

# Charming Station

## Quilt Project Primer

In the beginning...



January 2009

Dear Embroidery Friends,

As we embark on this quilting project, I just want everyone to keep one simple idea in mind: **the first quilt we try will be a very simple 12 block quilt.**

Once you have assembled and finished a simple quilt, it's fairly easy to take what you have learned and branch out into more complicated things. But we need start at the beginning and make sure that we understand the reasons for the directions, etc. You can make your award winning quilt for the International Quilt Festival in Houston after you get the basics under your belt.

What I'm writing out for you is no earthshattering new set of techniques - it is the basic quilting principals that will get you started.

Here are a few notes:

1. I'll be posting these pages as PDF files. You might find it handy to pick up a three-ring notebook and collect the printouts that way.
2. I'll try to package our pages in simple steps so that everyone has time to do whatever is in these pages before we move on.
3. I'll try to make sure that the directions are clear so that if you fall behind, just reading the pages should help you catch up.
4. **Please remember that since I have been quilting for a while, there might be a step that I don't explain well (because I know why I do it!).** That won't help you understand, so please post a note to the group if there is something that isn't clear!
5. While I am not claiming that every step or technique I tell you about is my personal invention, the contents here are my writings so I would respectfully ask that you not reproduce this without permission.
6. **Do not buy anything in advance!** I don't want anyone to waste money on things they won't need to use. Unlike quilt stores, we don't have a stake in how much money you spend getting started.
7. **You do not have to buy a set from us to use in your quilt!** You can use any designs that you want. Obviously, our pictures, etc., will be showing you our designs <grin>
8. There will be a lot of little "side bar" explanations about things. If we were all in the same room and I was your instructor, I would be giving you a lot of this information as we worked through the project. These little explanations will take the place of the informal classroom chatter your instructor might otherwise use to share information.

And one last note:

Everyone learns at a different pace and in a different way. If you have questions, please feel free to post them so we can get you an answer. If you are an experienced quilter, please remember that the questions are coming from folks who haven't done this before and be as thorough in your answer as you can. Or, if you have suggestions, send them directly to me at [gigi@charmingstation.com](mailto:gigi@charmingstation.com)

I hope everyone who joins us will enjoy this journey.

Best wishes,  
GiGi

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## What is a Quilt?

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A Quilt is generally anything that is three layers: a backing, a batting, and a cover/top. There are lots of exceptions to this general rule but for the purposes of our quilt project, we are using these basic ideas:

1. We will create a **top** by sewing together embroidered blocks
2. We will use a **quilt batting** as the middle layer
3. We will have a **backing** on our quilt
4. We will layer these three things together in a “quilt sandwich”

Once we have created our quilt “sandwich”, we will sew the three layers together (which is what traditionalists usually mean when they talk about the “quilting”). For this project, we will sew the layers together using our sewing machines. Quilting can, of course, be done by hand but that would be an entirely different course!

There are also many designs on the market today that will allow you to use your embroidery machine to do the actual quilting. We'll start with the idea of using your sewing machine for this project. If the group would like to continue and try other techniques, we can look at using your embroidery machine to do the quilting in another project.

There are all kinds of quilts. Some are created by piecing together intricate little shapes into blocks, blocks into rows and then rows into quilt tops. Others are created by blending together fabric and threads into works of art. Quilts can be very simple. Quilts can be very complicated.

What we are going to work on is a very simple idea:

1. We will make 12 blocks using embroidery designs.
2. We will sew these together in columns and then in rows to make a quilt top
3. We will add a border to frame these blocks
4. We'll finish by making our quilt sandwich and then use a sewing machine to quilt our project
5. We'll learn how to bind the quilt (that finished edge you see all around it) and
6. We'll put a label on it so that years from now you'll know when it was made, by whom and for whom.

## Glossary Described

Just like everything else, quilting has its own vocabulary. As we go through the project, we'll add to our glossary and try to make sure that you understand the terms we are using. When I started trying to figure out how to make a quilt, I would read some instructions and think, “yeah, but why?”. I'm hoping to eliminate most of that for you by explaining as we go.

## Samples to get you interested:



### Under the Sea

This very simple quilt uses our Under The Sea appliqué designs in 12 blocks.

I used a blue background fabric that gives you a sense of being in the water. The blocks are sewn together to give you one open "field".

There is an inner border of a dark aqua that is about 1 inch wide and then an outer border of a print that reminded me just a bit of seaweed.

This is about as simple as a quilt can get!



### 1930's Baby Quilt

This quilt and pillow sham was made by one of our customers, Sue T. This set only has two designs: a Scotty dog or a sitting cat. One of the styles in the 30's was to take either of these and create an appliqué quilt.

You will notice that Sue made fabulous use of various shades of red prints for her cats, all on a white background.

The inner border is a dark red which really frames the quilt top nicely and then the outer border is a complimentary red and white print.



### Little Sailors

This quilt is a little more complicated (but not much!). Each of the blocks has been framed by “sashing” - that is the dark part of the frame around each block. The yellow square at the intersection of the frames is called a “corner stone”.

These can be easily added to an embroidered block to give the quilt a little different look.

This quilt looks like it has three borders. The inner most one is the frame of the sashing. The second border is yellow and the third is the same color as the sashing.

The yellow you see around the edges is the binding.

This picture was taken as we waited at the hospital for our Alex to be born.



### Sleeping Pals

This quilt is done in the same style as the one above - with sashing and corner stones.

I like to do this when there are 12 designs in a theme but each stands alone.

### Baby Tees

This is a quilt made with some of our Baby Tees. This also has sashing and cornerstones. The outer border isn't showing in this shot.





### Baby Leo

Once you get the basic steps under your belt, you can branch out a bit and try some additional techniques.

This set is our Baby Leo set and the blocks are surrounded by multicolored frames in a pattern called "Log Cabin".

This is actually quite easy to do once you understand the fundamentals of making a quilt block.



### Teacher Gifts

This set has five embroidered blocks that are offset by four pieced blocks. This original quilt was made several years ago as an end-of-year gift for Erik's second grade teacher.

For our quilt, we found green fabric that looked like writing on a black board and the red fabric which had math problems all over it.

We expanded these blocks when we placed them for sale so that they now include pictures as well as text.



## Wall Hangings

Although these can be just about any size, we often do a four-block mini quilt that is intended to hang on the wall.



## Christmas Penguins

These are three separate little wall hangings made with our Christmas Penguins set. There is sashing around each block, but since each has only four blocks, there is just one cornerstone in the center. These ended up being three separate Christmas gifts!



## Guardian Angels

This is just the top with four blocks and simple sashing. There is no "cornerstone" here. The center block is the same fabric as the strips around the block.

The finished wall hanging includes the text for a child's prayer and makes a wonderful new baby gift.

## Quilt Sizes

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There are some standard quilt sizes that coordinate with the size of beds. Just to give you an idea, here is a list:

Quilt Type:	Standard Size:
Twin	63" x 87"
Double	78" x 87"
Queen	84" x 92"
King	100" x 92"

### Our Project Plan

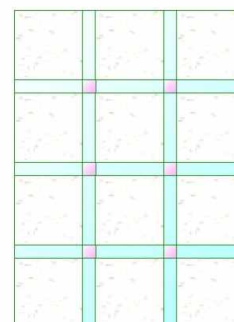
Since we are looking at making a baby size quilt - we have a little bit of leeway. You can actually make your quilt any size you want. For this first project, we are going to suggest the following:

- use a set of 4x4 designs
- your finished block size will be 6 inches square
- we will have 3 blocks going across in a row
- we will have 4 rows



That means that the center part of your quilt (without any sashing) would be 18 inches across and 24 inches high. That doesn't sound very big!

To make this a little more useful, we are going to add *sashing* between the blocks. This will add some height and width to the center of the top as well as add some visual appeal.



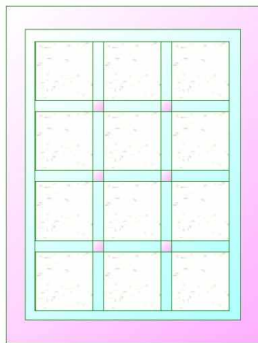
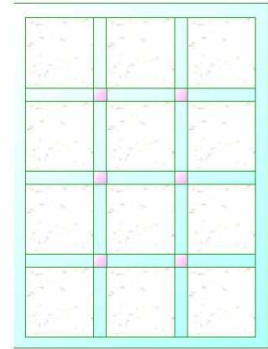
One of the things that happens when you add sashing like this is that there is a little square (shown here in pink) at certain intersections of your blocks. We call those little squares *corner stones*.

