

## HALLOWEEN HAUNTED HOUSE QUILTED & COLORED WALL HANGING

BY LINDEE GOODALL



Finished size: Approximately 23 x 24"

**T**his cute and easy wall-hanging is embroidered and quilted with 6 designs sized for 5 x 7" (130 x 180mm) sewing fields and "sashed" with  $\frac{1}{2}$ " strips to simulate a window frame. Quilted borders of oak leaves and acorns frame the sides and cornerstones embroidered with spider webs anchor each. Color is achieved with stitching and colored pencils. The center scene area is stitched on one large piece of cloth, rehooping for each section. The  $\frac{1}{2}$ " wide sashing strips (created with a bias tape maker) are appliquéd into place to cover the spaces between the designs.

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*Because it can be very difficult to perfectly align running stitches end to end, I have chosen to separate them with 1/2" sashing. The design has been drawn to accommodate this spacing and is not intended to mesh together as one contiguous design. Please note that if you resize the design, you'll also need to adjust this spacing accordingly.*

There are two versions of the designs, one monochromatic (redwork) and one multi-colored, featured on page 1. If you stitch each one, you'll see that although the stitch types are the same, they are sequenced entirely differently, which necessitates a separately digitized design. The single colored one will have fewer jumps and trims and will have a nicer looking back side.

On the multi-colored sample, I've also used colored pencils to shade the designs. I left the border designs alone to keep the focus on the outdoor scene. The coloring technique is very easy and not at all messy—just like coloring in a giant coloring book page.

After I created the [Winter Friends Quilted and Colored Wall Hanging](#) in 2013, many embroiderers asked for new variations for other seasons—I just didn't expect it to take two years for me to do the next one! This Halloween Haunted House is done very similarly and is the same size as the first one in what I hope will be a series.

In addition to the spider web cornerstones, I've also included four pumpkins that could be substituted in case spiders freak you out or you want a "friendlier" wall hanging.

## WHAT INSPIRED ME

Participants in my monthly embroidery club have been begging me to do an embroidered quilt—one of those kind where you solidly stitch a mass of 4x4 blocks of fabric, then piece them together into a large wall hanging. While I do admire them, they have no real appeal for me. First of all, I don't want to do that much stitching and second of all, they feel like cardboard. Not only that, but how many will you really make? Or even finish, for that matter! I wanted something less intense and more quilt-like. Also something that could be made a little more unique.

With open, redwork style designs that distort the fabric very little during stitching, it is possible to rehoop and stitch all the elements on one piece of fabric eliminating the need for piecing after embroidering. Plus, the designs can serve double duty by also quilting the project at the same time.

## SKILL LEVEL

- Basic embroidery skills.
- Knowledge of basic piecing and quilt finishing techniques.

The success of this project relies on careful and precise hooping and placement of the designs.

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## MACHINE REQUIREMENTS

Embroidery machine with a minimum 5" x 7" (130mm x 180mm) sewing field. A continuous border hoop is nice for stitching the long outer borders but not required.

## WHAT YOU'LL LEARN

- How to use embroidery designs for quilting
- How to use templates to plan complex patterns and align them in your machine
- How to add color without thread

## PROCESS OVERVIEW

I used fusible batting to keep the layers from shifting during stitching. The center area is fused to the batting and backing, basted to the hooped stabilizer, and embroidered.

If coloring, press flat and color with pencils (or other media, if desired). The final step is to apply the fabric medium, let dry the required amount of time, heat set as specified.

The sashing is appliquéd into place then the borders are pieced on, stitching through all layers much like stitching crazy patch or paper piecing. Once the outer borders are sewn on, the border embroideries are stitched and finally the corner stones. The corner stones can be embroidered first, as I did with the spider webs, or quilted using the pumpkin designs.

The quilt is then trimmed to size, a label is created, a hanging sleeve is added, and the quilt is bound. At that point, the quilt is soaked or washed to remove the stabilizer and the placement markings and then dried.



*Basting stitches are not included with these designs. Most machines can baste in the hoop. If yours doesn't offer this function, use a utility program to add basting stitches. A program like [Embrilliance Essentials](#) can add basting stitches to the beginning of any design with the click of the mouse.*



*This version is a bit different than the Winter Friends so be sure to read the instructions.*

## A NOTE ABOUT QUILTING WITH AN EMBROIDERY DESIGN

Machine embroidery is not known for a beautiful back side. Needle and bobbin tensions are not evenly balanced as with regular sewing plus the top thread is pulled to the back. If your machine has automatic trimmers, it will pull the threads to the back and leave a rather unsightly

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thread tail. Do resist the urge to clean up the back though or your stitching will lose its security and can unravel.

Therefore you need to think of embroidery designs used for quilting as embroidery designs and not expect the back to look the same as a quilted version. You can minimize the messiness, however, by choosing a busy print that will blend well with your colors.

If the messiness will destroy your sense of peace and order, then consider using no-show mesh stabilizer as a backing for the center embroidery. Add the real backing fabric before adding the sashing strips. You can stitch the borders through the backing or fold the backing out of the way. If you choose this method, you may need to select a suitable batting that will permit more open spacing for the quilting. Warm and Natural is a good choice. Further instructions on this method are not included.

## DESIGNS FOR COLORED VERSION (REDWORK IN PARENTHESES):

- lgp01201 (lgp01207)-Upper left pane
- lgp01202 (lgp01208)-Upper middle pane
- lgp01203 (lgp01209)-Upper right pane
- lgp01204 (lgp01210)-Lower right pane
- lgp01205 (lgp01211)-Lower middle pane
- lgp01206 (lgp01212)-Lower left pane
- lgp00813 (lgp01214)-Border designs
- lgp01215, 16, 17, & 18 - Spider webs & spider for corner blocks
- lgp01219, 20, 21, & 22 - Jack-o-lanterns for corner blocks
- There is no isolate Z-stitch with this collection; however, you can extract one from the border designs using editing or some customizing programs

## SUPPLIES FOR ONE QUILT

Fabric (44" wide)

Seam allowances 1/4"

WOF = Width of fabric

WAS = Wash-away stabilizer

- 5/8 yard white (must be 100% cotton if coloring)
- Fat quarter for corner blocks
- 1/4 yard for sashing strips
- 5/8 yard for back
- 1/4 yard for bias binding

