
Wholecloth Quilt with Anna Maria Horner

Chapter 1 - Introduction

Overview

(chiming music) - With this quilting project, we're gonna skip the time that it normally takes to cut up small pieces of fabric and patchwork them together. Instead, we're gonna spend our time hand quilting. And we're gonna follow the design of the fabric itself to guide the direction of all of our stitches, but we're gonna do it with kind of a larger, thicker, sort of more luminous thread for a very exciting and textured result. And I'm gonna show you what a lovely result you can have, not just on the front of your project, but also on the backing of this quilt, because you'll be able to see the shape of this little moth pattern show up on the back. And then we're gonna finish with a very traditional sweet binding for a tidy little baby project.

Chapter 2 - Materials

Materials

- Let's go over the materials that we're gonna use for this baby quilt. I'm gonna start with the fabrics. This is one of the prints from my field study collection, and it's covered in lots of different sizes and colors of moths that are gonna be really fun to quilt around. So I would encourage you to find a print that has some nice, pretty, bold, maybe some larger shapes to use as a guide for your hand quilting. I've also chosen a coordinating solid for the backing of the quilt. This is a 100% cotton voile, so it's gonna be compatible to what I'm using on the front. I've chosen this softer, lighter one, just because it'll feel great next to baby's skin, and it's also extremely easy to needle through as we do our hand quilting. And for the batting, I like to use a cotton and bamboo blend batting. Again, very easy to needle through. You might want a little bit more than a yard and a half of each, just to have some play with cutting out your final dimensions, but I would say no more than about a yard and three quarters of each of the fabrics will be fine. If you choose to use a hoop for your hand quilting, my favorite is this Q-Snap hoop, and I'll show you a little bit more about that later in our instruction. For the edges of the quilt, we're gonna use this single-fold, doubled-over, binding. And you can buy it pre-made, or you can make it on your own. This one is gonna yield a finished binding size of 3/8". For the hand quilting, we're gonna use several different colors of pearl cotton. This is a size eight pearl cotton, and that's just a nice two-ply, beautiful, luminous, twisted thread for hand quilting and embroidery. To hand quilt with, we're gonna use, actually a very small embroidery needle, because they have a larger eye than your standard, traditional quilting needle. Also, I want to use this really large, long darning needle. And that's gonna help me hand baste some big stitches real quickly. And we're gonna do our basting just with some typical hand-sewing thread. We're also gonna use some curved safety pins, or some quilting safety pins, to help us layer up our backing, our batting, and our quilt top. And you'll need any cutting tools that you're comfortable with, to cut that original size of your three layers, the front, batting, and backing of the quilt. We're also gonna use some band-aids, but not for what you think. I'm gonna show you a cool trick for that. And then you want to have on hand whatever cutting tools you're most comfortable with, to cut out the dimension of the quilt. And with that, a sewing machine for a binding step, loaded with 100% cotton thread.