If your sashing is 1" (finished) your top is now 20 inches wide by 27 inches tall.

This is still actually a bit small, so we will add a border to complete a frame around the blocks.

This border will be the same size and color as the sashing to give this a coordinated look.

Your top is now 22 inches wide by 29 inches tall.



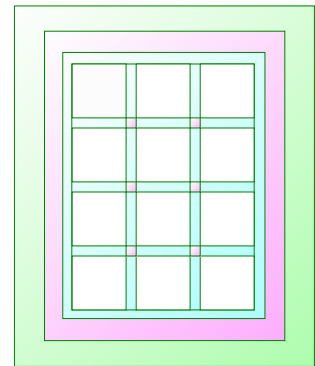
To make this just a little bit bigger, we will add one more border around the outside edges.

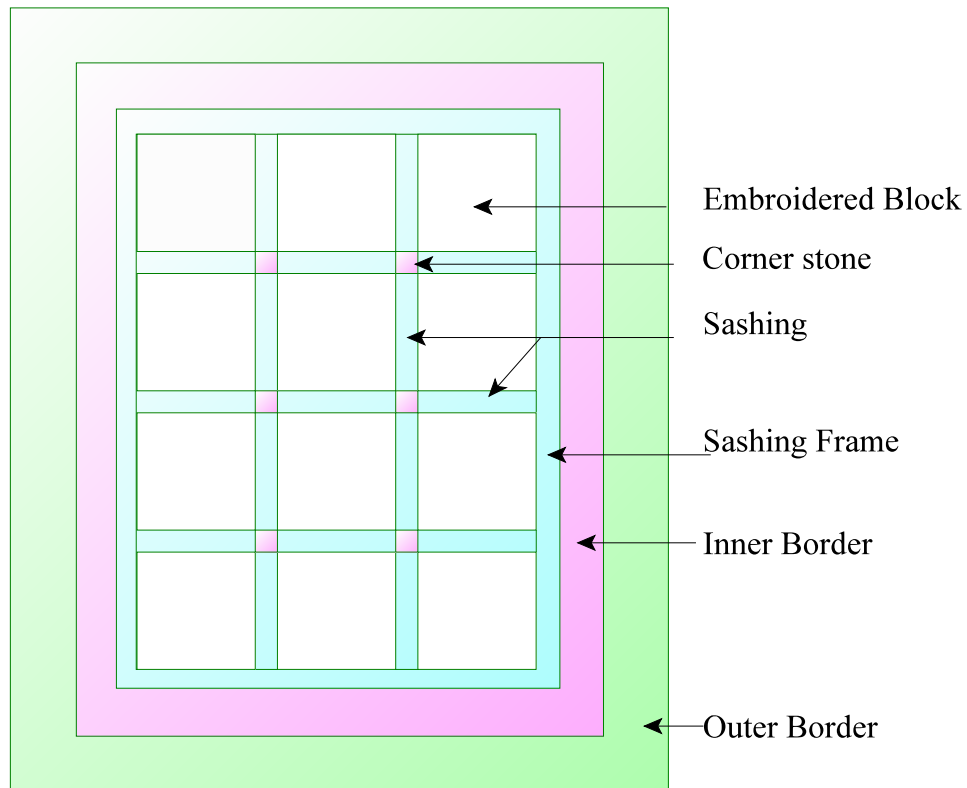
If this outer border is 2 inches wide, your quilt top now measures 26 inches wide by 33 inches tall.

This is getting just about right. To finish it off, we'll add one additional border around the outside edges.

This last border is going to be 3 inches wide all the way around. This makes your quilt top 32 inches wide by 39 inches tall.

For a first project, this will be just big enough to be a useful baby quilt without being so big that you'll have trouble handling it all.



**Anatomy of our First Quilt Project:**

We are showing you the parts of the quilt with just color here. We'll talk about fabrics in a little bit.

Color 1 - the background for your embroidered blocks

Color 2 - the sashing frames around the embroidered blocks

Color 3 - the border shown here in pink and the corner stones

Color 4 - the outer border shown here in green

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## Equipment/Supplies

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In order to quilt successfully, there are several things that you will want to borrow or purchase. You do NOT need to spend a lot of money on equipment. We'll break this list down for you to let you see what is crucial and what may be nice to have but you don't have to get it right away.

### Must Have:

- A good pair of scissors - you won't actually cut much of your fabric with scissors but you will need to trim threads, etc.
- Rotary cutter - this is a specialized tool that was a breakthrough for quilters. It looks like a pizza cutter but it is as sharp as a scalpel that a surgeon uses (and can cut off a finger if you aren't careful!)



Rotary cutters revolutionized the way quilters cut large pieces of fabric into small pieces. With a rotary cutter you can stack up several layers of fabric and cut them all at one time.

We are going to do a specific exercise on how to use a rotary cutter and how to get a perfect cut. This is very important to the success of your quilt.

**Brands:** there are several different brands on the market and they range from generic ones for about \$5.00 all the way up to ones with patterned enamel handles (for a good bit more!). The two most popular are from Olfa and Fiskars so they will be the easiest to get replacement blades for.

**Sizes:** there are usually four sizes of cutters. The smallest one as pictured above is for crafts and hasn't got much practical use in quilting - the blade is about the size of a dime. The next smallest has a blade about the size of a quarter (28mm). This one also has limited use in quilting.

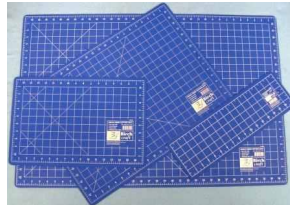
**The mid size rotary cutter is about the size of a silver dollar (45mm) and is the one that most quilters use most often.**

The largest one is about 3 inches across (60mm). It is great for cutting several layers of fleece, but it is overkill for cutting several layers of regular fabric.

**Recommend:** Look for a 45 mm rotary cutter and make sure that you will be able to get replacement blades for it.

- Rotary cutter mat -

Because rotary cutters are specialized tools, you need a specialized mat to use it appropriately. Without the mat, you will ruin the cutter and cut right through your table top or whatever you are cutting on. Rotary cutter mats are “self-healing” - that is, once you make a cut, the slice in the mat closes itself up.



**Brands:** There are loads of different brands on the market, two of the most popular come from the same companies that make the most popular cutters: Fiskars and Olfa. Just be sure you are getting a mat for rotary cutting quilt fabrics - there are some very cheap versions that really are for paper crafts and don't hold up well when cutting fabric.

**Sizes:** Mats come in all different sizes - the general rule of thumb here is to buy the largest mat you can use. Don't get something that hangs over the edges of your table - but don't limit yourself to something that is 12 inches square. A small one may be okay for working with blocks but when it comes time to cut long borders for your quilt, you will want something at least 24 inches long.

**Storage:** Mats are very subject to warping if left in the hot sun or on a radiator. Never iron on a mat either. I save pants hangers with clips on them and hang my mats in the closet or out of the way (and out of direct sunlight).

**Recommend:** **Buy the largest mat that you can use and store easily.** If space is a real premium, consider getting a June Taylor board that has a cutting mat on one side and an ironing pad on the other.

If you plan to cut fleece with a rotary cutter, get a separate mat just for the fleece. The shavings from the fleece prevent the mat from healing properly so after a while, the mat you use for cutting fleece will not cut your quilting fabrics clean.

Absolute do NOT buy a mat that is smaller than 12 x 18 - it will really be too small and you might run off the side of the mat trying to cut your fabric.

- Acrylic ruler - In order to use a rotary cutter and mat safely, you need a specialized acrylic ruler. Fortunately there are hundreds on the market today. If you are like other quilters, you will find that you accumulate a lot of rulers for different reasons over time.



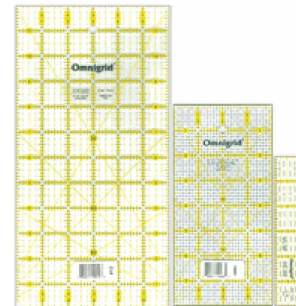
**Brands:** Two of the most popular companies for rulers are Fiskars and OmniGrid but there are loads of others out there as well. In the case of rulers, there are a couple of things to look for:

1. Can you easily read the numbers on the ruler?
2. How thick are the lines on the ruler? The thicker they are the less accurate they will be for helping you cut fabric. On the other hand, if they are very thin, they may wear off of the ruler over time.
3. Different rulers are different colors - if you work with a lot of reds, avoid Fiskars rulers since their markings are orange. Likewise if you are going to use a lot of yellows, avoid OmniGrid since their markings are yellow!
4. Does this ruler have 1/8 markings on it? You don't use that a lot but when you need it, it sure is handy to have it!
5. Does the ruler have a little hole at the top that will allow you to hang it on a peg or a nail? That makes storage a lot easier. If you don't have wall space for storage, you can hook them all together with a shower curtain hook and that lets you store even the smallest one without fear of losing it.

