





## Putting Down Roots Quilt

This truly lovely quilt will always draw attention and is sure to become a treasured heirloom. It will take time to make but you will be thrilled with the result. The design is made up of two different appliqué blocks – a large flower and a small flower, each in three different colourways. The method used is turned-edge appliqué, with the motifs are sewn to a Solid peacock-coloured background. A narrow border frames the whole design. There are also two pretty pillows to accompany the quilt – see [tildasworld.com](http://tildasworld.com).

Difficulty Rating \*\*\*

### Materials

- Fabric 1: ¼yd (25cm) – Eden rust (100461)
- Fabric 2: ¼yd (25cm) – Berrytangle rust (100462)
- Fabric 3: ¼yd (25cm) – Friendly Gathering rust (100463)
- Fabric 4: ¼yd (25cm) – Elanora rust (100464)
- Fabric 5: ⅜yd (40cm) – Applegarden rust (100465)
- Fabric 6: 12in (30.5cm) square – Friendly Gathering blue (100466)
- Fabric 7: ¼yd (25cm) – Elanora blue (100467)
- Fabric 8: 12in (30.5cm) square – Applegarden blue (100468)
- Fabric 9: 9in (23cm) square – Berrytangle blue (100469)
- Fabric 10: ¼yd (25cm) – Eden blue (100470)
- Fabric 11: 9in (23cm) square – Applegarden plum (100471)
- Fabric 12: 9in (23cm) square – Berrytangle plum (100472)
- Fabric 13: 9in (23cm) square – Eden grape (100473)
- Fabric 14: 9in (23cm) square – Elanora grape (100474)
- Fabric 15: 9in (23cm) square – Friendly Gathering plum (100475)
- Fabric 16: ¼yd (25cm) – Eden moss (100476)
- Fabric 17: 9in (23cm) square – Elanora teal (100477)
- Fabric 18: ¼yd (25cm) – Berrytangle sage (100479)
- Fabric 19: ⅜yd (40cm) – Applegarden pine (100480)
- Fabric 20: 12in (30.5cm) square – My Neighbourhood blue (110058)
- Fabric 21: 12in (30.5cm) square – My Neighbourhood rust (110059)
- Fabric 22: 9in (23cm) square – My Neighbourhood mustard (110060)
- Fabric 23: 9in (23cm) square – My Neighbourhood teal (110061)
- Fabric 24: 6in (15cm) square – My Neighbourhood lilac (110062)
- Fabric 25: ¼yd (25cm) – My Neighbourhood moss (110063)
- Fabric 26: ¼yd (25cm) – Chambray Dot burgundy (160053)
- Fabric 27: ¼yd (25cm) – Chambray Dot cornflower (160056)
- Fabric 28: ¼yd (25cm) – Chambray Dot pink (160054)
- Fabric 29: ¼yd (25cm) – Solid toffee (120004)
- Fabric 30: ¼yd (25cm) – Solid dusty rose (120009)
- Fabric 31: ¼yd (25cm) – Solid sage green (120020)
- Fabric 32: 5in (12.5cm) square – Solid rosewood (120034)
- Fabric 33: 5in (12.5cm) – Solid terracotta (120035)
- Fabric 34: 5in (12.5cm) – Solid mustard (120040)
- Fabric 35: ¼yd (25cm) – Solid dusty teal (120043)
- Fabric 36: 5in (12.5cm) – Solid cappuccino (120007)

- Fabric 37: 4<sup>3</sup>/<sub>8</sub>yd (4m) – Solid peacock (120045)
- Wadding (batting): 69in x 89in (175.3cm x 226cm)
- Backing fabric: 5yds (4.6m) – Chambray Dot pink (160054)
- Binding fabric: 5<sup>1</sup>/<sub>8</sub>yd (60cm) – My Neighbourhood rust (110059)
- 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

## Fabric Notes

Where a long eighth or long quarter of a yard is given in the Materials list you could use a fat eighth and a fat quarter instead. A fat eighth is assumed to be approximately 10½in x 18in (26.7cm x 45.7cm) and a fat quarter approximately 21in x 18in (53.3cm x 45.7cm). There is also a fabric stack of 10in (25cm) squares for this Hometown fabric collection, and you may find that useful.

## Finished Size

60½in x 80½in (153.7cm x 204.5cm)

## 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 ¼in (6mm) seams unless otherwise instructed.
- Read all the instructions through before you start.
- Always make one complete block as a test before going on to make the remaining blocks.

## Quilt Layout

**1** The quilt has nine appliqué blocks – six large flower blocks (A, B, C) in three different colourways, and three small flower blocks (D, E, F) in three different colourways. All the appliqué motifs are on a Solid peacock background, with a narrow border framing the whole design. See **Fig A** for the fabrics used and **Fig B** for the quilt layout. 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

Our quilt is made with 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 before sewing to ensure the seam is flat.
- 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 patterns full size in two formats – Option A and Option B – and they have been supplied split up so they can be printed on 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** Quilt layout



## 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, then you could reduce this. The positions of the fabrics are shown in **Fig C**.

**3** For the flower stems, from Fabric 31 (sage green) cut about six  $\frac{1}{2}$ in (1.25cm) x width of fabric strips. (The curves of the stems are fairly gentle, so the strips can be straight-cut rather than bias-cut.) Working on a short distance at a time, 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. Shorter lengths will be cut from this later. The ends can remain raw as they will be tucked under other motifs.

**4** For the tree trunks, from Fabric 36 (cappuchino) cut approximately four strips  $\frac{1}{2}$ in (1.25cm) x about 5in (12.7cm). Prepare these strips in the same way as the flower stems. If you want the end of the tree trunk to be on top of the flower (rather than underneath), then when you come to cut the trunks to length, allow for a tiny seam allowance to be turned under.

**5** For the block backgrounds, from Fabric 37 (peacock), cut the following pieces. Note these suggested cut sizes are slightly larger than needed, to allow for trimming any frayed or rough edges when the appliqué is complete.

- Six pieces 21in x 31in (53cm x 79cm).
- Three pieces 21in (53cm) square.

**6** For the narrow outer border, from Fabric 37 (peacock), cut the following pieces.

- Four 39in x 2in (99cm x 5.1cm) for the sides of the quilt. Sew these together into two strips each  $77\frac{1}{2}$ in (196.8cm) long.
- Four  $30\frac{1}{2}$ in x 2in (77.5cm x 5.1cm) for the top and bottom of the quilt. Sew these together into two strips each  $60\frac{1}{2}$ in (153.7cm) long.

**7** Remove the selvages from the backing fabric. Cut the fabric into two pieces each  $34\frac{3}{4}$ in (88.2cm) wide x 89in (226cm) long. Sew them together along the long side and press the seam open to make a piece about 69in x 89in (174cm x 226cm).

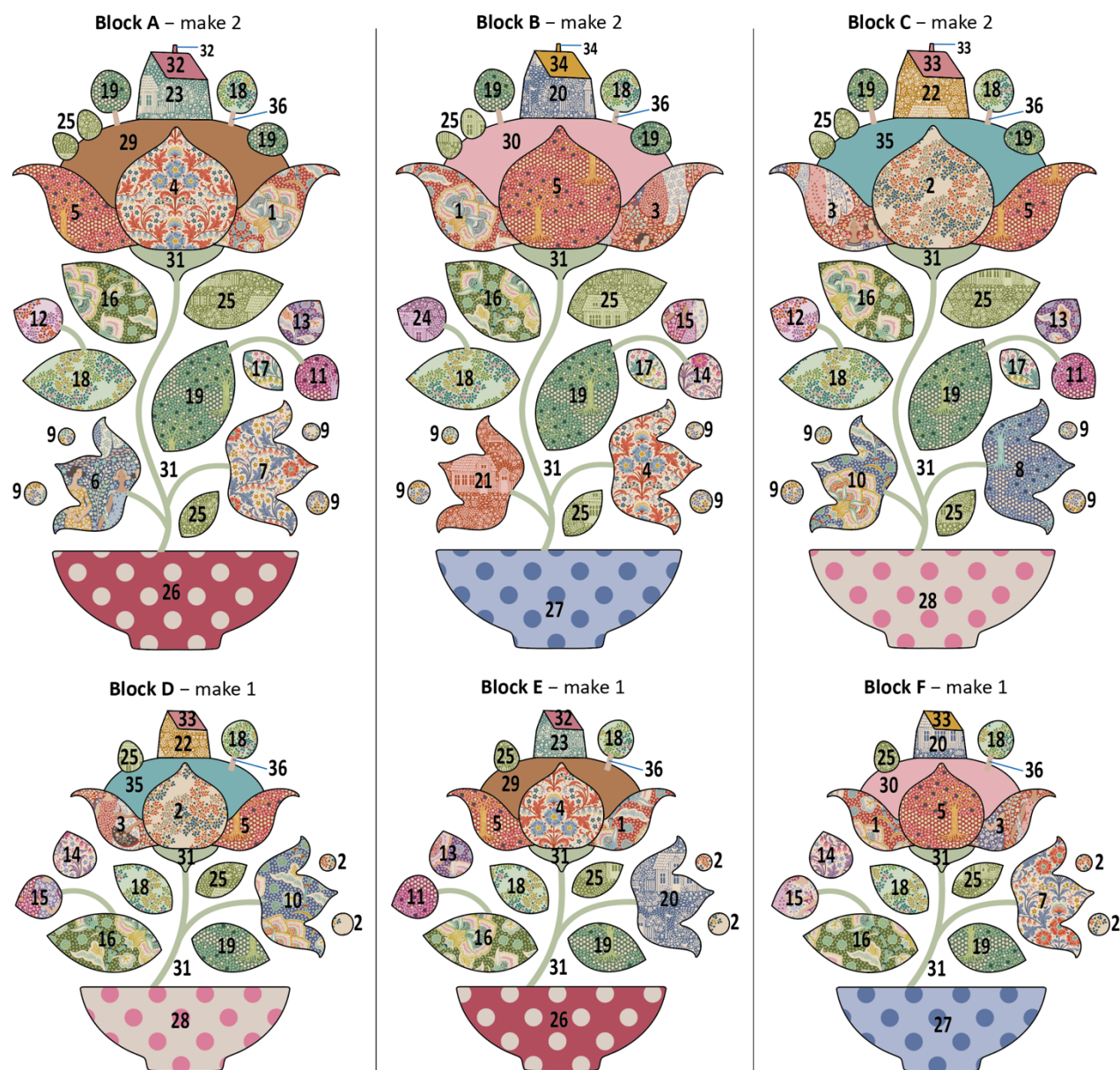
**8** Cut the binding fabric into eight strips  $2\frac{1}{2}$ in (6.4cm) x width of fabric. Sew them together end to end and press seams open. Press in half along the length, wrong sides together.

### Fig C Block colourways

Numbers indicate the fabrics to use (see Fig A)

Backgrounds are not shown but are Fabric 37

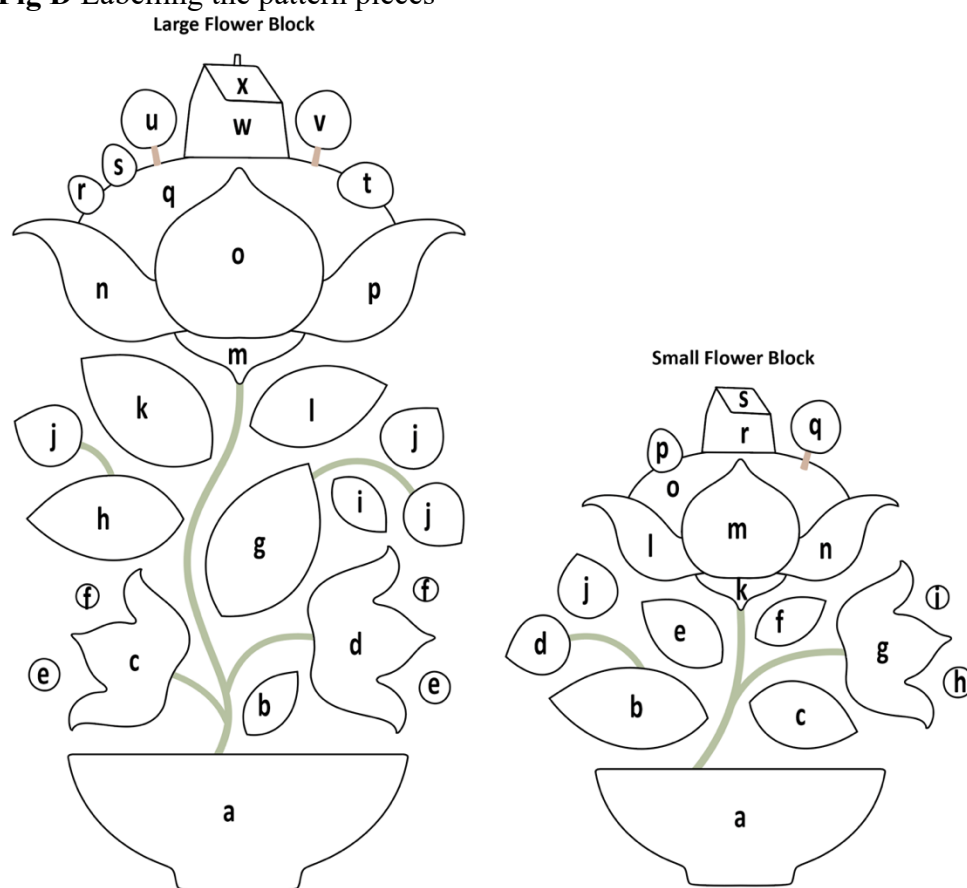
Make the number of blocks indicated



### Making a Master Pattern

**9** Creating a master pattern will help you position all the prepared appliques. Print out the Option B pattern sheets (Pages 1 to 6 for a large flower block and 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 appliques in this way will make them easier to find later when you come to sew them to the background (see **Fig D**).



