



Tilda®

# HOMETOWN

Put Down Roots  
Pillows



## Putting Down Roots Pillows

These two pillows are perfect companions to the Putting Down Roots Quilt. We have made two of them – one with a solid peacock background, like the quilt, and the other in country red. The pillows use two of the small flower blocks from the quilt and only need small amounts of fabrics for the appliqué. Approximate amounts are given for the larger pieces in the Materials list. “Scrap” means a piece less than about 7in (18cm) square. If you have made the quilt, you may have some pieces left over. For the quilt instructions see [tildasworld.com](http://tildasworld.com).

Difficulty Rating \*\*\*

### Materials (for both pillows)

- Fabric 1: scrap – Eden rust (100461)
- Fabric 2: scrap – Berrytangle rust (100462)
- Fabric 3: scrap – Friendly Gathering rust (100463)
- Fabric 4: scrap – Elanora rust (100464)
- Fabric 5: scrap – Applegarden rust (100465)
- Fabric 6: scrap – Eden blue (100470)
- Fabric 7: scrap – Applegarden plum (100471)
- Fabric 8: scrap – Eden grape (100473)
- Fabric 9: scrap – Elanora grape (100474)
- Fabric 10: scrap – Friendly Gathering plum (100475)
- Fabric 11: scrap – Eden moss (100476)
- Fabric 12: scrap – Berrytangle sage (100479)
- Fabric 13: scrap – Applegarden pine (100480)
- Fabric 14: scrap – My Neighbourhood blue (110058)
- Fabric 15: scrap – My Neighbourhood mustard (110060)
- Fabric 16: scrap – My Neighbourhood teal (110061)
- Fabric 17: scrap – My Neighbourhood moss (110063)
- Fabric 18: 10in x 5in (25.4cm x 12.7cm) – Chambray Dot burgundy (160053)
- Fabric 19: 10in x 5in (25.4cm x 12.7cm) – Chambray Dot pink (160054)
- Fabric 20: 8in x 5in (20.3cm x 12.7cm) – Solid toffee (120004)
- Fabric 21: 10in x 5in (25.4cm x 12.7cm) – Solid sage green (120020)
- Fabric 22: scrap – Solid rosewood (120034)
- Fabric 23: scrap – Solid terracotta (120035)
- Fabric 24: 8in x 5in (20.3cm x 12.7cm) – Solid dusty teal (120043)
- Fabric 25: scrap – Solid cappuchino (120007)
- Fabric 26: 22in (56cm) square – Solid peacock (120045)
- Fabric 27: 22in (56cm) square – Solid country red (120014)
- Wadding (batting): 22in (56cm) square for each pillow
- Lining fabric (optional) 22in (56cm) square for each pillow
- Fabric for back of pillow: two pieces 21in x 13in (53.3cm x 33cm) for each pillow – Chambray Dot burgundy (160053) for peacock pillow or Chambray Dot pink (160054) for country red pillow
- Binding fabric: 7½in (19cm) x width of fabric for each pillow – My Neighbourhood rust (110059) for peacock pillow or My Neighbourhood blue (110058) for country red pillow
- Freezer paper
- Spray starch and small paintbrush

- Flower stick or cuticle stick (optional)
- Appliqué glue pen (optional)
- Mini-iron for appliqué (optional)
- Tweezers
- Threads for piecing, appliqué and quilting
- Quilter's ruler, rotary cutter and mat
- Four buttons for fastening (optional) – Hometown buttons  $\frac{5}{8}$ in (16mm) diameter (400049)
- Pillow pad to fit cover

### Fabric Notes

If you only want to make one pillow, see **Fig B** for the fabrics to buy for that choice. There is a fabric stack of 10in (25cm) squares available for this Hometown fabric collection, which you may find useful.

### Finished Size (each pillow)

21in (53.3cm) square

### General Notes

- Fabric quantities are based on a usable width of 42in (107cm), unless otherwise stated.
- Measurements are in imperial inches with metric conversions in brackets – use only *one* system throughout (preferably inches).
- Width measurements are generally given first.
- Press all fabrics before cutting.
- Use  $\frac{1}{4}$ in (6mm) seams unless otherwise instructed.
- Read all the instructions through before you start.

### Pillow Layout

1 Each pillow uses one flower block. Each block uses different fabrics, on a different background colour. See **Fig A** for the fabrics used and **Fig B** for the pillow layouts and the fabric positions. Full instructions are given for our method of turned-edge appliqué, but here we give a quick overview of choices for doing this.

### Turned-Edge Appliqué

For our turned-edge appliqué we used a freezer paper and starch method, briefly described here and described in full in the instructions, but there are other ways to turn the seam over. If you have experience of appliqué, you may, of course, feel free to use your own method.

#### *Ways of turning the seam over*

- You could use a freezer paper pattern pressed onto the wrong side of the motif and then paint liquid starch on the seam and press the seam over the edge of the paper using the point of an iron or a mini-iron. Once the whole seam is pressed over, turn the motif to the right side and spray lightly with spray starch and press again.
- You could use a freezer paper pattern pressed onto the wrong side of the motif and then use a glue pen. You can use the glue pen in one of two ways – you can carefully dot glue along the edge, fold the seam over, use starch and remove the paper before appliqué, or you can apply glue along the whole edge (no need for starch) and remove the paper after appliqué.

#### *Removing paper patterns*

We describe two methods of removing the freezer paper when it is no longer required (described in full in the instructions).

- The quickest and easiest method is to remove the paper pattern just *before* you sew the motif to the background, pressing the motif again to ensure the seam is flat before sewing.
- The other method is to leave the paper in place until *after* the motif has been sewn to the background, and then remove the paper from a slit or hole cut in the background fabric behind the appliqué. You may need to use this method if you have used a glue pen.

## Patterns

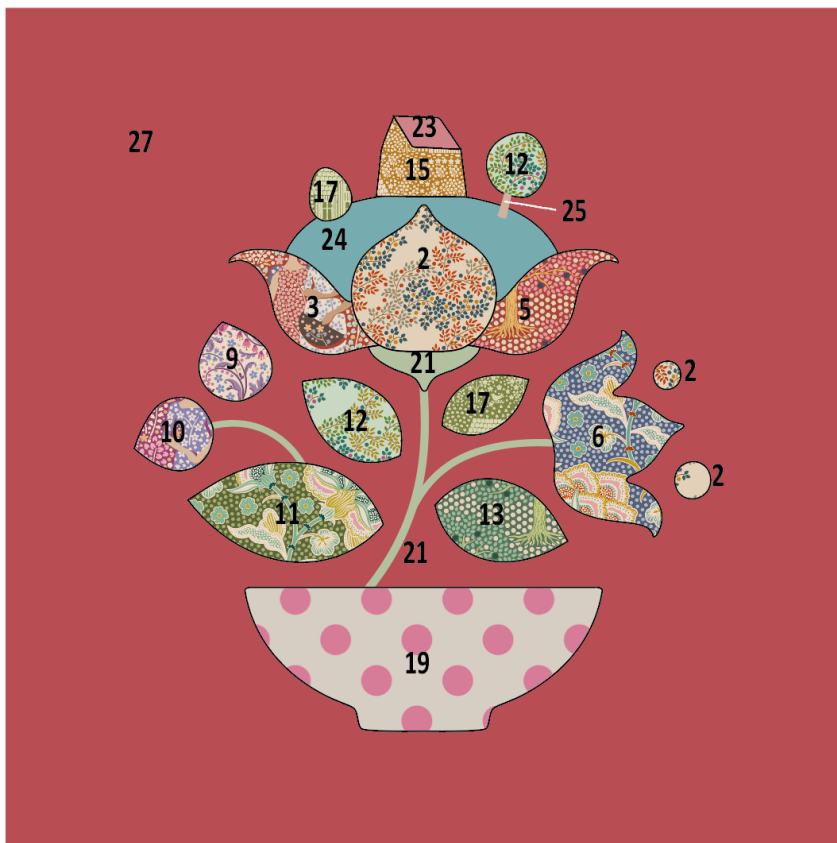
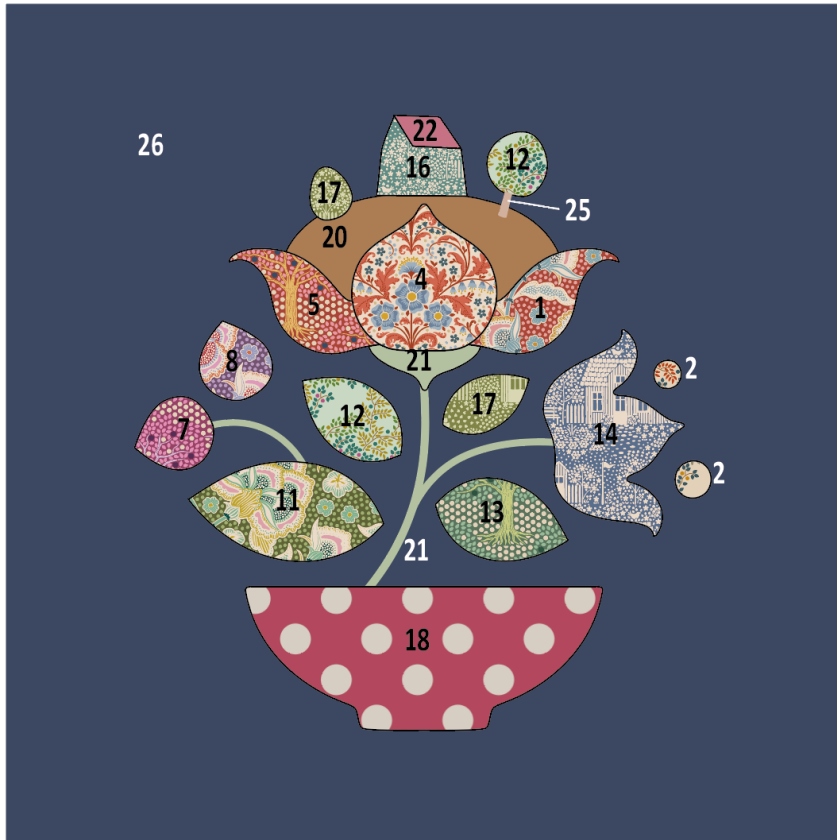
We have given the small flower block patterns full size in two formats – Option A and Option B – and they have been supplied split up so each option can be printed on four A4 sheets of paper. It is recommended that you make a master copy of the whole design (see instructions later).

