

Fons & Porter's
Love of
Quilting
AMERICA'S FAVORITE QUILTING MAGAZINE™



CIVIL
WAR ERA
QUILTS



★

CIVIL WAR ERA QUILTS

History repeats itself when you create handsome quilts inspired by block patterns and colors reminiscent of those featured in Civil War era quilts. The following pages have the patterns for the four quilts previewed here.



▲ Evening Star

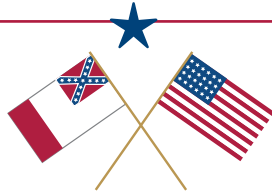
In this quilt, the gold—called antimony orange by textile historians—stands out boldly against the blue and brown.

See page 14.

◀ Washington Pavement

Album-style blocks such as Washington Pavement were popular with Civil War era quiltmakers.

See page 8.



▲ Hummingbird

This petite patchwork measures only 21" × 21" and is just the right size for a doll bed cover or table topper.

See page 6.

◀ Antique Civil War Star

Dozens of tiny 4½" Ohio Star blocks and a huge supply of fabric scraps were required to make this full-size quilt.

See page 12.

CIVIL WAR ERA QUILTS



QUILT STYLES

- ★ The block-style quilt replaced medallion quilts during this era. Strippy sets were also popular.
- ★ Baltimore-style album quilts were very popular at this time (in the East, not on the frontier). A related popular quilt genre is red and green appliqué.
- ★ Favorite blocks, especially for Westward-moving women, were Album Cross and Chimney Sweep. Signatures connected women separated by impossible distances.
- ★ Album quilts (samplers—especially appliqué) were popular. Appliqué pieces were sometimes stitched by machine.
- ★ Single pattern quilts, set straight, sometimes with sashing, took precedence over alternate plain block style. Alternate plain blocks, if used, were often dark instead of light.
- ★ Charm quilts (one patch—no repeat fabrics) were popular mid-century.
- ★ Quilting designs became less complex after 1860.

★ CIVIL WAR ERA TIME LINE ★

- 1834** First Female Anti-Slavery Fair held in Boston.
- 1838** Britain outlaws slavery.
- 1850** Isaac Singer patents sewing machine. Price per machine is \$125.
- 1852** Harriet Beecher Stowe publishes *Uncle Tom's Cabin*.
- 1856** Sewing machine available on installments for \$5 a month.
Discovery of aniline dyes.
- 1860** **November**—Lincoln elected.
December—South Carolina secedes.
- 1861** **January**—Mississippi, Florida, Alabama, Georgia, and Louisiana secede.
Kansas admitted as free state.
William Morris design company established in London.
February—Jefferson Davis inaugurated as President of the Confederacy.
Texas secedes.
March—Lincoln inaugurated.
Stars and Bars adopted as Confederate Flag.
April—Confederate forces capture Ft. Sumter in Charleston, South Carolina.
Lincoln calls for 75,000 volunteers.
Over 3,000 women meet in New York City to organize what will become the U.S. Sanitary Commission (USSC).
April–June—Virginia, Arkansas, North Carolina, and Tennessee secede.
July—Confederates win first battle of Bull Run at Manassas, Virginia.
Women begin organizing Soldiers' Aid Societies.
July–November—Union navy blockades southern ports.
- December**—Queen Victoria of England widowed.
- 1862** **April**—23,700 total casualties at Battle of Shiloh, Tennessee.
September—Bloodiest single day in American history—(23,000 dead) at Battle of Antietam, Maryland.
(SOUTH WINNING THE WAR)
- 1863** **January**—Lincoln issues Emancipation Proclamation, freeing all slaves in the rebellious sections of the country.
June—West Virginia admitted to the Union as free state.
July 1–3—Robert E. Lee defeated at Gettysburg.
(TURNING POINT OF WAR)
- November 19**—Lincoln's Gettysburg Address.
- 1864** **April**—New York City's Great Metropolitan Fair for USSC.
May—Sherman begins the Atlanta campaign. He takes the city on September 2. Marches to sea November–December.
October—Mary Jones of Georgia pays \$16 per yard for calico.
November—Lincoln re-elected.
- 1865** **January 31**—The Thirteenth Amendment, abolishing slavery, is passed by Congress and sent to states for ratification.
March—Lincoln's 2nd inauguration.
April 9—Lee surrenders to Grant at Appomattox, Virginia.
April 14—Lincoln shot. He dies the next day.
April 26—Johnston surrenders to Sherman.
June 23—The last Confederate army surrenders.
December 18—Thirteenth Amendment is ratified.

Abraham Lincoln was conscious of the efforts of Northern women to do what they could to help the war effort and the soldiers themselves—who were, after all, their fathers, brothers, and sons. In his remarks at an 1864 Sanitary Fair in Washington, Lincoln stated,

“...nothing has been more remarkable than these fairs for the relief of suffering soldiers and their families. And the chief agents in these fairs are the women of America...if all that has been said by orators and poets since the creation of the world in praise of women were applied to the women of America, it would not do them justice for their conduct during this war...”

