

Tilda®

SOMETHING BLUE

Ginger Jar Quilt
Tea



Ginger Jar Quilt

(Tea colourway)

This beautiful quilt is sure to be handed down through the generations. It features a collection of ginger jars in an iconic blue and white combination and you are sure to enjoy the relaxing hand sewing needed for the charming appliqué flowers and leaves. The design uses the Something Blue collection and its blenders, plus a couple of Chambrays and a solid fabric. As an extra decorative touch, two of the fabrics are fussy cut to select specific border motifs for the rim and base of each ginger jar. The appliqué is created using a freezer paper method and our special fat eighth bundle, which contains eighteen of the Summer Pastel fabrics, is ideal for the flowers. The tea-coloured Poppyseed Basic fabric used for the background gives this version of the quilt a lovely antique look. The quilt pattern is also available with a putty-coloured background. The quilts are complemented by four pillows, each featuring a single ginger jar on different coloured backgrounds. See tildasworld.com for all the instructions.

Difficulty rating ***

Materials

- Fabric 1: 4yds (3.75m) – Poppyseed Basics tea (130175) (background)
- Fabric 2: fat quarter * – Cottonview cream (100670)
- Fabric 3: fat quarter * – Afina denim (100672)
- Fabric 4: fat quarter * – Whimsyflower cream (100665)
- Fabric 5: fat quarter * – Whimsyflower night (100675)
- Fabric 6: fat quarter * – Carol pale blue (100664)
- Fabric 7: fat quarter * – Wildgarden night (100677)
- Fabric 8: fat quarter * – Wildgarden blue (100667)
- Fabric 9: fat quarter * – Cottonview night (100680)
- Fabric 10: fat quarter * – Afina blue (100662)
- Fabric 11: 3/8yd (40cm) – Borders blue (110170) **
- Fabric 12: 3/8yd (40cm) – Borders night (110171) **
- Fabric 13: fat eighth *** – Brie red (130149)
- Fabric 14: fat eighth – Poppyseed redwood (130185)
- Fabric 15: fat eighth – Poppyseed dusty rose (130184)
- Fabric 16: fat eighth – Brie pink (130194)
- Fabric 17: fat eighth – Solid dusty rose (120009)
- Fabric 18: fat eighth – Poppyseed dusty peach (130172)
- Fabric 19: fat eighth – Poppyseed terracotta (130171)
- Fabric 20: fat eighth – Brie ginger (130197)
- Fabric 21: fat eighth – Chambray ginger (160041)
- Fabric 22: fat eighth – Brie mustard (130196)
- Fabric 23: fat eighth – Chambray warm yellow (160015)
- Fabric 24: fat eighth – Poppyseed olive (130177)
- Fabric 25: fat eighth – Brie green (130121)
- Fabric 26: fat eighth – Chambray pine (160033)
- Fabric 27: fat eighth – Brie pine (130188)
- Fabric 28: fat eighth – Poppyseed mist (130179)
- Fabric 29: fat eighth – Brie teal (130191)
- Fabric 30: fat eighth – Poppyseed duck egg (130178)
- Fabric 31: fat eighth – Isolde cornflower (100663)

- Fabric 32: fat eighth – Picnic sky (100666)
- Fabric 33: fat eighth – Celeste sky (110162)
- Fabric 34: fat eighth – Dorothy sky (110163)
- Fabric 35: fat eighth – Celeste blue (110165)
- Fabric 36: fat eighth – Carol pale blue (100664)
- Fabric 37: fat eighth – Bushbloom blue (100668)
- Fabric 38: fat eighth – Noel blue (100661)
- Wadding (batting): 70in x 86in (178cm x 218.5cm)
- Backing fabric: 5yds (4.5m) – Claramay blue (110164)
- Binding fabric: $\frac{5}{8}$ yd (60cm) – First Kiss cream (100669)
- Freezer paper for appliqué
- Glue pen
- Spray starch and a small paintbrush (optional)
- Paper piece fabric glue for appliqué (optional)
- Tracing paper
- Piecing and quilting threads and hand sewing threads to match appliqué colours
- Quilter's ruler, rotary cutter and mat
- Light box (optional)

Fabric Notes

- * A fat quarter is suggested for the fabrics used in the patchwork pots. You could use a $\frac{1}{2}$ yd (50cm) of each but a fat quarter is more economical. A fat quarter is assumed to be approximately 21in x 18in (53.3cm x 45.7cm).
- ** Fabrics 11 and 12 are fussy cut to select specific border motifs for the rim and base of each ginger jar.
- *** Fabrics 13 to 30 are used for the appliqué and a fat eighth pack is perfect for this as most of the fabrics need a fat eighth. The pack has pieces that are each 10in x 19in (24.5cm x 48cm). You will also need small amounts of Fabrics 31 to 38 for the appliqué (although less than a fat eighth).
- Note that Carol pale blue is used twice – in the patchwork and also in the appliqué.

Finished Size

62 $\frac{1}{2}$ in x 78 $\frac{1}{2}$ in (158.8cm x 200cm)

General Notes

- Fabric quantities are based on a usable width of 42in (107cm), unless otherwise stated.
- Measurements are in imperial inches with metric conversions in brackets – use only *one* system throughout (preferably inches). Width measurements are generally given first.
- Press fabric before cutting and trim as needed to square up the fabric pattern/weave, using a quilting ruler to cut the top raw edge at 90 degrees to the selvages.
- Use $\frac{1}{4}$ in (6mm) seams unless otherwise instructed.
- Read all the instructions through before you start.
- Always make one complete block as a test before going on to make the remaining blocks.
- Abbreviations: RS = right side; WS = wrong side.
- Check that any patterns being used are printed at full size (100%).

Quilt Layout

1 The quilt layout consists of nine Pot blocks, arranged in a 3 x 3 layout. Each pot uses a different blue and white fabric. The pot rims and bases are fussy cut from two different Borders fabrics. The blocks are separated by vertical sashing strips and at the end of each

row. A shallow border is used at the top of the quilt and a slightly deeper border at the bottom. The pots are created with normal machine piecing, with the pot body made using Pot Patterns A, B and C. The blocks are decorated with floral arrangements, using five different appliqué layouts. Freezer paper appliqué is used to create these motifs and full size appliqué patterns are provided for all of the shapes. Refer to **Fig A** for the fabrics used and **Fig B** for the quilt layout.

Fig A Fabric swatches (Ginger Jar Quilt – tea colourway)

Patchwork Fabrics



Fabric 1
Poppyseed Basics
tea



Fabric 2
Cottonview
cream



Fabric 3
Afina
denim



Fabric 4
Whimsyflower
cream



Fabric 5
Whimsyflower
night



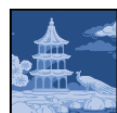
Fabric 6
Carol
pale blue



Fabric 7
Wildgarden
night



Fabric 8
Wildgarden
blue



Fabric 9
Cottonview
night



Fabric 10
Afina
blue



Fabric 11
Borders
blue

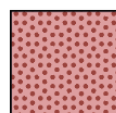


Fabric 12
Borders
night

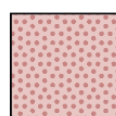
Appliqué Fabrics



Fabric 13
Brie
red



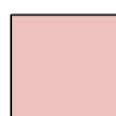
Fabric 14
Poppyseed
redwood



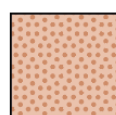
Fabric 15
Poppyseed
dusty rose



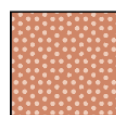
Fabric 16
Brie
pink



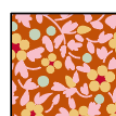
Fabric 17
Solid
dusty rose



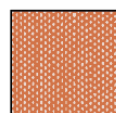
Fabric 18
Poppyseed
dusty peach



Fabric 19
Poppyseed
terracotta



Fabric 20
Brie
ginger



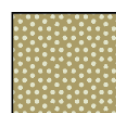
Fabric 21
Chambray
ginger



Fabric 22
Brie
mustard



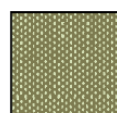
Fabric 23
Chambray
warm yellow



Fabric 24
Poppyseed
olive



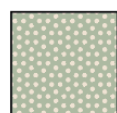
Fabric 25
Brie
green



Fabric 26
Chambray
pine



Fabric 27
Brie
pine



Fabric 28
Poppyseed
mist



Fabric 29
Brie
teal



Fabric 30
Poppyseed
duck egg



Fabric 31
Isolde
cornflower



Fabric 32
Picnic
sky



Fabric 33
Celeste
sky



Fabric 34
Dorothy
sky



Fabric 35
Celeste
blue



Fabric 36
Carol
pale blue

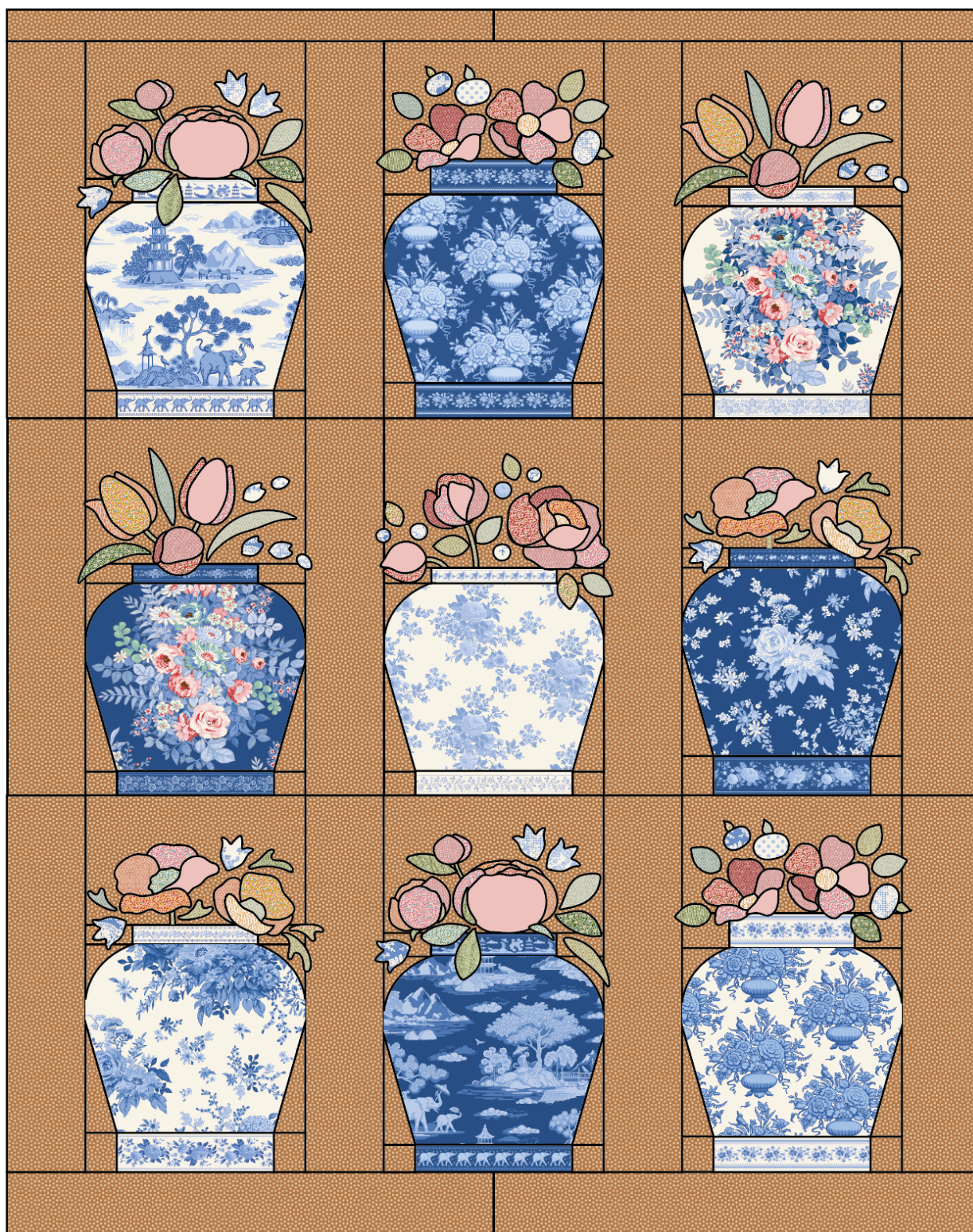


Fabric 37
Bushbloom
blue



Fabric 38
Noel
blue

Fig B Quilt layout



Preparing the Pot Patterns

2 Full size patterns are provided for the pot patchwork shapes. Seam allowances of $\frac{1}{4}$ in (6mm) are included in Pot Patterns A, B and C, which are used to create the patchwork for the ginger jar itself.

Pot Pattern A: This is a large shape, so half of the pattern has been supplied. You will need an A3 sheet of paper to print or copy this half shape. Print out the pattern and cut it out along the outer lines, including the dashed vertical line. When cutting the fabric using this pattern, fold the fabric in half right sides together and press. Place the pattern on the fabric, with the dashed vertical line on the fold of the fabric. Mark the pattern and then cut out the fabric shape.

Pot Pattern B: This pattern completes the curves on the top of the pot, for the left-hand side (Pattern B) and also the right-hand side (Pattern B Reversed). The two shapes can be printed on one A4 sheet of paper. Cut out the shapes and use them to mark and cut out the fabric pieces.

Pot Pattern C: This pattern completes the triangular sides on the bottom of the pot, for the left-hand side (Pattern C) and also the right-hand side (Pattern C Reversed). The two shapes can be printed on one A4 sheet of paper. Cut out the shapes and use them to mark and cut out the fabric pieces.

Preparing the Appliqué Patterns

3 Full size patterns are provided for the appliqué shapes. No seam allowances are included because seams are allowed for *after* the freezer paper patterns have been fused to the fabrics. There are five appliqué layouts – Appliqué 1 (peony), Appliqué 2 (beach rose), Appliqué 3 (tulip), Appliqué 4 (rose), and Appliqué 5 (poppy). Dashed lines on the patterns indicate where one appliqué shape fits under another.

Each pattern is supplied in two halves (to fit on an A4 sheet of paper), so once printed, join up each pattern at the vertical dashed line to create the full design.

Individual shapes now have to be created from freezer paper. To do this, work on one layout at a time, and copy the individual shapes onto the dull side of freezer paper but **reversing** (flipping) the pattern before you copy – a light box is very useful for this. The shapes are mostly *not* symmetrical, so the shape must be reversed before marking, in order that the fabric shape will appear the right way round once prepared. Cut out the freezer paper shapes – it's best to do this when you are ready to fuse them to the fabrics, otherwise all the parts may get confused.

