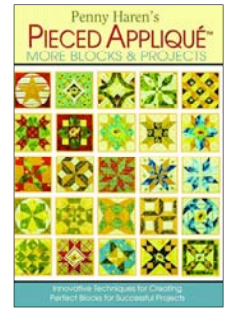




Class Plans using *Penny Haren's Pieced Appliqué™* and *Penny Haren's Pieced Appliqué™ More Blocks & Projects* books ONE CLASS A MONTH FOR 12 MONTHS



I wrote these books with a series of 12 classes in mind. The blocks provide perfect teaching opportunities for everyone. Let's face it – most quilters are self taught. At some point, they walked into a shop, fell in love with a quilt hanging on the wall, and attended a class. They may know the basics of sewing – especially if they come from a clothing or home decorating background – but they do not know the techniques and tricks that are the foundations of quilting.

The methods used in these books provide shop owners/teachers with the opportunity to review the basics with experienced quilters and teach them to a whole new audience of beginners. The more experienced are drawn in by the Pieced Appliqué™ technique, but the new quilters are not intimidated because they are all based on simple foundation blocks.

These lesson plans were originally written for the first book (*Penny Haren's Pieced Appliqué™*). Hints have been added for making the blocks in the second book (*Penny Haren's Pieced Appliqué™ More Blocks & Projects*) so you can transition your students easily into the second book. By the time you are ready to teach the second book, new quilters can still join because you will review the foundation blocks. Some of your students may even choose to do both books at the same time. This is not a problem since the books build on each other. By this time, most of the people in the class have become friends. It is more social and show and tell.

Advertising the Class:

Make a sample of the Hummingbird, St. Gregory's Cross, Eight-Pointed Star, and the Star of the East. Place them face down by the register. Do not stitch down the appliqués – customers will only be able to see the foundation blocks. Have you ever seen a quilter who could resist turning a block over? When they flip them over and see what happens to a four-patch, a nine-patch, a pinwheel, and a kaleidoscope block after the Pieced Appliqué™ additions, they are hooked. Choose your favorite blocks – the result will be the same.

Registering for the Class:

Teach a two hour class once or twice a month. It is a good idea, if possible, to schedule three hours for the first session since students won't have their fabric cut and will be learning the appliqué technique. I taught it twice a month so we could complete the program in six months.

When the students registered, they were required to buy the book and approximately 18 fat quarters of their favorite fabrics. They will need to bring both to the classes. You may suggest that they buy a line that reprints so they have time to make some blocks before choosing their setting and border fabrics.

Tell them notions will be demonstrated at some of the classes and added as needed to make the class affordable to everyone. They will eventually need the Creative Grids™ 8-1/2" *Square It Up & Fussy Cut Ruler* and 3" *Triangles on a Roll™* paper.

Preparing for the Class Series:

I would like to say that I am incredibly organized, have my classes planned months in advance, kits cut, samples done – and even photographed for the newsletter. And of course eighteen fabrics are selected and cut into fat quarters. The appropriate notions are displayed nearby with the quilt as an eye-catching backdrop in the window. And, in my dreams, the samples are even done in three color ways so my customers can choose their favorite lines before sewing one stitch!

Then, the alarm goes off and reality kicks in! I learned that my customers didn't expect me to have everything done at once. In fact they loved the anticipation of coming to class each month to see the new blocks completed. That meant I had time to really prepare for the class. Sewing the foundation block and preparing the appliqués

takes less than an hour per block – so prep time is minimal.

To allow your students to enjoy the experience and not waste time on the prep work, visit www.landauercorp.com and run a complete set of templates for each student. Make sure your computer prints at 100% and isn't shrinking to fit pre-programmed margins. Just run one sheet and place it over the templates in the book. If they are the same size, you are good to go. They will love this "gift"!

Run off Avery® labels which are printed with the name of the book and the name of each block. Run a copy for every student in the class. Tell your students to put a label on a plastic sleeve – one for each block. They can then organize their quilt by using these sleeves to store the templates and cut fabric. Each block will literally be kitted for them and ready to sew.

Required Supplies:

Penny Haren's Pieced Appliqué™ book or *Penny Haren's Pieced Appliqué™ More Blocks & Projects* book

18 Fat Quarters of Coordinating Fabrics

Water Soluble Glue Stick

Creative Grids™ 6-1/2" *Square It Up & Fussy Cut Ruler*

Freezer Paper – One package of 8-1/2" x 11" sheets will make the templates for the entire book

Paper & Fabric Scissors

Rotary Cutter and Mat

Water Soluble Marking Pen

6-1/2" Square Ruler – the traditional kind – not the Fussy Cut Ruler

6-1/2" x 24" Ruler

Lesson #1 - *Penny Haren's Pieced Appliqué™* book; *Appliqué*; No sewing machines are needed.

Before the students arrive have some irons ready and prepare a sewing machine for a machine appliqué demonstration. For the machine appliqué demonstration, thread the top with polyester monofilament thread and the bottom with a neutral color. Set a zigzag stitch to a very narrow setting. Do not adjust the length. When you are stitching, it should look like a slightly wavy line on the back of the fabric.

For the hand appliqué demonstration, open a package of your favorite hand appliqué needles – I prefer John James #9. These needles are long so the eye of the needle is not poking into my finger and I don't have to wear a thimble. Thread a needle using a 50-weight cotton thread that matches the fabric in the appliqué.

Have one block – ANY block – appliquéd so you can throw it in water at the end of class and show students how easy it is to remove the templates. If you have time, you could have one that has been machine appliquéd and one that is hand appliquéd. Many students are afraid that if they do it on the machine, they will stitch the template into the final piece, so having examples of both for demonstrations is a good idea.

After the students arrive:

Plug in an iron or two. Ask everyone to write their name in their *Pieced Appliqué™* book so they don't get them mixed up. Pass out the sets of templates and tell them this is a gift – and have them put them away for "homework". Pass out the sheets of labels and have them put those away for future use.

