

Blooms for Julie



Designed by Jan Magee

Quilt size: 66" x 80"

Yardage Requirements, Introduction, Supplies

The Quilt Show.com

Blooms for Julie Yardage Requirements

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All fabrics are from collections by Alex Anderson and numerous other RJR Fabrics designers.

Pattern instructions will refer to each fabric (1, 2, 3, 4, or 5) or fabric group (6, 7, or 8) by number. If you choose

to substitute alternate fabrics, we recommend you label them with reference numbers. Feel free to add fabrics from your own stash for the stripes (6), solids (7), and dots (8), if you want to add more variety to the patchwork.

Please note: Fabric kits in limited quantities are available through the TQS Shoppe. Backing fabric and batting are not included in the TQS kit.

Quilt size: 66" x 80"

Block size: 14" x 14"

#	sku	description	amount
1	Wide borders 1 and 3, patchwork		
	2219-003	gray print	2 ³ / ₄ yds.
2	Wide border 2, patchwork		
	2224-001	white-on-white print	3 ³ / ₈ yds.
3	Folded border and binding		
	5030-01	black/white print	1 yd.
4	Appliqued vine		
	2211-002	blue-green dot	³ / ₄ yd.
5	Appliqued stems and leaves		
	0016-048	turquoise dot	1 yd.
6	Stripes for B patches		
	18 colorful stripe scraps		each 12" x 13"
7	Solids for Nine Patches		
	26 medium to dark solid scraps		each 8" x 8"
8	Dots for applique		
	11 dot scraps		each 9" x 22" (fat eighth)

Batting* 70" x 84" (twin)

Backing* 5 yards

*Not included in TQS kit

Blooms for Julie Introduction & Supplies

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Introduction

This scrappy quilt is based on Blue for Julie, a quilt that Jan Magee made years ago for her mother. It was made with 1930s retro prints and pastels, giving the quilt a calm, soothing look. Fast forward to 2015: while the design remains classic, it's time to update the fabrics for a more modern look. This version, which we now call Blooms for Julie, showcases trendy gray, brighter colors, stripes, solids, and dots.

This introduction and the four-part pattern include step-by-step instructions, expert tips, and basic techniques, such as making templates and using them to cut patches, several ways to applique, bias strips, partial seams, working with stripes, and creating 3-D yo-yo and folded-hexagon flowers. These will be valuable additions to your quilting skill set.



*Blue for Julie, 66" x 80", by Jan Magee,
photo by Gregory Case*

Additional Supplies

Preferred brands are given in parentheses, but if you have a different favorite, by all means use that.

- blue-green embroidery floss
- 8 buttons $\frac{5}{8}$ " wide for the centers of the folded hexagon flowers (optional)
- light box or other light source
- heat-resistant template material (EZ Quilting No Melt Mylar Template Plastic) or lightweight cardstock, tracing paper, and glue stick
- ultrafine-point permanent-ink black marker
- small, sharp scissors (Karen Kay Buckley's Perfect Scissors)
- spray starch (optional for piecing)
- pressing cloth for your ironing board

For raw-edge fusible applique by machine:

- 3 yds. paper-backed repositionable fusible web (amount based on 24" Steam-A-Seam II; adjust for your preferred product)
- clear monofilament thread
- nonwoven stabilizer

For starch-and-press applique by hand or machine:

- basting glue (Roxanne's Glue Baste-It)
- liquid starch or spray starch
- small paintbrush
- stiletto (from Katie Pasquini Masopust, available at katiepm.com)

For needle-turn applique by hand:

- Clover $\frac{1}{4}$ " and $\frac{1}{2}$ " bias tape makers
- fabric pencils in colors that will be visible on your applique fabrics (Prisma Pencils)
- $\frac{3}{4}$ " applique pins or $\frac{1}{2}$ " sequin pins
- applique thread in colors that match the applique patches
- applique needle (Foxglove Cottage Straw Needles size 11; they are long, very fine, and manageable)

Tips, techniques, and general instructions

Fabric selection and preparation

For this scrappy quilt—or any quilt, really—it’s a good idea to prewash your fabrics in hot water to release any excess dye. Prewashing small scraps in a washer, however, will make them fray too much. Instead, put each fabric through a bleed test as described below. Then, if they show no signs of bleeding, lay them out flat to dry. Press the fabrics while slightly damp with a hot iron; starch lightly if you wish, but not if you intend to use them for fusible applique.

