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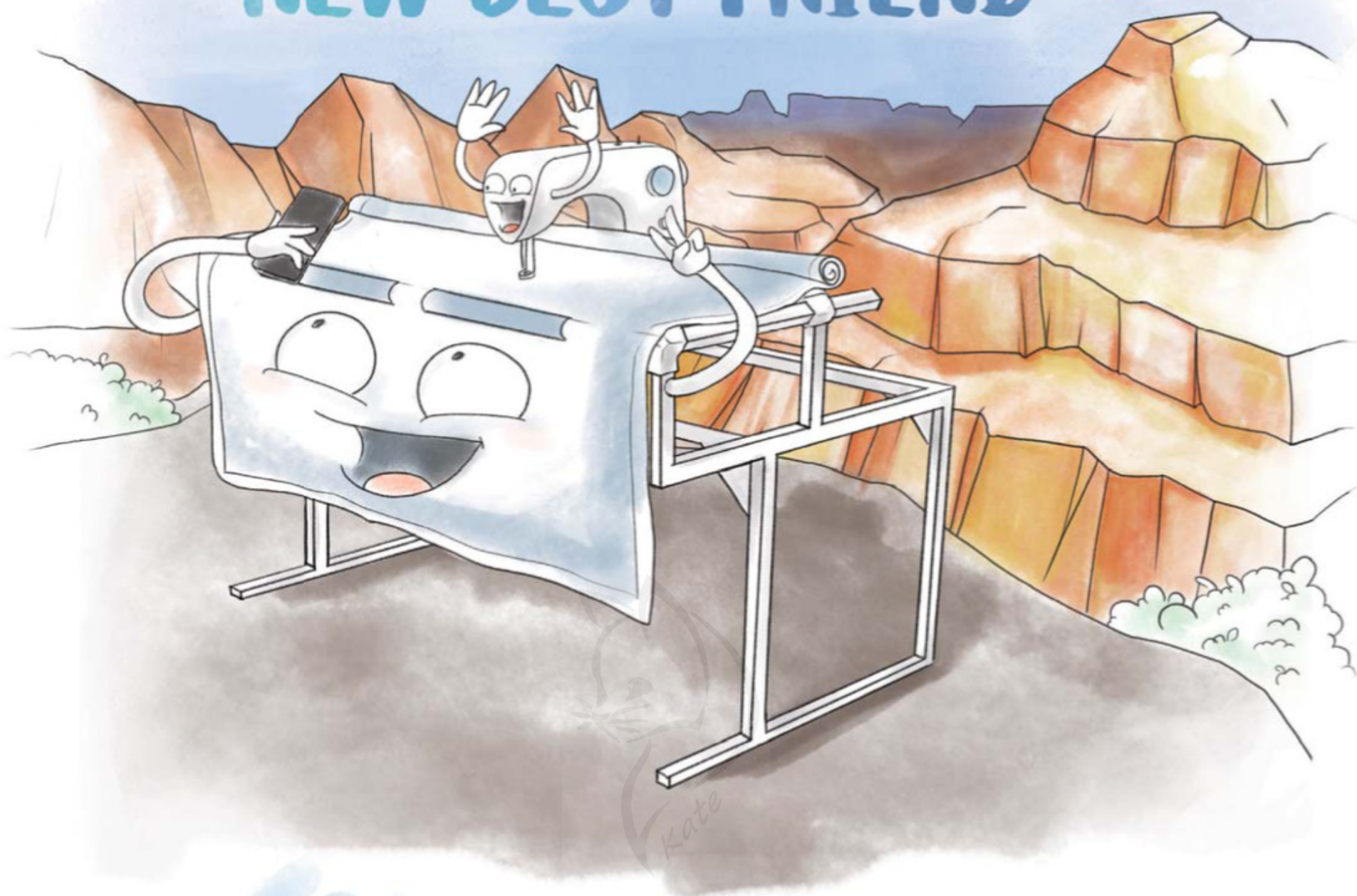
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editor's note



HERE'S AN UNDERSTATEMENT: WE ARE LIVING IN UNCERTAIN TIMES.

Times when the healing power of art, the necessary purpose of creativity, and the act of making are helping an entire community navigate a worldwide crisis. As I write this note (from my home office, after the first few weeks of social distancing necessitated by the spread of the coronavirus), I am looking forward to a time when I can look back at 2020 and reflect on how art and making not only kept me busy but helped me comprehend the surreal events around me.

For the past few years, I've hosted a gathering of art quilting friends in June at my home for a party of sorts—one that is full of laughter, joy, lots of good food, and a healthy dose of creativity. We make art together, take turns teaching the group a new skill (like dyeing gradations of fabric), and stitch a group quilt for charity. I treasure these gatherings, and I love sewing with my friends on my back deck as we chat, dye, and stitch. We always enjoy looking at the current issue of *QUILTING ARTS* for inspiration and guidance. It provides our “Camp Quilting Arts” agenda, and this year, although we might all be participating remotely (with the magic of video conferencing) we are still going to meet and use this issue as a starting point for our activities.

Here are some things on our makeshift virtual art quilting agenda:

- **Quilting with unusual materials show-and-tell:** wouldn't it be fun to share different embellishments or focal points we use on our quilts? We'll check out Mel Beach's unique quilts made with playing cards on p. 22 for inspiration.
- **Making a personal scavenger hunt quilt** based on the tradition of *Instruction Art* such as that described by modern art quilter Heidi Parkes on p. 51. Each of our quilts will be united by using the same instructions, yet they will be unique to our own environments.
- **Scrap quilting for charity.** We all have scraps—well noted by contributor Cate Prato on p. 31—but why not pull them all together with an easy-to-replicate pattern? Taking time to think about those in need is a way we can still give back to our community.

Lastly, I anticipate issuing a challenge to my friends that is also shared with you, a *QUILTING ARTS* Reader Challenge (p. 74) ... to create an 8" x 10" quilt based on the theme “Silver Lining.” It is a challenge of mindset as well as an opportunity to use metallic elements in a small piece of art. This theme was chosen many months before the world changed ... but its optimism gives me hope.

Best,

Vivika

Vivika Hansen DeNegre, Editor



My quilt group loves to dye fabric and thread when we get together. Making a charity quilt from that fabric is a lot of fun.

table of contents

16

departments

- 2 EDITOR'S NOTE
- 6 IT'S YOUR TURN
- 8 ABOUT OUR CONTRIBUTORS
- 30 STUDIO STYLE
- 45 OPEN FOR BUSINESS
Cheryl Sleboda
Video for Art-repreneurs
- 50 CALL FOR SUBMISSIONS
- 74 READER CHALLENGE ANNOUNCEMENT
Silver Lining
- 88 THE LAST WORD
Jaci Lawson

design & stitch

- 10 THE STORY BEHIND THE QUILTS
Linda Kemshall
The Moth series
- 16 TEXTILE PAINT 101
Lynn Krawczyk
- 22 PICK A CARD, ANY CARD!
Mel Beach
Add a playful twist to your palette
- 26 TAKE IT FURTHER
Margarita Koriath
Hand calligraphy cheesecloth skins
- 31 BIT BY BIT
Cate Coulacos Prato
Artful scrap quilting
- 51 SCAVENGER HUNT QUILT
Heidi Parkes
An improv 'Instruction Art' project
- 56 JUST FOR FUN: PLAYING WITH
PAINTBRUSHES
Libby Williamson
- 76 SISTERHOOD COLLAGES
Rose Legge
- 82 TAKING ART PANELS THAT NEXT STEP
Christine Vinh

in profile & gallery

- 35 LIVING PLANET: WIND
Quilts from Viewpoints 9
- 62 OUR INSECT FRIENDS
Results from the 'Fluttering By' Reader Challenge

Cover art by Katherine Dossman

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26



76



82



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it's your turn



The editorial staff was so pleased with the response to the “Fluttering By” Reader Challenge. Many of those who submitted quilts were new to creating challenge quilts, although you wouldn’t know it from the fantastic pieces they created! Here are some thoughts shared by reader challenge contributors. See the finalists’ quilts on page 62.

I just want to start out saying I love your magazine. In 2017, I designed and created my first art quilt so I could enter it in our local quilt show. I not only learned new techniques while I was creating it but finished it in less than four months. Then I subscribed to QUILTING ARTS, which has made me want to learn more. One thing I promised myself two years ago was I must learn something new. I have kept that promise and this “Fluttering By” challenge quilt was no exception. Thank you once again for adding another learning experience and more ‘first moments’ to my collection.

Debrarose Toscano • Shohola, Pennsylvania

A friend gave me a subscription to QUILTING ARTS for Christmas recently, and when I saw your challenge for “Fluttering By” I knew I had to make it. I am a 91-year-old quilter and love a challenge. Thank you for this opportunity.

Jane Cook • Madison, Alabama

I love the surprise of discovering beauty in unexpected places along with re-purposing materials that somehow become art. Art quilts have helped me enjoy making the way a child plays with toys. Thank you for the challenges! Thank you, too, for the many ways your contributors keep my creative spark alive.

Tina Vivian • Alma, Michigan

I’ve mostly worked in fused glass and clay and I am fairly new to quilting, with about a year of mostly self-taught training. I love doing it and appreciate the “Fluttering By” challenge that got me piecing something new.

Darrell Bickley • Centerville, Ohio

We Want Your Quilt!

“Pieces of the Past,” Quilting Daily’s first-ever quilt competition, is in full swing. All categories of quilts—art, modern, and traditional—are accepted *and* encouraged!

Visit quiltingdaily.com/quilt-competitions for information on prizes, theme, rules, deadlines, and more.

Access the Frequently Asked Questions page for the competition here:

quiltingdaily.com/quilt-competitions-faq

ERRATA: On page 18 of the April/May 2020 issue, we incorrectly described the materials and process Jan Reed used to create the quilt “Saving Paradise.” Jan used commercial batiks and cotton fabric, monofilament and polyester thread; hand drawing, painting, fused and machine appliqué; free-motion machine quilting. We apologize for this error.



“Saving Paradise” • 41" x 35"
Jan Reed • Grass Valley, California

We love to hear from you, our readers.

What are you working on now? How has QUILTING ARTS inspired or educated you? What new techniques or influences are you exploring?



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Catherine Aithen
Warfield, British Columbia

*I'm a wildlife photographer,
retired business professional,
...AND I QUILT!*



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about our contributors



Margarita Koriath is a fiber artist and quilt instructor living in Tennessee. She likes to work with a combination of paper and fabric or

fabric alone. Her recent work emphasizes surface design such as dyeing, stamping, and silk screening, with a focus on lettering on fabric.

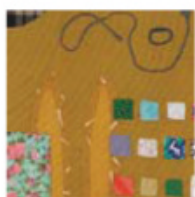
margascrafts.blogspot.com



Libby Williamson is a mixed-media fiber artist, quilter, surface designer, and dabbler of most art forms. She uses her sewing machine as a drawing

tool—with free-motion stitching as her main design element—to enhance her hand-painted fabrics and papers. Libby teaches from her studio in Orange, California, online, and at destination retreats.

libbywilliamson.com

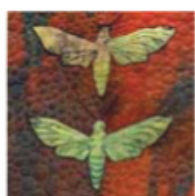


Heidi Parkes loves hand piecing and hand quilting, along with the affordability and mobility of the artform. Living in Milwaukee, Wisconsin, she

frequents The Wisconsin Museum of Quilts and Fiber Art. Heidi enjoys teaching handwork retreats, consulting about sewing over video chat, mending clothing, herbalism, aromatherapy, yoga, and is always researching new ways to care for the health of her hands.

heidiparkes.com

Cate Coulacos Prato was formerly an editor for QUILTING ARTS and CLOTH PAPER SCISSORS® magazines. She is the author of MIXED-MEDIA SELF-PORTRAITS and INSIDE THE CREATIVE STUDIO. Cate writes in central Massachusetts, where she shares a home with her husband and a vast collection of fabric.



Linda Kemshall's first love is painting and drawing in her sketchbooks and she brings these talents to her textile work, interpreting

original artwork using a combination of digital printing, hand painting, monoprinting, and free-motion stitching. Her quilts have been exhibited nationally and internationally and have won many awards. Since 2009, she has offered online video classes with her daughter Laura Kemshall.

[Instagram.com/lindakemshall](https://www.instagram.com/lindakemshall)



Rose Legge loves drawing in her sketchbook, hand dyeing, and stitching. She writes, teaches, and is always game to try a new surface design technique.

Her work has been shown regionally, nationally, and internationally.

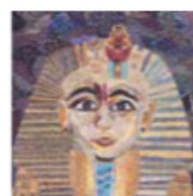
rosehips1.blogspot.com



Christine Vinh has been quilting for over 30 years and her work reflects the joy she gets from colors and textures.

Christine's quilts are often influenced by her travels to South East Asia. Her work has been exhibited at Sacred Threads Quilts and Fiber National 2016 and she currently has two pieces in traveling exhibits, one with the "Inspired by the National Parks" exhibit and the other juried into SAQA's "Forced to Flee."

[@stitchesnquilts](https://www.instagram.com/stitchesnquilts)



Jaci Lawson is an art quilter and pattern designer at backriverbags.com. She is co-registrar of the Star Quilters Conference, and New

Hampshire is her happy place filled with her husband and family.

artquiltblog.wordpress.com



Mel Beach is a San Jose, California, based quilt artist, teacher, and lecturer. She loves stretching her creativity through

photography, comedy improv studies, and the completion of 80+ quilt challenges at the local and international level. Mel has appeared on "Quilting Arts TV."

melbeachquilts.com



Lynn Krawczyk is a textile and paper collagist living in southeast Michigan with her rescue dog Carter and an unreasonable number of

houseplants. Her work revolves around the glorious tension created by layering imagery, color, and hand stitching. She is the author of three books, most recently HAND SEWING MAGIC.

lynnkdesignstudio.com

Cheryl Sleboda is a full-time, award-winning art quilter who has been featured in magazines and on "Quilting Arts TV" and "It's Sew Easy." Cheryl created the Quilting Arts Workshop™ video, "Heirloom Sewing Techniques for Today's Quilter." She started a new business focused on cosplay and costuming called Sew Much Cosplay. Cheryl also teaches and speaks to guilds and groups nationally.

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The Story Behind the Quilts: THE MOTH SERIES

by Linda Kemshall

as we age, our memories become more significant but sometimes more unreliable. This seemingly inescapable fact has provided me with inspiration for many of my quilts and embroideries. Recent work has been inspired by my fascination with moths and though the connection might seem obscure, it does exist! Largely unseen and secretive, most people are completely unaware of the colorful moths flying in their gardens at night. I've used these elusive creatures as symbols of the fleeting thoughts and ideas that come to us in dreams but are often forgotten in the light of day. Their fragility represents transient thoughts and fading memories. My moths are symbolic of loss and failing faculties, but they have beauty nonetheless.

"Hurt No Living Thing" • 42" x 31"



Photos courtesy of the artist

I made my first moth-inspired quilt in 2012 and called it “Remembering.” The quilt was a digital collage of sketchbook drawings combined with a few photographic images taken of museum moth collections. I was aiming to suggest the coming and going of thoughts—was this man losing his grasp on reality or remembering times past? The viewer can decide. The quilt was digitally printed, largely free-motion machine quilted, and included hand stitching to define the text.