Show students how to make the templates by ironing the waxy side of the freezer paper to the blank side of the templates. I seem to have better luck using a dry iron. But, use this as a teaching opportunity and add water to the iron and press another set. Sometimes the freezer paper bubbles. This is not a problem – it won't hurt anything. Just follow the instructions in the book.

Tell students they must have their fabrics cut for the next class so they can get right to the sewing. Remind them the most pieces they will have to cut are 9 squares for the nine-patch foundations. Choosing the fabrics may take awhile.



Lover's Knot from *Penny Haren's Pieced Appliqué™* book:

While half of the class is ironing and cutting templates, show the rest of the class how to use the Creative Grids™ 6-1/2" *Square It Up & Fussy Cut Ruler*. Follow the instructions in the book to cut the 6-1/2" foundation squares for both blocks. The center square measures 1" so they can cut the 6-1/2" foundation square so a design is centered right in the middle. Talk about fussy cutting.

After students have glued the paper templates to the fabric use the Creative Grids™ 6-1/2" *Square It Up &*

Fussy Cut Ruler to trim the fabric 1/4" away from the templates. The 1/4" is marked on the entire outside edge of the ruler. Place one side of the ruler so it is centered on the template and the top of the ruler extends 1/4" beyond the 6" side of the template. Both sides (the sharp points) and the long side of the template can be trimmed at the same time. The seam allowance on the curved edges will be cut with scissors approximately 1/4" away from the template.

This block looks spectacular if the appliqués are cut out of a plaid. Just place the templates on the wrong side of the fabric in the exact same place and it will look like they were all cut and appliquéd from one piece of fabric.

After the entire class has prepared their templates and understands how to fussy cut fabrics, show them how to turn the appliqués. Make sure they run the glue stick on the fabric AND the template – it is like double-sided tape. Follow the instructions in the book.

Note: Remind students they do not have to clip outside curves – only inside curves. The *Lover's Knot* has an inside curve but since we glue the templates so the bottom edge is on the straight of grain, the curves are placed on the bias edge of the fabric. Therefore, they may not have to be clipped before turning. See the illustrations in the book.

Hint: The templates must be placed on the straight of grain at least 1/4" away from each other to allow for the 1/4" seam allowance around each piece. Remind them that trimming the fabric 1/4" away from the templates is not a suggestion. This seam allowance ensures that the appliqués will be placed accurately on the foundation block. They can trim edges that will be turned with a pair of scissors and "eye" the 1/4" seam allowance – but for beginners, some estimate better than others, so be careful passing along this hint!

With a water soluble marker, have students draw a diagonal line in both directions on the foundation square. Show them how to use these lines to aid in placing the appliqués. The top points of the appliqués should touch two of these lines. Any appliqué edges that touch the outside edge of the block should not be turned. These raw edges will be caught in the seam allowance when the sashing strips are added to each block.



Kitty's World from *Penny Haren's Pieced Appliqué™* book:

Let half of the class prepare the templates while you show the rest of the class how to cut and turn an outside and inside circle. While the students are turning their appliqués, demonstrate the hand appliqué stitch to small groups. Show them how to appliqué on the machine. Only stitch half of it since you still have to demo to the rest of the class

Because of time constraints, I prefer to machine appliqué my blocks. I can machine appliqué 25 blocks in less than four hours. Think about it, you can generally stitch straight seams around the entire block without even breaking the thread – how hard is that?

After, you have demonstrated appliqué, place the completed block in water and let it soak for a few minutes. Then remove the templates. Show how to press the block on a towel to absorb the seams and use spray starch to protect the fabrics.

Explain that they only need to remove the excess fabric if it is going to shadow through or they are going to hand quilt the finished project. The excess fabric will be absorbed in the sashing around each block so it is not a problem. If students are going to sew blocks right next to each other, however, they may want to remove the excess fabric. Have them put their completed blocks in the plastic sleeves.

Remind them when the next class will meet and to bring a sewing machine to all future classes. They will need a rotary cutter and mat in addition to their basic supplies.



Liberty Star from *Penny Haren's Pieced Appliqué™ More Blocks & Projects* book:

This is the first time a template will be used for placement only. Draw a line vertically through the center of the foundation square with a water soluble marker. Place the *Creative Grids™ Square It Up & Fussy Cut Ruler* so the quarter-inch seam allowance is placed on the top edge of the foundation block. Place the top point of the star template against the edge of the ruler and the center of the bottom two star points on the drawn line. The star template will be centered on the foundation square 1/4" in from the top edge.

Note: To draw a vertical line on the block, just place the *Creative Grids™ Square It Up & Fussy Cut Ruler* on the foundation block so that the center vertical line of the ruler is on the raw edge of the block.

When students have finished their blocks, place four of them together – as you would a four-patch. Look at the

elliptical pattern that forms. If the F appliqué was done in two different fabrics in adjoining blocks, it would form a secondary design.



Homemaker from *Penny Haren's Pieced Appliqué™ More Blocks & Projects* book

This block has to be machine appliquéd in two sessions or hand appliquéd. Students would have learned how to do this when they completed the Joseph's Coat block in the first book. If you choose to hand appliquéd, you can sew the long, curved sides of the C & D appliqués to the B appliqués before placing the entire quarter circle on the foundation block. It is easier to manipulate that way. I stitch one quarter circle down to the foundation block at a time so I don't have to deal with the weight of the appliqués.

If you choose to machine appliquéd, the B appliqués must be stitched down to the foundation block first. Those templates must be removed before the C and D appliqués are added.



Cross Roads from *Penny Haren's Pieced Appliqué™ More Blocks & Projects* book

If students are making the blocks in the second book, they can do this one as homework. Again, fabric placement is everything. This is a simple block that looks complicated because you produce sharp points and curves by layering the appliqués.

Homework: Set up a notebook by putting stickers on each sleeve and cutting out all of the templates.