To perform a bleed test, soak each scrap individually in hot, soapy water for 30 minutes. Remove the fabric and lay it on a white paper towel to dry. If no color has bled onto the paper towel, you can assume it is safe to use in your quilt.

Templates

Tempting as it may be to rotary cut the patches for this quilt, there is a good reason that patch templates are given instead: the measurements are not ones that are found on acrylic rulers! For accuracy in piecing, cutting patches with templates is recommended. Seam allowances are already included on the patterns. *Important: For any method of template-making, always check the template against the original that you traced to make sure that it is correct.* For a good lesson in making templates, go to TheQuiltShow.com and view episode 1602, [*Secrets for Precision Piecing and Template Tips*](#) with Sally Collins.

To make a **plastic piecing template**, lay a piece of see-through template plastic (available at your local quilt shop or online) on the pattern. Trace the patch with an ultrafine-point, permanent-ink black marker. Use a ruler to trace the straight cutting lines on piecing templates such as the A, B, C, and D patches in this pattern. Cut out the template just inside the drawn line. Label the template with all the information found on the original: pattern name, patch letter, and grain line. That way you’ll also know which side is the right side.

To make a **cardstock piecing template**, photocopy the patch or trace it on tracing paper. Label the drawn patch with the information on the original. Cut around the drawing about $\frac{1}{4}$ " outside the drawn line. Glue the back side of the drawn patch to cardstock, making sure all the edges are glued completely. When the glue is dry, cut out the template on the drawn line.

To make **applique templates**, you can use either of the described materials and instructions *except* the patch will not include seam allowances. The applique method you use will determine how you use that template. See the next section, “Three ways to applique.”

Three ways to applique

There are far more than three ways to applique, and an experienced quilter should feel free to use her favorite method for this pattern. Blooms for Julie was raw-edge fused and finished by machine. Instructions for that method and two others are given here for those unfamiliar with applique.

1. Raw-edge fused applique by machine

You can create a template to trace each patch in your applique design, but it’s quicker to place the pattern *right side down* on a light box. Place a sheet of fusible web on top of the pattern, paper side up. Trace the applique patches on the fusible web (Fig. 1), leaving $\frac{1}{2}$ " space between them. Cut out the web shapes with roughly $\frac{1}{4}$ " extra all around. Fuse each web shape to the back of the chosen applique fabric, following the manufacturer’s instructions (Fig. 2).

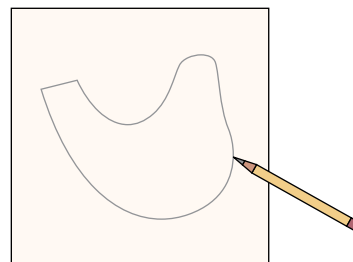


Fig. 1

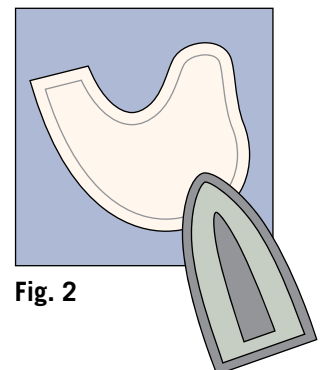


Fig. 2

Cut out the webbed fabric patches on the marked lines. Now place the pattern *right side up* on the light box. Center the background fabric right side up on top of the pattern. Remove the paper backing from the prepared patches. Using the pattern as a guide, position the prepared patches right side up on the background. Carefully transfer the fabric to the pressing surface, securing the patches with pins just until you get to the pressing surface if you need to. Following the manufacturer's instructions, fuse the patches in place (Fig. 3).

