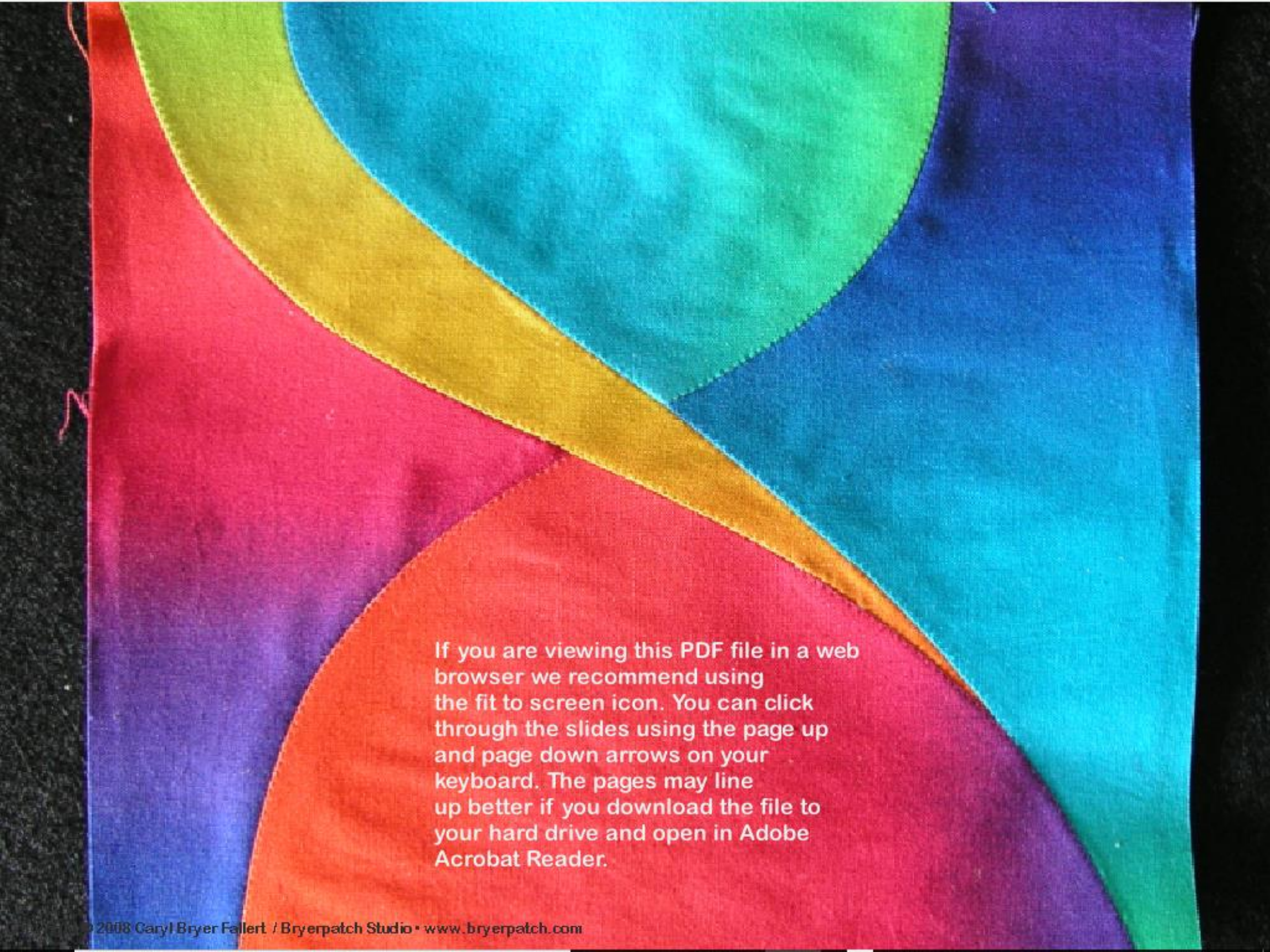




Applipiecing® Simple Curves

with
Caryl Bryer Fallert

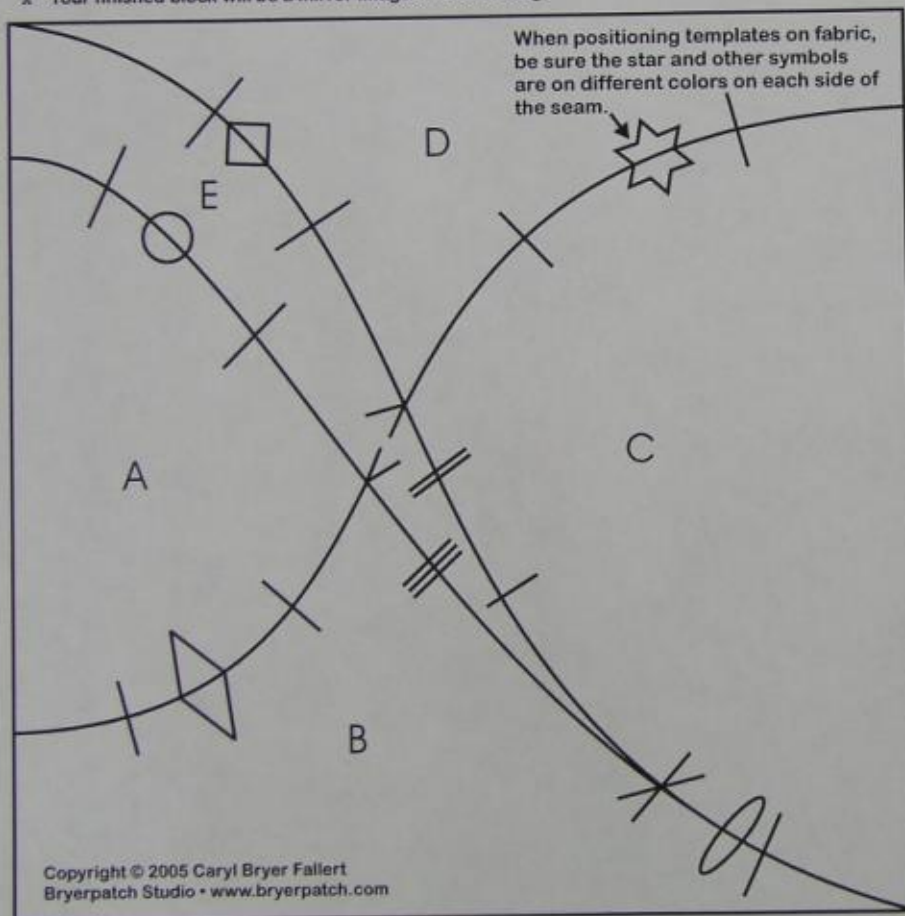


If you are viewing this PDF file in a web browser we recommend using the fit to screen icon. You can click through the slides using the page up and page down arrows on your keyboard. The pages may line up better if you download the file to your hard drive and open in Adobe Acrobat Reader.

Simple Curves

Practice pattern for Appliepiecing®

- ✕ Trace these lines onto the dull side of freezer paper
- ✕ Cut pattern pieces apart on the black lines.
- ✕ Iron shiny side of freezer paper to the wrong side of your fabric.
- ✕ Cut fabric seam allowances $\frac{1}{4}$ " beyond the edge of the freezer paper on all sides.
- ✕ To join templates, fold one seam allowance over the edge of the paper, and leave the other flat.
- ✕ On a light box, overlap seam allowances, and align the edges of the freezer paper and all registration marks.
- ✕ Tape or glue seam allowances together.
- ✕ Stitch over the folded edge with invisible thread, using a 1mm x 1mm zig-zag stitch.
- ✕ Peel freezer paper off when all edges are stitched.
- ✕ Your finished block will be a mirror image of the drawing.

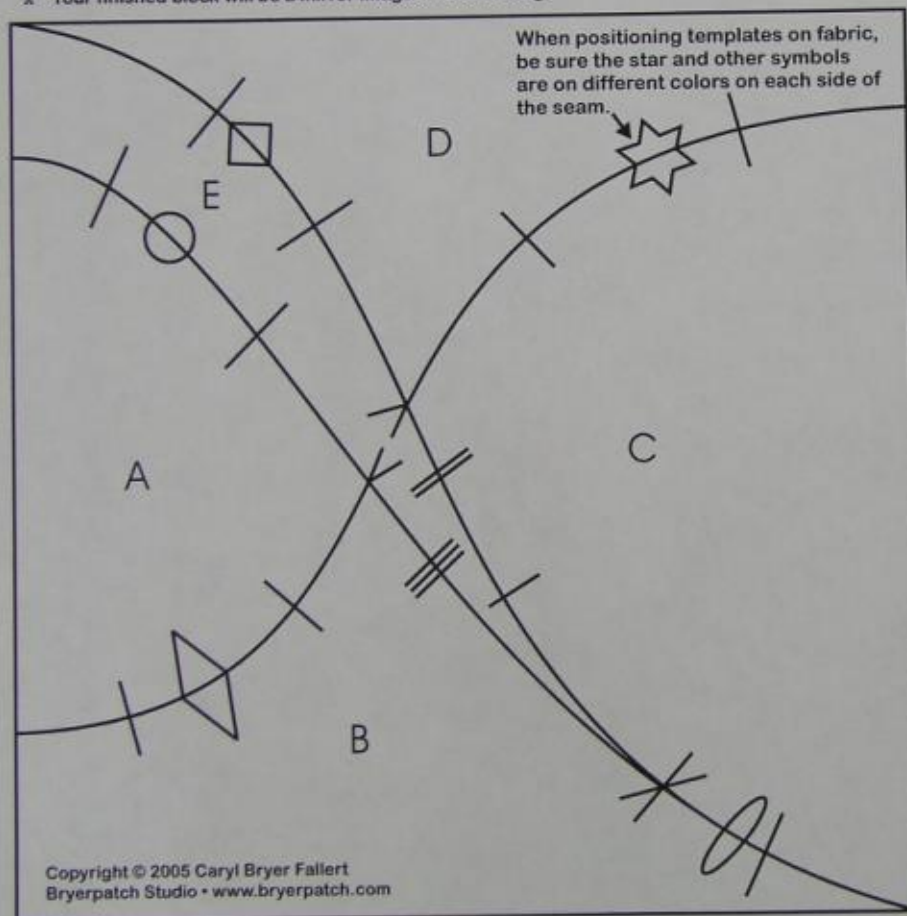


[CLICK HERE](#) to download
this pattern and a written
handout.

Simple Curves

Practice pattern for Applieicing®

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- ✕ Stitch over the folded edge with invisible thread, using a 1mm x 1mm zig-zag stitch.
- ✕ Peel freezer paper off when all edges are stitched.
- ✕ Your finished block will be a mirror image of the drawing.



Your pattern is drawn on the dull, paper side of the freezer paper, and all of your fabric will go on the shiny side, so your block will be a mirror image of the line drawing you see here.



Simple Curves Practice pattern for Appliquecing®

the dull side of freezer paper
part on the black lines.
freezer paper to the wrong side of your fabric.
allowances $\frac{1}{4}$ " beyond the edge of the paper, and leave the other side
freezer paper on all sides.
the dull side of freezer paper
part on the black lines.
freezer paper to the wrong side of your fabric.
allowances $\frac{1}{4}$ " beyond the edge of the paper, and leave the other side
freezer paper on all sides.

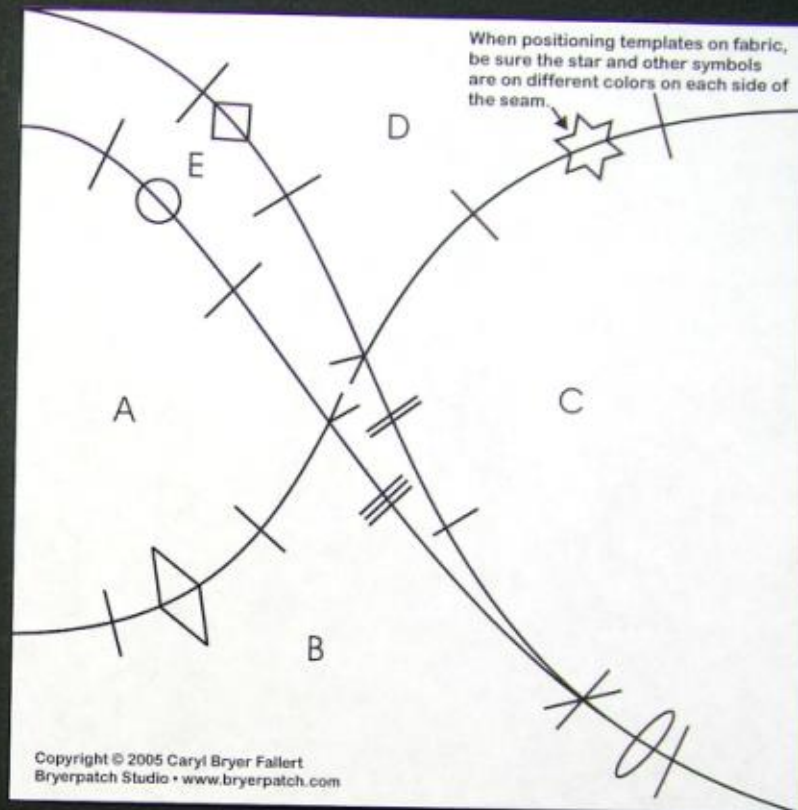
When positioning templates on fabric,
be sure the star and other symbols
are on different colors on each side of
the seam.

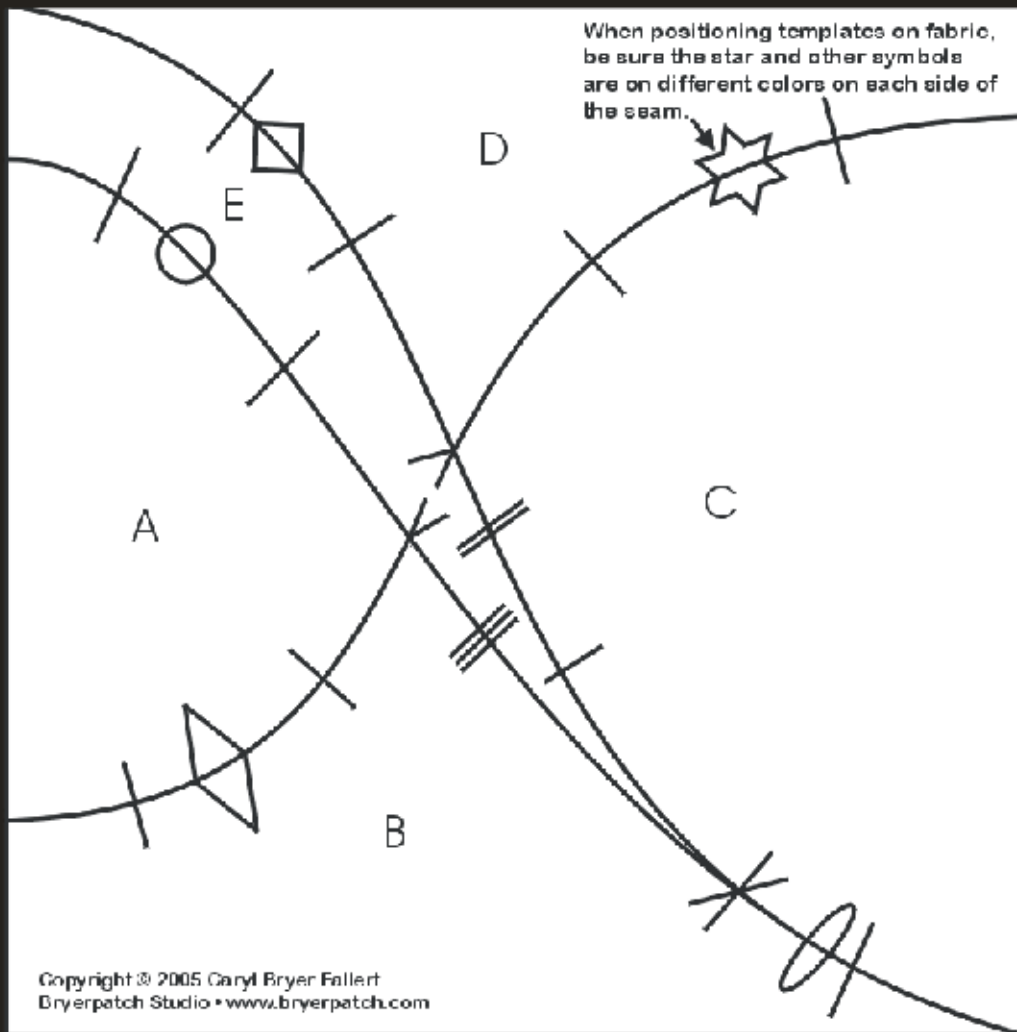
**Cut out your block
pattern on the outside
black line. Do not add
seam allowance to the
paper pattern, it will just
get in your way later. You
will be adding seam
allowance to the fabric
as you cut each template.**

Simple Curves Practice pattern for Appliqueing®

- ✖ Trace these lines onto the dull side of freezer paper
- ✖ Cut pattern pieces apart on the black lines.
- ✖ Iron shiny side of freezer paper to the wrong side of your fabric.
- ✖ Cut fabric seam allowances $\frac{1}{4}$ " beyond the edge of the freezer paper, and leave the other flat.
- ✖ To join templates, fold one seam allowance over the edge of the freezer paper and all registration marks.
- ✖ On a light box, overlap seam allowances, and align the edges of the freezer paper and all registration marks.
- ✖ Tape or glue seam allowances together.
- ✖ Stitch over the folded edge with invisible thread, using a 1mm x 1mm zig-zag stitch.
- ✖ Peel freezer paper off when all edges are stitched.
- ✖ Your finished block will be a mirror image of the drawing.

This is what it will look like
after it has been cut out.





Notice that the templates are lettered A,B,C,D,& E.

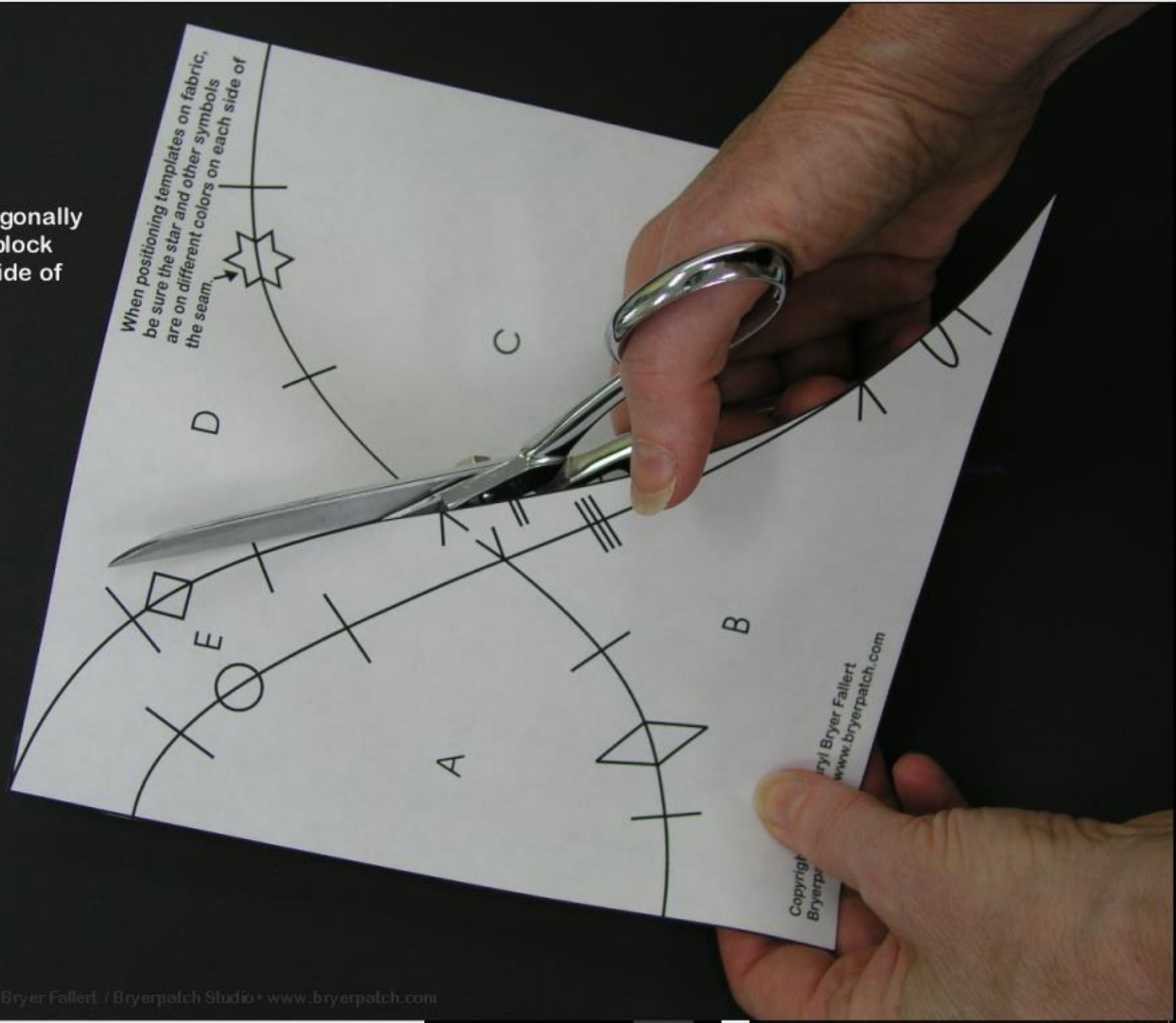
Also notice the symbols and lines across the seam lines.

The straight lines are registration marks to help you align the edges of your templates after you have added fabric.



The symbols are there so you know which edges go together after your block is cut apart.

Now cut diagonally
across the block
along one side of
template E.

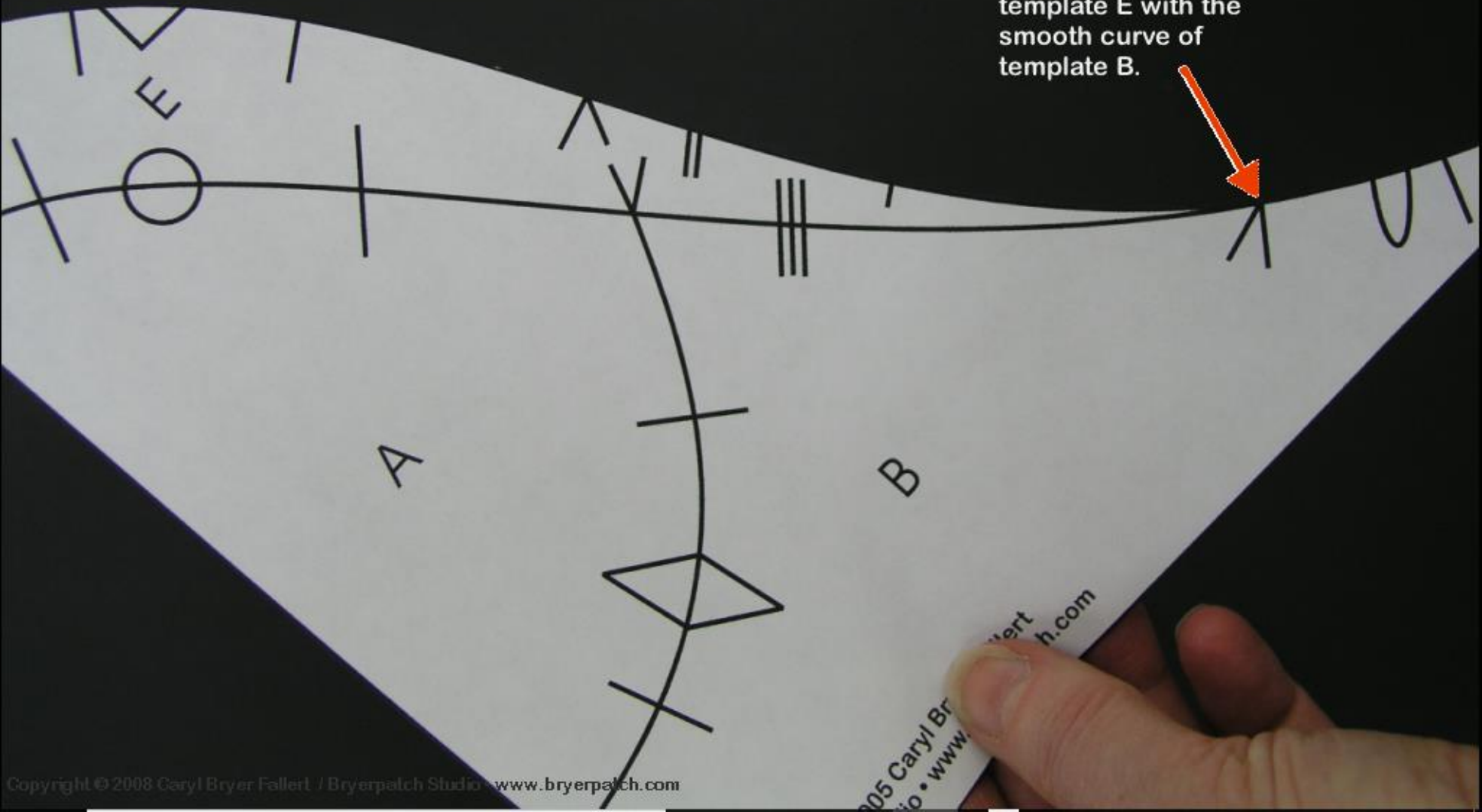




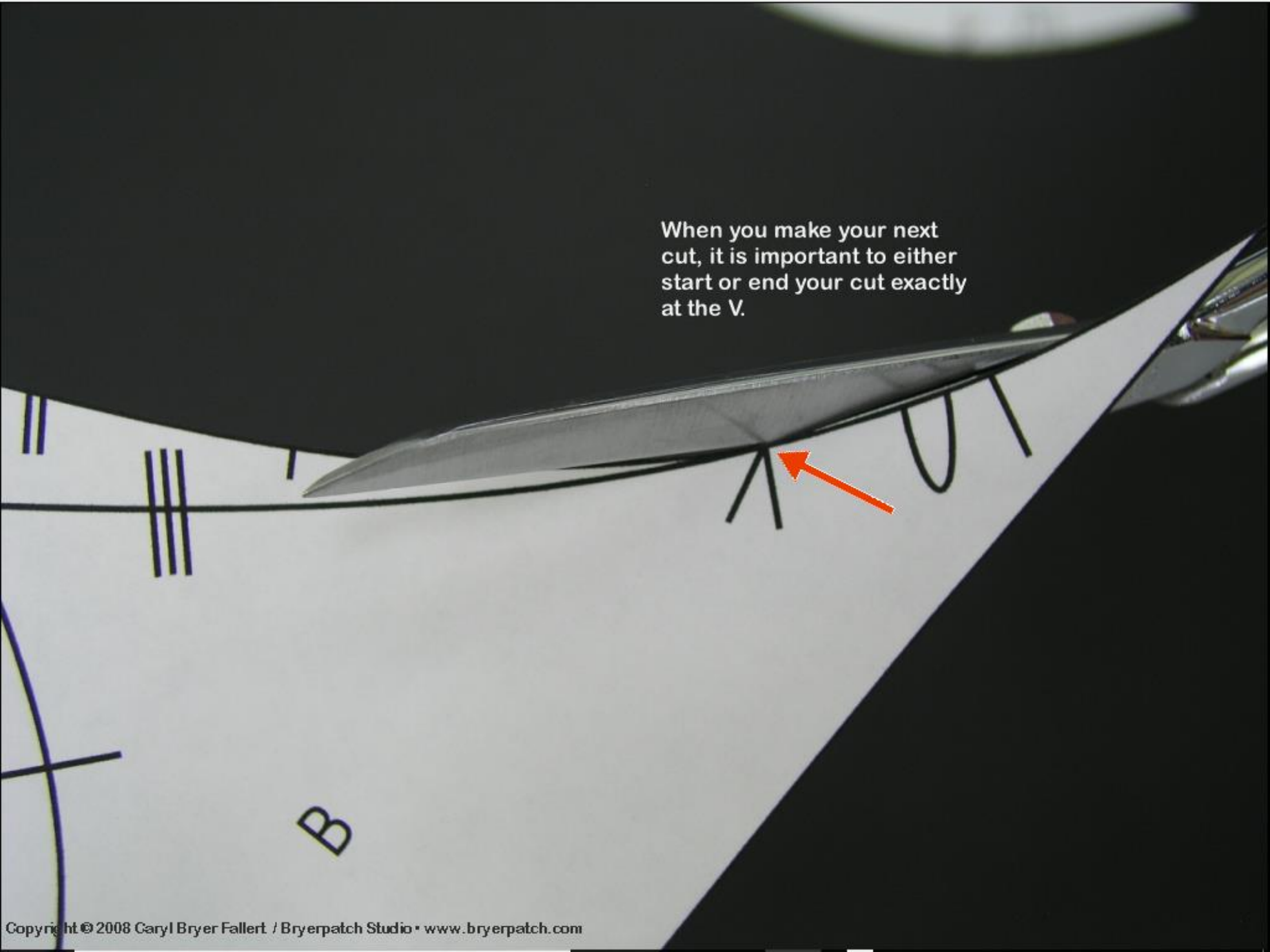
A

B

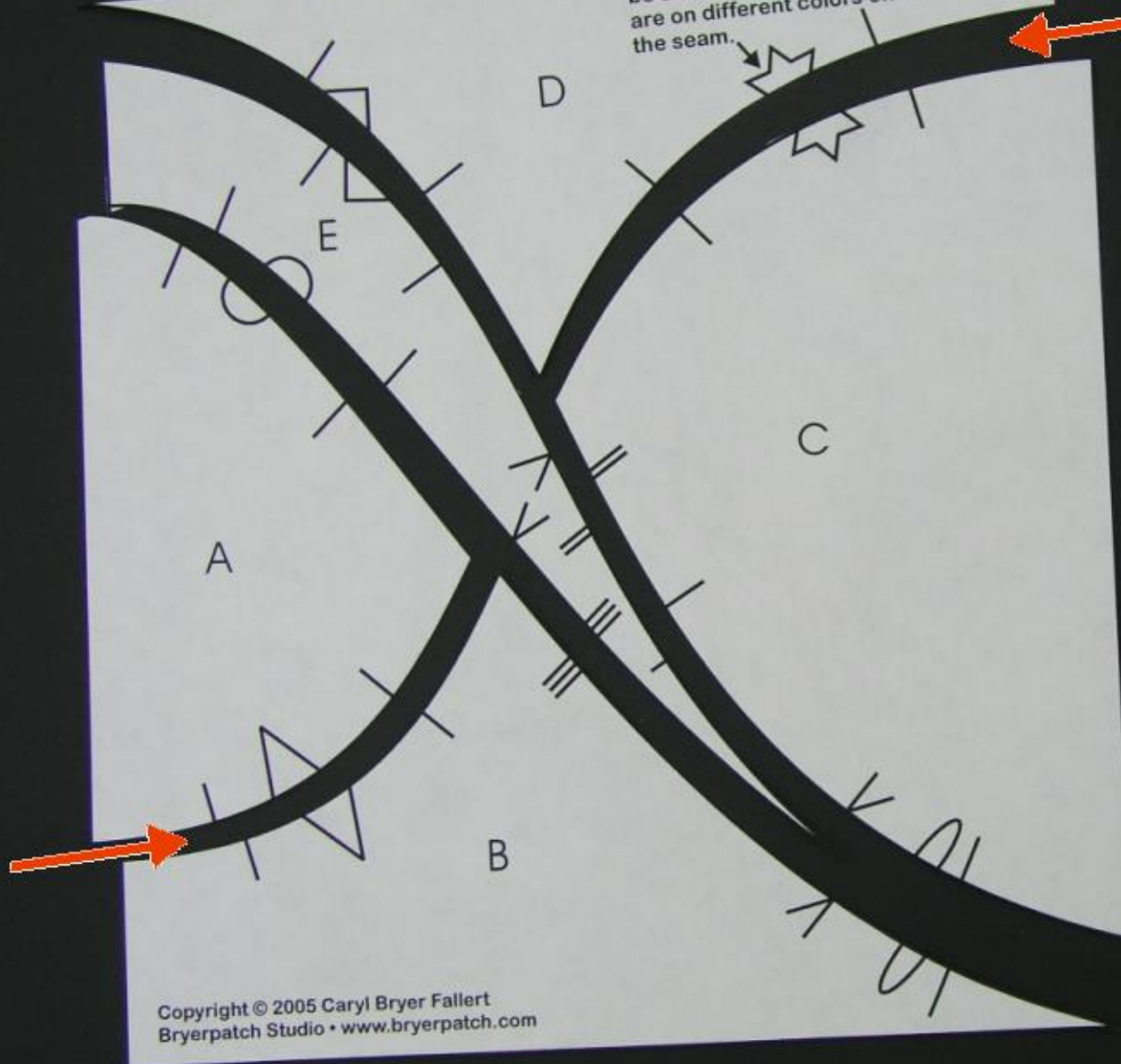
This V marks the intersection of the long, skinny, curving point of template E with the smooth curve of template B.



When you make your next cut, it is important to either start or end your cut exactly at the V.



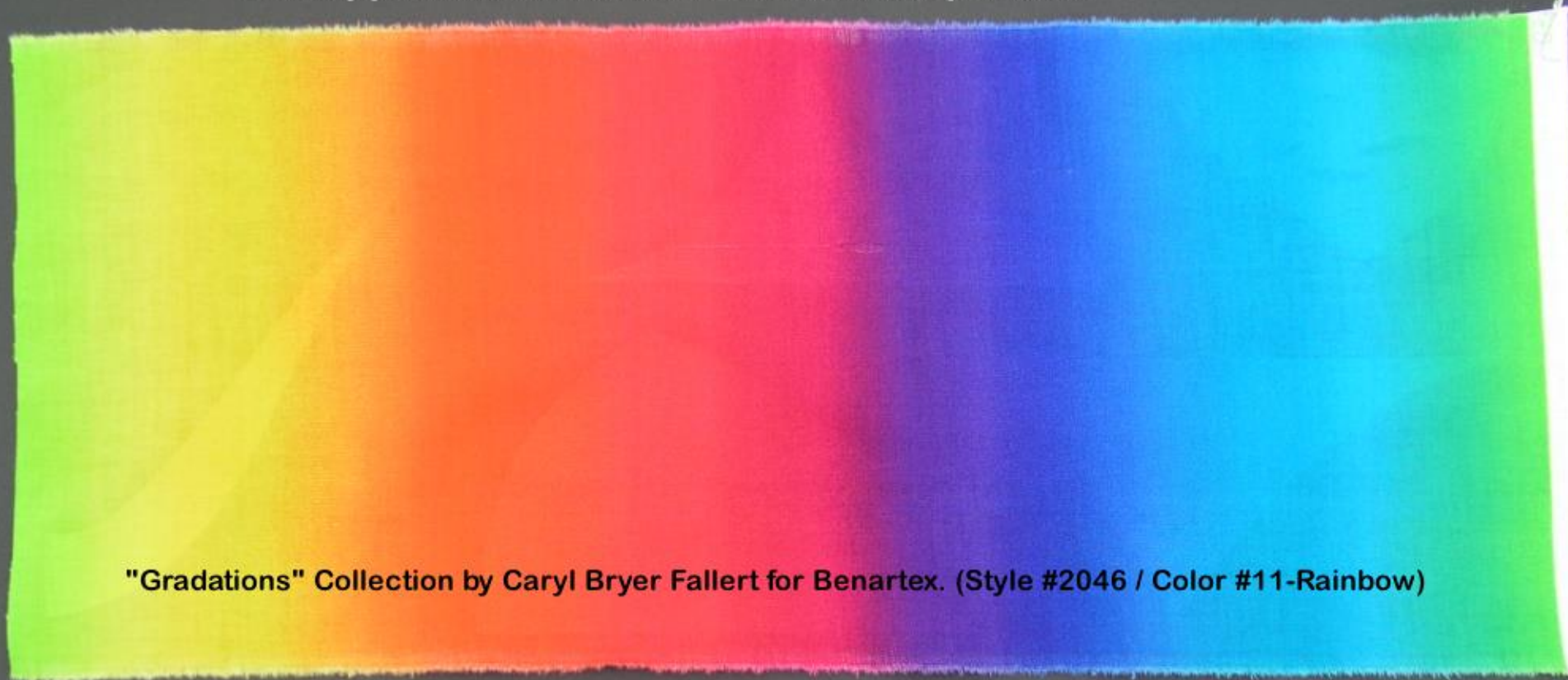
When positioning templates on fabric,
be sure the star and other symbols
are on different colors on each side of
the seam.



Now cut along the lines
between templates A-B and
C-D.

You will have five templates,
and your block should look
like this.

In this lesson, we will be using this fabric for all five of our templates.
Naturally you can use five different fabrics to make your block.

