

Machine Quilting

UNLIMITED

Marilyn Belford

*Portraits,
Intimate
and Grand*

Pauline Salzman
A Lifetime of Learning

**Cross
Hatching
Basics**

Designing Fabric
with Jeanie Sumrall-Ajero

MAY/JUNE 2018
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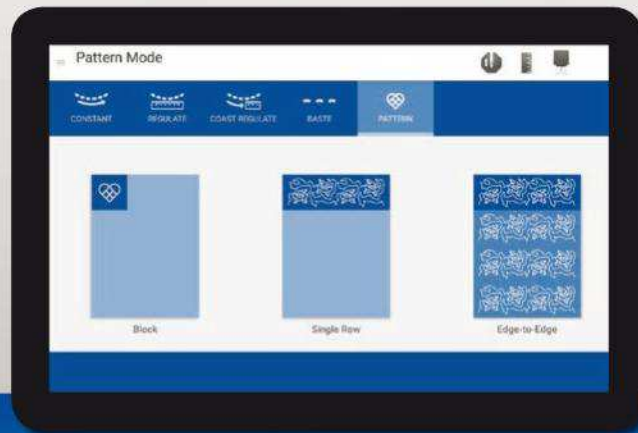
A Simple Dream

Gammill's new Elevate has opened a whole new world of possibilities for my small business, Simple Dream Quilts. Within two hours of beginning practice on the tablet-based computerized machine, I felt confident enough to pin on a whole cloth quilt and go for it! With just a few taps on the tablet, I was able to repeat the design placement just where I wanted it and begin quilting. The ability to include computerized designs along with free motion is taking my quilting to a whole new level and bringing me closer to my "simple dream" of quilting for a living.

- Lisa Schiffleger
Simple Dream Quilts

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22 ART QUILTS

Work by Members of
Studio Art Quilt Associates

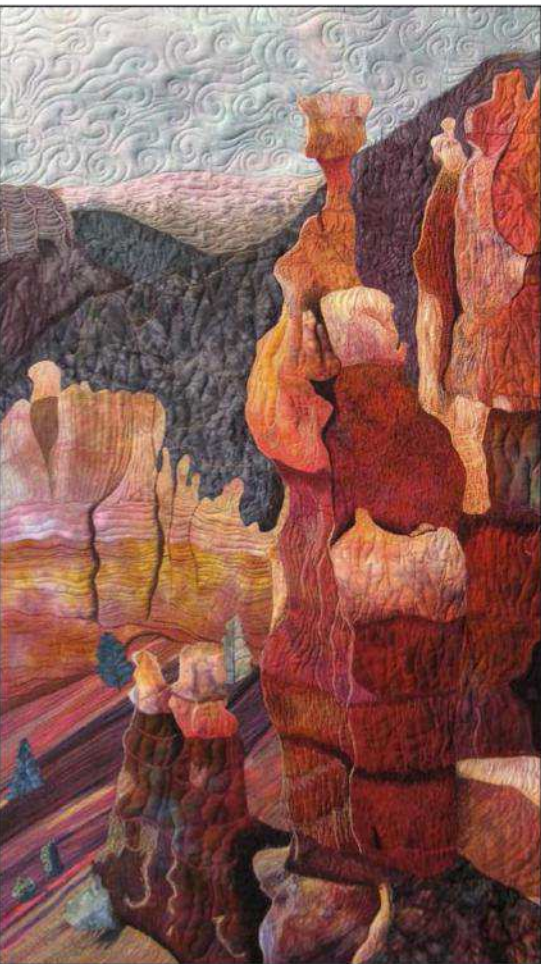
Sue Siefkin and Laura Bisagna,
Co-Curators



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The Brave New World of Computerized Quilting

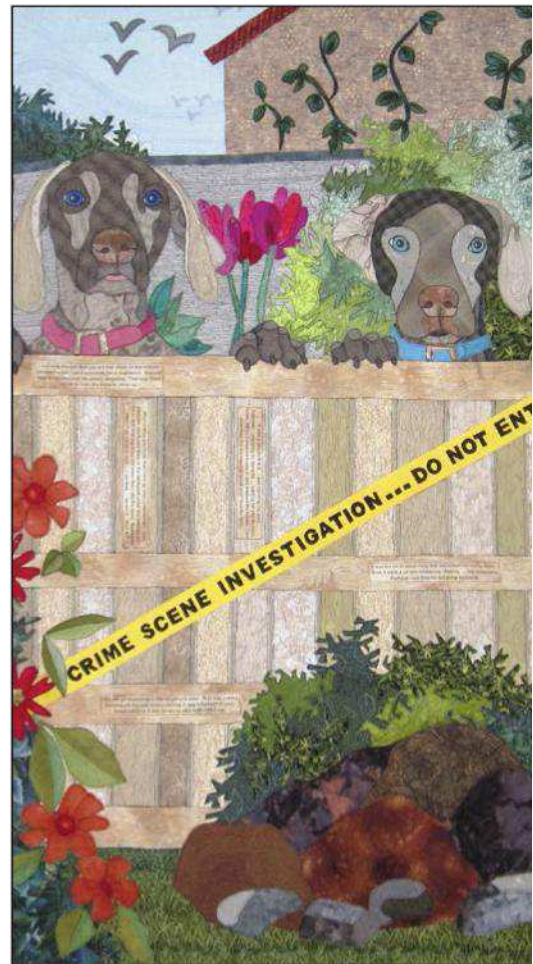
Carol Duffy



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Marilyn Belford
Portraits
*Intimate and
Grand*



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*Stitching the
American Southwest*

Kit Robinson

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art studio

A Lifetime of Learning

Pauline Salzman

Inspiration and instruction for **ALL** machine quilters!



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Alike But Not the Same III

©2015 Peggy Brown



Cover Photo: *Hippolyte Hunting* ©2017
Marilyn Belford, 63.5 × 67.5 inches, quilted by
Jamie Wallen.



Keep an eye out for the **Web Extras!** icon. That is your cue to go to our website, machinequilting.mqumag.com, for extra information on the subject being discussed.

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Marilyn Belford's portraits are always filled with emotion, whether portraying the passion described in mythological and Biblical stories or in the more intimate glimpses she shares of people in her life. Her cover quilt, *Hippolyte Hunting*, certainly captures the action and excitement of this scene. Carol Duffy demonstrates the beauty and intricacy of detail that can be accomplished with computerized embroidery and quilting design, illustrated by her exceptional work, and Pauline Salzman shows us her charming and humorous quilts featuring her Weimaraner dogs, or 'Wuppies'.

You may have noticed that our website, mqumag.com, has gotten a new look and feel! Publisher Vicki Anderson and Website Designer Missy Shepler have been hard at work on this project and it looks terrific! I love the way that the *Machine Quilting Unlimited* page machinequilting.mqumag.com represents the magazine and features wonderful images from our issues, blog posts, and Web Extras, and the ordering system has been streamlined and improved. Thanks, you guys!

I recently got a request from a reader to repost a 2009 Betty Busby article, *Reflections*, as a free download on our website. I was very happy to do so, since this has remained a favorite article of mine, and I still use the techniques Betty demonstrates here in some of my work. It is definitely one of the perks of my job to study the designs and techniques of our writers as part of my editing duties! I hope that you readers are finding the inspiration and instruction included here to be helpful in your quilting as well.

Kit Robinson

kit@meanderpublishing.com

Cherry Trees
©Betty Busby, 43
× 43 inches. Go to machinequilting.mqumag.com and click on Web Extras to see Betty Busby's informative article, *Reflections*.



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Vicki Conley



Vicki comes from a multi-decade career as a studio potter, and owns a gallery in Ruidoso Downs, New Mexico, where she sells her pottery and art quilts. She has always loved to sew and was immediately hooked when she discovered quilting in 2003. After making a few quilts from patterns, she quickly began designing original pieces.

Vicki's work has been shown nationally and internationally and has won awards at both quilt and art shows. Her quilts most often depict abstracted or semi-abstracted views of the natural world, inspired by her travels. Although she has tried almost every process, she loves machine piecing the best! See more of her work at www.vicki-conley.com.

Carol Duffy



A lifelong artist, Carol discovered the joy of cutting fabric into pieces and then sewing them back together at an early age. She graduated with a BFA in illustration from Pratt Institute in NYC. Best known as founder of San Francisco Stitch Co., Carol has grown this indie embroidery design company to over 10,000 customers worldwide.

After discovering the method of quilting in-the-hoop with embroidery designs, Carol's breakout piece, *A New England Album*, won second place overall at the 2017 AQS Fall Paducah show. When not sewing, she enjoys the beauty of her New England home with husband Steve, and children John and Caroline. Visit her website at www.sanfranciscostitchco.com.

Linda Turner Griepentrog



Linda is the owner of G Wiz Creative Services and writes, edits, and designs for a number of companies in the sewing, crafting, and quilting industries. She is the

author of five books on diverse topics from quilting and machine embroidery to fabric printing and decorative stitch use. Linda is a

former editor of *Sew News* magazine and has also worked for a sewing machine company. She lives in Bend, Oregon, with her husband Keith, black lab Frank, and Newfie Yohnuh. Contact Linda at gwizdesigns@aol.com.

Margaret Solomon Gunn



Bonnie McCaffery

Margaret has sewn everything from embroidery to smocked dresses to curtains. She made her first quilt while in college studying to be an engineer. Six years ago, she

made a career change. She now quilts full-time for her business Mainly Quilts of Love, www.mainlyquiltsoflove.com, based in Maine, where she lives with her husband and three kids. Her work is featured in several books, calendars, and magazines. Besides writing an informative quilting blog www.quiltsoflove.blogspot.com, she also makes several quilts each year that are shown at international-level quilt shows.

Kathryn Patterson



After a long career in social services and a mid-life move from Pennsylvania to Colorado, Kathryn (Kathy) was thrilled to start a new chapter when she landed a

job at a major quilting magazine in 2004. She spent 12 years on that publication's editorial staff and helped write and/or edit over 2000 quilt patterns during that time. She is now back in her home town, enjoying family time and growing her home-based business, Hill Street Quilts. Her editing and writing skills are being put to good use at *Machine Quilting Unlimited*, and her current quilt obsessions include vintage Pennsylvania German quilts,

miniature quilts of all styles, and pictorial quilts that approach photographic clarity. More about Kathy can be found at HillStreetQuilts.com.

Pauline Salzman



Pauline was born and raised in the suburbs of Detroit and has now been living in Florida for over 50 years. She teaches machine appliqué, fusible appliqué, and free hand quilting. She

credits learning her techniques from those who have gone before her and she is always learning and adapting new ideas to make them easier. "Somebody always knows something I do not, or they have a problem that makes me think about how it might be addressed. They expand my horizons. It is important for me to keep learning and hopefully get better at what I love to do."

Jeanie Sumrall-Ajero



Bonnie McCaffery

Formerly the developer and creative force behind Kaleidoscope Kreator™ software, Jeanie has more recently been exploring her passion for photography as a Signature Artist

for Hoffman California Fabrics. The genesis of quality digital fabrics is a perfect match for her latest creative endeavors.

Jeanie has been a guest on Quilting Arts TV, It's Sew Easy TV, Scrapbook Memories TV and American Sew's (all on PBS) as well as TheQuiltShow.com with Alex Anderson and Ricky Tims. Her work has also been published in numerous publications and books. Visit her website at www.KalCollections.com and her photos at www.flickr.com/the-digital-jeanie.



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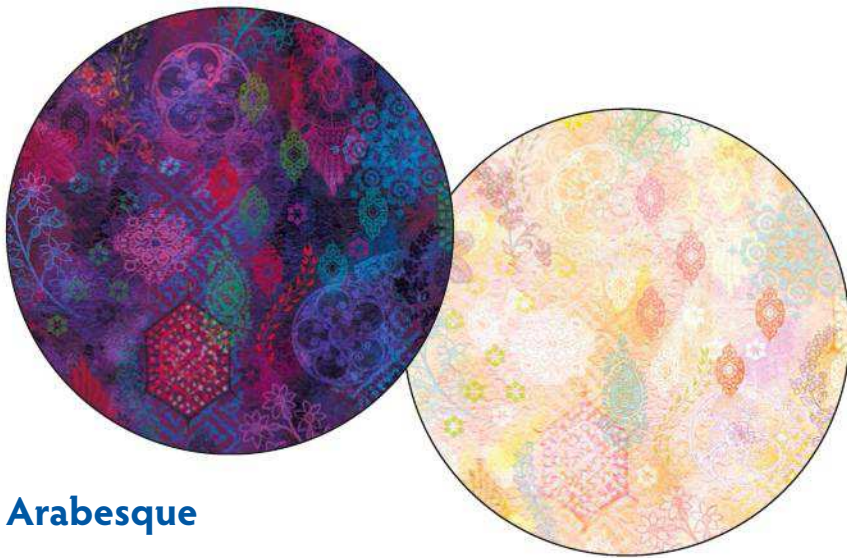
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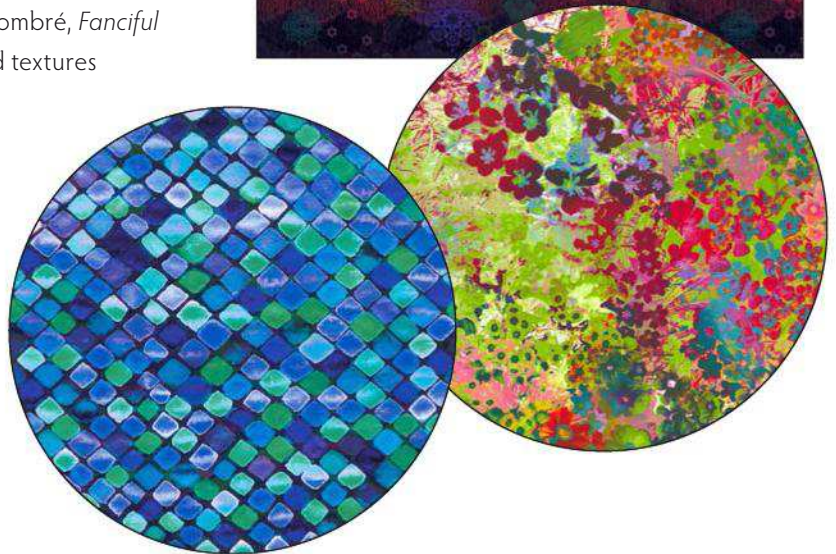
Arabesque

RJR

The newest addition to RJR's Digiprint Series, *Arabesque* is remarkably distinctive, colorful, and striking. In designing this range, lead designer Vanessa Stevens was inspired by the bold hues and fascinating flora, textures, and tiles of Moroccan Riads in Marrakech and the northern slopes of the Atlas Mountains. At the center of the collection is the decorative ombré, *Fanciful Flourish*, a stunning collage of florals, paisleys, butterflies, and textures shaded from sun-kissed pastels to dark jeweled tones.

Download the free *Room with a View* pattern by Peddlecar Quilts at www.rjrfabrics.com/room-with-a-view

See the whole collection at www.rjrfabrics.com/arabesque



Floriani Educator Favorites Tool Set

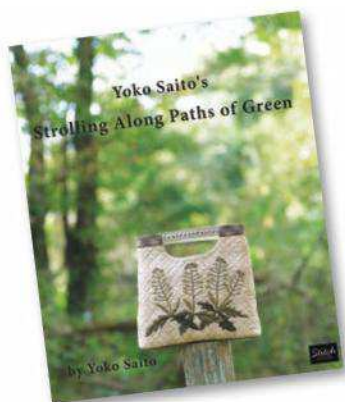
These sewing and embroidery tools were specially designed by Floriani Educators, based on attendee suggestions at Floriani events! This set is exclusive to Floriani retailers, which you can find at: rnkdistributing.com/dealers.php

The 5-tool set has its own carrying case, including:

- Trim Safe Angled Scissor
- Curved Precision Tip Scissor
- Precision Surgical Seam Ripper
- Pro Stiletto
- Squeeze Snip w/ Hook Blade

rnkdistributing.com/dealers.php

Kit Robinson



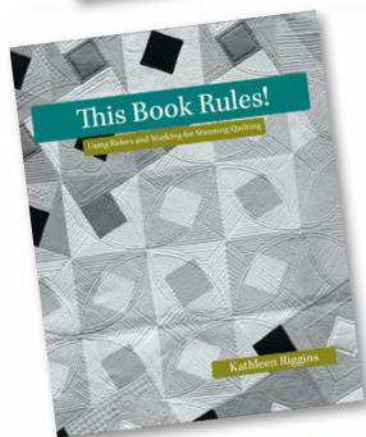
Yoko Saito's Strolling Along Paths of Green

Yoko Saito; Stitch Publications; 112 pages, includes separate template and pattern sheets

Beloved Japanese quilter Yoko Saito demonstrates her close observations of nature with elegant designs in muted shades of mostly greens and taupes. She shows how these designs can be used in 33 projects; lovely quilts, bags, and totes, with thorough and

well-illustrated patterns and instructions for appliqué and construction of these pieces. Pattern sheets are included for enlargement and use.

\$34.95; available at www.shopmartingale.com



This Book Rules! Using Rulers and Marking for Stunning Quilting

Kathleen Higgins; Self-published; 33 pages

Anyone who has seen Kathleen's quilting knows that she has something special going on. She shares her ruler work secrets here, including the types of marking tools and rulers that she favors for accomplishing her

incredible stitching. She shows how to use these tools and goes on to demonstrate 15 of her favorite ruler designs. Don't miss this opportunity to up your quilting game!

\$19.99; available at www.kathleenquilts.com



The Textile Artist: Small Art Quilts

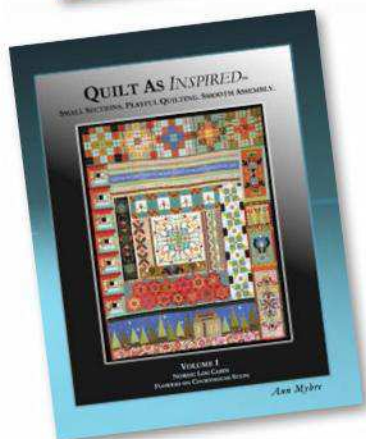
Explorations in Paint & Stitch by Deborah O'Hare

Deborah O'Hare; Search Press; 144 pages

Despite its deceptive simplicity, Deborah O'Hare's work is instantly recognizable. She captures the essence of a scene with fabric, painting, and stitching, usually using only broad strokes of color with occasional tiny details. The uncomplicated hand and

machine quilting complements the other elements of her small art quilts perfectly. A feast of inspiration and technique information can be found for both beginners and more experienced fabric artists in this lovely book.

\$29.95; available at www.searchpressusa.com



Quilt As Inspired™

Small Sections. Playful Quilting. Smooth Assembly.

Ann Myhre; Self-published; 124 pages

This first volume of Ann's series *Quilt As Inspired* features two quilts, *Nordic Log Cabin* and *Flowers on Courthouse Steps*, and over 20 techniques. Learn a variety of disparate skills such as how to join blocks that have already been quilted, wool appliqué, strip piecing, Scandinavian Dala-Flora

embroidery, making shapes for fusible appliqué, and much more, and see how they can all be combined to create attractive and interesting quilts. Those who like to showcase a mixture of techniques at one time will be intrigued and inspired by Ann's work.

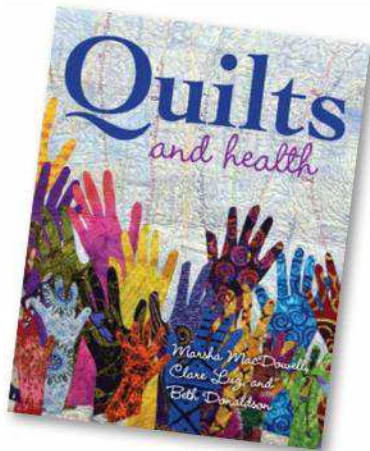
\$25.00; available at www.amazon.com

Quilts and Health

Marsha MacDowell, Clare Luz, and Beth Donaldson; Indiana University Press; 304 pages

Over the years, quilters have found solace and given comfort to others going through a difficult time through their art. Quilters can express fear and pain, inspire hopefulness and a sense of community, and convey empathy and awareness as they work with fabric and thread. This wide-ranging collection of quilts associated with health is accompanied by the stories of the makers, and shows that this art form can be both beautiful and therapeutic to the quilter, the recipient, and the viewer alike.

\$40.00; available at iupress.indiana.edu



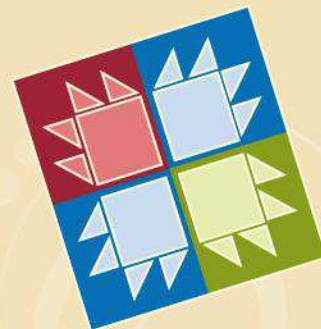
Kaffe Fassett's Sew Artisan!

14 Designs for Patchwork & Sewing

Kaffe Fassett and his team: Janet Haigh, Ilaria Padovani and Liza Prior Lucy; Berry & Co, Ltd.; 72 pages

This wonderful group of projects using Kaffe's luscious, vividly colored fabrics contains not only quilts but some other interesting ideas such as a kimono-style gown, a play tent, a windbreak, a caftan, placemats, and more. His signature color and pattern combinations add a bright sense of movement and life to every page. Working with Kaffe's designs is always fun and delightful, and this selection of projects gives us a new batch of possibilities to try!

£15.99; available at www.berrypublishing.co.uk



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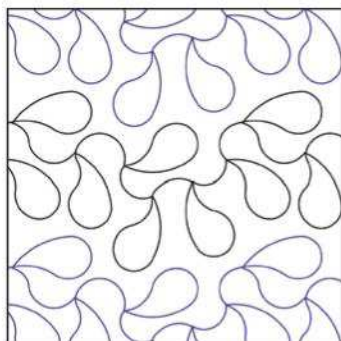
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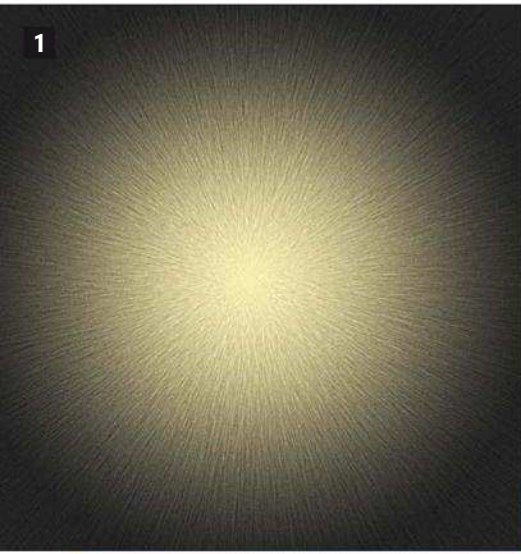
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My Journey into Fabric Design

Jeanie Sumrall-Ajero



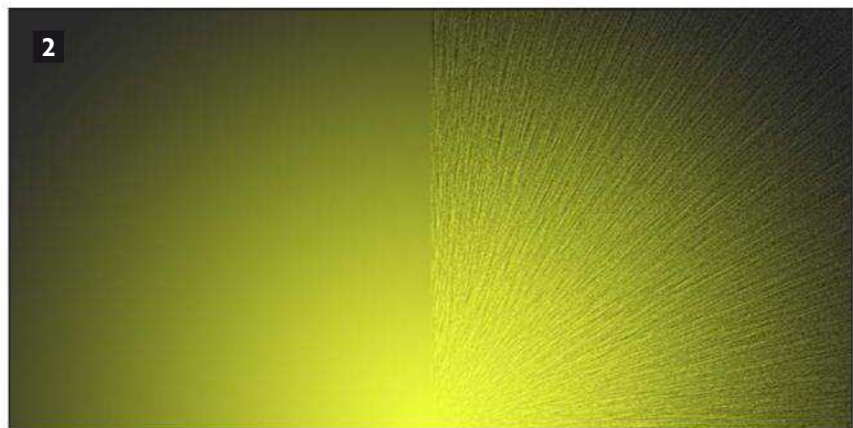
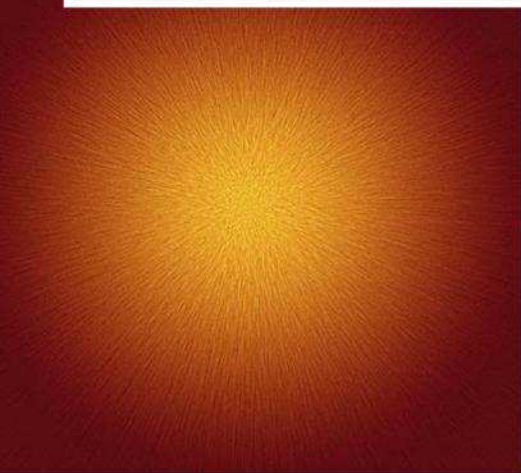
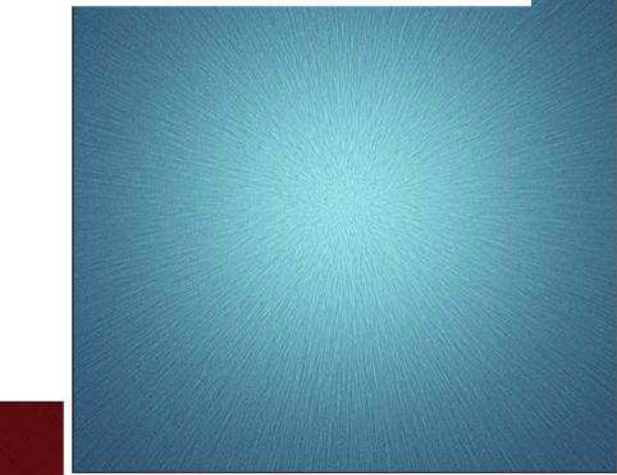
I am often asked how I come up with my ideas for fabric design. The truth is, I never know what the end result will be when I first start working on a design. I go through an iterative creative process that always starts with something that piques my curiosity. It has taken me decades of practice to get to the point where I trust my curiosity enough to turn possibility into reality. It all starts with the simple question, “What if?”

My first line of fabric for Hoffman Fabrics, *Supernova*, was inspired by my own selfish desires. It was something I had searched for but never found for one of my quilt designs. Faced with a fast-approaching deadline, I remember thinking, “The only design I can think of right now is one that I’ve wanted for years.” It was truly a case of necessity being the mother of invention.

(Photo 1)

One of the advantages of digital fabrics is that you can print very smooth gradients. One of the disadvantages is that solid colors (especially dark ones) may not print with consistent coverage. That meant my idea of a radial gradient needed to be more than a mere color gradation; I also needed a texture that would enhance the radiating design. And so, the *Supernova* texture was born. **(Photo 2)**

With my background in photography, the separation of color and texture in the *Supernova* design was a novel way of thinking and it opened up all sorts



1. Hoffman Fabrics *Supernova* by Jeanie Sumrall-Ajero (from top): P4287-238-TOPAZ; P4287-61-TURQUOISE; P4287-232-CITRINE

2. Comparing the color gradient with and without the texture. (P4287-499-CHARTREUSE)



of possibilities. The full significance of this did not hit me until months later though. I was out taking photos for a weekly photo challenge that required a black and white photo. All of a sudden it hit me that just about any B&W photo could be used in a fabric design similar to the texture portion of the Supernova design. i.e. the photo becomes the texture. The idea for *Dream Big* was born because I happened to be taking photos of flowers at that moment of inspiration. **(Photo 3)**

In the process of fleshing out the *Dream Big* concept, I discovered that my B&W photo was really just a starting point. Sometimes a photo needs a little help to turn it into a cohesive fabric design. If you look closely at my original photo and compare it to the final fabric design, you will

see that I changed the center by compositing in a different photo of the same kind of flower. I also lightened up the corners to even out the tones across the image. **(Photo 4)**

Unfortunately when I enlarged the photo to 44 inches, the resulting image looked a bit lackluster. Then I recalled a tip that I learned fifteen years ago: the addition of digital noise to an image can make a soft image look sharper. And so, I experimented with layering the existing *Supernova* texture over the B&W flower. Not only did it add some sharpness to the photo, but it also smoothed out the unsightly grain and uneven patches of light. It turned out to be a perfect match! **(Photos 5 & 6)**

3. The inspiration for the *Dream Big* fabric line. ©2016 Jeanie Sumrall-Ajero.

4. The modified version of the original dahlia photo.

5. Comparing a portion of the enlarged dahlia with and without added texture.

6. Hoffman Fabrics *Dream Big* by Jeanie Sumrall-Ajero. (P4389-132-OPAL)

7. The fox kit that inspired *Imagine This*.

8. The original photo I took for the forest.

My latest fabric line, *Imagine This*, is a sharp departure from my previous two lines. But again it was inspired by a photo challenge: to create an image based on a fairy tale. At the time I was obsessed with taking photos of some fox kits that

were born in our neighborhood (**Photo 7**), so I searched for a fairy tale with a fox in it. I quickly found Aesop's fable, *The Fox and The Crow*. This inspired me to include a bird in my fairy tale image, but that is where any similarities end. I did not think a cute fox kit fit the role of the sly fox in the fable, so I decided to indulge my inner child instead and used the fable as a jumping off point.

My inner child wanted to create a fantasy image of a fairy forest, so I put on my imagination cap and took my camera on a hike to look for something that I could turn into a miniature forest. My goal was to find a scene in which I could imagine the fox, i.e. something with a flat open area. I took dozens of photos, but the one I liked best was of a small patch of moss with tiny wildflowers nestled between some tree roots.

(**Photo 8**) I took the photo with a shallow depth of field because I knew that the fox would stand out better if the scenery behind it was out of focus. The shallow depth of field also helped give a miniature feeling to the scene (an effect known as the diorama illusion).

On the same hike I noticed a lot of butterflies fluttering about and thought their wings were reminiscent of fairies, so I took dozens of photos of them as well. I knew I would be essentially cutting them out of whatever photo I took, so I did not worry about taking a pretty photo per se, but the position and angle of the camera were important. Since I did not yet know what perspective my composite image was going to have, I took photos of the butterflies from many different angles. (**Photo 9**)

The last element I needed to complete my fairy forest was a bird. I didn't know where to find a crow, but we had plenty of grackles in the neighborhood and I knew if I put some bird seed on our railing, they would come swooping in. I set up my camera inside our sliding glass doors and waited. I took over a hundred photos because I wanted to make sure I had captured one with the bird in a position that I could add to the image and make it look somewhat believable (as





believable as a fairy forest can be). I was lucky to have a slightly overcast day so that I did not have to worry about shadows or the direction of the sun. **(Photo 10)**

Once I had all of my elements, I set about putting them all together into one cohesive image in

Photoshop. Since the forest photo was taken in shade, I added some speckled light to the image and tried to create the look of a sunbeam hitting the scene. At first the colors looked anything but magical, so I let my inner child make the decision to bring out lots and lots of color, because *of course* a fairy forest would have more color than our human eyes can see. **(Photo 11)**

9. The original butterfly photos.

10. The original photo of the bird.

11. The punched-up version of the forest image.

12

12. The fox kit appears to have sun hitting it from the upper right. The direction of the light needs to appear consistent throughout the image.



With composite images like this, it is important to decide where the light is coming from and to make it consistent. Of all the photos I took for the composite, the fox kit was the only one that had directional light—all of the others were taken in shade or soft light—so I used the fox kit to guide my decision on where the light was coming from. (Photo 12)

When I added the bird, I again needed to consider the light source. Since there wasn't direct sun when I took the photo originally, I was able

to create the illusion of light after the fact. Imagining the sun coming from the upper right, I knew I had to create a shadow underneath and darken the underside to blend the grackle seamlessly into the scene. (Photo 13)

Next came the addition of the butterflies. I adjusted the brightness for each one based on where it was in the scene. They added more color and a bit of whimsy to the image, but there was still something missing. Where was the fairy dust? A couple of YouTube videos later, I had

13

13. The addition of the bird with and without shadow. I also darkened the legs and feet of the bird since they were in the shadow.



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14. The final image that became the main panel for Hoffman Fabrics *Imagine This* by Jeanie Sumrall-Ajero, 43 × 37 inches. (Q4483 44-Forest)

created a custom brush in Photoshop to add some fairy dust. My inner child was happy with the result, but even better was when one of my neighbors told me that her daughter exclaimed, “Ms. Jeanie found the magical fairy forest!” when she saw the image. Success! **(Photo 14)**

When I presented the idea of printing my fairy forest as a panel to Hoffman Fabrics, they requested a couple of coordinating designs to go with it. I knew from experience that it would

be a challenge to find colors that matched the image, so we decided to use portions of the photo itself. For one of the coordinates, I applied a strong vertical motion blur to the photo and added a crosshatch texture over top. **(Photo 15)** For the other, portions of the rock in the lower left were cloned over one another to create a stone-like pattern in periwinkle hues. **(Photo 16)**

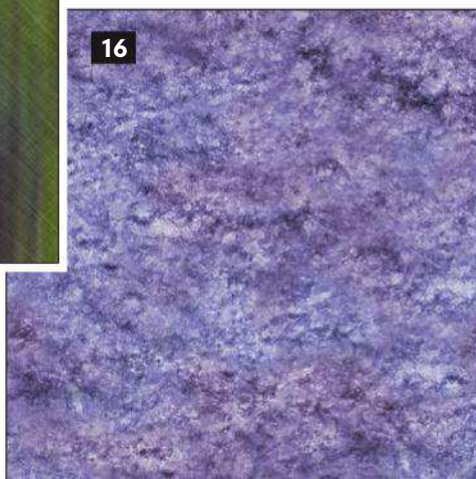
I am grateful that Hoffman has taken a chance on the musings of my inner child. I hope *Imagine This* inspires playful imagination for children of all ages. **MQU**

Hoffman Fabrics Imagine This by Jeanie Sumrall-Ajero is being introduced at Spring International Quilt Market 2018 and will begin shipping to stores in August.

