

ILLUSION



A complete digital workshop
compliments of
Caryl Bryer Fallert-Gentry
www.bryerpatch.com

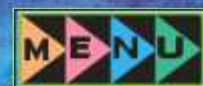
This version of the Illusion workshop is for those using “Essential Gradations” from Benartex, or other ombre yardage. If you are working with hand-dyed gradations or gradations you have put together from your collection of commercial fabrics, [CLICK HERE](#). **NOTE:** This will take you to a different PDF file. Please be patient while the file loads.

ILLUSION

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Every effort has been made to provide complete and accurate instructions for the making of this quilt, and the techniques demonstrated. However, since individual skill levels vary, no warranty is given, or implied, nor results guaranteed. Caryl Bryer Fallert has no control over the materials, tools, or procedures used, and does not assume responsibility for use of this information.



ILLUSION

MENU

History

where did she get this crazy idea?

Chapter 1: Getting Started:

cutting your pattern and fabric strips

Chapter 2: Square A

sewing triangles and making square A

Chapter 3: Square B

sewing triangles and making square A

Chapter 4: Slice & Dice

cutting and rearranging your rectangles

Chapter 5: Assembling the Quilt Top

sewing strips together & adding borders

Chapter 6: Quilting

plus finishing and binding

Chapter 7: Combining Illusions

Expanding on this technique

About the Author

ILLUSION

HISTORY OF ILLUSIONS



ILLUSION

Before you begin making your Illusion quilt,
let me give you a little background about
this technique and how it got started.

The idea for Illusions began in 1990.... Four years into my High Tech Tucks series.

For the High Tech Tucks quilts, I used a pieced background made from my hand dyed fabrics.



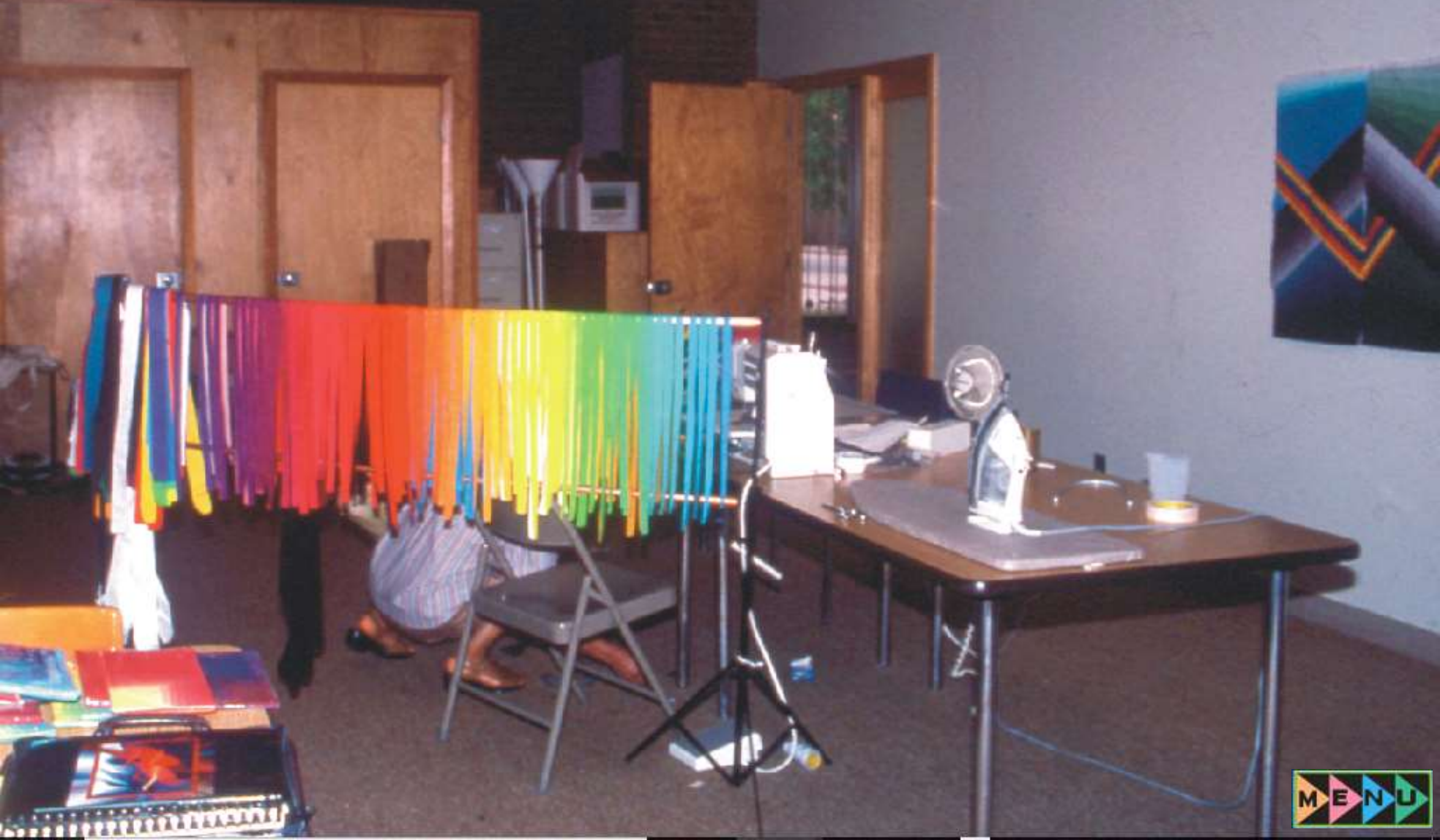
hand dyed & pieced background • 36" x 94"



After the background was pieced...



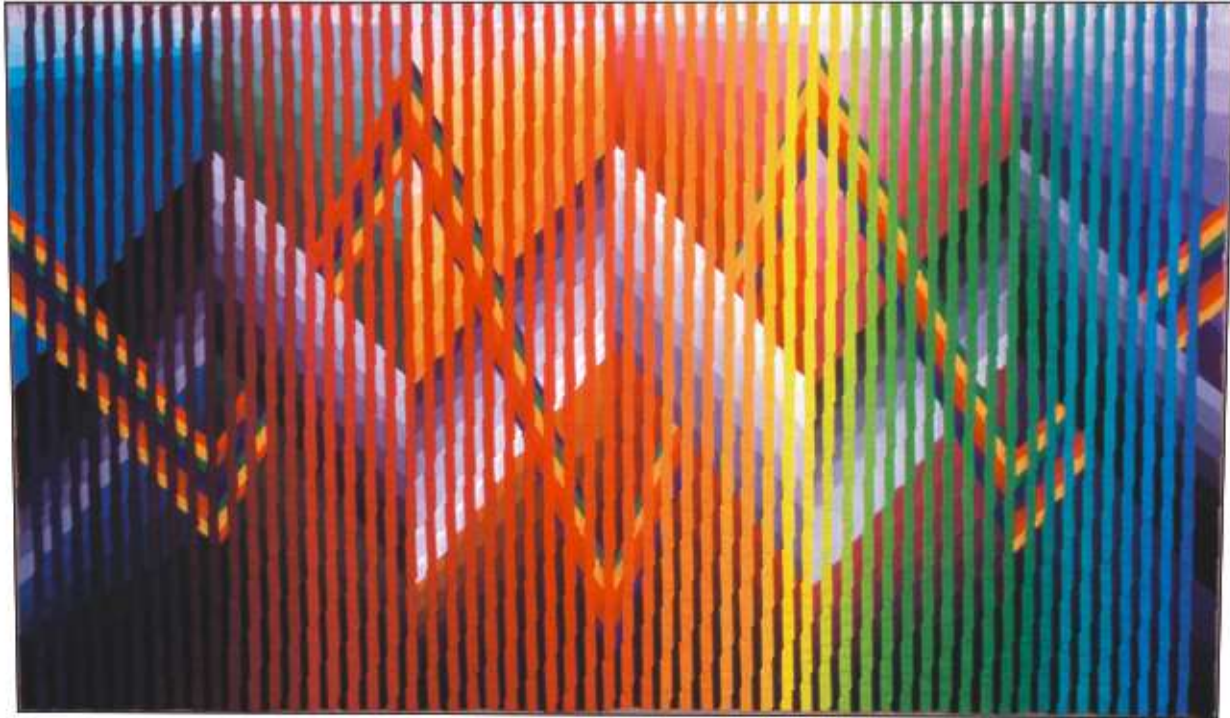
I made a series of "tucks" using my hand dyed gradations. The tucks have one gradation on the top side and a second gradation on the bottom side. Here they are hanging on a rack with the colors in order.



The pieced background was cut into 1.5" wide strips...



and pieced back together with a tuck in each seam allowance.



The tucks were twisted to form three-dimensional elements in the finished quilt.



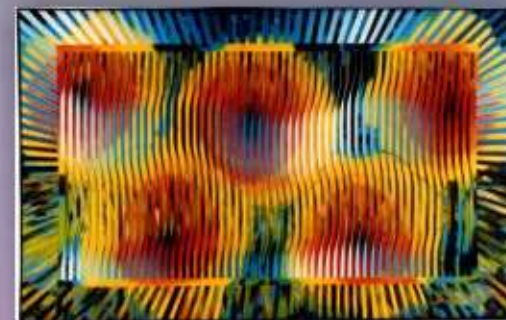
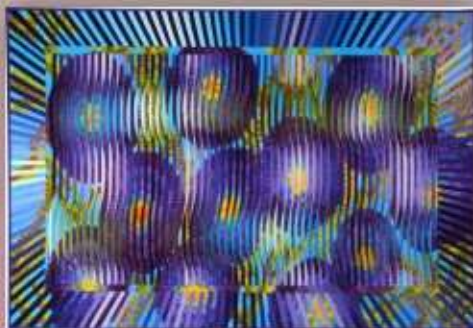
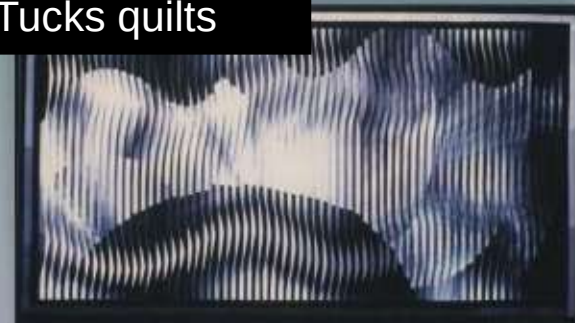
High Tech Tucks #32 • © 1991 Caryl Bryer Fallert • [CLICK HERE](#) for the whole story



High Tech Tucks Quilts by Caryl Bryer Fallert



Since 1986, Caryl has made more than 200 quilts in this style
[CLICK HERE](#) to see all of Caryl's High Tech Tucks quilts

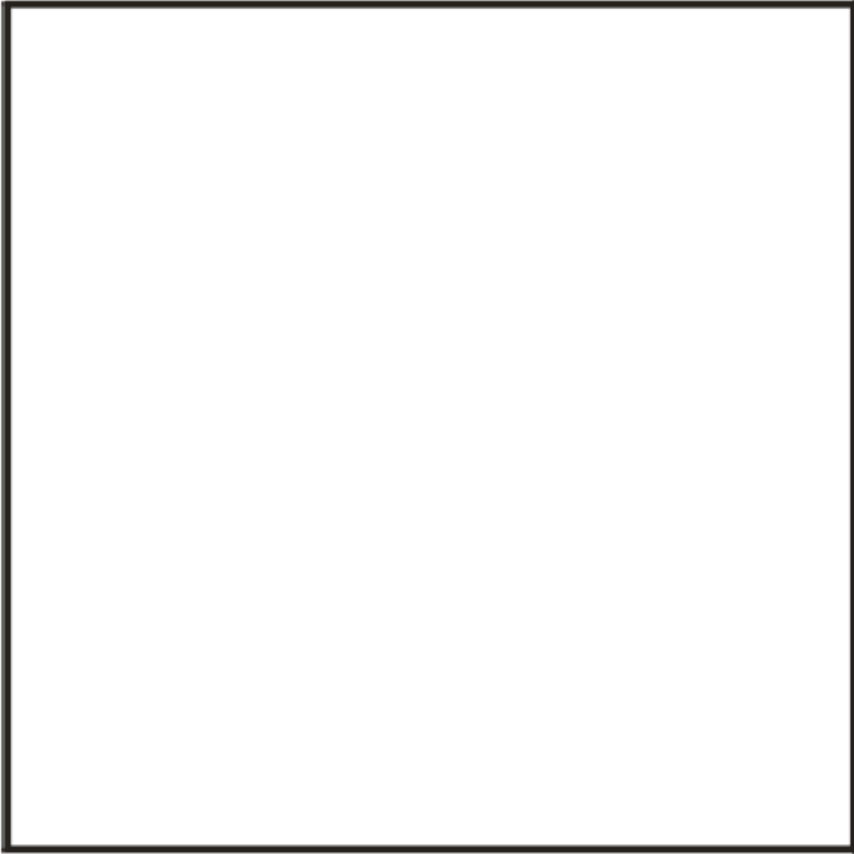


Then I got another crazy idea.

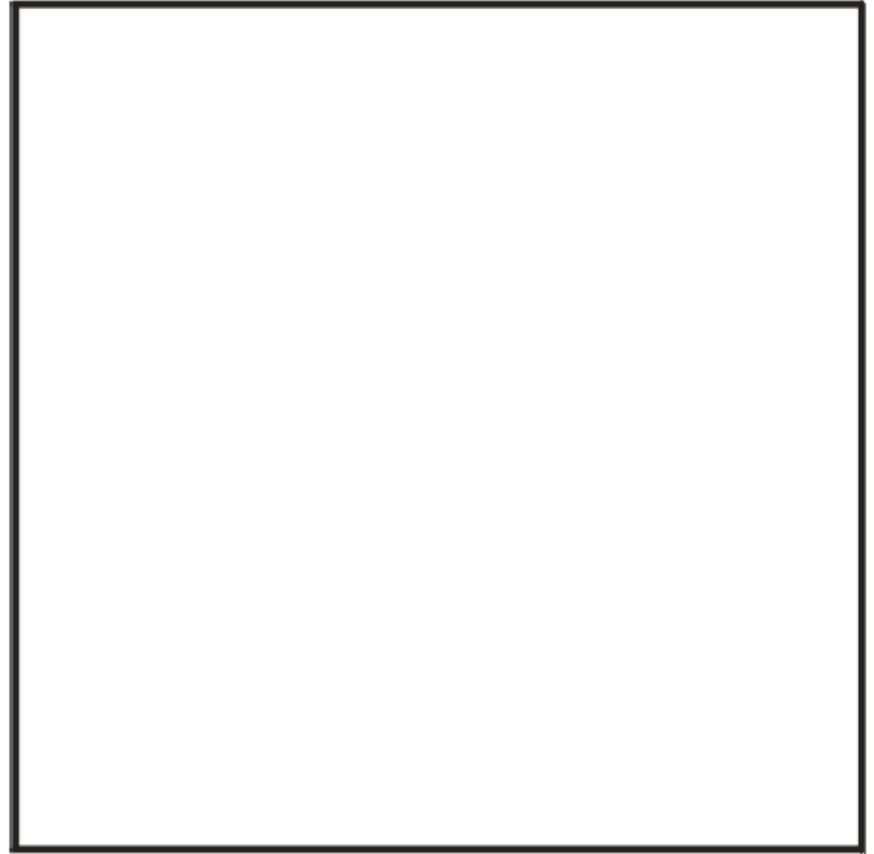
Crazy Idea!!?



What if I started with two squares?



A



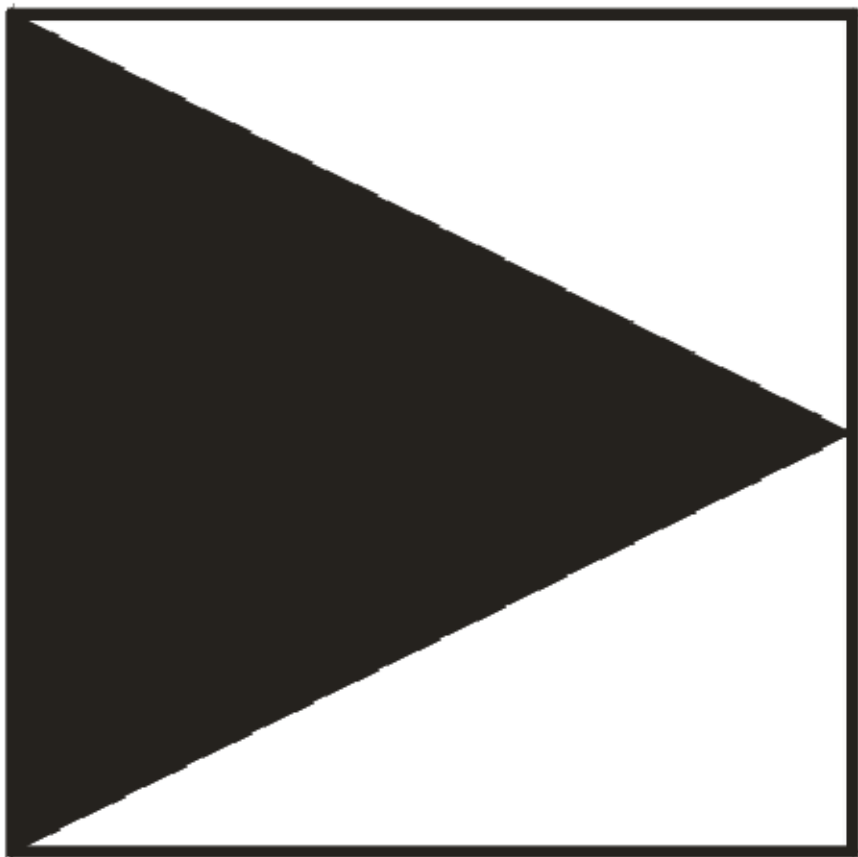
B

Square A would be white with a black triangle.



A

Square B would be black with a white triangle.



A



B

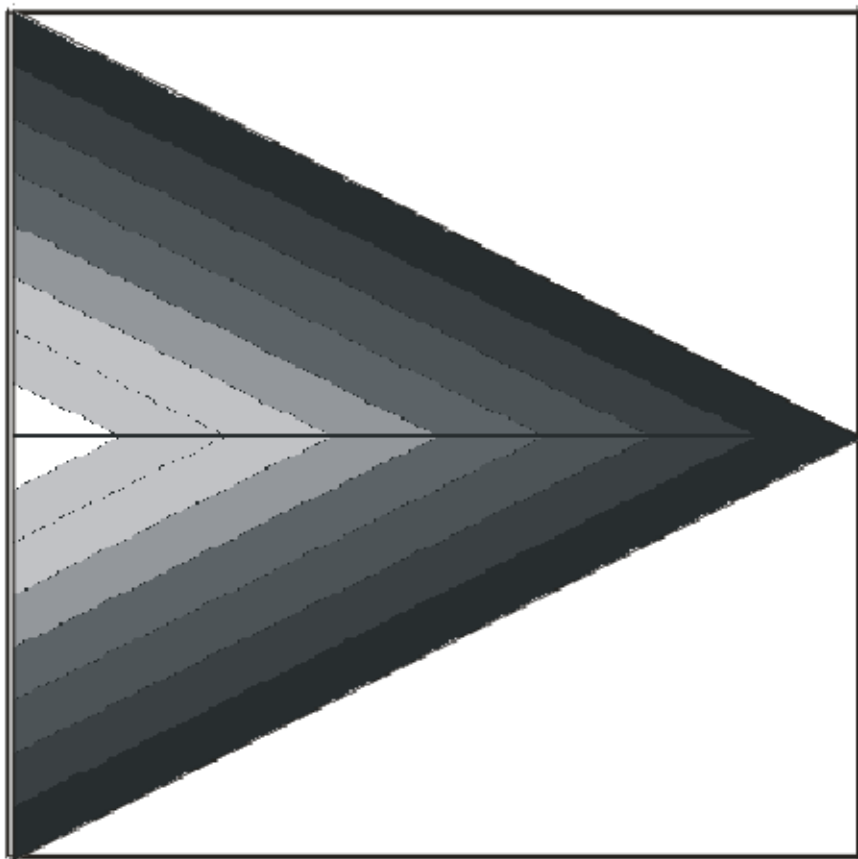
Then what if I used my hand dyed fabrics...

Graduated hand dyed fabrics
by Caryl Bryer Fallert

Background fabric:
Gradations Collection
style #2046 color #1 Grey Scale
by Caryl Bryer Fallert
for Benartex



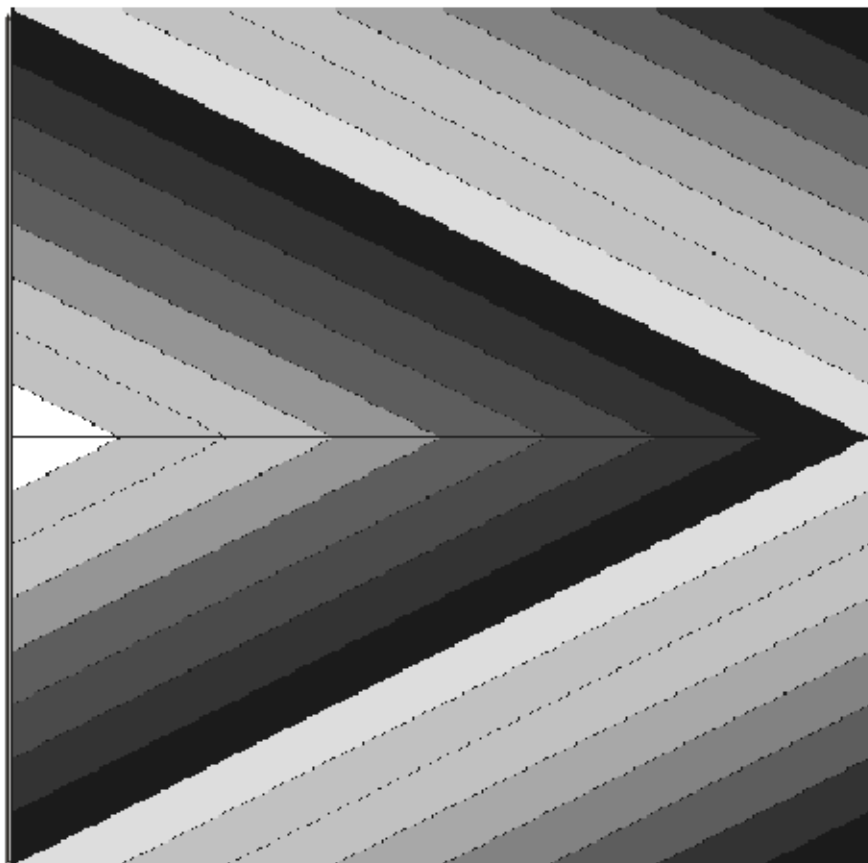
And threw in some gradations.



A



B

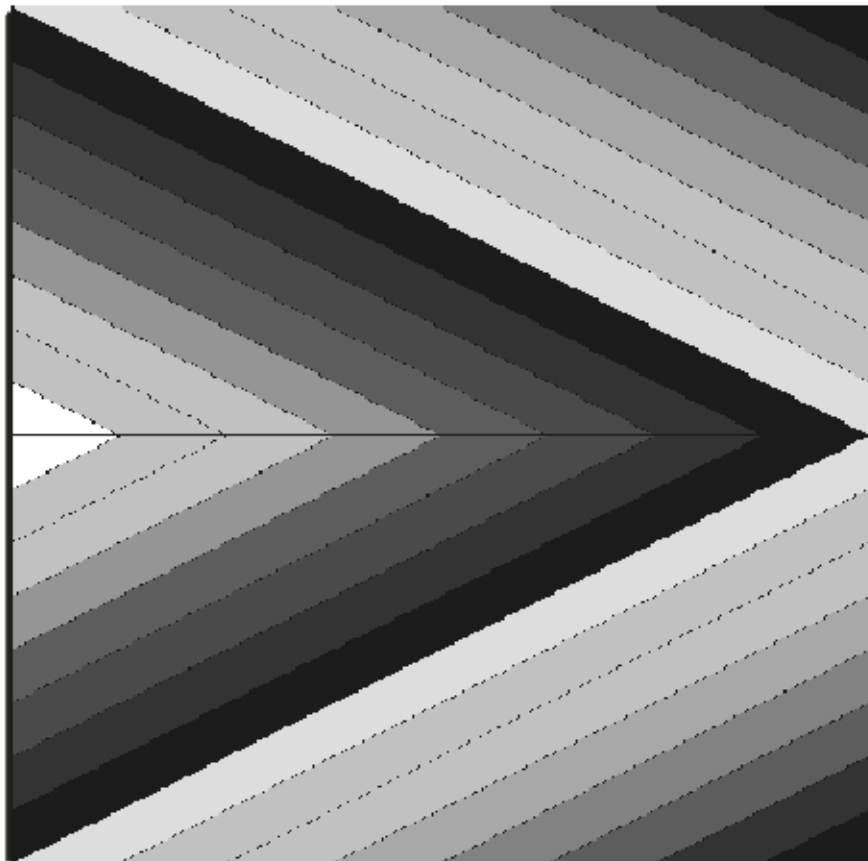


A

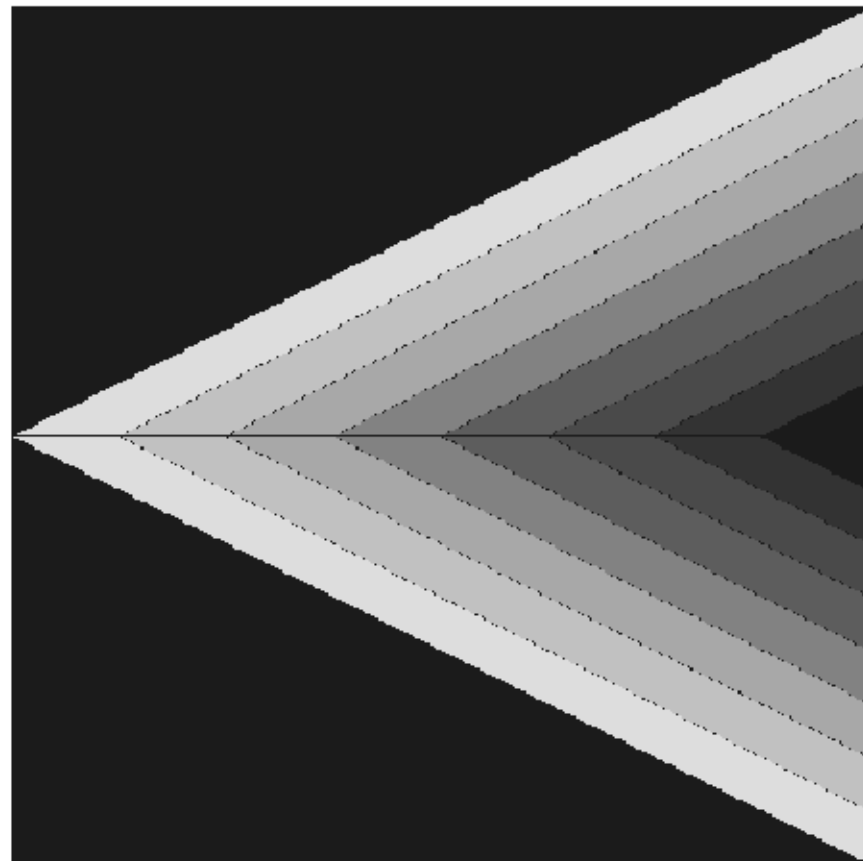


B

Square A is a dark triangle on a light background and square B is a light triangle on a dark background. The dark background is solid black, the other background and triangles fade from dark to light with the highest contrast falling along the line between the triangles and backgrounds.



A

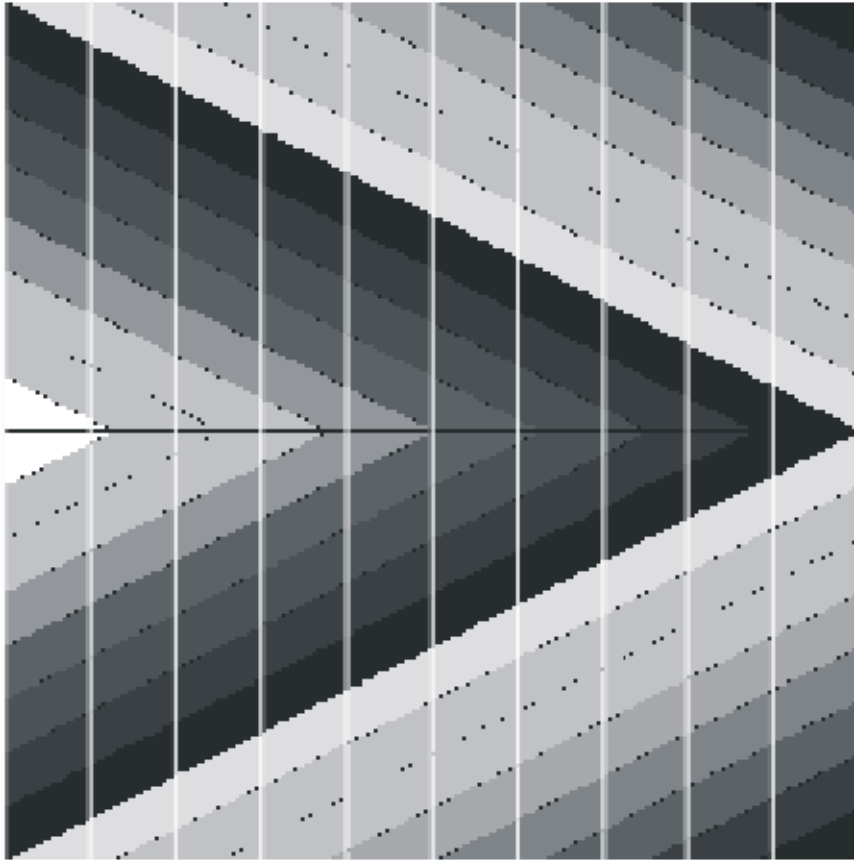


B

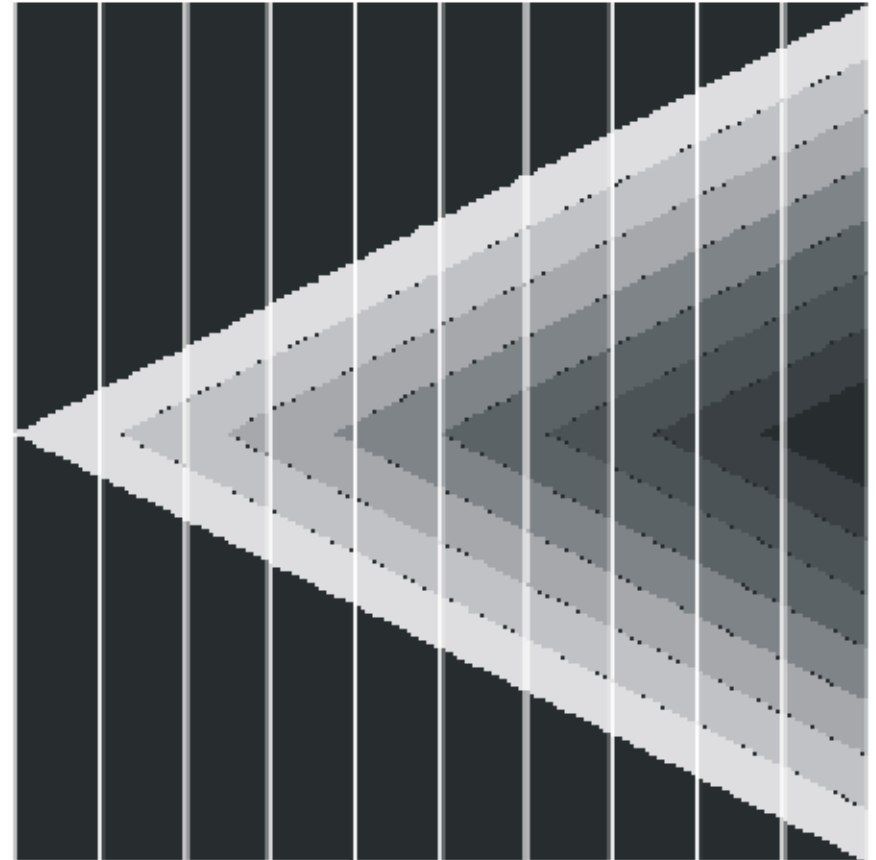
Square B is a reverse image of Square A.



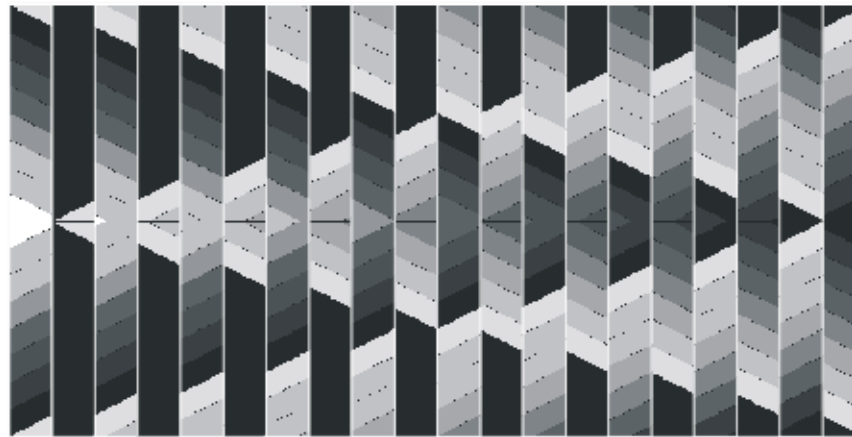
Now suppose I cut both of them into 1.5" wide strips...



A



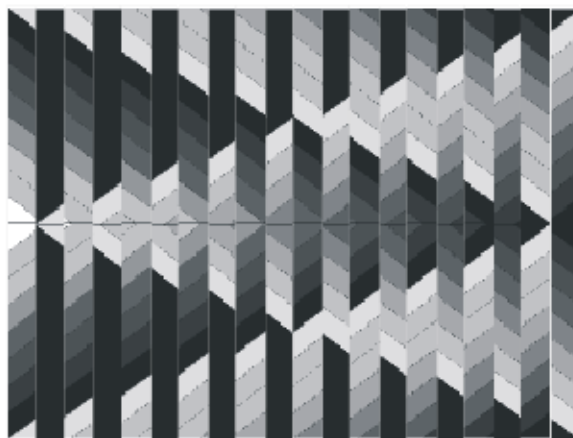
B



A

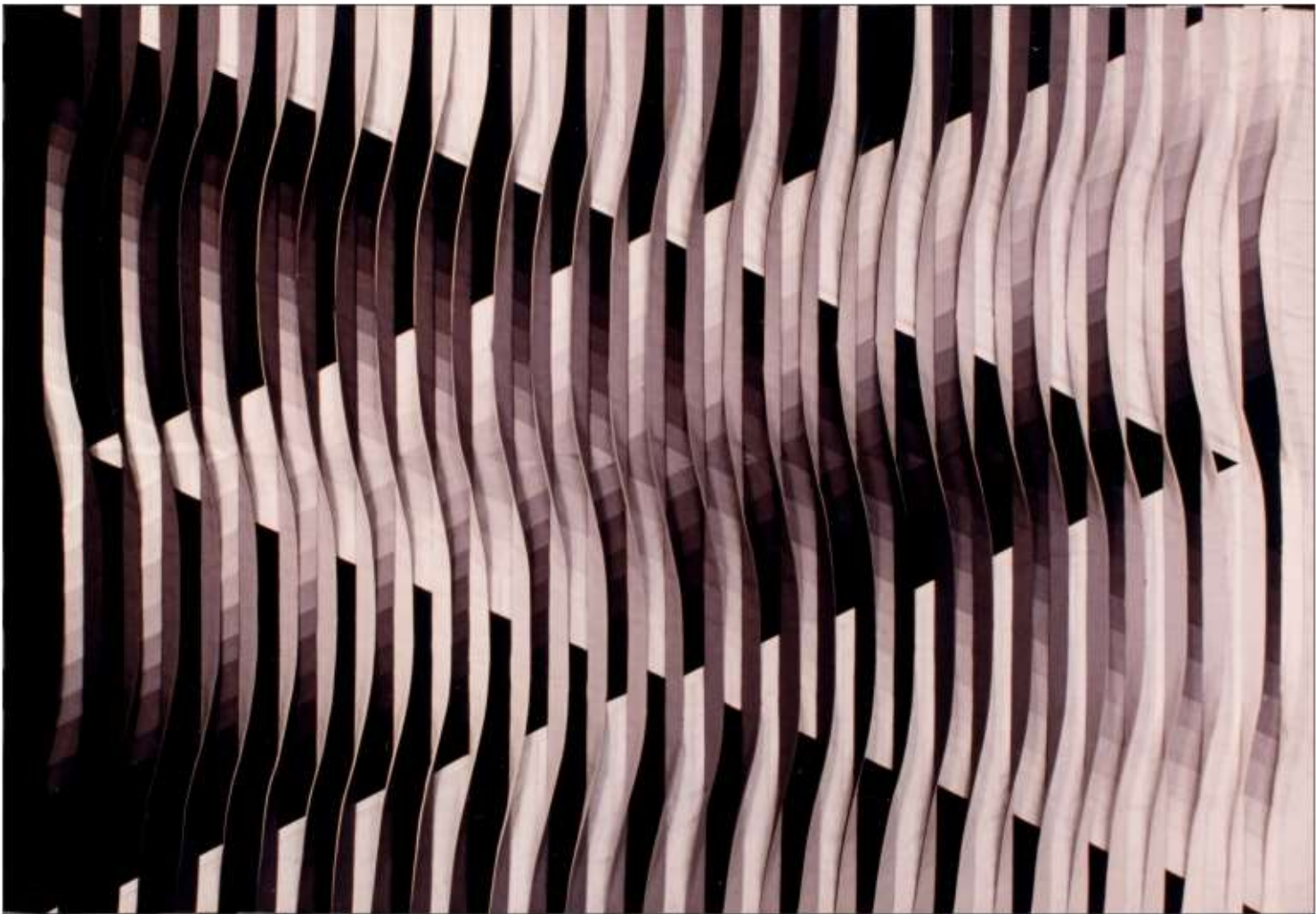
B

and rearranged them...alternating strips
from Square A and Square B...

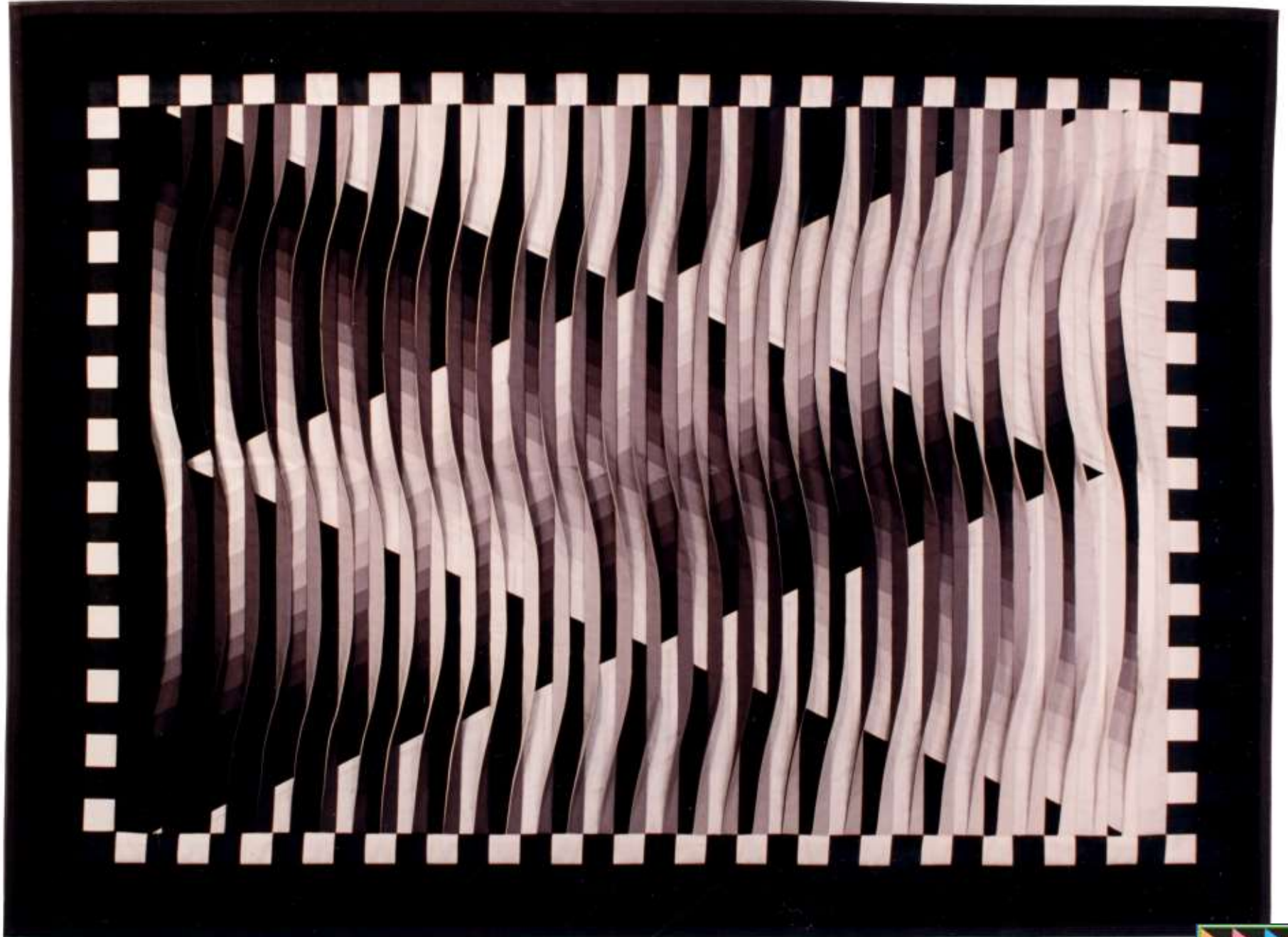


and then what if I sewed them together...

and then what if I sewed them together with a tuck in each seam allowance.
What would that look like?



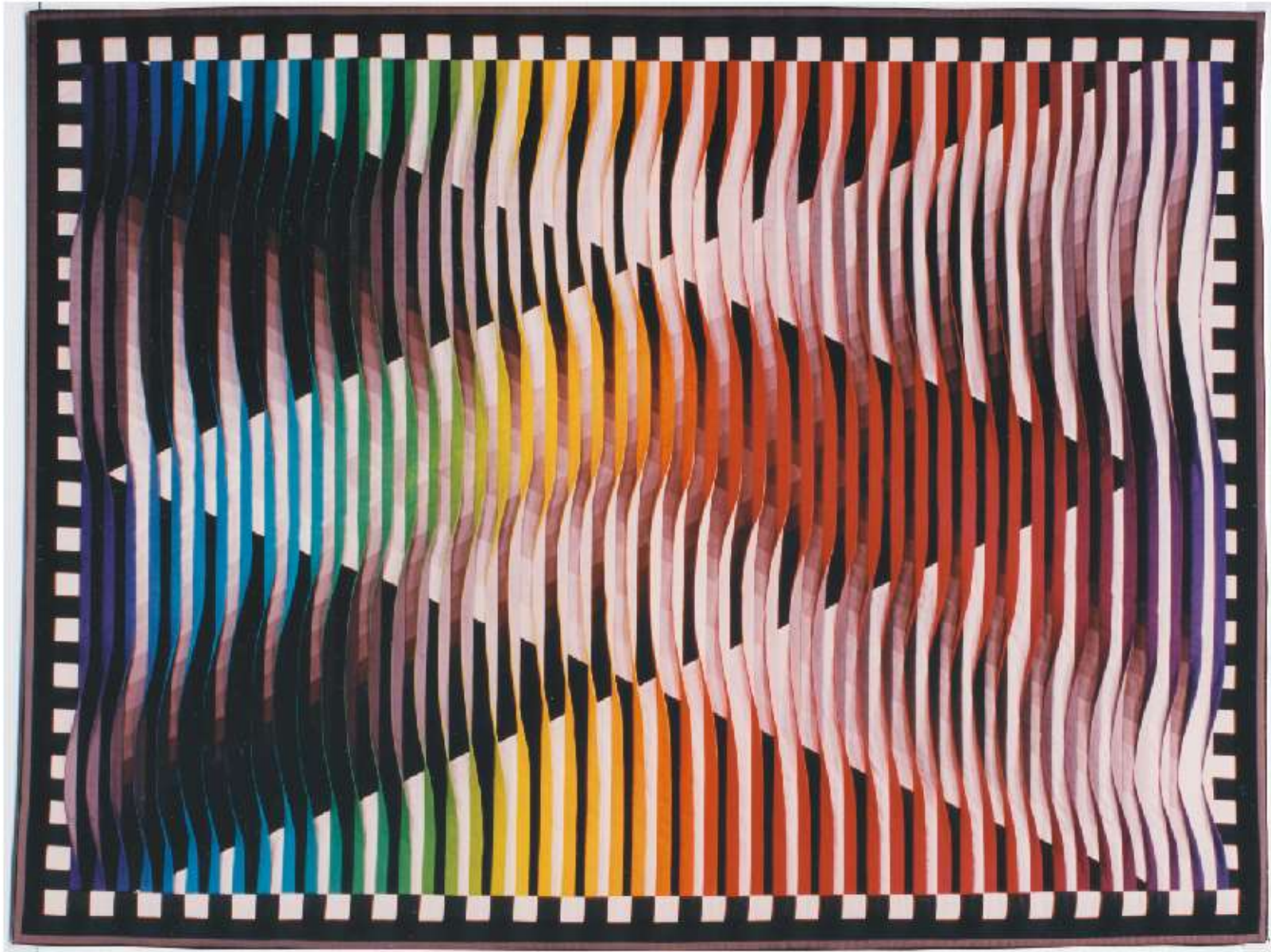
This became High Tech Tucks #25



High Tech Tucks #25 • 40" x 30" • © 1990 Caryl Bryer Fallert



Then I made it bigger and threw in a gradation of rainbow colors.



High Tech Tucks #30 • 53" x 39" • © 1991 Caryl Bryer Fallert



I made an even larger version next...



High Tech Tucks #31 • 60" x 87" • © 1991 Caryl Bryer Fallert



and continued experimenting with ways to alternate strips.



Checking over the Rainbow #14 • 42" x 53" • © 1992 Caryl Bryer Fallert



Eventually I tried the alternating strips and triangles without the tucks.





Without the tucks, I liked it better
with a vertical orientation



Illusion #1

31" x 35"

© 1992

Caryl Bryer Fallert

I added a border and
the Illusion series
was born.





Illusion 3

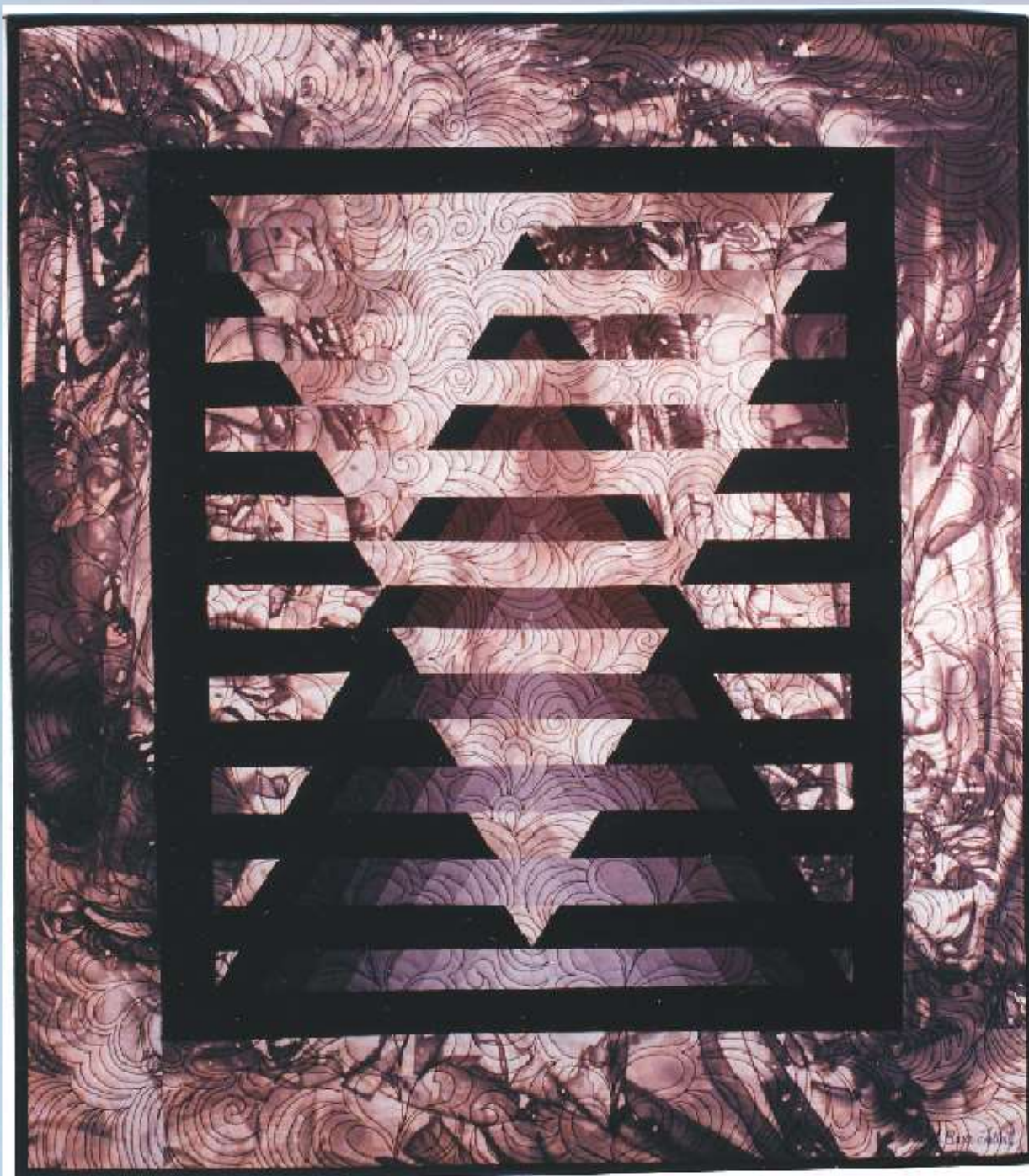
34" x 47"

© 1993 Caryl Bryer Fallert

Naturally since I liked the first experiment I made it bigger...

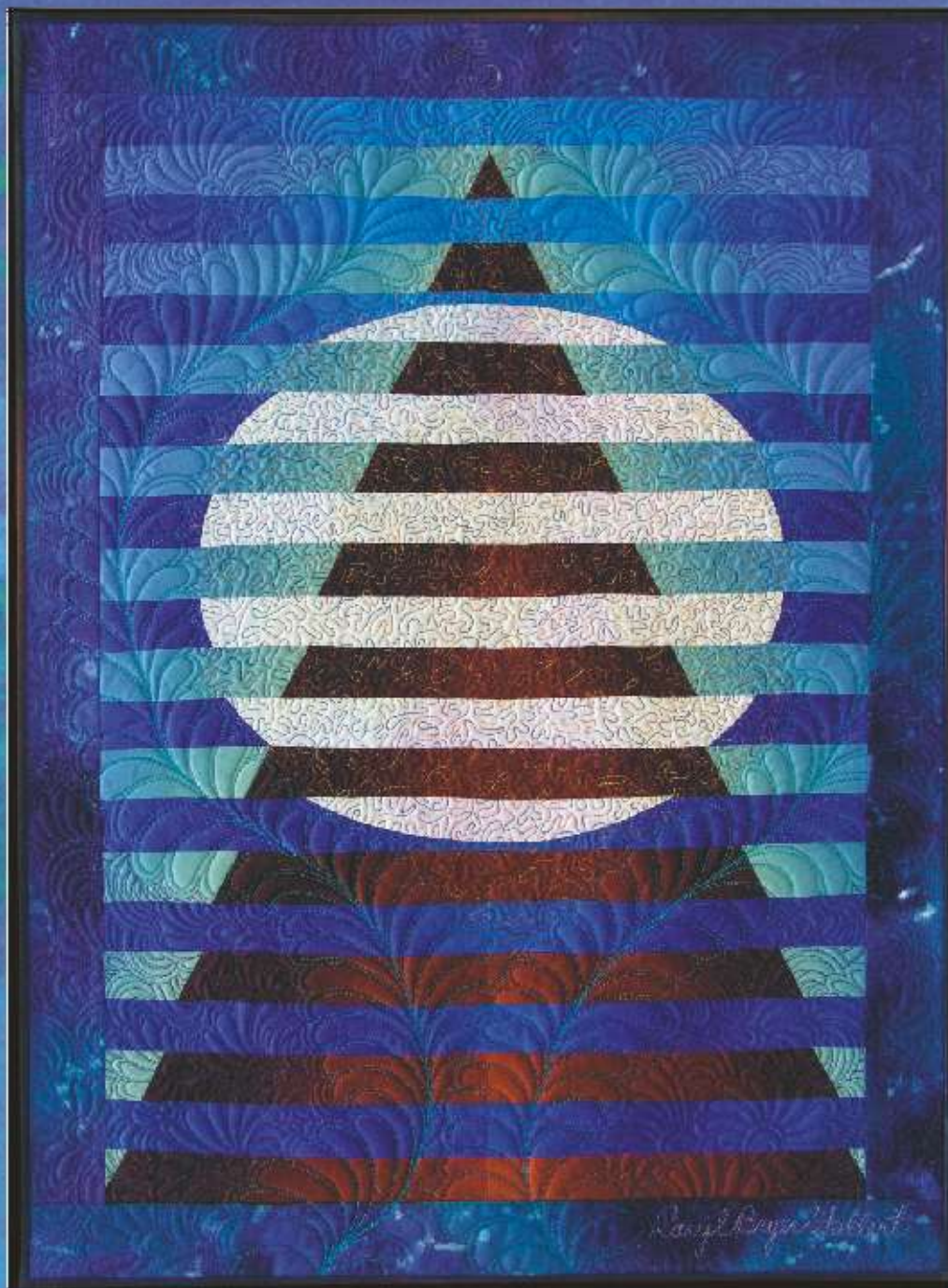


and tried lots of
different colors.



Sometimes the ones
with no color were as
beautiful as the ones
with every color of
the rainbow.





Illusion #40

18.5" x 25"

© 2009 Caryl Bryer Fallert

You can even experiment with combining a triangle with a different object, in this case a circle.



Illusion #2

88" x 89"

© 1993

Caryl Bryer Fallert

You can also combine
Illusions and make it
really, really big.





Illusion Quilts by Caryl Bryer Fallert



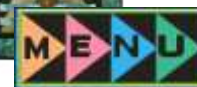
Illusion quilts using Caryl's one-of-a-kind hand painted and hand dyed fabrics

My first group of Illusions were all made from my one-of-a-kind hand painted and hand dyed fabrics.



In 2003, I started licensing my original designs to Benartex. As my various collections of commercial fabric came out, I started using them.

Illusion quilts using Caryl's collections from Benartex

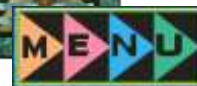




If you put these side-by-side you probably wouldn't be able to see the difference.



Illusion quilts using Caryl's collections from Benartex



ILLUSION

Caryl has created **two different versions** of the Illusion instructions:

If you are working with hand-dyed gradations or gradations you have put together from your collection of commercial fabrics, [CLICK HERE](#).

NOTE: This will take you to a different PDF file. Please be patient while the file loads.

If you are working with “Essential Gradations” or other ombre yardage, [CLICK HERE](#).

As of May 2018 this fabric was available at: [Joy’s Fabrics and Quilts](#) and several other online vendors. Google “Essential Gradations” or ombre fabrics.



ILLUSION • CHAPTER 1

GETTING STARTED

Cutting Your Pattern Cutting and Arranging Graduated Strips

These are the instructions for using “Essential Gradations”
from Benartex, or other ombre yardage.

ILLUSION

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What you need

FABRIC

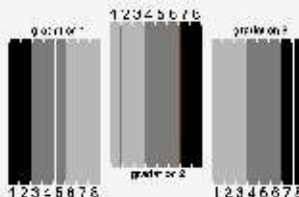
• Three sets of eight gradated colors: blue, green, yellow, red, orange, pink, purple, and black. The gradations should be spaced evenly across the color spectrum. You can use the same color for all three sets, or you can use three different sets of colors. The colors should be in the same order as the gradations provided on the left.

• 1/2 yard of black or dark navy blue fabric.

• 1/2 yard of each of the gradated colors. The gradations should be spaced evenly across the color spectrum. You can use the same color for all three sets, or you can use three different sets of colors. The colors should be in the same order as the gradations provided on the left.

OTHER SUPPLIES

• 1/2 yard of black or dark navy blue fabric. The gradations should be spaced evenly across the color spectrum. You can use the same color for all three sets, or you can use three different sets of colors. The colors should be in the same order as the gradations provided on the left.



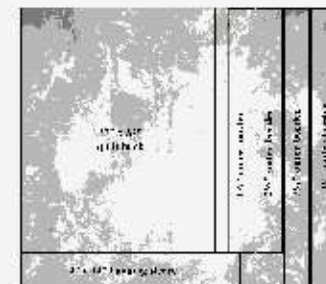
Use and store this chart by 18" long ribbon, 1/2" wide, 1/2" high. The colors should be spaced evenly across the color spectrum. You can use the same color for all three sets, or you can use three different sets of colors. The colors should be in the same order as the gradations provided on the left.

Get your color and binding strips according to the diagram. You may need to print the binding, depending on the width of your quilt blocks.



Use and store this chart by 18" long ribbon, 1/2" wide, 1/2" high. The colors should be spaced evenly across the color spectrum. You can use the same color for all three sets, or you can use three different sets of colors. The colors should be in the same order as the gradations provided on the left.

Use and store this chart by 18" long ribbon, 1/2" wide, 1/2" high. The colors should be spaced evenly across the color spectrum. You can use the same color for all three sets, or you can use three different sets of colors. The colors should be in the same order as the gradations provided on the left.



To download the full size pattern [CLICK HERE](#).

This is a 5M file, so it may take a minute to download, depending of the speed of your internet connection. Please be patient.

This pattern may be copied or printed, for your personal, non-commercial use. The original pattern was printed on 24" x 36" freezer paper, making the rectangles approximately 7.5" wide by 15" high. This size works with 1 1/2" strips, cut from fat quarters of hand-dyed fabric. You can make them smaller or larger to suit your needs. If you make them larger, you will need longer strips and will either need to make them wider or use more than 8 colors.

The instructions in this workshop are for working with freezer paper. You can trace the rectangles onto freezer paper or just use plain paper.



square D- right



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What you need

FABRIC

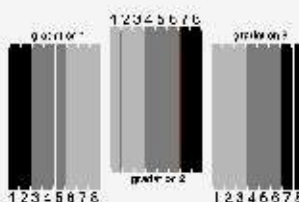
• Three sets of eight gradated colors:
• White and gray for the background
• Black and white for the triangles
• Black and white for the squares
• Three sets of eight gradated colors for the triangles
• Three sets of eight gradated colors for the squares

• 1/4 yard of black for the binding

• 1/4 yard of black for the binding
• 1/4 yard of black for the binding
• 1/4 yard of black for the binding

OTHER SUPPLIES

• 1/4 yard of black for the binding
• 1/4 yard of black for the binding
• 1/4 yard of black for the binding



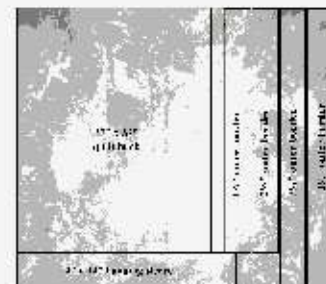
Use and store this guide by 18" long ribbon width. Run color calibration guide through color calibration software. Brightness and contrast of the guide should be adjusted, if possible.

Get your color and binding guide according to the diagram. You may need to print the binding, depending on the width of your guide. Look at:



Run the color calibration guide through the color calibration software. Brightness and contrast of the guide should be adjusted, if possible.

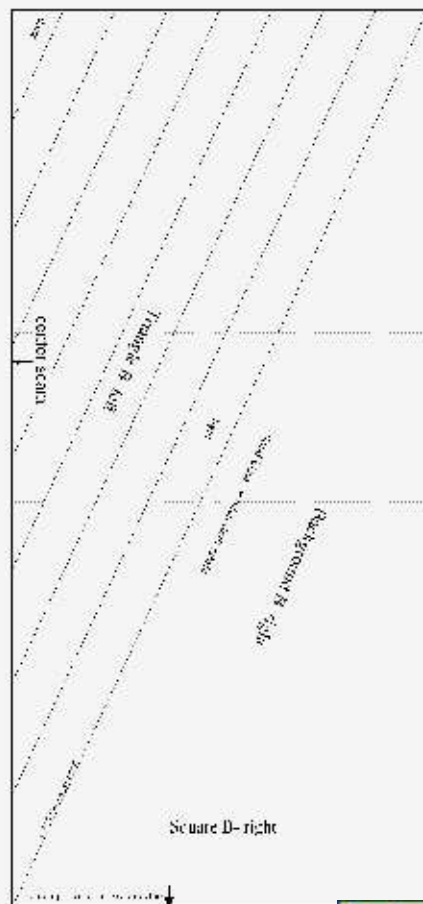
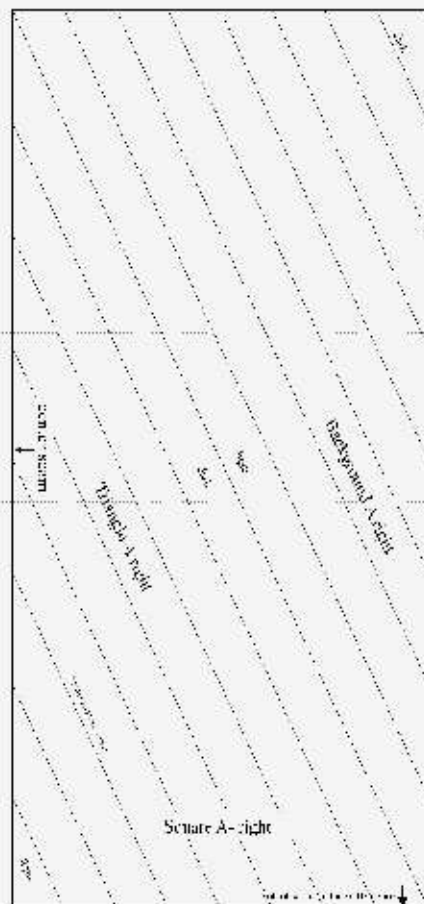
Print the color calibration guide. The binding guide should be printed on a separate sheet. The binding guide should be printed on a separate sheet.



Square A

Square B

The pattern includes a picture of the Illusion Wall Hanging,...



ILLUSION

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What you need

FABRIC

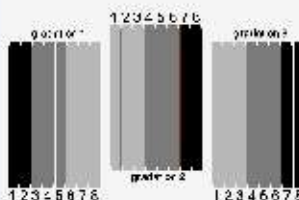
- Three sets of eight graded colors (shades of red, orange, and yellow) are used to create a gradient effect. The colors are arranged in a circular pattern, with the reds at the top, oranges in the middle, and yellows at the bottom. The colors are labeled with numbers 1 through 8, indicating the sequence of the gradient.

- © 1997 by the American Psychological Association, 0893-3200/97/\$12.00 DOI: 10.1037/0893-3200.11.4.475

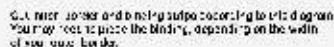
- [illegible]

OTHER SAMPLES

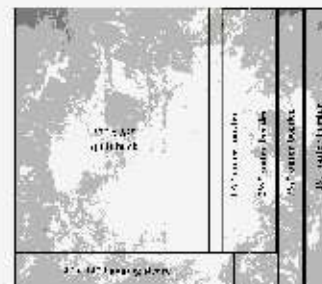
4. Approximately 25% of the world's population is still illiterate. This is a serious problem. What can be done to improve literacy rates?



Quercus alba L. seedlings 18 cm girth at 600 cm, run 200 m in a 200 ha forest, 200 m from the entrance to the forest. The seedlings are 10-15 cm high, 1-2 cm girth at 100 cm, 1-2 cm girth at 100 cm, 1-2 cm girth at 100 cm, 1-2 cm girth at 100 cm.

