

2021

STRONGER Together

Celebrating Black History Month!



We recommend using
Triangles on a Roll #H350

Finished Size: 50" x 50"

Fabric Requirements:

Description	SKU		Yardage Amount
Background	RS5027-84M		2 yards
Half Square Triangles	RS5027-74M		Fat Quarter
Large Stars & Binding	RS5027-61M		$\frac{7}{8}$ yard
Small Stars & Gingham Center	RS5027-41M		$\frac{2}{3}$ yard
Gingham Center	RS5027-62M		Fat Quarter
Setting Triangles	RS5027-53M		$\frac{7}{8}$ yard
Backing	RS5027-84M		3 $\frac{1}{3}$ yards



#FQSStrongerTogether

www.FatQuarterShop.com

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Harriet Powers



1837 - 1910



Harriet Powers in 1901. Unknown author, Public domain, via Wikimedia Commons.

Harriet Powers was an American folk artist and quilt maker also known as the “mother of African-American quilting.” She was born into slavery and lived her whole life near Athens, Georgia. Only two of her quilts are known today, and they are considered among the finest examples of nineteenth-century Southern quilting.

In 1886, Powers exhibited her first quilt at the Athens Cotton Fair in Clarke County, Georgia. *Bible Quilt 1886* combines African style applique with European style stitching. Powers used applique shapes to depict bible stories such as Adam & Eve naming the animals, Jonah and the whale, the baptism of Christ and the Last Supper. Every part of the quilt is a study in history, art and symbolism, from the gridded layout of the story to the shapes and their placement.

Pictorial Quilt 1898 has 15 panels arranged in a grid that depict Biblical scenes and celestial and meteorological events. Phenomena such as the Leonid meteor shower, a series of forest fires and a major cold front are rendered in amazing detail.



Harriet Powers' 1898 Pictorial Quilt by Rhonda Leigh Willers of the University of Wisconsin. Used under PD-ART license.

Powers' quilts have left a lasting mark on early American art. Two of her quilts are at The National Museum of American History in Washington D.C. and the Boston Museum of Fine Arts. In 2009, Powers was inducted into the Georgia Women of Achievement Hall of Fame.



Sources



- 🔗 en.wikipedia.org/wiki/Harriet_Powers
- 🔗 www.earlywomenmasters.net/powers/index.html
- 🔗 www.georgiaencyclopedia.org/articles/arts-culture/harriet-powers-1837-1910
- 🔗 www.georgiawomen.org/copy-of-pauley-frances-freeborn
- 🔗 http://players.brightcove.net/1127823189/default_default/index.html?videoId=17513115001

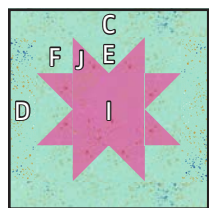


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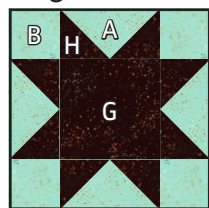
Week One - Outer Borders:

Small Star Block






Make 4.

Large Star Block



Make 5.

Cutting:

Background 	A	20 - 2 1/4" x 4" rectangles
	B	20 - 2 1/4" squares
	C	8 - 1 1/2" x 7 1/2" rectangles
	D	8 - 1 1/2" x 5 1/2" rectangles
	E	16 - 1 3/4" x 3" rectangles
	F	16 - 1 3/4" squares
Large Stars 	G	5 - 4" squares
	H	40 - 2 1/4" squares
Small Stars 	I	4 - 3" squares
	J	32 - 1 3/4" squares



Use 1/4" seams and press as arrows indicate throughout.

Block Assembly:

Draw a diagonal line on the wrong side of the Fabric J squares.

With right sides facing, layer a Fabric J square on one end of a Fabric E rectangle.

Stitch on the drawn line and trim 1/4" away from the seam.



Repeat on the opposite end.

