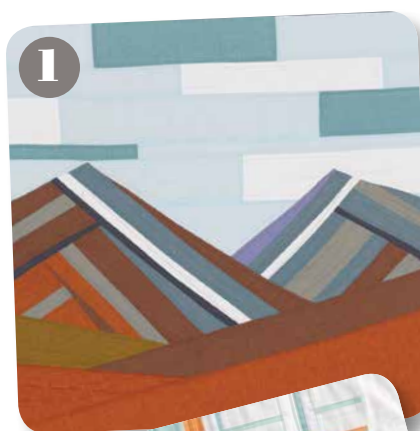


Making Modern Quilts

4 FREE MODERN QUILT PATTERNS



1 MODERN MOUNTAINS QUILT: CREATE A PIECED LANDSCAPE

KRISTA FLECKENSTEIN

2 MOD PINWHEEL QUILT

JACQUIE GERING & KATIE PEDERSEN

3 FRESH CUT QUILT

JACQUIE GERING & KATIE PEDERSEN

4 ME AND MY ARROW

JACQUIE GERING & KATIE PEDERSEN

What is modern quilting? There's no set definition. Typically, though, modern quilts have large fields of solid colors, take an improvisational approach to cutting and piecing, and highlight contemporary commercial fabrics.



One thing's for certain: modern patchwork quilts sure are popular.

In *Making Modern Quilts: 4 Free Modern Quilt Patterns*, we've put together three modern quilt

designs from the authors of the *Quilting Modern* book, Jacquie Gering and Katie Pedersen, and one modern landscape quilt by Krista Fleckenstein. By following these free quilt patterns, modern quilting techniques will become familiar to you so you can design your own.

With "Modern Mountains Quilt: Create a Pieced Landscape," Krista Fleckenstein

shows you how to cut strip-pieced blocks at wonky angles to give the mountains a bold, contemporary look.

The *Mod Pinwheel Quilt* takes the whimsical pinwheel block and gives it a modern patchwork twist using foundation piecing.

In the *Fresh Cut Quilt* pattern, you'll learn the slice-and-insert technique where three large modern quilt blocks alternate with solid blocks.

The *Me and My Arrow* modern quilt pattern makes a point about points: the pieces and even the quilting have points!

With these four modern quilt tutorials you will learn how to capture the flavor of modern quilting in your studio.

Warmly,

VIVIKA HANSEN DENEGRE
Editor

Quilting Arts MAGAZINE*

MAKING MODERN QUILTS

4 FREE MODERN QUILT PATTERNS

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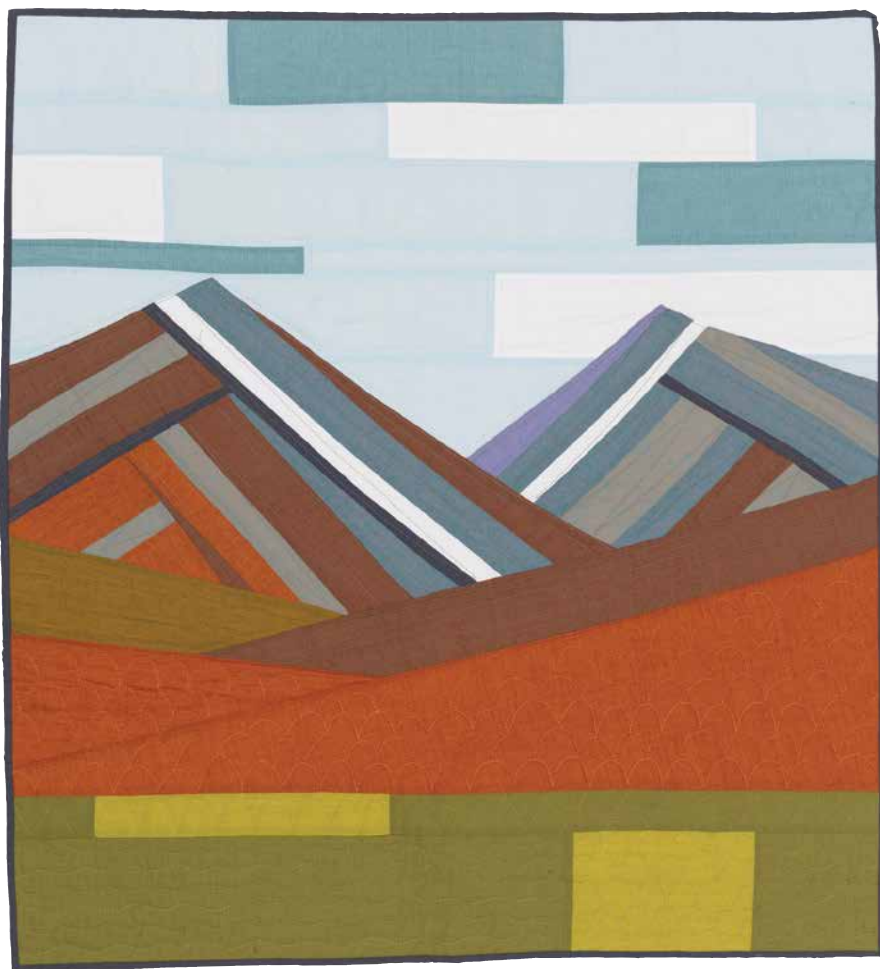
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MODERN MOUNTAINS *quilt*

CREATE A PIECED LANDSCAPE



I designed this quilt for my husband, Rob, who loves to hike and ski on the trails of the Chugach Mountains near our home in Alaska. This quilt showcases the simple beauty of those mountains. The shot cottons (woven fabrics that have two different colors in the warp and weft) that I used echo the subtle color differences that exist in nature.

CUT THE FABRICS

SKY

$\frac{1}{2}$ yard of light blue solid (ice), cut into:

- $3\frac{1}{2}" \times 8\frac{1}{2}"$ (S1)
- $3\frac{1}{2}" \times 12\frac{1}{2}"$ (S3)
- $3\frac{1}{2}" \times 17\frac{1}{2}"$ (S8)
- $3\frac{1}{2}" \times 18\frac{1}{2}"$ (S12)
- $2\frac{1}{2}" \times 14\frac{1}{2}"$ (S4)
- $2\frac{1}{2}" \times 5\frac{1}{2}"$ (S6)
- $1\frac{1}{2}" \times 21\frac{1}{2}"$ (S11)
- $4\frac{1}{2}" \times 32\frac{1}{2}"$ (S14)

$\frac{1}{8}$ yard of medium blue solid (duck egg), cut into:

- $3\frac{1}{2}" \times 12\frac{1}{2}"$ (S2)
- $3\frac{1}{2}" \times 9\frac{1}{2}"$ (S9)
- $1\frac{1}{2}" \times 11\frac{1}{2}"$ (S10)

$\frac{1}{8}$ yard of white solid, cut into:

- $2\frac{1}{2}" \times 13\frac{1}{2}"$ (S5)
- $3\frac{1}{2}" \times 6\frac{1}{2}"$ (S7)
- $3\frac{1}{2}" \times 14\frac{1}{2}"$ (S13)

MOUNTAINS AND HILLS

Note: As you cut, sort the pieces into piles by letter to keep things organized.

¼ yard of burnt orange solid (ginger), cut into:

- (2) 3½" × 7" (A1 and A3)
- 1½" × 13" (E)
- 6" × 17" (H3)
- 10" × 36" (H4)

⅛ yard of gray solid (sandstone), cut into:

- 1½" × 12" (C2)
- 1½" × 7" (A2)
- 1½" × 13" (B3)
- (2) 2½" × 10" (E2 and E5)
- 1½" × 10" (F3)

⅛ yard of cornflower blue solid (driftwood), cut into:

- 2" × 13" (B5)
- 2" × 20" (D3)
- 2" × 10" (E1)
- 1½" × 10" (E3)
- 2½" × 10" (F2)
- 2" × 10" (F4)

¼ yard of brown solid (nut), cut into:

- 2" × 13" (B1)
- 2½" × 13" (B4)
- 2" × 12" (C1)
- 2½" × 12" (C3)
- 2¼" × 20" (D4)
- 2" × 10" (E4)
- 3" × 30" (H2)

⅛ yard of dark blue solid (steel), cut into:

- 1" × 12" (C4)
- 1" × 20" (D1)
- 1" × 10" (F1)

MATERIALS

Finished size: 31" × 33"
(79 × 84 cm)

- Fabric for quilt front (see "Cutting the Fabrics" for yardages and sizes)
- Modern Mountain templates
- Template plastic
- Backing fabric, 1 yard
- Batting, 36" × 36"
- Binding fabric, ¼ yard

⅛ yard of white solid, cut into:

- 1¼" × 20" (D2)
- 1½" × 12" (G3)

Purple (lavender) solid:

- 2¼" × 12" (G1)

Green/gold solid (chartreuse):

- 4" × 14½" (H1)

GRASS

¼ yard of green solid (pea soup), cut into:

- 2" × 4" (J1)
- 2" × 18" (J3)
- 5" × 21" (J4)
- 5" × 5" (J6)

¼ yard of lime solid (sprout), cut into:

- 2" × 11" (J2)
- 5" × 7" (J5)

DIRECTIONS

1. Piece the sky according to the layout in Figure 1.
2. Trace the mountain templates (A–G) onto template plastic. Label and cut out.