The life and Writings of Abraham Lincoln, ed. by Philip Van Doren Stern
(New York: Modern Library, 1940.)



Photo first published in *Hearts and Hands, The Influence of Women & Quilts on American Society*, by Pat Ferrero, Elaine Hedges, and Julie Silber, 1987. Used with permission of the authors.

“The heartache and pain of the war lingered long after the men returned home or were buried, long after the Union soldiers headed north, and long after the Confederate prisoners were released. Sadness tempered with pride remained, but gruesome memories never faded. In 1910, Mary High Prince, a former spy for the Confederacy, made a pillow cover from fabric scraps of textiles her friends had made during the war.”

Southern Quilts, Surviving Relics of the Civil War, by Bets Ramsey and Merikay Waldvogel (Nashville, The Rutledge Press®, 1998.)

SUGGESTED READING

For Quilters Interested in History and the Civil War

Brackman, Barbara. *Clues in the Calico*. McLean, VA: EPM Publications, 1989.

Brackman, Barbara. *Civil War Women*. Lafayette, CA: C & T Publishing, 2000.

Brackman, Barbara. *Quilts from the Civil War*. Lafayette, CA: C & T Publishing, 1997.

Ferraro, Pat, Elaine Hedges, and Julie Silber. *Hearts and Hands: The Influence of Women and Quilts on American Society*. San Francisco: The Quilt Digest Press, 1987.

Kiracofe, Roderick. *The American Quilt: A History of Cloth and Comfort, 1750-1950*. New York: Clarkson Potter, 1993.

Lipsett, Linda Otto. *Remember Me, Women and Their Friendship Quilts*. San Francisco: The Quilt Digest Press, 1985.

Massey, Mary Elizabeth. *Women in the Civil War*. Lincoln, NE: University of Nebraska Press, 1966.

Orlofsky, Myron and Patsy. *Quilts in America*. New York: McGraw Hill Book Co., 1974. Reprinted, New York: Abbeville Press, 1992.

Ramsey, Bets, and Merikay Waldvogel. *Southern Quilts, Surviving Relics of the Civil War*. Nashville: Rutledge Hill Press, 1998.

Roberson, Elizabeth Whitley. *Weep Not For Me Dear Mother*. Gretna, LA: Pelican Publishing Company, 1998.

Trestain, Eileen Jahnke. *Dating Fabrics, A Color Guide 1800-1960*. Paducah, KY: American Quilter's Society, 1998.

www.civilwarhome.com

Fabric designer Judie Rothermel hand pieced this little quilt to look like one a young girl might have made for her doll in the nineteenth century. Fabrics used for *Hummingbird* are from Judie's "Nineteenth Century" collection for Marcus Brothers.



Quilt pieced by Judie Rothermel. Hand quilted by Judie Rothermel and Evalée Waltz.



Hummingbird

Size: 21" × 21"

Materials

32 (4" × 6") rectangles of assorted medium and dark prints for stars
 ¼ yard tan for diamonds
 ½ yard brown stripe for inner border
 ¾ yard rust print for outer border and binding
 Template material
 ¾ yard backing fabric
 25" square quilt batting

Cutting

Measurements include ¼" seam allowances. Patterns for templates are on page 7.

From each print rectangle, cut using A template:

- 2 A star points.

From tan, cut using B template:

- 40 B diamonds.

From brown stripe, cut:

- 4 (1¼" × 18") lengthwise strips for inner border.

From rust print, cut:

- 4 (3¼"-wide) strips. From strips, cut 4 (3¼" × 24") outer borders.
- 3 (2¼"-wide) strips for binding.

Quilt Assembly

Note: Start and stop stitching ¼" from ends of seams to leave the seam allowances free to allow for setting in pieces.

1. Refer to *Inner Quilt Assembly Diagram* to assemble quilt center. Choose 2 pairs of contrasting A

pieces. Join A pieces to make 1 star.
Make 16 stars.

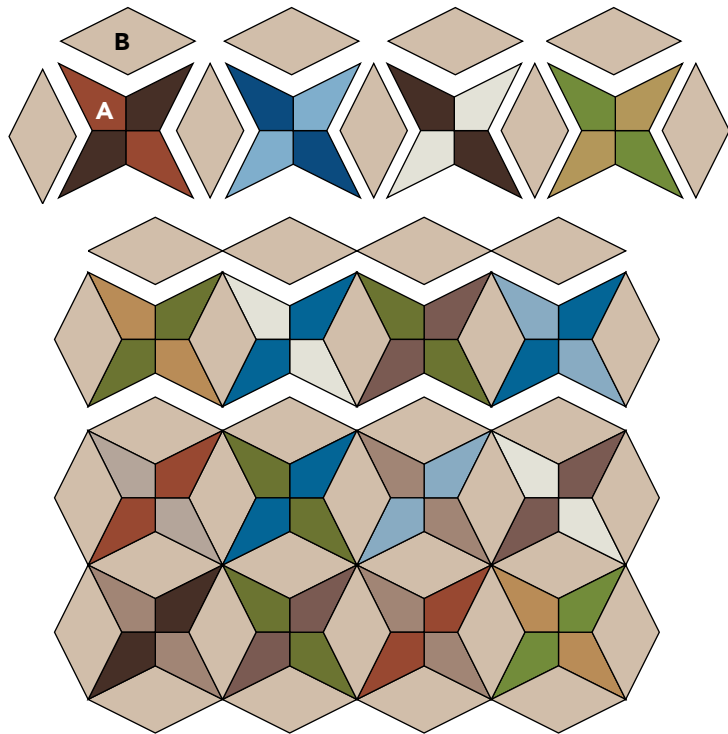
2. Lay out stars and tan B diamonds as shown. Join 4 stars and 5 B diamonds to make 1 star row. Make 4 star rows.

