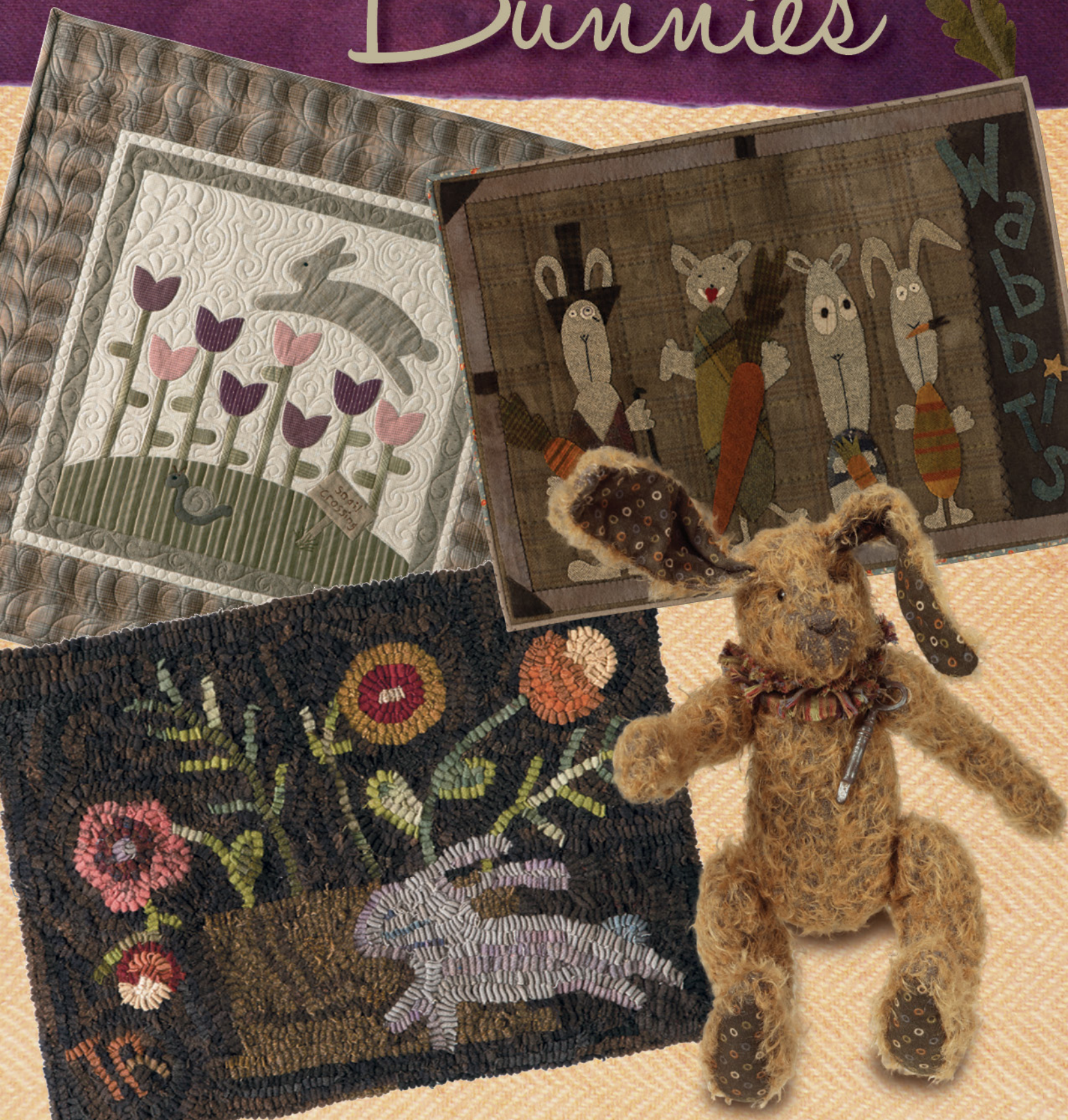# Springtime Bunnies

Dear Prim Stitcher,

When you start to see little bunnies running around the fields and our yards, you know that springtime is here. We remember trying to catch them when we were little girls. Of course we could never keep up with those speedy little scampering feet.

Well, maybe some bunny-motif stitching is a safer bet for most of us. In this little booklet you'll find four sweet little projects sure to brighten your day.

We wish you plenty of sweet memories,
Judy, Jeni, and Gretchen

Wabbits

Designed by Lynda, Rebecca, and Sarah Hall
Finished size: 21¼" x 28"

Project Level of Difficulty
Intermediate

Both of my granddaughters worked with me on this project. Rebecca, who is seven, drew three of the bunnies, and 4-year-old Sarah drew the mother bunny, who is kicking up her heels. It was so much fun to see their ideas of what this lighthearted bunny family should look like. I hope you enjoy making your own version of it.

MATERIAL REQUIREMENTS

22" x 29" dull gray/green plaid wool for bunny
    appliqué background
Fat quarter taupe mottled wool for frame
Fat quarter dull teal blue wool for "Wabbits"
    letters
3½" x 18½" black wool for "Wabbits"
    background
Scrap of yellow wool for star
2" x 2" black wool for triangular frame corners
3" x 3" black wool for frame squares
Fat quarter cream/brown tweed wool for
    bunny heads, ears, bodies, arms,
    and legs
Scrap of light tan or neutral textured wool for
    first, third, and fourth bunny eyes and
    second bunny mouth
3½" x 5½" dark purple tweed wool for first
    bunny's vest
4" x 5" black wool for first bunny's hat
Scrap of black wool for first bunny's cane and
    third bunny's pupils
4" x 11" blue/yellow buffalo plaid wool for
    second bunny's shirt
Scraps of red wool for second bunny's lips
3" x 3" blue wool for third bunny's shirt
2½" x 5" yellow/red striped wool for fourth
    bunny's shirt
Two fat eighths orange wool for carrots
Fat eighth green wool for carrot tops (Feel free
    to use different wools for each carrot)
22" x 29" gray green/black homespun check
    for backing
¼ yard total taupe print AND gray/blue print
    for binding
Cotton thread or wool thread in colors that
    match appliqué (For cotton, Linda likes
    Weeks Dye Works or Valdani thread, and
    for wool, Aurifil or Genziana thread)
Cream wool thread for French knots
Black wool thread for French knots
Template plastic or freezer paper
Glue

CUTTING INSTRUCTIONS

From taupe mottled wool, cut:
• 1—1" x 20¼" strip for left frame
• 2—1" x 26" strips for top and bottom frame

From dull teal blue wool, cut:
• "Wabbits" letters in the template insert

From yellow wool, cut:
• 1 star in the template insert

From black wool, cut:
• 1—2" square in half diagonally for frame corners
• 3—1" squares for frame squares
• Left bunny's hat in the template insert
• Left bunny's cane in the template insert
• Third bunny's pupils in the template insert

From cream/brown tweed wool, cut:
• Body parts for each bunny in the template insert

From light tan or neutral textured wool, cut:
• First, third, and fourth bunnies' eyes in the template insert
• Second bunny's mouth in the template insert

From dark purple tweed wool, cut:
• Left bunny's vest in the template insert

From blue/yellow buffalo plaid wool, cut:
• Second bunny's shirt in the template insert

From red wool, cut:
• Second bunny's lips in the template insert

From blue wool, cut:
• Third bunny's shirt in the template insert

From orange wool, cut:
• 4 carrots (one for each bunny) in the template insert

From green wool, cut:
• 4 carrot tops (one for each bunny) in the template insert