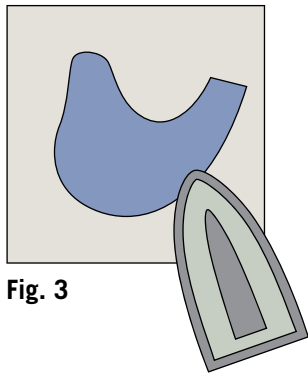


Fig. 3

With stabilizer placed underneath the fabric, stitch by machine around the edges of the fused patches. For a look that mimics hand applique and is particularly suitable to the small applique patches in this pattern, use invisible thread and a tiny zigzag stitch or a blind hem stitch.

When stitching is complete, remove excess stabilizer following the manufacturer's directions.

2. Starch-and-press machine or hand applique

Prepare your starch first by pouring or spraying some in a small bowl. Set it aside while you cut the fabric patches so any foam subsides.

Lay your applique template *right side down* on the wrong side of the chosen fabric. Trace around the template, remove it, and cut the fabric about $\frac{1}{4}$ " outside the drawn line (Fig. 4). Cover your ironing surface with pressing cloth; lay the fabric patch face down on the cloth.

Replace the template within the drawn lines. Clip the seam allowance on concave curves and inside points. Dip the paintbrush in the starch and paint the turn-under allowances (Fig. 5). Hold the template in place and use your stiletto to pull the turn-under allowances back

over the template while pressing the turn-under allowance with the tip of a hot, dry iron (Fig. 6). Press the turn-under allowance until the starch dries. Make sure that the fold follows exactly the edge of the template. If you see any points or straight edges where you should see curves, wet that area lightly and repeat the pressing process.

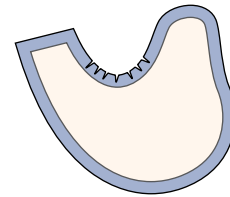


Fig. 4

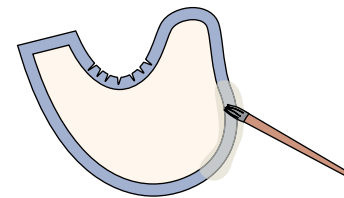


Fig. 5

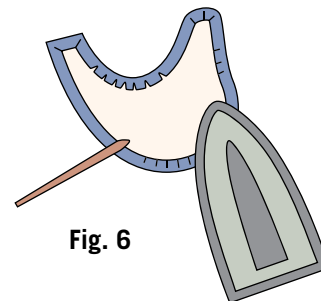


Fig. 6

Work your way around the patch. When you approach a point, skip ahead to the tip, fold the turn under straight back, and press. Then continue onward where you left off, turning under that side of the patch and then moving down the other side.

When the patch preparation is complete, turn it over and press from the front. Remove the template and use it to prepare the next patch of the same shape. If your template is made of cardstock and you have lots of patches to make with it, the edges might get damaged before you finish and you'll have to make a new one.

Using this technique you can prepare all the applique patches, set them aside, and begin the actual applique process of the pattern. The prepared patches travel well, too.

3. Needle-turn hand applique

Place your applique template *right side up* on the right side of your chosen applique fabric. With a fabric pencil in a contrasting color, trace the shape of the patch (Fig. 7). Leave $\frac{1}{2}$ " between traced shapes. Cut out each patch, adding $\frac{3}{16}$ " turn-under allowance by eye. Use your fingers to lightly pinch the turn under in place just inside the drawn outline and then release. This will help your fabric fold where it needs to when you are turning under the edges as you applique.

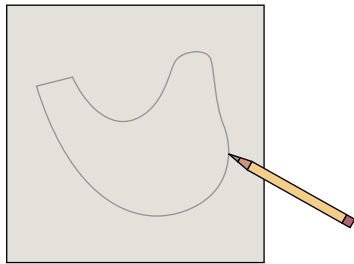


Fig. 7

After cutting all applique patches, lay the applique pattern *right side up* on the light box and lay the background fabric *right side up* on top of the pattern. Using short applique or sequin pins, pin the prepared patches in place *right side up*, aligning the drawn lines. Pin the patches generously, keeping the pins at least $\frac{3}{16}$ " inside the edge of the patch.

