

4-Arrows Quilt
featured in *Quilters Newsletter*, 2015

Instructions

4-Arrows Quilt

designed by Eleanor Dugan.

sewn by Dani Lawler, San Francisco. empresdlaw@yahoo.com

quilted by Sue Fox, Berkeley, CA. foxdreams@earthlink.net

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Techniques Used

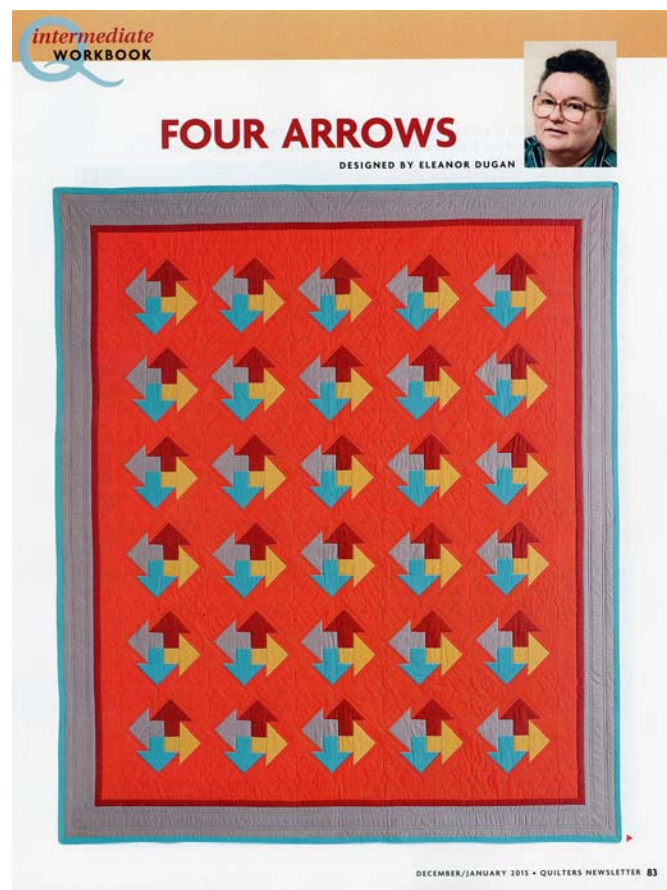
Materials & Cutting

Assembly

Back of Quilt

Ideas for Colors & Sets

History of Design

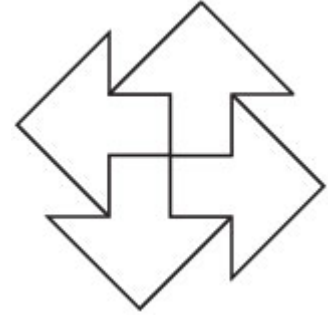


Quilt size: 73" x 84"

Block size: 8" (8-1/2" before assembly)

This striking geometric block can be used in numerous sets and color combinations. Once the unique, template-free construction method is understood, each block takes fewer than three minutes to construct!

The inspiration for “4 Arrows” comes from a motif scratched on a 3,500-year-old Greek pottery shard. (See History of Design.)



The design swirled in my brain until I perceived a quick-and-easy way to piece it as a quilt block, constructed from strip sets and half-square triangles. No templates. (I hate templates!) The secret is that part of each halved half-square triangle extends beyond the edge of the finished block and gets lopped off when you square it up.

Probably unable to spare page space to show my (ingenious) process adequately, *Quilters Newsletter* eliminated the strip-sets and added templates. So I am presenting my original concept here.

Techniques Used

Machine piecing, partial seams, squaring up irregular blocks, diagonal set, machine quilting, wide binding.

Note

Many different sets are possible with this block. Because it is so easy to make, you may wish to play with a standard checkerboard set and/or use all pieced blocks, omitting the alternate plain squares

Materials & Cutting

Requirements are based on 42" fabric width. Borders and sashing are cut slightly overlong to allow for adjustment.

Block size: 8 1/2"

Quilt size: 73" x 84"

Colors listed are those used in my original. Feel free to substitute your own choices. See additional color suggestions in **Ideas for Colors & Sets**.