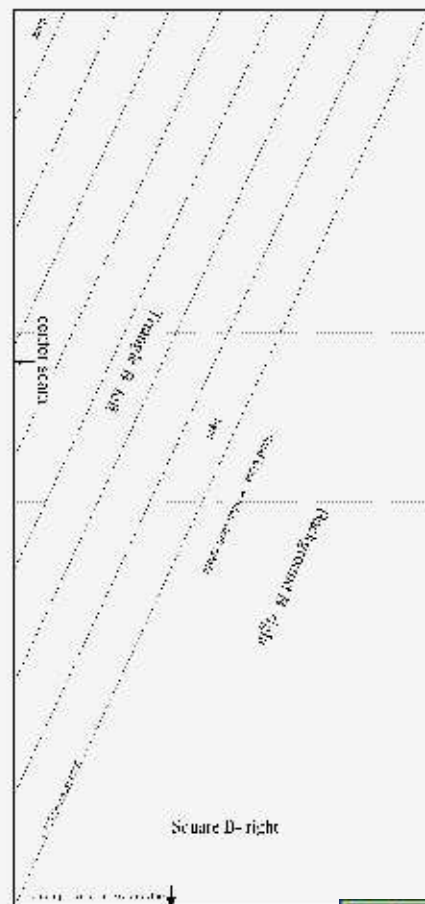
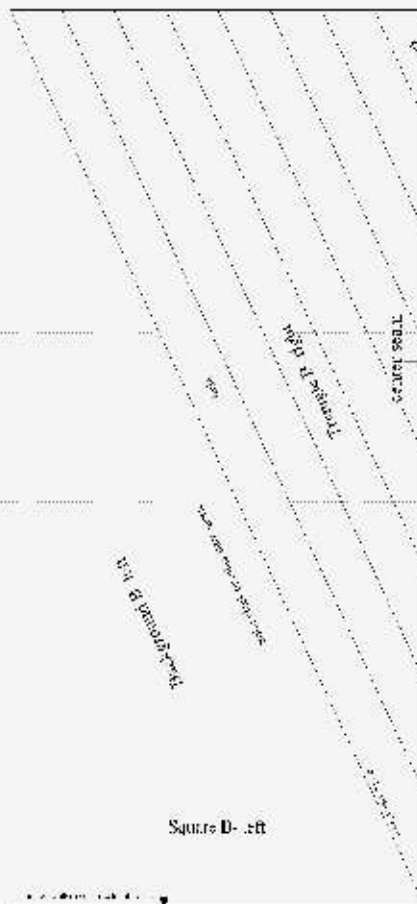
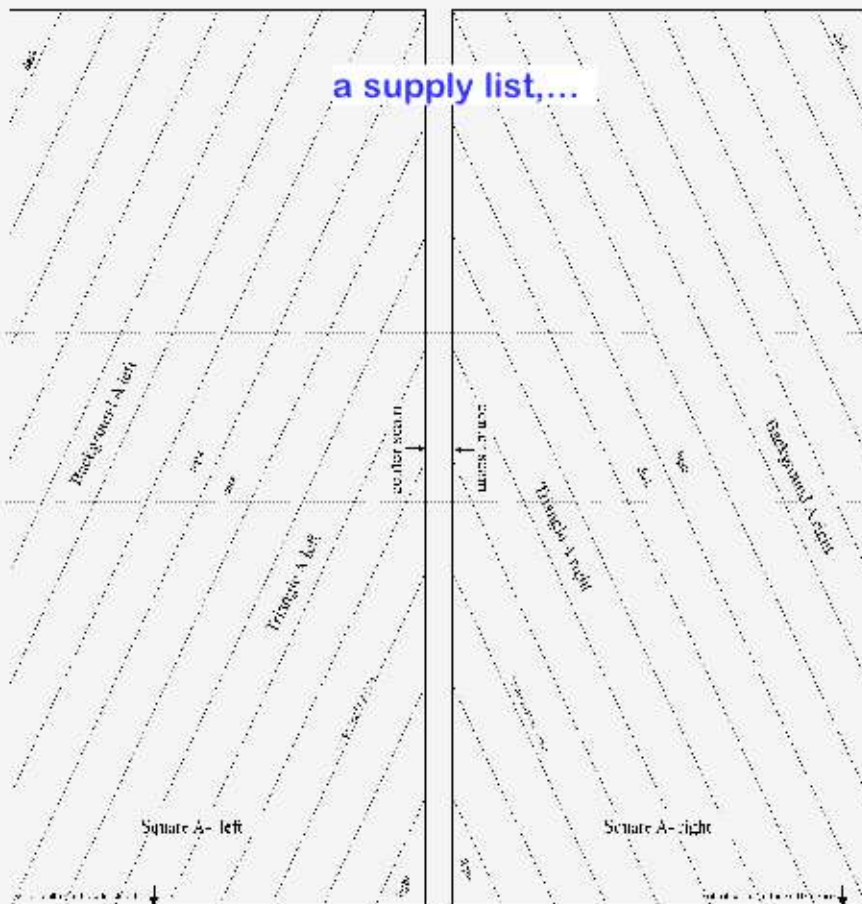


He told us of some
 other hands, and I have not long ago seen you say, "and
 and some, double for hands, and then the."



Square A

Square E



ILLUSION

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What you need

FABRIC

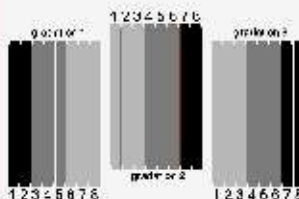
- Three sets of eight gradated colors: black and grays from white through black (see the patch below) or a patchwork of other colors in the same relative values from white to black (see the patch below) or a patchwork of other colors in the same relative values from white to black (see the patch below).

- 1/4 yard of a black or other very dark color.

- 1/4 yard of a light gray or white fabric (optional) for a background or for a border.

OTHER SUPPLIES

- Thin, flat, colorfast cardstock or fabric interfacing.
- Applique iron 275-325 degrees Fahrenheit (dark color).
- Heat-resistant ironing cloth or parchment paper.



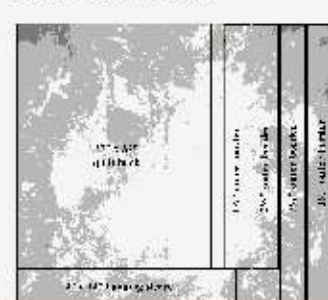
Use and store this patch by 18 long ribbon width, run color calibration and then color calibration and then color calibration.

Use a ruler, compass and pencil to prepare according to the diagram. You may need to adjust the binding, depending on the width of your own fabric.



Use a ruler to measure the width of the fabric. The diagram shows the layout of the fabric pieces for the illusion patch, including a central square and surrounding borders.

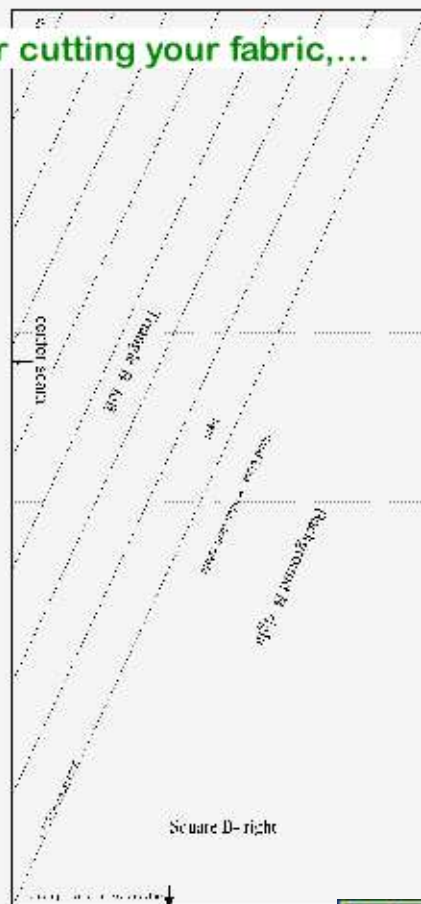
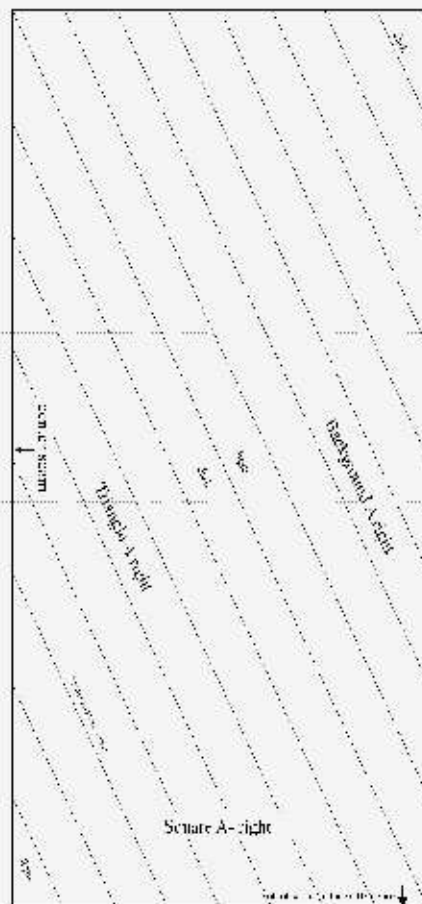
Use a ruler, compass and pencil to prepare according to the diagram. You may need to adjust the binding, depending on the width of your own fabric.



Square A

Square B

instructions for cutting your fabric,...



ILLUSION

[illegible]

What you need

FABRIC

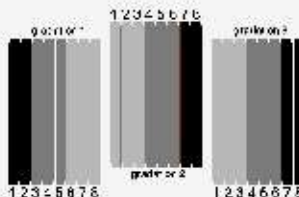
- Three sets of eight graded cells (shaded) produced each day from the Rago point fossils. The red line shows a progression of color from the bottom to the top. The first set of cells is the most degraded, the second is the most degraded, and the third is the most degraded. The red line shows a progression of color from the bottom to the top.

- © 1997 by the American Psychological Association, 0893-3200/97/\$12.00 DOI: 10.1037/0893-3200.11.4.535

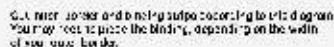
- [illegible]

OTHER SAMPLES

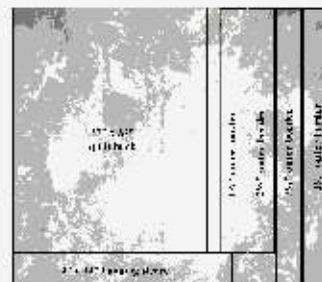
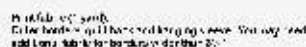
- Approximately 27% of men report having a lower libido or less sexual desire
- Half of men with low libido are on drugs
- 1 in 10 men have low libido



Quadrats were 1 m² by 18 cm (border width), run down each row from the south end, and then across the first 10 m² quadrat and then to the second, if needed.



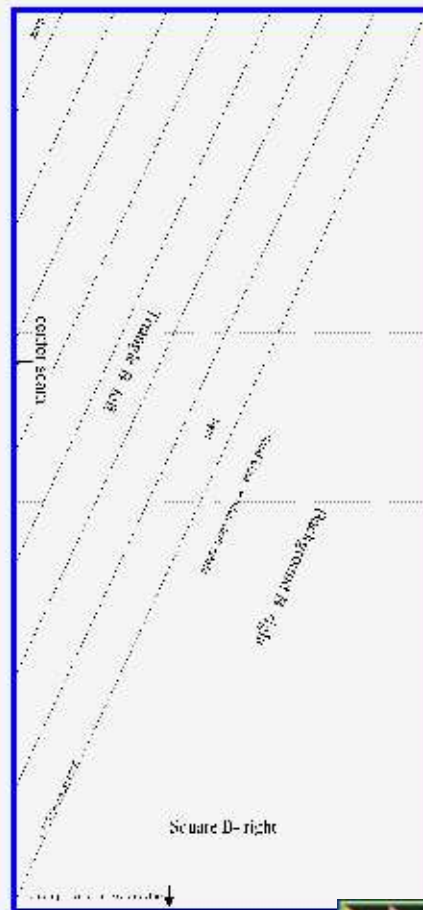
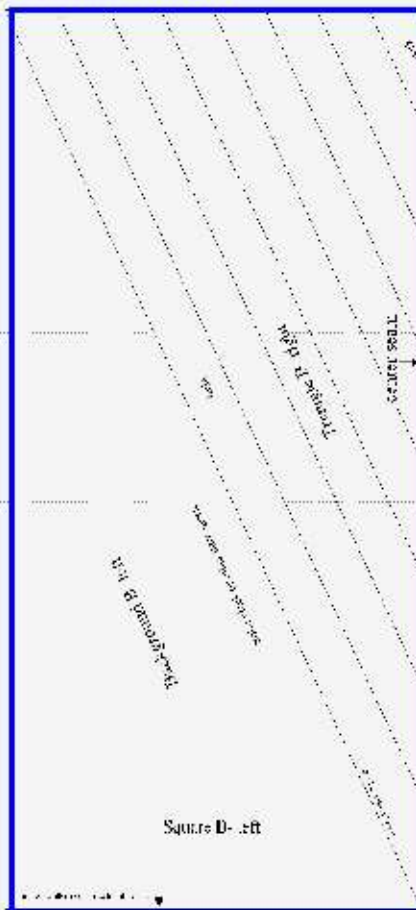
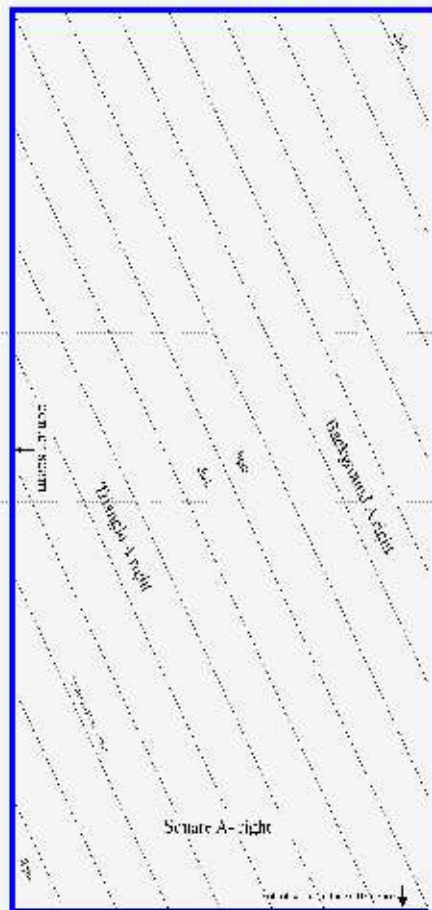
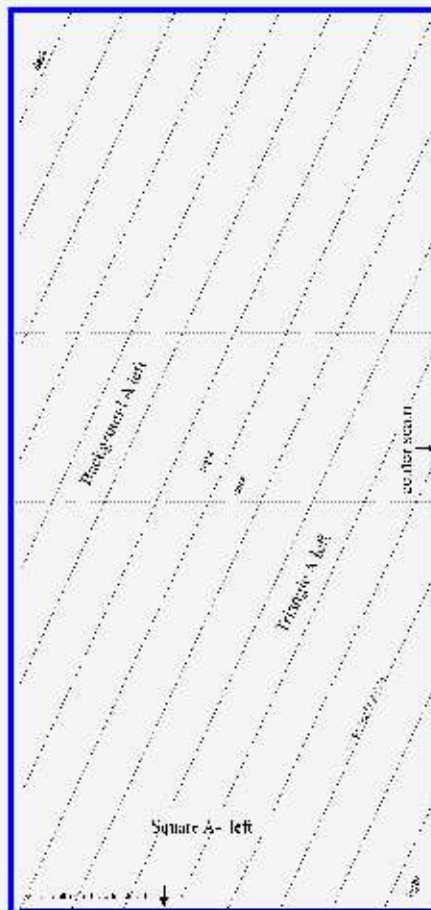
overlooked in chapter 1, the wrong side of the island. Chapter 2
on the other hand should be 100% correct in its knowledge of the facts.
But also the 12 different names of places added beyond the
end of the page, are 100% correct.



Square A

and four rectangular pattern pieces.

Square 6



ILLUSION

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What you need

FABRIC

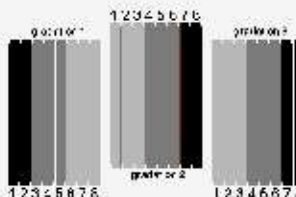
■ Three sets of eight gradated colors: white and gradient colors from the Royal point fabric. The white fabric will be the background color. You will also need a solid color fabric for the border. The border will be made from a different color of fabric. The border will be made from a different color of fabric. The border will be made from a different color of fabric.

■ A yard of black fabric for the binding.

■ Four sets of eight gradated colors: white and gradient colors from the Royal point fabric. The white fabric will be the background color. You will also need a solid color fabric for the border. The border will be made from a different color of fabric. The border will be made from a different color of fabric.

OTHER SUPPLIES

■ Thin, flat surface for pressing the fabric. A flat surface for pressing the fabric. A flat surface for pressing the fabric. A flat surface for pressing the fabric.



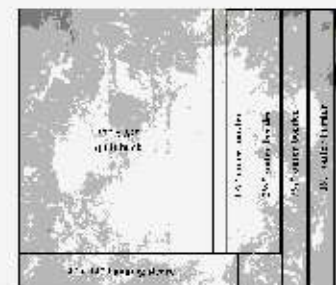
Use and stitch the wide by 18 long fabric with the same color as the border. The wide by 18 long fabric will be the background color. The wide by 18 long fabric will be the background color. The wide by 18 long fabric will be the background color.

Use a ruler, corner and binding tape according to the diagram. You may need to piece the binding, depending on the width of your quilt border.



Use and stitch the wide by 18 long fabric with the same color as the border. The wide by 18 long fabric will be the background color. The wide by 18 long fabric will be the background color. The wide by 18 long fabric will be the background color.

Use a ruler, corner and binding tape according to the diagram. You may need to piece the binding, depending on the width of your quilt border.



Square A

Square B

You can also print out three pages of written instructions. For written instructions, [CLICK HERE](#). The written instructions are for working with hand dyed gradations or ombre fabric, you will have fewer strips, but everything else will be the same.

Square A- left

Square A- right

Square B- left

Square B- right



ght
© 2003 Caryl Bryer Fallert

Start by trimming your four patterns to the heavy black line around the outside edges.

Square A- right

light

cut out pattern on this solid black line ↓



Triangle A right

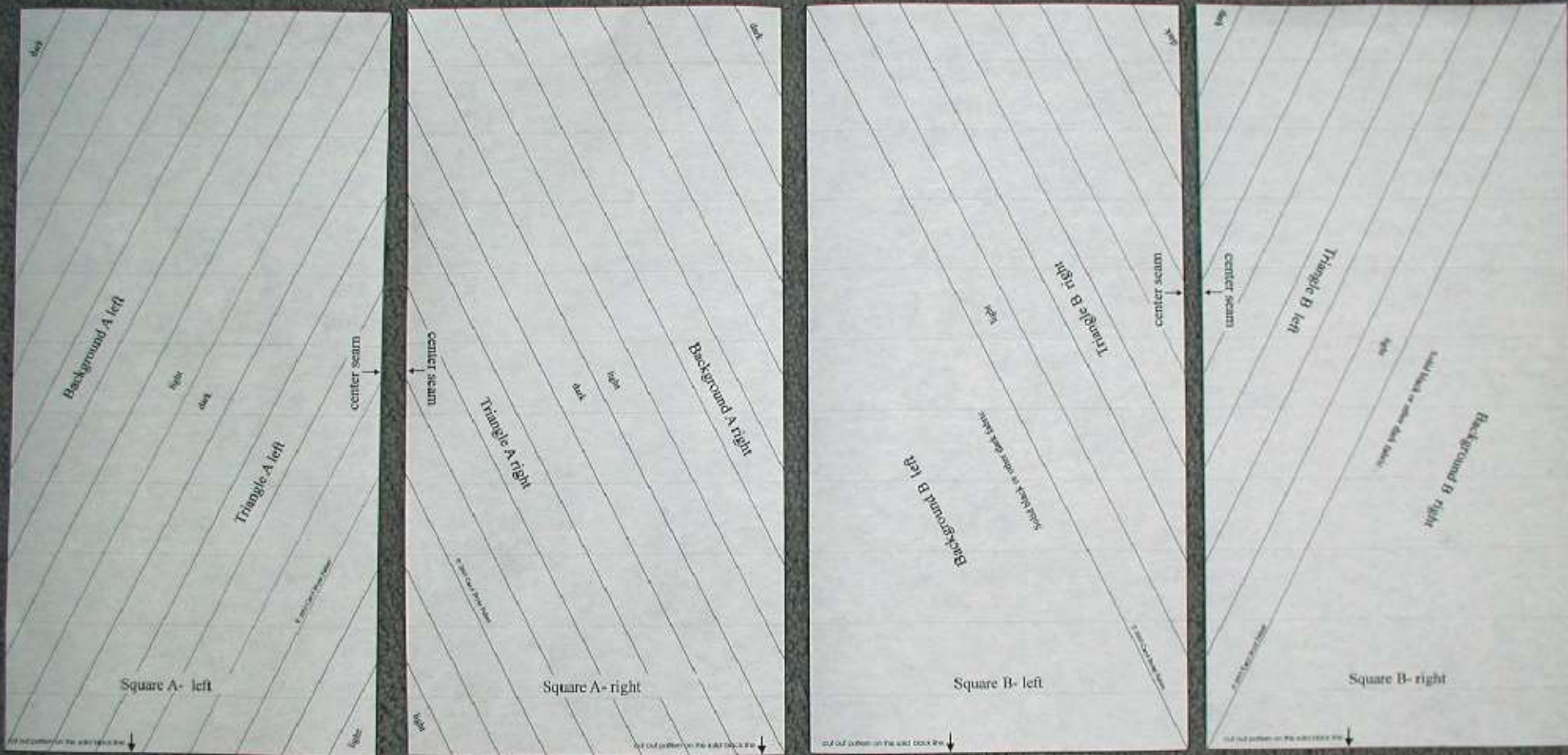
© 2003 Caryl Bryer Fallert

Square A- right

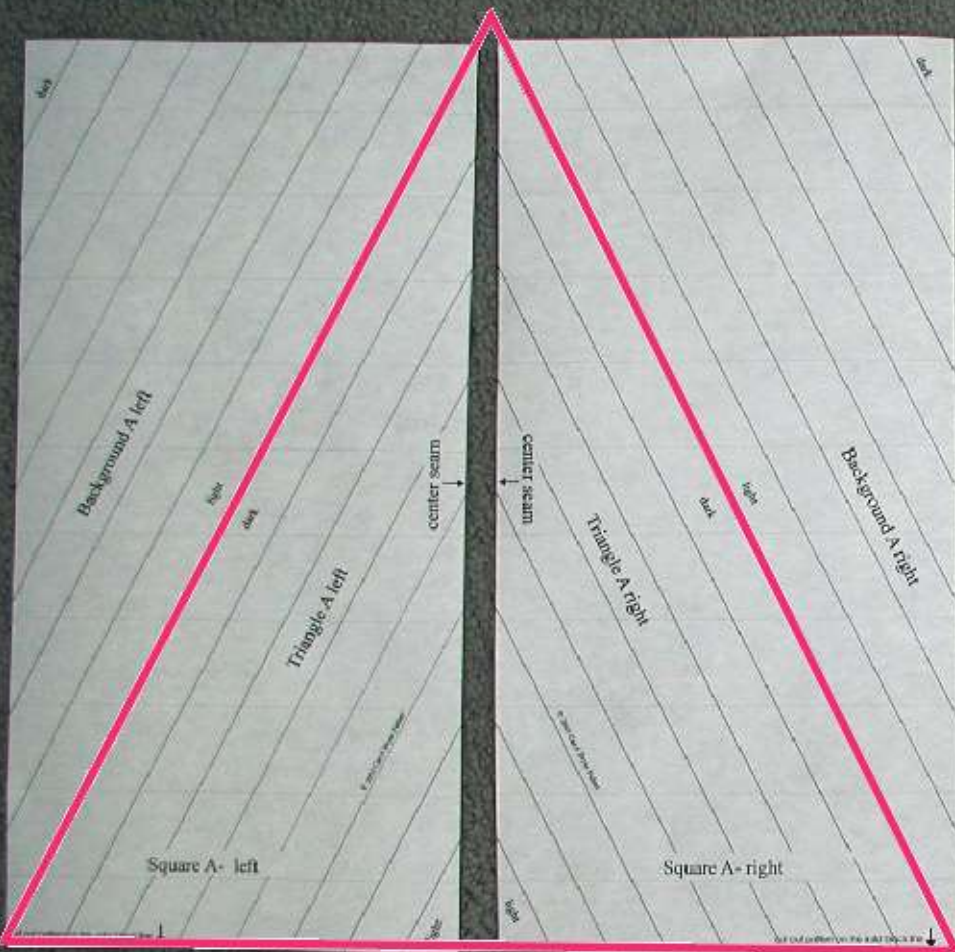
cut out pattern on this solid black line

Try to split
the black line
down the
middle.



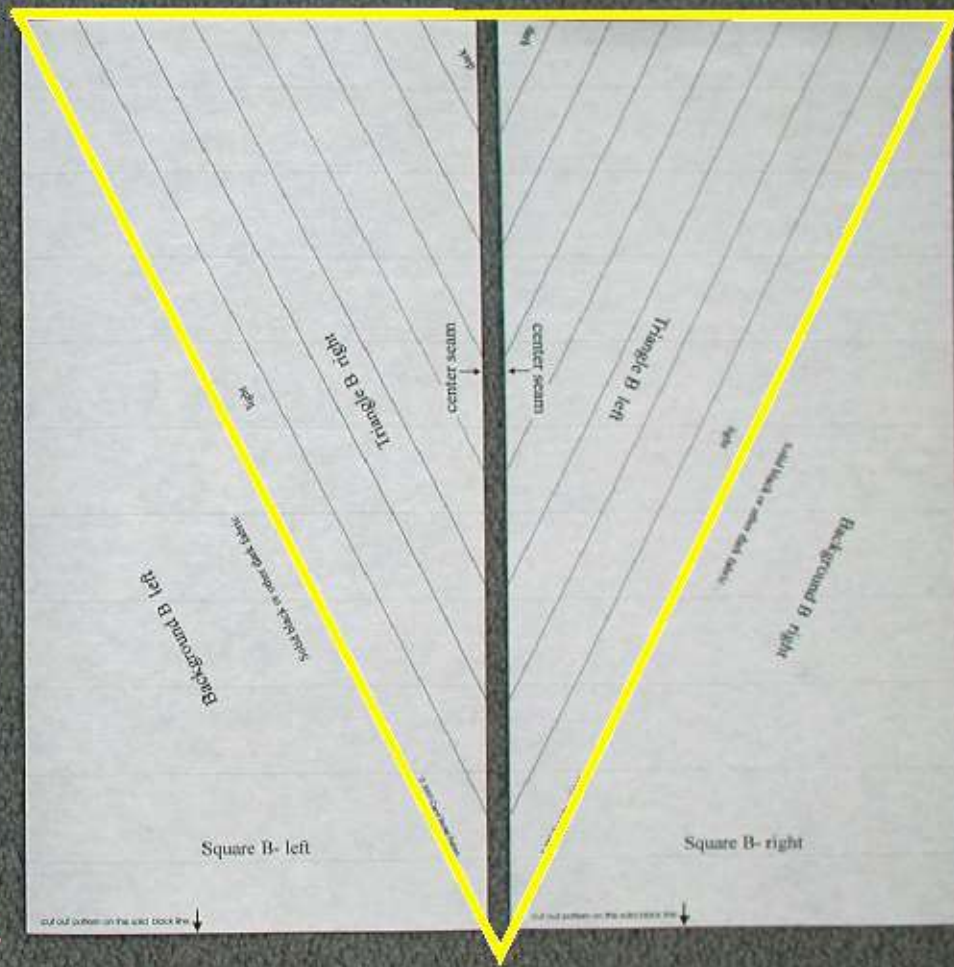
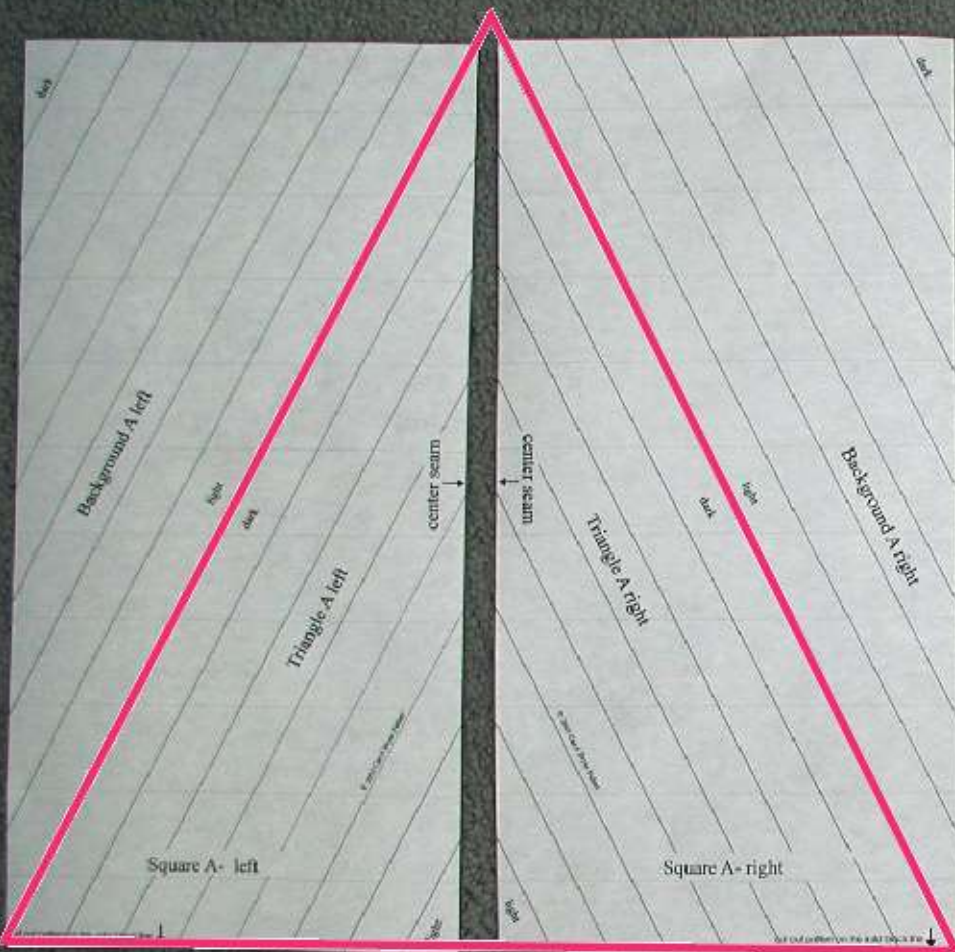


This is what your four rectangular patterns will look like after they have been cut out.



You can see that these two rectangles will eventually form Square A and Triangle A....





and these two will form
Triangle B and Square B



Originally this pattern was designed for hand dyed fabrics in gradations of

- Brilliant Oranges
- Brilliant Greens
- Brilliant Purples

For this lesson we will substitute similar gradations from the Benartex "Gradations" collection by Caryl Bryer Fallert.



GETTING STARTED

Here are the same three sets of colors in graduated yardage.

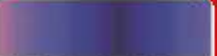
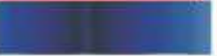


This is the "Gradations" line of fabric by Caryl Bryer Fallert for Benartex. (Style #2046)





Benartex Gradations: style # 2046

			
#1 Grey Scale			
			
#2 Peach cream	#34 Citrus	#50 Ultra Blue	#63 Fuchsia-sunshine
			
#3 Corn cream	#37 Sunset	#53 Lapis	#66 Grape
			
#4 Crystal mint	#38 Autumn	#54 Persian turquoise	#72 Pastel
			
#5 Blue-topaz	#42 Olive-moss	#55 Lapis turquoise	#77 Russet
			
#11 Rainbow	#43 Olive	#56 Periwinkle-fuchsia	#78 Chocolate fuchsia
			
#26 Rose red	#44 Emerald leaf	#58 Navy	#87 Chili
			
#33 Marigold	#48 Forest	#60 Violet	#88 Scarlet

The colorways used in the illustrations for this lesson are:

#63 Fuchsia Sunshine

#53 Lapis Sunshine

#56 Periwinkle Fuchsia



This is what
your finished
top will look
like made from
these fabrics.





Naturally, you can substitute other choices from the "Gradations" collection if you prefer more subtle colors.



This is how your finished quilt top will look with these fabrics.

Color #54 Persian Turquoise

Color #77 Russet

Color #43 Olive



This is how your finished quilt top will look with another set of fabrics.

Color #78 Chocolate
Color #50 Ultra Blue
Color #33 Marigold



This is how your finished quilt top will look with this set of fabrics.

Color #78 Chocolate

Color #43 Olive

Color #1 Grey Scale





1/2 yard

1/2 yard

1/2 yard

1/2 yard

INCHES

21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38

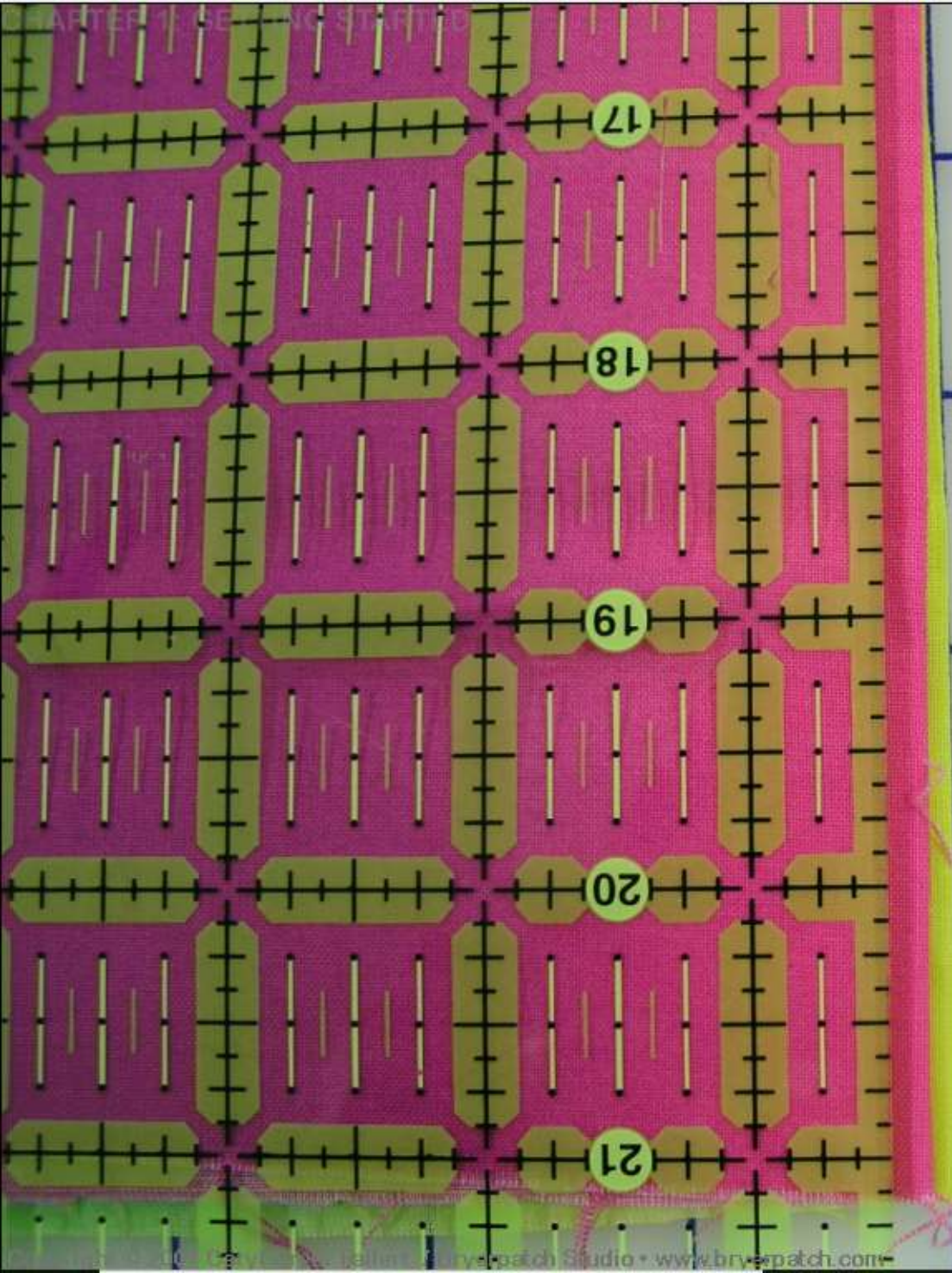
You will need half-yard pieces of three gradations and another half-yard of black.

Set aside your black fabric, and fold your colored "Gradations" fabrics with selvages together. Stack your three fabrics, so the folded edges are even.

ORN
America
ECTION

Folded edges even

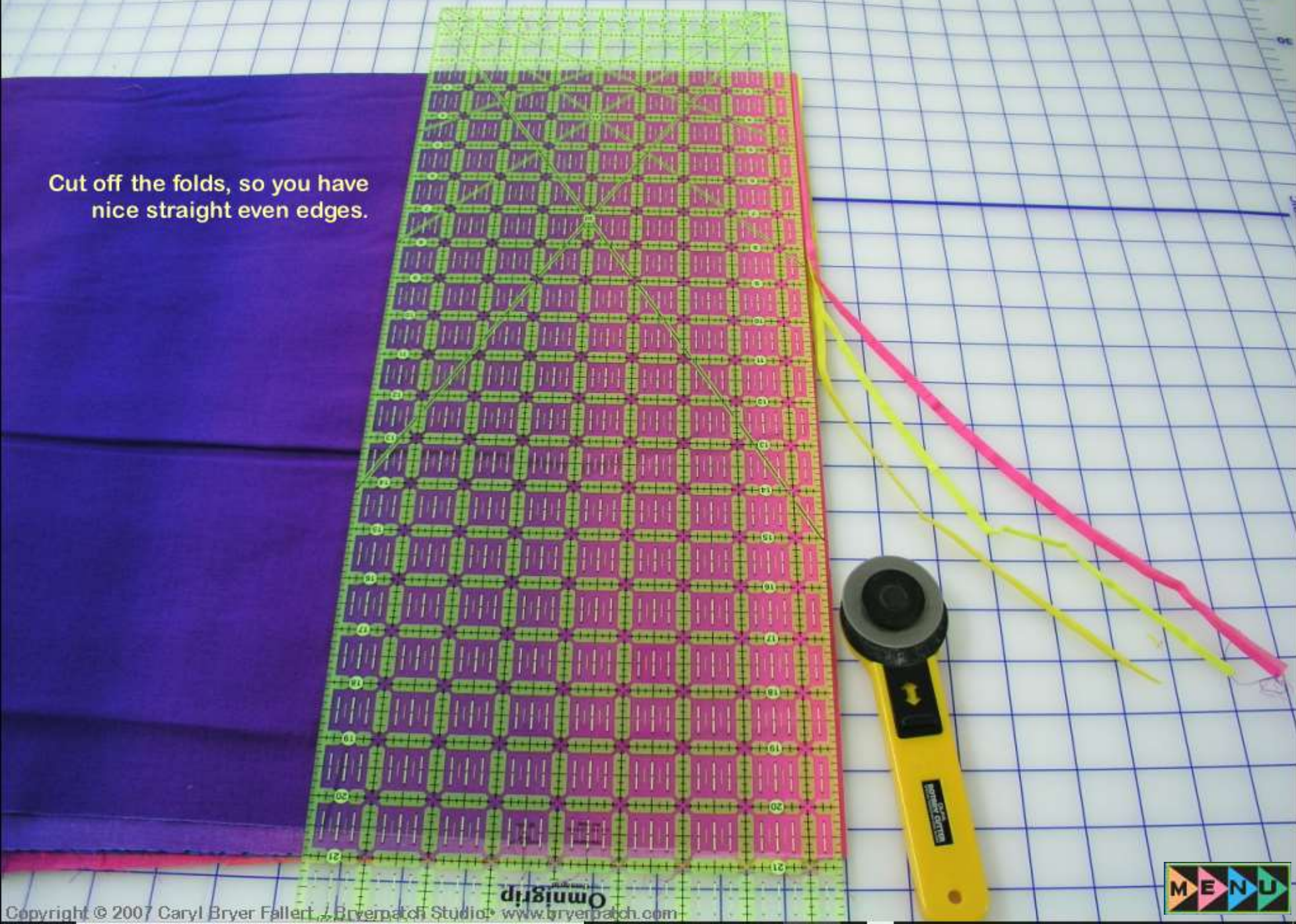
Selvages together



Lay the edge of your ruler
about a quarter inch from the
folded edges.



Cut off the folds, so you have
nice straight even edges.



2.5"
(6.5 cm)2"
(5 cm)2.5"
(6.5 cm)2"
(5 cm)2.5"
(6.5 cm)2"
(5 cm)2.5"
(6.5 cm)

Beginning at the lightest edge of your fabric, cut strips in the above dimensions, beginning with a 2.5" strip. You will be alternating 2.5" strips with 2" strips until you have four 2.5" strips.

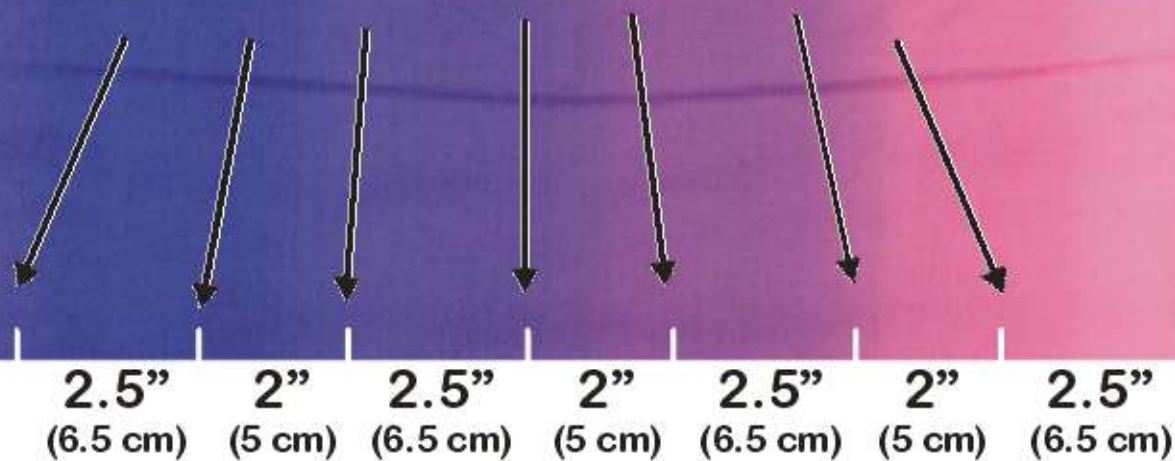
This pattern was originally designed to use eight 1.5" wide strips of hand dyed fabric. You can still cut 8 strips from the "gradations" fabric if you want to, but you will get the same effect with less stitching using only four 2.5" wide strips. The 2.5" strips need to start with the lightest value in your fabric, and end with the darkest. The two inch strips in between and the larger piece left over at the selvage end will be extras that you can use in another project. They simply space your 2.5" strips far enough apart to include the lightest to darkest values.

NOTE: Please read ahead a few frames for more tips before you begin cutting.



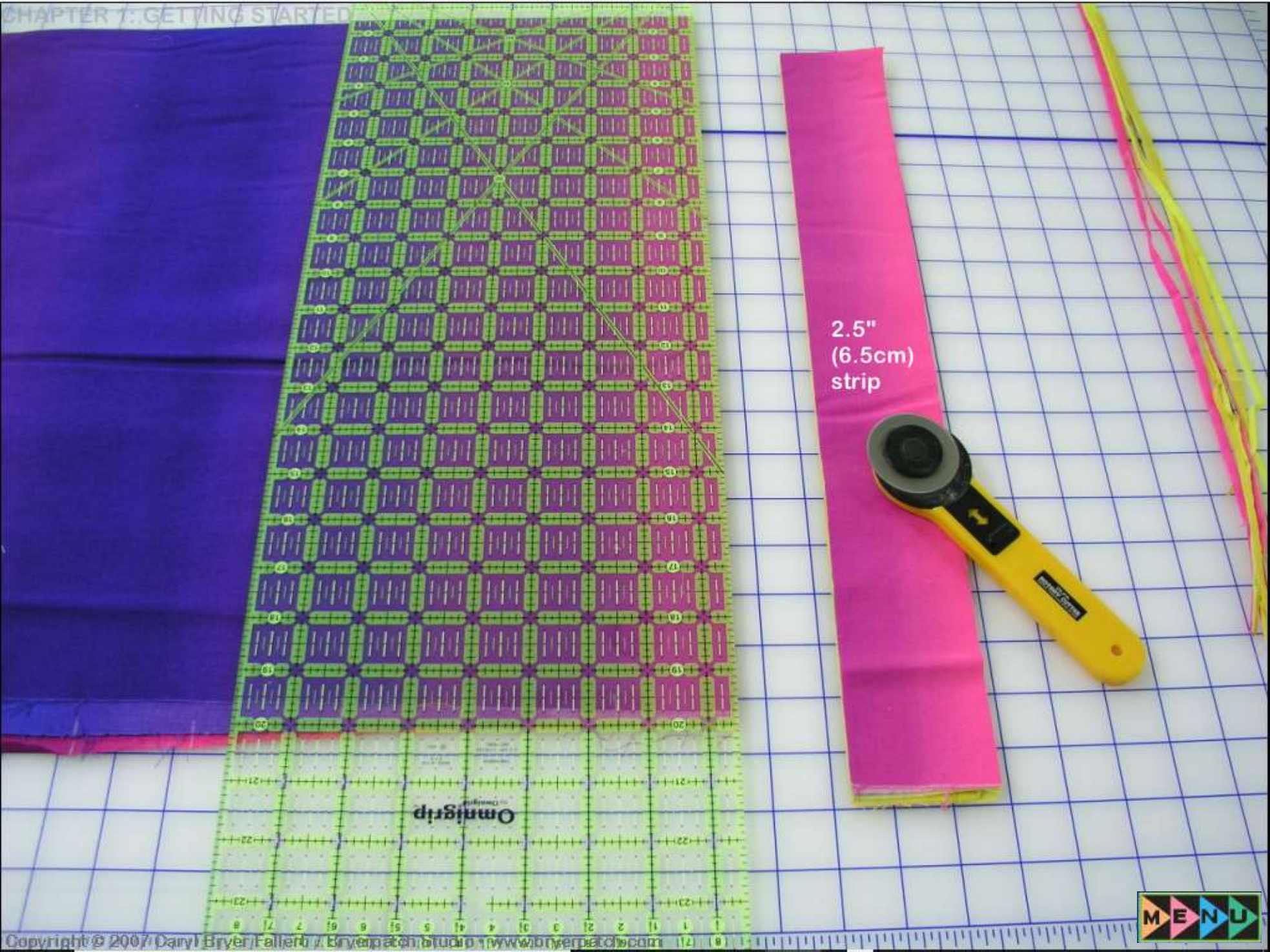
Cutting the strips in alternating dimensions can become confusing, so it is a good idea to mark the edge of your fabric with pencil before you begin cutting.

Pencil lines mark the beginning of each cut.

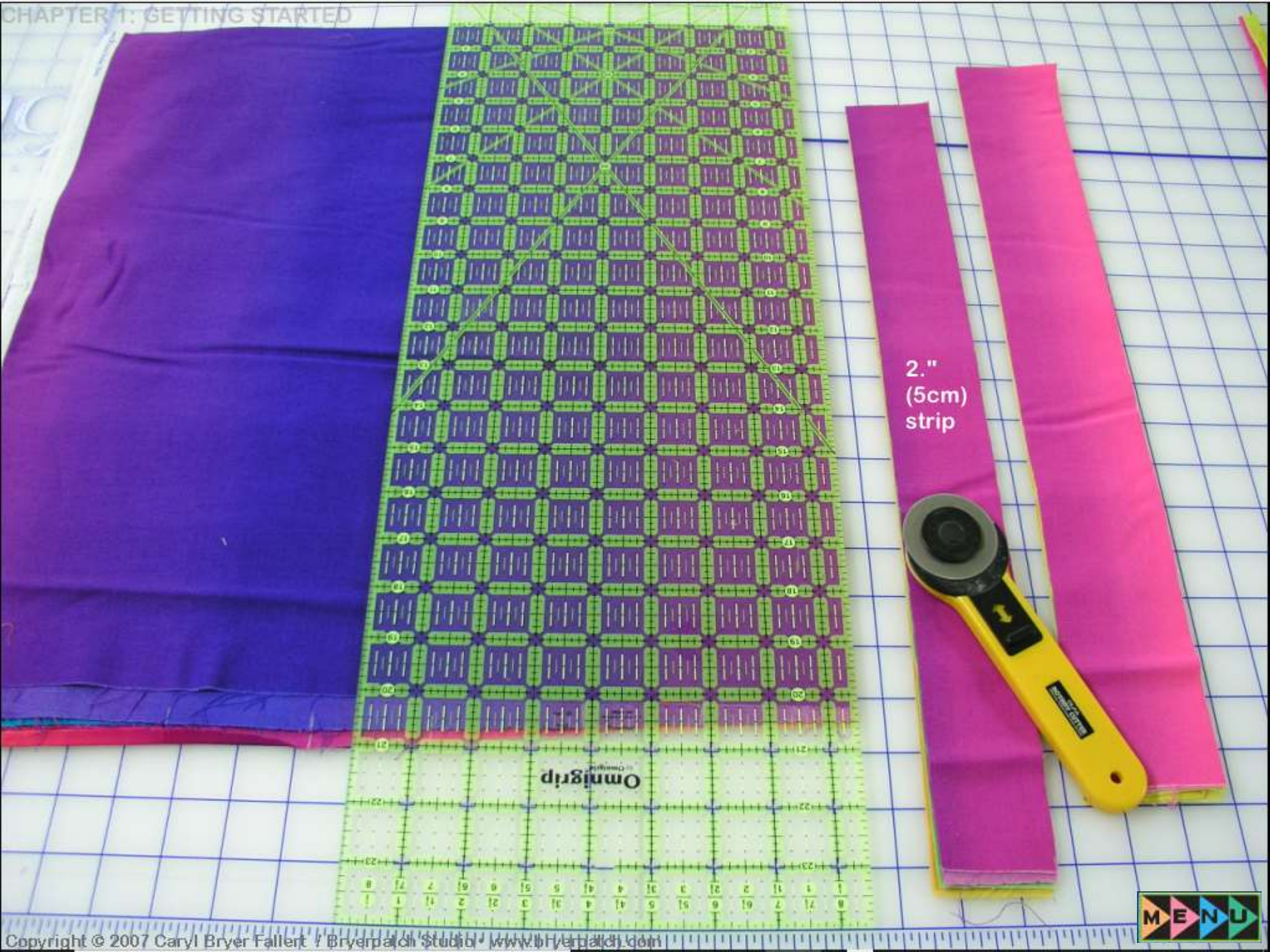


Begin at the lightest edge with a 2.5" strip.





2.5"
(6.5cm)
strip



2." (5cm) strip



2.5"
(6.5cm)
strip



2."
(5cm)
strip



2.5"
(6.5cm)
strip



2."
(5cm)
strip



2.5"
(6.5cm)
strip

2.5"
(6.5cm)
strip

2.5"
(6.5cm)
strip

2.5"
(6.5cm)
strip

You can stop cutting as soon as you have four 2.5" strips.



Set aside the 2" strips and the larger piece of fabric with the selvage edges.



Now you have four stacks of 2.5" strips with three colors in each stack.





Clear some room on one side of your stacks.





The top two strips from each stack will form your purple gradation. Place them together in order in one pile.



The next set of strips will be your greens.



The remaining strips will be your oranges.

Stack them to
form a third pile.





Gradation #1

Gradation #2

Gradation #3

You now have three sets of graduated strips.

Gradation #1 will be the oranges.

Gradation #2 will be the purples.

Gradation #3 will be the greens.

If you are using other colors you can assign your own numbers to each set of colors.

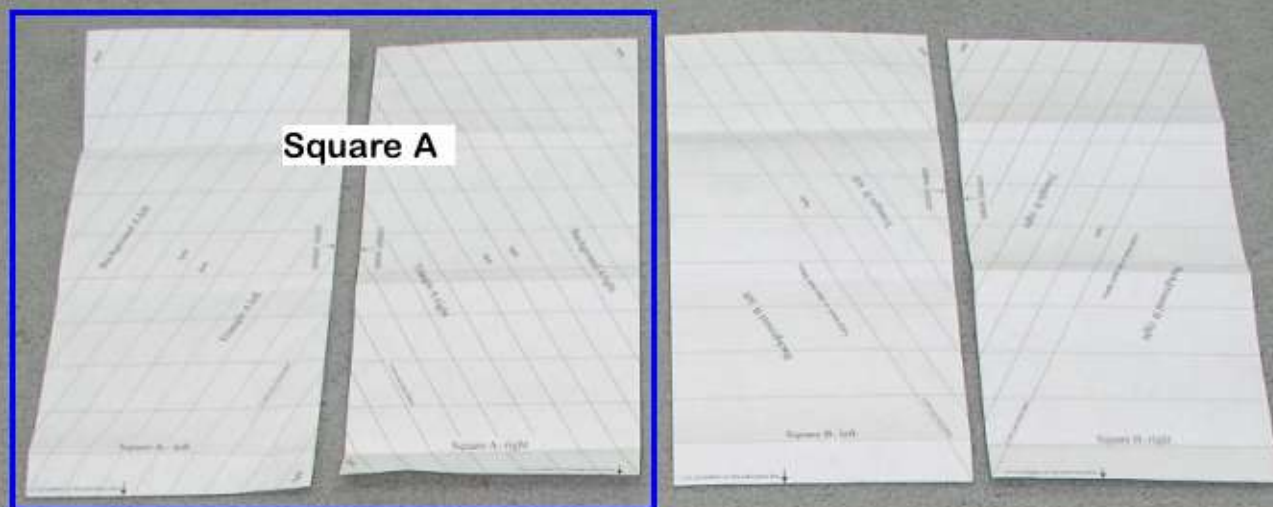
For best results, be sure there is good contrast between the lightest value in Gradation #1 and the darkest value in Gradation #2.

ILLUSION • CHAPTER 2

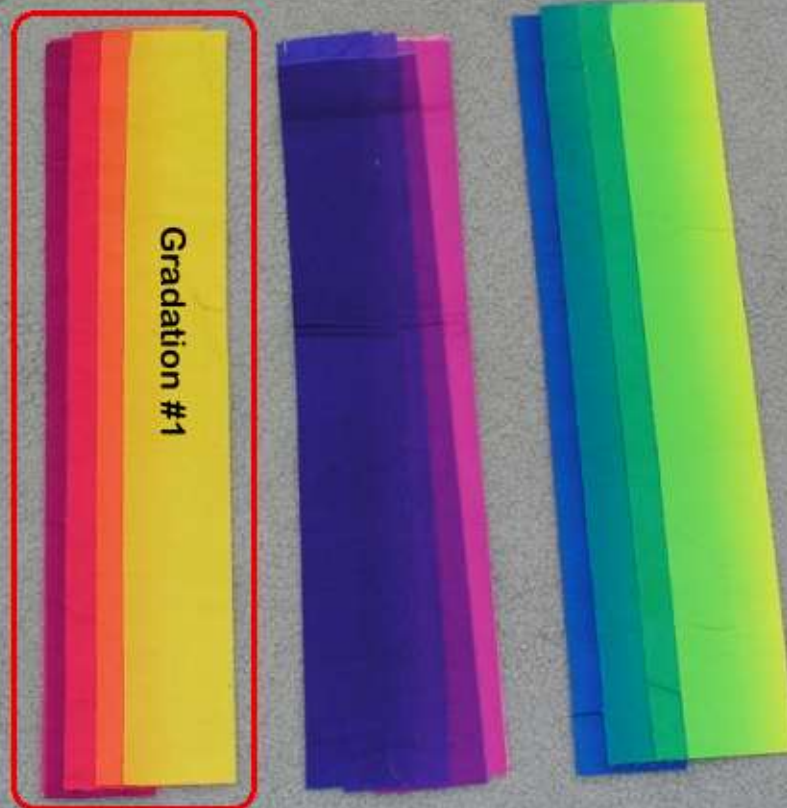
SQUARE A

Sewing Triangles • Joining Rectangles





We will start piecing with the Square A pattern pieces and Gradation #1.



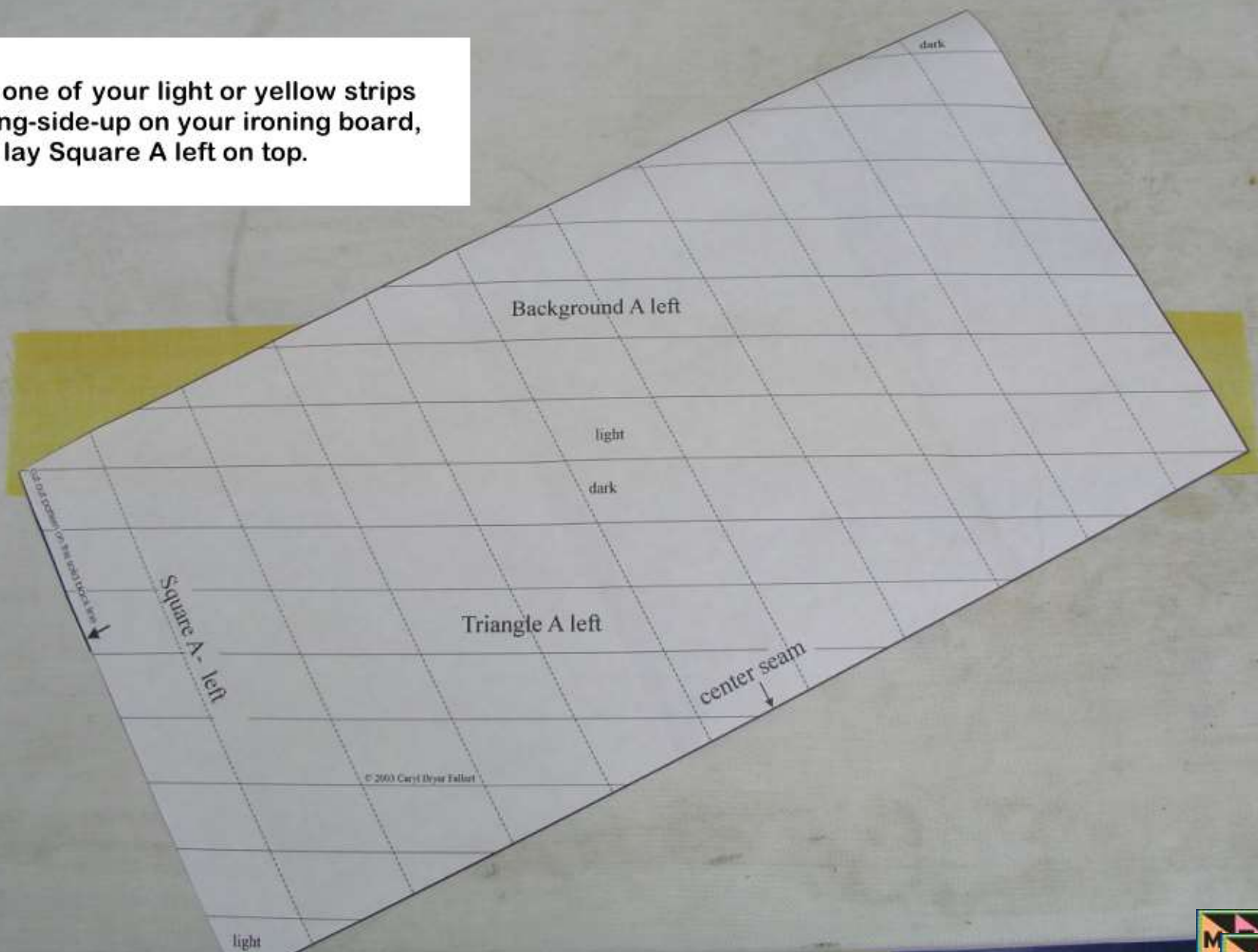


Iron the strips in Gradation #1.



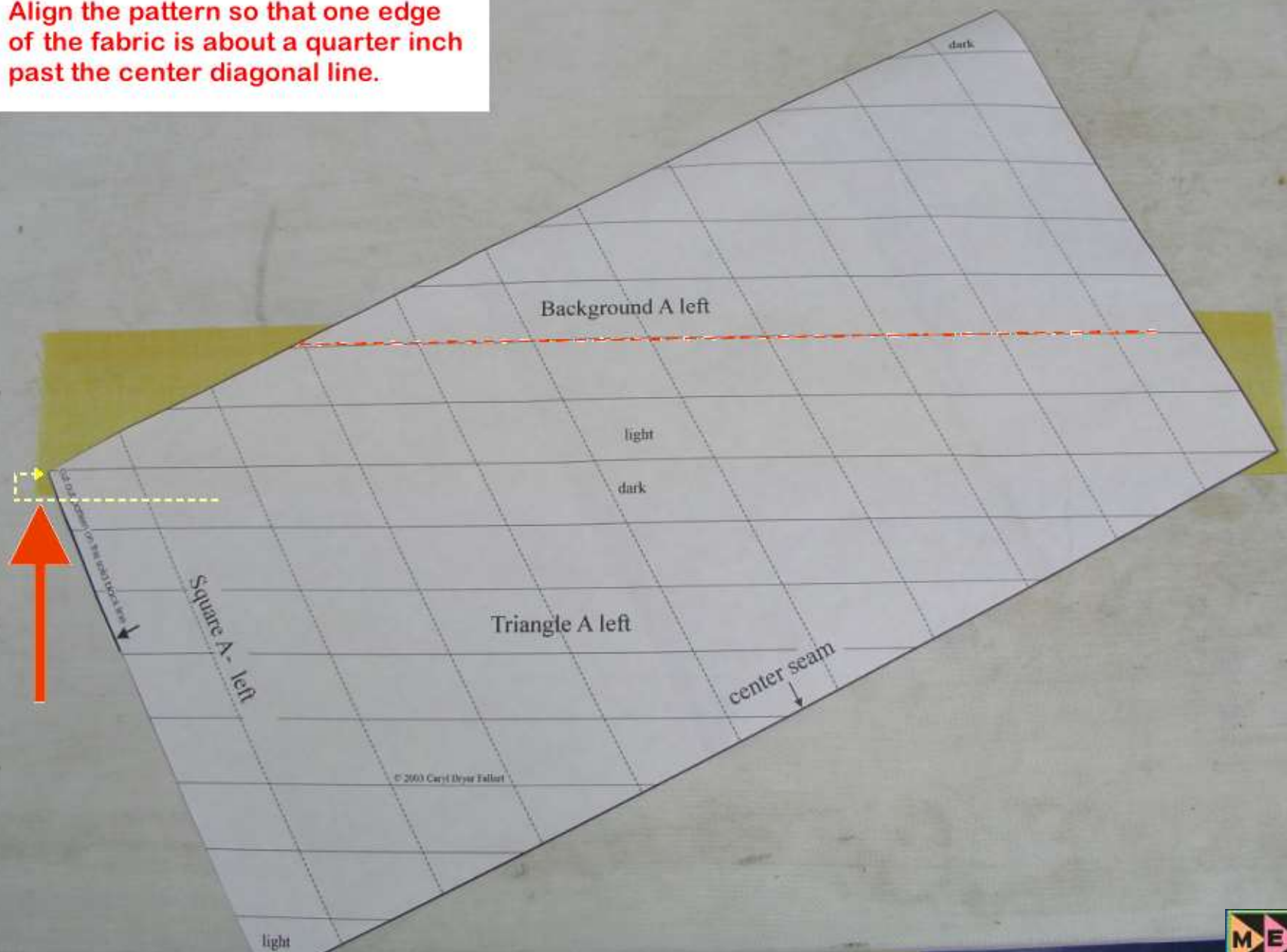
Start with yellow or the lightest shade in Gradation #1. Be sure to note that (unlike hand dyed fabrics) these fabrics have a "right" and "wrong" side.

Lay one of your light or yellow strips wrong-side-up on your ironing board, and lay Square A left on top.

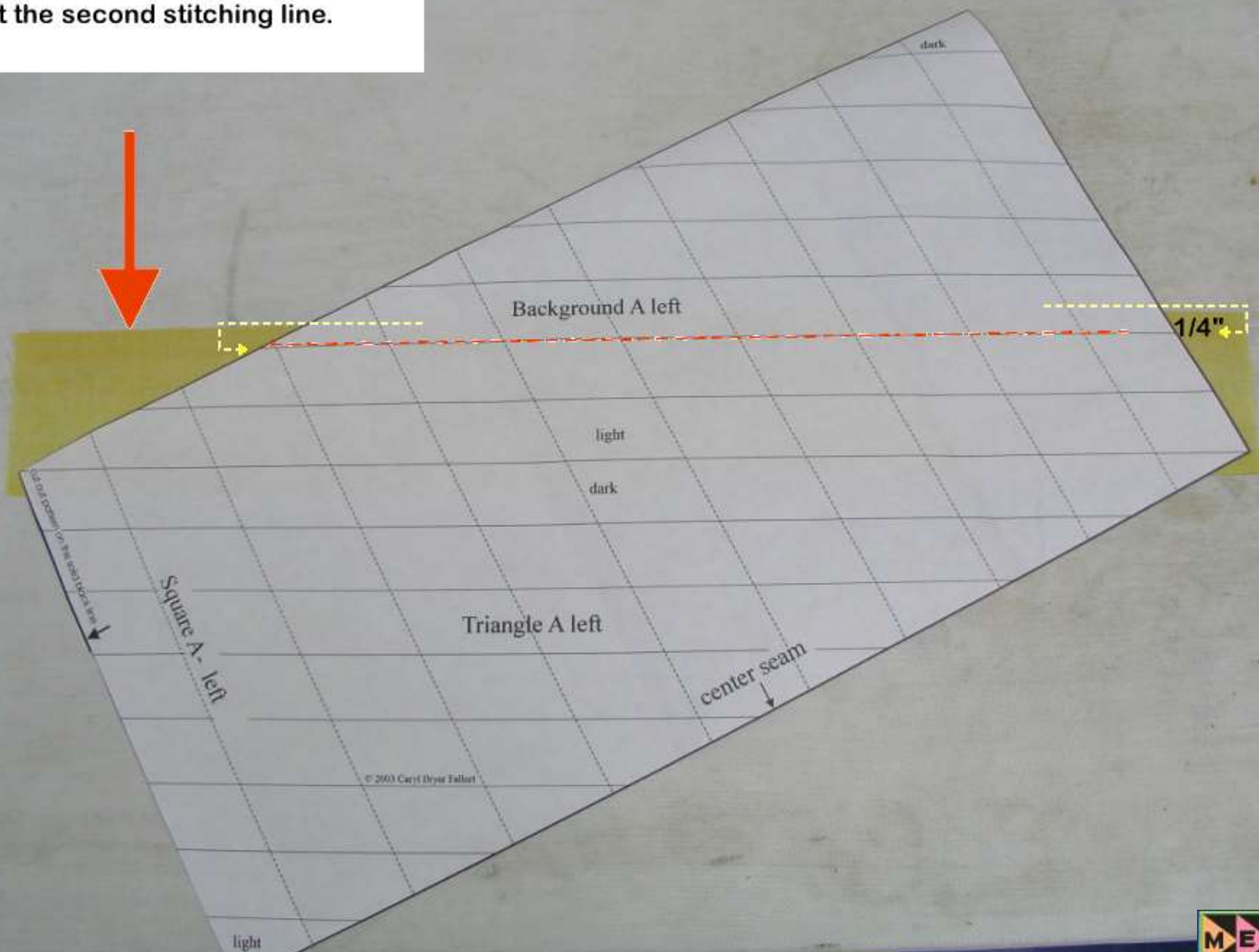


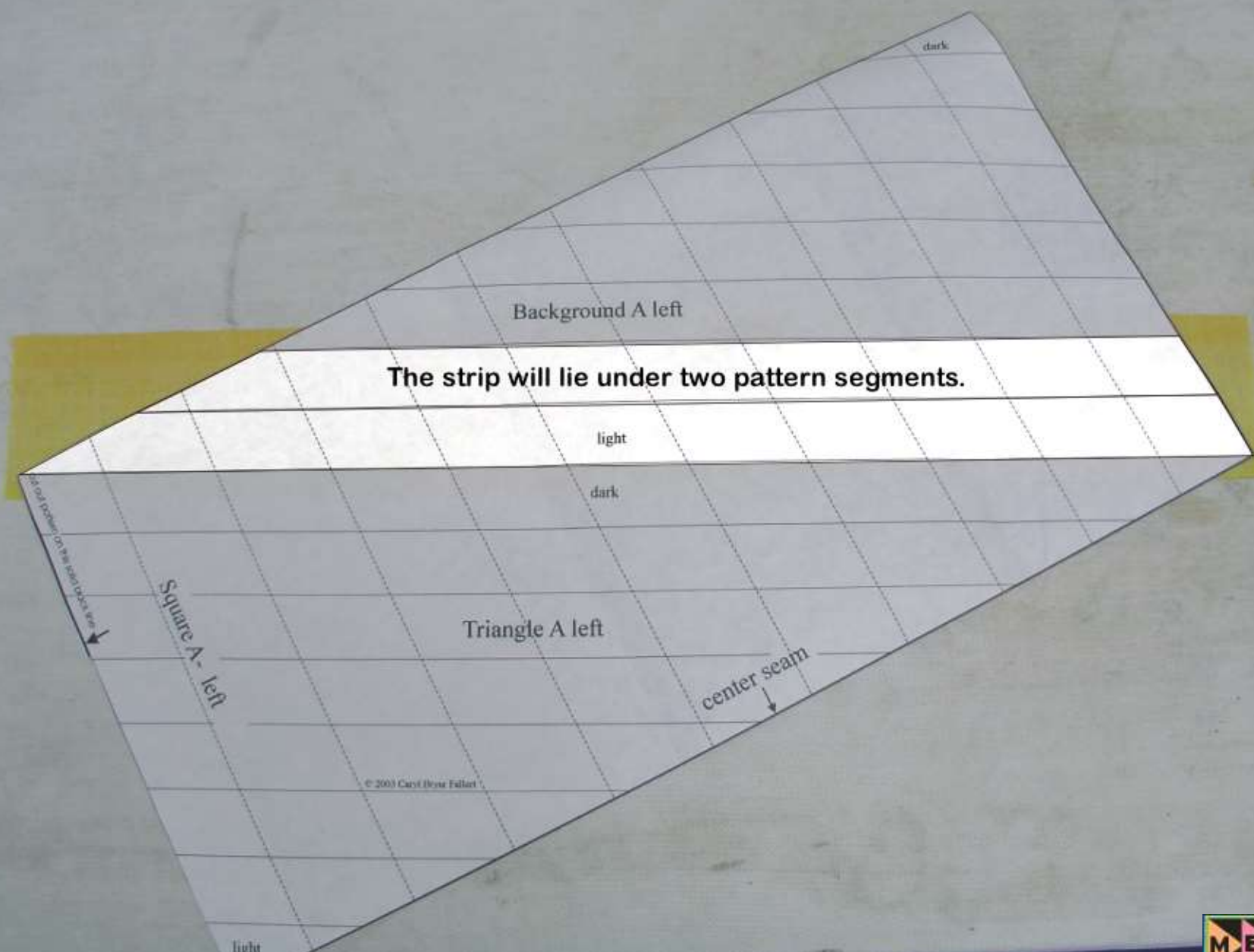
© 2003 Caryl Dyer Fallert

Align the pattern so that one edge of the fabric is about a quarter inch past the center diagonal line.



