

# Southwest Sunrise

## Block 1: Pottery Vessels

12" x 12" finished size

Techniques: fusible machine applique

### Fabric Requirements:

13" x 13" tan background square  
1/8 yard (or less) of the following batiks

- Yellow
- Gold
- Tan
- Orange
- Red orange
- Green
- Rust
- Blue
- Teal
- Turquoise
- Dark green



Design by Reeze L. Hanson for Morning Glory Designs

### Introduction:

The 19 remaining Pueblos of the American Southwest are thought to be the descendants of the Anasazi (or Ancestral Puebloans) of the ancient Americas. They are one of the groups of ancient peoples known to have inhabited the American southwest for more than 25,000 years.

Pottery vessels made by Southwest American Indians have been dated back to more than 30,000 years ago. They were made using hard clay which was pulverized, mixed with water, and made into coils which were wound into pots in a variety of shapes. The pots were decorated with slip (watery clay) and vegetable-based pigments, and then fired in large bonfires of wood and animal dung at very hot temperatures to harden the clay.

These vessels were used to carry water, store seeds and other food stuffs. They were also used as cooking vessels. The bottoms were inverted to fit on the top of the head (or sit on rocks in a fire pit) and the rim of the pot was shaped to make it easy to hold while carrying.

They were also used in ceremonial and ritual practices. Design and decoration of pots was simple in early examples, but become more complex over time, with color and symbols drawn from the areas in which they lived and the spiritual beliefs that infused their lives.

Women were the primary pottery makers in the community, as they were the ones who gathered the water, gathered and stored seeds, and prepared the foods. Prayers and songs were offered to Mother Earth—from whom the materials used in the pots came—during each step in the process of making and using pottery. As pots would break, the shards would be ground up and added to the clay used to make more pots.

Like us, they come from the earth and return to the earth, and serve as the crucibles of all that is important and valuable in our lives. They hold our thoughts and emotions, our dreams and memories. We are easily broken by those who mishandle us, but we are also strong and resilient because we cradle that which is most valuable: new life, nurturing and growth of our children, care of our sick and elderly, nourishment of our families worldly and spiritual needs.

As you make this block you are part of a long and beautiful tradition of making things with our hands that fill our creative and practical needs, that feed our souls and bring us beauty, warmth and joy.



Tularosa pot  
1200-1300



Anasazi bowl Chaco Culture, Chaco Canyon NM, 11-13th Century



Anasazi Tusayan or Kayenta Canteen,  
1230-1320

**Other Supplies needed:**

- 1/2 yard fusible web, I recommend Lite Steam A Seam 2\*
- Sharp scissors for cutting out applique shapes
- Applique pressing sheet\*
- Bent nose tweezers\*
- Stabilizer for edge stitching applique
- Matching threads for each fabric color

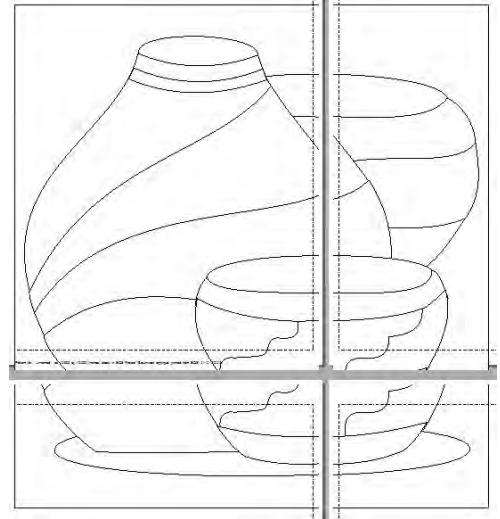
(\*These items are available on my website.)



Anasazi pitcher with  
Jaguar handle

**Preparation**

1. Print out the template pages and layout guide for the pattern (if you do not already have a print edition of the pattern).
2. Tape the 4-page layout guide together on the registration lines matching the outlines of each patch. Use tape on each seam on the back of the layout guide to make it sturdy.
3. If using the kit, get the fabrics for block 1 out and note the labels on each fabric matching the templates. If you are using your own fabrics, select all the fabrics you plan to use for your project and press them. Label each fabric with the template it will be used for.
4. Select a light weight fusible product. I recommend Lite Steam A Seam 2 (by the Warm Co) because it has a sticky surface on both sides which allows you to reposition your applique patches while you arrange them on your fabric.
5. Use a fine line Sharpie to trace the templates.
6. You may wish to use a light box to trace the pattern onto the paper (back) side of the fusible web. Use blue painters tape to hold the template page to the light box. Move the fusible sheet around as needed.
7. Because you will be cutting out the middle of each traced web template—before adhering it to the fabric—you may trace smaller shapes inside of bigger shapes.



**Applique Layout Guide**

**Make the applique Pots**

1. From the template pages trace all of the templates onto the paper backing of your fusible web. If there is paper on both sides, be sure to trace on the side that the web sticks to.
2. Check off each shape on the template pages when you trace it so you don't draw it more than once.
3. Label each traced template with the letter on the pattern. Place this label along the edge of the tracing.
4. For any template larger than 2" in size, cut out the center of the shape leaving at least 1/4" margin inside the traced line. This is called "windowing" and is done to reduce bulk and stiffness when multiple layers are fused together. (Fig. 1)
5. Cut out all the traced templates around (not on) the traced lines.



19th century Zuni Pueblo

6. Remove the paper on the front (untraced) side of the template.
7. Fuse templates to the wrong side of the applique fabric following the manufacturer's instructions. (Fig. 2)
8. Cut out the applique piece on the traced lines. (Fig. 3) Be sure the label is still clearly written on the fusible web backing paper.
9. Sort the templates into the three pots.
  - Pot 1: Templates C, D, E, F
  - Pot 2: Templates G, H, I, J, K
  - Pot 3: Templates L, M, N, O, P
  - Shadow: Template B

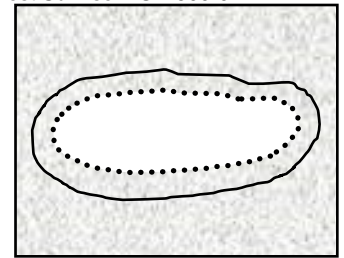


Fig. 1

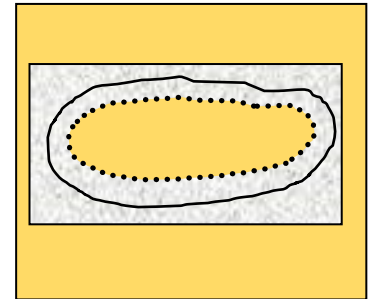


Fig. 2

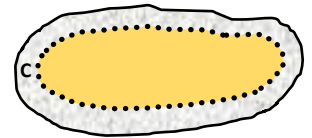


Fig. 3

10. Pin the assembled layout guide to a pressing surface. Place the applique pressing sheet on top of the layout guide and pin or tape it in place so it doesn't shift.
11. With all the pieces for Pot 1 nearby, remove the paper backing from the applique.
12. Because the pieces overlap you will not be able to see through the applique pieces to position pieces which lay beneath other pieces. To get around this problem, assemble the pieces in reverse order. Specifically, begin with piece #4 and place it on the applique pressing sheet right on top of its position on the guide.
13. With the tweezers, lift up the upper edge of piece #4 and position piece #3 beneath it, aligned with the upper edge of piece #3 on the guide. Finger press piece #4 back down on top of the lower edge of piece #3. Be sure piece #3 is aligned with both the upper and outer edge of piece #3 on the guide.
14. Next lift up the upper edge of piece #3 and slide piece #2 beneath it aligning the upper and outer edge of piece #2 with the guide.
15. Finally, lift up the upper edge of piece #2 and slide piece #1 beneath it. Align the upper and outer edge of piece #1 with the guide.
16. Finger press all four pieces down and double check they are properly aligned. When satisfied with their placement, use your iron to fuse the pieces together on the applique pressing sheet. (Fig. 4)
17. Allow the pieces to cool. Then carefully peel them up from the pressing sheet and set them aside.



