



All Star Virtual Sampler Platter

Brought to you by the Global Quilt Connection

Sue Bleiweiss

Lyric Kinard

Mel Beach

May 22, 3-6pm eastern

Catherine Redford Walking Foot Quilting Beyond the Ditch

Trudy Cleveland Photograph Your Quilt with a Smartphone

Natalya Khorover Hand Stitching on Single-use Plastic

Ashli Montgomery Storytelling Tees, pair T-shirts with Blocks

Dana Jones Demystifying Design for Foundation Piecing

Kelly Ashton Calculations, Cutting, and Why it Matters

Margarita Koriath Dimensional Designs with Light Modeling Paste

Nina Clotfelter Ruler Work on Your Domestic Machine

Sheila Frampton-Cooper Curved Piecing and Using Monofilament Thread

May 23, 3-6pm eastern

Sandy Fitzpatrick Fusible Appliqué with Decorative Machine Stitching

Andi Stanfield Building a Monochromatic Color Palette

Sue Sherman Needle Turn Appliqué for Hawaiian Quilting

Ellen Lindner How to Finish Your Quilt with a Facing

Karen Miller Curled Feather Quilting on a Home Machine

Joyce Hughes Thread Painting, Before and After

Lisa Shepard Stewart Ankara Folded Hexie Blocks and Projects

Ana Buzzalino Paintstiks on Fabric with Stencils and Rubbing Plates

Brenda Gael Smith Piecing Freeform Banded Triangles

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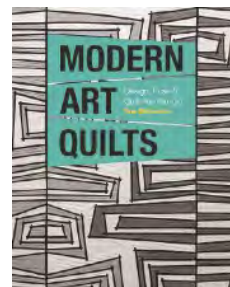
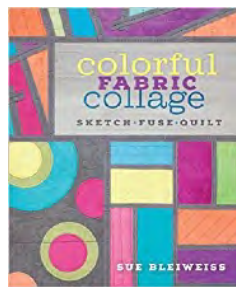


LyricKinard.com



Sue Bleiweiss

Artist, author, teacher & architect of whimsical
worlds created with fabric and thread...



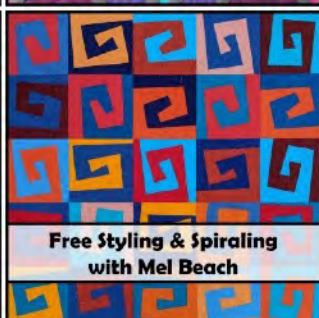
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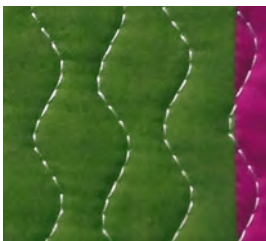
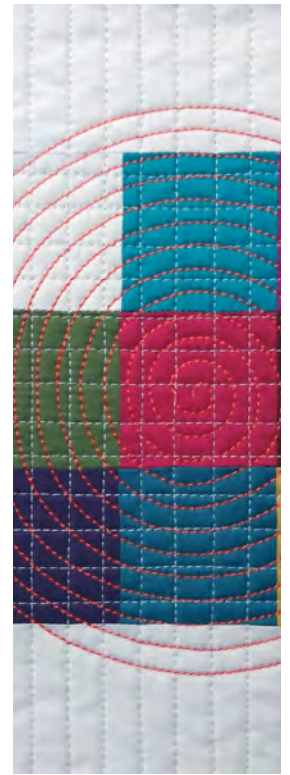
WALKING FOOT QUILTING BEYOND THE DITCH

Straight lines, serpentine, spirals and more!

Catherine Redford

Top Tips for Success

1. Press your seams carefully. Some quilt designs lend themselves to pressing to one side so you can nest your seams but you can achieve a flatter quilt when you press the seams open.
2. Take the time to baste your quilt top with all the seams set straight. I like to use size 1 safety pins, arranged in an even grid, no more than 4" apart.
3. Clean your machine and change your sewing machine needle regularly. Use a needle with a sharp tip for the best stitch quality.
4. Make sure to use the correct walking foot for your make and model of machine. Follow the instructions to attach it properly. It acts as a second set of feed dogs to feed all three layers of your quilt evenly through your machine and avoid tucks and puckers. If your machine comes with a built-in even feed system you can use that instead of a walking foot. Choose an open toed sole plate for maximum visibility.
5. The quilting should add functionality and form.




Catherine Redford



Visit Catherine's website at www.catherineredford.com.

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Catherine's book, *Modern Machine Quilting*, is available wherever you buy your quilting books. Scan here with your smart phone camera to find it on Amazon! 

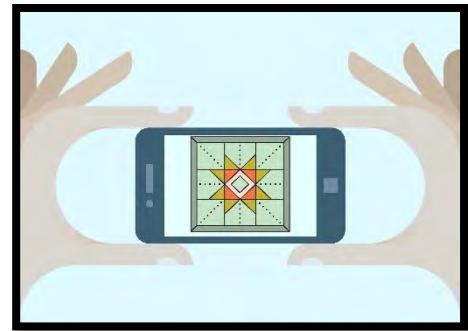
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Shoot Your Quilt

Trudy Cleveland

Oceanside, CA



Only supply needed is a fully charged smartphone..
IPhone, Samsung.....either one works!

Setting Grid on Screen:

Demonstration of how to set up your phone to avoid distortion while taking image on Iphone.

This feature on the Iphone will allow you to ensure edges are straight, your quilt looks like a rectangle!

Select Focus:

Tell your smartphone where to focus on your quilt.

Your phone will make a guess where to focus...unless you tell it where you want it to place the focus.

Learn how to have your smartphone focus on the quilting of your quilt.

Photograph where your designs and quilting are in sharp focus and “Pop” to the viewer!

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Guild presentation 45 minute Powerpoint, “Shoot Your Quilt”

Workshop is Interactive: Two 3 hour sessions: Shoot, Edit and Storage of Your Quilt Images.

Trudy Cleveland
Oceanside, CA

Trudycleveland.com
310 343-3436

Tclevelandrdh@gmail.com



HAND STITCHING ON SINGLE-USE PLASTIC

You **can** hand stitch and embroider on single-use plastic!

It's **easy** and **fun**. Repurposed single-use plastics add layers of **depth** to your art.