Choose and cut fabrics for the Hummingbird and Bow Tie blocks for the first book or True Lover's Knot and Kansas Dug-Out for the second book. If students are doing the second book, they should also finish the Cross Roads block.

Lesson #2 – Four-Patches – Sewing machines required



Hummingbird from *Penny Haren's Pieced Appliqué™* book:

This block looks best in small prints and high contrast fabrics. We used stripes, however, which added interest to the block. Notice that if you make a four-patch using this method, the stripes will line up across the block. This block is not conducive to fussy cutting – but if you are using a stripe, make sure you cut the square even with the printed stripe.

Explain pressing seams open to alleviate the bulk in the seams, especially when they will be turned as in the case of the Hummingbird block.

Make two four-patches using the method described in the book. This block offers the opportunity to demonstrate a tip worth the price of the class for all my students (Step #5 in the Four-Patch Foundation block instructions). After the two striped units are placed right sides together, fold back the top layer to expose about an inch of the bottom layer. Put a dab of glue on the right side of the bottom layer and roll the top striped unit down on top of it. The seams will match perfectly – no more pins. Be sure to place the glue at least 1/4" from the outside edge. You are still going to be pressing this seam open so you don't want to get any glue in the seam allowance. If you do accidentally glue the seam shut – and have problems pressing it open, spritz it with a bottle of Mary Ellen's Spray Starch and it will release the glue.

Show students how to line up the vertical and horizontal lines on the ruler to trim the four-patch that has the most perfect center. They only have to have one for the foundation block. The templates will be cut out of the other four-patch so the center will not be used. They can save this center, which can be trimmed to 3-1/2", and use it in another block. After the templates are glued to the wrong side of the remaining four-patch, place the Creative Grids™ *Square It Up & Fussy Cut Ruler* on the template and trim it like you did the Lover's Knot appliqués. This will remove the tips from the triangles and make it easier to place them on the foundation block. The book demonstrates making a block and trimming the "tails" after everything is placed, which also works.

Demonstrate the advantages of cutting the templates from a pieced block. Two of the appliqués will have the dark fabric on the right side and two will have the dark fabric on the left side. The bottom edge will be on the straight of grain and the bias edges of the appliqués will be stabilized by the template until the appliqué is complete.

To turn the top point, simply pull the seam apart a little bit to release a few stitches. Put a dab of glue under the seam allowance so the seam allowance can be turned as one unit. Glue and turn one side of the template and then the other. You have to put glue on the first turned seam allowance so when you turn the second side, the fabric will stick at the point. Since it is an obtuse angle, the template will hide the seam allowance when turned.

Have the entire class place their blocks together so they can see the diamonds and secondary pattern that forms. I also show them that if they sew them together with a cornerstone and a narrow sashing, it creates a secondary pattern and forms a tessellation.



Bow Tie from *Penny Haren's Pieced Appliqué™* book:

Make four four-patches and combine them to make a sixteen patch. The centers of the four-patches do not have to match exactly because they will be covered by an appliqué. When students sew these four-patches together, however, they must match because these seams will show. Again, use the glue trick to match them and it will not be a problem. Fussy cut the appliqués that will be used for the "tie" for added dramatic effect.

Explain that the template is enclosed in the stitching when the appliqué is complete. The back of the block must be clipped to remove the template. I use a seam ripper to open up the seam.

Hint: *There are three ways these over-sized four-patches can be trimmed to 3-1/2".*

- 1) *Trim the individual four-patches to 3-1/2" by marking the seams through the holes in the Creative Grids™ Square It Up & Fussy Cut Ruler.*
- 2) *Place the 1-3/4" mark on a traditional ruler on the center seam and trim 1-3/4" away from the center seam on all sides – this requires four different cuts.*
- 3) *Cut a 3-1/2" square out of freezer paper. Fold it in half in both directions so there is a vertical and horizontal crease. Press the shiny side of the freezer paper on the four-patch matching the fold lines to the seam lines. Trim around the freezer paper square. Remove the freezer paper and iron it onto the next four-patch. These squares can be used over and over again so mark the size on the square and save it in your class notebook.*



True Lover's Knot from *Penny Haren's Pieced Appliqué™ More Blocks & Projects* book:

Just like the Hummingbird, you will be cutting templates from a pieced four-patch. This time we just added a curve. When these blocks are placed next to each other, another four-patch will form at the intersection of the blocks.



Kansas Dug-Out from *Penny Haren's Pieced Appliqué™ More Blocks & Projects* book:

A sixteen patch is the foundation block, just like the Bow Tie. In this case, however, more appliqués are added. The biggest mistake that people make in this block (including me) is they turn the wrong side of Template C. Turn the long side – not the two short sides. Again, fabric placement can make or break this block.

Homework: Choose and cut the fabrics for King David's Crown and 1941 Star for the first book or Weathervane and Cornerstone for the second book.

Lesson #3 – Nine-Patches – Sewing machine required



King David's Crown from *Penny Haren's Pieced Appliqué™* book:

In the book, a nine-patch is nine patches. It doesn't matter if they are squares, rectangles, or half-square triangles. You use the same techniques.

I use the chaining method popularized by Eleanor Burns, take it a few steps further. The chaining technique is demonstrated in the book in the Nine-Patch Foundation Block section.

In Step #2, after the block is "picked up", pin all nine squares together with the pin pointing toward the seam to be sewn. Pieces will not be lost and students can pick up the block in ten years and start sewing immediately. The point of the pin acts as an "arrow".

In Step #3, remind them that as soon as they see a square that is right side up, it is time to break the thread and add the third column. Since the second column was placed, right sides together, on the first column, the wrong side of the fabric will be on top of the stack until these two columns are sewn together.

In Step #6, by placing the block right side down on the ironing board and pressing the seams open, you control the way the seams lay. I tell students that in traditional piecing, they could ensure that the seams were being pressed in opposite directions so they will butt up to each other. This is also the time to check and make sure the squares are sewn together correctly. The threads hold the rows together so they can't accidentally flip a row and sew it to the wrong side. And, again, they can't lose a row because they are attached.

