



Quilting Arts TV

Projects and How-tos from Quilting Arts TV Series 2800



Clockwise from top left, artwork by Ann Rebele, Sharon Wall, Nina McVeigh, and Sue King



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Take a deep dive into the creative world of art quilting with “Quilting Arts TV”!

We are each on our own, unique creative journey and find inspiration in so many sources! Join host Vivika Hansen DeNegre and her guests as they delight you with projects, techniques, and wisdom all in pursuit of their own creative goals. This talented lineup of art quilters will inspire you with screen printing and painting, machine and hand work, mixed-media and surface design, and more. This eBook contains a collection of instructions, tips, and techniques to supplement the video content presented in Series 2800.

Thank you especially to our sponsors who help make “Quilting Arts TV” possible. We appreciate their continued support.

And don't forget to make time for contemporary quilting every day!

Best,

Vivika Hansen DeNegre and Kristine Lundblad
Quilting Arts TV Editorial Team

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Join host Vivika Hansen DeNegre and her guests for a brand new season of Quilting Arts TV!

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This Season's Guests



Vivika Hansen DeNegre is the Director of Content for Quilting Daily and leads the creative team

behind Quilting Arts Magazine and related titles. When not editing, writing, or showcasing the work of other art quilters, she cooks, gardens, knits, and quilts.

quiltingdaily.com



Susan Brubaker Knapp is a fiber artist, teacher, author, and host of "Quilting Arts TV."

She teaches

nationally and internationally, and has produced numerous patterns, books, and video workshops. Susan primarily uses two techniques—wholecloth painting and fused appliqué—and then heavily free-motion thread sketches the surface before quilting. She loves experimenting with diverse art quilting processes and materials. Susan is the founder and co-curator of the "A Better World" exhibition series.

bluemoonriver.com



Melissa DeLisio is a fiber artist who loves surface design including marbling, hand painting and ecoprinting/dyeing.

She specializes in marbling fabric and pushes the boundaries of traditional marbling techniques. She teaches workshops in non-traditional marbling and likes seeing students embrace this

'painting on water' technique. Melissa lives in Ohio with her husband and enjoys spending time with her grandchildren.



Nina McVeigh is a sewest, quilter, and artist. She is recently retired from BERNINA of America, where she

held the position of Quilting and Longarm Specialist. She has designed patterns, written magazine articles, and taught throughout the United States. Besides working with traditional cotton she loves working with silk, wool, and other interesting fibers.



Donalee Kennedy is a metal artist turned quilter after 27 years creating unique jewelry in gold, silver, and

stone. She is a fiber artist, fabric designer, and teacher who loves the process. Most of her work is abstract and reflects her enthusiasm and passion for abundant beauty. As she designs, she builds a narrative associated with her reaction to the shapes, lines, and colors as they come together improvisationally. She says, "I work until I see my design 'smile' back at me; that's when I know a design is done."

donaleedesigns.com



For **Beth Schillig**, fabrics, threads, and sewing machines have always been a big part of her life.

After years as a sewing machine dealer and educator, she is now an award-winning fiber artist who has found her home in art quilting. She is a full-time studio artist who enjoys incorporating sewing knowledge into artistic expression.

bethschillig.com



Karol Kusmaul is a quilt artist and instructor, retired art teacher, longarm machine business owner, member of

SAQA, and proud founder of the international artist collective, Cloth in Common. Karol enjoys making collaged art with repurposed fabrics and using raw-edge hand appliqué. Her work reflects her delight in pattern, contrast, and variety. She often gravitates toward people as subject matter.

kquilt.com



Sharon Wall is a retired art educator who lives with her husband in Central Pennsylvania.

Starting with

batiking her mother's old bed sheets, Sharon has spent much of her life painting, printing, and dyeing fabrics. Her original fabrics are often transformed into art quilts or find their way into mixed-media collages. Sharon's artistic life is guided by the philosophy that a mistake provides an opportunity to be creative.

sharwallart.com



Ann Rebele has a BFA degree from Ohio State University where she majored in Design. She has

been making fabric art for over 30 years. Ann has had six solo art shows at art centers around Ohio and Michigan, and her work has been in numerous national and international juried and invitational exhibitions including Quilt National 2011 and Quilt National 2019.

annrebele.com



Sue King

developed a deep passion for the outdoors in early childhood. Having served as Artist in

Residence at numerous national parks and other public lands, her textile pieces celebrate the nation's cultural and natural resources. As a clinical social worker, the concept of person in the environment is important to her and a central theme of her textile work, representing historical figures as well as the flora and fauna with which they coexist. Warmed by a campfire, her mother first taught her to embroider in the crisp air of the great outdoors and her current work has come full circle, embellished with slow and contemplative hand stitching.

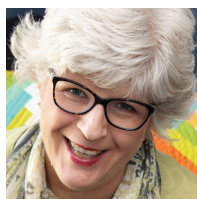
suekingart.com



Lyric Montgomery Kinard is an award-winning artist, author, and educator with a passion for sparking

the creativity she knows each of her students possesses, guiding them with playful support and gentle encouragement to see the world through the eyes of an artist. As an artist she transforms cloth into art in her studio and timid spirits into confident creatives in the classroom. Lyric is the author of *ART + QUILT: DESIGN PRINCIPLES AND CREATIVITY EXERCISES*, has written extensively for *QUILTING ARTS MAGAZINE*, and has appeared on "Quilting Arts TV" and "The Quilt Show." She currently lives in Cary, North Carolina, with her husband and some of their five children.

lyrickinard.com



Catherine Redford remembers stitching a tablecloth for her grandma when she was eight. Now, she loves machine

quilting and handwork equally and often combines the two for great results. She keeps busy teaching nationally with a full schedule of guild and quilt show appearances. She is the author of *MODERN MACHINE QUILTING* and her latest book is *BUTTERFLY*

STITCHES: HAND EMBROIDERY & WOOL APPLIQUÉ DESIGNS.

catherineredford.com



Sarah Ann Smith

had lived on four continents by the age of six and began sewing not long thereafter. After

moving all over the world, she finally found home in 2004 when her family arrived in Maine. An award-winning art quilter who has exhibited on several continents and whose art is in public and private collections, Sarah is the author of *THREADWORK UNRAVELED* and *THE ART OF SARAH ANN SMITH*. So far. She teaches in person and online, and continues to exhibit and sell her art. She revels in color, cloth, dye, paint, line, shape, form, light, and shadow.

sarahannsmith.com

Learn more about "Quilting Arts TV" at **quiltingartstv.com**.

Collage Compositions

by Karol Kusmaul

Sponsored by Bernina of America, Reliable, and eQuilter.com

I love to create fabric collages and my favorite subject is the portrait. I often limit myself to two colors and enjoy the treasure hunt of shopping for fabrics in a range of values at a thrift store or resale shop. You will be amazed by what you can find there and recycle/reuse.

In this episode, I demonstrate the design of a fabric portrait using composition guidelines that also apply to still life and landscape quilts.



Host Vivika Hansen DeNegre with Karol Kusmaul

Materials

- Batting, approximately 24" x 30"
- Design wall or other vertical space
- Several prints and solid fabrics in two colors and a range of dark, medium, and light value

DIRECTIONS

1. Pin the batting to a vertical design space such as a design wall or bulletin board. This is the base of the collage.

TIP: I prefer to create my art quilts on a vertical surface for two reasons; one, the final piece will be hung on a wall so why not work that way from the start—and—two, the vertical orientation allows me to step back to view the entire collage as I am working on it.

2. Choose a color for the background in dark, medium, and light values. Cut irregular shapes and cover the entire batting, overlapping the shapes by at least 1/2" or so. Pin through the fabrics and batting, but not into the design board, to secure the layers together. This way, you can remove the piece easily from the design wall to sew.

TIP: Vary the size of the pieces and allow one color to dominate. That way, the other colors won't fight for attention and will play a supporting role instead. Generally, try to use more than one fabric in a large expanse of space. So, if most of the background is dark, you should use two or three dark fabrics instead of only one. Or if you are using stripes, cut the fabric into pieces, and arrange the stripes in different directions to add movement and interest.

3. For the focal point, cut the largest shapes and pin them to the background. In a portrait, that would be the head, neck, and shoulders. Make sure these shapes are large enough to fill the space well. Consider building the portrait slightly off center for more visual interest and cock the head slightly, too.


TIP: This concept applies to other compositions as well; in a landscape, it might be hills, mountains, and a big tree. In a still life, it might be a table, lamp, and chair.

4. Think about where the light source comes from, and add lighter or darker shapes on the head, neck, and shoulders. Be sure these are curved shapes, as people are curved forms.
5. Add details such as hair, eyes, and other facial features. Pin to the portrait.

NOTE: For this episode, I 'built' the eyes in advance using several layers of fabric and basted them together into two units. At home, I work a little differently and am often trimming and snipping and building these and other details without a lot of preplanning.

6. Stand back and squint. Consider proportion, contrast, and balance. If the person looks like a soldier at attention, consider a more comfortable posture. Maybe tilt the head or shoulders.

TIP: Add some of the background fabric into the portrait to make the figure relate to the background. That is called a figure/ground relationship.

7. Take photos as you work. It helps to spot problem areas. Change your mind? Move things around. If a shape is too big, trim it. Too small? Patch it. This is the magic of collage.
8. Finish with either hand or machine appliqué. Layer the collage with batting and backing. Baste, quilt, and bind or face, as desired. 

kquilt.com



Tips for Art Exploration

Use Exaggeration Create features that are way too big or too small.

Use Abstraction Instead of creating eyes that are kind of a leaf shape, try a different shape. Try putting patterns where you would not normally see them. For example, checkerboard lips.

Use Placement Our eyes are actually halfway between our chin and the top of our head. Try placing them higher or lower. Try placing them closer together or farther apart. Try one high and one low.

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SWISS DESIGN

Enhanced Cyanotypes

by Sue King

Sponsored by Bernina of America, Reliable, and eQuilter.com

The cyanotype process is little changed since it was invented in 1842. In this segment both regular and wet cyanotypes will be developed on textiles, then enhanced with intuitive free-motion quilting, photographic images, and beading, transforming these pieces into little gems.



Host Vivika Hansen DeNegre with Sue King

Materials

- Cotton or silk fabric, prewashed, dried, and ironed
- Botanical specimens or other objects suitable for printing
- Plastic-covered piece of heavy cardboard
- Glass plate or plexiglass
- Spray bottle for water
- Jacquard® Cyanotype Two Component Sensitizer Kit
- Foam brush
- Tub or bucket for rinsing fabric
- Thin cotton batting
- Thin cotton for backing
- June Tailor® Sew-In Colorfast Fabric Sheets™ for Ink Jet Printers
- Cotton or silk embroidery floss
- Embroider needles for hand stitching
- A variety of machine threads (I use 40wt polyester, cotton, silk, metallic, and variegated threads.)
- A variety of beads (I use delicate beads, seed beads in different sizes, bugle beads, wooden or metal beads.)

DIRECTIONS

1. Cut the fabric to the desired size of the project.

NOTE: You may be limited by the size of the glass or plexiglass you choose to use; the fabric should be slightly smaller than the glass. For safety, cover the edges of the glass with masking or duct tape.

2. A few minutes before use, measure small equal parts of Solution A and Solution B from the cyanotype sensitizing kit, mixing them together in a container. This cyanotype solution is not stable so mix only what you need for the project.

NOTE: If you desire a lighter shade of blue for the print, dilute this mixture with a little water.

For regular cyanotype

1. Place the fabric on the plastic-covered cardboard.
2. Working in a dimly lit room and using a foam brush, spread cyanotype solution on the fabric. Allow the fabric to dry overnight away from any light.

NOTE: You must keep the fabric away from direct sunlight or the cyanotype will begin to develop before you are ready.

3. Place botanical specimens or other flat objects on top of the treated fabric.
4. Place the glass directly over the specimens so they are pressed firmly against the fabric. Clamps may be used to ensure the glass is tightly pressing the specimens; this is usually not required but an option if the specimens are not lying completely flat.
5. Take this 'sandwich' outside and place it flat in direct sunlight.

TIP: Development time can vary depending on whether it is sunny or overcast, generally taking 15–20 minutes to fully develop.

6. Remove the glass and wash the fabric in cold water until the water runs clear. Allow to dry and press the fabric.

For wet cyanotype

1. Mix cyanotype chemicals as above, remembering to work in a dimly lit room away from direct sunlight.

2. Wet fabric, ring out excess water until damp but not dripping and smooth fabric with your hands onto the plastic covered cardboard.
3. Using a foam brush, brush the chemical mixture onto the fabric.
4. Place the botanical specimens or other flat objects on top of the treated fabric. Place the glass directly over the specimens so they are pressed firmly against the fabric.
5. Take this 'sandwich' outside and place it flat in direct sunlight.
6. Using a spray bottle of water, spray around the edges of the glass to keep the fabric wet.
7. Unlike regular cyanotype, the wet process is slow and takes several hours to fully develop. It is even possible to leave the sandwich outside overnight. Continue to periodically spray around the outside of the glass with water as it will dry out on hot days.
8. Remove the glass and wash the fabric in cold water until the water runs clear. Allow to dry and press the fabric.

NOTE: You will likely have brown patches of iron deposits, water marks, and uneven shading of blues, browns, and yellows on the fabric. This is the natural chemical process at work and the whole point of using the wet technique.

Enhance your work

1. Make a quilt sandwich with the cyanotype top, a thin cotton batting, and the backing fabric. Baste with quilting safety pins.
2. Set up your machine for free-motion quilting; drop the feed dogs, loosen the foot pressure, and install a free-motion presser foot.


TIP: I like an open-toe foot.

3. Begin free-motion quilting, outlining some of the white areas where the cyanotype developed the botanical design. Create veins in the leaves. Quilt intuitively by stitching around the imperfections created in the wet cyanotype process. Variegated and metallic threads can be particularly effective in this process.
4. Using a home computer printer and following the manufacturer's directions, print small photos or other images onto Colorfast fabric sheets (such as the butterfly in the example above). Heat set and cut out the images.



5. Machine stitch photographic images onto the quilt top after all machine quilting is completed.
6. Add beadwork to enhance the overall design.

TIP: Groupings of odd numbers of beads are more appealing than even numbers and leaving some negative space in the composition allows the eye to rest between areas that are busy, making the piece more attractive and more pleasing to view.

7. Lastly, finish the piece in whatever way you prefer, with binding or facing or raw edge, or stretched on a canvas for framing or mounting on the wall. 

suekingarts.com

Traditional Marbling Techniques

by Melissa DeLisio

Sponsored by Bernina of America, Reliable, and eQuilter.com

Marbling has been around for centuries and continues to be popular today. You can create unique, one-of-a-kind fabrics perfect for quilting, textile arts, and clothing. The fabrics can be used as they are or embellished with thread painting, embroidery, or beading.



Host Vivika Hansen DeNegre with Melissa DeLisio

Material

- 1½–2 yards 100% white cotton fabric*
- Alum sulfate
- Carrageenan (sizing), blender type
- Blender
- Textile paints (I used Jacquard® Dye-na-Flow® and PRO™ Chemical & Dye paints.)
- Marbling brushes made from broom straw
- Shallow tray such as aluminum cake pan/jelly roll pan (approximately ½" deep)*
- Plastic sheeting to protect work surface
- Plastic container to soak fabric
- Plastic container to rinse fabric
- Newspaper strips
- Paper towels/rags
- Plastic container to rinse brushes
- ¾" dowel, approximately 6" long
- Combs/rakes and stir sticks

Optional

- Kodak Professional Photo Flo 200

***Tip:** Precut the fabric into pieces smaller than the inner area of the shallow tray.

CAUTION: All tools and supplies should be dedicated to non-food use only.

- This segment assumes you are familiar with basic marbling supplies and also skilled at basic marbling techniques including pre-treating fabric, preparing 'sizing,' and applying paint. Once you have some experience with the basics of marbling you can begin using various traditional combs and rakes to create a wide variety of marbling patterns.

Note: Melissa demonstrated Basic Marbling on "Quilting Arts TV" Series 2700, Episode 2705.

DIRECTIONS

1. Prepare alum and pretreat fabric prior to marbling. Prepare carrageenan (sizing) and pour some into the shallow tray. See "Basic Tips" for guidance.