15



16



15. One of the coordinates for Hoffman Fabrics *Imagine This*. (Q4485 44-Forest)

16. The other coordinate for Hoffman Fabrics *Imagine This*. (Q4484 70-Lavender)

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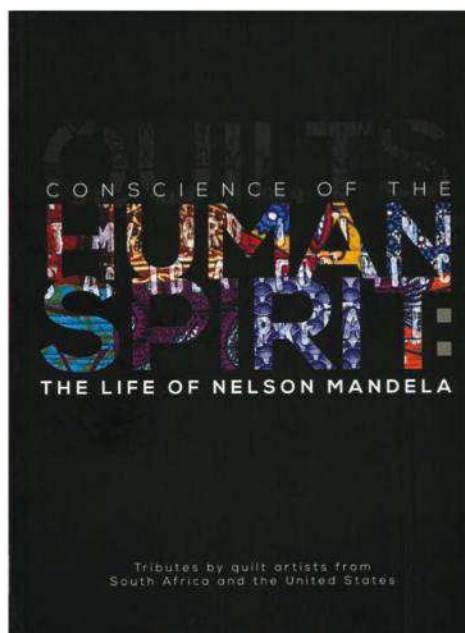
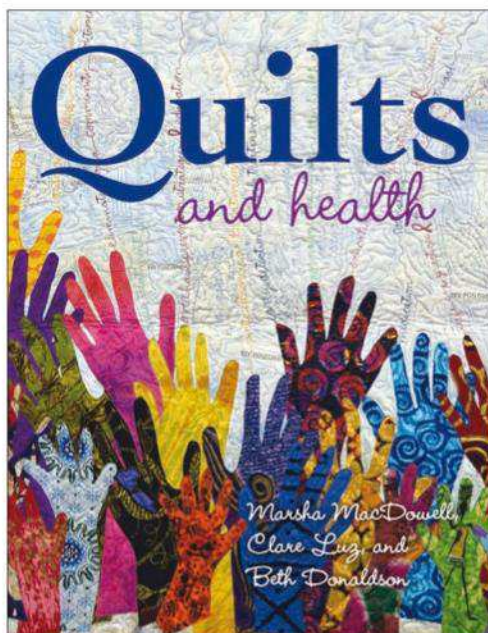


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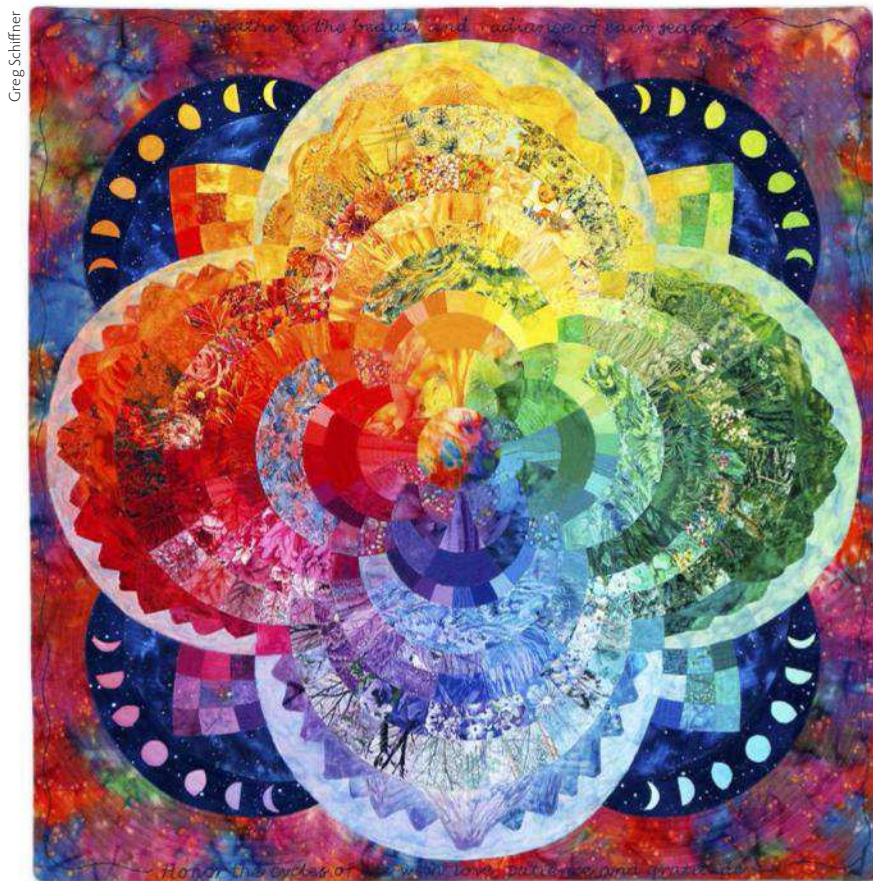
ART QUILTS

Work by Members of Studio Art Quilt Associates

Sue Siefkin and Laura Bisagna, Co-Curators

In 2006, because of her lifelong love and appreciation for quilting, as well as her unique vision in recognizing that quilt art is fine art, Tobi Smith, director of the California Heritage Museum in Santa Monica, sought to launch an exhibition that would spotlight the artwork of exceptional artists creating art works with fabric. She knew that many of these artists were members of Studio Art Quilt Associates (SAQA). As a result of that successful collaboration with SAQA back in 2006, Smith requested another collaboration in 2017, seeking to display the best work that contemporary quilt artists had to offer. Thus, the exhibit *ART QUILTS: Work by Members of Studio Art Quilt Associates* was born, showcasing the outstanding talents of SAQA members from the California and Nevada regions.

From Santa Monica, the exhibition moves to Northern California, where it will be on display April 4 through May 27, 2018, at the Carnegie Arts Center in Turlock, California. The expansive size of the Carnegie gallery will allow the inclusion of up to ten 3-dimensional fiber artworks in addition to the art quilts. An artists' gallery talk and tea on Mother's Day, May 13, will add to the excitement. The gallery gift shop offers handmade items by SAQA artists. A full-color catalog featuring all 64 of these inspiring quilts is available through Amazon.

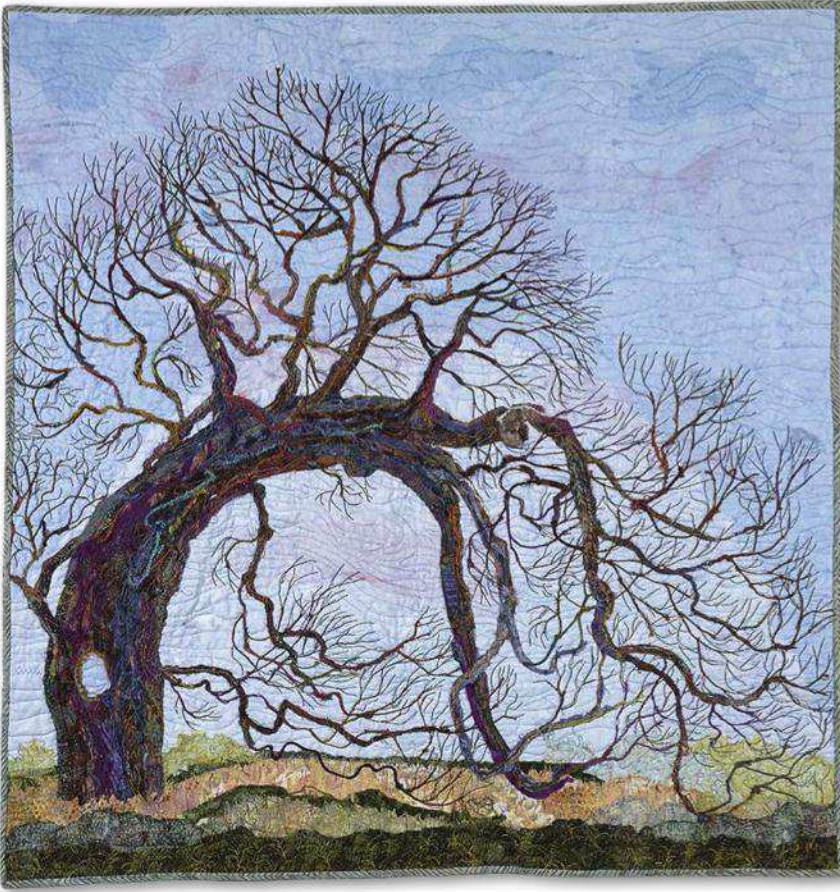


Living the Seasons

Lin Schiffner
Nevada City, California
35 × 35 inches

Honoring the passage of time was the inspiration of *Living the Seasons*.

Two hand-embroidered lines of poetry on the front of the piece convey its meaning: "Breathe in the beauty and radiance of each season. Honor the cycles of life with love, patience, and gratitude." The work was inspired by the glorious seasons of our beautiful environment and existence as well as the passages of my personal life—celebrating and coping with the rhythm of the journey. It is also an exploration in mandala form, using a seasonally-based study in color.



Tree with a View

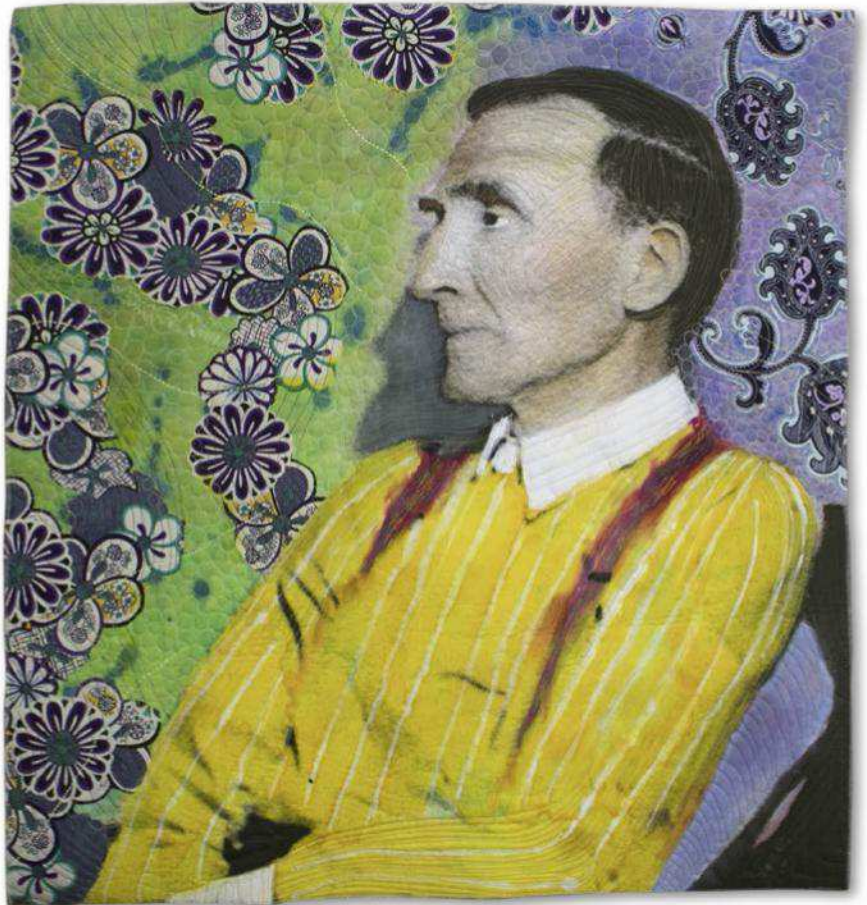
Barbara Confer
 Petaluma, California
 34 × 35 inches

I live near a woody regional park, much of which is covered with old oak trees. There is one ridge which is bare of trees except for this aging, gnarled oak. The tree has lost a large limb, creating an opening which allows you to see right through it. Many visitors have enjoyed seeing the view through the hole, or having their pictures taken while peering through from the other side.

Thomas Houston

Margaret Abramshe
 Saint George, Utah
 30 × 32 inches

Thomas Houston is a portrait of my paternal grandfather. The photo was taken at his home in Los Angeles in the early sixties. I believe it was the year he died. He was frail and his color fading, but his mind was always brilliant. As a man born in the Victorian era, it is amazing that he would, until the end, embrace a new era.





Dutch Morning

Vicki Bohnhoff
Culver City, California
57 × 40 inches

The first time I saw Craig Phillips' orange tulip painting, I was filled with joy and had to make the image into a quilt. The thought of introducing free-form playful lines of stitching and giving movement to the petals was exciting. I hope these colorful flowers brighten your day, too.

Philadelphia

Gregory Case

Geri Patterson-Kutras
Morgan Hill, California
38.5 × 30 inches

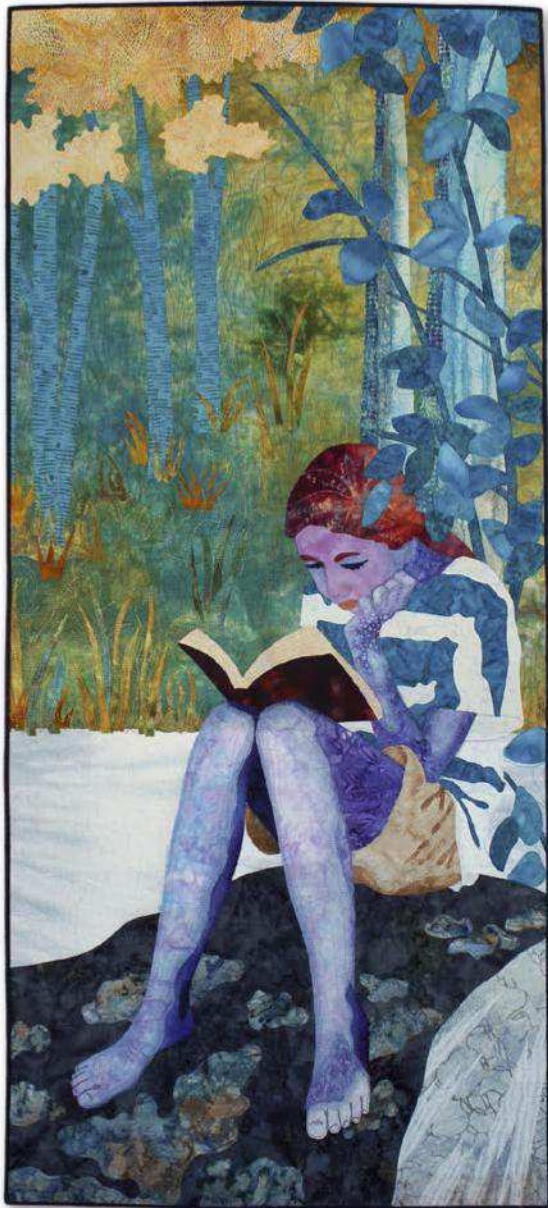
The skyline of Philadelphia is a juxtaposition of architectural lines and angles. At night, the city is alive with movement, sound, and the aromas of the many cultures' cafes and eateries. During the day, the city teems with fast stepping pedestrians moving between the streets and doorways.



Rock Creek

Linda Evans
Murrieta, California
18 × 40 inches

The image captures a magical moment. A young girl is so completely absorbed in reading that she is oblivious to the beauty of the forest around her.



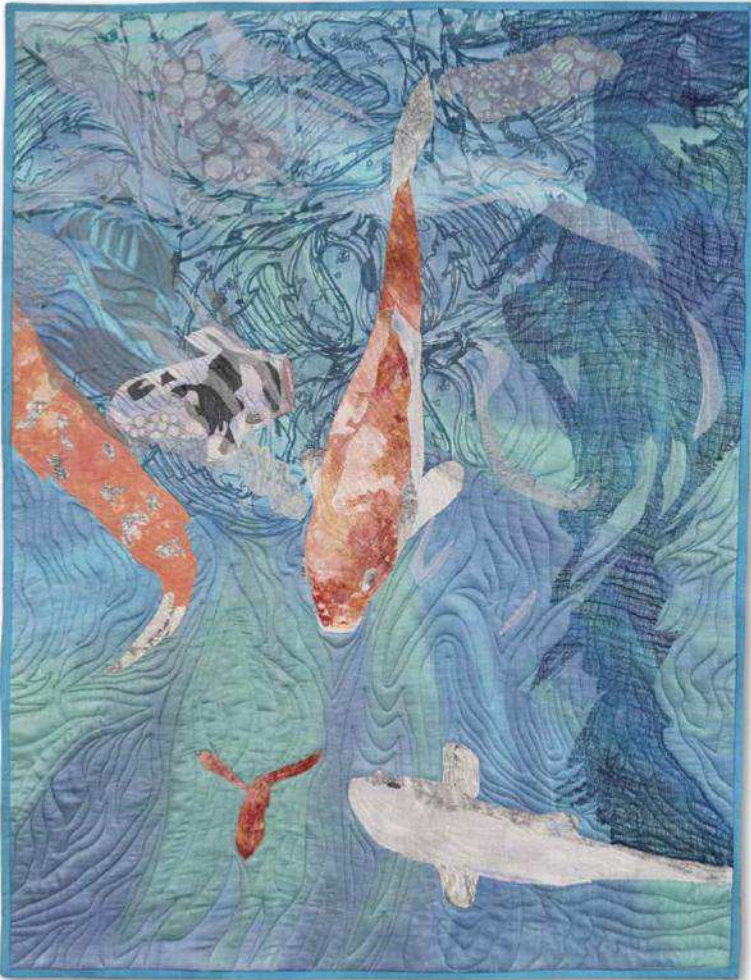
Janet Orsi



Girona Portal

Laura Fogg
Ukiah, California
43 × 68 inches

I spent six weeks in the Catalan region of Spain and was fascinated with the portals in the ancient city of Girona. Every doorway was surrounded with layers of mystery—what had the walls looked like with each new coating of stucco or paint, who had crossed the thresholds, and what had gone on behind the now-battered doors? I chose to represent the layers with hand-dyed and overdyed fabrics, which I piled one on top of the other to literally peel away to reveal layers underneath. My challenge to myself was to completely avoid the use of paint in my representation of the painted layers.



Splish Splash

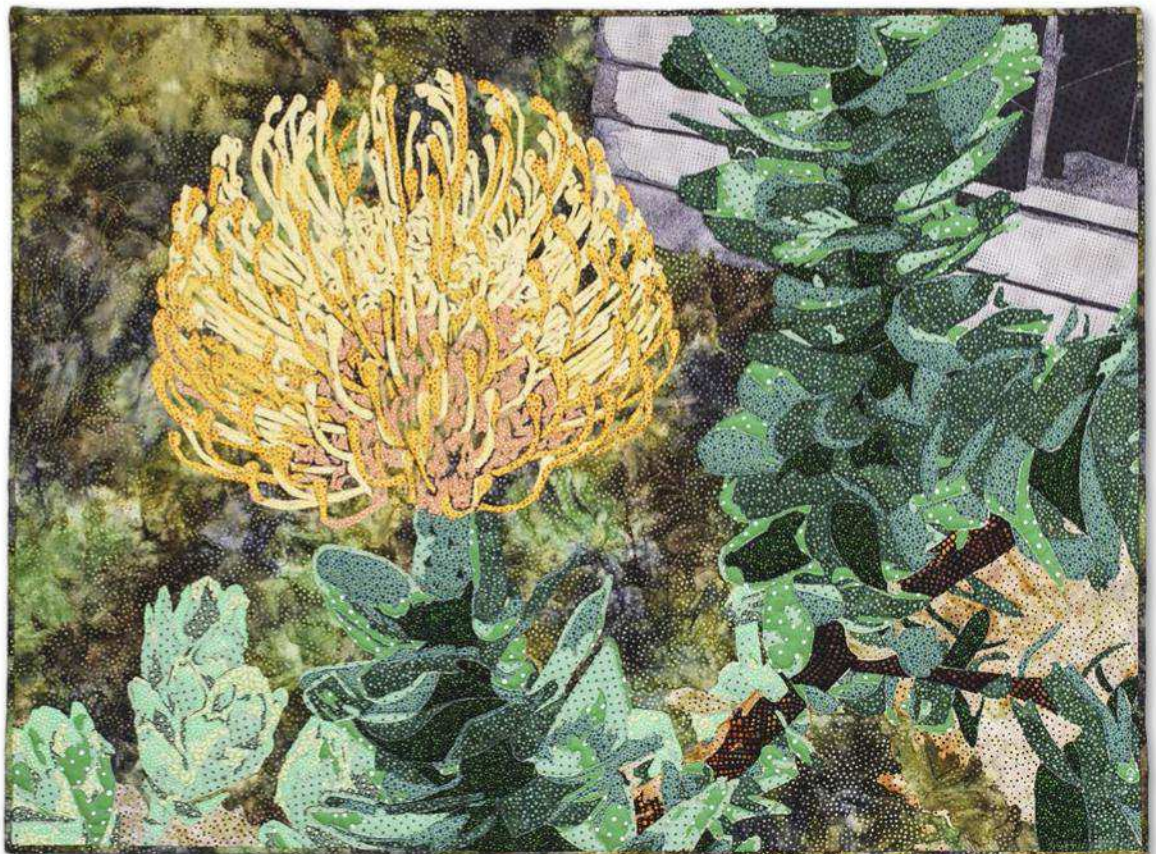
Jeannie Moore
Escondido, California
30 × 40 inches

I enjoy taking photos of the koi fish in various ponds I come upon while traveling. These koi can be found in the pond in front of a restaurant in Palm Springs. The varieties of koi are distinguished by coloration, and the size and pattern of the scales.

Protea

Kathleen McCabe
Coronado, California
41 × 31 inches

Protea blooms in my garden during April. The yellow blossoms are brilliant in the sun, standing in contrast to the soft, dappled background foliage.

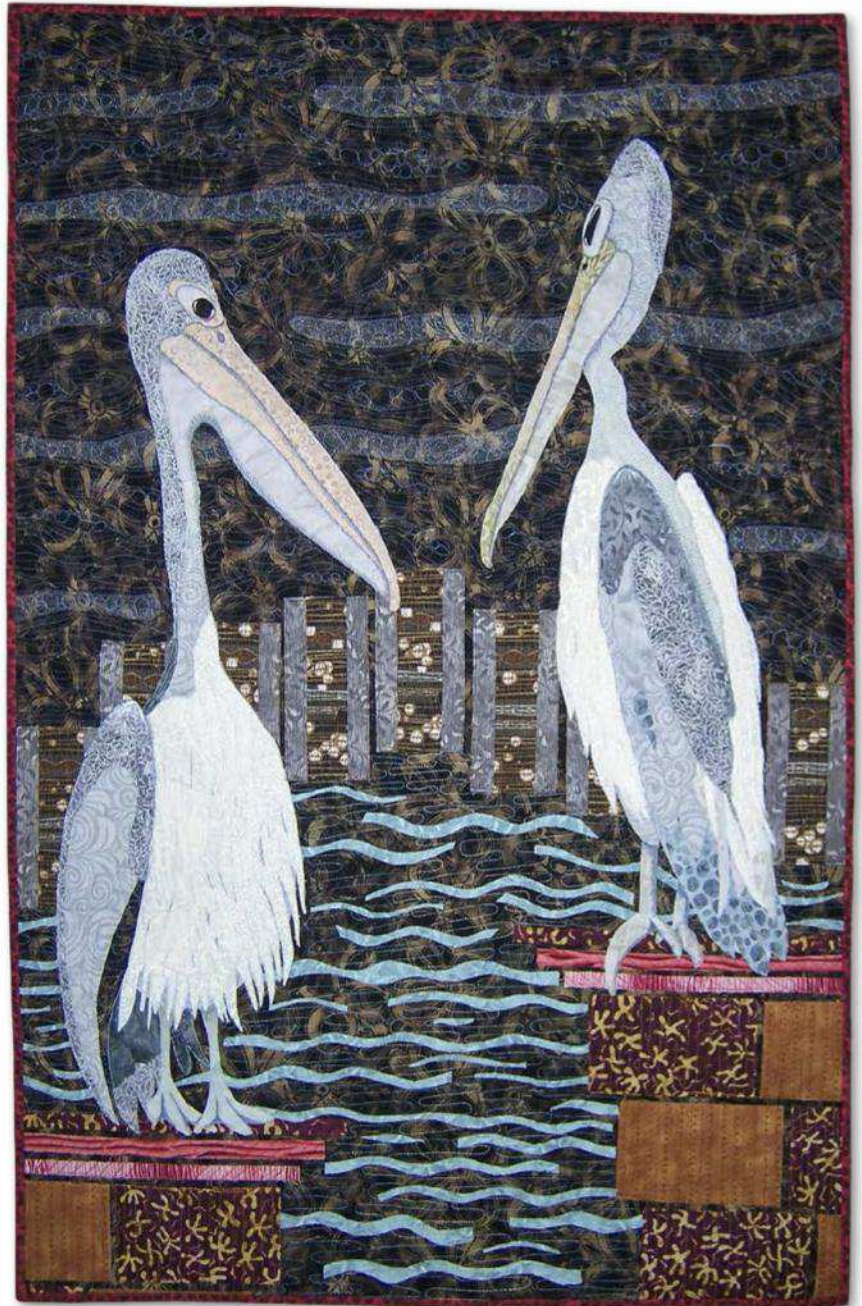


Precious Metals II

Franki Kohler
Portland, Oregon
12 × 12 inches

The lure of the ginkgo leaf is still strong for me. This piece is a riff on my *Precious Metals*, created in 2012. Again, the leaves sparkle with copper, silver, and gold, the precious metals. The circle is emphasized with beading.

Jason Horvath



The Conversation

Ann Turley
Fallbrook, California
28 × 42 inches

Based on a photo taken at the San Diego Safari Park, these pelicans on the pier appeared to be consulting each other on a very intense matter.



Cross Hatching

Part One — The Basics

Margaret Solomon Gunn

It is no secret how much I love working with templates. I rarely remove the ruler base from my machine because I use them that frequently. The uniformity and symmetry of a quilted grid provides a comforting point for the eye to settle on a quilt, propelling more visual designs like feathers to the forefront. Gridwork is organized and structured, and for freehand quilters can provide the style pattern that can appear

computer-generated. In this article, I revisit the basics of quilting a simple straight cross hatch. The discussion then moves to how this design is accomplished with curved templates. This cross hatching primer is intended to whet your appetite for *Part Two* of this article, where I will illustrate how simple curved cross hatching may be used to create classic and sophisticated cathedral window borders. Grab your straight and curved templates, and let's get this party started!

What Is the Difference?

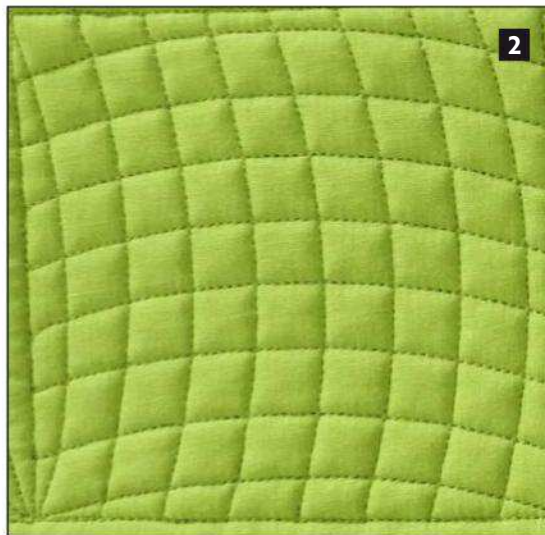
Straight cross hatching is a grid pattern created with straight lines. Curved cross hatching is quite similar except that it is stitched with curved lines. **(Photo 2)** Either cross hatch design can also be oriented upright **(Photo 3)** or on-point. **(Photo 4)** The on-point cross hatch typically has lines oriented 45 degrees from vertical.

Line spacings can be varied to yield whatever density of grid is desired; $\frac{1}{4}$ " spacing makes a very dense grid, whereas $\frac{1}{2}$ " to 1" grid spacing is more typically seen. Grids may also utilize alternating spacings, such as repeating $\frac{1}{2}$ ", $\frac{1}{4}$ " to create more customized looks. **(Photo 5)** This could be compared to the bead board pattern.

Tools Required

Straight cross hatching only requires a straight, lined template. Typically, the etched lines are spaced $\frac{1}{4}$ " apart. Curved cross hatching can be accomplished with any curved or circular template, although those with parallel etched concentric curves give more possibilities for different grid patterns. Without etched lines, only a $\frac{1}{4}$ " cross hatch is easily quilted, by using the inherent $\frac{1}{4}$ " hopping foot-to-needle distance.

My favorite curved arc templates are Deloa Jones' Boomerangs because both sides of the template quilt similar radius arcs, but other template designers like Linda Hrcka also make



1. Detail of Margaret's 2014 quilt *Autumn's Surrender*.
2. Example of curved cross hatching.
3. Example of straight cross hatching (1" and $\frac{1}{2}$ " spacing).
4. Example of straight cross hatching oriented on-point (1" and $\frac{1}{2}$ " spacing).
5. Straight cross hatching with alternating $\frac{1}{2}$ "– $\frac{1}{4}$ " spaced lines.

a comparable template. This style of template comes in a variety of diameters from 6" to nearly 40". (Photo 6)

The Basics

Cross hatching can be quilted in whatever thread you choose, from a coordinating fine thread to a contrasting heavier thread. Beware that creating this pattern does require backtracking, so the finer and matching thread options may yield a neater appearance.

Template-generated patterns are best executed running the machine in a regulated mode. When you pause to reposition the template, you want the machine to pause as well.

For any cross hatch design, the first step is to outline stitch the space being cross hatched. This provides a clean appearance to the boundary, and

hides intermittent backtracking that is necessary between adjacent parallel lines of the grid. This outline stitching should be accomplished in the same thread with which the grid will be stitched.

Upright Straight Cross Hatching (XH)

For the sake of this discussion, I define 'an irregular space' as one which may be a large, sprawling background, or one that does not have edges with right angles, such as squares and rectangles.

I use two methods for creating a straight cross hatch: (1) Use the lines etched on the template, or (2) Premark the quilt where lines should be placed. There are times when each is appropriate and better than the other. First, it is necessary to measure the space receiving the grid.

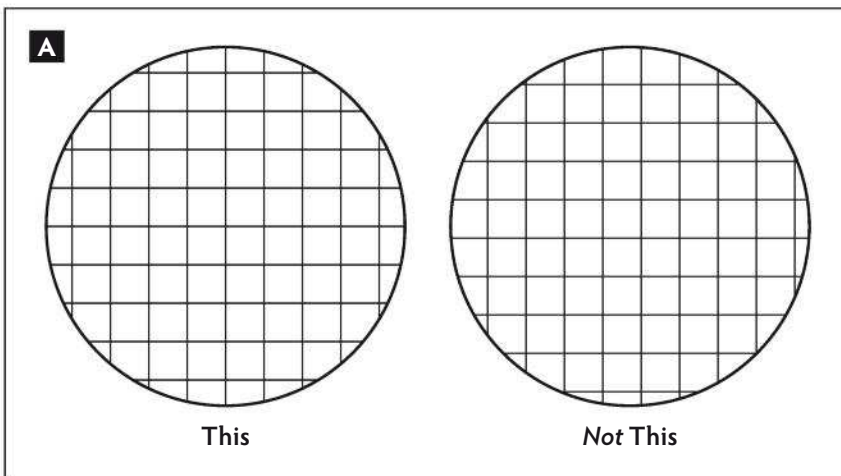
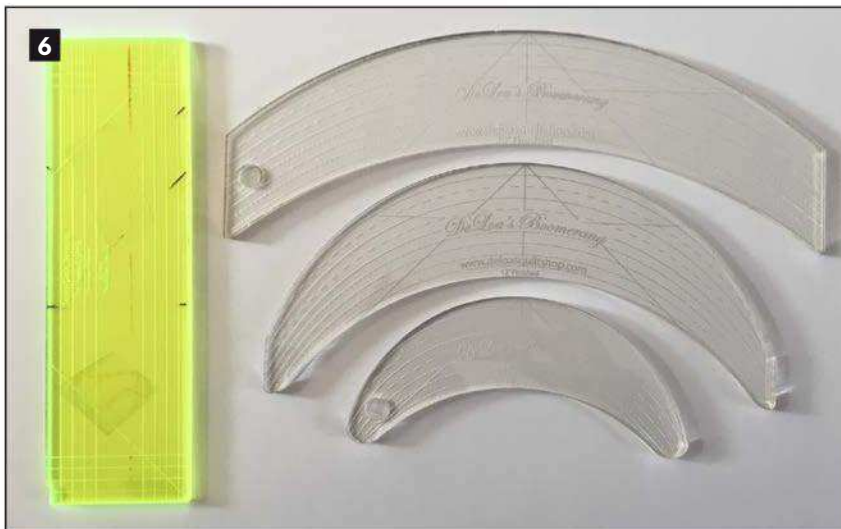
Using the Etched Lines—If you are filling an irregularly-shaped space or a square/rectangle whose size is an even increment of the desired cross hatch spacing, then using the etched lines works well. This means that a 1" cross hatch will lay in exactly on an 8" × 8" space. If the space is 8" × 7¾", then the second method must be used. This looks best when all squares of the XH are evenly spaced, rather than having the last space smaller than the others.

