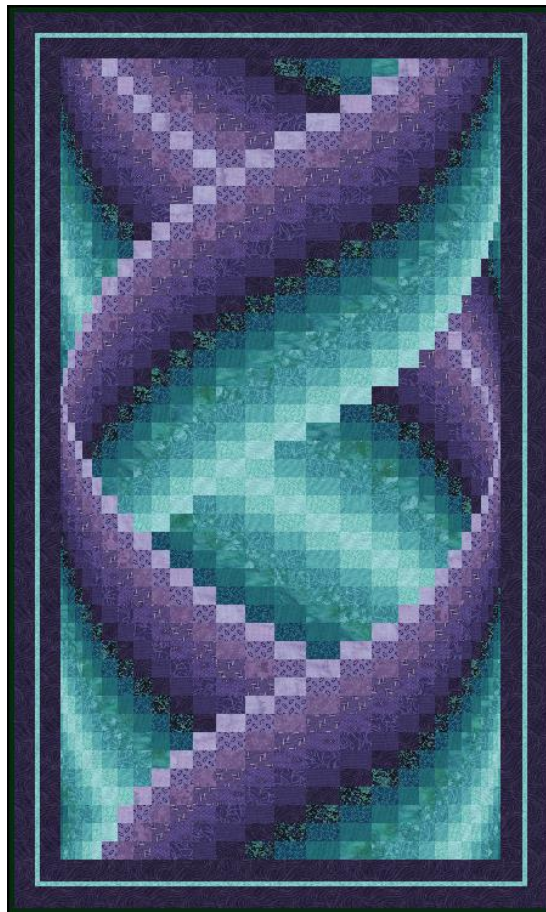
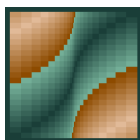


Bargello Tips and Tricks

from Quilt Master Patterns



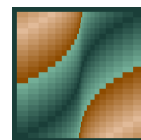
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Bargello

Tips and Tricks

Nicola Ritter, 2020



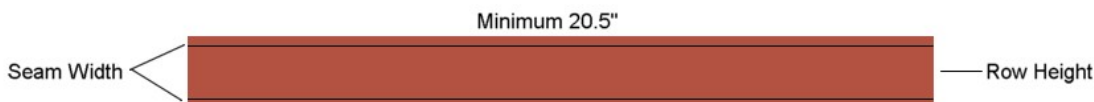
Contents

1	Glossary	3
2	Overview	4
3	Required Equipment	5
4	Purchasing Fabrics	6
4.1	Selecting Fabrics	6
4.1.1	Overall Effect	6
4.1.2	Types of Fabric	8
5	Cutting the Strips	13
5.1	Hints for Accurate Cutting	14
5.2	Ergonomics	14
6	Sewing the Strip Sets	15
7	Cutting Strip Sets into Columns	17
8	Making the Blocks	19
9	Sewing the Blocks Together	21
10	Adding the Borders	23
10.1	Butted Borders	24
10.2	Mitred Borders	24
11	Layering and Quilting	27
11.1	Layering	27
11.2	Quilting	28
11.3	Quilting the Borders	30
12	Labelling Your Quilt	31
13	Binding	31
13.1	Steps for Machine Sewn Binding	32

1 Glossary

The following terms are used throughout *Quilt Master* patterns and also within this Tips and Tricks. Similar terms will be used in other bargello patterns.

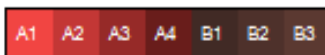
Strip: A strip of fabric with width = row width + $\frac{1}{2}$ " (two seams), and length at least 20.5". (see Sec. 5)



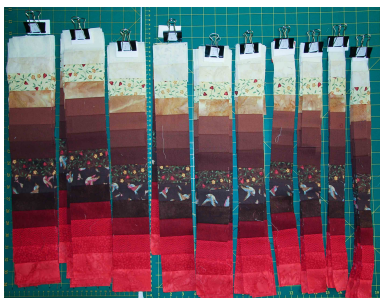
Strip set: A set of strips sewn together, most often with one strip from each of your fabrics. The strip sets are organised within your pattern to give the least number of unpickings, and may not be in the original order. About half the strip sets will be pressed upwards, and about half pressed downwards. (see Sec. 6)



Strip set colour sequence: The particular sequence of colours used in a specific strip set. (see Sec. 6)



Strip set column: After the strip sets are sewn, they are cut into columns of specific widths. (see Sec. 7)



Column Segment: Part of the column of a block or strip set. (see Sec. 8)



2 Overview

The method we describe for making bargellos is the one that we have found to make even the most complicated bargello simple to sew. It involves the following steps:

1. Purchase the materials listed in the pattern you have bought. (Sec. 4)

Color	Yards	Width/Height	For Quilts
A1	1.5	18" W	3
A2	1.5	18" W	3
A3	1.5	18" W	2
A4	1.5	18" W	2
A5	1.5	18" W	2
A6	1.5	18" W	2
A7	1.5	18" W	2
A8	1.5	18" W	2
A9	1.5	18" W	2
A10	1.5	18" W	2
A11	1.5	18" W	2
A12	1.5	18" W	2
A13	1.5	18" W	2
A14	1.5	18" W	2
A15	1.5	18" W	2
A16	1.5	18" W	2
A17	1.5	18" W	2
A18	1.5	18" W	2
A19	1.5	18" W	2
A20	1.5	18" W	2
A21	1.5	18" W	2
A22	1.5	18" W	2
A23	1.5	18" W	2
A24	1.5	18" W	2
A25	1.5	18" W	2
A26	1.5	18" W	2
A27	1.5	18" W	2
A28	1.5	18" W	2
A29	1.5	18" W	2
A30	1.5	18" W	2
A31	1.5	18" W	2
A32	1.5	18" W	2
A33	1.5	18" W	2
A34	1.5	18" W	2
A35	1.5	18" W	2
A36	1.5	18" W	2
A37	1.5	18" W	2
A38	1.5	18" W	2
A39	1.5	18" W	2
A40	1.5	18" W	2
A41	1.5	18" W	2
A42	1.5	18" W	2
A43	1.5	18" W	2
A44	1.5	18" W	2
A45	1.5	18" W	2
A46	1.5	18" W	2
A47	1.5	18" W	2
A48	1.5	18" W	2
A49	1.5	18" W	2
A50	1.5	18" W	2
A51	1.5	18" W	2
A52	1.5	18" W	2
A53	1.5	18" W	2
A54	1.5	18" W	2
A55	1.5	18" W	2
A56	1.5	18" W	2
A57	1.5	18" W	2
A58	1.5	18" W	2
A59	1.5	18" W	2
A60	1.5	18" W	2
A61	1.5	18" W	2
A62	1.5	18" W	2
A63	1.5	18" W	2
A64	1.5	18" W	2
A65	1.5	18" W	2
A66	1.5	18" W	2
A67	1.5	18" W	2
A68	1.5	18" W	2
A69	1.5	18" W	2
A70	1.5	18" W	2
A71	1.5	18" W	2
A72	1.5	18" W	2
A73	1.5	18" W	2
A74	1.5	18" W	2
A75	1.5	18" W	2
A76	1.5	18" W	2
A77	1.5	18" W	2
A78	1.5	18" W	2
A79	1.5	18" W	2
A80	1.5	18" W	2
A81	1.5	18" W	2
A82	1.5	18" W	2
A83	1.5	18" W	2
A84	1.5	18" W	2
A85	1.5	18" W	2
A86	1.5	18" W	2
A87	1.5	18" W	2
A88	1.5	18" W	2
A89	1.5	18" W	2
A90	1.5	18" W	2
A91	1.5	18" W	2
A92	1.5	18" W	2
A93	1.5	18" W	2
A94	1.5	18" W	2
A95	1.5	18" W	2
A96	1.5	18" W	2
A97	1.5	18" W	2
A98	1.5	18" W	2
A99	1.5	18" W	2
A100	1.5	18" W	2

2. Cut the required number of strips, as given by the pattern for your quilt design (Sec. 5).



3. Sew the strips together to form strip sets (Sec. 6).



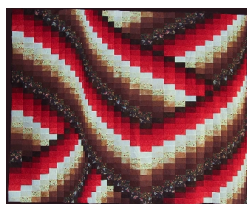
4. Cut the strip sets into columns (Sec. 7).



5. Sew together each of the blocks (Sec. 8).



6. Sew the blocks together (Sec. 9).



7. Add the borders (Sec. 10).



8. Layer and quilt (Sec. 11).

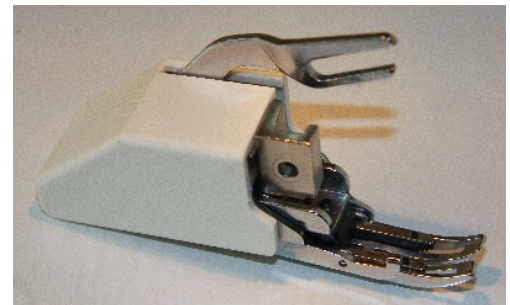


9. Bind the quilt (Sec. 13).



3 Required Equipment

- Self-healing cutting board, at least 24" long.
- Two boards approximately 24" by 20" for laying out quilt blocks.
- Roller cutter, with new blade, plus at least one spare blade.
- 24" x 6.5" quilting ruler.
- Unpicker, awl, small pair of scissors.
- Sewing machine with both a $\frac{1}{4}$ " foot with guide and a walking foot.
- A fine thread for piecing, for example Rasant. If there are multiple fabric colours, use beige for all the piecing.
- Tape or clamps to hold the backing secure while pinning the quilt.
- Quilting safety pins (they have a bend in them).
- Safety pin closer. These are commercially available, however a short piece of dowel with a nail hammered into the end works just as well!
- Elbow tweezers; these make it easier to thread the needle when the walking foot is attached.
- Threads that blend with the various colours in your quilt, for use when quilting.
- **Butterfly Clips** can be used to keep strips of the same fabric together; this reduces the chance of making a mistake. Small pieces of cardboard should be used to protect the material. You will need enough clips to hold together each fabric colour and then each cut width.