Here are **ten** tips and best practices for maximizing **stitched** mark-making on single-use plastics.

TIP #1

Start with a good base. Use fabric or interfacing for backing. It's difficult to tie off thread on a backing made of plastic.

TIP #2

Use a sharp needle. Some plastic is stretchier than others, so the sharper the needle the easier it goes through and the less stretch happens.

TIP #3

Use a smaller needle. Of course match the needle size to your thread, but remember that the smaller needle will make a smaller hole.

TIP #4

Select a good quality needle with a smoother surface. The smoother surface will easily glide through the plastic and be kinder to your thread as well.

TIP #5

Unlike fabric, once you make a hole in plastic - it is there to stay but don't let that stop you! If you rub the hole gently with your fingernail, it will close up a bit. And once you add more stitches around it, no one (probably not even you) will notice that hole at all!

TIP #6

If you use a sturdy, slightly thick interfacing as your backing you won't need a hoop. If you do use a hoop, use one that is wrapped with a fabric strip, it will be gentler and grippier on your plastic. But don't make it too tight because it will make the plastic stretch.

TIP #7

Thinner plastics will curl up overtime, so it's best to stitch down all the edges. But most thicker plastics will stay flat. Plastic of any thickness with shiny mylar-like backing will usually curl.

TIP #8

When appliqueing very close to the edge, beware of getting too close, especially with a bigger needle. You might rip the plastic. Here's a bonus! Plastic does not fray! No need to turn under when appliqueing.

TIP #9

Especially when stitching tiny pieces, it helps to hold it close to where you intend to come through with your needle from underneath. That way you can feel where the needle is with your fingertip and can make adjustments before there's a hole in the plastic.

TIP #10

If you're working with plastic that is rather stretchy, hold it down with your fingernail right next to where your needle is coming up. This will keep the stretching to a minimum.

STORYTELLING TEES

with Ashli Montgomery from Quilt 2 End ALZ, Inc.

Finished Quilt: 42" x 42" | Use a scant $\frac{1}{4}$ " seam allowance throughout

MATERIALS

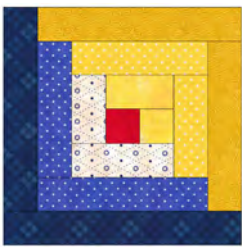
- T-Shirts – 5 panels (this might be 5 shirts, or maybe fewer if you choose to use both the front and the back designs from a single tee)
- 1 package [June Tailor T-Shirt Project Fusible Interfacing](#)
- [Make a Quilt in a Day Log Cabin Pattern, 6th Edition](#) by Eleanor Burns
- Standard Sewing Supplies

OPTIONAL TOOLS

- [June Tailor T-Shirt Transformation Ruler](#)
- [June Tailor T-Shirt Pressing Cloth](#)

FABRIC

- Center and Binding: $\frac{1}{2}$ yard (the center is the heart or light of the log cabin and is often red or yellow)
- 1st Light: $\frac{1}{8}$ yard
- 2nd Light: $\frac{1}{4}$ yard
- 3rd Light: $\frac{1}{4}$ yard
- 1st Dark: $\frac{1}{4}$ yard
- 2nd Dark: $\frac{1}{4}$ yard
- 3rd Dark: $\frac{1}{4}$ yard
- Backing: $2\frac{2}{3}$ yards



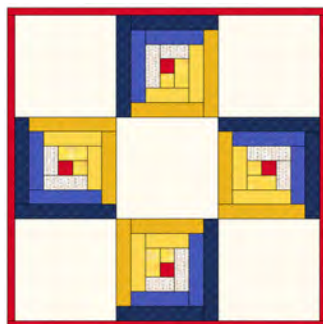
CREATE LOG CABIN BLOCKS

Follow Eleanor Burns' strip piecing method to make 4 log cabin blocks:

1. Cut fabric into $2\frac{1}{2}$ " strips ([Make a Quilt in a Day Log Cabin, 6th ed.](#) page 32).
2. Begin with center and 1st light fabric to start the block (page 34).
3. Next add another log of 1st light (page 36).
4. Now sew on two logs of 1st dark (pages 38-39).
5. Continue adding strips to your blocks in order of lights and darks (pages 40-45).
6. Press all 4 log cabin blocks and set to the side.

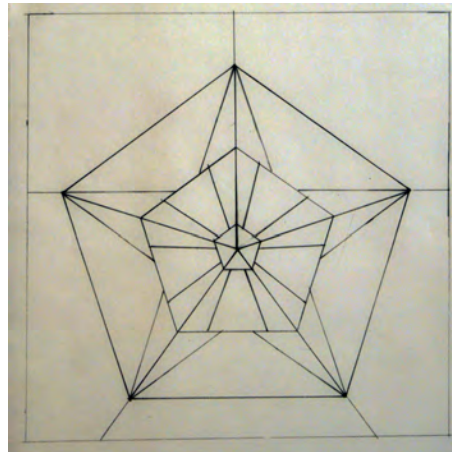
PREPARING YOUR T-SHIRTS

1. Cut each of your t-shirts "open" by cutting off the sleeves at the seam and then down each side (along the crease/fold when the t-shirt is laid flat). Cut along the shoulder seam to separate the front from the back so you have less extra material to handle.
2. Cut a piece of fusible, t-shirt interfacing at least 16" square.
3. With your t-shirt face down, lay the interfacing on the t-shirt with the "nubby" side down. Check to be sure that the interfacing is centered over the t-shirt graphic and that everything is laid smooth and flat.
4. With your iron on the "wool" heat setting, adhere the fusible interfacing by setting the iron on a spot, leaving it for about 10-12 seconds, and then lifting the iron to another spot. Do not push the iron back and forth as it will create wrinkles and gathers in your t-shirt panel.
5. Once the interfacing is fully attached, turn the t-shirt, position the graphic to be centered, and trim to 14.5" square.
6. Repeat for each shirt.



ASSEMBLE THE TOPPER, QUILT, AND BIND

1. Arrange your t-shirts and log cabin blocks in a checkerboard layout.
2. Rotate the log cabin squares to find the look you like best.
3. Sew the elements together as arranged, pressing seams to one side as you go to minimize bulk.
4. Layer topper, batting, and backing and quilt as desired.
5. Finish with binding.



