

A Fine **Finish**

Four Fabulous Ways to Finish Your Quilt

Instructions,
Inspiration,
and **Ideas** from
Handi Quilter
Educators

PLUS

Free quilt pattern
and instructions

LEARN HOW TO:

- Quilt with Feathering, Pebbling, and Crosshatching
- Stitch in the ditch
- Work with rulers



When a finely finished quilt arrives at Fons & Porter, you'll often find us gathered around it, marveling at how the quilting elevates the design to another level.

We teamed up with four studio educators from Handi Quilter to showcase that transformational step. We provided each educator with a section of the *Rouge Roundabout* to quilt, and asked them to share their creative decision-making process. What elements did they consider when approaching the quilt design? How did the piecing influence their choices?

The end results were featured in our May/June 2016 issue of *Love of Quilting*. We were so pleased with the outcome, we wanted to give the feature more space, and add tips and tutorials to give you more information.

Check out the *Rouge Roundabout* pattern, and then read on to find out what the Handi Quilter educators have to say. At the end of this eBooklet, we've included information from Handi Quilter on feathers, rulers, stitching in the ditch... All kinds of wonderful advice to get you started quilting!

~The Editors at Fons & Porter

PROJECT: ROUGE ROUNDABOUT	3
SEW EASY: PIECING CURVES.....	8
KERRI RAWLINS—EDGE-TO-EDGE QUILTING	9
MARIE ELDREDGE—OVER THE TOP DESIGN.....	10
VICKI HOTH—A TRADITIONAL APPROACH	11
CHERYL DUNCAN—SOMEWHAT CUSTOM.....	12
HOW TO QUILT WITH RULERS.....	13
HOW TO STITCH IN THE DITCH	15
HOW TO QUILT WITH CROSSHATCHING	16
HOW TO QUILT WITH PEBBLING	17
HOW TO QUILT FEATHERS	18



Rouge Roundabout

This beautiful quilt is the perfect choice for showcasing all that you can do with quilting! The full pattern is here, along with the techniques you'll need to make curved piecing a breeze.

quilt by **TONY JACOBSON** machine quilted by **PENNY BARNES**



Finished Size: 72" × 90"
Finished Blocks: 80 (9") blocks

MATERIALS

3¼ yards cream print
 2¼ yards beige print
 ¾ yard dark red print
 ¾ yard dark tan print
 ¾ yard each of 7 prints in light red and tan
 ¾ yard each of 5 dark red prints
 1½ yards medium red print
 1 yard light tan print
 Fons & Porter Seven-Blade Buggy Wheel Template Set or template material
 5½ yards backing fabric
 Queen-size quilt batting

NOTE: Fabrics in the quilt shown are from the La Vie En Rouge collection by Timeless Treasures.

CUTTING

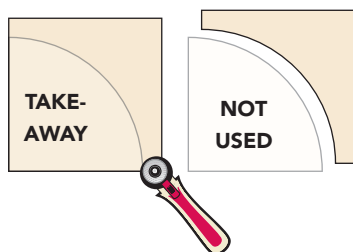
Measurements include ¼" seam allowances. If not using the Fons & Porter Seven-Blade Buggy Wheel Template Set, make templates from patterns on page 7.

FROM CREAM PRINT, CUT:

- 12 (9½"-wide) strips. From strips, cut 48 (9½") squares. Place Take-Away Template on each square, aligning straight edges; cut along curved edge as shown in *Background Cutting Diagrams*.

FROM BEIGE PRINT, CUT:

- 8 (9½"-wide) strips. From strips, cut 32 (9½") squares. Place Take-Away Template on each square, aligning straight edges; cut along curved edge as shown in as shown in *Background Cutting Diagrams*.



Background Cutting Diagrams

FROM DARK RED PRINT, CUT:

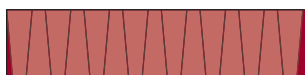
- 52 Quarter Circles.

FROM DARK TAN PRINT, CUT:

- 28 Quarter Circles.

FROM ASSORTED LIGHT RED AND TAN PRINTS, CUT A TOTAL OF:

- 13 (4⅝"-wide) strips. From strips, cut 284 Wedges (*Wedge Cutting Diagram*).



Wedge Cutting Diagram

FROM ASSORTED DARK RED PRINTS, CUT A TOTAL OF:

- 9 (4⅝"-wide) strips. From strips, cut 196 Wedges (*Wedge Cutting Diagram*).

FROM MEDIUM RED PRINT, CUT:

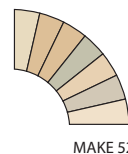
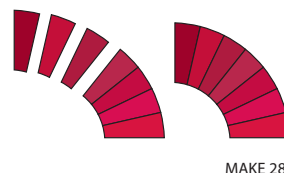
- 2 (4⅝"-wide) strips. From strips, cut 40 Wedges (*Wedge Cutting Diagram*).
- 6 (4½"-wide) strips. From strips, cut 48 (4½") squares.

FROM LIGHT TAN PRINT, CUT:

- 2 (4⅝"-wide) strips. From strips, cut 40 Wedges (*Wedge Cutting Diagram*).
- 9 (2¼"-wide) strips for binding.

BLOCK ASSEMBLY

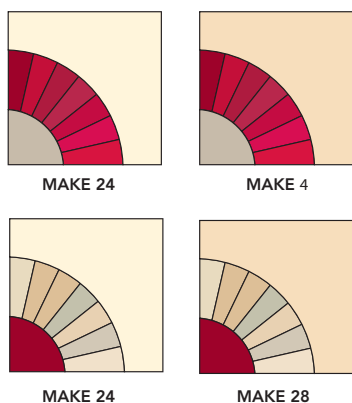
1. Lay out 7 assorted dark red print Wedges as shown in *Fan Unit Diagrams*. Join to complete 1 dark Fan Unit. Make 28 dark Fan Units.