A series of more recent moth quilts involve a wide range of techniques, but they all share a common starting point—a screen print. A paper mask placed on the screen creates the simple moth shapes. The linear detail of the moths’ wings and bodies is added with monoprint by placing the screen print face down onto an inked plate and scribing the lines through the back of the fabric with a wooden skewer. I can see the color of the screen print through the back of the cotton poplin fabric so it’s easy to draw in the correct place.

“My moths are symbolic of loss and failing faculties, but they have beauty none the less.”



“Remembering” • 39" x 39"



“Hurt No Living Thing” (detail) • 42" x 31"



"Pearl Fox" • 41" x 31"

I rarely use commercial fabrics, preferring to dye, print, or paint my own. This enables me to create the colorful and painterly effects in fabric and thread that are very similar to the work I make in my sketchbooks. The quilts here involve hand-dyed fabrics as well as a black fabric discharged with bleach. There are also a few landscape-themed prints taken from lino blocks I've carved over the years. I rarely throw anything away—all my hand dyes and prints find a home eventually and I like the sense of continuity I get from using older pieces in new quilts.

Text is often an important feature in my work. It helps convey a message or provides a thought-provoking title. I really enjoy researching my themes long before I get to resolving a final design. People hear the word 'research' and think it means a rather dry, academic study but it's far from that. I take photographs, make drawings and paintings, maybe carve a print block or two. I collect as much visual information as I can. My sketchbook pages are a mixture of all this visual and written information.



I also think discovering how other artists have interpreted similar ideas is **inspirational**, so I read poems and listen closely to song lyrics. I investigate the **meanings** of words, phrases, and common sayings and record all this valuable **information** in sketchbooks for future reference. The quilts that result from this **research** don't necessarily feature anything that resembles a real moth, but they **are informed** by everything I have absorbed.

Over the past couple of years, I've also recorded moths we have trapped **in our garden**. We bought a moth trap with a powerful light that attracts the **moths** we otherwise wouldn't see. Working like a lobster pot, the moths enter the **narrow opening** at the top of the trap but are unable to make their way **back out**. Instead, they settle down inside empty egg cartons we place in the **bottom** of the trap and wait quietly until we photograph each one and finally **release** them safely back into the hedges and trees the next day. Being able to **study** specimens really closely is a rare treat and quite fascinating to me!



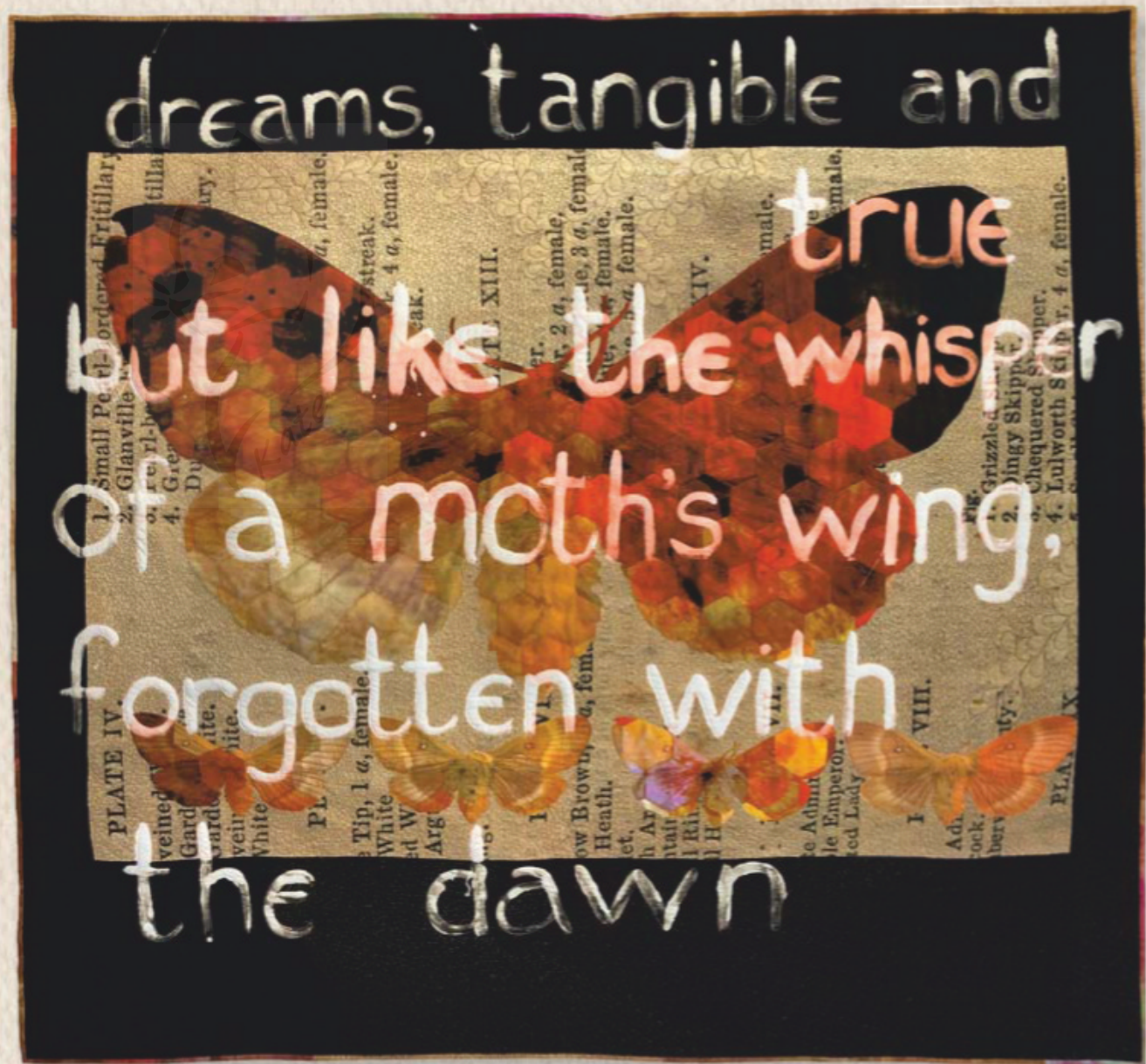
Making the quilt

It may sound odd, but I prefer to have a title before I start a quilt. It helps me focus on how I want it to turn out and what I want it to say. I've often decided on a title as I work ideas through in my sketchbook. In these particular quilts, I've chosen relevant phrases, names, and quotes, each printed directly to the surface of the quilt using foam alphabet stamps and acrylic fabric paints. The text is also a great design device—it gives me shapes to quilt in areas that might otherwise be rather empty and featureless.

I'm passionate about traditional quilt designs and the methods of construction quilt makers have used for centuries, but I can't resist the creative opportunities that technological advantages afford artists today. "Moth Quilt" combines both of those things. I started by hand piecing a hexagon patchwork with the fabric colors inspired by favorite fine art paintings. The piecing took me several months to complete as the hexagons were very small and it was one of those meditative tasks that I usually reserved for evenings in front of the TV. It's a rare treat to hand sew in daylight! I photographed the finished patchwork and imported the image into a graphics app on my tablet for digital painting. Working in layers, I imported a drawing of a moth and superimposed it over the hexagon image. The program allowed me to erase the areas of hexagons visible beyond the outside edges of the moth shape so now I have a moth filled with colorful hexagons. Opening yet another layer, I



"Pearl Fox" (detail) • 41" x 31"



"Moth Quilt" • 58" x 56"

imported pages of text from a vintage textbook and used them as a graphic pattern behind the patterned moth. Using text from old books about moths seemed a perfect choice as a background.

Smaller versions of the moth shapes were added by digitally cutting and pasting, tweaking the colors to add variation and placing them to form a band across the bottom of the composition. Finally, all of the layers were merged to become a single image which could be digitally printed by my daughter Laura on her wide-format printer.

I surrounded the resulting print with a plain black border and then, throwing caution to the wind, I took a paintbrush and painted the phrase about fleeting thoughts using household bleach. The digital print was made using reactive dyes which bleach effectively if a little unpredictably. Someone with a more cautious nature would have sampled this first but I have bleached digital prints before so I did have a vague idea of how it would turn out. From experience, I knew that this particular black cotton fabric discharges back

to almost bone white—it's worth bearing in mind that not all fabrics discharge so it's always necessary to test a sample.

Keeping with the idea of traditional hexagon patchwork—even though these hexagons were printed not pieced—I started to hand quilt the outlines of the implied seams within the moth shape. I favor a wool and acrylic-blended thread for this as it's quite a heavy thread which makes a bold statement. Most of the background was free-motion machine quilted with an all-over angular design but with varying colors of thread. Variegated threads added interest to the plain borders and enlivened the black fabric. The bleached text gave me yet more shapes to outline with stitch.

I'll always draw and paint in my sketchbooks and I'll always stitch my fabrics slowly by hand, if that's what they need, but I'll make the most of sophisticated sewing machines and explore digital techniques, too. A combination of all these approaches excites me and keeps me hungry to go on making! 🌟



"How Fragile We Are" • 43" x 31"

TEXTILE PAINT 101

A Glossary of **Colorful** Terms

Lightfastness describes how well the paint will last over the course of time. High lightfastness means it is more resistant to fading.

Opacity/Transparency describes how sheer a paint appears once it's been applied to a surface. There are three main sub-categories for this term:

- **Opaque** paint produces a solid print. It blocks out most or all of the color/images of the printed surface.
- **Semi-opaque** occupies a middle ground between opaque and transparent. You can still see color/images through the paint; they will not be completely blocked out but will be obscured.
- **Transparent** paint is the sheerest of the three subcategories. Anything it is printed over will still be visible to some extent.

Viscosity refers to the paint's thickness. Low viscosity paint can be as fluid as water and high viscosity paint can be as thick as cake icing.

by Lynn Krawczyk

I wouldn't exactly say I'm an impatient artist. It's just, when time to create becomes available, I seize it like an enthusiastic toddler going after an ice cream cone. This has shaped the way I choose the materials and techniques I work with.

I *could* take the time to dye my own fabric. I *could* take the time to mix my own dyes and printing paste. But will I? Most of the time the answer is no. That takes an amount of forethought and planning that often doesn't complement my schedule.

Early on in my fabric printing career, I sought alternatives that work for me. The two main players are commercial solid fabric and textile paint.

I often feel like textile paint gets a bad reputation. It conjures images of fabric as stiff as armor and prints that run as soon as water is even in the general vicinity. This may have been the case at some time, but that's history. Paint is also versatile. You can use a wide variety of printing tools with textile paint, including Thermofax screens, wood block prints, homemade printing tools (such as rubber bands wrapped around stiff cardboard), stamps, palette knives, gelatin plates, stencils, and on and on.

Let's take a look at what textile paint is and how to choose one that will work for you.

"Windows" • 20" x 25"



What is textile paint?

Paint is a solution that consists of pigment suspended in a fluid (also called a 'medium'). The fluid can be opaque, transparent, thin, thick, quick-drying, and textile-friendly.

Textile paint includes an additional component that makes the paint bond with fibers and leaves the paint more flexible. The bond with the fabric allows the painted fabric to be washed. Flexibility is important so painted fabric retains a soft hand. Be aware that fabric paint may still alter the feel of the fabric—this cannot be avoided although most paints on the market do an excellent job of minimizing the effect.

I primarily paint on 100% quilting cotton, but I also like working on raw silk. There are specific fabric paints for cotton, rayon, silk, and other fabrics. I recommend matching the type of paint to the fabric it is formulated for in order to produce prints with the best longevity.

Types of fabric paint

Screen printing paint is made specifically for use with silk screens. It takes longer to dry, giving you more time to create the print and less of a chance for the paint to dry on the screen.

Fluid paint (such as Dye-na-Flow® by Jacquard®) pours like water. While it is tempting to think of it as dye, it is not. It behaves like paint once applied to fabric. You can create your own fluid paint by adding water to thicker fabric paint until you get the viscosity you want.

Metallic paint has shimmer to it. It generally has higher opacity and

it often creates stiffer prints, but the glow is undeniably appealing.

Silk fabric paint helps preserve the draping quality silk is known for. Some paints may require an additional treatment to make the paint permanent.

Understanding opacity

The level of opacity is one of the most important traits to consider when choosing a fabric paint.

Opacity is easiest to understand by example. Here are two sample prints. The same image has been screen printed over black and white fabric samples placed side by side.

The first sample is printed with transparent paint. (figure 1) The yellow appears as just a shadow on the black fabric due to its transparency. You can tell something is there but it's nearly impossible to identify the color. The second sample is printed with an opaque paint. (figure 2) The black fabric is mostly covered in this example.

Opacity of paint is the backbone for creating layered prints on fabric. Using both transparent and opaque paints in the same print creates depth and interest; it moves a print from feeling flat to having spirit and personality. These two prints demonstrate how this single trait of paint can play off itself.

(figures 3 and 4)

Figure 3—Sunflower fabric order of printing:

- 1) sunflower in transparent paint
- 2) sunflower in semi opaque paint
- 3) birds on a wire in opaque paint

Figure 4—Typewriter fabric order of printing:

- 1) text in opaque paint
- 2) typewriter in transparent paint

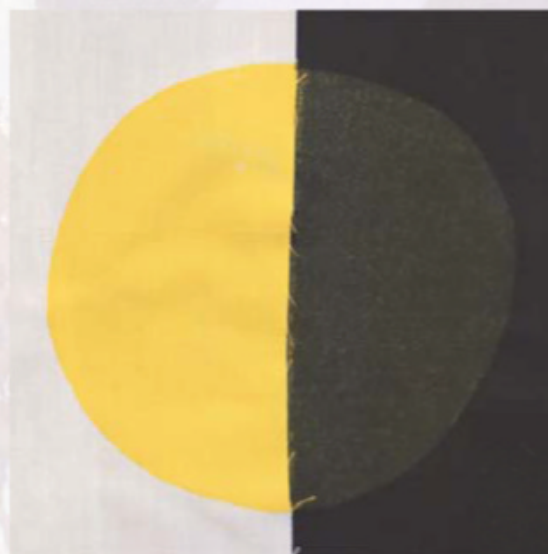


figure 1



figure 2



figure 3

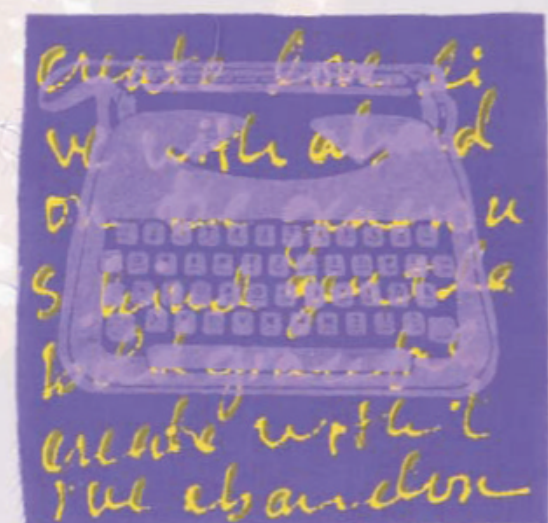


figure 4



"Ghost Birds" • 20½" x 17"

Tips for mixing custom colors

There are many shades of paint available but if you are so inclined, you can also mix your own custom colors prior to printing. Paints with the same opacity are more likely to produce the color you are aiming for.