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## Cut:

### White fabric:

- Center white area: 17½" x 16½"
- Outer borders: Four 6" wide (see note below about widths)

### Contrasting fabric(s):

- Cornerstones: Four 6" x 6" squares
- Backing: 29" x 30"
- Sashing: Two 1" strips WOF (½" finished)
- Inner borders: Two 1½" strips WOF (1" finished)
- Binding: I cut mine 2¼" wide on the bias

### Batting:

- Batting: 29" x 30" fusible both sides



*Note: backing and outer borders are cut larger than required for finished size to allow for hooping for border embroideries. This is a fairly generous amount so if you are concerned about "wasting fabric," you can determine the amount you need for hooping with your hoops plus a little "fudge factor."*

*If you're using a border hoop, these widths may be too wide.*

## Other Supplies

- Embroidery threads as desired (colors I used are listed in color sequences PDF)
- Bobbin thread: You can match your bobbin threads if desired but or use black or white, whichever works best for your backing fabric. Top thread will show on the back.
- Construction thread to match fabrics
- Thread for appliquéing sashing strips: I used YLI Wonder Thread invisible
- Bias tape maker for ½" wide tape (I cut my strips across the grain, not on the bias)
- Wonder Tape: water soluble, sew through tape or basting glue
- Temporary marker: I like blue Chalkoner. It creates a fine line that rinses out easily and is not set by pressing.
- Stabilizer: good quality wash-away fiber stabilizer ("WAS")
- Cellophane tape
- Rotary cutter, ruler
- Basic sewing and quilting supplies

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## NICE TO HAVE:

- Continuous or “endless” hoop for stitching the borders
- Small light box for aligning pattern pieces



*Bobbin Tip: Choose an embroidery bobbin thread that matches the fabric, not the needle thread. The needle threads will be pulled to the back and you'll see a lot of color on the reverse side. A busy fabric or one that matches or blends with the needle threads will camouflage the messiness. On machines with trimmers, the threads will be pulled to back and trimmed leaving thread tails. Do not trim these tails or your embroidery will not be secured. Or if you do trim, use a seam sealant.*

## For Coloring

- Colored pencils—I used a 50-color pack of Crayola brand and a 72-color pack of RoseArt brand; both are inexpensive and widely available.
- Textile medium for fixing the color (I used Martha Stewart, available at Michael's; Delta Ceramcoat is another widely available brand in craft stores)
- Brushes for applying textile medium



*Note: very watery textile media can soak through thin battings causing color to bleed through to the back side. You may want to double your batting or use a dark color on the back reduce color bleeding. I only used one layer of a relatively thin batting.*


## FABRIC PREPARATION

Because I'm using wash-away stabilizer that will be exposed after stitching and will require washing out, I pre-washed and pre-shrunk my fabrics before stitching. Also, you'll need to rinse out the sizing in the fabric before you color, if you choose to color. Press fabrics smooth before cutting. It's best to use a non-printed fabric for the colored areas. A good quality white or off-white solid works best; I found that white on white prints don't color evenly.

## PRINT PLACEMENT GUIDES

PDFs of the design pattern layout templates are included; print these for planning your placement. The pattern templates are to plan the layout of your design and include outlines for the sashing placement and registration marks in the form of “Z-stitches.” Patterns for the single color version use the multi-colored patterns also. The actual designs for stitching do not include these extras because it would cause the designs to exceed a 130mm x 180mm sewing field.

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 Make sure when printing from Acrobat that Page Scaling is set to None or your templates may not print at actual size!



**Figure 1.** Match up templates in the middle of large white center fabric. Note that the actual design file centers will not match up with center marks on the design pattern because the design files don't include the placement frame or registration stitches.

**IMPORTANT!** The actual design centers on the pattern templates will vary from the horizontal and vertical centers of the stitching file. When aligning the design over the pattern to mark the placement, **match the design not the center lines!**

I've included printable templates for the designs. Keep in mind that these were created from my master file and not from the converted file you're using so please check your file to see that it matches. You may want to print it from your own software.

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## PLAN PLACEMENTS ON CENTER PANEL

Start by marking a horizontal guide through the center of your fabric. This line will ultimately be under your sashing strip and you will use it to make sure all your other horizontal lines are parallel or perpendicular to this line.

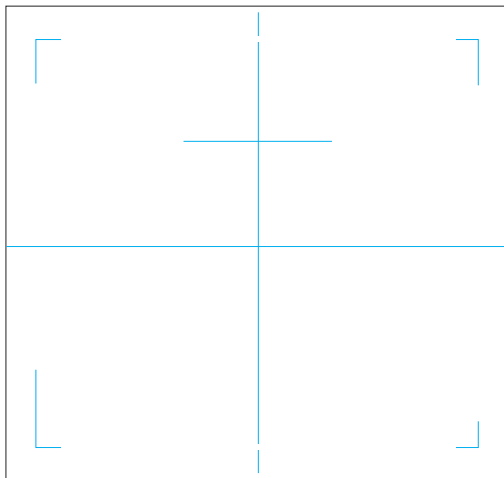
Rather than mark all the designs at once, I recommend you mark the top center design only. Stitch that design and then mark the designs on the right and left and stitch them. Repeat with the bottom row starting with the center bottom design. This will allow you to fine tune your placement according to previously stitched designs.

Use the design templates, not the master pattern templates, to draw horizontal and vertical placement guides on each “window pane” of the scene. Be sure to mark the cross hairs for each individual panel, not from one side of the white center panel to the other! Because the embroideries themselves are different sizes, the guidelines are unlikely to match with neighboring panes.



*If you're concerned about your hooping and alignment abilities, look at figure 2 closely. You'll see that the designs extend under the sashing a bit and if you're off a millimeter or so, it won't be that noticeable.*

Be precise in your guide lines. All the horizontal ones should be exactly parallel to the initial center line and the vertical ones should be perpendicular. You'll be using these at the machine to align your design and if your guides are not drawn correctly, your design won't be placed correctly either.



**Figure 2.** Center fabric marked and ready to fuse then embroider first design.

Smooth the batting over the backing, position the marked center fabric in the middle, and press firmly with an iron (refer to product for heat settings and pressing time) to secure the white fabric to the batting.