3. Piece the mountain sections according to Figures 2–8.
4. Referring to the same figures (2–8) for placement, trace the templates onto the pieced units and cut them out.
5. Assemble Mountain 1 pieces in order, A–D. [Figures 9 & 20]
6. Assemble Mountain 2 in order, E–G. [Figures 10 & 20]
7. On each mountain, fold the top edge ¼" to the back and press. [Figure 11]
8. Pin Mountain 2 onto the pieced sky, matching up the right and bottom edges of both pieces. [Figure 12] Topstitch.
9. Pin Mountain 1 onto the pieced sky, matching up the left and bottom edges [Figure 13] of both pieces. It will overlap Mountain 2. Topstitch.
10. Sew the chartreuse strip (H1) along the bottom edge of Mountain 1. Press. [Figure 14]
11. Stitch the nut strip (H2) along the bottom edge of Mountain 2. Press. [Figure 15]
12. Trim the excess fabric from the bottom strips and sides. [Figure 16]
13. Sew the ginger strip (H3) along the lower left edge. [Figure 17] Press and trim. [Figure 18]
14. Sew the second ginger strip (H4) across the entire bottom of the quilt top, following the edge of the nut strip (H2). Press. Trim the sides.
15. On the left side of the quilt top, make a mark 1½" below where the 2 ginger strips meet. Using your ruler and rotary cutter, trim the excess ginger fabric so that it is

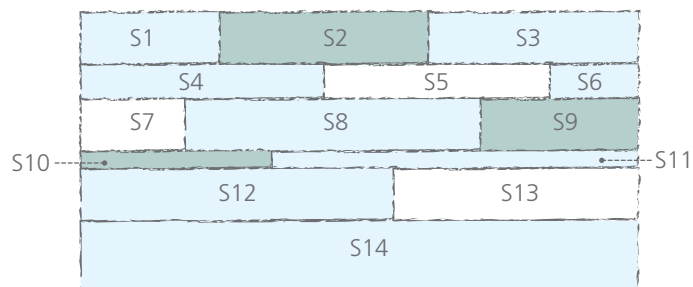


Figure 1

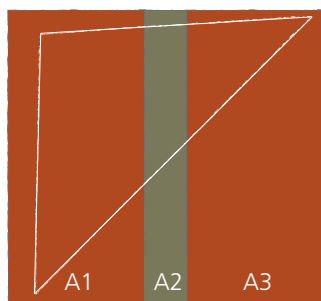


Figure 2

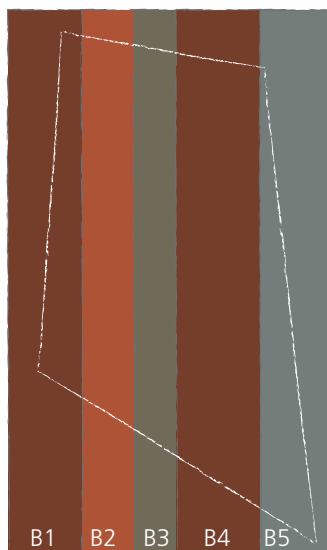


Figure 3

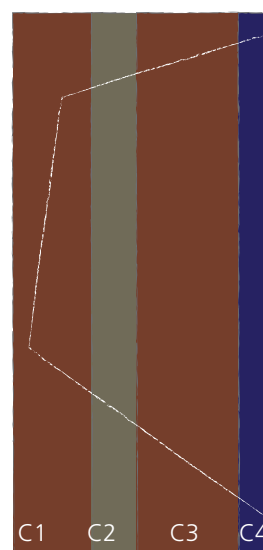


Figure 4

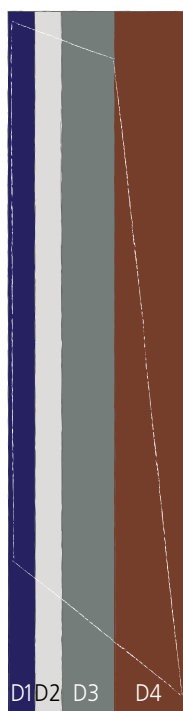


Figure 5

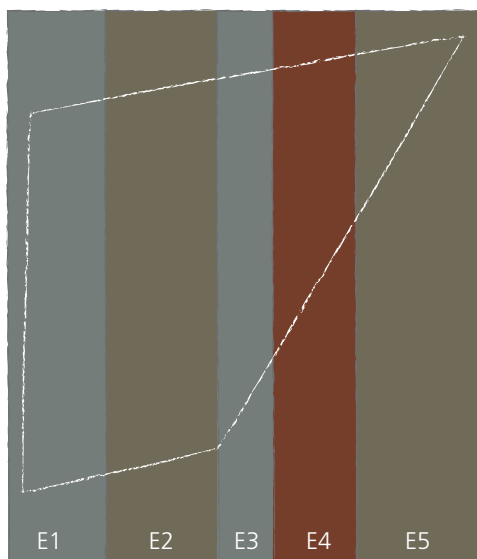


Figure 6

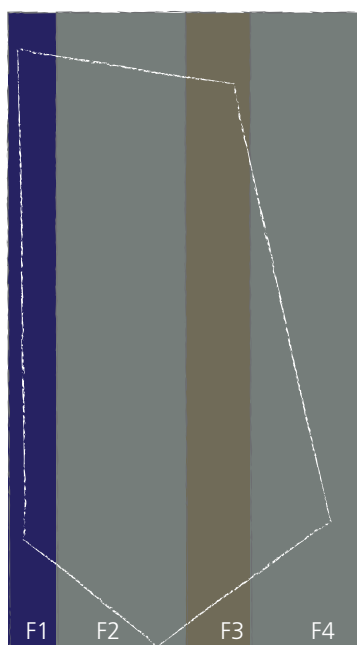


Figure 7

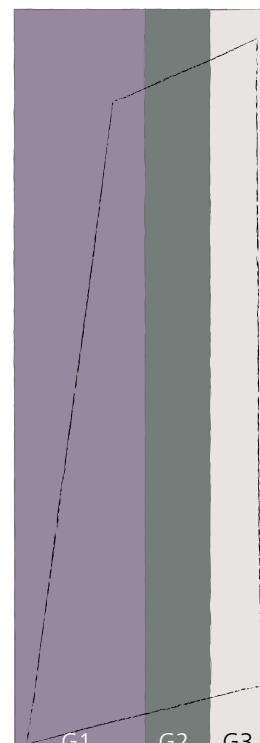


Figure 8



Figure 9

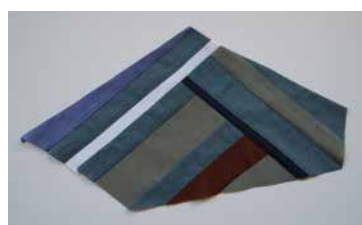


Figure 10



Figure 11



Figure 12



Figure 13



Figure 14



Figure 15



Figure 16



Figure 17

parallel to the top of the sky. You will now have a square quilt top.

16. Piece the grass [Figure 19] and then attach this strip to the bottom of the quilt top. (Figure 20)



Figure 18



Figure 19

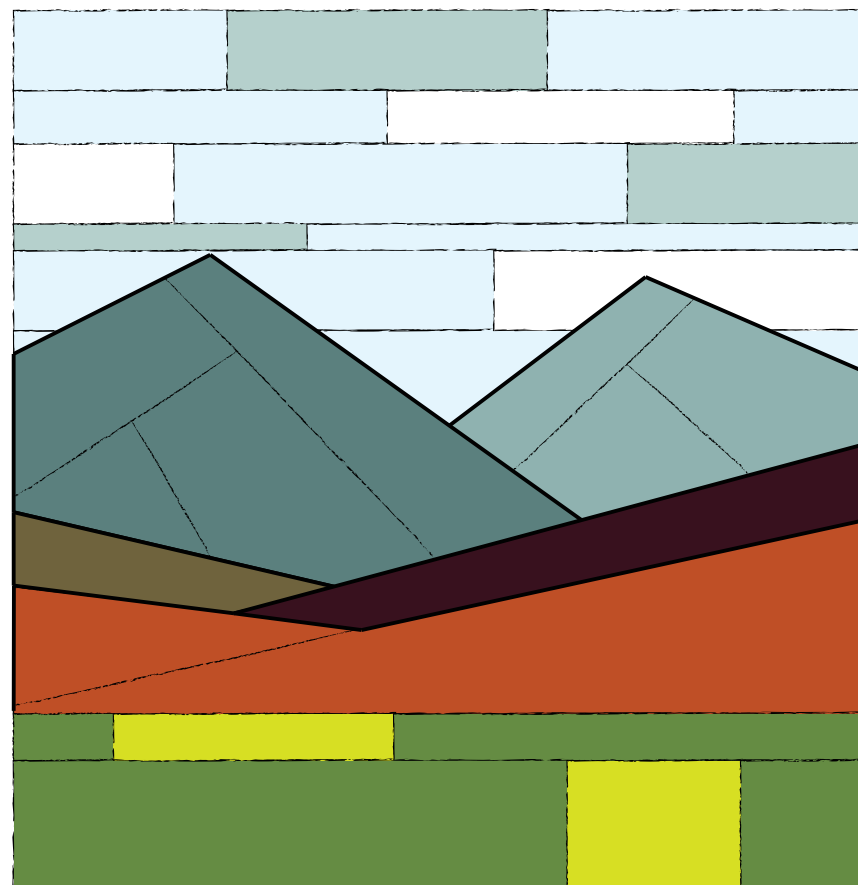


Figure 20

17. Layer the backing fabric, batting, and quilt top. Baste. Quilt as desired, referring to the finished quilt for design ideas.