4 Purchasing Fabrics

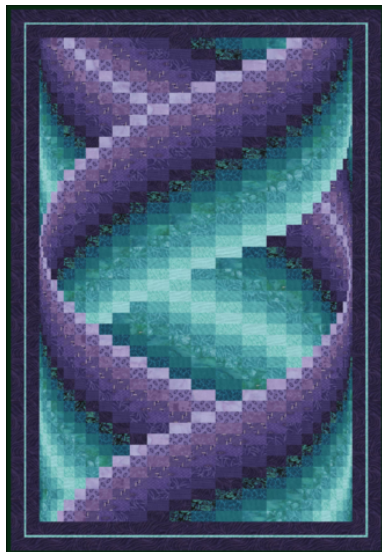
- If you buy in inches, always buy 2–4" more than the pattern requires. This allows for shrinkage as well as poor cutting in the shop.
- When buying fat quarters, make sure that they are true fat quarters; at least 20.5" x 18".
- All fabrics should be 100% cotton.
- They can be a mix of weights and weave, but not too loose, or too heavy weight.
- As some fabrics lose colour or shrink, they should all be pre-washed.
- It will be unlikely that you will be able to get all the colours in one shop, so you may need to shop around over time. When you do, make sure you take all the fabrics you have already purchased with you, as shades are really hard to guess at.

4.1 Selecting Fabrics

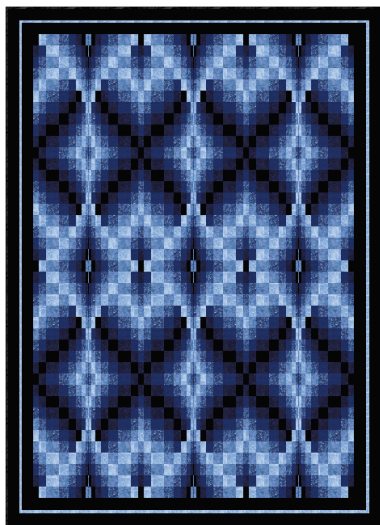
4.1.1 Overall Effect

Take care when choosing your fabrics, it can make a very large difference to the look of your quilt. Take into account the room in which you want to put the quilt. If you are giving it away, think about the colours that the friend wears most often or uses in their house.

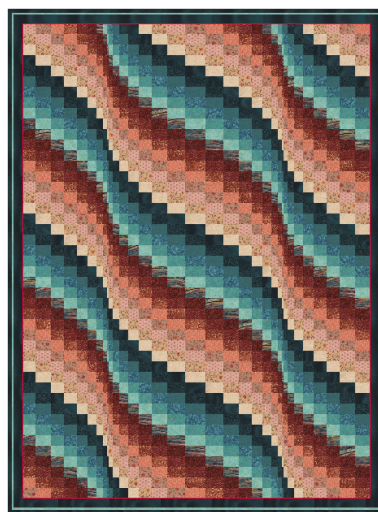
The two quilts below are the same design ("Tango"), but one has calm colours and the other dramatic colours, giving the quilts entirely different looks.

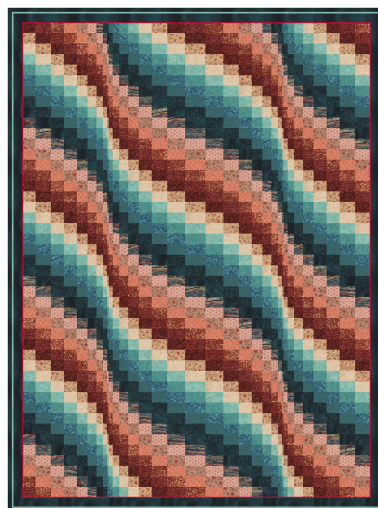


These two versions of the “Filigree” design also show that use of different colour ranges makes a big difference to the end result of the quilt. The green version—with little colour range—loses the filigree effect of the design, but is effective in its own way.



The order in which the fabrics are placed on the quilt changes the quilt as dramatically as different colours. These four versions of “Ripples” all use the same fabrics and the design is identical, the only thing that has changed is the order.

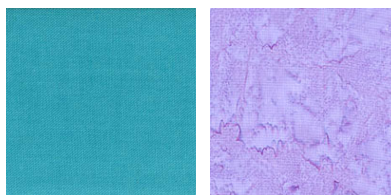




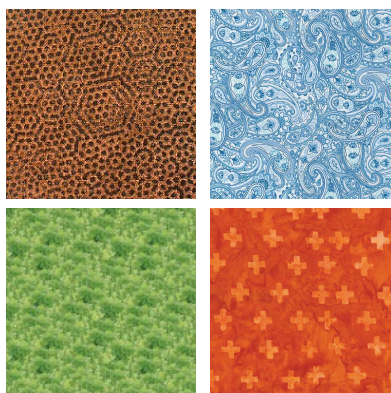
4.1.2 Types of Fabric

Plain and Tone-on-Tone

Plain fabrics and tone-on-tone will always work. However care must be taken to ensure the quilt does not become too bland.



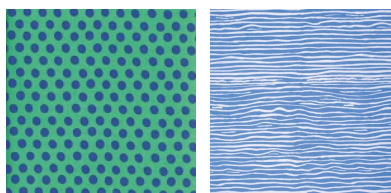
Tone-on-tone small patterns will also always work.



However, care must be taken if the pattern has geometry; these fabrics must be cut parallel with the lines of the fabric's pattern.



Dots and stripes don't do a thing for me, but you may like them. Stripes—like other geometric fabric patterns—need careful cutting.

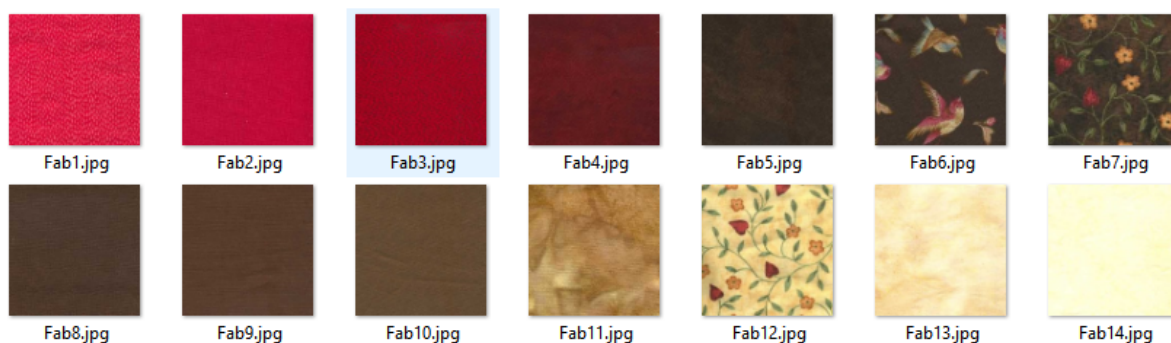


Small Patterns

Small patterns are really nice in a bargello quilt, with contrasting colours giving the quilt interest.

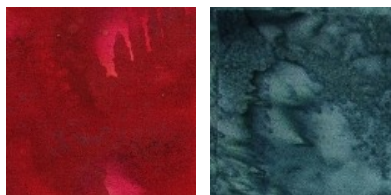


This quilt (“Crossings”) shows clearly the use of plain, tone-on-tone and small patterned fabric. Note how the small patterned fabrics pick up the colours elsewhere in the quilt, and how the pattern for Fabric 7 is actually the same as Fabric 12.

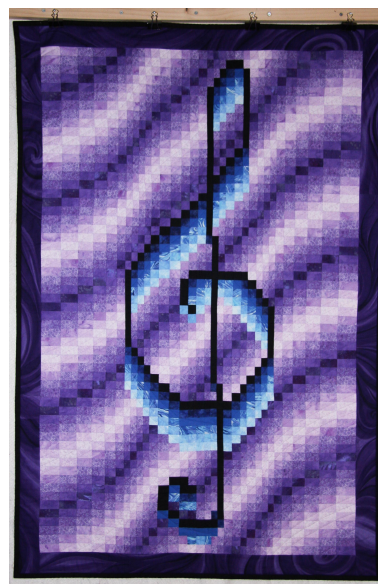
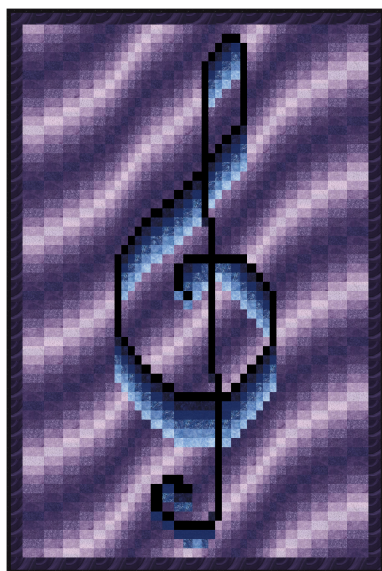


Fabrics to be Wary of

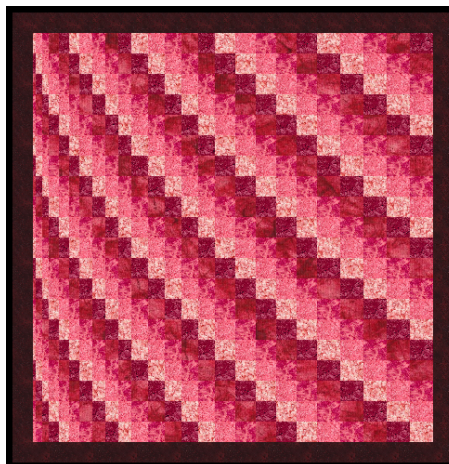
Fabrics with a large variation in shades can be effective if used sparingly. Care needs to be taken to ensure that it does not spoil the effect of the colour gradation.



