

HOW TO APPLIQUÉ: Quilt Designs for Creating Appliqué Quilts



1 FLYING COLORS
MARY STOUDT

2 DEFYING THE LINE: FREE-MOTION
APPLIQUÉ EXPLAINED AND EXPLORED
ELLEN ANNE EDDY

3 THE HEARTFELT LANDSCAPE
ROSE HUGHES

4 DÉCOR-BOND IT!
MACHINE APPLIQUÉ
MICKEY DEPPE

The art of appliqué has long been a way for quilters to add designs to their using fabric, in addition to piecing. But while traditional quilters hand-stitched their fabric motifs in place, contemporary quilters are more apt to fuse or machine-stitch appliqué, opening up new, faster, design possibilities.



In this free eBook, *How to Appliqué: Quilt Designs for Creating Appliqué Quilts*, we bring you four methods for expanding your appliqué design repertoire from four very talented artists.

In *Defining the Line*, Ellen Anne Eddy shows how to use the free-motion zigzag stitch to machine appliqué wild, curvy shapes and then add shading and dimension to those shapes. This type of appliqué stitching gives you more flexibility with thread and fabric, too.

Mickey DePre explains how using a fusible interfacing like Décor-Bond helps to shape, support, and stabilize fabrics, making it perfect for machine appliqué use, in *Décor-Bond It! Machine Appliqué*. Her step-by-step directions will help you make appliquéed wall quilts that hang beautifully, even with intricate, bias-cut shapes.

Got curves? If you love the curves of a fanciful landscape quilt but don't know how to begin appliquéing the pieces, Rose Hughes's tutorial *The Heartfelt Landscape* will show you the way. She uses her Fast-Piece Appliqué™ method, which combines simple straight-stitch piecing methods with machine appliqué to produce shapes that are normally very difficult to piece.

For an easy, breezy, mixed-media approach, try making Mary Stoudt's reverse-appliqué flags. Each one is a mini fabric collage with quotes that peek through from beneath the layers. In *Flying Colors*, Mary shows how reverse appliqué adds textures and layers to your fiber art, and how fun it is, too!

We hope you enjoy exploring the contemporary appliqué designs and methods presented here in *How to Appliqué: Quilt Designs for Creating Appliqué Quilts*, and go on to use these skills to make many of your own appliqué art.

Warmly,

POKEY BOLTON
Editorial Director

Quilting Arts

MAGAZINE®

HOW TO APPLIQUÉ: QUILT DESIGNS FOR CREATING APPLIQUÉ QUILTS

EDITORIAL DIRECTOR **Pokey Bolton**
EDITOR **Cate Coulacos Prato**

CREATIVE SERVICES
DIVISION ART DIRECTOR **Larissa Davis**
PHOTOGRAPHERS **Larry Stein**
Korday Studios

Projects and information are for inspiration and personal use only. QUILTING ARTS MAGAZINE is not responsible for any liability arising from errors, omissions, or mistakes contained in this eBook, and readers should proceed cautiously, especially with respect to technical information. Interweave grants permission to photocopy any patterns published in this issue for personal use only.

PUT
MORE

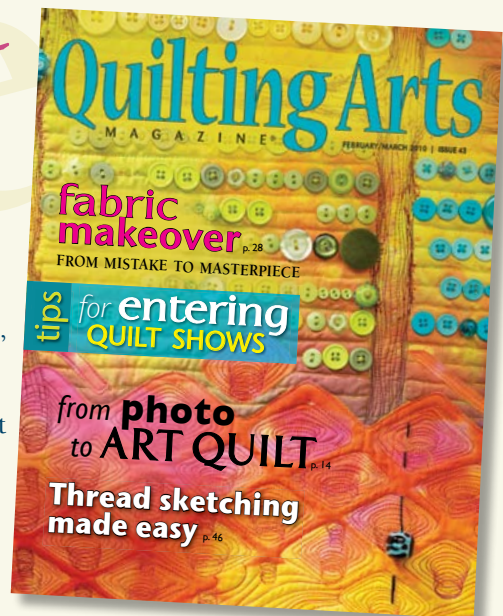
texture

IN YOUR LIFE

QUILTING ARTS MAGAZINE® explores *ideas*, textiles, and techniques related to *embellished and contemporary art quilting*. Inside, you'll find design inspiration, *step-by-step* directions, gorgeous photography, and *motivation* for developing your personal style, at all skill levels.

quiltingarts.com

800.406.5283 (U.S. & Canada)
760.291.1519 (International)



QUILTING ARTS MAGAZINE®, P.O. Box 469087, Escondido, CA 92046-9350

FLYING colors

BY MARY STOUDT

My approach to quilt making is shaped by my art background and experience in mixed media. I feel most comfortable when exploring techniques and pushing the limits of each medium. It was a natural fit when I started to layer cloth and sew it in a deconstructive style. Instead of hiding and minimizing the construction, I make it part of the design; hence raw seam

edges become added texture. For my larger quilts I know what end result I want before I cut the fabric, visualizing the colors and shapes first, and then improvising as I work through the process. The same technique of adding and subtracting bits of fabric that I use for the quilts can be adapted to making small flags for inside or outside your home.