**Fig D** Labelling the pattern pieces

## Sewing Turned-Edge Appliqué

**10** 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.

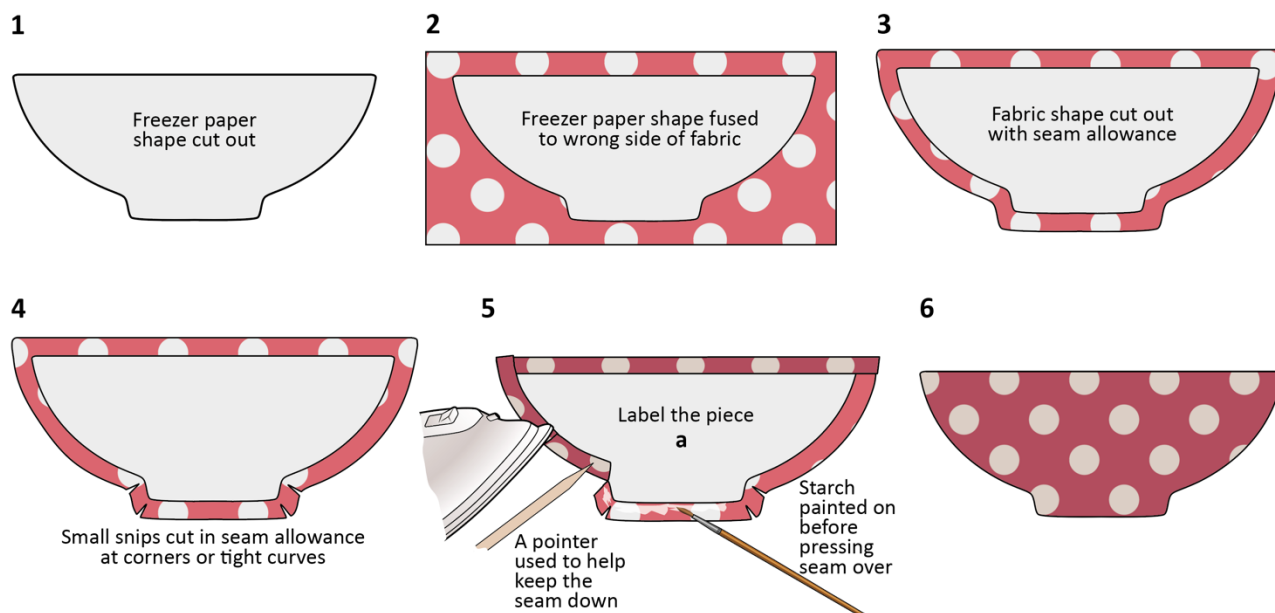
**11** To use this freezer paper method, print the Option A (reversed) patterns sheets and join them together to make a master pattern, as you did before. This master will show the motifs in reverse. Place freezer paper onto a pattern page, glossy side down and trace the shapes onto the matt side of 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 D**, and then cut out the pieces on the drawn line.

**12** Referring to **Fig C** 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

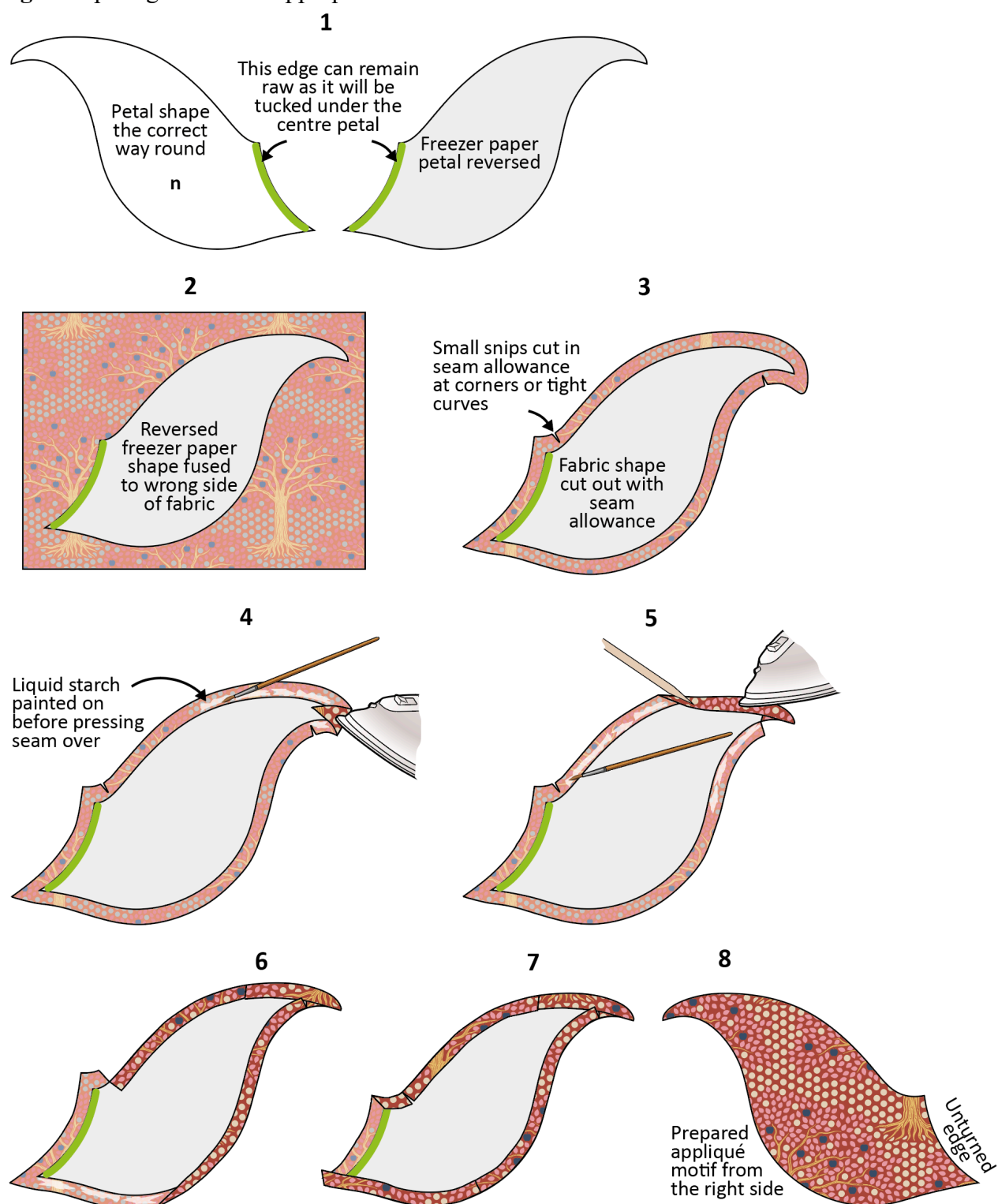
there is enough of an edge left to tuck under the other pieces. **Fig E** shows the basic process of preparing an appliqué motif. **Fig F** shows the process again in more detail, which should be helpful if you are new to this technique.

**13** 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 E 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 a block.

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





**Fig F** Preparing a reversed appliqué motif

## Removing the Freezer Paper

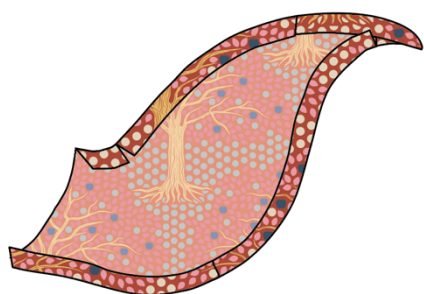
**14** When the appliqués have been prepared you have two options for removing the freezer paper. **Fig G** shows the two methods. You can do it now, *before* the appliqué is sewn to the background fabric (Method 1), or you can do it *after*, by cutting the background fabric behind each appliqué and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

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 G** Two methods for removing freezer paper patterns

### Method 1

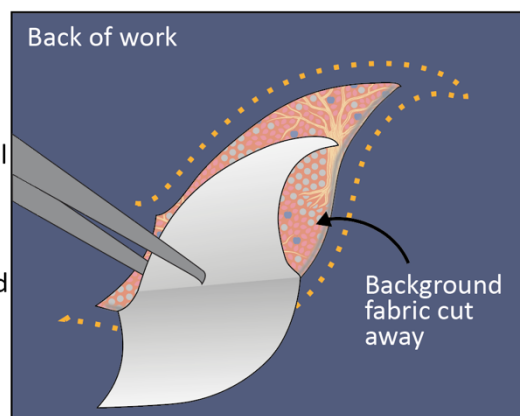
Freezer paper removed *before* appliqué is sewn to background



### Method 2

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

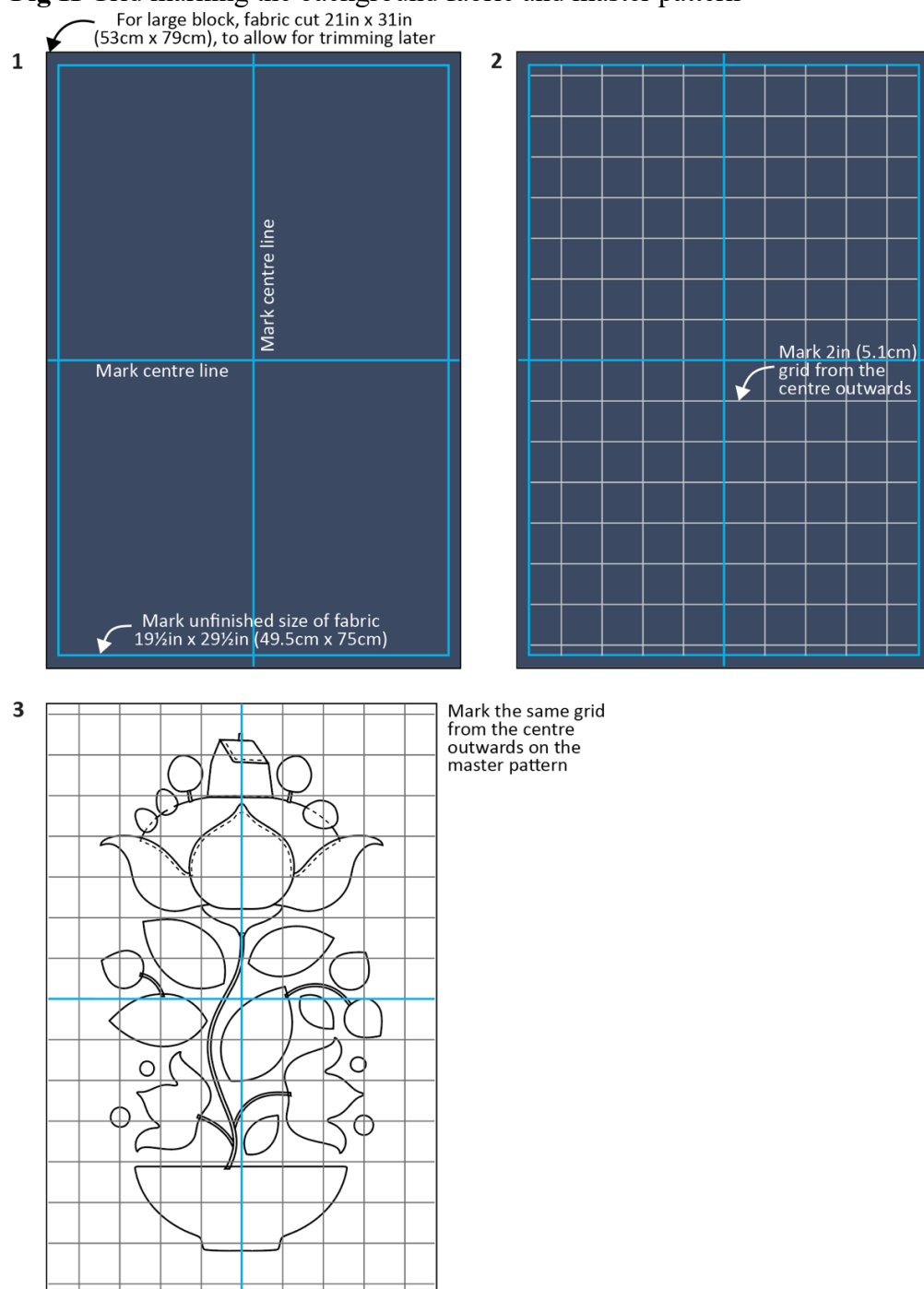
Tweezers used to pull freezer paper out from hole cut in background fabric



## Sewing the Appliqués to the Background

**15** 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 H** shows how to do this. Begin by marking lines through the vertical and horizontal centres of a large flower block background piece (**Fig H 1**). The background fabric is a dark one, so a chalk marker would work best. Mark the *unfinished* size of the background piece, that is 19½in x 29½in (49.5cm x 75cm). Now, working from the centre outwards, mark a 2in (5.1cm) grid as in **Fig H 2**. Repeat this marking on the Option B master pattern (**Fig H 3**). Repeat this process on the background pieces and the master pattern for the small flower blocks.



