Tricuspid Biomorph #2

In 2025, I resurrected a series of designs I drew in 1993-1995. This was the basic outline for a small quilt called Flying Free #1.

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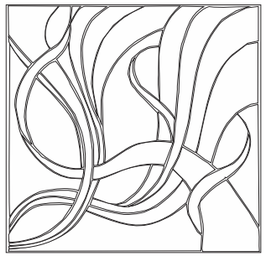
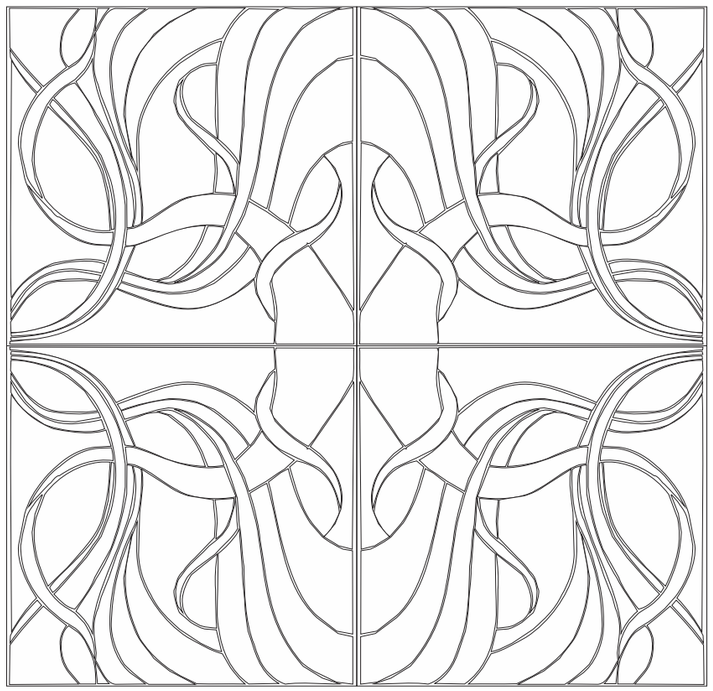
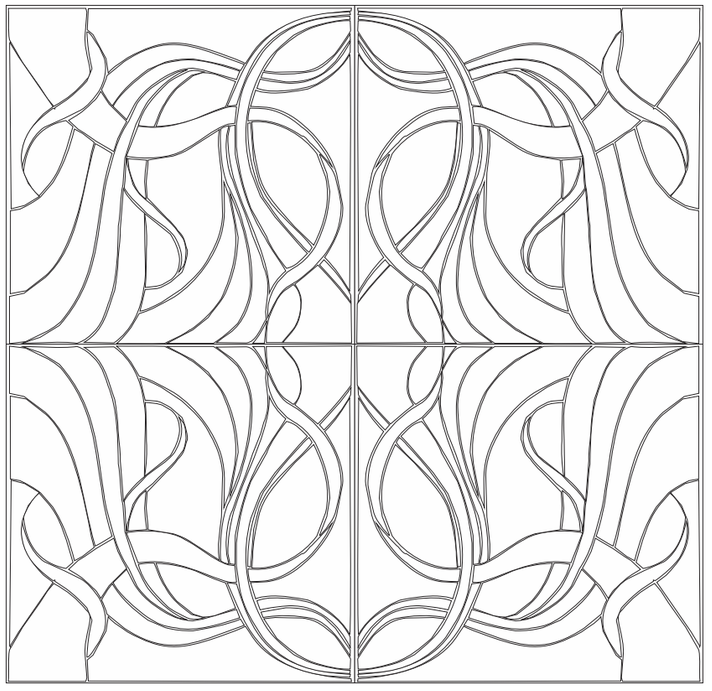
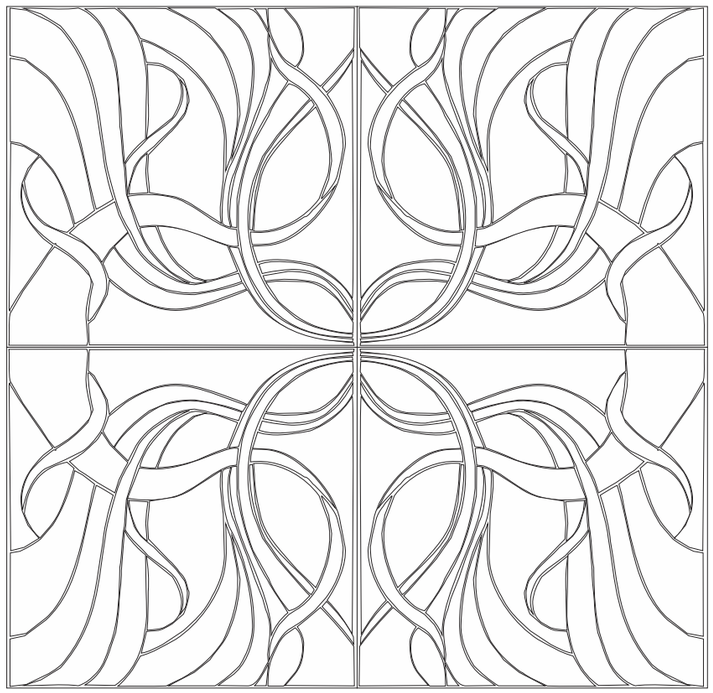
A square like this can be repeated in bilateral symmetry to make traditional four patch designs.