ADAPTED FROM
QUILTING ARTS MAGAZINE
FALL 2005

MATERIALS

- Cotton fabric, or cotton-compatible fabric, in a variety of colors (Choose one that looks good from either side.)
- Iron-on transfer paper or freezer paper
- Quotations
- White or light tan, high-thread-count fabric for printing text
- Small embroidery scissors
- Computer with printer
- Cord for hanging flag
- Glue stick
- Rotary cutter and cutting mat
- Sewing machine

Optional

- Acrylic paints, beads, trim



These flags are made to be viewed and enjoyed from either side, plus they are quick to make. As I experimented with various color combinations, I began to select those fabrics that best allowed a glow of color when held up to the light. I like the flags best when hung as a grouping, but they can be hung individually, preferably at a window.

PREPARATION

1. Using a computer, type quotations, poetry, or song lyrics with a common theme.
2. Prepare freezer paper/transfer paper by ironing a piece of your light-colored, tightly-woven fabric onto the paper and cutting it to exactly $8\frac{1}{2}'' \times 11''$.

Tip: If using freezer paper it is best to prepare it right before you are ready to use it.

3. Print your quotations onto the fabric and cut the individual quotations apart, trimming as needed.
4. Using a rotary cutter, cut 6–8 pieces (or as many as you want) to a $8\frac{1}{2}'' \times 11''$ size. After trimming, the finished flag will measure approximately $8'' \times 9''$.
5. Cut or tear a variety of contrasting colors of fabric into many differently proportioned geometric shapes, each measuring approximately $2'' - 4''$.
6. Thread your machine with one color of thread on the top and a different color in the bobbin.

Tip: Check to be sure that the tension is not set too high. Too much tension, or a tiny stitch length, will cause puckering

on the flag.

CREATING THE FLAG

1. Orient the flag pieces measuring $8\frac{1}{2}''$ vertically. Arrange the geometric shapes as you would a patch, and add the quotation printed on cloth in an area that pleases you. Sew all the patches and quotations in place.

Tip: To repeat the deconstructed look, leave long threads hanging as you pull the flag from the sewing machine so you can thread tiny beads onto the ends.

2. Turn the flag over and sew another stitching line outlining all of the patches, thus creating a two-color line of stitching affixing the patches.
3. With sharp embroidery scissors, gently poke through one of the layers of the patch and cut around the inside of the stitches, $\frac{1}{8}''$ from stitching, to reveal the contrasting fabric underneath.
4. Steam iron the flags thoroughly and fold down the top edge to



Close-up of flag front; note the window effect.

form a hanging sleeve. Stitch a double line about $\frac{3}{4}$ " from the top. Backstitch at the edges to reinforce.

5. Using a rotary cutter, trim the sides and bottom of the flag to a $8\frac{1}{2}$ " \times 9" size.
6. Working from both sides of the flag, continue to add patches to the flag. Save the pieces you have left over from trimming and add them to the flag.

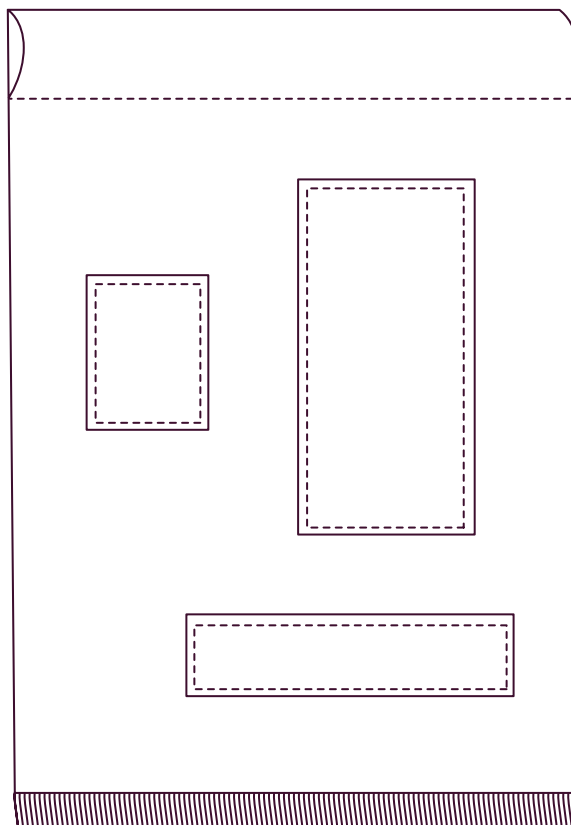
Re-iron your flag.