Basic Tips

- Prepare 1 gallon of alum, according to the package directions, in the plastic container for soaking fabric. Place fabric neatly and as flat as possible in the alum solution. Fabric should be completely submerged in the alum liquid. Soak fabric for 15 minutes. Hang the fabric on a line to dry. Avoid squeezing or 'wringing' fabric. When the fabric is dry, lay it flat until you are ready to marble. Do not iron.
- Prepare 1 gallon carrageenan 'sizing' according to package directions in a blender. Let the mixture stand for several hours or overnight in refrigerator, allowing the bubbles to evaporate.
- Pour sizing into the shallow tray. Take a strip of newspaper and drag it lightly over the surface of the sizing from back to front to break the surface tension.

2. Select 3–5 paint colors including black. Dip a brush in the first color (I prefer black) and sprinkle it lightly onto the surface of the sizing. Continue sprinkling additional colors until you are satisfied with the color combination and the tray looks ‘full.’


Create a feather pattern

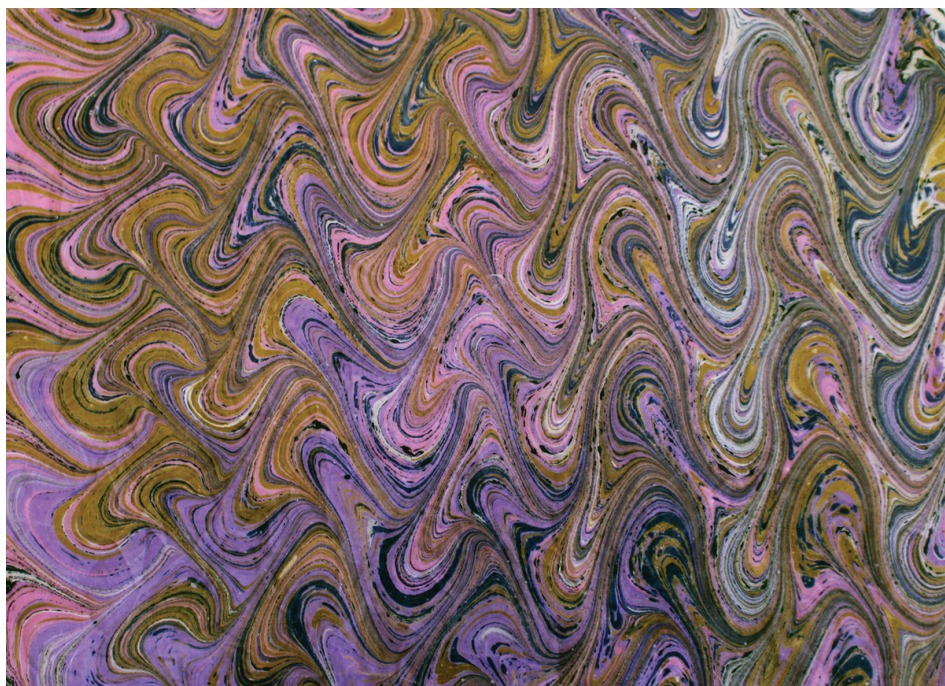
1. Pull a close tooth rake from left to right straight across the tray. Put the tool in clean water to rinse off the paint.

TIP: You can make your own rake with a piece of wood (slightly shorter than the width of the tray) with several finishing nails hammered in to create a rake-like line of nails. Nail them close together to get a close tooth rake and further apart for a wide tooth rake.

2. Pull a wide tooth rake from the top to the bottom to create a wide straight feather pattern, perpendicular to the first pass you made with the close tooth rake.
3. After the pattern is created, pick up the opposite top and bottom corners of the fabric and lay it onto the surface of the paint. The fabric will absorb quickly. Pick the fabric up and place it gently into a tray of clean water to rinse it. Clean the tray with newspaper strips.

Create a ‘gel git’ peacock-like pattern

1. With a dowel/stir stick, create the ‘gel git’ pattern; drag the stick from left to right on the first pass and then right to left on the second pass. Continue slowly making this ‘zig zag’ pattern from the top of the tray to the bottom. The gel git pattern is the basis of many patterns.
2. Next, drag a wide tooth rake from the top of the tray to the bottom in a wavy pattern. This technique creates a pattern similar to the peacock pattern. 



Tips and Notes for Marbling Success

- Leftover alum solution can be stored at room temperature and used within 3 days.
- When soaking your fabric in alum, the container should be large enough that the fabric can be placed in it without wrinkling or scrunching. Wrinkled fabric is more difficult to marble and once it has been ‘alummed,’ it should not be pressed with a hot iron.
- Alum-treated fabric should be marbled within 24–48 hours and stored at room temperature.
- The marbling tray should be approximately 3”–4” larger all the way around than the pieces of fabric you are marbling.
- Brushes can be made with plastic broom straw from a house broom. Bundle the broom straw pieces with rubber bands at the end. It’s convenient to have a couple different thicknesses of brushes; some with 20–25 pieces and some with 35–50 pieces.
- Unused carrageenan/sizing can be stored in the refrigerator for approximately 7 days.
- Black is almost always used as the first color. It allows other colors to ‘spread’ evenly and concentrates the next colors applied.
- It’s always better to sprinkle paint on lightly—adding it in layers—rather than applying large drops that may sink.
- Combs and rakes can easily be made at home using wood and nails or straight pins. Various styles of hair combs can also be used to create interesting patterns.
- Treating the fabric with alum will improve the vibrancy of the color when marbling and it also ensures the fabric will retain its color through numerous washings.
- Rinsing the fabric after it is removed from the marbling tray removes excess carrageenan, paint, and alum. Once it is rinsed and dried it is not only safe to iron, but also recommended.
- Not all paints or colors (red is particularly tricky) float/spread well on the surface of the sizing. If the paint is not floating/spreading, add 1–2 drops of Photo Flo to the paint and stir. Continue to add Photo Flo a drop at a time until paint floats/spreads as desired.
- One gallon of alum will treat approximately 2 yards of fabric.
- One gallon of carrageenan will print approximately 2 yards of fabric.
- Continue to add carrageenan to the tray, as needed, to maintain a depth of ½”.

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Add Couching to Your Quilting

by Beth Schillig

Sponsored by Bernina of America, Reliable, and eQuilter.com

As fiber artists, we have lots of ‘peripheral’ supplies in our stashes—such as YARN! Why not use some of those fun and funky yarns to add highlights to your quilted artwork? Just a few hints of the right color yarn can add that extra pizzazz that you are looking for! Aided by a free-motion couching foot—available for most newer sewing machines—this is a fun and satisfying technique to add embellishment to your quilts.



Host Vivika Hansen DeNegre with Beth Schillig

Materials

- Free-motion couching foot
- Water-soluble or air-erase fabric marker or chalk pencil (I use Sewline™ Air-Erasable Fabric pen and Sewline™ Tailor's Click pencil.)
- Variety of yarns
- Prepared quilt sandwich of three layers
- Sewing machine with free-motion capabilities

DIRECTIONS

Tradition meets free-motion

Typically when couching by machine onto a completed quilt, a zigzag stitch and walking foot are used; perhaps a monofilament thread, too, to ‘hide’ the stitching and allow the couched material—I use yarn—to stand out as a featured embellishment. This is a great technique for straight lines or simple shapes as you have to ‘pivot’ to stitch in different directions, just like in regular sewing. (figure 1) Also, if you have a yarn that has various fibers loosely twisted together that may not flow through the free-motion couching foot without separating, the walking foot and zigzag work well.

But if you love curvy lines and free-motion work as much as I do, the free-motion couching foot and straight stitching is the way to go!



1. Sketch a desired stitching line onto the quilt with the removable fabric marker. It almost impossible to follow the line exactly, so choose a mark that is easy to remove after couching. Or, if you are adventurous, forego marking and stitch 'free style,' making up the design as you go.

TIP: A fun way to create a free-flowing, organic design is to drizzle the yarn onto the quilt. Play until you get a pleasing look and then draw rough lines with the fabric marker. (figure 2)

2. Slip the yarn into the hole of the couching foot and set the machine for straight stitching.
3. Pull up the bobbin thread as for free-motion stitching and take a few stitches over the yarn to lock everything in place. Begin sewing.

TIP: Trim the yarn and thread tails close to the quilt shortly after you start stitching to get them out of the way. Repeat this process at the end of your stitching line to secure. No need to bury the ends.

TIP: If regular thread is showing too much on the yarn, switch to monofilament thread.

4. Maintain a short stitch length; like a 1.5-2 length in regular sewing. A longer stitch length will not follow the yarn around small curves.

TIP: If the stitching is showing and not following the yarn, try shortening the stitches.

5. Sew at a medium pace. Sewing too fast or using quick jerky movements will result in the yarn not following along properly under the needle.

Add contrast

1. If the couching does not show up as well as expected or to emphasize it, add a different yarn next to it. Choose a darker value for contrast. You may be surprised how easily you can sew next to the original row of yarn. (figure 3)

TIP: To add a second yarn without removing the couching foot from the machine (or just as a second option to getting your couching started), take a few locking stitches of thread on the quilt top and stop with the needle up, loop the yarn tail around the back of the needle and around the thread and use the yarn to gently pull the thread away from the center of the foot a little bit, take one stitch and raise the needle again, and then move the quilt away from the foot slightly so you can grab and pull the yarn tail through the center hole of the foot. And then continue stitching!

2. Free-motion couch some fun design lines and then when quilting, loosely follow those lines to quilt the remainder of the quilt top, as you can see in figure 3.

NOTE: You can couch first and then quilt, or quilt and then couch. Both methods work.

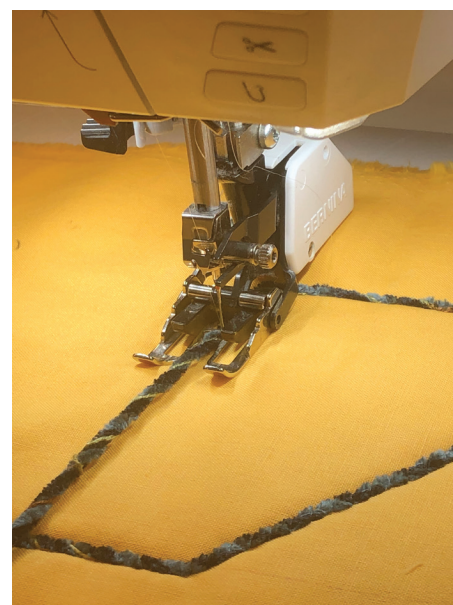



figure 1



figure 2

Process photos courtesy of the artist

A framing appliqué technique

1. Another fun way to use couched yarn is to create a 'frame' around a quilted panel. In this example, the flower panel was created and quilted off of the quilt. (*figure 4*)
2. Use a 'squiggly' couching stitch to hide the raw edge and appliqué the panel to the quilt top. Sew in a few additional loops of yarn along with straight stretches of couching; this helps hide any imperfection while adding visual interest. 

bethschillig.com



figure 3

Tips for 'Traditional' Couching

- Use an open toe walking foot with feed dogs up.
- Use a zigzag width of 2–4—wide enough to cover the yarn—and a medium stitch length of about 2.
- Use clear monofilament thread for this technique; you want the yarn to show, not the zigzag stitch that is holding it down.

You can couch and quilt at the same time!



figure 4

Wet Paint on Wet Fabric

by Ann Rebele

Sponsored by Bernina of America, Reliable, and eQuilter.com

When I needed a colorful fabric for one of my quilts, and couldn't find the exact colors or pattern, I decided to paint my own! Here's how you can, too.



Host Vivika Hansen DeNegre with Ann Rebele

Materials

- Plastic sheeting
- Bleached muslin, prepared for dyeing (PFD)
- Painter's tape
- Transparent fabric paints (I use PRO™ Chemical & Dye and Setacolor by Pêbêo.)
- Divided plastic plate or palette
- Spray bottle of water
- Container of water
- Paintbrush, 2"–3"
- Rubber gloves

DIRECTIONS

Technique 1

This version of wet-on-wet painting results in an abstract, multi-colored background.

1. Tape plastic sheeting on a flat surface.
2. Cut or tear the fabric into 1–2 pieces that are slightly smaller than your workspace. Tape the fabric, at the corners, securing it to the plastic.

TIP: Work in an area where you can leave the fabric to dry, undisturbed, for 24–48 hours. I often work on a large piece of plastic-covered foamcore so I can move it, if needed.

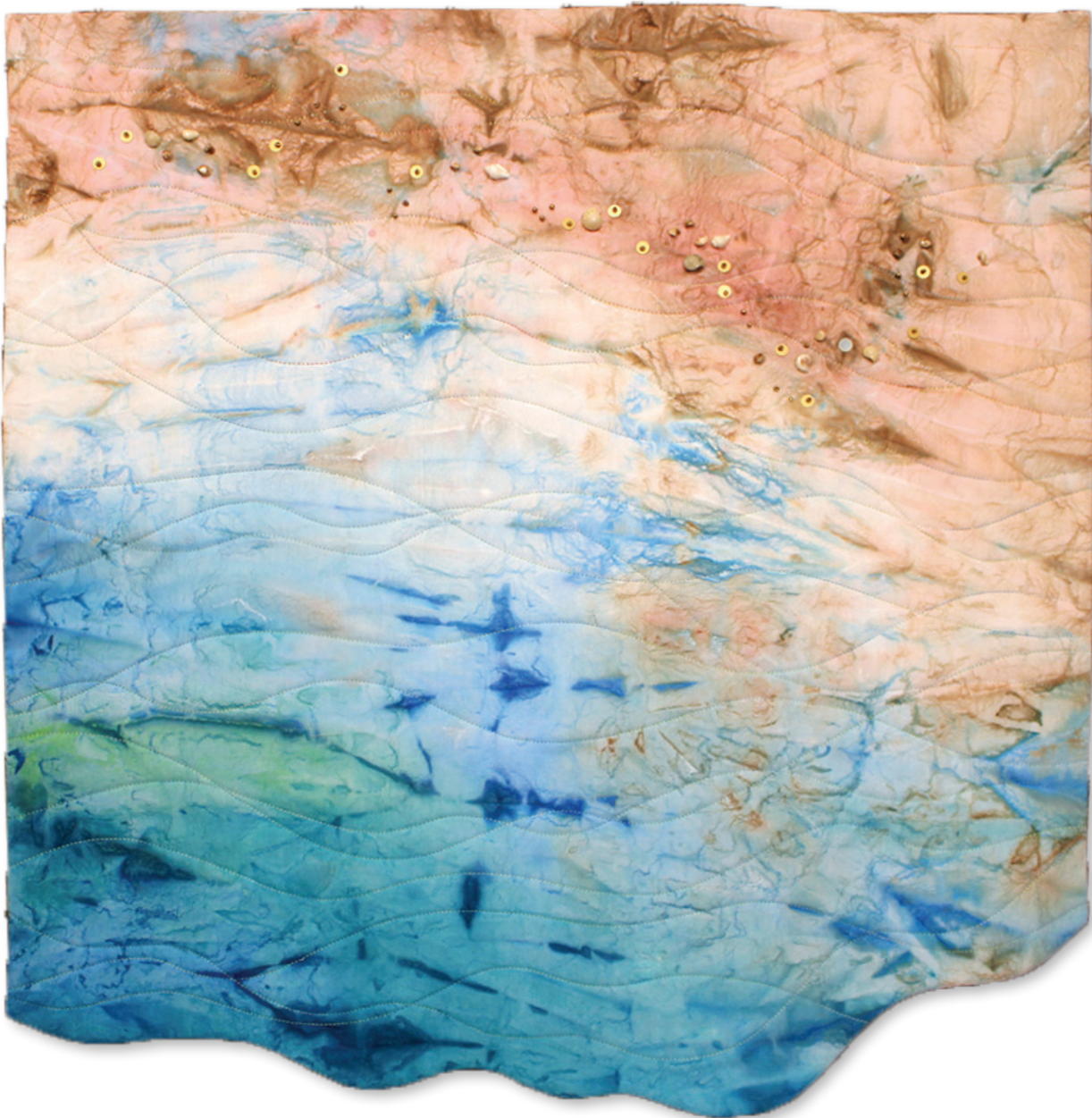
3. Put small amounts of paints on divided plastic plates or a large palette.
4. Wet the fabric using a spray water bottle.
5. Dip the paintbrush in the container of water and then pick up some paint. Paint an area of the fabric, continuing to paint adjacent areas with different colors after dipping the paintbrush in the water for a bit of a rinse.

TIP: Start with the lightest color and work out.