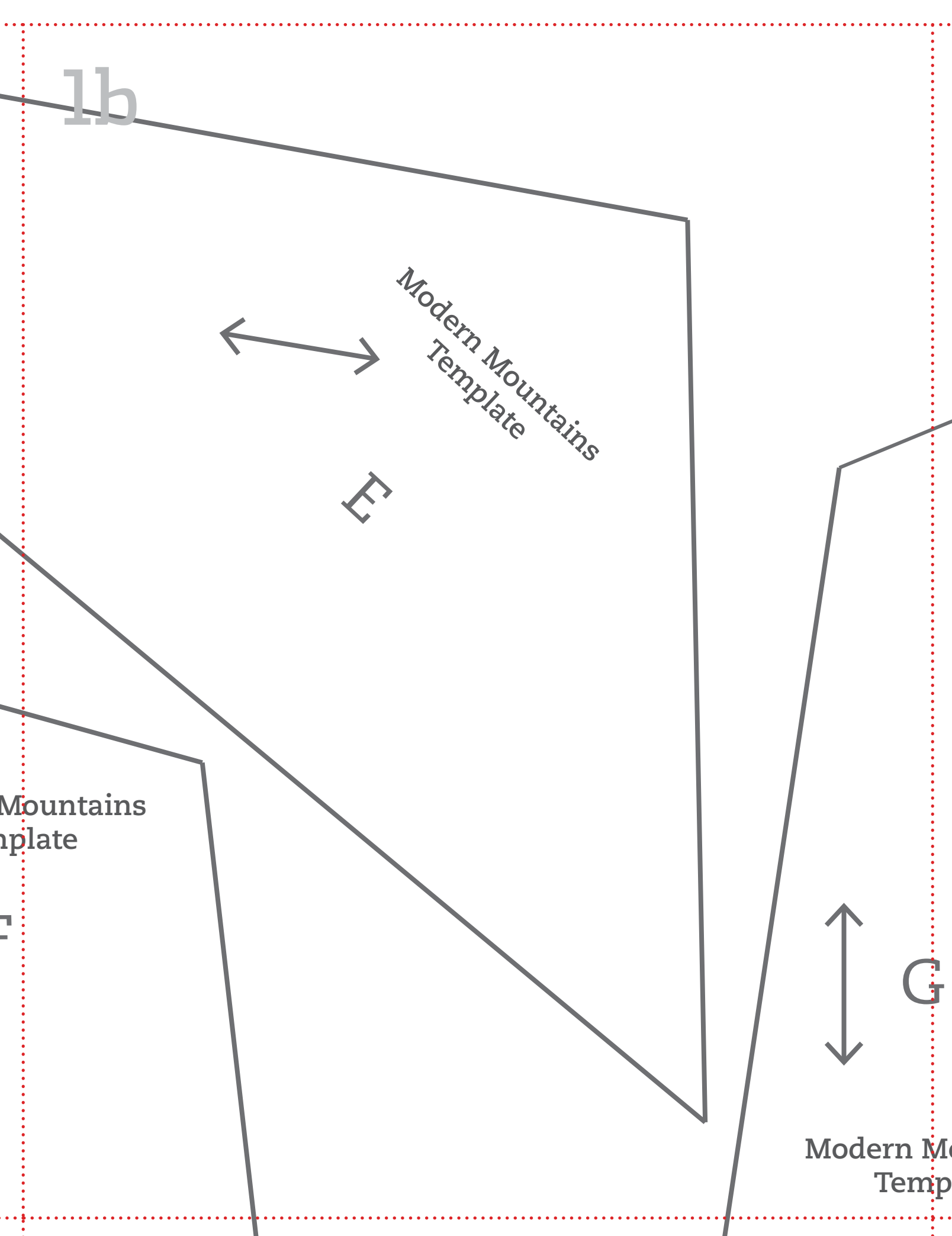
18. Square up the quilt, trim as needed, and bind. ✿

spottedstone.blogspot.com

1a

Modern Mon
Templa





1c

Modern Mountains
Template

A

G

Modern Mountains
Template

2a

Modern Mountains
Template



D

2b

Modern Mountains
Template

B



$2c$

Modern Mountains
Template

C





mod PINWHEEL *quilt*

BY JACQUIE GERING & KATIE PEDERSEN

The pinwheel block, with its inherent movement and whimsy, is a staple in many a quilter's repertoire. There are countless variations of this traditional block, most made with a combination of triangles. Our modern version is made using foundation strip piecing. The pinwheel blocks have alternating colors to create movement, and they come together to form a skewed diamond secondary design between blocks. The three diamond blocks replicate that design and provide a bit of unexpected drama in the quilt.

CUT THE FABRIC

From blue fabrics, cut 26 strips 3" (7.5 cm) × width of fabric.

- Cross-cut 12 of the strips into 60 rectangles 8" × 3" (20.5 × 7.5 cm).
- Cross-cut 14 of the strips into 54 rectangles 10" × 3" (25.5 cm × 7.5 cm).
- Set aside the remainder of the blue prints.

From red fabrics, cut 26 strips 3" (7.5 cm) × width of fabric.

- Cross-cut 12 of the strips into 60 rectangles 8" × 3" (20.5 × 7.5 cm).
- Cross-cut 14 of the strips into 54 rectangles 10" × 3" (25.5 cm × 7.5 cm).
- Set aside the remainder of the red prints.

From cream fabric, cut:

- 16 strips 6" (15 cm) × width of fabric. Cross-cut the strips to make 108 squares 6" × 6" (15 × 15 cm), then cut each square in half on the diagonal to yield 216 triangles.
- 3 strips 2½" (6.5 cm) × width of fabric. Cross-cut these strips into 12 rectangles 10" × 2½" (25.5 × 6.5 cm).

- From binding fabric, cut 7 strips 2¼" (5.5 cm) × width of fabric.
- From paper, cut 120 foundation squares, each 6½" × 6½" (16.5 × 16.5 cm).

CONSTRUCT THE QUILT

All seam allowances are ¼" (6 mm) unless otherwise indicated. Press seams to the side for foundation piecing. Press all other seams open unless otherwise indicated.

1. Sort the blue rectangles by size and value, making a stack of lights and a stack of darks in each size. Do the same for the red rectangles.
2. Cut each rectangle into two randomly cut wedge shapes (Figure 1). Stack these wedges by color, value and size.
3. Work with the stacks of foundation papers, red and blue print wedges, and cream fabric triangles within easy reach. Form a square with four foundation papers. Fold each paper to mark the diagonal. These four squares will make one pinwheel block.
4. Arrange and mark the blocks as shown (Figure 2). This will help you remember where to place the blue and red fabrics and to place the small end of the wedges at the center. B indicates blue, and R indicates red.

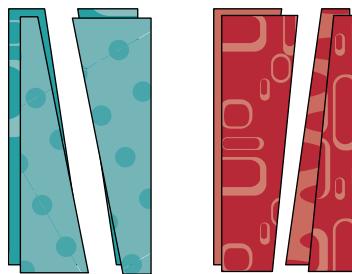


Figure 1

MATERIALS

Finished size: 60" × 72"
(152.5 × 183 cm)

Note: All fabric amounts are for 45" (114.5 cm) wide fabric.

- ⅓ yd (30.5 cm) each of 9 different blue print fabrics, half light values and half dark
- ⅓ yd (30.5 cm) each of 9 different red print fabrics, half light values and half dark
- 3 yd (2.75 m) cream solid fabric
- 120 sheets of all-purpose computer printing paper (or similar)
- ½ yd (45.5 cm) fabric for binding
- 4½ yd (4 m) fabric for backing
- 68" × 80" (173 × 203 cm) low-loft cotton batting

Tools

- Modern quilter's toolbox (page 24)
- 6½" (16.5 cm) squaring ruler
- Acid-free temporary glue stick

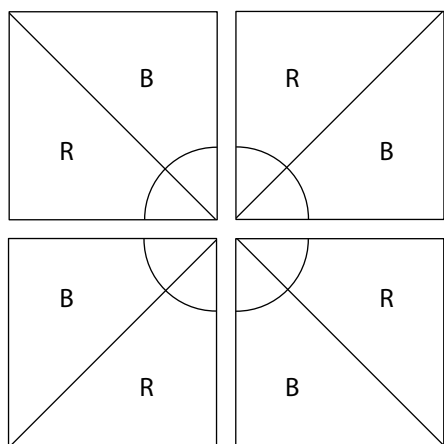


Figure 2

5. Place a 10" (25.5 cm) red wedge with a light value right side up on a foundation square (Figure 3). Align one long edge of the wedge with the diagonal fold on the paper. Make sure the narrow end of the wedge is on the marked end of the paper and the strip is on the "red" side of the paper. If necessary, use a dab of glue stick to hold the wedge in place.

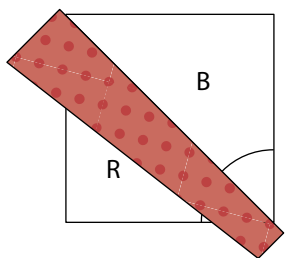


Figure 3

6. Place a 10" (25.5 cm) blue wedge with a light value on the red wedge, right sides together, aligned with the red edge on the diagonal (Figure 4). Shorten the stitch length to 1.5 for paper piecing. Sew the edge along the diagonal with a $\frac{1}{4}$ " (6 mm) seam allowance.

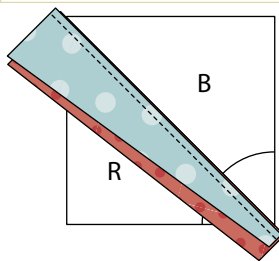


Figure 4

7. Flip the blue wedge right side up and press without steam (Figure 5).

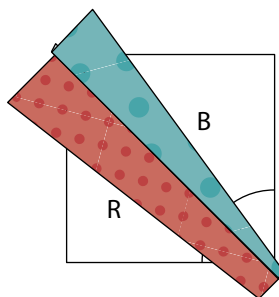


Figure 5

8. Place an 8" (20.5 cm) blue wedge with a darker value on the light blue wedge, right sides together, aligned with the raw edge of the light blue wedge. Sew, flip and press.
9. To complete this side of the square, "audition" a cream triangle as shown (Figure 6). Lay a cream triangle over the dark blue wedge, overlapping $\frac{1}{2}$ " (1.3 mm). Be sure the triangle covers the rest of the foundation paper.

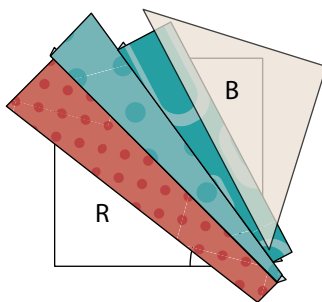


Figure 6

10. Place the triangle in sewing position on the dark blue wedge,

with right sides together and raw edges matched (Figure 7).

11. Sew, flip, and press the cream triangle.

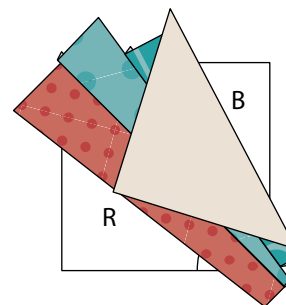


Figure 7

12. Repeat the process on the red side, adding first an 8" (20.5 cm) dark red wedge and then a cream triangle.
13. When all strips have been added to the square, turn the block wrong side up. Align the $6\frac{1}{2}$ " (16.5 cm) squaring ruler with the foundation paper and trim around it, so the block is $6\frac{1}{2}$ " square (Figure 8).