Fig. 4



18. Gather the pieces for the large pot.
19. As you did with the smaller pot, position each piece, in reverse order, on the applique pressing sheet. Be sure to lift of the upper edge of each piece to place the lower edge of the piece above it under its upper edge. Be sure to align each piece with the upper and outer (left) edge of each piece on the guide.
20. When all pieces are accurately positioned, fuse the templates to the applique pressing sheet. (Fig. 5)
21. NOTE: the thin orange stripe around the top of this pot in Fig. 5 is an added embellishment, put on after the pot is assembled and fused. You can use a piece of bias, ribbon, cording, or even decorative machine or hand stitching to add this embellishment.
22. When cool, remove the large pot from the pressing sheet and set aside.
23. The small bowl in front is assembled differently. Begin with templates N, O and P. Position template N on the applique pressing sheet aligning the outer edges with the guide. Place template O on top of N overlapping the edges. Finally place template P on top of O. Finger press these together.
24. Place template Q (the pot base) overlapping the NOP group.
25. Next carefully lift the upper edge of the NOP group and slide template M beneath the upper edge of NOP.
26. Finally lift the upper edge of template M and slip template L beneath the upper edge of template M. When all pieces are positioned correctly fuse in place. When cool, remove the applique from the pressing sheet.
27. NOTE: After fusing the layers together on any of the 3 pots, if the outer edges are not smooth or aligned, trim them with a scissor.



Fig. 5

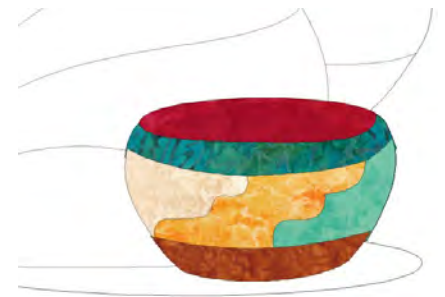


Fig. 6

### Fuse the Pots to the Background Fabric

1. Remove the applique pressing sheet from the placement guide, but leave the guide in place, pinned to your pressing surface.
2. With a black Sharpie draw horizontal and vertical center lines on the placement guide. (Fig. 7) These should be dark enough to see through your fabric.
3. Fold the 13" background square in quarters and press the folds. Open out the background square and place it on top of the placement guide. Align the black lines on the guide with the fold lines on the fabric. Pin the fabric in place in each corner and each side.
4. Position the three pots on the background fabric using the placement guide for positioning. Work from back to front (medium pot, large pot, small pot). Finger press in place.

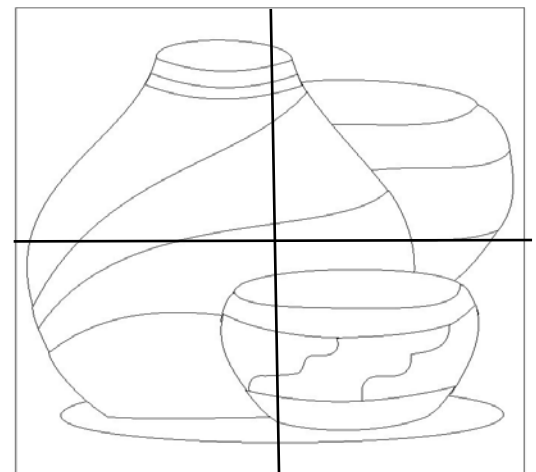


Fig. 7

5. Using the tweezers, lift up the lower edges of pots 2 and 3 and slip the shadow, template B, beneath the lower edges of the two pots. When satisfied with the placement of all the pots and the shadow beneath them, fuse the applique to the background fabric.
6. Press out any remaining fold lines. Turn the applique block over, and place a damp pressing cloth over the block. Press lightly until the cloth is nearly dry. Turn the block over and make sure all edges are fused down and permanently bonded.
7. Allow the block to cool and insure that it is completely dry.

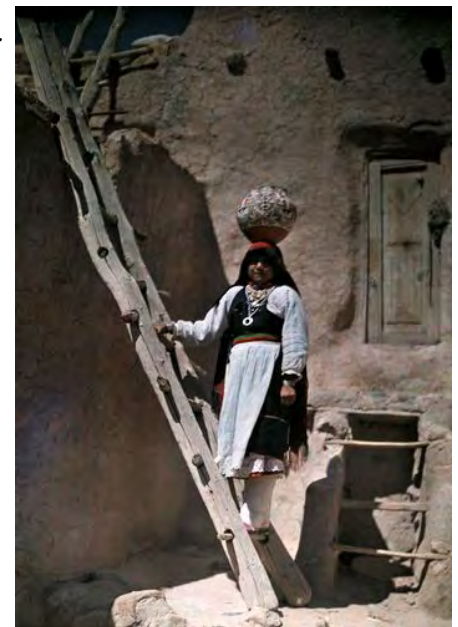


## Edge Stitching

1. Pin tear-away stabilizer to the back of the block. I prefer deli sheets or wax paper. It is just the right weight to protect your stitches from pulling, and it tears away easily.
2. Select the threads you wish to use with your applique. Here are some choices along with some considerations.
3. If you are matching the thread to the fabric, use an exact match or one slightly darker than the fabric.
4. You may prefer to use monofilament so your thread does not show. You may need to adjust (loosen) the upper tension of your machine if using monofilament so it does not break. Use a 60 or 80 weight bobbin thread in a neutral color with monofilament as your top thread. Do not put monofilament in your bobbin!
5. If you prefer to use one thread color, like black, to make a statement with the thread try out different weights of black thread to see which one you like the best.
6. Match your needle size to your thread weight. Always use a new needle to do your edge stitching. A top stitch needle has a larger eye (easier to thread) and a sharper point to pierce the fabric cleanly.
  - If you are using a 50 weight thread (like Masterpiece, Konfetti, or Aurifil) use an 80/12 top stitch needle.
  - If you are using a heavier weight thread, like a 40 weight machine embroidery thread, you may want to go up to a 90/14 top stitch needle.
  - If you are using a lighter weight thread, like a 60 or 80 weight thread, go down to a 70/10 topstitch needle.
  - You may prefer to use any of the new 100 weight threads on the market. They are nearly invisible but create a very thin but secure edge for your applique. Use a 60/8 needle with 100 weight thread.
7. Some quilters like to use cotton thread and others prefer polyester. Both are fine. The gourmet thread for machine applique is silk thread, if you want a sheen. It does not come in the wide array of colors that cotton and poly thread do, however, but it gives a beautiful finish. You can get silk thread in both 50 weight and 100 weight.

