

## Quilted Wall Panel – Step by Step Tutorial

**Finished Size: 50 cm (W) × 70 cm (H)**

### Finished Measurements

70 cm  
50 cm

### Materials

- Cream fabric
- Golden yellow fabric
- Brown fabric
- White/ivory fabric
- Skin tone fabric
- Dark brown fabric (hair)
- Blue fabric (robe)
- Green fabric (leaves)
- Coral fabric (flower)
- Yellow fabric (flower)
- Dark yellow/brown (flower center)
- Backing fabric
- Batting
- Thread (matching colors)

### Templates (Actual Size Proportions)

**Blocking and Cutting Chart (Measurements in CM)**

| Part           | Measurements (CM)       | Quantity  |
|----------------|-------------------------|-----------|
| Background     | 25 × 70                 | 1 piece   |
| Sun Rays       | 12 × 25 (golden yellow) | 12 pieces |
| Cross          | 6 × 30                  | 1 piece   |
| Head and Hands | 6 × 6                   | 1 piece   |
| Face           | 4 × 6                   | 1 piece   |
| Hands          | 4 × 6                   | 1 piece   |
| Hair           | 4 × 12                  | 1 piece   |
| Veil           | 10 × 30                 | 1 piece   |
| Robe           | 20 × 24                 | 1 piece   |
| Leaves         | 8 × 12                  | 6 pieces  |
| Large flower   | 10 × 10                 | 1 piece   |
| Medium flower  | 6 × 6                   | 1 piece   |
| Small flower   | 4 × 4                   | 1 piece   |

### 1 Prepare the Background

Sew the 12 ray pieces together (6 yellow and 6 cream) to form the background. Trim to 50 × 70 cm.

### 2 Make the Cross

Sew the vertical and horizontal pieces. Press and quilt. Position in the center.

### 3 Prepare the Figure Pieces

Cut all applique pieces using the templates. You can use fusible web to make applique easier.

### 4 Assemble the Figure

Arrange and fuse the pieces on the background. Applique using a blanket stitch or straight stitch.

### 5 Make the Flowers

Cut and assemble the flowers and leaves. Layer the petals and stitch. Add the centers and quilt the flower details.

### 6 Position the Appliqué

Arrange all pieces on the panel. Fuse or pin in place.

### 7 Appliqué Stitching

Applique with a blanket stitch, straight stitch or decorative stitch. Use matching thread.

### 8 Quilt the Panel

Quilt the background, rays and figure. Use free-motion quilting or straight lines.

### 9 Add Inner Border

Sew 2 inner border strips (2.5 cm wide) to the sides, then top and bottom.

### 10 Add Outer Border

Sew 5 cm wide border strips. Attach to the sides, then top and bottom.

### 11 Quilt and Finish

Quilt all layers. Trim the edges evenly.