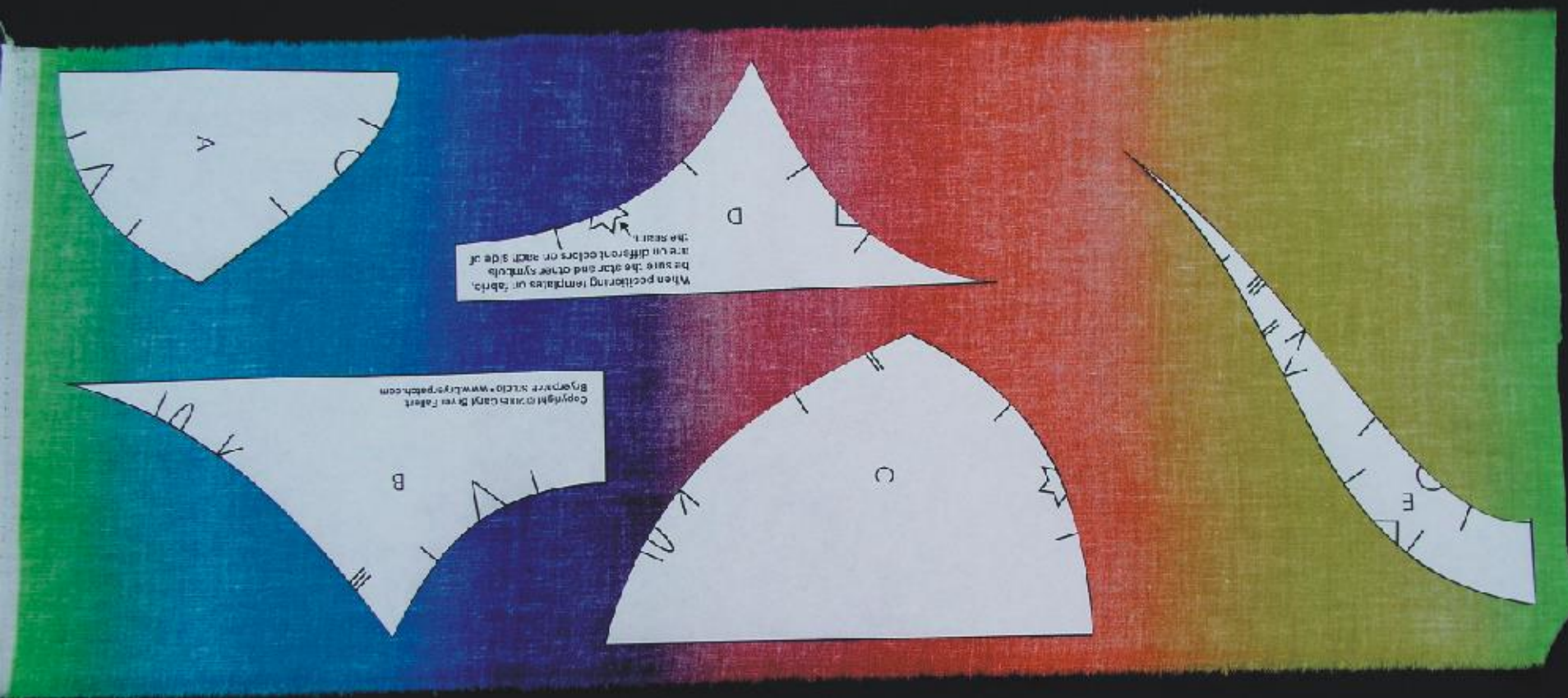


"Gradations" Collection by Caryl Bryer Fallert for Benartex. (Style #2046 / Color #11-Rainbow)

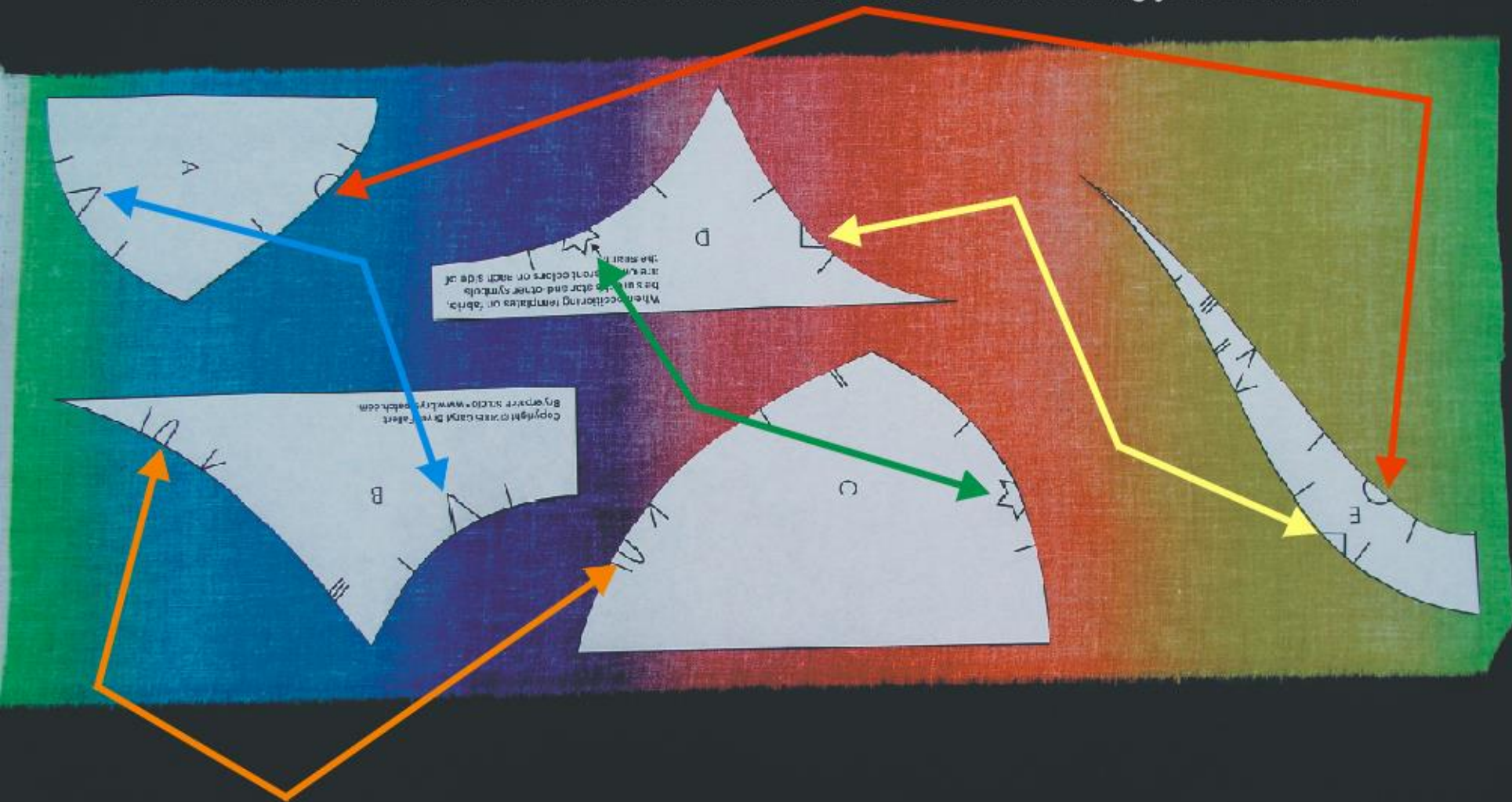


You will be ironing the shiny side of your templates to the wrong side of the fabric, so you will need to turn the fabric wrong side up on your ironing board.

Arrange your templates (shiny side down) on the wrong side of your fabric.



Notice the symbols that lie along the adjoining edges of your templates. Be sure the symbols that match fall on different colors in the fabric. This will create contrast along your seamlines.



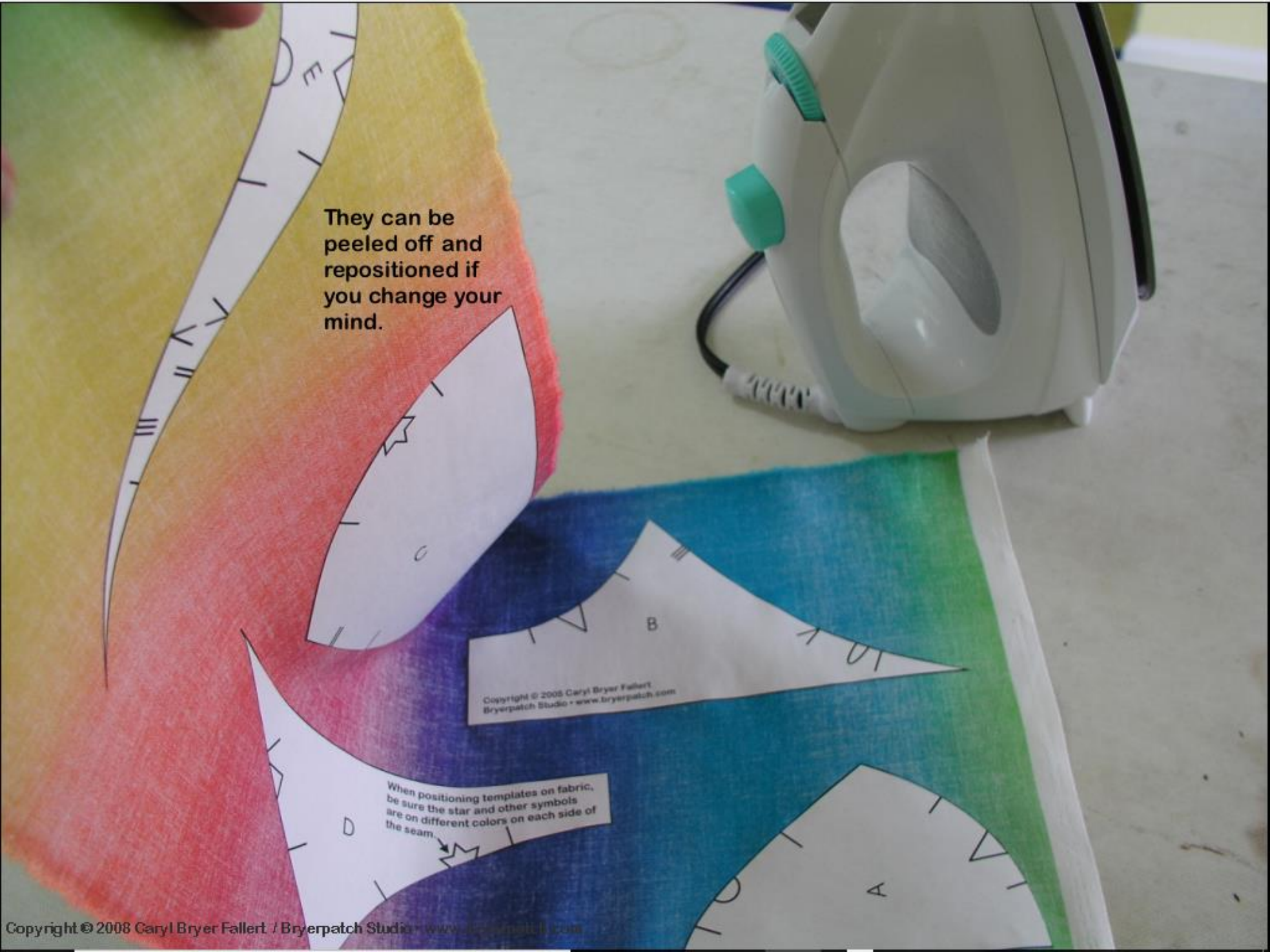
Iron over your templates until they cling to the fabric.

CAUTION: Be careful not to let the iron sit on the fabric so long that the plastic on the freezer paper melts into the fabric.



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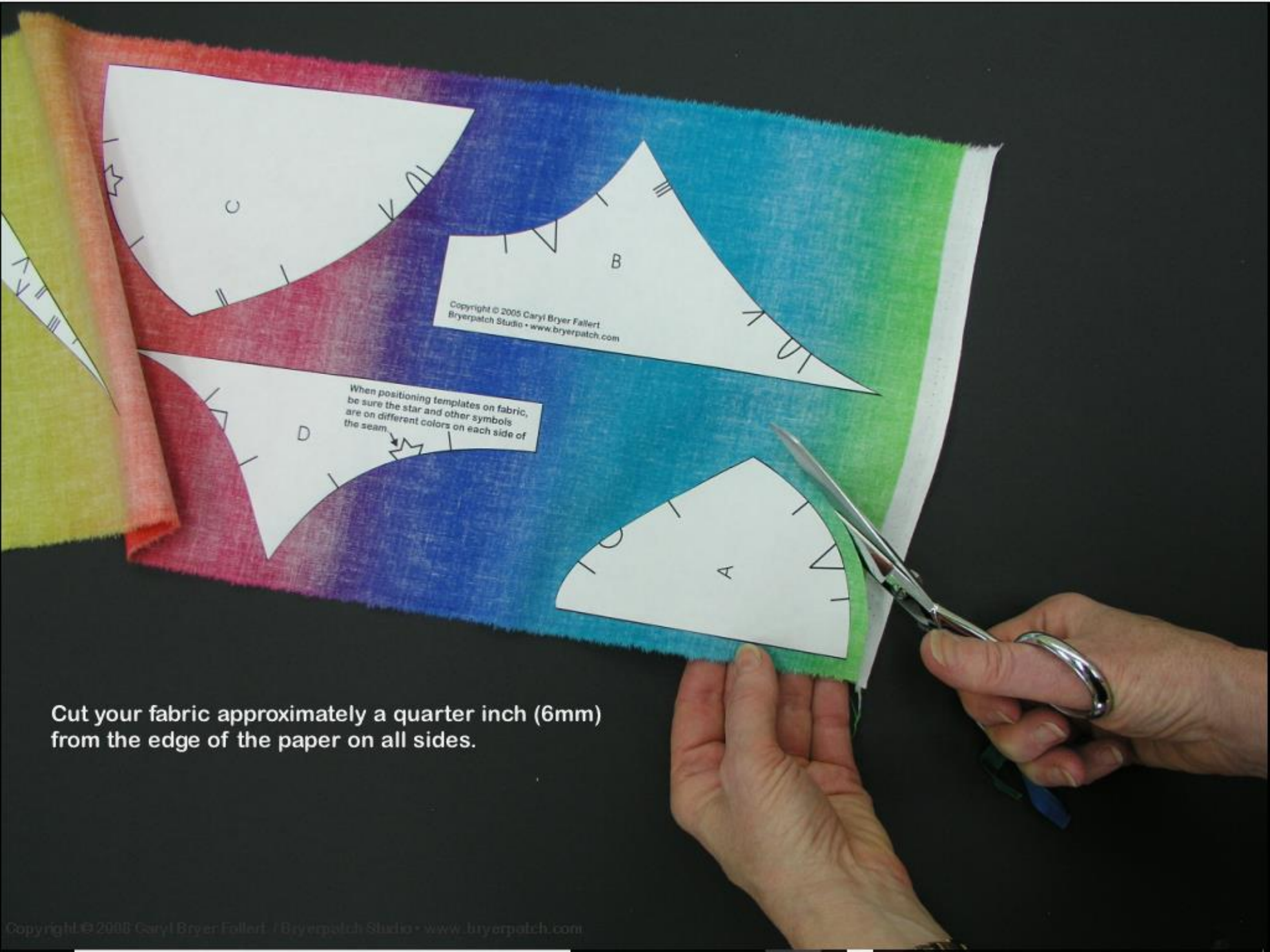
When positioning templates on fabric,
be sure the star and other symbols
are on different colors on each side of
the seam.



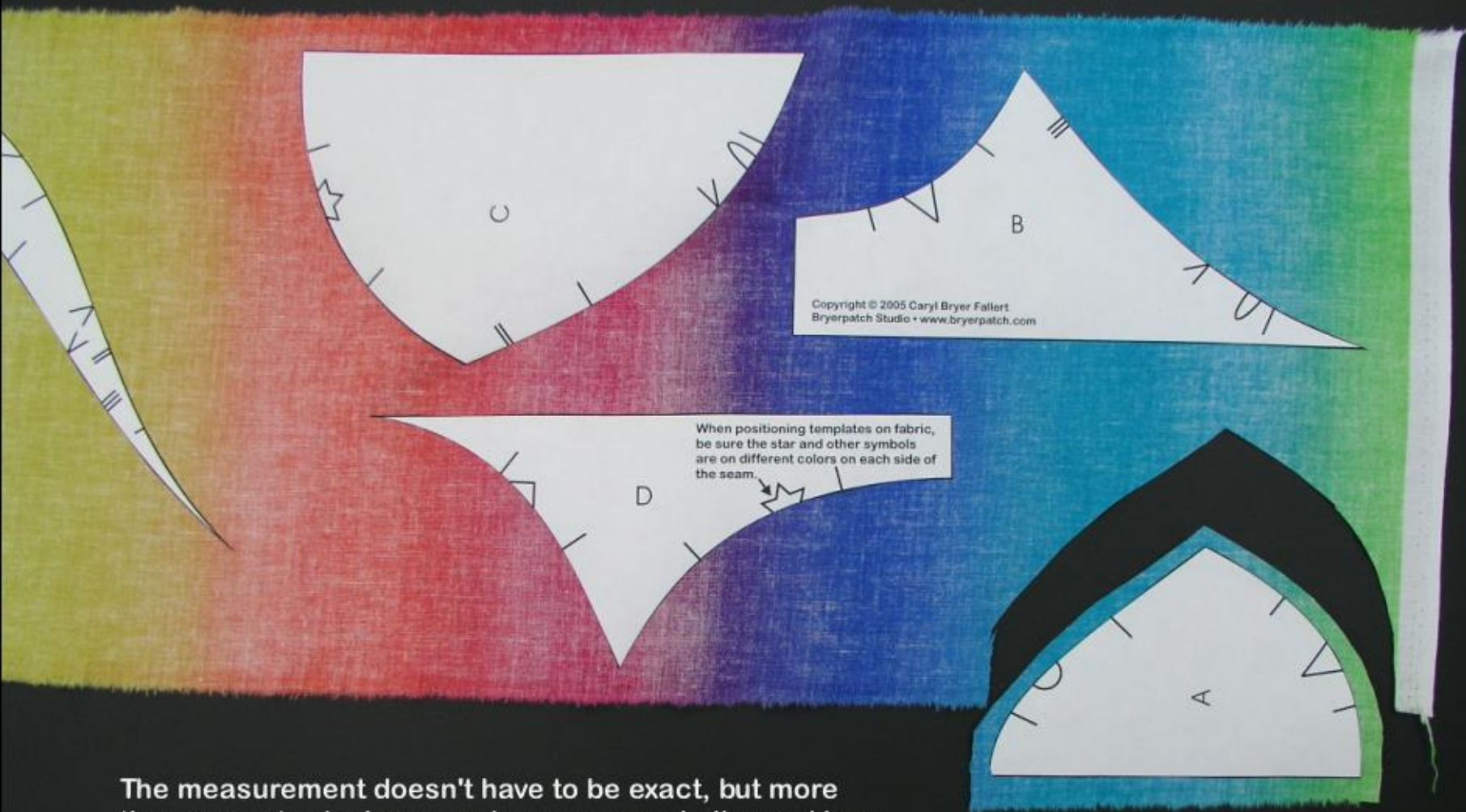
They can be
peeled off and
repositioned if
you change your
mind.

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When positioning templates on fabric,
be sure the star and other symbols
are on different colors on each side of
the seam.

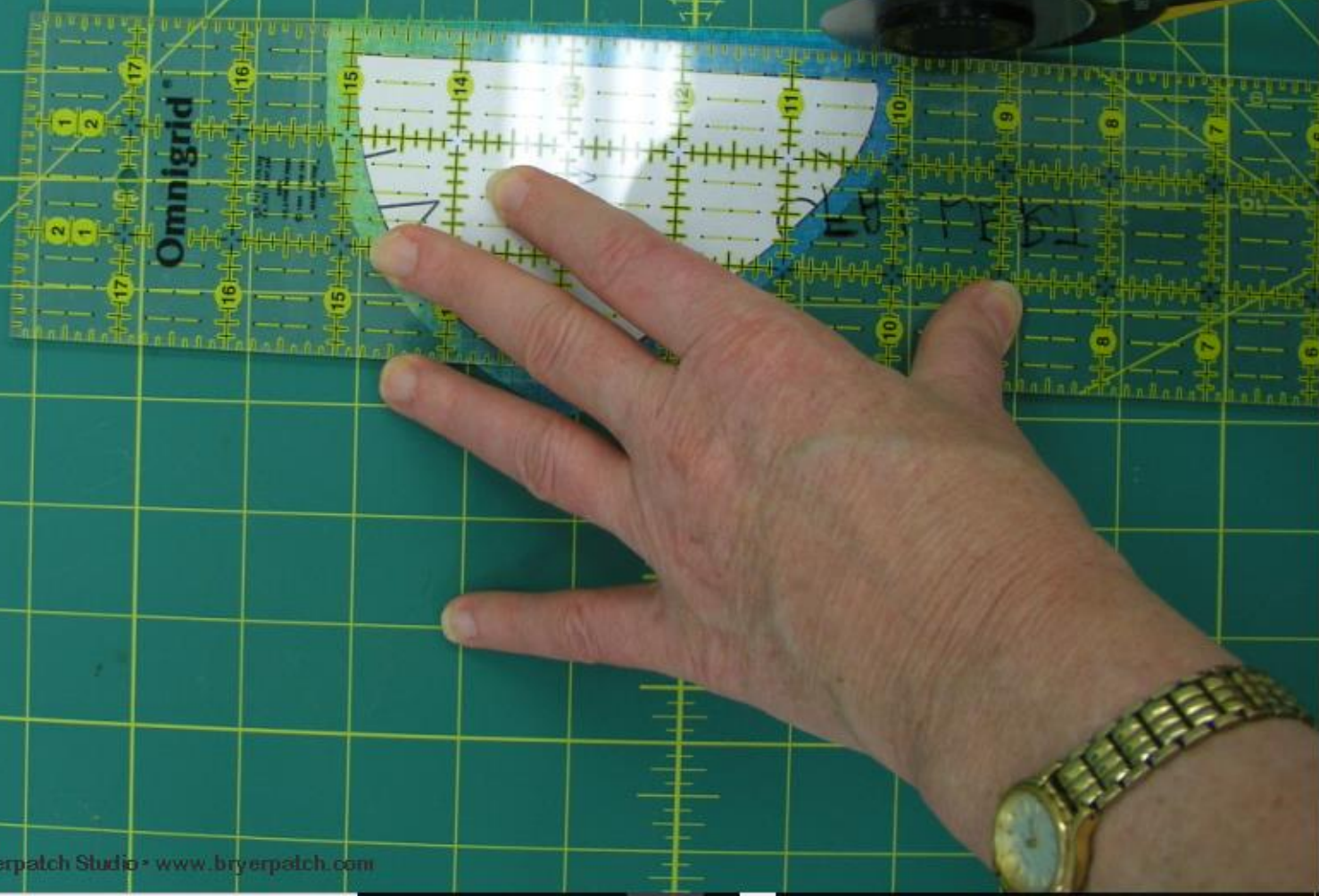


Cut your fabric approximately a quarter inch (6mm) from the edge of the paper on all sides.

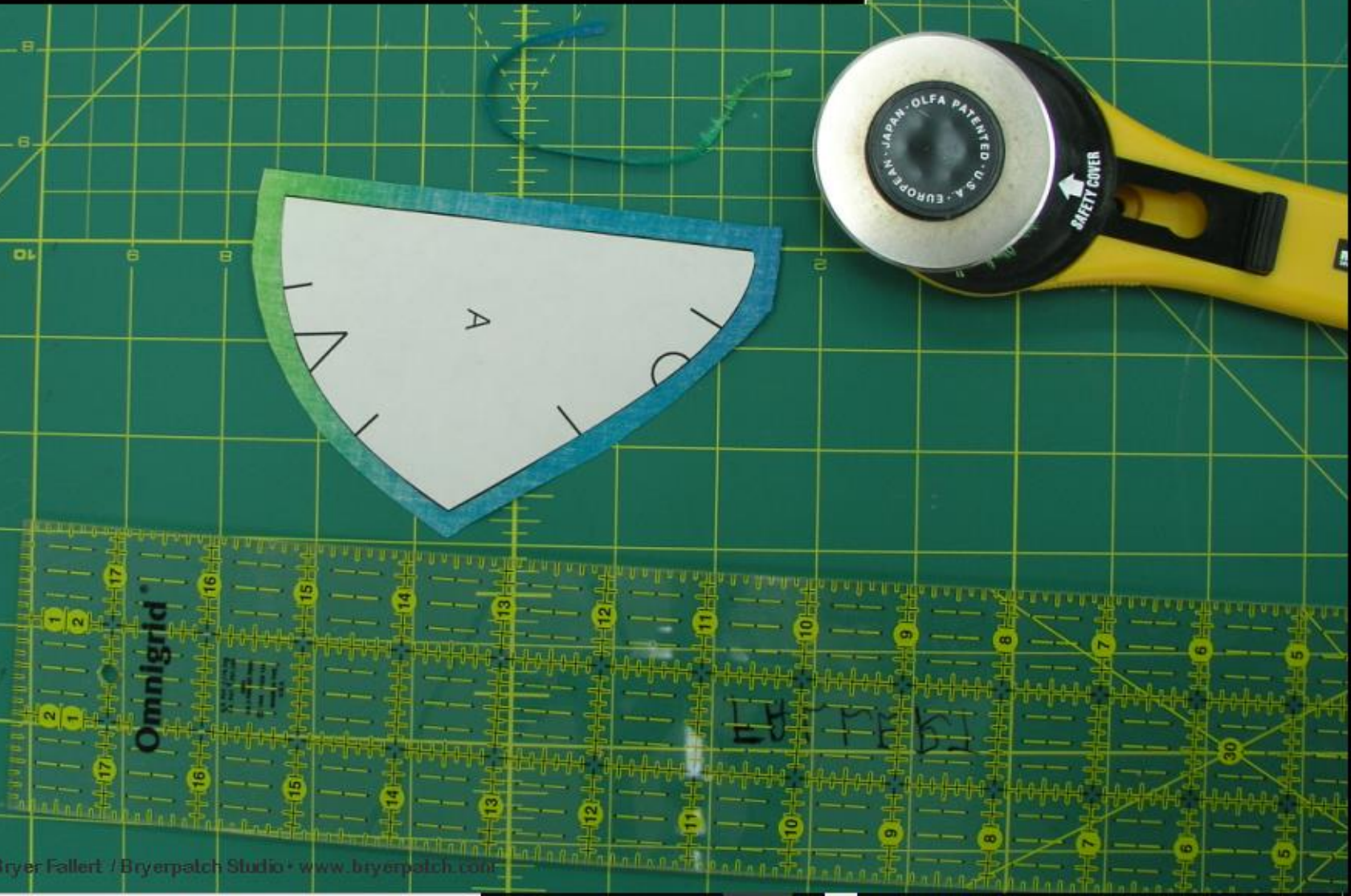


The measurement doesn't have to be exact, but more than a quarter inch can make your seam bulky, and less will make turning the edge over the paper more difficult.

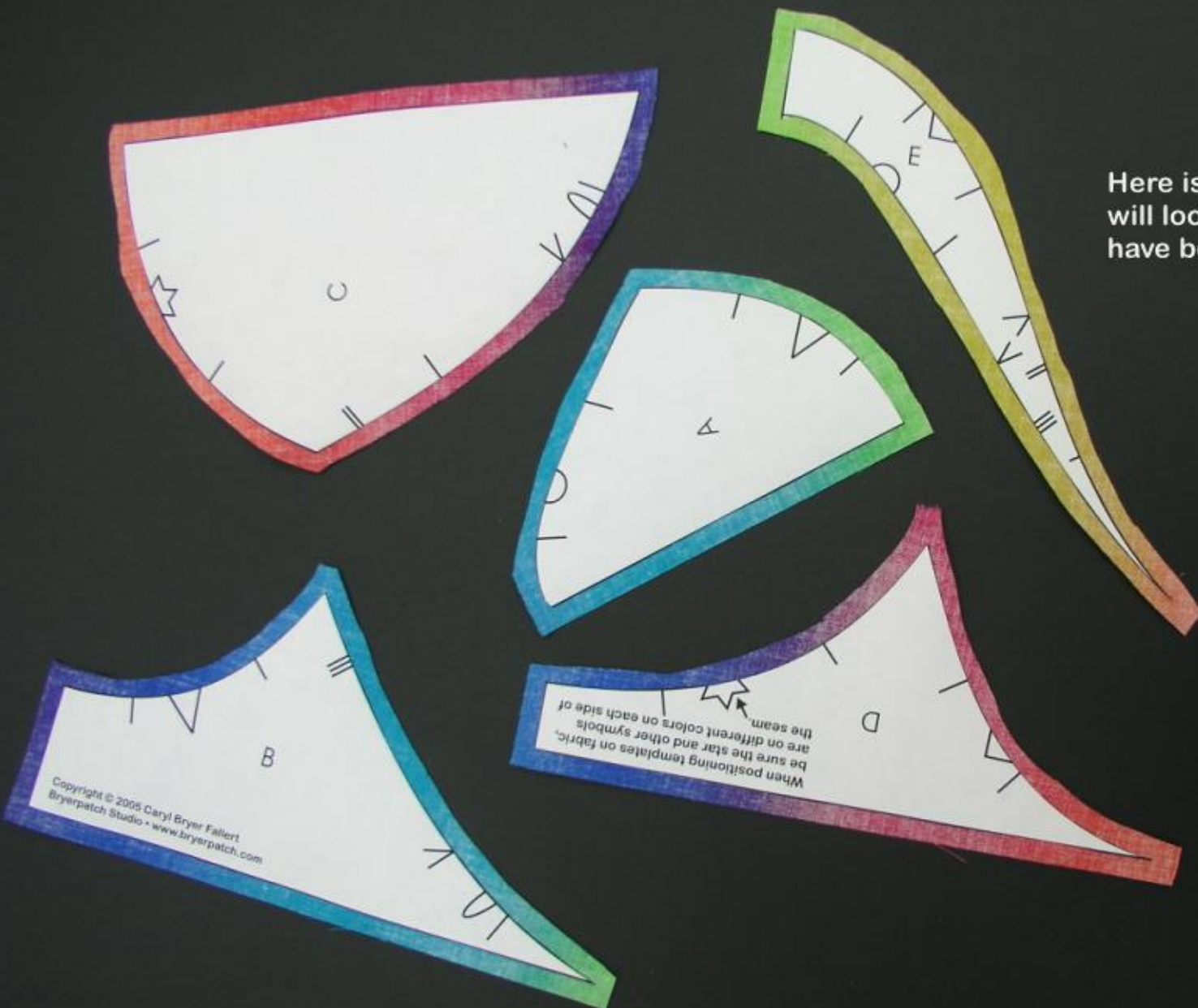
On the straight, outside edges of the templates, you may prefer to align the quarter inch mark on your rotary ruler with the edge of the paper ...



and cut off everything beyond a perfect quarter inch.



Here is what your pieces
will look like after they
have been cut out.

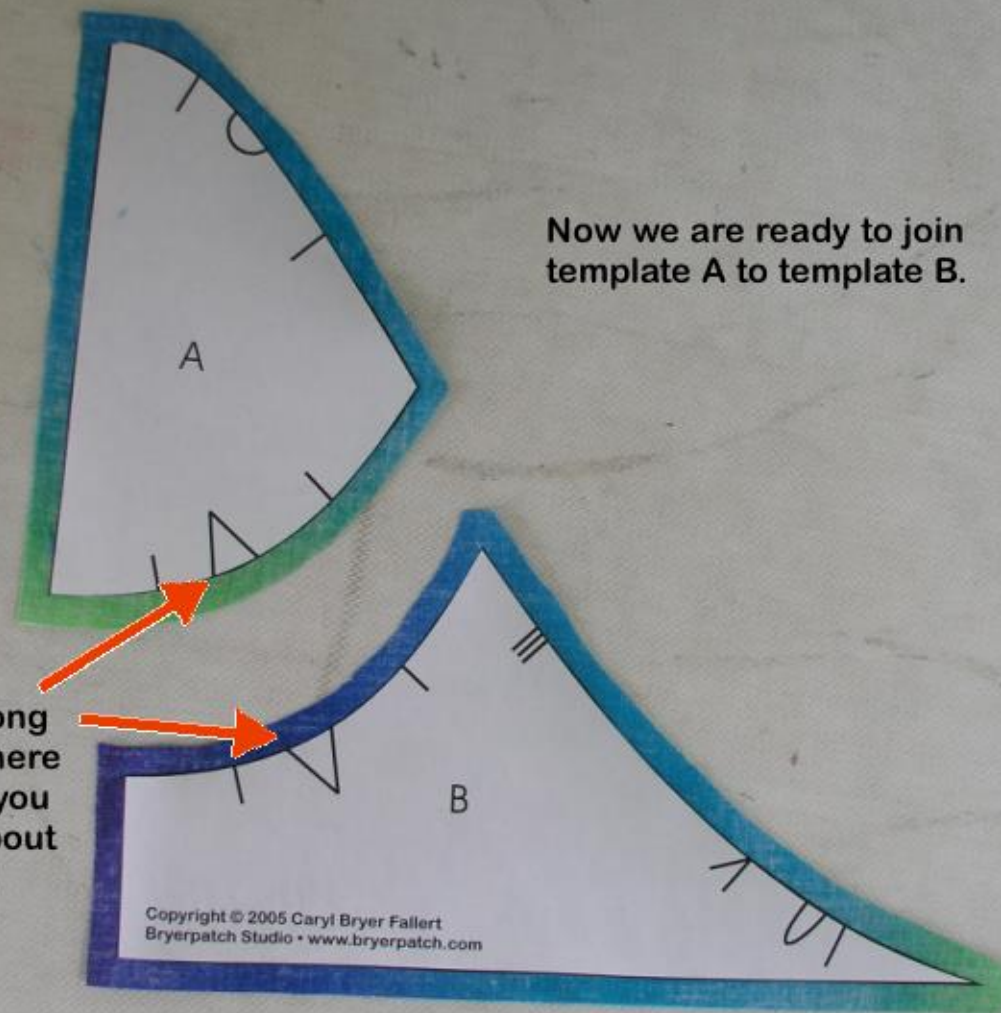


When positioning templates on fabric,
be sure the star and other symbols
are on different colors on each side of
the seam.


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Now we are ready to join
template A to template B.

The symbols along
the edges are there
to help in case you
get confused about
which edges go
together.



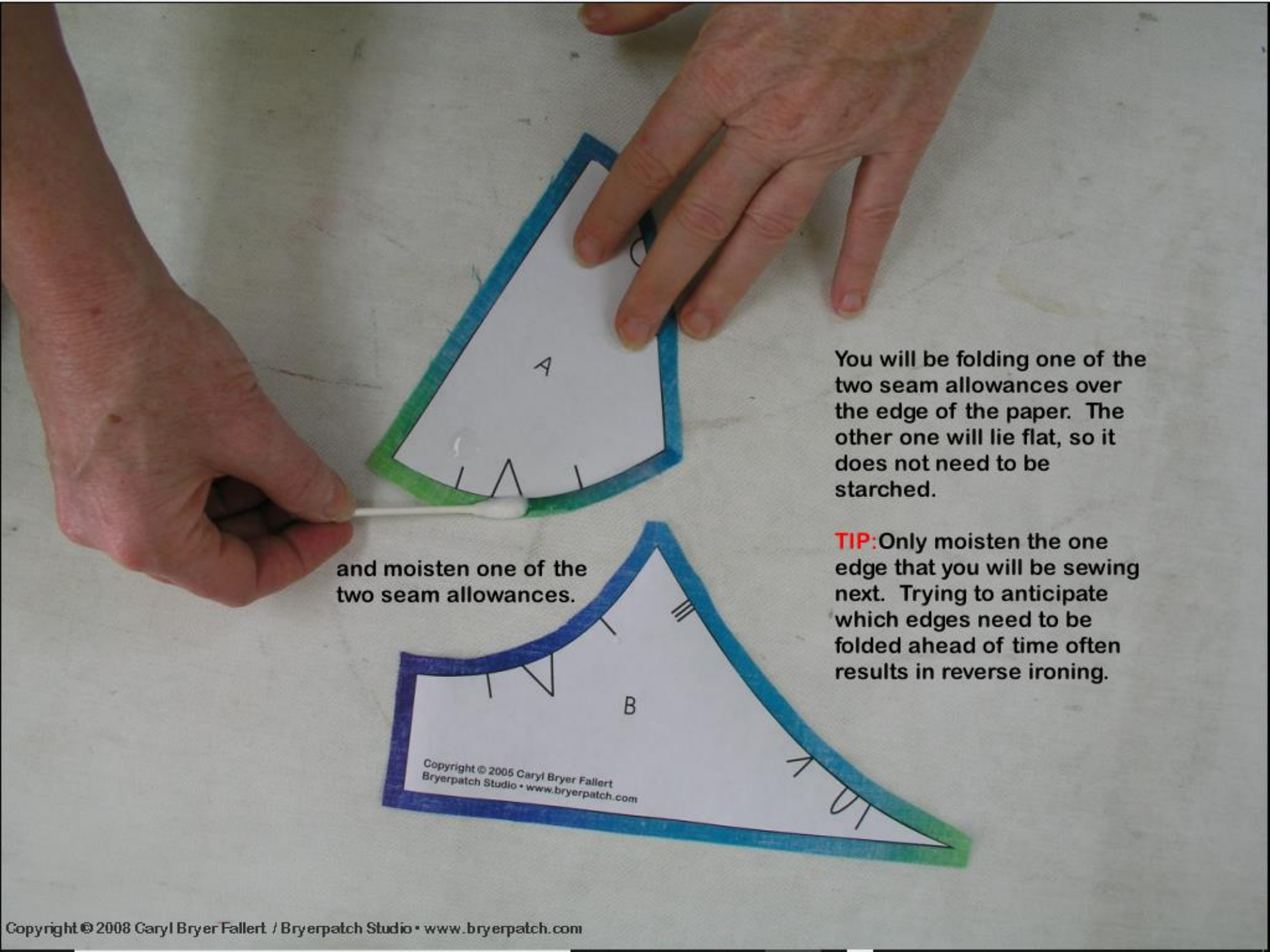
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Spray liquid starch into a small plastic or glass container. A 35mm film cartridge is ideal...

because it will fit perfectly
into the center of the starch
can lid, and can be sealed up
so the starch doesn't dry out when
you're not working on a quilt.

Dip a cotton swab or a
small brush into the
liquid starch...



and moisten one of the
two seam allowances.