3. Set 4 B diamonds into top edge of each star row. Join star rows. Set 4 B diamonds into lower edge of bottom star row to complete inner quilt top.

4. Use a long ruler and rotary cutter to trim edges $\frac{1}{4}$ " outside of star points.

5. Center and sew 1 inner border strip to 1 outer border strip. Repeat to make 4 border pairs.

6. Join border pairs to quilt center, mitering corners.

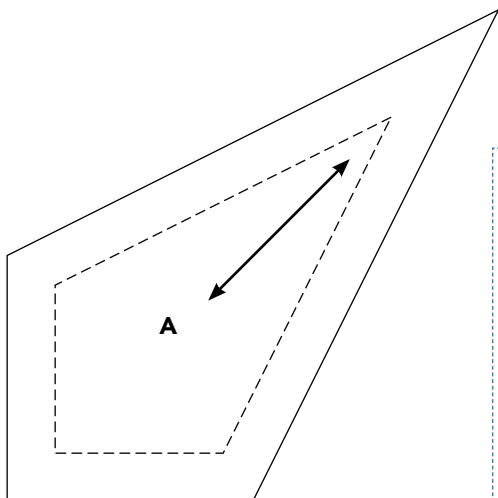
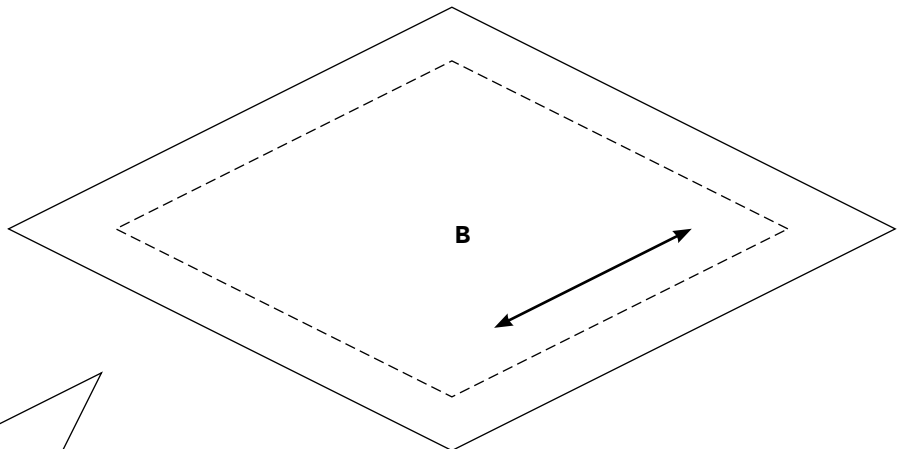


Inner Quilt Assembly Diagram

Quilting and Finishing

1. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was outline quilted $\frac{1}{4}$ " from seams in the stars and diamonds.

2. Join $2\frac{1}{4}$ "-wide rust print strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt.



Designer Profile

Judie Rothermel has been designing fabrics for Marcus Brothers Textiles since 1987. She focuses on creating reproduction fabrics, using her own collection of antique textiles as inspiration. Judie is the author of several books on quilting.

www.schoolhousequilts.com
jrothermel@schoolhousequilts.com ✱



"When I work in reproduction fabrics, I also like to choose a pattern that a quiltmaker from the past might have used," says designer Liz Porter. Album-style blocks like *Washington Pavement* were favorites among Civil War era quiltmakers.



Designed and pieced by Liz Porter. Machine quilted by Jean Nolte.

Washington

PAVEMENT

Size: 57½" × 79½"

Blocks: 35 (8½") Washington Pavement blocks

Materials

Note: *We used more fabrics than listed here for a scrappier look.*

18 fat eighths* assorted medium and dark prints for blocks

2¼ yards tan for block backgrounds
2½ yards dark brown print for sashing strips and binding

½ yard gold print for sashing squares
5 yards backing fabric

Twin-size quilt batting

*fat eighth = 9" × 20"

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Dorothea Dix became the Union's Superintendent of Female Nurses in 1861, serving in that position through the entire war without pay.

