



All-Star Sampler Platter

Youtube Livestream Event
6 hours of amazing demos
by some of GQC's very best teachers

Saturday September 27, 3:00 – 6:00 pm US eastern

Annie Smith – The KEY to Choosing Fabric for Your Quilts
Brenda Gael – Smith Dots and Dashes: Linear Explorations
Roxane Lessa – Just Peachy Textile Painting Class
Becky Campbell – English Paper Piecing Made Easy
Corey Pearson – Revolutionize Quilt-As-You-Go with the QISS System
Patricia Harrison – Circle those Scraps! Machine Piecing into Circles
Julia McLeod – 3D EPP!
Sarah Goer – The Fun and Adventure of Improv Piecing
Carol Wilhoit – Quilting with Color

Sunday, September 28, 3:00 – 6:00 pm US eastern

Bea Byrne – English Paper Piecing with Curves
Diana Karna – Pinwheel Pockets for a Quilted Coat
Jenny Kae Parks – The Art of Palette Applique
Robin Koehler – Fabric Collaborations: Unleash your stash!
Kristin Echols – Intro to Seminole Patchwork
Tina Curran – Digitally Print the Fabrics You Want – Economically
Lynn Christiansen – Souvenir Stitching: Design a Quilt From Your Adventures
Emma Jane Powell – Finish What You Start! Managing Unfinished Quilts
Nanette Zeller – Hang it like Art! Simple ways to hang your quilts like a pro!

The Key to Choosing Fabrics for Your Quilts

As quilters, we use FIVE Values: Light, Medium Light, Medium, Medium Dark and Dark. All fabric can be sorted into these categories, and each is relative and can change based on the fabric it is put next to.

Start by choosing a Focus Fabric that is a lovely colorful print to use for your Color Palette.

The colors will be specific color families - stay within those color families when choosing the supporting or secondary fabrics.

Choose the supporting/secondary fabrics using the five Values rule: (example) Green from light to dark. You can use as many fabrics as you like, just stay within the color family so they don't clash and look for monochromatic prints (blenders).

The more multi-color fabrics you choose, the more confused you'll get and they will also confuse the design you're trying to achieve. They're too busy. So if you're choosing fabrics from a collection, be *selective* and choose just a couple.

Smart Phones are the best quilting tool

- Take a photo of the fabrics you've chosen
- Open the photo app and choose your photo
- Click on the Edit tool
- Click on Filters
- Swipe to the Left until you see the final three filters (they'll be on the far right).
- Look at the photo in the MONO filter, the silvertone filter and the Noir filter (These are the designations on an iPhone. Android phones label their filters a little differently.)
- Save the one that helps you to see the photo best.

When you see your fabrics by Value, you can see which ones blend into each other, or which have high contrast against each other.

It's not enough to have a color change – colors that are the exact same value will cancel each other out and blend away together.

Red Plexiglas, Ruby Beholders and Color Evaluator glasses help determine value, but will cancel out the color of the tool (reds turn light, and greens look light - as if they belong with lighter values. If you're using them to determine value, be aware of "same color shift".

Resources for understanding Color Value better:

- Creative Color Wheel by The Color Wheel Company, is based on colors by value.
- Pantone Colors: A Board Book by Pantone. Children's book, available on amazon for \$8.79
- Paint Color Chips - available wherever paint is sold - for free. Try to find ones that have multiple color swatches on them. The colors are gradations of the same color. They'll help remind you to choose your fabrics in Value gradations.
- Palette Scout box
- Color Sense pattern set - will take you through the practice of choosing fabrics for one block by value and adhering the fabric to practice sheets without sewing them. You can play and practice prior to making a quilt using one block pattern and ten fat quarters, where when you design the block, the design cannot be duplicated; each one will be unique.

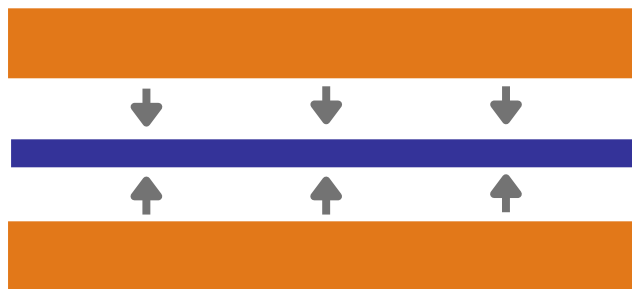
If you have any questions, or would like more information, please contact me at annie@anniesmith.net.

Dots & Dashes with Brenda Gael Smith

This is the basic technique for constructing linear dot and dash strips. You can scale the proportions to create a composition in your desired size. For more linear explorations, see the Dreamlines Project files in my online shop: 50% discount code GQC25 until 4 October 2025.

Make a line unit:

Sew background strips on either side of a contrasting centre strip. Press the seams outwards, away from the centre line.



Make Dots, Dashes & Spacers:

Cross-cut the fine line unit into segments at desired intervals. Short segments make dots; longer segments make dashes



Cut a strip of the background fabric that is the same width as the line unit. Cross-cut into spacer units at desired intervals.



Assemble Dot/Dash Strips

Alternate dot/dash units and spacers and sew together. Press seams in the same direction. Repeat as desired.