Shapes like circles and triangles look best when the cross hatch is centered, making the grid at the edges appear symmetrical. (Illustration A) This can be accomplished by marking the centerline and starting the cross hatching there, working towards the edges. It can also be done from one side to the other, using the etched lines—as long as you know exactly where to place the first quilted line.

Premarking the Grid—If your quilt consists of several blocks that are not quite the same size, it is necessary to premark the locations for the grid lines. You can take the measured width and divide by the desired number of increments, and mark at this spacing. This requires simple math,

6. Straight lined template and Deloa's Boomerangs (8", 12", 20").

A. Center the grid on shapes that do not include right angles.



but often results in a spacing that is not an even eighth or sixteenth of an inch which is difficult to mark. There is a simpler way.

Using adding machine tape (available at office supply stores), measure and cut a length equal to the block width. Fold it in half, and in half again, etc.—stop when an appropriate increment is achieved. Unfold the paper and lay it along the boundary of the block. Mark the fold locations onto the block. Note that this is impractical for narrow spacings, but works well for spacings an inch or greater. It is not necessary to mark each entire line of the grid. Just put a dot on the 4 edges around the periphery of the space.

(Photo 7)

Regardless of the method used, quilt the lines of the cross hatch continuously in one direction, backtracking in the ditch as needed to get to the next line. Once lines in one direction are stitched, quilt the lines in the opposite direction.

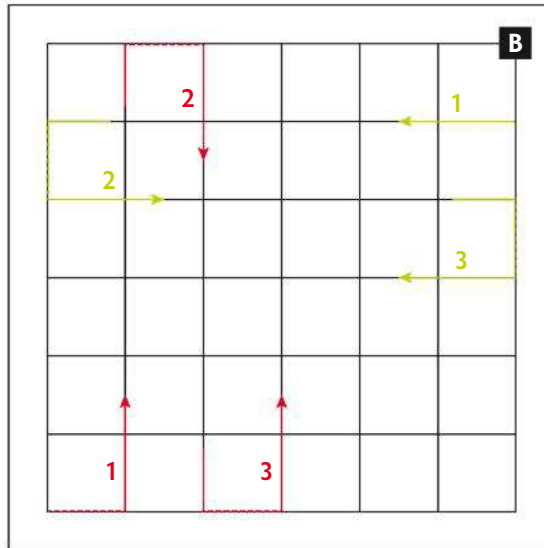
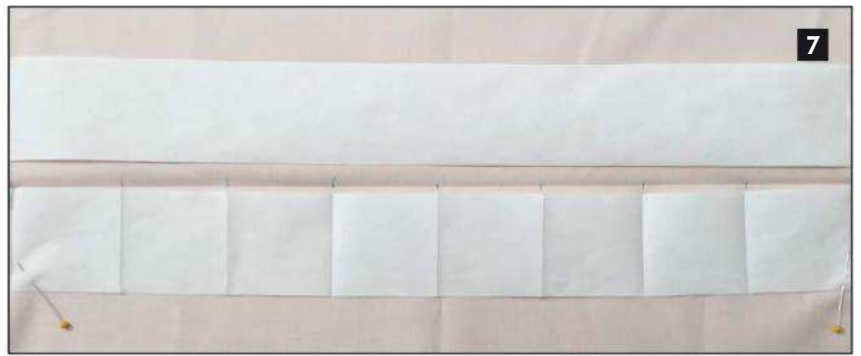
(Illustration B)

Quilting an On-point Straight Cross Hatch

For irregular spaces, it is simplest to use the etched lines on the template to space the lines of the XH. If the space is larger, mark occasional 45-degree lines directly on the quilt using a rotary cutting guide. These will ensure that all XH lines stay neatly on 45-degree angle. If you do not have piecing or some marking to follow, it is easy for the lines to deviate from 45 degrees, making the XH look sloppy.

There are several ways to execute an on-point XH. For shapes that have a visible center like square or circle, allow a line of the XH to pass through the diagonal so the pattern appears centered. To make this happen, begin the quilting there, as **Illustrations C** and **D** show.

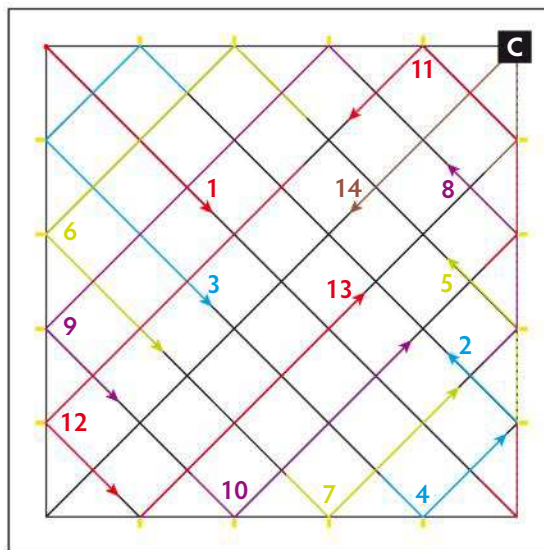
Illustration C demonstrates how to quilt the on-point XH with the least amount of backtracking. This is quilted in box-like shapes, and the backtracking is only along one side. Markings are



7. Using folded adding machine tape to determine uniform grid spacing for a space of awkward measurement.

B. Continuous quilting of straight crosshatch.

C. Centered on-point cross hatch using marked spacings.



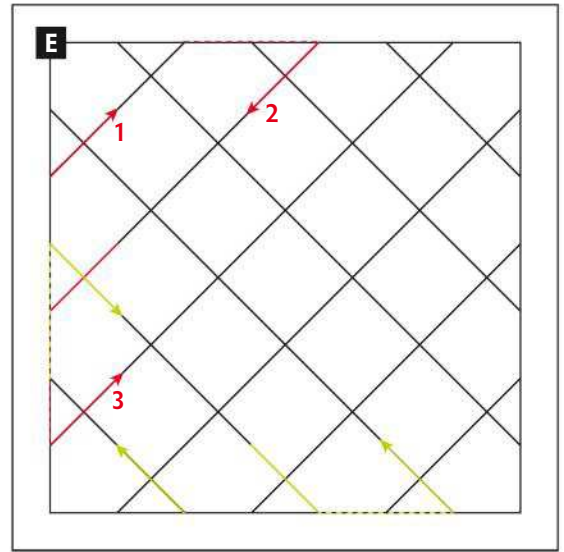
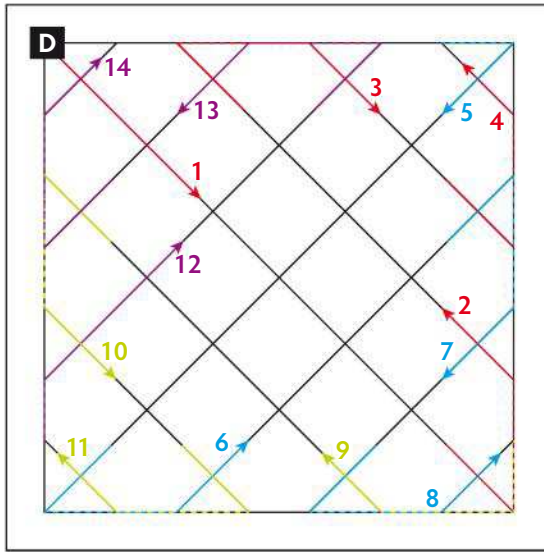
placed (yellow) along the edges so that the grid is evenly spaced. **Illustration D** quilts the XH in quadrants, beginning at the longest diagonal. Even line spacing results from using etched lines on the templates. This technique often leaves small wedge triangles along the boundaries,

D. Centered on-point cross hatch using etched template marks.

E. On-point cross hatch using only etched template marks.

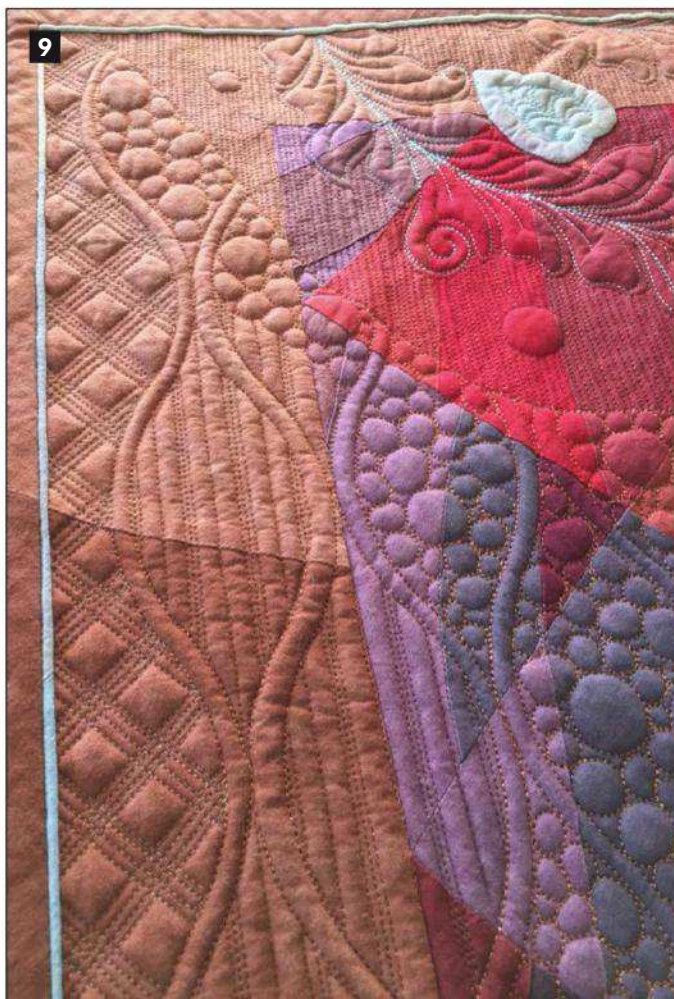
8. Straight triple-stitch cross hatch with 1" spaces.

9. On-point straight triple-stitch cross hatch with 1/2" spaces. Detail of Margaret's 2014 quilt *Shenandoah Falling*. The smaller triple-stitch creates definite 'pillows' in the pattern.



whereas the first method always creates exactly half a square.

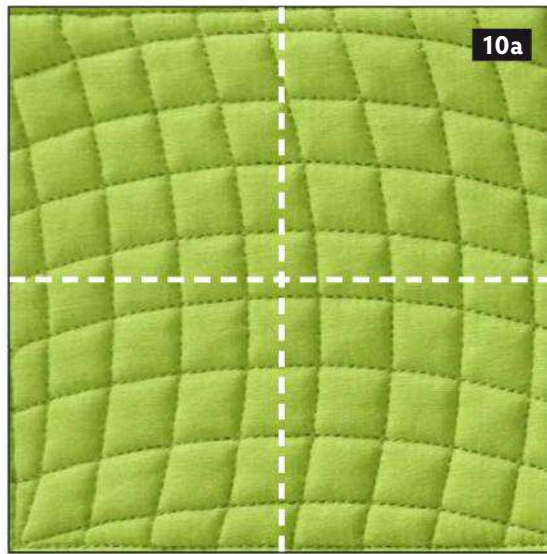
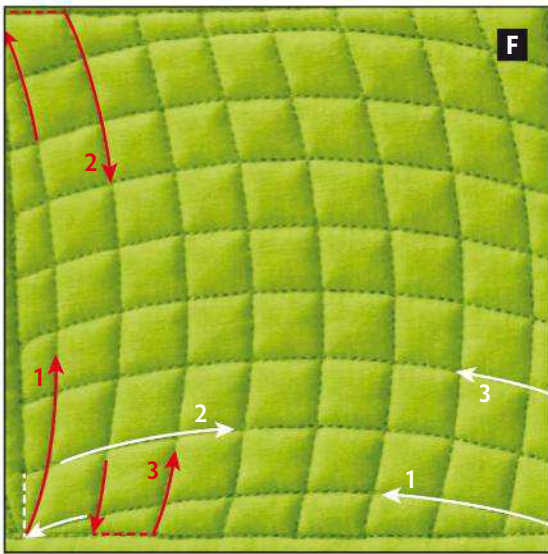
Illustration E simply uses the etched template lines to create the evenly spaced grid, beginning the grid at one edge. It will not necessarily yield a centered grid or one that finishes with half-squares at the edges. This method is recommended for non-uniform, non-symmetrical spaces only.



The cross hatches shown thus far are basic grids. There are many more stylized ways to space lines, and still create a cross hatch. **Photo 8** illustrates a triple-stitch cross hatch. Three lines are stitched very closely ($\sim 1/16$ " apart). They are alternated with 1" spaces. The triple-stitched lines create additional negative space, which in turn reinforces the positive space, giving the pattern greater visibility. The quilt in **Photo 9** shows an on-point triple-stitch cross hatch with alternated 1/2" spaces, for comparison.

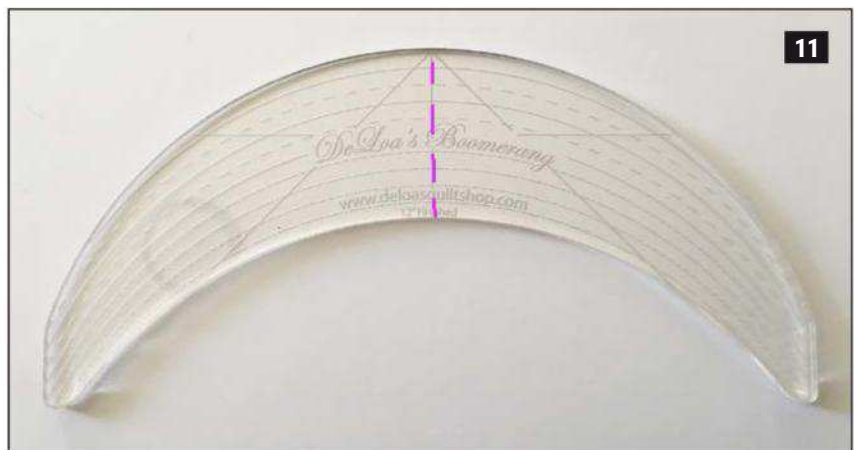
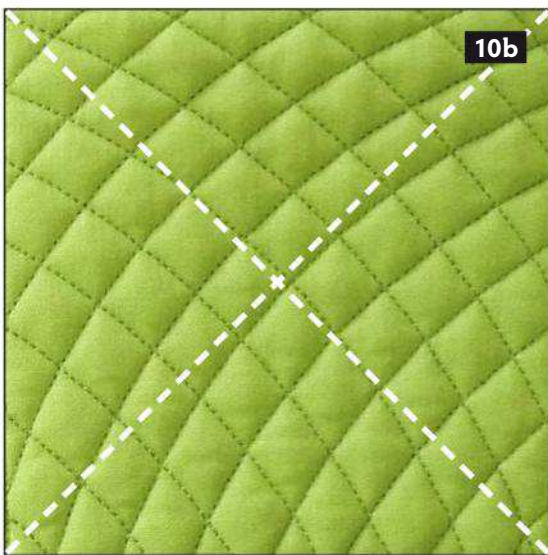
Curved Cross Hatching (CCH)

CCH is a lovely alternative to the more structured and traditional straight cross hatch. Where the most challenging part of straight cross hatching

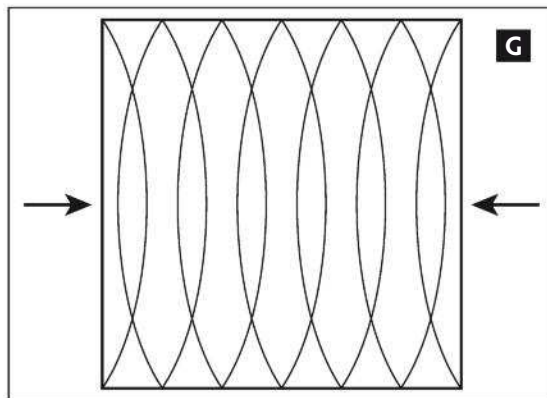


F. Steps for continuous quilting of curved cross hatching.

10a & b. CCH template centerlines for upright orientation and 45-degree orientation.



is obtaining a centered design, curved cross hatching is considerably simpler to execute. It is quilted using the line spacings etched on the template and backtracking along the ditch to get to the next curved line. (Illustration F) All lines in one direction are quilted, then lines in the cross-direction are stitched. Visually, the pattern does not have a 'centered' or 'not centered' appearance as the straight XH does. Marking the line spacing, therefore, is rarely required. It is helpful to locate a visual centerline, as illustrated in Photos 10a and 10b. The perpendicular cross-hair on the template, shown with a pink dashed line in Photo 11, should follow the marked centerline while the pattern is being stitched. Just as the straight cross hatch may be oriented either



11. Curved cross hatch template with centerline indicated.

G. Curved cross hatch that results when lines are oriented 180 degrees apart.

upright or at 45 degrees, the same is true for the curved cross hatch.

The arcs of curved cross hatching must be quilted at approximately 90 degrees to each other to achieve the proper look. If they come from opposite directions (180 degrees apart), then the pattern barely resembles CCH at all! (Illustration G)

12. Frame the entire space prior to adding the curved cross hatching.

13. Detail from Margaret's 2012 quilt *Zen Garden*, showing framed-curved cross hatching with checkerboard filler.

14a & b. Detail from Margaret's 2016 quilt *Illuminations*, showing sections of curved cross hatching.



Placing a frame around the region prior to quilting the cross hatching creates a more finished, formal look, and sets off the cross hatching nicely. (Photo 12) To further stylize the cross hatching, consider a checkerboard filler to bring added texture to the quilt. This dense fill should be added using a fine thread after the basic curved cross hatching is already stitched. (Photo 13)

Join me in the July/August 2018 issue of *MQU* for Part Two of this article, when I show how this basic curved cross hatching pattern can be used to create gorgeous and sophisticated cathedral window borders. **MQU**



Sisters Outdoor Quilt Show - An Oregon Adventure

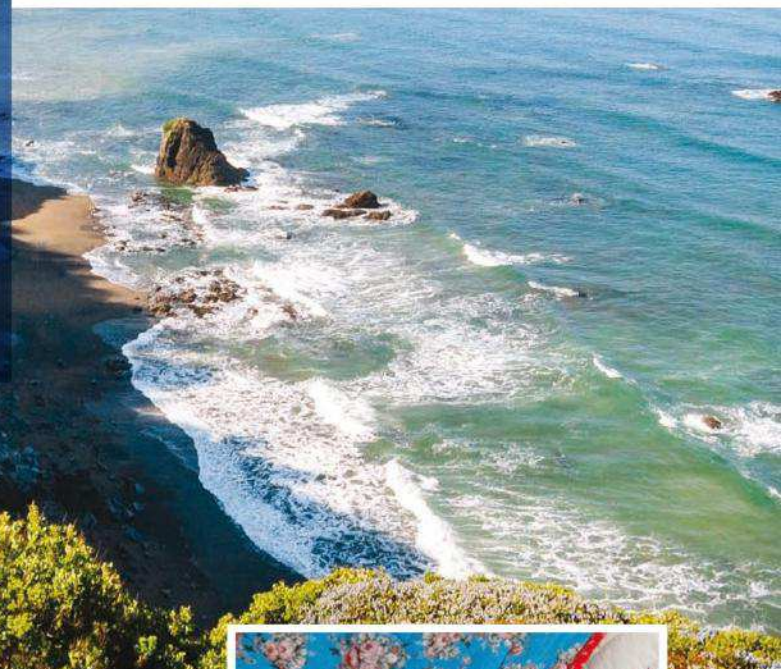


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Portraits
Intimate and Grand

Marilyn Belford

After a long and successful career as an artist in SoHo, New York, I discovered the wonderful world of art quilting while browsing through a fabric shop. Upon seeing the amazing work of Deirdre Scherer, who uses fabrics to paint portraits, I knew what my next path was going to be. It was as if I were struck by lightning. I loved sewing, and I loved painting. The art quilt combines the two.

My first attempt was *My Parents*. **(Photo 1)** It was made by following a small black and white photo taken by my daughter. I used to hold imaginary conversations with my parents as I was making the portrait. It felt almost as if they came back to life. This piece won first place in the *Something Old, Something New, and Something Blue* show in Troy, New York. It was 'new' because it was the first quilt I ever made. The plaid 'blue' shirt actually once belonged to my father, and my parents were 'old'.

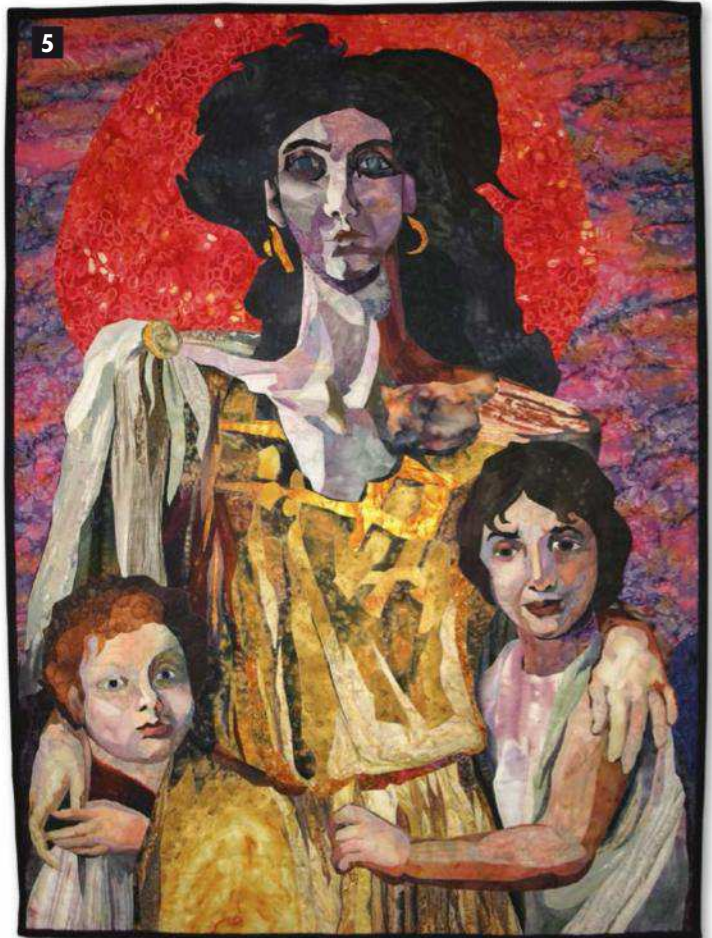
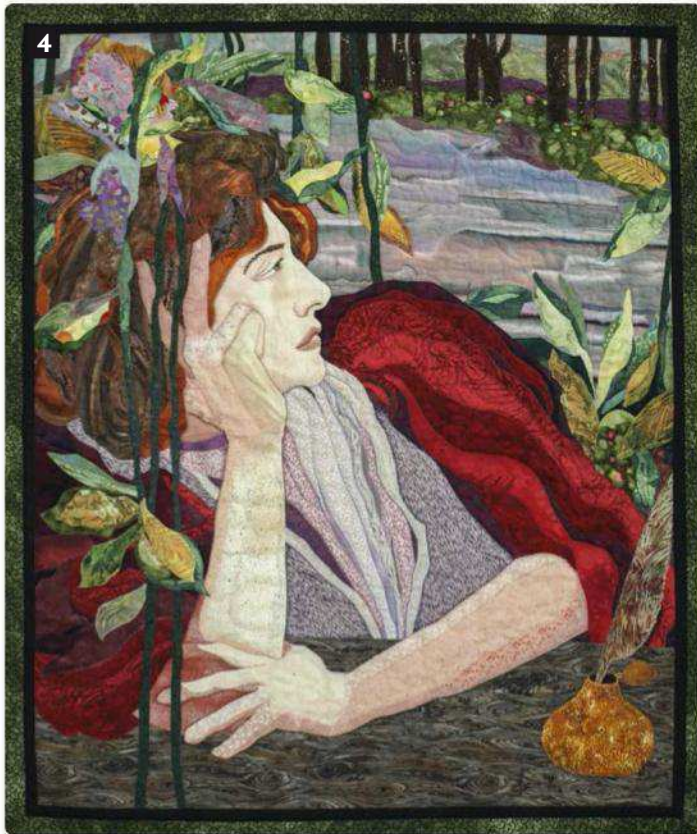
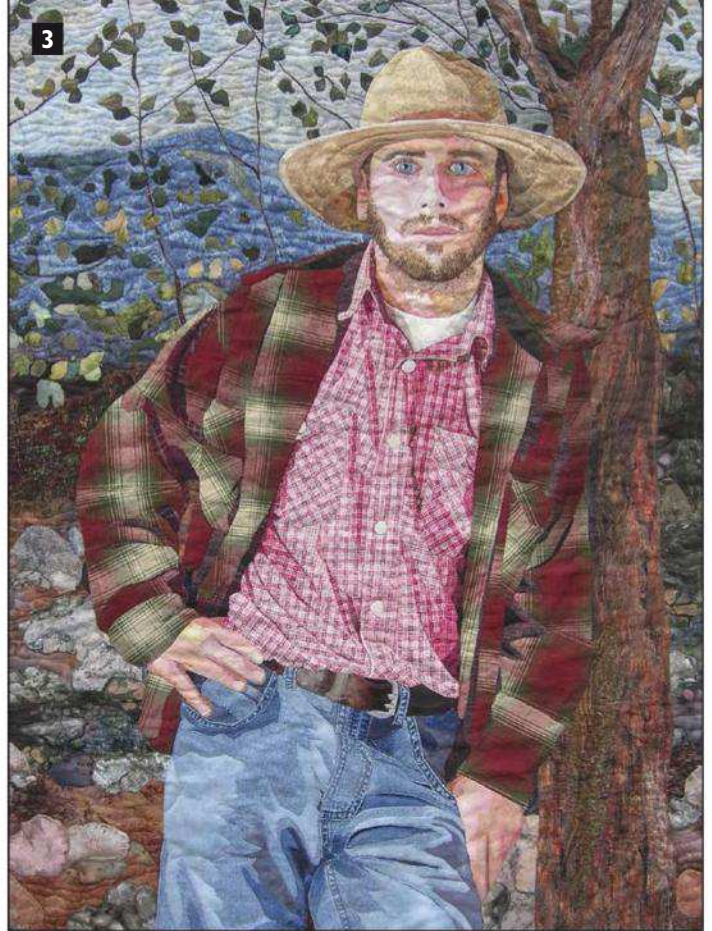
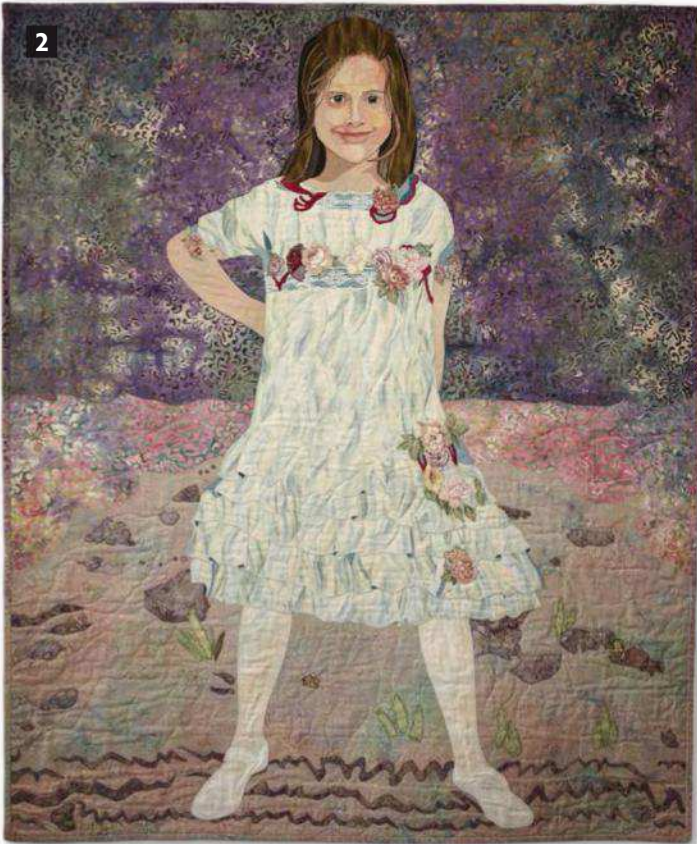


My second portrait was that of my granddaughter, Rachel, who was 10 years old at the time. **(Photo 2)** I asked her if she preferred to be standing or sitting. She responded "Sitting! Wouldn't you rather be sitting if you were being made for posterity?" Obviously, I did not listen to her. However, I did dress her in a garment designed by Gustav Klimt.



Opposite: *Hippolyte Hunting* ©2017, 63.5 × 67.5 inches, quilted by Jamie Wallen.

1. *My Parents* ©2000, 26 × 20.5 inches.





2. *Rachel* ©2000, 36.5 × 44.5 inches.

3. *Rundy* ©2005, 41 × 51 inches.

4. *Deborah Daydreaming* ©2004, 31 × 36 inches.

5. *Medea and Sons* ©2007, 33 × 44.5 inches.

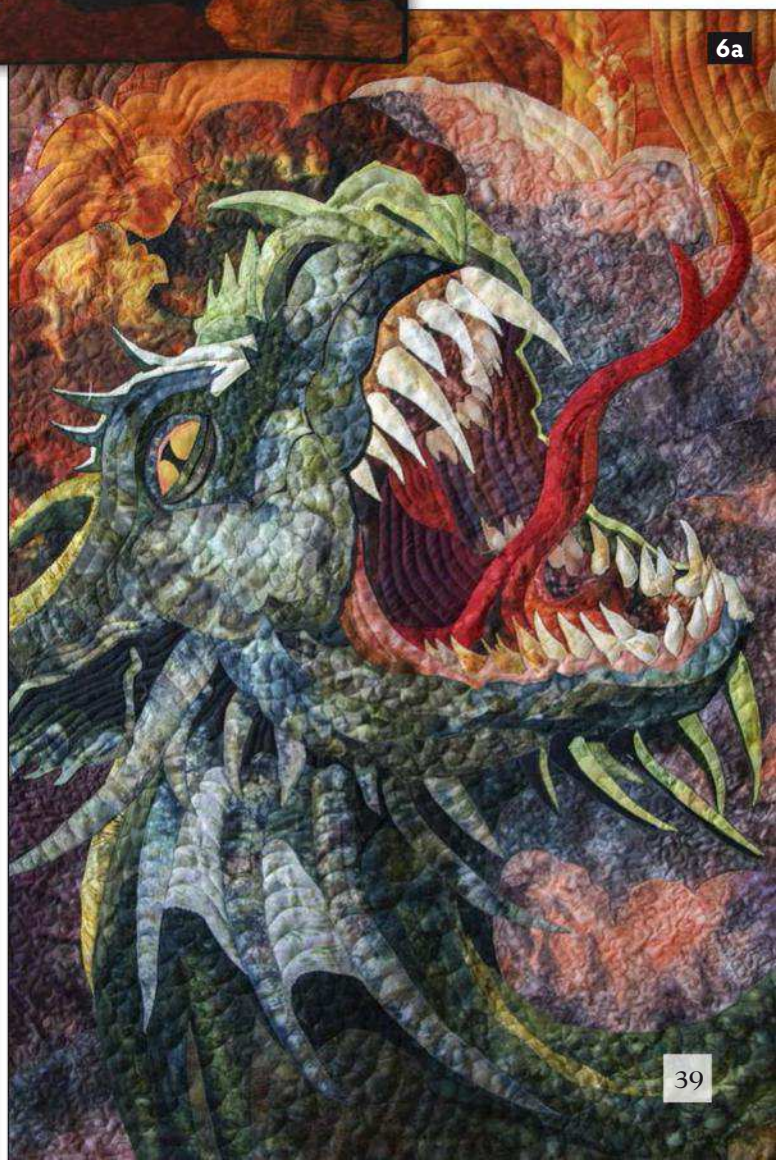
6 & 6a. *Medea Escaping* ©2009, 81.5 × 102.5 inches, and detail.

