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MAGAZINE

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Meet Trailblazer
Victoria Findlay Wolfe
and Other QuiltCon Lecturers



"Test Print"
by Heather Black
P. 95

2020 QUILTINGDAILY.COM



Andrew Lee

The Combat Quilter

After 18 years in the military and three combat deployments, when Andrew Lee began quilting it became an outlet that helped him deal with his Post Traumatic Stress Disorder. Andrew's talent for quilting quickly became apparent. In the past three years he has created dozens of quilts for his fellow veterans, all while crafting amazing works of art like his 12,100 piece quilt "Shock and Awe," which depicts the flag raising at Iwo Jima. Now, Andrew is turning quilting into a career while continuing to serve veterans using his new Statler by Gammill. Read more about Andrew at Gammill.com/CombatQuilter.



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HELLO & WELCOME

to QUILTCON MAGAZINE!



PHOTO COURTESY OF KAREN COOPER

Hello
and welcome
to **QuiltCon**
2020 in
beautiful
Austin, Texas!

AS YOU MAY KNOW, this is the third time QuiltCon has been held in Austin—the inaugural event was here in 2013 and the second QuiltCon happened here in 2015. Since then, we have traveled to Pasadena (twice), Savannah, and Nashville before coming back “home!”

QuiltCon is the largest modern quilting event in the world. We have hands-on workshops, lectures, and even a sewing lounge for when you just have to stop and sew! There is a top-notch vendor hall chock full of leading quilt-y vendors plus amazing quilt displays with hundreds of quilts in a dazzling array of colors and design.

The Modern Quilt Guild celebrated its 10th anniversary in October 2019 and there is so much to look forward to as we move into our second decade. Although I have been a member of the MQG for several years and have attended multiple QuiltCons, this is my first event as Executive Director and I am so excited to be here with all of you, experiencing this incredibly creative atmosphere. I look forward to hearing from you all about what we can do to continue to make the MQG and QuiltCon the *place to be* for all things related to modern quilting.

Our mission at the MQG is to support and encourage the growth and development of modern quilting through art, education, and community. We are working to expand the reach of quilts and quilters by partnering with other quilt and textile organizations to reach more crafters and sewists around the world. We will continue promoting quilts as art by sharing our message with museum curators and event organizers to increase the number and types of places in which our members’ quilts are displayed.

We strive to be a diverse and inclusive organization and we welcome quilters from all walks of life and of all skill levels. If you are not already a member, please consider joining the MQG community and being part of the excitement. Information about individual membership and/or joining a guild near your home is available through our website at themodernquiltguild.com. Members have access to free monthly webinars from leading instructors, a vast collection of modern patterns for all skill levels (with a new pattern added each month!), and an entire library of tips, tutorials, and information resources.

Meanwhile, enjoy this amazing magazine with all of the stunning modern quilts and thank you for being part of QuiltCon 2020!

Go MQG!

Karen Cooper
Executive Director
The Modern Quilt Guild





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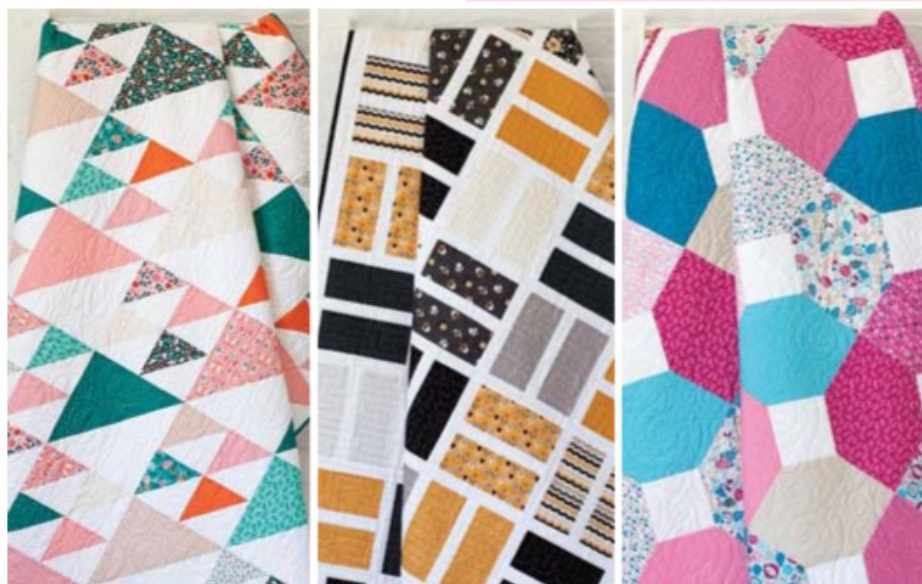
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“PUSHING LIMITS”

CAN YOU BELIEVE THAT The Modern Quilt Guild is marking the seventh anniversary of this show? It is an amazing accomplishment.

When I contemplate the differences between that first QuiltCon in 2013 and the current year’s show, the contrasts are clear. Current class offerings include techniques from exploring longarm machine quilting to mastering exquisite hand embroidery. The show floor is larger, and the aisles are packed with quilt enthusiasts of every age and walk of life, all excited to see cutting-edge modern quilts. The list of lectures is fascinating; I want to hear them all! QuiltCon 2020 is a fantastic show that represents a broad audience and reflects what is exciting and fresh in the modern quilt genre.

One thing that has evolved over the years is the depth and breadth of artistic exploration—sometimes outside of the quilting genre—experienced by many MQG members. This is a natural progression in the art world: as an artist matures, they push their art by trying something entirely new. Sometimes the exploration is a result of necessity (like Matisse’s paper cut-outs) or maybe just for the love of discovery. No matter the reason, the resulting artwork is fresh because of the catalyst provided by the experience.

We’ve included lots of that creative exploration in this issue of QUILTCON MAGAZINE. Don’t miss the guided improv technique by

Heidi Parkes (p. 61) that explores creating a quilt using the concept of “Instruction Art.” Heidi looked to several artists (including Sol LeWitt) as guides for this concept, and the resulting quilts are unique and personal. Similarly, Laura Hartrich went back to art school and took a sculpture class for inspiration (p. 52). Not only did she learn about three-dimensional art, she also exposed her fellow students to modern quilting and involved them in an interactive exercise (also inspired by Instruction Art) that created her quilt, “Intro to Sculpture.”

Trends over the past years have changed, too. Minimalism and strong straight quilting lines still abound, but color and texture are making this design element more prominent and visible. Check out Catherine Redford’s article about high-def quilting (p. 43), and then look for examples on the show floor. You’ll see the difference thread weight and color can make.

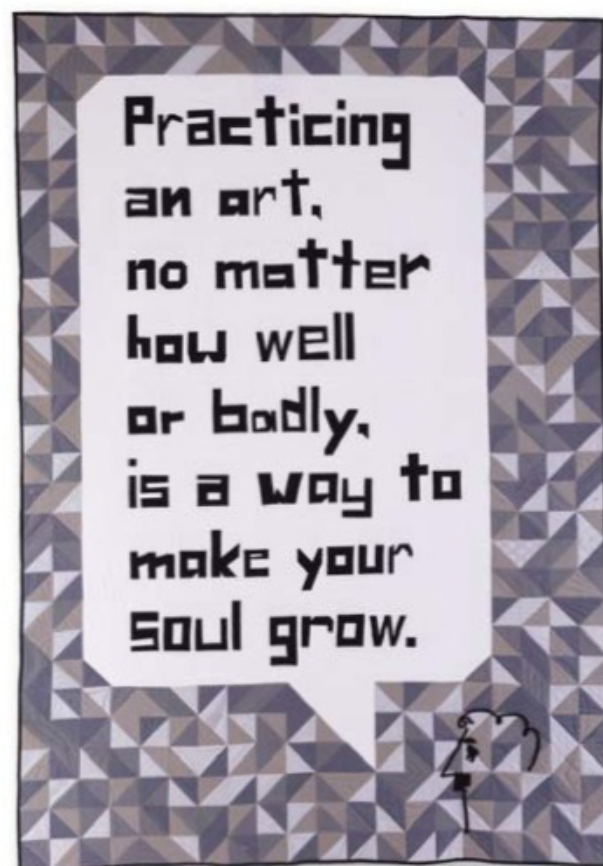
Pushing limits, exploring options, and trying new (or time-tested) techniques are all ways to expand your abilities and get better at what you do. Modern quilters have opted, time and again, to do just that. I can’t wait to see where this exploration leads!

Best,

Vivika Hansen DeNegre
Editor



“WELCOME” by the San Diego MQG



“PRACTICING AN ART” by the Indianapolis MQG

Words on quilts continues as a common design element in modern quilts. In fact, the QuiltCon 2020 charity quilt design theme was text with a palette of grayscale. Both of these quilts are part of the Charity Quilt Special Exhibit.

MEET AND GREET

A special thank you to the talented artists, designers, writers, and illustrators for sharing their creative endeavors with QUILTCON MAGAZINE. Be sure to check out Instagram and these websites for more inspiration!



HEATHER BLACK'S

quilts and patterns have been featured in various quilting publications and displayed at international, national, and regional quilt shows including International Quilt Festival, AQS QuiltWeek, QuiltCon, MQX, Road to California, and many more. She won First Place Use of Negative Space for her quilt "Urban Trek" at QuiltCon 2018 and several ribbons in regional shows.

Heather grew up in the Pacific Northwest and attended college in Pennsylvania. Many of her designs are inspired by the landscape of her home state. Heather's first book, *QUILT MODERN CURVES & BOLD STRIPES: 15 DYNAMIC PROJECTS FOR ALL SKILL LEVELS*, co-authored with Daisy Aschehoug, was released January 2020.

quiltachusetts.com



ELIZA HARDY JONES

is a musician and quilter from Philadelphia, Pennsylvania. She began her musical training as a classical pianist and now plays professionally in folk and pop bands. Eliza comes from a family of lively musicians and seamstresses and inherited that love of stitch and song.

elizahardyjones.com

VICTORIA FINDLAY WOLFE

combined her basic skills learned growing up on a farm with her artist's heart and became a New York City based, international award-winning quilter, shop owner, teacher, and author. Victoria loves dissecting old quilt blocks and giving them a modern spin! She was recently featured in "Craft in America: QUILTS" on PBS.

vfwquilts.com

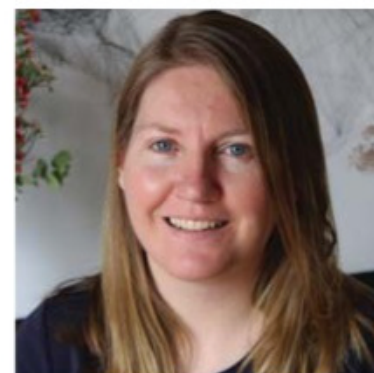
CATE COULACOS PRATO

was formerly an editor for *QUILTING ARTS®* and *CLOTH PAPER SCISSORS®* magazines. She is the author of *MIXED-MEDIA SELF-PORTRAITS* and *INSIDE THE CREATIVE STUDIO*. Cate writes in central Massachusetts, where she shares a home with her husband and a vast collection of fabric.

SAMARRA KHAJA

is an illustrator, graphic designer, and award-winning author of *SEW ADORKABLE: 15 DIY PROJECTS TO KEEP YOU OUT OF TROUBLE, OFF THE BOOKSHELF, and OFF THE BEATEN PATH*.

samarrahkaja.com



CAROLINE HADLEY

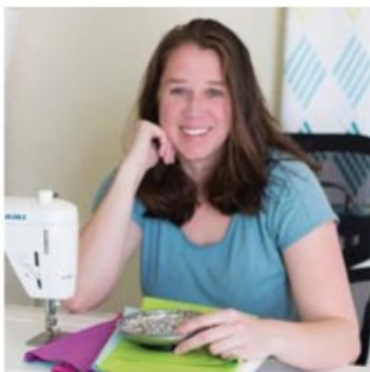
is a modern quilt designer who takes inspiration from art, design, science, and nature. Her weekly 'Sunday sketch' series explores quilt designs and the processes involved in creating them.

geometriquilt.com

HEIDI PARKES

loves hand piecing and hand quilting, along with the affordability and mobility of the artform. Living in Milwaukee, Wisconsin, she frequents The Wisconsin Museum of Quilts and Fiber Art. Heidi enjoys teaching handwork retreats, consulting about sewing over video chat, mending clothing, herbalism, aromatherapy, yoga, and is always researching new ways to care for the health of her hands.

heidiparkes.com



STEPH SKARDAL

is a quilt designer and maker who loves finding the balance between order and chaos in her quilts, mixing hard geometric lines and structure with an element of randomness in texture, color, or layout. With a background in software engineering, she is motivated to experiment with different techniques to create original quilt designs.

stephskardalquilts.com



BOBBIE GENTILI

Modern quilting is the perfect outlet for Bobbie Gentili's lifelong creativity and love of mathematics. Inspired by science, nature, and geeky culture, Bob's patterns feature bold, geometric designs, playing with curves and long strips. Bob lives in Toronto, where her husband, two young children, and cats enjoy any scraps of her attention they can steal from quilting.

[@geekybobbie](https://www.instagram.com/geekybobbie)

MALKA DUBRAWISKY

is a designer, crafter, and author from Austin, Texas. She's known for her use of bold and hand-dyed fabrics in quilts that bridge the gap between the traditional and modern aesthetic.

stitchindye.com



MEG COX

Author and quilter Meg Cox is a sought-after speaker at guilds and museums. Her journalism has been published by dozens of national magazines and the Wall Street Journal, where she was a staff writer for 17 years. Cox serves on the advisory board of the International Quilt Study Center & Museum.

megcox.com



BRIGIT DERMOTT

is a modern quilter whose work has been featured in MODERN PATCHWORK. Her quilts have been juried into QuiltCon and have received honors including selection for the Best of QuiltCon traveling exhibit and a ribbon in the Modern Traditionalism category at QuiltCon 2019. Brigit lives in Gainesville, Florida, with her husband and daughter.

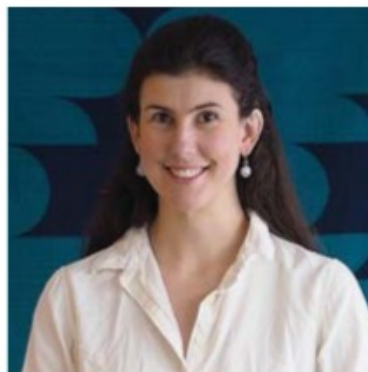
[@brigittgail](https://www.instagram.com/brigittgail)



LAURA HARTRICH

has been an avid quilter for 10 years. She is active in her local modern guild, loves Australian television, and excels at the art of the 20-minute nap. She continues to juggle family life, school, and quilting, and plans to become an occupational therapist. Laura lives in Oak Park, Illinois, with her family.

[@laurahartrich](https://www.instagram.com/laurahartrich)



DAISY ASCHEHOUG'S

award-winning quilts have been included in multiple publications including QUILTCON MAGAZINE and MODERN PATCHWORK. Before quilting, Daisy guided rafts, fought wildfires, and facilitated contentious natural resource management plans. As a recent expat living with her husband and two sons in Norway, she is planning how to travel through Europe while sharing her love of quilting. Daisy's first book, QUILT MODERN CURVES & BOLD STRIPES: 15 DYNAMIC PROJECTS FOR ALL SKILL LEVELS, co-authored with Heather Black, was released January 2020.

warmfolk.com



CATHERINE REDFORD

is a two-time QuiltCon first-place ribbon winner. She loves machine quilting and handwork equally and often combines the two for great results. She keeps busy travelling nationally with a full schedule of guild and quilt show appearances. Her first book MODERN MACHINE QUILTING is available wherever you buy your books. A second book is in the works!

[@catherineredford](https://www.instagram.com/catherineredford)



SYLVIA SCHAEFER

is an author, pattern designer, and award-winning quilter. Her background in science often inspires her quilt designs, both directly and indirectly. In 2017, she was awarded the second annual Craftsy Quilt Designer Fellowship. Her first book, THE QUILTER'S NEGATIVE SPACE HANDBOOK, published in 2019, is a guide to designing modern quilts using traditional quilt blocks.

[@flyingparrotquilts](https://www.instagram.com/flyingparrotquilts)



TERESA DURYEA WONG

is author of four nonfiction books on textiles and quilt history in the U.S. and Japan. Teresa loves to bring these quilt stories to life and lectures frequently. She has been quilting for two decades and her impressive fabric stash has a special section reserved for Marcia Derse fabrics.

teresaduryeawong.com



KAREN LEE

is a quilt pattern designer, homeschooling mom, and avid gardener. Her quilts reflect attention to detail and a minimal, serene style. A member of the Portland MQG, Karen loves to show her quilts at guild show-and-tell, as well as at local and international quilt shows. She lives on a little farm in Happy Valley, Oregon, with her husband and four children.

[@quiltaposey](https://www.instagram.com/quiltaposey)

MILESTONES:

QUILTCON BY THE NUMBERS

QuiltCon is the largest modern quilt show in the world, and this year's event will not disappoint! For the third time in the history of the show, QuiltCon has returned to its Austin, Texas, roots. Interested in the show stats? Here's a bit of QuiltCon 2020 trivia to feed your curiosity.

NUMBER OF QUILTS
ENTERED IN THE SHOW:

1,543

PERCENTAGE OF THOSE
QUILTS JURIED INTO
QUILTCON:

28%

TOTAL NUMBER OF QUILTS
ON DISPLAY:

622

PERCENTAGE MADE FOR THE
CHARITY QUILT CHALLENGE:

18%

INDIVIDUAL GUILDS
REPRESENTED BY QUILTS
AT THE SHOW:

85

TOTAL AMOUNT OF PRIZE
MONEY AWARDED:

\$16,500+

NUMBER OF EVENTS,
WORKSHOPS, AND LECTURES:

173

INDIVIDUAL
FACULTY MEMBERS:

45

MQG SUPER VOLUNTEERS
PLEDGING 16+ HOURS EACH:

180

NUMBER OF HANDMADE
PRIZE RIBBONS CREATED
BY NICOLE DAKSIEWICZ:

48

EXPECTED SHOW
ATTENDANCE:

**8,000
or more!**

CURRENT MQG MEMBERSHIP:

**15,589 and
counting!**

VALUE OF A TRIP TO QUILTCON:

PRICELE\$\$



Lectures, quilts, classes, and vendors ... there is so much to do at QuiltCon 2020!

PHOTOS BY MELISSA VAN RUITEN,
COURTESY OF THE MQG

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NEWS & NOTES

BEST IN SHOW

A Group Effort: The 2019 Best in Show Winner

Winning the top prize at QuiltCon is definitely a career high, and even more of a feat when the accolade is for a quilt that has a unique provenance. In 2019, the quilt "Smile" became the first group quilt to take home the top prize. The quilt was made by Leanne Chahley using her own blocks as well as those from nine other quilters who participated in the international quilting bee, *Bee Sewcial*. Leanne set the tone for the challenge, asking the group to

make 'maximalist' improv blocks using all colors with the exception of neutrals. She gathered the blocks, arranged and set them for maximal impact, and then quilted the composition with closely spaced hand-drawn horizontal lines on her longarm quilting machine. "This quilt never fails to make me smile," says Leanne, "both because she is so full of life and because she shines with the creativity of each of my bee mates."



PHOTO BY MELISSA VAN RUITEN, COURTESY OF THE MQG

"Smile" • 51½" x 68" by Leanne Chahley
Also pieced by Stephanie Ruyle, Felicity Ronaghan, Kari Vojtechovsky, Melissa Ritchie, Diane Stanley, Marci Debetaz, Debbie Jeske, Karen Foster, and Hillary Goodwin



From left to right: "Rally" designed by Melanie Tuazon, made by Stephanie Jacobson; "Lucky Cuff" designed by Dorie Blaisdell, made by Kristen Lee; "Snapped" designed by Riane Menardi Morrison, made by Julie Burton

Announcing MQG Modern Classics!

In honor of the MQG's 10th anniversary, we're dusting off a few of our favorite patterns and relaunching them in an all-new color palette. During the course of the year, we will share a dozen quilts previously released as quilt-of-the-month patterns. We are calling this **MQG Modern Classics** and we'd love for you to join in on the fun! Choose any MQG pattern in the resources section of the website and make it using our 2020 color palette. Follow along with the fun with the hashtag #mqgmodernclassic and enter your quilt to be a part of a special MQG Modern Classics exhibit at QuiltCon 2021.

Learn more at themodernquiltguild.com/mqg-modern-classics.

MEET THE JUDGES



IT'S A ONCE-A-YEAR EVENT ANTICIPATED by MQG members from around the world: the evening before the show opens, Heather Kinion, the chair of the MQG Board of Directors, will take center stage to reveal the top quilts and award thousands of dollars in cash prizes to this year's winners. The ceremony is a highlight for many attendees, and the thrill of seeing the winning quilters receive their prizes is not to be missed. This ceremony is the culmination of hundreds of hours of behind-the-scenes

work by dedicated MQG volunteers, staff members, and judges. One of the most demanding and important jobs in any show is to identify the winning entries and judge them appropriately. This year's panel was chosen for their unique perspective of the aesthetic, experience in the modern quilting industry, and professional quilt judging expertise.

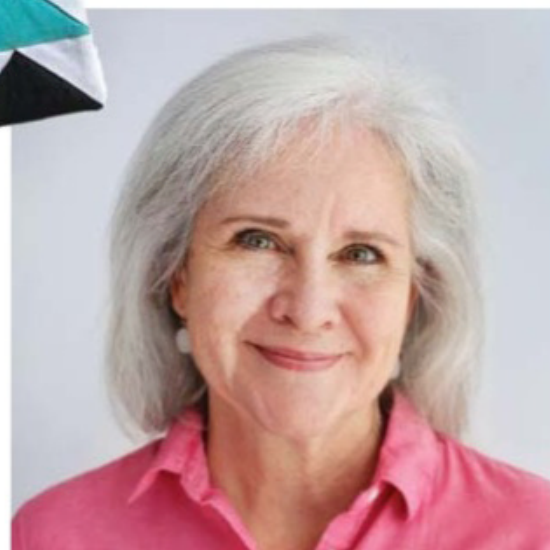


PHOTO BY KATIE HEUHOFF

CHRISTIE BENISTON—PUBLIC, RESIDENTIAL AND COMMERCIAL ARTIST

Christie Beniston is a public, residential, and commercial artist and has had a thriving art practice for over 30 years. Her public commissions include the San Diego Airport, Lucille Packard Children's Hospital, and Los Angeles Metro. Christie holds a BFA and is a certified Oxford Punch Needle Instructor. In 2017, she established PUNCH! a studio offering supplies and a creative space for teaching punch needle rug hooking. Christie can also be seen as a co-host, with her daughter Isa, of "Maker Knows Best," a YouTube series for Blueprint and the NBCUniversal Digital Lab.

christiebeniston.com

Q: You are not a quilter, but an artist deeply influenced by color, space, and functionality. How will your experience inform your role as a judge?

CHRISTIE: I truly believe the elements and principles of design can be found across all media. Design is a visual language that connects us all. In my work as a public artist I begin by asking what the artwork will be communicating, and then I assess how I can best display the information visually. As a judge, I will be influenced by the content, form, and technical skill in conveying the quilter's intention.



PHOTO BY MIKAEL KENNEDY

SEASON EVANS—AWARD-WINNING QUILTER

Season Evans is a self-taught quilter who is highly influenced by the traditional quilt patterns she saw as a child. An award-winning quilt artist, Season has exhibited in galleries and museums in the U.S. and abroad. Her work has been featured in many publications, and she lectures and teaches quilting workshops around the United States. She currently lives in Seattle, Washington, with her family.

sdevans.com

Q: Your role on the panel is that of the experienced artist who brings a wealth of knowledge about the modern quilting aesthetic. What excites you about the opportunity of playing this role in judging this show?

SEASON: Judging a quilt show is a great responsibility. I am so honored to be asked to take on this role as I understand the work, time, and parts of ourselves that quilters give to every stitch. Experiencing a quilt show is like listening to many stories and I am excited to be able to listen in such an intimate way. As a quilter, I have such great respect for all quilters and the quilt making process. We have a shared trajectory—each quilter using their own voices from past and present pushing us to what quilting can become.

Q: You are no stranger to QuiltCon and have participated in this show from different perspectives. How will judging be different?

SEASON: I showed at the first QuiltCon in Austin, taught and lectured in Savannah, and most recently taught in Nashville. This year being a judge—and only a judge—will certainly be a change. When I first showed in Austin, the feedback I received from judges and fellow quilters helped push me to become a better quilter. It also gave me insight into how others view my quilts and quilt process. The feedback and insights showed me how to strengthen my own voice as a quilter. My goal as a judge is to give quilters helpful feedback to strengthen their own quilt voice.

MEET THE JUDGES CONT.

Q: Christie, you also host a video series with your daughter that explores generational crafting. Is there a resurgence of interest in fine craft with the younger generation? How can we inspire lasting enthusiasm for these techniques?

CHRISTIE: I have two daughters in their 20s who expose me to a younger set of makers. Often it is the younger people who are not bound by one particular history or tradition that are creating work that makes my heart beat faster! Additionally, I have found that when traditional methods are made known, it generates a renewed interest in the history of the craft. It's a beautiful process and one that I believe will carry these crafts forward into the next generation. As for how we inspire lasting enthusiasm? By encouraging new and diverse voices to enter the conversation.



NANCY FUKA—NACQJ CERTIFIED QUILT JUDGE, TEACHER, AND LECTURER

Nancy Fuka took her first quilting class in 1981. She was immediately addicted to the craft and hasn't stopped making, looking at, and thinking about quilts since then. She loves all types of quilts. She is an NACQJ Certified Quilt Judge,

teacher, and lecturer, and self-described "technique junkie." Nancy has a degree in Civil Engineering from Northeastern University. She and her husband Kent love wine, travel, and enjoying the beautiful high desert and dark skies at their home outside of Santa Fe, New Mexico.

Q: As an experienced quilt judge, your role in evaluating the quilts at the show is vital. Tell us how your expertise enriches the QuiltCon judging panel.

NANCY: Before becoming a NACQJ Certified Quilt Judge, I was a quilter for over 35 years. Becoming a judge led me to focus on the study of design. My knowledge of both construction and design allows me to comprehensively critique a quilt.

Throughout my years as a quilter, I have had the great fortune to try my hand at many, many quilting techniques and to teach some of those techniques to other quilters. Having been on both sides of the table—as a student and as a teacher—I know the value of positive criticism to help a quilter grow in the craft and the power of recognizing excellent work.



PHOTOS BY MELISSA VAN RUITEN, COURTESY OF THE MQG

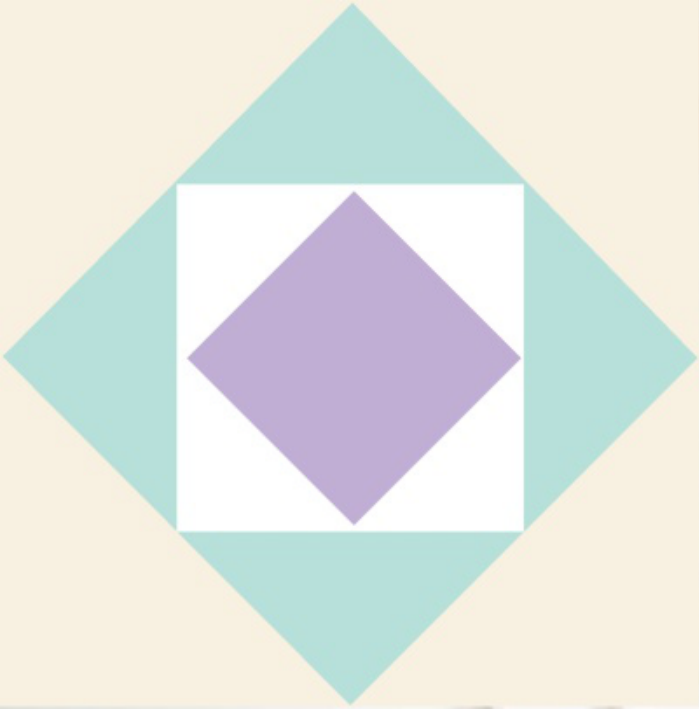


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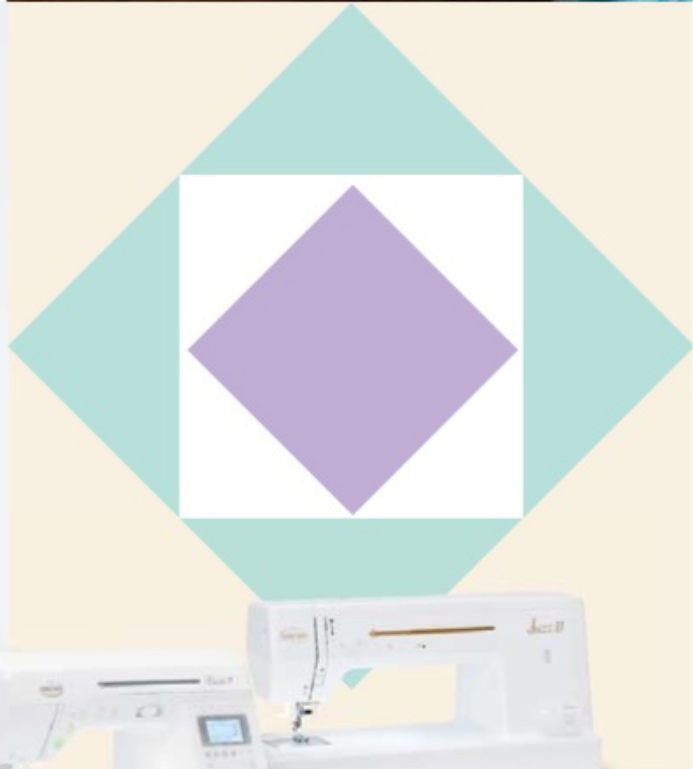
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DIAMOND IN THE SQUARE, SUNSHINE AND SHADOW VARIATION • 76" x 78" • c. 1935, Maker unknown



OUR MODERN QUILTING HERITAGE

Esprit Collection of century-old quilts shares aesthetic

by Cate Coulacos Prato

BOLD COLORS. SOLID FABRICS. STRIKING GEOMETRIC DESIGNS.

Those descriptors have been applied to modern quilts. But they also characterize Amish quilts, in particular the Lancaster County, Pennsylvania, style that were originally made 100 years ago—or more. To see modern quilts and Amish quilts together allows the viewer to witness bridges across the history of quilting, revealing a synergy between the styles.

Luckily, visitors to QuiltCon this year will have the opportunity to do just that, as an elite selection of antique Lancaster County quilts from the Esprit Collection will be on display, on loan from LancasterHistory in Lancaster, Pennsylvania.

“We’ve been wanting to include a collection of historical Amish quilts since planning the very first QuiltCon,” says Alissa Haight Carlton, co-founder and former executive director of the Modern Quilt Guild (MQG). “As we are a quilt show in a convention hall and not a museum, and many considerations need to be taken when hanging these beautiful old quilts, not all collections can hang at our event. This made it a lot of work

to track down a collection that was a fit for QuiltCon, and we are so happy to have found it in the Esprit Collection.”

Amish quilts, and the Esprit Collection in particular, are relevant to modern quilters because “they perfectly exemplify a graphic and clean design aesthetic that is so regularly seen in today’s modern quilts,” says Haight Carlton. “They are such a strong example of the long and rich history of quilt making, and their influence on the quilts hanging at QuiltCon can be easily seen. Expansive negative space, use of solids, and bold graphic lines are all incorporated in these gorgeous historical quilts. Those descriptors are also used over and over when discussing the work coming out of the modern quilting movement and our attendees will see that inspiration clearly.”

Though Amish quilts like those in the Esprit Collection are famed for their graphic appeal and fine—often elaborate—hand quilting, they were seen as utilitarian by their makers.

Quilts were often made to commemorate life events such as weddings and births, and their designs reflected the “plain” life of the Amish people. Simple and uncluttered, the quilts combined practicality, functionality, and artistry.

Lancaster Amish quilters often chose sober cotton fabric colors like black, aubergine, and dark green that reflected their unassuming lifestyle. But bright colors such as red, yellow, and pink also feature in the dramatic designs. Many display close color combinations that make the quilts seem to vibrate with the intensity.

Aspects of rural and sacred life inspired many of the Lancaster quilt patterns, such as Pinwheel (similar to a windmill), Rail Fence, Sunshine and Shadow, Star of Bethlehem, and Crown of Thorns. Elements of patterns like these can be seen today in modern quilts—sometimes in identical patterns, sometimes as abstract variations.



ALL PHOTOS COURTESY OF COLLECTIONS OF LANCASTER HISTORY FROM THE HERITAGE CENTER COLLECTION

DIAMOND IN THE SQUARE • 78" x 78" • c. 1925, Maker unknown



SAWTOOTH DIAMOND • 81½" x 81½" • 1925, Maker unknown

Around the middle of the last century, Amish quilts caught the attention of collectors who recognized the quilters' artistry. In 1971, the Whitney Museum of American Art put on an exhibit, "Abstract Design in American Quilts," featuring Amish quilts. Doug Tompkins, co-founder of Esprit Clothing in San Francisco, saw the exhibit and was entranced. He began collecting Amish quilts, in particular those from Lancaster County, Pennsylvania.

In his pursuit of these heirlooms, Tompkins showed up on his motorcycle one day at Mary Strickler's Quilt, Julie Silber and Linda Reuther's Bay area quilt shop. He recognized that these quilts would look beautiful as wall art, especially in the large, open spaces of the Esprit headquarters, says Silber, now an author, historian, and quilt dealer. Tompkins bought a few quilts from the shop that day and became a frequent customer and friend. When the quilt shop closed, he asked Silber to become the curator of his collection.

"I wasn't sure what he was asking me to do, but I accepted his offer," Silber says.

With Silber's help, Tompkins eventually collected about 300 quilts. However, in 1990, he and his wife divorced and divided their assets, including the quilt collection. According to Silber, Tompkins concentrated the Lancaster County quilts in his half, then put them all in storage and headed to Chile to become an environmentalist. He told Silber she could do what she wanted with the collection.

By this time, Amish quilts had reached iconic status. Silber sought to keep the 88 Lancaster quilts together in an exhibition, with the goal of selling them together. "I couldn't imagine breaking them up," she says. A quilt museum in Pennsylvania bought the collection, but eventually couldn't afford to keep them. Fortunately, LancasterHistory, an organization dedicated to educating people on the history

of the area, was able to take on the collection, where it now resides.

The Lancaster quilts are significant in the history of quilting—as well as in American history—because they represent a subset of the quilting lexicon and a subset of American culture, says Silber. “They represent so beautifully a group of people and some of their values,” she says, pointing out that many Amish quilters used dark thread on dark cloth so that the stitches wouldn’t stand out and ‘show off’ the fine needlework.

When tourists and collectors came calling, the Amish were happy to sell their quilts, if it meant earning money to pay for medicine or some other practical need, Silber says. “They keep their history and importance of their ancestors within themselves—not in an object. They could always make more quilts.”

Without collectors like Tompkins, the quilts might have all been spread hither and yon, lessening their historical and cultural impact, says Silber, adding, “How great to have 88 examples of something we’ll never have again, all together.”

Twenty quilts from the Esprit Collection will be exhibited at QuiltCon in Austin, Texas, selected with the help of the LancasterHistory staff.

“The entire collection is amazing, so we knew that any of them would be wonderful to have hanging at QuiltCon,” says Haight Carlton. Victoria Pyle, assistant curator at LancasterHistory, will give a lecture about the collection, and there is a guided tour of all of the special exhibits during which the quilts will be discussed in detail.

Silber says that modern quilters will find the Esprit Collection inspiring, from the color choice to the designs and stitching. “They appear to be simple, but they’re incredibly well-made,” she says—not unlike the modern quilts of today.



BARS • 72" x 80" • c. 1920, Maker unknown

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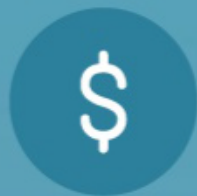
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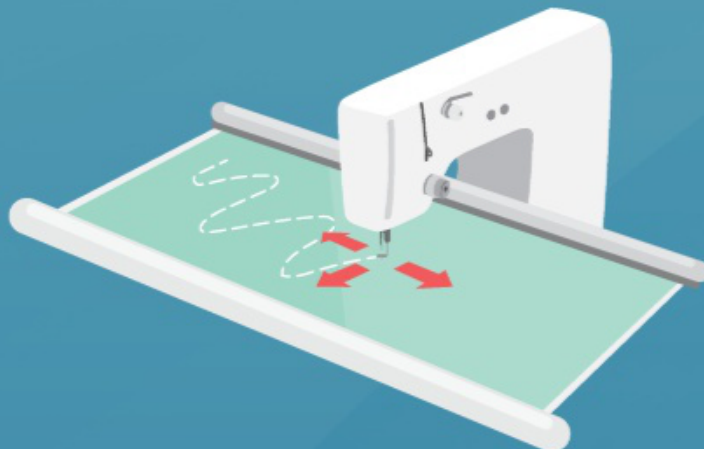


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"MELTING ICE"

84" x 90"

Karen Maple

Individual MQG Member

Portola Valley, California

After photographing melting icebergs in Antarctica, I was inspired to create a quilt that highlights the alarming effect of climate change. I ran a filter on a photograph, and then hand pieced with a new method: California (not English) paper piecing. Only one piece of solid white ice remains, the lighter pieces represent the melting ice with the linear lines, and the darker pieces with curved quilting represent the surrounding ocean.

hand pieced, hand quilted, machine quilted

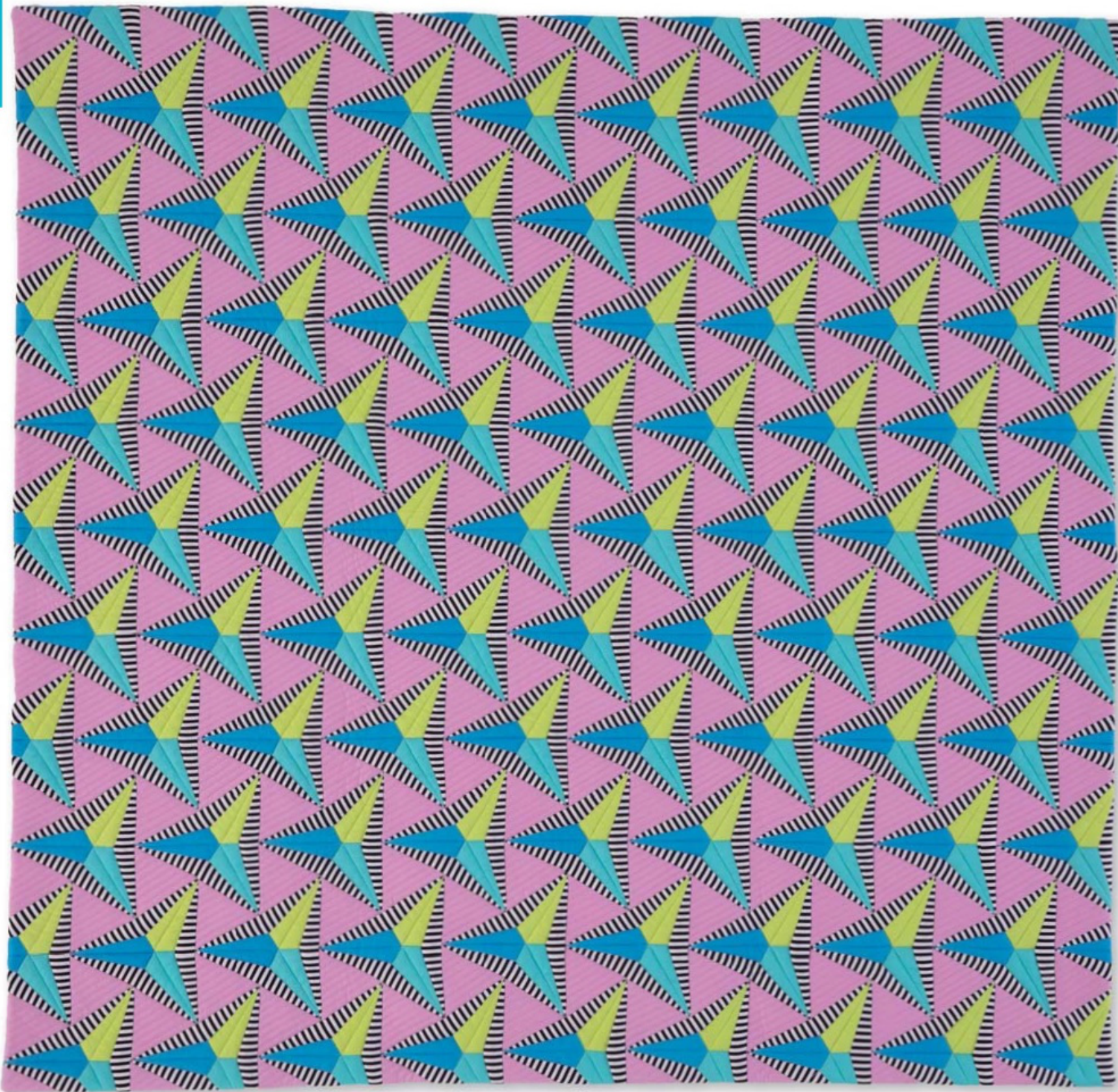
QUILTS

FROM THE

SHOW

QUILTCON 2020'S JURIED QUILT SHOW FEATURES A WEALTH OF MODERN QUILTS by MQG members from around the world. These quilts represent some of the best in design, craftsmanship, and innovation. More than 1,500 quilts were submitted, making the selection process even more challenging. Winning quilts in several categories—including Quilting Excellence, Appliqué, Group and Bee Quilts, Handwork, Improvisation, Minimalist Design, Modern Traditionalism, Negative Space, Piecing, Youth: Group and Youth: Individual, Small Quilts, and more—will receive awards and prizes from show sponsors.