From yellow/red striped wool, cut:
• Fourth bunny's shirt in the template insert

From binding print, cut:
• 3—2" strips the width of fabric (For a scrappier look, Lynda used a taupe print and a gray blue print by first cutting random lengths of 2"-wide strips from them, then joining them into a 108"-long strip)
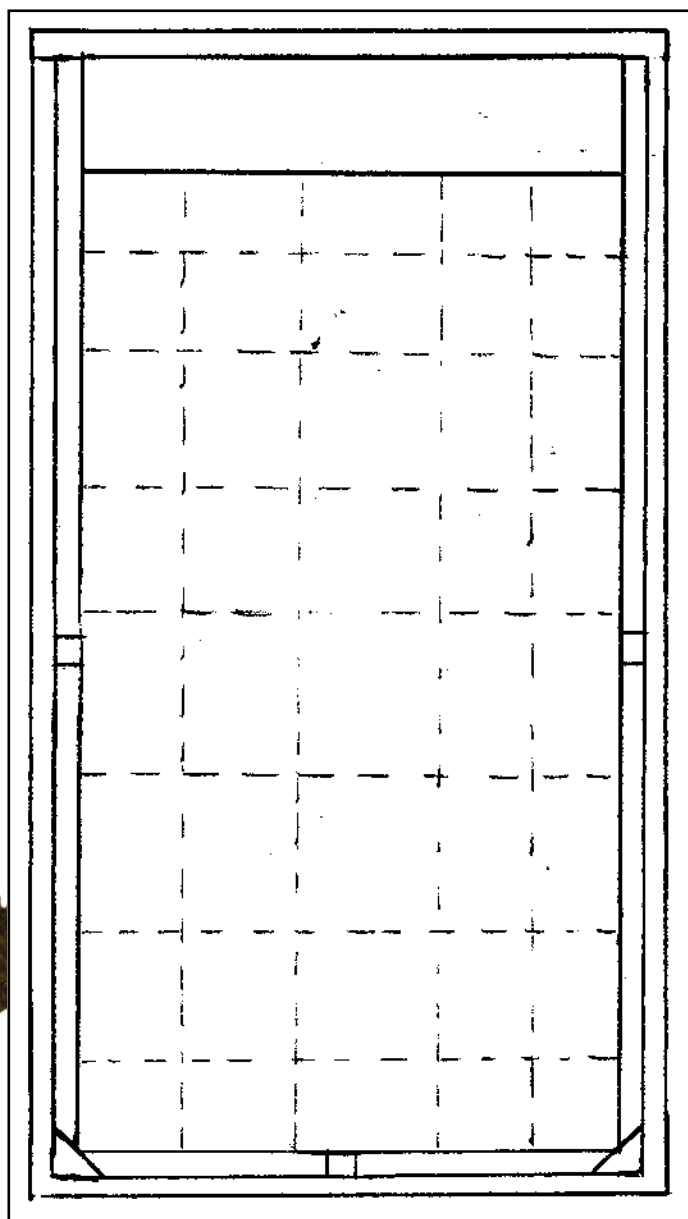
SEWING INSTRUCTIONS

1. Referring to the photo above for placement, place all the bunny shapes on the 22" x 29" dull gray/green plaid wool background. When you are happy with their placement, apply a little glue under the shapes to hold them in place, being careful to keep the glue away from the edge where you will be stitching.

2. Referring the photo above for placement, place the 3½" x 18½" black wool strip a ½ inch from the right side of the dull gray/green plaid wool background.

3. Referring to the photo above for placement, place the 1" x 20¼" and 2—1" x 26" mottled taupe print strips a ½ inch in from the left side, top, and bottom of the dull gray/green plaid wool background. Pin them in place.

4. Referring to the photo above for placement, place the two corner triangles in the top left-hand corner and bottom left-hand corner, making sure their outer edges are flush with the outer edge of the mottled taupe print border strips. Pin them in place.

5. Referring to the photo on page 32 for placement, place the 3—1" squares in the middle of the top, bottom, and left side of the mottled taupe print border strips. Pin them in place.

6. Using a primitive stitch and thread in colors that match the corresponding appliqué pieces, appliqué all the pieces to the mottled taupe print background. Linda likes to use cotton for small pieces and wool for larger ones. To prevent the wool from unraveling at the edges, you will need to take a slightly larger bite with your thread and needle than you would for cotton fabric.

primitive stitch

7. Using the cream wool thread, stitch French knots on the first bunny's vest and the third bunny's shirt.

8. Using black wool thread, stitch French knots for the first bunny's eyeglasses, pupils, and nose; the second bunny's nose; the third bunny's nose; and the fourth bunny's pupils.

9. Referring to the photo on page 32 for placement, sew a decorative herringbone stitch between the bunny appliqué area and the "Wabbits" strip.

10. Trim the dull gray/green plaid wool background AND gray green/black homespun check backing to 21¼" x 28", making sure you have at least a ½ inch around the outside of your frame strips to accommodate a ¼"-wide binding as well as a small space between the binding and the frame strips. Linda waits to trim her background until this stage because the wool can unravel as you work with it.

11. Quilt as desired. Linda quilted hers in a cross-hatch grid with a primitive running stitch as shown below. Because she followed a prominent line in her particular wool plaid background, some of the quilting lines are three inches apart and some are four inches apart. Come spring, hopefully you will have your own bunny wall-hanging. And given how quickly bunnies multiply, you could very well end up with more than you want, so be careful!

A self-taught painter with no formal training or degrees, Lynda Hall was introduced to quilting in 1992 by her sister-in-law. Because working with color is much the same whether painting or quilting, learning a new craft wasn't a leap for Lynda. With the encouragement of a friend, she started designing her own patterns in 2000. Two years later, Primitive Pieces by Lynda was born. She has since designed 74 quilt patterns and published two books. Inspired by family members or memories, her designs are scrappy in nature and freeform in style with no inset seams. Lynda loves history and admires women from her grandma's era who accomplished so much with so little. Lynda and her husband Curtis have been married 42 years and live in Apopka, Florida. They have two sons, two daughters-in-law, two granddaughters, and one new grandson.

Notforgotten Farm

seeing the past through the eye of a needle...
www. farmhousenotforgotten.blogspot.com

CONTACT INFORMATION

For more information about Lynda's designs or a kit for this project ($65, plus shipping), contact her at Primitive Pieces by Lynda, 4638 W. Kelly Park Road, Apopka, Florida 32712; www.primitivepiecesbylynda.com; or www.primitivepiecesbylynda.blogspot.com.

"Really I don't dislike to cook, but what you cook is eaten so quickly. When you sew, you have something that will last to show for your efforts."

—Elizabeth Travis Johnson

After enlarging,
the bunny
will measure
approximately
16¼" high.

After enlarging, the bunny
will measure approximately
13⅜" high.

After enlarging, the
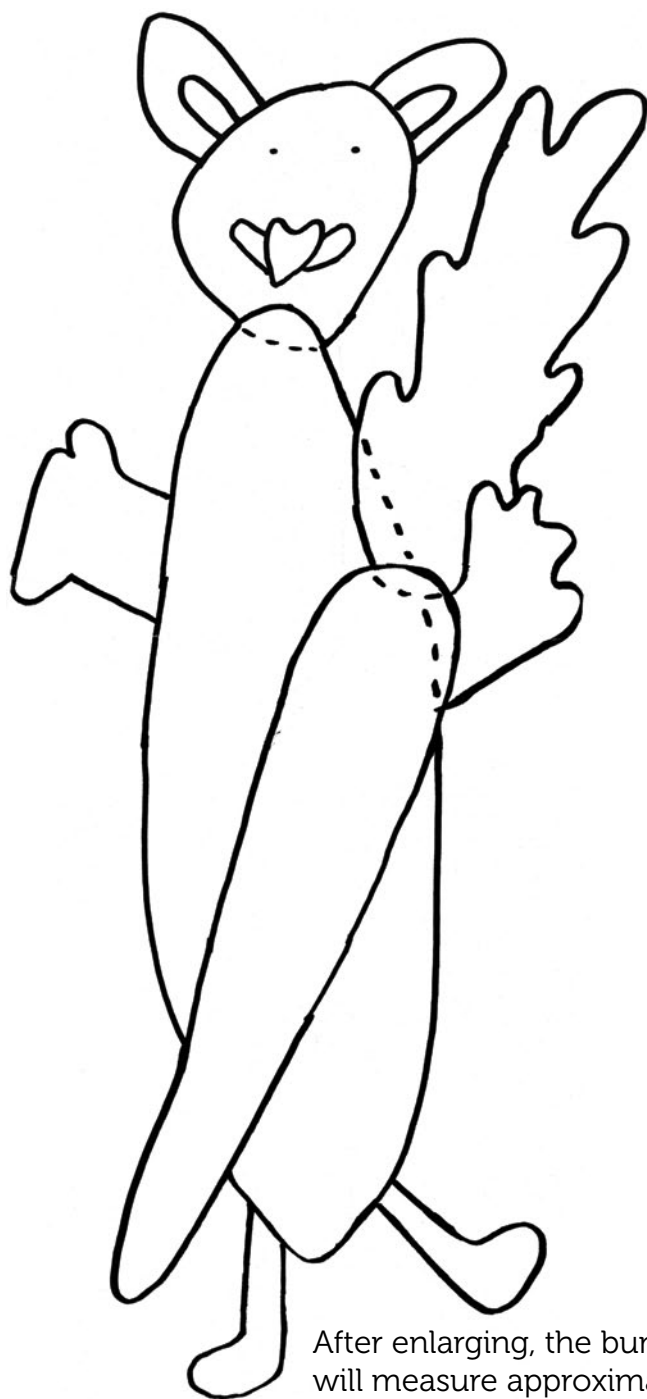bunny will measure
approximately 13⅝" high.