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

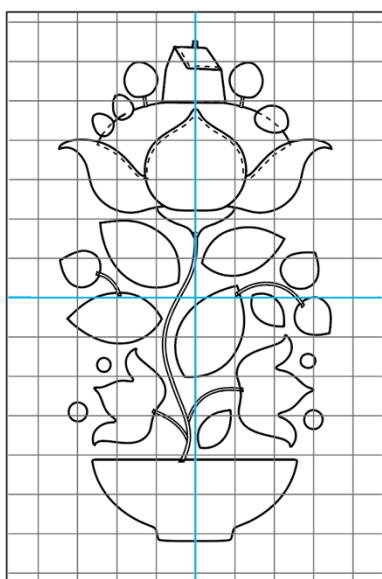
**16** A suggested method of positioning of the appliqués is shown in the stages of **Fig I**, using large flower block A as an example. However, if you are experienced with appliqué, you can use your own method. The important thing is to position appliqués so that any raw edges are covered by other motifs. The flower stems and tree trunks 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.

**17** 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 19½in x 29½in (49.5cm x 75cm). Repeat this process to sew the rest of the large flower blocks.

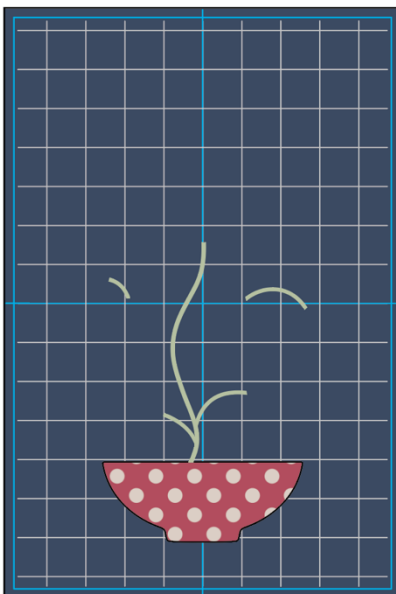
**18** Repeat this process to sew the small flower blocks. The smaller blocks need to be trimmed down to an unfinished size of 19½in (49.5cm) square.

**Fig I** Positioning the appliqués

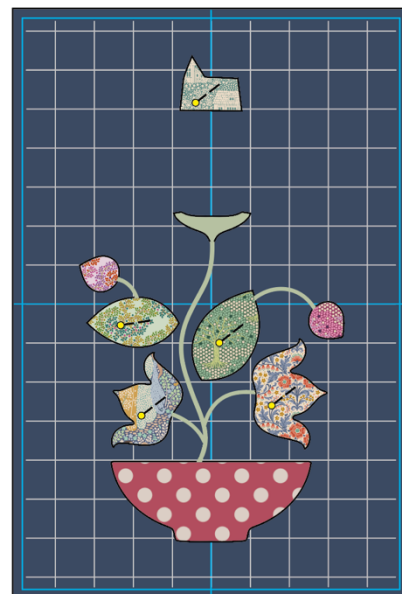
- 1** Put the master pattern near the block



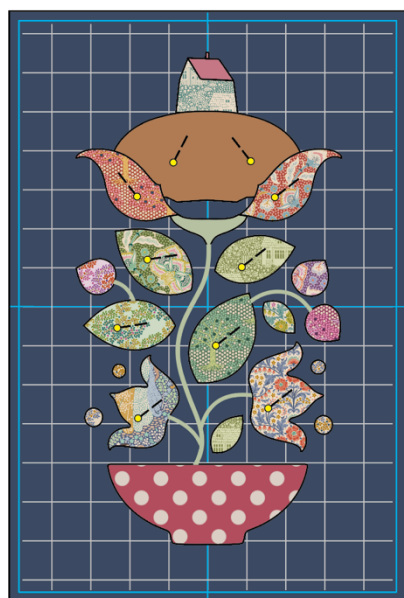
- 2** Place the stems first and then the bowl over the end of the stem



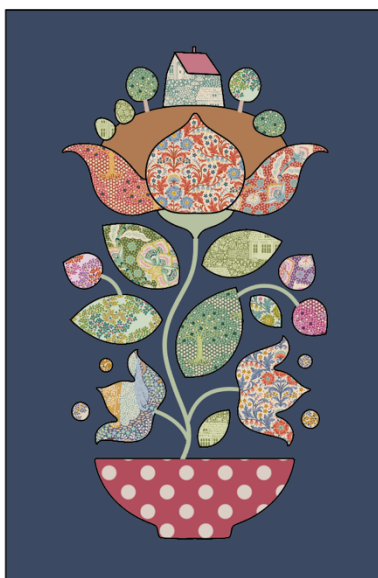
- 3** Place more motifs that need to go beneath other shapes or cover stem ends



- 4** Place more motifs



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



**19** If you have chosen to use Method 2 to remove the freezer paper patterns (see **Fig G**), 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.

### Assembling the Quilt

**20** Arrange the nine blocks in three rows of three blocks, as in **Fig J**. Sew each row together, pressing the seams of row 1 and row 3 in one direction and the seams of row 2 in the opposite direction.

**21** Sew on the outer border, sewing on the side strips first and pressing seams outwards. Now sew on the top and bottom strips and press outwards. Your quilt top is now finished.

**Fig J** Assembling the quilt





## Quilting and Finishing

**22** If you are quilting the quilt yourself you now need to make a quilt sandwich – you can do this in various ways, as follows.

- Use large stitches to tack (baste) a grid through the layers of the quilt in both directions, with lines about 4in (10cm) apart.
- Use pins or safety pins to fix the layers together.
- Use fabric glue sprayed onto the wadding (batting) to fix the layers together.

If you are sending the quilt off to be commercially long-arm quilted you won't need to make a sandwich, as this is done when the quilt is mounted on the machine. When the layers of the quilt are secured, you can quilt as desired.

**23** When all quilting is finished, square up the quilt ready for binding.

**24** Use the prepared double-fold binding strip to bind your quilt. Sew the binding to the quilt by pinning the raw edge of the folded binding against the raw edge of the quilt. Don't start at a corner. Using a ¼in (6mm) seam, sew the binding in place, starting at least 6in (15.2cm) away from the end of the binding. Sew to within a ¼in (6mm) of a corner and stop. Take the quilt off the machine and fold the binding upwards, creating a mitred corner. Hold this in place, fold the binding back down and pin it in place. Begin sewing the ¼in (6mm) seam again from the top of the folded binding to within ¼in (6mm) of the next corner and then repeat the folding process. Do this on all corners. Leave a 6in (15.2cm) 'tail' of unsewn binding at the end.

**25** To join the two ends of the binding, open up the beginning and end of the binding tails, lay them flat and fold the ends back so the two ends touch. Mark these folds by creasing or with pins – this is where your seam needs to be. Open out the binding and sew the pieces together at these creases. Trim off excess fabric and press the seam. Re-fold the binding and finish stitching it in place on the front of the quilt.

**26** With the quilt right side up, use a medium-hot iron to press the binding outwards all round. Now begin to turn the binding over to the back of the quilt, pinning it in place. Use matching sewing thread and tiny stitches to slipstitch the binding in place all round, creating neat mitres at each corner. Press the binding and your gorgeous quilt is finished.

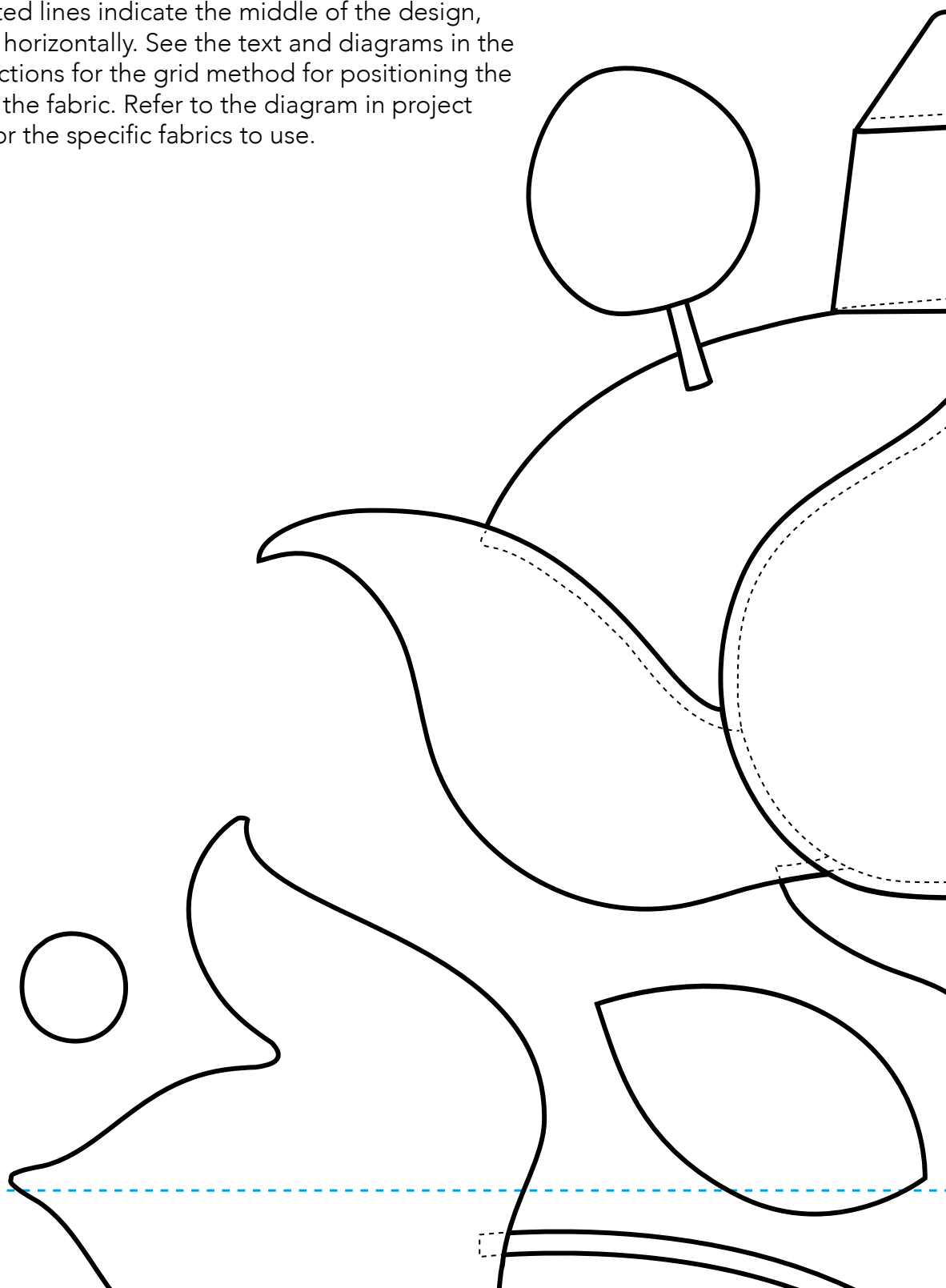
# 1

## Small Block Pattern Option A Reversed

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

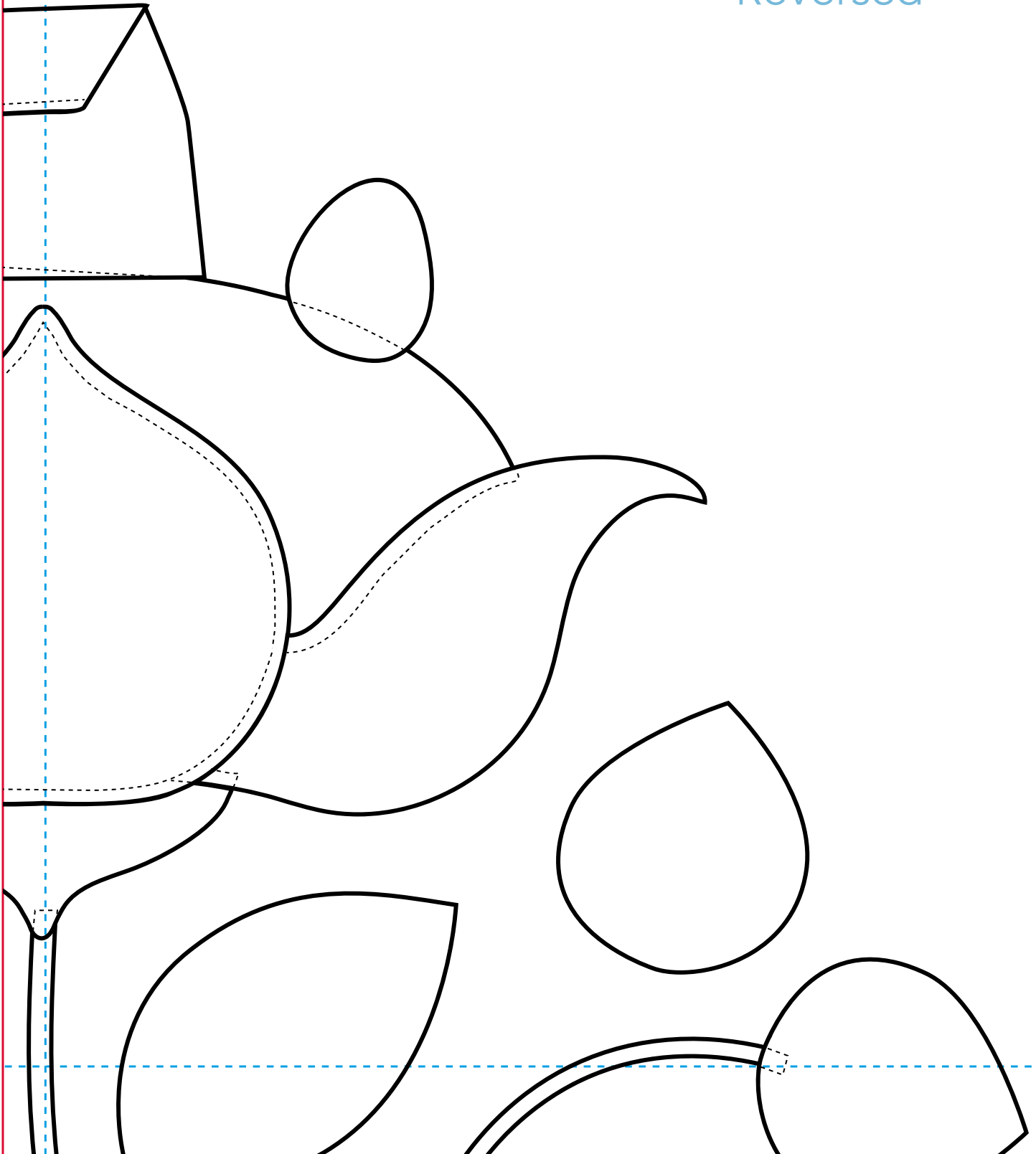
Dashed lines indicate where one shape goes under another. To make a master pattern, print the pattern pages and tape them together at the red lines, trimming excess paper where needed.