Fan Unit Diagrams

2. In the same manner, make 52 light Fan Units using 7 assorted light and medium red prints and light tan prints in each.

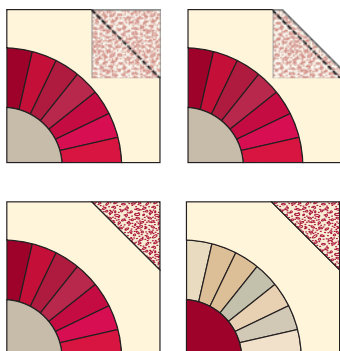
- 3.** Lay out 1 dark Fan Unit, 1 dark tan print Quarter Circle, and 1 cream print background piece as shown in *Block Diagrams*. Referring to *Sew Easy: Piecing Curves* on page 8, join to complete 1 cream Fan Block. Make 24 cream Fan blocks.



Block Diagrams

- 4.** In the same manner, make 24 cream Fan blocks using 1 light Fan Unit, 1 dark red Quarter Circle, and 1 cream print background piece in each.
- 5.** Make 28 beige Fan blocks using 1 light Fan Unit, 1 dark red Quarter Circle, and 1 beige print background piece in each.
- 6.** Make 4 beige Fan blocks using 1 dark Fan Unit, 1 dark tan Quarter Circle, and 1 beige print background piece in each.
- 7.** Referring to *Diagonal Seams Diagrams*, place 1 medium red square on 1 cream block, right sides facing. Stitch diagonally from corner to corner as shown

Trim $\frac{1}{4}$ " beyond stitching; press open to reveal triangle. Repeat for remaining cream blocks.



Diagonal Seams Diagrams

QUILT ASSEMBLY

1. Lay out blocks as shown in *Quilt Top Assembly Diagram* on page 6.
2. Join into rows; join rows to complete quilt top.

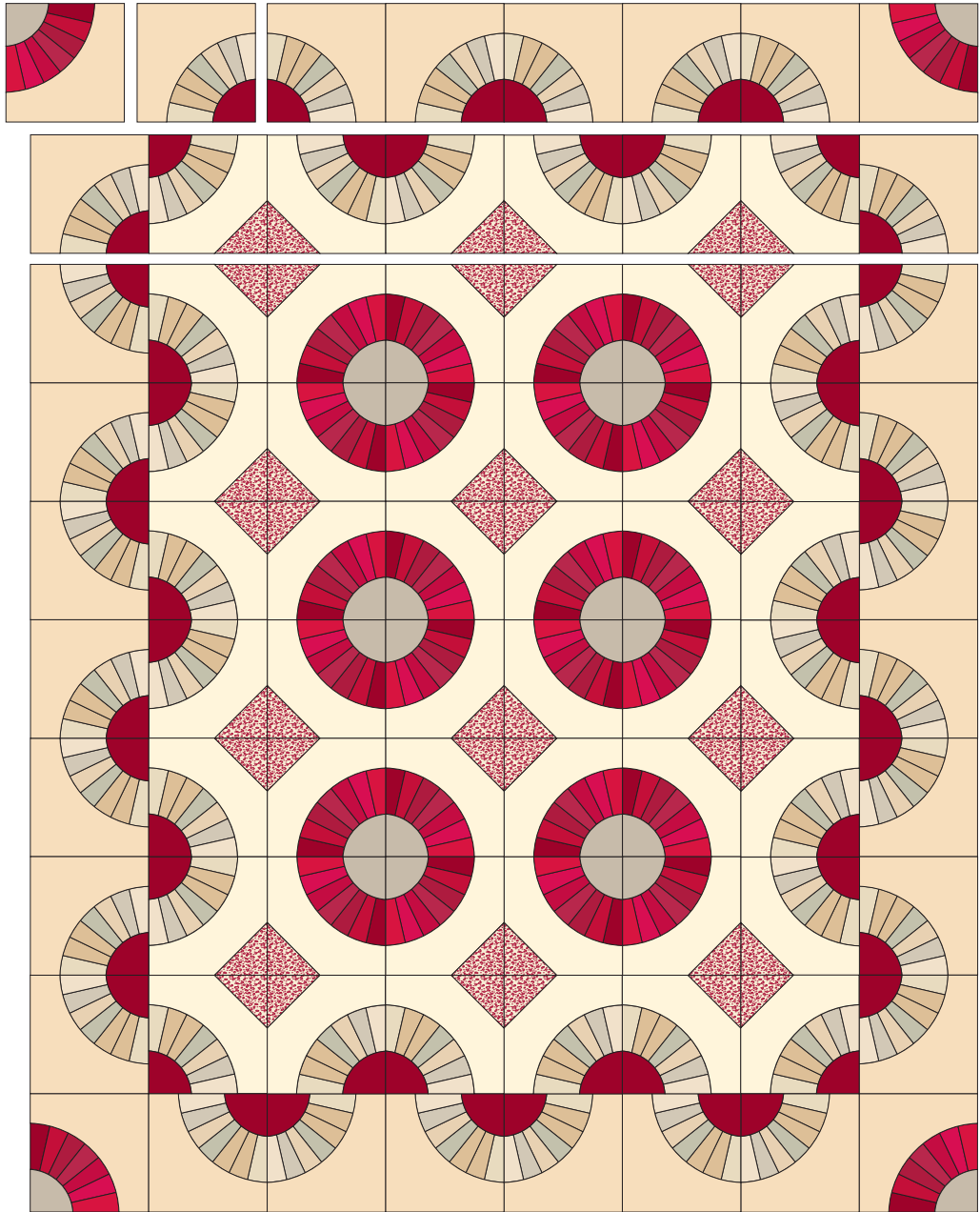
FINISHING

1. Divide backing into 2 ($2\frac{3}{4}$ -yard) lengths. Cut 1 piece in half lengthwise to make 2 narrow panels. Join 1 narrow panel to each side of wider panel; press seam allowances toward narrow panels.
2. Layer backing, batting, and quilt top; baste. Quilt as desired.
3. Join $2\frac{1}{4}$ "-wide light tan print strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt.