- Mix small amounts to see if you get the color you want. It's easy to get enthusiastic and mix large amounts of paint but if it misses the mark you may end up with a shade you don't want to use.
- Add small amounts of colors to each other and test frequently to see if you are approaching the color you want. It's easier

to add more of a particular color than it is to try to fix a color gone wrong.

- Keep track of the color ratios you are mixing. It can be general such as '2 parts red to 1 part blue' or as detailed as '2 tbsp red and 1 tbsp blue.'

I also like to mix color directly on fabric. I do this by printing on colored fabric.

Transparent and semi-opaque paints work best for this method. I keep sample prints of how a particular color of paint behaves when it's printed on different solid colored fabrics and use these as a reference when I'm working.

Lynn's favorite paints

PROFab: These textile paints are available from PRO™ Chemical and Dye. They come in both transparent and opaque varieties and have excellent pigment saturation. They are my go-to paints in the studio.

Blick Water-based Acrylic Fabric Screen Printing Ink:

These are nice paints for screen printing. I also use them for other printing applications as well such as monoprinting. They come in quart size containers and while the colors are somewhat limited, they are easily mixed and a good value at such a large size.

Permaset® These are my absolute favorites for opaque paint. They have some colors with the label Supercolor, and it does just what it says. These paints stay true to their color no matter what color they are being printed over.

Pêbêo Setacolor: These come in opaque and transparent paints in a nice range of colors. They also have a line of paints dedicated to silk painting.

Speedball®: A tried-and-true brand, Speedball is one of those paints that is a staple for screen printing. It has a nice medium opacity plus a range of opacity.

Jacquard: Jacquard offers a full range of fabric paints that can be used on all types of fabrics. They have it all—opaque, transparent, fluid (Dye-na-Flow), screen printing, and more.

Here are examples of how a semi-opaque blue paint behaves when printed on different colored fabric. (figures 5 and 6) Figure 7 shows the paint printed on white fabric and provides a baseline for comparison.

Importantly, read the directions that come with the paint you are using. They will provide guidance on how to make the painted prints permanent—often referred to as ‘fixing’ the paint. Many paints simply require heat, and this can be accomplished with a home iron. Textile paint used by the home artist is not the same grade as the paints that you find on screen-printed T-shirts so set your expectations accordingly. Exposure to direct sunlight or harsh laundry chemicals such as bleach will damage the prints and fabric. Colors will fade or become blotchy. Both should be avoided.

Some final thoughts

Use common sense when painting on fabric. I have an entire wardrobe of shirts and pants with paint splotches on them. Why? Because no matter how much fabric I print, I still believe I can work without getting paint on my clothes. I have yet to come out of a paint session unscathed, however. Don't wear clothes you treasure while painting fabric. Acrylic paint does not wash out, trust me.

Given the nature of acrylic paint's ability to permanently stick to surfaces, I strongly suggest protecting your work surface. This can be as simple as using acrylic felt under the fabric. This will add some padding which can help create cleaner prints. It's also absorbent so most paint that goes through the fabric will be taken up by the felt and keep the work surface cleaner. (figure 8)

Using paint on fabric opens up a world of possibilities in your art practice. You can work at a moment's notice since minimal prep is required, and you can manipulate paint to create deep, interesting compositions. Give it a try! 🌸

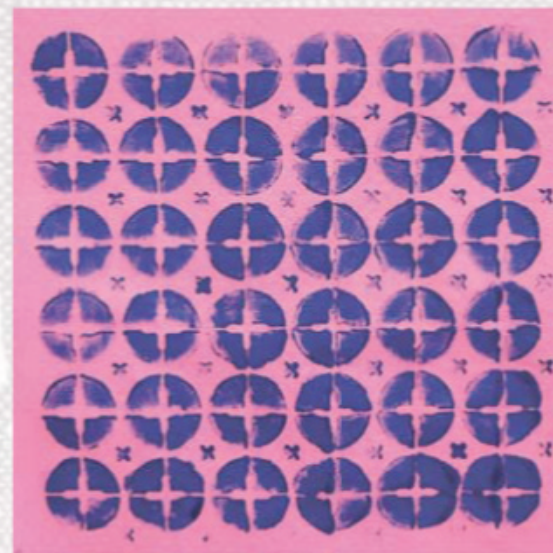


figure 5

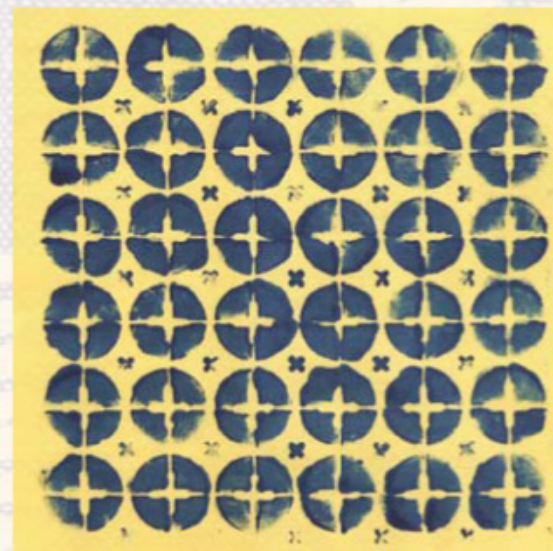


figure 6

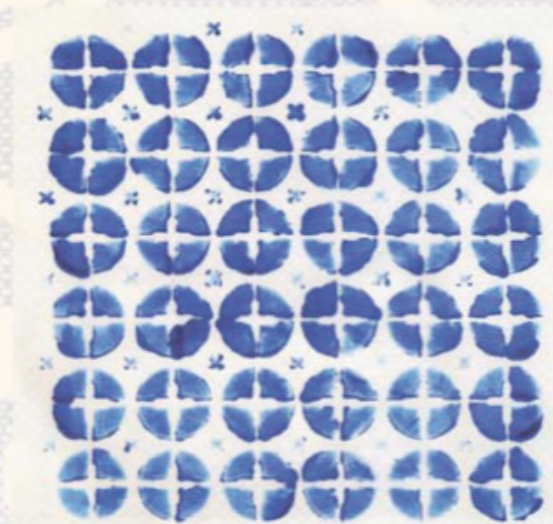


figure 7



figure 8



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PICK A CARD, *ANY CARD!*

Add a playful twist to your palette

by Mel Beach

art quilters frequently use unconventional materials in their work. From found fabric to hand-dyed burlap, many materials you wouldn't normally expect to see used in a quilt have become more common. In the past year alone, QUILTING ARTS contributors have expanded the breadth of materials they use to include such varied substrates as art paper, tulle, gauze, and even cheesecloth. When it comes to embellishments, the sky's the limit: as long as it can be attached to the surface of a quilt with either glue or thread, it's been done. But playing cards? Why not? That's a game changer.

Up your game by finding fresh ways to create pattern and texture with the colorful graphics from cards. They are a fresh and fun source of color and texture, as well as an unexpected and informal reference to playfulness and mischief.

Attaching them to a quilt top is easy and fun—it just takes a bit of practice, a steady hand, and a topstitch needle. Before you know it, you'll have a new source of embellishments and a quilt with an amusing back-story that is sure to spark lots of conversation.

MATERIALS

- 2 solid fat quarters, 18" x 22"
- Low-loft batting, 18" x 22"
- Deck of playing cards (I used full-sized UNO® cards and mini UNO party favor packs.)
- Green painter's tape for concrete, brick, and grout (This tape sticks better than traditional blue painter's tape.)
- Safety pins for basting
- Sewing machine with free-motion capability
- 90/14 topstitch needle

Optional

- Sewing machine extension table to stabilize the quilt top
- Needle down setting on the sewing machine





"Avant Garden Uno" • 16" x 16"

Why Playing Cards?

When asked why she chose to work with playing cards on her quilts, Mel shared: “I love the challenge of incorporating unconventional materials into my work. I think it adds a touch of whimsy, fun, and presents a challenge. One of my favorite shows—‘Project Runway’—always has an episode where the designers have to source all of the materials for their outfits at a discount or hardware store. Those episodes made me wonder if I could do the same thing with quilting, and now I challenge myself to look at those discount-store finds differently. Can they be incorporated in a quilt? Nothing is safe anymore!”

—Mel Beach

DIRECTIONS

Prepare the design

1. Create a quilt sandwich by layering the batting between the two pieces of fabric. If your pieces are small, like the fat quarters suggested in this practice quilt, you might not need to baste them much.
2. Position cards on the quilt top to create a design. Try auditioning different designs—geometric placement is not your only option. I’ve made playing card quilts that resemble mandalas and a vase of flowers. Positioning cards next to one another will minimize

TIP: Pressing the top fat quarter into quadrants will yield vertical and horizontal axes to help center the design.

the need for starts/stops while topstitching in a later step. Avoid overlapping the cards, however, as it is harder to stitch through two layers of the paper without the cards slipping.

3. Center 1–2 loops of painter’s tape onto the back of each playing card and position it into place. Avoid placing loops of tape along the edges where topstitching will occur. Finetune the alignment/positioning of cards as needed.

NOTE: The tape is not removed after stitching and will remain part of the quilt.

4. Use safety pins to baste the quilt top around the card designs, if needed. Avoid pinning through any of the cards—holes in the cards will be permanent.

Stitch the quilt

1. Set up the sewing machine with a walking or even-feed foot. To avoid perforating the card with too many holes, change the stitch length to approximately 2.5 (slightly longer than normal). Thread the machine with a matching or monofilament thread.

NOTE: A short stitch length may perforate and destroy the playing cards rather than sew them onto the quilt.

2. Starting at the corner of one of the cards, pull the bobbin thread to the top, and then stitch slowly around the card. When sewing, try to avoid snagging the other cards with the machine foot when you pass near them. End the quilting in the same hole you started quilting in, if possible. Bury the threads after you have finished quilting. Add additional quilting



“Wild About Yellow” • 19" x 19"

and embellishments as desired, then bind the quilt.

TIP: Take care if using an iron near the playing cards. Avoid touching a hot iron directly on the cards, as they may melt, distort, or scorch. Use a pressing cloth.

3. When complete, keep the quilt flat when storing or traveling to prevent the cards from ripping and folding. 🌸

Tips for Success

- Test your materials first before you sew on your quilt. Warm up with a smaller piece to practice topstitching on the cards and starting/stopping in the same hole.
- Make sure the tape is in the center of the card, so you do not sew through it.
- To minimize stops and starts, try traveling to adjacent cards. This works best if the cards “kiss” up next to each other.
- While topstitching, gently maneuver the quilt under the machine to avoid ripping, snagging, or folding the cards.
- To pivot, use the needle down position for a clean sharp turn.
- Sewing through the cards may dull the needle. Remove and replace the used needle before starting another project.



Want to learn more?

Watch Mel demonstrate this technique on “Quilting Arts TV” Series 2500 available at quiltingartstv.com or your local PBS station.



“Uno Mas Mandala” (detail) • 21" x 21"

TAKE IT *Further*

Hand calligraphy cheesecloth skins

by Margarita Koriath

MATERIALS

- 2 pieces of freezer paper, each 24" x 24"
- 2 pieces of cheesecloth, each 12" x 12"
- Plastic sheeting
- Fluid acrylic matte medium (I used Liquitex®.)
- Black permanent marker (I used a Sharpie®.)

Recently, I have been experimenting with translucent overlays. My goal was to find a way to add color, texture, and depth without hiding the background beneath the overlay. Some of those experiments led to creating a fabric I call 'cheesecloth skins' made from the fabric used in our kitchens—cheesecloth—that has been painted with a layer of fluid polymer medium. As noted in an earlier issue, these skins can be painted, silkscreened, and stamped. But further experimentation has also shown that this process provides an excellent vehicle for transferring hand calligraphy and other mark-making techniques. The translucent nature of the resulting fabric and suitability for stitching by hand and machine make it a favorite for use in my quilts.





"Flower" • 15" x 18"

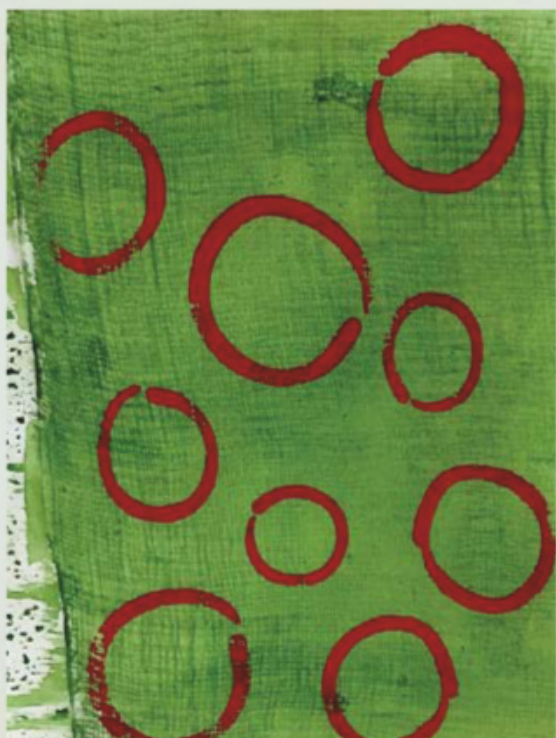


figure 1



figure 2

Cheesecloth Skin—A Refresher

Cheesecloth skins add a transparent layer to art quilts and can be colored with paint and enhanced with printing.

1. Cover your work surface with plastic sheeting and place the freezer paper on top, shiny side up.
2. Pour several tablespoons of fluid matte medium in the center of the freezer paper. With a foam brush, cover the surface in an even layer.
3. Place a cheesecloth square on the medium, centered on the freezer paper. With your fingers or a foam brush, smooth out the wrinkles as much as possible.
4. Pour more medium on top and spread it in an even layer. Don't be skimpy. The cheesecloth will be very wet. Allow to dry completely.
5. At this point, the cheesecloth skin can be painted with diluted acrylic paint (*figure 1*), screen printed, or stamped. (*figure 2*) Once the final design is dry, peel the cheesecloth skin from the freezer paper and use it in your art.