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.

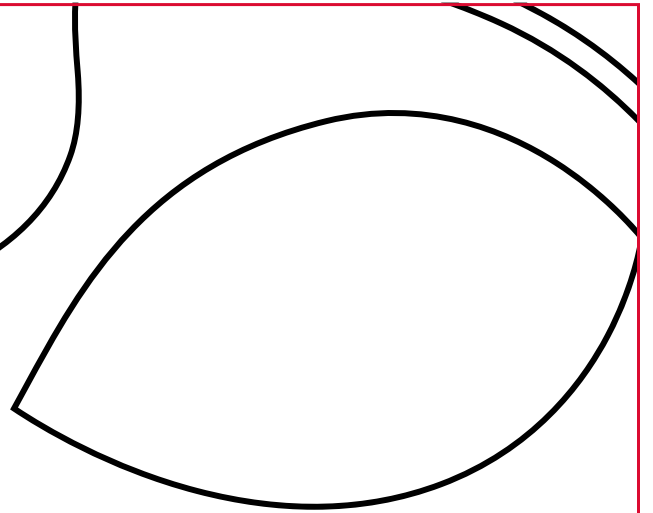
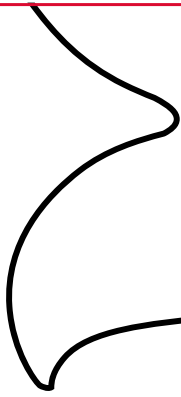
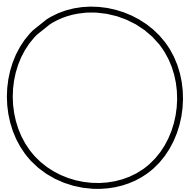


