



Jubilee

Tilda®

Birthday Quilt
Blue Sage



Birthday Quilt

(Blue sage colourway)

Tilda is having its 25th anniversary and to mark this special occasion we have created a Jubilee collection of fabrics using designs from times past in celebration birthday colours. This Birthday Quilt is perfect to celebrate a special birthday for a loved one in your life. It features lovely appliqué motifs arranged into a central vase of flowers, with corner frames of floral motifs. The method used is turned-edge appliqué, with the motifs sewn to a patchwork background. To make the quilt truly unique, the design can be customized to include the name and date of the recipient's birthday. There is another version of the quilt using a dove white background and also two pretty pillows to accompany the quilts – see tildasworld.com.

Difficulty Rating ***

Materials

- Fabric 1: 3½yds (3.2m) – Solid blue sage (120008)
- Fabric 2: 9in (23cm) square – Solid cappuccino (120007)
- Fabric 3: 6in (15cm) square – Solid dusty rose (120009)
- Fabric 4: ¼yd (25cm) – Solid pine (120041) (*not* a fat quarter)
- Fabric 5: ⅓yd (15cm) – Solid dove white (120001) (*not* a fat eighth)
- Fabric 6: 9in (23cm) square – Solid rain grey (120032)
- Fabric 7: 12in (30.5cm) square – Anemone red (100541)
- Fabric 8: ¼yd (25cm) – Wildgarden red (100542)
- Fabric 9: 9in (23cm) square – Circus Life Jubilee red (100543)
- Fabric 10: 9in (23cm) square – Bird Tree red (100544)
- Fabric 11: 9in (23cm) square – Duck Nest red (100545)
- Fabric 12: ¼yd (25cm) – Teardrop pink (100546)
- Fabric 13: 9in (23cm) square – Duck Nest blue (100555)
- Fabric 14: 12in (30.5cm) square – Sue mustard (100549)
- Fabric 15: 12in (30.5cm) square – Elodie mustard (100550)
- Fabric 16: 9in (23cm) square – Anemone blue (100551)
- Fabric 17: 9in (23cm) square – Wildgarden blue (100552)
- Fabric 18: 12in (30.5cm) square – Bird Tree blue (100554)
- Fabric 19: 9in (23cm) square – Autumn Bouquet mustard (100548)
- Fabric 20: 6in (15cm) square – Teardrop teal (100556)
- Fabric 21: 9in (23cm) square – Bird Tree cream (100557)
- Fabric 22: 12in (30.5cm) square – Autumn Bouquet teal (100558)
- Fabric 23: ⅓yd (15cm) – Sue teal (100559)
- Fabric 24: 12in (30.5cm) square – Elodie blue (100560)
- Fabric 25: ¼yd (25cm) – Farm Flowers red (110096)
- Fabric 26: ¼yd (25cm) – Farm Flowers pink (110097)
- Fabric 27: 12in (30.5cm) square – Farm Flowers light blue (110100)
- Fabric 28: 12in (30.5cm) square – Farm Flowers sand (110099)
- Fabric 29: 18in (46cm) square – Farm Flowers mustard (110098)
- Fabric 30: ¼yd (25cm) – Farm Flowers blue (110101)
- Fabric 31: ¼yd (25cm) – Farm Flowers green (110102)
- Fabric 32: 12in (30.5cm) square – Farm Flowers teal (110103)
- Wadding (batting): 61in x 74in (155cm x 188cm)

- Backing fabric: 4¼yds (4m) – Circus Life Jubilee blue (100553)
- Binding fabric: ½yd (50cm) – Solid country red (120014)
- Temporary or removable marker
- Freezer paper
- Spray starch and small paintbrush (optional)
- Flower stick or cuticle stick (optional)
- Appliqué glue pen (optional)
- Mini-iron for appliqué (optional)
- Tweezers (optional)
- Threads for piecing, appliqué and quilting
- Stranded embroidery thread in black and pink for eye and nose embroidery
- 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, unless otherwise stated. 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).

Finished Size

52½in x 65½in (133.5cm x 166.5cm)

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 fabric before cutting and trim as needed to square up the fabric pattern/weave, using a quilting ruler to cut the top raw edge at 90 degrees to the selvages.
- 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.
- Check that all patterns being used are printed at full size (100%).

Quilt Layout

1 The quilt has patchwork background sections in a solid fabric, with a vase created from patchwork and a row of flying geese units to create a bunting row. Appliqué motifs using print and solid fabrics are sewn to the background sections and feature a large flower bouquet in the centre and framing motifs in the corners. 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.

Turned-Edge Appliqué

Our quilt is made with turned-edge appliqué. We used a freezer paper 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 could 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 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 to carefully dot glue along the edge, fold the seam over and press.

Removing paper patterns

For this quilt, where some of the appliqués are placed over patchwork seams, the quickest and easiest method is to remove the paper pattern just *before* you sew the motif to the background, using tweezers if needed. Press the motif again before sewing to ensure it is flat with crisp edges.

Patterns

This quilt uses many patterns. They are supplied full size, so make sure when printing them that you select ‘do not scale’ on your printer, so the machine does not reduce them. Patterns have been supplied full size for the following elements:

- *Patterns for the vase patchwork.* This patchwork unit uses curved seams and needs Pattern A, Pattern B and Pattern B Reversed. Seam allowances of ¼in (6mm) are included with these patterns and they are supplied the correct way round. Pattern A is supplied in two halves (so each will fit on an A4 sheet). Once printed, cut out and tape the two halves together along the dotted line, to create the complete body of the vase.
- *Patterns for the appliqué motifs.* These have been supplied so they can be printed on A4 sheets of paper. They do **not** include a seam allowance. The shapes are given in two formats – Option A and Option B.

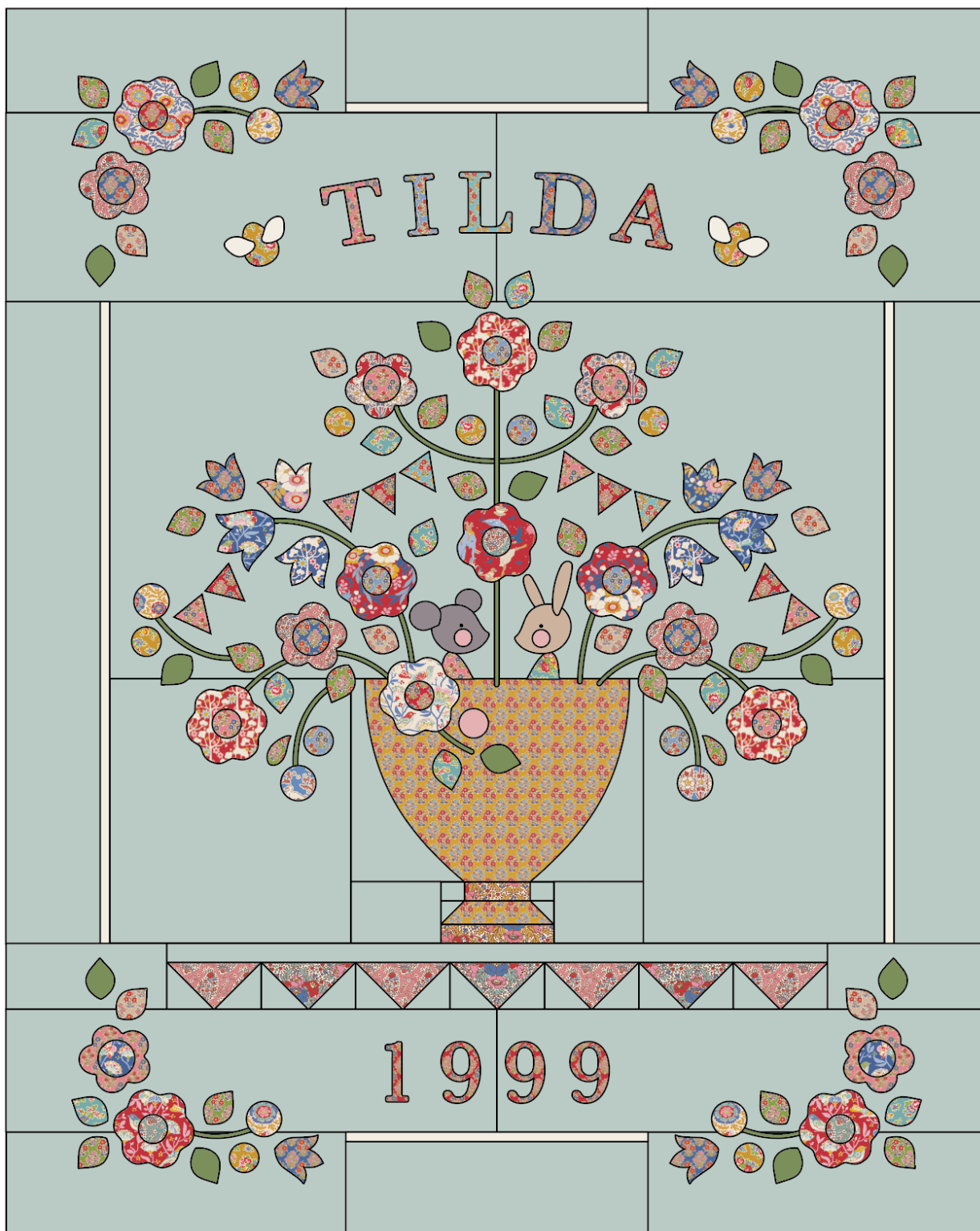
In Option A some of the patterns are *not* symmetrical and so have been supplied in reverse, ready to be used with freezer paper, where the paper is fused to the back of the fabrics.

In Option B the patterns are symmetrical so don’t need to be reversed and are shown the correct way round (which is useful when you need to see where to position the appliqués on the background fabric).

- *Patterns for the letters and numbers.* These have been supplied full size and can be printed on A4 sheets of paper. They do **not** include a seam allowance. The shapes are also given in two formats – Option A (reversed) and Option B (correct way round). The patterns use two colours, black and red, so that they can be printed on top of each other, thus reducing the number of sheets you need to print. (Steps 20 and 21 and Fig N give advice on planning names and numbers.)

Fig A Fabric swatches



Fig B Quilt layout**Cutting Out**

2 The measurements for the fabric pieces needed for the patchwork background are given in **Fig C**. These are cut measurements and include $\frac{1}{4}$ in (6mm) seam allowances. See the list below of all pieces needed for Fabric 1, which you can use as a checklist. Cut the largest

pieces first and save the offcuts for the smaller pieces. Any of the solid fabrics can be cut in any direction to make best use of the fabric.

For the vase use Fabric 1 for the solid and Fabric 29 for the print. For the vase base use Fabric 1 for the solid and Fabrics 19 and 29 for the prints.

For the flying geese (bunting) use Fabric 1 for the solid and Fabrics 12 and 22 for the prints. Use solid Fabric 5 for the narrow strips of patchwork (and the bee's wings).

List of all Fabric 1 pieces needed

Top Section

- Two pieces 18½in x 6in (47cm x 15.2cm).
- One piece 16½in x 5½in (42cm x 14cm).
- Two pieces 26½in x 10½in (67.3cm x 26.7cm).

Side and Middle Sections

- Two pieces 5½in x 34½in (14cm x 87.6cm).
- One piece 41½in x 20½in (105.4cm x 52cm).
- Two pieces 13¼in x 14½in (33.7cm x 37cm).
- Two pieces (**b**) about 12in x 8in (30.5cm x 20.3cm) – use vase Pattern B/B Reversed.
- Two pieces (**h**) 5¼in x 3¾in (13.3cm x 9.5cm).
- Two pieces (**d**) 1¾in x 1½in (4.4cm x 3.8cm).
- Two pieces (**f**) 1¾in (4.4cm) square.

Bottom Section

- Two pieces 9in x 4in (23cm x 10.2cm).
- One piece 35½in x 1½in (90.2cm x 3.8cm).
- Fourteen pieces 3in (7.6cm) square – for flying geese.
- Two pieces 26½in x 7in (67.3cm x 17.8cm).
- Two pieces 18½in x 6in (47cm x 15.2cm).
- One piece 16½in x 5½in (42cm x 14cm).

3 The Materials list gives estimates of the total amounts needed for the appliqué motifs. The sizes needed are those shown in the full-size Patterns, *plus* you will need to add a seam allowance. We suggest an allowance of ¼in–⅜in (6mm–10mm) all round. The fabrics used for the appliqués are shown in **Fig D**. (Note: the name and date for your project will be different, so choose your own and decide on the fabrics to be used later – see further advice on planning names and numbers in Steps 20 and 21 and Fig N.) The appliqué shapes are repeated to create the floral designs and **Fig E** shows the eleven motifs that occur in the quilt. These are numbered 1 to 11 in red, so you can easily see which shape goes where in the design. Keep all offcuts of the print fabrics in case you need to create extra letters for a name.

4 For the flower stems, from solid Fabric 4 (pine) cut about four ½in (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.) Fold one long edge in by about ⅛in (3mm) 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, use a glue pen on the wrong side of the strip before folding over and pressing. The final strip size should be about ¼in (6mm) wide. Shorter lengths can be cut from this later. For all of the stems except one, the ends can remain raw as they will be tucked under other motifs. If the end of a stem needs to be hemmed, turn and press under the raw end by about ⅛in (3mm).

5 Remove the selvages from the backing fabric. Cut the fabric into two pieces each 31 in (78.7cm) wide x 74in (188cm) long. Sew them together along the long side and press the seam open to make a piece about 61in x 74in (155cm x 188cm).

6 Cut the binding fabric into seven strips 2½in (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 Layout and sizes for patchwork pieces

Cut sizes given include ¼in (6mm) seam allowances

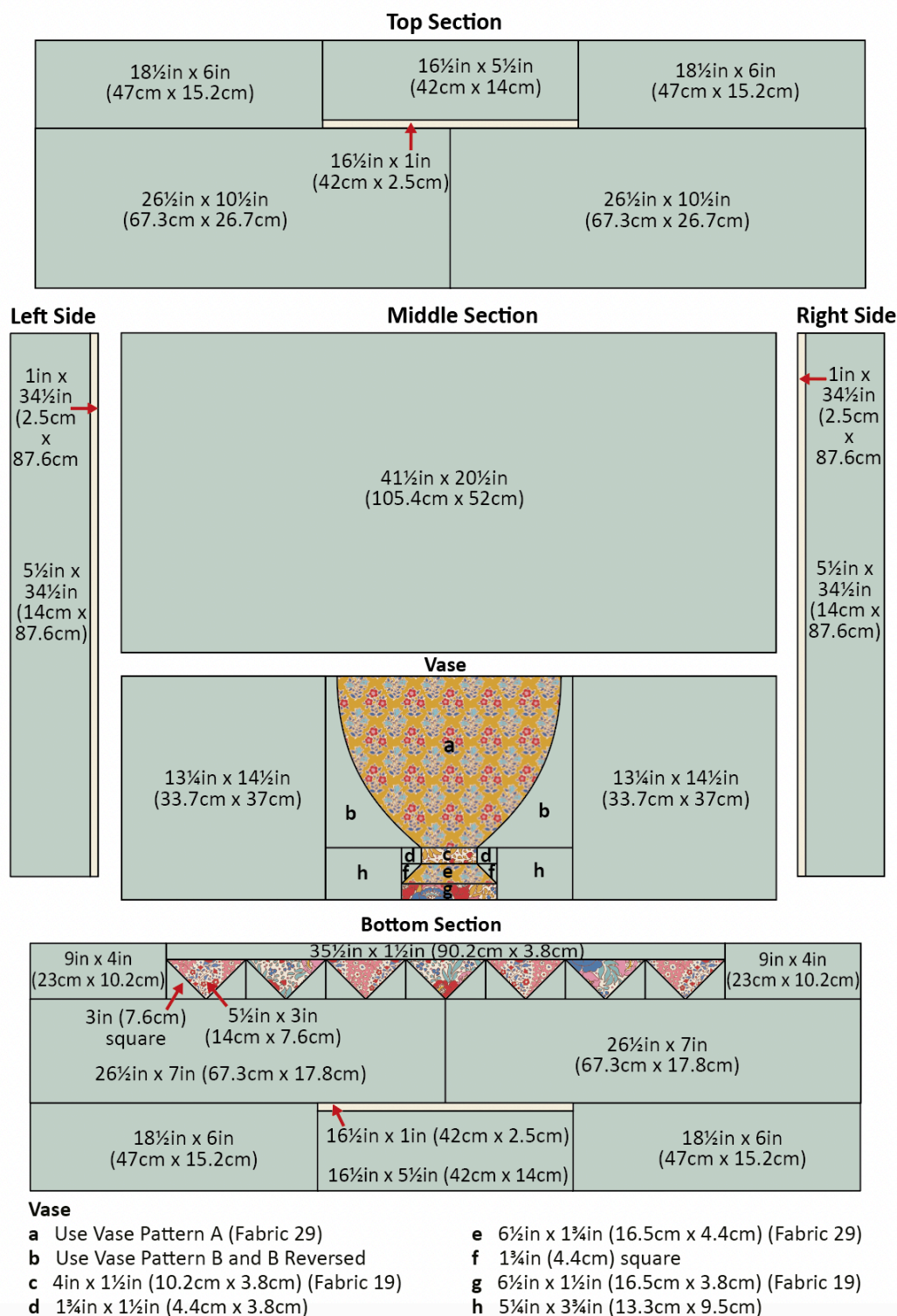
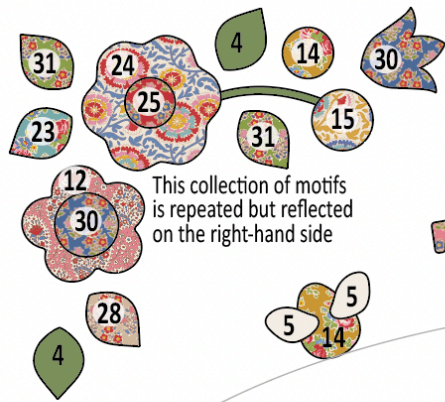


