



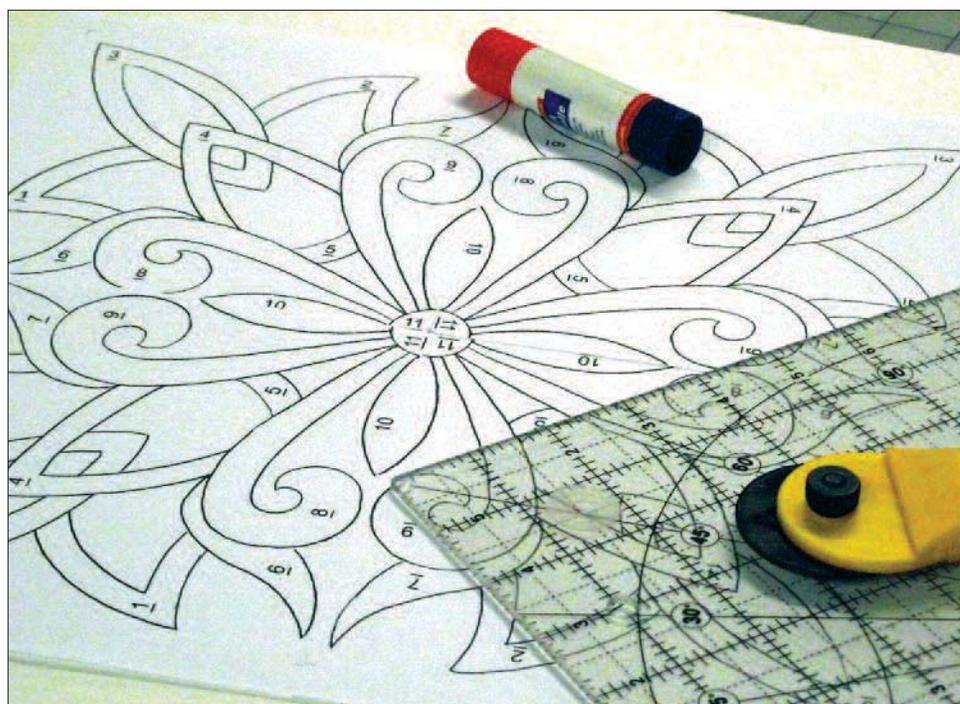
Jill Buckley
www.thequiltrat.blogspot.com

Centre of Attention

Do you have a particular piece of fabric that you absolutely love?

What makes it special? Is it the colour? Perhaps it was a gift, a textile purchased while on a memorable trip or maybe even a piece which you hand dyed yourself. You have not cut into yet, because you don't want it to get lost among the others?

This project is designed to let that fabric be the focal point, the star, the **Centre of Attention**.



The following instructions are for using a fused and machine appliqué method.

Step 1

Make 4 copies of diagram A, trim and tape together to form the full block layout. This will act as your placement guide.

Step 2

Trace the shapes onto the paper side of a paper-backed fusible, leaving a bit of space between each of them. No need to reverse them, this has been done for you.

You will need 4 of each of the units numbered 1 thru 10, and only one of number 11.

Step 3

Cut the traced pieces apart “roughly” (leaving a little room around all of your pencil lines), lay paper side up on the wrong side of your fabric and fuse in place following the manufacturer’s directions for the fusible you have chosen to use. Once each piece has been fused, you cut on the pencil lines.

Step 4

Following the placement guide you created in step 1, remove the paper backing from each piece and lay the pieces right side up in their correct positions on your chosen background fabric, taking careful note of what pieces need to overlap others. Once satisfied that everything is to your liking, give the piece a final press to fuse everything in place.

Note: Each piece has been numbered in order of placement and stitching...begin by laying in place all of the pieces numbered 1, followed by 2, then 3 and so on. Stitch in the same order.



Step 5

Machine appliqué using a buttonhole, zig-zag, satin, or any other decorative stitch you wish.

Step 6

You can now go ahead and finish this with a border or two, perhaps use it as a centre medallion for a round robin or combine with several more blocks to make a larger piece and then quilt as desired.



Fabric Requirements

For block only, additional fabrics required for borders, etc.

- Paper-backed fusible web...follow manufacturer’s instructions
- 15” square for background (block finishes at 12”)
- Feature fabric—a Fat eighth (not suitable for large prints)
- Stabilizer

Tips

When appliquéing by machine, a stabilizer placed beneath the prepared block will help minimize waviness and puckering.