Demystifying Design for Foundation Piecing

Dana Jones • www.danajonesquilts.com

Extreme angles, sharp points, precision piecing, easy patch cutting, one-of-a-kind images and more are all possible with paper piecing. “Demystifying Design for Foundation Piecing” will teach you how to create pictorial blocks and quilts for foundation piecing. Skills taught are good for everything from traditional blocks to pictorial quilts. Learn foundation design for a simple image then move to a more complex design working from a photo or drawing you choose. You’ll learn to determine the number of foundations needed, how to number foundations for piecing order, and how to label foundations and mark them for ease in joining them as you begin to discover how to capture the essence of an image.

Step 1: Making Friends With the Paper Police

- Straight lines, no curves.
- No turning corners.
- The last piece you add must align with the piece or pieces you are adding it to. It can’t be longer or shorter.
- The piecing order matters because:
 - Seams are pressed toward the last piece added.
 - Once you add a piece to two or more pieces that have been seamed together, you lock the direction of the seams in place.
 - If seams will butt, you need to plan piecing order to make nesting the seams possible.
- Your foundations will be the reverse of the finished quilt but never fear. Design your block or quilt as you want it to look. If your design is symmetrical top to bottom and left to right, there will be no need to reverse your foundations. If your design is asymmetrical, you can reverse your foundations in a copy machine or turn them over and trace them on the backside.

Step 2: Flying Kites

Capturing the essence of an image, determining the number of foundations needed, labeling foundations and moving from simple to more complex — a kite block will teach you all this.

Step 3: Creating Your Design

- Select an image.
- Find the essence of the image and draw it with straight lines.
- Divide the image into foundations, following Paper Police rules.
- Piece your quilt.
- Tweaking your pattern if needed.

Supply List

- Mechanical pencil with HB or B lead
- Eraser
- Clear, flat 12” x 1” ruler with 1/8” grid, best if printed in red
- Fine-tip permanent marker
- 3 or more sheets of 8.5” x 11” vellum grid paper with 8 squares per inch
- 3 copies of a photo or drawing of a single object such as an animal, building or flower
- Several sheets of drawing paper/typing paper

These supplies can be found at art-supply stores, some office supply stores and online. Quilt shops may have the rulers.

All-Star Special

10 percent discount on open-enrollment workshop registrations for All-Star Sampler Teacher Event participants from now through September 1, 2021. Use code: ALLSTAR. Check out workshop schedule and register:

www.danajonesquilts.com

Calculations, Cutting, and Why It Matters: HST? QST? WTH?!?!?

Kellyquilter Designs Kelly Ashton kelly@kellyquilter.com

Definitions:

Fabric Warp: In woven fabric, the threads that run lengthwise through the fabric (parallel to the selvages). The warp is the *lengthwise grain* of the fabric which is very stable and has little to no “give” (stretch).

Fabric Weft: In woven fabric, the threads that are passed over and under the warp threads to create fabric. The weft threads run across the fabric from selvege to selvege. The weft creates the *crosswise grain* of the fabric. The crosswise grain of the fabric has slightly more “give” (stretch) than the lengthwise grain, yet still is quite stable.

Straight-of-Grain / On grain: For the purpose of patchwork cutting, the straight-of-grain (“on grain”) could be either the crosswise or lengthwise grain of the fabric.

Fabric Bias: A line or cut that runs at an angle (between 1 - 89 degrees) to either the crossgrain or lengthwise grain of the fabric. True bias = 45 degrees. A bias edge of cut fabric is very stretchy, therefore less stable than crossgrain or lengthwise grain.

Finished Size: In patchwork, the finished size is the size that the patch, block, or quilt top measures (or is **supposed to measure**) once it is sewn into the block, quilt, or finished with binding.

Cut size / Unfinished size: In patchwork, the actual cut size of the patchwork piece (finished size + seam allowance = cut size). The term “unfinished size” can reference a cut patchwork piece or a pieced quilt block (ex.: 12” finished; 12 ½” unfinished.)

Half-Square Triangle (HST): The triangle created by cutting a square in half on the diagonal in one direction.

Quarter-Square Triangle (QST): The triangle created by cutting a square in half on the diagonal in both directions.

Cutting Fabric Squares for Patchwork Squares, HSTs, and QSTs

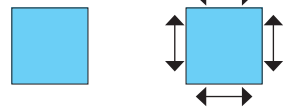
Legend: = cutting line * = Once pieced into a unit, measure this edge to check finished size.
 ←————→ = straight grain / on grain

SHAPE

Square

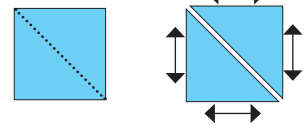
FORMULA

Desired finished size + ½” = cut size of square



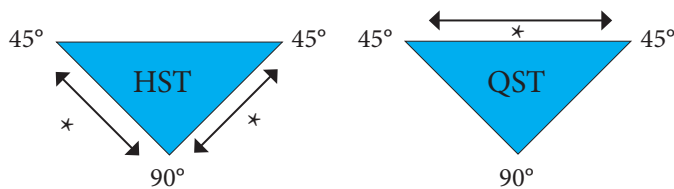
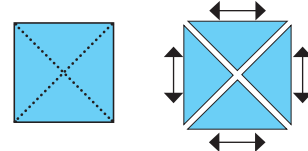
Half-Square Triangle (HST)

Desired finished size + ⅞” = cut size of square



Quarter-Square Triangle (QST)

Desired finished size + 1¼” = cut size of square



Both the lengthwise grain and the crosswise grain of the woven fabric is more stable than the bias. When the patchwork pieces along the peripheral edges of a quilt block - AND along the peripheral edges of a quilt top, for that matter - are “on grain”, the blocks (and top) have the greatest stability, thereby helping to prevent stretch, distortion, and waviness along the edges of both the individual blocks and the quilt top.

Dimensional Designs with Light Modeling Paste

Margarita Koriath

margascrafts@gmail.com

<http://margascrafts.blogspot.com>

Starting with a stencil and light modeling paste let's create dimensional accents for your next art quilt.