Chapter 3 - Hand Quilting

Prep and baste

- I want to tell you a little bit about the surface that I'm working on to lay out all layers of my quilt. I use a design wall in my studio that's wrapped in flannel. And the design wall itself is actually just two big four by eight sheets of foam core. But I can use that also as a surface. Just took it down from the wall and use it as a surface to pin all these backing, batting, and quilt top layers into. Right now I've got it doubled over. But when I'm working on a really large quilt, I can open it up onto the floor. This is a small one. I have it up on the tabletop. I first put the backing down and I've stretched it all the way around the four sides and I've pinned it. Not so tight but your fabric is about to pop or that your pins are coming out. But taught enough to get it really smooth and for any wrinkles to work their way out. You also want to press with an iron first all your fabrics before you get started to get the big creases out. After you have your backing pin down and taught all the way around, you can layer your quilt batting down. Now the quilt batting doesn't really need to be stretched tight and pinned. You can just make sure that it's really, really smooth all the way around. And usually you want to start smoothing out from the center and go around the edges. Once you've done that you can lay down the quilt top. In this case it's just one single fabric which is really easy to make sure that it's nice and smooth. And definitely more easy than something that's been patchworked and sewn. Once I have my quilt top as smooth as I can without stretching and pinning, it's time to borrow those pins from the backing. And I do that by smoothing my hand over all three layers. Kind of pressing them down and borrowing that backing pin and sticking it in place. I'm just about finished doing that now all the way around. I just need to finish this corner here. The reason that you see the backing and the batting as being larger and wider than the top is intentional. You want to be able to make sure that your quilting doesn't distort the layer so much that your edges get off if you've cut them perfectly from the beginning. So you find the ideal size of what you want your quilt front to be. And then you cut the batting and the backing layers just a bit larger so that they can, you know, move as necessary as you do your quilting layers. And also if you're going to prepare a quilt for a machine quilting process, you would do the same thing, only you would actually add about a 4-inch border all the way around before you hand it over to the machine quilter. Now that all three layers are secure around all four edges, I'm going to go ahead and put a few safety pins through the layers as well. If I'm going to be able to keep the quilt in place on a board or on a floor for a long period of time, sometimes I don't bother to safety pin. I go directly to the hand basting. But every now and then I can't command the whole entire floor or dining room table for my project. So I like to go ahead and put some safety pins in there in case the quilt's gonna have to move around a little bit before I'm finished with the hand basting. So it just depends on your environment. I'm gonna grab a few quilting safety pins, which is a little bit easier to use than regular straight safety pins. For the most part you want to start in the center. And I'm going to be able to keep this quilt in place so I'm not going to put too many safety pins. But maybe about, I don't know, 12 to 15. Kind of equally spread out around the quilt. Of course I never close my safety pins when I put them away. And that's not what the band-aids are for. But it's kind of useful to have them around just in case. I can feel that I'm getting through all the layers here. Because I can kind of here it poke the foam core. Which reminds me, take some care if you're doing this on a dining room table. You might want to put a tablecloth or one of those vinyl cloths down first, so that you can protect your surface if you happen to be on a nice one. My foam core doesn't mind how often it gets stuck. The thing that I find really cool about hand quilting is that, especially when you have to get very physical with it, and get down on the floor on a large scale quilt. While it's pretty physical a little tiring to stretch and move around the floor like that, it sort of feels like you've almost built a

quilt by the end of the process. As much as you've sewn one. That you've had everything to do with every aspect of this beautiful thing. Okay, I have enough safety pins in my layers now. And we're gonna start hand basting. I've got my big, long, darning needle threaded with a really, really long strand of thread. It is doubled over just so it won't be so long. But I've only knotted one single end of it. And I'm going to continue to pull the slack through as I go. The general formation of how I hand baste these layers together is that I create a cross over the whole quilt. And then I make an X over the whole quilt. So together as sort of like making an asterisk shape. And then I begin making a concentric spiral circle all the way around from the center going out. And in fact even when you make the X and you make the cross, you want to start in the center and work out towards the edges. Which means you're going to have to begin your knot here, stitch out, clip, start at the center again, stitch out, clip. That when you start going in the concentric circles, you can just keep going continuously. And I take a really large stitches as well. I'm talking about big stitches, like 1 inch 2 inch long stitches. Which is very easy to do when you have a nice big needle like this. So I'm going to start my basting in the center to start the first arm of my cross. And I'm going to stitch towards myself, and then I'm going to continue in that manner all the way around the quilt until I have everything finished. So here I go. If you use your finger in front of the needle as resistance, you can easily pop it up. You can just ignore the safety pins and work around them. And you'll notice I'm not pulling the whole long tail through very time I make a stitch because that's too time-consuming. And now that I'm towards the end here, and I've come out to the edge, I'm gonna gently pull the whole tail through. And I've got double strand running through here and I only want a single one so I'm going to put my finger down on top of the single strand, where I see just a single stitch. I'm going to tug on the needle to release that double strand so that it's out. And now I'm going to knot. It seems pretty time-intensive but this nice long threaded needle, and this big needle, and the big stitches really make pretty fast work of it. And it's so worth it to get all your layers really secure one to another because then you don't have to worry about whether things are shifting when you go to your hand quilting step and you can just enjoy the process. I'm going to knot again, and start another arm of the X. And I'm gonna do that at the center again then go the other way. Just a little bit of a challenge with the baby belly between me and my quilt. But that's kind of the whole reason I'm making a quilt to begin with so no complaints. And I'm already at the end of this side. So you can see that these giant stitches go pretty quick. I'm just gonna clip that. I'm just going to continue basting all the way around and then I'm going to show you how to do the hand quilting.