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**Optional:** Baste around the edge of the white fabric to keep it from lifting during the embroidery process. You may also want to baste the batting to the backing fabric where it extends out from the top fabric since it isn't fused at this point.

## HOOPING

Hoop two layers of WAS. Mark the horizontal and vertical centers on the stabilizer, matching the marks on your hoop. We'll be using a floating technique to hoop the quilt. Floating is a "hoop-less" technique that involves hooping stabilizer and then securing the project to the stabilizer for stitching. Hooping a quilt on a small home hoops is difficult and the thickness can cause the project to "pop the hoop." In other words, your project can spontaneously unhoop during the stitching process. Realigning a running stitch design is virtually impossible!

If your machine has a sewing field larger than 5x7, feel free to use a slightly larger hoop. This will give you more freedom to adjust the placement at the machine. The two center designs max out the width of a 130mm wide hoop and you'll have no room for moving the needle to the center of the design if you aren't perfectly hooped.



*Note: The following series of photos for placement with a 5x7" hoop are from the Winter Friends Quilt. Since I have a machine with a much bigger sewing field, I can sew the center design area in two hoopings instead of 6. Also, since I broke the 5x7" hoop and haven't replaced it, I'm reusing the same photos. So while the process is exactly the same, the designs shown are from the previous project.*

Hoop two layers of the stabilizer and mark the horizontal and vertical axes of the sewing field on the stabilizer.


Starting with the top center design, align the marks on your quilt with those on the stabilizer. Lay the quilt top over the hoop. Stick a pin through the center of the design area on the quilt (where the chalk lines intersect), then push the pin into the corresponding point on the marked stabilizer. From this pivot point, align the other four end points.

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**Figure 3.** Stick a pin through the marked line on the fabric and use it to align with the corresponding lines on the stabilizer.

Pin the fabric to the stabilizer keeping the pins close to the edge of the hoop and outside the range of the presser foot while taking care not to disturb the hoop tension of the WAS. A temporary embroidery spray adhesive is inadequate for this task. I sometimes use a short piece of double stick embroidery tape to hold one end while I place pins.

 *Double-stick embroidery tape is excellent but keep in mind it will only hold the bottom layer of your quilt (the backing) to the stabilizer. Also, you must make sure you don't stitch through it. The center designs pretty well max out the width of a 5x7" hoop so be extra careful. When using tape with a quilt, I usually back it up with pins and basting in the hoop.*

Try to get the fabric as straight as possible and as close to the center as possible, especially on designs that come close to maxing out the sewing field for a 5x7" hoop.

## CHECK PLACEMENT AT THE MACHINE


My favorite method for verifying that the design is straight is to start by loading a small design. The Z-stitch works well for this (or use a period from one of the built in fonts on your machine).

Move the hoop using the arrow keys on your control panel until the needle is aligned over the intersection of the cross hairs. Drop the needle into the fabric to be sure.

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**Figure 4.** Start by centering the needle over the center of the marked design.

 *Move the hoop—not the design in the hoop although it may appear to be the same on some machines. On many machines, moving the hoop is done in sewing mode and not edit (which just moves the design on the screen; the hoop then moves when sewing mode is selected). We want the hoop to move so that the cross hairs intersection on your fabric is directly under the needle.*

Now move straight down to the bottom of the hoop and drop the needle. Does the needle still line up over the vertical guide? Next move straight up to the top of the hoop and check the needle position relative to the guide. Is it still over the line? If not, you'll need to make a judgment call on whether it is close enough for this design or if you need to adjust.

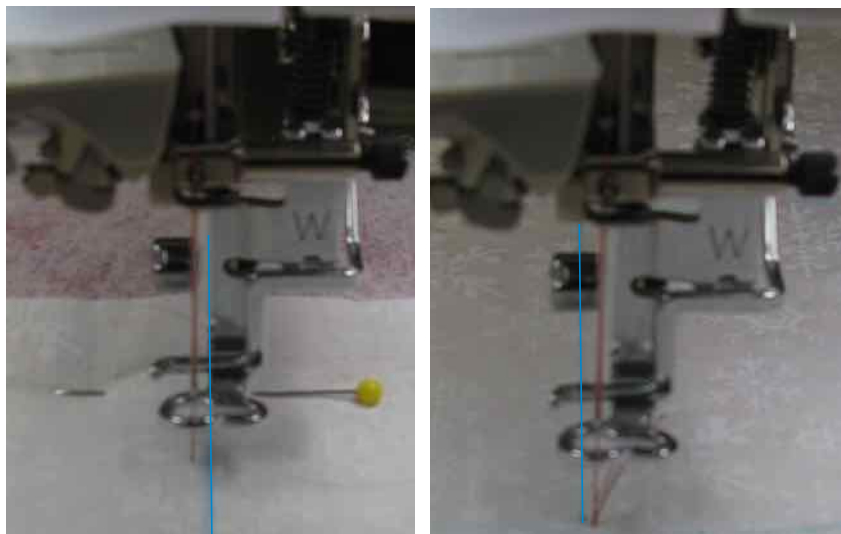
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**Figure 5.** Move needle to bottom of the hoop (right), sink the needle then move to the top to the hoop (left). Barely visible, you can see a thread tail exactly matching the center line. This placement was perfect!



*Yes, I know this machine has a much easier method of precisely aligning designs but not all machines have built-in cameras! This method will work with any machine.*



**Figure 6.** I've highlighted the chalk mark to make it more visible. On the left, the needle is at the top of the hoop and to the left of the marked guide. On the right, the needle is to the right of the marked guide. I rehooped this one for a better placement.

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Adjusting may mean repositioning the fabric or rotating the design a degree or two. The center designs in this project are the widest and there won't be much room to rotate in a 5 x 7" hoop. There are tools—my favorite is [Eileen Roche's Embroidery Tool Kit from Designs in Machine Embroidery](#)—that can show you how much you need to rotate a design in the hoop.

Now delete the placement design and load the intended design. Move the needle to the center of the intersected cross hairs and rotate the design the specified degrees if needed. If you get a message that the hoop can't be moved, you'll need to rehoop your fabric and start over. (A good reason why you don't really want designs that fully max out the sewing field!)

Once everything is properly aligned you're good to go!

Baste in the hoop, if desired. Remove from hoop, remove any basting stitches, and trim away excess stabilizer.



