



Addendum 22

How do I quilt this

by

Kari Schell





---

## About the Author



Kari Schell is the founder and owner of On Point Quilter.

Kari grew up in North Dakota, but has resided in the Twin Cities for over 30 years.

An award winning quilter, Kari fills her home with over 100 quilts, mostly from her own designs! She teaches classes on using your computer in quilting in addition to classes on quilt construction. Her designs have been featured in Mystery Quilt Retreats, Block of the Months and Shop Hops. Her patterns are now available at your local quilt shop in addition to her website.

She also provides custom and edge-to-edge machine quilting services to others.

She is passionate about sharing her love of quilting and has numerous free video tutorials on Art and Stitch, Electric Quilt, and other quilting techniques on her website.

A few years ago, Kari took up ice skating and is now working on her Adult Silver Moves in the field and Pre-Bronze Ice Dances. When she is not quilting, she can often be found at one of the many ice rinks in the Minneapolis area.

Kari can be contacted through her website at <http://www.onpointquilter.com> or through e-mail to [onpointquilter@comcast.net](mailto:onpointquilter@comcast.net).



---

## Introduction

### “How Do I Quilt This?”

The biggest challenge most longarm quilters face is “How do I quilt this?” I find that I can agonize even more when facing my own quilt tops. I have worked through a process to analyze a quilt top and then create a series of unique designs in Art and Stitch to complement the quilt.

### Understanding the Quilt

I have a checklist I typically go through in trying to come up with some quilting ideas. I always have a conversation with my customers (or myself) to try to get inside their head and see what would potentially appeal to them.

### Quilting Design Checklist

- What is intended use of quilt?
- Will it be frequently washed?
- Who is the quilt for? Tell me about the person. Do they have any hobbies/passions?
- Are there any designs in the fabric that appeal to the quilt maker? (This is often the border fabric).
- Does the quilt seem to call for any of these specialized motifs?
  - Flowers
  - Leaves
  - Spirals
  - Swirls
  - Hearts
  - Feathers
  - Snowflakes
  - Other
- Would the quilt benefit more from straight/angular lines or circles/flowing arcs?
- Does the quilt have large borders?
- Will quilting be visible in the borders or potentially compete with the fabric design?
- Does the quilt have large open squares or large half square triangles that would benefit from specialized quilting? Any other large “spaces”?
- How much does the quilt maker want to invest in finishing the quilt?



## Introduction - Cont'd

Armed with this information, I then make a decision on “custom” quilting versus “edge to edge” or “allover” pantograph design. I also develop one or two themes I would like to carry through in the quilt. These themes can be applied in either “edge to edge” or in custom quilting.



*Ice Crystals with Edge to Edge Design with Snowflake Theme*



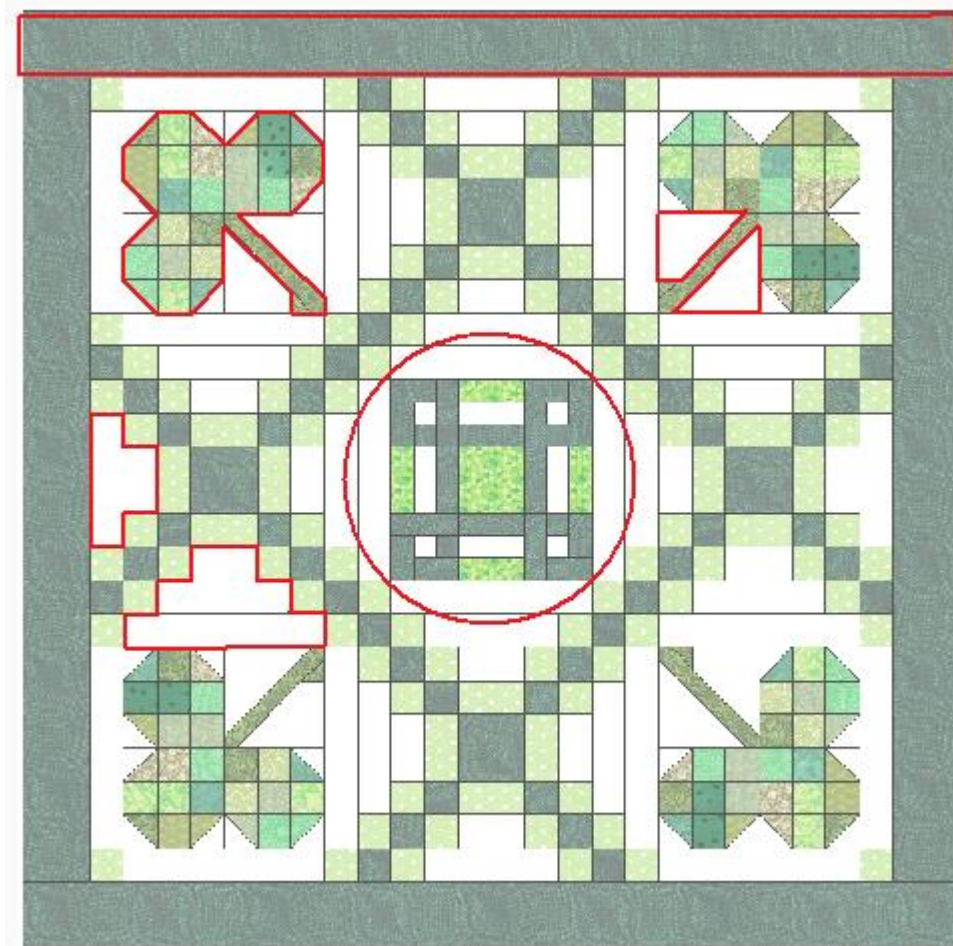
*Smiling Irish Eyes with Custom Quilting  
with Shamrock Theme*





## Understanding Spaces in a Quilt

In analyzing your quilt top you can typically come up with “spaces” that will call for various types of quilt patterns. For my Smiling Irish Eyes quilt top, I identified a number of “spaces” that could be used for specialized quilting.