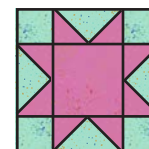
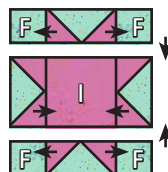
Small Flying Geese Unit should measure 1 3/4" x 3".



Make 16.

Assemble Unit.

Small Star Unit should measure 5 1/2" x 5 1/2".

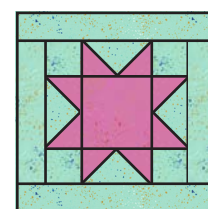
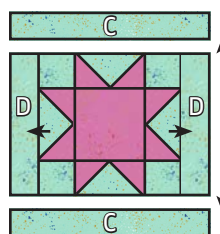


Make 4.



Assemble Block.

Small Star Block should measure 7 1/2" x 7 1/2".



Make 4.



Draw a diagonal line on the wrong side of the Fabric H squares.

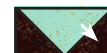
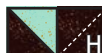
With right sides facing, layer a Fabric H square on one end of a Fabric A rectangle.

Stitch on the drawn line and trim 1/4" away from the seam.



Repeat on the opposite end.

Large Flying Geese Unit should measure 2 1/4" x 4".

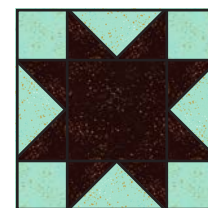
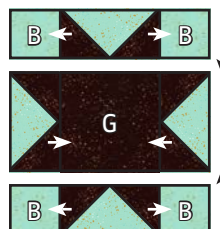


Make 20.



Assemble Block.

Large Star Block should measure 7 1/2" x 7 1/2".



Make 5.



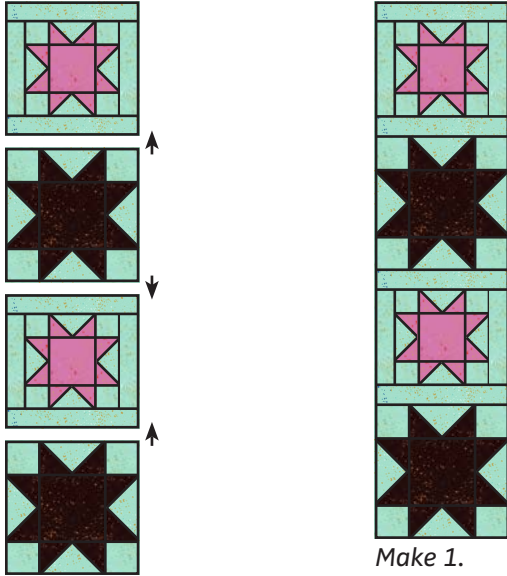
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Outer Border Assembly:

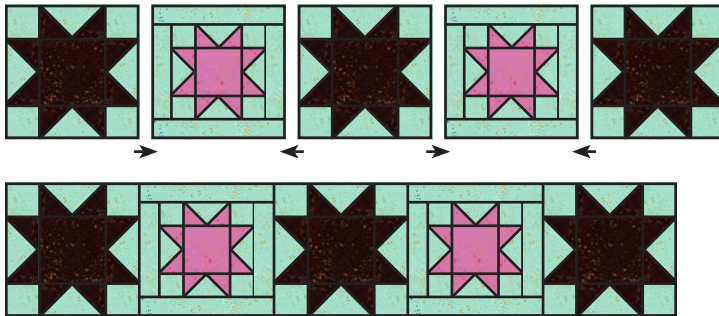
Assemble two Small Star Blocks and two Large Star Blocks.

Side Outer Star Border should measure 7 1/2" x 28 1/2".



Assemble three Large Star Blocks and two Small Star Blocks.

Top Outer Star Border should measure 7 1/2" x 35 1/2".





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Gee's Bend

1800's - Present Day



Pieced Quilt, c. 1979 by Lucy Mingo, Gee's Bend, Alabama

Photo credit: Bill Volckening.