In Step #7, use the glue trick to ensure the seams match. Once these seams are sewn, clip the thread that was

holding the rows together. Press the seams open again.

Show students they can use this chaining method to put together a nine-patch or a full size quilt.

The top of the A Template for the King David's Crown block must be the same width as the #3 rectangle in the pieced nine-patch. But, if it is not, don't panic. Shave the angle evenly on each side to "fudge" it into submission. Just don't change the width of the base of the template—it should still be 6".



1941 Nine-Patch from *Penny Haren's Pieced Appliqué™* book:

This block is so simple, but by appliquéd on the triangles to form the star points, it eliminates eight seams in the traditional pieced method. Look at the samples in the book to see how effective it is if you choose stripes or fussy cut the middle.



Jeri's Star from *Penny Haren's Pieced Appliqué™* book:

Give students this block as homework. It is a perfect opportunity to fussy cut an amazing center. Piece the foundation as you would a traditional nine-patch. Show them that by appliquéd the triangle over a rectangle it forms a flying geese unit that is perfect every time.



St. Gregory's Cross from *Penny Haren's Pieced Appliqué™* book:

Give students this block as homework. Point out how the "V" templates form the star points. The inside point of the B template should be clipped a few threads away from the template. This is the first time they will be turning a template with an inside point. Two edges of the A appliqué should not be turned. They will extend under the B appliqué to form the seam allowance.



Weathervane from *Penny Haren's Pieced Appliqué™ More Blocks & Projects* book:

This is the perfect example of how the Pieced Appliqué™ technique simplifies your piecing life. All Y-seams and inset points are eliminated. Traditionally, the corner unit would have been constructed by sewing two half-square triangles to two squares—sewing them together as you would a four-patch. The middle unit would have been created by sewing a flying geese unit to a rectangle or possibly making half of a snowball block. The finished block would have had 37 pieces the old fashioned way instead of 17.



Cornerstone from *Penny Haren's Pieced Appliqué™ More Blocks & Projects* book:

When you choose a stripe for the appliqué and place the top of each template on the same place on the stripe, you create a mitred corner with none of the work. It is a perfect time to show students how to mitre a quilt or table topper.



Christmas Star from *Penny Haren's Pieced Appliqué™ More Blocks & Projects* book:

This block looks like a star was placed on a square within a square block. Keep this in mind when choosing fabrics. Remind students if they are going to machine appliqué this block, they need to turn and appliqué all of the A appliqué, remove them and then place the B appliqué.

Show them the sample of the table runner project in the second book. I simply made three of these stars and placed them in the center of a larger star – one of my favorite settings.

Homework: Complete Jeri's Star and Saint Gregory's Star if you are taking the first book and the Christmas Star if you are taking the second book.

Choose and cut fabrics for the Attic Windows and the Grandmother's Choice for the first book or Farmer's Daughter and Laurel's Wreath for the second book. Bring sewing machine and 3" Triangles on a Roll™ paper to class.

Lesson #4 – Half-Square Triangles – Sewing machine and 3" Triangles on a Roll™ paper required



Attic Windows from *Penny Haren's Pieced Appliqué™* book:

This block gives you an opportunity to demonstrate using Triangles on a Roll™ paper. A roll of this product is needed to make many of the blocks in the book including all of the pinwheels, so I recommend they buy it at this class.

By using 3" Triangles on a Roll™ paper, you can complete this block by simply cutting two rectangles. Have students center the paper on the two pieces of fabric. This is not the time to try to save a 1/4" of fabric by lining the paper up with the edge of the fabric. If anything slips, you have eliminated your fudge factor and will no longer have perfect half-square triangles. Have students place the light fabric on top. Then, if they are working on

a different project and won't be pressing the seams open, the seams will automatically be pressed toward the dark fabric.

Remind them to sew on the dashed lines of the paper and cut on the solid lines. Make sure they trim ALL solid lines including the edges they cut to get the rectangle of paper they needed in the first place.

After they have cut all of the solid lines, press the seams toward the dark fabric first and then cut the tails. When the paper is removed and the seams are pressed open, both sides of the seam will be trimmed.

After the half-square triangles have been pieced, remind students they need to place the appliqué on each half-square triangle before they are sewn together. This is a great opportunity to fussy cut and have a flower, butterfly, or a cat peeking out your "window".



Grandmother's Choice from *Penny Haren's Pieced Appliqué™* book:

This block gives you an opportunity to demonstrate how to square up half-square triangles made in the traditional manner. Piece this foundation together as you would a nine-patch. The appliqués provide a perfect opportunity to fussy cut.



Farmer's Daughter from *Penny Haren's Pieced Appliqué™ More Blocks & Projects* book:

This is another case of the template matching the foundation block, much like King David's Crown. If the width of the top of template B is not the same width as the rectangle in the foundation block, the situation isn't going to improve when the fabric is turned over it. If necessary, adjust the width of the top of this template BEFORE turning the fabric over it.



Laurel's Wreath from *Penny Haren's Pieced Appliqué™ More Blocks & Projects* book:

The key to this block is the strip pieced units in Step #2. Measure the width of this strip pieced unit – it should measure 2-3/4", but if it doesn't, adjust. There is no sense in cutting the center square to 2-3/4" if the width of the pieced units is 2-5/8". Adjust the size of the center square accordingly.

The center square only touches these strip pieced units, so as long as you cut the LENGTH of this pieced strip to 2-3/4" (the size of the half-square triangles), everything will fit together beautifully. Remember, the fudge factor built into the sashing surrounding each block will take care of any minor differences in the size of the Pieced Appliqué™ blocks.

Homework: Choose and cut fabric for Old Windmills and United No Longer for the first book or Clay's Choice and Shaded Trail for the second book. Bring Triangles on a Roll™ paper to class.