Fabrics Used in Eleanor Dugan's 4 Arrows Quilt

Kona Cotton Solids by Robert Kaufman Fabrics

Orange background [Kona Flame 0232]

Gray [Kona Smoke 1713]

Jade [Kona Jade Green 1183]

Gold [Kona Yarrow 1478]

Wine [Kona Paprika 150]

Note

I've listed border strips as slightly longer than needed to allow for adjustment if different seaming affects size of finished blocks.

Color	Yards	Cutting
Orange	5 yards	2 A inner borders 3" x 84"
		2 B inner borders 3" x 67"
		4 C squares 16" x 16", each divided twice into 4 equal triangles
		1 C right-angle triangle 16" x 16" x 22.6" divided diagonally once into 2 triangles
		2 D squares 7", each divided once diagonally into 2 equal triangles
		62 E squares 7" (for arrowheads)
		20 F squares 8 1/2"

Note: Wait to cut until you can measure finished arrow block! Variations in seaming may require slight adjustment.

Gray	2 1/2 yards	2 A vertical borders 5" x 88"
		2 B horizontal borders 5" x 80"
		15 C squares 7" x 7": (for arrow heads)
		1 D strip 2 1/2" x 80" (strip set for arrow shanks)

Jade	1 2/3 yards	15 C squares 7" x 7" squares (for arrowheads)
		2 D strips 2 1/2" x 80" (strip set for arrow shanks)
		7 H strips 4" x 42" (binding)

Wine	1 1/2 yards	2 D strips 2 1/2" x 80" (strip set for arrow shanks)
		15 E squares 7" x 7" (for arrowheads)
		7 G strips 1 1/2" x 42" (inner border)

Gold	3/4 yards	2 D strips 2 1/2" x 80" (strip set for arrow shanks)
		15 E squares 7" x 7" (for arrowheads)

Assembly

This quick-and-easy block uses an unusual assembly technique, so the first few blocks will take you a few extra minutes to assemble as you learn the concept. But, trust me! Once you get the concept, the rest of the blocks can be assembled in under three minutes each!

Colors listed are those used in my original quilt. Feel free to substitute your own choices. See additional color suggestions in **Ideas for Colors & Sets**.

1. Wash and press fabrics.
2. Cut 2-1/2" strips, totaling approx. 80 inches long, in each of your 4 arrow colors. Sew "strip-sets," pairing jade to gold and gray to wine. Cut each strip set into 2-1/2" pieces as shown.



3. Sew one of each cut sections together as shown to create 30 4-patches.
4. Cut 15 7" squares of each arrow color and 60 7" squares of background color.

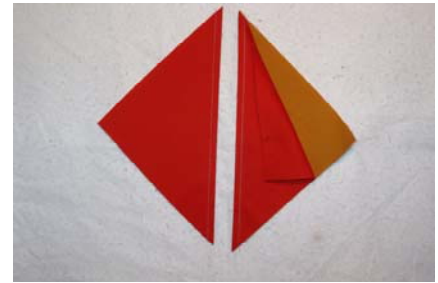


Note: Each pairing of one arrowhead-color fabric square and one background color square will create four arrowheads. Two of these four, the counter-clockwise arrowheads, will be used in the quilt top. (See 7. below.) You will save and use the clockwise arrow heads either on the back of this quilt, in a second 4-Arrows quilt in which the arrows will spiral in the opposite direction, or just as "Art Parts" for another quilt.

5. Lay a background (orange) square on each arrowhead-color (gold, wine, jade, grey) square, right sides together. Draw a diagonal line from corner to corner. Stitch a 1/4" seam on both sides of the marked line.

