

# STORIES



Inspired from the collections  
of The Museum of Indian Arts  
and Culture, Santa Fe



In New Mexico, there are 19 Indian pueblos or villages. Each pueblo has a distinct identity expressed through its customs and artistic traditions. Pueblo Indian pottery is such a tradition, one of the most distinctive and long-lived crafts – over 2000 years old – found among any North American Indian cultures. The making of storyteller figures is part of this living pottery tradition.

Pueblo elders play an integral role in educating young people about their culture, and storytelling is a natural way to communicate these important teachings. As such, these figures depict an elder telling children stories of their people and their world.

Helen Cordero, from Cochiti Pueblo, is one of the most famous storyteller doll makers. Helen says of her first storyteller doll that she thought about her grandfather, a famed storyteller, when she shaped an image of him telling a tale to his five grandchildren.

Today there are as many as 300 potters in 13 pueblos creating storytellers. The form has evolved over time to include a variety of storyteller figures: men, women, mermaids, bears, turtles, owls and children.



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Quilt designed by Janet Houts & Logan Pilaro

Quilt size: 76" x 106"

5/5/10

# Stories Quilt

Introducing Andover Fabrics new collection: *Stories*, inspired from the collections of  
The Museum of Indian Arts and Culture, Santa Fe  
Quilt designed by Janet Houts and Logan Pilaro

Quilt finishes 76" x 106"  
25 Pieced Blocks: 12" x 18"

*Native American storytellers are the focus of this quilt that makes great use of novelty prints in the collection. Other fabrics include images of wild horses, stripes with feathers, figures, and a geometric pattern full of Indian symbols and kokopeli figures. The design pays homage to the woven rugs and blankets found throughout the southwestern United States, and the colors should please anyone interested in that part of the country. Thought should be given when cutting patches to ensure that the motifs are upright on the quilt.*

## Fabric Requirements

		Yardage	Teal	Red
<b>Fabric A</b>	<b>block A</b>	1 yard	5211-C	5211-R
<b>Fabric B</b>	<b>block B</b>	1½ yards	5212-C	5212-Y
<b>Fabric C*</b>	<b>block C</b>	¾ yard	5213-C	5213-O
<b>Fabric D</b>	<b>block A, border</b>	2½ yards	5214-R	5214-N
<b>Fabric E**</b>	<b>blocks A &amp; C</b>	2¼ yards	2847-K	2847-N2
<b>Fabric F</b>	<b>block C, border</b>	1 yard	2847-T	2847-E2
<b>Fabric G</b>	<b>block B</b>	1 yard	2847-T2	2847-P
<b>Fabric H</b>	<b>blocks B &amp; C</b>	1¾ yards	2847-Y4	2847-Y4
<b>Fabric C*</b>	<b>backing</b>	6½ yards	5213-C	5213-O

\*\*includes binding

## Cutting Directions

**Note:** Borders are cut the exact lengths required plus ¼" seam allowances. WOF designates the width of fabric from selvedge to selvedge (approximately 42" wide).

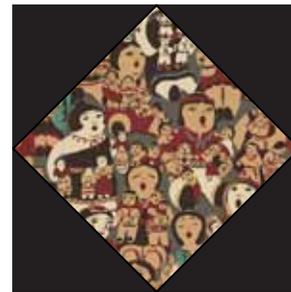
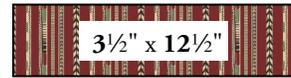
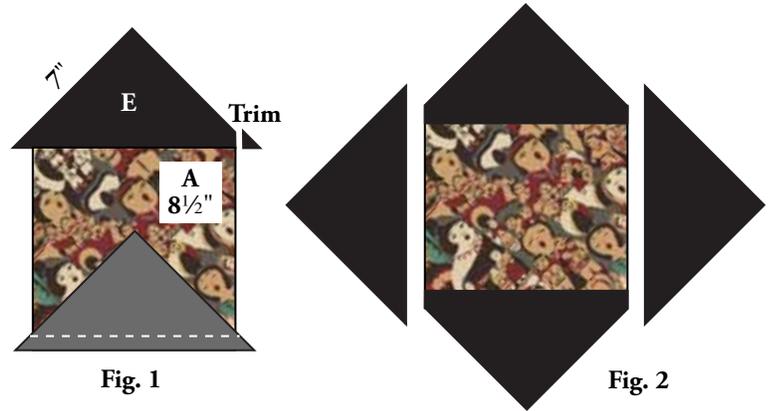
- Fabric A** Cut (9) squares 8½" x 8½", cut on point (see step 1)
- Fabric B** Cut (16) rectangles 3½" x 18½", cut lengthwise (see step 1)  
Cut (16) rectangles 3½" x 6½", cut crosswise
- Fabric C** Cut (8) rectangles 6½" x 10½", cut lengthwise
- Fabric D** Cut 9 strips 2½" x WOF, pieced to make the following:  
(2) borders 6½" x 90", (2) borders 6½" x 76½"  
Cut (18) rectangles 3½" x 12½" (see step 1)
- Fabric E** Cut (18) squares 7" x 7" (slightly oversize—see step 2),  
cut in half diagonally to make 36 half-square triangles  
Cut (16) rectangles 2½" x 10½"  
Cut (48) squares 2½" x 2½"  
Cut 10 strips 2½" x WOF for binding
- Fabric F** Cut 9 strips 2½" x WOF, pieced to make the following:  
(2) borders 2½" x 90", (2) borders 2½" x 76½"  
Cut (16) squares 2½" x 2½"
- Fabric G** Cut (64) squares 3½" x 3½"
- Fabric H** Cut (16) rectangles 1½" x 10½"  
Cut (32) rectangles 3½" x 6½"  
Cut (32) rectangles 2½" x 5½"  
Cut (32) rectangles 2½" x 3½"
- Backing** Cut (2) panels 42" x 114", pieced to fit quilt top with 4"