To ensure that her ranks not be inundated with flighty, marriage-minded young women, she only accepted applicants who were "plain looking" and older than 30, authorized a dress code of modest black or brown skirts, and forbade hoop skirts and jewelry. Even with these strict and arbitrary requirements, over 3,000 women served as Union Army nurses.

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Cutting

Measurements include ¼" seam allowances.

From each fat eighth, cut:

- 4 (2"-wide) strips. From strips, cut 2 (2" × 13") rectangles for strip sets, 8 (2" × 5") B rectangles, and 6 (2") A squares.

From tan print, cut:

- 35 (2"-wide) strips. From strips, cut 70 (2" × 13") rectangles for strip sets, and 280 (2") A squares.

From dark brown print, cut:

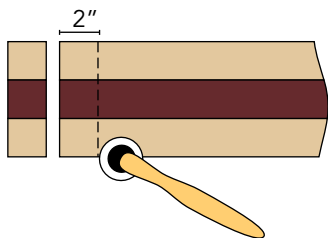
- 7 (9"-wide) strips. From strips, cut 82 (3" × 9") sashing strips.
- 8 (2¼"-wide) strips for binding.

From gold print, cut:

- 4 (3"-wide) strips. From strips, cut 48 (3") sashing squares.

Block Assembly

1. Join 2 (2" × 13") tan rectangles and 1 (2" × 13") medium/dark rectangle to make 1 strip set (*Strip Set Diagram*). Make 35 strip sets. From each strip set, cut 6 (2"-wide) segments.



Strip Set Diagram

2. Choose 1 matching set of 6 strip set segments and 2 A squares from 1 medium/dark print, 4 matching B rectangles and 1 A square from another medium/dark print, and 8 tan A squares. Referring to *Block Assembly Diagrams*, join 2 strip set segments and 3 A squares to make center nine patch unit.

3. Join 1 B rectangle to opposite sides of nine patch unit.

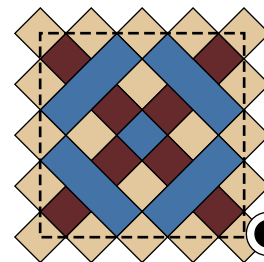
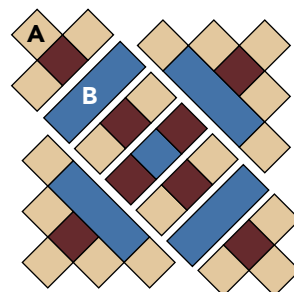
4. Join 1 strip set segment and 1 tan A square to make 1 corner unit. Make 4 corner units.

5. Join 1 corner unit to opposite sides of center to complete center row.

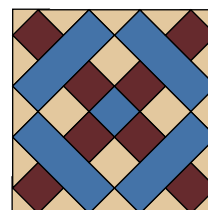
6. Join 1 tan A square to opposite ends of 1 medium/dark B rectangle. Add corner unit to make 1 side row. Make 2 side rows.

7. Add side rows to opposite sides of center row.

8. Trim block ½" beyond corners of squares as indicated by dotted lines in *Block Assembly Diagram* to complete 1 Washington Pavement block (*Block Diagram*). Make 35 blocks.



Block Assembly Diagrams



Block Diagrams

Quilt Assembly

1. Referring to photo on page 8, lay out blocks, sashing strips, and sashing squares.
2. Join into horizontal rows; join rows to complete quilt top.