You will need:

- Light modeling Paste
- Plastic material to create a stencil
- Exacto knife or craft scissors for cutting the stencil shapes
- Permanent marker
- Different colors of liquid paint
- Plastic knife or wooden ice cream sticks for mixing
- Small plastic containers
- Old credit card, old hotel room key or squeegee
- Freezer paper

INSTRUCTIONS

- Draw simple shapes on your plastic material with the permanent marker (simple geometric shapes work best) and with the help of your exacto knife or craft scissors cut on the marker lines to create your stencil.
- Pour a tablespoon of the light modeling paste into a small container. Add a few drops of the liquid paint and mix well.
- Put a piece of freezer paper on the table with the plastic, shiny side up. Position your stencil on top.
- Scrap the colored light modeling paste over the stencil. Lift the stencil carefully making sure to not disrupt the geometric shapes you just created. Position the stencil in another area of the freezer paper and repeat.
- Once finished, leave the shapes undisturbed until they dry completely. This could take up to 24 hours.
- Delicately peel the dried shapes from your freezer paper and store them in a plastic bag.

TIPS: It is an ideal technique to create accent details to match the color of your quilt and the shapes of the fabric designs.

YOU CAN VISIT ME HERE TO LEARN ABOUT MY CLASSES AND VIEW MY WORK:

<http://margascrafts.blogspot.com>

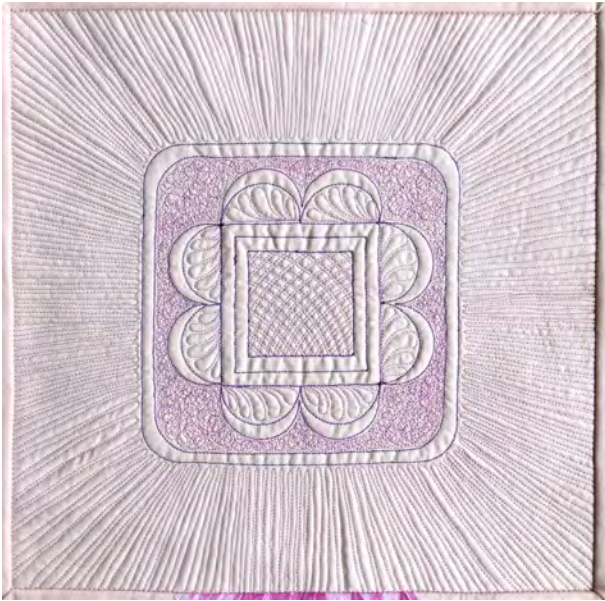
Instagram: @margaritakoriath

Nina Clotfelter

www.ninaquilts.com

ninaclotfelter@gmail.com

Ruler Work on your Domestic Machine



What do I need to get started?

What foot do I use?

What Rulers do I use?

What Rulers do I need?

How do I start?

What is Ruler Work used for?

How do I practice Ruler Work?

Ruler Work is very do able on your domestic sewing machine!

We will talk about all the questions above and more.

You'll learn tips and tricks to make things easier for you, too.



CURVED PIECING & MONOFILAMENT THREAD

SHEILA FRAMPTON COOPER

**I'm excited to share my technique
for sewing curved seams with no pins!**

Because I am an improv piecer, there are typical rules for sewing curves that don't apply to what I do. There is a freedom working this way and I hope to encourage you to give it a try.

Here are a few tips to prepare for my demonstration:

- The grain of the fabric is very important when sewing curves this way. Organizing your fabric so that you can easily start working is very helpful. It is best to fold your fabric as it comes off the bolt. For example, if you purchase a 1 yard cut, you would fold it in half from the fold to the selvage.
- Whenever I'm working with fabric, I do not make my cuts from the whole piece. I cut strips, and the width depends on the size and scale of the shape I want to create. If I am creating with small pieces, I may work with a 6" strip, cut from selvage to selvage. If I am creating larger shapes, I would adjust accordingly.
- It is best to only cut through one layer of fabric at a time.
- When sewing curved seams, I recommend reducing your stitch length. For example, the normal setting is 2.5, and I reduce that to 2.2. If your machine only adjusts by .5, I would suggest 2.0.
- I prefer to use a 28mm rotary blade. I find it's easier to twist and turn when I'm cutting curves, however this is not mandatory.
- If you choose to use monofilament thread, the only brand I recommend Superior Threads Mono.Poly®. Unlike some of the other brands, this one is a true polyester. Also, the bobbin must be wound at 50% speed or less. If not, you will stretch the thread and may experience breakage. Pre-wound bobbins are also available.
- I like to use a Microtex Sharp Needle, size 60/8. Because the thread is so fine, this needle works really well.

I look forward to sharing my process with all of you very soon!



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- Students don't have to lug their machines and have their usual creative space already set up.
- Our instructors have flexible schedules.

LEARN MORE



Fusible Applique with Decorative Machine Stitching - by Sandy Fitzpatrick

- Add more interest to your applique stitching by choosing decorative stitches with a little extra character. Be sure to use an open toed foot which will allow full visibility of your stitches.

- Embellish with beads! Remove the foot on your machine, shorten the length of your zig-zag stitch, and use tweezers to hold the bead in place while stitching.

- Use a tailor tack foot and a zig-zag stitch to create dimensional fringe on your applique. Remember to secure your stitches by running a bead of glue on the back side of your stitching.

- A pintuck foot and a double needle will create a wonderful straight line dimension or even curvy lines. For added texture, stitch over cording to give your lines extra body.

- Switch out your pintuck foot for a free-motion foot, but still use your double needle for some surprising free-motion quilting results.

- Combine decorative stitches on your machine to create your own “one of a kind” stitches. Layer them, or stitch them side by side. Experiment with color!

- Add even more pizzazz to your decorative stitches by stitching over cording, braid, or ribbon with a contrasting thread color.

- If your machine can combine stitches, use a blanket stitch to create the look of a measuring tape. Simply stitch three regular blanket stitches and then one a little wider and combine them in your stitching menu.



- Insert piping between strips of fabric to add more pops of color to your design.

- Fuse two pieces of fabric together, i.e. two leaf shapes or two butterfly wings. Add floral wire to the edge and satin stitch around the shape to create a dimensional design.

- Add a flange around your quilt blocks. It not only adds interest and color to your block, but also allows you to hide your beginning and ending stitches when free-motion quilting.

Experiment, try something new,
let your creativity soar!

Check my website for my “outside the box” whimsical designs. I have hard copy patterns, as well as PDFs, and laser cut kits.