## Quilt Pattern Options

Typically quilting patterns fall into one of these categories:

**Motif** – A self-contained pattern. Motifs can often be combined to produce other types of patterns.

**Block** – A pattern that fills a square space on the quilt.

**Filler** – An all-over pattern that fills the space. This can be used in conjunction with motifs or stand alone. If filler patterns are tightly spaced they can cause other quilting patterns to “pop”.

**Pantograph** – A repeatable design with no stops and starts that is put over the entire quilt.

**Borders or Sashing** – These patterns link together to frame areas of the quilt.

**Triangles** – A pattern that fits in a three-sided space.

It is not just the pattern itself that works or doesn't work on a particular quilt top. It also is the way the pattern is used – how it is presented, orientated and combined with other patterns. Often all quilting designs noted above can be developed from one or two motifs.

## Selecting and Drawing a Motif

If you are great at “drawing”, this is where you want to just get started and draft a theme element. If you are drawing challenged, a Google search on the theme can be helpful. For the “Smiling Irish Eyes” quilt, I did a search for shamrock images, shamrock clip art and Shamrock silhouettes to get some ideas for quilting designs. If you prefer tracing, you can load a background image for tracing in Art and Stitch.

Please remember to be respectful of copyright.



For my Smiling Irish Eyes Quilt, I started by drawing a shamrock motif.

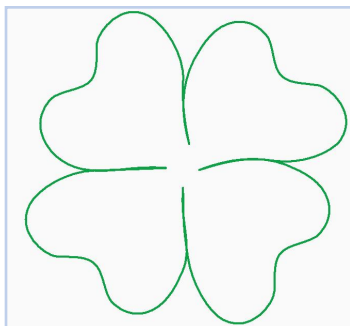
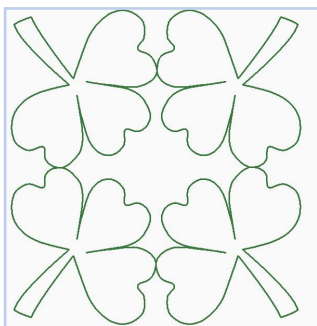




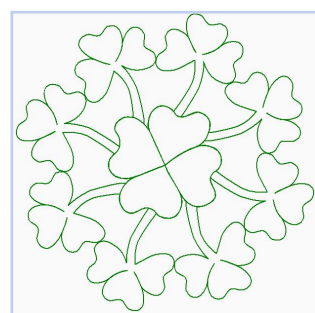
## Quilt Pattern Options - Cont'd

I then created a series of designs that could be used in various spaces on the quilt

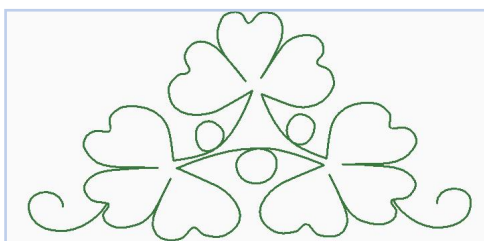
Block Designs



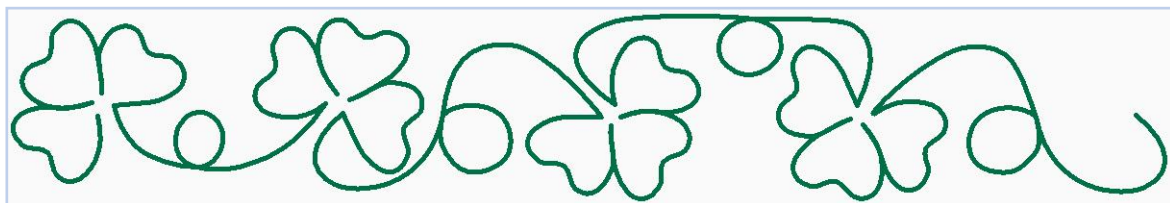
Circular Design



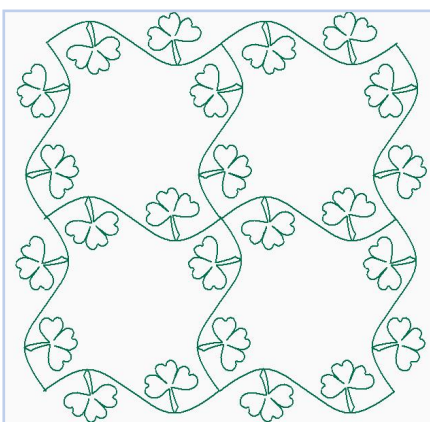
Triangle Design



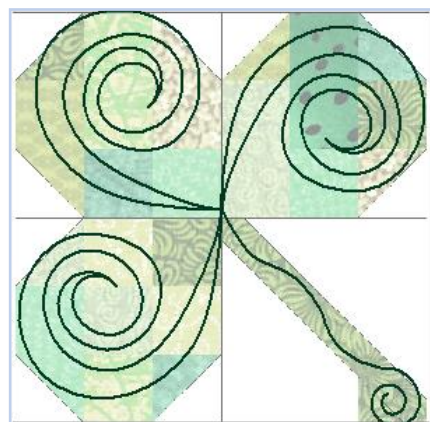
Border



Sashing



Fill Design for a "Unique Block"