enlarge 200%

Wabbits
Lynda Hall

MAKE 2

After enlarging, "T" measures 2⅝" high and
1½" wide across the top bar.

After enlarging, the bunny
will measure approximately
14⅜" high.

enlarge 200%

Grandma's Spring Basket

Designed by Tonya Robey of Mad Hen Primitives
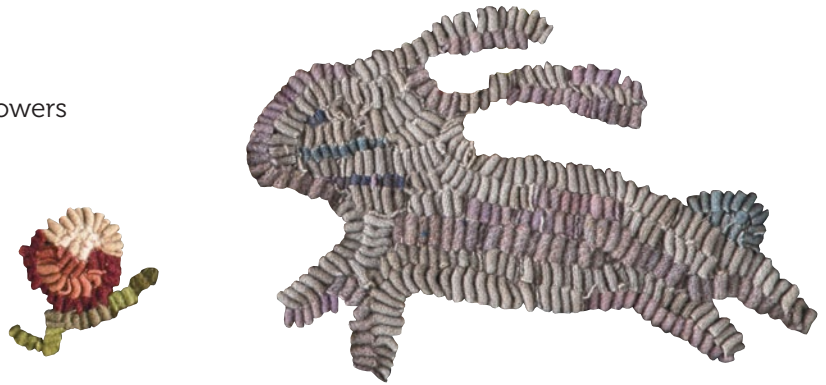**Finished size: 13" x 17½"**

Project Level of Difficulty

Beginner

Spring blooms eternally in this basket of flowering delights, hooked in a warm medley of hues.

Material Requirements

- ☐ 20" x 22" monk's cloth, linen, or burlap for rug foundation
- ☐ 1½ yard black wool for background
- ☐ ¼ yard brown wool for basket
- ☐ 8" x 15" lavender wool for bunny
- ☐ 6" x 15" green wool for leaves
- ☐ 3" x 15" each cream, pink, red, and gold wool for flowers
- ☐ Black Sharpie® marker
- ☐ Red Dot tracing paper or tulle netting
- ☐ Tapestry needle and thread
- ☐ 3 yards binding tape
- ☐ Hook
- ☐ Hooking frame or hoop
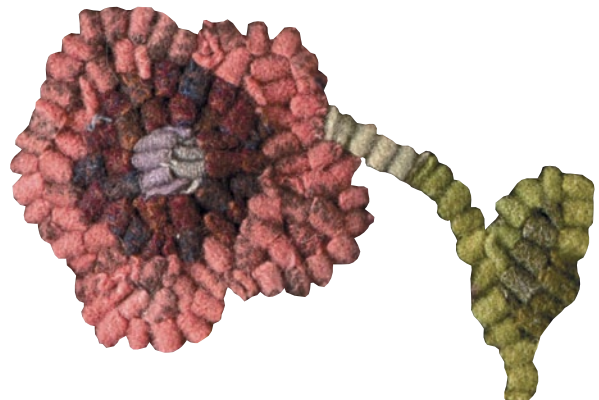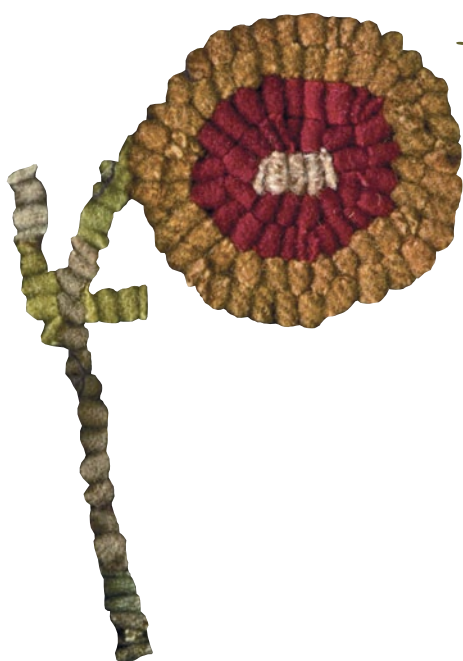- ☐ Wool cutter (optional)

Cutting Instructions

Referring to the wool colors listed in the **Material Requirements**, cut wool strips ¼" wide (If you are using a wool cutter, you will need a size 8 blade).

Assembly Instructions

1. Measure, then draw a 13" x 17½" outline on the rug foundation, straight on the grain.

2. Using the Red Dot tracer or tulle netting, transfer the design in the template insert to the foundation.

3. To prevent fraying, sew a zigzag stitch or serge around the edge of the foundation.

4. Referring to the project photo on page 30 for color cues, hook the rug, starting with the center motifs (Outline them first, then fill them in), then the background, then the border before the background touches it. Hook on the line for lettering. Hook inside the lines to keep your rug from growing. Loops should be roughly as high as they are wide. Bring each loop higher than the last, making sure the wool is flat/straight and not twisted, then pull it back down next to the last loop. Pull your hook back toward the last loop you hooked to avoid pulling it out. If you get worked into an area and need to go the other way, it is faster to cut and start again than to fight a small turn.

5. After hooking is complete, use a steam iron and wet cloth to press the back and front of the rug. Dry flat.

6. Cut off the excess foundation around the rug to about one inch, turn under, then bind the rug, using tapestry thread and binding tape.

TONYA ROBEY'S love of antiques and primitives was nurtured by her parents. After years of vending at craft shows, the family opened a shop of their handmade primitive furniture and other handcrafted needfuls in the historical river town of Marietta, Ohio. Soon after, Tonya was introduced to rug hooking and fell in love with the craft. Over the years, she has designed and hooked countless rugs and published two books filled with hooked rug, punch-needle, and stitching projects as well as a book on penny rugs and another on her favorite wool dye formulas. A few of her designs have been published in Linda Rae Coughlin's Modern Hooked Rugs and Linda Repasky's A Passion for Punchneedle.

Contact Information

For more information on Tonya's designs, contact her at 3870 Blue Knob Road, Marietta, OH 45750; 740/434-5516; or madhenprims.com.

Primitive Quilts
and Projects

Grandma's Spring Basket
Tonya Robey
(Pages 28-30)
Page 1 of 2

Join on dashed line of template on page 2 of Tonya Robey's templates

Join on dashed line of template on page 1 of
Tonya Robey's templates

Primitive Quilts and Projects

Seymour Hare

Designed by Heather Lynn of Mohair Bears & Friends
Finished approximate size: 11" tall

Many of my creations are inspired by vintage treasures I've found over the years. One of my finds—a rusty, well-loved duck toy named Quackers—needed a friend and I thought a sweet little hare like Seymour would make the perfect buddy for him.

