

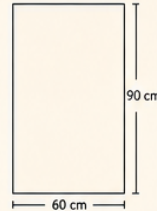
HOW TO MAKE A COLORFUL PORTRAIT QUILT

STEP-BY-STEP TUTORIAL



1. FINISHED QUILT SIZE

The finished size of this quilt is 60 cm x 90 cm.



2. FABRIC AND MATERIALS

- 100% cotton quilting fabric (various colors and prints)
- Batting (80 cm x 110 cm)
- Backing fabric (80 cm x 110 cm)
- Matching cotton thread
- Fabric glue (optional)
- Basic sewing tools (rotary cutter, ruler, cutting mat, pins, sewing machine, iron)



FABRIC COLOR SUGGESTION

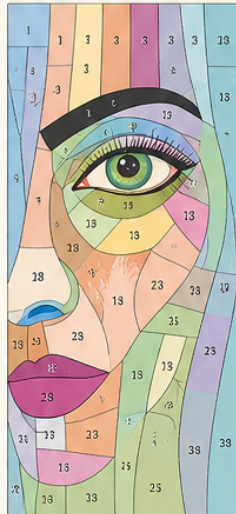


3. PATTERN AND CUTTING

The quilt is made with curved and straight fabric pieces. Use the measurements below as a guide to cut the pieces.

All measurements include 0.7 cm seam allowance.

Tip: Use template plastic to create reusable templates for curved pieces.



PIECE	SHAPE	SIZE (CM)	QTY
1	Vertical strip	5 x 25	2
2	Vertical strip	5 x 25	2
3	Vertical strip	5 x 25	2
4	Vertical strip	5 x 25	2
5	Vertical strip	5 x 25	2
6	Vertical strip	5 x 25	2
7	Vertical strip	5 x 25	2
8	Vertical strip	5 x 25	2
9	Vertical strip	5 x 25	2
10	Vertical strip	5 x 25	2
11	Vertical strip	5 x 25	2
12	Eyebrow (curve)	(template)	1
13	Upper eyelid (curve)	(template)	1
14	Lower eyelid (curve)	(template)	1
15	Eye white	(template)	1
16	Iris (circle)	(template)	1
17	Pupil (circle)	(template)	1
18	Nose bridge (curve)	(template)	1
19	Nose tip	(template)	1
20	Nostril	(template)	1
21	Cheek upper	(template)	1
22	Cheek middle	(template)	1
23	Cheek lower	(template)	1
24	Middle face	(template)	1
25	Lips upper	(template)	1
26	Lips middle	(template)	1
27	Lips lower	(template)	1
28	Chin	(template)	1
29	Lower face	(template)	1
30	Vertical strip (hair)	5 x 25	2
31	Vertical strip (hair)	5 x 25	2
32	Vertical strip (hair)	5 x 25	2
33	Vertical strip (hair)	5 x 25	2
34	Vertical strip (hair)	5 x 25	2
35	Vertical strip (hair)	5 x 25	2
36	Vertical strip (hair)	5 x 25	2
37	Flower panel	12 x 20	1
38	Vertical strip	4 x 25	2
39	Vertical strip	4 x 25	2
40	Vertical strip	4 x 25	2

CUTTING TIPS

- Cut all pieces using a rotary cutter and ruler for accuracy.
- For curved pieces, use templates and add 0.7 cm seam allowance.
- Label each piece with the corresponding number.

4. SEWING THE QUILT TOP



Start by sewing the eye pieces (12-17). Stitch curved pieces with small, even stitches.



Sew the eyebrow (12) and eyelids (13-14) around the eye.



Assemble the nose (18-20) and attach to the eye section.



Sew the cheek sections (21-23) on the right side of the face.



Add the middle face piece (24) and blend the seams.



Sew the lips (25-27) and chin (28-29) sections.



Assemble the vertical strips (1-11) on the left side.



Attach the hair strips (30-36) on the right side.

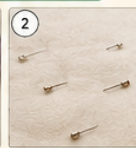


Add the floral panel (37) and the bottom strips (38-40). Your quilt top should now measure 60 cm x 90 cm.

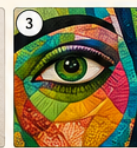
5. QUILTING AND FINISHING



Layer the quilt top, batting, and backing.



