

COMPILED BY HEATHER BOSTIC

*Pillow*POP

DESIGN
Collective

25 QUICK-SEW PROJECTS TO BRIGHTEN YOUR SPACE

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COMPILED BY HEATHER BOSTIC

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Acknowledgments

It is my honor to thank my talented contributors for their outstanding designs and true friendships. This book is a testament to an idea that led me and my friend Kerri Horsley to create The Pillow Talk {Swap} on Flickr. Strangers came together with the concept of swapping pillows made from modern designs. Finding that strong commonality led to new relationships that will far outlive any terrific cushion—though the cushions are the sparkle of the endeavor.

Through this process, two companies have stood behind this book in an immeasurable way. So I'd like to humbly thank Stash Books for believing in me, this book, and my friends' designs. Also my sincere gratitude goes to Robert Kaufman Fabrics for its willing support of designers, and to Allie Heath personally for always providing fabrics with excitement and integrity. Thank you!

And last, I must give a huge thank-you to my ladies—my grandmother, Margaret A. Dean, for giving me the artist's curiosity and itch to create, and my Sweet Hot Yams for their relentless support of everything I attempt. You women mean the world to me.

X, Heather

Who Is Heather?



Heather Bostic

{House} of A La Mode lives in beautiful Portland, Oregon. She's a wife, a stay-at-home mother of two beautiful boys, and an

autism activist. Sewing was an easy choice for relaxation while raising a child with autism, although ... what started out as a hobby for her has turned into a manic compulsion that has an appetite of its very own. She just can't help herself! Combine that with her Flickr site, her blog life, and the new Sewing Lounge/Studio in her hometown, and you have one serious nonstop party!

Heather tries to bring a masculine feel to her designs regardless of the fabrics being used, to create an edgy, urban look that she embraces as her true style. She credits the men in her life as her main source of inspiration for finding her rhythm—her amazing husband, Aaron; her two wonderful sons, Reed and Colin; and her father, Michael. She says they have been her biggest fans and supporters.

INTRODUCTION

Hello, friends! And welcome to my manic need to have sensational “statement pieces” as home decor pillows. There is simply nothing that snatches people’s attention more when entering a space than a fabulous throw pillow!

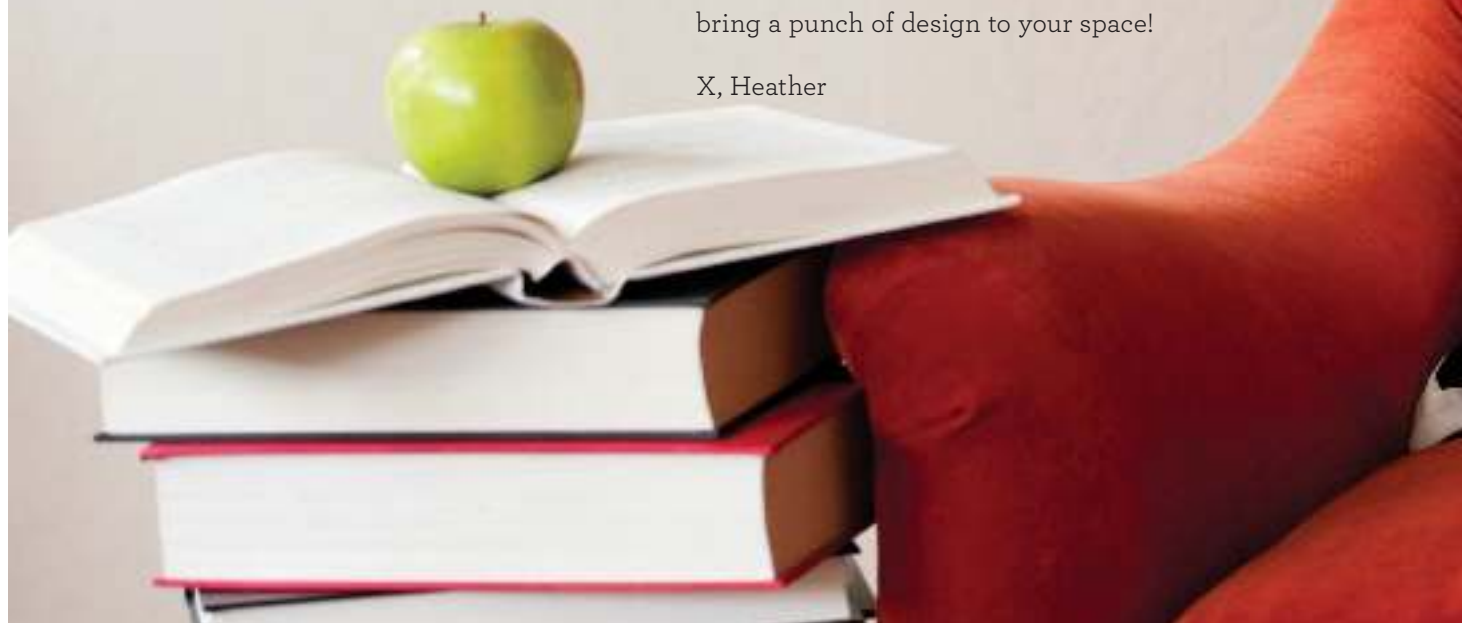
A pillow could be a purely functional object, but you can elevate the commonplace cushion into something unique by making it a design statement. Design typically happens when you make a detailed drawing, deciding on the look and function of something (a building, a garment, or some other object). This act produces functional