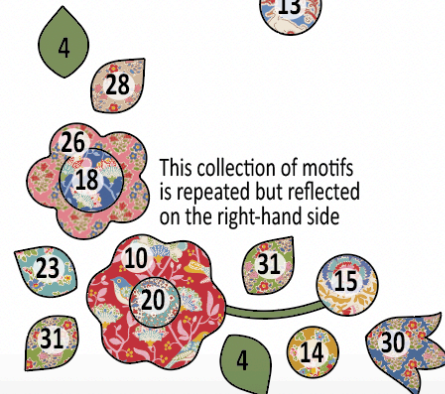
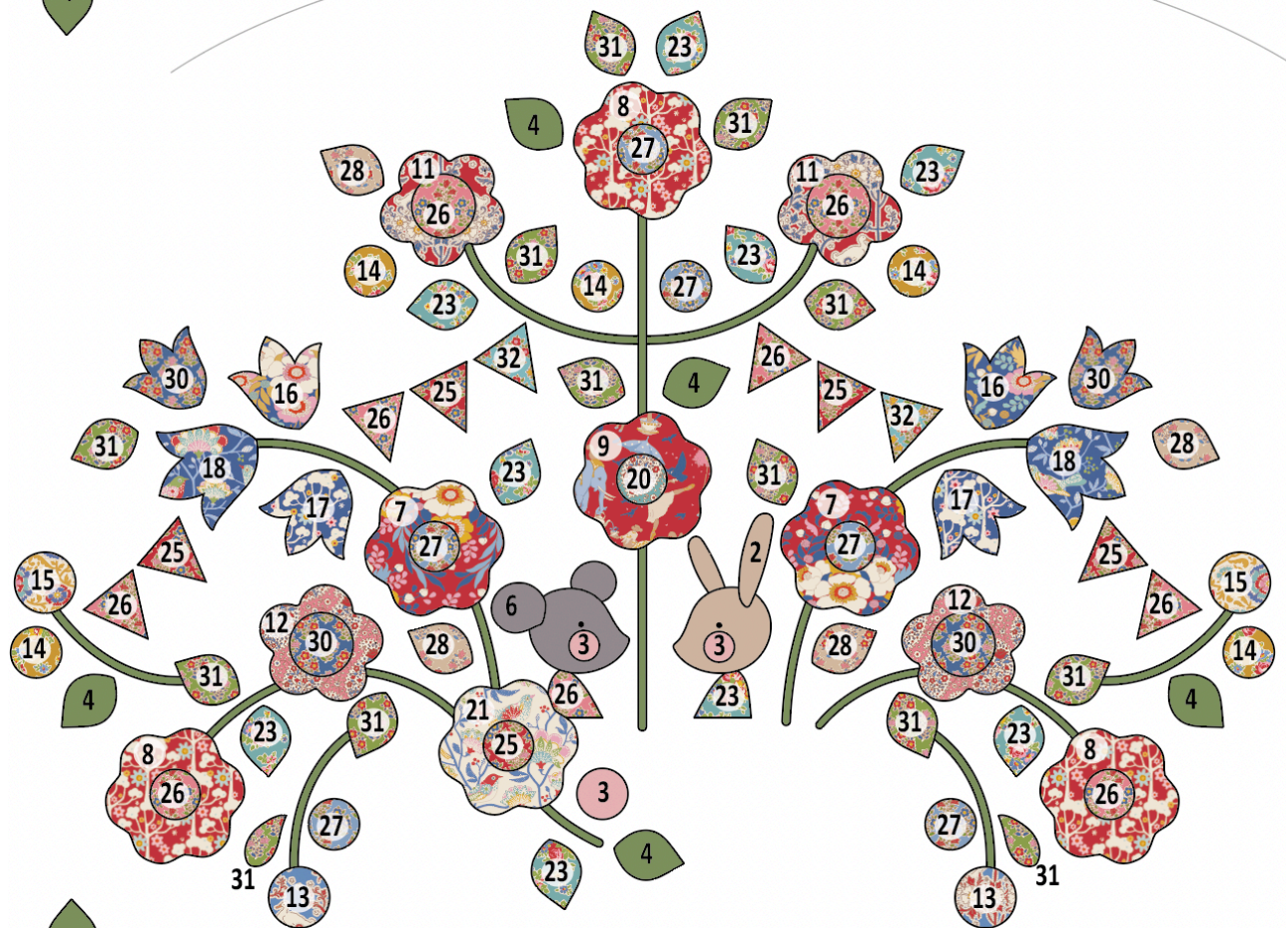
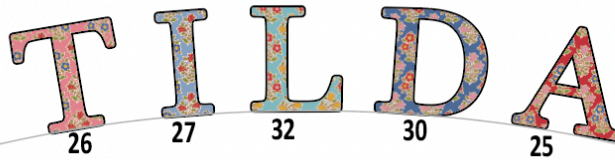
Fig D Appliqué fabrics

Numbers indicate the fabrics to use (see Fig A)
All stems are Fabric 4



This collection of motifs is repeated but reflected on the right-hand side

Change the name and fabrics used to suit your project – see instructions



This collection of motifs is repeated but reflected on the right-hand side



Change the date and fabrics used to suit your project

Fig E Appliqué shapes

Numbers in **red bold italic** indicate shapes that are repeated

Repeated shapes – use the Patterns to cut the fabric pieces, adding a seam allowance

Use the Letter Patterns provided to create a name of your choice – see instructions for advice

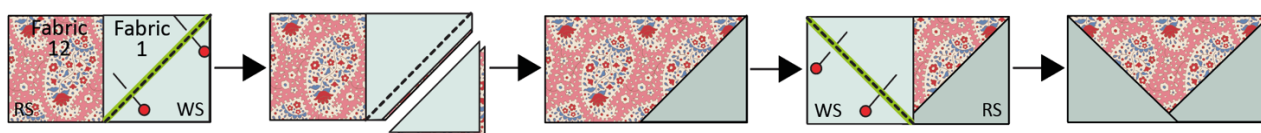
Use the Number Patterns provided to create a date of your choice – see instructions for advice

Making the Patchwork Sections

7 There are five sections that make up the background to the quilt (shown in **Fig C**) – the top, middle, left side, right side and bottom. Within the middle section and the bottom section are some pieced areas, creating the flower vase and the bunting. We will describe how to make these areas first.

8 Making the bunting: The bunting is made up of a row of seven flying geese units. **Fig F** shows the process of making one unit. Take one 5½in x 3in (14cm x 7.6cm) rectangle of print Fabric 12 and place it right side up. Take two 3in (7.6cm) squares of Fabric 1 and pencil mark one diagonal line on the wrong side of each square. Place one of the squares right side down on the right-hand side of the rectangle, aligning the top, bottom and right side and with the diagonal line in the direction shown in **Fig F**. Sew along the marked line. Trim off excess fabric ¼in (6mm) outside of the sewn line and press the triangle outwards. Repeat with the other square on the other side of the rectangle, angling the marked line in the opposite direction. Make four units like this using Fabric 12 and then three units using Fabric 22.

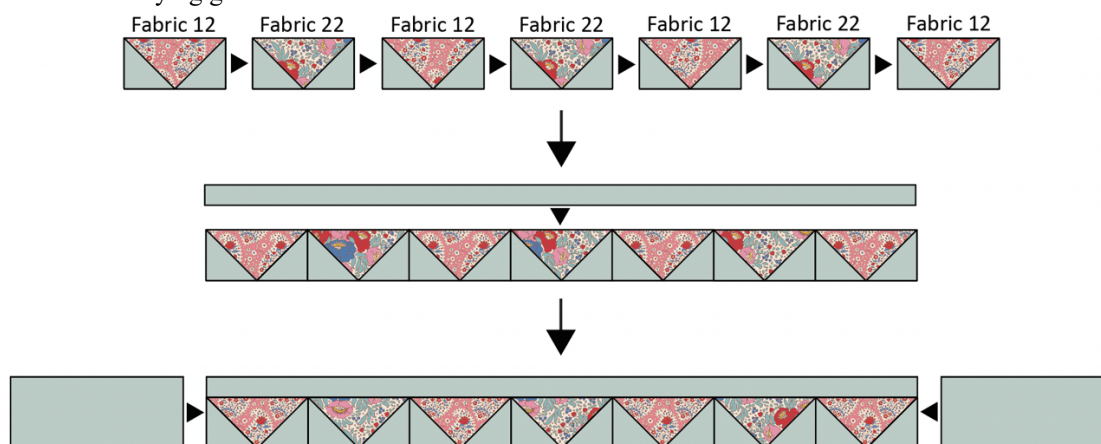
Fig F Making a flying goose unit



9 Using ¼in (6mm) seams, sew the flying geese together into a row, alternating the fabrics. Press the seams open or to one side. Sew the 35½in x 1½in (90.2cm x 3.8cm) strip of Fabric 1 to the top of the geese row and press the seam upwards. Now sew the 9in x 4in (23cm x 10.2cm) rectangles of Fabric 1 to each side, as shown in **Fig G**, and press the seams outwards.

Fig G Sewing the flying geese units together into the bunting unit

Make seven flying geese – four with Fabric 1 and Fabric 12 and three with Fabric 1 and Fabric 22

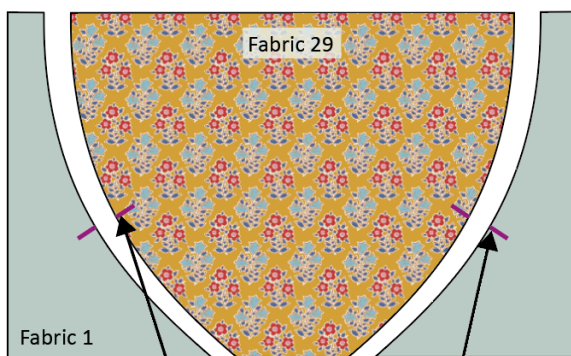


10 Making the vase: The flower vase uses curved shapes, so use the patterns provided to cut the fabric pieces, using print Fabric 29 and solid Fabric 1. Seam allowances are already included on the patterns. Place complete Pattern A (the vase centre) on the print fabric, draw around the shape and carefully cut it out. For Pattern B (the side pieces), cut one of Pattern B and one of Pattern B Reversed. Follow **Fig H** for sewing the vase, starting by folding each

piece of fabric in half along the curve to crease or mark the centre point, as in **Fig H 1**. Take the left side piece and place it right sides together with the centre piece, matching up the centre marks and pinning together (**Fig H 2**). Now pin together at the top and the bottom. Match the raw edges at the top but offset the bottom so the point projects by about $\frac{1}{4}$ in (6mm) – this will create a smooth, straight joint at the bottom once the seam is sewn (**Fig H 3**). Match up the rest of the curves and pin well. Sew the seam using a *scant* $\frac{1}{4}$ in (6mm) seam (about a needle's width or so less than a full seam). Remove the pins and snip into the seam allowance at intervals, but only cutting about $\frac{1}{8}$ in (3mm) deep. This will help the seam lie flat (**Fig H 4**). Repeat this pinning and sewing process with the other side piece (**Fig H 5**). Press the seams outwards and check that the unit is 16in x $11\frac{1}{4}$ in (40.6cm x 28.6cm).

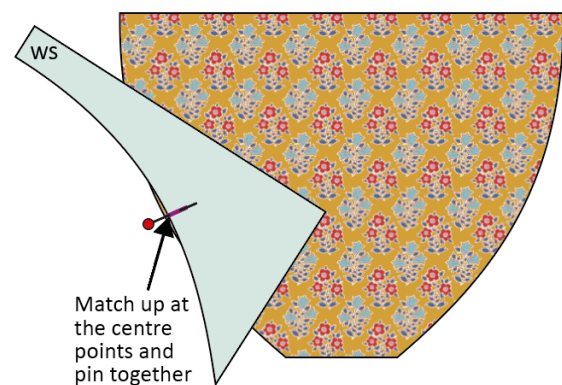
Fig H Sewing the vase

1



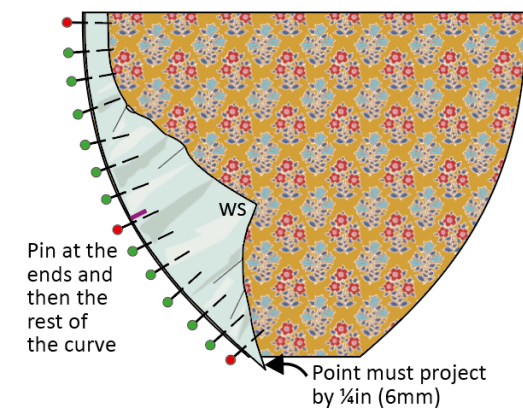
Fold each piece in half along the curves and crease or mark the centre points

2



Match up at the centre points and pin together

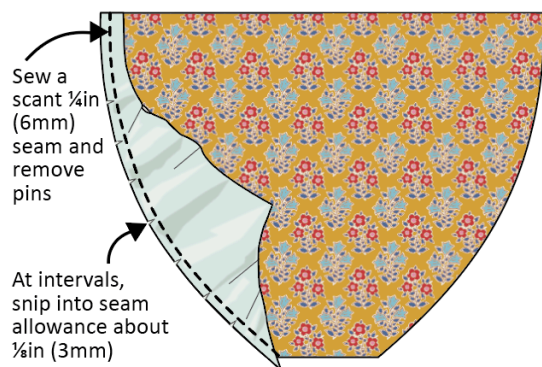
3



Pin at the ends and then the rest of the curve

Point must project by $\frac{1}{4}$ in (6mm)

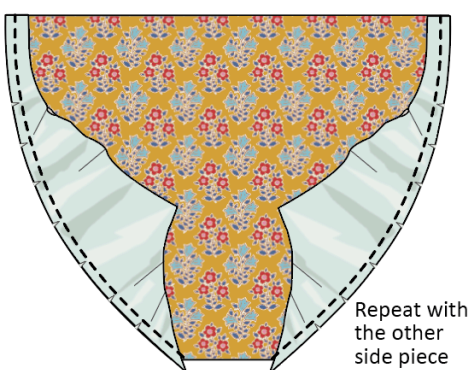
4



Sew a scant $\frac{1}{4}$ in (6mm) seam and remove pins

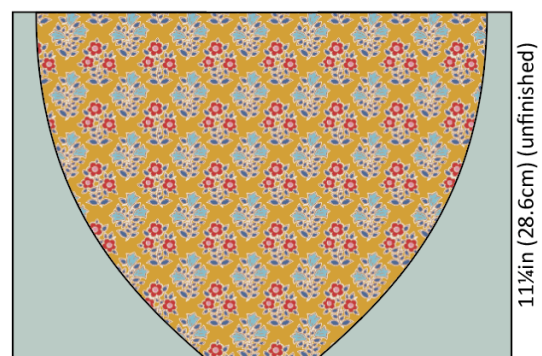
At intervals, snip into seam allowance about $\frac{1}{8}$ in (3mm)

5



Repeat with the other side piece

6



16in (40.6cm) (unfinished)

$11\frac{1}{4}$ in (28.6cm) (unfinished)

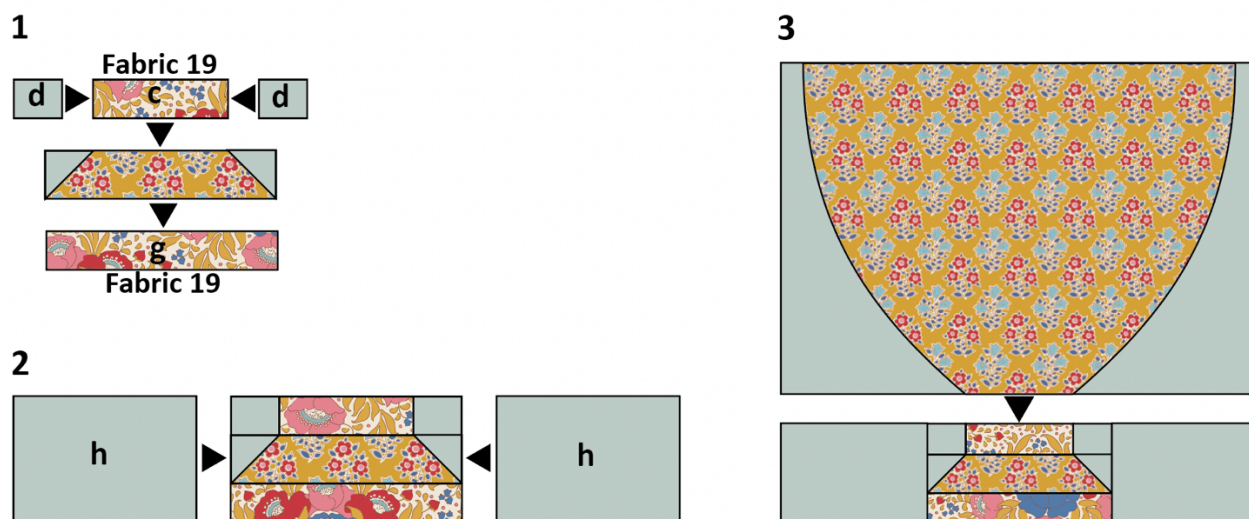
11 To make the vase base (plinth) begin with one Fabric 29 piece **e** and two Fabric 1 pieces **f**, using the squares to create corner triangles as shown in **Fig I**. Take the rectangle and place it right side up. Take the squares and pencil mark a diagonal line on the wrong side of each. Place the squares right sides together with the rectangle, aligning the edges and with the marked lines in the directions shown in the diagram. Sew along the marked lines. Trim off excess fabric $\frac{1}{4}$ in (6mm) past the sewn lines and then press the triangles outwards.