TO LEARN MORE ABOUT THE MODERN QUILT GUILD and to become a member, visit themodernquiltguild.com.



“TRIPPY TRIANGLES”

40" x 39"

Joanna Marsh

Member of the San Antonio MQG

Pipe Creek, Texas

I created the pattern using triangles as the main element in Adobe® Illustrator and used English paper piecing as the method to piece the quilt together. I sewed all of the small pieces while I was ‘working out’ on the elliptical and it was my motivation to focus on self-care. The rows were then sewn together by hand while I binge watched “Grey’s Anatomy.” I used rulers to quilt angled lines on the triangles and faced the quilt.

hand pieced (English paper piecing), machine quilted



“THE BOLD CURVE #1”

41" x 61"

Tamara K. Serrao

Member of the Montreal MQG

Montreal, Quebec, Canada

Sunshine and warmth—thus color and growth—are constantly on my mind and direct my creativity. “The Bold Curve” started as an exercise to push myself out of my quilt design comfort zone (rulers and measurements) and resulted in my embracing curved, improv piecing. I gave myself guidelines: work from a five-minute sketch; no appliqué or patterned fabric; play and be spontaneous with color, transparency, and shape; be bold!

machine pieced, improvisational piecing, machine quilted



“SEARCHING FOR CORNERS”

36" x 37"

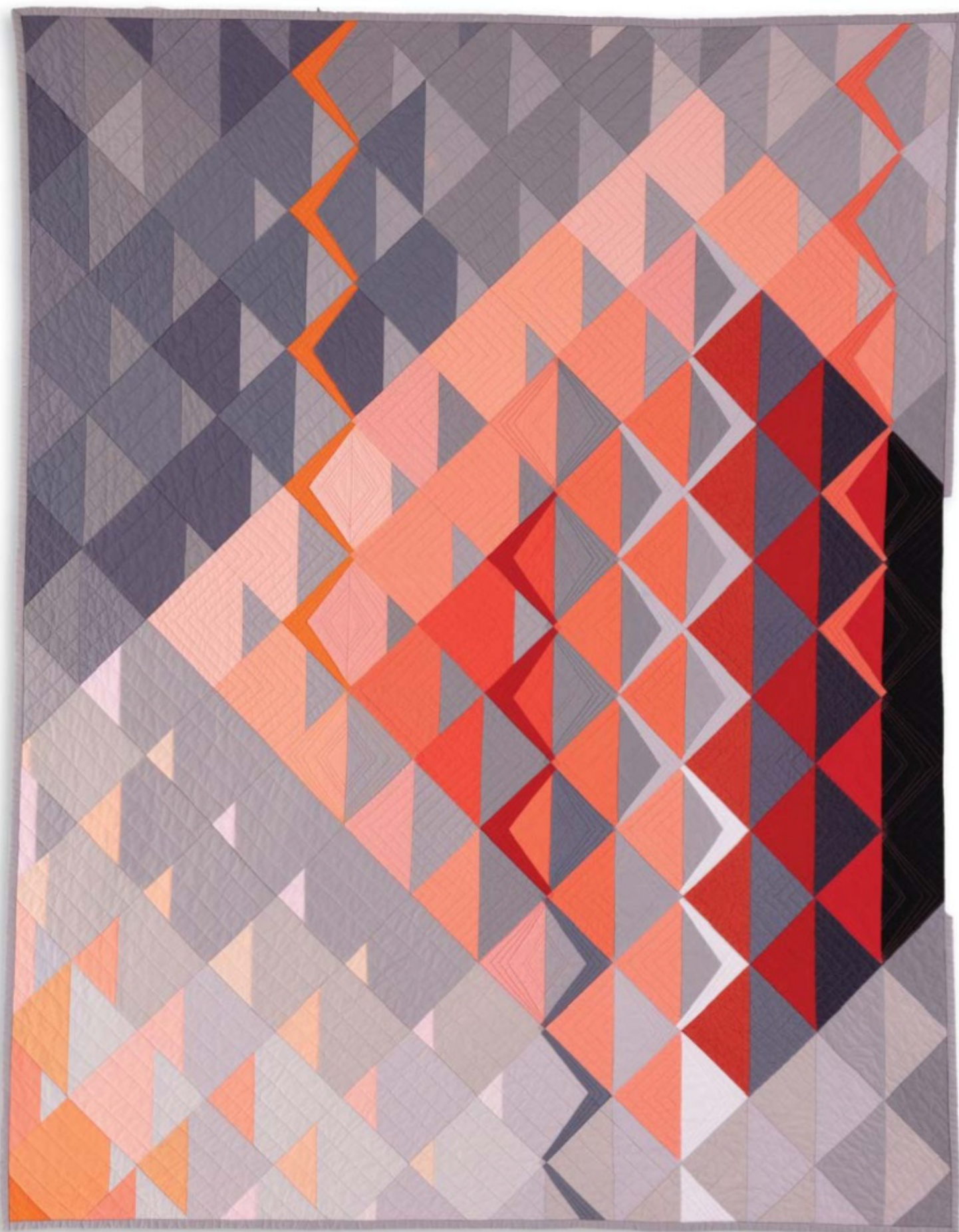
Stephanie Z. Ruyle

Member of the Denver Metro MQG

Denver, Colorado

Cool and warm, curves and corners create interesting tension between the foreground and background. The quilting—especially in the white areas—points like a spotlight in search of ‘corners.’ The color-matched pieced binding brings the foreground all the way to the edge and maintains the relationship of the composition without creating a frame.

machine pieced, machine quilted



“REFLECTING FACADES NO. 1”

48" x 62"

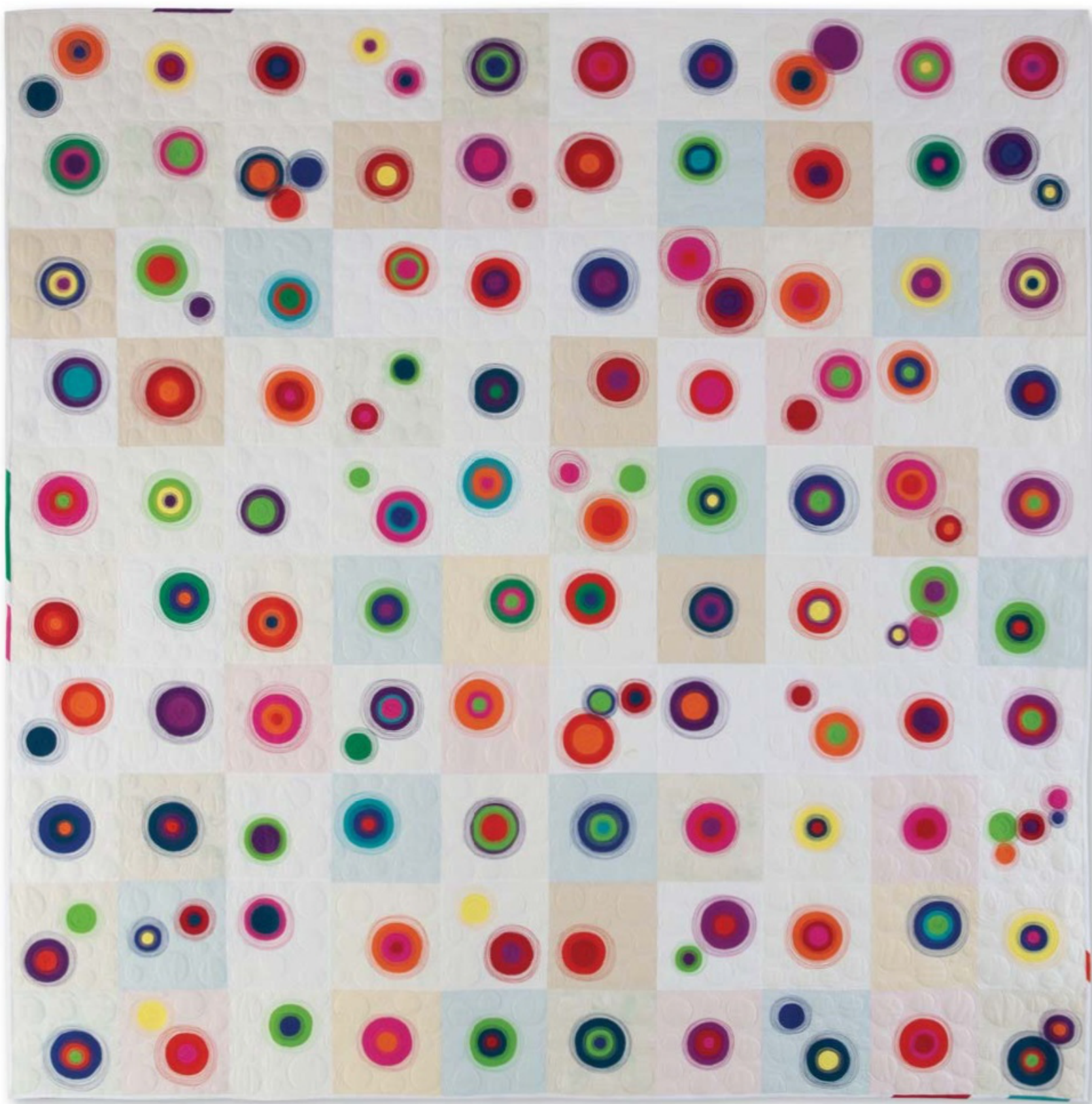
Juli I. Smith

Member of the San Diego MQG

San Diego, California

“Reflecting Facades No.1” was inspired by the Futurium Building in Berlin, Germany. I loved the geometry of the glass facade and how light transformed it. I began to manipulate the traditional Half-Square Triangle block and color to create movement. As I worked with the design, I saw forms starting to develop as well as fissures that ‘crack’ open those forms. I tried to explore light to dark, black and white, depth and color gradations.

machine pieced, machine quilted



“RESONANCE”

79" x 79"

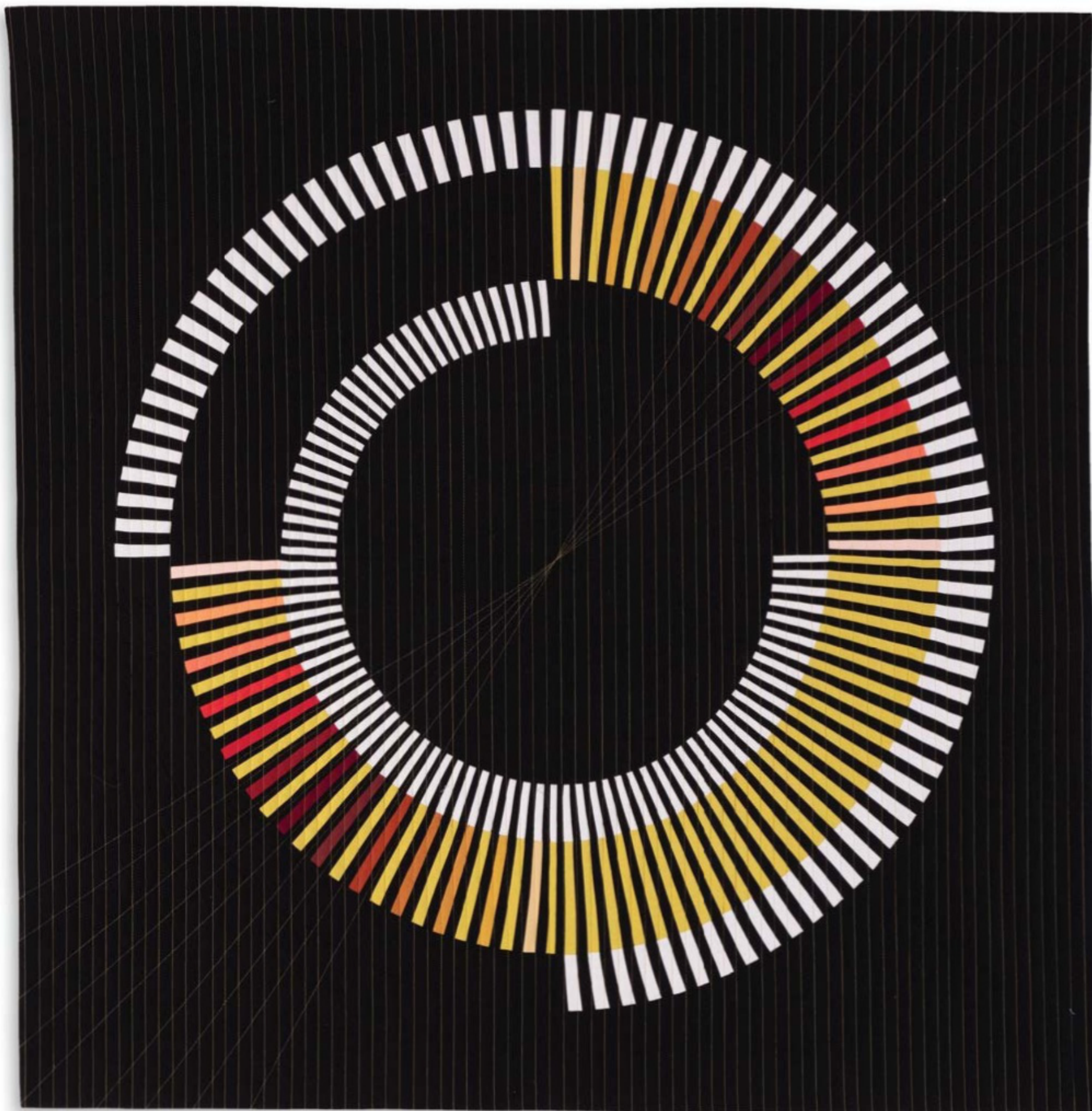
Cassandra I. Beaver

Member of the Central Ohio MQG

Urbana, Ohio

“Resonance” uses colorful quilting thread to create a sense of outward movement and reverberation from central points. Thread that coordinates with each fabric creates a blending sensation as the quilting merges the appliquéd circles with each other and the background. This quilt was my first 100 day project that ran from New Year’s Day 2018 to my birthday, which fell on the 100th day of the year.

hand appliquéd, machine pieced, machine quilted



“OFFSET RADIAL”

58" x 58"

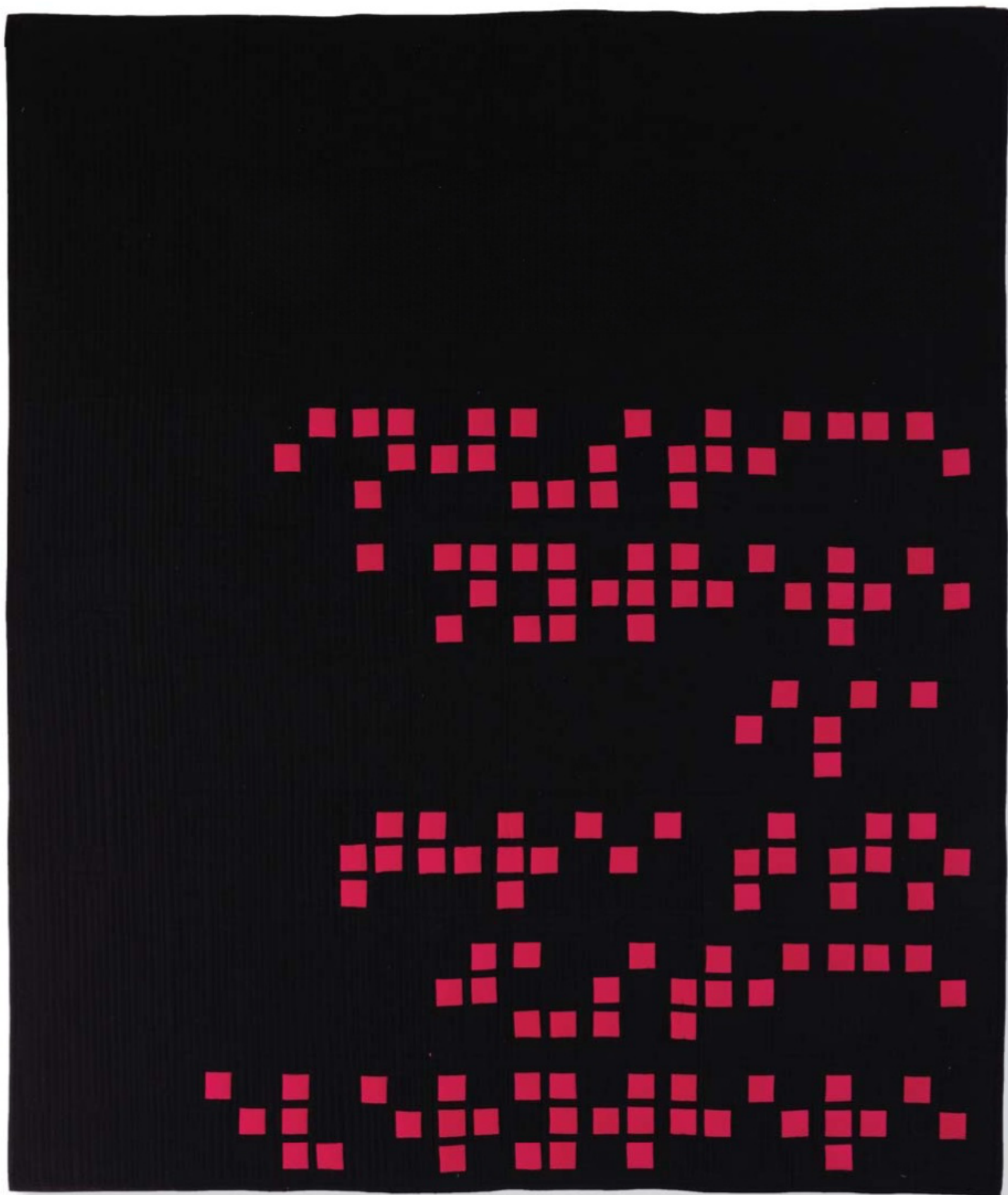
Audrey Esarey

Individual MQG Member

Louisville, Kentucky

The “Offset” series is a graphic representation of my perspective on balance. Work, rest, movement, and creativity all require a level of input and yield results. Balance doesn't always require symmetry. Sometimes lack of balance drives change, represented by the color gradation woven into the steady shade of wasabi. “Offset Radial” is an asymmetrical graphic quilt design, the second in a series, represented by offset but balanced radiating wedges.

machine pieced, paper pieced, machine quilted



“JUSTICE EVERYWHERE”

58" x 70"

Vasudha Govindan

Member of the Houston MQG

Houston, Texas

“Justice Everywhere” spells out Dr. Martin Luther King’s famous quote, “Injustice anywhere is a threat to justice everywhere,” using the Braille alphabet. I am forever inspired by this quote. It entreats us to not rest until there is justice everywhere and for everyone. Trapunto, with two layers of wool batting, is used for the pink squares to emphasize the tactile nature of Braille.

machine pieced, machine quilted



“LINE DRAWING LANDSCAPE”

57" x 72"

Irene Roderick

Member of the Austin MQG
Austin, Texas

I am an improvisational quilter and make my quilts through a process I call ‘dancing with the wall.’ This work is entirely intuitive and visceral. I do not know beforehand what is going to happen but create through trial and error, literally dancing between the wall, the cutting mat, the sewing machine, and the iron. For “Line Drawing Landscape,” I was wanting to see if I could create the effect of a line drawing on a quilt.

machine pieced, improvisational piecing, machine quilted



“PHOTO INSPIRATION: BRUGES, BELGIUM—CANAL”

32" x 32"

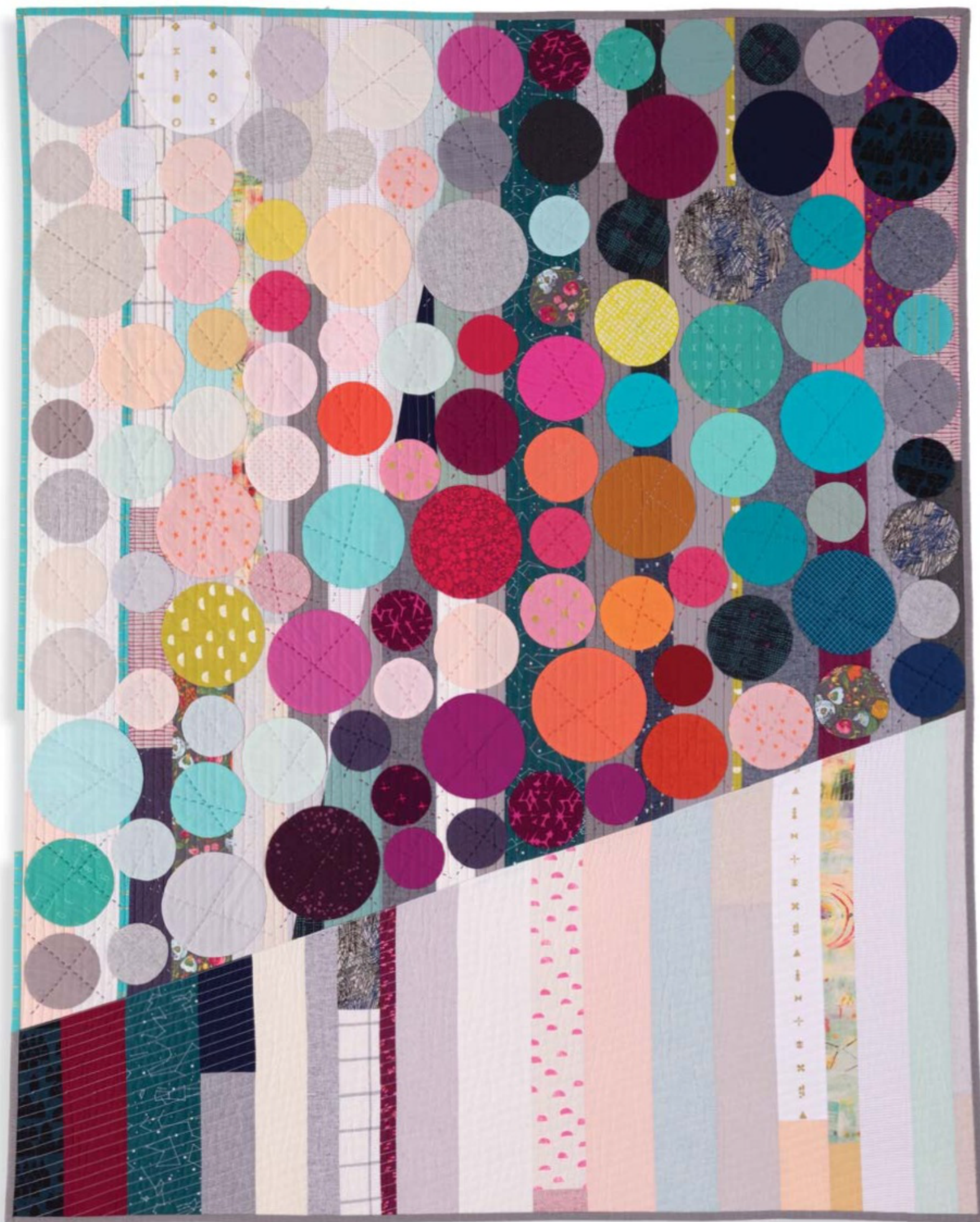
Ruth A. Rohlfing

Individual MQG Member

Racine, Wisconsin

This project interprets a photograph by Al Barry. It was the 2019 challenge of the Erie Street Quilters of Racine, Wisconsin. The minimal design was built and fused strip by strip, using only three or four different widths of black batik. Thanks to Jacquie Gering for her quilting suggestions and book, *WALK: MASTER MACHINE QUILTING WITH YOUR WALKING FOOT*.

Inspiration photo by Al Barry of Racine, Wisconsin
machine appliquéd, machine quilted



“MORE IS MORE”

45" x 56"

Laura Loewen

Member of the Boulder MQG

Lafayette, Colorado

“More is More” is based on my feelings of being overwhelmed after attending QuiltCon 2019. I wanted to illustrate everything in one quilt; to explore new techniques; quilt-as-you-go, hand appliqué, mixing quilting types. From all the quilts displayed in 2019 my take-away was: Dark, Bright, Bold, Contrast, Unexpected, Texture, and Depth. I hope I have captured even just a fraction of the beauty the quilters of the MQG stitch into their projects every day.

hand appliquéd, hand quilted, machine pieced, machine quilted



“IMPERFECT MATCH”

80" x 65"

Serena Brooks

Member of the Los Angeles MQG
Los Angeles, California

I always wanted to make a Double Wedding Ring quilt, but my style is so abstract that it was a challenge to make one with the traditionally perfectly matched arcs. I decided to take a modern twist on the old favorite, with lots of jigs and jags. I'm hopeful that this quilt reflects that there is beauty in the fact that no person, relationship or certainly, wedding, can actually be perfect.
machine pieced, improvisational piecing, machine quilted



“CLEMENTINE”

42" x 59"

Debra L. Jalbert

Member of the Orlando MQG
Clermont, Florida

The raw-edge appliqué pieces were inspired by the freedom and shapes I find in free-motion doodle quilting. The designs were cut and quilted freehand without templates. This quilt had been swimming in my thoughts for two years before I experimented enough with products and processes to achieve the outcome I was hoping for. The quilt has six to seven layers.

Fused appliqué, machine quilted



“TRIANGLED UP IN BLUE”

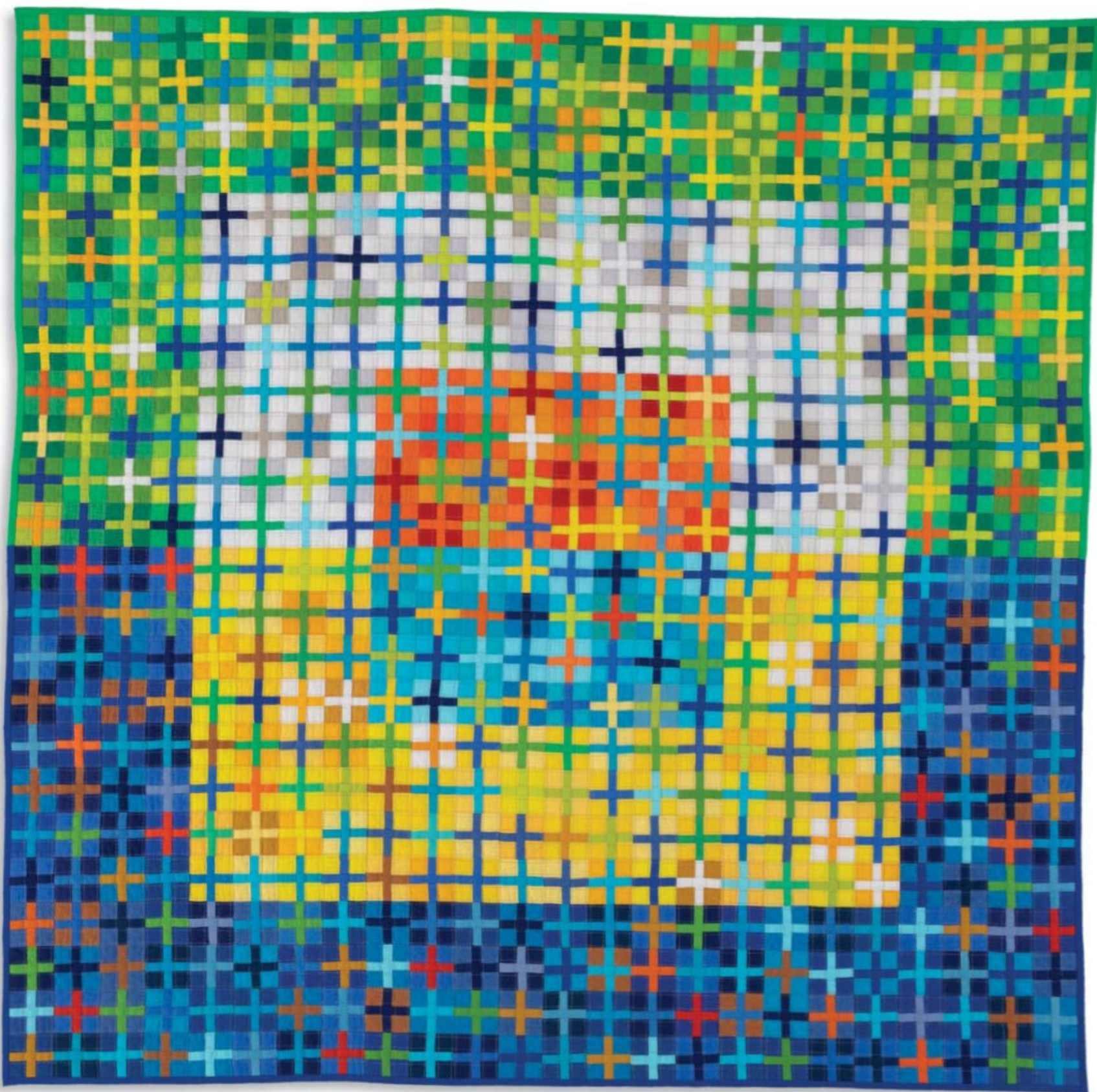
27" x 29"

Ruthann Grace

Member of the Lake Superior MQG
Duluth, Minnesota

My quilt started as practice in making improv triangles using my overflowing blue to blue green scraps. I decided to use a slabbing technique to see how they would look pieced together. I quickly grew to love what was emerging. The name of the quilt is a play on words from the Bob Dylan song, “Tangled Up in Blue,” which was my ear worm as I worked on my quilt. Quite appropriate since Dylan was born in my home town of Duluth, Minnesota.

machine pieced, improvisational piecing, machine quilted



“TWO HALVES”

48" x 48"

Kathy York

Member of the Austin MQG

Austin, Texas

The two halves are both beautiful in isolation, yet they work wonderfully together to create a whole.

machine pieced, machine quilted



QuiltCon Charity Quilts

Sponsored by the Modern Quilt Guild

The QuiltCon Charity Challenge is one of the MQG's largest-scale charity projects. This year, guilds and individual members were challenged to create a quilt based on the design theme of text using a palette of grayscale. Other charity quilts are featured on page 7.

"HEAR MY WORDS"

A quilt about the unheard voices in our society.

63" x 83"

Vancouver MQG

Quilted by Laura Gates

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MAKE SKINNY CURVES

A foundation paper piecing tutorial

by Steph Skardal
Individual MQG Member

I'VE GOT A THING FOR SEWING CURVES LATELY!

In the past, I've gotten caught up with cutting curves accurately and keeping a consistent $\frac{1}{4}$ " seam allowance. And while there are plenty of great rulers out there to help cut precise curves at popular sizes, they don't solve my custom curved piecing needs.

Enter foundation paper piecing (FPP) and glue. While experimenting with FPP last year, I developed a new method to sew accurate curves using glue. Although it is a labor-intensive process, it's hard to beat the precision of paper piecing, especially when there are curves and skinny strips involved! Follow the tutorial below to create a 9" block using the FPP glue method.

materials

- $\frac{1}{8}$ yard each of 4 coordinating fabrics (In this tutorial, the colors are referred to as c-1, c-2, c-3, and c-4.)
- 4 copies of the FPP pattern and 1 copy each of cutting template (templates A, B, C, D)
- Fabric-friendly glue (I use Sewline™ Water-soluble Fabric Glue Pen.)
- Pen or pencil

DIRECTIONS

NOTE: All seams along the FPP pattern perimeter have an extra-wide seam allowance. This will be trimmed to $\frac{1}{4}$ " prior to sewing the squares.

1. Cut 1 each of template A, B, C, D piece from the 4 fabrics. On the front side of each FPP pattern (the side opposite the printed lines), trace over the dotted line with a pencil or pen. Position 1 template A (c-1) fabric piece on the front of the FPP pattern, right side up. Carefully align to the edge of the traced line and glue in place along the inside of the curve. (figure 1)
2. Center 1 template B (c-2) piece on the outside of the template A piece, right

side up. Apply glue to the outer curve of the template A piece. (figure 2) Flip the template B piece over and align the edge of the fabric all the way along the outer curve of the template A piece. Smooth the fabric along the curved edge with your fingers so it is glued securely. (figure 3)

3. Flip the pattern to the back (the side with the printed lines). Using a small stitch length, sew along curve E. At both the start and end of the curve, sew at least $\frac{1}{8}$ " into the outer seam allowance. (figure 4)

4. Flip the pattern to the front. Spread glue along the edge of the template B piece, within the seam allowance (approximately $\frac{1}{8}$ "). Fold the template B

piece over, right side up, and finger press to create a crisp curved seam. The glue should hold this piece in place. (figure 5)

5. Similar to steps 2 and 3, center 1 template C (c-3) piece on the outside of the template B piece, right side up. Apply glue to the outer curve of the template B piece. Flip the template C piece over and align the edge of the fabric all the way along the outer curve of the template B piece. Smooth the fabric along the curved edge with your fingers so it is glued securely.

6. Flip the pattern to the back. Sew along curve F. At both the start and end of the curve, sew at least $\frac{1}{8}$ " into the outer seam allowance.



FIGURE 1



FIGURE 2



FIGURE 3



FIGURE 4



FIGURE 5



FIGURE 6

7. Similar to step 4, flip the pattern to the front. Spread glue along the edge of the template C piece, within the seam allowance. Fold the template C piece over, right side up, and finger press to create a crisp curved seam.

8. Again, center 1 template D (c-4) piece on the outside of the template C piece, right side up. Apply glue to the outer curve of the template C piece. Flip the template D piece over and align the edge of the fabric all the way along the outer curve of the template C piece. Smooth

the fabric along the curved edge with your fingers so it is glued securely.

9. Again, flip the template to the back. Sew along curve G. At both the start and end of the curve, sew at least $\frac{1}{8}$ " into the outer seam allowance.

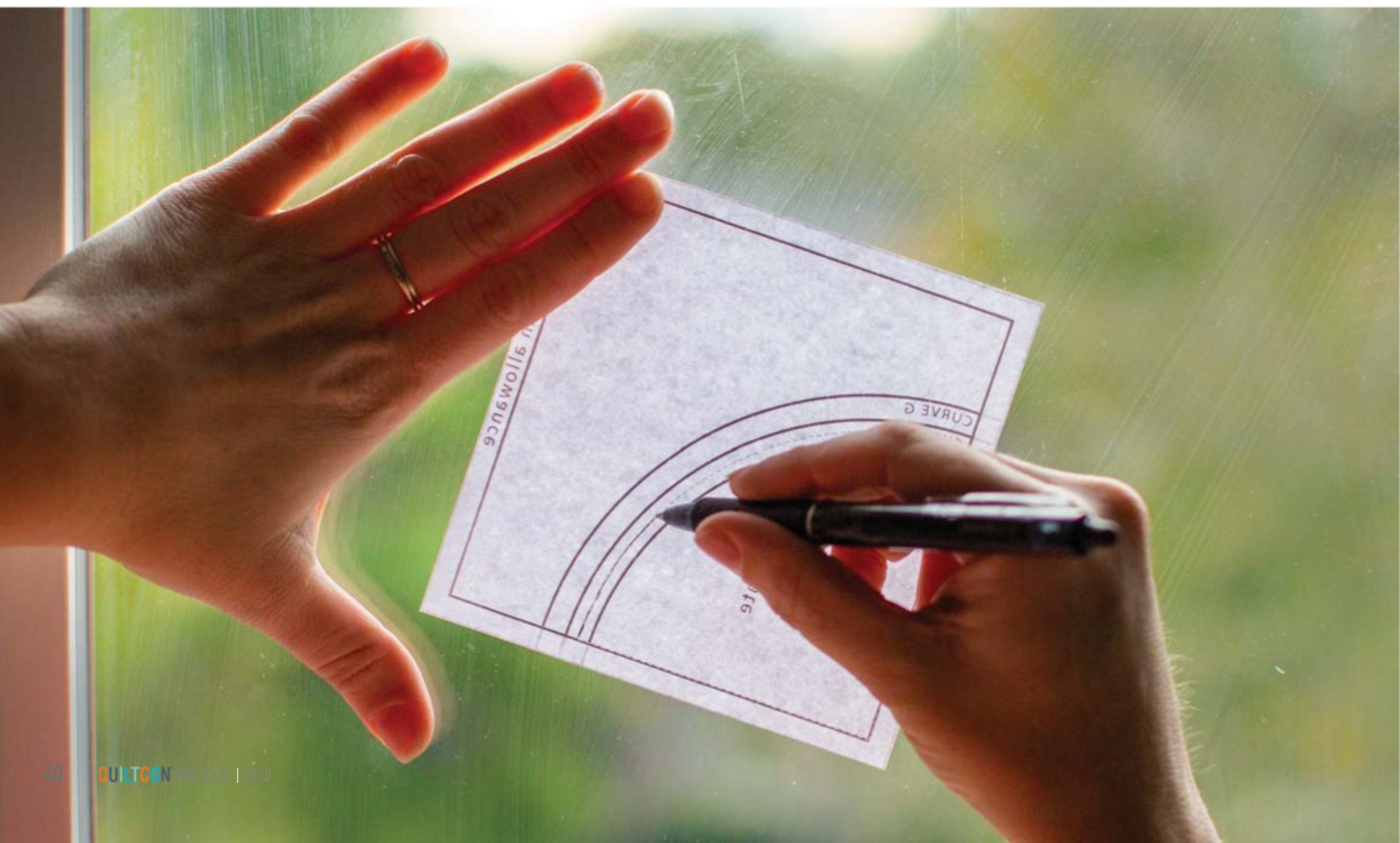
10. Flip the template to the front. Spread glue along the edge of the template D piece, within the seam allowance. Fold the template D piece over, right side up, and finger press to create a crisp curved seam. To help keep the template D piece in place for the next step, add a few small dabs of glue in the seam allowance.