Baste the layers together using safety pins.



Quilt the top with straight or free-motion stitching.



Trim the excess batting and backing.

6. BINDING



Cut binding strips 6 cm wide.



Sew strips together end to end.



Fold binding in half and press.



Sew binding to the front, then fold to the back and hand stitch.

7. CARE INSTRUCTIONS

- Hand wash or machine wash on gentle cycle.
- Use mild detergent.
- Do not bleach.
- Air dry or tumble dry low.
- Iron on medium if needed.

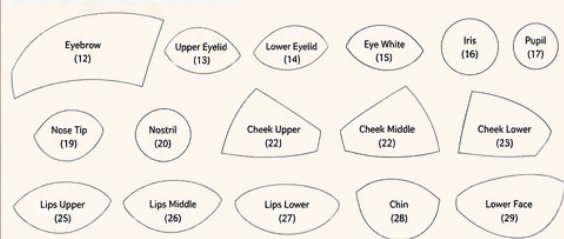


8. MAIN TECHNIQUES USED

- Piecing
- Curved piecing
- Appliqué (freezer paper method optional)
- Pressing seams
- Quilting (straight or free-motion)
- Binding



9. TEMPLATES (ACTUAL SIZE)



COLORFUL FACE APPLIQUÉ SEWING PATTERN

All seam allowances included
Seam allowance: 0.7 cm (1/4 inch)

INSTRUCTIONS:

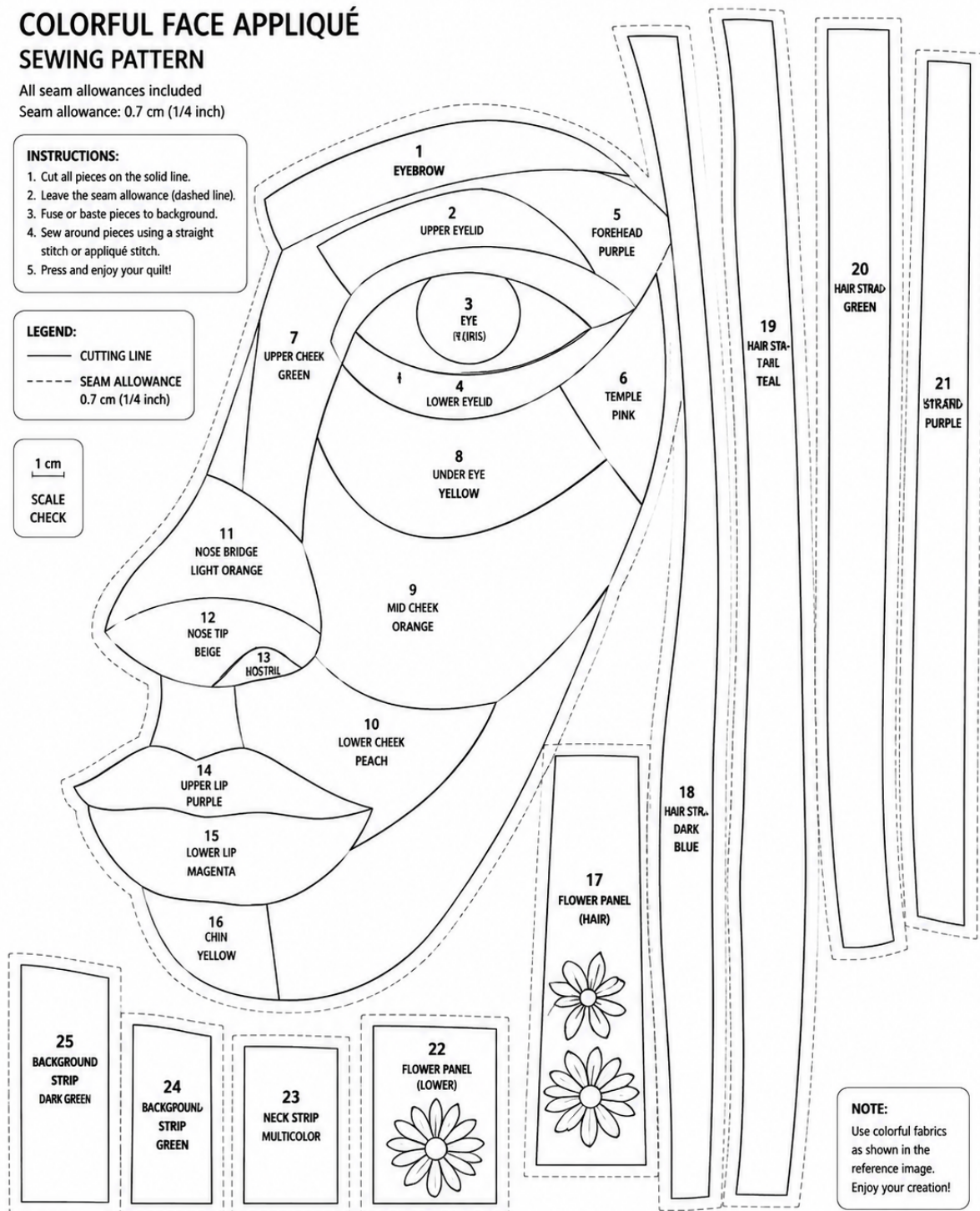
1. Cut all pieces on the solid line.
2. Leave the seam allowance (dashed line).
3. Fuse or baste pieces to background.
4. Sew around pieces using a straight stitch or appliqué stitch.
5. Press and enjoy your quilt!

