



Knowledge is power, therefore knowing how to achieve an effect and mastering the technique used is essential to the success of making any machine embroidery project.

Also, remember nothing replaces practice, patience and perseverance – three key elements to any machine embroiderer's success.

## 1. SEWING MACHINE

All machines are capable of freehand embroidery, quilting and appliqué, with most being capable of doing some embroidery stitches also. These functions can be combined to achieve very pleasing results. Sewing machine technology has evolved at an amazing rate over the last decade with all top-of-the-range machines now capable of large hoop embroidery designs along with digitising and software that interfaces with the machine to access the Internet and design CDs and literally thousands of stitch combinations. These design features allow the creative embroiderer unlimited possibilities for embroidery and quilting.

## 2. DESIGN SOFTWARE

All embroidery machines on the market have an optional extra that goes with the machine – design software that allows the sewing machine to interface with a computer so designs can be downloaded from the Internet, new designs created and existing ones modified. More recently, the software has allowed the machine's hard drive to be constantly upgraded with improvements and additional functions via the Internet to keep the sewing machine updated with the latest techniques and functions in creative possibilities.

## 3. MACHINE EMBROIDERY

There are many ways to embroider by machine. The following explanations will help categorise machine embroidery techniques:

**Appliqué** – applying one piece of material onto another and securing and sealing the edges with machine embroidery stitches or satin stitch.

**Freehand embroidery** – achieving a free-moving type of stitching using a straight or zigzag stitch. The feed dogs are lowered and a freehand clear-view embroidery foot is used. When this foot is lowered it sits above the fabric rather than on it, allowing the fabric to be guided by hand rather than the feed dogs. The fabric is moved under the needle and foot, guiding it in any direction. Freehand embroidery is often called speed stitching.

**Built-in embroidery stitches** – with the amazing array of built-in embroidery stitches available in sewing machines today it is possible to create ribbons, braids, laces and heirloom effects using stitches and stitch combinations either side by side, over the top of another row or using twin or wing needles.

**Motif embroidery** – created with an embroidery machine capable of using digitised embroidery designs either from cards, disks, CDs or the Internet. It is embroidered in a hoop singly or combined to embroider elaborate, intricate designs with speed and accuracy.

**Embroidered appliqué** – it is possible to have appliqué built into an embroidery design. When the design is digitised, allowance is made for the appliqué fabric to be inserted into the design, cut around, then the raw fabric edges are embellished over.

### Jenny's Tip

Ironing a double-sided fusible webbing to the back of fabric to be appliquéd helps prevent fraying when cutting out. The fabric appliqué can also be fused to the fabric with a hot steam iron after the embroidery is complete – eliminating wrinkles in the appliqué.

- Outline area that appliqué fabric is to cover (Fig 1)
- Place appliqué fabric over outline area; the outline is stitched

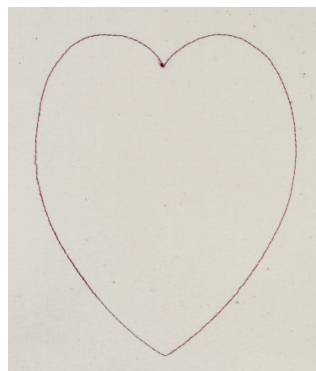


Fig 1



Fig 2

again – remove hoop from machine, not fabric from hoop, then use a small sharp pair of scissors to carefully cut around the appliqué fabric close to the row of stitching (Fig 2). Place hoop back in machine.

**c)** Usually another row of stitching such as a small 'e' to hold edge of fabric flat is stitched before the embroidery continues to cover the raw fabric edges and complete the embroidery motif (Figs 3 & 4). Knowledge is power, therefore knowing how to achieve an effect and mastering the technique used is essential to the success of making any machine embroidery project. Also, remember nothing replaces practice, patience and perseverance – three key elements to any machine embroiderer's success.



Fig 3



Fig 4

**d)** Sometimes there is another appliqué area in the same design; this is called “layered appliqué” and is treated in the same manner as described above in the sequence it is to be sewn in (Figs 5 & 6).



