Mother-Daughter Quilting: Making Modern and Traditional Quilts with Ashley N

Chapter 1 - Introduction

Overview

- Hi, I'm Sue Nichols, I would call myself a traditional quilter. - Hi, I'm Ashley, I'm Sue's daughter, I am into more modern techniques for quilting. - And our class today is featuring two great quilts, one a more traditional approach, which is mine, and Ashley is, - Mine is a more of a modern style using a lot of straight lines and some free motion techniques. - I think it's fun to look at both of our quilts and the differences in them. My quilt definitely is a little scrappier, I'm using real traditional quilting motifs, those of us that do traditional machine quilting love to do this little stipple quilting, and they really just have a totally different feel to them, and both approaches are just totally acceptable, that's the great thing about the quilt world is we have lots and lots of different approaches. I can't wait to see what Ashley is going to do in the future as she's just sort of at the beginning of her quilt making career. So it'll be really, really fun for us to continue to work together. Yay? Yay? Yay? (laughter) (soft piano music)

Chapter 2 - Materials

Materials

- Let's go over the supplies we'll need to make both of our projects. We need to start with piecing the quilt. And we need to use cutting equipment. We have a nice big mat board, rotary rulers, the rulers that we'll need to use are a six by 24 inch acrylic ruler and a six inch square ruler, and of course our rotary cutter. You can use tracing paper as a design tool. I like to use it to help me figure out how I'm gonna quilt the quilt. I tend to lay the tracing paper on top of my quilt top, and then I sketch in maybe a beautiful center spine for my feather, see if the placement is right, and sometimes I actually draw some of the designs right directly on the tracing paper. When we mark our quilts, and I do mark my feathers, so I need a good marking tool, my favorite marking pencil is called Roxanne's Quilter's Choice. It comes in silver and also white. I tend to use the silver almost all the time. And it's a soft chalk-based pencil that draws on fabric easily, and it comes out completely. You want to sharpen these pencils with a manual sharpener. If you sharpen them with an electric pencil sharpener, it sharpens them too sharp and because they're a soft, chalk-based pencil, they break more easily. The feet that we're going to use at the sewing machine with a quarter inch foot, and a quarter inch foot is what will give us an accurate seam allowance for perfect piecing. In the machine quilting, we will be using a walking foot. The walking foot attachment is used to do straight lines at the sewing machine. We will also be doing free motion quilting, and we will use a darning foot. Our favorite darning foot is a darning foot called an open toe darning foot and it gives us good visibility for free motion quilting. Another thing that we like to use is a straight stitch throat plate, and the straight stitch throat plate has a single hole, and it gives us perfect stitch quality for free motion quilting. Let's talk about the threads that we use for piecing and for machine quilting. Our favorite thread for machine piecing is a 50 weight three ply 100% cotton thread. These threads are sturdy, that works well in a quilt that might get used a lot. There's lots of good brands of these threads, and these threads can also be used for machine quilting. And I believe Ashley used the 50 weight three ply cotton for her quilting throughout her project. I like sometimes to use a little bit thinner cotton thread, and these are called 50 weight two ply cotton threads. A brand I like is called Aurifil. These threads are a little bit thinner, and sometimes that works well when you are doing the free motion

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quilting, and you get a lot more detailed stitching. They just are also a really beautiful good quality thread, lots of great colors. Another thread that I have used for machine quilting is a 40 weight three ply thread. That's a little bit heavier and can look a little more decorative. And as you can see, I have a little line of threads with the King Tut line from Superior Threads. You'll need to have lots of bobbins. I tend to like to have a matching color thread top and bobbin. The next important supply to think about is the sewing machine needle. And we want to use a new needle when we start sewing on our quilt. I like to use a needle that is called a microtex, and it's a sharp needle. That works really nicely with the type of fabrics that we're using. A universal needle is an all purpose needle and that can also work. And another popular needle for especially machine quilting, is using a top stitch needle. Another important thing to have, almost crucial is to have a seam ripper. Not that Ashley and I make very many mistakes, but there is always that one seam that might need to be ripped, and you need a really good seam ripper. I also like to use a thread snip. This is a spring action curved tip thread snip. What this is wonderful for is clipping the threads very close to the fabric without risking clipping the fabric itself. - Another important supply that you'll need is an iron, followed by your home sewing machine. You're gonna need to have these rubber glove fingers that you can actually just cut off of a pair of rubber gloves that you buy at the store. They're great for holding the quilt in place while you're doing free motion quilting. The next thing that you're gonna need for your basting portion is some masking tape. The safey pins that you're gonna use are size one safety pins. They come in either silver or brass, and you can get these ones that are called curved tip safety pins that are good for the basting of the quilt. This device called the Kwik Klip that's gonna actually help you close the pins on the quilt top without altering or distorting the quilt top. For your fabrics, we chose to use a similar color palette. For the modern quilt design, I chose to use primarily ^these two solid colors with these prints as accents. ^And you're gonna use about a yard of each of these. And for the more traditional design, my mom chose to use these print colors in the same color palette. And it's predominantly prints, versus the modern quilt, which uses more solids. You're gonna want to use between a yard and a yard-and-a-half of those print fabrics. And make sure that you're using a high quality 100% cotton fabric, and we always prefer to pre-wash our fabrics before we sew with them. For your batting, you're gonna want to use a cotton-poly blend, a brand that we like to use is called Hobbs Heirloom. - And you can really use any kind of batting that you like, we just happen to like the cotton-poly blend because it gives good dimension, and it's a really good quality batting. For backing fabric, we like to use a print fabric. I like that because it's kind of busy on the back, and sometimes the imperfections of machine quilting show up on the back. You're not constantly looking at the back as you're stitching, and a busy print kind of hides that. And your backing looks beautiful also. - And for yardage, on the backing fabric, you're gonna want for the modern quilt about a yard and for the more traditional quilt, about a yard-and-a-half. - And also remember that these projects can be very scrappy, you can pull scraps from your stash, you can make your own beautiful color palette and unique quilt.