LEGEND:

- CUTTING LINE
- - - SEAM ALLOWANCE
0.7 cm (1/4 inch)

1 cm

SCALE
CHECK



How to Make a Colorful Portrait Quilt: Complete Step-by-Step Tutorial

A Colorful Portrait Quilt is a striking fabric art project that combines traditional quilt piecing, curved seams, appliqué-style construction, careful pressing, and creative color placement. In this tutorial, you will build a stylized portrait measuring approximately 60 cm × 90 cm (23.6 × 35.4 inches), following the same construction sequence shown in the reference tutorial.

The portrait is assembled gradually. You will begin with the detailed eye section, continue with the eyebrow, nose, cheeks, lips, chin, and lower face, and then complete the composition with vertical fabric strips that form the surrounding hair and background. After the quilt top is finished, it will be layered with batting and backing, quilted, trimmed, and bound.

Although the project looks complex, it becomes much easier when you treat the portrait as a collection of individual fabric shapes rather than one large image. Label every piece before sewing, work slowly with curved seams, and press carefully after each construction stage.

All primary measurements in this tutorial are given in centimeters, with approximate inch equivalents included where useful for U.S. quilters.

1. Finished Quilt Size and Project Planning

The finished portrait quilt should measure approximately:

60 cm wide × 90 cm high

That is approximately:

23.6 inches × 35.4 inches

Before cutting fabric, prepare a flat work surface large enough to arrange the entire portrait. Because many of the pieces have similar shapes and colors, organization is extremely important.

Print or draw your portrait pattern at the intended finished size. The reference design is divided into numbered sections so that each fabric piece can be identified during construction.

Each curved pattern piece should include approximately:

0.7 cm seam allowance, or roughly $\frac{1}{4}$ inch

U.S. quilters who normally use a standard $\frac{1}{4}$ -inch quilting seam can use that measurement consistently throughout the project.

Do not remove the paper pattern pieces immediately after cutting your fabrics. Keeping each template with its corresponding fabric section will help prevent mistakes during assembly.

2. Fabric and Materials

For the quilt top, use 100% cotton quilting fabric. A combination of solids, batiks, small prints, tonal fabrics, and subtle florals works especially well because the variety creates visual depth without requiring complicated embroidery or painting.

Prepare approximately:

- Assorted 100% cotton quilting fabrics
- Batting measuring about 80 cm × 110 cm
- Backing fabric measuring about 80 cm × 110 cm
- Coordinating cotton sewing thread
- Rotary cutter
- Acrylic quilting ruler
- Self-healing cutting mat

- Fabric scissors
- Sewing machine
- Iron
- Ironing surface
- Straight pins or quilting clips
- Safety pins or quilt-basting pins
- Fabric marking pencil
- Template plastic, cardstock, or freezer paper
- Fabric glue, optional
- Seam ripper
- Hand-sewing needle for finishing the binding

The batting and backing are deliberately larger than the finished quilt top. The extra fabric around the edges makes quilting easier and gives you room to square the project afterward.