MATERIAL REQUIREMENTS

**12" x 25" piece of small-cut 300s/cm ½"
     ultra-sparse mohair w/ curly-matted
     finish Color 419SD Rust/D w/Dark Black
6" x 6" dark brown circular print for ears and
     feet pads
1¾" x 10" multicolored striped homespun for
     clown collar
**5 sets of ¾" thin discs with small (¹⁄₁₆")
     center hole with ¹⁄₁₆" x ¾" cotter pins
Large-eye sewing needle
Needle nose pliers
Hemostats and/or wooden chopstick
3-5 inch doll needle
Ultra-fine tipped permanent marker
Dark brown size 05 Pigma #1 archival ink pen
Very sharp, small scissors
**Upholstery thread in colors to match fur
**5mm glass eyes
Polyester fiberfill
Polyester pellets
26-gauge wire (available in the
     jewelry-making area of craft stores)
Old key
Instant tea or coffee or Walnut Ink
     (www.tsukineko.com)
Small spray bottle
Optional: Template plastic

** Items available from www.intercaltg.com

PLEASE READ ALL INSTRUCTIONS BEFORE STARTING THIS PROJECT

CUTTING INSTRUCTIONS

Use very sharp small scissors to cut all pattern pieces. Using the tips of the scissors will prevent sheared seams. As you cut, it's a good idea to place each leg, arm, and ear with its matching partner.

1. Trace templates in the template insert onto template plastic. <u>TEMPLATES INCLUDE A ⅛" SEAM ALLOWANCE.</u>
2. Lay the mohair, fur side and fur nap facing down, on the table. Each pattern piece has an arrow showing the correct direction

that the fur nap should be facing when you trace the templates. Prior to tracing, always check to make sure the fur nap is flowing in the proper direction. Before cutting, make sure you have the correct number of pieces for each body part.

3. Using an ultra fine-point permanent marker, trace the templates in the template insert on the BACK of each mohair piece the number of times noted in the cutting instructions below. If a piece has more than one side, trace the pattern one way, then turn it over to trace the reverse. Don't forget the ears need to be traced on both the back of the mohair AND the dark brown circular print cotton fabric. The foot pads should be traced on the dark brown circular print cotton fabric only.

From mohair, cut:
• 2 body pieces in the template insert
• 1 gusset in the template insert
• 2 legs in the template insert
• 2 arms in the template insert
• 2 heads in the template insert
• 2 ears in the template insert

From brown circular print, cut:
• 2 ears in the template insert
• 2 feet pads in the template insert

From multicolored striped homespun, cut:
• 1—1¼" x 13" rectangle for clown collar

SEWING INSTRUCTIONS

Keep these important requirements in mind as you sew the bunny pieces:
1. Stitch all pieces right sides together unless otherwise specified.
2. Sew with a ⅛" seam allowance, which will prevent unraveling, and if sewing by hand, use a running backstitch, which provides a strong, durable seam. Heather recommends sewing Seymour by hand because the pieces are so small.
3. To help keep pieces in place as you sew, pin them with small appliqué pins.
4. Be sure to leave open the sections marked

"Leave open" on the templates or you will have a very difficult time turning your pieces right side out.

Turning the Pieces

Turn the pieces when noted in the following instructions. Heather finds the best tools for turning are hemostats or a wooden chopstick. For best results, follow these steps:
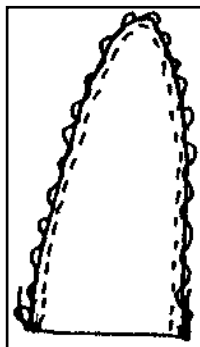
1. Make a small "well" at the end of the limb that needs to be turned. Then gently grab the seam with the hemostats or push the chopstick in and carefully push it out the opening. Work the fabric down over the hemostats or chopstick as you gently push.
2. Push the chopstick along the inside of the seams, making sure all seams are completely pushed out.

Head

1. Stitch the throat and nose together.
2. Pin the gusset to the piece from Step 1, matching the A and B marks on the head pattern in the template insert. Stitch one side, starting at the nose and going to the back of the head. Repeat for the other side.

Ears

1. With right sides together, layer the mohair ear piece and the dark brown circular cotton print ear piece. Sew them together.
2. Before turning the ear right side out, wrap the thin wire around the ear inside the seam area and whipstitch it on. Fold the extra wire up into the seam, locking it in place. This will make the ear moldable when turned right side out. Repeat these steps for the other ear.

Body

1. Stitch the darts on the body pattern in the template insert closed.
2. With right sides together, sew the two body pieces together, leaving them open where marked on the template. Turn the body right side out.

Arms

1. With right sides together, fold the arms in half.
2. Stitch around the edge of each of the arms, leaving them open where marked on the template. Turn the arms right side out.
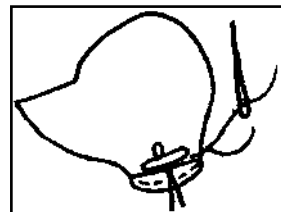
Legs

1. With right sides together, fold the legs in half.
2. Stitch around the edge of each of the legs, leaving them open where marked on the leg template in the template insert. Do NOT turn them right side out until the feet pads are attached.

Feet Pads

1. With the right side of the fabric facing inside the leg, pin the dark brown circular cotton print feet pads at the toe and heel areas. This will help keep them in position as you stitch around the edge.

Jointing the Bunny

1. Stuff the head firmly with polyester fiberfill. Then insert the joint (¾" thin disc with small $1/16$" center hole and $1/16$" x ¾" cotter pin).

2. Using doubled-over carpet thread, run a gathering stitch around the neck opening, leaving a thread tail where you started your running stitch. Pull both ends of the thread together and tie tight, closing the opening
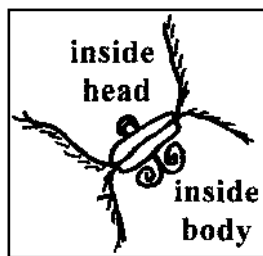

to secure the joint in the head. The straight end of the cotter pin will be sticking out of the head but it should be sewn firmly in place.

3. Insert the cotter pin into the top of the bunny body. You might need to wiggle it to help it go through the fabric. On the inside of the body, place a ¾" disc on the cotter pin, working through the opening in the side. With your needle-nose pliers, grasp

one side of the cotter pin and curl it around in a circular motion, letting the cotter pin rest on the disc. Do the same with the other side of the cotter pin.

4. Do NOT stuff the arms, legs, or body before jointing. Find the marked joint placement on all necessary body parts and use the same jointing technique used for the head to joint the arms and legs. From the inside of the arms and legs, poke the joint with cotter pin through them where marked with a dot. Then poke it through the body at the dot mark. Place the disc inside the body on the cotter pin and bend the cotter pin around in a circular motion, making sure it rests on the disc once it is turned.

Stuffing the Bunny Body, Arms, and Legs

1. Stuff the arms with polyester pellets. Heather uses polyester fiberfill at the opening to help hold in the pellets while closing the seam.
2. When stuffing the legs, use the same procedure as noted in Step 1, but be sure to pack the pellets in the bottom of the feet, filling the toe areas.
3. Stuff the bunny body with polyester pellets. Then add fiberfill near the seam.
4. Close the openings in the arms, legs, and body with matching upholstery thread and a ladder stitch.

FINISHING THE BUNNY

Ears

1. Close the bottom opening with a small tight whipstitch.
2. Pull the bottom ends together with the thread, making a small cone shape.
3. Whipstitch the bottom area together, knotting the thread when done to keep all the stitching in place.
4. With the needle, pull the remaining thread back up through the fabric to the front of the ear.
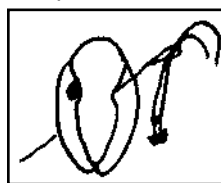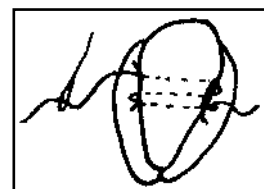
5. Following the seam lines, place the ear on top of the head and use appliqué pins to secure it as you whipstitch it in place.
6. Repeat Steps 1-5 for the second ear.