- In Option A the patterns are all reversed, ready to be used with the freezer paper method, where the paper is fused to the back of the fabrics.
- In Option B the patterns are shown the correct way round, which is useful when you need to see where to position the appliqués on the background fabric.

**Fig A** Fabric swatches



**Fig B** Pillow layouts and fabrics used  
Numbers refer to the fabrics used (see Fig A)



## Cutting Out

**2** The appliqué motifs use only small amounts of fabric and estimates of the total amounts needed are given in the Materials list. The sizes needed are those shown in the full-size Patterns, *plus* a seam allowance. We suggest an allowance of  $\frac{1}{4}$ in– $\frac{3}{8}$ in (6mm–10mm) all round, but if you are experienced with turned-edge appliqué, you could reduce this. The positions of the fabrics are shown in **Fig B**.

**3** For the flower stems, for a single block, cut from Fabric 21 (sage green) two  $\frac{1}{2}$ in x 10in (1.25cm x 25.4cm) strips. (The curves of the stems are fairly gentle, so the strips can be straight-cut rather than bias-cut.) Fold one long edge in by about  $\frac{1}{8}$ in (3mm–4mm) and press. Do the same on the other long side. This can be a bit fiddly, so you could use some spray starch to make the fabric a bit floppy before folding. Alternatively, you could use a glue pen on the wrong side of the strip before folding over and pressing. You should end up with a narrow tube about  $\frac{1}{8}$ in– $\frac{3}{16}$ in (4mm) wide. Prepare the other strip in the same way. Shorter lengths will be cut from these tubes later. The ends can remain raw as they will be tucked under other motifs.

**4** For the little tree trunk, for a single block, cut from Fabric 25 (cappuchino) a strip  $\frac{1}{2}$ in x about 2in (1.25cm x 5.1cm). Prepare this strip in the same way as the flower stems. If you want one end of the tree trunk to be on top of the flower (rather than underneath), then turn under a tiny seam allowance at one end before making the tube.

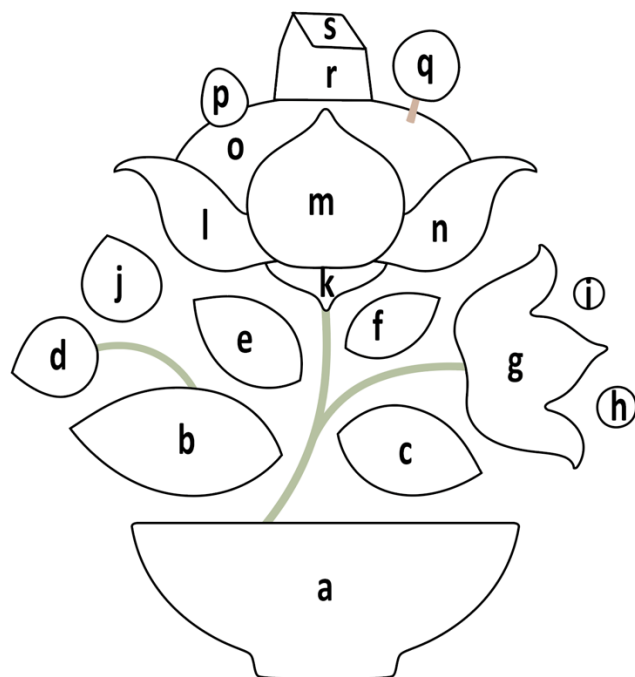
**5** For the block backgrounds, from Fabric 26 (peacock) or Fabric 27 (country red), cut a piece at least 22in (56cm) square. This cut size is slightly larger than needed, to allow for trimming any frayed or rough edges when the appliqué is complete. (Note that the size of the background fabric for the unfinished pillow block is slightly larger than the same block for the quilt.)

**6** For a single pillow, cut the binding fabric into three strips  $2\frac{1}{2}$ in (6.4cm) x width of fabric. Sew them together end to end and press seams open. Press in half along the length, wrong sides together.

## Making a Master Pattern

**7** Creating a master pattern will help you position all the prepared appliqués. Print out the Option B pattern sheets (Pages 1 to 4 for a small flower block). These Option B patterns are the correct way round. Glue the sheets together so that the red lines meet, trimming paper as needed so the lines join accurately. The blue dotted lines indicate the middle of the design, vertically and horizontally. There are many pieces in each of the flower blocks and frequent fabric changes, so you will find it helpful to label the different pattern pieces. Identifying the appliqués in this way will make them easier to find later when you come to sew them to the background (see **Fig C**).

**Fig C** Labelling the pattern pieces



### Sewing Turned-Edge Appliqué

**8** For this type of appliqué, where each motif is prepared with a turned-under hem, we have used the following freezer paper method. The patterns are provided *reversed* in Option A and are used to cut an actual-size shape from freezer paper. An iron is used to stick the glossy side of the freezer paper to the wrong side of a piece of fabric. The fabric shape is then cut out with a seam allowance. The freezer paper pattern is very useful, as it provides an edge over which the fabric can be folded. The paper is also easy to remove later, and we describe two ways of doing this.

**9** To use this freezer paper method, print the Option A (reversed) patterns sheets and join them together to make a master pattern, as you did before. This master will show the motifs in reverse. Place freezer paper onto a pattern page, glossy side down and trace the shapes onto the matt side of the paper. Mark the dotted lines too, as these show how a piece is placed beneath another piece and where a seam does *not* have to be turned under. Repeat until all the shapes have been copied onto freezer paper. Label each piece, as in **Fig C**, and then cut out the pieces on the drawn line.

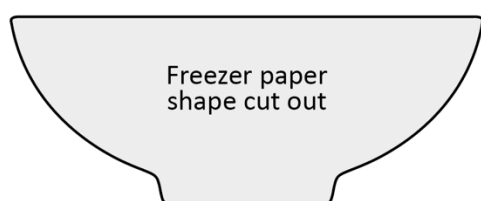
**10** Referring to **Fig B** to choose the correct fabric, iron the glossy side of the freezer paper shape onto the wrong side of the fabric until it attaches. Some of the Hometown fabrics are directional, so keep in mind which way you want the pattern to point and how you want the piece to look on the finished appliqué. Cut out the shape from your fabric making sure to allow for an approximate  $\frac{1}{4}$ in– $\frac{3}{8}$ in (6mm–10mm) seam allowance around the edge of the paper. There is no need for seam allowance on edges that will be overlapped – just ensure there is enough of an edge left to tuck under the other pieces. **Fig D** shows the basic process of preparing an appliqué motif. **Fig E** shows the process again in more detail, which should be helpful if you are new to this technique.

