Log Cabin Quilting: A 4-Part Series with Susan Beal

Chapter 1 -
Series Overview
(inspiring music) - [Narrator] One of the things that I really love about quilts is that they are made to be used. They're comforting, they're warm, they're as practical as something to go to sleep under. They're meaningful gifts at the best or worst times of someone's life. One of the best things about Log Cabin Quilting is that it's so simple. All you'll need to do is sew straight lines. You'll just choose a really striking center square and certain designs and then build out from it with straight strips of fabric and we'll be making everything from square within a square pillows to baby quilts and household favorites like table runner and trivet set or small wall quilts and also some tote bags. I'm excited to talk about quilting. - [Woman] Yeah, absolutely. And this is a great quilt. - [Narrator] Some of these beautiful Indian trade blanket designs have been in the line for decades. Each of these projects will explore different directions. You can take the same basic block, changing scale and color and size, so they're all very easy to personalize, a lot of fun to sew, and you can use everything from your favorite precious scraps to special yardage you've bought for a quilt project that you can't wait to see finished.

Chapter 2 - Log Cabin Quilting
Part 1: Block-making Basics and Sewing a Pillow
(calm music) - One of the things that I really love about quilts is that they are made to be used. They're comforting, they're warm, they're as practical as something to go to sleep under. They're meaningful gifts at the best or worse times of someone's life. One of the best things about log cabin quilting is that it's so simple. I'm very excited that I'm gonna be able to teach a four-week series of classes. We'll be making everything from square within a square pillows to baby quilts and household favorites like table runner and three bit set or small wall quilts. And also some tote bags. All you'll need to do is sew straight lines. You'll just use choose a really striking center square and certain designs and then build out form it with straight strips of fabric. Each of these projects will explore different directions. You can take the same basic block changing scale and color and size, so they're all very easy to personalize, a lot of fun to sew, and you can use everything from your favorite precious scraps to special yardage you've bought for a quilt project that you can't wait to see finished. We'll begin with a very basic square within a square pillow cover. And I know how beginner-friendly it is because this is actually the first block I ever made as a patchwork project. I'd wanted to try quilting for years. I had been sewing skirts and bags but I was a little intimidated about mixing fabrics so closely and was worried I'd do lots of cutting and then not like what I ended up with. So I just improvisationally pieced strips of cutaway from an old pair of pants around a vintage fabric and then added some other favorite prints and kept growing the block outward. And within an hour I had my first patchwork block. I designed a variation on this very first project of mine for our class. It's a very similar style using white as a very fresh, simple solid to separate these more lively prints. This block starts with a simple center square. You can fussy cut to capture a special part of a design or a favorite element of the pattern, and then you'll build outward with logs forming our first tier, mix prints in for a second tier and continue growing the block outwards so it radiates all kinds of color and pattern. For this version I ended up using a slightly oversized center square and then equal width rungs the logs which you add one row or tier at a time. After you finish

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this simple radiating square you'll make a simple envelope back that uses a simple strip of binding tape that matches the front to cover the envelope back closure. I designed this one with an oversized center block as I mentioned, but I made a few rough drafts to get my proportions just right. What's great about the log cabin is that you can really play with the proportions and change things around to exactly what you like best. This is a rough draft block I made with a smaller center square that has all equal width, center square and logs. I felt like that scale was a little tight so I made a second draft that just expanded the proportions slightly and kept going and decided that this version was a little too wide. So what I ended up with was a little more balanced to my eye but you might really enjoy something that's a little more specific, so it's totally up to you. The final version that we'll be working on today, I ended up choosing a three-inch center square which is enough space to really spotlight a special part of a pattern like this really improvisational flowing floral without hiding too much of that exuberance. And then the logs that radiate outwards are all two inches wide so it just is a little dominant center and then the outside is very smooth and serene as the block grows. One thing I really like to do when I'm designing my cabin blocks is keep a little sketchbook with fabric swatches so I remember each proportion I was using, my yardage, which prints I ended up starting with compared with my finished one. So I've saved some little scraps of each of these here. It's something you might enjoy doing too. It's a nice record to look back on when you've been quilting for a while and look at some of your earlier projects or a nice thing to share with a friend if she or he is interested in making a project like yours. For this one we'll start with cutting and it's all very simple straight lines as I mentioned. For our fabric choices I went with a blue and white palette that's almost all Denise Schmidt prints. She's one of my favorites. I use a center design that I'm especially fond of from an older collection of hers. You'll only need a three by three inch square, so this is perfect for a precious scrap or something you don't wanna cup up too much of. You'll need about a quarter yard total of different fabrics you can either repeat them within your design or use more than four if you'd like to do something that moves around the block completely without repeating. And if you're only using these four make sure that they have a nice relationship with each other and will look good pieced together. I love cheat and mix scale and a little bit of tonal difference within the same color family. So this is a very scrap-friendly project since you'll only need about a quarter yard total of these four prints assorted and a quarter yard of white for those logs that separate them. We'll use other materials along the way but I'll mention those when we get to them in the pillar process. For the very first block I made I ended up choosing one center square and then mixing eight scraps of all different patterns instead of repeating as in the project we're working on today. It's totally up to you whether you'd like to repeat your fabrics or use smaller pieces with more options. It's a very flexible pattern. I usually start cutting my fabrics with my center square since it's such a big part of the design and a nice place to get started. The center square for this design is three inches so I'll look around this fabric for all the floral repeats, find one that's a good size, and then use a small quilting ruler. I have all different sizes depending on what kind of fabric I'm cutting whether it's small squares or long strips. And move this around until I find a flower that looks good at the scale. This is actually a three and a half inch quilting ruler I just sort of happen to have but you can see the markings. We are essentially centering it over this flower pattern. What I like to do is go ahead and cut it first with my rotary cutter. Always use a self-healing cutting mat like this one because it will absorb all the sharp rotary cutter cuts without damaging your tabletop or your rotary cutter, and then making a clean cut forward, always rotary cut away from your self. Do the first side of your center square then a second one. You can see if you veer off you can always go back and do a second meter cut. Now I'll move myself away from the rotary

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cutter so there's no danger of it moving towards me. Make sure your ruler didn't move too much as you go. And then the final cut, soft to this side. Once your fabric's out completely isolated, the three inch center square include seam allowance so you won't have to worry about that yet. What I'm gonna do is now that I have the slightly bigger piece cut I'm going to align it so that I can trim away the extra fabric and isolate the floral design. If you're cutting a plaid or a straight that's really precise you may want to orient this differently. But for this one, now that I have my flower design ready I can just trim the small edge away. And I have a neat three-inch square. Once you've double checked your center square has neat, straight edges and is the right size from trimming, this will be the building block that will work with to start the rest of our design and it's time to cut strips. Just as a center square measured exactly three inches, each of these strips in the main pillow design will measure two inches as they radiate outwards so all your cutting will be very similar and compatible. I'll start by showing you how I cut a print which is important to stay on grain. And one way to orient yourself quickly is to use the fold of the fabric as it came off the bolt, and the salvages which are the printed and finished edges of the fabric. And make sure that those are neat and straight. You'll see as you cut that the cutting mat and quilt ruler are very easy ways to orient the exact straight cut that you're looking for. I'm aligning my rulers so that it matches the same inch marks at the top and bottom. We'll square up our edges to make our first cut for the fabric strips. This way the edge of the way the fabric isn't straight. We'll trim that away. So I've aligned my quilting rulers so that each inch mark at the top and bottom is together. Hold you ruler in place with even pressure from your other hand and then glide your rotary cutter always moving away from you, never towards you, and bring it all the way to the other end. This little slip of fabric leaves a very straight, neat edge. And then since I'm cutting two-inch strips I'll align two inches over the same way making sure that my fabric is very neat on the original inch mark. You can always adjust it just a hair if it's moved. And then using the same technique cut forward. This, you can always double check your cuts on your mat, but here you have a two-inch strip of patterned fabric ready to go. If you have an especially elaborate pattern you may want to cut a single layer at a time instead of this double layer so that you make sure your pattern is perfectly aligned as you cut. For this design you'll need four strips that are each two inches wide of your assorted prints. You'll cut your weight or other contrast solid the same way. Trim away any slightly ragged edge first so you always know you're starting with a straight true line. Now I'll trim my two inch solid strip. So it's ready to go and you'll need two of these total. This is all the cutting we'll need to do to make this log cabin block for the front of the pillow. What I have in front of me is my three-inch center square, four assorted two-inch wide strips of patterns, two two-inch wide white strips for those white log tiers. And to finish the edge of the block, two one-inch wide strips of white fabric also. To begin we'll add a tier of white logs, white strips of fabric to the center square on all four sides. This patch repeating couldn't be easier. It's just a quarter inch seam allowance and I have a special foot on my sewing machine that is a quarter-inch width which makes it very easy to follow the line. To begin you'll just trim the salvage edge from your first strip so that you're not sewing with it. You just start with a clean fabric edge. You'll hold your fabrics right sides together, center square facing down, align these top corners so they're neat and even. I don't use pens for this. You're welcome to if you'd like to but it's pretty straight sewing and very easy once you're getting going. So once these are aligned we move to the sewing machine. Use a coordinating, neutral. I'm using a white or off-white thread for doing this piecing. You'll use a quarter-inch seam allowance. I'm using a quarter inch foot which makes it super easy to keep that line very straight and true. It has a little guard at the edge so that your fabric can coast right along next to it. I like to use a quarter inch foot for accurate piecing. But if you don't have one

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yet or you're newer to quilting don't let that stop you. You can either mark a line with washy tape or masking tape on your machine plate or just eye the quarter inch and then recognize it so you can use your presser foot and just keep that distance from your seam line to the edge of the fabric. I sewed my first couple of blocks without a quarter inch foot, so I know it can be done. Bring your center square and log in. Set this down so the needle's in the right position and then you'll just stitch forward until you get to the edge of the center square. This will be your first join of your first log. (sewing machine whirring) So once you have the first seam done you can go ahead, check both sides, and you'll just snip the log right at the edge of the center square. I like to have a little pair of scissors on my neck. You can also keep some near your machine or use a rotary cutter, whatever you prefer. So I'll just neatly trim it. A friend of mine refers to this as snip and flip. So now that I've joined one log to the center square, I'll add a second one the same way using the same strip of fabric. Just align them so the center square's at the top again just as you did the first one, the only difference will be you'll be sewing through both pieces of fabric to align the second log with the first. So arrange them the same way and just stitch on. You'll end at the same end of the fabric you did the last time. (sewing machine whirring) So now you see you're starting to form a tiny quilt block. Using scissors just trim it at the edge neatly. And then you can do what's called a finger press which just means you're smoothing the fabric down. Align the center square the same way you did and continuing to work with the same strips since we're making a white square. I'll just arrange these. I don't pen these seams. You're welcome to if that's easier for you or feels more precise, but the straight line quilting is so easy that I just end up arranging the fabrics together and let the feed dogs do the rest. (sewing machine whirring) So now I've got three sides of the block, just one to go. I'll trim it the same way I trimmed the first couple. And the fourth log is added exactly the same way except you'll notice you now have two seams to work with instead of one. You'll sew this one so that it orients up and this one so that it orients down. Once you have your fabrics aligned you'll just start stitching forward the same way. I like to just hold that one down with my fingertips, so as you see it just gets naturally smoothed down in the correct position, and then just keep going forward. (sewing machine whirring) This is the first tier of blocks. Once I trim this we're ready to start mixing prints which is the really fun part. So now we'll give this mini block a quick press before we start adding our tiers of patterned fabric. To press your first tier of logs you'll start with the back. As you can see since we pieced clockwise it's radiating out from the center square so your pressing will be very easy. I like to use just a little light Best Press, really makes the fabric nice and crisp as I go. If anything rumples just give it a gentle press always moving away from the center. And if one of your corners is stubborn you can always gently work on that one separately. Now we'll press the front quickly the same way, out from the center so you get a neat, clean press. Once you've finished this tier you may see a few wavy edges on your block, and that's something you can chew up or square up quickly. Let's use a smaller quilt ruler and my same rotary cutter. You'll just clean up this edge with a rotary cutter and a smaller quilt ruler. Just trim away so you have a neat, straight side. You'll see those seams you joined leave just really small differences in the fabric edge. Make sure it looks neat. You can always trim a little more. And you'll end up with a very neat straight sided block to continue piecing onto. So your last side once it's neat we'll begin joining our patterned fabric logs. We'll always join to the shortest log. So as we work we'll add our first patterned log in our piecing to this original first log side. For this strip I like the way it looks as a top so I'll go ahead and using either scissors or rotary cutter, trim away the salvage so we're working with neat, straight fabric. I'm gonna move back to the sewing machine after we orient the block and the new log. You'll see here as I mentioned the shortest log is the one we're always working with so we'll align our top edge at