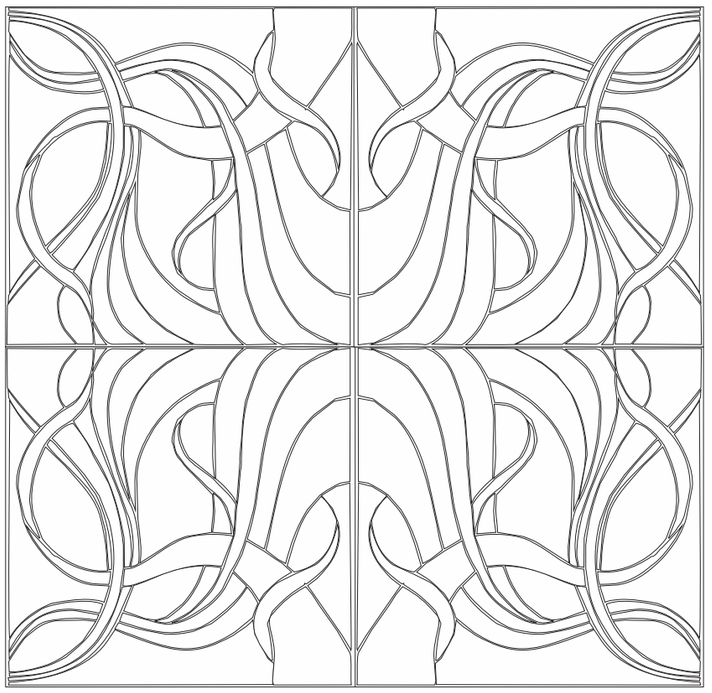


rectangular layout possibilities









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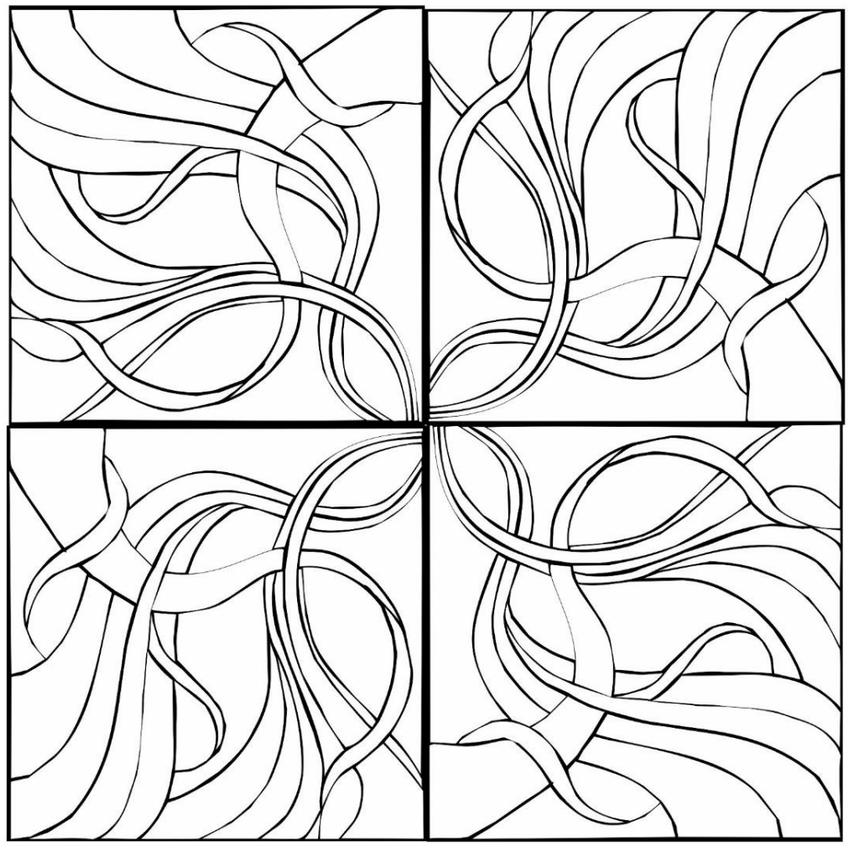
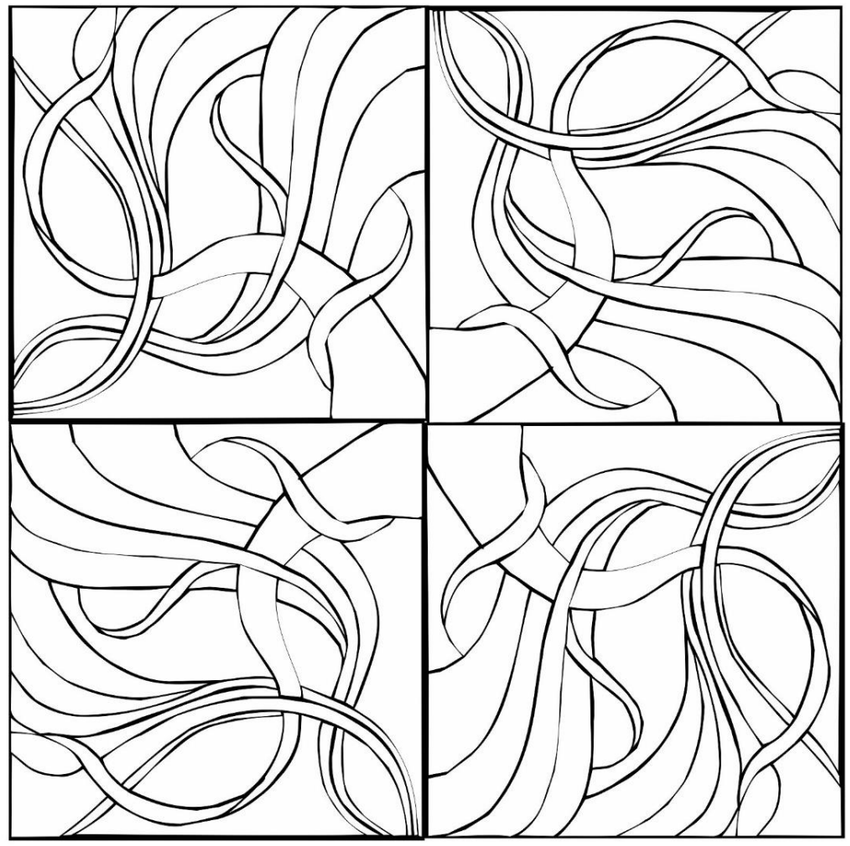
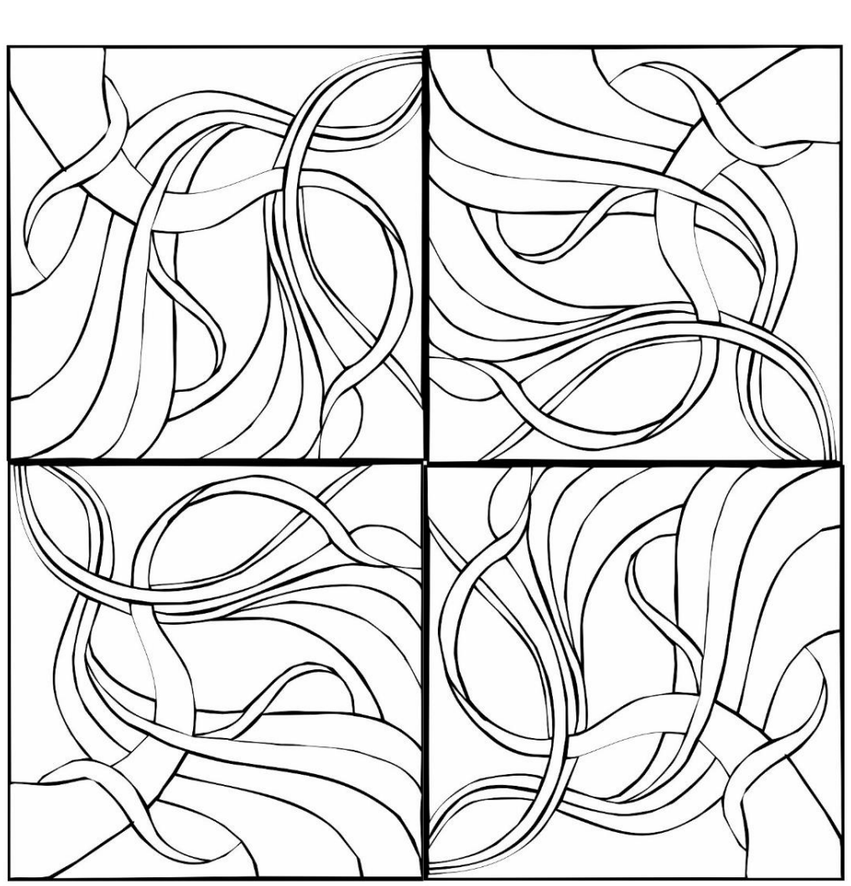
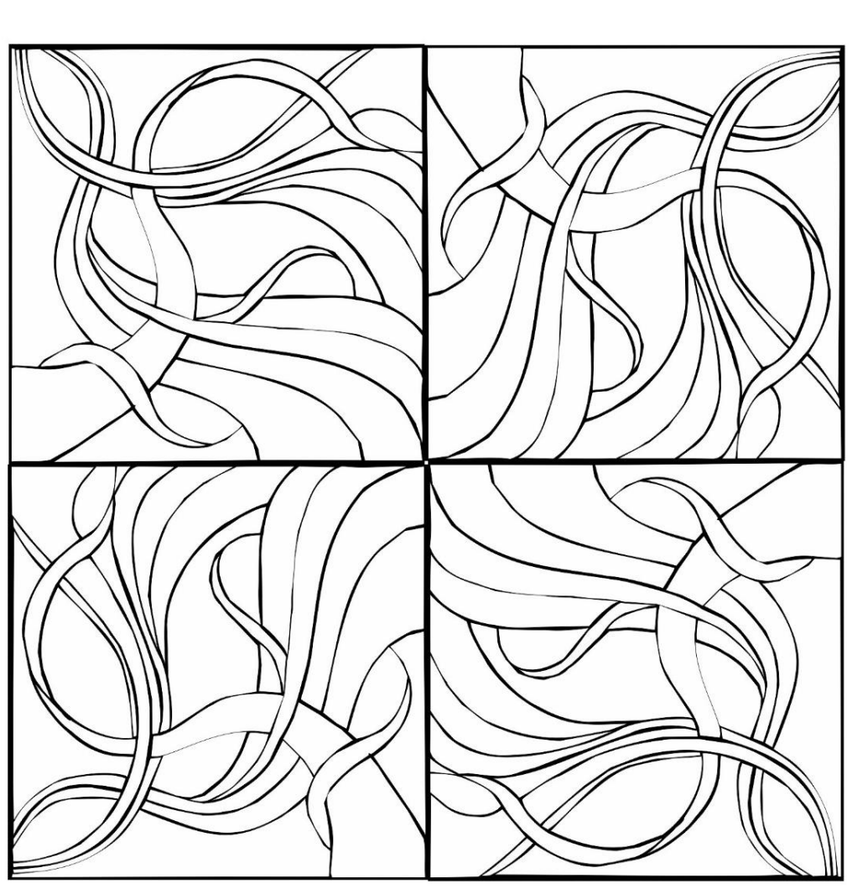
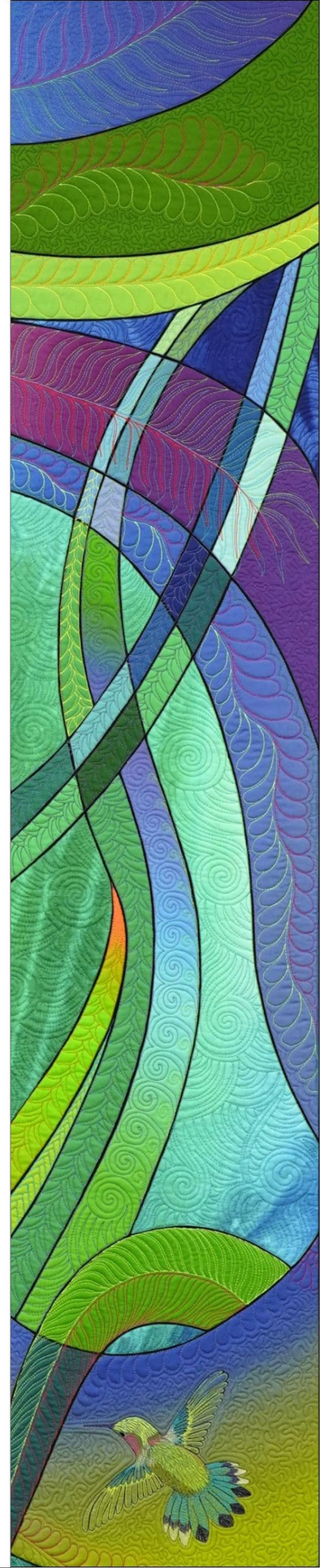
Or repeated in radial symmetry to make pinwheel variations.











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It can also be turned on point and narrowed to make two different 60° diamonds.

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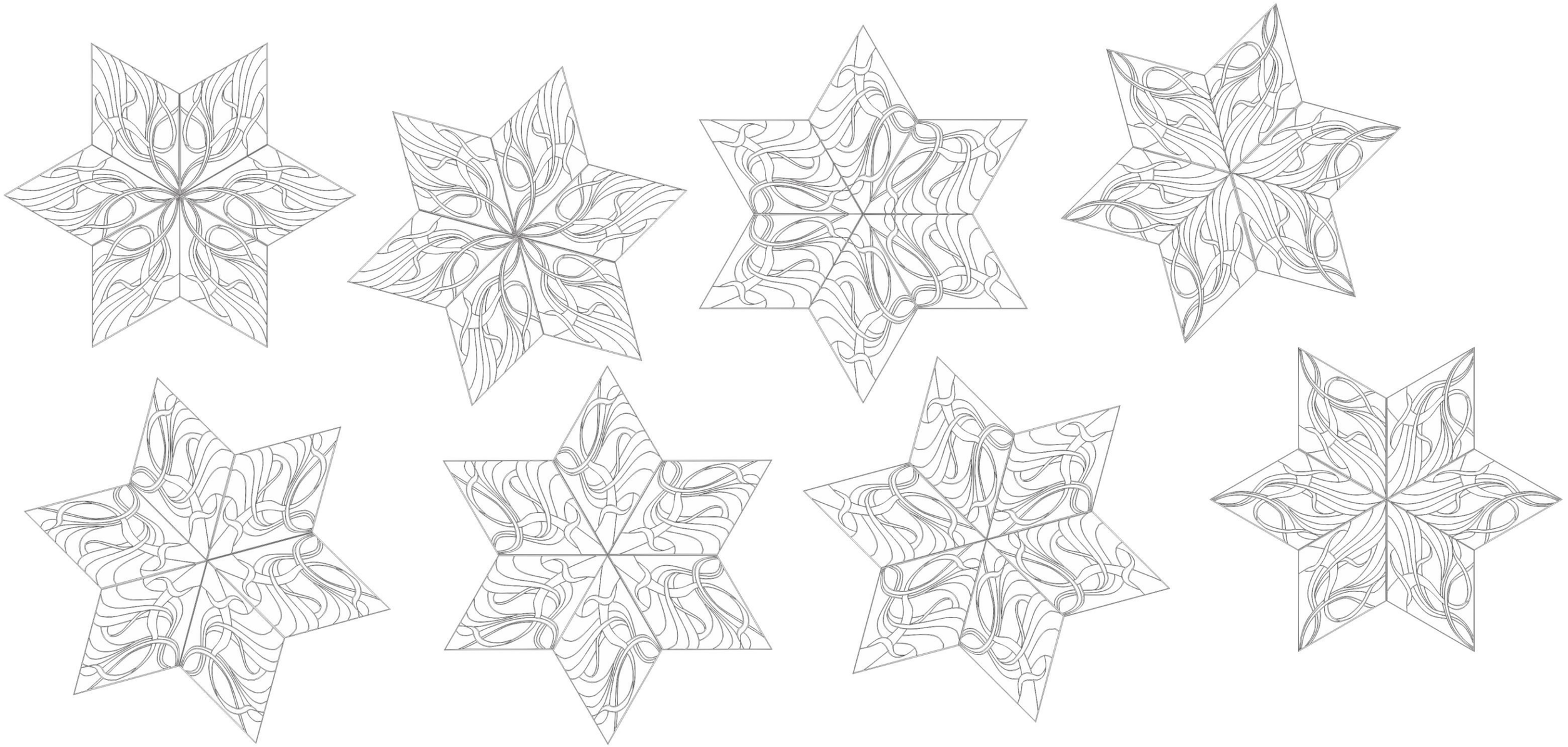
STAR LAYOUT POSSIBILITIES

Using mirror image symmetry and radial symmetry and rotating from the acute angles you can make variations on traditional six-pointed stars.