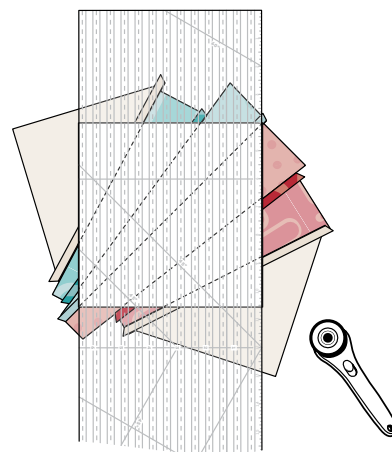


Figure 8

14. Make 108 of these foundation-pieced blocks. Place different values of the same color next to each other within the blocks. Begin some blocks with a dark red patch and others with a light red value.
15. Carefully remove the foundation papers from the blocks by tearing the paper along the seamlines. Pinch the seam ends with your fingers as you tear to keep the stitches from coming loose. Return the machine to a standard stitch length.
16. Place four completed foundation blocks as shown (Figure 9) to form a pinwheel.

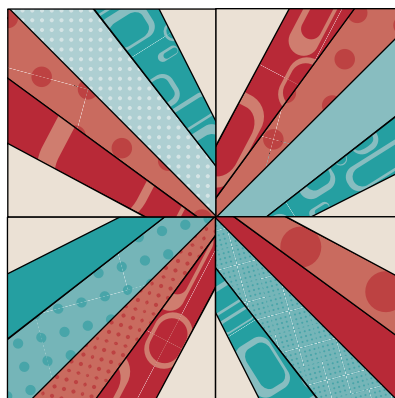


Figure 9

17. Flip block 2 onto block 1, right sides together. Sew along the right edge and press. Repeat with block 3 and 4. Flip the top section down onto the bottom section, right sides together. Pin matching raw edges and seams. Sew and press to complete the block.
18. The assembled pinwheel block measures $12\frac{1}{2}$ " (31.5 cm) square. Make twenty-seven pinwheel blocks.
19. The quilt has three skewed diamond blocks. Each of these blocks is also constructed from four foundation-pieced squares, but with an alternate fabric placement (Figure 10).
20. Have twelve cream rectangles, twelve paper foundation squares,

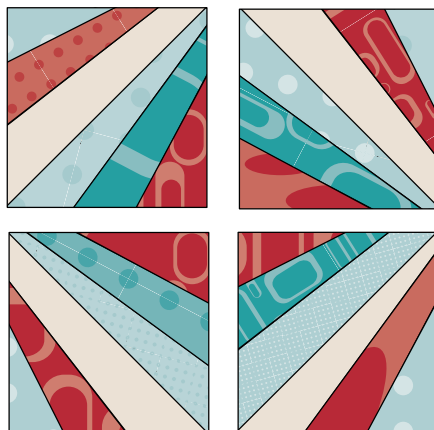


Figure 10

- and the remaining blue and red fabrics at hand. Cut strips as needed from these fabrics.
21. Center a cream strip on the diagonal of one foundation square. Secure with the glue stick. Shorten the machine's stitch length to 1.5 for paper piecing.
22. Sew strips to the cream rectangle's side 2A: sew a blue strip, then a blue strip of contrasting value, and finish side A with a red triangle (Figure 11). Press after adding each strip.

23. Sew strips to side B using the color placement in Figure 11. Press after each added strip. Make twelve blocks in this style. Remove the foundation papers and return the machine to a standard stitch length.

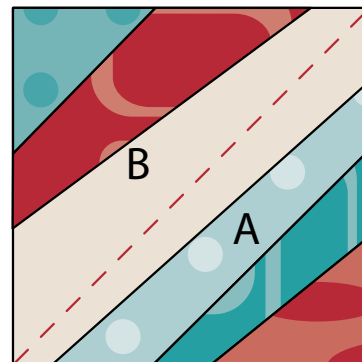


Figure 11

24. Place four blocks in a group as shown (Figure 12). Assemble the blocks as in Step 16. The skewed diamond blocks measure $12\frac{1}{2}$ " (31.5 cm) square; make three.

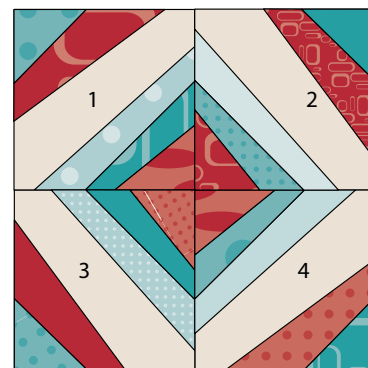


Figure 12

25. Arrange the thirty blocks on the design wall as indicated in the Mod Pinwheel construction diagram.

26. Sew the top five blocks together in order, from left to right, to make row 1. Place the completed row back on the design wall in the correct position. Repeat to assemble the other five rows.
27. Sew the rows together from top to bottom, aligning raw edges and matching seams. Press seams open.
28. Remove the selvages from the backing fabric. Cut the fabric into two 80" (203 cm) panels. Sew the panels together along one long edge using a ½" (1.3 cm) seam and press seam open. Trim to make an 80" × 68" (203 × 173 cm) quilt backing with the seam centered.
29. Make a quilt sandwich with the backing, batting, and quilt top, and baste.
30. Quilt as desired. Trim the backing and batting to match the quilt top.
31. Join the binding strips to make a continuous length. Bind the raw edges to finish the quilt. 🌸

tallgrassprairiestudio.blogspot.com
& sewkatiedid.wordpress.com



Our quilting emphasizes the primary design by creating whirling, quilted pinwheels within the secondary diamonds between blocks. Straight lines and patterns add additional interest and texture.

fresh cut quilt

BY JACQUIE GERING
& KATIE PEDERSEN



Slivers of fresh color along with parallel, perpendicular, and floating horizontal and vertical lines create the linear patterns in the Fresh Cut quilt. Three large blocks made with our Slice and Insert technique alternate with solid blocks. We added sashing—fabric strips that separate blocks—to enhance the clean lines of the quilt. Light orange sparkles next to the contrasting aqua for a crisp, fresh feeling.

CUT THE FABRIC

From white fabric, cut:

- 12 squares 10" × 10" (25.5 × 25.5 cm)
- 3 strips 2¼" (5.5 cm) by width of fabric for binding
- 1 strip ¾" (2 cm) × width of fabric for inserts

From aqua fabric, cut:

- 3 squares 16¼" × 16½" (42 × 42 cm)
- 3 strips 2¼" (5.5 cm) × width of fabric for binding
- 1 strip ¾" (2 cm) × width of fabric for inserts

From orange fabric, cut:

- 4 strips 1½" (3.8 cm) × width of fabric for sashing
- 1 strip ¾" (2 cm) × width of fabric for inserts
- Cut additional ¾" (2 cm) strips from aqua, white, and orange fabrics as needed.

CONSTRUCT THE QUILT

Note: All seam allowances are ¼" (6 mm).

Press seams open unless otherwise indicated.

1. Slice one white square into two pieces, cutting parallel to the fabric edge and at least 2" (5 cm) from the edge.
2. Choose a ¾" (2 cm)-wide strip in any color and cut an 11" (29 cm) piece from it. Insert the colored strip into the white square, using the Slice and Insert technique described starting on page 16.
3. Continue slicing and inserting full and partial strips in various colors to create a geometric design in the block. Press the seam allowances away from the strips. Insert all the strips in the block parallel or perpendicular to each other—no odd angles. The majority of inserts in each square should be aqua. Use orange as an accent color.

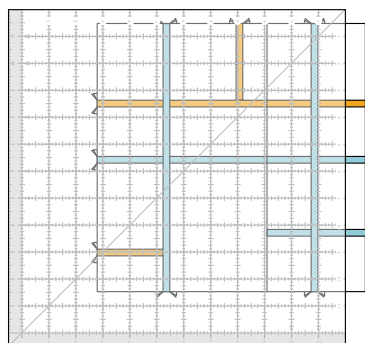


Figure 1



MATERIALS

Finished size: 33½" × 50½"
(85 × 128.5 cm)

Note: All fabric amounts are for 45" (114.5 cm) wide fabric.

- 1¼ yd (114.5 cm) white fabric
- 1¼ yd (114.5 cm) aqua fabric
- ¼ yd (30.5 cm) light orange fabric for sashing
- 1⅝ yd (148.5 cm) fabric for backing
- 42" × 59" (106.5 × 150 cm) low-loft cotton batting

Tools

- Modern quilter's toolbox (page 24)
- 8½" (21.5 cm) squaring ruler

Maintain parallel and perpendicular inserts by aligning a line on the ruler with a previous insert when making new slices. Be careful not to add inserts too close to the edges since the block will be trimmed to 8½" (21.5 cm) square later.

Repeat the process with all twelve of the white 10" (25.5 cm) squares.

4. Use the squaring ruler to trim the twelve squares to 8½" × 8½" (21.5 × 21.5 cm). Align a horizontal or vertical line on the ruler with one of the inserts to keep the block correctly squared while trimming (Figure 1). If a square is too small, add background fabric to one or more edges to bring it to size.
5. Place the twelve squares on the design wall in three groups of four squares. When you're satisfied with the layout, sew each set of four blocks together to create a square panel. Each panel should each measure 16½" × 16½" (42 × 42 cm).