Chapter 3 - Piecing Sue's Traditional Quilt Top

Prepare fabric for half-square triangles

- Before we begin constructing our quilt top, I'd like to give you an overview of this quilt project. The quilt is made up of 18 Birds in the Air pieced blocks. When you look at the quilt, this is the individual Bird in the Air block that we're going to construct first, and it basically is made up of triangles. And it has the white triangles; small, print triangles; and then a bigger triangle on the bottom. And what we start with with this block is something that's called a half-square triangle. And

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this is the half-square triangle in its basic unit. There's a really great, quick piecing technique for doing these half-square triangles that we're going to start with when constructing this quilt. This quilt, again, is made up of 18 individual blocks, and they are set on the diagonal. It's a diagonal set versus a straight set, which would mean the rows go across horizontally. It's a really attractive set, and I think looks very nice for this particular Bird in the Air block. It also uses corner triangles and side triangles, and we end with a beautiful border. Let's start our piecing class with some of my rules for getting perfect piecing. Ashley and I wrote down our three important rules that we want you to always follow any time you're piecing. And the first rule is accurate cutting. That is so important, and we have the ability to do that with our rotary cutter, rulers, and our mat board. And so, we always say, "Measure twice. Cut once." And that's what you exactly want to do. Always follow your pattern and cut very, very accurately. And carefully with a rotary cutter. The second rule is a perfect, quarter-inch seam allowance, and this is so important, especially when we get to these triangles. You want to practice a little bit before you get started to make sure you have that perfect quarter-inch seam allowance. Our sewing machines make it really easy today because they provide us with those wonderful quarter-inch feet, but you have to follow it accurately. The third rule that you have to follow is what we call proper pressing, and you want the seam allowance to be pressed accurately so that everything lays nice and flat. So let's get started on our project. I want to talk a little bit about the straight of grain versus the bias. This is very, very important in all aspects of putting a quilt together, but especially when we get to these triangles. And what we're trying to do is we're trying to always have the straight of grain on the outside edges and the bias contained within that triangle unit. And when I look at the Bird in the Air block, we're going to definitely want the straight of the grain along this side, and the bias will be along the longer side. When looking at our fabric, you can determine the straight grain by finding the salvage edge, and salvage edges usually have a little writing on them. And if we open this up there are really two straight grains. One is along the salvage, and one goes salvage to salvage. So this way. To determine the bias, it goes at a 45 degree angle from those straight grains, and a lot of times we just fold the fabric up along that salvage edge. And this would be our bias. And the bias means that it has a lot of stretch to it. And sometimes we can use that to our advantage in certain things in quilting. We want to contain that bias fabric so that we don't get that on the outside of the block. And you get lots of distortion, and your quilt top can never lay flat if that bias is along those outside edges. It's time to cut our strips for our Bird in the Air block. Let's clear our space a little bit so we have lots of room to do our cutting. It's easier to work from smaller amounts of fabric, so if you have a yard of fabric, I would recommend maybe cutting it into a half-yard segment or even a fat quarter. And that's what I'm using here is a fat quarter to show you what's happening. I have folded so that it's at the forty-five degree angle. And I'm actually going to turn this, and I'm going to work along the lines of the mat board. And my mat board is a little short to fit this whole piece. So what I'm going to do is I'm going to kind of fold this back up on top so that I can get a nice accurate cut. And I'm using the lines of the mat board to really square everything up. I'm going to bring my ruler over, and I like to use the six by 24-inch acrylic ruler. And I'm going to do the first cut right along one of the yellow lines which indicates the inches. And we're basically just cutting a fold off. I'm going to bring in my rotary cutter, and, again, be very careful when you're rotary cutting. We don't want to have any mishaps with that rotary cutter. So I'm gonna very securely hold my left hand on the ruler, and I'm gonna cut with the rotary cutter. Remember we want accurate cutting, so be sure to hold that ruler securely, hold on to your rotary cutter carefully, and always close the blade when you're done cutting. You don't want to ever have that blade exposed when you're not having that in your hand. The size