Used under CC BY-SA 4.0 license.

At once modern and timeless, the distinctive style of Gee's Bend quilts has garnered worldwide attention. The quilts, made by a collection of quiltmakers and often spanning several generations in a family, have traveled to museums far and wide. Gee's Bend is an isolated hamlet on the Alabama River settled by the descendants of slaves. The quilting tradition in the area has been practiced by several generations, dating back as early as the 1800s. These remarkable quilts were made from everyday materials like work clothes for the practical purpose of keeping their families warm in the winter.

Gee's Bend quilts are an important chapter of American art and are admired for their unique quilt style of bold colors and improvisational lines. In 2002, The Quilts of Gee's Bend exhibition opened at the Museum of Fine Arts, Houston, and then traveled to the Whitney Museum of American Art, New York, before appearing in museums across the United States. In 2006, the US Postal Service issued a series of stamps to commemorate the quilts of Gee's Bend.



Gee's Bend, Alabama by Carol M. Highsmith via Library of Congress, Commons is marked with CC0 1.0.

Today, the Gee's Bend Quilting Collective carries on the proud tradition with quilt making retreats to teach quilt enthusiasts the ways of this creative community.



Sources

- ✂ www.npr.org/templates/story/story.php?storyId=970364
- ✂ www.philamuseum.org/booklets/8_46_95_1.html?page=2
- ✂ www.geesbendquiltingretreats.com/gees-bend-quilting-collective.html
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- ✂ www.soulsgrowndeep.org/



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Week Two - Inner Borders:

Half Square Triangle Unit





Make 16.



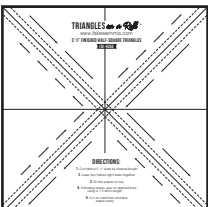
Choose the Half Square Triangle Method that works best for you!

The first cutting uses the Traditional Method and the second cutting uses the Triangles on a Roll (TOAR) Method. Pick one method to piece your quilt.

Traditional Cutting Method:

Background 	A	8 - 4 1/2" squares
Half Square Triangles 	B	8 - 4 1/2" squares

Triangles on a Roll Cutting Method:

Background 	A	2 - 9 1/2" squares
Half Square Triangles 	B	2 - 9 1/2" squares
3 1/2" finished Half Square Triangle Paper #H350 		2 - two by two sections (4 squares each)

Use 1/4" seams and press as arrows indicate throughout.

Traditional Piecing Method:

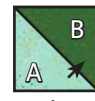
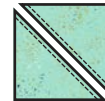
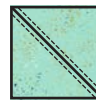
Draw a diagonal line on the wrong side of the Fabric A squares.

With right sides facing, layer a Fabric A square with a Fabric B square.

Stitch 1/4" from each side of the drawn line.

Cut apart on the marked line.

Trim Half Square Triangle Unit to measure 4" x 4".



Make 16.
You will not use 1.



Triangles on a Roll Piecing Method:

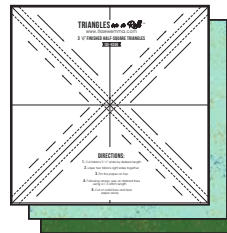
With right sides facing, layer a Fabric A square with a Fabric B square.

Place a two by two section of 3 1/2" Finished Half Square Triangle Paper on top and pin in place.

Set stitch length to 1.5 and sew on the dotted lines.

Cut apart on the solid lines.

Half Square Triangle Unit should measure 4" x 4".



Make 16.
You will not use 1.