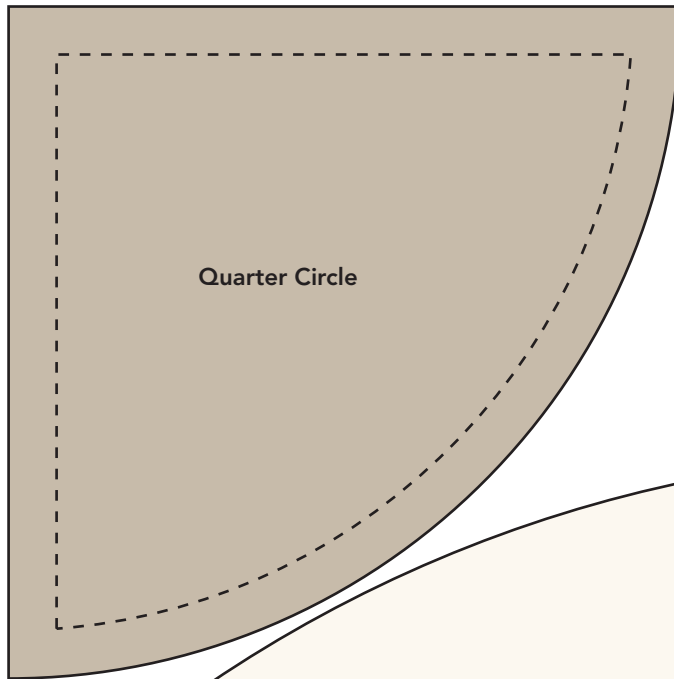
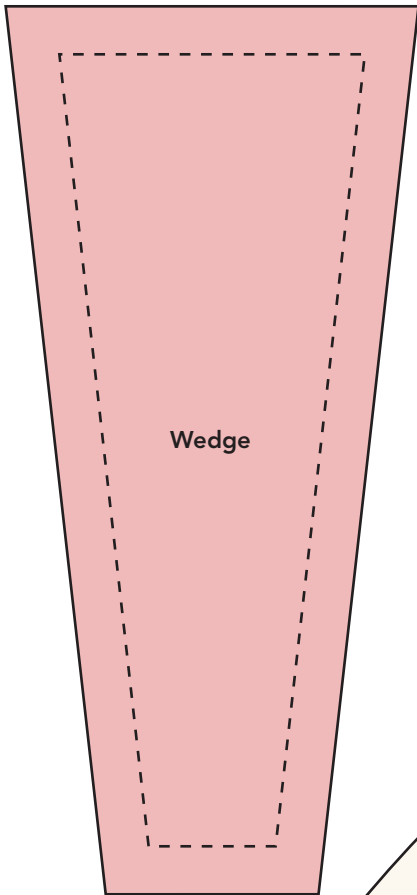