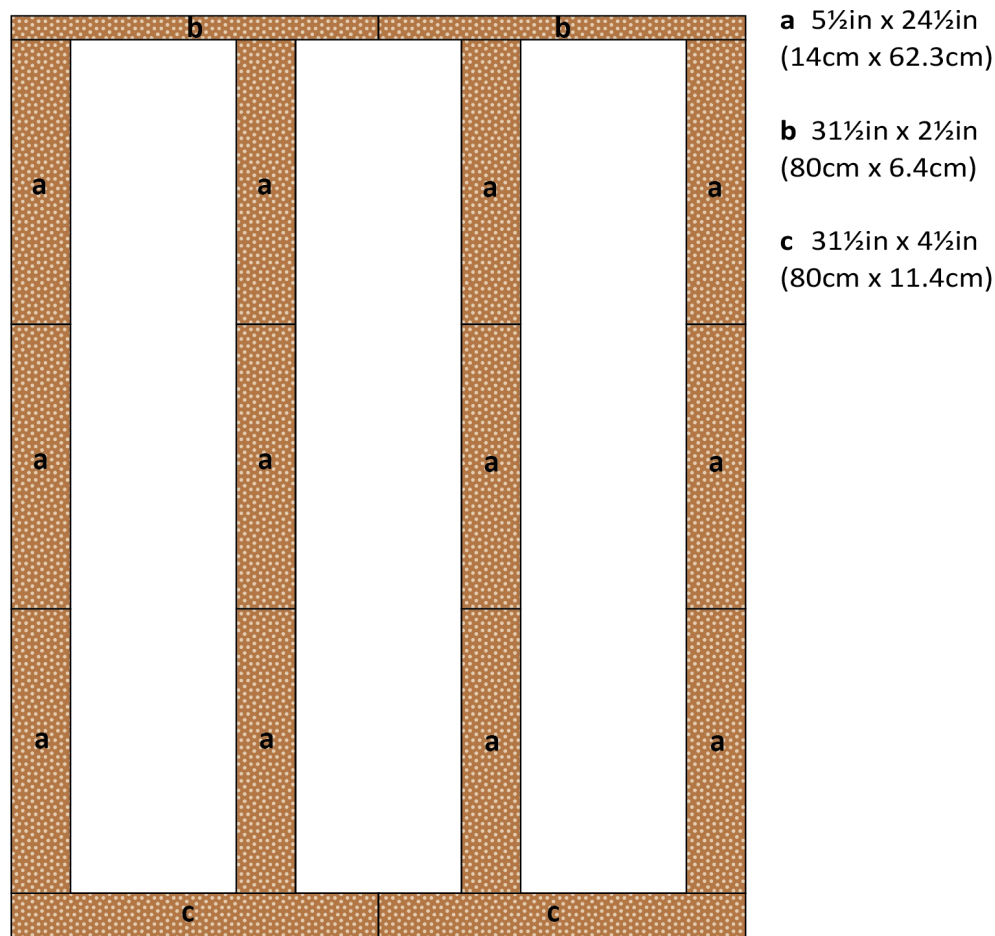
Cutting Out the Patchwork Fabrics

4 Begin by cutting Fabric 1 for the vertical sashing and the border strips (see **Fig C**).

- For the vertical sashing strips, cut twelve 5½in x 24½in (62.3cm x 14cm).
- For the top border, cut two strips 31½in x 2½in (80cm x 6.4cm). Using a ¼in (6mm) seam, join the strips together to make a strip 62½in (158.8cm) long. Press the seam open.
- For the bottom border, cut two strips 31½in x 4½in (80cm x 11.4cm). Using a ¼in (6mm) seam, join the strips together to make a strip 62½in (158.8cm) long. Press the seam open.

Fig C Fabric cut sizes for the sashing and borders

Sizes include $\frac{1}{4}$ in (6mm) seam allowances



5 Using Fabric 1, cut the pieces for the block backgrounds following the sizes given in **Fig D**.

Note: Although the pot bodies are all the same size, the rims and bases vary in size, so the background pieces also vary. **Fig D** shows that there are five sizes – Pots 1 and 8 are the same; Pots 2 and 9 are the same; Pots 3 and 4 are the same; Pots 6 and 7 are the same. Pot 5 occurs just once. Follow the diagram carefully when cutting the pieces. It's a good idea to store the cut pieces for each block in marked plastic bags so you can find them easily later.

6 Use **Fig D** again to cut the Something Blue fabric pieces needed for the central body of each pot, referring also to **Fig E** for the actual fabrics to use.

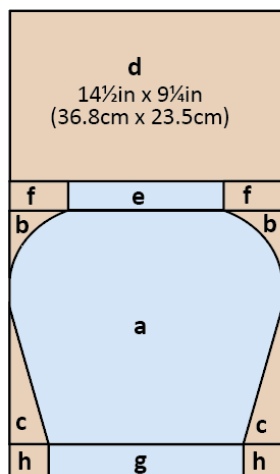
The pot rims and bases are fussy cut using specific borders from Fabrics 11 and 12 – see the next step for detailed instructions and diagrams on how to do this.

Fig D Fabric cut sizes for the blocks

Sizes include $\frac{1}{4}$ in (6mm) seam allowances

The pot bodies (a, b, c) are all the same sizes, using Pot Patterns A, B and C

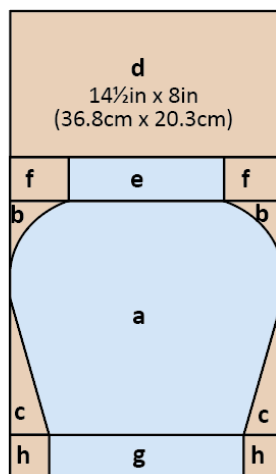
Pot 1 and Pot 8



Pot body

- a 14 $\frac{1}{2}$ in x 12 $\frac{1}{2}$ in (36.8cm x 31.8cm) – use Pattern A
- b 3 $\frac{1}{2}$ in x 4in (9cm x 10.2cm) – use Pattern B
- c 2 $\frac{1}{2}$ in x 7 $\frac{1}{2}$ in (6.4cm x 19cm) – use Pattern C
- d See measure on block
- e 8 $\frac{1}{2}$ in x 2in (21.6cm x 5.1cm) – fussy cut border fabric
- f 3 $\frac{1}{2}$ in x 2in (9cm x 5.1cm)
- g 10 $\frac{1}{2}$ in x 2 $\frac{1}{4}$ in (26.7cm x 5.7cm) – fussy cut border fabric
- h 2 $\frac{1}{2}$ in x 2 $\frac{1}{4}$ in (6.4cm x 5.7cm)

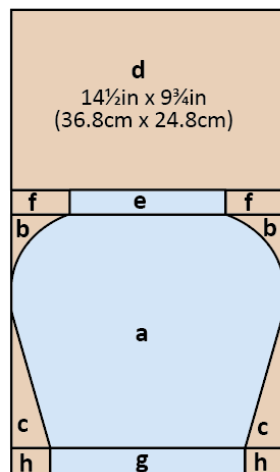
Pot 2 and Pot 9



Pot body

- a As Pot 1
- b As Pot 1
- c As Pot 1
- d See measure on block
- e 8 $\frac{1}{2}$ in x 2 $\frac{3}{4}$ in (21.6cm x 7cm) – fussy cut border fabric
- f 3 $\frac{1}{2}$ in x 2 $\frac{3}{4}$ in (9cm x 7cm)
- g 10 $\frac{1}{2}$ in x 2 $\frac{3}{4}$ in (26.7cm x 7cm) – fussy cut border fabric
- h 2 $\frac{1}{2}$ in x 2 $\frac{3}{4}$ in (6.4cm x 7cm)

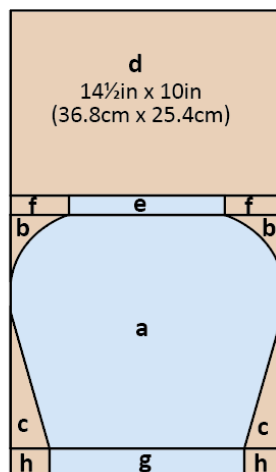
Pot 3 and Pot 4



Pot body

- a As Pot 1
- b As Pot 1
- c As Pot 1
- d See measure on block
- e 8 $\frac{1}{2}$ in x 1 $\frac{3}{4}$ in (21.6cm x 4.5cm) – fussy cut border fabric
- f 3 $\frac{1}{2}$ in x 1 $\frac{3}{4}$ in (9cm x 4.5cm)
- g 10 $\frac{1}{2}$ in x 2in (26.7cm x 5.1cm) – fussy cut border fabric
- h 2 $\frac{1}{2}$ in x 2in (6.4cm x 5.1cm)

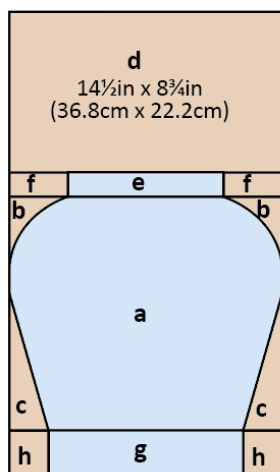
Pot 5



Pot body

- a As Pot 1
- b As Pot 1
- c As Pot 1
- d See measure on block
- e 8 $\frac{1}{2}$ in x 1 $\frac{1}{2}$ in (21.6cm x 3.8cm) – fussy cut border fabric
- f 3 $\frac{1}{2}$ in x 1 $\frac{1}{2}$ in (9cm x 3.8cm)
- g 10 $\frac{1}{2}$ in x 2in (26.7cm x 5.1cm) – fussy cut border fabric
- h 2 $\frac{1}{2}$ in x 2in (6.4cm x 5.1cm)

Pot 6 and Pot 7



Pot body

- a As Pot 1
- b As Pot 1
- c As Pot 1
- d See measure on block
- e 8 $\frac{1}{2}$ in x 1 $\frac{3}{4}$ in (21.6cm x 4.5cm) – fussy cut border fabric
- f 3 $\frac{1}{2}$ in x 1 $\frac{3}{4}$ in (9cm x 4.5cm)
- g 10 $\frac{1}{2}$ in x 3in (26.7cm x 7.6cm) – fussy cut border fabric
- h 2 $\frac{1}{2}$ in x 3in (6.4cm x 7.6cm)

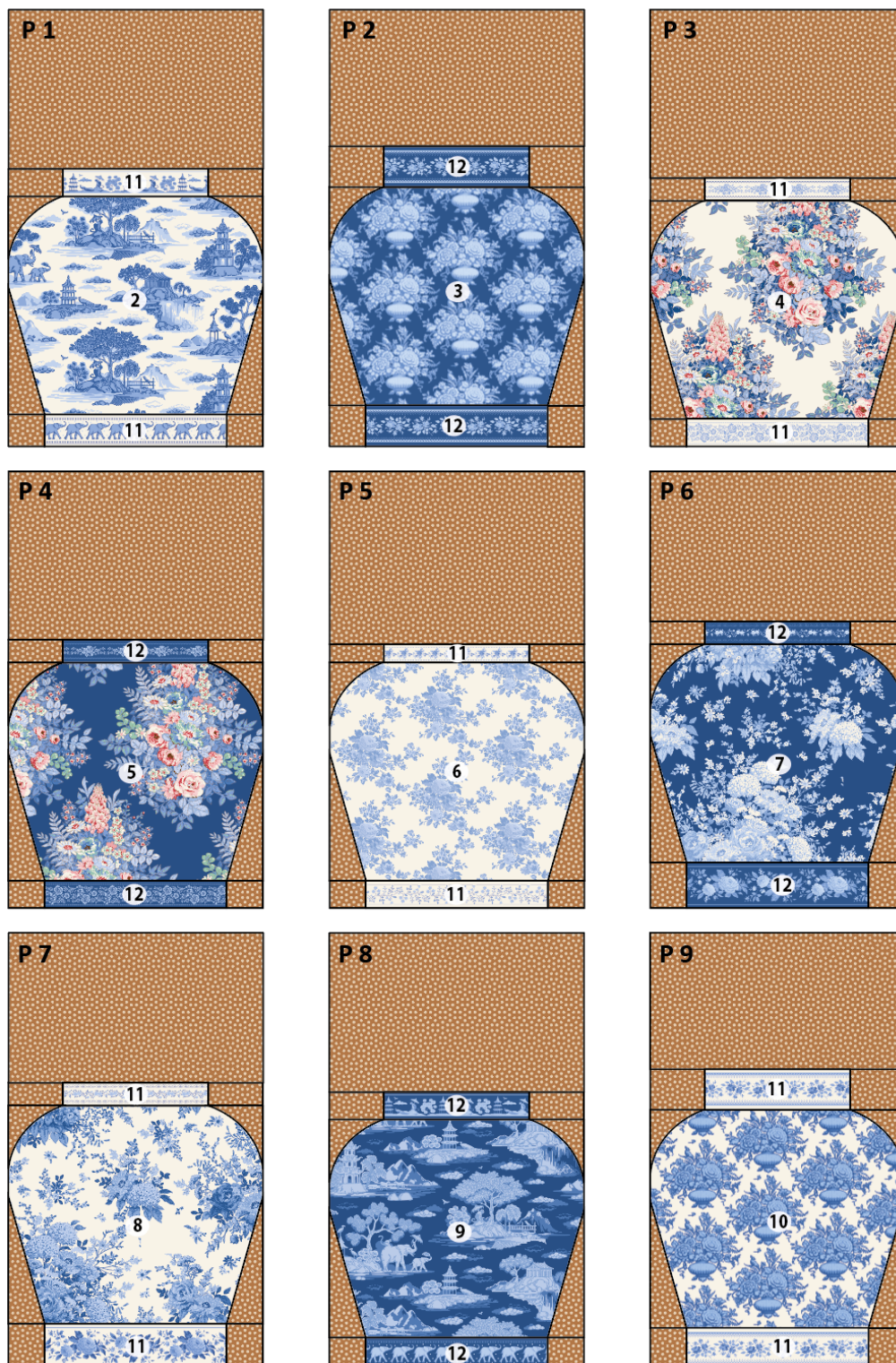
Fig E Fabrics used for the Pot blocks

Bold numbers in circles indicate the fabrics used (see Fig A)

See Figs F and G for the specific areas of the borders fabrics to cut (Fabric 11 and Fabric 12)

All background is Fabric 1

P = Pot. Make one of each block



7 To cut the baric for the pot rims and bases, follow **Fig F** and **Fig G** carefully. These diagrams show exactly which borders to cut, with the pink boxes indicating the cut sizes. Small areas of neighbouring borders will not show as they will be lost in the seam allowance later. When cutting out these borders, centre the actual border in the middle of the cut.

Fig F Specific areas of Fabric 11 (Borders Blue) used in the pot rims and bases
 Sizes are cut sizes (pink boxes) and include seam allowances

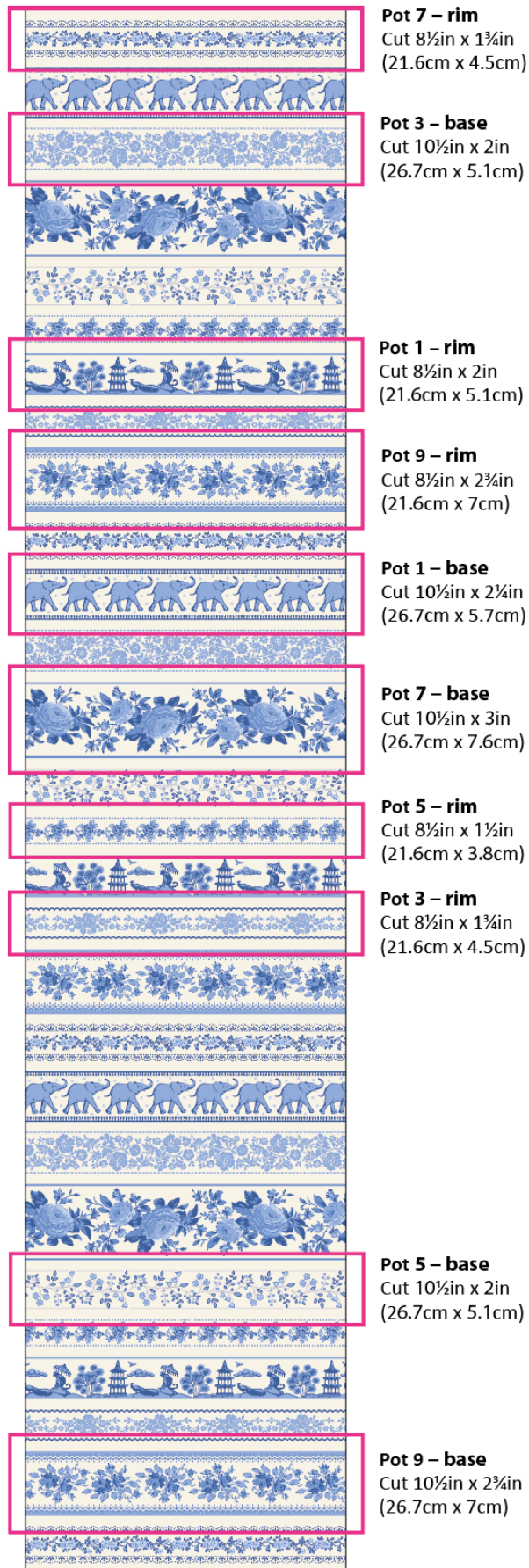
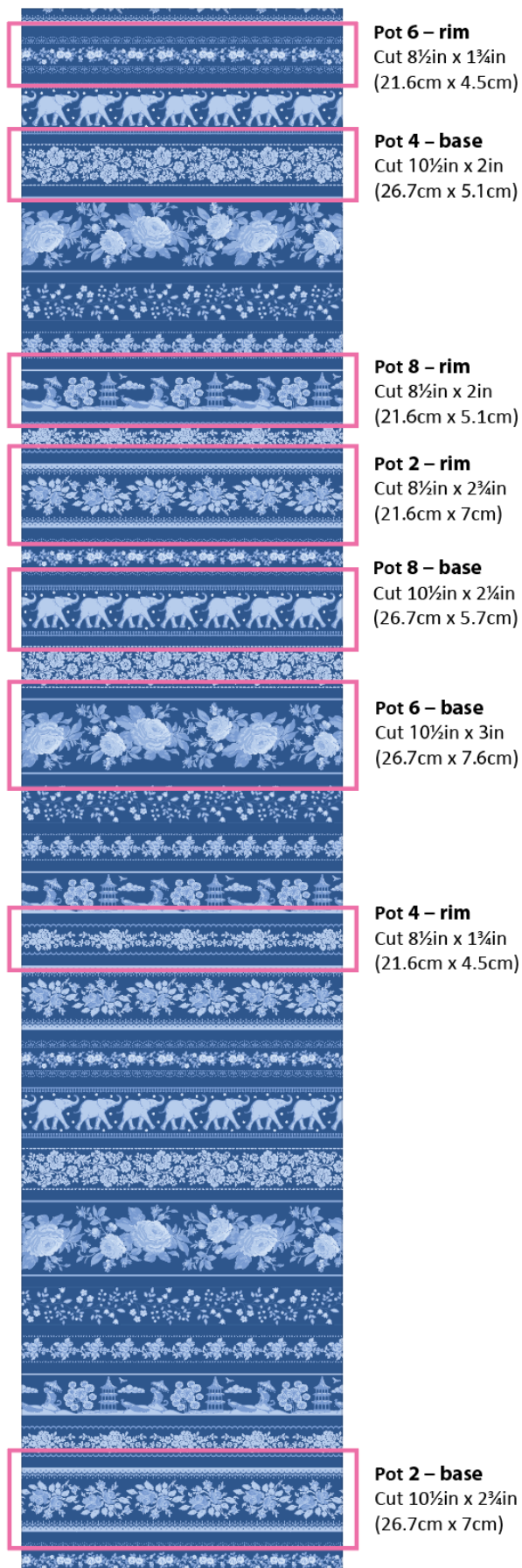