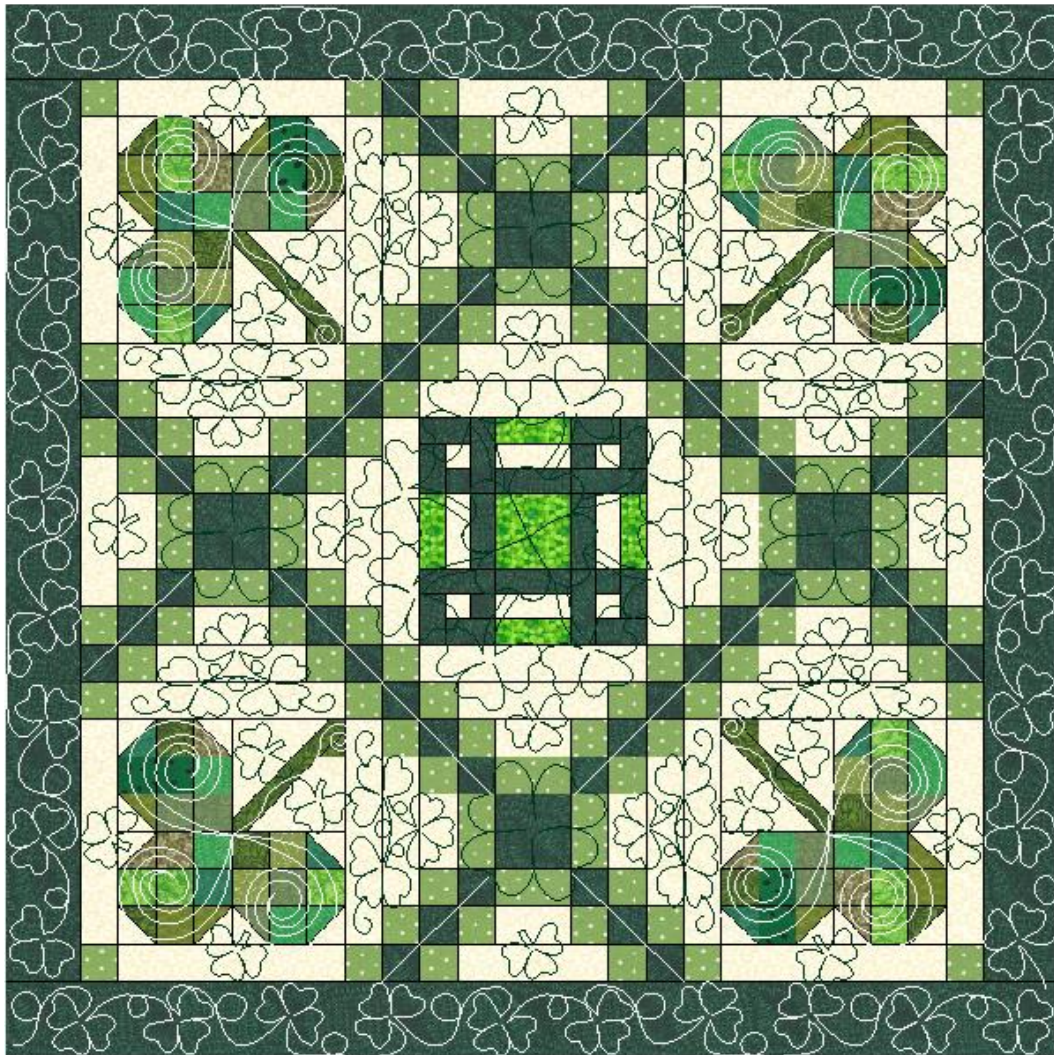
---

## Quilt Pattern Options - Cont'd

I then bring in either a photo of the quilt or the Electric Quilt drawing and check out the placement of my designs to determine if I still like the overall look of the quilting.

I am also checking for consistent density at this point.

This was my original design plan for the “Smiling Irish Eyes” quilt.







Quilt Pattern Options - Cont'd

After looking at this, I realized that the quilting was a little too intense for the quilt and needed some major simplification.

Here is plan B.





## Additional Examples - Friendship Star Quilt

### Friendship Star Quilt

This Friendship star top was made by Bridget and Rose Keller. The pattern is an adaption of one from the Quilts from the Quiltmaker's Gift by Joanne Larsen Line. In talking to Bridget, I learned that she based the quilt around the snail motifs that were placed in the center of each of the friendship star.