**Sizes:** There are literally hundreds of different sizes and shapes of acrylic rulers. If you hit the lottery, go ahead and buy one of each. If you haven't hit the lottery, here are **suggestions** for someone who is just starting out:

1. **Look for one ruler that is 6 inches by 12 inches.** If you can only afford one, that would be the one to buy.
2. If you can afford a second one, look for a ruler that is 6½" square - **don't be fooled - some are only 6 inches not 6 and ½"**. You will be trimming blocks to 6 ½" after you do the embroidery so a ruler that is smaller than that is not much good for this project.
3. If you can afford a third ruler, look for one that is 4 x 24 or 6 x 24. This is very helpful when working on borders but will be a little harder to store since it is so much bigger.

4. If you have all three of these, you have everything you need to get started. Other rulers for other projects can come along later.
- Combo packages - There are a number of combination packages on the market today that have a ruler, a mat and cutter. If you want to pick up one of those, just make sure that the cutter is 45 mm. The color and size of the mat is up to you. You may also want to consider whether you will need to buy additional rulers beyond the one in the package. That will help you determine whether the combo price is a good one or not.



**Note:** Do NOT buy the Fiskars kit that has a 6" wide cutting mat - it is not big enough. Remember that in mats you want the largest you can afford and store.

You will sometimes find several rulers packaged together as a set. Before you jump into something like that - look at what the set includes. If you can really use all of the parts of the set, then go ahead and get it. If you can really only use one or two of the rulers, it might be less expensive to just buy the ones you need individually.

### Shopping tips:

- Joann Fabrics carries all of the supplies you would need for cutters, mats, rulers and replacement blades. If you don't have a store near you, you can order these items online. The best deal is when you have a coupon for 40% or 50% off. That makes it easier to get a larger mat.
- Walmart and other fabric stores should have these same items although they may not be on sale.
- You can sometimes find good sale prices online - just be careful about who you order from!
- Remember that you can start smaller and work your way up. A mat that is 18 x 24 is plenty big enough and one or two rulers will be all you need to do this project. If you decide you like quilting and want to continue, then you can add a larger mat or other size rulers.
- If you handle your cutter carefully, you do NOT need to buy replacement blades right away so don't spend the money until you really need to.



## Must Have's, continued

- Iron -

Start saying it now: the iron is my best friend. In quilting, you will learn a new way of pressing seams and your iron is the fastest easiest way to press them and make them stay where you want them. There are two schools of thought on whether to use steam or not - it's mostly personal with a some theory behind it. Any iron that gets hot and doesn't bubble brown water onto your project will be fine.

- Ironing surface -

notice that we didn't say ironing board. If your space is limited, don't put up a full size ironing board. You need a surface that is safe to iron on and large enough to press the blocks you will be working with. There are some great products available today for quilters that mean you don't have to use a large ironing board unless you want to. On the other hand, you don't have to run out and buy something else just to iron on!



Front

Back

June Tailor has a double sided mat with a cutting mat on one side and a pressing surface on the other.

Fons and Porter sell an ironing mat that you can put on any table and then fold up and put away when desired.



You probably don't want to try to put a folded towel on a table - that may not give you a first enough surface to work on.

If this is your first quilt, we suggest using your ironing board until you figure out if this is something you will do again. There is no sense buying supplies and equipment that you will never use after this project!

- Straight pins

there are a few occasions where you will need straight pins. You will want to pick up a pack of pins that are different from the ones you use in garment sewing.



Quilting straight pins should be longer (at least an inch) and have a flat head. My personal favorites are the ones with flat flowers for heads (because when I drop them on the floor, I can see them before I step on them!). The flat head really does make a difference when you are piecing rows together.

You should be able to buy a pack for about \$3.00 to \$5.00

- Curved safety pins

In the quilt notions area of your favorite store, you will see packages of safety pins where the safety pins are curved.



Look for size 1 (anything bigger will leave holes in the fabric). You will need about 50 or so for this project but a larger package never goes to waste!

Many come in containers that you will be able to reuse. If they come in a throw away package, look for a small container (the size of a baby food jar), to store these in.

You will use these to baste the layers of your quilt together. Curved pins really are easier to use for this!

## Nice to Have

Now we move into the realm of “it would be nice to have...” These are things you can use but that are not absolutely necessary. If the budget is a little tight, hold off on these until you know if you really want to invest in quilting or not.

- A Walking Foot - This is an attachment for your sewing machine. The newer, high end machines may already have this feature built in. Older or less expensive machines can get the same functionality with an accessory:

Different machines take a different kind of walking foot - you need to check your manual or your dealer to be sure you get the right one.



This foot has an extra arm that attaches to the shank of your sewing machine and this arm lifts the foot up when the needle goes up.

When you are sewing garments, the presser foot on your sewing machine pushes the top layer of fabric down flat against the bottom layer of fabric. The feed dogs come up from underneath and push those two layers along together - pretty much without any puckering.

When you are quilting, you have the top layer, a layer of batting and a bottom layer. The pressure that the sewing machine uses to keep two layers of fabric together in garment sewing, now works against you. The feed dogs will push the bottom layer through faster than the top and the batting and you wind up with puckers if you aren't really careful (and sometimes even if you are!).

A walking foot eliminates this problem by “walking” the top foot along and allowing the top fabric and batting to move through at the same speed as the bottom fabric.

This is a really nice thing to have, not just for quilting but for sewing anything that is thick. The issue is one of cost. The walking foot accessory for a small Singer or Brother can be around \$19.95. The walking foot for a Bernina 1260 is about \$100.00. You will need to figure out what kind of machine you have and how much the walking foot would be for it. Then you can decide if you want to spend that now or wait to see if you really like quilting.

- 1/4" foot



This is another attachment for your sewing machine. When you are sewing garments, you are usually instructed to use a 5/8" seam. When you are quilting, you need to use a 1/4" seam. Having the proper foot, helps you do this more easily.

Some machines have a special foot with a little metal guard on the side. As long as your fabric stays under the guard, you are sewing a 1/4". If the fabric moves too far to the left or to the right, you are going over or under the needed 1/4"



Some machines have snap in feet with the proper measurement. You would need to check your manual or with your dealer to see if there is a foot like this for your machine and how much it is.

**While this can be a nice feature - it is NOT necessary.** If your machine has one - great. But if not, we will do a specific exercise to show you how you can achieve this ¼" seam without buying a foot for your machine.

- Fabric Grip Dots



When you place your ruler on your fabric, it will have a tendency to slide around (especially a long ruler). These little sand paper dots adhere to the under side of your ruler and the sandpaper on the other side keeps the ruler steady on the fabric.

You will find loads of different brands for these. There is nothing special that says you even have to buy them in a fabric store. The only thing you will want to look for is the size - small dots are better than big dots. The bigger the dot, the more tick marks on your ruler that get covered up.

These are nice to have but not crucial.

## Other “Toys”

There are lots of other notions on the market for quilters. Over time, if you decide to continue making quilts, you will find some that are good for you and others that aren't. For this first project, you do not need to buy a lot of extras!

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## Fabric and Thread

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Here comes the really big discussion - what fabric should you get? Since everyone has different tastes we aren't going to presume to suggest colors or prints. We just need to get the basic information across here.

### 100% Cotton Quilting Fabrics

You want to make sure that what you get for your first project is 100% cotton. There are several reasons for this:

- The shelves of quilt stores are filled with just about every pattern and color you can imagine in 100% cotton.
- 100% cotton presses really easily and gives you a sharp crease. This is important when assembling your quilt blocks into a top.
- If some of your fabrics in the quilt are not 100% cotton, and any of the fabrics shrink, there will be distortion because some will shrink at different rates than others.
- 100% Cottons are strong, easy to use and often colorfast.
- 100% cotton fabrics will generally not be as bright or deep in color as cotton mixes such as cotton/polyester, however they are very good at keeping shape and color which is really important when making a quilt that you would like to use for a long time.
- Very few people have a skin sensitivity to cotton making it a good choice for children's quilts.
- 100% cotton is durable and can be washed and dried, making it a good choice for children's quilts.
- You should be able to look at the end of the bolt of fabric to see what the contents of the fabric are - it will say something like "100% cotton" or "40% Poly - 60% Cotton", etc.

Quilt store versus Walmart or Joann's or shopping on line? This is an on-going debate among quilters. The debate is not really about just price but about how the fabric is actually made, or what the resulting quality is of the fabric.