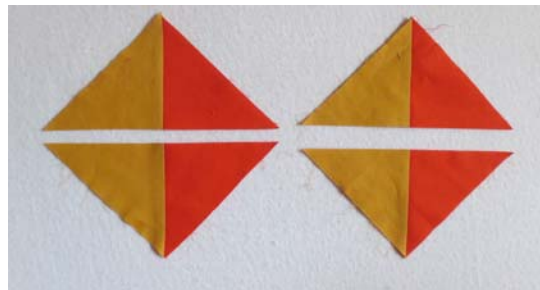


6. Cut on the marked line.

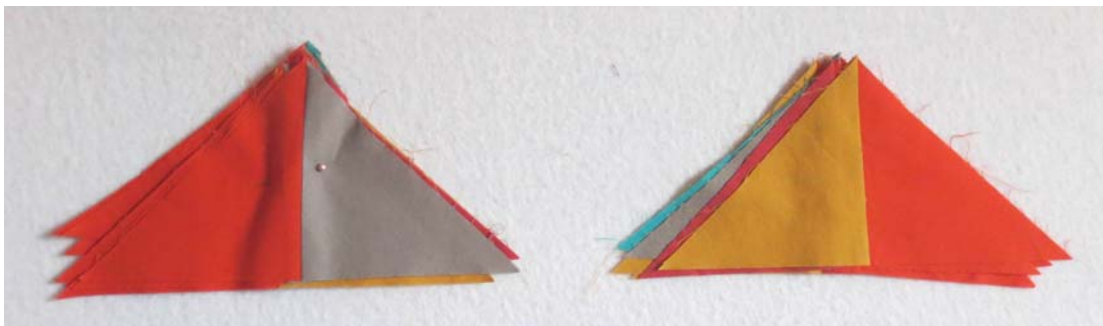


Press seams toward orange triangles to yield 120 squares.

7. Divide each square horizontally.



8. **Important:** Sort resulting two-color triangles into “lefts” and “rights” as illustrated.

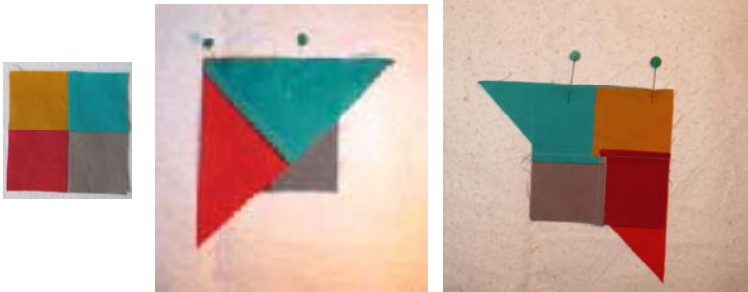


Orange background LEFT

Orange background RIGHT

Use RIGHT pile only for quilt face. Reserve LEFT pile for quilt back or another project.

9. Lay a 4-patch unit on your table right side up, with the jade square in the upper right corner. Lay an orange/jade triangle unit on it, right side down, aligning the 90° corner of the triangle unit with the gold square of the 4-patch unit, so that the center of the jade triangle matches the center of the jade square.



Front view

Seen from the back

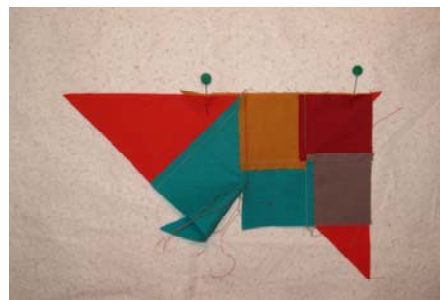
Sew a **partial seam** along the jade triangle, starting at the 90° corner and ending just past the center of jade triangle. Press seam toward jade triangle.

10. With right side up and jade arrow at top, rotate center 4-patch clockwise 90 degrees. Position an orange/gold triangle unit as with the jade unit before, and sew all the way across the gold triangle.

Press seam toward gold triangle.



Front view



Seen from the back

11. Repeat with orange/wine and then orange/gray triangles, pressing toward the triangle after each addition.



Pinned



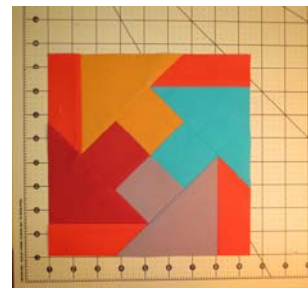
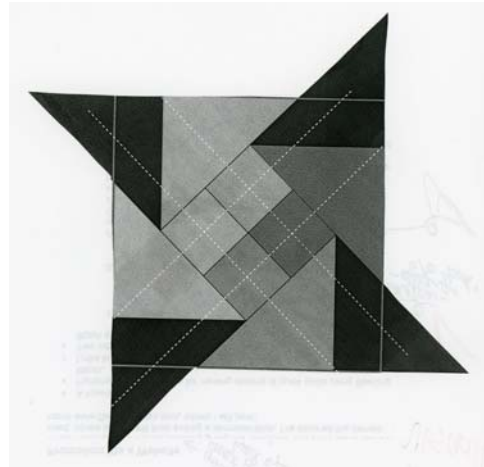
Sewn and flipped up