Setup for hand quilting

- Now that we have the three layers of the quilt sandwich all basted together really well, we've got it pinned together, it's time to begin our hand quilting, and I want to go over a little bit about some different methods of hand quilting and the materials that you might need to do it. I tend to be a little bit of a minimalist when it comes to hand quilting, and I don't really like to use a frame of any sort. Now that's just because typically I can find a pretty comfortable spot, either at a table or sitting at a couch with my legs propped up on an ottoman, and kind of stretching and draping the quilt over my knees, and then of course very traditionally there are the big hoops for quilting and they have some standing floor frames so that you can keep both hands free, but another really inexpensive hoop and method to use is using this frame and it's called a Q-Snap and it's basically sort of like small PVC pipe that has these little brackets that pop off like this, and I'm going to show you how to install it if you choose to use a frame. The thing that's also pretty cool about this is it's a square and not a circle. I don't find a circle or a circular frame or an oval to be incredibly helpful

when you reach the square corner of a quilt. So this whole intact square in here is going to get slid underneath all layers. You always want to start your quilting in the center, so you can feel where it is through all the fabric here, and then if you just use these brackets to snap on, including the fabric, like this. And then I'm going to go across and do it. And then here. Slide a little bit towards myself. And here. And you can see that this safety pin's going to get in the way, so I'm going to go ahead and remove that. So I'm going to snap this last one on. Now something that I also enjoy about this Q-Snap frame if I choose to use it, is that you can loosen and tighten the material in here just by twisting these out. If you twist out, it's going to get a little tighter and then you can slide these in to loosen it. In general with hand quilting, you want it to be a little bit loose because you want to be able to manipulate the fabric to sort of load more than one stitch at a time onto your needle. Another thing to keep in mind when you're using a quilt frame is that as you pass towards the frame, you get close to it, or you get close to a corner, you want to stop and reposition your frame. You don't want to quilt all the way up till you're almost touching it with your stitches because the closer you are to the frame and to where it's tightened into the hoop, the more likely you are to be sewing into fabrics that are not in line with one another. In other words, one's going to be stretched a little bit more than the other, so you want to stop and reposition. But to avoid having to work with any of that, I'm just going to take this hoop off and I'm going to show you how I do my hand quilting. Sometimes the decision about whether or not to use a hoop all depends on where I'm going to be, like if I'm traveling a hoop is good. Just as we did with our hand basting, we're going to start in the middle of this, and lots of embroidery projects have you start in the middle as well, and that's because as the material gets manipulated into those stitches, it can kind of start bunching a little bit and you don't want to send those bunches toward the center, you want to work them out towards the outer side. So I'm going to talk a little bit more about these threads and materials that we're using to do the hand quilting. I really enjoyed the process of choosing the colors that I was going to use on this quilt, and I went about that in a way that had me coordinating with the print of the fabric a bit, as well as choosing what would look pretty on this fabric in the back. For instance, if everything had been sort of in blues or medium tones, you might not have seen the stitches from the back, and I really want to do that. The process of hand quilting is one that you're trying to achieve a stitch definition that's just as beautiful on the front as it is on the back at the same time. So I found that I chose colors that either kind of blended on the front, but then showed up really well on the back, or the reverse. For instance this pink is just sort of going to blend away a little bit, but on the back it's going to show up a lot. So that's how I made those decisions, and I've got a needle already threaded here with the pearl cotton. The total length that I've cut here to thread into my needle is about 18 inches, maybe more like 24. This thread actually retains its texture and its smoothness really well because sending it through these fibers is not a lot of wear and tear on it like it could be with wool yarns in embroidery and crewel and that sort of thing, so I probably have about two feet threaded into here. And now I can begin stitching.

