

2011 TQS BOM BELOVED BEAUTIES/ RUFFLED ROSES

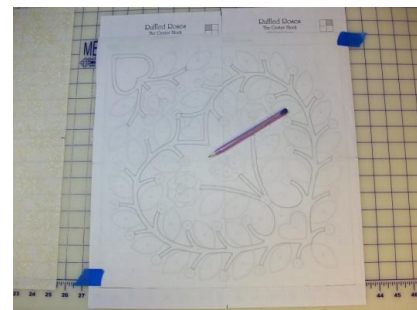
Month 1: Margo's technique for doing Turned-edge Machine Appliqué with Stable Stuff stabilizer

Stable Stuff can be ordered from Ricky Tims' web site: http://www.rickytims.com/online-store?page=shop.product_details&flypage=flypage.tpl&product_id=64&category_id=26

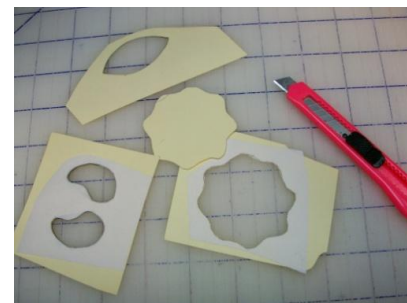
Yes, this technique requires a lot of prep work, but the actual sewing goes fairly quickly and it produces a really secure project that looks very much like hand appliqué. The other advantage is that the Stable Stuff remains in the quilt and provides just a hint of fullness to the appliquéd shapes.

This is my favorite technique for doing machine appliqué with turned edges.

Start by tracing each shape onto the Stable Stuff with a pencil and carefully cutting out each shape. Be careful cutting out the foundations, because that will be the shape of your final piece. Duplicate shapes can be stacked and carefully pinned to cut several at one time.



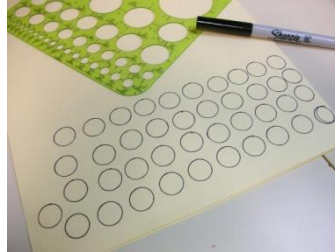
For the flower and leaf shapes I found it easier to make what I call doughnut templates because it's easier to trace the inside of small shapes than around the outside. I made a template for a pair of the rose petals to make sure that I had enough matched pairs. I first traced the shapes on freezer paper then fused that to a manila file folder with a hot dry iron and carefully cut out the shape with a wallpaper knife. An Exacto knife also works well.



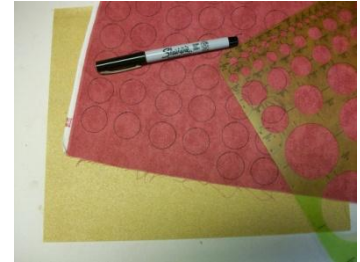
For all the circles, I used a circle template (available at office supply stores) to make Stable Stuff foundations for each circle. I also cut out a manila circle for each circle, then marked and cut out my fabric circles about 1/4" larger than the templates. A sandpaper board makes marking on the fabric more stable. I use a Sharpie marker for these shapes, but trim on the inside of the marked line so there are no chemicals left on the foundations or the fabric.



Stable Stuff Foundations will stay in the appliques.



Manila templates will be removed.



A sandpaper board stabilizes the fabric.

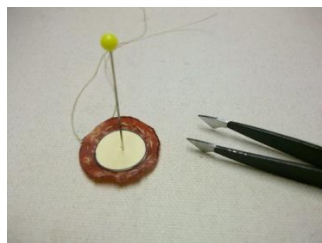
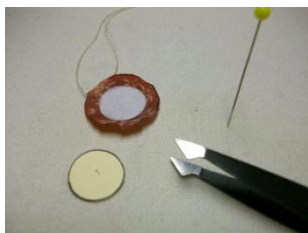
A running stitch around each fabric circle is done by hand and the two long thread tails are looped like the first half of a knot. (The loop is lots easier to do before the thread tail is cut by looping the needle around the first tail.)