For a portrait measuring 60 × 90 cm, having roughly 10 cm or more of extra backing and batting around the quilt top provides a comfortable working margin.

3. Choosing the Color Palette 🎨

The reference portrait uses a very broad range of saturated colors.

Good choices include:

navy blue, royal blue, turquoise, teal, green, lime, yellow-green, cream, golden yellow, orange, burnt orange, coral, pink, magenta, burgundy, red, plum, violet, and purple.

The goal is not realistic skin coloring. Instead, color is used to describe shadows, highlights, facial structure, and movement.

A useful strategy is to separate your fabrics into color families before beginning.

For example, place blues and teals together, greens together, yellows and oranges together, reds and pinks together, and purples together.

Within each group, include light, medium, and dark values.

The value difference between fabrics is often more important than the exact color. If two neighboring fabrics have almost the same value, the individual portrait shapes may disappear visually.

You can check fabric value by taking a photograph of the fabrics and temporarily viewing it in grayscale. The portrait should still show strong differences between major facial sections.

4. Understanding the Portrait Pattern

The portrait is constructed with a combination of straight strips and curved fabric pieces.

The surrounding areas contain many long vertical strips, while the facial features use custom templates.

The important facial sections include:

eyebrow, upper eyelid, lower eyelid, eye white, iris, pupil, nose tip, nostril, cheek sections, lips, chin, and lower face.

The tutorial pattern identifies approximately 40 numbered pieces or sections.

The early numbers are primarily long strips, while numbers in the central range correspond to the facial features.

The portrait should be treated almost like a fabric puzzle.

Do not attempt to assemble the entire face at once.

Instead, construct small units first and join those units together only after they are accurate.

5. Preparing and Labeling the Templates

Place template plastic, freezer paper, or firm cardstock over the pattern.

Trace every curved component individually.

Write the corresponding piece number directly on each template.

Also add orientation marks such as:

TOP

LEFT

RIGHT

or a small directional arrow.

These marks are especially useful because curved shapes can easily be flipped accidentally.

For each piece, indicate where the 0.7 cm seam allowance should be added.

If your printed pattern already includes seam allowance, do not add it a second time.

When tracing symmetrical-looking parts such as eyelids or lips, make sure you know whether the pattern is designed for the front or reverse side of the fabric.

6. Cutting the Fabric Pieces

Cut the straight sections with a rotary cutter and quilting ruler.

The reference tutorial uses many vertical strips around approximately:

5 cm × 25 cm

Some additional strips near the bottom are approximately:

4 cm × 25 cm

The exact length may need to be adjusted according to your full-size pattern.

For curved facial pieces, position the templates on the selected fabrics and trace around them carefully.

Add the required seam allowance where necessary.

Cut curved shapes with sharp fabric scissors or a small rotary cutter.

Do not stretch fabric while cutting.

Small distortions can become surprisingly noticeable when several curved pieces meet.

Immediately after cutting each section, attach its number using a small paper label, removable fabric marker, or numbered pin.

7. Important Cutting Tips

Cut all long straight sections with a ruler whenever possible.

Accuracy matters because even a small difference repeated across several strips can change the finished width of the portrait.

For curved pieces, work slowly.

Use smaller cutting movements rather than trying to cut the entire curve at once.

When two curved sections will be sewn together, make small registration marks at the center and quarter points.

These marks help distribute the fabric evenly when sewing opposing curves.

Keep the pieces for each facial area in separate containers or small labeled bags.

For example:

Eye Pieces

Nose Pieces

Cheek Pieces

Lip Pieces

This simple organization can save considerable time later.

8. Step One: Assemble the Eye

The eye is the visual focal point of the portrait, so it is the best place to begin.

The reference tutorial starts with approximately pieces 12 through 17.

These pieces create the eyebrow and the main components of the eye.

Begin with the pupil.

Place the pupil fabric over the center of the iris.

Depending on your template construction method, this may be sewn with a small curved seam or attached using appliqué.

Press carefully from the back.

Next, join the iris to the eye white.

Because the iris edge is curved, use plenty of pins or temporary fabric glue.

Sew slowly using a short stitch length.

If necessary, stop frequently with the needle down and rotate the fabric slightly.

After sewing, clip the seam allowance carefully.