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the corner and sew this new tier of logs the same way as the first one. Using the same technique and again being careful of this one seam that's facing the opposite way we'll align the fabrics. And as you'll see the new patterned log is aligned just above that shorter side. Now the same way we worked with a simple white tier, we trim away patterned fabric. Set this aside for now. And now we'll add a second tier of a different patterned fabric. I like the way that these two work together so I'll trim my salvage the same way as before and align to what's currently my shortest log here so that the upper corner is neatly arranged, it's always right sides facing and always working clockwise. So now stitch forward the same way stopping at the end of my first patterned log. I like the way that the steeper blue mirrors the first one so I'll add that next just the same way as before trimming salvages. No need to press in between if you're finger pressing as you go. It's always nice to add a posh finish when you're done with one full tier. So for this final log of this tier, we're joining to the last open white side. Trim your fourth log the same way you did with all the others. Now you can really see your log cabin block coming together with the patterned logs moving your eye around the square and it's just really nice to see the relationships that fabrics have with prints and solids and the way that colors pick each other up. I like to use a Best Press which is a very light like a spray starch but very crisp and clean without being heavy. Really gives fabric a nice, smooth, even appearance. And as we did before, moving outward from the center since we piece clockwise, you'll see all of the seams orient the same way. Now working with the front with another quick spritz and continuing to press the same way, make sure that our lines are neat and clean. Now, you'll square your block up and then add another tier of white logs and another tier of patterned logs just the same way you did the first two. And here is what the finished block looks like with the first two tiers and then another tier of white added the same way and then a second tier of patterned fabrics. I chose to orient mine so they are a little reflective. I used the same prints as my first log in this tier and then at the corresponding spot across the block at the bottom and then similarly used my second log facing, third log facing, and fourth log facing, but it's totally up to you if you'd like to use yours in the same position that'll create slightly different visual. The final tier of logs that you'll add is the thinner one-inch strip of white fabric added to each of the four sides just as you sewed the wider logs and this adds just enough fabric so that your pillow block will be 16 inches across. This is a great snug fit for a 16-inch pillow form. If you want a more generous loose fitting pillow cover, you can add an extra half inch to this tier of logs just so it's a little larger to start with, but I like the way the this one works at the exact size of the pillow. Underneath your piece quilt block, you'll add a layer of batting about an inch larger than your block on each side. So you've got plenty of extra room once you're quilting. The batting is the layer that gives your quilt loft and texture so your quilting stitches will capture your piece quilt top, the batting below it, and add some texture and a three-dimensional look. This is a cotton batting that's a pretty medium level and not as fluffy as some, but it gives good definition for something like a pillow top. You can also find all kinds of other battings in various thicknesses and different materials. The final layer of your quilt sandwich is a simple backing fabric. You can use any muslin or other inexpensive fabric because it won't show, it just serves to hold this sandwich together at the back. (calm music) Cool Cottons if my neighborhood fabric store. I can walk here from my house so I love coming over and I especially love how the whole store is organized by color and Marie, the owner, has put together this beautiful palette and it's so fun if you're making a quilt to just hold up what you brought with you and match fabrics or come up with something totally different. She also has a whole section of Japanese fabrics which are some of my favorites. And when I was working on the baby quilt, I knew what I wanted to start with. I had two colors of Michael Miller Cotton Couture in fog and canary. And then I

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wanted to mix in some prints that really brought it to life so that the piecing which is so simple had a lot of movement and texture and just some color contrast. So starting with this yellow section was really fun and my friend Susan and I probably pulled 10 or 12 bolts and stacked them up and looked at different ones. And what I ended up going with that I love is this Heather Ross' Briar Rose. I also found one in pink that just was perfect for this overall mix. And I love how when you're walking around a fabric store, you just see things you never would have thought to pair. And I also found this simple yellow crosshatch that really kind of mimics that really soft canary, but has a lot of texture and just that very slight white kind of negative space that shows I really liked how it added a lot of depth to the really serene, simple smooth yellow. So I got yardage of all three of these and made up some sample blocks and just working with these fabrics in different positions. It was really fun. Just kind of building my ideas and random piecing placement helps just move your eye around an overall quilt. So by the time I finished, I just, I loved how mixing in these prints that I found here with Marie and Susan just added so much to the overall feel and it's been really nice, like I didn't have any of this at home. So all the yellows I was looking at there, I liked some of them, but just being somewhere with such a beautiful selection is just really energizing. (relaxing music) There are several options for quilting from simple to elaborate. I'll show you just a couple that I've done for this type of log cabin pillows. This is a very simple diagonal design that's just parallel lines was creating some very simple movement from one side of the pillow to the other and I used green thread which seemed to have a nice relationship with the colors of the fabric that I pieced together. And for the design we created today, I made this very simple concentric squares of quilting radiating out from the center that really mimic the lines of the patchwork block and this is such a simple one, but it just adds some dimension and texture while reinforcing the existing pattern that you put together with your piecing design. If you've never basted a quilt sandwich before, there are lots of options. A lot of people use curved safety pins which are a very inexpensive and easy way to baste your quilt sandwich. I like to use a quilt tack which is a small machine, a little like a pricing gun. You just place it where you want your pin to go and put it through all three layers at the same time so it's neat and even without shifting your sandwich and then simply press and it creates a tiny plastic tab that won't harm your fabric, but will hold it securely together for quilting. Continue moving around your quilt sandwich. Just starting at the center is always a good idea so that you know it's balanced and then continue adding tabs every few inches. Now, I'll mark quilting lines for my very simple squares with the beginning quilting. I'm gonna start just by reinforcing the center square. I'm gonna do what's called outline quilting. Just tracing the square, but moving outside it just about a quarter inch or so. That way I catch my folded seams on all sides and just create kind of a reinforcement of that stitching as well as a quilting visual. I'll do another concentric square in the middle of this white tier just neatly arranged. It's gonna be the same basic square, no difference except alignment. And then continuing to radiate outward, I'll stitch another tier of quilting just outside the edge of this inner part of the patterned tier. Again, this will catch a pressed seam which is a nice reinforcement for your patchwork piecing. I'll continue doing that so that there's another tier of a square inside the patterned pieces, continue on the inside edge of the white and so on until I reach the outer edge. And of course, the final step of quilting a block or top is to quickly edge stitch the perimeter just to make it neat and clean on the outside. There are several options for marking your quilt top. You can use tape or a water-soluble marker. Always test your marker first to make sure that it will wash out of your fabric. I've tested this one already, so I'm gonna do a straight line here. I'll find around that three-quarters-inch mark and continue marking this line. I don't mark my lines on the seam because they're so close that using the foot is actually much easier way to see

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and it doesn't end up bleeding onto the seam. And if your fabric line is a little curved just from lying on the batting, you can take it off the batting for the step so it's neater and straighter, but for this kind of this very, very simple geometric quilting, it's really more about your eye. And do be sure if you are using a washable marker not to press your block until the ink is all completely removed with water because it will end up sometimes setting the mark and that's a bummer. So my last tier here is just one more just the same way. These longer lines sometimes can be a little, you need to move your ruler around or. For a more organic look, you can always skip marking your lines at all and just quilt as you go using your eye to differentiate between those lines instead of an exact mark. And of course, there are many, many other quilting options besides geometric lines. On the home stretch, okay. So now, it's time to quilt. To start my quilting, I'm gonna start in the center. You notice I'm using a walking foot instead of a regular presser foot. A walking foot advances the top of the quilt sandwich at the same kind of general speed as the bottom so that your quilt doesn't bunch or move around as much. It's really wonderful if you're doing any amount of patchwork quilting. I would totally recommend investing on one. If you're newer to using a walking foot, you may wanna use your flywheel to manually advance a few stitches at the beginning of a quilting seam or right at the end for precision if you're not as used to using it for ordinary sewing. For quilting, I adjust my stitch length to a little longer on this machine from 2.5 to three. So I'll start on my upper corner. Just as you can see, it's hidden slightly by the walking foot, but it's just outside the seam line here so when my needle lands through the foot is down and then I'll adjust it so my needle is here. Make sure everything is aligned and it is and then you just stitch forward using a straight stitch at a slightly longer length until you get just past this edge about a stitch two with the most past it and then stop, we'll turn a corner then. At the corner, you'll pivot lifting the foot and leaving the needle in the quilt sandwich, move it 90 degrees. As you'll see, I'm about one-stitch length past the seam just kind of echoing like outlined quilting and you'll stitch this second line the same way, paralleling the seam, catching the layers of the pressed seam underneath your pieced patchwork. And now, I'll pivot again making sure it's neat and straight and following the line for the third side. For the home stretch, just make sure your quilting lines are neat and even and then stitch forward until you're back where your first seam started. Here I'm going to do a lockstitch, which would be if you're hand sewing the equivalent of a knot. So what I'll do is stitch forward, but reduce my stitch length from this longer stitch down to a very short one like the lockstitch at 0.5, so in between zero and one and then backstitch the same short stitch length and my first quilting row is done. Just trim your threads front and back and you have a first layer of outline quilting. The lockstitch here is not that noticeable since it's the same color and blends right in and there is no knot or visible backstitching in general. The second tier of quilting in the same square moving away from the center is very similar. You just won't have a press seam to catch. So it'll be in the middle of one of the logs at the corner. You will put the needle in so it's on the quilting line. Be sure to adjust your stitch length back to the level you're quilting at and now you'll begin the second tier of quilting the same way with a straight line down to the corner. Now, pivot 90 degrees just as you did before and continue your quilting. So when you reach your starting point, pivot one last time, adjust your stitch length to the lockstitch and now you'll stitch forward and then back to lock the stitch. Continue quilting your concentric square out from the center the same way that you did the first two until you reach the very edge of the quilt sandwich. To finish your pillow front, you'll make a simple edge stitch all around the perimeter of the fabric where it meets the batting. I've already done three sides, so this will be the last one and don't worry if it wavers a little bit because this will disappear into your pillow's envelope back. Snip away any remaining threads from your quilting and we can remove the

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quilt tacks and the marks. You can take away any tape, chalk, or marker lines now. I'm using a water-soluble marker, so I'll just spray it heavily with water until it disappears. Once all the mark lines are gone, give it a good press and then we'll trim away the excess from each edge. Don't worry if you're using white fabric like this. If it's transparent, when you sprayed it with water, once it dries, it will be just as opaque us before. So let's square up the quilt block and we can make the pillow top. This is one of my favorite parts of the whole process. You just align a straight edge along your edge stitch perimeter and clear away the overhang. So giving your quilt block a haircut. So take away the first set. If you trimmed away a little bit, that's fine. It will disappear into the seam. And then continue trimming like there're any other little fluffy edges. So on this side, just do it the same way. So if you accidentally trim away a little of your edge stitch, that's no problem, but try to keep most of your cuts on the other side. The important thing is not to have too much fluffy batting left because you'll end up having a harder time sewing the envelope back on if there's a lot of fuzzy overhang. This corner still has a little batting, so I'll trim that away. Check all the edges. It's pretty much ready to go. Let's look at the finished pillow so I can show you the envelope back. This is a very simple closure that creates a very neat line. You'll just use two pieces of a similarly or complimentary colored fabric for the back. This strip of binding tape that I made with some of my scraps from the patterned fabric that we use in the front of the pillow is a very neat easy way to cover just a simple raw edge of fabric. This is an envelope closure which just folds over another piece of a fabric to provide a totally secure back coverage that won't open when you change it around on your couch. The first step of making the envelope back is creating this simple binding tape. All you'll need for this is a two-inch strip of fabric. I used one of my scraps left over from the front and this small binding tape maker. You can find this at a fabric store or craft store and it very neatly converts a two-inch wide strip of fabric into a very neat one-inch binding tape which you can fold in half for a crisp finish. To prepare your fabric for the binding strip, just give it a little press. I like to use Best Press so it's a little crisper as it moves through the binding tape maker. And once the strip is ready to go, you'll trim the beginning edge at an angle so it's easier to thread through the binding maker. I like to use my seam ripper to guide it. The fabric feeds right into this and the goal is to make it even on each side so that it smoothly goes through the binding tape maker. What I like to do is get it started so I see it's looking even and then I turn it back over and using my iron, gently press this leading edge and then start gently pulling the binding tape maker away. On this side, you'll see the raw edges are tucked inside and it's a nice even fold. You'll wanna make sure that you're folding your fabric so that the wrong side of the fabric is concealed inside the fold and the right side of the fabric is on the outside in this smooth even layer. Keep pressing and guiding your fabric. It's easier on a larger ironing board, but any protected surface is great. Continue pressing until you reach the end of your strip. Now, you'll just fold this in half and neatly press it so that those folded edges meet. Go ahead and trim this beginning part off and just use it as a scrap since it's a little folded and continue pressing this even part so that it makes a very neat line. Give your binding tape one more press to set a crisp fold. 827 00:48:47,865 --> 00:48:50,403