The images below are of the “Treble Clef” design, as designed on the left and as made on the right. The use of a fabric with varying colour as the darkest purple does, to some extent, spoil the effect of the background, particularly in the area just above and to the left of the treble clef itself.

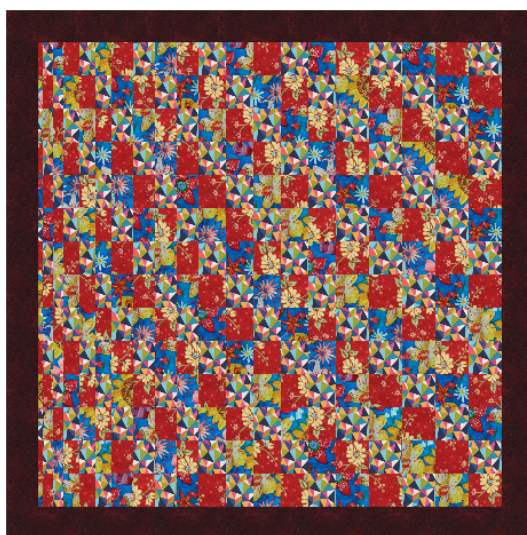


In the design on the right (“Sweep”), the fabric with a high level of variation is in the middle of the set of colours and works quite well.



Fabrics to Avoid

Fabrics with a large variation in colours and large patterns are probably best avoided, as they will spoil the normal bargello effect. It is possible to end up with quite a mess, with the shape of the bargello completely lost. Compare “Sweep” on the previous page with the one below.



Wide stripes should never be used.

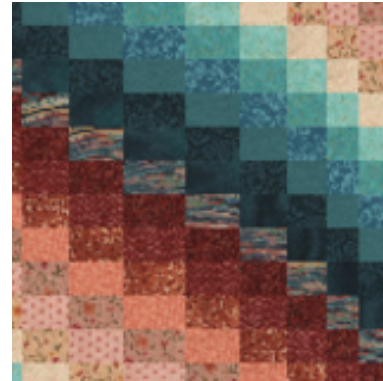
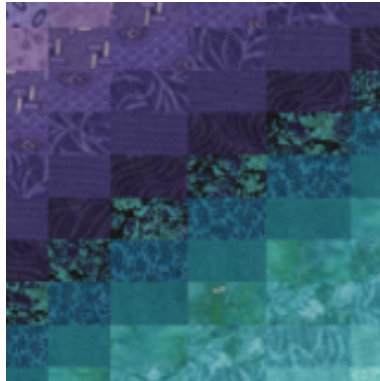
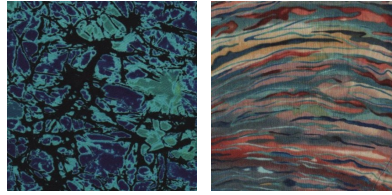


Although the one on the right might work if the fabric was rotated and the main stripe matched the strip height.



Transition Fabrics

Fabrics that include both the colours of the adjacent fabrics can look really good.



The quilt on the right below (“Vibe”) uses three transition fabrics.



5 Cutting the Strips

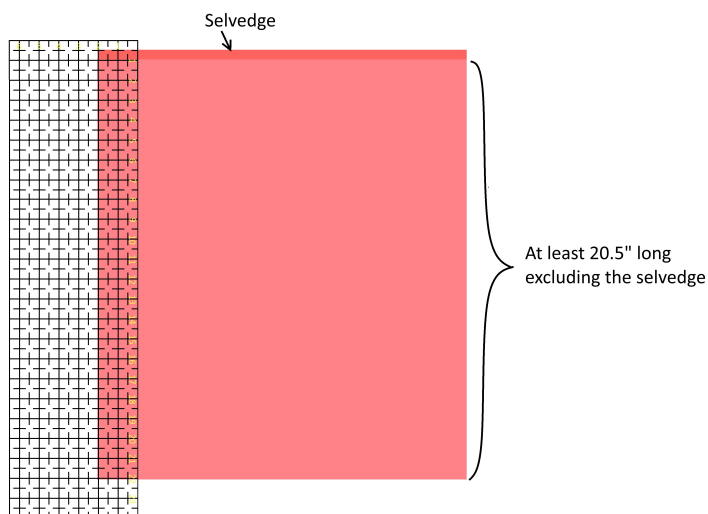
- Each fabric should be given a colour code in your bargello pattern. After finishing cutting the strips of a colour, cut a small piece of scrap and stick it onto a reference sheet. *Quilt Master* patterns have that reference sheet as part of the pattern. This reference will prove vital as you do the rest of the quilt.

Each strip at Least **20½"** long by **2"** wide.

Colour	Shade	No	Fabric
A1		8	
A2		10	
A3		10	

Colour	Shade	No	Fabric
C1		11	
C2		8	
C3		8	

- It is *very* important to cut accurately, see page 14 for some hints about accurate cutting.
- Do not trim the material. Having strips longer than 20.5" can make sewing and strip cutting easier.
- If you are starting with full width material (42" wide as purchased), then begin by cutting it in half length-wise (parallel to the selvedge), to produce fabric that is around 21–22" wide.
- Always cut at right angles to the selvages¹. This is tremendously important; if you get it wrong you will find yourself having to buy more material, or do some seriously difficult mathematics and piecing!



¹If cutting a fat quarter that has had the selvages removed, then cut parallel to the longest side.

- As you cut the strips, make sure you put them in piles of the same colour. Clip them together using labelled butterfly clips with white card to protect the fabric. This makes it easy to move the piles around and to put the fabric away between sewing sessions.



5.1 Hints for Accurate Cutting

- Don't cut when tired!
- Always use a new blade. An old blade will damage your cutting board and shred rather than cleanly cut the fabric.
- Make sure you have either a non-slip ruler, or buy non-slip plastic (available from most quilting stores) and apply it to the reverse side of your ruler.
- Use the same ruler for the whole job.
- Do not cut more than two layers at once.
- Make sure that you hold the ruler down at all times. If you need to move your hand 'walk' it along the ruler, rather than lift it off.

5.2 Ergonomics

- It can be useful to attach a temporary handle to your template; this can prevent stress to the hand holding your ruler down.



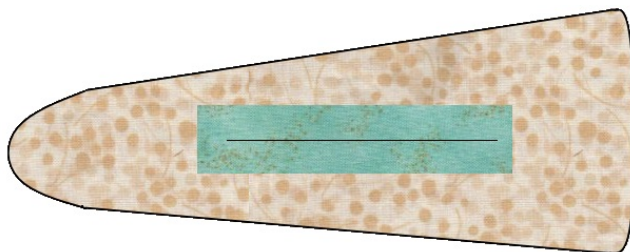
- Always use a new blade, using a blunt blade can put undue strain on your wrist and shoulder.
- Try out several different types of roller cutter until you find one that suits you.
- Make sure your cutting table is a good height.
- Stop if it starts to hurt!

6 Sewing the Strip Sets

- Use a fine cotton or mercerised cotton thread of a blending colour, start with a new needle and use a 2.5 stitch length.
- Seams need to be sewn accurately. Use a $\frac{1}{4}$ " foot with a guide. To check your sewing, cut three small strips of scrap material, each $1\frac{1}{2}$ " wide. Sew together. The middle section should be exactly one inch wide.
- Most sewing machines have a tendency to curve seams because the feed dogs only touch the bottom fabric. To minimise this curvature and to improve the final look of the quilt, follow these rules:

1. *Press each seam before sewing that piece to the next one*, ensuring that the seams are straight.

- Draw a straight line on a piece of scrap fabric and place on your ironing board:



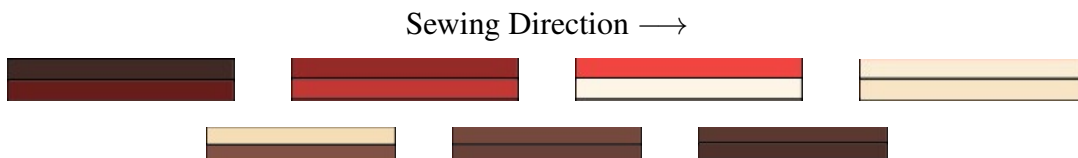
- ‘Set’ the seam by pressing it flat before opening it, using the drawn line as a guide:



- Press the seam open with the seam allowance upwards or downwards as the instructions indicate, again using the line as a guide:

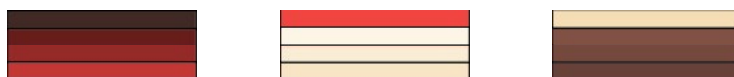


2. Sew together all the strips in pairs, making sure that selvages are all at the same end. Place the top-most fabric on top of the other one and align the non-selvedge ends (as closely as possible). Sew from that end towards the selvages (which may or may not be aligned). Press.



3. Sew together adjacent pairs of strips; align the non-selvedge ends, but sew from the selvedge end, that is sew in the *opposite* direction to the first set of strips. Press before doing more sewing!