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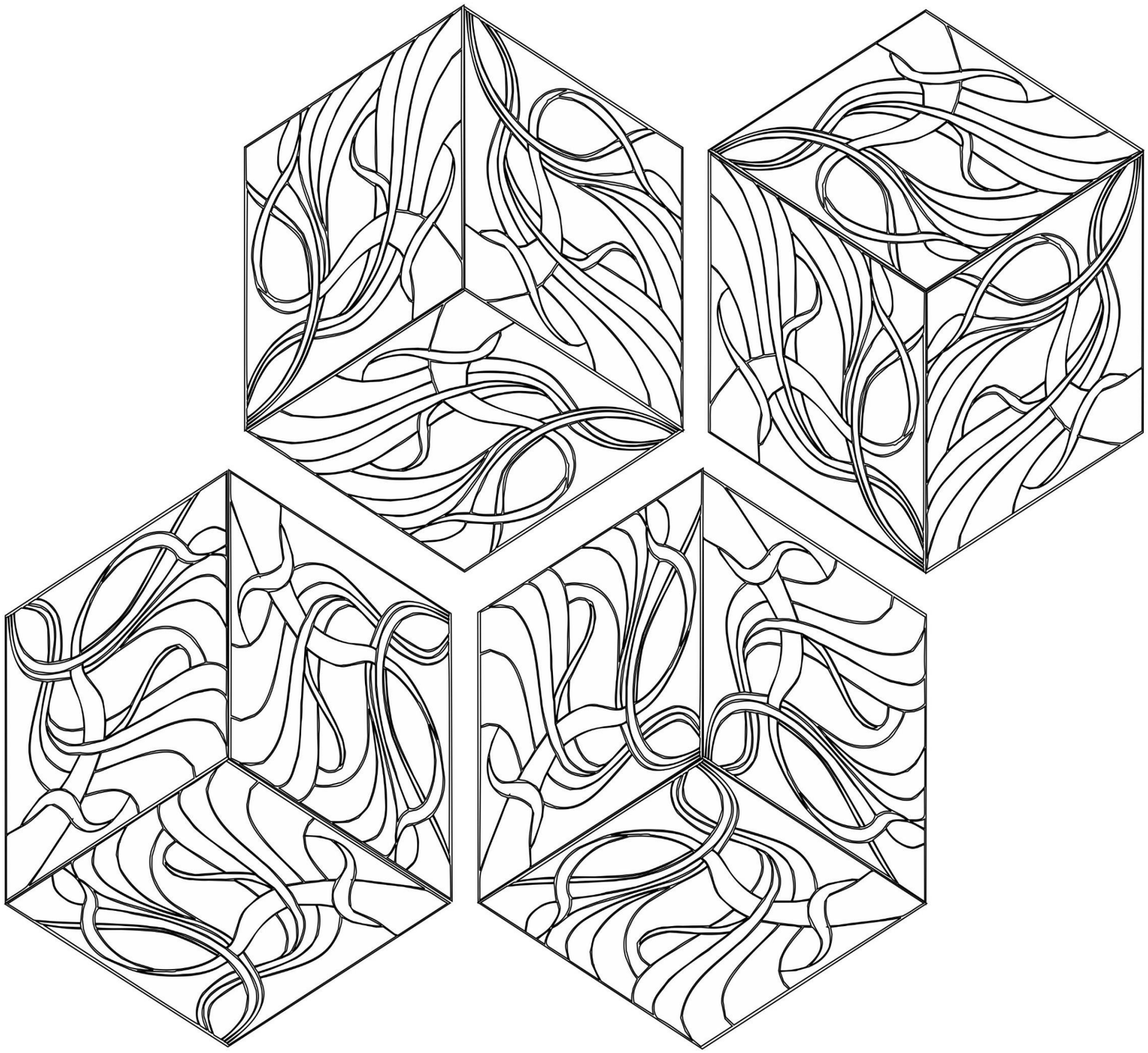
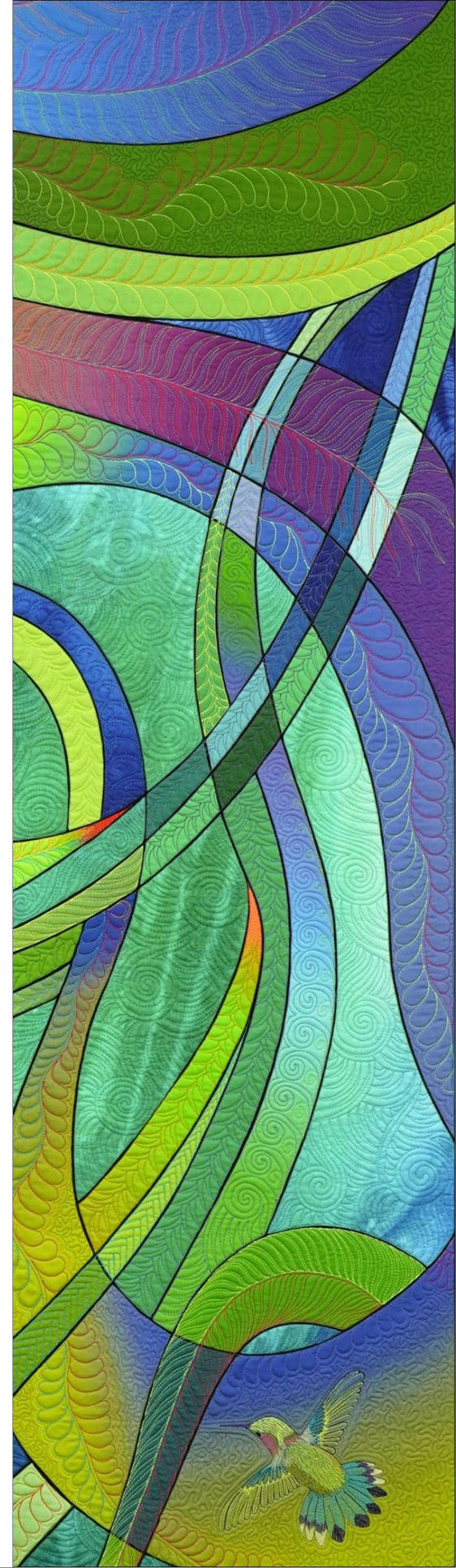
HEXAGONAL LAYOUT POSSIBILITIES

Using radial symmetry and rotating from the oblique angles, you can make four variations on traditional Baby's Blocks, and the blocks are hexagonal.





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After looking at all the possibilities, I liked this one the best.

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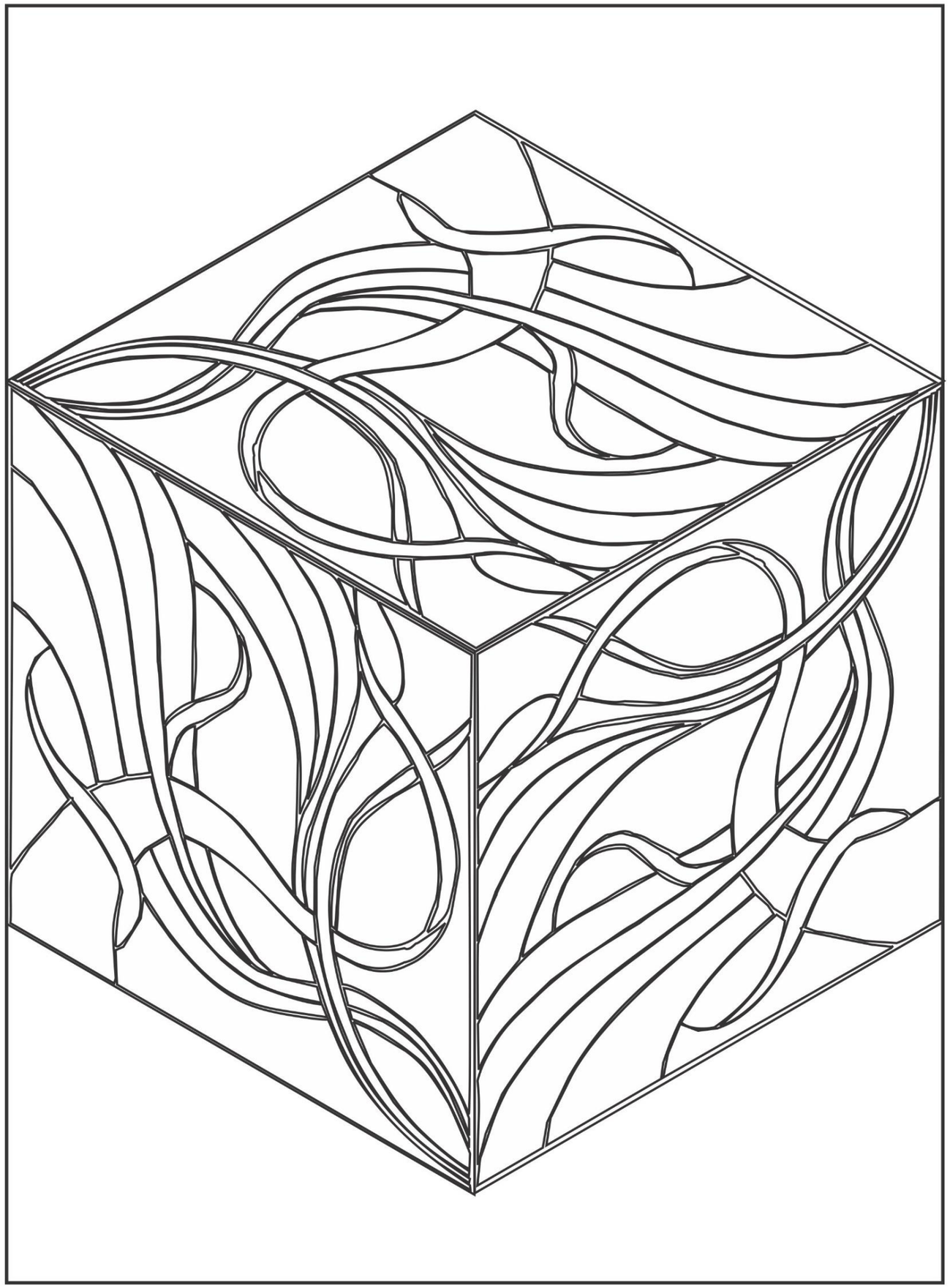
I put the hexagon inside a rectangle…



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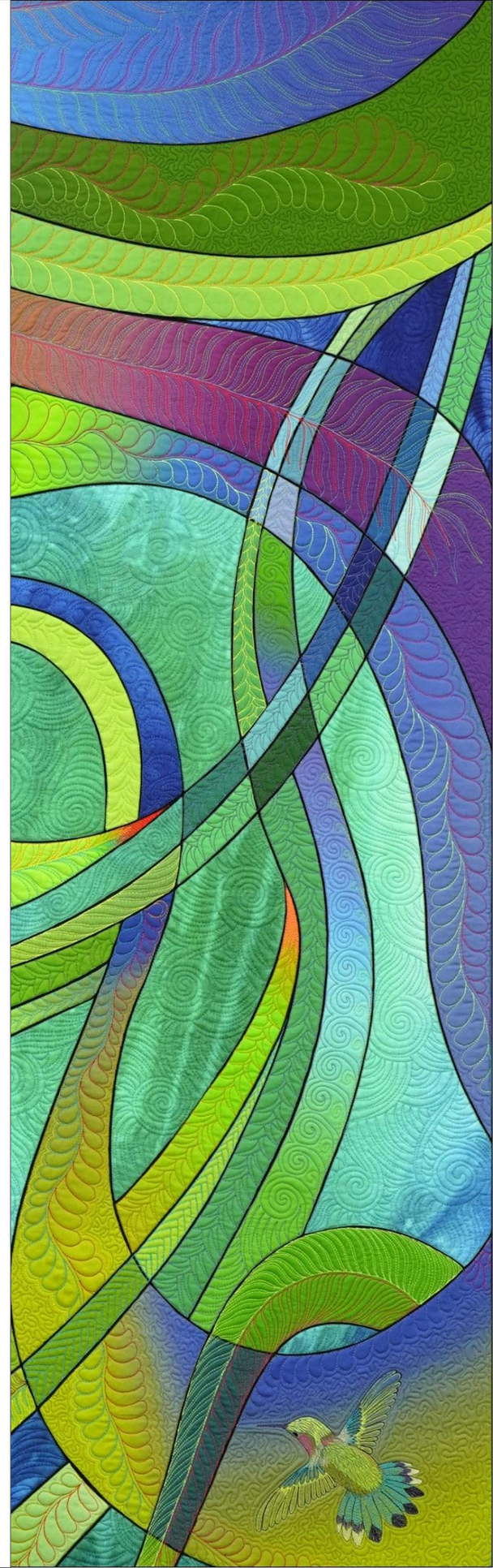
And erased the outlines of the hexagon.