Part 2: Block-setting Basics and Sewing a Baby Quilt
- Hi, I'm Susan. This is week two of our log cabin quilting series. Last week we were able to make a square within a square pillow with a very simple piecing style and a modern feel and an assortment of colors. And this week I'm very excited to work with a very traditional block just like the log cabin quilt you may have seen in museums or quilting books from the 19th and early 20th centuries. This very traditional block uses dark and light or contrasting fabrics to create a beautiful whole, but

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what's super exciting is that you can rotate and change the placement of these blocks to do all kinds of visual tricks within a simple quilt grid. By choosing favorite colors and patters to mix in to this traditional arrangement, you'll make a beautiful striking modern baby quilt. Choosing your fabrics is one of the most fun parts. I love yellow and gray together so I went in a few different directions to mix in different prints with the yellow, and with the gray I kept it more calm since this is the recessive part of the block as you'll see in a moment. The yellows you'll need an assortment of different patterns. I like to have one solid in the mix but you're welcome to use all prints if you prefer. You'll need a one and a quarter yards of assorted yellows of your choice. I use four but you can use more or less. It's totally up to you. For your secondary color, in this case gray, you'll need three quarter yard total of assorted fabrics. I use only one alternate print but I really liked how these work together and let the yellows really shine. You'll also need one and a quarter yards total for backing and that can be any of the prints you use on the front or new fabrics, it's completely your choice. For batting you'll need one and a quarter yards total, which will be plenty for quilting your baby quilt, and you'll also need one quarter yard for binding. I chose to use one of my supporting yellow prints for my binding because I really liked how this framed the quilt but it's completely individual choice as well. The entire baby quilts is made of two-inch strips that you'll piece in different patterns. So we'll start by cutting two-inch strips of a few of these. I like to use a 24-inch quilt ruler for a folded fabric from fold to salvage, so you can cut the entire length of the fabric at once. And I start by squaring out my edge of my fabric so it's perfectly straight and I know that there's no variation and it's cut neatly. Orient it on my self-healing cutting mat. So now I have a clean edge to work with. For two-inch strips I orient my ruler so it's aligned with both the cutting mat and the fabric with a two-inch overlap here and then cut always away form myself. You'll need 15 strips total in your main color, in my case my yellow prints and solids, and any combination you like. And you'll need 11 total of your secondary color, in my case gray. I've already cut my strips that are ready to piece and our next step will be creating our center squares. Just like last week, the log cabin block we'll worked with is built around the center square. In this case I chose to make mine in pale yellow. And we're gonna cut 25 of those of another strip and a half of solid yellow or your fabric choice. You'll cut the strip exactly as you did for the rest of the quilt but this one will become small squares that we build the rest of the block around. Just as you did to cut strips before, we'll start by removing our salvages on both sides of the long strip. So you have a clean edge to work with. And then line up your quilting ruler so you have a two-inch square isolated. And then neatly cut away from your body. If you cut the folded strip this will yield to center squares. You'll need 25 of these two-inch center squares since we're making a 25-block baby quilt in a five-by-five grid layout. Once you've cut all your center squares and strips we're ready to start piecing our blocks for the baby quilt. Since we'll be creating so many similar blocks for the same project, we'll use a technique called chain piecing to quickly create more than one block at once. Always start with this yellow center square and place it on the first log, so in this case gray, right sides together. Using a quarter inch foot and a neutral or in this case off white thread that won't show for a piecing. Chain piecing begins with a first center in the first log just as you'd build an individual block but then instead of stopping sewing at the end of your first seam you quickly add another center square afterwards and continue sewing forward to join more than one at the same time. I'm making four at this point. So to begin, stitch forward as usual. Align your center squares so that they neatly meet the edge of the two-inch log strips and sew the same width and sew forward just as normal. It's okay if there are a few spaces between. You don't want your blocks to overlap but a little spacing between is just fine. Now I have joined four centers to the first log and for efficiency I'll trim them

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apart using my scissors I have right here, although you can also use a rotary cutter and quilt ruler to trim them exactly if you prefer. I'm trimming right to the edge so that these have an even alignment and then we'll press and square our mini blocks when they reach the first tier of logs. To add my second gray log, I have a choice between a pattern and a print. I'd like to show you how I mix in prints and alternate fabrics throughout for a random effect, that it gives color pops draws the eye around quilt blocks without a set pattern or exact formula. For this stitching, I'll sew at the same way I did the first one except now I'm joining my center and first sew it to the strip. I'm still using a quarter inch foot and white thread that won't show for piecing. So now you see I have a first and second log in contrasting fabrics. For my other three, I'll go ahead and use my solid gray so they don't all turn out with the print in the same placement in the block throughout. I'll mix that gray dot print back in later in the block. Again you'll align your fabrics always right side spacing with the upper corner aligned. Set your foot and begin sewing forward just as you would. Now I'll add for my chain piecing my next few center and log pairs. You'll notice as you're piecing clockwise that the sewing will naturally reinforce the direction of the seam press. It should be pointed away from your center square. And as you stitch forward it will naturally ___. So now I have a total of four blocks started. Let's see how these blocks are shaping up so far. You'll see with the center square here that we've added the first and second log. We've created this much of the finished block. Now I'll add two yellow or print fabrics for the third and fourth log which will give us a chance to play with color and pattern in a whole new way. To continue chain piecing, align your blocks so that the center square is in the upper right with this corner facing this direction, which is the natural direction you'll keep feeding it into the machine. I'll add a print to my next mini block for fun. And always be sure to check that you've already trimmed your salvage. Right sides together. Align your mini block with the new strip of fabric for your third log and guide it into the machine using the quarter inch foot as a guide. Stitch forward. Cut it a third log and a contrast pattern that adds a little pop and will end up in a nice place just wherever it lands on the quilt. For my next two I'll use a plain yellow just to keep some calm color and the quilt design as well. In my quilt blocks I'm choosing to use each print or alternate fabric only once per block, but it's totally up to you how you design yours. You can use them as frequently or as sparingly as you like for your overall design. Now I'll chain piece two blocks to a yellow strip that's just my solid yellow for a calm part of my block. For my last of the four blocks I'll go in yet another direction and choose this honeybee fabric. Again, I'm aligning my center square in the upper right so that they're neatly arranged together placing it here. But for a twist this time, I'll add one of my next blocks so that I get to add the honeybee fabric as the third log here and the fourth log here. It'll add just a little twist and make it a little more efficient for stitching the same fabric without stopping and cutting each time. So align your fabrics just as you have. And the one difference is once you reached this fourth log position you'll have a single opposite facing seam to stitch over. Try to stitch over so that it's caught lying flat rather than twisted. You can always go back and change it with a seam ripper but this is a little place to be aware of that good piecing makes a difference. Let's see how these are shaping up. Here I have blocks with the first three logs added. Each one is a little different. You'll see this one all solids for a very serene, calm combination. This one has a bright print in a third log position. This one has two prints together which adds a little more texture, and then this one which is at the fourth log position since I was able to reuse the same strip for a single chain piecing has kind of a calmness here and then a little pop there. These are very subtle within a huge overall quilt, but it does add a lot of interest to randomly place things like this. And it's nice really to reuse your fabric strips in a single chain piece. For my fourth log I'm going to mix in my final yellow print which is this crosshatch that adds a little texture and depth to the

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overall design. Align your upper corner of this block with the log that you're adding in the fourth log position. Make sure this little seam is lying flat for stitching over and have your other two ready to go. And we'll stitch forward just as you did before. This one is starting to curl upward. So I just lift my presser foot, smooth it down, and keep sewing. And I'll add this crosshatch to two blocks at the same time. I'll finish my last of these mini blocks with a solid yellow and then we'll be ready to square them up. These little mini blocks have completed the first tier of logs in the positions one, two, three, and four. See how they're looking and how much variation they have and where their fabrics are placed. Now I'll press them first back and then front and we'll square them up. First the back, always pressing away from the center. Since we piece clockwise, the seams always radiate away from that center square. I did a simple finger press whilel was at the machine but you can also get up and press between each chain piecing if you prefer. I like to use Best Press or another lightweight spray starch to make the fabric crisp and the folds line neatly. You can also use a steam iron with water or whatever you prefer. I find it easier to rotate my block so that I can keep pressing away from the center without accidentally going over my seams in the wrong direction. And then when I finish at the front I usually just add just a little more to set those seams neat and straight. To square up your blocks just use a rotary cutter and a quilt ruler of any size. A smaller one is easier than a long 24-inch or when you cut an entire with the fabric. Just align so that your grid is even with the way the logs intersect with straight lines. You can see it through the clear quilt ruler. So everything is straight. And trim away the waviness of the edge. See this one has some differences especially at the bottom andwidth. Line it up so you're neat and straight. I like to arrange it so one plane follows the block here. Once you've done this a few times, your eye will just recognize how it is neat and straight. And then cut forward away from you leaving a neat squared edge. You'll want to trim this so it's square but don't take off a larger amount of fabric like a quarter inch. This is just a little eveningup that doesn't take much of the total block's width and height. Square up off four of your blocks before our next round of piecing. I like to square up my blocks at this midpoint because it guarantees a nice clean straight edge to continue piecing with, but you are also welcome just get that part, just give your halfway completed blocks a quick press and keep sewing and just square up at the very end. Now I'm adding another strip of my gray print to two blocks that do not already use it. And as you can see I'll be stitching over the same opposite facing seam that we wanna make sure we don't pick up and sew backwards. Remember you'll always orient your upper right corner in the same place here so that your center square is always to your left. Now I've added a gray pattern to the solids in this fifth log position and I'll add solid gray to my other two blocks. As you can see you'll always add to your shortest log within a seam on a side of your block. You can see the gray one is shortest so that's where I'm adding my new gray. If you add a log in the wrong position, don't worry you can always just seam rip it and add it in the right place. It's easy sometimes to get a block turned around and realize you've joined it on the opposite side. So this block is the only one that I haven't used my gray pattern for. And now that I'm adding my final gray log, I'm gonna put it there. The other three we'll all use the solid gray as their final gray log but it's nice to have a little variety. I can probably get one more block out of it. But just to show you how easy it is to start with a new one, take a new gray strip from my pile over here and just continue stitching so I can do all three continuously instead of trimming that one and starting again. I don't pin my logs when I chain piece because it's so quick and it's a straight line to just continue a lining the same way, but especially as you build larger blocks like say 10 or 12 inches on one of the last log sides, you might wanna put a pin at the center just for continuity and making sure it doesn't slip. I've just found that they cling together with the feed dogs and piecing foot on pushing things along. Neither of these two blocks

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uses the clover so I'll add it here in the seventh log position since it's a print I really like. Align your first block in the upper corner just as you have been. And keep stitching forward. If this happens and your fabric turns under, just stop stitching with the needle down, lift your quarter inch foot, realign the fabric, and keep going. Same with this fold that can catch since it's facing the opposite direction instead of with your stitches. I like to think of my blocks like a deck of cards and you can shuffle to see what you haven't used already. For these two I'll be adding my log here. So I think I'll just do a plain yellow and then add something fun for the final log in the eighth spot. Line everything up right side spacing again if you're using your printed fabric. And trim them just as you have the other times. Just tiltyour fabrics a bit if the blocks are piece close together so that you don't trim too far in one direction. Now it's time to add the final eighth log which is also gonna be yellow or assorted prints. For this last log on these two blocks I'll use this honeycomb fabric with lots of pink. It may read as pink but the pops of gold within are nice mixed as a yellow alternative. I'll add it here and here since I haven't used it in those two blocks yet. Remember you're always piecing to the shortest log on the open side. So here are first and second. I'll add pale yellow the solid as the final log to this block since it already has so much going on with the other prints included. And I thought to finish this one I'll include the crosshatch that gives it just a little more texture and is a little bit more noticeable than the default. This is four blocks done. So when we take a look you can see that each is a little different. And you'll press and square them up just as you did at the midpoint, but I wanted to share a little tip about chain piecing. We'll need 25 of these blocks total. So if you'd like to make more than four at a time, you can start with as many center squares as you want, say 12 or 15 or all 25 and just continue chain piecing more center squares at a time and adding logs as you go the same way. But one thing that's nice with a larger number of blocks at a time is that you can shuffle them a little like a deck of cards and see which one hasn't used the clover pattern yet or which one hasn't used the yellow crosshatch, and then you'll know which blocks you can add your next log to. But it goes a lot faster if you're using fewer fabrics but I love the variety that this gives. So now I'll press them. You'll need a total of 25 as I said and then after that we'll put our quilt top together. Once you've made all 25 blocks, it's time to choose your block layout and there are lots of options with log cabin. You can arrange and rearrange your blocks to form all kinds of visual patterns. I wanted to share a vintage quilt top I found a few years ago that is a beautiful example of the sunshine and shadow cross configuration. As you can see the quilter used assorted green fabrics to create a bold cross design while the yellow fabrics she added make a smaller cross, and they melt together all over the quilt top. In our quilt design, this dominant color will be the yellow or assorted mix of yellows and the recessive color with the shorter logs on each side is our grays. So you can imagine how that might look laid out with your own colors that you chose to sew with. I have one other example of this style. This is a partly finished quilt I found at a rummage sale with all kinds of '70s fabrics mixed in. And as you can see it's just two blocks wide but you can see the cross pattern form and here's one half of a darker cross. The light cross here uses all different colors and all different hues to create the value contrast that really makes these designs pop. Both of these quilts, what I think is really interesting is that they have oversized centers, which a lot of traditional log cabin quilts didn't have in the 19th and early 20th century. The most traditional log cabin quilts often had red centers because it symbolizes the heart of the home within the log cabin that these logs symbolize the walls of. I'd love to show you how to put together blocks in a variety of ways so you can see what resonates with you. I've made nine blocks in very high contrast colors so you can really see how the design changes and moves with everything that you do to turn blocks. So they're rotated one direction or another. This is the simplest layout. Each of the dark and