Sharp corners will be easier to handle by using the needle down function on your machine. Lift the presser foot and pivot, paying special attention to these areas for best results. Don’t attempt to do all of the stitching all at once; there are lots of tight turns and points. If you try to “rush”, you will not get optimum results, so allow yourself frequent breaks.

Pattern on page 46



Parchment paper allows you to see the design as you press the pieces in place and acts as protection for your iron. Do not press anything in place until you are satisfied with the positioning of all of your pieces

If your machine does not have a “lock stitch” function, lower the stitch length to a very small straight stitch and take a few stitches right along the edge of your piece at both the beginning and end to lock threads in place.

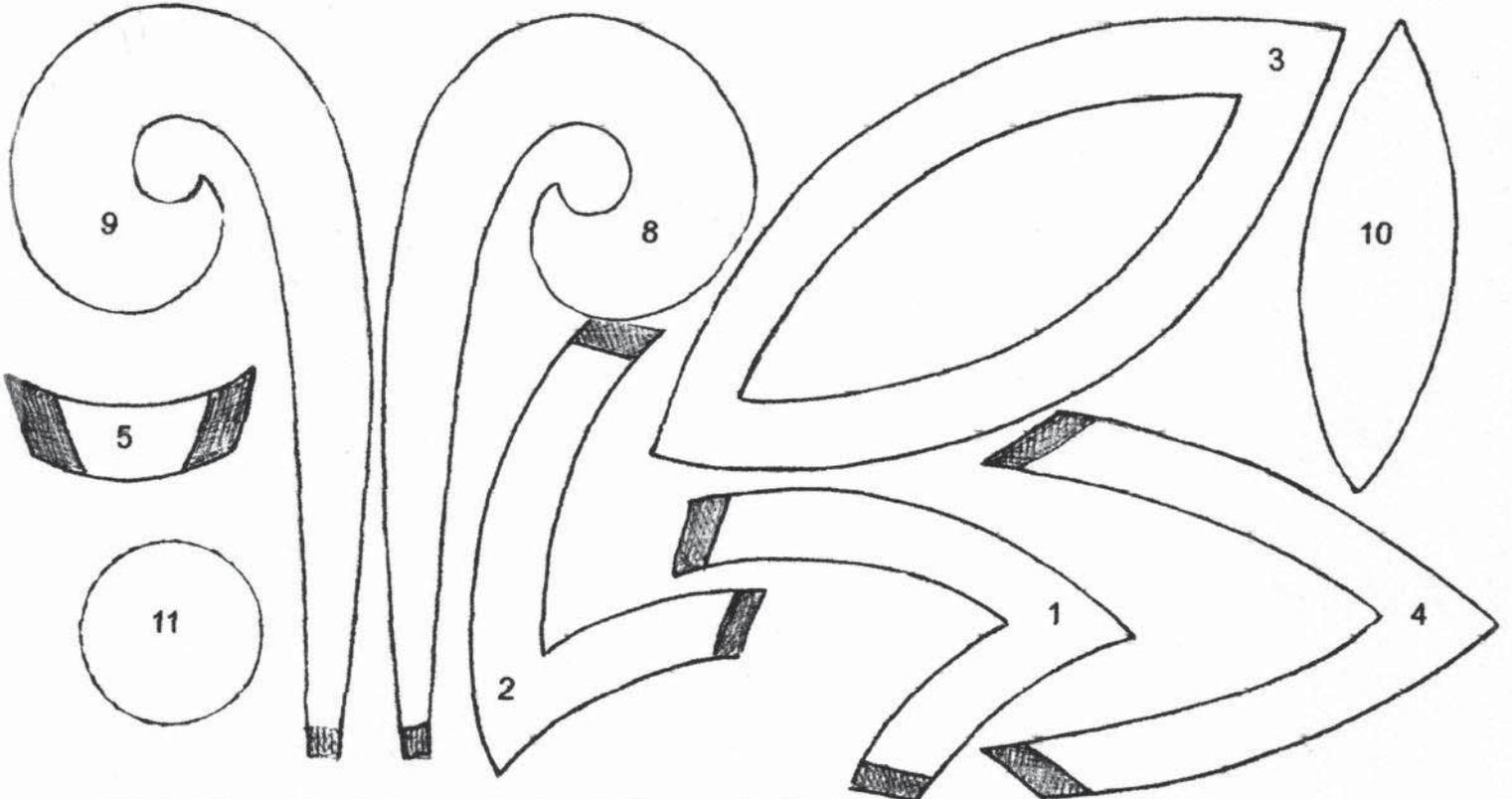
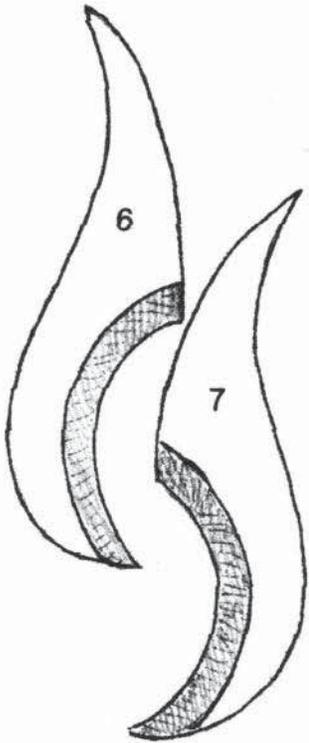
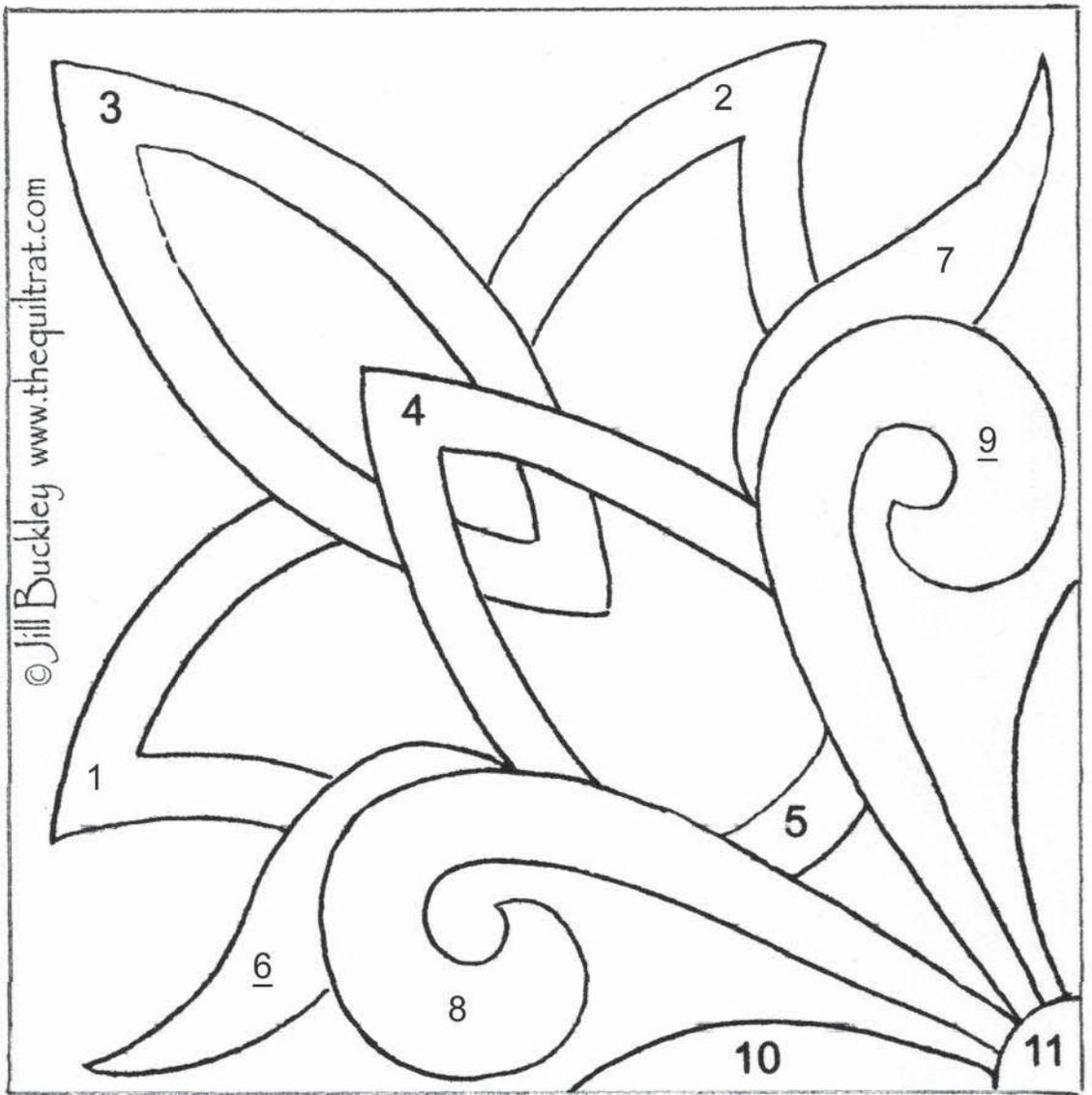
Be sure to mark the corresponding number on every piece to quickly and easily find their proper placement; you may wish to add directional arrows.