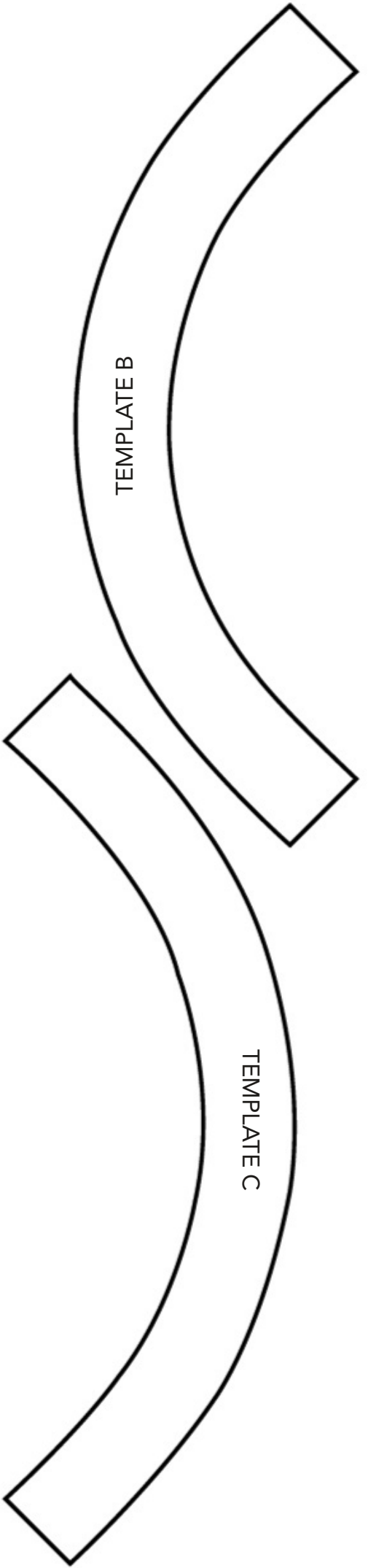
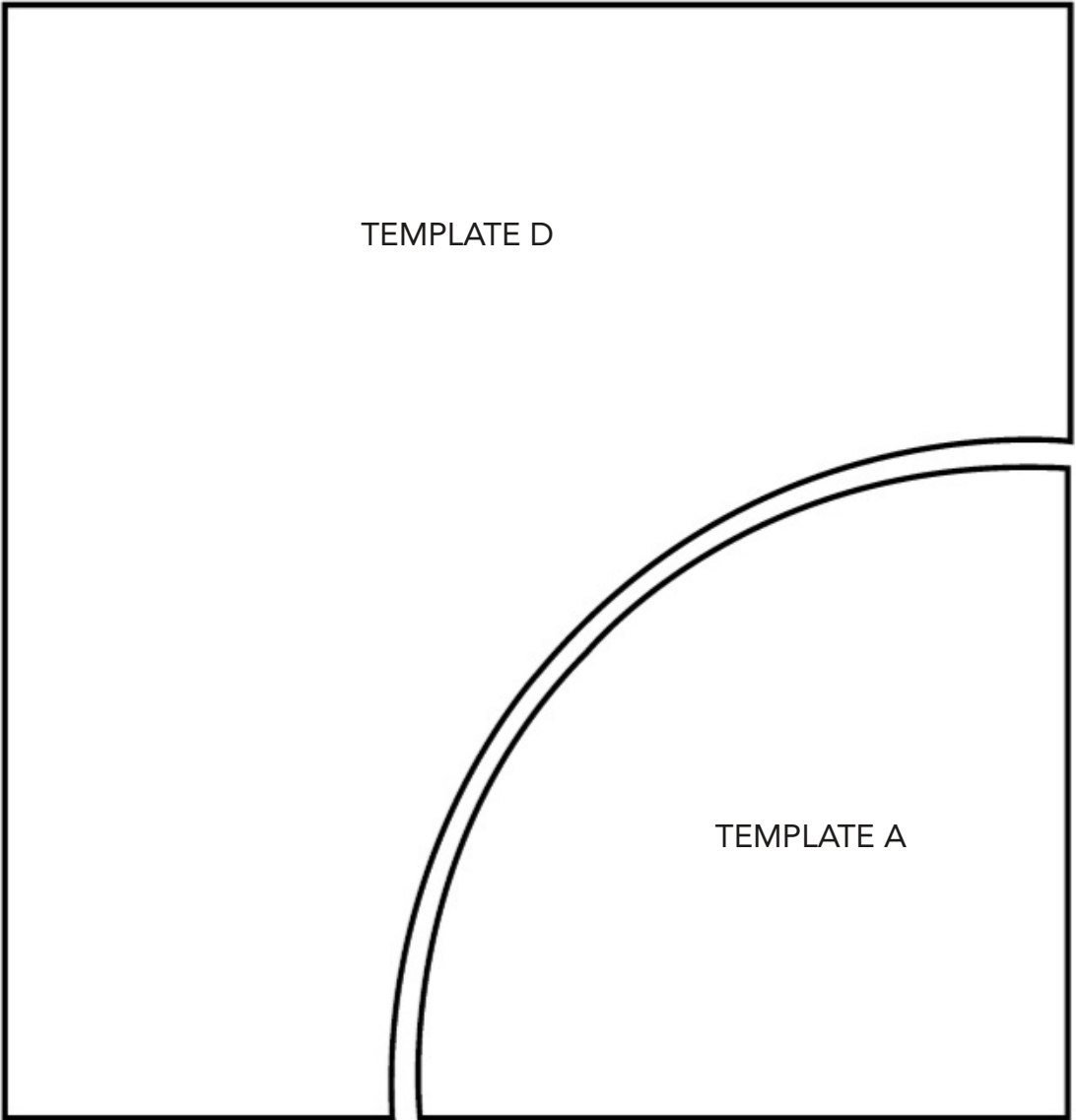
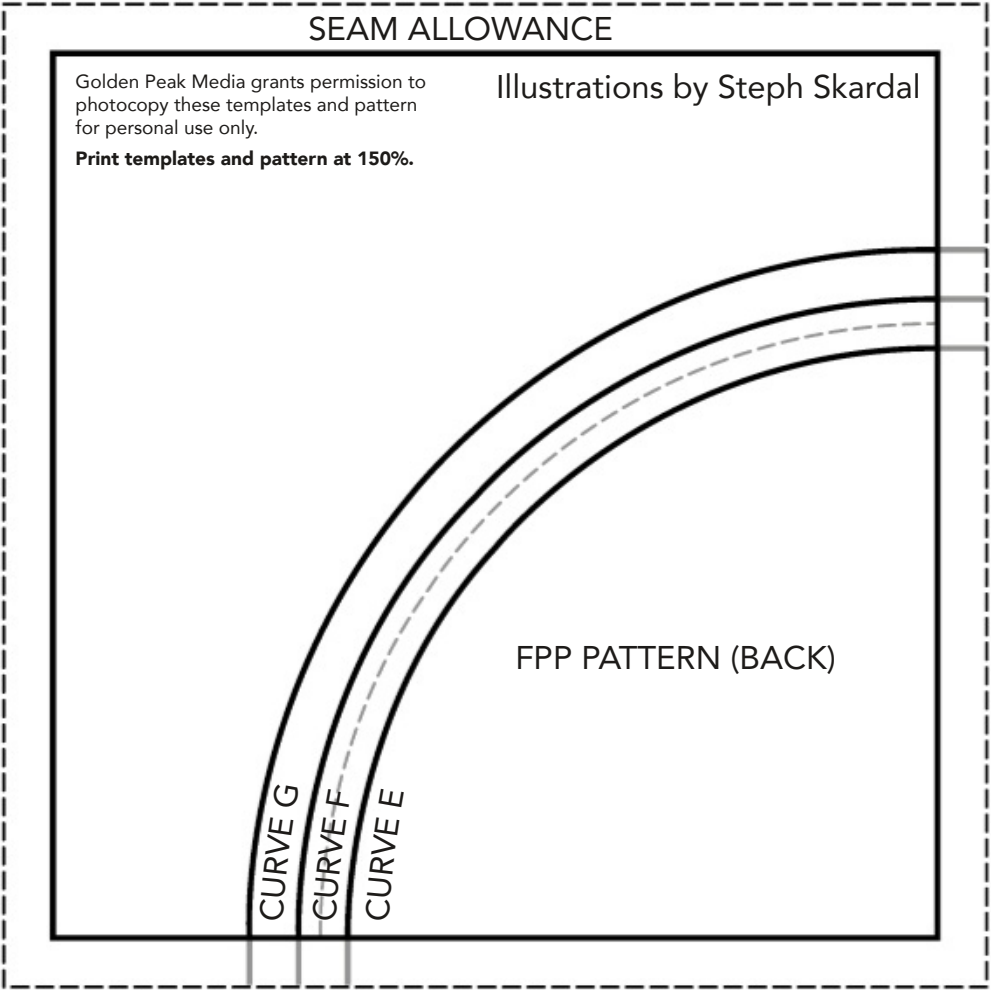
11. Sew around the outside of the square, within the seam allowance, to minimize fraying. (figure 6) Trim the square to the $\frac{1}{4}$ " seam allowance.

12. Make 4 blocks total, changing the location of the colors for variety. Sew the squares, Four Patch style, to create a 9" block.

13. Remove the paper from the back of the block.

NOTE: Because the template A and D pieces were glued directly to the paper pattern, extra care may be needed to remove those sections.





LUCKY CHARMS

By Ghazal Razavi of FIGO Studio

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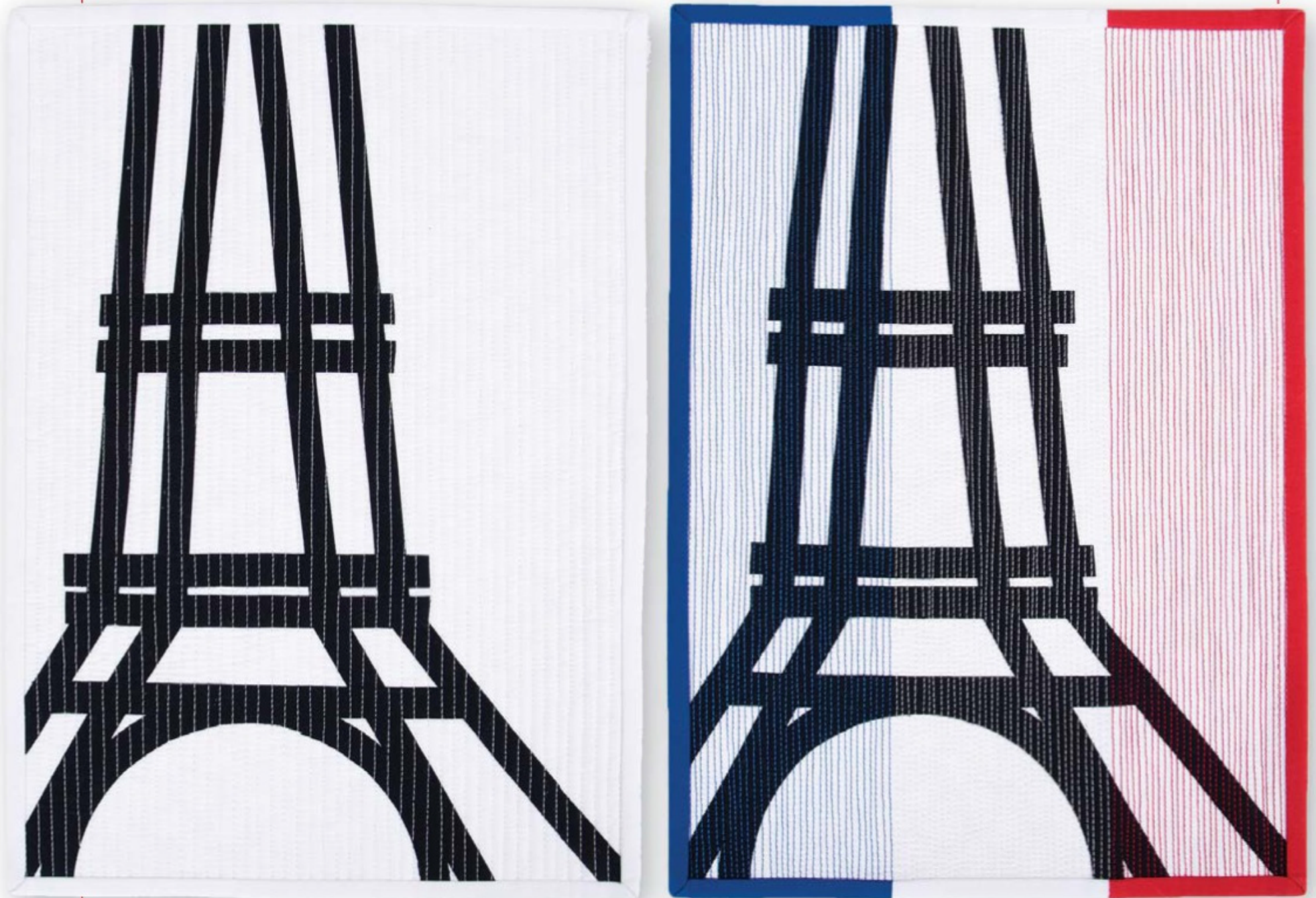
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FIGO
F A B R I C S

AMP UP THE VOLUME WITH HIGH-DEF QUILTING

by Catherine Redford
Individual MQG Member

THE QUILTING STITCH REALLY CAN make or break your final piece, yet it is often approached as an afterthought. With high-definition quilting, the designs are planned right from the very start of a project to make the biggest impact.



Straight lines work well on the minimalist rendition of the Eiffel Tower but when I switched to matchstick quilting with a fine colored thread, this small quilt becomes an elevated hi-def version of its original self.

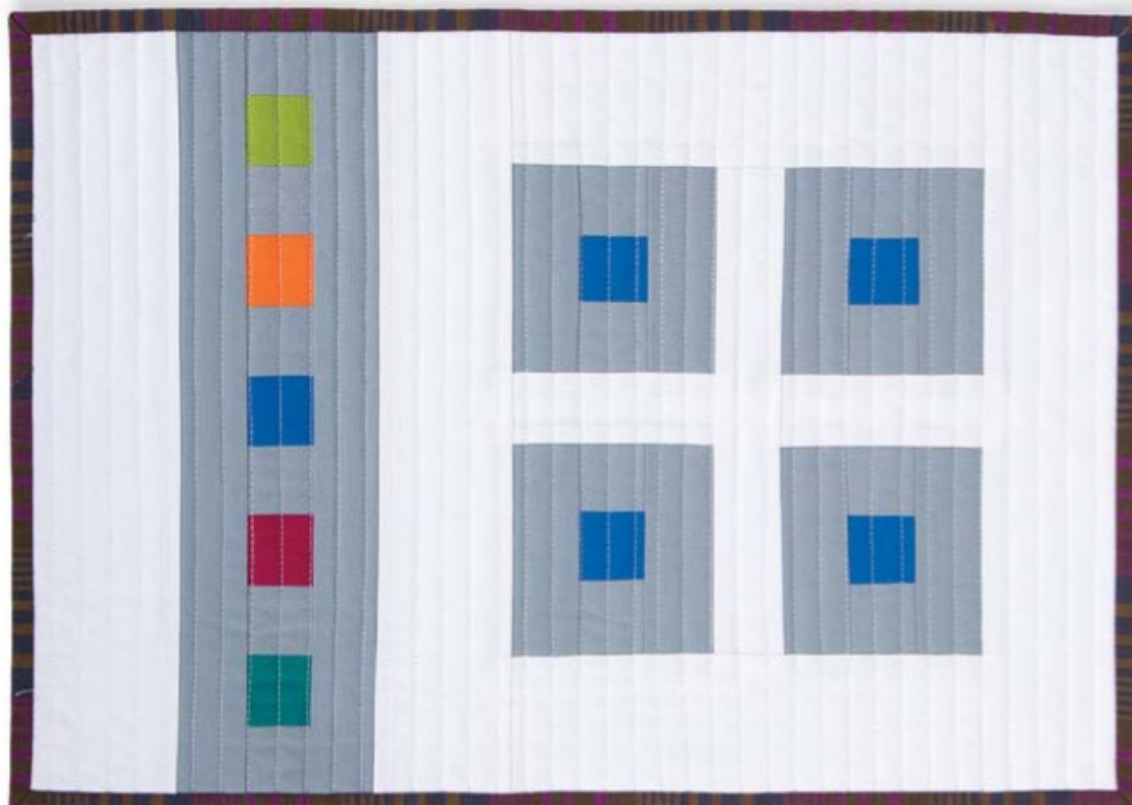
WHAT IS HIGH-DEF QUILTING?

High-definition quilting is the kind of stitching that is highly visible and adds a textural component to a quilt top.

It may be:

- Intentionally planned for maximum impact
- Stitched in a contrasting thread color
- Sewn in straight or undulating lines that cross pieced intersections or enhance a secondary design
- Applied with a heavyweight thread, resulting in strong lines and unexpected textures
- Created with densely applied thin thread adding a translucent layer of color or low-volume texture

I love quilting on my domestic machine. I start to think about the quilting design at the same time I plan the top because the quilting influences how I put the pieces together and press the seams. (Press your seams open for a flatter finish and if you plan on frequently crossing the pieced intersections with your quilting.) I refine my ideas as I stitch the blocks together and construct the top. Finishing the top of a quilt is a tremendous accomplishment but it's just the beginning!



Straight lines spaced at 1/4" apart make for a quick finish.



A plaid effect is achieved with a primary grid of fine white thread embellished with a secondary double line grid using 12wt.



The quilting step adds two things to a quilt top. First, it makes the top into a functional object. If the quilt is to be laundered regularly it must provide stabilization so the batting stays whole and the piecing lines are not stressed in the washing machine. If the quilt is made as a decorative piece, it must hang straight and not sag when displayed for an extended length of time.

In addition, the quilting adds a secondary line of design. Some people would call that *form*. From a design perspective, the quilting lines enhance the top. Every quilt should look better after it has been quilted!

AMP UP THE VOLUME

We often use fine (50wt or 60wt) neutral colored thread for low-volume quilting. It allows the viewer to concentrate on the piecing lines and colors of the top while adding a beautiful layer of textured stitching. However, sometimes a quilt needs an extra layer of color and a design. My low-volume lines go high-def when I use a heavier thread and/or a saturated color.

There are so many options for the modern quilter when it comes to thread! Choose good quality thread from a reputable manufacturer. Make sure the thread is recommended to use for quilting on a domestic machine and you can't go wrong.

Remember that as the thread (weight) number increases, the thread diameter decreases. In essence, 100wt thread is very fine, and 12wt—the heaviest that will easily pass through a domestic machine—is much thicker. If you want a single line of stitching to show up, you should use a heavier thread. As shown in the Eiffel Tower quilts, a fine thread makes a subtle line but can be stitched densely for a super layer of color.

TROUBLESHOOT YOUR HIGH-DEF QUILTING

Changing the thread in your machine demands you make a few modifications before you stitch.

1. Having trouble? Change the needle.

Use the right tool for the job: 100wt thread can be stitched with an 8/60 Microtex (sharp) needle on most machines, but you'll need a larger needle

as the thread gets thicker. I use a 16/100 topstitch needle with 12wt thread. A topstitch needle has an elongated eye and a deep groove to protect the thread from fraying as you stitch.

2. Are your stitches uneven? Alter the tension. When using a heavier thread, you need to reduce the top tension so the bobbin thread doesn't show on the quilt top. A finer thread requires increasing the top tension to keep everything looking good.

3. Want more impact? Adjust the stitch length. The size of the stitches should be in proportion to the thread you are using. The default length on most machine is 2.4. I increase my stitch to 3.0 for 12wt thread and decrease it as low as 1.8 when using 100wt thread.

4. Are your threads breaking? Slow down. Even after changing the needle and making the other modifications to your machine, some threads will have a tendency to rub in the eye of the needle as you stitch. Slowing down reduces the friction and helps protect your thread from rubbing and breaking.

5. Free-motion or walking foot? Try both. This technique works with the feed dogs up or down, so don't limit yourself to the straight line.

6. Afraid to start? Practice first. Make sure to keep a basted quilt sandwich by your machine to check your stitches before you start quilting your quilt. I use similar fabric and batting to those in the quilt I am working on. I check my stitches every time I start for the day and when I change threads. It's worth taking the extra step to avoid having to rip out later!

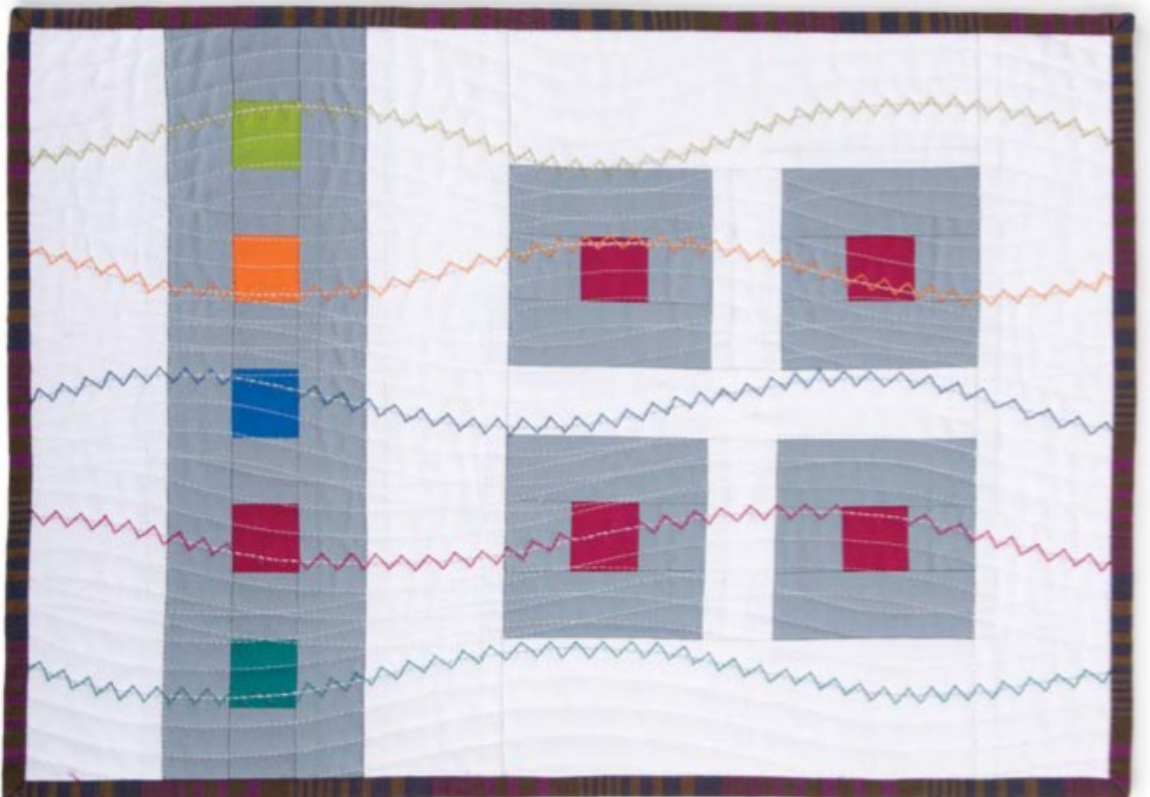
VARIATIONS ON A THEME

Let's turn up the volume and try something new. Choose your favorite thread and add some high-definition quilting to your stitching repertoire. The best way to practice is by working on small projects—like place mats—that help you showcase the different high-def effects your thread can achieve. They are just big enough to see how different quilting designs change the way a quilt looks.

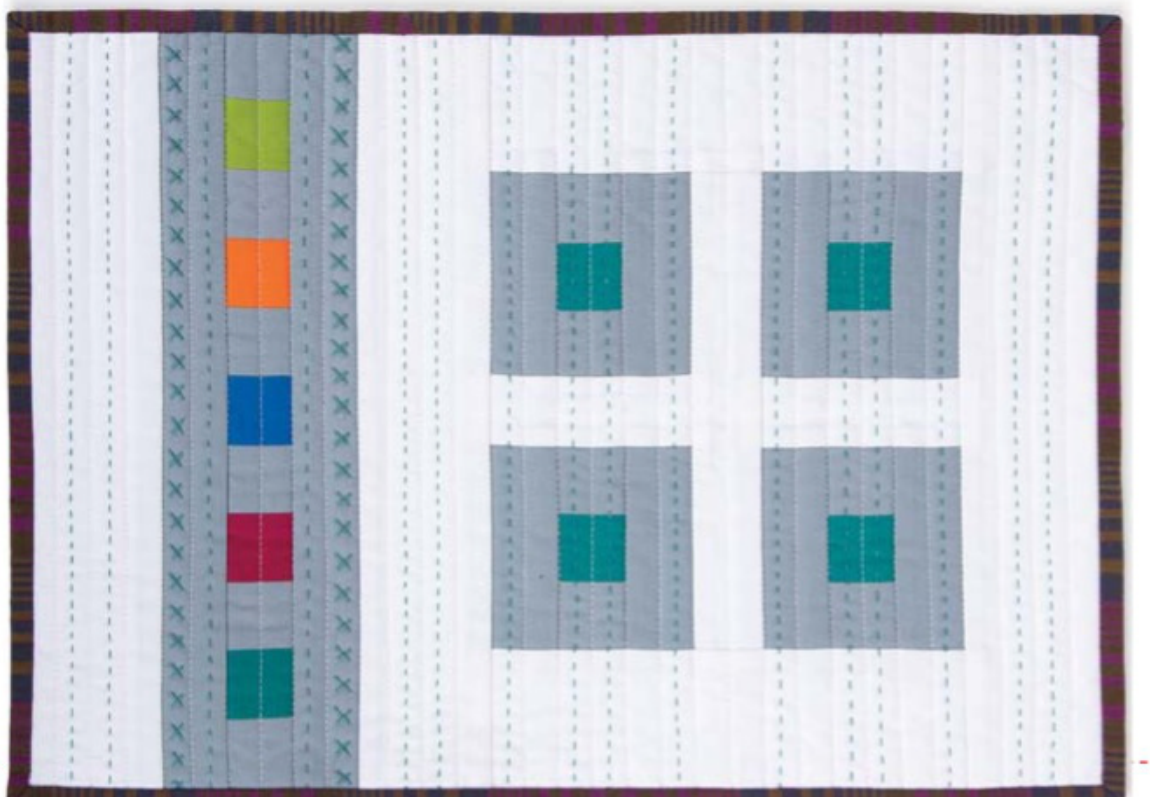
Now it's time to experiment with your own hi-def quilting motifs!



Matchstick quilting in bands of different colored 60wt thread adds a fun secondary design but doesn't obscure the piecing.



Organic curves in fine thread are embellished with running zigzag stitches in 12wt for a completely different look.



12wt thread lends itself to hand stitching for some hi-def decoration after the initial straight line quilting.

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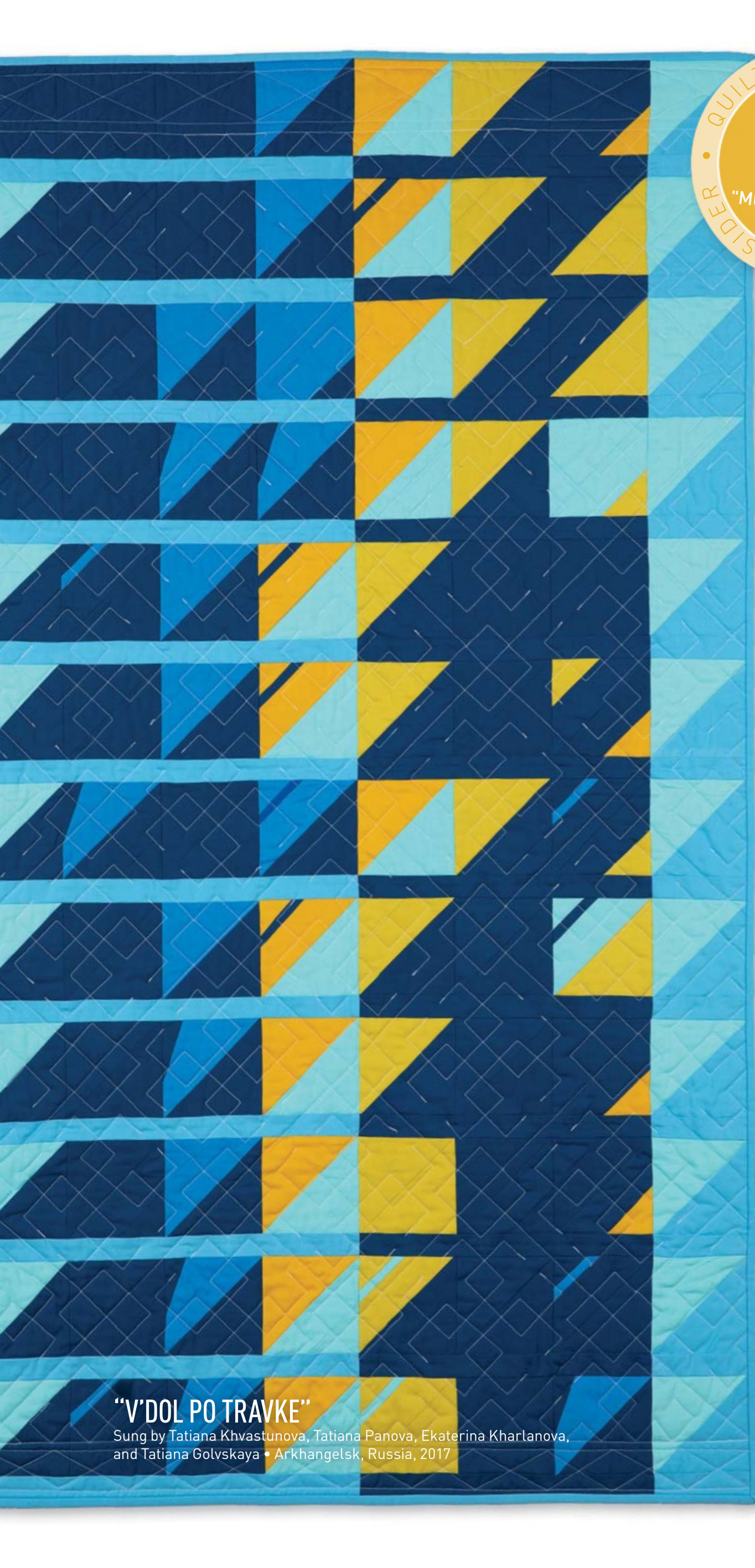
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SONG QUILTS

A Celebration of *Stitch* and *Song*

by Eliza Hardy Jones
Member of the Philadelphia MQG

I COME FROM A LONG LINE of wild women—seamstresses, singers, and bohemian dancers—who each committed to a life lived passionately. Grandma Mary was a synesthete—she could see music in color—and would ‘sing colors’ to us children. Great-aunt Virginia was a singer who fell in love with a Russian composer and spent her best years at his artists’ retreat with a revolving cast of Russian expats. Their songs, and the love and joy of those years, were passed down to me. So, when Ekaterina Sharova of the Arctic Art Institute in Russia invited me for an artist’s residency, I developed a project that would marry my love of handcrafts and folk songs.

“V'DOL PO TRAVKE”

Sung by Tatiana Khvastunova, Tatiana Panova, Ekaterina Kharlanova, and Tatiana Golvskaya • Arkhangelsk, Russia, 2017

PHOTOS COURTESY OF THE ARTIST UNLESS OTHERWISE NOTED

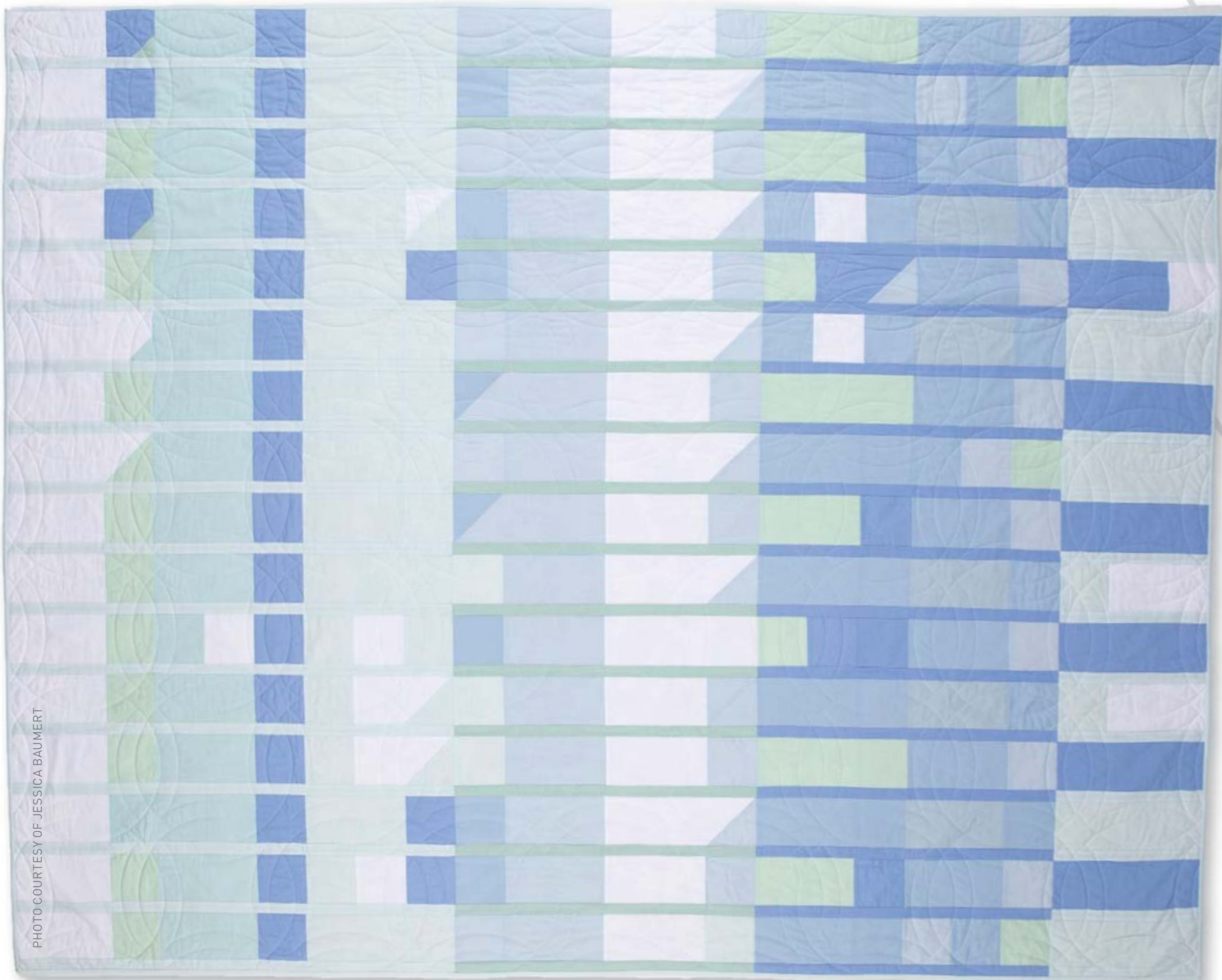


PHOTO COURTESY OF JESSICA BAUMERT

“COWBOY JACK”

Sung by Marcella Woerman • Oakland, Nebraska, 2016

The Song Quilts Project is a synesthetic meditation on the power of women’s hands and voices. Since 2016, I have interviewed women from Nebraska, Virginia, Alabama, Pennsylvania, Murmansk, Moscow, and Arkhangelsk. These women share their stories and songs with me, and then I translate them into quilts. I invented a notation method that transposes rhythm into shape and pitch into color. These are not interpretations—they are exact transcriptions that can be read and performed note by note. Each piece is quilted with a regional textile design, infused with the spirit of the singer and her home’s textile traditions.

COWBOY JACK

I began with a trip to Nebraska where I interviewed 93-year-old Marcella Woerman. We spent the afternoon on her couch, tucked against a Double Wedding Ring quilt. Marcella has lived on the same farm since she married her husband in 1947. Although they lost much of their land during the farm industrialization years, she still

proudly tends her remaining 10 acres. After a long day of mowing and gardening, she retires to her living room to play the guitar her father bought from a traveling cowboy, the button accordion, autoharp, or any of the other dozen instruments that fill her home.

For her Song Quilt, I chose the song *Cowboy Jack*, the tale of a cowboy who takes to the prairie after a lover’s quarrel, only to return home to find his love—with her “eyes of heaven’s own blue”—has died. I rooted the quilt in that Nebraska sky with the color blue, and used a Double Wedding Ring quilting pattern. It is backed with a brown and gold vintage sheet that matched her mid-century living room.

V'DOL PO TRAVKE

In early 2017, I headed to the Russian Arctic at the invitation of Ekaterina. She organized a visit to The State Academic Northern Russian Folk Choir, where I was able to watch the internationally renowned company of dancers, singers, and musicians rehearse.



Marcella Woerman

“EACH PIECE IS QUILTED WITH A REGIONAL TEXTILE DESIGN, INFUSED WITH THE SPIRIT OF THE SINGER AND HER HOME’S TEXTILE TRADITIONS.”

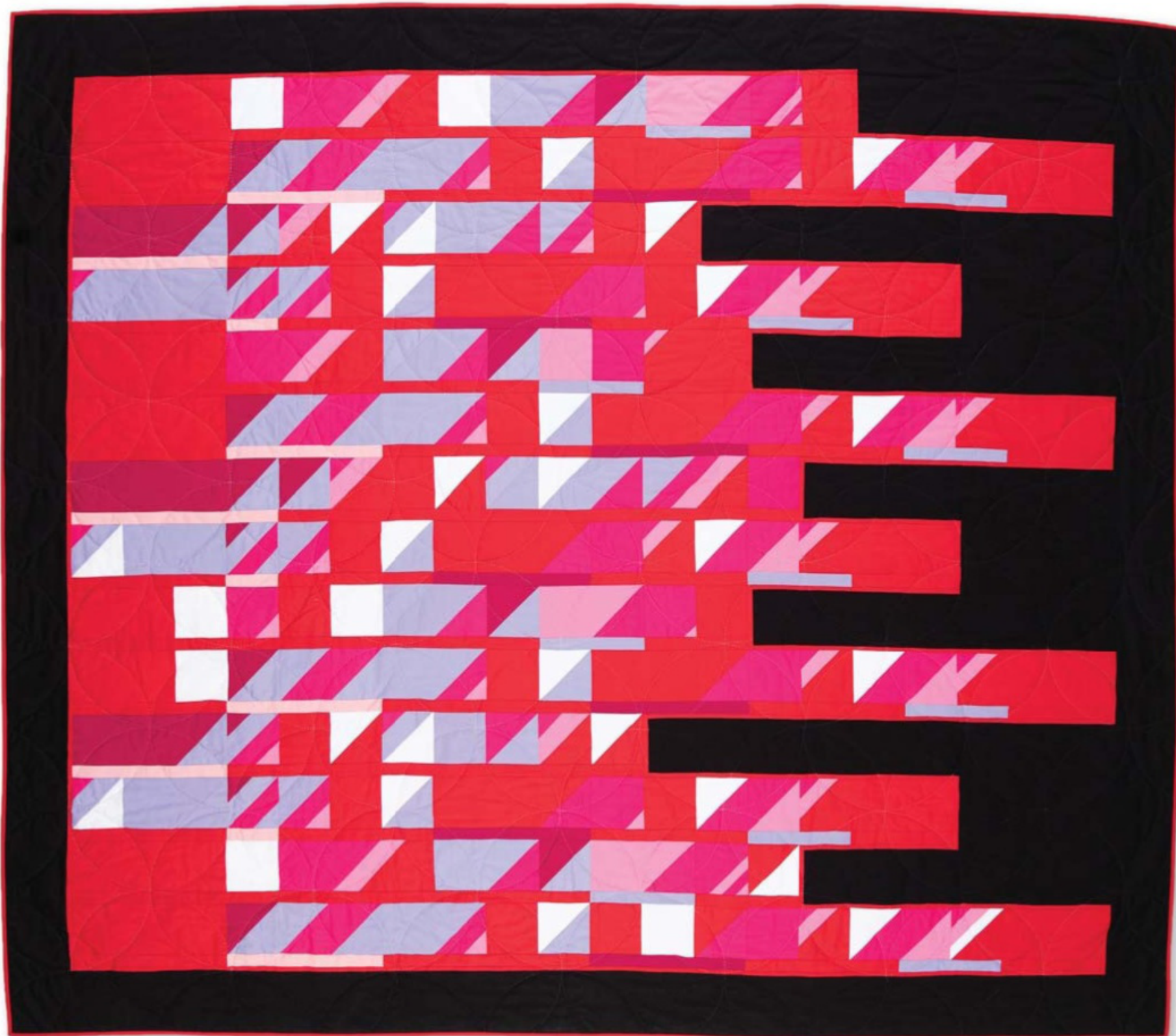


MaryAnn Pettway

Tatiana Khvastunova, Tatiana Panova, Ekaterina Kharlanova, and Tatiana Golvskaya gave me a tour of their museum, which houses beautiful examples of traditional textile work, and then sang for me. They danced as they sang—virtually floating across the floor. From this experience, I created a Song Quilt of *V’dol Po Travke* (Walking in the Grass), a courtship song set under summer’s “azure skies” that would have been sung at a village party. I quilted the piece using the traditional weaving design of Arkhangelsk.



Eliza and Northern Folk Choir



“STEAL AWAY TO JESUS”

Sung by Mary Ann Pettway • Gees Bend, Alabama, 2018

STEAL AWAY TO JESUS

Back home, I continued my travels. I found my way to that famed bend in the Alabama River, where I visited Mary Ann Pettway at the Gee’s Bend Quilters Collective. One of 12 children, Mary Ann studied bookkeeping in Mobile before returning home to Gee’s Bend to start her own family. She joined the Collective in 2005 after retiring from her work at a sewing factory.

Mary Ann sings at the Pleasant Grove Baptist Church, where Martin Luther King, Jr. once delivered a rousing sermon before the march on Selma, and which has long been a center of community life. When Mary Ann sang *Steal Away to Jesus* I could barely breathe. Her powerful voice shook the walls and all of us within them as she sang, “The trumpet sounds within my soul.” *Steal Away* is a traditional African-American spiritual, popularized by the Fisk Jubilee Singers,

who learned the song from Rev. Alexander Reid. Rev. Reid had written it down when he heard the enslaved Wallace Willis singing it while he worked. Mary Ann freely sings, changing each line as she rests on a note or a breath, resulting in lines of different lengths, thus this quilt is also set on a black canvas. I hand quilted this quilt to pay homage to the Gee’s Bend tradition. It gave me the opportunity to spend extra time meditating on this powerful song and the woman who sang it.

My favorite part of the Song Quilts is that I can experience a song all at once, instead of one note at a time. I can see the rhythms dance, watch the melodies establish patterns, and the singer embellish and bend as she exerts her style and personality on the song. I’ve had the great honor of making a dozen Song Quilts, each of which contains the human capacity for beauty, joy, and pain, and the long line of women that have passed those truths along.

get more online

To learn more about the Song Quilts and to hear recordings of the songs, visit elizahardyjones.com

Visit the **Song Quilt Exhibition** at the International Quilt Museum in Lincoln, Nebraska, April 14–September 20, 2020.

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"Intro to Sculpture" • 70" x 70" • by Laura Hartrich, quilted by Gina Pina
This quilt was the result of a class assignment requiring the interaction of other students.