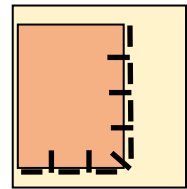


Acoma Pueblo Pot 1880

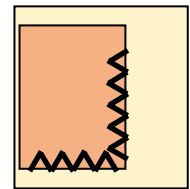


Acoma Pueblo woman with water jar

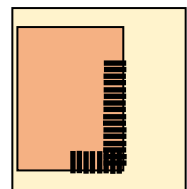
8. **TEST SEW** on a piece of similar fabric & stabilizer before stitching on your applique block.
9. Next, select the type of edge stitch you wish to use. Here are some suggestions for four types of edge finishing that will work on your applique. Of course, the thread you select may also influence the type of edge stitch you choose.
- Blanket stitch (button hole stitch) runs along the outside of the applique piece, touching the edge. With every forward stitch, the machine takes a horizontal stitch (or bite) to secure the applique. Keep the forward stitches evenly spaced. The bite stitch should be as narrow as possible to keep the stitching unobtrusive. Use an open toe foot so you can see the stitching as you work your way around the applique. If the machine does not space the stitches evenly, change to a walking foot. If your machine does not have a “single blanket stitch” it may have a “triple stitch”. This stitch does three forward stitches on top of each other and then three bites on top of each other. If you don't like the look of this stitch, choose a different stitch **BEFORE** you start doing your block.
  - Narrow zig zag is another option. The forward stitches should be evenly spaced and the bite as small as possible. Keep the needle touching the outer edge of the applique piece. Because this stitch is very visible I recommend a 60 weight matching thread or monofilament and a size 70/10 needle. Take your time while doing this stitch and keep corners and curves smooth.
  - Satin stitch is a beautiful option for edge stitching, but it takes practice to keep stitches evenly spaced, and corners tidy. Use a 60-80 (or even 100) weight thread with a size 70/10 needle to avoid thread buildup. Keep the needle next to the outside edge of the applique and the bite fairly narrow. Use a slightly wider bite than you would with the narrow zig zag. Corners and curves can be tricky so practice first. Don't overlap stitches when you get back to your starting point. It will look bumpy and thick. Stop and pull threads to the back just at the point were you started. Tie the threads and cut close to the knot.
  - Straight stitch is the last option for edge stitching. Use matching thread or monofilament stitching just 1/16th inch inside each applique shape. You do not want the thread to show so match color carefully, Use a light weight thread, 80 or 100 weight with a size 60/8 or 70/10 needle. Use a neutral 80 weight thread in your bobbin. Do not use this stitch if your fabric edges are fraying. It will only get worse. It is a good stitch to use with batiks or other high thread count fabrics.



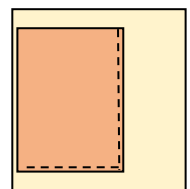
Blanket Stitch



Narrow Zig Zag



Satin Stitch



Straight Stitch

When edge stitching is completed, remove all of the stabilizer from the back of the block. Use a bent nose tweezer to remove any small bits that remain.

Document your block in a notebook, or on a card. When you have completed the quilt this will be important information to put on the label. Those who inherit this quilt will appreciate this information.

Be happy.