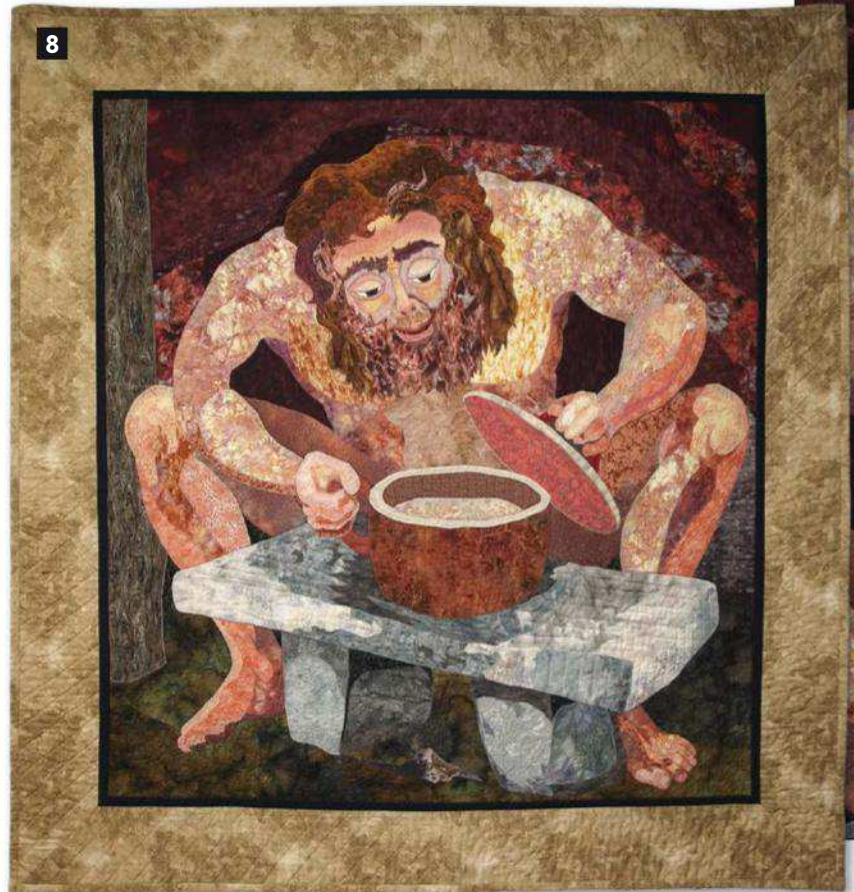
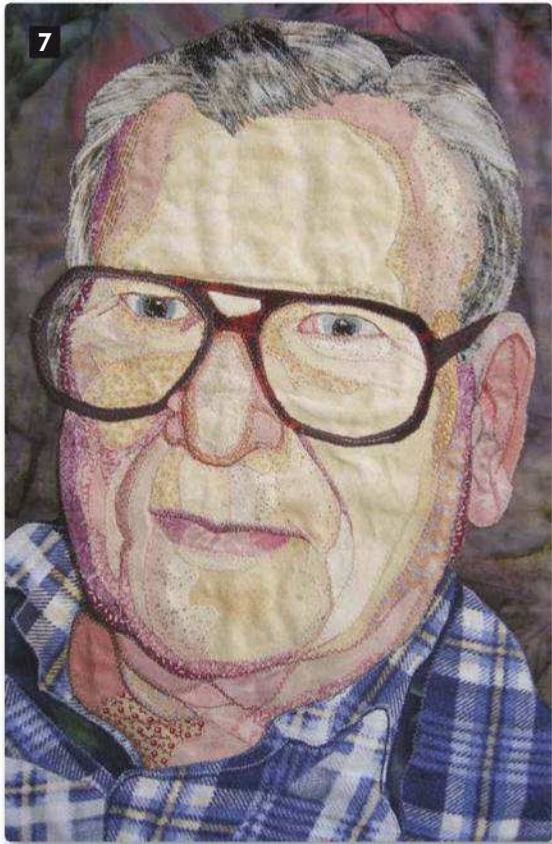
The portrait most loved by the public is *Rundy*. (Photo 3) He was a very handsome, helpful, young neighbor, and an author, who helped me put together my instructional book *Portraits for Fabric Lovers*. This portrait of Rundy won many prestigious awards, including a 1st Place in the AQS show at Paducah, and a 2nd Place in the IQA Festival in Houston.

In most of my work there is an underlying theme of ‘women of legend’. For example, from the book of Judges, *Deborah Daydreaming* is part of my Bible series. (Photo 4) Deborah lived in a time when women filled the traditional roles as wife, mother, and homemaker. Stepping out of these roles, she became a prophetess, judge, and military leader. Being prohibited from remaining indoors with a man, Deborah held court outside under a palm tree, and the Israelites came to her to have their disputes decided.

In my work I enjoy dealing with people and their intense emotions. In my series on the Bible and Greek mythology the expressions on these characters’ faces and in their demeanor are dramatic, often exaggerated, to enhance their emotional mood.

In my quilts of mythology, I have created two quilts of Medea (Photos 5, 6 & 6a), and *Hippolyte Hunting*. (On the cover





7. *Jules* ©2001, 15 × 20 inches.

8 & 8a. *For a Mess of Pottage* ©2001, 50 × 53 inches, and detail.

9. *Persephone Rising* ©2011, 67 × 82 inches, quilted by Jamie Wallen.

10. *The Wrath of Poseidon* ©2011, 53 × 59 inches.

and page 36) These are very strong women, even though they were forced to make terrible decisions.

When I deal with portraits of my family and friends, however, the final result is more tender and representational. The most important part of creating a portrait is the expression of the subject. I try to capture their character and their personality. My husband, Jules, did not want me to make a portrait of him. I had to run after him with my camera. He suddenly turned around and gave me a look as if to say, “All right, if you must, go ahead and take it.” But I think he was secretly pleased. This is the expression you see here.

(Photo 7)

I use fabric much as the painter uses pots of paint. My stash is huge and looks like Swiss cheese. It is scattered all over the house (permissible since my husband passed away several years ago). I no longer invite people for meals because my dining room is my major workspace, and I do not want to have to clear it off for entertaining.

Purchasing fabric is a passion with me. I will travel 60 miles in one direction to find a piece of fabric with just the right color and texture to fill a 2-inch space on my work. Of course, I make an outing of the affair, traveling with friends and dining out. When I purchase fabric, most of the other customers look askance at my collection of colors and pleasantly ask, “What are you going to make with *that*?” I select fabric that hints at chin stubble, varicose veins, and five o’clock shadow. Store owners hide under the front counter when they see me coming, for I walk into the store and will ask, “Where do you keep your ‘bloody’ fabric?”

I do not use any paint, inks, or dyes in my work. This is not to say that I disapprove of their use. I love the work of those that use them. My space is small, so I use ready-made fabric. Also, finding and using the appropriate piece of commercial fabric is a challenge I enjoy.

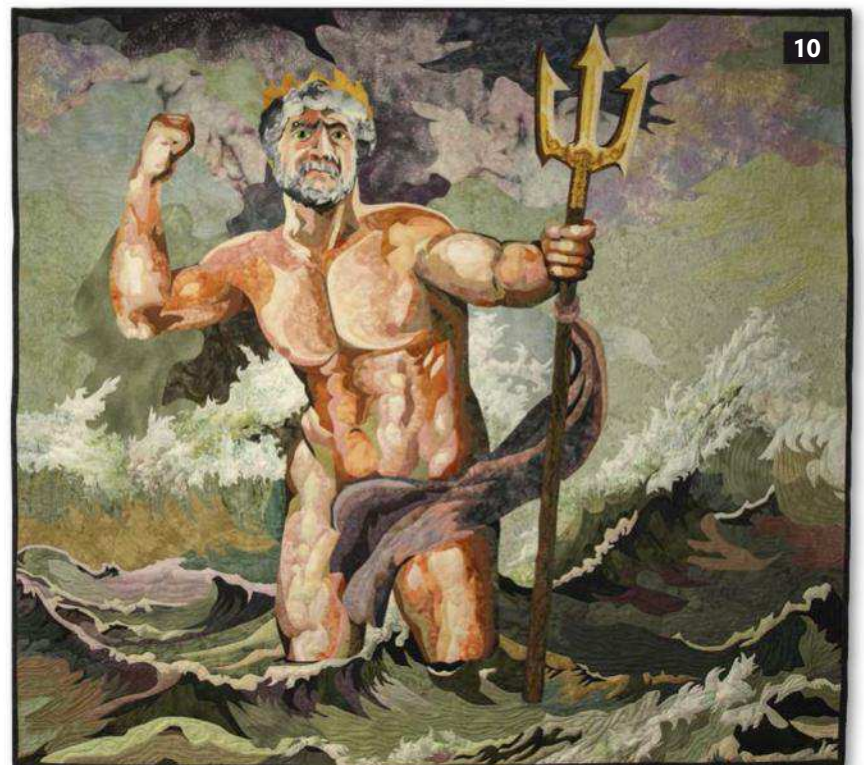
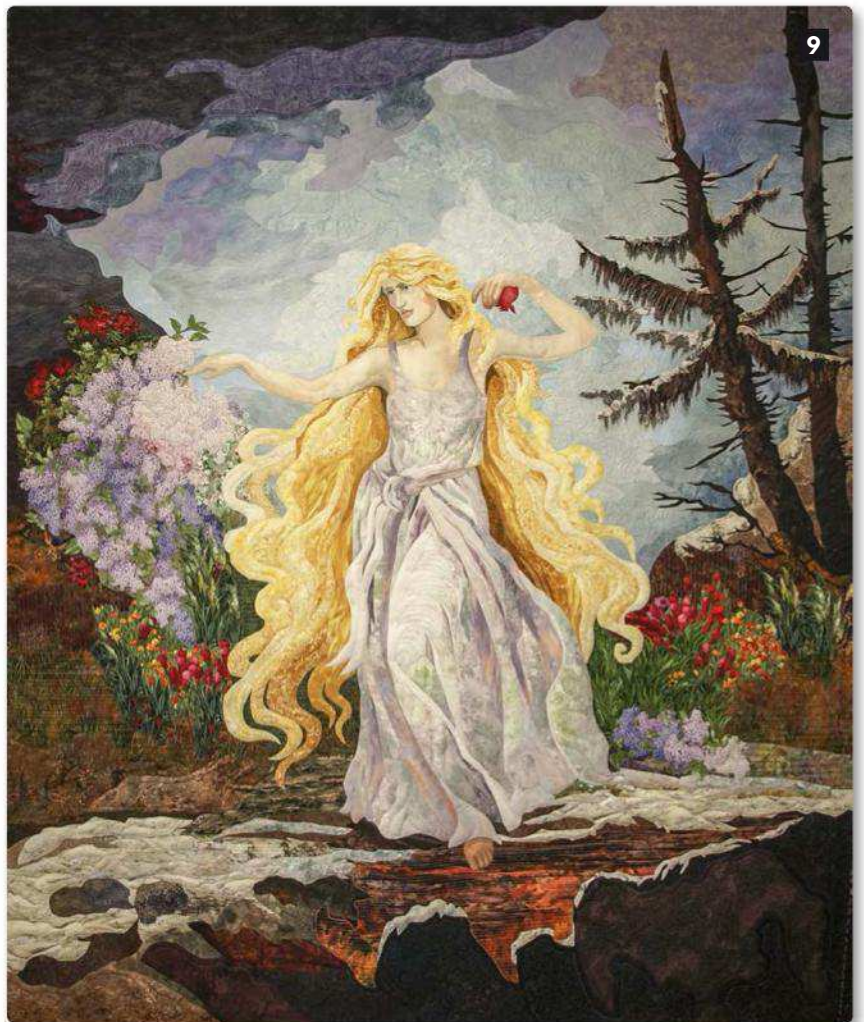
An example of this is when I made *Medea and Sons*. (See **Photo 5**) I wanted to show Medea’s

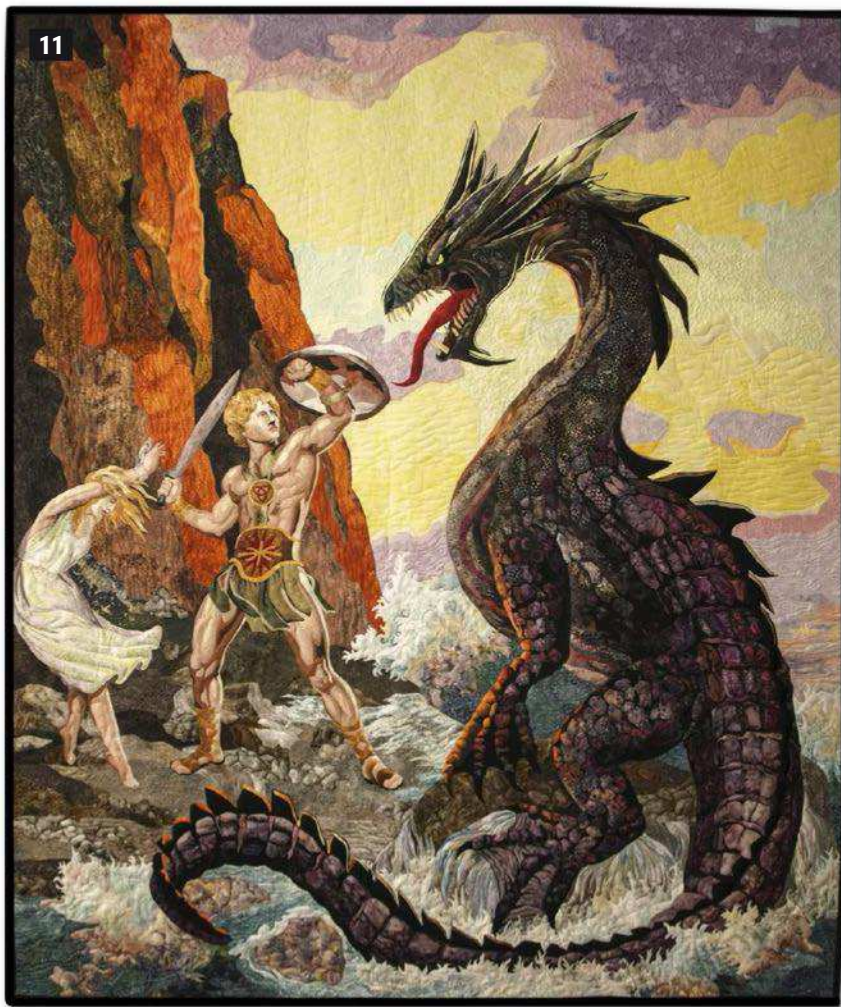


feelings of disquiet and revenge when her husband Jason wants to throw her and their children out. I used purple fabric on the face and made her eyes look vacuous by eliminating the pupils. The sky is purple/red with a blood-red sun setting in the background. Very tumultuous and foreboding.

I use fusible web, the lightweight double-sided kind. The fabric is all cotton. The threads are mixed, but I like to keep them as thin as possible, and I thread paint with them. Interesting effects can be achieved by intermingling these threads, and their fine, thin weight helps keep them from looking overly heavy. I use thread painting to provide emphasis, or depth, as well as to hold pieces together. Still, I like to rely more on the fabric to make my statement than on the stitching.

I use a longarm for my quilting, which is all accomplished with free motion stitching. I do not use computerized quilting. I like to go with the flow of the subjects, and the composition of the quilt. In *For a Mess of Pottage*, I show Esau devouring his bowl of lentils. (Photos 8 & 8a)



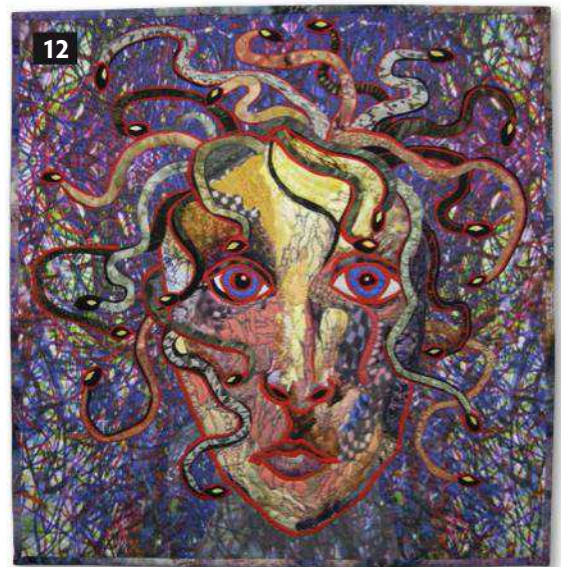


11. *Perseus Saving Andromeda* ©2013, 66 × 78 inches.

12. *The Medusa* ©2018, 33.75 × 34.75 inches.

13. *Circe* ©2006, 40 × 60 inches.

14. *Self-portrait* ©2017, 15 × 19 inches.



Esau was a brute of a man with red hair and a ruddy complexion. I added the red hair on his body by quilting it in with red thread.

Teaching is another passion of mine. I teach online at The Academy of Quilting, www.academyofquilting.com, and various local shops. I also travel far and wide to give workshops and



lectures at shows, and for guilds. Students have created marvelous portraits of just about everything, from pets to children and husbands and wedding photos. Starting with a photograph, they learn to use the computer to make a drawing to follow when applying the fabric. I like to tell my students to be adventuresome, to experiment, to go with their own inner flow, and most of all, to enjoy. **MCQ**

Visit Marilyn's website at marilynelford.com to see more of her work.

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The Brave New World of Computerized Quilting

Carol Duffy



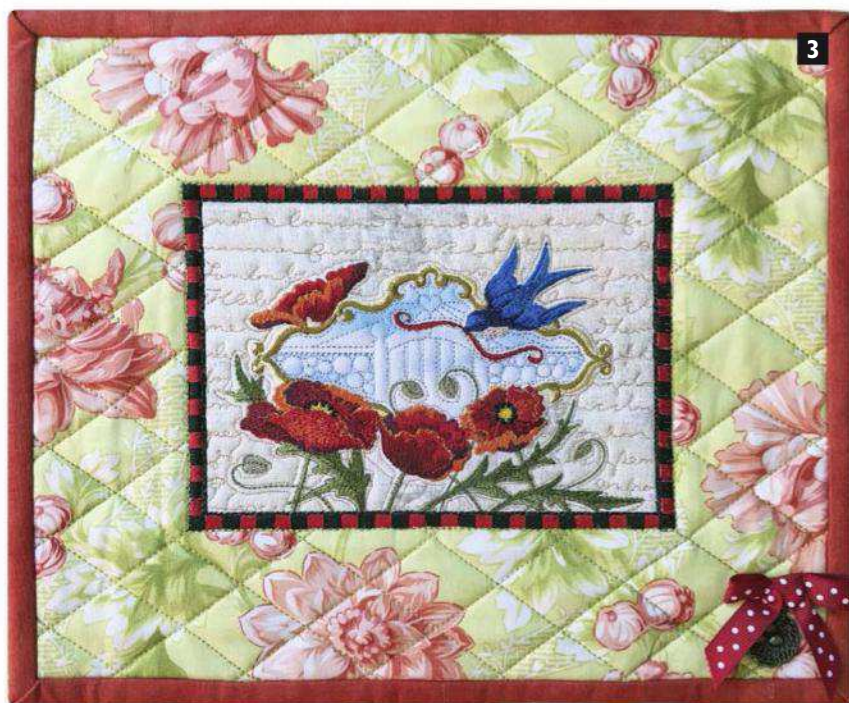
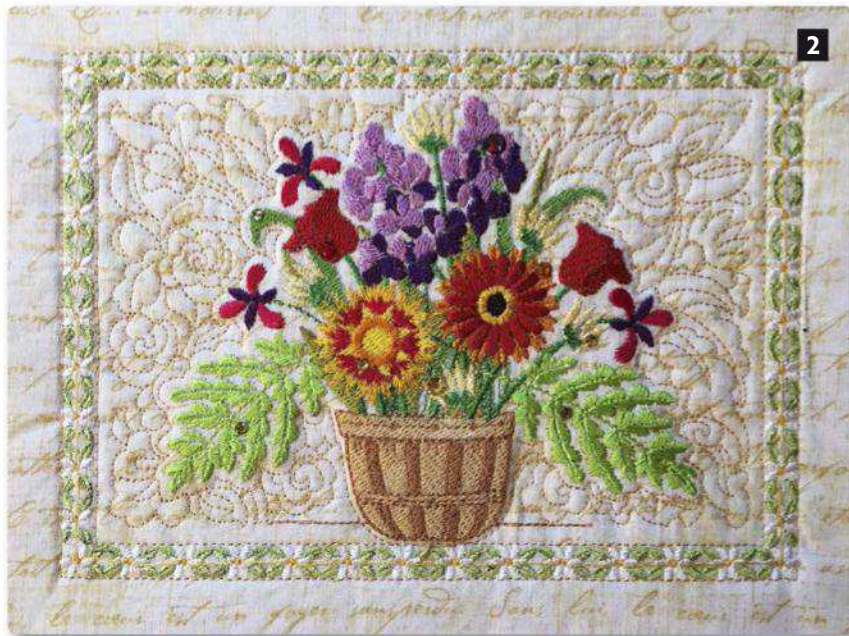
With the explosion of computer technology into every aspect of our lives, quilting is one area that still has much potential for growth. As one who relies heavily on machine embroidery designs for quilting, I have often encountered the perception that computer-aided quilts are machine generated and lacking in artistry. When talking with fellow quilters, I can see their eyes glaze over as they imagine me downloading a set of boring, free designs from the internet. Meanwhile, in my own mind, I am standing at the frontier of a new genre of quilting. It was incredibly validating when my fully digitized quilt, *A New England Album*, won second place overall at the 2017 AQS Fall Paducah show.

(Photo 1)

My fascination with machine embroidery, like all great love affairs, started quite accidentally. Fifteen years ago, as my quilting skills developed, I purchased my first high-end sewing machine, a Bernina 180E, on eBay. I had no idea what the ‘EMB Module’ listed was—it simply came with the machine I was bidding on. As I fired it up and ran my first pre-programmed design, I imagined the needle as a tiny pencil, making a gorgeous drawing in thread. I was hooked. I purchased Bernina Designer digitizing software and started creating my own ‘drawings’. It was some time later when I realized that batting and backing could also be hooped, then quilted; my first computerized quilts were born. What began as tiny 5" × 7" mug rugs soon blossomed into larger works of art. **(Photos 2 & 3)**

Process

While the finished quilts are designated ‘computerized’, my process is very much a hand one that starts with a sketch. **(Photo 4)** Each shape in the drawing is digitized by hand by selecting points with a cursor. Thread color, stitch type, angle, and other attributes are assigned. Once completely drawn, the file must then be organized to stitch similar colored shapes at one time, in the correct order, with a minimum of jump stitches.



Once the picture part of the block is drawn, quilting is then added as a final color change. I love to add little quilted scenes in the background that enhance the story being told. The quilted images are so tiny and detailed that I do not believe it would be possible to stitch them freehand, either on a longarm or home machine. It can take upwards of 12 hours to digitize a block of this detail, and the typical finished block has about 65,000 stitches in a 6" × 6" area. **(Photo 5)**

1. *A New England Album* ©2017, 41 × 51 inches.

2. *June Mug Rug* ©2015, 5 × 7 inches.

3. *July Mug Rug* ©2015, 10 × 14 inches.

Next, the design is sent to the embroidery machine via USB stick. I currently use a Babylock Spirit which is an all-embroidery machine.

(Photo 6) Separating the embroidery and sewing functions has maximized my productivity and on my best days, both are running at full speed! Stabilizer is hooped along with the background fabric. Stabilizer is necessary to add some thickness to withstand the heavy stitching of embroidery, but I use a water-soluble type; once soaked, the stiffness of the stabilizer will disappear, allowing the loft of quilting to shine.

When the embroidery part of the design is finished, the hoop is removed from the machine, and batting and backing are added to the back of the hoop. The same types of batting used for

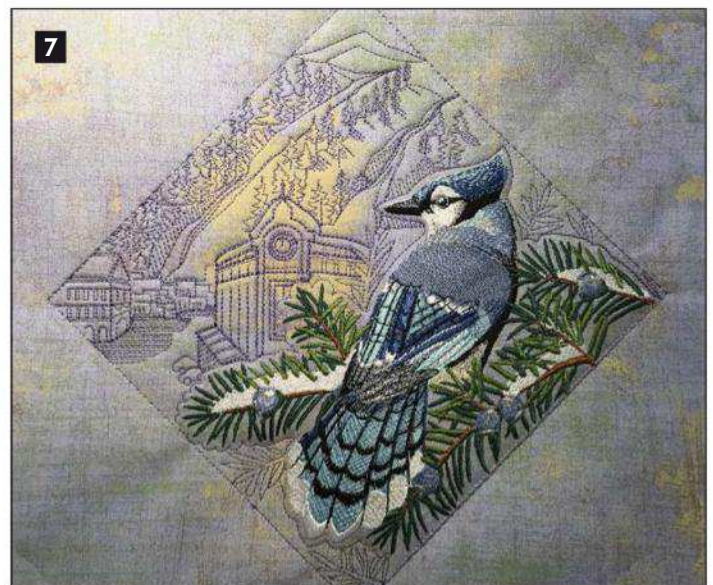
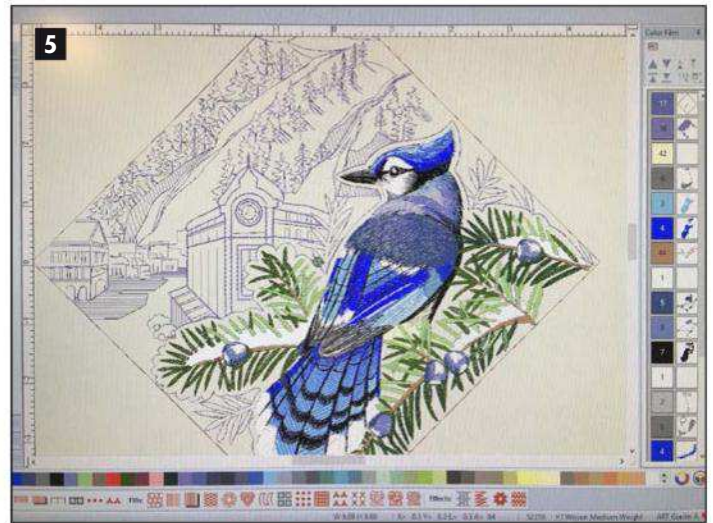
any other type of quilting are all appropriate. I typically use a layer of 80/20 blend with a layer of wool for maximum loft, as many quilters do. Recently, I have begun to stitch exclusively with Superior Thread's Magnifico line. It is a polyester product with an incredible color range and sheen. Best of all, because of its strength, it makes the jump to quilting effortlessly; it is a big advantage to use the same colors existing in the embroidery in the quilting. I am also experimenting with their Twist and Metallic lines. Twist is actually a mix of two colors that adds beautiful texture in just a single color change. The Superior Metallic colors mimic some of the Magnifico colors; they blend in with them perfectly when attempting to digitize any 'glistening' objects such as snow, or a bird's feathers, without being gaudy. Thread

4. Hand drawing of design.

5. Digitized design.

6. Digitized design being machine embroidered in the hoop.

7. Quilted block removed from hoop.



ends can be brought up, tied, and buried as you normally would. Once quilted, the block can be removed from the hoop, (Photo 7) and then combined with other blocks, sashing, and borders using traditional quilt-as-you-go methods. My current piece, *Beaucoup de Bouquets*, has 25 hooped stitch outs ready to be joined together. (Photo 8)

Something for Everyone

My passion for computerized quilting has obviously taken me to a high degree of finish, but there are advantages of computerization for every degree of interest. The multitude of beautifully designed images and quilting patterns available for download on the internet is endless. For those who want more control, there is an embroidery software for every price range. At a minimum, you will be able to resize, flip, and combine existing designs. For those willing to go further, you can easily learn to digitize your own quilting by just tracing over a line with a computer mouse. At the highest end of software, the rewards are many more. Applications such as Photo Snap will instantly create your photo in embroidery; Auto Digitizer will turn a line drawing into quilting for you. The online resources available to teach you whatever you would like to learn are also limitless.

Advantages

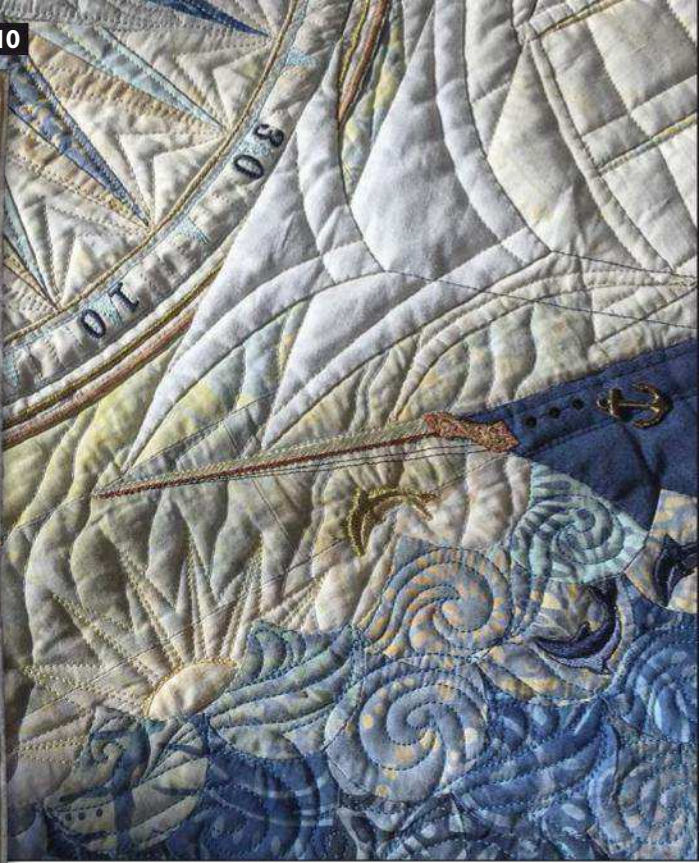
The main advantage of computerized quilting is obvious: the ability to plan exactly what will stitch out. The power of control is tremendously appealing to anyone, like me, who is not confident with free motion quilting. For *Sea Fever*, I used a walking foot to quilt simple lines in most of the piece. I then scanned in the water portion of the quilt, and digitized the swirls right over the picture just by selecting points with a mouse. In addition, I designed a simple rising sun with just a circle and triangles, scrollwork for the compass, and even a tiny golden dolphin. Once hooped, these little details stitched out effortlessly, and greatly enhanced the quality of the piece. (Photos 9 & 10)



Every quilter understands the allure of the 'perfect'. Computerization makes the perfect not only possible, but infinitely repeatable as well. There is no more guesswork with feathers—they can be drawn onscreen, adjusted infinitely, and stitched only when they appear exactly as you want. Draw your own signature feather, and use it on multiple quilts. The computerized nature of the quilting also allows you to travel perfectly over previous stitching, and create a file with no tie-offs. In *Up on the Housetop*, I digitized perfect swirls and then repeated the same file six times to complete the circle. (Photos 11 & 12)

Another advantage is the ability to easily add thicker, more expressive linework into quilting. To date, a longarm only has a single stitch. On a computer, you can add triple running stitches, back stitches of any width or angle, satin stitches, pre-programmed decorative stitches or stitches of your own design. And if you could possibly exhaust the number of lines possible, you can then start adding fills—pre-programmed or of your own design, patterned or freehand. Micro

8. *Beaucoup de Bouquets*, 60 × 60 inches, in progress.

