

# Where Buffaloes Roam

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Fabric designed by Adam and Daniel Smith



# Where Buffaloes Roam

Designed by Cyndi Hershey  
60 $\frac{1}{2}$ " wide x 54 $\frac{1}{2}$ " high

## Yardage Requirements

9700 Black – one 24" panel  
9701 Green –  $\frac{1}{4}$  yard  
250 Wheat – 1 $\frac{3}{8}$  yards  
Ecru tonal texture –  $\frac{1}{8}$  yard  
Dark rust tonal texture –  $\frac{7}{8}$  yard  
Nutmeg brown tonal texture –  $\frac{5}{8}$  yard  
Olive green tonal texture – 1 $\frac{1}{2}$  yards  
Spiced tan tonal texture –  $\frac{7}{8}$  yard  
Backing: 3 $\frac{1}{2}$  yards

## Cutting

*Note: All strips are cut across the width of the fabric (perpendicular to the selvages) unless noted otherwise. All seams are  $\frac{1}{4}$ ".*

### A. 9700 Black (panel)

Keeping images centered, cut large block 14 $\frac{1}{2}$ " x 20 $\frac{1}{2}$ ". Cut four small blocks 10" x 10".

### B. 9701 Green (buffalo print)

Cut one 6 $\frac{1}{2}$ " strip; subcut four 6 $\frac{1}{2}$ " squares.

### C. 250 Wheat (grass texture)

Cut two 6 $\frac{1}{2}$ " strips; subcut two 6 $\frac{1}{2}$ " x 36 $\frac{1}{2}$ " strips. From remaining length of fabric (parallel to selvages), cut two 6 $\frac{1}{2}$ " x 30 $\frac{1}{2}$ " strips. From remaining width of fabric, Cut five 3 $\frac{1}{2}$ " x approximately 27" strips sub-cut thirty-two 3 $\frac{1}{2}$ " squares.

### D. Ecru Tonal Texture

Cut three 1" strips; subcut two 1" x 14 $\frac{1}{2}$ " strips and two 1" x 21 $\frac{1}{2}$ " strips.

### E. Dark Rust Tonal Texture (darkest brown)

Cut three 2" strips; subcut two 2" x 15 $\frac{1}{2}$ " strips and two 2" x 24 $\frac{1}{2}$ " strips. Cut two 3 $\frac{1}{2}$ " strips; subcut eight 3 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ " rectangles. Cut six 2 $\frac{1}{2}$ " strips for binding.

### F. Nutmeg Brown Tonal Texture (medium brown)

Cut five 1 $\frac{3}{4}$ " strips; subcut eight 1 $\frac{3}{4}$ " x 10" rectangles and eight 1 $\frac{3}{4}$ " x 12 $\frac{1}{2}$ " rectangles. Cut two 3 $\frac{1}{2}$ " strips; subcut eight 3 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ " rectangles.

### G. Olive Green Tonal Texture

Cut fourteen 3 $\frac{1}{2}$ " strips; subcut sixteen 3 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ " rectangles and one hundred twelve (112) 3 $\frac{1}{2}$ " squares.

### H. Spiced Tan Tonal Texture

Cut seven 3 $\frac{1}{2}$ " strips; subcut forty 3 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ " rectangles.

## Construction

1. Sew one (D) 1" x 14 $\frac{1}{2}$ " strip to both sides of the large panel block. Press toward the strips. Sew one (D) 1" x 21 $\frac{1}{2}$ " strip to the top and bottom of the block; press.

2. Sew one (E) 2" x 15 $\frac{1}{2}$ " strip to both sides of the large block. Press toward the strips. Sew one (E) 2" x 24 $\frac{1}{2}$ " strip to the top and bottom of the block; press.

3. Sew one (F) 1 $\frac{3}{4}$ " x 10" rectangle to both sides of each small panel block. Press toward the strips. Sew one (F) 1 $\frac{3}{4}$ " x 12 $\frac{1}{2}$ " rectangle to the top and bottom of each block; press. Make four blocks.

4. Make flying-goose units for FG borders: Draw a diagonal line on the back side of each (G) 3 $\frac{1}{2}$ " square. With right sides together, place a marked square on one end of one (E) 3 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ " rectangle. Sew on the marked line. Trim seam to  $\frac{1}{4}$ " and press toward the resulting (G) corner triangle. Repeat for other end of rectangle sewing in opposite direction. Make eight E/G units, eight F/G units and forty H/G units.