Fig G Specific areas of Fabric 12 (Borders Night) used in the pot rims and bases
 Sizes are cut sizes (pink boxes) and include seam allowances



8 To cut the fabrics for the appliqués, prepare the freezer paper patterns (reversed, as described before). Follow **Fig H** and **Fig I** carefully, which show the five appliqué pictures and exactly which fabric goes where. Working on one shape at a time, place a freezer paper shape on the wrong side of the fabric, shiny side down and fuse into place with a hot iron. Now cut out the fabric shape by eye with an approximate ¼in (6mm) seam allowance. Repeat with all the shapes, storing them in marked plastic bags to keep each picture together.

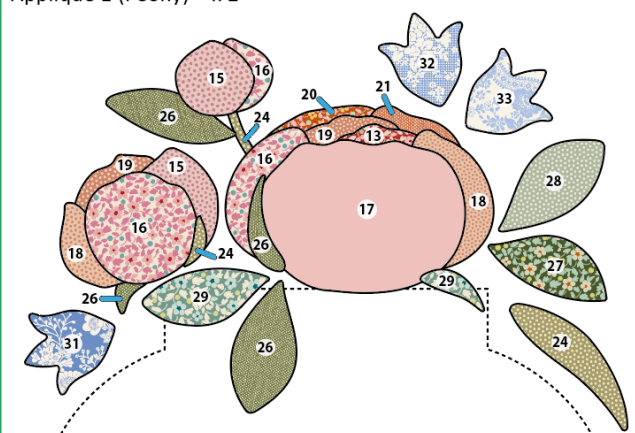
9 Use Fabric 24 for the appliqué stems, cutting three strips 1in (2.5cm) deep x about 10in (25.4cm) wide. These are prepared and cut to size later.

Fig H Fabrics used for Appliqués 1, 2 and 3

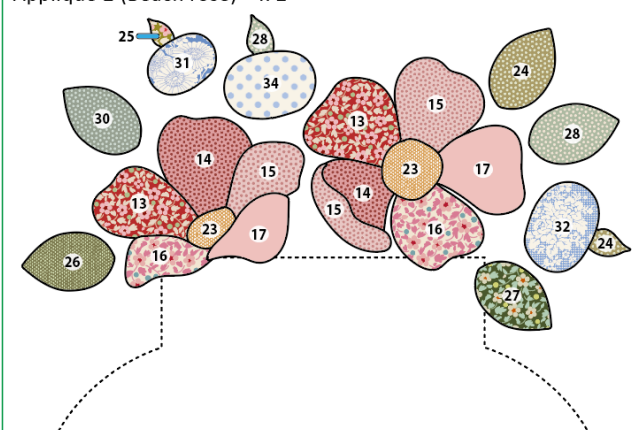
Bold numbers in circles indicate the fabrics used (see Fig A)

The dotted line indicates the upper outline of the pot. Make the number indicated

Appliqué 1 (Peony) – x 2



Appliqué 2 (Beach rose) – x 2



Appliqué 3 (Tulip) – x 2

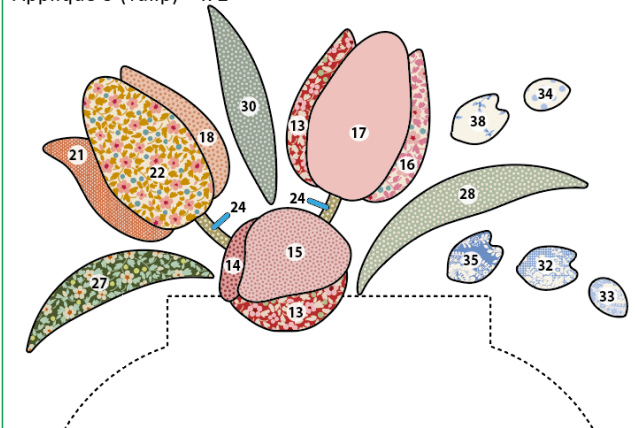
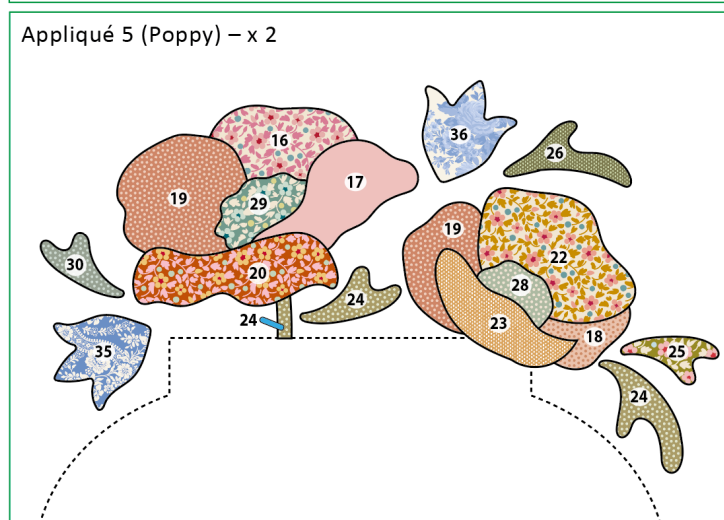
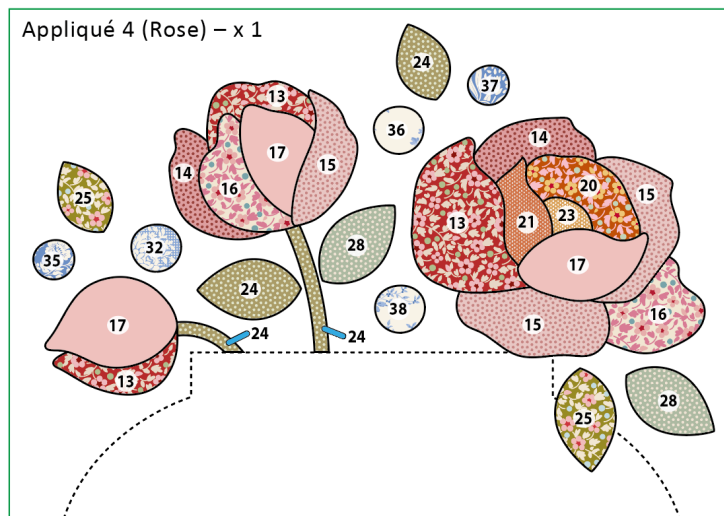


Fig I Fabrics used for Appliqués 4 and 5

Bold numbers in circles indicate the fabrics used (see Fig A)

The dotted line indicates the upper outline of the pot. Make the number indicated



10 Cut the backing fabric across the width into two pieces. Sew together along the long side and press the seam open. Trim to a piece about 70in x 86in (178cm x 218.5cm). This is about 4in (10.2cm) larger all round than the quilt top, to allow for quilting and finishing.

11 Cut the binding fabric into eight 2½in (6.4cm) x width of fabric strips. Sew together end to end and press seams open. Press the binding in half along the length, wrong sides together.

Making the Pot Blocks

12 Each of the pot bodies is made in the same way using Pot Patterns A, B and C. Pot 1 (top left of quilt) is described and shown in detail.

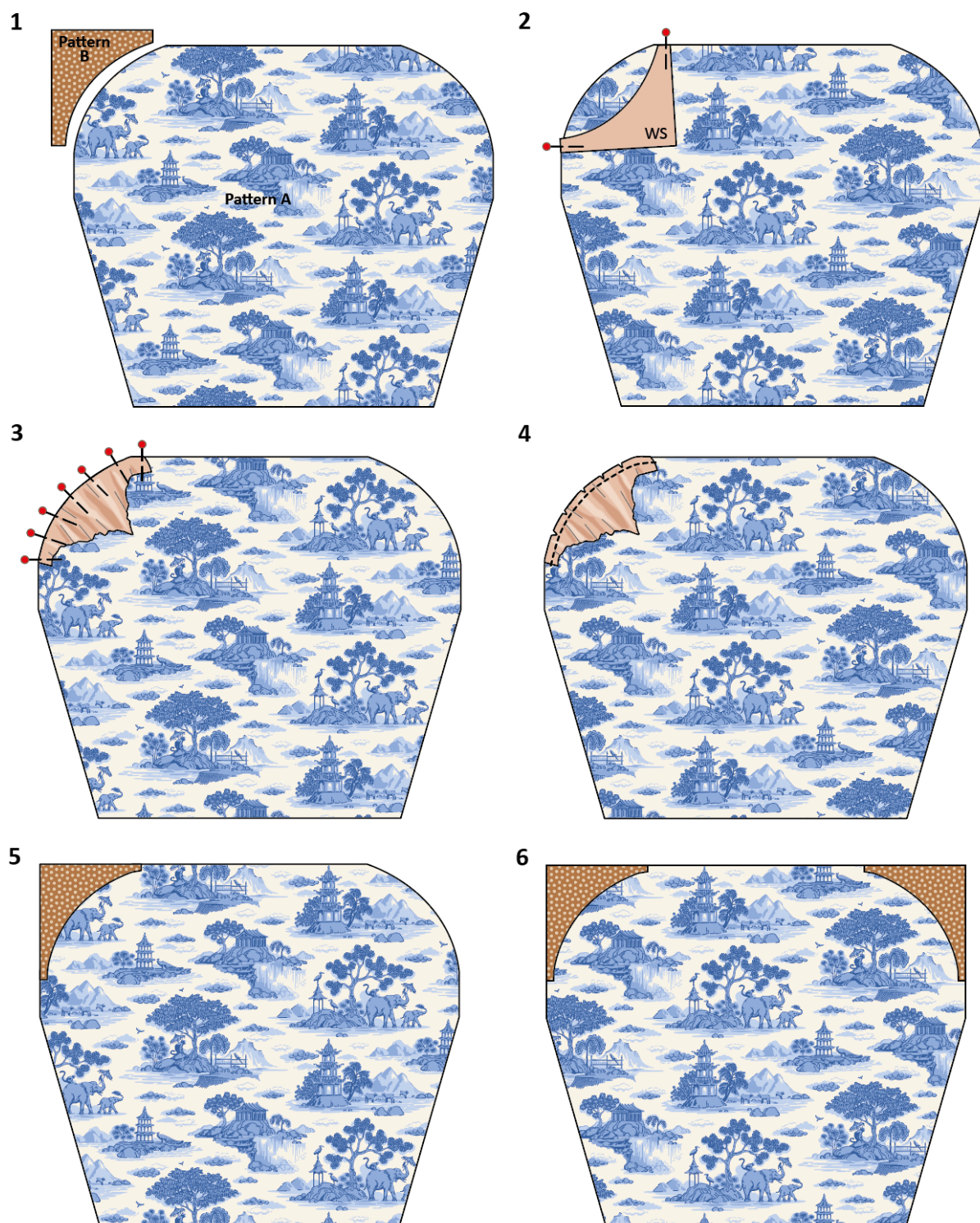
Note: Sewing the top two curves can be tricky and it's easy to end up with distorted work, so it's a good idea to practise this first using some scrap fabric.

When you are ready to use your real fabrics, follow the stages shown in **Fig J**. Take the relevant pieces of fabric as shown in **Fig J 1**. Place background shape B wrong side up on the left-hand corner of shape A, aligning the short top edge of B with the top edge of A, with the curve of B touching where the curve of A starts (**Fig J 2**). Keeping piece B flat, align the other short edge with the edge of A. Pin at both of these places. Note that the shortest edge of piece B is the vertical one. Now begin to pin the curves together, keeping them well aligned.

The curves at the short edges will be tricky, so take time to ease them to fit and use lots of pins to secure ready for sewing (**Fig J 3**). Sew the pieces together using a *scant* ¼in (6mm) seam. Sew slowly and make sure that no pleats are formed as you work. You should be able to sew over the pins if you have inserted them as shown. When you are happy with the seam, remove the pins and snip into the seam allowance every half inch or so, only snipping about ⅛in (3mm) deep (**Fig J 4**). Press the seam away from the pot fabric (**Fig J 5**). Now repeat the process on the other side of the pot using Pattern B Reversed (**Fig J 6**).