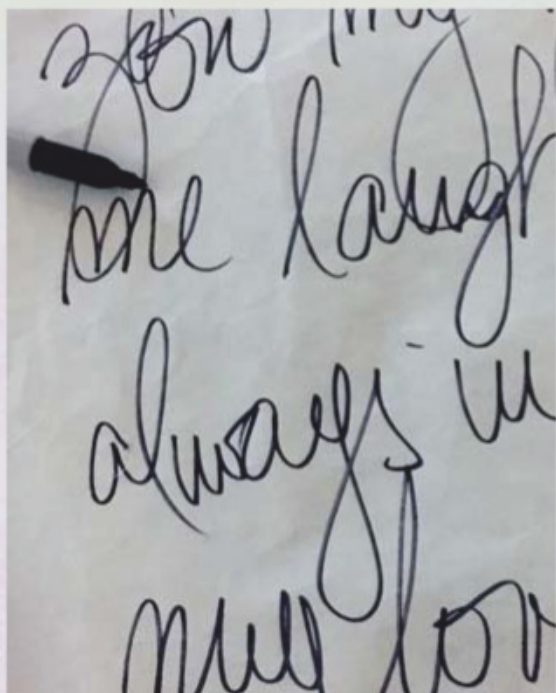


figure 3

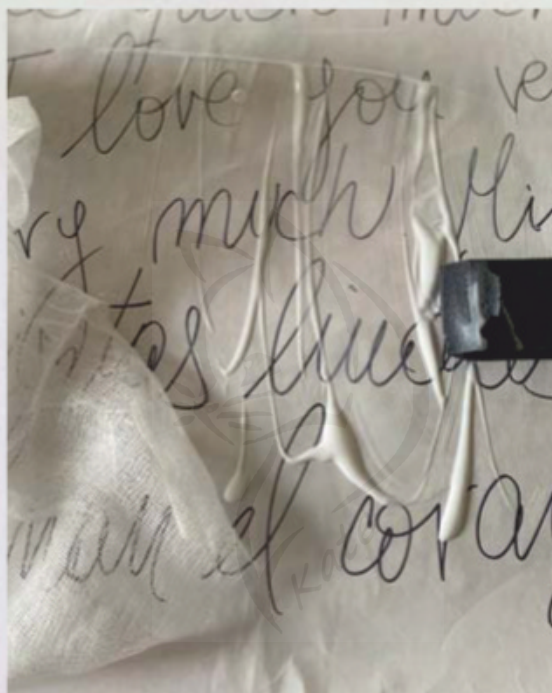


figure 4

DIRECTIONS

Create calligraphy on a skin

1. Place a piece of freezer paper on the plastic-covered work surface, shiny side up.
2. Using a felt-tipped permanent marker, write words on the freezer paper. (*figure 3*) Make large, fluid strokes for the best result. When I work, I often emphasize a letter or word, change the language I'm writing in, and think about the visual impact of the calligraphy. To make an overall background, distribute your writing evenly over the freezer paper in a space roughly 1"–2" larger than the cheesecloth square.

NOTE: Because you are using a permanent felt-tipped marker, you don't need to add drying time to this step because the ink dries immediately and will not smudge in the next step.

3. Pour several tablespoons of fluid matte medium in the center of the freezer paper. With a foam brush, cover the surface in an even layer. (*figure 4*) Add more medium, if needed.
4. Place the cheesecloth square on the medium, centered on the writing. Using either your fingers or a foam brush, smooth out the wrinkles as much as possible.
5. Pour more medium on top and spread it in an even layer. (*figure 5*) Don't be skimpy; the cheesecloth should be covered entirely and will be very wet.

Allow the cheesecloth to dry completely; it will take 6–24 hours.

6. Peel the cheesecloth skin from the freezer paper and admire your own calligraphy—the ink will get ‘picked up’ from the freezer paper and embedded in the cheesecloth skin. It is now ready to use in your art. (figure 6) ✿

Mix it up!

As this technique works well for backgrounds, remember that your handwriting or calligraphy does not need to be perfect. Here are some suggestions to create interesting marks that can be embedded in the cheesecloth skins.

- Change the size of some letters or words
- Experiment with different color permanent markers—some work better than others
- Draw or sketch directly on the freezer paper instead of writing
- Write in gibberish—this may deemphasize the ‘words’ and make the writing more of a graphic element



Want to learn more?

Watch Margarita demonstrate this technique on “Quilting Arts TV” Series 2500 available at quiltingartstv.com or your local PBS station.

Read Margarita’s first article about Cheesecloth Skin basics in the February/March 2020 issue of QUILTING ARTS MAGAZINE available at quiltingdaily.com.

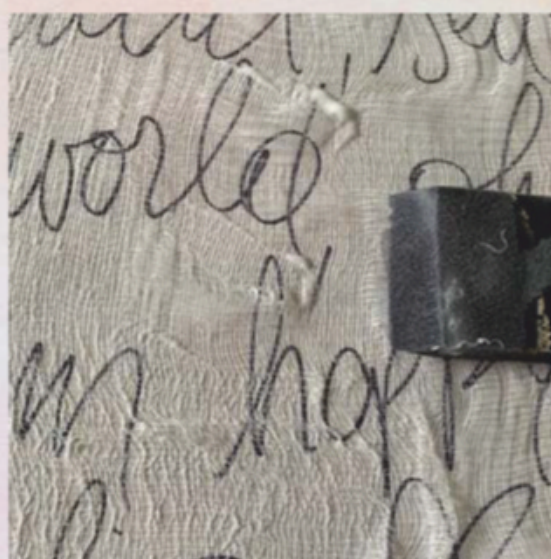
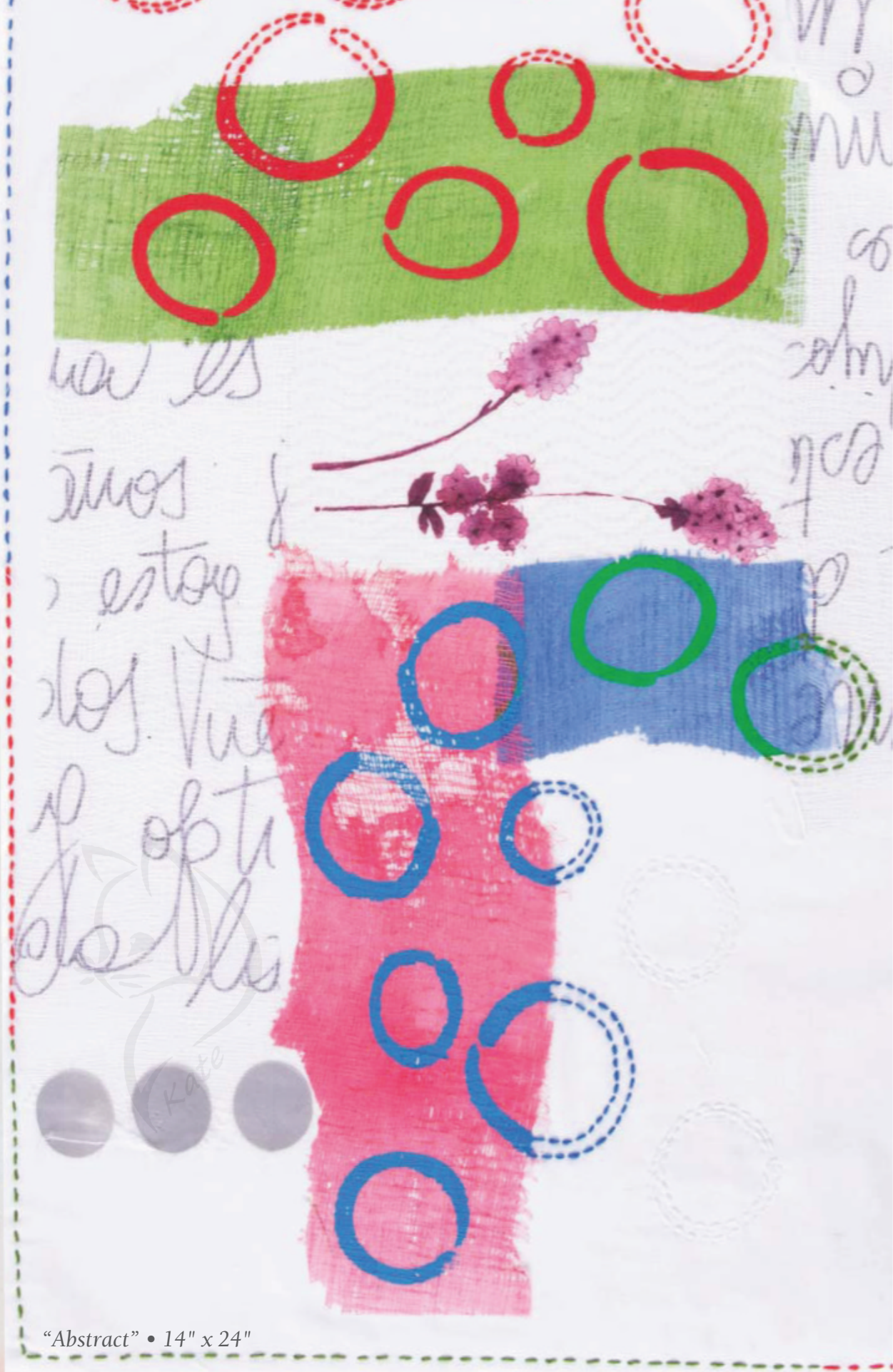


figure 5

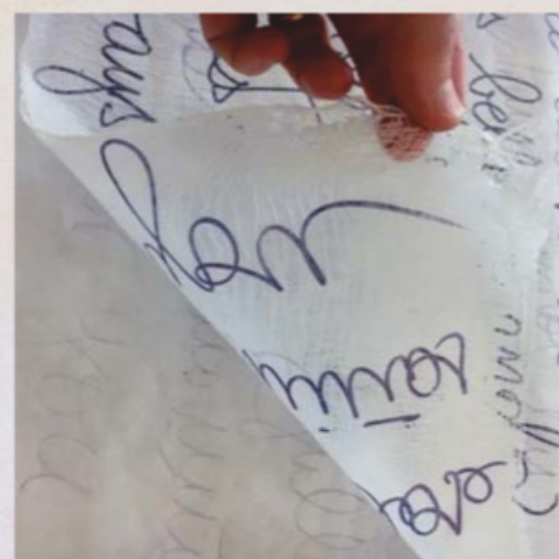


figure 6

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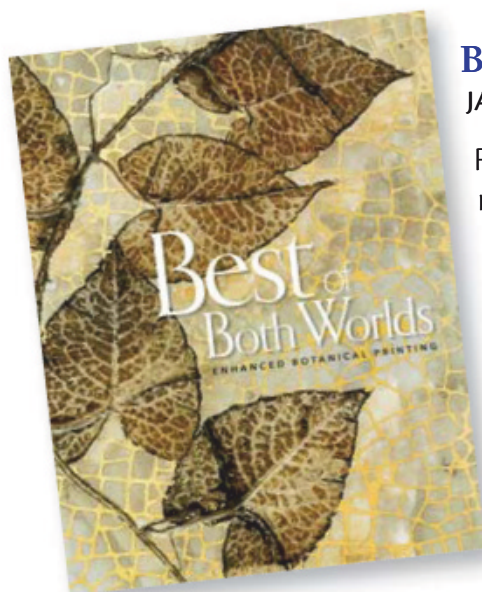
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PRISCILLA BIANCHI

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JANE DUNNEWOLD

Few hands-on surface design books are written with the knowledgeable reader in mind who wants to learn more—one who has already explored dyeing, mark making, and other techniques—yet craves to expand their skills. Enter artist, teacher, and creative mentor Jane Dunnewold who is ready to fill that gap. Jane's newest book allows the reader to jump right in and experiment with direct printing. She uses botanicals (flowers and leaves) to imprint paper or cloth with colorful images using three components—pressure, moisture, and heat. The process is easy to learn and challenging to master. This book really does cover 'the best of both worlds' in that it not only teaches about botanical prints, but also about how to enhance those prints with a new level of beauty and sophistication. The book includes full instructions, recipes, and materials for more than a dozen processes plus a lovely gallery of artwork for inspiration.

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MELANIE FALICK

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BIT BY BIT

Artful scrap quilting

Photos courtesy of the artist unless otherwise noted

by Cate Coulacos Prato

As Jane Austen might have said, if she were a quilter, “It is a truth universally acknowledged that a fiber artist in possession of fabric must be in want of a way to use scraps.”

To get some insight on how to artfully use—or re-use—fabric scraps, we asked the advice of four artists who are adept at just that.

Mixed-media artist Cathe Holden collects new and vintage scraps from local thrift stores to use in fabric collage stitch projects. She’s a regular at a shop where they specialize in textiles.

“I don’t have the space for yardage, so I purchase only small scrap folds and dig through their ‘free’ bin of smaller, odd-shaped scraps. In addition to fabric I also look for decorative linens like colorful old tea towels, sections cut from embroidered napkins or hankies, ribbons and trims, vintage clothing labels and prize ribbons, doll or children’s clothing, and just about anything interesting I can easily push a needle through,” Cathe says.



Cathe Holden collects and sorts her small scraps such as yo-yos and quilt pieces in wire baskets that are easy to transport.



In this wallhanging panel (9" x 20"), Cathe Holden combines fussy-cut fish and flower motifs along with labels, fabric scraps, and trims to make a collage suitable for display.

Her art typically involves paper and assemblage, but a small, stitched fabric collage she spied on Instagram inspired Cathe to begin creating what she calls ‘collect & collage slow-stitch’ projects.

“Hand-stitching interesting bits of fabric scraps and textiles to create compositions has opened up an entirely new way of expressing myself in art. With my fabric collage work, letting go of perfectionism—with less-than-perfect stitch lengths and row spacing—not only is an exercise in relaxation and mindfulness, but also creates a vibe of whimsy that I love about my finished pieces.”

Cathe starts with an inspiration piece, like a beautiful floral cluster, and builds from those colors. Using a vintage tea towel or neutral-colored fabric as a base, she builds her scrap design, placing them on a vertical/horizontal grid. When she is satisfied with the arrangement, she glue-bastes the pieces to keep them in place while she hand stitches. Her finished pieces are machine- or hand-sewn into a project, hung from a vintage pants hanger or small wooden dowel as décor, or displayed in a shadowbox frame.

Fabric artist Lynda Heines is always experimenting with surface design, using fat quarters or smaller swatches to make her own fabrics. “Because I work with small pieces of fabric, I have instant scraps,” she says.

Lynda rarely buys new commercial fabric, except Test Fabric 400M for dyeing and tone-on-tone white/white and black/white to over dye. Any other commercial fabric in her stash comes from the thrift store or has been given to her.

“Every year I am more concerned with our environment and all of the waste. It’s amazing to go to the mall and see all of the new clothes, when there is perfectly good used clothing at thrift and consignment stores,” she says, adding that thrifted vintage textiles also take dye beautifully.

Lynda uses every scrap she can to make something new, including zip bags, key fobs, bracelets, cloth dolls, pin cushions, badges, pillows, and postcards. Scraps also can make beautiful appliqués on larger projects, she says.

Recently, she was looking for a scarf to wear to a meeting where she would be introducing herself and her art to other artists. She saw a green scarf she’d dyed years ago, and thought adding fabric scraps of five different surface techniques would show them what she does, rather than tell them.

“I’m really trying to use my dyed fabric—every little piece—so it won’t be taken to the thrift shop after I’m gone!” she says.



Photos by Dave Hames

A basket of Lynda Heines' projects utilizing scraps.

Quilter Irene Lee uses her leftover scraps to paper piece blocks, paying close attention to the color and design of each piece of fabric to follow her inspirational theme. For example, her coneflower blocks, based on a pattern designed by Sarah Elizabeth Sharp, use scraps in colors that are inspired by scenery from her travels.

"I usually target an image before putting together a flower. For example, if I want to do something inspired by the ocean, then that coneflower will most likely be blue-based (but not just blue)," Irene says. On the body of the coneflower, the fabrics selected would include whales (which are black) and other sea animals, combining blues, white, black, and other ocean colors in the block.

When Emily Bailey first started quilting, her husband was in school and they had three small boys, so their budget was tight.

"I had sewn most of my life, so I had scraps, and that is what I used. Now I do it because I feel scrap quilts

are full of interest and memories. I think they are the best kind of quilt," she says.

Emily creates her modern, scrappy quilts from remnants that come from past projects and donations to her 'cause.' "I think it takes care of the guilt (the donors) would feel if they threw them away, but they don't want to deal with them either. I'm happy to help them with a guilt-free lifestyle," she says.