Nose

1. Cut or shave the hair off of the front nose area.
2. Following the front nose seam, draw a small "U" shape with the dark brown Pigma pen.
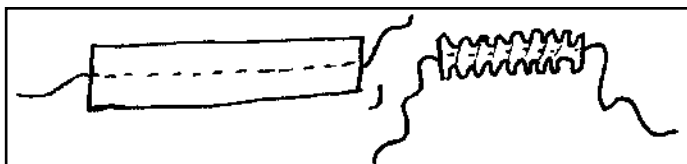
Eyes

1. Before attaching the eyes, you will shape the eye area. Thread your needle with a thread color that matches the mohair and knot it at one end. Insert the needle where you want to place one eye, then thread it through the head to the matching spot on the other side where you want the other eye placed. To form the eye cavity, pull the thread tight, going back and forth at least two times. Knot off your thread and hide the knot by pulling it through the fur to the inside of the bunny.
2. Thread an eye on a long doll needle. Starting where you wish to place the eye, push the needle through the head and go diagonally down to the neck. It is important to pull the eye stitches tightly so they sink into the face rather than float on top of it. Tie a knot and pull it into the fur to disguise it. Repeat this step for the other eye.

Clown Collar

1. Using a long strand of the carpet thread, sew a running stitch through the center of the 1¼" x 13" multicolored striped homespun strip, leaving a long thread tail at the beginning of your running stitch. Pull the thread tail so it forms a ruffle.

2. Tie the ruffle around the bunny's neck with a bow and old key.

Hiding the Seams

To conceal all the seams, gently run the eye of the doll needle along them. This will release any mohair strands from the crevices of the seams.

Finishing Touches

1. To give her creations character, Heather loves to finish them with an antique or vintage item. Her personal signature is an old key. She also paired Seymour with an old and well-loved little duck toy named Quackers.
2. And last but not least, don't forget to sign your bunny. After all, he is a piece of art! Use a black or dark brown 05 Pigma pen to initial your finished bunny.

Heather Lynn of Mohair Bears & Friends fell in love with mohair animals after attending a primitive gift market in Valley Forge, Pennsylvania, more than 10 years ago. Collecting these adorable creatures would have been a costly venture, so she decided to learn how to make them herself. She became so adept at bearmaking that people wanted to buy her creations. Each of them has its own unique personality and is stitched completely by hand. Heather searches antique shops and online boutiques to find just the right accessories for each one. Her signature item is a small old key. Soon her sweet furry friends will be sold all over the world; a manufacturer plans to produce 18 of Heather's designs.
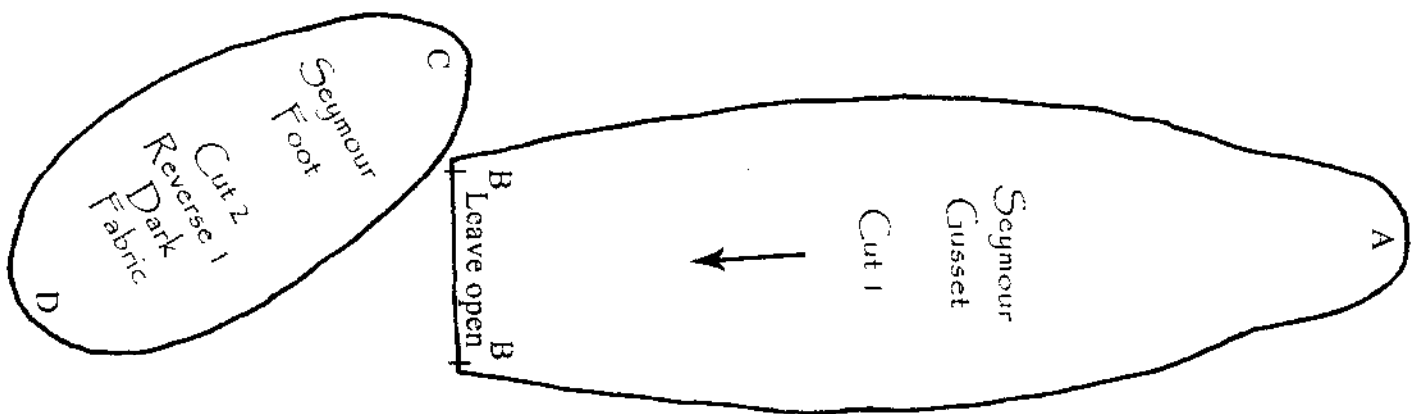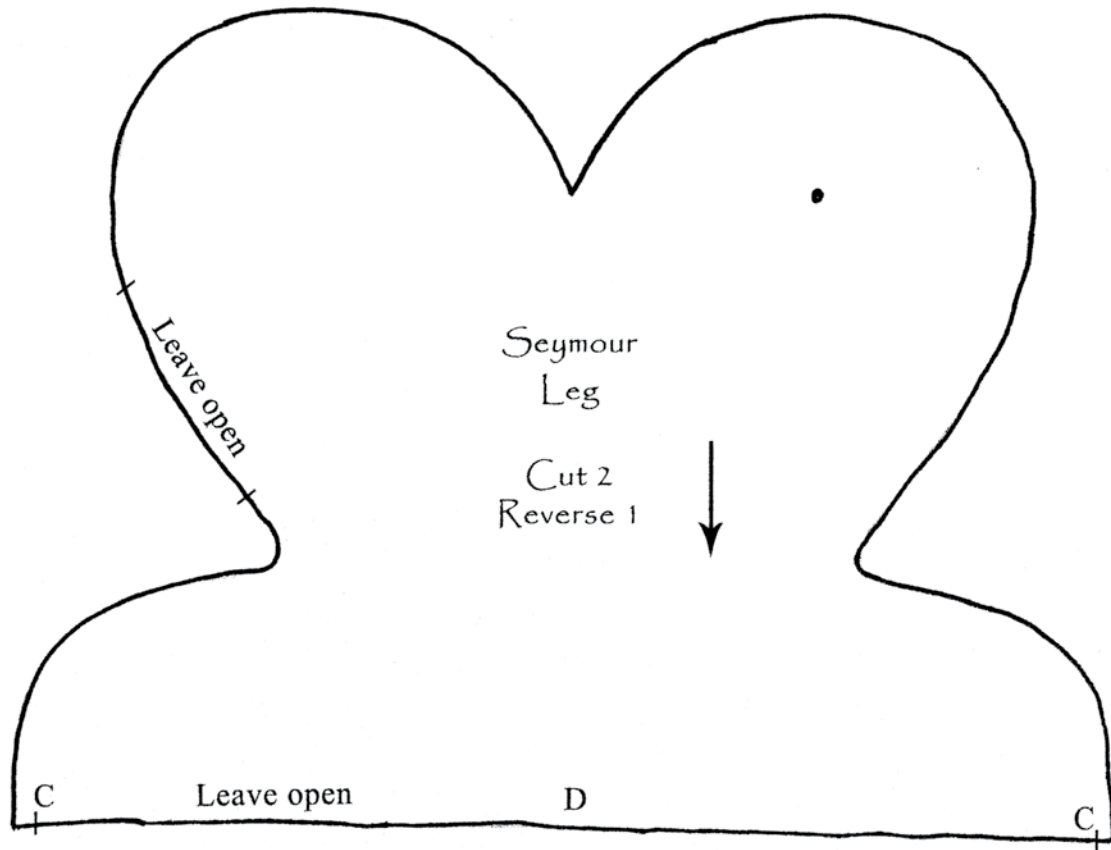
CONTACT INFORMATION