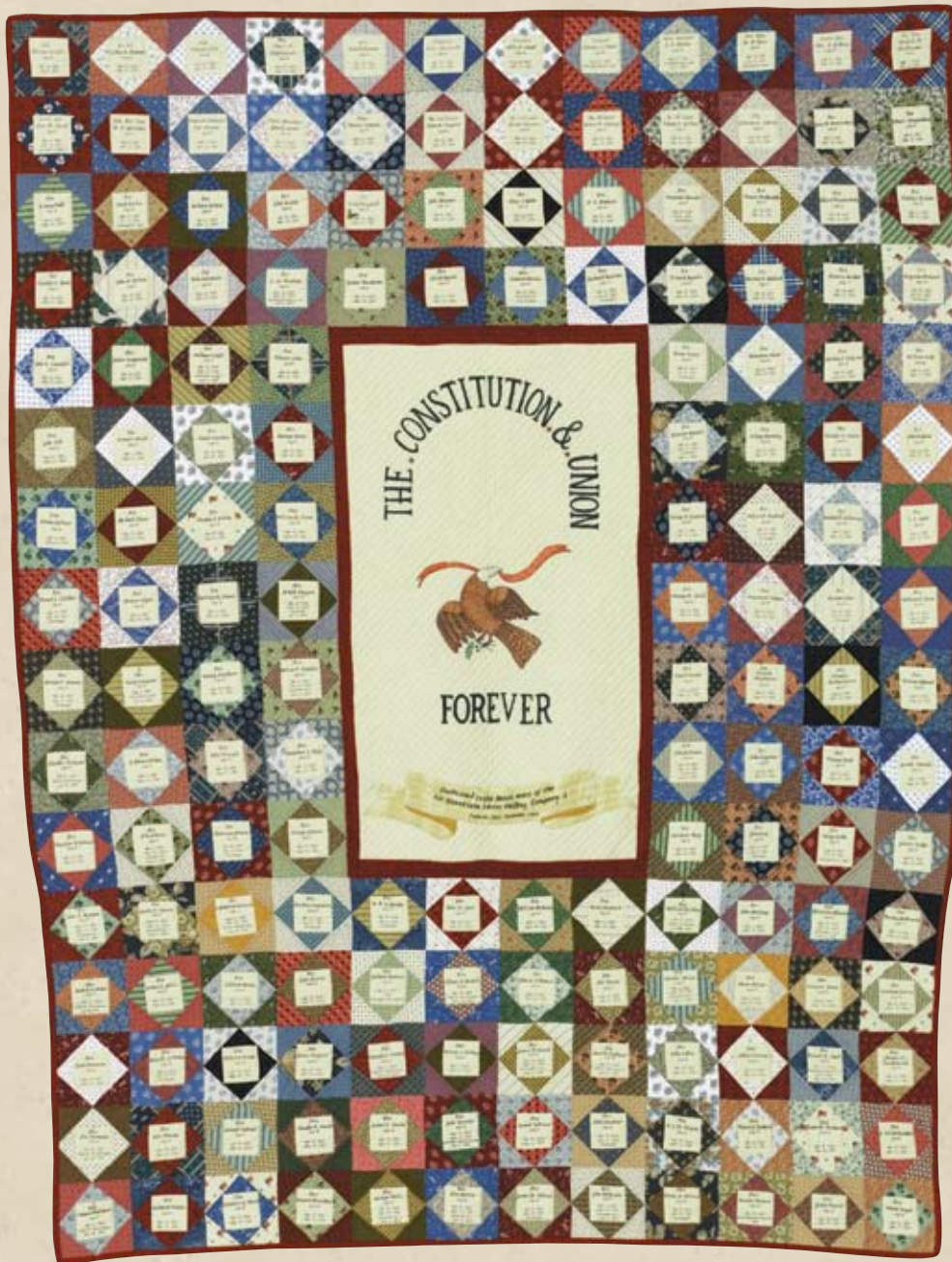
Finishing

1. Divide backing fabric into 2 (2½-yard) pieces. Divide 1 piece in half to make 2 narrow panels. Sew 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 concentric squares in the blocks and straight lines in the sashing.
3. Join 2¼"-wide dark brown print binding strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt.

Try This!

For contemporary contrast, try using bright prints like these from the "Daisy May" collection by P & B Textiles. ✱





Deb Ellsworth's quilt commemorates her great-great-grandfather's service in the 147th infantry of the Union Army. Deb, who recently sent her 20-year-old son off to Iraq, says, "I now have a greater appreciation of my great-great-grandmother than ever before."

CORD'S QUILT

by Deb Ellsworth

I started quilting in my twenties, and I have always loved history. When my study of family genealogy led me to the discovery of my great-great-grandfather's service in the Civil War, joining my two favorite hobbies into a quilt seemed only natural.

My great-great-grandfather Cord Burfeind was 30 years old when he emigrated from Germany to the United States in 1857. He and his young family settled in Goodhue, Minnesota.

Cord joined the 1st Minnesota Heavy Artillery Unit of the Union Army in February, 1864, the last year of the war. His unit, Company I, was transferred to Chattanooga, Tennessee, and remained there until September of 1864, over a year after Lee was defeated at Gettysburg.

When I wanted to make a quilt about my ancestor's war service, my brother Dr. Glenn Kietzmann, a professor at Wayne State University in Wayne, Nebraska, obtained Cord's military records from the National Archives. Included in Cord's folder were the names and records of all the men in his company and unit.

I decided to make a quilt block for each man in the company. Each man's square displays his name, his age at the time he enlisted, his enlistment date, and the date he was mustered out of the Army.

Of course, some of the men in the company never came home as Cord did. They were killed in battle, or by snipers, or died of illness. For those, I inked a small cross above the name and included the date and place of their death. Eleven of the 164 blocks have crosses.

The square-in-a-square block gave me space in the center for

writing. Using an antique-looking font on my computer, I printed the names and dates on paper. I traced the information onto muslin with a permanent pen and used Civil War era reproduction fabrics for the sides and corners of the blocks.

Barbara Brackman's book *Quilts from the Civil War* was my inspiration for the slogan and the eagle in the center, which I also inked with Identipen™ and Micron™ pens, using a light box and shading with various colors. I drew the dedication banner and appliquéd it on.

While making this quilt, I asked myself many questions about my great-great-grandmother Margarete and her life during the months that Cord was away. What would she have done to keep her mind off the danger her husband was in? What could keep her busy yet not alarm her four small children? Would she have made a quilt?