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the light mirror each other but there's no overall visual design, they're just oriented the same way. This is a great way to make a quilt. It's very simple, it's very calm, it has a lot of balance. But if you change the orientation of certain blocks within this nine-by-nine design, you get all kinds of interesting visual tricks. To start with, I'll make a simple version of the sunshine and shadow cross we just saw in the two vintage quilt examples. I really love this one. It's very traditional but very calming. It has a beautiful resonance and an all over quilt top or a quilt pattern. As you can see I'm just rotating these blocks, they're not sewn any differently. And suddenly a cross emerges with this longer dominant colored ones creating the cross and the dark surrounding it to define it. As I keep turning blocks you'll see that if I had more on the table it would go on to create more symmetrical crosses. Below would be the beginning of another cross and here would be the start of yet another cross. The really interesting thing here is that the dark fabrics, which in this case are the recessive ones with shorter logs so they create a slightly smaller overall, really mirror the others. So it's just an absolutely compelling visual. I love how they look together. One of my other favorites, which is also very traditional but it just has a very clean modern beautiful look as well, is called straight furrows. This is another kind of many of the log cabin names. It's a very traditional sounding word. It kind of implies that you're creating straight furrows at the plow as you work on a farm. So the way that the plow would move through the field would create these diagonal lines. The straight furrows has tons of movement, draws the eye instantly. And as you can see again the dominant color creates a thicker line and the recessive one a thinner so that it also is very complementary. It just moves you up and down the quilt. Last, I'd love to show you one of my favorites which is the one I chose for my baby quilt layout. Once again you'll create a simple cross just as you did for the sunshine and shadow cross that we saw earlier. But instead of continuing to four more crosses, we'll create diamonds that radiate out around the central diamond. Barn raising was named for the practice when pioneers helped each other build homes or barns. The men of the town or community might get together and help a family build a new farm or building and maybe the women can come together and make the family a quilt. For this one you'll see as I add the last block in place that you've created a diamond that mirrors the cross but instead of a symmetrical continuing pattern that repeats this, your eye is drawn around a diamond. In most traditional quilts this is this exact center of a quilt or a pillow and the diamonds radiate out from there. Very symmetrical, very, very bold. What I really love about this pattern is just putting it a little off center. When it's up in the corner instead of directly in the middle it just feels a little more lighthearted. It gives energy this way and sort of as if it's opening. This is the layout that I chose for my baby quilt. Let's see what it looks like with the fabrics that I was sewing with. As I'm laying them out, I wanna be aware of which similar fabrics are close together. You can always change you arrangement later but I know if I put too many prints in the same plane, it'll draw my eye the most. Here is the diamond for the barn raising. Now I'll continue adding blocks. And creating that secondary pattern that mirrors that central area. This is only nine of our 25 but it'll give you a good idea of what this looks like. This is only nine of our 25 blocks but it's a good chance to see how you like the layout. I'm gonna make some changes where there's a lot of print and pattern together or where there's not as much activity, so there's more balance all over the quilt. I've put all 25 of my blocks up on the design wall and I'm looking around to see how the colors and patterns are relating to each other. If there's too much overlap or if there are areas without as much pattern, they aren't as interesting. I really want this to be a focal point because this is such the heart of the quilt. And so I wanted to add patterns in different areas just to draw the eye and make it kind of an interesting viewpoint. I really love this clover pattern so I used it quite a bit and it's very strong. Just wanna make sure that there's not too

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much of any one area that's too crowded or too simple. One thing I always like to do is take a picture and then look at the photo instead of just looking at the fabric straight on. I really think it gives a different perspective and you might notice something you didn't see just with your eye. Now that I've looked at it on the screen I'm noticing this area feels really busy and I think I'll switch this block with something that's quieter. I'll move it over here and see how that works. I like how now the patterns have a little more room to breathe with this almost solid crosshatch and a gray feeling a lot calmer. There's still pattern all over the quilt but it doesn't feel like quite as much of a traffic jam right in there. Once you're happy with your quilt layout you can go ahead and label each row for assembling it. And all I do for mine is rate numbers on strips of paper or Post-it notes. And then use a straight pin to add my numbers, in this case one through five, to the rows, one, two, three, four, five. And I'll know that I assemble it this way. And for orientation I always add mine in the upper left hand corner. Your blocks can come tumbling down sometimes if you move them away or add weight so be sure to just smooth them back against the flannel of the design wall if it's on a vertical. Working on a design wall like this one is great. It's just a piece of foam core covered with flannels so that the quilt blocks cling to it. But if you don't have space for one in your house or craft room, you can always lay your blocks out on a flat surface like the floor or a bed or a large tabletop and move them around on a horizontal surface. Now I'll take a final photo for reference just in case the blocks get jumbled or I leave the project for a while. And then I'll start taking my blocks down in order on the first row, left to right. Always facing up so that the upper left hand corner is always underneath the number then I'll always know that I'll be sewing them side-to-side and in the correct order. To start assembling our first row we'll take the first block of the first row and join it on the right side to the left side of the second block. See this join here? That starts to create our barn raising pattern. And you'll use the same quarter inch seam allowance that you have for all this patchwork piecing all the way along. Line your blocks up so the edge is neat and straight. If there's any extra height or any slight difference you'll be able to trim that later when you square up your rows. Always make sure your quilt blocks have the right side facing. And again we're using a neutral or white thread that won't show since it's just patchwork joining. So just stitch forward just as you would for a normal patchwork seam quarter inch seam allowance. This is block one and block two of your first row joined here with a quarter inch seam. You'll add block three to the right of block two the same way you added the first and second block together. And you'll sew these two blocks right side spacing. And if any of your blocks get out of order or jumbled, don't worry because you'll always have your photograph of your final quilt layout to refer to. You'll add block four to the row of three joint blocks the same way. Quarter inch seam allowance and right side spacing. After you've finished your first row of blocks one, two, three, four, and five that are joined together you'll give it a quick press back and then front and then square out the long row along both long sides. To press these seams that have joined each block, first just take care to avoid your number. You can take it off if you need to but just remember which corner is your upper there. And using little spray starch or water, press the seam towards your first block. You can give the blocks overall presses too if you want to but the important thing is to get this neat new seam pressed down and flat. So again I'm pressing towards my first block, block one. So I get a nice flat quilt top at the end of this process. When you press your second row be sure to press on the opposite direction. So you'll press your second row towards the last block. This way your seams will nest and lie neatly instead of always going to the same side adding bulk there. Now I'll just press the front the same way. So these seams are nice and straight. If any of your bottoms of your blocks get tweaked, just gently press that out with water of spray starch. The final step for preparing this row is to square up each

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long edge so it's neat and straight. This is the one time I do remove the pin but I'll just move it here so I don't lose my block orientation. So just as you would square up a single block or a smaller project, just hold your quilt ruler straight and neat. Make sure it lines up with some of your quilt seams so that you know it's straight and true. You're not gonna take away a lot of the fabric, just even it up so that a very small amount goes leaving it straight and neat along the long edge. You can always go back and snip a little more, but once you've cut too much, you might be back to piecing a 26th block. Here you can see that the section of the block is a little wavy at the top, I'm just gonna straighten it neatly so when I join my rows they're all square and true. And I'll do the same thing with the second side. This one doesn't have as many areas to trim. Now you'll sew row two, three, four, and five the same way joining your blocks, one, two, three, four, five left to right and we'll assemble our quilt top after you've pressed and squared up all five rows. To assemble a quilt top, I like to work in sections rather than just from top to bottom, one, two, three, four, five. I sewed my top two rows together, rows one and two, to form one unit and then I sewed rows three, four, and five together in order as a second unit here. That way the final join is right through the middle section of the quilt which means it won't be as heavy as if you were sewing four, four sections to the last one in one big heavier section. I haven't used pins often so far in the log cabin quilting classes, but this is one place I always do. To join each and every row, I pin at the seam making sure the blocks are aligned rather than starting at one edge and moving forward that way. This way you'll ensure that your blocks are neatly aligned and that the log cabin pattern isn't interrupted. The way that I press seams where our odd rows were pressed in one direction and the even rows, the opposite direction means that when we're ready to pin, these seams will be nested. Meaning, this will point in one direction, this and the other, and it will decrease bulk for the finished quilt. Then I pinned precisely there so that my seams match up. I put a pin and at the edge only after I've pinned all my seams because believe it or not, the edges of the quilt aren't quite as important to line up as these individual block settings. Remember, this is our last seam of the five rows joining, but you'll sew every seam the same way with a quarter-inch seam allowance and right side spacing from one side of the quilt to the other, just pull your pins out just before you come to them. If you reach a seam like this that's oriented the other way, just stop sewing with your needle down, lift the presser foot, reposition the seam and keep sewing. Also make sure that the bulk of the quilt is on a table rather than drooping towards the floor because gravity will pull a quilt top or especially a heavier quilt down which may distort your seam so just make sure it's balanced. You have just finished your quilt top. You can just give the seam that you just sewed and all the others a good press, do any squaring up around the edges of the quilt, remove any straight threads and of course take these numbers off now that they served their purpose and you hopefully didn't mix up your blocks. Now it's time to turn this quilt top into a finished quilt by layering it over batting and backing to make a quilt sandwich. You can make any kind of backing that you like. I use some of the same fabrics for my quilt top in varying widths for a simple piece backing, but this baby quilt is narrow enough so that you could just use a single cut of the yard and a quarter fabric right of the volt if you have a favorite print that you wanna echo from the front. I like this simple piece design. The backing needs to measure about three inches larger than your quilt top. My quilt top is about 37-inches square so this backing is 40 inches. You'll turn it wrong side up, so the right side is down on your table top or floor for creating a quilt sandwich. All the seams have been pressed and it's flat and ready to go. Next, we'll add a layer of batting. For baby quilts, I like to use a late or medium batting, not a heavier one since you want something that will be soft and cozy and versatile. This is a cotton batting that I like the softness of, but it'll give some definition when you quilt it. Your