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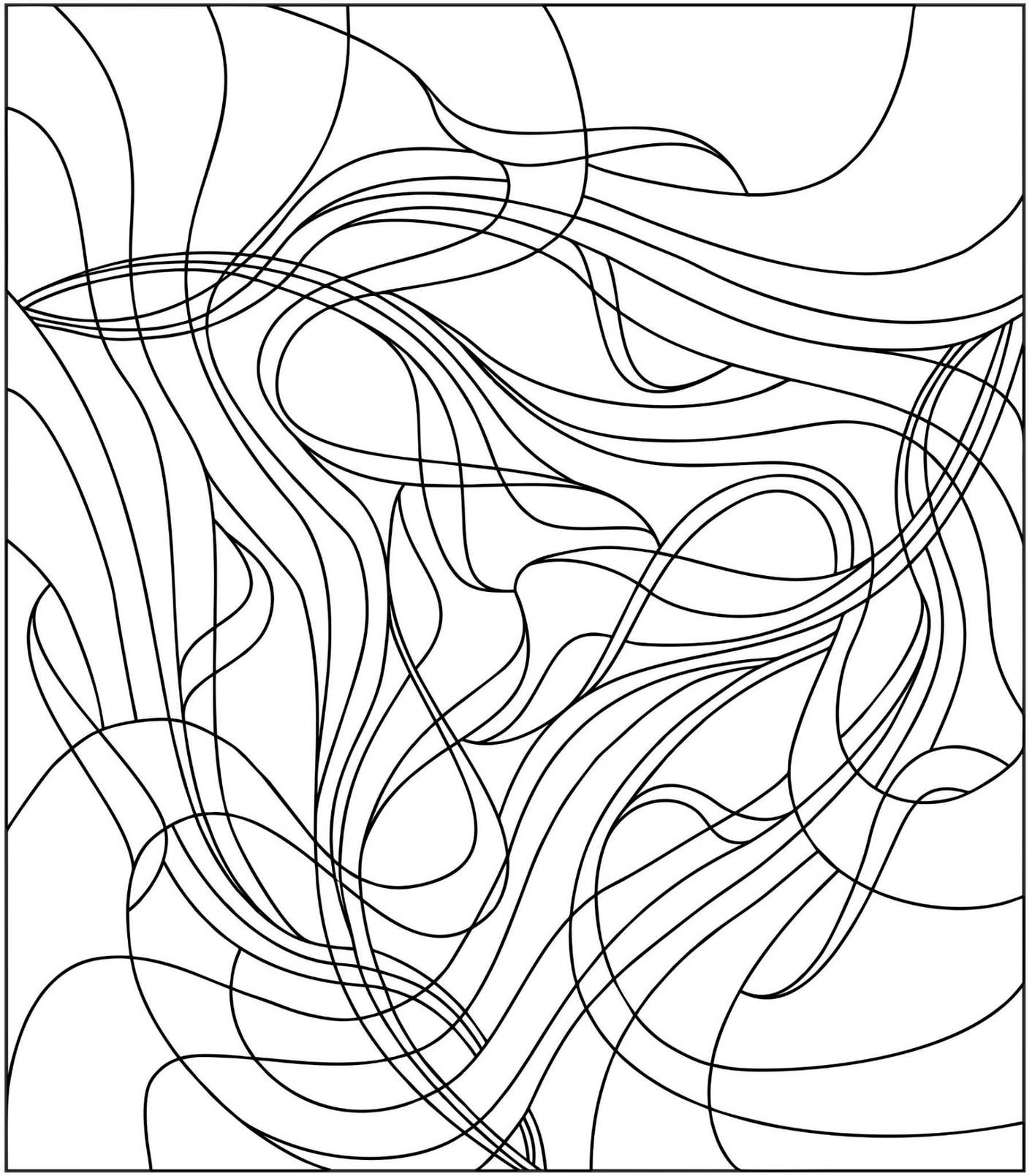
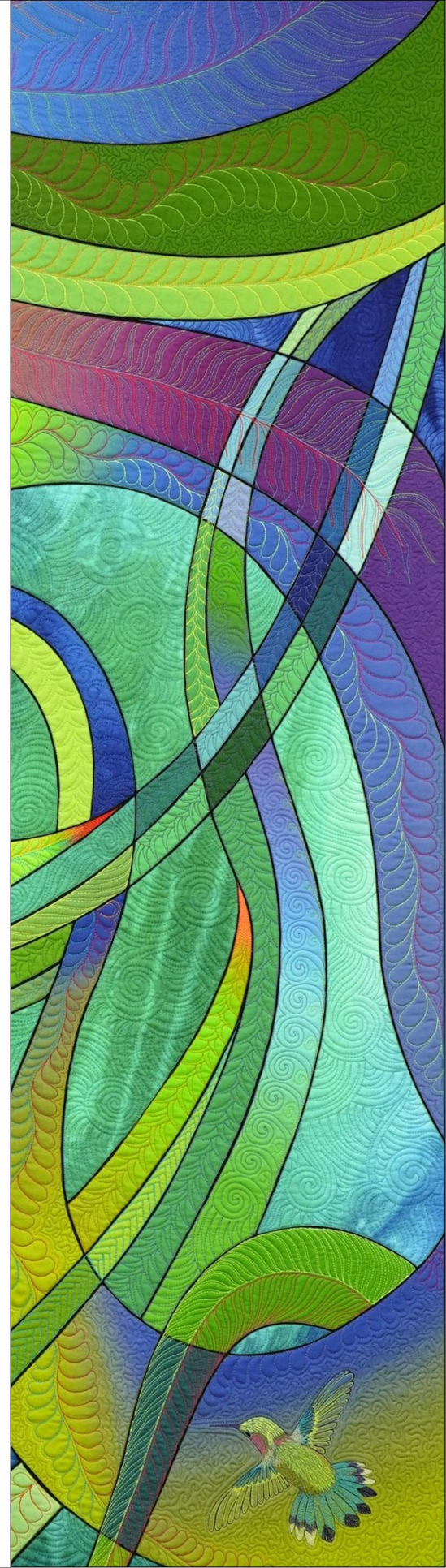
I extended the lines from within the hexagon to the edge of the rectangle and readjusted the lines in the center, so they connected. I spend many hours fine-tuning the whole design until all the lines looked harmonious.





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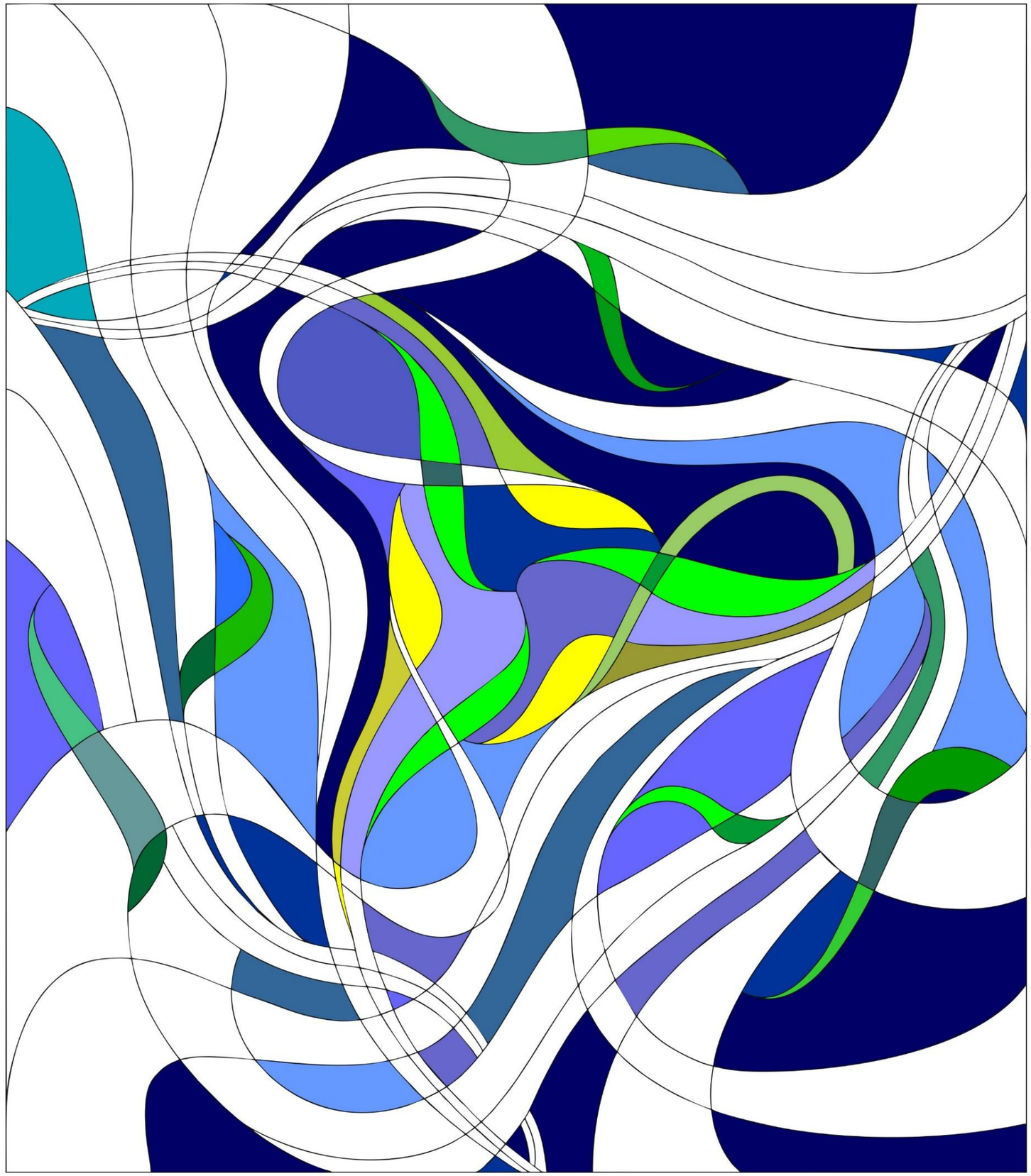
I began filling the spaces between the lines with solid colors to better define the shapes.