Sewing Direction ←



4. Repeat step 3 until all the strips have been sewn together.

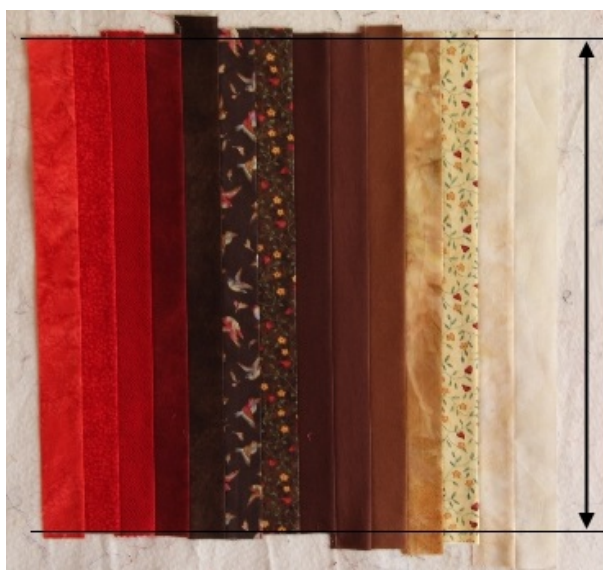
Sewing Direction ←



Sewing Direction ←

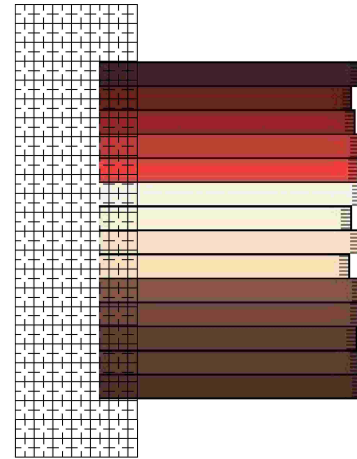
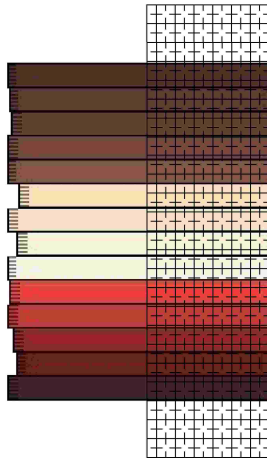


- The strips you started out with will have been different lengths because different fabrics have different widths. So when sewing you need to take care that the strips are aligned to give at least 20.5" overlap:

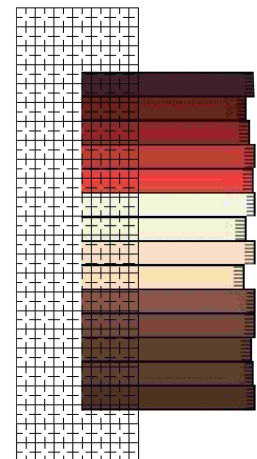
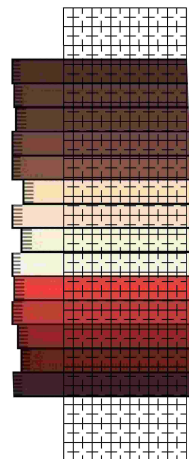
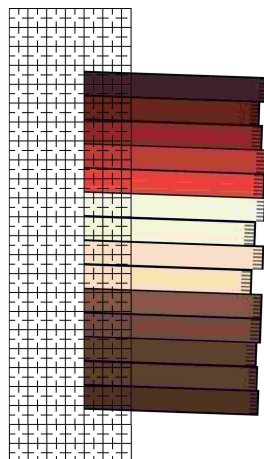


7 Cutting Strip Sets into Columns

- Put a new blade in your roller cutter before starting this cutting.
- Press the strip set that you are going to cut to make sure it is completely flat. Steam can help with this, but make sure you do not stretch the material; the seams need to be parallel and straight.
- Before cutting ***double check that you have a strip set pressed in the correct direction and with the required colours!***
- Making sure your ruler lines are aligned with the seams of the strip set, cut the non-selvedge ends off to even up that edge.
- Turn the strip set around and cut the widths and number of columns required for your pattern.



- Despite ones best efforts, sometimes there is a slight curve in a strip set. This becomes obvious when the ruler no longer aligns with the strip set seams:
- To correct this error, rotate the strip set and re-trim it with the ruler aligned with the seams, then rotate back and continue cutting.



- Put each cut strip set column with other columns of the same width and pressed direction, clipping together with butterfly clips or pegs:



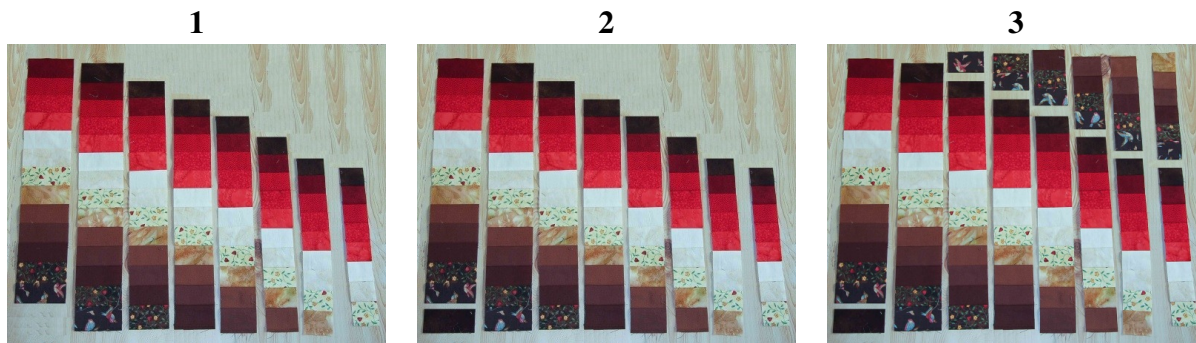
This organization of the strip set columns is very important in the next step.

8 Making the Blocks

Quilt Master patterns have the quilt divided into blocks as this makes them much easier to sew. If the pattern you are using has not been divided up that way, then we suggest you get out a ruler and divide it up yourself; the benefits are huge.

For each block in turn:

1. Lay all the pieces of the block out. It is much easier to do this if you lay out the diagonally matching pieces first.



You will select stripset columns and parts of columns from your piles of same width-strip set columns produced in the previous step. It is **very important** to *keep those piles neat and tidy* so you will be able to find the strips you need later in the process.

2. Run your fingers along each piece of each column to double check that the seams all go in the same direction for that column. Also check that the pressing direction matches that given at the top of each column in the diagram. This simple step can save a great deal of grief! Finally double check the width of each column.

3. Sew the pieces together to make each column complete. Press each small seam—in the same direction as the rest of the seams for that column—after you sew it and lay the strips out in position again. Keeping the layout clear will save many an unpicking! A small iron and pressing mat next to your sewing machine will help with this part of the block sewing.



4. Next you sew the columns together to make the block:

- When you are sewing two columns together, you need to ensure that you line up the seams of each column with the one next to it. This is made simpler by the fact that each column has its seams pressed in the opposite direction to the one next to it. The seams ‘lock’ and can be felt to be aligned by your fingers. Use your fingers or an awl to hold them as you sew.
- Sew the columns together in pairs, then in fours etc. **Note that it is essential that you press each seam before doing the next ‘round’ of seams.** The direction in which to press the vertical seams is given in the text above the table. Once again keep laying the block out in its correct order; this will

make it far less likely to accidentally sew things together incorrectly.

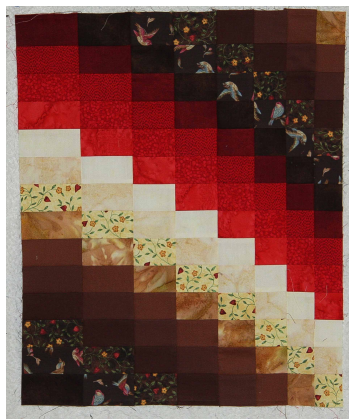
1



2



3



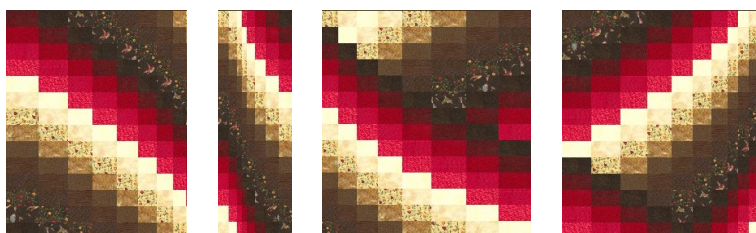
9 Sewing the Blocks Together

- Each row of blocks is sewn together, and then each row sewn to other rows.
- The blocks in each row may be of different widths. Sew the smallest block to the one next to it, and continue this until all the blocks are joined:

The blocks at the start.



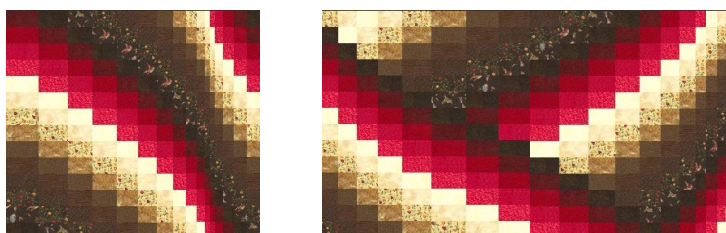
Block 4 attached to block 3.