6. When the fabric is completely covered with paint, put on rubber gloves and 'scrunch' the fabric in toward to lightest color, fingertips pulling the outside areas into the lightest painted area. Continue to scrunch the fabric toward the center until it is fairly tightly together in a round-ish pile. After the fabric is scrunched, the colors will bleed into each other, creating new colors as it dries.
7. This is the hardest part ... Do not touch it! Let the fabric dry. This can take a day or two depending on the size and how wet the fabric is.
8. Once completely dry, 'un-scrunch' the fabric and press it on a cotton setting to heat set the paint. I usually gently hand wash or at least rinse the fabric and iron again to get out all of the wrinkles.

Technique 2

This version of wet-on-wet painting is a *little* more controlled—although you cannot truly control exactly what will happen,




there is a lot of serendipity to both techniques. Decide on the general background you are trying to achieve; in my sample, I wanted a beachy feel so I used white for seafoam, blues and green for water, and brown for sand and here are the steps.

1. Follow Technique 1 steps 1–4.
2. Dip the paintbrush in the water and then pick up some paint, starting with the white (lightest color). Paint an area of the fabric horizontally; perhaps curve slightly to give the

background an organic feel. Paint browns along where the sand might be and blues/greens on the other side of the white for the water and waves.

3. When the fabric is completely covered with paint, put on rubber gloves and ‘scrunch’ the fabric in toward to lightest color, fingertips pulling the outside areas into the lightest painted area, but rather than pulling into a center pile, instead go for horizontal ‘pleats’

that extend across the fabric. Once you have a long, skinny folded piece, gently zigzag the folded fabric from both ends into the middle, creating an S-curve (or a log with a few S-curves). After the fabric is scrunched, the colors will bleed into each other, creating new colors as it dries.

4. Follow Technique 1 steps 7 and 8. Enjoy your beautiful fabric in your next art quilt! 

annrebele.com

Fiber Fusion

by Donalee Kennedy

Sponsored by Bernina of America, Reliable, and eQuilter.com

Quick to create from your leftovers, this unique 'Fiber Fusion' piece can hang anywhere in your home or makes a nice gift. It puts to good use the saved bits of threads and other fibers you've been hanging on to. A perfect project for a gathering of artist friends or family, the results will surprise you—no two are alike!



Host Vivika Hansen DeNegre with Donalee Kennedy

Materials

- Fabric bits and scraps to collage such as ribbons, cheesecloth, lace, tulle, wool roving, foil, leftover thread scraps
- Pressure-sensitive, water-soluble stabilizer (I used Floriani® Wet N Gone Tacky.)
- 80/12 Topstitch needle
- Wrapped canvas (I used 8" x 8" x 2³/₈" 10 oz. cotton.)
- Acrylic or craft paint
- 1" paintbrush
- Clear-drying matte gel medium

Optional

- Temporary adhesive spray
- Felting needle
- Hand sewing needle
- Hand embroidery thread

DIRECTIONS

Create the Fiber Fusion

1. Cut 2 pieces of pressure-sensitive, water-soluble stabilizer to fit the gallery-wrapped canvas.
 2. If you want your piece to be a specific shape, mark it on the stabilizer now. (figure 1)
 3. Pull out a collection of cherished fabric bits, scraps, yarns, ribbons, cheesecloth, lace tulle, wool roving, foil, and any leftover threads. Use a variety of colors and values.
 4. Peel apart the layers of stabilizer and place 1 sheet sticky side up on a work surface.
- NOTE:** If the stabilizer is not tacky enough, *lightly* spray it with temporary adhesive.
5. Place fibers on the stabilizer in a pleasing design. If you traced a shape onto the stabilizer, place the fibers to fill the shape. I often start with a yarn loosely spiraled at the

center and work my way around but there are no rules. Just make it your own! (figure 2)

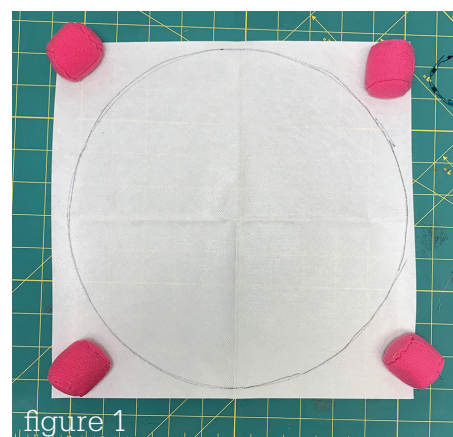


figure 1

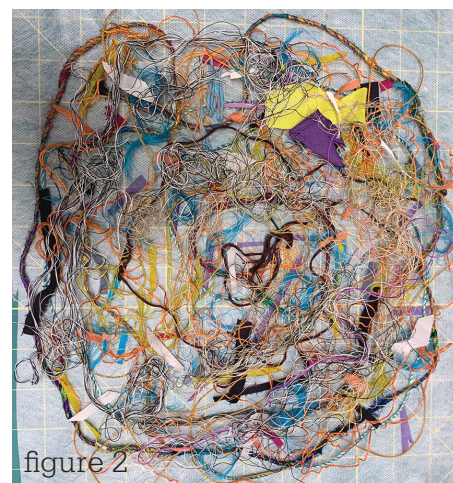


figure 2

Process photos courtesy of the artist

NOTE: As you layer the fibers, keep in mind that the things you put down first will be toward the back of the final composition. However, you can later decide to flip it over, of course—your artwork, your choice.

6. Place the second piece of stabilizer on top. Finger press the layers together, making sure they are secured.
7. Free-motion stitch the layers together with an all-over design, making sure to catch the loose threads. The amount of stitching will determine how dense the finished piece is.

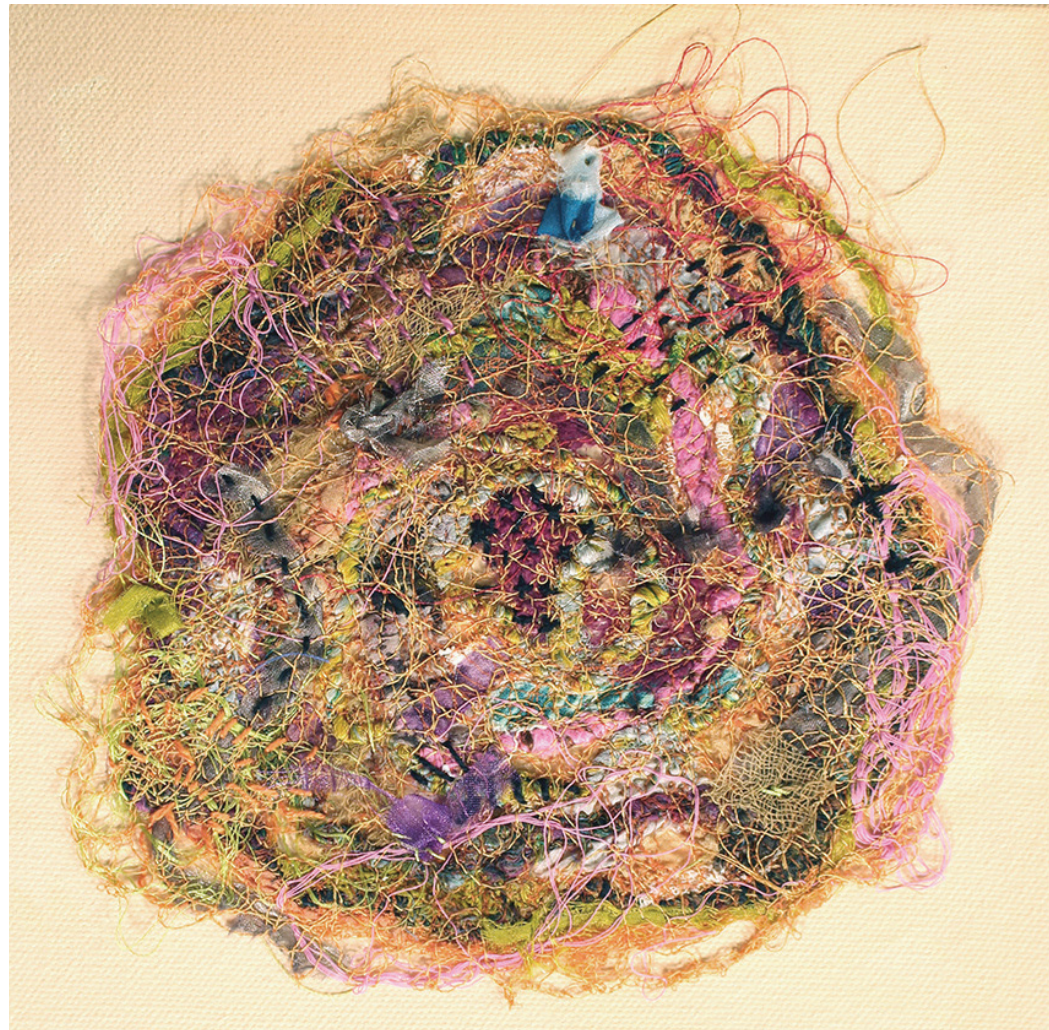
TIP: I usually start in the center and spiral my way out, and then go back into the center with overlapping swirls. I pay special attention to the edges to create an 'irregular lace' edge with some threads hanging off. (figure 3)

8. Trim away any excess stabilizer and *rinse well* with room temperature water. This may take 15–20 minutes and goes faster if you massage the piece a bit while it's in the water. Roll in a towel to wick as much water as possible and lay it flat to dry.
9. Add any desired hand stitching or embellishments at this time.

Prepare the canvas


1. Paint the sides and top of the canvas with an acrylic or craft paint. Allow to dry completely.
2. Place the Fiber Fusion composition on the canvas. Lightly make small pencil marks on the canvas about 1/4" inside the edge and remove the composition from the canvas.

TIP: If my composition has lots of open areas, I lightly mark those, too,



and try not to paint the gel medium in those spots.

3. Within the marked line(s), brush on a thin coat of clear-drying matte gel medium or glue where the Fiber Fusion will be placed.
4. Finger press the Fiber Fusion down on the canvas and into the gel medium. Place a medium weight on top to apply gentle pressure for a few hours.

NOTE: The piece can also be attached to the canvas with a felting needle and added roving or by hand sewing it directly to the canvas with a sturdy needle. 

donaleedesigns.com

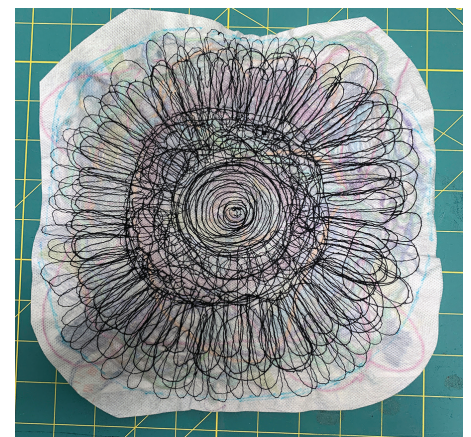


figure 3

Block Print Charms

by Sharon Wall

Sponsored by Bernina of America, Reliable, and eQuilter.com

Looking over my cache of leftover scraps of block print vinyl, I decided to create a collection of small images with a personal theme. A childhood memory of playing outside was my inspiration. By designing a single motif to fit each piece of vinyl, I came up with a collection of personal symbols. I decided to use white ink on black fabric to contrast with the multi-colored background that I had planned for an art quilt.



Host Vivika Hansen DeNegre with Sharon Wall

Materials

- Photo references, sketches
- Tracing paper
- Lead pencil, #3 or softer
- Soft vinyl print block material (I use scraps from larger projects but a 9" x 12" sheet should be sufficient for an assortment of print blocks.)
- Linoleum block print cutter with V-shape blade #2 and U-shape cutter #5 (I use a linoleum cutter set that has a handle with an assortment of blades.)
- Utility or craft knife with #11 blade
- Plastic sheeting to protect the work surface while printing
- Block print ink for fabric, white (I use Speedball Fabric and Paper Block Printing Ink.)
- Inking surface such as an old baking sheet
- 2" inking brayer
- Padded printing board (Mine is a piece of foamcore with a thin cotton batting glued to the top.)
- Black cotton fabric cut 4" larger than the print blocks
- Paper towels

Optional

- Vinyl gloves to protect your hands while printing

DIRECTIONS

1. Select or create an image that has a strong silhouette, since that will be the most dominant shape in the print. Do not focus on tiny details, as they will be difficult to cut out. Consider possibly incorporating a small shape within a larger silhouette.
2. Using the soft lead pencil, trace the design onto the tracing paper.
3. Place the tracing paper drawing face down on the vinyl block and draw over or burnish the design from the back. This transfers the drawing to the block.
4. Remove the tracing paper and draw over the image with pencil, if needed.

NOTE: The design is reversed and in the correct orientation for cutting. When you ink and print

it, the design will be reversed back.

5. Place the V-shaped blade in the cutter handle and carve around the silhouette and small line details. Switch to the U-shaped blade to carve out larger areas. Use the utility knife to cut away excess from around the whole design, if desired.
6. Before inking the block, wash it with soap and water. This removes any grease transferred from your hands. Allow the block to dry thoroughly.

TIP: Use a hair dryer to speed up the drying process.

7. Prepare the inking area. Gather the brayer, ink, inking surface, printing board, paper towels, and gloves nearby.
8. Place the fabric on the padded printing board.



9. Squeeze out about a 2" line of ink onto the top of the inking surface. Use the brayer to roll out some of the ink into a smooth block of color, about 3" square.

NOTE: Be sure the brayer is rolling the ink and not just smearing it, which can happen if you press down too hard on the tool.

10. With the print block flat on a work surface, roll ink onto the surface of the block. Roll over it several times.

TIP: With practice you will be able to determine the right amount of ink.

11. Put on the gloves, if desired. Pick up the block, holding the edges, and carefully place inked-side down on the fabric. Firmly press the block all over from the back to ensure good contact. Carefully lift the block to reveal the print.
12. Evaluate the print to determine if anything in the design needs to be trimmed or if you need to apply more (or less) ink.

13. As soon as you are done printing a block, soak it in water until you are ready for clean-up. When the printing session is complete, wash the print blocks, brayer, and printing surface with warm, soapy water.

14. Once the paint is completely dry, use the printed block in a quilt or other fiber art. 

sharonwallart.com

The Glory of Leaves: A Mixed-Media Project

by Lyric Montgomery Kinard

Sponsored by Bernina of America, Reliable, and eQuilter.com

Every fall I become obsessed with the leaves covering the ground as I walk each morning. I come home every day with a stack of these glorious little works of art. Turning them into mixed-media textile art and hanging them on the wall is a good way to keep them in view all year round.



Quilt artist Lyric Montgomery Kinard

Materials

- A collection of colorful leaves, pressed
- White surface for photography or a scanner
- Digitally printed fabric
- One-sided fusible ultra-firm stabilizer (I use Pellon® 71F Peltex®.)
- Paint
- Paintbrushes
- Gallery wrapped canvas
- Gel medium

Optional

- Inkjet printer
- Pre-treated printable fabric for home printing
- Light molding or modeling paste
- Scraper
- Thermofax® screens

DIRECTIONS

1. Press your favorite leaves and arrange them face down, close together, on a scanner and take a high-resolution scan. Alternatively, place them face up on a white background such as a posterboard and photograph them, making sure that your camera or smart phone is level with the flat surface.

TIP: Choose leaves that are fairly solid along the edges, not too lacy, or it will be difficult to sew and cut them out well.