TIP: Make each pin take two “bites” when pinning patches in place: down-up-down-up and then down again so that the tip lies underneath. You will get more stability from each pin and there’s less chance of your thread getting caught on the pin.

Thread a needle and knot one end. Fold the turn-under allowance of the patch at the place you intend to start sewing. (No pencil line should be visible on the patch when sewn.) Bring the needle up from behind the background fabric and catch just a thread or two at the fold. Send the needle straight back down through the background right next to where it came up, but before pulling it all the way through, angle the needle to come up through the patch for the next stitch. Turn under a stitch or two ahead of the needle as you work around the patch.

To finish, push the needle down through the background to make the last stitch and turn the background over. Take a stitch behind the applique that catches the background fabric only. Start another stitch in the same place, pull the needle until a loop forms (Fig. 8), and send the needle through the loop and tighten. Push the needle through the background fabric, come up about $\frac{1}{2}$ " away (Fig. 9), and trim the thread next to the background where it comes up.

Remove the basting pins. Press the finished applique *right side down* on a towel or other padded surface.

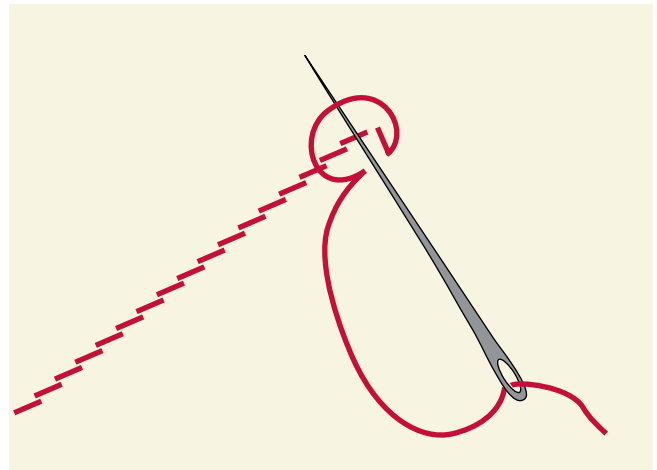


Fig. 8

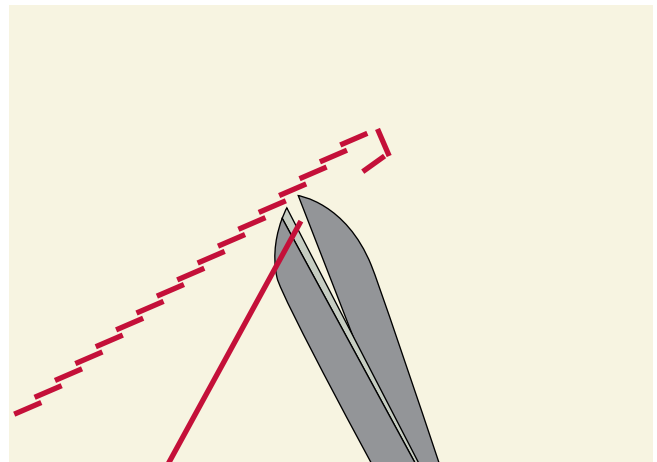


Fig. 9

Bias strips three ways

One of the best things about quilting is that it is not “one size fits all:” there is always more than one way to do the processes involved.

1. Cutting bias from yardage

For fusible applique, press the webbing to the wrong side of the yardage for your bias. Cut the strips to the intended finished width of your vine or stem. For turned-edge hand applique, starch your fabric lightly for ease of handling. The cut width of your strips will be almost 3 times the width of the finished vine or stem.

Align the 45-degree mark on your ruler with the edge of your fabric. Cut along the edge of the ruler and set aside the corner of the fabric for now (Fig. 10). Cut strips to the desired width, measuring the width from the angled cut you just made (Fig. 11).