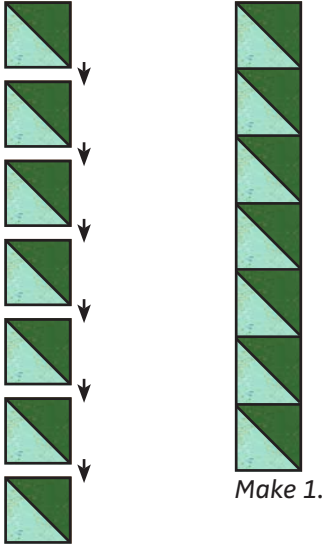
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Middle Border Assembly:

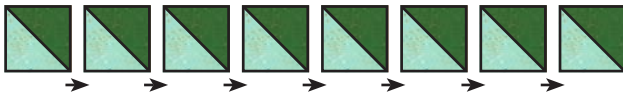
Assemble seven Half Square Triangle Units.

Side Inner Border Unit should measure 4" x 25".



Assemble eight Half Square Triangle Units.

Top Inner Border Unit should measure 4" x 28 1/2".





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Rosie Lee Tompkins



1936 - 2006

Rosie

Lee Tompkins is the adopted pseudonym of Effie Mae Martin Howard, a widely acclaimed African-American quiltmaker and fiber artist of Richmond, California. The New York Times called her "one of the great American artists," and her work "one of the century's major artistic accomplishments."

Born to sharecroppers in Arkansas, Tompkins eventually settled in California where she worked as a nurse in a convalescent home for two decades. Tompkins was married and divorced twice and raised five children.

Her quilts were first displayed in 1987 in a show called *Who'd a Thought It: Improvisation in African-American Quiltmaking* at the San Francisco Craft and Folk Art Museum. The show traveled the country for many years. Tompkins used a variety of fabrics including velvet, denim, faux fur, distressed t-shirts, beaded fabric and more to achieve texture and luster. Hand-cut shapes give the quilts a randomness and movement akin to improvisation.

Tompkins incorporated crosses and religious symbolism in many of her quilts. She believed that God had a hand in her work. "I think it's because I love them so much that God let me see all these different colors," Tompkins once said of her patchworks.

The Berkeley Art Museum houses more than 500 works by Tompkins. She was a remarkable artist who guarded her privacy fiercely but left behind a prodigious amount of personally significant work.

View her art by visiting www.bampfa.org/



Sources

- ✎ www.bampfa.org/
- ✎ en.wikipedia.org/wiki/Rosie_Lee_Tompkins
- bampfa.org/program/virtual/rosie-lee-tompkins-retrospective
- ✎ www.nytimes.com/2006/12/06/obituaries/06tompkins.html?fta=y
- ✎ encyclopediaofarkansas.net/entries/rosie-lee-tompkins-5371/
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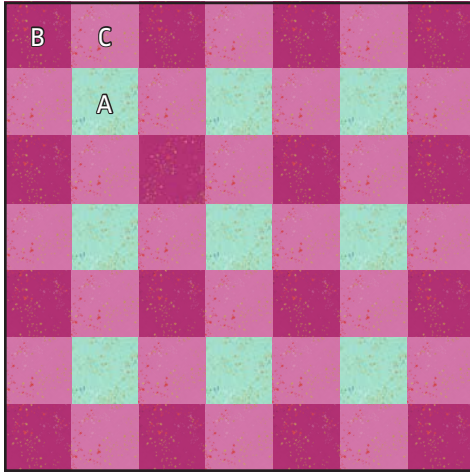


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Week Three - Gingham Center:

Gingham Center



Make 1.

Cutting:

Background 	A	9 - 4" squares
Gingham Center 	B	16 - 4" squares
Gingham Center 	C	24 - 4" squares

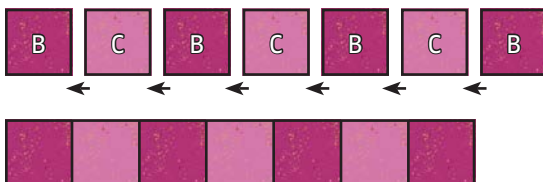


Use 1/4" seams and press as arrows indicate throughout.

Block Assembly:

Assemble four Fabric B squares and three Fabric C squares.

