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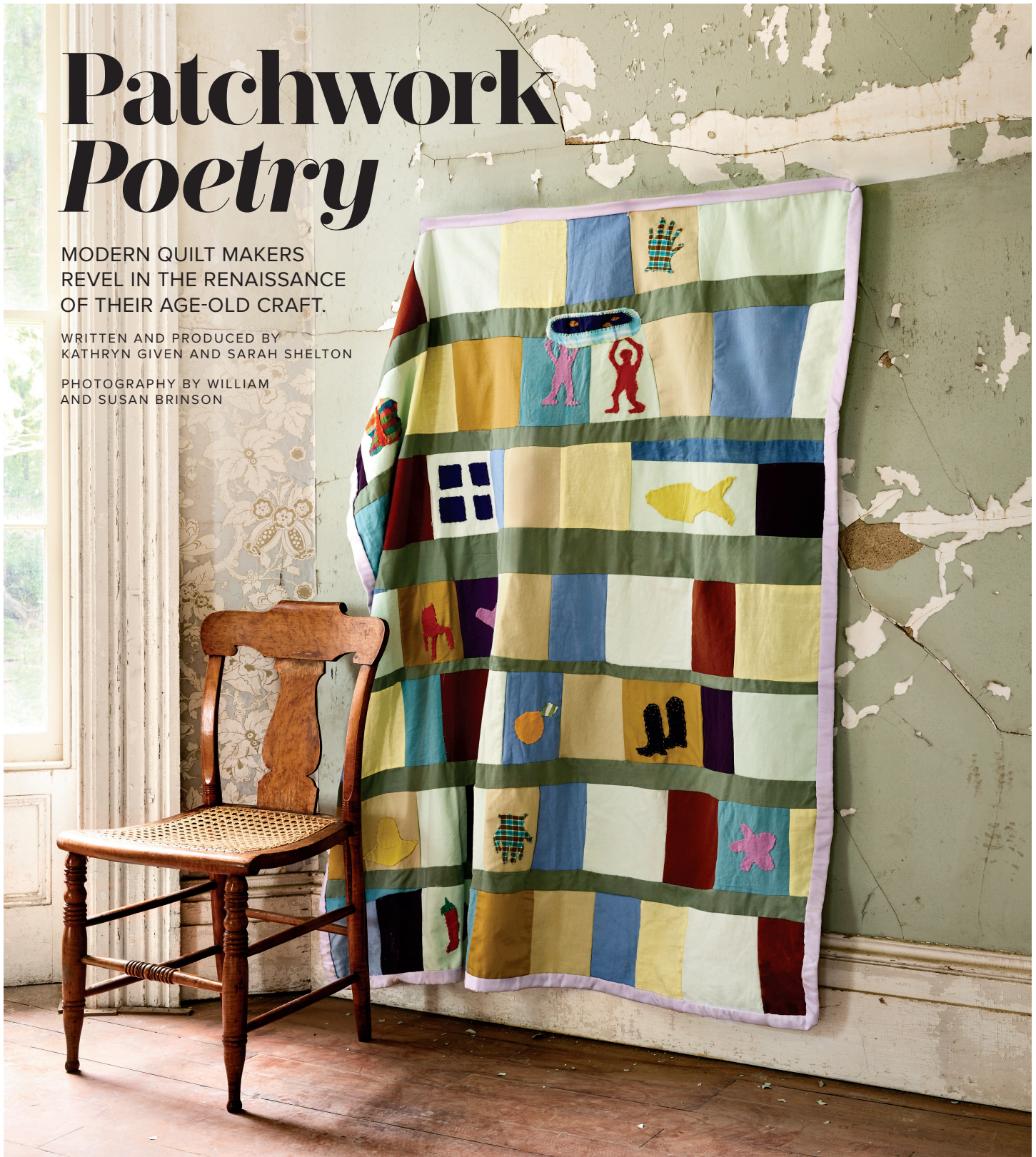


# Patchwork Poetry

MODERN QUILT MAKERS  
REVEL IN THE RENAISSANCE  
OF THEIR AGE-OLD CRAFT.

WRITTEN AND PRODUCED BY  
KATHRYN GIVEN AND SARAH SHELTON

PHOTOGRAPHY BY WILLIAM  
AND SUSAN BRINSON



## FAMILIAL TIES

Brooklyn-based designer Sarah Nsikak is grateful for the growing interest and appreciation in quilting, which is introducing her beloved practice to a greater audience. "For the first time in a while, people want to understand how things are made," says Nsikak, for whom quilting is personal. When she was a young child, her grandmother immigrated to the states from Nigeria and looked to quilting as a form of communication. "She taught me how to sew, and I think that established a new language and storytelling of sorts." Her piece *It May As Well Be Spring* (above) is made of leftover scraps from her fashion brand, La Réunion, and presents an amalgamation of symbols, like a fish and chair, which are meaningful to the creator yet still relatable to viewers. [sarahnw.com](http://sarahnw.com)



## BASIC INSTINCTS

For Los Angeles creative Adam Pogue, a handmade quilt represents the ultimate gesture. "They serve a purpose; they keep us warm. And for as long as we use them, they remind us of the maker." It's in this spirit that he creates his textile works, like the one featured in the historic 19<sup>th</sup>-century Dr. Oliver Bronson House in Hudson, New York. The quilt, which depicts a landscape-inspired motif framed by bands of color, was originally made for Commune Design's shop. It was crafted using a clothing designer's cast-off hemp linen and dyed to the perfect hues. Pogue begins each work with a general idea and palette but admits he "never has it all figured out" before starting. Instead, he improvises as he goes, laying out the individual elements on the floor, rearranging and re-dyeing as desired. [iamadampogue.com](http://iamadampogue.com); [communedesign.com](http://communedesign.com); [historichudson.org](http://historichudson.org)