## Making and Assembling the Quilt

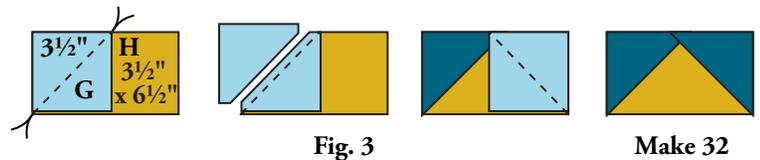
1. Part of the charm of this quilt resides in the use of novelty prints, and the fabrics are shown to best advantage when the motifs appear upright on the quilt. Therefore, care should be taken when cutting fabrics with obvious directional prints, such as fabric A with its multiple storyteller images, the horse print, the stripe, and the kokopelli print. Be sure to study the block diagrams before cutting patches, and refer to the cutting directions for crosswise and lengthwise cutting. You may want to cut patches for one of each block to be sure that the block goes together as you wish before cutting all the patches.

# Stories Quilt

- Block A:** The center  $8\frac{1}{2}$ " squares must be cut on point on the storyteller print in order for the figures to appear upright. Cut 3 squares on point across the width of the yardage. Cut a total of 9 squares, nesting the on-point squares next to each other to conserve fabric.
- The black  $7$ " half-square triangles are cut slightly oversized so the block can be trimmed if needed. Center a black triangle on the side of a center square and stitch in place (Fig. 1). Trim the points of the triangle even with the sides of the square. Add a second triangle to the opposite side and trim. Sew black triangles to the remaining sides of the center square (Fig. 2). After pressing, measure the block. If it is larger than  $12\frac{1}{2}$ ", trim to  $12\frac{1}{2}$ ", being sure to leave  $\frac{1}{4}$ " seam allowances past the points of the center square. If it is smaller, then re-sew with slightly smaller seam allowances. Sew  $3\frac{1}{2}$ " x  $12\frac{1}{2}$ " striped patches to the top and bottom. Make 9 A blocks.
- Block B:** There are 4 flying geese units in the center of each block. Lightly mark a diagonal line on the back of each  $3\frac{1}{2}$ " dark teal (G) square. Align the square on one end of a gold  $3\frac{1}{2}$ " x  $6\frac{1}{2}$ " patch, right sides together. Stitch on the drawn diagonal line (Fig. 3). Trim away and discard excess fabric. Press open. Repeat the process on the opposite end to make a flying geese unit. Make 32 total.
- Referring to the Block B diagram, sew 4 flying geese in a vertical row, having geese pointing in the same direction. Sew the short horse print patches to the top and bottom, orienting the patches so the horses are upright. Sew the long horse print strips to the sides. Make 8 blocks.
- Block C:** Referring to the Block C diagram, sew black and gold  $10\frac{1}{2}$ " long strips to the sides of the kokopelli print rectangle. Join the black, light teal (fabric F), and gold patches to make the pieced strips needed for the top and bottom. Sew strips to the block. Make 8 blocks.
- Refer to the Quilt Diagram to arrange the blocks in 5 rows of 5 blocks each, noting the orientation of the printed fabrics and the flying geese units. Join the rows.
- Sew a long inner border strip to a long striped border to make a side border unit. Make 2. Sew to the sides of the quilt. Trim ends if needed. Sew the short border strips in pairs. Sew to the top and bottom of the quilt.