To prepare turned-edge bias strips for hand applique, we recommend using a Clover bias tape maker. It comes in several frequently used widths. In place of a bias tape maker, try the following handmade bias-tape method, which works well and allows you to prepare bias strips of any finished width that you choose.

Referring to Fig. 12 and using $\frac{1}{4}$ " finished width as an example, mark a horizontal line $\frac{1}{4}$ " long on your ironing board cover. Mark in pencil or with a permanent pen. Draw another line, parallel to the first and about 3" away.

Insert a long straight pin and bring it up right at the beginning of one of the lines. Insert the pin again at the other end of the line and bring it up. A section of the pin $\frac{1}{4}$ " wide will lie on top of the line. Do the same with another pin on the other line.

Cut bias strips $\frac{3}{4}$ " wide. Lay the strip right side down and fold about 4" or so in thirds. Insert the folded end underneath the top pin and then underneath the second pin. As you pull the bias strip through the pins, press the area between the pins to finish $\frac{1}{4}$ " wide.

For any other finished width desired, multiply the finished width by 3 and cut the strip slightly narrower.

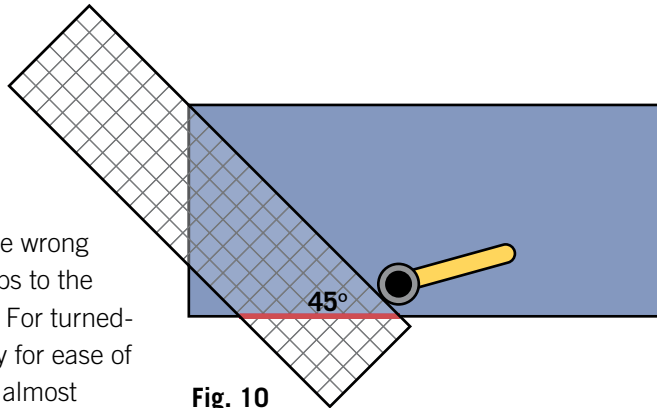


Fig. 10

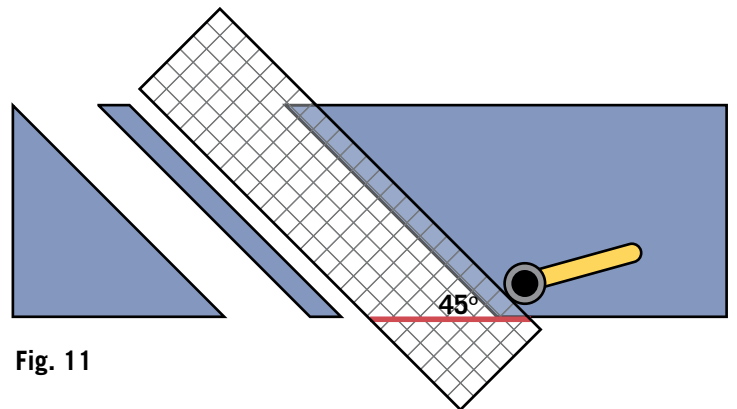


Fig. 11

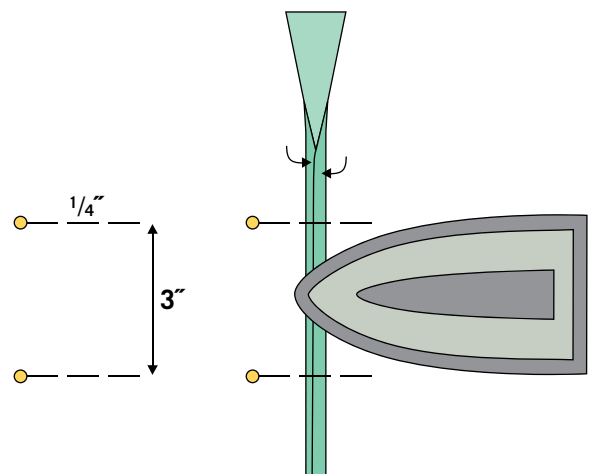


Fig. 12

2. Bias strips cut from a square

Determine the size of the fabric square you need by multiplying the linear inches needed by the cut width of the strips and finding the square root of that number (you'll need a calculator for that). Add a couple inches or so to allow for waste.