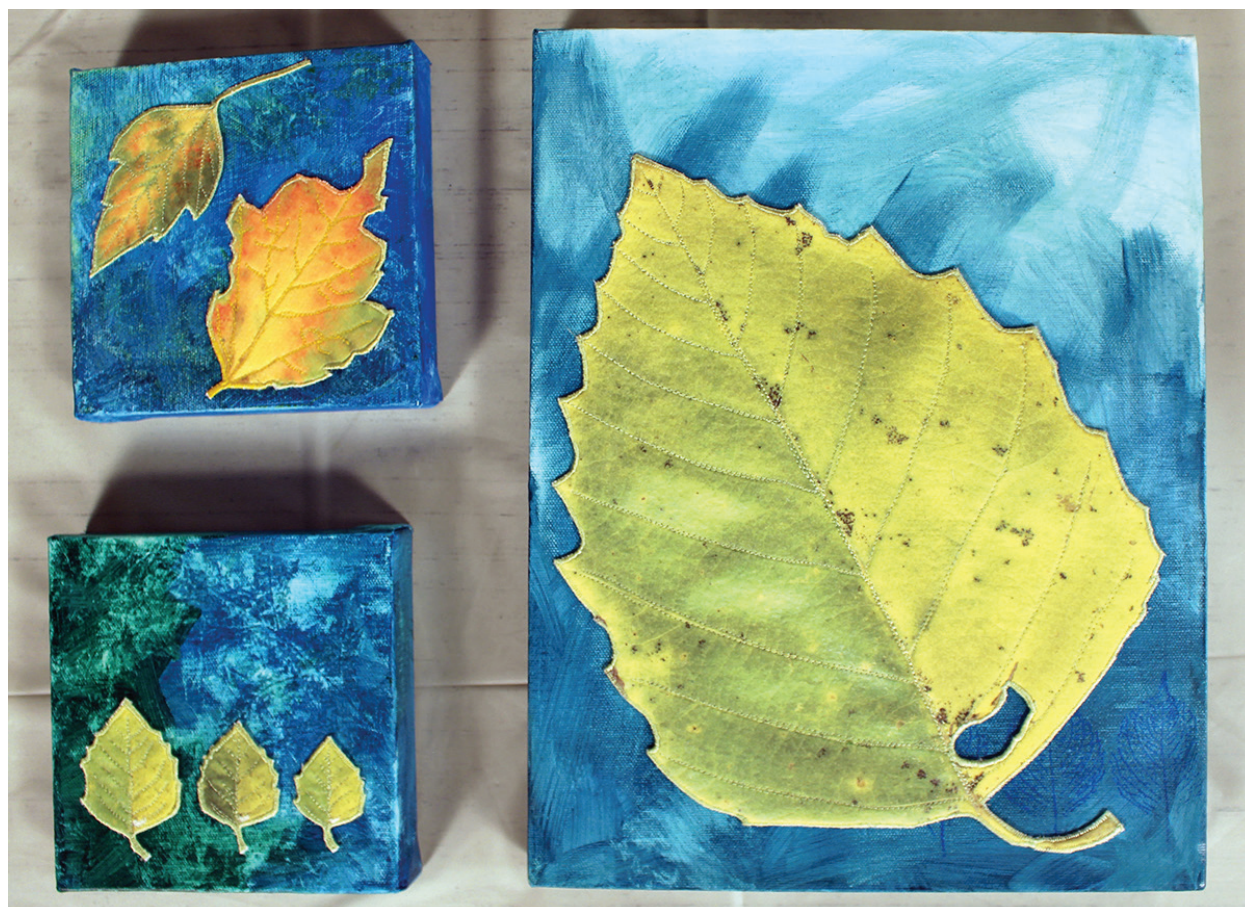
2. If desired, use a photo filter app or the editing feature on your smart phone to increase the saturation and black point so the photo will look better on digitally printed fabric. You can even alter the leaves in photo editing software such as Photoshop.

TIP: Make some of the leaves really large. I place all my leaves as close together as possible so there is less wasted space on the printed yardage.

3. Send the prepared photo files to a printing service such as Spoonflower that will print the images on fabric. If you have an inkjet printer you can print your own images on pre-treated printable fabric. Just make sure that it is sewable cloth.
4. Once you have the printed fabric in hand, fuse it to the thick stabilizer following the manufacturer's instructions. Cut one or a few leaves out, leaving enough room to handle them.

TIP: If you have a large piece that you intend to sew, test that you'll be able to maneuver it on your machine.

5. Using a thread color to match the veins, free-motion machine stitch each leaf following the vein lines. Next, choose a thread color to match most of the outside edge of the leaf and stitch a line just *inside* the outline of each leaf. This will minimize fraying as you complete the next step.



6. Use sharp scissors to cut out each leaf, right along the edge, following each contour. Switch to a satin stitch and stitch all of the edges of the leaves.

TIP: I like to start and end each satin stitch with a few tight straight stitches to lock them in place. I often change the color of the thread as I go along if the outside edge of the leaf is not all one color.


7. Position the leaves on the canvas. Play around until you have an interesting arrangement. Remove them and set them aside.

TIP: Take a snapshot of your arrangement before you remove the leaves.

8. Paint the canvas in a background color. I like to vary analogous colors

across several canvases and hang them together. I like a soothing variety of greens or blues. Some of the leaves blend in but some of them really pop with a complementary color setting them off. Let the paint dry.

9. Confirm the positioning for each stitched fabric leaf on the painted canvas. Carefully and thoroughly paint clear gel medium onto the back of each leaf then place it onto the canvas and let it dry.

TIP: Sometimes I place a silicone pressing sheet or a piece of parchment paper on top of the canvas, and then weight it with books overnight so it will dry flat. 

lyrickinard.com

Additional Tips

Before painting the canvas in Step 8, consider adding a background image. Position a Thermofax screen of a leaf on the canvas and screen light molding or modeling paste onto it. Allow it to dry completely. Then, when painting the background, ethereal images of the screen printed leaves will take the paint differently than the canvas and give your work added dimension.

Finally and once the composition is complete and dried, you can paint gel medium over the whole canvas. The entire canvas and the leaf/leaves will then have a consistent sheen to it, depending on whether the gel medium is gloss or matte.

Get Inspired!

by Karol Kusmaul

Sponsored by Bernina of America, Reliable, and eQuilter.com

Get inside the head of quilt artist Karol Kusmaul as she chronicles and explains the many sources of design inspiration for her fiber art.



Host Vivika Hansen DeNegre with Karol Kusmaul

Color—choose a color palette, pull the fabrics, and see what transpires.

Travel—take lots of photos of your travels, even if it's just through your neighborhood, and use them as springboards for your next art quilt.

Everyday sights—find beauty in the ordinary; notice things most people don't.

Garbage—discarded materials can become interesting art, repurpose and upcycle; I hand dye and use old damask napkins as backgrounds in some of my smaller quilts.

Challenges—they make you think of topics you normally might not consider; I've participated in challenges with themes such as Text Messaging, Cows, Light and Shadow, and more.

Fabric—sometimes a fabric tells you what it wants to become; for example, stripes often remind me of hair so they sometimes appear in my portrait quilts.

Emotions—making art is good for your soul and might help you document events and process your feelings.



Environment—look around and make art about what you are familiar with and see all around you.

Negative space—consider the shapes of the air around objects.

Pass it around—work with friends round robin-style. 

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Beneath the Surface

Wholecloth quilts with a walking foot

by Catherine Redford

Sponsored by Bernina of America, Reliable, and eQuilter.com

It took a series of little quilts for me to develop my method to produce a modern wholecloth quilt incorporating my signature organic curves, accurate grid work, and pops of color. I often struggle with stray threads shadowing through my work when I am basting a quilt. That inspired me to create something that *intentionally* showed through to the top of the quilt. This technique uses what had been an annoyance in the past to become a useful tool—pleasing results with a minimum of fuss!



Host Vivika Hansen DeNegre with Catherine Redford

Materials

Makes three small quilts

- 3 (12") squares backing fabric
- 3 (12") squares low-loft white batting
- 3 (12") squares fine-weave white fabric
- 2 (10") squares brightly colored fabric
- Air-erasable fabric marker
- 12 (3½") squares backing fabric for facings
- 12 (8" x 3") strips backing fabric for facings
- Embroidery thread or perle cotton
- Lint roller

DIRECTIONS

Prepare the squares

1. Place a backing square on a work surface and top it with a piece of batting. Repeat with the other 2 backing fabric and batting squares to make 3 sets.

TIP: Check for any stray threads and use a lint roller to clean them off, if necessary.

2. Layer the colored squares on a cutting mat and make 4 or 5 curved cuts through both layers. (Use the pattern, if desired, and print it onto freezer paper.)

3. Arrange the colored pieces on top of the 3 batting squares.

TIP: Check the arrangements for stray threads and remove, if needed.

4. Top each with a square of fine-weave white fabric and baste each quilt sandwich together.
5. Outline each colored piece with an air-erasable fabric marker or other tool that will not leave a permanent mark.

Quilt the organic curves and grid

1. Before starting to quilt, program your machine with a pivot-lock stitch (width 0, length 0) and a securing stitch (width 0, length 0.5; this create 5 short securing stitches the length of 1 ordinary stitch) if your machine has this feature. Otherwise, be prepared to take a few close stitches to begin and end each line of stitching or pivot point.
2. Sew along the drawn lines, outlining the colored pieces with stitching. Echo these lines with parallel lines of quilting to cover the surface, leaving spaces for gridwork, as desired. Use the edge of the foot right opposite the needle to keep the lines even.

TIP: All of the quilting was done in white thread.


3. Pivot as needed to make a pleasing, pointy-waves design, remembering to use a locking stitch to keep the points sharp. Any time a line finishes in the middle of the piece, use 5 short securing stitches.



4. Leave some areas unquilted to work in a grid. Start each line of stitching with 5 securing stitches, use the locking stitch when you turn and finish stitching with 5 securing stitches. I used a ruler and masking tape to mark my first line and then the edge of my $\frac{1}{4}$ " foot to space my lines.

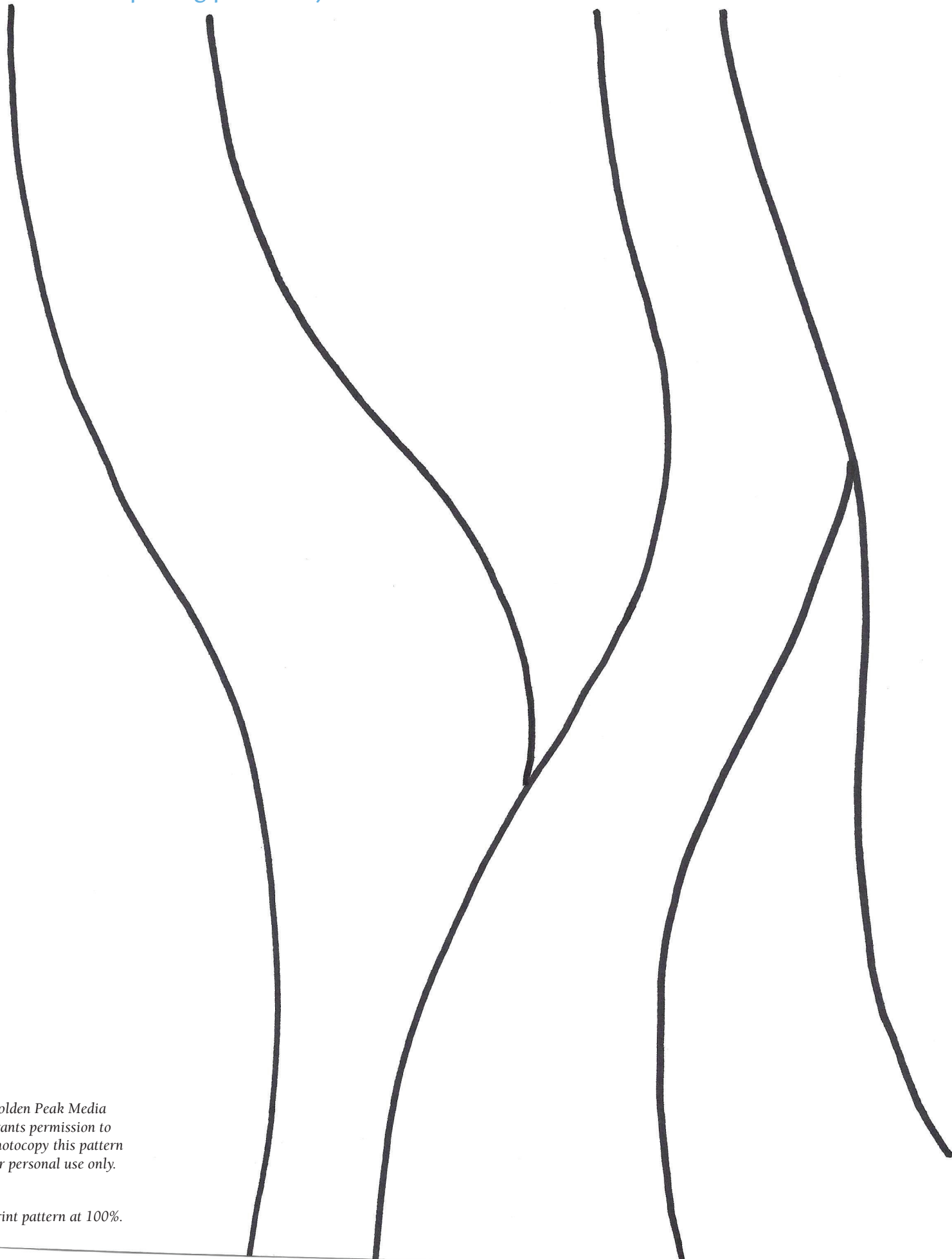
5. Add hand embroidery as embellishment.

NOTE: I used 8wt perle cotton in bright colors and a #24 chenille needle to add embroidery details. Lines of running stitch and cross-stitch make very pleasing highlights on the quilts.

6. Square up and finish the edges with the facing strips. 

catherineredford.com

Wholecloth quilting pattern by Catherine Redford



*Golden Peak Media
grants permission to
photocopy this pattern
for personal use only.*

Print pattern at 100%.

Longarm Sewing: Make a Great Bag

by Nina McVeigh

Sponsored by Bernina of America

A longarm is not just for quilting your finished quilt; it can do much, much more! This bag—featuring wool, cotton, and leather—was pieced, embellished, beaded, and free-motion and ruler-guided machine quilted all on one longarm machine.



Host Vivika Hansen DeNegre with Nina McVeigh

Materials

Makes a 13" x 10" zippered bag

- 2 (8" x 15") pieces of wool, each a different color, for front of bag
- 3 scraps of wool for 2" circles (I used 3 different colors, all contrasting the front of bag.)
- 12" x 15" piece for back of bag (I used leather.)
- Leather scraps for zipper ends
- ½ yard cotton for lining
- ½ yard sew-in fleece (I used Pellon® Thermolam® Plus.)
- ⅛ yard fusible web (I used HeatnBond® Lite.)
- 12"–14" heavyweight zipper
- Variety of threads and weights (I used 12wt Wonderfil® Spagetti™ and 40wt Isacord Embroidery thread.)
- Cotton thread for construction and bobbin
- Longarm ruler-work foot (These are specific to each machine brand; contact your dealer.)
- 90 Jeans needle
- 100 Topstitch needle
- 3½" diameter circle or half-circle longarm quilting ruler
- Straight longarm quilting ruler

Optional

- 3.0/90 double needle (sometimes called a twin needle)
- Temporary spray adhesive

CUTTING

- Upper bag front—cut 1 (15" x 6")
- Lower bag front—cut 1 (15" x 7½")
- Bag back—cut 1 (15" x 12")
- Fleece—cut 2 (15" x 12")
- Lining—cut 2 (13½" x 10½")

DIRECTIONS

Embellish the bag pieces

1. Layer the upper bag front fabric on top of a piece of fleece with the top edges even.
2. Thread the bobbin with cotton thread.

NOTE: The bobbin thread will stay the same for the entire project.

3. Thread the machine with a thicker thread on top for embellishment and insert a 90 Jeans needle. Attach a ruler-work foot to the machine. Using a straight edge ruler, quilt vertical straight lines across the fabric. Vary the thread as you stitch rows of rulerwork. (If using Wonderfil Spagetti thread use a 100 Topstitch needle.)

NOTE: The lines may be evenly spaced (the lines on the sample are 1" apart) or they may be sporadically spaced. The ruler work may also be done with double needles and Isacord thread for a different effect.

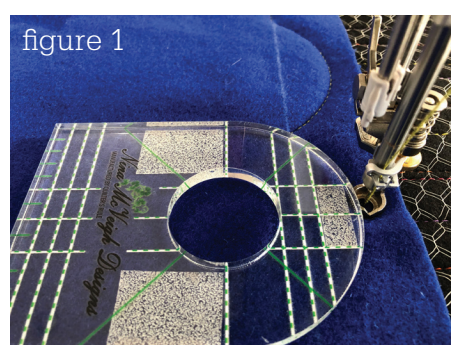


4. Draw a line on the lower bag $1\frac{1}{2}$ " from the top edge. Place the lower bag piece on top of the fleece so it overlaps the top of the bag 2". Thread machine with matching or contrast thread. Using the bottom edge of the $\frac{3}{4}$ " Half Circle Ruler as a guide, from the edge, stitch along the marked line 2"-2 $\frac{1}{4}$ " (see Tip below). Line up the ruler on the marked line and stitch 3 arcs. (figure 1) Finish by straight stitching on the marked line, as in the beginning, to the edge of the fabric.