Scan this QR code with your phone to go directly to my website.

I offer online Zoom classes for individual students, as well as workshops/lectures for guilds.

Sandy Fitzpatrick - Hissyfitz Designs

Website: www.HissyfitzDesigns.com • Email: sandy@hissyfitzdesigns.com

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Building a Monochromatic Color Palette

with Andi Stanfield



Supplies:

Bring a variety of fabric swatches. Raid your stash and learn to work with what you have!

Monochromatic does ***not*** mean “one fabric”.

It does mean a variety of shades, tints and hues within one color family.

5 steps to a monochromatic color palette:

1. Pull a variety of shades in the chosen color family
2. Sort into lights, mediums and darks
3. Fill in the middle shades (light-mediums and medium-dark)
4. Add a “surprise” print or slight variation of color
5. Audition with backgrounds - white, tan, gray, navy blue, black

Additional tools:

- Color wheel with tints and hues
- Take black-and-white photos (monochromatic filter)
- Red/Green lenses

Resources:

- Ombre fabric (V and Co for Moda, Stonehenge by Northcott)
- Monochromatic Quilts: Amazing Variety by Andi Stanfield & Mary McElvain
- Color Play by Joen Wolfram

Contact Andi via email: info@truebluequilts.com

Workshop information: www.truebluequilts.com/classes

Needle Turn Appliqué for Hawaiian Quilting (Sue Sherman)

Mini “Monstera Leaf” Quilt Pattern

(Quilt size approx. 13” x 13”)

This is a special easy mini quilt created just for this 15-minute sampler workshop. You could hang it on the wall or make it into a cushion or bag.

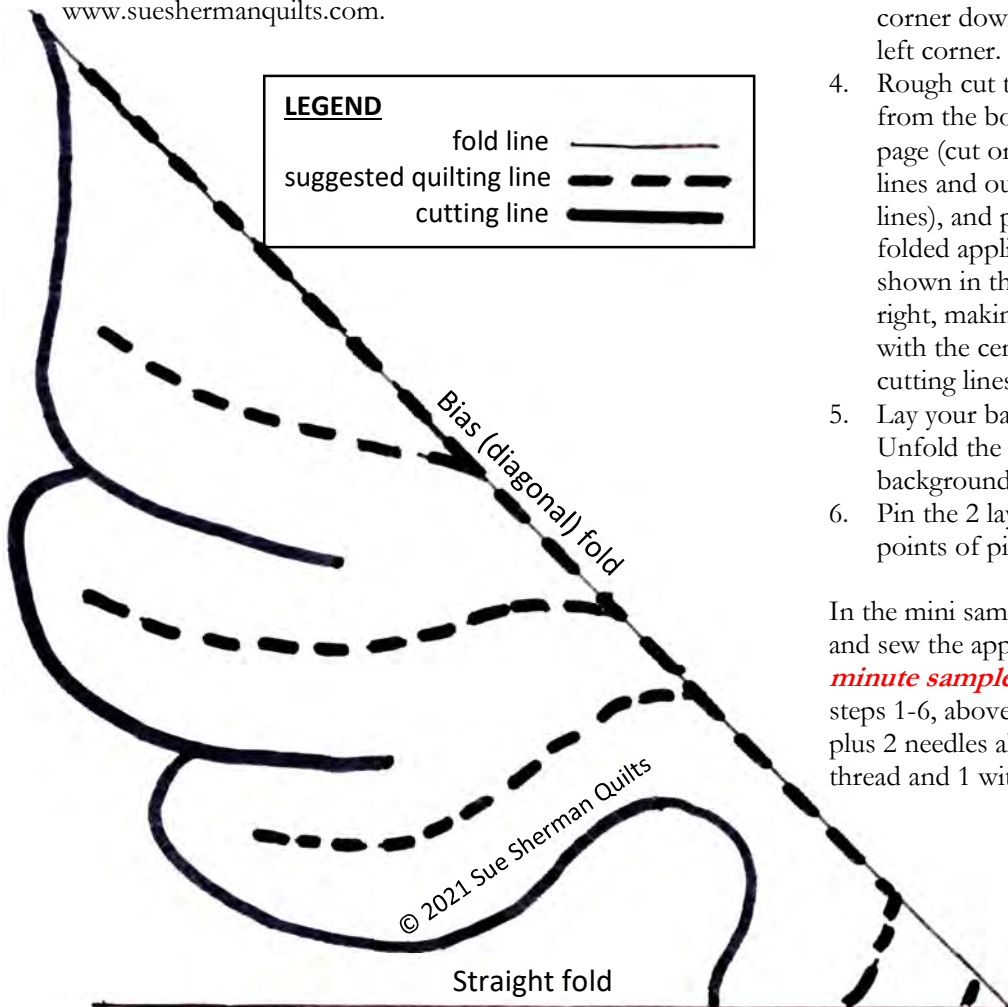
My virtual Hawaiian quilting workshops are in 2 parts, each 3 hours long: in Part 1 we learn needle-turned appliqué and in Part 2, usually 2-3 weeks later, we learn the quilting. In the full-length workshop the project is a 20”x20” quilt, with several patterns to choose from.

The following virtual workshops are planned for 2021:

- Part 1: June 22 and 26; September 25, October 29
- Part 2: July 13 and 17, October 9, November 19

Email me at sue@sueshermanquilts.com to enroll. Cost is \$50 for the 2 sessions.

For more information and additional class dates as they are added, please email me or visit my website at www.sueshermanquilts.com.



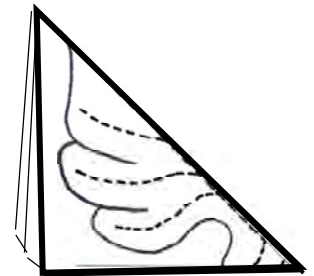
If you want to make this mini quilt you will need:

- Two pieces of contrasting fabric, preferably 100% cotton, solid, batik or hand dyed:
 - 12”x12” of a darker colour for appliqué
 - 15”x15” of a lighter colour for background
- Iron and ironing board/mat
- Sharp sewing shears
- Small sharp scissors for appliqué
- Pins
- Needles and threads for basting, appliqué & quilting
- Batting, backing & quilting hoop will be needed later, for hand quilting this mini quilt.