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we're going to use for our strips is three inches, and I'm going to just move the ruler and use the lines on the mat board to cut my three inches. And of course remember, "Measure twice. Cut once." So I'm -- one, two, three -- I'm at three inches. And now I'm going to cut my three-inch strips carefully. And when I do it the way that I just showed you, we end up with two nice strips to use in our piecing method. And these are on the bias, and you'll see in a little bit how we contain that bias in this half-square triangle. You could cut more, but this is really enough probably for our project. For exact amounts you can refer to the PDF. I've gone ahead and cut more of my three-inch strips, and I'm ready to start piecing these together. I want to do a print against a solid off-white. And I'm going to put right sides together, and I would like to have the points meet at the top nice and evenly. I want to make sure that they are lined up perfectly all the way down, and I'm going to take this to the sewing machine. And I'm going to sew my quarter-inch seam allowance. Before we start sewing let's talk about our sewing machine setup. I have my machine threaded with my 50-weight three-ply cotton thread. The color I am using is an off-white. When you have piecing two fabrics together that are two different colors, I tend to go with the lighter color thread. So I have off-white and navy, and I'm using the off-white thread. Or you could use a neutral thread. Some people use grays or tans to piece with. I have my quarter-inch foot on, and I'm ready to get that accurate seam allowance. And I'm selecting my straight stitch. And when you select a straight stitch, usually the stitch length is about 2.5, which is considered average. I tend to go a little bit smaller when I'm piecing, and I have my machine set at 2.2. So just a little bit smaller straight stitch. I'm going to bring my fabric into the foot, put my presser foot down. And I want the fabric to be right along the edge of that quarter-inch foot for that accurate seam allowance. You do want to be careful when you are stitching these because you are stitching on the bias, and you don't want to stretch this at all. Let the machine do the work. Let the machine feed the layers through, and your job is just to watch that accurate quarter-inch. If things get off a little bit, you just want to straighten that up so that those two edges are right on top of each other. Continue sewing all the way to the end of the strip. We've sewn our two strips together, and they're going to look just beautiful. And I've already sewn a few more strips together, but we're going to continue sewing strips together, alternating print, the solid off-white, print, solid off-white, color. So every other one. So I'm going to go ahead, and I'm going to put right sides together. And I'm going to sew my quarter-inch seam allowance to add these together. Continue sewing your strips together with their quarter-inch seam allowance. You may have noticed I haven't used any straight pins to position things, and you really don't need to for what we're doing here. You can very easily just use your fingers to hold everything in place as you sew. We continue sewing our strips together until we get all of the fabrics that we're using in our Bird in Air block strip together. And now we need to press. And what we're going to do is we're going to press those seam allowances open. And we want to do a really nice job of that until they're nice and flat. Once we've pressed our seam allowances open, we are ready to start cutting our half-square triangles.

Create blocks and strips

- Now that we've pieced our bias strips together, we're ready to cut our half-square triangles. And to do this, we're going to use our square ruler. This is a six-inch square Omnigrid ruler, and it has a diagonal line from point to point. And that's an important part of the cutting exercise. This is really, really fun to do, and you get lots of these half-square triangles. What I wanna do is I wanna set the ruler with that diagonal line directly along the seam line. So you want to go right on top, and we're gonna cut our unfinished size, is three-inch squares. And I'm gonna do my first cut and I'm gonna

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hold the ruler really carefully. I'm gonna cut this side, and I'm gonna cut this side. And what I end up with is a piece that looks like this, but we're not quite done yet. What we need to do is we need to rotate it 180 degrees, and now we're gonna make it a perfect square. I'm gonna take my ruler again, I'm gonna line up this diagonal along the seam line. And I'm gonna find my three-inch marks, and we want to be as accurate as we can so we get a perfect three-inch. And I'm gonna hold the ruler really carefully, and I'm gonna cut one side, and then I'm gonna cut the other side. Sometimes I have to go a little harder on that side to get that to cut away. Then what we end up with is our perfect half-square triangle. We can continue cutting multiple half-square triangles just in the same method where we're lining up along the seam line, we're cutting the top sides first. And then we flip that 180 degrees and we cut the other side. And just that real accurate, hold the ruler really carefully, and that one turned out perfect. So we have that. Now when I did the actual quilt, this is what was my leftover. So you can see that you can just strip, you know, strip after strip after strip together. You can keep cutting half-square triangles all the way down the row, and you'll end up with lots and lots of these for your quilt. Now that we have our half-square triangle units ready, we're ready to piece our Bird in the Air block together. Each of the blocks uses three half-square triangle units, and we also need to add single triangles. Three small, and one large for the base of the block. And we're gonna use a technique of cutting a square and then cutting it on the diagonal, and that will create our triangles. We also need to pay close attention to the straight of grain on this. When we look at the small triangle, the straight grain needs to be on this side and the bias is going to be encased on the longer side. What we're gonna do is we're gonna cut a square that's 3 3/8 inches. And again, these measurements will all be on your PDF for you to follow. But we're gonna cut our square 3 3/8 inches, and we're going to cut with the rotary cutter. We're gonna just cut across the diagonal. So this is our straight grains, and this is our bias. We've created our triangles that now are gonna be placed in this orientation. And for the large triangle, we are gonna cut our square 8 3/8, and we end up with a large triangle that fits at the base of the block. And all of the straight of grains are on the outside edge. This will create a perfectly pieced top for you. Let's review the piecing order. We're going to piece this half-square triangle to this half-square triangle. We're gonna put right sides together and piece that seam. Then we will piece this bottom triangle to that unit, so that row will be stitched together. Next, we'll piece this half-square triangle to this triangle. That will be that row. Then I piece this long seam. Once that's pieced, I add the small triangle on the right. Then we'll piece the top unit to the bottom base triangle. I'm gonna take these two half-square triangles and put them right sides together. Pay close attention to which seam you're sewing. I'm gonna bring it to the sewing machine, and we are going to stitch with our quarter-inch seam allowance. I like to keep things neat, and I'm gonna clip my threads as I go so none of those threads end up being in my quilt. And then at this point it's really important to do a proper pressing. And what I like to do is I like to do what I call finger pressing. And I'm just going to press on this seam towards the print fabric. So the seam allowance is going towards the print fabric, and you can see that from the back. So that one is good. And now I'm gonna bring my single triangle and I'm going to piece this seam. So I'm gonna lay this very carefully along the edge, and we're gonna bring this into our sewing machine, quarter-inch foot, and we're gonna sew our seam allowance. And we are going to finger press this seam allowance towards the pink fabric. Just a nice little pressure on that seam, and that's gonna stay just like that. So that's row number one. And now we will do row number two, the middle row. Again, I'm gonna have right sides together. I'm gonna line things up really accurately, and we're gonna stitch that seam. We're going to take this row and finger press the seam allowance towards the off-white triangle. What we want, in piecing, is when you join this seam for the seam