Lynda Heines' fabric storage system.



Examples of coneflower blocks made by Irene Lee from her collection of scraps.

Scrap Art Tips

Emily sorts her scraps into bins by color and her rule is: when the top no longer fits on a bin, it's time to make a quilt with those scraps. She has made whole quilts from one bin, but usually incorporates fabric from other bins. She enjoys free-form piecing and giving traditional patterns a modern twist. Her "Gradation" quilt is an updated Rail Fence pattern with an ombré look.

Emily sums up most fabric artists' feelings about their scrap stash this way: "I love remembering past projects when I use them. In fact, I have very mixed feelings when I use the last of a fabric. Happy because it has all found a home. Sad because I won't be reminded of all the projects it had gone into previously." 🌸

Resources

auntemsquilts.com (Emily Bailey)
lyndaheines.com (Lynda Heines)
cath Holden.com (Cathe Holden)
Instagram: @lingsnest (Irene Lee)

The fabric artists had the following tips for sorting, storing, and using fabric scraps:

- Most people organize their scraps by color, but think about separating them out by motif (such as prints with typography, numbers, flowers, etc.), value, texture, or type of fabric (chenille, screened prints, lace, and so on).
- Fold larger scraps and stack in containers such as shoe boxes (cardboard or plastic) or wire bins. But consider tossing 4" or smaller scraps together in a see-through bin like a laundry basket. Sorting through them can help you discover unexpected color and pattern combinations.
- Avoid housing long strips of fabric or trim together with small scraps, as they're apt to tangle.
- Sandwich a heavy layer of your tiniest scraps between a larger cut of cotton fabric and a sheet of water-soluble stabilizer. Secure the edges and free-motion stitch swirls or a grid over the surface. Wash out the stabilizer and cut out shapes to use as embellishments or make the piece long enough to use as a scarf or table mat.



Emily Bailey organizes her scraps in color-coordinated bins.

- If you're overrun with small scraps, use them as filler for pillows or another small stuffed project.
- Keep those bits of scraps from each individual quilt you make and use them along with other neutral scraps to create a coordinating fabric collage as a memento of the quilt you're gifting. Or free-motion stitch a sheet of tiny coordinating scraps to embellish a tote for gifting the quilt.

"Gradation" (74" x 62") by Emily Bailey is a modern, scrappy take on Rail Fence blocks with a gradually changing background.



LIVING PLANET: *Wind*

Quilts from Viewpoints 9

Viewpoints 9 is an international collaborative project composed of nine quilt artists from five countries, now in its ninth year. Since their founding, Viewpoints 9 artists have traveled together on a creative journey, challenging and inspiring one another to try new techniques, explore new materials, and consider new subject matter in their artwork.

Their most recent body of work, “Living Planet,” is their fifth series and premiered at International Quilt Festival, Houston, and The European Patchwork Meeting in France. The “Living Planet” series consists of nine broad themes about life on Earth, including Energy, Ocean, Geology, and others. The final prompt in the series, Wind, was proposed by South Korean member, Misik Kim, who challenged her fellow artists to ‘feel the wind.’

I like standing in the wind.

The sound of the wind

The touch of the wind

The colors you feel in the wind.

What do you feel in the wind?

Photos courtesy of the artist unless otherwise noted

VIEWPOINTS 9



Photo by David Wright

“Aura, Goddess of Autumn Breezes”

24" x 36" • DIANE WRIGHT • UNITED STATES

“Aura, Goddess of gentle Autumn Breezes, is the daughter of Boreas, God of the North Wind. When thinking about wind, I smile when it’s a gentle, warm breeze that touches my cheeks. At my advanced age, blissful memories are a mainstay. This piece was also inspired by my friend and Australian art quilter Dijanne Ceva’s ‘sentinel’ block print.”



“Eye Of The Storm”

24" x 35" • ALICIA MERRETT • UNITED KINGDOM

“With climate crisis events being so much in the news, I feel that we really are in the eye of a huge storm. First, literally, the hurricanes hitting the U.S. as well as the U.K., and the consequential floods, are terrible disasters for so many people, and they are getting more frequent and powerful. Second, metaphorically, we are almost at a point of no return—if we don’t take action about climate change now, its consequences will make our Planet Earth uninhabitable. We owe it to our children and grandchildren. There is no Planet B. This piece is part of my new series based on my own digital designs, then printed on fabric, layered, and machine stitched.”



Photo by Bob Dennis

“The Invisible One”

24" x 36" • SUE DENNIS • AUSTRALIA

“You move the clouds, shift sand dunes, and bend trees. Wind, you are the invisible one.”



“My Generation #3: LOHAS”

41" x 57" • HSIN-CHEN LIN • TAIWAN

“Flowers are scattered by the winds, just like my no-longer-young self. Keeping such a unique gesture and charm, living a happy life, and being lighthearted and at ease, it is the LOHAS (Lifestyles of Health and Sustainability) generation.”



“On the Prairie”

24" x 36" • BETTY BUSBY • UNITED STATES

“The deep-rooted grass on the North American prairies is legendary, as is the fierce wind. I used a wet-on-wet painted silk background to represent the ominous stormy skies, and hand stitching to accentuate the movement of the machine quilting.”



“Fresh Laundry”

24" x 36" • KATE THEMEL • UNITED STATES

“How do you create a visual interpretation of something invisible? The word ‘wind’ brings to mind all sorts of imagery for me. Some of them are scary and destructive, like hurricanes and tornadoes and blustery winter storms. I decided to go with an idea that calms my mind instead: A gentle breeze whispering through fresh laundry.”



“Wild Life: Wetlands”

24" x 36" • MARTHA WOLFE • UNITED STATES

“Wind on the water can create fascinating distortions of light and reflection. In a gale, it can become a churning mixture of color, but, in stillness its only signature is tiny ripples in a mirror.”

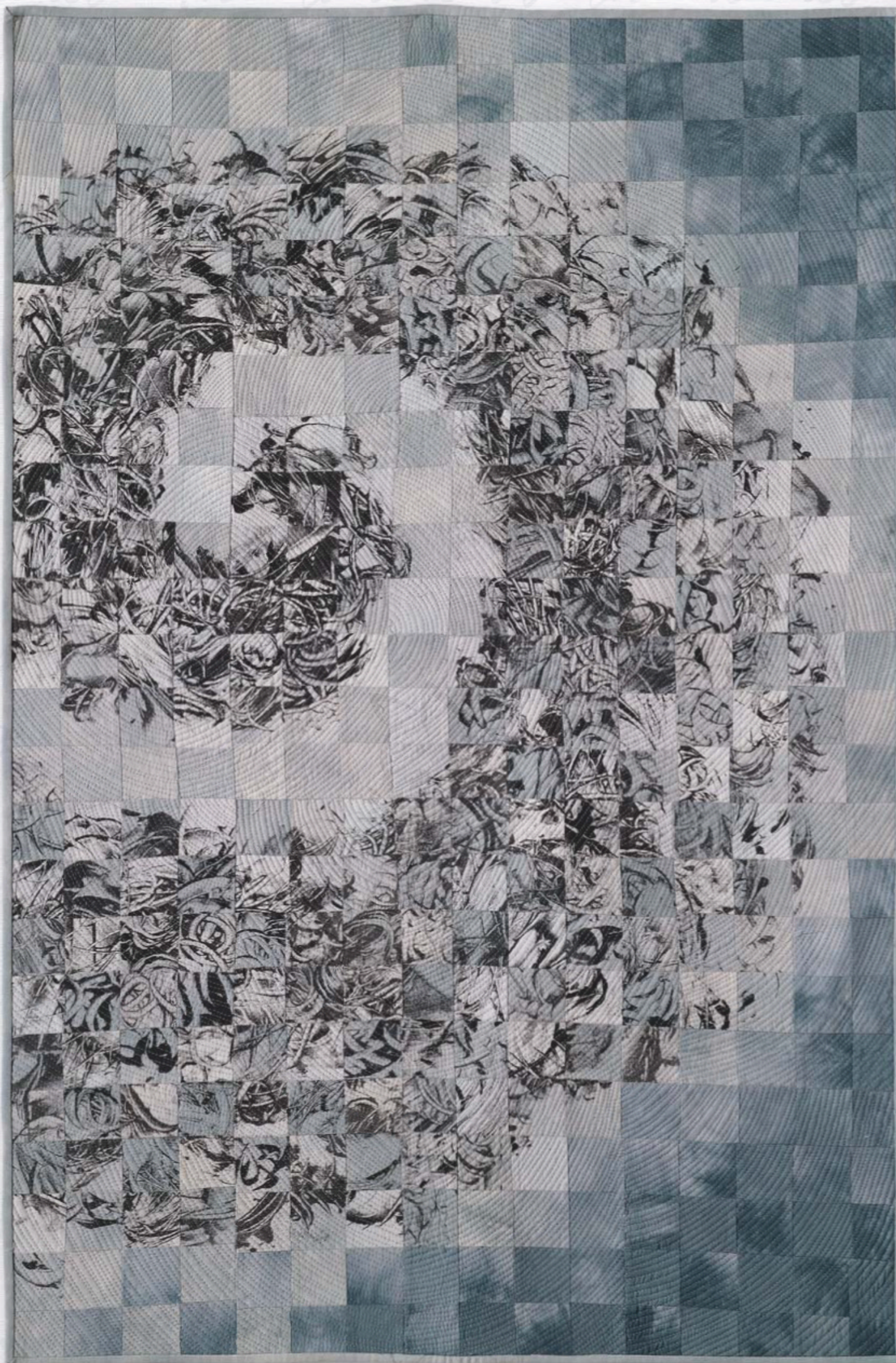


Photo by Manhing Lee

“The Winter Wind”

24" x 36" • MISIK KIM • SOUTH KOREA

“August is in the middle of a hot summer in Korea. Summer, which started with the work, finished the work now ... Summer is going and autumn is coming. There is a cool breeze at night. I worked in the hot summer thinking about the cold wind blowing in the winter. While working in the hot summer, I felt a cool wind blowing from my work. Seeing and feeling the many things the seasons give seems to be the luck that the Earth has given to us.”



“Solar Wind”

24" x 36" • LISA-MARIE SANDERS • UNITED STATES

“When the charged particles from the sun collide with oxygen and nitrogen in our upper atmosphere, they glow. Invisible solar wind made visible in a spectacular way.”

Selections from the “Living Planet” series will be exhibited at International Quilt Festival, Long Beach, and the Taiwan International Quilt Exhibition July and August 2020. The fourth Viewpoints 9 series, “Word,” will be exhibited in its entirety at the Rocky Mountain Quilt Museum in Golden, Colorado, July–October 2020.

What’s next for Viewpoints 9? Artist members have embarked on a new series, “Personal Viewpoints,” embracing a new format where they will create three larger pieces over the next 18 months to a personally selected theme. To learn more about it, visit viewpoints9.com.

Video Making for Art-repreneurs

by Cheryl Sleboda

Creating video is one of the quickest ways to gain recognition and followers for your art business and has a low barrier of entry for someone just starting out.

Anyone with a smartphone knows that video is everywhere right now. You can't scroll through any of your newsfeeds without being hit with some kind of video content. That's on purpose—most social media platforms are actively competing against television and streaming services for your valuable time. By serving up video content, especially by having them roll into other videos one after the other, you spend more time on those platforms. For an art business, video content is a smart move. It's actively promoted higher in the social media algorithms than a text or picture post. If you've never tried video before, now is a great time to experiment.



Artist Jane Davila taped her video series on a professional set.

Photo courtesy of Cheryl Sleboda



Cheryl Sleboda creates online trailers for her classes and lectures in her home video studio.

Photo courtesy of Sue O'Very Designs



Sue O'Very creates her popular videos in this home studio.

Sue O'Very, a pattern designer and maker, saw the trend for video content early. "My father suggested I look into video production in 2004," she says. "I was selling patterns at the time, and he suggested that pairing it with video was the next big thing. There was no YouTube back then, so I made my content and released it on DVDs that I self-produced." Since that time Sue has amassed close to 10,000 subscribers on YouTube with over 160 videos. Her series "Does This Notion REALLY Work?" was started about two years ago and is one of her top shows on the platform. This was the turning point in her video making, Sue says.

Lights, camera ...

These days, anyone with a smartphone can get into the video creation business, but for people wanting to take it to the next level, investing in equipment is not terribly expensive. Lighting set ups sound expensive, but a basic set runs about \$120. A good camera that films in HD or higher is about \$600. Editing software—which you'll need to mash the video clips together into a story—can cost about \$150.

Next comes the 'set'—where you will shoot the video. For many people, this is their sewing space—and, let's face it, most viewers love to see where people work and how they organize their studio. "For years, my set was in my sewing room, which was also my bedroom," says Sue. "Now I have a dedicated sewing space and a set."

With the equipment she has, Sue can now shoot her tutorials from multiple angles. This allows her to make a more interesting video than one static shot. It also means she can set up her lighting and leave it, rather than constantly moving it in and out of her sewing space.

“Getting my lighting and sound consistent was really important to me,” Sue explains. “Having the set allows me to focus on the content of the take.”

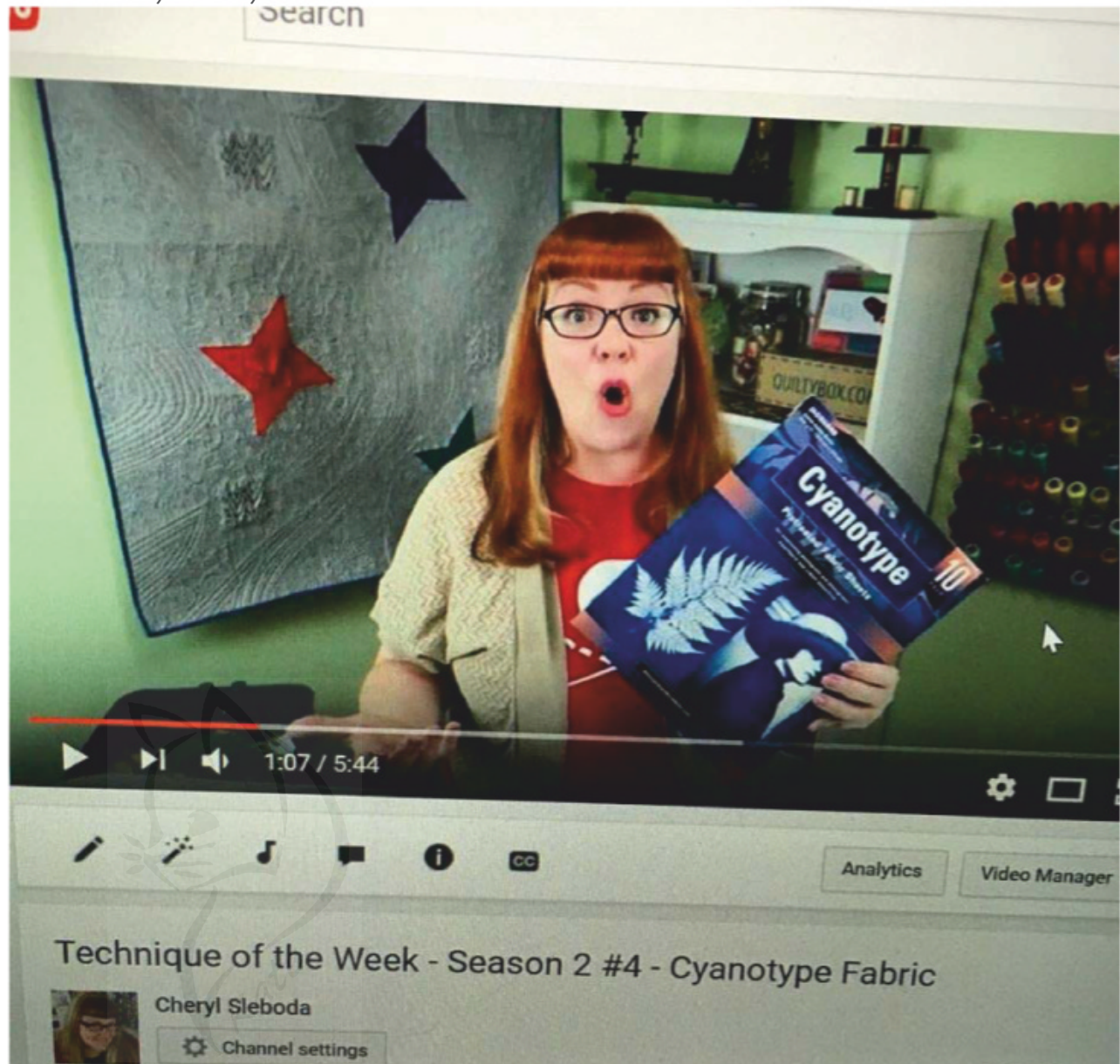
Star power

Many of us may be terrified of getting on camera, but it’s something that gets much easier with practice. The more you work at it, the more comfortable you will become.