art—art that embraces our personal tastes and thus exhibits our styles to the world.

Whether you use this book as an inspiration tool, as a skill builder, or even as a beginning reference for quilting techniques, you’ll find a wealth of ideas to keep you moving. You’ll be empowered to walk away from mass-produced retail products and to let your own beautiful, artistic voice be heard!

You will find many techniques to try in the following pages, from appliqué to foundation piecing to quilting. Play around with color and texture in the patterns you select. And remember to have *fun* making these functional statement pieces that will bring a punch of design to your space!

X, Heather







FAIR FEATHERED FRIENDS

Finished size: 20" × 20"

Quilted by Angela Walters

Have you ever had any houseguests that you considered a little bit ... er ... bird-brained? Give your visitors—winged or not—a comfy place to sit by adding these versatile pillows to your chairs and couches. This beginner-friendly pattern is a great way to highlight various prints from the same fabric line or to use up your leftover pieces from other projects for a scrappier look.

Directional prints are great for this pillow—and if you rotate the prints on four different pillow tops, you can easily come up with four different looks.

Materials and Supplies

PRINT AND SOLIDS: coordinating scraps totaling ½ yard* for pillow top

MUSLIN OR OTHER LIGHTWEIGHT FABRIC: 22" × 22" for pillow top lining

BACKING: ½ yard of 42" fabric

BATTING: 22" × 22"

PILLOW FORM: 20" square

**I used 11 different fabrics for a scrappy look, including fabrics from Laurie Wisbrun's "Nesting Chairs" and shot cottons, which use different colors for the warp (lengthwise) and weft (crosswise) threads, adding great depth and texture to modern designs.*



ARTIST: John Q. Adams

WEBSITE: quilt dad.com

John is a husband and a father of three, who enjoys sewing and quilting in his spare time. Inspired by crafting blogs and vibrant, modern quilting fabrics, in 2004 John convinced his wife, Kiely, to teach him how to use a sewing machine. He started his popular blog "Quilt Dad" in 2008. John designs quilt patterns for both fabric designers and companies and contributes frequently to blogs, books, and other collaborative endeavors. He is a co-founder of the e-zine *Fat Quarterly*.