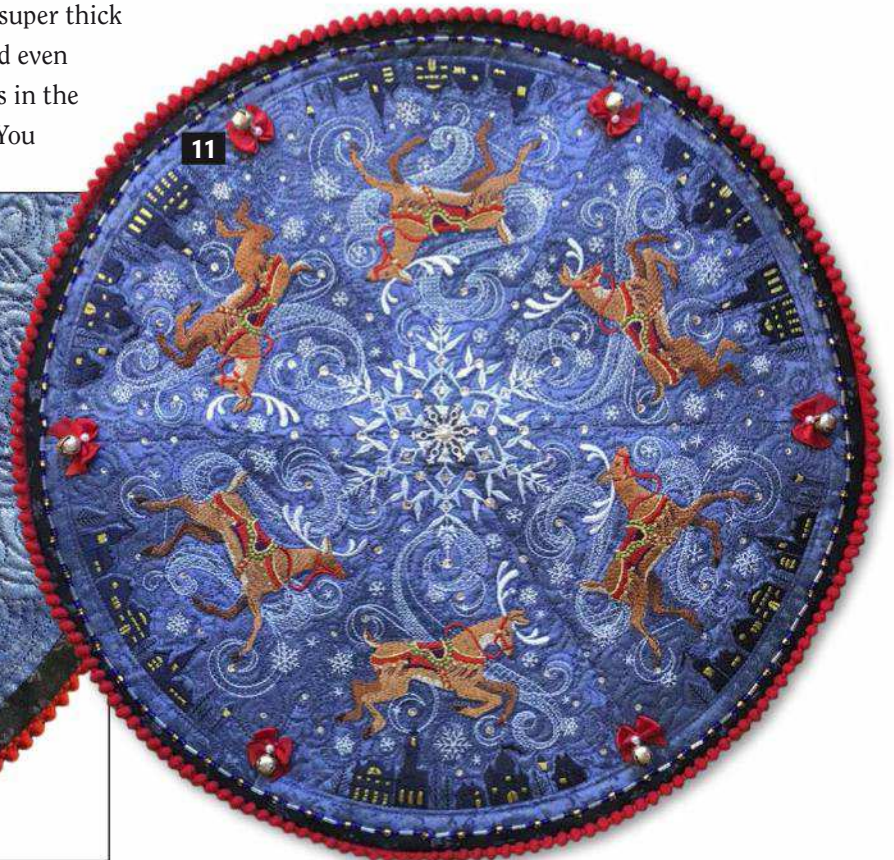
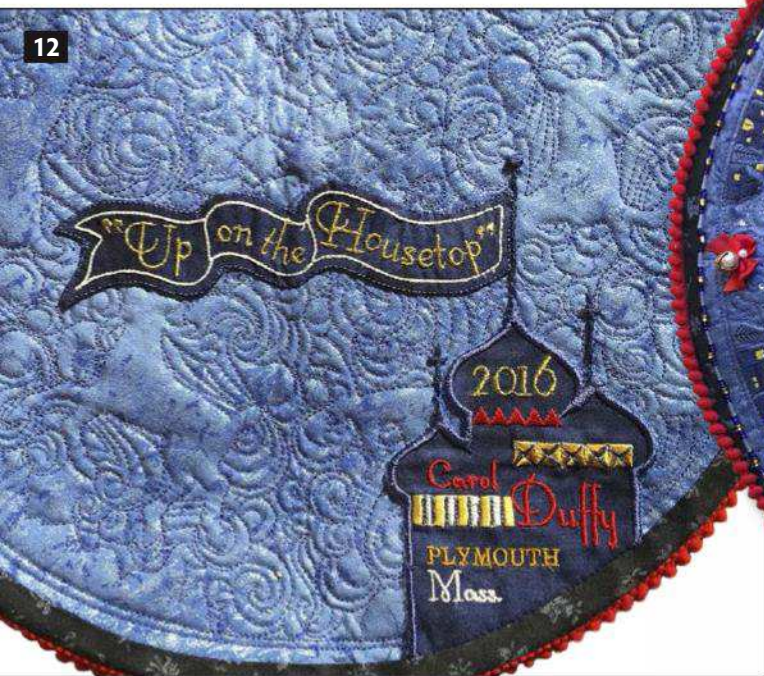


9 & 10. *Sea Fever*
©2017, 25 x 25 inches,
and detail.

11 & 12. *Up on the
Housetop*, ©2016, 16
x 16 inches, and quilt
back showing label.

fills, instead of a painstaking task, are now achieved with the touch of a button. In *Easter Sunrise*, I experimented with pre-programmed fills in the hills and sky, a super thick backstitch in the trees, and even wider quilted satin stitches in the clouds. (Photos 13 & 14) You

can see that machine embroidered quilting looks very different from other methods. The tight stitch lengths and wider lines are deeply etched



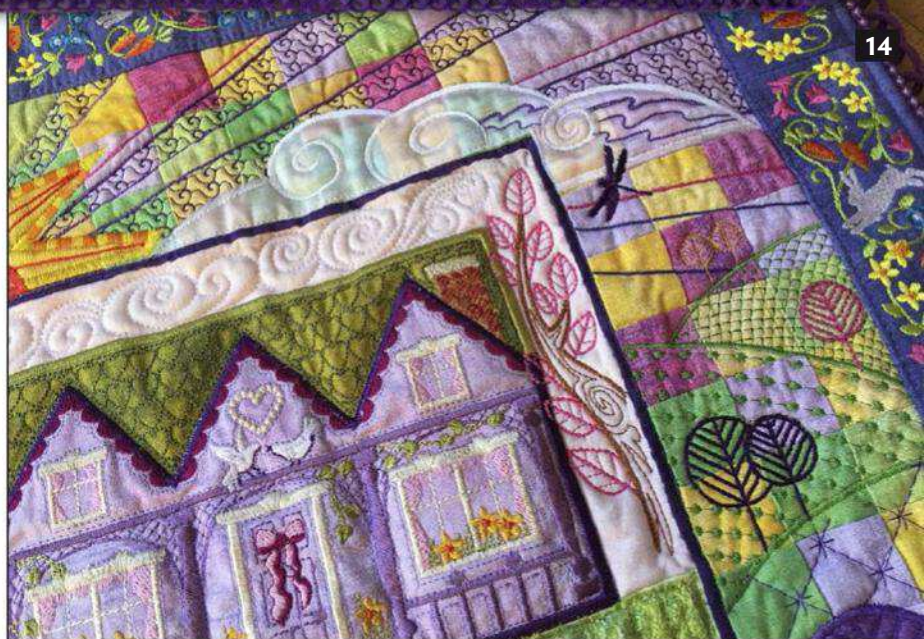


into the fabric, like a stamp; it is a very dramatic look.

Challenges

So why isn't everyone computerized quilting? As with any technique, there are disadvantages. The first hurdle is the learning curve. Embroidery software is very like a drawing program, but once thousands of stitches are sinking into fabric, it tends to stretch and shrink in different ways. The computer era certainly has not made the age-old adage obsolete: practice, practice, practice! There is no substitute for experience when learning how a design will translate from screen to fabric. We have seen the popularity of programs such as EQ skyrocket, signaling our willingness, as quilters, to learn and grow with technology.

Registration problems are one of my biggest challenges at this time. My 'go to' solution at this point is to *not* make anything that must be tightly registered. Fortunately, my favorite subject matter, nature, agrees with this approach. Will technology improve? Will even SID eventually become a computerized function? With the advances in computers just over the past 20 years, I am guessing *yes!* I can imagine loading a quilt, having it scanned with an electric



eye, and expertly being stitched in the ditch by Robo-Quilter as I walk out of the room. Now imagine what an artist could do with the savings in time—prepare a gourmet dinner for our families, have a spotless home, or maybe even start another quilt.

Size is another drawback to my machine embroidered quilting. I am limited in area by my biggest hoop, an 8" × 12". As quilters, we do not hesitate to make 5,000 half square triangles for a quilt top, so the 75 hoopings it took to fully detail *A New England Album* seem very manageable. For

13 & 14. *Easter Sunrise* ©2016, 36 × 17 inches, and detail.



15 & 16. *From this Day Forward*, 104 × 104 inches, pattern by Quiltworx; quilted by Sara Velder of Acorn Ridge Quilting, and detail of back.

17. Detail of *A New England Album*.



the longarm, software such as Art and Stitch is fully integrated with the sewing machine to design a quilting pattern and stitch it on a king size quilt. I used Quiltworx *Wedding Star* pattern to make a king size quilt to celebrate my wedding anniversary. Wanting to add my own personalized touch in the quilting, I digitized two block patterns using my favorite flower—the beach rose. I sent the files to my longarmer, who stitched the quilting on her automated machine. While fully ‘computerized,’ the quilt couldn’t possibly be more hand-drawn or more personal to me. **(Photos 15 & 16)**

In my enthusiasm for computer-aided quilting, I hope I have not made it sound like it is better than, and will replace, hand, machine, or longarm quilting—every artist will always have their own favorite technique, and all deserve our respect. It is another tool in our boxes; one that I would encourage you to try. When you see the flowering of our art that occurred with the acceptance of machine and longarm quilting, it is very exciting to be part of the next great innovation. With computers, technology made it possible for a novice to nicely finish a quilt with an overall pattern. Now that artists have gotten their arms around the technique, software enables a new process which can be taken an infinite number of directions. As with so many things in life, diversity and change are the elements that will keep our beautiful art of quilting alive and well. **(Photo 17) MQU**

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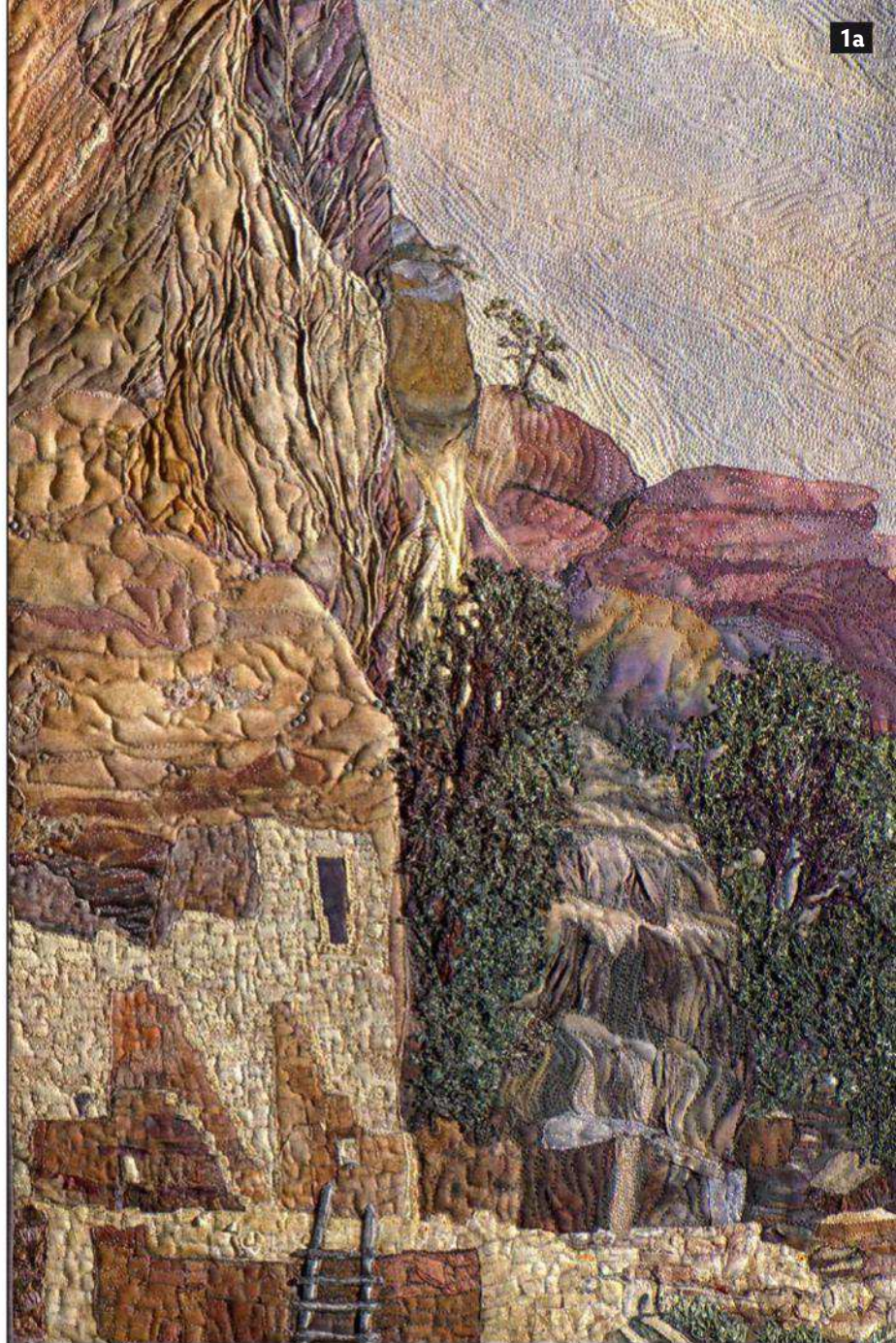
The American Southwest features many haunting and magnificent desert and mountain landscapes, and the Native American people and their culture continue to be a large part of the story of this land. Here are some of the fabric artists who have tried to capture its wonder and beauty.

The making of *Mesa Verde Cliff Palace* has quite a back story. Kathy Adams and Joanne Baeth met in 2009 when Joanne was teaching a landscape class using a photo as a guide. After recognizing Kathy's emerging talent, Joanne asked Kathy to join a local art quilt group in which they participated for several years. This group became just the two of them three years ago.

They had each visited Mesa Verde National Park and decided to focus on the intricate details of cliff dwellings based on a photo Joanne had taken of Cliff Palace. After Kathy moved from Southern Oregon to Tucson they still wanted to do this project, so they enlarged the photo in black and white and cut it into three sections. They chose the color scheme and several fabrics and decided they could work separately, 1000 miles apart. They emailed pictures, mailed sections of the quilt back and forth, and were able to meet three times. When they met in person they also brought fabric that they had used in the project. Bits and pieces were shared with each other to help the three panels flow into each other.

Four small native American symbols were added to the top of the cliff and one larger design can be seen in the sky of the third panel.

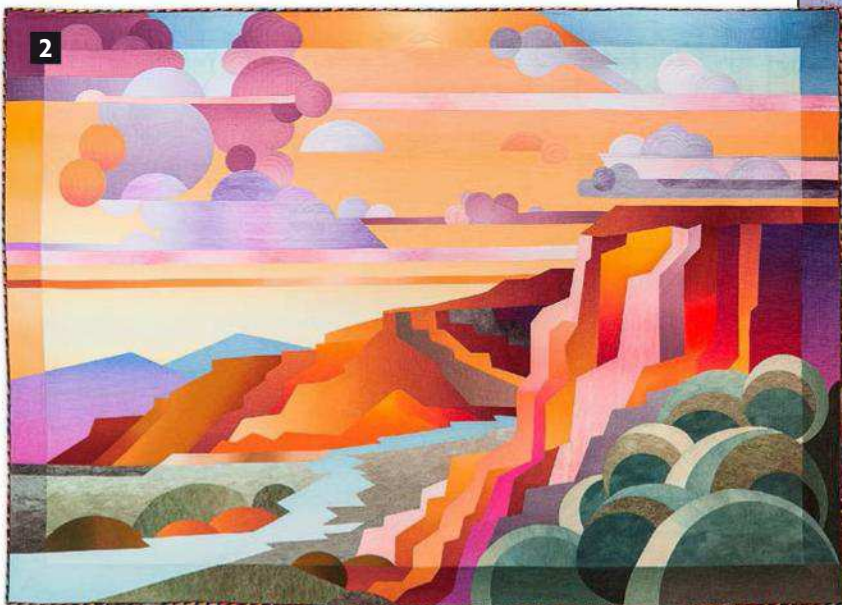
Kathy created Panel # 1, Joanne, Panel # 2, and they both worked on Panel # 3. Methods used were fusing, hand embellishment, hand dyeing, painting, heat distressing, scrunching, Texture Magic, thread painting, beading, and snippets with a wide variety of materials: cotton, silk, rayon, organza, tulle, Lutradur, yarns, ribbons, beads, glitter, metallic threads, gauze, and puff paints.



They stitched with Madeira rayons, Superior cotton and polyester, YLI silk, and monofilament, each using their own BERNINA 440 machine to sew all of the rocks, bricks, and small elements onto the quilt and for the machine quilting. After the third panel top was completed by both of them, Joanne machine quilted the top half and mailed it to Kathy who finished the quilting on the bottom half. (Photos 1 & 1a)

Shirley Gisi says of her quilts *Yellow Sky* and *Desert Dawn*, "I search magazines and personal photos for color and design inspirations and then

1 & 1a. *Mesa Verde Cliff Palace* ©2017 Kathy Adams and Joanne Baeth, 42 x 39 inches, and detail of right panel. Panel # 1 (left) – Kathy Adams, Panel # 2 (center) – Joanne Baeth, Panel # 3 (right) Top – Joanne Baeth, Bottom – Kathy Adams.



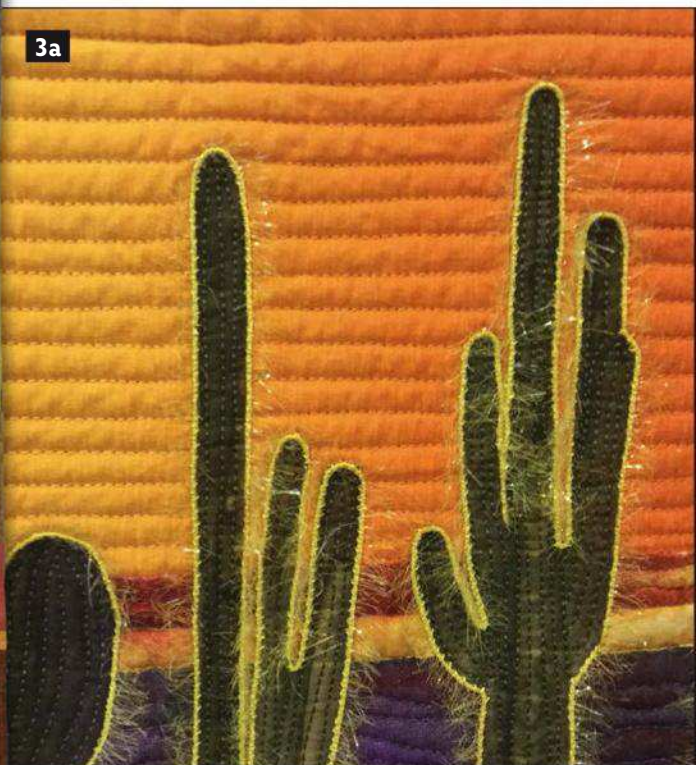
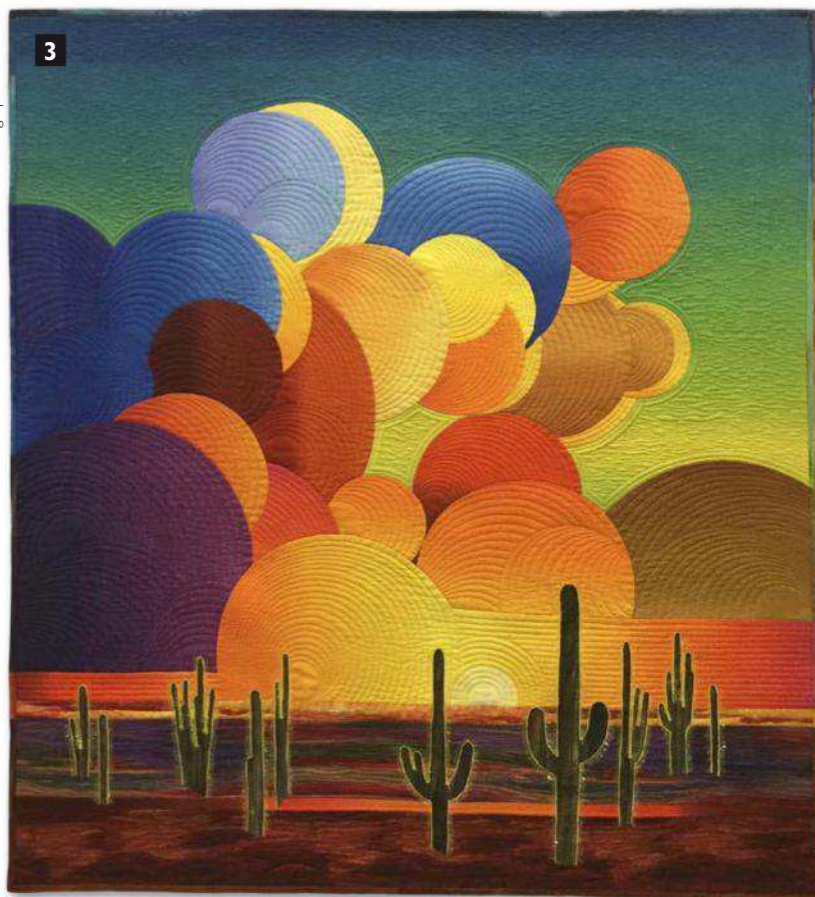
2 & 2a. *Yellow Sky*
©2014 Shirley Gisi,
58.5 x 41.5 inches,
and detail.

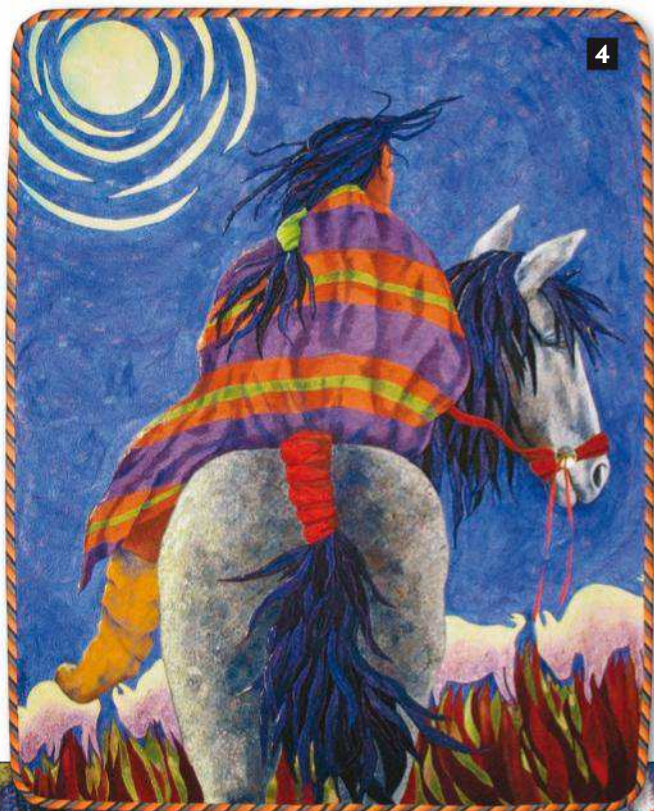
3 & 3a. *Desert Dawn*
©2016 Shirley Gisi,
35 x 38.5 inches, and
detail.

do an original sketch which I have enlarged to the finished size. A pattern is then constructed on freezer paper and I use that to accurately piece the top. I like Superior's Bottom Line thread for piecing as it adds very little bulk. I machine quilt on my domestic Pfaff machine with Coats & Clark trilobal machine embroidery

thread. *Desert Dawn* is embellished with Red Heart Scrubby Sparkle yarn. Commercial ombre fabrics from various manufacturers are primarily used." (Photos 2, 2a, 3 & 3a)

The human form is the primary imagery in most of Denise Tallon Havlan's quilts, but the landscape/environment behind the image is an integral part in relaying the story of the work. She notes, "Since I was a child I have had a love of Native American culture, probably starting

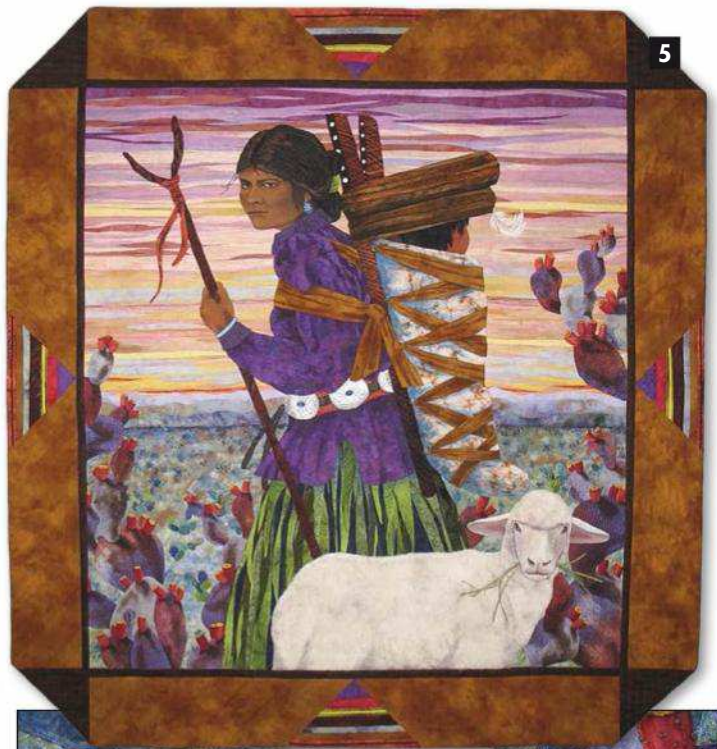




4



4a



5



5a

with TV ‘westerns’ but developing into a very broad study of individual tribes, practices, and dress. Native Americans have been a favorite subject in my painting and my fiber adventures.

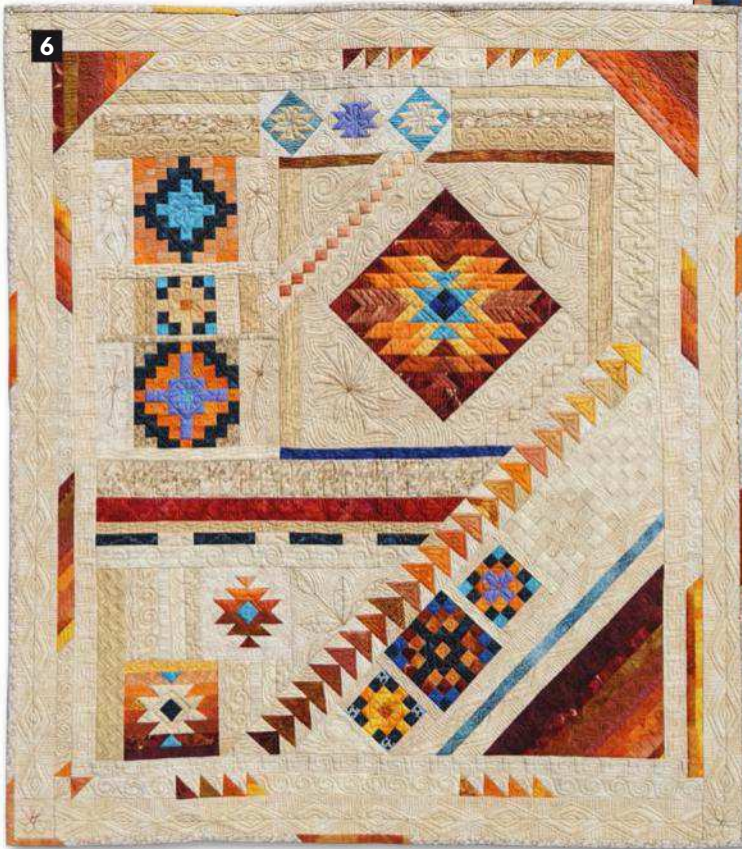
Moonlit Mirage was hand and machine appliquéd and machine quilted. It represents a native woman sitting on her steed in the moonlight envisioning ‘the days gone by’ when the buffalo roamed in great numbers across the plains. What a sight that must have been! Although the focus is the horse and woman in the foreground, the illusion of buffalo running through the tall

grasses in the landscape behind tells the real story of my image. **(Photos 4 & 4a)**

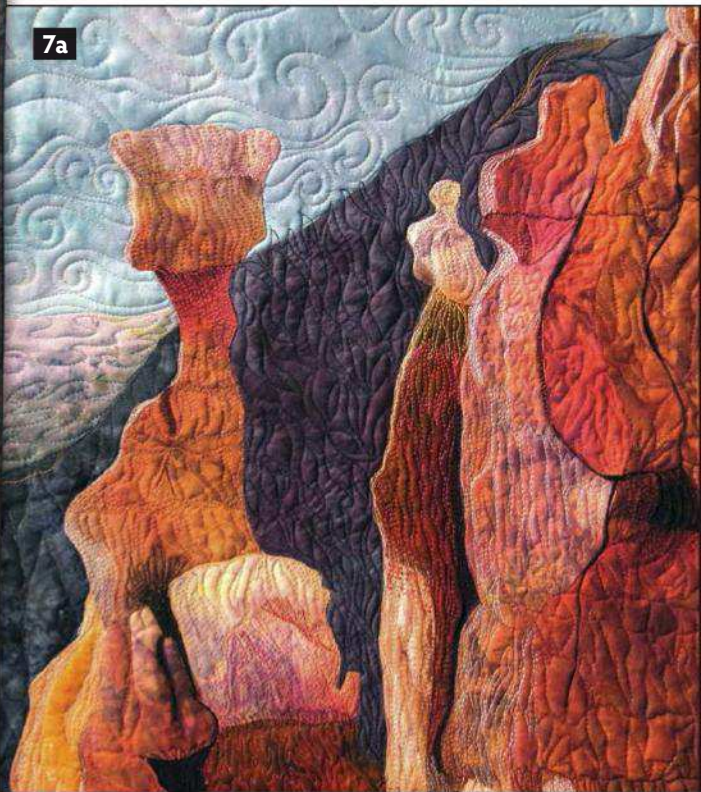
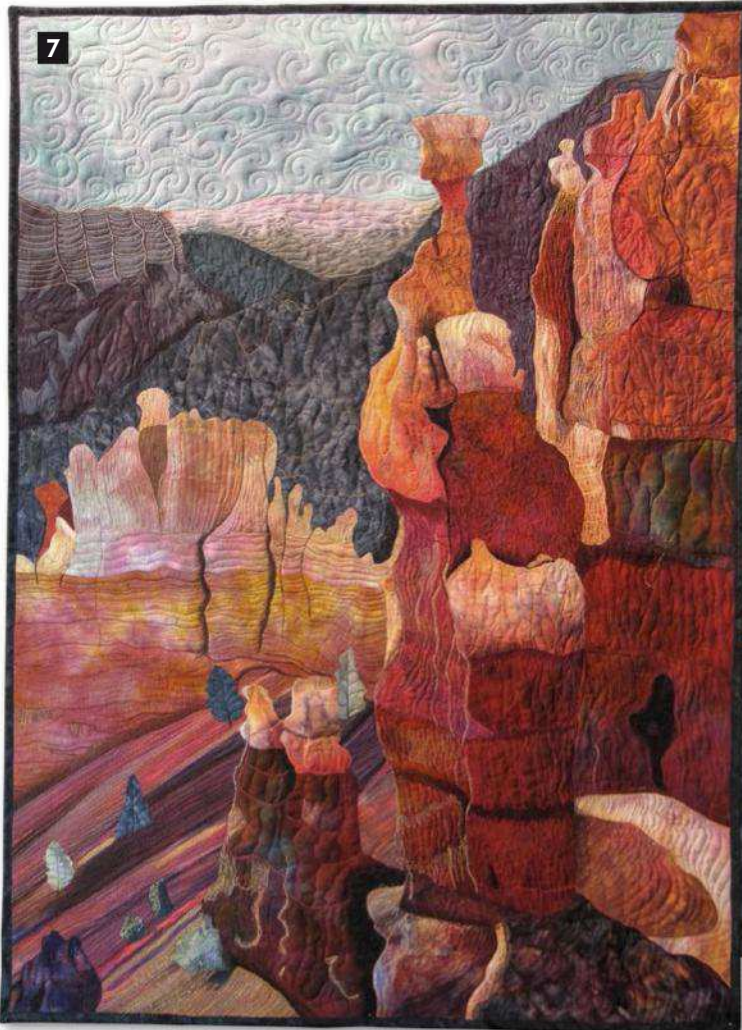
Dineh Madonna represents the pinnacle of my Native American works at this time, and encompasses a variety of surface design techniques that I have used throughout my career. The landscape, both foreground and background, plays an important part in describing the past and current situation with many Navajo sheep herders. It is both a picture of ‘today and yesterday’. It is hand painted, embellished, hand and machine appliquéd, and machine quilted.” **(Photos 5 & 5a)**

4 & 4a. *Moonlit Mirage* ©2009 Denise Tallon Havlan, 28 × 35 inches, and detail.

5 & 5a. *Dineh Madonna* ©2017 Denise Tallon Havlan, 50 × 52 inches, and detail.



