

WINTER FRIENDS QUILTED & COLORED WALL HANGING

BY LINDEE GOODALL



Finished size: Approximately 23 x 24"

This 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 1/2" strips to simulate a window frame. The center scene area is stitched on one large piece of cloth, rehooping for each section. The 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. 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.

On the multi-colored sample, I've also used colored pencils to shade the center 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.

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.

SKILL LEVEL

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

MACHINE REQUIREMENTS

Embroidery machine with a minimum 5" x 7" (130mm x 180mm) sewing field.

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

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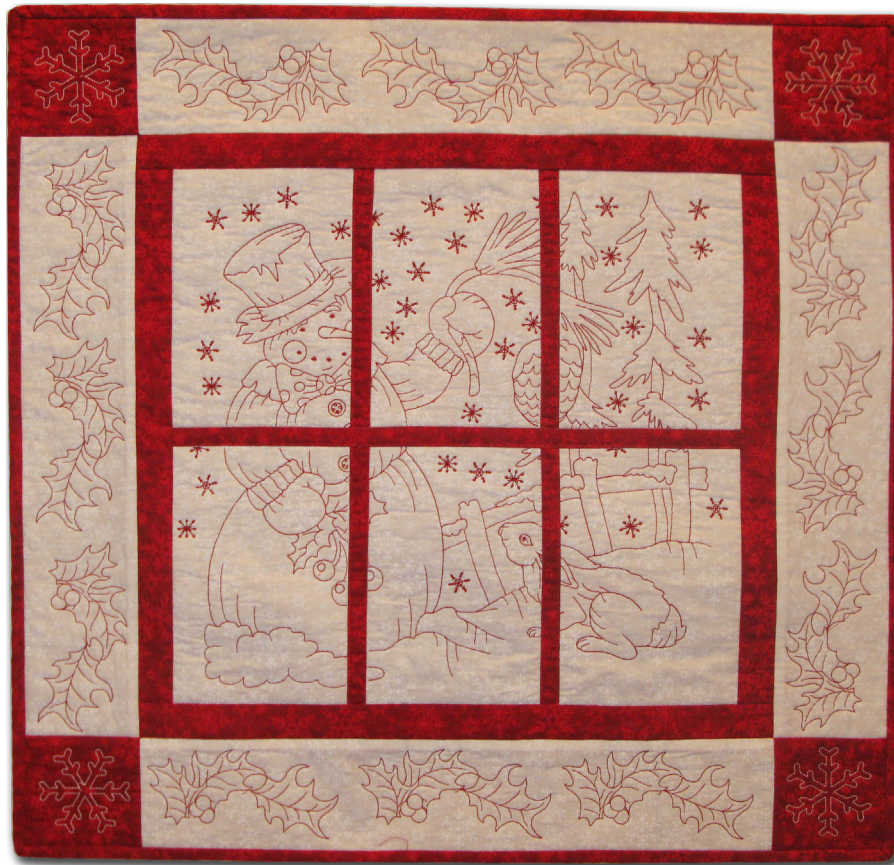


Figure 1. Redwork version. Although the same artwork was used, the designs were digitized separately. Please use the templates for the correct version; there may be slight variations.

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 hooped stabilizer, and embroidered. 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 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.

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 and fluff in the dryer if desired.

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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.

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 and 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 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 different 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):

- lgp00801 (lgp00807)-Upper left pane
- lgp00802 (lgp00808)-Upper middle pane
- lgp00803 (lgp00809)-Upper right pane
- lgp00804 (lgp00810)-Lower right pane
- lgp00805 (lgp00811)-Lower middle pane
- lgp00806 (lgp00812)-Lower left pane
- lgp00813-Snowflake
- lgp00815 (lgp00814)-Holly
- lgp00816-Z-stitch (optional utility file for adding registration marks if desired)

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SUPPLIES

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)
- 1 1/2 yards contrasting fabric

Cut:

White fabric:

- Center white area: 17 1/2" x 16 1/2"
- Outer borders: Four 6" wide

Contrasting fabric:

- Cornerstones: Four 6" x 6" squares
- Backing: 29" x 30"
- Sashing: Three 1" strips (1/2" finished); cut on straight of grain out of section left from cutting backing
- Inner borders: Two 1 1/2" strips WOF (1" finished)
- Binding: I cut mine 2 1/4" 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."