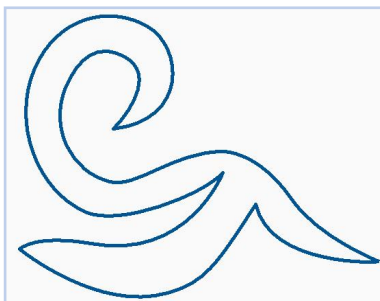
#### Theme - Snails



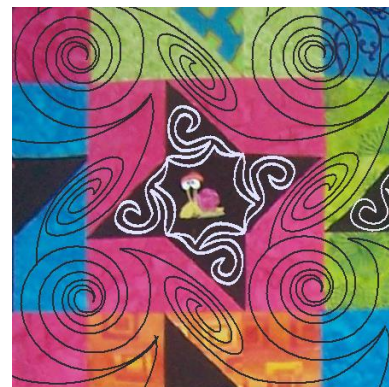
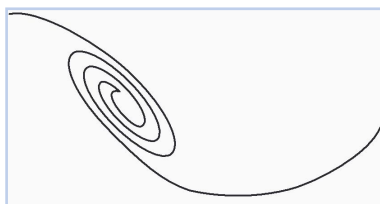
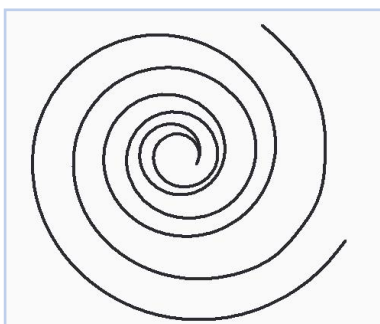
There were a number of different spaces I could play with in this quilt.



In doing an internet search on “snail clip art”, I noticed that most snail designs incorporated a “swirl”. For the friendship star, I drew a simple swirl design that was repeated and rotated around the snail fabric.



I then used the swirl tool to create a couple of swirl designs that I could interlock around the friendship stars. Note that I needed to elongate the tails of one of the swirls to lock together with the other swirl.







## Additional Examples - Wolf Quilt

### Wolf Quilt

This quilt by Jennifer Hansen was designed by Jennifer and me around a series of wolf panels. Jennifer wanted an all-over design for her quilt.

This quilt will be a graduation gift for her son.



*Theme - Wolf North Woods*

For this quilt, I drew a wolf silhouette and then added a moon and some scraggly pine trees to create a north woods pantograph.

I used the same wolf throughout, just mirrored and resized as necessary.

I drew one scraggly pine tree. The other trees were made from sections of the first tree.

For those I clipped, elongated, shortened, stretched and/or mirrored to fill in the other spaces.





Additional Examples - Wolf Quilt - Cont'd

Full Layout:







## Additional Examples - Irish Eyes

### Irish Eyes

This is a quilt top that has been languishing in my “unquilted top” collection for over a decade. The quilt that inspired this was made by Irma Gail Hatcher.

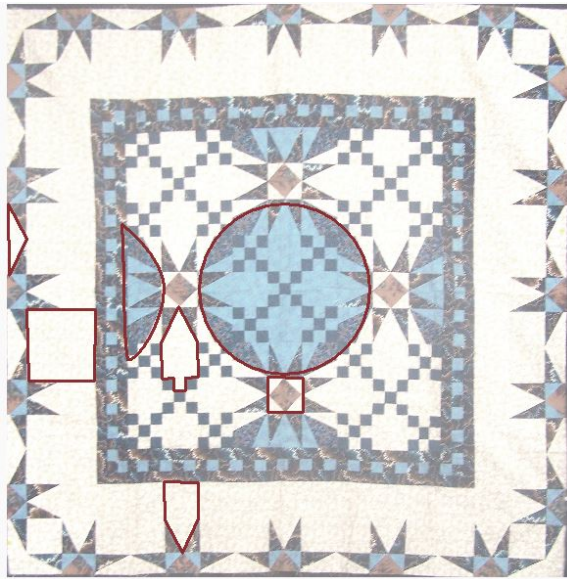
It was part of the 40 finalists in Quilter's Newsletter Magazine's Contest: Discovery - A New World in Quilting. Her quilt won a Judge's Award, and appeared on the cover of The Quilter, a magazine published in London, England. It was also selected as Fairfield's Batting Christmas quilt and appeared in their ads in October, November and December, 1992.