Make 8.



Make 8.



Make 40.

5. For left and right flying-goose borders: sew flying-goose units into two rows and then sew rows together as shown. Sew to quilt and press toward outer frame of large block.



Left FG border



Right FG border

6. For top and bottom flying-goose borders: sew flying-goose units into two rows and then sew rows together as shown. Sew one framed block to both ends. Press toward the blocks.



Top flying-geese border



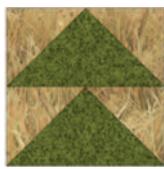
Bottom flying-geese border

7. Make flying-geese units for outer borders: Draw a diagonal line on the back side of each (C)  $3\frac{1}{2}$ " square. (Note that Fabric C is a directional fabric. If you want the print to face toward the top of the quilt, you will need to draw the diagonal lines to reflect that.) With right sides together and paying attention to the direction of the print, place a marked square on one end of one (G)  $3\frac{1}{2}$ " x  $6\frac{1}{2}$ " rectangle. Sew on the marked line. Trim seam to  $\frac{1}{4}$ " and press toward the resulting (C) corner triangle. Repeat for other end of rectangle sewing in opposite direction. Make sixteen G/C units.



Make 16.

8. Sew two G/C units together into one double flying-geese unit. Press away from tip of triangle. Repeat to make four units.



Make 8 (paying attention to direction of print).

9. For side outer borders, refer to quilt image for correct placement of flying-geese units. Then, sew one double flying-geese unit to top and bottom of both (C)  $6\frac{1}{2}$ " x  $30\frac{1}{2}$ " strips. Press toward the strips. Sew side borders to quilt. Press toward the side borders.

10. For top and bottom borders, refer to quilt image for correct placement of flying-geese units. Then, sew one double flying-geese unit to both end of each (C)  $6\frac{1}{2}$ " x  $36\frac{1}{2}$ " strip.

Press toward the strips. Sew one (B)  $6\frac{1}{2}$ " square to both ends of each border paying attention to placement of the squares as this is a directional fabric. Press away from the squares. Sew borders to the top and bottom of the quilt. Press toward the top/bottom borders.

### ***Finishing***

1. Prepare backing using two widths and vertical seam/s. Press well.
2. Layer backing, batting and quilt top and baste. Quilt as desired.
3. Trim layers even with quilt top squaring corners.
4. Prepare binding using (E)  $2\frac{1}{2}$ " strips. Sew binding to quilt using your preferred method.

***Adam Smith*** was born in Minnesota and moved to Montana when he was a young boy. He was raised in a family immersed in the world of wildlife art. Adam's father, wildlife artist Daniel Smith, often had mounts, skins and wildlife reference scattered around his studio. Family trips were often centered on nature, whether hiking in Glacier National Park or mountain biking along the coast of Molokai, HI. Adam says, "Nature was just a part of who we were as a family."

Adam's entry into the arts began at the age of 16 when he started to dabble a bit with pencil drawings of bears, wolves, and waterfowl. He put away his brushes and turned his full attention to cars when he attended WyoTech in Laramie, WY. He graduated in the top of his class and was recruited by two of the most desirable automobile companies, but turned them down to stay in Bozeman. In 2006 Adam picked up the paintbrush once again and found that painting was his true passion.

Adam still resides in Montana, in a home nestled in the woods at the base of a mountain, where he is frequently visited by elk, moose, deer, mountain lions and bears.

***Daniel Smith*** lives in the mountains of southwest Montana where artistic inspiration surrounds him. He has been painting full time for over twenty years and has had over 100 of his paintings reproduced as limited edition prints. He began his career designing conservation stamps. He has designed over thirty stamps, and was selected as Ducks Unlimited International Artist of the Year two times.

Daniel's art is scientifically accurate and is detail intense. His art caught the eyes of organizations such as the National Geographic Society, and the prestigious "Birds in Art" exhibition. In 1996 he was inducted into the "U.S. Art Hall of Fame" due to his popularity among print collectors.

Daniel travels frequently to research his subjects in their natural habitat. He believes there is no substitute for personal experience in the field. He is an ardent supporter of wildlife conservation and feels indebted to the natural world that has provided him with the sole inspiration for his award-winning career.

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