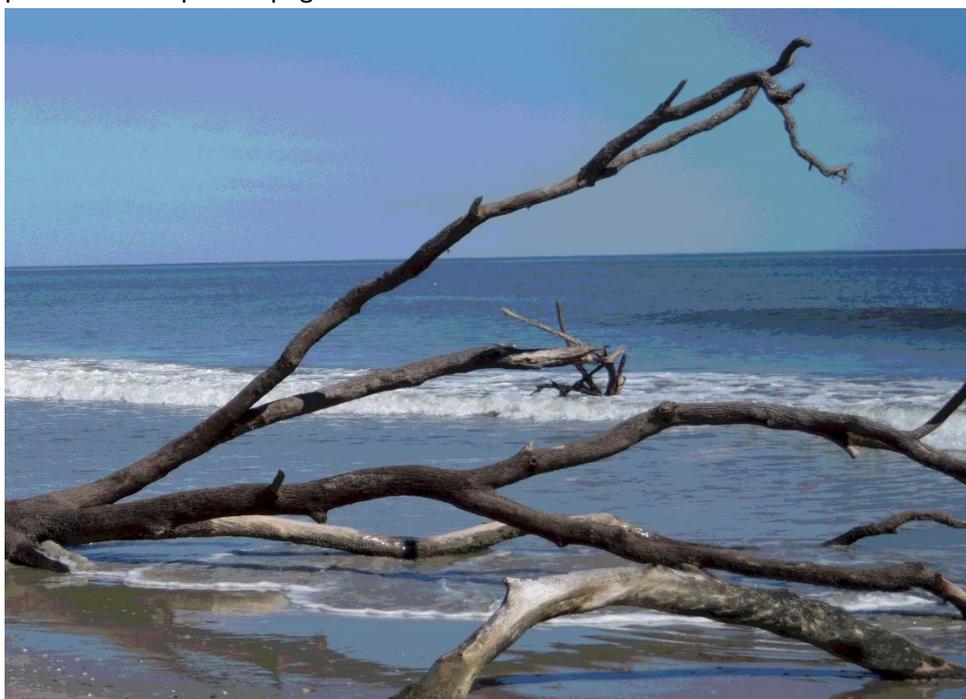


## 10+ Art Quilting Tips and Techniques in 60 minutes

1. **DESIGN** I usually work from a photo that I've taken and then played with by cropping, posturizing or adding elements to it. There are several rules that help create a good design:
  - a. Focal Point – Where do you want the viewers eye to go. The focal point needs to draw the eye either by value and/or contrasting color.
  - b. Rule of Thirds – Normally the focal point should not be smack in the center. It should sit along one of the lines (tic tac toe across the photo).
  - c. Perspective – Things further away are smaller and generally lighter (often you can use the back side of a fabric to get the right effect). You need to remember this also when you are quilting. The quilt design should be smaller on elements in the background and get larger as you move forward. In Boneyard Beach, I will quilt tighter lines in the sea and in the sky at the horizon and gradually let the lines get larger as I move away from the horizon.
  - d. In landscapes, your horizon line must be straight. If hills are on the horizon their feet should be on flat ground even if you don't see it in the picture.
2. **DESIGN** Once I'm happy with the cropped and enhanced photo, I print it out in color and also in black and white. I used to use Staples Blueprint printing but they stopped accepting photographs. While watching a SAQA seminar I learned about an open source app called PosteRazor. You give it your photo and then you tell it how large you want to have the final printout and also how large a overlap margin you want. It then creates the number of 8.5 x 11 sheets you'll need to create your picture. It is very user friendly. It has a tutorial that shows you exactly what to do. This is color photo of Boneyard Beach and this is the black and white photo blown-up to 16 pages.