### 12 Add Hanging Sleeve

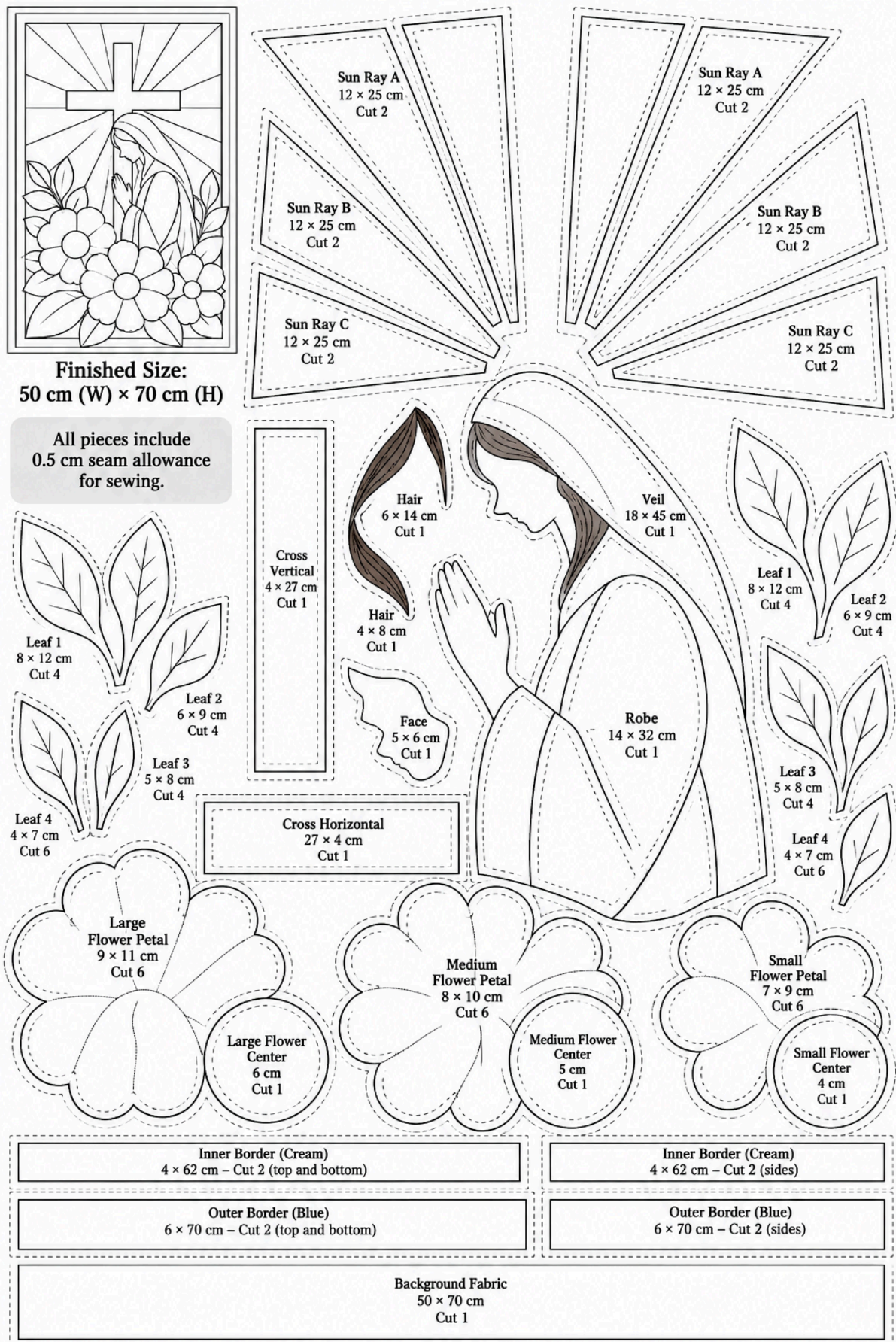
On the back, sew a 8 × 50 cm strip to create a hanging sleeve. Insert a wooden rod.

### 13 Finished Panel

Your beautiful quilted wall panel is complete! Size: 50 × 70 cm.

### Main Sewing Methods Used

- Straight stitch
- Blanket stitch
- Applique with fusible web
- Free-motion quilting
- Piecing
- Layering (quilt sandwich)
- Binding
- Hanging sleeve



# Quilted Wall Panel – Complete Step-by-Step Sewing Tutorial

This Quilted Wall Panel is a beautiful appliqué and quilting project featuring a radiant cream-and-gold background, a brown cross, a praying figure, layered flowers, green leaves, and a deep blue border. Based on the tutorial chart, the finished panel measures approximately 50 cm wide × 70 cm high.

The project combines several techniques commonly used by quilters and sewists in the United States, including fabric piecing, fusible appliqué, blanket stitch, straight stitch, free-motion quilting, quilt sandwich construction, binding, and a hanging sleeve. Because the design is assembled in layers, you can work on one section at a time rather than trying to complete the entire composition at once.

For the best result, read through the complete tutorial before cutting your fabrics. The measurements below follow the proportions shown in the tutorial graphic; when using a printed appliqué template, always compare the printed pieces with your planned 50 × 70 cm finished panel before cutting your final fabric.

## Step 1 – Gather the Fabrics and Sewing Supplies

Choose quilting-weight cotton whenever possible. Cotton is easy to cut, press, fuse, appliqué, and quilt, making it particularly suitable for this type of decorative wall panel.

For the color palette shown in the design, prepare cream fabric for the light portions of the background, golden-yellow fabric for alternating sun rays, medium-to-dark brown fabric for the cross, ivory or white fabric for the veil, a skin-tone fabric for

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the face and hands, dark brown fabric for the hair, and two coordinating shades of blue for the robe.

You will also need several shades of green fabric for the leaves, coral or muted red fabric for the large flower, cream fabric for the light flower, golden-yellow fabric for the smaller flower, and brown or dark golden fabric for the flower centers.

For construction, prepare fusible web, batting, backing fabric, coordinating sewing thread, quilting thread if desired, and fabric for the inner and outer borders. A removable fabric marker is useful for positioning the appliqué pieces.