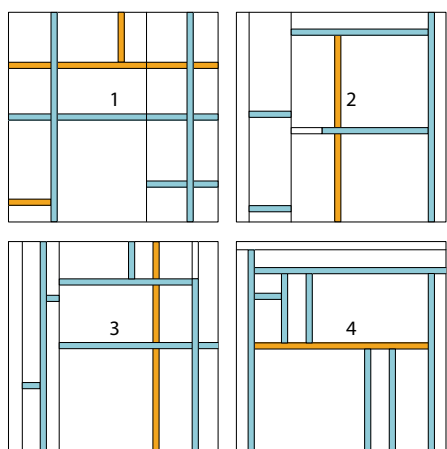


Figure 2

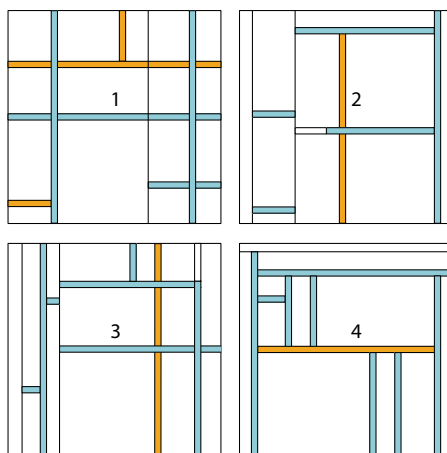


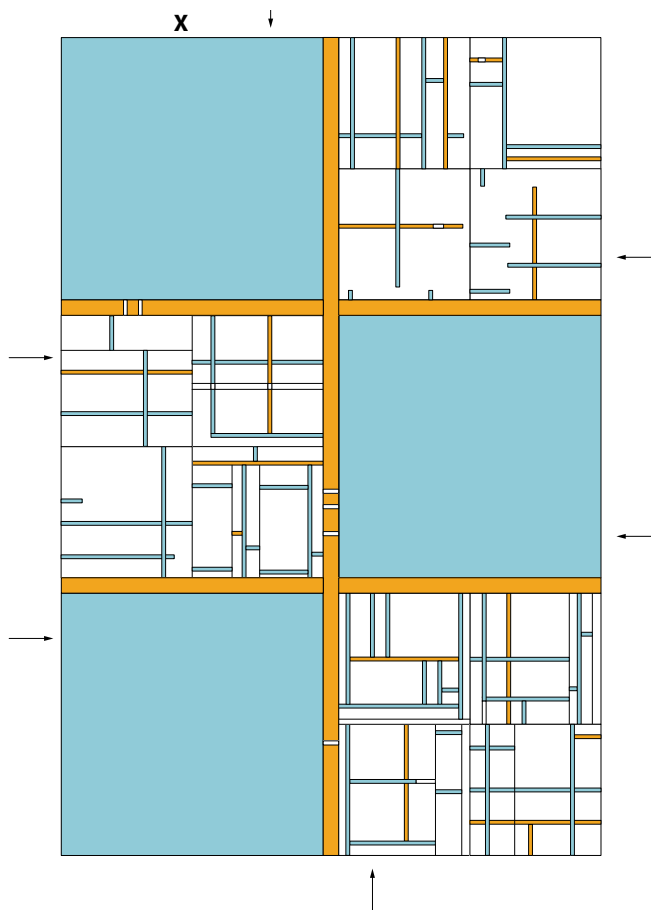
Figure 3

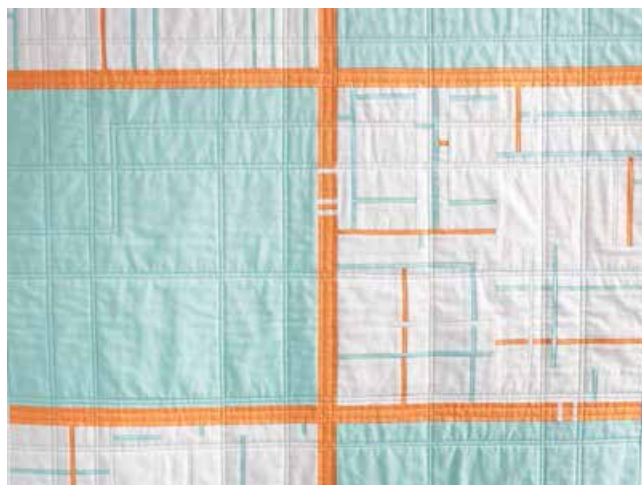
6. Arrange the three assembled panels and the three aqua squares on the design wall as shown in the construction diagram at right.
7. From the orange sashing strips, cut four pieces $17\frac{1}{2}$ " (44.5 cm) long for the horizontal sashing. Add white inserts across the sashing using the Slice and Insert technique, referring to the photograph for suggested placements. Press seams away from the inserts and trim each of the four strips to $16\frac{1}{2}$ " (42 cm). If you prefer solid sashing, simply cut four $16\frac{1}{2}$ " (42 cm) orange strips and skip the inserts.

8. Add the sashing strips to the design wall in the correct positions. Sew the sashing strips to the aqua blocks, right sides together, aligning the raw edges, to make two vertical columns. Press the seams open.
9. Sew the two remaining sashing strips together along one short edge. Cut a $55\frac{1}{2}$ " (141 cm) strip from the joined pieces to create the vertical sashing strip. The pieced strip will be a bit longer than you need; don't trim it to size yet.
10. Add white inserts to the vertical sashing strip. Trim to $50\frac{1}{2}$ " (128.3 cm).
11. Sew the vertical sashing strip to the center edge of one column,

right sides together, matching raw edges, and press. Repeat to attach the second column of blocks to the other edge of the sashing strip.

12. Trim the selvages from the backing fabric and press. Make a quilt sandwich from the backing, batting, and quilt top. Baste the layers together.
13. Quilt as desired. Trim the backing and batting to match the quilt top.
14. Generally binding is sewn on in one continuous piece, but for Fresh Cut we used two colors of binding fussy cut to bind the aqua edges with aqua binding and the white edges with white binding. To do so, start sewing the aqua binding to the quilt at the X in Figure 3, leaving at least a 10"

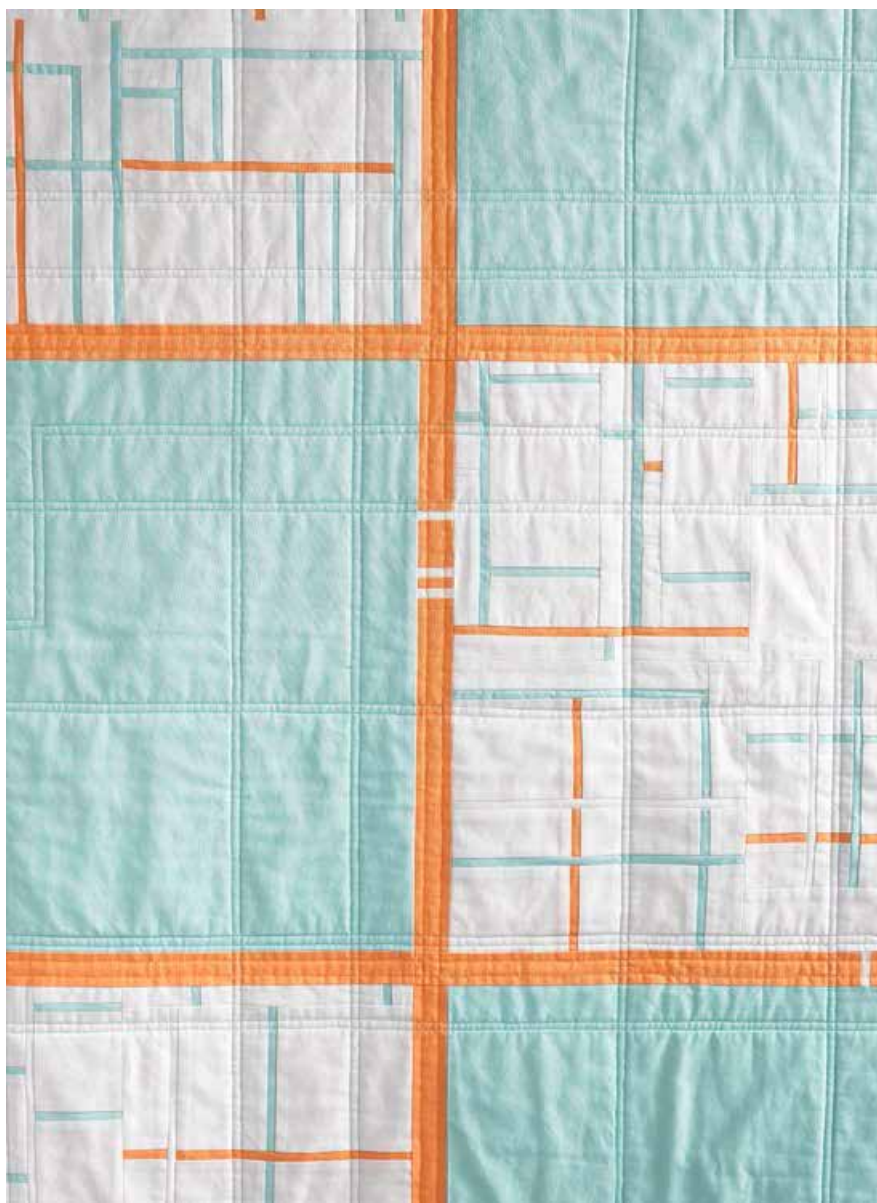




We quilted Fresh Cut across and down the quilt with pairs of straight lines $\frac{3}{4}$ " (2 cm) apart. A few pairs of lines in the aqua blocks turn 90 degrees to cross other lines or run off the edge of the quilt.

(25.5 cm) tail. Sew clockwise to the first arrow in the diagram, stop, and backstitch.

15. Extend the aqua binding along the edge of the quilt and mark the binding $\frac{1}{4}$ " (6 mm) past the sashing seam. Cut straight across the aqua binding at the mark. Unfold the aqua and white binding strips. Align the raw edges with right sides together and sew. Fingerpress the seam open and re-fold the binding strips.
16. Pin the binding so the binding and sashing seams match. Continue sewing the binding (now white) until you reach the next stop point. Backstitch and repeat Step 15 as necessary around the quilt, alternating colors, to complete the binding. 🌸



SLICE AND INSERT TECHNIQUE

To practice this technique and its variations, assemble scraps of fabric, your rotary cutter, cutting mat, and acrylic quilter's rulers, and your sewing machine.

BASIC SLICE AND INSERT

Start with a piece of fabric slightly larger than the desired finished block size. Blocks are trimmed to size after insertions. You can work with any shape as the background, but we like working with squares or rectangles. The insert strips can be any width. Consistent-width strips are easiest, but you can use wedge-shaped strips.

1. Use a rotary cutter to slice the background fabric where you want the insert to appear. Measure the cut from edge to edge and cut the insert strip a little bit longer. Place the insert strip on the cut edge of A (Figure 1), right sides together and raw edges matched, and sew.

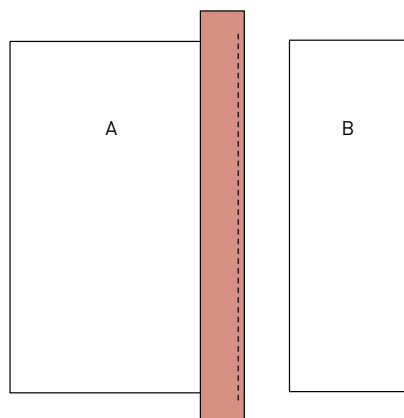


Figure 1

2. Press the seam open unless the strip is less than 1" (2.5 cm) wide after insertion; in that case, press the seam allowances away from the strip.