Born and raised in Brooklyn, New York, John lives in Holly Springs, North Carolina, with his wife; twin daughters, Megan and Bevin; and son, Sean. He earned his undergraduate and master's degrees at the University of North Carolina at Chapel Hill and, when not sewing, enjoys cheering for the Tar Heels.



Cutting

BACKING FABRIC Cut 2 pieces 14" x 20 1/2".

FABRIC SCRAPS Cut pieces using sizes given in the pillow top assembly diagram.

tip

You cannot eliminate seam allowance, but I recommend you select fabric that allows the seam allowance to be used in your project. If you use directional prints, be aware of their orientation on your cut and sew.

INSTRUCTIONS

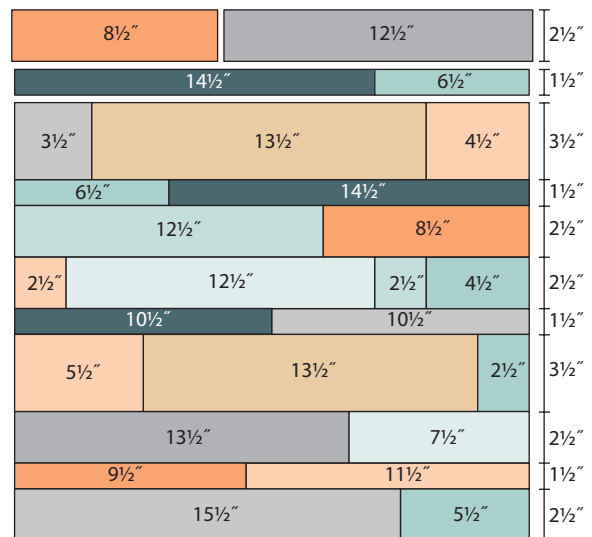
All seam allowances are $\frac{1}{4}$ " unless otherwise indicated.

Making the Pillow Top

1. This pillow top is sewn in rows. For row 1, sew a $2\frac{1}{2}$ " \times $8\frac{1}{2}$ " rectangle to a $2\frac{1}{2}$ " \times $12\frac{1}{2}$ " rectangle. Press seams as you prefer, either open or to the side.
2. For row 2, sew a $1\frac{1}{2}$ " \times $14\frac{1}{2}$ " rectangle to a $1\frac{1}{2}$ " \times $6\frac{1}{2}$ " rectangle. Press.
3. Sew row 1 to row 2 to create a section $3\frac{1}{2}$ " \times $20\frac{1}{2}$ ".
4. Continue for rows 3 through 11, adding each completed row to the pillow top as you go. The pillow top should measure $20\frac{1}{2}$ " \times $20\frac{1}{2}$ ".
5. Layer muslin lining, batting, and the completed pillow top; baste. Quilt as desired. Trim all layers to $20\frac{1}{2}$ " \times $20\frac{1}{2}$ ".

Finishing

Refer to Pillow Construction Techniques (page 116) to make an envelope backing. The backing pieces will overlap by about 8". Sew the backing to the pillow top using a $\frac{1}{4}$ " seam.



Assembly diagram



THE METRO

Finished size: 20" × 20"

Stitch up this simple, clean-lined modern pillow for the man in your life. Made in solid fabrics with bold white sashing, it'll look great in his "man cave"—or in your living room!

Materials and Supplies

COORDINATING SOLIDS: a variety totaling ½ yard*

LINEN SCRAP: at least 2½" × 2½"

SOLID NEUTRAL: ½ yard for sashing and borders

MUSLIN: 22" × 22" for pillow top lining

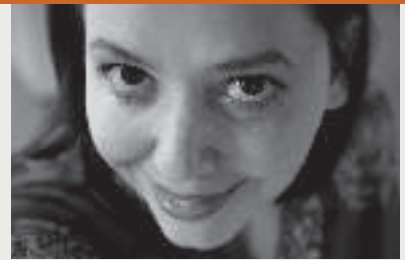
BATTING: 22" × 22"