I also asked myself questions about Cord as I stitched. Why did a German immigrant involve himself in the war? Did he feel serving was his duty since friends and neighbors were volunteering? Did he enlist so he would get farmland afterwards if he survived?

I will never know the answers to all of my questions, but making my quilt prompted me to watch Civil War documentaries on television, to learn about the time period, and to get in touch with the feelings of the men, families, and the times in which they lived. ✱





ANTIQUE CIVIL WAR

★ STAR ★



Around the time of the Civil War, quiltmakers often combined 6" or smaller blocks to make a full-size quilt. The maker of these tiny 4½" Ohio Star blocks likely dug deep into her scrap bag to choose the fabrics. Some blocks include as few as two fabrics while others contain as many as eight different prints.

Size: 54" × 72"

Blocks: 96 (4½") Ohio Star blocks

Materials

20 fat eighths* navy, red, and brown assorted medium/dark prints for blocks
16 fat quarters** white, tan, pink, and gray assorted light prints for blocks
2¼ yards red and cream print for setting squares and binding
3½ yards backing fabric
Twin-size quilt batting
*fat eighth = 9" × 20"
**fat quarter = 18" × 20"

Cutting

Measurements include ¼" seam allowances.

From each assorted medium/dark print, cut:

- 2 (2¾"-wide) strips. From strips, cut 8 (2¾") squares for star points.
- 1 (2"-wide) strip. From strip, cut 4 (2") squares for block centers.

From each light print, cut:

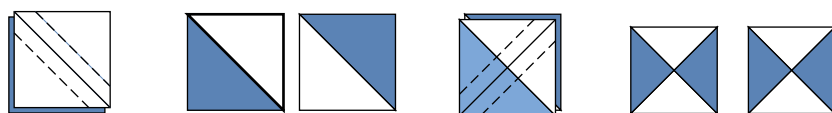
- 2 (2¾"-wide) strips. From strips, cut 12 (2¾") squares for star points.
- 3 (2"-wide) strips. From strips, cut 24 (2") squares for block corners

From red and cream print, cut:

- 12 (5"-wide) strips. From strips, cut 96 (5") setting squares.
- 7 (2¼"-wide) strips for binding. (Binding is optional; antique quilt was finished by turning under edges of the top and back and whipping edges together.)

Block Assembly

1. To make a set of star point units, choose matching sets of 2 light and 2 dark 2¾" squares.
2. Referring to *Star Point Diagrams*, draw diagonal line on wrong side of 1 light square. Place light square right sides together with medium/dark square and stitch ¼" from drawn line on each side.
3. Cut on line between rows of stitching to make 2 triangle-square units. Press seam allowances toward darker fabric.
4. On 1 triangle-square unit, draw diagonal line from corner to corner, across stitching line. Place triangle-square units right sides together with contrasting triangles facing. Stitch ¼" from drawn line on each side as shown. Cut on line between rows of stitching to make 2 star point units.
5. Repeat with second set of squares to make a total of 4 star point units.
6. Referring to *Block Assembly*



Star Point Diagrams

Diagram, lay out 1 (2") light or dark square for block center, 4 (2") matching light squares for block corners, and 4 star point units.

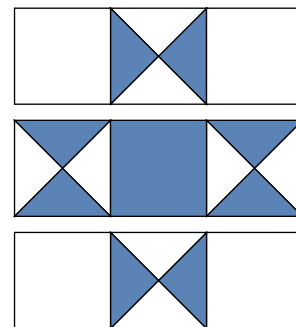
7. Join into rows; join rows to make 1 Ohio Star block (*Block Diagram*). Make 96 Ohio Star blocks. Most blocks on the antique quilt had dark center squares.

Quilt Assembly

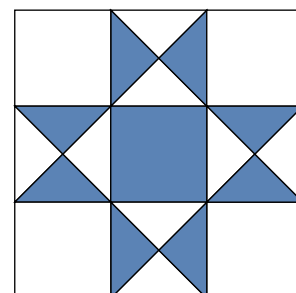
1. Referring to photo on page 12, lay out blocks and setting squares in 16 horizontal rows with 6 blocks and 6 setting squares in each row, alternating types of pieces.
2. Join into rows; join rows to complete quilt.

Quilting and Finishing

1. Divide backing fabric into 2 (1¾-yard) lengths. Cut 1 piece in half lengthwise. Sew 1 narrow panel to each side of wide panel. Press seam allowances toward narrow panels. Seams will run horizontally.
2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was hand quilted in diagonal rows.
3. Join 2¼"-wide red and cream print strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt. ✱



Block Assembly Diagram



Block Diagram



Jennie Hodgers

disguised herself as a man, enlisted as Albert D. J. Cashier, and served in the Illinois Volunteer Infantry from 1862 until the end of the war. Her masquerade was discovered more than 40 years later when she broke her leg in an automobile accident, and the doctor at the veteran's hospital found her out. He kept her secret, however, so she could continue to draw the veteran's pension she was entitled to for her gallant service.