TIP: Half-circle rulers have different markings so figure out what marker you need to align yours to the straight line

underneath so as to fit 3 'scalloped' arcs between the straight stitching.

5. Evenly trim the top edge of the wool about an $\frac{1}{8}$ " from the stitching line.
6. Fuse the back of the 3 wool scraps with fusible web. Cut a 2" circle from each piece of wool. Fuse the circles under the three arcs, evenly spaced. Using a $1\frac{1}{2}$ " circle ruler placed over a circle, stitch around several times off-setting the ruler as you stitch. (figure 2) Finish the circle with a free-motion zigzag around the outside edge. (figure 3)



7. Place the back of the bag on the fleece and with a straight edge ruler, stitch vertical lines as you did for the top of the bag front, stitching from top to bottom. Vary the thread if desired.
8. Trim the bag front and back to $13\frac{1}{2}$ " x $10\frac{1}{2}$ ". Place a lining piece, right side out, on the wrong side of the bag front and back.

TIP: I use a temporary spray adhesive to hold these layers in place.

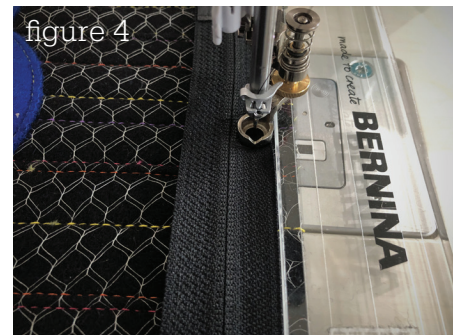
Insert zipper and finish bag

9. Prepare the zipper for the bag by trimming it to 12", if needed. Cut 2 pieces of leather 1" x width of zipper. (I used scraps from cutting the back of the bag; you can use another material, if desired.) Fold the pieces in half and slip onto the ends of the zipper. Edgestitch the folded ends to hold in place.
10. Draw a line $\frac{1}{4}$ " from the top edge on both the bag front and bag back.



Beginning with the front, place the zipper right side down, lining up the zipper tape along the drawn line and centered on the bag front. Place a straight-edge quilting ruler along the zipper tape, lining up the $\frac{1}{4}$ " line of the ruler with the fabric edge. Align the ruler-work foot along the ruler edge and sew a $\frac{1}{4}$ " seam on the zipper tape, stopping to move the zipper tab out of the way. Repeat the technique to sew the other side of the zipper to the bag back. (figure 4)

11. Topstitch along both seams so they stay in place.



12. Partially zip the zipper. Fold so the right sides of the bag are together and the top edges are even. Sew around the 3 sides with a $\frac{3}{8}$ " seam.

TIP: I finished the seams with a free-motion zigzag.

13. To square off the bottom of the bag, fold the bag so one of the side seams is matched to the bottom seam. This forms a point. Measure up 1" from the point and draw a line. Stitch on this line to square off the bottom of the bag. Turn the bag right side out, unzipping the zipper as needed.

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Multicolored Fabric Printing and Stenciling

by Sharon Wall

Sponsored by Bernina of America, Reliable, and eQuilter.com

My high school art students always enjoyed this technique when printing their silkscreen designs. It is an easy way to create a multicolored background on fabric in one step. It can be created as a whole background or combined with stenciling, as I have done in my sample. I use stencils in two ways here: The stencils I place directly on the fabric in an early step will act as a mask, leaving the fabric beneath uncolored by the screen printing. In a later step, I use another stencil to add a feature element to the printed background.

Materials

- 1 fat quarter* prepared for dyeing (PFD) cotton broadcloth or premium muslin
- Padded printing board covered with plastic (Create a simple printing board by padding foamcore or an insulation sheet with batting and then stretching plastic over it, securing it on the back.)
- T-pins or masking tape to secure fabric to printing board
- Stencils (I design and cut my own stencils from thin, clear vinyl. My stencils are based on coleus plants. Purchased stencils work well, too.)
- Silkscreen frame (I use a Speedball® 16" x 20" frame, 85 monofilament.)
- Vinyl scraper (I use Bondo® plastic spreaders or similar scrapers.)
- Vinyl gloves
- Fabric screen printing ink in a variety of colors (I use Jacquard® Versatex screen printing ink for fabric and paper in yellow, magenta, sky blue, and purple.)
- Screen printing ink extender
- Plastic spoons, small plastic containers with lids to hold ink mixtures
- Plastic container or plate to collect extra ink as you print
- Painter's or masking tape to hold stencil in place
- Small, dense natural sponge

* Fat quarter = 18" x 22"

CAUTION: All supplies used for this project must be dedicated to non-food use.



Host Vivika Hansen DeNegre with Sharon Wall


DIRECTIONS

1. Stretch the fabric onto the padded printing board and secure it rather taut with T-pins or masking tape.
2. Place the stencil(s) on the fabric.
3. Place the silkscreen frame flat against the fabric.
4. In separate containers, mix the magenta and sky blue background inks each with extender; I use a 50/50 mixture. I usually do not mix the yellow with extender, as it is already translucent.
- NOTE:** For my sample I wanted to emphasize yellow so I used more of that color. Yellow is also weaker than the other colors and is easily overpowered.
5. Have paper towels handy and a plastic container/plate for the excess ink you scrape off. Put on the gloves. It is important to have everything ready before you begin printing.
6. Using a plastic spoon, randomly dot the surface of the silkscreen with teaspoon-sized amounts of yellow ink. Then repeat with the sky blue and magenta. This should be done quickly so the ink does not start to dry.

7. Holding the scraper at a 45° angle and applying pressure, begin to scrape and mix the inks across the silkscreen fabric. I usually do this in curved motions. As the inks become 'muddled' and built up on the scraper, scrape the inks onto the plastic container or plate. Keep scraping the ink until the whole surface area has been covered. Apply more ink as needed.
8. When done, begin at one side and slowly lift the silkscreen off the fabric to see the print. If you used stencils, these should now be stuck to the silkscreen frame because of the ink.

TIP: I like to pull these 'inked' stencils off and press the wet ink side on any areas of white fabric that I think would benefit from a hint of color. This is optional.

9. Wash the stencils and silkscreen immediately to prevent the ink drying on them. Weather permitting, I wash silkscreen frames outside with a hose.
10. Once the multicolored background is dry, select a contrasting color of ink to print the 'feature element' stencil. On my sample, I used full-strength purple ink and dabbed it on with a natural sponge. Use painter's tape to hold the stencil in place and to prevent accidentally stenciling in the wrong areas.
11. Use the screen printed panel as a completed quilt top or add additional piecing, such as borders. Quilt and finish as desired.

NOTE: I free-motion quilt my pieces following drawn lines on the quilt top. 

sharonwallart.com



Helpful Hints for Stenciling

- To apply ink, pick up about a ½ teaspoon of ink with a dense natural sponge. Work the ink into the sponge by wiping and dabbing it in a circular motion on a flat surface such as a styrofoam tray or plastic plate. The ink should not be thick on the sponge; wipe off excess ink if needed on a paper towel.
- With an up-and-down motion, dab the ink onto the stencil. Be patient with the process!

NOTE: This is very important—build up the ink slowly.

- When you are satisfied with the depth of color over the whole stencil, carefully remove the stencil from the fabric.
- Allow the fabric to dry completely and then heat set with an iron, following manufacturer's directions.

Using Screen Printing in Textile Art

by Sue King

Sponsored by Bernina of America, Reliable, and eQuilter.com

Screen printing is an effective method for creating a base layer for textile work that can later be enhanced with a variety of techniques for added depth and interest. In this segment, viewers will learn the difference between thickened textile dyes and textile ink and how they can complement each other in a single work of art. Deconstructed screening is an additional technique that adds an ethereal mood to a piece, and when used with dyes and ink creates a unique sense of depth in the base layer of wholecloth textile art.

Materials

- Prewashed cotton fabric or recycled linens

TIP: Textile ink may be used on any type of fabric but Procion dyes will not work on synthetics.

- Protective equipment: long vinyl gloves, apron, dust mask or respirator
- Several lidded/capped plastic containers: 4 pint-size, 1 gallon-size
- Bucket or dish pan
- Procion MX dyes
- Soda ash
- Urea
- Sodium alginate
- Blender
- Thermofax screens or prepared photo emulsion screens (see Note below)
- Textile screen printing ink (I use Speedball®.)
- Small squeegee or old credit card

Note: Sue demonstrated creating her own photo emulsion screens on “Quilting Arts TV” Series 2700, Episode 2712.

CAUTION: All supplies used for this project must be dedicated to non-food use.



Host Vivika Hansen DeNegre with Sue King

Recipes for Screen Printing

Soda Ash Soak

Mix 9 tablespoons of soda ash in 1 gallon of hot water until dissolved. Keep in a closed container until ready to use.

Clear Print Paste

Add 9 tablespoons of urea to 1 quart of hot water and dissolve.

Sprinkle 2–4 rounded tablespoons of sodium alginate into the water and blend in a blender until smooth and the consistency of yogurt. Let stand for 1 hour or overnight.

Divide into 2 pint containers and store in the refrigerator until ready to use. May be stored for up to 6 months.

TIP: A small amount of water may be used to thin the mixture if needed.

Thickened Dyes

Wearing a dust mask, measure approximately 2 teaspoons of dye powder into a small amount of water and stir to dissolve.

Add the mixture to 1/4 cup of Clear Print Paste in a pint container and stir until thoroughly dissolved.

NOTE: Colors may be lightened by adding additional amounts of Clear Print Paste.

Soda Ash Paste

(For use in deconstructed screen printing to release dye from a dried screen)

To a pint container of Clear Print Paste add 1 tablespoon of soda ash. Clearly label the container as ‘Soda Ash Paste.’



DIRECTIONS

Prepare to print

1. Make 1 batch of each of the recipes provided. Wear protective gloves, an apron, and a dust mask during the process.
2. Cut fabric to the size you will work with. Place Soda Ash Soak and fabric together in a bucket or dish pan. Soak fabric for 5–20 minutes and hang to dry. Do not dry this fabric in a clothes dryer as this will ruin the machine.

NOTE: In order to obtain depth in your work you will be working in layers from most transparent to most opaque.

Layer 1

Begin by creating a transparent, almost ghostly image first by using

the deconstructed screen printing technique.

1. Using a clean Thermofax and a clean wooden screen, screen an image through the Thermofax screen onto the back or outer side of the wooden screen using Thickened Dye. Allow the dye to dry for 3–4 days.

NOTE: The more humidity in the air and the thicker the layer of dye the longer it takes for the screen to completely dry.

2. Place the screen on a large piece of fabric, dried dye side down, and run a few spoonfuls of the Soda Ash Paste across the top of the wooden screen, also known as the well.
3. Use a squeegee or old credit card and long, vertical strokes from the top of the screen to the bottom to push the paste through the screen. The Soda

Ash Paste will begin releasing the Thickened Dye from the screen onto the fabric.

4. Continue to screen additional prints on different areas of the cloth, using more Soda Ash Paste, until all of the dye has been released. Each print is unique.

TIP: If desired, the Soda Ash Paste can be tinted with a small amount of Procion dye for a unique effect that can simulate sky or water or act as another design element in an abstracted design.

5. Batch the fabric, allowing it to rest in a controlled environment. Cover the dyed fabric with a sheet of plastic and let it sit overnight in a warm place. The temperature must be between 59°–95° F. I have found that the warmer temperature range seems to work the best.

NOTE: I often roll the fabric for batching; as long as there is plastic between the layers of fabric, this works well and takes up less space.

- When batching is complete, rinse the fabric in cold water until the water runs clear and wash with Synthrapol. Rinse again, dry, and press.


Layer 2

The next layer of screening will be slightly more opaque and involves printing directly onto the fabric.

- Spread out the partially dyed fabric—the Layer 1 fabric—and with a Thermofax, screen with Thickened Dyes directly on top of the previous design.
- Batch, rinse, and press as in Step 8 of Layer 1.

Layer 3

The last layer is the most opaque. It is most effective when used sparingly so that the other layers are still visible.

- With a Thermofax, screen the design on top of the two previous layers, this time using textile screen printing ink.
- Allow to dry and heat set with an iron. There is no need to wash the fabric as the ink will directly adhere to the top layer of the cloth.
- Iron the finished piece. 

suekingarts.com

Resources

CREATE YOUR OWN HAND PRINTED CLOTH

by Rayna Gillman

BREAKDOWN PRINTING

by Claire Ben and Leslie Morgan, Potter's Farm Studios for Committed to Cloth

ART CLOTH

by Jane Dunnewold



Important Notes on Caring for Screens

As you finish with a screen, submerge it in a tray of water larger than the screen itself immediately after you are finished using it.

Properly clean each screen with a soft brush and dish detergent to remove all ink or dye. Allow the screen to dry before using it again.

If allowed to dry on the screen, Thickened Dye and textile screen printing ink cannot be removed and your screen will be ruined.

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Mixing Color

by Sarah Ann Smith

Sponsored by Bernina of America, Reliable, and eQuilter.com

The best way to understand color is to play with it ... watching colors mix to create something unexpected helps you literally SEE how mixing colors creates something new. It also means that when working with dyes and paints, you don't have to buy every mix—you can make your own!



Host Vivika Hansen DeNegre with Sarah Ann Smith

Materials

- 1 yard white PFD (prepared for dyeing) fabric, 42" wide [Cut 6 (14") squares.]
- Sour-cream consistency textile paints (I use PROfab Transparent from PRO™ Chemical & Dye.) See Note below.
- Fabric paint extender (I use PROfab Transparent Extender.)
- Flat-ended makeup spatulas or paddles for sour-cream consistency paints
- Flat dish or tray for sour-cream consistency paints
- Permanent pen for labeling samples and keeping records

Optional

- Color wheel

Note: When choosing paint colors for this exercise, look for a warm and a cool version of yellow, red, and blue—6 colors in each variety (sour-cream or ink-like) of paint in total ... plus white, black, and gray or brown. I will refer to yellows as lemon (cool) and golden (warm), reds as red (warm) and magenta (cool), and blues as turquoise (warm) and blue (cool).

Using six basic colors—plus a white, and maybe black, gray, or a pre-mixed brown—you can make anything you want. If you find you LOVE a particular shade—Light Turquoise! Spring Green!—it is totally OK to buy these ‘convenience’ colors; the ones you love straight out of the jar and don't have to try to create time and time again.

Artists who use watercolors, acrylics, and oils know that you can purchase a tube of a ‘pure’ pigment—only one thing is used to make this pure color. You can then look at various convenience colors, look at the color codes, and see which pure pigments are in them. This is a similar process.

Not a painter? This exercise is still totally relevant to understanding color in your quilts.

Unlike artist paints, though, textile paints do not have pigment codes so making your own samplers—and taking good notes directly on the fabric with permanent marker—is the next best thing and you will have a ‘recipe’ to recreate the colors you mix.

If you don't think you'll really want paint on your quilt, buy inexpensive craft paints from a big box store (six plus white and black) and play along: watching the colors mix and change will teach your mind how to understand the color you see in ready-made fabric.

For this exercise, you can paint on white butcher paper rather than fabric—and make custom gift wrap while you're at it!

DIRECTIONS

Paint a color sampler with sour-cream consistency paints

This exercise makes 6 samplers:

- Turquoise with yellows (lemon and golden)
- Blue with yellows (lemon and golden)
- Red with yellows (lemon and golden)
- Magenta with yellows (lemon and golden)
- Red with blues (turquoise and blue)
- Magenta with blues (turquoise and blue)

1. Each sampler 'table' has the pure color at the top and side. Each of the secondary hue rows in a given column adds a little teensy bit of the darker hue in six steps to get to a fairly dark mix. Then those secondaries are paired with each of the third hue to create tertiaries. (figure 1) Create this on a piece of fabric.
2. For each of the 6 samplers, mix up enough of each pairing (for example turquoise with lemon and turquoise with golden) to set aside a small dollop of each to then mix tertiary colors; those where you add in the third hue. Work 1 sampler at a time to keep the paints fresh and not dried out.



Let's Learn Some Terminology

Hue is another word for color.

Value is how light or dark a color/hue is.

Primary colors are yellow, red, and blue.