Ann Petersen's *Kayenta Formation* was made for a Hoffman Challenge. She explains, "In general, I always try to come up with an idea for a challenge that is unexpected. The challenge fabric was dark blue and black with very bright circle designs. I decided to make a Southwest type design based on orange and yellow colors with teal highlights. Geometric piecing reminiscent





of Native American motifs was used on a scrappy tan background, which gave me lots of room for machine quilting. It was quilted on a BERNINA 440 domestic machine with lines that are similar to line work on Native pottery and rock art. A few of the larger botanic elements were ones I had designed for another quilt based on Pueblo pottery. I reduced the design size and was quite pleased with the results. Many geometric designs reflect the environment of the desert Southwest, i.e. stepped designs are sometimes said to represent thunder clouds. Larger motifs were quilted with 40wt. trilobal polyester threads and background designs like repeating lines were quilted with 100wt. silk threads.” (Photos 6 & 6a)

Roxane Lessa’s *Sunset Point* is a vision of Bryce National Park in Utah. She notes, “The photo I used is courtesy of Tom Bean. The textures and colors of the rocks just begged to be interpreted in fabric and thread! I used hand dyed cottons, batiks, paint, and threads, and it was fused, painted, and machine quilted. (Photos 7 & 7a)

Blue Desert was inspired by a photo by Pete Saloutos and used with his permission. This New Mexican desert looks like snow, but is actually white gypsum sand. Very little grows here. The sands are constantly on the move. Cotton hand dyes and batiks and silk chiffon were used in construction. It was painted with textile paint, fused, machine quilted, and bobbin quilted with various threads.” (Photos 8 & 8a)



Janet Pugh began *Sonoran Spring* in a Patty Hawkins Haiku Landscapes workshop in 2013, but it awaited further attention for almost five years. The Haiku she wrote for that class was:

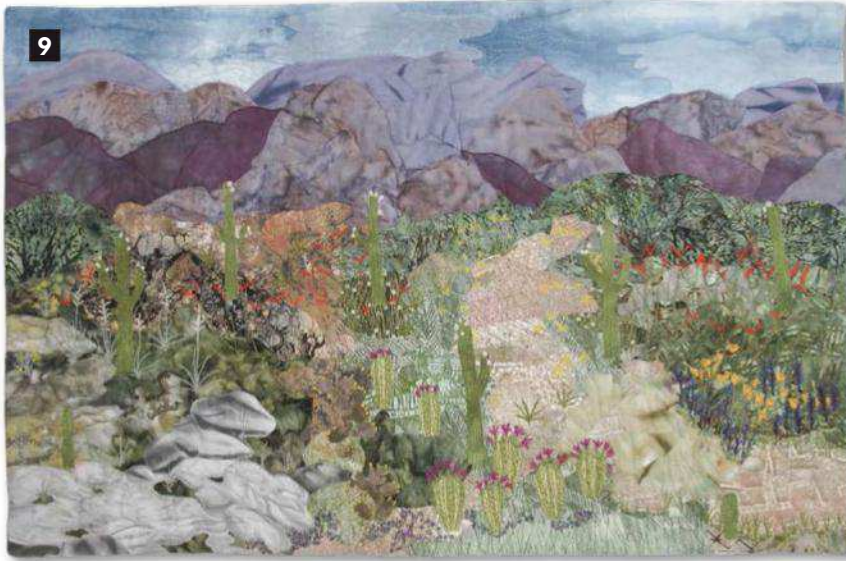
‘Eyes are drawn skyward
Color bursts from rugged land
Spring erupts and awes’

Janet says, “When I returned to working on the quilt, I expanded the scene and added detailed flowering desert vegetation. The desert in bloom is an awesome scene and I worked to capture that feeling. It does not depict any specific site, but

6 & 6a. *Kayenta Formation* ©Ann Petersen, 30 × 34 inches, and detail.

7 & 7a. *Sunset Point* ©2011 Roxane Lessa, 31 × 43 inches, and detail.

8 & 8a. *Blue Desert* ©2011 Roxanne Lessa, 46 × 16 inches, and detail.



9. *Sonoran Spring*
©2018 Janet Pugh,
28 × 18¼ inches.

10 & 10a. *Agave*
©Annette Kennedy,
17¾ × 22⅝ inches,
and detail.



10a



the overall feeling of Arizona's Santa Catalina Mountains and surrounding lands. I have hiked and taken photographs amidst similar scenes. I feel that my Haiku is uncannily and accidentally quite descriptive of the feel of my final piece.

I used a collage technique with Misty Fuse and incorporated hand-dyed, stamped, and mono-printed fabrics, along with commercial batiks and prints. Threads included Sulky rayon, Madeira rayon, Aurifil Mako, Coats & Clark trilobal polyester, and Superior's The Bottom Line was often used in the bobbin. The flowering plants were accomplished by hand guided machine stitching and all machine work was done on my faithful Janome Memory Craft 6600." (Photo 9)

Annette Kennedy was really drawn to this agave, which she had photographed at the Desert Botanical Garden in Phoenix, AZ, because of its color, the radiating form of the plant, and the marks on the leaves, which are imprints from each other as they grow very tightly from the center. "In this quilt I wanted to feature those marks.

I made a pattern from my photo and then constructed the top with fused appliqué using cotton fabrics. With pencil, I drew the leaf imprint marks on the surface that I wanted to feature. Next, using textile paints, I painted on the mark details, along with some



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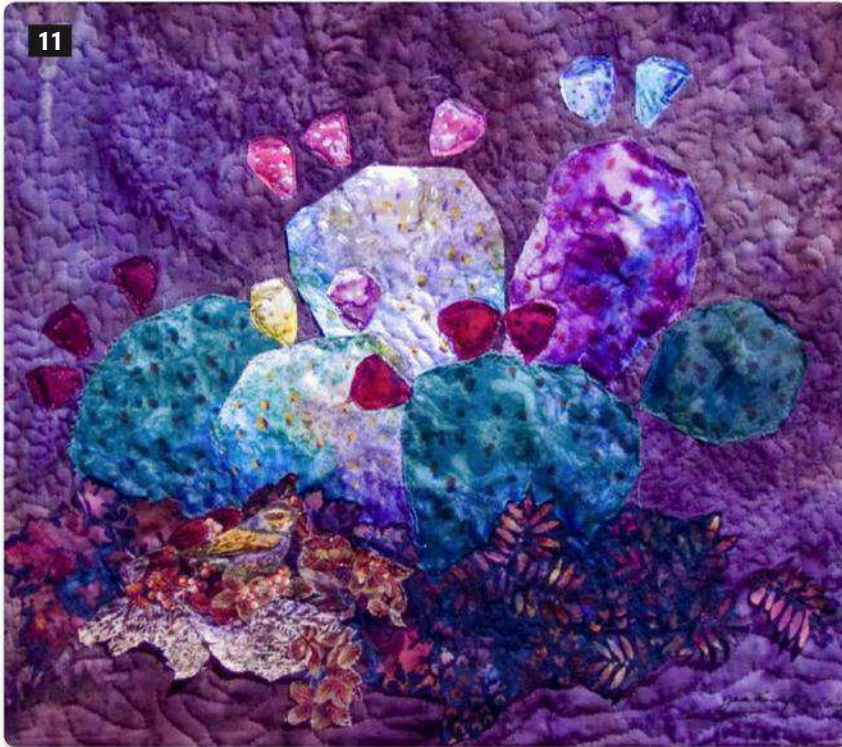
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shadows and highlights to create visual depth. To emphasize the marks that I had painted, I quilted along their outlines with cotton thread and then quilted in some fill work in between the marks on my quilting edition Juki domestic sewing machine.” (Photos 10 & 10a)

Jeanine Malaney tells us that her quilt *New Life, Hidden Thorns* is a stylized representation of the prickly pear cactus, which can take on many shades of green and purple pads, with edible orange to red fruit. “These colors appear in much of my southwest art. It is amazing that cacti feed and house so many critters. In this fabric collage a cactus wren, the Arizona state bird, nests under the protective spines. (Photo 11)

Desert in Bloom features the signature saguaro cactus with giant white and yellow flower clusters and the red-tipped ocotillo cactus in bloom. Can you also spy barrel cactus and prickly pear? This piece captures the magic of a generous spring rain that truly lights up the desert. (Photo 12)



I call my technique of fabric collage ‘painting with fabric’. First, I find an inspiration, usually from my husband’s photos or my own watercolor art, and make a preliminary sketch. I cut fabric pieces and compose a collage by pinning and rearranging pieces on a background fabric, my ‘canvas’, pinned to my design wall. Removing the pins, I secure the pieces using a glue stick. After adding shading and detail features with fabric paint, I utilize quilting techniques to attach the fabric and create a three-dimensional effect, stitching with clear or smoke monofilament thread on top with a Metallica needle and matching 40 or 50wt. thread for the bobbin on my BERNINA Quilter’s Edition machine. I sometimes add fabric borders. After layering with backing and batting I then increase texture and highlight features with additional quilting.” **MQU**

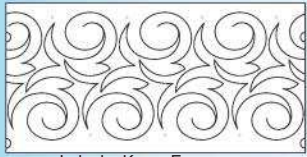
11. *New Life, Hidden Thorns* ©Jeanine Malaney, 18 × 16 inches.

12. *Desert in Bloom* ©Jeanine Malaney, 27 × 22 inches.

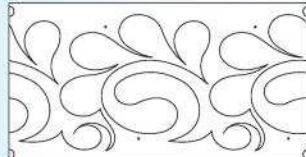


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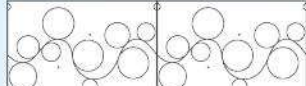
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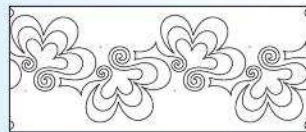
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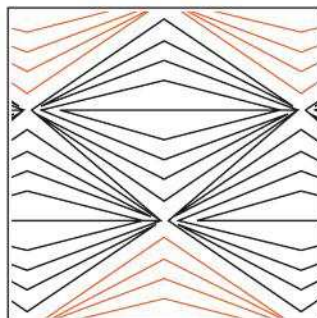
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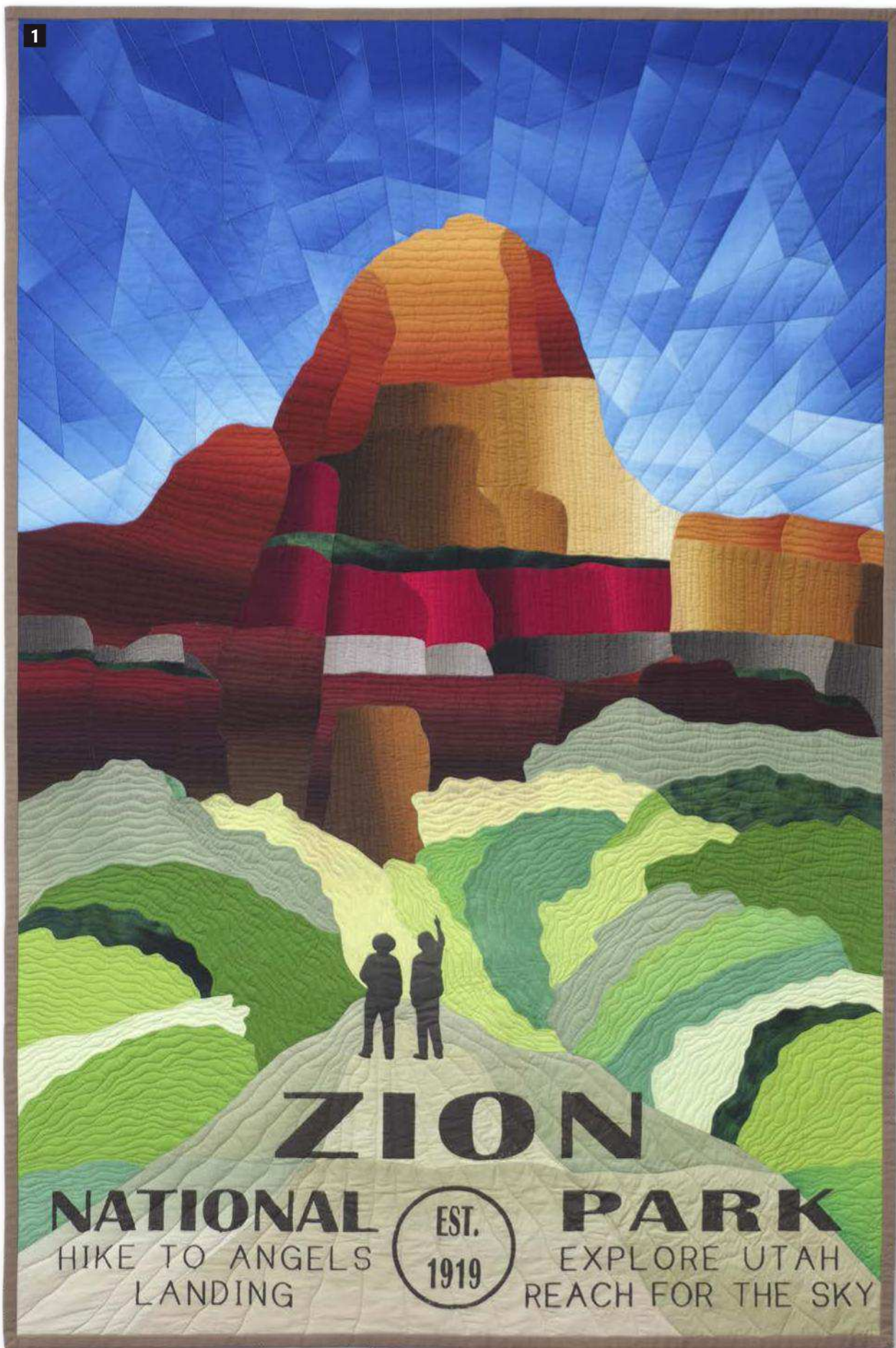
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NATIONAL PARKS QUILTS



Vicki Conley

My love of the national parks dates back to a childhood road trip from Albuquerque, New Mexico to Seattle, Washington. Our family camped our way north through Lassen Volcanic, Crater Lake, and Mt. Rainier National Parks. As I was to learn later, camping was a real hardship for my mother, but the love of camping and hiking instilled on that trip has stayed with me my whole life.

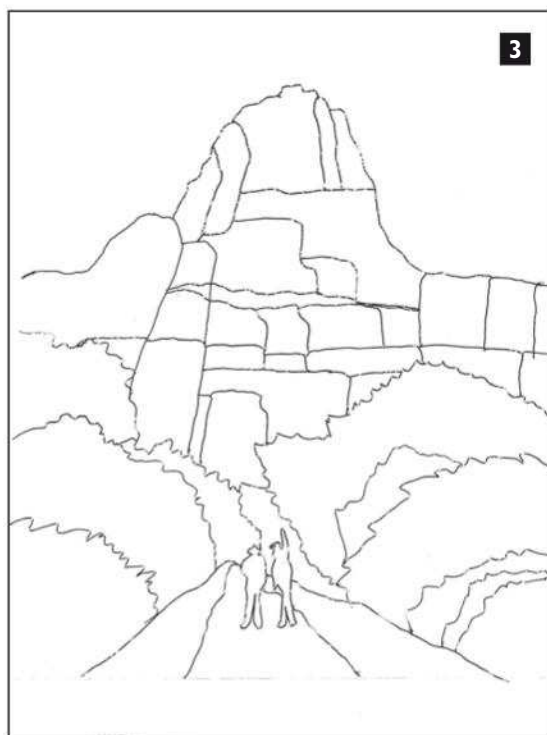
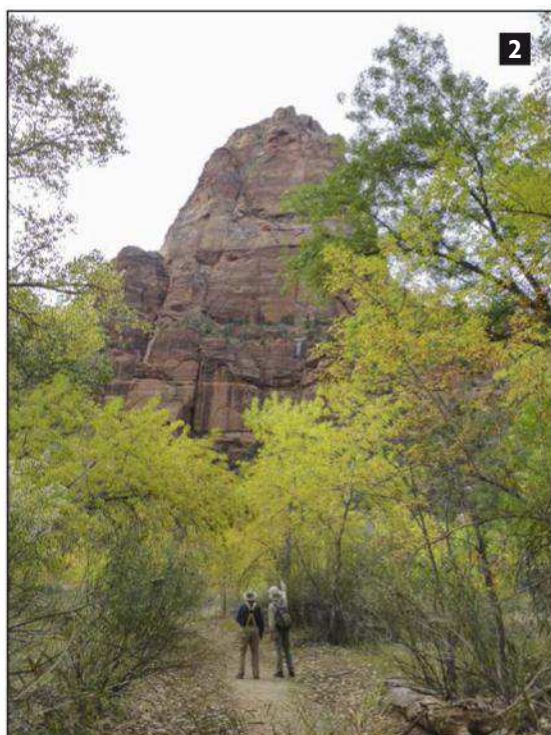
In the 1930s and 40s as part of the Works Progress Administration (WPA) efforts to increase employment, artists were hired to create thousands of posters, of which the most famous are those depicting our national parks. These silk-screened posters, or serigraphs, had a bold graphic look and enticed Americans to travel the country and enjoy its wonders. Although few of the original posters survive, they have inspired me and many others to make graphic art about the parks.

2016 was the 100th anniversary of the National Park Service and a *Textile Posters* themed call for entry from SAQA (Studio Art Quilt Associates) convinced me it was time to start my long-imagined 'poster' series inspired by my park travels.

My first in this series was a quilt of Zion National Park echoing the bold look of the original posters. **(Photo 1)** In that first piece, I also wanted a connection to President Teddy Roosevelt and naturalist John Muir, the fathers of our national parks. I remembered a historical photo of them at Yosemite and to capture that essence, during a trip to Zion I enlisted my husband Doug and friend Dennis to pose at every beautiful vista for a photograph hoping one would be what I wanted for the quilt. **(Photo 2)** I used their silhouettes in the final piece.

How To Achieve the Graphic Look

I begin each project with one of my photographs. I print it 8" × 10" and slip the print into a clear sheet protector. Using a fine point Sharpie, I trace the basic shapes in the picture, looking for large simplified areas that capture the key features rather than small details. **(Illustration 3)** This is the stage where I think about composition, and about whether key elements are where I want them. For example, if the foreground feels too shallow, I can extend the core shapes below the edge of the inspiration picture. Don't let the



1. *Reach for the Sky*, ©2017, 32 × 48 inches.

2. Inspiration photograph in Zion National Park.

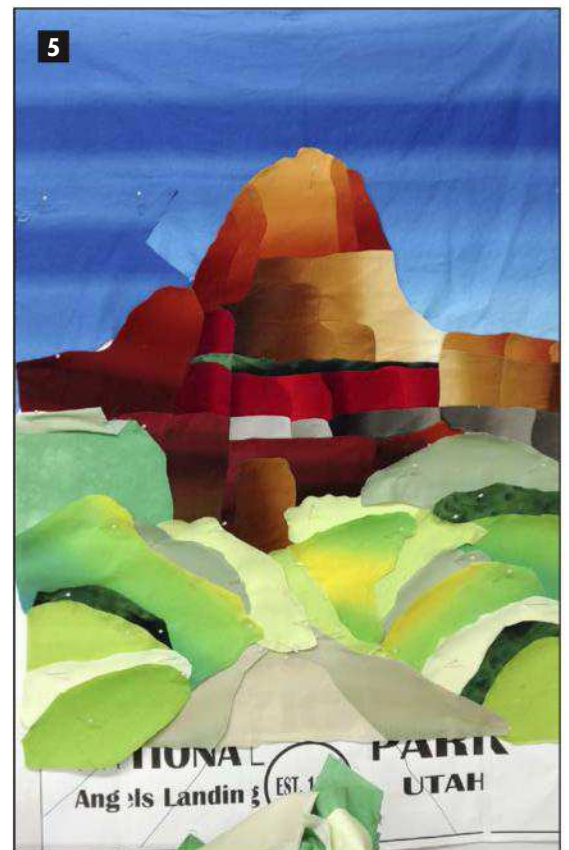
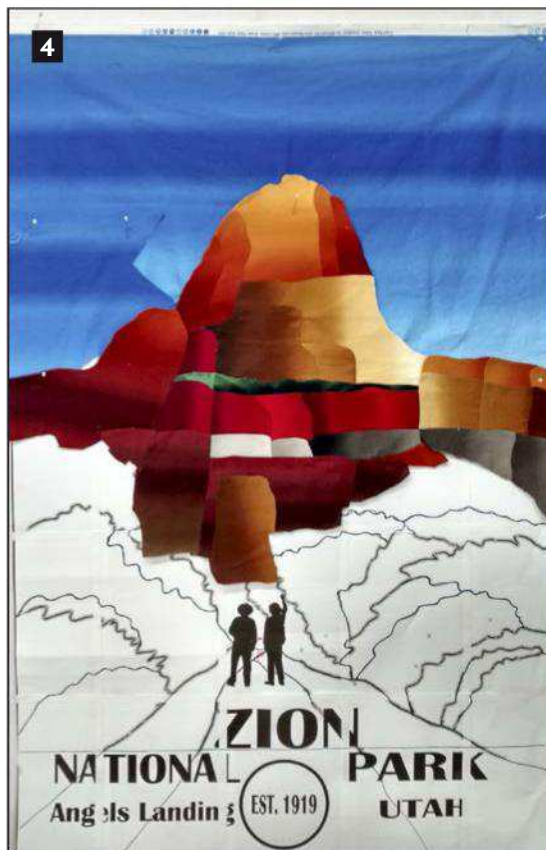
3. Simplified line drawing from the photo.

picture restrict you! The line drawing is then scanned into the computer and I use an online service called Rapid Resizer to enlarge my drawing to its final size. I print it out on copy paper and tape the sheets together. If you live near a copy store you can take your design there for enlargement.

Next, I turn the full-size pattern over and retrace the lines on the back with thick black marker. I cut a piece of Floriani Stitch N Wash fusible stabilizer at least one inch bigger than my design. I have experimented with a variety of different stabilizers and foundations, and this is my favorite. It is easy to draw and piece on, and if you need a

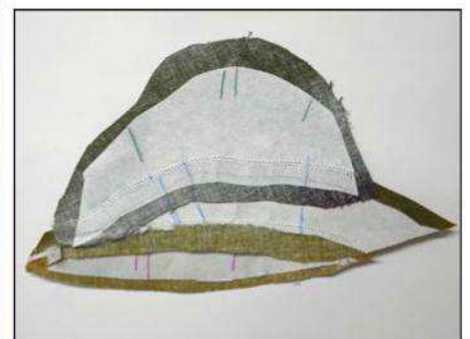
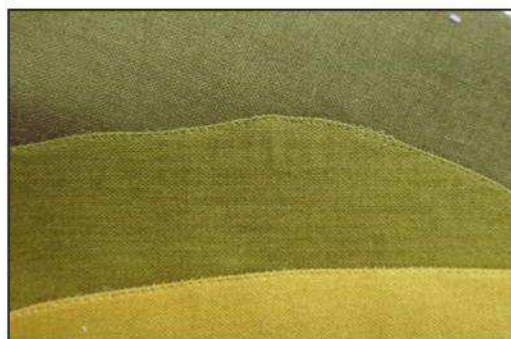
piece wider than the roll of stabilizer, two pieces can be overlapped and ironed together. I put the stabilizer dull side up on top of the reverse side of the printed pattern and trace all the lines with graphite pencil. If you cannot see the black outlines, use a window or light box. The front facing copy paper pattern is then pinned to my design wall so I can audition fabric pieces as I work.

The next step is to make registration marks on the stabilizer using colored pencils (not water soluble pencils), going through each piece where it touches another. I like to use many colors, one per touching section to help when matching up later. I usually begin piecing at the skyline and



4 & 5. Stabilizer pieces with fabric pinned to the design wall for evaluation.

6. Seams zig-zagged with invisible thread.

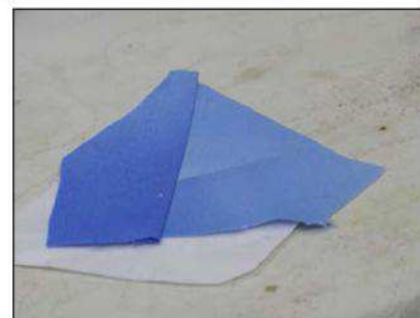
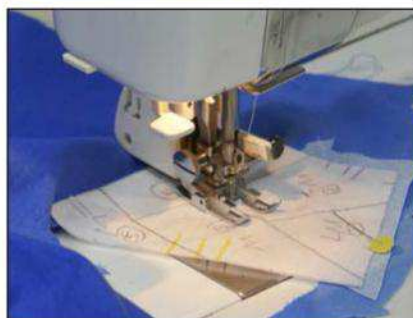
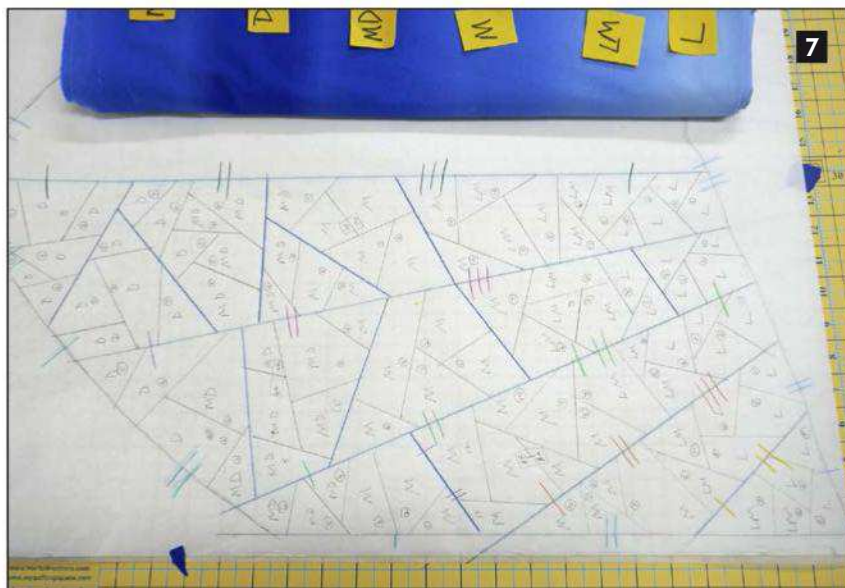


work toward the foreground, saving the sky piecing for last. I cut the stabilizer apart along the lines a couple of pieces at a time. Always make sure there are registration lines across the piece before you cut!

Part of the glowing look of these quilts comes from using Caryl Bryer Fallert-Gentry's gradation fabrics by Benartex. I like these because they are solids, but there are many ombre fabrics with subtle prints which may work as well. I fuse the stabilizer piece to the wrong side of the fabric using fussy placement on the fabric to incorporate the gradation that best suits the design. Because the Stitch N Wash stabilizes the pieces, there is no need to worry about bias edges or the grainline, and I focus on orienting the color as I want it. After cutting around each piece with a generous $\frac{1}{4}$ " seam allowance, I pin it to the design wall on top of the pattern. (**Photos 4 & 5**) I usually cut all the pieces except the sky before turning the edges and sewing. If the stabilizer has been ironed on at a medium heat it can be peeled off and reused if you do not like a particular piece of fabric. When I am satisfied with the fabric choices, I start assembling using a modified technique I learned from Caryl Bryer Fallert-Gentry. Starting at the bottom, or foreground, I take each piece and turn under the top edges, using a children's water soluble glue stick to adhere them to the stabilizer. After all the pieces are turned, I take two pieces that overlap, starting from the bottom and working up, and glue stick along the turned edge of the top piece. A light box is then used to match up the overlap and the registration marks, After four or five pieces are glued together, I take this section to the machine and use a 1×1 zig-zag stitch and invisible thread to sew the pieces together along the glued edge. (**Photo 6**)

Fussy Piecing the Sky

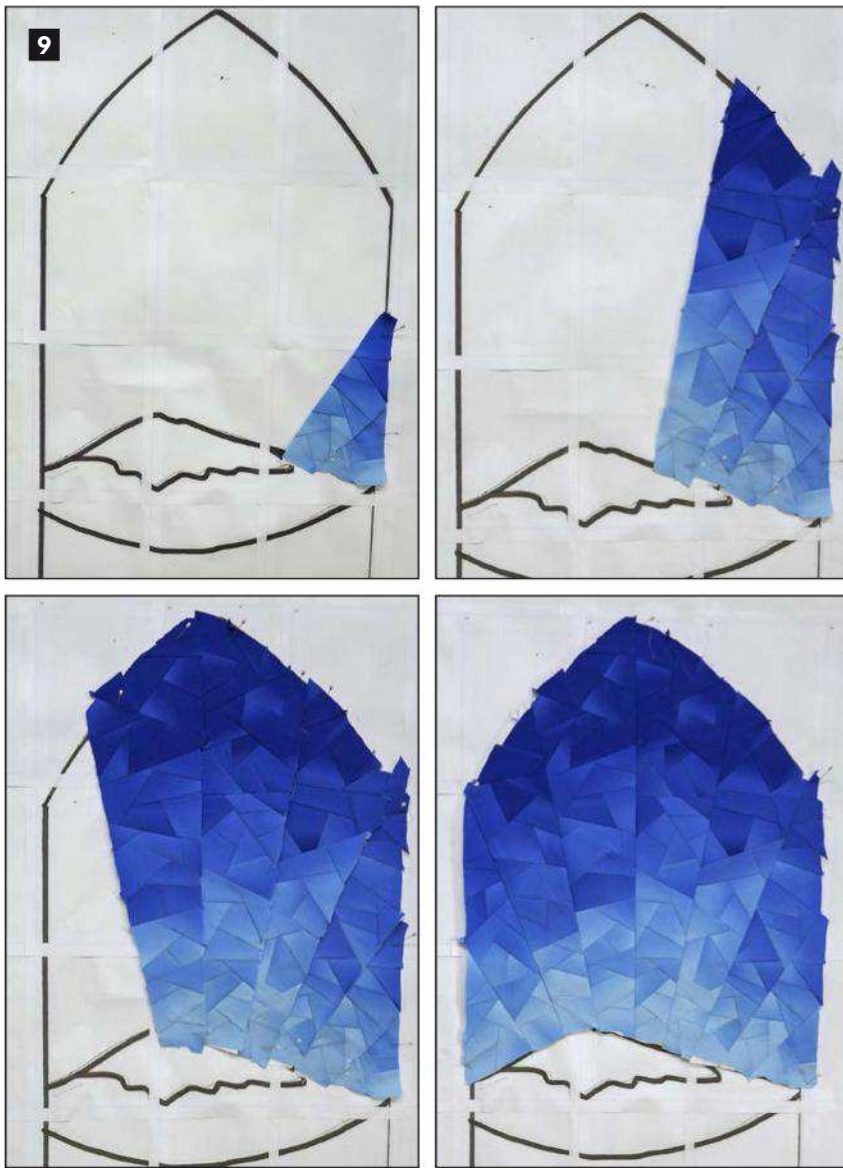
Now for the sky! On the dull side of the stabilizer, I draw radiating lines with pencil and make registration marks using the colored pencils. In each large wedge section, a small ruler is used to



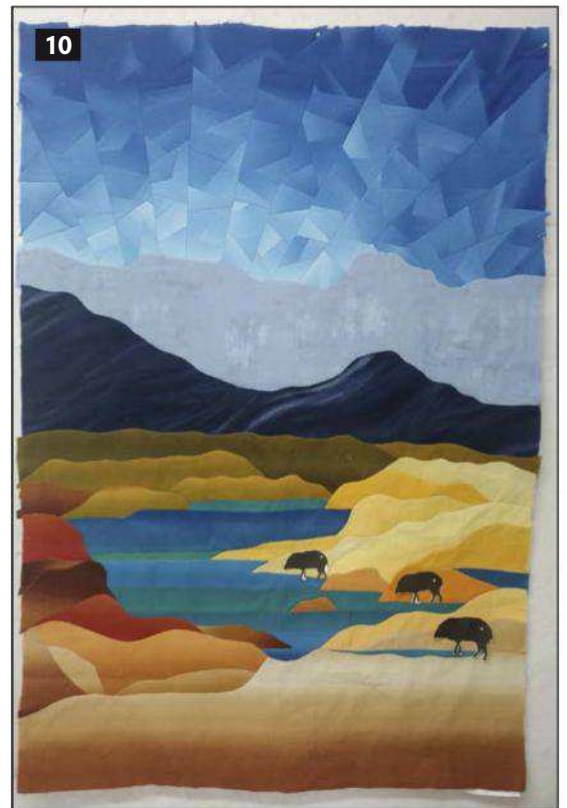
divide the space with straight lines. The piecing order is evaluated and subdivided into additional separate sections, if necessary. When all the lines are drawn, I mark each small space with Light-L, Light Medium-LM, Medium-M, Medium Dark-MD, or Dark-D to correspond to areas of the gradation fabric. (**Photo 7**) The light fabrics are kept around the focus of the piece or skyline and get darker as I go up, making the subject appear to glow. After finishing the notations, I cut the wedges apart and use traditional foundation piecing to put them together. (**Photo 8**) When all are pieced, I sew them together, aligning the

7. The gradation fabric marked with value notations next to the pattern with registration marks and notations.

8. Fussy foundation piecing. Choose the color of pieces to achieve a graded effect.



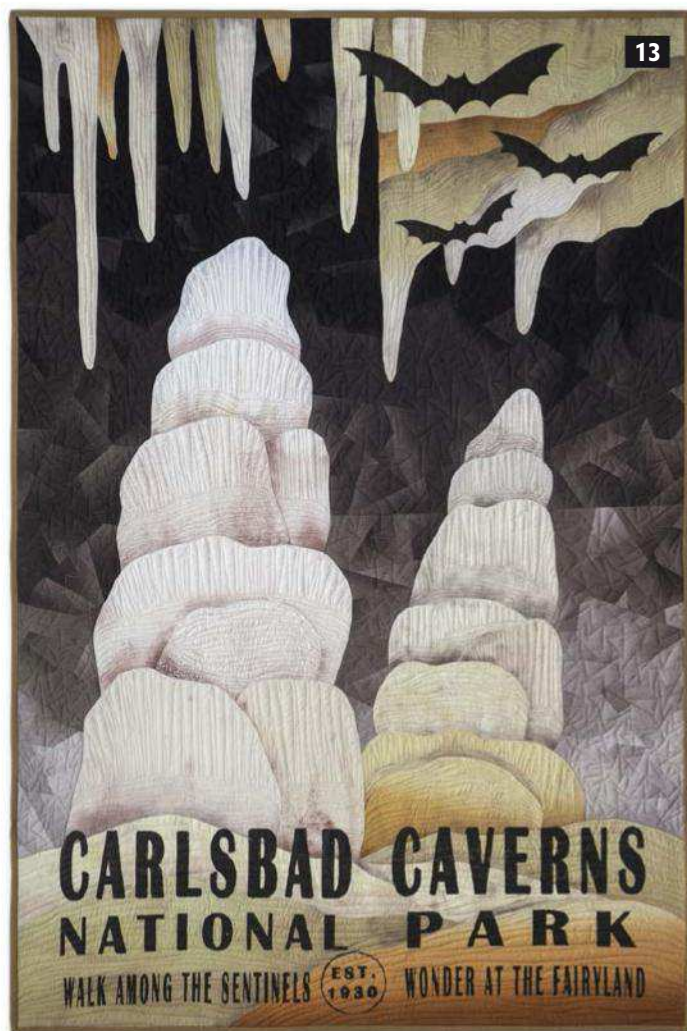
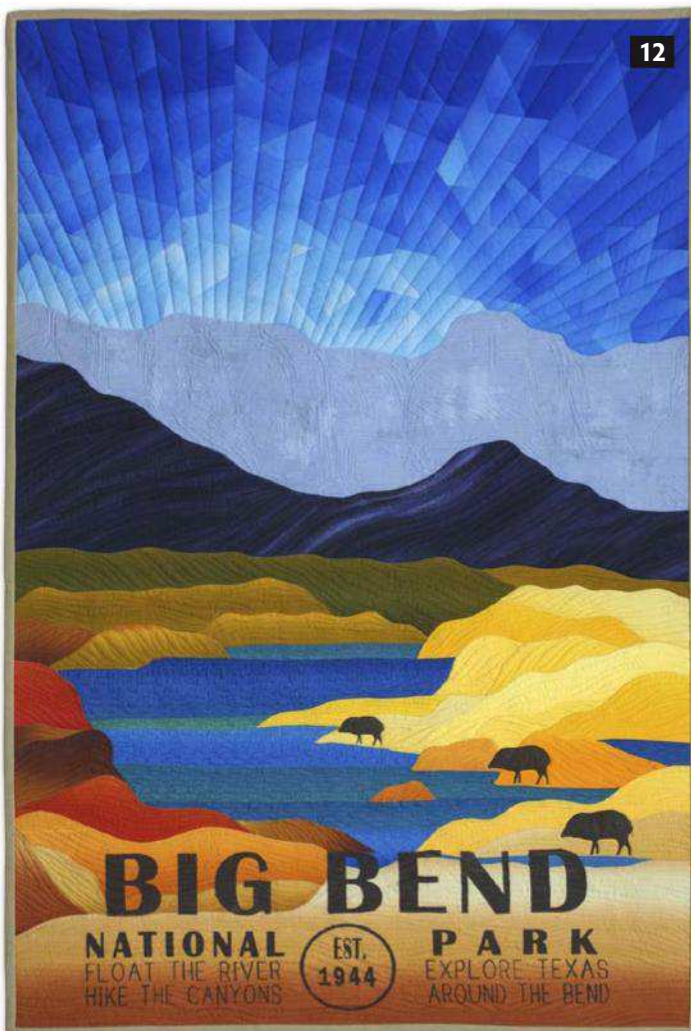
registration marks. **(Photo 9)** A Janome Memory Craft 6500 is used for my straight seam sewing and a BERNINA 180 for the zig-zag stitching, so I can do both kinds of sewing without having to



change settings back and forth. The sky is joined to the rest of the piece using the same approach as above, turning under the top of the non-sky section, aligning, gluing and zig-zagging along the edge. **(Photo 10)** When I am trying to sew a long seam across the whole piece, sometimes blue painters tape is used in addition to the glue to hold the large sections together.