Evening STAR



Quilt designed and pieced by Marianne Fons. Machine quilted by Kelly Ashton.

In designing *Evening Star*, Marianne Fons was inspired by a photo of an antique quilt in *Quilts from the Civil War* by Barbara Brackman. She used colors very similar to the original for her own, and says "I love the way the gold, called antimony orange by textile historians, stands out against the blue and brown."

Size: 76" × 92"

Blocks: 20 (12") Evening Star blocks

Materials

20 fat quarters* assorted light, medium, and dark blue, brown, and gold prints for blocks
2½ yards brown print #1 for sashing strips and border corners
1¾ yards blue plaid for sashing squares and border
¾ yard brown #2 fabric for binding
7⅛ yards backing fabric
Tri-Recs™ tools or template material
Queen-size quilt batting
*fat quarter = 18" × 20"

Cutting

We recommend using the Tri-Recs™ tools to cut the "Peaky and Spike" triangles for the star point units. See *Sew Easy: Using Tri-Recs™ Tools* on page 15 for tips on using these tools. If you prefer, make templates from patterns B and C on page 15. Measurements include ¼" seam allowances. Border strips are exact length needed. You may want to make them longer to allow for piecing variations.

From each fat quarter, cut:

- 3 (4½"-wide strips). From strips, cut:
 - 5 (4½") A squares.

- 4 (4") B ("Spike") triangles using Tri tool or B template.
- 4 (4") C ("Peaky") triangles and 4 C reverse triangles using Recs tool or C template.

From brown print #1, cut:

- 17 (4½"-wide strips). From strips, cut 49 (4½" × 12½") sashing strips.
- 1 (5½"-wide) strip. From strips, cut 4 (5½") border corner squares.

From blue plaid, cut:

- 4 (4½"-wide) strips. From strips, cut 30 (4½") sashing squares.
- 9 (4½"-wide) strips. Piece strips to make 2 (4½" × 84½") side borders and 2 (4½" × 76½") top and bottom borders.

From brown print #2, cut:

- 9 (2¼"-wide) strips for binding.

Block Assembly

1. Choose 1 matching set of 4 A squares, 1 A square of a different fabric, 4 matching B triangles, and one matching set of 4 C triangles and 4 C reverse triangles.
2. Join 1 C triangle and 1 C reverse triangle to sides of B triangle to make 1 star point unit. (Refer to *Sew Easy: Using Tri-Recs™ Tools* on page 15 for instructions on assembling star point units.) Make 4 star point units.
3. Lay out star point units and A squares as shown in *Block Assembly Diagram*. Join into rows; join rows to complete 1 Evening Star block (*Block Diagram*). Make 20 Evening Star blocks.

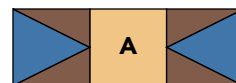
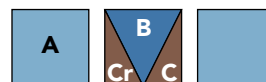
Quilt Assembly

1. Lay out blocks, sashing strips, and sashing squares as shown in photo on page 14.
2. Join into rows; join rows to complete quilt center.

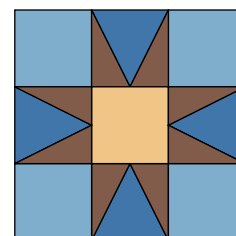
3. Add side borders to quilt center. Add 1 (5½") brown print #1 corner square to each end of top and bottom border. Add borders to quilt.