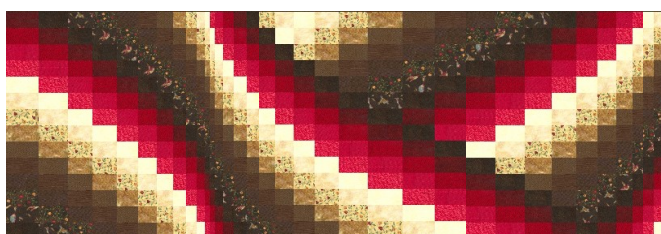
Block 2 attached to block 1



The two right-most attached

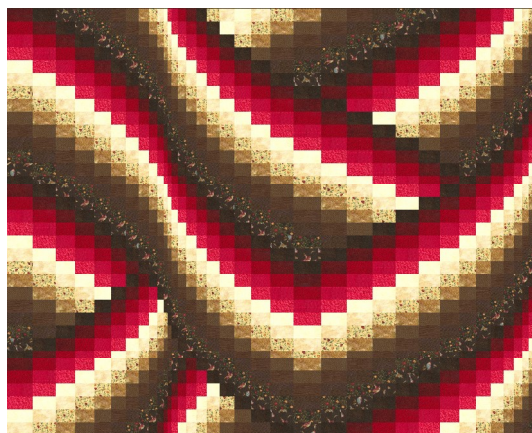
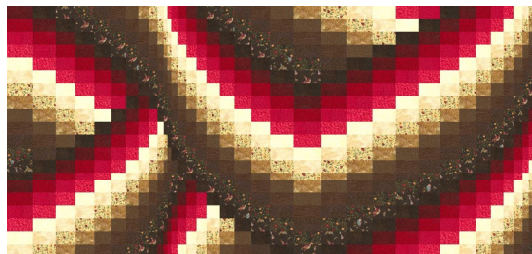
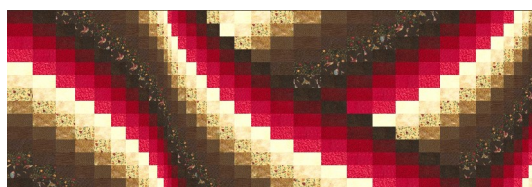
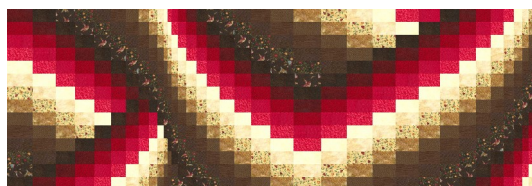
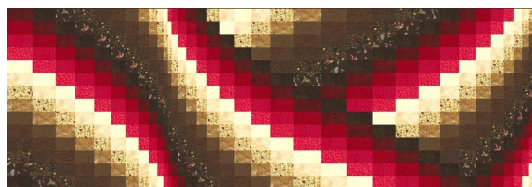


The final row



- Carefully align the horizontal seams in the same way as when sewing the blocks.
- As always, press joined blocks before joining to any other block. The seams should be pressed in the same direction as all the other seams in the blocks.
- Repeat this for each row.

- Join the rows together, again two by two, starting with the shortest one:



10 Adding the Borders

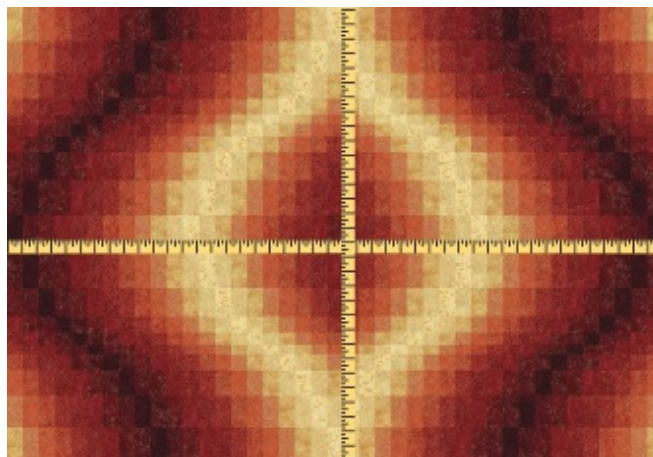
- It is very difficult to attach binding to a Bargello quilt that has no borders, so we strongly suggest at least one border. *Quilt Master* patterns allow an extra $\frac{1}{4}$ " on the outer border for our preferred method of attaching the binding (see section 13 on page 31).

Borders can either be mitred or butted, our patterns are

- designed for the butted method as this is easier to do and uses less material.



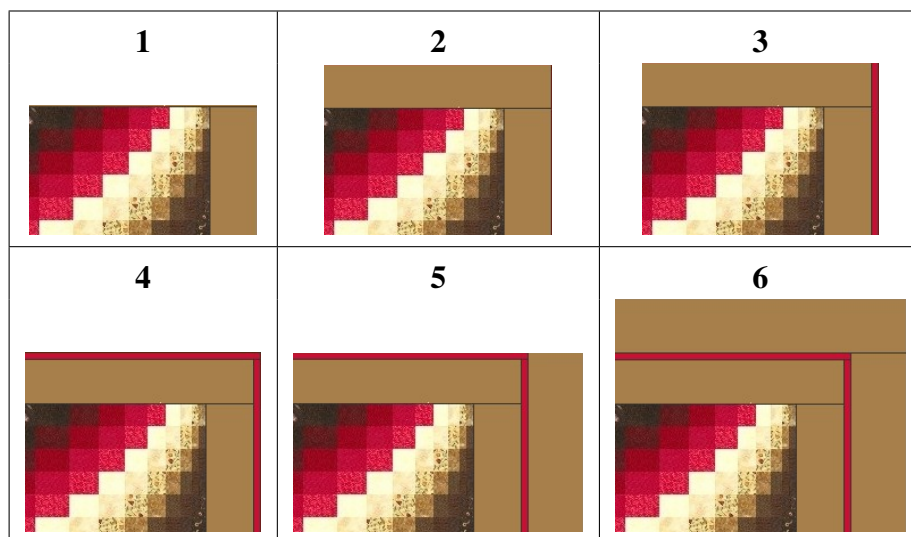
- When cutting the borders, you should use the calculated lengths as given in your original pattern. If you do not, you risk your borders being wavy or too short. However, since some sewing machines do not sew exact quarter inch seams, you may want to measure your quilt to check. When measuring you need to lay it flat and measure across the centre:



- For each border, you need to:
 - Cut the number of full width (approximately 40") pieces as described by the pattern for your quilt.
 - Sew these together into one long strip, using $\frac{1}{4}$ " seams.
 - Cut the four lengths for each border—as given in the pattern or to the lengths you measure—and sew them on as described in section 10.1.

10.1 Butted Borders

1. Pin one of the long pieces of the first border to a long side of the quilt, matching the ends.
2. Sew and press.
3. Repeat for the second long side.
4. Then repeat for the two short sides.
5. Repeat for the other borders.



10.2 Mitred Borders

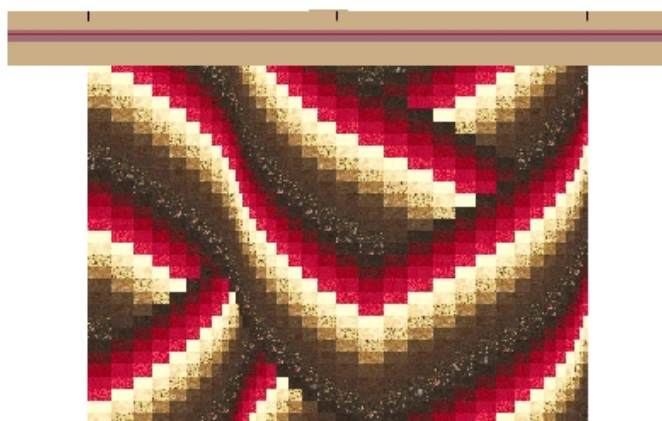
1. Sew together all the border pieces for each side, ending up with four multi-coloured border pieces



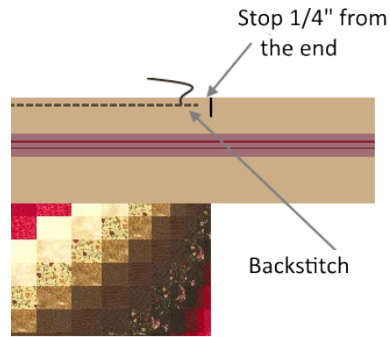
2. On the inner edge of the wrong side of each piece, mark the centre and then measure from the centre outwards $\frac{1}{2}$ the length/width of the quilt top (as given by the *Specific Instructions*).



3. Pin one of the longest borders to one of the long sides of the quilt, matching the ends and the centre:



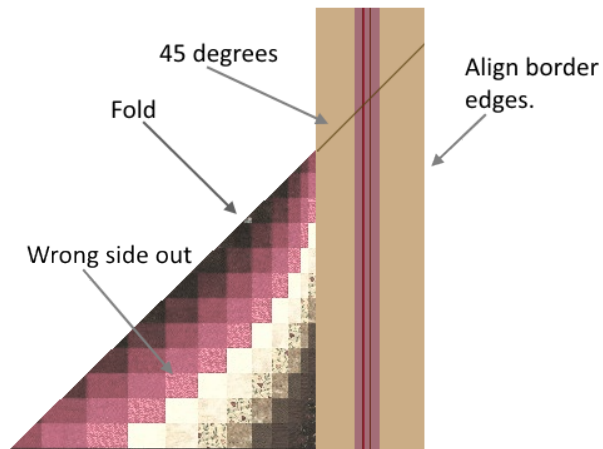
4. Sew, starting and stopping $\frac{1}{4}$ " from the beginning and end of each seam. Backstitch to secure the ends.



5. Press the seam towards the borders and then repeat with the other long side and then with the two short sides.



6. Fold the quilt at one of the corners—right sides inwards—and align the border edges. The quilt fold should be at 45 degrees to the border - use one of your quilt rulers to check this. Draw a line (with the ruler) to mark the seam line.



7. Pin the seam making sure that the seams of each border are aligned
8. Sew along the marked line. Trim to $\frac{1}{4}$ " and press open.
9. Repeat for the other three corners.