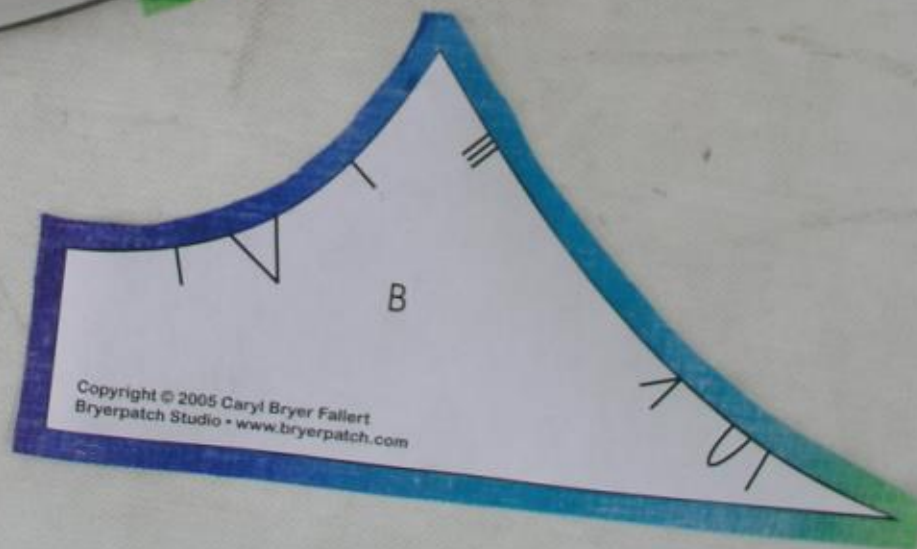
You will be folding one of the two seam allowances over the edge of the paper. The other one will lie flat, so it does not need to be starched.

TIP: Only moisten the one edge that you will be sewing next. Trying to anticipate which edges need to be folded ahead of time often results in reverse ironing.

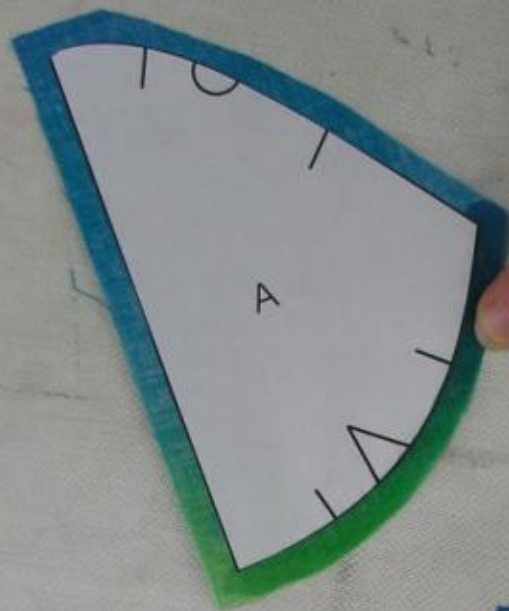
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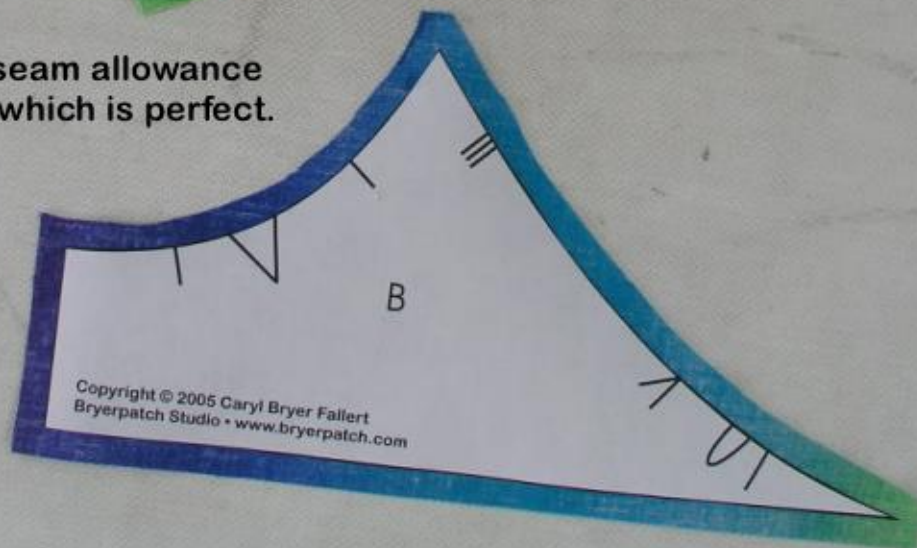
The edge of the paper often gets soggy when you moisten the fabric, so run a dry iron along the edge of the paper until it is crisp and dry.



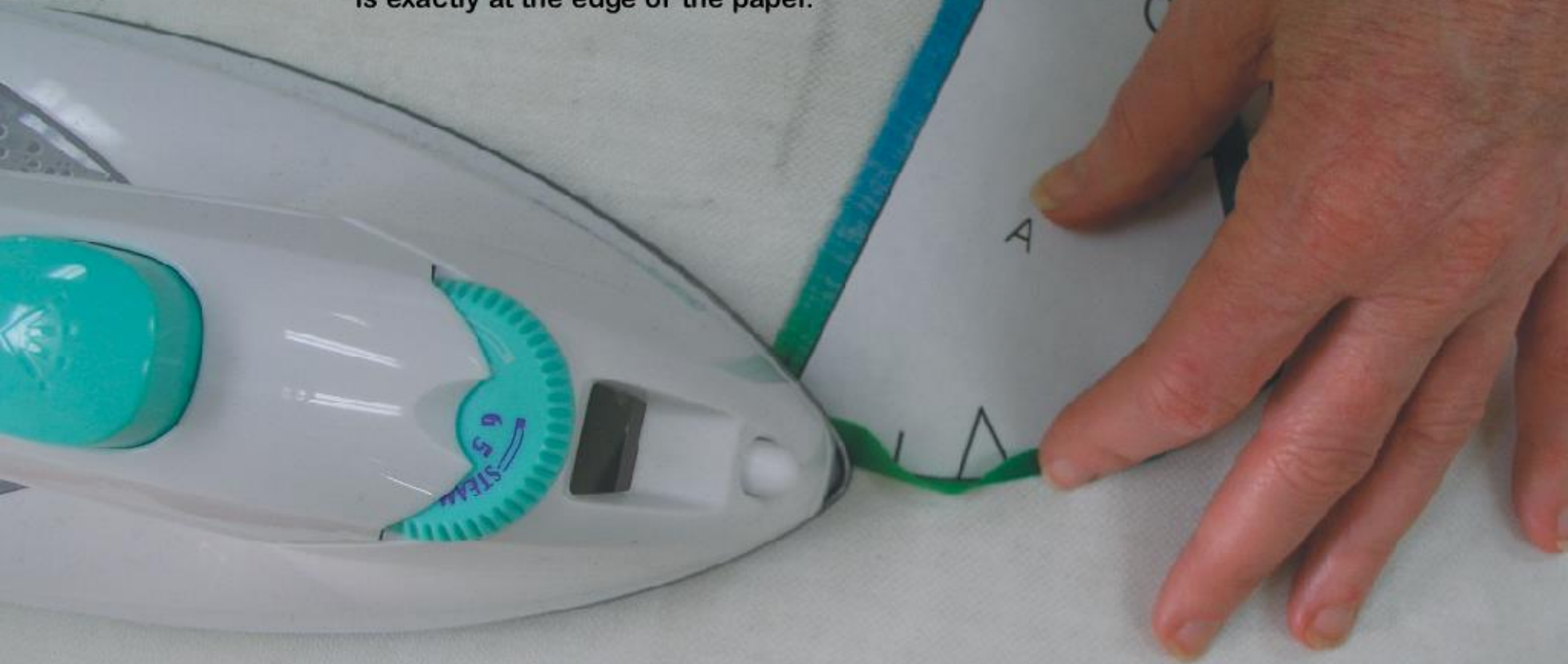
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**This will leave the seam allowance
just slightly moist, which is perfect.**



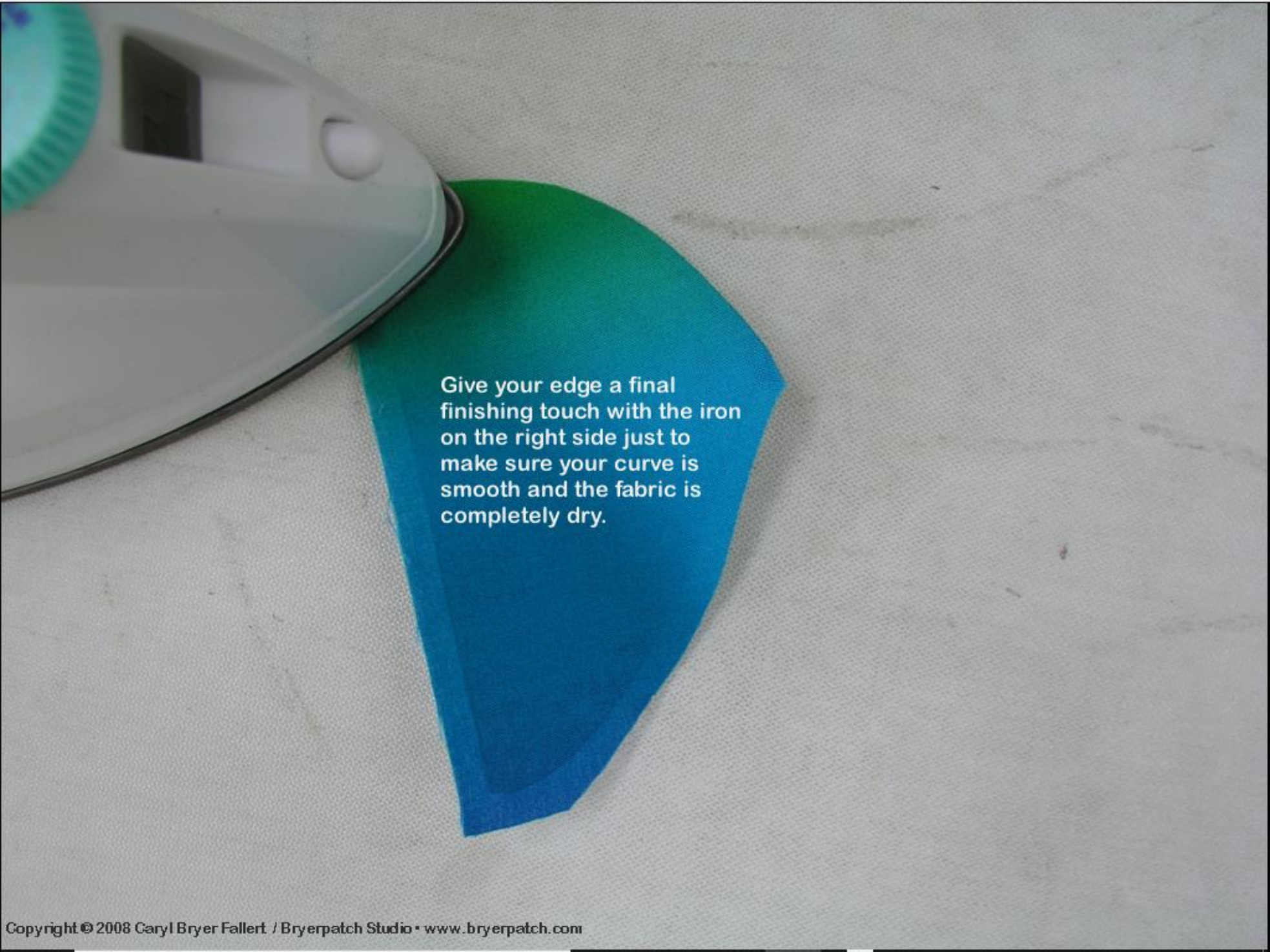
Carefully iron the seam allowance over the edge of the paper, easing in the fullness as you go to avoid pleats and puckers along the edge. Be sure the fold is exactly at the edge of the paper.



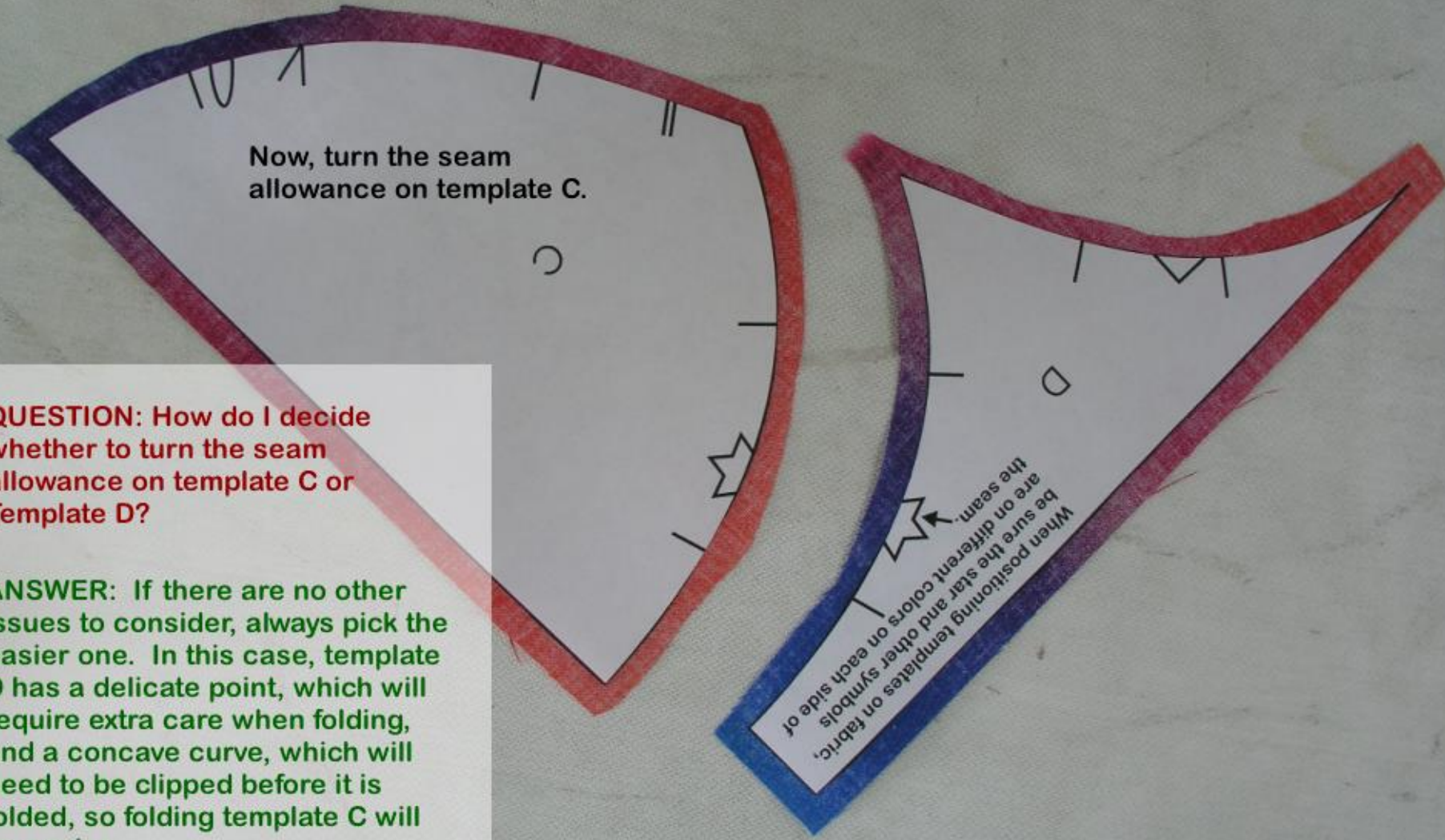
A close-up photograph of a white steam iron. The iron is positioned diagonally across the frame. A piece of white fabric with a blue and green border is being ironed. The iron's soleplate is visible, and the fabric is slightly lifted. A teal-colored dial on the side of the iron is circled in red. The dial has markings for 'STEAM', 'DRY', and numbers '3', '2', and '1'.

To protect your fingers as
you turn the edge, set your
iron to "dry."





Give your edge a final finishing touch with the iron on the right side just to make sure your curve is smooth and the fabric is completely dry.

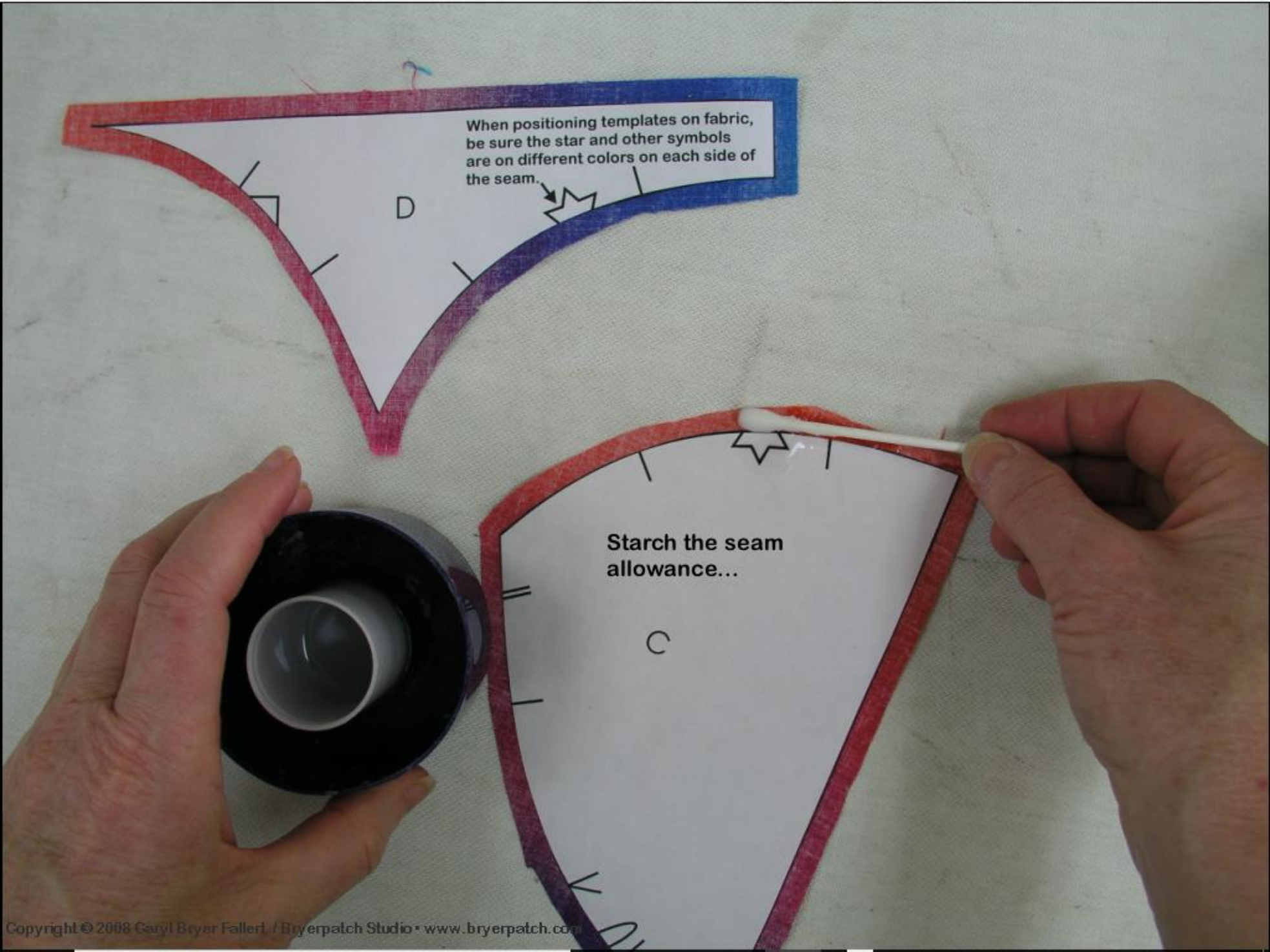


Now, turn the seam allowance on template C.

QUESTION: How do I decide whether to turn the seam allowance on template C or Template D?

ANSWER: If there are no other issues to consider, always pick the easier one. In this case, template D has a delicate point, which will require extra care when folding, and a concave curve, which will need to be clipped before it is folded, so folding template C will be easier.

When positioning templates on fabric, be sure the star and other symbols are on different colors on each side of the seam.

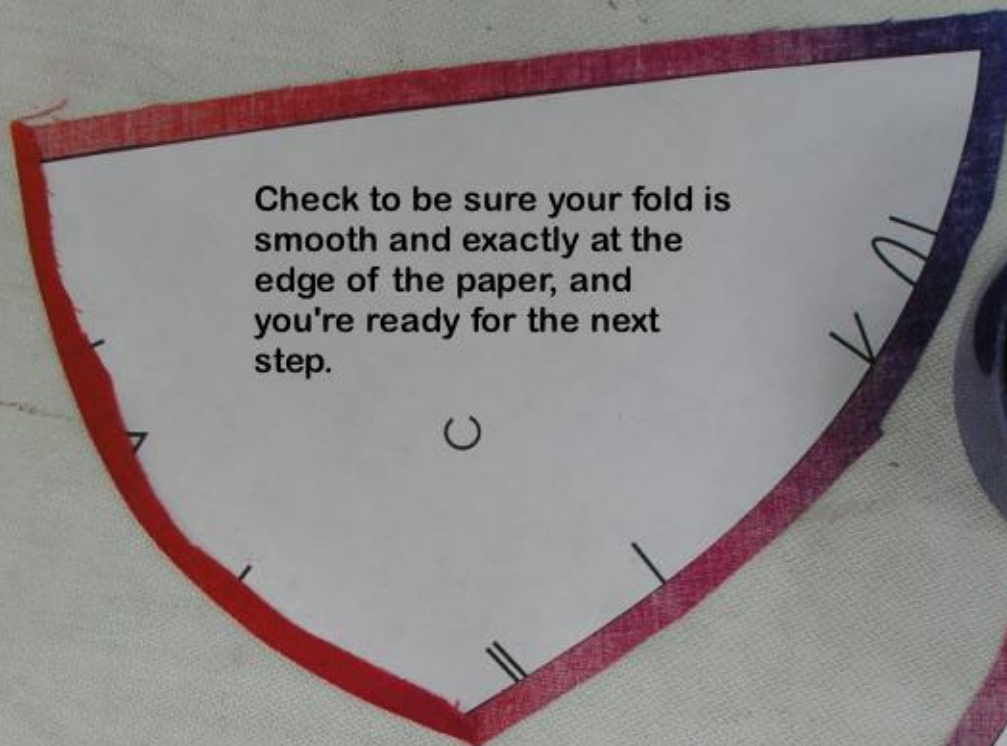


When positioning templates on fabric,
be sure the star and other symbols
are on different colors on each side of
the seam.

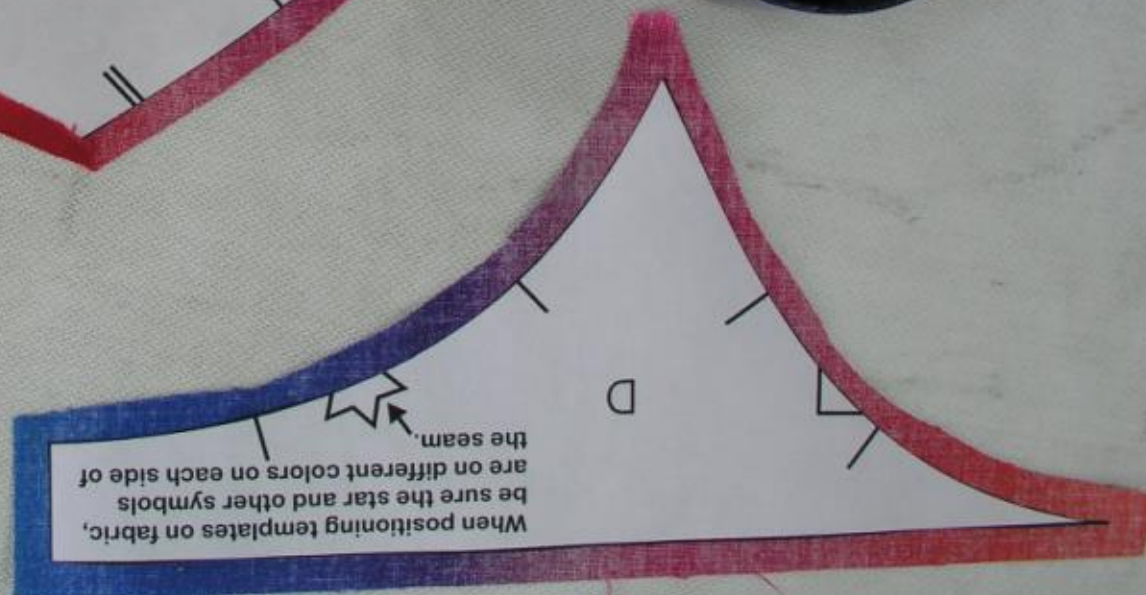
Starch the seam
allowance...

and iron over the edge of
the paper, just as you did
with template A.


When positioning templates on fabric,
be sure the star and other symbols
are on different colors on each side of
the seam.



Check to be sure your fold is smooth and exactly at the edge of the paper, and you're ready for the next step.

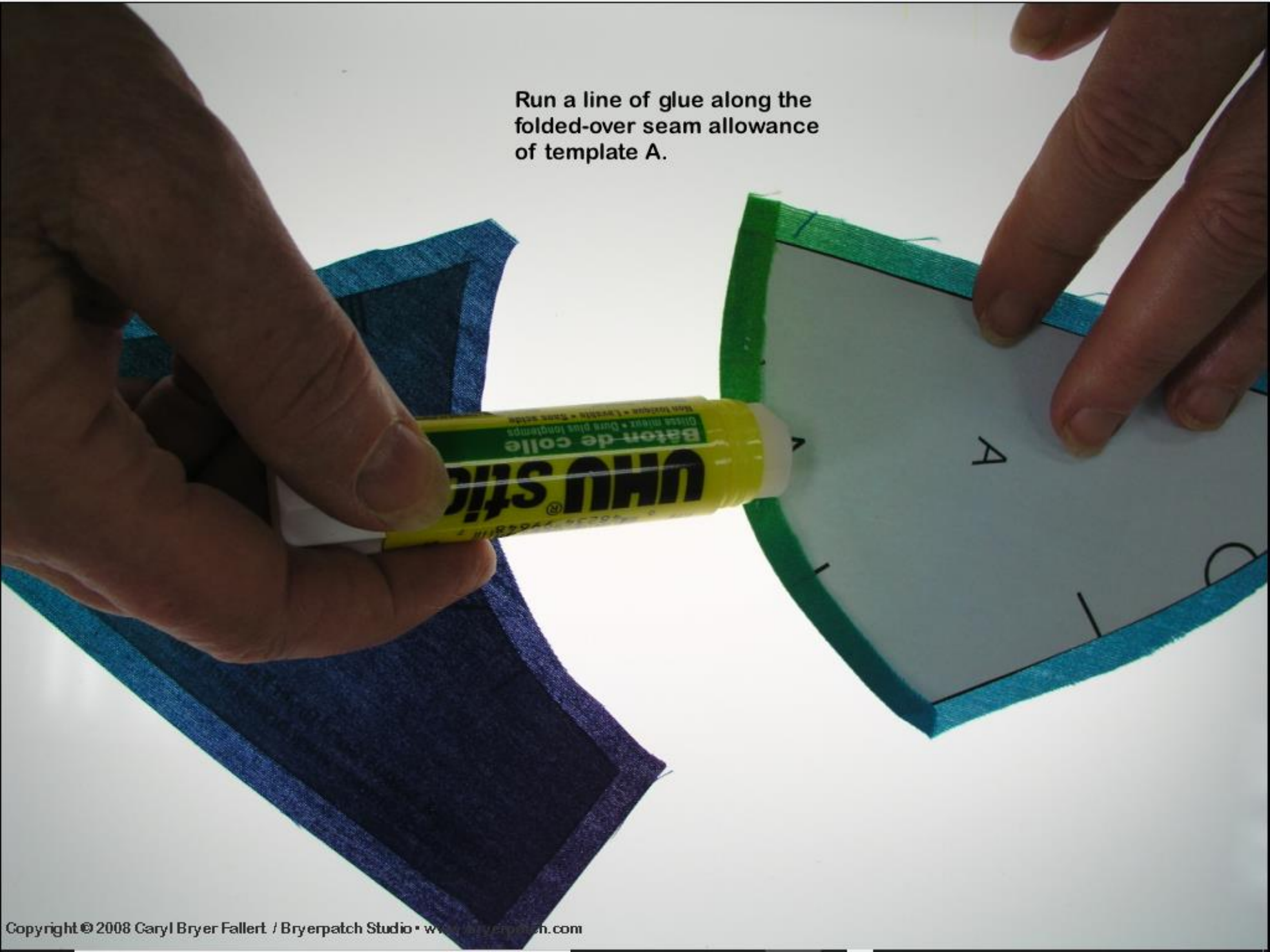


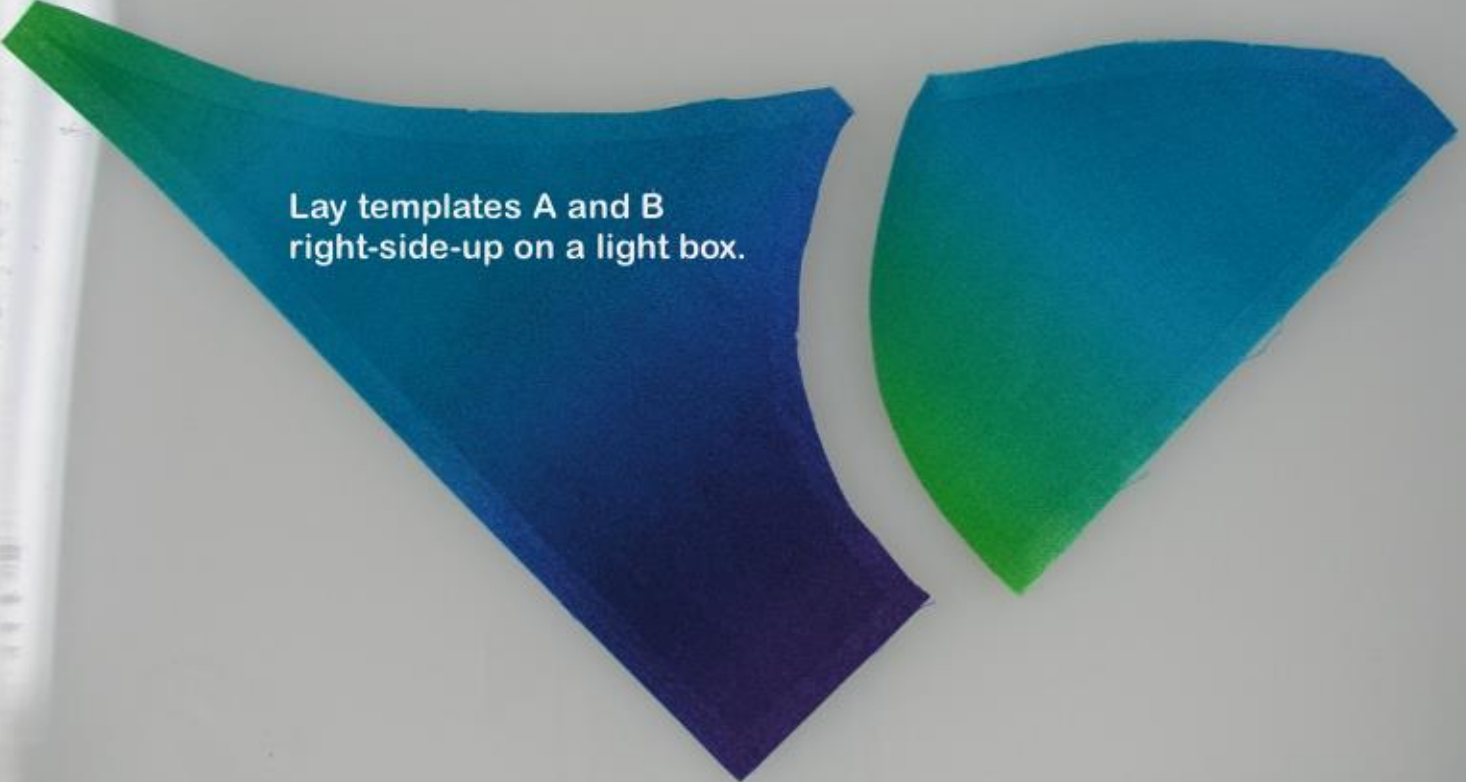
When positioning templates on fabric, be sure the star and other symbols are on different colors on each side of the seam.



You are ready to join A to B and C to D. It is a good idea to lay out the whole block so you can see if you are satisfied with your color choices before you begin sewing.

Run a line of glue along the folded-over seam allowance of template A.





Lay templates A and B
right-side-up on a light box.

The image shows two quilt templates, A and B, laid out on a light box. Template A is a large, dark blue/purple piece with a curved top edge and a pointed bottom. Template B is a smaller, teal/green piece with a curved top edge and a pointed bottom. The text 'Lay templates A and B right-side-up on a light box.' is overlaid on the image.

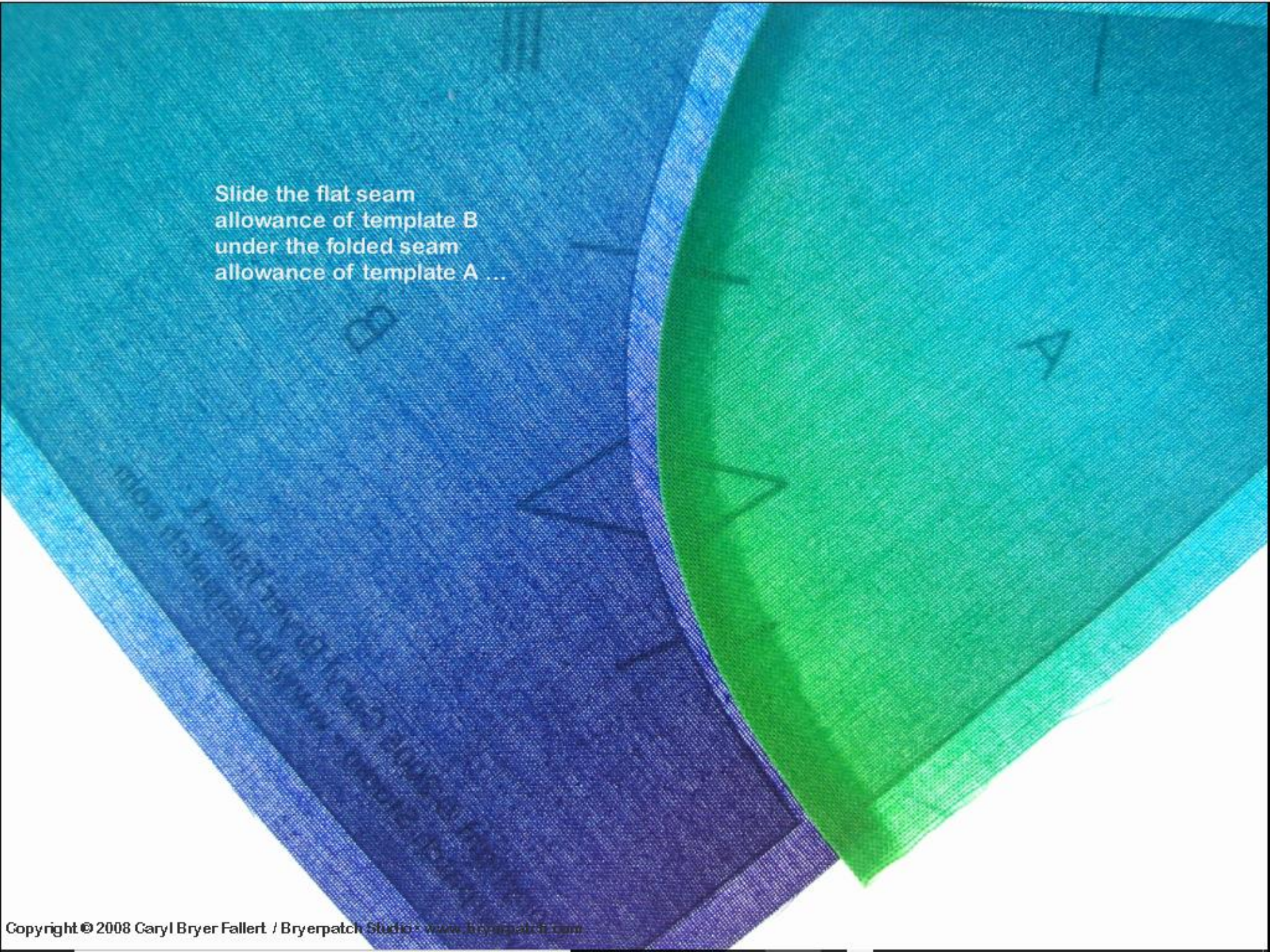
As soon as the light is turned on, you can clearly see the edges of the freezer paper templates and the black registration marks, which you will use to align the edges of the paper.



The symbols tell you these two edges go together, and lining up the registration marks will result in the perfect alignment of your edges.