Finishing

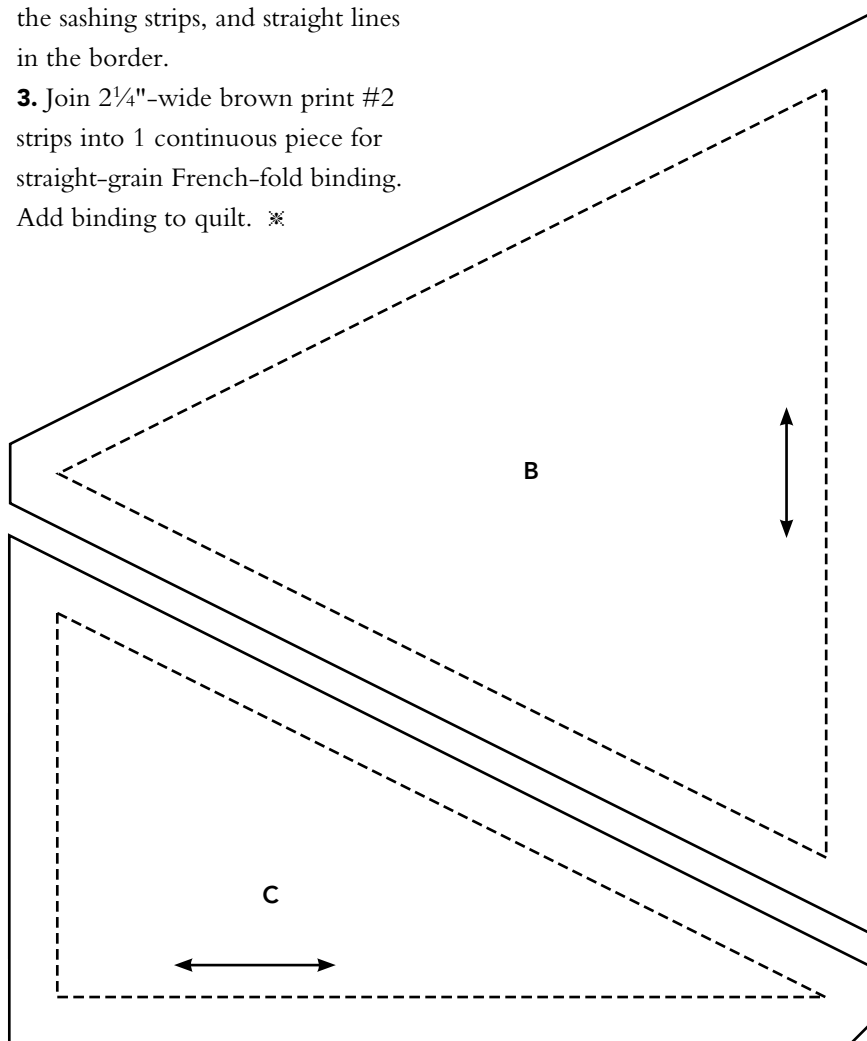
1. Divide backing fabric into 3 (2⅜-*yard*) pieces. Divide 1 piece in half to make 2 narrow panels. Sew 2 wide panels and 1 narrow panel together to make backing. Seams will run horizontally. Remaining panel is extra and may be used to make a hanging sleeve.
2. Layer backing, batting, and quilt top; baste. Quilt as desired. Quilt shown was outline quilted in the blocks, with a diamond pattern in the sashing strips, and straight lines in the border.
3. Join 2¼"-wide brown print #2 strips into 1 continuous piece for straight-grain French-fold binding. Add binding to quilt. *



Block Assembly Diagram



Block Diagram



Using Tri-Recs™ Tools

Three-triangle units were nicknamed “Peaky and Spike” by quilter Doreen Speckmann who used them extensively in her quilts. The larger, central triangle is “Spike,” and the smaller, side triangle is “Peaky.” Follow our instructions for using the Tri-Recs™ tools to make cutting and piecing these units a snap.

Cutting “Peaky and Spike” Triangles

1. Begin by cutting 1 fabric strip from each of the colors you wish to combine in a “Peaky and Spike” unit. To determine the strip size, add ½" to the desired finished size of the unit. For example, for a 3" finished size unit, cut strips 3½" wide.

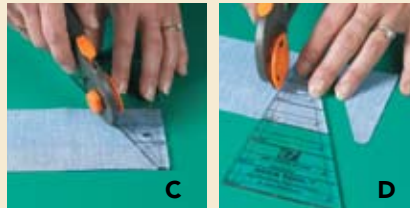
2. Working with the strip for the center “Spike” triangle, position the Tri tool atop the strip, aligning the mark corresponding to your strip width along bottom edge of strip. Cut along both angled sides of Tri tool (*Photo A*).



3. Reposition Tri tool with strip width line along top edge of strip and side of tool along previously cut edge. Cut another “Spike” triangle (*Photo B*). Continue in this manner to cut desired number of “Spike” triangles.



4. Fold the strip for the side “Peaky” triangles in half with right sides together so you will be cutting two mirror image pieces at one time. Position the Recs tool atop the strip, aligning the mark corresponding to your strip width along bottom edge of strip. Cut on both sides of Recs tool to cut 2 “Peaky” triangles—1 right and 1 left (*Photo C*).



5. Reposition Recs tool with strip width line along top edge of strip. Cut 2 more side “Peaky” triangles (*Photo D*). Continue in this manner to cut desired number of pairs of “Peaky” triangles.

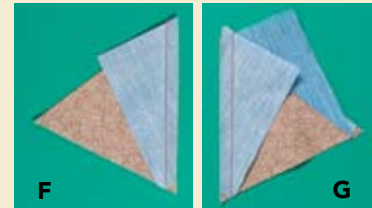
6. As you cut “Peaky” triangles, be sure to trim along the short angled line at the top of the Recs tool. This angled cut makes it easier to align pieces for sewing (*Photo E*).



Assembling “Peaky and Spike” Units

1. Position right “Peaky” triangle along right side of “Spike” triangle, making sure the angle aligns with the side of the “Spike” triangle. Join pieces (*Photo F*). Open out “Peaky” triangle; press seam allowances toward “Peaky” triangle.

2. Add left “Peaky” triangle to adjacent side as shown (*Photo G*).



3. Open out “Peaky” triangle; press seam allowances toward “Peaky” triangle (*Photo H*).

4. Trim excess seam allowances even with sides of “Peaky and Spike” unit (*Photo I*).



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