For more information on Heather Lynn's designs, contact her at 904-294-2711, www.oldegreencupboard.com/mohair_bears.html, or hmlynn3@yahoo.com.
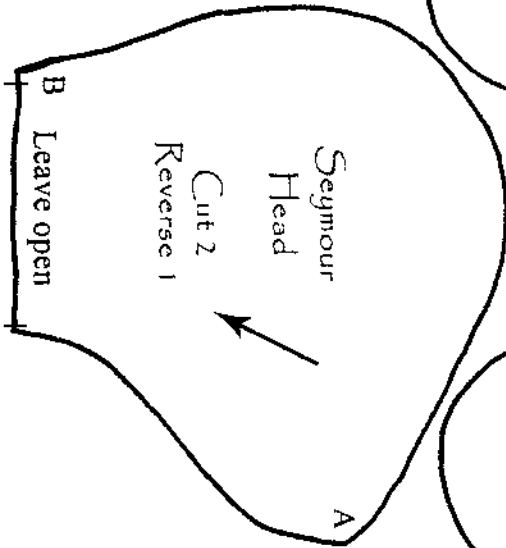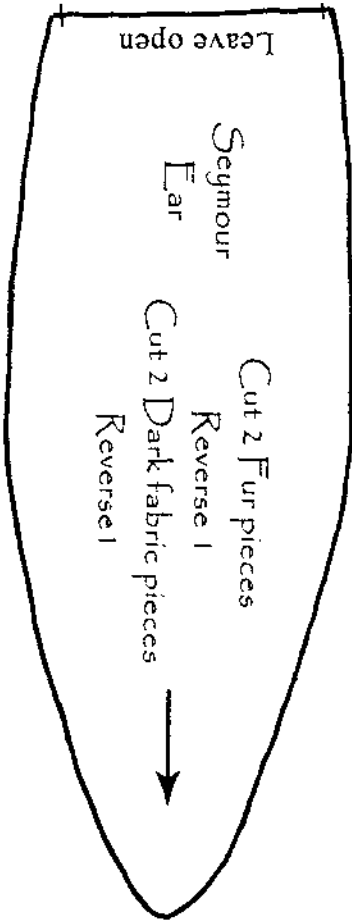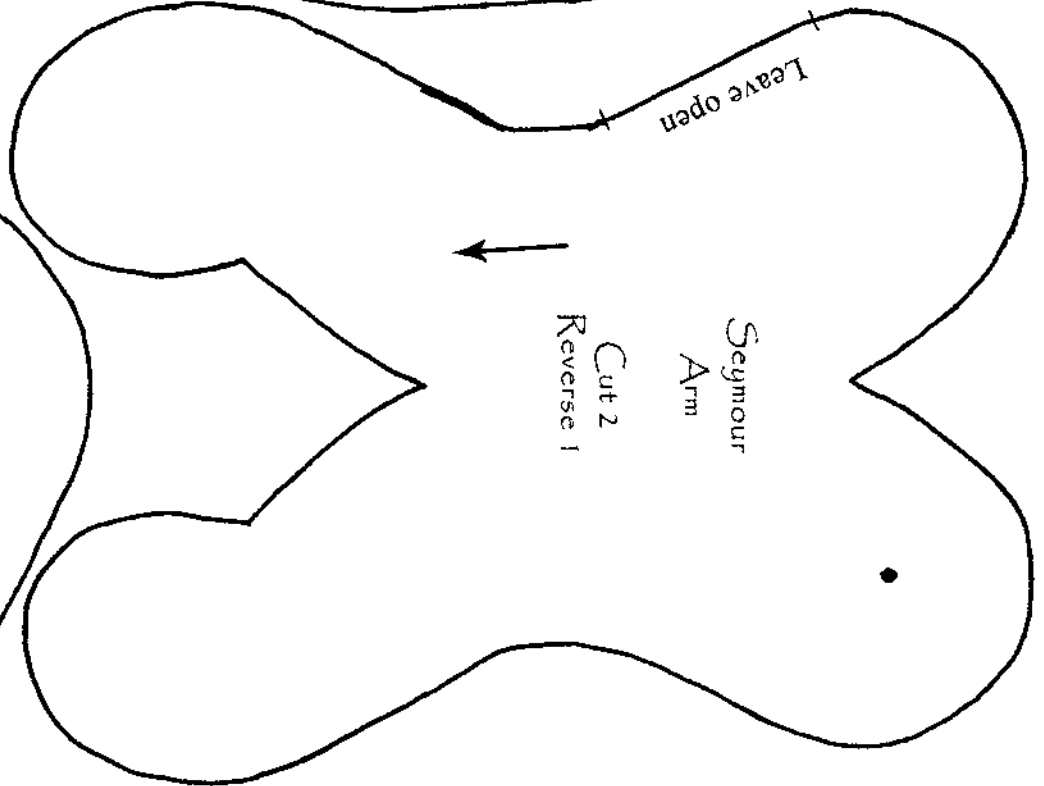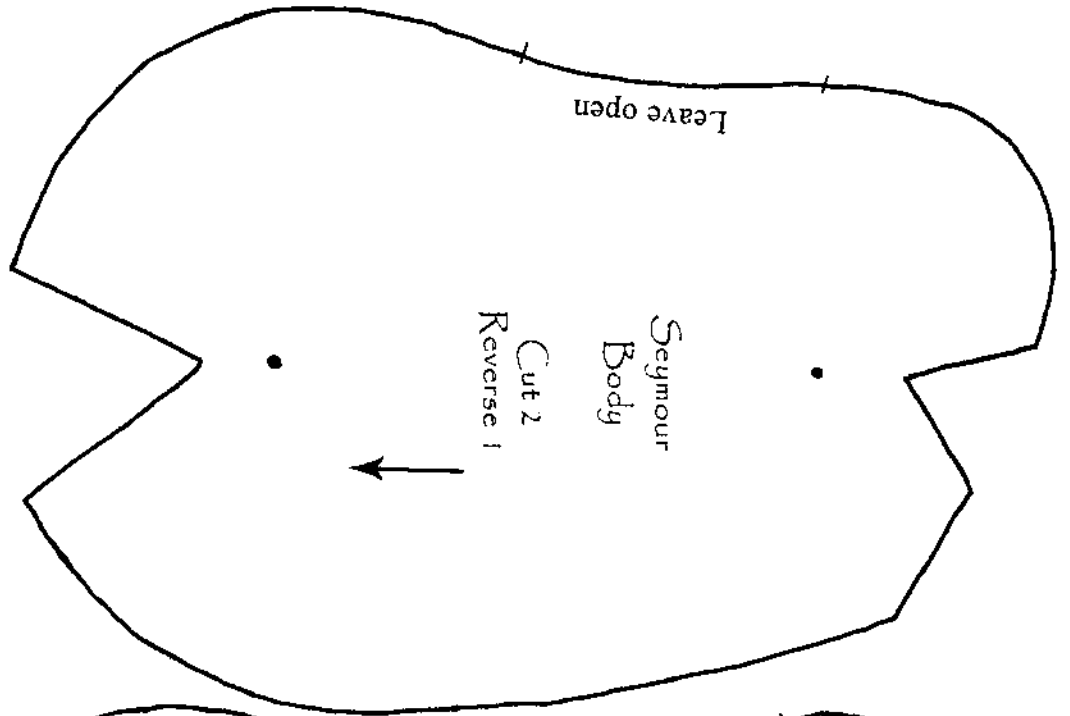
Leave open

Seymour
Leg

Cut 2
Reverse 1

C   Leave open   D   C

Seymour
Foot

Cut 2
Reverse 1
Dark
Fabric

C

D

B
Leave open

B

Seymour
Gusset

Cut 1

A

Spring 2012

Primitive Quilts
and Projects

Permission is granted to photocopy
this page for personal use only.

Leave open

Seymour
Ear

Cut 2 Fur pieces
Reverse 1
Cut 2 Dark fabric pieces
Reverse 1

Leave open

Seymour
Body

Cut 2
Reverse 1

Leave open

Seymour
Arm

Cut 2
Reverse 1

B   Leave open

Seymour
Head

Cut 2
Reverse 1

A

Over the Top

Designed by Kay Harmon
Quilted by Darlene Szabo of Sew Graceful Quilting
Finished quilt size: 26½" x 26½"

Project Level of Difficulty

Beginner

When I think of spring, tulips and bunnies always come to mind. Together, they create a cheerful scene in this simple wall hanging.