EMBELLISHING

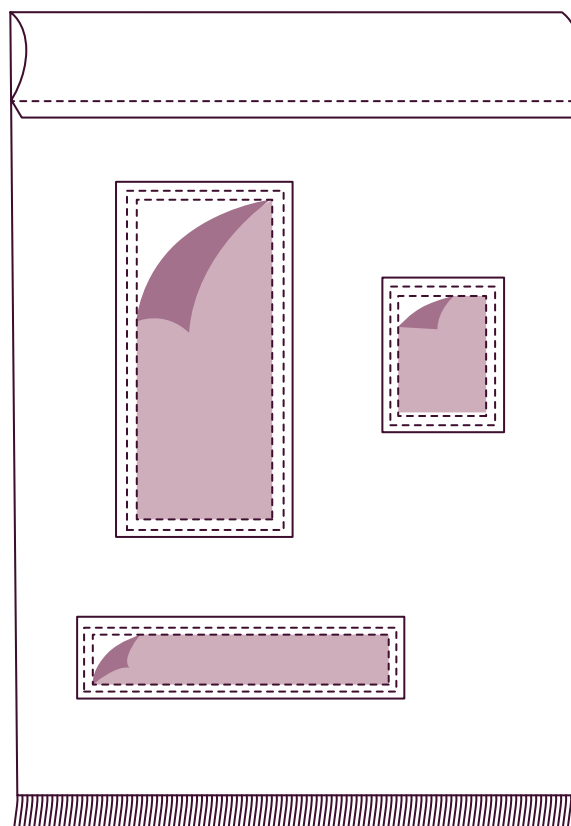
- Consider adding tiny beads, feathers, small metal charms—anything that would relate to your quotations. Or prepare your own embellishment by tearing contrasting fabric into $\frac{3}{4}$ " strips and sew it as a border.
- Add tiny beads to the long threads that you left hanging while stitching.

Tip: Trim the shapes after stitching both sides if you want to add more overlapping shapes. ♦

Since the 1970s, Mary Stoudt has been stitching, weaving, making paper, and creating mixed media all to create diverse works some of which have been described by critics as being whimsical and spiritual. Learn more at marystoudt-artquilts.com.



Front



Back, cut $\frac{1}{8}$ " from stitching.

ADAPTED FROM
 QUILTING ARTS MAGAZINE
 WINTER 2002

DEFINING THE **line**

FREE-MOTION APPLIQUÉ EXPLAINED & EXPLORED

BY ELLEN ANNE EDDY

The variable width of the zigzag stitch makes it a natural when it comes to edging appliqués, no matter what technique you use to create them. While a straight stitch only catches a single strand, the zigzag crosses several strands and is therefore much more stable. You are probably familiar with using your zigzag presser foot and a satin stitch to create a solid, pudgy line that is perfect for straight lines, but it is difficult to use this method effectively with more organic, free-form shapes.

Enter the free-motion zigzag stitch — perfect for edging those wild, curvy images that don't follow the straight and narrow. It's also perfect for shading, shadowing, and making your image come alive. Before you begin to free-motion zigzag on your appliqué, remember that appliqué

"Drawn to the Sun"

Beetle and sapsucker wings are outlined and detailed with metallic threads.





“BRAVE LITTLE BUGS”

Above: Inner parts of branches and bark are traced with the same colors used in the edging to add texture. The wings on the sapsuckers are stitched in layers of metallic thread, over lace and organza. The colors range from magenta, hot pink, orange, and red, to lavender and peach. They are detailed in lime green and turquoise metallic threads. The legs and bodies are done in polyester thread in shades of green.

Below: The moon and mist are edged with monofilament nylon thread.

begins with first sewing through two or more layers of fabric and then cutting away to reveal the desired shape. You may choose to cut out the center of your shape, or to cut around the perimeter of your shape, in either case revealing the fabric below. Or you may choose to begin with shapes that are fused or basted onto the surface of the quilt top. However you create your appliqué, once your design is either stitched and trimmed or securely anchored to the quilt surface, it's ready to be finished with your choice of edgings.

The angle of the free-motion stitch is very important, and will alter

the appearance of your stitch. If you follow your design line, your stitches will be at a 90° angle and create a fat, solid line. If you alter the angle to anywhere between 45° and 60° you will create a slanted line that gives the appearance of a stem stitch, which tends to make the best-looking appliqué edging. Sewing in a horizontal line with a zigzag stitch will produce a narrow “jump” stitch that can be used to smooth the shape into a lovely, organic line suggesting leaves, vines, flowers, and branches. Similar to a calligraphy pen, keeping the angle consistent while turning your piece will result in variations in the width that add dimension and texture.

tips & hints

- Pick the appliqué technique that is appropriate to your design as well as your materials. Each technique has its strengths and weaknesses; the point is to experiment.
- Blackboard chalk makes a great marking tool. It comes in a wide range of colors, is easily removed, and is available everywhere. If it hasn't worn off by the time you're done, it can be removed with rubbing alcohol.
- Use pelican or appliqué scissors when trimming appliqué work. The funny-looking bill makes it possible to get extremely close to the edge of the stitch. The closer you trim, the neater the finished appearance will be.



THREAD CHOICES

Your choice of threads can greatly enhance organic imagery. Translucent or transparent images — such as water, air, mist, fire, bubbles, and shadows — are best served by soft-edge appliqué and invisible monofilament thread. Use smoke color for mid-range to dark shades and use clear for pastels and white. All you will see is the edge of the fabric itself.