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allowances to be pressed in opposing directions. When I lay this then on top to piece, they butt right up next to each other, and you get a perfectly pieced seam. So you can almost see that, where these two seams just butt right up next to each other. You can almost finger pin them right in that in area. And then I'm gonna bring this to the sewing machine. We are now going to sew our quarter-inch seam allowance. Some quilters like to put a pin to hold those seam allowances in the proper direction. I do what I call finger pin, and I just hold my finger on top of that joint until I have to move it away. And that's seems to work really well for me, and we'll see when we open that up to see how perfectly it stitched. See how those look? They're just perfectly positioned. None of the points are cut off, and it looks just great. If your seams don't come together perfectly, it probably was in the set up, and then you have to decide, is it okay for you, or get that seam ripper out and try it again. We're gonna go ahead and add our last triangle, our last small triangle. Again, positioning it accurately, and then coming up to the machine. We're going to sew this seam allowance carefully. I would like you to notice, in piecing these triangles together, you have to offset things. And your quarter-inch seam allowance needs to end perfectly right here. So you see, you've got this little extra tab, and that's the way it could look. When you open this, and you look at how this comes together perfectly, this is a quarter-inch seam allowance. Both of these edges line up perfectly. We will eventually trim these little tabs off because we don't need those in the piece. What I'm gonna do next is I'm gonna take this and I'm going to iron it. I have now pressed the seam allowances using my iron at the ironing board so that everything is perfectly pressed. And I actually like to cut these little tabs off just so that we don't end up with those in our quilt. And I just carefully trim them off with my rotary cutter. Then next step is I can take this base triangle and I can line it up with my pieced triangle. And I am going to stitch this seam. If I have a choice, I'm going to do the stitching with the pieced triangle facing me. That way, I can get the seam allowance just accurate when I get to the little triangle area. We are now completely on the bias edges, so again, be really careful that you don't do any stretching as you are sewing. And I'm coming to this intersection, and I want the stitching to be right here. I don't want to be up too high because it cuts that point off. And that looks just perfect. You can adjust things as you go. And again, I've got another one. I'm gonna just line the stitching to go right at this intersection. And that looks like that's perfect. Let's see how we did with that seam. I'm gonna open this up and look at how we did. You know what, it looks pretty good, and it will look even better once I press that. And we are going to press this seam allowance towards the large triangle, or the print fabric. Then what I wan to do is I want to make sure that it ends up perfectly square. And I like to set it on my mat board. This should end up an unfinished block that's eight inches square. And it's lining up just perfectly. I like to cut these little tabs off. And I again do this very carefully. You don't wanna cut into your block at all. And then there's one up in the other corner that I'm gonna cut off. Once the tabs are cut off, your block is perfectly square, you're gonna go ahead and finish all 18 of your pieced Bird in the Air blocks. And the next thing that we will do is create the corner triangles and side triangles. I'm going to need 10 side triangles, and I'm gonna need four corner triangles. What we're going to do is cut our squares to create those triangles. For the corner triangles, what I need to cut is a 6 3/4 inch square. And I am going to then cut this along the diagonal. And that gives me my corner triangles with the straight of grain on the outside edge, which is what we want. We will need four corner triangles, then we can cut our 10 side triangles. And the size that we're gonna cut our square for these is 12 and a quarter, but we're gonna do the cutting of this square differently. That's because we need the straight of grain to be on the long side of that triangle. We're going to cut from point to point on this larger square. And be careful, hold that ruler very steady. And then we're going to turn the ruler and cut from the other

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point to point. And we will end up with four of these side triangles with the straight of the grain on the outside edge, which is exactly where we need it. We're ready to piece the top together. We have all the parts ready to go. And this quilt is pieced in rows. A row would consist of a side triangle, this particular row has three of the Bird in Air blocks, and then another side triangle. So I would piece all of those together and then press my seam allowances. And then I would come to the next row, this happens to be a corner row. A side triangle, Bird in the Air block, side triangle, I'm gonna piece that together. And then the little corner triangle can go on after this row is done. It's pretty easy to see when we look at the diagram that we are going to just be putting blocks together in rows that have side triangles. This row has one, two, three, four, five blocks, a side triangle, and a corner triangle, and so on. And you can look to the PDF for more detailed instructions on piecing the quilt, adding the borders. I hope you've enjoyed our wonderful Bird in the Air quilt top.