Secondary colors are more-or-less equal mixes of the primaries: orange, green, and purple.

Tertiary colors are secondary colors with a bit of the third color/hue added. These mixes tend to be muddier, moody, sometimes marvelously deep and complex. Although instinctively I prefer light, clear tones, I have learned that those light, clear tones look MAHVELOUS set against the tertiaries.

Tint means a hue with white added. Think of pastels.

Tone means a hue with gray added. Think of cadet blue, dusty pink, or sage green.

Shade means a hue with black added. Think darker.

Complementary colors are those on opposite sides of the color wheel. They 'complete' the circle. Green and red contain yellow + blue and red. Orange and blue contain yellow + red and blue. You can tone down brilliant/in-your-face color with a tiny dab of the complement. For example, if an orange is too bright and you want a rust or muted orange, rather than use gray or black try a tiny dab of blue.



figure 1

TIP: Bold and darker colors can be bullies: they will overpower the yellows, and even sometimes the magenta and turquoise. If you want a deep dark color, you'll get there faster with a red-red or true blue (especially ultramarine).

3. To mix a secondary color run, start with 2 blobs of the lightest color (lemon): a smaller one that you will reserve if you need to lighten up a mix and a larger one that you will use for mixing the secondary colors.
4. Next to it, place a smaller blob of the second color (in this case turquoise).
5. Pick up a TINY bit of the turquoise on the paddle and mix it into the larger blob of lemon. You want it to become a slightly greenish yellow—not green yet. (figure 2)



6. Take about ½ teaspoon of the mix and start a second AND a third column to use for the tertiaries—you need 2 columns because you'll be mixing this green with each of the reds.

7. Using the mixing paddle, pick up a little and scrape it onto the cloth in the appropriate column for the green mix.

TIP: I'm not a methodical person, but this is an instance where it really helps to go methodically!

8. Add another TINY bit of the blue to the blob (yellow-green). It becomes a spring green.
9. Again, take about ½ teaspoon of the mix and start a second column to use for the tertiaries.
10. Using the mixing paddle, pick up a little and scrape it onto the cloth in the appropriate column for the mix.
11. Repeat until you have 6 different hues of yellow + blue ranging from greenish-yellow to fairly dark green.

Mixing tertiaries

1. Move over to the tertiary column for the lemon and turquoise with magenta. Using a clean paddle, add a tiny dot of magenta next to each of the 6 mixes. (figure 3)



2. One at a time, blend these and scrape onto the cloth in the appropriate column. As the values—in this case green—get darker you may need to add more of the red than the tiny first dot because the darkness of the blue can overpower the red, so you need more of the red to make a difference.
3. Repeat with the other red, so you have tertiaries for lemon + turquoise + red.

Lighten it up!

1. Using the remaining green mix, add extender to create lighter values of the green. If you don't think you have enough paint, add more lemon and add a bit of blue to get enough of green for 2–3 samples—you don't need a lot.
2. Start with a blob of extender—maybe a rounded teaspoonful. Mix in a small dab of green; you want this PALE. Scrape that into the first spot in your column. Add a bit more green and place that below the first pale green. Continue adding green until you are nearly the same shade as the original paint-only mix.
3. For additional exploration: Use the leftover mixes to experiment with making tints (add opaque white), tones (add gray), shades (add black, only a TINY bit of black), and other swatches. I used a pre-mixed brown to neutralize in one sample. ■

sarahannsmith.com



Art by Susan Brubaker Knapp

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Turn Vacation Photos into Works of Textile Art

by Lyric Montgomery Kinard

Sponsored by Bernina of America, Reliable, and eQuilter.com

I love travel and photography as much as I love stitching. I've always got a hand-stitching project of some kind to work on in an airplane or on the road. If I'm not stitching, it's because I have a camera in hand and am recording everything I can capture about the trip in a visual diary.

Quiet evenings on the road or after a trip are spent culling the many photos, finding the best shots, and often running them through filters to create a more artistic interpretation of what I was feeling during the travel experience. Once home I'll make my photo book, of course, but the opportunity to create a stitched work of art from the images is a way to see them displayed for a long time to come.



Quilt artist Lyric Montgomery Kinard

Materials

- Frame or gallery wrapped canvas
- Photograph printed on fabric, sized to the top of a gallery wrapped canvas or to fit in a frame
- Embroidery thread, needles, hoops
- Dimensional batting, cut to the size of the image (I use Dream Puff from Quilters Dream® Batting.)
- Tear-away stabilizer, cut to the size of the image
- Flat batting, such as an 80%/20% cotton-poly blend or felt, cut to the size of the image
- Black fabric for wrapping the image over a gallery wrapped canvas
- Fusible web
- White chalk or pencil

DIRECTIONS

1. Choose a vacation photo that has good potential for stitchwork. I often choose landscapes that have a natural element as its main focus. It is easiest if that element would naturally have flowers, or lichen, or leaves, or anything that I can create with a simple embroidery stitch.

TIP: A photo with neutral space such as a sky or less detailed foreground gives you space to embroider words, such as the name of the place and the date you visited, or a proverb.

2. Using a photo filter app like Maku Hanga, Snapseed, Prisma, or even the photo editing feature on a smart phone, play with and possibly alter the photo. At a minimum, increase the saturation and black point so that the photo will look good printed on fabric.

TIP: Save each iteration as a new copy so that you always have the original to go back to.

3. Choose how you want to present your work. Choose a frame and mat, a gallery

wrapped canvas, or even an embroidery hoop for your final display of the work.

4. Use the size of the frame opening, canvas top, or embroidery hoop as a guide for how large to make the photo file. Crop the photo appropriately for the frame. It is best to leave ½" of extra printed space all around the main subject. You will need some extra in case you have shrinkage during machine stitching or quilting.
5. Collect all of the prepared photo files and send them to a digital photo service, such as spoonflower.com, that will print the fabric for you. If you have an inkjet printer you can also use pre-treated printable fabric. Just make sure that it is sewable fabric.
6. While you are waiting for the printed fabric, plan the stitching. You can add dimensional stitching to what is already there or embroider something entirely different and abstract. It's your photo, make it your idea.

7. Choose the embroidery threads to either blend or contrast with the main photo subject. Once the fabric arrives, hoop it up and stitch away. Relive your travel experience as you spend time with the image and remember what you saw and smelled and felt and learned.

NOTE: I usually complete the hand embroidery before machine quilting.

8. To add a dimensional trapunto effect to the photo, add a layer of puffy batting behind the photo followed by a layer of tear-away stabilizer to keep the batting from getting caught in the feed dogs as you sew. Pin all of them together, burying the ends of the pins between the layers so they don't catch your fingers or the thread as you work at the machine.
9. Using a thread that blends with the image, stitch an outline around the images you want to be dimensional. I suggest choosing 1 or 2 main objects. Keep it simple so the contrast between the dimensional and the flat bits is more dramatic.
10. Turn the work over, trim the threads, tear away the stabilizer outside of each stitched object, and then carefully trim away all of the excess batting outside the shapes.

NOTE: I leave the stabilizer inside the main images. I find it helps the larger unquilted areas to keep from collapsing in wrinkles after the work is machine quilted.

11. If you want to machine quilt the work now, add a layer of thin batting or felt to the back of the work and machine quilt the areas outside of the puffy




areas. Make sure to stitch closely around those areas so the contrast between dimensional and flat is exaggerated.

TIP: You can also machine quilt to a thin batting first, embroider the work, then sew in the dimensional puffy batting behind the main images.

12. If you are matting and/or framing the work, position it onto a backing board such as acid-free foam board and stitch the edges through it by hand. You could also use a machine to stitch the work to a piece of heavy watercolor paper using a very long stitch length. This makes it easy to mat and/or frame the work.

Mounting the work on canvas

1. If you choose to mount the work on canvas, mark the area of the canvas or frame opening with a chalk pencil on the front of the quilt then stitch along the marking with the machine. Trim the edges using a rotary cutter and ruler, leaving about $\frac{1}{4}$ " outside of the stitched outline.
2. Cut 4 black pieces of fabric, 1" longer than each side of the canvas, and 3" wider than the depth of the canvas. Fold in the short sides of each piece by $\frac{1}{2}$ " and press.

3. Place the fabric, folded sides up, onto 2 opposite ends of the stitched piece which is also facing up. Open up the folded edges of the black fabric. Stitch with ¼" seam allowance along the edge of the black fabric, starting right on the fold line, adding some securing stitches, and ending at the other fold line, again, adding securing stitches. The stitching should be right on top of the stitched outline you made on the artwork.
4. Place the other 2 pieces of black fabric on the other sides of the stitched work and do the same. Make sure that the corners do not overlap but meet exactly. Press the black fabric outward on all 4 sides.
5. Adhere fusible web to the back side of each black strip.
6. Measure the depth of the canvas. Fold the stitched artwork on the diagonal, right sides together. Line up the short sides of the black fabric so the folds match, mark the depth of the canvas in white chalk. Pin then sew along the fold lines from the corner of the stitched art to the marked lines. Repeat on all 4 corners.
7. Carefully trim the corners so there isn't any batting in the way. Snip off the inside folded black fabric at the corners as well. The goal is to have as little bulk at each corner as possible. Finger press each corner seam open, turn the work inside out, and slide it over the top of the gallery wrapped canvas. Make sure the seam allowance is open and lays to each side of each corner.
8. Using a hot iron, pull and fuse the black fabric to each side of the canvas. Work on opposing sides in order, stretching the work as smoothly as you can over the top of the canvas. Once all the sides are adhered, place the canvas face down and then work on fusing the black fabric to the back of the canvas frame. I fuse the 2 sides then trim the top and bottom fabric so they angle in to the interior of the frame. If I have enough fabric, I trim and fuse the black fabric right around the wood to cover the inside of the frame.
9. Don't forget to sign and date your work. 

lyrickinard.com

Painting on Fabric: A Dry Brush Technique

by Ann Rebele

Sponsored by Bernina of America, Reliable, and eQuilter.com

I always thought of fabric as just a thinner material than the canvas oil painters paint on. I then thought I would try painting on cotton fabric to use as my canvas, with the added feature of being able to cut it up and reassemble it. This dry brush technique results in a very painterly effect.



Host Vivika Hansen DeNegre with Ann Rebele

Materials

- Plastic sheeting
- Painter's tape
- 2"–3" paintbrush
- Prepared for dyeing (PFD) bleached muslin, pressed
- Divided plastic plate or paint palette
- Transparent fabric paints (I use Setacolor by Pêbêo.)
- Colorless extender

DIRECTIONS

1. Tape plastic sheeting to a work surface, and then tape the fabric to be painted onto it, keeping the fabric smooth and somewhat taut.

TIP: I like working on a plastic-covered piece of thick foam or insulation board so I can move the finished piece to a safe place to dry.

2. Put small amounts of transparent fabric paint on a divided plastic plate or palette.
3. Using a 2"–3" dry paintbrush, dip into a color and paint in one direction, horizontally or vertically. I usually start with the lightest color (in the middle of the cloth). Without changing brushes or cleaning the

brush, pick up another new paint color and continue (always painting in the same direction). Blend the colors a little as you paint but not so much that you lose some of the texture of the paint bristles or from the board you are painting on.

NOTE: You can use colorless extender to make the paint go on more smoothly and obtain a more sheer and lighter value. You can also use white paint if you wish to lighten the colors significantly. Do not use water to thin the paint, however, which would make the paint sink into the fabric and lose the directional aspect of the painting. You want the paint to sit on top of the fabric, rather than seep into it.

4. After the paint has dried, press to heat set the paint.

5. Cut the painted fabric into squares—for the sample I cut 3" squares.
6. Using a design wall or flat surface, arrange the squares in a pleasing composition.

TIP: Consider the color(s) of each square and the direction of the paint strokes as you arrange the squares; the goal is to give the quilt a painterly effect and textural interest.

7. Sew the squares to complete the quilt top. Quilt and bind, as desired.

TIP: I machine quilted parallel lines in each square but irregularly varied the direction—vertical or horizontal—to give the quilt interest and movement.



annrebele.com



Painting on Silk Organza as a Fourth Layer

by Ann Rebele

Sponsored by Bernina of America, Reliable, and eQuilter.com

After a few years of drawing images on silk organza as a fourth layer using just a black ink pen, I discovered colored fabric inks! I used these inks to paint on the silk organza, again to use as a fourth layer for my quilts.



Host Vivika Hansen DeNegre with Ann Rebele

Materials

- Copyright-free or your own image
- Freezer paper sheets
- Silk organza
- Permanent marker
- Fabric inks (I use All-Purpose Ink by Tsukineko®.)
- Small paintbrushes or coloring tools (I use Tsukineko Fantastix®.)
- Paint palette tray or ice cube tray
- Paper towels

CAUTION: All supplies used for this project must be dedicated to non-food use.

DIRECTIONS

1. Print or draw the outline of an image onto the paper side of a sheet of freezer paper. Iron the organza to the shiny side of the freezer paper. Trace the image onto the organza with a permanent marker.


TIP: Test that the permanent marker is truly permanent on the organza before tracing—wet a test swatch, paint on it, etc. The fabric paints behave much like watercolor when painting so be sure the outlines of your image will not bleed or be compromised.

2. Put small amounts of ink into a small palette tray or an old ice cube tray. Have a small jar of water nearby.

TIP: You can mix colors in the tray and add water to lighten the colors, but I like to mix the colors and add water right on the organza.

3. Paint using a small paintbrush or coloring tool. Start painting with the lightest color of ink first or just a little water. Then add a darker color and blend. Try not to add too much water or ink. A small piece of clean paper towel can be used to blot if the color is too dark or too wet. After blotting, blend colors together again. You can also just paint each area with a separate color. Paint each area separately, moving on to a new area NOT next to the area you just painted.

NOTE: Inks will run into each other if wet. Let each area dry completely before painting next to it. A hair dryer on low can be used to speed up drying, if needed.

4. If the image comes up off of the freezer paper, let the ink dry and then iron again or remove it entirely and iron the organza onto a new sheet of freezer paper.
5. After the image is painted, dried, and heat set, use this silk organza painting as a fourth layer over hand-painted, hand-dyed, patterned, or printed fabric. Notice that the image on the organza is reversible ... it looks the same on either side of the fabric. 

annrebele.com



Mounted Mini Improv Art

by Donalee Kennedy

Sponsored by Bernina of America, Reliable, and eQuilter.com

Do you love abstract art? Create your own small piece to hang proudly on the wall or as a gift for a special person. You are in control of each decision: colors, shapes, and the overall look of the finished piece. Improv isn't always easy—because of all that decision-making—but in the end you will have something so personal and unique.

The most difficult thing is to start, so in the beginning start small, work fast, and don't over think it. Give yourself lots of time to practice and play.



Host Vivika Hansen DeNegre with Donalee Kennedy

Material

Makes an 8" x 8" mounted art quilt

- 4–5 pieces of fabric; different colors and at least 3 values (I use fat quarters and prefer solids.)
- Batting, 9" square
- Backing, 8½" square (I use one of the colors from the front.)
- Wrapped canvas (I use 8" x 8" x 2⅜" 10 oz. cotton.)
- Acrylic or craft paint
- 1" paintbrush
- Hook and loop tape or adhesive picture hanging strips (I use Command™ Small Picture Hanging Strips.)

DIRECTIONS

Create the composition

1. Start cutting strips from the fat quarters in different widths; no ruler is necessary. Cut at least 2–3 from each fabric. Cut a few narrow strips along with some wide ones. Be as free as you can be.
2. Place strips together; rearrange them until you have a few potential strip sets. Vary the value, contrast, and strip widths. Be playful!
3. Sew a few of the strip sets together. Put them up on the design wall and look at them. Ask yourself: What next? What if? Where do I want my eye to go? Respond to the answers you came up with. Need some hints?

- Cut an odd-shaped piece and sew some of the strips to that piece.
- Cut sections from the strips set and sew them together at different angles.
- Sew cut portions to a new fabric not in the strip set—perhaps a neutral or a sharp contrasting color.

TIP: Just keep trying things on the wall, there are no rules. Try to be playfully critical with your choices. Just make it your own!

4. When you are satisfied with the composition, sew it together. Square it up, making it 1" larger than the canvas—working with an 8" x 8" canvas, cut the composition 9" square. Layer the top and batting together.

5. Quilt as desired.

TIP: For a modern look, try parallel lines or 'matchstick' quilting. For an organic feel, try free-motion quilting. I suggest a simple but interesting all-over pattern.