The other edge of the yellow strip should end about a quarter inch past the second stitching line.





Background A left

The strip will lie under two pattern segments.

light

dark

Triangle A left

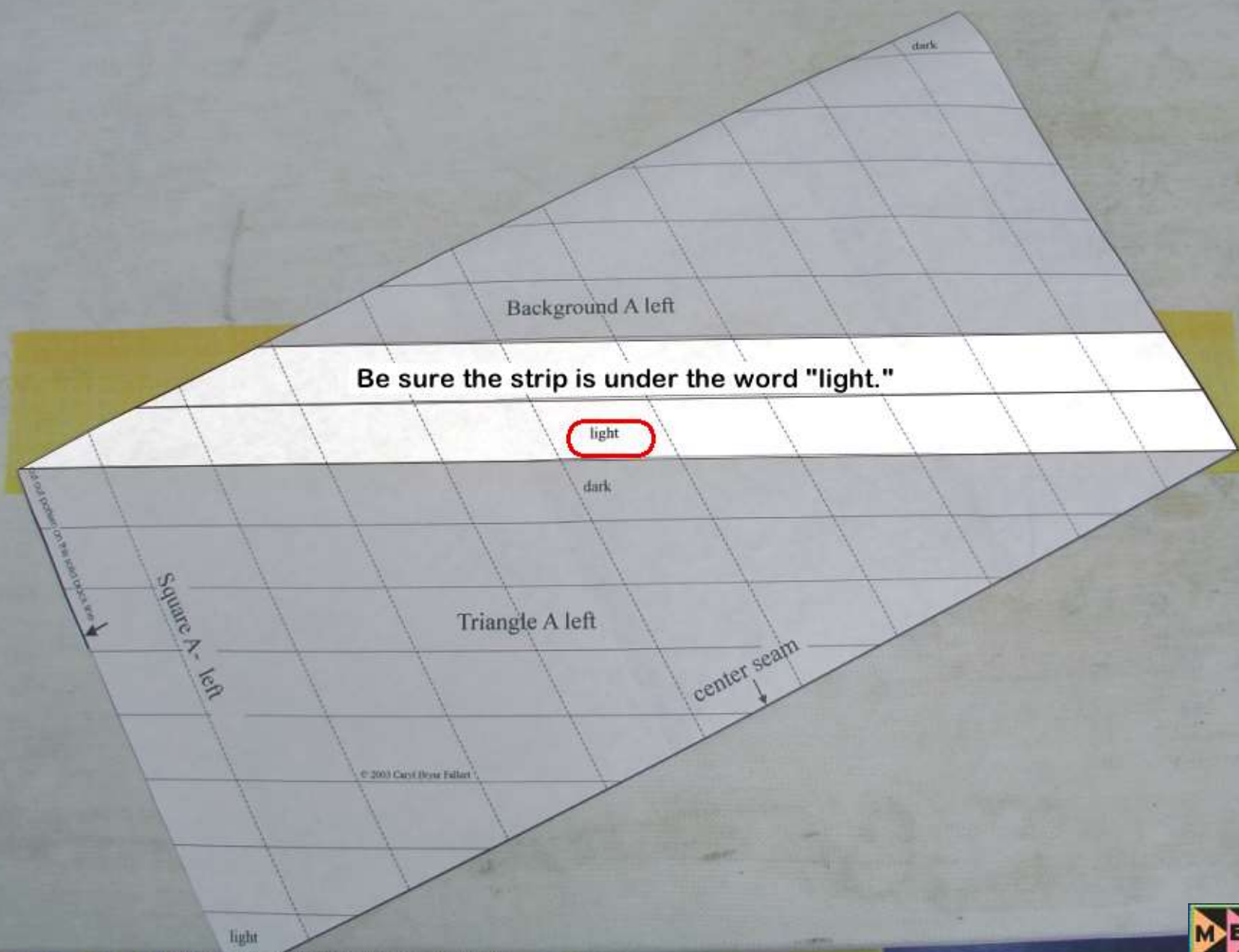
Square A - left

center seam

© 2003 Carol Rose Fallert

light





Be sure the strip is under the word "light."

light

dark

Triangle A left

center seam

Square A - left

© 2003 Carol Dyer Fallert

light



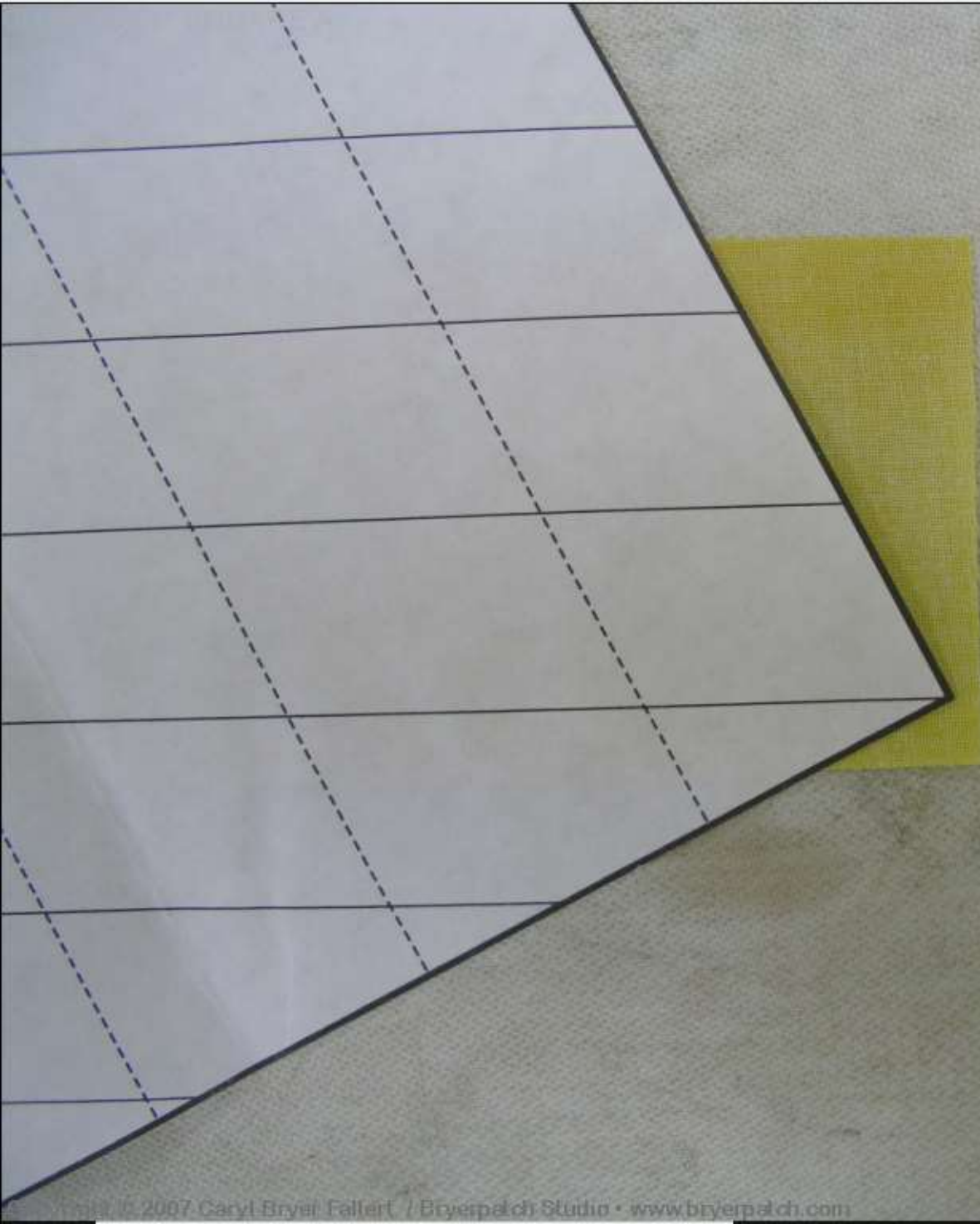
Check the corners next to the center diagonal line to be sure you have fabric extending beyond the corners of the paper. This will be your seam allowance. If the fabric ends at the edge of the paper, you will be left with nothing to sew to when you get ready to assemble your quilt top.



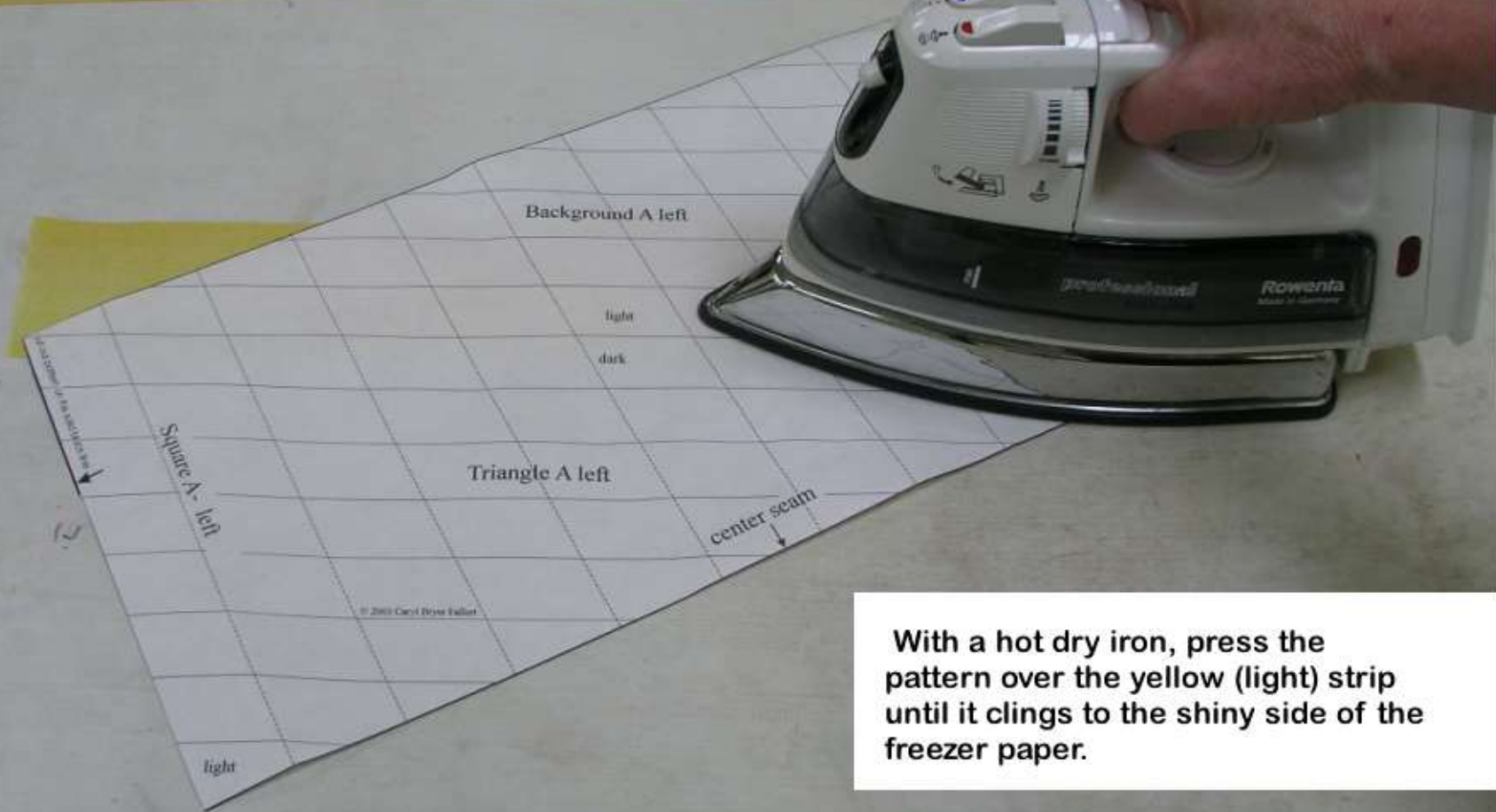
cut out pattern on this solid black line

Square A-1





Be sure you check
both corners.

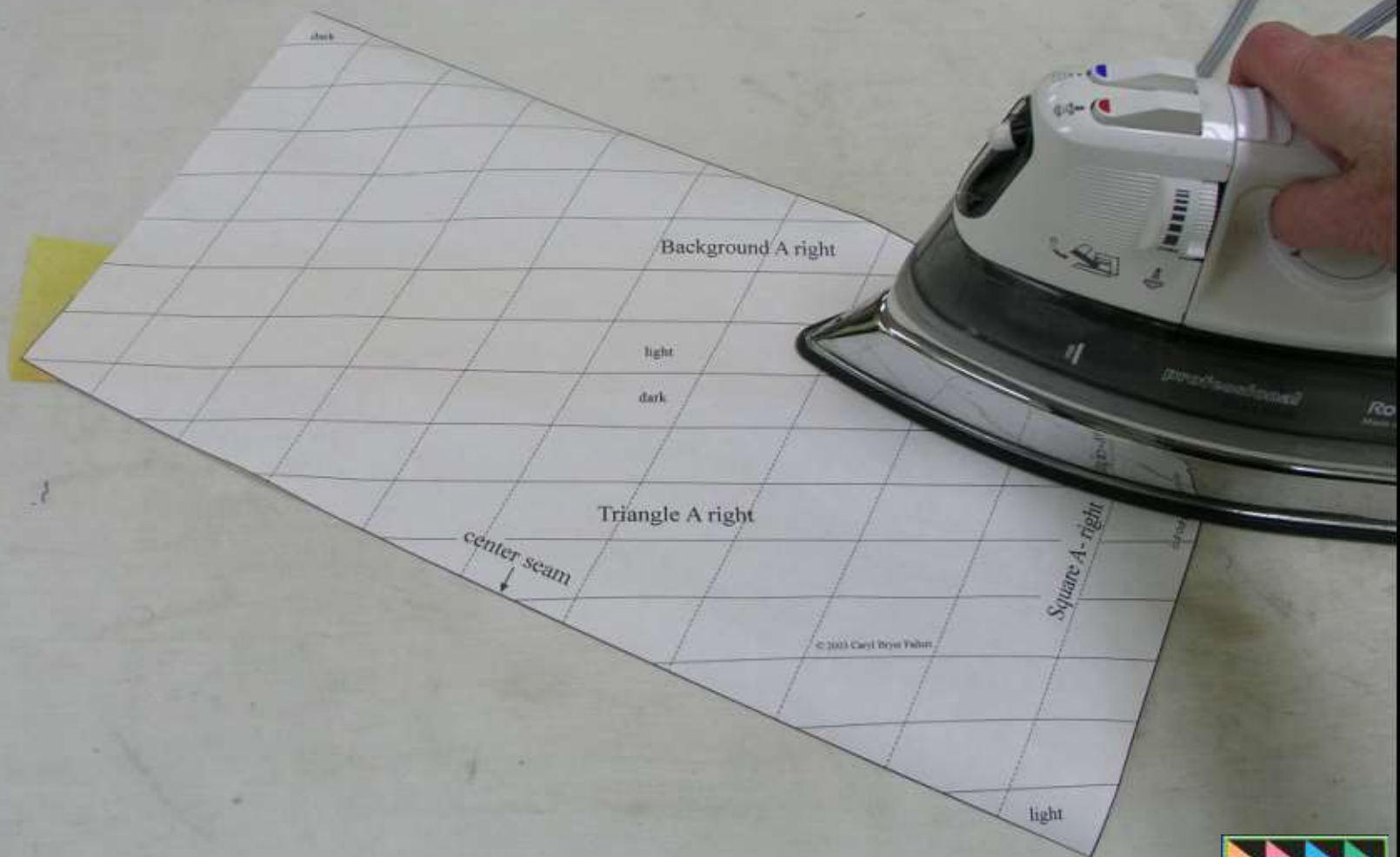


With a hot dry iron, press the pattern over the yellow (light) strip until it clings to the shiny side of the freezer paper.

This will keep your first strip from slipping while you sew your first seam.

Lay your second strip of the same color (yellow or lightest in your gradation) wrong side up on your ironing board and lay "Square-A right" on top. Check again to be sure

- 1) you have seam allowances at each end of your center diagonal line,
- 2) your strip is under the word "light,"
- 3) you have seam allowance extending past the center diagonal line and the second stitching line.



After both strips have been ironed to the freezer paper, lay both pattern pieces fabric-side-up on your ironing board.



Now you are ready for the two strips of the second color in your gradation.

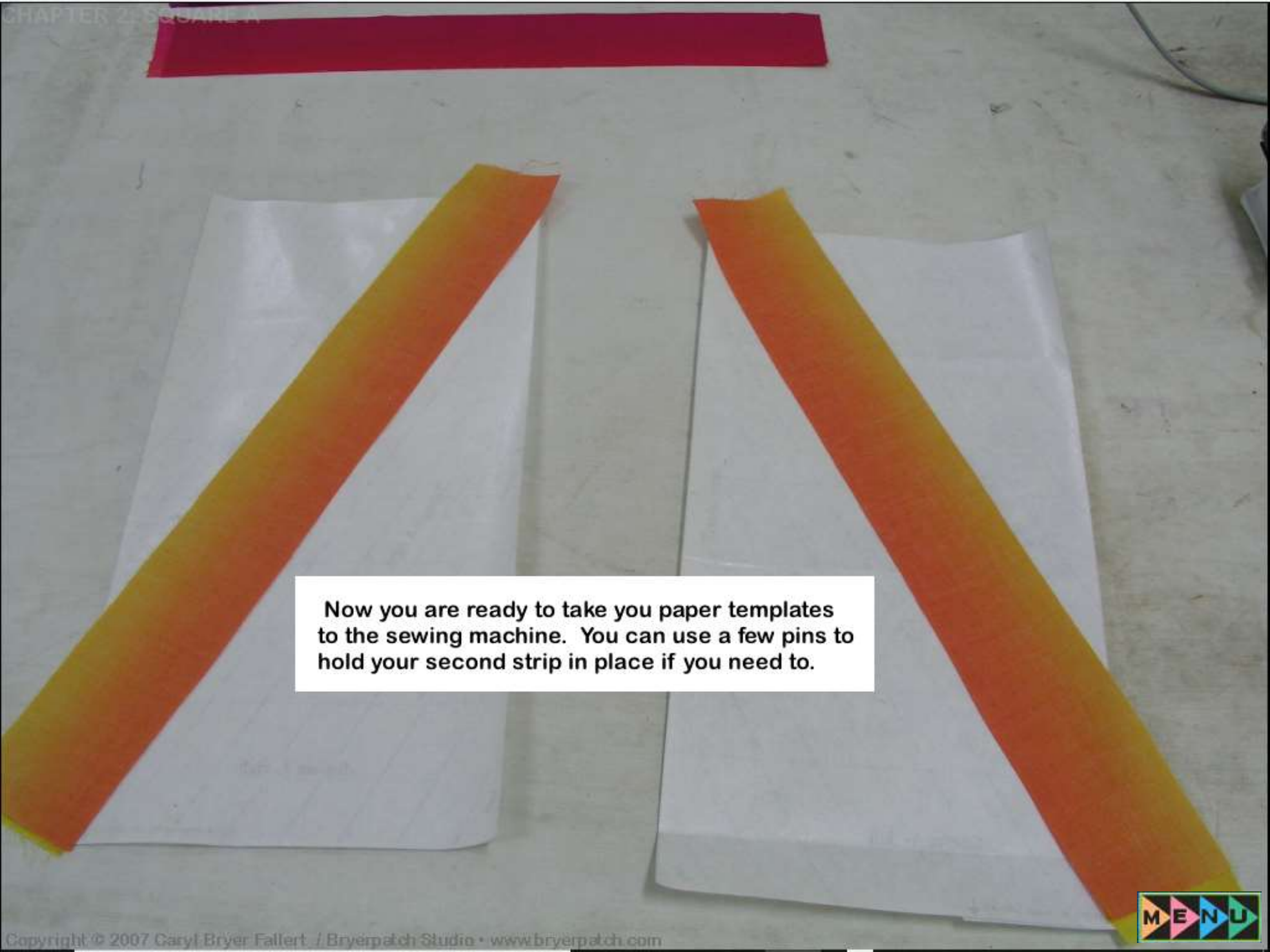


Turn them face-down on top of your lightest strips (right sides together).



You will be able to sew both halves of "Square A" at the same time.





Now you are ready to take your paper templates to the sewing machine. You can use a few pins to hold your second strip in place if you need to.



If you have a level surface surrounding your machine, pins may not be necessary.

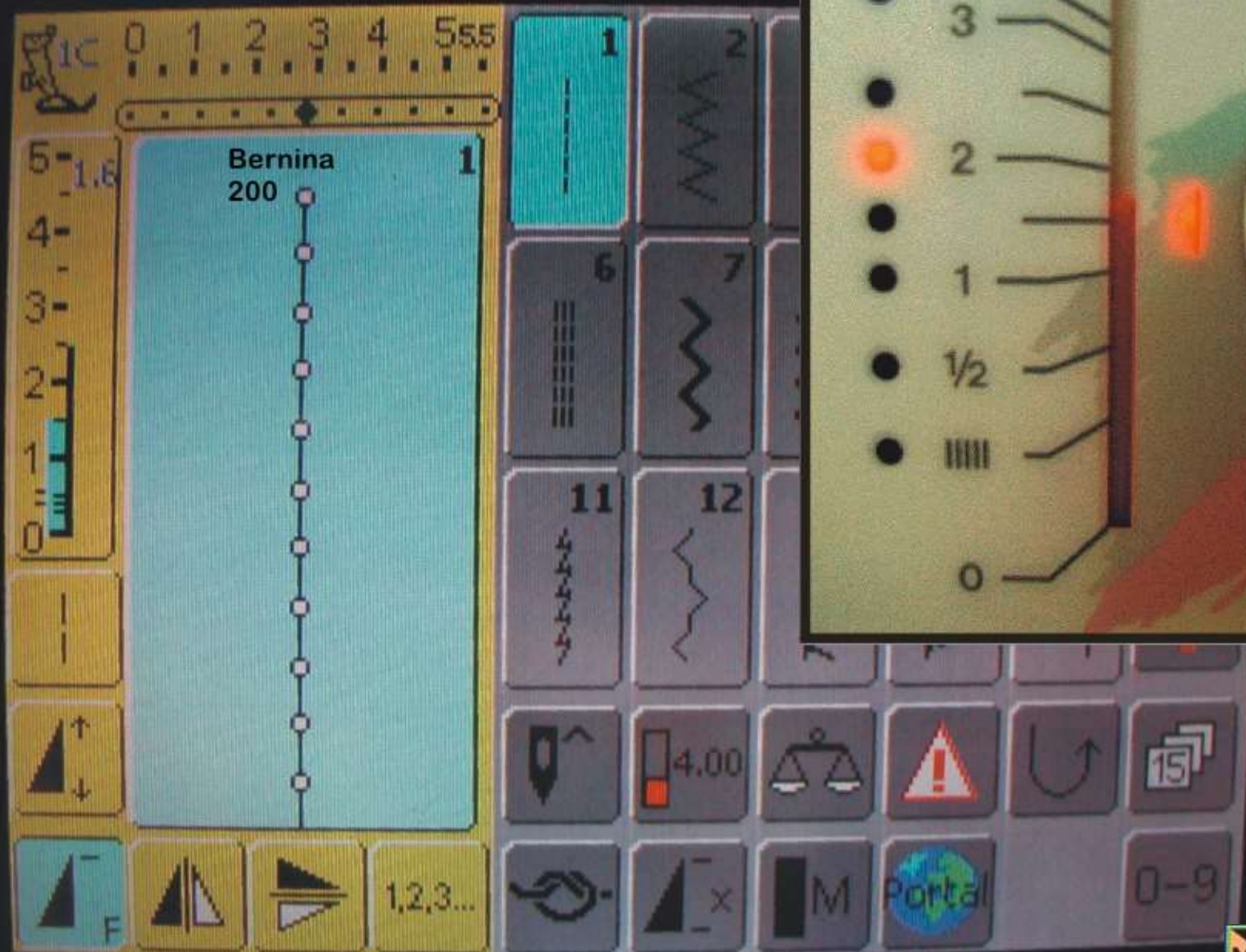




Thread your machine with a neutral color, medium shade polyester or cotton thread.

Set your stitch length to about 1.5 or 1.6.

This is a nice tight stitch that will prevent thread from showing in the seams on the right side, and later it will make removing the paper much easier.



Older
model
Bernina

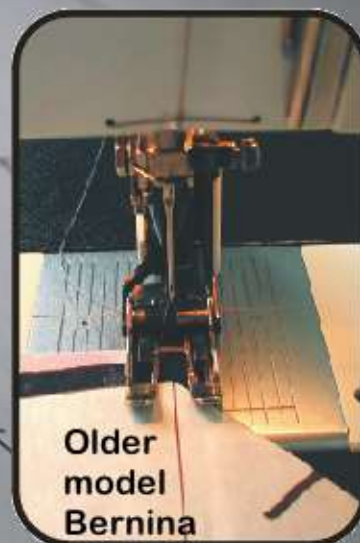


To see the stitching lines clearly,
use an open toed embroidery
foot (Bernina #20)...



BERNINA

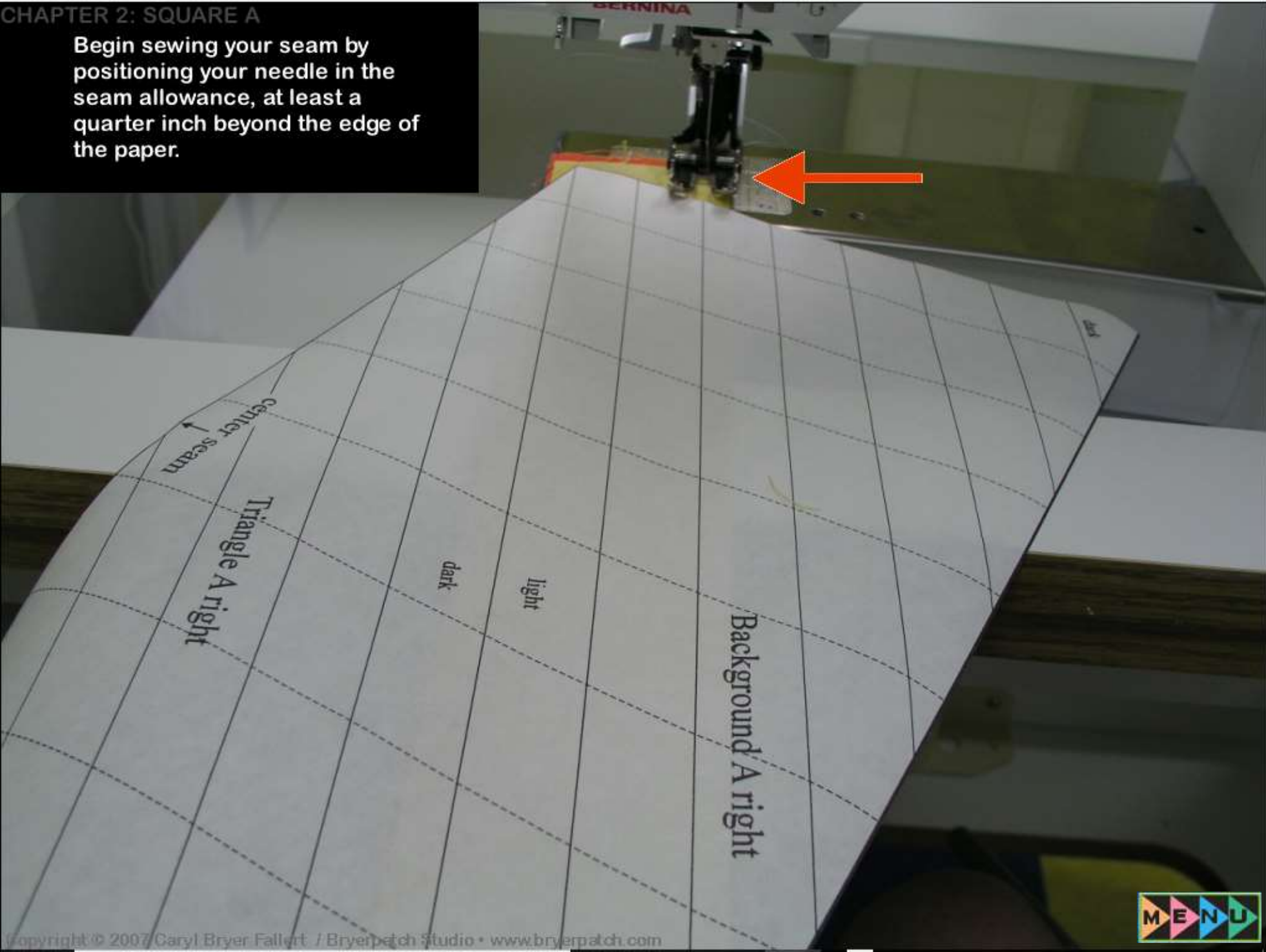
or an open toed walking foot, which will feed all of the layers through the machine more evenly.



Older
model
Bernina



Begin sewing your seam by positioning your needle in the seam allowance, at least a quarter inch beyond the edge of the paper.



Your first stitching line will be the second line from the center diagonal line.

DO NOT sew on the center diagonal line at this time.

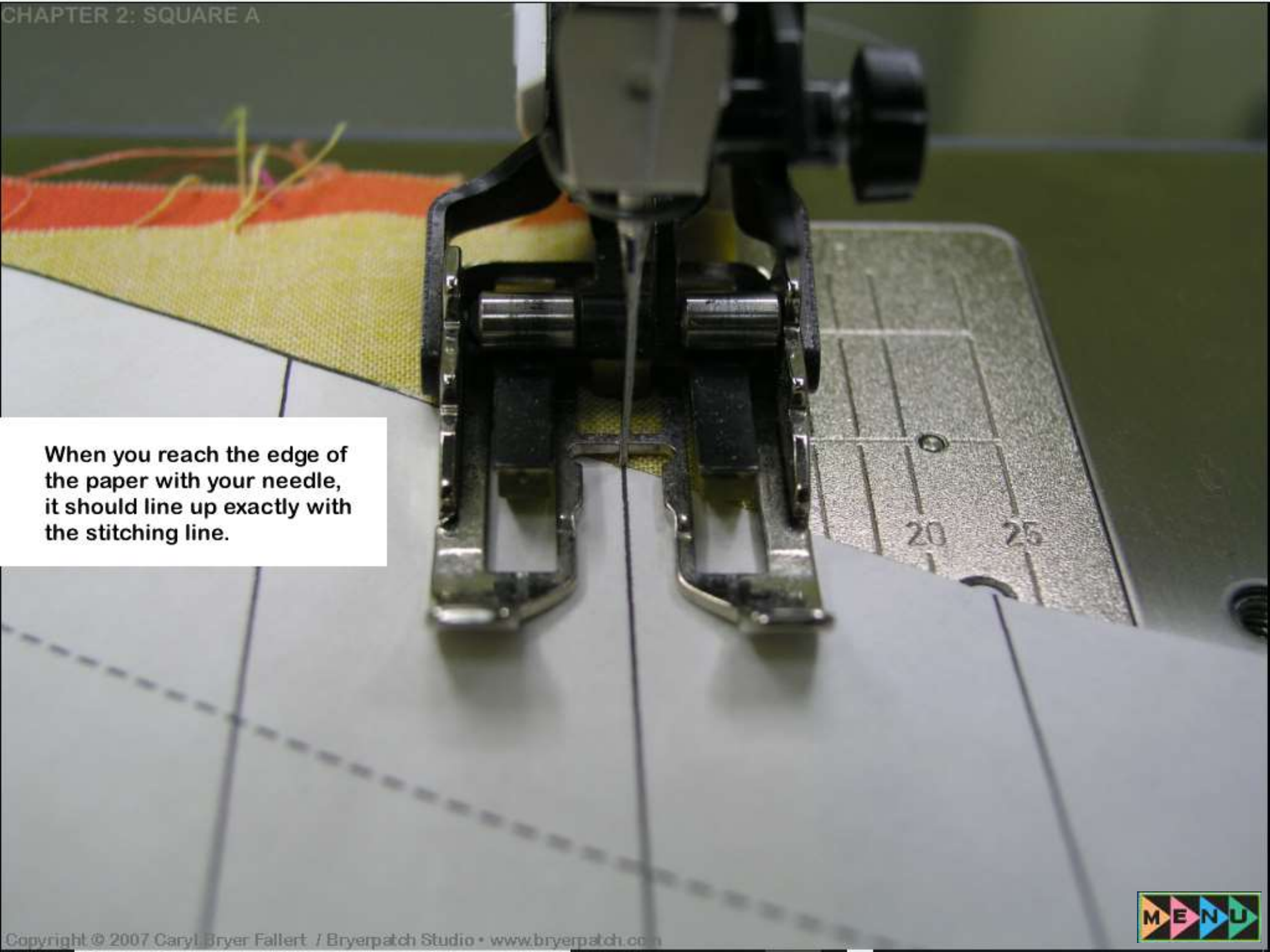
**DO NOT
Sew Here**



Center diagonal line

Sew Here





When you reach the edge of the paper with your needle, it should line up exactly with the stitching line.

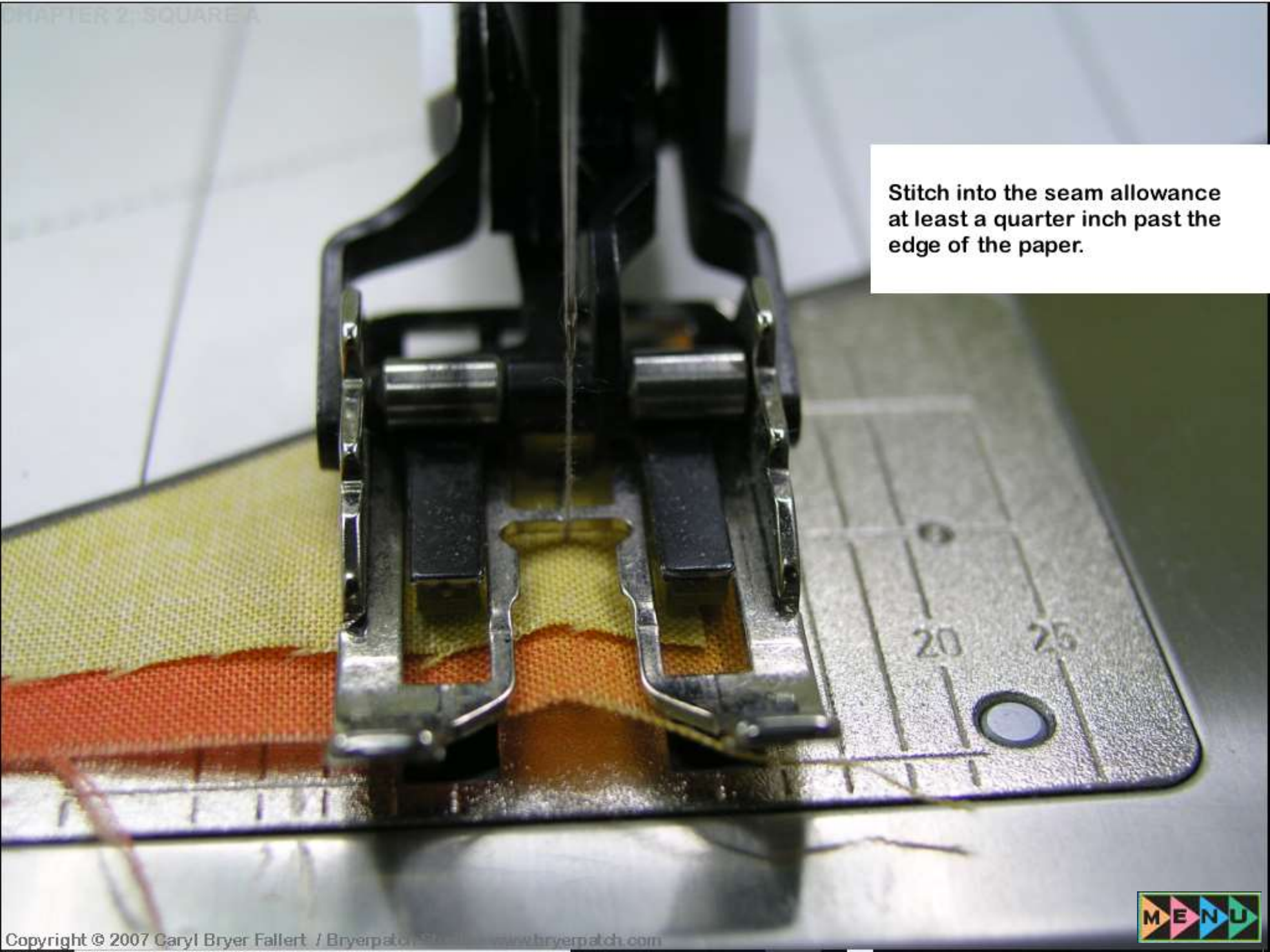
BERNINA

Continue to stitch on the line
all the way across the paper.



Don't stop at the edge of the paper.

Stitch into the seam allowance at least a quarter inch past the edge of the paper.



Use your machine's stitch cutter or embroidery scissors to clip your threads close to the fabric.



Two long, narrow strips of orange fabric with yellow edges are laid out on a white surface with a faint grid pattern. The strips are positioned diagonally, one on the left and one on the right, with their top ends pointing towards the top center of the frame. The fabric appears to be a patchwork or quilt material.

Lay your paper patterns fabric-side-up on your ironing board.



Strip #2 not yet
turned back

Bakers parchment over exposed
plastic side of freezer paper

Strip #2 turned back

Turn back strip #2 and use a teflon sheet or a piece of baker's parchment to cover the plastic side of your freezer paper. This will keep the plastic from melting onto the surface of your iron and the parchment will peel right off when you have finished ironing.

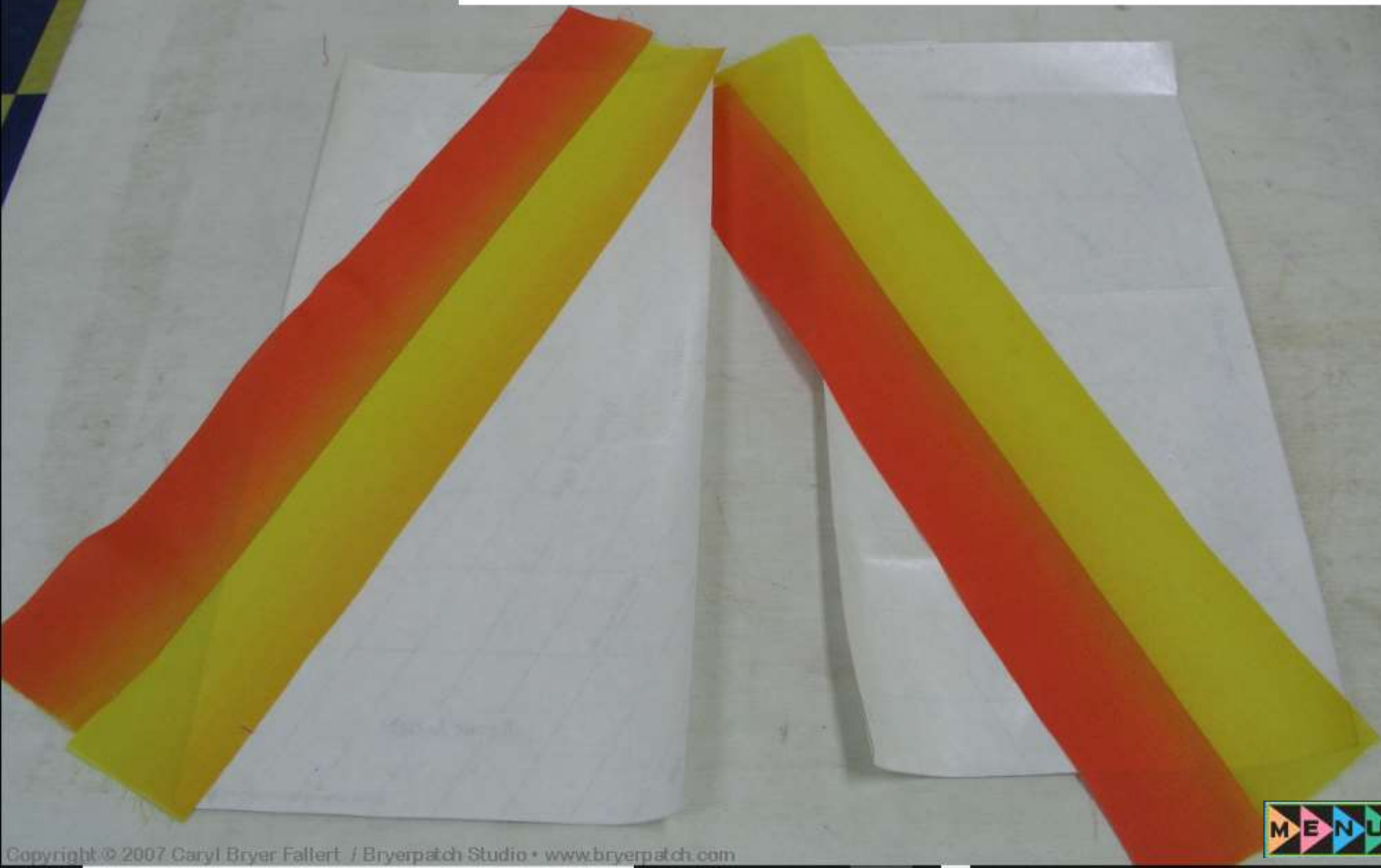
Iron strip #2, making the seam as flat as possible.



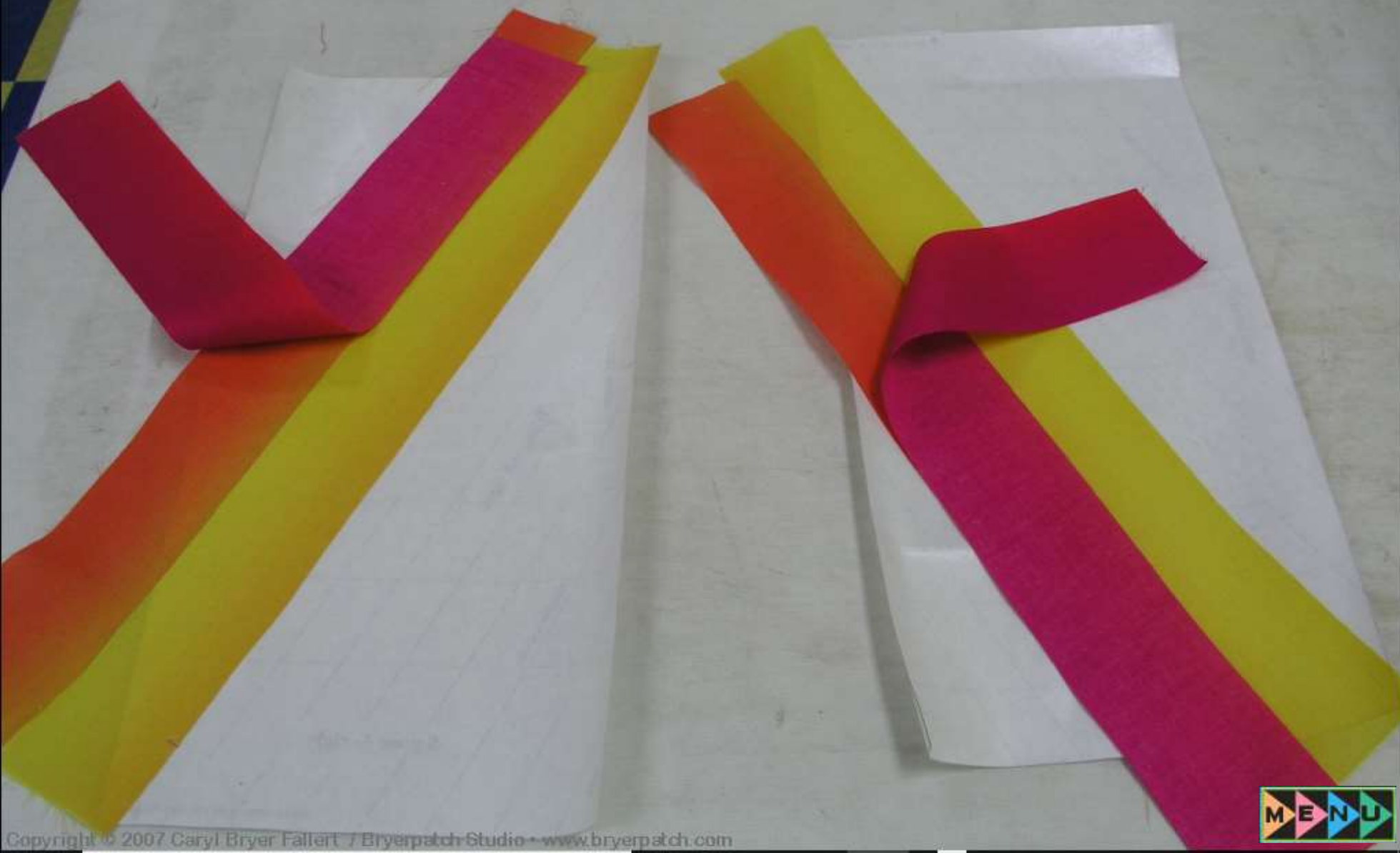
Remember to check your seam to make sure there are no pleats or puckers after you have finished ironing.



Here are the ironed strips on both the right and left halves of Square A.

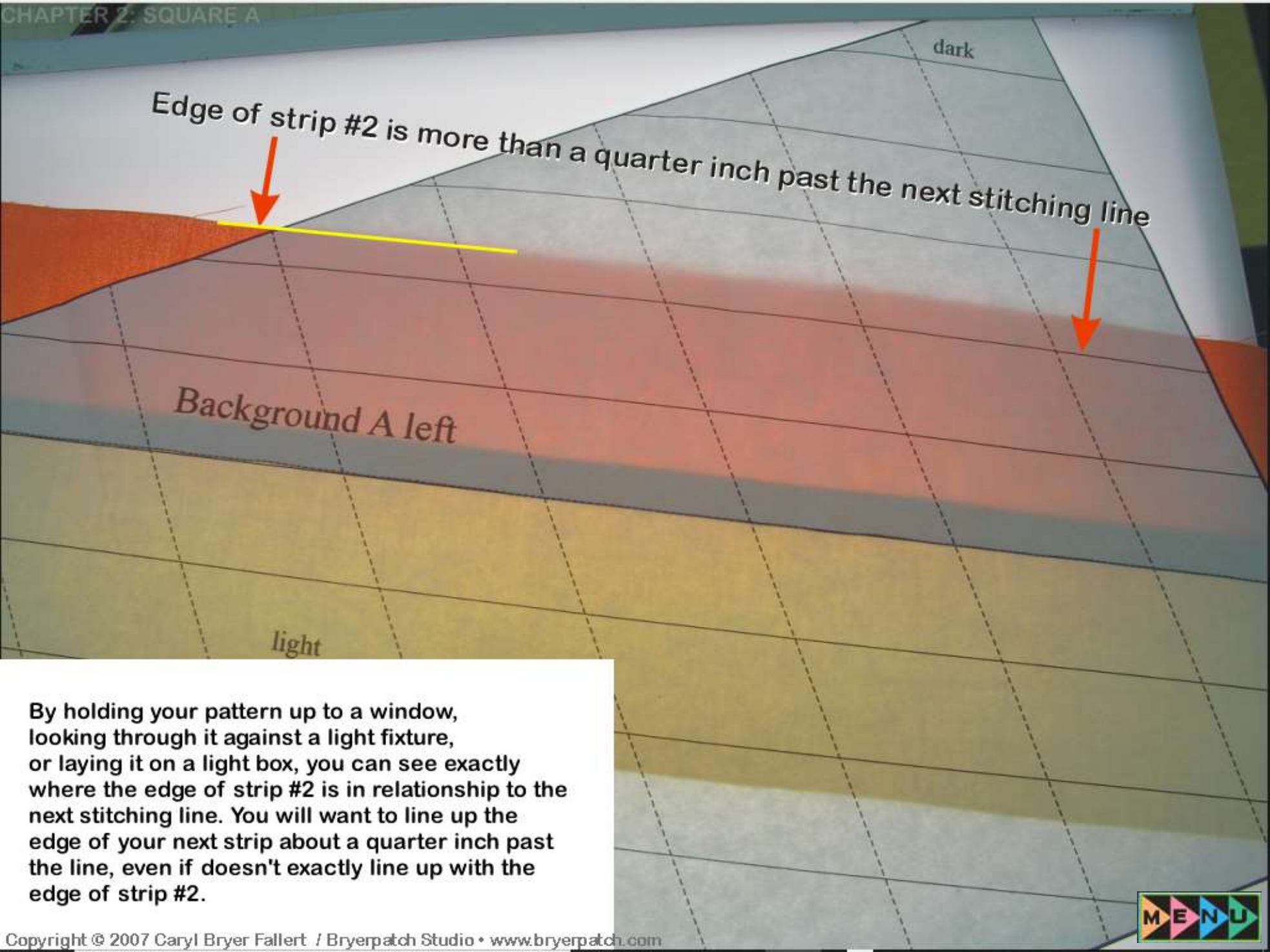


Lay your #3 strips over the #2 strips with right sides together.



You may or may not want to line up of the edges of your strips exactly. If the free edge of strip #2 extends more than a quarter inch beyond the next stitching line, it is a good idea to align the edge of strip #3 a little short of the edge of strip #2.





Edge of strip #2 is more than a quarter inch past the next stitching line

Background A left

light

By holding your pattern up to a window, looking through it against a light fixture, or laying it on a light box, you can see exactly where the edge of strip #2 is in relationship to the next stitching line. You will want to line up the edge of your next strip about a quarter inch past the line, even if doesn't exactly line up with the edge of strip #2.



Strip #3

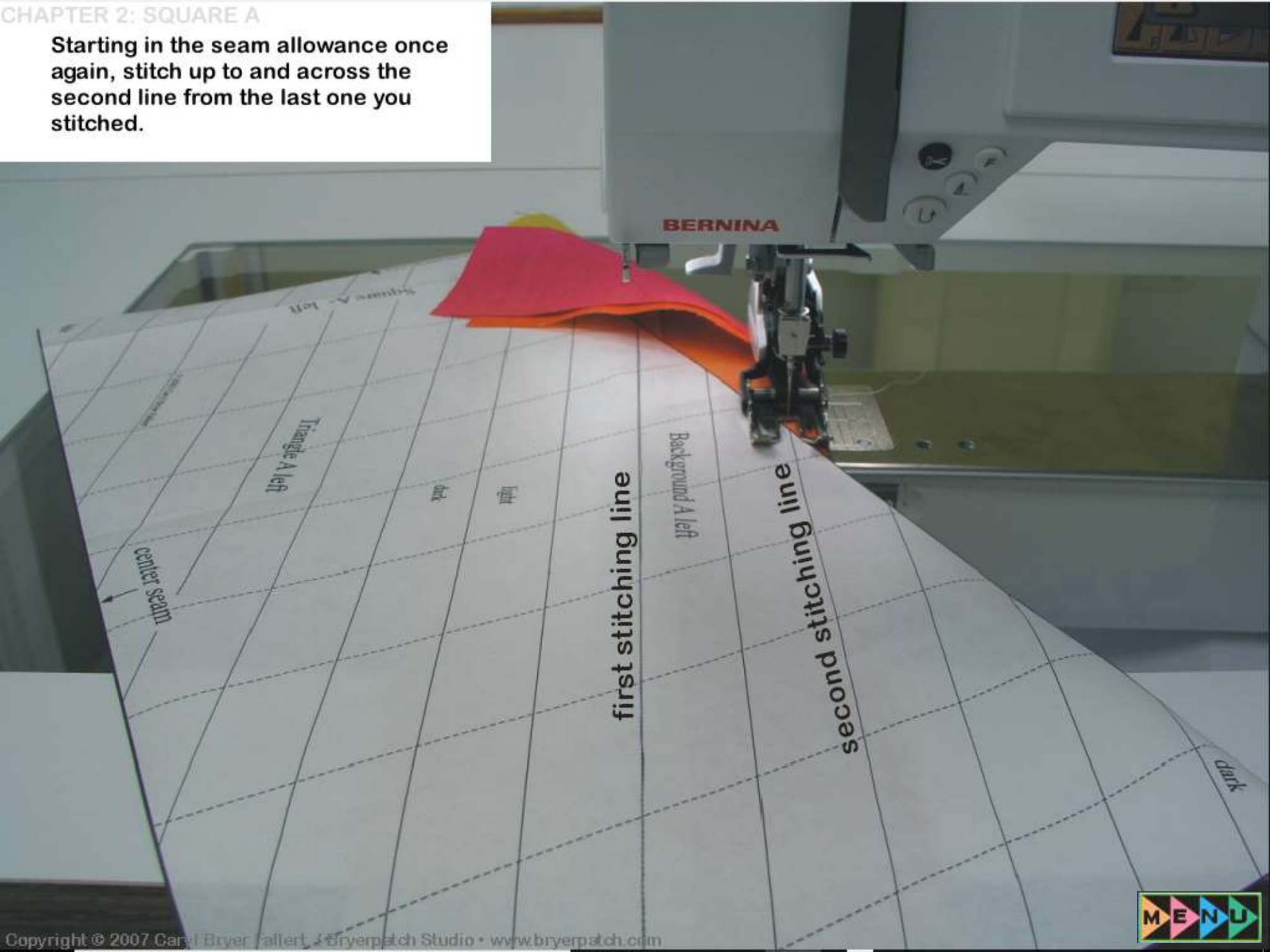
edge of strip #2

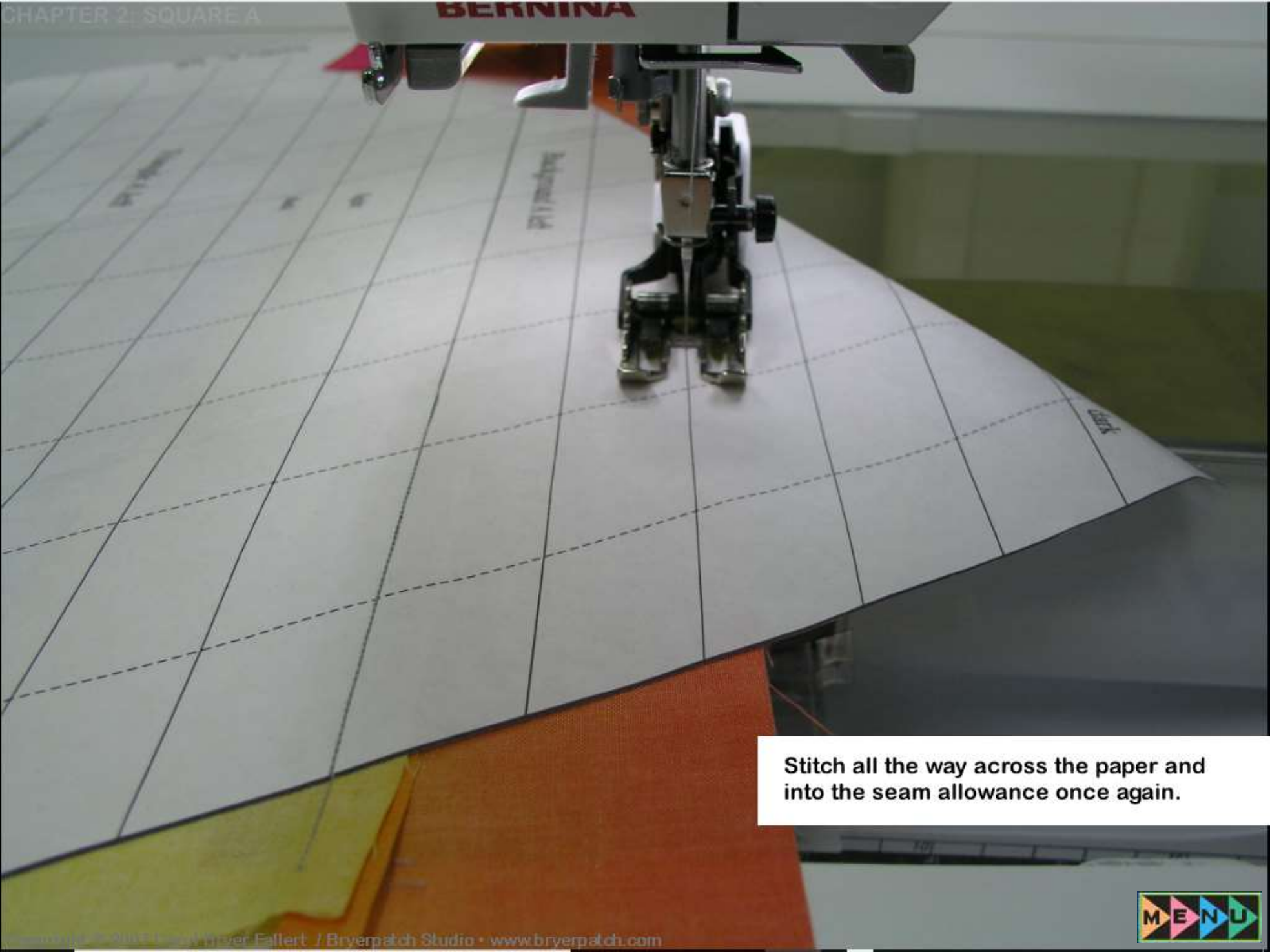


Here you can see that the edge of strip #3 doesn't come all the way to the edge of strip #2.



Starting in the seam allowance once again, stitch up to and across the second line from the last one you stitched.

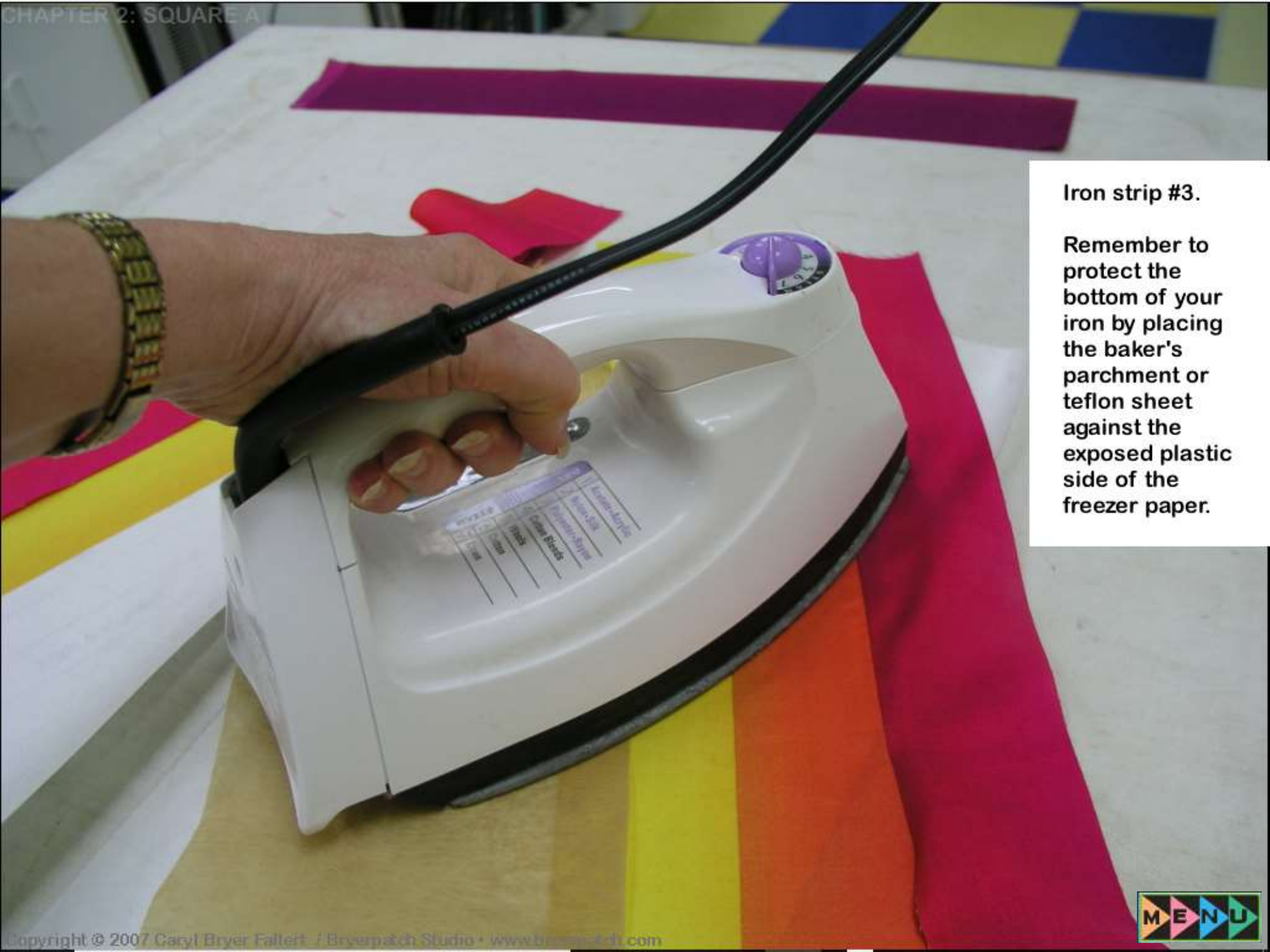




Stitch all the way across the paper and into the seam allowance once again.

Lay your patterns fabric-side-up on your ironing board.





Iron strip #3.

Remember to protect the bottom of your iron by placing the baker's parchment or teflon sheet against the exposed plastic side of the freezer paper.



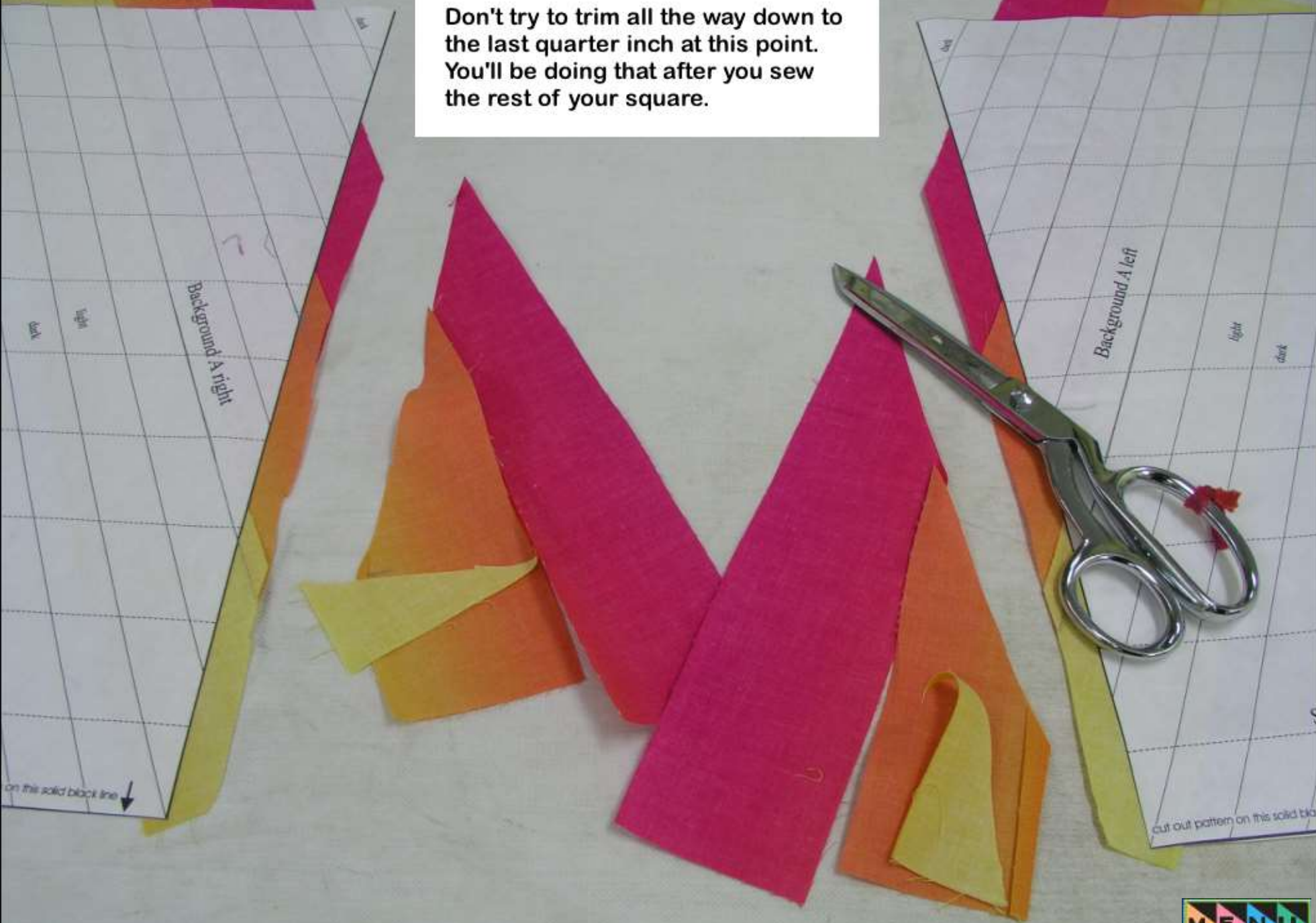
Now you're ready for your #4 strips.