BACKING: ½ yard of 42"-wide fabric

DISAPPEARING-INK OR CHALK MARKER to mark quilting lines

PILLOW FORM: 20" × 20"

** I used Robert Kaufman's Kona Cotton Solids, so the color names of these fabrics are used in the instructions.*



ARTIST: Jen Carlton Bailly

WEBSITE: bettycrockerass.com

Jen is a self-taught sewist. Before she began sewing she graduated from the Art Institute of Seattle in Fashion Marketing. Having a love of textiles, fashion and art, sewing/quilting was a natural progression and a quick addiction. Becoming involved in the Modern Quilt Guild and the first president of the Portland Chapter opened up a whole new culture to her. She finds inspiration in everything from an old dresser drawer to a run down Portland building. Currently a stay-at-home mom, she spends her time sewing during nap time and whenever she can squeeze it in.

Cutting

BLACK, HONEY, AMBER,
MOCHA, EARTH, COFFEE:

Cut coordinating solid pieces using sizes given in the layout diagram at right. Label the pieces as you cut. (I use blue painter's tape to stay organized.)

LINEN SCRAP:

Cut 1 piece $2\frac{1}{2}'' \times 2\frac{1}{2}''$.

SOLID NEUTRAL:

Cut 2 pieces $1\frac{1}{2}'' \times 20\frac{1}{2}''$.

Cut 5 pieces $1\frac{1}{2}'' \times 18\frac{1}{2}''$.

Cut 1 piece $2\frac{1}{2}'' \times 5\frac{1}{2}''$.

Cut 1 piece $1\frac{1}{2}'' \times 10\frac{1}{2}''$.

Cut 4 pieces $1\frac{1}{2}'' \times 2\frac{1}{2}''$.

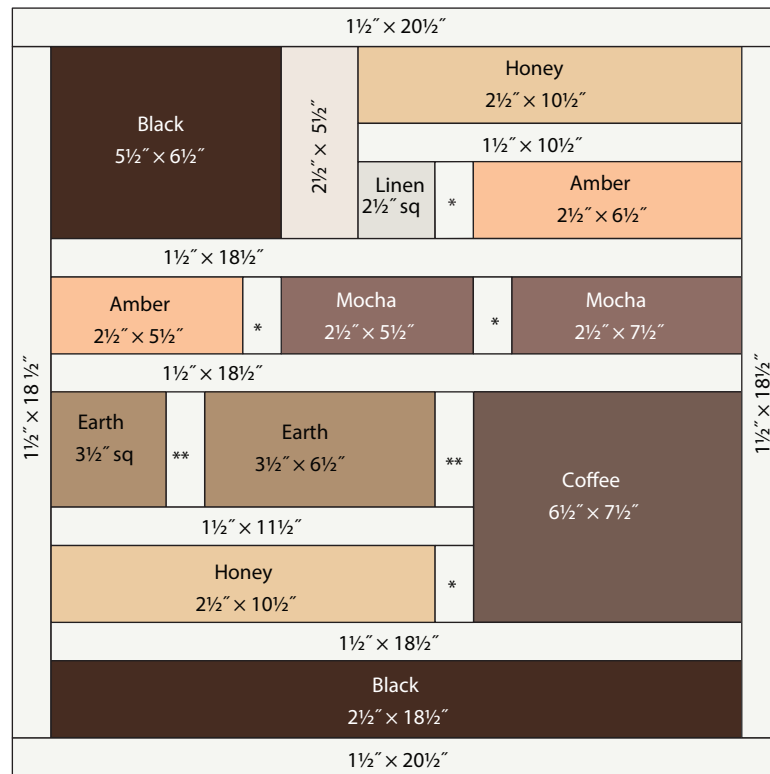
Cut 2 pieces $1\frac{1}{2}'' \times 3\frac{1}{2}''$.

Cut 1 piece $1\frac{1}{2}'' \times 11\frac{1}{2}''$.

