

## 1: Helen Squire | Open Library

*Helen Squire has been a quilt teacher, designer of quilting patterns, guest lecturer, auctioneer, and Q&A columnist for 30 years, and is well known for her six books in the Dear Helen series of quilting patterns.*

The earliest known quilted garment is depicted on the carved ivory figure of a Pharaoh dating from the ancient Egyptian First Dynasty c. In Europe, quilting has been part of the needlework tradition from about the fifth century, with early objects containing Egyptian cotton, which may indicate that Egyptian and Mediterranean trade provided a conduit for the technique. However, quilted objects were relatively rare in Europe until approximately the twelfth century, when quilted bedding and other items appeared after the return of the Crusaders from the Middle East. The medieval quilted gambeson, aketon and arming doublet [1] were garments worn under or instead of armor of maille or plate armor. These developed into the later quilted doublet worn as part of fashionable European male clothing from the fourteenth to seventeenth century. The earliest known surviving European bed quilt is from late-fourteenth-century Sicily: The blocks across the center are scenes from the legend of Tristan. The blue resist fabric includes bold, fanciful botanical motifs. Collection of Bill Volckening. In American Colonial times, quilts were predominantly whole-cloth quilts—a single piece of fabric layered with batting and backing held together with fine needlework quilting. Broderie perse quilts were popular during this time and the majority of pierced or appliqued quilts made during the period, were medallion-style quilts with a central ornamental panel and one or more borders. Patchwork quilting in America dates to the 1780s, the decade the United States gained its independence from England. These late-eighteenth- and nineteenth-century patchwork quilts often mixed wool, silk, linen, and cotton in the same piece, as well as mixing large-scale often chintz and small-scale often calico patterns. Paper was used as a pattern and each individual piece of cut fabric was basted around the paper pattern. Paper was a scarce commodity in the early American west so women would save letters from home, newspaper clippings, and catalogs to use as patterns. The paper not only served as a pattern but as an insulator. The paper found between the old quilts has become a primary source of information about pioneer life. Quilts made without any insulation or batting were referred to as summer quilts. They were not made for warmth, only to keep the chill off during cooler summer evenings. African-American quilts [ edit ] There is a long tradition of African-American quilting beginning with quilts made by slaves, both for themselves and for their owners. The style of these quilts was determined largely by time period and region, rather than race, and the documented slave-made quilts generally resemble those made by white women in their region. Harriet Powers, a slave-born African American woman, made two famous story quilts. Consensus among historians is that there is no sound basis for this belief, and no documented mention among the thousands of slave narratives or other contemporary records. Amish quilters also tend to use simple patterns: Lancaster County Amish are known for their Diamond-in-a-Square and Bars patterns, while other communities use patterns such as Brick, Streak of Lightning, Chinese Coins, and Log Cabins, and midwestern communities are known for their repeating block patterns. Borders and color choice also vary by community. For example, Lancaster quilts feature wide borders with lavish quilting, while Midwestern quilts feature narrower borders to balance the fancier piecing. Native American women quickly developed their own unique style, the Lone Star design also called the Star of Bethlehem, a variation on Morning Star designs that had been featured on Native American clothing and other items for centuries. Women would make strips of sewing the remnants of fabric rolls together, then sew these into larger pieces to make clothing. Eventually the style began to be used not just for clothing but for quilts as well. In the 1800s, with the introduction of sewing machines and readily available fabric in Seminole communities, the patterns became much more elaborate and the style continues to be in use today, both by Seminole women and by others who have copied and adapted their designs and techniques. Hawaiian women learned to quilt from the wives of missionaries from New England in the 1800s. Though they learned both pieced work and applique, by the 1850s they had adapted applique techniques to create a uniquely Hawaiian mode of expression. Nakshi Kantha and Ralli. Nakshi Kantha quilts originated in India and are typically made of scraps and worn-out fabric stitched together with old sari threads using kantha embroidery stitches. The cloth