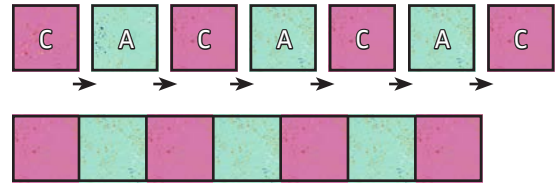
First Seven Patch Unit should measure 4" x 25".



Make 4.

Assemble four Fabric C squares and three Fabric A squares.

Second Seven Patch Unit should measure 4" x 25".

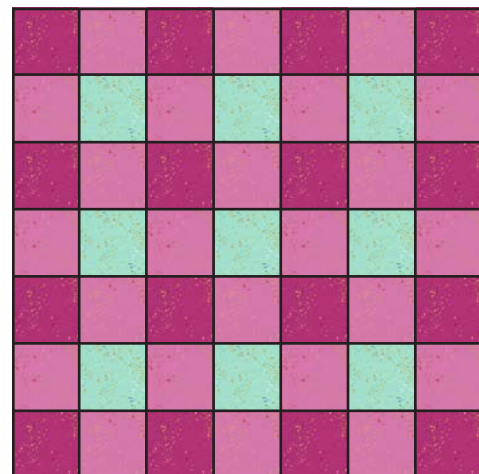
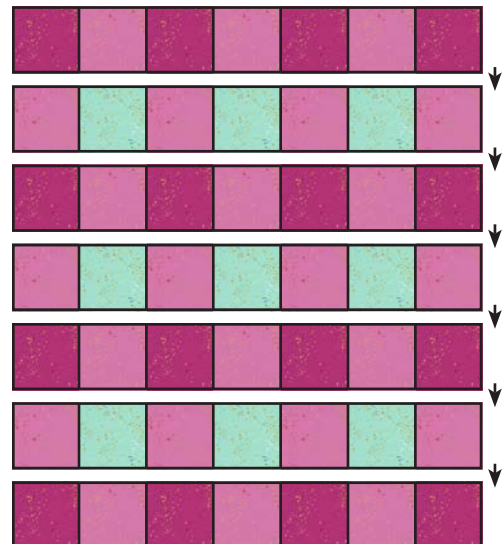


Make 3.



Assemble Unit.

Gingham Center Unit should measure 25" x 25".



Make 1.



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Gwen Magee

1943 - 2011



Full of the Hope, 2002. The Collection of the Gwendolyn Ann Magee Estate. Photography by Dave Dawson Photography.

Gwendolyn Ann Magee was raised in a household surrounded by art education, both from her adoptive mother and the multi-volume art collections her parents brought into the home. At college, she was one of only five African American students in her freshman class at the Woman's College of the University of North Carolina. Magee was active in local demonstrations against segregation in the community. This experience, and the civil rights activities in and around Greensboro, North Carolina, at the time would have a lasting effect on Magee's art.

Her work was often inspired by current events on issues of discrimination, racial injustice, social inequalities and the condition of African Americans. One of Magee's notable series is a collection of 12 quilts inspired by the song "Lift Every Voice and Sing" by James Weldon Johnson that portrays the brutality and injustices of slavery and racism.

Her art is characterized by multiple layers of machine stitching that emphasize movement or convey ideas, along with the use of translucent fabrics, printed fabrics, African textiles, appliquéd shapes and cording edges.



Over a Way That With Tears Has Been Watered, 2003. The Collection of the Gwendolyn Ann Magee Estate. Photography by Dave Dawson Photography.

Magee's work has been exhibited internationally and is found in the Smithsonian American Art Museum and the Mississippi Museum of Art. She has earned many honors for her art. In 2003 she was named the Visual Artist of the Year by the Mississippi Institute of Arts and Letters. She was named as an "Honored Artist" in 2006 by its Mississippi State Committee and named a 2007 Ford Fellow.