Other Supplies

- Embroidery threads as desired (colors I used are listed in color sequences PDF)
- Bobbin thread: I used red Deco Bob (WonderFil) on the redwork quilt and dark blue on the multi-colored (dark blue fabric) quilt; two prewound bobbins will do one quilt
- Construction thread to match fabrics
- Thread for appliquéing sashing strips: I used YLI Wonder Thread invisible
- Bias tape maker for 1/2" wide tape (I cut my strips across the grain, not on the bias)
- Wonder Tape: water soluble, sew through tape
- Temporary marker: I used blue Chalkoner. It creates a fine line that rinses out easily and is not set by pressing.

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- Stabilizer: good quality wash-away fiber stabilizer (“WAS”)
- Cellophane tape
- Rotary cutter, ruler
- Basic sewing and quilting supplies
- Nice to Have: Continuous or “endless” hoop for stitching the borders.



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; they 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.

PRINT PLACEMENT GUIDES

PDFs of the placement guides are included; print these for planning your placement.



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

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Figure 2. Match up templates in the middle of large white center fabric. Note that the centering cross hairs of each segment do not align with its neighbors because the actual design parts are different sizes. Transfer the centering cross hairs to the fabric with a fine chalk line.

These templates vary slightly from the actual embroidery designs in that they include an outline of the “window pane” area of the design and registration marks in the form of “Z” stitches to help you lay out the design. The design was centered before creating these extra elements so your design should match the vertical and horizontal cross hairs on these templates. (You should verify them just to be sure nothing changed during the conversion process.) These extra positioning elements are not included in the design because it would cause the designs to exceed the sewing field of a 5 x 7” (130 x 180mm) hoop.

To verify that your designs match up to the provided templates, print them from your software with the centering cross hairs turned on. Align your templates over the master templates and make sure the cross hairs and the design elements match.

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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.

Use the templates to draw horizontal and vertical placement guides on each “window pane” of the outdoor scene. Be sure to mark the cross hairs for each individual panel, not from one side of the white center panel to the other!



If you're concerned about your hooping and alignment abilities, it's better to have the design segments a little too close than too far apart.

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.

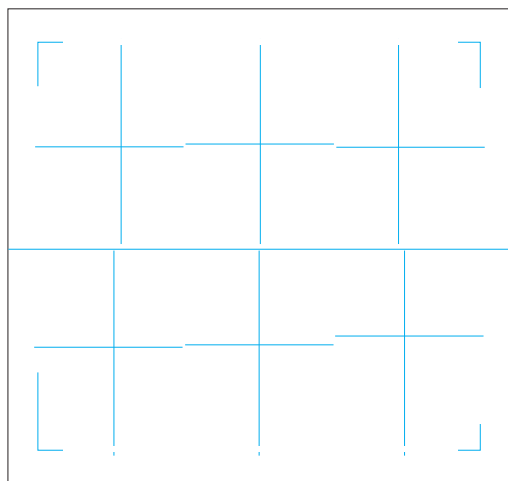


Figure 3. Center fabric marked and ready to fuse then embroider.

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.

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 since it isn't fused at this point.

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HOOPING

Hoop two layers of WAS. Mark the horizontal and vertical centers on the stabilizer, matching the marks on your hoop.

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.



Figure 4. 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.

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 that 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 5. 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 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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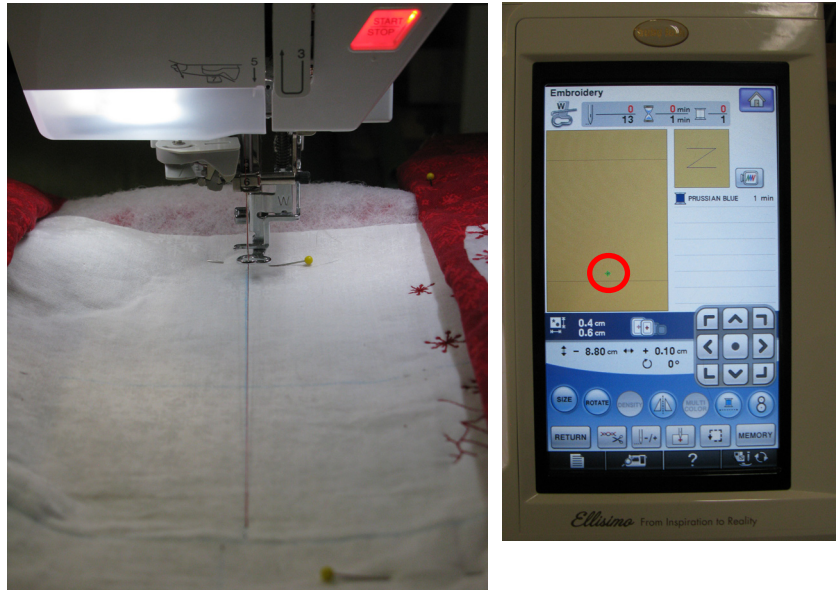