TONY JACOBSON

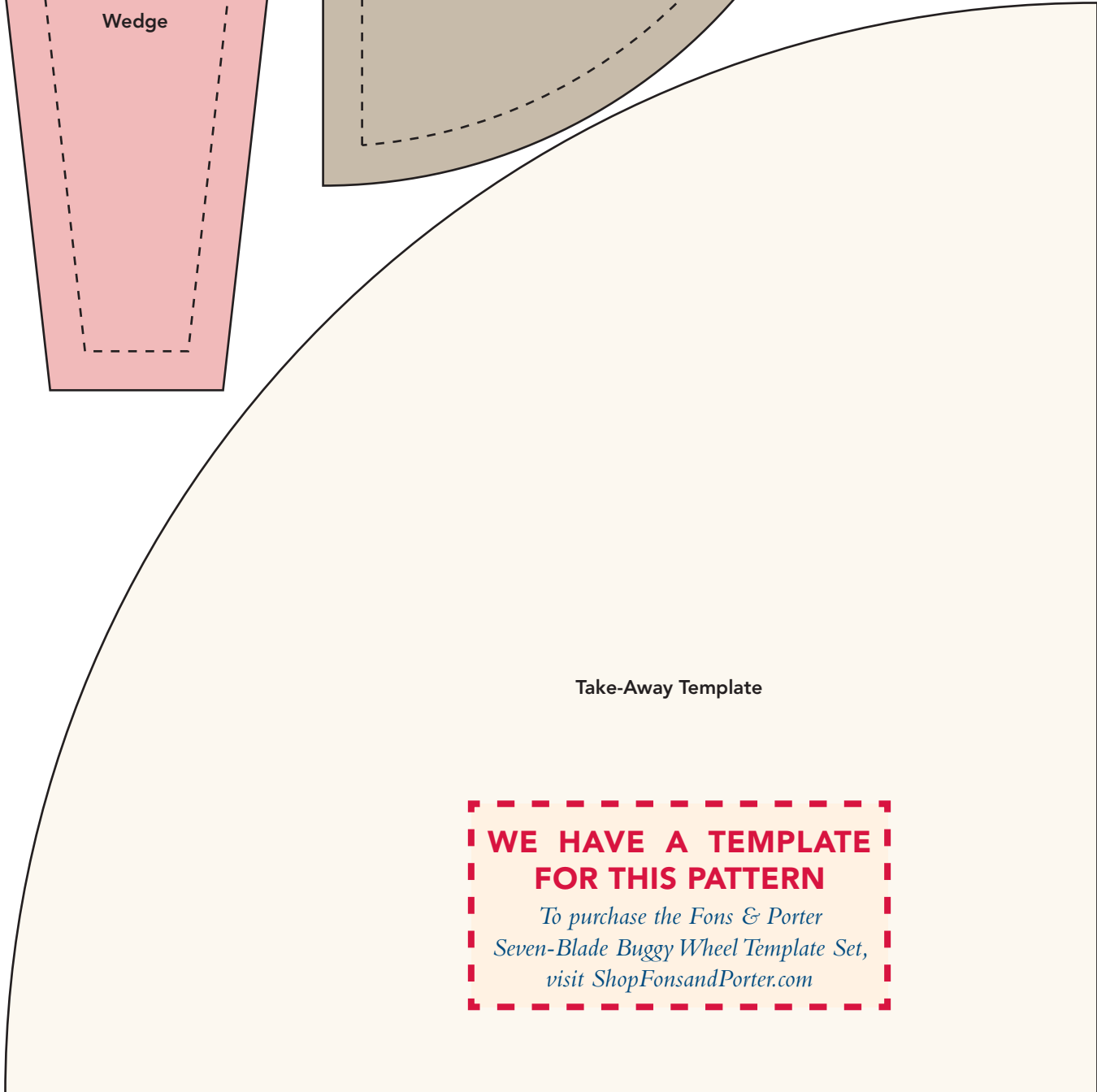
Tony Jacobson has many interests—historic architecture, gardening, auctions, and, of course, quilting. He shares his home in Winterset, Iowa, with his wife, Jeanne, two Old English Sheepdogs, Howie and Molly, and one cat, Barnaby.



Quilt Top Assembly Diagram



When printing out at 100% scale, this square should measure 1" x 1".

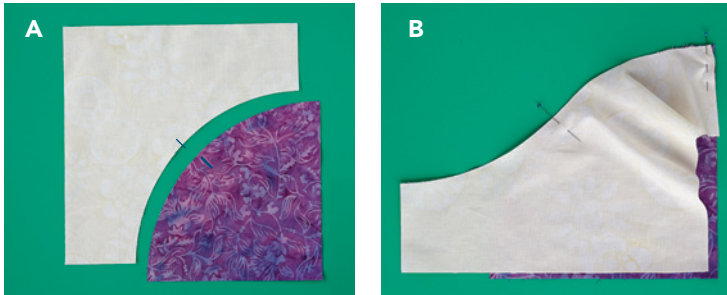


WE HAVE A TEMPLATE FOR THIS PATTERN
To purchase the Fons & Porter Seven-Blade Buggy Wheel Template Set, visit ShopFonsandPorter.com



Piecing Curves

Follow these instructions to piece perfect curves for *Rouge Roundabout*.



1. Mark center of curve on both pieces by folding in half and creasing or by making a small clip (*Photo A*).
2. Working with background piece on top, pin at curve centers, taking a small bite with the pin. Pin at end of seam, taking a deep bite with the pin (*Photo B*).
3. Align pieces at beginning of seam. Stitch to middle of curve. Use your fingertips, a stiletto, or a wooden skewer to help keep curved edges aligned as you sew (*Photo C*).
4. Leaving needle in fabric, raise presser foot. Adjust top fabric away from you toward the area you have already sewn (*Photo D*).
5. Align curved edges for second half of seam and stitch to about 1" from end of seam. Stop again and adjust top fabric so ending edges are also aligned. Stitch to end.
6. Gently press seam allowance toward background piece (*Photo E*).



KERRI RAWLINS—EDGE-TO-EDGE QUILTING

For my section, I chose to use a digital overall feather design and quilt it edge to edge. Many quilters want to custom quilt their quilts, but a new quilter can take a beautifully pieced quilt like this and, with the right edge-to-edge design, create a beautifully quilted quilt. The piecing can stand on its own and the quilting will simply add to the masterpiece.



MARIE ELDREDGE—OVER THE TOP DESIGN

To accent the angles in this quilt, I used rulers and straight-line quilting. I divided the space using lines in two different ways, alternating two designs in the outer border, and another two designs inside the border. One outer block of quilting has a straight-line piano key effect with a mitered corner, and its companion design has circles between the lines. One of the inside blocks of quilting has lots of small squares, and its companion is divided by lines, with circles and curls in the center.



In the wedges of the Dresden Plate, I quilted a line angled toward the center. This line adds more stitching to balance the density of the quilting and also draws attention to the area.

When stitching the red fabrics, I changed to red thread, which blends in to give texture. Cream would have made too bold a statement. Some of the curved red pieces in this section are not truly round, but I loved the color and wanted those areas to look amazing, so I disguised the imperfections by creating a perfect circle in the center using a ruler. I rounded out the design by stitching feathers that extend to the outside of the circle.



VICKI HOTH—A TRADITIONAL APPROACH

I took a very traditional approach in my section of the quilt.

I started by using monofilament thread to stitch in the ditch to define the piecing. This also stabilized the quilt so that I could work with different areas and not have tucks in the back. Once the quilt was stabilized, I was able to switch thread colors, using three different ones throughout the quilt.