Preparation:

(Note: these steps are simplified for this mini quilt design, and you need to do them in advance. For a full-length workshop, these steps would be part of the workshop, and a little more complicated, using the technique typically used to cut and pin a large Hawaiian quilt.)

1. Using the darker fabric: with the right side of your fabric facing up, fold your fabric in half by bringing the bottom edge up to the top. Iron the fold.
2. Now fold in half again by bringing the right edge of the fabric over to the left edge. Iron the fold.
3. Now fold on the diagonal, bringing the top right corner down to the bottom left corner. Iron the fold.
4. Rough cut the pattern from the bottom of this page (cut only the fold lines and outer cutting lines), and place it on the folded appliqué fabric as shown in the diagram at right, making sure that the point of the pattern lines up with the centre of your fabric. Pin. Cut along all cutting lines using sharp sewing shears. Remove pins.
5. Lay your background fabric right side up on a table. Unfold the appliqué fabric over it, centred on the background.
6. Pin the 2 layers together starting in the centre, with points of pins away from the centre.



In the mini sampler workshop you will learn how to baste and sew the appliqué. **To get the most out of the 15 minute sampler workshop**, I suggest that you follow steps 1-6, above, and be ready with your appliqué scissors plus 2 needles already threaded and knotted: 1 with basting thread and 1 with thread matching your appliqué colour.

Match this point with centre of appliqué fabric

Ellen Lindner

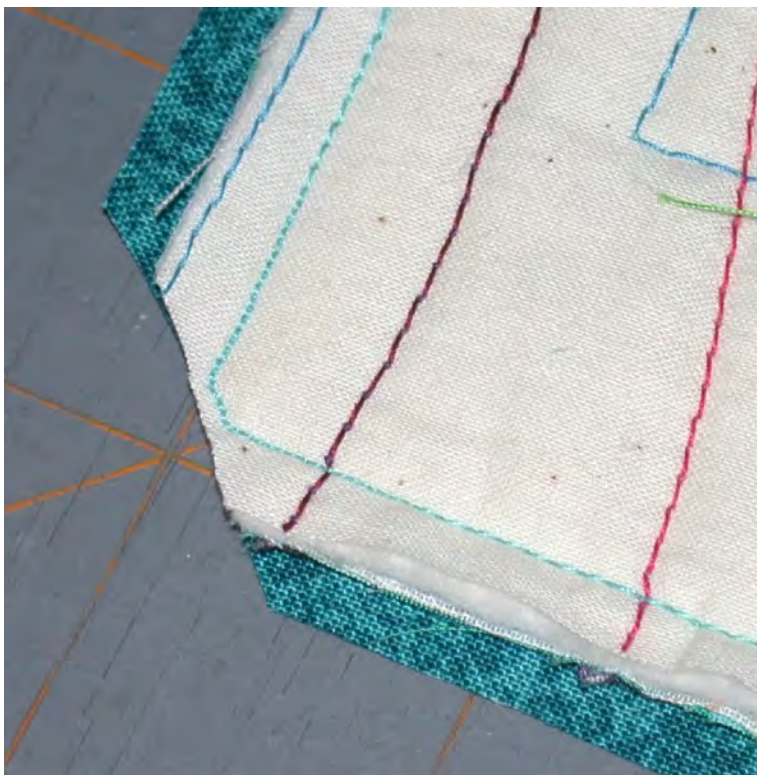
Adventure Quilter

Learn with Ellen

Let's Face It!

Instructions are for a full facing, sometimes called envelope or pillowcase style.

- Trim your quilted project to the desired size, (to include a $\frac{1}{4}$ " seam allowance on all sides.)
- Cut your facing fabric the same size.
- *Optional: Attach the label and hanging sleeve at this point.*
- Prepare the slit that will be used for turning:
 - Cut a strip of fusible webbing $1\frac{1}{2}$ " wide and the length of the quilt minus 6" or so. Fuse this to the WRONG side of the facing fabric, centering it down the longest side.
 - Using a rotary cutter, cut a slit through the center of the fused area.
- Pin the quilt and the facing right sides together.
- Using a $\frac{1}{4}$ " seam allowance stitch all the way around the perimeter of the quilt.



- Modify the stitching at the corners. Rather than stitching a sharp 90°, turn slightly early and take 4 stitches on a 45° angle. (See photo)
- Turn another 45° degrees and increase the stitch length to normal. Continue stitching.
- Trim the corners at a 45° degree angle.
- Turn the quilt right side out, pushing out the corners with a dull tool, like a pencil.
- From the front CAREFULLY iron the edge, rolling the facing to the back as you go. DON'T iron near the center because the fusible is there.
- From the back, iron out any wrinkles, being careful not to iron in the fused slit area until ready.
- One side at a time, ease the fullness of the facing fabric toward the center slit. Iron/fuse in place. Do the same on the second side, slightly overlapping the first side at the slit. (If they don't overlap you can add a fused patch to cover the opening.)

Find Ellen's free online facing class at <https://coursecraft.net/courses/z92XW/splash> . This class includes an alternate facing technique, information on under stitching, and videos demonstrating the content explained here.