Lesson #5 – Pinwheels – Sewing machine and Triangles on a Roll™ required



Old Windmills from *Penny Haren's Pieced Appliqué™* book:

Students should make four half-square triangles using Triangles on a Roll™ paper. Use the dab of glue trick to match seams on the diagonal when sewing two half-square triangles together. The seams should be pressed open. Show them the triangle points should match 1/4" in from the outside edge. If they don't match perfectly at this point, they won't match after the two halves are sewn together to form the pinwheel. Again, use the dab of glue trick to match the seams.

Show students that by pressing the seams open, you can see on the wrong side exactly where the seam should be stitched. The inner pinwheel should be made out of a dark fabric so that it shows up in the finished block.



United No Longer from *Penny Haren's Pieced Appliqué™* book:

The large template on this block provides the perfect opportunity to use a stripe or border print to maximum effect. Point out the blocks in the book – one uses the stripe horizontally and the other uses a stripe vertically. The template needs to be placed in the exact same place on the fabric. I have everyone bring their pinwheels to the front of the class. Since a half-square triangle is a mirror image block, a pinwheel can be formed by reversing all four half-square triangles. Show them if they reverse the colors in their blocks, they can't be sewn together in the same quilt or the same color will butt up to each other. A pinwheel can be spinning left and another spinning right and they shouldn't be mixed in the same project.



Eight-Pointed Star from *Penny Haren's Pieced Appliqué™* book:

Have students make this block at home. Point out the block that has the stripes angled out in every direction. You can now use stripes because you can control it since it is fussy cut in the appliqué.



Missouri Daisy from *Penny Haren's Pieced Appliqué™*:

Students can also do this block at home. Have them fussy cut something for the center. When turning the octagon, turn opposite sides of the appliqué then opposite sides, etc. This insures that there will be glue on the turned seam allowance.



Sarah's Choice from *Penny Haren's Pieced Appliqué™* book:

Homework as well. Make the center pinwheel and sew it together just as for Jeri's Star.



Clay's Choice from *Penny Haren's Pieced Appliqué™ More Blocks & Projects* book:

This block is the first time an appliqué will be cut from a strip pieced unit that is NOT a foundation block. Have students sew two strips of fabric together, press the seam open, and cut the appliqué from this pieced unit. I made the strips wide enough so it would be impossible to place them on the pieced unit wrong – they won't fit!

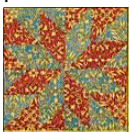
It is possible, however, to sew the pinwheel together so it is a mirror image of what you really need. Make sure you lay out the pinwheel so that it matches the one in the book. The 2-1/2" x 10" strip must match the small blade of the pinwheel. If you do mess it up, just make another strip set with the other pinwheel fabric as the 2-1/2" x 10" rectangle and it will solve your problem. Frankly, this is much easier than tearing apart a pinwheel. Don't even bother ripping out the seam – just sew the "new" color to the opposite side of the 4" x 10" strip. Everything is over-sized, so it will be fine.



Shaded Trail from *Penny Haren's Pieced Appliqué™ More Blocks & Projects* book:

In this block a pinwheel block is sashed with strips pieced from two rectangles. If the seams don't match exactly when students add them to the pinwheel, and they should if using the glue trick, they will be covered by an appliqué anyway.

It is more important to trim this block 1/4" away from the A appliqué than it is to trim it to exactly 6-1/2". Just place the Creative Grids™ *Square It Up & Fussy Cut Ruler* on the square so that it is 1/4" away from the points of these appliqué on two adjoining sides. This will guarantee that the block is still square.



LeMoyné Star from *Penny Haren's Pieced Appliqué™ More Blocks & Projects* book:

Sew two sets of half-square triangles. Make a pinwheel out of one and cut the appliqué out of the other. Cutting the A and B appliqué out of the half-square triangles is a tight fit, but it is better than making two sets with two different sizes of half-square triangle.

It is more important to have the accurate 1/4" seam allowance on the sides of the appliqué that touch the outer edge of the block than the edges that are turned. So if you have to "fudge" the seam allowance a little bit, fudge the sides that are turned. Make sure students turn the correct sides of these templates. When the appliqué are placed on the foundation pinwheel, they must be a reverse of the pinwheel fabrics. This is definitely a case of measure twice and cut once.



Lone Star from *Penny Haren's Pieced Appliqué™ More Blocks & Projects* book:

Once again, the A appliqué will be cut from a set of half-square triangles. Make sure students turn the right two adjoining sides of these appliqué.



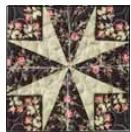
E-Z Quilt from *Penny Haren's Pieced Appliqué™ More Blocks & Projects* book:

This is just an eight-pointed star with bars that cross on top of it. The basics of bars are covered further down as a separate lesson for the first book. Check there for more details. In this case, the top bar is pieced out of three fabrics so if the seam allowance isn't accurate, the top bar won't line up with the bottom bar. Just be careful. I just made one block with a beautiful floral stripe so I chose not to piece the top bar at all – that's one way to solve that problem!

Homework: Choose and cut out fabrics for the Star of the East and Joseph's Coat blocks for the first book or Purple Cross and Spider Web for the second book.

The students working on the first book should also complete the Eight-Pointed Star and Missouri Daisy blocks. The students working on the second book should complete the LeMoyné Star, the Lone Star, and the E-Z Quilt block.

Lesson #6 – Kaleidoscopes – Sewing machine required



Star of the East from *Penny Haren's Pieced Appliqué™* book:

I noticed one day that a Kaleidoscope still consisted of eight 45 degree angles – they were just skewed. Have students make four large half-square triangles and sew them together to make a giant pinwheel. This is the only foundation block that has outside edges that are cut on the bias. That is why the kaleidoscope template measures 6".