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batting should also measure several inches bigger than your quilt top. Unfold it and arrange it over the backing. If your batting has noticeable fold lines from being packaged or sitting in your craft room for a while, you can throw it into the dryer on a low setting and that'll get rid of most of the wrinkles immediately. You can also press it with a pressing cloth. For a larger quilt, I often tape my backing and batting to the floor to hold it in place, but since this one is so much smaller and I'm using a table top, I'm not gonna need to do it today. Smooth your quilt top over the batting layer and backing working from the center outward to remove any wrinkles or bubbles and you can check your quilt back to make sure it's smooth and neatly aligned to. If your batting is showing over the quilt back and you're not able to see the orientation, you can trim it now so it's a little more clear. Be sure and leave an extra edge like this. Don't trim it as small as your quilt top, leave some extra, but it's fine if it's a little smaller than your backing so you can see how it's oriented. The reason the batting and backing are larger than your quilt top is so during the quilting process, if the fabric shifts around, there's a little extra room on each side so it won't disappear and you'll be able to clear all that away just like you're squaring up a giant quilt block as we did in last week's log cabin pillow class. Once your quilt top is smooth and it looks centered you can check the back to see that any seams are straight and match your block orientation so you know it will be evenly arranged across the entire quilt. After a quilt sandwich is neatly aligned, backing, batting and top, it's time to baste it together. I use a quilt tack which is a little like a price tagger. Start in the middle of your quilt top so that it's evenly distributed and put a quilt *hem or a curved safety pin
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Part 3: Modern Cross Block and Sewing a Table Runner Set
- Hi, I'm Susan. Welcome to week three of our log cabin quilting classes. This week I'm excited to show you a very minimal take on a very traditional block that makes a striking modern graphic cross pop from a subtle background. I came up with this pattern four years ago when I was piecing modern crosses quilt for my book Modern Log Cabin Quilting. But how I came up with the exact way I put it together was a little bit of a happy accident. I was piecing a very traditional block just like the one we made last week for the baby quilt class that started with a small center square and radiated out. I was chain piecing blocks and at my ironing table as I pressed four of them, I realized that the center square with only the first and second contrast logs attached, no further piecing yet, as the pieces came together on my ironing board, I realized how much they resembled a cross. Very simple, very straight lines, none of the gradiated logs that build a larger block. And I thought what would this look like as an intentional block of its own? I came up with an idea, stitched a prototype, and then ended up using 60 of my favorite fabrics to make an overall quilt block that radiated across an entire bed-size quilt and I offset the rows for a little bit of movement but I just love the simplicity and how quickly these blocks came together. Today, I'd love to show you how to make a larger version of this block. This little version uses two inch strips. We'll be using precut roll ups or jelly roll, 2 1/2 inch strips, to expand the size for a simple, graphic, striking trivet and table runner for your dining room. Let's get started. I'd love to show you the fabrics I chose and of course you can use whatever colors and patterns you like best. For this project, I thought I'd take my favorite block, the modern cross, and expand it to a slightly larger size that could be perfect for a wall quilt or in this case table runner. I used three complementary fabrics that work well together but have a lot of graphic pop off the neutral background. Using just a few scraps from the same roll up, I made a woven effect cross that's perfect as a little trivet to go next to the table runner on your table. This one has a secret. It's quilted with a heat resistant material instead of batting so you can set a hot

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plate or pot of food right on top of it. I really love using precut fabrics for certain projects, it's such a fun way to get a whole fabric collection in one roll up. This is the Botanics line from Carolyn Friedlander. I chose some of the crosshatches from the entire collection, including neutral crosshatch in a very light gray as background. These roll ups, which are sometimes called jelly rolls, are 2 1/2 inches wide and the width of the fabric on the bolt, usually about 42 to 44 inches. So it makes it perfect for piecing together a cross block, cutting down for binding, or any other project you have in mind. You can find them at lots of fabric stores and it's a great way to get a little piece of a whole collection to play with without buying lots of different yardage. We're only gonna use a few strips of this entire collection, but having everything right here gives us tons of design freedom and color choices. For my three crosses, I wanted to use bright primary colors for a playful effect, and I surrounded them with the same serene gray that really gives the eye a little space between those color pops. For each cross, you'll need one 2 1/2 inch strip, the width of the fabric. Plus you'll need about 1/3 of a yard total of your background fabric. I'll show you how it's cut into individual pieces and it's about 1/3 of a yard total. You'll need another 1/3 of a yard for your back of the table runner. For the trivet, it couldn't be simpler. You'll only need a little of the gray fabric and scraps from your earlier projects, plus a remnant of a backing fabric that you like. The cross block that we're piecing is actually four tiny log cabin blocks that join together at the contrast colorful part. As you can see, they're four center squares but instead of really being in the center of the design, they're at the corners. The first log is joined the same way you'd piece any other log cabin block and so is the second. But then instead of continuing all the way around the block to grow it bigger and bigger, you simply take four of these tiny blocks and join them at the colorful logs. For this table runner, you can see that the blue logs surround a gray center square and then we'll add thinner three and four logs to the positions on the outside of this mini block. Four of these tiny blocks together form a single cross. To get started with this, let's cut four center squares. We'll make a blue cross with this strip. To cut the center squares, you'll use a quilting ruler but you won't need one that's as long as cutting fabric from fold to salvage right off the bolt. I'm using a precut that's already 2 1/2 inches wide but if you're using your own yardage, just cut a strip that's 2 1/2 inches and the width of the bolt, 42 inches or so. With my quilting ruler, I placed it over my fabric strip so that the straight end is at a 2 1/2 inch mark, which you can see. And then I'll cut here to create a single 2 1/2 inch square. For each cross, you'll need four of these center squares. And for three crosses for the table runner, you'll need a total of 12, so you can go ahead and cut them all at the same time. I'm cutting a single layer of fabric for these center squares, but for a nondirectional print like this, you can easily cut a doubled strip so you're cutting two center squares at a time instead of just one. Especially if you're doing more at a time. Just align your strips with a straight edge, lines up with the 2 1/2 inch mark on your larger quilting ruler. Any size will work but I like this one because it's so clearly marked. Now that I have my four center squares cut, I can bring it over to the sewing machine with my colorful strip that will become the body of the cross. To chain piece these four center squares to the contrast strip, put them right sides facing, just as you chain piece other log cabin projects from the first two classes, so that the fabrics are aligned. They'll be the same width, so there'll be no overlap here. And orient them so that the top corner is together. You'll use a quarter inch piecing foot and a neutral colored thread that blends in since it won't show on the outside of the project. And a regular stitch length. Continue adding your center squares one at a time. As you go, you can pause if you need to orient them, but you'll just be adding them continuously to chain piece four in one seam rather than stopping in between. After your four center squares are all stitched to the contrast color strip with a quarter inch seam, you can trim

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them apart using either a rotary cutter and quilt ruler. Or if you're just sitting at your machine as I am, a pair of scissors will work fine because we'll be squaring off these mini blocks after we add the next few blocks. To chain piece our second log to the first, we're using the same strip of patterned fabric, right sides together again, orienting the corner of the center square here so that when we stitch forward, it will reinforce the seam, radiating out from the center. This is a clockwise piecing direction and it makes it easier to press and stitch later. Keep adding your pieced center square and log in the same orientation. You can lift your presser foot if you want to readjust just for accurate piecing, and then continue sewing forward the same way. I like to keep mine by the sewing machine, oriented the right way, so it's easy to grab one and add it to the little row. The quarter inch piecing foot is great because it has a little guide here so you know exactly where the edge of your seam will be. Now I'll trim all four of my blocks in progress, the same way I did the first time, cutting between each of the joins. It's okay if you have a little extra fabric like this, you can just trim it on both sides. It's much better than overlapping where your fabrics will actually be joined when they shouldn't be. So trimming away this little extra bit just takes a second. Love having scissors just on a piece of rick rack or ribbon, like a necklace, makes it much faster. Let's see how these little blocks are shaping up. As you can see, the colorful logs we added have formed the main body of the cross. To surround each of these, we'll use the 1 1/2 inch strip that I've trimmed down from one of the precuts. You can also cut this from yardage. So it's just a 1 1/2 inch strip, width of the fabric. Take this back to the sewing machine and add the last two logs to finish up this block. I've just given these a quick finger press for now. We'll press them when we've added logs three and four. Right sides together, just as we did before. You'll notice the strip that we're joining our center square and first two logs to is narrower and otherwise you'll just align it along the straight edge and sew forward, just as you did with the others. Once you've had some practice chain piecing, you can really zip, but just to show you the whole process, I'm pausing in between to get good placement. This one moved a bit, but because it's still aligned, that's fine, I can just trim that extra space. What you don't want is to have your fabrics overlap by a stitch or two because then you'll need to cut them apart and restitch the last one. It's just easier to keep going rather than to stop, stop sewing, and continue. Just move your presser foot, make sure your fabrics are aligned, and keep stitching. Now you'll see I've started adding what will become the outer framing for this colorful cross. And after I trim these four blocks apart, we'll add log four to finish this mini block. To add the last log to the sequence, you'll notice just as we did in last week's class and the one before, there's one seam that's facing the opposite way of your stitch direction. Be sure and smooth that down as a finger press or just be sure you're not stitching over it backwards so it's caught. You can always use your seam ripper to quickly unpick that and resew it, but it's nice to get it smooth for your block to lie all the same way. Can always flatten your block with a quick finger press if it's starting to curl or curve. Now that all four logs are joined on this mini block, you'll see this is one quarter of a cross, ready to be joined at each colorful one. Press each of these small blocks back in front. I like to use a light spray starch like Best Press or something similar, and I also keep a spray bottle of water handy for when seams wrinkle or fabrics need a quick refresh. I'm pressing this block away from the center, since we pieced clockwise, you'll see each seam radiates out from the center square, making it much easier to press. If you piece counterclockwise, each seam will veer inward towards the center square. I love how just the simple four log block is such a nice graphic pop. You can easily see how it's going to become the cross when it's joined with the other three. I find it easier to rotate my block a bit as I press rather than trying to iron from one still position and move my iron. So moving the block helps me get these more stubborn places to lie flat. If you do end up with a wrinkle or a

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little knotted place where the fabric's bunching, spray it with some cold water to relax the fabric and then you can press again. If you end up with a persistent place that's wrinkled or bunched, you may want to just seam rip that and start again, just sewing a new seam after you press your fabrics and start over. Here you'll see that the fabric's folded in on itself, so I'll spray a little water to relax the fabric, press it outward, and then add a little of the light spray starch to set the neat, flat seam. The goal is to have your fabrics straight and neat like a little 90 degree angle. Let's square up these press blocks and then we're ready to join them together. I just take off the tiny uneven edge to leave it straight and neat for stitching. You don't want to take a lot off this mini block, definitely not as much as a quarter inch, but just enough to leave it even and smooth. Remember it's always better to cut little bits off at a time. If it takes me more than one try to get a neat straight edge, that's fine. I'd rather cut a few times than cut too much the first time and end up with a block that's too small. Now let's pin these together and sew them. I don't do a lot of pinning in log cabin piecing because it's all straight lines, but for this project, getting a perfect color match at the seam is crucial. You'll notice that I'm joining the second log of this block with the side of this block that uses the first and second log with a seam. You'll always wanna sew with this side up so that your two seam area is showing, not the back with the one seam. Your stitch direction will naturally reinforce this. But here you can easily tweak this one if it's on the under side of your fabrics. To get an exact color match, you'll want to align your pieced fabric so that the seam is together with a single straight pin. I like to pin right where I want my fabrics to stay. I'll show you how to fix it if you end up with a fraction of an inch off and this join isn't straight, but this is how these blocks come together. Both my fabrics are pinned and I'm ready to stitch them together. Make sure as you sew that this seam that I mentioned earlier stays nice and flat. And move your pin out just as you reach it. Let's see how this first color match did. That looks close enough to me. If it's any more than this, if it's a fraction of an inch and it's much more obvious, I'll resew. But this one when you press it will look like a nice straight line. Stitch my second one the same way. I'd rather check each one as I go than chain piece these in a long series, just 'cause it's nice to have a chance to see how the first seam did. Check the second one. That one looks good too. If you do end up with a color match that's a little uneven by a fraction of an inch, just seam rip that area, give it a press, and then repin carefully so that the colors match. Your second try will usually be much more accurate. And it happens now and then, but it's very easy to fix. Let's give these new seams a quick press. I like to press them in opposite directions, as you'll see, so they nest together when I stitch the last join. I pressed this seam in this direction, so I'll do this one in the other. I'm ready to pin the top and bottom halves of the cross together now. Piecing identical blocks can sometimes result in just a tiny, tiny hairline difference in size. As you can see, this block is just the slightest bit shorter than this block. I'm gonna gently stretch this block as I pin the color match together so that it meets neatly at both sides. Cotton fabric is very adaptable, so you'll be able to achieve a perfect color match if you're careful with your pinning and stitching. I'll look carefully at my seam and pin it. Again, on this one, I'll make sure my gray fabric folds and my blue fabrics are aligned. And I'll put another pin in at the center for a neat match there. I'm ready to stitch this final seam. I like to stitch a little more slowly since I have three places I want to have a neat match. So I'll use my same quarter inch seam allowance but just take a little extra care with the places that I've pinned. Here, since there's an extra seam for some bulk, I'm gonna gently lift my presser foot just to go over it a little more smoothly and then keep going. The center of this block isn't as important because we put our seams going opposite directions so it's not quite as bulky. Now I wanna catch this seam, which is going the opposite direction as we've seen in other piecing, and make sure it lies in the correct direction. Now I'll move my pin out of the way and finish this last