Figure 6. Move needle to bottom of the hoop (right), sink the needle then move to the top to the hoop (left). Barely visible, you can see a thread tail exactly matching the center line. This placement was perfect!



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.

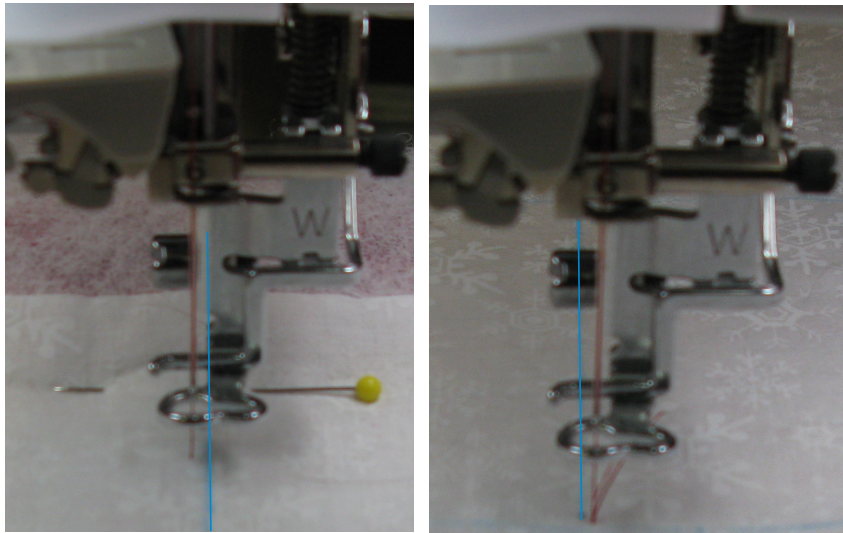


Figure 7. I've highlighted the chalk mark to make it more visible. On the left, the needle is at the top of the hoop and to the left of the marked guide. On the right, the needle is to the right of the marked guide. I rehooped this one for a better placement.

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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. I only did on the very large version and then stitch the design. 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 PC 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 photo, I've combined the top row into one design and the bottom into a second and digitized a basting stitch around each.



Figure 8. Combined for two hoopings. Notice how well the two basting boxes align across the middle. I've also marked where I've used Z stitches to align the two parts.

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The basting stitch is sewn first onto the hooped stabilizer as a placement guide and then again to attach the quilt to the stabilizer. You can see how close I was able to hoop by how closely the second basting stitching matches that of the first stitched design. It took several trials to get it that closely matched and easily 30 minutes before the second design was actually stitching. 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.

In the following image, you can see what my second hooping looks like from the back. Because I've stitched the basting line directly on the stabilizer first, I can also check from the back for alignment before pinning the quilt to the stabilizer.



Figure 9. View from the back after stitching the second hooping 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.

Another tip that is especially useful on larger hoops or hoops that don't grip the stabilizer firmly enough is to use duct tape. Lightly 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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MARK OUTER EDGES OF CENTER AREA

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



Figure 10. Using chalk and ruler, mark the cutting line (1/4" beyond outer frame lines) for the center panel. Do not cut yet!

ATTACH SASHING STRIPS

Perfectly piecing in 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 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 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.

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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.



Figure 11. Outer edge of center block is marked and sashing strips are placed.

ATTACH THE BORDERS

Measure center of white panel vertically between the marked cutting lines and cut two 1 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.