Your basic tools should include a sewing machine, iron, ironing surface, fabric scissors, small appliqué scissors, rotary cutter, cutting mat, acrylic quilting ruler, pins or quilting clips, and a suitable quilting needle.

A walking foot is useful for straight-line quilting, while a free-motion quilting foot can be used if you want the textured quilting effect visible in the finished example.

## **Step 2 – Prepare the 50 × 70 cm Background**

The tutorial graphic shows the central background being created from alternating cream and golden-yellow rays. These rays radiate outward from a point positioned around the lower-middle portion of the background.

Prepare a background area large enough to be trimmed to 50 × 70 cm. It is helpful to make the pieced section slightly oversized at first so you have room for final squaring.

The graphic uses approximately 12 ray sections. Alternate the cream and golden-yellow fabrics so that a golden ray sits next to a cream ray.

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A representative ray section in the chart is approximately 12 × 25 cm, although the exact triangular shape changes according to its position. Use the template shapes rather than treating every ray as an identical rectangle.

Place two neighboring ray pieces right sides together and sew along their shared edge using a consistent seam allowance. Press the seam carefully, then continue adding rays one at a time.

Once all of the rays are connected, press the background flat without stretching the bias edges. Square the completed background to approximately 50 × 70 cm, keeping the ray convergence point aligned with the composition shown in the reference design.

### **Step 3 – Make and Position the Cross**

The cross is one of the strongest visual elements of the panel, so position it before adding the figure and flowers.

Use medium or dark brown quilting cotton. The tutorial graphic shows a vertical cross component of approximately 6 × 30 cm and a horizontal component of approximately 30 × 6 cm.

Cut the two pieces carefully and press them flat. Depending on your preferred construction method, they can be pieced into the background, turned-edge appliquéd, or attached using fusible appliqué.

Position the vertical section first. Place the horizontal section across it to form a balanced cross, checking that both sides extend approximately the same distance.

Fuse the pieces according to the fusible-web manufacturer's directions. Avoid overheating the adhesive because excessive heat can stiffen the fabric or cause adhesive to migrate.

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Secure the edges with a straight stitch, narrow zigzag, or blanket stitch. Brown coordinating thread will make the stitching subtle, while contrasting thread can create a decorative outline.

## **Step 4 – Cut the Praying Figure Appliqué Pieces**

The figure is constructed from several overlapping appliqué shapes rather than one complicated piece. This makes the project much easier to assemble.

The main components shown in the chart include the veil, robe, face, hands, and hair. The chart suggests approximately 10 × 30 cm for the veil area and 20 × 24 cm for the robe area before the shapes are refined using their templates.

Trace each template onto the paper side of the fusible web. When necessary, reverse the template before tracing so that the finished appliqué faces the correct direction after fusing.

Rough-cut each fusible-web shape, leaving a small margin around the traced line. Fuse it to the wrong side of the corresponding fabric, following the manufacturer's recommended temperature and pressing time.

After the pieces cool, cut directly along the traced outlines. Small, sharp scissors are particularly helpful around the face, hair, hands, and curved edges.

Before removing all of the paper backing, arrange the pieces over the background to verify their size and placement. The figure should overlap the lower portion of the cross while leaving much of the upper cross visible.

## **Step 5 – Assemble the Figure in the Correct Layering Order**

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**Appliqué depends heavily on layering order. Pieces that visually sit behind another element must usually be positioned first.**

**Begin with the main body or robe. In the reference, the robe is made from medium and darker blues, creating depth while remaining visually distinct from the golden background.**

**Add the hair and face pieces next. The dark brown hair should frame the face and appear partially underneath the light-colored veil.**

**Position the hands in front of the figure in a prayer pose. If the hands are made from separate pieces, overlap them slightly so there are no unwanted background gaps between the shapes.**

**Place the cream or ivory veil over the head, hair, shoulder, and upper body. The veil should overlap some of the hair while allowing enough dark brown fabric to remain visible to define the head.**

**Once you are satisfied with the arrangement, fuse the pieces permanently. Stitch around each appliqué edge with a blanket stitch or narrow straight stitch, working slowly around tight curves.**

## **Step 6 – Make the Fabric Flowers**

**Three prominent flowers appear across the lower portion of the panel: a large coral flower, a cream flower, and a smaller golden-yellow flower.**

**For the largest flower, cut approximately six rounded petals from coral fabric. Arrange them around a circular golden or brown center. The exact dimensions can be adjusted to keep the flower proportional to the 50 × 70 cm panel.**

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The cream flower is assembled in the same manner. Use warm ivory or cream petals with a contrasting brown or golden center.