Learn with Brenda Gael Smith!

brenda@serendipitypatchwork.com.au

www.serendipitypatchwork.com.au

IG: #brendagaelsmithworkshop

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Serendipity
AND THE ART OF THE QUILT



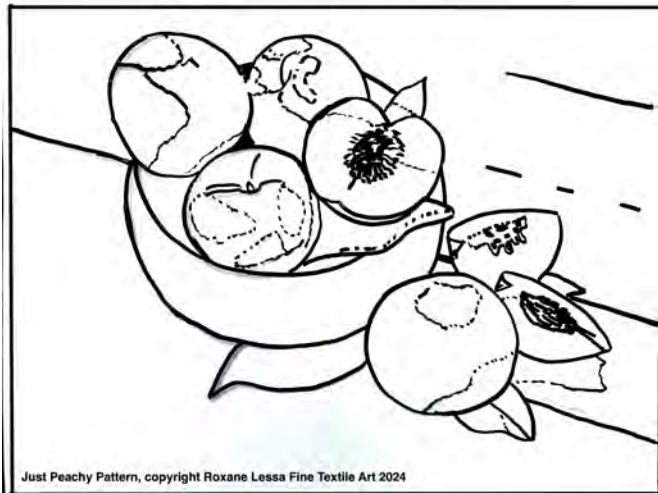
Roxane Lessa

Online classes: www.roxanelessa.thinkific.com

Portfolio website & in person

classes: www.roxanelessa.com

Just Peachy Pattern & Reference Photo (Enlarge to your desired size)



Just Peachy Supplies

Fabric:

- scraps of peach- like fabric (batiks or hand dyes) with reds, yellows and oranges
- scraps of green for leaves
- small piece of wood- like fabric for bowl
- scraps of yellow for cut peaches
- background fabric for wooden table 10" x 13"

Fusible web: Misty fuse or Wonder Under, to be fused onto back all scraps

Other:

- sharp scissors
- iron & teflon sheet for fusing
- Bohin chalk marking pencil white (Amazon <https://a.co/d/7pNe4Wj>)
- light pad or box
- copy machine for printing picture and pattern on regular copy paper

Painting:

- set of 24 Inktense pencils (art supply stores)
- Aloe Vera
- 2 short 1/2 " angled brushes (art supply stores)
- palette or plastic plate
- cup of water
- plastic sheet to go under project, masking tape to tape it all down
- Small jar of white **opaque** textile paint (any kind, like Jacquard, we will be using a small amount but it is essential to making things lighter) ([amazon-https://a.co/d/gV1T2lj](https://a.co/d/gV1T2lj))

Just Peachy Instructions

1. Download your Just Peachy line drawing pattern and print it out. Choose a background fabric that resembles a wooden surface. Cut to a bit larger than your pattern.
2. Using a light box or pad, trace your peaches, bowl and leaves onto your fabrics.
3. Add Misty Fuse or your fusible of choice to the back of your fabrics.
4. Cut out your peaches, leaves and bowl, leaving a scant 1/8" around each piece.
5. Trace painting guidelines on peaches and bowl as indicated on pattern.
6. Put your pattern on the light box and your background fabric on top.
7. Place your peaches, leaves and bowl using the pattern guidelines. Some pieces will overlap others slightly.
8. Fuse all pieces down with care, using a teflon sheet to protect your iron.

Now you are ready to paint!

Full online class is available on Creative Spark at: <https://ctpub.com/products/3082289>

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Becky Campbell

<https://sewforever.com>

English Paper Piecing Made Easy

If you've ever done English Paper Piecing, tried it and didn't like it, or been intimidated or overwhelmed, now there is an alternative to traditional English Paper Piecing.

Maybe you've thought...

- There's not enough time in the day to master English Paper Piecing!
- I'd love to learn EPP, but I'm afraid my results wouldn't be precise.
- All the gluing/basting, whip-stitching, and pulling paper? No thanks.
- Hand sewing is challenging, so English Paper Piecing isn't for me.

You're not alone. Traditional English Paper Piecing methods are time-consuming and make projects seem daunting.

English Paper Piecing Made Easy uses a simple concept to revolutionize EPP:

Reusable, self-stick templates.

You have the option to straight stitch by hand and or machine.

Which makes EPP a great travel project, and when at home, you can stitch by machine, completing your projects in less time.

You may want to watch the presentation to learn how English Paper Piecing Made Easy works. If you would like to try it before or during the presentation, the necessary supplies are listed below.

Supplies

- A package of English Paper Piecing Made Easy templates, available on my website. There are various shapes to choose from. Hexagons (4 sizes), Lucy Boston, Daisy Chain, Hexagon Kites, Hexagon Thirds and more.
- Add A Quarter 6" ruler
- Rotary cutter and mat
- Fabric with various motifs (designs on the fabric) to experiment with.
- A needle and neutral-colored thread (gray or beige work well).

I look forward to sharing 'English Paper Piecing Made Easy' with you.

QISS

Quilting Is Sew Simple

Linda's

Discover a smarter Quilt-As-You-Go workflow that lets you piece, quilt, and join in manageable sections right on your domestic machine. Let's make a small cute Quilt-As-You-Go table runner.

Step 1: Piece a total of 4 quilt blocks. Example: I made two Square-in-a-Square blocks and two Pinwheel blocks, each sized 6" x 6".

Step 2: Cut the following: 4 squares of Hobbs Fusible Batting measuring 6.25" x 6.25" and 4 squares of backing fabric measuring 6.25" x 6.25"

Step 3: Press all 4 completed blocks so they are flat and ready for quilting.

Step 4: Quilt each block as desired.