I machine-stitched the wedges one quarter inch in from the edge of each wedge. Using a half-inch foot, I then quilted a channel around the curves of the circle plates and then the squares. These channels would serve as a frame for the circle plates, as well as the fill design so the feathers would be more defined. I then used a digitized design for the inner circles and square blocks.

I quilted free-motion feathers around the circled plates and then filled in the space between the feathers with various sizes of pebbles.



CHERYL DUNCAN—SOMEWHAT CUSTOM

I actually chose to ignore the wedges, and used a digital circle design over the wedges and center circles. It's an amazing design that is able to take center stage of this block.

I stitched an echoed diamond shape between the circles and filled it with a digital curly design. This left a trapezoid shape that I filled in with a feather design around the circle wedge piecing. I quilted a curved crosshatch design in the on-point square.

To fill the outside sections of the Dresden Plate, I chose a design from Wasatch Quilting Designs that was created specifically for Dresden Plate patterns.

All of these designs complement each other, filling the spaces with motifs that are similar in design.



HOW TO QUILT WITH RULERS

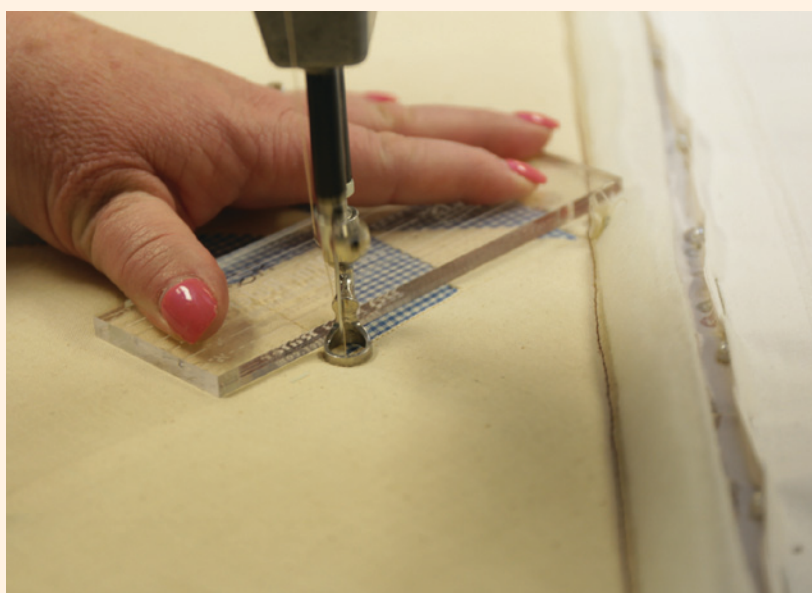
Rulers are great for almost all quilts and for all quilters, from beginner to advanced. Using rulers is not fast; it is accurate. They are guides to make straight lines straight and curved lines curved. Beginners should learn to trust them as a tool for great quilting. Advanced quilters have learned to rely on them, and most have acquired a variety of rulers and templates in all sizes and shapes.

Choosing the best ruler for your design comes with experience. Everyone has a favorite, which usually feels comfortable and reliable. Part of the reliability comes from successful results. But it's best not to get too attached to just one ruler. There are times when one choice might be better than another.

Using rulers successfully begins with a ruler base on your machine. This base provides a place for the ruler to balance—it's a table that supports the whole ruler. When you quilt, keep the ruler flat on the base (which will keep it secure and help eliminate being struck by the needle). Press the ruler down against the base and up against the hopping foot with one hand, and press the hopping foot against the ruler with the handlebars using your other hand. Remember, the ruler is a guide, so only use the amount of pressure necessary to keep the ruler from slipping as you stitch. Don't use so much pressure that the machine can't move.



A ruler base provides the support needed to use rulers



Press the ruler down onto the base and up against the hopping foot

TIPS

Here are a few tips to keep in mind when using rulers.

- Don't reach: Quilt only where your hand can securely grasp the ruler. If you feel like you're losing control, stop and reposition the ruler.
- Your stitched line will be approximately ¼" away from the ruler's edge. Keep this in mind when you place your ruler.
- Blink and breathe: Ruler work can be tedious. Stand up straight to relax your back, blink and breathe.

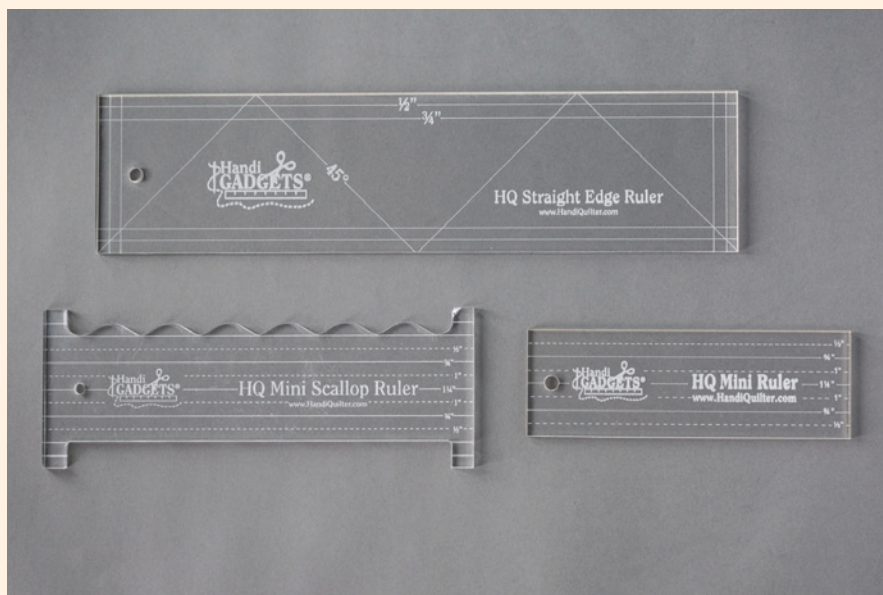
HOW TO QUILT WITH RULERS, CONTINUED

Think of it as applying three-point pressure:

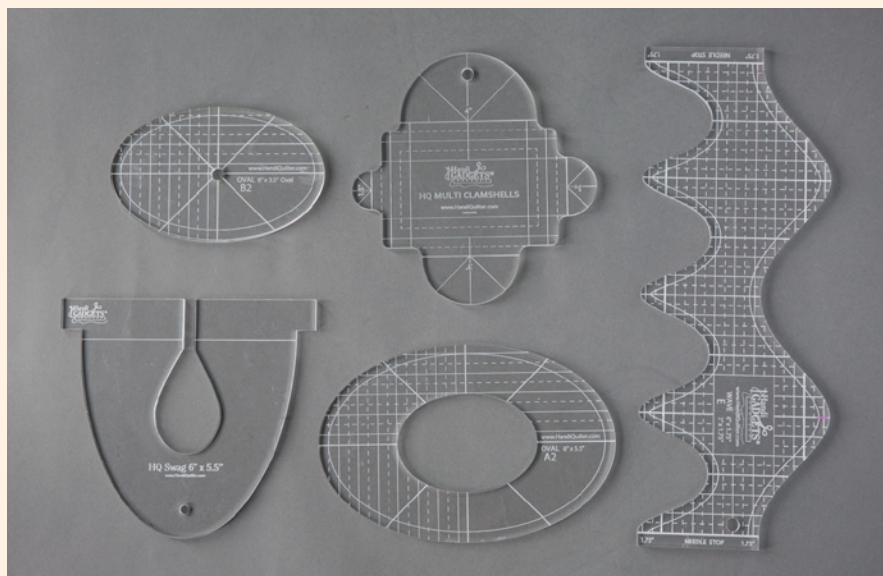
1. Left Hand—Press the ruler against the hopping foot.
2. Right Hand—Using the handlebars, press the hopping foot against the ruler.
3. Left Hand—Press the ruler against the fabric/ruler base.

Quilting around a curved or appliquéd shape requires a ruler or template with the same arc to it, or at least similar enough to keep your stitching line accurate. Some quilters prefer to use a curved ruler as a guide. Other quilters can use a straight ruler as a guide or to steady the foot while going around a curve or appliqué.

Rulers can give ideas for quilting designs. There are swag rulers, clamshell rulers, line rulers, ovals, and arcs of all sizes. There are rulers for hearts, diamonds, chevrons, rope patterns, waves, feather veins, leaves, teardrops, and all sizes of circles. Don't be afraid to use a ruler to create a shape that it wasn't intended for, or to break up and define sections of a quilt top. You'll get a great result... straight lines straight and curved lines curved.



Stitch-In-the-Ditch and Straight-Edge Rulers



Curved and Shaped Rulers

For more information on working with rulers or to purchase those shown above, visit: handiquilter.com/hq_rulers

HOW TO STITCH IN THE DITCH

Stitching in the ditch is exactly what it sounds like: sewing in the seam (or ditch) where two fabrics are joined. When done accurately, stitching in the ditch is invisible on the top of the quilt. Beginning quilters often stitch in the ditch to finish quilts, and more advanced quilters stitch in the ditch to define and stabilize areas of the quilt prior to more in-depth quilting.

When stitching in the ditch, stitch on the low side of the seam so the stitches will sink into the quilt. If you are using a sewing machine with a walking foot, allow your feed dogs to do the work for you. Use your hands to guide the quilt sandwich through your machine, slightly pulling apart the fabrics as you go, allowing your stitches to sink in.

If using a longarm sewing machine, use a straight ruler to help keep your stitching straight and your hopping foot steady as you are stitching. When stitching around a curved area you can use either a straight ruler or a curved ruler.

It may be helpful to use clear thread such as a monofilament or nylon thread so the stitching blends in with your fabric. You can also use a thread color that blends in with your quilt. It is also helpful to use a smaller stitch length such as 12 SPI (stitches per inch).

Stitching in the ditch is a slow process because you want each stitch to land in the ditch. So slow down, relax and have fun defining each area on your quilt.



HOW TO QUILT WITH CROSSHATCHING

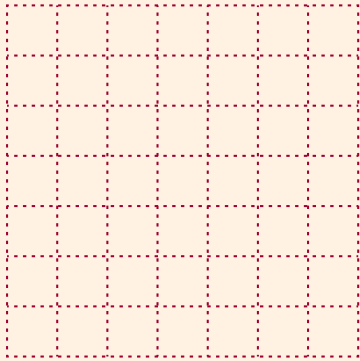
Crosshatching is used as an all-over quilt design for a modern look, a background fill for appliqué, or for highlighting specific areas of a quilt. It can be straight, on the diagonal, or curved.

When using crosshatching in a quilt, think about how you want the finished area to look. It's helpful to lay out the crosshatching before beginning to stitch. Rather than marking the entire quilt or area, though, you can simply mark the edges of the area you're working in to have a guide.