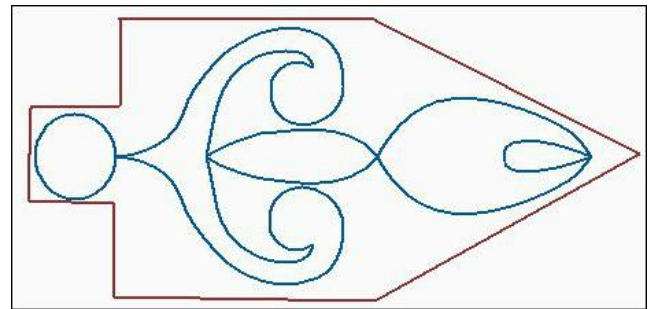


## Additional Examples - Irish Eyes - Cont'd

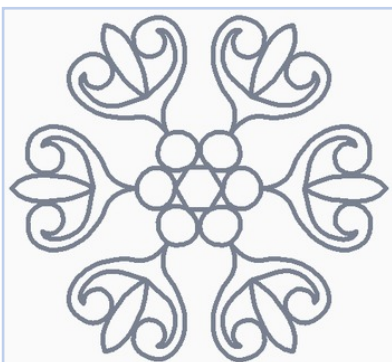
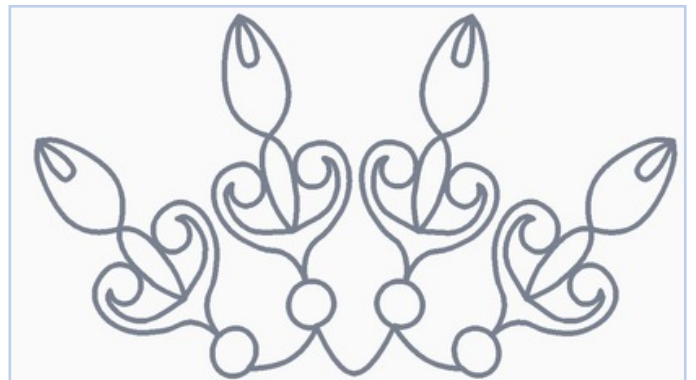
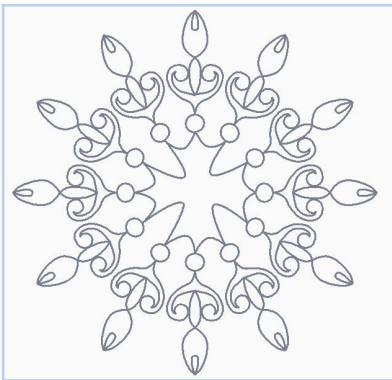
I didn't have a specific design element come out in the fabric although I liked the circle that forms in the center. I also saw there were a number of background spaces that I wanted to fill with custom quilting.



I came up with a quilting design to fill one of the unique spaces. I knew I wanted some curves in the quilting and frankly I just doodled a bit until I found something I liked.



The other elements were based on this particular element. For the center circle, I created a magic circle. For the half circles, I took a section of the magic circle block:

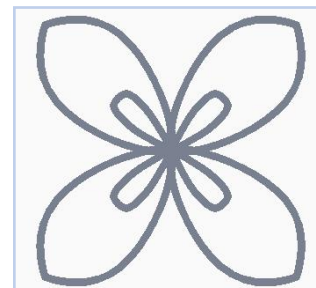


I created a smaller less complex wreath for the smaller blocks in the border.

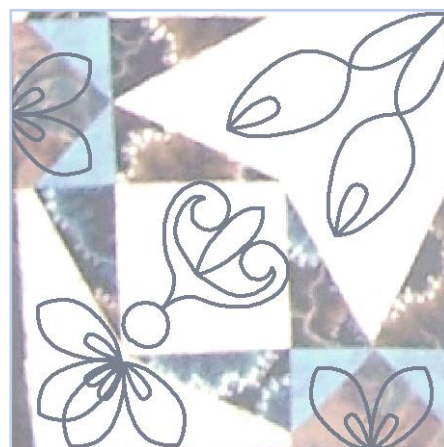


Additional Examples - Irish Eyes - Cont'd

I just used the top of the original element for the square within a square unit and the half blocks in the border.



The corner had a lot of possibilities, so I played with various elements within the primary motif to fill the space.