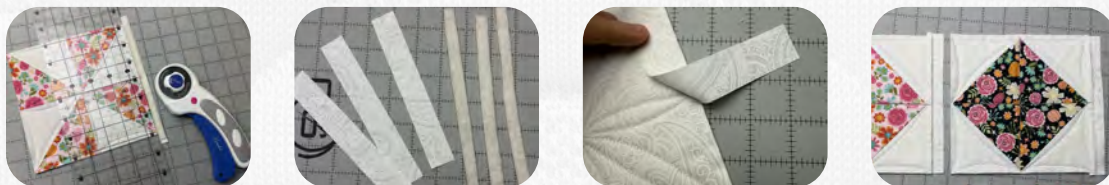


Step 5: Square blocks

Step 6: Cut 3 strips from the excess backing fabric. Cut fabric 1" x 6.25". Cut 3 strips of 3/8" x 6.25" Hobbs Fusible batting

Step 7: Sew strips to the right side of three of the blocks from the back.

Step 8: Place the blocks in the order you would like and stitch them together.



Step 9: Fold sides of strips to where they meet in the middle and press the first inch.

Step 10: Feed the strip through the 1/2" sasher tool and press with iron. Repeat two more times.

Step 11: Open the fold and put the batting strips inside. Close fold and press. Repeat two more times.

Step 12: Lay strips over block seams and sew down the edges. Square up and bind.



Scan Me to explore the QISS system & grab your free class

Corey Pearson

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COREY@LINDAS.COM

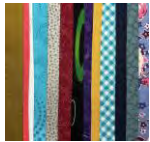




Pat Harrison

oceanwavesqc.com

Circle Those Scraps! Pieced in Circles



Piece the scrap strips onto the 7" square of starched muslin, filling the muslin square with strips, press seams flat to set, then press seams to one side.



Press 2 - 7" squares of freezer paper together, shiny side to dull side. Draw diagonal pencil lines from corner to corner to mark the center.



Using the circle cutter on the mat, cut a centered 4 1/2" circle out of the middle of the freezer paper frame. Press freezer paper frame to the wrong side of the square of block fabric.



Draw a thin pencil line onto the fabric at the edge of the circle to guide future sewing. Cut clips into the fabric at edge of the freezer paper circle every half inch.



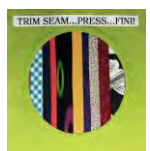
Spray some starch into the bottle's cap. Dip the paintbrush into the starch and saturate the fabric "tabs". Iron the "tab" over the freezer paper edge until dry.



Remove freezer paper frame, save to re-use many times. Tap a small dot of school glue on each tab. Position right side of scrap square over wrong side of block, press with hot iron to heat set glue.



Position block on sewing machine with wrong side of scrap square flat on the machine bed. Lift green block fabric up to expose scrap square and drawn pencil line. Sew on pencil line, a few stitches at a time, all the way around the block.



Trim the seam of the scrap and green block to 1/2". Press from both sides. Trim block to an accurate 6 1/2" x 6 1/2" square. Fini!

Supply List:

- Strips of scrap fabric
- 7" square of muslin
- 2 - 7" squares of freezer paper
- 7" square of block fabric (green in sample)
- Spray Starch with cap
- Small 1/4" paintbrush
- Elmer's™ White School Glue
- Iron
- Hard pressing surface
- Olfa™ Circle Cutter
- Rotary Cutting Mat
- Mechanical pencil
- Thread to match block color
- Any other sewing supplies you usually use.



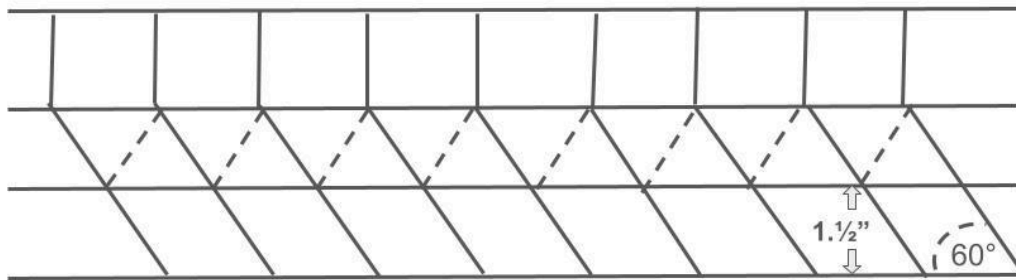
3D English Paper Piecing with Julia McLeod

Global Quilt Connection Sampler Platter, September 2025

Make three dimensional objects using EPP methods and your favorite fabrics. Finished projects could be simple holiday baubles, or more complex Moravian stars, balls, bowls etc.

I use Pellon's Peltex 71F, a stiff but lightweight interfacing that is fusible on one side. 72F is an alternative. It has heat activated glue on both sides so you'll need to keep a silicone pressing sheet on hand to avoid mishaps. Card stock works too, but the Pellon product is easy to sew through and bounces back if it gets crushed.

The cutting diagram below shows how easy it is to cut templates in diamonds, triangles and squares of any size, using your quilting ruler to find the 60 degree line.



Experiment with fussy cutting ideas by cutting a hole in a piece of paper the shape of your patch template and moving it around the fabric, looking for interesting motifs.



With your iron, fuse your Pellon template to the back of the fabric, then cut around it with a scant half inch seam allowance. Fold the edges over, securing by pressing if using 72F (which has glue on both sides), using a glue stick or stitching with quick, large stitches that won't need to be removed.