Fig J Sewing pot Pattern B to Pattern A

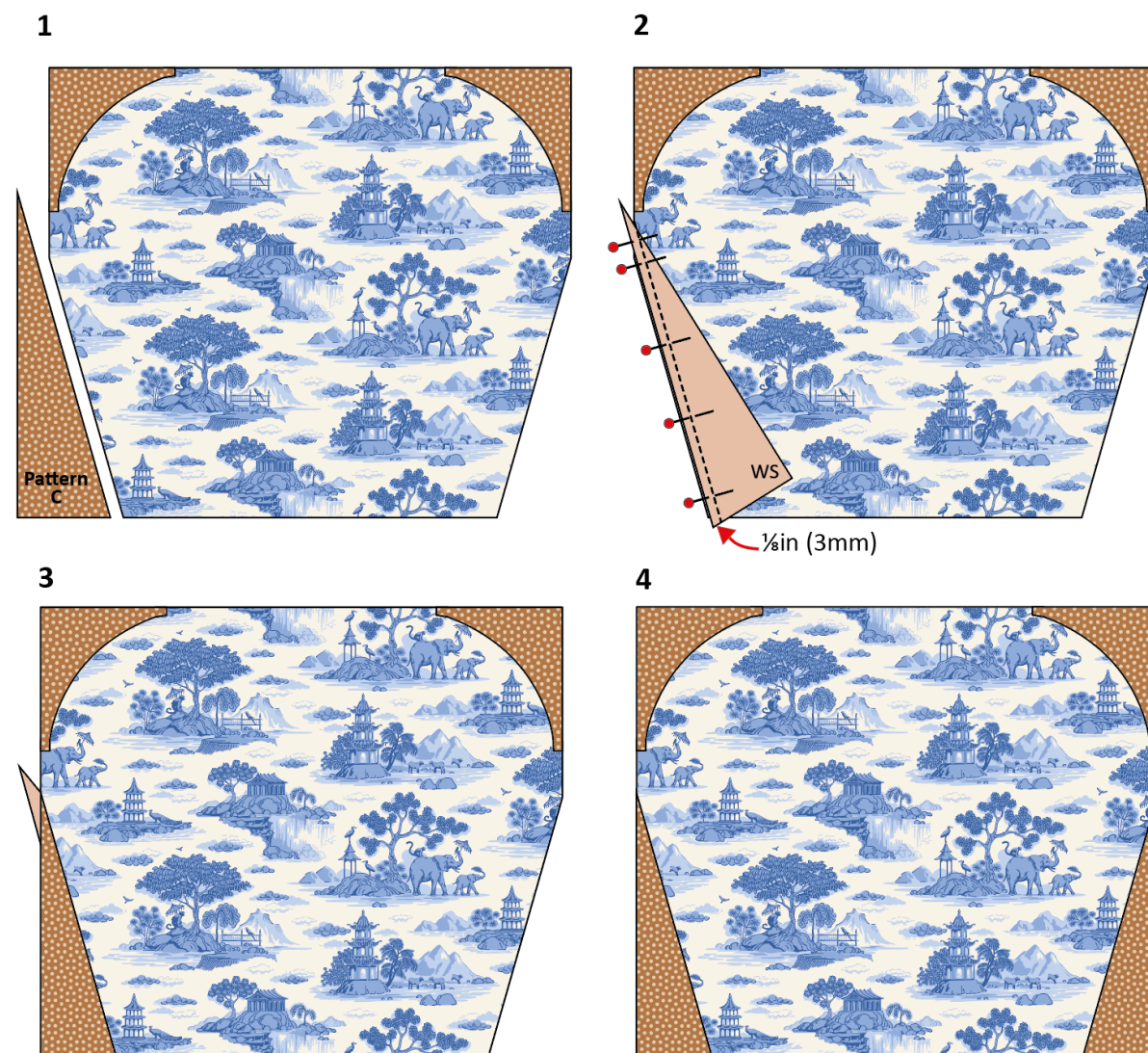
Pot 1 is shown



13 To add the triangular sides to complete the pot, follow the stages of **Fig K**. Take the work and the fabric C triangular shape, as in **Fig K 1**. Flip shape C over to the wrong side and align its straight edge with the left-hand side of the pot, and with the bottom of the triangle offset downwards by $\frac{1}{8}$ in (3mm), as shown. (This small offsetting is needed to create a straight base to the finished pot.) Pin the piece in place, especially at the top near the point, as this can easily slip out of place as you are sewing (**Fig K 2**). Sew the $\frac{1}{4}$ in (6mm) seam. Press piece C into place – the little dog ear can be cut off later as you check the size of the work (**Fig K 3**). Now repeat the process with Pattern C Reversed, to add a triangle to the right-hand side of the pot. Press and check the pot is $14\frac{1}{2}$ in x $12\frac{1}{2}$ in (36.8cm x 31.8cm) at this stage (**Fig K 4**).

Fig K Sewing pot Pattern C to Pattern A

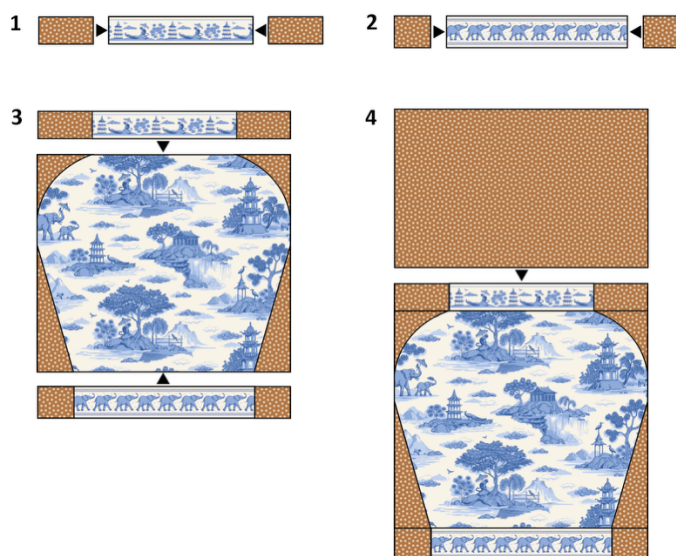
Pot 1 is shown



14 To complete the block follow the stages in **Fig L**. Begin by sewing the pot rim piece together with the background pieces, making sure you have selected the correct fussy cut border (**Fig L 1**) – refer back to **Fig E** as needed. Press the seams outwards. In the same way, sew the pot base fussy cut border together with its background pieces (**Fig L 2**). Now sew the pot rim section to the top of the pot and the base section to the bottom of the pot. Press seams towards the pot body (**Fig L 3**). Finally, add the background piece to the top of the block and press the seam away from the pot (**Fig L 4**). Check the block is $14\frac{1}{2}$ in x $24\frac{1}{2}$ in (36.8cm x 62.2cm).

Fig L Completing the pot patchwork

Pot 1 is shown

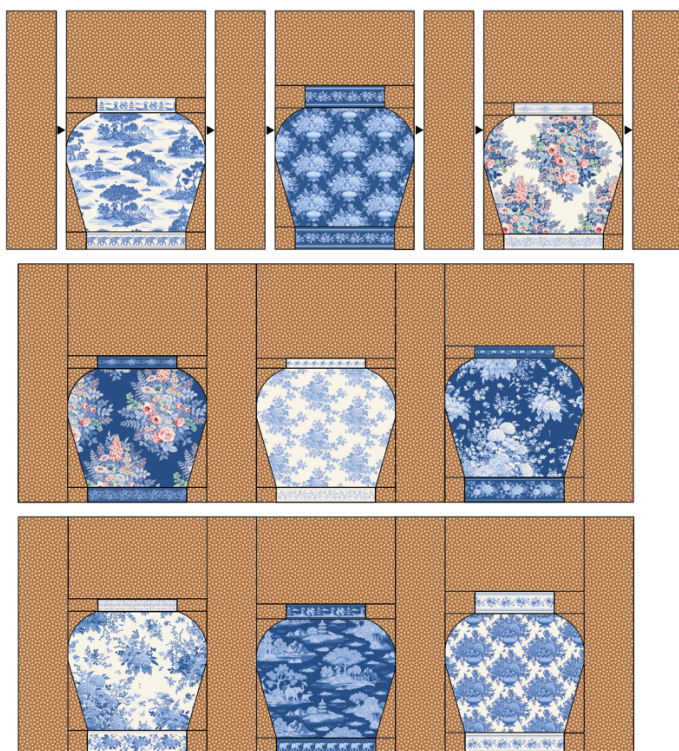


15 Prepare the other eight Pot blocks using the same techniques and referring back to **Fig D** and **Fig E** as needed.

Preparing to Add the Appliqués

16 The appliqué pictures encroach into the vertical sashing strips a little bit, therefore these sashing strips need to be added to the Pot blocks before the appliqué can begin. Follow **Fig M** to create three rows each with three blocks, placing vertical sashing strips between the blocks and at each end of the row, as shown. Sew each row together and press the seams open. Each row should measure 62½in (158.8cm). Do not sew the rows together yet, as it will be easier to work the appliqués on the separate rows.

Fig M Sewing the pot rows together



Making the Appliqués

17 In a freezer paper appliqué method, cutting the paper to the same shape as the finished appliqué is very useful, as the fabric is easily turned over the paper to create a smooth edge.

Methods for turning the seam allowance over: When turning the seam allowance over the edge of the freezer paper, you could use one of two methods.

The first method is to apply paper piece glue to the edges of the freezer paper shape, so the fabric will stick to the paper when it is turned over. Don't use too much glue or the paper will be difficult to remove later.

The second method is to spray some starch into the lid of the can so you have a little puddle. Now use a small paintbrush to paint liquid starch on the fabric's seam allowance. Damping it like this will not only make it easier to turn the seam over smoothly but the starch will form a nice crisp edge when pressed. This method also makes removing the paper much easier, still leaving a firm edge that is easy to sew later.

18 The following steps and diagrams describe in detail how to sew the picture for Appliqué 1. Start by selecting all of the appliqué pieces you need for Appliqué 1. **Fig N** shows the completed picture and also the individual parts needed for it. The basic appliqué process starts with preparing the freezer paper shapes, which must be reversed versions of the full size appliqué patterns. These shapes are then fused to the back of the relevant fabrics and cut out with a seam allowance all round. **Fig O** shows these stages.

Fig N Appliqué process – identifying the parts

Appliqué 1 (peony) shown as final layout and individual parts

Note: stems are made using a different method

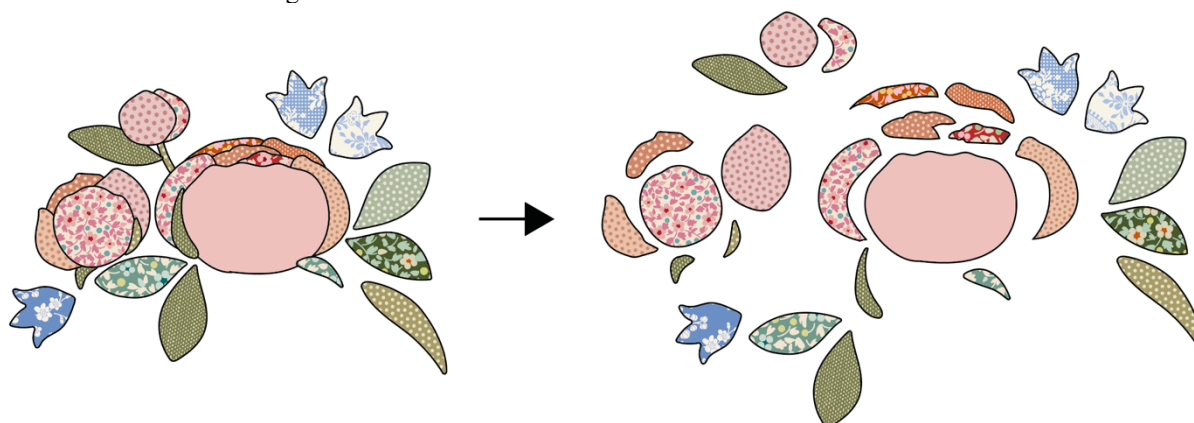


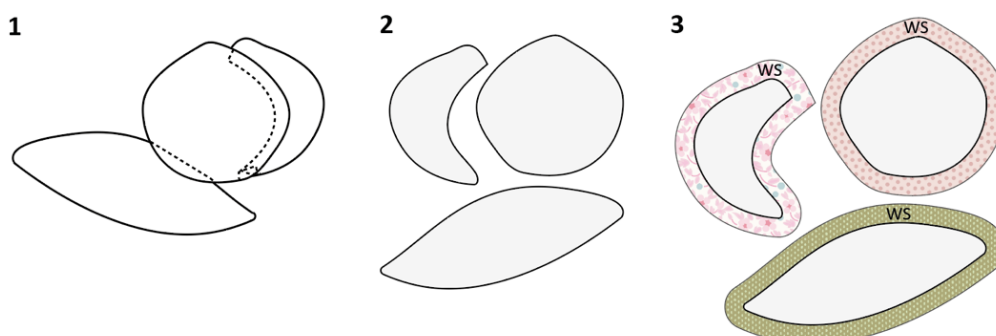
Fig O Appliqué process – cutting the shapes

Part of Appliqué 1 shown

1 Appearance of patterns showing any overlapping parts

2 Individual shapes cut from freezer paper at actual size with pattern reversed

3 Freezer paper shapes fused to fabric and shapes cut out with seam allowance all round



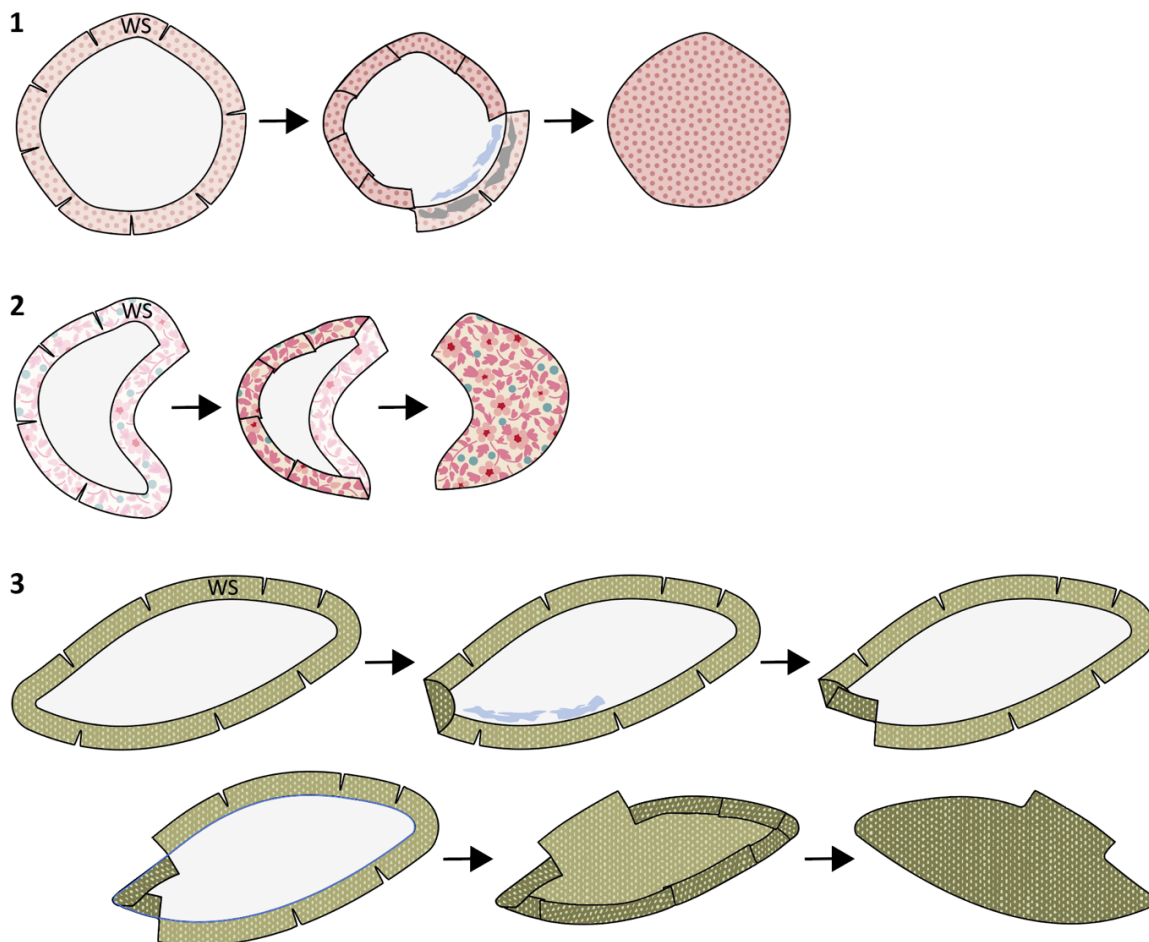
19 Now turn over all of the seam allowances on the pieces. Any areas that have dashed lines on the patterns indicate that these areas can be left unturned as they will be hidden under other appliqués. (If the hidden area is quite small, you can still turn over the seam if you prefer.) Before beginning to turn the seam allowance over, re-press your freezer paper shapes onto the fabric shapes, to make sure they are firmly stuck. To help turn curves smoothly, cut small snips into the curved edge of the fabric shape at intervals, no more than 1/8in (3mm) deep. **Fig P** shows the basic process referring to three of the parts of Appliqué 1. Decide which method you want to use for seam turning – **Fig P 1** shows both the glue and the starch methods but choose just *one*. Use the point of an iron to turn the seam allowance over all round, following the curved edge of the paper neatly, as shown. Carefully remove the paper and then press the fabric shape again from the right side. In this way make all of the appliqués needed for the Appliqué 1 picture.