But there is probably a lot of fabric hanging off the edge of your paper pattern. If this is getting in the way, you can trim it to a half-inch or more from the edge of the paper.



Don't try to trim all the way down to the last quarter inch at this point. You'll be doing that after you sew the rest of your square.



Line up your #4 strips right sides together over the #3 strips. Check again to be sure you are lining up the edge of your #4 strip a quarter inch past the next sewing line, and not necessarily even with the edge of strip #3.





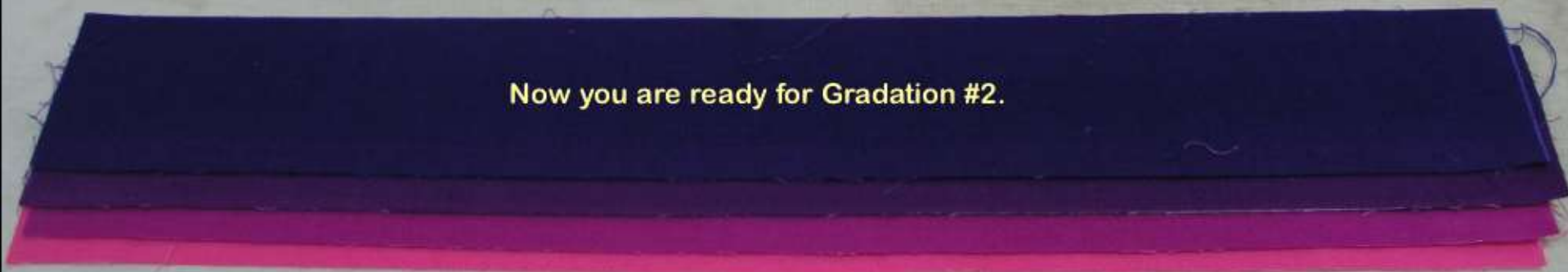
Sew your last seam on the second to last line on the pattern.

Here are all four strips from Gradation #1
after they have been stitched and ironed.





Now you are ready for Gradation #2.





You'll be starting with the two darkest strips this time.





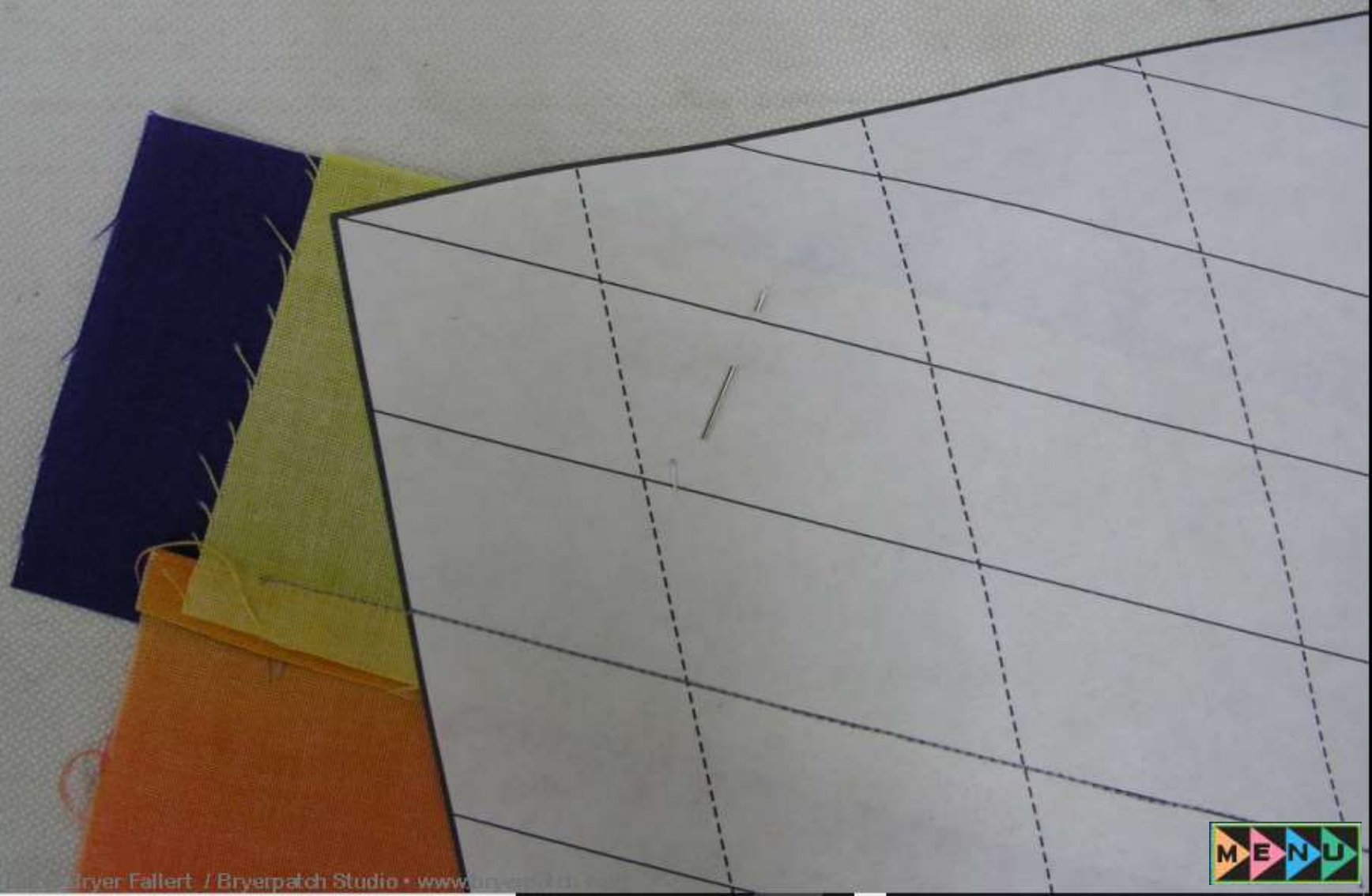
Lay your #1 (darkest) strips face down over lightest #1 strips from Gradation #1.



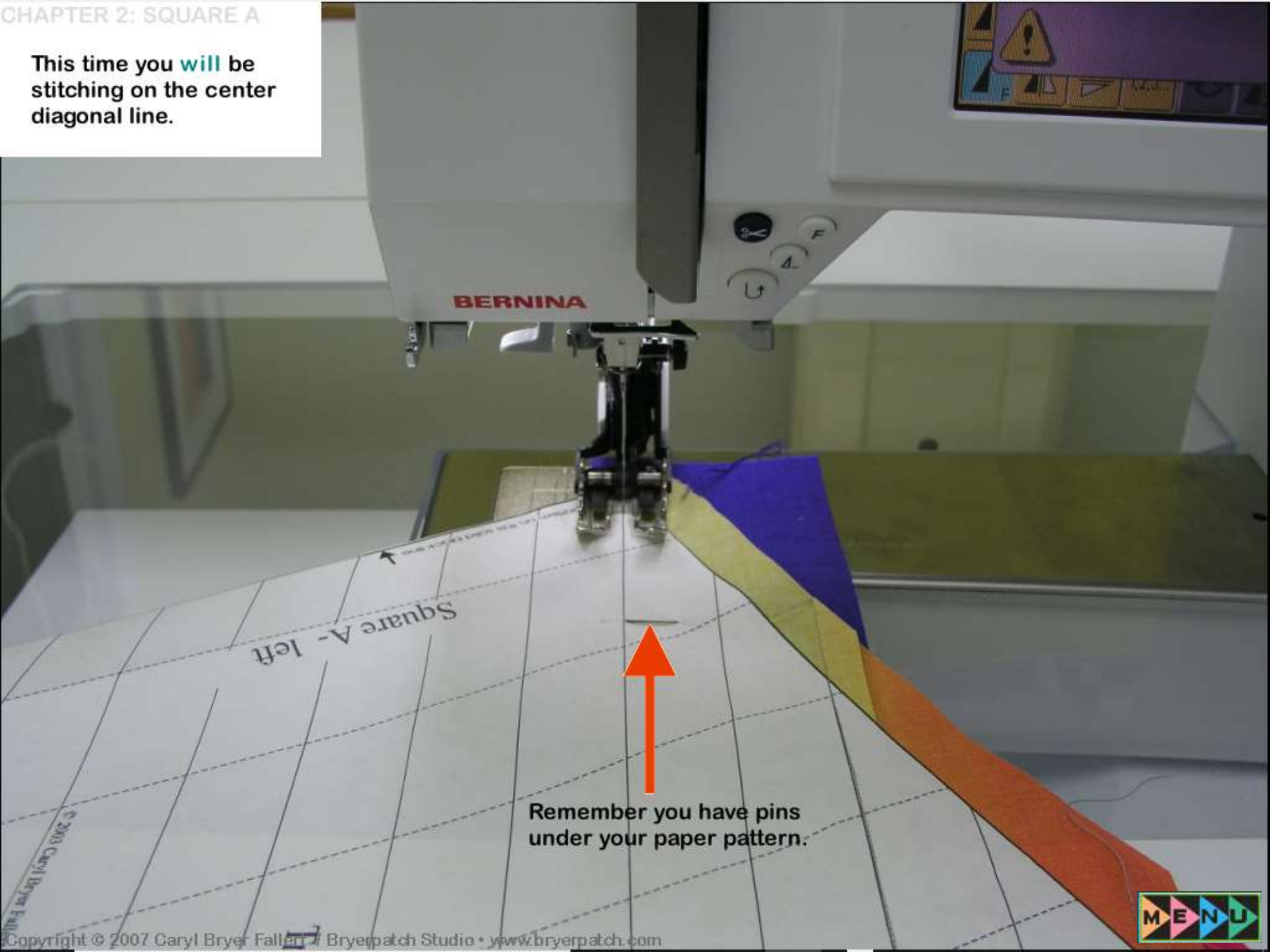
The image shows two quilt blocks laid out on a light-colored surface. Each block is composed of several long, narrow strips of fabric in different colors: dark blue, orange, red, and maroon. The strips are arranged in a diagonal pattern. Several pins are visible, holding the strips in place. A text box in the center provides a tip about using pins.

You may want to use a few pins to hold these long strips in place while you get started.

Check again to make sure you have fabric extending beyond the corners at both ends of your paper pattern.



This time you **will** be stitching on the center diagonal line.



Remember you have pins under your paper pattern.



Reach under the paper and pull out the pins as you get close to them so you don't sew over them and risk breaking your needle.





Iron strip #1 toward the remaining half of the freezer paper.

Once again, get your seams as flat as possible and check for pleats and puckers.



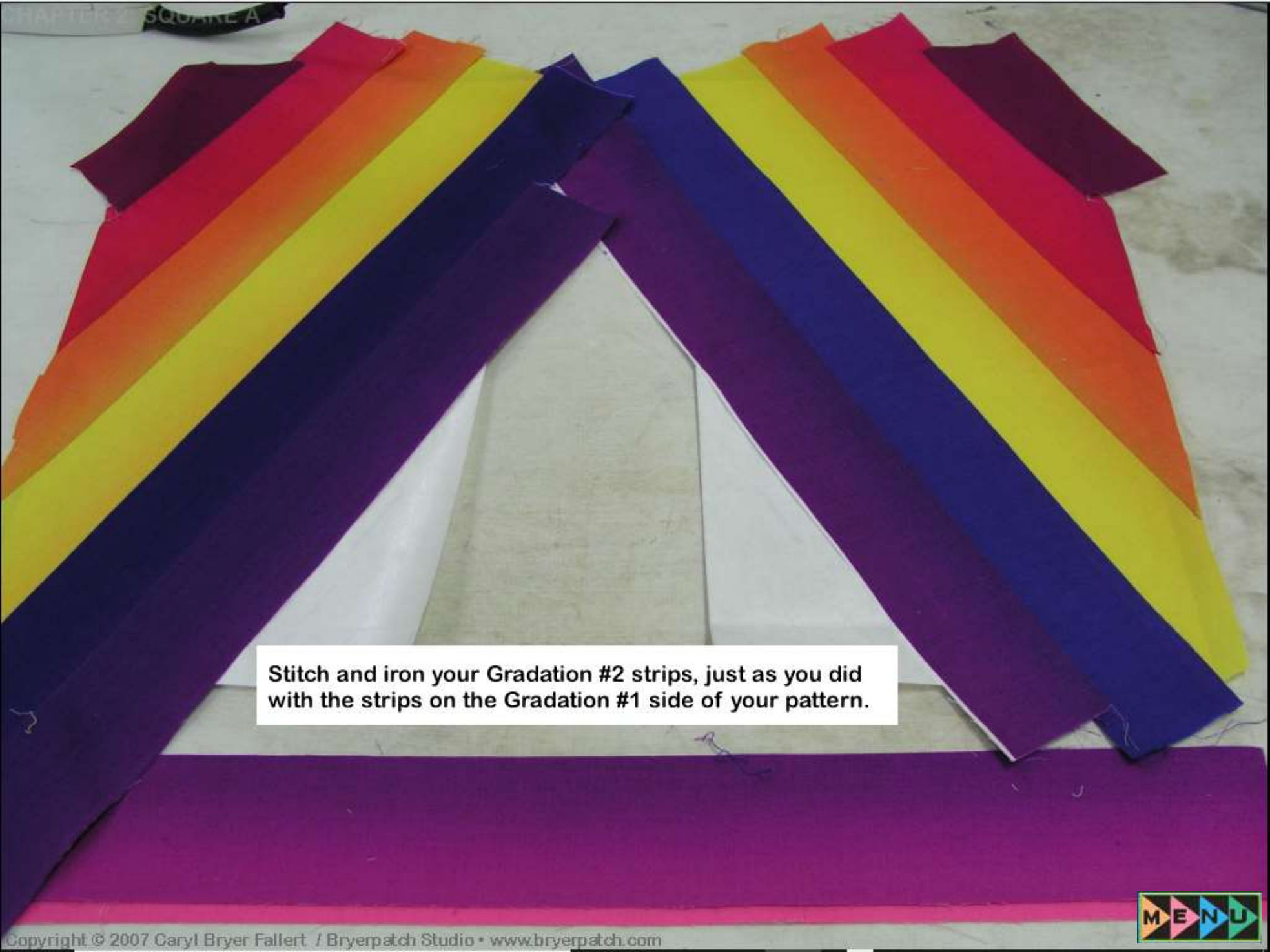


You are ready now for Strips #2
(second darkest) from Gradation #2



Lay your #2 strips face down over your darkest strips so right sides are together.





Stitch and iron your Gradation #2 strips, just as you did with the strips on the Gradation #1 side of your pattern.



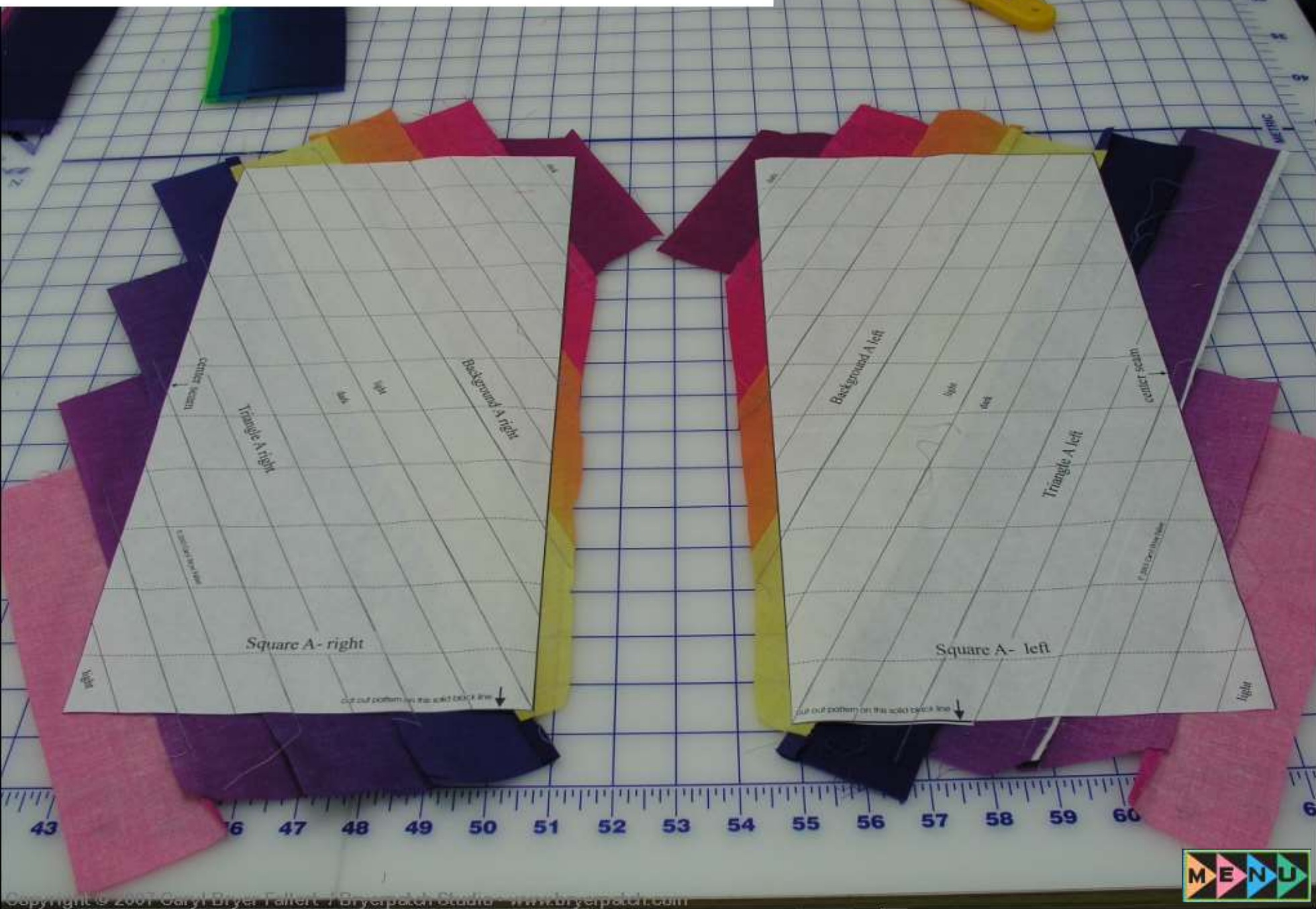
Here we are ready for the lightest strips in Gradation #2.



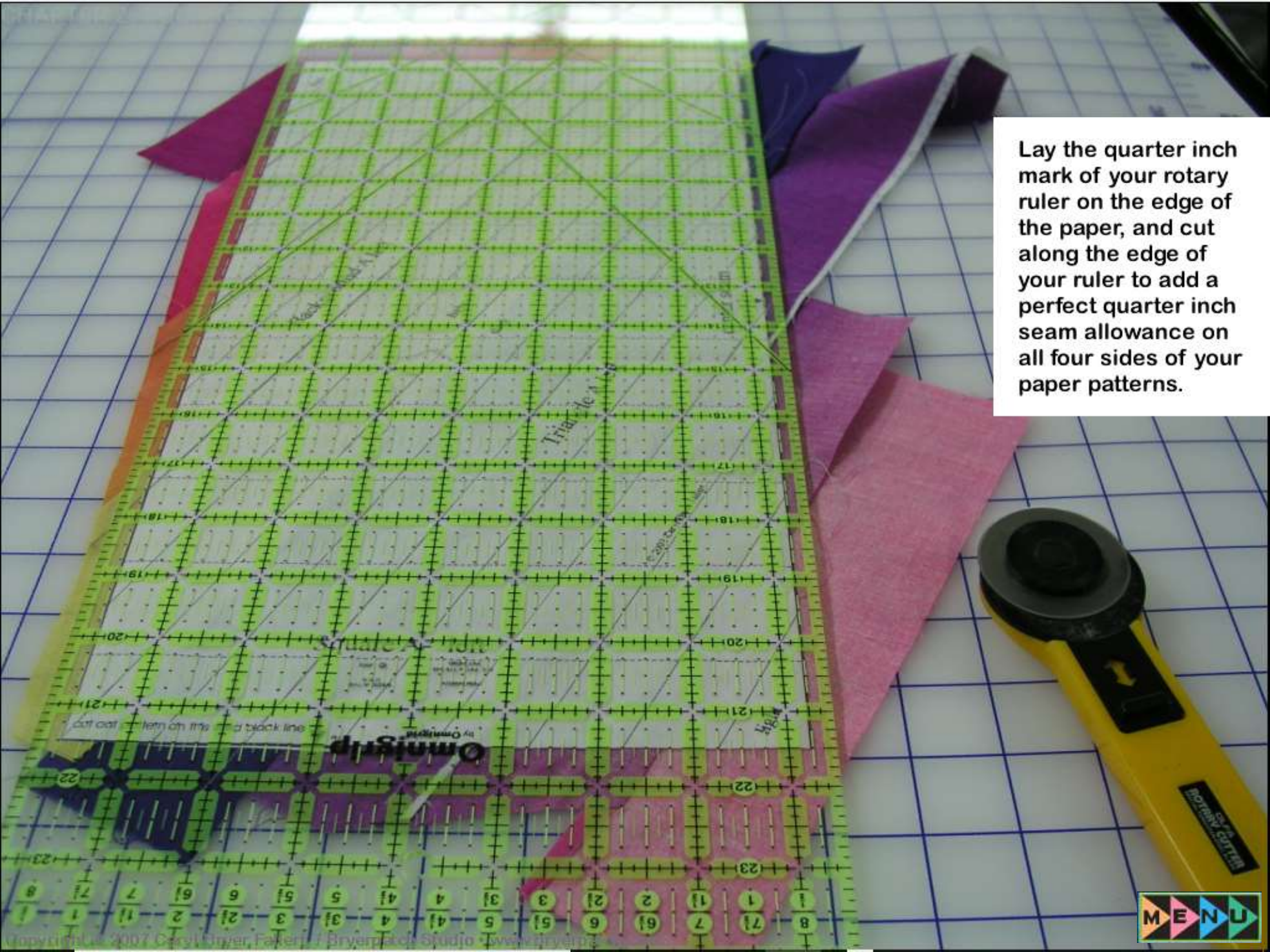
Here all the strips from Gradation #1 and Gradation #2 have been stitched and you are ready to trim.

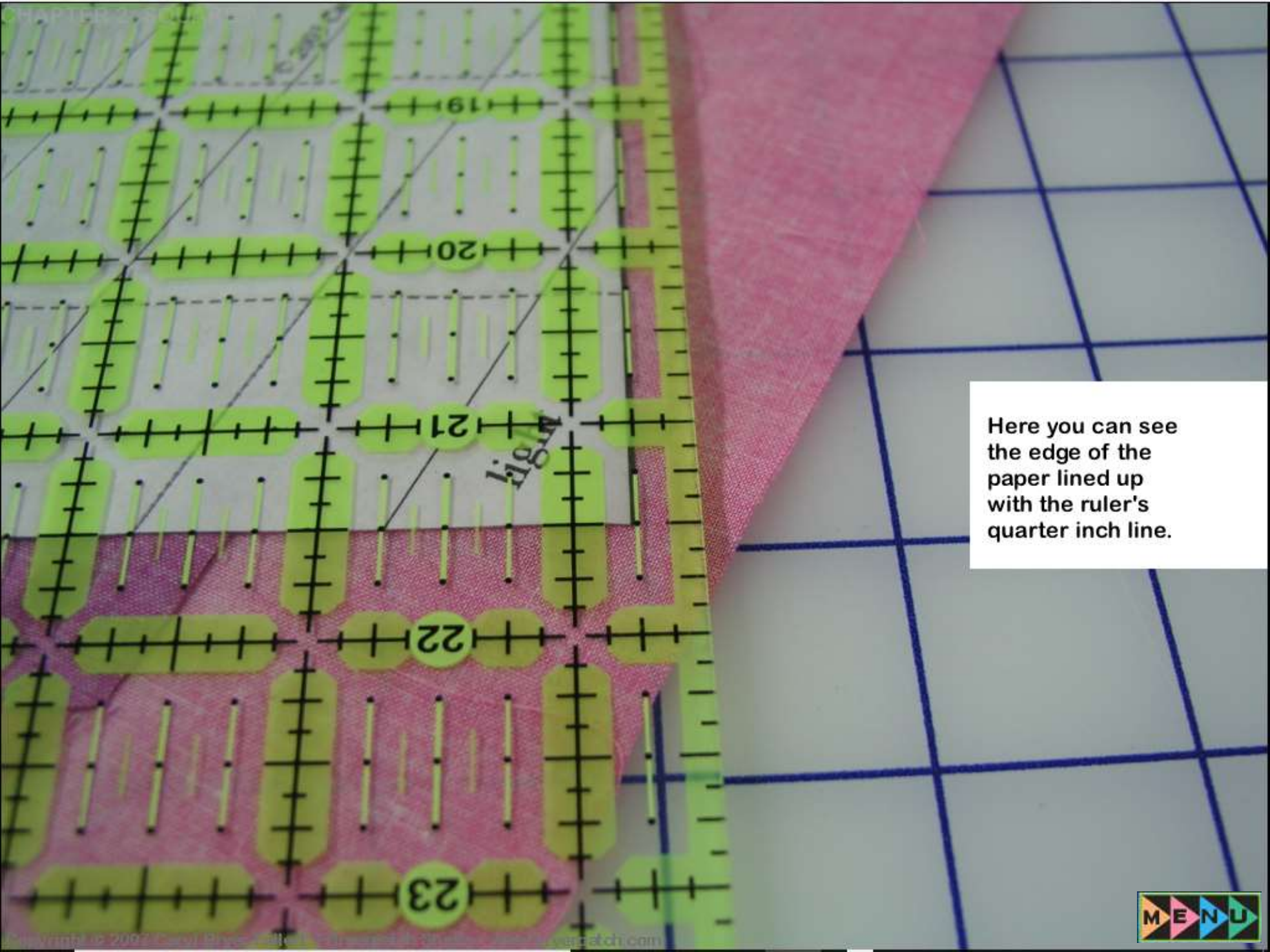


Lay your patterns pieces fabric side down on your cutting board.

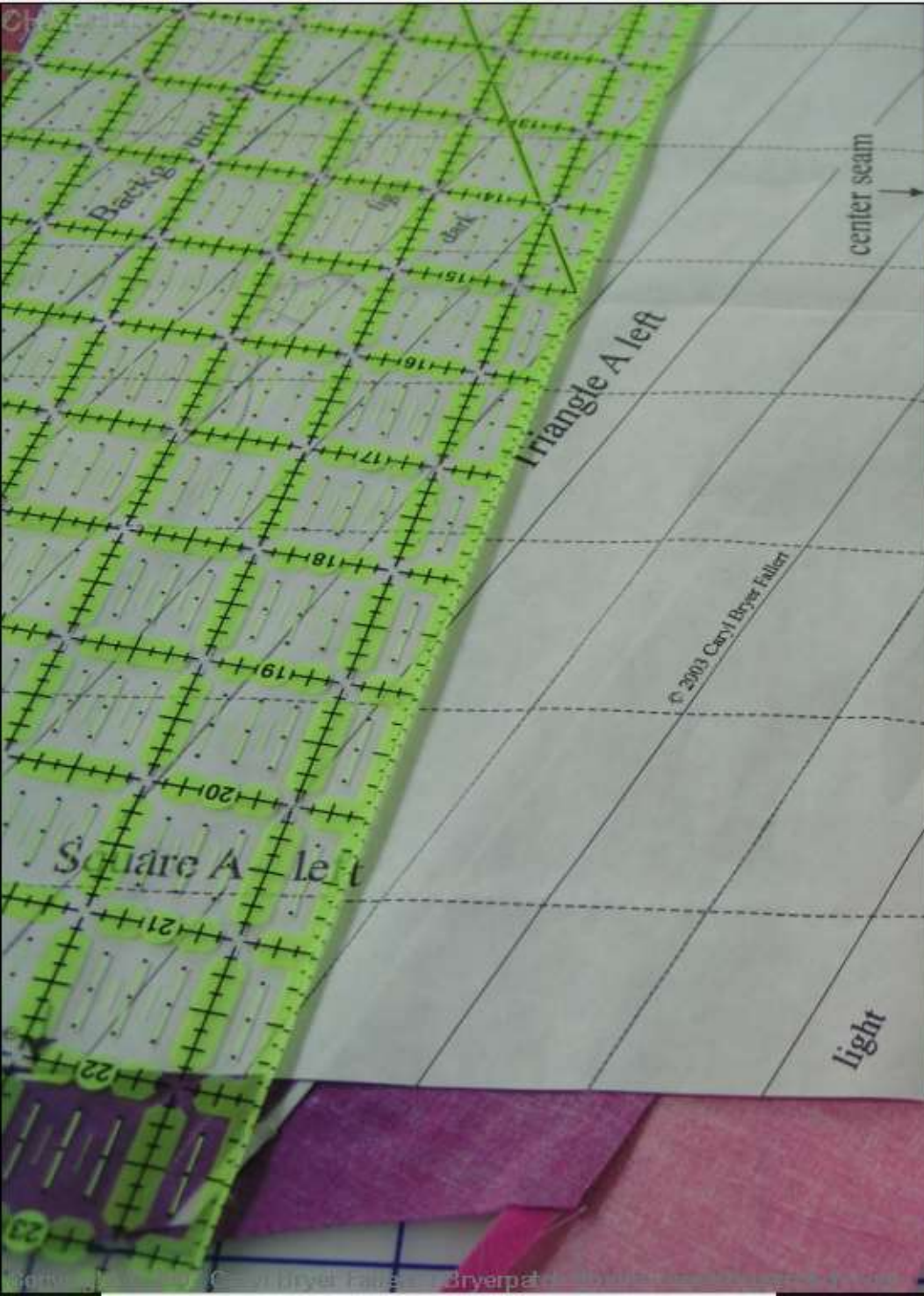


Lay the quarter inch mark of your rotary ruler on the edge of the paper, and cut along the edge of your ruler to add a perfect quarter inch seam allowance on all four sides of your paper patterns.





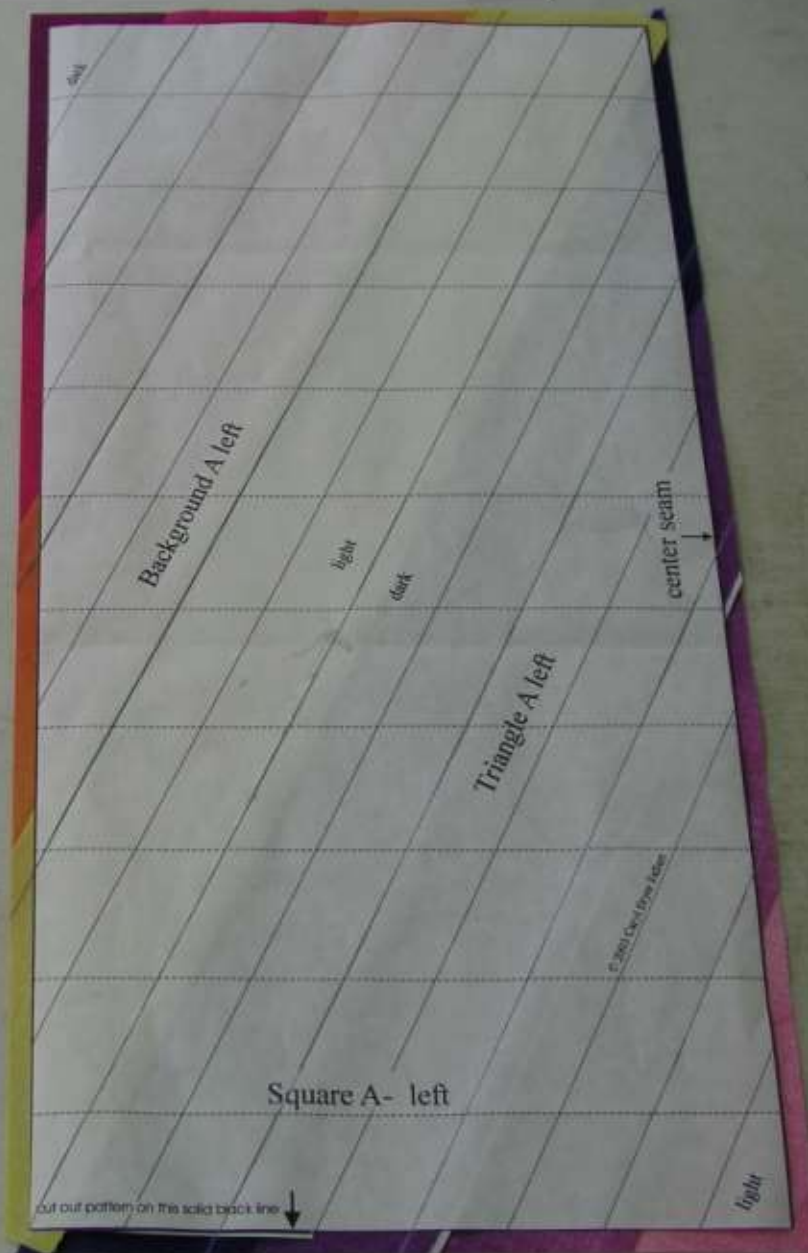
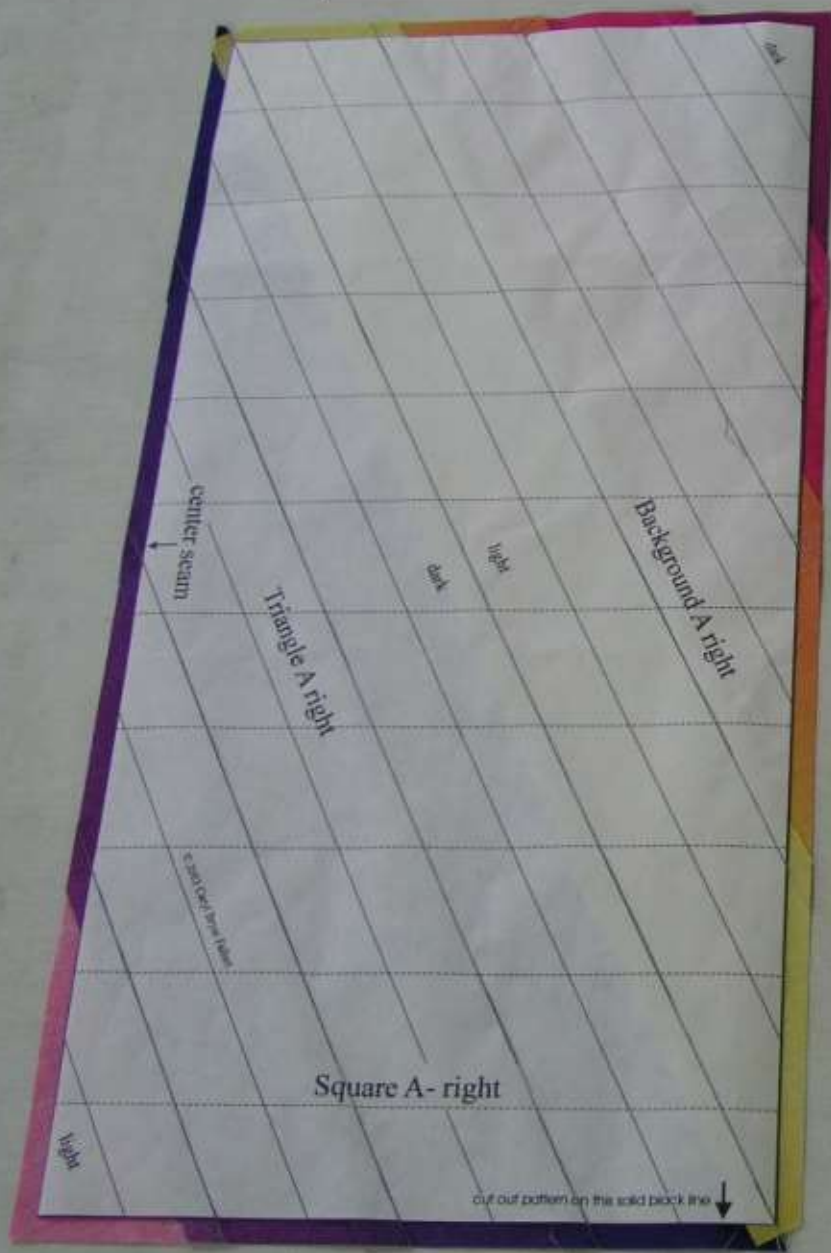
Here you can see the edge of the paper lined up with the ruler's quarter inch line.



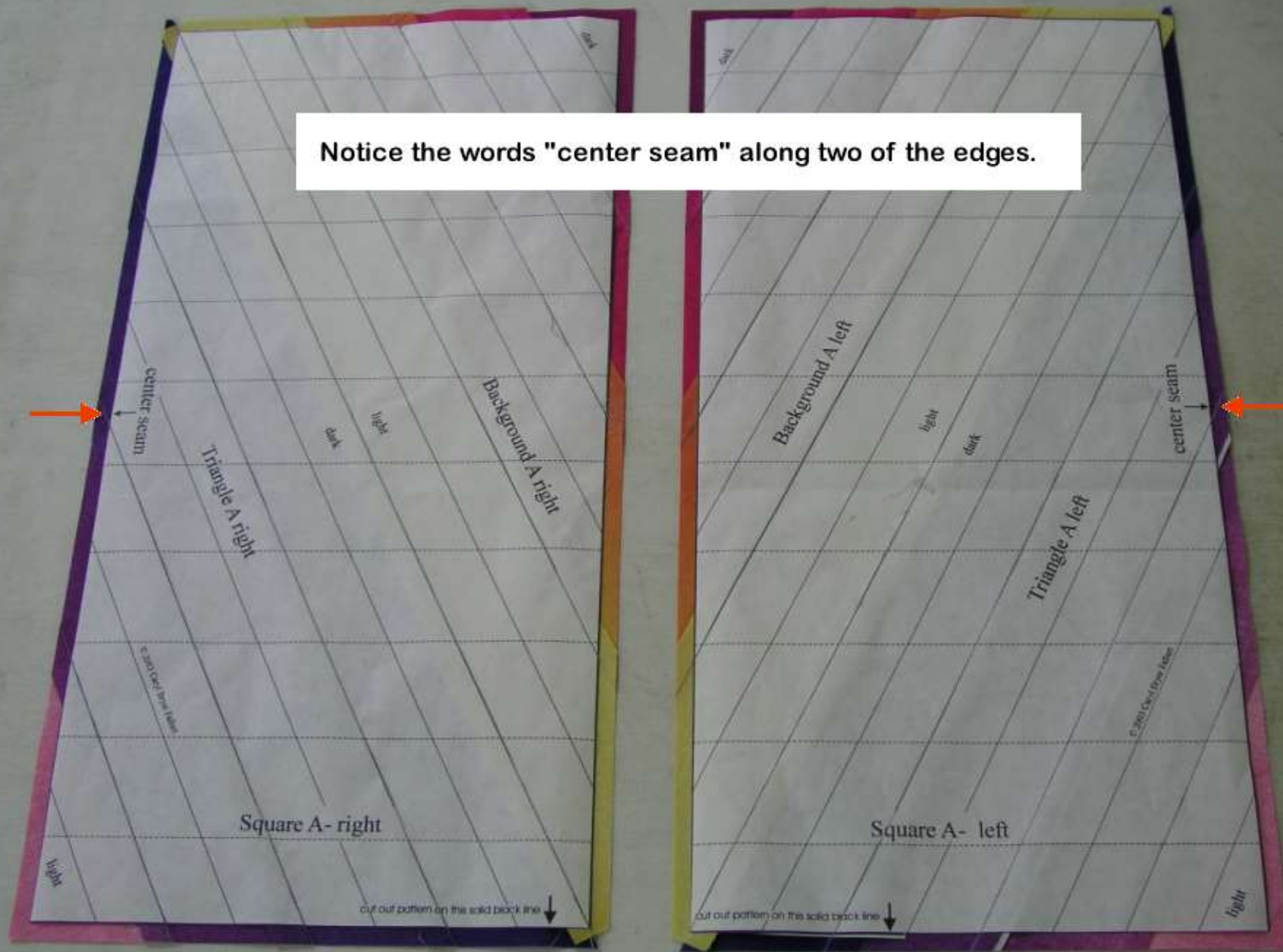
Here's what the first edge will look like after it has been trimmed.



Here are both halves of Square A after they have been trimmed.

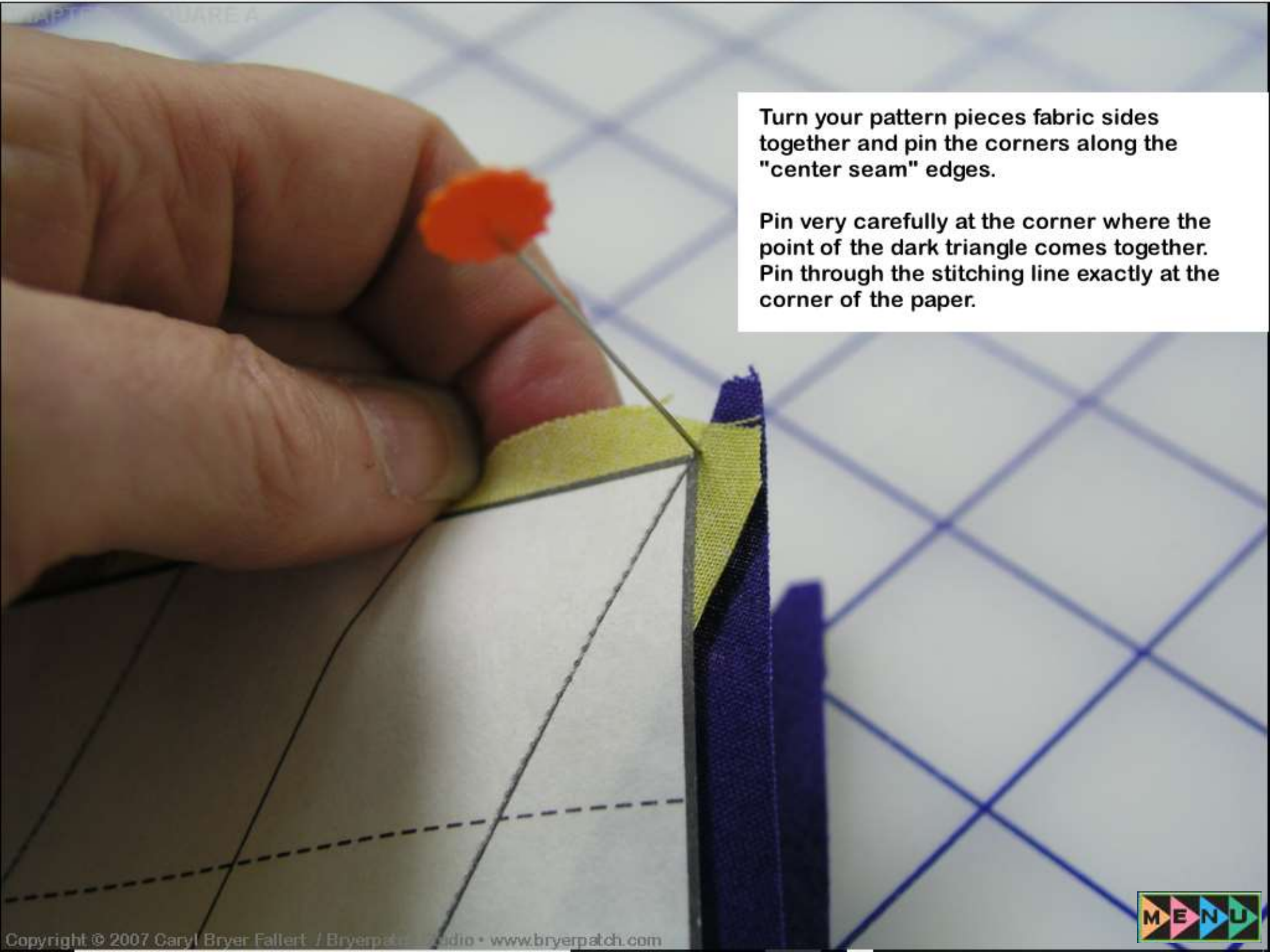


Notice the words "center seam" along two of the edges.





Turn your pattern pieces fabric side up with the "center seam" edges together and you will begin to see that these two pieces together form a dark triangle on a light background.

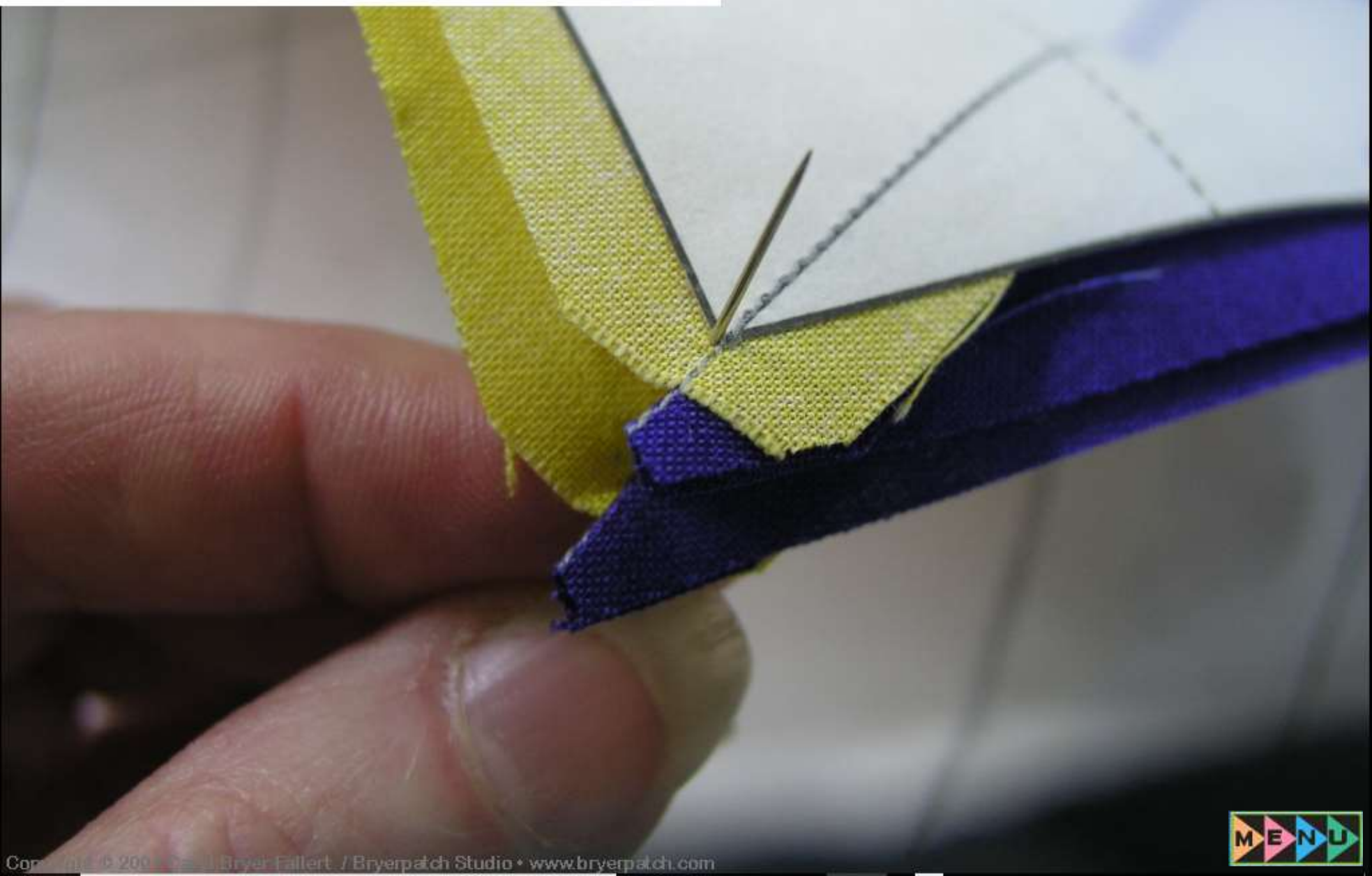


Turn your pattern pieces fabric sides together and pin the corners along the "center seam" edges.

Pin very carefully at the corner where the point of the dark triangle comes together. Pin through the stitching line exactly at the corner of the paper.

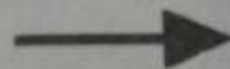


Make sure the pin comes through the corner of the second pattern piece exactly where the stitching and the corner of the paper meet. Be very careful to sew through this exact point when you join the two pattern pieces.



Check once again to be sure you are stitching on the edge that says "center seam."

center seam



Starting at the point of the dark triangle, stitch along the edge of the paper to join the two pattern pieces.



Open your center seam allowance.

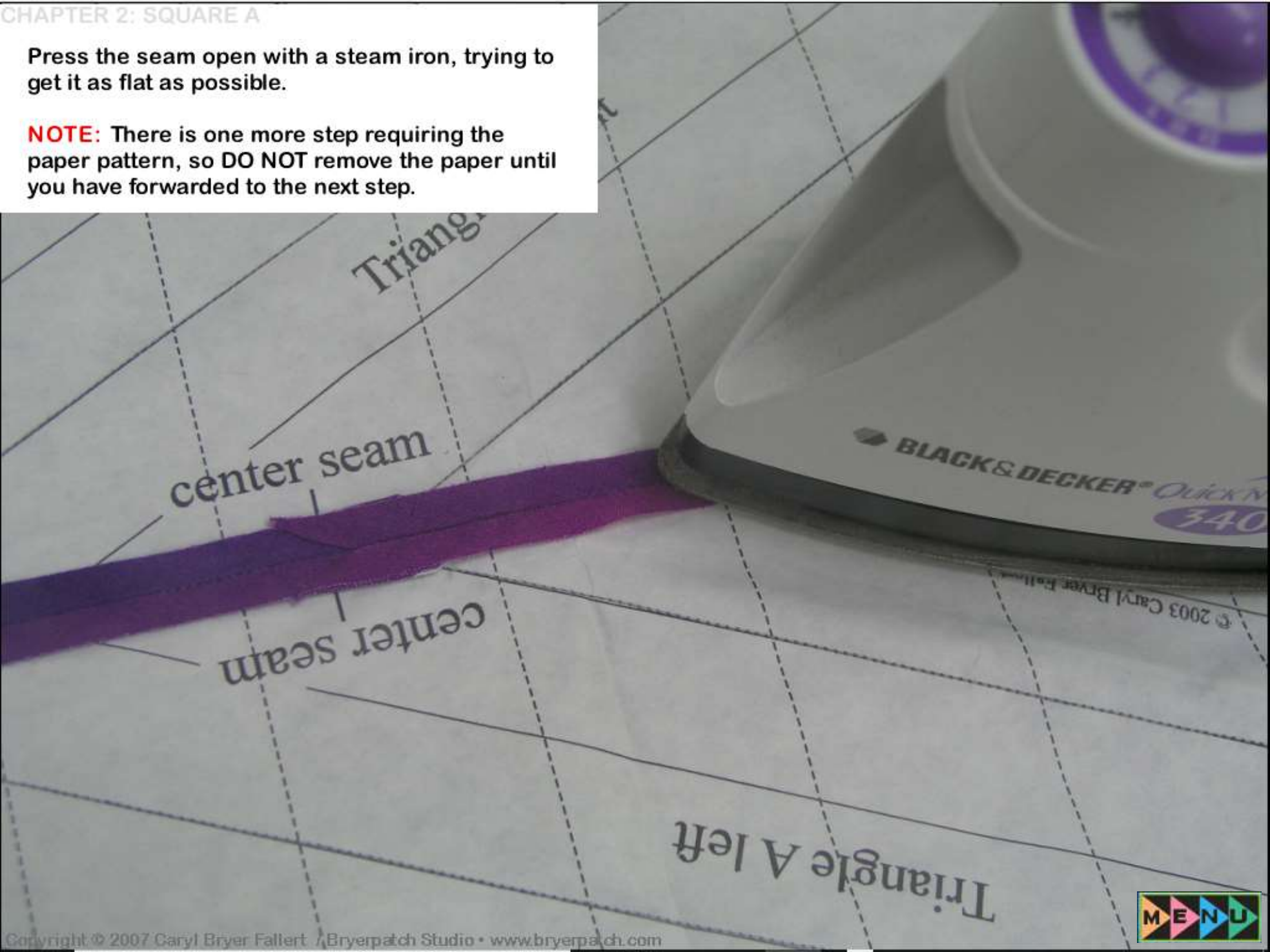
center seam

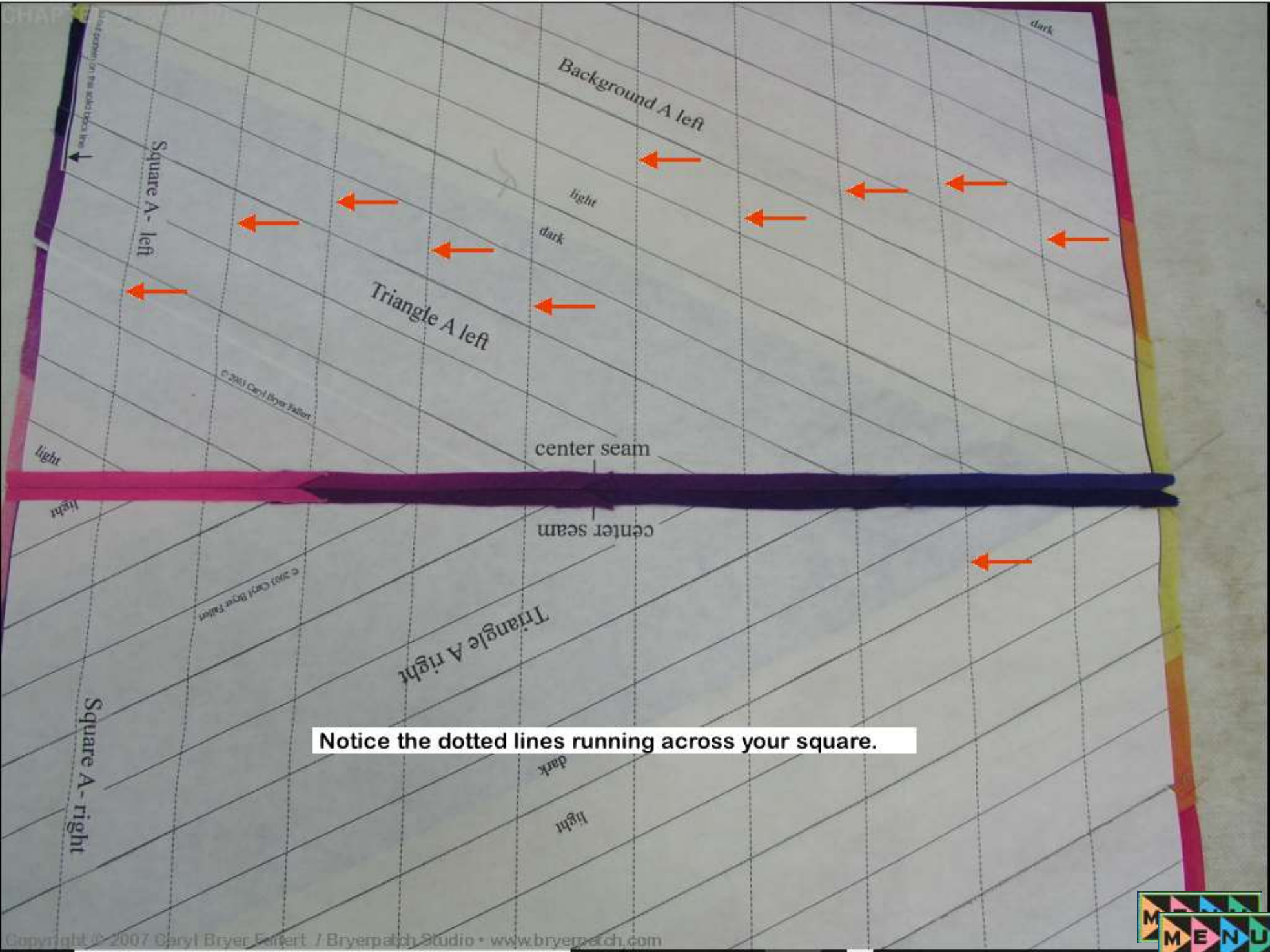
center seam

Triangle

Press the seam open with a steam iron, trying to get it as flat as possible.

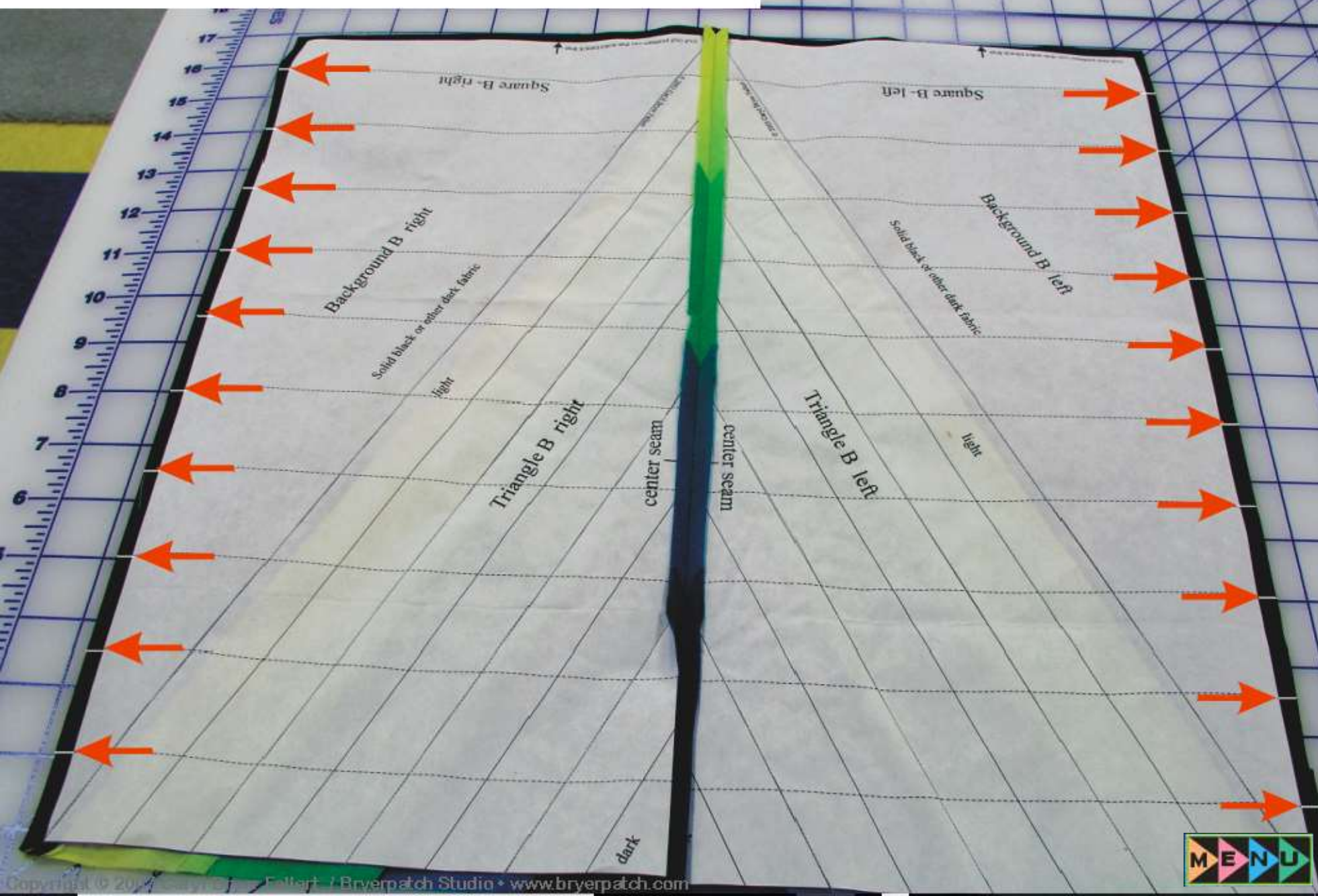
NOTE: There is one more step requiring the paper pattern, so DO NOT remove the paper until you have forwarded to the next step.



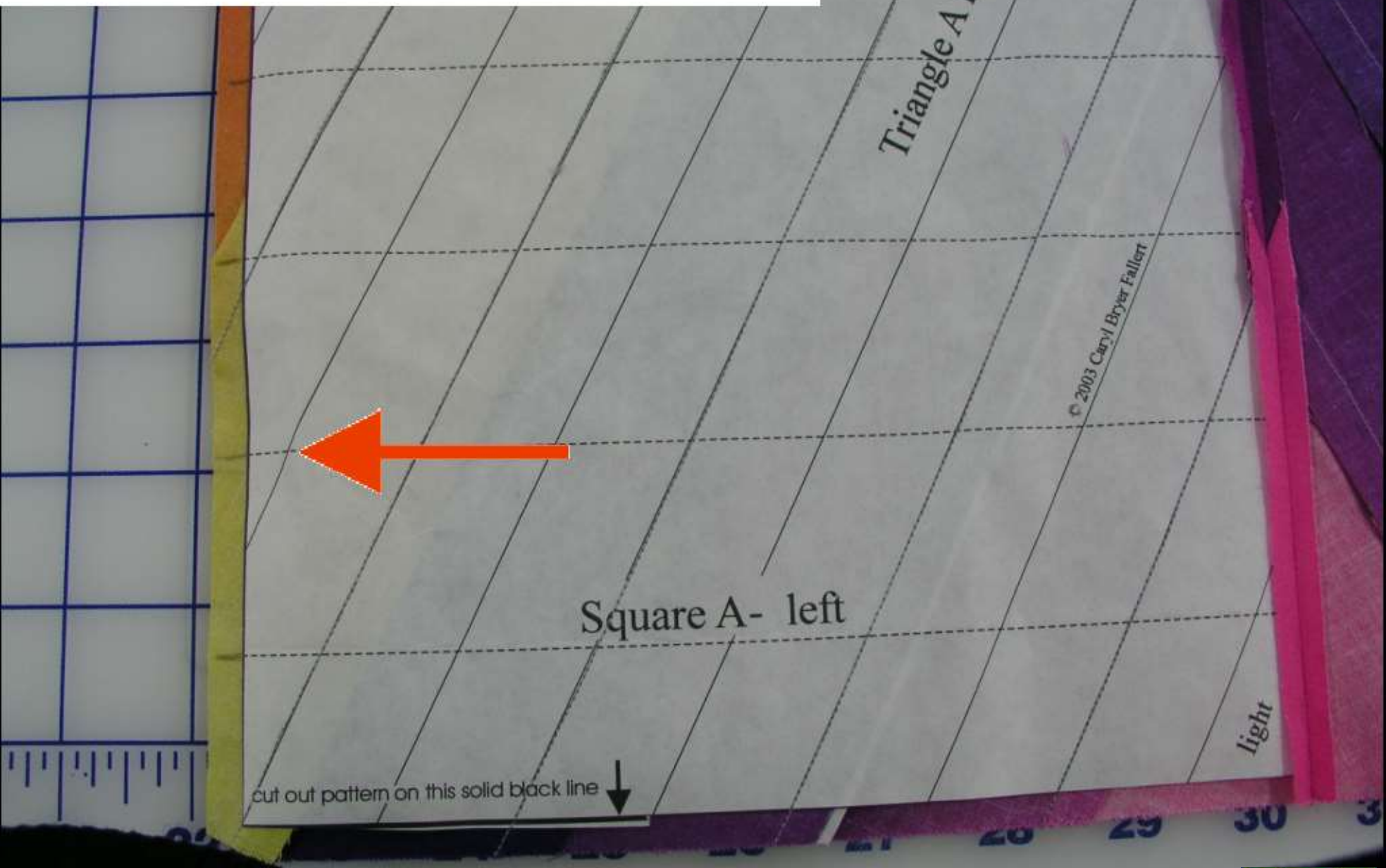


Notice the dotted lines running across your square.

With a white pencil or other contrasting marker, make a mark in the seam allowance at the end of each dotted line.



Be sure the marks line up exactly with the dotted lines.
On the lighter fabrics you may need to use a darker pencil.