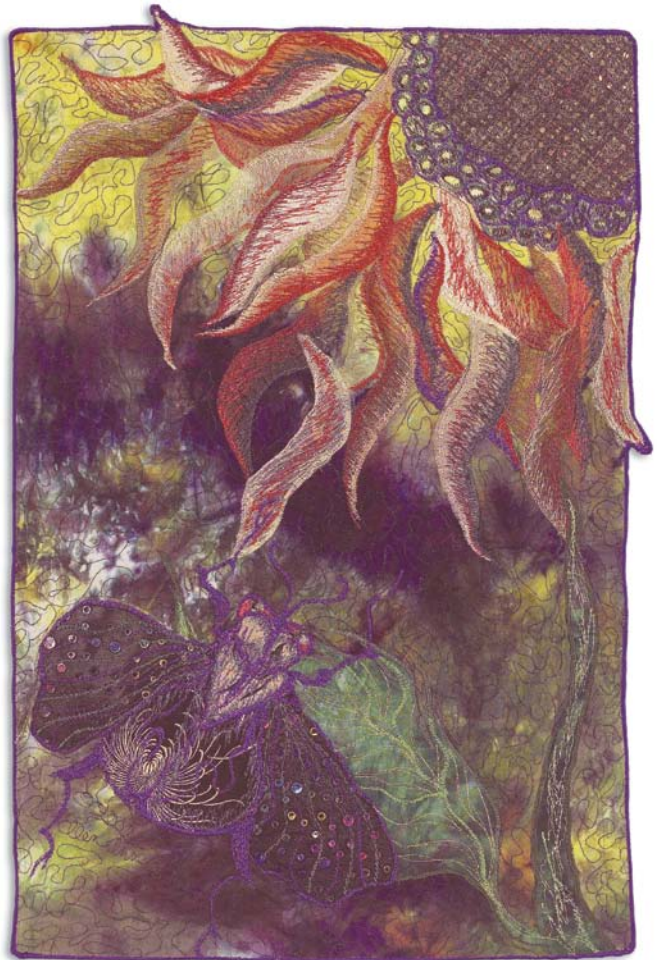
Solid images such as branches, leaves, ground, and vines have hard edges that look best when emphasized. Metallic, polyester, rayon, and cotton embroidery threads can all be used to achieve a number of effects. Polyester and rayon threads have a soft sheen to them. While polyester will break less easily, rayon tends to blend better. Metallic threads will create a crusty, hard edge, while cotton will create a soft, satiny finish.

SHADING

Once your appliqué is anchored to the background, you can use a free-motion zigzag stitch to shade and shadow your work. Although many images from nature may appear as a solid color, they are comprised of

many shades; by adding hues of a color your images will appear three-dimensional and realistic. Remember your light source — the areas that the sunlight reaches will be lighter than those it does not. Do not be afraid to use a range of colors — complementary colors will shade dramatically while analogous colors gently blend into each other. Use your color wheel if you're unsure what to pick, and don't forget to select colors that are much darker as well as much lighter than your desired result. ♦

Ellen Anne Eddy has spent most of her life teaching, writing or working with fabric. She teaches for quilt guilds and conferences across the country a series of fiber art courses called Thread



“DRAWN TO THE SUN”

Sunflower: various shades of gold metallic threads, as well as copper and teal, are used to shade and shadow. Leaf and stem were created using cut-away appliqué techniques and then zigzag stitched onto the background fabric.

Magic, covering all kinds of machine embroidery techniques for quilters. Learn more about her at ellenanneeddy.com.

adding dimension

Similar to a calligraphy pen, keeping the angle of your zigzag stitch consistent while turning your piece will result in variations in the width that add dimension and texture.