Hand quilting

- I'm gonna show you my trick now of beginning the stitching and how I hide the knot. I'm gonna stitch in line here with the outer edge of the butterfly, so that's gonna be my guide as I begin. And another thing to mention about comfort, it's a little bit more comfortable for me to quilt towards myself than it is to quilt away from myself because you can see already that when I've got my arm kind of bent out in a circle that my shoulder is more relaxed. When I have my arm like this to start pushing away from myself, my shoulder is sort of tightened. So I like to try and continue to turn the

fabric so that I'm quilting more towards myself or at least from right to left, since I'm right handed. Now to begin, I'm going to slide the needle through just the top layer of the fabric. And I'm gonna start about 1/2 inch away from where I want my first stitch to begin which is right here. Now I only have the needle passing through the top layer of fabric. It's not going through the backing. And you sort of have that batting layer as a barrier to make sure that you don't get to the batting if you don't want to. We're gonna pull all the way through until the knot is just resting on the surface of the fabric. And I'm gonna set it down now, and I'm gonna grab the slack of the thread here, and I'm gonna tug it. And when I make that tug, you can see a little wrinkle starts collecting right around the knot. I'm gonna slide my needle in that wrinkle and I'm gonna, at one point, pull the knot towards me with the slack, and also push the needle towards the knot so that they go in opposite directions. And that's all, just to pop the knot through the surface. But I've only popped it through the first hole and not through the second. Sometimes I get a little overzealous and I yank it through both holes and then I just start over. But now I started and my knot is buried inside the layers. The goal of hand quilting is that your stitches look the same on the back side as they do on the front side. And one way to ensure that is to always pass the needle through the fabric at a 90 degree angle towards the fabric. So you always want it going straight down instead of at an angle. You can imagine that if this is the surface of your quilt and you have the needle going down at an angle and back up at an angle, your stitches on the back are actually gonna be kind of small. So with that in mind, I'm gonna begin stitching. And like to keep one hand underneath and one hand on top. And I usually like to lay the quilt out as flat as I can, lift it up with my hand from the underside, and hold it. I've got my fingers underneath here, and sort of hold it. Just that lifting up and the drop towards the fabric provides enough tautness for me. Entering the needle straight down, and I can actually feel the poke of the needle underneath a bit just with my finger. And once I do, it's time to rock this stitch back up. And then as I angle to go back down, I'm actually kind of picking up the material with the needle. This is one of those things that once you get used to doing it, it's kind of weird to do it in slow motion because you get into a rhythm. And it is a bit of a rocking rhythm. And you can see how much I'm manipulating the whole quilt with this needle now, and it might tell you why I don't really like to use a hoop. Because the hoop keeps it more firm than I would like. Okay and I always have a habit of just sort of smoothing out as I go so that I haven't drawn up the fabric too much in my stitching. And I use pretty big stitches. I feel like the larger your thread is and the thicker that it is, the kind of bigger stitch that it calls for. These are probably about 1/4 of an inch. And the ideal is, of course, that from the front the space between your stitches is the same length as the stitch itself because that generally ensures that if you're getting your needle straight down and straight back up that your stitches are that same size on the back as well. So I'm gonna continue along the butterfly here. You know that pressing that you do with this finger always makes this little dent in my finger, and I can only take so much of it before I remember my favorite Band-Aid trick. And I'm gonna show you that now. I have yet to find a thimble that I really like. And every time I say that someone suggests a new thimble to me, so I finally figured out that by just putting a Band-Aid on the finger that I use to press the needle through, it's much more comfortable, it doesn't slide off, it doesn't get sweaty, and it's pretty readily available, and then I can just take it off. And I always get sympathy from my three year old when he sees a Band-Aid on my finger, so that's pretty cute too. This one's a little bit big, but it's gonna work. So that's my thimble. When you're working on something that is not a straight line or is not a perfect circle and you have to take turns, you don't want to load stitches that are going in two different, and sometimes opposite, directions. So because I've come to an intersection here, I'm just gonna load up to that point. And in fact, I load very few stitches