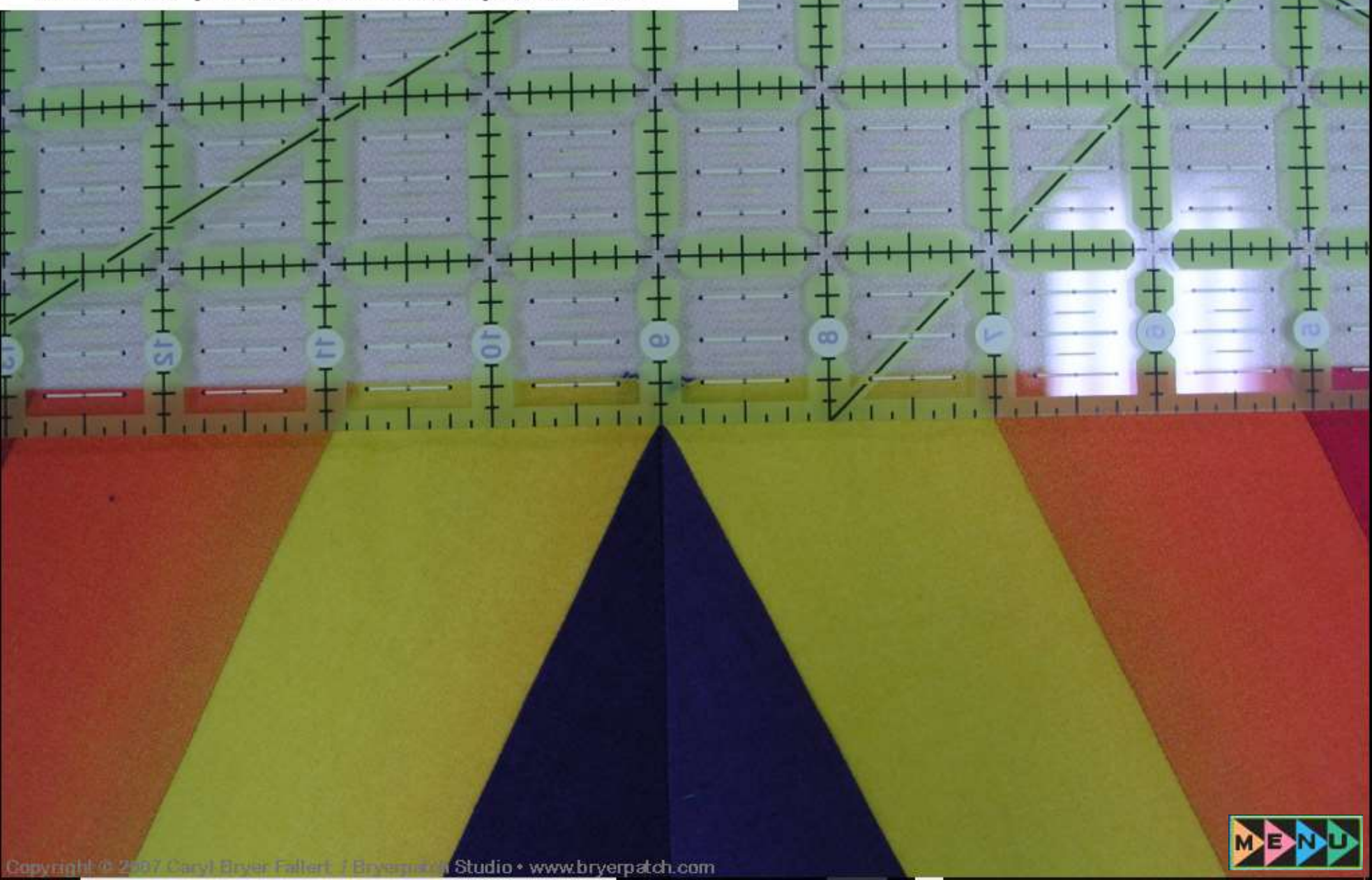
Now you can safely remove the paper and here is your finished Square A.



Your dark triangle should come together to form a perfect point.



You will also need a quarter inch seam allowance extending beyond the point. If you are missing your point or your seam allowance, you may need to adjust the last few inches of your seam to make sure you have both.



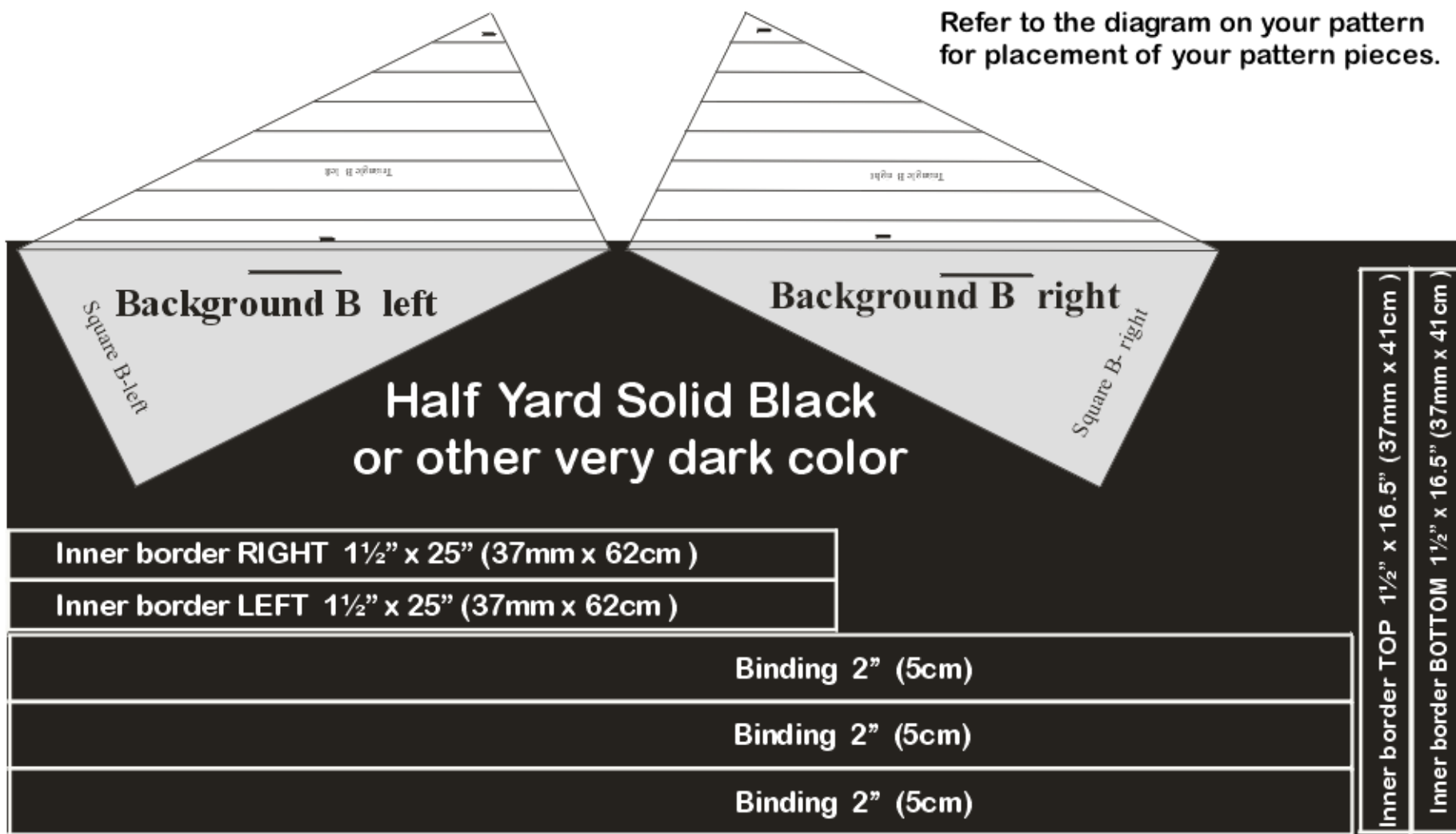
ILLUSION • CHAPTER 3

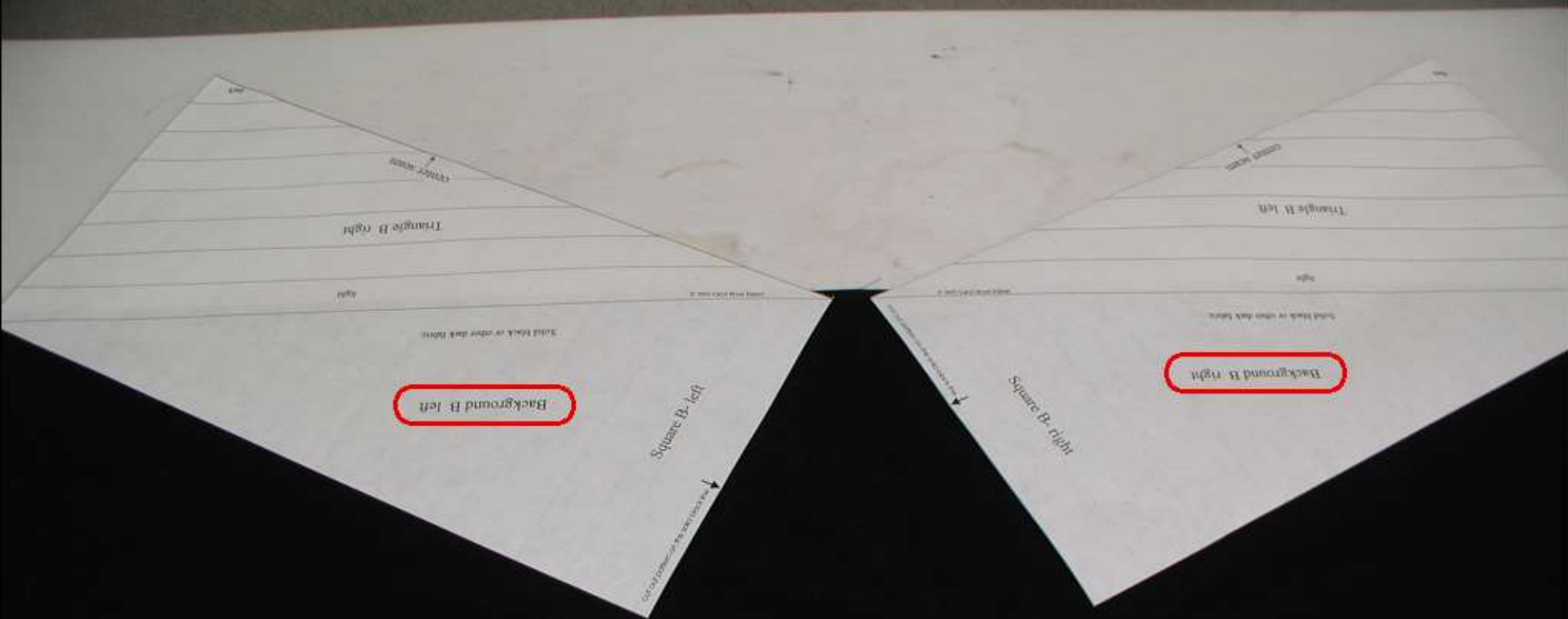
SQUARE B



For Square B, start with your half-yard (half-meter) of solid black fabric. Be sure you have one edge that is even and straight.

Refer to the diagram on your pattern for placement of your pattern pieces.





Place Background B left and Background B right over your black fabric. If the black fabric has a right and wrong side, place the shiny side of the freezer paper against the wrong side of the fabric. Place the center diagonal line about a quarter inch in from the straight edge of your fabric. The edge of the black fabric will extend past the center diagonal line about a quarter inch toward the word "light".

Background B right

Solid black or other dark fabric

light

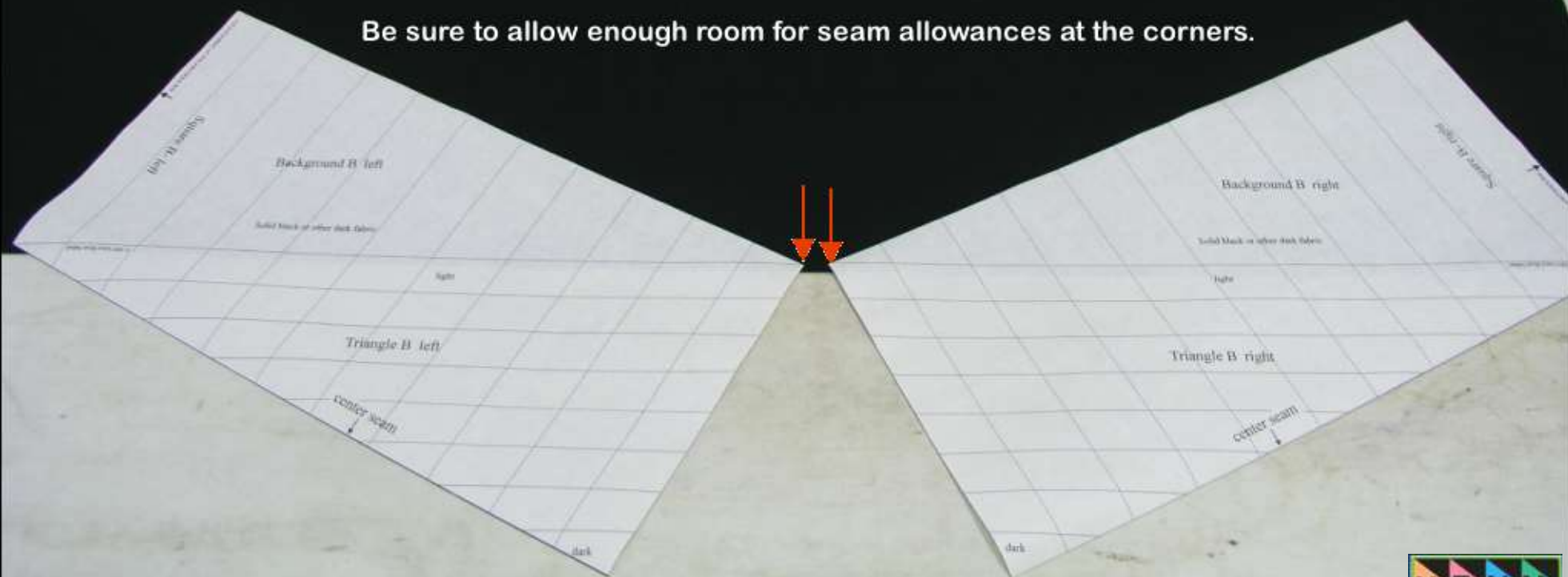
$\frac{1}{4}$ " (6mm)

You should be able to clearly see the shadow of the black fabric through the freezer paper.

Triangle B left



Be sure to allow enough room for seam allowances at the corners.



Square B-right

Square B-left

You can also check the distance of the center diagonal line from the edge of the fabric at the corners of the paper.



cut out pattern on this solid black line

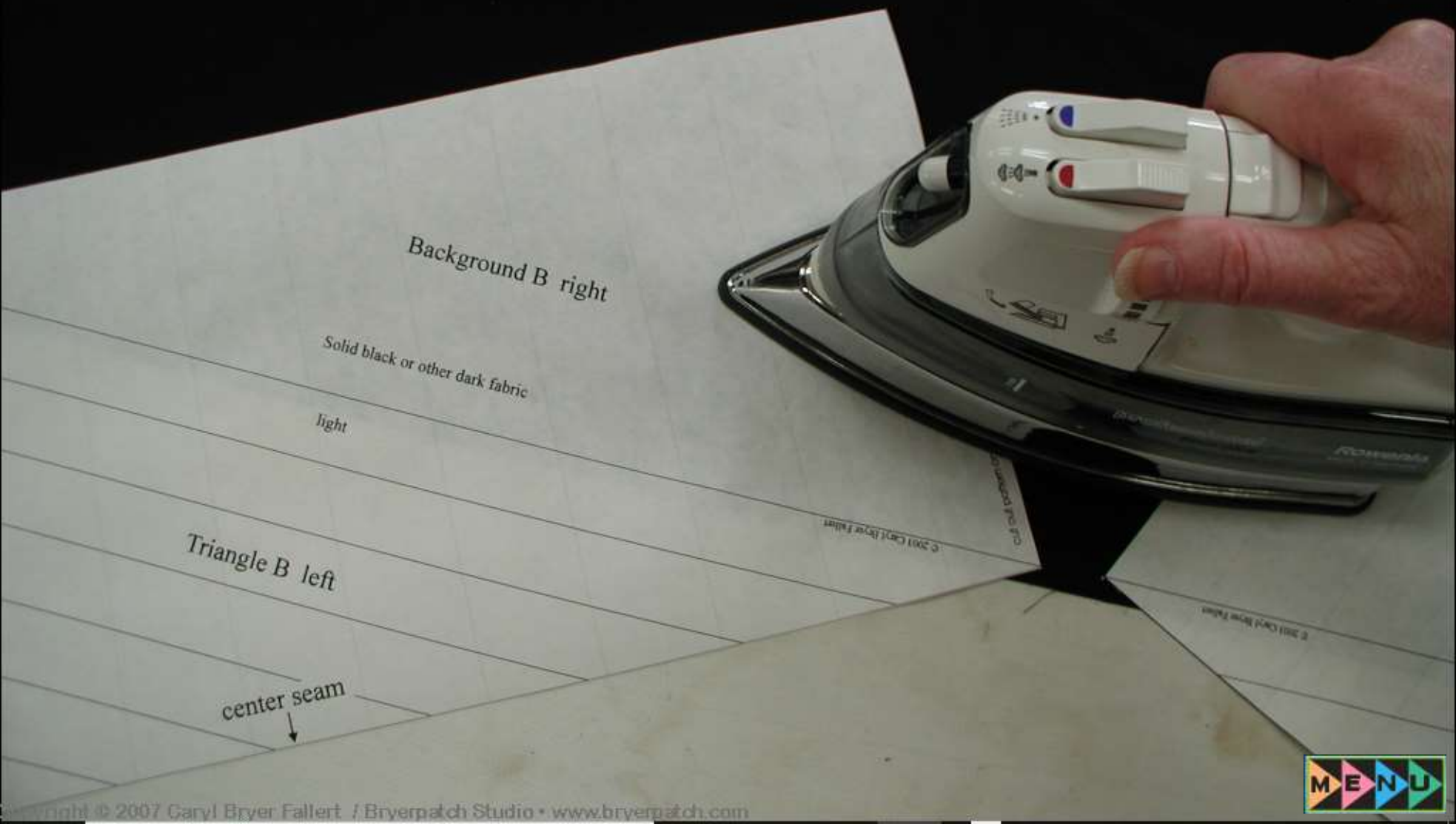
1/2"
(12mm)

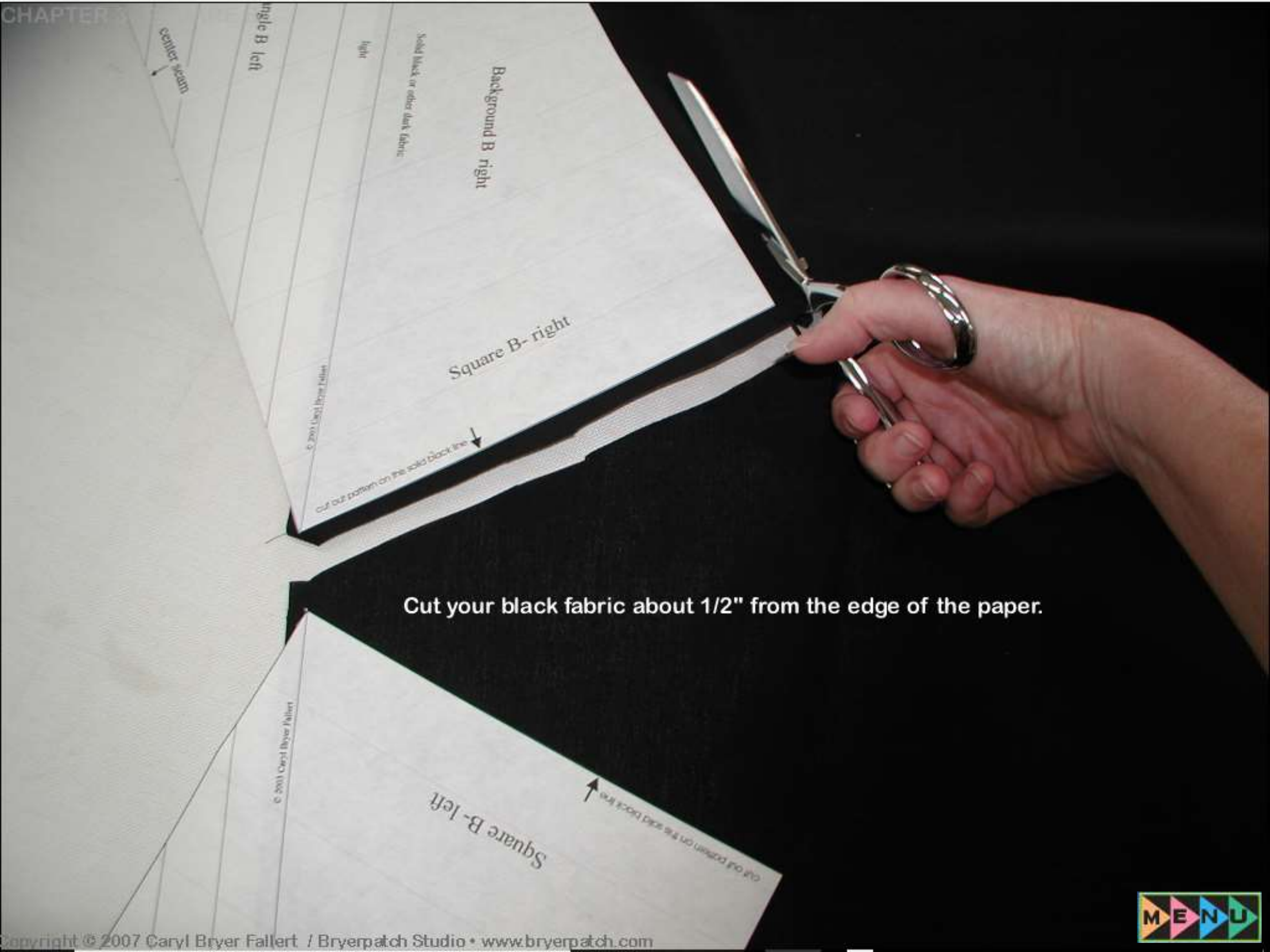
1/4"
(6mm)

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Iron with a hot dry iron until the black fabric clings to the shiny side of the freezer paper.

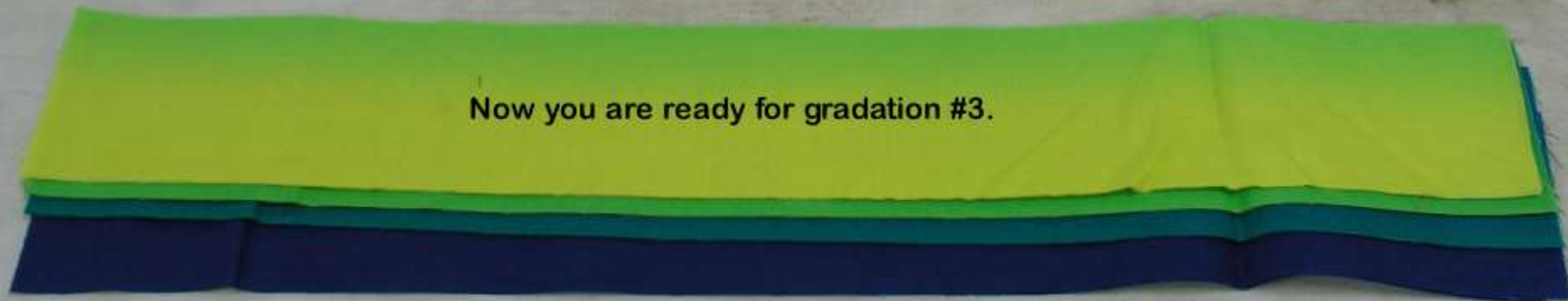




Cut your black fabric about 1/2" from the edge of the paper.

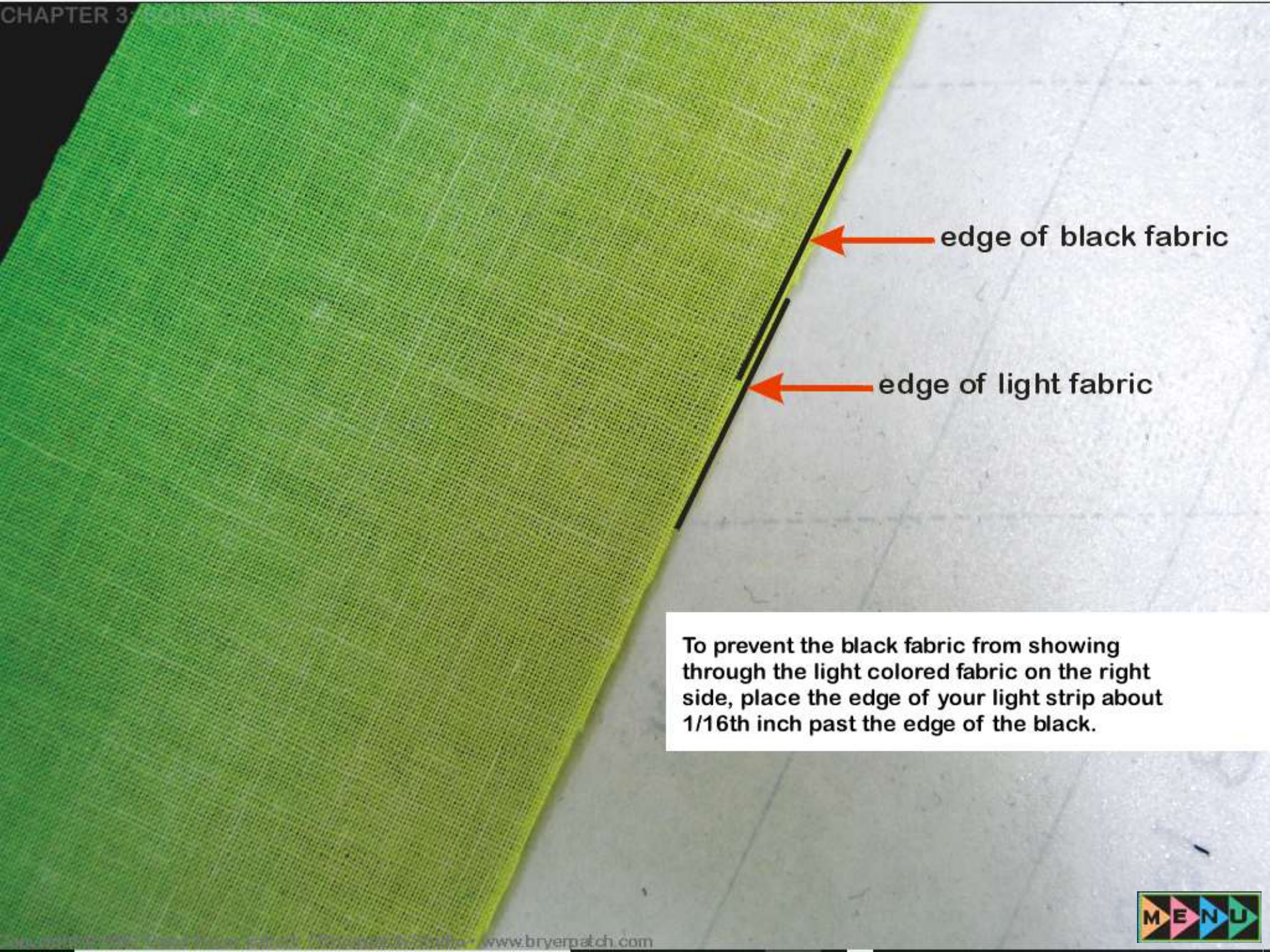


Now you are ready for gradation #3.





Place your lightest strips face down over the black fabric.



edge of black fabric

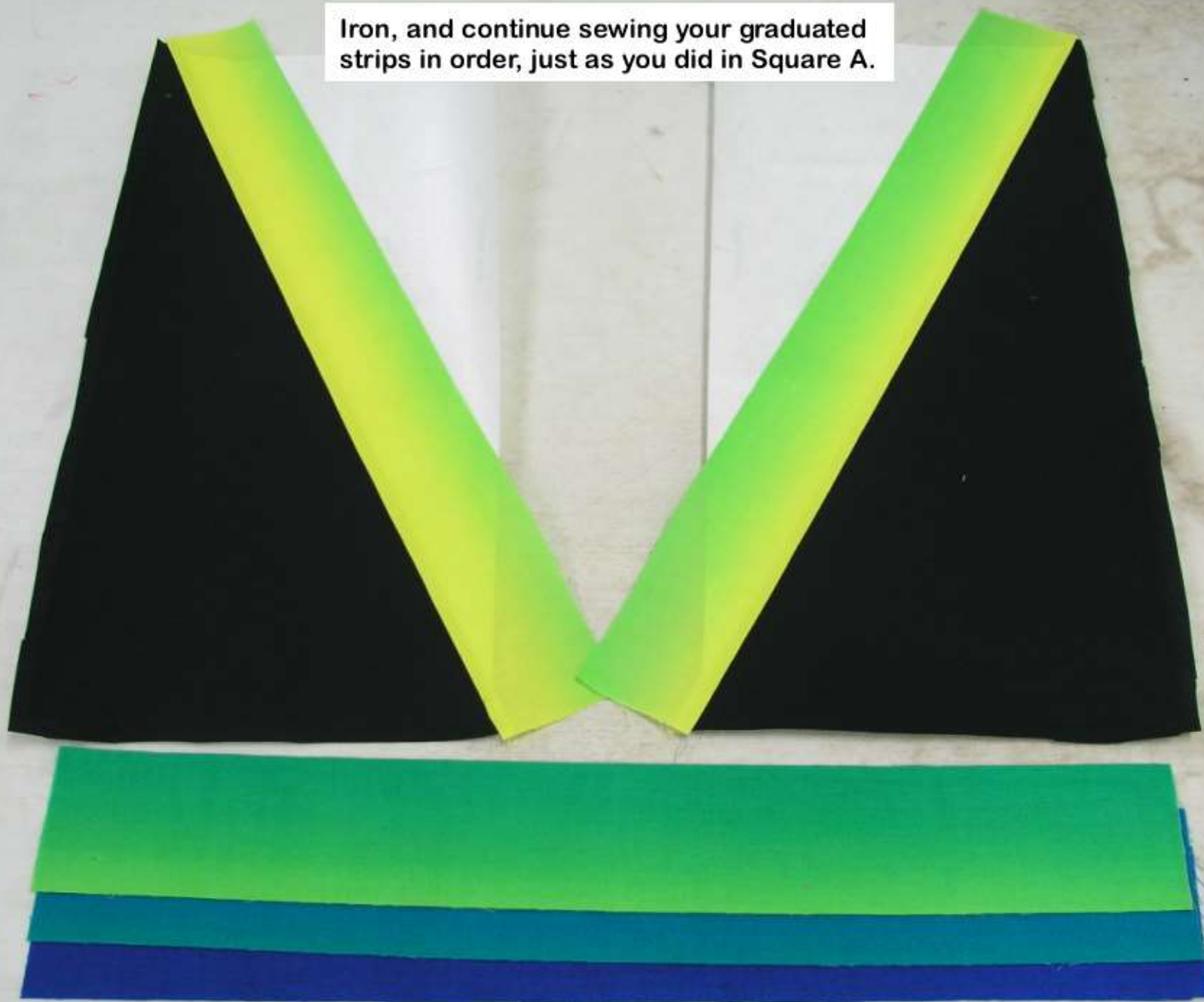
edge of light fabric

To prevent the black fabric from showing through the light colored fabric on the right side, place the edge of your light strip about 1/16th inch past the edge of the black.

Begin in the seam allowance and sew across the center diagonal line.



Iron, and continue sewing your graduated strips in order, just as you did in Square A.





Strip #2 Gradation #3

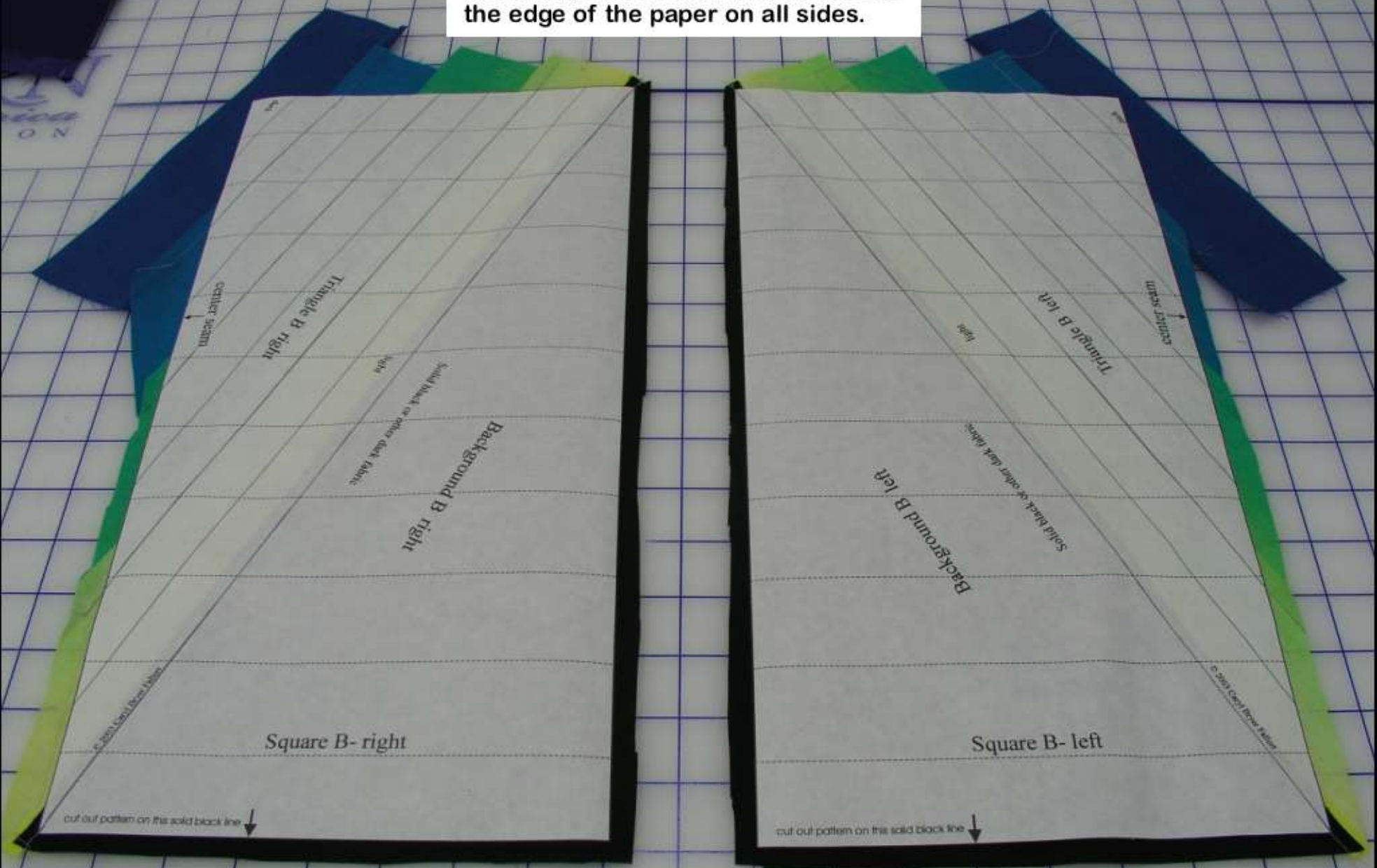
Strip #3 Gradation #3

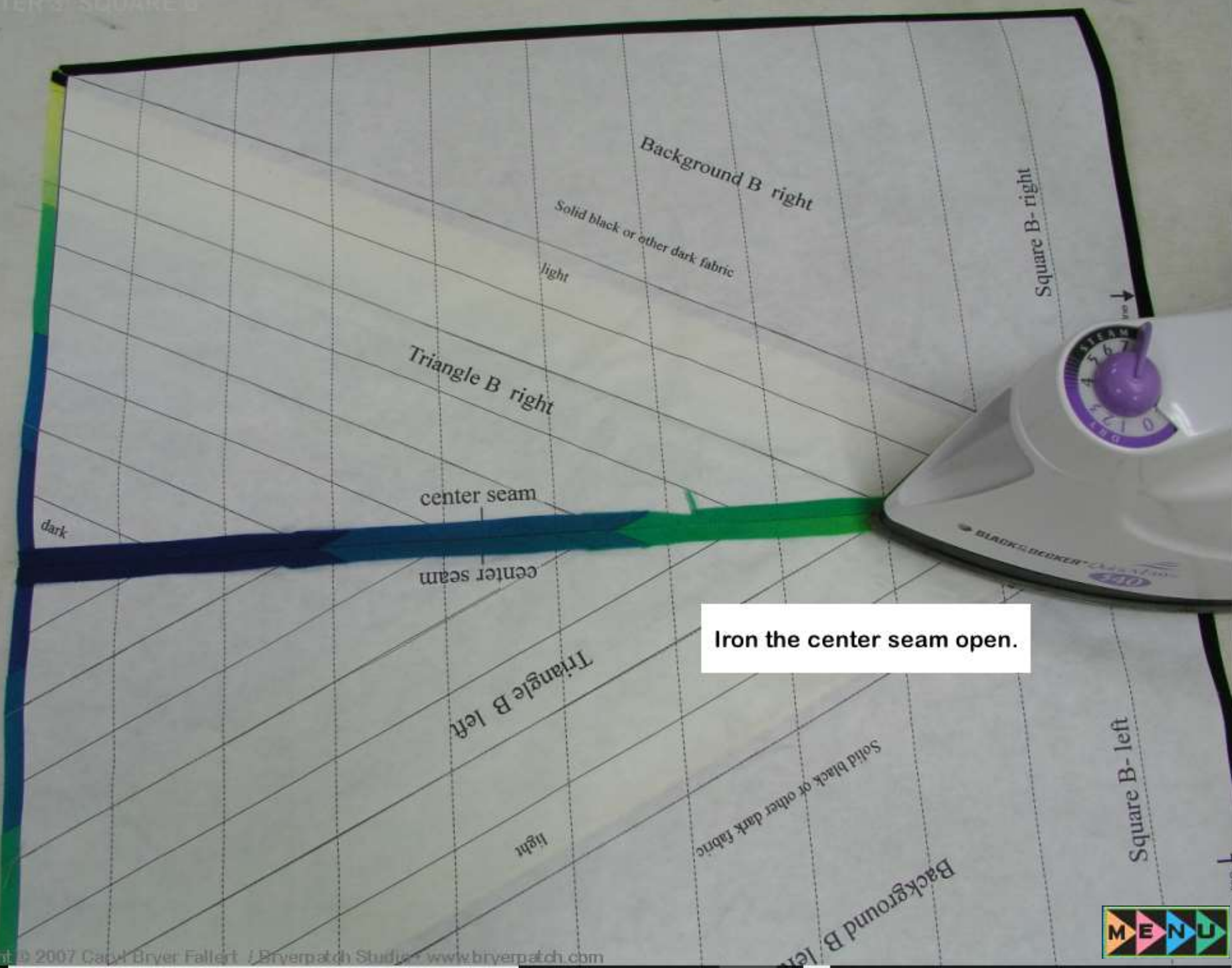


Strip #4 Gradation #3



Turn your pattern pieces fabric side down and trim to a quarter inch from the edge of the paper on all sides.



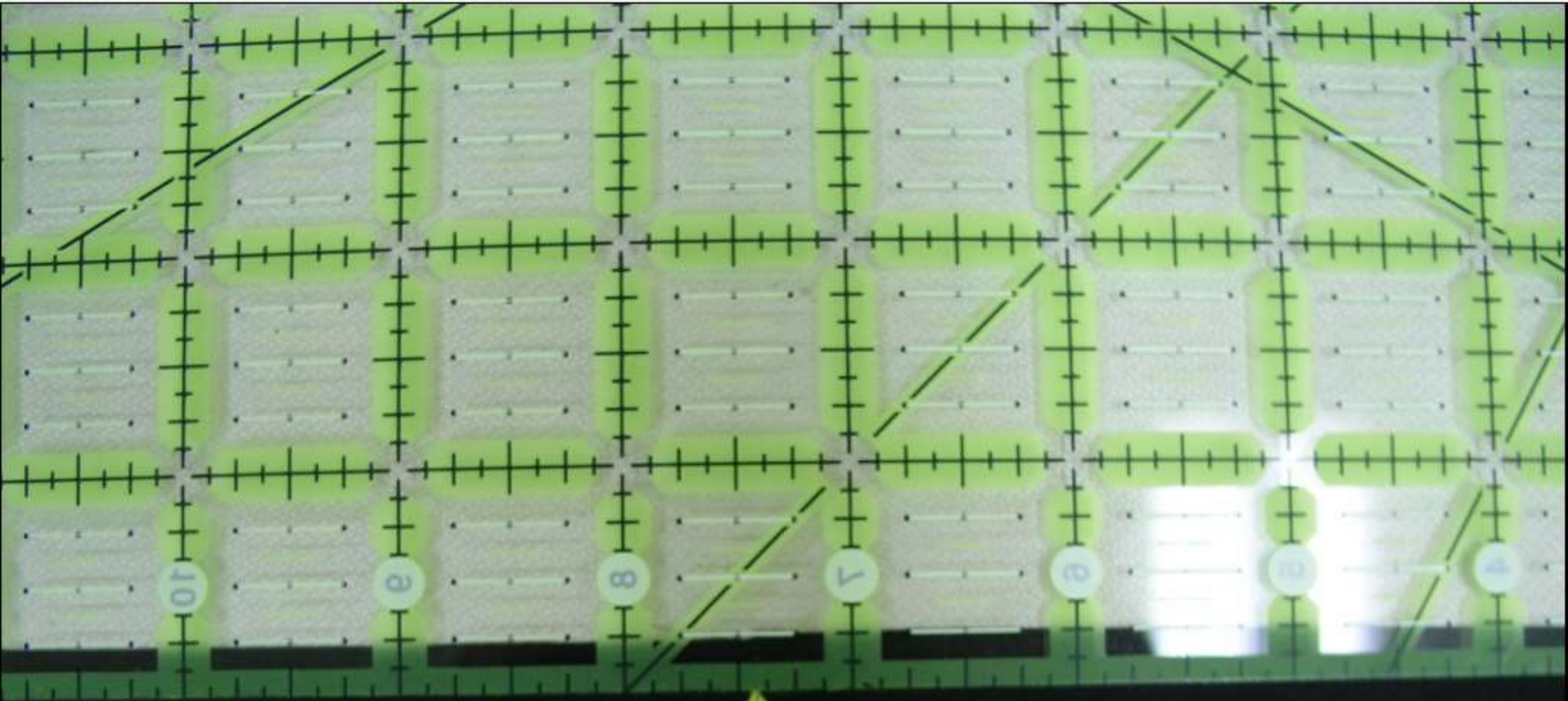


Iron the center seam open.



Check to be sure your
light strips come together
to form a perfect point.





Check to be sure you have a seam allowance beyond the point.





Here is your finished Square B. You can see that your gradation strips form a light triangle on a black background.

SLICE AND DICE

Slicing Squares • Arranging Strips

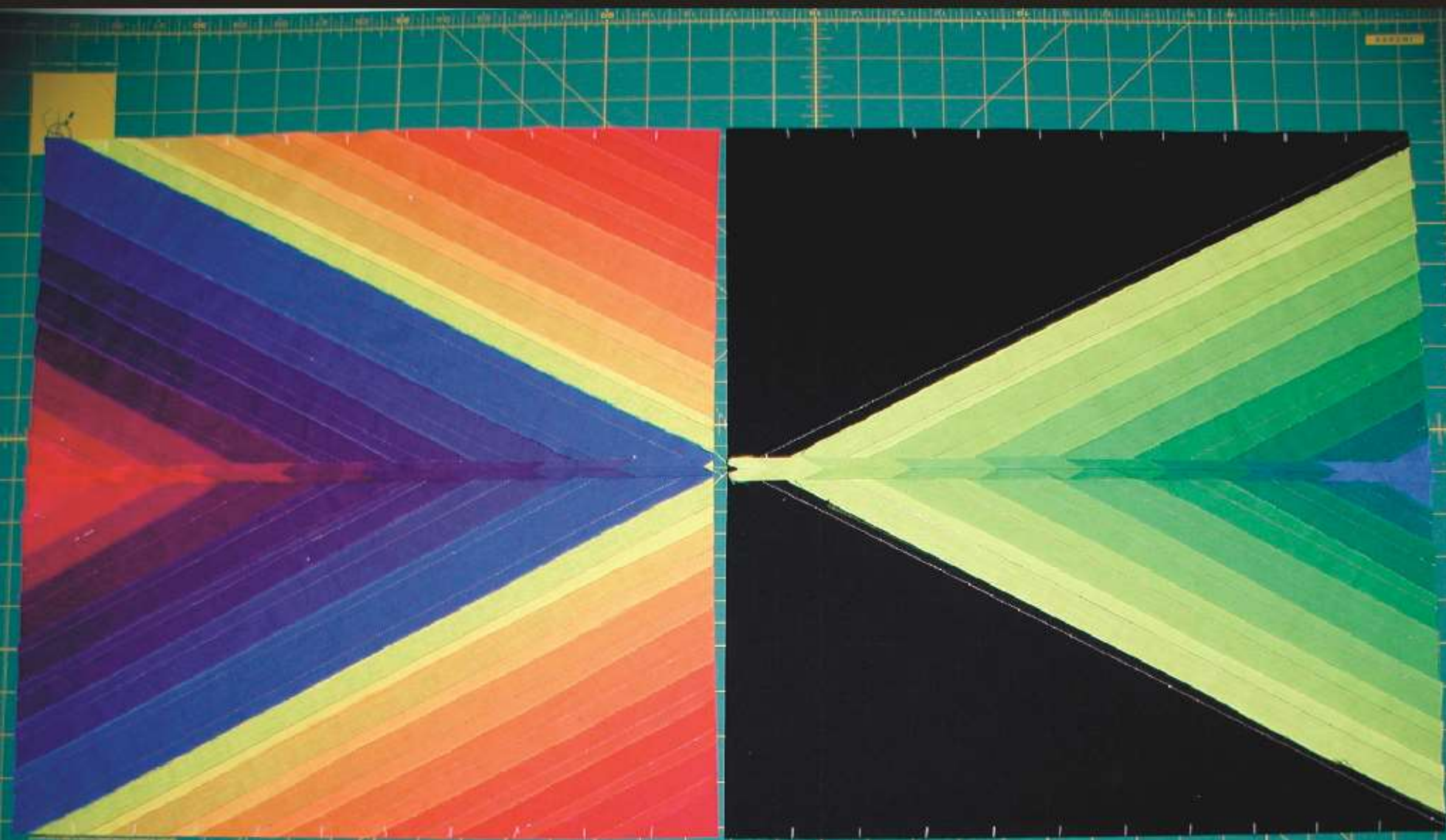
At this point we skip back to the original version of the Illusion workshop with hand-dyed fabric, because everything is the same for both versions from here on.

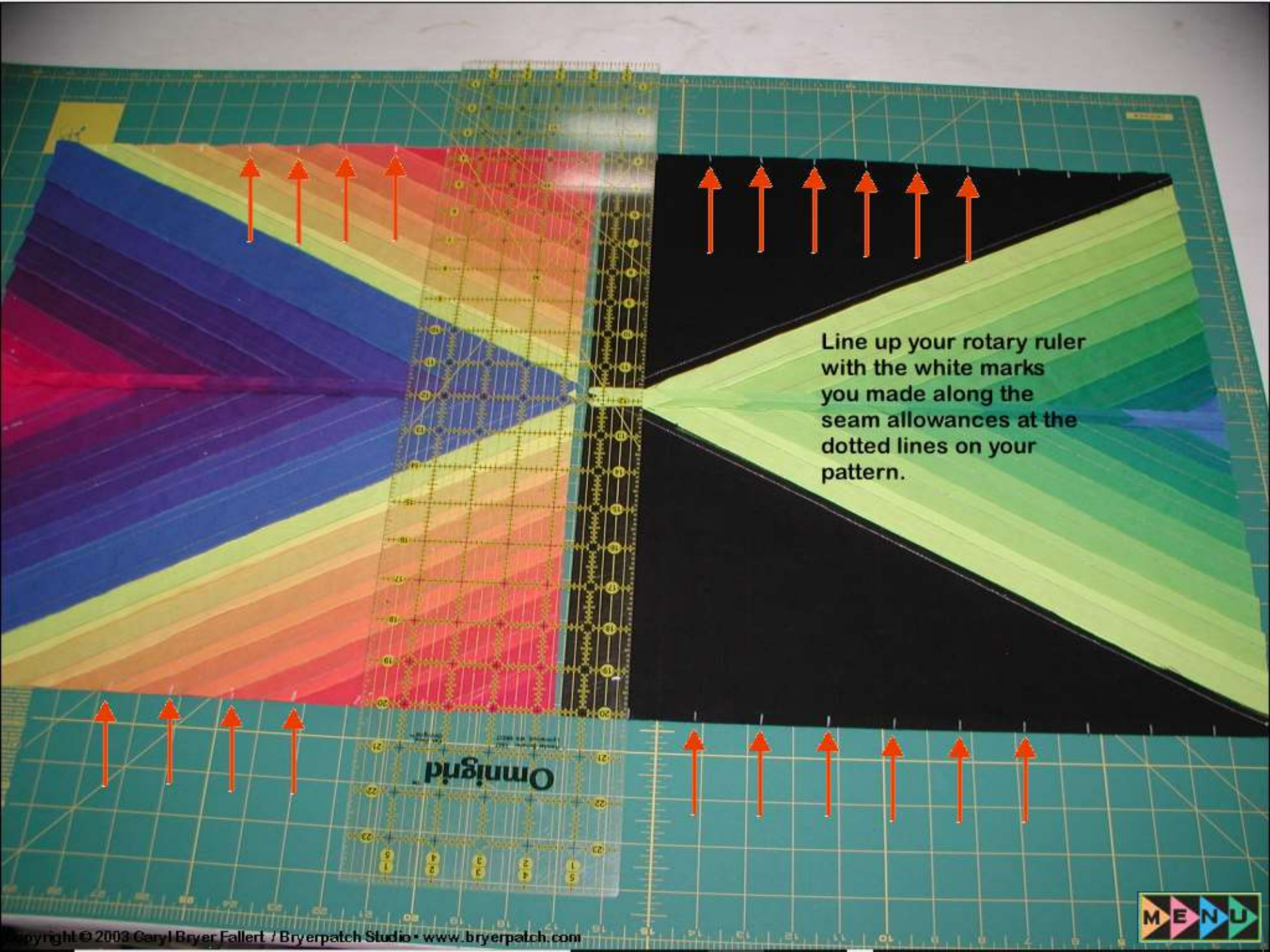


So, now you have finished Square A and Square B,
and the paper has been removed from the backs.



Lay your two squares face down on your rotary cutting mat, with the points facing each other.





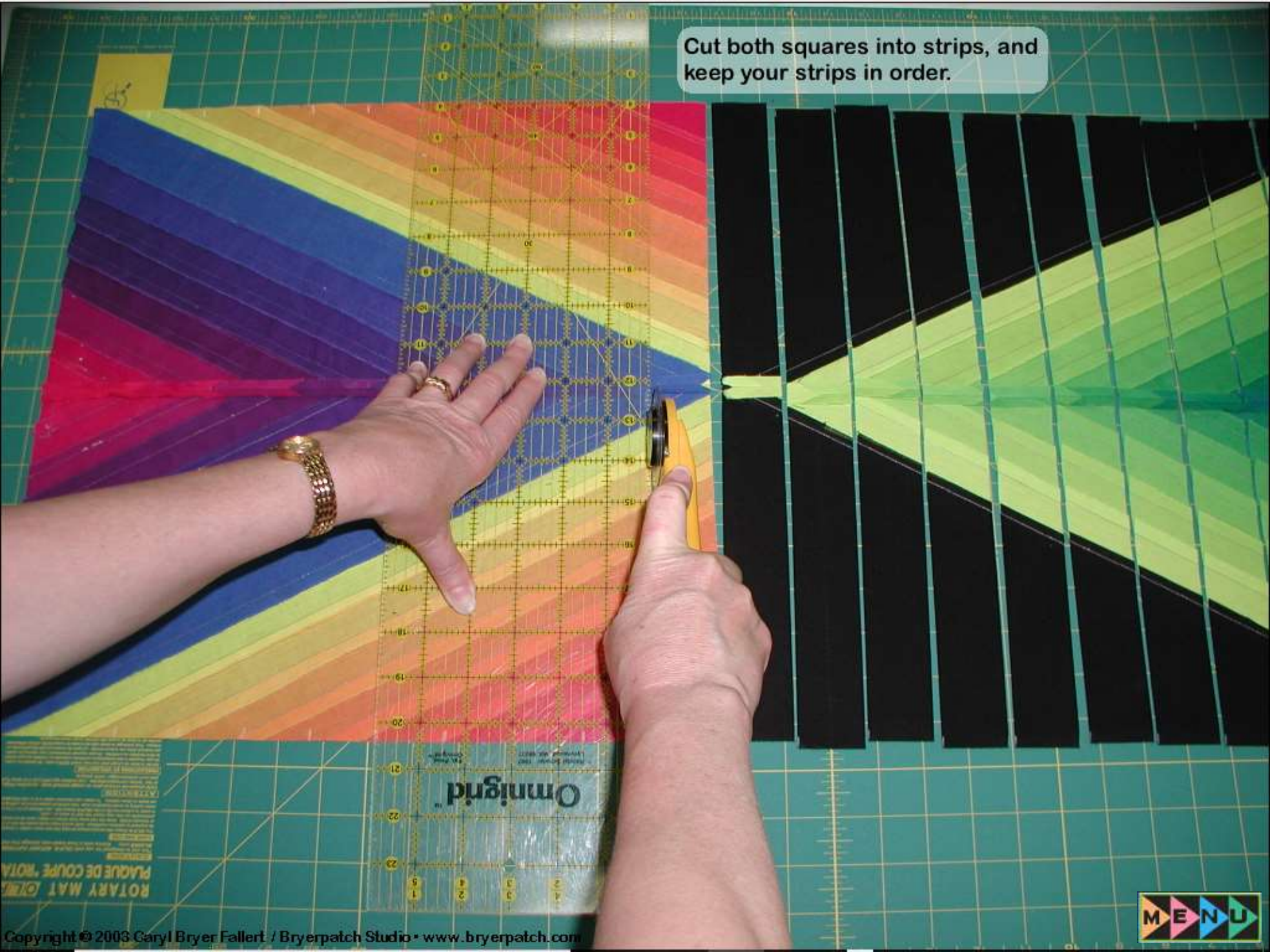
Line up your rotary ruler with the white marks you made along the seam allowances at the dotted lines on your pattern.

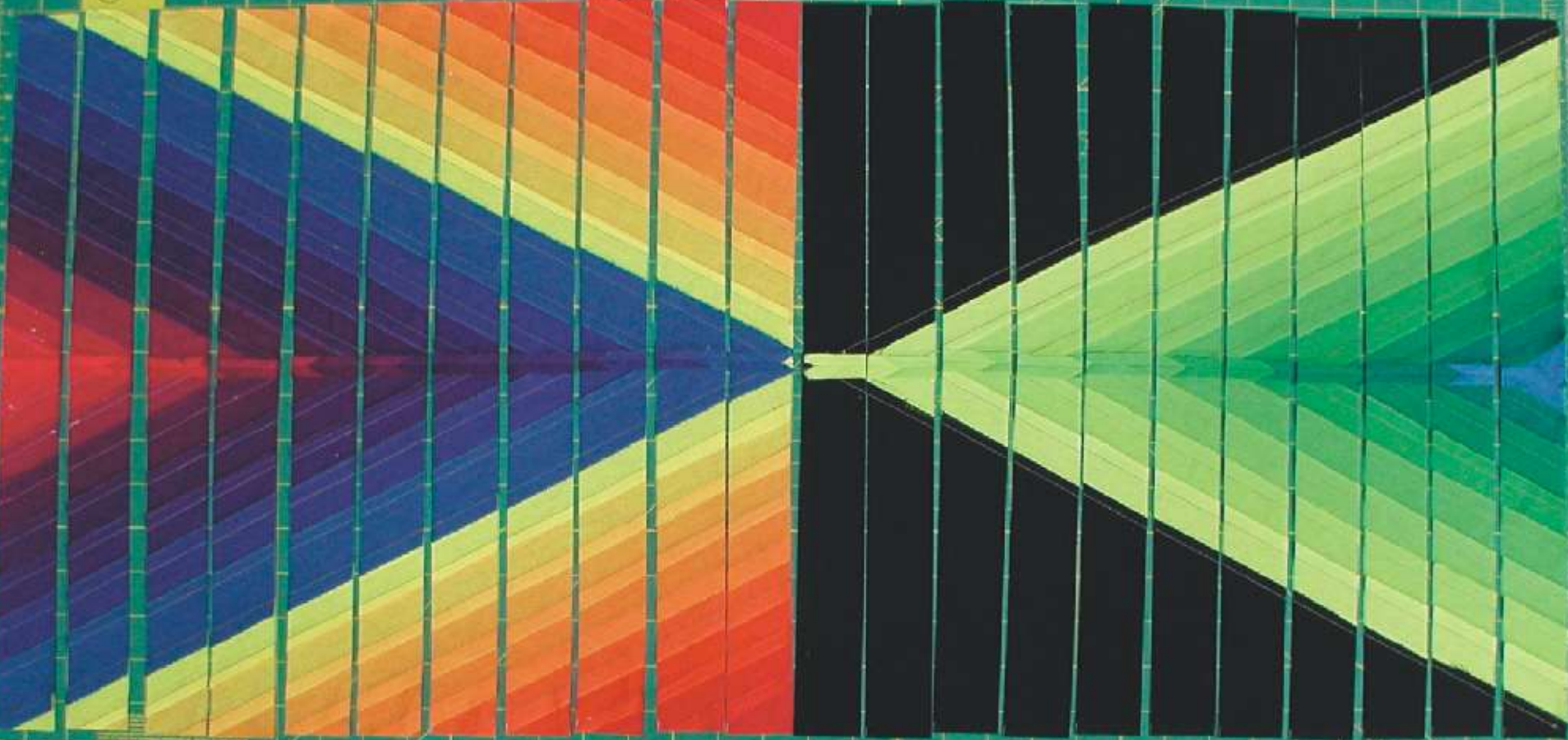
The strips you cut will be approximately 1½" (3.75cm).

Your freezer paper may shrink a bit when it is ironed, and since each iron is a different temperature, an exact measurement for each project is not possible. If you use the white marks as guides you will end up with even strips of the same width.

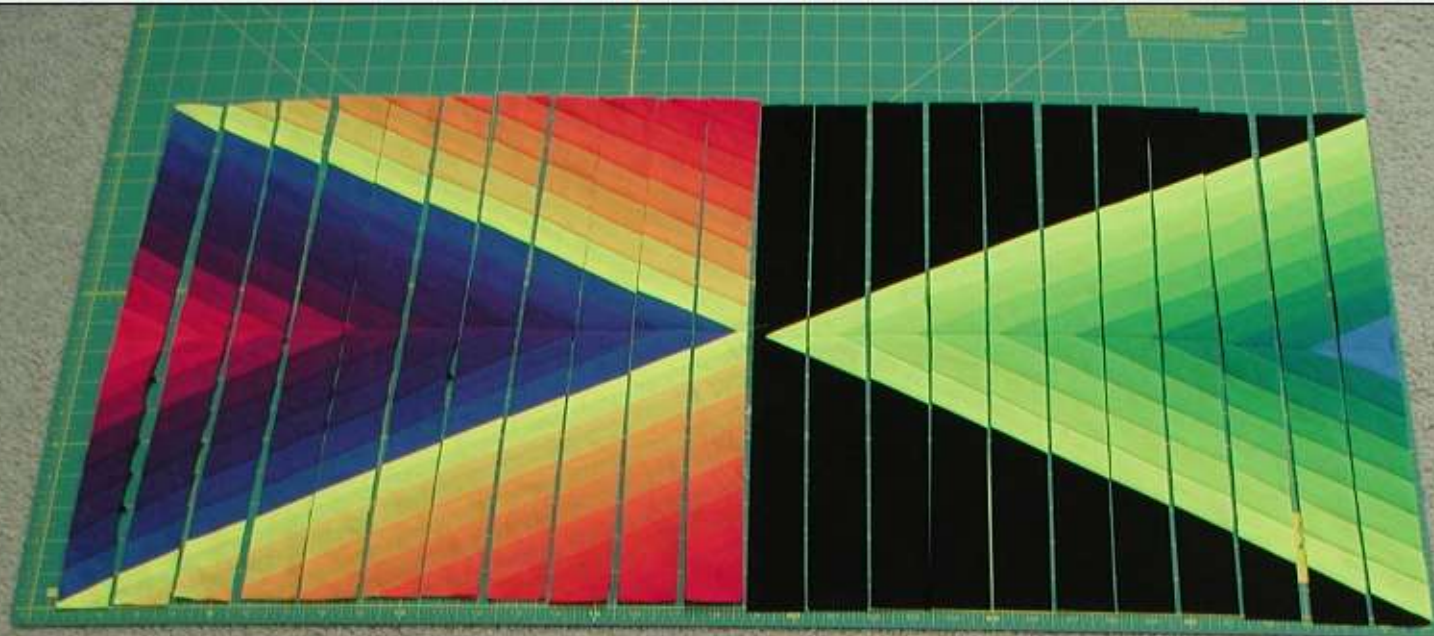
OmniGridTM
Pat. Pend.
Randal Schaefer 1987
Lynnwood, WA 98037

Cut both squares into strips, and keep your strips in order.

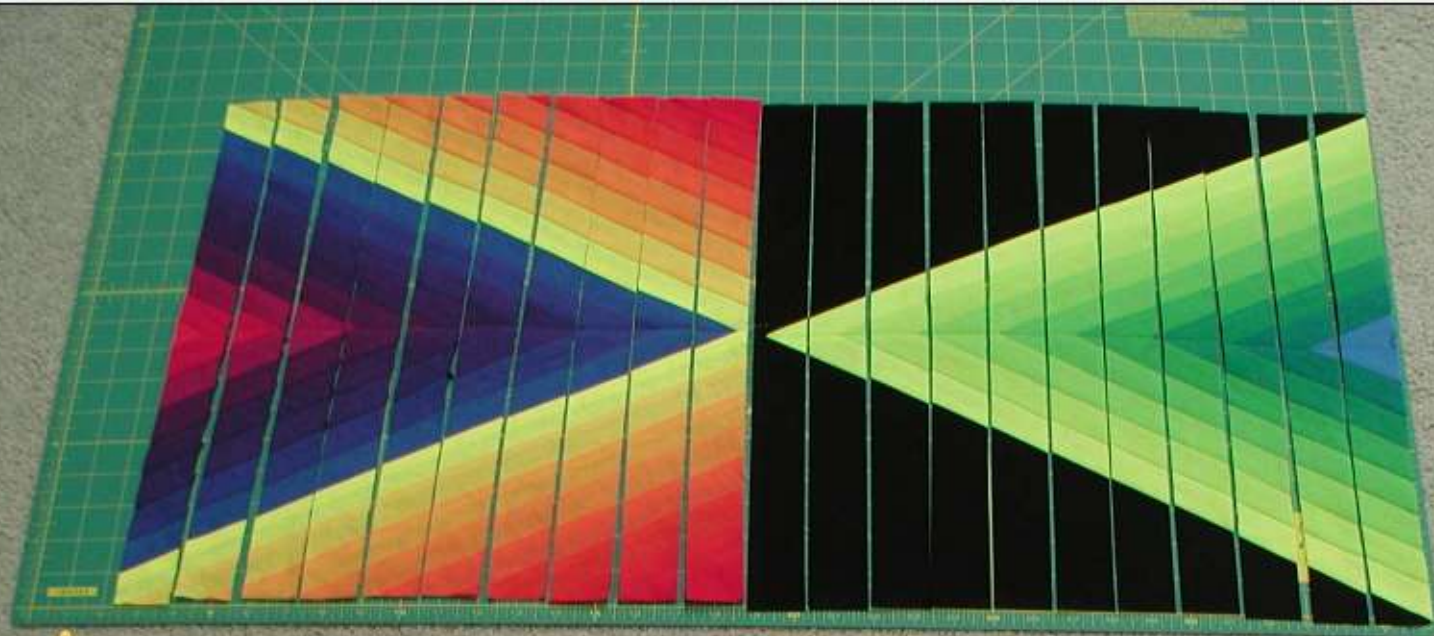




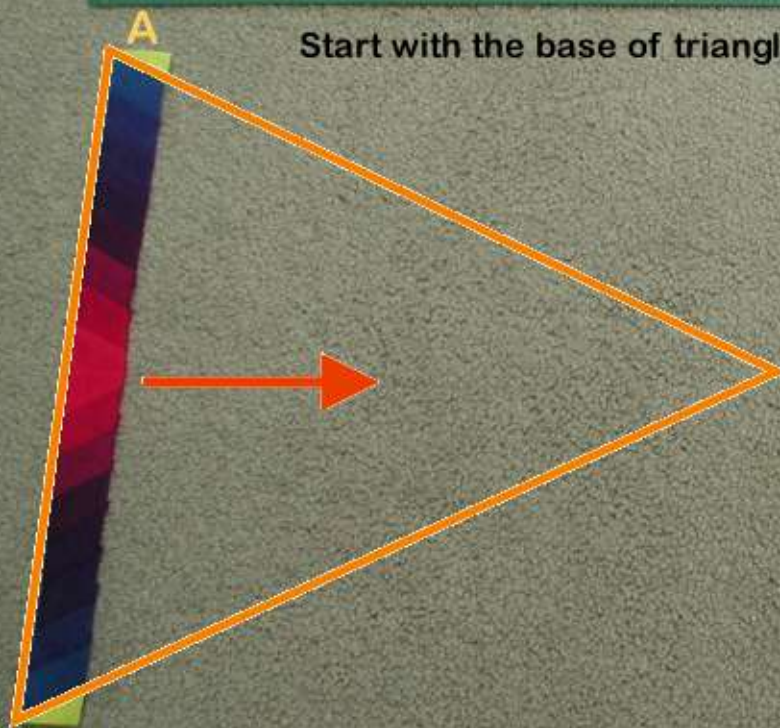
Here's what your squares will look like after they have been cut into 22 strips.