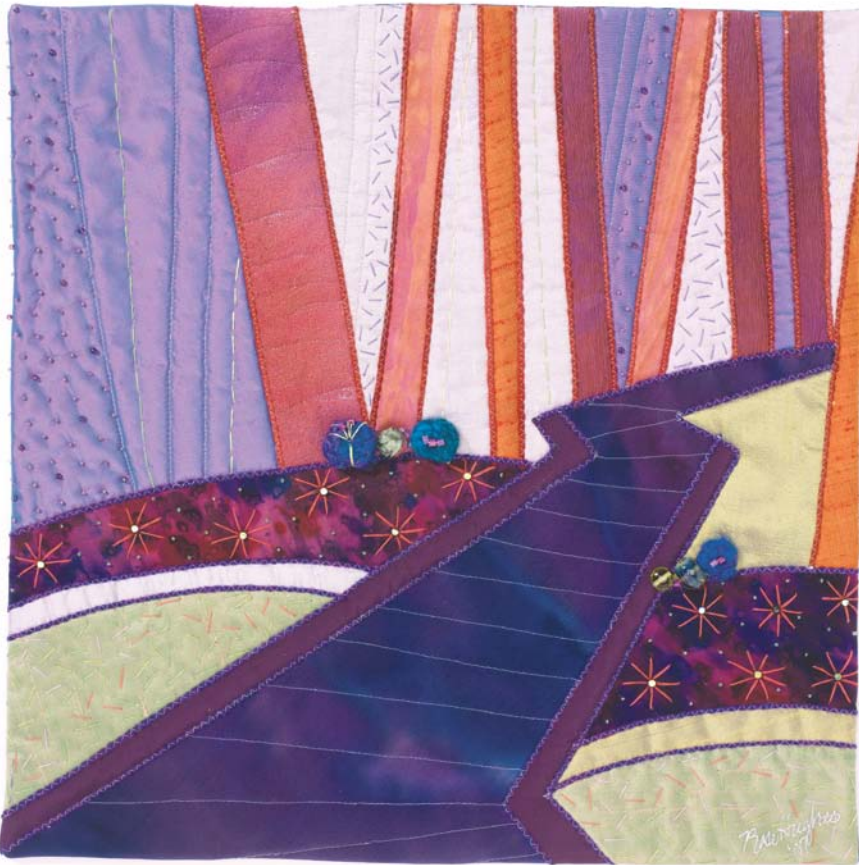
THE HEARTFELT landscape

ADAPTED FROM
QUILTING ARTS MAGAZINE
JUNE/JULY 2007

BY ROSE HUGHES



"Pathways 1", 2006 • 29" x 29"



“Through the Woods I”, 2007 • 17½" × 17½"

MATERIALS

- Photos to work from
- Black-and-white copies of each of the photos
- Tracing paper
- Pencil, eraser, and permanent black marker
- Freezer paper
- Masking tape
- Scissors—paper, fabric, and appliqué
- Fabric—cotton, silk (with lightweight iron-on interfacing applied), or any specialty fabrics may be used, but all should be able to be ironed.
- Iron and ironing board
- Sewing machine for straight and zigzag stitching, and free-motion quilting
- Thread—cotton and decorative
- Basic quilting and sewing supplies
- Backing fabric
- Batting: lightweight, cotton or cotton mix
- Safety pins
- Decorative yarns—wools, cottons, or blends

Optional

- Embellishments - Beads, buttons, or perle cottons
- Hand-sewing supplies

Have you ever looked at a beautiful scene or imagined a fanciful design, and thought to yourself, “There’s no way I could ever sew all those curves!”?

I started experimenting with curves about 10 years ago, the first time I saw the sinuous lines of the hills along California’s Big Sur coast. They called my name, and I soon made the move from east coast to west. Now the coastline’s flowing curves and the color and texture of the inland hills and trees have become a treasured part of my life. I enjoy hiking and photography, so it was natural that I began to use my photographs and my memories to create my quilts, and after several years I found a way to sew those curves.

At first view, the landscapes of my heart beckon me with their vast expanses of color; then, as I look closer, the details begin to glimmer and draw me in. To capture this interplay between far and near, I began to think of the landscape in layers. The simplified shapes that make up the quilt top use fabrics in strong colors that are meant to catch your eye. Colorful yarns are then couched and combined with machine quilting to give another dimension to the design and lay the groundwork for the finer details of the hand stitching and embellishments.

Curves and circles became easy to feature in my quilts by using my Fast-Piece Appliqué™ method, which combines simple straight-stitch piecing methods with machine

appliqué to produce shapes that are normally very difficult to piece.

Now traveling and picture taking have taken on new meaning and opened the door to creating both the larger landscapes I travel through and the inner landscapes I create in my heart. Today most of my designs use photographs as a starting point, and I consider my photographs as studies

for future quilts. Digital cameras make taking pictures easy, so I may photograph long views that capture the shapes of the clouds or rolling expanses of hills. Others may trigger a memory, or display a special textural or linear element. Photographs are only jumping off points for the design process, but each quilt ends up being a combination of elements from the photographs and my feelings about the landscape. This helps my landscapes go beyond reality and convey my impressions. I believe everyone's landscapes should be expressions of their own vision.

DIRECTIONS

CREATING THE PATTERN

I start with a general idea of a landscape that I want to create, and pull out new photographs or older images from my collection to use.

1. On the copy, using the permanent marker, select and draw around each of the basic shapes that make up the scene. Simplify complex shapes; leave details out. These make wonderful additions later on when you quilt or embellish the piece.
2. Next, on one piece of tracing paper, mark an outline of the basic format of your desired quilt. Copy this onto several additional sheets of tracing paper.
3. Overlay one piece of tracing paper on top of the photocopy. Using a pencil, select and trace some of the various shapes you marked on the photocopy. Don't worry if this



is not the perfect composition yet. This is just the starting point.

4. Overlay another sheet of tracing paper on the first. Using the first drawing as a guide, continue to create your composition. Be selective, enlarge, simplify, add or eliminate various shapes. Continue using this drawing or add tracing-paper overlays until you have the composition that you like. Remember, you may refer back to the original photo to help add details, break up larger shapes, or provide depth.

CUTTING THE PATTERN

Once you have the design you want to use you can move on to preparing and sewing the top.