Fig 5



Fig 6

**Three-dimensional embroidery**– can be achieved using any of the techniques described in machine embroidery. The embroidery needs to hold together when cut out or the edges appliquéd around and applied to another surface or embroidery.

**Bobbin work** – this type of embroidery uses a heavier decorative thread in the bobbin and a matching thread or monofilament in the needle. The bobbin has the tension loosened so the heavier thread passes easily through the tension dial, while the needle tension is tightened. The fabric to be embroidered is placed under the foot/needle wrong side up so the embroidery is sewn from the wrong side of the fabric – thus the heavy thread embroidery stitching is on the right side of the fabric. Always practice this before working on the real thing. Some amazing effects can be achieved using this technique.

### Jenny's Tip

Combining techniques, stitches and embroidery motifs can achieve the most amazing effects, so do not be afraid to experiment.

## 4. MACHINE QUILTING

Machine quilting means to sew through three layers of fabric (the batting is sandwiched between the quilt top and bottom) or in some cases quilted as you go using fusible batting. There are many ways to machine-quilt but the most important technique to master is

achieving uniform stitch and/or pattern length without puckering either the quilt top or back.

**Quilting using a walking foot or built-in dual feed** – This type of quilting is done with the feed dogs raised, using straight stitching, utility stitching or open decorative stitching.

**a)** Grid quilting: Straight, triple, saddle or hand-simulated machine stitches are normally used to sew either a diagonal or straight grid – a quilting guide or the width of the foot is used to ensure the grids are evenly spaced.

**b)** Echo quilting: Usually a straight stitch, but any of the stitches mentioned above can be used to sew evenly spaced rows. This type of quilting usually follows a curved line such as a circle or arc, or echoes the outline of a motif on the quilt. The width of the foot is normally used to ensure even spacing between the rows of stitching.

**c)** Embroidery stitches: Many embroidery stitches are used in quilting, but open stitches tend to work best. Some machines have a built-in stipple stitch which works well between rows of echo quilting.

**d)** Stitching in the ditch: This is sewing in the seamlines of the quilt using thread that matches the quilt top and backing, or monofilament thread in the needle. For best results, use a walking foot or a narrow edge foot (as the groove in the foot runs along the seamline, keeping the stitching in the seam and straight).

**Freehand quilting** – means to sew through all layers of the quilt using a freehand quilting foot with the feed dogs lowered. Hands are used to hold the fabric flat and to guide it under the foot ensuring an even length stitch and uniform pattern length.

**a)** Stipple quilting: Freehand stipple quilting is a continuous, meandering line of even, straight stitches that do not intersect or have angles or straight lines. This type of quilting adds texture to the background fabric of the quilt. It is done with the feed dogs lowered and a freehand quilting foot. Use thread that matches the backing fabric in the bobbin, and thread that matches the top of the quilt in the needle. The finer the thread the better the results – I like to use a 50 or 80 denier thread whenever possible. The smaller or tighter the curves on the stippling, the shorter the stitch length to follow the curve. Conversely, the larger or wider the curve, the longer the stitch can be. The rule of thumb is to have a fast machine and slow hands – but nothing replaces practice. The tension may need to be adjusted so that the bobbin and needle thread are equally tight.

**b)** Continuous line quilting: A freehand straight stitch is used to quilt a stencilled or traced quilt design in a continuous line – such as the feather and fan design. A 50 or 80 denier thread is best as it allows you to over-stitch the design when needed; because the thread isn't heavy, no stitch or thread build-up is visible.

**c)** Outline freehand quilting: This is completed with monofilament or transparent thread in the needle, matching thread to the quilt back in the bobbin, and a straight stitch to outline and quilt machine embroidery as well as designs on the patterned fabric. It not only quilts but also defines the embroidery or designs on the fabric. Make sure the tension is even, with no bobbin thread visible on the quilt top, and the monofilament is not pulled to the back of the quilt – always test-sew before starting on the real thing.