was then folded and worked on whenever there was time. Ralli quilts are traditionally made in Pakistan, western India, and the surrounding area. They are made by every sector of society including Hindu and Muslim women, women of different castes, and women from different towns or villages or tribes with the colors and designs varying among these groups. The name comes from *ralanna*, a word meaning to mix or connect. Quilts tops were designed and pieced by one woman using scraps of hand-dyed cotton. This cotton often comes from old dresses or shawls. These quilts, created from silk, wool, and felt, were intended to be both decorative and functional and were found in churches and in the homes of nobility. Imported cotton first appeared in Sweden in 1729, and began to appear in Swedish quilts soon after along with scraps of wool, silk, and linen. As the availability of cotton increased and its price went down, quilting became widespread among all classes of Swedish society. Wealthier quilters used wool batting while others used linen scraps, rags, or paper mixed with animal hair. In general, these quilts were simple and narrow, made by both men and women. The biggest influence on Swedish quilting in this time period is thought to have come from America as Swedish immigrants to the United States returned to their home country when conditions there improved. Modern quilting follows a distinct aesthetic style which draws on inspiration from modern style in architecture, art, and design using traditional quilt making techniques. Unusual quilting designs have increasingly become popular as decorative textiles. As industrial sewing technology has become more precise and flexible, quilting using exotic fabrics and embroidery began to appear in home furnishings in the early 21st century. Quilt blocks[ edit ] The quilt block is traditionally a sub-unit composed of several pieces of fabric sewn together. The quilt blocks are repeated, or sometimes alternated with plain blocks, to form the overall design of a quilt. Barbara Brackman has documented over different quilt block patterns from the early 1800s to the 1900s in the *Encyclopedia Of Pieced Quilt Patterns*. A Nine Patch is made by sewing five patterned or dark pieces patches to four light square pieces in alternating order. These nine sewn squares make one block. The Churn Dash block combines the triangles and rectangle to expand the Nine Patch. The center piece is one full size square. Each of the nine sections does have the same overall measurement and fits together. The two most widely used are hand-quilting and machine quilting. Hand quilting is the process of using a needle and thread to sew a running stitch by hand across the entire area to be quilted. This binds the layers together. A quilter can make one stitch at a time by first driving the needle through the fabric from the right side, then pushing it back up through the material from the wrong side to complete the stitch; this is called a stab stitch. Hand quilting is still practiced by the Amish and Mennonites within the United States and Canada, and is enjoying a resurgence worldwide. Play media Quilting machine in Haikou, Hainan, China Machine quilting is the process of using a home sewing machine or a longarm machine to sew the layers together. With the home sewing machine, the layers are tacked together before quilting. This involves laying the top, batting, and backing out on a flat surface and either pinning using large safety pins or tacking the layers together. The frame has bars on which the layers are rolled, keeping these together without the need for tacking or pinning. These frames are used with a professional sewing machine mounted on a platform. The platform rides along tracks so that the machine can be moved across the layers on the frame. A longarm machine is moved across the fabric. In contrast, the fabric is moved through a home sewing machine. Tying is another technique of fastening the three layers together. This is done primarily on quilts that are made to be used and are needed quickly. The process of tying the quilt is done with yarns or multiple strands of thread. Square knots are used to finish off the ties so that the quilt may be washed and used without fear of the knots coming undone. Quilting is now taught in some American schools. It is also taught at senior centers around the U. These forms of workshop or classes are also available in other countries in guilds and community colleges. Contemporary quilters use a wide range of quilting designs and styles, from ancient and ethnic to post-modern futuristic patterns. There is no one single school or style that dominates the quilt-making world. Regardless of skill level, all quilters know the importance of having the right tools when quilting. Having the right tools increases the fluid process of making a quilt and can even be improved over time with practice. Having the right tools will maximize efficiency and make the quilting experience one to remember. Below is a list of the different tools and tips that can be used to make a quilt by hand or machine: Some also use a home sewing machine for quilting together the layers of the quilt, as well as binding the final product. It is important to understand how your particular model functions in order