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few stitches. Let's see how the color match did. We can always correct it if it's a little off. These two we'll both press out so they look like neater matches. If it's any more than this, I'd probably take it out and stitch it again. But as you can see, with a quick ironing, this will be a nice line. And after quilting won't be noticeable at all. I'll give this block a quick press, first the back and then the front. Give this new seam a press to one side so that it lies neat and flat. Notice we pressed in opposite directions here so there's not quite as much bulk in the center where all four blocks meet. For the front, you'll see our color matches can be pressed a bit for a neater, more even appearance. I like to gently bring the iron over where the seams meet so that they look straight and true. And once they're quilted, they'll be neatly held in place by the rows of quilting stitches. Now square up this block. If there are any uneven spots along the edges, just trim them away just as you did with the smaller blocks. But again, be sure not to take too much off. Patchwork really has a nice rhythm as you trim blocks after sewing and pressing. Everything looks so pretty when it's neat and finished. Now you'll make two more blocks the same way in the fabrics of your choice. To go with my blue crosshatch block, I created a green one and a yellow one in the same crosshatch design, just different colors from the same fabric collection, but you can mix and match whatever you like. Once your three blocks are squared up, pressed, and ready to go, we can assemble the table runner. You'll join blocks right sides facing. And this time the colors will be the same if you use the same background fabric on each cross, but you'll wanna match your center seam so it meets in the same place. This won't be a color match, so it's not as crucial, but you'll have a chance to have a neat even aligned cross row. Now we'll pin our second and third blocks the same way. If there's any difference in the blocks' width, we can trim it away when we square them up. Once these blocks are pinned together, we can quickly sew our table runner. You'll stitch your blocks together with the same quarter inch seam you used for all your patchwork piecing. The important thing is to make sure that your center seams are pinned and together. Now we'll add our yellow block. Since you've been moving this around, we'll check the pin, make sure it's straight and neat and the seam is still aligned, and stitch it the same way as the first two blocks. Now we'll give the new seams a quick press, square up the long sides, and make our quilt sandwich. I love this longer quilt ruler for squaring up long edges. It's really handy. This one's 24 inches, so it's almost as long as this entire project. Just as we did with smaller individual blocks, we'll arrange this along one side and trim small amounts at first so we don't cut too much. I can see the center block pieced up slightly wider than the other two. Holding my quilting ruler steady, I'll trim that excess away, leaving a neat line. On this side, it's a more even match, so I'll just organize this to take away that slight waviness. Now I can adjust so the blocks are a little closer to me instead of having to reach as far. I can see one little area here I'd like to clear up. And we're almost there. This is all ready to make the quilt sandwich. Smooth your table runner top over a layer of batting and backing. If you're using a printed fabric, make sure it's right side down. This is a solid interchangeable so it doesn't matter. And if you're using a patterned or directional fabric, make sure that it's evenly aligned before you start basting. Just like our baby quilt project, there's about an inch of batting and backing on all sides of the table runner. I'll start basting near the center and check my back often to make sure the fabrics are all smooth. I'm using a quilt tack, but you can also use curved safety pins. Always baste your center area first so you know it's smooth from the beginning. And I'll check my back to make sure everything's lying smoothly together. Keep basting the same way, working from the center to the edges of the table runner. (calm music) One of my favorite things about Portland Modern Quilt Guild is our sew days. And we've done some special ones for charities, sewing here at Modern Domestic. Heather Davidson was vice president the year that I was president, so we're on the board together with Nancy Stovall. And

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she and Michelle both do awesome projects here. - When I first came to Portland, I was so impressed by just the artist community and I immediately got plugged in with Portland Modern Quilt Guild and met Susan and became acquainted with Modern Domestic. - Portland Modern Quilt Guild was here for Camp Erin, which is a camp for children who are grieving and they made a couple quilt tops. - Oh yeah, those were beautiful. Totally. For the table runner project, I really loved using the Carolyn Friedlander Botanics line. I originally did this block in two inch strips for the quilt Modern Crosses, which is on the cover of my book, Modern Log Cabin Quilting. I love this block, it's such a simple fun one to sew. And when I changed the scale to this 2 1/2 inch size, I really liked shrinking the perimeter so it was a little more about the cross and a little less about the negative space. And one of my absolute favorite versions I've ever seen of this block is this beautiful teeny tiny one that my friend Michelle Friedman sewed. - All of these fabrics have a special meaning. So this little deer fabric was from a project that I worked on for Susan's book, Sewing for All Seasons. And this was from a swap that she let me host at guild. It was a monochromatic color swap. These fabrics were donated for our meet up and it was a little goodie bag gift. And this was the cotton couture from the big quilts. And then Susan is a lover of buttons, so I tried to put some of my favorite vintage buttons and add them and then my little freehand chain stitch, which I said "Oh, don't show that!" And Susan's like "But I love it!" - [Susan] I love it. - [Michelle] So I just kind of did that without thinking. I kind of drew with the thread and it's a little... It's very hand-done, very me. - Very beautiful. (calm music) There are lots of different ways you could quilt a project like this, but I've decided to use an organic straight line quilting method that follows the graphic shape of a cross as well as picking up some of this really charming organic crosshatch with uneven line weights and a little meander. So instead of marking rigid, perfect straight lines to follow with my quilting stitches, I'm going to use the seams of my crosses as my starting point and then let my lines stay a little organic instead of making them perfectly centered. That would look fantastic on a very crisp, solid quilt or something with neat geometric patterns, but for this I'd like to pick up some of what I love about this fabric pattern. Just like basting, you'll start quilting from the center area of a project. In this case, I'm going to use my green cross in the middle as my starting point. I'll do short lines that outline and quilt this whole area and then I'll be using some longer horizontal quilting lines that pass through all three crosses and unite the entire piece. Because I'm starting to quilt in the center, I'll roll up the right side of my quilt sandwich so it fits neatly into the machine. I've wound a new bobbin with thread that matches my backing fabric. I've switched my top thread to something that matches my piece design. I'm using a light gray. And I'm adjusting my stitch length to a little longer, in this case from 2.5 to about three. I'm using a walking foot instead of regular presser foot, which will nicely feed all the layers of the quilt sandwich through the machine as it sews. I'm using the lines of my piece top, this cross, as my guidelines for these meandering, organic straight lines rather than marking them precisely. For my first line, I'd like to echo this general line down the center of the cross, just to one side like an outline quilting but without worrying about whether it wavers or meanders a bit since the fabric's so much like that too. I'll stitch from one side of the fabric to the other and then flip my quilt around to stitch my next quilt in the opposite direction so it doesn't pull. Now that I've made my first quilting stitches, I'll check the back to make sure they're smooth and even too and then turn my quilt around to sew the next side from the opposite direction. Follow the center seam of this cross in the same way, just offset a quarter inch or so but letting it meander where it goes. I've made my first two quilting lines and now I'll establish a new one going this direction, closer to the outer edge of the cross. Now that I've added lines of quilting near both the center seam and the outer edge of my cross arm, I'll fill in the area in between with more

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meandering straight line stitching. I won't measure, but I'll keep it within about a quarter inch to 3/8 inch, just so there's not too much distance between but it doesn't look perfect and organized, just a little more like the fabric print I'm stitching right over. For this quilting design, I won't stitch any quilting lines on this negative space that surrounds them. I'll only be stitching on the colorful crosses. I'll just be making the same meandering straight lines, echoing the way I did the first establishing ones and go from there. I'll just keep filling in this half of the cross with meandering lines until the entire thing is covered. Usually I'd go ahead and finish the other side of the cross with parallel lines the same way, but since we've already gone over that, just go ahead and quilt the rest of your center cross and the other two short sides of the other colorful crosses the same way. Once you've finished that, I'll show you how to add quilting lines that go from side to side longways of the entire table runner. I'll quickly check the back to make sure it's smooth and even. And normally you would have quilting lines here, here, and here through your other crosses. Now we'll stitch longways but following the same center seam that we used to establish those very first quilting lines on the shorter side. Starting here at the edge of the fabric, also just to one side like an outline. And so from one end where the fabric meets the batting right to the other. For my second quilting line, I'll stitch in the opposite direction of the first. This keeps the fabric from pulling. If you stitch an entire project quilting in the same direction, it can pull the fabric and distort the seams a bit, so I like to alternate, especially on long seams like this where it can make a huge difference. I'll stitch at the beginning edge of the fabric where it meets the batting, just as I did the first time, and make another meandering straight line all the way to the other opposite edge. As you can see, my meandering straight lines cross these virginal quilting lines in a perpendicular pattern. As I continue adding these longer stitch lines across the entire body of the table runner throughout three crosses, it'll reinforce that cross shape. You'll continue filling in all the space of the color cross arms the same way until your horizontal and vertical quilting lines cover all that colored fabric. If you remember before, I mentioned that we will not quilt this negative space. I'm actually gonna add an outline of each cross to reinforce that area and add some definition and outline the shape. Obviously, this cross isn't fully quilted, but imagine that I finished my horizontal and vertical quilting lines already before I do my outline. I'll stitch along, tracing the outline of this cross, again not worrying about an exact difference, about a stitch width is how I like to do my outline or top stitching. When I reach my first corner, I leave the needle in the fabric, lift my walking foot, pivot, and then start stitching again at a 90 degree angle that traces the shape of this arm of the cross. Now I'll continue stitching tracing along this longer edge. Sometimes when you're approaching a place where you know you'll need to quickly pivot or turn a corner, I like to make my last stitch or two manually with my fly wheel so that I'm able to control where the needle stops. As I've reached the beginning of my quilting outline all around the cross, I'll adjust my stitch length to a much lower number for a block stitch just as I finished my quilting squares on the log cabin pillow in week one. I'll stitch forward and then backstitch a few stitches to lock the seam. I really love the way these quilting lines, moving in both directions, reinforce the shapes of the cross on the table runner. The final quilting you'll do after you outline each cross is to stitch a simple line over the seam where each of the three blocks meets. This just adds a little more structure. And your final step is to just stitch the perimeter, just as we did with our one block pillow cover in week one. Then you'll trim away your excess batting and backing and add the binding of your choice. Let's see what the final quilting looks like. The lines move from side to side and the fact that they are a little uneven and meandering to me really reinforces the way that this crosshatch defines both the negative space and the colorful crosses. I love how the outlines give one more layer of dimension to each cross. I chose an identical fabric to bind my

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project as the background fabric, so that it really didn't compete with these colorful parts. And you can get a better look at the quilting on the back. For this version, I used a green that really echoed the green of the cross in the center of my table runner. Here you can see the outline again, a little more clearly. All these meandering organic lines, and then all the ones that sweep all the way across the project. And here are those stitch in the ditch lines where I just simply sewed along my seams connecting the three blocks. Now that you have a few scraps left over from piecing these three crosses, I'd love to show you how to make a simple trivet that uses these same colors and really compliments the larger design. This trivet is a perfect project for scraps. It only takes about seven inches of 2 1/2 inch wide strips, including the scrap from my table runner project. I'm also using four 2 1/2 inch center squares just like the ones we used for the crosses on the table runner. The main difference with this project is that since it's pieced with scraps, it creates a visual effect as if it's woven instead of just sewn in piece. You'll see the smaller log, this first log position reappear here as a second log, just like we mixed and matched fabrics within our baby quilt last week. These mini blocks are put together to form a cross just like the others, except this already minimal block has been minimized further. The center square has a first and second log but you're not even gonna add a third and fourth log where they would normally go. We're keeping this completely streamlined so it's a smaller finished size than your other blocks. We'll start by chain piecing very similarly to our other project, but we'll change fabrics a couple times and I'll show you how. To begin this block, I'm sewing a center square to my first strip, right sides together, just as I would with a different cross block. I'll stitch forward and stop at the end of my first center square instead of continuing to chain piece. Now I'll trim it. And set the yellow scrap aside for a few minutes, we'll visit it again later. Now I'll add my second color, in this case a green that has a similarly meandering organic straight line. I'll stitch this as the second log of this mini block. Now instead of taking this away and trimming it, I'll add my next center square in the next position, so I'll be adding a green log in the second position of this block and the first position of that one. By alternating fabrics, once I trim, you'll be able to see this cross start to emerge with a variety of colors instead of the single fabric version we made earlier. This block is done for now, we'll set it aside and continue piecing this one. The next fabric is this blue. I'll add my center square and first log in the same position as normal for chain piecing. And then I'll add another center square here. Now we have two mini blocks finished and with the green fabric repeating, you can already see how that woven pattern will start to appear. For block three, I'll join this blue fabric to this mechanical print. And again I'll add one more center square after my first one. I'll set this leftover scrap with the others and trim to open my blocks apart from each other. The last fabric I'll join is the first fabric we started with, the same gold crosshatch. You'll press and square up each of these mini blocks and then stitch them together just as you joined the four components of the larger crosses. The only difference is we aren't adding those (mumbles) and fourth block in those positions. This one's an even smaller and quicker little block. Once this is ready to quilt, you'll make a tiny quilt sandwich with the finished piece quilt top, batting, or if you choose for a more functional, heat resistant trivet, you can use a product like Insul-Bright, which means you can set a hot dish or plate down on top of it on a dining room table without it harming anything underneath. I chose to use a seersucker that had a really textural, soft, bumpy background. And I really liked how my quilting felt very much related to those easy, simple stripes. For my trivet quilting, I chose a pattern very similar to the table runner, just, like the block, a little more compact. I stitched meandering, organic straight lines to cover one arm of the cross from side to side and then did the same kind of quilting perpendicular, just as I did for the table runner. At the end, I did my quick stitching around the cross to reinforce the shape just as I did before. And then I stitched the