onto the needle as I head around a sharp turn like the top of this moth. I always have at least one hand quilting project in progress. And depending on the size, obviously this can take a while. But don't forget, we haven't spent any time on patchwork when you're working a whole cloth quilt, so you saved all your time for the quilting. If you're not really confident about your stitching, and you're a little hesitant to try this, remember the hardest part is getting the stitches on the back to be the same as they are on the front. Number one, don't worry too much about how perfect they are. None of mine turn out perfectly. Number two, you might try just making a hand quilted pillow front because you're never gonna see the back of that. It's gonna be hiding inside the pillow form. So that's a great way to practice working on your form. Okay, we're getting to where I'll be more comfortable if I turn this around a bit so that I'm quilting towards myself again. But because everything's basted well and pinned, I'm not worried about disrupting any of the layers. Again, I'm approaching a little corner here, so I'm gonna go ahead and pull through and turn a bit more. Why you want to start at the center? It's a little bit of a challenge to get to it on a bigger quilt. If you're working on a really large quilt, you might even want to roll up the edges towards the center and kind of safety pin the rolls down so that you have less bulk to continually move around as you quilt. Once you get towards the sides, it's so easy because you're not working with as much material between you and your stitching surface. What I love about doing any kind of whole cloth quilting and using the print elements of the fabric itself to dictate where you're gonna be stitching is you can do that as densely and detailed or as simple as you'd like. I'm really going around just the general shape of these moths. In some places, I kinda want to also stitch around the antennas and maybe the legs and maybe some of the different sections of the moths. And if you wanted to do whole cloth quilting, you wouldn't have to use the print necessarily to follow. You can also use a water soluble fabric pen to draw straight lines and just quilt straight lines through the quilt. You can make your design and trace it onto there, and there are also several quilting templates that are sort of like stencils that you can draw through to help you create all kinds of different patterns on your quilt surface. In fact, it's even beautiful if you do it on a completely solid fabric and maybe use several different colors of thread. We're approaching now where we began our stitching, and I have just a few more stitches until it'll be time to knot and finish this first moth. Now because we started our quilting on the front by knotting through the top surface, we actually need to finish on the back which will replace a missing stitch. If you were to knot on the top as well as beginning that way, you would have a missing stitch on the back. So I'm just gonna send a needle through towards the back. I'm gonna leave it poked in halfway there and flip over. Okay, so you can see there's a space here for another stitch so I'm gonna pull all the way through. And this time, since I haven't started out with a knot, I need to create one. And I'm gonna put a knot on this strand here just about exactly a stitch length away from where the thread is coming out of the material. So I'm just gonna loop through one time, and before I've pulled the loop tight, I want to put my needle in it, but also keep my needle down on the strand at the position I want the knot to be, and that's gonna tell that knot where it needs to go. Okay, so now that I have it there, I'm gonna pass through just the backing layer of the material, again not through the front layers. I'm gonna enter, and then slip out about an inch or so away. And again, I'm gonna tug at the base of my slack to create that little wrinkle, and I'm gonna use my needle to create some resistance to help pop the knot through. I've just snapped it through. You can see it's gone. And now I can carefully trim the thread and the knot is hidden in between the layers. And you can continue quilting now around all the motifs working from the center out, changing colors in just whatever way you'd like to until you've finished all the quilting you'd like to do, and we're gonna move on to the binding.