INTRO TO SCULPTURE

by Laura Hartrich
Member of the Chicago MQG

How quilting skills helped me survive art school

THE VARIETY OF ARTISTS AND WORK I ENCOUNTERED THAT SEMESTER OPENED MY MIND TO THE HUGE SCOPE OF WHAT SCULPTURE—AND THEREFORE ART—COULD BE.

PHOTOS COURTESY OF THE ARTIST



The first assignment in Laura's sculpture class was to create a self-portrait using found objects.

I SHOULD HAVE BEEN EXCITED; instead I was full of dread and my imposter syndrome was flaring up big-time. I imagined it would be like stepping into a room with all my favorite famous quilters. Would they smile and be nice to me? Probably, yes. Would I feel small, untalented and out of place? Also, undoubtedly, yes.

Over a decade after leaving college I had decided it was time to finish my degree, and a big chunk of my graduation requirements were art credits. Having never taken a formal art class, I worried about my lack of basic skills. My drawing repertoire, for instance, was strictly cartoon clouds and stick figures. I would also be significantly older than my classmates, which added another layer of apprehension. I had the summer to feel intimidated and insecure. Then, despite my anxieties, the first day of class arrived right on time. I had no idea that my love of quilting would carry me through the challenges ahead.

Walking into my Introduction to Sculpture class on the famously brutalist campus of the University of Illinois at Chicago, I pictured the huge public works by Picasso and Calder and wondered how in the world I was going to make sculpture. But my understanding soon shifted. Professor Daniel Haddad introduced us to various sculptors and their practices, and I had a reassuring revelation: art is not bound by size, scale,

or material. The variety of artists and work I encountered that semester opened my mind to the huge scope of what sculpture—and therefore art—could be.

MAKING THE 'ART' CONNECTION

Once I realized I didn't have to wield a blowtorch, I wondered how I could connect my sculptures to what I already knew and loved, namely quilts and textiles. Our first assignment was to make a self-portrait using found objects. I represented myself as a house, since I was coming out of a long period of stay-at-home-motherhood. I wrapped a little cardboard box in quilted scraps and made the roof out of a vintage needle book. I was happy with my first effort; my confidence started to perk up.

When given an assignment to make an interactive project, I studied the wall

drawings of Sol LeWitt who is known for vibrant, geometric compositions covering entire museum walls. LeWitt wrote instructions for his wall drawings meant to be followed by other people, and the works were then executed by assistants or even groups of students. I wanted to try something similar. LeWitt's colorful, curvy wall drawings brought to mind patchwork. I sewed a pile of large double-Drunkard's Path blocks, then tacked some batting to the classroom wall. I wrote instructions for my fellow students, telling them to add one block at a time in a grid, and to consider both color and composition as they worked. It tickled me that this exercise so common to quilters—placing blocks on a design wall—was considered a worthy interactive sculpture by my professor.

Eventually, outside of class, I pieced the blocks together, keeping my classmates' arrangement, and completed the quilt "Intro to Sculpture" which was then machine quilted by the talented Gina Pina.

For our final project that semester, our instructor simply told us to "go big," and turned us loose. At home, I had been working on a quilt honoring my grandmother, made from her clothing and linens. I made my grandma's memory quilt the anchor of my last sculpture; I added layers of sheer fabric and artifacts related to her life including photographs, doilies she stitched, and smashed pennies like the ones we used to place on the train tracks behind her house. The sculpture spoke to themes of loss, memory, and the fog of time. I was really proud when the quilt was shown at QuiltCon 2018. And I enjoyed a great critique for my final assignment.

LESSONS LEARNED

The experience of my first college art class, Intro to Sculpture, was important in building my confidence as an artist. I went from thinking I had no business being in that class to knowing that I had a strong eye for design and a foundational knowledge of construction methods, both of which had been honed through my quilting practice. That confidence was a gift that carried me through the rest of my art classes.

Now, sadly, my days in the art department are coming to an end. I will miss being in class with sleep-deprived 18-year-old artists. I will miss being given assignments that send me into a stressed-out, self-doubting tailspin until I suddenly settle on the perfect, quilt-related idea. I will even miss critique, and having teachers and classmates give feedback and ideas to push the work further.

Undergrad art classes started out as scary. But by bringing my quilting background into the classroom with me, I was able to move past my insecurities and push my creativity to new limits. Discomfort often leads to growth, and I'm grateful for an opportunity I had to be super uncomfortable! I can't wait to see how my time as an art student will influence my quilting practice for years to come.



"TRAIN TRACK PENNIES: THINGS MY GRANDMA TAUGHT ME" 51" x 63"

"This piece was constructed with my grandma's clothes and linens—inspired by pennies we used to flatten on the train tracks behind her house—and features shorthand symbols that list the attributes I admired in her."

GET MORE ONLINE:

A time-lapse video of Laura's classmates arranging the pre-made quilt blocks for "Intro to Sculpture" can be seen here: <http://bit.ly/introtosculpture>.

TOP TAKE-AWAYS FROM ART CLASS

Are you considering honing your artistic skills through rigorous academic study of art? Here are just some of the lessons Laura learned in her art classes.

- Put on your blinders and stop comparing yourself to others.
- What's easy for you is like magic to others. Don't underestimate your skills!
- Embrace creative discomfort. If you can push through, growth is on the other side.

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SHE STANDS ALONE

The fabric art of Marcia Derse
and why we love it

PHOTO BY DAVID OWEN HASTINGS, PRESIDENT, SEATTLE MODERN QUILT GUILD



by Teresa Duryea Wong
Individual MQG Member

MARCIA DERSE HAS A SECRET WEAPON: DIRTY BRUSHES. This unheralded designer has a cult-like following among quilters who covet the results of those dirty brushes—along with her nuanced and obscure patterning—in a line of commercial fabrics that look and feel so very anti-commercial.

Windham Fabrics is creating a new series of panels based on four of Marcia's original collages. The series is called Cabinet of Curiosities and 'Field Guide' will be one of the panels.

Marcia is an artist who dyes, paints, stamps, collages, discharges, doodles, and draws by hand to create every single piece of fabric in her collections. When she mixes dye, she does not scour her buckets between colors, and when she paints, she also does not wash the brushes. Rather, she loves the experimentation of mixing and layering one color on top of another in order to generate an entirely new palette.

In the world of color, there are primary and secondary colors. Marcia's work is filled with tertiary colors, which she creates by mixing primary and secondary colors, making entirely new hues. Her palette might be described as muddy or muted, but those words don't necessarily work because they insinuate a certain dullness, and her fabrics are anything but dull. While her tertiary palette is not bright, it is somehow very fresh and artsy with subtle highs and lows.

Marcia works intuitively. She feels there is no right or wrong in her art, but her eye is constantly editing; she insists that the final work must not be "overloaded." In this era of endless image excess, Marcia prefers to give less information. She wants to leave a hint of an idea, and then allow quilters to cut up her fabric and, in her words, "make something better."

That is sometimes difficult for many who struggle with cutting up her irresistible fabrics. Many a stash is filled with

stacks from her collections that might not ever be cut up. But for those who are brave, her secret weapon becomes a powerful tool. The pattern, or the lack thereof, captivates. Marcia's repetitive designs are abstract. She gives us motifs and a feeling, and this is especially brilliant for modern quilters who seek artistic ideas with negative space or minimalism, incredible color, and non-cutesy fabric.

As a kid, Marcia loved hanging out at the Toledo Museum of Art, and she went on to study fine art in college. When she set out to design her recent collection, Art History: 101, she recalled her own deeply personal experiences of living with and studying great art, letting those memories flow through her on to the cloth. She conjured up comma-shaped marks reminiscent of the famous David Hockney mural at the bottom of the Tropicana Pool at The Hollywood Roosevelt hotel. A series of loosely sketched rooftops pay homage to Paul Cézanne, and her hieroglyphic shapes are modeled after Joan Miró paintings and sculpture. She created a large fabric panel titled Lecture Hall and the floating ideas are her memories of sitting in a lecture hall as an art student, intently studying timelines of art. As a fabric collection, these themes make for a highly desirable compilation with lush hues and rich pattern.

Sarah Hibbert created this modern Drunkard's Path quilt which features Marcia Derse fabrics.



PHOTOS COURTESY OF THE ARTIST UNLESS OTHERWISE NOTED

Years ago, Marcia took her handmade textiles and constructed her own quilts. She attended art fairs around the U.S. and sold these quilts as one-of-a-kind creations. She also sold her artistic textiles as works of art all by themselves. Many collectors purchased these textiles and framed them. These days, Marcia prefers not to sew; rather, she is focused on the larger picture of seeing her creations on bolts of commercial fabric.

In fact, the idea of converting her art to fabric is what drove her to focus full-time on fabric design. She credits Windham Fabrics, and their Japanese textile printing mill, for their ability to accurately reproduce her tertiary palette. The designer and the production experts go back and forth on each piece to perfect every element, but in the end, Marcia trusts Windham to create beautiful cloth. The fabric speaks for itself.

Marcia's home and studio are nestled in the natural beauty of Whidbey Island in the Pacific Northwest. She draws a lot of energy from the coast, the trees, and the serenity of her home. Marcia is admittedly a homebody who places a premium on her time and is very particular in how she spends it. At the top of her list: spend as little time on the computer or phone as possible.

Marcia does not engage in social media. It is remarkable in this day and age for such a successful designer to continue to connect with quilters without Facebook, Instagram, or even a blog. She has not published any quilting books and she rarely does speaking gigs. She has the ultimate low profile. There is a reason she has chosen this path: Marcia believes the fabric can speak for itself.

However, in the past few years, Marcia has ventured out and given a few talks at quilt guilds, including the Seattle MQG in September 2019. When she is in a room full of quilters, she feels a strong connection. She believes the quilters she meets “get her” and she does not have to start off by explaining herself as an artist or her aesthetic.

Most of all, she loves the tactile experience of being with a group of quilters and seeing and touching all the modern ‘show-and-tell quilts’ made with her fabric. These recent talks have been an enriching experience for Marcia, and just maybe, she will be encouraged to speak more often.

In the meantime, for those of us who collect her fabric, and for those who have just discovered her, Marcia Derse's extraordinary low profile, her unique aesthetic, her incredible tertiary color, and her obscure, artful designs all combine to make her—and her art—simply irresistible.

PHOTO BY DAVID OWEN HASTINGS, PRESIDENT, SEATTLE MODERN QUILT GUILD



BELOW: Marcia owned and operated a children's bookstore for many years and before that, she studied the art of making paper and books as an art student. She is never far from her first love as seen in these journals where she keeps fabric swatches mixed with inspiration from her quirky collections.



To see Marcia's entire fabric collection, visit marciaderse.com.

SCAVENGER HUNT QUILT

An improv 'Instruction Art' project

by Heidi Parkes
Member of the Chicago MQG

DESPITE NEVER USING QUILT PATTERNS, I felt inspired to write my own instructions for this quilt because I love the concept of *Instruction Art* and enjoy following rules.

Often when I make art, I create a set of criteria to follow, and then attempt to see how sneaky I can be in finding variation within those guidelines. Once you read through this 'pattern,' you'll understand just how freeing and fun following rules can be.



"SCAVENGER HUNT: I LISTENED"

Heidi Parkes • 40" x 40"

BOLD TRAILBLAZERS OF INSTRUCTION ART

The instructions are written as a scavenger hunt, harkening back to childhood birthday parties and treasure maps. Part of the process will be to learn a bit about yourself and document your findings on your quilt; thus, the bolded words like **Birth** and **Orbit** that introduce each of the elements in the instructions. Each quilt will be unique to its maker, and I hope everyone will learn a bit about themselves along the way. Want to share the experience? Organize a guild make-along or join mine using the hashtag #ScavengerHuntQuilt.

For my quilts, I trace images onto paper, add a small seam allowance, and then, using needle-turn appliqué, sew the pieces to the quilt top—often with a running topstitch or a ladder stitch (even for the large pieces) because I like to see the stitches. Use a blind whipstitch if you prefer. After completing the appliqué, I cut away the underlying fabric to reduce bulk.

DIRECTIONS

There is no materials list for this quilt—other than starting with a 40" x 40" background fabric—because part of the challenge is to use your own sources of fabric and materials. All of the pieces are appliquéd down to the background fabric. For more information on how to appliqué, there are abundant resources online.

This *Instruction Art* challenge is to incorporate all of the 12 elements below in your quilt.

1. **Body:** Onto a fabric of your choice, trace the left side of your body from the armpit down, and appliqué that shape along the left side of the background fabric. (*figure 1*)
2. **Birth:** Using cloth the color of your birthstone, cut a square or rectangle that relates to your birthdate. Month determines the width, and the day determines the height. For example, if your birthdate is June 7, the shape would measure 6" x 7". Appliqué this block next to your body.
3. **Touch:** Locate 4–5 things that you touch daily and trace them from any angle onto a scrap of fabric of your choice. Appliqué the shapes to the top right of the quilt. (*figure 2*)
4. **Chronology:** In your stash, find 16 fabrics you remember acquiring. Without a ruler, cut a 2"–3" square from each. Organize them in a 4 x 4 grid in chronological order of when you acquired them (left to right, top to bottom, calendar-style). Appliqué them onto the bottom half of the quilt. (If 16 is too limiting, increase the selection to 25, 36, or 49 fabrics.)
5. **Orbit:** Choose a fabric that symbolizes you as either a night or morning person. (*figure 3*) Trace the largest bowl in your home onto the fabric, and appliqué so that part of the circle is cut off along the edge of the quilt.
6. **Nature:** Contemplate your personality until you find an animal or plant that closely resembles your own nature and create an appliqué block that relates. For example, my dearest childhood comfort object was a rabbit, and I find that I still have much in common with them today. I could appliqué a rabbit silhouette, a cottontail, a burrow, or rabbit ears. (*figure 4*)
7. **Travel:** Using a bold thread color, 'pleat' a curved line that travels from any one side of the quilt to another. It can be as long or short as you like, and it can cross any of the appliqué as required.
8. **Manifestation:** Take a step back and see if the composition calls for additional appliqué, embroidery, or pleating. Give the quilt what it needs.

- **Ghada Amer** has lots to say about gender and culture in her art. She employs artisans to embroider images of women traced from pornography. These densely repeated 'line drawings' look abstract at a distance and shocking up close.
- **Sol LeWitt** believed that the idea itself could be the work of art, and wrote specific instructions for large-scale drawings—carried out by assistants and museum staff—to be drawn on site for exhibition as his art. Each time they're drawn, they're slightly different, but notably don't break any of the rules set forth.
- **Yoko Ono** also created instruction paintings. Her concise directions were poetic in themselves but could result in anyone making their very own version from the instructions.



FIGURE 1
Trace your body shape and appliqué it on the edge of the quilt.



FIGURE 2
Objects from steps 1–5 are auditioned on the quilt top prior to being appliquéd following the instructions.

PROCESS PHOTOS COURTESY OF THE ARTIST



"SCAVENGER HUNT: ONE THING LEADS TO ANOTHER"

Anne Dovel • 40" x 40"

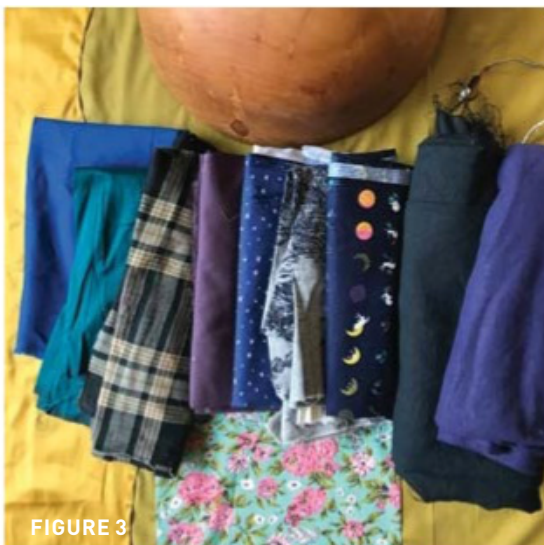


FIGURE 3

Select a fabric that evokes being a night or a morning person. I am a night person, as you can see by this collection.



FIGURE 4

I used tracing paper to test out and plan the abstract "rabbit ears" concept for my Nature element.

PLEAT FOR TEXTURE

Pleating is a favorite technique of mine to add texture to a quilt. Begin by mapping a line with straight pins. Then, along the back of the quilt, pinch a small amount of fabric together creating about a 1/8" seam allowance, and pass a running stitch along it. This will create the illusion of a pieced seam. Iron the 'seam' flat.



“SCAVENGER HUNT: CROUCHING TIGER HIDDEN BEAVER”

Bill Keller • 40" x 40"

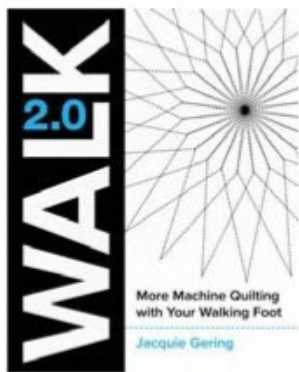
9. Focus: When quilting, make a special effect in the emptiest area of the quilt. This could mean changing directions, quilting more densely, changing colors, leaving exposed knots, tie quilting, or overlapping lines of quilting.

10. Frame it: Bind in your favorite style.

11. Name it: Give the quilt a title based on something you learned along your scavenger hunt. The title should be: “Scavenger Hunt: _____.”

12. Own it: With an archival ink marker, make a hand-written label and appliqué it in place. The label should include:

- Quilt title
- Your name
- Date
- Instructions by Heidi Parkes
- (If quilted by someone other than you, acknowledge them here)
- Any other playful details you’d like to add



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BOOTH #145

VICTORIA FINDLAY WOLFE TAKES STOCK



“DOUBLE EDGED LOVE”

66" x 77"

Quilted by Lisa Sipes
From the collection
of The International
Quilt Museum

Photos courtesy of
Victoria Findlay Wolfe



by Meg Cox
Member of the Central Jersey MQG

“DOUBLE EDGED LOVE,” THE QUILT THAT WON BEST OF SHOW at the first ever QuiltCon in 2013, was a quilt that Victoria Findlay Wolfe almost didn’t submit for exhibition. This bold deconstructed take on a deeply traditional block pattern was a highly personal piece that she wasn’t even sure would be considered modern.



“A YEAR OF MOMENTS” (2018) • 30" x 50"

“It was a total shock that it won the first QuiltCon,” she said recently. Having that quilt lauded and lifted, she said, “reverberated with me that I need to make quilts that matter to ME.”

Indeed, Victoria has always eschewed labels and is somewhat amused to be considered a modern quilter, even though she co-founded the NYC Metro Modern Quilters Guild. “I consider myself a quilter. I make art quilts, modern quilts, and traditional quilts,” she said in a recent interview. “Everything I do is based on tradition because that is what I learned from my grandmother and from looking at antique quilts. I love prints of all kinds—even calicos—don’t limit myself to solids, and I rarely use white.”

What this beloved teacher and prize-winning quilter has contributed to the modern quilting aesthetic is considerable. Her exuberant experimentation and wide embrace of styles and materials came at a time when modern quilters had locked themselves in a restrictive box—which she helped them open by example. She not only won top awards with her fresh approach, but through her popular books, lectures, and ubiquitous presence on social media, taught quilters how to create personal, innovative quilts through exercises of creative play.

Her first book, *15 MINUTES OF PLAY: IMPROVISATIONAL QUILTS*, encouraged quilters to just grab colorful scraps and begin sewing them together without a pattern. On the final page of that book she writes, “I encourage you to throw caution to the wind and try new ideas, crazy color combinations, and as many techniques as you dare. The more freedom you give yourself with the ‘rules’ of quilting, the more you may find that your quilts are truly and uniquely you.”

Raised on a farm in Minnesota where she slept under layers of her grandmother’s thick polyester quilts, Victoria earned a bachelor’s degree in fine art in 1993 and moved to Manhattan to make her mark as a painter.

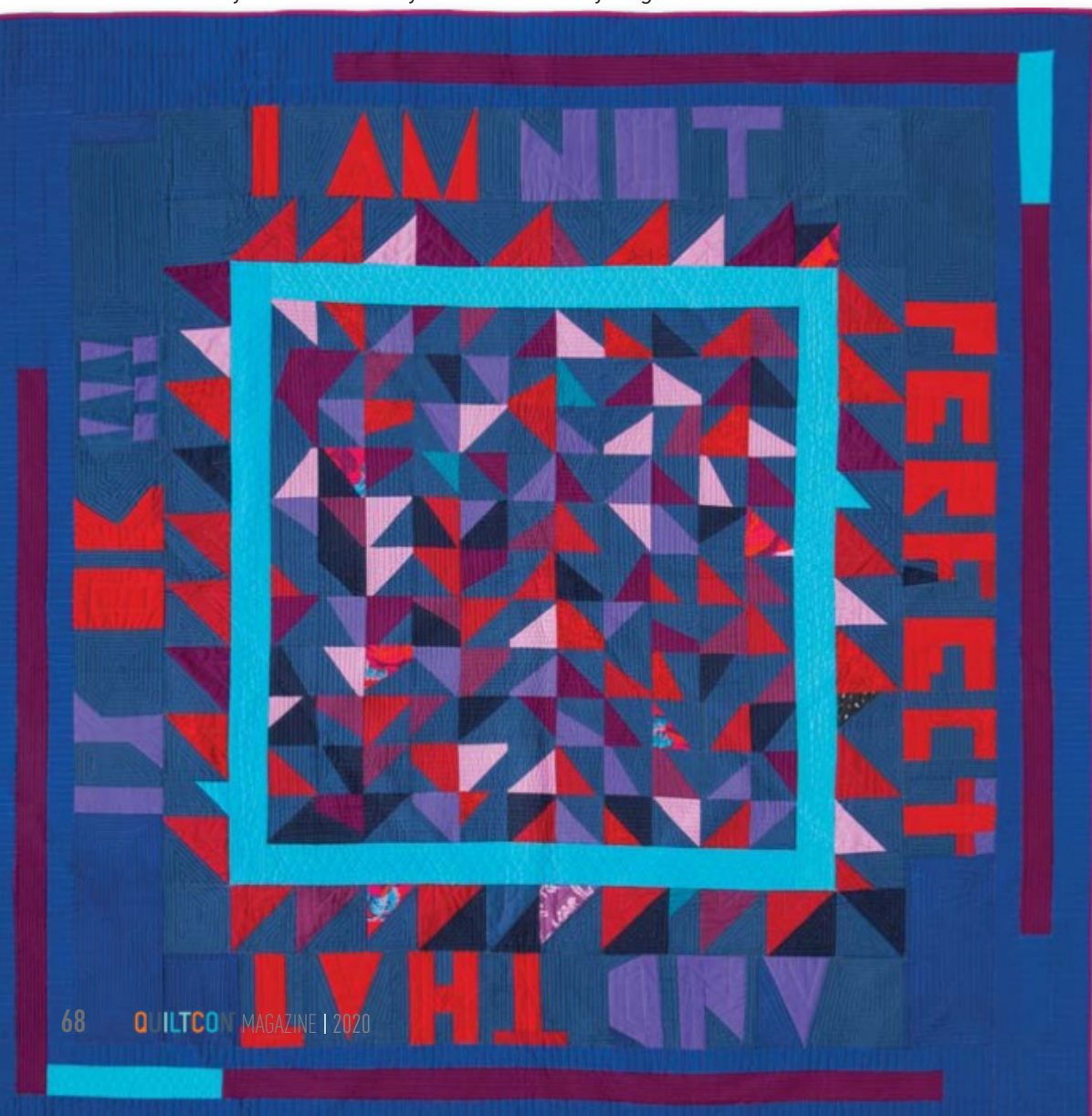


Victoria at work in her NYC studio.



“CASCADE” (2016) • 74" x 90" • Quilted by Shelly Pagliai

“I AM NOT PERFECT” (2008-2018) • 67" x 67"
Quilted by Victoria Findlay Wolfe and Shelly Pagliai



Over the years, her medium switched to fabric and quilting became a bigger and bigger force in her life.

By now, Victoria has produced “hundreds” of quilts, taught thousands of quilters, and produced 12 fabric lines and three more books. As she gets ready to turn 50, she’s been in a contemplative mood and her latest book, *VICTORIA FINDLAY WOLFE’S PLAYING WITH PURPOSE: A QUILT RETROSPECTIVE*, finds her sharing 140 of her quilts and evaluating her creative journey so far. “I wanted to focus on my body of work and see where I can grow, while encouraging others to do the same,” she said. An exhibition echoing this theme, which included her first quilt, her latest quilt, and many she made in between, recently hung at the National Quilt Museum and will move later this year to the Wisconsin Museum of Quilts & Fiber Arts.

A tall, willowy woman with short gray hair, Victoria embodies an unfussy natural elegance. She doesn’t bother with makeup and her wardrobe tends to be a near-uniform of slacks and flats paired with V-necked blouses or tees in solid colors. Her unusual productivity, she says, stems from a constitutional imperative “to make.” Some might call her driven.

“What has helped me along the way is the sheer amount of work I can put out. I wake up early, at 4:45 a.m., and I’m in my studio by 7 a.m. I work every day, usually on four or five projects at once,” Victoria said. “I work on something that doesn’t take much brainpower and then switch to something difficult that pushes me to my limit. This morning I finished a quilt by pressing it, finishing the edges, and cutting the backing. I also cut out a wholecloth quilt and put it on Instagram, and started making improv pieces and fusing them for a king-size quilt. I’ll relax at home in the evenings, but I might be sitting on the sofa sewing a binding on by hand.”

Victoria clearly has amassed the 10,000 hours that would qualify her for the designation of “master” and she has much to teach others. As is her habit, each time she starts a quilt “(I) to try to make a quilt that doesn’t look like I made it. I try to think what haven’t I done? What can I incorporate that I never used before?” Having never used novelty fabrics, Victoria was moved to buy some Halloween printed panels featuring a large skeleton in a top hat. She bought eight of the panels and cut them up, creating a kaleidoscopic circular center of skeleton heads, necks and arms. “Mr. Swirl E. Bones,” a truly striking quilt, won awards at the MQX Quilt Festival® New England and International Quilt Festival, as well as Viewers’ Choice and a Judge’s Choice at



Victoria enjoys shooting her quilts with New York City as their backdrop.



“MAINLY I QUILT TO HEAL MYSELF: HAPPY OR SAD, HEALTHY OR UNWELL, I CAN MAKE A QUILT AND FEEL JOY.”

QuiltCon in 2016. It’s mostly cream and white—that color she avoids.

And yet, Victoria has at times returned to a shape, pattern, or concept that she feels she can keep reworking, as when she made 80 Double Wedding Ring quilts, the focus of her second book, *DOUBLE WEDDING RING QUILTS: TRADITIONS MADE MODERN*.

In all her classes and books, Victoria said, the biggest lesson she tries to teach quilters is “how to look! People spend too much time in their heads instead of just cutting fabric, putting it on the wall, looking at it, and moving forward.”

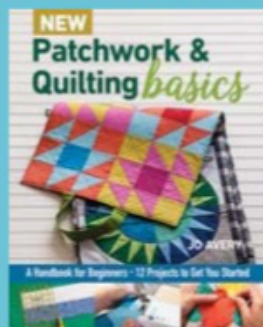
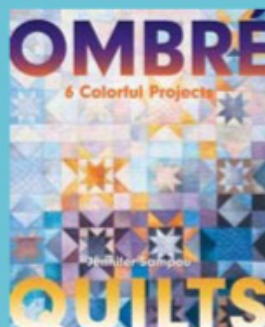
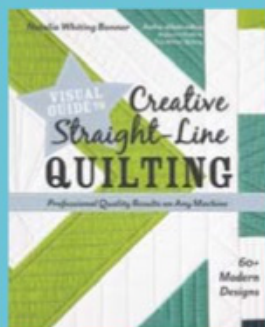
Her plan for moving forward now as she celebrates her 50th birthday is to travel less and spend more time making quilts for the personal joy of it. She’ll continue teaching quilting workshops in her New York City loft and booking the five-day workshops she loves on the road. Her fans will still be able to buy her fabric, patterns, templates, books, and other merchandise at her website and, when they come to Manhattan, in the small shop near her home that carries only VFW products. Some of her most popular workshops are now available to take online, again at her website, and she’s even begun using technology to give guild lectures live from home.

“Mainly I quilt to heal myself: happy or sad, healthy or unwell, I can make a quilt and feel joy,” Victoria explained. “This next year for me is going to be the year of re-evaluating everything. How can I grow and change to keep the joy?”



“ONE OF A KIND” (2018) • 90" x 90" • Quilted by Shelly Pagliai
From the collection of Trissa Hill

You love to quilt.



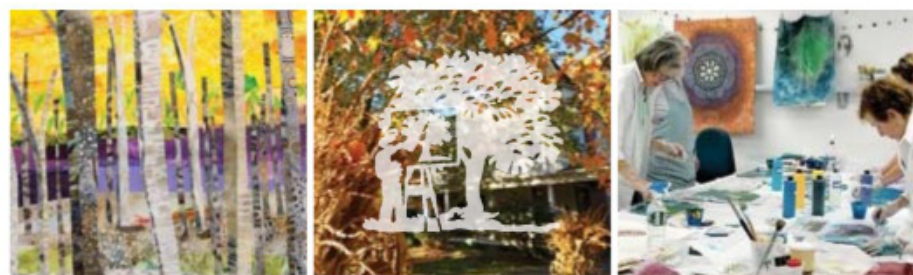
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RETRO MIX

BY VICTORIA FINDLAY WOLFE

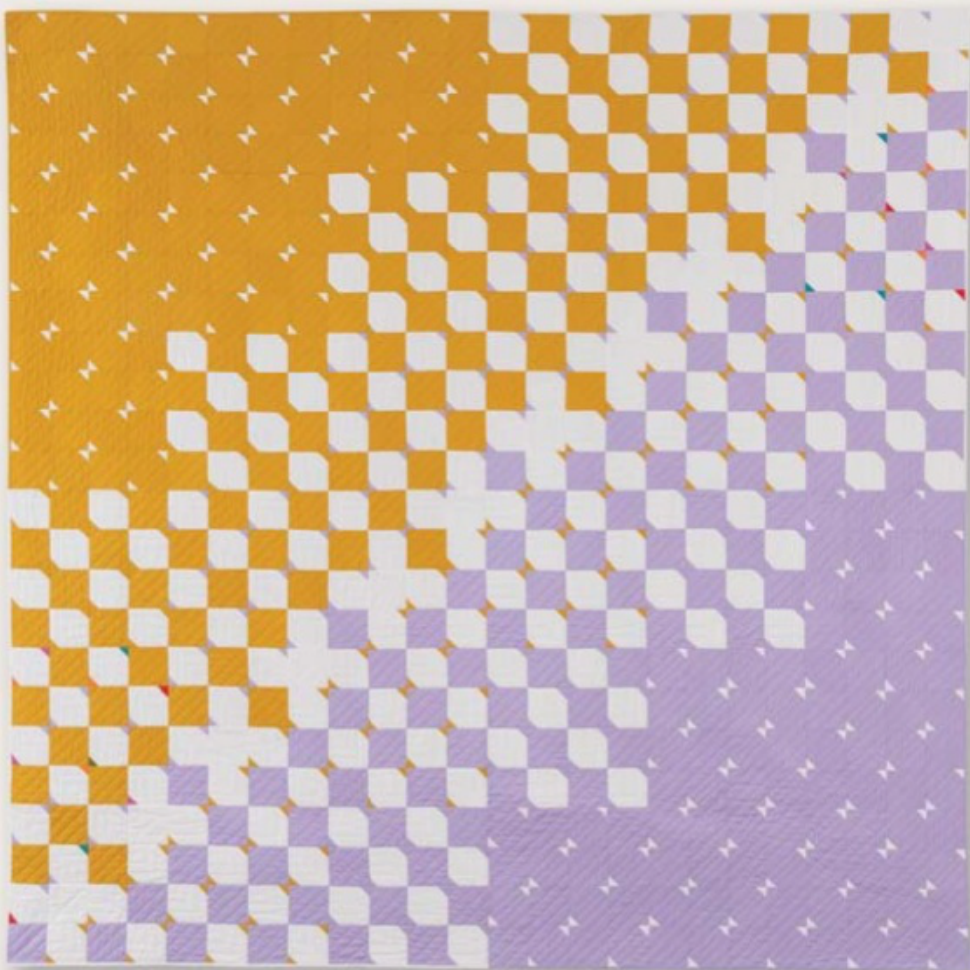
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Individual MQG Member

PIECED BY SUSAN SCHEER

QUILTED BY SHELLY PAGLIAI

IN MY CHILDHOOD HOME, we had gold carpet in most of the house and a lilac carpet in my bedroom. This retro color palette had been on my mind—along with thinking about old tied quilts—which led me to play with these Half-Snowball blocks. The little “ties” are reflected in the triangle corners of the pieced blocks. The two complementary colors move toward each other—cool and warm—with the negative white space and small scraps of color tiled in between.



DIRECTIONS

Skill Level: Confident Beginner

Cutting

Measurements include $\frac{1}{4}$ " seam allowances.

1. From gold, cut:

- 24 ($4\frac{1}{2}$ " x 40") strips. From the strips, cut 186 ($4\frac{1}{2}$ ") large squares.

- 7 ($1\frac{1}{2}$ " x 40") strips. From the strips, cut 182 ($1\frac{1}{2}$ ") small squares.

2. From lavender, cut:

- 24 ($4\frac{1}{2}$ " x 40") strips. From the strips, cut 186 ($4\frac{1}{2}$ ") large squares.

- 7 ($1\frac{1}{2}$ " x 40") strips. From the strips, cut 181 ($1\frac{1}{2}$ ") small squares.

3. From white, cut:

- 26 ($4\frac{1}{2}$ " x 40") strips. From strips, cut 204 ($4\frac{1}{2}$ ") large squares.

- 8 ($1\frac{1}{2}$ " x 40") strips. From the strips, cut 192 ($1\frac{1}{2}$ ") small squares.

4. From red, cut 4 ($1\frac{1}{2}$ ") small squares.

5. From orange, cut 6 ($1\frac{1}{2}$ ") small squares.

6. From magenta, cut 5 ($1\frac{1}{2}$ ") small squares.

7. From olive, cut 3 ($1\frac{1}{2}$ ") small squares.

8. From teal, cut 3 ($1\frac{1}{2}$ ") small squares.

9. From binding, cut 11 ($2\frac{1}{4}$ " x 40") strips.

materials

FINISHED SIZE: 96" x 96"

FINISHED BLOCKS: 36 (16") blocks

- $3\frac{1}{2}$ yards gold

- $3\frac{1}{2}$ yards lavender

- 4 yards white

- 6" square each: red, orange, magenta, olive, and teal

- 9 yards backing

- $\frac{7}{8}$ yard binding (See note.)

- King-size batting

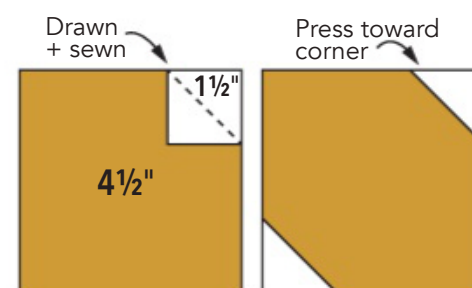
Fabric requirements assume 40" usable width of fabric.

NOTE: Victoria used a pieced binding for her quilt. If you'd like to do that as well, you will need an additional $\frac{1}{2}$ yard white and $\frac{1}{4}$ yard each of gold and lavender; use these fabrics instead of the $\frac{7}{8}$ yard of binding.

MAKING THE HALF-SNOWBALL BLOCKS

NOTE: A traditional Snowball block has a small triangle on all 4 corners. This block is called a Half-Snowball because only 2 of the corners have a triangle.

1. Lightly draw a diagonal line on the wrong side of a small square.
2. With right sides together, align the square on the corner of a large square, with the diagonal line as shown.



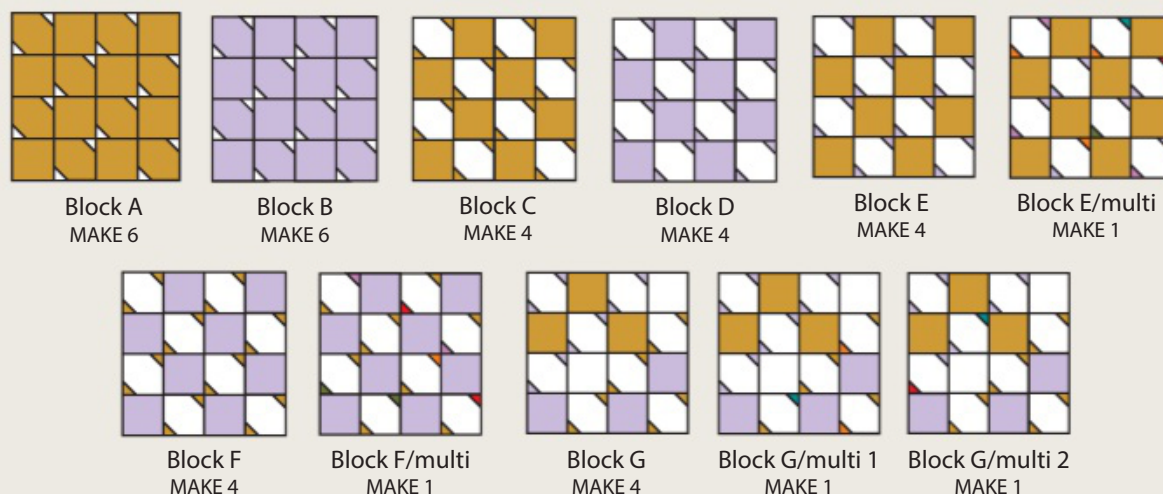
3. Sew along the drawn line.
4. Press the small square toward the corner.
5. Repeat with another small square on the opposite corner.

Block Assembly

NOTE: Press seam allowances away from white pieces whenever possible.

For each of the blocks, follow the **Block Assembly Diagrams** for correct color placement.

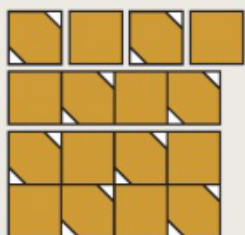
NOTE: The red, orange, magenta, olive, and teal squares will be referred to as ‘small alternate color squares.’ Mix the colors, as desired, in the E, F, and G/multi blocks.



BLOCK ASSEMBLY DIAGRAMS

Block A

- Using 16 large gold squares and 16 small white squares and following the sidebar “Making the Half-Snowball Blocks,” sew a small white square on opposite corners of 8 of the large gold squares.
- Arrange the 8 pieced squares with the 8 large gold squares. Pay attention to the direction of the triangles.
- Sew the squares together in rows, then sew the rows together to complete the 16½" square block.



- Make 6 A blocks.

Block B

- Using 16 large lavender squares and 16 small white squares, assemble a B block.
- Make 6 B blocks.

Block C

- Using 8 each of large gold and large white squares and 16 small gold squares, assemble a C block.
- Make 4 C blocks.

Block D

- Using 8 each of large lavender and large white squares and 16 small lavender squares, assemble a D block.
- Make 4 D blocks.

Block E

- Using 8 each of large gold and large white squares and 16 small lavender squares, assemble an E block.
- Make 4 E blocks.
- Using 8 each of large gold and large white squares and the small alternate color squares as shown in the E/multi diagram, make 1 E/multi block.

NOTE: Mix in a few small lavender squares with the alternate color ones. Color placement is up to you.

Block F

- Using 8 each of large lavender and large white squares and 16 small gold squares, assemble an F block.
- Make 4 F blocks.
- Using 8 each of large lavender and large white squares and the small alternate color squares as shown in the F/multi diagram, make 1 F/multi block.

NOTE: Mix in a few small gold squares with the alternate color ones. Color placement is up to you.

Block G

- Using 10 large white and 3 each of large lavender and large gold squares and 8 each of small gold and lavender squares, assemble a G block. Pay attention to color placement, referring to the Block Assembly Diagrams.
- Make 4 G blocks.
- Using 20 large white; 6 each of large lavender and large gold squares; and the remaining small alternate color, gold, and lavender squares shown in the G/multi 1 and G/multi 2 diagrams, make 1 G/multi 1 block and 1 G/multi 2 block.

NOTE: Group 4 Half-Snowball blocks with lavender corners on the top left of G/multi 1. Group 4 Half-Snowball blocks with gold corners on the bottom right of G/multi 2.

Quilt Assembly

1. Referring to the **Quilt Assembly Diagram**, arrange blocks as shown. Continue to pay close attention to the direction of the blocks/triangles to achieve the overall blended effect of the colors.