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perimeter, trimmed away the excess batting and backing, and added binding, again in

Part 4: Improvised Wonky Blocks and Sewing a Tote Bag
(light instrumental music) - Hi, I'm Susan. Welcome to week four of our Log Cabin Quilting classes. We've already made a square within a square pillow cover, a very traditional baby quilt with a modern twist with our fabric choices and block settings, and a super minimal modern crosses trivet and table order set. All of those have a lot in common. They use straight lines, even piecing and very very traditional light and dark colored arrangements. This week, we're going in a different direction, making a huge oversized wonky log cabin block, and slicing it up into four quarters, for a tote bag that's a little unexpected and very fun. This wonky block uses a center square, just as our other log cabin blocks do. But the difference is since we've sliced it up, it's isolated in one corner of the design, leaving the same logs that frame a traditional block, using patterns and solids radiating out from one corner and so on. I love this design because no two are exactly alike, not even on the same tote bag. I chose soft beautiful colors to complement these vibrant prints, so are a little easier on the eye. But you can still mix and match everything that appeals to you. I love mid century, so that's what I was drawn to most. The lining is one more chance to use color in any way that jumps out at you. I love this orange print, but you could go much more calm, use a solid, or anything else that appeals to you most. As you can see, the same block is framed with more of a focused solid from the center of the print. And each side of the tote bag will be a little different. Before we get into materials, cutting and piecing, let me show you what the original giant block looks like. This wonky square within a square is built with a very simple formula. An oversized center is trimmed at an angle, and the successive logs adding. Repeat that design in alternate angled variations. We'll start with choosing our prints. This is very individual and of course you can use whatever you're most drawn to. I chose three mid century inspired designs that you'll need about a yard and a quarter of total for the three prints. This is enough for piecing a giant block plus lining for a tote bag. And you'll have lots of scraps left over for other fun projects. You'll also need about a half yard total of two solids. We'll cut these into two inch strips, and I'll tell you the exact dimensions as we go. I chose aqua and gray. But any that compliment your prints are ideal. The secret to this sturdy bag is just mid weight or light weight canvas in a neutral color. Just make sure it's not so dark that it might show through your fabric during your piecing. Instead of batting like a quilt, we'll top stitch our blocks to this canvas backing to give it more stability. Last, you'll need straps for the tote bag, in a complimentary color. I used one inch wide cotton webbing, but you can use anything else that appeals to you most. I chose this black and aqua for my cotton webbing, because I loved how it related to my focus prints, but you can go as bold or as neutral as you want. For my straps, I used a yard and a half, 54 inches of strap length total, for two 28 inch straps, but if you like your tote bag longer or shorter, you can adjust that to whatever you prefer. Let's get started cutting our first center square. Cutting an oversized center square is always fun because you can choose whatever parts of a print you like most if you're using something graphic like this one. First, I'll cut my selvedges off at the side leaving plenty of fabric to choose from. I'll use a smaller quilt ruler for isolating my center square area. By week four you should have some practice cutting the straight line, logs and centers. But this one is really fun since it's bigger. We'll have a chance to kind of choose what we wanna work with. I like to find a center point even on a fabric as playful and graphic as this one. The three and a half inch mark will be the midpoint of my eventual seven inch square. Working with my three and a half inch line I align it with the straight line of this and I'll go ahead and trim here, extending this to the edge of the fabric. This will be the top of my seven inch

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square. Now I'll define the outer edge of my center square. Again, I'll orient with my three and a half inch mark. I'll make a cut here always cutting away from myself and bring this down. This is almost ready but I just need to trim away the extra yardage. This ruler is six by 12 so it's a little shorter on this end than seven inches but very useful for lining things up and getting them ready. Now I'll just flip my fabric so I can use my right hand to continue cutting instead of having to change sides and cut with my left hand. Now using my seven inch mark on my quilting ruler I have this edge we've already chosen and I'll begin trimming as soon as I have everything square and neat at the corners. Cutting seven inches so I'll trim away this area. Again lining up my seven inches I know I can just keep going to the edge of the fabric. I really like how this is centered. It has a lot of playful movement and a good color mix from this larger repeat. Finally I'll trim this bottom edge so it's a perfect seven inch square. Using my cutting mat with clearly marked inch marks I can double check that this is a neat perfect seven inch width. I'll rotate to the side one last time so I can trim more easily and arrange my quilting ruler so that it's exactly seven inches over and I'll just trim away this final strip leaving a perfect square. Our center square's all set and I've done the rest of my cutting already so let me show you what else you'll need to cut for this block. The first tier of logs radiating out from the center square will be a two inch strip by the width of fabric off the bolt of one of your solids. I chose aqua. I liked how playful it was next to my main design. Next you'll introduce a nice wide log of a second print that has a lot of relation to the first one. You could also repeat the same fabric if you really like the way that one looks divided by color. You'll need two four and a half inch wide strips also cut the width of the fabric off the bolt. Framing this area will be your alternate solid. I used a calm, serene gray. Also if you have leftover strips in the baby quilt project, these are the same width. This is the same color fog that I used in that baby quilt two weeks ago. You'll need two two inch strips also the width of the bolt and that will continue to grow your square larger. The last row of logs for this oversized block repeats your center square fabric. You can also mix in a new fabric entirely or repeat the same one throughout if you prefer but I really liked using my mobiles again. The way that this one works every block is just a little different so when I gave you fabric requirements at the beginning I mentioned that you'll have some scraps left over. I've made this block four times and three of those times two width of the bolt strips, three inches wide was the perfect amount for my final row of logs. The fourth time I needed I needed a few more inches so be sure that you've got your extra fabric handy in case your block's grown a little larger from this wonky unpredictable piecing style. This bag is reinforced with soft or mid weight canvas. You don't wanna use a really thick, thick heavy canvas here unless you want a very stiff bag. I like this more flexible style and it's a little easier to sew. This will give your bag stability and shape. You'll need two 14 inch squares of this softer mid weight canvas. It replaces the batting essentially in this bag project. Last you'll need two 14 inch squares of a lining fabric. I love this orange. It has so much life and vibrancy. You can also repeat one of your front of the block fabrics if you prefer. Your finished tote will be about 12 inches square. It's very sturdy so it's perfect for a few library books, a sewing project or maybe bringing your lunch along to the park. Let's get started making the heart of the block. Instead of our other approaches in the first three projects in the series, we'll start by slicing our center square up instead of making sure it's neat and straight. I use a simple formula to make this block. You can go in your own direction if you'd prefer. But this one I know makes a very simple, very centered design that's perfect for slicing into four quarters. Let's look at the finished block to get an idea of how you'll start cutting. As you can see, this seven inch center square has diagonal cuts at the top and bottom that give it a wonky definition rather than that perfect 90 degree angle we've gotten used to with log cabin. Trimming above and below give it the beginning of this

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interesting diagonal arrangement. I'll begin by cutting those wonky diagonals here and here. Your quilt ruler should be lined up with one corner of your center square. You don't wanna lose a lot of fabric to this cut. It's more creating a new diagonal line for the top edge. I like to cut less than an inch total at my angle so that I'm still leaving a lot of space for the design. I'll make it about three quarters of an inch this time. Now I'll repeat the process on the opposite side making a bit of a trapezoid shape. Again, orient your fabric so it's a neat 90 degree angle square, set your quilting ruler down, meeting this corner and cut a little less than an inch at the widest end of the angle. This is totally up to you how dramatic you make the cut but I liked how this created a trapezoid that still suggests a square. We're ready to add the first log now that our center square has been cut at diagonals. To join my center square to the first log I've got my fabrics right sides together, oriented along the long edge, leaving a little space here because of the wonky piecing and I'm using a quarter inch piecing foot, normal stitch length and neutral colored thread. To trim the first log so I can continue stitching unlike right angle log cabin piecing I'm gonna use a rotary cutter and quilt ruler to make sure my angle is correct. With wonky piecing you often need to go on a diagonal and I don't wanna lose too much fabric by just trimming with my scissors. This is actually a straight cut but to trim my wonky blocks in general I'd like to use my quilting ruler and rotary cutter instead of scissors for better accuracy. I'm also taking away this edge since we're using straight lines. Now I'll add my second log. It's always a good idea when you're wonky piecing to leave a little extra fabric ahead so you don't end up with a missing chunk when you start to piece the next log. I'm gonna stitch forward, reinforcing this seam in the direction of my sewing, radiating out from the center square. Now it's time to trim with the rotary cutter and quilt ruler again to capture this line. Align your quilt ruler with this diagonal side of your block, including the log you just sewed and cut it so that it continues that line instead of a straight which would make this crucial triangle disappear. Before we add our third log, I'll flip my block and trim away this extra. As you can see, the fact that I left a little at the beginning means that we can capture this angle instead of again losing that little triangle to a straight cut. We're ready to stitch our next log. Adding my third log the same way as the last two with the same quarter inch seam allowance and stitching to the very edge of my diagonal. Time to trim this following the line of this wonky side. I'll trim my log just like this leaving the same diagonal line. Again, a little more fabric than if I'd cut it straight at a 90 degree angle with scissors. I love how adding these logs really amplifies that wonky trapezoidal shape. Again, I'll flip my block and trim this little extra bit of fabric that we started with that last piecing sequence. I'm ready to add the fourth log to this block. Again I'm leaving just a bit at the beginning to account for any angle differences when I'm trimming in a minute and stitching right sides together and just as in our other log cabin piecing you'll see that this fourth log includes an opposite direction facing seam so make sure you stitch over it so that it lies flat, radiating out from the center. Make our last cut and have our center square and first log tier ready to trim. I've kept this diagonal line true to the wonky cutting and I'll just from the front side this time trim away this little extra bit. Now I'll give my block a quick press back and then front, using a little spray starch for crisper pressing. I'm pressing away from my center to reinforce the seam direction. So my seams lie nice and flat. Your block may look just a little different from this one at this point. DOn't worry about that at all. This is a very individual project and because of the wonky cuts, no two are exactly alike. It's time to trim my pressed block on all four sides for an even more wonky line. Let me show you what the finished block looks like for an idea of these diagonal cuts. Here's our center square with the diagonal cuts above and below. You'll notice both sides are still straight at the same angle I cut the seven inch square originally. To achieve a look like this one, I'll use my same quilting ruler. Starting at the top,

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I'll arrange my quilt ruler orienting against this corner just as I did for my first cuts on the center square and take off about this much of my surrounding logs. Do something similar at the bottom, cutting a little more dramatic angle for an interesting piece and look. Because I'm right handed, I'll rotate my block for my cutting so it's a little easier. I'm taking off a little less than an inch at the widest point. Now I'll rotate my block again and make my cut on the bottom. I love the trapezoid shape so for the right and left side of my block I'm going to trim them smaller at the top and wider at the bottom for that effect. Always cut away from your body and remember just like squaring up a perfectly straight block as we have in other classes always be sure to cut a little cautiously the first time. You don't wanna take away too much with a huge dramatic angle that will bite too much of your block. This is my second trapezoid side. So now my center square and first logs are ready to add the next tier. You'll add a generously wide four and a half inch strip of a second fabric. I chose these spoons in the same collection as my mobiles. You'll need two strips total because as our block grows you'll need more and more width to continue the perimeter stitching. Remember you'll always piece your shortest log in this case, the top of my center square. You should be getting pretty good at this by now after all these straight line log cabin piecings. If your fabric strips come just slightly less aligned just stop sewing and give them a little realignment. Now we'll trim this wider fabric log the same way we did the narrower one. First I'll trim this beginning segment so it neatly follows that diagonal line. If you over cut anywhere you can always change the lines. This isn't a precision piecing. You can even things right back out just like this. Align your quilt ruler with that wonky edge of your block and then trim this log the same angle. You'll notice at this point that these are already starting to look a little asymmetrical and off balance which is exactly what I wanted. I'm gonna stitch all the way down and now that you're adding wider logs, this seam will be much longer each time you turn a corner. You'll have this spoons print is multidirectional so adding at angles doesn't really change the overall effect. I'll go ahead and trim both sides of this new log so they follow the existing line of the block. Remember as your logs grow outward, you'll have a longer and longer area to trim. This is a great example of exactly why I left extra fabric as we mentioned. You can get a neater angle to continue piecing from. Let's make sure this is long enough for our next log. We've got plenty of extra fabric but as you can see we'll move to a new strip for that fourth and final log. Aligning right sides together again and leaving a little extra fabric I'll stitch on this next log. To trim this at the angle just as we have before I'll follow the diagonal line of this wonky edge. Here's my angle for this side. As you can see I just made it with this extra fabric. You'll continue piecing this block adding logs in the same way. The fourth side here. Let me show you my finished block for an idea of how you'll continue to grow yours outward. You'll add your fourth log of this tier along this diagonal edge just as you did the first three. Now you can see in my final block how I wonky cut each side of this tier of logs. You'll create these types of angles to continue adding interest to this whole perimeter. The next row of logs. Your second alternate solid will be a two inch strip just as you added here. But as you can see, you will not trim the outer edges of this tier of logs at all. This will stay the same width to frame what we've already created. Then repeat your focus center square print as three inch logs on the outside of this calm solid tier. This is the final tier that you'll add and ironically instead of cutting this one wonky we'll cut it straight. You'll use your quilting ruler to trim this block to 22 inches square and then we'll slice it into four even quarters that will become the sides of tote bags. Use your cutting mat to center this large block so you can find the midpoint at 11 inches. You'll see that my block is just a fraction of an inch smaller in a few places. That's totally fine. When we assemble the bag we'll be using a half inch seam allowance so it'll all fold right into that. Arrange your block evenly so that it's straight aligned and you'll find your