Chapter 4 - Binding and finishing

Attach binding

- Once you've quilted your quilt layers together as much as you'd like to, it's time to attach the binding, but before you do that, you want to actually trim out your batting and your backing layer to be the same size and nice and square with the front quilt top, and once you've done that, it's time to attach this binding, and again this binding is two and a quarter inches wide, but it's folded over once, and that's a very traditional method and style of binding to use. It kind of protects the edges of the quilt, which gets a lot of wear, and we're going to align the outer edges, these two raw edges, with the outer raw edges of our quilt. I don't want to pin this because this binding is cut on the bias, which means it's going to give a little bit, and that's actually a good thing as we sew, and you can't really predict how much it's going to give, so you don't want to necessarily pin it in place. It will just kind of take more time than is necessary. So I'm just going to lay it here at the edge, and you can start sort of in the middle of any side edge, and send it under the machine. I'm using a stitch length that's pretty much a medium stitch length, not too short, not too long, and I'm using a 3/8 inch seam allowance. Also, when you begin, you don't want to begin all the way at the very end of this binding. You want to begin about three or four inches away, and you'll see why when we come to the end of the binding step. Okay, and I'm just going to backstitch when I begin my sewing. I'm just going to gently hold the binding and the quilt in my hands. I hold them kind of separately between two different fingers so they can kind of send themselves to the machine as they wish. If you feel more comfortable pinning it together, that's fine, but for the most part your quilt is pretty secure because it's been quilted. Now I'm going to stop this stitching about a quarter inch away, or 3/8 of an inch away, from the end corner here. And I'm going to backstitch, and I want to cut my thread. This machine does it for me. Now I'm going to pull it out, and there's this special little corner fold that you do. Lay the sewn edge so that it's going horizontal to your view here, and you take the un-sewn bias binding and you make an angled fold over what you've sewn already so that you're going perpendicularly here, you're going in a 45 degree angle here, and this un-sewn edge is in line with the next edge that you're about to sew. So that's one fold. Fold number two is you bring the length back down over itself for a right angle to what you've already sewn, and the top fold is in line with the top edge. So you can hold that in place, go back under your machine, start at the very edge here, 3/8 of an inch seam allowance, and begin sewing. So I'm going to continue sewing all the way around and I'm going to treat every corner of my quilt, all four corners, with the same fold that I just showed you, and then we come around to where we've begun sewing the binding, I'm going to show you how to tuck your tail and finish the machine sewing. I'm just about now at the end. I've sewn about the whole perimeter of the quilt, folded all four corners, and I'm approaching where we began, and I have just a few stitches left to go. I'm going to backstitch, cut my threads here, and I've done that just an inch or two short of where I have this sort of loose beginning tail. And I've given you enough bias requirement so that you have more than enough to turn your corners and also to have enough to overlap at the end. What I'm going to do now is fold in this first tail towards the wrong side by about a quarter of an inch. I'm going to use my fingers to press a crease. This is going to be the neat outer fold that will be visible. I'm going to lay that in place there. Next I'm going to take the remaining end and I can see that the very end of it is down past my stitching. I'm actually going to trim it a little shorter. All I need is for it to be longer and fit inside this fold here, and I'm going to trim it at an angle, which is going to provide less bulk as it turns around the quilt. There are some other slightly more involved methods to doing this where you can actually sew the binding to itself at an angle by measuring appropriately at the end. I've always found that to be a little more

time consuming than I think actually makes a big difference in the final outcome of your binding. So you can see now I've just tucked that angled bias end down into the fold of the first, and it's all neatly tucked in and spread smooth to accommodate the length now left of your quilt that we haven't stitched, and I'm going to pick up where we just left off with our stitching until we meet where we began our stitching, at the very beginning of this, going through all layers. Perfect. Okay, now we've completed the machine portion of the bias sewing, and if you haven't clipped out your basting stitches yet from doing the hand quilting, you can go ahead and do that now and I'm going to show you how to finish this binding by hand on the back side of your quilt.