For fusible bias strips, draw the square on the paper side of your fusible webbing. Cut it out about $\frac{1}{8}$ " outside the lines. Align the webbing square on the wrong side of the chosen fabric, making sure the lines follow the lengthwise and crosswise grains of the fabric. Fuse using the manufacturer's directions. Cut out the square exactly on the lines. Remove the backing paper. Make a rotary cut from corner to corner to establish the bias edges. Use your rotary ruler along the bias edge to cut the desired finished width of strips from each fused fabric triangle.

You can also use this cutting method for hand-applique but remember when determining the size of the fabric square and when cutting that the cut width should be 3 times the finished width.

3. Continuous bias strips

This simple, accurate, and fabric-economical method is great for long bias strips such as the vine in this quilt and for bias bindings. For a visual lesson in making continuous bias, go to TheQuiltShow.com and view episode 1312, *Just in Time! Perfect Projects for the Holidays* with Amanda Murphy.

Cut an accurate square of fabric. Lay it right side up, and align an acrylic ruler diagonally so that you can rotary cut a line from corner to corner (Fig. 13).

Position the triangles right sides together as shown in Fig. 14. Align the raw edges and pin. Join those edges with a $\frac{1}{4}$ " seam. Open up the fabrics, turn to the wrong side, and press the seam allowances open.

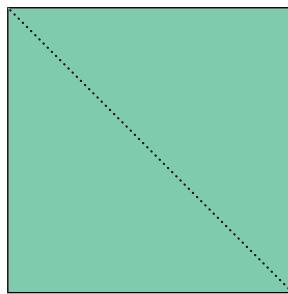


Fig. 13

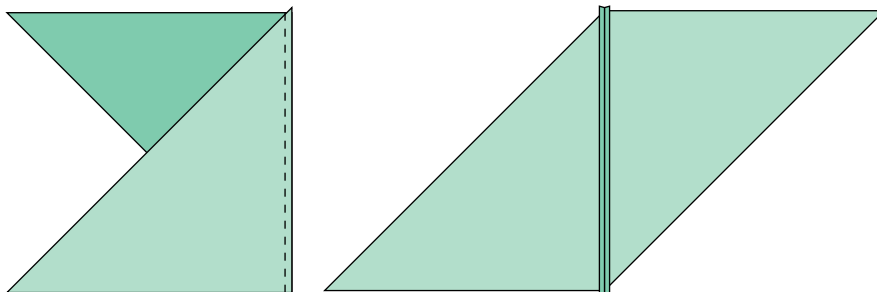


Fig. 14

Working right to left, place your ruler on the diagonal edge as if you were going to cut a 1" strip. Instead, draw a line with the ultrafine-point permanent-ink fabric pen. Move the acrylic ruler left to mark another line 1" from the first. Continue to draw lines until you've marked the entire fabric. Label the strips at the bottom, starting with 1 and moving from right to left. At the top edge, again label the strips moving from right to left, but start with an "X" or a zero in the first strip, and then 1, 2, and so on (Fig. 15).

Turn the fabric right side up and bring the corners to the center. Use scissors to cut the X strip for an inch or two (Fig. 16). Then reposition the fabric so that strip 1 left aligns with strip 1 right and the lines meet (Fig. 17). Place the raw edges wrong sides together and sew with a 1/4" seam, making sure that the lines and strips are aligned. Press the seam allowances open (Fig. 18). If the strips and lines are not aligned, remove the seam and resew. You now have a tube with the continuous bias strip marked on the wrong side. With scissors, resume cutting along the drawn line until you reach the end of the line. You now have 1 long continuous 1" bias strip!