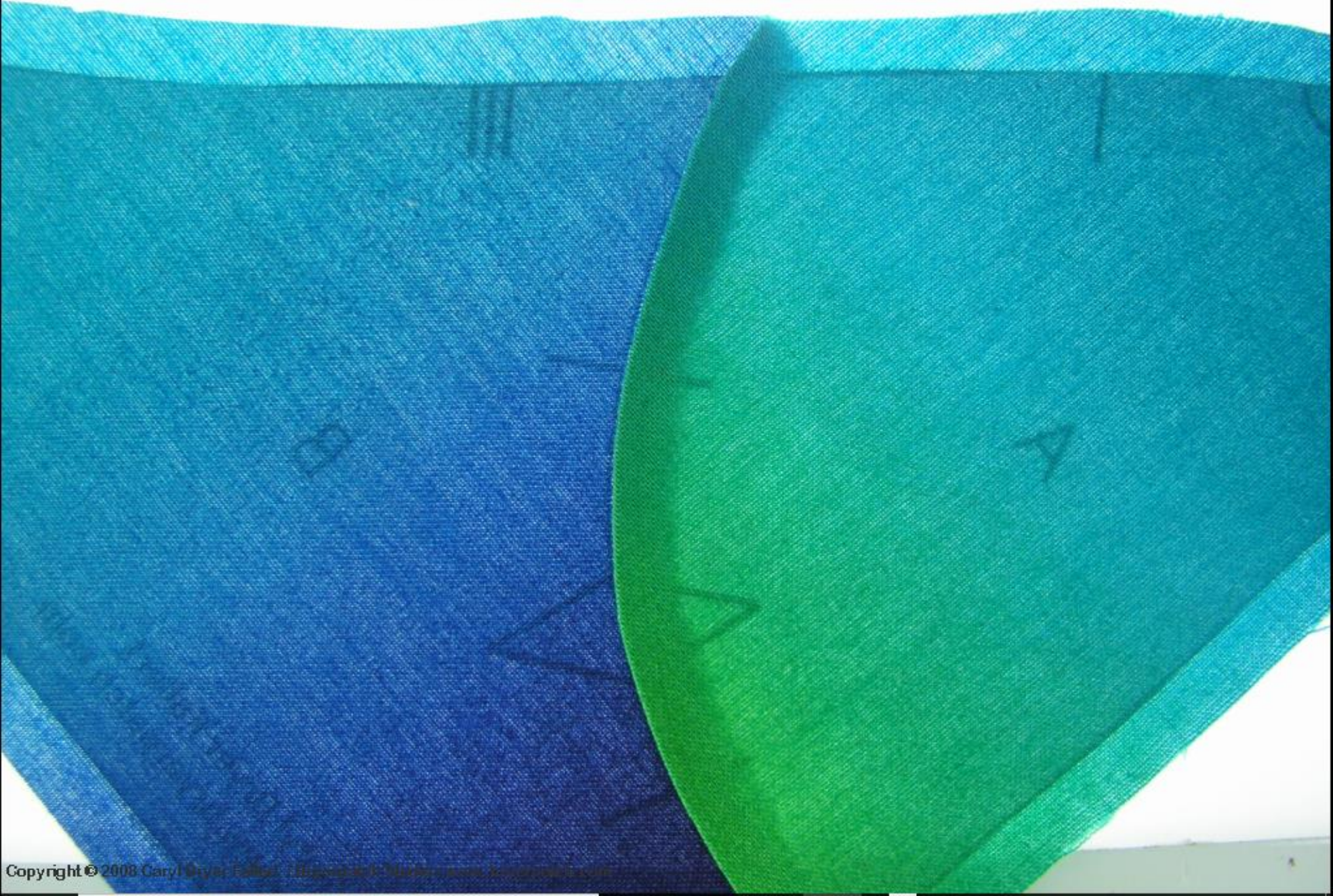
SYMBOLS

**REGISTRATION
MARKS**

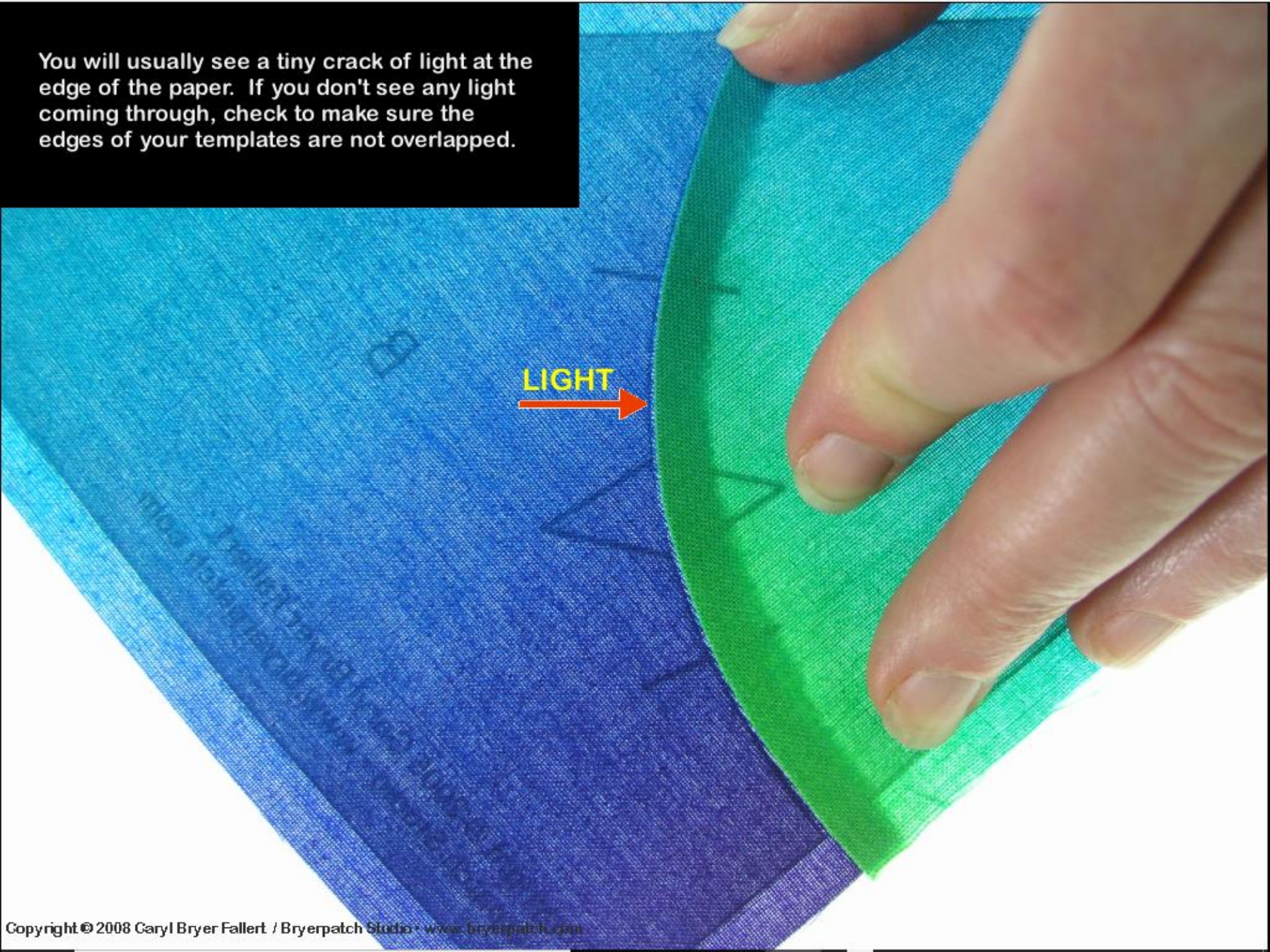


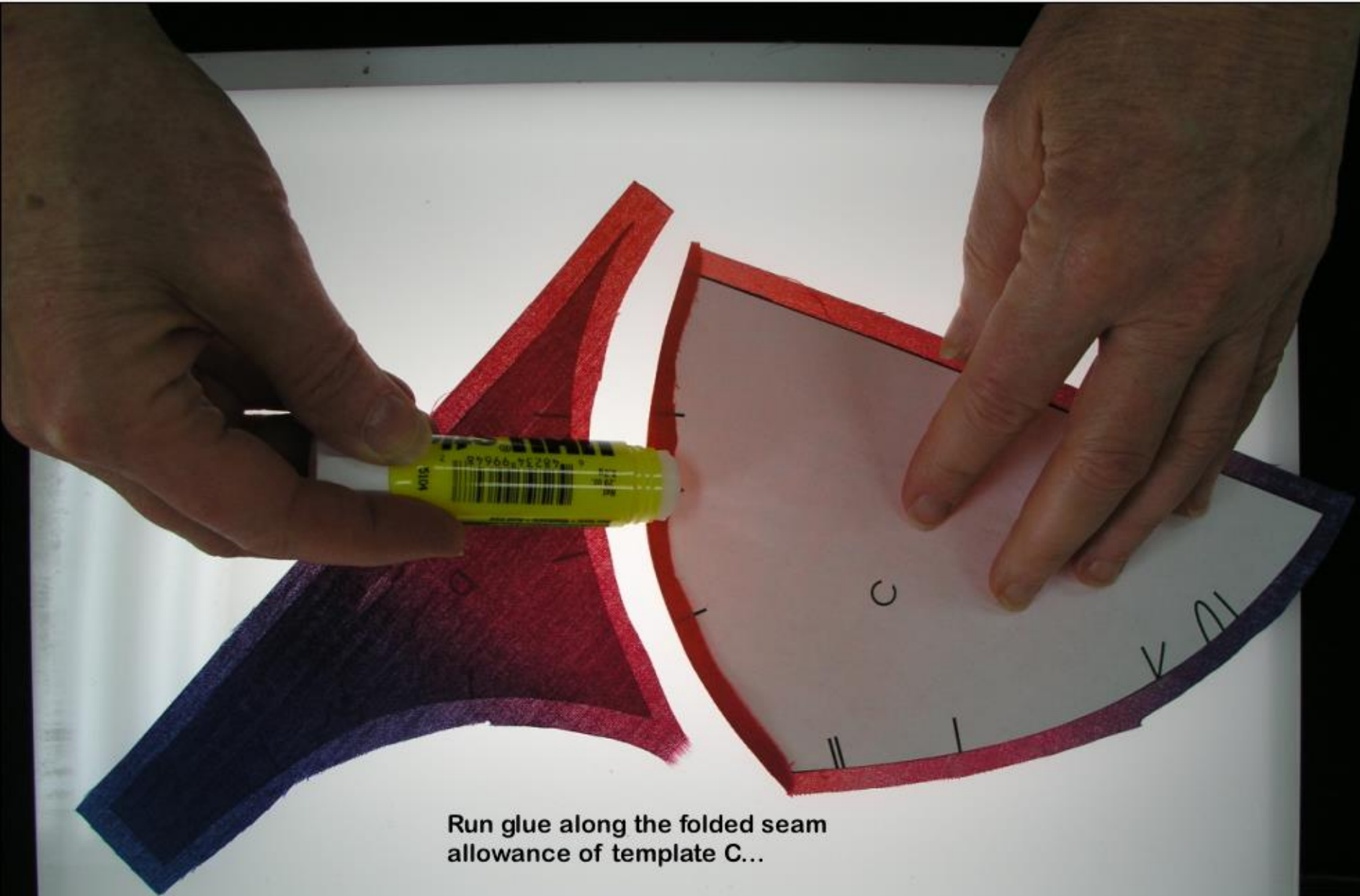
Slide the flat seam allowance of template B under the folded seam allowance of template A ...

and make sure that the edges of the paper are
abutted and all your registration marks are aligned.




You will usually see a tiny crack of light at the edge of the paper. If you don't see any light coming through, check to make sure the edges of your templates are not overlapped.

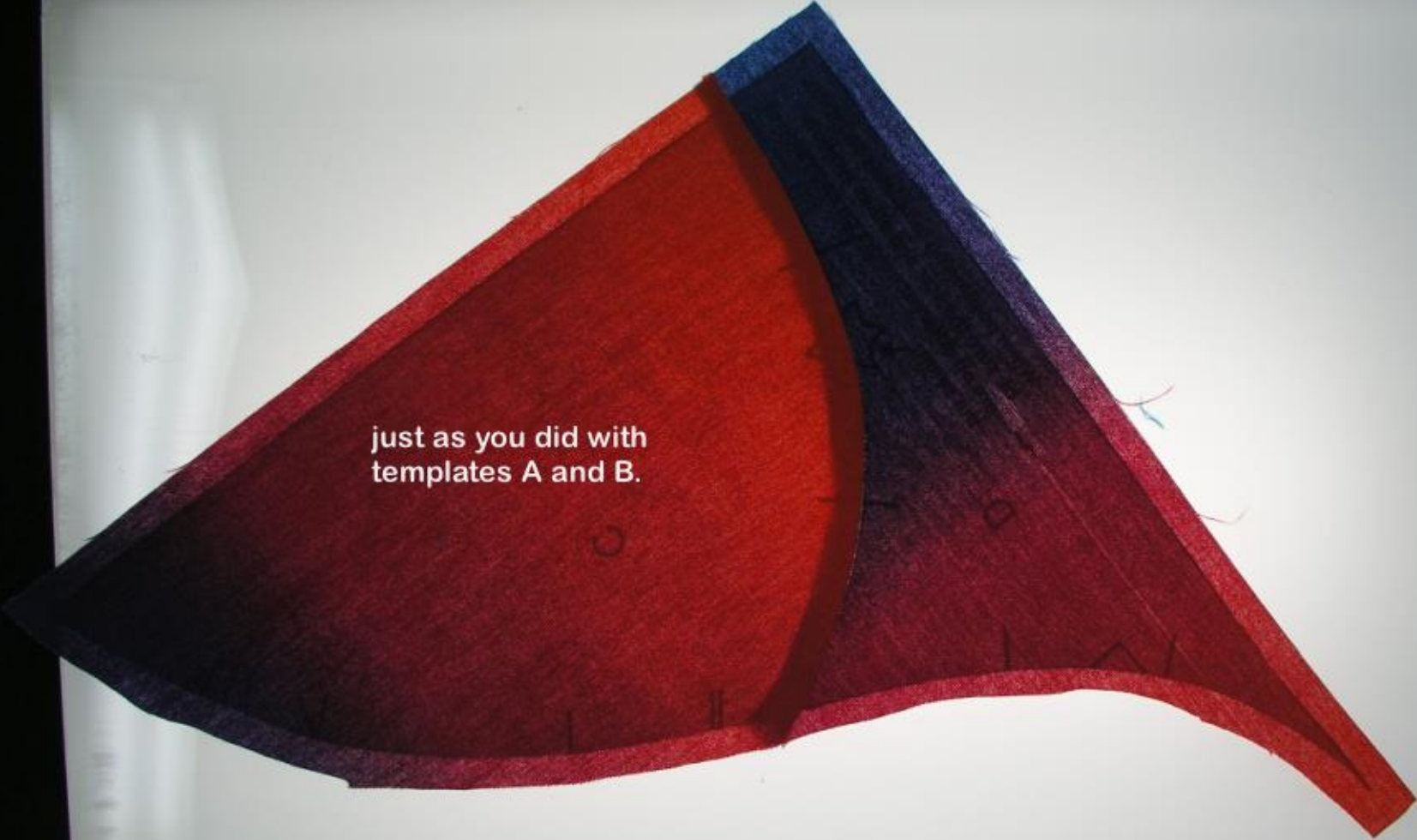




Run glue along the folded seam allowance of template C...

Two quilted triangular pieces are shown on a light box. The piece on the left is primarily red with a dark blue outer border and a white inner border. The piece on the right is primarily dark blue with a red outer border and a white inner border. Both pieces have a curved outer edge and a straight inner edge. The text "and use the light box to align it with template D..." is overlaid on the red piece.

and use the light box to align
it with template D...



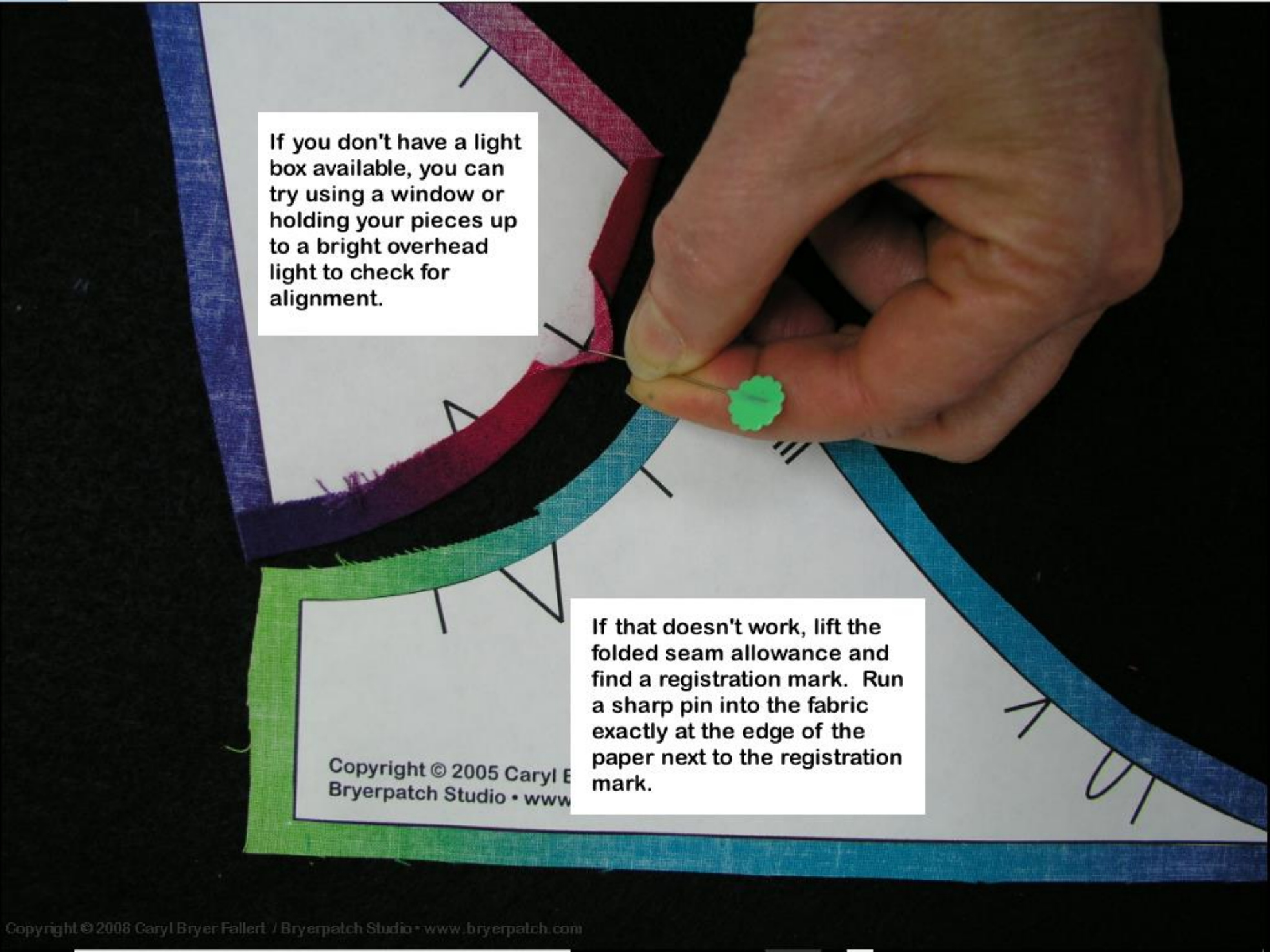
just as you did with
templates A and B.

Make sure everything is perfectly aligned.

SYMBOLS

REGISTRATION
MARKS

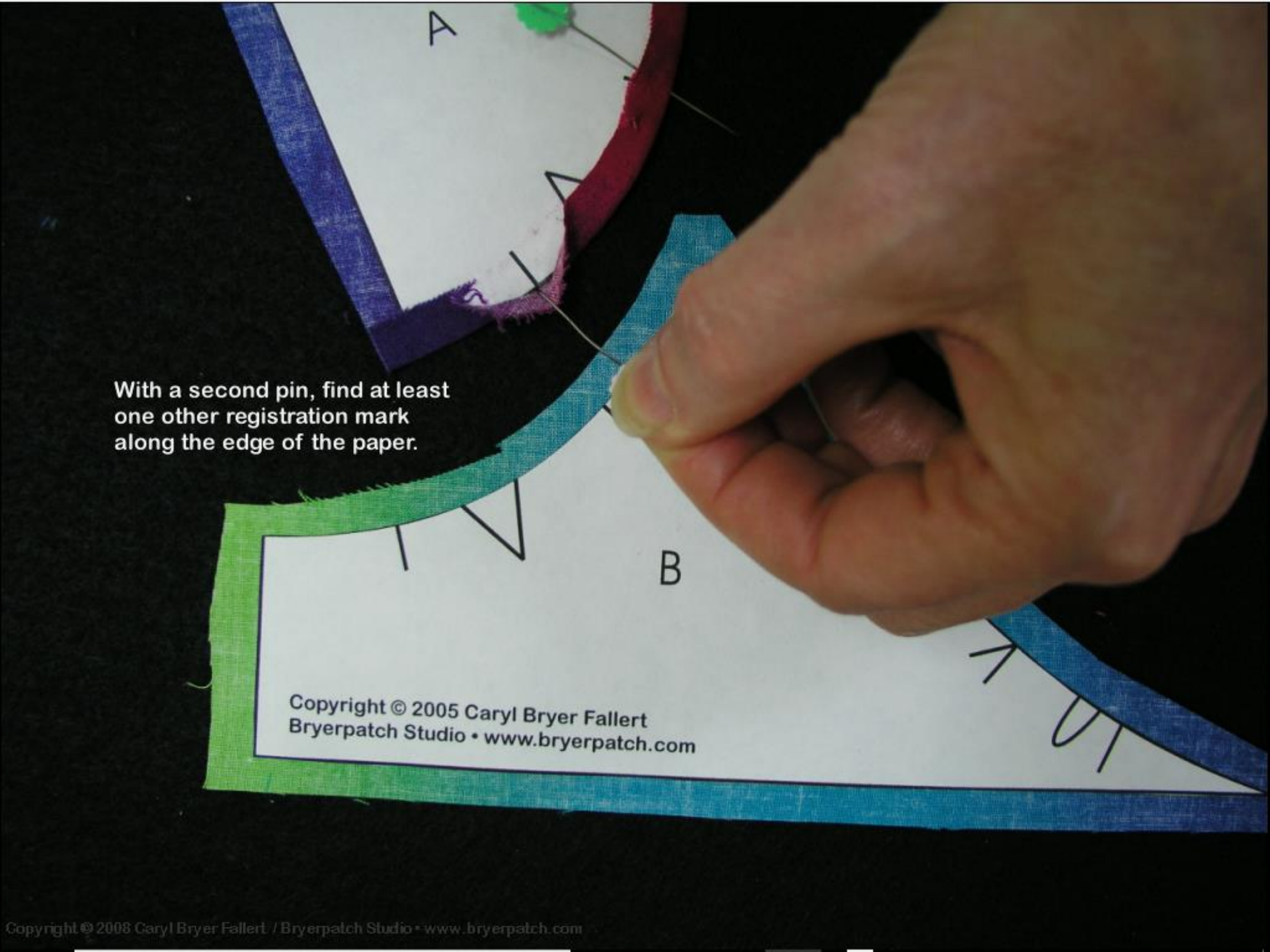
LIGHT



If you don't have a light box available, you can try using a window or holding your pieces up to a bright overhead light to check for alignment.

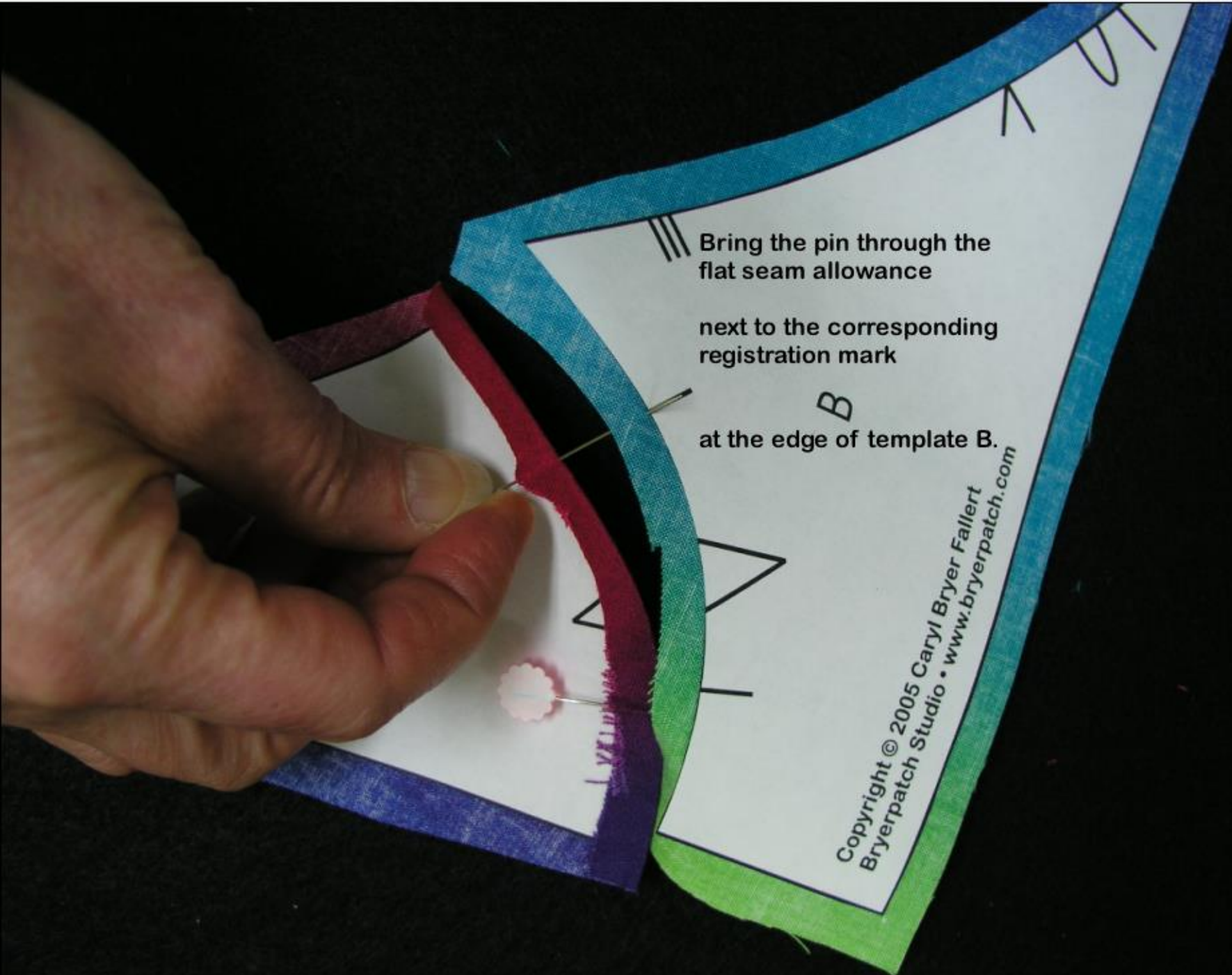
If that doesn't work, lift the folded seam allowance and find a registration mark. Run a sharp pin into the fabric exactly at the edge of the paper next to the registration mark.

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A close-up photograph showing a person's hand using a needle and thread to pin a piece of light blue fabric to a white paper template. The template has a green border and a blue border. The fabric is being pinned to the blue border. The hand is holding the needle with the thumb and index finger. The needle is passing through the fabric and the paper. The thread is visible. The background is dark. The paper template has some markings, including a large 'A' and a large 'B'. There are also some small black lines and a green dot on the paper. The fabric has a green border and a blue border. The hand is positioned on the right side of the frame, and the needle is pointing towards the center. The paper template is on the left side of the frame. The green border of the paper is on the left and bottom. The blue border of the paper is on the right and top. The green border of the fabric is on the left and bottom. The blue border of the fabric is on the right and top. The hand is holding the needle with the thumb and index finger. The needle is passing through the fabric and the paper. The thread is visible. The background is dark. The paper template has some markings, including a large 'A' and a large 'B'. There are also some small black lines and a green dot on the paper. The fabric has a green border and a blue border. The hand is positioned on the right side of the frame, and the needle is pointing towards the center. The paper template is on the left side of the frame. The green border of the paper is on the left and bottom. The blue border of the paper is on the right and top. The green border of the fabric is on the left and bottom. The blue border of the fabric is on the right and top.

With a second pin, find at least one other registration mark along the edge of the paper.

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Bring the pin through the
flat seam allowance

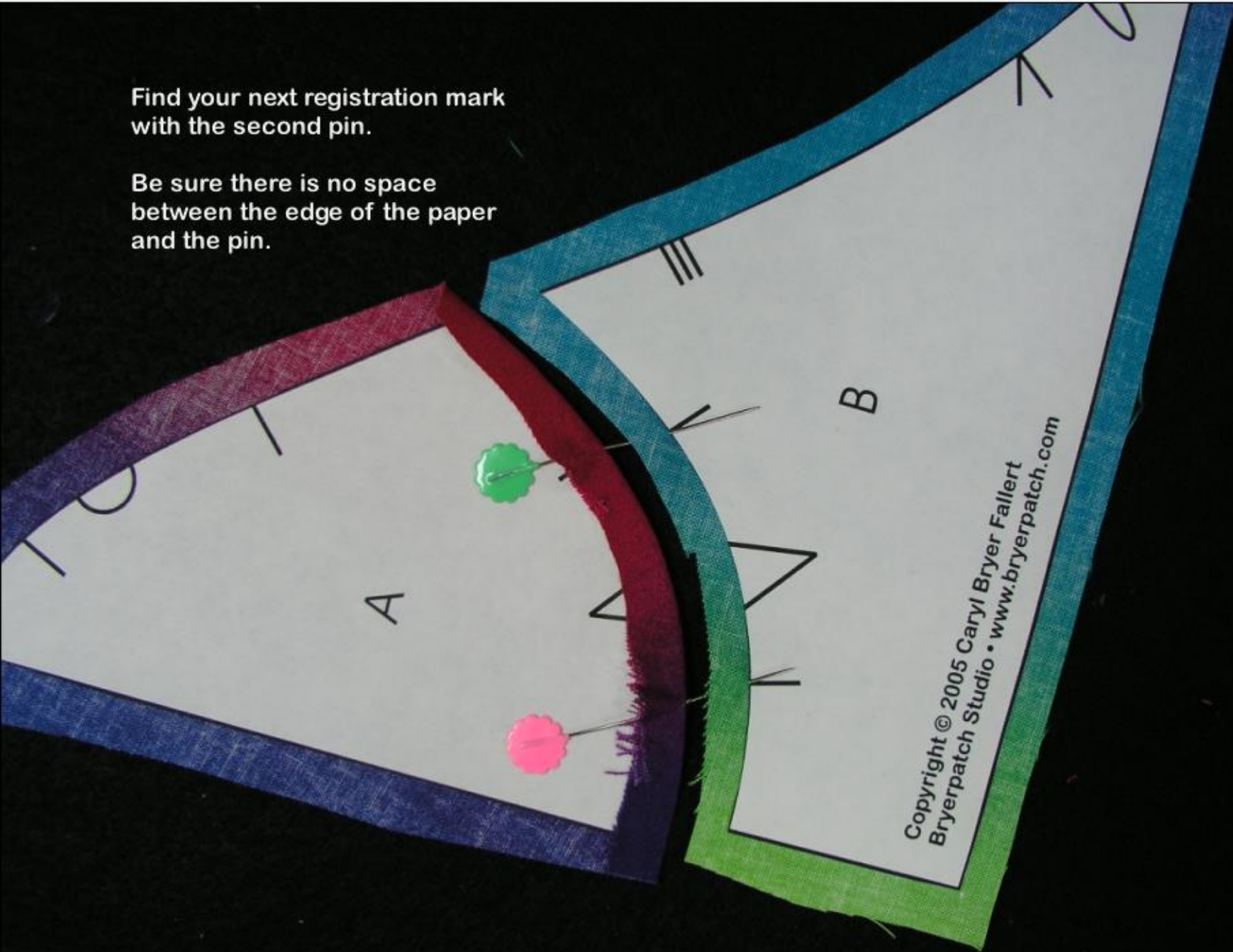
next to the corresponding
registration mark

B
at the edge of template B.

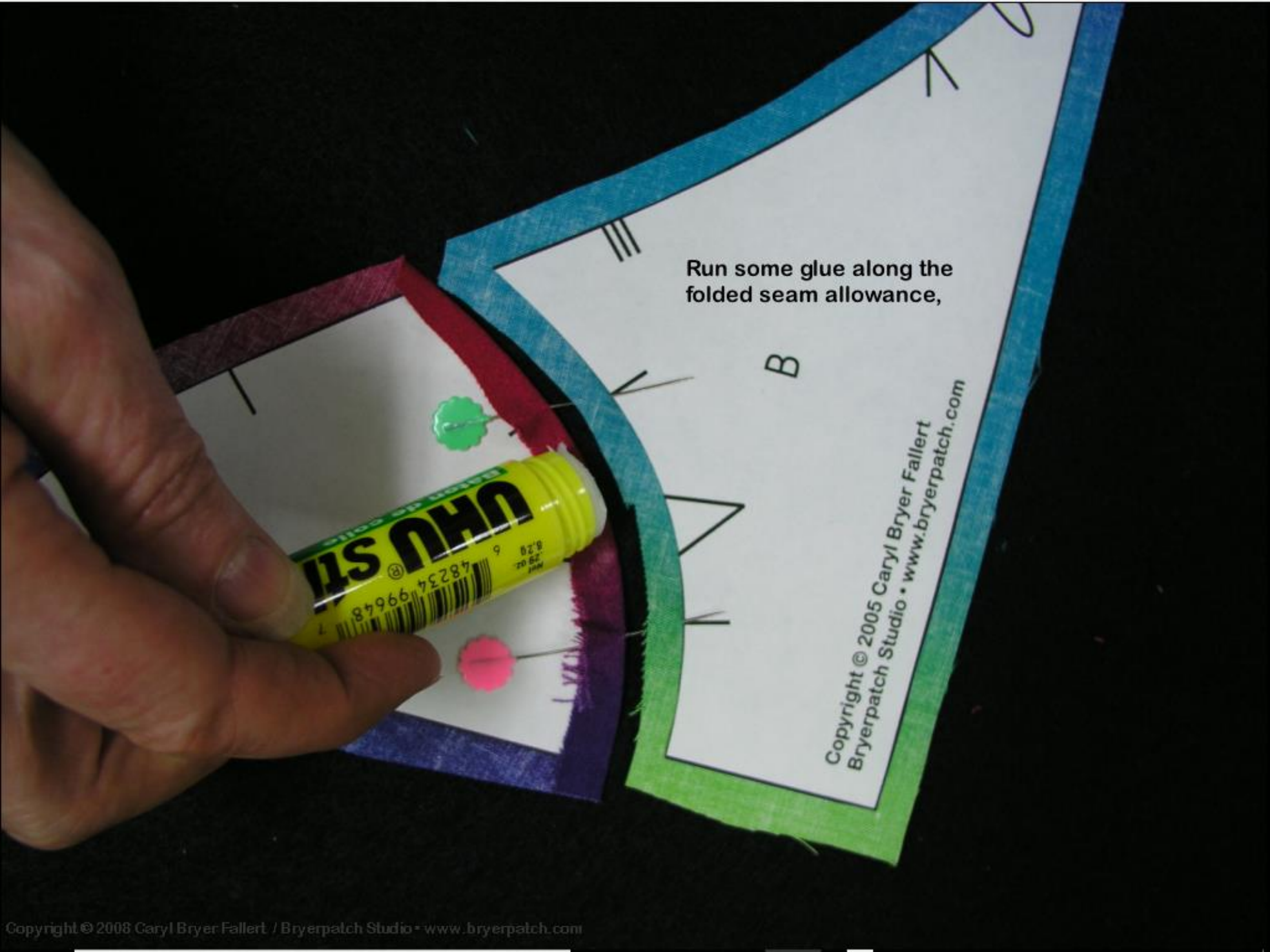
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Find your next registration mark
with the second pin.

Be sure there is no space
between the edge of the paper
and the pin.



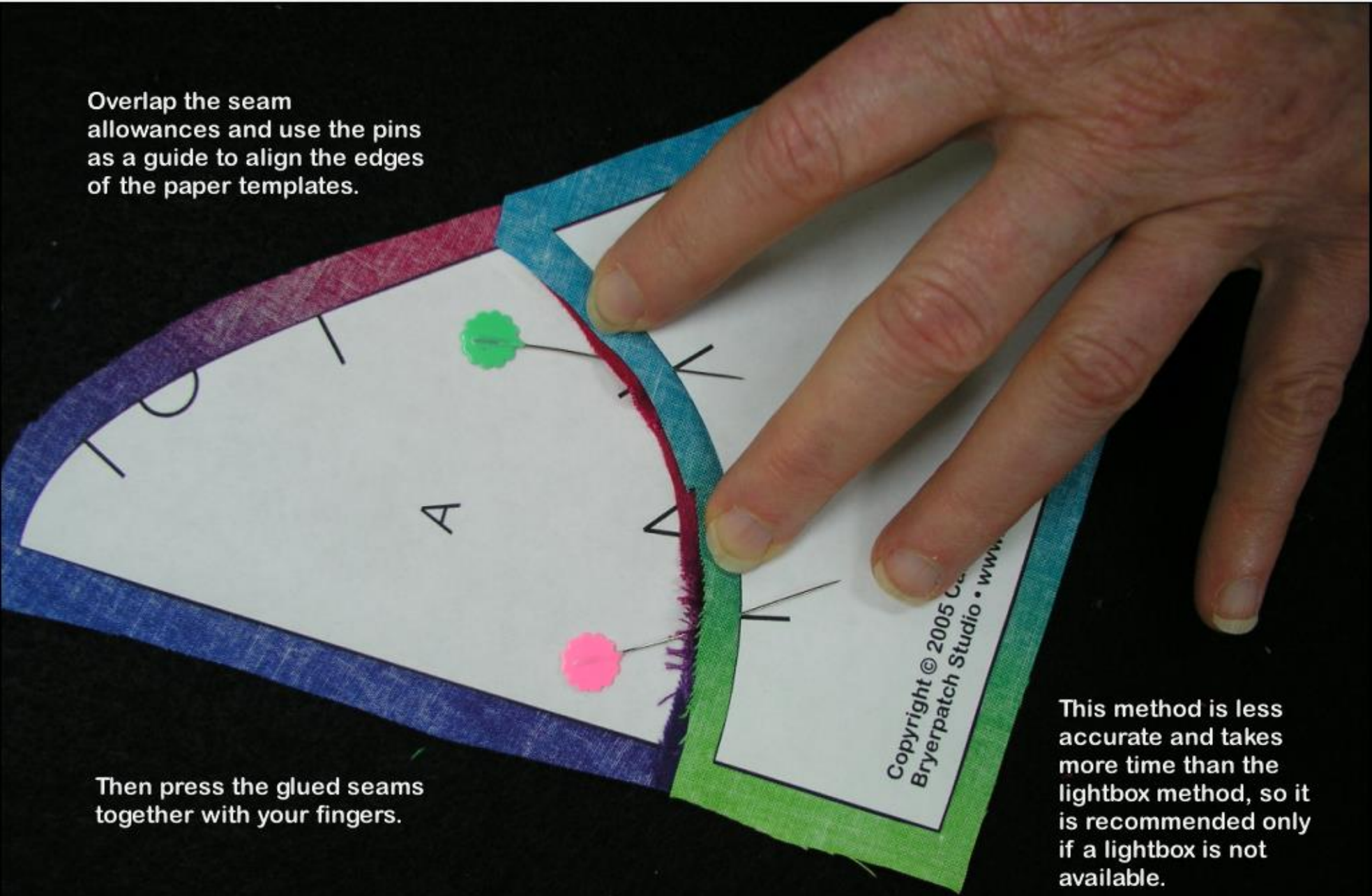
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A close-up photograph showing a hand holding a yellow glue stick and applying it to the inner edge of a quilt block. The quilt block is white with a blue border and is labeled 'B'. It is being joined to another block with a red border. The background is dark. The glue stick has 'UHU' and a barcode on it. The quilt blocks have colorful borders in blue, red, purple, and green. There are some small green and pink circular markers on the quilt blocks.