Material Requirements

The featured fabrics in Kay's cotton version are homespuns by Diamond Textiles. The numbers in parentheses in the below list and the sidebox, below, refer to the fabric manufacturer's numbers.

- ☐ Fat quarter cream print for appliqué background (PRF 769)
- ☐ Fat eighth taupe print for bunny (PRF 603)
- ☐ Fat eighth each of two eggplant prints for tulips (PRF 739 and PRF 741)
- ☐ Fat eighth pink print for tulips (PRF 738)
- ☐ Fat eighth green plaid for stems and leaves (PRF 606)
- ☐ Scrap of light brown solid for sign (PRF 604)
- ☐ Scrap of charcoal print for snail body (PRF 527)
- ☐ Scrap of brown print for snail shell (PRF 566)
- ☐ Fat eighth green print for grass (HCC 398)
- ☐ ⅛ yard taupe print for first border (PRF 566)
- ☐ ⅛ yard cream print for second border (PRF 769)
- ☐ ⅔ yard taupe plaid for outer border (RHS 94)
- ☐ ½ yard taupe plaid for binding (RHS 94)
- ☐ 1 yard fabric of choice for backing
- ☐ 2—⅛" black micro buttons

Cutting Instructions

Templates in the template insert do not include a seam allowance. If you are making the cotton version, you may need to add a seam allowance, depending on your preferred appliqué method. If you are making the wool version, no seam allowance is necessary because you do not need to turn under the edges of the appliqué pieces.

From fat quarter cream print, cut:
☞ 1—16½" square for appliqué background

From taupe print or brown tweed wool, cut:
☞ 1 of Template A in template insert for bunny

From one eggplant print or eggplant wool, cut:
☞ 3 of Template B in template insert for tulips

From one eggplant print or maroon wool, cut:
☞ 2 of Template B in template insert for tulips

From pink print or pink wool, cut:
☞ 3 of Template B in template insert for tulips

WOOL OPTION

To create a wool version of Kay's project, you will need the following materials.

Fat quarter cream print for appliqué background (PRF 769)
6" x 9" brown tweed wool for bunny
3" x 8" eggplant wool for tulips
3" x 5" maroon wool for tulips
3" x 8" pink wool for tulips
4" x 9" green wool for stems and leaves
3" x 4" light brown wool for sign
3" x 4" brown/grey herringbone wool for snail body
2" x 2" rust wool for snail shell
5" x 17" green wool for hill
1½" x 2" pink herringbone wool for tulip dots
1½" x 2" lavender wool for tulip dots
1" x 2" black herringbone wool for tulip dots
⅛ yard taupe print for first border (PRF 566)
⅛ yard cream print for second border (PRF 769)
⅔ yard taupe plaid for outer border (RHS 94)
½ yard taupe plaid for binding (RHS 94)
1 yard fabric of your choice for backing
2—⅛" black micro buttons

From fat eighth green plaid or green wool, cut the following for the cotton version (The strips for the wool version should be cut ⅜" wide instead of ⅞" since you do not need to turn under the edges of the fabric):
☞ 1—⅞" x 1¾" bias strip for stem
☞ 1—⅞" x 2½" bias strip for stem
☞ 1—⅞" x 2¾" bias strip for stem
☞ 1—⅞" x 3½" bias strip for stem
☞ 1—⅞" x 4" bias strip for stem
☞ 2—⅞" x 5" bias strips for stem
☞ 1—⅞" x 6½" bias strip for stem
☞ 7 of Template C for leaves
☞ 4 of Template C reversed for leaves

From *each* pink herringbone and lavender wool (for wool version only), cut:
☞ 9 of Template D in template insert for tulip accents

From black herringbone wool (for wool version only), cut:
☞ 6 of Template D in template insert for tulip accents

From brown print or rust wool, cut:
☞ 1 of Template E in template insert for snail shell

From charcoal print or brown/grey herringbone wool, cut:
☞ 1 of Template F in template insert for snail body

From green print or green wool, cut:
☞ 1 of Template G in template insert for hill

From light brown fabric or wool, cut:
☞ 1 of Template H in template insert for sign
☞ 1 of Template I in template insert for sign base

From ⅛ yard taupe print, cut:
☞ 2—1½" strips the width of fabric for first border

From ⅛ yard cream print, cut:
☞ 3—1" strips the width of fabric for second border

From ⅔ yard taupe plaid, cut:
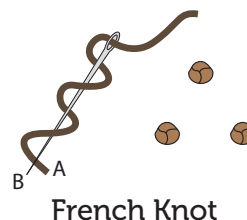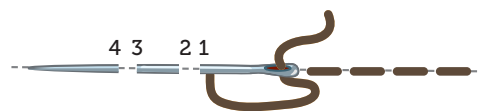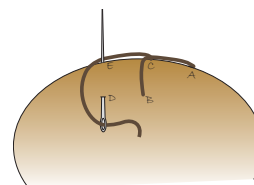☞ 3—4½" strips the width of fabric for outer border
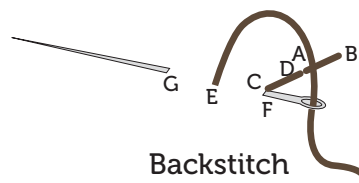
From ½ yard taupe plaid, cut:
☞ 2¼"-wide bias strips to make a total of 120" for binding

Sewing Instructions

1. Using your favorite method, make the 8—⅞"-wide strips into 8—⅜"-wide finished bias stems for the cotton version.

2. Using your favorite appliqué method and referring to the project photo on page 70 for placement, appliqué the center block. For the cotton version, Kay used a French knot at the end of each snail antennae and a backstitch for the snail's antennae, "Snail Crossing" wording, and the grass at the base of the sign. If doing the wool version, use a blanket stitch for each shape; a running stitch for the stems; a French knot in the center of each wool dot on the tulips; and a backstitch for the snail's antennae, "Snail Crossing" wording, and grass at the base of the sign.

Backstitch

Blanket Stitch

Running Stitch

French Knot

3. Measure the quilt center from top to bottom through the center, then cut two 1½"-wide taupe print strips to match that measurement for the first border. Referring to the quilt assembly diagram, sew those two strips to the sides of the quilt center.

4. Measure the quilt top from side to side through the center, including the borders just added in the previous step, then cut two 1½"-wide taupe print strips to match that measurement for the first border. Referring to the quilt assembly diagram, sew those two strips to the top and bottom of the quilt top.

5. Following steps 3 and 4, cut four 1"-wide cream print strips the appropriate length for the second border, then sew them to the quilt top.
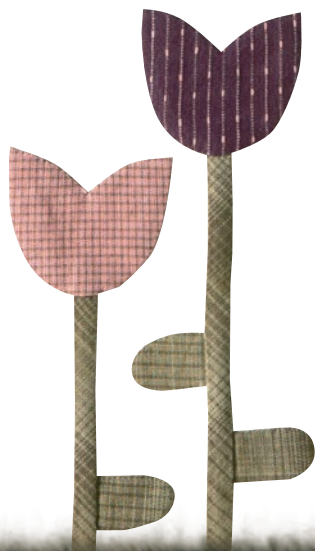
6. Following steps 3 and 4, cut four 4½"-wide taupe plaid strips the appropriate length for the outer border, then sew them to the quilt top.