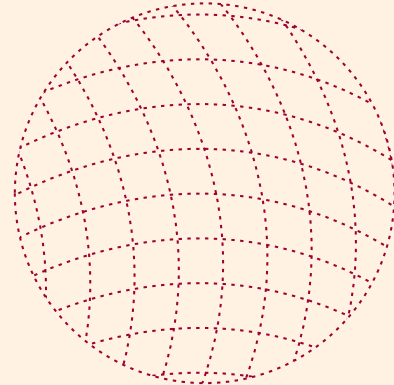
If you want straight-line crosshatching, use a straight ruler to keep your stitching straight. If you want curved crosshatching, use a curved ruler.

When stitching diagonal crosshatching across the entire width of your quilt, start on the left-hand side of your quilt, stitching in a continuous line, and traveling up and down in a “W” or zigzag pattern. When you reach the opposite side of your quilt, cut your thread and begin again on the left-hand side of the quilt. Repeat the process until all lines are stitched.

If you are crosshatching a small area within the quilt, stitch the longest line possible first. Then work your way around the block using your ditch (the line you've already quilted) to travel to the next area. The longer your stitching line, the stronger it is—avoid stopping and starting as much as possible.



Straight Crosshatching



Curved Crosshatching



Crosshatching around Appliqué



Diagonal Crosshatching

HOW TO QUILT WITH PEBBLING

Pebbling is a popular, although time-consuming, quilting motif because of its versatility. Pebbling can be used to fill in areas of a quilt, fill in open areas around other quilting designs, and even as an allover pattern.

When pebbling over small areas around appliqué, machine embroidery, or other quilting elements, pebbling makes the design stand out on the surface of your quilt and draws attention to whatever you stitch it around. You can also add a small area of pebbles to fill awkward spaces that the main design doesn't fill, such as the centers of flowers. Pebbling can also be used to define feathers, to fill a spine, and as a total background fill.

To create pebbles, start by stitching a circle or oval. Then, starting where your first circle ended, stitch

another circle such as a figure 8. Continue around that circle to get to a place where you can start a third one. Try to make the third circle touch both the other circles.

If you need to start another circle, don't be afraid to overstretch in order to travel to the starting point for your next circle. Your pebbles can be all the same size or alternate among small, medium and larger circles.

You can add other elements with your pebbles such as swirls, curls in the pebbles, or echoed hooks.

Pebbles can be oval or round; or you can even make them square to create the look of a scenic cobblestone pathway.



THREAD TIP

Try using fine thread such as 60, 80, or 100 weight to give texture without a lot of thread buildup around your designs. The smaller the pebbles, the finer the thread you should use.



HOW TO QUILT FEATHERS

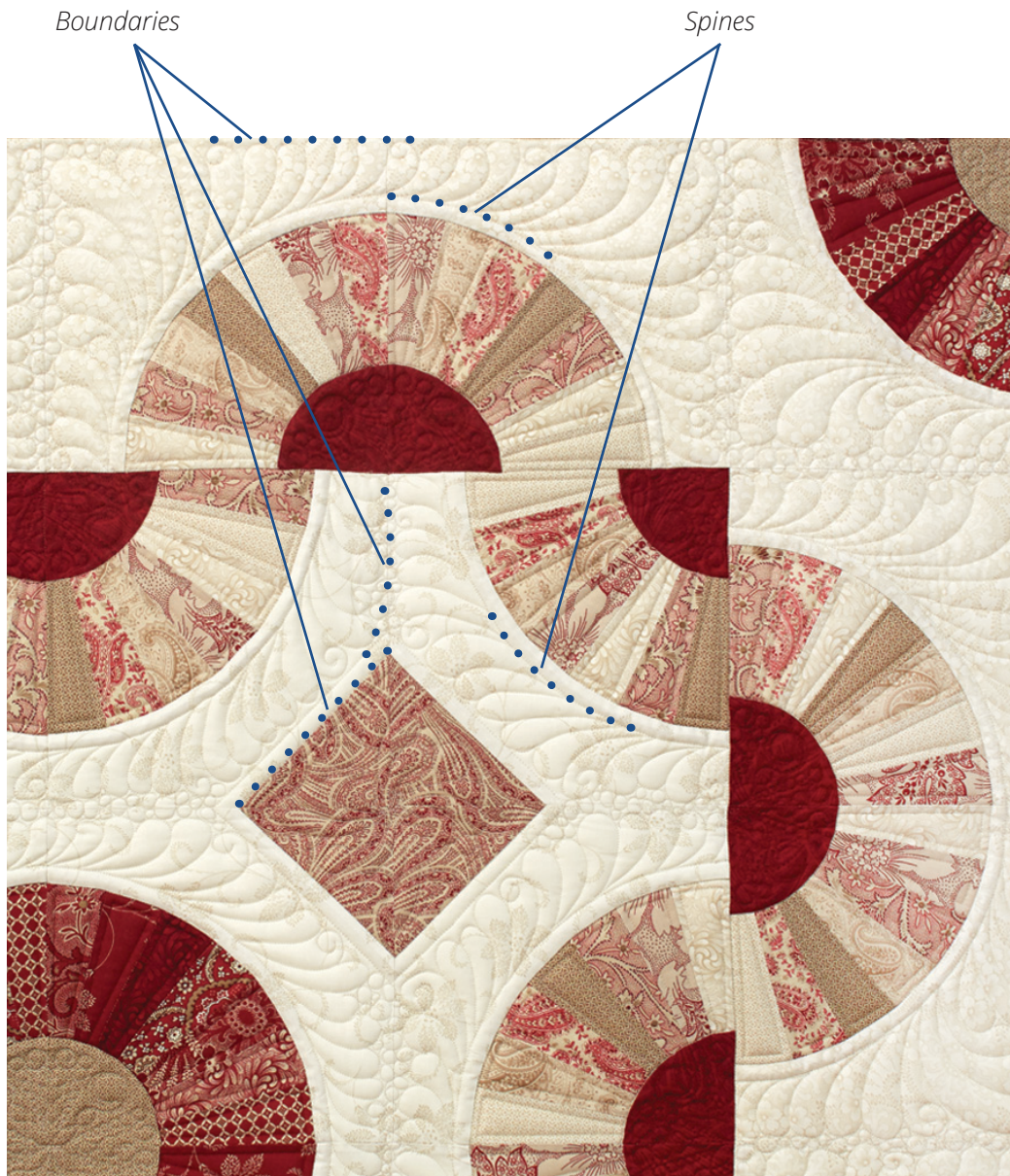
Feathers consist of three different components: the feather, the spine and the boundary.