Fig P Appliqué process – turning over the seam allowance

1 Central petal has all of seam allowance turned over the edge of the freezer paper shape

2 Side petal has left-hand edge under the central petal, so seam allowance can be left unturned

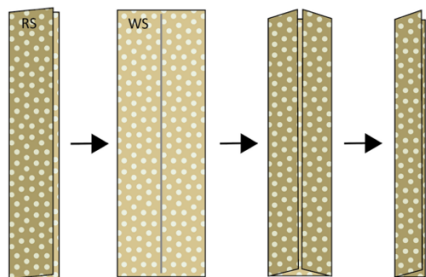
3 Leaf has small area under the central petal, so seam allowance can be left unturned in this section (if desired)



20 The appliqué stems are made by folding fabric strips, following the stages in **Fig Q**. There is no need to cut the stem fabric on the bias as the lengths needed are quite short and any curve needed can be achieved with a hot iron after the stems are made. Take one of the 1in x 10in (2.5cm x 25.4cm) strips of Fabric 24 and press it in half along the length. Open it out and fold the long sides edges in to meet the crease in the centre and press. Now fold the whole piece in half lengthwise and press. It should be approximately 1/4in (6mm) wide at this stage (or slightly wider). The open side can be closed when the appliqué is sewn into place

later. Prepare the other strips in the same way. Cut the strips to the stem lengths needed, allowing enough extra to tuck the raw stem ends under the neighbouring appliqués.

Fig Q Making the stems



Positioning the Appliqués

21 When all of the appliqués for a block have been made, follow **Fig B** (the quilt layout), **Fig H** and **Fig I** to lay out the pieces. At this stage it's a good idea to make a tracing paper pattern of the whole appliqué picture. This can be placed on top of the relevant block to show exactly where the appliqué pieces should be placed.

22 Start by pre-assembling any flower motifs that are made up of many parts, such as the large peony in Appliqué 1. Begin with the pieces in the background of the flower, placing subsequent pieces to overlap, as indicated on the pattern. Keep building until the pieces at the forefront are added. Use your tracing paper pattern to help with placement. **Fig R** shows the build-up of the peony flower. A glue pen is invaluable at this stage as a small smear of glue will hold the pieces in place as you work. Once finished, the whole flower can be moved to its place on the block. **Fig S** shows the tracing paper method with some of the motifs already slipped under the tracing.

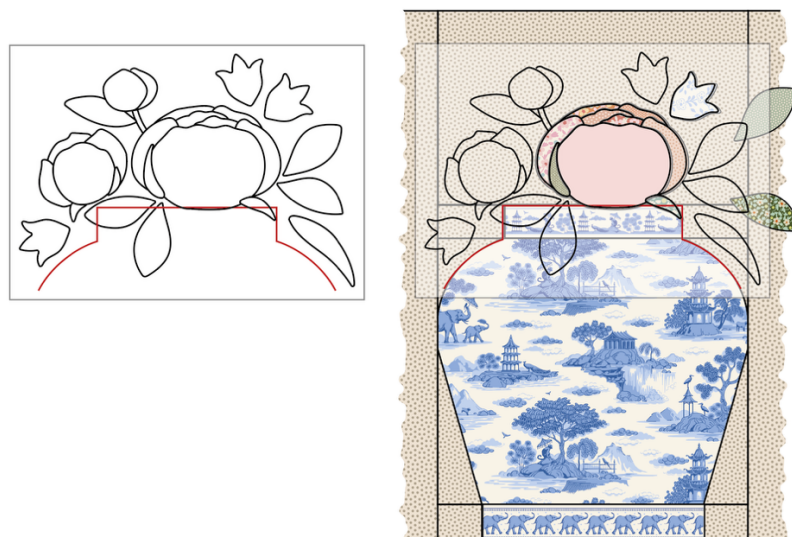
Fig R Building up a multi-part appliqué

Large peony flower from Appliqué 1 shown



Fig S Creating a tracing paper pattern to assist placement

Slip appliqués under the tracing



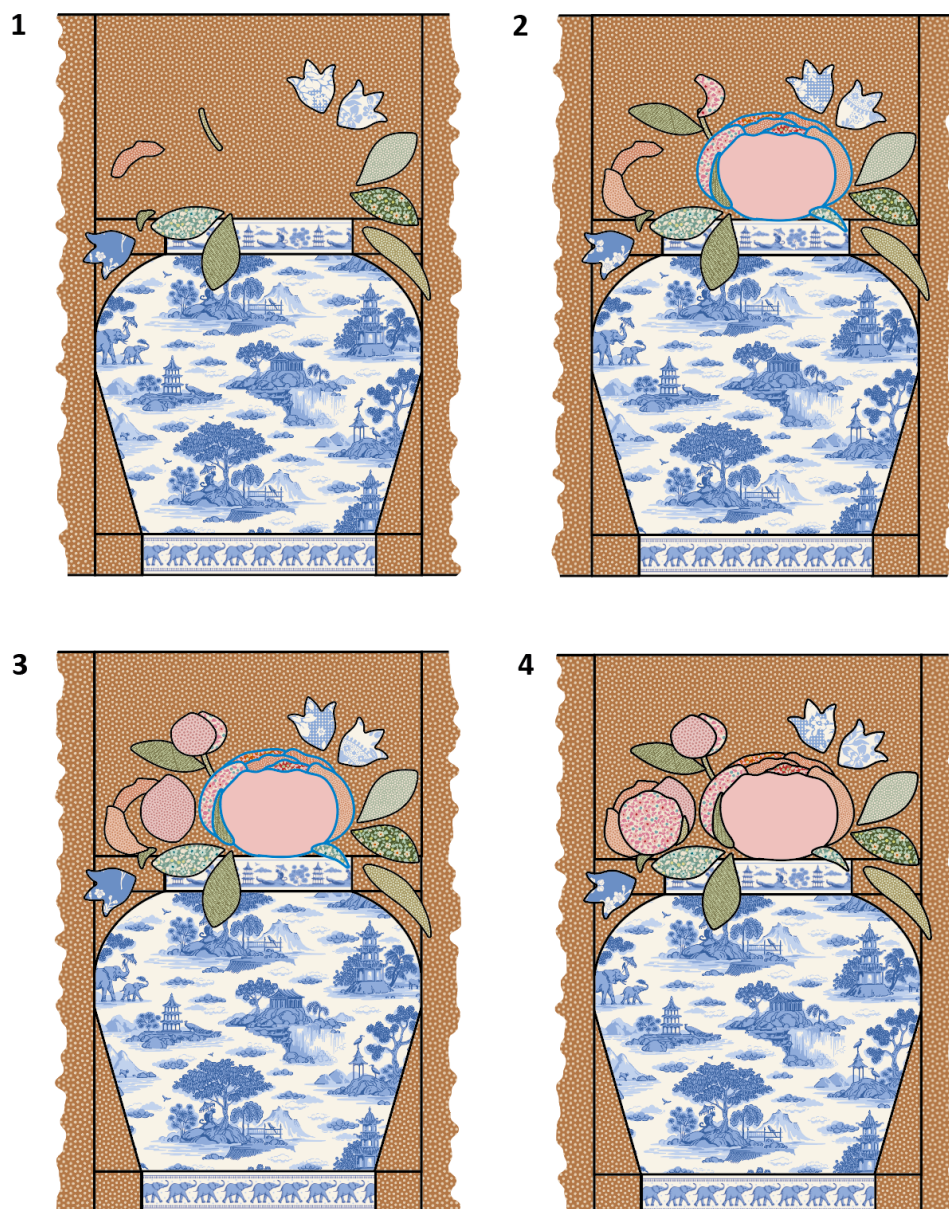
23 Continue in this way to build up Appliqué 1 on the patchwork block, as shown in **Fig T**. Note that some of the appliqués are positioned on the sashing. Use the glue pen to keep the appliqués in place. Before sewing the appliqués, you could use some pins too to secure them.

24 Sew the appliqués into place with hand sewing threads to match the fabric colours, working small stitches over the edges of each shape. Press when finished.

Fig T Placing the appliqués on the patchwork block

Pot 1 and Appliqué 1 shown (tracing sheet not shown)

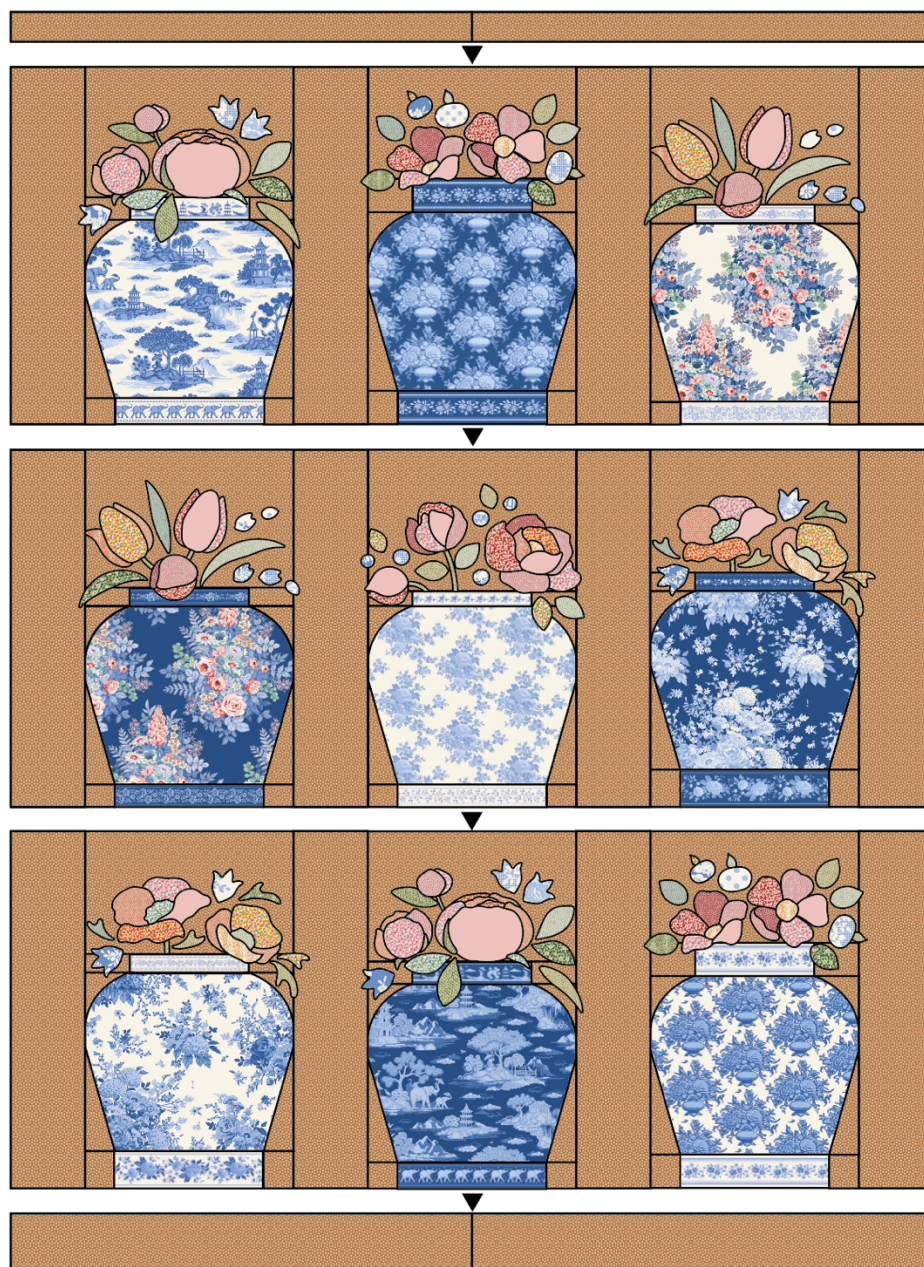
The pre-assembled large peony is shown outlined in blue



Finishing the Quilt Assembly

25 When all of the blocks and their appliqués are done, sew the quilt rows together, matching seams neatly. Press the seams downwards. Finally, add the borders at the top and bottom of the quilt (**Fig U**) and press. Your quilt top is now finished.

Fig U Completing the quilt assembly



Quilting and Finishing

26 If you are quilting the quilt yourself you now need to make a quilt sandwich – you can do this in various ways, as follows.

- Use large stitches to tack a grid through the layers of the quilt in both directions, with lines about 4in (10cm) apart.
- Use pins or safety pins to fix the layers together.
- Use fabric glue, sprayed onto the wadding to fix the layers together.

If you are sending the quilt off to be commercially long-arm quilted you won't need to make a sandwich, as this is done when the quilt is mounted on the machine. When the layers of the quilt are secured you can quilt as desired.

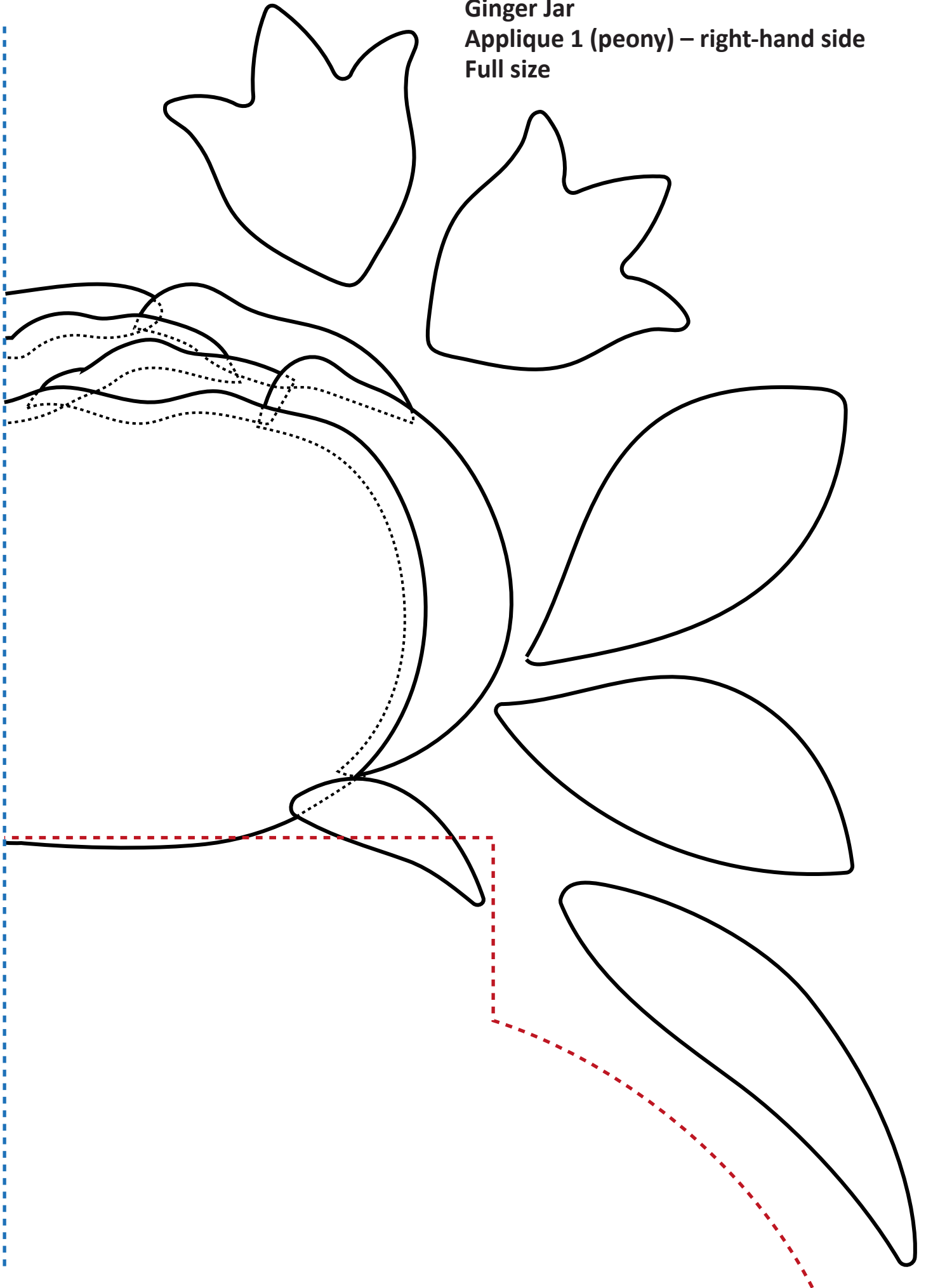
27 Use the prepared double-fold binding strip to bind your quilt. Sew the binding to the quilt by pinning the raw edge of the folded binding against the raw edge of the quilt. Don't start at a corner. Using a $\frac{1}{4}$ in (6mm) seam, sew the binding in place, starting at least 6in (15.2cm) away from the end of the binding. Sew to within a $\frac{1}{4}$ in (6mm) of a corner and stop. Take the

quilt off the machine and fold the binding upwards, creating a mitred corner. Hold this in place, fold the binding back down and pin it in place. Begin sewing the $\frac{1}{4}$ in (6mm) seam again from the top of the folded binding to within $\frac{1}{4}$ in (6mm) of the next corner and then repeat the folding process. Do this on all corners. Leave a 6in (15.2cm) 'tail' of unsewn binding at the end.