Do not cut through the stitching.

Press the curved seam gently.

Avoid dragging the iron across the fabric because this can stretch the eye shape.

9. Add the Upper and Lower Eyelids

Position the upper eyelid above the completed eye.

Match the center points first.

Pin outward from the center toward both ends.

Sew the curved seam with approximately a ¼-inch seam allowance.

Clip or notch the seam allowance as necessary.

Press the seam toward the darker fabric when possible.

Attach the lower eyelid in the same manner.

The eye should now contain clearly defined areas for:

the white,

iris,

pupil,
upper eyelid,
and lower eyelid.

Before continuing, compare the unit with your master pattern.

Correcting the shape now is much easier than after the face has been assembled.

10. Step Two: Sew the Eyebrow

The eyebrow is identified as approximately piece 12 in the tutorial.

Choose a strongly contrasting dark fabric.

The reference uses a dark curved eyebrow above the colorful eye.

Position the eyebrow above the eyelid section.

The eyebrow can be constructed using curved piecing or appliqué depending on your preferred method.

For traditional piecing, match the curve carefully and sew slowly.

For appliqué, turn the seam allowance under or use freezer-paper preparation before stitching the shape to the background.

The eyebrow should follow the natural arc of the eye while remaining bold enough to stand out against the surrounding colors.

Press the completed eye-and-eyebrow section flat.

11. Step Three: Construct the Nose 📌

The next section uses approximately pieces 18 through 20.

These include the main nose section, nose tip, and nostril.

Begin with the smallest component.

Attach the nostril to the nose-tip section.

Use a dark or strongly contrasting fabric for the nostril so the feature remains visible.

Join the nose tip to the larger nose section.

The reference design uses multiple colors inside the nose rather than one continuous fabric.

This gives the portrait its mosaic-like appearance.

Sew the curved edges carefully.

Clip the seam allowances where needed and press after each seam.

Once the nose unit is complete, attach it beside and below the eye section according to the master pattern.

Check the alignment of the eye and nose before sewing the entire seam.

12. Step Four: Assemble the Cheeks

The cheek region uses approximately pieces 21 through 23.

These are divided into:

upper cheek

middle cheek

lower cheek

The cheek section is an excellent place to introduce bright oranges, reds, greens, yellows, and contrasting prints.

Lay the cheek pieces on the pattern before sewing them together.

Confirm their orientation.

Join the upper cheek to the middle cheek first.

Press the seam.

Then add the lower cheek.

Curved piecing becomes easier when you divide the curve into manageable sections.

Pin the center first, then each end, followed by additional pins between those points.

After sewing, check that the unit lies reasonably flat.

Some slight waviness may disappear during pressing, but strong puckering usually indicates that the curve was stretched during sewing.

13. Step Five: Add the Middle Face Section

The central face piece is approximately piece 24.

This section connects the surrounding facial structures.

Position it according to the full-size pattern.

Match all registration marks.

Pin thoroughly.

Sew the seam slowly.

Once attached, press from the back using gentle pressure.

At this stage, you should begin to recognize the main shape of the portrait clearly.

Lay the partially assembled face on your table and compare it with the pattern.

Make any adjustments before adding the lips.

14. Step Six: Make the Lips

The lips use approximately pieces 25 through 27:

upper lip

middle lip

lower lip

Choose colors that contrast strongly with the surrounding facial fabrics.

The reference uses deep pink, burgundy, red, and purple tones.

Begin by joining the middle and upper lip sections.

Because the shapes are narrow and curved, use a short stitch length.

Add the lower lip.

Press carefully.

Avoid flattening the lips excessively if you are using dimensional appliqué.

Once the lip unit is complete, compare it with the pattern to ensure that the mouth has the correct width and angle.

15. Step Seven: Sew the Chin and Lower Face

Pieces around 28 and 29 create the chin and lower facial area.

Join the chin section below the lips.

Add the lower-face piece beneath and around it according to the pattern.

These sections help determine the final contour of the portrait.

The lower face may contain several contrasting fabrics.

Continue using the same curved-piecing technique:

match centers,

pin evenly,

sew slowly,

clip curves,

and press.

Once the lower face is complete, connect it to the cheek-and-lip assembly.

You should now have most of the central portrait constructed.