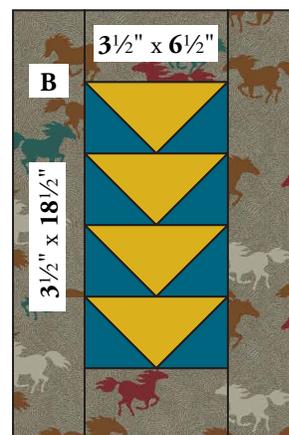


**Block A**  
Make 9

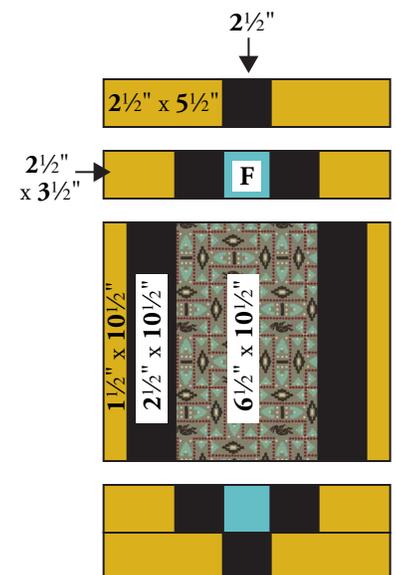


**Fig. 3**

**Make 32**



**Block B**  
Make 8



**Block C**  
Make 8

## Finishing the Quilt

Layer quilt with batting and backing. Quilt in the ditch around borders and block patches. Quilt a motif of your choice in the large squares and rectangles in the A and C blocks, or quilt along the printed motifs. Bind to finish the quilt.

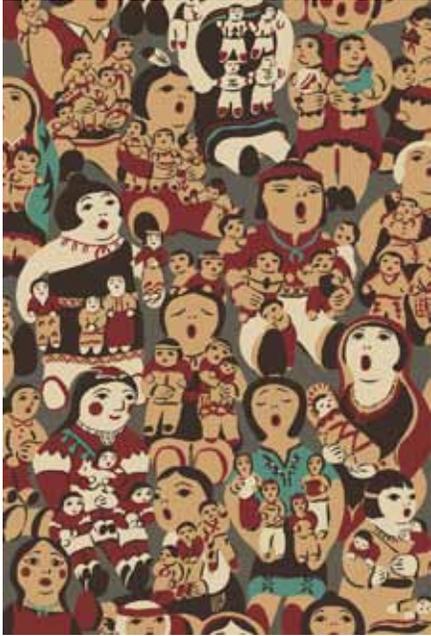


Quilt Diagram

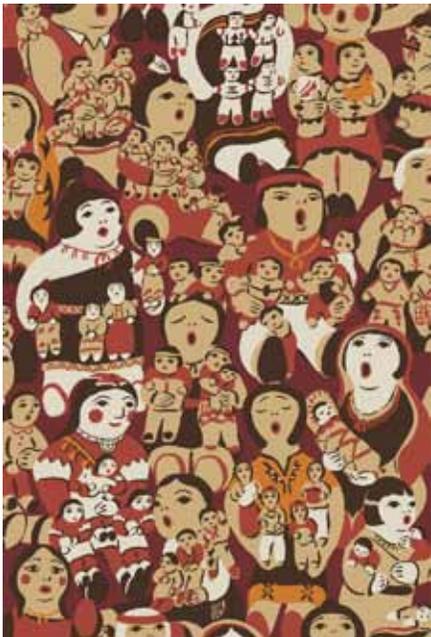
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# Stories

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5211-C\*



5211-R



5212-C\*



5212-N



5212-Y



5213-C\*



5213-T



5213-O



5214-R\*



5214-T



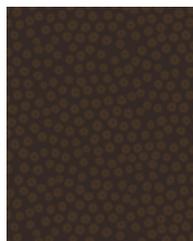
5214-N



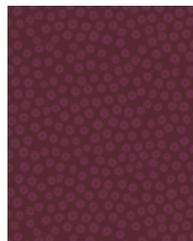
2847-E2



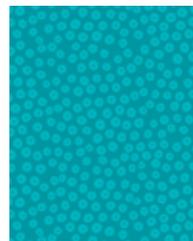
2847-K\*



2847-N2



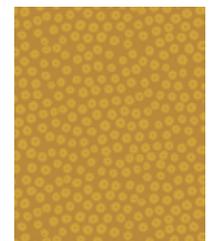
2847-P



2847-T\*



2847-T2\*



2847-Y4\*

\*Indicates fabric used in quilt pattern. Fabrics shown are 25% of actual size.

5/5/10

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