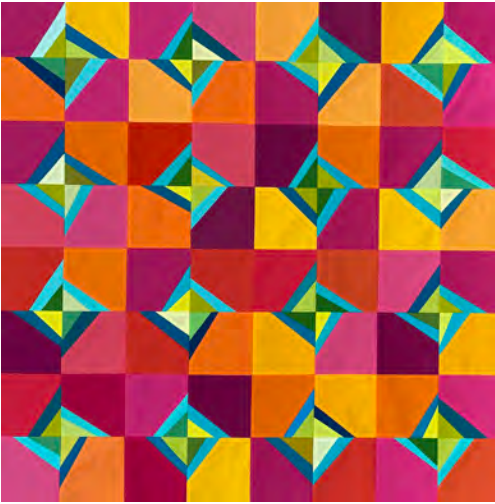
Whip stitch the pieces together and stuff with batting scraps to make a variety of shapes: pyramids, diamonds, stars, balls etc. Embellish with buttons, beads and tassels.

www.juliamcleodquilts.com

Instagram: @juliamcleodquilts Facebook: Julia McLeod Quilts
juliamcleodquilts@gmail.com

Mini Lecture: The Fun and Adventure of Improv Piecing with Sarah Goer

Examples of Planned Improv Quilts



- Color rules for background, strips, and corner triangles
- Create many improv units and then play with layout options
- Units were all trimmed to the same size square to arrange into a grid layout



- Shape rule for cutting
- Technique rule for 1/8" slice and insert skinny strips
- Units were all trimmed to the same size rectangle to arrange into a grid layout

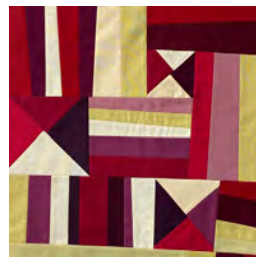
Consider Improvising Traditional Quilt Blocks



- Ex: Sawtooth Star block
- Sub-units are created improvisationally
- Play with scale and color
- Points don't have to be perfect
- Outer edges don't matter as you create - trim up later to join to neighboring blocks



- Ex: 4-Patch block
- Create many units improvisationally in a variety of sizes
- No need to match up seams
- When piecing units together trim down or add filler strips as needed



- Ex: Hourglass block and Rail Fence block
- Sub-units are created improvisationally
- Combining two types of units creates visual interest

Sarah enjoys teaching Planned Improv piecing without any specialty tools. She is available for live presentations and workshops on Zoom and in person for guilds and groups. Read more at: www.sarahgoerquilts.com/teaching

40% off for on-demand classes for individuals through Oct. 6, 2025 with code ALLSTAR25: www.sarahgoerquilts.com/classes

Stay up to date with Sarah and enjoy color and design inspiration by subscribing to Sarah's newsletter at: <https://bit.ly/SGQnewsletter>

Sarah
Goer
Quilts

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bold color. geometric design. inspiration.

Quilting with Color

Carol Wilhoit

www.carolquilts.com carolquilts123@gmail.com

Quilt in color! The color of the threads used for quilting has a big impact on the final appearance of a quilt. And why limit yourself to a single color of quilting thread?

SELECTING THREAD

- Almost any thread can be used for quilting. However, the appearance of the quilting will vary greatly depending upon the fiber, weight and color of the thread.
- To choose a thread color, start by puddling strands of several colors of thread onto the quilt top to see which you prefer. Then stitch one or more samples to confirm your preferred thread color.
- Use bobbin thread similar in color to the top thread to minimize the adverse visual impact of minor tension imperfections. However, you may choose to use a lighter weight thread in the bobbin.
- Quilting stitched with thread that matches the fabric perfectly can barely be seen. Is the quilting worth the effort if it isn't visible?
- Thread that is just slightly darker than the fabric will tend to blend in.

IMPACT OF THREAD COLOR ON THE QUILT: FOCUS ON CONTRAST IN VALUE!

Value is the lightness or darkness of fabric or thread. The contrast in value between the fabric and the thread impacts how strongly the quilting shows up on the finished quilt.

Quilting will be more prominent with:

- Thicker thread (thread weight with a lower number, such as 12-40)
- Thread that is much lighter or darker in value than the quilt
- A thread color that contrasts with the fabrics
- Quilting that is more dense

Quilting will be less prominent with:

- Lightweight thread (thread weight with a higher number, such as 80-100)
- Thread of a similar value but a different color than the quilt fabric
 - Thread of a similar value will tend to blend with the fabric, while the difference in color helps the quilting to be seen, resulting in pleasing contrast.
- When a quilt combines a white or offwhite background with brighter or darker colors, consider quilting with thread of a light value of a color used in the quilt rather than matching the background. A thread color like pale pink, blue or yellow is low contrast with the light background, while blending with the darker colors better than white or offwhite.

Variegated thread often produces lovely results. However, stitches may disappear visually where the thread color matches the fabric. Quilting a test sample may identify issues and help prevent disappointing results. I have found variegated threads in which all of the colors are similar in value to be less challenging.

Monofilament "invisible" thread creates stitches that are much less visible than colored thread. Sometimes, avoiding thread color is desirable. However, much of the beauty of the quilting may also be absent.