They are then generously starched. I just spread them out on an old towel and spray them with a mixture of 1/2 water and 1/2 Sta-Flo liquid starch.



Using tweezers, I place a Stable Stuff foundation on the wrong side of the basted circle then place a manila template on top of that and secure it by stabbing a pin through the center into the ironing surface. The thread tails are then simply pulled snugly around the template to make a perfect circle. They can either be left to dry or dried more quickly with a hot dry iron.



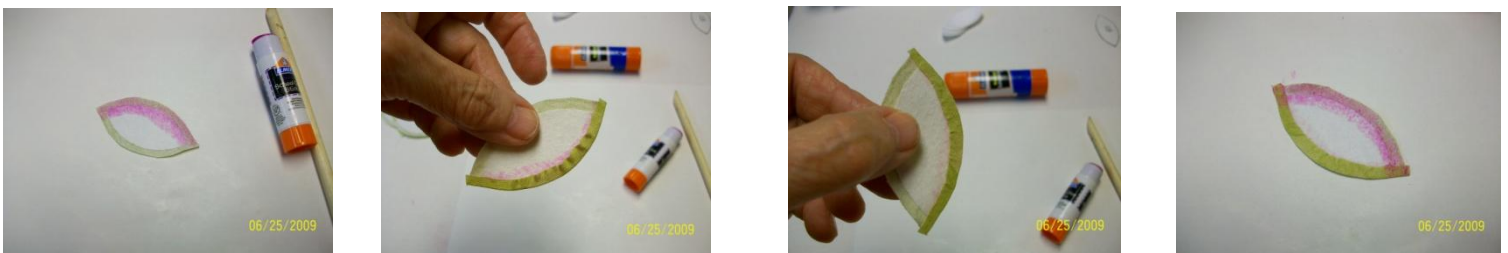
When the circles are completely dry, I snip the basting thread opposite the loop and pull on the thread tails to remove the basting, then use the tweezers to remove the manila template. Save them for use later. The Stable Stuff foundations are left in place. Re-press the circles to maintain a nice round shape. The circles are now all ready to apply to the background.

For the rest of the shapes I used Elmer's Washable School Glue Sticks to turn the edges under. These photos are from the 2010 Hugs and Kisses BOM, but we are using the same leaf shape for Ruffled Roses. All of the other foundations are prepared the same way. Glue the foundations to the back of the fabric. These leaves will turn under better if they are placed on the bias grain of the fabric. Trim each leaf about 2/16"-3/16" from the edge of the foundation. You don't want to leave much excess because the bulk will just be harder to manage.



I like to fuse a piece of freezer paper to my ironing surface to work on so that the excess glue doesn't make a permanent mess where I'm working. When the paper is too messy to use, I just peel it off and start with a new piece.

Apply a generous line of glue along one side of the leaf being sure to cover both the foundation and the seam allowance. Use your finger and thumb to gently fold the seam allowance just over the edge of the foundation. Then go back and ease in the rest of the seam allowance. You will see how trimming all the excess seam allowance makes a smoother edge. Now turn it around and do the other edge.



I have found that using an oversized cuticle stick (I found mine at a Sally Beauty Supply Store) makes it easy for me to get the edges smooth and snugly wrapped around the foundation, and using the stilleto in Alex's 4-in-1 tool helps me hold the shape in place while I work on the edges without getting glue all over my fingers.



When you are doing the flower parts you will need to make tiny clips on the inside curves, but the technique is the same as with the leaf.

Now to work on the stems, securely glue the trimmed foundation to the back of your stem fabric. For the Beloved Beauties fabric, you may want to line up the foundation with the printed dots on the fabric by drawing a chalk line along the dots, or you can just glue them on the straight of grain.



Carefully trim and glue the seam allowances around the stems. I found it more secure to trim one side at a time and glue it in place before I trimmed the next edge. I did the center last. Do the large stem the same way.