Final half-seam shown open before closing

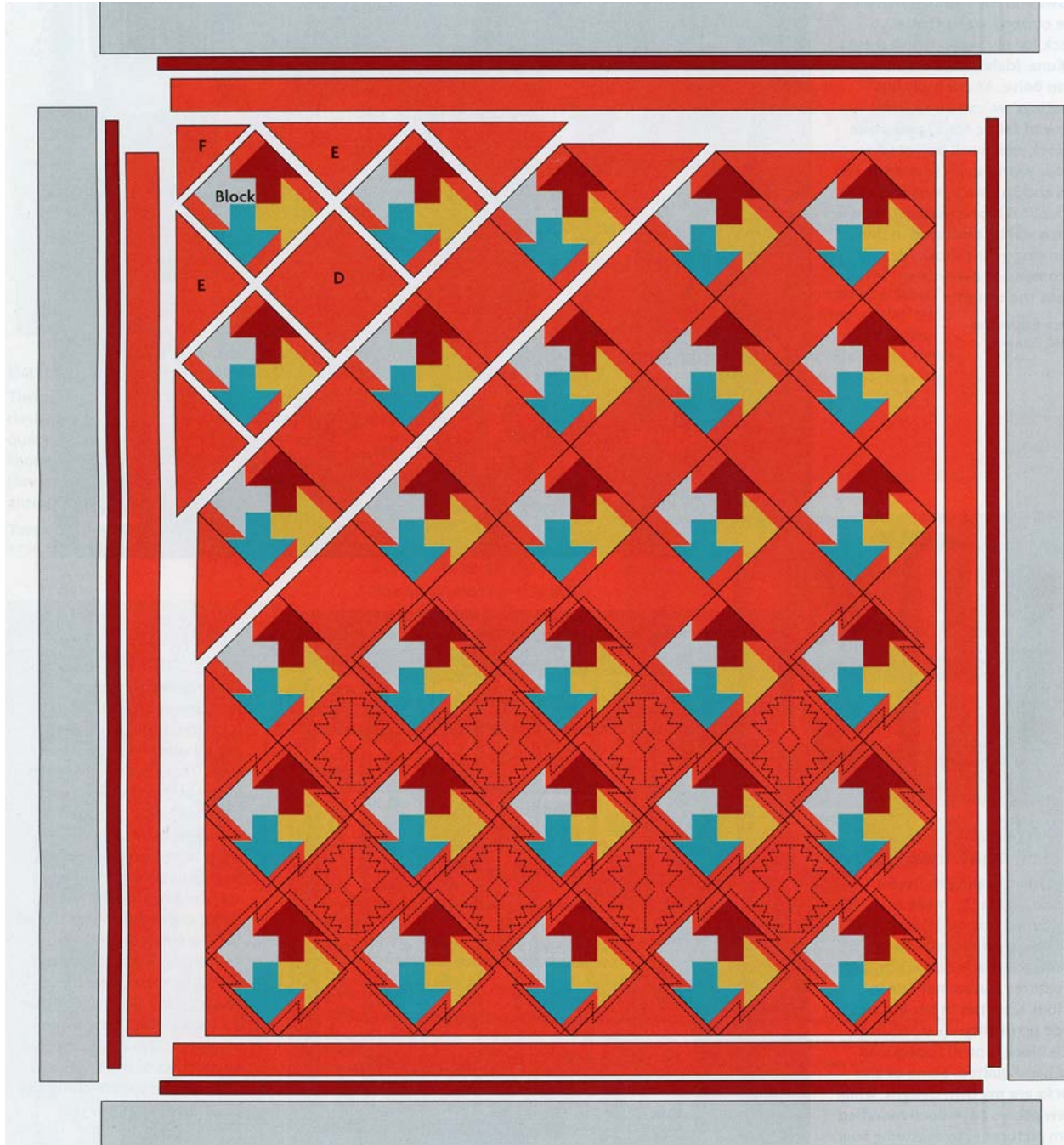
Complete by finishing partial seam on jade side. Press.