1. Cut a piece of tracing paper to the size of your finished quilt. Now, enlarge your composition and draw it full size onto the tracing paper with pencil. Make any desired corrections or changes and

then go over the pencil lines using a permanent marker. With all the shapes copied onto the tracing paper, number each shape, (e.g. 1,2,3...26). (See Figure 1.)

2. Cut a piece of freezer paper to the same dimensions as the tracing-paper drawing. Place the freezer paper over the tracing-paper pattern. Using a permanent marker, trace the lines and numbers onto the freezer paper. Now, add hatch marks (small lines

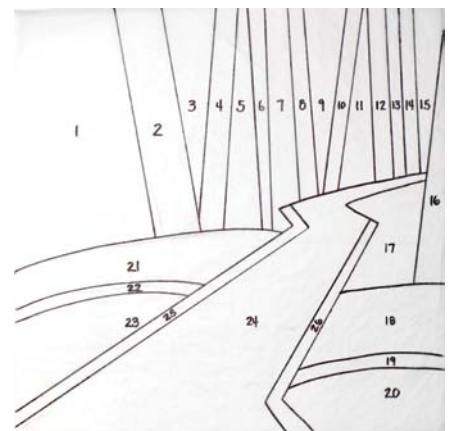


Figure 1

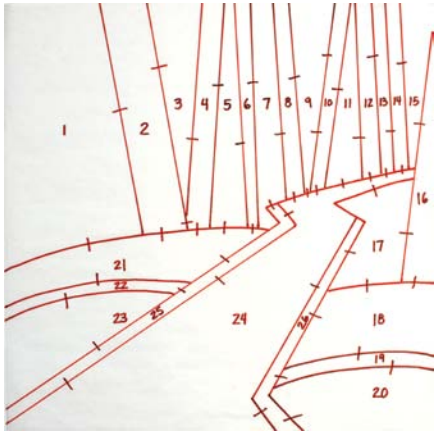


Figure 2

drawn across the pattern lines). (See Figure 2.)

The freezer-paper drawing is now the pattern that will be used for sewing, and the tracing-paper drawing is the layout guide.

3. Select the fabric you would like to use for each pattern piece. Use the tracing-paper drawing as a guide to audition your fabrics. Lay them out, folded up to a reasonably accurate size, and swap them out until you're happy. It can get rather confusing to keep track of all your fabric selections, so make squares of masking tape with numbers corresponding to the pattern pieces. Make your fabric choices and place a masking-tape number onto the selected fabric.
4. With fabrics selected, it is now time to cut apart the freezer-paper pattern by cutting directly on the lines. Then match up the numbered pattern piece to the chosen fabric.
5. Take the whole stack of fabrics and pattern pieces to the ironing board and iron the freezer-paper pattern

piece (shiny-side down) to the right side of the fabric.

Freezer paper is first used to create the pattern and later to hold the pieces of the pattern in place to allow a high level of accuracy while we sew everything together. This also holds the fabric grain solid throughout the sewing process, eliminating the need for pins or easing a curve.

6. With the pattern piece ironed in place, cut each pattern piece from the fabric, leaving $\frac{1}{2}$ " allowance all around. As you cut them, lay the pattern pieces back down onto the tracing-paper drawing.
7. Prepare for sewing by selecting 2 adjacent pattern pieces, and place them side by side on the ironing board. Butt and align the lines of the pattern pieces together using the hatch marks on the pattern pieces. Once lined up, lift up the edge of one of the freezer-paper pattern pieces and, leaving only the width of a sewing-machine needle between the edges, iron the freezer paper into place.
8. With your machine set up for straight stitching, with a neutral thread in the top and bobbin, sew along the line left between the pattern pieces. (See Figure 3.)
9. After sewing the 2 pieces together, lift up the edge of the pattern piece enough to trim back the excess fabric on the right side of the quilt. Use appliqué scissors and trim as close to the sewing line as possible. Do not trim back any of the seams on the back. Once trimmed, iron
10. Continue to sew the pattern pieces together in sections; then sew the sections together until complete.

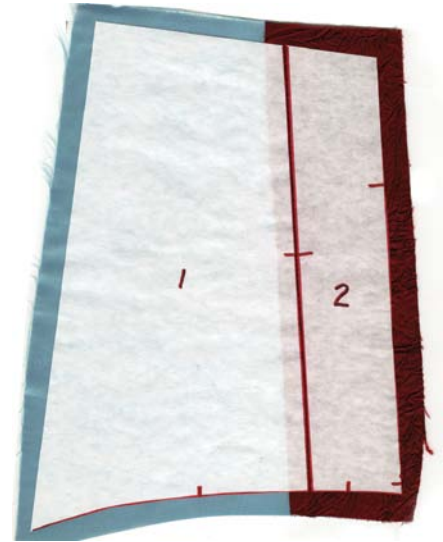


Figure 3

the freezer paper back into place. (See Figure 4.)