28 To join the two ends of the binding, open up the beginning and end of the binding tails, lay them flat and fold the ends back so the two ends touch. Mark these folds by creasing or with pins – this is where your seam needs to be. Open out the binding and sew the pieces together at these creases. Trim off excess fabric and press the seam. Re-fold the binding and finish stitching it in place on the front of the quilt.

29 With the quilt right side up, use a medium-hot iron to press the binding outwards all round. Now begin to turn the binding over to the back of the quilt, pinning it in place. Use matching sewing thread and tiny stitches to slipstitch the binding in place all round, creating neat mitres at each corner. Press the binding and your lovely quilt is finished.

**Ginger Jar
Applique 1 (peony) – right-hand side
Full size**

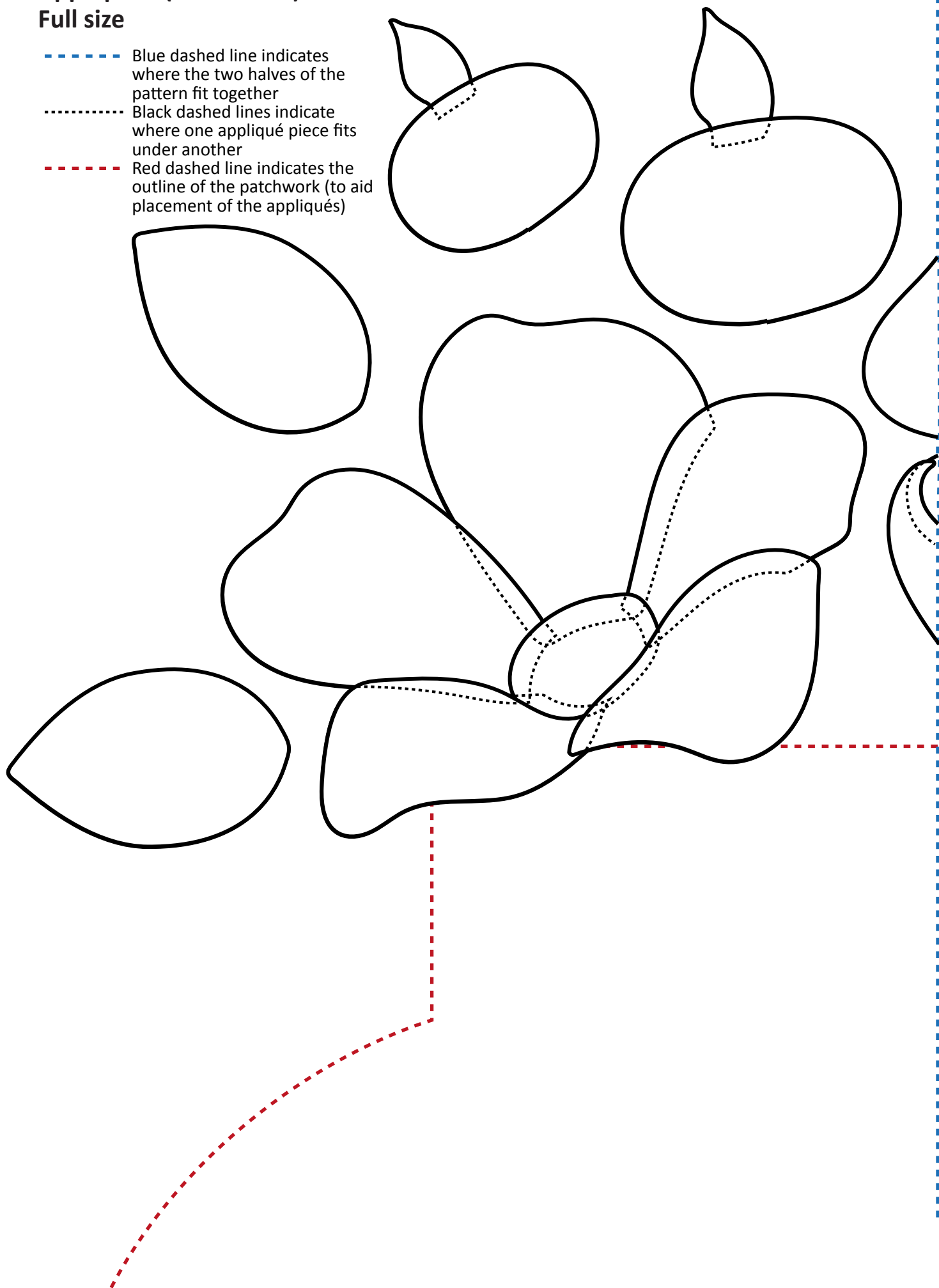


Ginger Jar

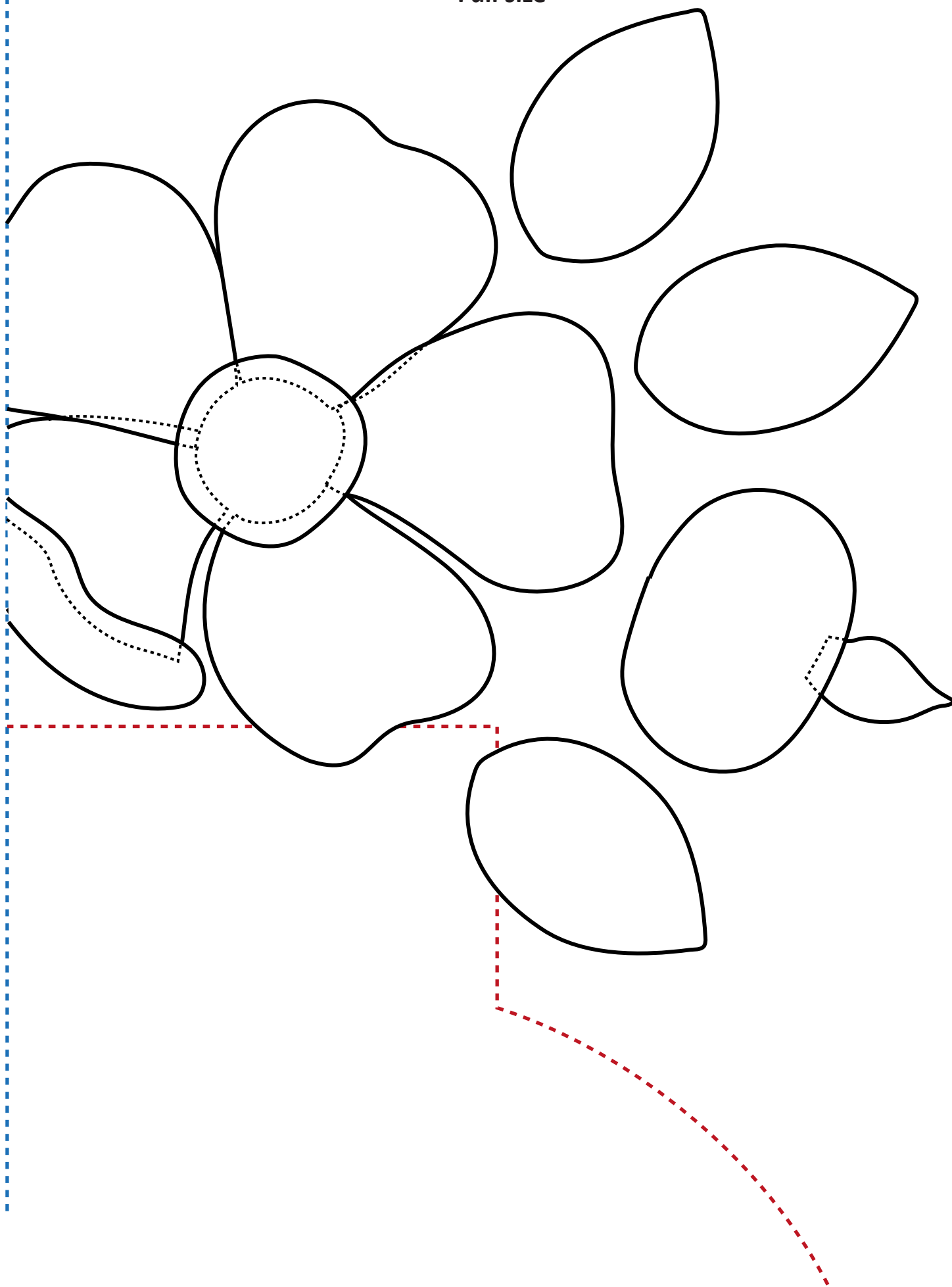
Appliqué 2 (beach rose) – left-hand side

Full size

- Blue dashed line indicates where the two halves of the pattern fit together
- Black dashed lines indicate where one appliqué piece fits under another
- Red dashed line indicates the outline of the patchwork (to aid placement of the appliqués)



**Ginger Jar
Appliqué 2 (beach rose) – right-hand side
Full size**

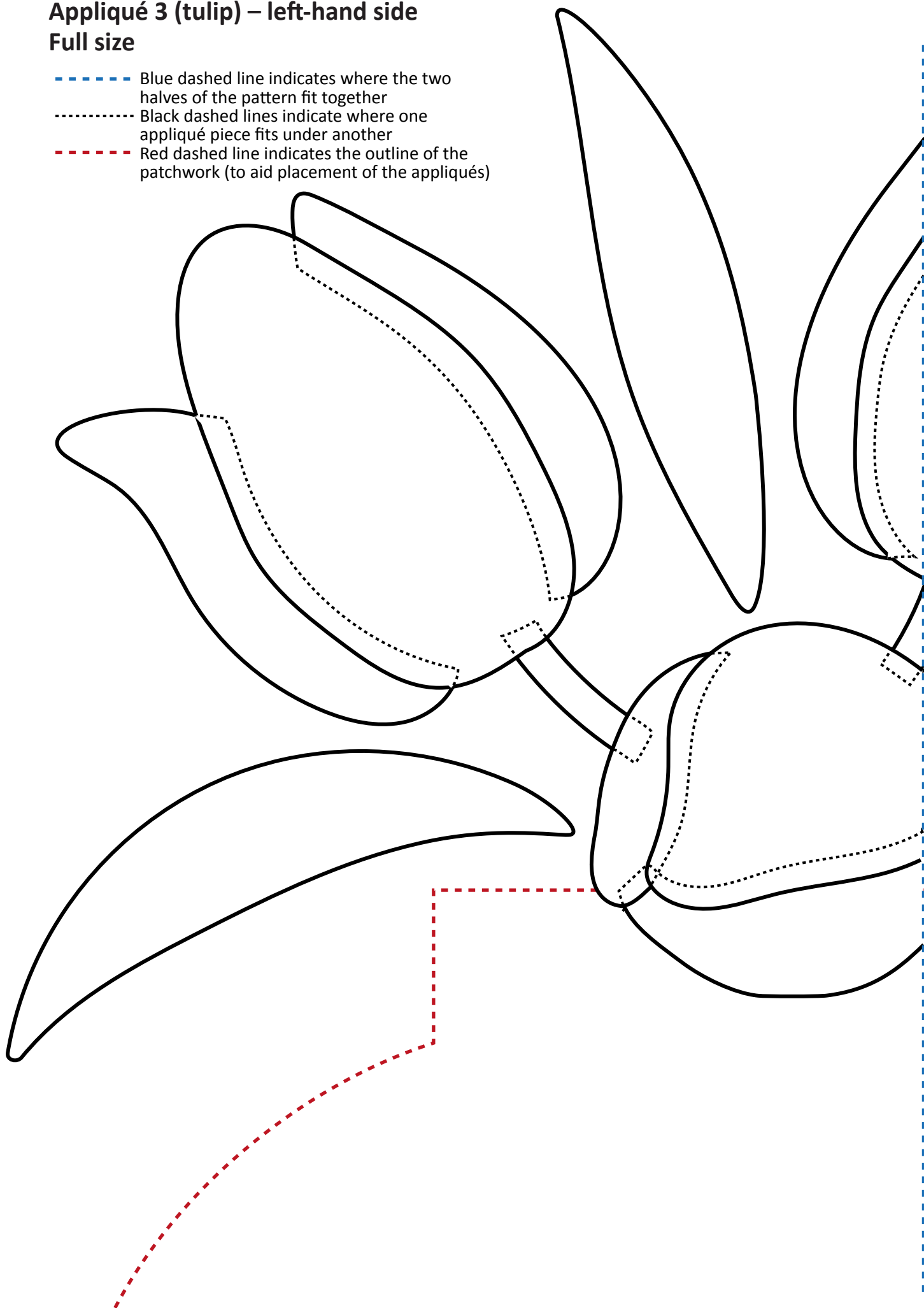


Ginger Jar

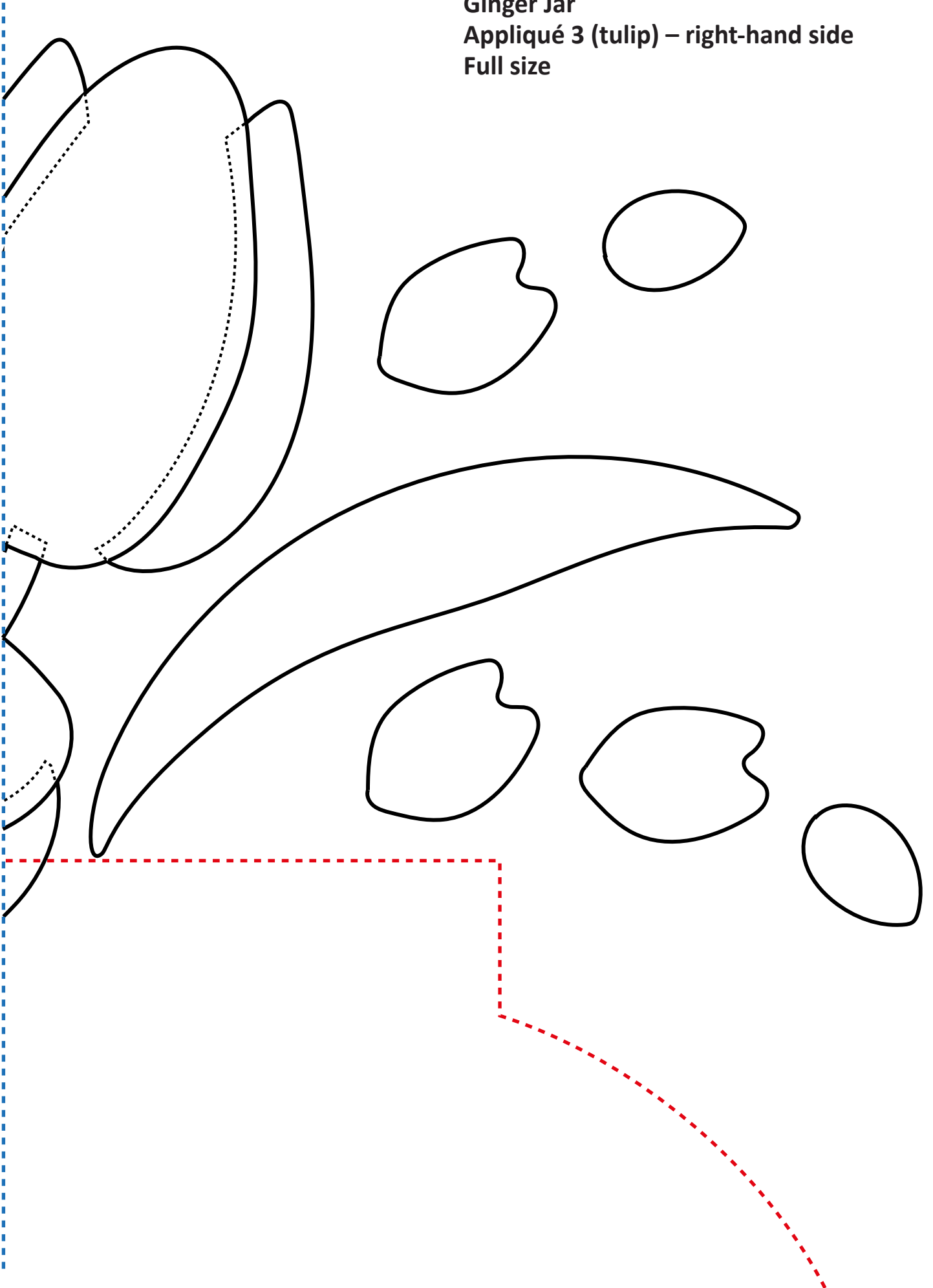
Appliqué 3 (tulip) – left-hand side

Full size

- Blue dashed line indicates where the two halves of the pattern fit together
- Black dashed lines indicate where one appliqué piece fits under another
- Red dashed line indicates the outline of the patchwork (to aid placement of the appliqués)