Let's start with the last of those three components: the boundaries. The boundaries define the space in which you can work. The boundaries on the version below are the square pieced blocks between the Dresden Plates and the feathers from each of the other Dresden Plates. The outside edges are also boundaries you can work with.

This helps to determine how long and flowing the feathers can be.

The second component of quilting feathers is a spine, or guideline, for attaching the feathers. On this quilt, we used the curved piecing as the spine, and only stitched feathers on one side of the spine.

The main component is the feather. The feather itself begins with a basic shape, which can be (ctd.)



HOW TO QUILT FEATHERS, CONTINUED

referred to as a plume. Some quilters visualize the plume as a half-heart, others as a teardrop or a paisley shape. Some quilters choose to quilt their plumes short and round, while others create long, flowing feathers. For variety, add elements to the design—veins inside the plume, curls at the top of the plume, or echoing around the plume.

To start your feather, practice drawing the plumes as a stand-alone unit. Draw them in all directions and in all sizes. Draw long flowing feathers and short round ones.

When you feel comfortable with making the shape, you can start thinking about how the plumes will interact with the spines to make the feather. There are two basic approaches.

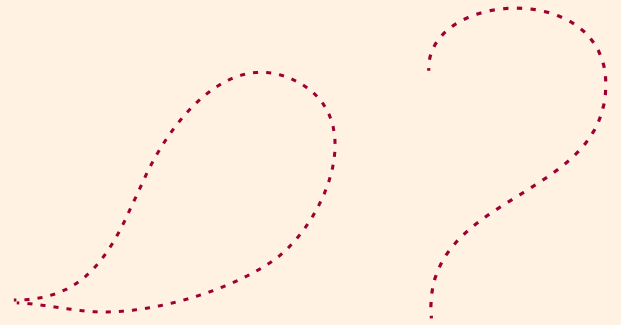
The first is to stitch the spine, and then create individual feathers up one side of the spine. Your feathers can touch the spine or be slightly away from it.

From there, you can stitch plumes down the other side of the spine (“top” to “bottom”), or stitch back down the spine and work back up the spines with plumes (“bottom” to “top”).

Another method is commonly referred to as “bump-bump” feathers or formal feathers. In this method, you quilt the spine, create the first plume, go back to the spine, retrace the spine for a bit before hooking away to create the next plume, then stitching back across the top of that second plume. Now hook over, then stitch a plume back to the spine. This method actually has you stitching two plumes before you arrive at the spine again.

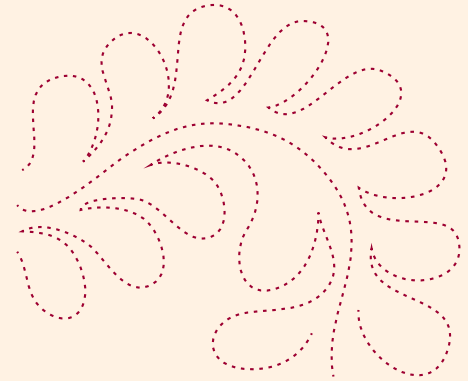
To stitch the other side of the feather, return to the base of the spine, where you started the first side and repeat the process. ~

For more information about our products, store locations, educational opportunities and our community, please visit HandiQuilter.com today.

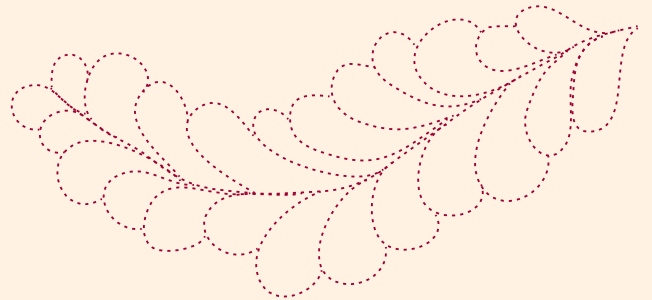


Teardrop or Paisley Shape

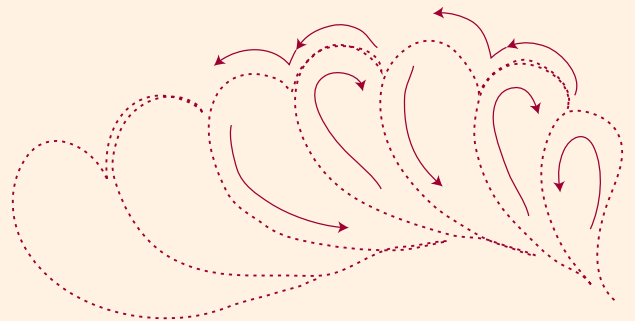
Half-Heart Shape



Plumes Slightly Away from Spine



Plumes Touching Spine



Stitching a Series of Plumes