**11** Make small snips about  $\frac{1}{8}$ in (3mm) into the seam allowance in places where there are tight curves or corners. Now begin to fold the seam allowance over the edge of the freezer

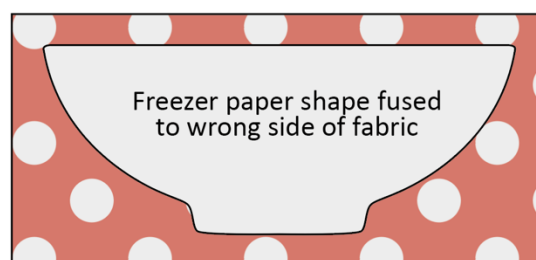
paper, following curves neatly, and use just the tip of the iron to press it into place. This folded-edge process is easier if you have appliqué tool for holding the folded edges, or you could use the pointy end of a wooden flower stick (as shown in **Fig D 5**). A mini-iron for appliqué may also be useful. Painting on liquid starch makes the seam a little floppy and easier to turn over. The starch also forms a nice, crisp edge once pressed. Simply spray some starch into the lid of the aerosol can and use a small paintbrush to paint the liquid onto the seam allowance. Once all edges are folded in, press the piece again from the right side. Label the shape by writing on the freezer paper. Use this technique to prepare all the shapes needed for the design.

**Fig D** Basic process for preparing a motif

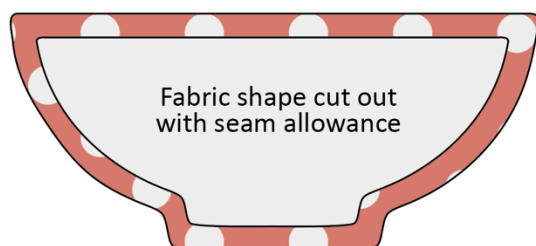
**1**



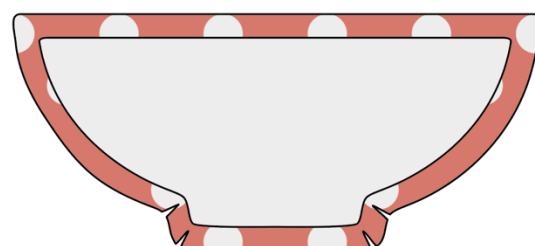
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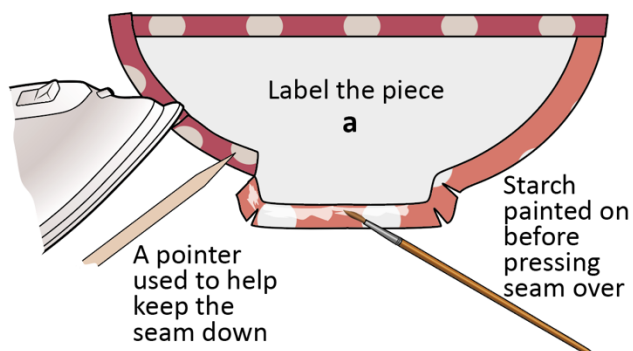
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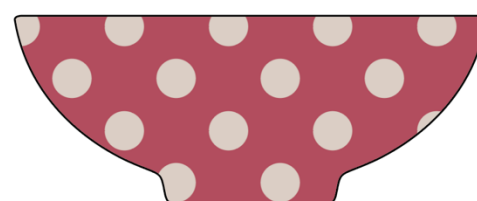
**4**



**5**

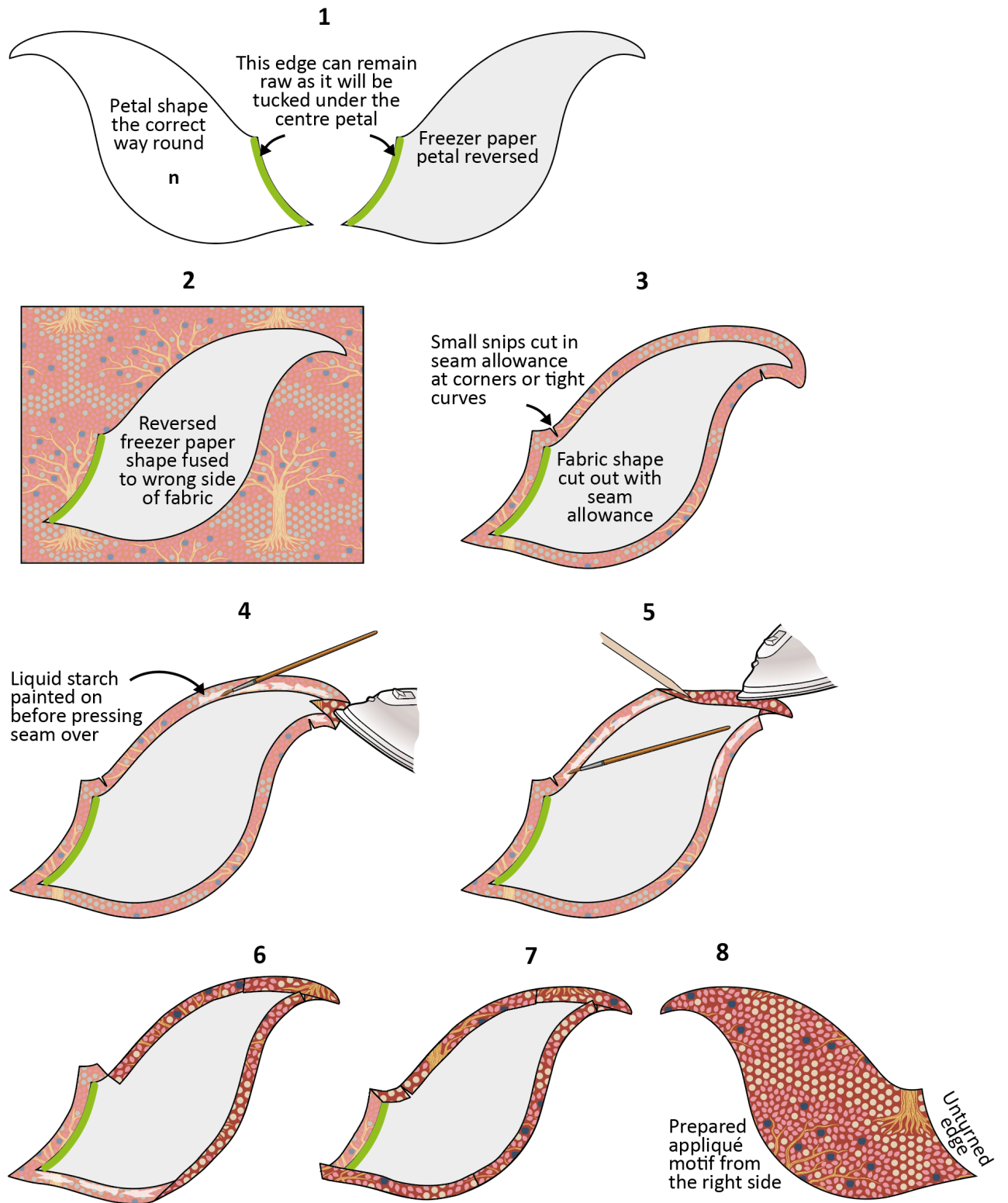


**6**





**Fig E** Preparing a reversed appliqué motif



## Removing the Freezer Paper

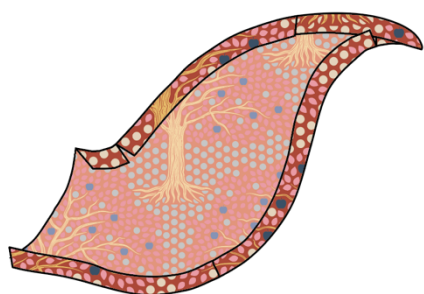
**12** When the appliqués have been prepared you have two options for removing the freezer paper. **Fig F** shows the two methods. You can do it now, *before* the appliqué is sewn to the background fabric (Method 1), or you can do it *after* (Method 2), by cutting the background fabric behind each appliqué and pulling out the paper with tweezers.