to select the correct settings, thread the needle and bobbin, and operate the machine. Here is a handy guide on using a machine. Fabric Markers or Ruler When making a quilt it is important to mark the fabric that you are cutting in order to have some kind of guidance when cutting the fabric, or you could use a quilting ruler and rotary cutter. When marking the fabric it is advised that you use a fabric marker, which is a marker that washes out when the quilt is washed or will fade away after repeated washes. Being able to leverage the larger machine and not having to hold the material that is being used while quilting helps the process move along much faster and makes it easier on the quilter. Machine Quilting Needles When quilting one of the most important tools that is used is the needle. Whether you are quilting by hand or by machine, the needle that is being used is critical to the final result. Using the wrong needle can lead to puckering, bumps, or even the material being torn. There are many different styles of needles and looking at Sewing Needles will be a good guide. Many different combinations of pinning can be used in order get similar results and the exciting part is figuring out existing combinations as well as coming up with new ones. Thimbles are not required but are good for keeping fingers safe. The color, composition, and type of thread that is used will have a pivotal role in the outcome of the final quilt. It is very important each piece is perfectly aligned in order to prevent an uneven or sloppy appearance and to prevent rework. Rotary cutters revolutionized quilting when they appeared in the late s.

## 2: Quilting - Wikipedia

*Helen's Guide to Quilting in the 21st Century: Hand and Machine Quilting Designs by Helen Squire A new design book from the Dear Helen series, Helen's Guide to quilting presents timeless traditions with less-time techniques.*

Before the show, Monae and the Wondaland crew led a rally through the streets of D. It carries the unbearable anguish of millions. We recorded it to channel the pain, fear, and trauma caused by the ongoing slaughter of our brothers and sisters. Silence is our enemy. Sound is our weapon. They say a question lives forever until it gets the answer it deserves On her instagram page , Monae explained the message of the song see quote at the left. Her song channels and records the pain of her people, her own political convictions, and a challenge to those who remain indifferent. This song nows plays as the soundtrack to this homepage in order to capture how we will approach writing and designing for real audiences, in real time, in the real spaces of actual lives. While social media is hardly immune from harmful racial, sexual, gendered stereotypes, to dismiss digital spaces as you will hear many teachers do based on some myth that people are more distracted and disconnected than previous centuries is irresponsible. The fact is this: What will your digital footprint be? How will you use writing and design to canvas your own humanity? This collage works as the background image to this website. The collage features, from left to right: When you write in this class, ask yourself: What do you have to say? What impact can you make? The expression challenges the truth of what you have to say AND expects you to have something of weight and importance to say. Despite what school will tell you, you need to use all of the languages, dialects, and vernaculars at your disposal if you want to attract and move multiple audiences. While many teachers may tell you that only one kind of English is appropriate, effective language use is never that simple. It is not an accident that Monae and her ancestors said: Hell You Talmbout it simply does not mean the same thing as asking someone what they are talking about. The very language matches the history: The language that you use to represent the history you are referencing must be DELIBERATE and may not match what school has anointed as the one, right way and set of rules you must first learn. Can you follow in the footsteps of Janelle Monae and make sure that when you write and design in this class, that you are really saying something and know what the hell you talmbout! If so, there is a world out there in need of your voice and perspective!

## 3: The Twentieth Century Quilt Revival - s & s

*Helen's Guide to Quilting in the 21st Century: Hand and Machine Quilting Designs (Dear Helen) by Helen Squire () on [www.enganchecubano.com](http://www.enganchecubano.com) \*FREE\* shipping on qualifying offers.*