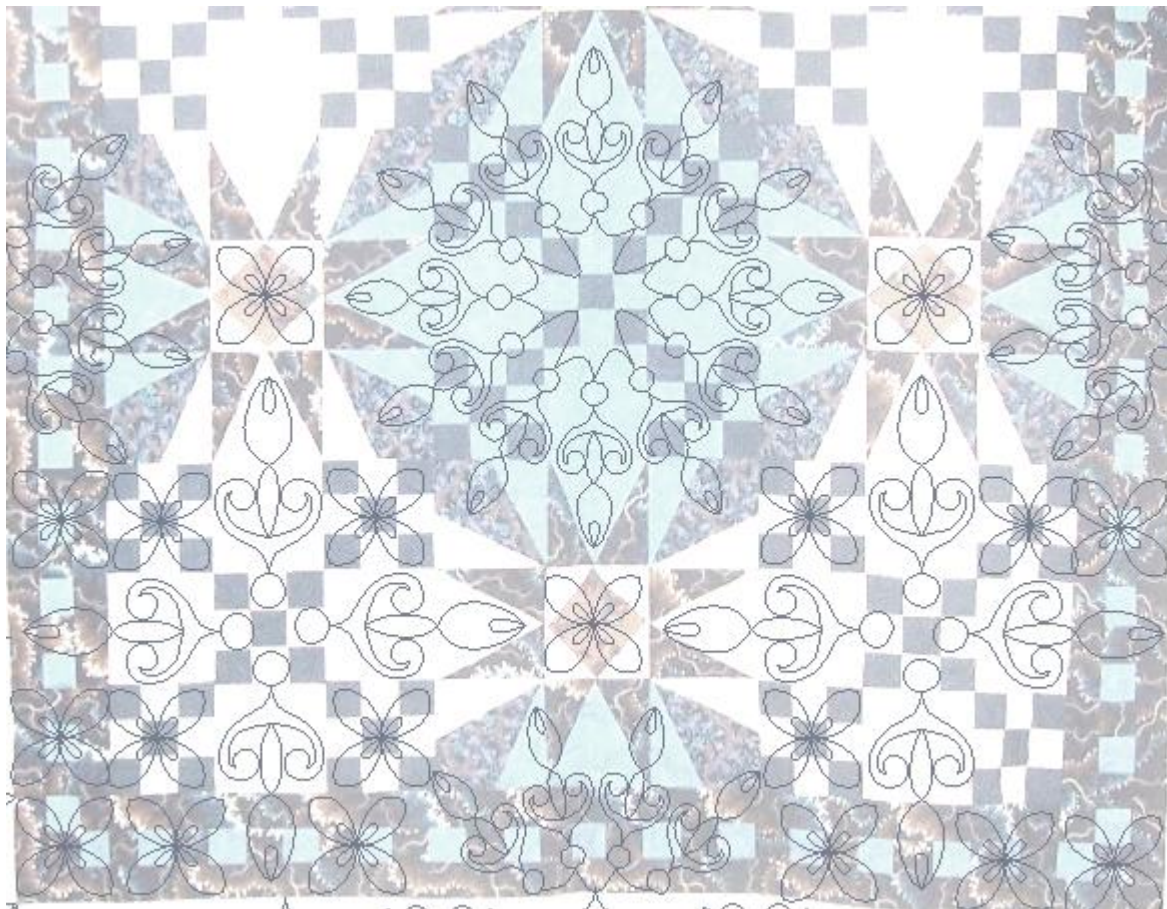




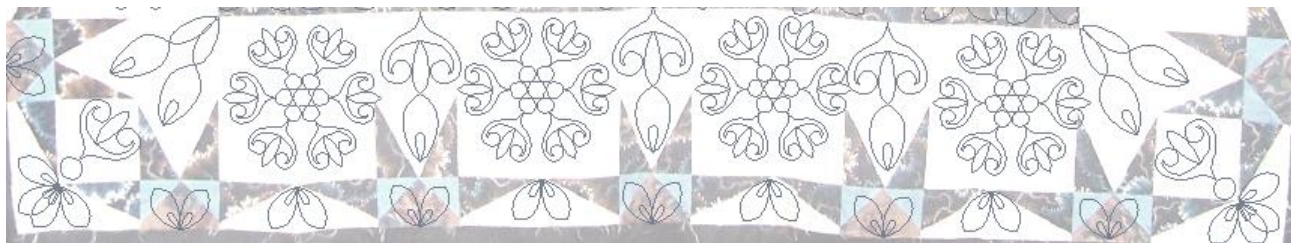


Additional Examples - Irish Eyes - Cont'd

The overall look is as follows:



Borders were filled as follows:







This quilt top was created by Morgan Yeates. The quilt incorporates redwork patterns by Ruby Short McKim in 1930. Morgan has requested that I not quilt over the redwork. This can create some unique challenges in coming up with a design.

[illegible]



---

## Additional Examples - Colonial History Quilt - Cont'd

In my research of reproduction quilts, I found that they incorporated a lot of cross-hatching or “straight line” quilting. For this quilt I decided I would outline the redwork and use Magic Rays to fill the space behind each of the redwork motifs.



Note: There were a number of steps to this process.

- Trace the redwork image. Make sure it is a closed shape.
- Apply “Magic Rays” to the redwork. (For the second image I created a larger Magic Rays unit around a 1 inch circle as I needed the rays to flow from a point other than the center point of the block. This was then positioned over the block so that the center circle was included in the tracked image.)
- Draw the outline square for the block.
- Apply Creative Fill to fill the block with the Magic Rays.
- Make a copy of the traced redwork and used that to clip the creative fill. This will eliminate the lines over the redwork. (This step is only necessary if you don’t apply Magic Rays to the original tracing.)

For the remainder of the quilt I decided to incorporate some “Americana” images.



## Additional Examples - Colonial History Quilt - Cont'd

### Sashing

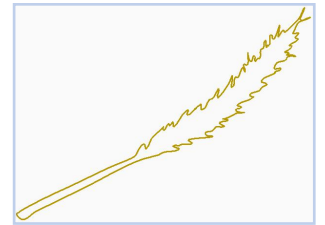
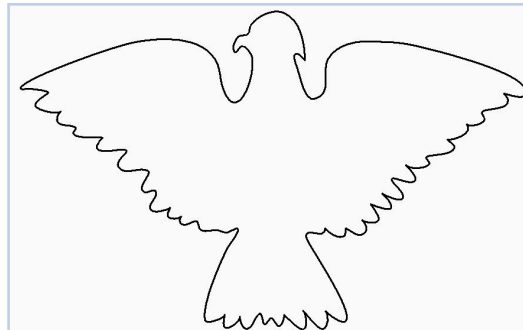
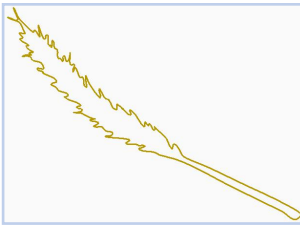
I traced one of the cornerstone stars and copied/rotated for three stars in the sashing. I then drew three wavy “flag-like” lines and intersected them with the stars.

I also incorporated the “wavy lines” for the narrow border.



### Outer Border

For the outer border, I decided to go with an American eagle holding some shafts of wheat. I found the Eagle in Electric Quilt and traced and smoothed in Art and Stitch. I found a silhouette of wheat on the internet and traced that as well. The units were combined together using “Unite”.