Adding Text or Other Details

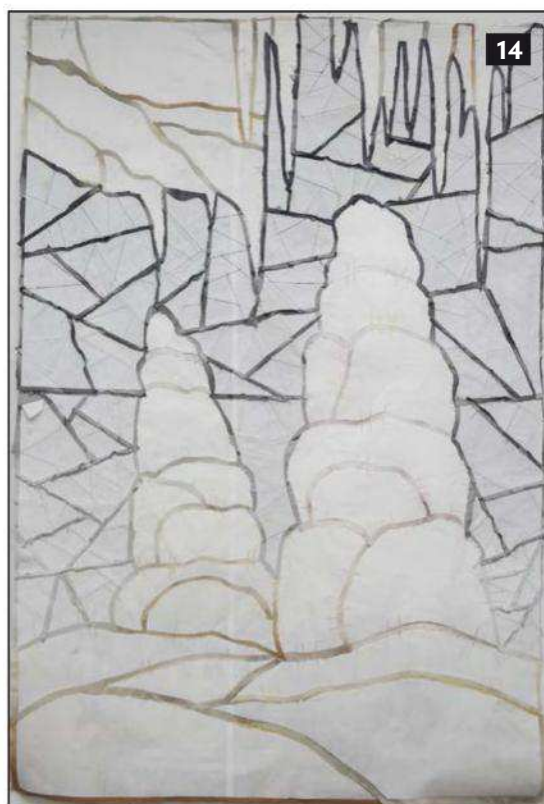
I often add text or other details to my quilts, designing the lettering in Photoshop Elements. Text and logos (in addition to imagery) on the original posters are subject to copyright restrictions, but I enjoy coming up with new descriptive text, often articulating feelings and impressions from my visits. I find it helpful to upload a picture of the pieced quilt top into the Photoshop program to audition the sizing and placement of the words. Though many techniques can be used to add text to a quilt, I screen print it using Thermofax screens and Speedball Fabric Ink. **(Photo 11)** After drying twenty-four hours and heat setting, the ink will not bleed and gives a crisp printed edge. This approach can also be



used to add other small details, for example, the javelinas in my Big Bend quilt (Photo 12) and the bats in my Carlsbad Caverns quilt. (Photo 13) Sometimes I appliqué on details, such as the silhouettes in the Zion quilt (see Photo 1), but I still like to use Photoshop for auditioning the size and placement of these elements.

Finishing

One final benefit of my preferred stabilizer is that it is left in the piece. (Photo 14) It provides body to promote straight hanging but is soft and easy to work with. In addition, it eliminates the time consuming step of ripping out paper foundations. My final step is machine quilting with my Innova longarm machine. Generally, I follow the contour of the rock shapes using matching Isacord or Floriani polyester embroidery thread. In the sky sections I usually follow the radiating lines with



9. Progression of sky piecing.

10. Top all sewn together.

11. Thermofax screens in place for printing.

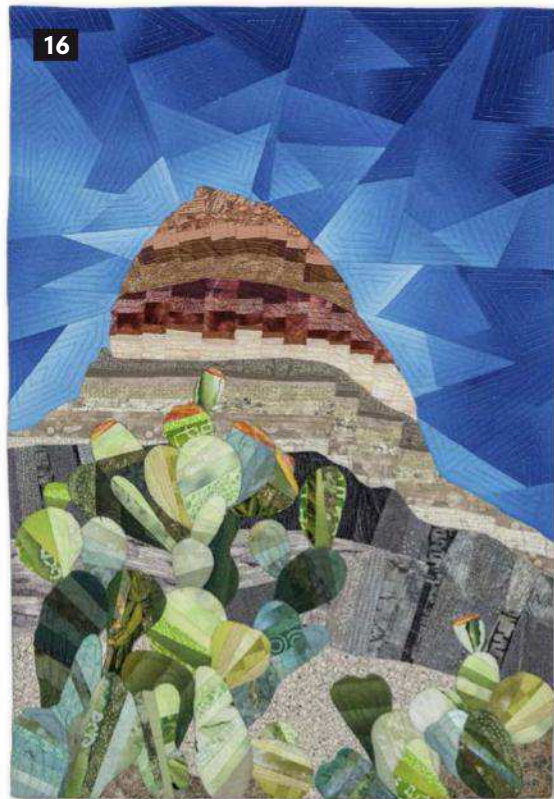
12. *Around the Bend*, ©2017, 32 × 48 inches.

13. *Beauty Beneath*, ©2018, 32 × 48 inches.

14. Back of *Beauty Beneath* showing the stabilizer, left in to add stability.



15. Machine quilting *Beauty Beneath*.



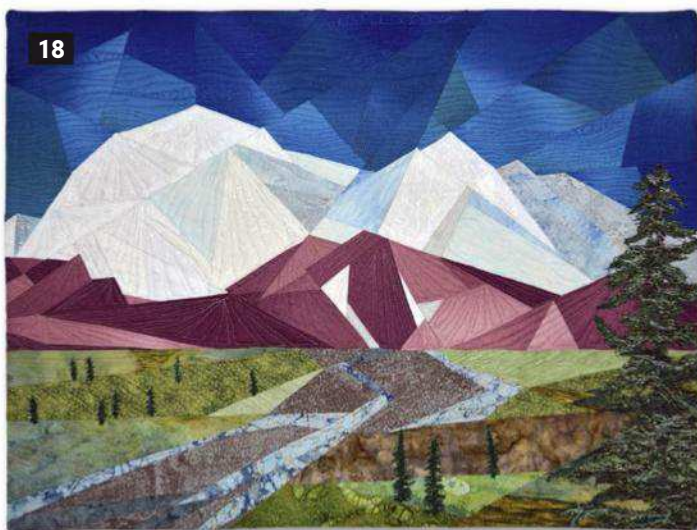
16. *Cerro Castellan*, ©2016, 20 × 27 inches.



straight line quilting. Over the screen printed area I stitch the contour lines but use invisible thread to be less intrusive to the lettering. **(Photo 15)** I finish with a solid binding echoing the border around the original posters.

Conclusion

In addition to the graphic poster quilts, I have made several other national park quilts using this same approach, including *Cerro Castellan* (Big Bend National Park), *Golden Canyon* (Death Valley National Park), and *The 30% Club* (Denali National Park). **(Photos 16, 17, & 18)** I love working on this series, and I have several others in the design stage. I am not sure if I will do all 59 parks, but I am motivated to try to see them all. I have visited 39 so far and enjoy the spectacular scenery and culture protected by the National Park System. I encourage you to try your hand at using this approach to interpret your pictures of our natural wonders in fabric. **MQU**



17. *Golden Canyon*, ©2015, 40 × 24 inches.

18. *The 30% Club*, ©2015, 24 × 18 inches.



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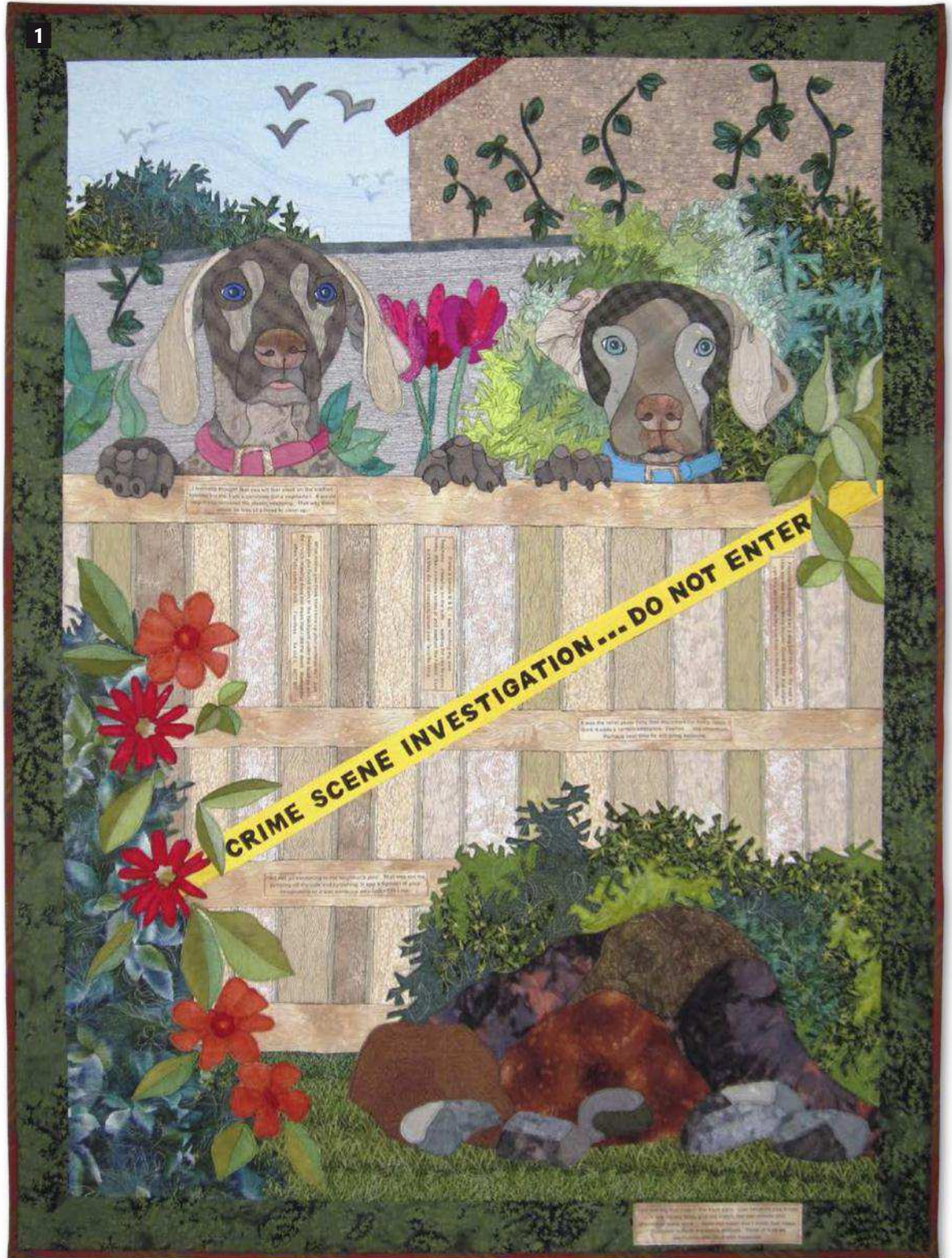
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A Lifetime of Learning

Pauline Salzman



1. *Crime Scene Investigation* ©2012, 40 × 53 inches.

WHEN I was very young my mother sent me to classes at a Singer Sewing Center. I remember making a gray wool straight skirt and a vest and how much fun it was. Because I was thin, I had difficulty getting clothes to fit so I continued to learn to sew. When I got older I used to go to the expensive stores to get ideas because if I was going to copy it might as well be worthwhile. I even took classes in tailoring. In the early 80s I sold some silver coins I had saved to purchase a really good sewing machine.

I started quilting in the early 90s. The quilt store in my area offered me a free class if I would make a king size log cabin top for them, and I made a few more tops as well and quilted them. However, I had one child and one husband ... how many quilts did I need? I took a class with Alison Goss, who did a woven checkerboard type of piecing. The piece was not very big, and when it was finished I decided to appliqué some shoes on top. I even left the shoes open and made laces. The quilt went to a hospital in Russia, and a light went on in my head. I wanted to make wall quilts! In the tradition of Harriet Powers, I wanted to make a quilt that told a story. Something to make the viewer smile.

My first quilt contest was the Hoffman Challenge, where I won a Judge's Choice with my entry *The Smithsonian Phantom*. **(Photo 2)** The background was paper pieced and the rest was blind stitch appliqué. When I found out it was to be hung at the International Quilt Festival in Houston I was thrilled and had to attend. The show and the experience were amazing. Unfortunately, my quilt had offended one of the curators, so the quilt was not displayed (although Holice Turnbow showed it to many attendees). I complained to Karey Bresenhan and Georgia Bonesteel because I felt that the curators did not have the right to censor my quilt, and *The Phantom* was hung. On the back of the quilt was a heart of the American Quilter being stabbed with the Smithsonian Dagger. The story was about the Smithsonian having Chinese workers make inexpensive quilts using American patterns



2. *The Smithsonian Phantom* ©1993, 39 x 39 inches.

and selling them in a department store. Karey testified before Congress about the fact that our tax dollars were undermining American quilters. The practice was stopped.

I was inspired to enter the next year's Houston show, and I have sent in at least one entry every year since with only one rejection, winning several awards along the way. I believe that you can always learn something you can apply to your own work, so I have taken classes every year. Caryl Bryer Fallert-Gentry showed me borders and appliqué. Hollis Chatelain made me think of directional quilting, and Susan Shie demonstrated how to put words on quilts. Katie Pasquini Masopust taught me how to put sections together and Esterita Austin showed me fusibles and how to build images on a pressing sheet. Noriko Endo taught me about netting and Pam Holland opened my eyes to markers and so many other things. I have learned so much and had so much fun. Because of my background in tailoring I am always fussy about my quilts lying flat and using bias binding. Call me the quilt police.

Yard Tools was made in 2001, using many of the lessons I had been learning. **(Photos 3 & 3a)** About the same time, I began to make quilts featuring my Weimaraner puppies, my Wuppies.

I started thinking about great painters. One painting that always stuck in my mind was



3 & 3a. *Yard Tools*
©2001, 45 x 54
inches.



Marcel Duchamp's *Nude Descending a Staircase*. My dog Coco fills in as the nude on the staircase. **(Photo 4)** This was my effort at Cubism. It was worked in sections; all blind stitch appliqué using batik fabrics, and stitching with fluorescent threads. The borders were added after the quilt was quilted.

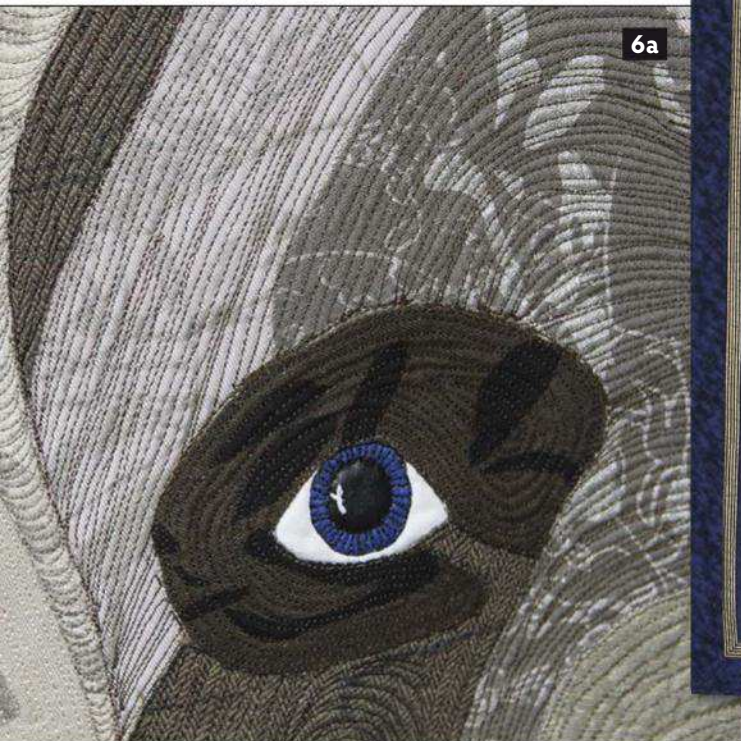
A Picasso painting inspired *Lucy with a Book*. **(Photo 5)** Notice the shadow of the dog in the window. Lucy was created with linen, cotton, and lace. Once again the border was added after the quilt was quilted. The border fabric featured writing, and it was a challenge to keep the writing straight while the rest of the quilt was tilted to an angle.

One of my favorite dog quilts, *Inside There's a Person*, was created from linen, wool, and cotton. **(Photos 6 & 6a)** I had depicted Lucy in the framed circle, but it was not working ... the quilt would not lay flat, and I put it aside. My friend Nancy speaking about my dog, said, "Inside Lucy there is a person." The idea clicked. I slashed the top of the circle and added a crown. I slashed the bottom as well, to include jewelry, a collar, and shoulders. Then I added the background and the words. The quilt is now very flat.

4. *Nude Descending a Staircase* ©2002, 42.5 × 63.5 inches.

5. *Lucy with a Book* ©2007, 41 × 54 inches.

6 & 6a. *Inside There's a Person* ©2007, 41 × 41 inches.

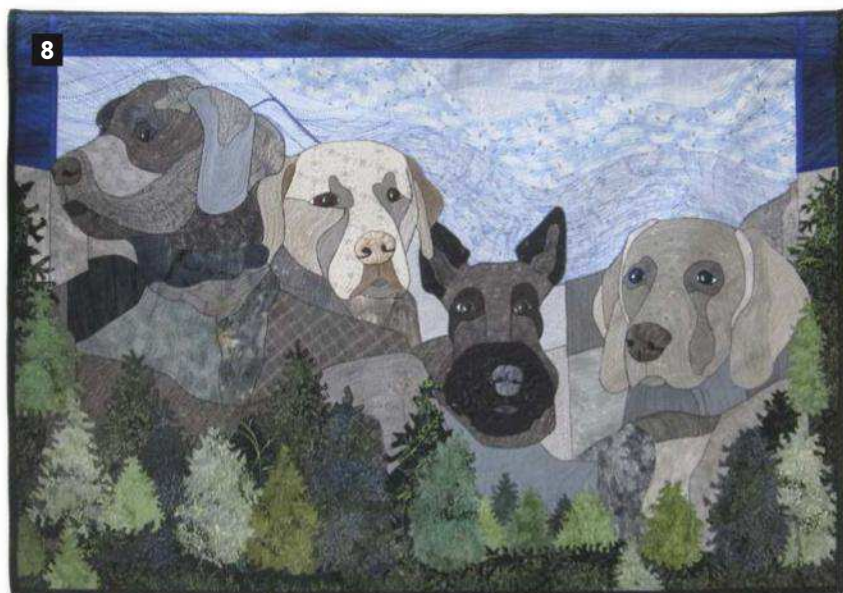
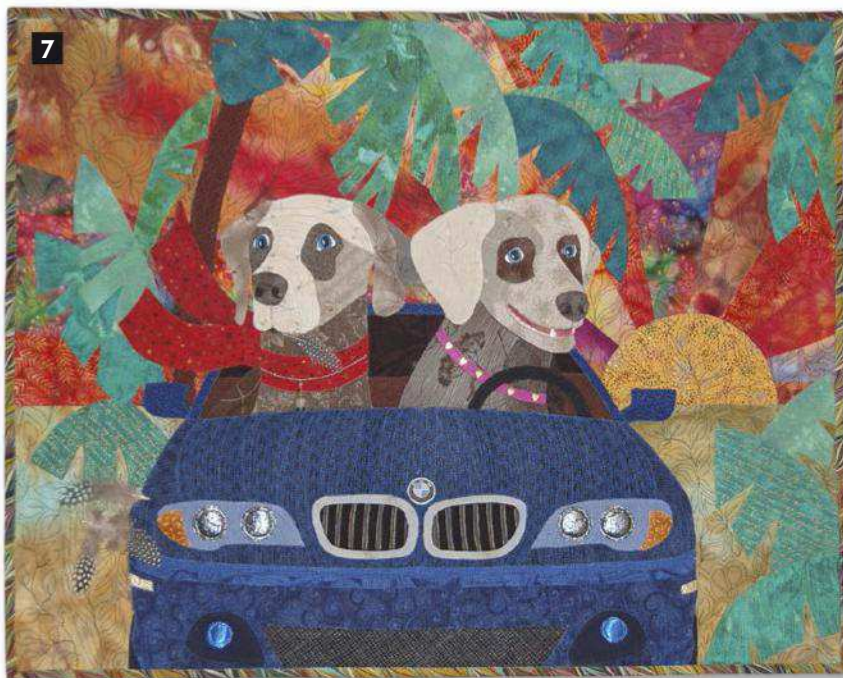


Lucy and Ally did not crate, but they had no problem staying in my car. *The Great Crate Escape* was made from a photo I took of them in my convertible, and was blind stitch appliquéd. **(Photo 7)** Lucy is on the right ... she was in charge. Ally is on the left with a feather in her mouth.

7. *The Great Crate Escape* ©2009, 32 x 25.5 inches.

8. *Mt. Ruffmore* ©2012, 47 x 33 inches.

One of my friends had taken a wonderful photo of her dogs at a gate, and she granted me permission to use it as a basis for a quilt. *Crime Scene Investigation* was the result. **(see Photo 1 on page 70)** Both the blind stitch and fusible



appliqué in this quilt had *problems*. One of the last things I added was the yellow tape. It was not working because the yellow fabric was not heavy enough, and it buckled after it was quilted. I removed it and cut up some yellow ultrasuede shorts and some black spandex to make the new tape. The rest of the writing on the quilt was done with the aid of my computer.

That same year I made *Mt. Ruffmore*, my bipartisan quilt in a partisan nation. **(Photo 8)** It depicts Beau, Buddy, Barney, and Heidi. This quilt was a lesson in patience. I thought I could quilt long flowing lines through the upper border and the sky. I used wool batting thinking I could steam it flat when finished, which did not work. The quilt was a warped mess. I was ready to cry. After I finished stomping my feet, I cut off the upper and some of the side blue borders and slashed the sky, taking out the excess fabric. I pieced it back together with a zig-zag stitch, adding ribbon to the inside edge of the border. The good news ...the judges did not spot the error.

In 2013 I saw a Dali painting, *The Weaning of Furniture*, which gave me an idea. In the painting, there was a hole in a cabinet and it reminded of how much trouble Wuppies can get into. *Furrealism ... Dali Has Gone to the Dogs* was created using blind stitch and fusible appliqué. **(Photos 9 & 9a)** Some of the detail and shading were added with markers. Instead of the dripping clock, I made a dripping dog dish. In place of the old lady with a hole in her, I made a Wuppie with a missing dog bone and that same bone is missing out of the furniture. The stairway to the sky is in the museum. There is a shark in the waters and a few other symbols. The sky was quilted with straight lines, but I had learned my lesson. There were breaks between the clouds so there was no warping.

I was asked to do a quilt about a phone app in 2015. If my Weimaraner Ally had her own phone and she had opposable thumbs to use it, these would be *Ally's Apps*. **(Photo 10)** Each app was created individually by appliquéing them to the backing and then cutting the backing away. They



9a



9

were each then framed in bias tape. Usually my borders are added after the interior section is quilted, which allows me to quilt heavily and without distorted borders. The paw prints are made with layers of lace and tulle. The design is drawn onto Solvy, under which the lace and tulle

9 & 9a. *Furrealism: Dali Has Gone to the Dogs* ©2013, 43 × 39.5 inches.

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The Van Gogh Challenge was such a success that we made two exhibits that are traveling all over the world. Quilters started with the same color, fabric, size and theme. It is fascinating to see the variety and creativity that resulted. A photo book with artist statements is available.

10. *Ally's Apps* ©2015, 36 × 36 inches.

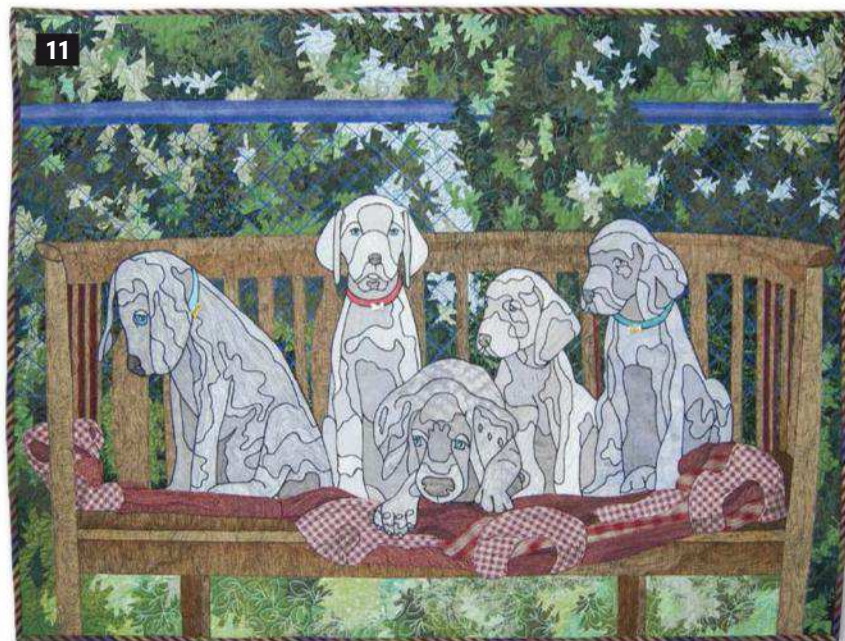
11. *Stadium Seating* ©2015, 42 × 52 inches.

12. *Innocent* ©2017, 16 × 16 inches.

Please go to machinequilting.mqumag.com and click on Web Extras! to see more of Pauline's work.



are placed and then these elements are placed on the quilt. I stitch around the lines for the paw prints, then cut away the Solvy, excess lace, and tulle.

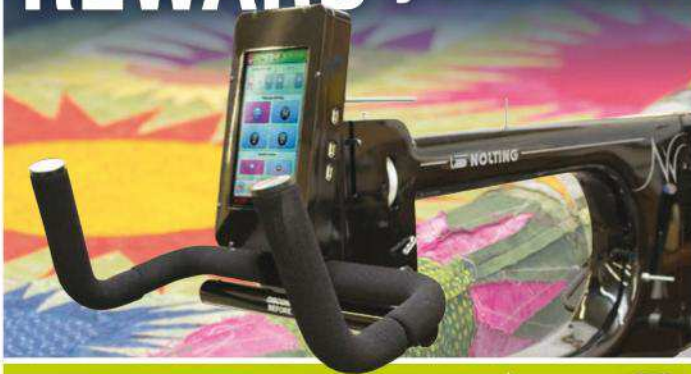


That same year I made *Stadium Seating*. (Photo 11) Once again I found a photo and asked for permission to make a quilt. The original photo had too many puppies so I eliminated three. Each fusible puppy was made from one piece of fabric and shaded with markers. The bench was blind stitch appliquéd and the greenery was fused. Netting was placed on top to secure the raw edges of the background. The cyclone fence was made by couching pearl cotton and taking each thread to the back. This quilt was created on canvas and it hangs flat and heavy.