12. Square up block by trimming off and discarding extra points.



13. Measure average size of finished arrow blocks. They should be around 8-1/2" depending on accuracy of 1/4" seaming. Cut 20 orange squares (F) to that size.

14. Assemble diagonal rows as shown in diagram.



15. Add 3" orange borders, sides first, then top and bottom, finished 2-1/2".

16. Piece 1-1/2" wine border segments together. Add to sides first, then top and bottom, finished 1".

17. Add 5" wider gray outer borders, sides first, then top and bottom.

18. Layer the backing, batting, and quilt top. Baste. Quilt the arrow motifs in the ditch, or an all over pattern as desired. Bind with jade so 7/8" shows on front.

Back of Quilt (almost a reversible quilt)

You can use the leftover half-square triangles to create a fun reversible quilt. Assemble two units into an hourglass block. Sew hourglass blocks into a row and use to divide backing fabric.

Alternately, you can make another identical quilt, adult or baby, using these leftover half-square triangles for a quilt where the arrows spin in the opposite direction.



Quilting

“4 Arrows” can be quilted in many ways. For the illustrated quilt, the intricate stitch-in-the-ditch quilting around the 4 arrow blocks and the alternate Navajo blanket motif in the plain blocks create a fascinating second quilt on the back.



Back of 4 Arrows quilt

Freezer Paper Technique

Quilter Sue Fox (foxdreams@earthlink.net) used a technique that can be used by home sewing machine quilters, long-arm quilters, and hand quilters. She cut the Navajo motif out of freezer paper, ironed it in place, and quilted around it.

Ideas for Colors and Sets

The “4 Arrows” block can be used in many color combinations and sets.

Sets

The sample quilt shown here alternates pieced and plain blocks, set on point, alternating with solid blocks and with all arrows rotating in the same direction. Many alternate effects can be achieved by using only pieced blocks, by keeping or varying position of same-color arrows, by using a vertical/horizontal checkerboard or one on point. Arrows can all spiral clockwise or all counter-clockwise, or vary.

Colors

The arrow motif suggests a quilt for an adult male, but can also be appealing done as a baby quilt in appropriate colors.

“Masculine” Fabrics Used in Eleanor Dugan’s 4 Arrows Quilt

Kona Cotton Solids by Robert Kaufman Fabrics

Orange background [Kona Flame 0232]

Gray [Kona Smoke 1713]

Jade [Kona Jade Green 1183]

Gold [Kona Yarrow 1478]

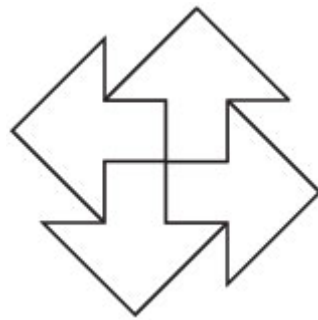
Wine [Kona Paprika 150]

See the following pages for other color ideas.

History Of Design

While researching a paper for the American Quilt Study Group on a popular 19th century block design, I ran across an intriguing motif in a book about 19th century German archeologist Heinrich Schliemann. He believed that the places described in Homer's *The Iliad* were actual geographical areas, and he sought, using text descriptions, to identify their current locations. He believed that ancient Troy stood on the site of modern Hissarlik in Turkey.

The book showed a sketch of a motif incised on a pottery shard he had unearthed in the early 1860s.



This design dazzled about in my brain until I was able to figure a simple construction method to turn it into a quilt block.

Straight and diagonal lines are a common characteristic of both early pottery and hand-woven designs, making such motifs a rich resource for new quilt blocks designs.

My Philosophical Observation

Schliemann excavated extensively at Hissarlik in the early 1860s, even using dynamite to speed his search, to the horror of other archeologists. Convinced that fabled Troy must have been a magnificent city of marble with wide avenues, he dug down through nine mud villages, destroying each as he passed it, until he hit bedrock. At last, he realized that he had probably destroyed exactly what he was looking for without recognizing it – a metaphor for so many people's lives.

Too often we are so sure what “happiness” or “success” looks like that we pass it by without noticing, sometimes losing it forever.