For Method 1, simply remove the freezer paper and press the seam again to ensure it's flat. We will describe Method 2 in more detail later. This method is useful if you have used a glue pen to turn the seams under.

**Fig F** Two methods for removing freezer paper patterns

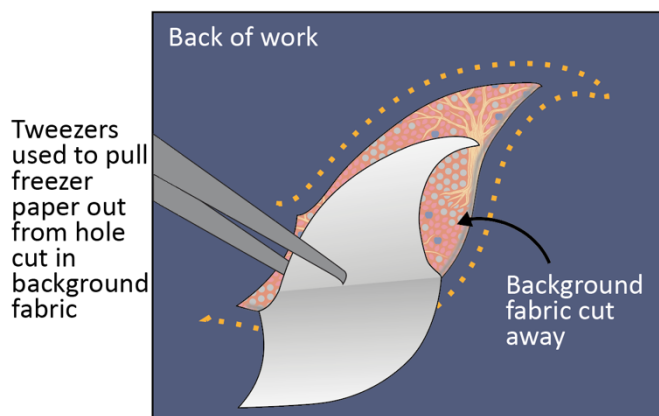
### Method 1

Freezer paper removed *before* appliqué is sewn to background



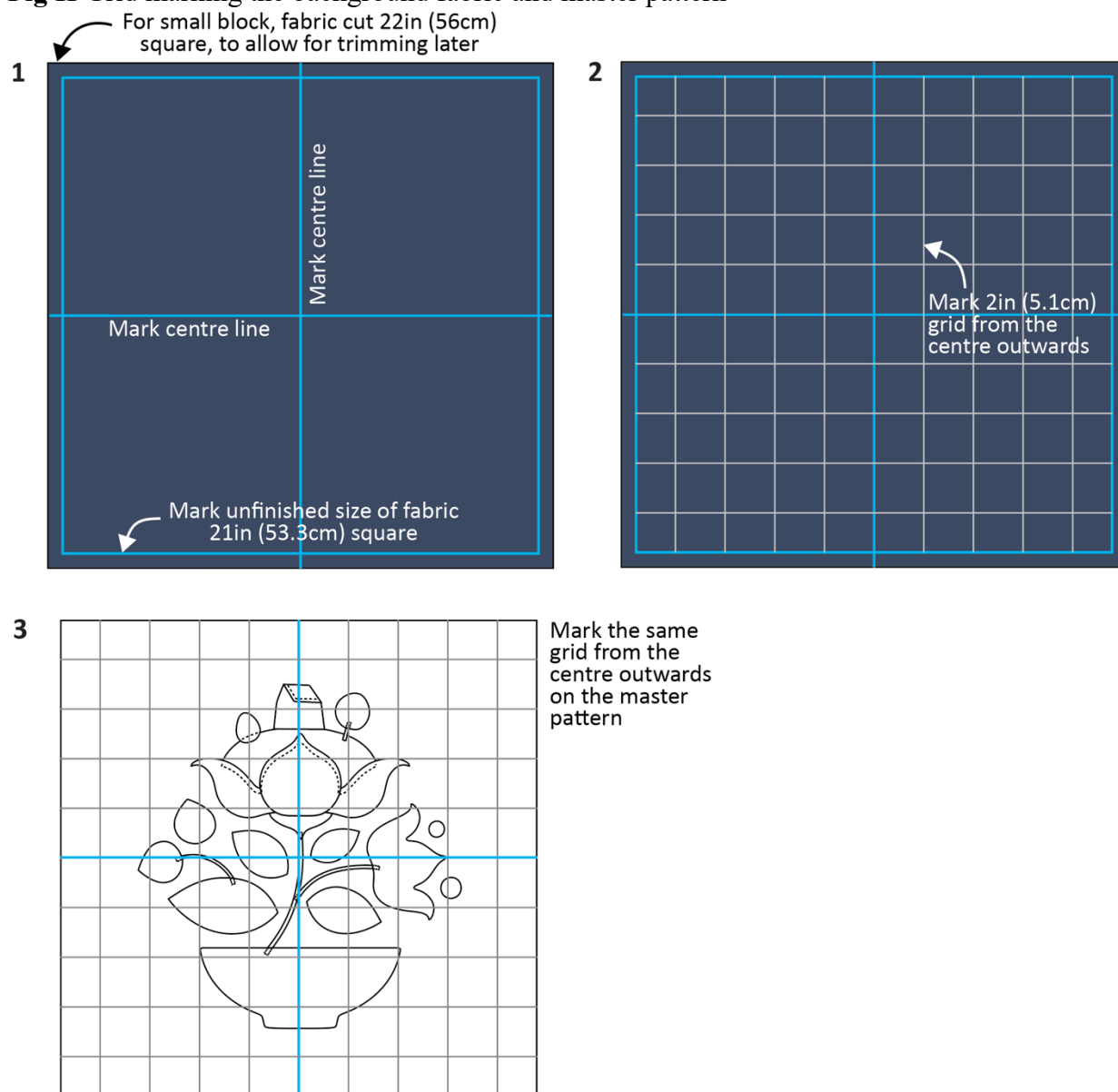
### Method 2

Freezer paper removed *after* appliqué has been sewn to background fabric



## Sewing the Appliqués to the Background

**13** In order to position the appliqués accurately on the background fabric, it's helpful to mark a grid pattern on the fabric, and also on the Option B master pattern. **Fig G** shows how to do this. Begin by marking lines through the vertical and horizontal centres of a small flower block background piece (**Fig G 1**). If the background fabric is a dark one, use a chalk marker to show up well. Mark the *unfinished* size of the background piece, that is 21 in (53.3cm) square. Now, working from the centre outwards, mark a 2 in (5.1cm) grid as in **Fig G 2**. Repeat this marking on the Option B master pattern (**Fig G 3**).

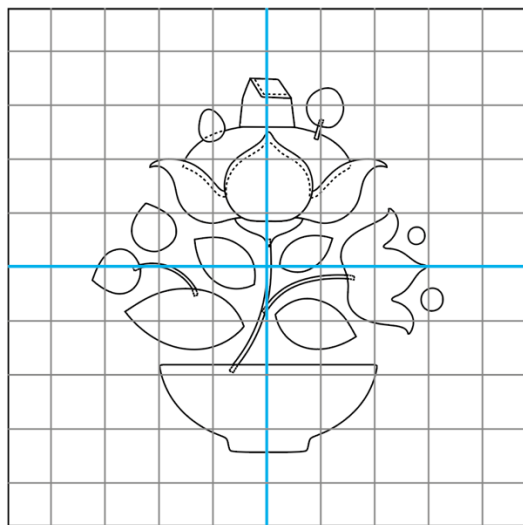
**Fig H** Grid marking the background fabric and master pattern

**14** A suggested method of positioning of the appliqués is shown in the stages of **Fig H**. However, if you are experienced with appliqué, you can use your own method. The important thing is to position appliqués so that any raw edges are covered by other motifs. The flower stems and tree trunk need to be cut to the correct lengths, following the curves in the pattern and allowing a little extra so the raw ends can be tucked under other motifs. A good way to fix the motifs in place before sewing is to use a glue pen, putting a few small areas of glue on the seam allowance on the wrong side, to fix the piece to the background fabric. You can also secure larger motifs with pins too, if you wish. It is best to position all the motifs before you begin to sew them in place, because this will allow you to see the whole design and reposition some parts if needed.

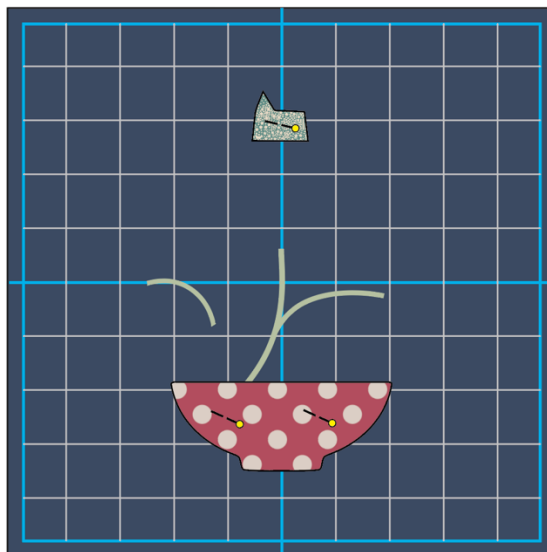
**15** Using a sewing thread to match the appliqué fabrics, sew the motifs onto the background fabric with tiny slip stitches. When the motifs are sewn in place, press the work and then remove the grid marks – a toothbrush or nail brush is useful for this if you have used chalk. Now trim the background down to its unfinished size of 21in (53.3cm).