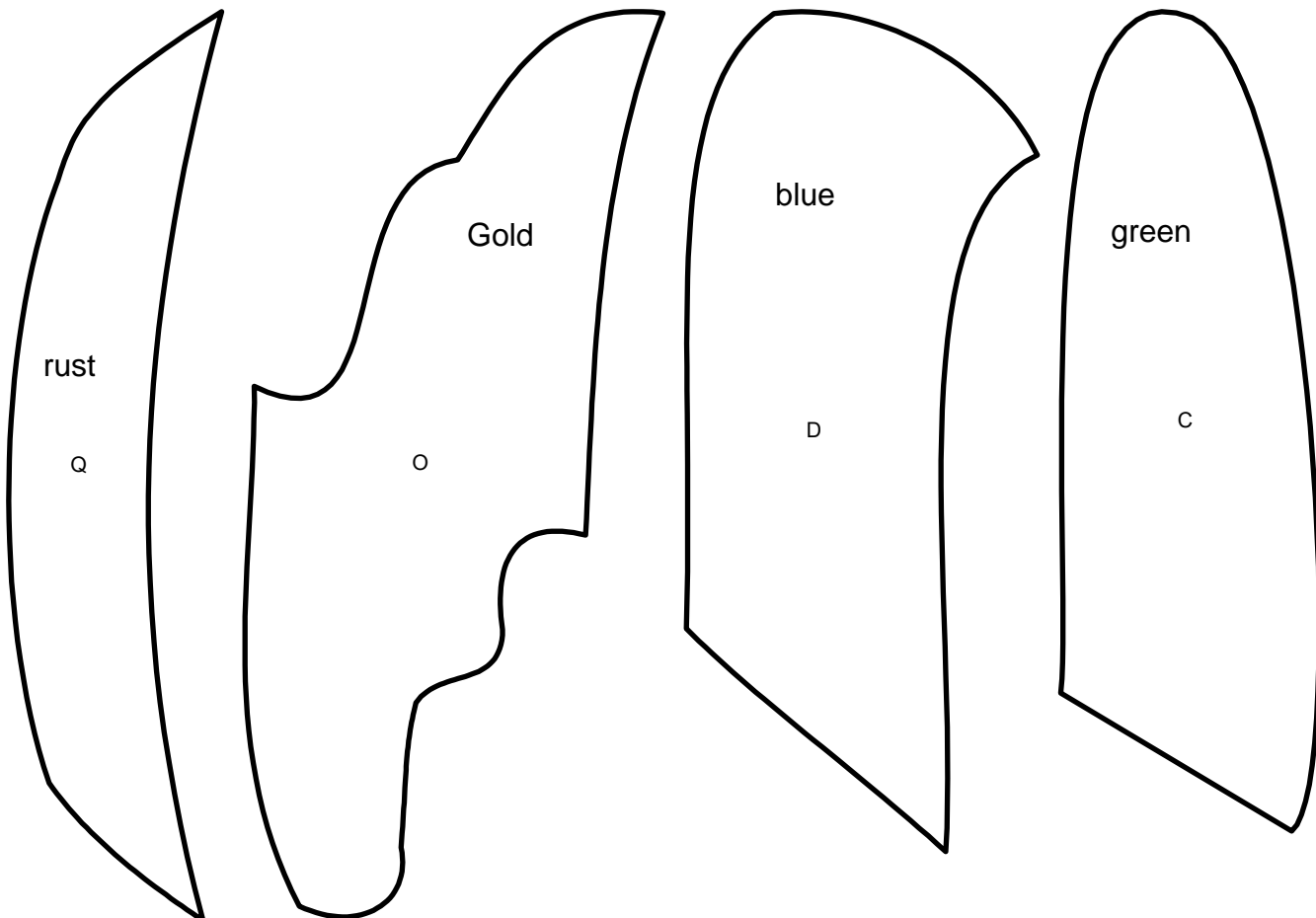


## Block 1: Pueblo Pottery Vessels

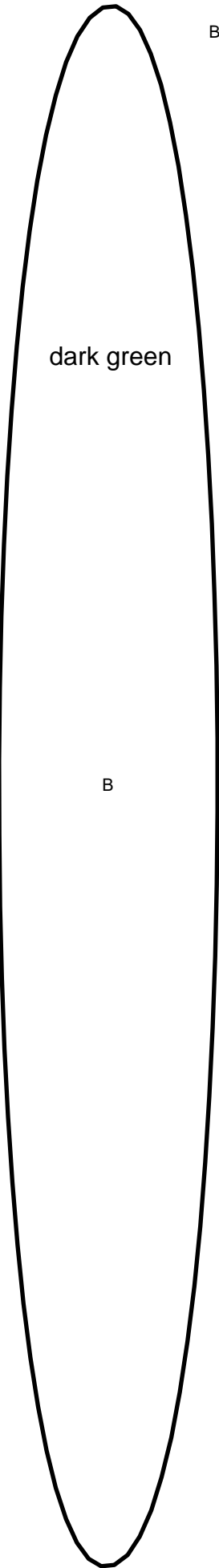
"There are unchanging aspects of every piece of American Indian Pottery. There is the piece itself, an object of art and beauty. There are the hands that created it, the hands of a human being with a heart and a mind a talent and a desire to create something personally beautiful and share it with the world outside. There are the voices behind it, in the design, in the form; voices of souls linked by generations long past that can still speak to us through this manifestation of the potter's art. Finally there is the Earth herself from whom all clay is embodied and into who we return all things to those who will remain and come after us. These are the qualities of the vessel that its creator and admirer can both share and understand."

Native American Pueblo Pottery Art History,  
[www.camerontradingpost.com/potters-art.html](http://www.camerontradingpost.com/potters-art.html)

Templates are reversed for use with fusible web and machine applique.  
 Trace one of each template on the paper side (back) of the fusible web.  
 Label each traced template with color and letter.