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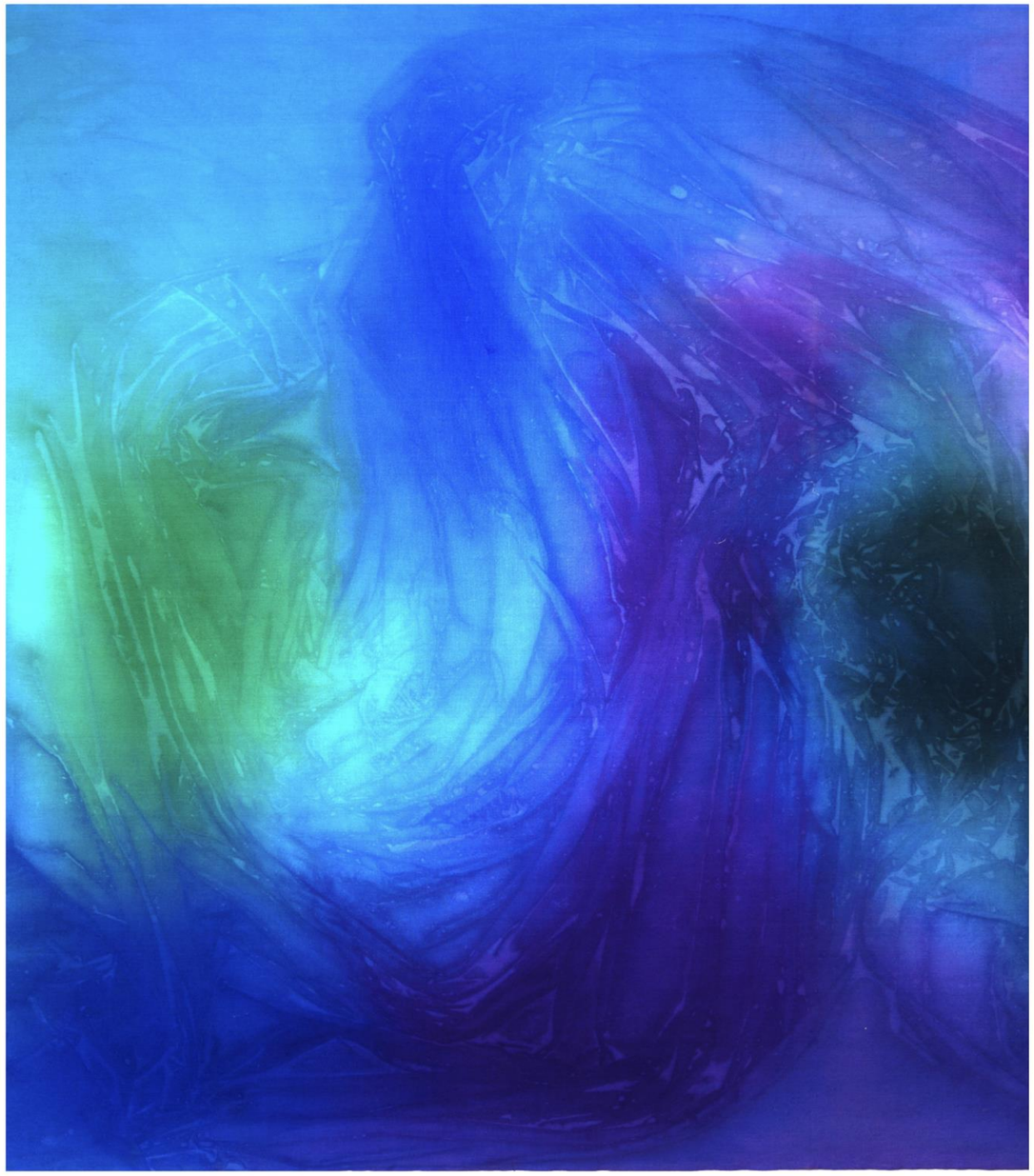
I used photographic images from one of the fabrics I hand painted in the early 2000s to fill the background shapes.



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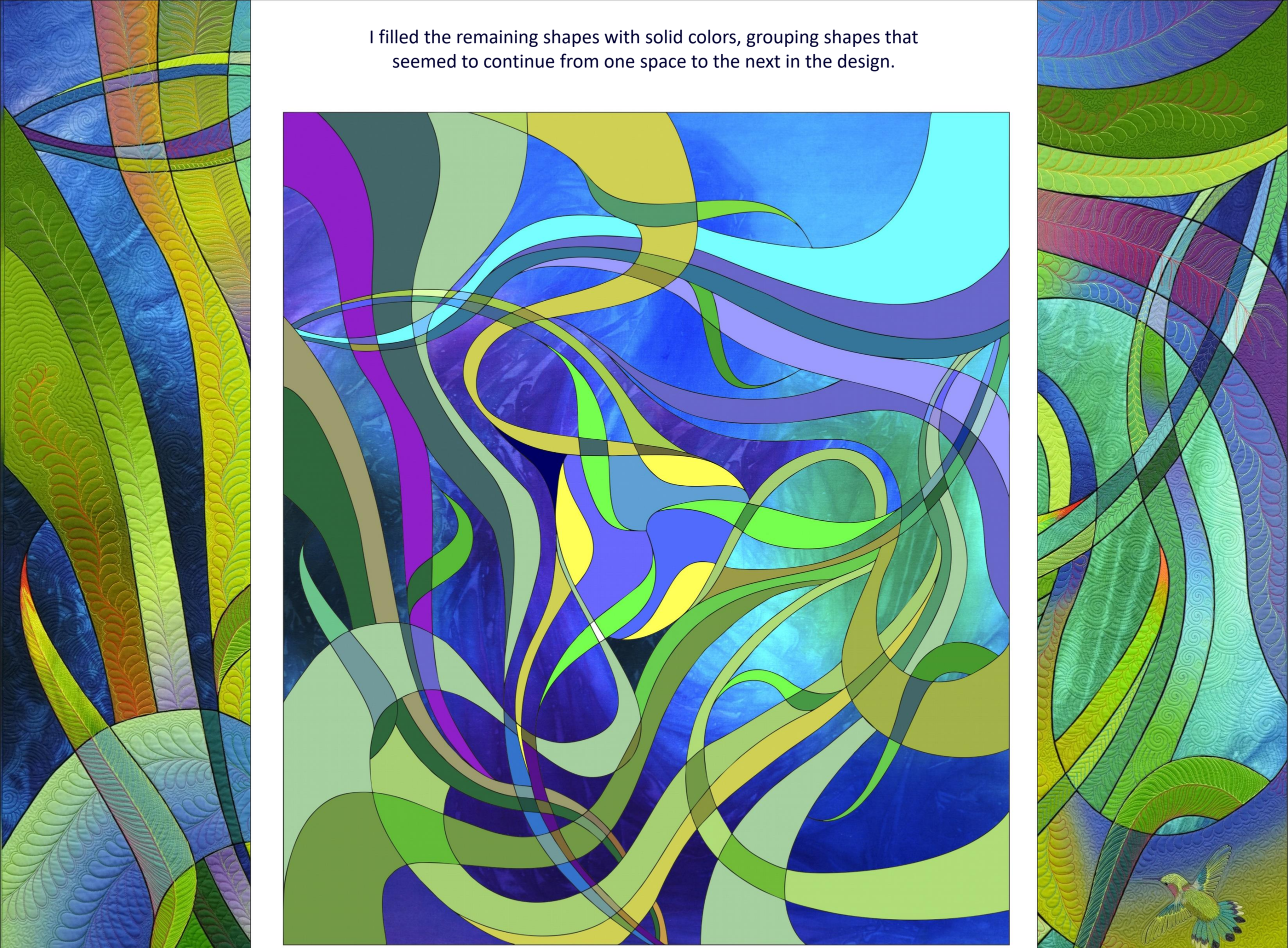
I filled the remaining shapes with solid colors, grouping shapes that seemed to continue from one space to the next in the design.



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I used images from a second hand-painted fabric to fill another set of shapes. I can move the image around within each shape, rotating, mirror-imaging, stretching or shrinking until it looks exactly right.

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In each of the solid-colored templates I ombréd the hues from color to color to create the inner glow that is common to almost all my work.

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I spent about two weeks editing the design, tweaking each line color and pattern. Once the design was fine tuned to my satisfaction, I designed matching binding strips, and the design was ready to be uploaded to Spoonflower.com to be printed on cotton fabric.

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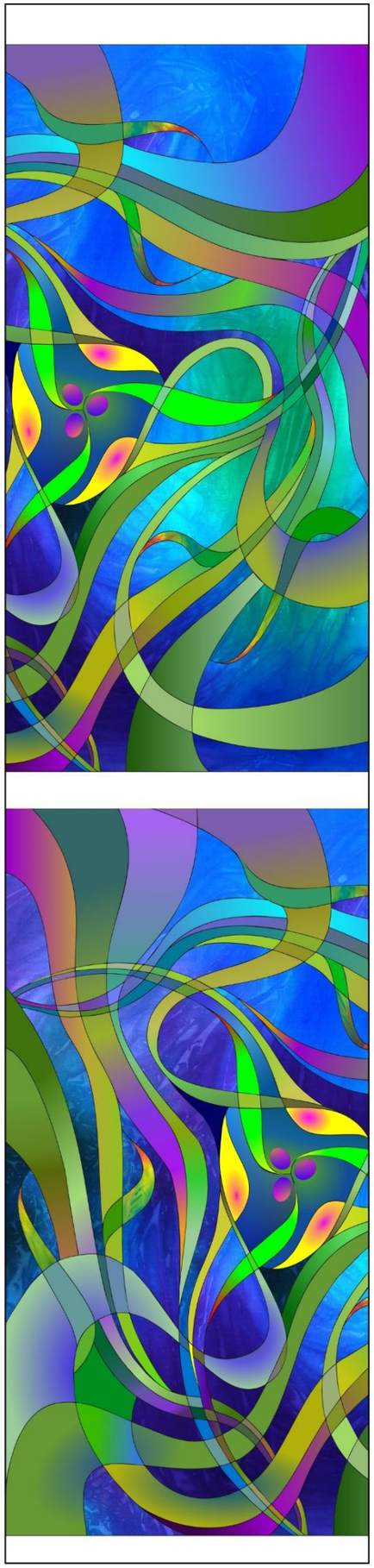
42”



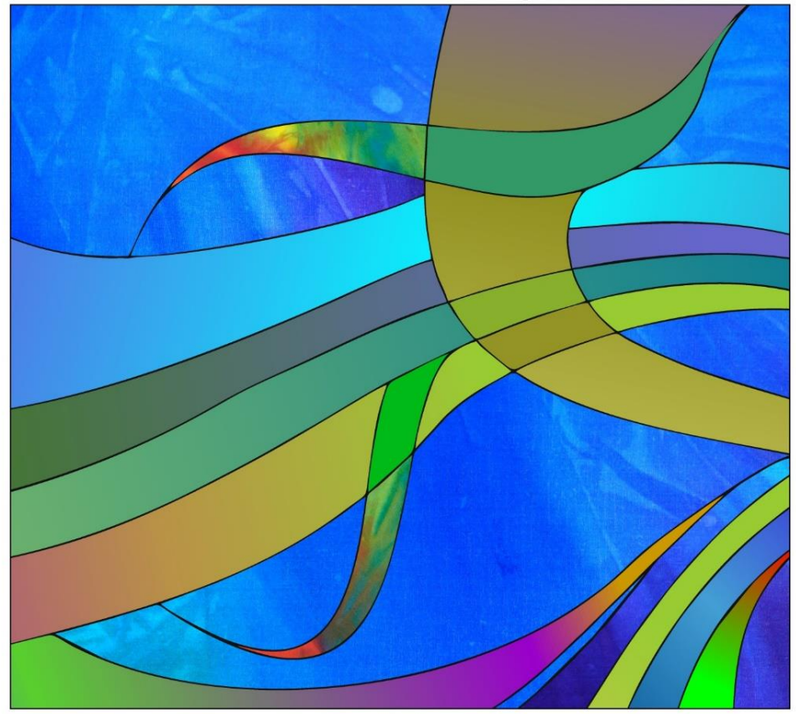
180” (5yards)

To keep my images sharp, I design all my quilts at full scale. If I started with small images (page size for instance) then enlarged them when it was time to print, the images would become pixelated and have a fuzzy look. The narrow black lines of the original line drawing become part of the design that will be printed.