16. Step Eight: Assemble the Left-Side Vertical Strips

The tutorial uses several vertical strips numbered approximately 1 through 11.

These form the left surrounding area and create part of the stylized hair and background.

The strips are generally around:

5 cm × 25 cm

although the exact length should follow your full-scale layout.

Arrange them before sewing.

Vary the colors intentionally.

Avoid placing too many similar fabrics beside one another.

Sew the strips together lengthwise using a consistent seam allowance.

Press alternating seams in opposite directions when helpful to reduce bulk.

Once the strip panel is assembled, trim it if necessary and attach it to the left side of the portrait.

17. Step Nine: Add the Hair Strips

The tutorial identifies approximately pieces 30 through 36 as vertical hair strips.

These are attached mainly around the right side of the face.

Use strong colors such as turquoise, teal, blue, green, orange, magenta, purple, or burgundy.

The surrounding strips visually frame the face.

Arrange the strips before sewing and evaluate their balance.

A darker strip next to a bright facial section can create a strong visual edge.

Sew the strips together.

Press the seams.

Attach the completed strip section to the portrait.

Do not force the face to fit the strip panel.

If the pieces differ slightly in length, carefully trim the longer unit before joining them.

18. Step Ten: Add the Floral Panel and Bottom Strips



The tutorial shows a decorative floral area around piece 37.

Add this section after the main facial structure and side strips are complete.

The floral panel adds additional texture and prevents the surrounding background from becoming visually repetitive.

After the floral section, attach the remaining lower strips, approximately pieces 38 through 40.

Some of these strips are approximately:

4 cm × 25 cm

Use your actual pattern to confirm their size.

Continue sewing and pressing each addition.

When all sections are joined, the quilt top should measure approximately:

60 cm × 90 cm

19. Square and Press the Completed Quilt Top

Place the quilt top on a clean pressing surface.

Press from the back first.

Use a pressing motion rather than sliding the iron.

Turn the quilt over and lightly press the front if necessary.

Place the quilt on a cutting mat.

Use a large quilting ruler to check the sides.

Trim only enough fabric to create straight edges and square corners.

Do not aggressively resize the quilt simply to force it to the exact measurement.

A small variation in finished dimensions is normal for a complex curved-piecing project.

20. Prepare the Quilt Sandwich

You will now need:

the completed quilt top,

batting,

and backing fabric.

The tutorial recommends approximately:

80 cm × 110 cm batting

and

80 cm × 110 cm backing fabric

Press the backing fabric thoroughly.

Place the backing on a large flat surface with the wrong side facing upward.

Smooth it completely.

Place the batting over the backing.

Finally, center the quilt top over the batting with the right side facing upward.

You now have a three-layer quilt sandwich.

21. Baste the Layers Together

Smooth the quilt from the center toward the edges.

Remove wrinkles from all three layers.

Secure the layers using safety pins, quilt-basting pins, temporary basting spray, or hand basting.

If using pins, begin in the center.

Work outward toward the edges.

Place pins approximately every 8–10 cm, or about 3–4 inches, depending on how densely you plan to quilt.

Do not baste only around the perimeter.

The center must be secured so the layers cannot shift while quilting.

22. Quilt the Portrait

The tutorial suggests either:

straight-line quilting

or

free-motion quilting.

Straight-line quilting is easier for beginners.

You can quilt along major seam lines or create gentle vertical and horizontal lines across the portrait.

A walking foot is helpful for this method because it feeds the quilt layers more evenly.

For a more artistic finish, use free-motion quilting.

You can follow individual facial shapes, outlines, fabric motifs, or color boundaries.

Avoid extremely dense quilting in only one small section because it may distort the portrait.

Try to distribute the quilting relatively evenly across the entire surface.

23. Quilting Around the Facial Features

The eye deserves special attention.

Consider quilting around the iris, pupil, eyelids, and eyebrow.

This helps emphasize the layered structure of the feature.

Around the nose, quilt along major curves rather than through every tiny section.

Around the lips, contour quilting can enhance their shape.

The vertical background strips can be quilted with long lines that follow the direction of the strips.

The goal is to secure the layers while supporting the portrait design rather than distracting from it.

24. Trim the Batting and Backing

Once quilting is finished, place the quilt on your cutting mat.