Fig I Creating corner triangles



12 Assemble the base following **Fig J 1**, sewing the units together in rows and then adding a piece **h** to each side (**Fig J 2**), pressing seams outwards. Now sew the vase and the base units together and press the seam upwards (**Fig J 3**).

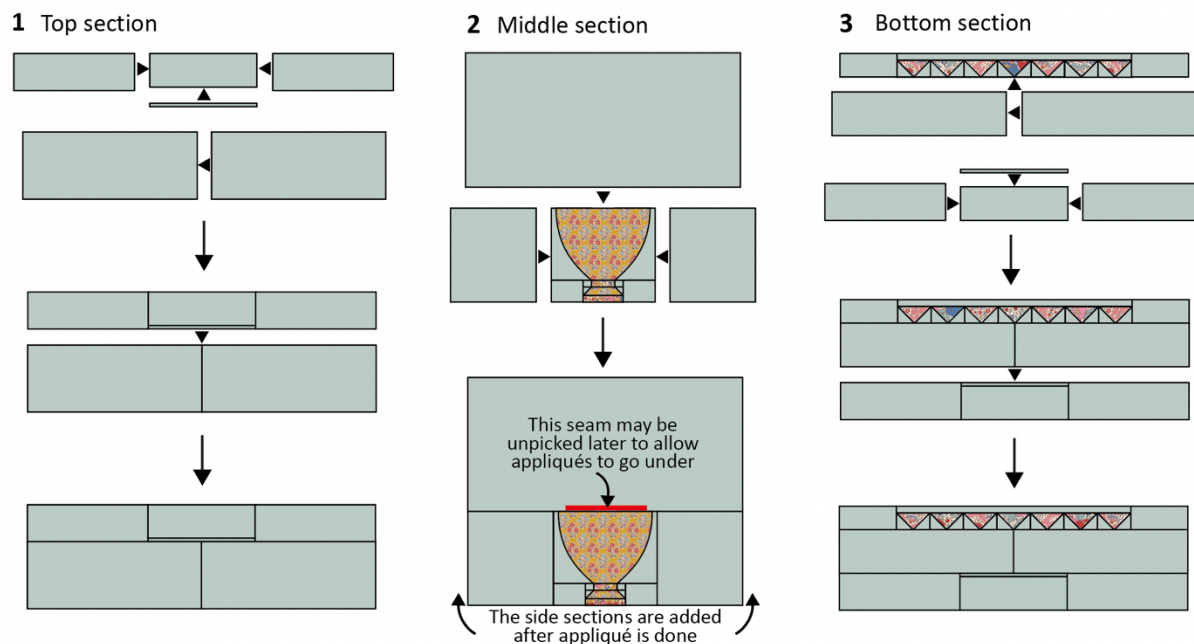
Fig J Sewing the vase unit together



13 Sewing the background sections together: The background sections are sewn together as shown in the stages of **Fig K** but note that the side sections are added later and full assembly is completed after the appliqué has been done. Also, you may need to temporarily unpick the seam along the top of the vase later, to allow the raw edges of some of the appliqués to be hidden in the seam.

Fig K Sewing the background units together

Note that full assembly is finished after the appliqué is done



Preparing the Appliqué Motifs

14 For this type of appliqué, where each motif is prepared with a turned-under hem, we have used the following freezer paper method. Patterns that are not symmetrical are provided *reversed* in Option A and are used to cut an actual-size shape from freezer paper. If a shape is symmetrical, use the Option B shapes. 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.

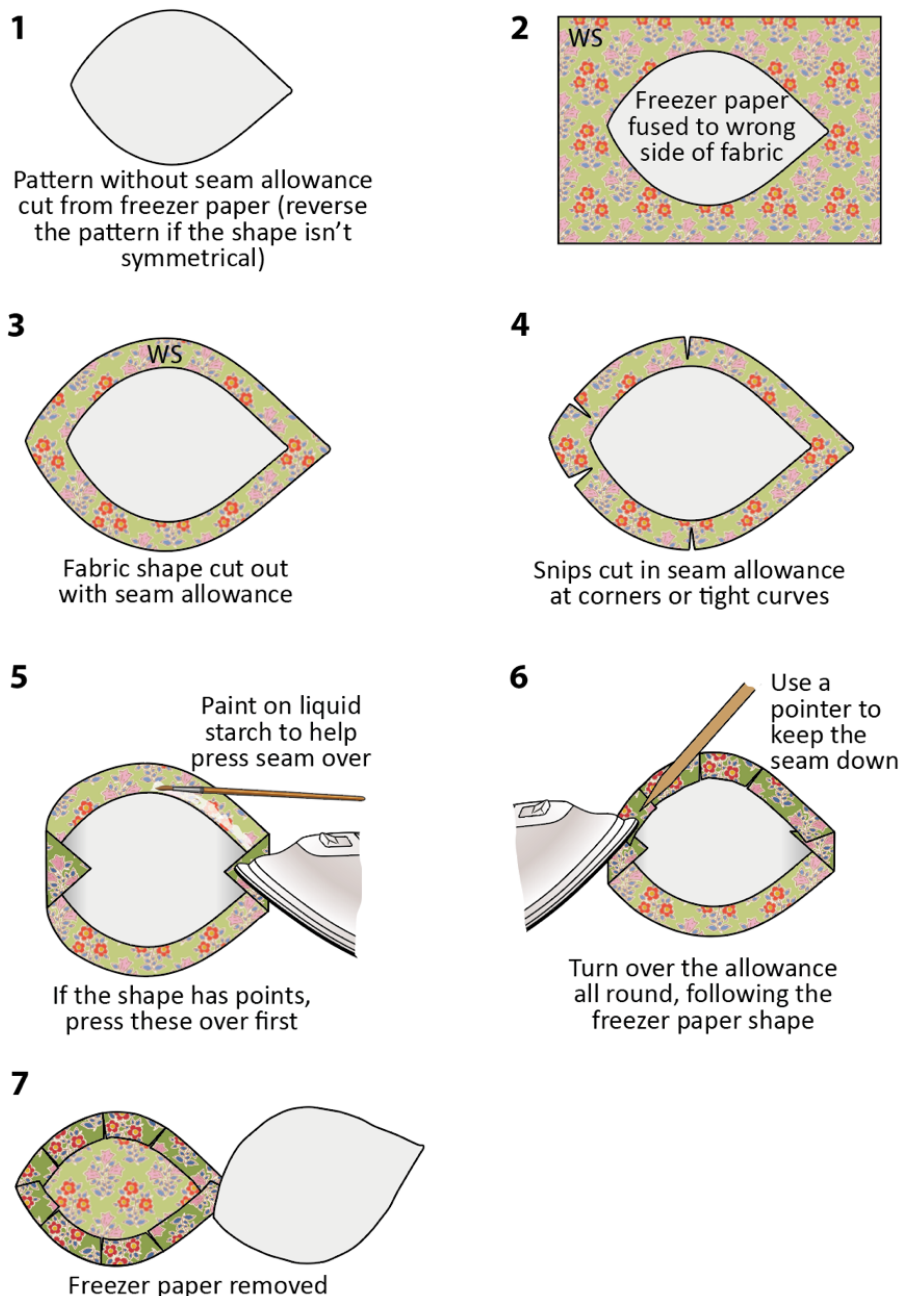
15 To use this freezer paper method, follow **Fig L**. Start by printing the appliqué Option A (reversed) patterns. Place freezer paper onto a pattern, glossy side down and trace the shape onto the matt side of the paper. If the shape has any dotted lines, mark these too, as they show how a piece is placed beneath another piece and where a seam does not have to be turned under. Cut out the shape on the drawn line (**Fig L 1**). Repeat with all of the appliqué shapes until all the shapes have been copied onto freezer paper and cut out. Label each piece.

16 Choose the correct fabric, iron the glossy side of the freezer paper shape onto the wrong side of the fabric until it attaches (**Fig L 2**). 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 (**Fig L 3**). There is no need for a seam allowance on edges that will be overlapped – just ensure there is enough of an edge left to tuck under the other pieces.

17 Make small snips about $\frac{1}{8}$ in (3mm) into the seam allowance in places where there are tight curves or corners (**Fig L 4**). Now begin to fold the seam allowance over the edge of the freezer paper, following curves neatly, and using the tip of the iron to press it into place (**Fig L 5**). Painting on liquid starch makes the seam a little floppy and easier to turn over. Once pressed, the starch also forms a nice, crisp edge. Simply spray some starch into the lid of the aerosol can and use a small paintbrush to paint the liquid onto the seam allowance. The

appliqué process is also easier if you have an appliqué tool for holding the folded edges down or use the pointed end of a wooden flower stick (**Fig L 6**). A mini-iron may also be useful. Once all edges are folded in, press the shape from the right side, remove the freezer paper and press again (**Fig L 7**). Use this technique to prepare all the shapes needed for the quilt. Before preparing the name and date appliqués, see Step 20 and Step 21 for advice on planning these elements.

Fig L Basic process for preparing an appliqué motif



Preparing the Background Sections for Appliqué

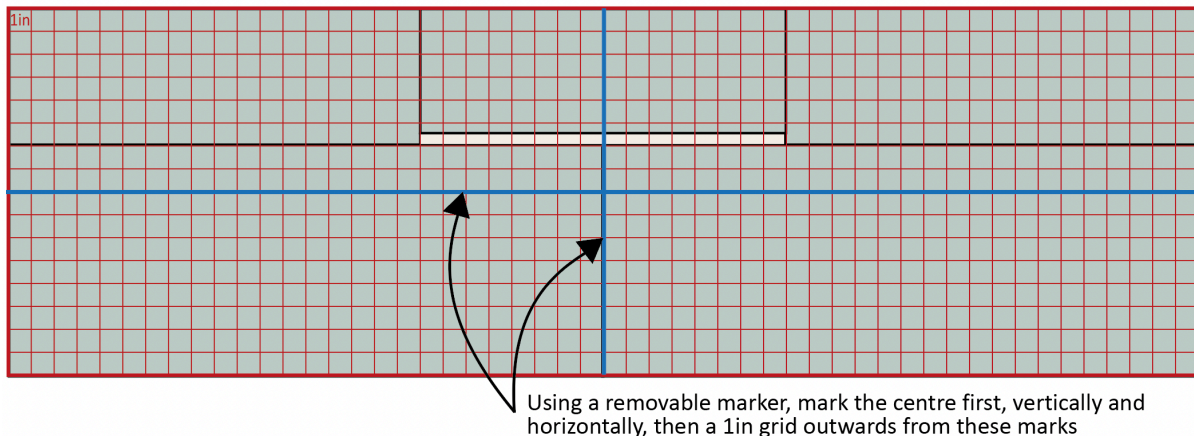
18 In order to position the appliqués accurately on the background sections, it's helpful to mark a grid pattern on the fabric sections. **Fig M** shows how to do this, using the top section as an example. Using a removable marker, begin by marking lines through the vertical and

horizontal centres of the fabric. If the background fabric is a dark one, a chalk marker could be used. Now, working from the centre outwards, mark a 1in (2.5cm) grid as in **Fig M**.

19 Repeat this process with the bottom section. For the middle section mark the grid from the top left corner out and down. Note: If you are using a disappearing marker that might fade quickly, mark the sections just before you need to start work placing the appliqué motifs.

Fig M Grid marking the background patchwork

Top section shown as an example



Planning for Names and Dates

20 It's best to plan out the name and date before you begin to sew the appliqués into position, so that you know your design will work.

For the name, you will need to take some time to plan it out. **Fig N** shows a process you could use, with some examples. Draw an actual size rectangle of the space available and mark it with a 1in (2.5cm) grid and the curved line (**Fig N 1**).

If the space available between the bees is approximately 22in x 8in (56cm x 20.5cm), this will allow for three, four, five (maybe six) letters (**Fig N 2**).

If the bees are omitted then the width can increase to about 34in (86.5cm), allowing up to about seven letters if they are placed more closely together (**Fig N 3**).

If your name is longer than this, then consider reducing the letter patterns, so more letters can be fitted in (**Fig N 4**). Don't reduce the patterns by more than about 75% though as the letters will be difficult to sew.

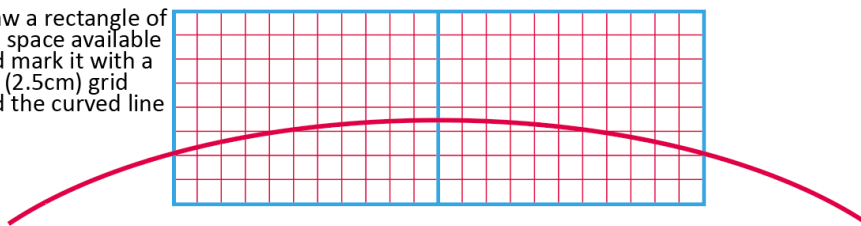
21 For the date, you could simply replace the four numbers with the birth year, for example, 2023. If you want to have the whole birthday, for example, 30.3.23, then plan out the space as you did for the letters. The dot between the numbers could be made using a fabric pen.

Fig N Planning the name

If the name is five letters, replace the Tilda letters with the correct ones, spacing them out equally along the curved line

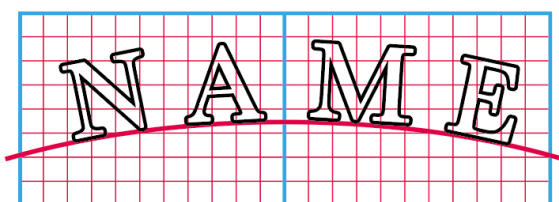
1

Draw a rectangle of the space available and mark it with a 1in (2.5cm) grid and the curved line



2

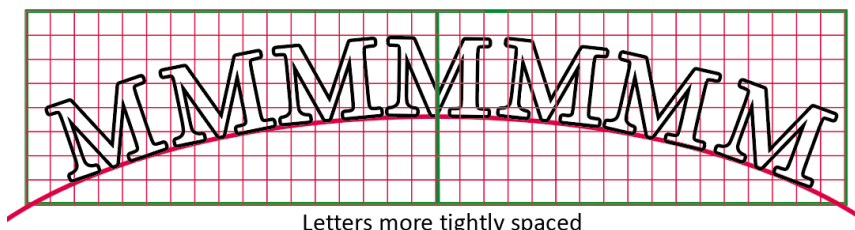
Space available = 22in x 8in (56cm x 20.5cm) approx



If the name is less than five letters, space them out equally along the curved line

3

Space available if omitting bees = 34in x 8in (86.5cm x 20.5cm) approx

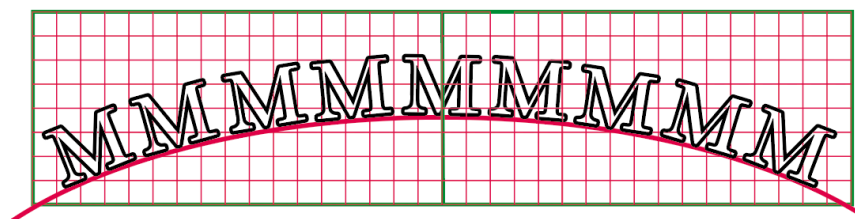


If the name is between five and seven letters, use the widest space available and place the letters closer together

Letters more tightly spaced

4

Space available if omitting bees = 34in x 8in (86.5cm x 20.5cm) approx



If the name is up to nine letters, use the widest space available and reduce the patterns by 75%

Sewing the Appliqués to the Background Sections

22 Once a background section has been grid marked and the letters planned, you can begin to sew the appliqués. Fig O shows the basic process and here is some general guidance.