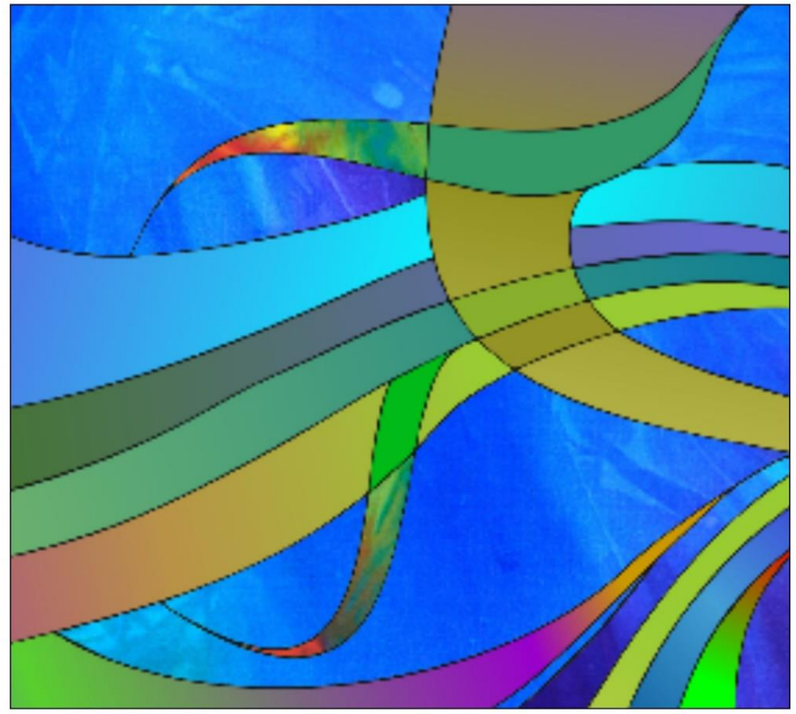
The final quilt design was 66” wide and 84” high. Spoonflower only prints 42” wide on the fabric I prefer to use, (Petal Signature Cotton), so I used two partial copies of the design starting on opposite edges. I clip the two images inside a 42” x 180” rectangle. The quilt top will be pieced together along the curved lines in the design. To print the whole design required five yards of fabric. I leave a little space at the top and bottom, so I have some extra fabric to hold onto while I’m quilting. The fabric is about 45” wide, so there is always a little extra white fabric along the edges.

The binding strips were printed with a separate order.

full scale image



enlarged image becomes pixelated



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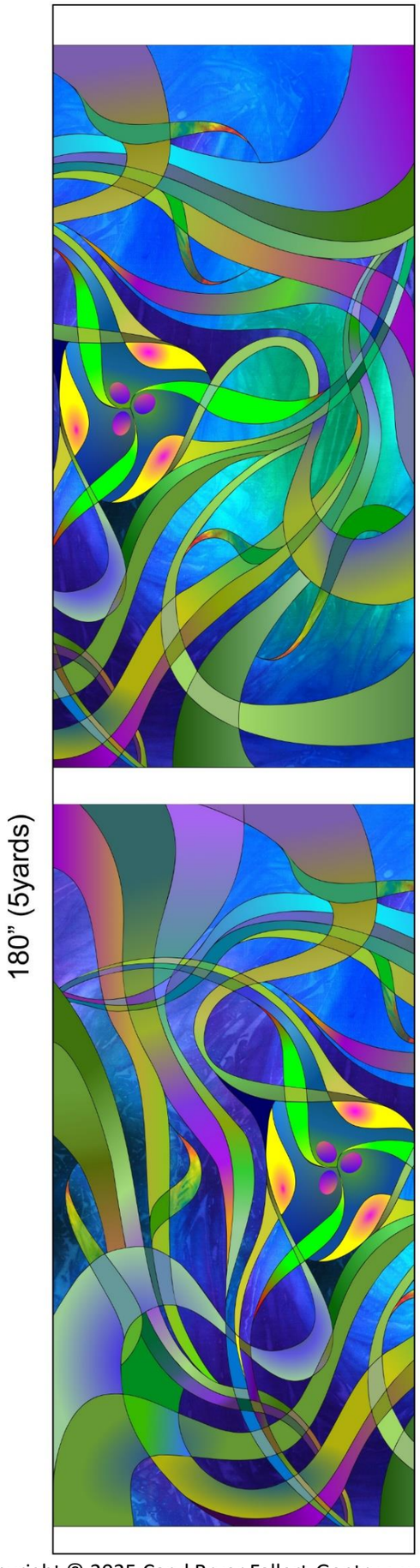
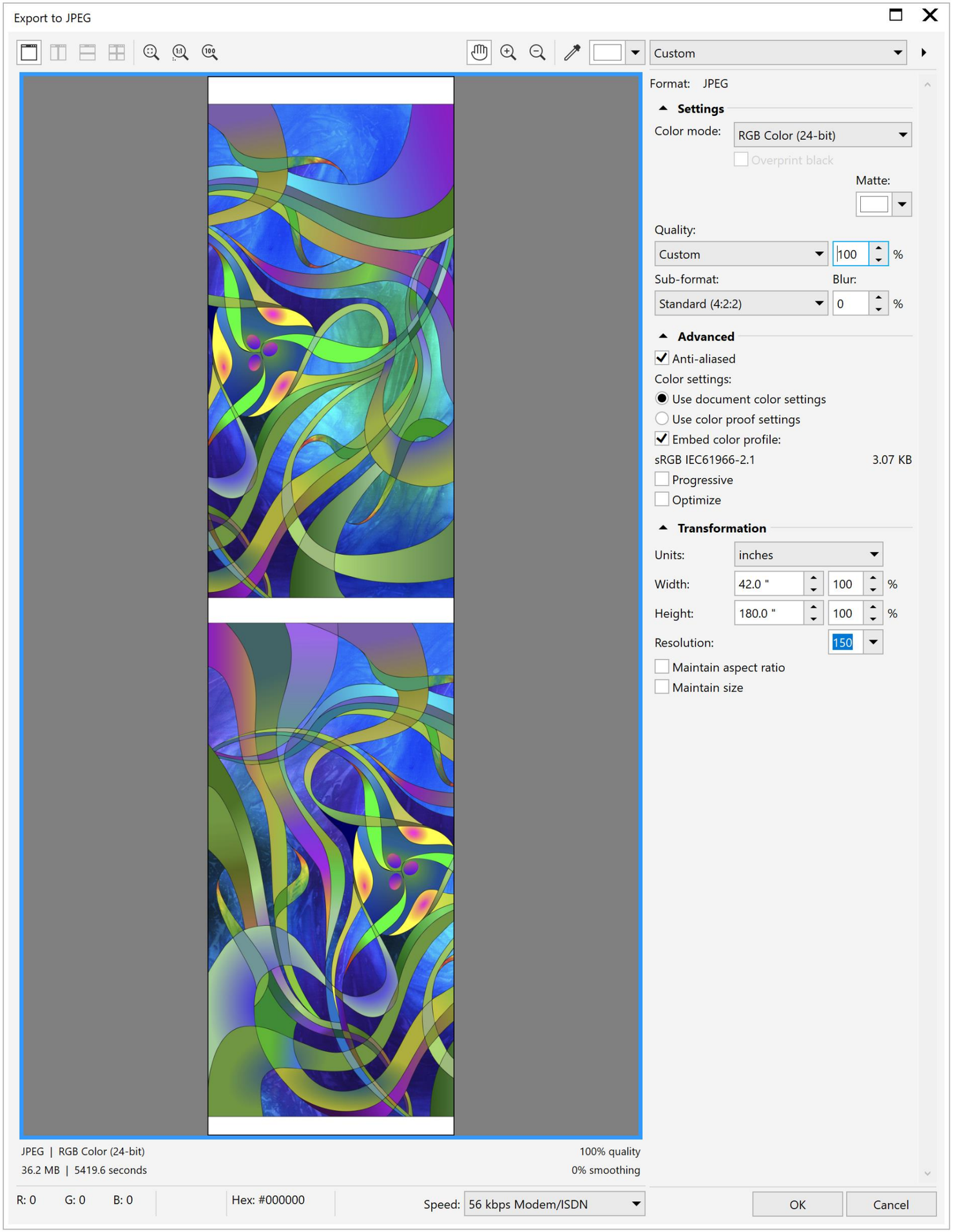


I export the 42” x 180” rectangle as a 150 dpi jpg, which is what Spoonflower recommends.



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I open Spoonflower.com and upload the file.

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https://www.spoonflower.com/artists/designs/new?