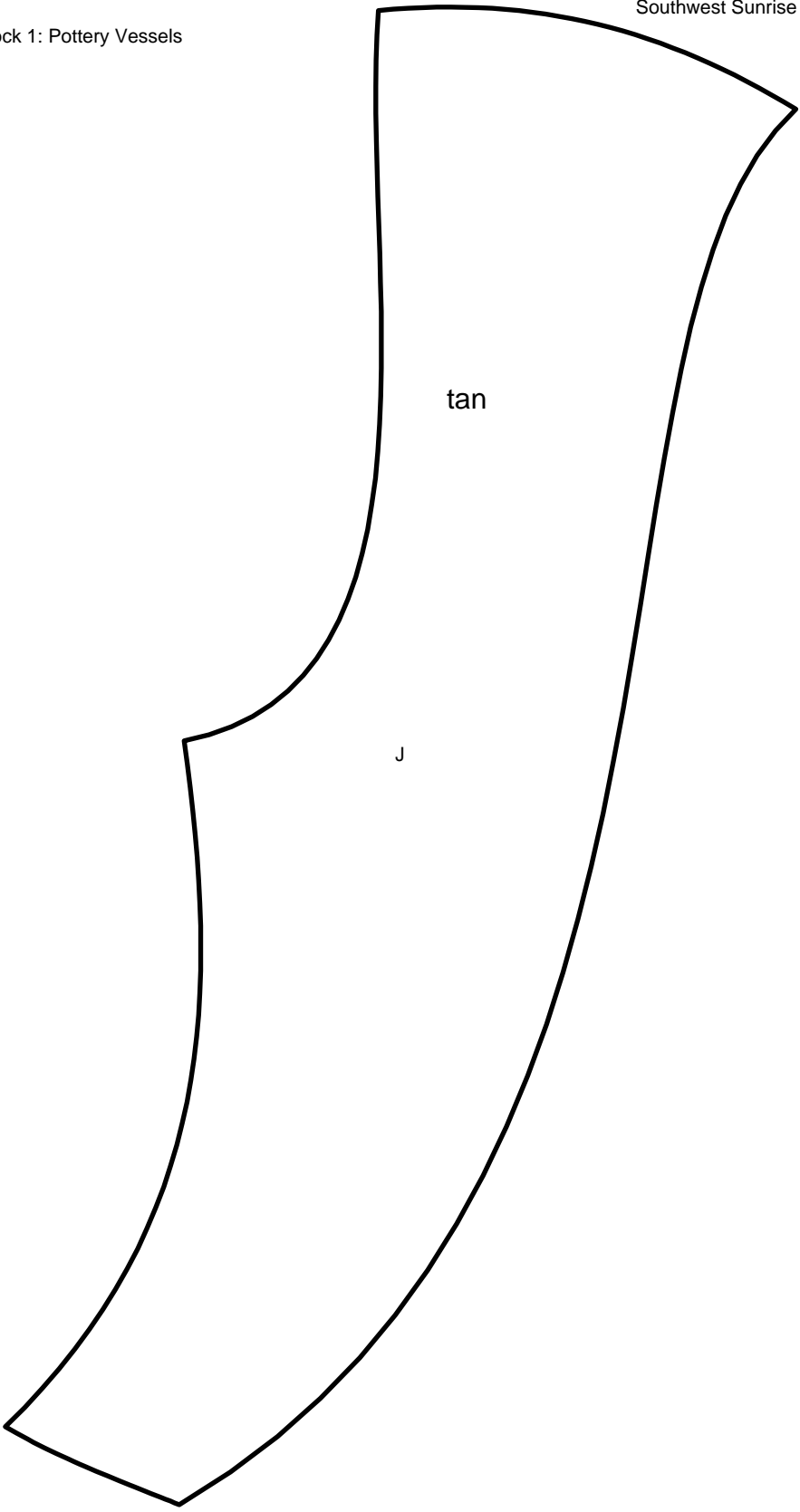


Block 1: Pottery Vessels



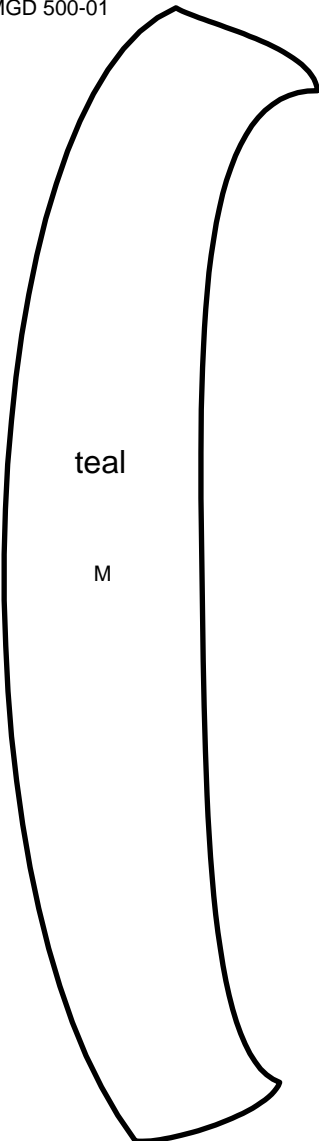
dark green

B



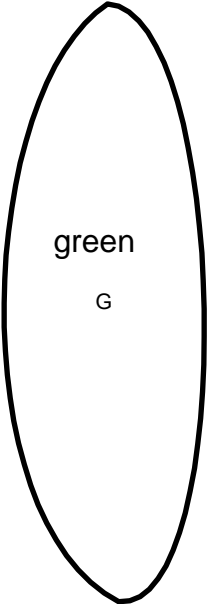
tan

J



teal

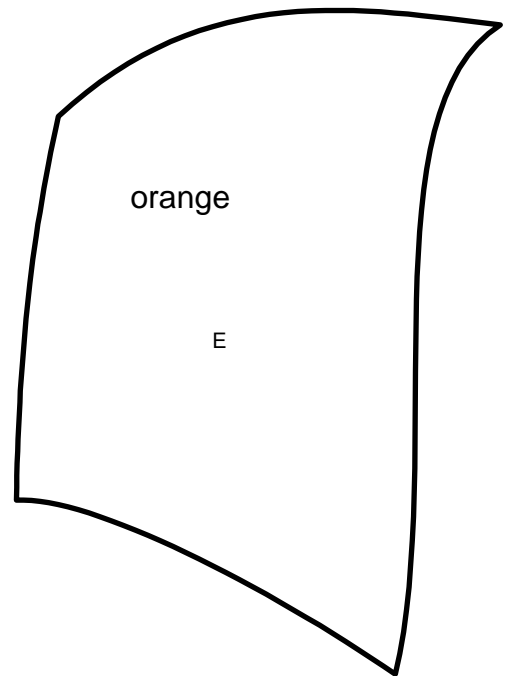
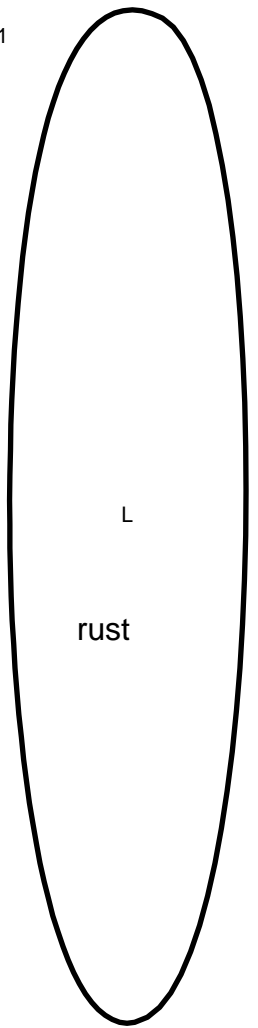
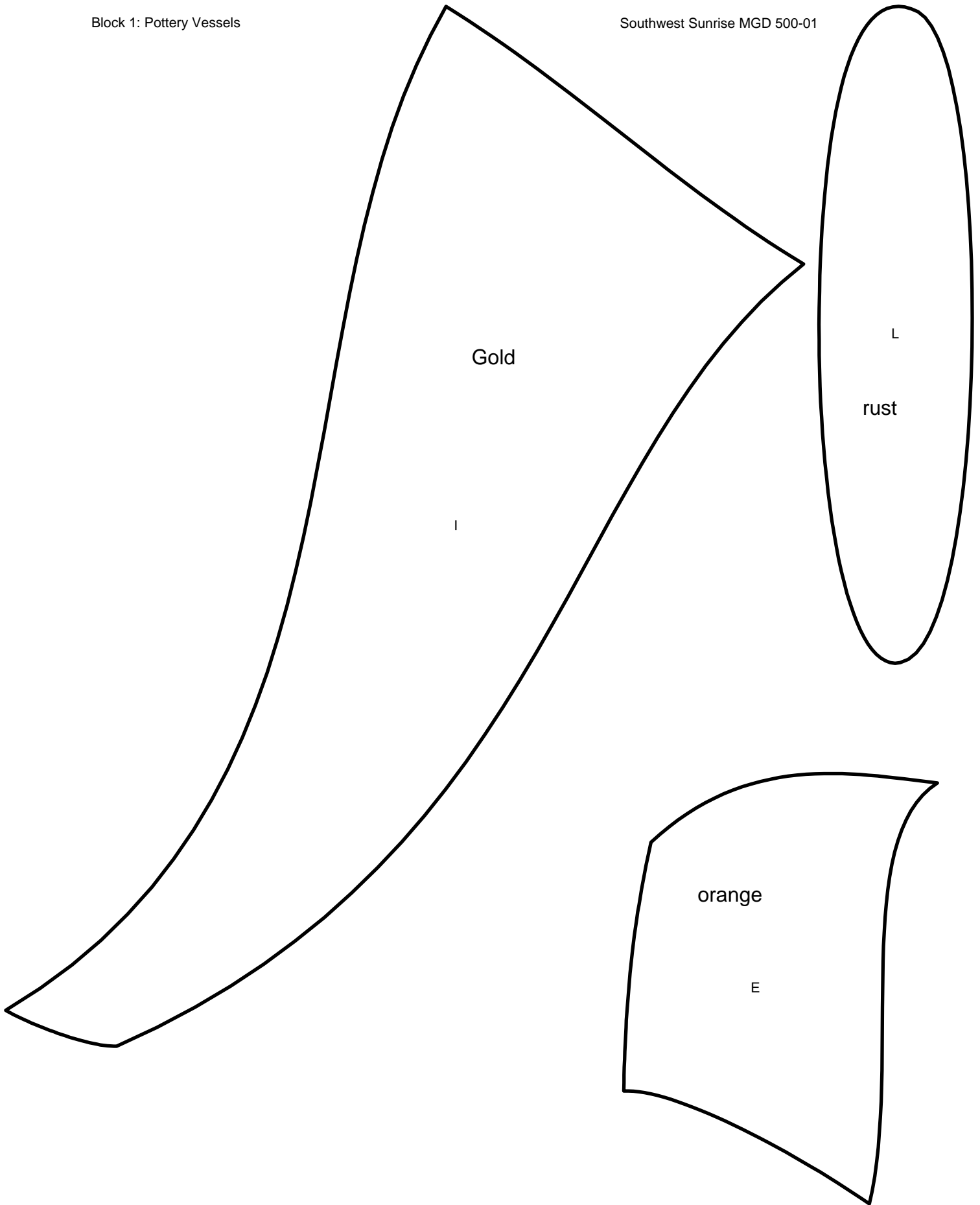
M