**LEARN MORE ABOUT MACHINE QUILTING IN MY ONLINE ON-DEMAND CLASS,
WALK AROUND THE BLOCK: MACHINE QUILTING WITH THE WALKING FOOT**

Available at <https://ctpub.com/products/2714560>

or go to ctpub.com and search for Walk Around the Block



CURVES IN EPP

GIVEAWAY!
WIN AN
EPP
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TIPS TO HELP YOU SEW EPP CURVES

- Print your shapes on heavier weight paper to make them easier to handle. [Normal printer paper](#) is 20lb weight. [I like to use 32lb paper](#), sometimes called "resume paper". Or you can go up to [65lb paper](#) which is a thin card which will still print well in your home printer.
- Keep your fabric scissors sharp by never using them on paper! Label your fabric scissors and put them to one side. Use everyday scissors for cutting out the paper pieces.
- Hate cutting out paper pieces? You can buy packs [such as this one](#).
- Cut your fabric to be at least 1/4" wider than your paper piece in all directions. With curves it will be easier if you go slightly wider to 1/2".
- For my applecore fabric, I cut rectangles in strips from a fat quarter bundle. For the XX sized applecore my rectangles were ZZxYY. But I often go scrappy with my EPP.
- Make yourself a fussy cut template by tracing your paper piece on to a piece of cereal box type card. Now by hand add 1/2" to the outline all the way around, drawing a new line. Cut along this new line and then cut out the center. You should be left with a frame of cardboard you can see through. Use this on your fabric like a view finder. When you find exactly the right point on your fabric to cut, you simply use a marker to draw around the outside of the frame and then cut it out with fabric scissors. That gives you the piece plus the 1/2" on all sides to fold over.



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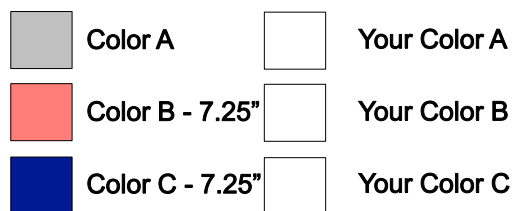
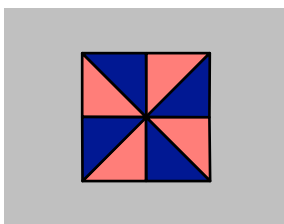
Some links are affiliate links..



Pinwheel Pocket Block

Diana Karna

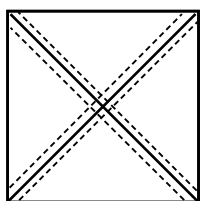
www.stitchingstyle.org
dianakarna@yahoo.com
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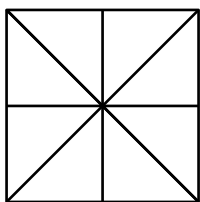
1. Use 1 square each of Color B & C to create 2 - 5" (approximate) pinwheel blocks. Add Color A to your finished pinwheel blocks to create finished rectangles 8" x 10".

2. Draw a line (solid) on the wrong side of Color B and then draw a diagonal in the opposite direction.

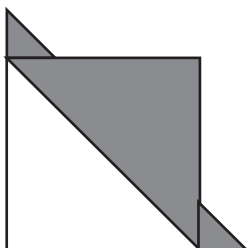
3. Sew a 1/4" on either side of the drawn line (dashed line).



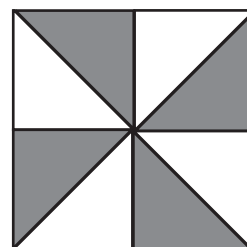
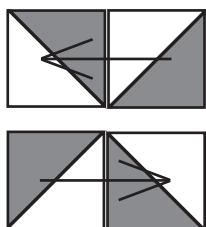
4. Cut the squares on the solid diagonal lines and then down the middle of each side.



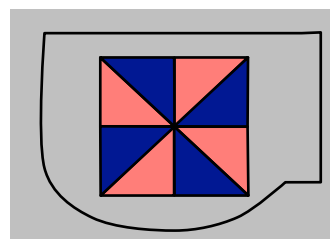
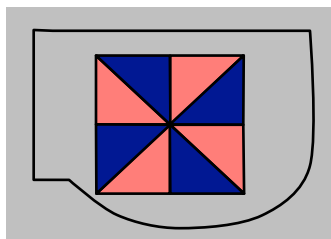
5. Press the seams to the dark side and square up the blocks.



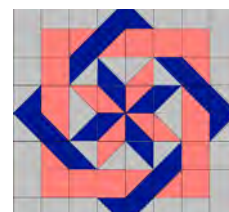
6. Arrange four squares as shown. Sew the half square triangles (HSTs) in rows (A). Press the seams as indicated by the arrows and sew the rows together (B).



7. Finish by adding Color A to your blocks to make rectangles that measure 8" x 10". Make a quilt sandwich and quilt as desired. Place the pocket pattern piece on top and cut 2 - mirror image.



Get instructions for this back block free when you sign up for my newsletter!



www.stitchingstyle.org



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Van Gogh's Sunflowers

Learn from the masters.
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Jenny Kae's new technique
uses fusible fabric palettes to
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Jenny Kae's Sunflowers

Supplies needed

- Copyright-free Art Print
- Printable Stabilizer Sheets
- Paper-backed Fusible Web
- Fabric Scraps

- Mini-sized Iron
- Pastel pencils
- Fabric Tracing Wheel
- 18 and 45mm Rotary Cutters

Schedule Jenny Kae today!

www.JennyKaeQuilts.com



NESTLINGS by Robin
PRESENTS

"Fabric Collaborations"



Took a workshop- made the block- never finished the quilt?
This design inspired workshop will customize your
orphan block into a one of a kind mini wall hanging.
Let's clean out those closets!