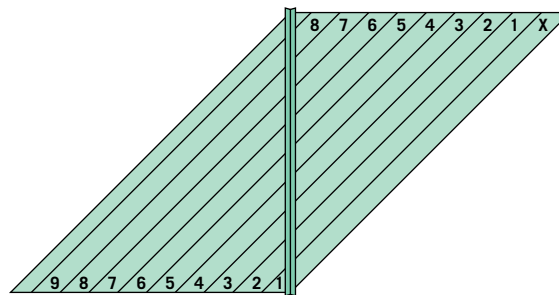


Fig. 15

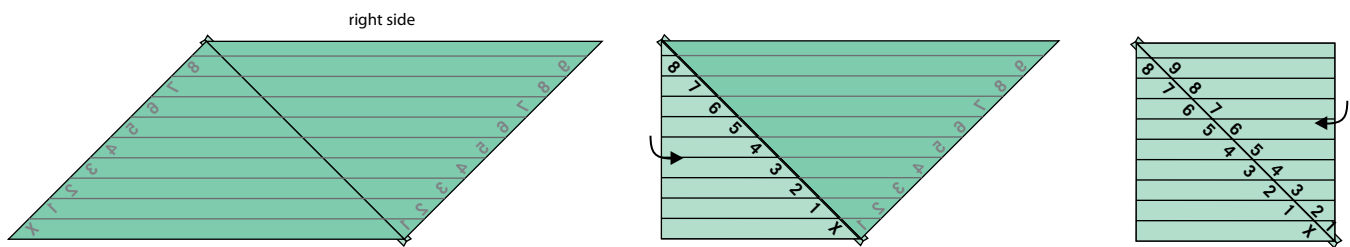


Fig. 16

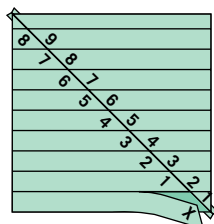


Fig. 17

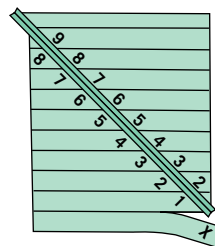


Fig. 18

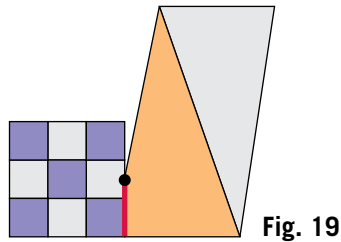


Fig. 19

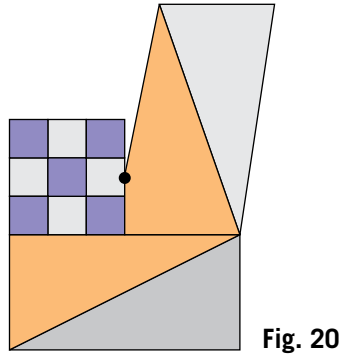


Fig. 20

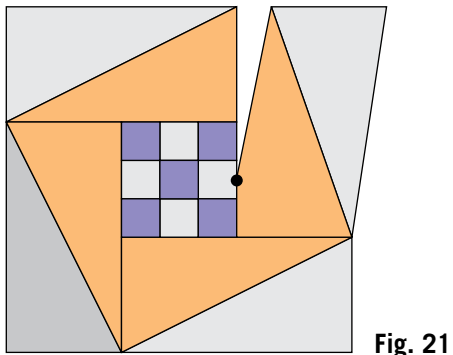


Fig. 21

Partial seams

This technique yields a complex-looking pieced design that is way easier than it looks! It requires only simple, straight seams.

We'll use the block from Blooms for Julie as an example. Align one corner of the rectangular unit with the corner of a Nine Patch as you normally would. Sew only a short way, just to establish a joined edge (shown in red in Fig. 19). Secure the end of the partial seam with a backstitch.

Pick up the next rectangular unit, and working clockwise, join the unit to the edge just created with the partial seam (Fig. 20).

Still working clockwise around the block, add the next 2 rectangular units. Now you will be able to complete the partial seam (Fig. 21).

A partial seam is also required in this pattern when piecing 4 quarter-block units to a Nine Patch to complete the block. For that, you will work counterclockwise as shown in the block-piecing diagram in the pattern.

Coming July 6:

Month 1: Piecing Nine Patches and Whirling Square blocks and joining them to make the central part of the quilt