Run some glue along the
folded seam allowance,

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Overlap the seam allowances and use the pins as a guide to align the edges of the paper templates.



Then press the glued seams together with your fingers.

This method is less accurate and takes more time than the lightbox method, so it is recommended only if a lightbox is not available.



Give your templates a shot
of steam to set the glue...



and now you're ready to sew.

Thread your machine with invisible thread. You can use nylon if that is all you have, but polyester is preferable.



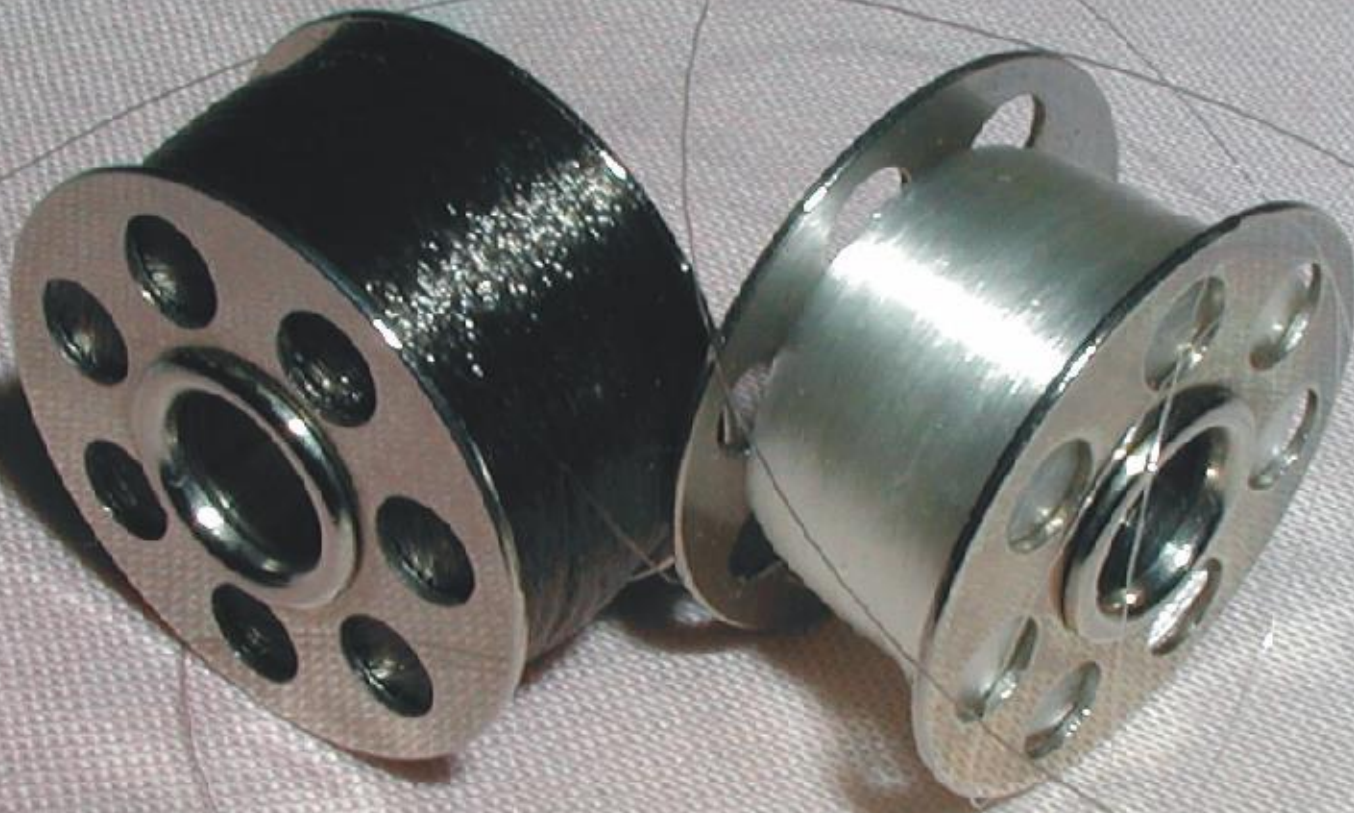


My favorite is MonoPoly from Superior Threads.

I use clear about eighty percent of the time. Smoke tends to look dirty on medium to light fabrics and I only use it on very dark fabrics.

When you're not sure whether to use smoke or clear monofilament, test a line of stitching on a scrap of fabric and use the color that shows the least.

You can put regular cotton thread in the bobbin and make changes in your tension but I prefer to leave my tension balanced and wind invisible thread on the bobbin.



CAUTION: Plastic bobbins can sometimes become distorted when used with monofilament. To avoid distortion, wind slowly and don't fill the bobbin completely.

Use the sharpest, finest needle you have. A Microtex Sharp size 60/8 is recommended.



A small sharp needle works best but you can use a small quilting or universal needle if that is all you have.

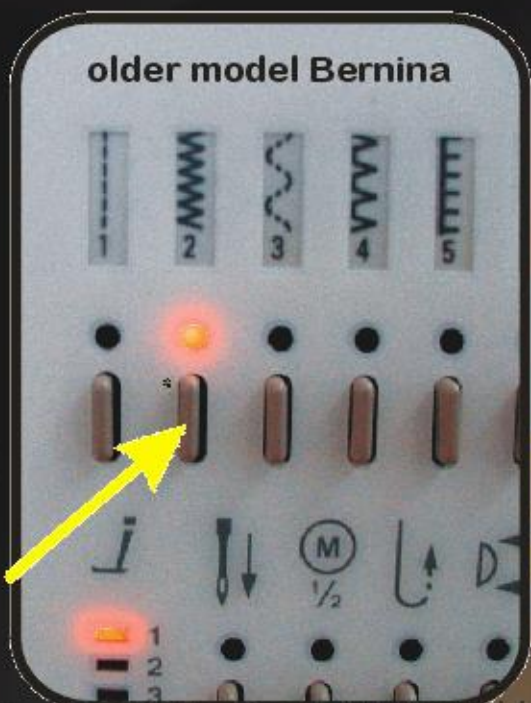


Select a simple zigzag stitch

Bernina 200

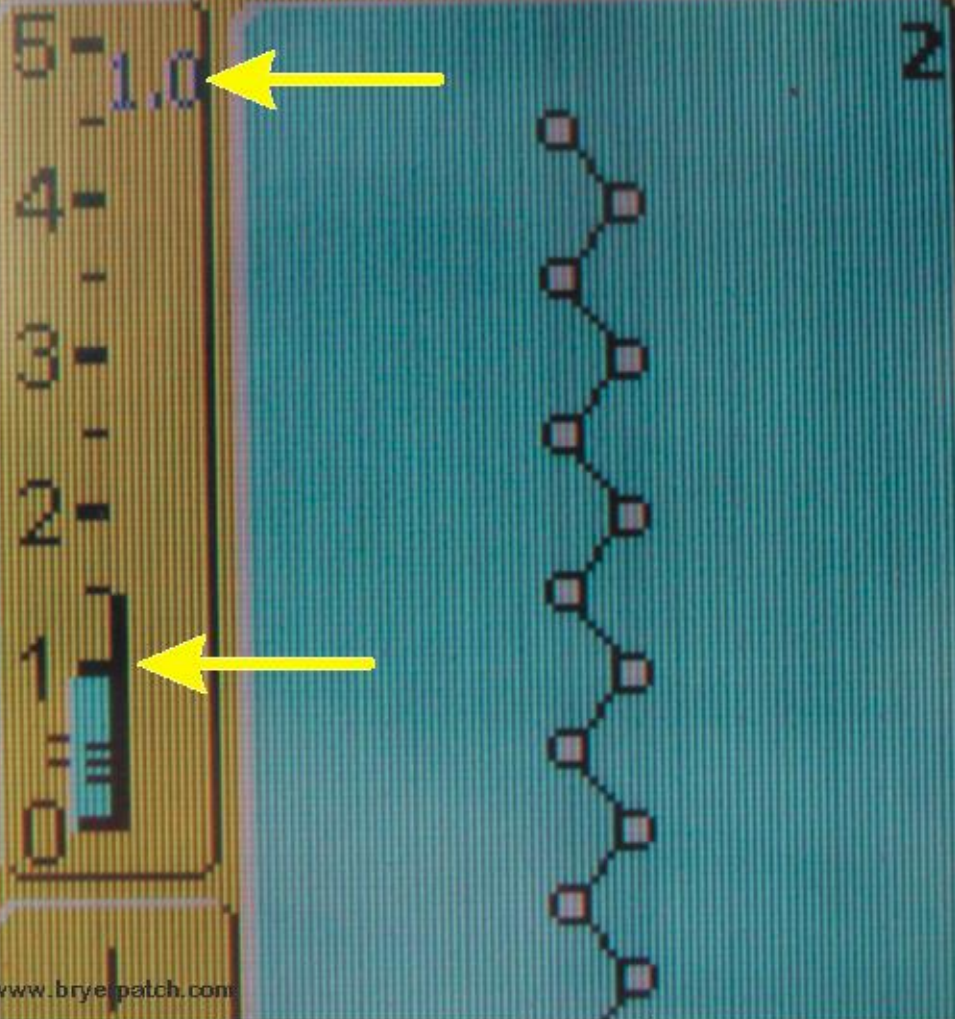
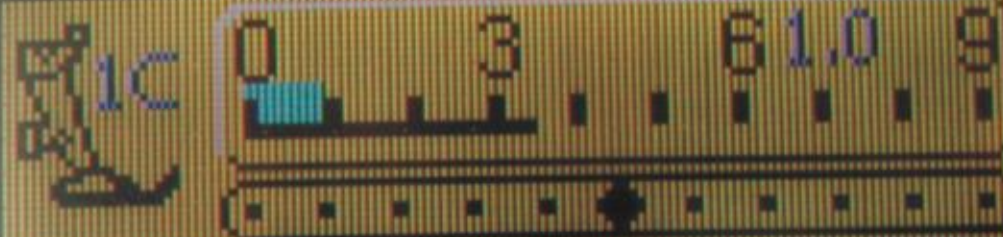


older model Bernina



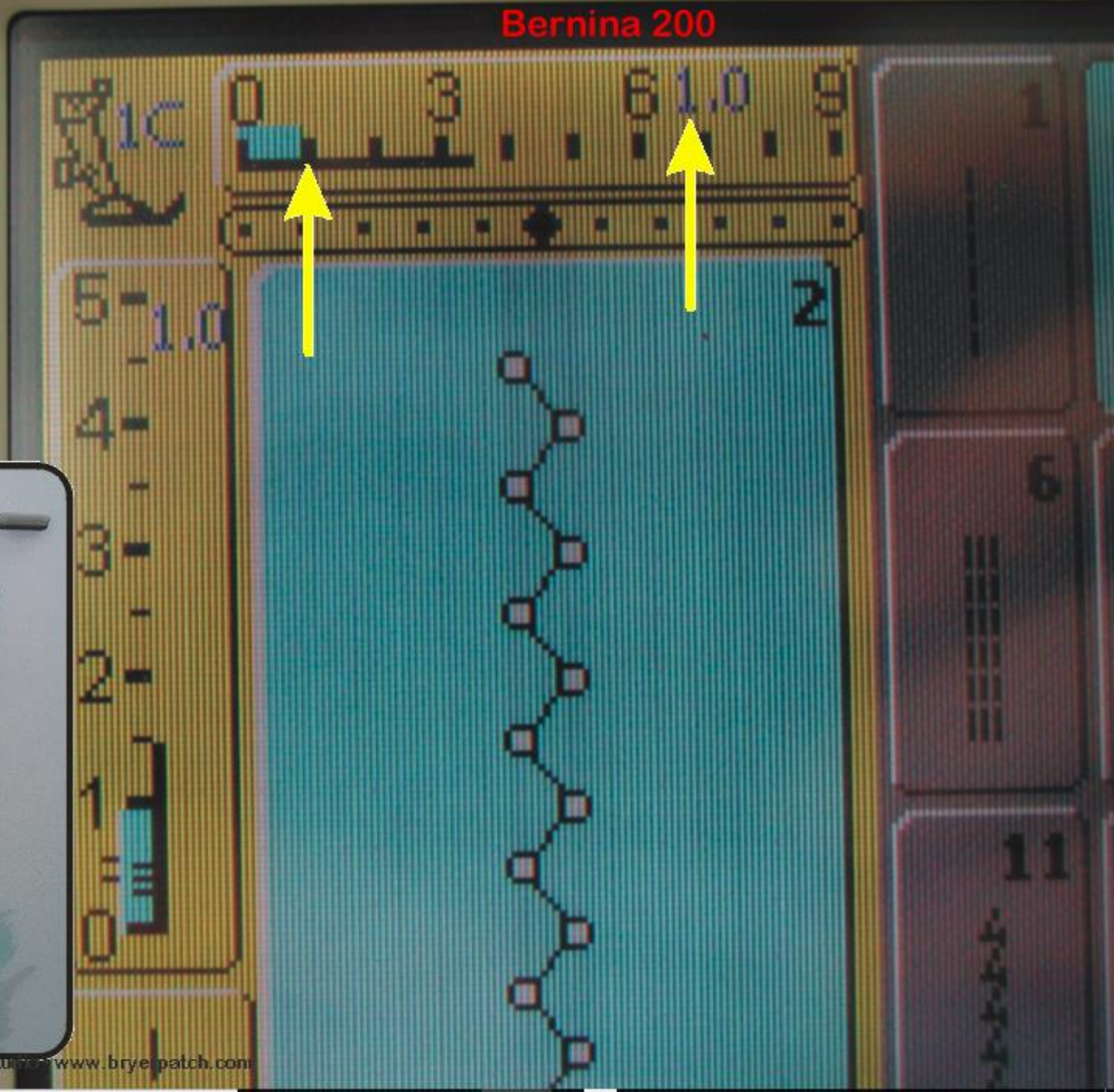
Bernina 200

Set your stitch
length for
1mm...



Bernina 200


and your stitch
width for
1mm.



Bernina 200


If your machine has a "needle down" option, this is a good time to use it.

older model Bernina

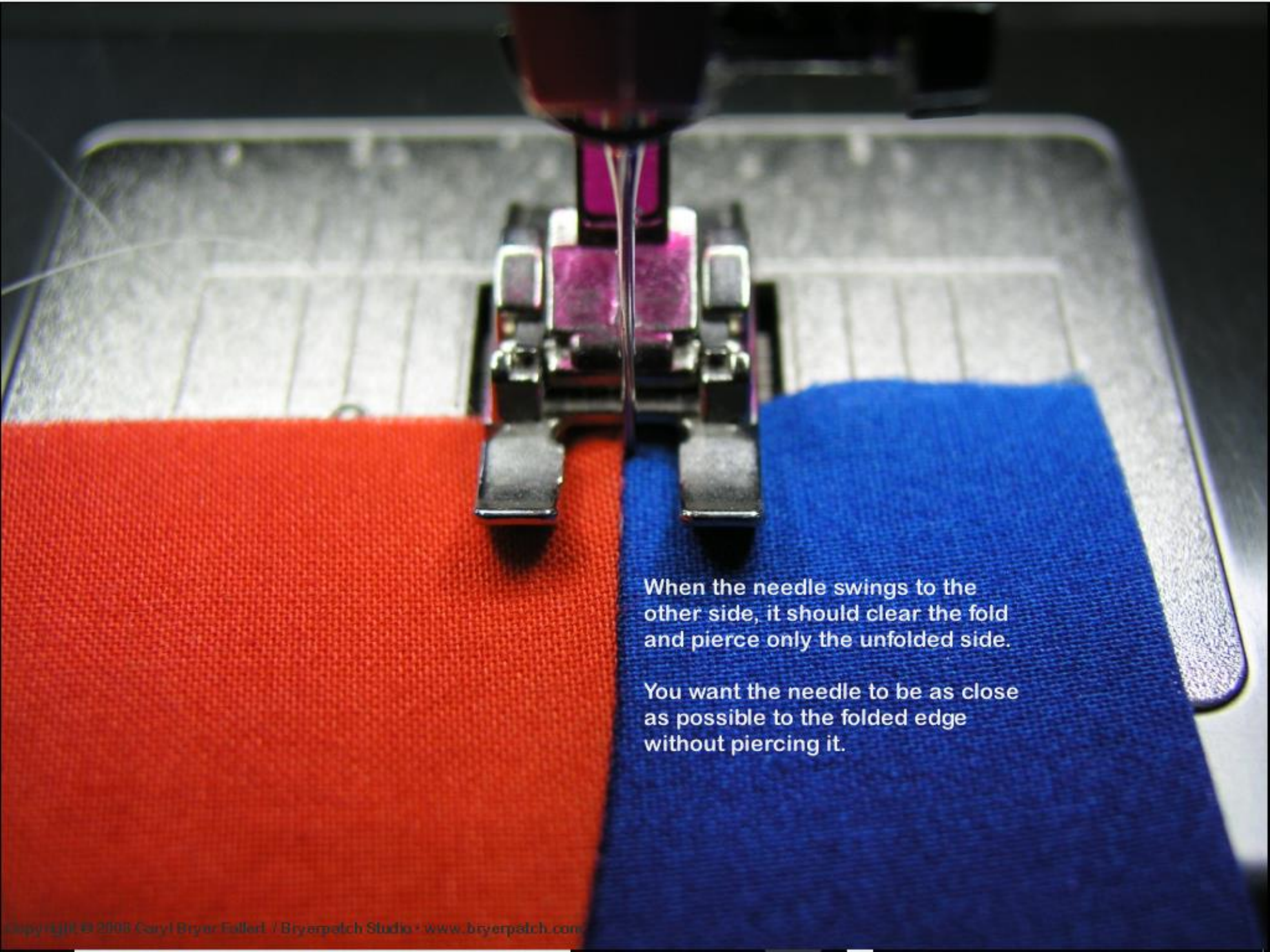


You can use any zig-zag foot,
but an open toed embroidery
foot is preferable.

It allows you to see exactly
where your needle will hit.

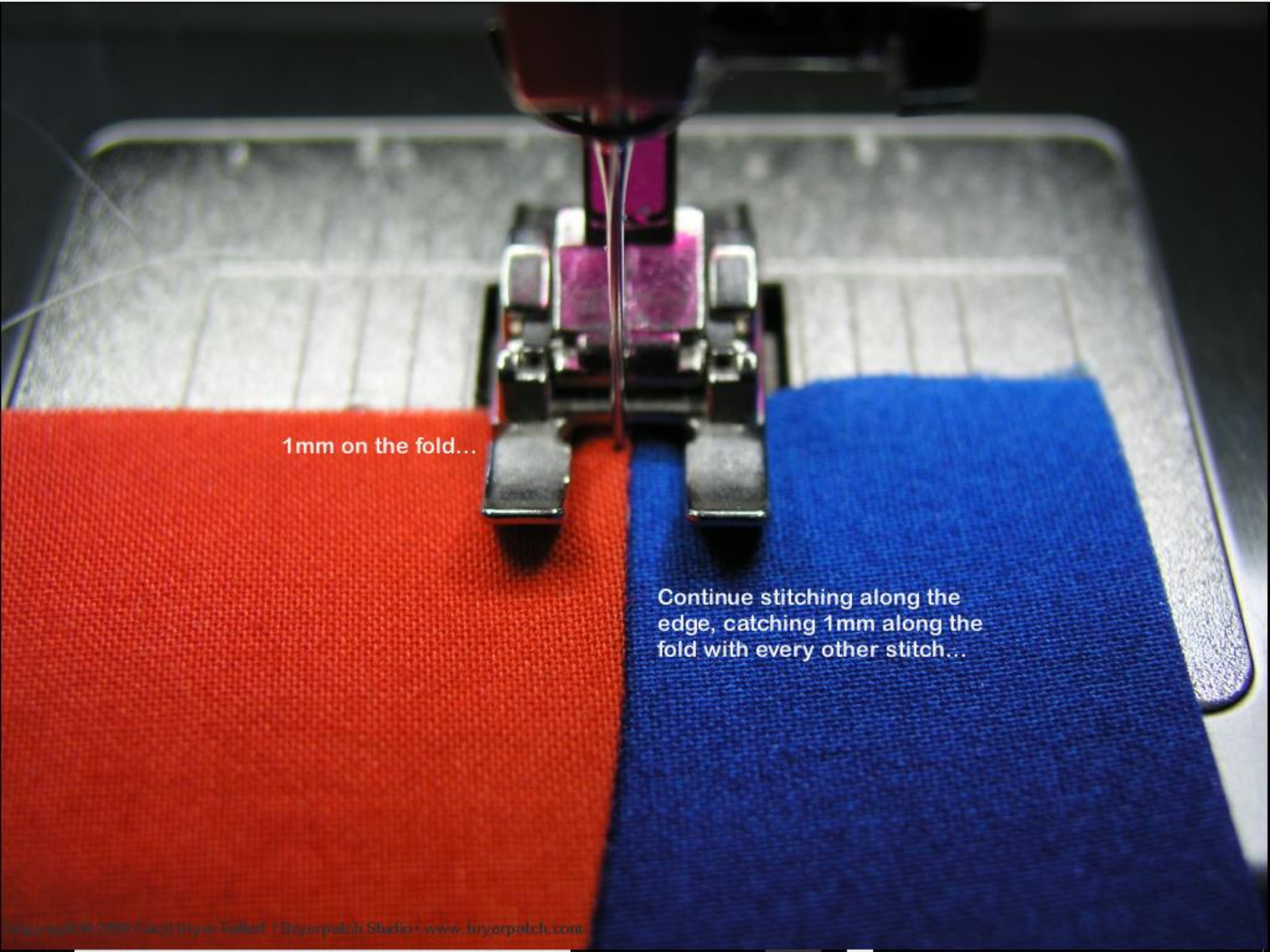


Position your open toed foot at the beginning of the seam and lower your needle, catching 1mm along the folded edge.



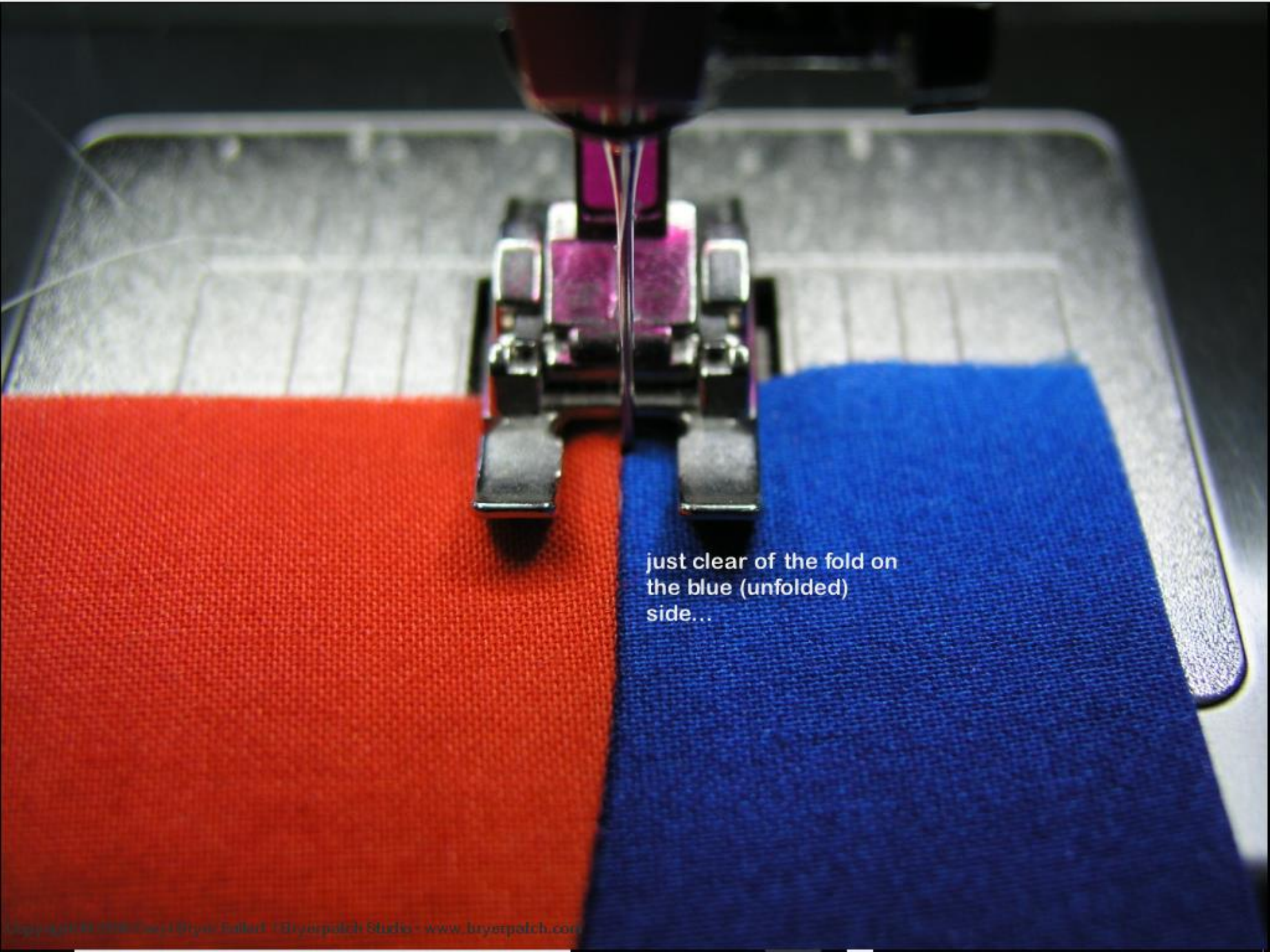
When the needle swings to the other side, it should clear the fold and pierce only the unfolded side.

You want the needle to be as close as possible to the folded edge without piercing it.

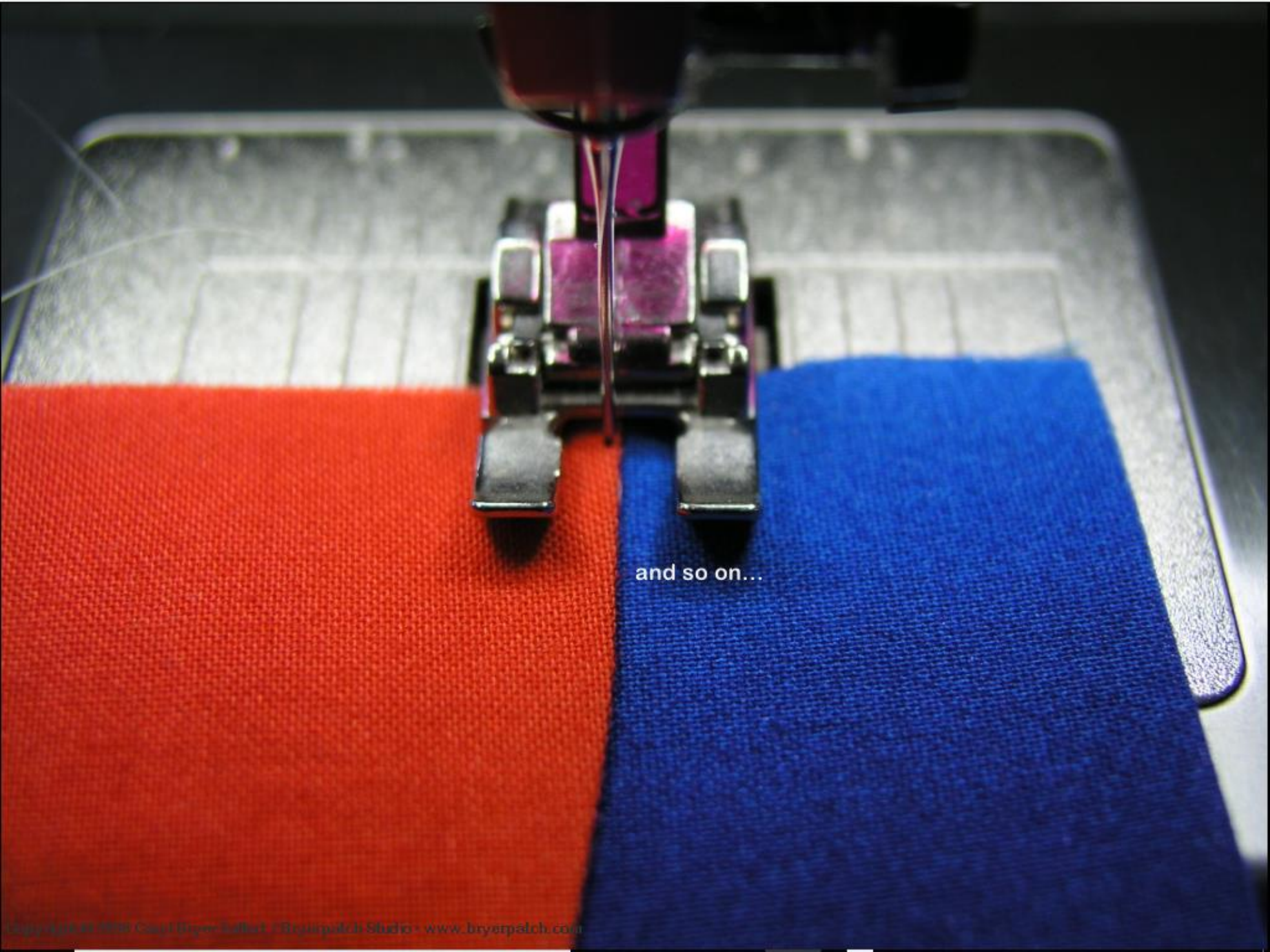


1mm on the fold...

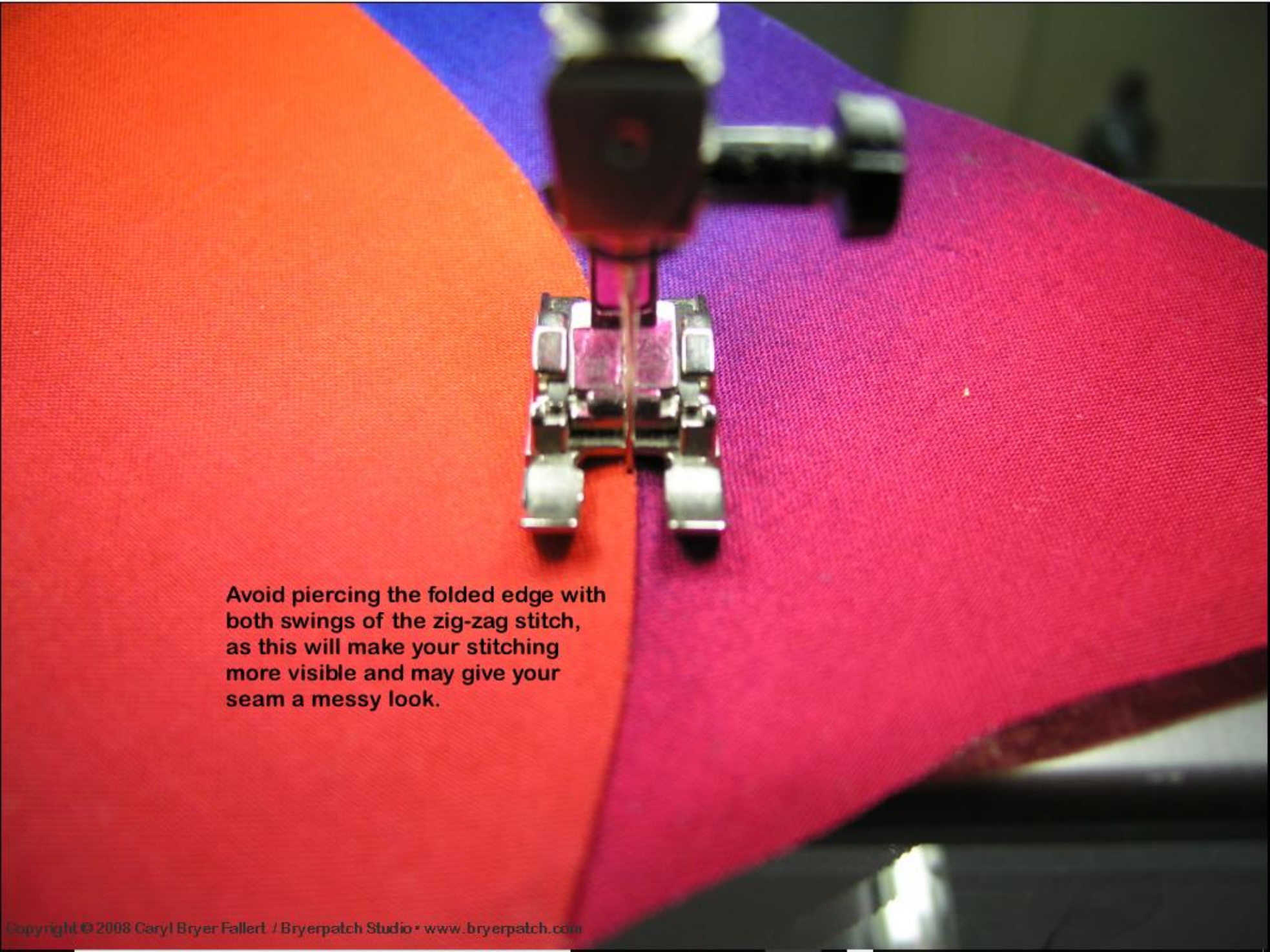
Continue stitching along the
edge, catching 1mm along the
fold with every other stitch...



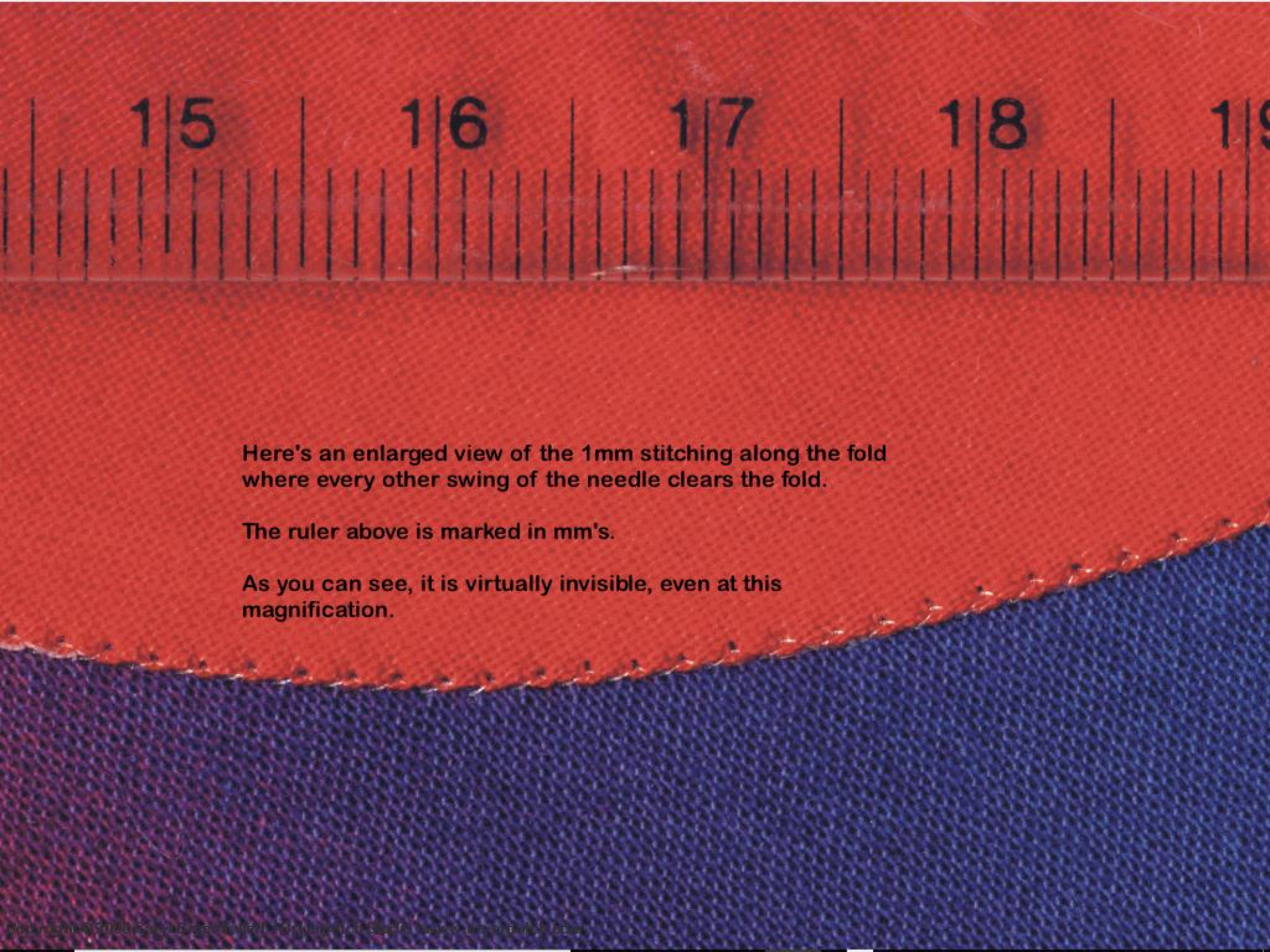
just clear of the fold on
the blue (unfolded)
side...



and so on...