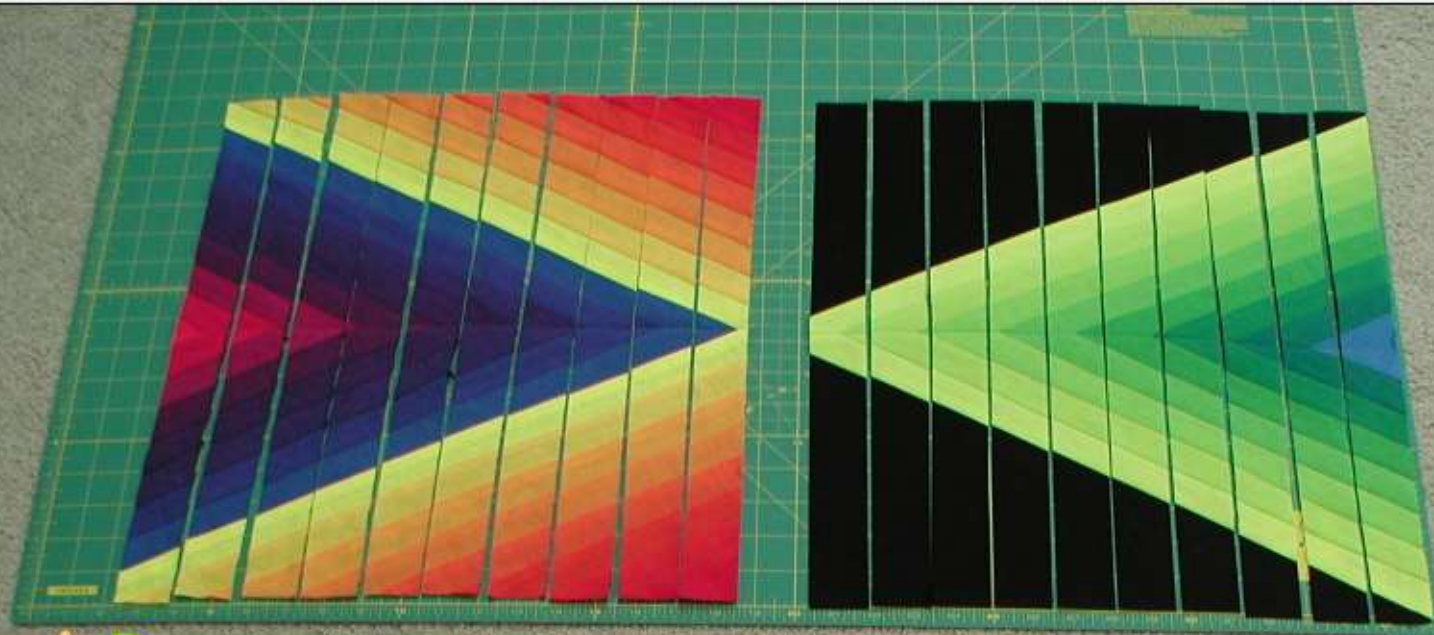


Lay your cutting board on a large table or
on the floor while you arrange your strips.



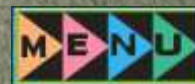
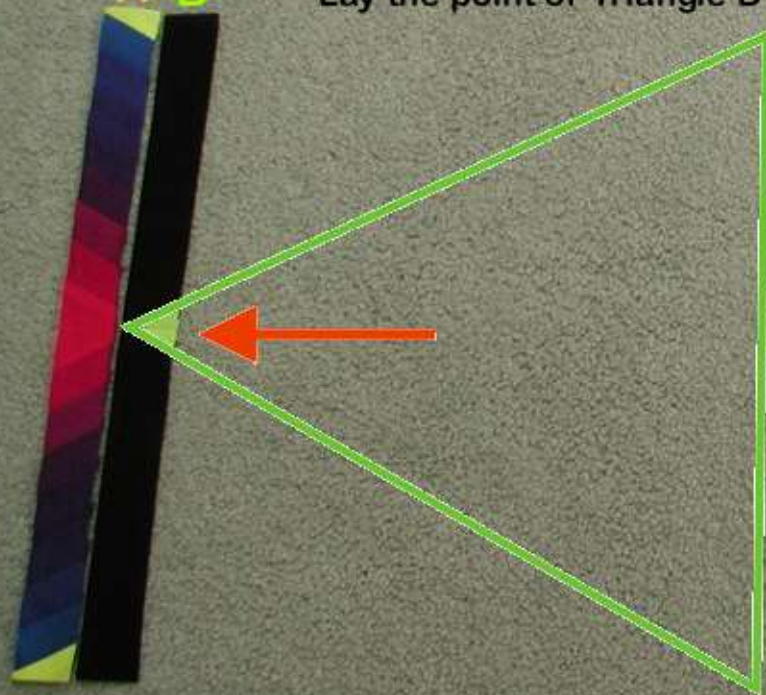
Start with the base of triangle A, pointing toward the right.

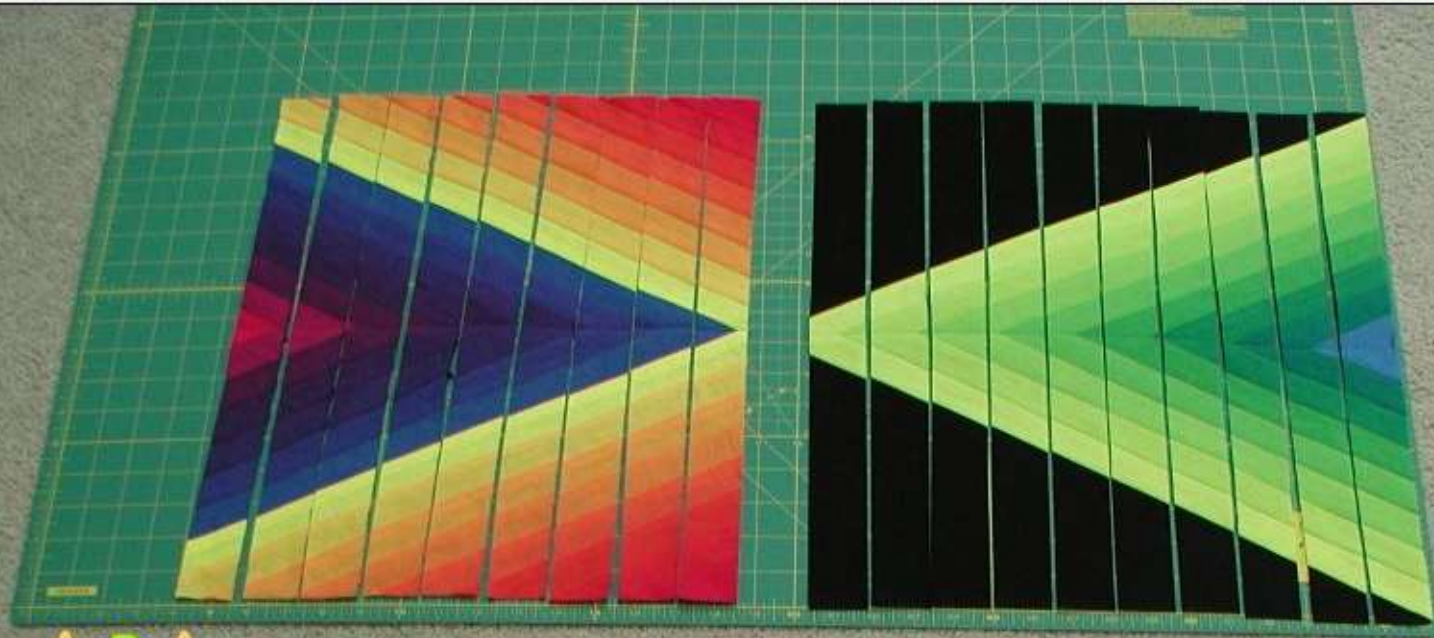




A B

Lay the point of Triangle B next to it, pointing toward the left.

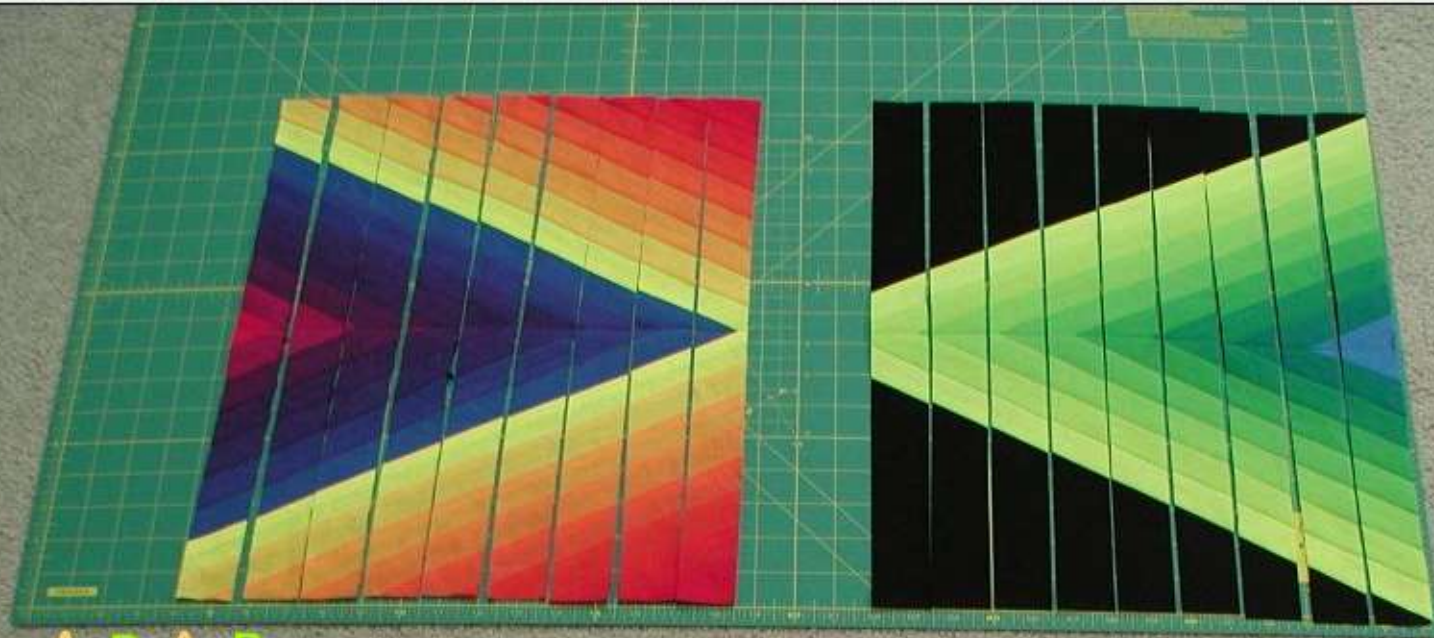




A B A

Bring out the next strip of Triangle A...

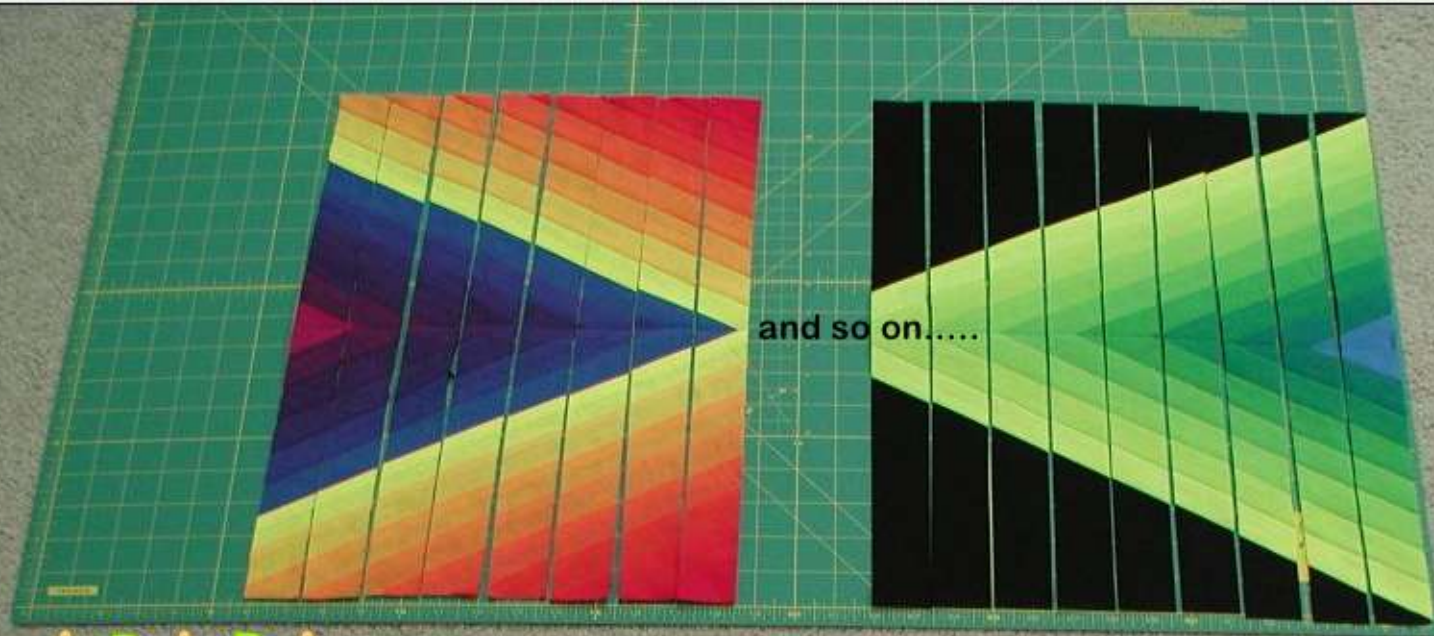


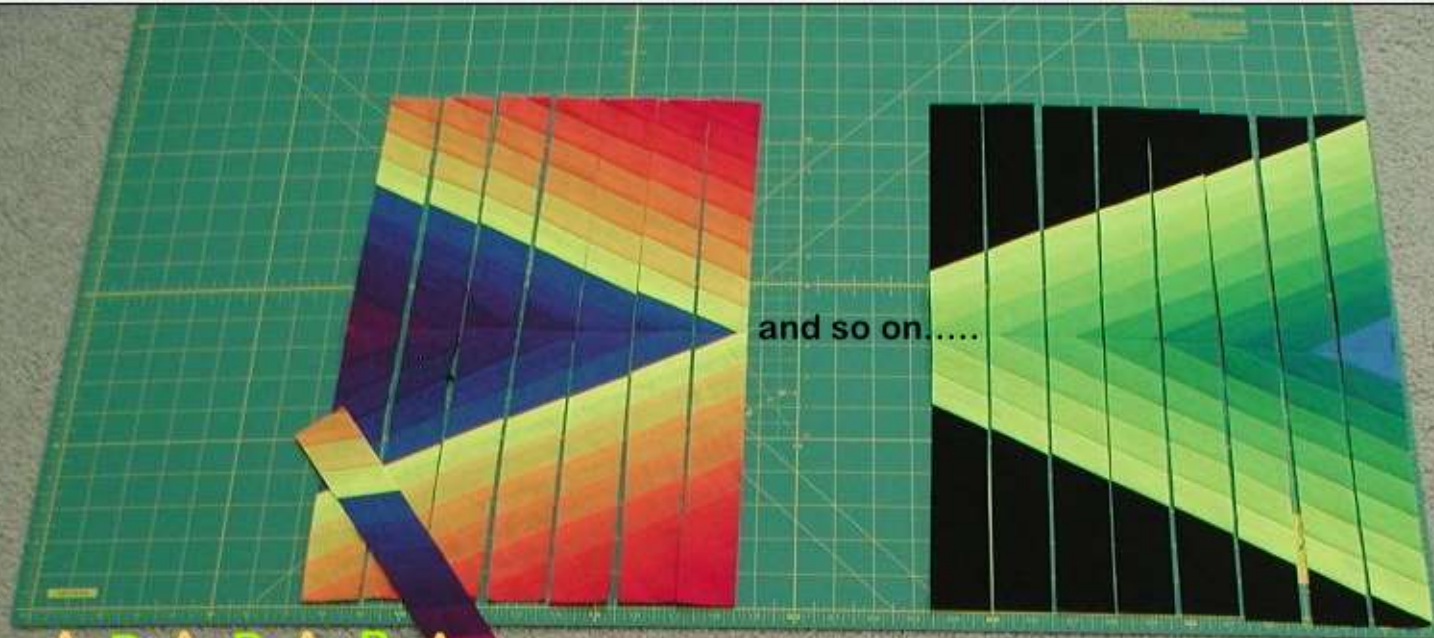


A B A B

and the next strip of Triangle B...



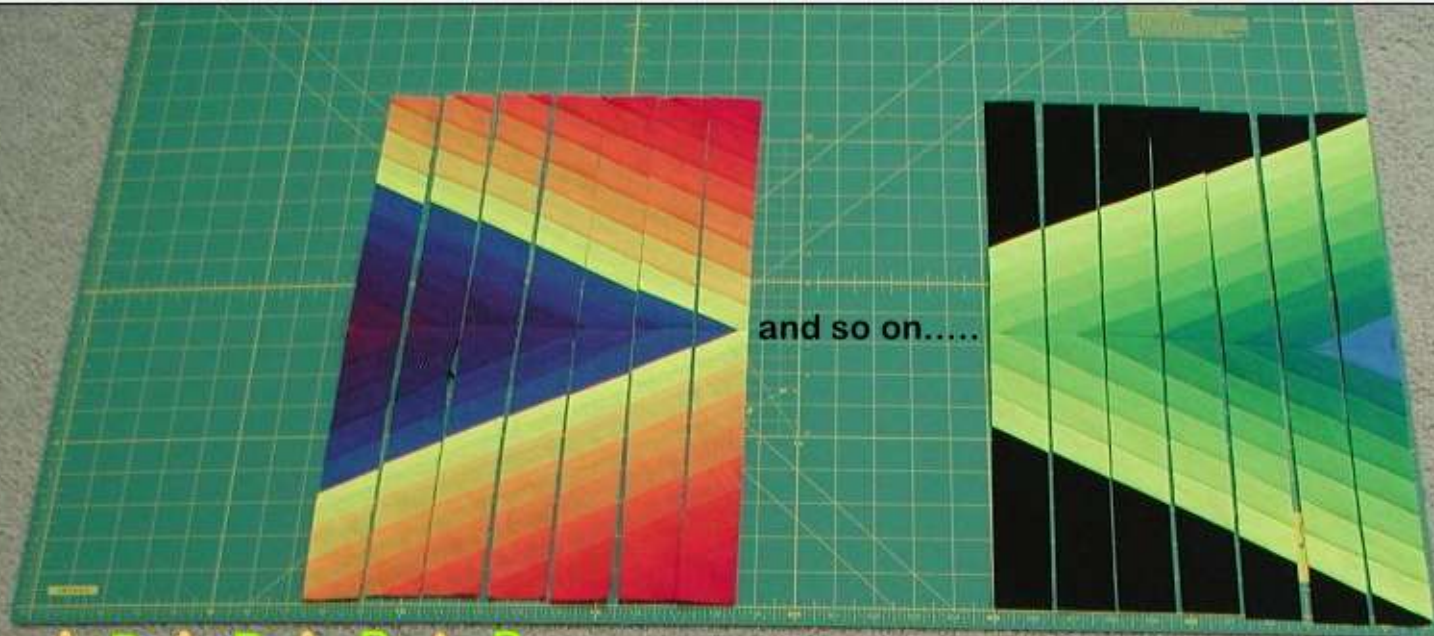


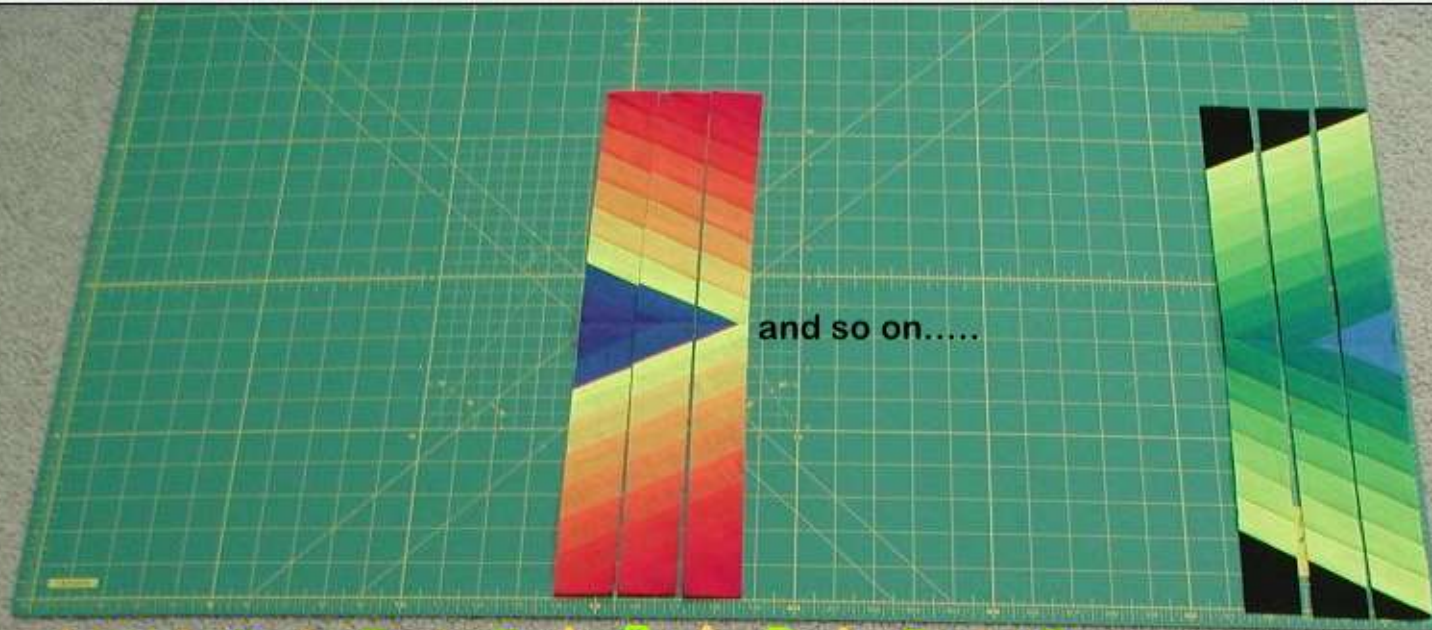


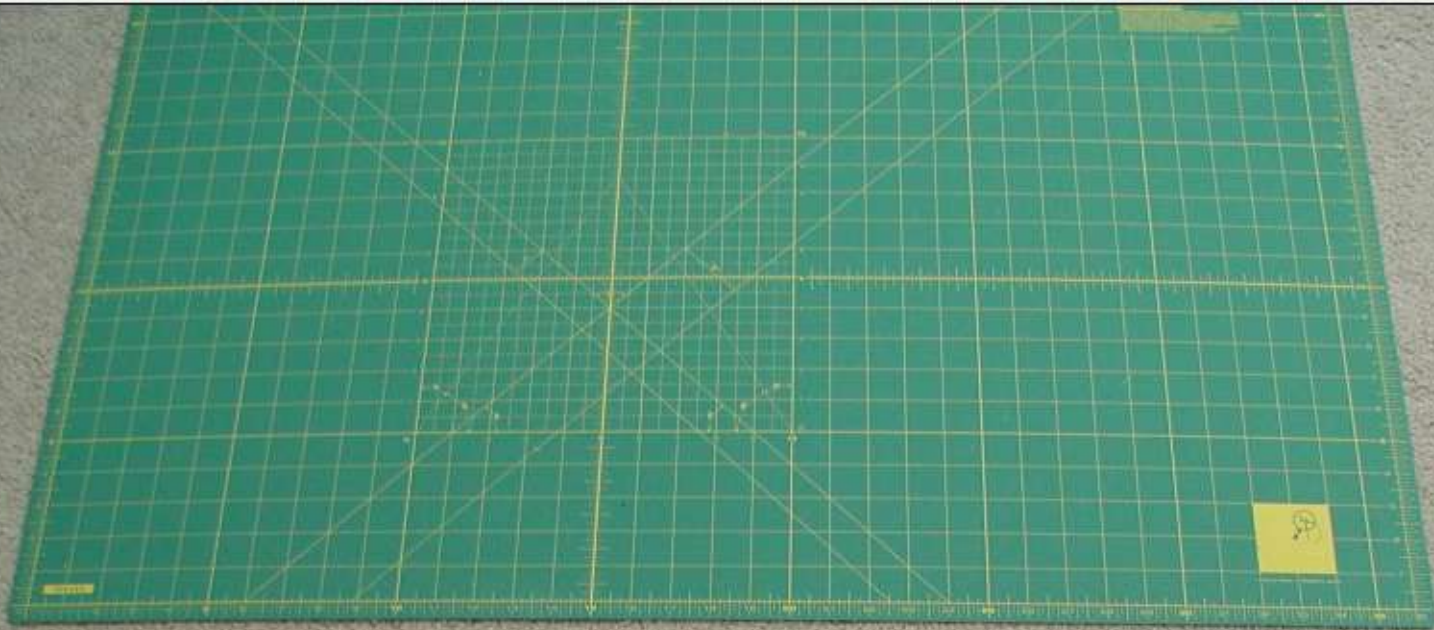
and so on.....

A B A B A B A









ILLUSION • CHAPTER 5

ASSEMBLING THE QUILT TOP

Sewing Strips Together • Adding Borders



Once you have your strips laid out in order,
it is a good idea to keep them in order.

It is easy to get strips reversed at this point.

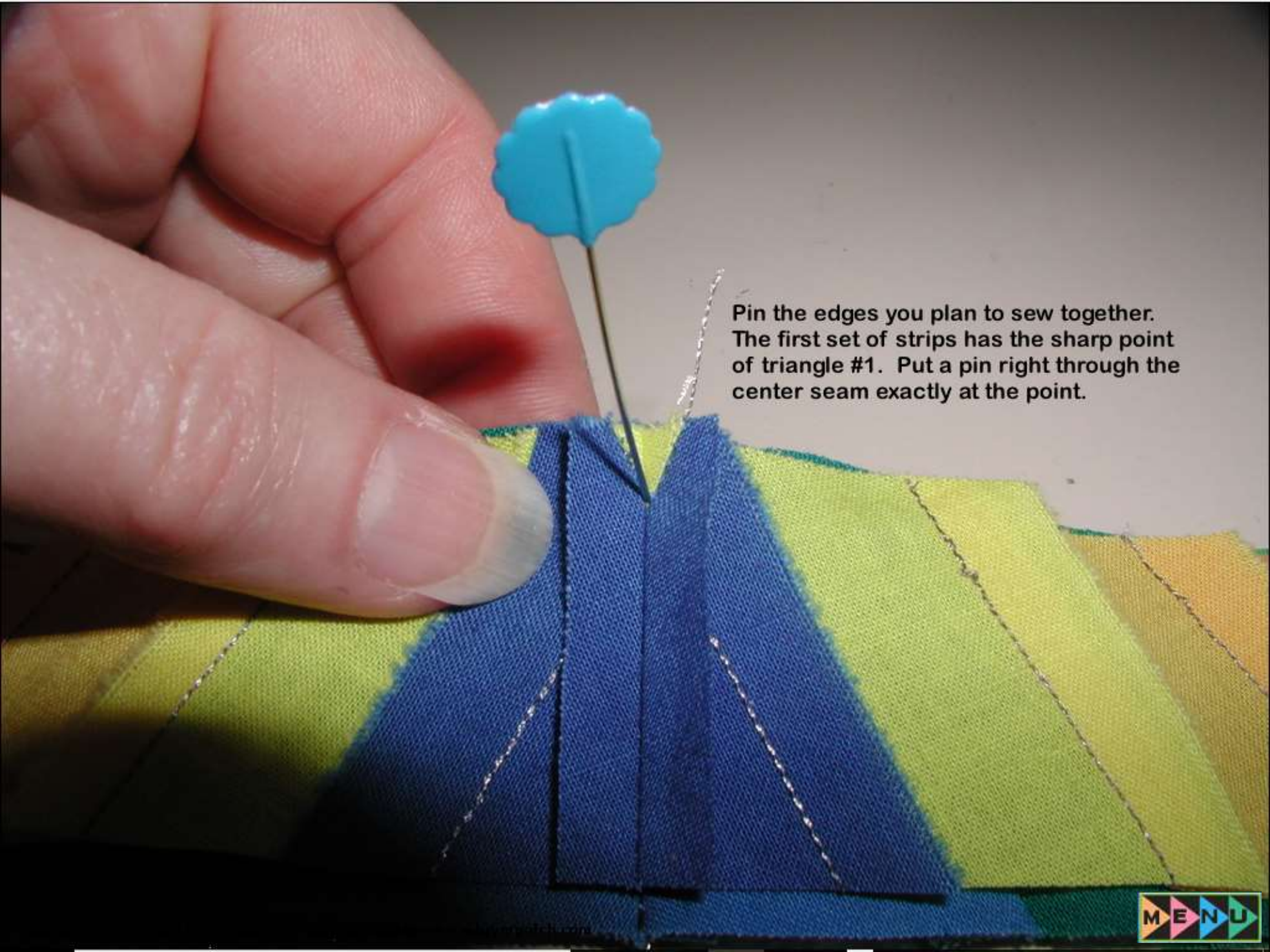


Start at one end with your first two strips, put right sides together...



and line up the edges.





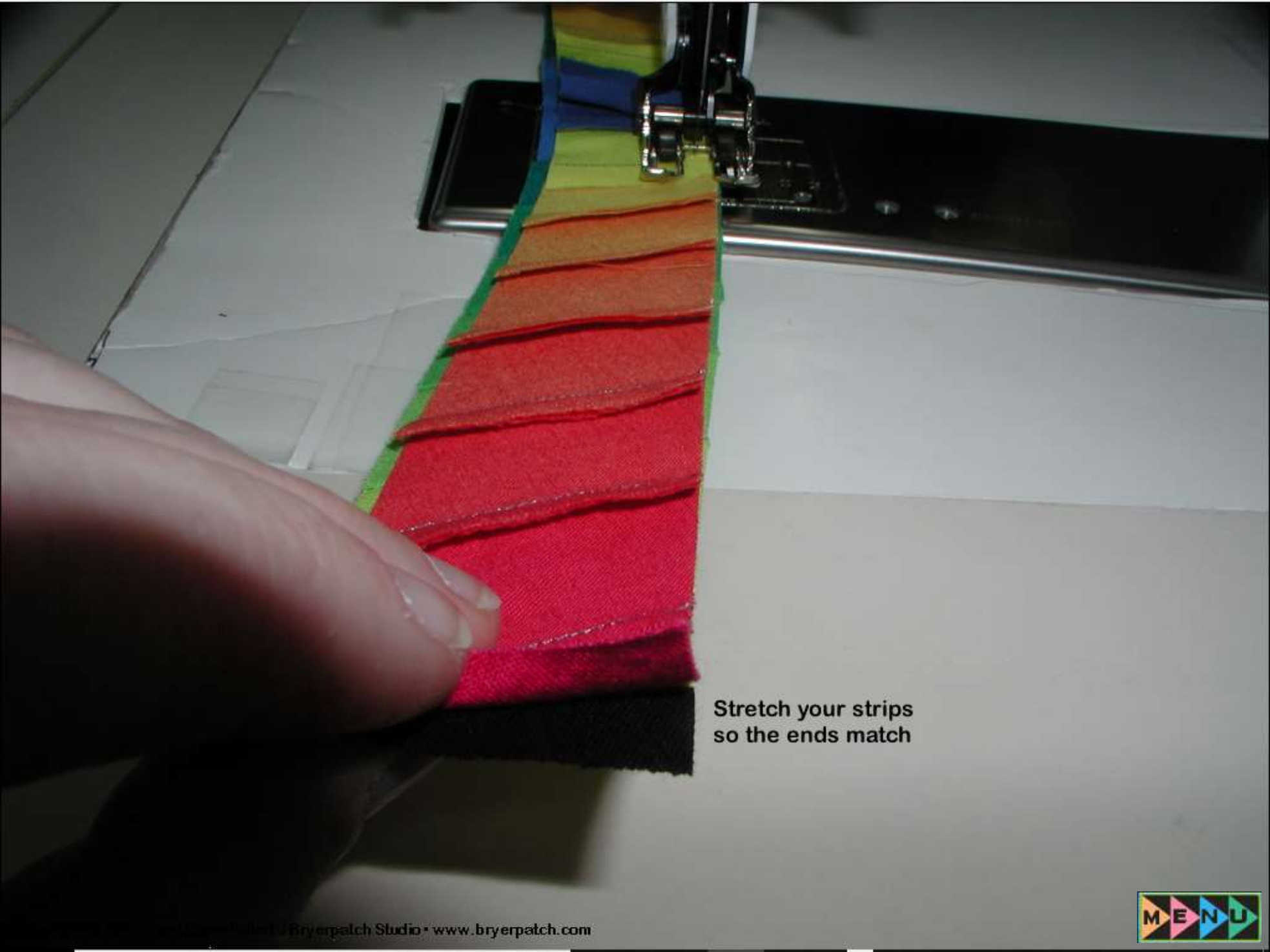
Pin the edges you plan to sew together. The first set of strips has the sharp point of triangle #1. Put a pin right through the center seam exactly at the point.

Make sure it comes through the
seam on the other strip a
quarter inch (6mm) from the
edge.





Start sewing at the
center point, so the
seams don't have a
chance to shift.



Stretch your strips
so the ends match



Then sew a standard quarter inch (6mm) seam. Use a stiletto or a large pin to tuck in the seam allowances with loose edges facing the needle.





When the first half of the seam is finished, turn your strips over and start in the center again.



BERNINA

Sew the second half of the seam, using the stiletto again to tuck the loose edges of the seam allowances under the foot. A walking foot works best to feed the strips through evenly.



After your seam is finished, set
your iron for steam...





and press your seam.

You can press the seams to the side, ...



or you can press them open. Pressing open takes a little more time, but will result in a flatter quilt top.

Here are our first two strips.

You can see we have a nice sharp point where the tip of triangle A intersects the base of triangle B.



Put your sewn-together strips back with
the others so you don't get confused.



Now put your next two strips right sides together.

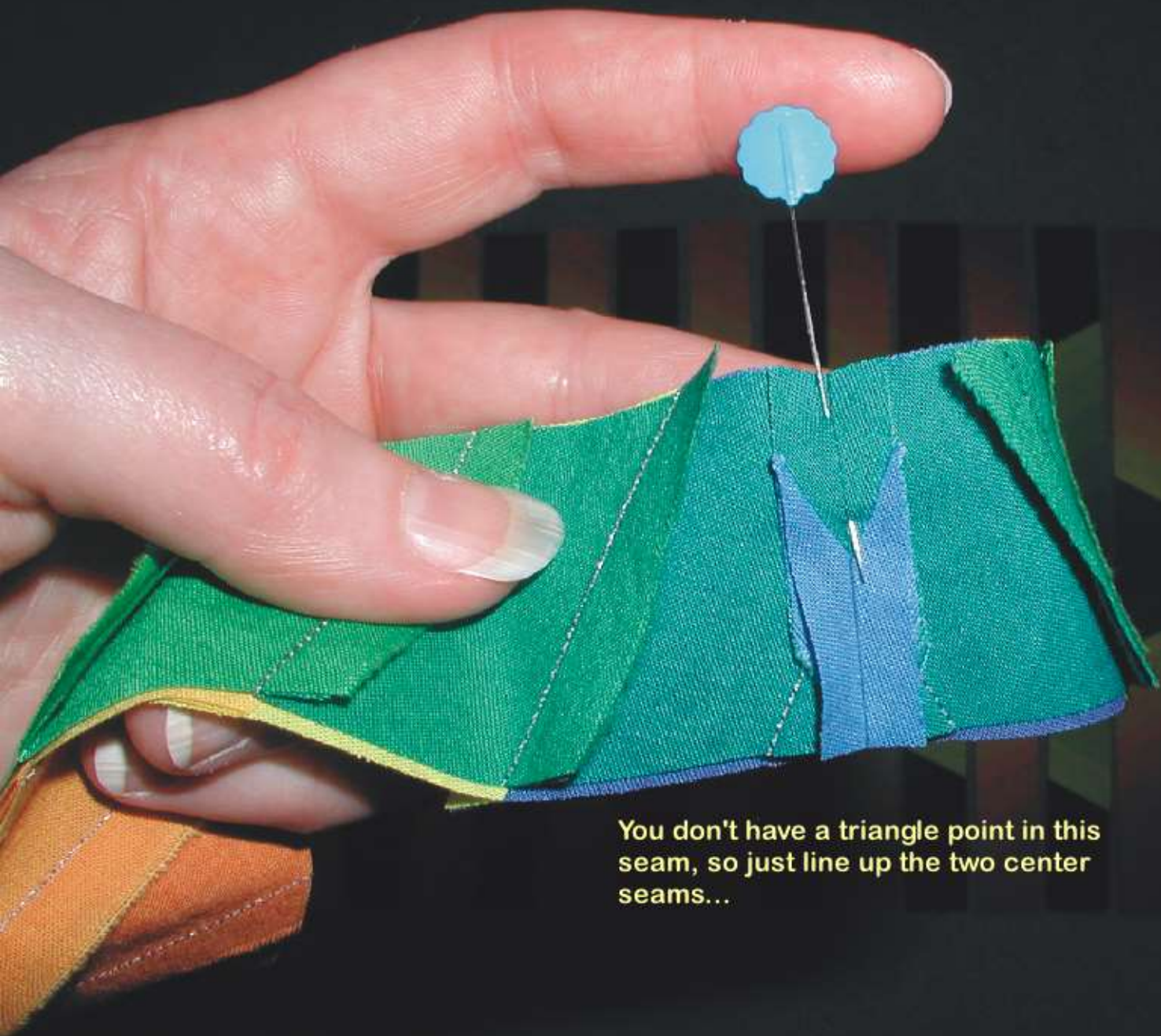


and line up the edges.



It's a good idea to pin the edge you will be sewing , as soon as you pick up the strips. It is very easy to sew the wrong edges together, and we don't like to pick out stitches.

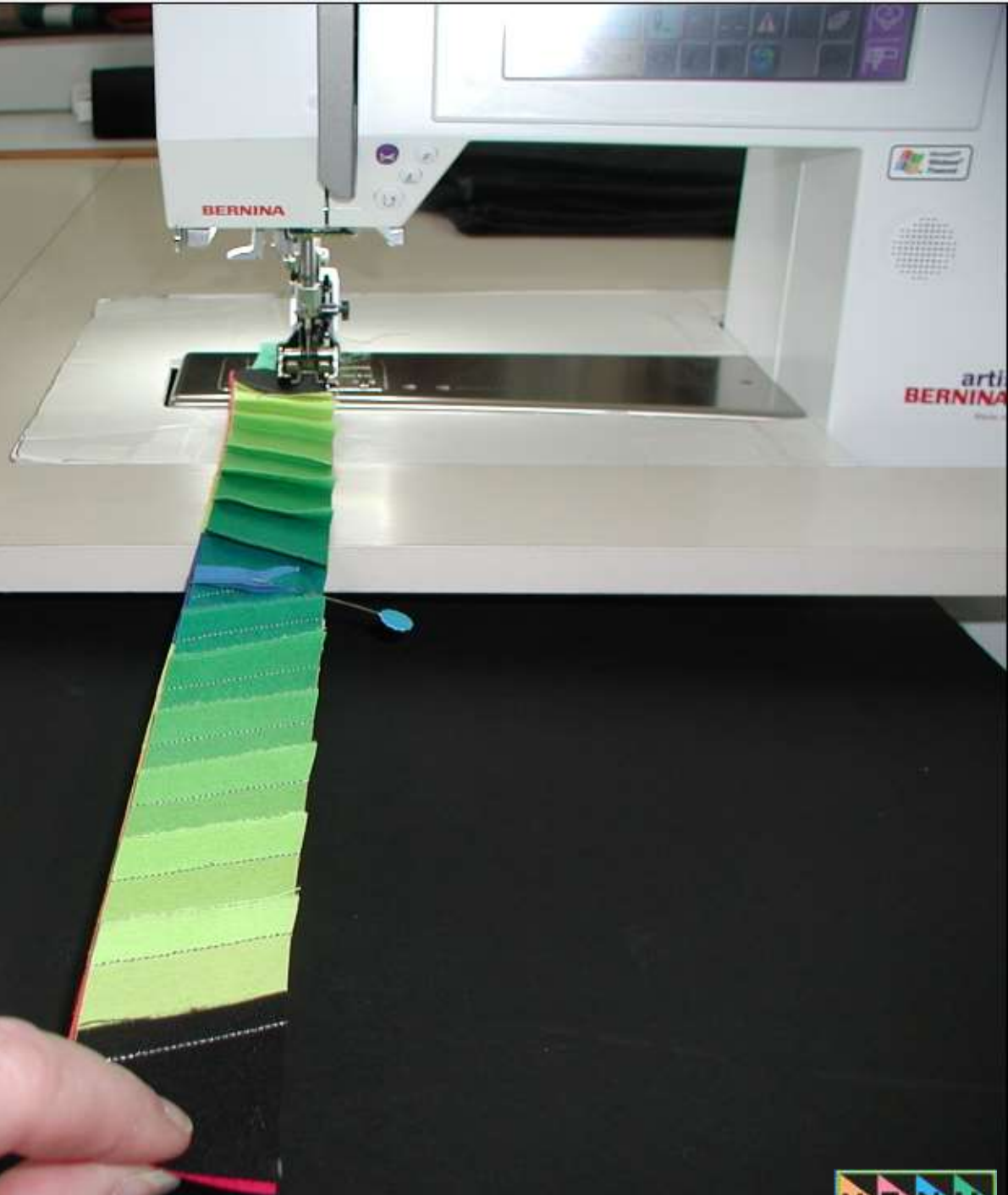




You don't have a triangle point in this seam, so just line up the two center seams...



line up the edges at one end, and
sew a few stitches. Stretch the
strips so the ends close to you
match, then sew your seam.





On the Bernina walking foot, you'll find a seam guide for a quarter inch seam right here.



When you reach the end of your seam, get your next two strips, and "chain sew" the rest of your pairs of strips.





Just sew from the end of one set of strips onto the edge of the next set, with no space between.



They will come out in order linked together like sausages.





Clip them apart one at a time, in order, and press your seams.

Lay your pairs back on the floor or table, in order.



We can call these "Twozies".





Now put your "twozies" right sides together.

Sew the seams, iron, and now we have "fourzies".





Join your "fourzies",

and so on....



and before you know it, you'll have a finished quilt top.



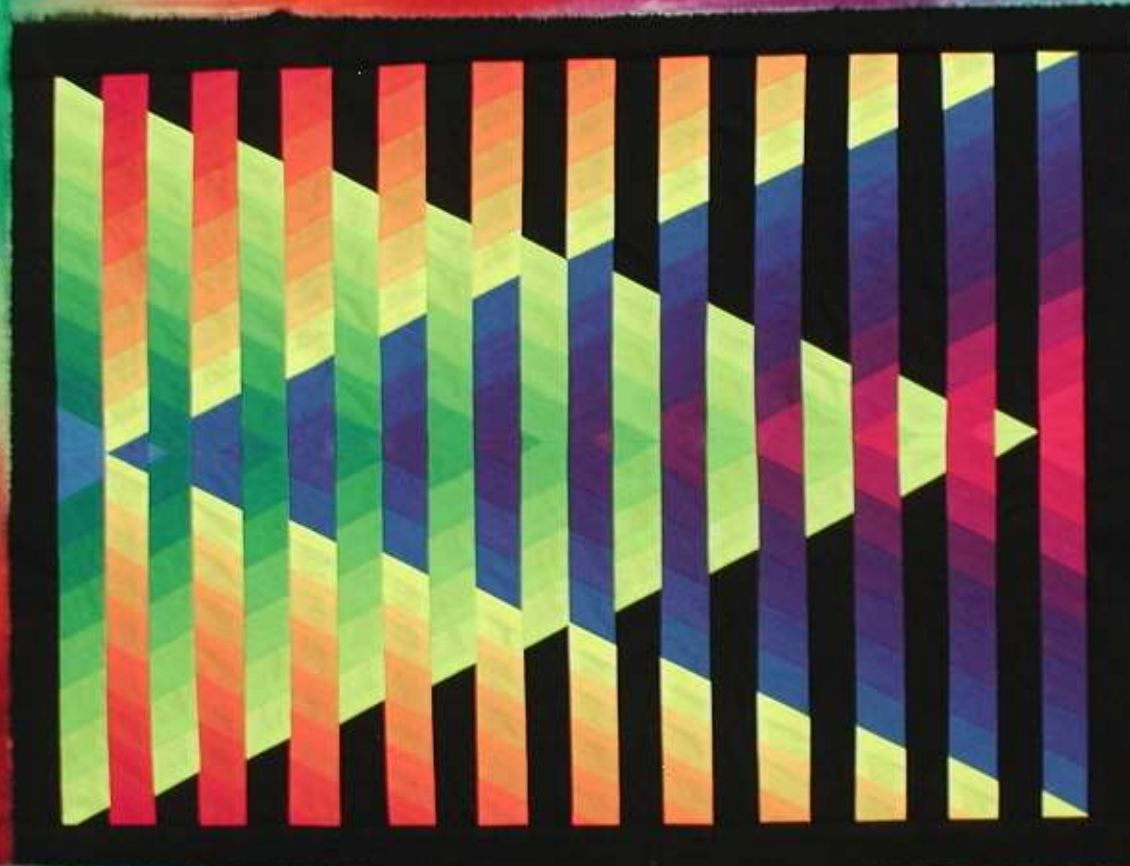


Cut 1½" (3.75cm) strips of your solid black fabric for inner borders.



Sew the strips to the edges of your quilt top on all four sides.

Cut strips of your print fabric for your outer border.





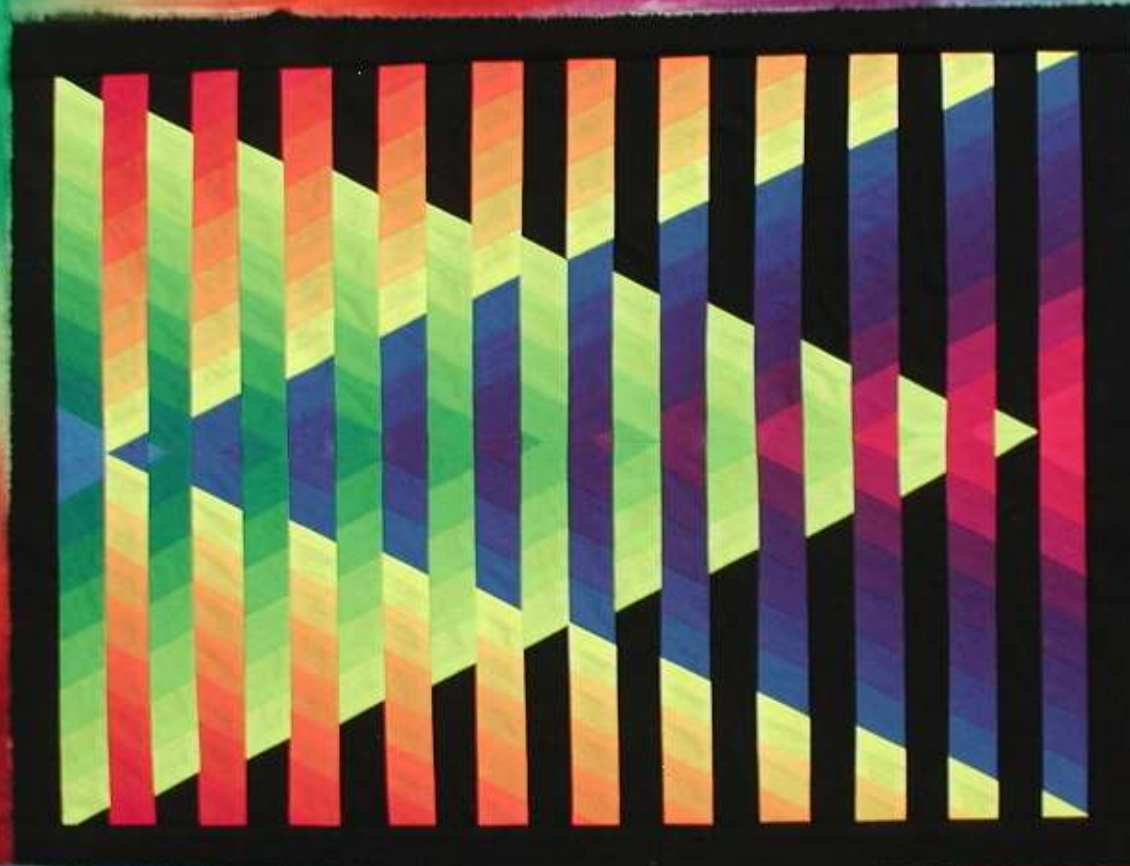
These are four inch (10cm) borders of fabric from Caryl's Glacier Park Collection from Benartex. (Ombre Stripe 334-92 "Heaven's Peak")

You can substitute a print fabric of your choice. Try to pick up the colors from your pieced center in your border print.



For a border this wide you will need a half yard (half meter) of fabric. You will need an additional 3/4 yard of fabric for your backing and hanging sleeves.

With narrower borders (3" / 7.5cm or less), your borders, backing, and hanging sleeves can all be cut from one yard, as shown on the pattern sheet.



Here's the finished quilt top.





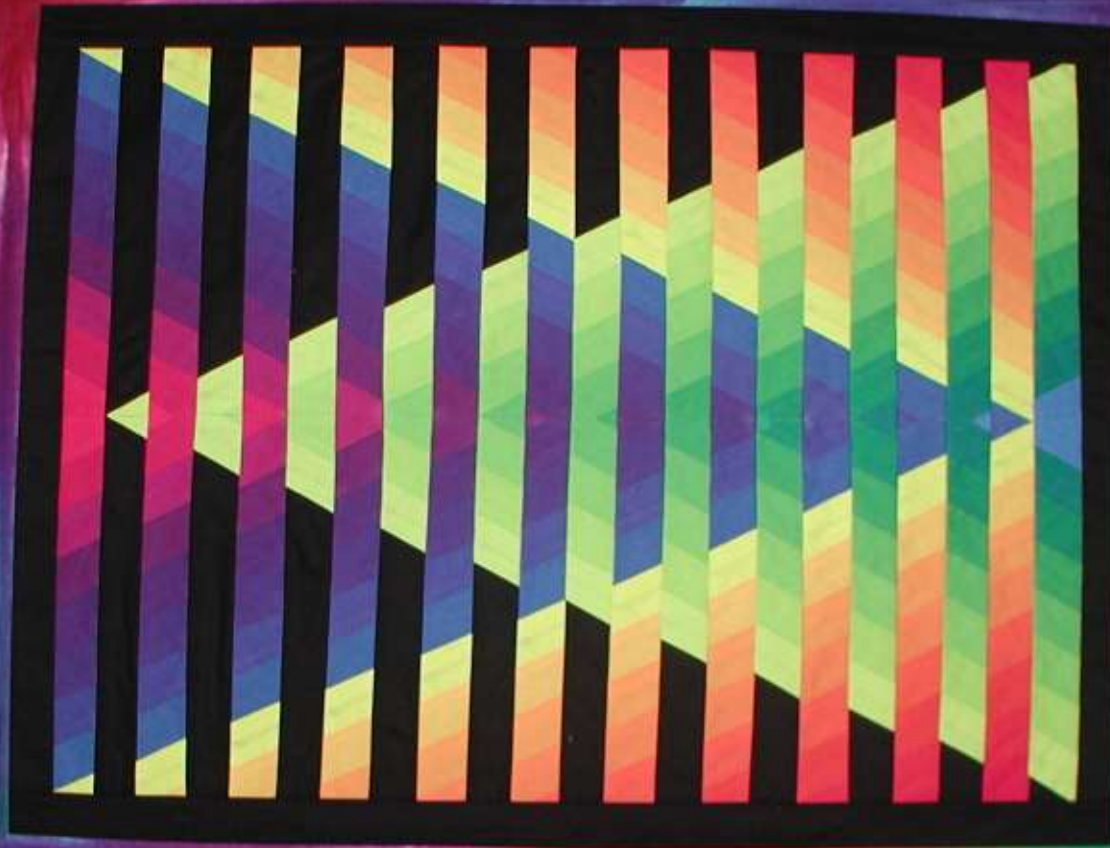
In this quilt the corners are mitered. Yours can be mitered or sewn straight across. One of the side borders here is pieced to make the colors blend at the corners.

ILLUSION • CHAPTER 6

QUILTING

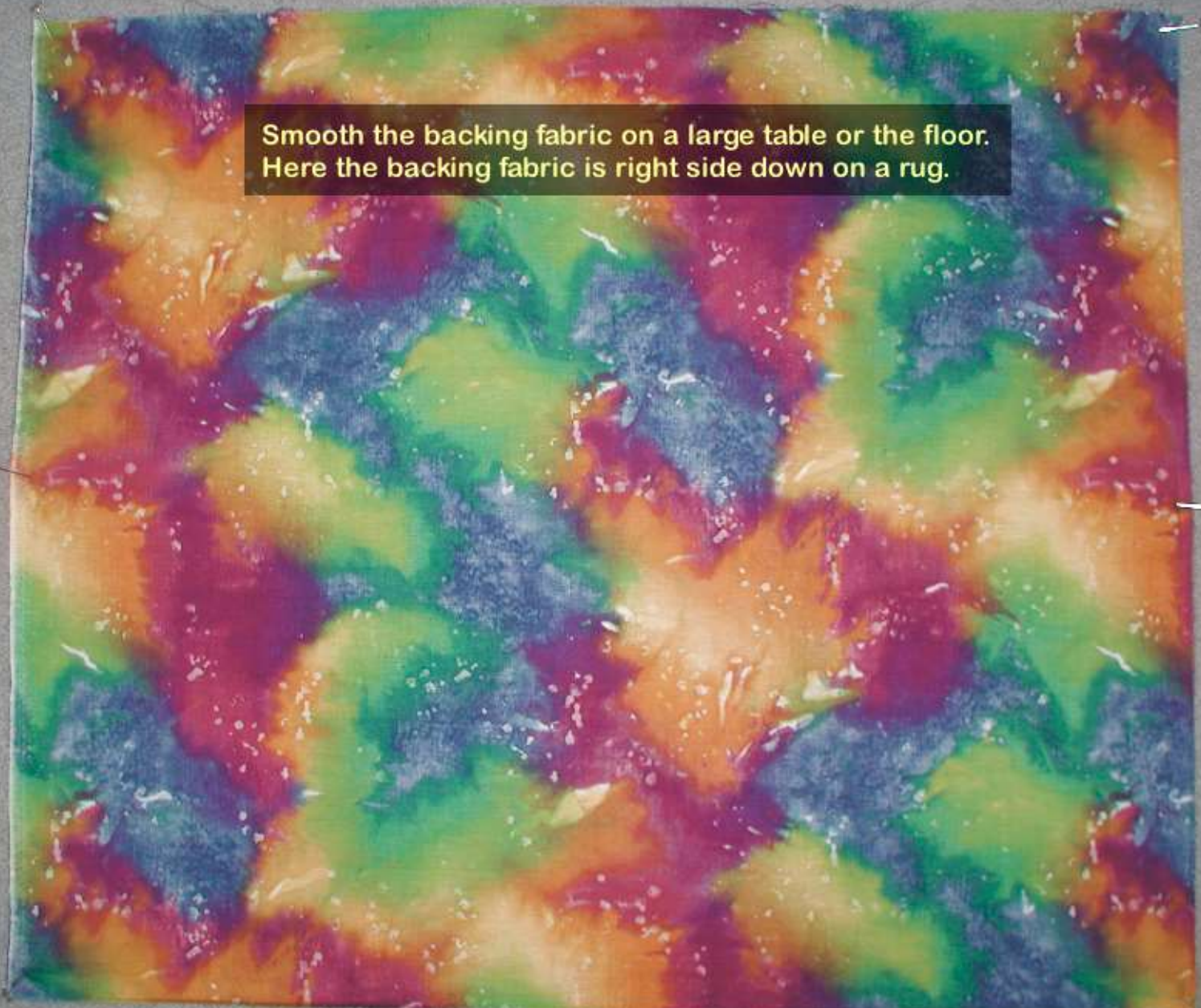


Cut a piece of batting a little larger than your quilt top.



Cut backing fabric at least 1" (2.5cm) larger than the quilt top on all sides.



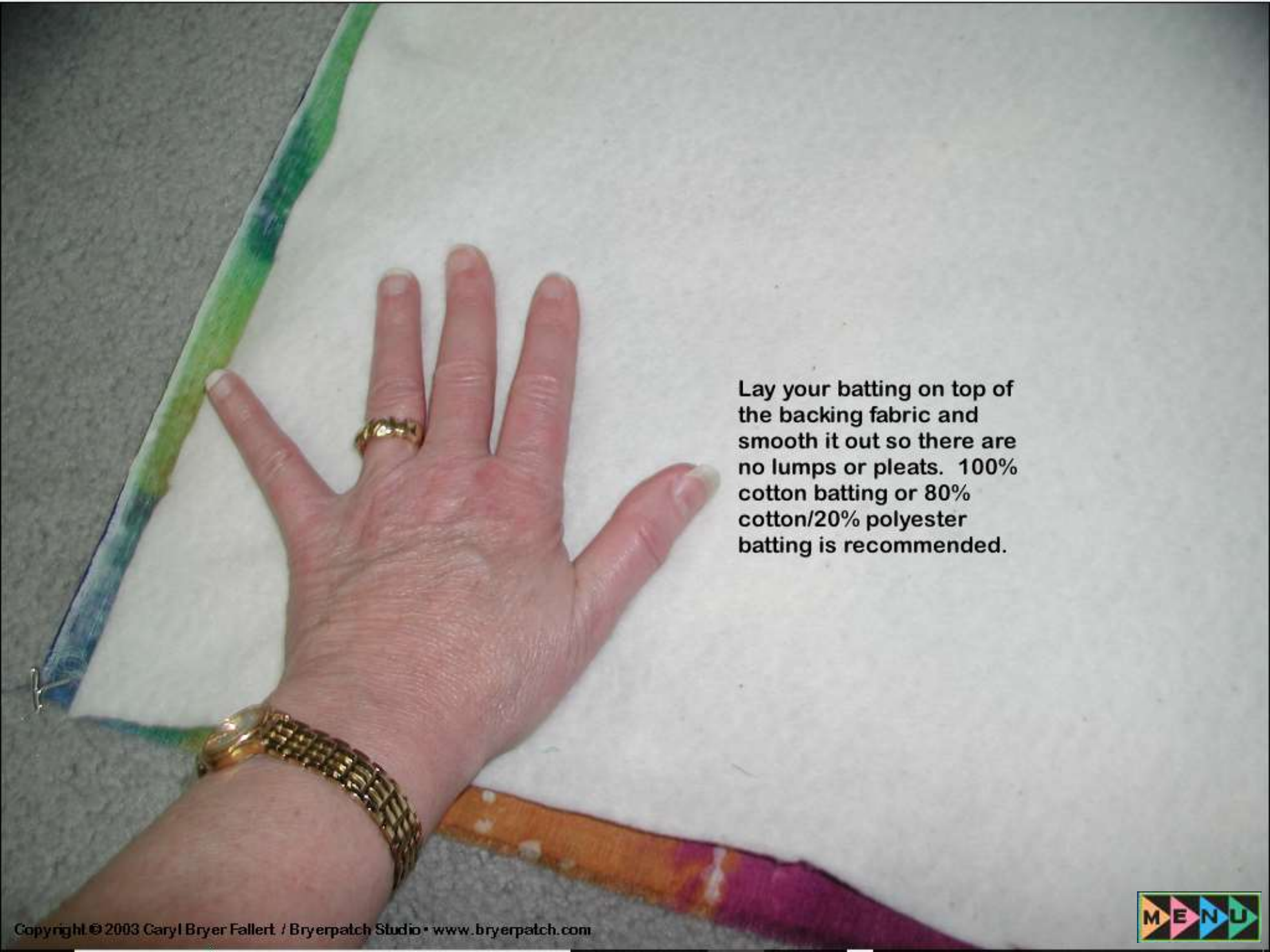


Smooth the backing fabric on a large table or the floor.
Here the backing fabric is right side down on a rug.



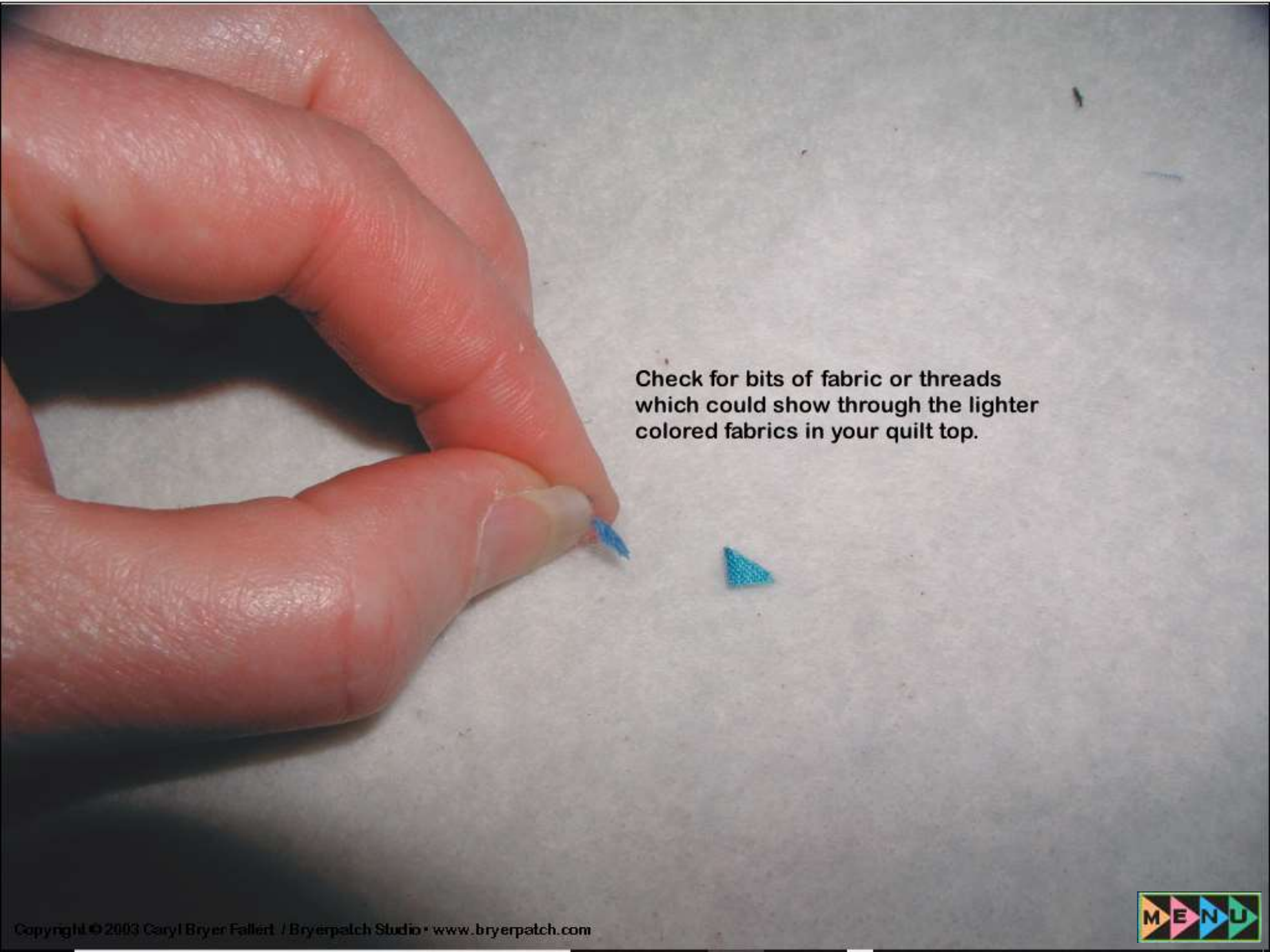


The corners are pinned to the rug to hold the fabric taut, so it won't develop pleats or puckers when you add the batting and top.

A close-up photograph of a person's hand smoothing a layer of white batting onto a quilt backing. The hand, which has a gold ring on the ring finger and a gold watch on the wrist, is positioned on the left side of the frame. The batting is a thick, white, fibrous material being laid over a light-colored fabric. The edges of the quilt top, showing green and blue patterns, are visible on the left. The background is a neutral, light-colored surface.

Lay your batting on top of the backing fabric and smooth it out so there are no lumps or pleats. 100% cotton batting or 80% cotton/20% polyester batting is recommended.



A close-up photograph of a person's hand, with the thumb and index finger holding a tiny, triangular piece of blue fabric. To the right of the hand, on a light-colored, slightly textured surface, lies a larger, similar triangular piece of blue fabric. The lighting is soft, casting gentle shadows. The background is a uniform, light gray or off-white color.

Check for bits of fabric or threads
which could show through the lighter
colored fabrics in your quilt top.



Smooth your quilt top over the
batting, and check to be sure
all the corners are square.

QUILTER'S RULER
SQUARE - BLOCK
LAP BOARD





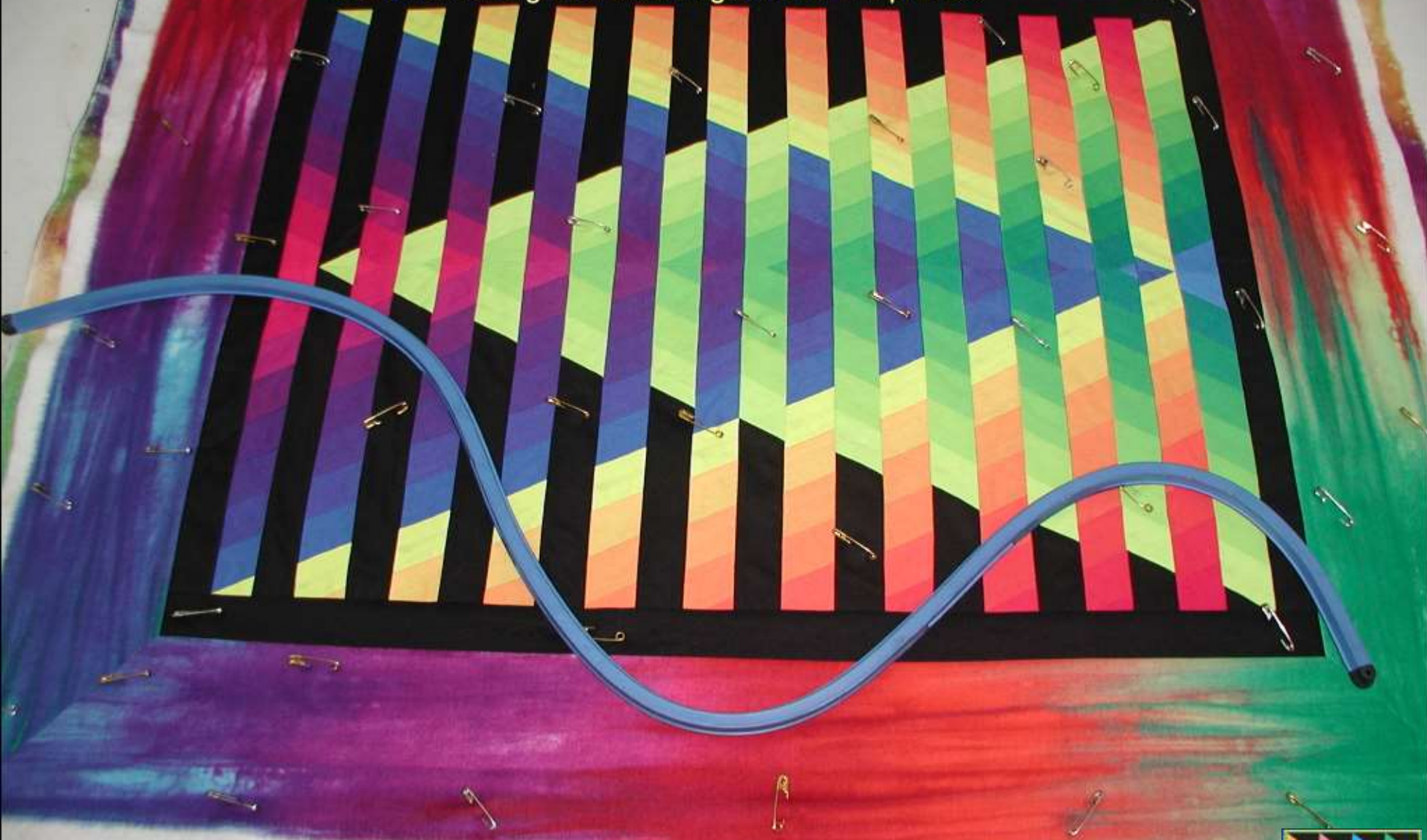
You can baste with thread or safety pins. You can also baste a quilt this size with spray adhesive. Here we are using safety pins.