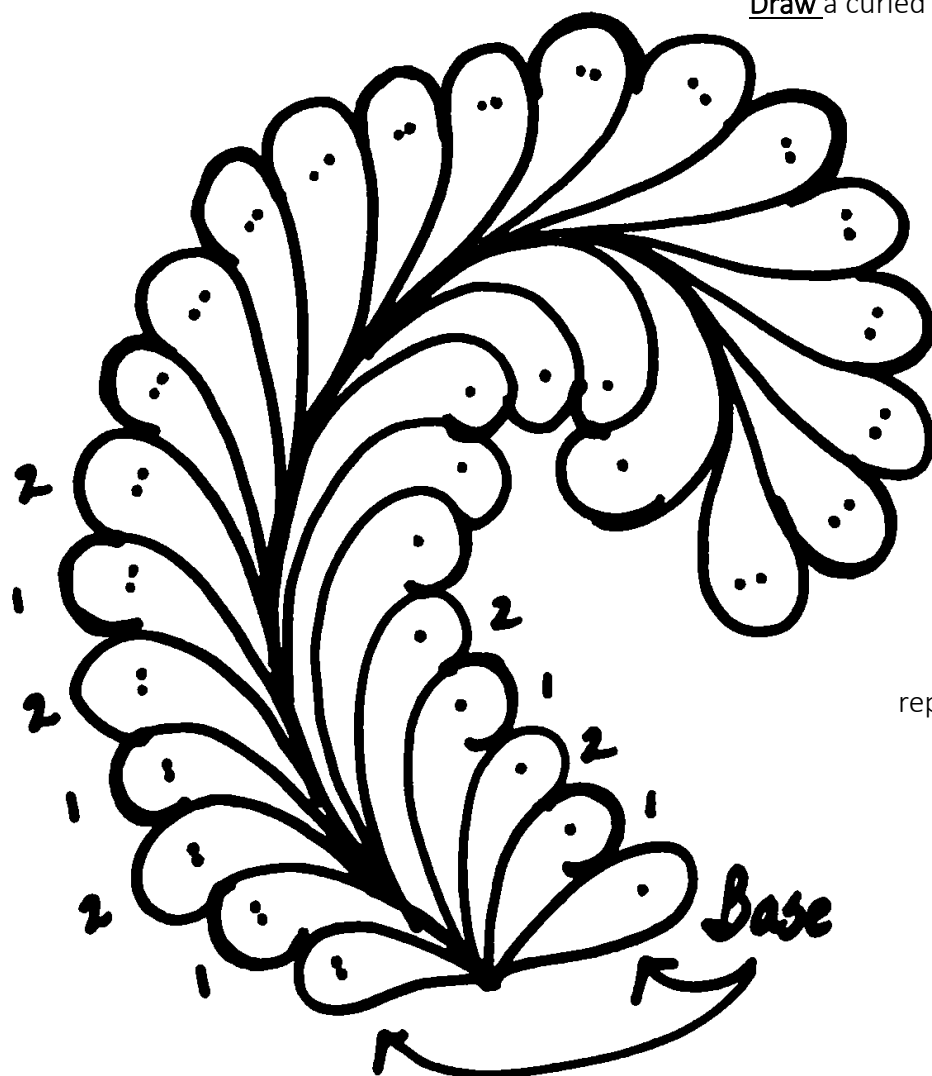
Free Motion “Bump Back” Curled Feather on a Home Sewing Machine
by [Karen L. Miller ~ Redbird Quilt Co.](#) ~ follow me @redbirdquiltco
for the Global Quilt Connection All Star Sampler – May 2021

My Favorite Home Machine Quilting Notions:

[Aurifil Thread](#) ~ [Supreme Slider](#) ~ [Machingers Gloves](#) ~ [Topstitch Needles](#)

Apply coupon code “global15” for 15% off products at [redbirdquiltco.com](#)

Draw a curled spine with a [water soluble marker](#).



Begin by stitching the base feather

on the inside of the curl
(bottom right- single dot).

Build “bump back”
feathers up the inside
of the spine 2 at a time.

... Dance the 2-step ...

At the last inside feather
(single dot) stitch or travel
back down the spine and

repeat the process up the left (outer)
side of the spine (double dots).

Add a top or finishing
feather as necessary.

BONUS: Echo & background fill
with pebbles or dense fill.

Learn more @ [My Tutorials](#)

Joyce Hughes- Dimensional Thread Painting –Before and After

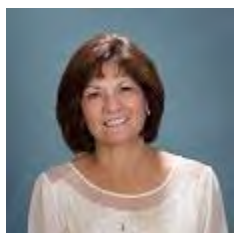
www.JoyceHughesOriginals.com / Joyhughes1@verizon.net

Want to learn *Dimensional Thread Painting* but you think it is too hard. I often hear, “I am not creative and can My Machine do this? etc., etc. Yes, you are creative and Yes, you can do this on your Domestic Sewing Machine!!!

In the class students will start with a Beautiful Panel to create a piece of Art! You will learn the proper steps of Dimensional Thread Painting and find it to be a fun and creative technique. I will instruct students with Step-by-Step live demonstration, along with a power point to view detailing of the stitching and thread work. Explore the various thread selection, setting up your machine for stitching techniques with free motion quilting of zig zag and straight stitching, bobbin work and embellishing with netting and crystals. See the fabric come to life as you sew and layer the threads on top of your design. You will use Thread as Paint –sew with different types of threads and color combinations to achieve the proper blending and shading. Learn how to create interesting texture and dimension to your quilting project. You will leave with a full knowledge of *Dimensional Thread Painting* and create a One of Kind piece of Art!

GQC live Demonstration Includes:

- 1) Supplies- Machine and set up, Fabric Panels, Needles and Threads
- 2) Set up of Cameras and Power Point used during class
- 3) Demo of Dimensional Thread Painting
- 4) Numerous samples showing Before and After using Dimensional Thread Painting



Joyce Hughes- (from Kintnersville, Pennsylvania) I am a multi award-winning self-taught quilter and fiber artist. Author of “Creating Art Quilts with Panels” and “Thread Painting a Garden Quilt”.

I love to express my artistic capabilities by designing landscape and floral quilts using raw edge applique and panels; adding dimensional thread painting. Which has led to numerous ribbons, awards and recognitions- Working directly with Brother USA, Mettler Threads, Warm-N-Natural, Northcott Fabrics, Timeless Treasures, Mancuso Show Management and numerous other quilting organizations; creating samples, working as an Ambassador and /or National quilt teacher. One of my greatest accomplishments is when a student in one of my classes creates his or her own artwork following my dimensional thread painting techniques!

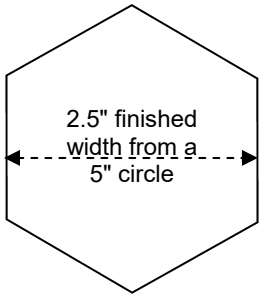
For more information on Lectures, Classes, Books and Kits-Visit my website at www.JoyceHughesOriginals.com

Hassle-Free Folded Hexies

by Lisa Shepard Stewart



I always enjoy a good, effective shortcut, and I found one for hexies... all that paper piecing, hand stitching and REMOVAL of paper pieces wasn't gonna happen for me in this lifetime... If you can relate, try these folded hexies made from circles! The **hexies finish to half the size of the circles you cut**, so using the full 5" square delivers a hexie approx 2½" wide.