Additional Examples - Colonial History Quilt - Cont'd

Quilt layout with planned designs:







## Additional Examples - Giant Dahlia

### Giant Dahlia

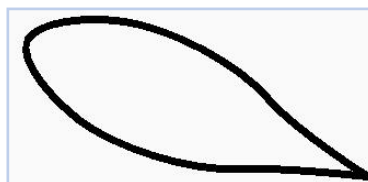
This quilt was pieced by Helen Catherine Host. The pattern was from the book "The Quick and Easy Giant Dahlia Quilt on the Sewing Machine" by Susan Aylsworth Murwin and Suzzy Chalfant Payne.

*Theme - Petals / Flowers*

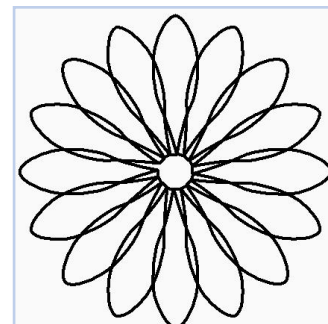


As you can see in the above image, this quilt has a large number of unique spaces. As the quilt is large (greater than 80" x 80"), and curved piecing can be somewhat inconsistent, I decided I wanted elements for the petals that could be inserted as a "point to point" design. I can then quickly adjust the patterns within my quilting system.

I decided to start with simpler petals for the center and make them increasingly complex as I moved out.



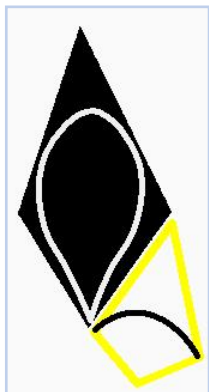
Starting petal and result of Magic Circle, used for the center section.



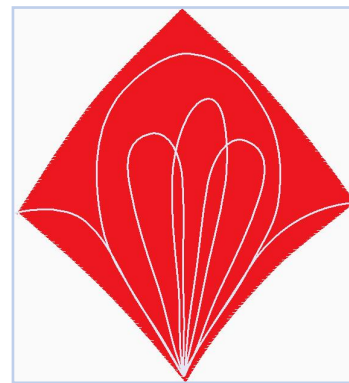


Additional Examples - Giant Dahlia - Cont'd

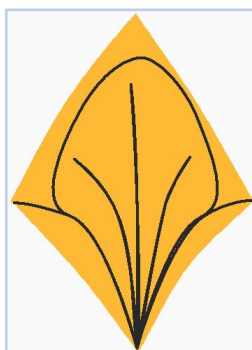
Second Layer:  
Another simple petal and an arc.



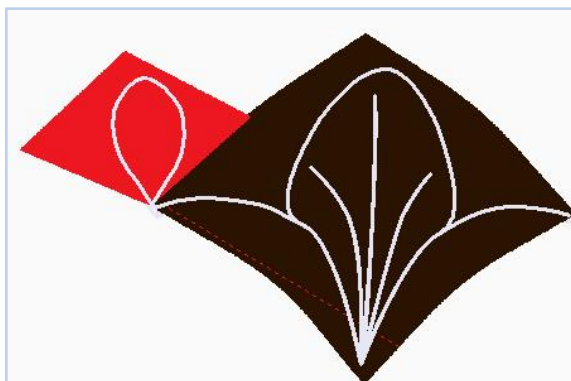
Third and Fifth Layers



Fourth Layer



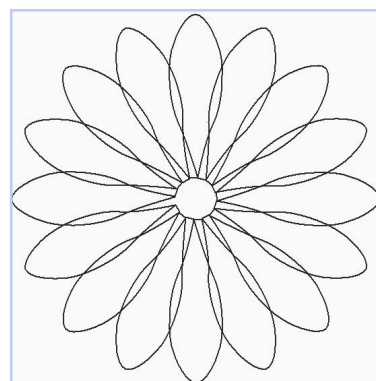
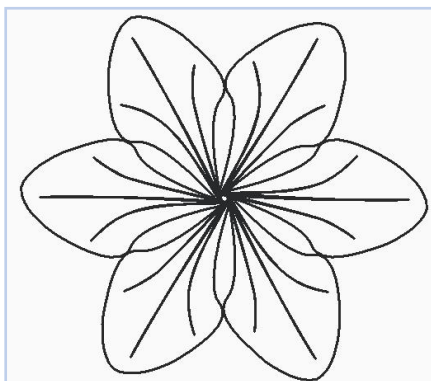
Sixth and Seventh Layers