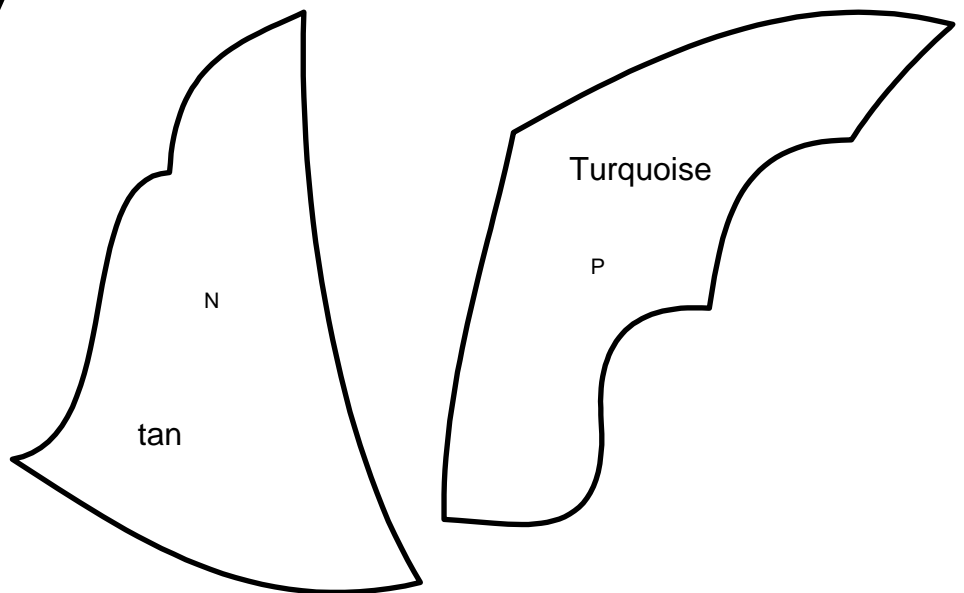
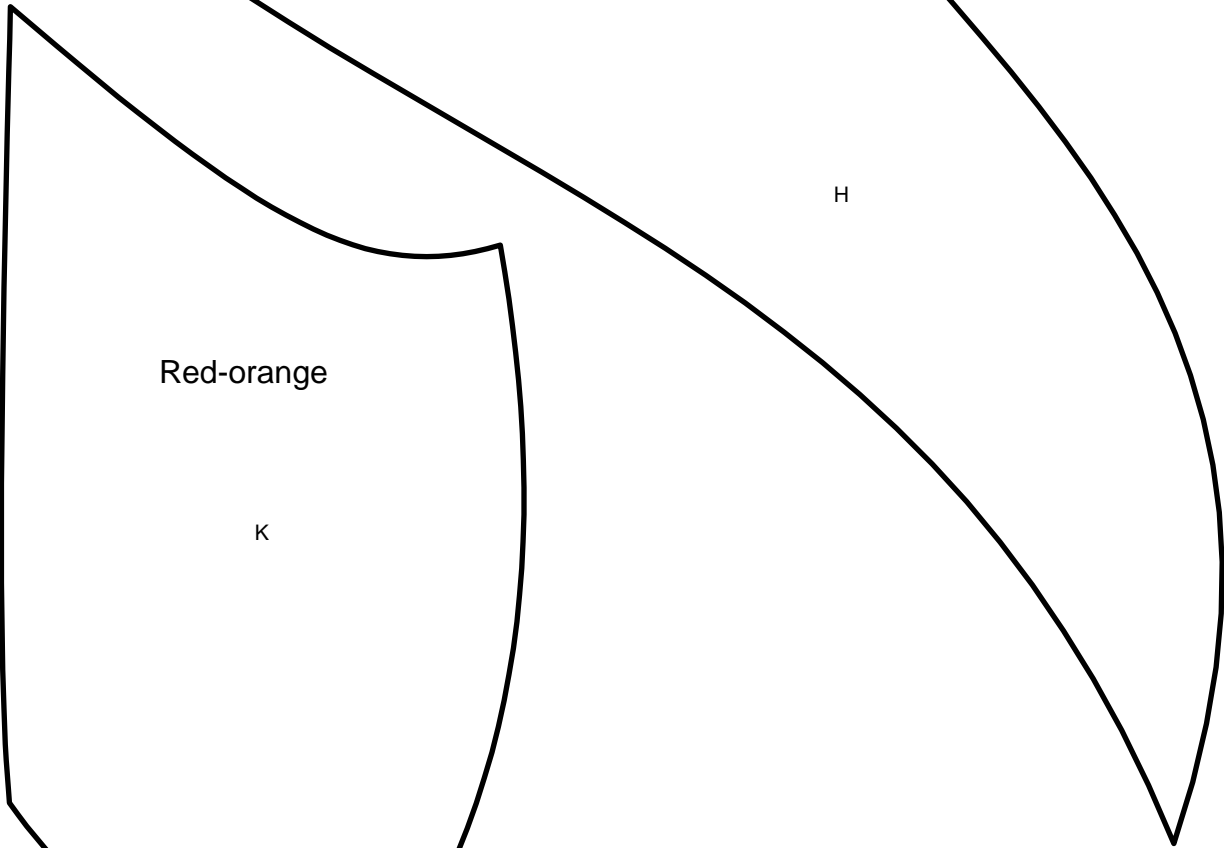
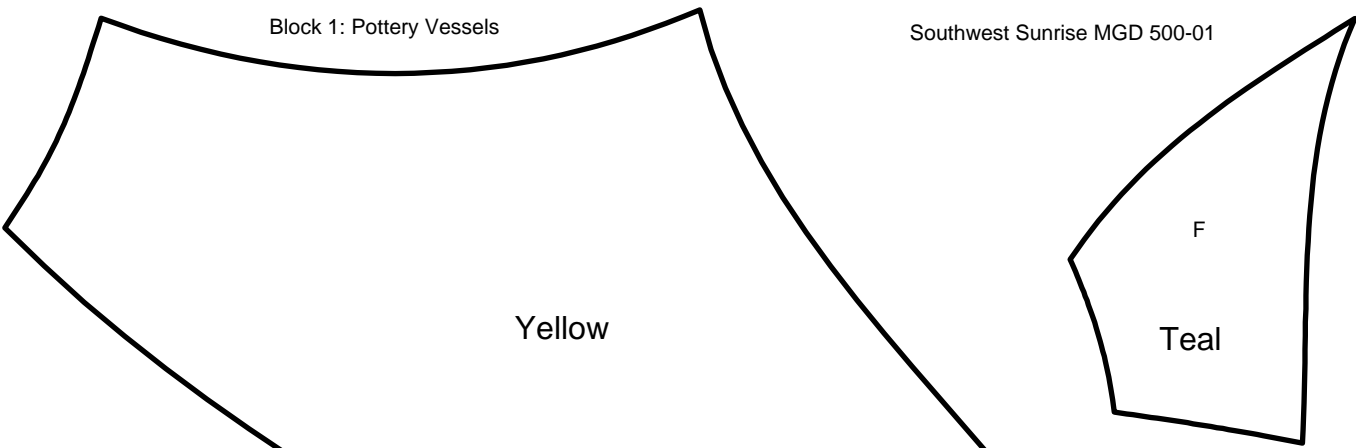