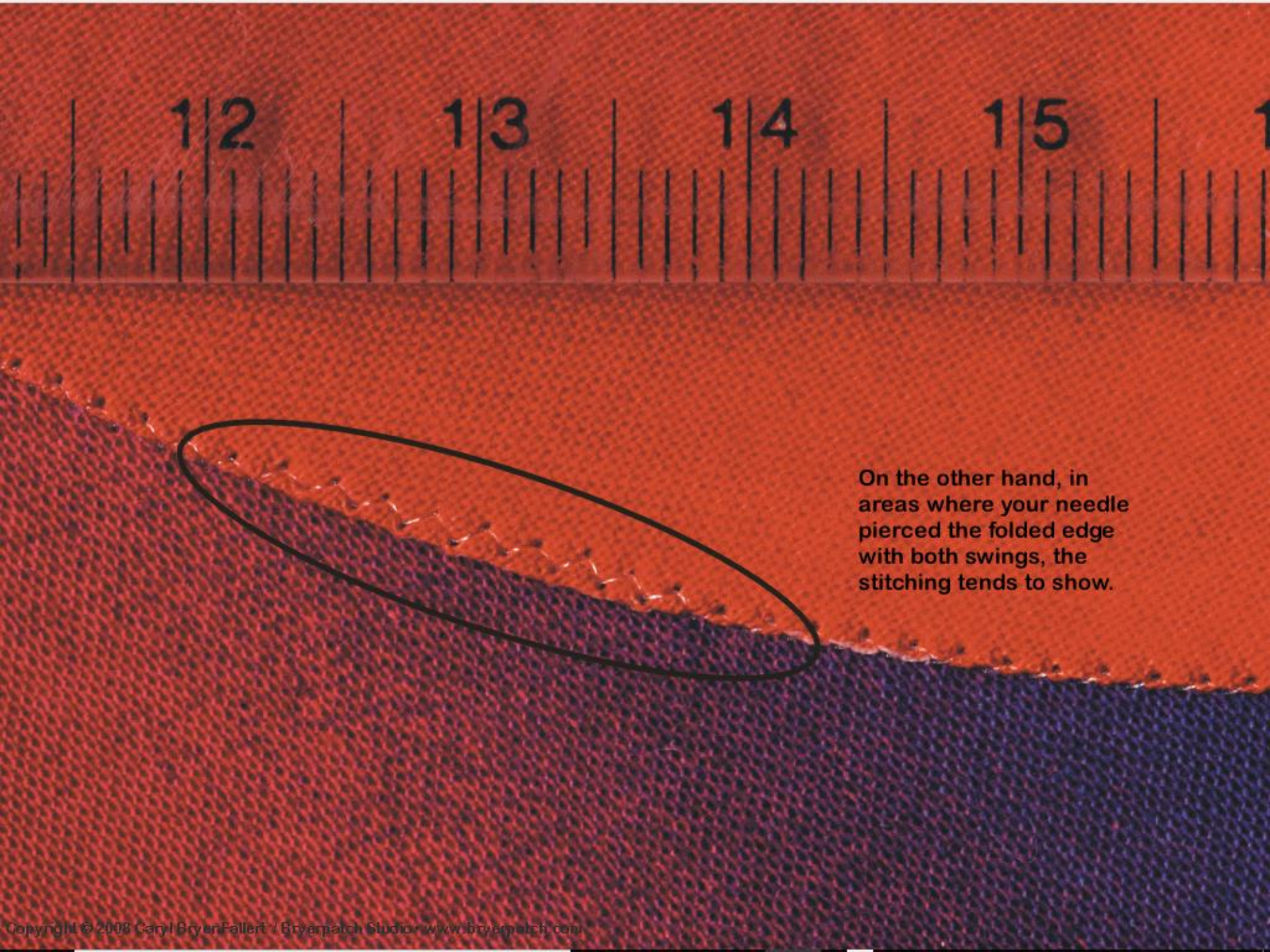
Avoid piercing the folded edge with both swings of the zig-zag stitch, as this will make your stitching more visible and may give your seam a messy look.



Here's an enlarged view of the 1mm stitching along the fold where every other swing of the needle clears the fold.

The ruler above is marked in mm's.

As you can see, it is virtually invisible, even at this magnification.



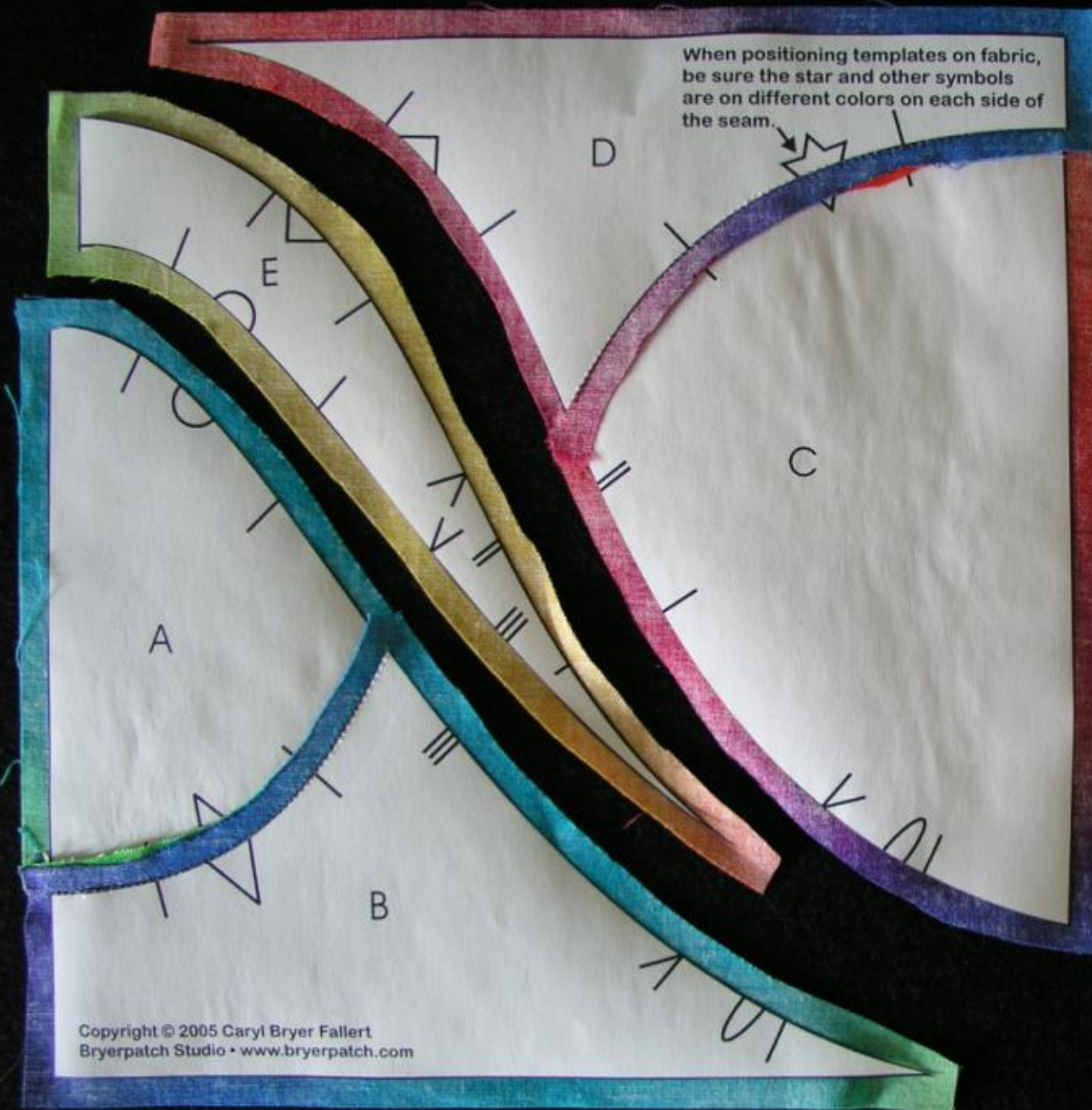
On the other hand, in areas where your needle pierced the folded edge with both swings, the stitching tends to show.

When you look at the back of your templates you can see that the stitching just barely catches the edge of the paper, so your templates will peel right off when you are ready to remove them.

When positioning templates on fabric be sure the star and other symbols are on different colors on each side of the seam.

Now we're ready for
template E.

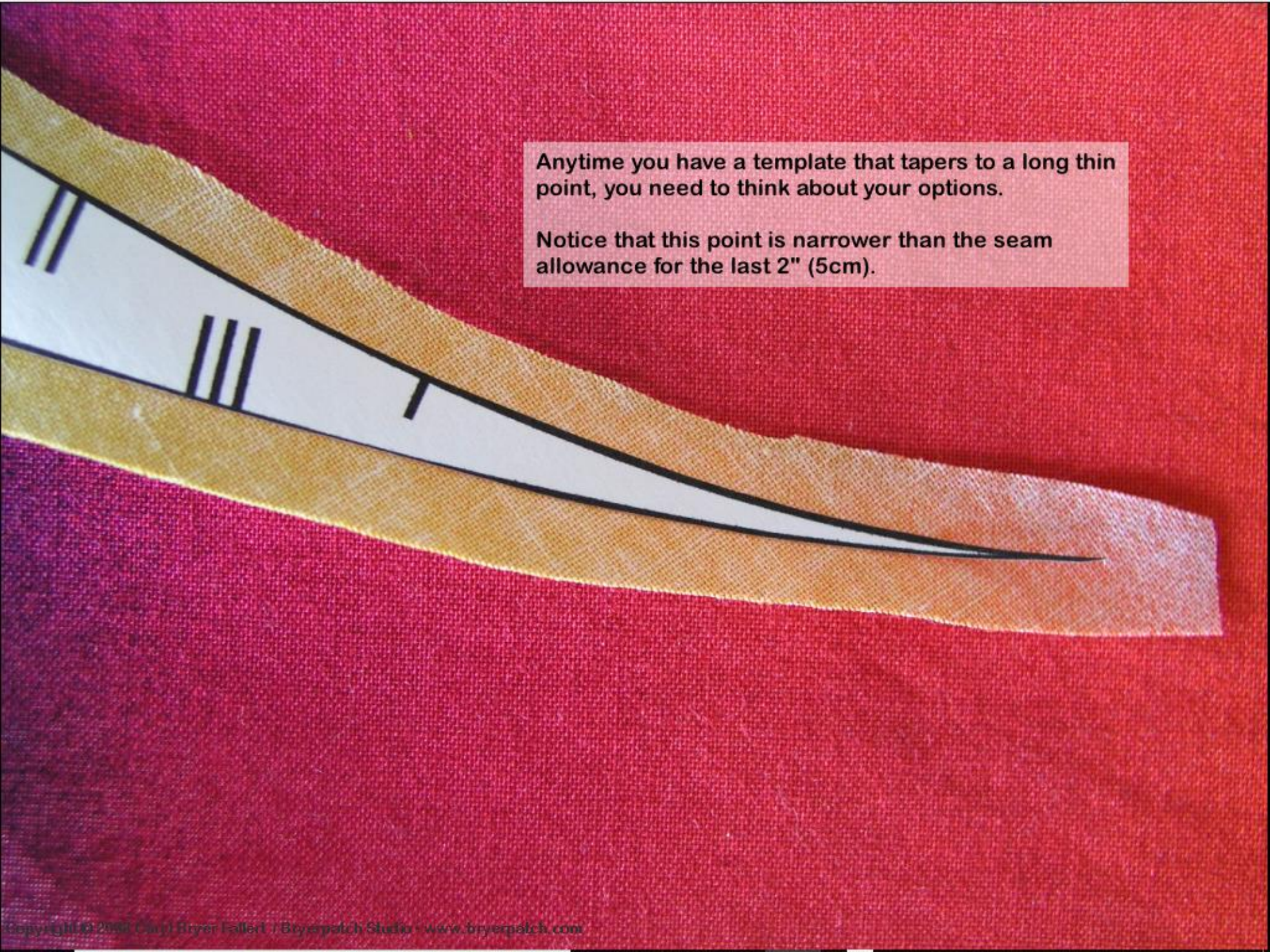
E



Again, the symbols and registration marks on the paper will help you line everything up.

Now we have to decide which edge to fold first.

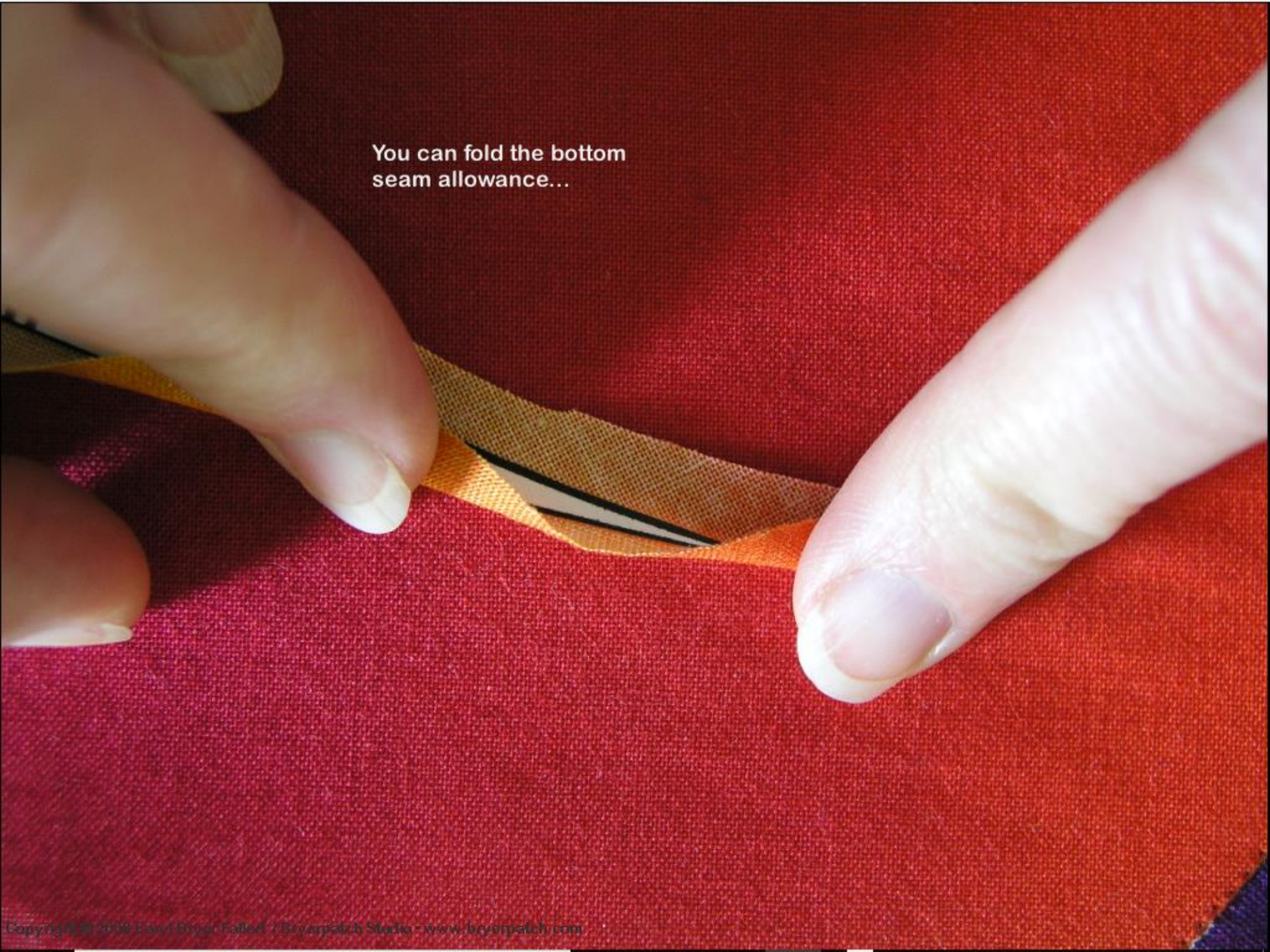
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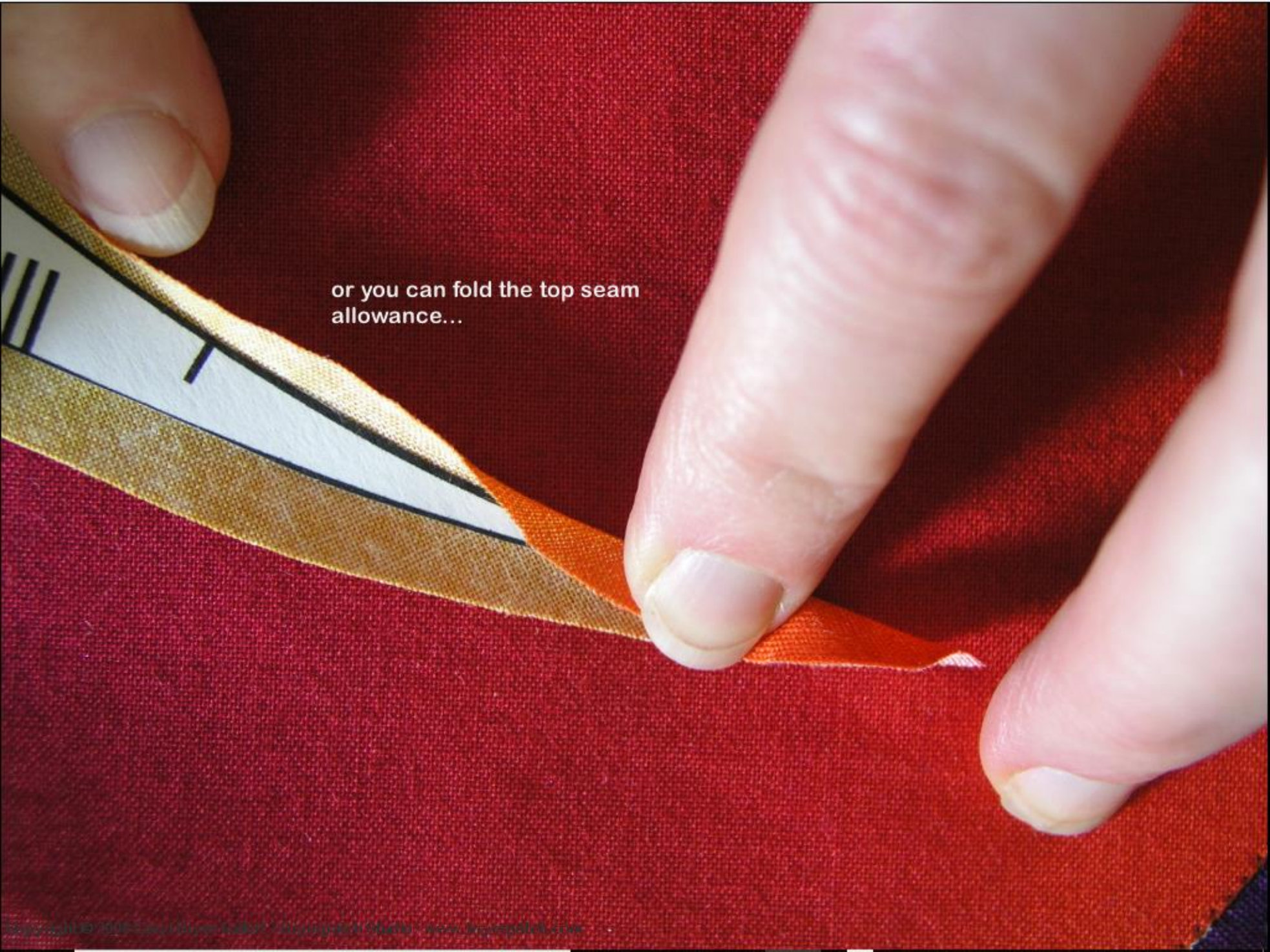


Anytime you have a template that tapers to a long thin point, you need to think about your options.


Notice that this point is narrower than the seam allowance for the last 2" (5cm).

You can fold the bottom
seam allowance...



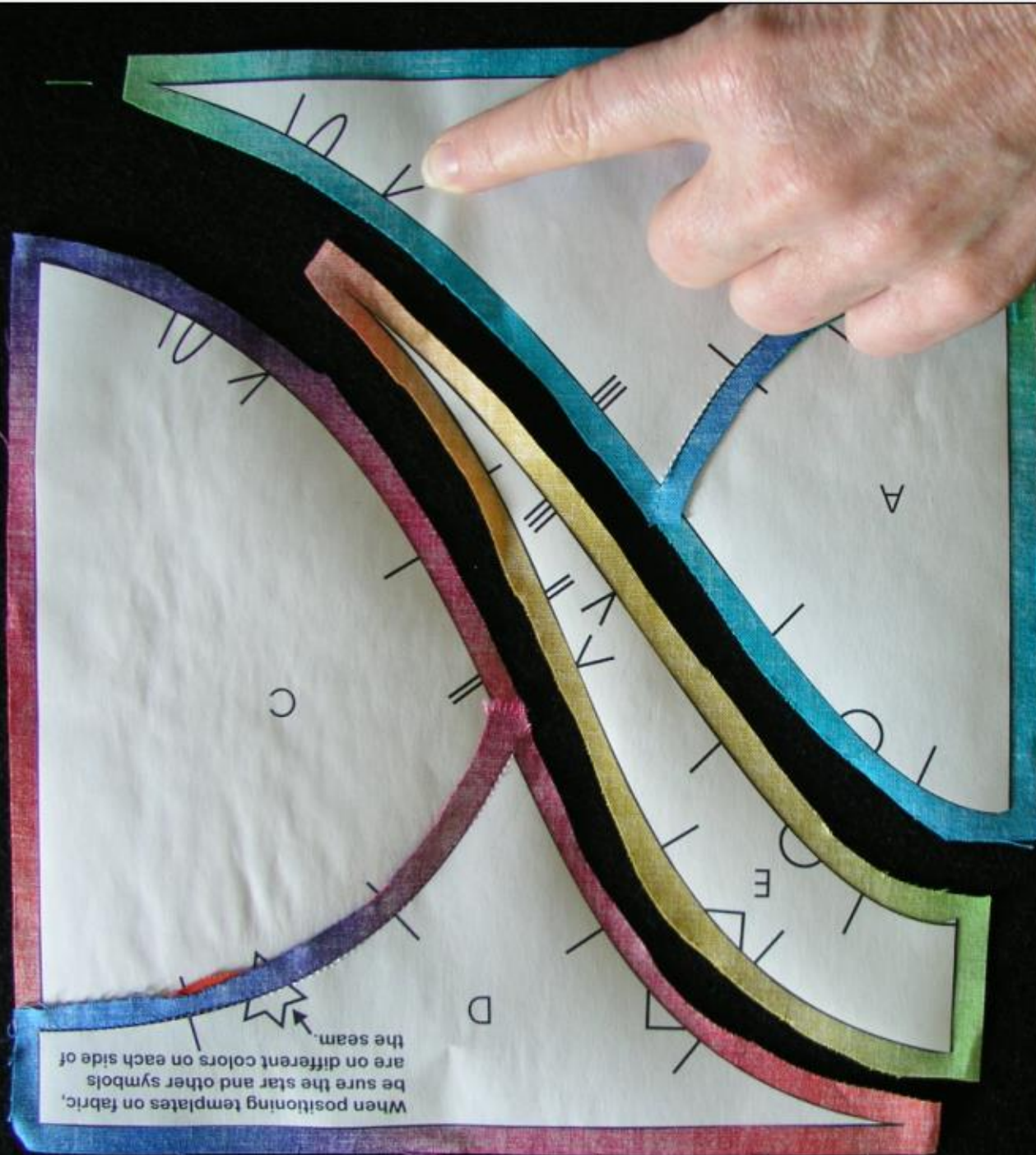


or you can fold the top seam allowance...



but you can't fold it
both ways at the
same time.

The good news is that
you may not have to fold
it at all.



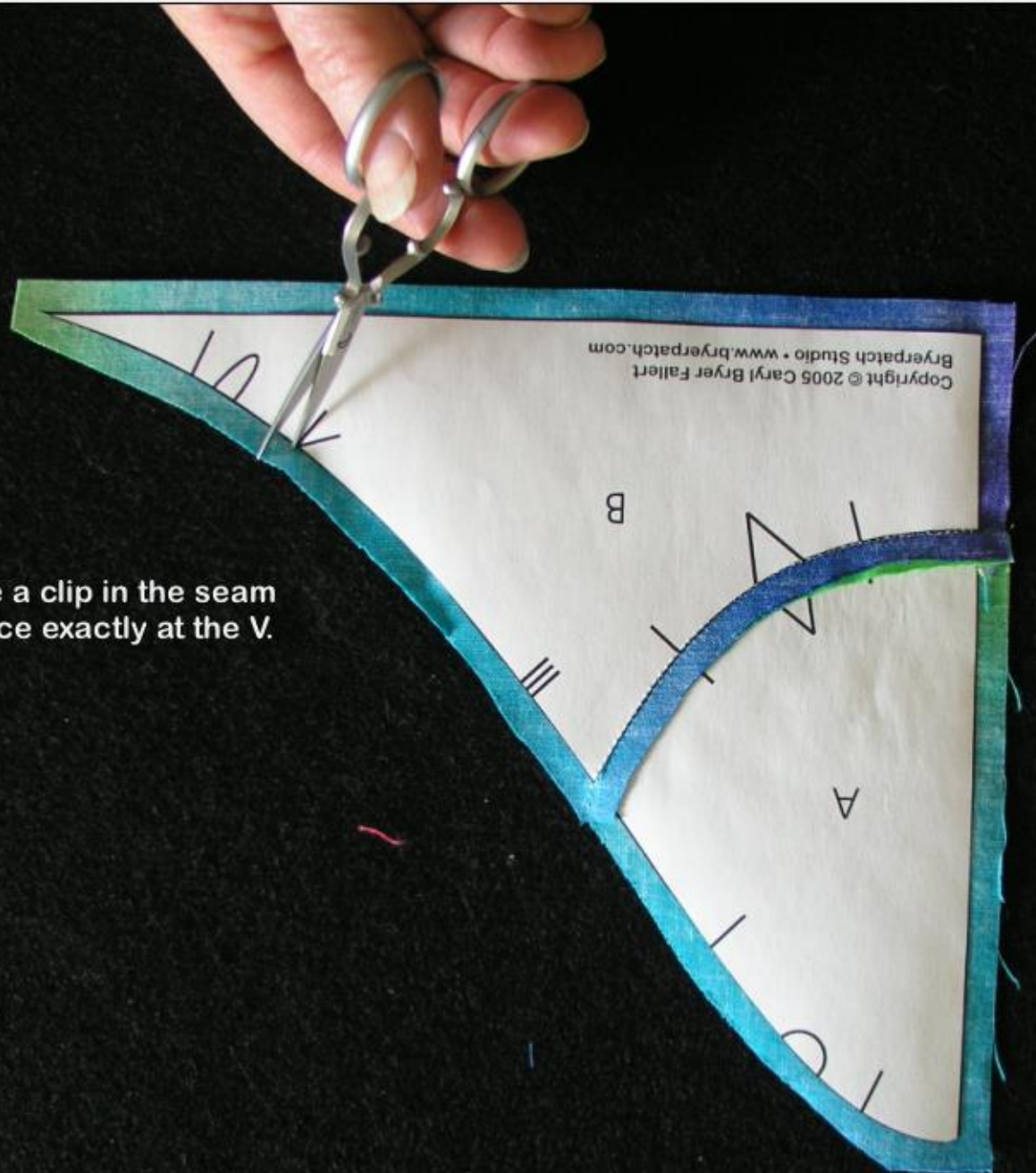
Let's fold the A-B side first.

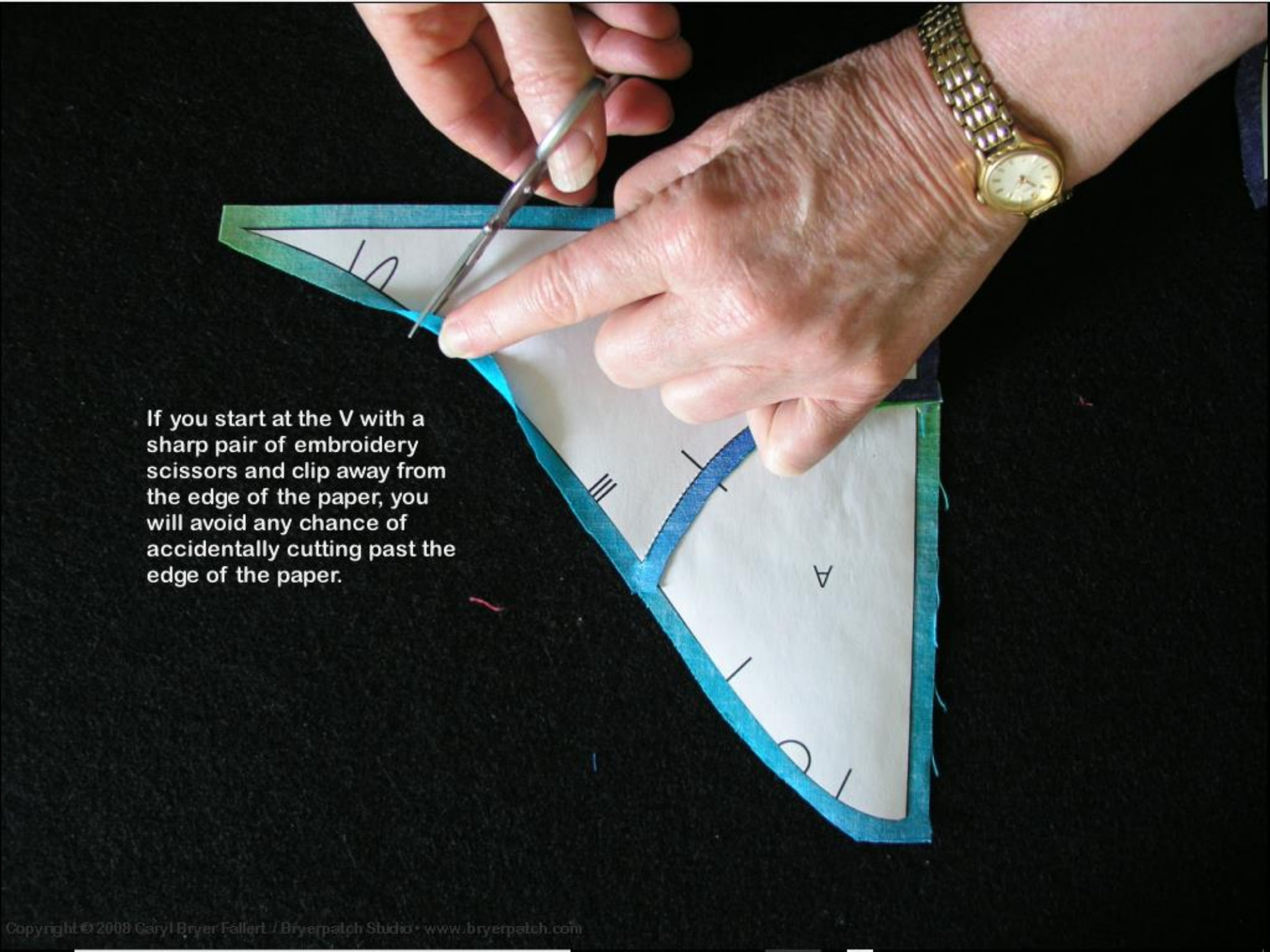
Remember that the V marks the end of template E.

We're only going to fold the part of the seam allowance that will be joined to template E...

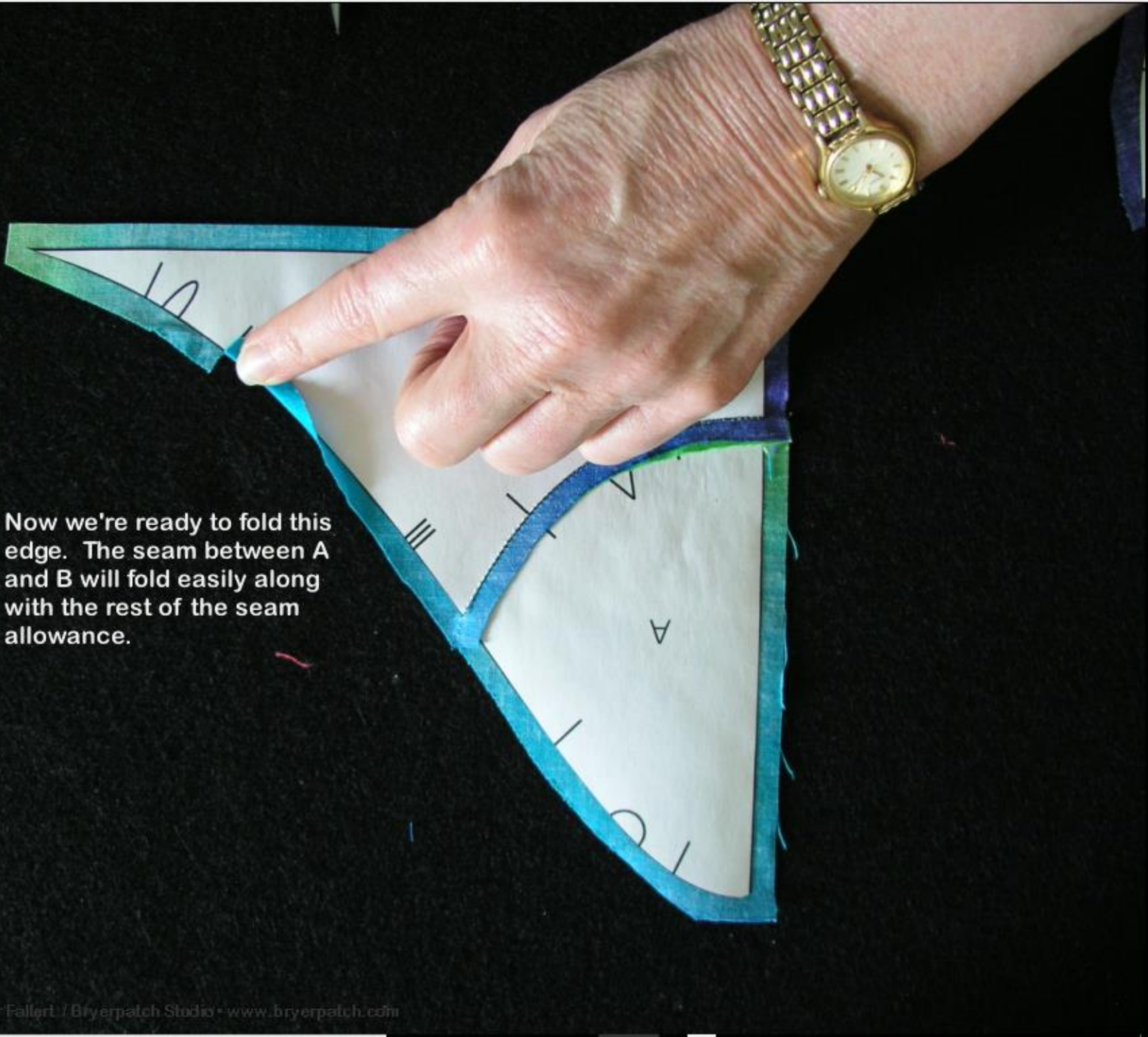
When positioning templates on fabric, be sure the star and other symbols are on different colors on each side of the seam.

so make a clip in the seam allowance exactly at the V.