## Fig H Positioning the appliqués

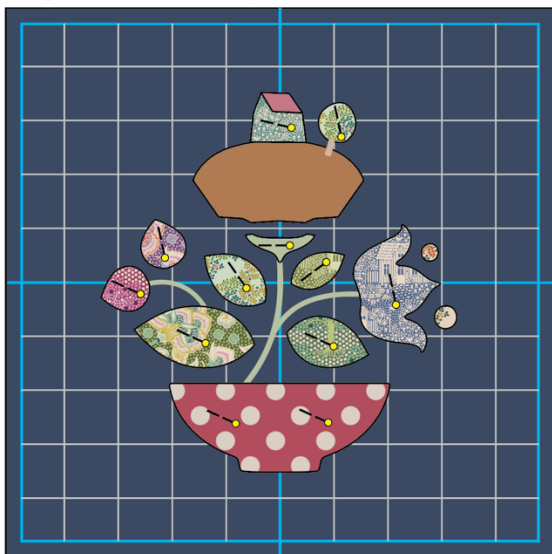
1 Put the master pattern near the block



2 Place the stems first and then the bowl over the end of the stem



3 Place more motifs, particularly those that need to go beneath other shapes or cover stem ends



4 Add the remaining motifs and then sew the motifs into place



When motifs are sewn, remove grid marks and trim background down to its unfinished size

16 If you have chosen to use Method 2 to remove the freezer paper patterns (see Fig F), working from the *back* of the work, cut a slit or an opening in the background fabric behind each appliqué motif, making sure you are cutting well inside the appliqué stitches. Use a pair of tweezers to grab the paper and coax it out.

## Quilting and Finishing

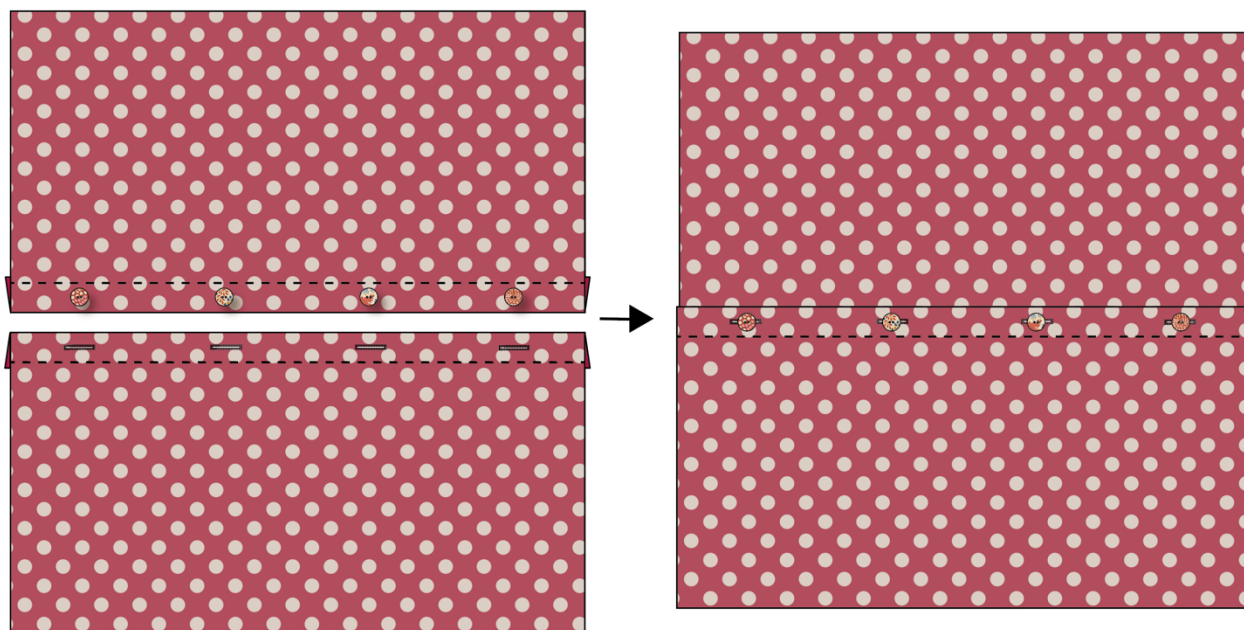
17 Make a quilt sandwich of the patchwork, wadding (batting) and lining fabric (if using). Quilt as desired. Trim off excess wadding and lining fabric to match the patchwork size.

**18** To make up the pillow cover, take the two pieces of fabric for the pillow back and on one side of each piece, create a hem by turning the edge over by 1 in (2.5cm), twice. Sew the seams with matching thread and press (**Fig I**).

**19** For the fastening, using your sewing machine, create four equally spaced buttonholes within the hem of the lower piece (see **Fig I**). Sew four buttons onto the upper piece, matching their positions to the buttonholes (**Fig J** shows the buttons used). *Note:* Instead of making buttonholes, you could use a hook and loop fastening, such as Velcro, to fasten the cover and then sew on the buttons as a decorative feature.

**20** The pillow has a bound edge, so the pieces are assembled with right sides out, as follows. Place the quilted patchwork right side down. On the backing, fasten the buttons into the buttonholes and then place the whole piece on top of the patchwork, right side up. Check it is the same size as the patchwork, trimming the raw edges if need be. Make sure the outer edges of all pieces are aligned. Pin or tack (baste) the layers together and then bind as normal. As you sew the binding in place it will fix the other layers together. Press the cover and insert a pillow pad to finish.