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midpoint at the 11 inch mark. Holding your quilting ruler firmly in place broidery cut right down the center of the block to divide it in half. You'll see that there's just a slight difference in size with the center square but you have two halves of the same design each one with differences. Now we'll cut each of these two into halves. Again aligning the same way using the cutting mat to orient our center line. Find my 11 inch mark again and cut away from myself to create two quarters. I'll go ahead and cut the third and fourth quarters too and then we can save them for another tote bag. I like to look back at my block after it's been cut into quarters to see how the angles and lines relate to each other. I really like the way this quarter looks. I'm gonna use it for my first tote bag side. You can mix and match whichever two of the four you like and save the others for another project. To complete this block I'll add another solid logs tier around all four sides of this quarter block evenly. I'm using the same two inch width that I did to piece here and here. I'm choosing gray although for the opposite side of my bag I'll use aqua just for fun. We'll add the final tier of logs just as if this block is a giant center square but just take a little care with these seams because we'll stitch over a few more than usual. Now that I'm piecing straight again I don't need to leave extra fabric at the beginning of my seam and I'll stitch forward being careful when I pass over each of these seams as I go. I'll stitch the end of the fabric just like a normal log to a center square. Because I'm just adding a 90 degree angle instead of cutting anything further in an unpredictable way, I can just use my scissors at the machine. Go ahead and add your next three logs the same was as the first and then we'll press and square up when you're done. I'll press and square up this block. I'll add a little spray starch and press the back always away from center just as I would a traditional log cabin block. You'll do the same process for the back of your tote bag. I chose aqua fabric to add as logs all the way around my block, pressed and squared up the same way as the first one. (gentle instrumental music) When I made the quilting cotton version of this bag with the quarter wonky log cabins, I knew I wanted to make a second version that was totally different and I came by the Woolen Mills store here and found all fabrics from the bins which are by the pound instead of yardage and ended up choosing two prints and two solids to mix into a quarter log cabin design the same way but just a much bigger scale. This is the blanket header bin which can really be anything from smaller cuts that are left over from garments or blankets to these really amazing blanket header pieces. These fabrics are so beautiful. I love how even just partial pieces are as stunning as the original symmetrical designs would be at the middle of a blanket. So we're gonna go look at the giant rolls. Yes, hide it. Do you think that we can come visit you? I didn't wanna startle her. This is more of the same carding in a lightweight jacquard that is just absolutely beautiful to sew with and I love how here at the Woolen Mills store you can see full width rolls of their yardage as well as scraps. But some of these beautiful Indian trade blanket designs have been in the line for decades and they'll bring in new color ways and the American Indian College Fund does commemorative blankets each year that are often designed by artists who work directly with Pendleton to use their own motifs and colors and culturally significant designs. They do have a really cool, not to drag you all over the store but they do have a really cool like an old display at the front. Yeah, there's two places that you might wanna consider just for quick looks cause they're just beautiful. (mellow guitar music) Smooth your canvas down as if it were batting. You won't need any backing fabric because this is so tightly woven. Arrange your block over it so that the sides meet. It's fine if there's some minor differences if from your squaring up or from slight wonky piecing differences. For this quilting project, I wanted to use geometric lines that follow my wonky piecing to reinforce it and add some dramatic angles. I'll stitch paralleling a seam line on either side of it, filling in the entire block like a puzzle. Like every other quilting project, I'll do the central area first and then move outward so that

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everything stays smooth and aligned. There's no need to baste a project this small and this flat. You may put in a few pins if you'd like to for reference but I've tried a few of these and it's worked just fine with a fabric clinging to the canvas. I've changed to a standard pressing foot for this topstitching. I'm also using light gray thread that is compatible with my main solid I've added and a standard stitch length of about two and a half. For my topstitching just as I have in other quilting projects that follow seams or geometric straight lines, I'll use the seam line as my guide. Just stitching slightly to one side. This outline quilting will reinforce the wonky lines of the piece block. I'll stop about a stitch length or so ahead of my corner, lift the presser foot, pivot 90 degrees or the diagonal of the wonky stitching and continue to follow the line to the edge of the block. You don't need to quilt a project like this one heavily. Just following the seam lines on either side will keep each of these two fabrics aligned together smoothly. Now I'll stitch a few stitches ahead and turn a corner again to follow this seam in the opposite direction. One more turn and I can follow this line all the way to the corner. From this point, I'll stitch forward and then catch my aqua and patterned fabric seams reinforcing it on both sides just as I did this first gray match. To stop exactly where you want to to turn these tight corners you may wanna use your flywheel to make a couple of manual stitches instead of keeping on with the foot pedal and possibly overshooting where you wanna go. Now that I've reached another edge of my block I'll stitch forward to catch this seam I haven't sewn yet. Smooth your fabric so it lies neat and flat against the canvas if you notice it getting a little puffy or curvy. Once I've quilted all the center seams on both sides I'll move to the perimeter of the block tracing both the inner and outer perimeter of those last tier of solid logs. When I reach a starting point like this, the perimeter of my stitches, I'll reduce my stitch length to about .5 to do a few lock stitches to seal the seam. You can also do this at the beginning of your quilting when you meet it again. Just like a quilt sandwich with batting we'll take any small edges off the perimeter. It's okay if you come near the stitch line. This will all disappear into the seam allowance. It's totally normal if your canvas and piece top have shifted a little. Just make sure they're smoothly aligned and there are no bubbles or folds in your fabric sandwich. I've already quilted, pressed and squared up my aqua dominant block for the other side of the tote bag. As you can see, the thread stitching follows the lines all over the block. It's like a puzzle. There's no wrong way to go. Just keep stitching in whatever direction works best. I changed to my aqua thread for my top stitching on this block but you can use as bold or as complementary a thread as you like for your topstitching on your tote bag block. Speaking of color choices, I wanted to show you a couple of the rough draft blocks I made when I was finalizing this design. It's the same wonky piecing style radiating out from a center square but for this one you can see that instead of the soft gray that we went with for the final I used a green and my middle pattern was the very bright orange I'm now using for my lining. I felt like these competed with the patterns and the aqua, kind of stealing some attention from them so I decided to redistribute the way the colors worked throughout the block. The other one I made was even bolder with green as a surround and that same orange fabric. One way that's fun and a great way to use up scraps is to mix in an alternate piece into a log randomly or where it looks good picking up other colors throughout the block. The front and back are done so let's assemble the bag. Here you'll see the front and back of my tote. I just checked and they're just about exactly the same size. If they aren't you can even yours up and make sure they measure 14 inches or very close to it and they should be square, not a rectangle or different measurements on one dimension. We'll place our two front and back pieces right sides facing. I like to orient mine so my center square is at the top, what will become the top edge of my tote bag. Leaving that top edge open, align your blocks and begin pinning along both sides and the bottom. The canvas is a little tighter weave and

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obviously heavier and thicker than your quilting cotton. So be sure your pins are sharp and move through all layers of the fabric easily. If you have a bent or dull pin, get rid of it and use sharp ones. It's not worth damaging your quilt block. It's okay if you have tiny discrepancies like this one. Our seam allowance will make that disappear. In the nature of a wonky block is that all of them are just slightly different. Let's peek in side. I like how my center squares are both oriented towards the top. These look fairly even and I'm ready to stitch. To join these two bag sides, we'll use a half inch seam allowance instead of the quarter inch we've been piecing our quilting cottons with for patchwork. Using your machine as a guideline and a standard presser foot of your choice, mark a half inch in and stitch your project there. You'll also lock stitch at the beginning and end of this to secure the seam. So I'll adjust my stitch length to .5 as I've done before and stitch forward and back as if I'm knotting or holding the seam in place. I'm back at my regular stitch length of two and a half and ready to sew. At my corner I'll lift the presser foot with the needle inside the fabric, rotate 90 degrees and continue stitching forward to join the bottom of the bag. Make sure you're at the half inch mark for your top fabric edge. I'll stitch back up the third side and lock stitch again to seal the seam where it meets the top of the bag. I like adding box corners to my tote bags because they give them a little extra dimension and room inside. You'll mark box corners on either side by pressing and making a straight line with your small quilt ruler. Just open your side seam like this as well as the bottom seam the same way and open this out to a triangular shape. I like to use a pin. Pass it through the center of my side seam and see if it's aligned with my bottom seam. It looks pretty right on. Once everything is aligned, holding it together with both hands, I'll set it down and use the iron to press this triangular shape neatly. Once it's set and the sides are crisp use a quilt ruler, I like to use a smaller size, we'll measure one and a half inches over from this tip, not the fabric extending outward, but the point of the triangle. Here's an inch mark and a half so I'll carefully align this black line with this triangle point. Make sure it's relatively even. This looks like it's shifted a little. So I'll do a double check with my pin and make sure it's even and straight. Although this is an easy seam to redo if you're off. Now I'll line these up again. Make sure this black line is where my triangle point is and use a fabric marker to create the seam also. Now carefully pin this in place and since these folds are extra layers take extra care with your pinning and your stitching because with the canvas, this is multiple layers of fabric and a little stiffer than the other fabrics we've sewn with in these classes. Press, mark and pin your second box corner exactly the same way. If you haven't changed your sewing machine needle in a while, sewing heavy canvas like this can be a little challenging so you might wanna change to a sharp, fresh needle for this part of the project where we're sewing through multiple layers. I'll use an ordinary stitch length but if you're machine is having trouble with this, I'd suggest expanding your stitch length to one or two notches above the normal since it'll be covering more thicker layers than the last few projects we've made. I'll also back stitch to hold the seam at the beginning and end since this will be a weight bearing part of the bag that we wanna get really strong and secure. Try to keep your seams neat and aligned so that you're stitching this one down and they're opening out. You'll sew the second box corner the same way as the first. Now let's check our box corners and see how well the seams lined up on the outside. I'll turn my tote bag right side out. You can see it's already starting to take shape. Gently push the corners out and check your side seams. That's a pretty even match and this side looks good too. If you do have a discrepancy in one of your seams as to the side of the other, simply use your seam ripper to open up the seam you just sewed, repin it more accurately and stitch it again the same way. Since both my seams are in pretty good shape I'll go ahead and trim my box corners. I like to trim at least a full quarter inch or a little more, away from the seam so that there's, it's not cutting it

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too close so it may fray. But this larger triangular piece is gone so your bag lies nicely with the lining. May take more than one pass with the rotary cutter to cut this because you're trimming so many layers of canvas and sewing at once. Almost. Now you'll see most of this fabric is gone and this will tuck very neatly inside the lining sandwich. On the other side I'll trim the same way making sure I have at least a quarter or three eighths of extra fabric between my seam and my cut. Can dispose of these last little bits from that bottom layer with the rotary cutter or just trim them away with your scissors. Probably even a little easier. Let's take a look at the bag again. Now you'll construct your lining the same way using a half inch seam allowance and creating one and a half inch box corners. Although the lining will be a single layer instead of the reinforced canvas and pieced top. The only difference is that instead of stitching all three sides of your two sides and bottom on your lining, you'll leave an opening of seven inches or so in the center of your lining so that you're able to turn the bag later. I've left about seven or eight inches for my opening so I'll turn the bag right side out at the end of the sewing project. I like to mark it with double pins here so I know to stop sewing when I come all the way down the side and get to here. I won't sew this plac

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