3. Place section B on the inset, right sides together and raw edges matched (Figure 2). Sew and press the seam.

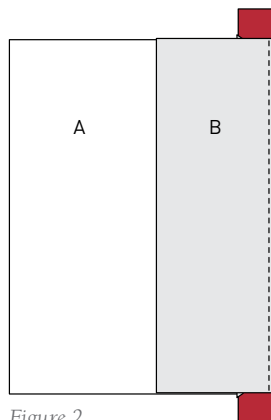


Figure 2

4. Tada! You've inserted your first strip (Figure 3). Trim the strip ends even with the background edges to complete.

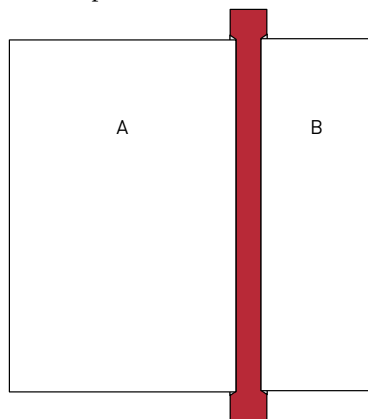


Figure 3

MATCHING SEAMS

In many designs, insert strips will eventually intersect each other. To achieve the look of continuous lines, match the seams carefully.

5. Slice the block to create two sections, marked C and D (Figure 4). Sew the insert strip to the cut edge of C and press.

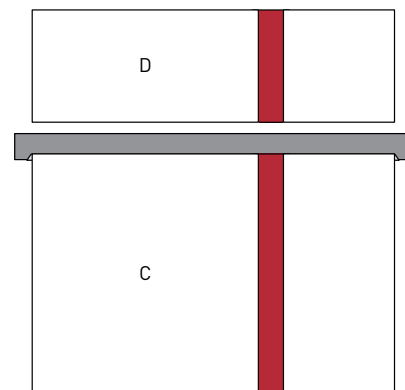


Figure 4

6. Flip section D onto the assembled unit, right sides together, matching the first insert's seam lines in sections C and D. Judge the match by eye. Pin exactly on the 1/4" (6 mm) seam line, placing the pins parallel to the fabric edges (Figure 5); placing the pins this way mimics the actual seam so you can test the match.

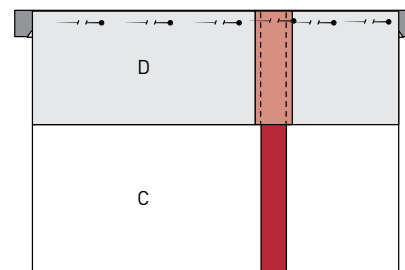


Figure 5

7. Flip D up to check the match. If it's a bit off, flip it back, adjust and re-pin.
8. When you're satisfied with the match, sew the seam, removing the pins as you sew. Press the seams as in Step 3 in the Basic Slice and Insert section at left, and admire your matching skills.

9. When matching two or more intersections, adjust the intersections independently. You may need to adjust one and not the other. The fabric will give a bit, but try not to stretch or pull. Gentle easing will help yield a good match.

PARTIAL INSERTS

It's easy to create an insert that isn't continuous from one edge of the block to another, and it's a great way to add complexity and interest to your design.

10. Make a block with perpendicular inserts. Slice the block vertically where you want the insert to end, as shown by the dotted line (Figure 6). Slice section E horizontally where the new insert will appear (Figure 7).

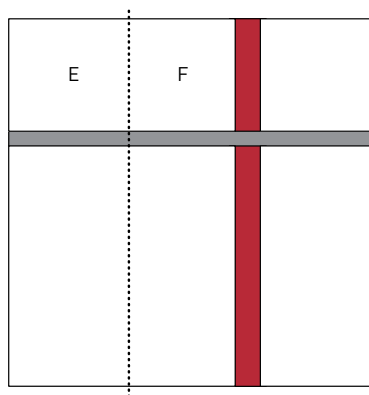


Figure 6

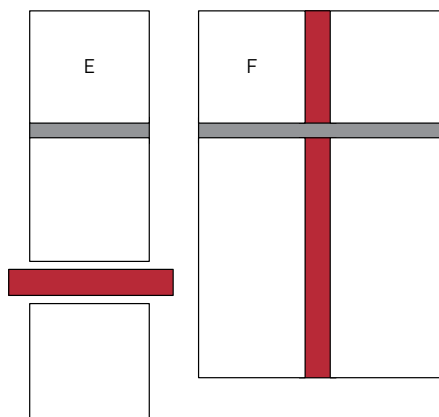


Figure 7

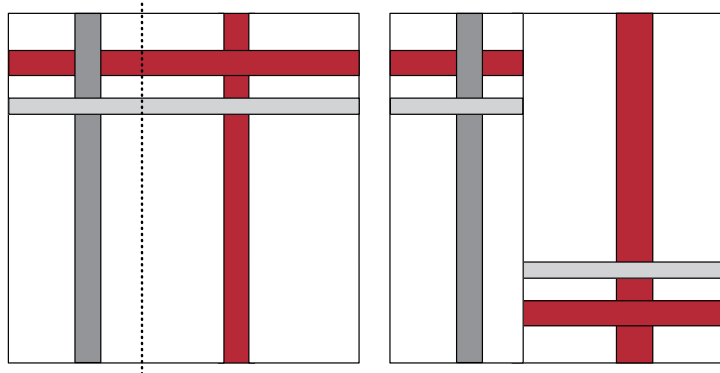


Figure 8

Sew the insert into section E and press the seams. Sew sections E and F back together, carefully matching the horizontal insert sections. Trim the edges of section E to match section F at top and bottom.

11. An alternative technique for creating partial inserts is simply to slice a square with inserts, rotate one section 180 degrees, and reattach (Figure 8).

FLOATING INSERTS

Creating an insert that appears to float in the background is as easy as adding background fabric to both ends of the insert strip, as shown (Figure 9). If you want only one end of the insert to blend into the background, add background fabric to only one end of the strip (Figure 10).

To sew, decide the length of the strip you'd like to float and cut the strip $\frac{1}{2}$ " (1.3 cm) longer than necessary to account for seam allowances. Cut background strips the same width as the insert strip, estimating the lengths to reach the background edges. Sew the background strip(s) to one or both ends of the contrasting insert and press the seam. Slice

the background fabric and insert the pieced strip.

POINTED INSERTS WITH DIAGONAL JOINS

To create diagonal joins for the appearance of pointed inserts, join consistent-width background and contrasting strips at an angle. Position

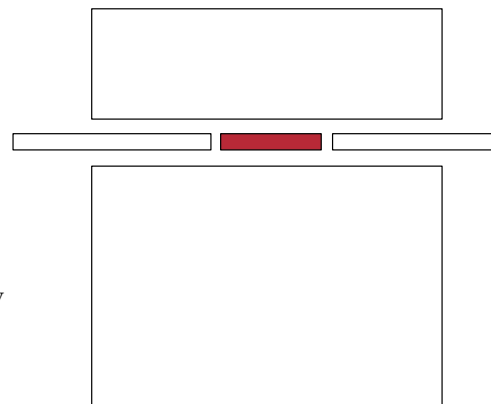


Figure 9

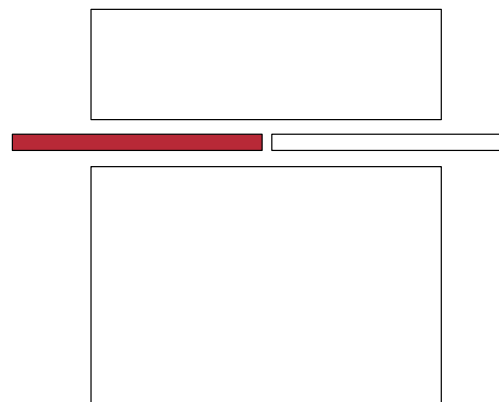


Figure 10

hints & tips

- The background fabric will skew as you insert strips, especially when inserting at angles or when using wedges. Start with your background fabric about 2" (5 cm) larger than the finished size of the block.
- Keep inserts at least 1½" (3.8 cm) away from the block edges to avoid losing part of the design when squaring up the block.
- Cut Slice and Insert blocks apart and combine sections from different blocks to create additional design possibilities.
- Using ¾" (2 cm) wide strips will create ¼" (6 mm) wide inserts. This is the smallest strip that we recommend using, and it is the most difficult to work with. Accurate cutting and piecing yield the best results.
- For easier slicing and inserting, increase the width of the insert strips.
- Have fun with the Slice and Insert technique. For example, try inserting strips that are the same color as the background fabric to create interesting basketweave and plaid designs. Be precise and match seams to create straight lines or forget about matching so the lines appear purposefully disjointed.

the strips at right angles, right sides together, and sew on the diagonal as shown. Trim the excess fabric, leaving a ¼" (6 mm) seam allowance, and press the seam open (Figure 11).

WEDGE-SHAPED INSERTS

Wedge-shaped inserts expand your design possibilities. The Slice and Insert process is the same for wedge-shaped strips except that wedges don't play well together; it's impossible to match seams for two intersecting

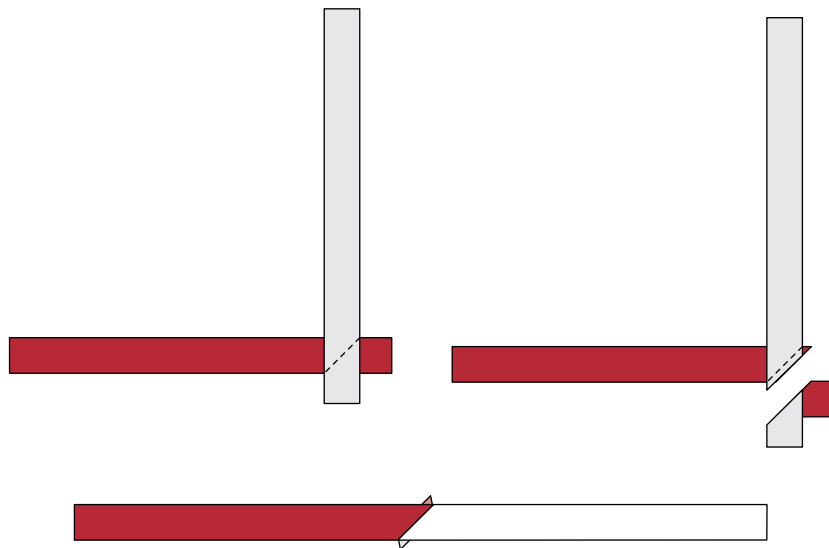


Figure 11

wedge-shaped strips. To maintain continuous lines, you must intersect a wedge with an even-width strip.