The top is pin basted every four to six inches.



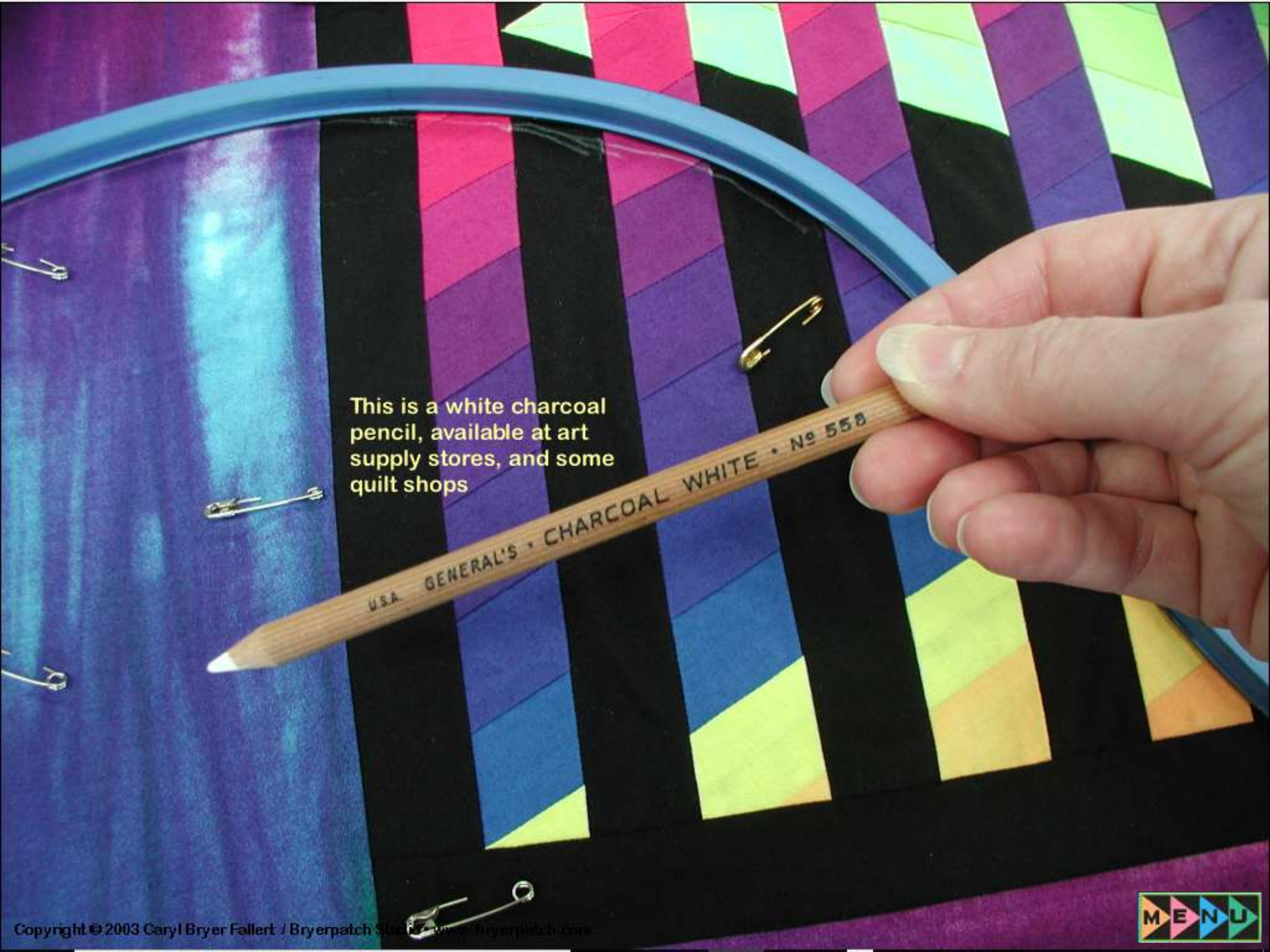
The quilting will start with a couple of feathered plumes. This is the only part of the quilt that will be marked. The flexible curve is used to make a graceful curving stem for our plumes.





Just draw along the edge
with a pencil that can be
easily removed.





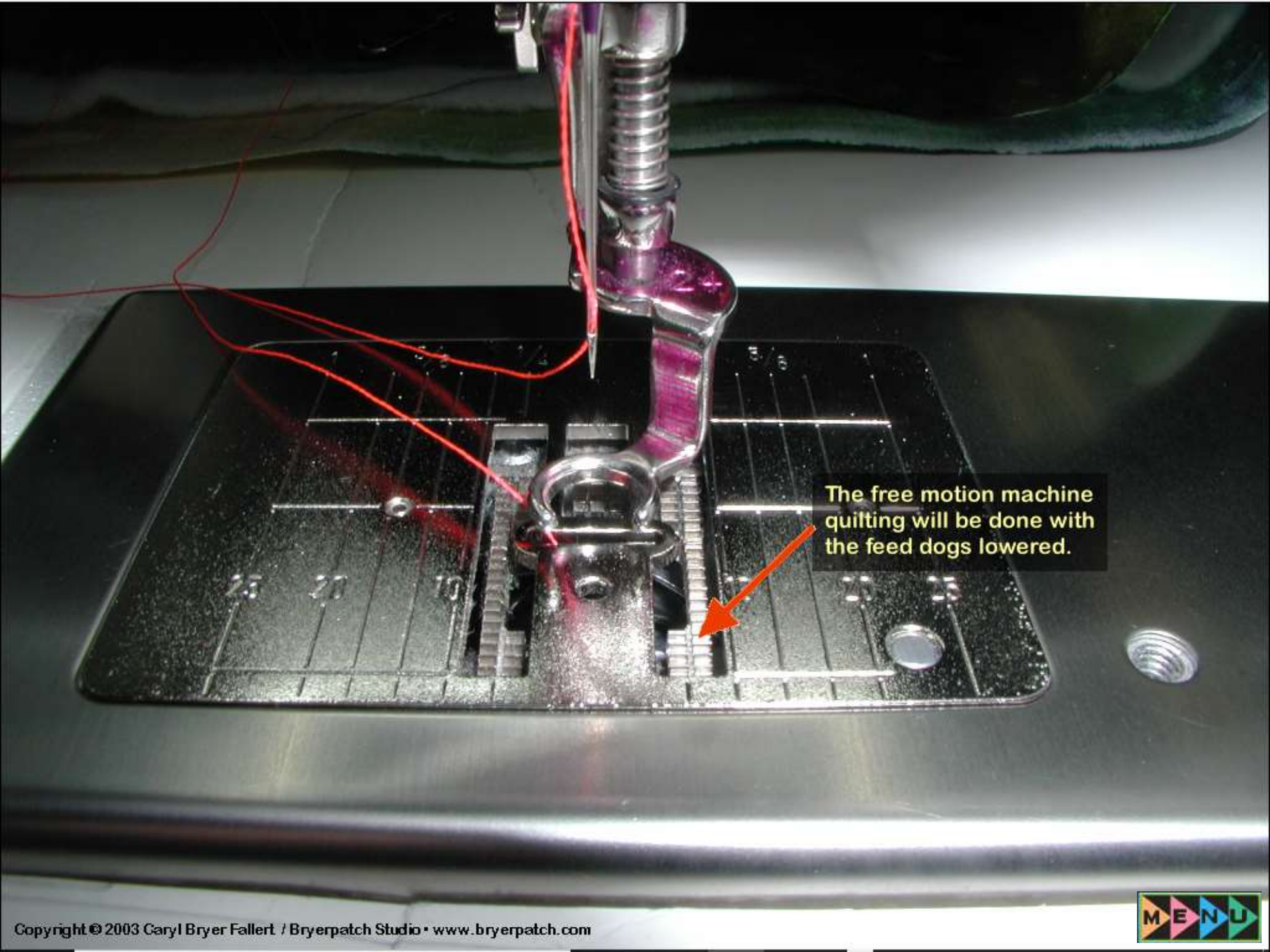
This is a white charcoal pencil, available at art supply stores, and some quilt shops

U.S.A. GENERAL'S • CHARCOAL WHITE • No 558

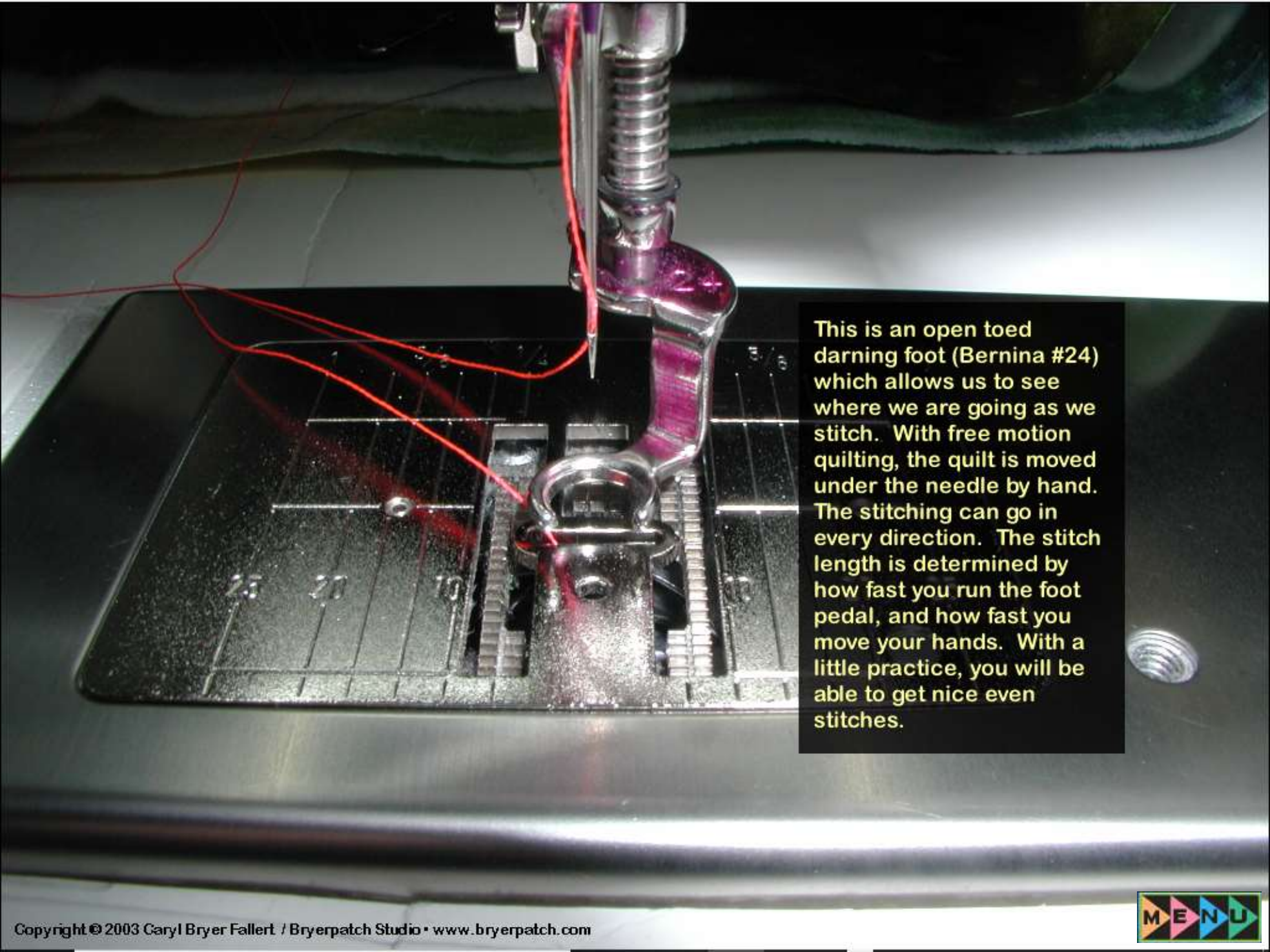


Roll the flexible curve over to form a mirror image curve, and draw the second stem. These lines are general guidelines for our quilting. We won't necessarily stay right on top of them.

Here are the two lines.



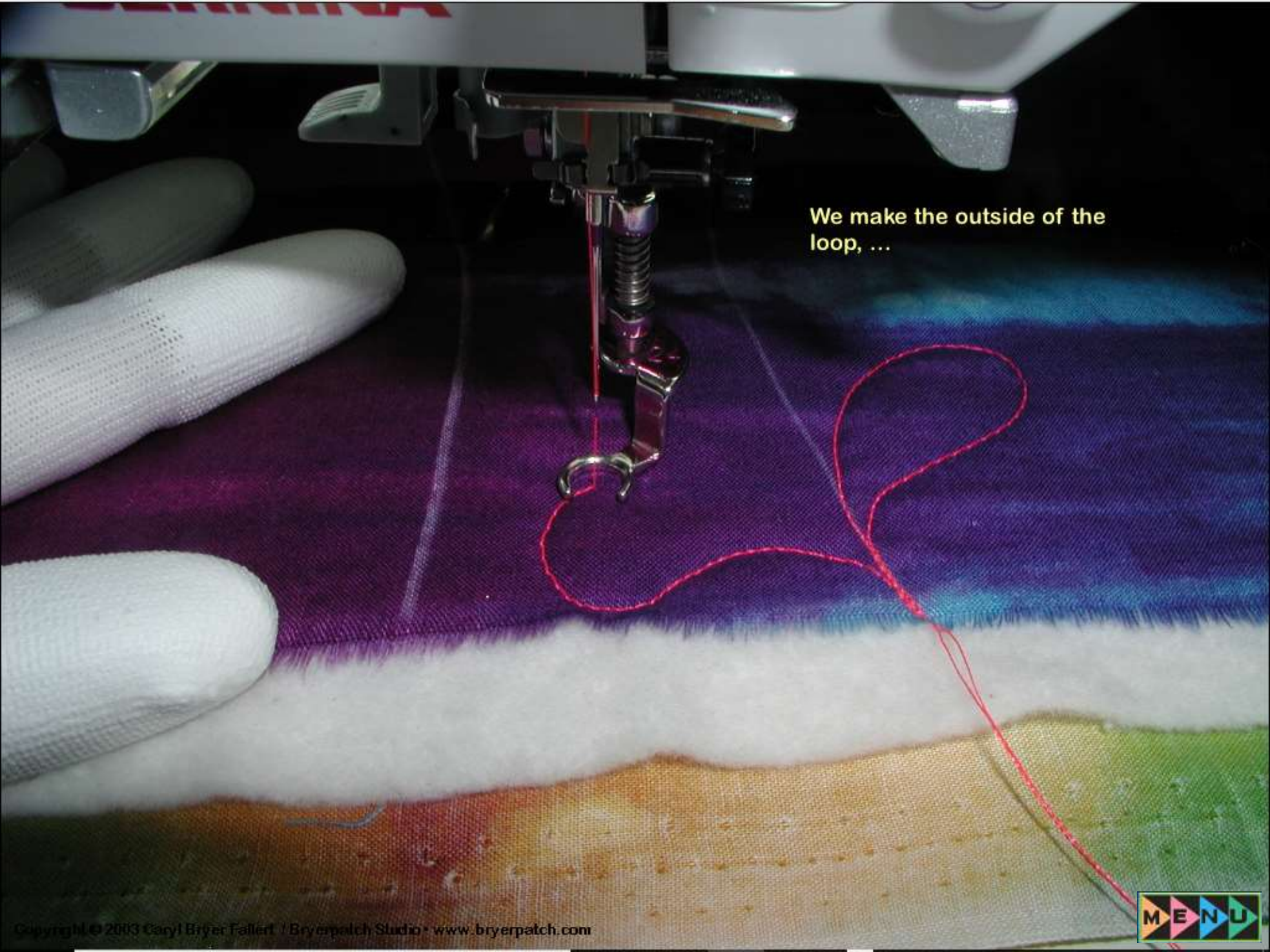
The free motion machine quilting will be done with the feed dogs lowered.



This is an open toed darning foot (Bernina #24) which allows us to see where we are going as we stitch. With free motion quilting, the quilt is moved under the needle by hand. The stitching can go in every direction. The stitch length is determined by how fast you run the foot pedal, and how fast you move your hands. With a little practice, you will be able to get nice even stitches.



For the feathered plume, we start at the bottom of the stem, and stitch out and away from the stem. We're using fluorescent thread because the plumes will become a focal point and we want them to show up against the background of brilliant rainbow colors.



We make the outside of the loop, ...





and come back to the stem
where we started.





Out from the stem at the
bottom...





around the loop...





and back down...





to the stem, where you started.





Now we'll start out on the
other side of the stem,...





around the loop,...





and back to the stem.



Out the other side....

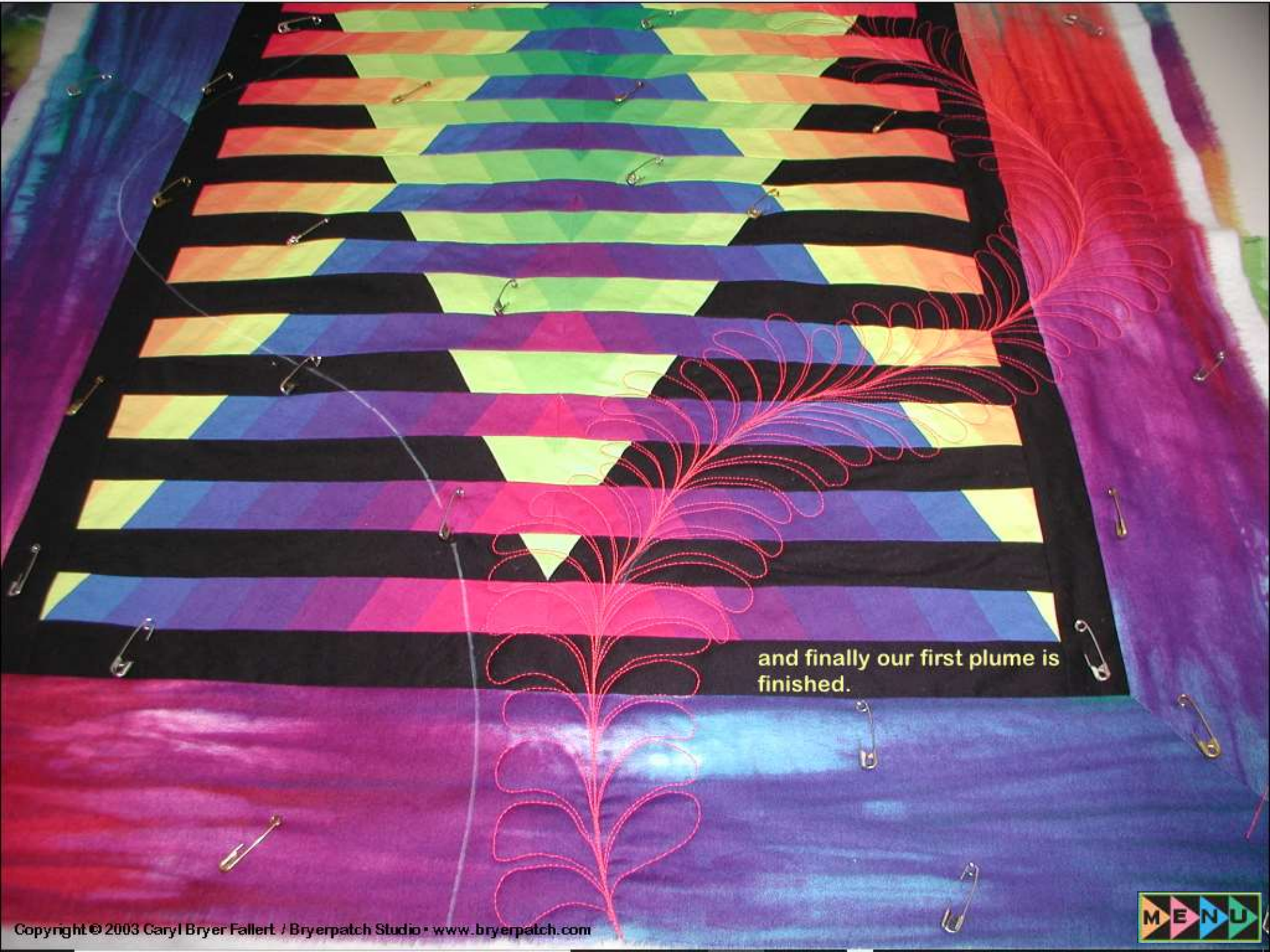


and back to the stem,...



and so on....





and finally our first plume is finished.

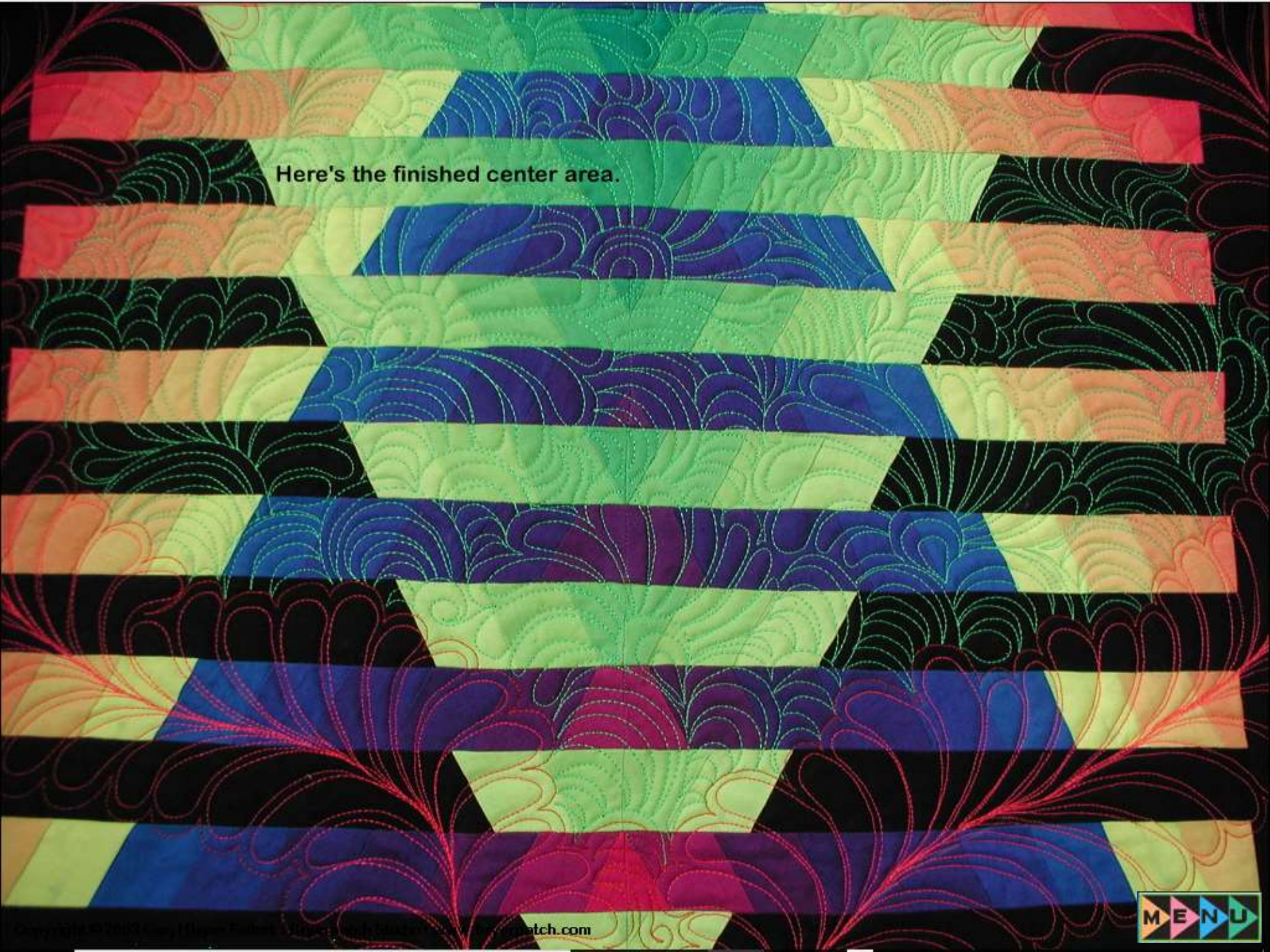
Here's our second plume.



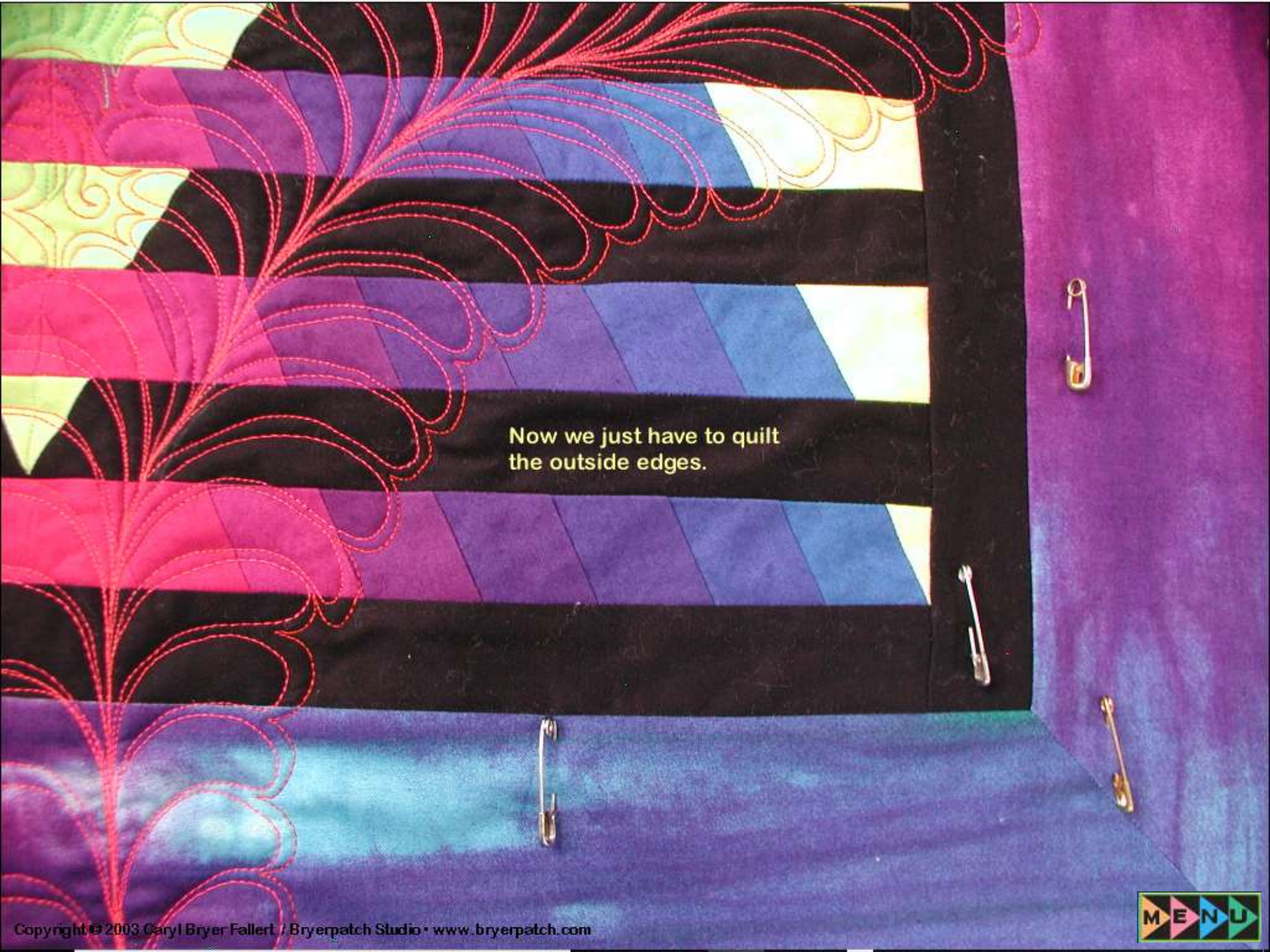
Now we outline the
plumes with a line of
stitching that is about
3/8" (5mm) from the
first line of stitching.

Once the plumes have been outlined, we switch to a different color thread, and begin filling in the center of the quilt between the plumes with fantasy organic patterns. These are stitched freehand, with no marking.





Here's the finished center area.

A quilt with a vibrant geometric pattern of horizontal bands in shades of purple, blue, yellow, and black. Red thread is used for decorative stitching, creating a series of overlapping, fan-like shapes that radiate from the left side. The quilt is held together by four silver safety pins along the right edge. The background is a solid purple fabric.

Now we just have to quilt
the outside edges.



Here we'll use a medium value of purple, which will blend with the background, and allow the brilliant red plumes to stand out. We continue with fantasy floral, leaf, and spiral patterns, which contrast with the geometric design of the pieced triangles of the quilt top.



Sign your name in contrasting thread

Caryl Bryer Fallert

Square up your quilt top with
a rotary cutter and ruler.



Make a hanging sleeve a little
shorter than the width of your quilt.



ILLUSION 37

2003 • 25" x 30"

Fabric: 100% cotton • Batting: 100% cotton • Hand dyed, machine pieced, and quilted
Caryl Bryer Fallert • PO Box 946 • Oswego, IL 60543 • USA • (530) 564-1177 • www.bryerpatch.com



Make a label for your
quilt, and attach it to the
back of the quilt or the
hanging sleeve.

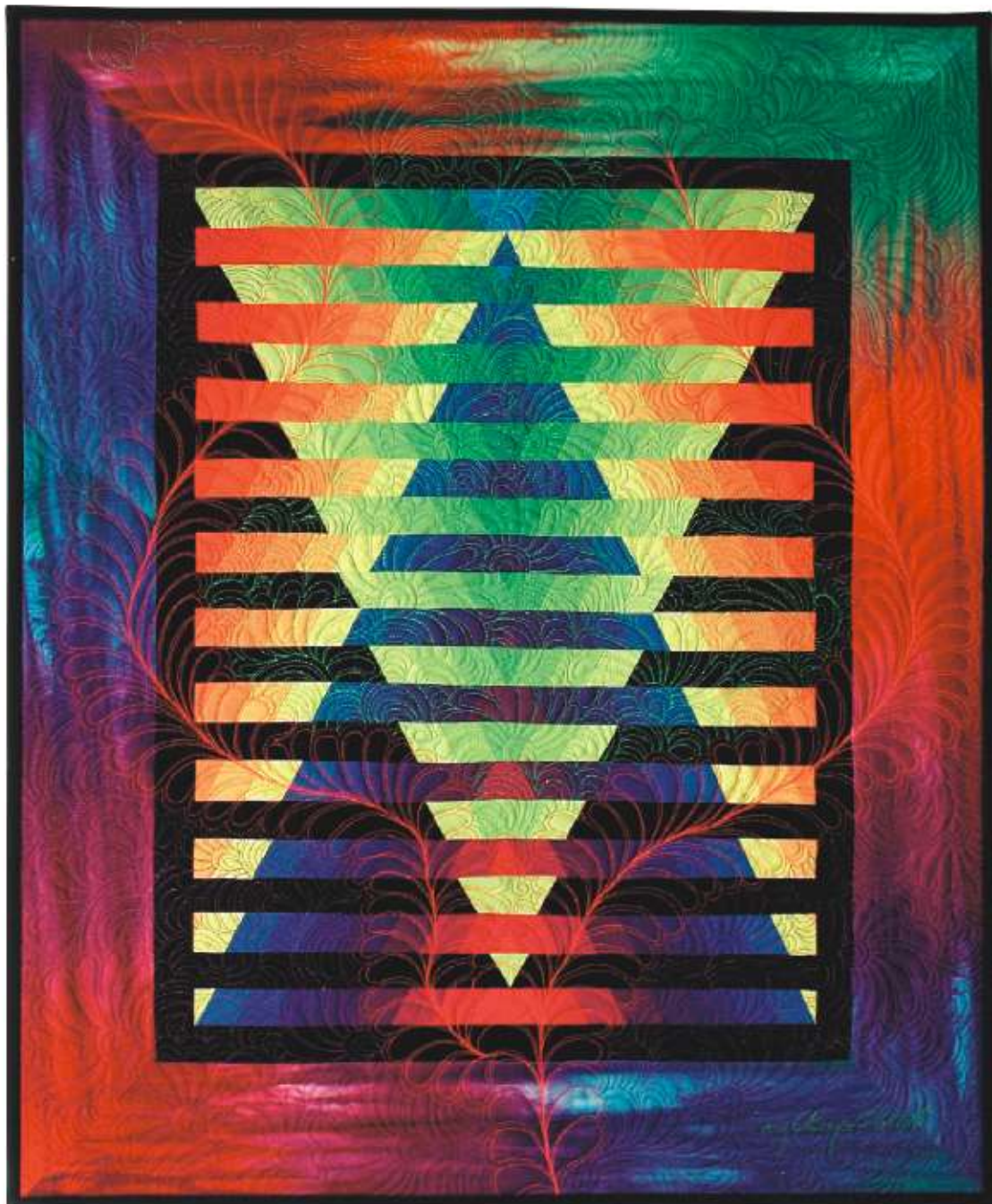
ILLUSION 37

2003 • 25" x 30"

Fabric: 100% cotton • Batting: 100% cotton • Hand dyed, machine pieced, and quilted

Caryl Bryer Fallert • PO Box 945 • Oswego, IL 60543 • USA • (630) 554-1177 • www.bryerpatch.com





Bind your edges with folded strips of your solid black fabric,...

and here is the finished quilt.







Caryl Bryer Fallert





Illusion #37

25" x 30" (62cm x 75cm)

© 2003 Caryl Bryer Fallert

For a printable version
of this quilt photo,

[CLICK HERE](#)

ILLUSION • CHAPTER 7

COMBINING ILLUSIONS



Now let's review what we just did and look at some additional possibilities.

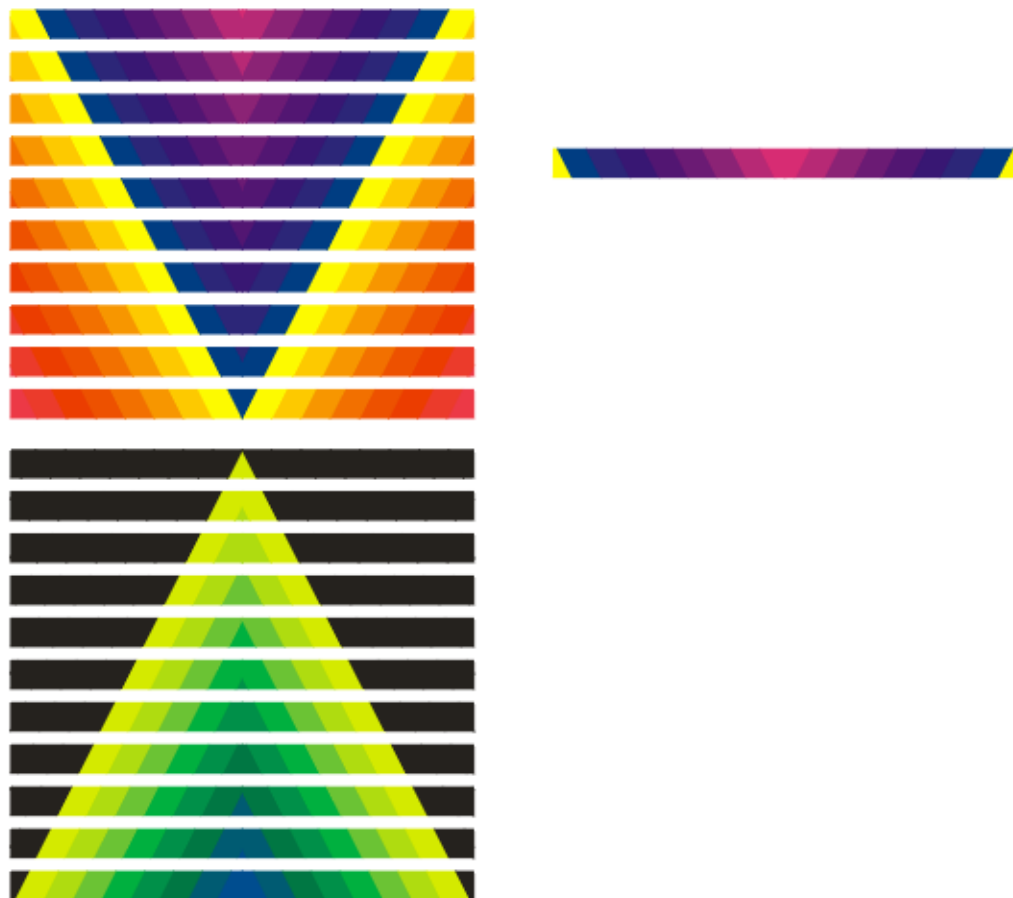




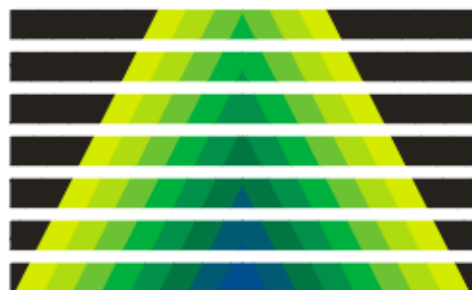
We made Square A and Square B from rainbow colors and cut both squares into strips.



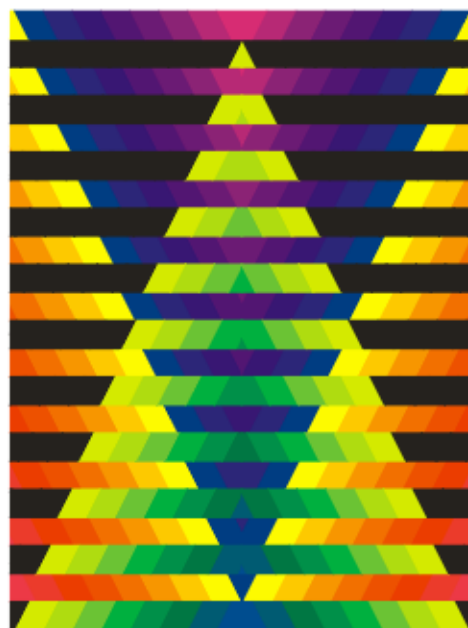
Starting with the base of Square A we alternated strips A-B-A-B and sewed them together in order to make our quilt top.

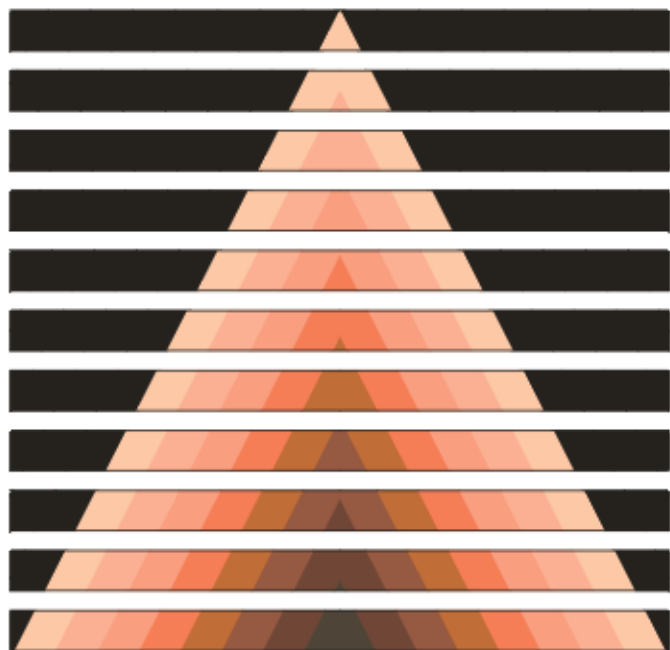
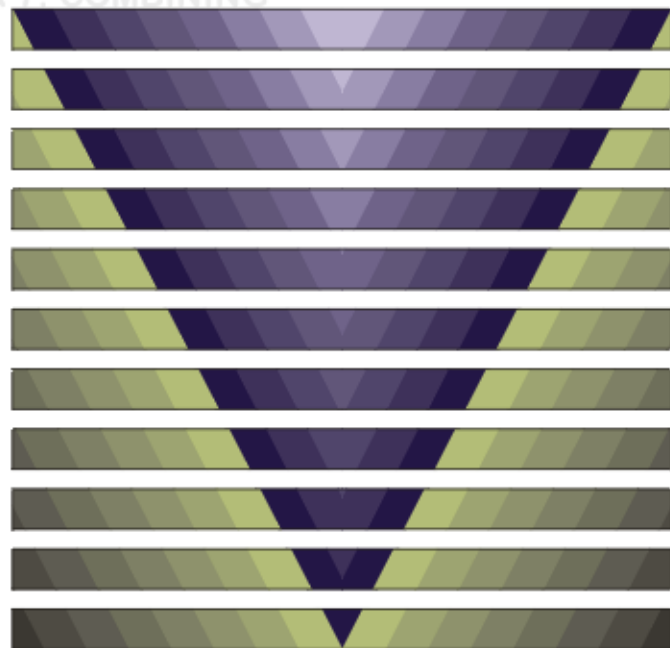


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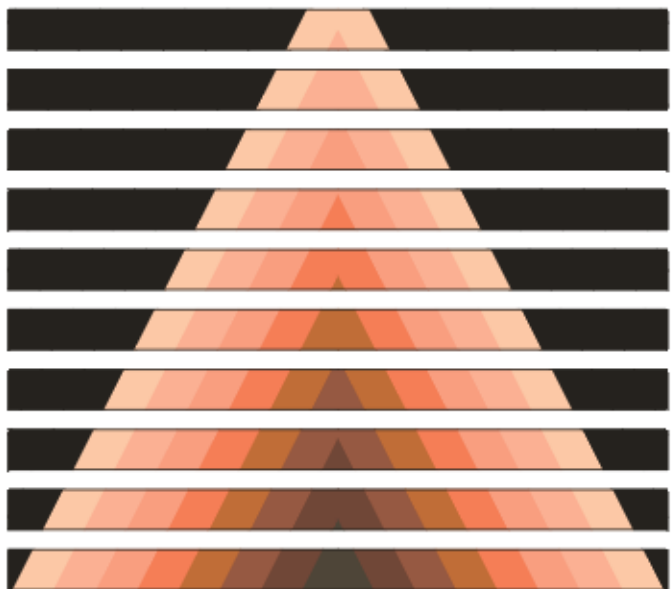
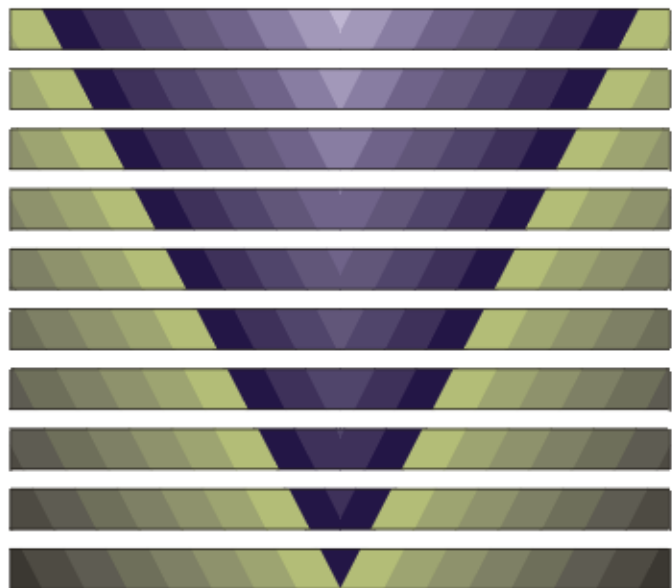


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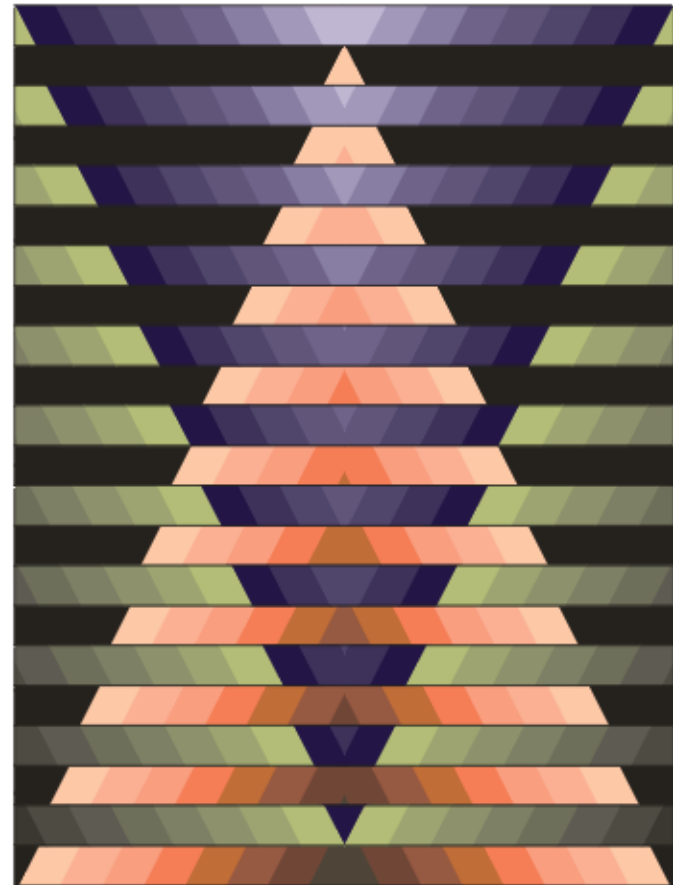




You can do the same thing
with single color gradations
and neutral colors.



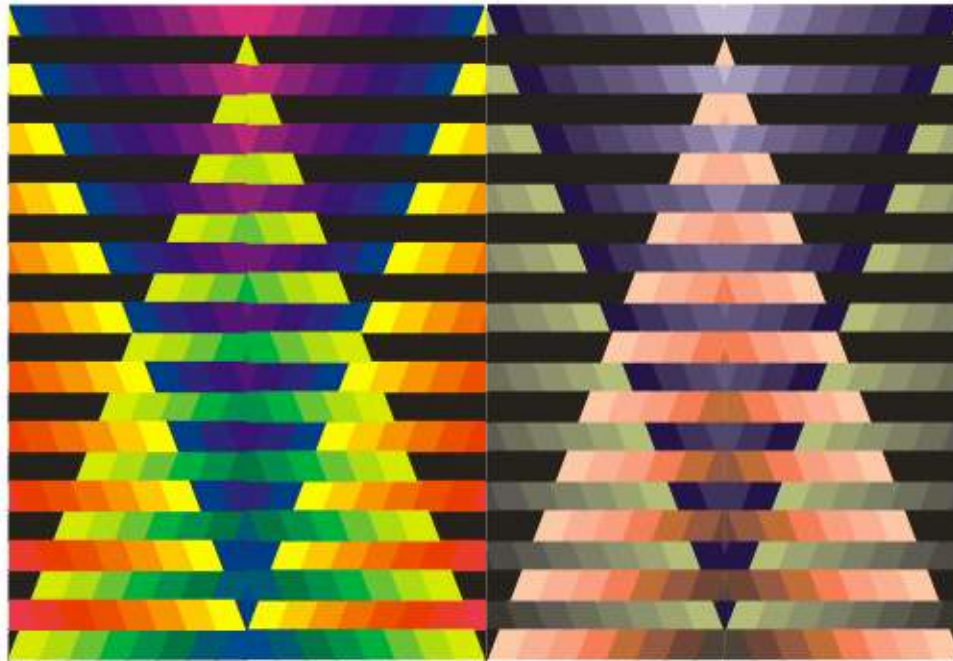
Here's how the quilt will look with muddy green, purple, and salmon in light-to-dark gradations.



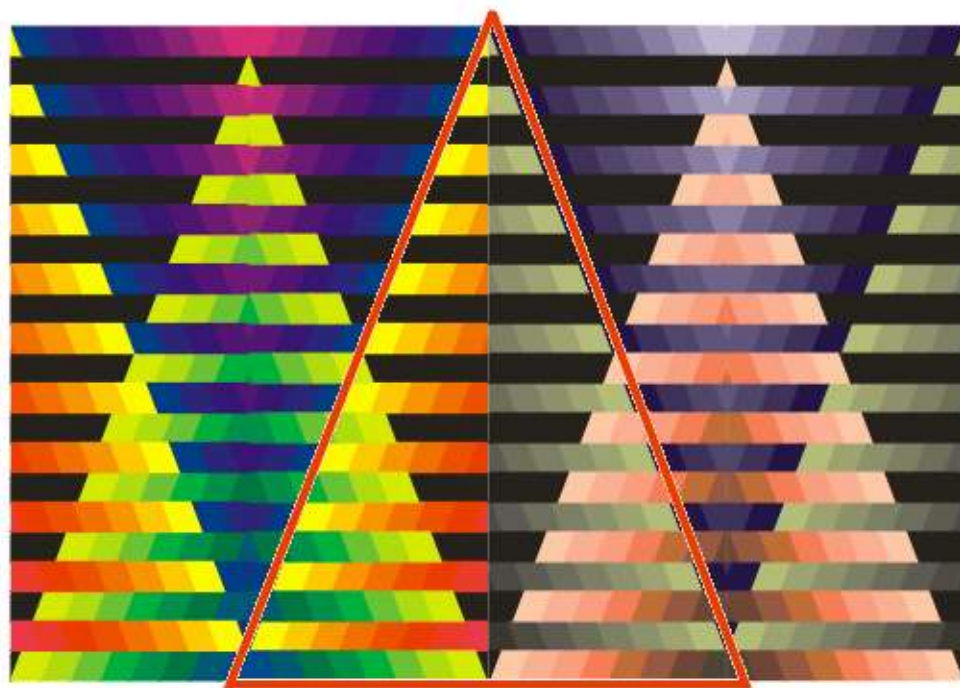
Now what happens when we put two Illusion rectangles together?



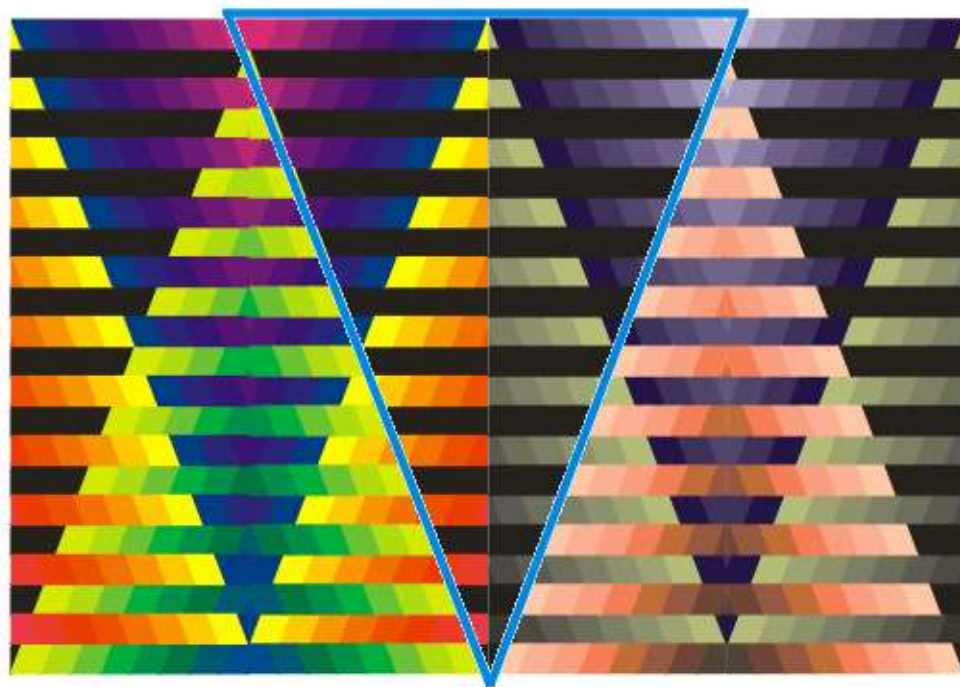
Here they are side by side....

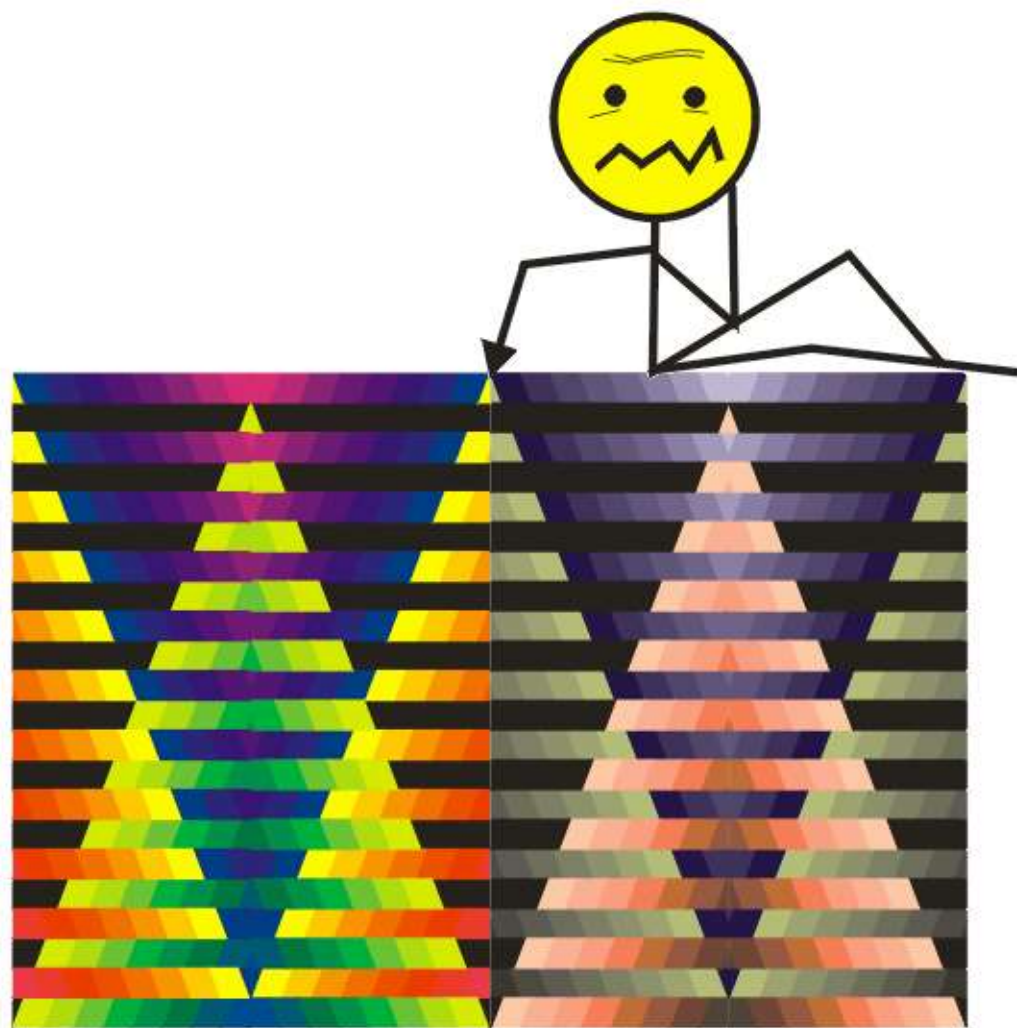


and you can see that where they come together, we have another triangle ...



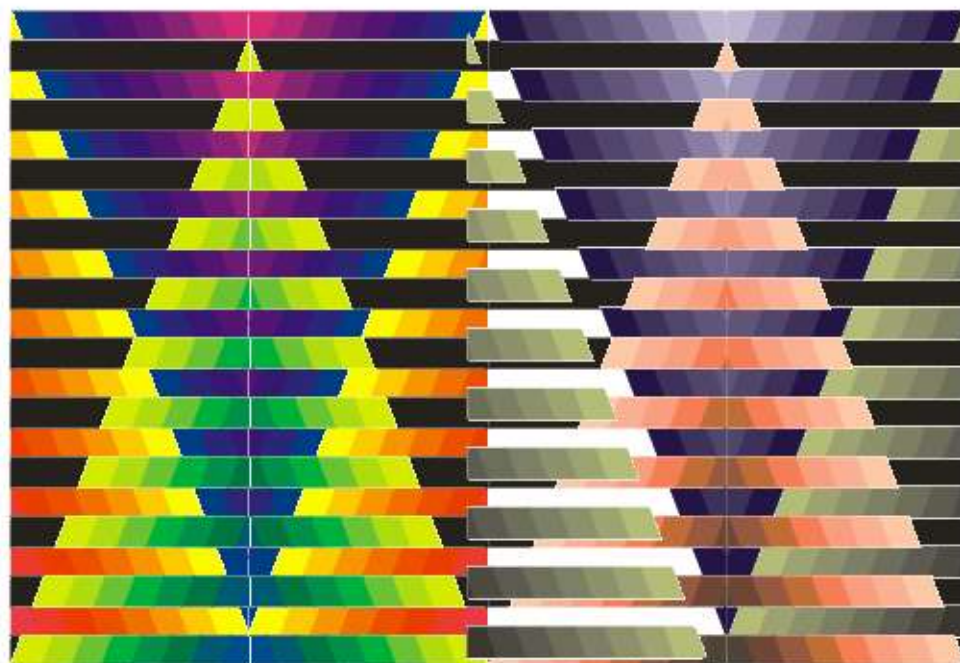
and a second new triangle here.



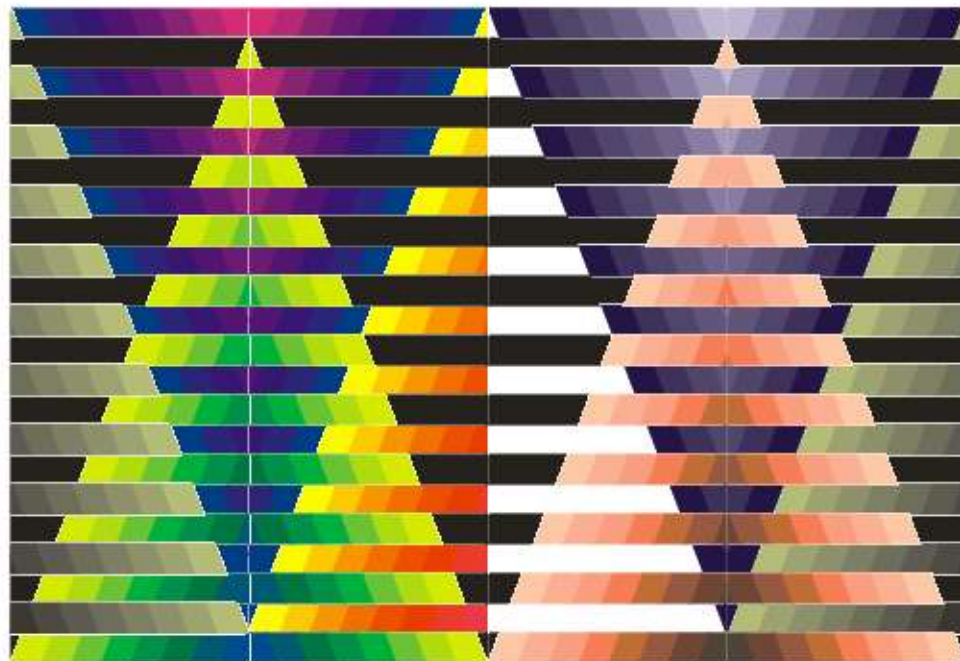


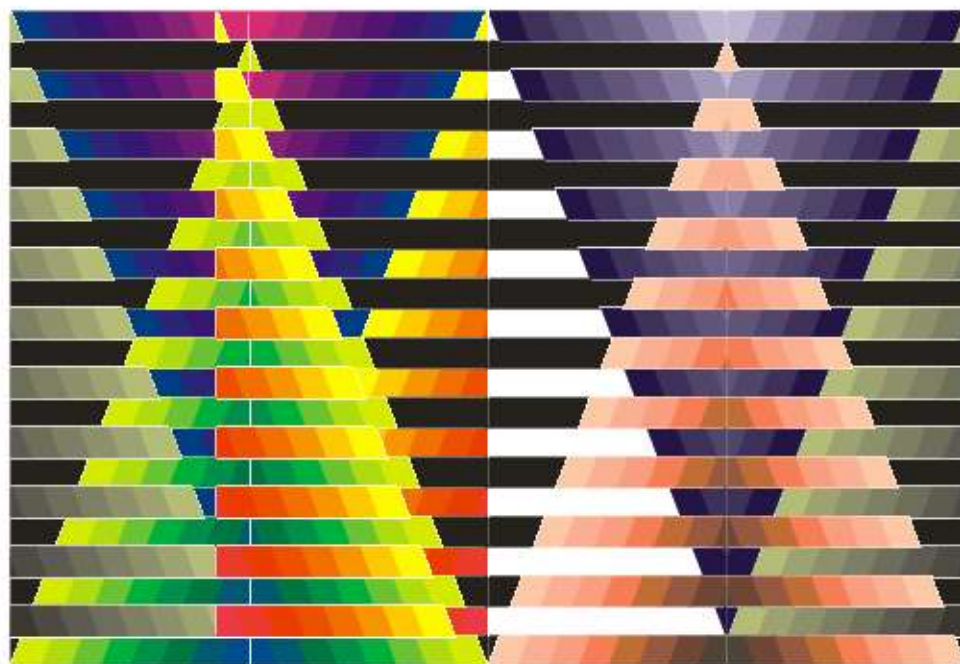
But where the different colors come together there is a rather jarring visual break.

So what if we move these dull greens ...

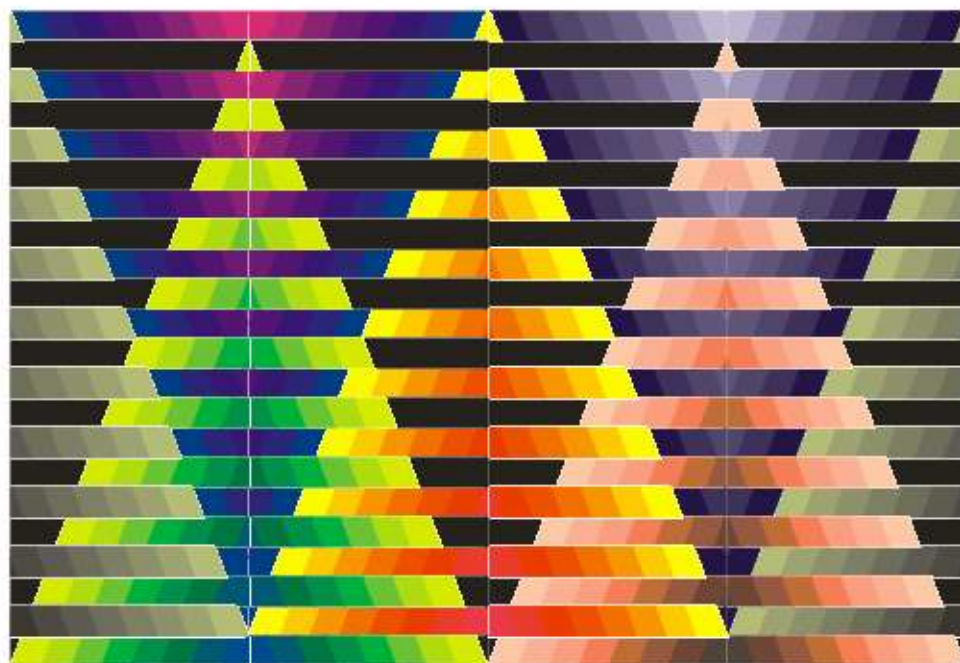


over to where the oranges are?