*Caution: Watch the placement of the rest of the fabric to avoid sewing it into the embroidery. You may wish to roll and pin it to keep it from slipping under the hoop.*

There are many methods of accurate hooping. If you have a favorite method of precisely hooping and matching multiple designs, please feel free to use it. If your machine has a built in camera for alignment, that's great. If not, I like using templates such as the ones included with this collection.

You can easily create templates with most embroidery programs. If you've been reluctant to purchase such a program, or the one you have is too complex, check out the free demo of [Embrilliance Essentials](#). You can play around with it and see if it works for you. Whether you're a Mac or Windows person, there's a version for you. It's well priced and offers a great range of essential tools plus add-on modules for even more power.

Learning to precisely hoop takes practice and patience but it's skill that will allow you to create designs that well exceed the confines of your sewing field. Although I've reduced the exacting precision required by creative connection choices when digitizing, you'll still need to get the pieces quite close for a quality result.

Repeat this hooping process with the lower middle design and then the outer designs.

Take your time with hooping. It can take as long—or longer!—to hoop than it does to stitch the design. Proper placement is critical for this project. By separating the designs with sashing strips, I have reduced the amount of precision it takes. Note that on the border embroideries, they aren't connected and the way they are drawn allows for a little "fudge factor" when re-hooping. It also allows for borders that aren't even in length!

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*Note: The multi-color version of the design has many jump threads due to the disconnected segments of color. If your machine doesn't have trimmers. Trim all jumps before stitching the next color to avoid sewing over the jump threads. The single color version has much fewer jumps.*

*If your machine does have trimmers and the design is not trimming, try re-converting from the original DST file.*

## HAVE A LARGER SEWING FIELD?

If you have a larger sewing field, consider combining sections to reduce the number of hoopings. **DO NOT COLOR SORT!**



*Color sorting larger or complex designs can destroy registration. Learn more in [The Anatomy of a Design](#) ebook.*

In the following screen capture, I've combined all the center design elements into one hooping, added a basting box around the top section and then copied it to the bottom section with the basting boxes meeting along the horizontal center. I'll then split the top row out as one design and the bottom row out as a second.

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**Figure 7.** I've combined all the elements in my software, added basting boxes and registration stitches and then split for my largest hoop. If you have 200x300mm hoop, you can sew this in 3 hoopings instead of 6.

In the following photo, I've stitched the basting box onto the stabilizer and used pins to match up the bottom of the top section to the top of the bottom basting box. I've also added some z-stitches for some extra match points. The same z-stitches are duplicated at the beginning of the bottom section as one more check for placement before the basting box secures the quilt to the stabilizer.

If you'd like to learn more about how to do this, refer to the bonus lesson on Building Bigger Designs included with this collection.

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**Figure 8.** Placing the quilt for stitching the bottom row. Take your time and be precise! It may take longer to hoop than to sew.

## SOME EXTRA TIPS & TRICKS

1. Use duct tape to secure the stabilizer.



**Figure 9.** View from the back after stitching the second hooping from Winter Friends and before removing from the hoop. Notice all the color on the back from the needle threads pulled to the back. Also, the duct tape on the long sides of the hoop—my secret weapon in preventing slippage.

A tip that is especially useful on larger hoops or hoops that don't grip the stabilizer firmly enough is to use duct tape. Lightly finger press a strip onto the stabilizer and then wrap it up and around the edge of the hoop. Then flip the hoop over and firmly press the stabilizer into the tape. Make sure the tape is out of the range of the needle!



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2. **If your hoop doesn't have guide marks for horizontal and vertical center, mark them with a fine Sharpie pen.**

Most home hoops are marked with some indicators. Do pay attention because often the inner hoop will fit two ways. If you press the inner hoop in with the bottom toward the top, the markings may be off by a significant amount.

3. **Mark your stabilizer with some guide lines.**

After hooping your stabilizer, mark some fine lines for the horizontal and vertical center axes to help with accurate placement.

4. **Use a basting box.**

My big machine doesn't baste in the hoop so I routinely digitize a basting box where it can be useful. If you don't digitize, a program like [Embrilliance Essentials](#) can add basting boxes for you. I often add two and separate them with an applique stop. Sew the first one on the hooped stabilizer. This will give you a placement guide. I often use this as a reference of where to place double stick embroidery tape so I won't accidentally sew through it. After securing your project to the stabilizer and returning the hoop to the machine, sew the second basting stitch to attach the project to the stabilizer. You'll definitely want to baste when floating a quilt or other multi-layered item so that all layers are secured and not just the bottom one.



**Figure 10.** Hooped stabilizer marked with horizontal and vertical center lines with basting box stitched and double-stick embroidery tape applied.

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## 5. Easy WAS removal trick.

To remove a water soluble stabilizer that has been taped or basted in place, use some hot water and a small artists brush and paint water over the basting stitches. The stabilizer can be easily pulled away.



**Figure 11.** “Paint” a line of water over the basting stitches to partially dissolve the stabilizer; it will then pull off easily. The rest will wash out later.



*Don't do this if you've used a temporary spray adhesive to fuse your project to the stabilizer. Adhesives that have not fully dissipated when combined with water can form a gummy mess that can be hard to remove.*