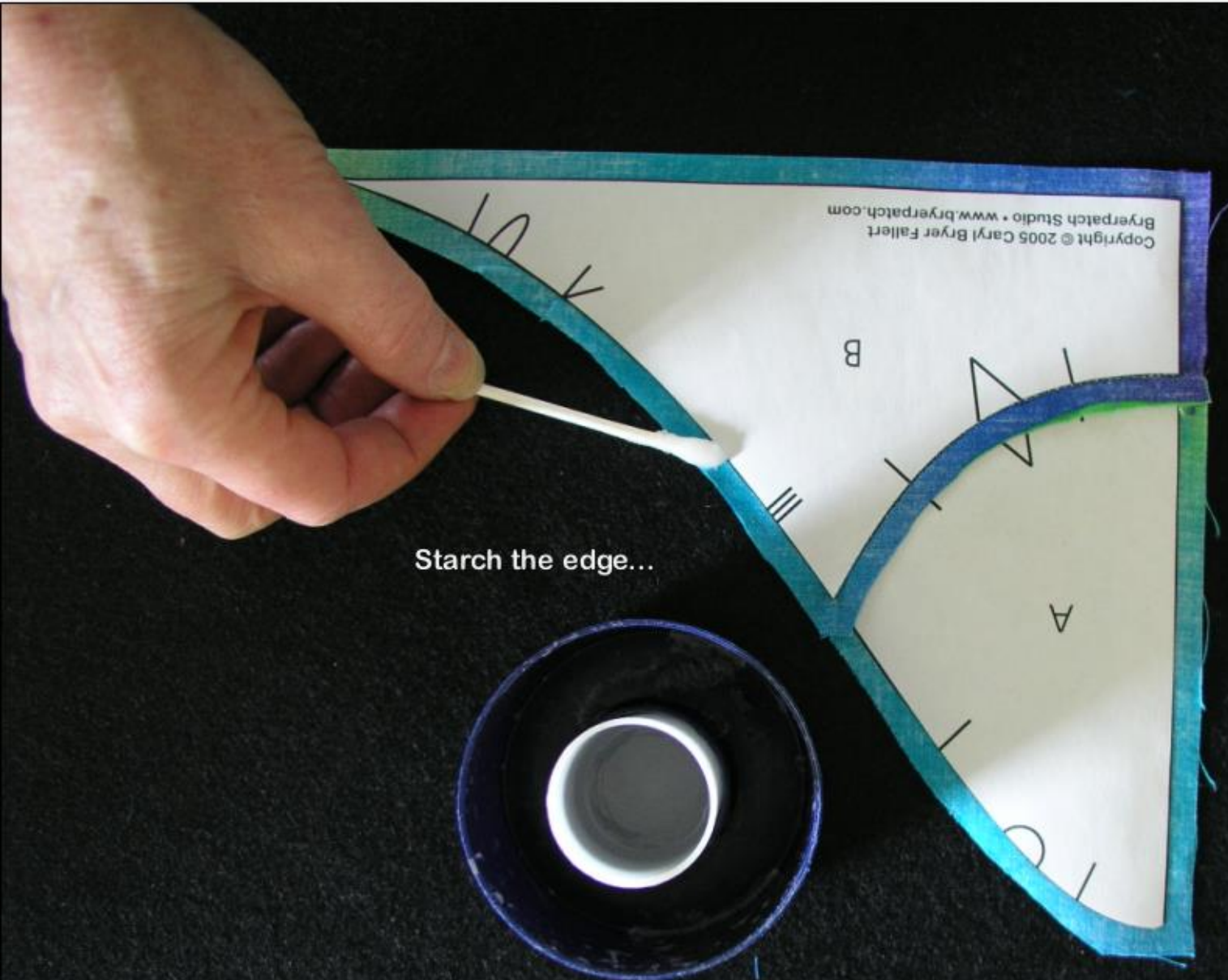




If you start at the V with a sharp pair of embroidery scissors and clip away from the edge of the paper, you will avoid any chance of accidentally cutting past the edge of the paper.

A close-up photograph of a person's hand, wearing a gold-toned metal link watch, pointing their index finger to a specific seam on a piece of white fabric. The fabric is a quilt pattern piece, possibly a petal or leaf shape, with a blue fabric strip along its outer edge. The piece has several markings: a curved line with a small '1' near the tip, a straight line with a small '1' further down, a curved line with a small 'A' in the center, and a curved line with a small 'C' near the bottom. The background is dark and textured.

Now we're ready to fold this edge. The seam between A and B will fold easily along with the rest of the seam allowance.



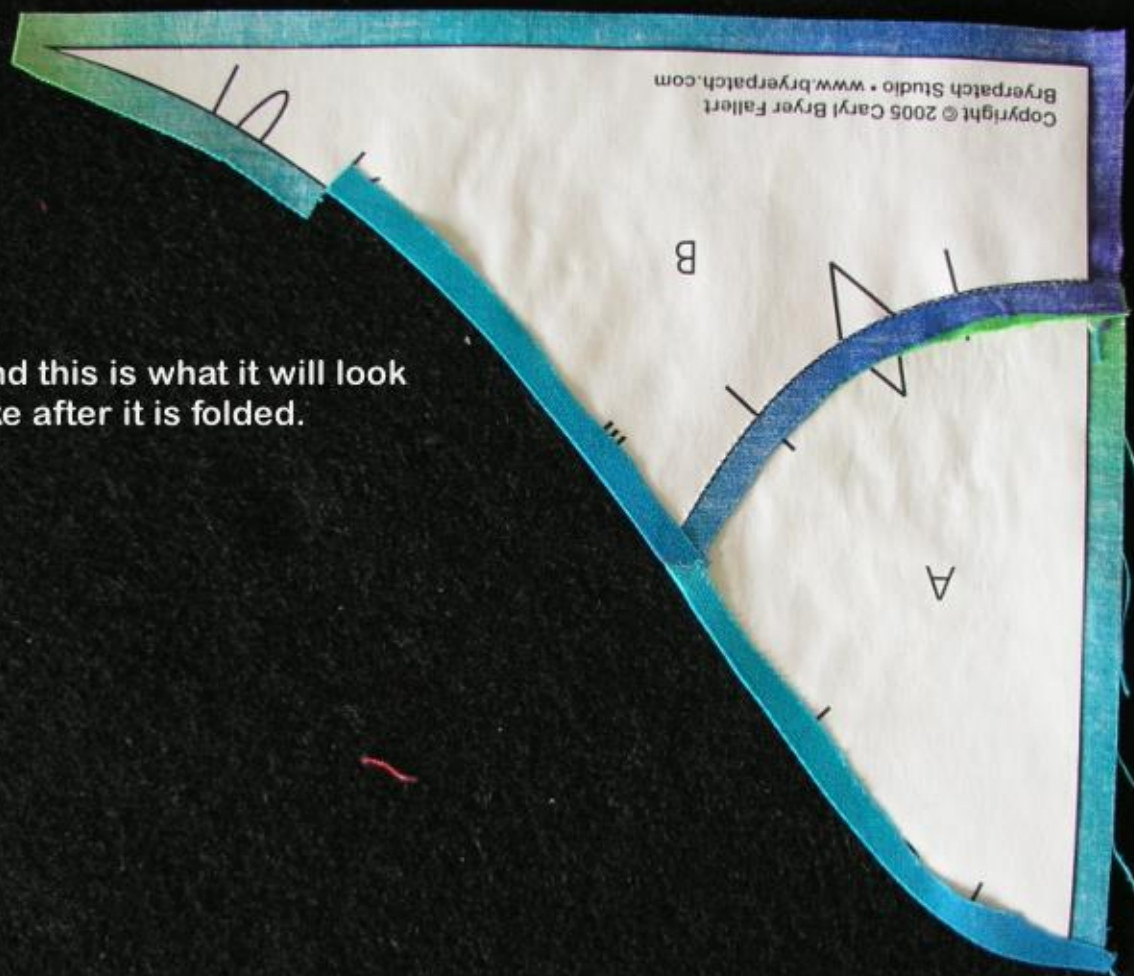
Starch the edge...


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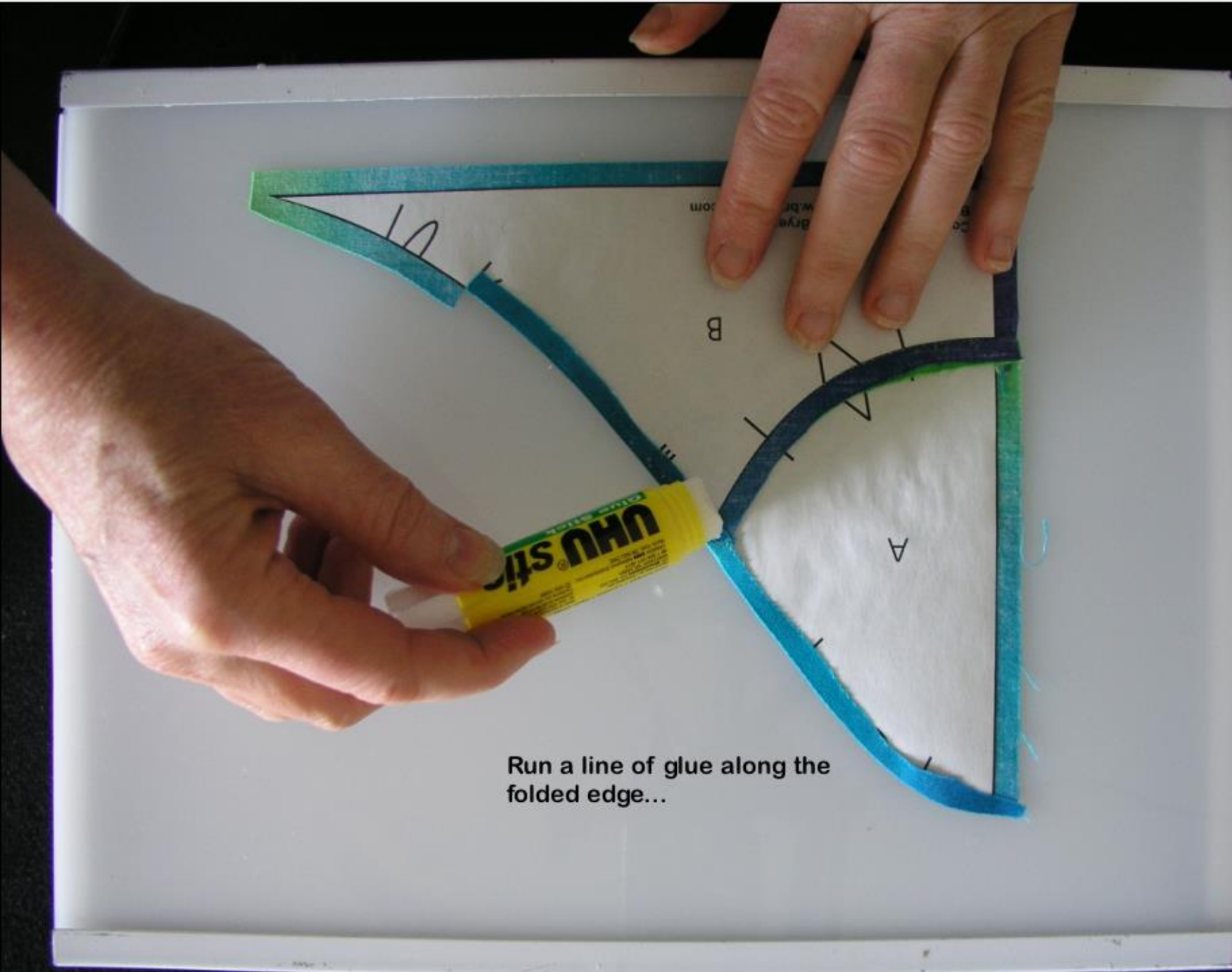
and iron...

and this is what it will look
like after it is folded.



Three fabric templates are shown against a dark, textured background. Template A-B is a large, light blue piece with a curved top edge and a straight bottom edge. Template E is a long, narrow, yellowish-orange strip with a curved top edge and a straight bottom edge. Template B is a smaller, light blue piece with a curved top edge and a straight bottom edge. The templates are arranged in a way that they appear to be part of a larger garment or accessory.

Here are templates A-B
and E on the fabric side.




Run a line of glue along the
folded edge...

turn on your light box...



and align your edges.






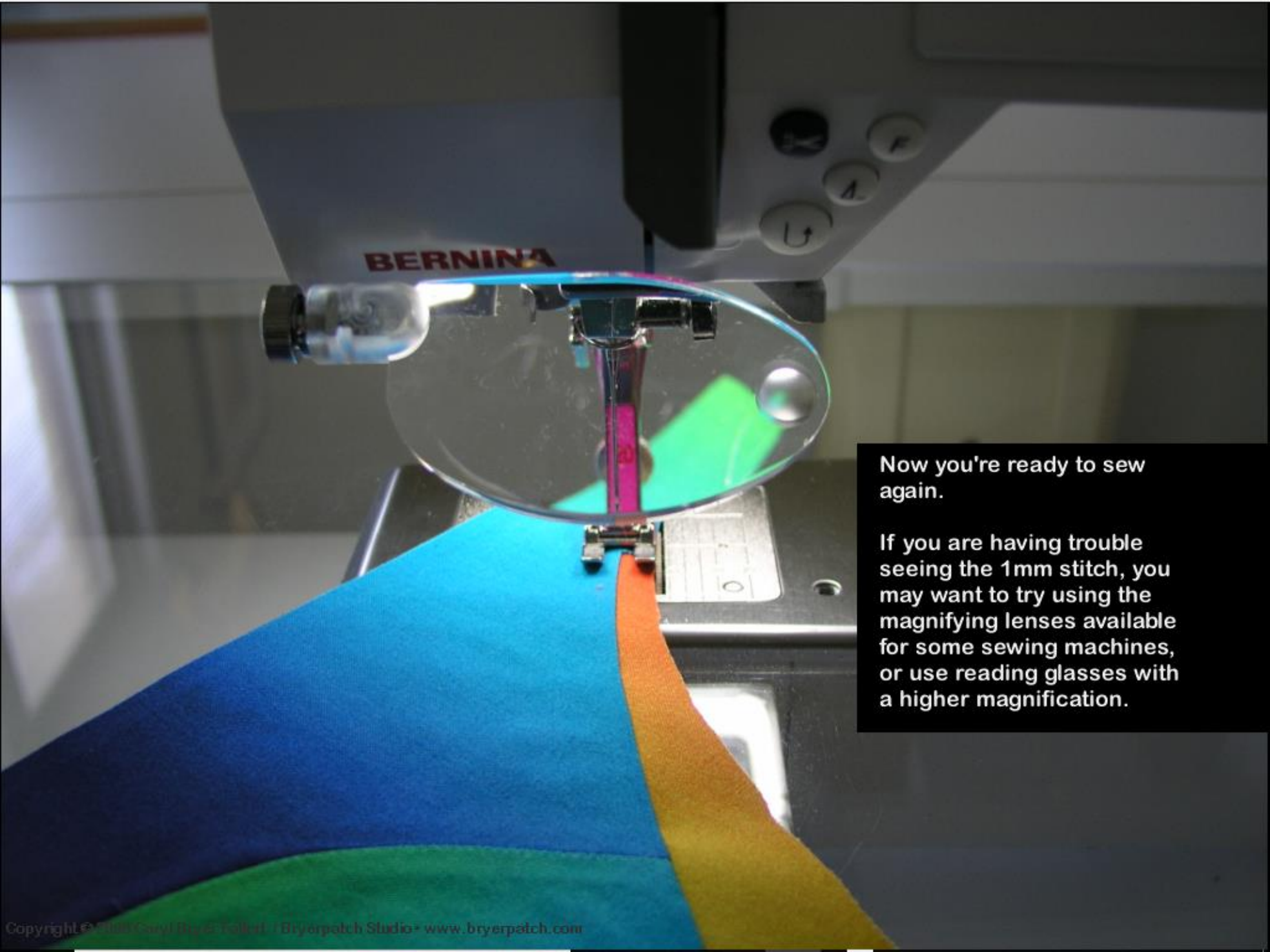
Check to be sure all your
registration marks match...



and your paper templates
are not overlapped.



You can even check to be
sure the point of template E
comes exactly to the V.



Now you're ready to sew again.

If you are having trouble seeing the 1mm stitch, you may want to try using the magnifying lenses available for some sewing machines, or use reading glasses with a higher magnification.

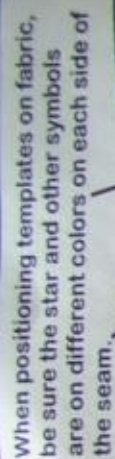
You can begin sewing at the clip or at the outside edge.

Do not sew past the clip into the unfolded part of the seam allowance.



Now we are ready
to sew the last
seam in our block.

When positioning templates on fabric, be sure the star and other symbols are on different colors on each side of the seam.



We could fold the entire C-D side,

or we could fold the E-B side,

but we can also choose to avoid folding seams and do a little folding on each side.

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When positioning templates on fabric, be sure the star and other symbols are on different colors on each side of the seam.

This part of this seam allowance

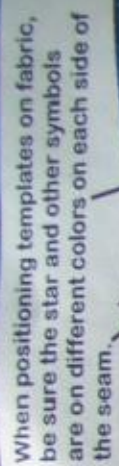
and

This part of this seam allowance

will be easy to fold.

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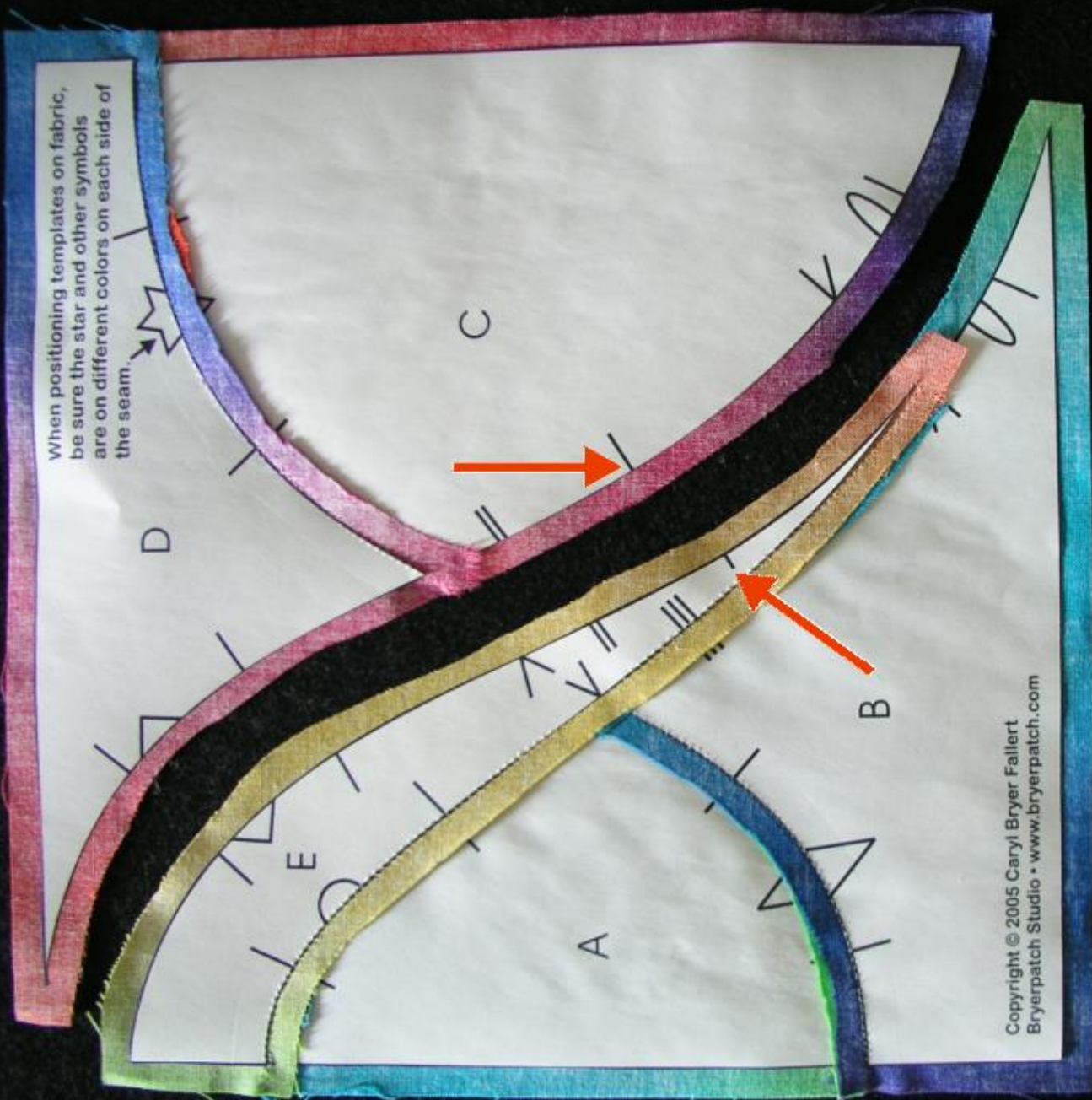
When positioning templates on fabric, be sure the star and other symbols are on different colors on each side of the seam.



The delicate points on these two ends will made folding more difficult .

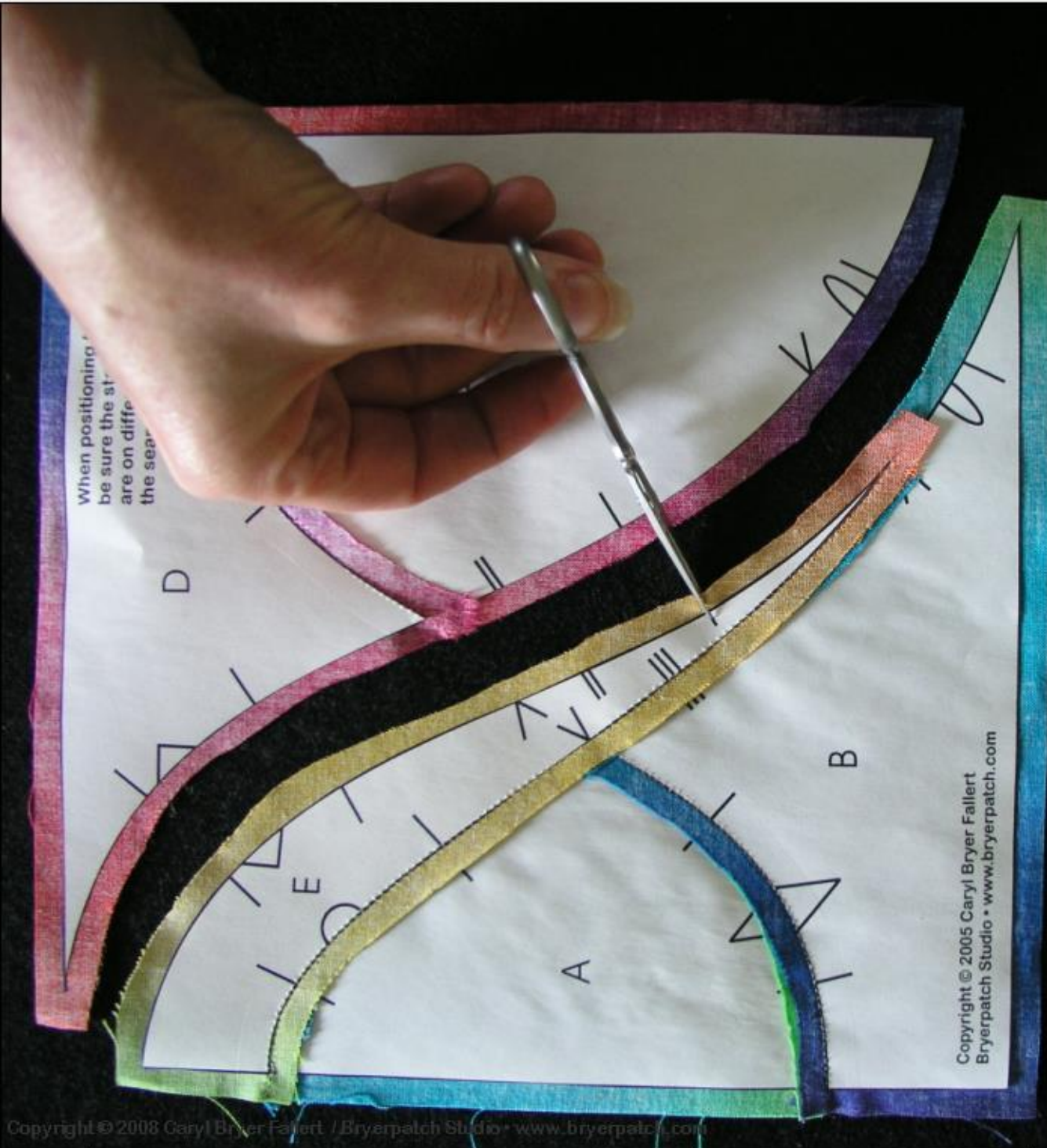
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When positioning templates on fabric, be sure the star and other symbols are on different colors on each side of the seam.



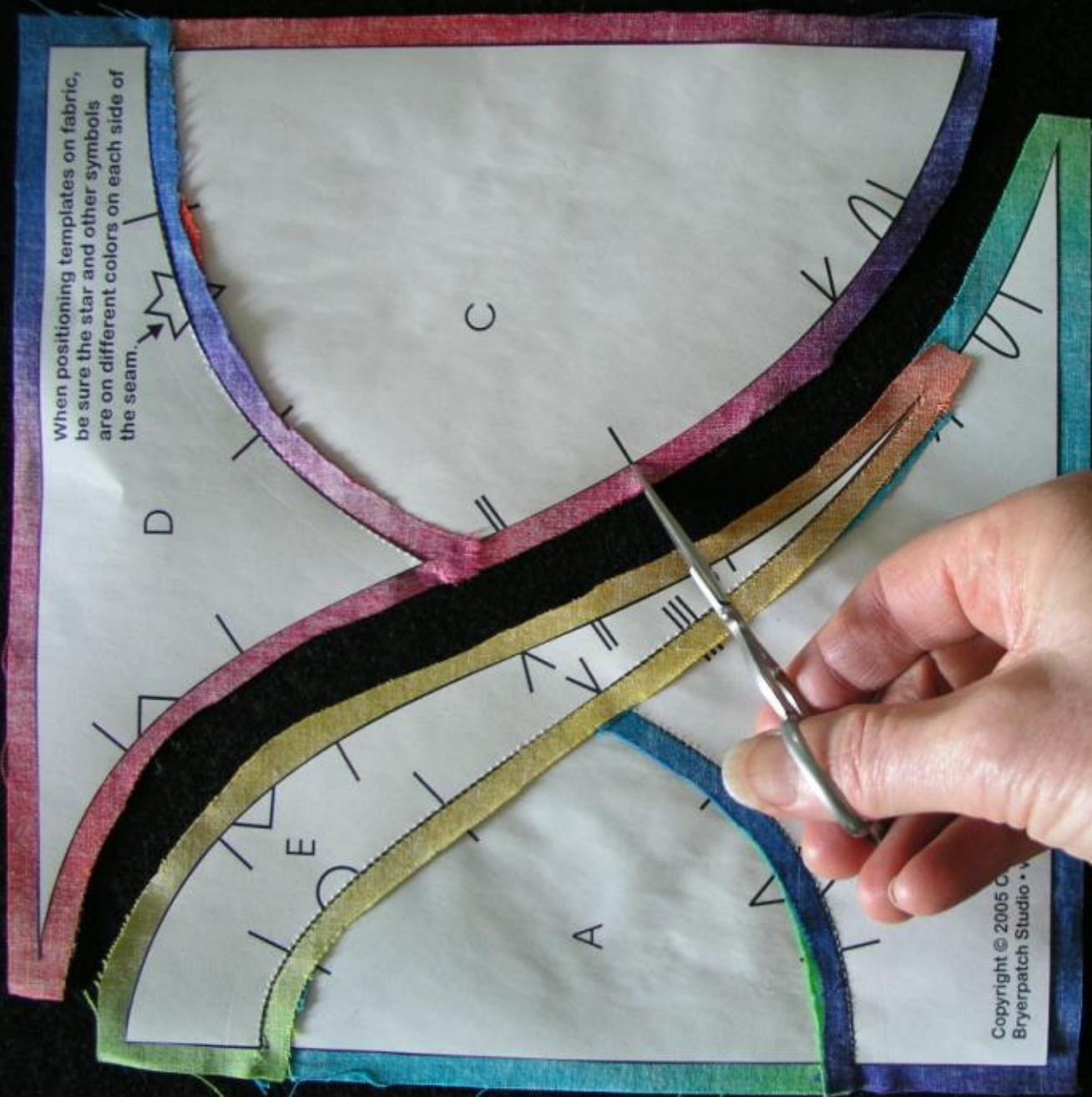
So let's pick a pair of registration marks that are between the seams and away from the delicate pointed ends...

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and clip to the edge of
the paper...

When positioning templates on fabric, be sure the star and other symbols are on different colors on each side of the seam.

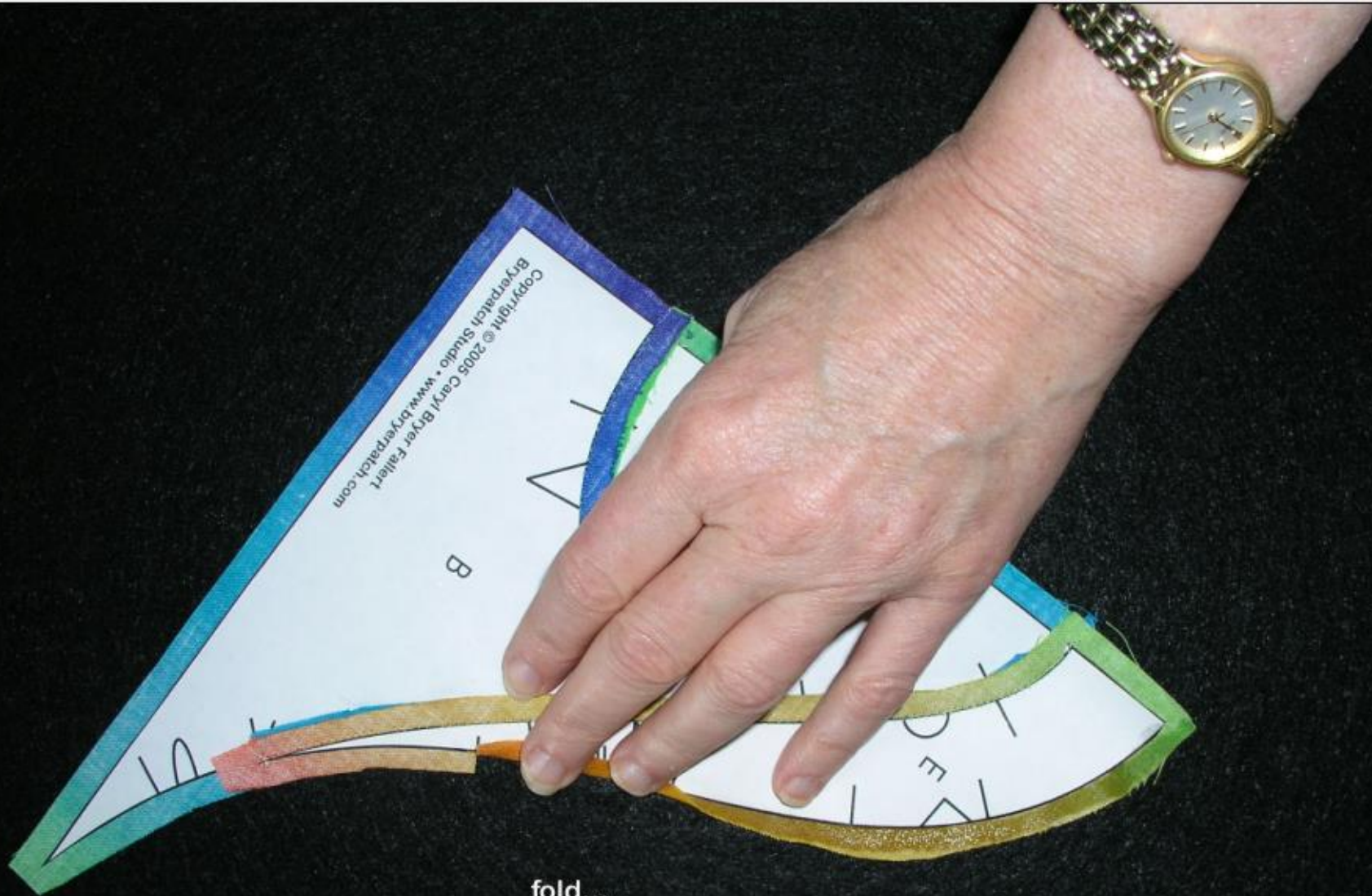


on each one.

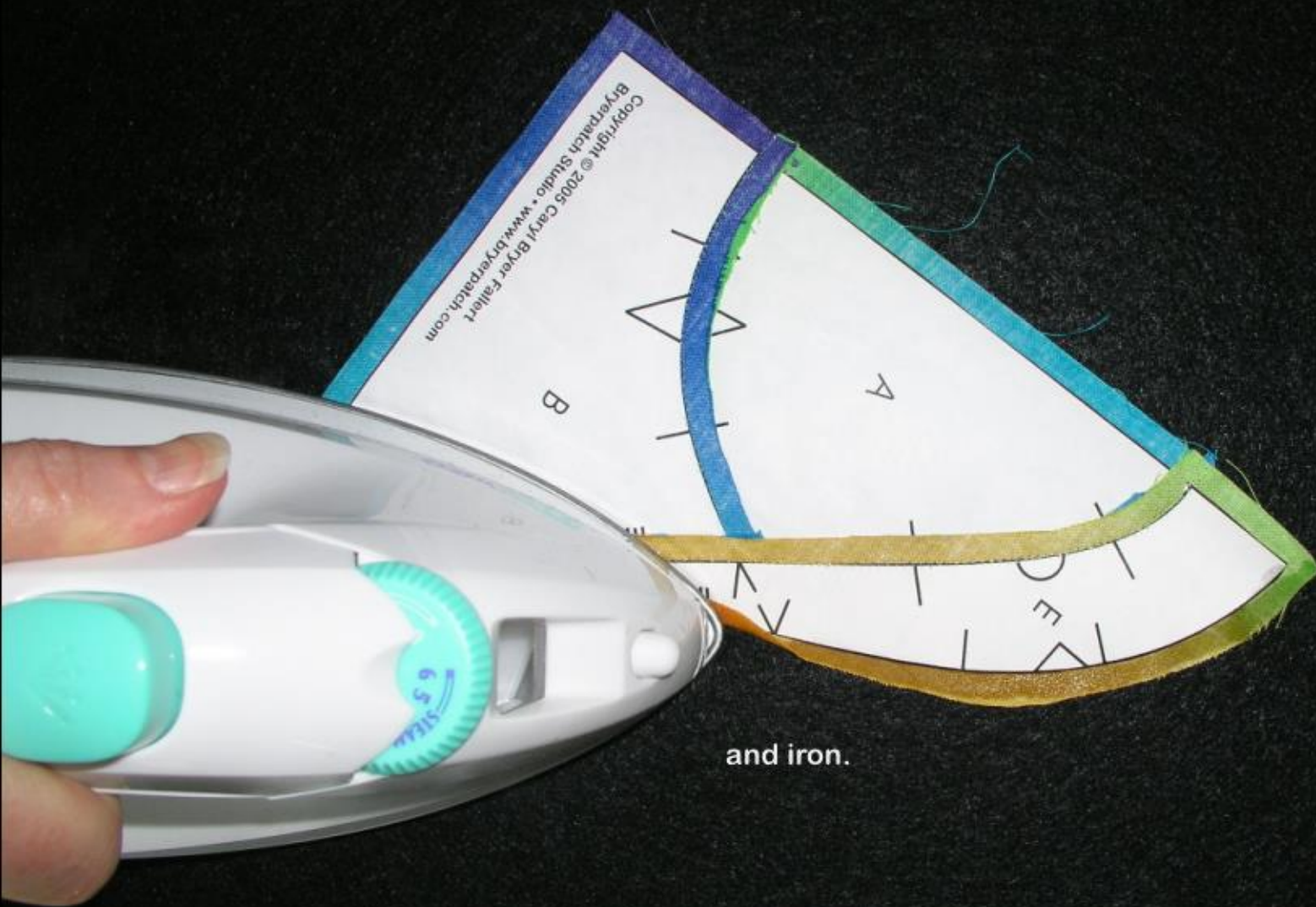
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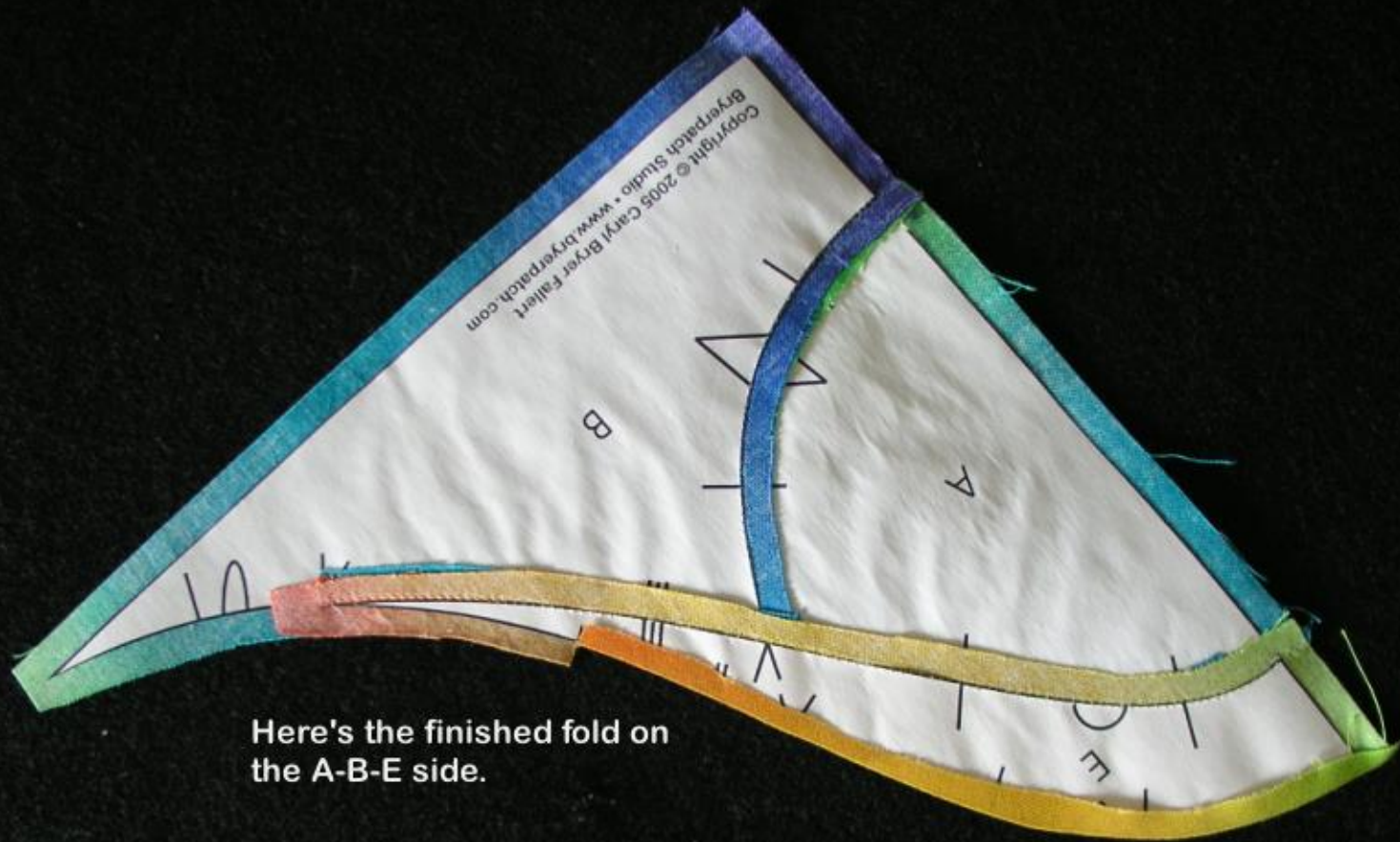
starch to the clip on this
side...



fold...