Finish binding

- I've been working on the handwork for this binding. I use a blind stitch to stitch the binding to the backing of the quilt. Before you do that, you want to use an iron to just press the binding away from the front of the quilt nice and neatly so you have a smooth turn towards the back. And then you can see here that on the back, you're going to have just enough binding to wrap around the seam allowances and come just past the stitch line from the machine of where you attach the binding. If you find that your seam allowance is just a little too thick to do that, you can just trim it down. I'm going to show you how I begin it. I've got most of it done, but I wanted to show you this corner, how you fold it by hand. So I'm going to start just a little bit away from there. And again if you'd rather pin this in place before you get started, you can also use some binding clips that look just like those metal hair clips that you put in your hair, to clip it down. Which is nice because you won't poke yourself with any pins. But I usually just leave it be. So I start just by entering the needle through the thickness of the seam allowances, and coming out pretty close to the machine line. And this thread is just 100% cotton thread that you would use in your machine for quilting. You can use it for hand sewing too. And now that I'm out of there, I fold down the bias so that the folded edge is right past the stitch line. So it's going to hide it basically. Now blind sewing doesn't mean you shut your eyes when you do it. It just means that you want to hide your stitches. So I'm taking one stitch through the binding. And then one stitch through the backing. And one stitch through the binding. And I'm continuing to meander back and forth between the two to join them together. But because you see no glimmers of my needle there really, you're not going to see any thread either. And that's what we want. You don't even have to pull your whole slack out you pull out the stitches. If you pay attention to how you work on something like this, you actually spend about half of your time pulling out the slack of the needle, or of the thread rather, as you do sewing. So I could've saved that and do a lot of it at once. This is another one of those processes where you might just want to go ahead and thread up several needles and keep them next to you so that you're ready to go every time you're at the end of thread. As we get closer to the corner here after a few more stitches, I'm going to put my needle down and show you how to turn the corner. Okay, I want you to take a look at the front of the quilt. You can see which side of the binding passes under the fold, and which is at the top of the fold. You want to mimic that on the back as well. So this one passes under, so we want to fold this edge down first. And we want to fold it all the way out here to create sort of like a little roof line point coming off the side of the quilt. So once we've folded that down and pinched it, keep that angle fold in place turn it back onto itself to create this nice mitered corner. And then it mirrors the front as well. I am going to pin this in place because I want it to stay there. Then I'm going to pin it away from me so I don't poke myself. Alright, and now we can continue stitching around the corner. I'm grabbing the backing, the binding, then the backing. When I come to the corner with my stitching, I want to take a couple, just really tiny little whip stitches, connecting the two edges of the

binding together. So I have, right where this mitered angle meets, this intersection, I want to pass my needle through both of them, pull nice and snug, and then I'm going to do it again. And then that combined with the stitches on both sides of the binding are going to keep you corner in place neatly. I'm going to take just a few more stitches one at a time to get out of this corner before I remove my pin. Okay? I'm almost done now. So I'm going to continue like this to finish the binding, and knot and finish. But as soon as I'm done I can't wait to use this beautiful baby quilt. You can see what a gorgeous result all that texture of the stitches provides on the front as well as on the back. You can see then beautiful gleaming little moths here. I want to show you some other things that I've done with whole cloth quilting. With this pillow front, again I've used the fabric itself as a guide to where I place all the stitches. And even in the blank area here I just drew out some straight lines with a water-soluble pen, and followed along with some straight stitches. In this garment actually, I disregarded the print altogether. But I still included some charming rows of just running stitches across there, which I think really enlivens the surface and gives it such a beautiful, special detail. Obviously this is something that I love. I hope that what you've learned in this hand quilting class is something that you'll take a lot of enjoyment and comfort in to.