If you’re just not into having your face on camera the whole time, there are still ways to make video work for you. During filming, focus just on the sewing or cutting table, showing your hands and not your face. In the editing process, insert still photos into the video to support your content.

“Taking beauty shots of the thing you are showing and panning from one side to the other is a great way to keep the camera moving around if you don’t want to be in every shot,” says Sue. Ultimately, your viewers are watching because they are followers of your brand and style. Your authenticity is what attracts them to your work, and this is true with video. Sue advises, “They are not there to see your make-up. They are there to see you as yourself, flaws and all.”

Photo courtesy of Cheryl Sleboda



Cheryl Sleboda creates her YouTube series “Technique of the Week” in her home video studio.



Take still photos as you go along to insert into a video you are making or use as promotion shots.

Shooting a video recording doesn't have to be complicated, but it can be time-consuming. Sue's videos are typically 8–10 minutes long, but each usually takes her up to two days to produce, minus the creation and preparation of the project idea itself.

"I can take anywhere from 6 to 8 hours to film all the step outs and 'B roll' shots, and then another day to edit," she says. (B roll is supplemental footage meant to be edited in with the main shot.)

When complete, Sue will use the video in all sorts of ways from embedding it into her blog to uploading it to YouTube and Facebook separately, where they continue to live on the internet to find new fans.

Sue O'Very creates her popular videos in this home studio.

Mix it up

Streaming and live videos are another way to make content for your fans. Today, almost every platform has a live video stream option. To create this you just need a smartphone and internet access—and then you press "Go Live" and you're filming! Think ahead and have an idea of what you want to discuss on your streamed video and what interests your fans and followers.

Please note, not all public venues allow recordings, so if you are in a store or at a quilt show, check with the owner or organizer first. Otherwise, you may be escorted from the premises ... That might not be 'the look' you want for your viewers.

Deciding on the content you want to make is probably the most difficult part for many new video creators. Some self-reflection might be your

best guide. Who are you and what is your business? If you are trying to sell your art, then videos showing the making of a piece or detail shots of the work you are selling are great ways to promote your work to buyers. If you have tools you have created, how-to videos of working with them and showing alternative uses for them are great videos to make. Pattern designers can make videos sharing tips and tricks for success or walking viewers through a particularly tricky portion of a pattern—these videos can be made private, too, with the link to view them only inside the pattern itself. Creating advertisements for anything you do, from selling work to teaching, can be a great video to share.

"Don't worry about flubs and flaws, we all make them," Sue says. "We all are our authentic selves." 🌸

Photo courtesy of Sue O'Very Designs



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How to submit

- Write a brief description of your idea and email it to qasubmissions@goldenpeakmedia.com. Your submission should give us an overview of what you are proposing to write with enough detail and supporting information for us to carefully consider your idea.
- Attach up to three low-resolution jpg photos of your art or process to your email, and don't forget to include your name, website, and contact information.

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Artwork by Rose Legge

Scavenger Hunt Quilt

An improv 'Instruction Art' project

by Heidi Parkes

Despite never using quilt patterns, I felt inspired to write my own instructions for this quilt because I love the concept of Instruction Art and enjoy following rules. Often when I make art, I create a set of criteria to follow, and then attempt to see how sneaky I can be in finding variation within those guidelines. Once you read through this 'pattern,' you'll understand just how freeing and fun following rules can be.



"Scavenger Hunt: I Listened" • Heidi Parkes • 40" x 40"

The instructions are written as a scavenger hunt, harkening back to childhood birthday parties and treasure maps. Part of the process will be to learn a bit about yourself and document your findings on your quilt; thus, the bolded words like Birth and Orbit that introduce each of the elements in the instructions. Each quilt will be unique to its maker, and I hope everyone will learn a bit about themselves along the way. Want to share the experience? Organize a guild make-along or join mine using the hashtag #ScavengerHuntQuilt.

For my quilts, I trace images onto paper, add a small seam allowance, and then, using needle-turn appliqué, sew the pieces to the quilt top—often with a running topstitch or a ladder stitch (even for the large pieces) because I like to see the stitches. Use a blind whipstitch if you prefer. After completing the appliqué, I cut away the underlying fabric to reduce bulk.

DIRECTIONS

There is no materials list for this quilt—other than starting with a 40" x 40" background fabric—because part of the challenge is to use your own sources of fabric and materials. All of the pieces are appliquéd down to the background fabric. For more information on how to appliqué, there are abundant resources online.

This Instruction Art challenge is to incorporate all of the 12 elements below in your quilt.

1. **Body:** Onto a fabric of your choice, trace the left side of your body from the armpit down, and appliqué that shape along the left side of the background fabric. (figure 1)
2. **Birth:** Using cloth the color of your birthstone, cut a square or rectangle that relates to your birthdate. Month determines the width, and the day determines the height. For example, if your birthdate is June 7, the shape would measure 6" x 7". Appliqué this block next to your body.
3. **Touch:** Locate 4–5 things that you touch daily and trace them from any angle onto a scrap of fabric of your choice. Appliqué the shapes to the top right of the quilt. (figure 2)
4. **Chronology:** In your stash, find 16 fabrics you remember acquiring. Without a ruler, cut a 2"–3" square from each. Organize them in a 4 x 4 grid in chronological order of when you acquired them

Bold Trailblazers of Instruction Art

- Ghada Amer has lots to say about gender and culture in her art. She employs artisans to embroider images of women traced from pornography. These densely repeated 'line drawings' look abstract at a distance and shocking up close.
- Sol LeWitt believed that the idea itself could be the work of art, and wrote specific instructions for large-scale drawings—carried out by assistants and museum staff—to be drawn on site for exhibition as his art. Each time they're drawn, they're slightly different, but notably don't break any of the rules set forth.
- Yoko Ono also created instruction paintings. Her concise directions were poetic in themselves but could result in anyone making their very own version from the instructions.



figure 1

Trace your body shape and appliqué it on the edge of the quilt.

Process photos courtesy of the artist



figure 2

Objects from steps 1–5 are auditioned on the quilt top prior to being appliquéd following the instructions.

(left to right, top to bottom, calendar-style). Appliqué them onto the bottom half of the quilt. (If 16 is too limiting, increase the selection to 25, 36, or 49 fabrics.)

5. **Orbit:** Choose a fabric that symbolizes you as either a night or morning person. (figure 3) Trace the largest bowl in your home onto the fabric, and appliqué so that part of the circle is cut off along the edge of the quilt.
6. **Nature:** Contemplate your personality until you find an animal or plant that closely resembles your own nature and create an appliqué block that relates. For example, my dearest childhood comfort object was a rabbit, and I find that I still have much in common with them today. I could appliqué a rabbit silhouette, a cottontail, a burrow, or rabbit ears. (figure 4)
7. **Travel:** Using a bold thread color, 'pleat' a curved line that travels from any one side of



"Scavenger Hunt: One Thing Leads to Another" • Anne Dovel • 40" x 40"

the quilt to another. It can be as long or short as you like, and it can cross any of the appliqué as required.

8. **Manifestation:** Take a step back and see if the composition calls for additional appliqué, embroidery, or pleating. Give the quilt what it needs.



figure 3

Select a fabric that evokes being a night or a morning person. I am a night person, as you can see by this collection.



figure 4

I used tracing paper to test out and plan the abstract "rabbit ears" concept for my Nature element.

Pleat for texture

Pleating is a favorite technique of mine to add texture to a quilt. Begin by mapping a line with straight pins. Then, along the back of the quilt, pinch a small amount of fabric together creating about a 1/8" seam allowance, and pass a running stitch along it. This will create the illusion of a pieced seam. Iron the 'seam' flat.



"Scavenger Hunt: Crouching Tiger Hidden Beaver" • Bill Keller • 40" x 40"

9. **Focus:** When quilting, make a special effect in the emptiest area of the quilt. This could mean changing directions, quilting more densely, changing colors, leaving exposed knots, tie quilting, or overlapping lines of quilting.
10. **Frame it:** Bind in your favorite style.
11. **Name it:** Give the quilt a title based on something you learned along your scavenger hunt. The title should be: "Scavenger Hunt: _____."
12. **Own it:** With an archival ink marker, make a hand-written label and appliqué it in place. The label should include:
 - Quilt title
 - Your name
 - Date
 - Instructions by Heidi Parkes
 - (If quilted by someone other than you, acknowledge them here)
 - Any other playful details you'd like to add 🌟



This article first appeared in QUILTCON 2020 MAGAZINE.

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Playing with Paintbrushes

by Libby Williamson

a large deconstructed paintbrush becomes a whimsical conversation piece when the bristles are replaced with a variety of stitched and painted feathers. Hang it from a ribbon and let it dangle in the breeze. It's just about impossible not to give it a little shake when passing by!

"Feathered Strokes" • 15" x 14"

MATERIALS

- ½ yard white solid or tone-on-tone cotton
- 3–4 (8" x 10") pieces of craft felt
- Water-erasable fabric marker
- Assorted acrylic paints
- Craft glue (I use Aleene's® Original Tacky Glue®.)
- 18-gauge aluminum wire, 2'–3' (I found this with picture hanging supplies.)
- Wire clippers
- 12 white goose feathers 6"–8" long
- Plastic sheeting
- Assorted small paintbrushes
- Rubber stamps and stencils
- Gel printing plate
- Brayer
- Baby wipes
- Solvent-based ink stamp pad (I use black StäzOn®.)
- 3"-wide house-painting, exterior paintbrush (Inexpensive brushes are easier to deconstruct since the glue is not very strong.)
- Pliers
- White gesso (½ ounce) or primer spray paint
- 3"–4" piece of medium-grade sandpaper
- Small chunk of repurposed packing foam (about 3" x 1" thick)
- Serrated knife
- Ribbon or fabric strip for hanging

Optional

- Acrylic paint markers (I use Uni-Posca.)
- Buttons, charms, etc. to embellish the paintbrush handle

This project is broken down into five steps: creating quilted fabric feathers, painting real goose feathers, deconstructing the paintbrush, decorating the wooden handle, and then reassembling the final brush.

I was inspired by Birgit Koopsen, who paints real goose feathers using a gelatin printing plate and some easy printing and stamping techniques. I combined several different mixed-media and quilting techniques to create a beautiful bouquet of feathers and transform a wooden paintbrush into a delightful work of art.

DIRECTIONS

Stitched 'feathers'

1. From the white/tone-on-tone fabric, cut 6–8 (8" x 10") pieces. Layer pairs with craft felt in between to make a quilt sandwich. Baste. Make 3–4.
2. Using a water-erasable fabric marker, draw feather shapes on the quilt sandwich, leaving a 1" margin between each one. Fit 2–4 feathers per sandwich; some long and some short. Draw a ¼" wide channel down the spine of each feather to create a pocket for a wire (added in a later step).



NOTE: My feathers range in length from 6"–8" long and the wire runs about halfway up the feather.

3. Free-motion stitch around the perimeter of the feather and then stitch the channel for the wire. Sew both sides of the channel, leaving an opening at the base for inserting the wire later. Fill in the rest of the stitched details, taking care not to stitch into the channel. (*figure 1*) Cut the feathers apart leaving a $\frac{1}{2}$ " margin around each one. Make 7–8 feathers; this provides plenty to choose from when making the final arrangement.
4. Cover a work surface with plastic sheeting. Dampen the fabric feathers with a wet paper towel. Using diluted acrylics, apply a wash of color over the stitched feathers. (*figure 2*) The paint should be diluted enough not to cover up and hide the stitching. Let the paint flow beyond the perimeter of the feathers and add spots of brighter colors as desired. The water-erasable marker lines should disappear or can be hidden with a bit more paint.

TIP: The paint will mix and bleed so be careful with the colors you select. Experiment on a scrap of fabric first to determine how the colors will blend together. Allowing the paint to dry between layers will create more distinct colored areas.

5. Let dry completely and trim, leaving $\frac{1}{8}$ " around the stitched perimeter of each feather.

NOTE: The dried acrylic paint will help prevent the fabric from fraying. However, some fray also adds a nice texture.

6. Cut a 6" piece of wire. Insert the wire 3"–4" into the channel of the feather. The end of the wire should protrude out about 2". Dab a bit of glue around the opening of the channel to hold the wire secure.

Gel-printed feathers

1. Place the gel plate on the protected surface, squeeze out 1–2 drops of paint and spread it with the brayer. Strive for a thin layer of paint. Place a goose feather on top of the paint and press gently with your fingers. Several colors can be combined, if desired, and subsequent layers of color can be added. Spots and stripes of contrasting colors can be added with small paintbrushes or fingerprints. (*figure 3*)



figure 1



figure 2





figure 3

2. Let the paint dry. Use baby wipes to clean the gel plate between paint colors or let residual paint carry over onto the next feather.
3. Embellish some painted feathers with ink-stamped details. Place a feather, painted side up, onto a clean gel plate. Use a rubber stamp to add fine details to areas of the feather. (figure 4) Experiment with stencils, paint markers, and paint dabbers, adding additional textures to the feathers as desired. Make 6–10 feathers. Let dry.

Prepare the paintbrush

1. To deconstruct the brush, pry loose small chunks of the bristles by pulling and twisting with pliers. After

the first 2 or 3 chunks are removed, the rest usually come out easily. Clean out the cavity of the ferrule (the metal portion of the paintbrush) with the pliers, scraping the residual glue. Lightly sand the wooden handle to scuff the varnish and allow paint to stick. Spray the handle with 1–2 layers of gesso or primer. (The metal ferrule will be covered with fabric in a later step.)