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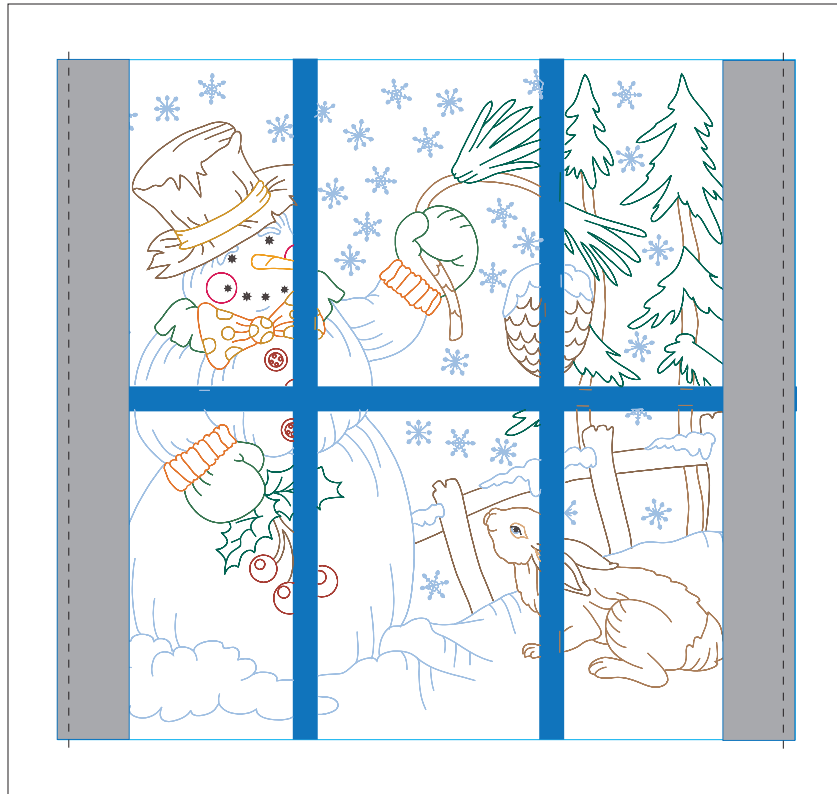


Figure 12. Position side borders right sides together matching along marked chalk line and stitch through all three layers.

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.

Measure width of white panel with the side borders at the center and cut two 1 1/2" 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!

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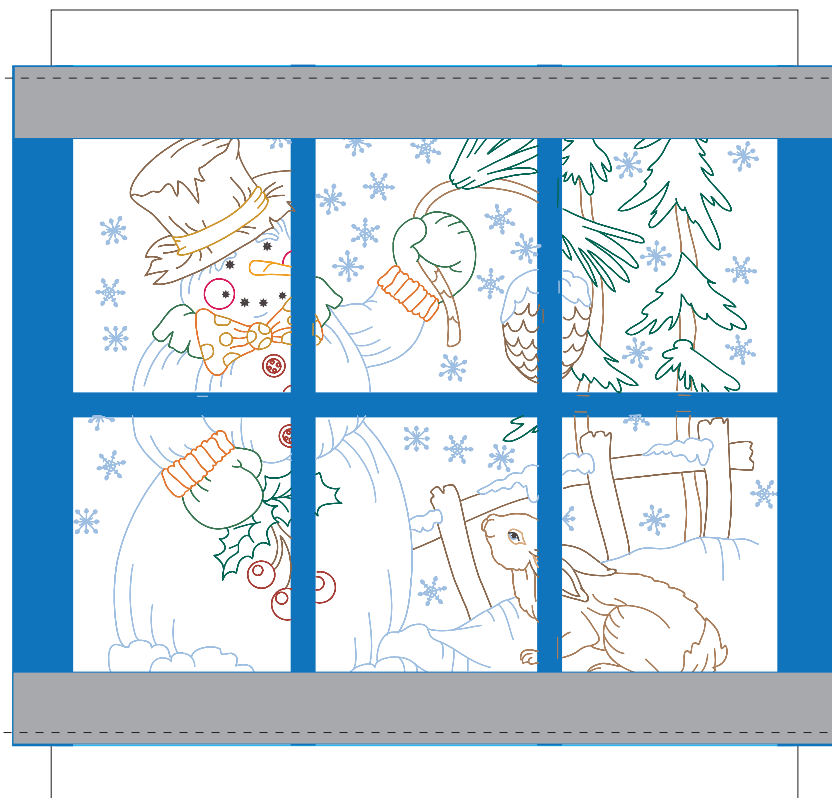


Figure 13. Add top and bottom inner borders in a similar manner, trim off excess center fabric, and finger press in place.