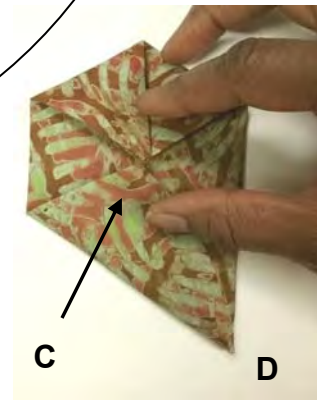
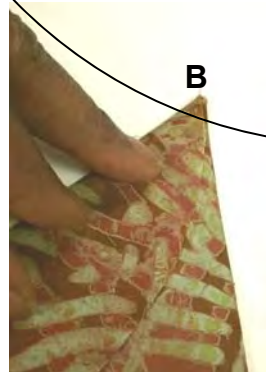
1. Trace this 5" circle template on paper and cut it out. Stack a bunch of fabrics, and using the template (or a saucer) and rotary cutter (or die cutting machine), make the desired number of fabric circles.



2. Fold circle into quarters, marking the center with a pin or disappearing fabric marker. Open up circle.

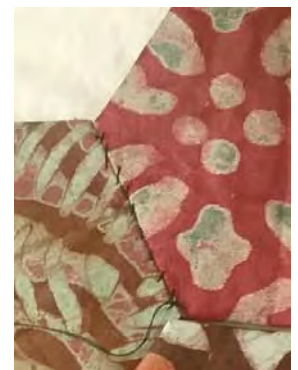


3. Fold in one side of the circle so that its widest point meets the center marking. Press lightly. Repeat on the opposite side to form corners A, B, C, D as shown ▶



4. Fold Point A down to meet the center marking. Press lightly or finger press. Bring Point B down to meet A; fold in Points C and D in the same manner. Secure these points with fabric glue, fusible tape or hand tack stitches.

5. Arrange hexies as desired and whipstitch the edges together — line up two hexies with wrong sides facing and sew together with small stitches in a matching or contrasting thread. Continue joining all edges. Finish the piece with batting and backing as a mugrug, pincushion or sachet., or appliqué the joined hexies to a base fabric.



PAINTSTIKS ON FABRIC

Supply List:

Paintstiks – colours of choice

Fabric: I use 100% cotton fabric (washed and ironed) but you can add Paintstiks to any fabric (experiment!)

Other supplies: stencils, rubbing plates, old toothbrush, freezer paper, stencil brush, paper towels



What are Paintstiks?

Paintstiks are oil paints in a crayon form; made of wax, a small amount of low-acid linseed oil and pigment. When the paints are not in use, a thin film or skin forms over the paint and keeps the paint from drying up. Once the protective film is removed, Paintstik colors are the consistency of lipstick. They are solid but softer than a pastel or crayon.

Preparing the Paintstiks

Cover the work surface to protect it from unwanted paint. Remove the protective skin from the end by pinching it off with a paper towel. If this proves difficult, remove the skin carefully with a knife. Wrap peelings in newspaper or paper towels and discard.

Applying Paintstiks to fabric

– Direct application

- You can apply Paintstiks directly to fabric as if you were coloring with a crayon. Once the colors are applied, you may want to use an old toothbrush or stenciling brush to smooth and blend the colors.

– Masking tape

- Use masking tape to cover areas of your fabric while you apply the paint: make a grid, triangles, squares, straight lines, etc. You can also tear the masking tape lengthwise to have more organic edges. Apply the Paintstik directly or use a brush. Then peel the masking tape to reveal the design.

– Stenciling

- When using commercial stencils, use a stencil brush to apply the Paintstik color. Place the stencil on the fabric and tape in place if necessary. Rub the Paintstik color on a separate palette or piece of paper. Pick up the paint with a stencil brush. Use a circular rubbing motion to carefully apply the Paintstik color to the fabric. Use several layers of paint to get a solid image.

– Rubbings

- Place a textured object under your fabric. Tape in place if necessary. Work with the Paintstik directly onto the fabric. As you rub the Paintstik over the fabric, an image of the texture will appear. It is not necessary to rub hard when making a rubbing. A light touch is helpful for a clean image.

Cleaning up:

Paintstik colors are easily removed from your tools and brushes with standard or citrus-based solvents. With a little bit of extra work, they can be cleaned with soap and water.

Making colors permanent:

After applying the Paintstik color to the fabric, allow to dry for 3-5 days. Paintstiks will appear dry to the touch in 24 hours, but they take several days to dry thoroughly. After the paint dries, it must be heat set to make it permanent. Set the iron to the proper setting for the fabric. Place an old piece of muslin on your ironing surface. Put the fabric paint-side down on the muslin and **press** for 10-15 seconds (press – do not iron) in each spot. The muslin will absorb any excess oil that remains in the paint.

Learn with Brenda Gael Smith!

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www.serendipitypatchwork.com.au

IG: #brendagaelsmithworkshop



Create dynamic compositions with Pieced Freeform Banded Triangles

- 2 rectangles of fabric in contrasting colours. (In my demo, I use 12.5x4in rectangles)
- Sewing machine with thread and 1/4in seam allowance
- Rotary cutter, ruler and cutting mat and iron

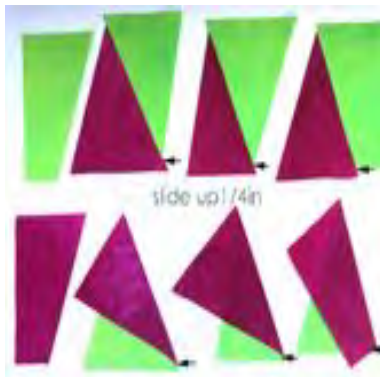


Make an even number of cuts to create distinct triangles.

Layer rectangles on top of each other. Right sides facing up.

Make your first and last cuts at least an inch from the edge.

Swap the layers to create two bands of triangles in alternating colours. (Keep in cutting order.)



Slide up the shapes on the right hand side of the triangle by 1/4in

Place right sides together. Stitch seam. Press towards dark side.

Trim "ears" off seam on both sides. Slide up the shapes the left side of triangle by 1/4in. Stitch. Press.



Layer bands on top of each other OR join end to end.

Repeat as desired. Vary height, width, angle and colour of triangles to create dynamic compositions. Send me a photo!

3 hour live, interactive workshops optimised for Zoom. For groups or for direct sign ups.





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