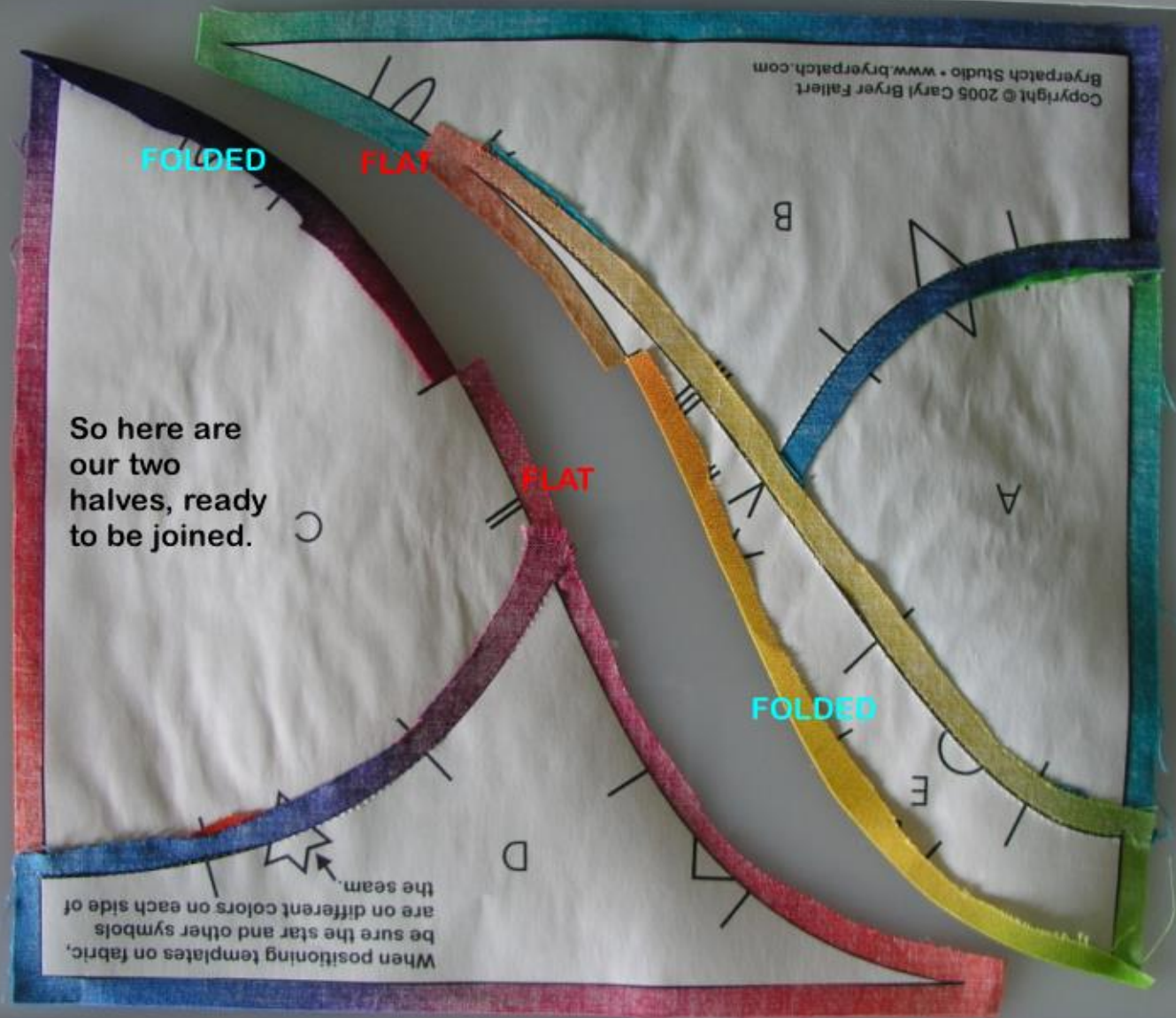


and iron.



Here's the finished fold on
the A-B-E side.

Now on the C-D side, starch
to the clip, fold, and iron.



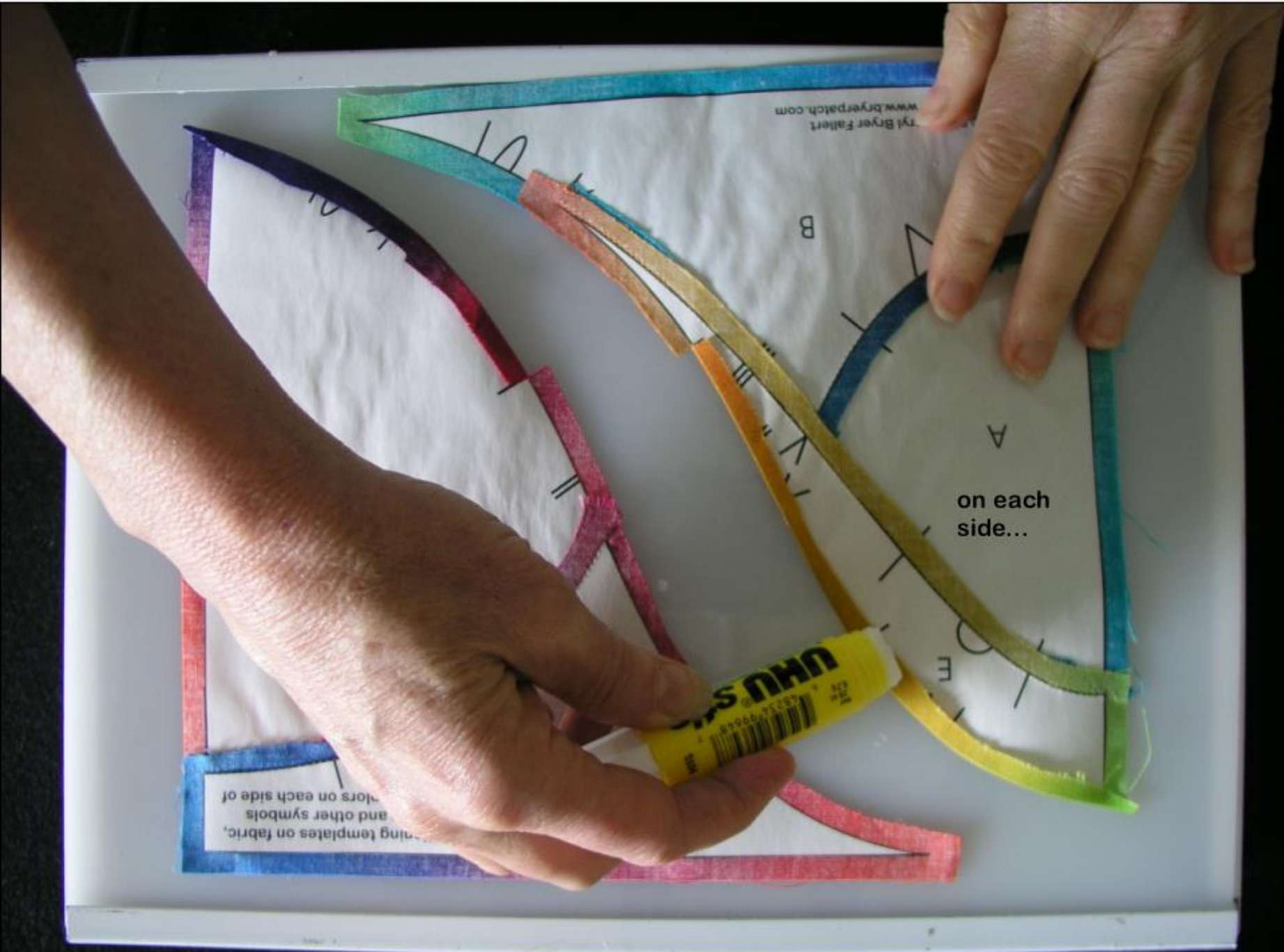
When positioning templates on fabric, be sure the star and other symbols are on different colors on each side of the seam.

So here are our two halves, ready to be joined.

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Run a line of glue along the folded seam allowance ...

When positioning templates on fabric, be sure the star and other symbols are on different colors on each side of the seam.





FLAT

FOLDED


and join the two halves by
sliding the flat seam
allowances under the folded
sections...

FLAT


FOLDED



and matching the clips.

A close-up photograph showing two hands holding several pieces of colorful fabric (red, orange, yellow, green, blue, and purple) against a white background. The fabric pieces are being aligned with paper templates that have curved edges. The text "Line up the edges of your paper templates..." is overlaid on the image.

Line up the edges of your
paper templates...



just as you did on your other
seams, ...



and check to be sure all
your registration marks
match.



BERNINA

Start at one end and stitch
along the fold...

FLAT

FOLDED

FLAT

FOLDED

FLAT

FOLDED

until you reach the point
where the clips meet and
the fold changes sides.

FOLDED

FLAT



Lift your needle,...



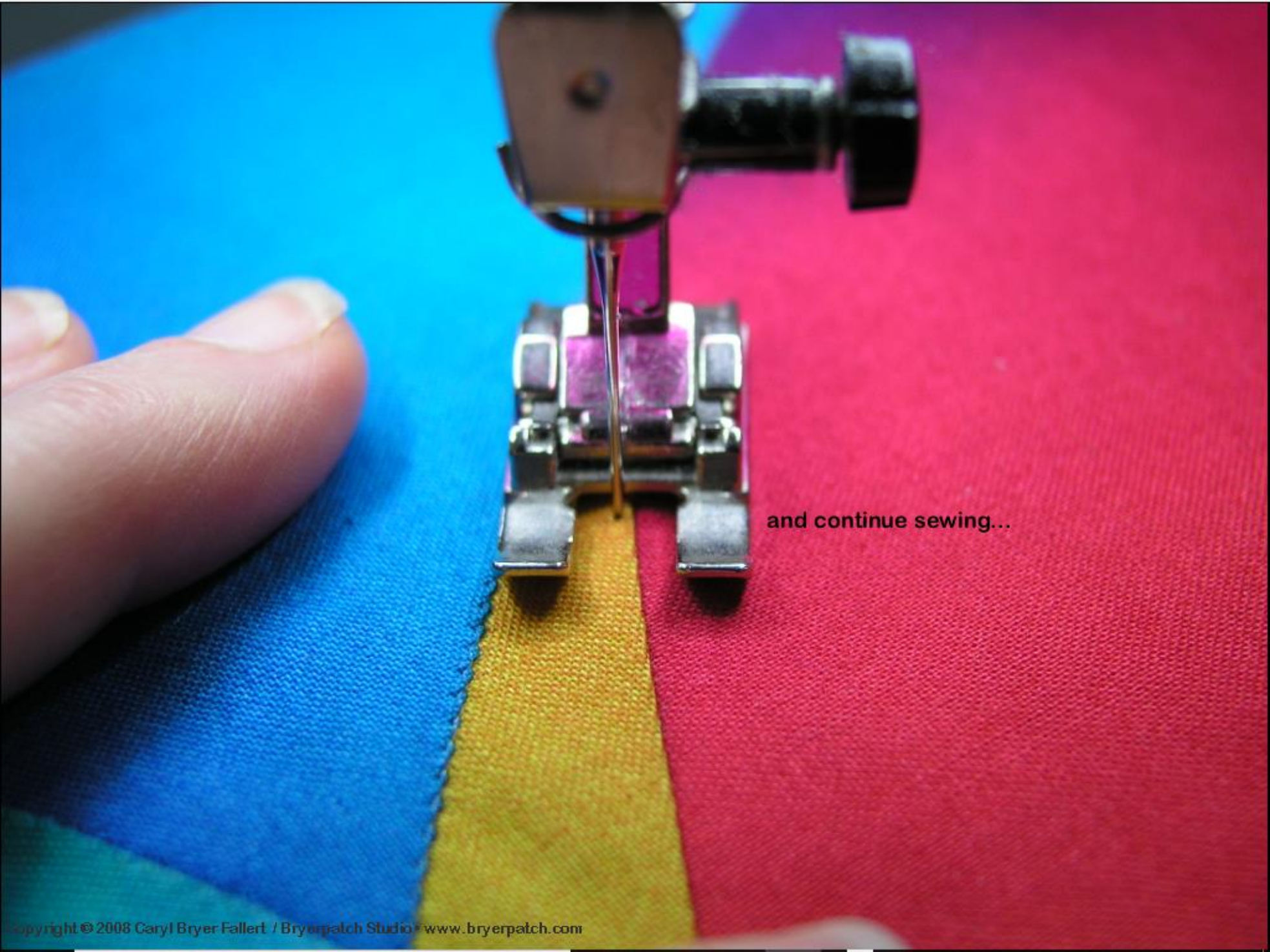
lift the presser foot,...



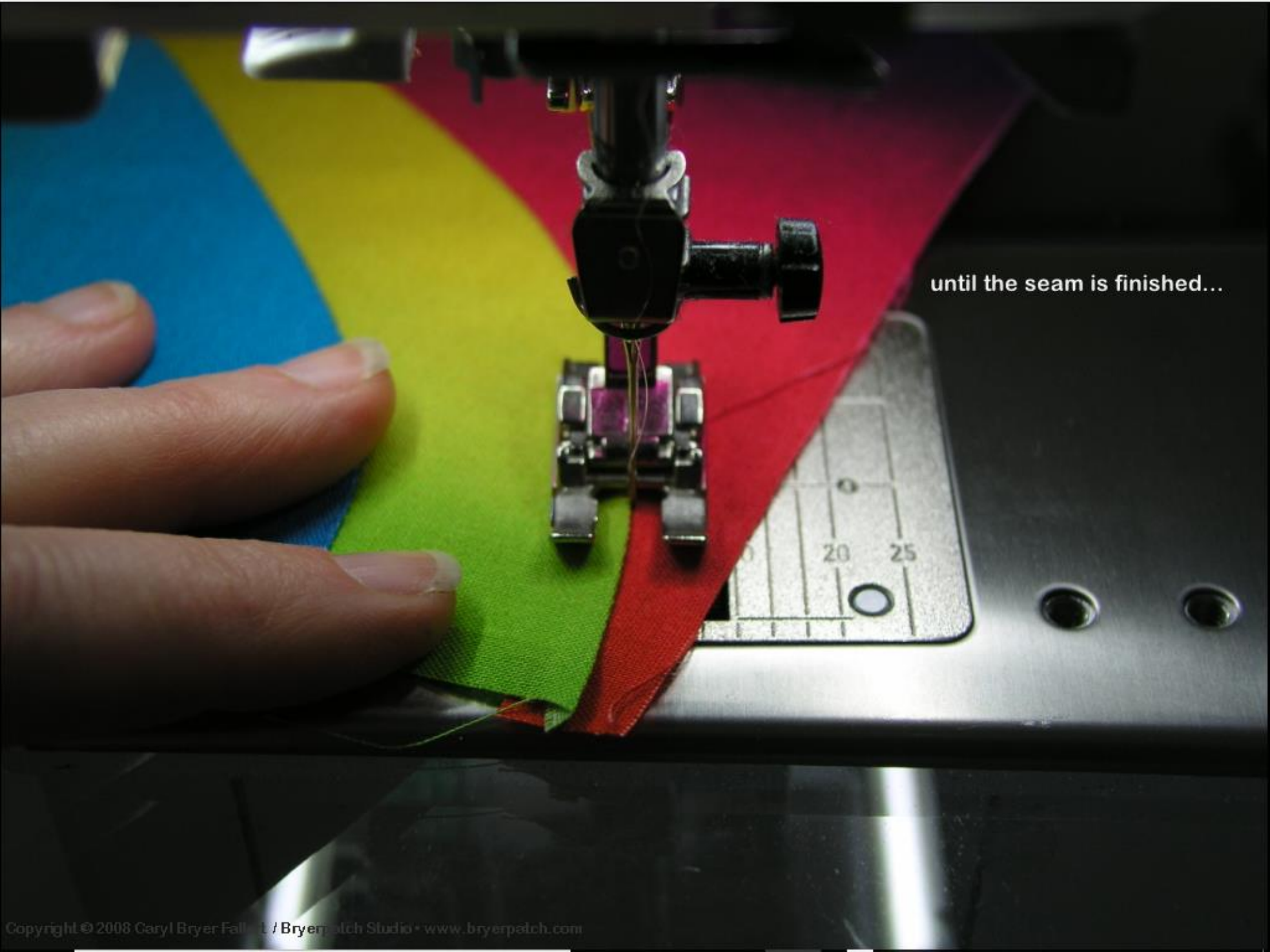
shift the fabric over 1mm, ...



lower the presser foot,...



and continue sewing...



until the seam is finished...



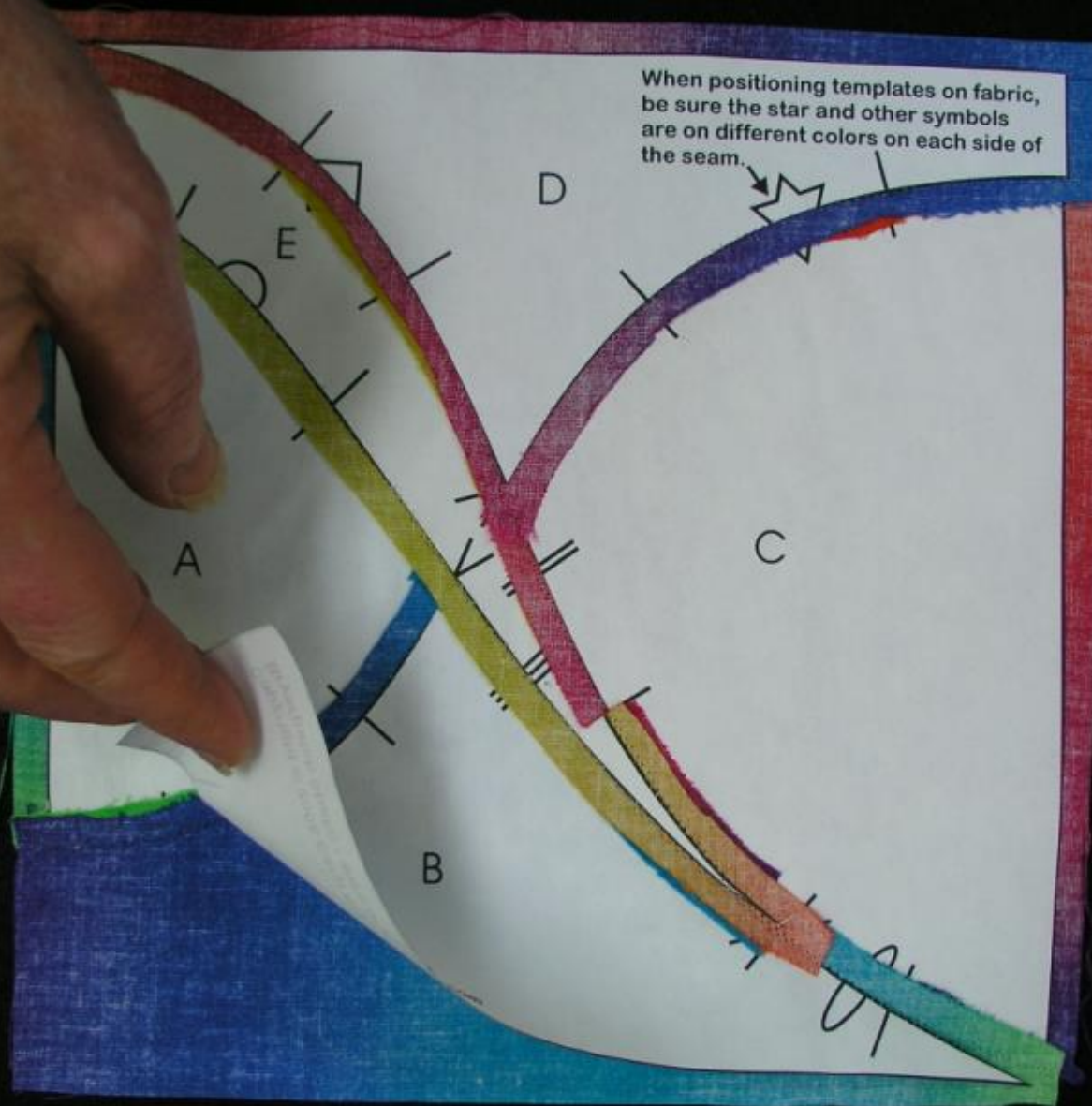
and here
is our
finished
block.

Here is a close-up of the area where the clips meet and the folds change sides. The transition is nearly invisible.



When it is time to remove the paper, just peel it away from the back of the fabric.

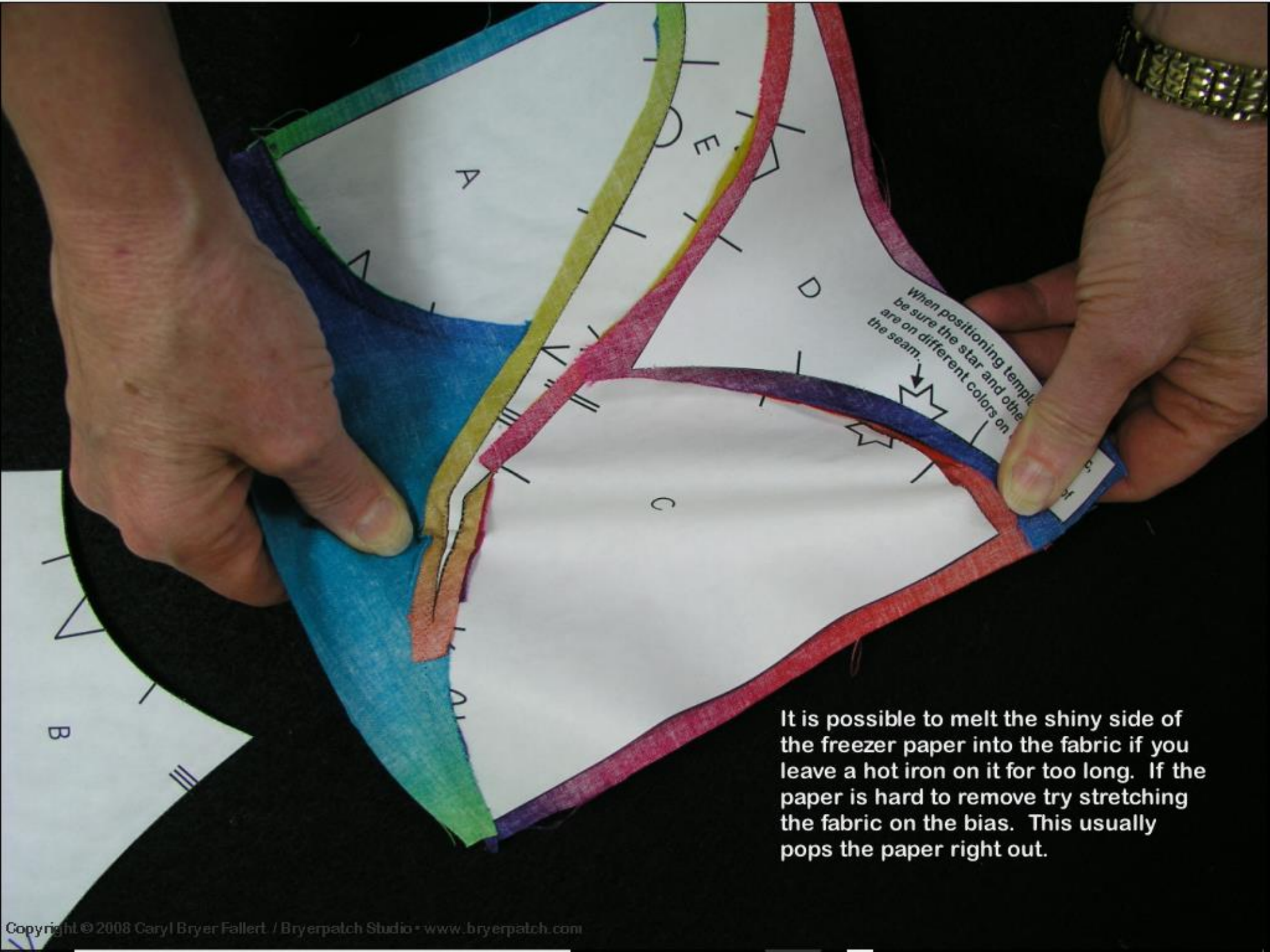
When positioning templates on fabric, be sure the star and other symbols are on different colors on each side of the seam.



Most of the
pieces will
come out
whole.

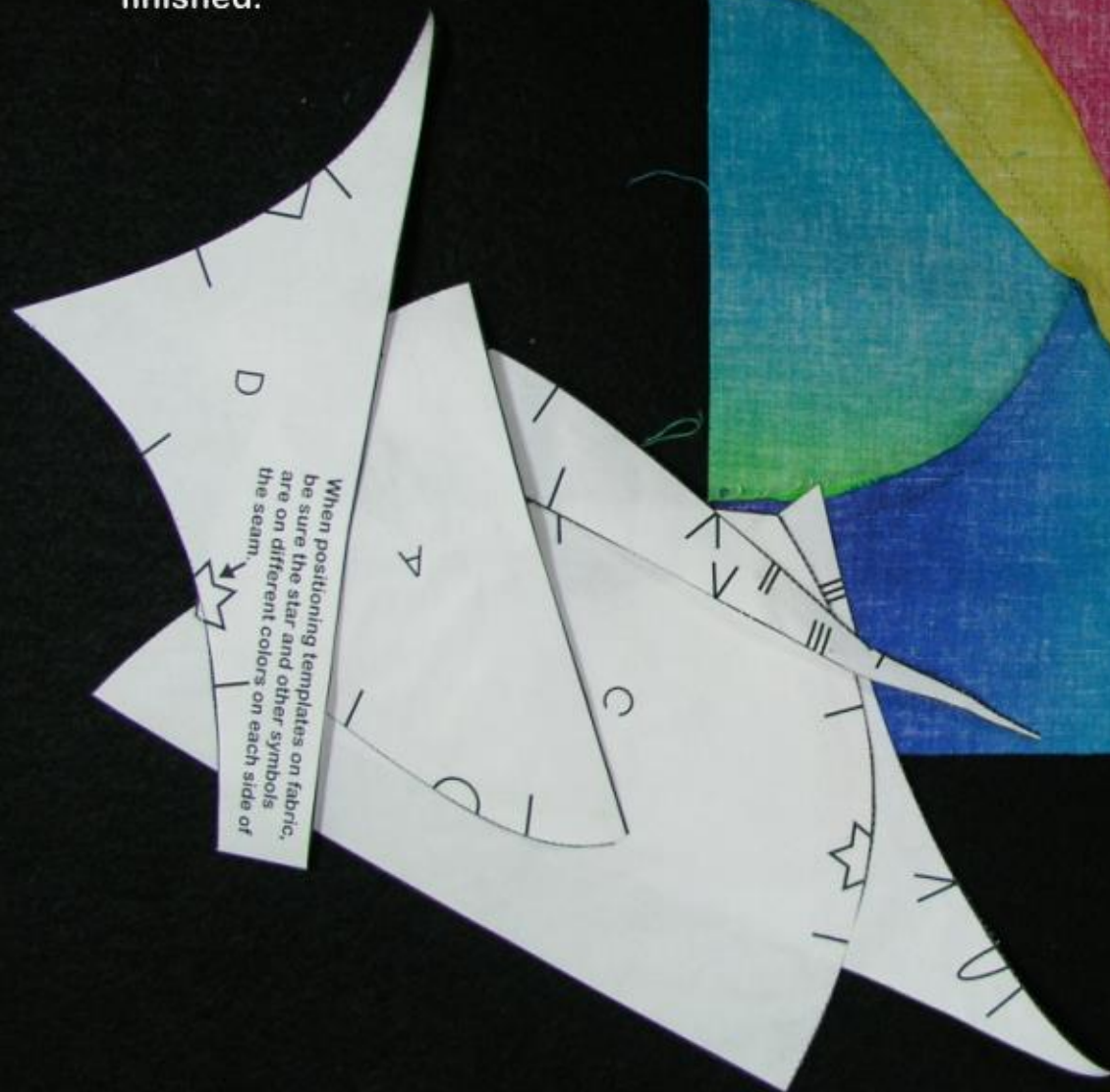
When positioning templates on fabric,
be sure the star and other symbols
are on different colors on each side of
the seam.

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It is possible to melt the shiny side of the freezer paper into the fabric if you leave a hot iron on it for too long. If the paper is hard to remove try stretching the fabric on the bias. This usually pops the paper right out.

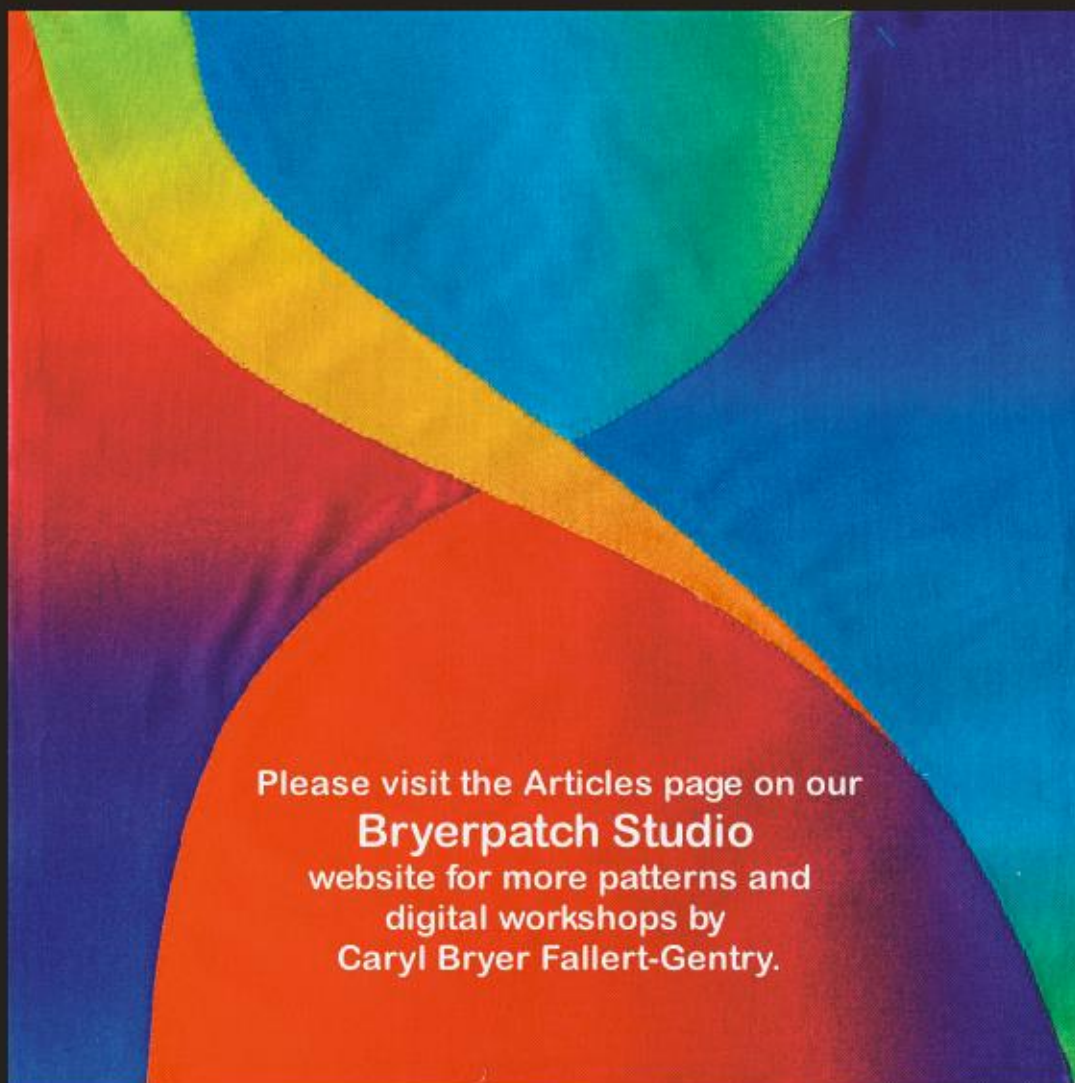
Here's what the back of your block will look like when it is finished.



When positioning templates on fabric, be sure the star and other symbols are on different colors on each side of the seam.



Now that you have completed
this simple block, you can apply
Caryl Bryer Fallert's
Applipiecing® technique to
more complex blocks and to
many other freeform quilt
designs.



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website for more patterns and
digital workshops by
Caryl Bryer Fallert-Gentry.

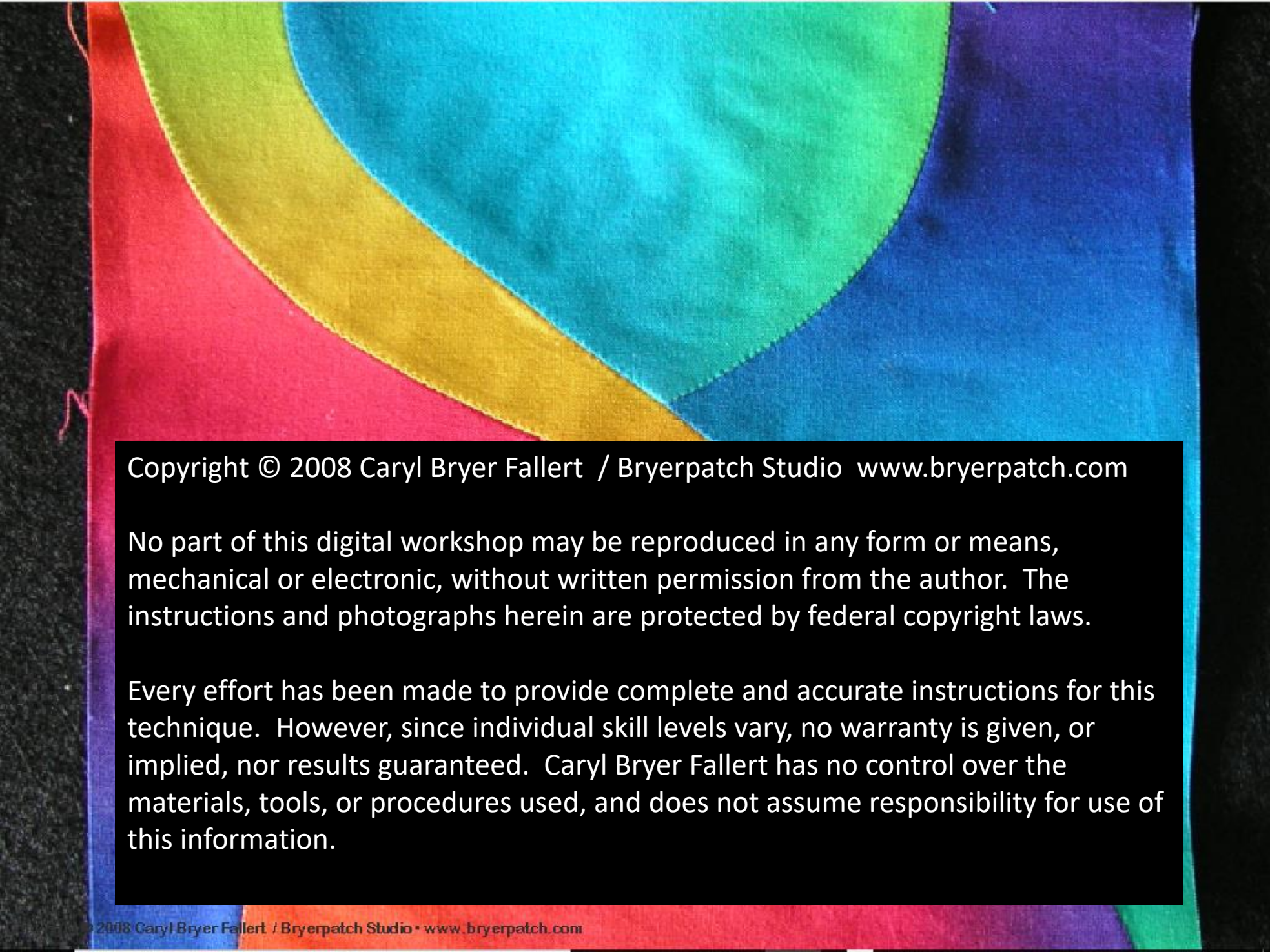
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Thank You

for taking this
creative journey
with me. I hope you
have enjoyed your
Applipiecing®
workshop.

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