When the large pinwheel is complete, the Kaleidoscope template is glued to the wrong side of the foundation block – matching the drawn lines on the template to the seam lines. Do NOT cut the foundation block to the template size. Center and place the Creative Grids™ *Square It Up & Fussy Cut Ruler* over the template and trim the kaleidoscope down to 6-1/2".

Stay-stitch around the template before removing it. The template stabilizes the block and ensures that the stay-stitching will be in the seam allowance and won't come back to haunt you by showing up on the front of your work at a later date. Explain that stay-stitching is simply running a straight stitch through the seam allowance to stabilize the stretch in the fabric. The fabric may stretch, but the thread won't!

By appliquéing the squares on the corners of this block, you can achieve perfect, very fine points. If these squares are fussy cut, it can become a work of art!



Joseph's Coat from *Penny Haren's Pieced Appliqué™* book:

This is the first time students will be placing one appliqué over another. After the foundation block is complete, check the top of Template A to be sure it is the same width as the pinwheel – 1/4" up from the edge of the kaleidoscope. Remind students this was done previously for King David's Crown.

The top of Template B must be trimmed to the same width as Template A if it is "shaved".

If students are going to hand appliqué the block, the top of the B appliqué can be turned over the A appliqué and placed as one unit. If they are going to machine appliqué the block, they must place the A appliqué, stitch them, and remove them before placing the B appliqué or they will stitch the "A's" into the completed block.



Purple Cross from *Penny Haren's Pieced Appliqué™ More Blocks & Projects* book:

This block is so simple – but so impressive. Make sure students place the kaleidoscope template on the back of the large pinwheel so the corners of the kaleidoscope are the colors they want.



Spider Web from *Penny Haren's Pieced Appliqué™ More Blocks & Projects* book:

This block takes the most fabric of any block in all three books (that's right – that is a plug for the next book). You can cut only 4 – 6" squares of each fabric if you choose to cut the B appliqué out of the scrap created by trimming the fabric under the A appliqué. Many of my students do this – but it is your choice. If you are going to cut the appliqué out of this "scrap", then make sure that the foundation block has the perfect center – because that center will become appliqué B. Just one center has to match.

When turning these appliqué, pull the seams apart to release a few threads like you did for the Hummingbird block. Turn opposite sides, then opposite sides, etc. If you are hand appliquéing this block, you may want to appliqué and remove the fabric under the A appliqué before adding appliqué B.

Homework: Choose and cut the fabric for Mill and Stars and the Arrow Star for those students taking the first book. The students working on the second book should choose and cut the fabrics for the Jewel Star and Spools blocks.

Lesson #7 – Quarter-Square Triangles – Sewing machine required

Have students make the half-square triangles. When they get to step three and have drawn the diagonal line that crosses the seam line, have them place the 1/4" seam line of the Creative Grids™ *Square It Up & Fussy Cut Ruler* on the drawn line. Fold the fabric back over the ruler and match the seam using the glue trick. Repeat on the other side of the drawn line. The centers of the quarter-square triangles will match every time – but if they don't, use the perfect one for the foundation and cut the appliqué out of the other one.



Mill and Stars from *Penny Haren's Pieced Appliqué™* book:

The appliqués are cut out of one quarter-square triangle. The “perfect” one is used for the foundation block. In this case, place the diagonal lines of the ruler on the seam lines of the block and trim it down to size. Don't forget to split the seam as you did in the Hummingbird block to turn the tip.



The Arrow Star from *Penny Haren's Pieced Appliqué™* book:

Use the “perfect” block for the foundation and save the other block for another time. This block is simple and easy.



Jewel Star from *Penny Haren's Pieced Appliqué™ More Blocks & Projects* book:

This is another case of cutting the appliqués out of a pieced quarter-square triangle. This time the templates are large so the quarter-square triangle is made larger to accommodate them. When these appliqués are placed on the corners of the foundation block, the points of the appliqués will overlap.

Don't worry about it. Students can trim away the excess fabric after the B appliqués are in place.



Spools from *Penny Haren's Pieced Appliqué™ More Blocks & Projects* book:

Remember the 3-1/2" square you cut out of freezer paper to trim the four-patches for the Bow Tie block? You need it again. Place the corners of this square on the seam lines and trim. Notice, in this case, the centers of the quarter-square triangles are covered by the appliqué so perfection is not a priority. But, it does show when you sew these four quarter-square triangles together – so use the glue trick!

Using a stripe fabric simulates threads on the appliqués and adds interest to the blocks.

Homework: Students taking the class on the first book should choose and cut the fabric for Debby's Nine-Patch Art and Boston Uncommon. Students taking the class for the second book should choose and cut the fabric for Baton Rouge and Saw Tooth.

Lesson #8 – Set on Point

This is the perfect teaching opportunity to explain how to set an entire quilt on point. If a quilt is set on point, cut the setting triangles by cutting a square both ways on the diagonal so the long side of the triangle is on the straight of grain. The long side of the triangle will end up on the outside edge of the quilt.

The corner triangles should be cut by cutting a square once on the diagonal so the two short sides are on the straight of grain. In this case, the two short sides will end up on the outside edge of the quilt. This will help stabilize the quilt. The bias edges of the triangles will always be sewn to the straight of grain of a block.

If a quilt is set on point, it is a good idea to cut the borders the length of the fabric. Show students how the fabric does not stretch at all parallel to the selvage. There is a slight stretch to the straight of grain from selvage to selvage. But, on the bias, a 3" square can be stretched and distorted up to an inch. That is why it is important to stabilize the bias edges.



Debby's Nine-Patch Art from *Penny Haren's Pieced Appliqué™* book:

Point out how effective fussy cutting and stripes can be when used in this block. Place the Creative Grids™ *Square It Up & Fussy Cut Ruler* on the block so that the center vertical and horizontal lines on the ruler intersect the nine-patch. The seam allowance on the ruler should extend 1/4" beyond the points of the nine-patch. Trim the block.