- It's best to first pin all the appliqués for one section in place, so you can check you have their placements correct. (You could use a little smear of glue pen instead of pins.)
- Any appliqués that are placed under others need to be sewn in position first, for example the stems and the outer shapes of the large flowers.
- Make sure raw ends are covered by other shapes. Shapes with dotted lines show where part of a motif goes under another shape.

23 Fig P and Fig Q show the positions of the appliqués for the top and bottom sections. When finding an appliqué's position, you might find it helpful to number the grid lines along the top and one side, to make counting easier. **Fig R** shows the placement of motifs for the middle section. Note that the top two leaves overlap the middle and top sections, so will need to be sewn *after* the whole quilt is assembled. In order to tuck the raw ends of the toys and stems into the top of the vase you could unpick the seam, place the appliqués and then re-sew the seam, as shown in **Fig S**. Alternatively, you could turn under the raw ends of the appliqués and place them against the seam at the top of the vase.

Fig O Basic process for positioning appliqués

See also **Fig R**

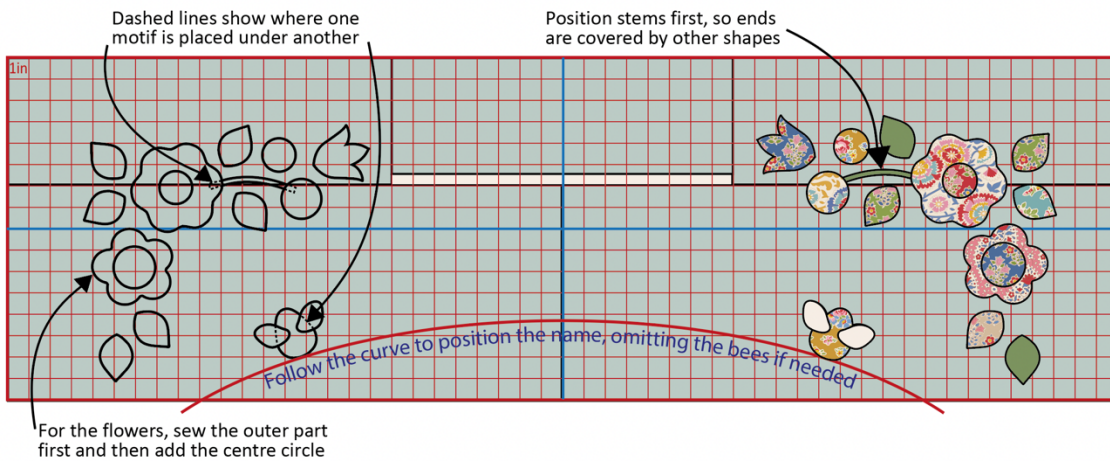


Fig P Positioning the appliqués for the top section

Each square represents 1in (2.5cm). See instructions for advice

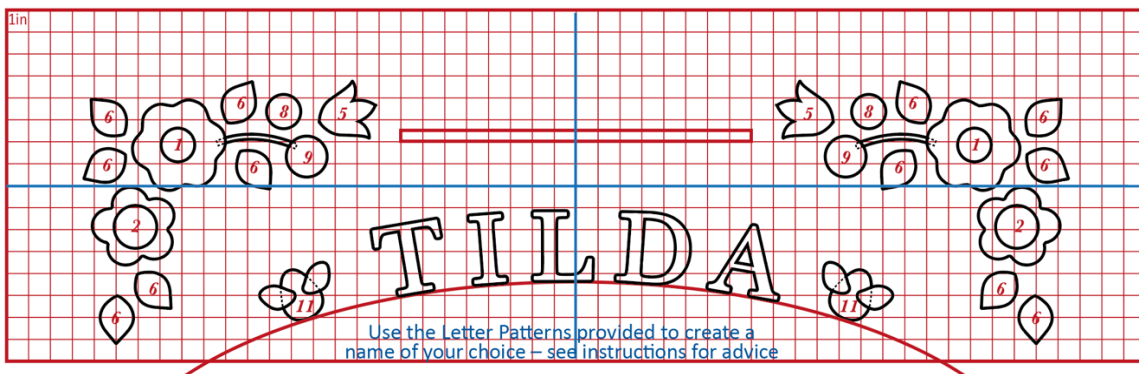


Fig Q Positioning the appliqués for the bottom section

Each square represents 1in (2.5cm). See instructions for advice

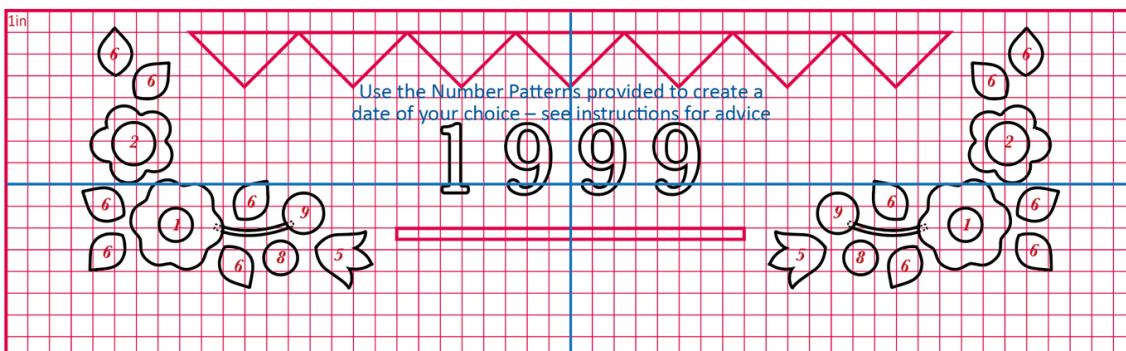


Fig R Positioning the appliqués for the middle section

Each square represents 1in (2.5cm). See also **Fig R**

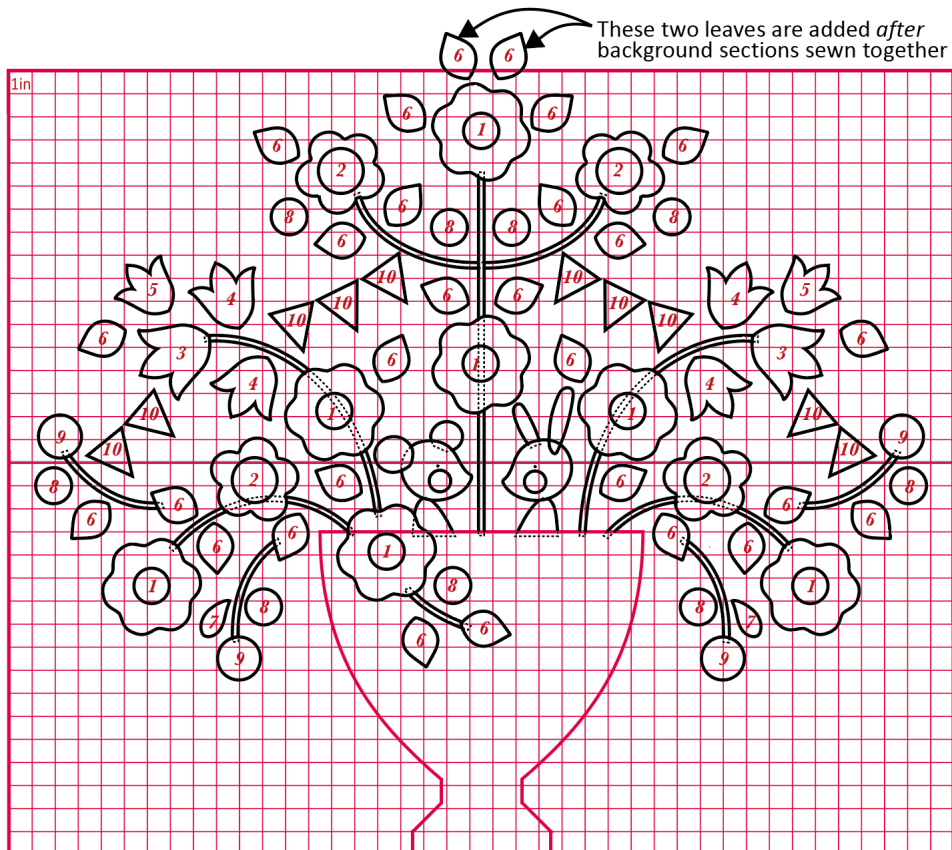
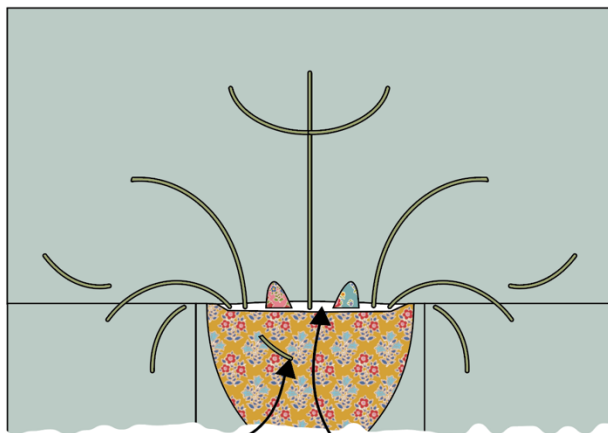


Fig S Covering raw edges in the middle section

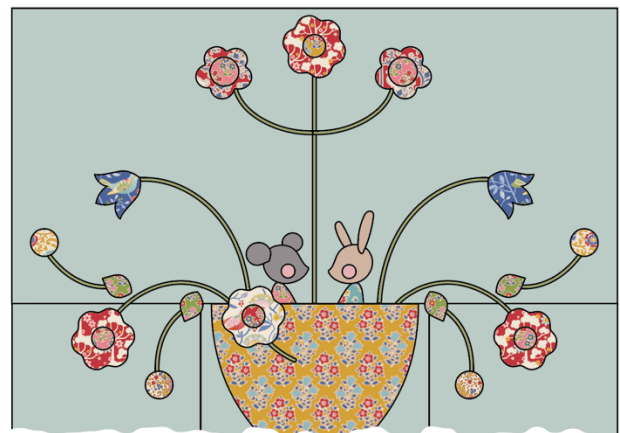
1



Hem a stem end not covered by an appliqué

Unpick this seam to place appliqué and then re-sew seam

2



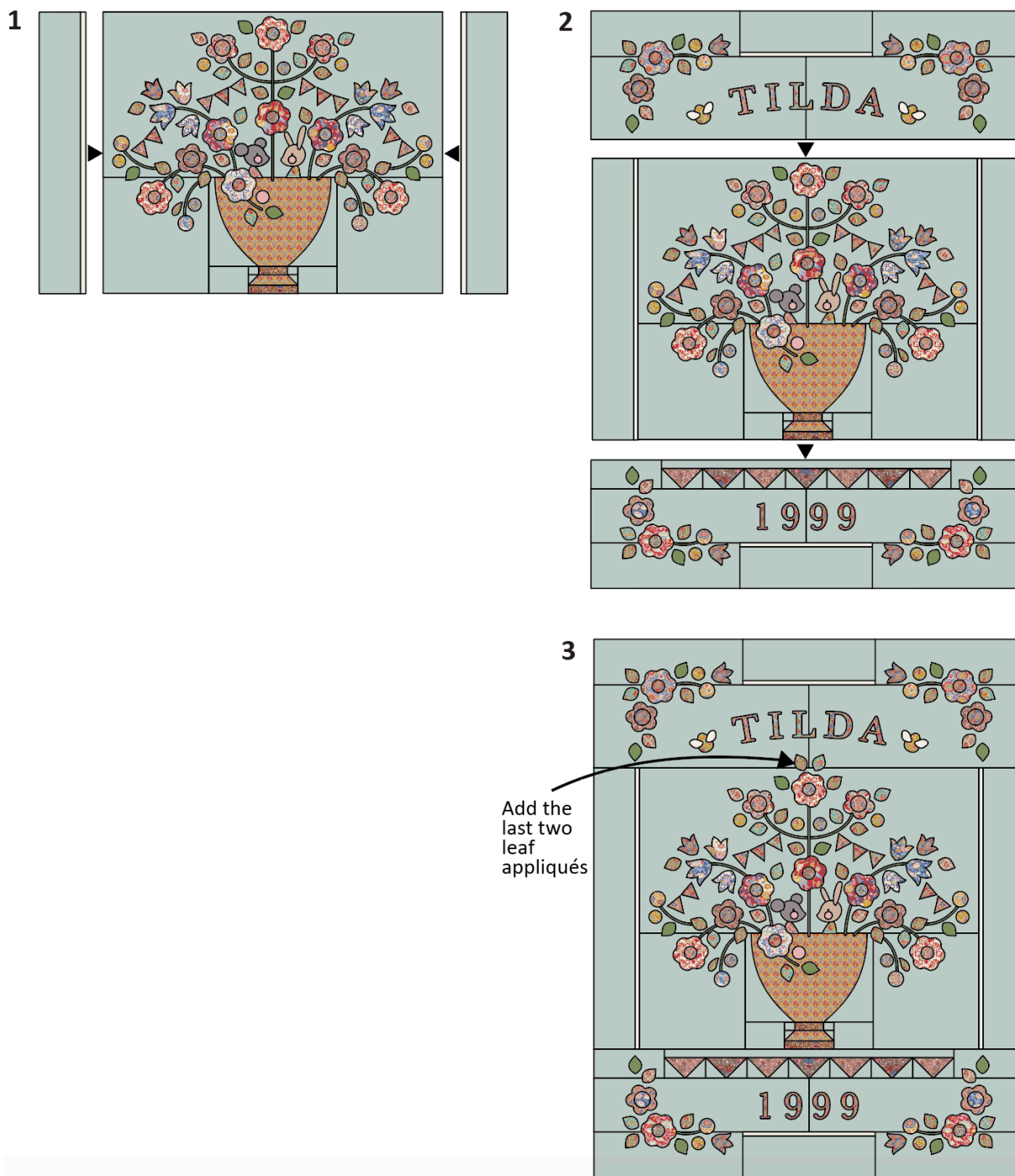
Sew appliques in place to cover raw stem ends

24 When the appliques for a section are in place begin to sew them down using a sewing thread to match the appliqué fabrics and tiny slip stitches. When the motifs are sewn, press the work and then remove the grid marks (a toothbrush or nail brush is useful for this if you have used chalk).

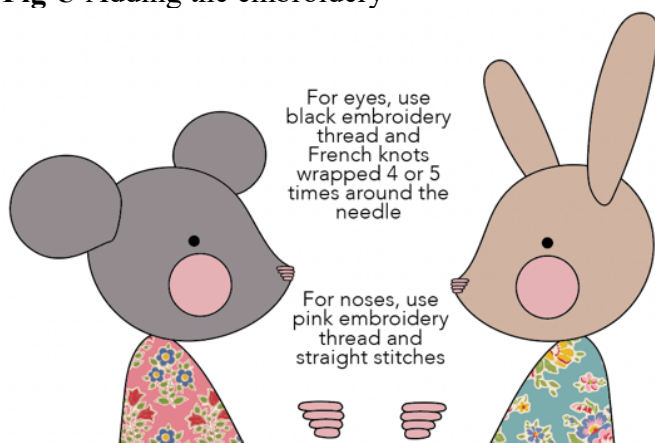
Assembling the Quilt

25 When the appliqués are sewn you can finish assembling the quilt. Follow **Fig T**, sewing the side sections to the middle section first (**Fig T 1**). Now sew the three large sections together (**Fig T 2**). The final two appliqué leaves can now be added, as shown (**Fig T 3**).