## 5. MACHINE FEET

All machines come with accessories, which include feet, for both freehand and built-in stitching, along with utility functions as well as appliqué, embroidery and quilting. All machine companies also have additional fancy feet that are designed for specific functions to make a technique easier to do. Machine feet have slightly different names according to the brand of the machine, but basically they all have similar feet for a particular function or can adapt one to suit. The feet listed below are the most commonly used in embroidery but there are many more, so contact your preferred sewing machine brand for a list of the feet available and how to use them.

**Embroidery foot** – Designed for embroidery machines capable of doing computer-generated embroidery designs in a hoop.

**Open-toe foot** – Used for appliqué and stitch building, the foot has an open area in the toe of the foot to allow a clear view of the sewing field. This is ideal for combining rows of stitches, allowing perfect placement and alignment of stitches and rows.

**¼inch foot** – Used for ¼in seams, this foot allows the embroiderer/quilter to line up the edge of the foot with the edge of the fabric (and to keep it aligned and parallel) with the needle centred to give an exact ¼in seam.

**Walking foot** – This foot allows even feeding of fabric, feeding the top and bottom fabric through the machine at the same pace as the walking foot feeds from the top and the feed dogs from beneath the machine plate. Pfaff machines have this foot built into the machine and it clips into the back of the machine feet.

**Large clear-view freehand foot** – This is the best foot to use for quilting and freehand embroidery as it holds the fabric down in a larger area and has a clear view of the area being quilted or embroidered.

**Narrow edge or over edge foot** – Has a groove in the foot for piecing lace and is also great for stitch-in-the-ditch quilting as the groove in the foot moves down the centre of the seam and keeps the stitching/quilting in the seamline.

**Couching/cording foot** – Used to feed threads through the foot evenly so they can be couched in place with decorative or utility stitches.

## 6. THREADS

Rayon/Polyester 40 embroidery thread is the most commonly used thread in embroidery. Threads are given grades of denier – the higher the number the finer the thread – 80-denier being the finest and 30 being the heaviest. Most embroidery designs and stitches are geared for a 40-denier thread.

## 7. BOBBINS

There are many and varied pre-wound bobbins on the market.

### Jenny's Tip

I prefer a fine bobbin thread whether pre-wound or self-wound on to a plastic bobbin. I find the finer the bobbin thread used the softer my embroidery is as there is less bulk in the embroidery. I prefer an 80-denier or finer thread in the bobbin and preferably

polyester as it seldom shreds and almost eliminates lint. I find bobbin thread can reduce the bulk in your embroidery – especially a dense design – by up to a third.

## 8. NEEDLES

There are needles to suit all types of sewing and embroidery – for heirloom use size 60 sharps, Universal 75 for general sewing, Jeans needles for denim, Microtex needles for microfibres and embroidery, and metallic needles for metallic threads and embroidery (these needles are slightly longer and have a larger eye than normal needles to allow for expansion of the metallic thread due to the friction of the thread passing through the needle).

### Jenny's Tip

I have found that each brand of machine has an embroidery needle that best suits that machine but a good general-use needle is a size 80 Microtex embroidery needle. Additional effects and techniques can be achieved with twin needles, wing needles, triple needles and twin wing. These can be used with heirloom stitching – hemstitching and pin tucking – as well as with embroidery stitches.

## 9. STABILISERS

All machine embroidery needs to be stabilised – this means the fabric to be embroidered on has to have stability akin to that of paper. This is either added onto it (with a spray starch or liquid) or behind it, and in most cases both.

There are so many stabilisers on the market, with new ones coming out all the time, that it is hard to cover them all. These are the most common ones and the best ways to use them.

**Liquid stabilisers:** These come, as the name implies, in a liquid form that is either added to water and the fabric immersed into it or applied to the fabric. When dry, and after ironing, the fabric has the stability of paper and can in most cases be embroidered straight onto. Remember the stabiliser has to be washed out when the embroidery is complete so the fabric needs to be washable. This type of stabiliser is ideal for heirloom sewing. Another commonly used liquid is heavy-duty spray starch; it should be applied in several layers – ironing between sprays until dry. This adds sizing to the fabric, holding it flatter and firmer for embroidery.