Boston Uncommon from *Penny Haren's Pieced Appliqué™* book:

Students may choose to add another fabric and fussy cut the center square. Make two square within a square blocks. Place the Creative Grids™ *Square It Up & Fussy Cut Ruler* on top of each square. The horizontal and vertical lines should extend through the square and the seam allowance should extend 1/4" beyond the points of the square.

Choose the one square for the foundation that can be cut down easily with the ruler (the one where everything lines up the first time). Use the other square for the appliqué. It doesn't matter which one is on top unless you fussy cut the center. Glue the template to the wrong side of the pieced block - matching the lines on the template to the seam lines. Place the ruler over the template so that it extends 1/4" beyond the template on all corners. They can all be trimmed 1/4" away at once.

Since the appliqué is cut from a pieced block, the curved edge is automatically on the bias edge of the block.

It may not have to be clipped at all or only slightly. Just clip enough to turn a perfect curve. Remember that each clip means that you are just a few threads away from a curve, so clip sparingly.



Baton Rouge from *Penny Haren's Pieced Appliqué™ More Blocks & Projects* book:

The foundation for this block is made from four quarter-square triangles. But, since they are set on point, they need to be trimmed to 3-3/8". The easiest way to do this is to cut a 3-3/8" square out of freezer paper. Iron it on the quarter-square triangle so that the points of the freezer paper are on each seam and trim. The centers of these quarter-square triangles are covered with an appliqué so perfection is not a priority. Even the center where all four quarter-square triangles are sewn together is covered by an appliqué.

After setting the blocks on point, trim it 1/4" away from the points of the B appliqués as was done when creating the Shaded Trail block.



Saw Tooth from *Penny Haren's Pieced Appliqué™ More Blocks & Projects* book:

Remember Debby's Nine Patch Art? This block has the same foundation, but this time the appliqués are cut out of half-square triangles. The appliqués are then placed on top of the nine-patch. The sides of the appliqués should touch the points of the #4 dark squares.

Trim 1/4" away from the nine-patch points.

Homework: Choose and cut the fabrics for Sue's Hot Cross Buns and Keri's Star if you are doing the first book. If you are doing the second book, we will skip instructions for the Bar blocks and learn how to do the Pennsylvania block foundations. These students need to choose and cut out fabrics for Jed's Star and Rae's Star.

Lesson #9 – Bars - Penny Haren's Pieced Appliqué™



Sue's Hot Cross Buns from *Penny Haren's Pieced Appliqué™* book:

This block is entirely appliquéd but I teach it as a separate class for the first book. It is an opportunity to teach students how to play with stripes and plaids. Look at the red, gold, and green version in the bottom righthand corner. The quilter placed the C appliqué in the exact same place on a fabric that had a design printed in straight lines. She centered the template on the fabric so that the design was centered both horizontally and vertically. The results are amazing. Using a stripe for the B appliqués added even more interest.

Don't forget to read the hints in the book. This block gets pretty thick when you add six layers of templates. I prefer to appliqué the layers as I go.



Keri's Star from *Penny Haren's Pieced Appliqué™*:

This block is similar to King David's Crown, but you don't even have to piece the foundation block. This time the bars extend to the outside edge of the block. Just make sure the square that is pieced in the center of the C appliqué is the same width as the B appliqué. If the templates and the pieced center square are not the same width, then simply shave the template down to the pieced width.

I use this class as an opportunity to teach my students about bias binding, etc. I tell them if they are binding a curved quilt, they need to cut a single fold bias binding. If the quilt has straight sides, cutting the binding on the straight of grain is perfectly fine. I also demonstrate how to use a Clover® Bias Tape Maker. By adding this information in this class, you truly are covering all of the basics.

Lesson #9 – Pennsylvania - Penny Haren's More Pieced Appliqué™



Jed's Star from *Penny Haren's Pieced Appliqué™ More Blocks & Projects* book:

This block provides an opportunity to teach the benefits of ironing carefully as you go. Press the seams open and show them the difference between "pressing" and beating the tar out of a seam. After adding the corners to all sides of the center square, (Step #3 in the Pennsylvania Foundation Block Instructions), the square should measure 4-1/2". If it does not, adjust the length of the 1-1/2" x 4 1/2" rectangles accordingly or the next row will not fit.

This block is a mini version of the pieced setting squares so it is a great way to show them how easy it actually is. I love the way the appliqué turns a rectangle into two tiny triangles with none of the work.



Rae's Star from *Penny Haren's Pieced Appliqué™ More Blocks & Projects* book:

This block is a miniature version of Jed's Star that is sashed with corner posts. Teaching this block is also an opportunity to teach students one of the choices for the setting quilts. Again, the length of the rectangles may need to be trimmed as each square with corner posts is completed.

Homework: If they are working on the first book, choose and cut out the pieces for Whirligigs and Windblown Square. If they are working on the second book, choose and cut out the fabrics for Rosemary's Star and Rose Trellis.

Lesson #10 – Bright Hopes - Penny Haren's Pieced Appliqué™

A Bright Hopes block is created by sewing four rectangles that are all the same size to a center square. If you don't use this method, you will have to sew inset points every time you add a rectangle.

Always sew this block with the square on top; that will guarantee that the seam will also be on top when adding subsequent rectangles. Whenever possible sew with the seam on top so the feed dogs on the machine don't flip it closed – after spending all that time pressing them open.

I always remind my students to place the piece that has the most seams on top. In most cases that means border strips should be placed on the bottom with the pieced quilt on top. By sewing on the border, sashing, whatever, in this manner, you can control the seams and see where to stitch so you don't cut off the points of the triangles.



Whirligigs from *Penny Haren's Pieced Appliqué™* book:

The center of this block is great for fussy cutting. The appliqués are placed over the seam lines so no one will be able to figure out how you constructed this block.



Windblown Square from *Penny Haren's Pieced Appliqué™* book:

A Bright Hopes block is set on point in this block. The hardest part of this block is matching the seam in the corner setting triangles to the appliqué. Use a little dab of glue to hold this in place.