"Dancing Daffodil" is just one example of what can be done with an orphan block. I had a sweet, circa 1930 nine patch in a very graphic layout of yellow and black floral print. The floral design was the inspiration for the expanded, custom design daffodil header that created a 9" x 12" miniature.



"I CAN'T DRAW",
 you say.
NO PROBLEM!

I use basic shapes like
 circles, triangles, and
 hearts in repeat along
 with some custom
 templates designed
 just for this class to
 get the design I want.



We see these basic shapes throughout nature.

My six hour process-oriented workshop uses brainstorming to focus on
 design with the basics of embroidery, fusible and hand applique' addressed
 so that your orphan block becomes a reflection of
 your personally cultivated style.

The goal is to excite you to look at the world around you and
 your stash in a new way & to inspire you to be
 more creative in your quilting approach.

Read my blog post to see how easy it can be!

<https://nestlingsbyrobin.blogspot.com/2018/09/>

Also look for a short video description on my YouTube channel:

<https://www.youtube.com/@robinkoehler6356>

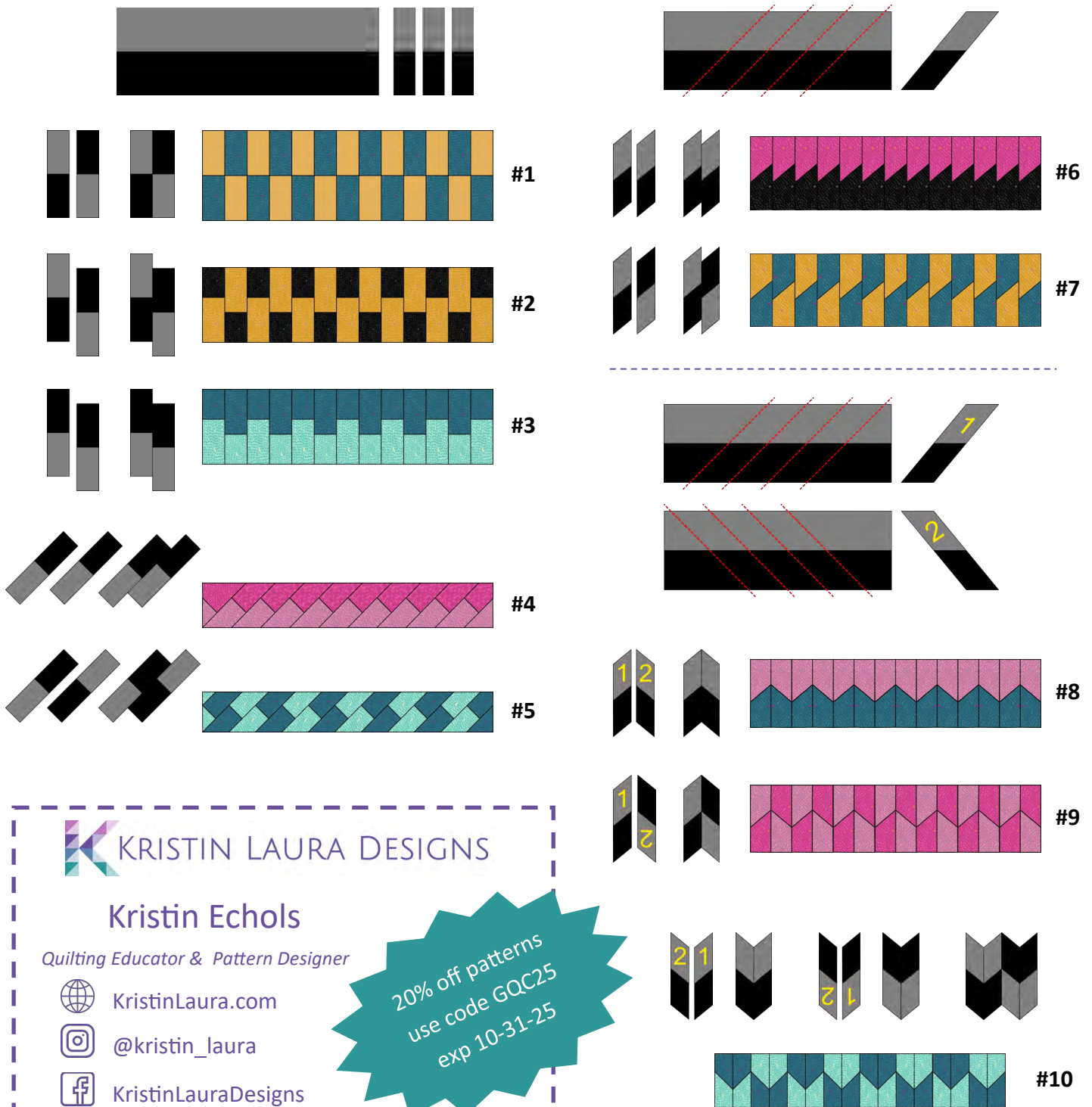
robin@nestlingsbyrobin.com



www.nestlingsbyrobin.com

10 Simple Designs with Two Strips

You may use strips of any width. In my examples, I used 2 ½" WOF strips and I cut the segments 2" wide. For designs #1-5, sew the strips together lengthwise using a ¼" seam allowance and press to one side. For designs #6-10, press the seams open and slice the stripset into segments at a 45° angle. For designs 8-10, cut your stripset in half making it about 22" then cut each stripset into 45° segments at **opposite** angles. If needed, trim the top and bottom of the finished band to straighten it.