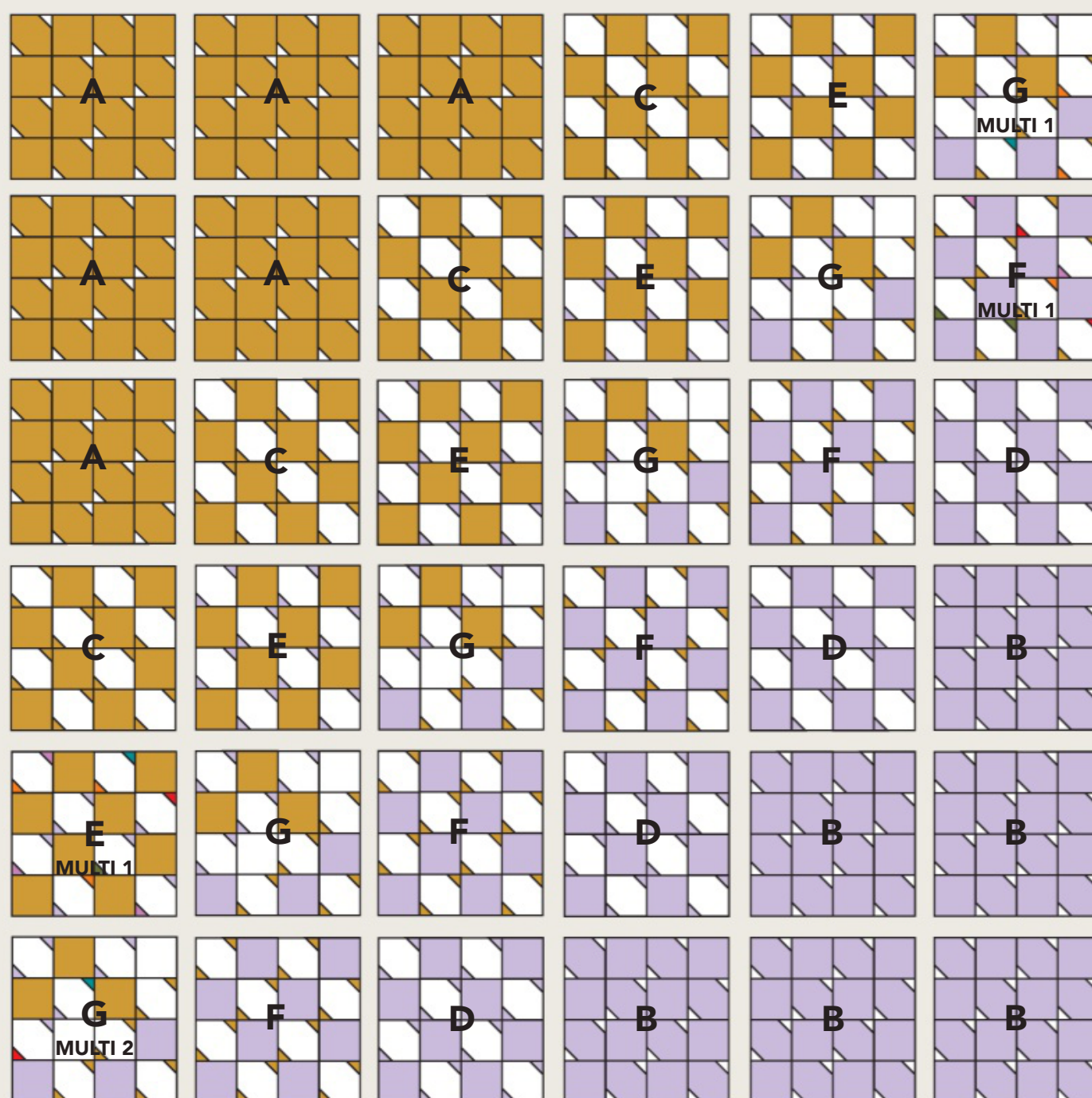
2. Sew the blocks into rows; sew the rows to complete the quilt top.

Finishing

1. Divide the backing into 3 (108") lengths. Sew the panels lengthwise.

2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted with diagonal lines and geometric shapes to highlight the blocks.

3. Sew 2¼"-wide binding strips into 1 continuous piece. Bind as desired.



QUILT ASSEMBLY DIAGRAM




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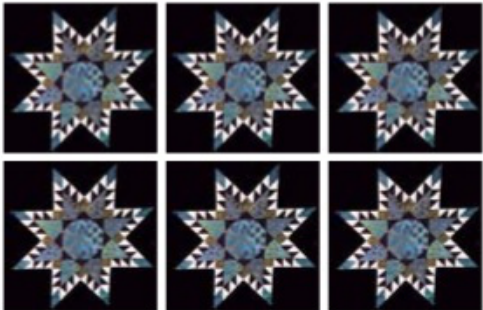
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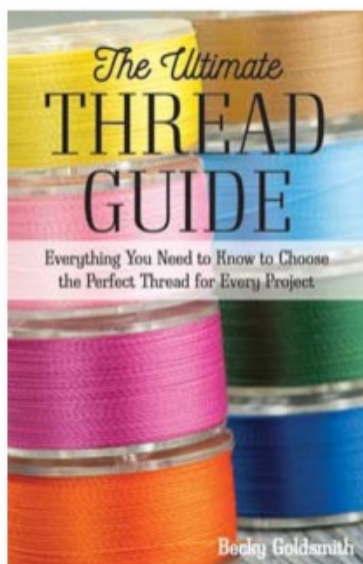
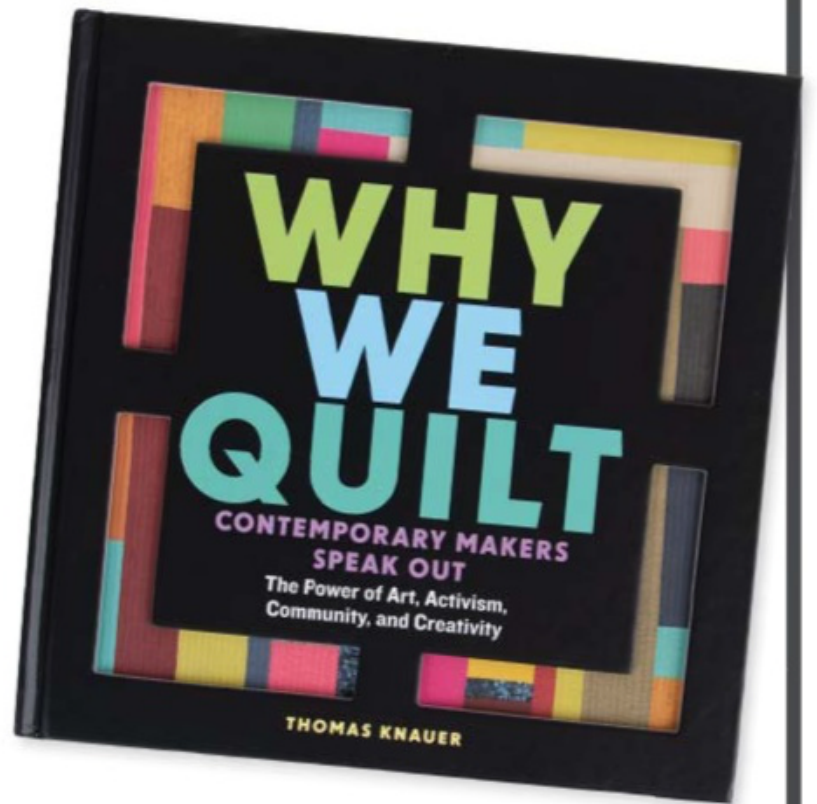
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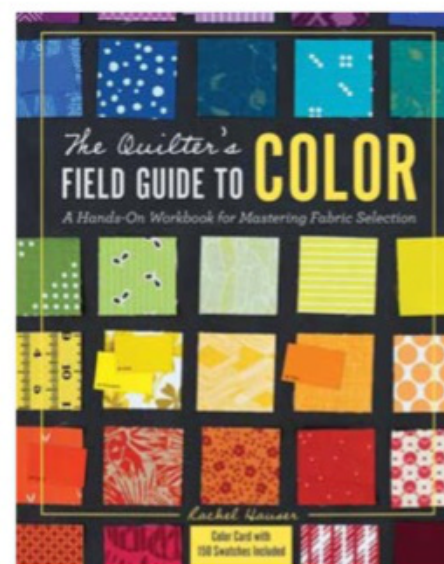


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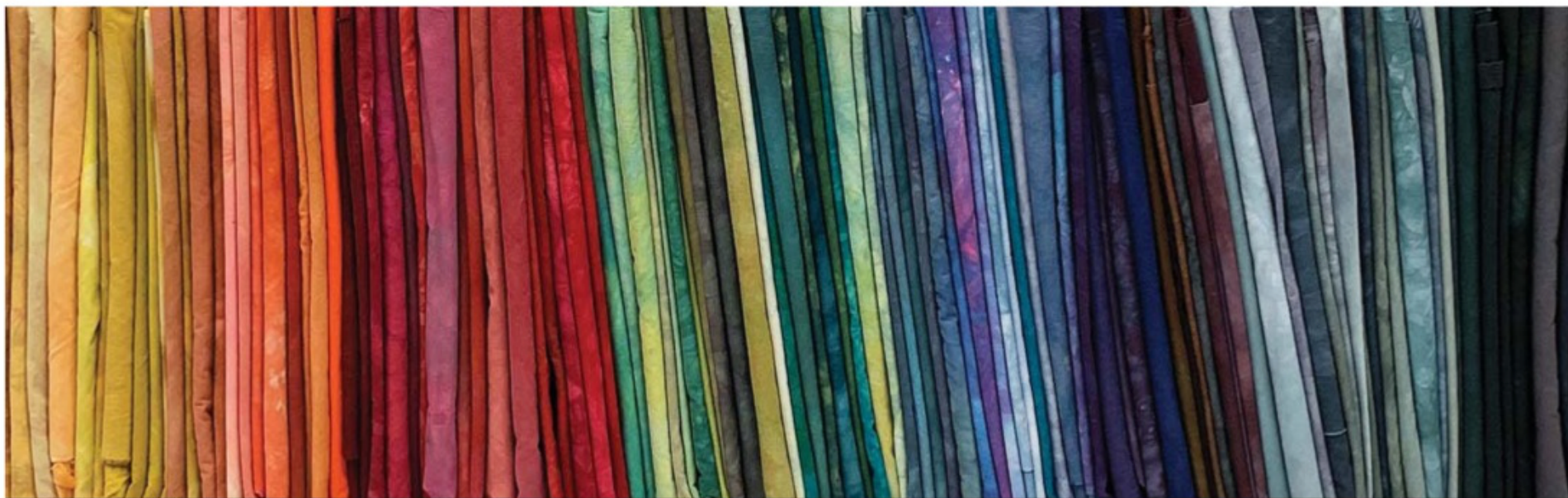


THE QUILTER'S FIELD GUIDE TO COLOR: A HANDS- ON WORKBOOK FOR MASTERING FABRIC SELECTION

Rachel Hauser

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quiltaposity.com

Member of the Portland MQG

QUILTED BY CHRISTINA LANE

sometimescrafter.com

WINTER IS HARD. It's dreary, bare, and cold. Seasons of our lives can feel that way, too. Just like we anticipate spring during the gloomy months, we can 'look for the light' in whatever dark time we find ourselves—in the sunrise, in a smile, in light shining through barren trees, or in a slice of juicy citrus. This quilt—using a traditional Drunkard's Path block—conjures up dreams of warm, bright days ahead!

materials

FINISHED SIZE: 65" x 75"

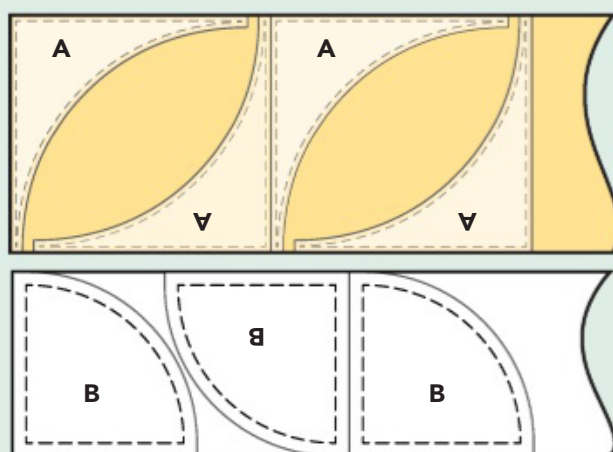
- 4½ yards yellow for background and binding (Acid Lime)
- 1½ yards white for blocks (White)
- 4¾ yards backing
- Templates A + B
- Template material
- Twin-size batting

Optional

- ¼" foot with a guide for curved piecing

Fabric requirements assume 40" usable width of fabric.

NOTE: Fabrics for the quilt shown are Kona® Cotton Solids from Robert Kaufman. Kona color names are shown in parentheses.



NESTING DIAGRAMS

DIRECTIONS

Skill Level: Intermediate

Cutting

Measurements include ¼" seam allowances. Templates are on page 81. Trace onto template material. Cut out and label the templates. Refer to **Nesting Diagrams** for most efficient use of fabric when cutting templates. Borders are cut to the exact length. You may want to make them longer to allow for piecing variations (additional fabric may be needed).

1. From yellow, cut:

- 3 (6" x 40") strips. From the strips, cut 26 template A.

- 19 (5½" x 40") strips.

– From 2 of the strips, cut 2 (5½" x 38") strips for square unit sashing.

– From 2 of the strips, cut 2 (5½" x 23") and 4 (5½" x 8") strips for square unit sashing.

– Sew remaining 15 strips together end to end. From this pieced strip, cut:

- 4 (5½" x 65½") strips for borders.
- 3 (5½" x 55½") strips for row sashing.
- 4 (5½" x 40½") strips for square unit sashing.

- 4 (3" x 40") strips. From the strips, cut 2 (3" x 8") and 18 (3" x 5½") rectangles for square unit piecing.

- 8 (2¼" x 40") strips for binding.

2. From white, cut:

- 4 (5½" x 40") strips. From the strips, cut 26 template B.

- 4 (3" x 40") strips.

– From 1 of the strips, cut 2 (3" x 15½") strips and from 1 of the strips, cut 1 (3" x 10½") strip and 1 (3" x 25½") strip for Drunkard's Path unit sashing.

– From 2 of the strips, cut 20 (3") C squares for square unit piecing.



LOOK FOR THE LIGHT

Assembly

Press seams open unless otherwise noted.

Make Drunkard's Path Blocks

1. Following **Modern Basics: Curved Piecing** on page 104, sew a yellow template A to a white template B. Press seams toward the yellow fabric.

TIP: Using a $\frac{1}{4}$ " foot with a guide is helpful for sewing curves.

2. Trim block to $5\frac{1}{2}$ " square, leaving $\frac{1}{4}$ " of yellow template A past the seam. Make 26 yellow/white Drunkard's Path blocks.

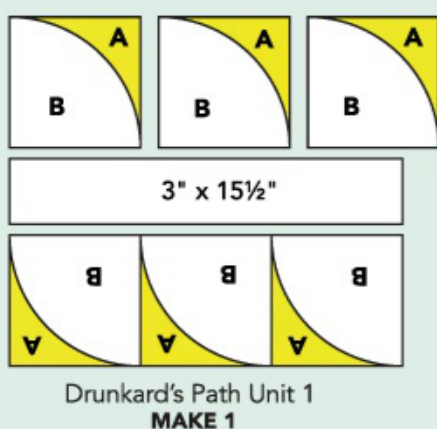
Make Drunkard's Path Units

Make 1 each of the following units.

Drunkard's Path Unit 1

1. Arrange 3 Drunkard's Path blocks as shown. Sew into a set. Make 2 sets.

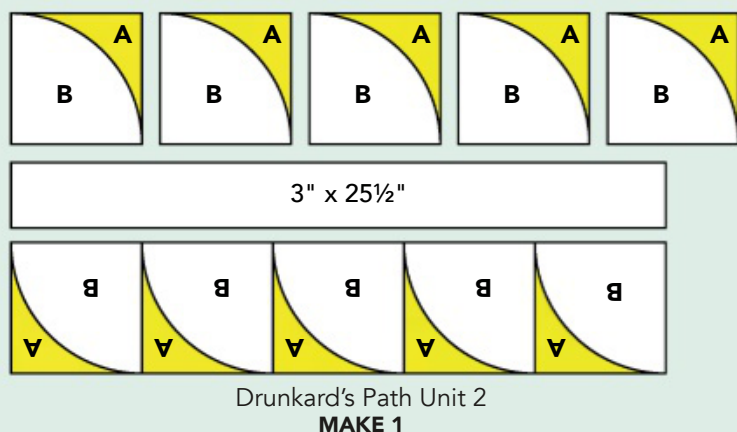
2. Sew 1 ($3" \times 15\frac{1}{2}"$) white sashing between the sets.



Drunkard's Path Unit 2

1. Arrange 5 Drunkard's Path blocks as shown. Sew into a set. Make 2 sets.

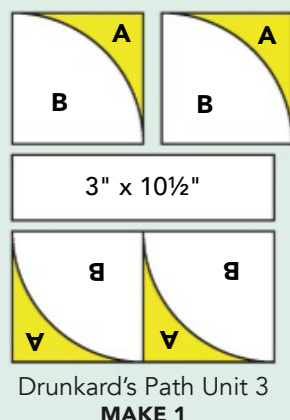
2. Sew 1 ($3" \times 25\frac{1}{2}"$) white sashing between the sets.



Drunkard's Path Unit 3

1. Arrange 2 Drunkard's Path blocks as shown. Sew into a set. Make 2 sets.

2. Sew 1 ($3" \times 10\frac{1}{2}"$) white sashing between the sets.

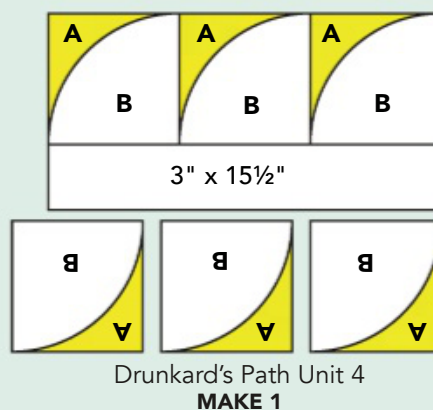


Drunkard's Path Unit 4

NOTE: The blocks in Unit 4 are oriented in a different direction than the other units.

1. Arrange 3 Drunkard's Path blocks as shown. Sew into a set. Make 2 sets.

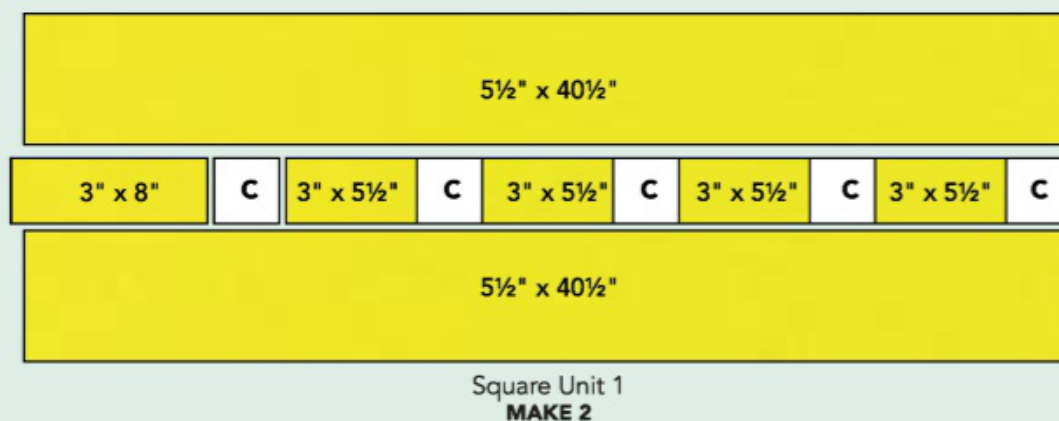
2. Sew 1 ($3" \times 15\frac{1}{2}"$) white sashing between the sets.



Make Square Units

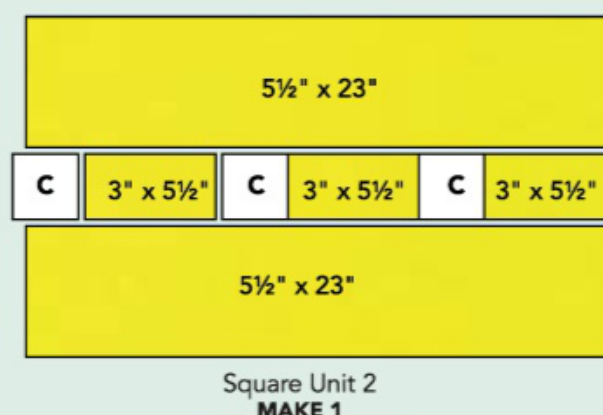
Square Unit 1

- Sew 1 ($3" \times 8"$) yellow rectangle, 5 ($3"$) C white squares, and 4 ($3" \times 5\frac{1}{2}"$) yellow rectangles as shown.
- Sew $5\frac{1}{2}" \times 40\frac{1}{2}"$ yellow sashing to the top and bottom. Make 2 units.



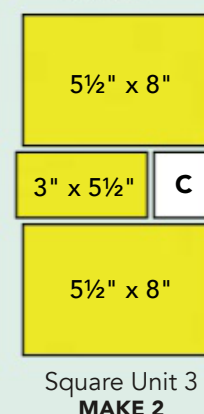
Square Unit 2

- Sew 3 ($3"$) white C squares and 3 ($3" \times 5\frac{1}{2}"$) yellow rectangles as shown.
- Sew $5\frac{1}{2}" \times 23"$ yellow sashing to the top and bottom. Make 1 unit.



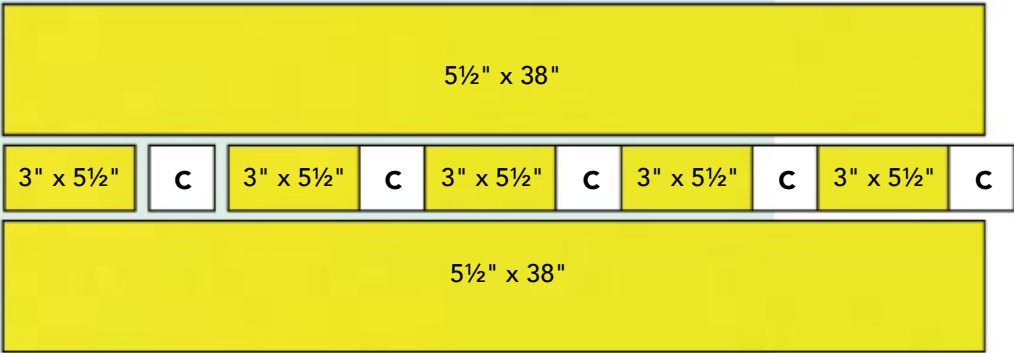
Square Unit 3

- Sew 1 ($3" \times 5\frac{1}{2}"$) yellow rectangle to 1 ($3"$) white C square as shown.
- Sew $5\frac{1}{2}" \times 8"$ yellow rectangles to the top and bottom. Make 2 units.

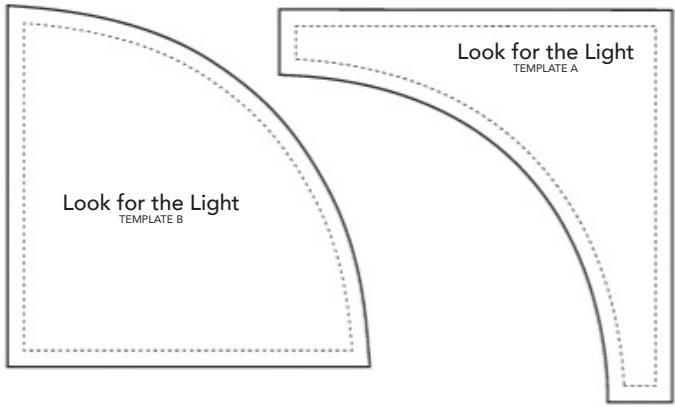


Square Unit 4

- 1. Sew 5 (3" x 5½") yellow rectangles and 5 (3") white C squares as shown. Make 1 unit.
- 2. Sew 5½" x 38" yellow sashing to the top and bottom.



Square Unit 4
MAKE 1



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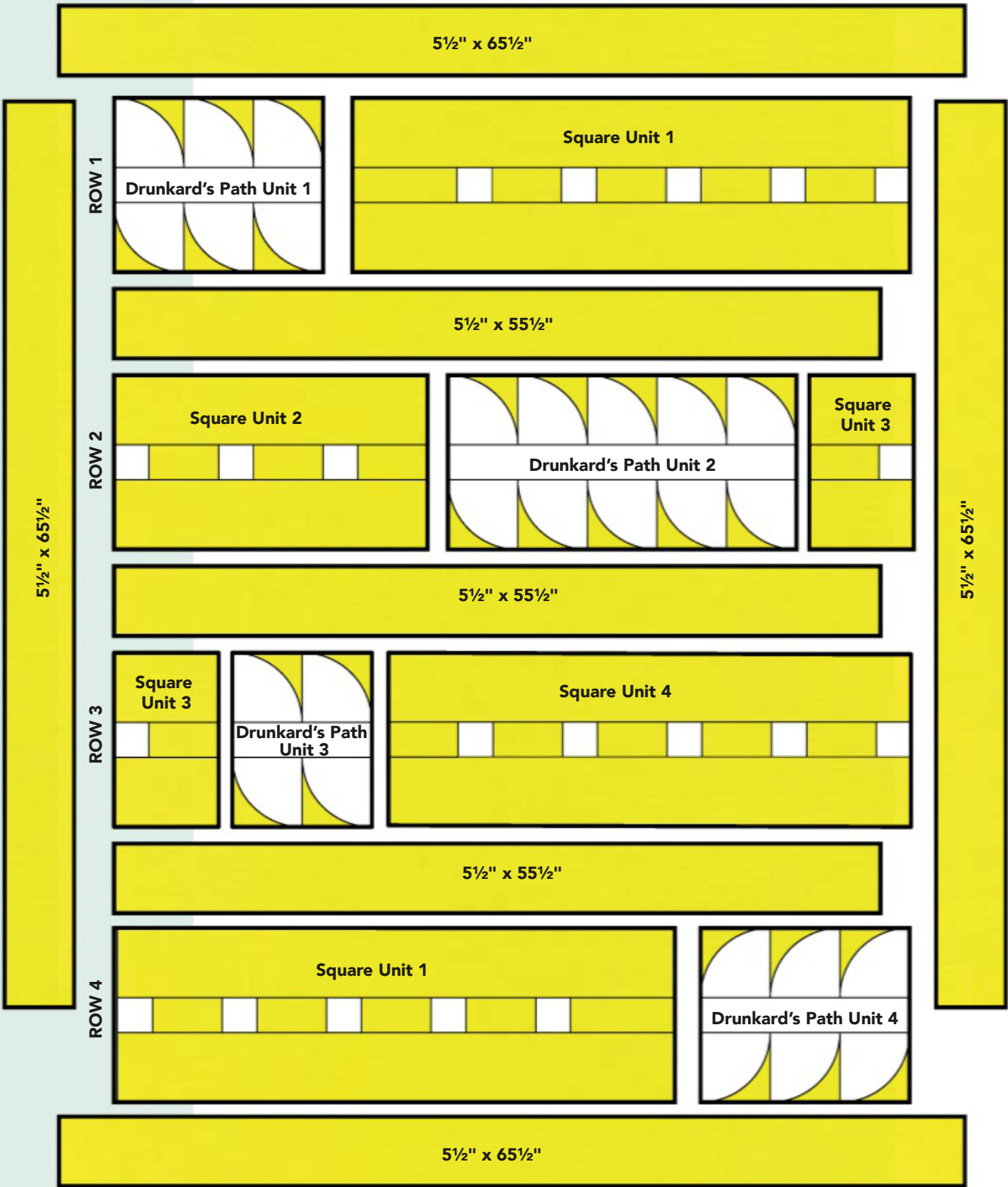
Quilt Assembly

Press seams toward the Square Units.

- 1. Referring to the **Quilt Assembly Diagram**, sew a Drunkard's Path Unit 1 and a Square Unit 1 to complete Row 1.
- 2. Sew Square Unit 2, Drunkard's Path Unit 2, and a Square Unit 3 to complete Row 2.
- 3. Sew remaining Square Unit 3 (turn 180 degrees), Drunkard's Path Unit 3, and Square Unit 4 to complete Row 3.
- 4. Sew remaining Square Unit 1 (turn 180 degrees) and Drunkard's Path Unit 4 to complete Row 4.
- 5. Sew a (5½" x 55½") sashing strip between each row.
- 6. Sew 5½" x 65½" border strips to the left and right sides.
- 7. Sew 5½" x 65½" border strips to the top and bottom to complete the quilt top.

Finishing

- 1. Divide backing into 2 (2⅝-yard) lengths. Sew panels lengthwise.
- 2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown is quilted in horizontal lines ½" apart.
- 3. Sew 2¼"-wide binding strips into 1 continuous piece. Bind as desired.



QUILT ASSEMBLY DIAGRAM

FLIGHT PATTERN

BY CAROLINE HADLEY

geometriquilt.com

Member of the Melbourne MQG

QUILTED BY SHARNI CROSSETT of
LYREBIRD AND LAMB QUILT WORKS

SIMPLE SHAPES AND AN UNCOMPLICATED layout create the movement. The color choices emphasize the transparency effect, as well as bringing out new, secondary shapes.

DIRECTIONS

Skill Level: Beginner

Cutting

Measurements include $\frac{1}{4}$ " seam allowances. Border strips are exact length needed. You may want to make them longer to allow for piecing variations.

1. From yellow, cut:

- 5 ($6\frac{1}{2}$ " x 40") strips.

From the strips, cut 30 ($6\frac{1}{2}$ ") A squares.

- 1 ($3\frac{1}{2}$ " x 40") strip. From the strip, cut 4 ($3\frac{1}{2}$ ") B squares.

- 2 ($7\frac{1}{2}$ " x $30\frac{1}{2}$ ") strips for the top and bottom borders.

- 4 ($10\frac{1}{2}$ " x $31\frac{1}{2}$ ") strips for the left and right borders.

- 7 ($2\frac{1}{4}$ " x 40") strips for binding.

2. From each of pink and orange, cut:

- 2 ($6\frac{1}{2}$ " x 40") strips.

From the strips, cut 9 ($6\frac{1}{2}$ ") A squares. From the remainder of the second strip, cut 4 ($3\frac{1}{2}$ ") B squares.

- 1 ($3\frac{1}{2}$ " x 40") strip. From the strip, cut 10 ($3\frac{1}{2}$ ") B squares.

Assembly

Press seams open unless otherwise instructed.

1. Draw a diagonal line on the wrong side of all B squares.

2. Make the Half-Snowball blocks by placing 2 B squares on opposite corners of an A square, right sides together. Have the drawn lines on the B squares parallel to one another.



3. Sew on the line. Trim $\frac{1}{4}$ " away from the seam. Fold the B squares back and press the seams away from the A square center. Make:

- 3 blocks with orange B squares and a pink A square.

- 2 blocks with orange B squares and a yellow A square.

- 3 blocks with pink B squares and an orange A square.

- 2 blocks with pink B squares and a yellow A square.

materials

FINISHED SIZE: 51" x 61"

- $3\frac{1}{4}$ yards yellow (Sunny) for blocks and binding

- $\frac{5}{8}$ yard each of pink (Bright Pink) and orange (Tangerine)

- 3 yards backing

- Twin-size batting

Fabric requirements assume 40" usable width of fabric.

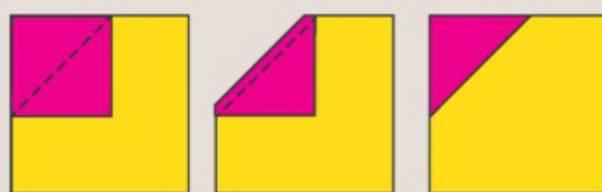
NOTE: Fabrics used in the quilt shown are Kona® Cotton Solids from Robert Kaufman Fabrics. Color names are in parentheses.



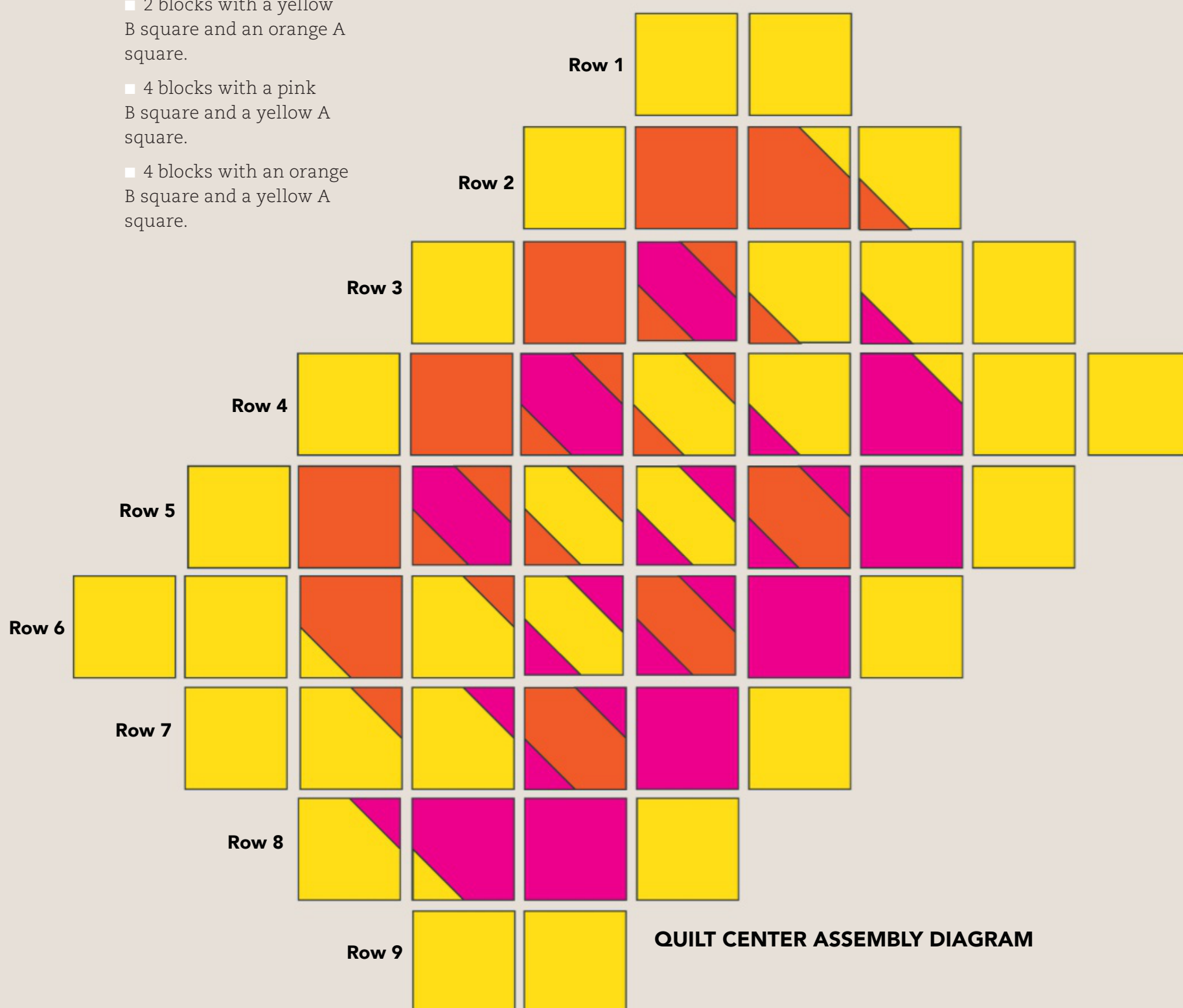
FLIGHT PATTERN

4. Make the Quarter-Snowball blocks by placing 1 B square on the corner of an A square, right sides together. Sew on the line of the B square, and trim $\frac{1}{4}$ " away from the seam. Fold back the B square and press the seam away from the A square center. Make:

- 2 blocks with a yellow B square and a pink A square.
- 2 blocks with a yellow B square and an orange A square.
- 4 blocks with a pink B square and a yellow A square.
- 4 blocks with an orange B square and a yellow A square.



5. Arrange the blocks and remaining A squares as shown in the **Quilt Center Assembly Diagram**. Sew units into rows; sew the rows to complete the quilt center.



6. Turn the center vertically. Referring to the **Quilt Center Trim Diagram**, trim the overhanging triangles along the sides, top, and bottom of the quilt center to create straight edges for the borders.

7. Referring to the **Quilt Assembly Diagram**, sew 1 (7½" x 30¼") border strip to the top edge and 1 (7½" x 30¼") border strip to the bottom edge of the quilt center.

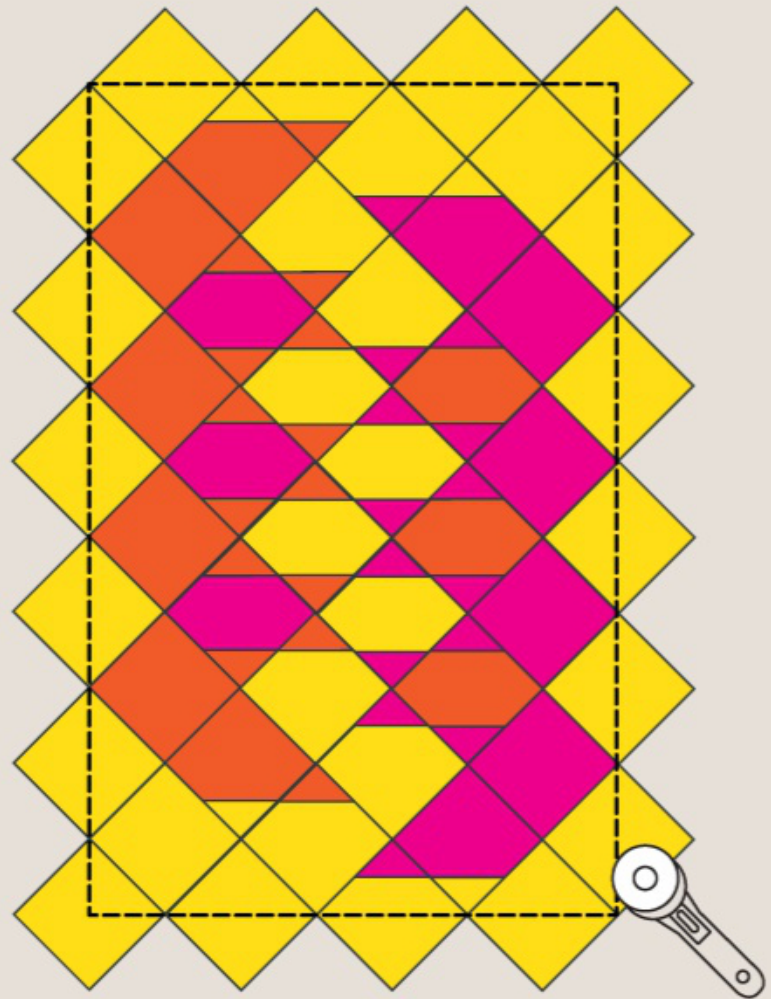
8. Sew the 4 (10½" x 31½") border strips in pairs, end to end, to create 2 (10½" x 62½") strips. Sew 1 border strip to the left side and sew the other border strip to the right side of the quilt top.