Chapter 4 - Piecing Ashley's Modern Quilt Top

Cutting and piecing

- My quilt consists primarily of triangles that are pieced together in rows, and I'm gonna show how to piece together this particular row, which on the PDF is referred to as row one, and we're gonna start with the smallest of the triangles in this row here, and then when sewed together, they create this really cool zigzag, and then we'll sew them together with these other strips and triangles to make this larger triangle, and then we'll sew together the remaining three triangles, and once you have that technique down, you'll be able to piece together the remaining two rows to complete the quilt top. We're gonna start by cutting out the triangles for this row here, and in order to do that, we're gonna cut four triangles from a square and we're gonna cut a five and a quarter inch square and then we're gonna cut it into four triangles using our rotary cutter, and I'm just gonna line up on the map board and I'm gonna cut point to point, very carefully, and then we'll do it the other way as well, and the reason that we do this is so that we have the long edge of the triangle be on the straight grain of the fabric, so it's really important that when you cut the square, the original five and a quarter inch square, that you have it on the straight grain. The next thing that we need to do is we need to cut a three inch square in half, so make two triangles out of it, and the reason why we cut this square slightly differently is so that we have the straight grain on this edge versus on the side edge. For my row today, I need a white triangle, so I'm gonna bring this one over and cut this white three inch square into two triangles, just like I did before, nice and neat, and this little guy goes right there. Now, I'm going to piece together this whole row, and I've already cut out my triangles, so I'm just gonna go ahead and place them, and this is the point where you get to decide how you want your colors to look, so I have my navy pattern placed here along with the white, and then I actually am gonna use this different blue color here and here, and now we're ready to sew them together. I'm gonna start by sewing these two triangles together and then work my way down, and then at the end, I'm gonna sew on this little extra guy, so I'm gonna go ahead and grab these two right sides together, and it's really important in this step that when you sew these triangles together, you offset them by a quarter inch, so I'm gonna actually move them and so you'll see that I've got this little tail sticking out here and sticking down here, and then I'm gonna go over and I'm not gonna use a straight pin, although you could, but I am just going to use my fingers and I'm gonna follow the edge of this quarter inch foot, and I'm gonna sew this seam. And I'm going to, again, I'm gonna snip these threads and then for the pressing, I'm going to actually press the seam allowance into the darker of the fabrics, the blue, and then I'm gonna go ahead and I'm gonna grab the next triangle, which is this blue one here and I'm going to do the same thing. I'm gonna offset by

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a quarter inch and I'm going to go over here, make sure they're lined up, and I'm going to sew along this quarter inch seam, keeping the seam allowance pressed flat. The rule of thumb is that if you can get it to go towards the darker of the fabrics, then do that, like I can here, but sometimes, it just doesn't work out that way, so you just wanna kinda go with what's the natural flow as well, and so now I'm going to come back over here and grab my next triangle, and I'm gonna flip it over again, offsetting it by a quarter an inch. And here we are again, and so this time, this one has gone towards the lighter side, but that's okay. We're just gonna leave it like that. I'm gonna clip my fabrics here, and now, we're gonna go back over here and we're gonna grab this navy pattern triangle and continue on. The very last step in this row is to attach that end triangle, so I'm gonna take my row and I'm gonna take this triangle here and I'm going to attach it, leaving a quarter inch seam allowance, and I wanna just, before I sew, I wanna turn it over and make sure that this seam allowance is folded in the right direction because if it gets stuck like that, then you have a distortion here and it just looks ugly, so it looks good and we're going to sew this last seam with our quarter inch seam allowance. I went ahead and prepared the next row, so I'm gonna go ahead and put it on here, and you can see how it makes that really cool zigzag pattern once you've sewn it together. You see we have these little tabs here, and I'm gonna go ahead and cut those off by bringing it over to the mat board, taking my ruler and just trimming them off with the rotary cutter, careful not to cut into the block. On that side, and then again on this side, go ahead and get rid of those. To sew these two rows together, we're gonna use straight pins and it's important do this because you have some bias edges, and you don't want those rows to get stretched and distorted. Here, I'm gonna bring this guy over and see how they line up here, and then I flip this one over and our edges over here on the end are gonna line up and then we'll lay it flat, and then we're gonna take some straight pins and pin this end row here, and because you're dealing with precise triangles, it's really important when you're sewing this seam that you don't chop off these triangle points. In order to know, because I have, actually, some hidden triangle points under here, I'm actually gonna use my pin, I'm gonna actually mark where this opposite triangle point is on this side by using my straight pin. I'm gonna stick my pin in right here so I know where not to sew past, 'cause otherwise, on this side, I will chop off the triangle point, and then you don't really need one here because you know where the triangle point is, but we wanna make sure that the fabric doesn't move, so we're gonna pin it there, and then here, we're gonna do the same thing by marking where this opposite triangle point is by using this pin. You could also bring in another pin, but I just kinda use my finger to mark it, and the I pin it right here, and then you continue this way until you've pinned the whole row, just like that. Here we are at the machine, ready to sew this row, and again, it's really important, this step, and it actually takes a lot of practice. I have cut many triangle points off in this stage, so don't be frustrated if it doesn't work the first time you do it. Okay, I'm just gonna sew, and you can take the pins out as you go, or you can risk it and leave them in. Maybe you'll break a needle, maybe you won't. And again, on this side, I can tell really easily where my triangle point is, so there's really not a big risk of sewing that triangle tip off. So let's see how I did. Okay, it's not bad. These triangle points look pretty good. This one, as you can see, is not lined up perfectly. You can still see that sort of edge. At least it wasn't chopped off, but it's still not quite perfect, so I might wanna redo that one. I have one prepared for a different row that looks really good though, so let's check this one out, and this one's all pressed and ready to go. We're ready to sew this triangle together. I'm gonna take this row that I just sewed together beautifully here and I'm gonna add the blue strip, the pink strip, and this triangle made from the floral print and both of these rows, this blue row here and this pink row, are going to be cut from strips that are two and a half inches wide and cut on the straight grain, and