KRISTIN LAURA DESIGNS

Kristin Echols

Quilting Educator & Pattern Designer



KristinLaura.com



@kristin_laura



KristinLauraDesigns

20% off patterns
use code GQC25
exp 10-31-25

Digitally Print the Fabrics You Want -- Economically

I was making my version of an “I Spy” quilt – a quilt featuring a collection of children’s picture books – for a new baby in my family. I was using novelty fabrics as the covers on the books and wanted to personalize some of the covers to reflect the interests that the parents-to-be hoped to share with their baby. I learned two of those interests were dinosaurs and space. Having no fabrics featuring either of those subjects in my fabric stash, I sought them out on Spoonflower.com.



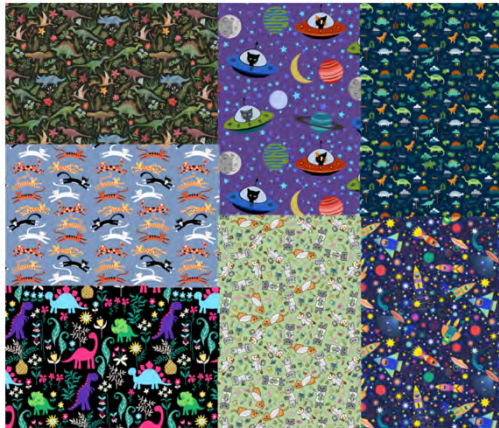
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This is a website where surface designers from all over the world upload their designs and customers can pay to have any of them printed on a variety of fabrics or even wallpaper!

I identified seven fabrics I wanted but didn’t need a yard of each, nor even a fat quarter of each. I did need more than swatches. The answer was to use Spoonflower’s “Fill-A-Yard” product. This option allows customers to fill a yard of fabric with between two and 42 fabric designs.



On the left is how I laid out the seven designs I wanted printed on a yard of quilting cotton, each area measuring 12” x 18”. The three steps are:

- 1.) Identify the fabrics you want and put them into “a collection”
- 2.) Choose the template for the layout of your yard
- 3.) Arrange the fabrics you want within your chosen template

Once your layout is to your satisfaction, you simply drop it in your cart, approve it as you check out and the fabric arrives usually in less than two weeks! With tax and shipping – and during a 20% off sale – my yard cost \$25, which is a lot for a yard of fabric, but less than the cost of seven fat quarters.

Bottom line, Spoonflower’s “Fill-A-Yard” option allows you to pick from thousands of fabric designs, makes custom-printed fabric affordable and is even less expensive during one of their sales! My finished quilt is on the right.

And though not as economical, with Spoonflower you can also upload your own artwork and print it on fabric, if so desired.

[Please note that I am not a paid ambassador nor affiliate of Spoonflower. I’m simply an enthusiastic fan and customer.]





SOUVENIR STITCHING

DESIGN A QUILT FROM YOUR ADVENTURES

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Supplies Needed

- Photos (on device or printed out)
- Pencil
- Graph Paper
- Colored Pencils or Crayons

Generating Ideas

1. Choose A Photo
 - a. Unique designs on tiles and walls
 - b. Landmarks & icons
 - c. Natural elements
2. Write out a list of 20 words
 - a. Feelings
 - b. Places
 - c. Landmarks
 - d. Symbols
3. Research traditional blocks by theme or place

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for a free pattern!
<https://bit.ly/EmeraldFallsPineapple>

Consider the Type of Quilt

1. Block type: applique, pieced, collage, paper pieced
2. Quilt type: one block or sampler
3. Block size

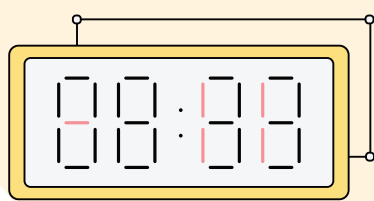
Designing a Pieced Block

1. Sketch out the idea on graph paper
2. Make adjustments to fit the size of desired block
3. Figure out construction
4. Figure out fabric cuts
 - a. Add ½" to fabric cuts - 1" cut becomes 1 ½" cut

More Information

1. While on vacation
 - a. Take lots of photos while on vacation
 - b. Sketch and journal each day
 - c. HP Sprocket printer
2. Organize photos into folders as soon as you get home
3. Label photos that you might want to use
4. Design Software
 - a. EQ8
 - b. Adobe Illustrator
 - c. Affinity
 - d. Prequilt

Website - <https://emeraldfallsqilts.com/>
YouTube - @EmeraldFallsQuilts
Instagram - @emerald_falls_quilts
Facebook - @emeraldfallsqilts
Pinterest - @emerald_falls_quilts



TIME MANAGEMENT *for Creatives*

01. MOST IMPORTANT TASK

Define your MIT for each day or week. This helps to maintain focus, define priorities, and develop consistent habits towards accomplishing the task.



02. IDENTIFY YOUR PEAK PRODUCTIVITY TIMES

Recognize the times of the day and the days of the week you are most creatively productive. Use this knowledge about yourself to structure your days and weeks around creative tasks.



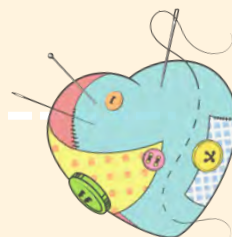
03. PUT IT IN YOUR CALENDAR

Use time blocking to segment creative times of your day. Set a timer to implement the Pomodoro method. Add buffer time zones in your day to accommodate for tasks that take longer than expected.



