



QUILT FROM THE COLLECTION OF
International Quilt Study Center & Museum
1997.007.0051.

Square-In-Diamond

This quilt is part of the collection of the International Quilt Study Center & Museum in Lincoln, Nebraska. It's a perfect scrappy quilt, and what a way to make a dent in your stash! Using a single light solid for the sashing helps to keep the design from being too busy.

Size: 72½" × 82½"

Blocks: 56 (7½") square blocks



MATERIALS

30 fat quarters** assorted dark prints

28 fat eighths* assorted medium and light prints

3¾ yards cream solid

¾ yard dark print for binding

5 yards backing fabric

Full-size quilt batting

**fat quarter = 18" × 20"

*fat eighth = 9" × 20"

CUTTING

Measurements include ¼" seam allowances.

From assorted dark prints, cut a total of:

- 28 (4⅝"-wide) strips. From each strip, cut 4 (4⅝") squares. Cut squares in half diagonally to make 8 half-square C triangles.
- 14 (4¼"-wide) strips. From strips, cut 56 (4¼") A squares.
- 12 (3"-wide) strips. From strips, cut 72 (3") F squares.
- 127 (1¾"-wide) strips. From each strip, cut 6 (1¾" × 3") D rectangles.

From each medium and light print fat eighth, cut:

- 1 (3½"-wide) strip. From each strip, cut 4 (3½") squares. Cut squares in half diagonally to make 8 half-square B triangles.

From cream solid, cut:

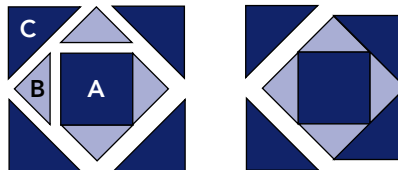
- 70 (1¾"-wide) strips. From strips, cut 1524 E squares.

From dark print, cut:

- 9 (2¼"-wide) strips for binding.

BLOCK ASSEMBLY

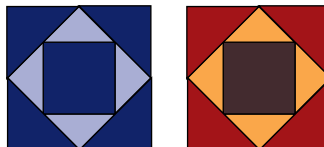
1. Lay out 1 dark print A square, 4 matching medium or light print B triangles, and 4 matching dark print C triangles as shown in *Block Assembly Diagrams*.



Block Assembly Diagrams

NOTE: In some blocks the A square and C triangles match and in other blocks they are different.

2. Join to complete 1 block (*Block Diagrams*). Make 56 blocks.

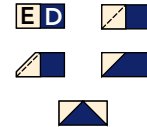


Block Diagrams

SASHING ASSEMBLY

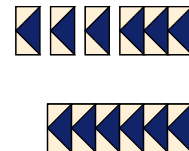
1. Referring to *Flying Geese Unit Diagrams*, place 1 cream E square atop 1 dark print D rectangle, right sides facing. Stitch diagonally from corner to corner as shown. Trim ¼" beyond stitching. Press open to reveal triangle. Repeat for opposite end

of rectangle to complete 1 Flying Geese Unit. Make 127 sets of 6 matching Flying Geese Units.



Flying Geese Unit Diagrams

2. Join 6 matching Flying Geese Units as shown in *Sashing Unit Diagrams*. Make 127 Sashing Units.



Sashing Unit Diagrams

QUILT ASSEMBLY

1. Referring to *Quilt Top Assembly Diagram*, lay out blocks, sashing units, and dark print F squares.
2. Join into rows; join rows to complete quilt top.

FINISHING

1. Divide backing into 2 (2½-yard) lengths. Cut 1 piece in half lengthwise to make 2 narrow panels. Join 1 narrow panel to each side of wider panel; press seam allowances toward narrow panels.
2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was quilted with diagonal lines spaced 1" apart.
3. Join 2¼"-wide dark print strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt. ✱

FROM THE CURATOR

This forty-two block American Square-in-a-Square quilt (68" × 81") with Flying Geese sashing was hand and machine pieced and hand quilted. "Although we don't know who made this quilt or where it was sewn, by inspecting every aspect of its materials and techniques we can deduce quite a bit about its history," says Carolyn Ducey, Curator of Collections at the International Quilt Study Center & Museum.

Most of the cotton fabrics date between 1860 and 1890. Many of them are madder-style prints, produced using a colorant called alizarin, which was extracted from natural madder root or synthesized from coal tar. When applied in combination with various fixing agents called mordants, alizarin creates a range of hues from reddish brown to dark brown to rusty red to pink.

One row is different from the rest, with vibrant, saturated colors and unconventional designs—hot pinks and bright greens on black backgrounds. These prints, sometimes called eccentrics, are a defining style of the 1890s and early 1900s. "We theorize that the bottom seven rows were created before 1890, but the top row remained unfinished for many years," says Ducey, "and the top row was added around 1900, perhaps to make the quilt longer to fit a particular bed."

There is further evidence to support this supposition in the quilt's construction. The blocks in the bottom rows were sewn entirely by hand, while the blocks in the top row were pieced and attached to the lower section by machine. Perhaps the maker completed the top row after she acquired a sewing machine. Or, maybe a member of a subsequent generation added the top row.



Quilt Top Assembly Diagram

ABOUT THE COLLECTION: In each issue, *Love of Quilting* features an antique quilt and pattern from the International Quilt Study Center & Museum at the University of Nebraska-Lincoln. The Center has the largest publicly held quilt collection in the world. See other gorgeous quilts from the collection and enjoy interactive Web features at www.quiltstudy.org under Quilt Explorer.