Trim away the excess batting and backing.

Use a ruler and rotary cutter.

Work on one side at a time.

Check the corners with a square ruler if available.

The raw edges of the quilt top, batting, and backing should now align.

Do not cut into the quilt top itself unless minor squaring is necessary.

25. Prepare the Binding

The reference tutorial uses binding strips approximately:

6 cm wide

This equals approximately $2\frac{3}{8}$ inches.

Cut enough strips to go around the entire quilt plus additional length for joining.

For a 60 × 90 cm quilt, the perimeter is approximately:

$$60 + 90 + 60 + 90 = 300 \text{ cm}$$

Prepare considerably more than 300 cm of binding so you have enough fabric for corner folds, joining, and finishing.

Join the binding strips end to end.

Diagonal joins are preferable because they distribute the seam bulk.

Trim each joining seam and press it open.

26. Fold and Press the Binding

Fold the long binding strip in half lengthwise.

The wrong sides should be together.

Press the fold firmly with an iron.

You will now have a double-fold strip approximately 3 cm wide before it is attached.

Roll or loosely fold the binding until you are ready to sew.

Avoid stretching it while pressing.

27. Sew the Binding to the Quilt

Beginning somewhere along one side rather than directly at a corner, align the raw edges of the binding with the raw edge of the quilt.

Leave an unsewn binding tail at the beginning.

Sew the binding to the front of the quilt.

Use approximately a ¼-inch seam allowance.

When approaching a corner, stop approximately ¼ inch before the edge.

Backstitch and remove the quilt from the machine.

Fold the binding upward at a 45-degree angle.

Then fold it back down along the next edge.

Resume sewing.

This creates a mitered corner.

Repeat at all four corners.

28. Join the Binding Ends

When you approach your starting point, stop sewing with enough room to join the two binding tails.

Trim the tails to the correct length.

Join them with a diagonal seam if possible.

Press the seam open.

Refold the binding.

Finish sewing the remaining section to the quilt.

The binding should now be attached around the entire front perimeter.

29. Finish the Binding by Hand

Fold the binding over the raw edge toward the back of the quilt.

The folded edge should cover the machine-stitching line.

Secure it with clips.

Hand stitch the folded binding edge to the backing using a blind stitch or slip stitch.

Keep the stitches small.

Avoid allowing the needle to travel through the front of the quilt.

At each corner, create a neat miter.

The reference tutorial recommends sewing the binding to the front first and then folding it to the back for hand stitching.

30. Optional Machine-Finished Binding

If you prefer not to hand sew, you can finish the binding completely by machine.

After attaching it to one side, fold it over the edge and secure it with clips.

Stitch close to the folded edge.

Work slowly around the corners.

Machine binding is faster, although hand-finished binding generally produces a more traditional appearance.

31. Main Sewing Techniques Used in This Quilt

Several important quilting methods are combined in this portrait.

Piecing means sewing separate pieces of fabric together to create a larger quilt design.

Curved piecing is used throughout the facial features. Opposing curves are matched and stitched carefully to create shapes such as eyelids, cheeks, and lips.

Appliqué can be used as an alternative for some of the smallest or most complicated shapes. Freezer-paper appliqué is particularly useful for preparing smooth curves.

Pressing seams keeps the quilt top flat and makes accurately joining later sections much easier.

Straight-line quilting uses controlled lines of stitching to secure the three quilt layers.

Free-motion quilting allows the needle to move in any direction to create outlines, curves, textures, and decorative patterns.

Binding encloses the raw outer edges of the finished quilt.

32. Working Successfully With Curved Piecing

Curved piecing can feel unfamiliar if you normally make quilts from squares and rectangles.

The key is not to stretch the fabric.

Begin by folding both curved pieces in half and lightly marking their centers.

Match the centers.

Then match the ends.

Pin the remaining curve.

Use additional pins every few centimeters if necessary.

Sew slowly.

Keep the raw fabric edges aligned immediately in front of the presser foot rather than trying to control the entire curve at once.

After sewing, clip the seam allowance where the curve needs additional flexibility.

Press carefully.

You may find that some curves naturally press toward one side while others lie better when the seam allowance is opened.

33. Using Freezer-Paper Appliqué as an Alternative

Some quilters may prefer appliqué for very small sections such as the pupil, nostril, or narrow lip areas.