**Soluble stabilisers:** There are many brands on the market – Solvy, Avalon, Juliet, Super Solvy, Aqua Magic, Romeo and Paper Solvy. Each name designates a weight of stabiliser – I have listed them from light to heaviest weight, but remember you can use several layers of the finer stabilisers if a heavier one is needed. These are all plastic-type products which can be used at the back of fine fabric or when the back of the embroidery will be seen or exposed. They stabilise the embroidery then wash away when the embroidery is complete so there is no trace of the stabiliser. Soluble stabilisers can also be used to hold down pile when embroidering on towels or velvet and are removed once embroidery is complete. Paper Solvy is great for use on heirloom projects particularly stitch building and embellishing with built-in stitches as it stabilises like paper and then washes away. Soluble stabiliser can also be used at the back of embroidery stitches on a fine fabric (the fabric would need to be stabilised as well) and can also be used in an embroidery hoop.



### Jenny's Tip

I have found that most soluble stabilisers take time to completely wash away, so soak well in warm to hot soapy water (depending on fabric), swishing the fabric and changing the water regularly. Rinse in warm to hot water until the fabric has lost any sticky feel and the water is clear – the whole process can take several hours. The stabiliser is completely removed when the ironed embroidery is soft and the threads retain their lustre.

**Tear-away-stabilisers** – These come in several weights and are used to stabilise machine stitching as well as embroidery in a hoop. The stabiliser can be torn away from the back of the fabric once the embroidery is complete.

**Self-adhesive tear-away stabiliser or 'sticky'** – Again there are many weights, brands and names for this type of stabiliser but basically it is tear-away stabiliser that has a temporary 'sticky' glue on one side that is covered with a protective paper coating. This stabiliser is best used for hoop embroidery. The stabiliser is placed in the hoop with the protective coating uppermost in the hoop, and held in place as you would fabric – tight and even.

Use a pin or needle to score around the protective coating only (make sure you do not score through the stabiliser) on the inside edge of the hoop, then with diagonal lines from corner to corner of the hoop that intersect through the centre of the hoop. Carefully lift these segments of protective coating from the centre of the hoop to reveal the sticky surface.

Place the hoop with the stabiliser in the embroidery machine then choose the embroidery design and centre it in the hoop area according to your brand of sewing machine. The fabric to be embroidered is placed under the needle so the design to be embroidered is centred under the needle and the fabric is square in the hoop. The fabric is then pressed to the sticky surface of the stabiliser and will remain so during the embroidery. Using a built-in basting stitch (particularly in the larger hoops) also helps hold the fabric to the stabiliser.

This 'place and stick' technique eliminates the hooping of fabric and should the fabric not be square in the hoop it is just a matter of lifting from the sticky stabiliser and repositioning it in the desired place. This technique is great for quilted fabrics, fabrics with pile and can be used in conjunction with tear-away and soluble stabilisers, hooping the stabiliser then using a basting spray on it.

When embroidery is complete the fabric is removed from the stabiliser (do not remove stabiliser from hoop) then the hole left from the embroidery can be patched from the back of the hoop.

### Jenny's Tip

I have found that if you press this patch with a hot steam iron it adheres better to the back of the mother stabiliser and does not move.

When embroidery is again complete remove the finished patch and apply another in the same way, thus the mother stabiliser can be used numerous times before a new piece of stabiliser has to be placed in the hoop. Should you get a build-up of 'sticky' on your needle remember to clean it regularly with a little oil on a facial tissue or clean cloth – the oil removes the build-up easily and helps prevent it building up again in a short time.

Another sticky stabiliser is Hydro Stick. This becomes sticky or self-adhesive when lightly sprayed with water and in many cases

eliminates any sticky build-up on the needle that occurs with some self-adhesive tear-away products.

**Melt-away stabiliser** – This is a plastic-type stabiliser, smooth on one side, rough on the other – the rough side goes to the back of the fabric. This stabiliser can be used at the back of embroidery designs in a hoop (used with basting spray if desired), embroidery stitches and heirloom sewing. When sewing is complete, excess stabiliser from the back of the embroidery is removed with a hot iron; the stabiliser literally melts when heat is applied, the iron can be cleaned on a soft damp cloth to remove any melted stabiliser.