12. Place wedge-shaped strips on the background square and audition their placement (Figure 12). Mark placements with a fabric marker or pins.

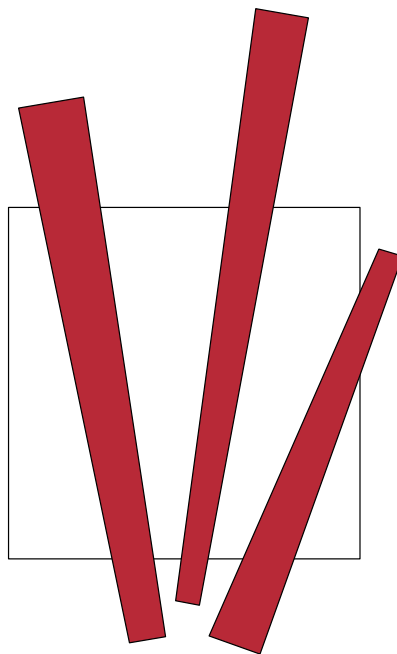


Figure 12

13. Insert all the wedges, working on one insert at a time to be sure

they don't intersect. Be aware that inserting wedges will skew the background fabric a little more with each insertion.

14. When all the wedges are inserted, insert intersecting consistent-width strips. Again, audition and mark placements and insert one strip at a time (Figure 13). Match seams at each intersection. Matching is a little trickier with wedges; be patient and test the matches before you sew.

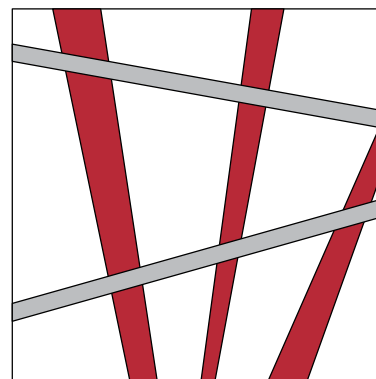


Figure 13

me AND MY ARROW



BY JACQUIE GERING & KATIE PEDERSEN

This quilt was inspired by songwriter Harry Nilsson's fable about Oblio, the only round-headed boy in a pointed village. After a series of adventures, Oblio and his faithful dog Arrow discover that everyone has a point. This quilt is all about points. Points of all sizes ring the quilt. Even the quilting has points! Each point is crazy pieced and set into a magenta background. The bold color and unconventional design result in a unique and spirited quilt.

CUT THE FABRIC

- From the 8 to 10 print fabrics, cut an assortment of strips 2" (5 cm), 2½" (6.5 cm), 3" (7.5 cm), and 3½" (9 cm) × width of fabric. Cut the strips in half crosswise for 20" to 22" (51 to 56 cm) length.
- From binding fabric, cut 8 strips 2¼" (5.5 cm) × width of fabric.

CONSTRUCT THE QUILT

Note: All seam allowances are ¼" (6 mm). Press seams open unless otherwise indicated.

1. Pair the strips, considering value when pairing so that each pair has some contrast. Sew the pairs together and press.
2. Using the basic Modern Crazy Piecing instructions on page 24, make five sections of crazy piecing, each about 37" × 8" (94 × 20.5 cm).
3. Cut Isosceles triangles (triangles with two equal-length sides) from the crazy-pieced sections, cutting as many triangles as possible from each section (Figure 1). Our quilt has thirty-one triangles. Make as many as we did or make as many

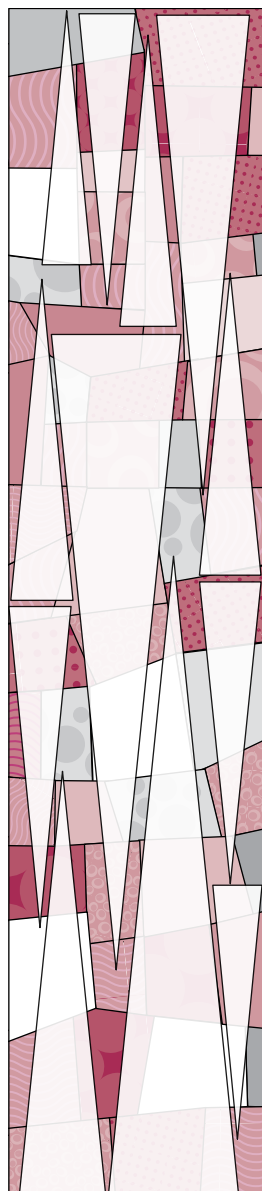


Figure 1

as you'd like. You'll be improvising the quilt layout based on the size and number of triangles cut.

4. For each triangle, cut a rectangle of background fabric at least 3" (7.5 cm) wider than the base and 1½" (3.8 cm) taller than the triangle.
5. Center a crazy-pieced triangle on the corresponding rectangle, aligning the triangle base with the rectangle's bottom edge. Align a ruler with the right side of the triangle and cut as shown (Figure 2). Be careful to cut only the background fabric, not the triangle.

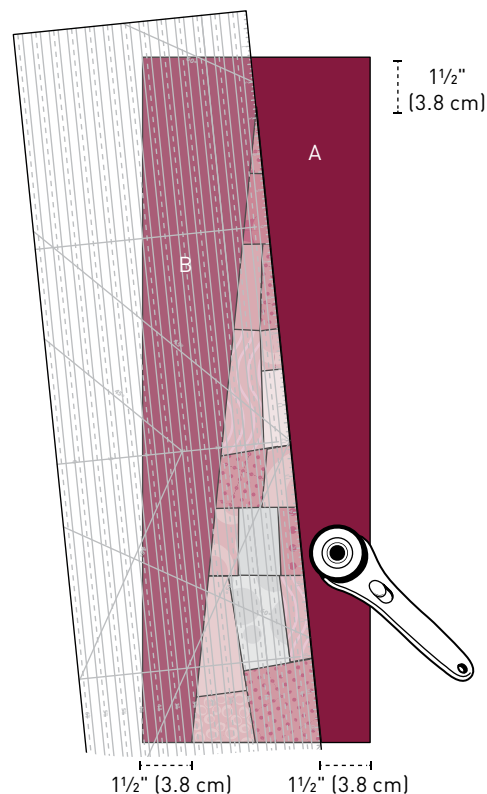


Figure 2

6. Flip the triangle onto section A, right sides together, aligning the raw edges and bottom corners as shown (Figure 3). Sew and press.

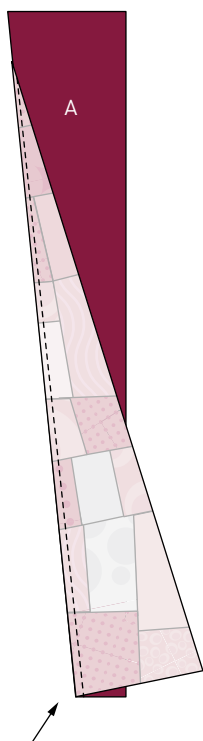


Figure 3

MATERIALS

Finished size: 63" × 73"
(160 × 185 cm)

Note: All fabric amounts are for 45" (114.5 cm) wide fabric

- 2¾ yd (2.5 m) total of 8 to 10 print fabrics in pink, fuchsia, and black and white, in a mix of values
- 4½ yd (4.2 m) of solid magenta fabric for background
- 4 yd (3.7 m) fabric for backing
- ⅝ yd (57 cm) fabric for binding
- 71" × 81" (180 × 206 cm) low-loft cotton batting

Tools

- Modern quilter's toolbox (page 24)

7. Rotate section B so the wider edge is at the top (Figure 4).

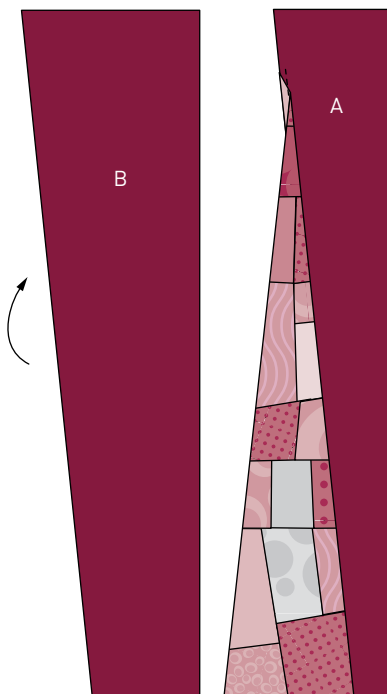


Figure 4

8. Flip section B onto the triangle, right sides together, aligning the raw edges. Sew with the background fabric on top, using the raw edge of B as a guide. Trim section A to match B (Figure 5). Press.

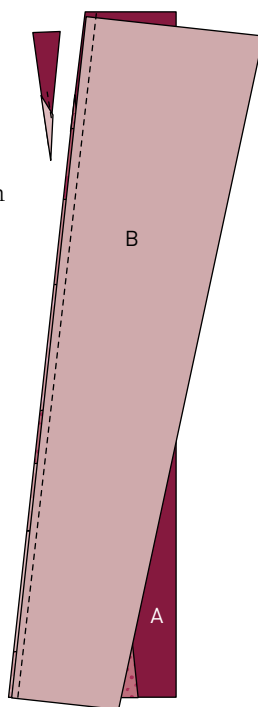


Figure 5

9. Square the triangle block to the largest possible size (Figure 6). Repeat Steps 5 through 9 with each crazy-pieced triangle.