For the smaller flower, cut smaller rounded petals from golden-yellow fabric and arrange them around a darker center.

Fuse the petals individually rather than treating each flower as one solid shape. Individual petals create more convincing overlaps and make it possible to quilt each petal separately later.

Stitch around the petals using a blanket stitch, narrow zigzag, or straight appliqué stitch. After securing the outer petals, appliqué the circular center over their inner ends.

## **Step 7 – Cut and Arrange the Leaves**

The reference design uses numerous dark and medium-green leaves to connect the flowers visually and fill the lower corners of the composition.

A useful starting size for larger leaves is approximately 8 × 12 cm. Smaller leaves can be scaled down as needed. Cut multiple sizes so the arrangement looks natural rather than repetitive.

Trace the leaves onto fusible web and fuse them to the wrong side of your selected green fabrics. Mixing two or three greens adds considerably more depth to the finished panel.

Arrange some leaves behind the flowers and others beside the figure. The largest leaves work especially well near the bottom corners.

Before permanently fusing anything, photograph or mark your arrangement. Then remove the flowers temporarily, fuse the

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leaves that belong underneath, and rebuild the flower arrangement over them.

Stitch around every leaf. You can also sew a line from the base toward the tip and add several angled lines to suggest leaf veins.

## **Step 8 – Position and Fuse the Complete Appliqué Composition**

At this stage, the background and cross should already be established, while the figure, flowers, and leaves have been individually prepared.

Lay the panel on a large, flat surface. Position the figure first because it determines the placement of most surrounding elements.

Arrange the leaves around the lower half, keeping the overall composition balanced. Avoid positioning every leaf at the same angle.

Place the cream flower toward one side, the large coral flower prominently across the lower center, and the smaller golden flower toward the opposite side, following the visual arrangement in the tutorial.

Check the panel from several feet away before fusing. This makes uneven spacing or awkward gaps easier to notice.

When everything looks correct, fuse the appliqué pieces progressively from the lowest layer upward. Use a pressing cloth when necessary to protect previously fused areas.

## **Step 9 – Stitch Around All Appliqué Pieces**

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The chart identifies blanket stitch, straight stitch, and decorative stitching as suitable methods for securing the appliqué.

A blanket stitch gives the project a traditional appliqué appearance. Use a short stitch length around small curves so the stitching follows the contours smoothly.

Straight stitching close to the raw edge produces a cleaner, simpler appearance. Sew approximately 2–3 mm inside the fabric edge and pivot frequently around curves.

Use thread colors that coordinate with each fabric when you want the stitching to disappear visually. Alternatively, a darker neutral can deliberately emphasize the outlines.

Work from the central or larger appliqué elements toward smaller details. This reduces unnecessary fabric handling around delicate pieces.

After stitching, trim loose threads from both sides and inspect every appliqué edge. Reinforce any area that has not been completely secured.

## **Step 10 – Create the Quilt Sandwich**

Once the appliqué top is complete, it is time to turn it into a quilt.

Cut your batting and backing fabric several centimeters larger than the quilt top on all sides. The extra material helps compensate for minor shifting during quilting.

Lay the backing fabric wrong side up on a clean, flat surface. Smooth it completely.

Place the batting over the backing, followed by the finished appliqué top with its right side facing upward.

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Smooth the layers from the center outward. Make sure there are no folds or wrinkles underneath the top.

Baste the three layers together using safety pins, temporary basting spray, or long hand-basting stitches.

This three-layer structure is called a quilt sandwich: backing on the bottom, batting in the middle, and the decorative quilt top on the surface.

## **Step 11 – Quilt the Background, Cross, Figure, Flowers, and Leaves**

The reference panel has noticeable quilting texture across almost every section, giving the otherwise flat appliqué dimensional character.

Begin by quilting around major appliqué shapes. Stitching close to the outside of the cross, figure, flowers, and leaves helps define their silhouettes.

For the sun rays, you can quilt along their seam lines. Additional parallel stitching may be added inside larger rays if desired.

Quilt the robe using gentle curved or directional lines. The veil can have softer quilting to distinguish it from the blue garment.

For each flower, quilt from near the center outward through the petals. The resulting lines emphasize the radial structure of the blossoms.