11 Layering and Quilting

11.1 Layering

- There are many, many web sites and YouTube videos on layering a quilt. We suggest you do some research if you have never done one before.
- Layering is most easily done at waist height. Two or three 8 foot bi-fold trestles are really useful for this as they are sturdy and fold away. However the floor can be used if that is the only solution.
- As with the quilt top fabric, the backing fabric should be pre-washed. You do not want it to shrink later, or for its colours to run into your quilt top.
- The batting should also be pre-washed. If you read the fine print on its packaging you will find that it can have up to 5% shrinkage; that is 5" every 100"! Whilst the 'puffy' effect this causes *can* look good with other types of quilt, it does not work well with bargellos.

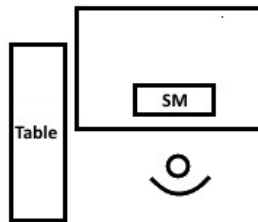
For this reason it is worth checking when you buy your batting whether it can be tumble-dried before being quilted, as it is much easier to get completely dry that way. Note that very few—if any—battings allow you to machine wash before quilting, however we have found that some battings *can* be machine washed on gentle, and that this makes things much easier. Do some experiments first using a small piece, rather than risk ruining an expensive large piece.

- Lay the ironed backing material (right-side down) and secure using clamps or 2" masking tape. It should be taut, but not stretched.
- Smooth your batting over the backing material. If it is very creased, then tumble-dry it on warm for about 20 minutes, and you will find most of the creases have disappeared.
- Smooth your quilt top (right side up) onto the batting.
- Pin the three layers together with quilting safety pins about 4" (a fist) apart *or* you can spray baste the three layers together, following the instructions on the can.
- If you need to store your quilt before doing the actual quilting, then roll it rather than fold it.

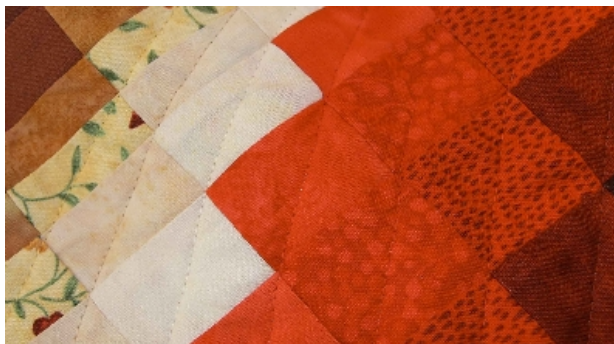
11.2 Quilting

Bargello quilts are often quilted using diagonal lines through the different colours of the quilt. This enhances the curved appearance²

- Use a walking-foot so that the underside of the quilt does not bunch up.
- Use a stitch length of around 3 to do the quilting.
- Oversee the beginning and end of each line of stitching with very short stitches (length 1) to stop it from coming undone.
- Ensure that you have a large flat surface to work on. This can be done by sinking the machine into the desk or by adding a false top to the top of a desk.
- Bunch up the quilt on your lap and around the sewing machine, rather than lay it flat. This reduces the drag as you sew.
- A small table or even an ironing board to the left of your sitting position can be useful to take the weight of the quilt.



- Make sure that your elbows are at right angles by choosing a chair that puts you at the right height.
- Take frequent rests.
- Use different coloured threads that match the different colours within the quilt.



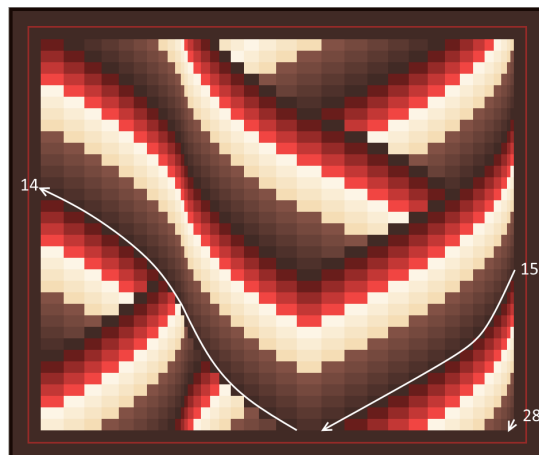
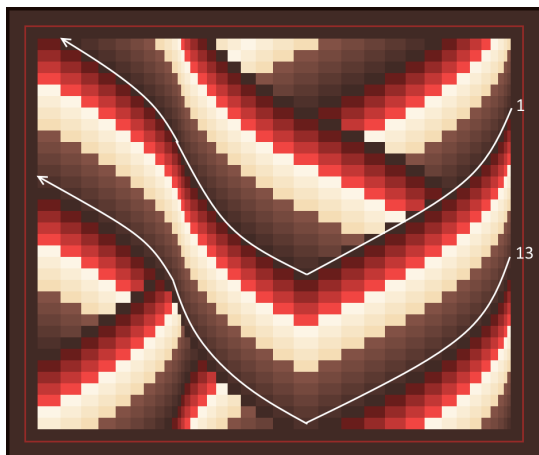
- When changing direction, place the point of the change in the middle of a rectangle:



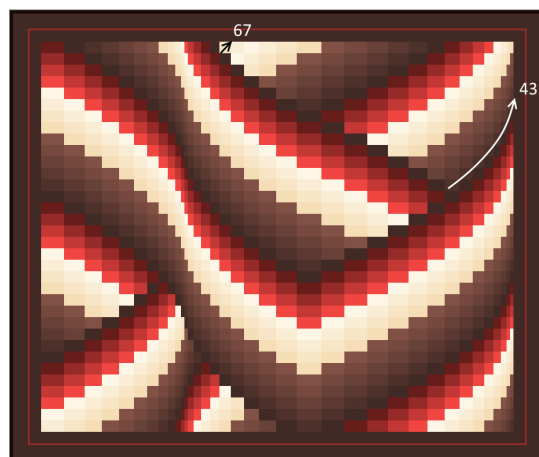
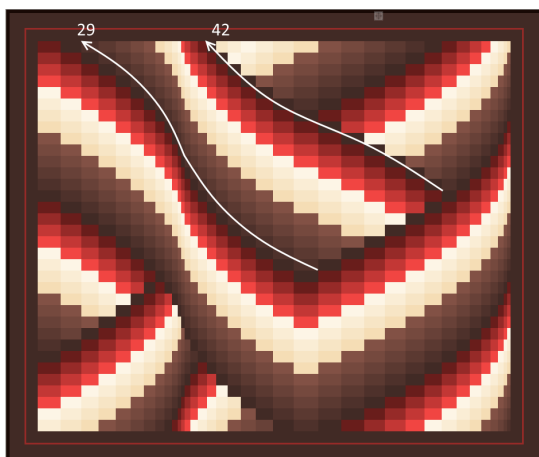
²That said I have seen many beautiful Bargellos free motion or long-arm quilted; it is really a matter of taste and time.

As with all quilting, you need to work from the middle outwards. You must also ensure that you quilt away from all lines already quilted. On the following pages are two examples showing the order in which two quilts were quilted. Example one is an asymmetrical quilt:

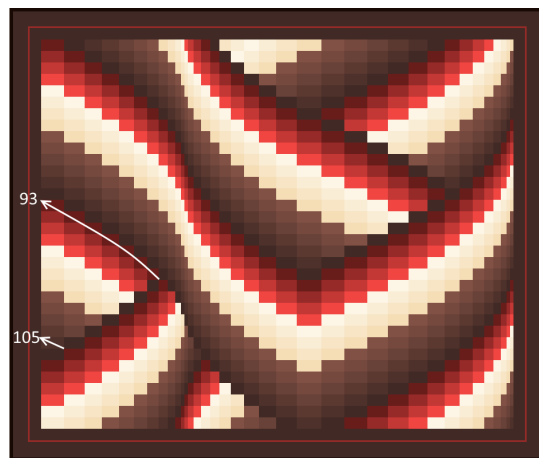
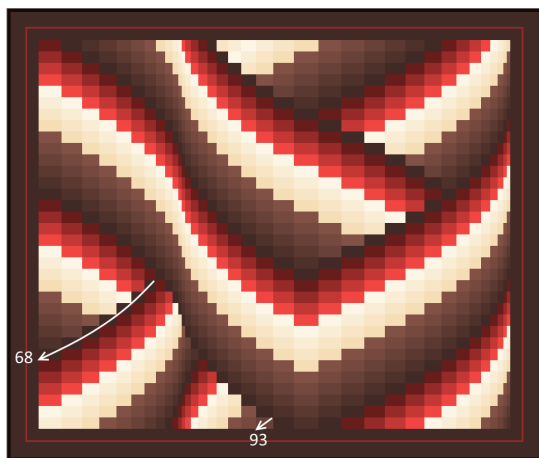
1. Sew lines 1 to 13, in the direction shown.
2. Sew line 14 and then lines 15 to 28, in the direction shown.