# 2

Small Block  
Pattern Option A  
Reversed

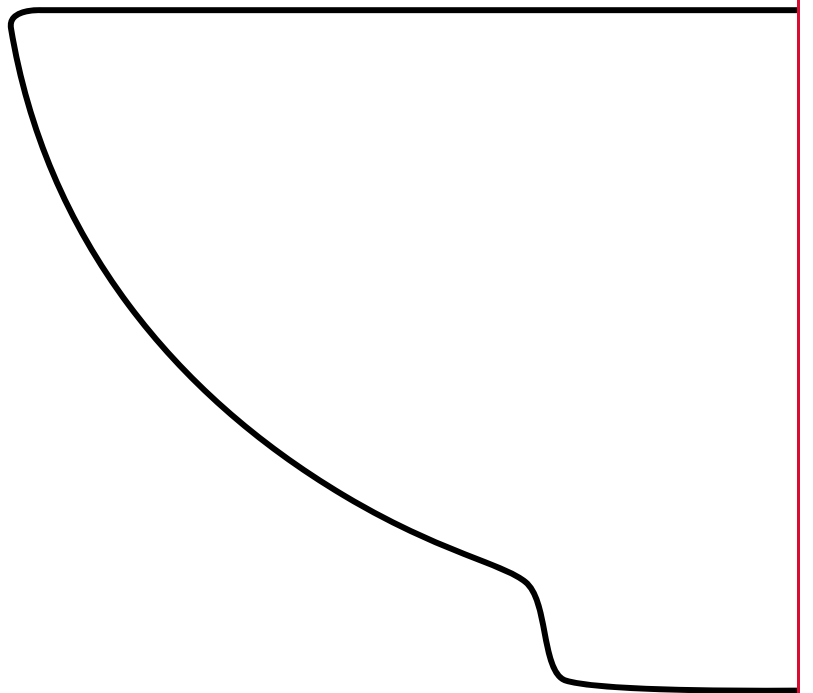


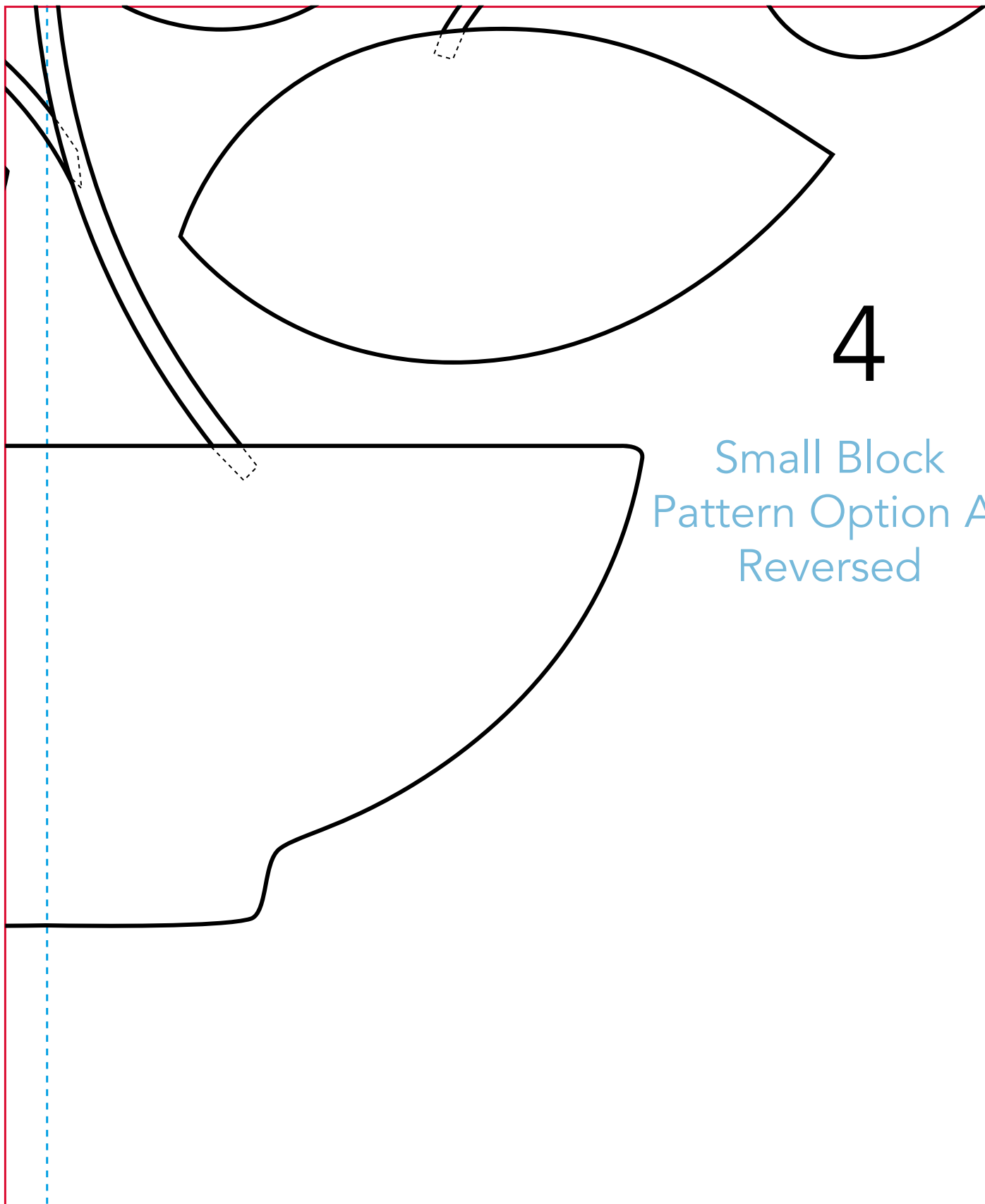




3

Small Block  
Pattern Option A  
Reversed





4

Small Block  
Pattern Option A  
Reversed

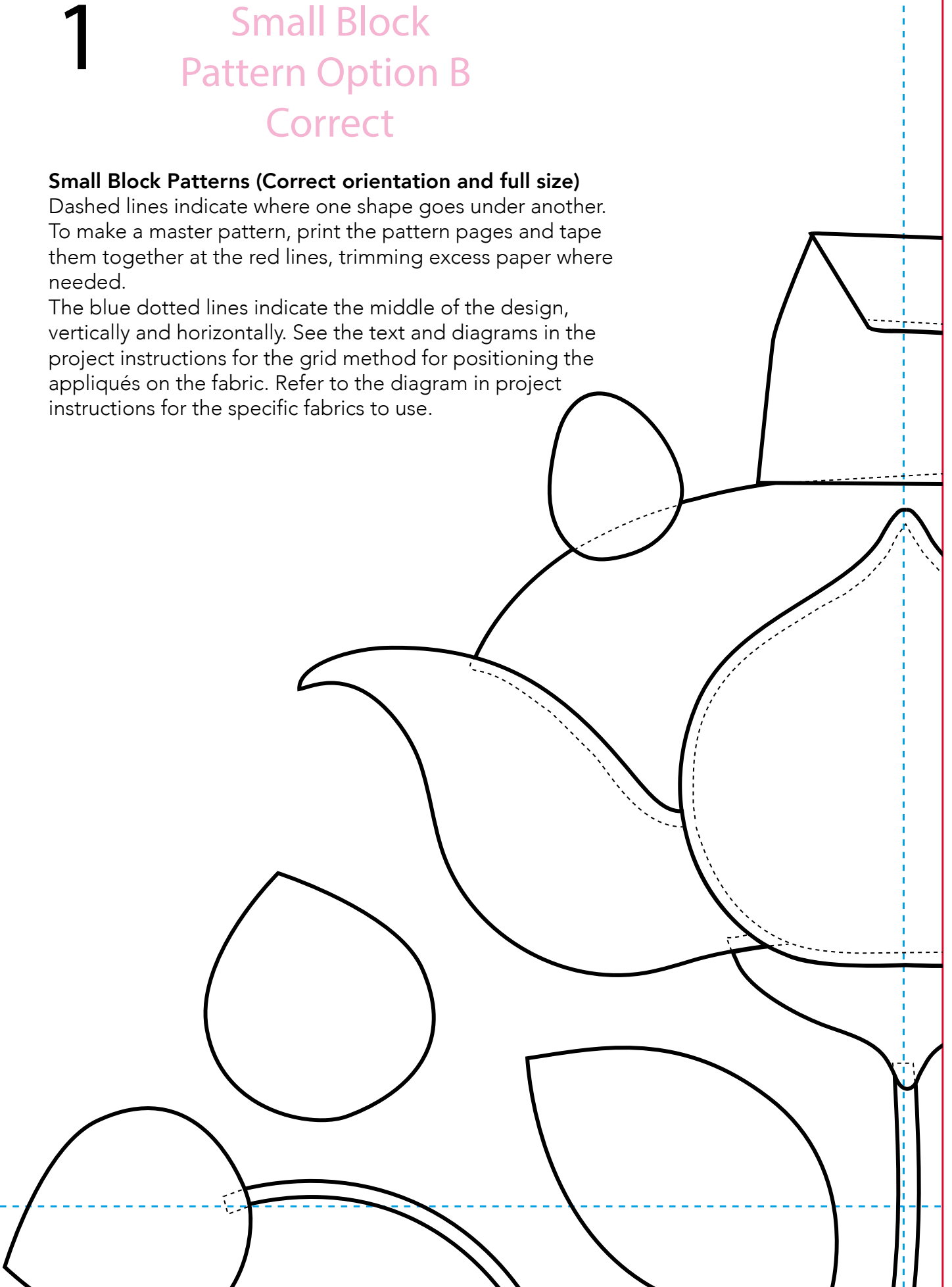
# 1

## 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.

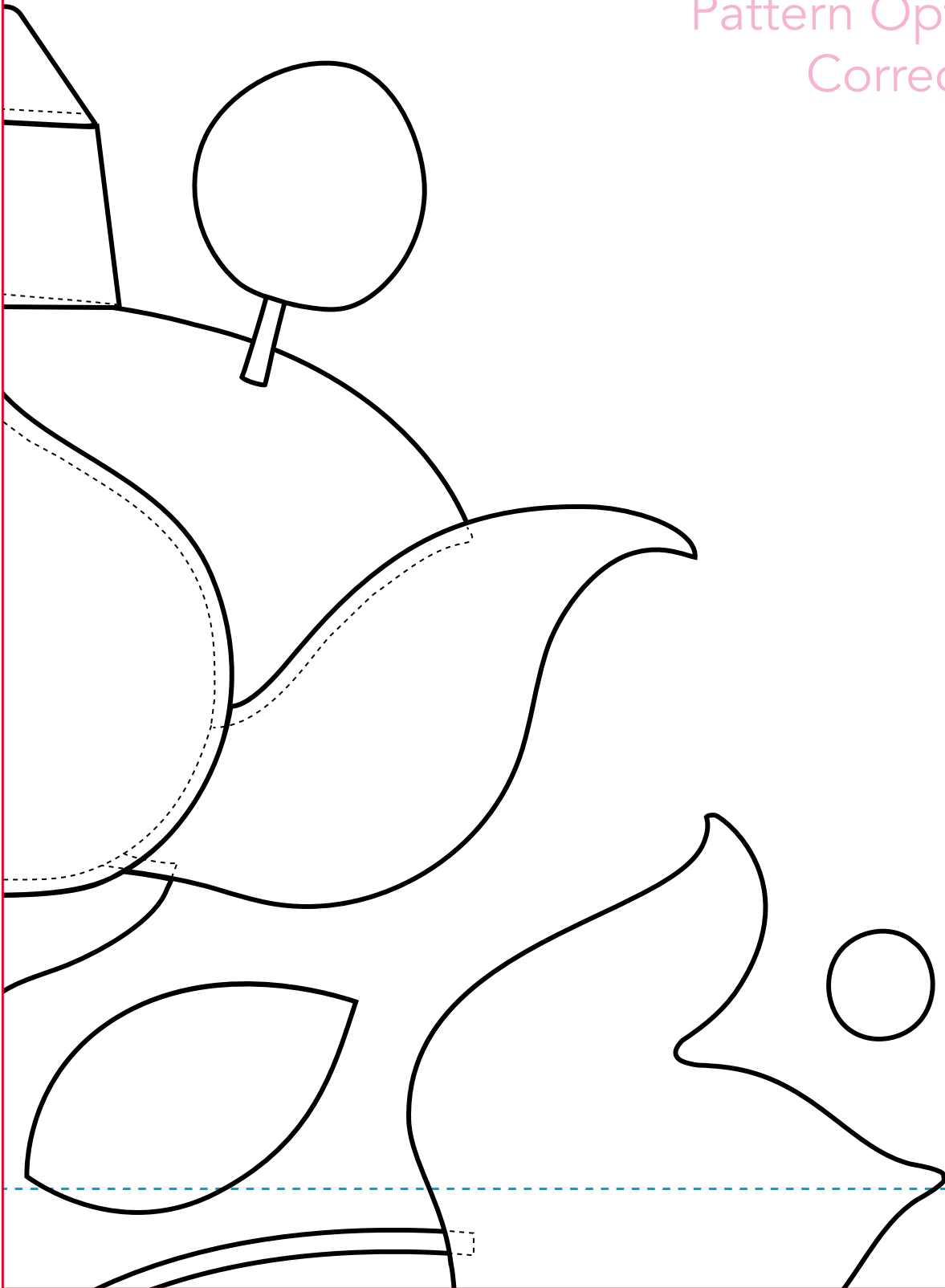
The blue dotted lines indicate the middle of the design, vertically and horizontally. See the text and diagrams in the project instructions for the grid method for positioning the appliqués on the fabric. Refer to the diagram in project instructions for the specific fabrics to use.





2

Small Block  
Pattern Option B  
Correct

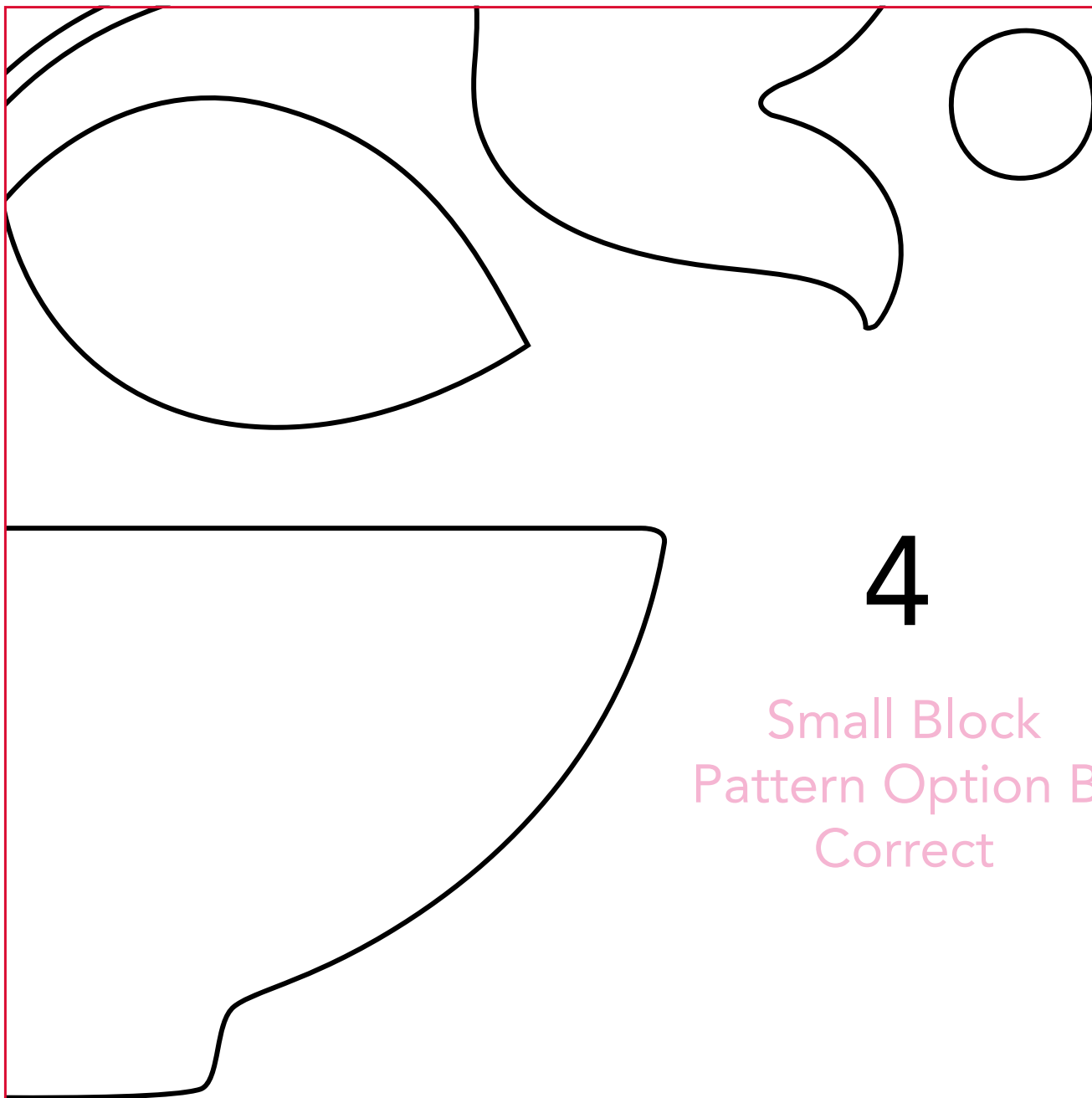




3

The image shows a technical drawing of a garment pattern piece, specifically a bodice or skirt section. It features a large, curved, teardrop-shaped piece at the top, a horizontal line, and a large, curved, skirt-like piece below. A vertical dashed blue line is on the right side. The number '3' is prominently displayed on the left. The text 'Small Block Pattern Option B Correct' is written in pink below the number. The entire drawing is enclosed in a red rectangular border.