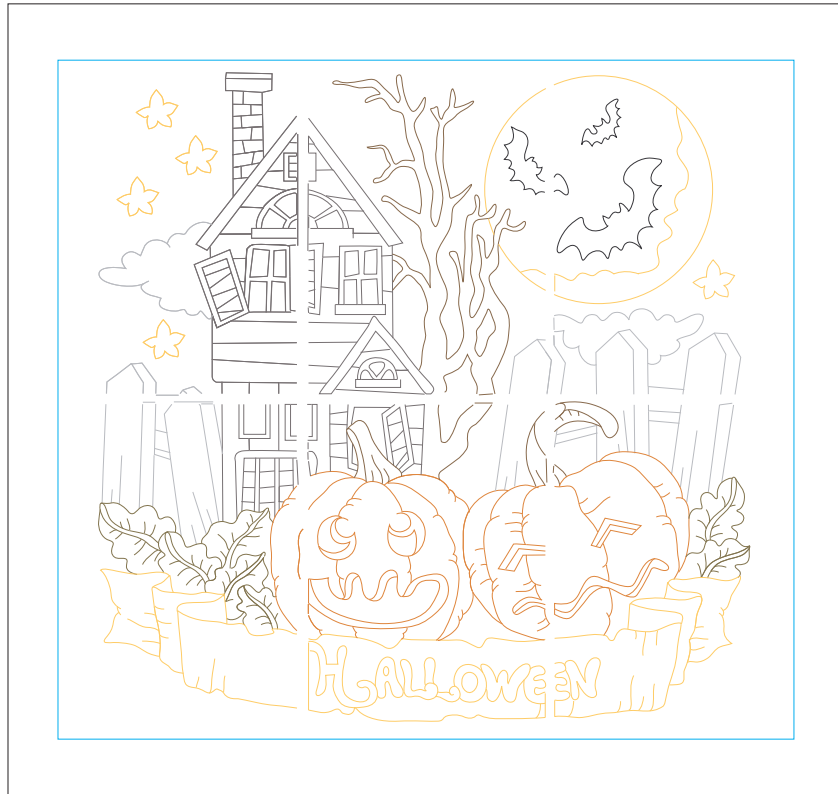
## 6. Avoid the temptation to clean up the back!

Quilting with the embroidery machine—especially when using multiple colors or designs that aren't continuous—will create a nasty looking back. For one thing, you'll have lots of tie off stitches as well as some connecting threads. If your machine pulls the top thread to the back before trimming, you'll have many short thread tails. **DON'T TRIM THESE FLUSH WITH THE FABRIC!!!** If you do, then you risk having your stitches ravel out over time.

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## MARK OUTER EDGES OF CENTER AREA

Mark the cutting line for the inner borders on the white stitched area  $\frac{1}{4}$  inch beyond the frame of the designs. Do not cut yet!



**Figure 12.** Using chalk and ruler, mark the cutting line ( $\frac{1}{4}$ " beyond outer frame lines) for the center panel. Do not cut yet!

## COLOR THE QUILT

This step is optional but I definitely think it's what makes this project so eye-catching. I only colored the central area and not the borders.

You don't need any fancy or expensive art supplies for the coloring. I used inexpensive colored pencils widely available in office supply and discount stores; you don't need high-end artists pencils for this. Lightly color in areas and then build up the color near the edges of areas. For some areas, I used several different colors, just layering them over each other until I got the color I wanted.

I like colored pencils better than crayons because detail work is easier and you don't have to mess with ironing out the wax.

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**Figure 13.** Coloring in progress. I've layered the strips for the sashing over the design so I can see how it will look when finished.

Choose colors that work well with your thread choices. Although I didn't do this, you might want to pick threads that blend more closely with your pencils. The coloring is very easy and doesn't require a high degree of skill or expertise. Start with a light touch and build up the color—you can always come back and add more color later but you can't remove it. If you're nervous about coloring or not sure what color to use, color on the printed pattern first.

To make the color permanent, brush textile medium evenly over the colored areas. Pour a small amount into a small container that you can easily hold in your hand while you work. Don't allow the medium to sit out in the open for a long period of time or it will thicken and become gummy.

Brush carefully. Instead of swiping over the entire area, brush over sections in the same way you colored and allow to dry. I noticed I got a tiny amount of bleeding to the black bats into the moon because I didn't allow the two areas to dry. Also, I did get some "splotchiness" on the sky that I'm not sure how to avoid or correct. This is first time I've noticed that on all the colored pencil projects I done but I also have not done such large areas of solid color previously.

There is a possibility that with very heavy applications of textile medium, the color could bleed through to the back, which could be a problem if you used a light color for your project backing.

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Refer to the directions on the textile medium for drying time and if any heat setting is required. Watch about heat setting if there's still WAS on the back of your project. WAS shrinks with heat but is remedied when washed out.

I recommend finishing the quilt first, then heat setting, and then soaking or washing out the stabilizer.

## ATTACH SASHING STRIPS

Perfectly piecing in  $\frac{1}{2}$ " sashing strips is difficult. And the narrower the strips, the greater any variation in width is readily apparent. Instead, I used a bias tape maker to make  $\frac{1}{2}$ " wide finished strips that were appliquéd into place using a very narrow blanket stitch with invisible thread in the needle and dark blue thread in the bobbin.

To keep the strips in place while stitching, the other trick is to use wash-away sew-through tape to stick the strips in place. Lay one  $\frac{1}{4}$ " strip along the edge on one pane inside the blank area and a second down the other side from the marked cutting on one side to the marked cutting line on the other. Smooth the strip into place cutting off any excess length. Because the strips are so narrow, I completely overlapped them at the intersections where the horizontal and vertical strips intersect.

Align both vertical strips first and top stitch in place using the marked cutting lines as your start and end point. Place tape the strip for horizontal piece and stitch it into place.

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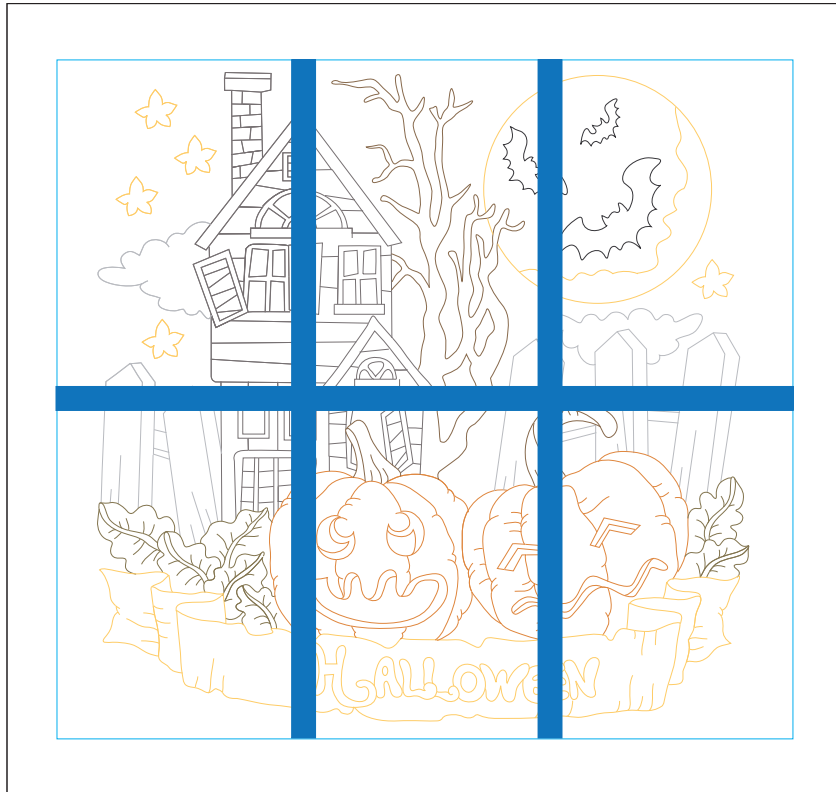