7. Sandwich the quilt top, batting, and backing; baste. Quilt as desired, then bind.

8. Sew a button for the bunny and snail eye.
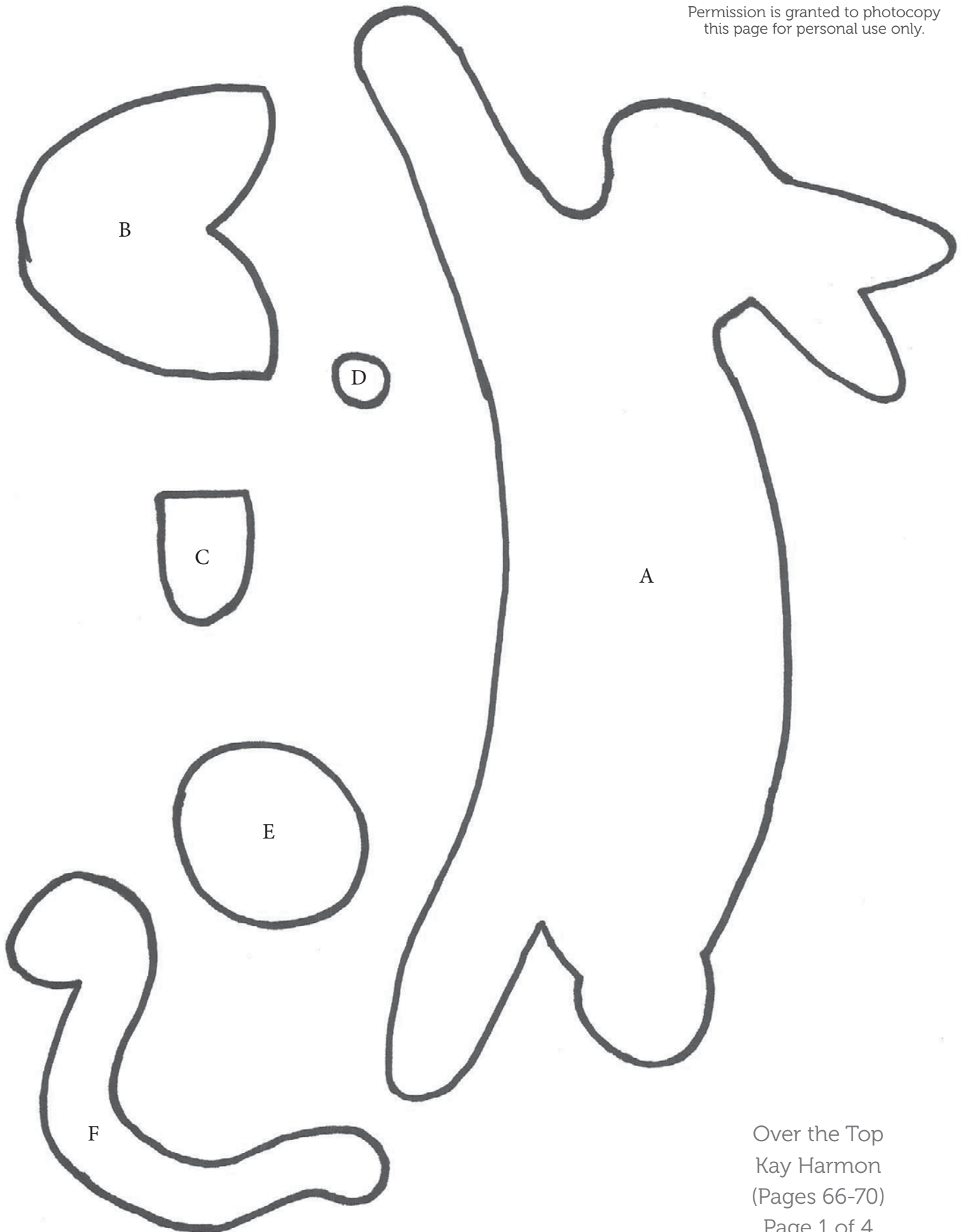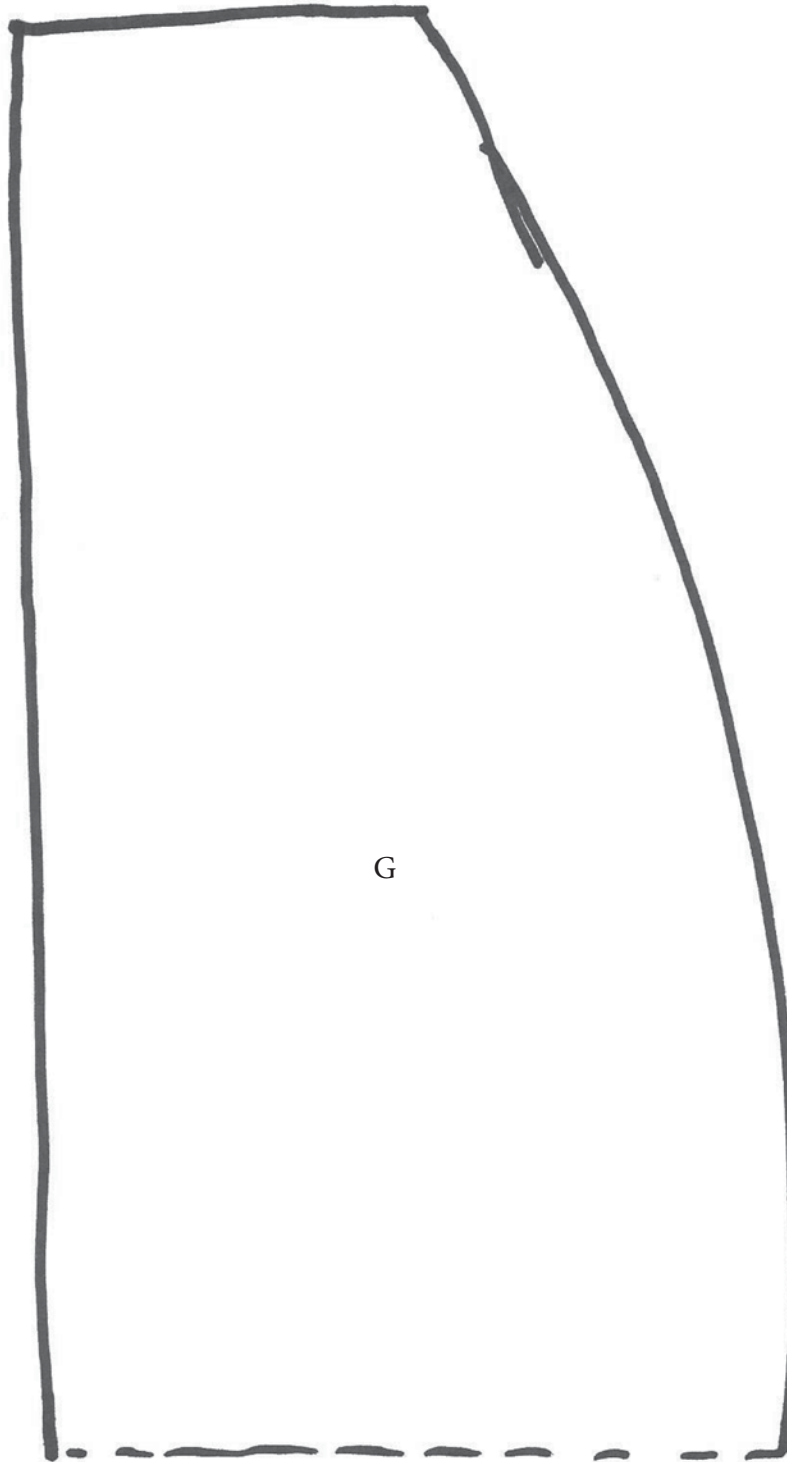
Quilt Assembly Diagram

KAY HARMON'S earliest memories of sewing are watching her mother make the family's clothing on her treadle sewing machine. She learned to sew on that machine and still has it. In 1999, she took her first quilting class after retiring from 21 years in the Air Force, but it wasn't until she learned to appliqué that she really embraced quilting. Most of her quilts are appliquéd with a bit of piecing. Kay and her husband live in Springdale, Arkansas.

Contact Information

For more information on Kay's designs or to order a kit for this quilt ($29.95 for cotton version or $34.95 for wool version, plus shipping), contact Darlene at Sew Graceful Quilting, 479/372-7403, sewgracefulquilting.com, or info@sewgracefulquilting.com.

Primitive Quilts and Projects

B

D

C

A

E

F

G

Join on dashed line of template on page 3 of
Kay Harmon's templates

Primitive Quilts
and Projects

Join on dashed line of template on page 2 of
Kay Harmon's templates

G

H

snail
crossing

I