INSTRUCTIONS

All seam allowances are $\frac{1}{4}''$.

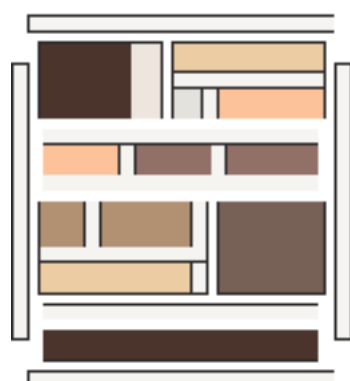
1. Arrange pieces as shown.



* $1\frac{1}{2}'' \times 2\frac{1}{2}''$

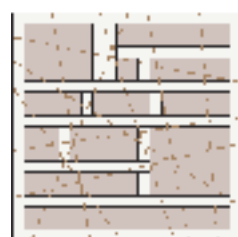
** $1\frac{1}{2}'' \times 3\frac{1}{2}''$

2. Sew pieces together in sections as shown below; sew the sections together. Press the seams as you prefer; I press mine to the side.



3. Sew the $1\frac{1}{2}'' \times 8\frac{1}{2}''$ borders to the sides, and then sew the $1\frac{1}{2}'' \times 20\frac{1}{2}''$ borders to the top and bottom. Press.

4. Layer muslin lining, batting, and pieced pillow top; baste. Using a ruler and chalk or a disappearing-ink marker, draw quilting lines. I randomly drew straight lines, as shown below.



5. Using a walking foot if you have it—otherwise a regular foot is fine—quilt the pillow top, following the lines you've drawn. Increase the stitch length to 8 stitches per inch, or at least 2 settings past the stitch length you use for piecing.

6. Trim the layer to square up the pillow top to $20\frac{1}{2}'' \times 20\frac{1}{2}''$.

7. Choose a backing option from *Pillow Construction Techniques* (page 119). Make the pillow backing and sew it to the pillow top using a $\frac{1}{4}''$ seam allowance.





Featuring large-scale print

PHOTOGENIC

Finished size: 20" × 20"

This easy-to-make pillow is the perfect way to showcase either an embroidery design or a beautiful large-scale print. As shown, the embroidered version features a lovely flower, but the pillow also would look great with an embroidered silhouette of someone you love. Then the corner triangles would be like photo corners!

Materials and Supplies

To feature a large-scale print:

LARGE-SCALE PRINT: 1 fat quarter for center block

To feature embroidery:

SOLID FABRIC: 1 fat quarter for center block

EMBROIDERY FLOSS: 1 skein (6-ply) in a complementary color

EMBROIDERY NEEDLE

EMBROIDERY TRACING PAPER

FOR BOTH VERSIONS:

ADDITIONAL PRINTS: scraps totaling ¼ yard for the remaining pieces

BACKING: ½ yard of 42" fabric

BINDING: 1 piece 2½" × 21" for double-fold binding, or purchased binding*

BATTING: 22" × 22"

TAILOR'S CHALK OR FABRIC MARKER

PILLOW FORM

** I love the look of a print binding, so I prefer to make my own.*



ARTIST: Mo Bedell

WEBSITE: limegardenias.blogspot.com

Mo grew up always in the pursuit of something creative. Earning a degree in fine arts helped to formalize her creativity, and she could not be more thrilled that she now earns a living doing the things that have brought her joy throughout her life. Mo currently designs fabrics with Andover and sews as much as she can. She lives in the beautiful Pacific Northwest with her husband and two children.

Cutting

Center block featuring large-scale print:

PRINT 1 (LARGE-SCALE PRINT):

Cut 1 piece 13" × 15".

Center block featuring embroidery:

SOLID FABRIC: Cut 1 piece 13" × 15".

For both versions:

BACKING: Cut 2 pieces 14" × 20½".

REMAINING PRINTS: Cut 2 pieces 4" × 5" for corner border blocks.