Small Block  
Pattern Option B  
Correct



4

Small Block  
Pattern Option B  
Correct

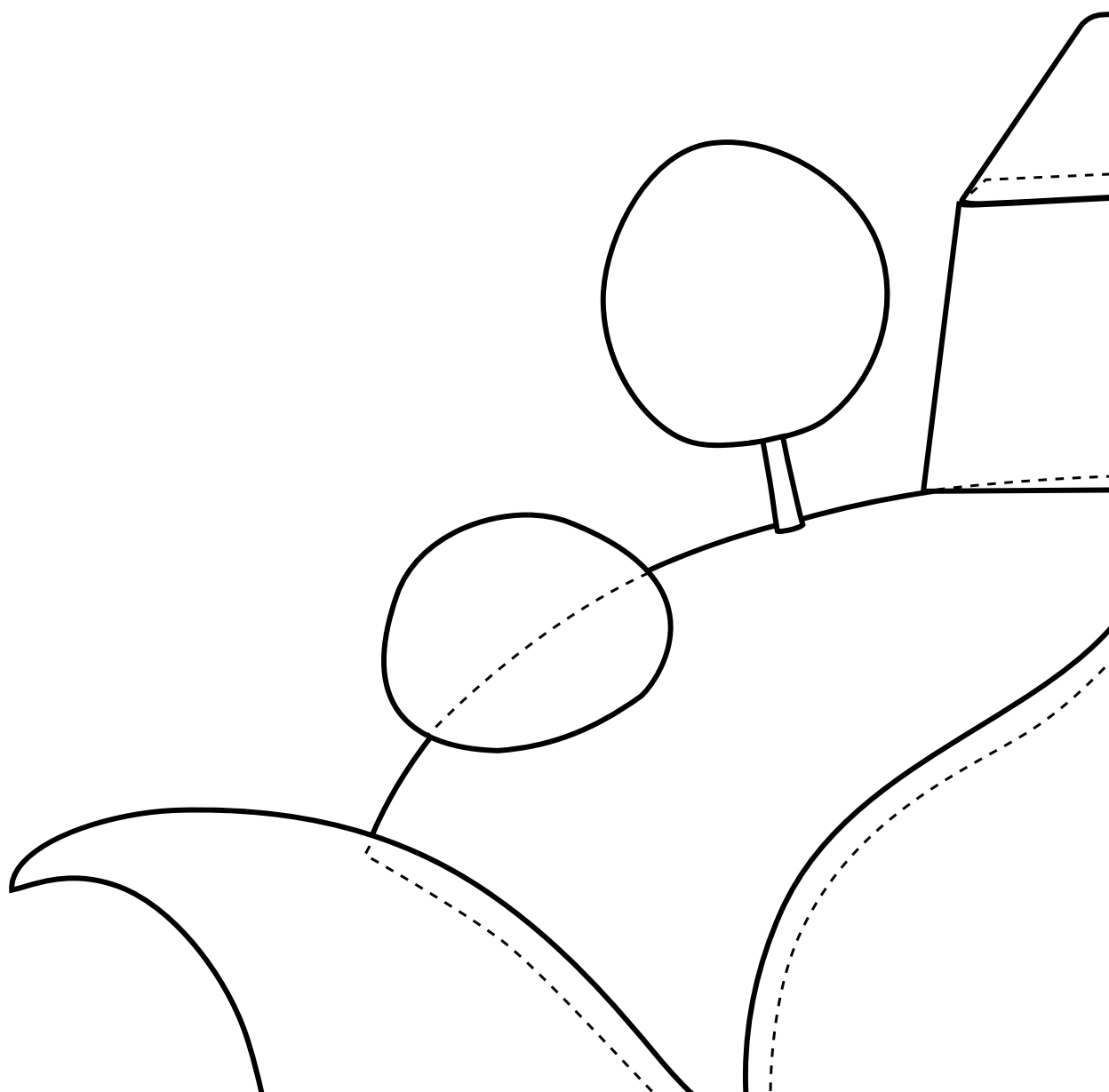
# 1

## Large Block Pattern Option A Reversed

### Large 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.

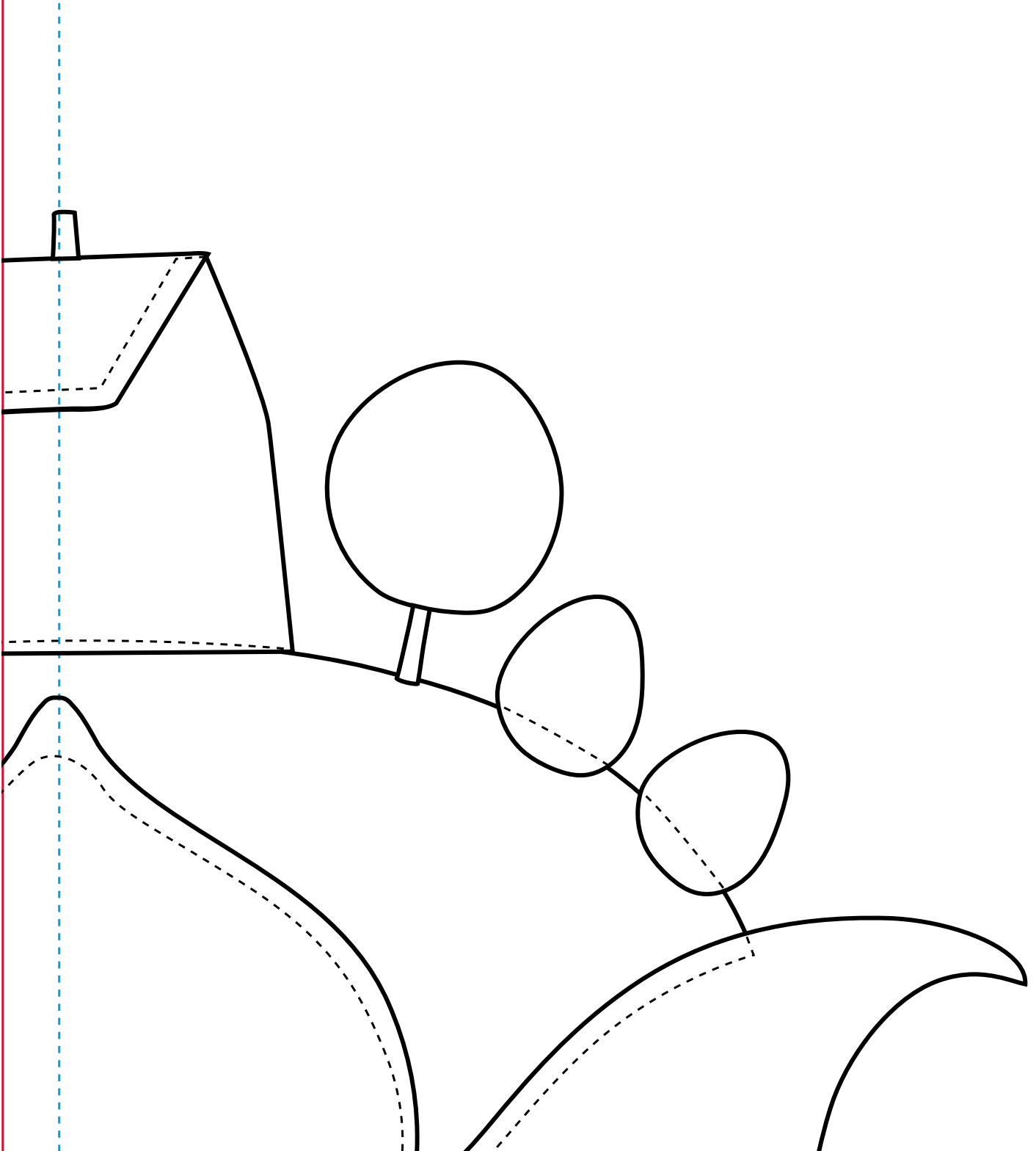
The blue dotted lines indicate the middle of the design, vertically and horizontally. See the text and diagrams in the project instructions for the grid method for positioning the appliqués on the fabric. Refer to the diagram in project instructions for the specific fabrics to use.





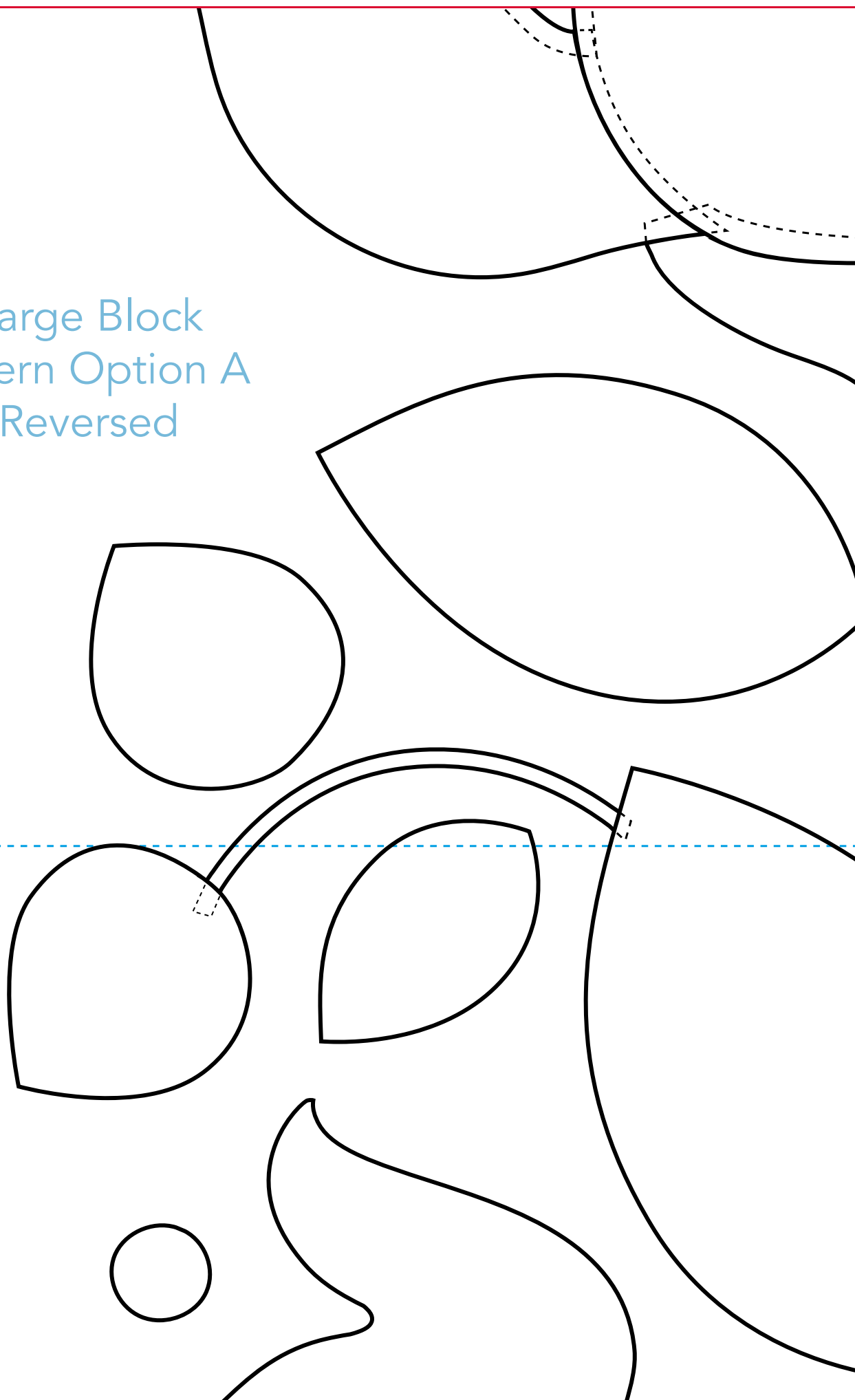
Large Block  
Pattern Option A  
Reversed

2



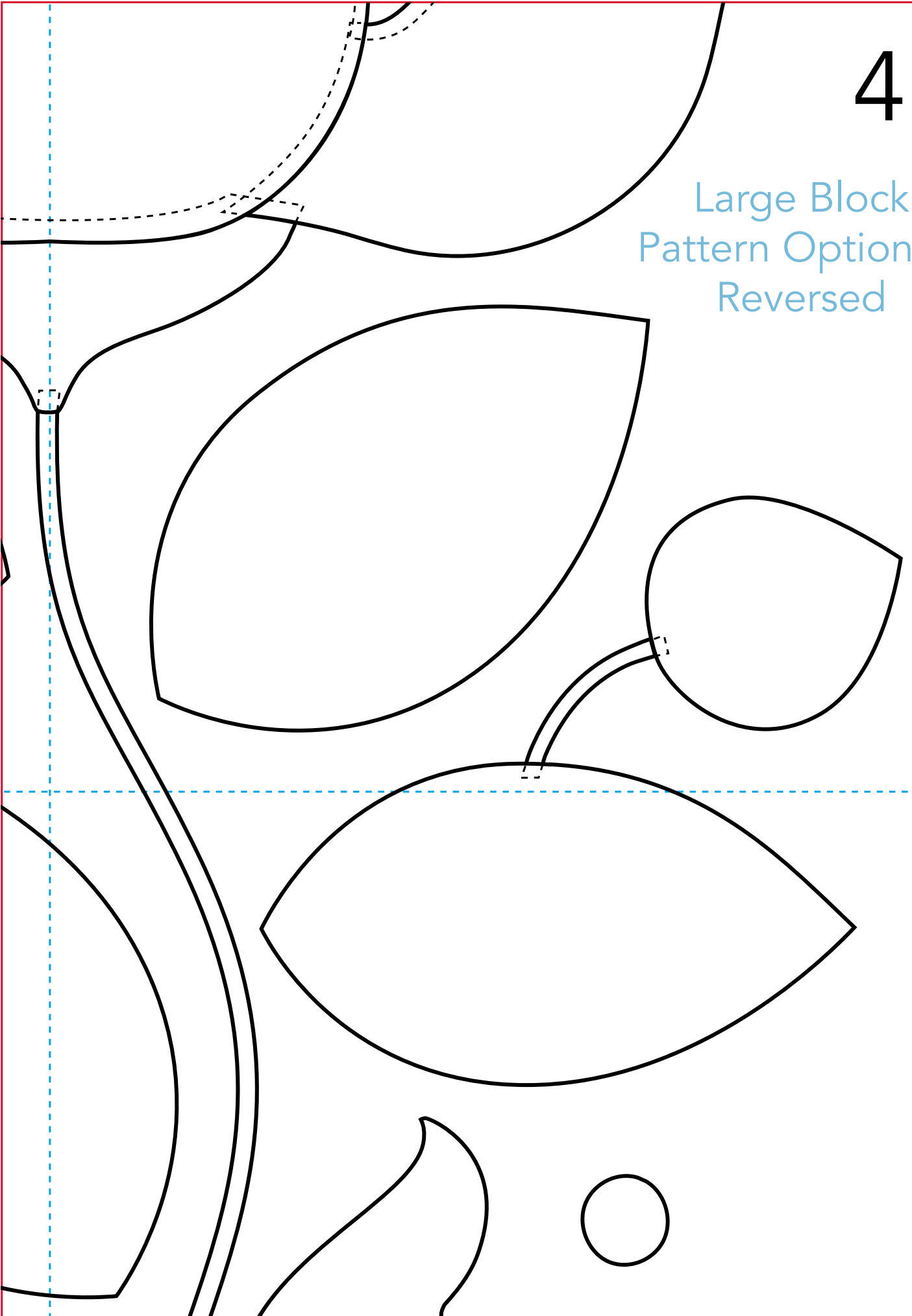
3

Large Block  
Pattern Option A  
Reversed

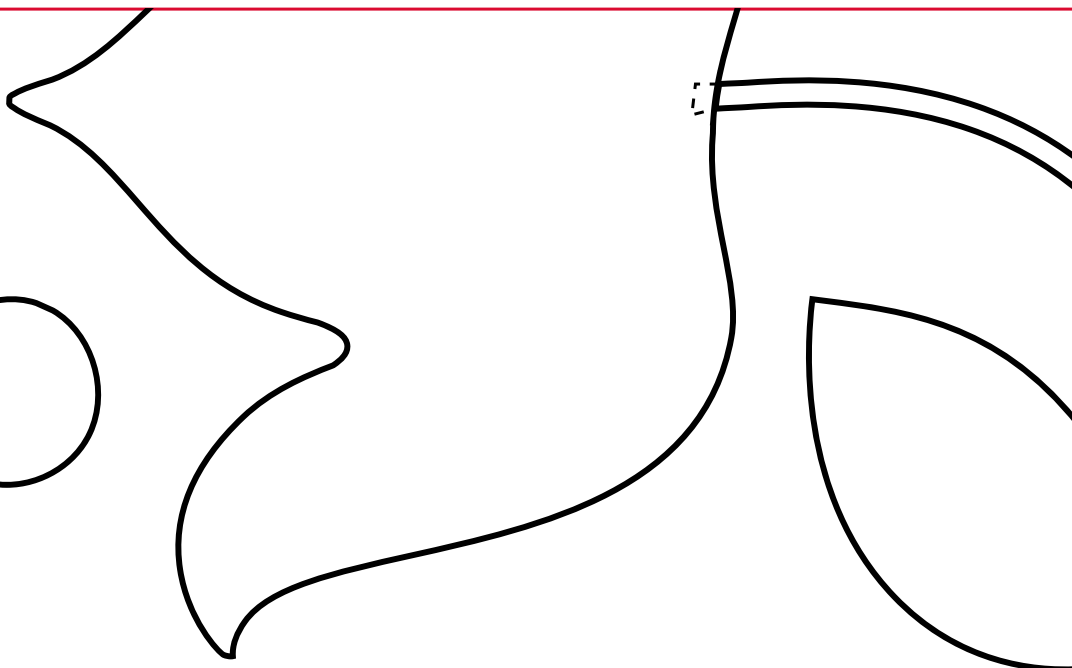
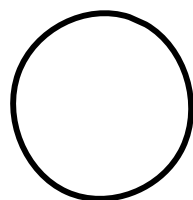