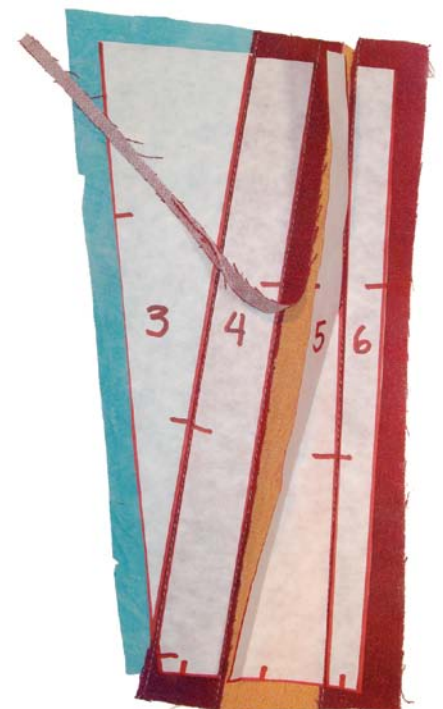


Figure 4

Once your quilt top is sewn together, the first layer of your landscape is now done. Carefully remove all the freezer paper and layer the top, batting, and backing fabric, and prepare as usual for quilting. Keep the pieces together using safety pins.

At this point, the sewing lines of the quilt top are couched over with decorative yarns. The couching performs double duty by finishing raw edges while at the same time quilting the basic contours of the design. So, as you select your yarns, choose fun colors and ones that will cover the stitching lines on the quilt top. Choose top thread that gives extra sparkle, and remember that whatever thread is in your bobbin will appear on the back of your quilt. (See Figure 5.)

FINISHING

The last layer is where you make your landscape shine by adding embellishments. Embellishments can be a delightfully creative way to add dimension, texture, whimsy, and sparkle to your quilt story. Almost anything goes—beads and buttons added one at a time or on strings by hand or machine; silk ribbon, perle cottons, or decorative threads



Figure 5

added by sewing traditional and non-traditional embroidery stitches; bangles, found objects, personal trinkets, and treasures, and even paper—no matter what your choices are, you will have had fun and created your own heartfelt landscape. ❁

Rose Hughes is an internationally known quilt artist and teacher whose

landscapes appear to be magically stitched together. She loves sharing her easy construction and embellishment methods, found in her books, Dream Landscapes and Exploring Embellishments, online, in many magazines, and on TV. Visit rosehughes.com for more information.



"Convergence", 2005 • 23" × 47"

ADAPTED FROM
 QUILTING ARTS MAGAZINE
 FALL 2003

décor-bond it!

MACHINE APPLIQUÉ

BY MICKEY DEPPE

I began experimenting with Pellon® Décor-Bond for machine appliqué three years ago and now use it exclusively in all my art quilts. Created to add extra crispness to upholstery fabrics for home decorating purposes, Décor-Bond is a fusible interfacing that shapes, supports, and stabilizes areas, making it perfect for appliqué and wall quilts. Here are just a few reasons why I love using it for my art quilts and machine appliqué:

- With its added weight and dimension, quilts hang nicely yet are still soft and supple.
- You can still easily move your appliqué pieces when designing.
- It's easy to free-hand or trace appliqué pieces on the felt side of Décor-Bond.



*“Breathing Room”
 by Mickey Deppe*

• 45.5" x 37.5" •

An artistic exercise utilized to work through a three-week long head cold. As I was working on this piece, I found my ability to breathe mentally and physically; thus the name.

- Appliqués hold their shape when handled; there's no stretching or warping with bias cuts.
- No stabilizer for machine appliqué is necessary.
- Décor-Bond naturally grabs the cotton batting, thus reducing wrinkles in the quilt top when quilting. (Thinner batting works nicely because there is already dimension with the Décor-Bond).

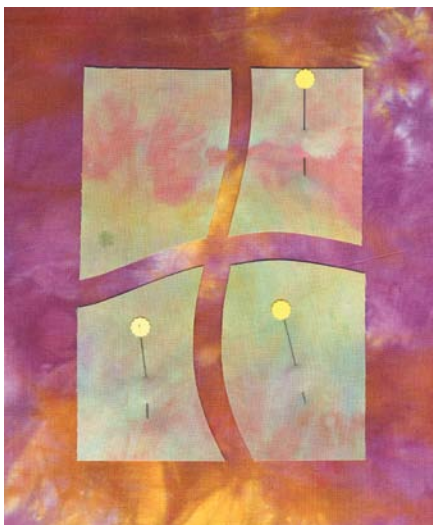
ADHERE DÉCOR-BOND TO THE BACKGROUND FABRIC FOR YOUR PROJECT

1. Place Décor-Bond on your ironing surface with the shiny glue side up.
2. Place background fabric on top of Décor-Bond with the right side up. This will put the glue side of the Décor-Bond towards the wrong

side of your background fabric. Background fabric should extend past the Décor-Bond edge by an inch on all sides. This is to keep your iron from coming into contact with the glue side of the Décor-Bond.

3. With your iron on the cotton setting, firmly iron the background fabric to the Décor-Bond. You should move across the fabric in a slow, steady motion; repeat this ironing motion over the entire surface for a clean, even bonding.