2. After the primer has dried, paint the handle with acrylic paints. Experiment by blending colors, scraping through layers of partially dried paint, and using small brushes to add details. Use rubber stamps with ink or acrylic paint to add patches of texture.



figure 4



3. Cut a fabric strip wide enough to cover the ferrule and long enough to wrap around and overlap by ½" on the back. This can be decorated with acrylic paints, stamps, and stencils. Add free-motion stitching, if desired. (figure 5) Alternately, wrap the ferrule with colorful ribbon.
2. Organize the stitched and painted feathers in a pleasing arrangement. You may end up with extras. Coat the ends of the feathers with a small amount of glue. Gently insert them into the packing foam to create the arrangement. It may be necessary to trim the tails of the wire so the feathers are neatly secured within the cavity. Let dry.
3. Coat the metal ferrule with a thin layer of glue. Wrap the fabric strip around the paintbrush and glue into place, allowing for a slight overlap on the back. Glue any desired buttons or embellishments to the handle. Let dry.
4. Tie a piece of ribbon through the hole in the handle and hang your creation for display. ✿

Complete the project

1. Using a serrated knife, cut a piece of packing foam slightly larger than the cavity of the brush. Drip a small amount of craft glue into the cavity and then push the packing foam into place. The metal edges will slice off any foam that is too wide to fit inside the cavity. Use the knife to trim any excess. Let dry.

figure 5



"Pallbearer" Quilt
by Margaret Abramshe



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RESULTS FROM THE 'FLUTTERING BY' READER CHALLENGE





Who doesn't love butterflies? They are elegant and beautiful and a marvelous example of transformation—from modest beginning to a luscious winged creature. But we appreciate all insects, even if some are more lovely to look at than others. One cannot overlook their importance to our ecosystem, whether pollinating plants to feed our nations, building complex colonies with engineering skills second to none, or as needed food sources for other animals. We appreciate their vital role in our environment.

We challenged readers to make a 10" x 10" art quilt that explored, celebrated, and interpreted the humble insect and its place in our world. We are pleased to share this gallery of our readers' work. We hope you enjoy the following pages of original art.



“Pretty Pollinator”

JOANNA ELLIS • PARMA, OHIO

Based on a photo by Richard Reed; used with permission.

“The paradox of the fly: cast as a pariah but useful as clean-up crew for decaying plant and animal matter and, surprisingly, as pollinators. As the bee population numbers are reduced to a perilous low, perhaps we should appreciate the beauty of the persistent fly.”





“Buggy”

SANDI RIEBER • HUXLEY, IOWA

“Bugs represent 90% of all living things on Earth and this quilt embodies just a small fraction of that population. Some fly and some crawl; they can be helpful to the environment or they can destroy it; some live independently and some live in colonies; insects go through several life stages. So many of their characteristics resemble human life.”



“Fireflies Dancing in the Moonlight”

PATRICIA PASTEUR • LINCOLN, MAINE

“Watching fireflies on a warm summer’s evening brings to mind childhood memories of wonder and magic. Cotton batting, hand-dyed and commercial fabric. Machine quilted and raw-edged appliqué.”





“Fluttering By”

SHEILA MISKE • PHILLIPS, WISCONSIN

“My quilt represents the metamorphosis of the bee pollinating the apple blossoms, creating nectar which becomes honey stored in the cells of the honeycomb. First, I hand dyed and hand painted the fabrics for the background and backing with Procion® dyes. Then, I created apple blossoms by ruching fabric that I colored using Inktense pencils to simulate the petals of the apple blossoms, adding beads to represent the stamen. I hand colored the bees using Inktense pencils, and then embroidered the legs and the antenna. I quilted the honeycomb background motif using variegated thread and my domestic machine.”



“Buzzing to Life”

KATHERINE DOSSMAN • BELTON, TEXAS

“Bees are important because they pollinate much of the food we consume. They support the growth of trees, flowers, and other plants and play an important part in the ecosystem.”





“Bird’s Eye View”

CINDY LOOS • COLUMBIA, SOUTH CAROLINA

“My piece is called ‘Birds Eye View’ and is my take on a bird fluttering around the garden looking for insects as food.”

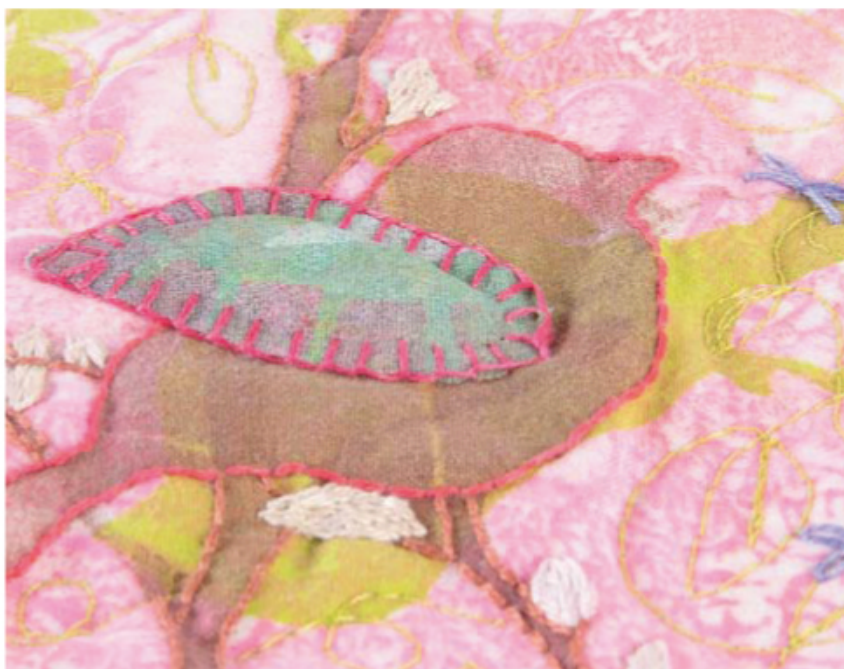


“Asagimadara”

YOSHIKO KOBAYASHI • KATANO CITY, OSAKA, JAPAN

“Asagimadara butterflies flutter thousands of kilometers through the Japanese Archipelago up to Taiwan or Hong Kong. And the next spring their younger offspring start back fluttering back, across the Japanese Archipelago again, in a reverse route. When watching Asagimadara visit my yard during their trip, I am sure they must love tiny white flowers. I am so moved by the life cycle of the Asagimadara.”





“Listen”

NAOMI SWYERS • MIDLOTHIAN, VIRGINIA

“Fluttering is all around us. Just lay back on the grass and look up into the trees. Life is full of flutter—we just have to make sure we don’t let it flutter by without us.”



“Luna Fantasy”

VICTORIA GUTIERREZ • RENO, NEVADA

“I have for some time wanted to create a representation of a Luna moth in my work. My moth is fluttering in front of a full moon against a dark sky. Not striving for realism, I used a composite approach that seemed harmonious with the myriad materials I used. My piece is a three-dimensional, mixed-media collage that includes cotton, cotton batting, cheesecloth, cotton and polyester threads, brass wire, chenille sticks, textured organza, silk ribbon, Fabrico™ marker, Angelina® fibers, and bits of silk from an old necktie.”





“Letting Go”

TINA VIVIAN • ALMA, MICHIGAN

“Letting go takes time. I used tiny bits of hand-dyed fabric scraps, felt appliqués, and cotton printed and drawn over with pens and pencils in this quilt. They flit about bringing memories that come and go through the maker’s hands. I’m taken back to a drawing lesson on the sofa and the beginning of a long journey that included a treadle sewing machine in the dining room. This piece is a loving tribute to my mother who passed away this year yet remains with me in everything I do.”

SILVERLINING

INTRODUCING OUR NEW READER CHALLENGE

The expression “every cloud has a silver lining” is about being optimistic and always looking for hidden goodness or comfort.

But sometimes, that silver lining really is silver! We’re thinking glitz, glam, shimmer. Glitter, metal, shininess. Show us your inner disco queen, lover of shiny things, and creative metallics whisperer. But keep it tasteful! We want to test your mettle working with these materials. Whether nuanced or bold, use metallic elements in new and artful ways to create an art quilt inspired by ‘a silver lining.’

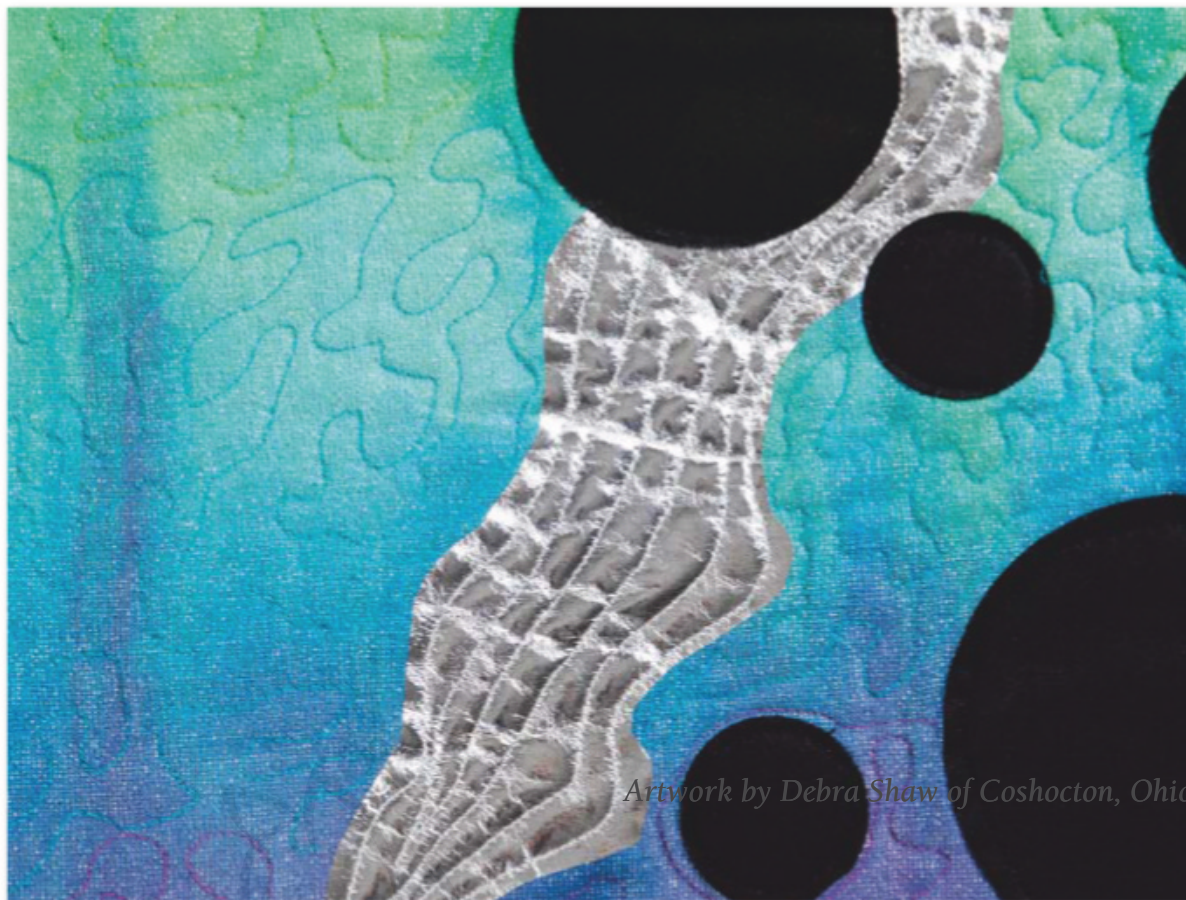


Photo by Matt Graves

“Krackle Funf” (detail) • Cheryl Sleboda • 32" x 42"

Artwork by Debra Shaw of Coshocton, Ohio

Rules

1. Create a quilt based on the theme ‘Silver Lining’ featuring glitz and glam. The quilt must be 8" x 10" and vertically oriented. Embellishments must not protrude more than ½" from the surface of the piece. The quilt may be made with any materials but must consist of three layers and be closed along the edges.
2. Your entry must be free of any text or images protected by copyright, unless you have the expressed written permission from the person or institution that holds the copyright and you include that written permission with your submission.
3. To be considered for the challenge, attach two jpeg images of your completed quilt to an email—one of the entire quilt, including all of the edges, and one of a detail—by **July 19, 2020** to **QAchallenges@goldenpeakmedia.com** with ‘Silver Lining’ in the subject line. Please include your name, city/state, email address, title of the quilt, and a brief statement about your quilt in the email.
4. You may submit more than one entry, but each entry must be in an individual email.
5. To learn tips for photographing your Reader Challenge submission, visit **quiltingdaily.com/photographytips**.
6. On **July 22, 2020**, we will post the finalists at **quiltingdaily.com/silver-lining-reader-challenge**. Please check this post, as artists will not be notified directly.
7. Finalists’ artwork must arrive in our office by **August 7, 2020**.
8. Put your name on your quilt. Indicate the top, if needed. For safety, place your entry in a plastic bag before packing it for shipping. We reserve the right to keep and possibly display your ‘Silver Lining’ quilt until January 26, 2021. Your artwork will then be returned to you.

NOTE: By submitting your Reader Challenge entry, you are authorizing Golden Peak Media to publish your project in upcoming publications and promotional materials, on our websites and in other e-media, as well as possibly display it at shows. Golden Peak Media will not be held responsible for loss or damage due to circumstances beyond our control.

If you have questions, contact us at **QAchallenges@goldenpeakmedia.com**.

We look forward to seeing your work!

mark your CALENDAR

JULY 19: Emailed submissions are due with jpeg photos.

JULY 22: Names of finalists will be posted at **quiltingdaily.com/silver-lining-reader-challenge**.

AUGUST 7: Finalists’ entries must be received in our offices.

DECEMBER 2020: Look for a gallery of ‘Silver Lining’ quilts in the December 2020/January 2021 issue of **QUILTING ARTS MAGAZINE!**

Quilt & Tell

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Sisterhood Collages

by Rose Legge

This latest series of art quilts chose me, instead of me racking my brain to come up with an idea. I see so much inspiration in the faces of women who come from the same era I did. These are women I know from the fabric art groups I belong to, from my volunteer work, and friends I've had for many years. They enrich my days. What we have in common is we've lived life. We have loved, lost, given, learned—and these qualities shine through. Wisdom, humor, and affection are woven into expressions like threads through fabric. Society used to see us as “invisible” but that's changing. Even traditional women's crafts like hand stitching are more recently seen as valuable and collectable.

I'm creating a series of quilts honoring the qualities in women's faces that speak to me. I find older faces far more interesting than young, un-lived-in faces, and my intent is to feature the value of older women. I want the faces to pull the viewer in and have them looking closely to sense ageless attributes that are so compelling.

All of us are growing or will grow old—if we're lucky enough! David Bowie was quoted as saying, “Aging is an extraordinary process where you become the person you always should have been.” When I read this, I feel a sense of freedom. In this stage of life, we really are liberated to be our best selves without the time constraints we used to have.

I've chosen T-shirt transfer paper to overlay the faces onto fabric because I like the effect of the fabric showing through. It's a subtle look, and I like the way the fabric's muted colorations add to the mood of the quilt. I can easily sew through the transfers, adding lines of stitch over hair and other areas I want to emphasize.