4

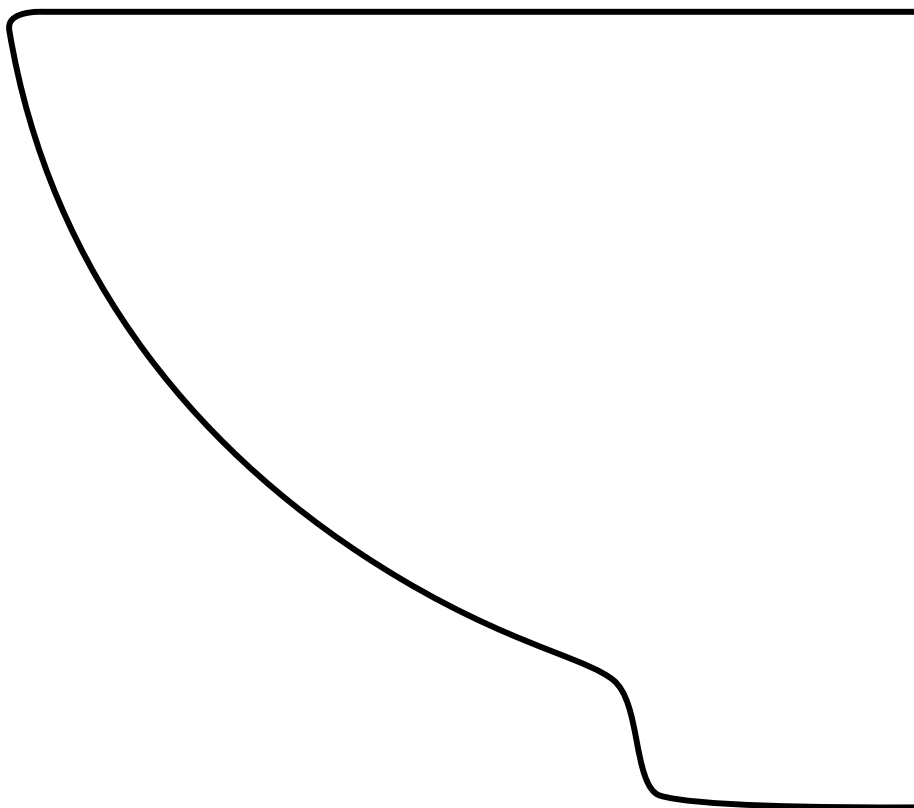
Large Block  
Pattern Option A  
Reversed



5

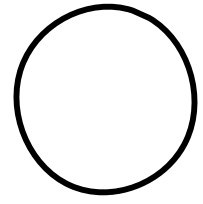


Large Block  
Pattern Option A  
Reversed

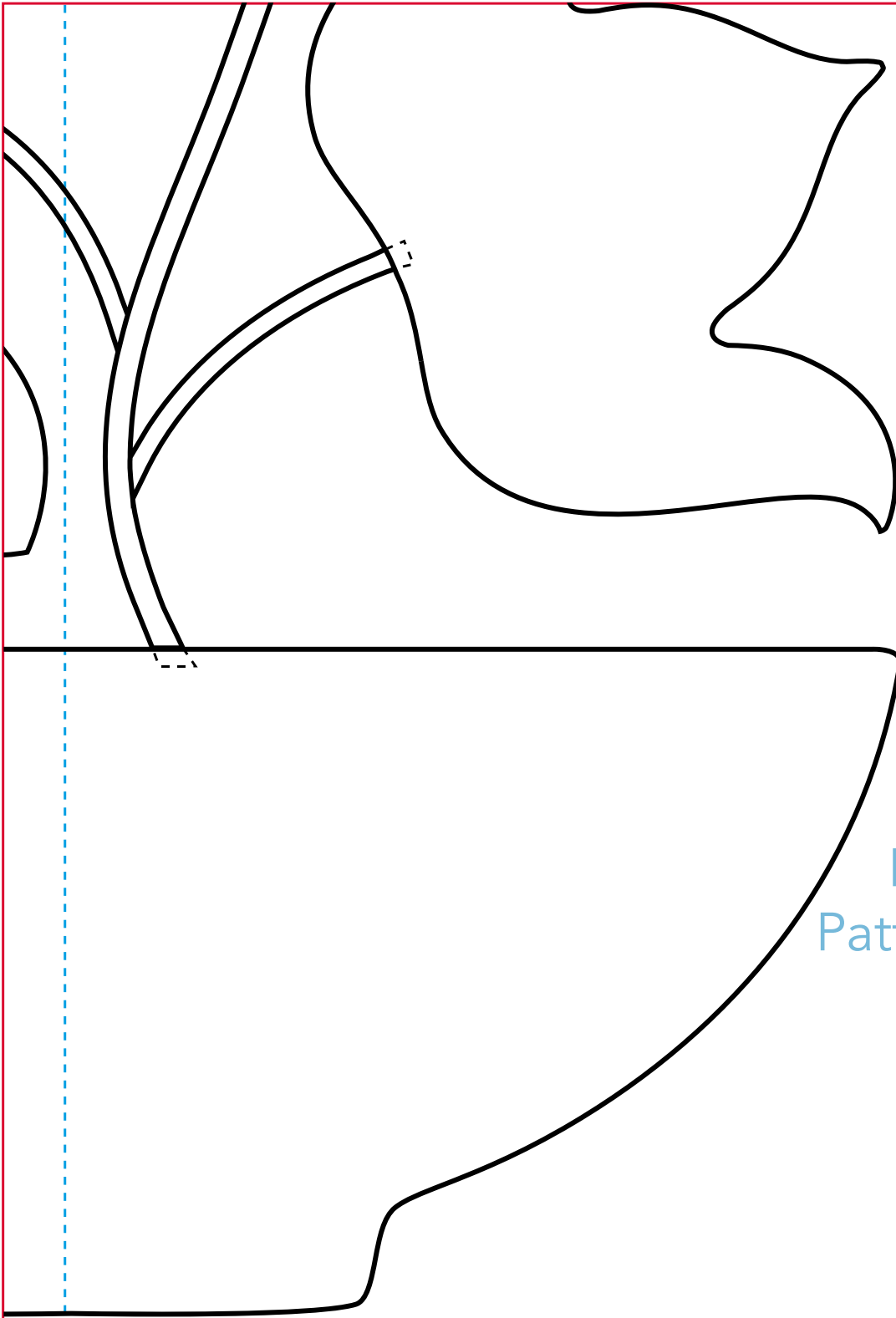




6



Large Block  
Pattern Option A  
Reversed



# 1

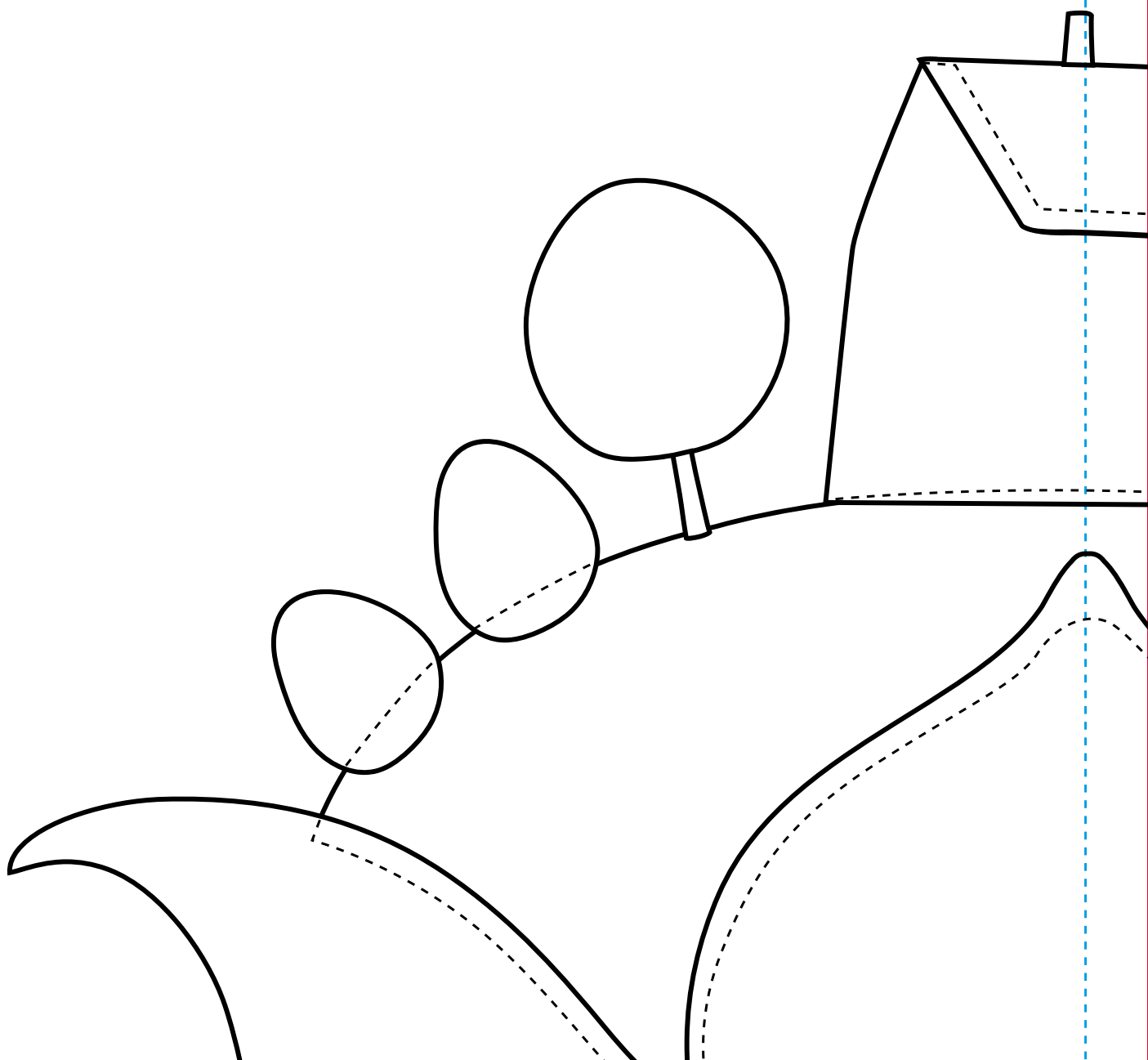
## Pattern Option B

### Correct

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

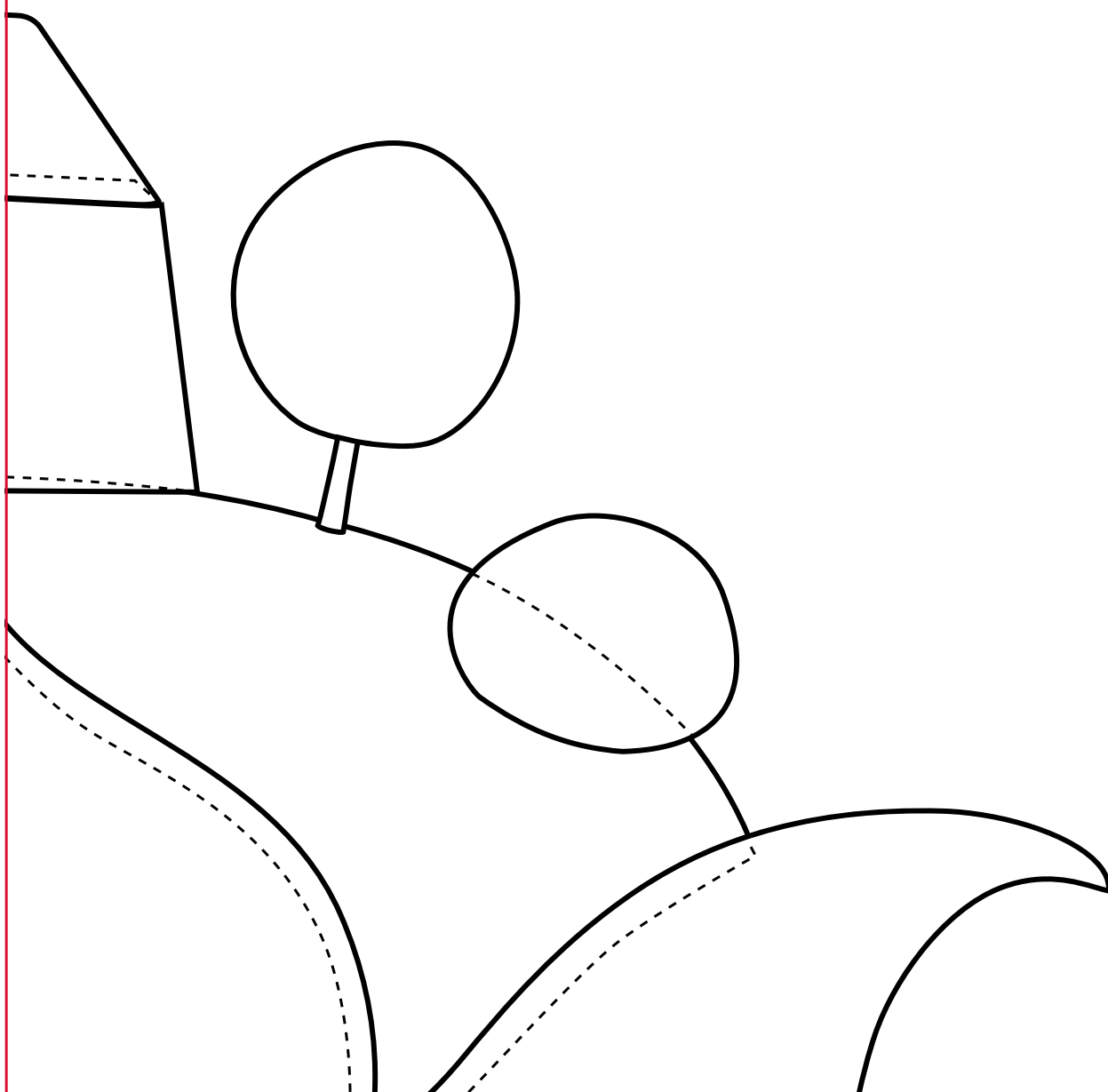
Dashed lines indicate where one shape goes under another. To make a master pattern, print the pattern pages and tape them together at the red lines, trimming excess paper where needed.