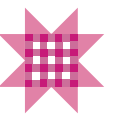


Sources

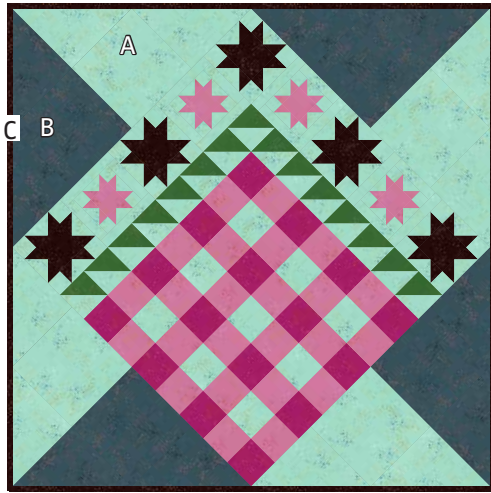
- ✂ southernspaces.org/2014/lift-every-voice-and-sing-quilts-gwendolyn-ann-magee/
- ✂ en.wikipedia.org/wiki/Gwendolyn_Ann_Magee
- ✂ www.requiemfor1000souls.com/gwendolyn-magee-bio-page
- ✂ www.unitedstatesartists.org/fellow/gwendolyn-magee/



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Week Four - Finishing:



Finished Size 50" x 50"

Cutting:

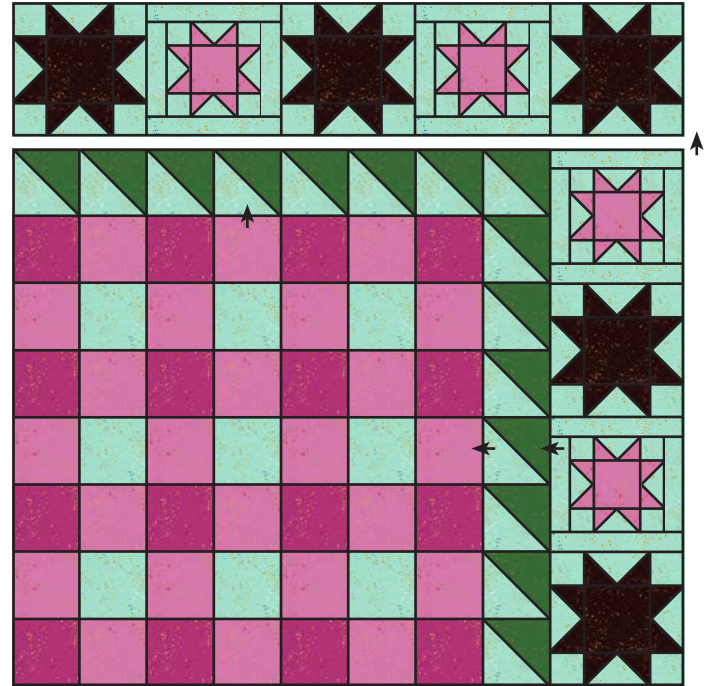
Background 	A	1 - 26 1/2" square
Setting Triangle 	B	1 - 26 1/2" square
Binding 	C	6 - 2 1/2" x width of fabric strips

Use 1/4" seams and press as arrows indicate throughout.

Quilt Center:

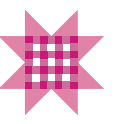
Assemble Quilt Center

Quilt Center should measure 35 1/2" x 35 1/2".



