Again, this is probably gentle enough that you won't have trouble with it. Let's go ahead and fold this in half so we can find the center on this piece. That's just so we can make sure we distribute the fabric in that curve along the edge. I need to fold this one also to get my center. Now, when I sew a curve, I like to sew with my concave piece on top. Sometimes people will say with a smile on top. That just helps me to keep my eye on this piece 'cause this is the piece that's gonna be most likely to get some tucks or some wrinkles in it and I like to be able to keep my eye on it. You're gonna pin those centers so that they match. Square up that corner. We'll put it up in the machine, sew along and adjust it as we go so that we can hit that curve. The things that we're working on are these edges need to be lined up with each other and we wanna keep that quarter inch seam allowance. Pop it up in the machine, get a couple stitches going, and then stop with the needle down. And now you can adjust your edge and get it to follow the other edge so you get a nice clean curve. And I just adjust as I go along. (machine humming) If it looks like I'm trying to generate a wrinkle, I just wiggle it a little bit till it works itself out. Come to that center pin, pull it, and I'm gonna bring this edge around to square up with this corner here, pin in. And now just continue to manipulate that edge to keep the edges even. And also just keep your eye on that quarter inch seam allowance. (machine humming) All right, let's lay it down here and take a look at it. Generally, I find that when pressing this, it really only wants to press out, this particular curve. Rarely am I able to convince it to press the other way. I just go with what it wants to do. Hit that with my pressing tool. Eventually I will also hit that with the iron. There we are with the shoulder on. Now we can sew this curve here. Again, you'll recall we did clip it just to give us a little bit of release along that curve. That's gonna go onto this piece. Let's fold it in half so we can find the center. And here, I already know where the center is because it's in between these two points. Sort of have to peer at it hard to get it into the right place. Then again, I'm gonna come back over here, square up this corner, and let's put it in the machine. Slow and steady. How does that Aesop's fable go? There's no particular reason to rush it. Get a couple stitches in and then set it up and just go slow around that curve. Anytime you need to stop to reposition, just stop. (machine humming) I'm watching my edges and I'm watching my quarter inch seam allowance. Get to the middle, pull the pin. I'm gonna bring this around here, square up that corner and pin again. At this point I'm gonna lift my foot and just sort of readjust all of this 'cause this is a lot of business going on up under here. Okay, still minding that quarter inch seam, making sure those edges are even. (machine humming) And this one is gonna feel, you know, a little awkward. Go slow. Okay, clip and let's take a look at that. And that looks pretty sweet. Generally, this one will wanna press this way, although you can press it the other way. It really depends on your fabric. Sometimes certain fabric wants to press one way, sometimes wants to press the other way. You wanna find a way to press that out so it's the least bulky and it's not always the same solution with each one. So there's one quarter finished. Work that outside curve, maybe you do that one first on the other three and then sew that inner curve and then you'll be ready to sew all four quarters together. You've got your four quarters sewn. You sewed that curve seam with the shoulder and the curved seam to get the points onto your center. You check just to make sure that your checkerboard is working out, which it is here. And now, sew the two quarters together and then the two halves together to get your final round star. And here is our round woven star. You can see it bears a resemblance to its square sibling. There's something about those circles, those curves with those linear squares in the center that I just find very charming. It doesn't quite have the same kind of woven from the edge feel, but still I think it's pretty wonderful and it's a nice foil for the square angles of this block. It's nice to be able to use them together in a quilt. I have some examples

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to show you of quilts with both of these squares in. Let's take a look at them. This is the first woven star quilt that I put together. This is sort of an homage to traditional red and white quilts. Red is one of my favorite colors. Each block has two reds in them and some of them have a lot of white as well. And then there's another background color coming in in white. Halfway through this quilt, I sort of got a little bored and thought, Hmm, I need to have something a little bit different. And that's when I drafted the circular woven star. There are six woven stars on this quilt that are circular and they're all in soft grays and white. This is a fun, fun quilt. And it's sort of a recording of some of my favorite little fabrics here. This one I love these crows going across this very orangey red. There's a couple of other ones. There's one with fish somewhere. I don't see it. Maybe that didn't make it into this quilt. But anyway, this has some of my favorite fabrics in it and I love looking at it. After I finished this quilt, I was feeling as though I really needed to have some different scale in this pattern. I already had it drafted in the 12 inch and then I drafted it in an 18 inch, this one here is 18 inches, and then in the great big 24 inch. The nice thing about that is you can kick that quilt out pretty quick. If you're doing 24 inch blocks, you get this nice big expanse. And here I just have three stars going across and that's what, 24, 48, 72 inches wide. So you can get a lot of quilt out of just a few stars. This one is in blue and white, which is also a traditional color combination for quilts. The blue is shweshwe from South Africa and the whites are just various white on white or gray on white lovelies that I have in my stash. These are some of the things that you can do with your woven star and I can't wait to see what you come up with.