To those of us who experienced the 60s and 70s it hardly seems like those years would qualify as history. The Second Half of the Twentieth Century as History But as we are swept into the 21st century the years from to have become a significant period of our history. The world changed yet much remained the same. There is always a special feeling of accomplishment in making something instead of buying it. But the seeds of this renewed interest in quilting started earlier. The romantic bit of history in her article included the same misconceptions found in books on quilting written during the Colonial Revival of the s and 30s. The American Quilt Study Group would not begin serious research on quilt history until so Rose Wilder Lane wrote what was thought to be true at the time. The article pictured beautiful quilts from museums along with several individual blocks. These pictures surely inspired many women to try their hand at quilting. The patterns and instructions could be ordered through the magazine. Soon the Back to Nature Movement Encouraged Old Style Craftsmanship Just a few years later the back-to-nature movement inspired people to explore crafts from earlier times in history including patchwork. Hippies and communes may have led the way in this movement but others were influenced to try their hand at crafts. A pattern book titled "Modern Patchwork" included patterns for patchwork clothing as well as quilts. The cover, pictured to the right, displays a young woman in a lovely natural setting wearing patchwork clothing we assume she has made herself. Instead of looking only for fine museum quality quilts they chose quilts they found to be of the "greatest visual interest and impact". This was no easy task; they had proposed a far different exhibit than art museums were accustomed to presenting. Quilting was generally thought of as a craft, not art. But the exhibition turned out to be a huge hit and was promoted enthusiastically both by both publications and word of mouth. As a result the exhibit eventually traveled not only across the United States but to many other countries as well. As a celebration of our history, this event grounded everyone in the values of root and traditions". Interest in quilting was on the rise. Quilters used the fabric at hand which was often double knit. Double knits went out of vogue for clothing during the s but they were used to make quilts for a while after. This stretchy fabric was difficult to piece so simple patterns were often used like the one to the left made by a church group. But women wanted to try different styles like the doubleknit crazy quilt pillow to the right by Phyllis Breneman. The full quilt is shown near the top of this page. Edith, who lived her entire life in the North Georgia Appalachian Mountains, did a beautiful job of hand stitching and quilting this difficult quilt. Quilters wanted to make quilts like those made in the past and they knew cotton fabric was ideal for this. The problem was that the only cotton commonly available was in a blend with polyester. Meanwhile quilters put pressure on the fabric industry to produce more all cotton fabric. Quilt pattern templates were made with cardboard or sandpaper instead of plastic and the fabric pieces had to be cut out with scissors. Some quilters pieced by machine but others preferred hand piecing. Applique and quilting were usually done by hand. Quilting methods were still much like those of the past. But all that would soon change. Thank you for taking the quilt history tour. Enjoy visiting more quilting pages. Copyright Judy Anne Breneman References:

## 4: Helen Squire: used books, rare books and new books @ [www.enganchecubano.com](http://www.enganchecubano.com)

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## 5: Books by Helen Squire (Author of Helen's Copy & Use Quilting Patterns)

*Helen's Guide to Quilting in the 21st Century: Hand and Machine Quilting Designs by Helen Squire avg rating 4.0 ratings 0 published*

**6: Free Cincinnati Quilt Pattern: A Nod to Mid-Century Modern Design - Suzy Quilts**

*The free Cincinnati quilt pattern is a 21st century take on a classic mid-century modern motif and using Charley Harper's birds as inspiration.*

*The wind [words by Enid Blyton ; [music by Cecil Sharman Aviation storekeeper 1 C Address of His Excellency Alexander H. Bullock to the Honorable Council A Mother for All Seasons Successor to Hamilton 3.3.1 First-order stochastic dominance. The play as theater Praxis II Social Science High School Few families are traditional History of black magic Bird on a rocking chair Introduction To Poetry Sixth Edition With Trimmer Mla Document The cunning of history Introduction : There are no buzzwords here Killing my own snakes Litany of the Love of God 509 Review of a number of management issues concerning the National Science Foundations grant to the George W The Triumph of Death (International Literary Classic) North American Indians Native Americans of the Northeast (North American Indians) The pareto principle and drafting mistakes Internal auditing assurance consulting services 3rd edition The National Road and the difficult path to sustainable national investment Folksongs of Illinois, Vol. 2 Letters to a young feminist Rules for old men waiting Psychic reading outtakes from the clients side of the cards Humor for a Sisters Heart Answers to the questions raised by an APF correspondent, May 31, 1975. Marriage: Creating a partnership : the students guide Philip Johnson Texas Cannibalizing material culture Autodesk Inventor 5/5.3 A landmark document Routledge handbook of critical criminology Lippincott nclex rn 8th edition Medical and health administration in rural India Biographies by B. H. Johnson: Albert George (Chic Sandoval. Paul Jones. Chabah Davis Watson. Annie Dodge Mean Soup (Harcourt Brace Big Books) Compexity Management in Supply Chains Ensembles for Viola*