3. Sew lines 29 to 42, in the direction shown.
4. Sew lines 43 to 67, in the direction shown.

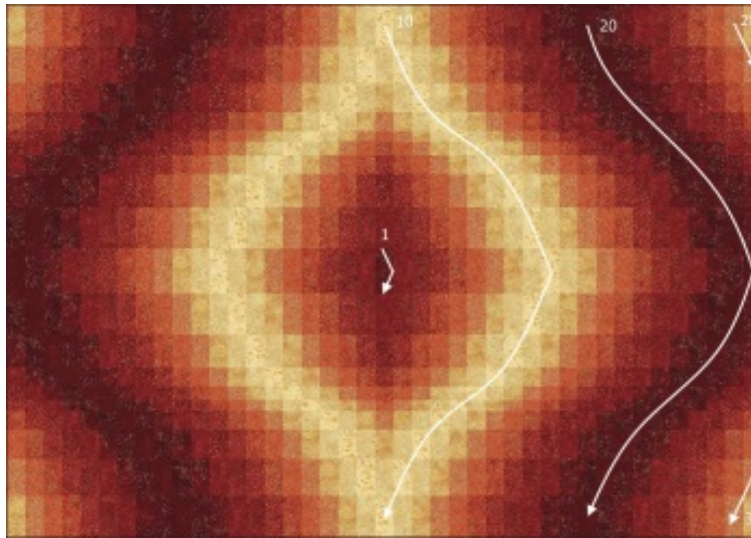


5. Sew lines 68 to 93, in the direction shown.
6. Sew lines 94 to 105, in the direction shown.



Example 2, a symmetrical quilt:

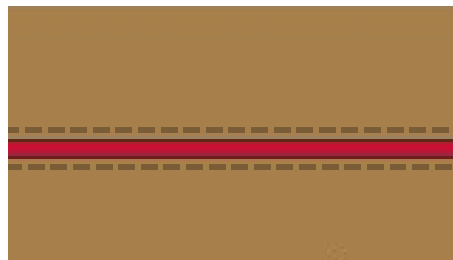
Quilt from the inside half-diamond outwards. Then reverse the quilt and repeat on the other side. You can, of course, work on alternate sides to save having to change the cotton so often.



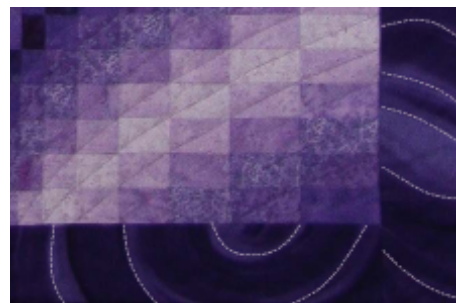
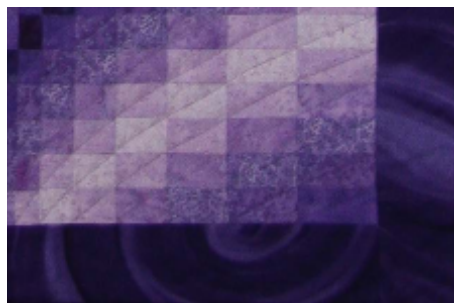
11.3 Quilting the Borders

The borders can be quilted as you please, however here are two suggestions. The first one would be done with a walking foot, and the second one using a free motion foot.

- If you have a thin middle border (as in the example on the previous page), then a line of stitching just either side of it can be effective.



- If the border is patterned, picking out some pieces to outline quilt can be very effective. The image on the right shows suggested quilting lines for this swirly border (using a blending colour).



12 Labelling Your Quilt

You should add a label to your quilt; after all it might still be around in 100 years and someone will want to know who made it and when. Quilt labels should give your name, the original name of the quilt, any name you give it, the source of the pattern and the place and year it was made, plus some care instructions. For example:

Jane Smith, Sydney Aus, 2017
"Flower Garden"
from "My Quilt Obsessions" by Mary Bloggs
For my sister Olivia

100% Cotton outer. 87.5%/13.5% cotton-poly internal batting.
Gentle, warm machine wash, mild detergent.
Dry in shade. Tumble dry warm. Hot iron.

The label can be printed onto specially treated fabric (available at most quilting stores). It is then sewn into the binding on two sides and hand sewn down on the other two sides after the quilt is finished.

13 Binding

The traditional method requires binding to be hand sewn at the back and has a $\frac{1}{4}$ " seam for the binding. However we recommend machine sewn binding as it is faster to do, looks better (at least we think so) and is sturdier. We also recommend using a seam for the binding that is the full width of the binding as this is also sturdier and looks better, particularly over time. Finally we recommend straight seams rather than bias seams, as they are easier to sew and do not stretch.

The width of the fabric strips that you cut for the binding depend on the seam width, the final binding width and whether you are going to hand or machine sew the back. Our preferred option is for binding machine sewn at the back and with $\frac{3}{8}$ " seam and $\frac{3}{8}$ " final binding width. **Quilt Master** patterns will give the amounts of material required for the binding, using this option.

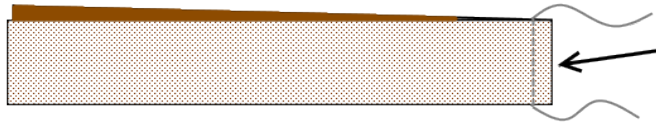
The next section gives instructions for our preferred method of machine sewing binding. If you want to hand-sew the binding, then there are many web-sites giving instructions.

Before you commence, trim the quilt evenly around the edge, measuring carefully from the inner edge of the outermost border. Since quilting may have pulled the border inwards in some places, **Quilt Master** patterns allow an extra $\frac{1}{8}$ " in the outer border. This means that you should be able to trim to get the outer edge of the border straight.

13.1 Steps for Machine Sewn Binding

These instructions are for a $\frac{3}{8}$ " seam and $\frac{3}{8}$ " final binding.

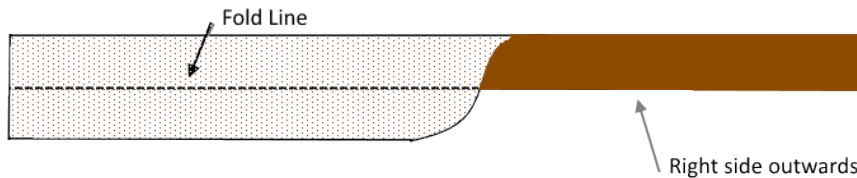
1. Cut the binding material into strips $2\frac{3}{4}$ " wide (from selvedge to selvedge).
2. Trim the ends of each strip so that they are at right angles to the strip itself.
3. Sew all the strips together to make one long piece, joining them with straight $\frac{3}{8}$ " seams, *not* on the diagonal. Joining diagonally can lead to stretched ugly seams.



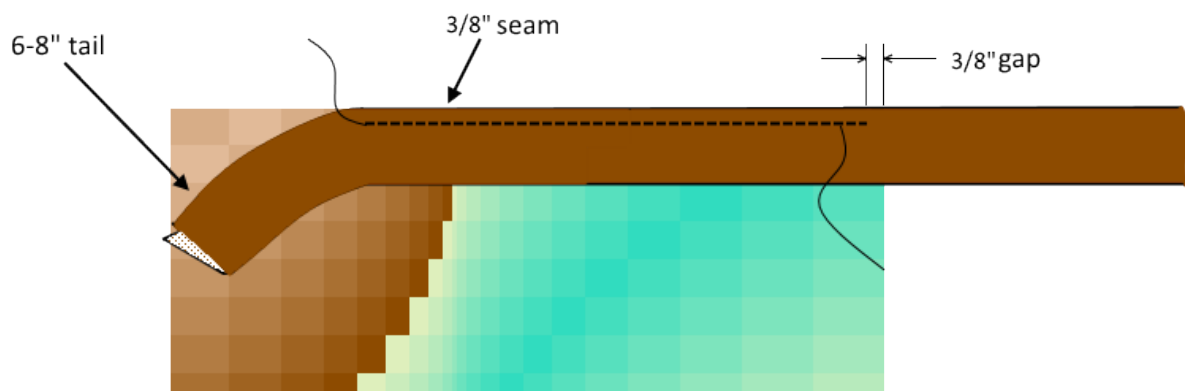
4. Press the seams open, this makes it easier to sew the binding to the quilt.



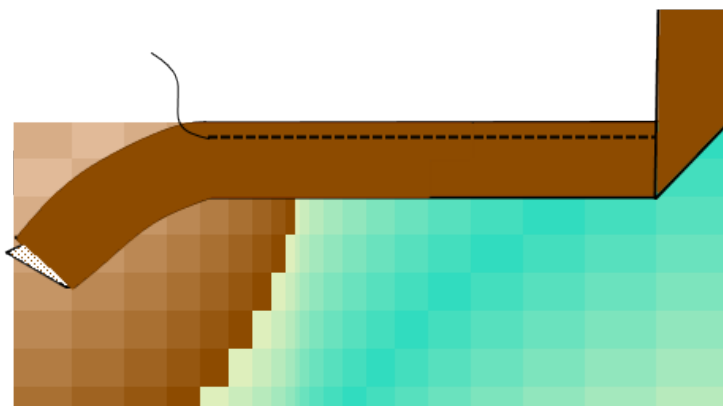
5. Fold in half lengthwise, with *wrong* sides together and press.



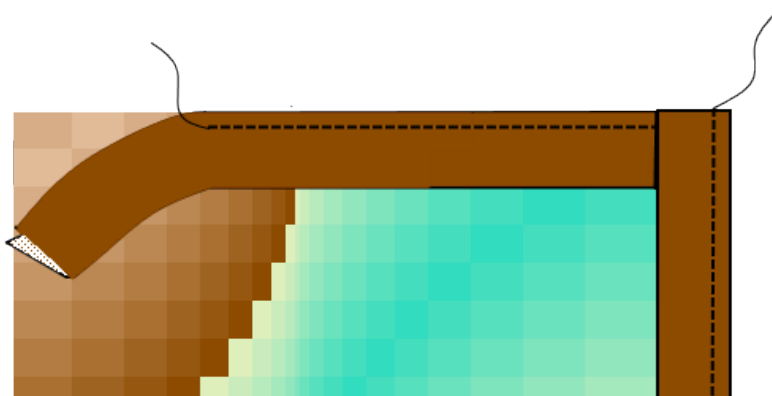
6. Leaving a 6"-8" tail, start sewing the binding to the right side of the quilt from the middle of one side, using a $\frac{3}{8}$ " seam. Stop sewing $\frac{3}{8}$ " from the end of the first side and reverse stitch a few stitches to secure the end.