**Fig I** Making up the cover



**Fig J** The buttons used



Hometown buttons  
(400049)  $\frac{5}{8}$ in  
(16mm) diameter



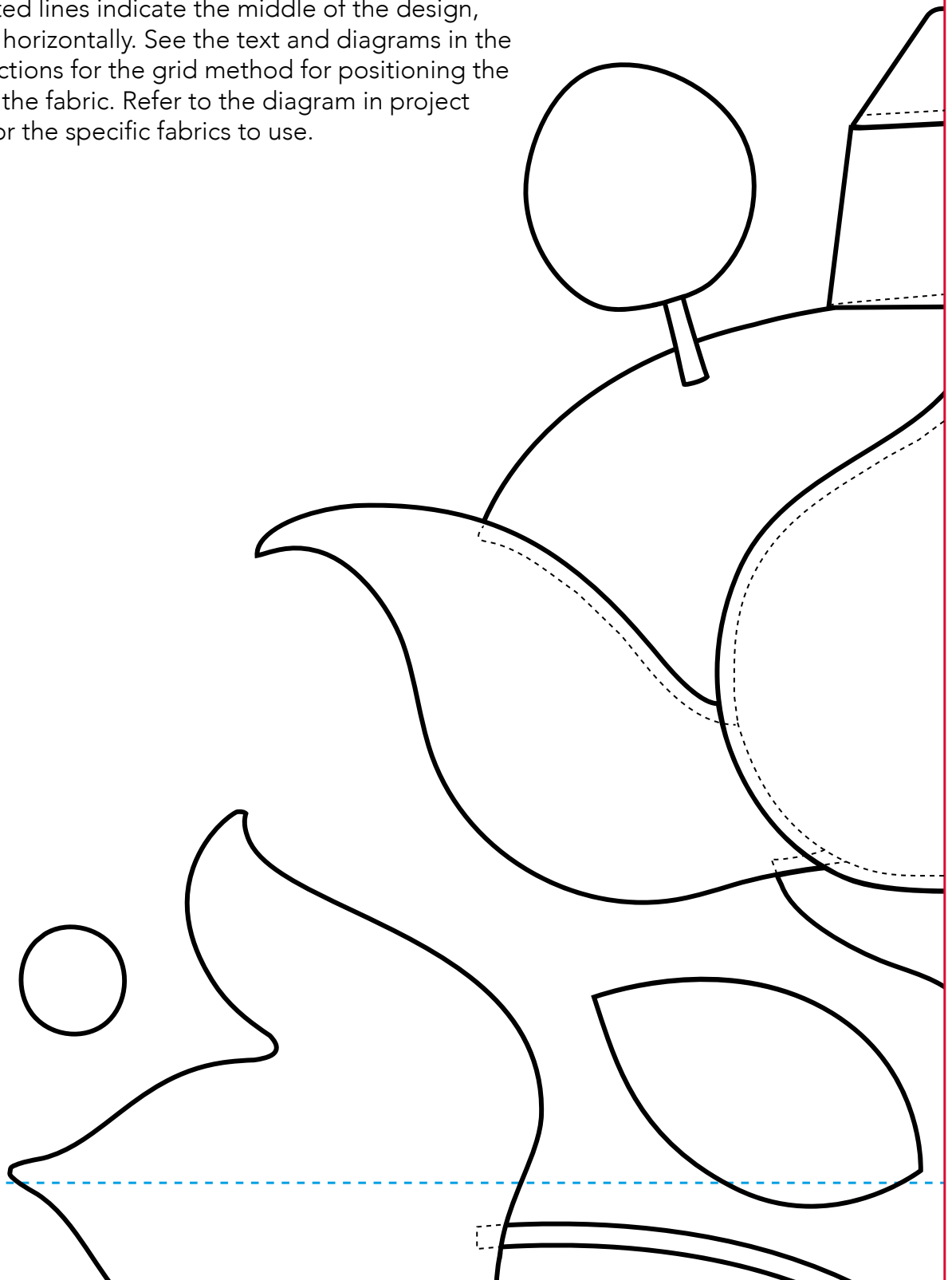
# 1

## Small Block Pattern Option A Reversed

### Small Block Patterns (Reversed and full size)

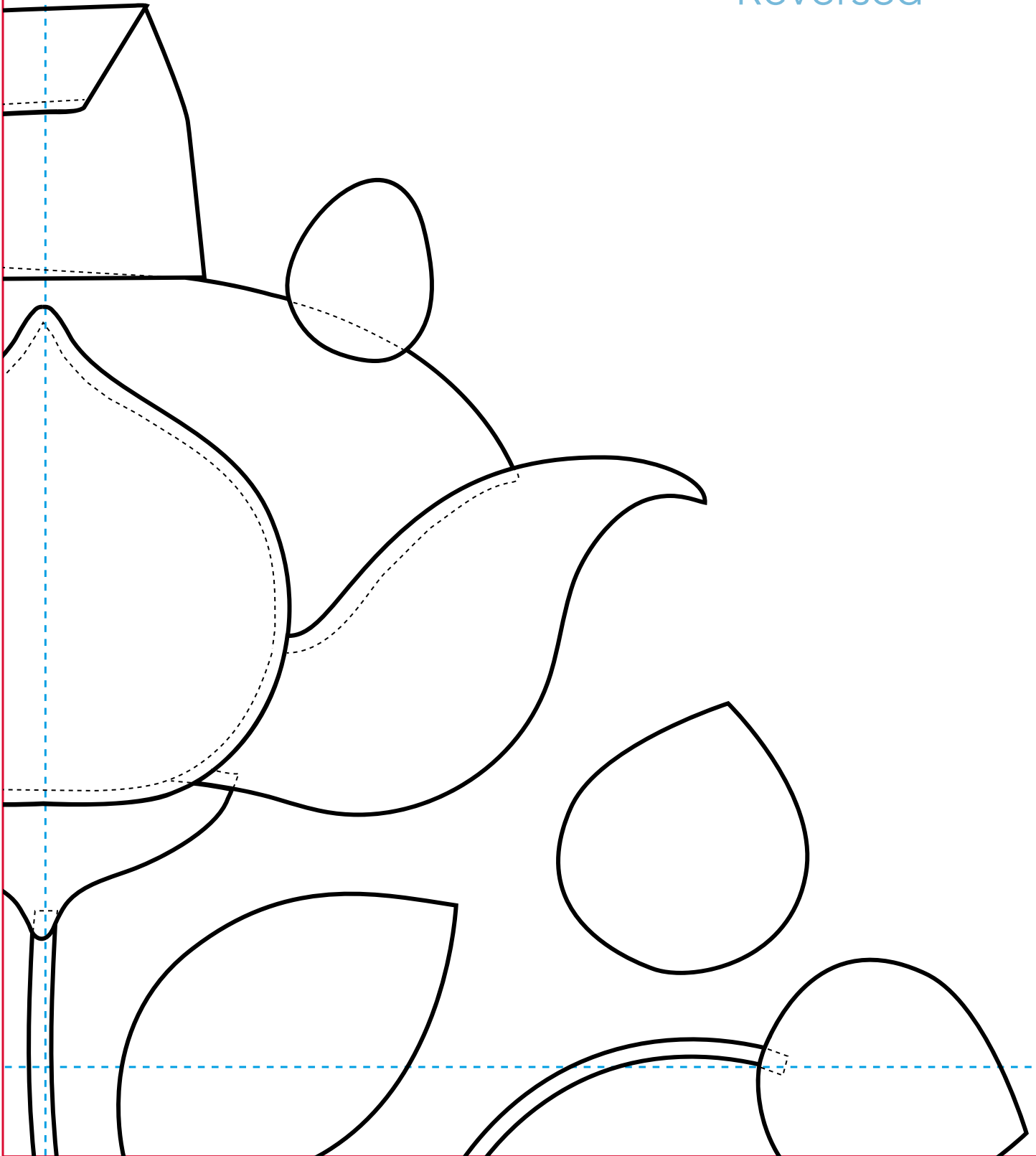
Dashed lines indicate where one shape goes under another. To make a master pattern, print the pattern pages and tape them together at the red lines, trimming excess paper where needed.

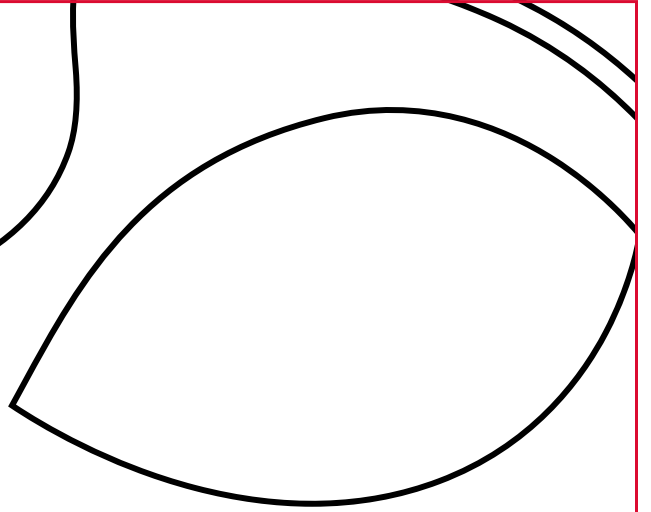
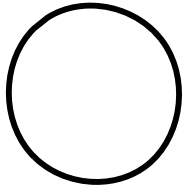
The blue dotted lines indicate the middle of the design, vertically and horizontally. See the text and diagrams in the project instructions for the grid method for positioning the appliqués on the fabric. Refer to the diagram in project instructions for the specific fabrics to use.



# 2

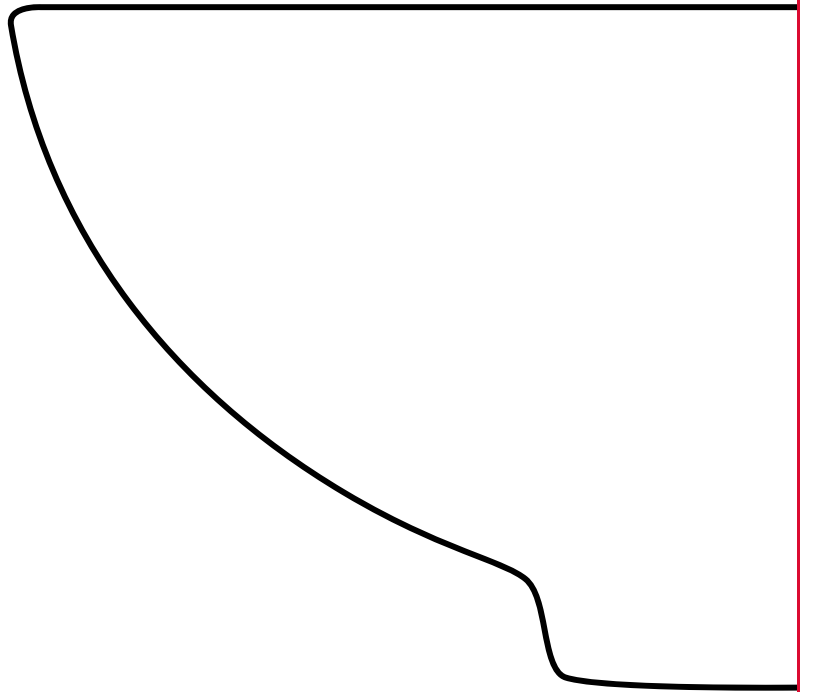
## Small Block Pattern Option A Reversed