Fig T Sewing the sections together



26 Finish your quilt by sewing the hand embroidery on the toys, as shown in **Fig U**. Use French knots for the eyes, wrapping six strands of black stranded cotton four or five times around the needle. For the noses, use pink stranded cotton and straight stitches sewn side by side and tapering in size, as shown.

Fig U Adding the embroidery

Quilting and Finishing

27 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.

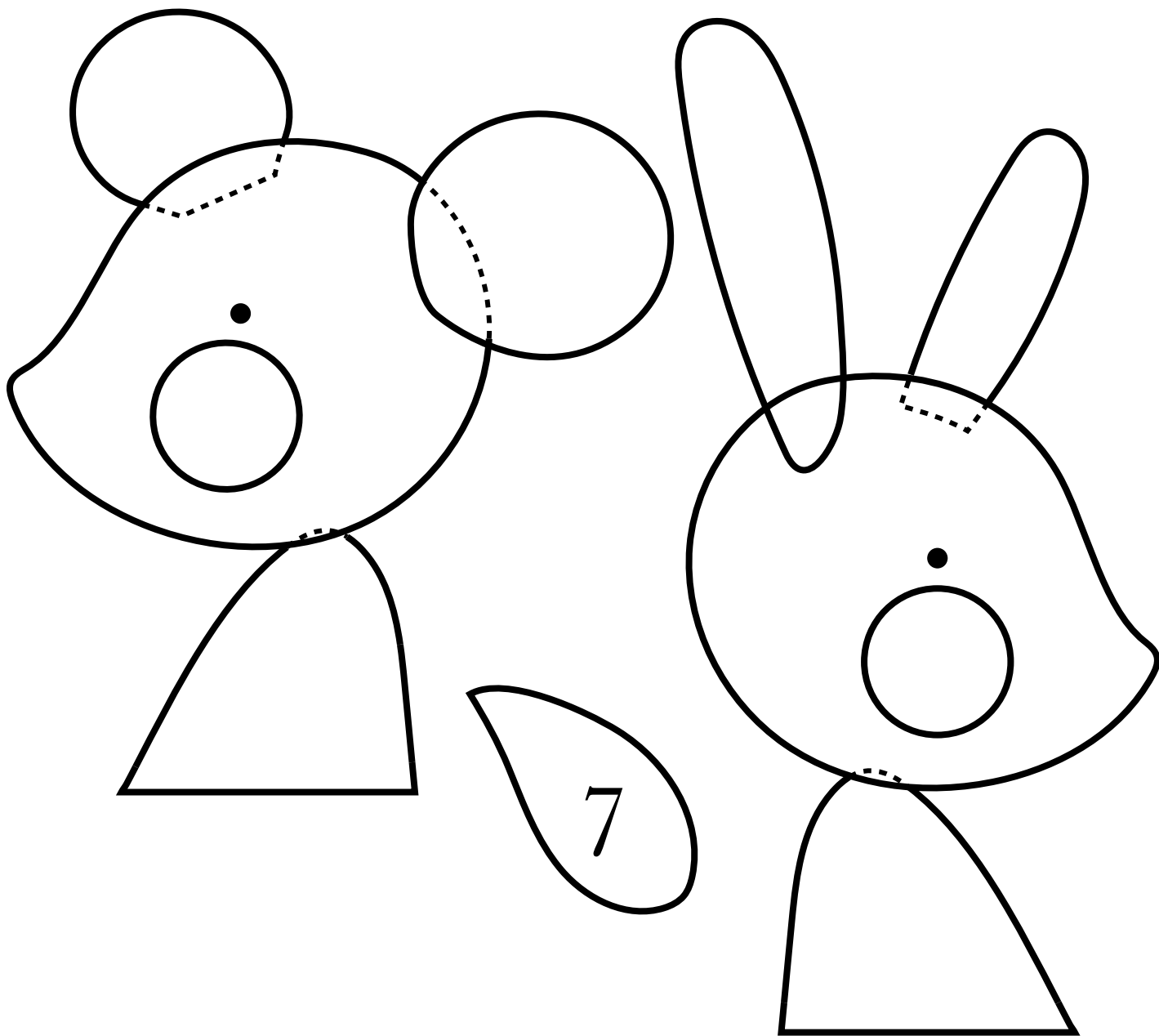
28 When all quilting is finished, square up the quilt ready for binding.

29 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 $\frac{1}{4}$ in (6mm) seam, sew the binding in place, starting at least 6in (15.2cm) away from the end of the binding. Sew to within a $\frac{1}{4}$ in (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 $\frac{1}{4}$ in (6mm) seam again from the top of the folded binding to within $\frac{1}{4}$ in (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.

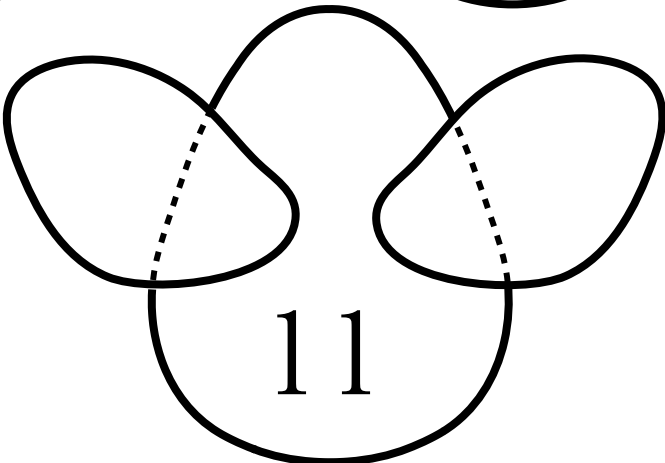
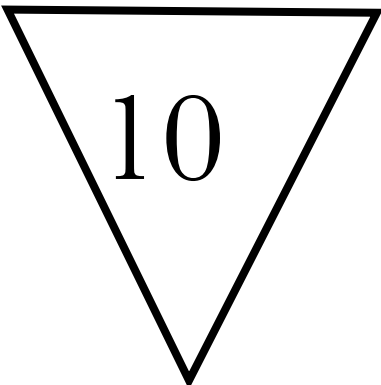
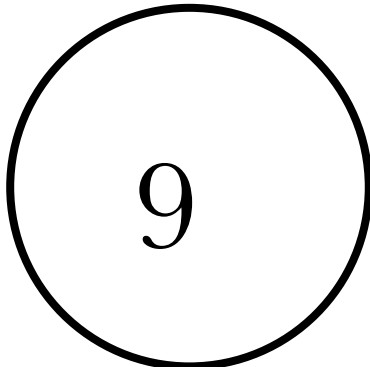
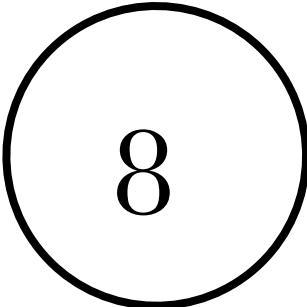
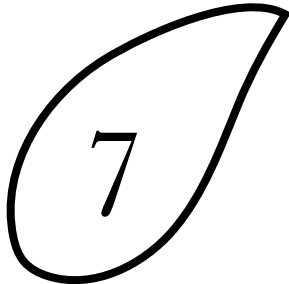
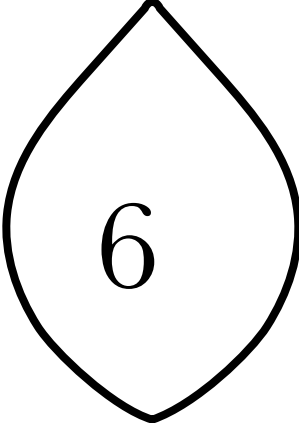
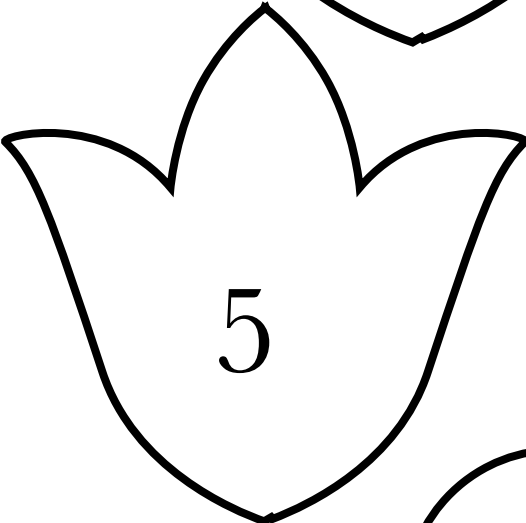
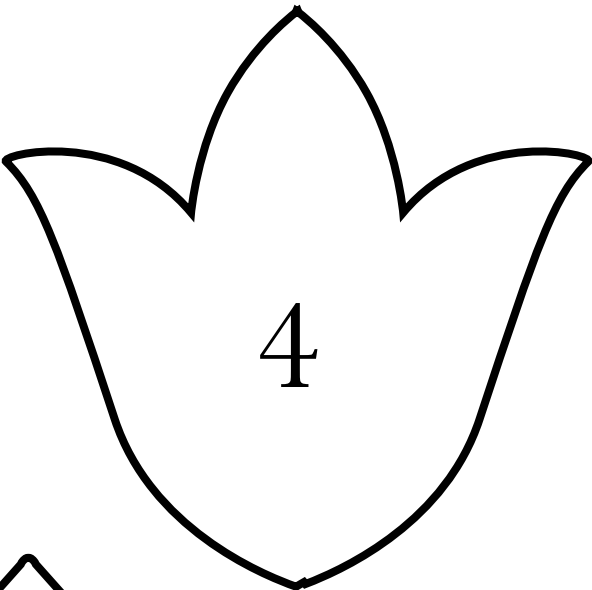
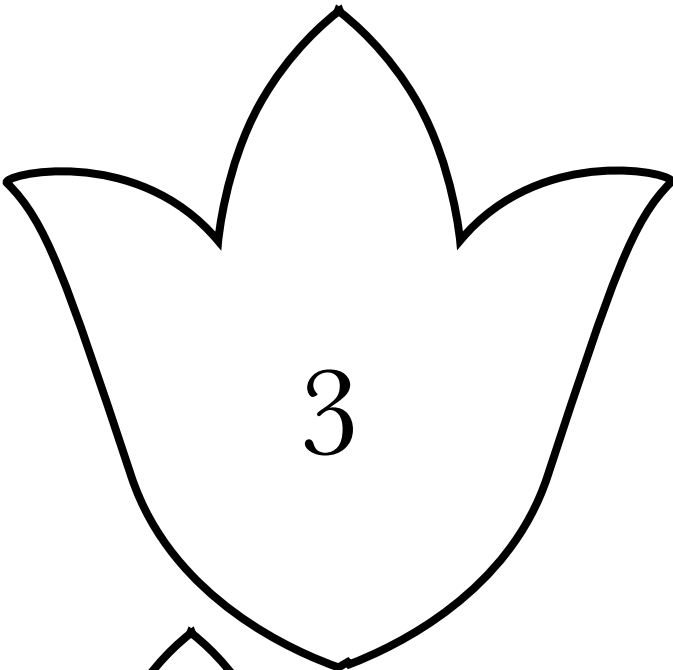
30 To join the two ends of the binding, open up the beginning and end of the binding tails, lay them flat and fold the ends back so the two ends touch. Mark these folds by creasing or with pins – this is where your seam needs to be. Open out the binding and sew the pieces together at these creases. Trim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

31 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 beautiful birthday quilt is finished.

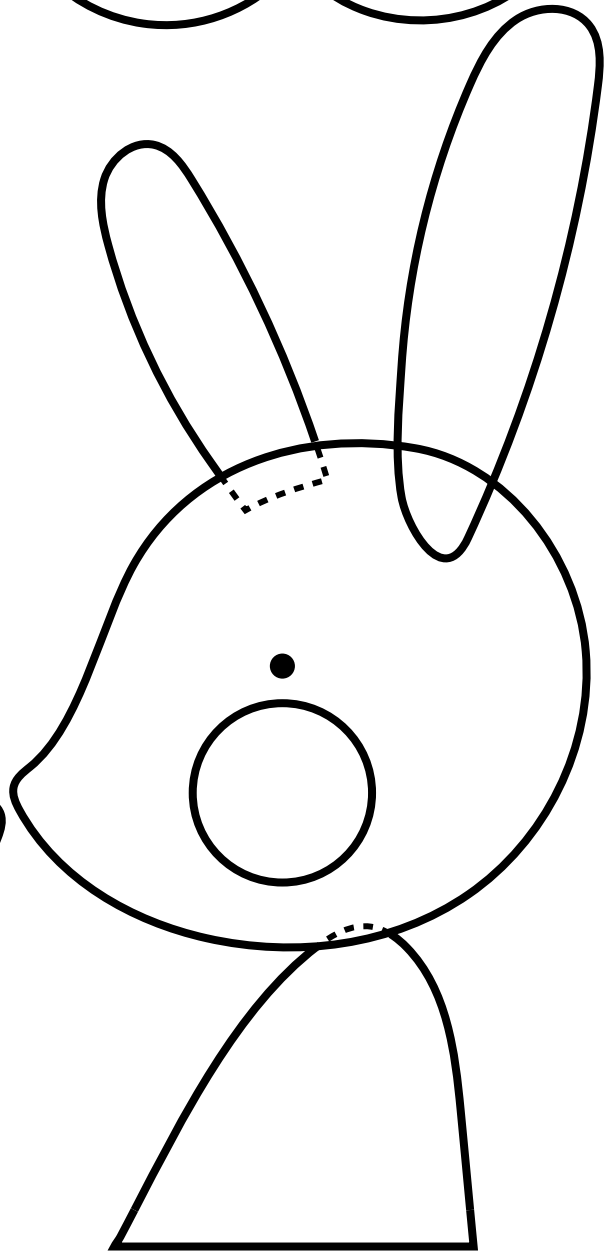
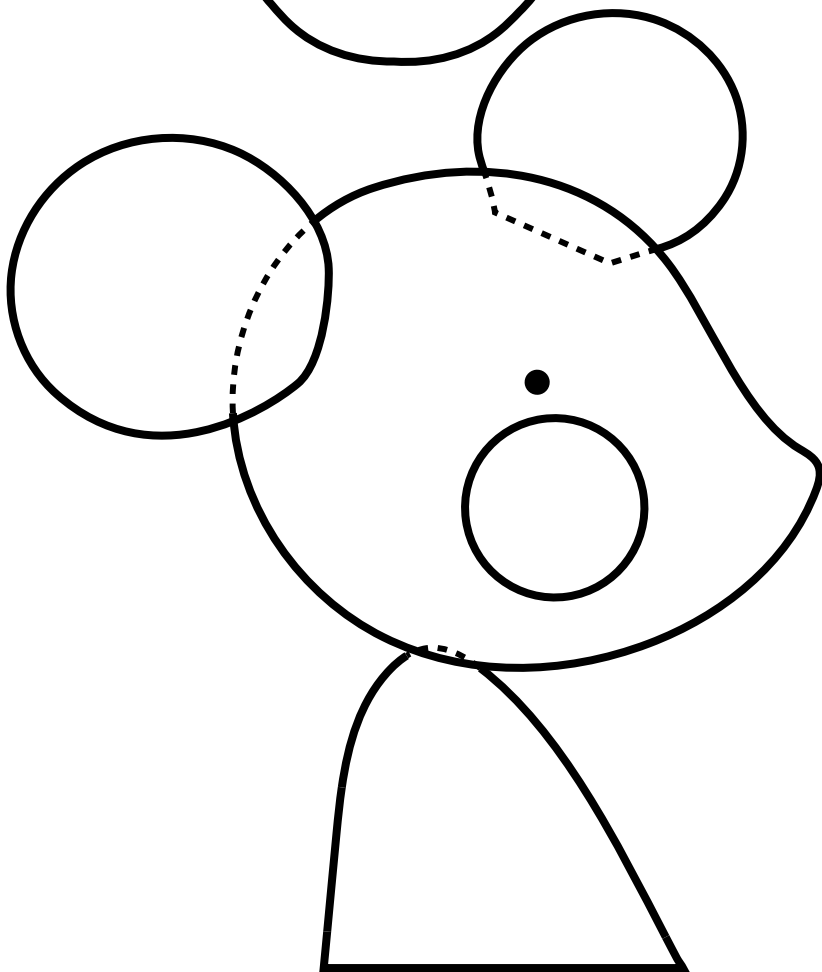
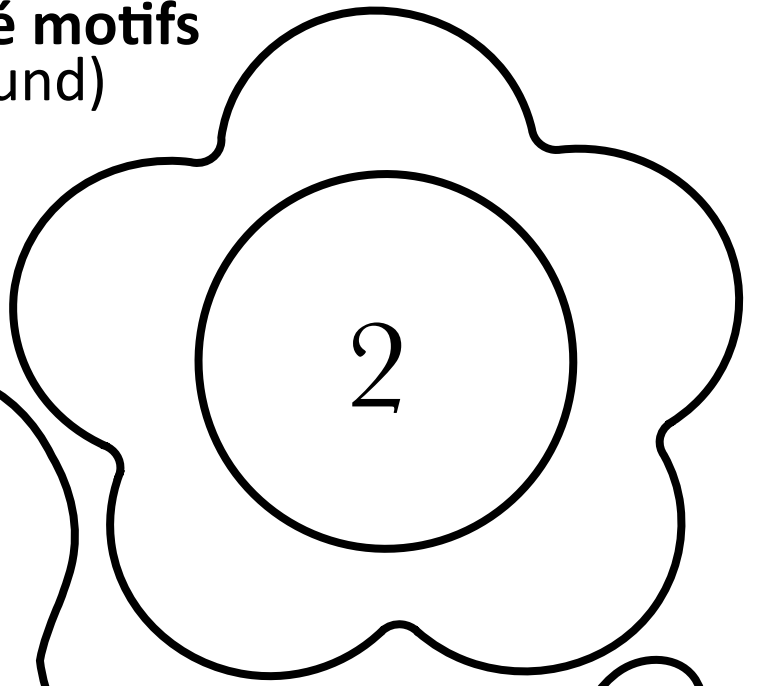
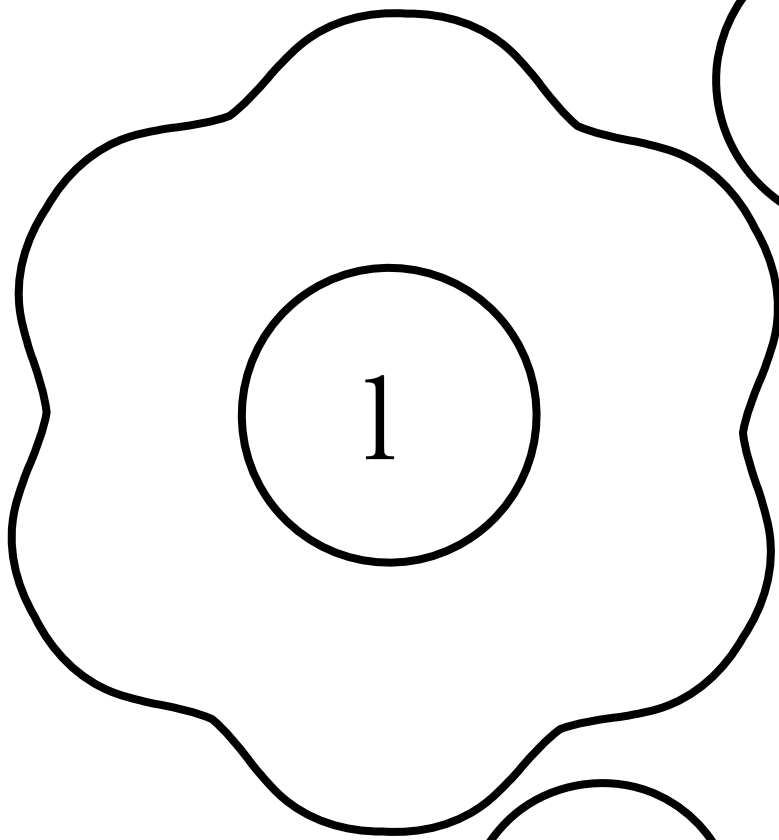
Birthday Quilts – appliqué motifs
OPTION A (reversed)