All fabric starts out as "griege" goods (that is pronounce "gray" goods). What happens to the griege goods, however determines it's price. When the fabric is finished and printed it should be soft to the touch, have a nice color to it and it should be a medium weave. Fabric that doesn't meet these high standards is sold off to chain stores and discount houses.

1. Look at the print or the pattern on the fabric - is it even? Are the colors lined up exactly? If not this is not the top of the line fabric (although it may have the same designer's name on the edge)
2. Is the fabric soft to the touch, or does it feel somewhat coarse? The better quality fabrics will feel quite soft to the touch and be very supple.

3. When handling the fabric, can you actually rub off a coating? If anything rubs off, you probably have a lower quality fabric that had a finishing rinse applied to try to make it look nicer or feel softer.
4. Hold it up toward a window or toward a light fixture. Can you see through it? If so the weave is probably too loose and it won't hold up well in a quilt. If you use this for your embroidery block, you may have excess puckering too.
5. There are 100% cottons specifically described as "home spun". These are usually a very loose weave and do not work well in a quilt.

### **Do you have to shop in a quilt store?**

No, but they often do have the best quality there and you can see and touch the fabrics. In addition, most quilt store employees are very knowledgeable about fabric and how it is used in quilting so they can be additional resource.

Joann's and other chain or discount stores can be less expensive but you need to be a smart shopper. Some of the bolts described as "Quilting cottons" in Joanns are not high quality goods even though they may cost as much as a fabric in a quilting store. The quality of the fabrics varies a good bit more in these stores and the person who waits on you may just have come from the lamp department so they won't know any more about quilt fabrics than you do.

You can also shop online. There are some discount houses that sell quilting fabric but you won't really know the quality until you receive it. There are some web sites that are specifically for quilting that you can count on for higher quality fabrics. Two of the oldest and most widely know are:

<http://www.KeepsakeQuilting.com>

<http://www.ConnectingThreads.com>

As we go through our quilting journey, we will try to build a list of links of good places to shop, based on the personal recommendations of those who have purchased from the sites.

Basically, here are your choices:

- If you want to make an heirloom quilt to be handed down through the generations, bite the bullet and spend the money for good quality fabrics whether in a quilt store or at a quilt store's web site.
- If you are making a baby quilt that will be dragged around and loved for the next two years, balance your desire for the perfect heirloom quilt with the reality of what is going to happen to the quilt and spend appropriately.

After you make a quilt or two, if you want to experiment with other kinds of fabrics, you'll have a baseline to compare it to. For this one, stick to 100% cotton.

You will be buying enough fabric to sew your embroidery blocks, to make the sashing and the borders, and to cover the whole back of the quilt. You will also buy one additional piece to use for the binding. We'll give you a shopping list at the end of this discussion.

This next section will discuss basic color theory and how it applies to fabrics. This is actually the same kind of color theory you would use if you were a painter or if you were a web site designer. It covers the whole realm of using color.

There are a lot of big words in this section and this may be the first time you have heard this theory. Don't worry about it - there is no test! We just want to touch on it here so when we get to actually picking out fabrics, you'll see why we are making the kinds of suggestions that we do!

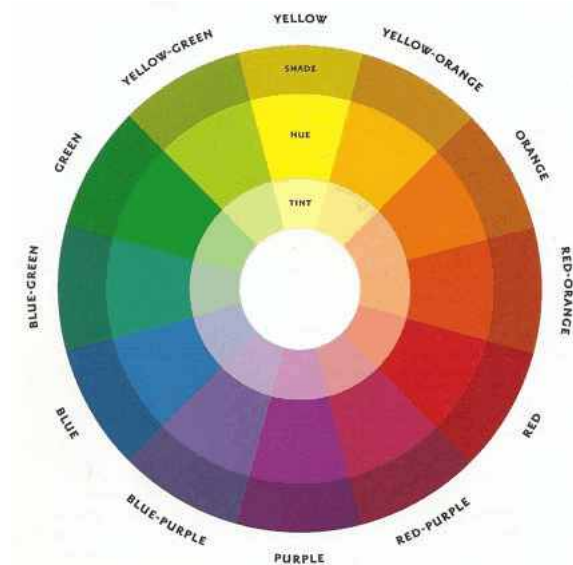
## Color and Tint and Hue, oh my!

Here comes the one topic that is really hard to describe just in writing. If we were in the same room, I could hold up samples for this topic and you would easily see what we mean. We'll try to explain this in a way that you'll understand it without us all being in the same room.

You have probably heard of the color wheel - a way of displaying colors so that you can pick coordinates easily.

When you jump in and look at this as a whole, it's a little confusing.

Let's break it down a bit.

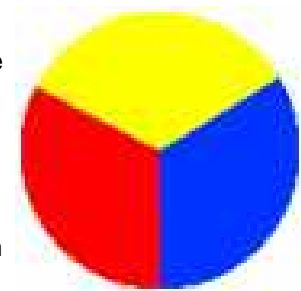


### Primary Colors

There are three "primary colors" : red, blue and yellow. These are the only three colors that cannot be made by mixing two or more other colors.

If we reduce the color wheel to just these three, it would look like this.

All you need to know is that every other color in the spectrum is derived from these three. Simple, huh?

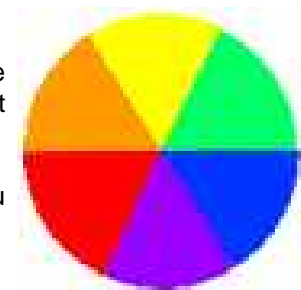


### Secondary Colors

In between each of the primary colors, there is a spot where they overlap. These in-between colors are formed by the mix of the two primary colors outside of it and it looks like this.

For instance, as you move from blue to red, you have purple in between. As you move from yellow to blue, you have green in the middle.

Still simple, huh?

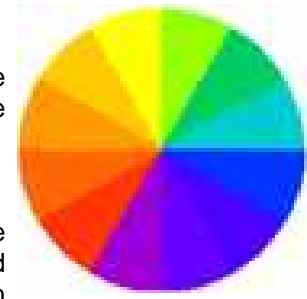






## Tertiary Colors

In between each of the secondary colors is a third level. It is made up from the blend of the primary color and the secondary color. It makes the wheel look like this:



Just like the sample above, as you move from the primary color blue toward the purple, you have a deeper blue-purple in between that is made up of the blue and the purple. As you move from yellow to green, you have a light yellow-green in between.

Still simple - makes sense, right?

Essentially every color in the spectrum falls somewhere on this wheel.

These main colors are also called “Hues”. But let’s think about expanding our color pallet a little bit more.

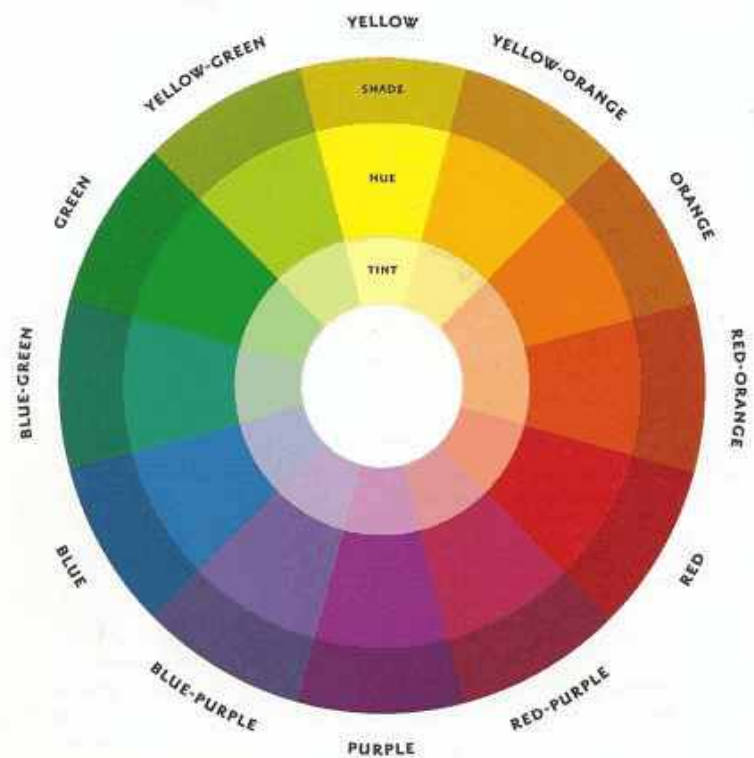
Look at this color wheel again:

Notice that as the colors go toward the center of this wheel, they get lighter (as if white had been added to the color). This is called **Tint**.