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

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 1.5" 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.

Extend the horizontal and vertical centers of the quilt for the horizontal centers of the center holly motif on each border.

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Cut out the holly templates and position the two remaining ones in the remaining space, balancing the spacing. Once you are happy with the placement for one side, extend the chalk lines to the other side.

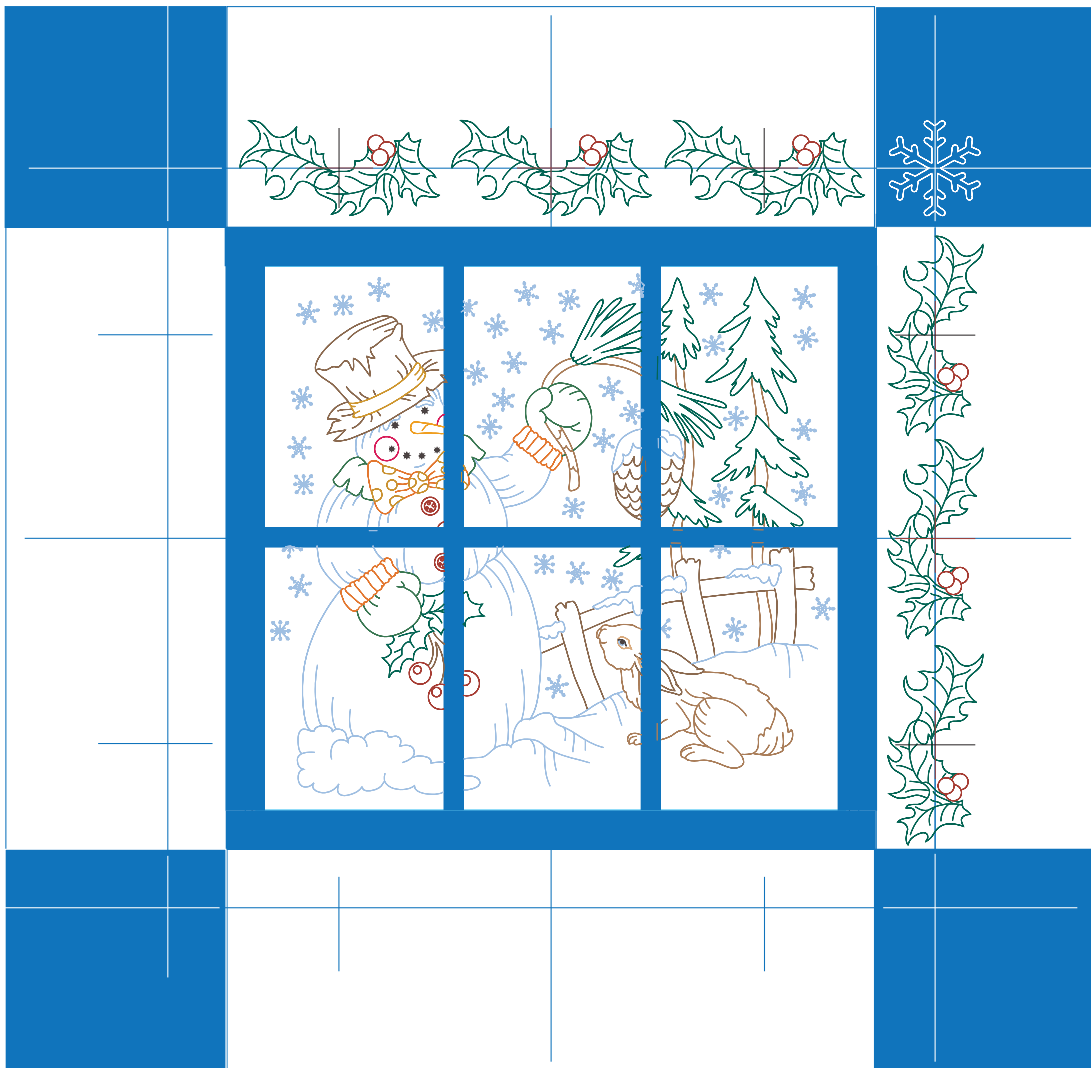


Figure 14. Borders are cut much wider than finished size to permit adequate fabric for hooping. Mark centers of each white border and draw a line 1.5" away from seam line. Position the center holly pattern then visually align the holly templates on either side. Mark with chalk line for hoop placement and extend chalk lines to opposite border.