Trace the template onto freezer paper.

Cut the template along the finished shape.

Iron the shiny side lightly to the wrong side of the fabric.

Cut the fabric approximately ¼ inch larger than the paper template.

Turn the seam allowance around the freezer-paper edge.

Press it into shape.

Remove the paper if required by your preferred appliqué method.

Position the prepared shape on the quilt.

Stitch it by hand or machine.

This method can provide cleaner results for intricate curves.

34. Care Instructions

After completing the quilt, treat it as both textile art and a washable fabric item.

Hand washing is the gentlest option.

If machine washing is necessary, use a gentle cycle with cool or lukewarm water.

Choose a mild detergent.

Avoid bleach.

Air drying is ideal for preserving the quilt structure.

A tumble dryer may be used on a low setting if the fabrics and batting are suitable.

If pressing is needed later, use a medium iron temperature.

Avoid excessive heat on synthetic batting.

If the quilt will primarily be displayed as wall art, frequent washing should not be necessary.

35. Final Quality Check

Before displaying your quilt, inspect every section.

Look for loose threads.

Check the binding.

Make sure all hand stitches are secure.

Examine the quilting for skipped areas.

Verify that the backing is free from accidental folds or pleats.

Check the portrait from several feet away.

This is important because a portrait quilt should be evaluated both close up and from a distance.

From nearby, viewers notice fabric prints, seams, and quilting texture.

From farther away, the eye, nose, lips, facial silhouette, and surrounding hair should become visually recognizable.

36. Helpful Tips for Beginners ★

Do not rush the cutting stage. Accuracy here will make every later step easier.

Label every piece before removing it from the cutting table.

Make a photograph of the complete fabric layout before sewing. You can use the photograph as a reference if pieces become mixed up.

Use a smaller stitch length on tight curves.

Test curved seams with scrap fabric before working on the actual portrait.

Press after almost every seam.

Do not overpress. Excessive heat and movement can distort curved sections.

If a seam looks incorrect, remove it and resew it rather than trying to hide the problem later.

Most importantly, compare your work frequently with the master pattern.

37. Suggested Construction Order at a Glance

For the most consistent result, use this construction sequence:

1. Prepare and label all templates.
2. Cut all straight strips and curved portrait pieces.
3. Construct the pupil, iris, and eye white.
4. Add the upper and lower eyelids.
5. Attach the eyebrow.
6. Construct the nose and nostril.
7. Assemble the upper, middle, and lower cheek.
8. Add the middle face section.
9. Construct the upper, middle, and lower lips.
10. Attach the chin and lower-face pieces.
11. Assemble the left vertical strip panel.
12. Add the remaining hair strips.
13. Add the floral panel.
14. Attach the bottom strips.
15. Press and square the quilt top.
16. Layer the backing, batting, and quilt top.
17. Baste the layers.
18. Quilt using straight-line or free-motion quilting.
19. Trim the excess backing and batting.
20. Prepare 6 cm binding strips.
21. Attach the binding.
22. Finish the binding by hand or machine.
23. Give the quilt a final inspection.

38. Completing Your Colorful Portrait Quilt

Your finished quilt should be approximately 60 × 90 cm and should feature the dramatic patchwork portrait shown in the tutorial: a highly detailed eye, curved eyebrow, multicolored nose and cheeks, expressive lips, and vertical strips of vibrant fabric surrounding the face.

The most important part of this project is working methodically. A portrait with dozens of pieces can appear intimidating when viewed as a whole, but each individual sewing operation is manageable. Construct one small section, press it, compare it with the pattern, and then move to the next.

Do not feel that every fabric must match the reference exactly. The construction method is what creates consistency. Your fabrics can vary while the eye placement, facial proportions, curved sections, numbered assembly order, quilt dimensions, and finishing techniques remain faithful to the original design.

By combining traditional piecing, curved piecing, optional appliqué, careful pressing, quilting, and binding, you can transform small pieces of colorful cotton fabric into a vibrant textile portrait.

Take your time with the curves, keep every piece labeled, and enjoy the gradual transformation as the face emerges from the fabric. The final result is more than a functional quilt—it is a piece of fabric artwork created with patience, color, and creativity.

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