Birthday Quilts – appliqué motifs
OPTION B (correct way round)

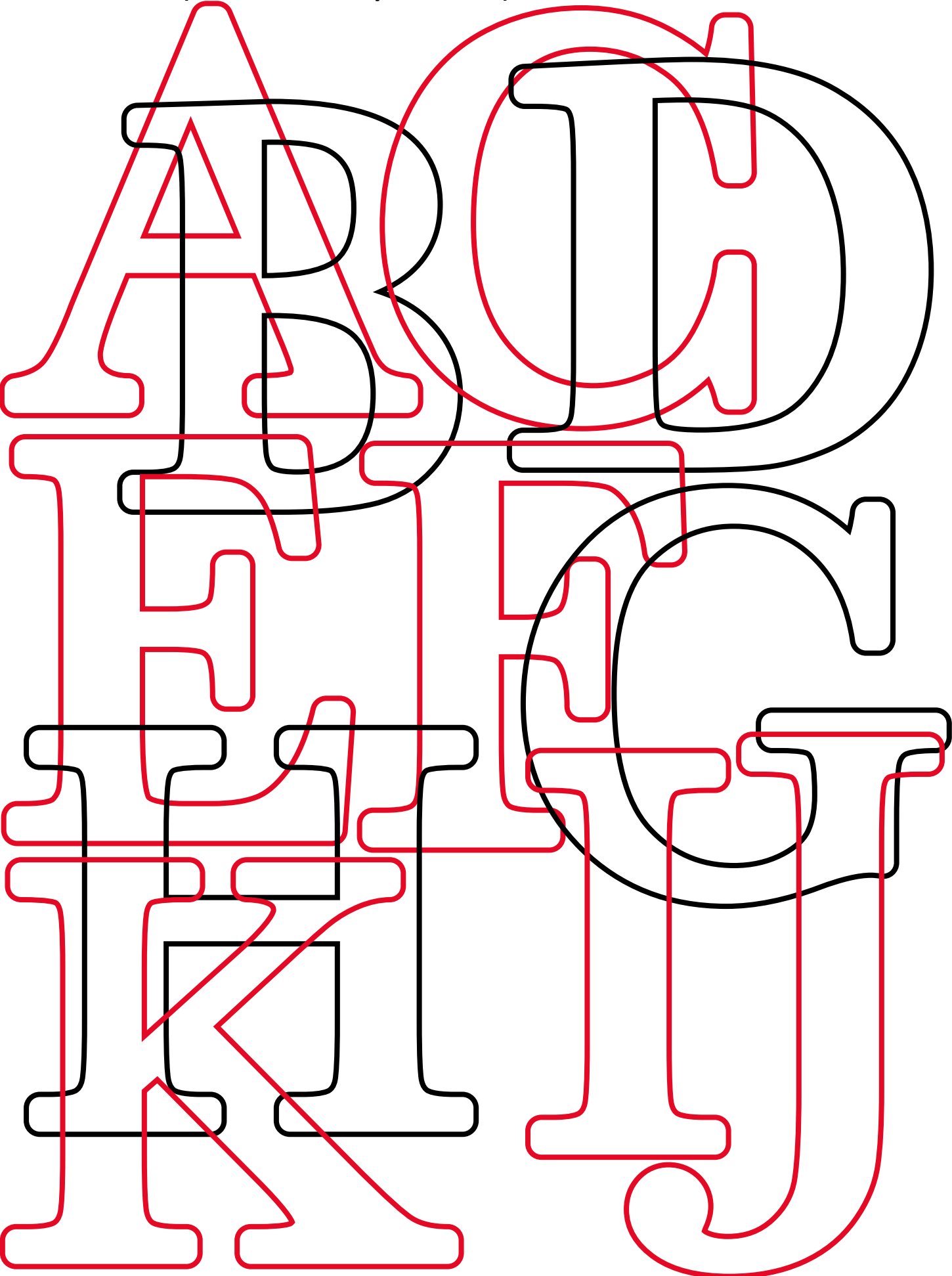


Birthday Quilts – appliqué motifs
OPTION B (correct way round)

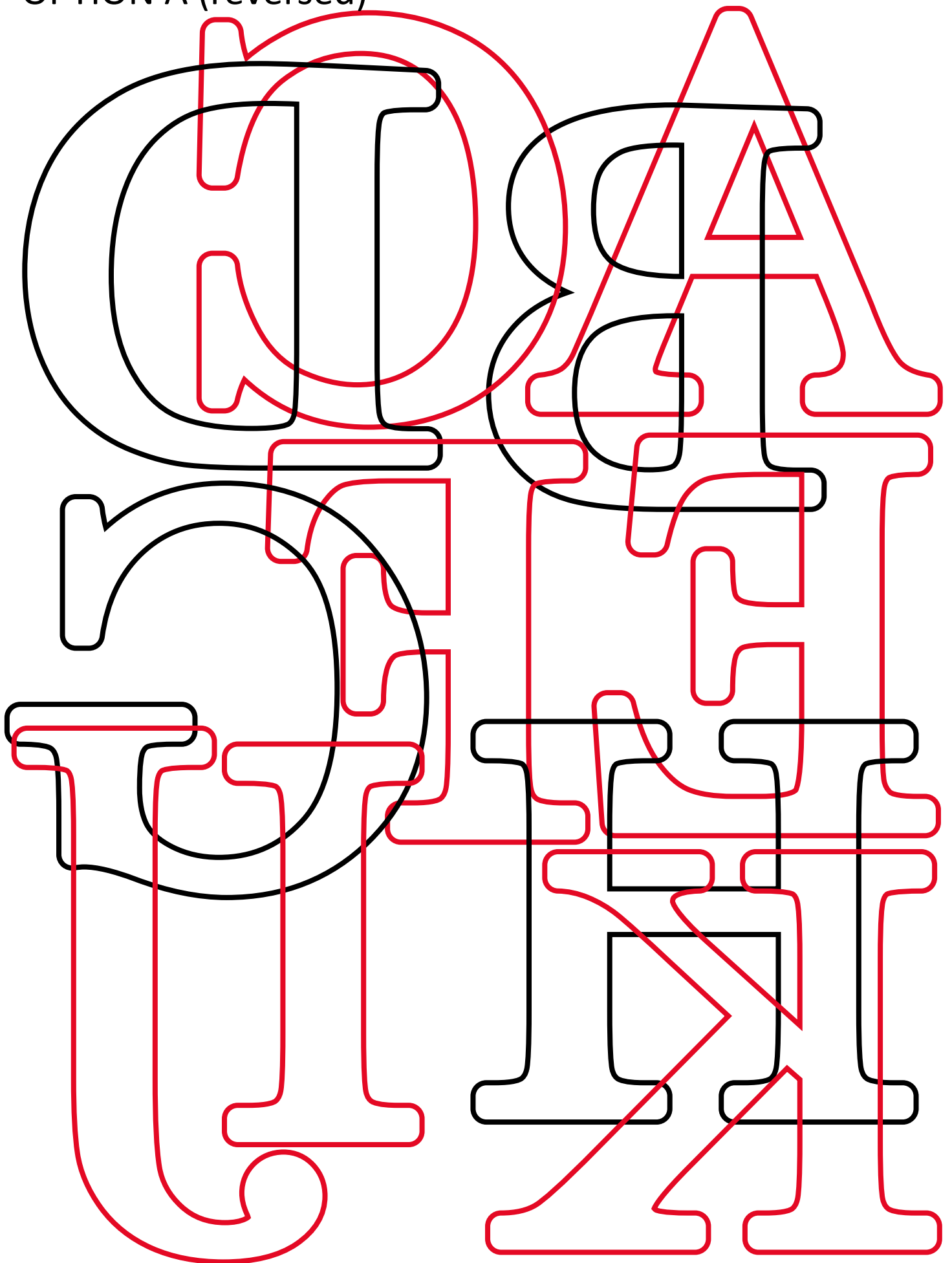


Birthday Quilts – appliqué letters

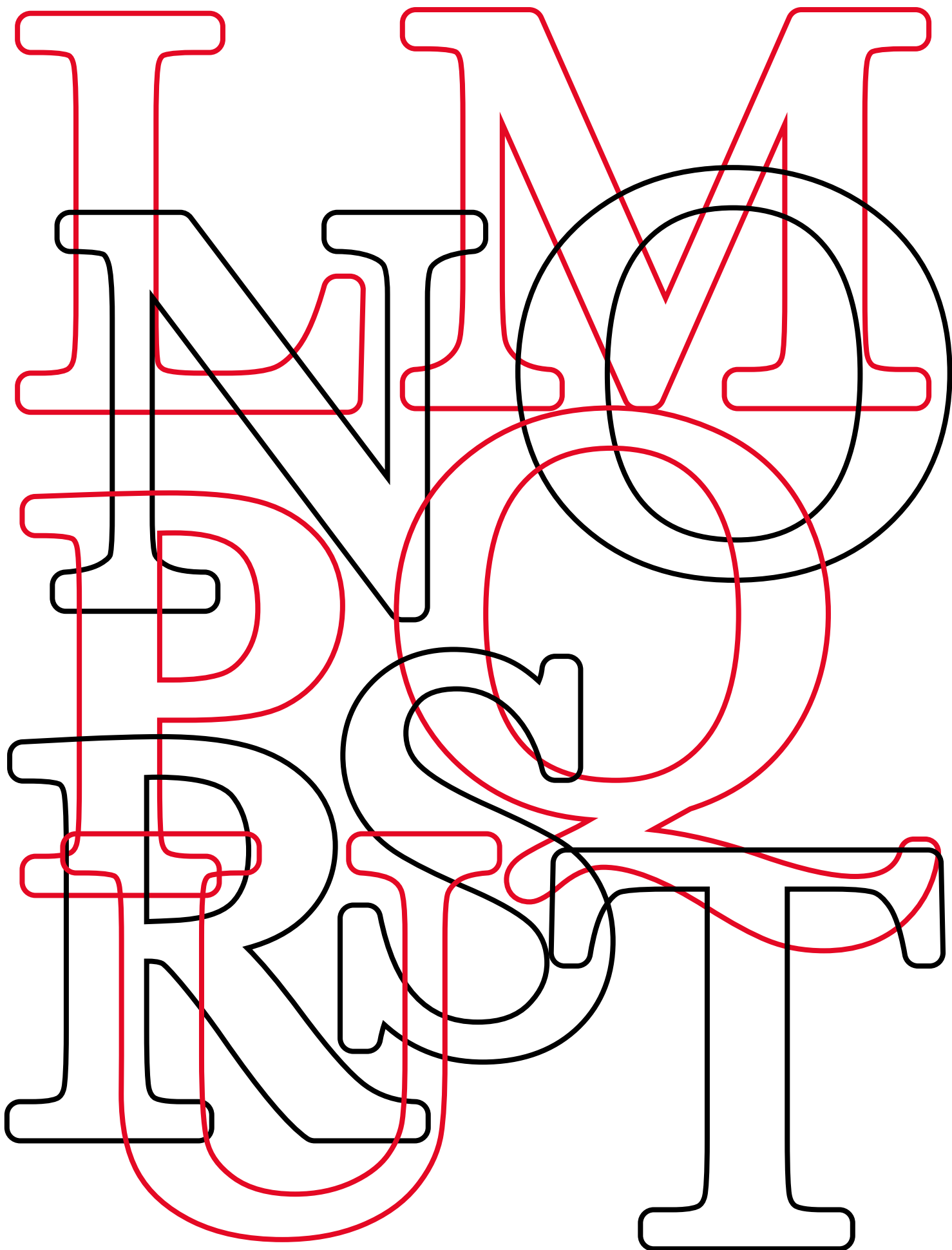
OPTION B (correct way round)