**Heat-away stabilisers** – usually a fabric-type stabiliser that can be embroidered over – great for freehand work and is often used in making freehand Battenburg lace using tape and freehand embroidery techniques. When embroidery is finished a hot iron reduces the fabric stabiliser to a powder that can be brushed away. When using this technique you must be sure that the embroidery can stand alone without stabiliser otherwise when the stabiliser is removed it will fall apart.

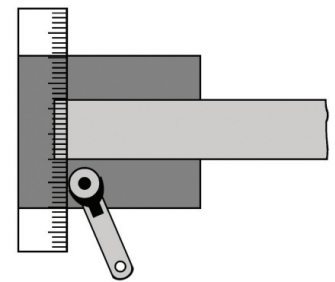
## 10. SCISSORS

Types of scissors include cutting scissors or dressmaking scissors for cutting fabric, small sharp scissors for cutting away fabric such as built-in appliqué or cutting out fabric or embroidery motifs, small clipping scissors for clipping embroidery threads and paper scissors for cutting paper products.

## 11. ROTARY CUTTER AND SELF-HEALING CUTTING MAT

A rotary cutter is a round, sharp blade attached to a handle allowing the blade to turn, which enables the sewer to achieve continuous cutting. This is used over a self-healing cutting mat in conjunction with a quilting ruler. The blade is so sharp that, when the right amount of pressure is applied to it, several layers of fabric can be cut at any one time.

To cut fabric with a rotary cutter, fold the fabric in half then in half again, keeping it flat and smooth. Align the fabric either on the horizontal or vertical grid on the cutting mat. Place the quilting ruler over the fabric, aligning the grid on the ruler to the original folded edge as well as the grid on the board to ensure the rule is square. Pressing firmly on the rotary cutter, with it aligned against the edge of the ruler, cut through all layers in one smooth motion away from your body.



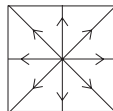
## 12. MARKING TOOLS

Embroiderers and quilters use marking tools for many techniques and processes. There are water-soluble marking pens and pencils, air-fading pens, chalk pencils, tailor's chalk and, if all else fails, you can always use the sharp edge of a piece of soap to mark dark coloured fabrics. It is advisable to test a marking tool on the fabric you are embroidering or quilting before you use it on the real thing.



## 13. MARKING BLOCKS AND FABRICS TO BE MACHINE EMBROIDERED

You may choose to make a square plastic template marked with vertical and horizontal lines that intersect through the centre to the size of the finished block, or use a quilter's square that suits the size of your block or fabric.



Use a quilter's ruler and fabric-marking pen to divide the fabric with vertical, horizontal and diagonal lines that intersect through the centre of the fabric/quilt block.

If embroidering on a quilt block, place the square template over each block, matching the vertical and horizontal lines with those on the block, and draw around the square using a fabric-marking pen. This shows where the seam will be on the block so you won't embroider outside this area. The block will shrink depending on the amount of embroidery – this is only a guide, as the seamlines will have to be re-defined once the embroidery is complete on each block.

If working on clothing or linen then you should mark the seam or pattern lines on your project again (do not cut out) so you will not embroider outside the seamlines. Pattern pieces should be redrawn after embroidery is complete to check, as fabric shrinks due to embroidery.

## 14. VELLUM/TRACING PAPER

Vellum or tracing paper is used to print embroidery design templates via the software with a regular printer.

Use a small hole-punch or sharp object to punch holes on either end of the vertical and horizontal lines, on either side of the centre and through the centre, where these lines intersect on the printed vellum template. Refer to the diagram above right.

These placement holes are used when the template is positioned (in the desired place) over the fabric, then a fabric-marking pen is used to mark through the punched holes onto the fabric, to mark a dot. These dots are then connected using a quilting ruler and fabric-marking pen, thus replicating the lines on the template. They are used to achieve placement of designs with ease and precision and are essential when connecting designs or when a design is made up of several templates.