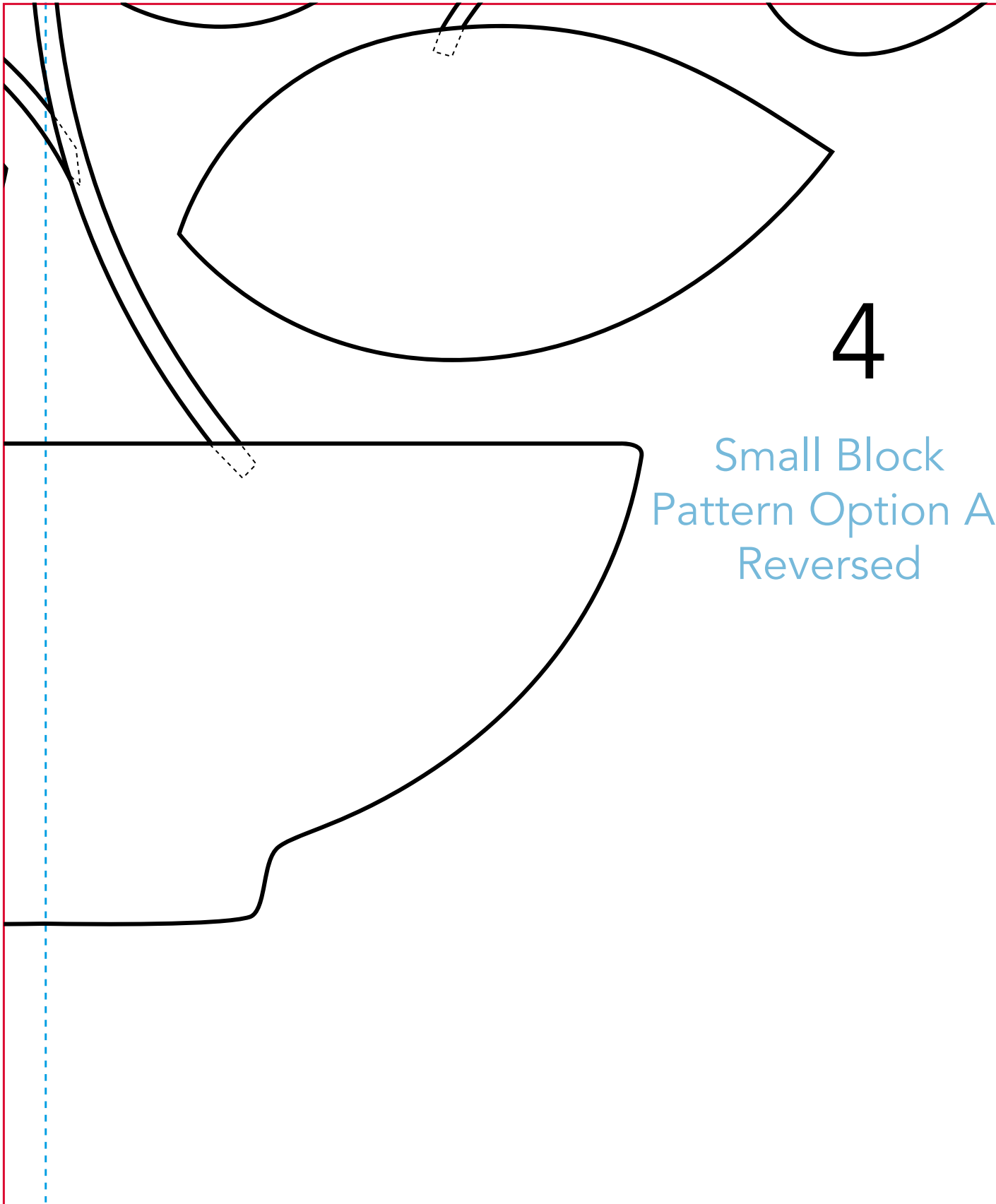


3

Small Block  
Pattern Option A  
Reversed







4

Small Block  
Pattern Option A  
Reversed

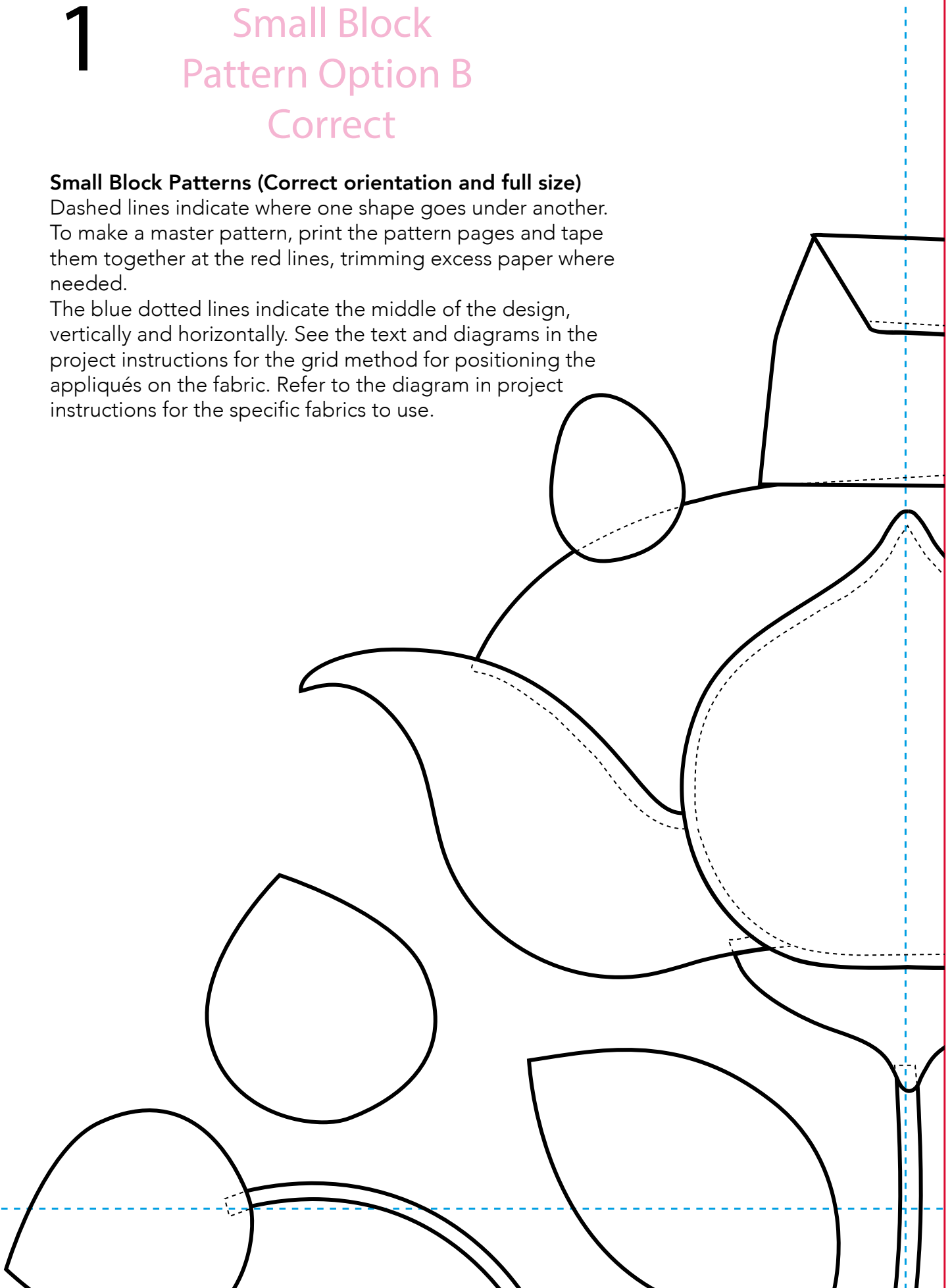
# 1

## Small Block Pattern Option B Correct

### Small Block Patterns (Correct orientation and full size)

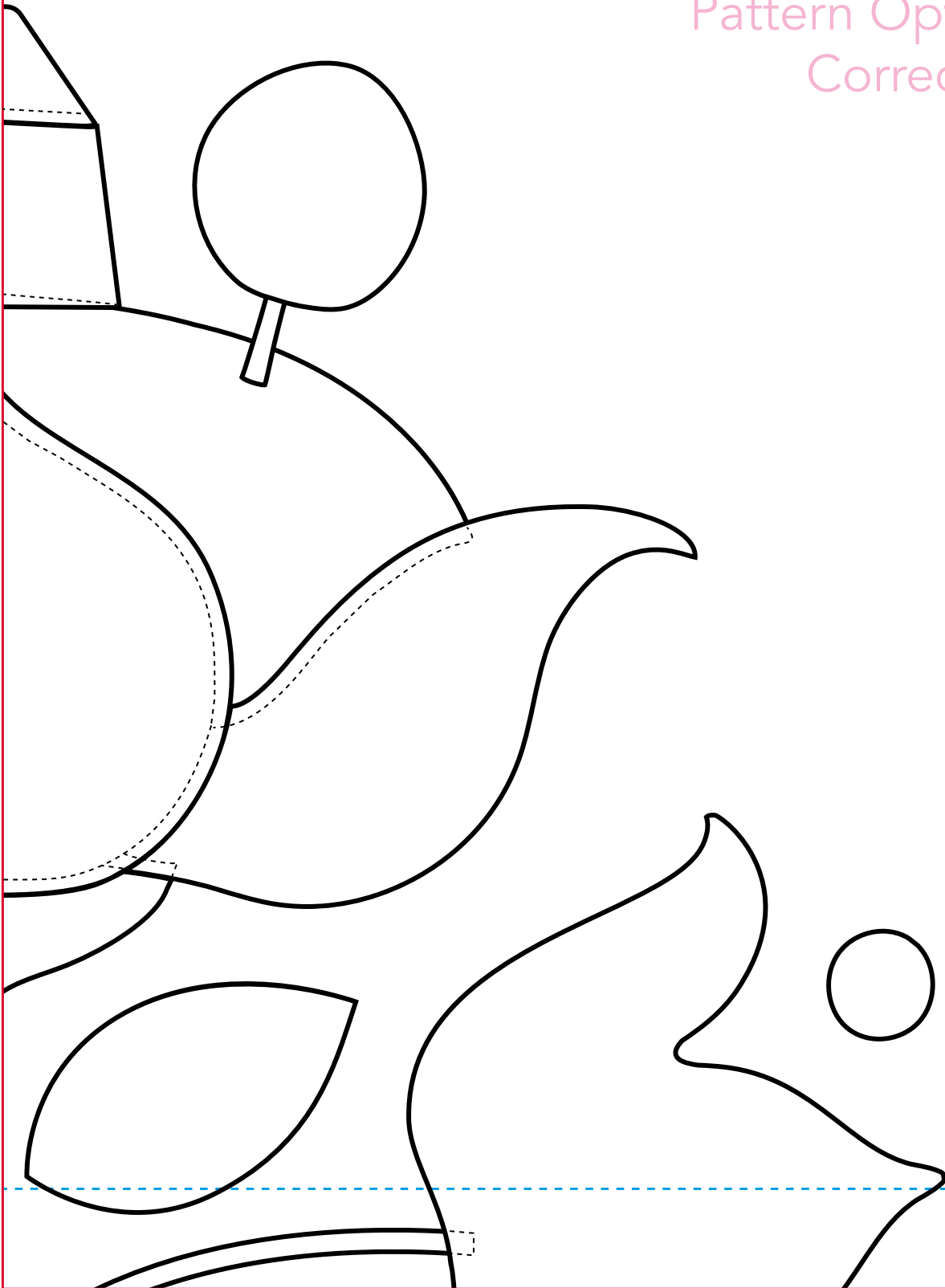
Dashed lines indicate where one shape goes under another. To make a master pattern, print the pattern pages and tape them together at the red lines, trimming excess paper where needed.