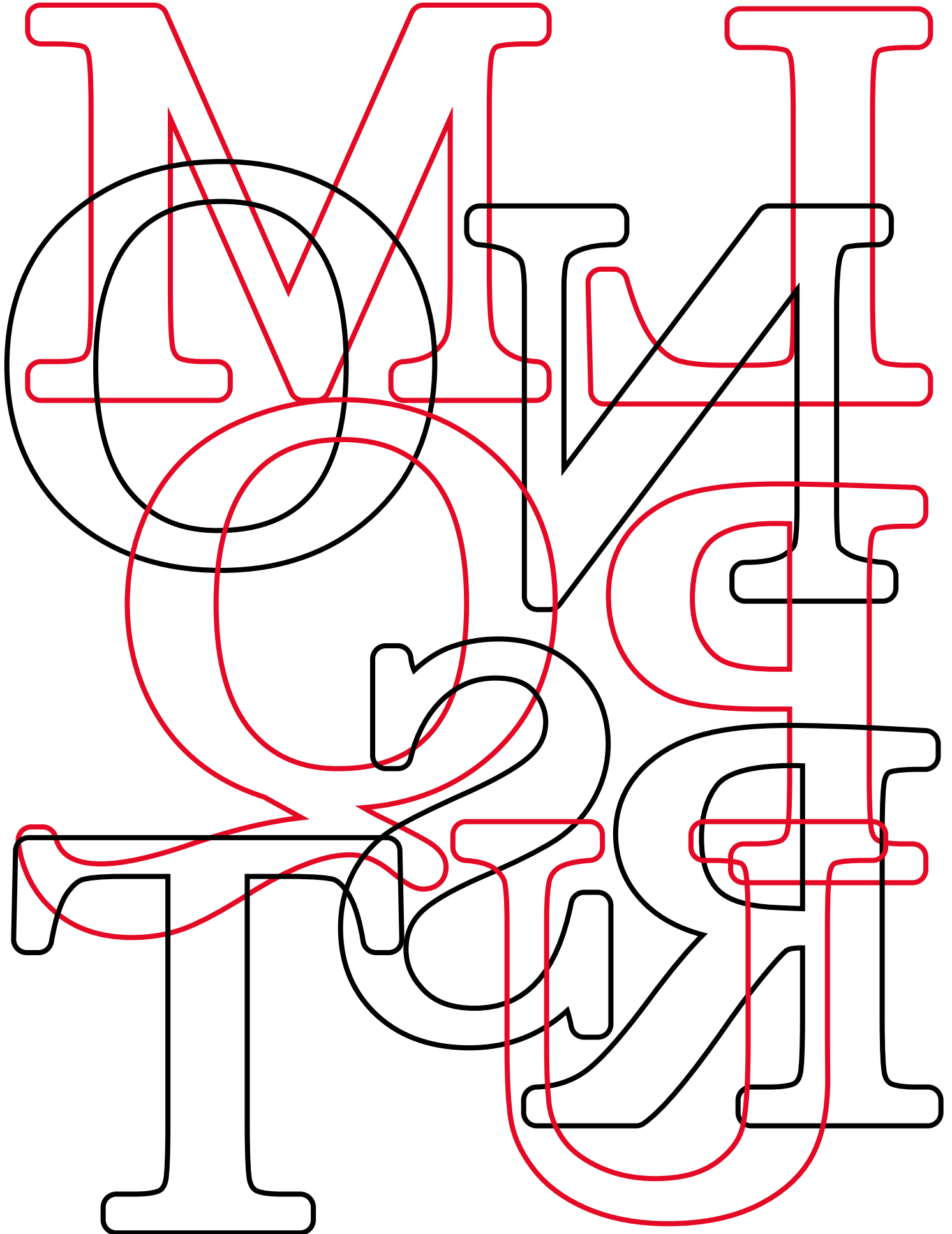
Birthday Quilts – appliqué letters
OPTION A (reversed)



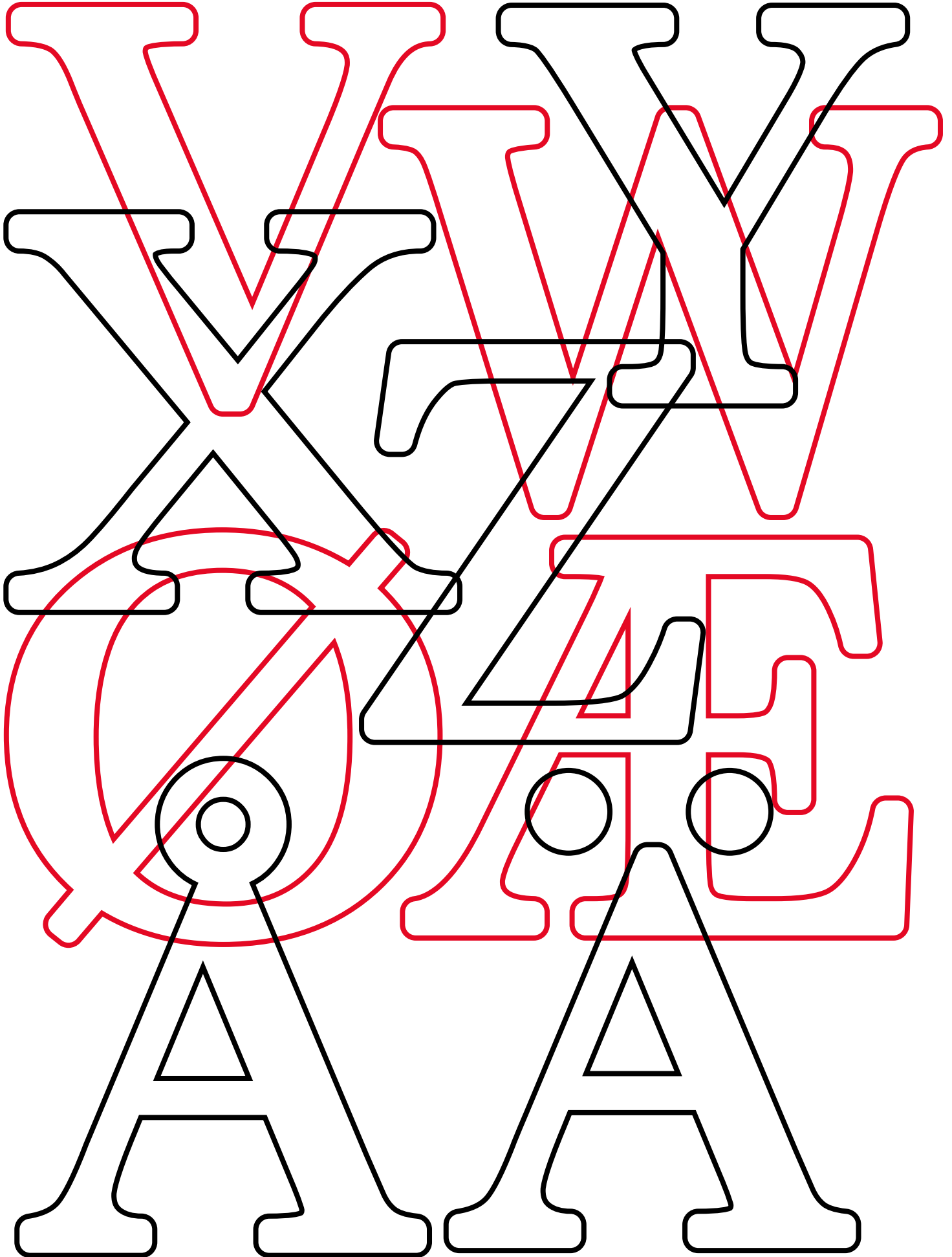
Birthday Quilts – appliqué letters
OPTION B (correct way round)



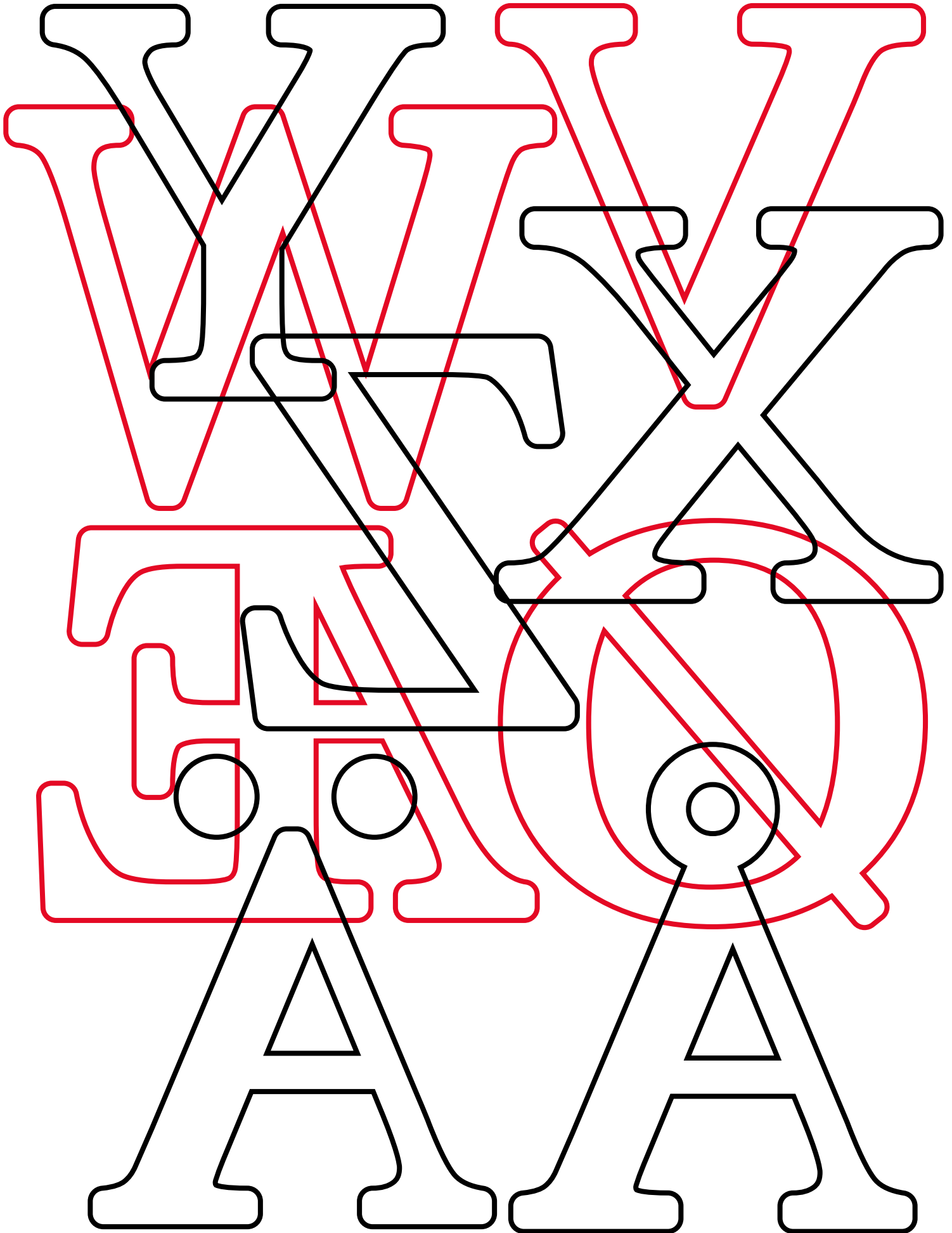
Birthday Quilts – appliqué letters
OPTION A (reversed)



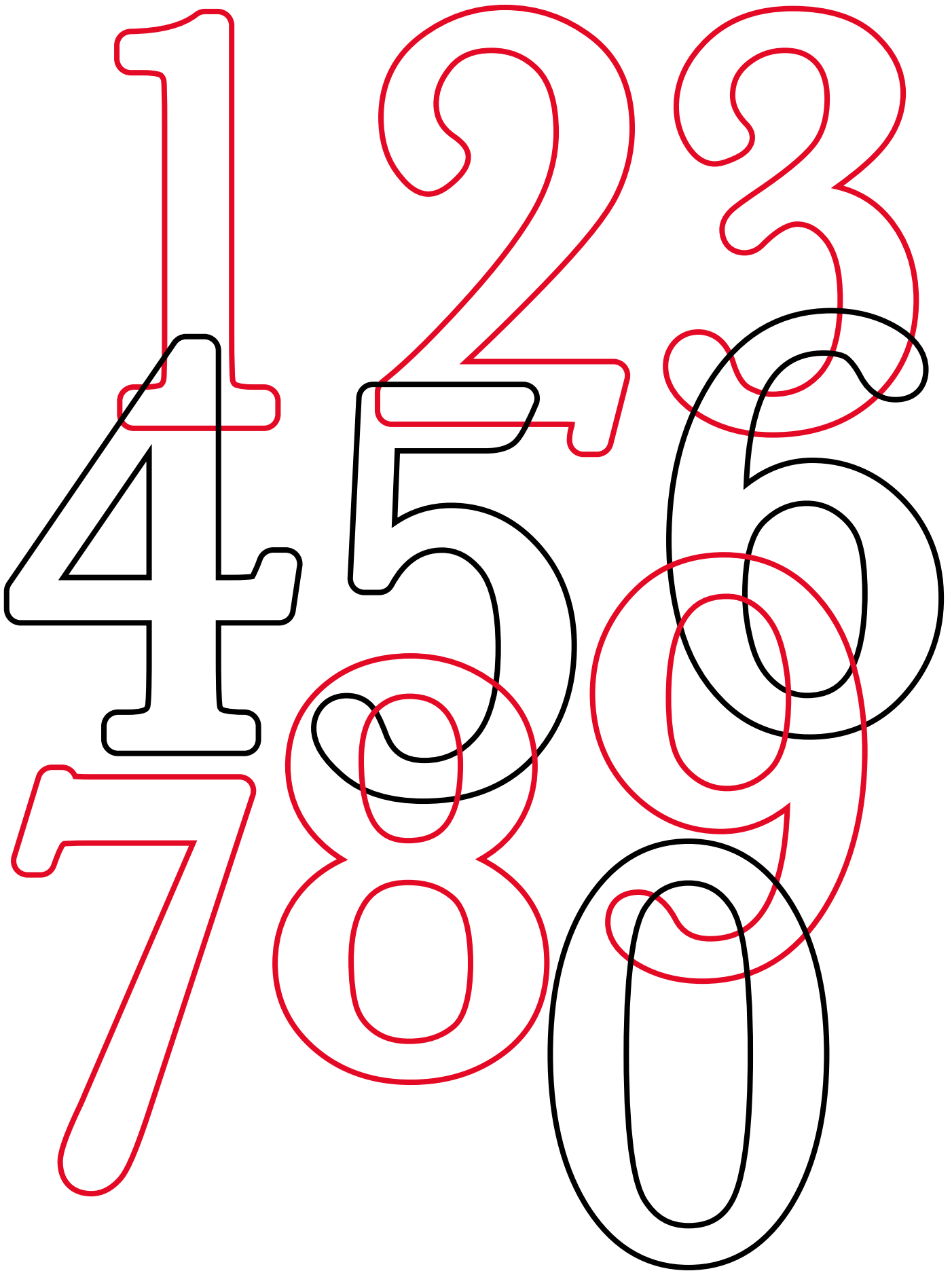
Birthday Quilts – appliqué letters
OPTION B (correct way round)



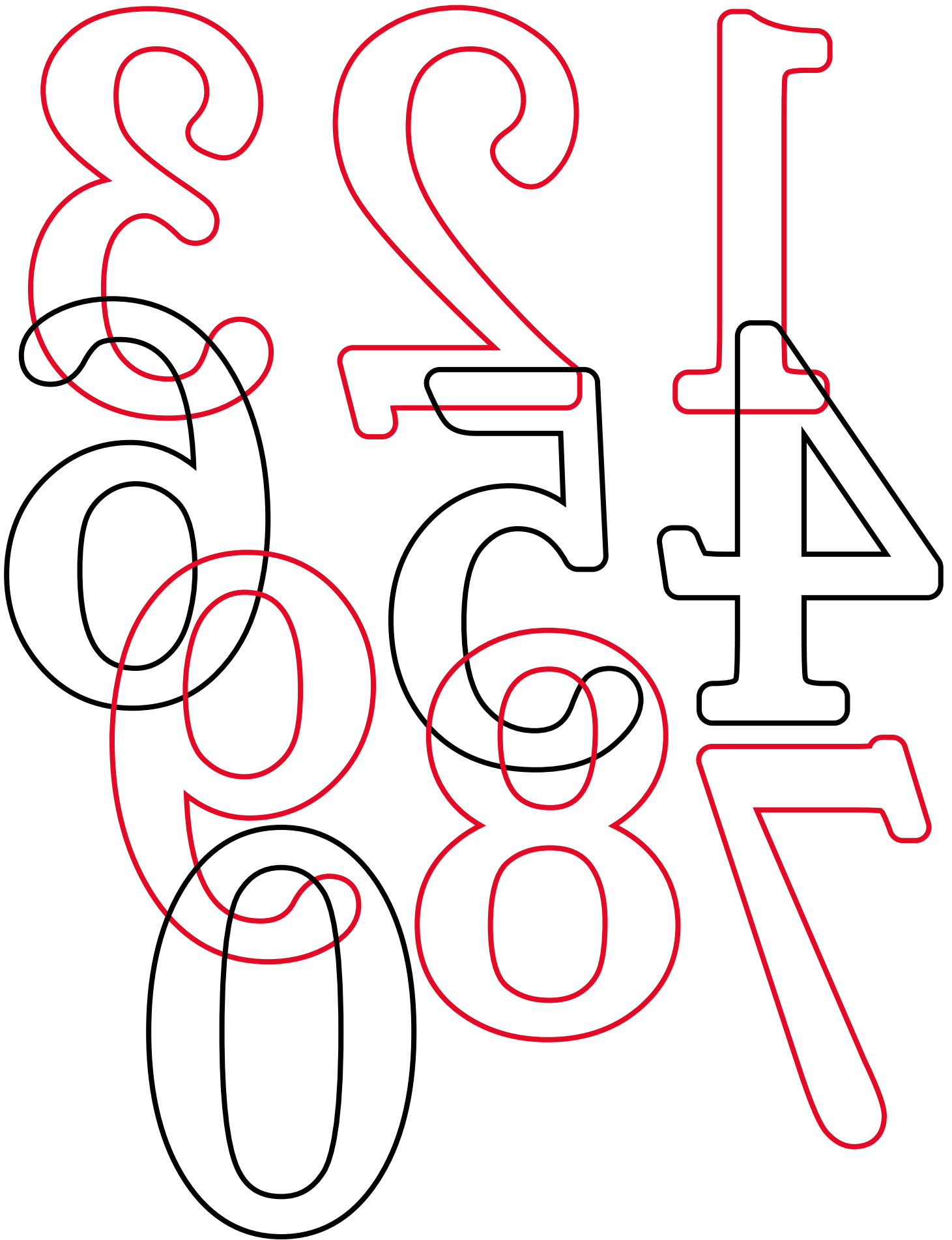
Birthday Quilts – appliqué letters
OPTION A (reversed)