3. **DESIGN** Let's talk about color and value. Color gets all the glory and Value does all the work.
  - a. I can't overemphasize the importance of VALUE. A design that has all medium or light values is dull and looks flat. Show Value in your black and white example.
  - b. Another reason to use a black and white photo is so you don't get hung up trying to recreate the colors in the photo. The Color doesn't have to be real. If I used brown for the tree, it would be dull. Using different values of purple makes the tree pop against the blue background.
4. **CONSTRUCTION** The enlarged black and white photo now becomes the main pattern that I work from. I will also use tracing paper to trace the main elements on the b&w photo. When creating shapes to use to build the collage, I turn the tracing paper to the back and then trace it onto my interfacing material or fusible web paper. You have to turn it to the back and trace it onto the paper side of the fusible or interfacing material. Then you iron on your fabric to the sticky side of the fusible or interfacing. When you turn it over the material is on the right side.
  - a. Use a good interfacing material under all of your background and some of your detail shapes if you want to create a separate piece and then apply it later to the background. Jane Sassaman in a class that she taught recommended Pellon Shirttailor. It is used for constructing the collars and cuffs on clothing. It has a soft hand yet holds up well to heavy quilting. You can purchase it on Amazon.
  - b. I use Pellon's Wonder Under as my Fusible.
  - c. I trapuntoed behind the tree to make it more 3D. I do this by laying batting behind the tree branches and then sew around the edges. I then cut away the batting along my sewing lines. When I finally create my quilt sandwich with this top, a layer of batting and a batting, the tree branches will have 2 layers of batting behind it.
5. **CONSTRUCTION** Collect rolls of tulle in a lot of different light and dark rolls of about 7 inches. I use the tulle in 2 different ways.

- a. If I have a lot of very small pieces that I have fused onto a detail piece and want to avoid having to sew around each little piece (using a small zig-zag stitch to hold it), I cover it in tulle that is a larger than the piece and a good match for the color of the piece. You can then sew around the detail piece and then go in and outline the pieces using free motion. Everything is now secure. It is then easy to cut the tulle by raising the edge along the outside of the piece and cut with a sharp scissors.
  - b. If I want to change the color of the background or detail piece, I will cover it in tulle and sometimes in several layers of tulle. Additionally, you can just apply the tulle where you want to show a shadow. You outline the shadow and then cut away the rest.
6. CONSTRUCTION Cheesecloth is a wonderful way to add texture and form to your quilts. I've used it to create waves, sea foam on the beach, and dyed it to create Spanish Moss. It comes in several different weaves ranging from 10 (most open) to 90 (very dense weave). You can cut it, stretch it, lay it flat, puff it up and then just free motion sew over it.
7. CONSTRUCTION If you are looking for shine that goes beyond using a metallic or high gloss thread, consider investing in some Angelina. Angelina comes in an opaque and transparent variety in many different colors. I've only invested in white and light blue – both transparent and opaque. You know the glint the sun can put on water – the transparent white is perfect. It comes as fibers that you lie between two pieces of parchment paper and spread out to create the shape you are looking for. You then iron over the parchment paper and it creates a thin film. This film is then sewn onto your quilt piece just as you would any other fiber.
8. CONSTRUCTION Playing with thread of many different thicknesses or couching on a wool yarn or ribbons adds dimension and a 3-D effect. Remember that thread sketching and painting can add dimension and color as well as shine (depending on your thread.)
9. CONSTRUCTION Consider using different fabrics – I personally love using silk and the shine and luster that it gives. Also if you are going to be rough on a fabric (like Egrets courtship feathers) silk holds up better to heavy quilting.
10. QUILTING A key question to ask yourself before starting to quilt is “Do I want the quilting to be the star or a background player. Doing a lot of dense quilting or thread work will draw attention and could distract the viewers eye from where you want it to be.
11. FINISHING YOUR QUILT
  - a. Crop your quilt using a special, inexpensive paper that we all have. Another Jane Sassaman trick – toilet paper. This is a picture of my quilt top cropped using toilet

paper.



- b. Turn your edges with a pillow case wrap if small and not going in a quilt show. Just sew the backing, face down, onto the quilt front and put a long slit down the middle. Attach a fusible strip over the slit and then remove the paper. Pull the quilt through the slit and then straighten edges and corners. When done, iron the slit closed. Saves a lot of hand sewing.
- c. Gallery wrap gives your quilt a professional look and is ready for hanging from a wire. I buy stretchers and then cover them with a fabric that matches the quilt. I then use an adhesive called Tear Mender to attach the quilt to the stretched fabric.