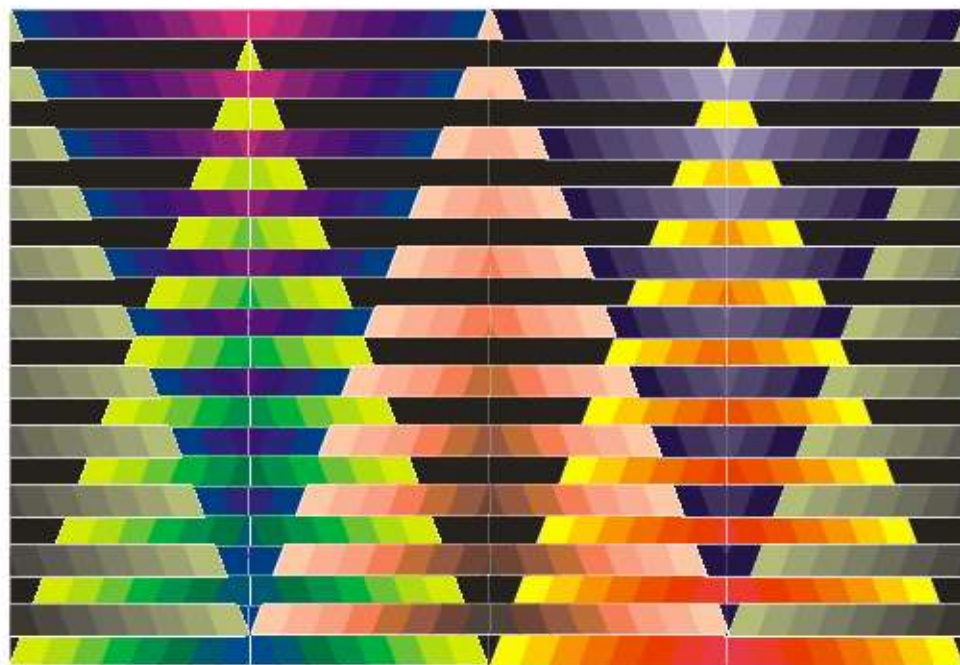




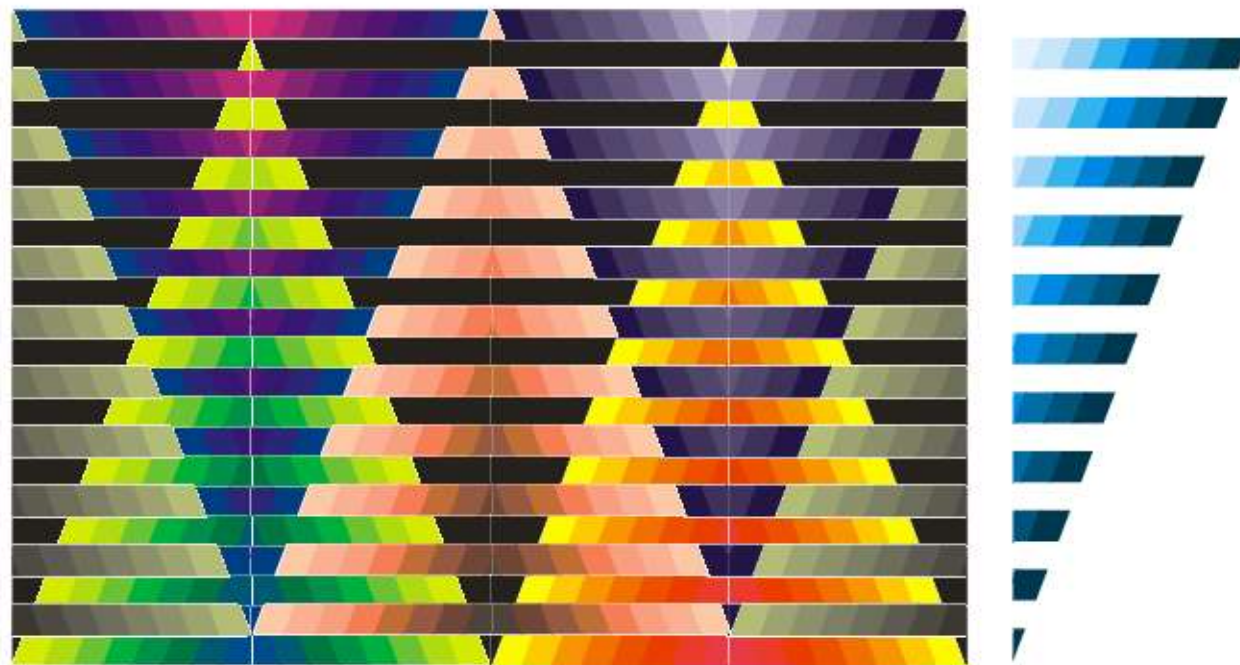
Now the oranges come together in the center, forming a pleasing triangle.



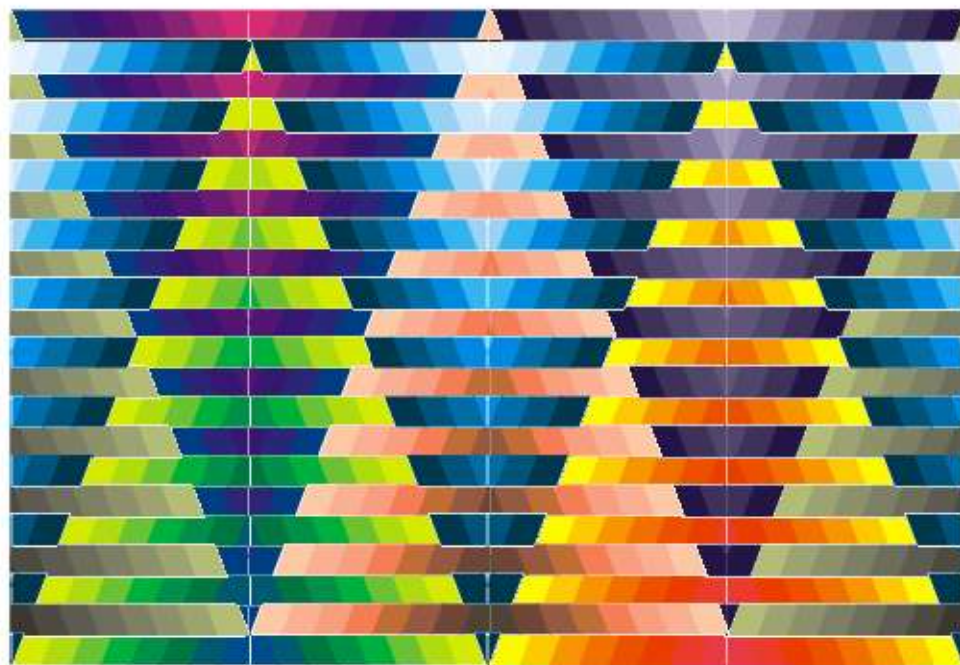
With some additional planning, we could also switch the salmon gradation with the rainbow oranges.

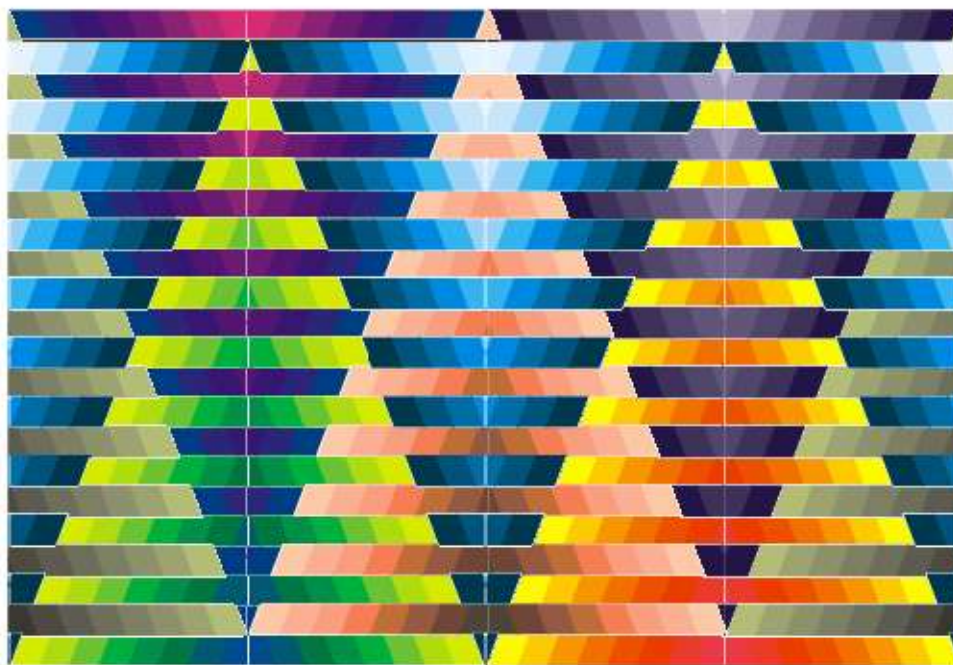
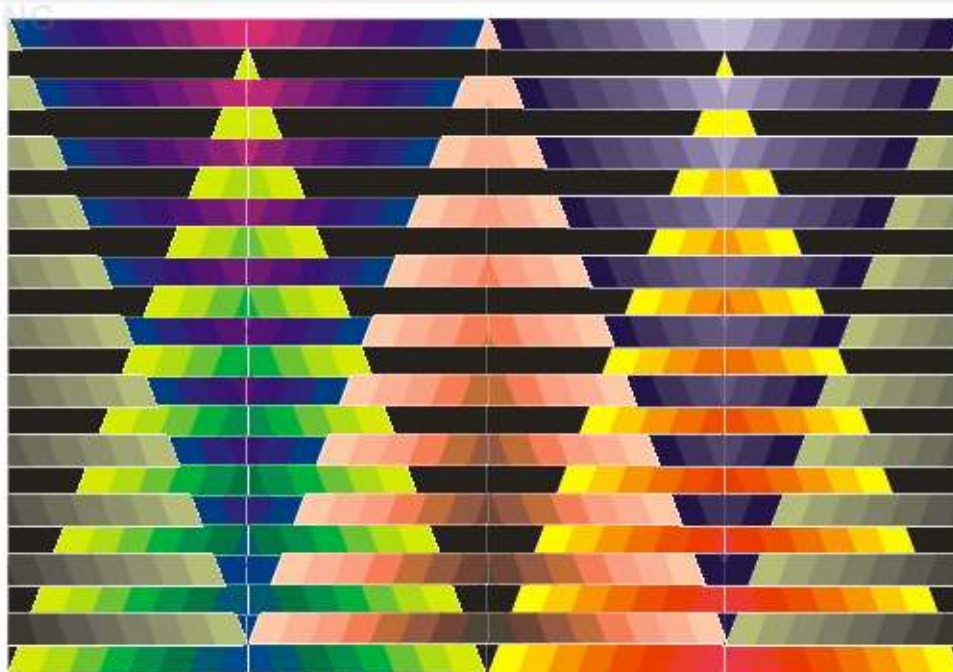


We could even replace the black background triangles with a fourth gradation...



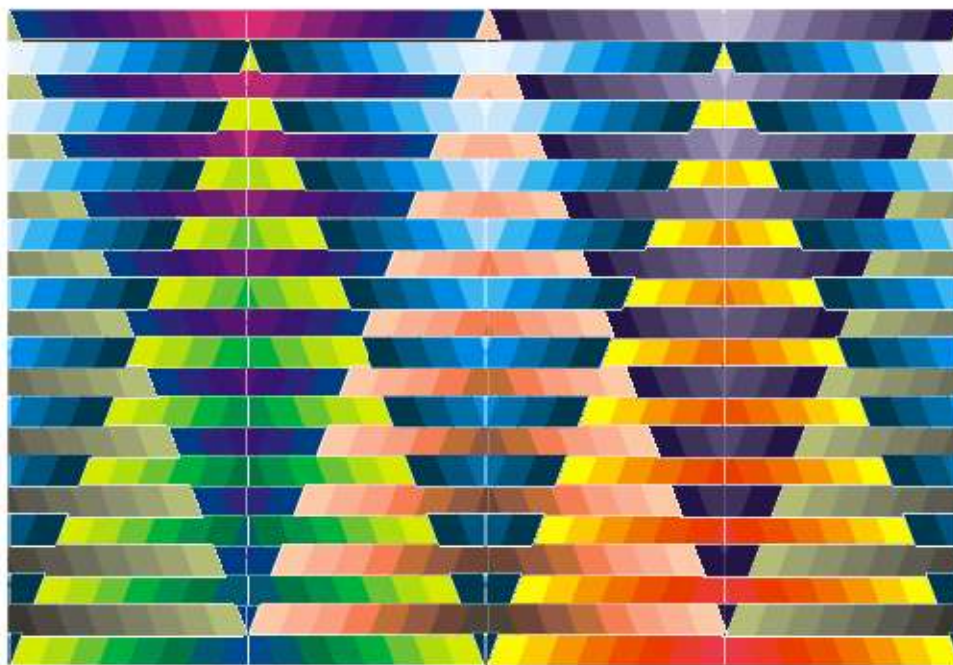
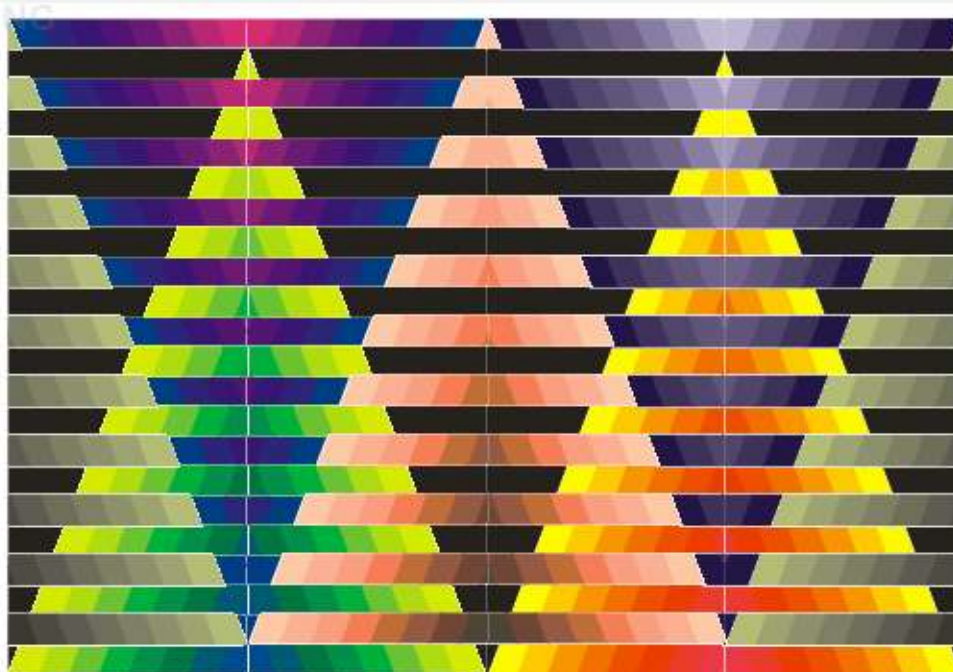
but I don't think you get any additional visual impact by doing that.





When you see both choices together, you will probably notice that the black provides some much needed contrast and actually makes the colors appear sharper.





When you see both choices together, you will probably notice that the black provides some much needed contrast and actually makes the colors appear sharper.

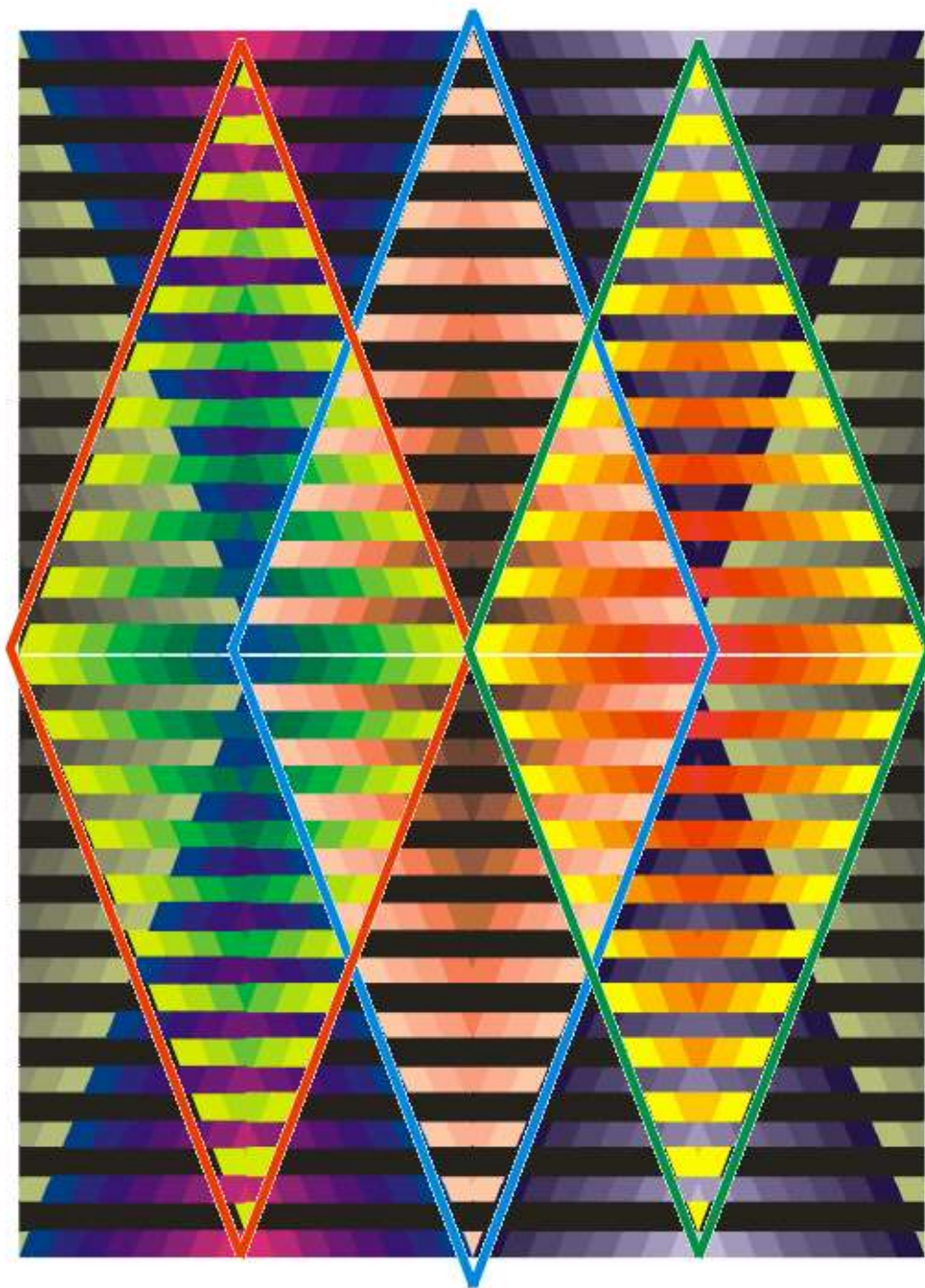




Now what happens if
we repeat the Illusion
from top to bottom?

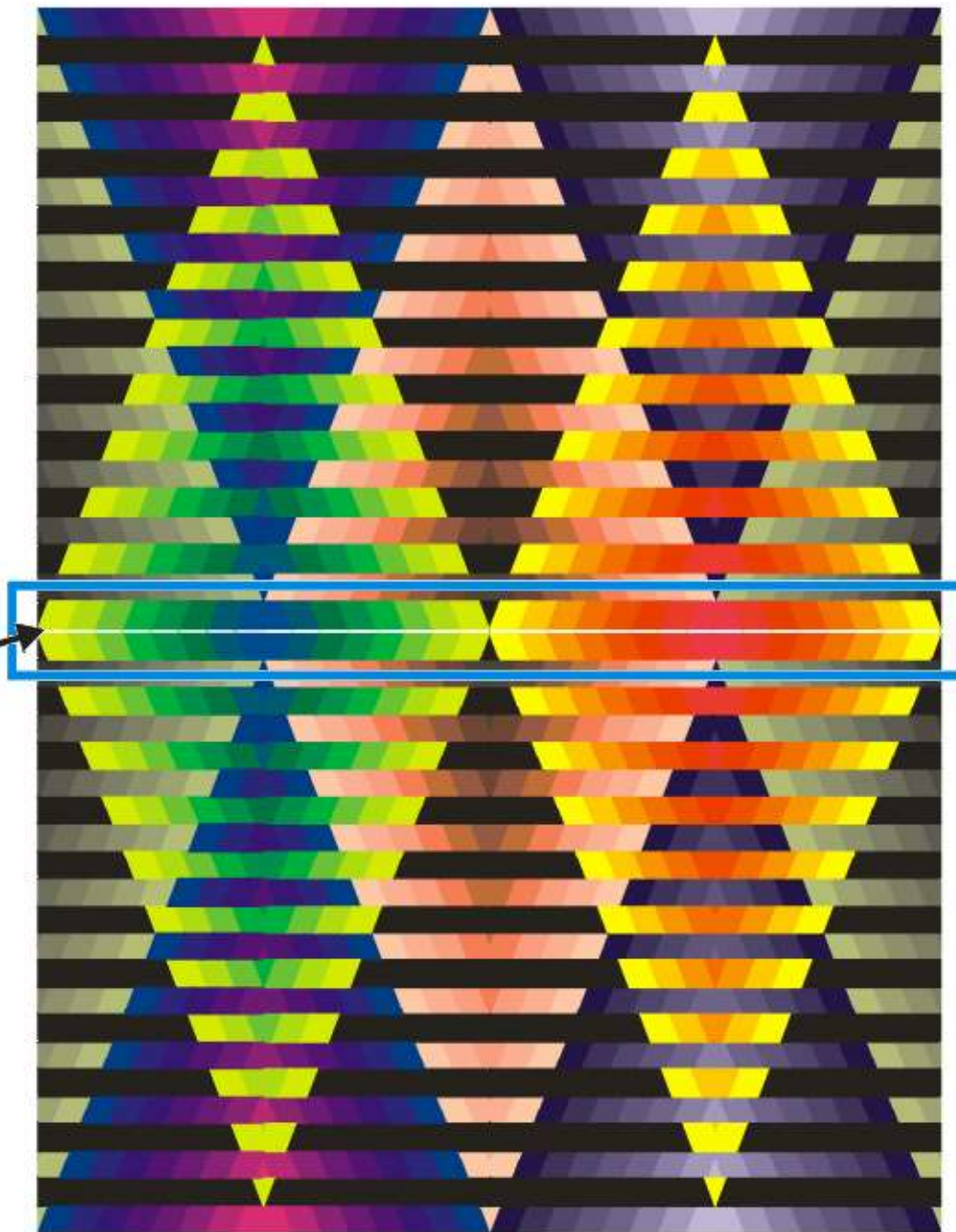






The first thing you will notice is that we now have a series of transparent, overlapping diamonds...





But there is a visually flat area where the bases of the triangles come together.





The solution is to make our top and bottom blocks differently.





We'll make our first block exactly like the one in the workshop ...

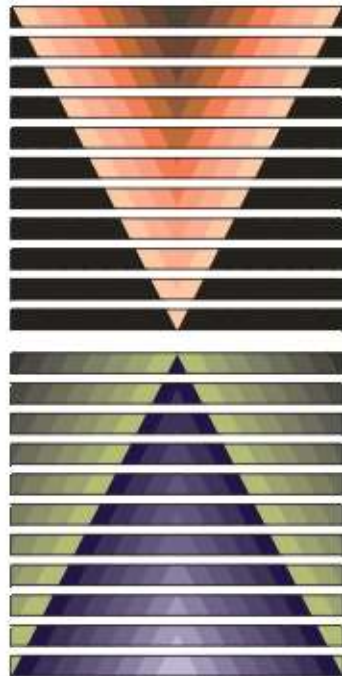




alternating strips
starting with the base
of Triangle A and
ending with the base
of Triangle B.



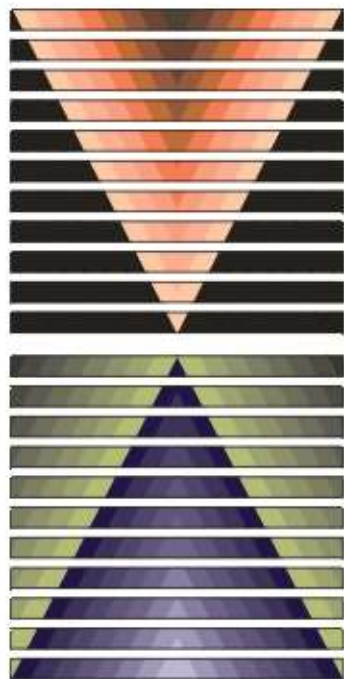
alternating strips
starting with the base
of Triangle A and
ending with the base
of Triangle B.



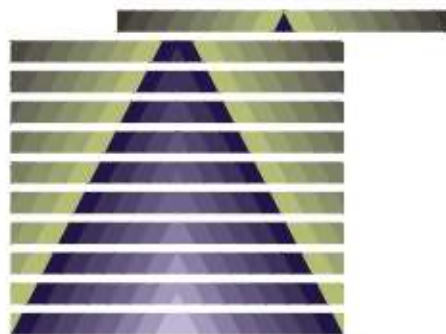
For our bottom block,
instead of starting
with the base of
triangle A ...



we will save that for
later ...

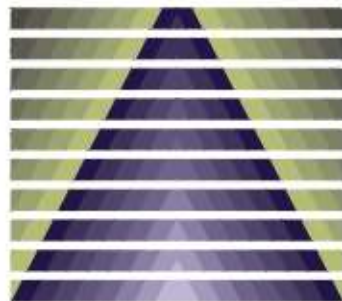


and start with the
point of Triangle B.

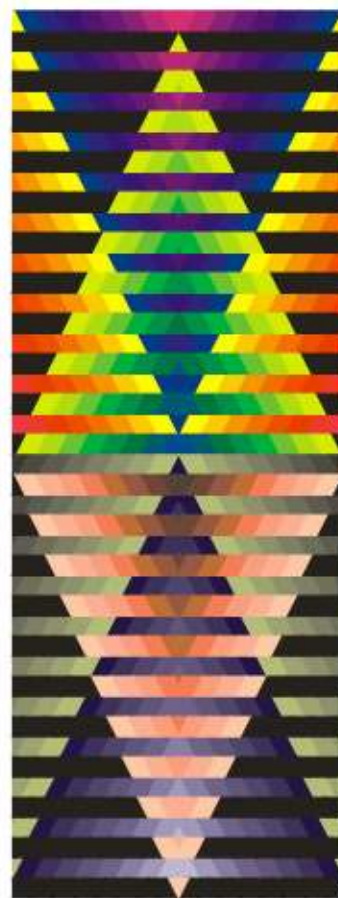


Now we're ready for the
base of Triangle A.





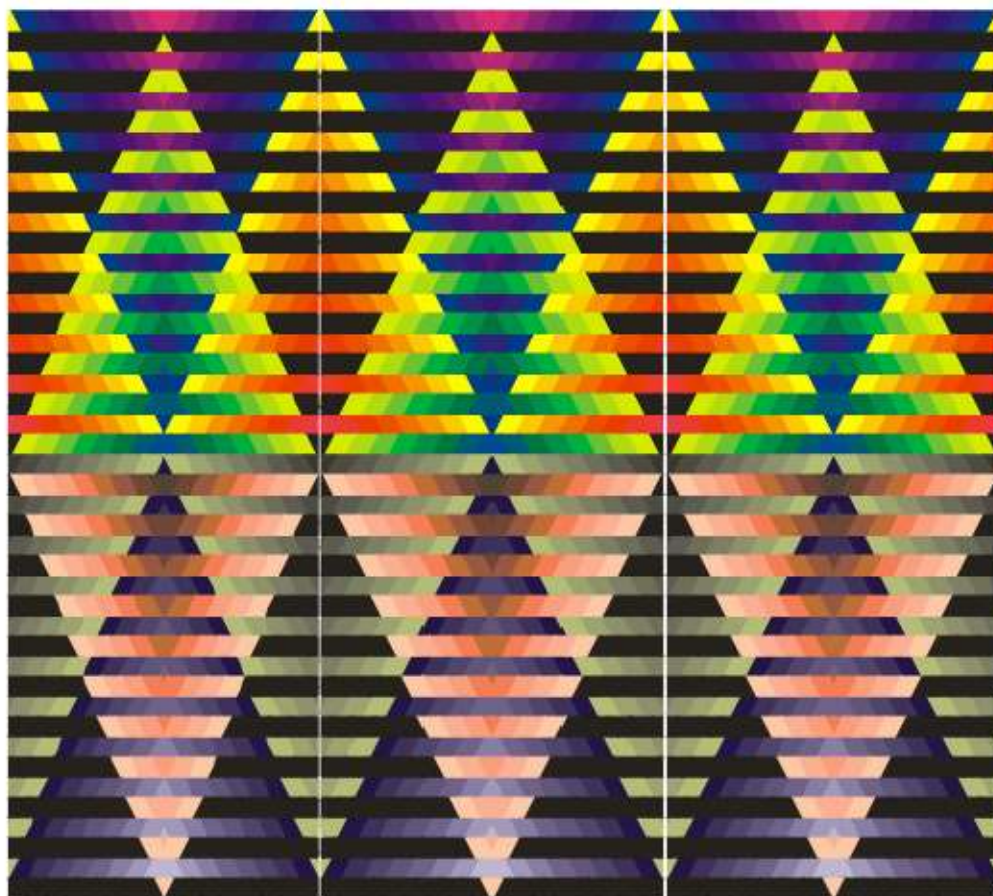
Now our finished quilt will have a regular rhythm of alternating strips that is pleasing to the eye.



Now we can repeat our top and bottom blocks from side to side ...



and make a design similar to a quilt I made in 1993 ...





called
Illusion #2.





Illusion #2

88" x 89"

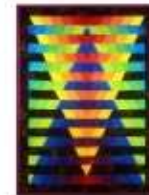
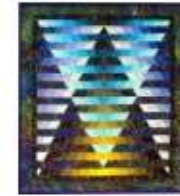
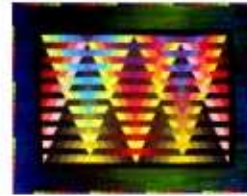
© 1992 Caryl Bryer Fallert

For a printable
picture and the
whole story of this
quilt, [CLICK HERE](#).





To see all of Caryl's Illusion quilts plus close-up details and the whole story of each one [CLICK HERE](#).



Illusion quilts using Caryl's collections from Benartex



These are three of my most recent Illusions

Illusion Quilts in 30 Quilts for 30 Years





Illusion #48

30" x 30"

© 2012

Caryl Bryer Fallert

Gradations & Splash

collections by
Caryl Bryer Fallert
for Benartex

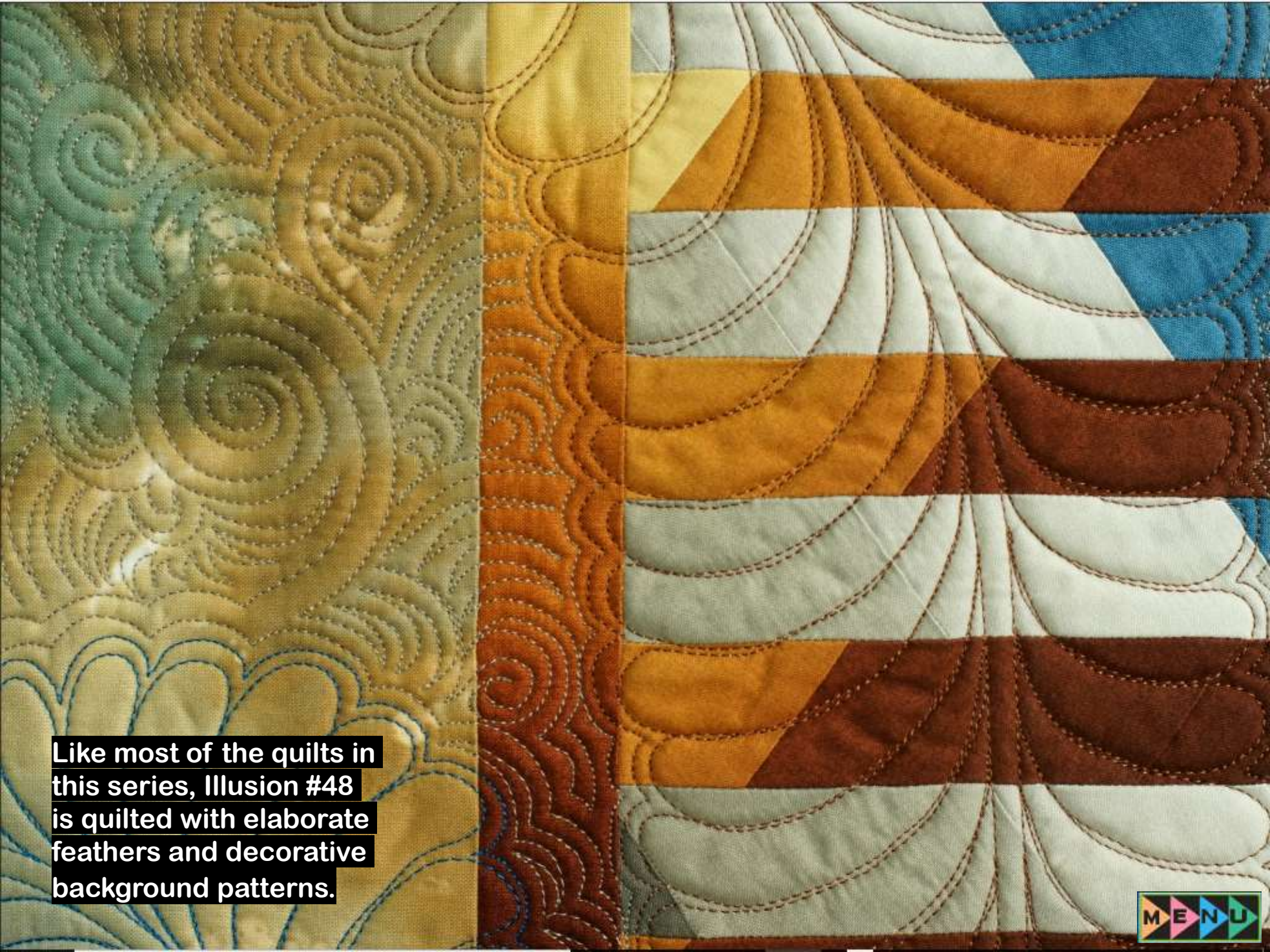
14 Taupe

16 Pale Mineral

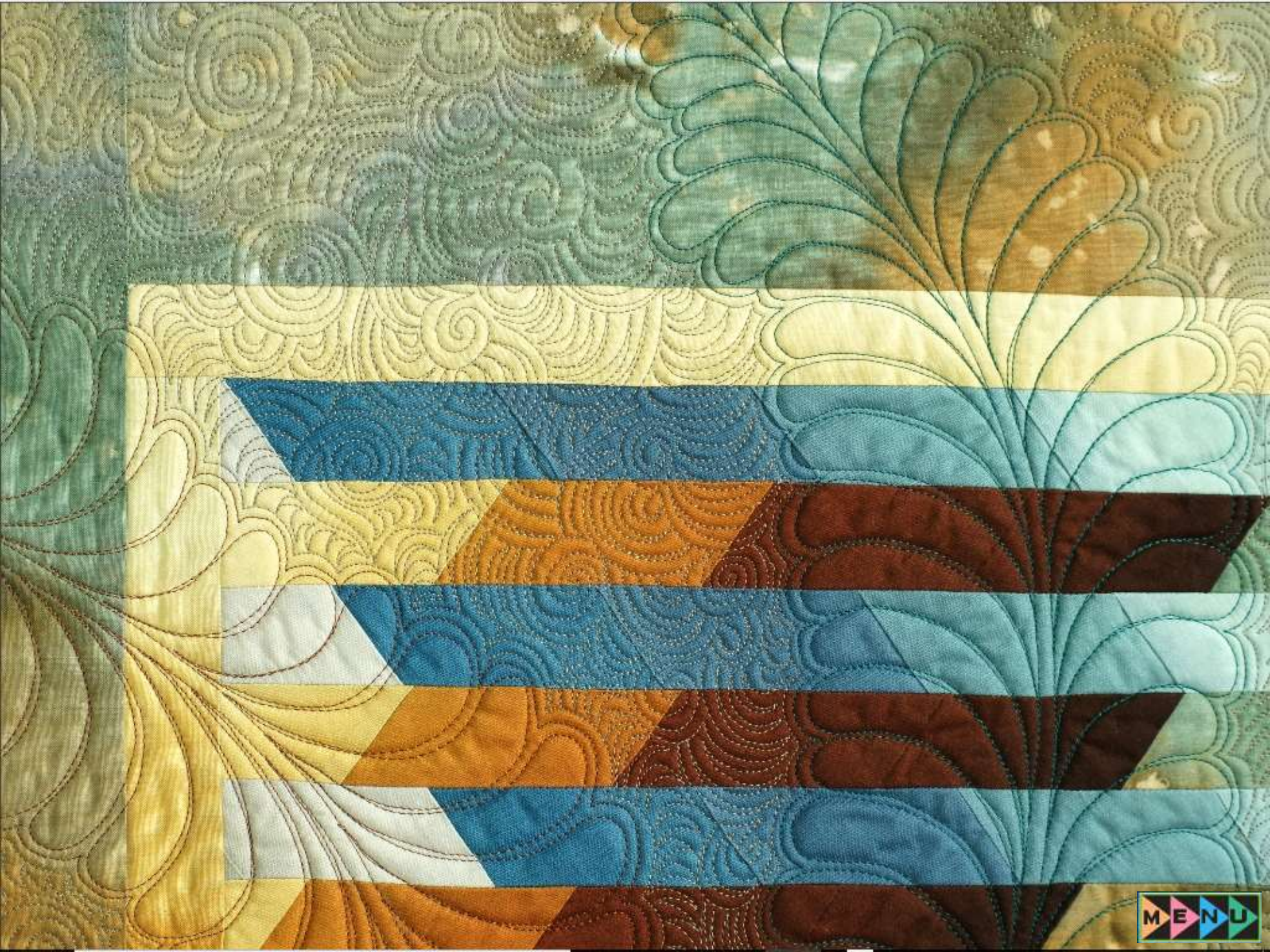
78 Chocolate

34 Sage Ocher





Like most of the quilts in this series, Illusion #48 is quilted with elaborate feathers and decorative background patterns.







Illusion #49 is the exception to the rule. The border fabric is the only fabric in the whole series that is not designed by me. I just loved this print and let the quilting grow out of the lines and circles in the border fabric

Illusion #49

30" x 30"

© 2012

Caryl Bryer Fallert

Gradations Collection

53 Lapis Sunshine

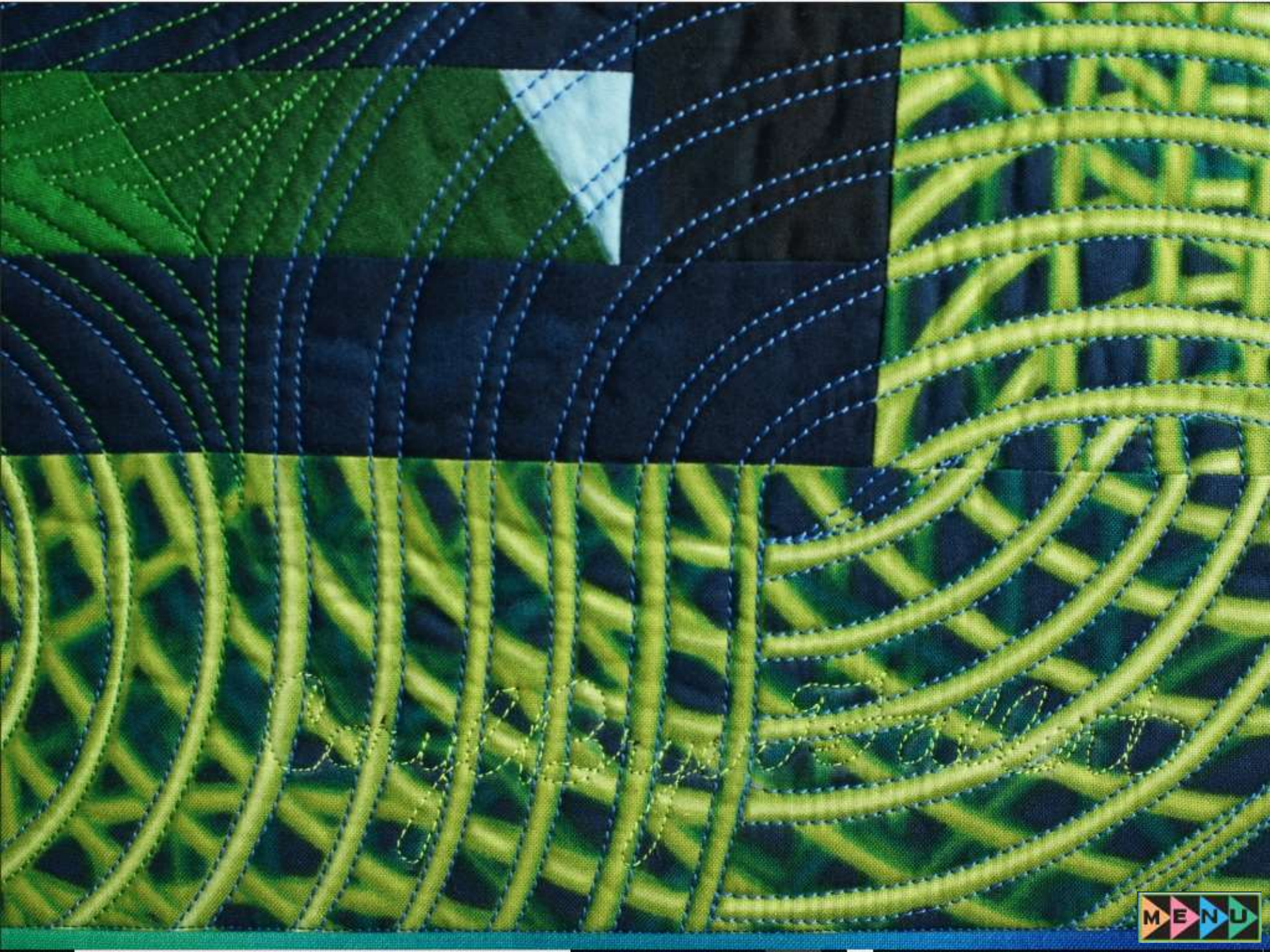
50 Ultra Blue

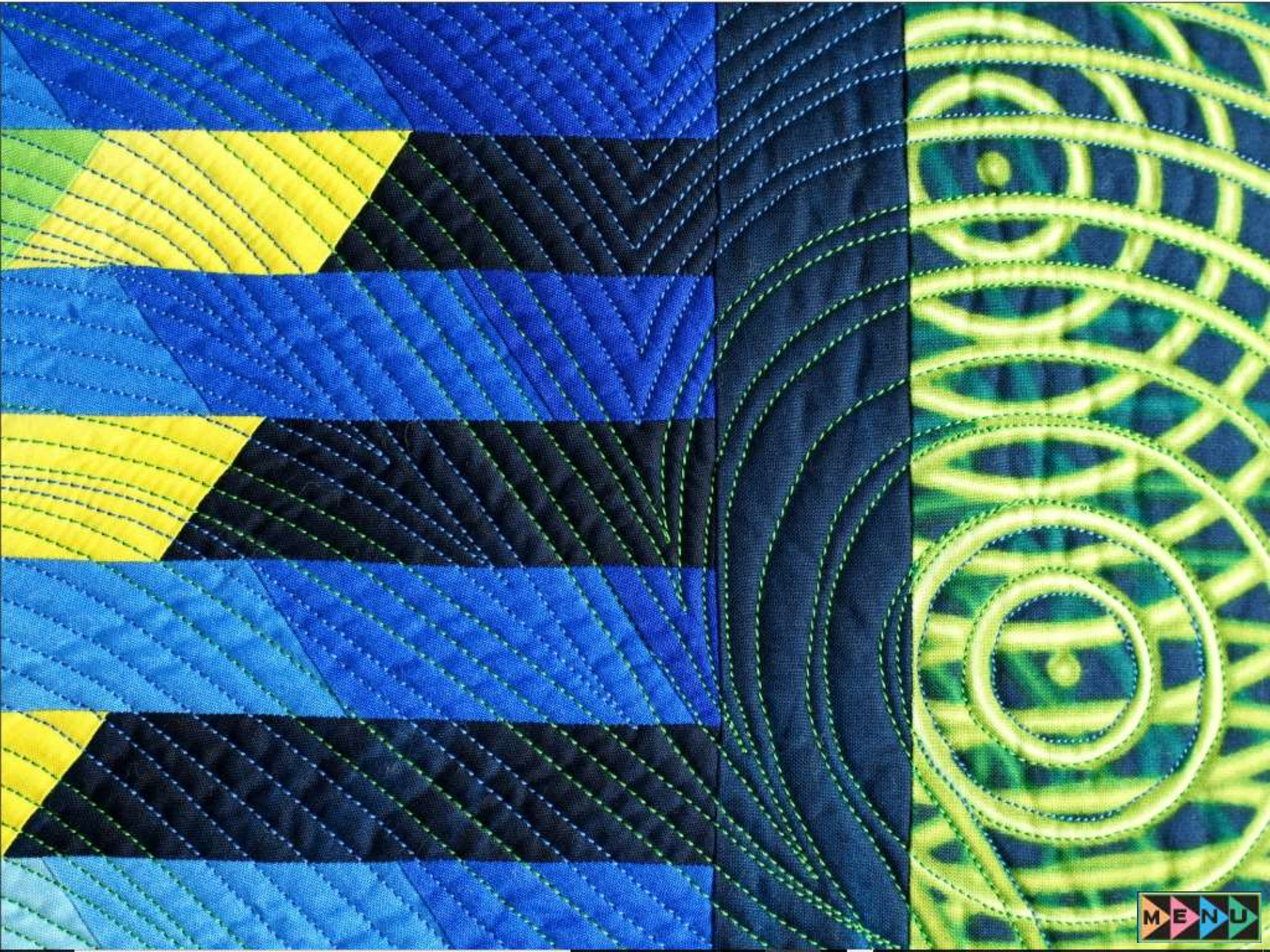
42 Moss

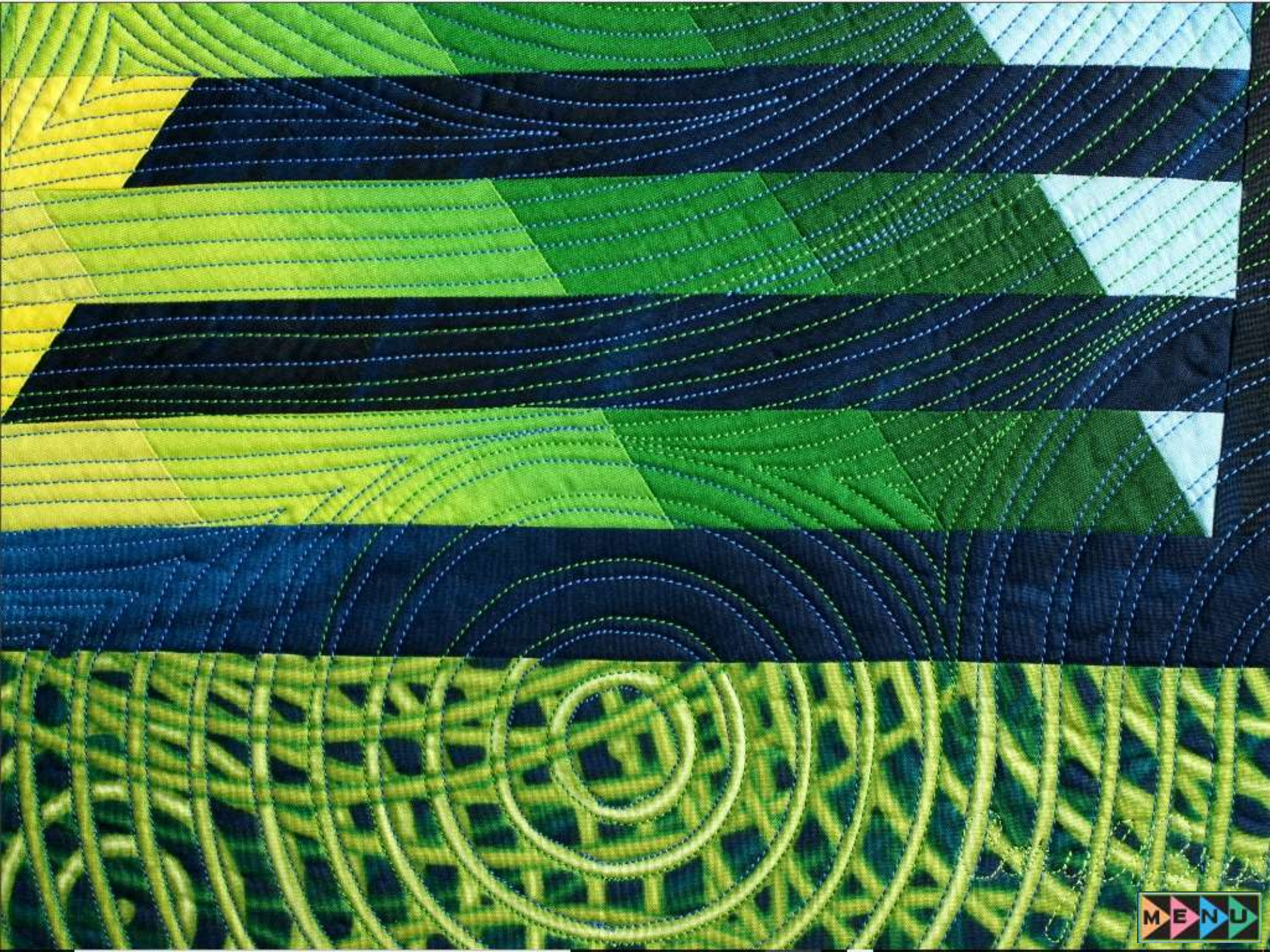
Ombre Stripe Collection

55 Cobalt Lake











Illusion #50

30" x 30"

© 2012

Caryl Bryer Fallert

Benartex fabrics by
Caryl Bryer Fallert
used in this quilt

Gradations: Style #2046

42 Moss

43 Olive Ochre

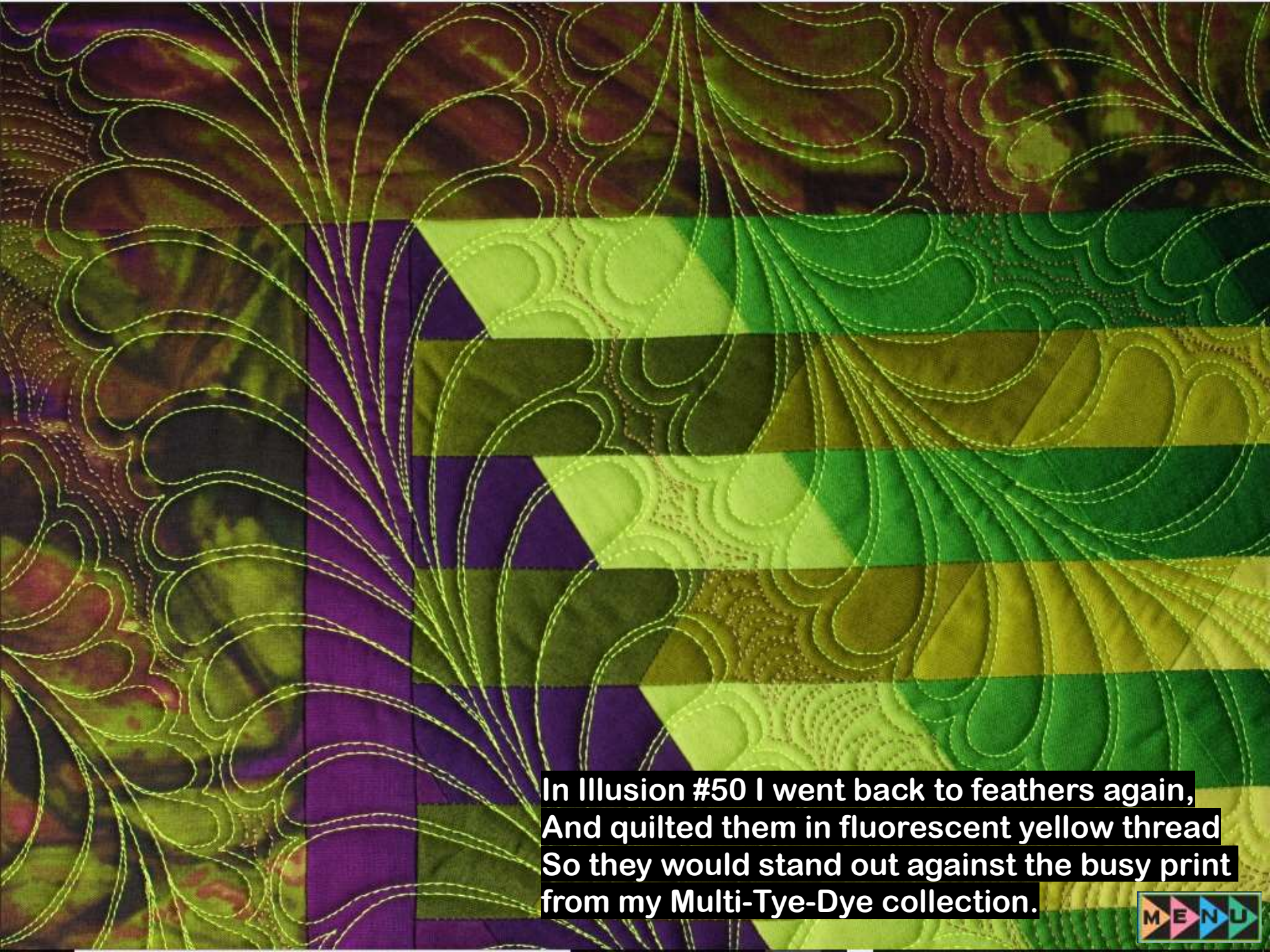
60 Violet

Multi-Tye-Dye: Style #1146

42 Olive Plum

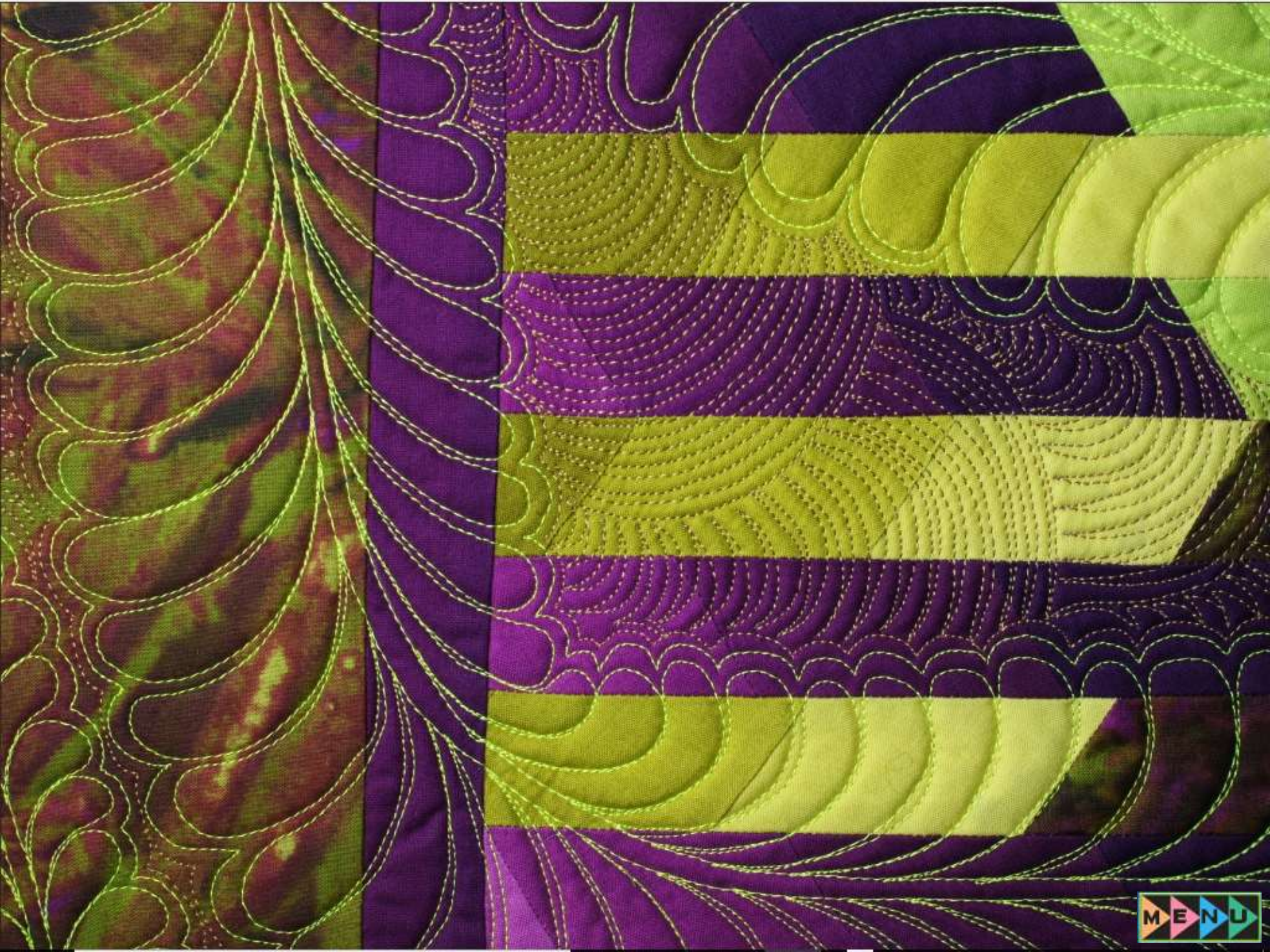
available for purchase
as of May, 2018





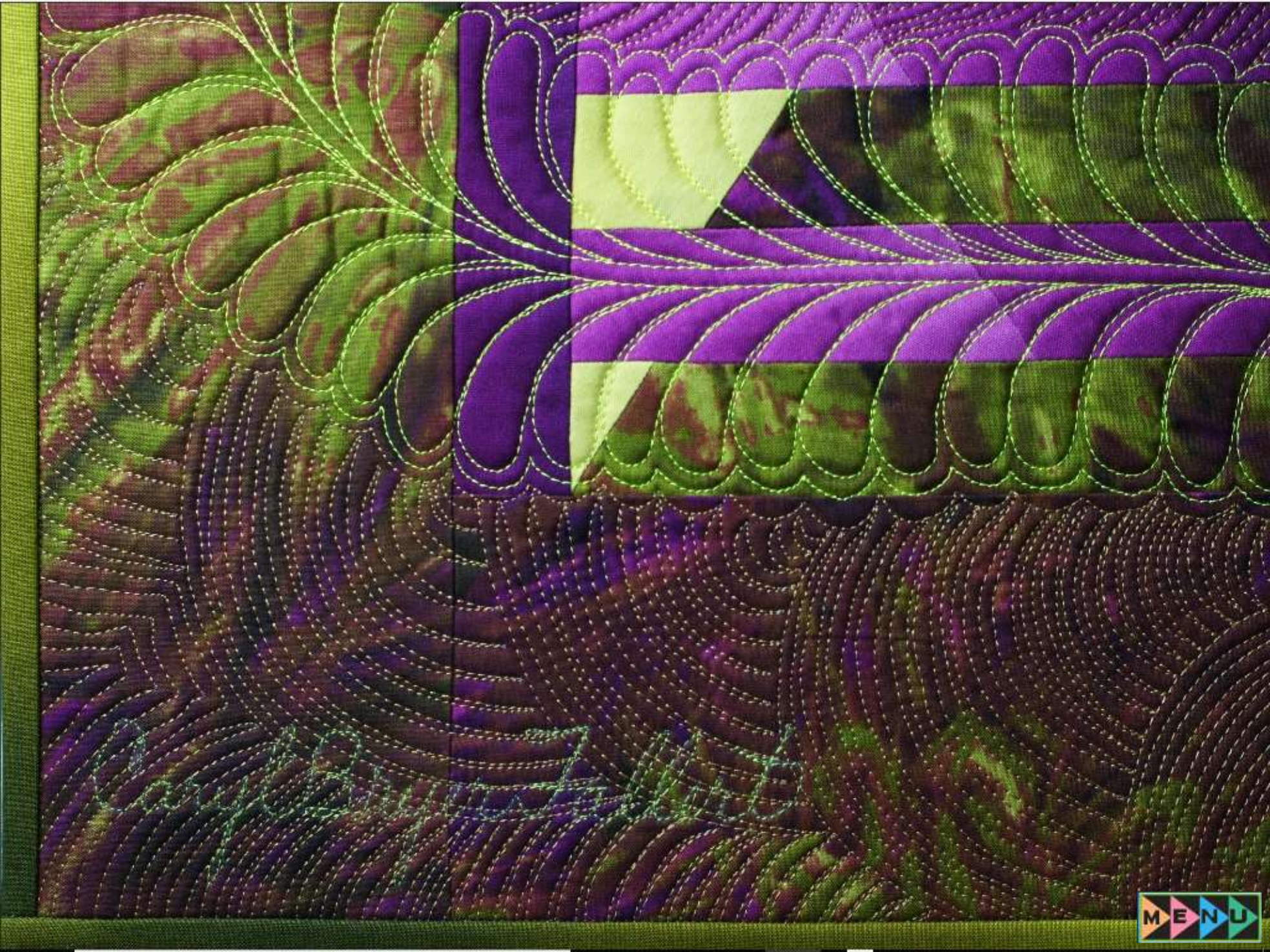
In Illusion #50 I went back to feathers again,
And quilted them in fluorescent yellow thread
So they would stand out against the busy print
from my Multi-Tye-Dye collection.







The background is quilted in an overall fan pattern.



Illusion Pattern Printed on Freezer Paper

ILLUSION

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Byron Patch Studio - www.byronpatch.com



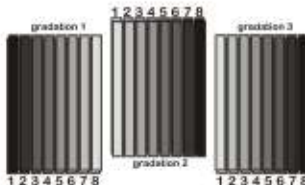
What you need

FABRIC:

- Three sets of eight graduated colors (hand dyed gradations available from the Byron Patch Studio Internet Store: www.byronpatch.com or similar). You can use the same set of colors three times, or you can use three different sets of colors. Naturally the more colors you use the more colorful your finished quilt will be.
- 1/2 yard of solid black or other very dark color.
- 1 yard, coordinating print fabric for your outer border, quilt back, and hanging sleeve. Large prints in colors to match your graduated strips work well. Splash or Ocean Stripes from the Bonnie Hunter Park Collection are recommended. (Check your local quilt shop or www.byronpatch.com.)

OTHER SUPPLIES:

- Thread: Black, and a medium, neutral color for sewing your strips.
- Approximately 27" x 32" rectangle of batting. Cotton or cotton blend is recommended. Batting should be approximately 1" larger than your quilt top.



Cut two strips 1 1/2" wide by 18" long (3.5cm x 50cm) from each color in your three sets of graduated colors. Use the lengthwise grain of the fabric (parallel to the selvage) if possible.

Cut inner border and binding strips according to this diagram. You may need to piece the binding, depending on the width of your outer border.



From two solid triangles to the wrong side of the fabric. Diagonal center line should be 1/2" (50mm) inside the edge of the fabric. Cut out with a 1/2" (5mm) seam allowance added beyond the edge of the paper on all sides.

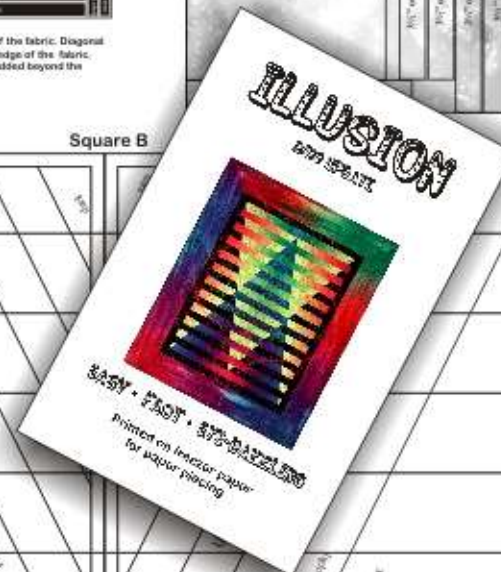
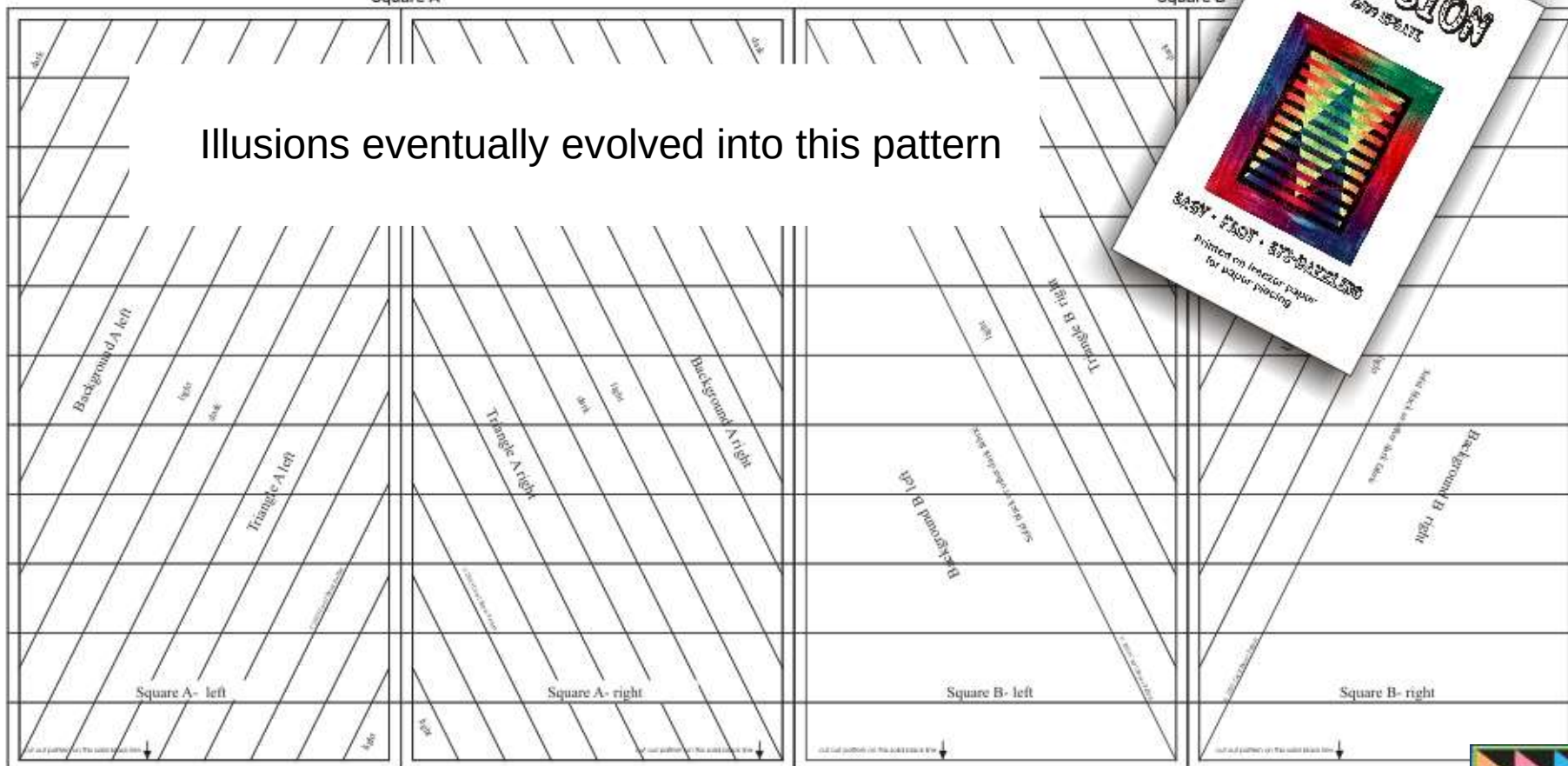
Print fabric (1 yard): Outer borders, quilt back and hanging sleeve. You may need additional fabric for borders wider than 3 1/2".



Square A

Square B

Illusions eventually evolved into this pattern





and one of my most popular workshops of all time.

Since I'm not teaching hands-on classes any more, I am offering the whole workshop free of charge on my website.



This is the end of the program. Please visit the Bryerpatch Studio **ARTICLES** page to see all of the other free patterns, instructions, and workshops we offer.



Learn more about
Caryl and her quilts at
www.bryerpatch.com

Caryl Bryer Fallert