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.



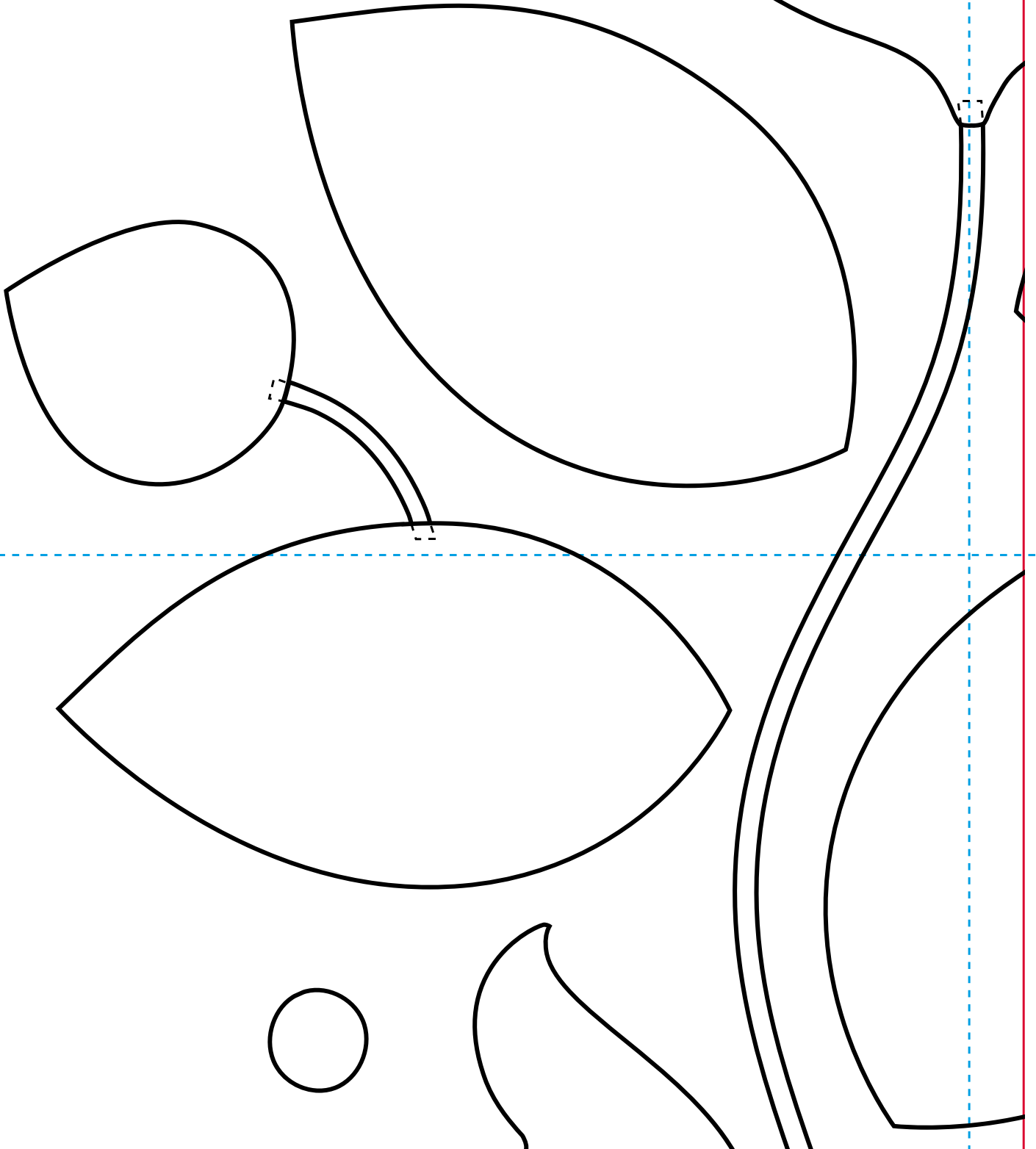
2

Pattern Option B  
Correct



3

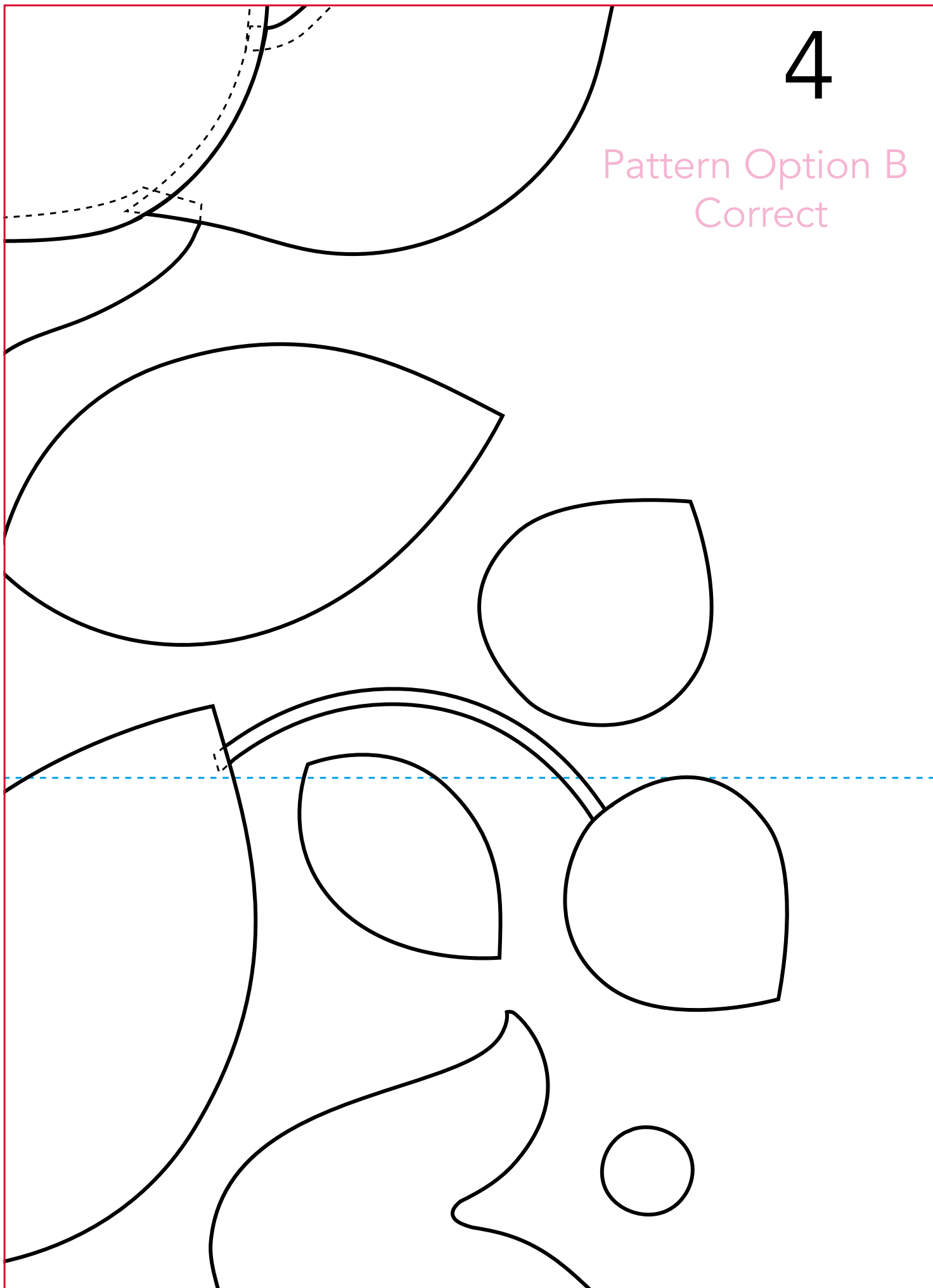
Pattern Option B  
Correct

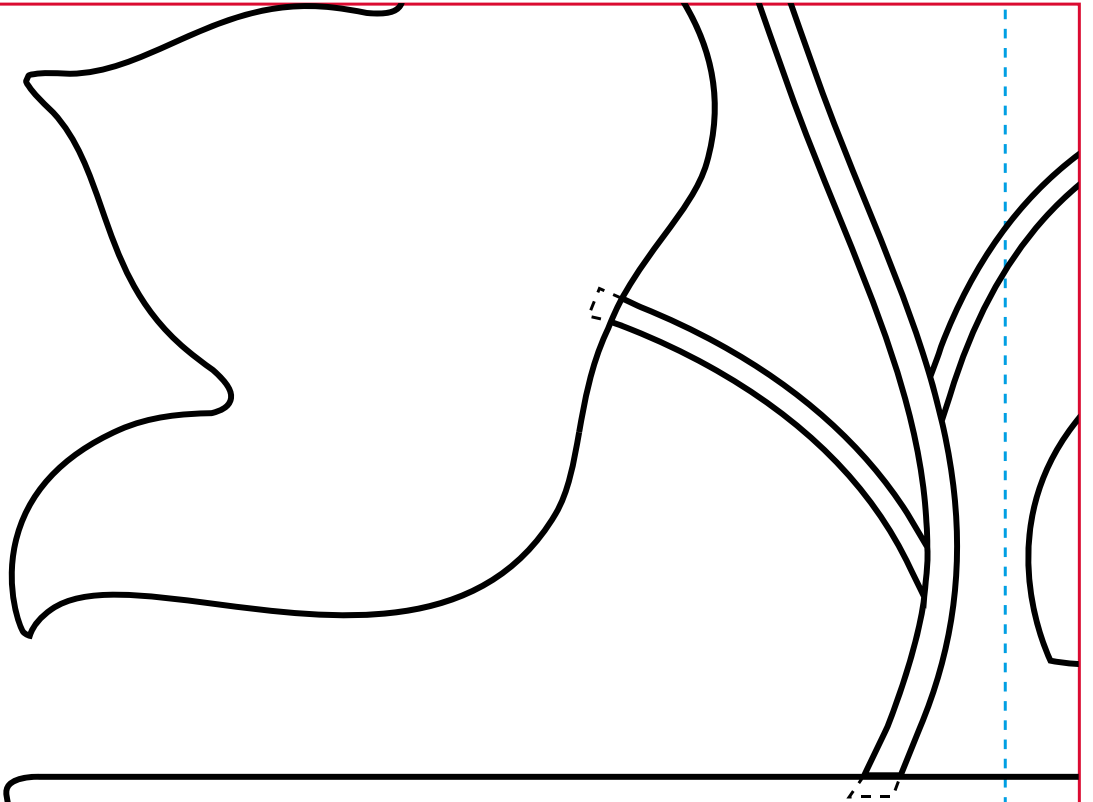
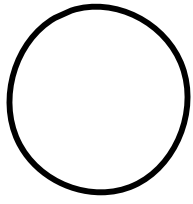




4

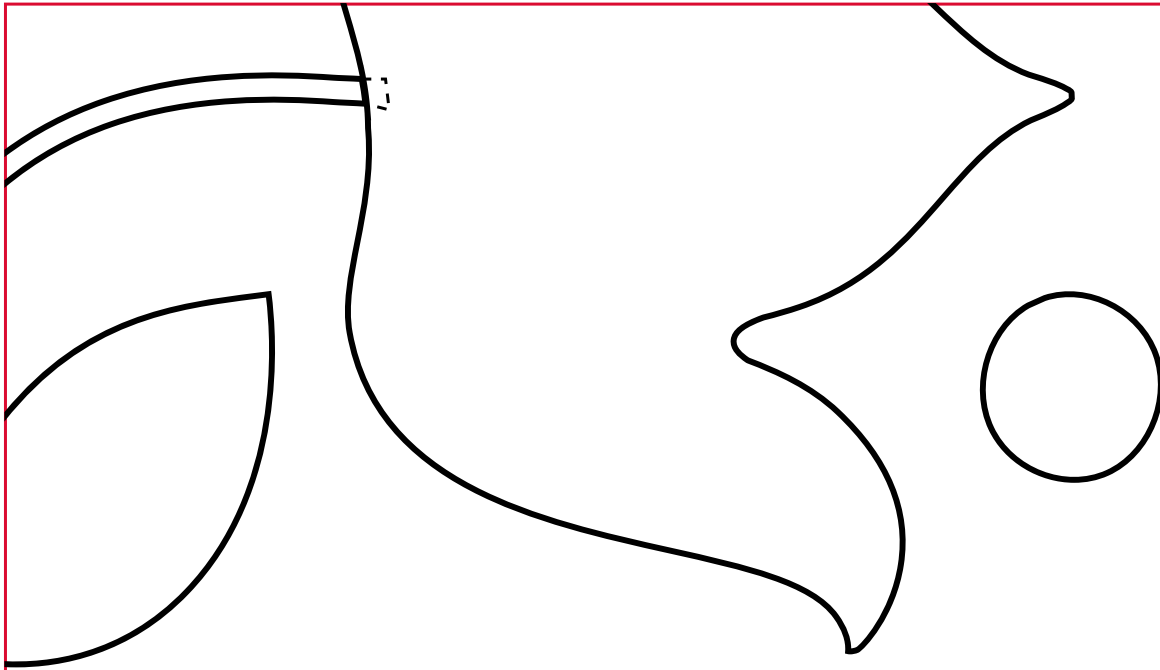
Pattern Option B  
Correct





5

Pattern Option B  
Correct



6

Pattern Option B  
Correct