Notice that as we move toward the outside of the wheel, the colors get heavier (as if gray had been added to the color). This is called **Shade**.

Each of the levels of color is still the same **hue** but the **intensity** or **value** that you see when you look at it has changed. In other words, the main hue is Yellow but it looks darker in the outer ring where gray has been added and lighter in the inner ring where white has been added.

These two kinds of alterations of the main hue give the fabric either a **light, medium or dark value**.



### Why are we talking about this?

Fabrics with a dark value will stand out more than fabrics with a light value as you piece together a quilt and its borders. The dark values are the shapes that your eye will see first when you look at the quilt

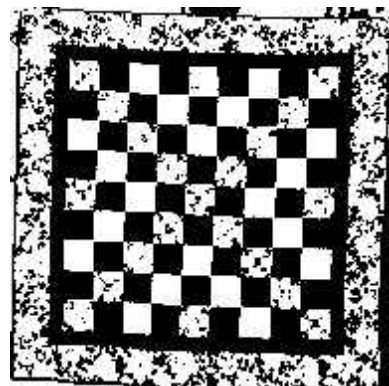
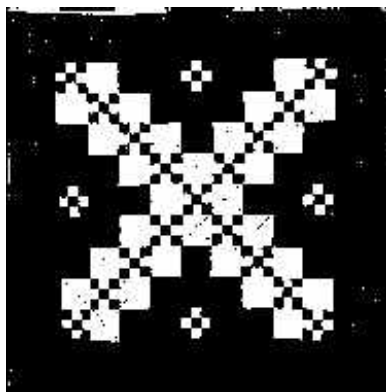


Look closely at these two wall hangings. They are each made from exactly the same pattern. But because of the **values** of the fabrics used in each one, they look somewhat different

For the one on the left, we started with a blue fabric with a tiny pink flower in the print (the outer border). We picked a really bright pink (with a dark value or intensity) for the frame. The avocado green also has a dark value and the remaining fabrics get lighter in value. The blue and white checkered squares in the middle are really obvious against the pale pink background around them

For the one on the right, we used Christmas fabrics. The dark value of the red also makes the frame in this one stand out but the really dark green blocks in the center form an "X" in this quilt that doesn't pop out at you in the other one in the same way. The center X is also made of small checkerboard squares but you don't even see them because the two fabrics used in the checkerboard were so similar.

Here are the same two pictures reduced to black and white. Look at what you see now!



By removing all the color, you see the patterns really clearly. Although the same block layout was used, the quilts look really different because of the **value** of the fabrics and where they were placed in the quilt.

Okay, enough of the scary theory stuff. If you didn't quite understand all of this, don't worry. After you make a couple of quilts you will begin to see how your fabric choices affect the final look of the quilt.

## Colors and Prints

Quilting is an individual art form. What is beautiful to one person is horrible to another so there are no "rules" we can set forth here that everyone can follow to pick the "perfect" fabrics.

There are a few things that you can consider:

- For the background of the embroidered blocks you may want to just go with a white fabric. It can be plain white or it can be *tone-on-tone* (which means that it's a white print on a slightly lighter white background). From any distance at all, the fabric looks white but up closer you will see the pattern in the background.
- For baby quilts the easiest way to get a fun, finished look, is to pick the outer border fabric and make it a small but cheerfully busy print. I try to look for something with lots of colors in it. In this baby faces quilt, I found a stripe in primary colors for the border. The rest of the fabrics inside the border all matched one of the colors of the stripes.



The best way to figure out what you want is to just play around a little with pieces or bolts of fabric. If you go into a quilt store, take a bolt of fabric that you like and place it on the end of a table or shelf. Then step back a bit and look at the bolt:

What color jumps out at you most?

Is the pattern overwhelming, if so do you want to pick something else?

What additional colors are in the pattern of the fabric that you would like to accentuate?

Pull out another bolt with one of those additional colors and lay it on top of the first bolt so you can see both. Then step back and look again.

Do these look pleasing to your eye?

Does one really jump out over the other?

Keep pulling out bolts until you find a combination that you like that has:

At least one dark value (an intensity that stands out, not just a dark blue or purple color)

At least one light value (an intensity that recedes, not just a pale yellow or pale pink)

The rest fit into the spectrum and don't jump out at you one way or another.

That's the basis of the first quilt project! Want to see some simple examples?

Here are a few “exercises” to help you visualize fabric choices:

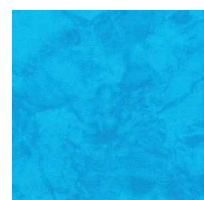
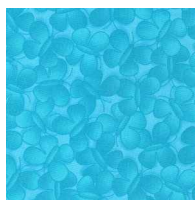
### Mix and Match #1



Suppose this is your widest border (so this is the fabric you will see the most of when you look at the quilt).

It would be easy to coordinate this fabric with others that would make a cute baby quilt.

1. The company that makes this fabric makes **coordinates** that you can automatically select and be certain that the colors will match appropriately.
2. There are distinct colors in the little butterflies that you could match if you prefer.



Coordinates from the same company

or you could mix and match from other companies

- Notice that we picked prints for coordinates as well as tone-on-tone colors. This can add visual stimulation to your quilt. Just don't over do it. We like one large print for the main fabric and a grouping of smaller prints to go with it.
- When looking for fabrics to be the sashing for this first quilt project, remember that it is only going to be a 1 inch wide strip when it is finished. If the print is larger than that, it probably won't work too well.
- If you pick solid colors for the sashing and the borders, your quilt will still work just fine but it will look “plain” unless you plan to sew a lot of stitching in the borders. The sashing strips are not as obvious (because they are narrow) but the wider borders tend to look a little “unfinished” if they are a plain color with no stitching.
- You can make this totally neutral with greens and yellows or get gender specific by accenting the blue or the pink.

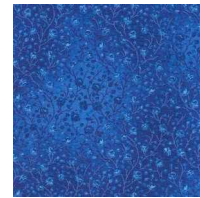
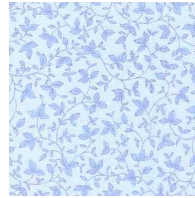
### What about value or intensity?

All of these coordinates have about the same intensity so nothing in particular will “pop” out of the quilt. The entire quilt would just be bright and cheerful.

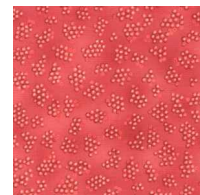
## Mix and Match #2



This fabric features a sweet little teddy bear paper doll with clothes. There are all kinds of colors in this fabric that you could use for coordinates: light and dark blue, pink and mauve, light and dark green, etc.



Or, you could select different coordinating colors for a totally different look.



Each of these combinations would give the quilt a completely different look, yet all of these would coordinate nicely.

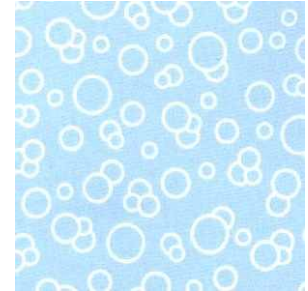
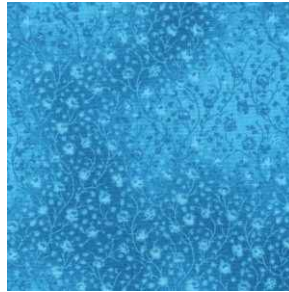
### What about value or intensity?

In each of these pairings, one of the fabrics has a darker value/intensity than the other. That fabric with the darker intensity will be the more predominant color when you look at the quilt.

### Mix and Match #3



Here is one that would look good with just two other tones of blue:



You would alternate these so that the lighter blue separated the darker blues.

### Mix and Match #4



Likewise, this one could use two shades of pink to set it off very nicely.



This fabric has a matching fabric for the cats and then I picked a coordinating fabric from another line.

### What about value or intensity?

Both of these are really based on one color with a light tint for one coordinate and a darker shade for the other. The darker shade will definitely stand out more when the quilt is assembled.

Now that you see the theory in practice a little bit, it's not so bad, right?

## Incorporating Embroidery in the Mix and Match

Now that you see a few of the possible combinations of fabric, let's also fit the embroidered blocks into the picture.

- If you choose to do a series of **filled designs**, I would suggest that you pick a palette of colors and use that palette for all of the designs. For instance, let's say you choose to use our Flower Pot Babies. I would use the same greens in each design that used a green, unlike the picture here where the first one is different from the one on the end of the second row.

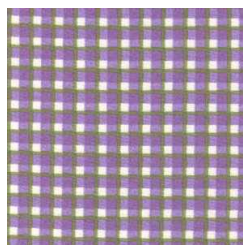
Likewise, I would coordinate the purples for the two in the center squares instead of having two different shades (that are different entirely from the last one as well).