Again, the triangles are over-sized. Trim the block 1/4" away from the points of the Bright Hopes block. I love this block and show students it is a great way to "sash" 6" pre-printed squares, etc. They can easily make a baby quilt by enlarging this block to 12". Nine blocks will make a 36" square and looks great with one of these blocks in the center.

If students want to center one of these blocks in the center, they would have to cut the rectangles 3-1/2" x 9-1/2". Or, give them a fudge factor and cut the rectangles 4" x 10". They can use the 12-1/2" Creative Grids™ *Square It Up & Fussy Cut Ruler* to square up the blocks to the same size. This block has only one seam on each side and if they are pieced correctly, these seams do not match when sewing them side by side. Therefore, if they square up all of their blocks to the same size, it will stitch up like a dream.



Rosemary's Star from *Penny Haren's Pieced Appliqué™ More Blocks & Projects* book:

Once again, students will be setting a Bright Hopes block on point, but this time it is "floating" within the square. After the foundation block is trimmed to 6-1/2", draw a diagonal line – in both directions – through the foundation block. Place the point of the A appliqué on this line to ensure it is centered on the side of the Bright Hopes block.



Rose Trellis from *Penny Haren's Pieced Appliqué™ More Blocks & Projects* book:

You can cut a freezer paper template to 3" and use it to trim the quarter-square triangle to 3".

This is the first time students will be placing an appliqué on a cut rectangle before piecing the foundation block. This technique works so well it is used again in later books. You may choose to appliqué the triangles on each rectangle and remove the templates before piecing the foundation block.

I am too impatient for that and usually sew the rectangles to the center square when the appliqués are just glued into position. I then slit the back of the fabric to remove the template after the appliqué is complete. Frankly, I don't want to change threads and stitches on my machine or stop to hand appliqué. The book includes step by step pictures of the block being made.

Homework: Have students finish their Pieced Appliqué™ blocks and choose one of the patterns for setting the blocks. There is one in the book but other options are available at www.landauercorp.com.

Block Size: Despite our best attempts, all blocks may not come out to exactly 6-1/2" – and it is not your fault. For instance, even though we trimmed the four-patches to 3-1/2" in the Bow Tie block, if the seam allowance wasn't exact when we sewed the 4 four-patches together, it may not measure 6-1/2" and that is okay. A 'fudge factor' has been added into the setting of this quilt. The sashing strip that surrounds each block is cut 1/2" wider than necessary. After the sashings are added, you simply trim the square to 8-1/2" with the Creative Grids™ 8-1/2" *Square It Up & Fussy Cut Ruler*.

Lesson #11 – Picking Out the Fabrics and Sashing the Pieced Appliqué™ Blocks –

8-1/2", 9-1/2", or 12-1/2" Creative Grids™ *Square It Up & Fussy Cut Ruler* (depending on the chosen setting) required

I have my students place their completed blocks on bolts of fabric to "preview" the sashing. Sometimes a dark fabric works better than a light fabric. I prefer to use a tone on tone fabric since prints tend to compete with the blocks.

This sashing has two purposes. It "pops" the blocks so they stand out from the setting blocks and showcases all of the hard work you've done. The sashing also acts as a fudge factor. By centering an 8-1/2" ruler so the diagonal lines go through the center of the Pieced Appliqué™ blocks, we can square them all up to the same size. Any variation in the size of the pieced blocks will be absorbed in the sashing strip. That is why the instructions have students cut these sashings 1" wider than actually needed.

When they are sashing these blocks, the pieced block should be placed on top of a sashing strip so they don't flip seams and cut off triangle points. Always press the seams toward the sashing strips.

Trim these blocks to 8-1/2" with the Creative Grids™ *Square It Up & Fussy Cut Ruler* for the book setting. The book includes a pattern for one way of setting the Pieced Appliqué™ blocks. There are two other settings on line for 24 blocks. Your students may choose a different setting. The sashings on these quilts is cut differently. Follow the instructions in each pattern.

In one of these quilts, the Pieced Appliqué™ blocks are set on point. These squares are sashed with corner posts and then trimmed to 12-1/2" using the 12-1/2" Creative Grids™ *Square It Up & Fussy Cut Ruler*.

In the other version, the squares are sashed with corner posts, but are not set on point. These blocks are then trimmed to 9-1/2" using the 9-1/2" Creative Grids™ *Square It Up & Fussy Cut Ruler*.

Or, if students prefer to make the blocks from both books, they can make a king size quilt featuring 49 blocks set on point.

Homework: Cut the setting blocks or sashings for the quilt layout chosen.

Lesson #12 – Putting It All Together

The pieced setting squares in the book setting are chain pieced. If you want to fussy cut the center of every pieced setting square, you can't chain piece the first step. It will just take a little longer and that's okay.

There are fudge factors built into these pieced setting squares as well. The #5 rectangles and the #7 squares are cut larger than needed. If all of the seam allowances are sewn exactly 1/4", the finished block will measure 9-1/2".

Use the 8-1/2" Creative Grids™ *Square It Up & Fussy Cut Ruler* to trim the blocks down to size. As long as students seam allowances are consistent, the finished quilt will look fine. The same amount will be trimmed off the corner squares of each pieced block so it will look like it was planned. The center square in each block will be one size, the next two squares will be the same size, and the corners of each block will be the same size. Even if these corners are a different size from the other squares, it will still form a pleasing pattern.

At this point, all of the blocks are trimmed to 8-1/2" so everything will fit together perfectly because each row will have the exact same amount of seams. The problems in quilting arise when one row has more seams than another and the seam allowances aren't exactly 1/4". These settings avoid those problems.

In General

You may want to ease your students into this technique by teaching a class on the table runner that is included in the second book. You can change the center Pieced Appliqué™ block if you like. They can complete this table runner in a four hour class and see just how easy it is the Pieced Appliqué™ can be.