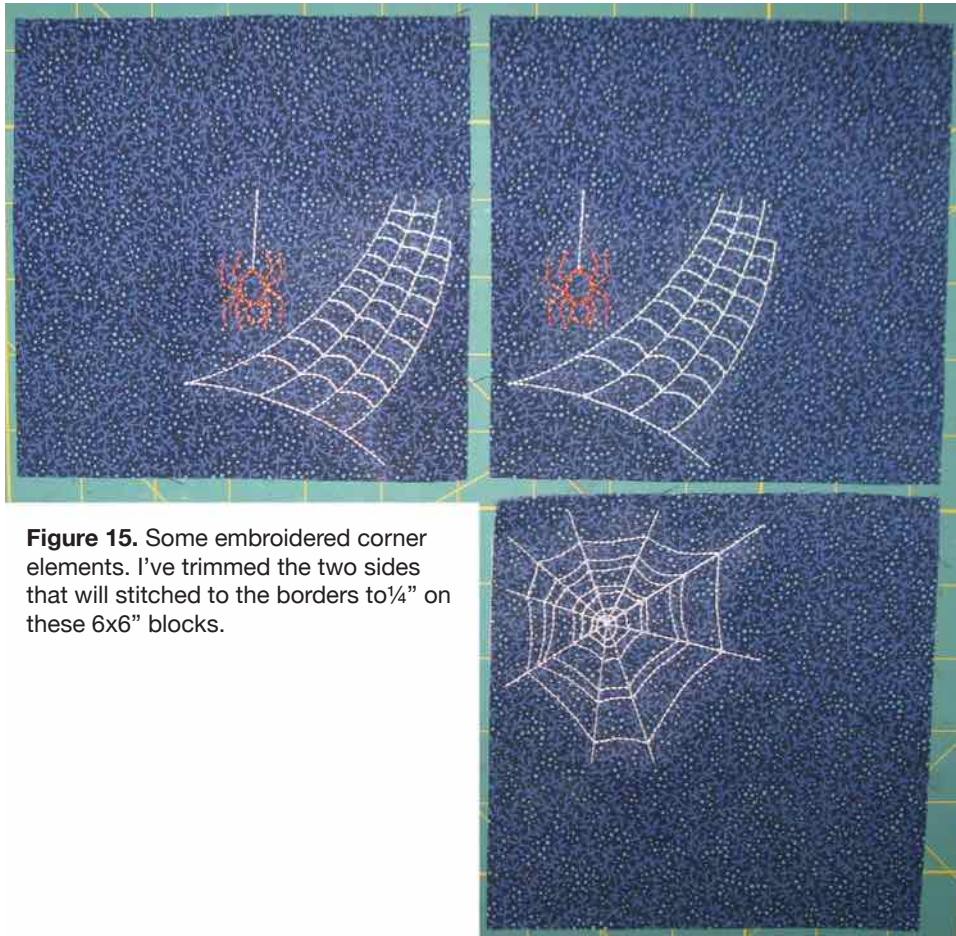
Figure 14. Outer edge of center block is marked and sashing strips are placed.

## CORNERSTONES

There are two ways to do the cornerstones for this project. For the spider webs, I've digitized them so that the ends extend into the seam allowances. To make the placement easier, I embroidered them on the contrasting fabric and then cut them out. In other words, I didn't use them for quilting the corner blocks.

The jack-o-lanterns and the large spider are centered motifs so they can easily be used for quilting the corner blocks.

# Halloween Haunted Wall Hanging



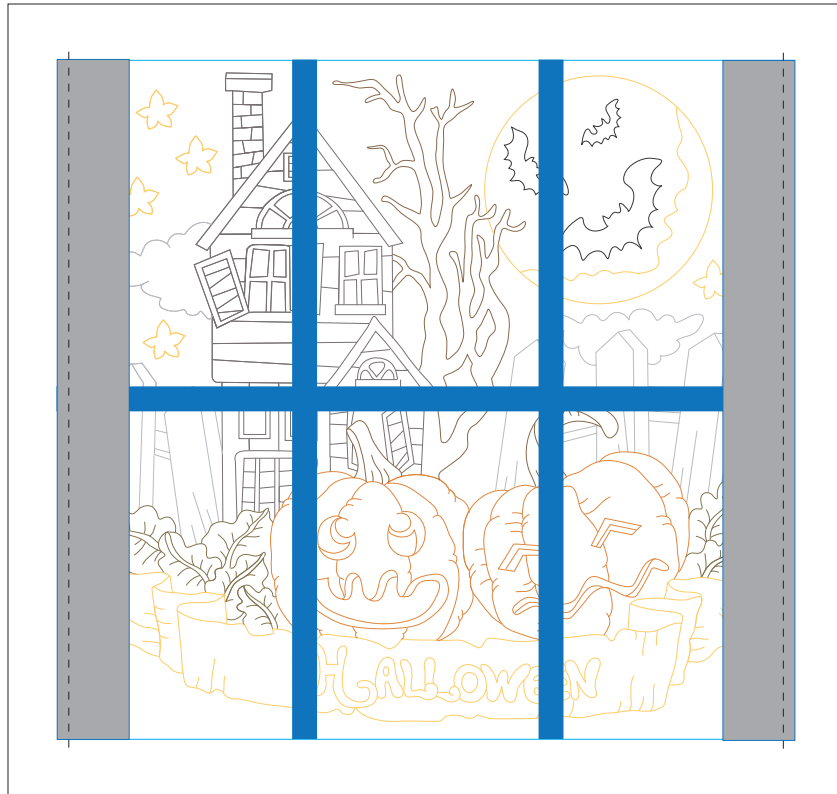
**Figure 15.** Some embroidered corner elements. I've trimmed the two sides that will be stitched to the borders to  $\frac{1}{4}$ " on these 6x6" blocks.