**Ginger Jar
Appliqué 3 (tulip) – right-hand side
Full size**

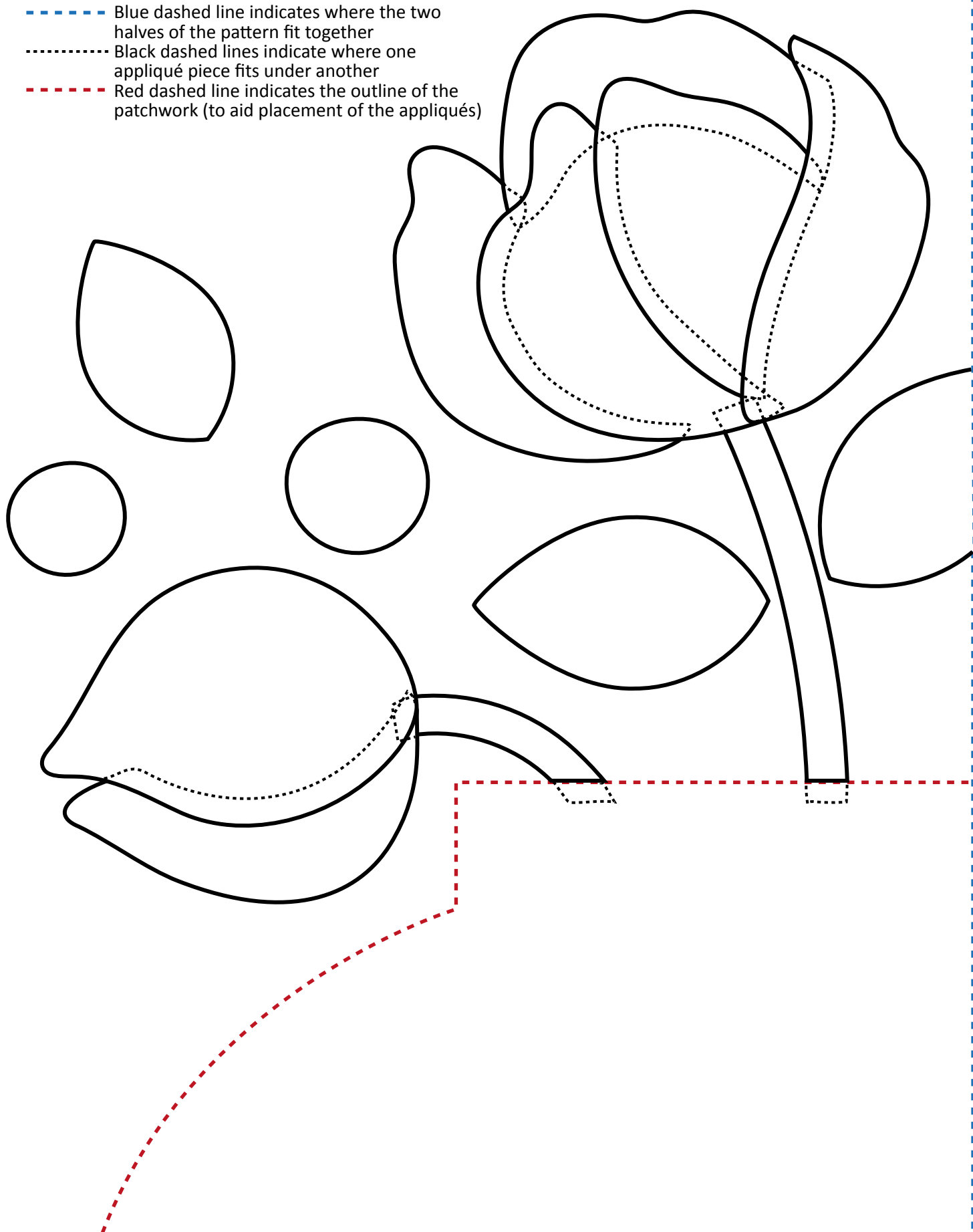


Ginger Jar

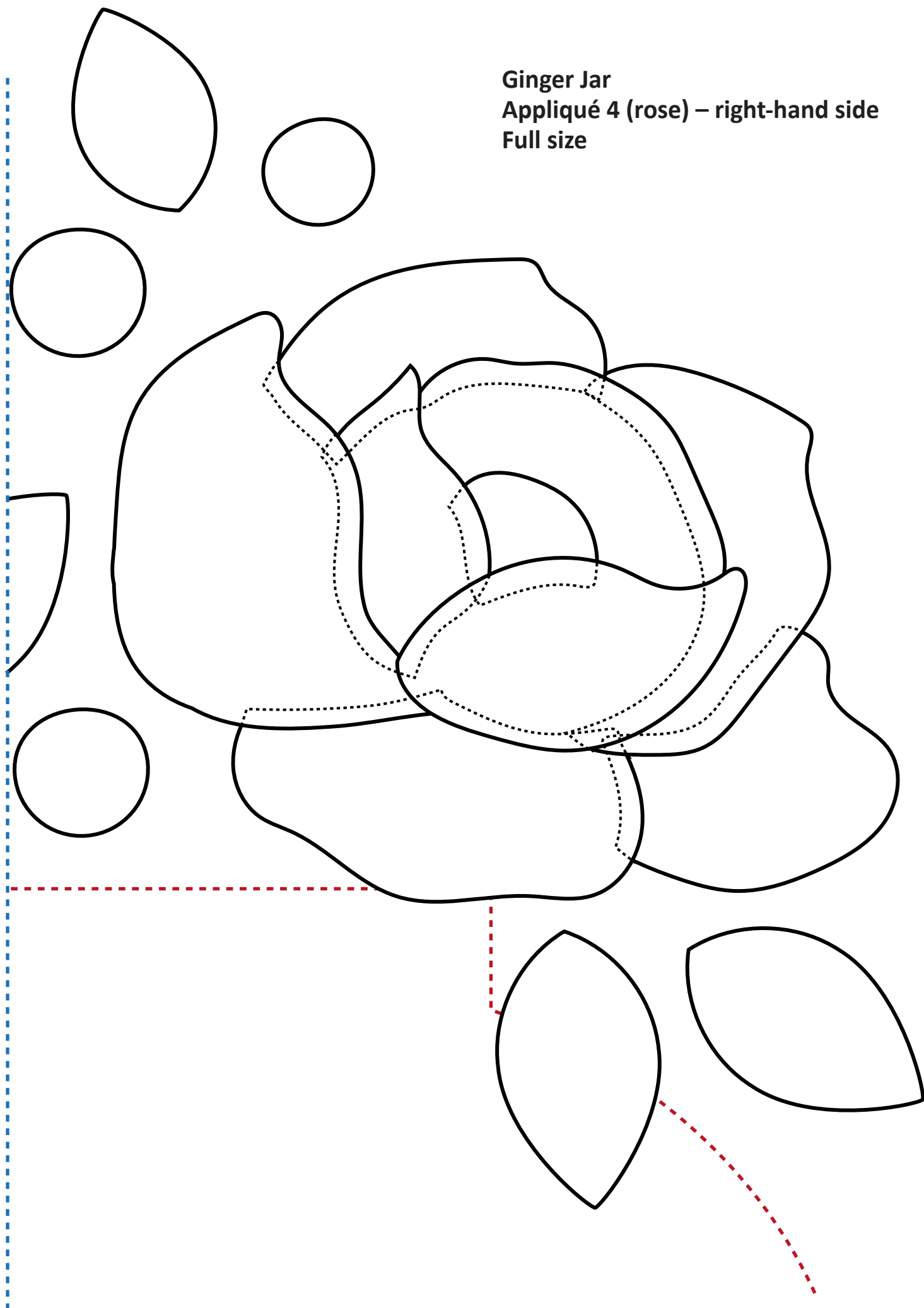
Appliqué 4 (rose) – left-hand side

Full size

- — — — — Blue dashed line indicates where the two halves of the pattern fit together
- Black dashed lines indicate where one appliqué piece fits under another
- - - - - Red dashed line indicates the outline of the patchwork (to aid placement of the appliqués)



**Ginger Jar
Appliqué 4 (rose) – right-hand side
Full size**

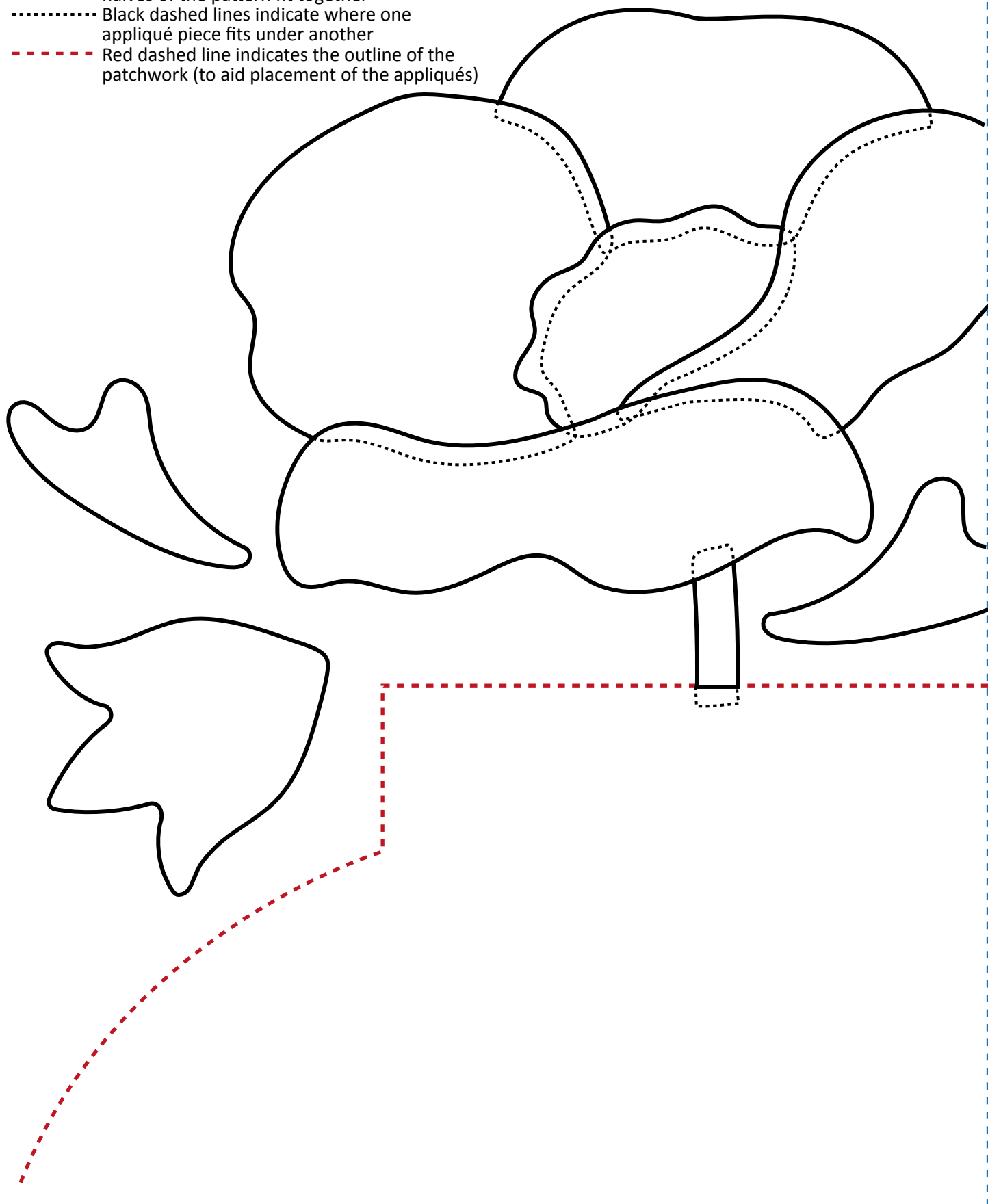


Ginger Jar

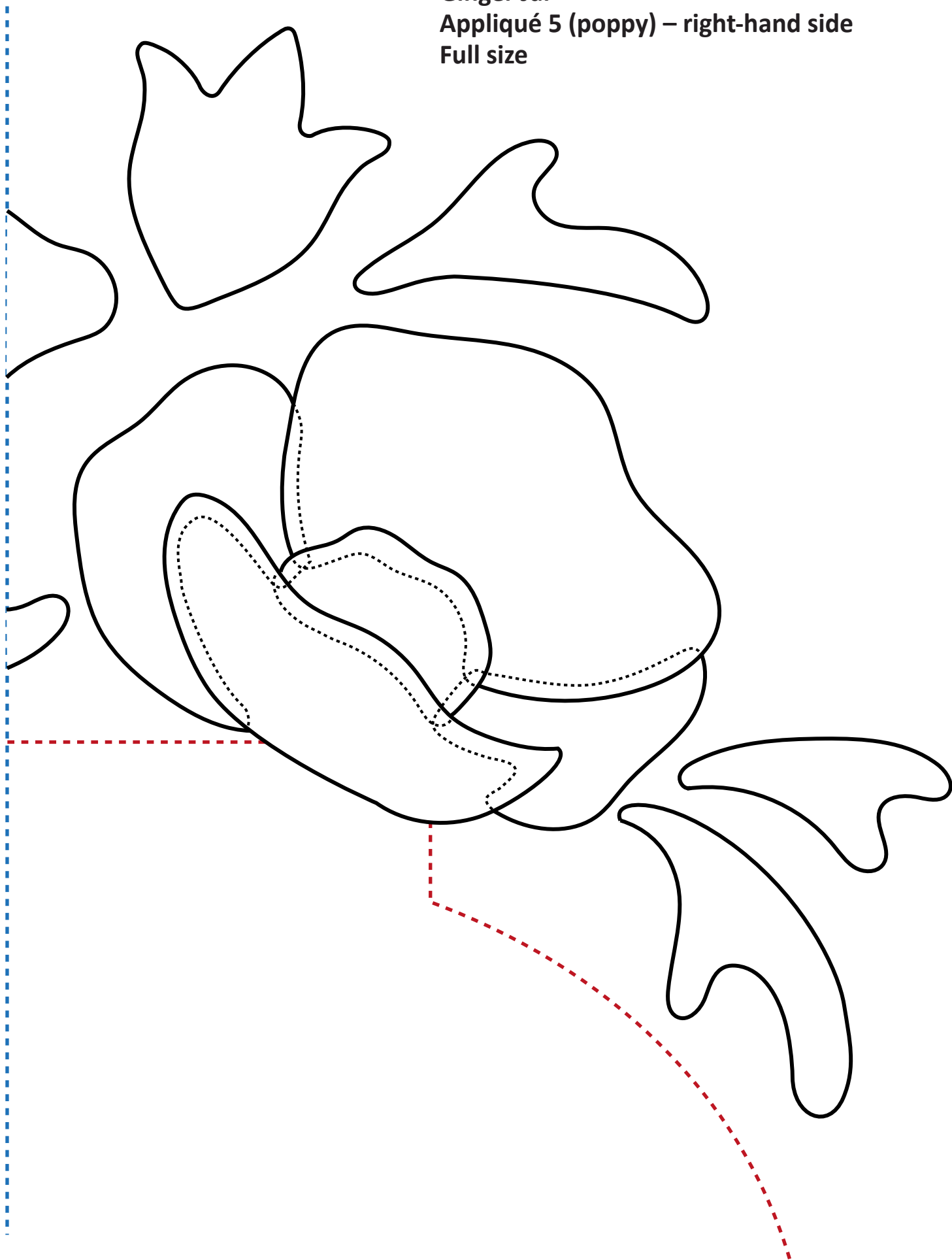
Appliqué 5 (poppy) – left-hand side

Full size

- Blue dashed line indicates where the two halves of the pattern fit together
- Black dashed lines indicate where one appliqué piece fits under another
- Red dashed line indicates the outline of the patchwork (to aid placement of the appliqués)