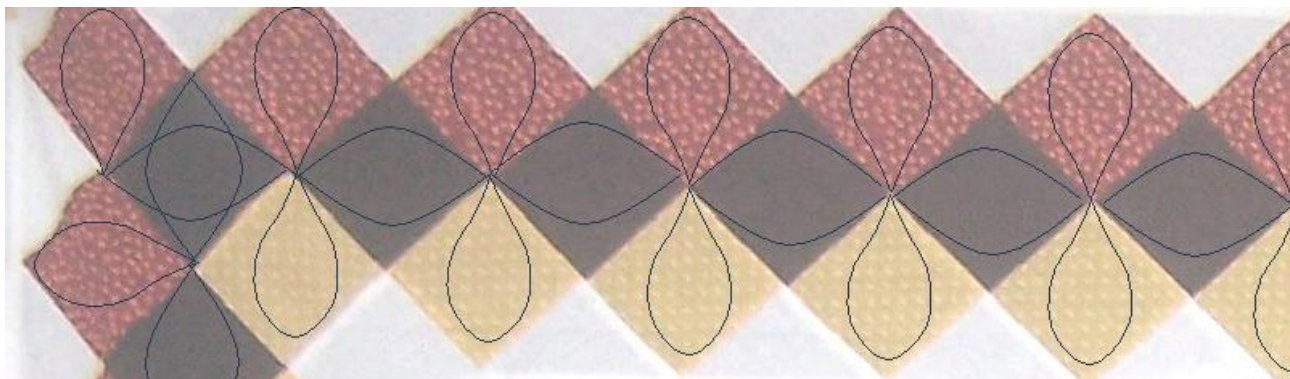
## Additional Examples - Giant Dahlia - Cont'd

For the large background space I decided to make some additional Magic Circle wreaths from my petals.



If I really want these images to pop, I may also add some stippling or cross hatching in the background.

For the pieced border, I decided to use the simple petal and arcs developed for the 2nd layer.







Additional Examples - Giant Dahlia - Cont'd

Full Layout:





## Additional Examples - May Day Basket Quilt

### May Day Basket Quilt

This was a quilt I designed and shared on my blog at [www.onpointquilter.com](http://www.onpointquilter.com). I exclusively used polka dot fabrics in the quilt – which became my “theme”.



*Theme - Circles*

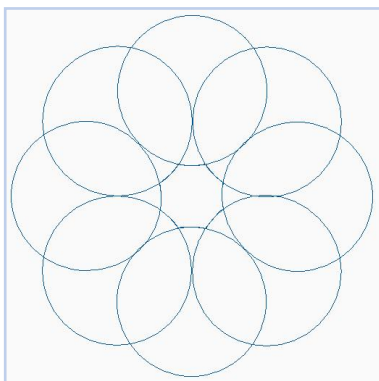
For this quilt I designed a series of elements around the “circle”. Since there is a “circle” in the common shapes within Art and Stitch, I used that as a starting point.



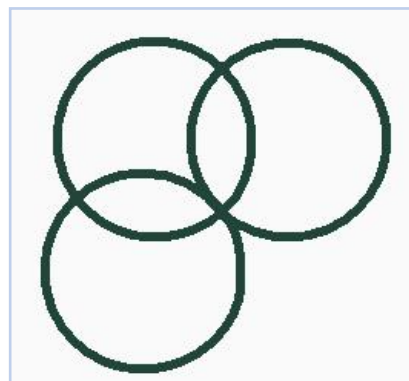


Additional Examples - May Day Basket Quilt - Cont'd

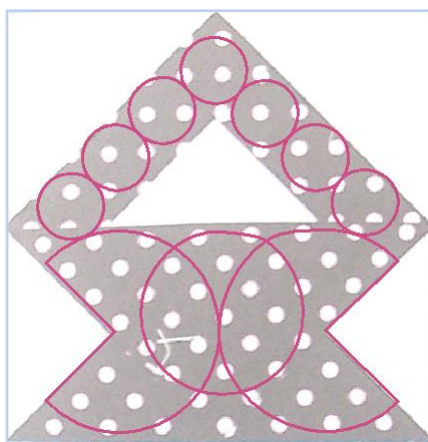
Magic Circle – used for pinwheels and square within a square unit.



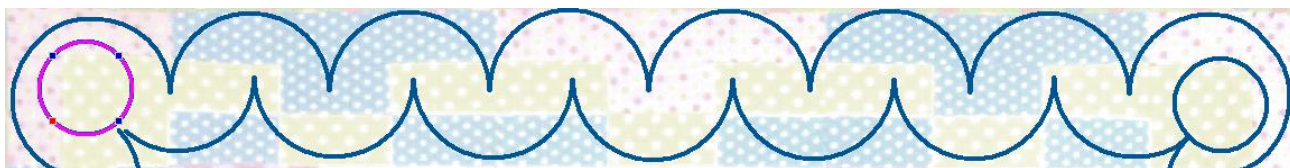
Triple Circle – used for section above the basket handle



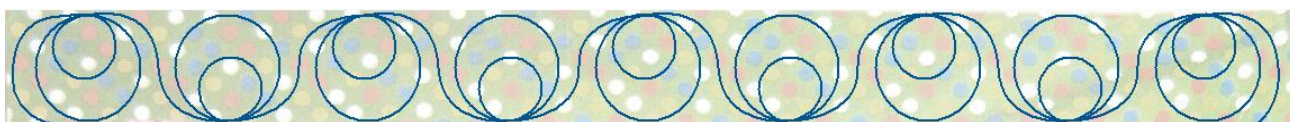
Basket Fill



Border 1



Border 2







---

Additional Examples - May Day Basket Quilt - Cont'd

Full Quilt Layout



I hope these “real life” quilt tops, provide some ideas for developing unique one-of-a-kind quilting patterns for your quilts. If one theme isn't working, switch to another. I often end up with a couple of “themes” to choose from. My clients love when I give them options.

Happy quilting,

Kari