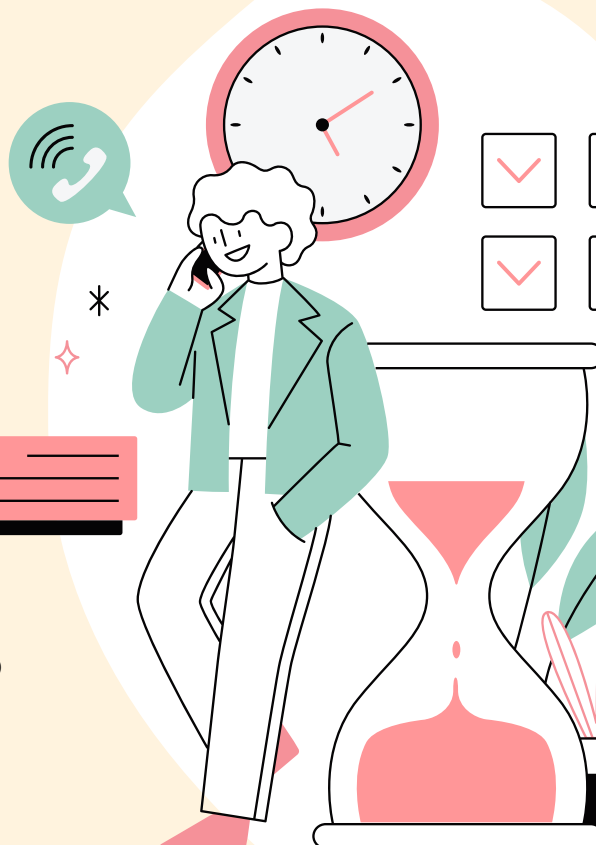
04. THEME DAYS

Consider assigning themes for days of the week. Wednesday is creative focus day. Saturday is a buffer day. Sunday and Thursday are family/friend days. Tuesday is house cleaning and yardwork day.



05. LEARN TO SAY "NO"

Treat your creative time like an appointment. Saying "no" to something you don't want to do frees you to say "yes" to what you really want to do.



06. REDESIGN YOUR LIFE

Can you organize your sewing space in a more efficient manner? Is there a faster process? Mute your phone and tell people around you to leave you alone. Surround yourself with productive people.



Emma Jane
DREAM IT
.....
QUILT IT

DREAMITQUILTIT.COM



Nanette S. Zeller

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Hang it Like ART!

Simple Ways to Hang Your Quilts Like a Pro!

Traditional or art quilt, your beautiful workmanship needs to be displayed as art. With a little bit of sewing and a slat, your quilt will be ready to hang on a wall. Plus! Bonus Tip! for nail-free hanging.

Supplies

- Finished quilt without binding (square it up, if desired)
- Binding strips (enough to bind quilt)
- Sleeve fabric, $\frac{1}{3}$ yd
- Wood slat ($2\frac{1}{2}$ " x $\frac{1}{4}$ " x sleeve width; see Step 2 & 5)
- 2 screw eye bolts, size 12 ($\frac{3}{8}$ " eye hole opening)
- **Tools:** rotary cutter & ruler, sewing machine, hand-sewing needle, matching thread, straight & safety pins, erasable pencil or pen, plus nails or hanging hooks

BONUS TIP! - NO-NAIL HANGING OPTION

SLAT: Use either a $\frac{1}{4}$ " x $2\frac{1}{2}$ " wood slat and cut it 2" shorter than quilt width; or use a "wide valance" rod with side brackets removed.

VELCRO STRIPS: Instead of screw eye bolts, use 3M Command™ Picture Hanging Strips

Following the package directions, attach 1 pair of hanging strips on each end of the slat/rod. Insert slat into sleeve and mount on wall, as directed.

Step 1- Prepare Quilt

Square up quilt (if desired) and use preferred method to create enough binding strips to bind quilt.

Step 2- Make Sleeve

- Cut a 10" wide strip of fabric from the sleeve fabric.
- Measure finished width of quilt and subtract 3"; cut the sleeve fabric strip to this length.
Example: for 20" wide quilt; subtract 3" = 17". Sleeve measurements are 10" x 17".
- Fold under $\frac{1}{4}$ " on each 10" edge. Top stitch to create hem. (**Tip:** use $\frac{1}{4}$ " double-sided fusible tape.)
- Fold the sleeve in half, aligning the 2 long raw edges. Press.

Step 3- Attach Binding

Align the raw edges of the **sleeve**, centered, along the **top back edge** of the quilt. Pin in place. Then, use preferred method to attach binding to the **front and back** of quilt (covering all outer edges of the quilt).

Step 4- Attach Sleeve

Draw a line along the binding, $\frac{1}{4}$ " below the **top back edge** of the quilt. Pull up on the outer side of sleeve tube to align the top edge with the drawn line. (**Tip:** use a yard stick in the sleeve to help align the edge.) Press in place. Hand sew the bottom side of the sleeve tube to the back of the quilt. This process attaches the sleeve to the quilt and creates ease (extra space) in the tube opening.

Step 5- Prepare Slat

Cut wood slat to length of sleeve (Step 2). Attach screw eye bolts $\frac{3}{4}$ " down from top edge of each end of slat. (**Tip:** use a small drill or nail to create a starter hole.)

Step 6- Hang the Quilt

Use preferred method to position hanging nails/hooks on wall. Slide slat into sleeve and position screw eyes over nails/hooks. ~ Now, step back and admire your beautiful quilt! ~

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Guild inquiries, visit: NanetteSewZ.com/workshops

Enjoy your creative journey!