6. Trim the composition to 8½" square. Place the backing and the composition right sides together and sew with a ¼" seam allowance around all 4 edges.


7. Clip the corners.

TIP: For a smooth appearance, I taper my cut and trim off a little more seam allowance than just cutting straight across at the corners.

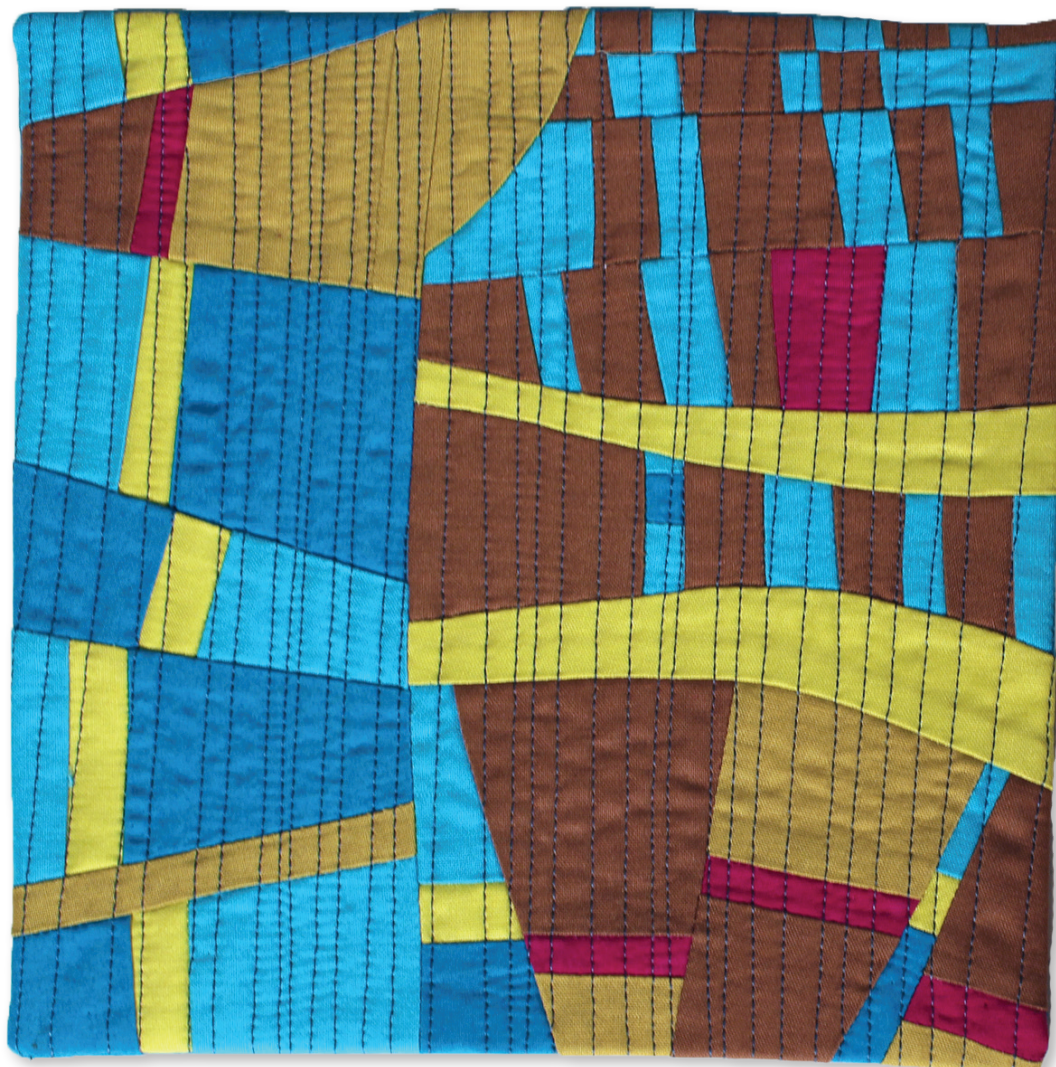
8. Cut a medium size X in the center of the backing and turn the composition right side out. Press.

TIP: I create a label for the quilt and fuse it over the X cut on the backing.

Prepare the canvas

1. Paint the sides and top of the canvas with an acrylic or craft paint and let it dry for 24–48 hours.
2. Attach 4 small pieces of loop tape to the quilt, about 1" in from each corner. Stitch in place, if using a sewable tape or just to tack it down for extra assurance.
3. Attach 4 pieces of hook tape to the canvas, carefully matching the hooks and loops to each other. Afix the composition to the canvas. 

donaleedesigns.com



Surface Design with Paint

by Sarah Ann Smith

Sponsored by Bernina of America, Reliable, and eQuilter.com

How do you decide which paints to use for what purpose? Ink-like paints can be used for processes similar to watercolor, or you can thicken them for more control. You can use thicker paints as is or thin them, so why choose one over the other?



Host Vivika Hansen DeNegre with Sarah Ann Smith

Materials

- White prepared for dyeing (PFD) fabric, cut into 7"–8" squares for monoprinting and 12"–14" squares for screening (adjust these sizes, if needed, to fit screens, stencils, and gel printing plates you already have)
- Sour-cream consistency textile paints (I use PRO Silk and Fabric paint from PRO™ Chemical & Dye.)
- Gel printing plate
- Old gift cards or vinyl scrapers (I used Bondo® plastic spreaders or similar scrapers.)
- Makeup spatulas or paddles
- Tools for mark making such as tile scrapers, hair combs, adhesive spreaders, repurposed kitchen tools
- Soft roller or foam brayer
- Dish pan and water for soaking screens and stencils after use
- Thermofax® screens, stencils, or homemade freezer paper stencils
- Padded printing board covered with plastic (Create a simple printing board by padding foam board or an insulation sheet with batting and then stretching plastic over it, securing it on the back.)

Optional

- Stiff paintbrush or stencil brush
- Foam or small paintbrush

CAUTION: All supplies used for this project must be dedicated to non-food use.

- First, I use what I have
- at hand and modify it if
- needed. The sour-cream
- consistency paints come
- as transparent or opaque.
- When painting over
- commercially printed fabric,
- I prefer the transparent,
- since it doesn't hide the
- underlying print. However,
- you can only go darker,
- not lighter. If you want
- something lighter in value
- than the cloth you are using,
- you need to use opaque
- paints, transparent paints
- over an opaque base (I use
- white or yellow opaque),
- or mix transparent paint
- with white or yellow opaque
- paint. The thicker paints are easier to control when painting a scene/
- image/marks. They are also what you want to use for screen printing,
- stamping, stenciling, and monoprinting. There are many online
- tutorials, workshops, articles, and books available to help you explore
- paint on cloth.

How To Tell If Your Paint Is Too Old

Fresh textile paint should be creamy and smooth. If yours has a strong, unpleasant smell and/or looks like cottage cheese, it is beyond hope. Throw it out.

If the paint is somewhat gloppy, with a gooey or jam-like consistency, you can still use it for screen printing and some stenciling.

Always test before using old paint on a project: Take a scrap cloth or paper towel, paint on it, and assess the results.

Keep jar lids on tight to prevent air from getting in and damaging the paint.

DIRECTIONS

Monoprinting

1. Spread paint on the gel printing plate; I use makeup spatulas but many other tools such as a foam paintbrush or recycled gift card work, too.
2. Make marks in the paint with the tools you have. In addition to what was mentioned in the materials list, I have also used garage sale finds like potato mashers or whisks, plastic forks, sticks, feathers, fingers, and so on. Do not use anything with sharp points or edges that might damage the printing plate.
3. When you like the design, place the fabric on top. Pat the fabric or use a clean, soft roller; apply even pressure all over.

TIP: Make a second or 'ghost' print—place another piece of fabric down onto the paint left on the surface of the printing plate and pat or roll on top. Often, these are even better than the original print!

4. Wash up the supplies promptly. Once the prints are completely dry, heat set according to manufacturer's instructions.

Screen printing or stenciling

When working with screen prints and reusable stencils, have a dishpan nearby, larger than the screens and filled with water. It is important to soak these immediately after use to keep paint from ruining them. After your printing session is complete, wash the screens with warm water and soap, gently scrubbing with a soft brush.

1. Place the fabric on a lightly padded printing surface.



2. Place paint along the top edge, also known as the well, and small amounts on the screen. Try using more than one color, applying it on other areas of the screen.
3. Hold the top edge of the Thermofax screen with a couple fingers and, using an old gift card or vinyl scraper, scrape the paint down the screen. If using a commercial stencil, use the same technique, however, you may need to use a stiff brush to 'dab' the paint into small or detailed areas.

TIP: The first 'pull' on a Thermofax screen uses up a fair bit of paint because it goes into the mesh as well as through the openings. Subsequent pulls will use less.

4. If using a homemade freezer paper stencil—which you can fold and cut like making a paper snowflake—make sure all edges of the freezer

paper are ironed down well onto the fabric to avoid paint seeping under any edge. With a foam brush or small paintbrush, apply the paint from the outer edges of the freezer paper in to the center or other open areas to avoid inadvertently lifting up the edges.

5. When you are finished printing and screening, wash up the supplies promptly. Paper stencils generally last for only one use; don't try to wash them.
6. Once the prints are completely dry, heat set according to manufacturer's instructions.

TIP: Left with some prints you don't love? Add another layer of monoprinting, screen printing, or stenciling! 
sarahannsmith.com



"Springtime at Fern Hill" by Susan Brubaker Knapp

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Enhancing Screened Textiles

by Sue King

Sponsored by Bernina of America, Reliable, and eQuilter.com

You've made a beautiful, screen-printed quilt top but now what—how best to complete and embellish it? Sit back, relax, and explore ideas for adding depth with free-motion thread painting, decorative stitch machine work, and small embellishments to build texture, depth, and interest, making the piece come to life.

NOTE: Sue demonstrated creating textile art enhanced with screen printing on “Quilting Arts TV” Series 2800, Episode 2807.



Host Vivika Hansen DeNegre with Sue King

Material

- Already prepared, screen-printed wholecloth quilt top
- Cotton batting
- Thin cotton backing
- A variety of thread (See Note below)
- Beads in a variety of sizes, shapes, and colors (I use tiny delica beads, seed beads in several sizes, bugle beads, and even larger wooden beads.)
- Beading needle or quilting between, size 8/12
- Beading thread
- Beading pad or shallow dish to hold beads

Optional

- Copyright free or your own photograph
- Photo transfer fabric for a home printer


Note: There are so many beautiful threads available these days! Some suggestions include 40wt polyester, cotton, silk, metallic, or variegated threads. Using several of these options on one piece adds a lot of visual interest. Clear monofilament thread is perfect for sewing down photographic images.

DIRECTIONS

1. Press the wholecloth quilt top. Layer the quilt top, batting, and backing and baste.
2. Arrange thread selection near your sewing machine.
3. Set up the machine for free-motion stitching by dropping the feed dogs, releasing the pressure on the foot, and installing a free-motion presser foot onto the machine.
4. Thread the machine with the first of your thread selections and begin free-motion stitching. I like to begin by outlining about 60%–70% of the top; on the sample quilt, I stitched much of the ‘background’ grasses. Change thread color as needed or desired.
5. Continue free-motion stitching, adding or highlighting some motifs appropriate to your piece—for example stems, flowers, seed heads—covering approximately 20%–30% of the quilt top.
6. Return your machine to its regular setting for straight stitching—that likely means changing the presser foot, raising the feed dogs, and possibly installing a different throat plate. Select several preprogrammed decorative machine stitches to add to the next layer. Be sure to stitch over previous areas for depth and interest and change thread colors and types, covering 10%–25% of the top.

TIP: Test the decorative stitches on a scrap of similar fabric to make sure you like your choices.

7. With the free-motion and decorative stitching complete, add beadwork where it will enhance the overall design. Remember that groupings of odd numbers of beads are more appealing than even numbers and that leaving some negative space in the composition allows the eye to rest between areas that are busier, making the piece more attractive and more pleasing to view.
8. If desired, print a photo or two onto transfer fabric—I printed and trimmed several butterflies. Audition them on the quilt top and machine sew 1–2 onto the quilt top with clear, monofilament thread.
9. Finish the piece in your preferred method: with binding or without, or stretched on a canvas for framing or mounting on the wall.

TIP: For variety consider adding bits of lace, hand embroidery, found objects, or other ephemera. Use your creativity. 

suekingarts.com



Wool Crazy Patchwork Pincushion

by Catherine Redford

Sponsored by Bernina of America, Reliable, and eQuilter.com

A vintage wool quilt in my possession provided the inspiration for my crazy patchwork. I needed to make a border for a wool appliqué quilt I had put together and developed a process to make it as straightforward as I could. I later found out that butting the wool pieces together is a traditional method for creating a less bulky finish on a wool quilt.

The squares also can be finished into charming pincushions—read on to learn how.



Host Vivika Hansen DeNegre with Catherine Redford

Materials

Makes 5 pincushions

- 5 (5") squares felted wool for crazy square front (I used 5 different colors.)
- 5 (5") squares felted wool for backing
- 5 (6") squares cotton fabric for foundation
- Neutral sewing machine thread
- Embroidery thread (I used perle cotton.)
- Fusible web tape
- Filling (I used crushed walnut shells.)
- Template plastic
- Pattern

Optional

- Buttons for embellishment

DIRECTIONS

1. Trace the pattern onto template plastic with a permanent marker and cut pieces apart.


TIP: Label the pieces to aid in putting the crazy square blocks together.

2. Place a pattern piece on a wool front square. Line a cutting ruler on the edge and cut the pattern piece with a rotary cutter. Align and cut the other 4 pattern pieces. Cut all 5 squares for the front in this manner.

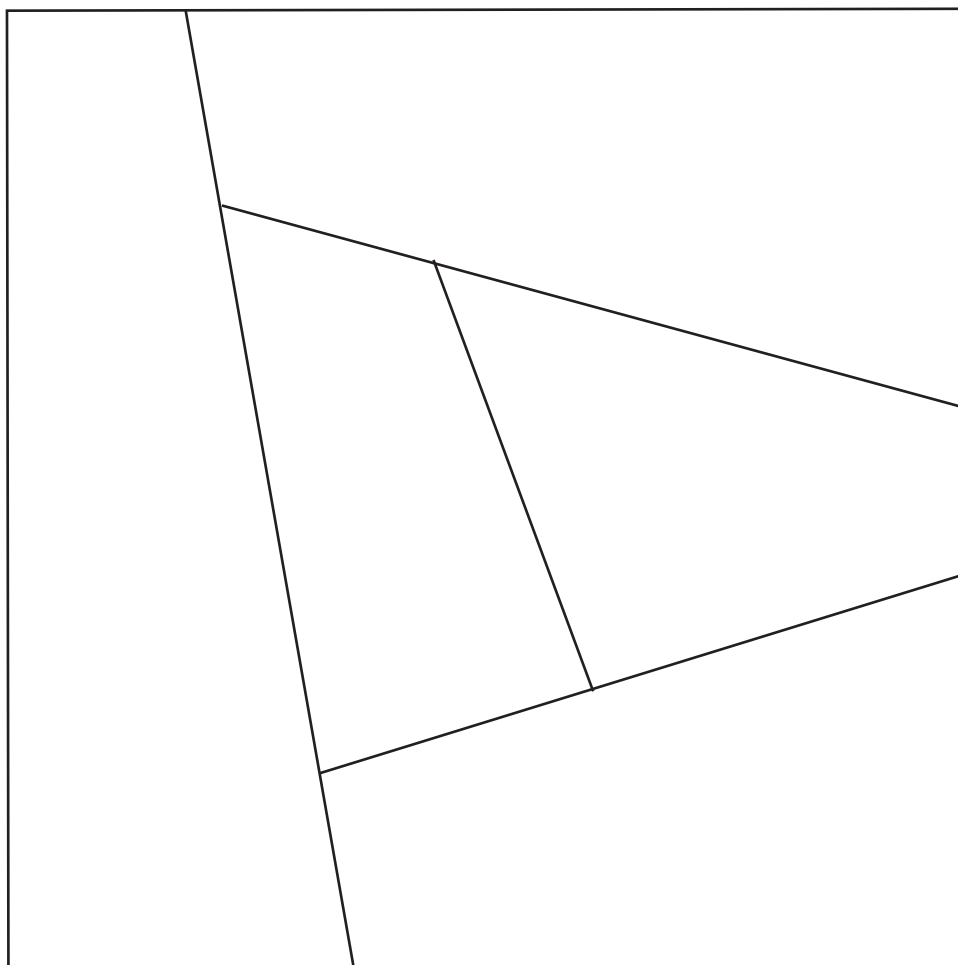
TIP: Cut squares 2 at a time to speed the process.