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this blue strip is going to be 11 inches long on the long end here, and this strip was gonna be nine inches on the long end, and then in order to make this edge at a 45 degree angle, I'm gonna use my rotary cutter and my ruler and I'm gonna show you how to find that angle, so if I take my strip here, this one is the 11 inch strip, and then I'm gonna take my ruler and the cool thing about these rulers is that they actually have this 45 degree angle line already marked for us, and so I need to line this 45 degree line up with the edge of my strip here, and if I follow that line perfectly, I can then chop off this end at a perfect 45 degree angle, and then that's gonna line up beautifully with this edge, and then that one when I trim in, and I do the same thing with this pink strip, and now my floral triangle is going to be a triangle cut from a 10 inch square and I'm gonna cut four of these because I wanna make sure that I'm hiding my bias edge and that my straight grain edge is the long edge, and we're only gonna use one of them, but it's the surefire way of making sure that you hide your bias edge. We're ready to sew these strips together, but first, you remember how we cut this as a triangle, as a whole triangle. Well, we don't actually need the whole thing, so on this line that I've marked, I actually need to trim this section off, so I'm gonna go ahead and take this over to the mat board and do that. Just gonna line up this edge here with the straight edge of the ruler and I'm just gonna trim this, just like that, and now, we'll take it back up here for a second and you see how now those rows match up, and now, I'm going to sew these two edges together and in order to be aware of those triangle tips there, I'm actually gonna sew with this side facing up, so I'll take it over to the sewing machine. Make sure that the edges are lined up nicely, and I'm gonna sew using my quarter inch foot here. As I sew, I want to be very careful that I'm not chopping off this triangle point, and again, here, this triangle point is coming up. Wanna make sure that I'm not chopping that one off, and we're done. Lay it out here and we see how those triangle points are perfectly lined up, and we wanna make sure that underneath here, we push our seam allowance towards the blue fabric, and we can press that nicely, and then I'm gonna continue sewing on these strips, exactly like I just did here. I'm gonna sew this one to the blue, and then once that's done, I'm gonna sew the triangle to the pink, and when that's finished, you'll have this beautiful triangle. To finish this row, we need to piece together with the remaining three triangles. To cut this triangle, we're gonna take a white square that is cut at 10 and 7/8 inches and we're gonna cut it into two triangles. This is to make sure that the straight grain is on this top edge. For this triangle here, we're gonna cut a square that is 21 and a quarter inches, and we're gonna cut it into four triangles. We're only gonna use this one triangle here, but again, we want to make sure that we're hiding the bias edge, so this is why we cut four from one square, and I'm gonna cut a square of 10 and 7/8 inches and cut it into two triangles here with my navy print, and that is again to make sure that the straight grain is on the bottom edge. So I've cut precut my triangles, so I'm gonna actually bring them over and place it here, and now, this fabric is a directional print, so you wanna keep that in mind when you're cutting out your fabric, and if you want the fabric's pattern to be in a certain direction, like I did here, then you wanna make sure you keep that in mind when you're cutting it, and now I'm gonna bring over my other triangles that I've cut, this big white one, and then I have my end triangle here, and there you have the row. To sew these triangles together, you're gonna follow a similar technique to when I sewed the smaller triangles together, and you're actually going to sew this seam together and you're going to offset them, leaving these little quarter of an inch tail. We'll sew that seam together. Similar thing with this triangle to this triangle, and you're gonna sew them together, offsetting by a quarter of an inch, leaving that little tail, and then a similar scene with this triangle's edge and our navy triangle. Now, I've shown how to successfully piece together the first row, and the techniques that you see in this row will be used in rows two and three, and on the PDF, if you follow the

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instructions, you'll be able to complete the quilt top, including the top and bottom borders.

Chapter 5 - Quilting

Overview of quilting techniques

- We're ready to quilt our quilts, and Ashley and I want to talk to you a little bit about our different quilting styles. - For my quilt, I use a lot of straight lines, combined with some free motion, and in this particular quilt, I've used free motion feathers and some free motion writing. - I like to use pretty traditional concepts in my quilts. I also incorporate some straight lines. I have some stitching in the ditch. I like to use, maybe a simple straight line throughout the piecing. But I truly love free motion quilting, traditional feathers. I love to add a little stipple quilting to add dimension. And I think it gives our quilts beautiful machine quilting, but very different looks to each of our quilt projects. - So now we're gonna show you how to do some of these quilting techniques. - Let's get started! We want to have our quilt basted and ready for machine quilting. We like to add a little extra batting and backing. On the outside edge, we have basting, the safety pins about every three inches. And you can see both quilts are ready to go. If you want more detailed information on this step for basting your quilt. You can go to my creative bug class on the quilt sandwich, and more information on all of my quilting techniques are available.