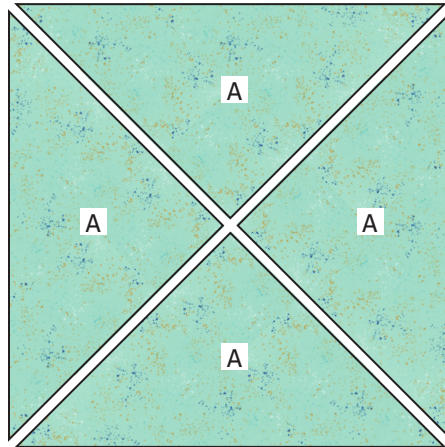
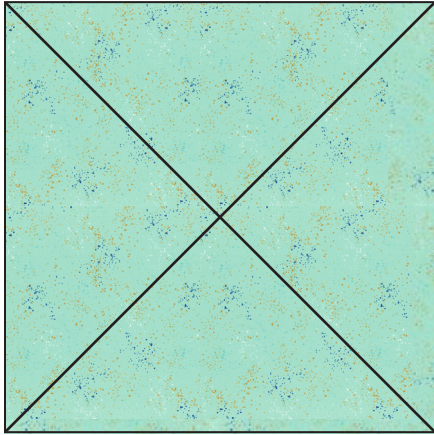


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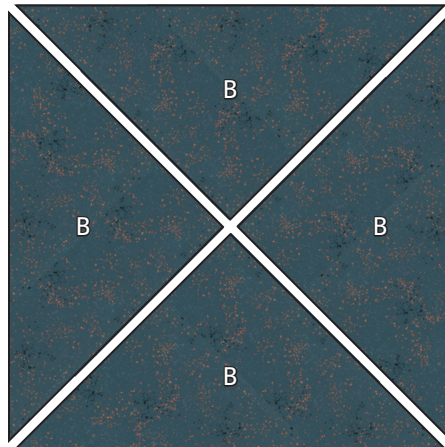
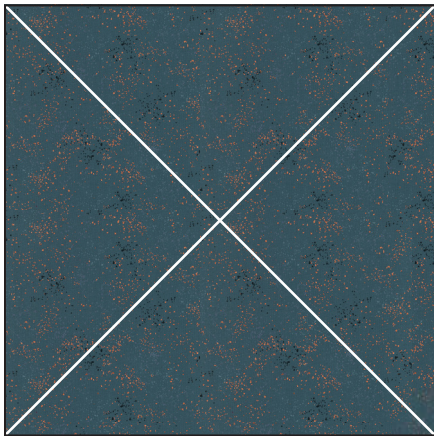


Setting Triangles:

Cut the Fabric A square and Fabric B square on the diagonal twice.



Make 4.

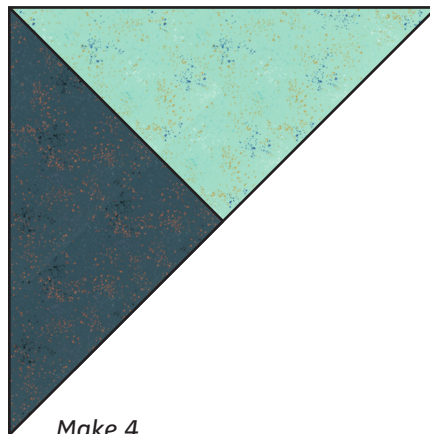
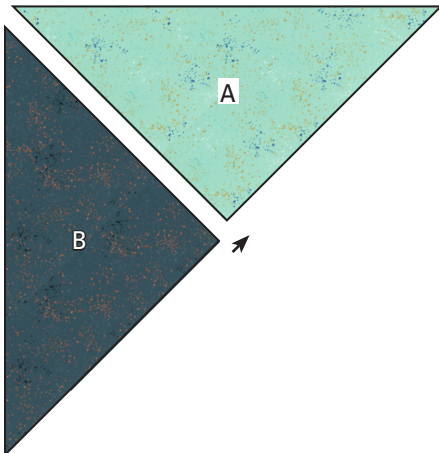


Make 4.



Assemble one Fabric A triangle and one Fabric B triangle.

Make four Setting Triangle Units.



Make 4.