I positioned mine with the berries to the outside, 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.

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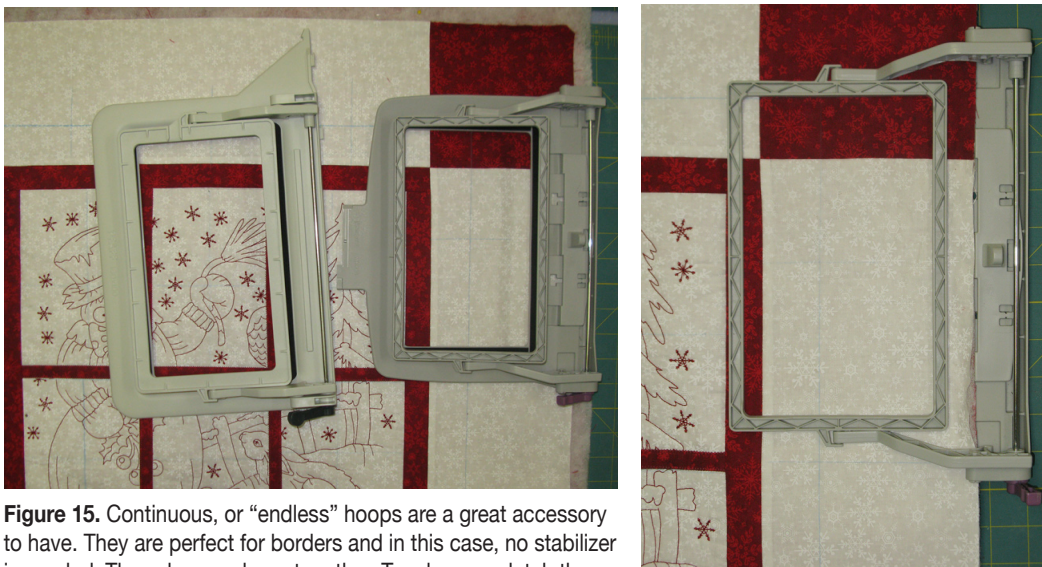


Figure 15. Continuous, or “endless” hoops are a great accessory to have. They are perfect for borders and in this case, no stabilizer is needed. These hoops clamp together. To rehoop, unlatch the hoop, slide the fabric to the next placement guides, snap the clamp closed, and stitch!

For the corners on the color sample, I hooped a double layer of WAS in a 4x4” hoop, aligned the quilt into position, held it in place while it was basted in the hoop to the stabilizer, and stitched the design. On the redwork sample, I cut the borders wider (to the measurements listed in the supplies list) and was able to use the continuous hoop for the corners.

FINISHING

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



Figure 16. 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.

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COLORING



Figure 17. Close-up of colored area.

I felt the color line version needed a little more something so I used colored pencils to color and shade in the stitched areas. I had originally considered also adding crystals to the centers of the snowflakes but decided against that after coloring. I also only colored the central area and not the borders.

You don't need any fancy or expensive art supplies for the coloring. I used the 50-pack box of Crayola colored pencils widely available in office supply and discount stores. Lightly color in areas and then build up the color near the edges of areas. For the snow, I lightly shaded near the edges with light blue.

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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. You can blend different colors although I didn't on this sample.

I used the following Crayola pencil colors:

- Snow: light blue
- Mittens, scarf: jade green
- Hat: brown
- Tie: orange
- Nose: yellow orange
- Hat band, dots on tie: tan
- Berries, buttons: red
- Bunny: hazel, brown, dark brown
- Cheeks, bunny nose: pink

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. Although I didn't notice any colors running together or a significant change in color, with some combinations of pencils and fixatives this can occur. Also, 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.

Refer to the directions on the textile medium for drying time and if any heat setting is required.

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, tree skirt, or mantle cloth.

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