Sue's free-motion quilting techniques

- Before we start quilting the quilt, I always mark my top first with my feathers. And I like to have my feathers fill the space nice and evenly. I do a lot of designing of my own feathers, but I do like to mark them on the quilt top first, and it's much easier to mark before you've basted your quilt. Then, once we have the quilt basted, it's time to start doing our free motion quilting. I would have already done my straight lines with the walking foot. And I do some stitching in the ditch, and these simple straight lines in the piecing. So all of the straight line work with a walking foot is done before I go to my free motion quilting. I have my open toe darning foot on. I'm using a straight stitch throat plate. I've lowered my feed dogs. I'm using a beautiful pink thread to stitch my feathers with, and you'll be able to see that very nicely. Because I've changed thread from what I maybe have used earlier, I'm going to pull up my little quilt sandwich and I'm gonna do some practice free motion quilting. There are times in free motion quilting that you might need to adjust tensions, and it's always good do that on your practice sample, and not have that happen on your real quilt where you might have to take out some stitching if it wasn't quite right. I'm going to bring my quilt sandwich to the sewing machine. For class, I'm working on a small practice piece, to show the techniques. I would normally have my whole quilt rolled to the left of the machine, have it over my shoulder to easily move that quilt for free motion quilting. I need to put my rubber glove fingertips on for free motion quilting. And these are the fingertips that help me move the quilt easily to get smooth and even stitches for free motion quilting. On my feathers, I stitch the center spine first. And on my real quilt, I would start at the top of this side of the quilt and stitch the whole center spine. I'm gonna do just a small segment. The first thing I do in free motion quilting is I bring the bobbin thread to the top of my quilt sandwich. I do that so that the thread doesn't get sewn in on the back side. I start with very small stitches about eight to 10 little stitches within about 1/4 inch area, and I do that by moving the quilt slow, and then I move the quilt faster to get more average size stitches. To secure our starting and ending stitches, I'm going to create about eight to 10 small stitches within about 1/4 inch area, and in free motion quilting I'm moving the quilt to create stitches. And I move the quilt slow to get the small stitches, and then I'm gonna move the quilt faster to create a more average size stitch

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length. It takes practice to stay on a marked line. It gets easier and easier the more that you do this. And I'm taking pins out as they're getting close or in the way. And I'm gonna complete the center spine on this whole border. When I'm at the end of this side, I'm going to again create the small stitches. I'm gonna clip my threads right flush with the fabric, and then I lift the quilt and I'm going to clip the back thread. And I'm gonna come back to the top of the feather, clip these threads, and the next thing I'm going to do is stitch the actually feathers. I like to stitch the left side of the feather, all the way down, and then I'm gonna come back and stitch the right side of the feather. Again, bringing that bobbin thread up so it doesn't get tangled on the bottom. Always starting with the small stitches, and I'm just going to follow my beautiful feather shape. I like to clip the threads so that they aren't in my way, and I'm going to keep this a continuous line by restitching and now I'm onto the next feather. Continue stitching the left side of the feather down one whole border, and when you're done with that, we're going to end our stitching and clip our threads, and I'm gonna come back to the top of the feather, and I'm gonna do the exact same thing on the right side all the way down. You'll get pretty good at doing those feathers and the restitching. Once we have completed the feathers, we're gonna do the feathers on all four sides of that border. I like to come back and do a little echo, or some people call it a little outline. And to do that, what I'm going to do is a little echo around the outside of the feather. And I like to use the edge of my darning foot as a distance guide. What you can see is that darning foot, the edge of that foot is just following the line of the feather that I've already stitched. I'm gonna complete the echo on the left side of the feather, and then I'll come back to the top and complete the echo on the right side of the feather. I like to add some stipple quilting as a filler, as the final step. And the stipple quilting creates some dimension, and it kind of highlights the feathers a little bit. So I'm gonna show you how I do that. Typically I would change my thread color, and I would use a matching color thread, because I like the stipple quilting to be background, I don't really want it to be a player. I don't really want it to show that much. But I'm not gonna change my thread, because I think that the pink thread is gonna show you nicely the stipple shapes, and that's what's important in this demo. The stipple quilting looks a lot like little puzzle pieces, and you just want to create these so that they don't look exactly alike, that there's some variety in them. And basically they're kind of the same size and they fill the space evenly. And what that's gonna do is create some density. Stipple quilting takes a little while to do, but it's well worth the time in creating a beautiful look for your traditional quilt. I'd like to just review a little bit what we've done in our machine quilting segment. We started with this center spine of the feather first. Then I come back and I do the left feather, and I do this nice little restitching. Once I'm done with the left feather, I'm gonna do the same thing on the right side. I then add my echo, and once the echo is done, I'm going to do my stipple quilting as a filler to create that density. I hope you've enjoyed my machine quilting techniques. For more information, please watch my Advanced Machine Quilting Class.