3. Lay out the cotton foundation squares on a work surface. Place small pieces of fusible web tape on the foundation squares and arrange the wool pieces neatly on top. Press with a warm iron to attach the wool pieces to the foundation; this keeps them in place for the next step. Make 5.
4. Topstitch around each shape $\frac{1}{8}$ " from the cut edge.

NOTE: I used an open-toed appliqué foot and moved the needle to keep an accurate $\frac{1}{8}$ " from the edge of each shape.

5. Add feather stitch by hand along each seam line. Add small buttons as embellishment, as desired.
6. Pin a backing square to a pincushion front, right sides together, and stitch with a $\frac{1}{4}$ " seam allowance, leaving a small opening for turning. Make 5.
7. Clip the corners, trim the foundation fabric, and turn right side out.
8. Fill with the desired filling. A small funnel is useful if you opt for crushed walnut shells.
9. Stitch the opening closed by hand. 

catherineredford.com



Wool Crazy Patchwork Pincushion by Catherine Redford

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Marbling Fabric: Breaking the Rules

by Melissa DeLisio

Sponsored by Bernina of America, Reliable, and eQuilter.com

Traditional marbling has been around for centuries—as have the complex patterns that can be created using very specific techniques, sequences, and tools.

I have a deep appreciation for the precision, experience, and craftsmanship required to make these patterns. But I also enjoy breaking those same rules and using unusual and unexpected household items to create one of a kind patterns and effects.

We visit three different advanced techniques to add complexity and beauty to marbled fabric.

NOTE: Melissa demonstrated Basic Marbling on “Quilting Arts TV” Series 2700, Episode 2705, and Traditional Marbling earlier this season on Episode 2802. Before marbling, prepare the fabric with alum as instructed in previous segments.

The ‘ghost’

When marbling fabric, paints float on ‘sizing’ or thickened water. Fabric is placed onto the paint design to create a print. Once the print is lifted a white space is left behind. Typically, the tray is cleaned quickly and thoroughly. But the more I marbled, the more I started to think of that white space as a potential ghost print and I became intrigued with what I might create from it. This process is completely random and the results can’t be predicted.

Once you’ve made a marbled print on the fabric, wait a few minutes to see if a ghost image shows up in the tray.

Things to look for:

- Does this white space have a shape that appeals to you?



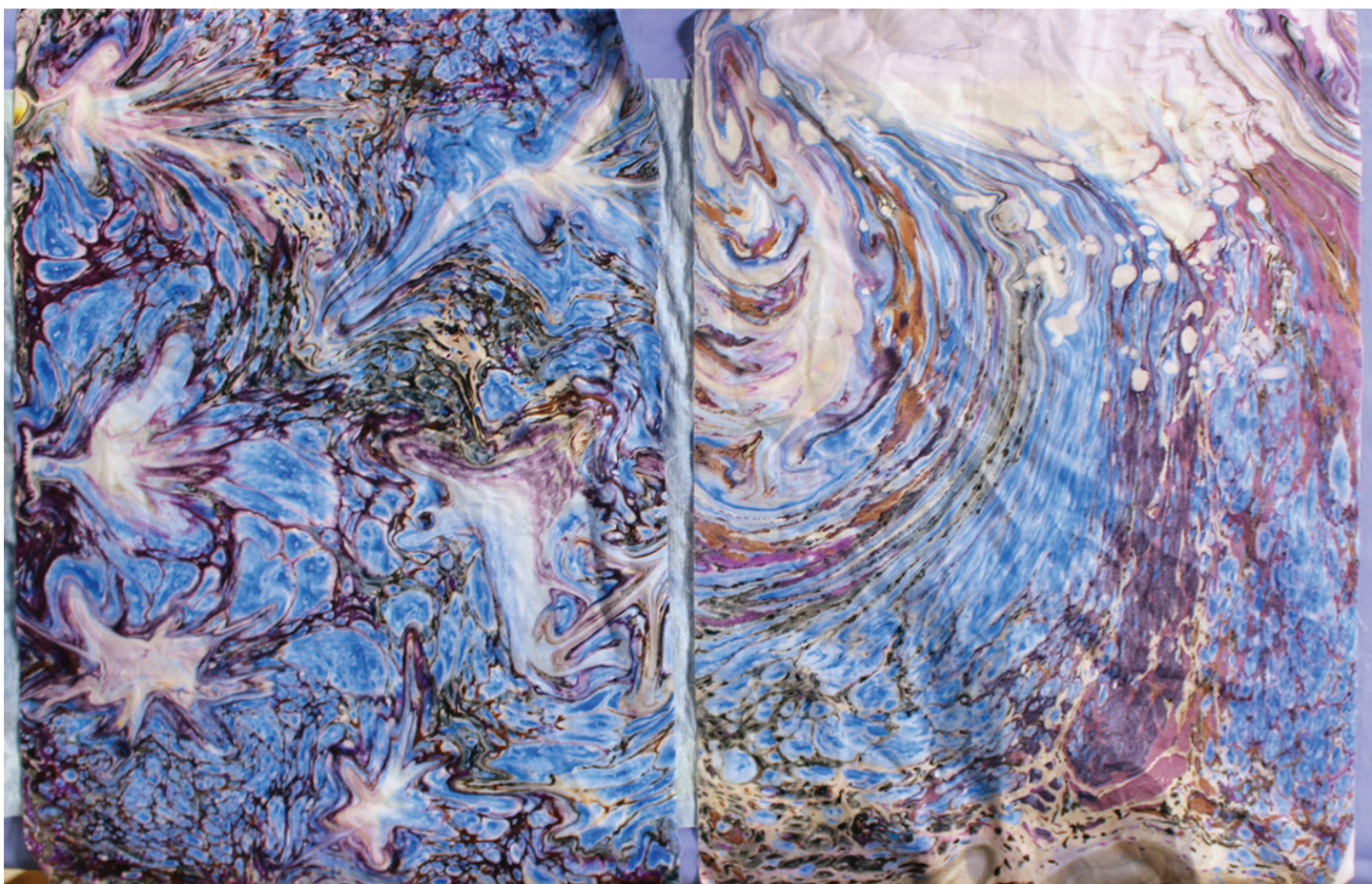
Host Vivika Hansen DeNegre with Melissa DeLisio

- Can you use a straw—blowing lightly into the tray—to move the paints around and enhance the image?
- Can you add additional paints to the sides of the tray to get the image to flow into a design?

TIP: I spread a piece of cardboard across the outer edges of the tray as a mask and added additional paint on either side of the cardboard. After removing the cardboard, some of the fresh paint was ‘pulled’ into the center.

- Can you ‘draw’ with your gloved finger to drag paints around the tray to achieve a shape you like?

Once you’re satisfied with the design, place fabric onto the surface as you normally would to print it. Ghost images can be used as is, but are also beautiful shapes to embellish with thread painting, embroidery, beading, or other design ideas.



The sample at left was created with spraying short bursts of canned air to create a 'splatter' effect. The sample at right is a 'ghost' print featuring white/unpainted areas.

Canned or compressed air

I usually marble outside and on one particularly windy day, I noticed how the wind was moving the paints in my tray. I started wondering if there was a way I could use canned air to manipulate the paints in the same way. The answer was yes and it is great fun!

Try using short bursts of air to move the paints in the tray to create a 'splatter' effect or longer bursts to move the paint around the tray in the same way wind would. These patterns often remind me of rocks and geodes.

Resist

Resists are often used in batiks and silk painting. I started experimenting with applying resists to fabric after it was treated with alum and dried. This is an opportunity to be very creative. You can draw shapes with the resist or write words, phrases, and names.

Follow the manufacturer's directions to apply the resist and, once it is dry, marble the fabric as usual. Most resists are water based and can be rinsed out when you rinse the marbled fabric.

Experiment using thin or thick lines and different patterns. Be playful and have fun! 

Free-Form Circles Fabric Painting

by Sharon Wall


Sponsored by Bernina of America, Reliable, and eQuilter.com

This project is great for beginners to help develop basic fabric painting techniques in a no-pressure format and also fun for advanced artists to do a small and playful project. The serendipity and unpredictability of this painting technique makes it fun for all skill levels! The final design will make a lovely wholecloth composition or it can be cut and used as medallions or embellishments on other art quilts.

Materials

- ½ yard of prepared for dyeing (PFD) cotton broadcloth or premium muslin (I cut this into 2 fat quarters; use 1 for the project and the second to test color combinations.)
- 18" x 20" stretcher bar frame
- Silk tacks or thumb tacks
- Liquid acrylic transparent fabric paint (I use Jacquard® Dye-na-Flow® in the following colors: sun yellow, azure blue, brilliant red, magenta, chartreuse, hot fuchsia, violet.)
- 1 sumi brush
- Water for rinsing brush
- Paper towels
- Opaque fabric paint (I use Jacquard Lumiere® and Neopaque® in the following colors: pearlescent turquoise, metallic gold, pearlescent white, magenta, yellow.)
- Fine-tip applicator bottles (I use Darice® 1 oz. Needle-Tip Applicator Bottles.)
- 2 brushes: #3 flat, #3 round

Note: I used several applicators filled with different fabric paint colors to create dots and the brushes to create other types of painted marks.


CAUTION: All supplies used for this project must be dedicated to non-food use.



Host Vivika Hansen DeNegre with Sharon Wall

DIRECTIONS

1. Attach 1 fat quarter to the frame with the tacks. It should be wrinkle free and taut.

TIP: Start by tacking the center of each side, working opposite sides. Pull the fabric to keep it tight as you gradually tack out to the corners.

2. Begin painting with the liquid acrylic fabric paint, starting with yellow (the lightest color). Hold the brush almost straight up and down, press the tip of the bristles on the fabric, and move the brush in a circular motion to create free-form circles of color. Create a solid yellow circle about 2"–3" in diameter. It does not have to be a perfect circle; you're going for an organic feel.

TIP: For my first round of colors I used sun yellow, brilliant red, magenta (which I call a cool red), and azure blue.

3. Clean the brush with water. Use the still-wet brush to paint an outline of water around the yellow circle to get a more blended effect with the next color. Dry the brush on paper towel and paint a different color around the yellow circle and allow the colors to blend into each other.

NOTE: A second technique would eliminate the outline of water; there will be less blending of the colors. Or try both techniques!



4. Keep painting circles around circles, repeating the technique in a variety of sizes all over the fabric.
5. Experiment with various color combinations. Add more layers of circles (and even dots of color) as desired. Use the second piece of fabric to practice color combinations.
6. Allow the fabric to dry. You will notice that the colors dry lighter.
7. Add more layers of liquid acrylic paint to create more intense colors in areas of your choice, if desired. This second layer of color will not spread as well as the first layers of color. Allow to dry again.
8. Fill a 1 oz. plastic bottle with gold fabric paint. Use the applicator to create symmetrical dot designs: dot in the center, then north, south, east, and west; add dots in this sequence and pattern. Repeat this with other colors in their own separate plastic bottles.
9. For additional embellishment, use the flat brush to paint small square brush strokes. Use the round brush to paint short lines and/or dots. Create concentric, symmetrical patterns—such as a swirl—on the free-form circles. Keep adding painted embellishments until you are satisfied with the results. ■

sharonwallart.com

Create Appliqué Frames and Shapes

by Beth Schillig

Sponsored by Bernina of America, Reliable, and eQuilter.com

I love turned-edge appliqué but creating a perfect, smooth curve can be a challenge. Using a multi-purpose stabilizer/washable appliqué fiber that turns soft when washed makes it a breeze to get these beautiful curves. This product becomes a soft layer of polyester fiber inside the appliqué when washed. I use it for the circles and ovals in my show quilts as well as unique frames to showcase hand-painted motifs, batiks, appliqué elements, or other items you want to feature.



Host Vivika Hansen DeNegre with Beth Schillig

Materials

- Already-made quilt top, ready for appliqué
- Appliqué fabric, for shaped frames and inner feature fabric centers of the frames, if using
- Washable polyester-based stabilizer/appliqué fiber (I use Ricky Tims' Stable Stuff® Poly.)
- Glue stick
- Basting glue (I use Roxanne™ Glue-Baste-It.)
- Clear monofilament thread (I use YLI monofilament.)
- Fine bobbin thread (I use Superior® Threads' The Bottom Line.)

Optional

- Electric cutting machine or die cutter
- Pinking shears
- Awl or stiletto
- Freezer paper

DIRECTIONS

1. Trace and cut a shape from the washable appliqué fiber. In my example, I used halo-like shapes.

NOTE: Draw right on the washable appliqué fiber and cut with scissors or use an electric cutting machine for perfect circles and ovals. If the washable appliqué fiber does not feed smoothly through the cutter, lightly iron freezer paper onto it, place the freezer paper side up into the machine, and it should breeze through the cutter.

2. Rub the glue stick on the washable appliqué fiber and place it glue side down on the reverse side of the appliqué shape fabric. Turn it over and lightly press. This heat sets the glue and it stays perfectly in place. (figure 1)

3. Trim the excess fabric around the outer and inner shape, leaving ¼" seam allowance for turning under. On straight edges, use a rotary cutter. For curves, use pinking shears or cut notches in the seam allowance. (figure 2)

Machine Set Up Tips

- Use an open-toe appliqué presser foot on your sewing machine. This provides good visual access while you are sewing.
- Set the zigzag stitch to a width of 1 and length of 1. Test to see that you like this; make other adjustments as desired.
- Use clear monofilament thread on top and very fine thread in the bobbin.
- Adjust the upper tension to be slightly loose; that way the bobbin thread does not show on top.

figure 1

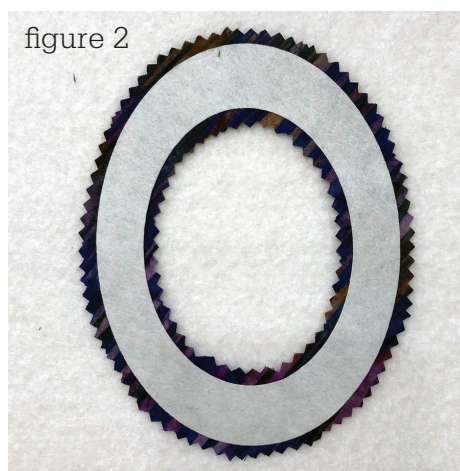


4. Apply glue stick to the seam allowance and finger press it onto the washable appliqué fiber. Work slowly around the curves; sometimes an awl or stiletto is helpful. (figure 3) Once all edges are turned, press again from the right side.
5. Decide now whether you want to add a feature fabric in the center of the appliqué frame or leave the center 'empty.'

TIP: In my experience, basting glue holds better than glue stick for this step.

- To add a feature fabric to the center, place the appliqué frame on the feature fabric. Apply a thin line of basting glue close to the inner edge only on the wrong side of the appliqué piece. Heat set the glue. Zigzag stitch on the inner edge of the frame using invisible monofilament thread. Position the stitch so the needle catches just into the edge of the appliqué on the left swing, then just off the edge of the appliqué on the right swing. Press. Turn the piece over and trim the feature fabric close to the stitching. It is now ready to place on the quilt top using the zigzag stitch and monofilament thread along the outer edge.
- To place the appliqué frame directly on the quilt top—so the quilt top shows through the center of the frame and outer edges—turn the appliqué frame over and apply thin lines of basting glue along the inner and outer edges. Place the appliqué on the quilt top. Press to heat set. Stitch the appliqué in place along the inner and outer edges using invisible monofilament thread and a zigzag stitch. Position it so the needle catches just into the edge of the appliqué on the left swing, then just off the edge of the appliqué on the right swing. With this tiny stitch it will barely be noticeable and mimics the look of hand appliqué. (figure 4)

NOTE: In figure 4, I used white thread so the stitches are visible for this



example. When using monofilament thread, the stitches will barely be seen. To secure the thread tails, backstitch a few stitches.

6. After completing the appliqué, embellish with decorative machine stitches, as desired, before layering with batting and quilting the quilt.

TIP: I don't always wash my quilted wall hangings, but I do soak them in the bathtub for a few hours in cool water once they are complete. This removes any markings I may have used and softens the washable appliqué fiber into a nice, soft fiber.

bethschillig.com