Cut 2 pieces 4" × 17¼" for top and bottom borders.

Cut 2 pieces 5" × 15" for side borders.

Cut 2 pieces 6½" × 6½" for corner triangles.



Featuring embroidery

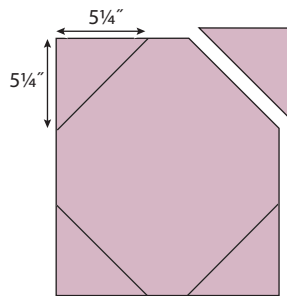
INSTRUCTIONS

Construction is the same whether you feature a large-scale print or embroidery.

All seam allowances are $\frac{3}{8}$ " except as noted for the final pillow assembly.

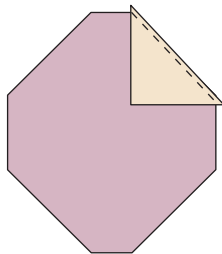
Making the Pillow Top

1. On the 13" × 15" piece, measure $5\frac{1}{4}$ " from each corner on all sides; make a dot with a pencil or chalk. Using a ruler and a rotary cutter, cut from dot to dot.



2. Cut both of the $6\frac{1}{2}$ " × $6\frac{1}{2}$ " squares in half diagonally to make 4 triangles.

3. With right sides together, place a triangle as shown, points extending. Sew and press. Repeat for each corner. The center section should measure 13" × 15".

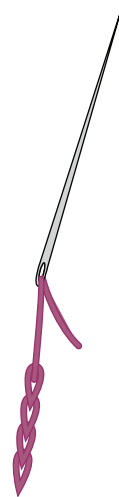


4. Sew a 5" × 15" strip to each side of the center section; press.

5. Sew a 4" × 5" piece to the left side of a 4" × 17 1/4" piece. Sew this border to the top, lining up the block at the left end with the vertical strip below. Sew the other 4" × 5" piece to the right side of the remaining 4" × 17 1/4" piece. Sew to the bottom of the center section. Press.

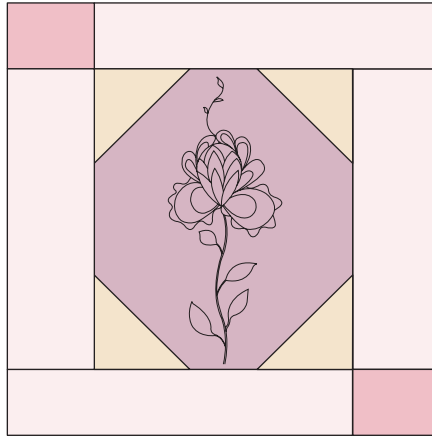
For the embroidered version,

copy the embroidery pattern (page 21) at 200%. Center a sheet of embroidery tracing paper over the center block, transfer side down, and position the pattern on it. Pressing firmly, trace to transfer the pattern to the fabric. Carefully put the block in an embroidery hoop or frame and embroider it using a split stitch—each stitch comes up between the strands of the stitch before it, creating a neat line.



tip

Embroidery floss comes in skeins and has six strands. To embroider with a split stitch, you'll need at least two strands so you can split the stitch; I used four strands for this project. Cut a length of thread and separate two strands from the top. Holding the thread bottoms (I use my teeth), slowly pull out the two strands, letting them untwist as needed. Go slowly, or you'll end up with a big rat's nest!



3. For the pillow backing, follow the instructions for Envelope Backing with Binding in Pillow Construction Techniques (page 117).