Ashley's modern quilting techniques
- I'm gonna show how to quilt the straight lines with the walking foot. Here on my quilt top, I have made some marked lines, and that of course is done before you've basted the quilt, but even though I don't like to have marks on my quilt, I've done this so that when I start this whole row, so you see how this seam starts here, and I'm actually gonna sew all the way down, and so I've marked it on the white fabric all the way to the end, and I've done it joining this edge, and again, with this edge, and then of course, you see it here as well. The other place that I've marked is this straight line through this triangle, and that's because I've chosen not to quilt a grid in this section, but I'm gonna quilt

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straight lines, and so, this line marks where I'm gonna turn the corner. So, when I get to that line, I turn 45 degrees and I head this way. And this line here is really all I need in order to do that properly. So, now I'm gonna roll the bulk of my quilt, and I'm gonna bring it over to the sewing machine, and I have my walking foot set up here at the sewing machine, and it's always a good idea to do a practice row on a sample block like I've done here just to make sure that you like your threads and that the tension is set up properly before you actually sew on your quilt top because you don't wanna have to get your seam ripper out on your first row. So, I'm gonna bring this bulk of my quilt over here. Okay, and I'm going to begin sewing this row, and this technique is, as my mom mentioned, called stitching in the ditch, and you're gonna actually sew this line right up against that edge. It's kind of like a little dented area. (sewing machine running) See how the needle goes directly in the lower portion of the fabric. And you pause when you need to take out one of your pins, and you just slide that on out so you don't wanna sew over it. (sewing machine running) And you have to pause every once in a while to make sure your quilt is all bunched properly. (sewing machine running) So, you can see that I'm using the edge of the walking foot there as a guide now. I'm not actually sewing on my line. (sewing machine running) And then, finishing that row, you just wanna make sure that you don't sew into the pink fabric, and then we're done. And I like to end and pull my threads out and trim them, and then pull the front thread through to the back, and I actually use my handy-dandy seam ripper to pull that thread through, and then I tie it off that way. I tie a double knot, and then I clip the thread. Here we can see this seam that I just finished with my walking foot, and the next thing I'm gonna do is I'm gonna fill in all of my ditches. So, starting here, I'm gonna sew all the way down here. I'm gonna come back up and sew this one in the ditch, and then continue on, and then this last one here. I like to finish the area that I'm working on completely. So, I would go ahead and fill in the space in between those seams that I just sewed. And the distance between, I'm not really too worried about them being equally spaced. Sometimes I use the edge of the walking foot as a guide, but sometimes I don't. It's really up to you how perfect you want the spacing to be between your straight lines. I'm gonna show how I quilt my free-motion feathers, and I like to think of it as if you were drawing or writing with a pen and not being able to lift up your pen from your paper. So, I'm gonna show on this bright pink feather, I would start here at the bottom of the spine, and I would draw up the whole length of the spine, and then I come down this left side, and then I would go, without lifting of course, back up the right side. And then depending on where I wanted to go next, I might wanna draw another feather up here, or I might wanna come retrace the spine back down to the bottom. And I'm gonna show now on the sewing machine. So, I'm gonna show on this little sampler how I would actually quilt the feather, and I'm gonna use the same fingers as my mom did, these little rubber glove fingers to hold the fabric steady. And very similar free-motion quilting style to my mom's, and I'm gonna show you my more modern feather. So, the first thing that I do is I pull up my bobbin thread, and I'm going to start my row here, and I can actually clip my threads, and I'm just gonna keep going up the spine. And so, I just kind of go freeform, and I pause, and then I can come back down. And again, I've drawn so many of these feathers that I kind of have this down. It might take you, if you wanted to do my style of feather, it might take you some practice. (sewing machine running) And then I can pause here, and I can either retrace back down the spine, which is what I'm gonna do because I wanna make kind of a group of feathers. And then, I can actually come over here, and I'm gonna make a smaller feather over here. (sewing machine running) And you can see how there's a lot of freedom with that to make sort of your feathers however you want them to be. So, with these feathers, you can really play around with how many feathers you want, and sometimes you can do them in a chain. You can

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make a bunch of feathers, almost like a bouquet of flowers. And on the quilt top that I did, I also did some writing, and that's another cool thing with free-motion quilting. It's almost like writing with cursive writing, but you have to remember that you can't pick up your pencil when you're writing, so you just have to keep that in mind. For more information on finishing and binding your quilt, you should check out my mom's quilt finishing class. I find it to be extremely useful. In fact, more useful than actually calling her on the telephone. I watch her quilt finishing class. - It can show you how we put the binding on and how we always label our quilts. We like to name our quilts, put a date on it, and just document your work. It's very, very important to do that. Ashley and I hope that you have enjoyed our class. We have had so much fun working on our quilts together and seeing the differences in how we approach quilting from modern quilting to more traditional quilts. It's been really fun to work together with Ashley. - And even if you're not collaborating with your mother, but with a friend or likewise, it's a really fun way to collaborate trying out different quilt styles. - Yay! (laughs) I have to say that when I first, like when Ashley took the picture of the feathers, I was like, I would never have thought of that interpretation, and I thought it was so cool. I loved it. You know, because we're so focused on the traditional feather. I mean this is something that you see, and I wrote a book on it, and so, when she showed me that, it's like, "These are my feathers," it's like wow! That's so cool! - When I think of a feather, I think of my feather. I don't necessarily think of this sort of more traditional quilt feather, so we-- - And I mean I think that I totally, even though this is very different than how I would approach quilting, I'm actually gonna try a little bit more of the straight lines and that type of interpretation on some of my quilts. But I'll never go away from these traditional feathers 'cause they're my favorite thing ever. - And I'm gonna continue using my feathers. (upbeat music)

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