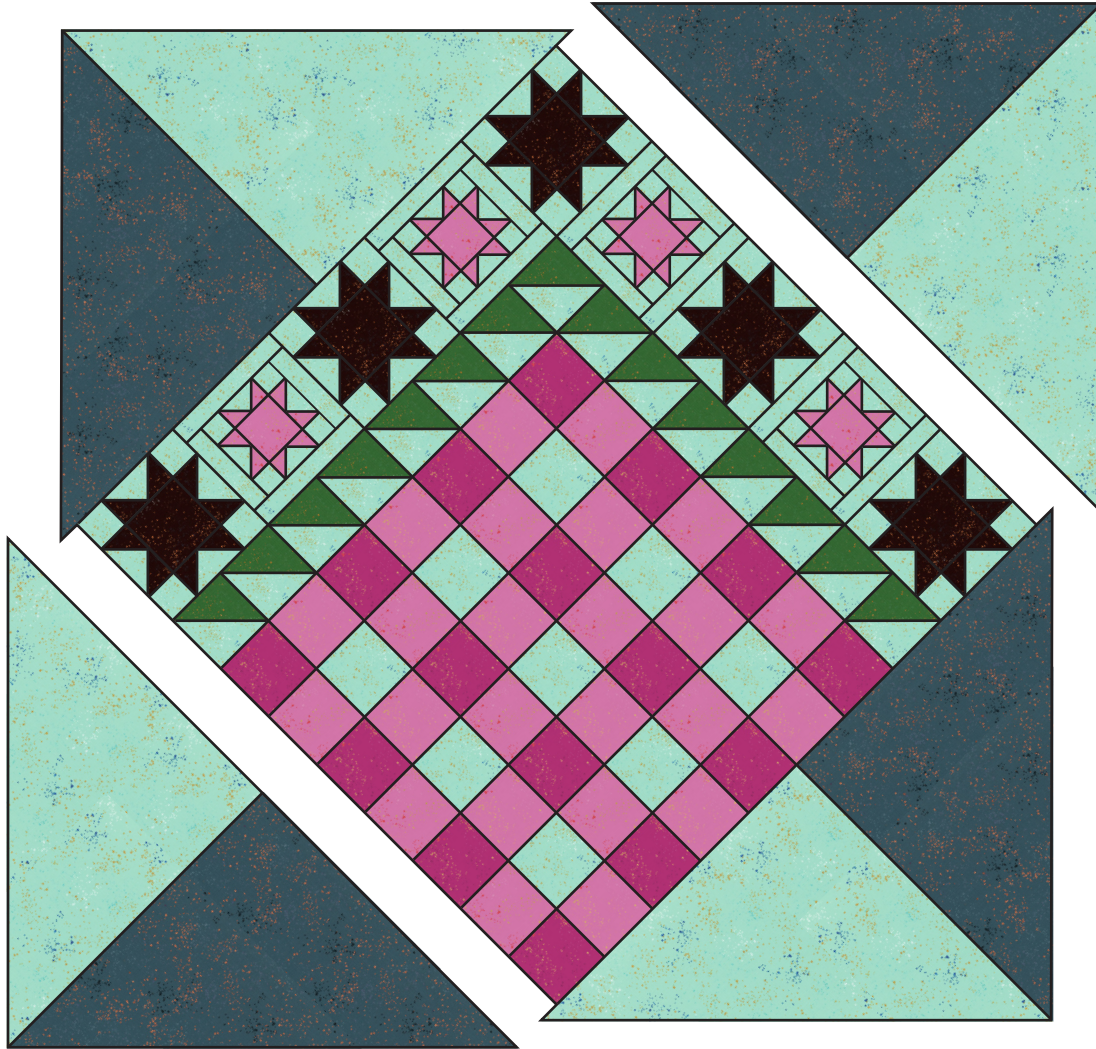
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Attach the Setting Triangle Units.

Press toward the Setting Triangles.

Trim Stronger Together Quilt to measure 50" x 50".



Finishing:

Piece the Fabric C strips end to end for binding.

Quilt and bind as desired.