I keep trying to expand my horizons. I make mistakes and then I have to fix them, and the more knowledge I have the easier it becomes. I remember the phrase, "We don't make mistakes; we create." Lately, I have been piecing. I feel like my quilting has come full circle, but I almost always feature a dog when I am trying out a new idea. *Innocent*, a small auction quilt for the Quilt Alliance, was made from men's shirts. (Photo 12)

There is always something to learn whether it is from a class, a book, or an article in a magazine. For me it is not about exactly copying one particular artist, but learning about a technique that sparks a new idea for me. There are so many quilters with wonderful ideas to inspire. MQU

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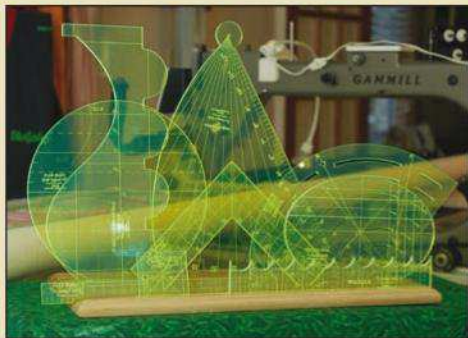
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My Feathered Friends

© Laura Ruiz
Malabar, Florida
35 × 35 inches

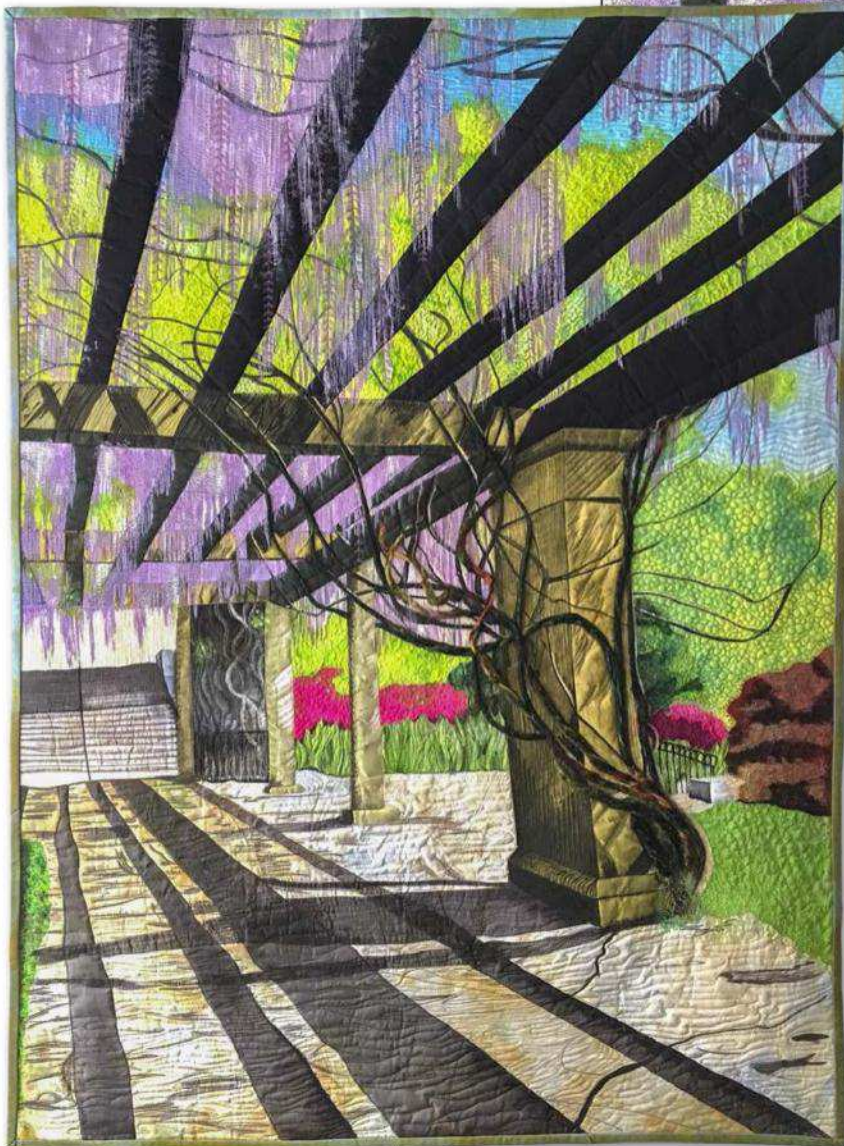
My Feathered Friends began with an 8" × 10" colored pencil drawing I made of a bird. I photographed it and then had it printed by Spoonflower on cotton fabric. Patchwork was added, and then Shiva Artist Paint sticks were used to create 'ghosted patchwork' to blend the piecing into the background color. Since I love both kinds of feathers, the quilted kind and the living kind, I thought I would combine the two. The piecing was accomplished on my Bernina 630 and the quilting was stitched on my stationary Pfaff Powerquilter with a combination of 40wt. Isacord and 40 and 60wt. Floriani threads.



Wisteria Wonder

©2017 Roxane Lessa
Raleigh, North Carolina
30 × 41.5 inches

I live in North Carolina between the ocean and the mountains. Last spring, I visited the mountain estate, Biltmore, during the height of the azalea and wisteria bloom. This piece is my interpretation of the wisteria arbor in all its glory. It was raw edge appliquéd, fused, painted, machine quilted and embroidered, and hand couched. I used a BERNINA 770 machine to free motion quilt this piece. Some of the wisteria blooms were



created using one of the programmed embroidery stitches which I elongated. Many types of thread were used; some of the fine stitching was done using Invisafil thread by Wonderfil, the heavier stitching was accomplished with Superior 30wt. threads, and the majority of the quilting was done with trilobal polyester Superior threads, with clear Monopoly thread in the bobbin. The trunk and branches of the tree were created with hand couched yarns and paint.

See more of Roxane's work at www.roxanelessa.com and blog.roxanelessa.com

Downstream

©2016 Yvonne Fuchs
Tehachapi, CA
34 × 43 inches

Downstream was created for a Quilt Design a Day (QDAD) design challenge. For this challenge, we were all provided with an inspiration image and color palette. The inspiration photo was of a white and charcoal building with interesting angles, and a bright orange sign which reads: “We live downstream from our stuff.” I based my design around the sharp angles and the idea of influence and ‘downstream’ relationships between elements in the quilt. The angles were paper pieced for precision, and dense straight

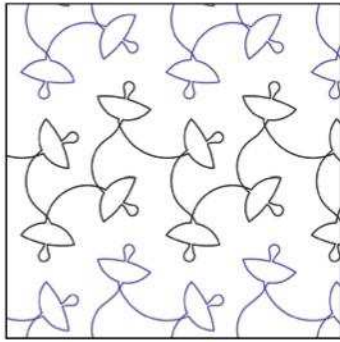


line quilting was utilized to emphasize the downstream nature of the interaction between the design elements and their neighbors.

The quilt was made of Kona Cotton and quilted with 50wt. Aurifil threads selected to match the colors in the quilt. It was quilted on my domestic Juki TL-2200QVP mini using a walking foot. The batting is Quilter's Dream Green.

Visit Yvonne's website at quiltingjetgirl.com.

We invite photos and letters about your projects. Please visit our website, www.mqmag.com, for submission instructions.



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Your Appliqué Toolbox

Linda Turner Griepentrog

There are many methods of appliqué, and the tools and notions mentioned in this article can be used with several different techniques, so choose what works with your favorite method, whether it is meticulously turned-under edges, satin stitched finishing, or a raw-edge look, and whether you apply your shapes by hand or machine.

If you are an appliqué aficionado, you know that the technique is easier if you have the right tools. There are several products available that make the task easy as can be, so let's take a look at what you might want to add to your appliqué quilting stash.

If you have ever struggled with holding papers and patterns up to the window for tracing, you can appreciate the benefits of having a *light box*. This handy tabletop tool makes it easy to trace appliqué patterns on a flat horizontal surface to provide more accuracy. Some boxes allow for adjustable brightness depending on what colors you are tracing and some offer ruled frames for help with alignment and sizing.

Bias tape makers are a big help if you are making appliqué stems or narrow scrolling for stained glass or Celtic work. Simply cut your bias strips, then run them through the tool and press for an even width trim. These tools come in varying widths from ¼" to 2", and in versions that allow you to back the folded strip with fusible web at the same time as you create it. *Appliqué Sashers* allow for the creation of narrow strips as well, from ⅛" to ½".



LightTracer II Light Box

Photo courtesy of Nancy's Notions



Clover Bias Tape Makers

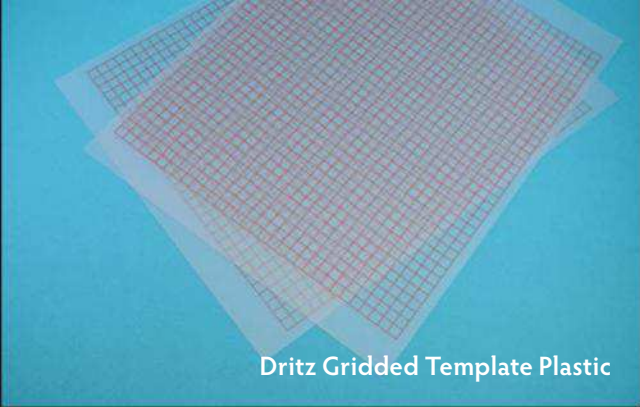


Clover Fusible Bias Tape Maker



Photo courtesy of Nancy's Notions

Appliqué Sasher Set



Dritz Gridded Template Plastic

Template plastic allows for the repetitive creation of same-size/same-shape appliqué with ease. Trace your design onto the plastic and cut out the shape, then use for tracing onto fabric or fusible web. Some template plastics are heat resistant, so you can press over them—a helpful feature if you are turning under raw edges—and others have various configurations and colors of printed grid lines for sizing and squaring. Sheets come in different sizes depending on the size of your appliqué pieces.

Freezer paper, available either by the sheet or by the yard, provides another method of shape transferring. Trace your design onto the dull side of the paper, then iron the shiny side to the wrong side of your appliqué fabric. Some freezer paper sheets can be run through an inkjet printer so no tracing is needed—just print your designs and they are ready to cut out. If you do not want to have to remove freezer paper, consider *Wash-Away Appliqué Sheets*. They are inkjet printable, fuse to your appliqué fabric, and after the project is complete can be simply washed away.



June Tailor Freezer Paper



C&T Wash-Away Appliqué Sheet

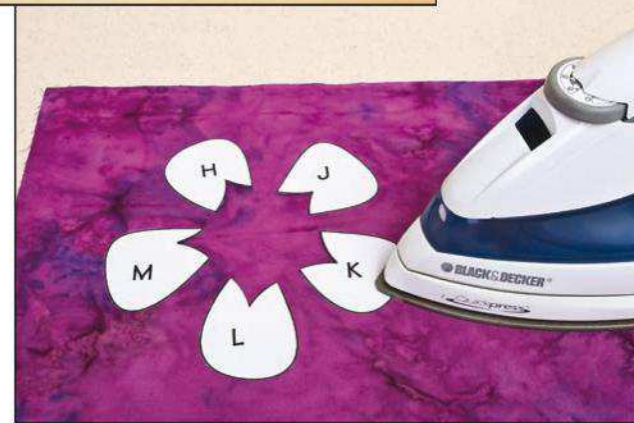


Photo courtesy of Nancy's Notions

Mary Ellen's Best Press



June Tailor Starch Savvy

Need to add a little extra body to your fabric, especially if it is prewashed? Try a spray product like June Tailor Starch Savvy or Mary Ellen's Best Press. Not only do they remove wrinkles, but they also add body to the fabric to make it easier to cut accurately and appliqué in place. This is especially helpful for small pieces and narrow strips.

Clover Fabric Folding Pen



Applying starch to the shape edges for turn-under appliqué helps garner a sharp edge—a *starch brush* is helpful for this localized application. Or, for the same task, try a Clover Fabric Folding Pen—just fill it with marking liquid and run it along the fold line, then press under.

If you are working with a lightweight or loosely woven fabric, not only do you want to add some body, but you also want to prevent fraying. Look for a *seam sealant* like June Tailor Fray Block to help keep ravels at bay, or use in areas where you need to clip, like an inward corner on an appliqué shape. It dries clear and protects delicate areas, but does not change the hand of the fabric.

Photo courtesy of Nancy's Notions



Starch Brush



Roxanne Glue-Baste-It (multi-tip applicator)

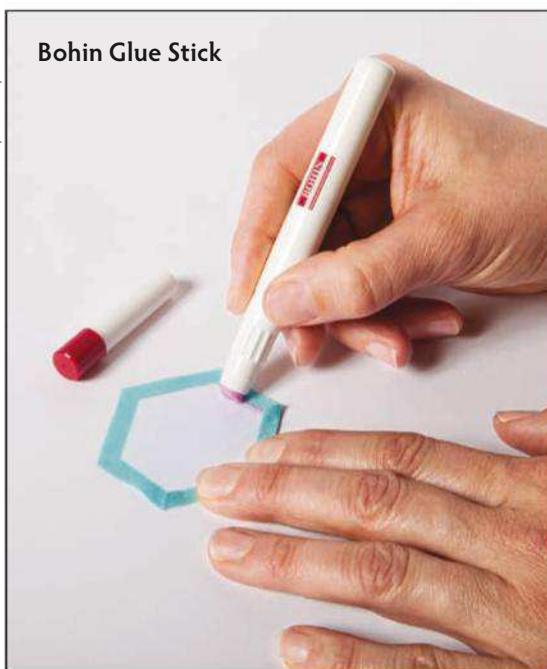
Fabric glue may be an appliqué's best friend, and it comes in many helpful forms. First, two words of caution—choose glue designed specifically for fabric to avoid harmful chemicals, and note that most glues are for a temporary hold only, not a permanent affixion. The glues can be used to turn under and hold appliqué edges and/or to adhere the shape to the quilt top, depending on your preferred method. Look for easy-to-use glue put-ups in stick form, narrow-tip applicators, and pen applicators and dabbers, or apply it to the fabric edges with a narrow brush.

Roxanne Glue-Baste-It Dip and Dab



Photo courtesy of Nancy's Notions

Bohin Glue Stick

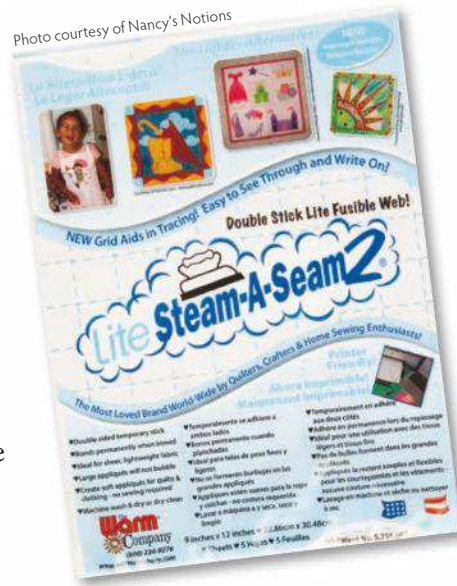


Dritz Glue Stick being applied to appliqué back



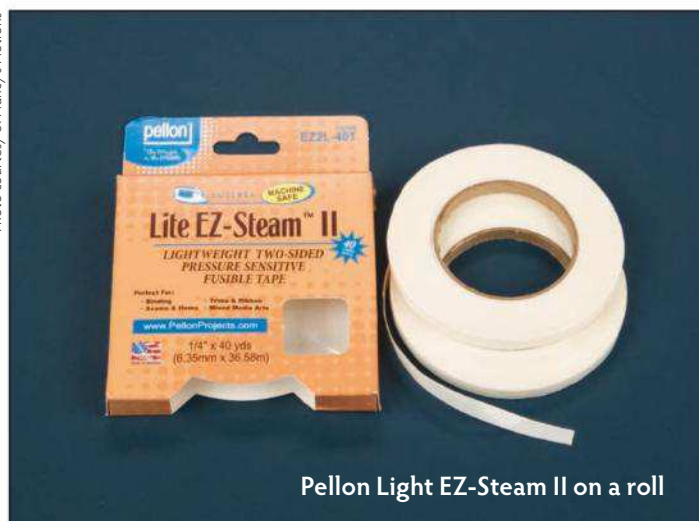
June Tailor Fray Block

Akin to fabric glues are *fusible adhesives*. Some fusibles are webs of adhesives while others are extruded films. Available with a single- or double-paper backing, or with no backing at all, this handy notion allows you to fuse your appliqué shapes into place. Some brands offer a permanent hold, while others recommend stitching the shapes in place for permanency. Fusible webs are available in varying weights—from lightweight to heavy or firm, depending on the fabric you are using and the desired finished look. While most adhesives are white, the Mistyfuse brand also comes in black for use with dark fabrics and a UV version to help with the damaging effects of the sun on art quilts. Fusibles are available by the yard, in pre-cut sheets, and in narrow tape versions ¼" or ½" wide. Some sheets can go through an inkjet printer, so it is easy to transfer appliqué shapes. Some brands also offer a printed grid on the protective paper for easy alignment and scaling of pieces.



Lite Steam-a-Seam2 fusible web

Photo courtesy of Nancy's Notions



Pellon Light EZ-Steam II on a roll

Photo courtesy of Nancy's Notions



Lite Steam-a-Seam2 with gridded sheets

It is always a good idea to pre-test various types of fusibles on your preferred fabrics before deciding on which one to use, as some can change the hand of the fabric, while others are barely perceptible in the finished appliqué. In addition to webs available in sheet formats, there are also *spray fusibles* available that require heat to activate the adhesive.

One necessity for using fusible web is a *pressing sheet*. Made from non-stick material, these protective sheets come in many sizes and they can be used below your work to protect the ironing board surface and above your work to protect the iron from errant adhesives. In addition, they protect sensitive fabrics from the iron heat required for fusing.



Dritz Spray-on Heat Set Adhesive

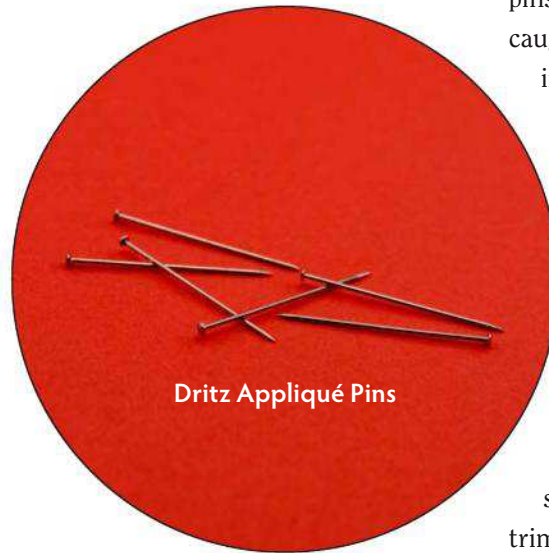


Teflon Pressing Sheet

Photo courtesy of Nancy's Notions



Clover Appliqué Pins



Dritz Appliqué Pins

Appliqué pins are shorter and finer than quilting pins and they sport tiny heads that do not get caught on the thread if you happen to be stitching your appliqué motifs in place by hand. The heads on some brands are heat resistant so you can press without fear of melting.

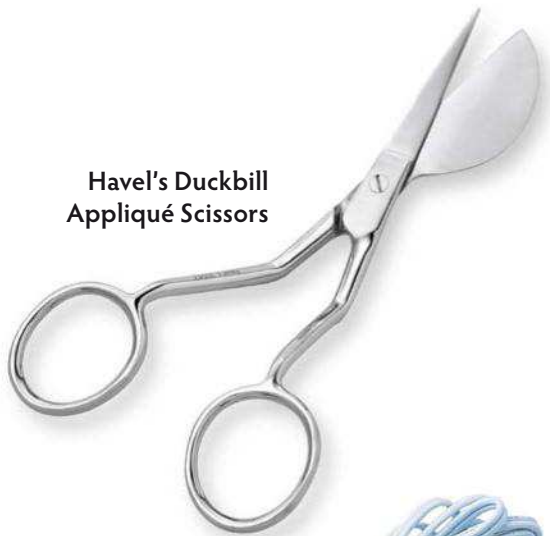
Trimming appliqués can be tricky, as you frequently want to cut close to stitched edges, but not through them. Look for a variety of *appliqué scissors*. Some offer duck-bill shaping with one large blade to protect the base fabric while trimming closely, and other styles offer simply small, sharp blades with narrow points for efficient trimming around angles. Another style of this specialty scissor offers curved handle shaping for easier trimming of machine embroidered appliqué shapes.



Olfa Precision Appliqué Scissors



Fiskars Total Control RazorEdge Precision Scissors



Havel's Duckbill Appliqué Scissors

If your appliqué is bulky (think fur teddy bear) or the quilt fabric is lightweight, you may need a *stabilizer* under it while stitching to help prevent puckering. Stabilizers are common in the machine embroidery world, and come in a variety of application and removal methods. A stabilizer commonly used by quilters for appliqué is a tear-away version—after stitching it is torn away, without leaving a trace. Tear-ways can be fused in place, simply set under the appliqué area during stitching, or adhered to the area with a temporary spray adhesive. Another option is a water-soluble stabilizer that will wash away when you wash the quilt. Both types are available by the yard or pre-cut sheets.



Clover Mini Iron

While it is certainly possible to work with a full-size iron for appliqué, having a *mini-* or *craft iron* can be helpful. The smaller heating surface is great for fusing tiny pieces in place, and it's easy to station right next to your machine on a *portable ironing surface* so you do not have to make repeated trips to the ironing board. Some models offer different shapes of heating tools, depending on the nature of your appliqué work.

In the event that all your fusible web precautions have somehow gone awry, it is always good to have *iron cleaner* on hand. Most are applied on a cloth to a hot iron for best results but be sure to read the directions for your brand.

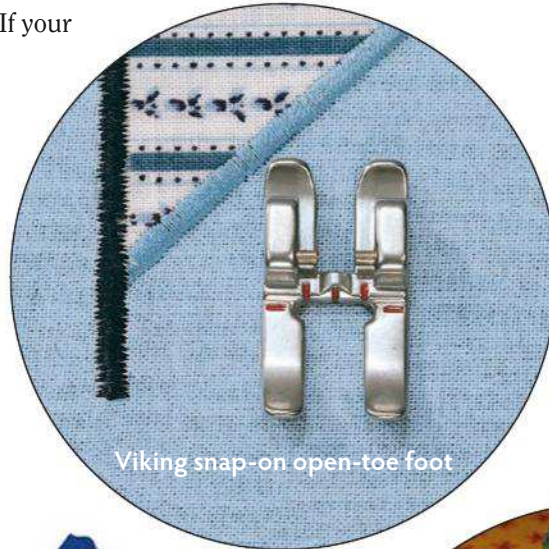
If you are accomplishing your machine appliqué with a satin or decorative stitch, an *open-toe presser foot* can be very helpful. As its name suggests, the area in front of the needle is unobstructed to allow precise placement of the stitching over the appliqué edge. In addition, the underside of the foot is recessed so the bulk of the stitching can pass through evenly. If your machine does not come with one of these, look for a generic version that will fit your model.

For fusible appliqué without any accompanying stitches, consider *decorative rotary cutter blades*—look for scallops, pinking, and wave edges. Adhere the fusible to the back of the fabric, then cut your shape for crisp, clear edges.

If your appliqué adventure involves stitching through areas that have been fused or glued in place, consider using a *titanium coated needle* to help it slide through.



Dritz Iron-off

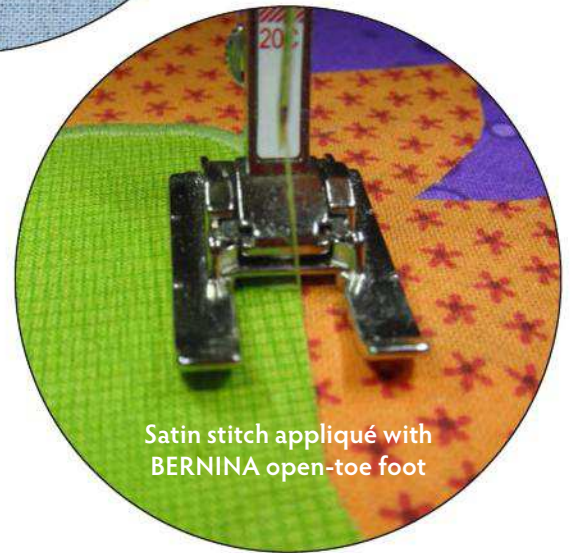


Viking snap-on open-toe foot

Olfa Decorative Rotary Blade Set



Photo courtesy of Nancy's Notions



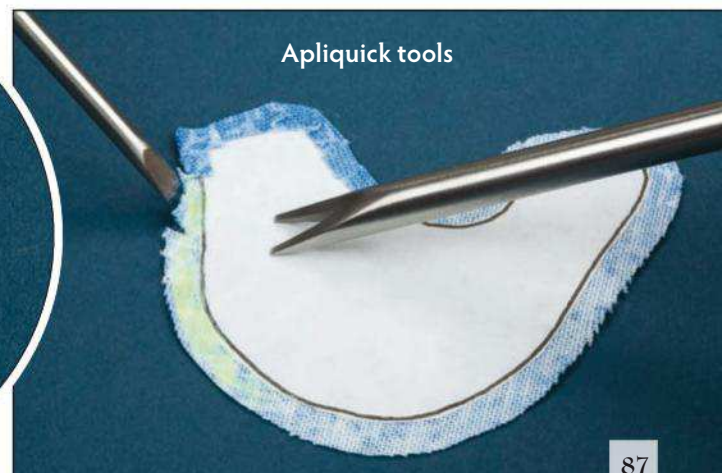
Satin stitch appliqué with BERNINA open-toe foot

Turning under appliqué edges can be tedious work, but having some helpful tools can make the task much easier. The *Apliquick Tool Set* is designed specifically for turned-edge appliqué.

One of the metal pieces is a flat-tip stiletto and the second is a pronged fork-like tool. Used together, one holds the fabric in place while the other turns under the glued edge without getting glue all over your fingers. **MQU**



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Apliquick tools

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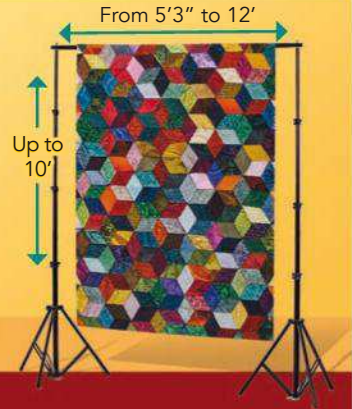
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Alike But Not the Same III

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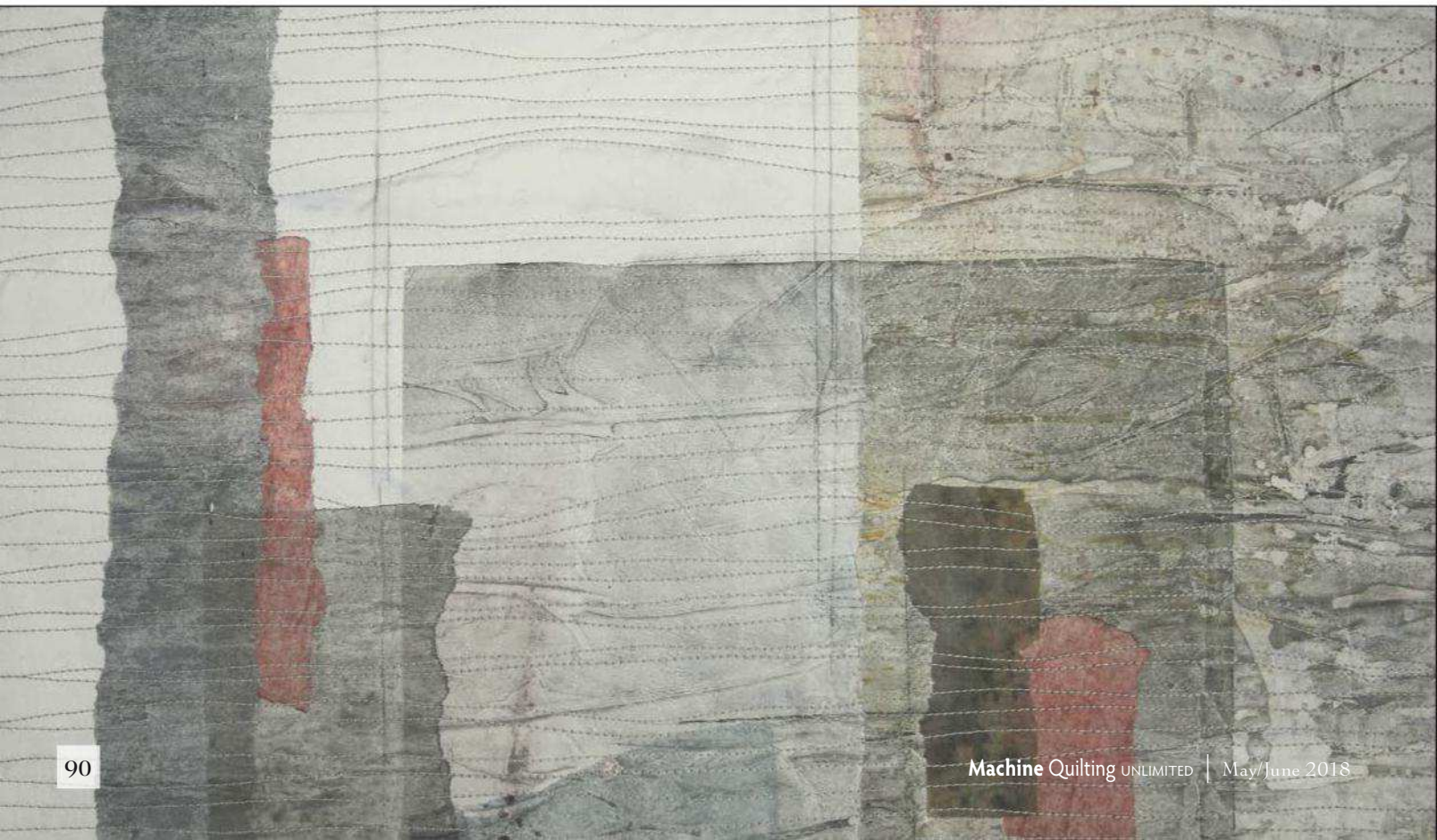


My quilts begin when I freely brush transparent watercolor paint on a thoroughly wet piece of Habotai silk with no plan in mind. I allow the pigments to mingle and follow their personal paths as they dry. The resulting image inspires me and suggests a design, which I expand and strengthen by fusing a layer

of smaller painted pieces of fabric and archival paper. To finish, the collage piece is painted again, then layered with cotton flannel batting and Kona Cotton backing. It is quilted using my Janome table top machine and Gutermann thread, with what I call 'free form' straight stitching. My goal is to take a free-flowing start

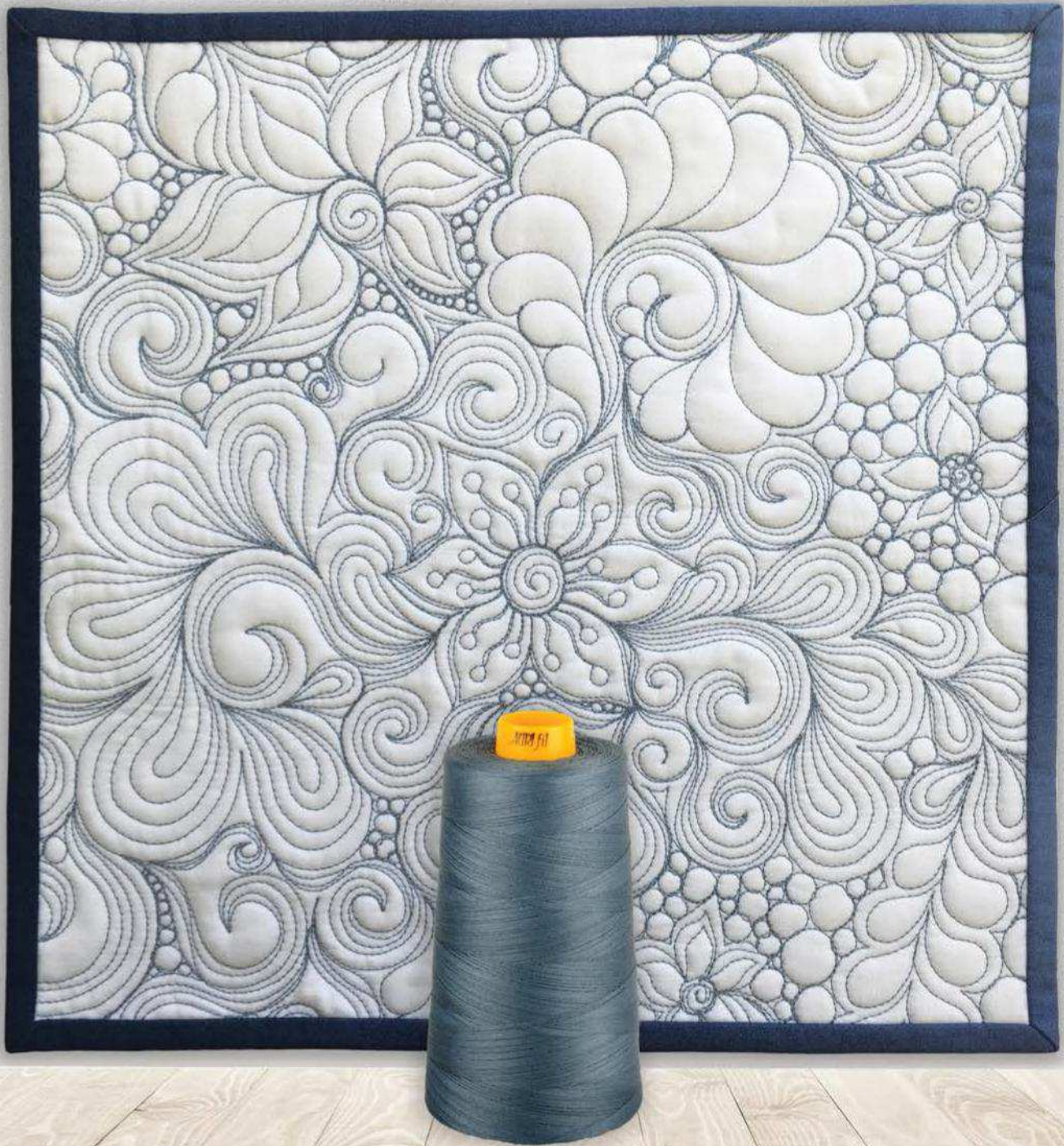
and end with a well composed art quilt. I try to express an image that appears on, above, and below the surface, and by keeping the painted layers transparent I invite the viewers to follow as I work and perceive the process from tentative beginnings to the final touch. **MQU**

See more of Peggy's work at peggybrownart.com



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"Ice Skating" by Carolina Asmussen



Poor stitch placement has met its match.

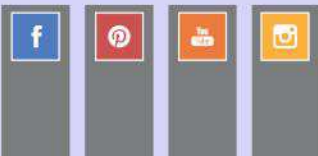
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