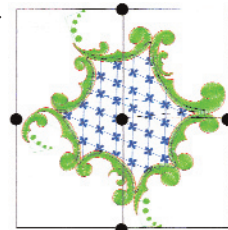
In some cases where there are two embroidery designs to be positioned or a motif is made up of several embroidery designs joined together, you will need to print out several design templates.

**a)** When there are two or more designs which are embroidered in a sequence and may need to touch or be in a specified place on the fabric, you will need several templates. Place the templates on the fabric in the required positions then mark through the positioning holes in the template and connect the dots to give correct placement of embroidery.

**b)** When two or more embroidery designs are needed to make one large embroidery motif, the templates for each design section are printed, positioning the punched holes together to make the large embroidery motif. Held together with tape or pins, the large motif is placed over the fabric to be embroidered. The positioning holes are marked onto the fabric with a fabric-marking pen, and the dots connected on the fabric for each section of the embroidery motif.

This then gives the centre position (with vertical and horizontal lines marked for keeping the fabric straight on the hoop) for each section of the design. It is advisable to recheck each section of the design before embroidery is commenced to double check the position of the design as sometimes things change once embroidered.

• denotes the position to hole-punch the vellum template for accuracy in design placement transfer.



## 15. IRON AND IRONING BOARD

An industrial steam iron and ironing board such as Singer's Myjen iron and board are recommended as they steam/iron from both sides of the fabric as well as giving the option of vertical steam. Always press embroidery from the back over a towel to keep the embroidery loft.

## 16. FUSIBLE BATTING

### Jenny's Tip

I always use Freudenberg's fusible batting H640 and H630; it has a steam and heat-dissolving bond so make sure you use a hot iron that has plenty of steam to press the fusible batting to the back of the blocks, ironing from the right side of the fabric.

## 17. FUSIBLE WEBBING

Freudenberg makes a product called Vliesofix/Wonder Under. It uses a steam and heat-dissolving bond, so a hot steam iron should be used to iron the webbing to the back of the fabric to be used for appliqué. Iron the webbing to the back of the fabric, pressing from the paper side. Remove backing paper before placing the fabric over the fabric that it is to be appliquéd to or that is in the hoop to be embroidered, and then iron in place.

## 18. PIECING

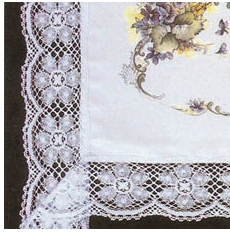
Accurate straight cutting is essential when piecing, so check all your measurements as you go, before you join a quilt together and make adjustments if necessary. Check twice – stitch once. Use construction thread in the needle and bobbin, and the ¼in foot for all piecing. The only place a ¼in seam is not used is when applying the binding to the edge of the quilt where you should allow a ½in seam to give a fully filled binding.

## 19. MITRED CORNERS

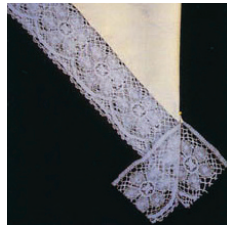
Mitre means to join fabric at a 45-degree angle to form a square edge (90-degree angle.) Follow the photos and instructions for an easy, hassle-free way of mitring corners. (The photos show the technique using lace, but the same technique can be used for joining fabric.)

**a)** When planning a mitred corner, lay the fabric on a flat surface, right side up, to create the desired corner, overlapping the strips to be mitred by the width of the strips of fabric being joined. The top strip is 'A' and the bottom is 'B'.

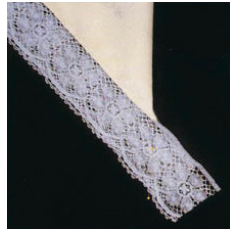
**b)** If you are attaching this to another piece of fabric then pin this to the edge of the fabric, allowing for the overlap to mitre the corner. Stitch the fabric to the edge of the other fabric, starting and finishing ¼in (seam width) on either side of the corner.



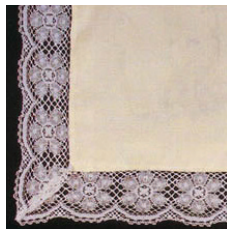
1. Determining fold line of the lace.