Finish the background with free-motion quilting or simple straight-line quilting. Beginners do not need elaborate free-motion patterns; evenly spaced lines can create an equally attractive finish.

## **Step 12 – Add the Inner Cream Border**

The tutorial graphic uses a narrow cream inner border to separate the central artwork from the dark blue outer frame.

Cut border strips approximately 2.5 cm wide, or adjust them slightly depending on the seam allowance and final proportions you want.

Measure the actual quilted center before cutting the final border lengths. Quilting can change the dimensions slightly.

Attach the side borders first. Place each strip right sides together with the quilt top, sew with a consistent seam allowance, and press outward.

Next, attach the top and bottom strips using the same method.

Press carefully after every seam. Keeping the narrow border straight is important because any distortion becomes more visible after the darker outer border is added.

## **Step 13 – Add the Dark Blue Outer Border**

The outer border creates the strong blue frame seen around the completed wall hanging.

The chart suggests approximately 5 cm-wide border strips. Cut them from dark blue or blue-gray quilting cotton.

Measure your panel again before determining the exact strip lengths. Attach the two side strips first.

Press the seams toward the outer border. Then measure, cut, and sew the top and bottom strips.

Quilt the border after attaching it if it was added before the final quilting stage. Straight parallel lines work particularly well and visually reinforce the frame.

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Square the entire panel carefully after quilting. Your target finished proportion is approximately 50 × 70 cm.

## **Step 14 – Finish the Edges with Binding**

After quilting is complete, trim the backing and batting even with the quilt top.

Prepare binding strips from coordinating blue fabric. Join strips with diagonal seams if you need additional length.

Fold the binding lengthwise with wrong sides together and press it.

Sew the binding around the front perimeter of the quilt, carefully forming neat corners.

Fold the binding over the raw edge toward the back.

Finish it by hand for an almost invisible result or machine-stitch it in place for a faster, durable finish.

## **Step 15 – Make the Hanging Sleeve**

The tutorial finishes the project with a hanging sleeve on the back so the panel can be displayed from a wooden rod.

Cut a fabric strip approximately 8 × 50 cm, adjusting the width if your hanging rod is particularly thick.

Finish the short raw edges first. Fold the strip lengthwise and press it to establish the sleeve shape.

Position the sleeve horizontally near the upper back of the wall hanging.

Stitch it securely to the backing while taking care not to let the stitches show through prominently on the front.

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Insert a wooden dowel or decorative hanging rod through the sleeve and make sure the quilt hangs straight before displaying it.

## **Main Sewing Methods Used**

Piecing is the process used to join the alternating cream and golden background sections. Accurate cutting, consistent seam allowances, and careful pressing help the rays meet neatly.

Fusible appliqué uses a heat-activated adhesive web between the appliqué fabric and the quilt background. It holds complicated shapes in position before they are permanently stitched.

Blanket stitch is a decorative edge stitch commonly used around appliqué. It both secures the raw edge and provides a traditional handcrafted outline.

Straight-stitch appliqué is a simpler alternative. Sewing close to the raw edge secures the piece while keeping the visual outline understated.

Free-motion quilting is created by moving the quilt manually beneath the machine needle with the feed dogs lowered or otherwise configured according to your machine's instructions. Practice on a scrap quilt sandwich before working on the finished panel.

Layering, or making the quilt sandwich, combines the quilt top, batting, and backing. All three layers are then quilted together.

Binding encloses the raw perimeter of the finished quilt and creates a durable, professional edge.

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A hanging sleeve is a fabric tube sewn to the back of a wall quilt. A rod passes through it, allowing the quilt to hang without clips or pins through the decorative front.

## **Final Finishing and Display**

After completing the binding and hanging sleeve, inspect the entire 50 × 70 cm quilted wall panel. Remove loose threads and check that all appliqué edges are securely stitched.

Give the finished project a gentle final press from the back if appropriate for the fusible product and batting you used. Avoid crushing heavily quilted areas with excessive pressure.

Insert the wooden rod through the sleeve and hang the piece temporarily. Check that the upper edge remains level and that the lower corners do not curl forward.

The completed panel should retain the character of the original tutorial: alternating golden and cream sun rays, a brown cross, a blue-robed praying figure, layered green foliage, three prominent flowers, a narrow light inner border, and a wider blue outer frame.

Once those elements are assembled, appliquéd, quilted, bound, and fitted with the hanging sleeve, your Quilted Wall Panel is ready to display.