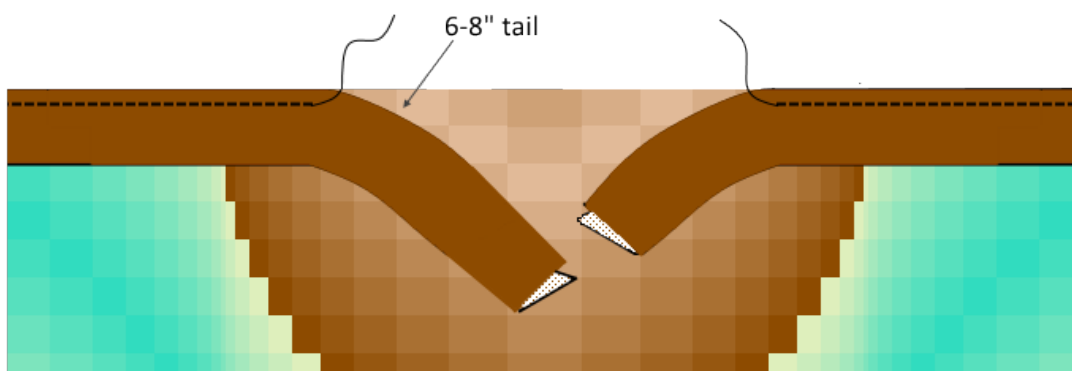
7. Fold the binding away from the quilt at a right angle, as shown below:



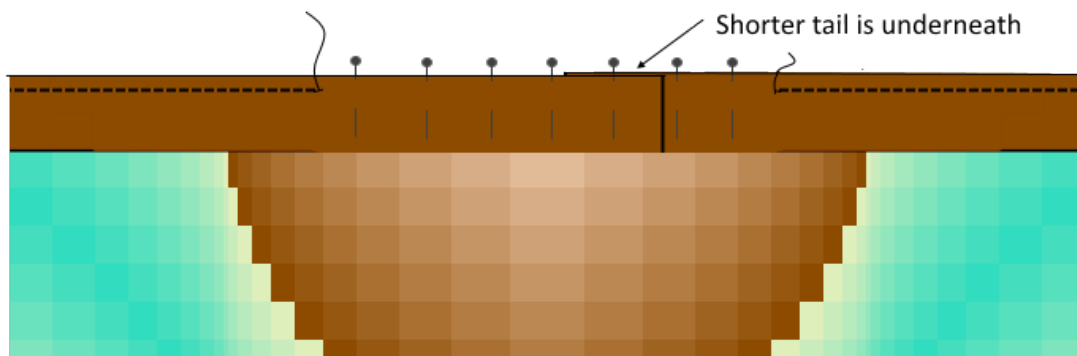
8. Then fold it down along the next edge to be sewn, and sew $\frac{3}{8}$ " from the edges. Repeat at all four corners.



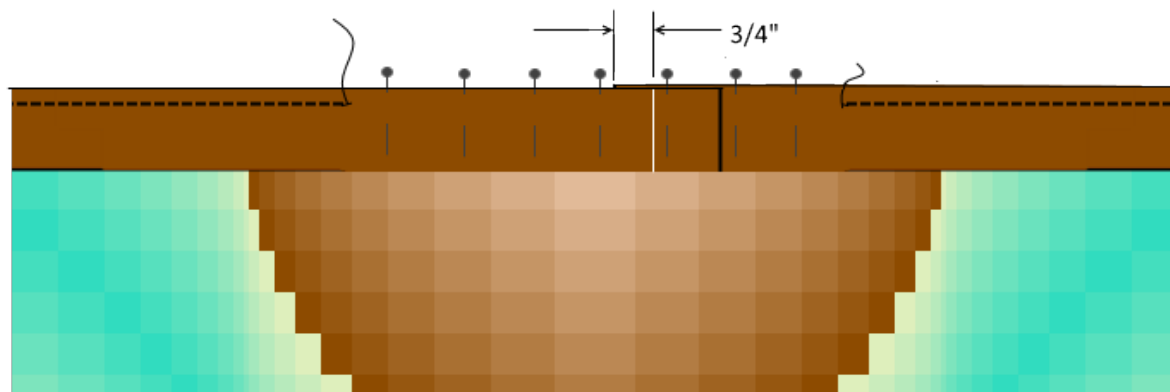
9. Stop sewing when you are around 10" from where you started. Cut the binding to leave a tail that is roughly half the length of the gap.



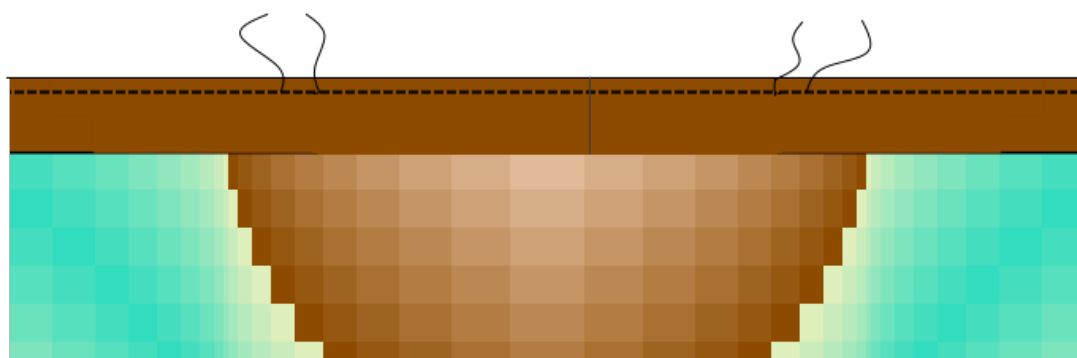
10. Using pins, lay the two parts of the binding *firmly* and *tightly* along the edge of the quilt, with the longer tail uppermost:



11. Measure $\frac{3}{4}$ " from the end of the short (underneath) tail, towards the end of the longer (upper) tail:



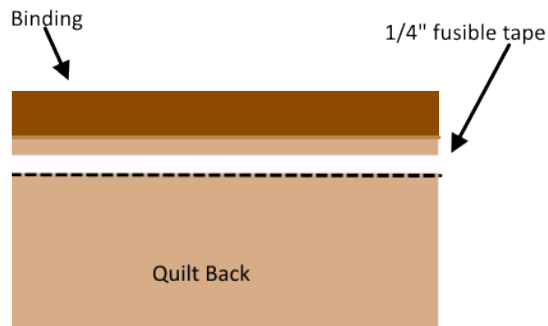
12. Remove the pins, and cut the upper tail along the marked line.
13. Open the two ends of the binding up and sew with right sides together, with a $\frac{3}{8}$ " seam. Folding the quilt can make this easier. Press open.
14. Lay the binding back against the quilt, and complete the seam.



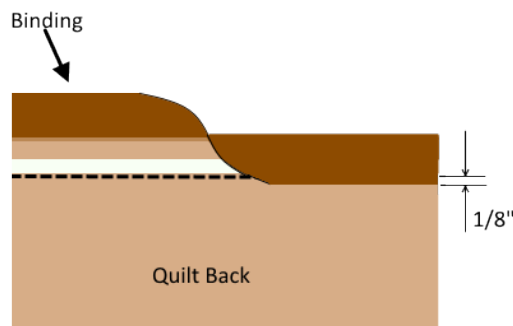
15. Working around the quilt (with the right side upwards), press the binding away from the quilt. Use the point of the iron to press the mitred folded corners.

16. Finishing the binding³:

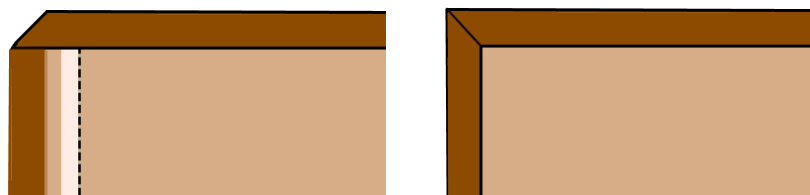
- (a) On each side of the back of the quilt, just 'above' the binding seam, iron on $\frac{1}{4}$ " fusible tape. It should be placed in the seam allowance as close to the seam as possible:



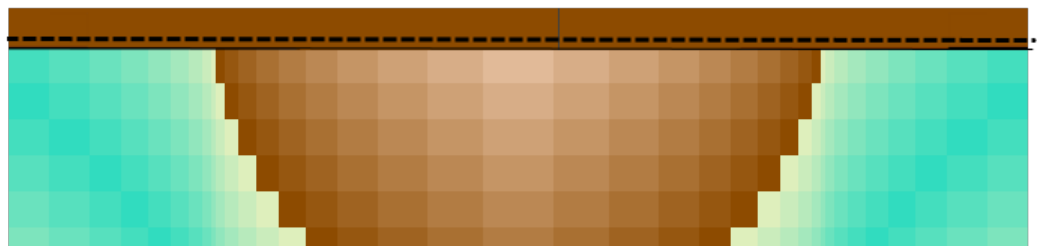
- (b) Remove the backing from the fusible tape and fold the binding over it tightly: it should extend around $\frac{1}{8}$ " beyond the line of stitching. Press to fuse the binding to the quilt.



- (c) At the corners fold into a mitre.



- (d) On the *right* side of the quilt stitch within the binding, as close as you can to the seam (around $\frac{1}{16}$ " works well).



³After experience you may find that you can finish the seam without using the fusible web. Instead press the binding as in steps b–c, then use a seam guide set at $\frac{3}{8}$ " and hold the binding folded as you sew it.