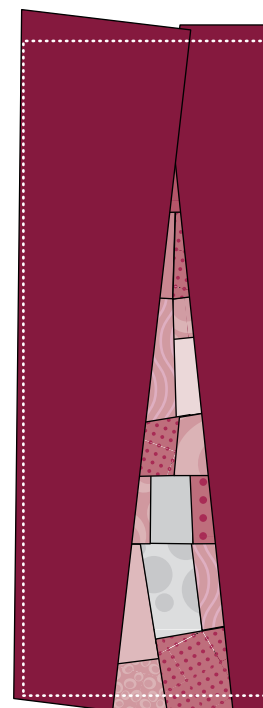
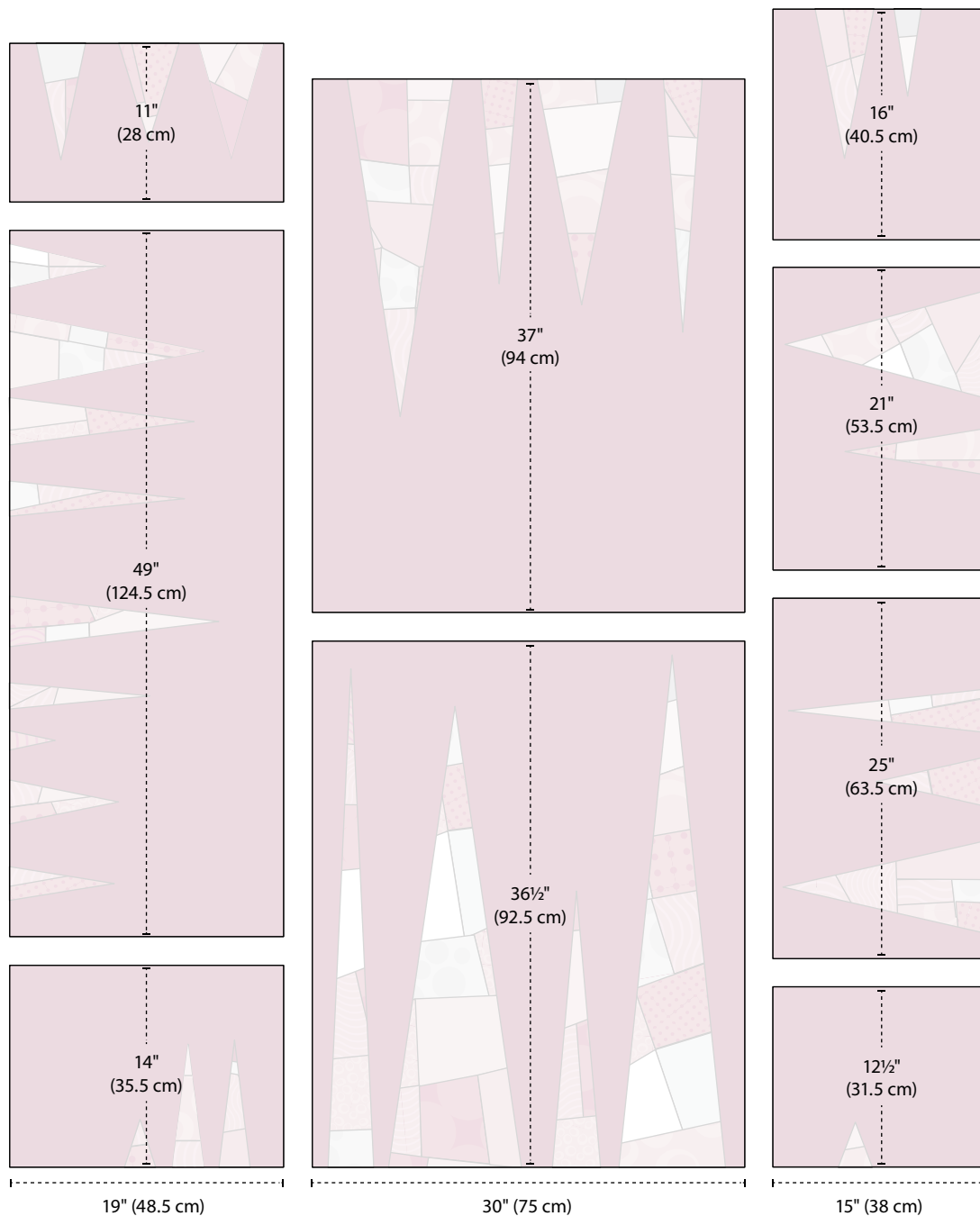


Figure 6

10. Our version of this quilt has a three-column structure made up of nine panels. Arrange your completed triangle blocks on the design wall with that structure in mind, placing the tallest triangles in the top and bottom center sections and the smaller triangles along the sides, as shown in the construction diagram on the next page. Alter the quilt structure as desired, or as necessary to accommodate the triangle blocks you've made.

ME AND MY ARROW CONSTRUCTION DIAGRAM



Measurements are prior to joining the panels.

11. Make the two center panels first. Sew the two center panels together and measure the resulting column length; this will establish the length of the two side columns.
12. For each side column, measure the tallest triangle block to establish the panel width. Extend the other triangles in the column to that measurement. Sew the extended triangles together, adding background fabric as necessary between triangle blocks so the column length equals the center column.
13. Sew the side panels to the center panel to complete the quilt top.
14. Trim selvages from your backing fabric and cut two 71" (180 cm) lengths. *Note: If your quilt's finished dimensions differ from ours, recalculate the backing fabric*



We quilted the *Me and My Arrow* quilt with tiny pebbles in the background to add a subtle texture. The focal point of the quilting is the four-pointed star in the negative space at the center.

quantity and the length of the pieces. Sew the panels together along one long edge, using a ½" (1.3 cm) seam allowance. Press the seam open.

15. Make a quilt sandwich from the backing, batting, and quilt top. Baste the layers together.
16. Quilt as desired. Trim the backing and batting to match the quilt top.
17. Join the binding strips to make a continuous length. Attach the binding to finish the quilt. ✨

tallgrassprairiestudio.blogspot.com
& sewkatiedid.wordpress.com

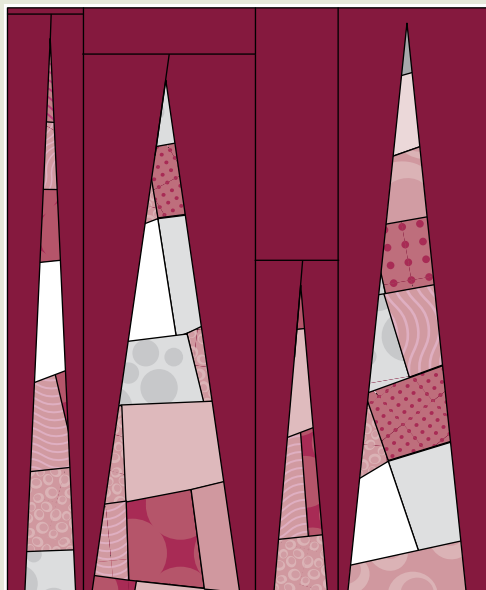


Figure 7

Creating the center panels

Figure 7 shows how we created the bottom center panel of our quilt.

1. Determine the height for the panel, then extend each triangle block to the desired height. We added background fabric to extend the height to 37" (94 cm).
2. Sew the extended triangles together. Our panel is 30" (76 cm) wide.

THE MODERN QUILTER'S TOOLBOX

You'll need the following tools for most modern quilting projects.

- Fabric
- Scissors
- Thread clippers or small scissors
- Rotary cutters
- Dressmaker's shears
- Self-healing cutting mat
- Gridded acrylic quilter's rulers
- Straight pins
- Measuring tape
- Sewing machine with free-motion capability and walking foot attachment
- Seam ripper
- Design wall
- Blue painter's tape
- Quilter's safety pins

BASIC CRAZY PIECING TECHNIQUE

1. Cut width-of-fabric strips from the fat quarters. Strips can vary in width from about 2" to 3½." (5 to 9 cm). Divide the 22" (56 cm) strips in half (if you cut folded fabric, divide strips by cutting at the fold). Strips may be cut straight or at a variety of angles (*Figure 1*).

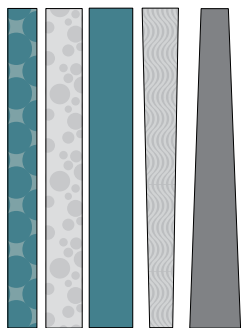


Figure 1

2. When using scraps, choose four-sided scraps with at least one straight edge. Scraps should be at least 2½" (6.5 cm) square because seam allowances will make each piece smaller.
3. Determine a finished size for the crazy-pieced section before you begin. Use the lines on the cutting mat to measure the section as it grows.

4. Pair the strips. Consider color and value as you make the pairs so that there is some contrast between the strips in each pair. If using scraps, pair them in the same way.
5. Sew each pair of strips with right sides together, using a ¼" (6 mm) seam allowance. Press seams open; this is important when crazy piecing to reduce bulk so that pieced sections will lie flat.
6. Cut each strip set into sections as shown in *Figure 2*. Vary the size and angle of the cut sections.
7. To build larger sections, combine pairs to make four-piece blocks or add a scrap to make three-piece blocks. Offset the seams when joining pairs (*Figure 3*). These are the building blocks of crazy piecing.
8. Continue building the crazy piecing by combining the 3- and 4-piece blocks. Join pieces at angles to create

the "crazy" look. To do this, lay a section on a four-piece block at the desired angle, right sides together (*Figure 4*).

9. Align a ruler with the edge of the angled section and trim the excess. Sew as indicated using a ¼" (6 mm) seam. Press seam open.
10. Notice in *Figure 5* that identical fabrics meet along the seam line. Similar fabrics across the seam line trick the eye and camouflage where sections are joined; camouflage joins when possible.
11. Continue making three-piece and four-piece units and sewing these together to create a large section of crazy piecing. Remember to press seams open. In no time you'll have a large crazy-pieced unit that you can use whole or cut into smaller pieces to place in projects.

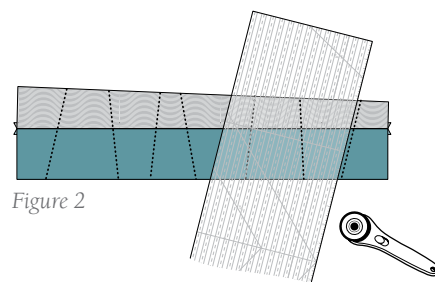


Figure 2

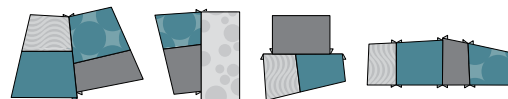


Figure 3

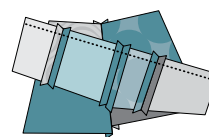


Figure 4

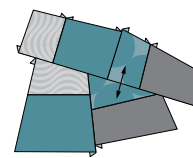


Figure 5