Spoonflower

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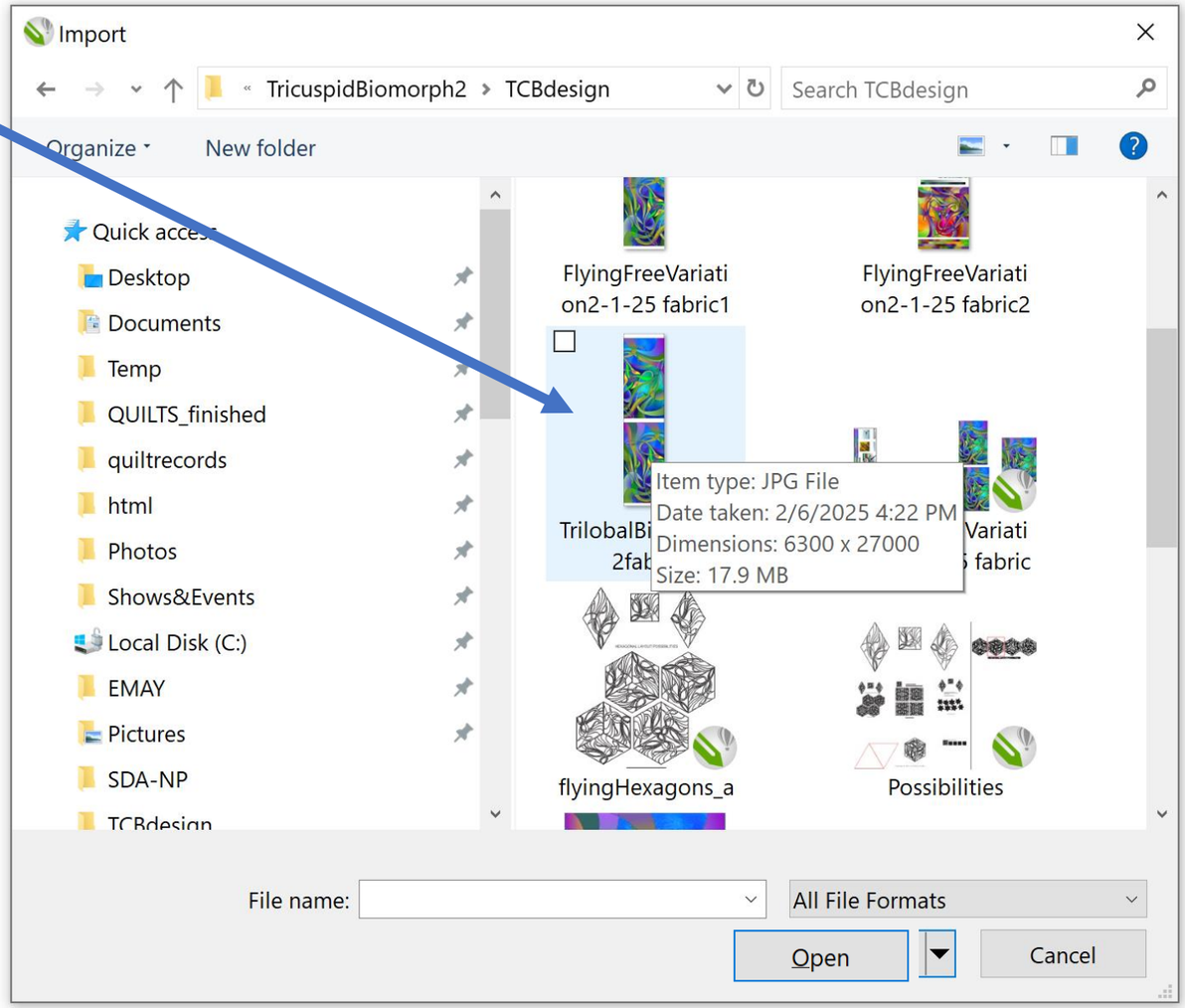

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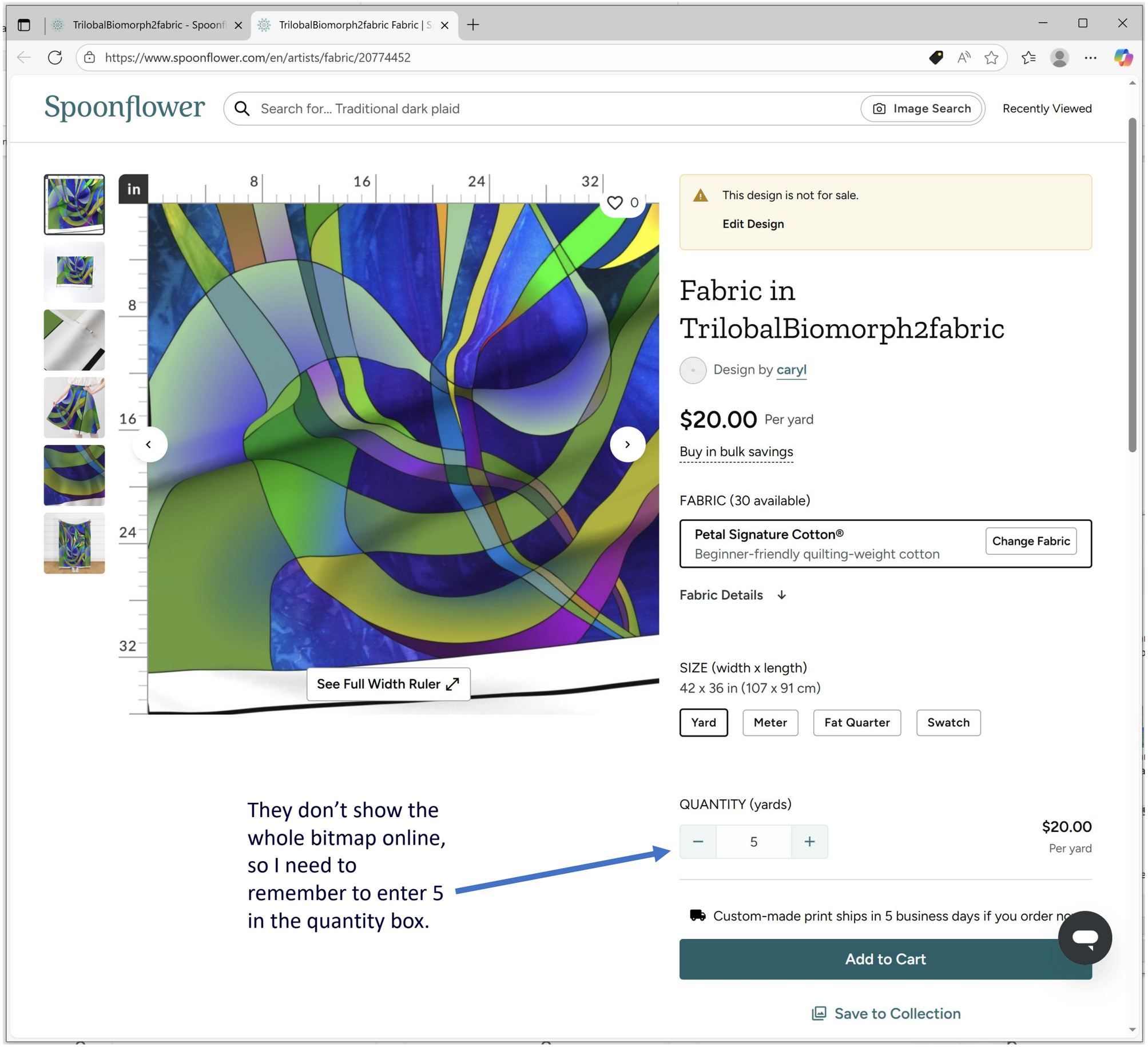

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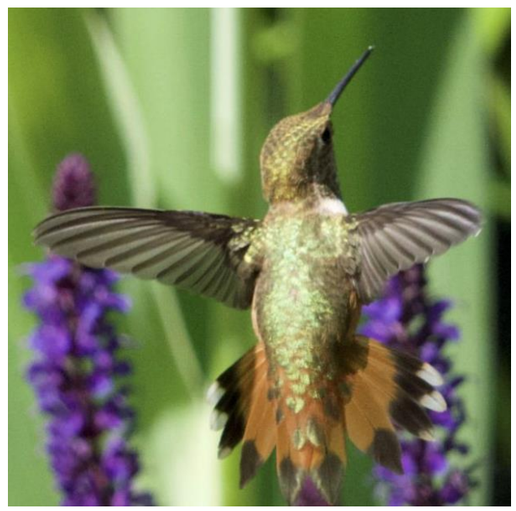
Tricuspid Biomorph #2 • 64” x 80” • Copyright © 2025 Caryl Bryer Fallert-Gentry • www.bryerpatch.com

The finished quilt is 64” wide by 80” high. With all the quilting it shrank 2” in width and 4” in height from the original size of the image.

Although the design is non-representational, it has many of the shapes and colors that are found in nature, especially in the plant world. I invented a title that sounded like the scientific name for a plant species

Just for fun, I added a quilted hummingbird in the lower right corner. The imaginary plant seemed to need a pollinator. The shape of the hummingbird came from a photo my husband Ron Gentry took in my garden in 2019. I invented the colors.



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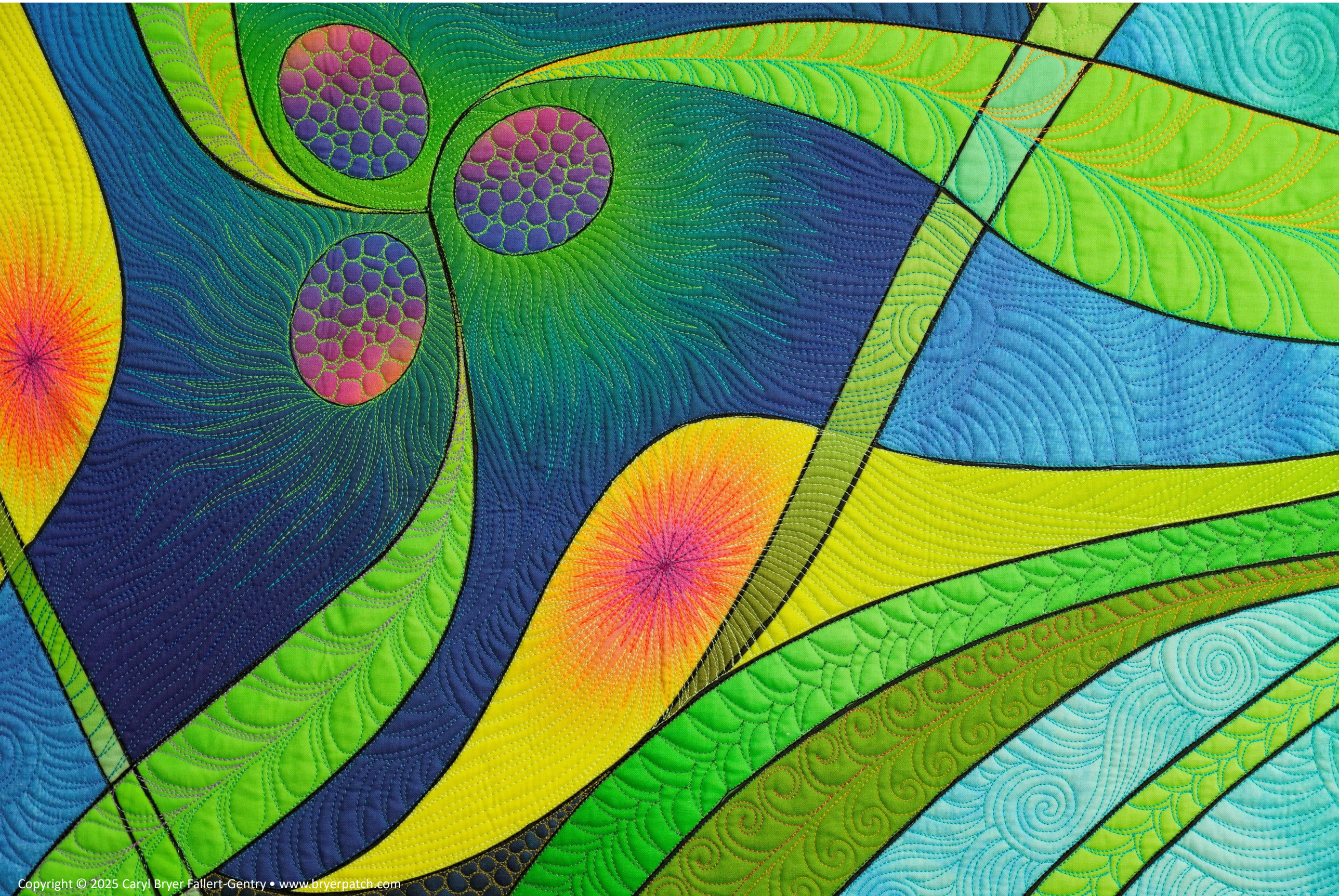
This piece is very heavily quilts with dozens of different colors of thread. I chose thread colors that contrasted with the fabric colors so the stitching would show up. I had fun inventing new variations of some of my favorite quilting patterns. For me, the quilting stitches are an important part of the overall design, not just a way to hold the layers together. It took about a month to finish all the stitching on this quilt.



