

Mystery Quilt 2012
(finished size 67 X 79)
(20 9" blocks plus sashings)

Oh what a beauty she is! The initial challenge of the 2012 Mystery Quilt is fabric selection. However, challenge is a good thing because through challenge you broaden your skill set.

There are eleven (11) fabrics in this year's quilt. The quilt has blocks, sashing and a fairly wide border.

Before choosing fabric there are some basic terms that are important to understand. Two terms are intensity and scale.

Intensity: All colors (hues) made from the three basic (primary) colors: red, blue and yellow. All other colors are some combination of these three primary colors. To vary the intensity you add white to a color to make a tint or black to a color to make a shade. Red with black (depending on how much black) can be a brick red or a deep wine red. Addition of white produces rose and pink, the more white that is added, the lighter the pink. Color intensity is rated as light, medium and dark. The color red can vary in intensity from the palest imaginable pink to a red so dark it is almost black. Except for a whole cloth quilt or a two color quilt, a balanced quilt has some of each of the intensity of fabrics. Our eyes are drawn to the medium intensity fabrics so one must discipline oneself to select light and dark intensity colors to balance the quilt.

Scale: Scale refers to the size of the pattern printed on the fabric. Generally a Hawaiian shirt fabric has huge graphics on it and is classified a large scale. The old feed sack prints are small scale. Something in between would be classified as medium scale. Using different scale fabrics also contributes to a balanced quilt and adds richness that otherwise might not materialize.

An example of a description of a fabric might be a large scale medium intensity blue.

In addition to intensity and scale you may see the terms **mottled** or **muted**. These two terms do not mean the same thing but they have the same effect. From a distance a mottled or muted fabric comes across as a solid color but, again, there is a richness or depth of a mottled or muted fabric that makes it attractive and interesting. A muted fabric may have a large scale but is made up of different intensities of the same color (this is also referred to as a tonal fabric). A mottled fabric has no discernable pattern but a collection of closely related variations of a single color.

The 2012 Mystery Quilt is made up of three distinct colors. Start with a focus fabric – a fabric you love. The widest part of the quilt border and the binding will consist of this fabric and the fabric will also be featured throughout the quilt. This is the main quilt color. This should be a large scale medium intensity print. It can be floral, geometric, a theme or sports fabric or whatever. This is your starting point. (NOTE: a fabric whose color approaches a dark intensity will also work here)

Within the focus fabric are many colors. Generally on higher quality fabric all the colors contained in the fabric are printed along the selvage. You will be surprised how many colors are contained in one fabric print. The more colors there are the richer the fabric appears. Select from that range of colors a color that complements the overall color of the focus fabric. If your focus fabric is basically red a good complement would be a green (if, of course, there are greens among the colors that make

up the print). A blue focus fabric may be complemented by yellow (again there would have to be some yellow in the focus fabric even though the fabric reads as or comes across as blue). Your focus fabric will dictate one or two, maybe three) possible complementary colors. Select the one that is pleasing to you.

When looking at a quilt the eye initially rests on the basic color of the focus fabric. The second place the eye rests is the color that complements the focus fabric. And finally the eye notices the third fabric, the background color. Background colors are generally white, beige, or pastel. Having a light colored background fabric allows the focus fabric and the complementary fabric to stand out.

Your assignment this is to select your fabrics. Your shopping list:

Find your focus fabric. Make sure you love this fabric. COLOR #1

A. 2 5/8 yards focus fabric, medium intensity large scale

Additional fabrics of color #1

B. 1/3 yard tonal (muted)

C. 1/3 yard large plaid

D. 5/8 yard paisley

E. 2/3 yard narrow stripe (this would most likely be a combination of colors #1 & #3)

Find complementary colored fabrics, mottled (or muted). COLOR #2

A. 1/3 yard dark intensity

B. 7/8 yard medium intensity

Determine your background color – your focus fabric should dictate the background color. You will see it in the pattern. Background fabrics are of a light intensity, but contained within the background color pattern may be bits of color #1 (more) and color #2 (less), possibly of a lighter intensity. Color #3

A. 3/8 yard small scale plaid

B. 3/4 yard small print (in fact this could be considered mini” scale)

C. 7/8 yard medium scale

D. 7/8 yard small scale print (this one should contain a larger proportion of color #1 than the mini print)

Additionally you will need backing fabric at least 71” X 83.” This fabric can be your choice but should coordinate with the other fabrics. If you really love your focus fabric maybe you want the back of your quilt to be that fabric also. Maybe the complementary fabric will be your choice. One of the background fabrics is the “conservative” choice.

If all this fabric selection seems like a daunting task consider getting a charm pack of a collection of fabrics. Fabric manufactures have designers who develop a line of fabrics. A charm pack usually consists of 42 squares 5” X 5”. Look for one that has no duplication of fabrics. From the collection of 42 coordinating fabrics you can select 11 for your quilt. All the colors coordinate and within the collection there will be fabrics of light, medium and dark intensity and prints with small, medium and large scale along with some muted (or tonal) and mottled. Happy shopping!

Cutting Directions:

From **Color 1A** cut border, binding and block centers.

(outer border) Eight 6 ½" width of fabric (WOF)

(binding) Nine 2 ½" WOF

(block centers) Cut either two 3 ½" WOF and subcut into twenty 3 ½" squares or "fussy cut" twenty 3 ½" squares.

From **Color 1B and 1C** cut for blocks.

From each color cut two 1 ½" WOF

From each color cut one 3 7/8" WOF subcut into eight 3 7/8" squares

From **Color 1D** cut for blocks and sashing

Six 1 ½" WOF

Three 1 ½" half WOF

One 3 7/8" WOF subcut into eight 3 7/8" squares

From **Color 1E** cut for sashing

Thirteen 1 ½" WOF

From **Color 2A and Color 2B** cut for blocks

From each color cut one 1 ½" WOF

From each color cut one 1 ½" half WOF

From each color cut one 3 7/8" WOF subcut into eight 3 7/8" squares

From **Color 2B** only cut for inner border

Seven 2 ½" WOF

From **Color 3A, Color 3B, Color 3C and Color 3D** cut for blocks

A total of four 3 7/8" WOF subcut into forty 3 7/8" squares

A total of four 1 ½" WOF

A total of fourteen 1 ½" WOF (Mix these fabrics however you want to get your totals)

From **Color 3B and Color 3D** cut for sashing

A total of thirty 1 ½" WOF

A total of three 1 ½" half WOF

Label your strips and blocks with color labels or make yourself a key with Color #s identifying specific fabric samples so when you are told to sew a 1 ½" WOF strip of Color 1A to a 1 ½" WOF strip of Color C you will know which strips to sew together.

Next . . . sewing the strips and squares into units for blocks and sashings.

If you have any questions call or email Judy Johnson or Maggie Wachtel for further explanation.