Ginger Jar
Appliqué 5 (poppy) – right-hand side
Full size

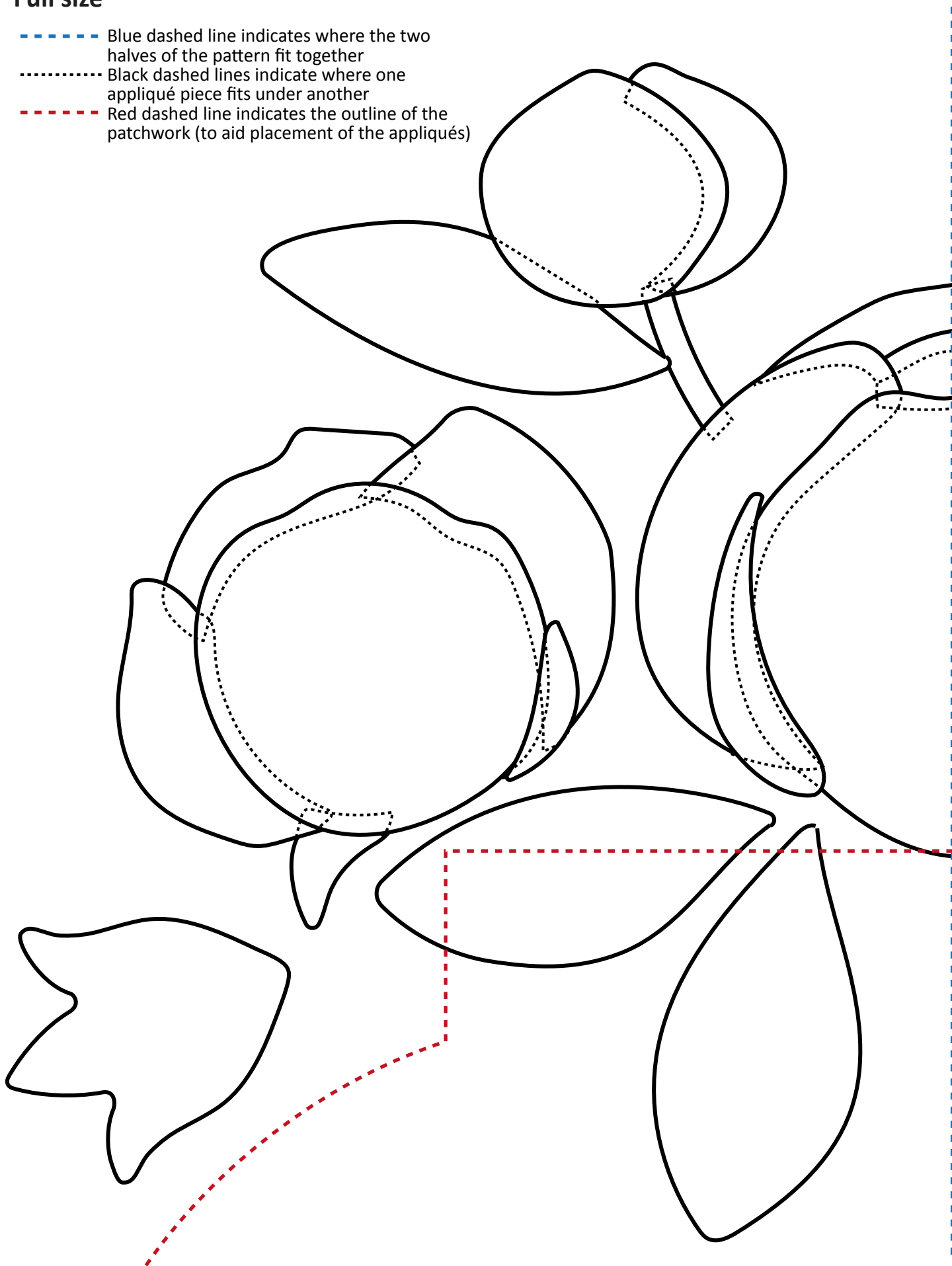


Ginger Jar

Appliqué 1 (peony) – left-hand side

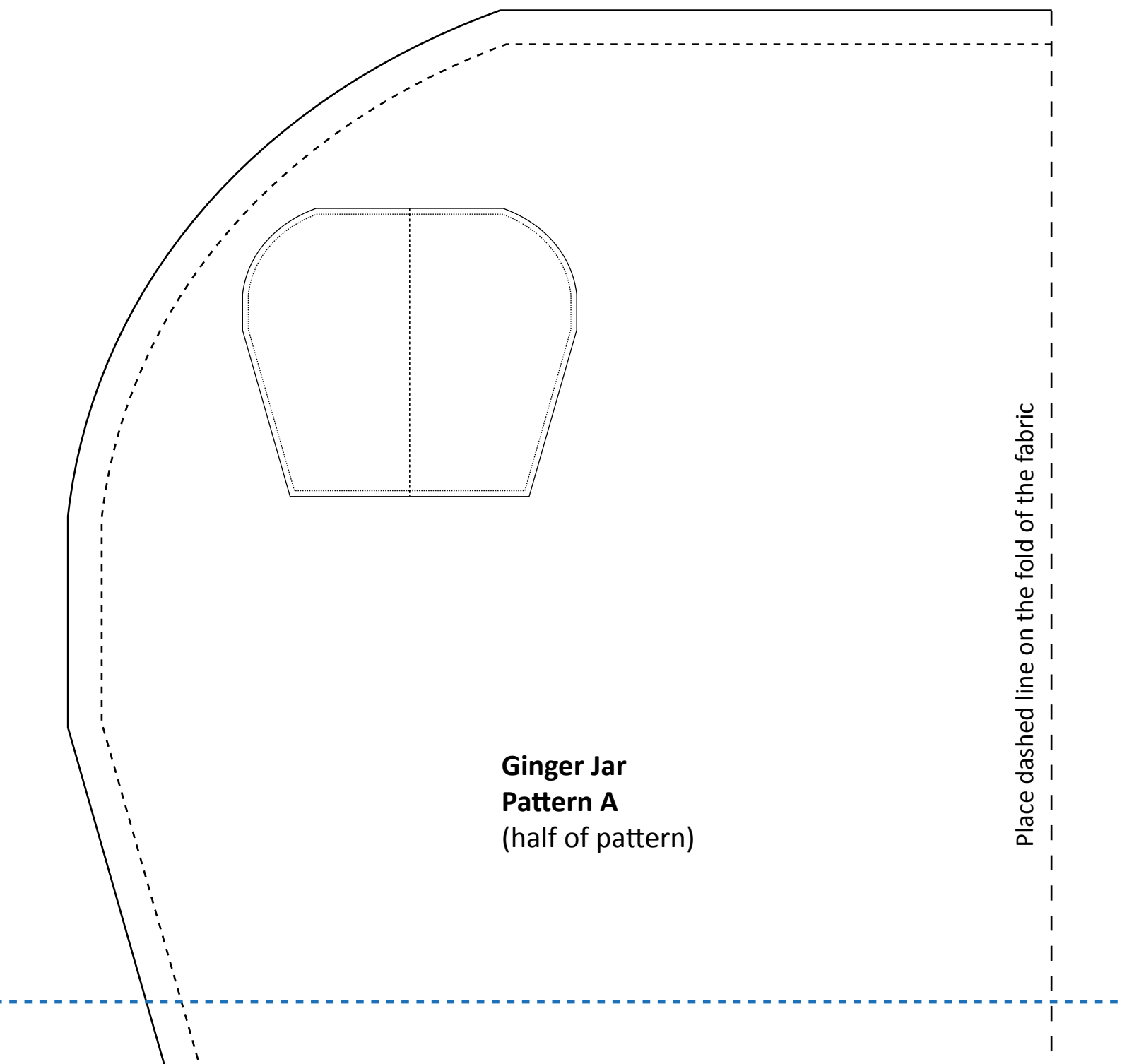
Full size

- Blue dashed line indicates where the two halves of the pattern fit together
- Black dashed lines indicate where one appliqué piece fits under another
- Red dashed line indicates the outline of the patchwork (to aid placement of the appliqués)

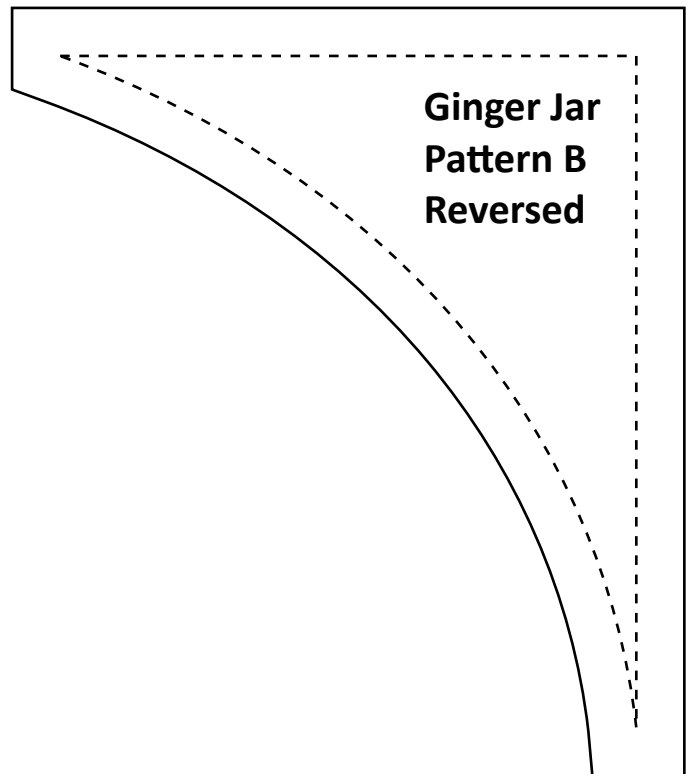
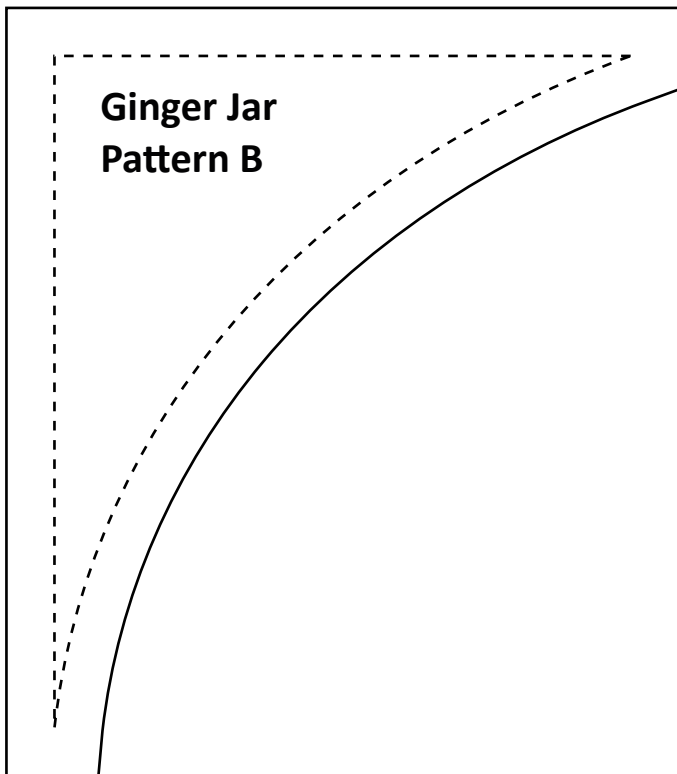
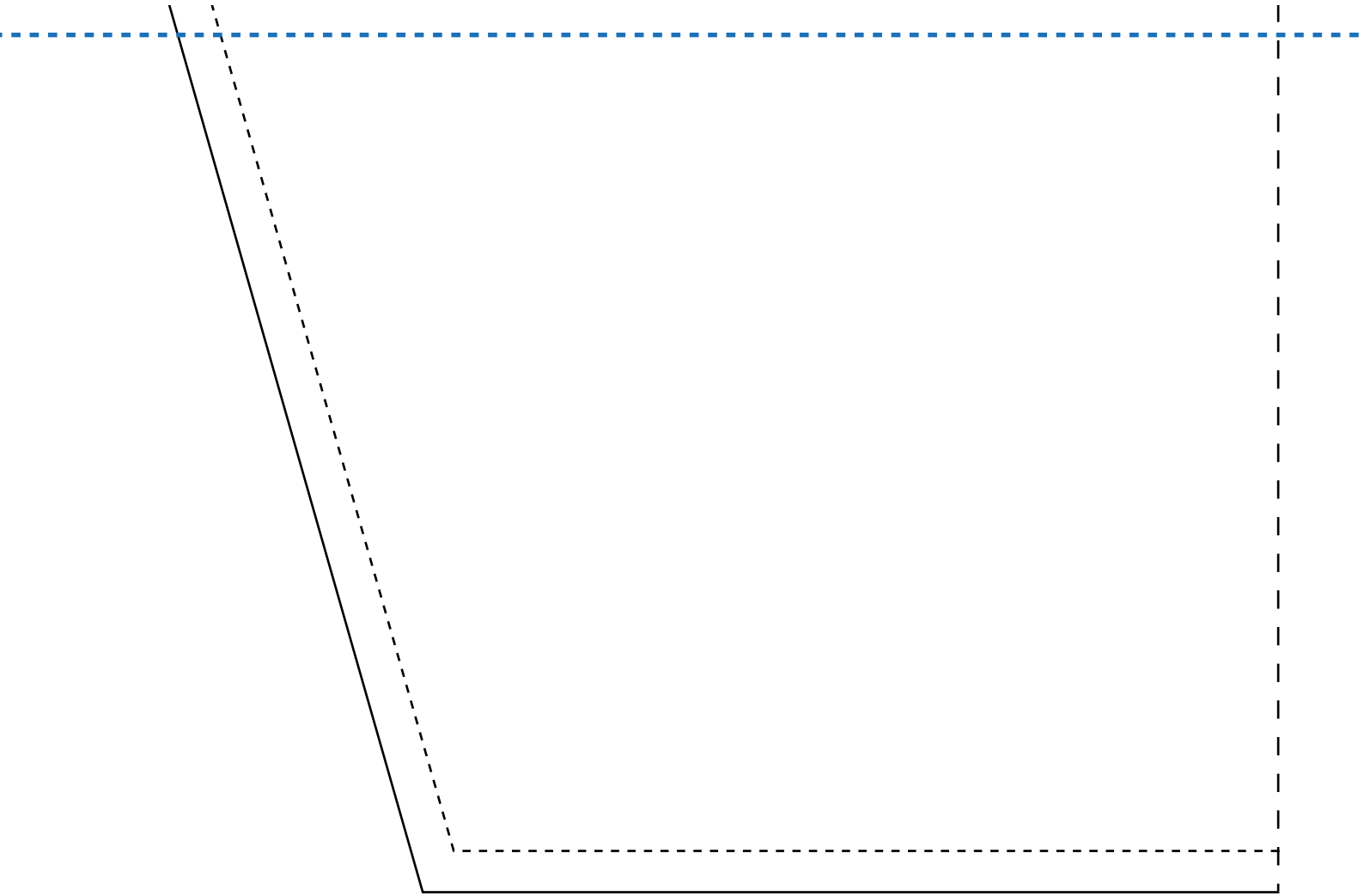


Ginger Jar Patterns

¼in (6mm) seam allowances included



**Ginger Jar
Pattern A**
(half of pattern)



Ginger Jar Patterns

¼in (6mm) seam allowances included