Finishing

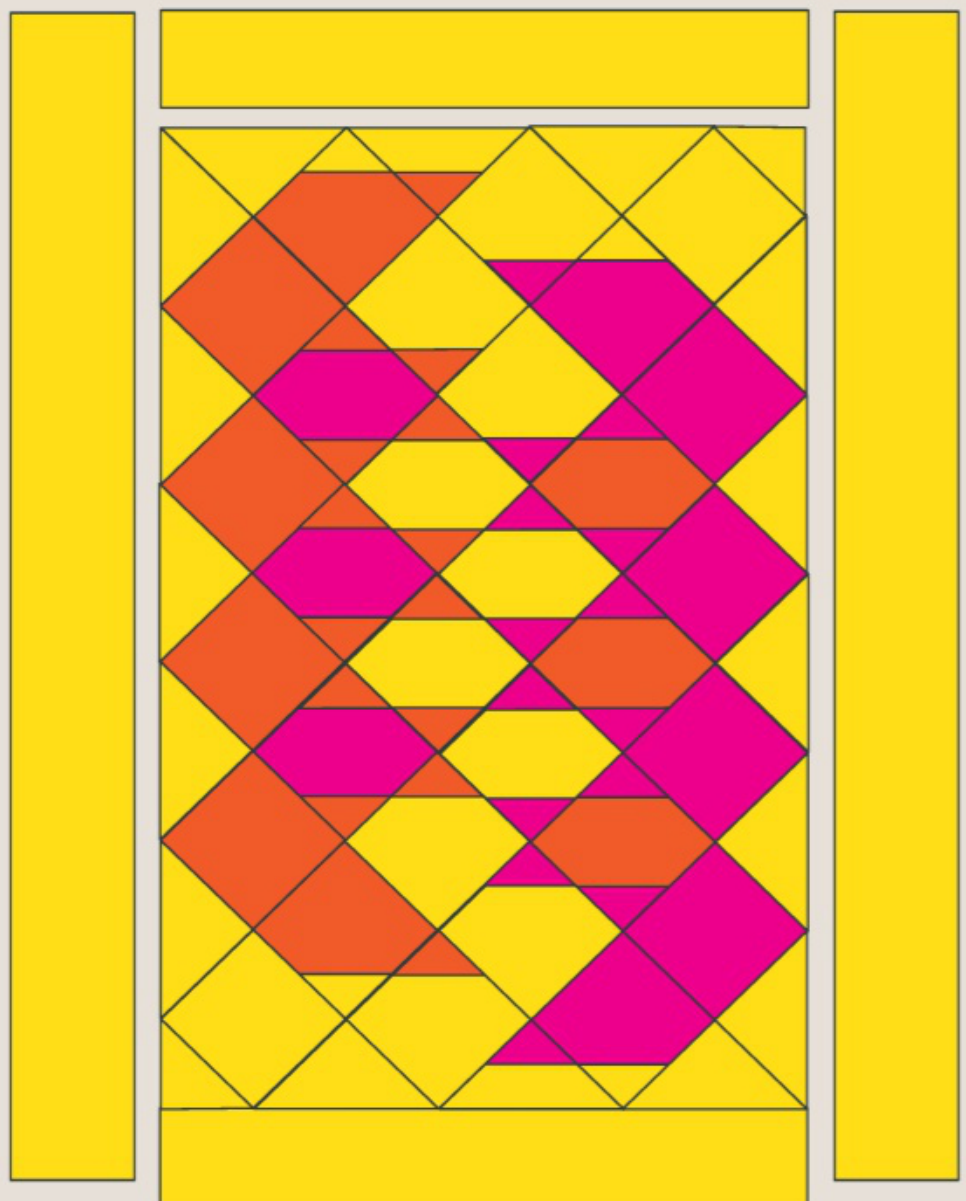
1. From the backing fabric, cut 1 (70" x 40") rectangle and 1 (35¼" x 40") rectangle. Cut the 35¼" piece into 2 (35¼" x 20") rectangles. Sew these 2 pieces together along a short edge to create 1 (20" x 70") length. Sew this piece to the larger piece of backing fabric along a long edge.

2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was edge-to-edge quilted with a geometric quilting design.

3. Sew 2¼"-wide binding strips into 1 continuous piece. Bind as desired.



QUILT CENTER TRIM DIAGRAM



QUILT ASSEMBLY DIAGRAM

RIVETING

by BOBBIE GENTILI

geekybobbin.com

Member of the Toronto MQG

THIS GEOMETRIC DESIGN IS REMINISCENT of items you might find in the hardware store. In shades of gray with metallic hints, it creates a delightful optical illusion. Or, choose a hot, poppy color for a bright, mod look!

DIRECTIONS

Skill Level: Intermediate

Cutting

Measurements include $\frac{1}{4}$ " seam allowances. Templates are on page 89. Trace onto template material. Cut out and label the templates.

*TIP: To avoid stretching and distorting the fabric on the bias edges, starch and press the fabric before cutting. Refer to **Nesting Diagrams** for most efficient use of fabric.*

1. From black, cut:

- 3 (10½" x 40") strips. From the strips, cut 24 template A.

- 3 (7½" x 40") strips. From the strips, cut 1 template A and 25 template B.

- 4 (7" x 40") strips. From the strips, cut 32 (7" x 5") C rectangles.

- 7 (2¼" x 40") strips for binding.

2. From light gray, cut:

- 1 (10½" x 40") strip. From the strip, cut 7 template A and 1 template B.

- 1 (7½" x 40") strip. From the strip, cut 9 template B.

- 2 (5" x 40") strips. From the strips, cut 10 (5" x 7") C rectangles.

3. From medium gray, cut:

- 1 (10½" x 40") strip. From the strip, cut 8 template A.

- 1 (7½" x 40") strip. From the strip, cut 8 template B.

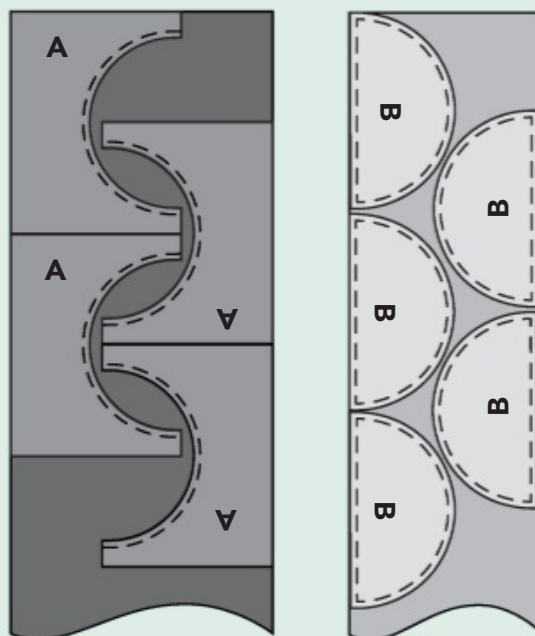
- 2 (5" x 40") strips. From the strips, cut 10 (5" x 7") C rectangles.

4. From dark gray, cut:

- 2 (10½" x 40") strips. From the strips, cut 10 template A.

- 1 (7½" x 40") strip. From the strip, cut 7 template B.

- 2 (7" x 40") strips. From the strips, cut 12 (7" x 5") C rectangles.



NESTING DIAGRAMS

materials

FINISHED SIZE: 60" x 64"

FINISHED BLOCKS: 50 (6" x 8") Half-Circle curved blocks plus 60 (6" x 4") Half-Rectangle Triangle (HRT) blocks

- 3 yards black for blocks and binding
- 1 yard each light gray and medium gray
- 1½ yards dark gray
- Templates A + B
- Template material
- 3¾ yards backing
- Twin-size batting

Optional

- Spray starch

Fabric requirements assume 40" usable width of fabric.

NOTE: Fabrics used in the quilt shown are from the Tattooed North and Greatest Hits Vol. 1 collections by Libs Elliott for Andover Fabrics. Cutting instructions allow for the use of directional fabrics.



Assembly

Press to the darker fabric whenever possible.

1. Referring to **Modern Basics: Curved Piecing** on page 104,

pair a black template B with light, medium, or dark gray template A to make:

- 7 black/light gray half-circles.
- 8 black/medium gray half-circles.
- 10 black/dark gray half-circles.

2. Pair a black template A with light, medium, and dark gray template B to make:

- 10 light gray/black half-circles.
- 8 medium gray/black half-circles.
- 7 dark gray/black half-circles.

3. Referring to **Modern Basics: Half-rectangle Triangles—Two at a time** on page 118, pair a

black C rectangle with light, medium, and dark gray C rectangle to make:

- 9 Left-leaning light gray/black HRTs.
- 9 Right-leaning light gray/black HRTs.
- 9 Left-leaning medium gray/black HRTs.
- 9 Right-leaning medium gray/black HRTs.
- 12 Left-leaning dark gray/black HRTs.
- 12 Right-leaning dark gray/black HRTs.

NOTE: You will have a few spare HRTs.

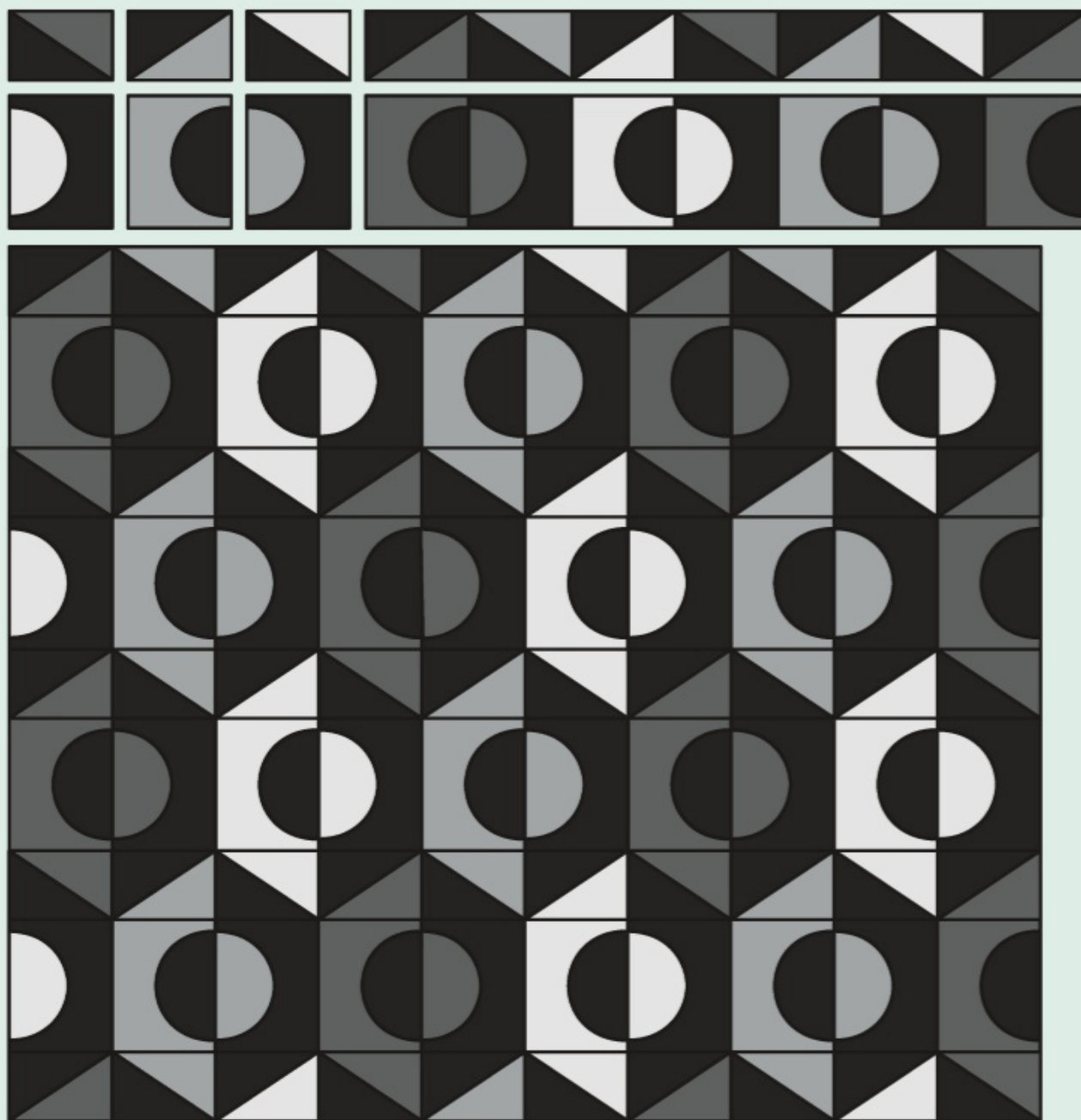
4. Arrange the Half-Circle and HRT blocks as shown in the **Quilt Assembly Diagram**. Sew the blocks into rows; sew the rows to complete the quilt top.

Finishing

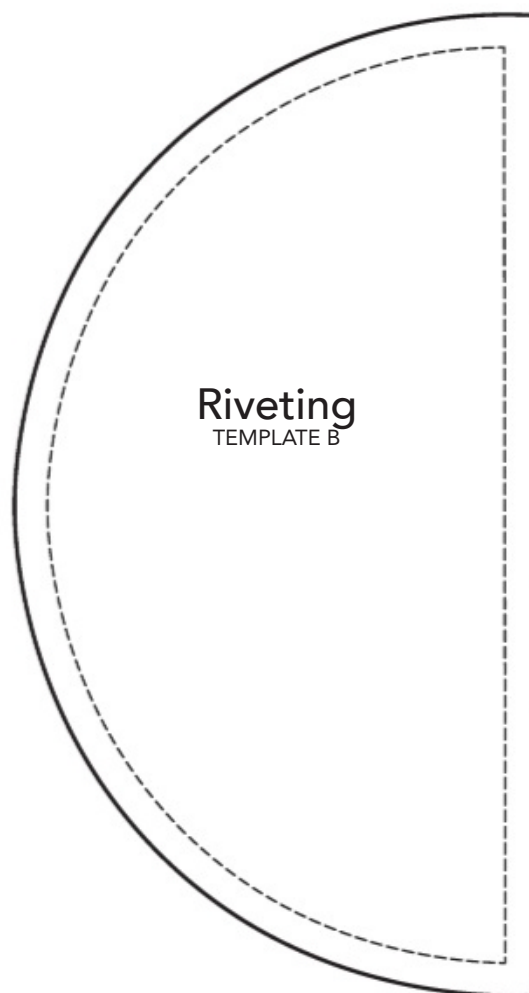
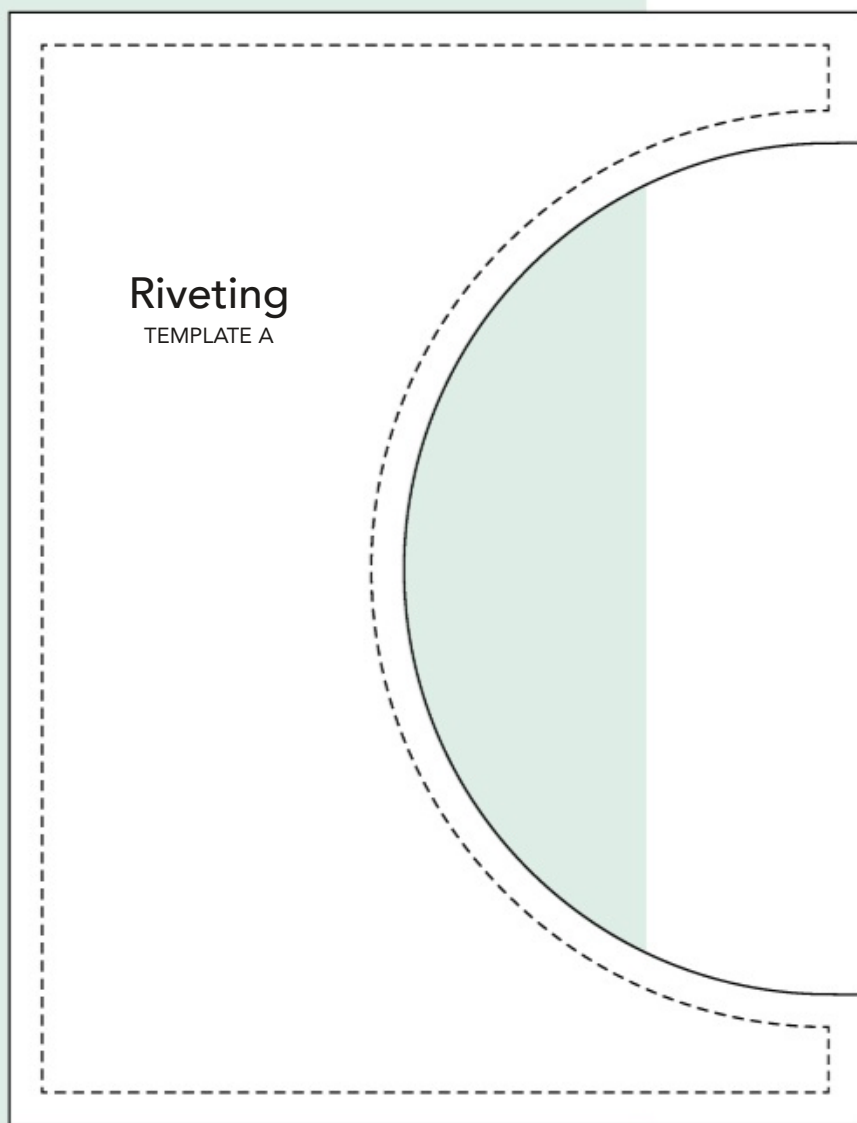
1. Divide the backing into 2 (1⅞-yard) lengths. Sew panels lengthwise.

2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted with straight and 8"-curved rulers to emphasize the three-dimensional optical illusion created by the differences in value.

3. Sew 2¼"-wide binding strips into 1 continuous piece. Bind as desired.



QUILT ASSEMBLY DIAGRAM



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VOYAGER 2

BY BRIGIT DERMOTT

@brigitgail

Member of the Gainesville MQG

THIS QUILT USES DRUNKARD'S PATH blocks in a large-scale pattern that allows color to take center stage. Inspired by the Voyager space missions that traveled through our solar system, the negative space indicates the path of the spacecraft and adds visual interest to the design.

DIRECTIONS

Skill Level: Intermediate

Cutting

Measurements include $\frac{1}{4}$ " seam allowances. Label pieces as they are cut. Templates are on page 93. Trace onto the template material. Cut out and label templates. Refer to the **Nesting Diagrams** for most efficient use of fabric.

1. From each of medium pink and blue, cut:

- 2 template A.

2. From pale pink, cut:

- 2 each of template A and template B.
- 4 ($4\frac{1}{2}$ " x 10") rectangles.
- 4 ($1\frac{1}{4}$ " x $5\frac{1}{4}$ ") rectangles.

3. From orange-brown, cut:

- 2 each of template A and template B.
- 2 ($4\frac{1}{2}$ " x 40") strips. From the strips, cut 4 ($4\frac{1}{2}$ " x $19\frac{1}{2}$ ") rectangles.
- 2 ($1\frac{1}{4}$ " x 40") strips. From the strips, cut 4 ($1\frac{1}{4}$ " x $14\frac{3}{4}$ ") rectangles.

4. From red-orange, cut:

- 1 (5" x 40") strip. From the strip, cut 4 template A.
- 1 ($5\frac{1}{4}$ " x 40") strip. From the strip, cut 4 template B.
- 3 ($4\frac{1}{2}$ " x 40") strips. From the strips, cut 4 ($4\frac{1}{2}$ " x 10") rectangles and 4 ($4\frac{1}{2}$ " x $19\frac{1}{2}$ ") rectangles.
- 2 ($1\frac{1}{4}$ " x 40") strips. From the strips, cut 4 ($1\frac{1}{4}$ " x $5\frac{1}{4}$ ") rectangles and 4 ($1\frac{1}{4}$ " x $14\frac{3}{4}$ ") rectangles.

5. From black, cut:

- 5 ($10\frac{1}{4}$ " x 40") strips for borders.
- 2 (5" x 40") strips. From the strips, cut 12 template B.
- 4 ($4\frac{1}{2}$ " x 40") strips. From the strips, cut 2 ($4\frac{1}{2}$ " x $24\frac{1}{2}$ ") vertical sashing strips, 8 template A, and 8 ($4\frac{1}{2}$ " x $5\frac{1}{4}$ ") rectangles.
- 4 ($4\frac{1}{4}$ " x 40") strips. From the strips, cut 8 ($4\frac{1}{4}$ " x $14\frac{3}{4}$ ") rectangles.
- 6 ($1\frac{1}{4}$ " x 40") strips. From the strips, cut 8 ($1\frac{1}{4}$ " x 10") rectangles and 8 ($1\frac{1}{4}$ " x $19\frac{1}{2}$ ") rectangles.
- 2 ($2\frac{1}{2}$ " x 40") center sashing strips.
- 8 ($2\frac{1}{4}$ " x 40") strips for binding.

materials

FINISHED SIZE: 62" x 70"

FINISHED BLOCKS: 24" square

- 1 fat eighth* each of medium pink (Dusty Peach) and blue (Denim)
- 1 fat quarter** pale pink (Primrose)
- $\frac{1}{2}$ yard orange-brown (Cedar)
- $\frac{3}{4}$ yard red-orange (Flame)
- $3\frac{3}{4}$ yards black (Pepper) for background, borders, and binding

■ Templates A + B

■ Template material

■ 4 yards backing

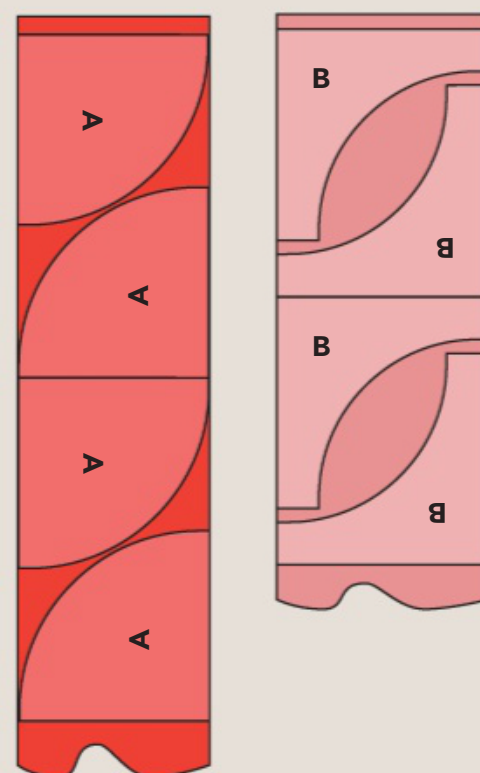
■ Twin-size batting

* Fat eighth = 9" x 20"

** Fat quarter = 18" x 20"

Fabric requirements assume 40" usable width of fabric.

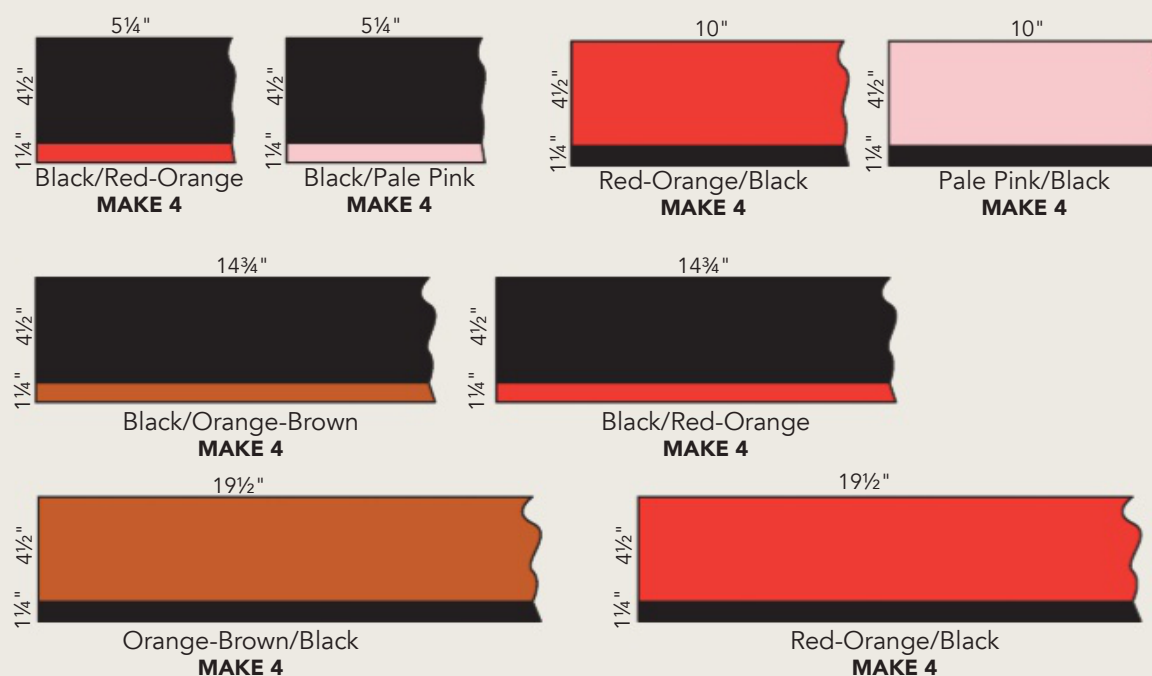
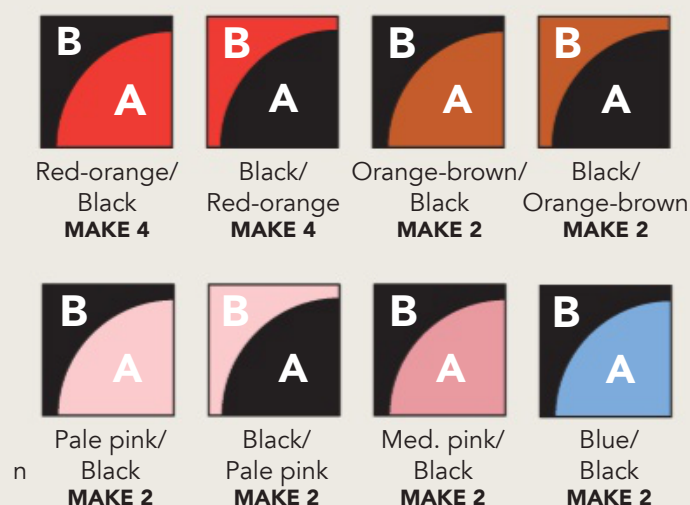
Note: Fabrics used in the quilt shown are Kona® Cotton Solids from Robert Kaufman Fabrics. Color names are in parentheses.



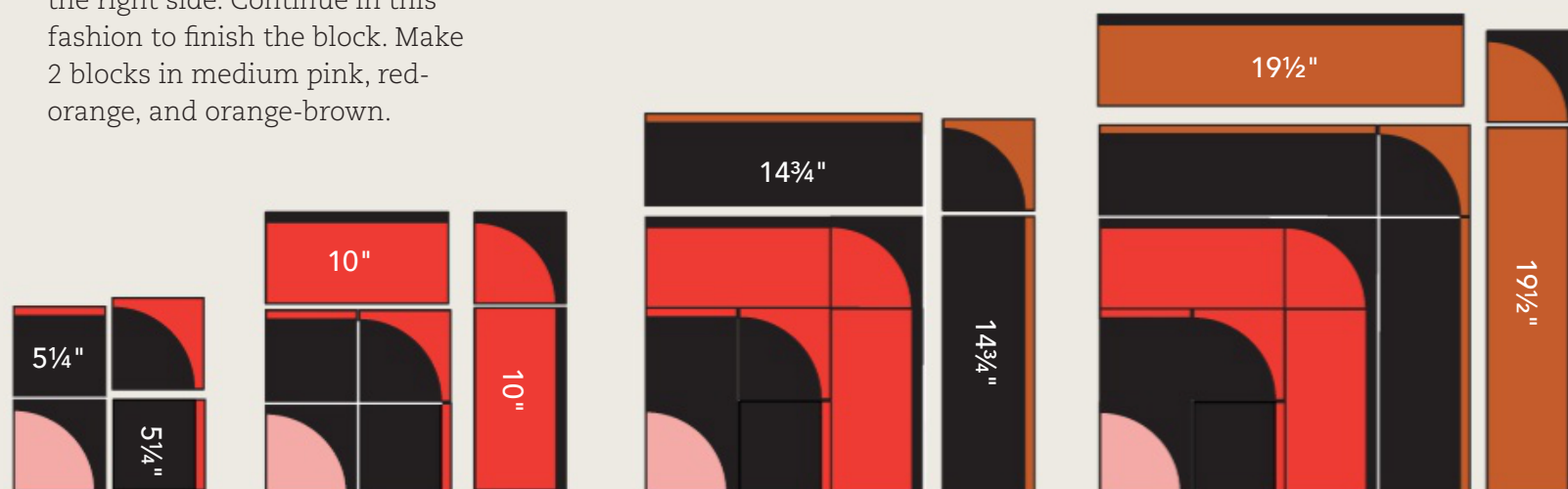
NESTING DIAGRAMS

Assembly

1. Pair template A and template B as shown. Referring to **Modern Basics: Curved Piecing** on page 104, sew these pairs together.
2. Following the diagram below, sew $4\frac{1}{2}$ " and $1\frac{1}{4}$ " strips together on the long edge. Make 4 of each combination.



3. Arrange the blocks in the colors and sizes shown in the **Block Assembly Diagram**. Sew the 4 square blocks in a traditional 4-patch method. To the top of the 4-patch, sew the pieced 10" strip. Sew the A/B block to the top of the other pieced 10" strip and sew to the right side. Continue in this fashion to finish the block. Make 2 blocks in medium pink, red-orange, and orange-brown.



BLOCK ASSEMBLY DIAGRAM

4. Following the **Quilt Assembly Diagram**, make the other 2 pieced blocks in blue, pale pink, and red-orange.

TIP: For accurate piecing, use a dot of basting glue to match the seams of the A/B blocks and the pieced strips.

Quilt Top Assembly

1. Following the **Quilt Assembly Diagram**, sew a $4\frac{1}{2}$ " x $24\frac{1}{2}$ " vertical sashing strip between the top set of blocks and another vertical sashing strip between the lower set of blocks.

2. Sew the $2\frac{1}{2}$ " x 40" center sashing strips end to end to make 1 continuous strip. Use the strip to 'measure' across the horizontal center of the blocks section. Cut 1 strip at that length and sew between the top and bottom sections.

3. Sew the $10\frac{1}{4}$ " x 40" border strips with diagonal seams to make 1 continuous strip. Use the strip to 'measure' across the quilt center; cut 2 at that length and sew to the top and bottom. Repeat using the remaining strip to measure top to bottom; cut 1 at that length and sew to the right side to complete the quilt top.

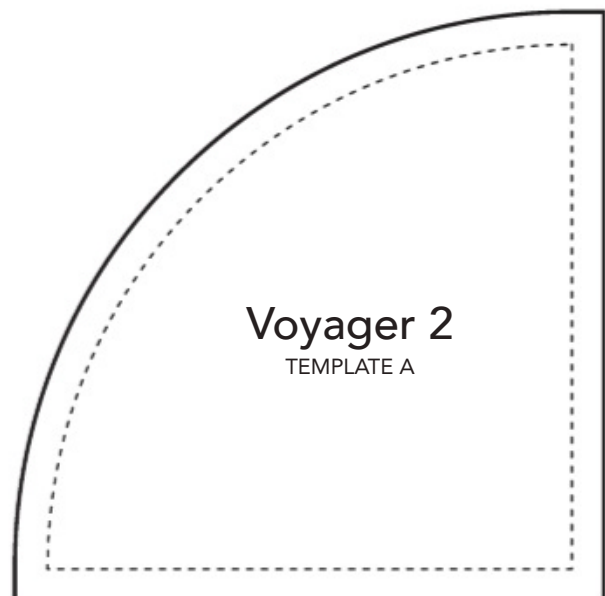
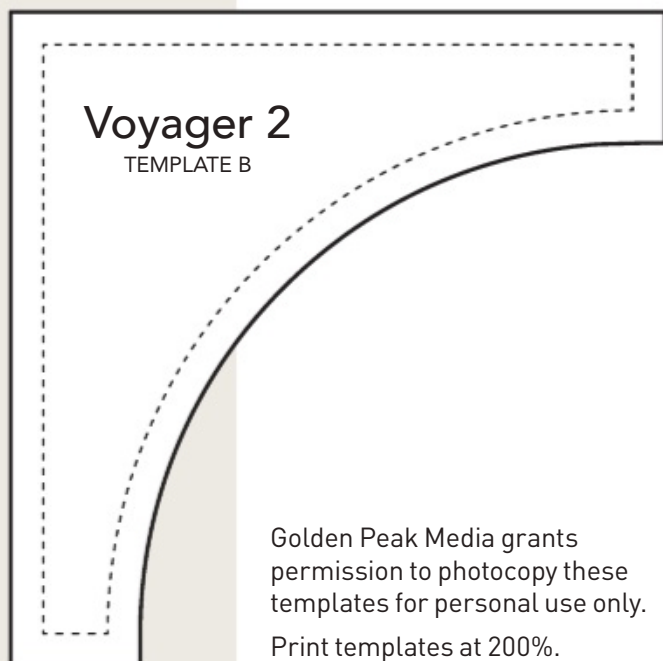
Finishing

1. Divide the backing fabric into 2 (2-yard) lengths. Sew panels lengthwise.

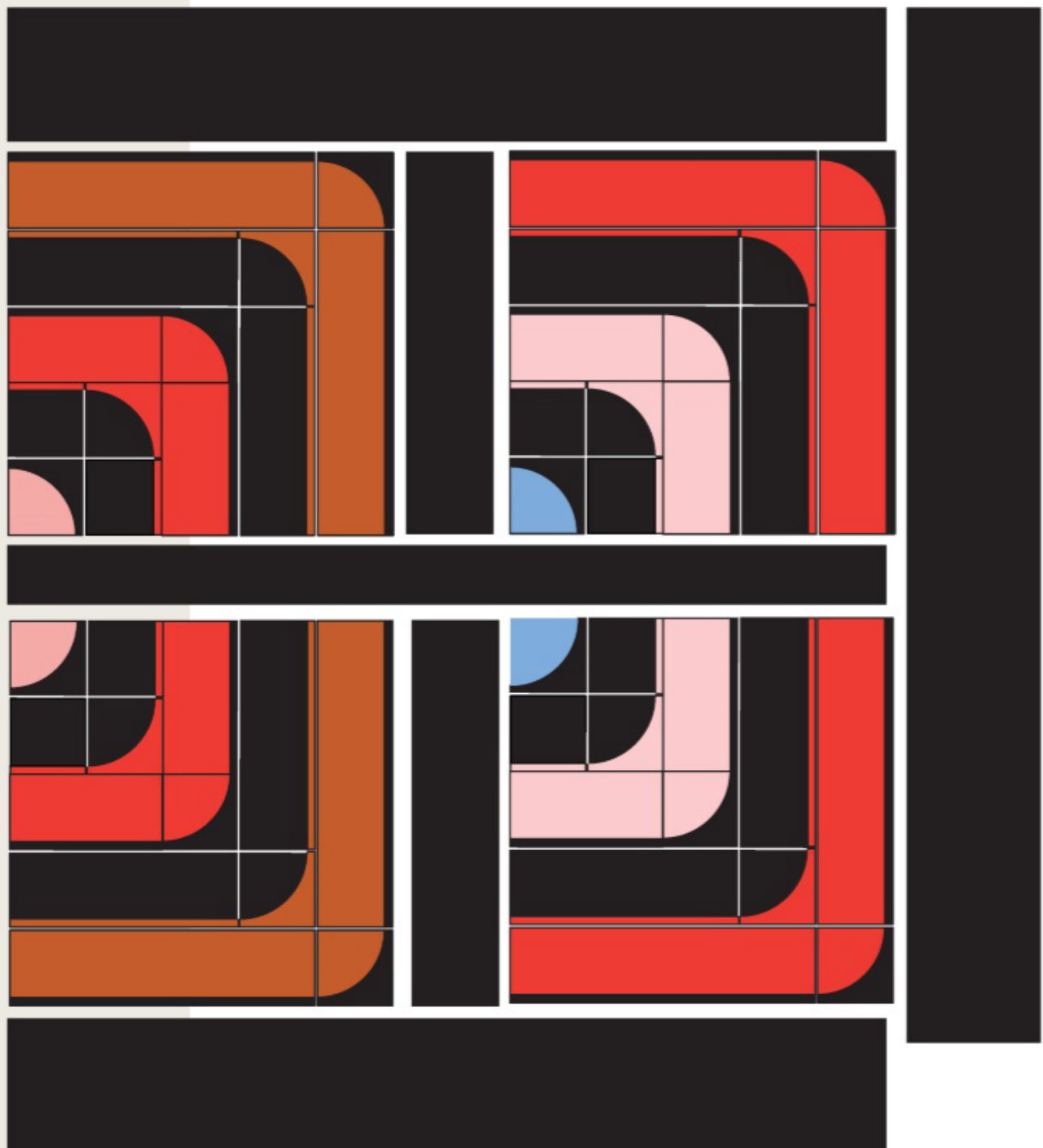
2. Layer backing, batting and quilt top; baste. Quilt as desired. Quilt shown was quilted with matchstick quilting in medium gray thread.

3. Sew $2\frac{1}{4}$ "-wide binding strips into 1 continuous piece. Bind as desired.

OPTIONAL: Make a pieced binding using the remaining medium pink, red-orange, and orange-brown fabric.



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QUILT ASSEMBLY DIAGRAM



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TEST PRINT

BY HEATHER BLACK

quiltachusetts.com

Member of the Inland Northwest MQG

AFTER GETTING A NEW PRINTER, there's always a moment of celebration when the test page successfully prints. This quilt mixes the classic Orange Peel shape with black-and-white stripes—along with blocks of cyan, magenta, and yellow, the customary colors on a printer's test page. The large-scale blocks are perfect for beginners new to piecing curves—or will make a quick project for a pro.



materials

FINISHED SIZE: 60" x 70"

FINISHED BLOCKS: 12 (10") blocks

- 3¾ yards off-white for background
- 1⅞ yards black print 1
- ⅜ yard black-and-white stripe
- 1 fat quarter* *each* of cyan, magenta, and yellow
- 1 fat eighth** *each* of cream and charcoal print
- Templates A, B, + C
- Template material
- ½ yard black print 2 for binding
- 4 yards backing
- Twin-size batting

* Fat quarter = 18" x 20"

** Fat eighth = 9" x 20"

Fabric requirements assume 40" usable width of fabric.

DIRECTIONS

Skill Level: Intermediate

Cutting

Measurements include ¼" seam allowances. Label pieces as they are cut. Templates are on page 98. Trace onto template material. Cut out and label the templates. Borders are cut to the exact length. You may want to make them longer to allow for piecing variations. Refer to **Nesting Diagrams** for most efficient use of fabric.

1. From off-white, cut:
 - 2 (30½" x 40") rectangles. From the rectangles, cut 2 (30½") right border squares and 2 (5½" x 30½") top and bottom border strips.
 - 5 (10½" x 40") strips. From the strips, cut 2 (10½" x 30½") left border strips and 16 template A.
 - 2 (5½" x 40") strips. From the strips, cut 1 (5½" x 28") top border strip and 1 (5½" x 25½") bottom border strip.

2. From black print 1, cut:
 - 3 (10½" x 40") strips. From the strips, cut 10 template B.

3. From black-and-white stripe, cut:

- 1 (10½" x 40") strip. From the strip, cut 2 template A and 2 template B.

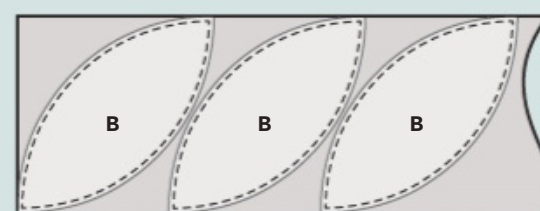
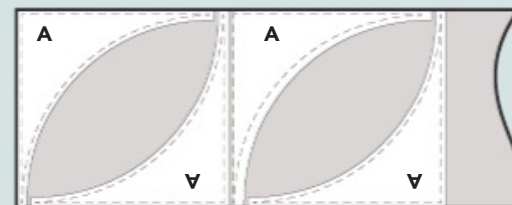
TIP: Cut a single layer of fabric and check that the templates are placed so the stripes will be horizontal in the quilt.

4. From *each* of cyan, magenta, and yellow, cut:
 - 2 template B.

5. From *each* of cream and charcoal print, cut:
 - 1 (6½) square and 1 template C.

NOTE: Check the position of template C before cutting so the orientation is correct.

6. From black print 2, cut 7 (2¼" x 40") strips for binding.

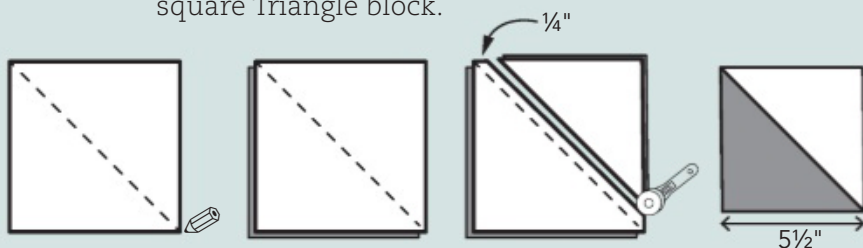


NESTING DIAGRAMS

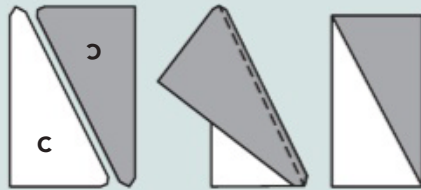
Assembly

Press seams open to reduce bulk.

1. Draw a diagonal line on the wrong side of the 6½" cream square.
2. With right sides together, sew this cream square to the 6½" charcoal print square along the marked line. Trim ¼" from the seamline.
3. Trim the block to 5½" square to create the Half-square Triangle block.