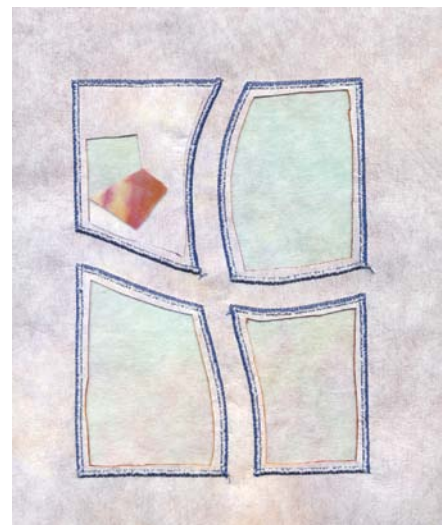
After time and extensive handling, Décor-Bond can naturally "let go" of the fabric it is bonded to. You may have to re-iron areas of your quilt top and appliqués to re-bond them from time to time.



Pin appliqué pieces with Décor Bond backing to background.



Sew appliqué to background using satin stitch edging. Make sure width of stitch covers appliqué edge adequately.



Gently poke a hole through the background only. You will need to do this using your fingers to feel that you are not going through both layers.

MATERIALS

- Pellon® Décor-Bond
- Iron and ironing surface
- Number two pencil
- Sewing machine
- Schmetz universal needle #12
- Thread for appliqué edging (cotton or rayon)
- Lingerie or bobbin thread
- Hand needle (crewel sharps work well)
- Side-cutting appliqué scissors (often called pelican bill scissors)
- Seam ripper (sharp)
- Assorted cotton fabrics for background and appliqué

CAUTION: Holding the iron in one area will result in the shrinkage of the soft, felt-like side of the Décor-Bond and create ripples in your fabric. If you have to iron Décor-Bond onto fabric with the felt side towards the iron, you must use a pressing cloth. Placing a hot iron

directly onto the felt side of Décor-Bond will result in shrinkage.

- Now you are ready to add your appliqué pieces. First, you need to cut out the Décor-Bond for your appliqué fabrics. You can either free-hand cut appliqué pieces or you can draw them in reverse on the backside of the Décor-Bond (the felt-like side).

I have found that a number two pencil is the best drawing tool because markers and pens tend to smear. When cutting out the appliqué figure from the Décor-Bond, leave a generous amount around the image edge.

With use, you might find a build-up of glue on your iron even with very cautious use of Décor-Bond. Make sure to clean your iron regularly by following the manufacturer's instructions.

- Following steps 1–3, adhere this Décor-Bond piece to the fabric you have selected for this image. For easier use, you may wish to precut a piece of fabric to the approximate size of your Décor-Bond appliqué image.
- Now that your appliqué fabric is firmly adhered to the Décor-Bond, cut your image on the drawn line. If you are using a light fabric you may wish to cut just inside the drawn line to insure your pencil markings don't show through. Once this step is completed, your appliqué image should now have a crisp clean-cut edge and is ready to be appliquéed to your base fabric.
- Before you begin machine stitching, place an appliqué foot on your sewing machine, and use a new needle for the start of every project. Stitching through Décor-Bond tends to dull needles more quickly. For threads, cotton or rayon create wonderful appliqué edging. I prefer 30-weight thread for a thicker covering. Lingerie or bobbin thread should be used in the bobbin to reduce bulk on the backside of your appliqué.
- Set your sewing machine to the satin stitch. The stitch length should generously cover the edge, approximately $\frac{3}{8}$ ". Your satin stitch should lay flat with no gaps between stitches.
- Arrange your appliqué image on your background to your liking. As in traditional machine appliqué, begin your edging stitch (satin stitch) in the least conspicuous area of your appliqué. Take one stitch and bring your bobbin thread up to the front of the appliqué to control it. Stabilizer is not needed — the two layers of Décor-Bond (background and appliqué image) eliminate the need for additional stabilization.
- Upon completion of satin stitching around the entire edge of appliqué, use your hand needle to bring the three thread ends to the back of your background. Tie and knot these ends to each other to prevent stitches from coming undone, and cut off excess ends of threads.
- From the backside of your project you will see the outline of your sewn edging. You will want to remove the background/Décor-Bond



A completed appliqué using Décor-Bond.

from behind your appliqué image to control the layers for quilting. Take a sharp seam ripper and gently poke a hole through the background/ Décor-Bond layer. Gently rip a hole of approximately 1" in length. Slide your side-cutting appliqué scissors into the cut hole and cut the opening to approximately $\frac{1}{4}$ " from the appliqué edge seam. Continue cutting away the background/ Décor-Bond from behind the appliqué, using the satin stitch edging line as a guide. Remember to leave a $\frac{1}{4}$ " allowance from cut edge to sewn edge.

- Continue applying layers of appliqué as you wish, remembering to cut away the backing as you work to avoid layering. ♦

Mickey Depre's work mixes traditional quilting techniques with bold, innovative machine appliqué and threadwork. Fabric choices include her own hand-dyed cotton with commercial cottons for a special spark of color and depth. Pieces are heavily machine quilted. Learn more at mdquilts.com.