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Tricuspid Biomorph #2 (detail) • 64” x 80” • Copyright © 2025 Caryl Bryer Fallert-Gentry • www.bryerpatch.com

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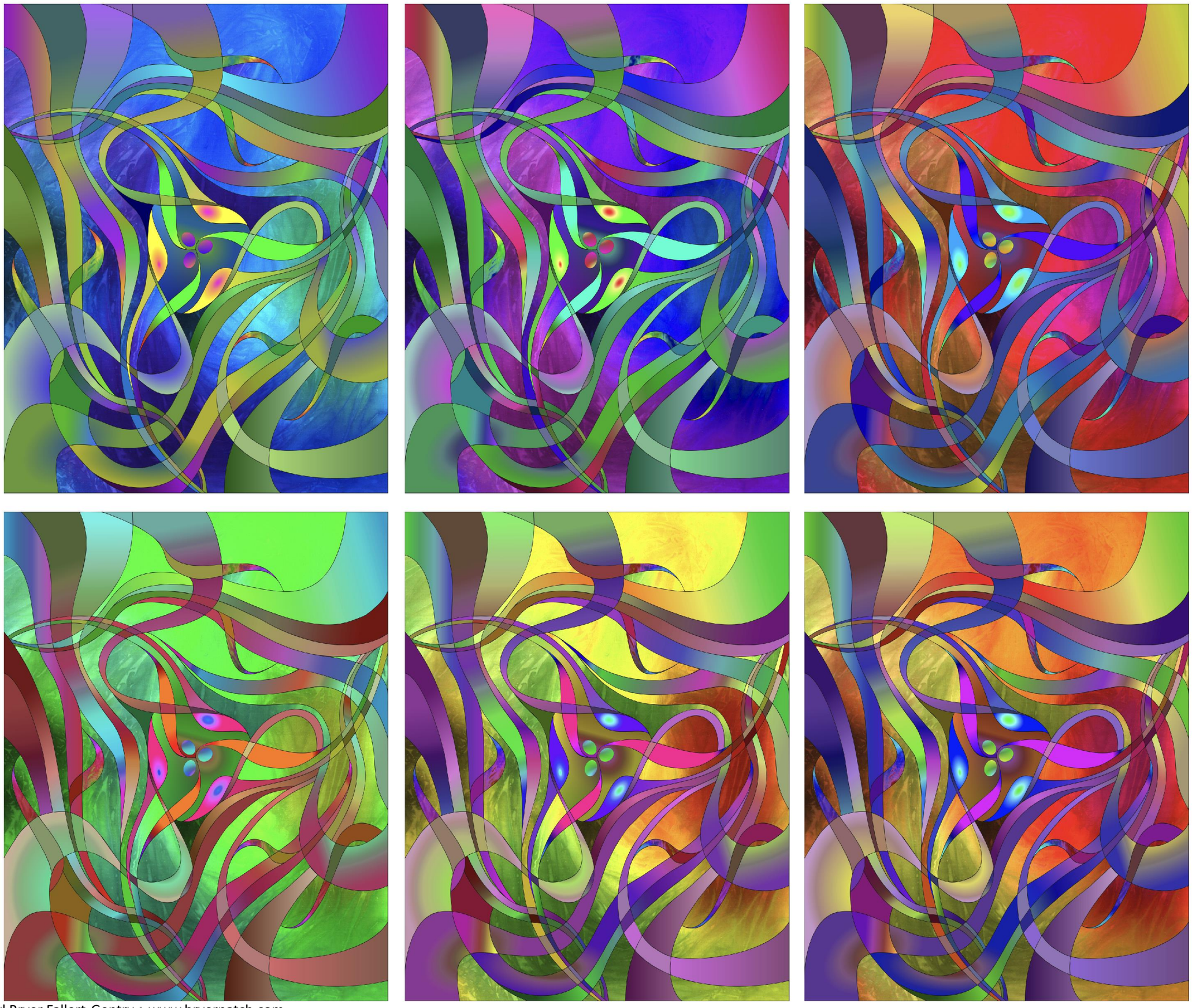
Once the design was complete and had been turned into a single bitmap, I started playing around with color changes.



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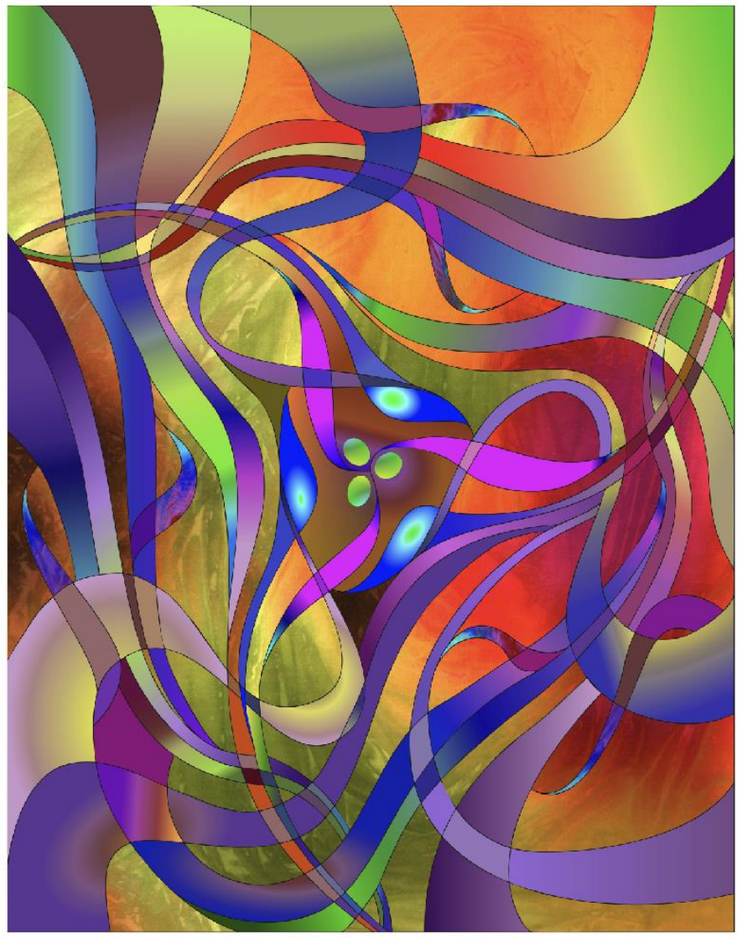
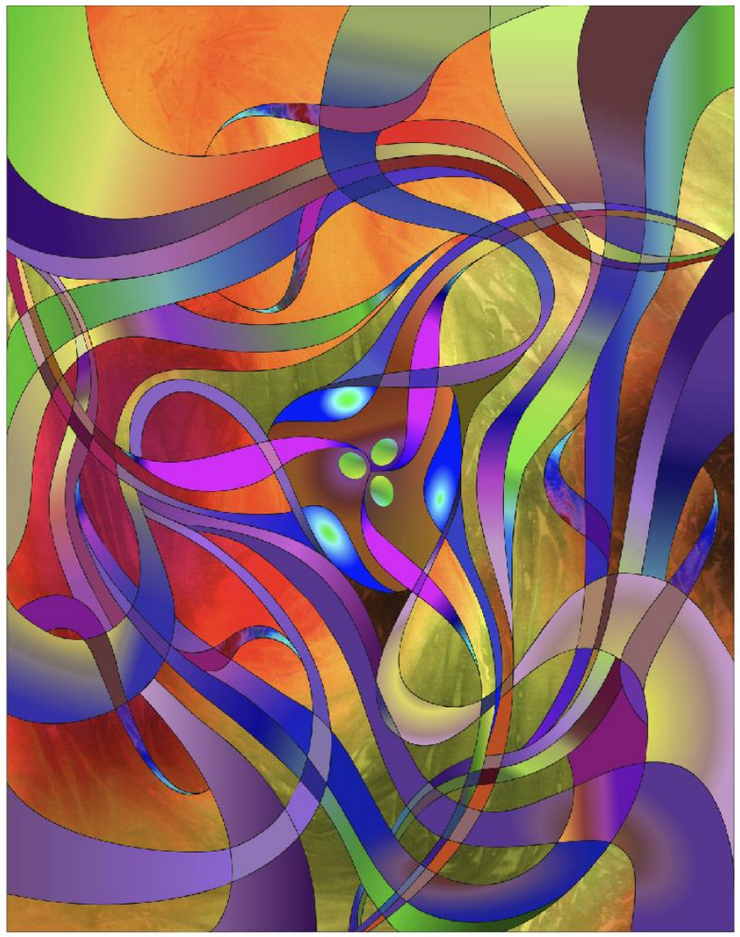
I picked my favorite



mirror imaged it



made it exactly 42” wide instead of 66” and designed matching binding strips

Made it a perfect square

Rotated it 90°

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I ended up quilting this version first, which was a nice way to practice what I wanted to do on the original design which was more than three times larger.

Tricuspid Biomorph #1 • 40” x 40.75” • Copyright © 2025 Caryl Bryer Fallert-Gentry • www.bryerpatch.com

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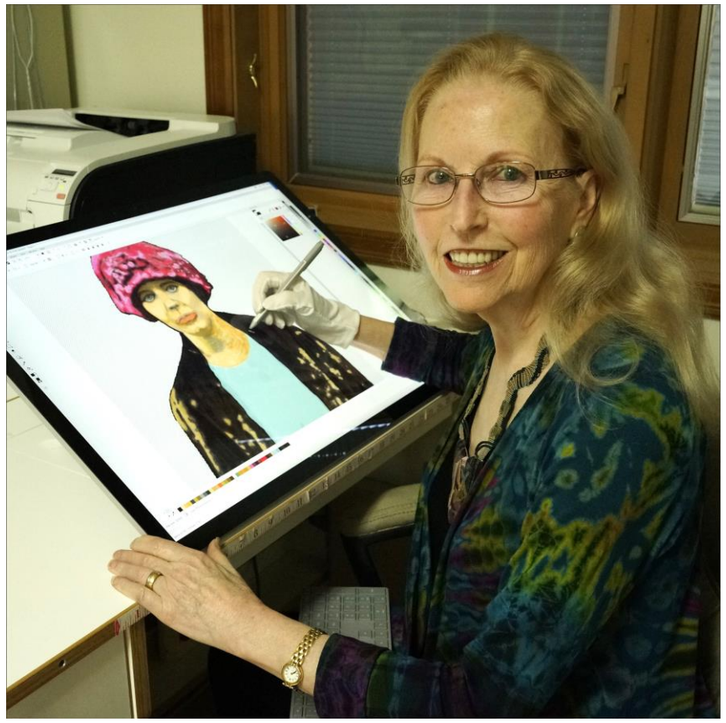

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