green

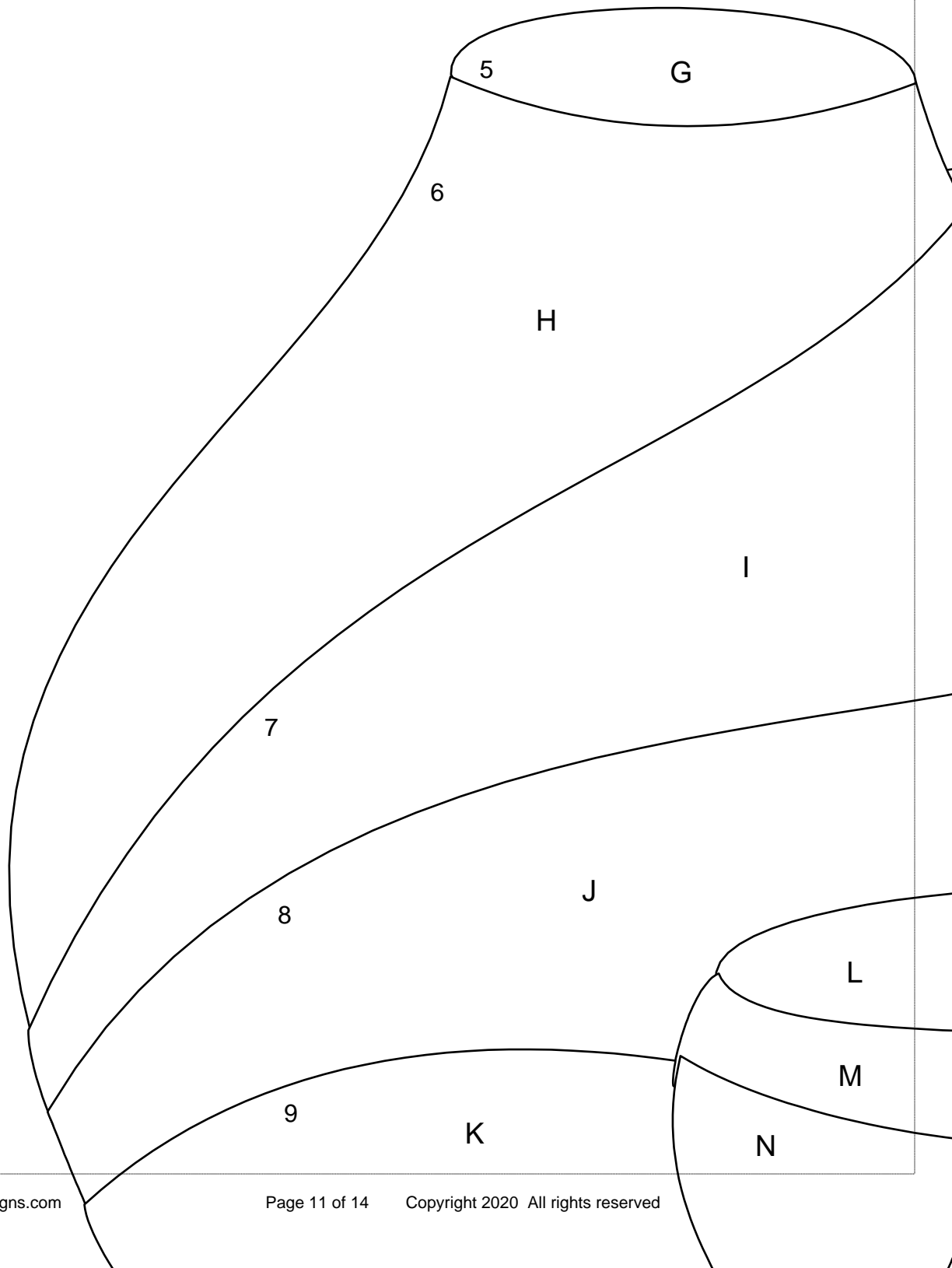
G



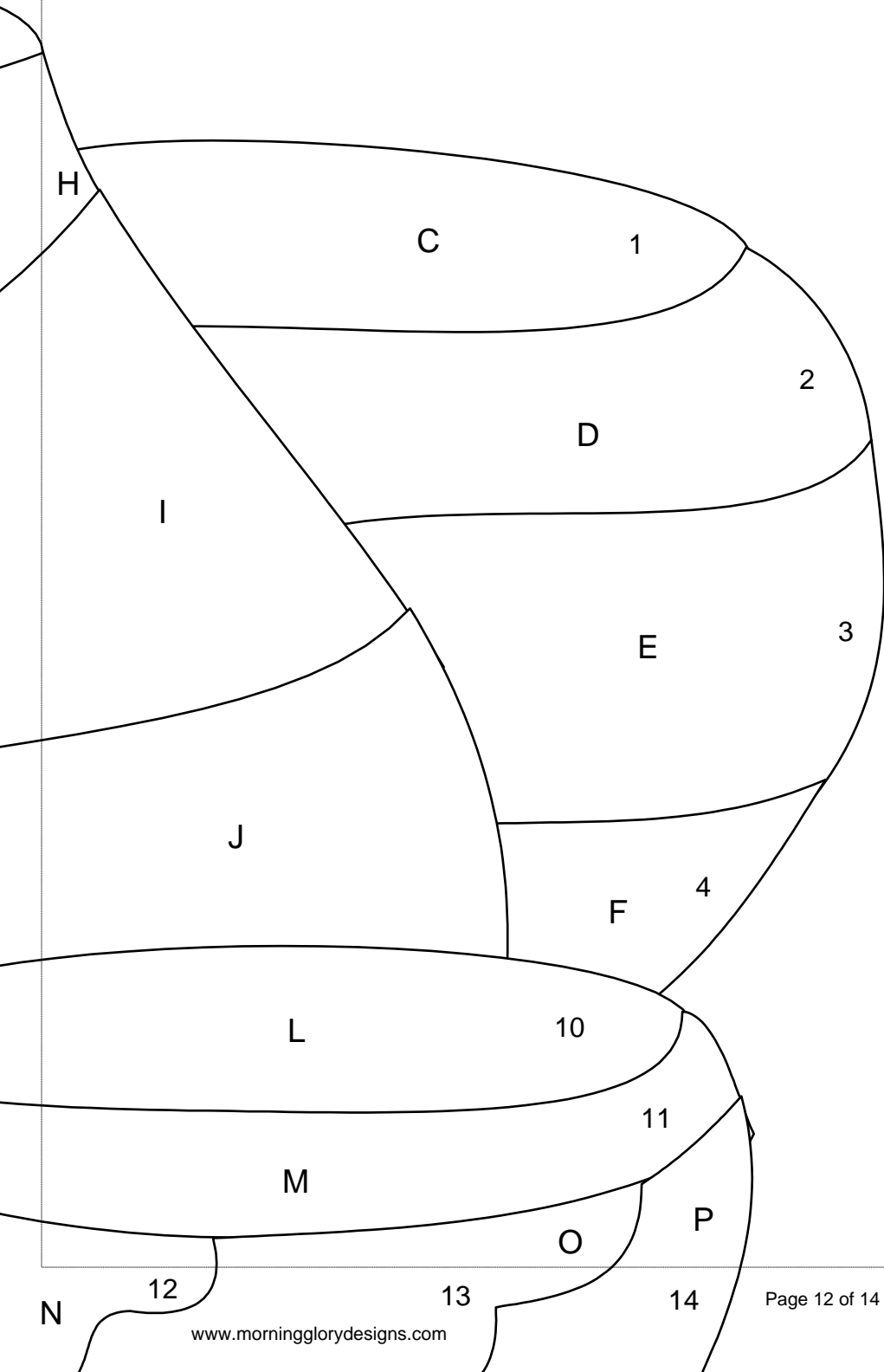




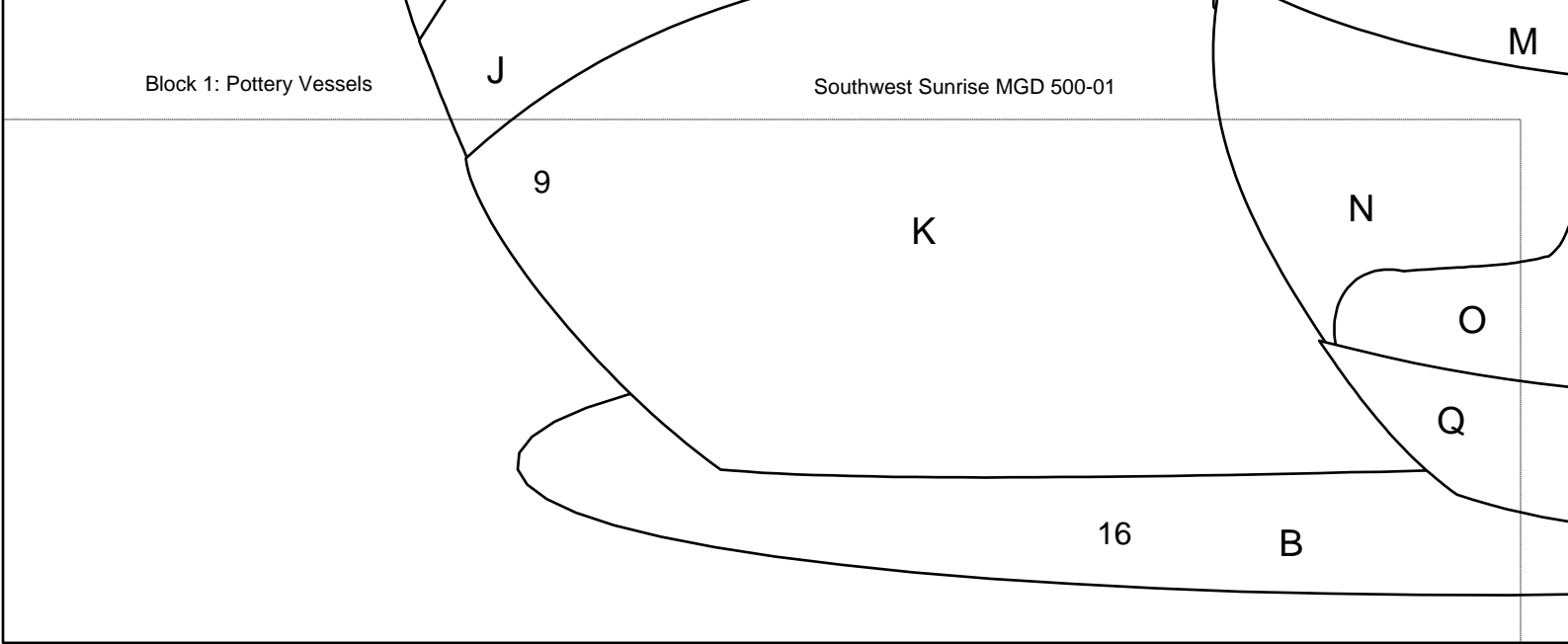
Tape pages together on the registration lines.



The numbers are the order in which the templates are layered on the applique pressing sheet to fuse.







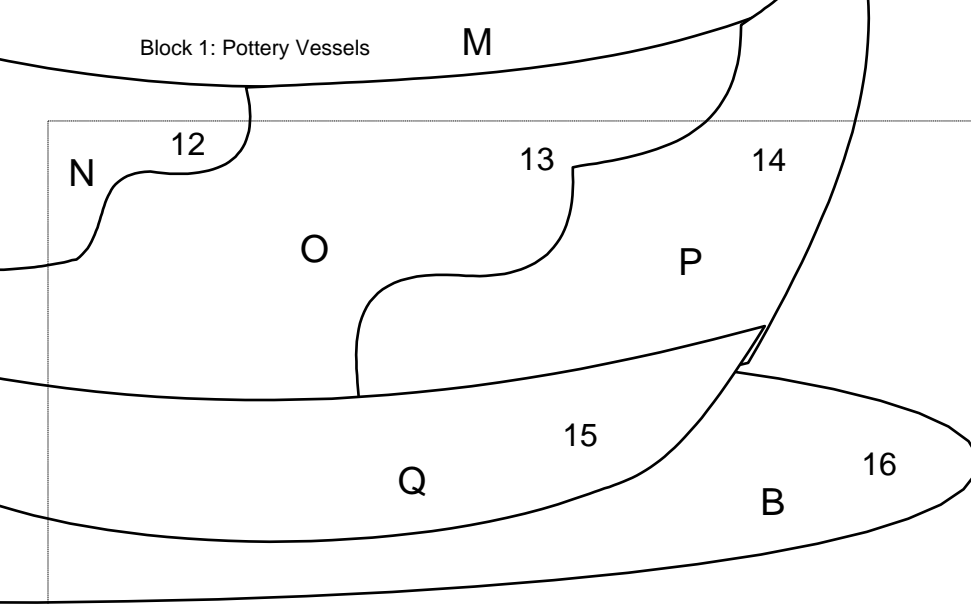


Photo Credits:

Tularosa Pot, Arizona State Museum exhibit, [[https://statemuseum.arizona.edu/exhibits/pvia/wall\\_of\\_pots/shelfpgs/column1\\_shelf4.shtml](https://statemuseum.arizona.edu/exhibits/pvia/wall_of_pots/shelfpgs/column1_shelf4.shtml)].

Anaszi Canteen. Cultural Patina Etsy Site. [[https://www.etsy.com/listing/517138362/prehistoric-anasazi-tusayan-or-kayenta?utm\\_medium=SellerListingTools&utm\\_campaign=Share&utm\\_source=Pinterest&share\\_time=1569244888000&utm\\_term=so.slt](https://www.etsy.com/listing/517138362/prehistoric-anasazi-tusayan-or-kayenta?utm_medium=SellerListingTools&utm_campaign=Share&utm_source=Pinterest&share_time=1569244888000&utm_term=so.slt)]

Anasazi Bowl, Chaco Culture. Wikipedia [[https://en.m.wikipedia.org/wiki/Chaco\\_Culture\\_National\\_Historical\\_Park#/media/File:Bowl\\_Chaco\\_Culture\\_NM\\_USA.jpg](https://en.m.wikipedia.org/wiki/Chaco_Culture_National_Historical_Park#/media/File:Bowl_Chaco_Culture_NM_USA.jpg)]

Anasazi pot with Jaguar handle, First People of America and Canada: Turtle Island. [<https://www.firstpeople.us/american-indian/pottery-and-baskets/black-on-white-pitcher-1070-1130-anasazi.html>]

Zuni Pueblo Pot, Adobe Gallery, Indians of the Southwest. [<https://www.adobegallery.com/art/zuni-pueblo-19th-century-polychrome-olla>]

Acoma Pot, Cowan's Auctions. [<https://www.pinterest.com/pin/5728022648544134/>] (link to original photo removed)

Acoma Water Carrier, Colorful Architecture, Interboya. [<https://color.interboya.com/?p=7154>]