**Keeping your color palette for the designs consistent will make it easier to choose coordinating fabrics.**



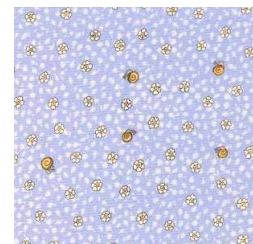
- Pick fabrics that accentuate your designs, but that do not over shadow the designs.**

For these little Flower Pot Babies, I would probably look for a main border fabric that had to do with flowers or gardening to carry the theme through. If you select a red, white and blue circus print, it would probably not look too good with pink and purple flower pots!



These carry out the color scheme from the designs and compliment the theme of "flowers". The plaid has a darker value and the petal print has a lighter value.

These choices also would support the theme and style of the embroidery without overwhelming the designs. In this case, the yellow actually is the darker (more intense) value and the print is less intense.

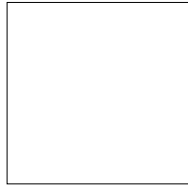


- Remember that **you are in control of the colors used in the embroidery designs!** If you really like a red, white and blue print for the borders, change the colors in the designs to red, white and blue!

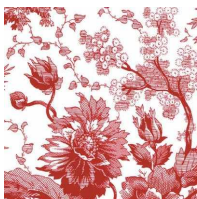
- If you choose to do a single color (redwork, bluework, etc.) design, you can choose fabrics that coordinate with that single color

These are far easier to work with than filled designs since there is only one color. Suppose you have a little cowboy or cowgirl to sew for.

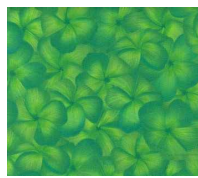
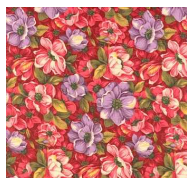
This redwork set would look great with a bandana print and a white-on-white for accent.



Or supposed you have a young lady to embroider for. This set would look elegant with light and dark red prints.



Or, it could look richly filled out with a colorful print and matching accent



As you can see, the possibilities are endless. Your choice of fabrics is a very personal one and you are free to choose anything you like for your quilt. The theories we've talked about here can help guide you so that you are happy with the finished project.



### When in doubt, try Polka Dots

If you are still having a difficult time finding something appropriate for a baby quilt, don't forget to look at polka dots. They can be really easy to "accessorize".

	<p>Start with a set of polka dots and look for things that match the colors</p>	
	<p>plaid or geometric</p>	
	<p>Something tone-on-tone to match one of the colors</p>	
	<p>stripes</p>	
	<p>multicolor print</p>	

## Backing Fabric

Your backing fabric should be the same kind of fabric (100% cotton) and about the same weight/weave. What I mean is, don't try to save a few pennies by buying a really less expensive fabric for the back than you plan to use on the front. Likewise, don't try to put a poly-cotton on the back when the front is 100% cotton. That's a disaster in the making!

As far as color or print, your fabric can tie into your basic color scheme or be totally unrelated - it really doesn't matter. Choose whatever is appealing to you!

The shopping list at the end of this primer includes yardage for the backing.

## Binding

We are only going to mention this briefly here. Binding is the folded over strip that gets sewn around the outer edge of the quilt, finishing it off. You can buy pre-made binding but you are limited in colors (and rarely find any patterns at all). In addition, pre-folded binding tends to be coarse compared to quality fabrics.

There is a really easy way to make your own binding which means you can use any fabric that you like and get some nifty coordination all the way out to the binding. **You can repeat one of the colors you already have used or choose something else that you like within the color scheme.** Just note that large prints will not show up and may throw off the balance of your quilt. And, if you anticipate this being a baby quilt used and dragged around for a couple of years, you may just want to pick up a dark color that compliments your quilt (and hides dirt and wear).

The shopping list at the end of this primer includes yardage for binding.

## Cotton Thread?

Yes and no. If you already have a polyester type standard sewing thread, you can use that to piece your top together. Technically, this thread will be stronger than the cotton fabric you are sewing through so eventually it could tear holes. If you choose a cotton thread to piece your top, be sure it is a spool that is meant to be used in a sewing machine, not by hand.

When it comes to quilting the whole quilt together, we highly recommend a cotton machine quilting thread (we'll tell you more about it when we get closer to finishing). What you should know is that there is a difference between hand quilting thread and machine quilting thread. The hand quilting thread has a waxy substance on it that helps the thread move through the layers easily. On a machine however, this waxy substance will gunk up your tensions and cause all kinds of problems.

The bottom line is: **read the label on whatever you get so that you know what you have.** If it says "hand quilting" do not use it in your machine.

## Batting

Batting is the layer that goes between the top and the bottom of the quilt and is what provides the warmth.

There are all kinds of batts on the market today. Since it will take some time to do the embroidery and assemble the quilt top, we will do a separate discussion about batting and you can make your choice (and purchase) later.

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## Stabilizer

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Embroiderers often favor one kind of stabilizer over another for all kinds of projects. Here are some pro's and con's about various kinds of stabilizer when making quilt blocks.

### Tear away

There are all kinds and weights of tear away stabilizer on the market today.

Pro's:           much of it can be removed  
                  it isn't usually too expensive

Con's:           depending on the designs you choose, you may not be able to pick it out of all of the little crevices so some of the white may show through on your quilt top.

If your design is dense enough to need two layers, you may actually have enough build up under the embroidery to push the threads forward a bit so the surface is not soft or flat.

### Cut Away

As with tear away, there are all kinds of cut away stabilizer available.

Pro's            a medium weight cut away may be all that is needed instead of two layers of tear away  
                  you could cut your stabilizer large enough to be sewn into the seams of your quilt, masking any white shadow that would otherwise appear if you trim the cutaway close to the design

Con's           it's kind of hard to sew through all those extra layers so I don't recommend sewing cutaway into your quilt.

this definitely shadows through and can be seen on the top of your quilt

if it is a stiff weight, it reduces the softness and flow of the quilt

### Tear and Wash

There are brands of stabilizer that feel like paper as you use them, and will allow you to tear away most of it, then soak away the remainder.

Pro's           will be more completely removed than just plain tear away

Con's           is more expensive than plain tear away

## Wash Away

Wash away is usually a lighter weight filmy kind of stabilizer that will completely dissolved when the block is washed.

- |       |   |
|-------|---|
| Pro's | would be completely washed away after embroidering  |
| Con's | needs to be thoroughly rinsed to get rid of any residue<br>may need several layers to hold up to the density of the designs |

## Mesh

The newer type of stabilizer on the market that was created specifically to be invisible in areas where you can't quite remove it and remain soft and pliable so that it flows with the garment or quilt.

- |       |   |
|-------|---|
| Pro's | the diagonal mesh holds a fairly good stitch count with just one layer<br>can't be seen through white fabric (no shadow)<br>is not stiff so the design feels nice<br>one layer holds 10,000 to 12,000 stitches and remains soft |
| Con's | haven't found any yet   |

Do you have to run out and spend a fortune for this new stabilizer? Nope, you can actually use whatever you have. Just be aware of the differences.

If you would like to truly understand stabilizer - how it is made and what it can do for you, we highly recommend checking out the articles at this site:

<http://www.lebowconsulting.com/stabilizer-articles.htm>

There are several articles about stabilizers - how they are made, which is good for what, and a discussion of the new mesh.

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## Summary

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This first “primer” has walked you through some of the basics of what quilters do and why.

- ★ We have described how we are going to do our first quilt project
- ★ We talked about the kinds of equipment you will need to get started (ruler, rotary cutter, mat, etc.)
- ★ We talked about some things that are nice to have, but not essential yet.
- ★ We talked about fabric and why we make the choices we make, although everyone has different tastes when it comes to colors.
- ★ We talked about incorporating designs into our color scheme.
- ★ We talked about thread and other supplies for this project.

**Now it's your turn to act.** On the following two pages are shopping lists.

Your first decision is:

- ☆ Would you like to use 3 coordinating fabrics for your quilt (recommended to go with filled designs)?

or

- ☆ Would you like to use 2 coordinating fabrics for your quilt (recommended to go with redwork designs)?

The shopping lists that follow are slightly different for each of these choices - just pick the one you want to make and follow that list.