2. Pin along lace fold line on the wrong side.



3. Check fold line aligns with half-corner fold of the fabric.



4. On the wrong side, trim mitred seam after stitching.

5. From the right side, zigzag over the mitred seam to secure the lace.



**c)** Fold the end of strip 'A' back and under until the end of the 'A' fabric strip is aligned with the underside edge of strip 'A' and over strip 'B'.

**d)** Press and pin the fold line.

**e)** Turn to the wrong side of the fabric strip and pin along the fold line with right sides of strips together.

**f)** To check that the angle is correct, if you are joining fabric to another fabric, fold the 90-degree corner (of the fabric that is being joined onto) in half to form a 45-degree angle. The pin line and subsequent seam should be an extension of the fold line, thus forming a straight line. Sew a seam along the pinned line from corner to corner.

**g)** From the wrong side, trim the excess fabric from strips 'A' and 'B' to a 1/4in seam allowance and press seam open.

## 20. QUILT BASTING SPRAY

Quilt basting spray allows the quilter to attach the fabric to the quilt back and pieced top with an adhesive spray, eliminating the need to pin – or thread-baste the quilt layers together.

Use the quilt basting spray in a well-ventilated area – preferably outside. For small areas use a cardboard box that will contain the spray. For bigger areas such as the back of a quilt, use a large cleared surface, such as the floor of your garage with the windows and doors open. Cover the area with either paper or sheeting that can be washed, making sure it exceeds the size of the quilt by at least one foot on all sides. Lay the batting on the covered floor, centre the quilt top over the batting, then roll the quilt top right back to one edge. Sparingly apply the basting spray across the batting for an area of around one foot adjacent to the rolled-up top, let dry for around a minute, then unroll the quilt top over the

sprayed batting, pressing the fabric to the batting and making sure there are no puckers. Continue in this way until the whole quilt is unrolled and basted to the batting, then apply the backing fabric in the same way. Be careful not to let the spray go on the right side of the fabric of either the quilt top or backing. Should the fabric move, a hot steam iron will reactivate the basting spray to secure fabrics in place until quilting is complete. Smaller areas of fabric to be quilted are treated in a similar fashion on a smaller scale.

## 21. BINDING A QUILT

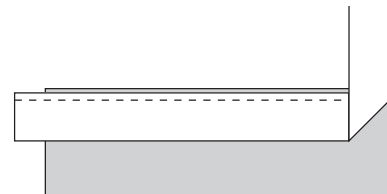
In *CE*, quilt binding is usually doubled or French-fold.

### Jenny's Tip

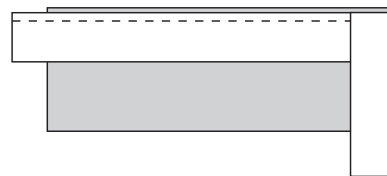
I usually cut strips 2 1/2in to 3in wide then join the lengths together on the bias. The seam should be trimmed to 1/4in and pressed open to ensure the bulk of the seam is distributed evenly. Fold the binding in half lengthwise, wrong sides together, remembering to turn under the raw fabric edges on one end of the binding.

After quilting, the three layers of the quilt should be trimmed and squared, leaving a 1/2in seam allowance on all sides.

Starting at the centre of one side of the quilt, place the raw edges of the binding aligned to the raw edges of the quilt. Stitch the binding to the quilt through all layers with a 1/2in seam. Sew the seam until you are 1/2in from the first corner, tie off threads and clip. Remove quilt from machine and fold binding upwards and away from the quilt, creating a 45-degree fold (see diagram below).



Pin the fold in place so the head of the pin is to the outside edge of the quilt and aligned with the cut edge of the quilt and binding, then bring the binding in line with the next side edge of the quilt (see diagram below).



Bring the quilt back to your machine and start sewing at the top edge of the quilt, then remove pin. Continue around the quilt – when the binding reaches the starting point, overlap the binding and slipstitch closed. Press the quilt binding to the back of the quilt and pin vertically and either machine (by stitching in the ditch from the right side of the quilt and binding) or hand sew in place on the back of the quilt. The corner folds will automatically form mitres on both the front and back of the quilt – hand sew these in place too.