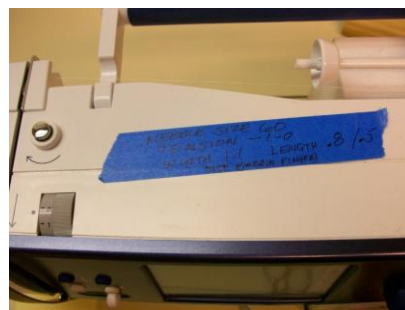


Now that all of the edges are securely glued in place, it's time to start stitching. The first things I sewed were the flower units. I glued the smaller rose "petals" and "centers" onto the main rose shape with Elmer's Washable Liquid Glue and stitched them in place. Those were then ready to be applied to the background as complete units.



When I do this kind of appliqué I like to use Superior's MonoPoly monofilament thread on the top and MasterPiece cotton thread in the bobbin that is a close color to the background fabric, but you are welcome to use a decorative stitch or decorative thread if you like that look. I just use a regular zig-zag stitch in order to hold the appliqué in place rather than the Vari-overlock stitch which only catches the appliqué with every third stitch. I got this tip from Libby Lehman, and it makes perfect sense to me for all the stitches to work rather than just lay in the background fabric where they don't really serve a purpose. I use a small (70/10) topstitch needle (available from Superior at: <http://www.superiorthreads.com/shop/product/sup/>), set my top tension down to almost "0" and thread the bobbin finger on my bobbin case. My stitch width is 1.1 and my length is between .5 and .8 depending on how straight the appliqué shapes are. You will need to experiment to see what works best on your machine.

After you've decided how you like it you might want to make a note with the details on a piece of painter's tape and keep it on the top of your machine so you don't have to figure it out every time!



It's now time to sew everything together. I like my background fabric really stiff so I spray it with starch, let it dry then press it flat with a steam iron. I then fold it in quarters, making sure that all of the folds are square to each other. I open the background and make registration marks on each fold at the outside edge of the fabric and re-press the background fabric really flat. These centered registration marks allow me to line up my background fabric with the lines on Sue's pattern. Using a light box I can now glue my stems in place with Elmer's Washable School Glue. I use the liquid glue for this part and dry the glue from the back of the fabric with a hot dry iron. See my tutorial on the forum for how I prepare the bottle for better control of the glue. If you don't want to use Elmer's, Sue recommends Roxanne's Glue-Baste It which has a really fine tip for applying small amounts. Other washable glues will also work.



After the stems are glued in place and heat set, glue all of the roses and berries and leaves and hearts then stitch them all in place. After everything is stitched, press the background fabric from the back and use your rotary ruler to square it up to 15-1/2" x 15-1/2" (unfinished size.) You can easily do this by lining up your registration marks at the fold lines with a line on your cutting mat. Measure 7-3/4" to each side of the marks and draw a cutting line. Turn the background one quarter turn and do the same with the other registration marks. You can then double-check the size and trim the marked lines with your rotary ruler. Measure twice; cut once! Sharon Schamber has a video about trimming appliquéd blocks: <http://www.youtube.com/watch?v=v-3RIWhBvcA>

Now it's time to audition fabrics for the setting triangles. Here are some that I thought about for my scrappy version.

My floral focus fabric looked too busy:



I didn't care for so much of the background in one area, even when I added piping made with my focus fabric:



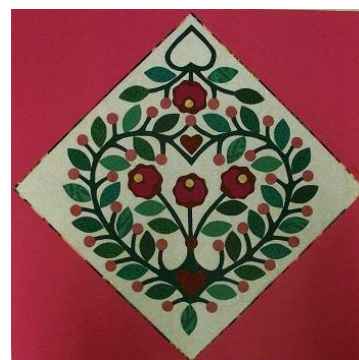
Next I tried a "pepto" pink:



And decided I liked it better with the piping

So that's what I wound up with:

It's subtle, but I love the look of the piping.



If you would like to try piping, check out my tutorial on the TQS CLASSROOMS link.

For the Beloved Beauties version I first tried just using stripes



Then tried piecing the stripes in a couple of configurations.



Then tried piecing the bold stripe in a couple of different positions before I made my final decision!



I hope you will play with your fabrics and come up with a design that you like!



Designed exclusively for