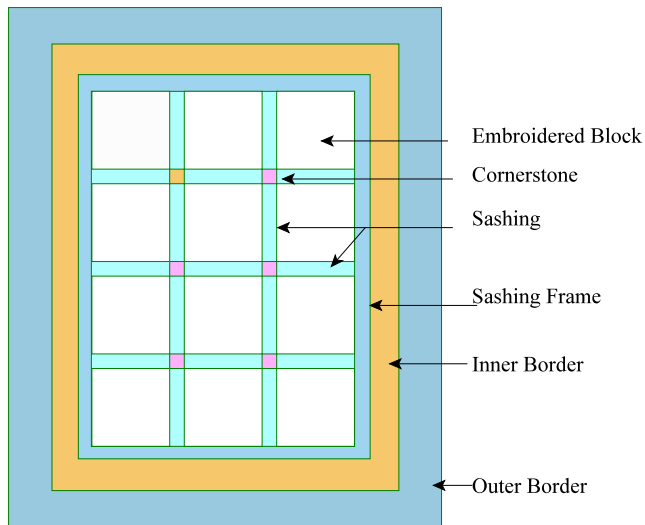
For the fabric, we are suggesting that you buy extra fabric for each section so that if there is a mistake, you won't have to run out and make another purchase. There are messages all over the Internet from people who cut something wrong and need just another ½ yard to finish a quilt but have discovered that the fabric is no longer being made! That probably won't happen here but just for this first quilt - we want you to have a little wiggle room for a mistake or two.



**One last fabric note:** the yardage on the shopping lists refers to lengths coming from a bolt. Most quilting cottons are 42 to 44 inches wide (a few are wider and those are often used specifically for backing on bigger quilts). For this project, do not buy “fat quarters” or other pre-cut pieces since they are usually not the right size. As long as your fabric is at least 42" wide, you will be fine.

### Can you use fabric you already have?

Of course! As long as you have enough of each color, this is a great way to use up any stash of fabrics you have stored away. Just be sure that you have 100% cottons for each of the colors.

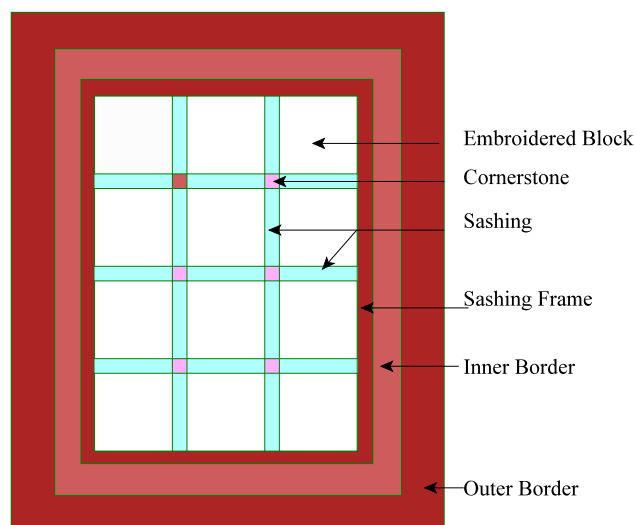
## Shopping List for Quilt with 3 Fabrics / filled designs





Fabric			
	white or white-on-white for embroidery blocks	¾ yard	
	color 1 for sashing between blocks and the inner most border	¼ yard	
	color 2 for second border & cornerstones	¼ yard	
	color 3 for outer border (print)	½ yard	
	color 4 for the back of the quilt	1¼ yard	
	color 5 for binding	6 yard	
	sewing thread		
Embroidery			
	stabilizer to do 12 blocks		
	thread for the designs		
Equipment/Supplies			
	ruler 1 - 6 x 12		
	ruler 2 - 6½ x 6½ (optional but helpful)		
	ruler 3 - 4 x 24 or 6 x 24 (optional but helpful)		
	rotary cutter - 45 mm size		
	cutting mat - largest you can use and store		
	iron and ironing surface		
	flat head straight quilters pins		
	curved size 1 safety pins		

Review the "Nice to Have" section only if you really want to invest in other items up front.

## Shopping List for Quilt with 2 Fabrics / redwork designs



Fabric			
	white or white-on-white for embroidery blocks	$\frac{3}{4}$ yard	
	color 1 for sashing between blocks and the inner most border and the outer border	$\frac{3}{4}$ yard	
	color 2 for inner border and cornerstones	$\frac{1}{4}$ yard	
	color 3 for the back of the quilt	$1\frac{1}{4}$ yard	
	color 4 for binding	6 yard	
	sewing thread		
Embroidery			
	stabilizer to do 12 blocks		
	thread for the designs		
Equipment/Supplies			
	ruler 1 - 6 x 12		
	ruler 2 - $6\frac{1}{2}$ x $6\frac{1}{2}$ (optional but helpful)		
	ruler 3 - 4 x 24 or 6 x 24 (optional but helpful)		
	rotary cutter - 45 mm size		
	cutting mat - largest you can use and store		
	iron and ironing surface		
	flat head straight quilters pins		
	curved size 1 safety pins		

Review the "Nice to Have" section only if you really want to invest in other items up front.

## Glossary

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Please don't feel you have to memorize and understand every term we put into the glossary! We just want to give you a point of reference for some of the terms we will use throughout the entire quilting journey (not just this primer). We will add to this over time .

Term	Definition	What it relates to
<b>100% Cotton</b>	The kind of fabric used in most quilts	Fabric/Supplies
<b>album</b>	1. a quilt, often appliquéd, with designs symbolic to the maker or recipient pieced into each block. 2. a quilt made from blocks which have been signed by friends or family members of either the maker or the recipient (also called a signature quilt).	Technique
<b>Amish</b>	pertaining to the quilts made by religious cultures of eastern Pennsylvania and the Midwest. Typical of this style are dark rich fabrics, always solids, the heavy use of black as a background, striking geometric patterns, and wide, plain borders.	Concepts
<b>appliqué</b>	a piecing process using small cutouts of fabric which are then sewn onto a background fabric in a decorative design. Typically intricate and curved floral and animal motifs are used.	Concepts
<b>backing</b>	The bottom or back layer of a quilt.	Fabric/Supplies
<b>bargello</b>	a style of piecework in which fabric is first sewn in horizontal strips, then cut and arranged in vertical steps to produce undulating designs.	Technique
<b>baste</b>	Temporary stitching or pinning of the quilt layers	Technique
<b>basting</b>	large stitches made to hold fabric layers or seams in place temporarily, before final seams or quilting is done. One may also use safety pins or straight pins to baste.	Technique
<b>batting</b>	The middle layer of the quilt sandwich. Batting gives a quilt warmth and thickness	Fabric/Supplies
<b>bearding</b>	When fibers from the batting poke through the quilt fabric on the top or the bottom, causing an unpleasant fuzzy look	Concepts
<b>betweens</b>	small, thin needles used for hand quilting. Sizes range from 8-12, the smaller number being a longer length needle.	Fabric/Supplies
<b>bias</b>	The diagonal grain of a piece of fabric. It stretches easily and must be handled gently.	Concepts
<b>binding</b>	Strips of fabric that enclose the raw edges of a quilt, add strength, and/or decorate the edge	Fabric/Supplies
<b>block</b>	Several pieces of fabric sewn together to form one unit or block.	Concepts
<b>borders</b>	Strips of fabric sewn to the top, bottom and/or sides of a quilt.	Concepts
<b>calico</b>	any small repeated print design on cotton, often a floral.	Fabric/Supplies



Term	Definition	What it relates to
<b>chain sewing</b>	to feed block pieces into the sewing machine one right after the other, without snipping threads in between each seam. This allows you to sew many pieces without stopping after each one, saving both time and thread.	Technique
<b>challenge</b>	a competition to create a block or quilt using specified fabrics or patterns.	Concepts
<b>charm square</b>	a smallish, unique patch of fabric. Often traded in quantity, allowing the swappers to develop a collection with a wide variety of prints. When made into a quilt top and called a "charm quilt" the idea is to have a scrap-pieced top with no two pieces alike.	Fabric/Supplies
<b>cheater's cloth</b>	fabric printed with an all-over quilt block design, made to look like a pieced or appliquéd quilt top.	Fabric/Supplies
<b>corner stones</b>	Little squares where the frame around blocks come together when using sashing.	Concepts
<b>crazy patch</b>	a block assembled from irregular and often scrap pieces, with no set pattern or design overall. Can be made as small blocks and assembled into a larger piece, or sewn as one complete quilt top. A popular pattern in the late 1800's, made up with silks and velvets and embellished with much embroidery.	Concepts
<b>crosswise grain</b>	Grain line that runs at a right angle to the selvages.	Concepts
<b>directional print</b>	fabric with a printed pattern that has a definite "up" and "down", or grain. Care must be taken to match the direction when piecing.	Fabric/Supplies
<b>ease</b>	to make two pieces of different sizes fit together in the same seam. One piece may have to be stretched a little, or bunched up slightly in order to get both pieces the same length.	Technique
<b>echo quilting</b>	to make repeating outlines of the block pattern, radiating out from the design, like ripples in a pond.	Technique
<b>fat quarter</b>	one quarter of a square yard (or meter) of fabric, cut to about 18x22 inches (50x56 cm), as compared to a regular quarter-yard cut which measures 9x45 inches (25x112 cm).	Fabric/Supplies
<b>finished size</b>	Size of the quilt after you attach the binding.	Concepts
<b>foundation piecing</b>	assembling a block by sewing pieces to a foundation of muslin or plain fabric, adding strength and stability to delicate or stretchy fabrics.	Technique
<b>friendship quilt</b>	a quilt made by friends (who make friendship blocks) as a gift or remembrance to someone who has moved. The blocks may be signed, dated, or contain verses.	Concepts
<b>grain</b>	the direction of the fabric, along the warp and weft threads. When aligning templates "with the grain" they need to be parallel to the warp, or length of the yardage.	Concepts