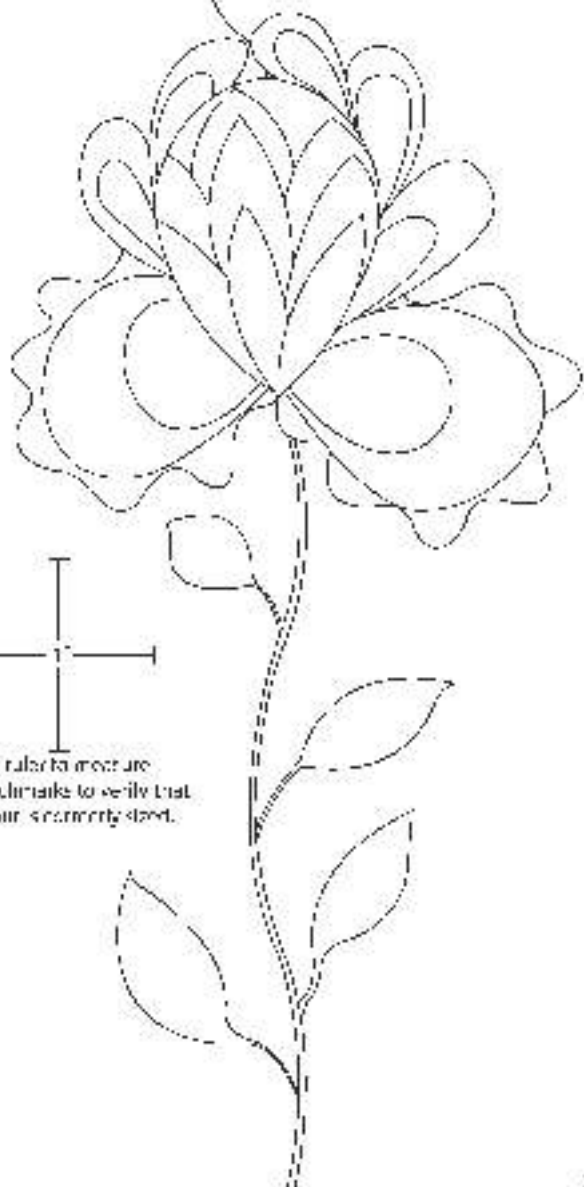
tip

Instead of sewing a right angle at each corner when I attach the backing to the pillow top, I take a stitch or two diagonally across the corner. I find this helps keep the corners from being too pointy.

Quilting and Finishing

1. Layer the batting and the pieced pillow top. I tape my batting to the table and make sure it's smooth; then I place the finished block on top and secure with safety pins every 5".
2. Quilt the pillow top. I used straight-line stitching in the borders and triangles, and outlined the center section. Square up the pillow top to 21" × 21", trimming so the block remains nicely centered.

Photogenic
Folk Art 10005



Use ruler to measure
these inch marks to verify that
pieces are correctly sized.



Flowering in the heart print





CHEVRONS

Finished size: 18½" × 18½"

Here's a fresh interpretation of the classic chevron motif. A shot of bright yellow in an otherwise neutral palette is like a cheery exclamation point, an automatic mood elevator. Half-square triangles form the basis of this pillow's construction.

Materials and Supplies

YELLOW PRINTS: scraps from 2 different fabrics

LIGHT SOLIDS: scraps from 2 or 3 different fabrics

LINEN SCRAP: at least 3½" × 3½"

NEUTRAL PRINTS: scraps from 7 or 8 fabrics

DARK PRINTS: scraps from 2 or 3 fabrics

SOLID BLACK: ⅛ yard for inner border

LIGHT PRINT: ⅛ yard for outer border

BATTING: 20" × 20"

BACKING: ½ yard

PILLOW FORM: 18" × 18"



ARTIST: Brooke Biette

WEBSITE: apriltwoeighty.com

Brooke enjoys the brightest and boldest fabrics she can get her hands on, often using a modern style with a pinch of vintage. She recently helped to open a sewing lounge, The Atelier Stitch, in Portland, Maine. She has taught beginning, advanced, and some paper piecing quilting classes. When she's not tossing fabric around the room, hoping it will fall in the perfect grouping, she's dying her hair purple, or daydreaming of her faux boyfriend Adam Levine. Sometimes she does all three with her three cats as witnesses.

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