## ATTACH THE BORDERS

Measure center of white panel vertically between the marked cutting lines and cut two  $1\frac{1}{2}$ " widths of white fabric to this length for the sides.

Place the side borders right sides together aligned with the marked edge and stitch through all layers of the quilt in a quilt-as-you manner.

# Halloween Haunted House Wall Hanging



**Figure 16.** Position side borders right sides together matching along marked chalk line and stitch through all three layers.

Trim off excess white fabric on sides. An easy way to do this is to slide a cutting mat between the white fabric and the batting and trim with a rotary cutter and ruler. You may not get the seam allowance trimmed to a quarter inch but it will be reasonably close.

Finger press seams open; **do not press with an iron** if there is still WAS attached to the back of your project. Or, use a small mini-iron to press in place.

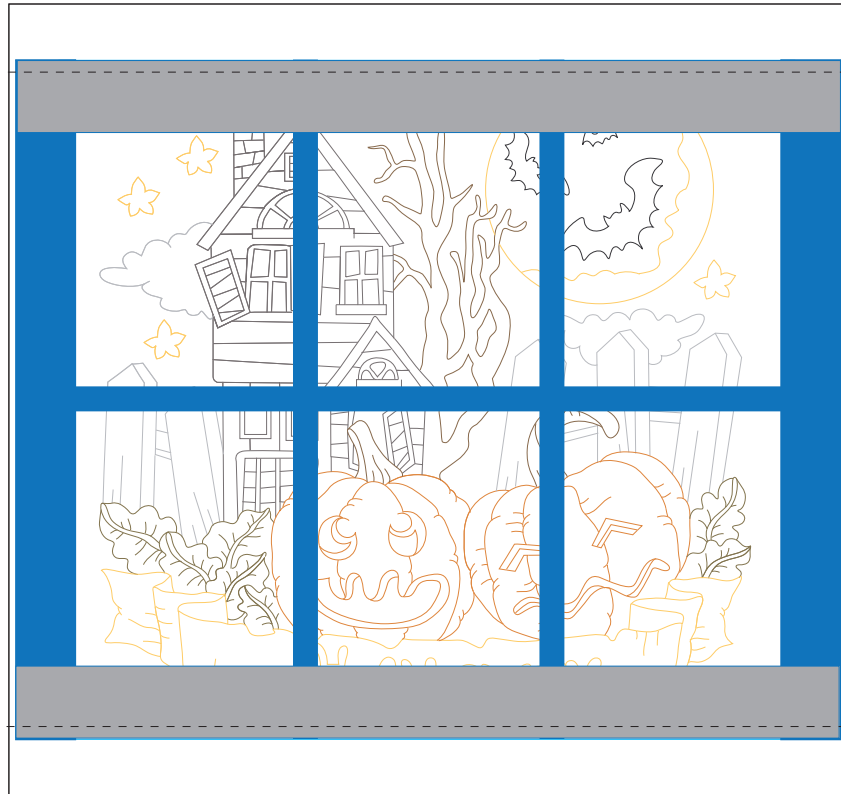
Measure width of white panel with the side borders at the center and cut two 1½” widths of white fabric to this length for the top and bottom. Attach these borders in a similar fashion, trimming off excess fabric and finger press open.



**WARNING:** Do not press your project near the stabilized areas until the stabilizer is removed. This product can shrink and will wrinkle your project!



# Halloween Haunted Wall Hanging



**Figure 17.** Add top and bottom inner borders in a similar manner, trim off excess center fabric, and finger press in place.

Measure center of the front of the quilt vertically and cut two 6" widths of white fabric to this length for the sides.

Measure center of the front of the quilt and cut two 6" widths of white fabric to this length for the top and bottom. Stitch a 6" square of contrasting fabric to each end these strips. If you're using the spider webs for the corners, embroider the blocks first and cut out. See the next section for how to place them on the squares.

Attach outer side borders in the same way as inner borders, attaching side borders first. Finger press open and then press with an iron to fuse to the batting. Do not press near areas where there is still WAS or it will shrink and pucker your fabric. Attach top and bottom, finger press open and then press with an iron to fuse to the batting.

## PLAN PLACEMENT OF BORDER ELEMENTS

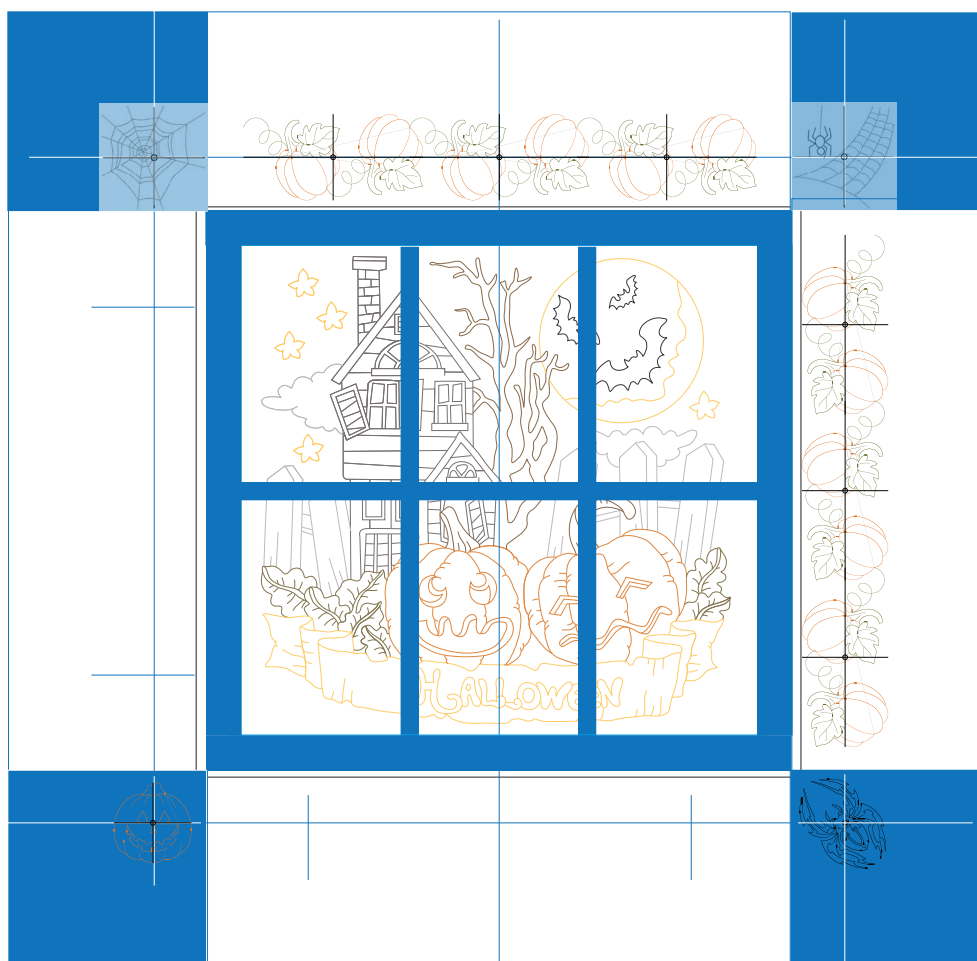
Draw a line 1½" away from and parallel to the outer border seam lines on each of the side borders and through the corner stones. This is the vertical center of your border elements and the cross hairs for the cornerstones, if you're using the pumpkins for your corners.