Term	Definition	What it relates to
<b>griege</b>	from the French "grege" (raw silk) and the Italian "greggio" (grey), also called "gray goods" it refers to woven textiles as they come from the loom, before they are dyed or printed and sold as finished goods. Also spelled griege.	Fabric/Supplies
<b>lap quilting</b>	a method of completely sewing and quilting one block at a time and then assembling the finished quilt from those pre-quilted squares. Squares are quilted in small lap frames rather than large ones.	Technique
<b>lengthwise Grain</b>	Grain line that runs parallel to the selvages.	Concepts
<b>loft</b>	The thickness of your batting.	Concepts
<b>machine piecing</b>	The process of sewing pieces of fabric together with a sewing machine.	Technique
<b>machine quilting</b>	When you use your sewing machine to quilt all three layers together.	Technique
<b>marking tools</b>	Pens or pencils that you use to mark your quilt top.	Fabric/Supplies
<b>medallion</b>	a central, usually large, block or patterned area on a quilt top, defined in some way (by space or a border).	
<b>memory quilt</b>	a quilt pieced from scraps of a loved one's clothing. May be made of children's outgrown baby clothes, or the clothing of a deceased relative or friend. More recently, memory quilts include transferred photographs of the loved one.	Concepts
<b>mitered corner</b>	corner (usually of a border) that is joined at a 45° angle, like a picture frame. Often a sign of an experienced quilter.	Technique
<b>muslin</b>	a plain, undyed cotton fabric, available bleached or unbleached. A fine quality bleached muslin is used in quilting as a neutral background or as a foundation under thinner fabric.	Fabric/Supplies
<b>novelty print</b>	a fabric printed with small whimsical designs, often for a holiday or for craft use. Also called "conversation" prints and "craft" prints. Examples are cute ghosts for Halloween, pictures of Elvis, and anything based on Saturday morning cartoon characters.	Fabric/Supplies
<b>one-patch</b>	any quilt pattern that uses a single shaped patch for the pieced top. May be squares, triangles, hexagons, etc. repeated in color patterns or random scraps.	Concepts
<b>Orvus</b>	brand name of a veterinary cleaning product (soap) that is very mild and often used to clean fine washables such as quilts.	Fabric/Supplies
<b>outline quilting</b>	to make quilting stitches which follow the outline of your pieces or appliqué design, usually at ¼ or ½ an inch from the edge of the seam. See also echo quilting.	Technique

Term	Definition	What it relates to
<b>paper foundation piecing</b>	a method of piecing (particularly for miniatures) where fabric is sewn to a paper foundation with a printed block pattern, in a specific order, to more accurately assemble a complicated design.	Technique
<b>paper piecing</b>	to use paper templates with the fabric basted onto the paper shape in order to retain accurate piecing. Fabric is folded over the edge of the paper shape, basted into place, and the edges of adjoining pieces whipstitched together by hand. This is typically used when making the hexagonal Grandmother's Flower Garden pattern.	Technique
<b>piecing</b>	to assemble quilt blocks from pieces of fabric sewn along their edges to form a whole. Compare with appliqué.	Technique
<b>pin-baste</b>	to use safety pins or straight pins to temporarily hold together the three layers of a quilt in preparation for finish quilting. Beware of rusting pins.	Technique
<b>quilt sandwich</b>	The top, middle and back layers of a quilt.	Concepts
<b>quilt top</b>	The finished layer after all your blocks and borders have been sewn together.	Concepts
<b>quilting</b>	in general, the process of making a quilt; in specific, the stitching of patterns into the quilt layers to add strength and decoration to the quilt.	Technique
<b>quilting foot</b>	A presser foot that allows you to sew accurate ¼" seam allowances.	Equipment
<b>raw edge</b>	The unstitched edges of a piece of fabric.	Concepts
<b>Retayne</b>	brand name of a product used to prevent commercial dyes from running or bleeding when fabric is washed.	Fabric/Supplies
<b>reverse appliqué</b>	designs made by sewing on a patch to the underside of the block and then cutting away and turning under the edge of the top fabric.	Technique
<b>rotary cutter</b>	looks like a pizza cutter, but with a rolling razor wheel. The modern quilter's version of scissors, to be used with a special mat designed for it and a variety of clear rulers and templates to speed the fabric cutting process.	Fabric/Supplies
<b>sampler</b>	a quilt made of different block patterns, usually as an exercise by the maker in piecing techniques. Historically it served as a block library for the quilter to refer to if she left her home or family when she married.	Concepts
<b>sashing</b>	Strips of fabric sewn around quilt blocks. This gives a framing effect.	Concepts

Term	Definition	What it relates to
<b>scrap quilt</b>	any quilt made with leftover fabrics from other projects, or from salvaged fabric from clothing or other items. Also, a quilt planned to use many fabrics in order to make it look as though pieced from leftovers.	Concepts
<b>seam allowance</b>	The width of a seam line. Quilters use ¼" seam allowances.	Concepts
<b>selvages</b>	The tightly woven edges of fabric. They run parallel to the lengthwise grain. Cut off when being pieced into a quilt.	Fabric/Supplies
<b>setting</b>	the arrangement of completed blocks forming the quilt top. Blocks can be set side by side, or on point, like diamonds, with or without sashing. Arrangements can also vary with certain asymmetrical block patterns.	Concepts
<b>sharps</b>	small, thin needles used for piecing and doing appliqué. They have a really sharp point that is better for joining pieces than for quilting.	Fabric/Supplies
<b>stash</b>	a supply of fabric and notions used for quilting (and other sewing projects). Usually squirreled away in every conceivable nook and cranny in the house, garage, neighbor's attic, etc.	Fabric/Supplies
<b>stippling</b>	quilting stitches, when done by hand they can consist of closely spaced tacking stitches, when done by machine the pattern is of closely spaced squiggly lines. Both patterns are used to fill background space.	Technique
<b>stitch in the ditch</b>	a method of quilting where you sew your stitches in the "ditch" created by the joins of the pattern pieces. this highlights your block pattern.	Technique
<b>strip piecing</b>	a time-saving method of cutting strips of fabric instead of individual shapes, and piecing the strips before cutting adjoining smaller block pieces from it.	Technique
<b>template</b>	a cardboard or plastic shape used as a pattern for tracing either piecing or appliqué patches, or for tracing lines to be quilted.	Fabric/Supplies
<b>trapunto</b>	a dimensional design created by parallel outlining stitches that are then stuffed with yarn or batting.	Technique
<b>tying</b>	a traditional method of securing the quilt layers with knotted ties at intervals across the quilt.	Technique
<b>Walking Foot</b>	A special presser foot used in the quilting process. It feeds all three layers through the sewing machine at the same rate. This prevents shifting and puckering.	Equipment
<b>wall quilt</b>	a smaller quilted piece designed and constructed to be hung on the wall for decoration. Can contain specialty fabrics and embellishments that are not meant to be washed or undergo strain or wear.	Concepts

Term	Definition	What it relates to
<b>warp/weft</b>	the woven threads in the fabric. Warp threads are long and run from top to bottom in the length of the material. Weft threads run from side to side and are shorter.	Concepts
<b>watercolor quilt</b>	a technique where you use 2" squares (or thereabouts) of floral fabrics to color a quilt pattern in the style of an Impressionist painting. Also called colorwash quilting.	Technique
<b>white work</b>	a quilt where the entire design is in the quilting stitches, there is no patchwork on the top (although the top may be pieced from large squares or may be whole-cloth). Usually made up in solid white fabric as a display of the quilter's stitching skills.	Technique
<b>whole cloth quilt</b>	a quilt where the top is made from one single, large, piece of fabric.	Technique