The blue dotted lines indicate the middle of the design, vertically and horizontally. See the text and diagrams in the project instructions for the grid method for positioning the appliqués on the fabric. Refer to the diagram in project instructions for the specific fabrics to use.



2

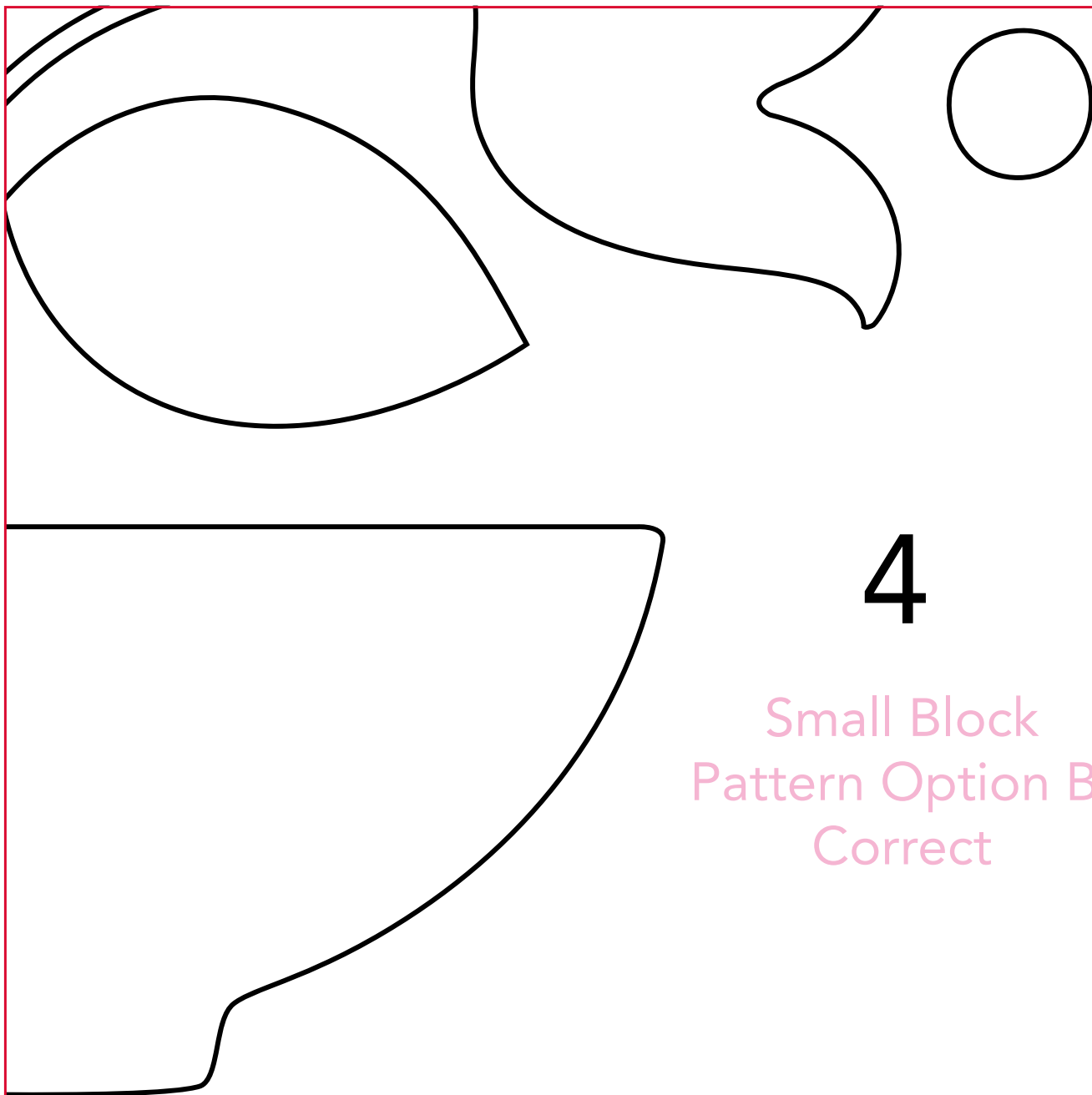
Small Block  
Pattern Option B  
Correct





3

Small Block  
Pattern Option B  
Correct



4

Small Block  
Pattern Option B  
Correct