## Halloween Haunted House Wall Hanging

Unlike the Winter Friends border, the pumpkin border is designed to be continuous. To make them easier to match up, I've included registration stitches in the form of a "Z." These stitches are set as a separate color and there's one pair at the beginning of the design and a second at the end. You can skip color one on the first border element and the last color on the last border element.

When stitching subsequent elements, I manually step through the z-stitches to see if they match up. If they do, then stitch the rest of the design. If not, you'll need to make some adjustments.

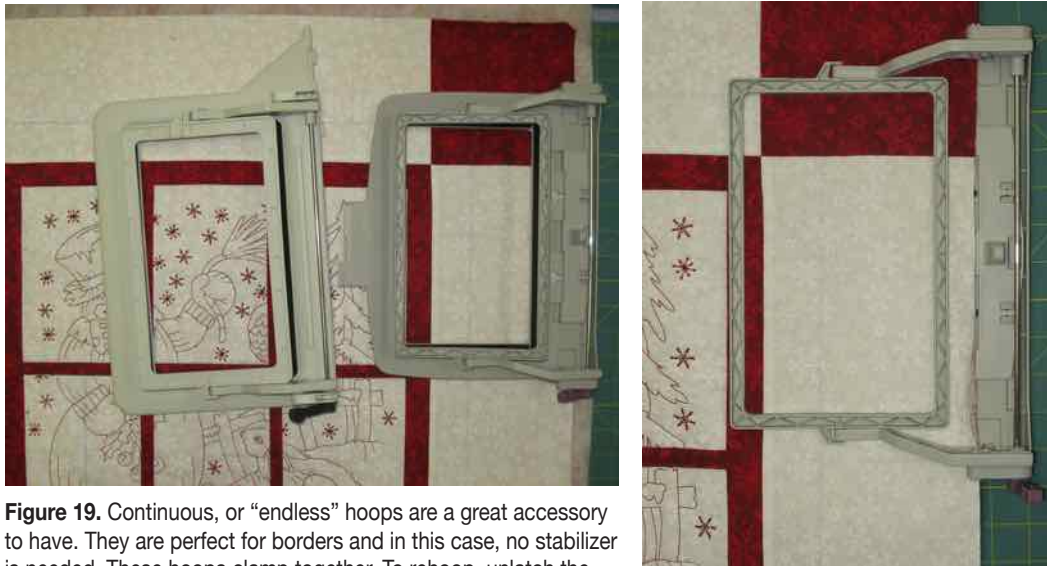
You'll need to stitch the pumpkin border three times for each side of the quilt. Plan the placement to be centered within the space. You will need to stitch from the top to the bottom. If you have a larger hoop, combine the designs by matching up the z-stitches in your software.



**Figure 18.** Borders are cut much wider than finished size to permit adequate fabric for hooping. Mark centers of each white border and draw a line 1.5" away from seam line. Plan the continuous borders so they're centered along the length.

# Halloween Haunted Wall Hanging

The pumpkin border doesn't need to be flipped or mirrored. It looks good both vertically and horizontally, which makes the quilt easy to hoop in a clamp style continuous hoop keeping the bulk of the quilt to the left. With this hoop, I used no stabilizer and simply lifted the clamp, slid the hoop to the next position, locked down the clamp, and stitched the next holly element. If you don't have such a hoop, you may want to invest in one; they're a great time saver for creating borders and other continuous designs.



**Figure 19.** Continuous, or “endless” hoops are a great accessory to have. They are perfect for borders and in this case, no stabilizer is needed. These hoops clamp together. To rehoop, unlatch the hoop, slide the fabric to the next placement guides, snap the clamp closed, and stitch!

The corners can be stitched with the border hoop in the same manner or use the WAS and floating method used for the center of the quilt.

## FINISHING

Trim and square up the quilt so that the borders are 3 $\frac{3}{8}$ ” wide. Stitch a label for your quilt, bind, and add a hanging sleeve. I cut my binding to 2 $\frac{1}{4}$ ”. Wash or soak your quilt to remove the chalk markings, WAS, and glue in the fusible batting; I machine washed and dried.

My favorite font for making labels is Adine Script, which is a BX font that can be used with Embrilliance Essentials and Embroidery Works, even the free Embrilliance Express. I used the corner spider web with spider and layered it behind the lettering and enlarged the web design until it looked good.

# Halloween Haunted House Wall Hanging



**Figure 20.** My favorite font for labels is [Adine Script](#) and I've made this font available as a BX font for Embrilliance Essential, AlphaTricks, and Embroidery-Works users.

## OTHER IDEAS

This project would also look great stitched up as pillows. Leave off the outer borders and widen the inner one to the desired width.

The border elements would work great on table runner, placemats, or pillow case.

# Halloween Haunted Wall Hanging

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Check out the [projects section](#) or browse through the many helpful [blog posts on my website](#)! If you liked this project, you might also like the Winter Friends Mini



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