Birthday Quilts – appliqué numbers
OPTION B (correct way round)

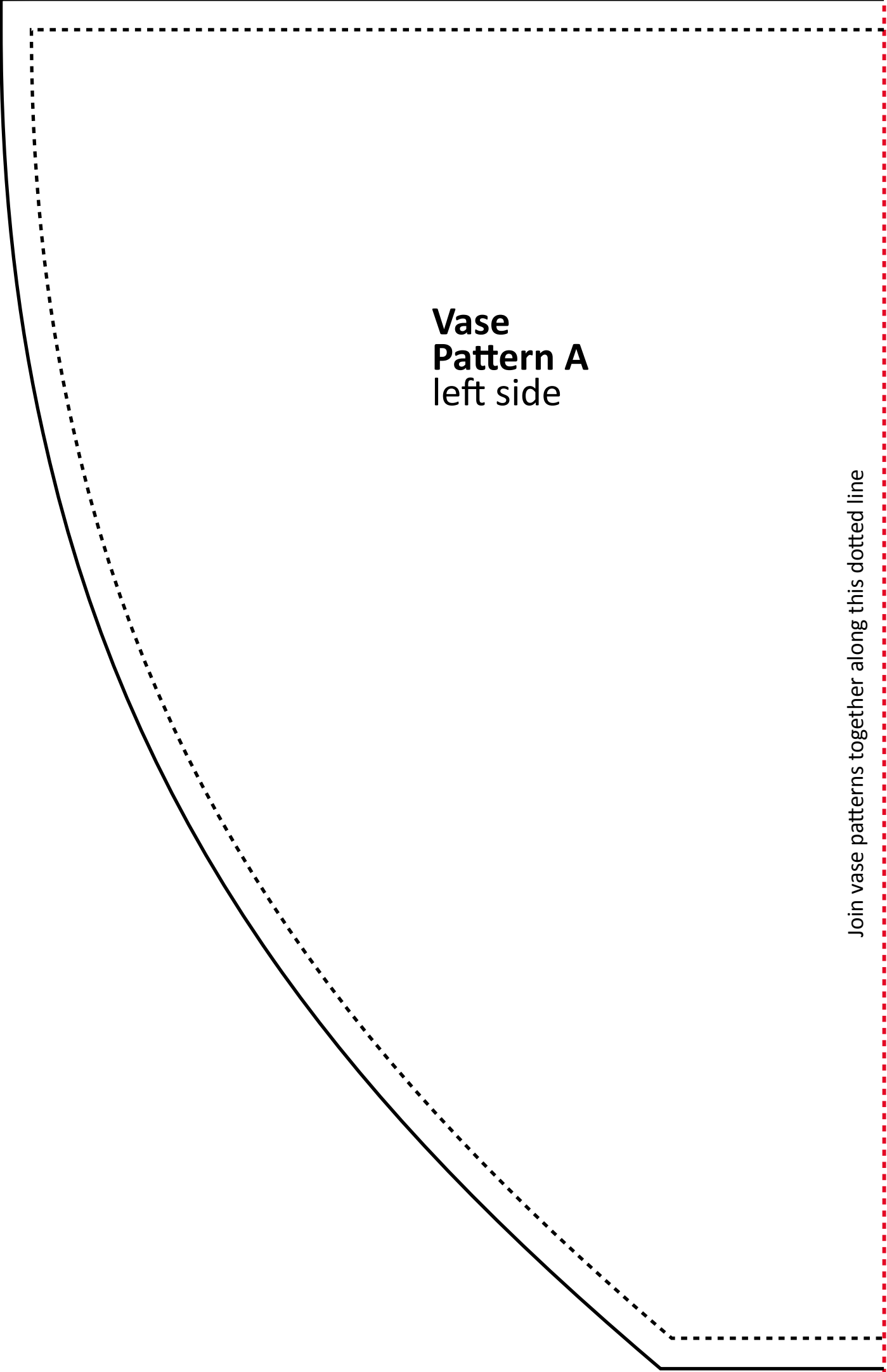


Birthday Quilts – appliqué numbers
OPTION A (reversed)



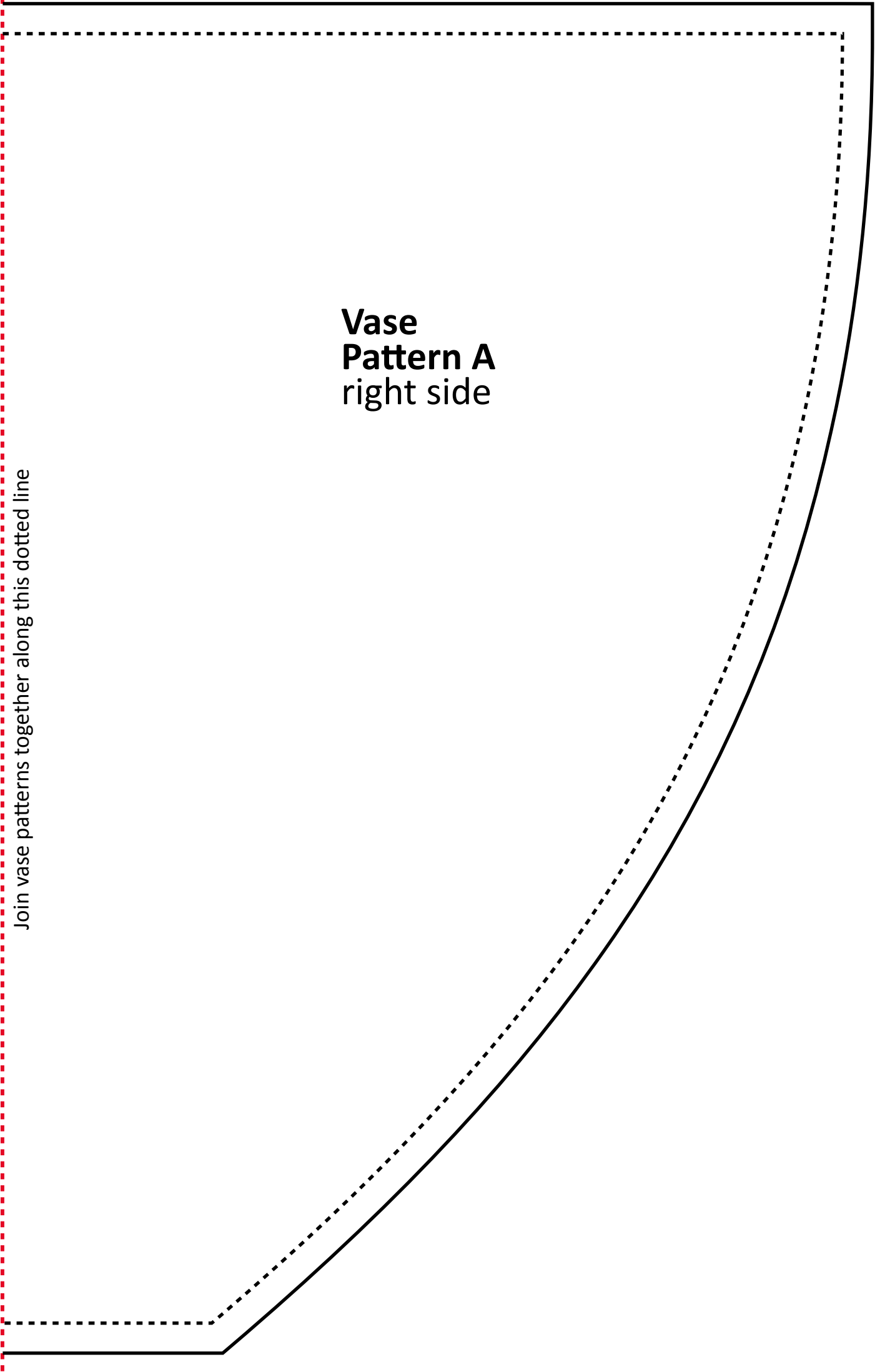
**Vase
Pattern A**
left side

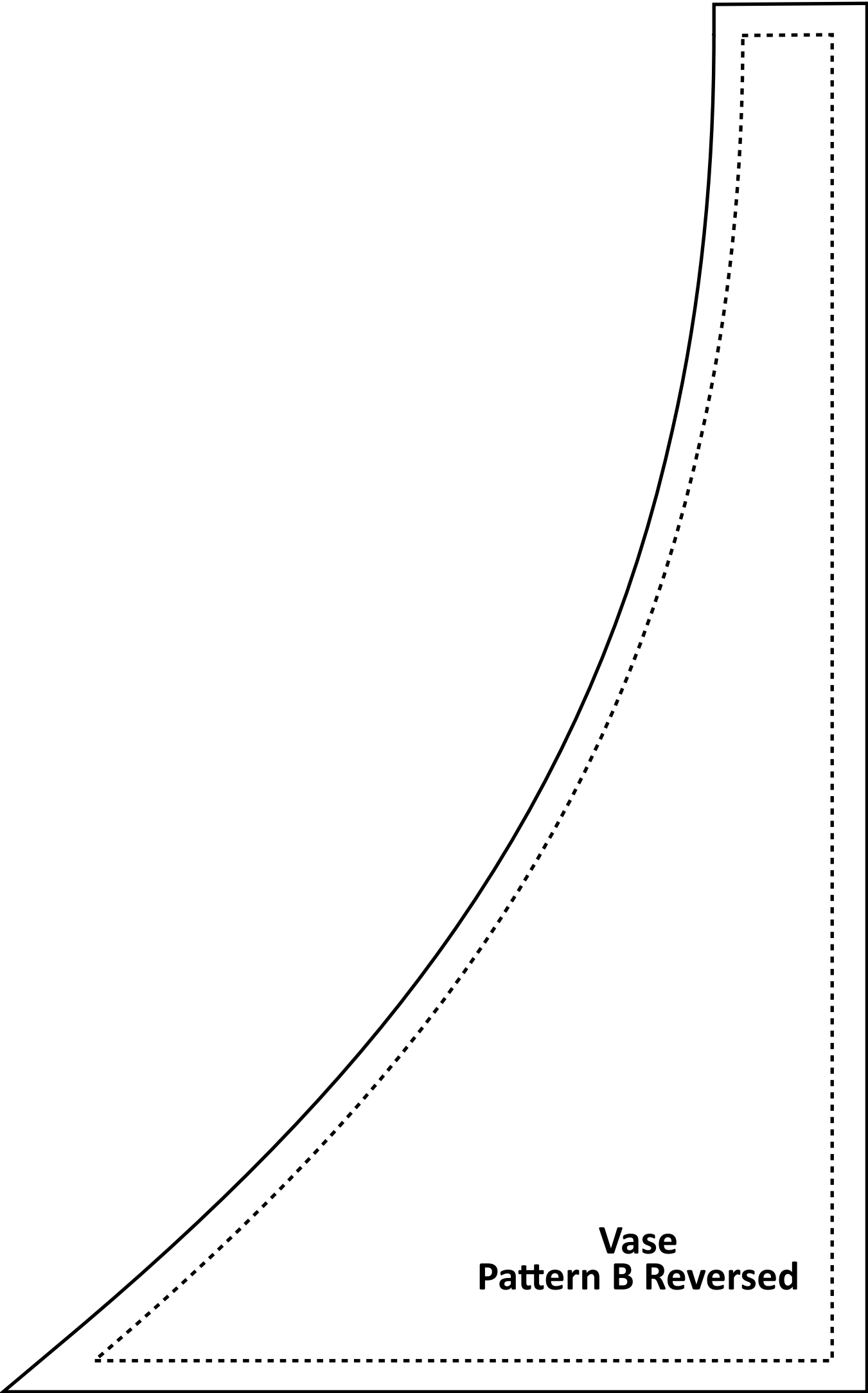
Join vase patterns together along this dotted line



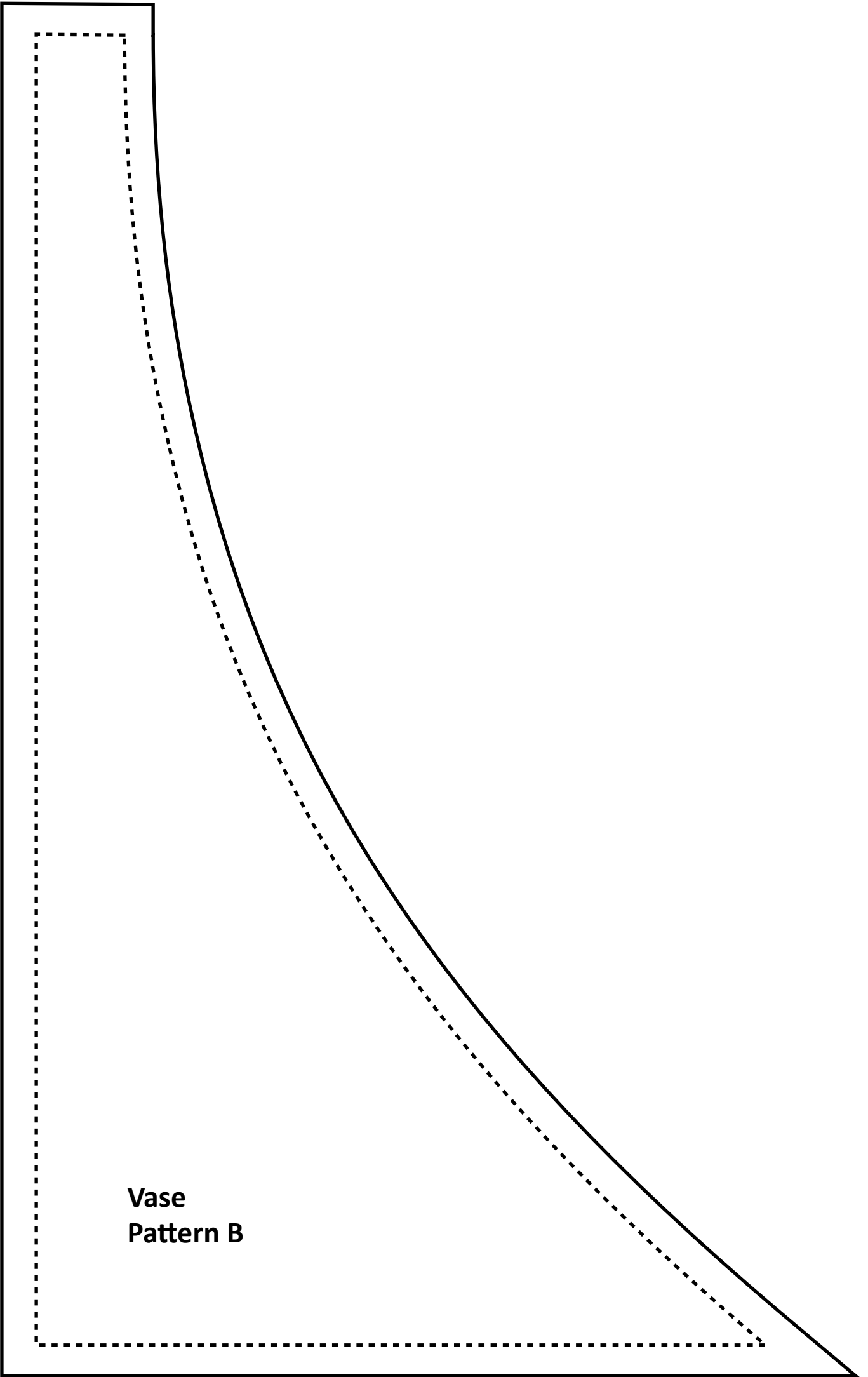
Join vase patterns together along this dotted line

**Vase
Pattern A**
right side





**Vase
Pattern B Reversed**



**Vase
Pattern B**