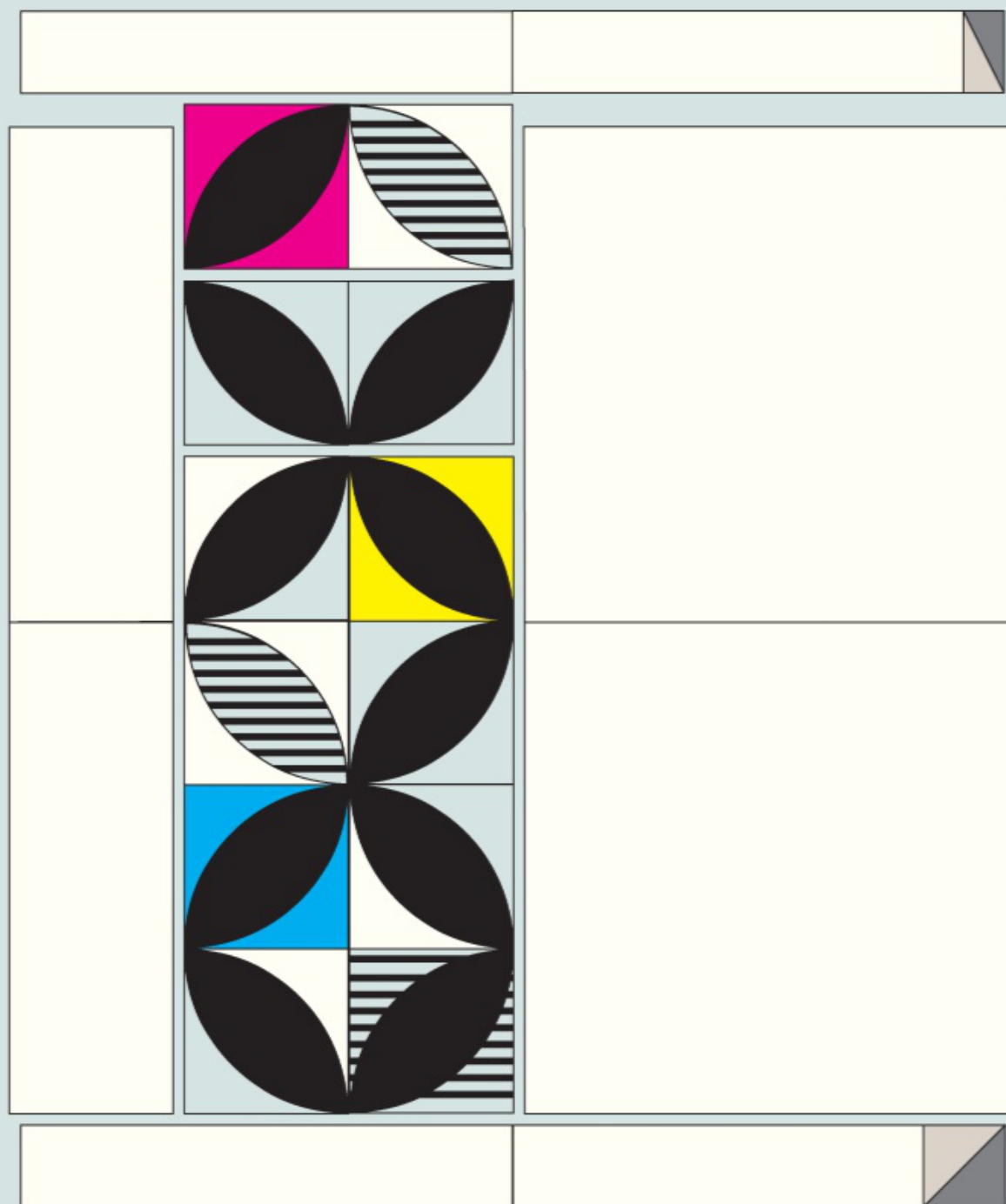


4. Sew the cream template C to the charcoal print template C to make the Half-rectangle Triangle block.



5. Referring to **Modern Basics: Curved Piecing** on page 104, sew 2 magenta template A to a black print 1 template B. Following the **Quilt Assembly Diagram** for color pairings, repeat with the remaining template A and template B pieces.

6. Referring to the **Quilt Assembly Diagram**, arrange the pieced blocks. Sew the blocks into rows of 2, then sew the rows together to complete the Orange Peel pieced block unit.



QUILT ASSEMBLY DIAGRAM

TEST PRINT

7. Sew the 2 (30½") right border squares together. Sew to the right side of the pieced block unit.

8. Sew 2 (10½" x 30½") left border strips end to end. Sew to the left side of the pieced block unit.

9. Sew the (5½" x 30½") top border strip and the (5½" x 28") top border strip along the short edge. Sew the cream side of the Half-rectangle Triangle block to the right end of the top border strip. Sew the top border to the top of the quilt body.

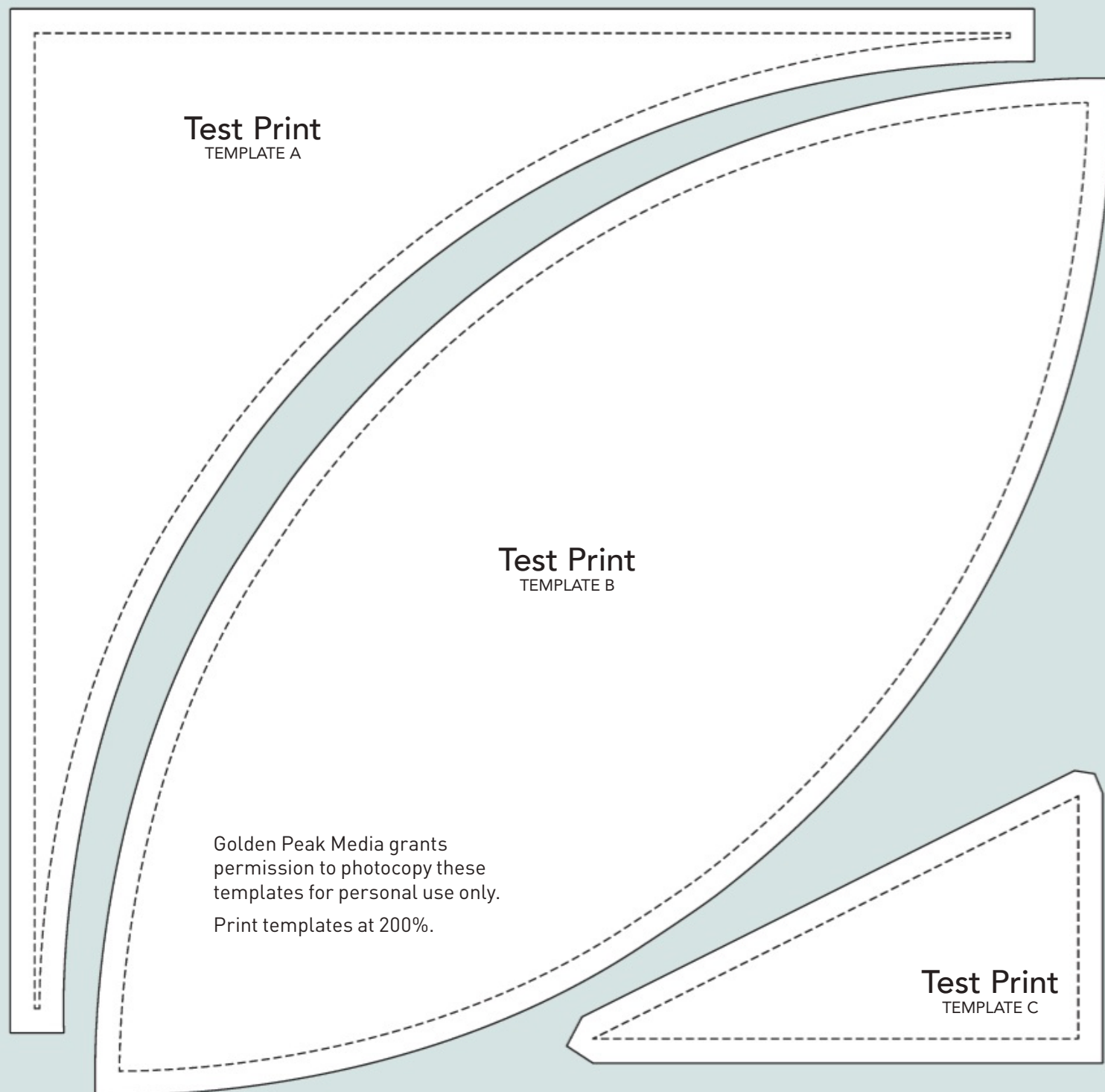
10. Sew the (5½" x 30½") bottom border strip and the (5½" x 25½") bottom border strip end to end. Sew the cream side of the Half-square Triangle block to the right end of the bottom border strip. Sew the bottom border to the bottom of the quilt body to complete the quilt top.

Finishing

1. Divide the backing into 2 (2-yard) lengths. Sew panels lengthwise. The seam will be horizontal on the back of the quilt.

2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was custom quilted with straight lines and circles.

3. Sew 2¼"-wide binding strips into 1 continuous piece. Bind as desired.



"Pallbearer" Quilt
by Margaret Abramshe



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VINING

BY DAISY ASCHEHOUG

warmfolk.com

Individual MQG Member

REMINISCENT OF THE GRANDEUR of Greek architecture, these basic shapes come together to create a mesmerizing vine path around four columns. Playing with ombre prints will enhance the sense of depth in the design.

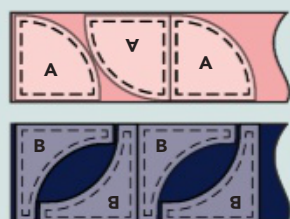
DIRECTIONS

Skill Level: Intermediate

Cutting

Measurements include $\frac{1}{4}$ " seam allowances. Templates are on page 103. Trace onto template material. Cut out and label the templates. Borders and sashing are cut to the exact length. You may want to make them longer to allow for piecing variations. Refer to the **Nesting Diagrams** for most efficient use of fabric.

1. From navy, cut:
 - 2 ($3\frac{1}{2}$ " x 40") strips. From the strips, cut 24 template A.
 - 3 ($3\frac{3}{4}$ " x 40") strips. From the strips, cut 48 template B.
 - 10 ($3\frac{1}{2}$ " x 40") strips for horizontal sashing.
 - 8 ($2\frac{1}{4}$ " x 40") strips for binding.



NESTING DIAGRAMS

2. From pink, cut:
 - 4 ($3\frac{1}{2}$ " x 40") strips. From the strips, cut 48 template A.
 - 2 ($3\frac{3}{4}$ " x 40") strips. From the strips, cut 24 template B.
 - 5 ($3\frac{1}{2}$ " x 40") strips. From 3 of the strips, cut 24 ($3\frac{1}{2}$ " x $4\frac{1}{2}$ ") C rectangles. From the remaining strips, cut 8 ($3\frac{1}{2}$ " x $7\frac{1}{2}$ ") D rectangles.
3. From white, cut:
 - 4 ($3\frac{1}{2}$ " x 40") strips for vertical border.
4. From white print 1, cut:
 - 6 ($2\frac{1}{2}$ " x 40") strips.
5. From white print 2, cut:
 - 6 ($2\frac{1}{2}$ " x 40") strips.
 - 2 ($3\frac{3}{4}$ " x 40") strips. From the strips, cut 24 template B.
6. From gray print, cut:
 - 12 (2" x 40") strips.

materials

FINISHED SIZE: 48" x 66"

- $2\frac{1}{4}$ yards navy for blocks, sashing, and binding
- $1\frac{3}{4}$ yards pink
- $\frac{1}{2}$ yard white
- $\frac{1}{2}$ yard white print 1
- $\frac{3}{4}$ yard white print 2
- 1 yard gray
- $4\frac{1}{2}$ yards backing
- Double/full-size batting
- Templates A + B
- Template material

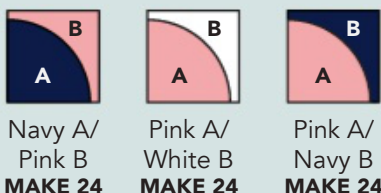
Fabric requirements assume 40" usable width of fabric.

NOTE: Fabrics for the quilt shown are from Architextures, Collection CF, and Instead by Carolyn Friedlander plus Kona® Cotton Solids from Robert Kaufman Fabrics.

Assembly

Press seams open.

1. Referring to **Modern Basics: Curved Piecing** on page 104, sew template A to template B to make the blocks shown. Trim the blocks to $3\frac{1}{2}$ " square with $\frac{1}{4}$ " of template B fabric extending past the seam.

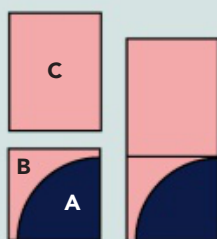


Navy A/
Pink B
MAKE 24

Pink A/
White B
MAKE 24

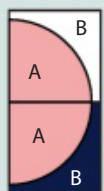
Pink A/
Navy B
MAKE 24

2. Arrange the navy(A)/pink(B) blocks and pink C rectangles as shown. Sew 24 units.

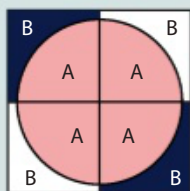


Navy A / Pink B+C
MAKE 24

3. Arrange the pink(A)/white(B) and pink(A)/navy(B) blocks as shown. Sew 6 Half-Circle units and 9 Full-Circle units.



MAKE 6
Half-Circle



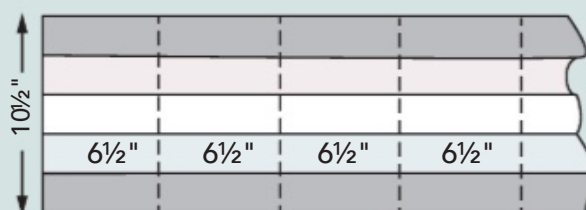
MAKE 9
Full-Circle

4. Arrange the gray, white, white 1, white 2, and gray ($2\frac{1}{2}$ " x 40") strips as shown. Sew the strips into a $10\frac{1}{2}$ " x 40" strip set. Make 6 pieced strip sets.

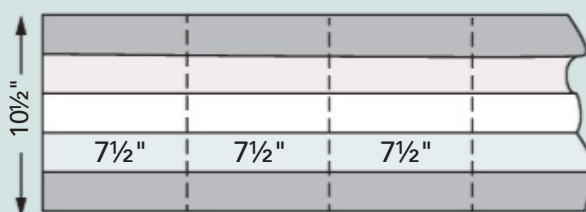


Gray, White, White 1, White 2, Gray
MAKE 6 STRIP SETS

5. Sub-cut 2 strip sets into 12 ($6\frac{1}{2}$ " x $10\frac{1}{2}$ ") units. Sub-cut 4 strip sets into 16 ($7\frac{1}{2}$ " x 40") units.



From 2 strip sets, cut $6\frac{1}{2}$ " lengths
CUT 12 UNITS



From 4 strip sets, cut $7\frac{1}{2}$ " lengths
CUT 16 UNITS

6. Trace the curved edge of template A on the top right corner of a pieced $7\frac{1}{2}$ " rectangle. Trim on the marked line. Sew a navy template B to the corner. Make 8.

7. On 8 pieced $7\frac{1}{2}$ " rectangles, follow the above process to sew a navy template B to the upper right and lower left corner.



8. Sew navy sashing strips together, end to end. From the long strip, cut 6 ($3\frac{1}{2}$ " x $64\frac{1}{2}$ ") pieces for horizontal sashing. Arrange blocks and sashing as shown in the **Quilt Assembly Diagram**. Sew the blocks into rows; sew the rows and sashing to complete the quilt center.

9. Sew 4 ($3\frac{1}{2}$ " x 40") pink vertical border strips together, end to end. At the center of the quilt, measure from top to bottom. Cut 2 borders this length and sew to the sides.

TIP: If using directional prints, as this quilt does, arrange the blocks so the fabrics flow in the same direction.

10. Sew a border strip to each side.

Finishing

1. Divide the backing into 2 ($2\frac{1}{4}$ -yard) lengths. Sew panels lengthwise.

2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was free-motion quilted following the designs in the printed fabric.

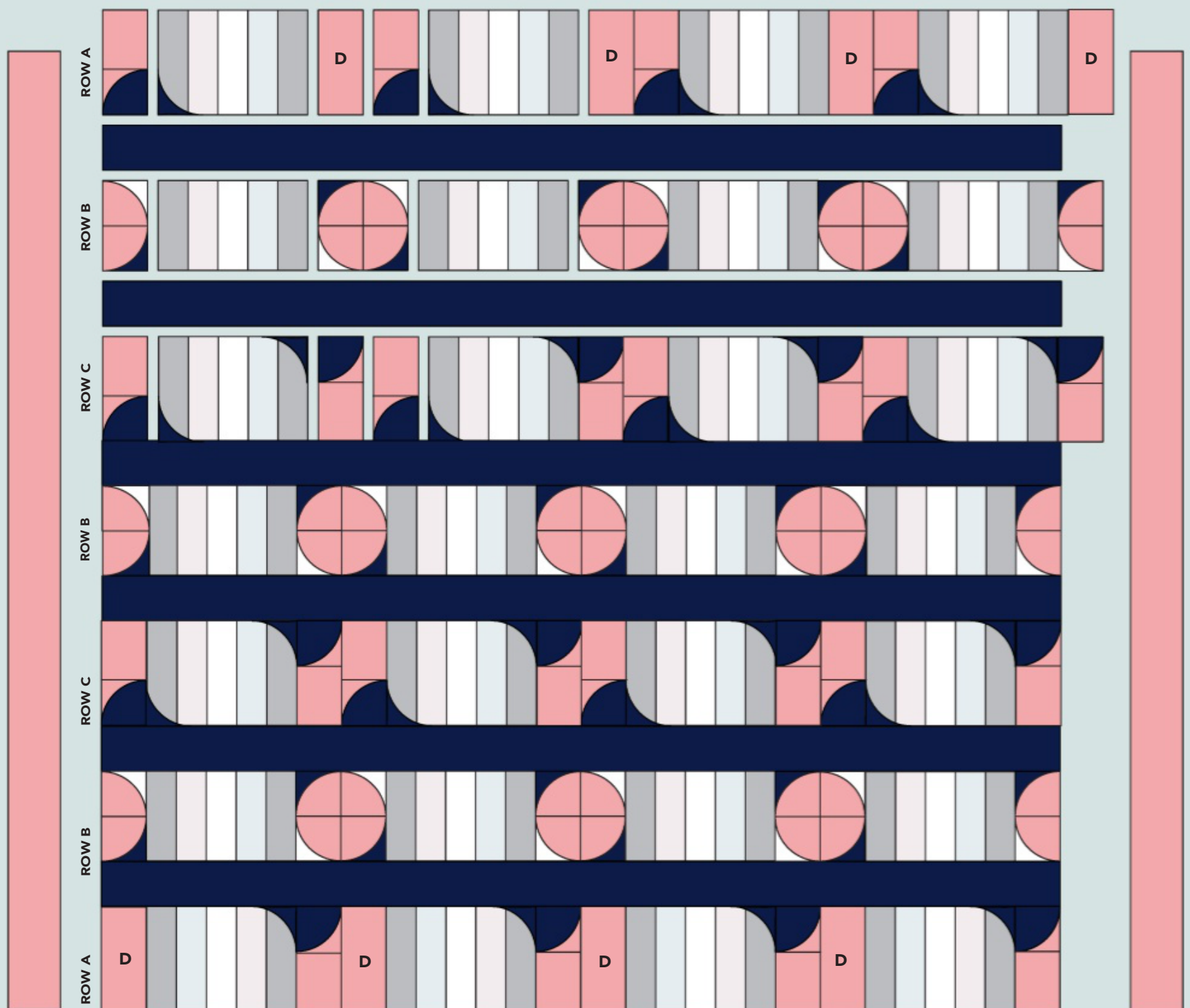
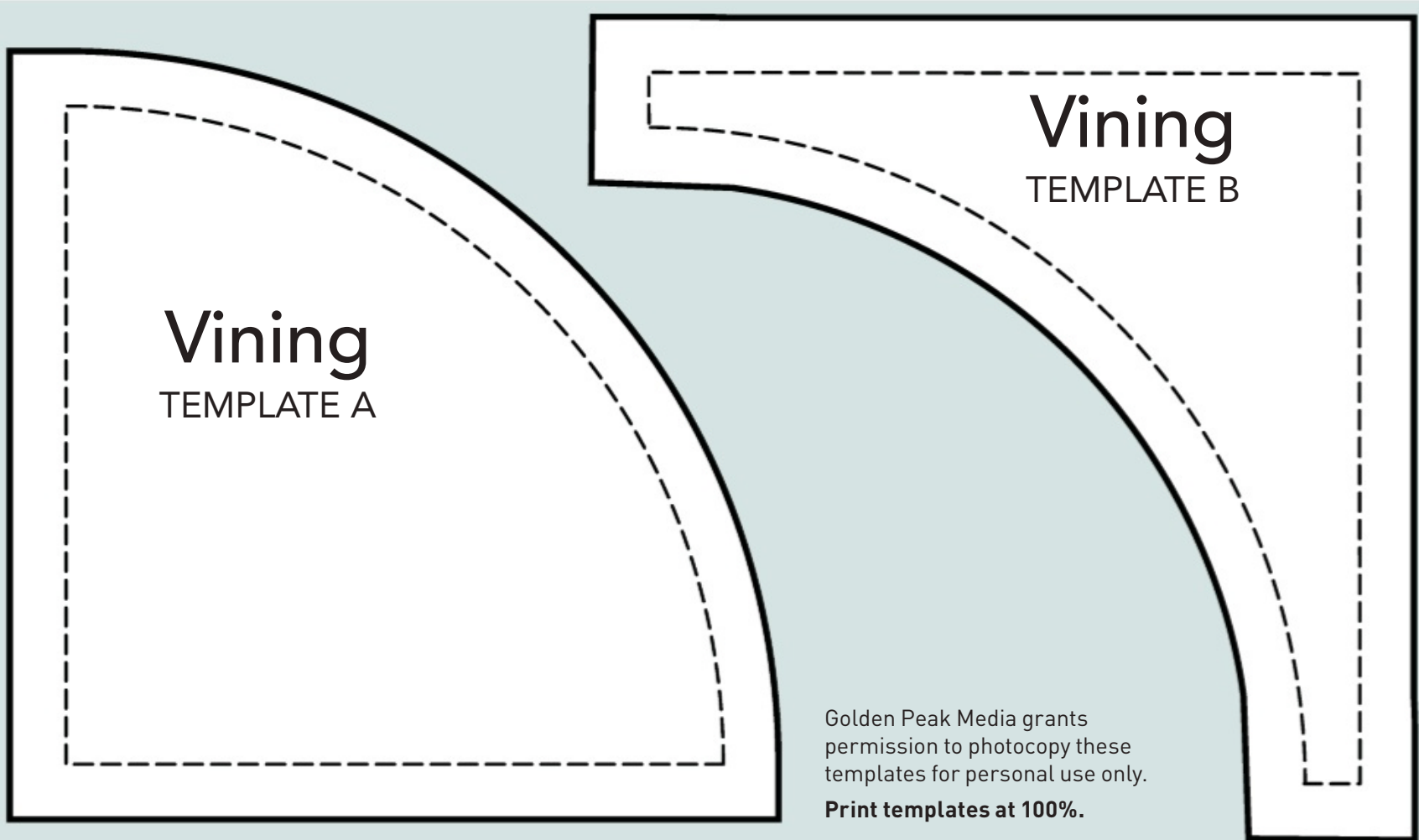
3. Sew $2\frac{1}{4}$ "-wide binding strips into 1 continuous piece. Bind as desired.



MAKE 8



MAKE 8



QUILT ASSEMBLY DIAGRAM

MODERN BASICS

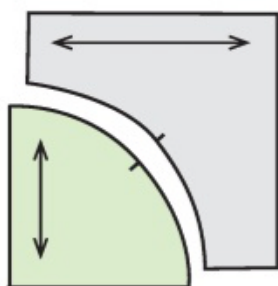
Time-saving tips for the modern quilter

CURVED PIECING

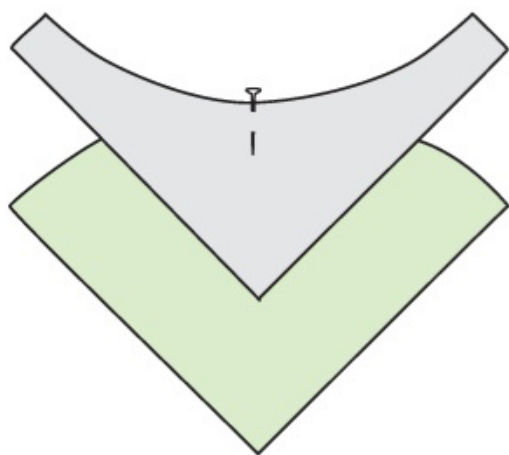
CURVED PIECING IS UBIQUITOUS IN modern quilts, but some quilters ignore it because they've avoided learning how to sew curves. Like many things, piecing curves takes a little practice. With these tips, you'll soon be creating smooth curved seams like a pro!

NOTE: These illustrations show the Drunkard's Path block but these tips are true for all blocks with curved pieces.

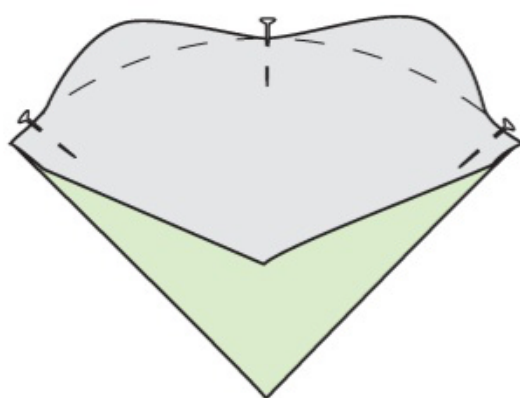
1. Cut a convex quarter circle piece and a concave L-shaped piece from contrasting fabrics. Fold each piece in half. Finger press at the curved centers.



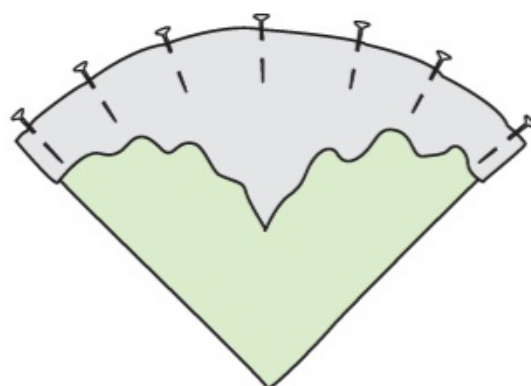
2. With right sides together and the L-shaped piece on top, align press marks and pin in the center of the block.



3. Pin the outside edges together with the straight edges matching.



4. You might find it necessary to add more pins between the 3 original pins, but this step is optional.



5. Sew the curve. Sew slowly and remove the pins as you come to them, easing the top and bottom fabrics together to avoid tucks.

6. Press the seams toward the quarter circle piece to make it pop, or toward the L-shaped piece to make the circles recede. A bit of spray starch helps keep the circles smooth.

ACCURACY MATTERS

Curved blocks precision cutting and sewing will make a difference in piecing success. Here are some tips for troubleshooting them.

SMOOTH CURVES: Always sew with the L-shaped piece on top so you can see the fabric as it eases into the curved shape of the quarter circle as you sew.

OFF-KILTER BLOCKS: If the fabric is pulled when sewing, the block might stretch out of square. Try trimming the block to size, or pick out the stitches, press the pieces with starch, and sew again.

TUCKS: Sometimes small tucks may get sewn into the seam. If this happens, pull out the stitches around the tuck, ease the fabrics back together, and re-sew the open portion with a smooth curve.

SAVE TIME: Making a single block can be time consuming. Batching tasks helps establish a more efficient routine when sewing—cut all the pieces, then move to pinning, sewing, pressing, and finally squaring them all up.

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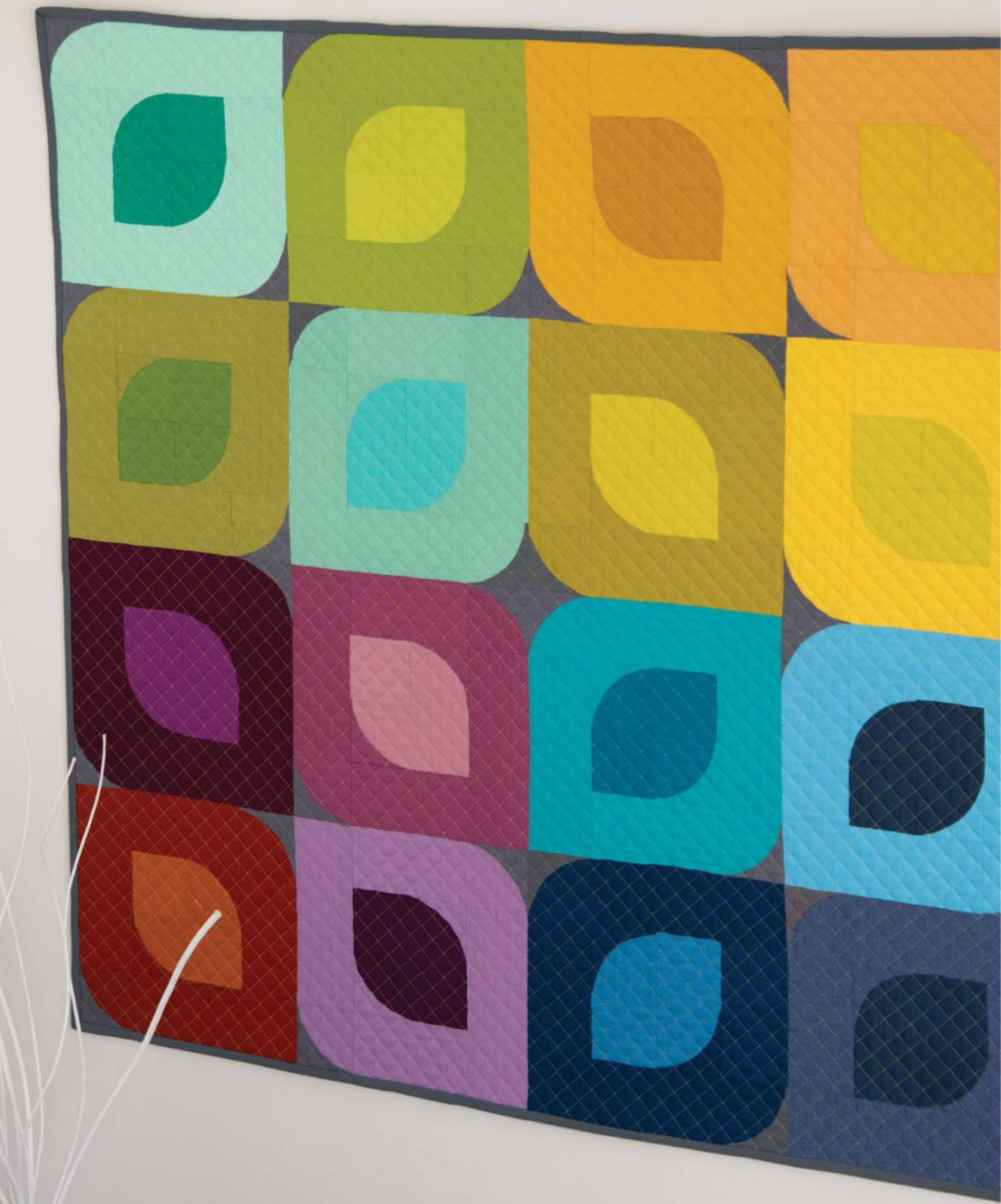
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NEXT TEARDROP

BY MALKA DUBRAWSKY

stitchindye.com

Member of the Austin MQG

ALL MY DESIGNS BUILD ON each other, sometimes in a linear fashion—other times not so much. Next Teardrop is inspired by a quilt I designed several years ago. Without a doubt, elements of that earlier quilt stuck with me and called out to be addressed again in a new way. That first design focused on repeated circles rendered in different values of the same color and Next Teardrop does this as well. These ‘circles,’ however, feel more organic and read as simple shapes while also playing with movement and color relationships.

DIRECTIONS

Skill Level: Confident Beginner

Cutting

Measurements include $\frac{1}{4}$ " seam allowances. Templates are on page 108. Trace onto template material. Cut out and label the templates. Refer to the **Nesting Diagrams** for most efficient use of fabric.

1. From the background, cut:

- 2 ($3\frac{1}{2}$ " x 40") strips.

From the strips, cut 32 of template B.

- 5 ($2\frac{1}{4}$ " x 40") strips for binding.

2. For each block, choose 1 (10") square (called F1) and 1 coordinating fat eighth (called F2). Make 16 color pair sets. From *each* set, cut the following:

- From the 10" square (F1), cut:
 - 2 template A.
 - 2 ($3\frac{1}{4}$ ") C squares.
- From the fat eighth (F2), cut:
 - 2 template A.
 - 2 template B.
 - 2 (6 " x $3\frac{1}{4}$ ") D rectangles.
 - 2 (9 " x $3\frac{1}{4}$ ") E rectangles.

Assembly

Press seams to one side, alternating sides where seams intersect.

1. Referring to **Modern Basics: Curved Piecing** on page 104, sew F1 template A and F2 template B. Trim to $3\frac{1}{4}$ " square with $\frac{1}{4}$ " of template B fabric extending past the seam. Make 2.
2. Sew an F1 C square to an A/B block. Make 2 A/B/C units.

materials

FINISHED SIZE: 44" x 44"

FINISHED BLOCKS: 16 (11") pieced blocks

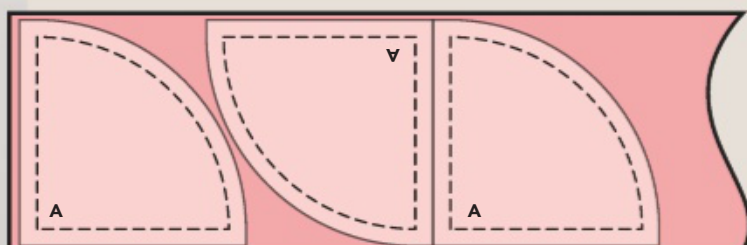
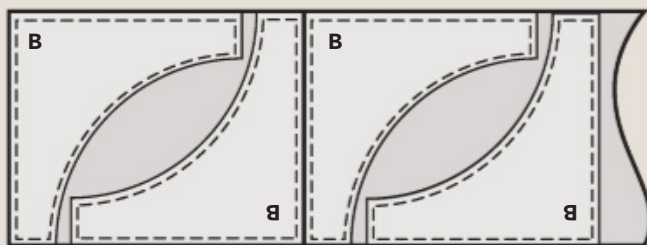
- 16 (10") squares for block centers
- 16 fat eighths* for block exteriors
- $\frac{3}{4}$ yard solid for background and binding
- Templates A and B
- Template material
- 3 yards backing
- Twin-size batting

* Fat eighth = 9" x 20"

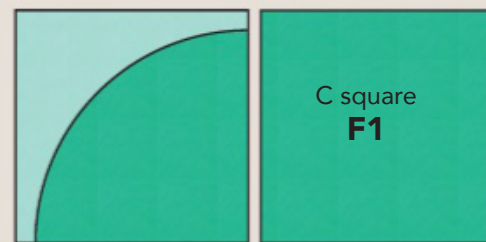
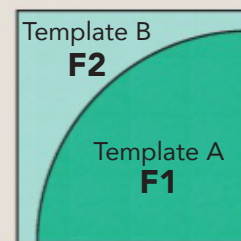
Fabric requirements assume 40" usable width of fabric.

NOTE: Fabrics used in the quilt shown are Kona® Cotton Solids from Robert Kaufman Fabric in the following colors: Aruba, Berry*, Blush Pink, Breakers, Cadet, Canary, Citrus, Cyan, Denim, Geranium, Grass Green, Grelow, Ice Frappe, Kale, Key Lime, Mustard, Niagara, Ochre, Olive, Paprika, Paris Blue, Parsley, Peapod, Petal, Pickle, Pool, Prussian, Saffron, Wasabi*, and Windsor.

* Color appears in 2 blocks



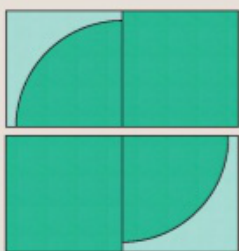
NESTING DIAGRAMS



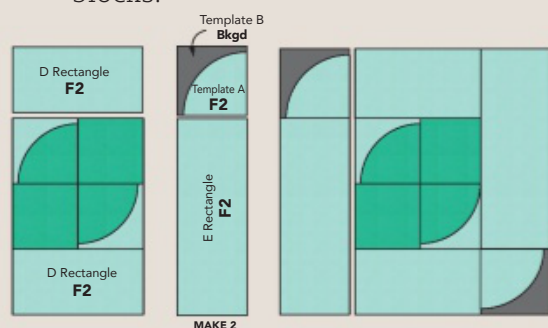
MAKE 2

NEXT TEARDROP

3. Sew units together as shown to form the block center.



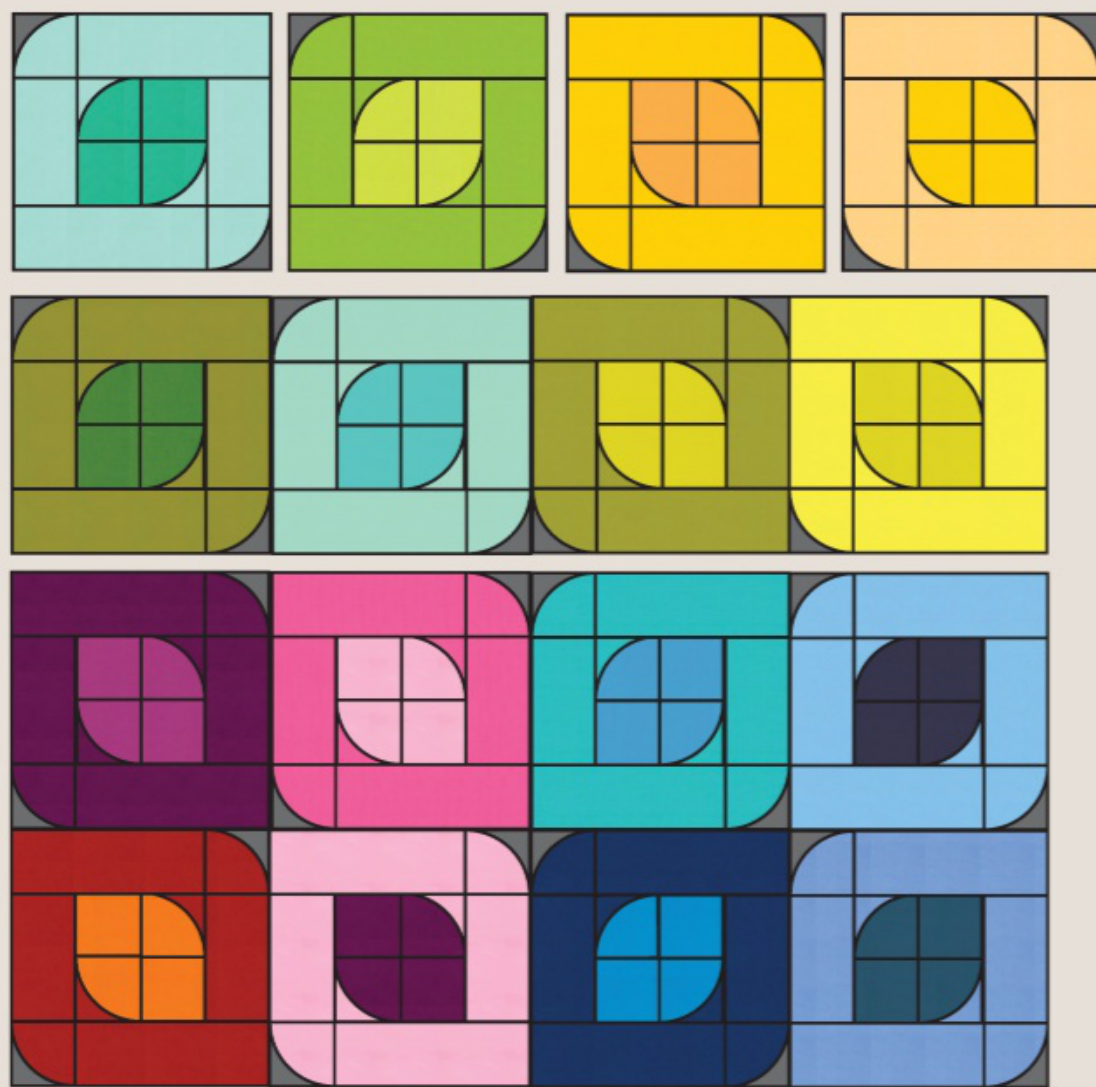
4. Sew an F2 D rectangle to the top and bottom of the block center.
5. Sew a background template B to an F2 template A. Trim as in step 1. Make 2.
6. Sew an F2 E rectangle to this A/B block. Make 2 A/B/E units.
7. Sew these pieced strips to the left and right of the block center to complete the block. Make 16 blocks.



8. Referring to the **Quilt Assembly Diagram**, arrange the blocks into 4 rows of 4 blocks each.
9. Sew the blocks into rows; sew the rows to complete the quilt top.

Finishing

1. Divide the backing into 2 (1½-yard) lengths. Sew panels lengthwise.
2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown used equally spaced crossed diagonal lines.
3. Sew 2¼"-wide binding strips into 1 continuous piece. Bind as desired.