MATERIALS

- Light-colored fabric for photo transfers
- Additional scraps and fabrics for quilt top
- Backing
- Batting
- Inspiration image
- T-shirt transfer paper for ink jet printer (I use June Tailor®.)
- Graphite paper, sketchbook, and pencil
- Paper-backed fabric treated for use in ink jet printers (I use rolls from Crafter's Images™.)
- Ink jet printer

Optional

- Stencils (I use nature-themed images.)
- Discharge paste or cleanser with bleach (I use Soft Scrub® with bleach.)
- Plastic sheeting
- Safety equipment: Eye protection, rubber gloves, apron or old clothes and shoes
- Embellishments
- Hand embroidery supplies



"Still I Dream" • 17½" x 19½"

DIRECTIONS

Transfer the image to fabric

Before transferring your images, make sure to read and follow the directions for the transfer product you are using. The process below worked well with the June Tailor product I used.

1. Place the focal image on the printer's flatbed. Do a test print on paper to make sure the size and color are satisfactory, then print onto transfer paper.

TIP: If you wish to transfer other images to support the focal image—flowers, birds, hand-sketched items—arrange them on the same transfer sheet, if they fit, leaving sufficient room between each element for trimming.

2. Allow the print to dry for 30 minutes, then cut around the image so you don't iron excess transfer material onto the fabric.
3. Heat a dry iron on the highest setting for 4–5 minutes. (Most brands say *do not* use steam.) Press slowly over the image in circles, covering the whole area. Press for at least 1–1½ minutes. Let the transfer cool for 2 minutes, and then lift a corner of it. If it's still sticking to the fabric, press an additional 30 seconds and try again.

NOTE: What the iron is doing is melting a plastic coating on the transfer paper and adhering it to the fabric. When this process is completed, the paper should pull up with no resistance. (figure 4)

Choose Your Method

This project starts with an inspiration photo, a sketch, or a combination of both. (figure 1) I chose to hand-draw an image based on my photo. I moved from a rough sketch (figure 2) to a refined one. (figure 3)

- If you like a hand-drawn look but need a little help, use graphite paper to trace over the outlines, making a 'map' of where the lines should go. Look closely at the photo to see where to fill in shaded areas of the drawing.
- You can also use a photo as is for the transfer. I suggest converting the subject to black and white, half tone, or grayscale; you can add color later—and control it the way you want—by adding fabric, coloring, and hand- or machine-stitching.
- Explore photo editing programs to add fun or fanciful filters to a color photo. You can make a 'painting' or 'sketch' version of the photo, for example.
- Remember, your final image will transfer as a mirror image. Flip the image if that matters to you. I don't usually worry about it unless there is text in the image.



figure 1



figure 2



figure 3



figure 4

Take Charge with Discharge

Hand dyes and light-colored fabrics work well for this process. Since the fabric shows through the subject, you may want to dye or discharge it for a unique, uneven coloration. Consider altering some of the fabric by discharging. Here's how:

- Place a stencil on a piece of fabric (hand dyes work really well) and put on the gloves and other safety gear. Cover nearby surfaces with plastic to protect them from bleach stains.
- Place discharge paste or cleanser with bleach onto the edge of the stencil.
- Using an old credit card or hotel room key, scrape the paste across the stencil.
- Watch while the bleach does its work and when you like what you see, quickly rinse the fabric thoroughly in a sink full of lukewarm water. Repeat 1–2 more times with fresh water to remove every bit of the bleach.

Make the collage

I dip into my bin of hand-dyed fabric for collage elements. I also favor deconstructed screen prints and discharged fabrics that I have made and collected from other projects.

CAUTION: All supplies must be dedicated to non-food use. Work in a well-ventilated room and protect skin, eyes, and clothing from contact with bleach. Cover work surfaces with plastic sheeting.

1. Arrange the focal image, centrally placed, and other fabrics around it to create a background. Move the pieces in different ways until you're happy with the configuration. The background must be large enough to feature any other elements you plan to add. Sew the background together.
2. Arrange other elements, such as other image transfers you created and raw-edge appliqué pieces.

NOTE: This is where my well-used sketchbook comes in handy. Southwest imagery, leaves, birds, moths, feathers—all are subjects I love to draw with pencil and a bit of watercolor, and I know at some point they'll find their way into a

quilt. I place an image on the copier and print directly on pre-treated fabric made for the printer. Some of the leaves in these quilts are actual leaves I found on walks and simply placed on the printer's flatbed and copied directly onto the treated fabric!

"Still I Shine" • 17¼" x 18"



3. Pin the elements in place once you have created the final composition. Machine appliqué near the edges, leaving the raw edges exposed, to complete the quilt top.

Finishing touches

These quilts are finished pillowcase-style and then stitched and embellished.

Because the transfers are so easy to sew through, you can add machine stitched lines over them to enhance hair, facial features such as **the eyes and mouth, stems on the leaves, and feathers on the birds.**

Hand stitching and embellishing give the quilt a spontaneous, primitive feel. The stuffed heart in “Still I Love” was hand stitched in place at this stage. Embroidery stitches and buttons were also added. Lastly, I use free-motion stitching to create more leaves, stems, and bud shapes. ■



“Still I Love” • 18½" x 20"

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Taking Art Panels That Next Step

by Christine Vinh

fabric panels, even those made by talented artisans, are sometimes overlooked as resources for art quilts. But no more! My current interest is in adapting simple quilt patterns to show off these amazing materials in my fiber art.

Fortunately for me, my local quilt shop provides a safe and encouraging community of fiber and mixed media artists. Needing a new social network after retirement, I found the inspiration I was looking for in the people I met and the classes and products I found at the shop.

Initially, the artisan batik panels the shop carries called to me as canvases for hand stitching and embellishment. They are beautiful pieces of art on their own, yet I knew I could take the concept of working with panels further.

Soon I started asking myself “what if” questions: What if I used a panel as a focus fabric rather than as the center piece to be framed? What if I cut the panel into sections as part of a new creation? Taking the next step was difficult as I took those first cuts into someone else’s signed piece of art ... a dilemma I solved by making sure the artist’s signature was included in my final design.

M A T E R I A L S

- Fabric panels (I use handmade batik art.)
- Additional complementary fabrics
- Fusible web (I use Mistyfuse® and Lite Steam-a-Seam 2®.)
- Non-stick or Teflon® sheet for fusing
- Stabilizer for hand stitching (I use felt.)
- Backing
- Batting
- Thread in a combination of weights and fibers for hand and machine work (I use 12wt cotton Spagetti™ by WonderFil® for hand and machine stitching as well as Painters Threads by Tentakulum.)
- Ink jet printer

Optional

- Beads, sequins, other embellishment



DIRECTIONS

There are countless ways to use these panels in art quilts. I love letting the panel details, colors, and size dictate my approach to incorporating the panel into my project. In some cases, the hand work comes first, and the process of slow stitching allows me to contemplate the next steps for the overall piece. Other times, the colors of the panel are the starting point to select fabrics and the choices spark the idea. Either way, the batik panels provide a wonderful starting point for creating art quilts.

Use the panel as a focal point

One way of using a panel is to feature it as the focus of the quilt such as in “Cats on the Town.”

1. Back the panel using felt as a stabilizer. Free-motion machine quilt just the major components and outlines of the designs—for example, the cats, flowers, and skyline.
2. Add embellishments such as highlighting the batik details with hand stitching. For this piece, I primarily used straight stitch, stem stitch, and French knots with a variety of threads. In addition, this piece ‘called out’ for beads and sequins so they became part of the skyline. (figure 1)



figure 1



“Cats on the Town” • 23" x 21"

3. I added a narrow left border to partially frame the piece—the sky and flowers provided a good end point for the top and bottom. The right border is comprised of improv Log Cabin blocks made from sari silk (that had been fused to a stabilizer for ease of sewing) providing a variety of colors and textures to highlight the center panel.
4. Layer the quilt top with batting and backing. Quilt and bind, as desired.

NOTE: I added more free-motion machine quilting—some of it over the original quilting—and short sections of satin stitch in the solid background for texture and dimension.



“Plays Well with Others #2” • 23" x 26"

Pick and choose

Another way to feature panels is to use elements from a panel as features in blocks. I made a series of “Plays Well with Others” quilts using this method. (figure 2)

1. When creating a quilt like this, evaluate the panel and determine which portions of the imagery you want to use. Cut them out carefully, leaving a small seam allowance around each piece. (figure 3)
2. Create blocks and Log Cabin units to complete the quilt top or, alternatively, add the panel elements to a completed top with needleturn appliqué.
3. Layer the quilt top with batting and backing. Quilt and bind, as desired.

Disassemble and reassemble

Use elements of a panel as part of the overall original design, combining fussy cut elements and strips of 'plain' fabric.

1. Apply fusible web to the back of the panel where the design elements are: in this example, the fish and the colored sea elements. Cut out the individual design elements. Also cut strips of the yellow background fabric. (figure 4)



figure 3



figure 4



"Plays Well with Others #3" • 23" x 39"

NOTE: To create the featured quilt, I used an additional panel to cut out more fish.

2. Incorporate the yellow background fabric along with other fabrics for traditional strip piecing to build the quilt design. Add background rectangles, sashing, borders, etc. to create a composition.
3. Fuse fish to the background rectangles, colored sea elements to corners, and a free-swimming fish on top.
4. Layer the quilt top with batting and backing. Quilt and bind, as desired. I free-motion machine quilted organically, following the outlines of the fish and the movement of pattern in the additional fabrics.

Tell a story

Use a panel as part of a quilt with a story. My story for the “Creating Connections” quilt was about my travels on a textile tour of North Vietnam and I used pieces of indigo batik as the background.

1. Cut the portion of the panel that will be the central element in the story. Place it on top of the felt or stabilizer. Baste, as desired. Select additional fabrics for background and/or accents. (figure 5)
2. Free-motion machine quilt or hand stitch the panel portion. (figure 6) Embellish, as desired, and finish as a small quilt.

NOTE: I used the pillowcase finishing technique.

3. Arrange the background fabrics. Hand stitch them together.
4. Place the small quilt on the background and hand stitch it down.



figure 5

NOTE: I did not add backing and batting to the larger piece. I love the raw edges of the indigo batik.

For all of the quilts, create a label to explain the story. Include photo-transferred images or other ephemera that inspired and enhanced the piece. 🌟



“Creating Connections” • 20" x 20"

A Precious Art

The contemporary Indonesian batik art panels I like to use are by professional artists, all men, who create the unique designs and complicated parts themselves. Before the dyeing process, female assistants fill in the fine detail with wax using tjanting tools. The patterns and colors are rich, bold, and often influenced by local elements.

The panels are frequently signed by the professional artist, and I try to incorporate the signatures into my fiber art. The panels shown here are by Bambang, Rusili, and Mahyar—and their uncredited assistants, too, of course.

Sadly, this art form is dying out as artists retire, and younger artists have found other art forms that are less labor intensive.



figure 6

AD INDEX

ABM International	C4
Ann Johnston Publisher.....	49
Artistic Artifacts	81
Craftoptics	87
Dharma Trading Co	9
eQuilter.com.....	9
Gammill Quilting Systems	5
Gateway Canyon	9
Group Seminars at Sea.....	1
Handi Quilter.....	7
Hudson River Valley	21
John C. Campbell Folk School.....	21
LaPierre Studio.....	21
Opulent Quilt Journeys	81
QuiltFest Inc. of Jacksonville, FL	21
Studio Art Quilt Associates.....	49
The Grace Co.	C2
Treenway Silks.....	87
Wisconsin Public Television	4

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the last word.

BY JACI LAWSON

Photo courtesy of the artist



WHEN YOU THINK ABOUT CREATIVITY, 'SCHEDULING' IS PROBABLY NOT THE FIRST THOUGHT IN YOUR MIND.

Quilters often think creative ideas are spontaneous and as rare and unpredictable as a strike of lightning. While

it might seem impossible to schedule creativity, think of it as setting up a lightning rod on the top of a hill in late spring in tornado alley—right place, right time, and the odds are suddenly in your favor. So how do you figure out which elements are crucial for attracting creativity?

A recent episode of the podcast *HIDDEN BRAIN* featured an interview with computer scientist Cal Newport. He noted that people worry that, “Having structure in your schedule means you’re not going to be able to do unstructured thinking. Well, what I’ve found is actually quite the opposite. Being able to protect my time—and to have long periods of undistracted time—allows me to be a lot more creative.” Intense concentration on a single target even makes people happier in their work. ‘Deep work’ requires long periods of intentional focus on a specific project **without** interruption.

I think he is right and the first step in scheduling creativity is to block out chunks of time where you are not distracted by anything outside your craft—no phones, texts, chores, or other to do’s that will break your concentration or rhythm. You know it will not happen without some pre-planning, scheduling, and determination, so once you carve out that chunk of time it needs to be set in stone except for emergencies.

You wouldn’t cancel a family function or job interview to do dishes or run someone to the grocery store. Trust me, your friends and your family will get used to it and respect you for sticking to your guns. Eventually.

The next step is finding an area to work in—one that is uncluttered and has enough room for your art. We are not talking a pristine studio, necessarily, just a tranquil spot with enough space to spread out your project and a few tools. You cannot be ready for *deep work* if you keep getting your elbow in fabric paint because your workspace is too crowded.

It is optimal to have your workspace prepared and ready for work. If clutter doesn’t bother you, a clear space in a messy room is great; if it does, you may need to declutter

or find a different space. Remember, your local community center or library may have space available, but it will take some research to find a good fit.

The third step is to *practice* your creativity. Practice does many things for us: It allows us the freedom to not be perfect or even good. A practice piece can be ugly and still teach you what to do next time. It allows us to start without committing to finishing, gives us food for thought, ideas for different applications, and room to allow for a strike of lightning. Every piece will not be a masterpiece; it is almost guaranteed your first try with a new technique will not be a masterpiece—probably not your second either. There is actually scientific research showing that the first idea is rarely the best—just the easiest. One thing I have learned from designing quilt patterns is I can always see *after* I complete the sample how I should have done it the first time. That is why the first one is *always* practice.

Even when you have planned for it, the creative spark is always a surprise—the ‘aha moment’ when the light turns on or the ideas start flowing. Or maybe you just get up to stretch and realize that from a step away, it is a masterpiece!

So, carve out regularly scheduled chunks of time, prepare your tranquil space, and start making practice pieces ... they are the storm clouds of creativity and *you* are the lightning rod!

Haven’t you been quilting long enough to start thinking about your own creative legacy? Submit your complete essay (up to 800 words) along with a low-resolution image to qasubmissions@goldenpeakmedia.com with “the last word” in the subject line.



“King Tut” • 26½" x 23"

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Something *NEW* Grand Format Embroidery!

By Crystal Zagnoli

I recently received a call from a local tattoo artist who was looking for someone to create Masonic Lodge-type satin banners for upcoming tattoo conventions for him and a co-worker. Although I'd never done anything like that before, I have an adventurous soul and will typically try anything once. They gave me their conceptual drawings and I quickly realized that the 3'x6' size that they envisioned was going to be too much for my regular embroidery machine (with a maximum hoop size of 10"x10"). A light bulb went off, and suddenly I had a great reason to add the Grand Format Embroidery module to my line-up! I was able to digitize their drawings, create cut files for the different colors of fabrics and the GFE appliquéd them beautifully!

The GFE was an easy add-on and getting it up-and-running was a breeze. I've been able to open up a whole new aspect to my quilting business with a completely different demographic. I absolutely love my GFE!



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