QUILT ASSEMBLY DIAGRAM

NOTE: The seam lines of your blocks may differ from the Quilt Assembly Diagram. The important thing is to arrange the Teardrops as shown.

Next Teardrop
TEMPLATE A

Next
Teardrop
TEMPLATE B

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EKMAN'S ARROWS

BY SYLVIA SCHAEFER

flyingparrotquilts.com

Individual MQG Member

THIS DESIGN IS INSPIRED BY an oceanographic phenomenon known as the Ekman Spiral, after Swedish oceanographer Vagn Walfrid Ekman. When the wind blows across the ocean, the surface water moves at a 45° angle to the wind. Each successively deeper layer of water moves at a greater angle, but due to friction, more slowly than at the surface. As you descend down through the ocean, the currents form a spiral. The quilt is my 2-D interpretation of this 3-D phenomenon.

DIRECTIONS

Skill Level: Beginner

Cutting

Measurements include ¼" seam allowances. Top and bottom borders are cut to the exact length. You may want to make them longer to allow for piecing variations.

1. From blue, cut:

■ 3 (2¼" x 40") strips for strip sets.

■ 1 (6¼" x 40") strip. From the strip, cut 3 (6¼") A squares.

2. From white, cut:

■ (2⅛" x 40") strips for strip sets.

■ 2 (3⅜" x 40") strips. From the strips, cut 12 (3⅜") B squares.

■ 12 (5½" x 40") strips. From the strips, cut:

– 4 (5½" x 33") C rectangles.

– 1 (5½" x 30½") D rectangle.

– 1 (5½" x 28") E rectangle.

– 1 (5½" x 25½") F rectangle.

– 1 (5½" x 20½") G rectangle.

– 8 (5½" x 15½") H rectangles.

– 1 (5½" x 13") I rectangle.

– 2 (5½" x 10½") J rectangles.

– 1 (5½" x 8") K rectangle.

– 2 (5½" x 5½") L squares.

■ 3 (3½" x 40") strips for T border strips.

3. From binding, cut:

■ 6 (2¼" x 40") strips.

materials

FINISHED SIZE: 48" x 61"

- 3 yards white
- ½ yard blue
- 3¼ yards backing
- Twin-size batting
- ½ yard binding

Fabric requirements assume 40" usable width of fabric.

NOTE: Fabrics used in the quilt shown are Paintbrush Palette Solids from FabriQuilt (White and French Blue).

EKMAN'S ARROWS

Assembly

1. Referring to **Modern Basics: Flying Geese Blocks—Four at a time** on page 113, use the $6\frac{1}{4}$ " blue A squares and the $3\frac{3}{8}$ " white B squares to make 12 Flying Geese blocks. You will use 11 in this quilt.

2. Sew a $2\frac{1}{8}$ " x 40" white strip to both sides of a $2\frac{1}{4}$ " x 40" blue strip. Make 3 white/blue/white strip sets. Strip sets will be $5\frac{1}{2}$ " wide.



3. Sub-cut and then label the following units:

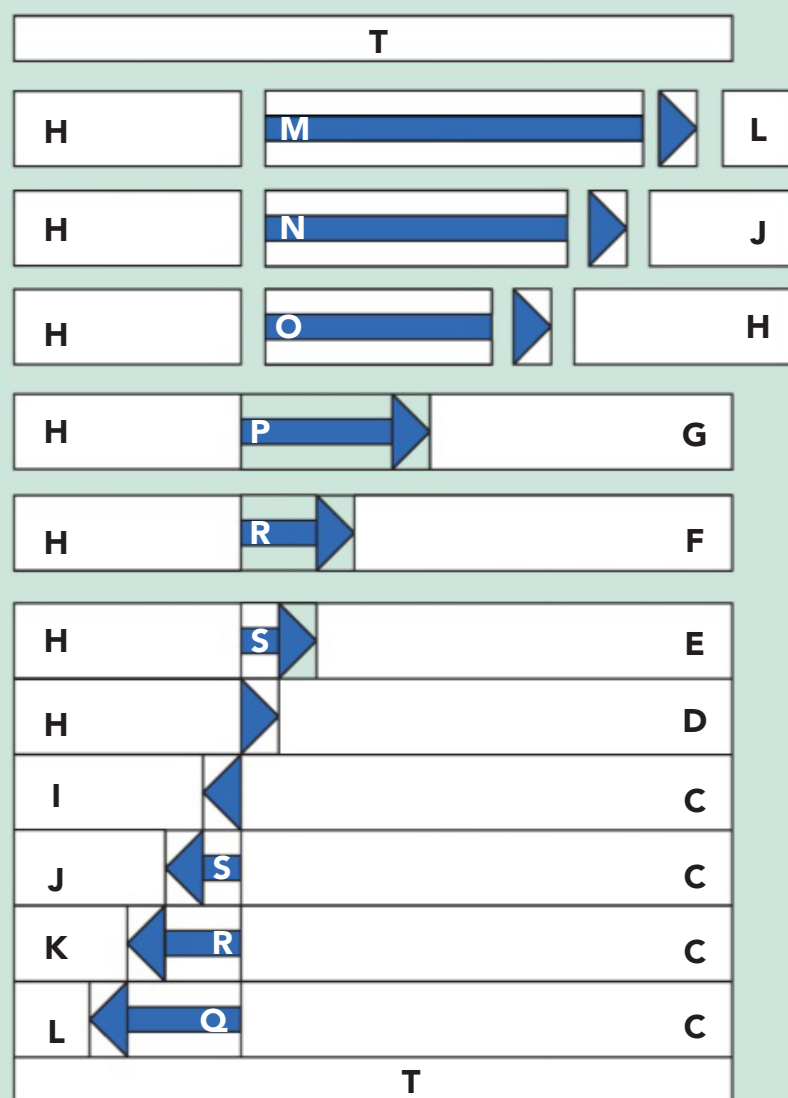
- 1 M ($25\frac{1}{2}$ " x $5\frac{1}{2}$ ")
- 1 N ($20\frac{1}{2}$ " x $5\frac{1}{2}$ ")
- 1 O ($15\frac{1}{2}$ " x $5\frac{1}{2}$ ")
- 1 P ($10\frac{1}{2}$ " x $5\frac{1}{2}$ ")
- 1 Q (8" x $5\frac{1}{2}$ ")
- 2 R ($5\frac{1}{2}$ " x $5\frac{1}{2}$ ")
- 2 S (3" x $5\frac{1}{2}$ ")

4. Sew the $3\frac{1}{2}$ " x 40" white border strips together end to end, and then sub-cut 2 ($3\frac{1}{2}$ " x 48") T strips.

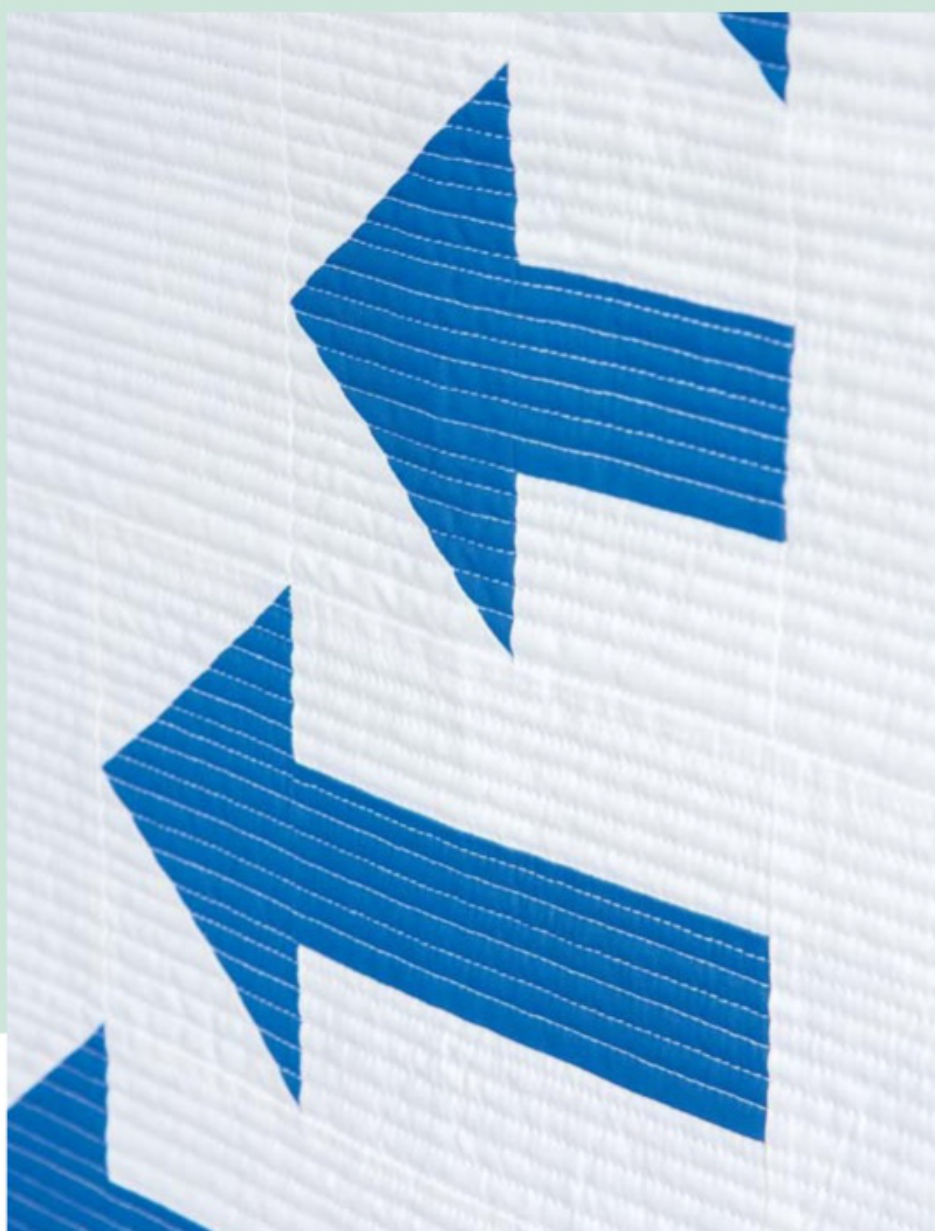
5. Sew the quilt top together in rows following the **Quilt Assembly Diagram**. Sew the rows to complete the quilt top.

Finishing

1. Divide the backing into 2 ($1\frac{1}{8}$ -yard) lengths. Sew panels lengthwise.
2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted using straight lines.
3. Sew $2\frac{1}{4}$ "-wide binding strips into 1 continuous piece. Bind as desired.



QUILT ASSEMBLY DIAGRAM



FLYING GEESE BLOCKS

FOUR AT A TIME

FLYING GEESE BLOCKS are made up of the 'Geese,' which is a large, centered triangles in the unit, and the 'Sky' which are the triangles on the sides.

There are several ways to make Flying Geese blocks, but if your quilt pattern calls for several in the same color combination, this method can't be beat. There is absolutely no wasted fabric, and no need to work with unstable bias edges.

The Geese section begins as a single large square and 4 smaller squares make up the Sky.

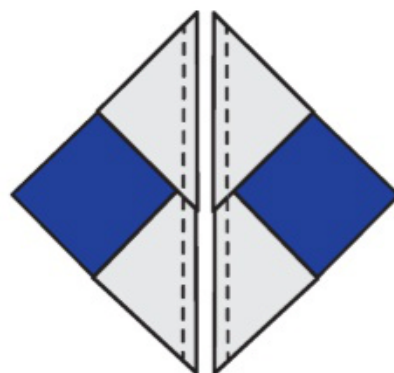
1. First, to determine the size of squares to cut, write down the size of the finished block. For our example, we'll use a 2" x 4" finished block.

For the large Geese piece, cut a square the desired finished width of the block plus 1 1/4". (4" + 1 1/4" = 5 1/4" x 5 1/4" square)

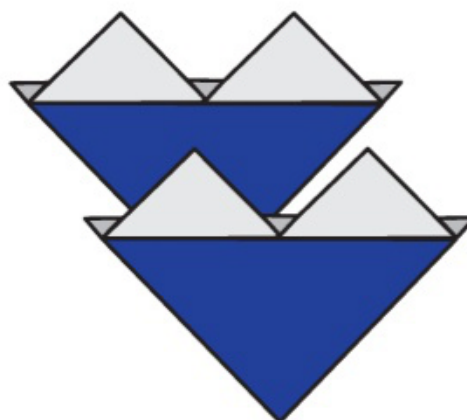
For the smaller Sky pieces, cut 4 squares each the desired finished height of the block plus 7/8". (2" + 7/8" = 2 7/8" x 2 7/8" square)

2. Draw a diagonal line on the wrong side of 4 Sky (background) squares.

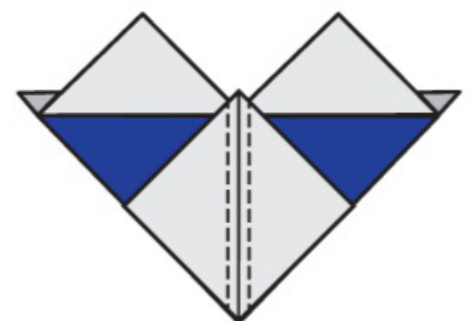
3. Place 1 Sky square on a Geese fabric, right sides together. Place the second Sky square in the opposite corner as shown. Align the raw edges in the corners. The tips of the squares will overlap in the center. Sew 1/4" from the drawn line on both sides of the line. Cut on the marked line.



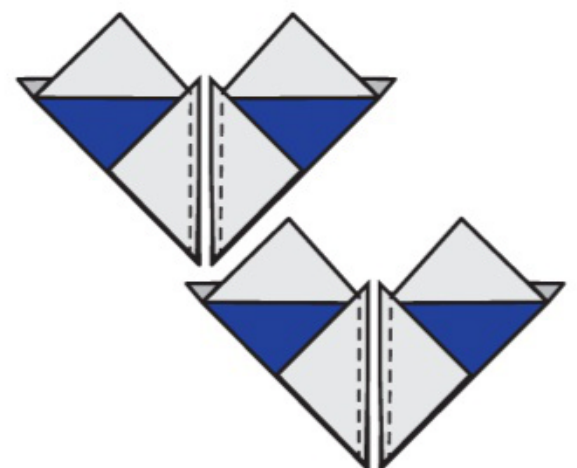
4. Press the Sky away from the Geese. You have 2 partial units.



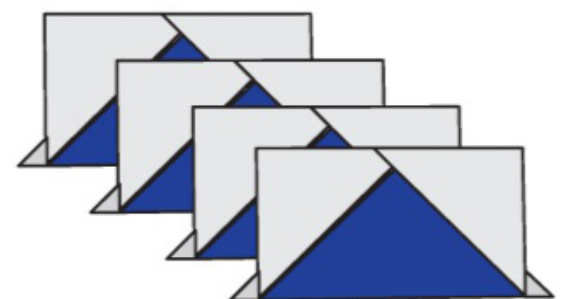
5. Working with 1 partial unit at a time, place 1 square with the drawn line perpendicular to the sewn seam, right sides together. Align the raw edges in the corner. Sew 1/4" from the drawn line on both sides of the line.



6. Cut along the drawn line.



7. Press the Sky away from the Geese.



8. Repeat with the second partial unit. Voilà, 4 Flying Geese!



CONFETTI FENCE

BY STEPH SKARDAL

stephskardalquilts.com

Individual MQG Member

THIS QUILT DESIGN IS AN updated take on a traditional Rail Fence quilt block with smaller strips—finishing at $\frac{1}{4}$ "—and more negative space for highlighted quilting. This pattern plays with scale by repeating Rail Fence blocks as you increase in granularity.

DIRECTIONS

Skill Level: Intermediate

Cutting

Measurements include $\frac{1}{4}$ " seam allowances. Border strips are exact length needed. You may want to make them longer to allow for piecing variations.

1. From each of 10 different accent colors, cut:

■ 7 ($\frac{3}{4}$ " x 40") strips.

– From 6 strips, cut 1 ($\frac{3}{4}$ " x 21"), 1 ($\frac{3}{4}$ " x 14"), and 1 ($\frac{3}{4}$ " x $3\frac{1}{2}$ ") strips.

– From 1 strip, cut 6 ($\frac{3}{4}$ " x $3\frac{1}{2}$ ") strips.

2. From background, cut:

■ 1 ($49\frac{1}{4}$ " x 40") rectangle.

From the rectangle, cut parallel to the selvedge:

■ 3 ($49\frac{1}{4}$ " x $9\frac{1}{4}$ ") sashing strips.

■ 16 ($49\frac{1}{4}$ " x $\frac{3}{4}$ ") strips. From each strip, cut 2 ($\frac{3}{4}$ " x 21") strips and 2 ($\frac{3}{4}$ " x $3\frac{1}{2}$ ") strips.



ACCENT COLORS

materials

FINISHED SIZE: 61" x 73"

FINISHED BLOCKS: 20 ($9\frac{1}{4}$ ") block units

■ $\frac{1}{4}$ yard each of 10 accent colors

■ $4\frac{3}{4}$ yards white for background

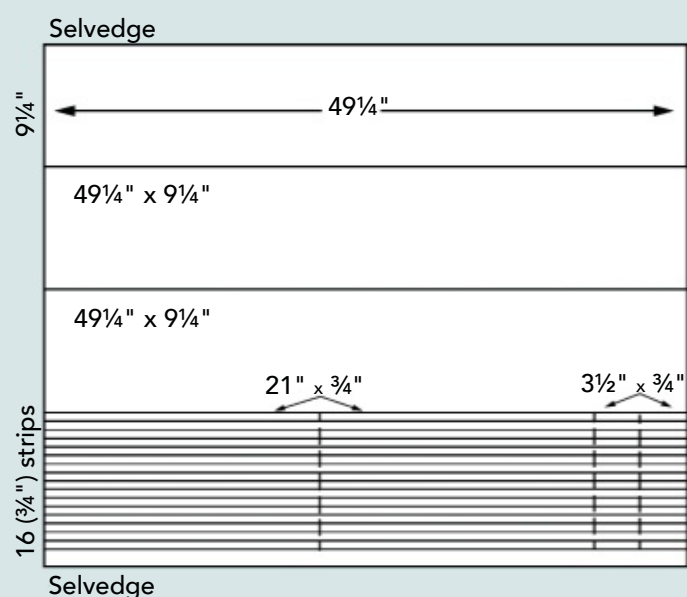
■ $\frac{5}{8}$ yard binding

■ 4 yards backing

■ Twin-size batting

Fabric requirements assume 40" usable width of fabric.

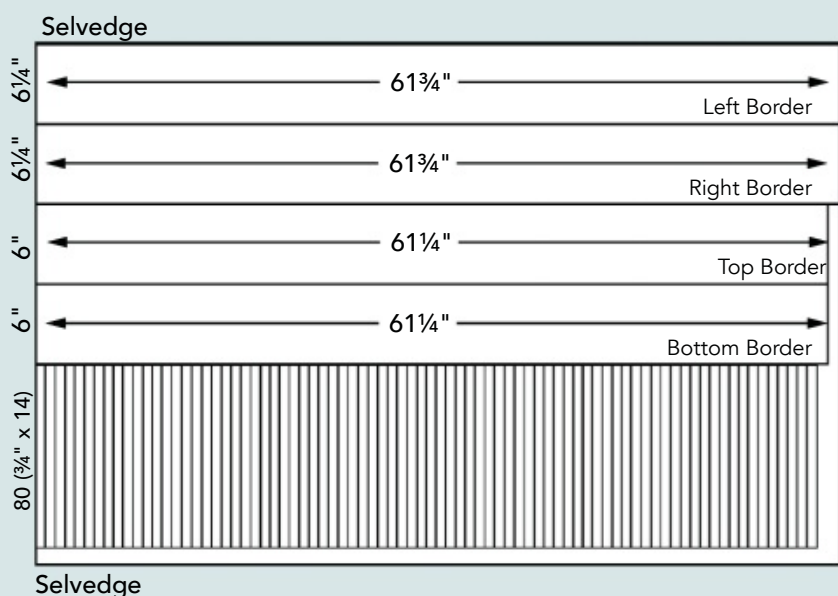
NOTE: Fabrics in the quilt shown are medium-value colors from Alison Glass Mariner Cloth. Background fabric is Kona® Cotton Solid in White from Robert Kaufman Fabrics.



CONFETTI FENCE

- 1 (61¾" x 40") rectangle. From the rectangle, cut parallel to the selvedge:
 - 2 (61¾" x 6¼") strips for the left and right borders.
 - 2 (61¾" x 6") strips for the top and bottom borders.
 - 80 (14" x ¾") strips, perpendicular to the selvedge.

- 8 (¾" x 40") strips. From each strip, cut:
 - 1 (¾" x 21") strips.
 - 5 (¾" x 3½") strips.
- 5 (¾" x 40") strips. From each strip, cut 10 (¾" x 3½") strips.
- 19 (1¾" x 40") strips. From each strip, cut 4 (1¾" x 9¼") strips.
- 3. From binding, cut:
 - 8 (2¼" x 40") strips.



Assembly

Block Assembly

For each block, mix the accent colors throughout.

1. Create Block 1

- Sew 3 (21" x ¾") accent strips with 2 (21" x ¾") background strips, alternating between background and accent colors. Make 20 (21" x 1¾") pieced units.

- Sub-cut each 21" pieced strip into 12 (1¾") squares.

- Make 240 of Block 1.

2. Create Block 2

- Sew 3 (14" x ¾") accent strips with 4 (14" x ¾") background strips, alternating between background and accent colors. Make 20 (14" x 2¼") pieced units.

- Sub-cut each 14" pieced strip into 8 (1¾" x 2¼") units.

- Make 160 of Block 2.

3. Create Block 3

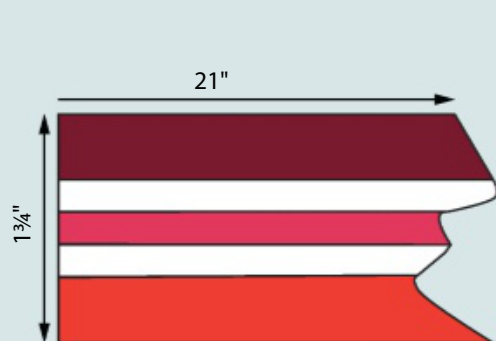
- Sew 3 (3½" x ¾") accent strips with 3 (3½" x ¾") background strips, alternating between background and accent colors. Make 40 (3½" x 2") pieced units.

- Sub-cut each 3½" pieced strip into 2 (1¾" x 2") units.

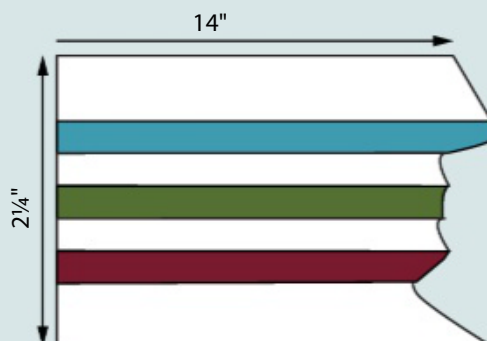
- Make 80 of Block 3.

Make Block Units

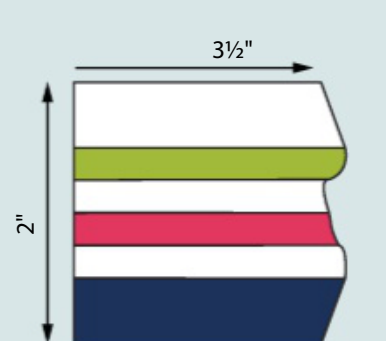
- Choose 12 of Block 1, 8 of Block 2, and 4 of Block 3.
- Create a Block Unit by arranging blocks 1, 2, and 3 with 3 (9¼" x 1¾") background strips as shown. Note the orientation of the blocks as you arrange them.
- Sew the blocks into rows. Sew the background strips between the rows.
- Make 20 Block Units.



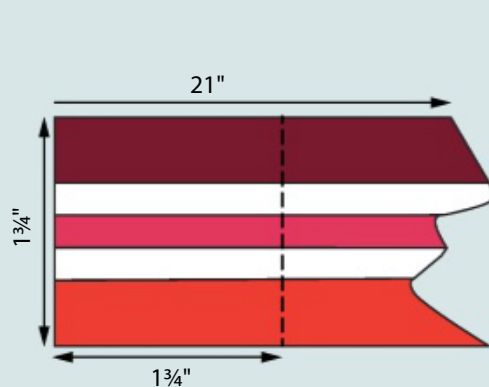
Use Varied Accent Colors
MAKE 20



Use Varied Accent Colors
MAKE 20

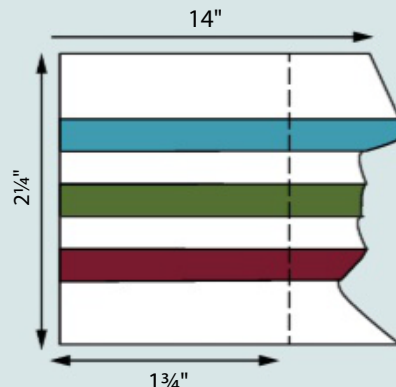


Use Varied Accent Colors
MAKE 40



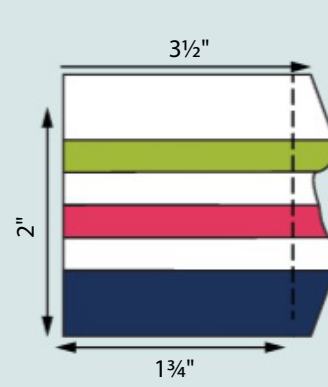
From each strip set,
CUT 12 (240 TOTAL)

BLOCK 1



From each strip set,
CUT 8 (160 TOTAL)

BLOCK 2



From each strip set,
CUT 2 (80 TOTAL)

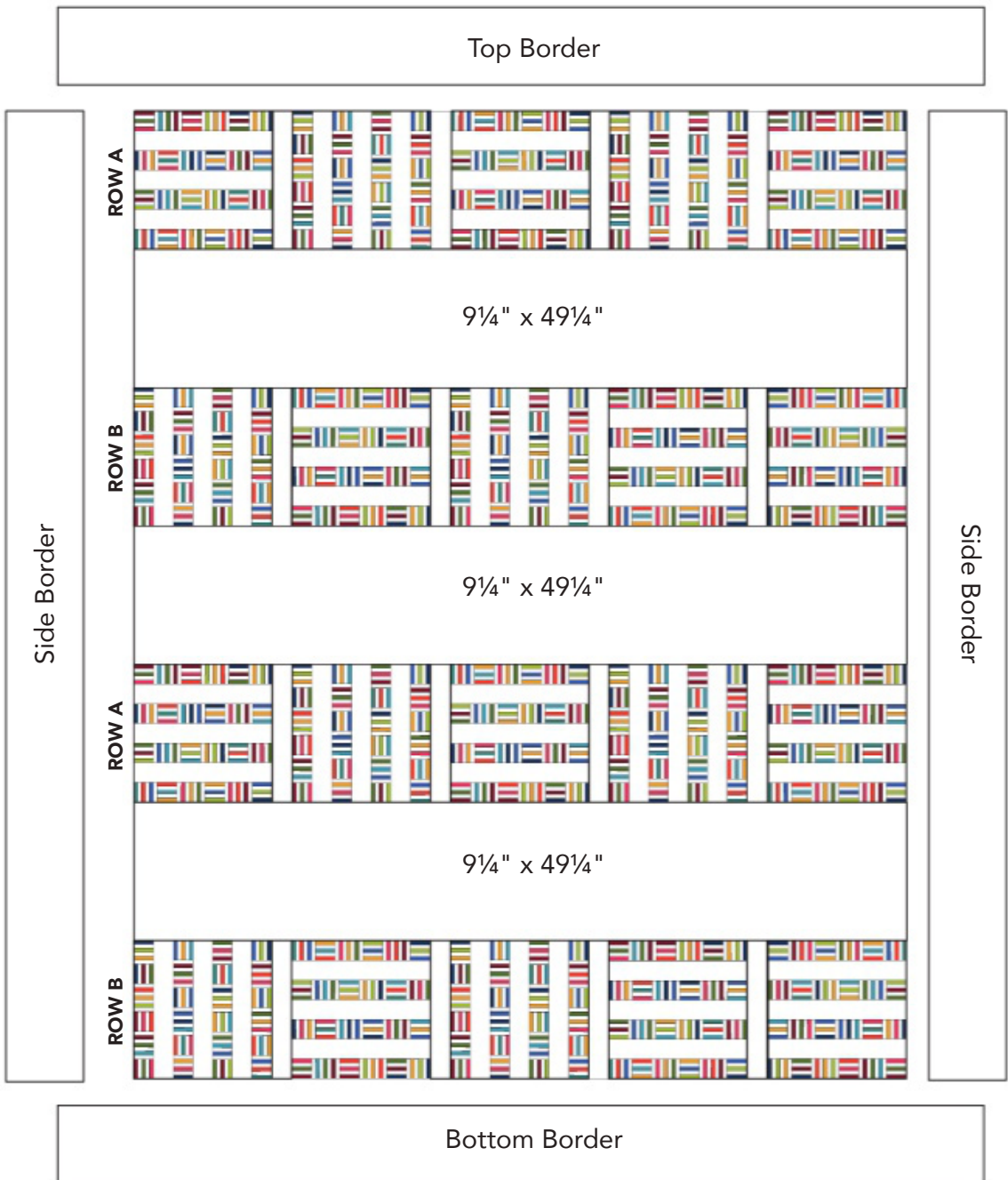
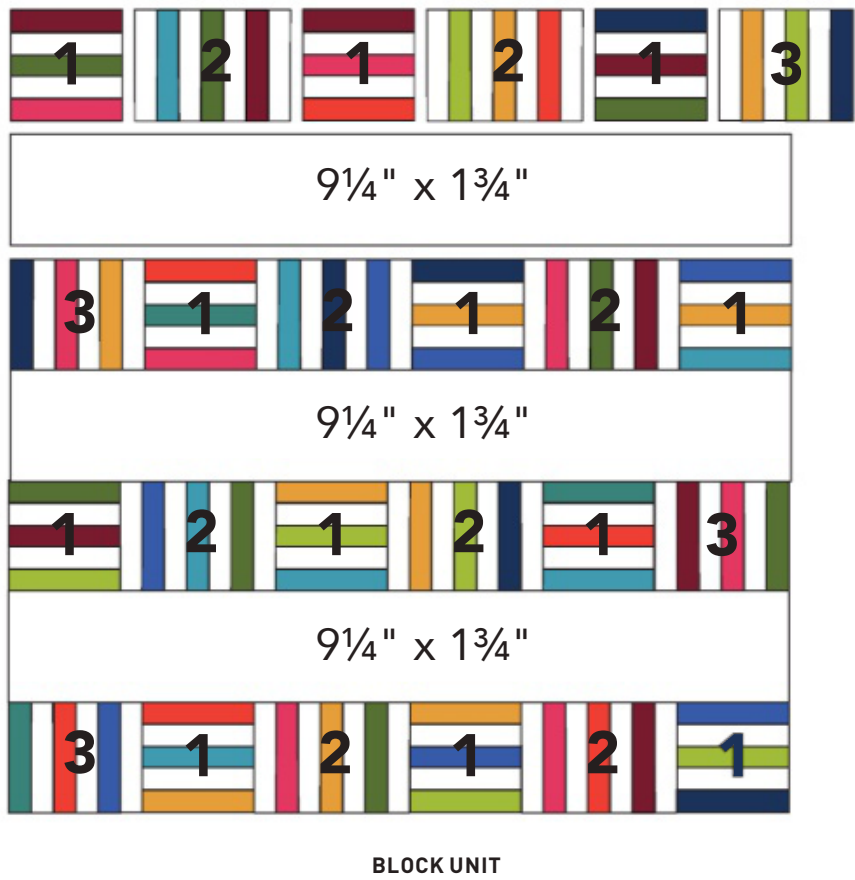
BLOCK 3

Quilt Top Assembly

- 1. Refer to the **Quilt Assembly Diagram** for arrangement of the Block Units, background strips, and sashing.
- 2. Make Row A: Sew 5 Block Units and 4 (1¾" x 9¼") background strips into a row, alternating pieced units and strips. Place a horizontal pieced block on the left edge to start the row. Rotate each pieced Block Unit 90° across the row. Make 2 A rows.
- 3. Make Row B: Make 2 additional rows, starting with a vertical block on the left edge of the row.
- 4. Sew the rows in order: Row A, 49¼" x 9¼" sashing strip, Row B, sashing strip, Row A, sashing strip, and Row B.
- 5. Sew the left and right borders to the sides of the quilt center.
- 6. Add the top and bottom borders to complete the quilt top.

Finishing

- 1. Divide the backing into 2 (2-yard) lengths. Sew panels lengthwise.
- 2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was elaborately machine quilted with varied diagonal motifs in the background and parallel lines within the blocks.
- 3. Sew 2¼"-wide binding strips into 1 continuous piece. Bind as desired.



MODERN BASICS

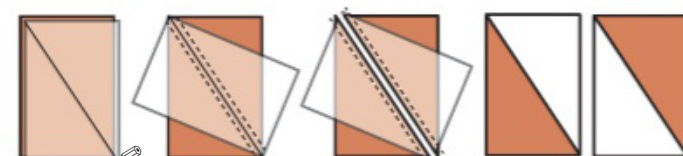
Time-saving tips for the modern quilter

HALF-RECTANGLE TRIANGLES

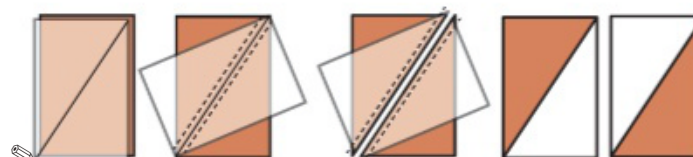
TWO AT A TIME

ALTHOUGH SIMILAR TO THEIR COUSINS the Half-square Triangles, Half-rectangle Triangles are not all created equal. They will have a left-leaning angle or a right-leaning angle based on how they are sewn together. Blocks sewn from the lower **right** to the upper **left** (left-leaning), produce a mirror-image from blocks sewn from the lower **left** to the upper **right** (right-leaning).

This will become obvious after you've made a few. Follow these directions carefully and you'll soon be an expert.



SEWN LOWER RIGHT TO UPPER LEFT — LEFT-LEANING



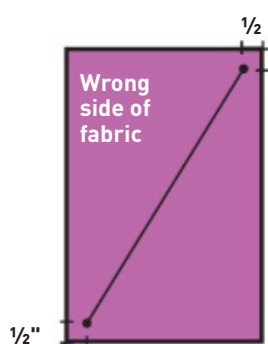
SEWN LOWER LEFT TO UPPER RIGHT — RIGHT-LEANING

Create Left-Leaning Blocks

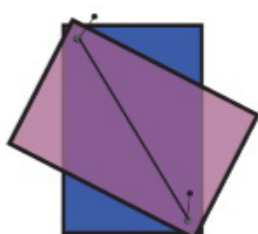
1. Cut 2 rectangles 1" larger overall than the desired finished size of your block.
2. On 1 rectangle, place a mark $\frac{1}{2}$ " from the upper left/side edge and the lower right/side edge on the right side of the fabric.



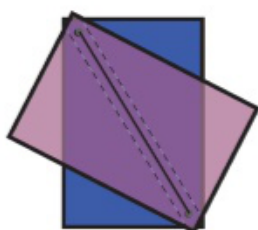
3. On the other rectangle, place a mark $\frac{1}{2}$ " from the upper right/side edge and the lower left/side edge on wrong side of the fabric. Draw a line connecting these 2 marks.



4. Pair the rectangles with the right sides together. Match the $\frac{1}{2}$ " marks by inserting a pin through them.



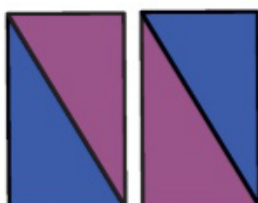
5. Sew $\frac{1}{4}$ " seam on either side of the marked line.



6. Cut on the marked line.

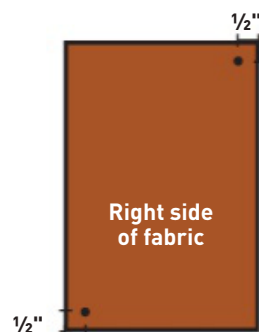


7. Press open, creating 2 left-leaning HRT blocks. Trim the blocks.

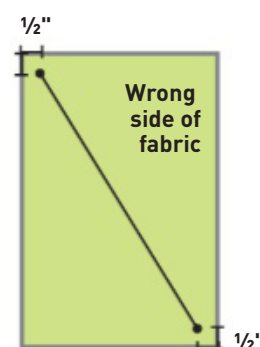


Create Right-Leaning Blocks

8. Cut 2 rectangles 1" larger overall than the desired finished size of your block.
9. On 1 rectangle, place a mark $\frac{1}{2}$ " from the upper right/side edge and the lower left/side edge on the right side of the fabric.



10. On the other rectangle, place a mark $\frac{1}{2}$ " from the upper left/side edge and the lower right/side edge on wrong side of the fabric. Draw a line connecting these two marks.

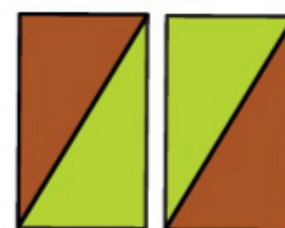


11. Pair the rectangles with the right sides together. Match the $\frac{1}{2}$ " marks by inserting a pin through them.

12. Sew $\frac{1}{4}$ " seam on either side of the marked line.

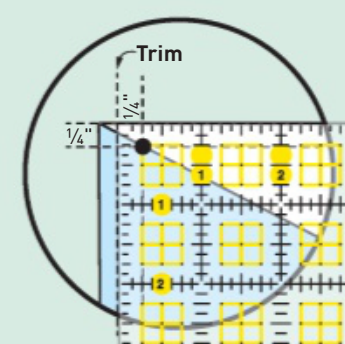
13. Cut on the marked line.

14. Press open, creating 2 right-leaning HRT blocks. Trim the blocks.



TRIMMING TIP

To ensure perfect points when trimming, line up a ruler with a $\frac{1}{4}$ " mark aligned with the seam.



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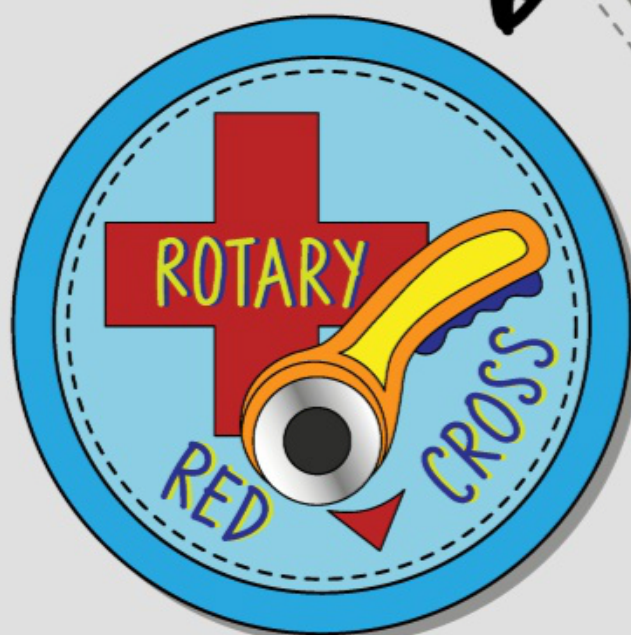
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folding FQs
with style!



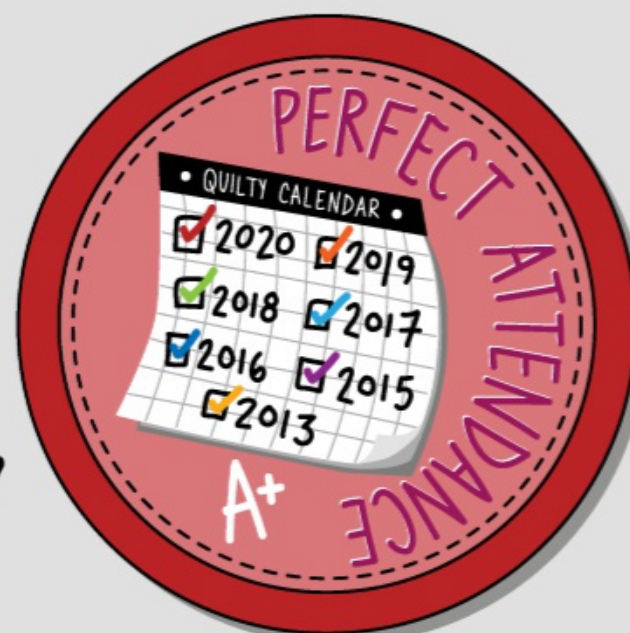
for sewing-related
first aid



rip without
a trace



master of
the $\frac{1}{4}$ " seam



for 16+ hours
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