In this example, I chose to use a buttonhole stitch for the machine appliqué. Once the block was complete, it was then trimmed to 12.5” square. A narrow border of the feature fabric was added, followed by a wider border using the same fabric that was used for the block background. The design reminds me of the old tin ceilings, so I quilted it very simply, using a small tight meander and some straight lines.

need pic

This little quilt finished up at 19 inches square.

Diagram A



Note: The shaded areas signify "underlap"



FOLK ART FUN

by H el ene Blanchet

Calgary, AB

Celtic Quilt Guild, Baddeck Quilt Guild,
Fibre Arts Network, SAQA

Far be it for me to try to tell quilters how to have fun! But for those of you who haven't tried it yet, you may get a real kick out of making folk art quilts.

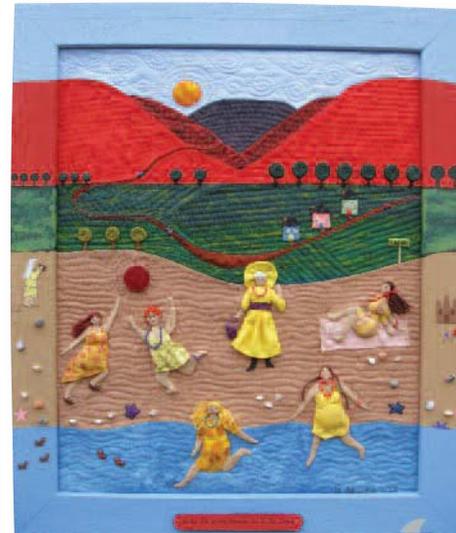
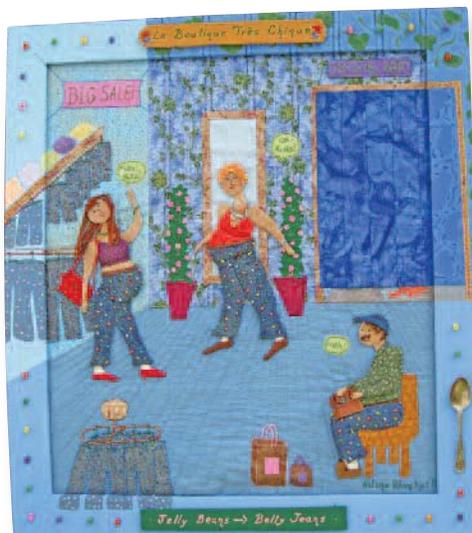
The show was held in the Cultural Gallery, open to both the French and English populations and viewed through large expansive windows facing into the hallway and library, (an excellent design) giving everyone a feast of colour during the festive Christmas season.

From Grandma Moses to Maud Lewis to Bill Roach, folk art has been around since folks have been around. By its very nature it is the art of the folk—the people's art, common ordinary people who liven up their living spaces with decorative things they've made simply because they want to, because it makes them happy, because it brings a smile to people's faces. Sound familiar?

As quilters, many of us already have that outlet, but many of us have moved away from the folksiness of quilting, for good or bad. The amplitude of materials available today is mindboggling as anyone who's been to a vendor's hall at a quilt show will tell you. And with on-line shopping, we don't even have to live anywhere near a fabric store to have access to a wealth of fabrics. The sheer magnitude of patterns, books, and workshops available to us is staggering. With all of these influences, it's no wonder that quilting is no longer the folk art it used to be.

But it doesn't have to be this way. In order to make successful folk art one needs to put away all of this information, step outside the comforts of our libraries and complicated patterns and make quilts of our own just because it's fun. This doesn't mean that we forego all of our acquired knowledge, not at all, but we do need to quiet the kerfuffle, and simplify our creative space. I admit this is no easy task. I'm as seduced by all of the fun

“Folk art is produced by untrained people who draw on their culture and experiences in an isolated world; made with a true, untutored, creative passion. It's raw, expressive, unconventional, nonconforming, genuine and truly original.”
Stotin Folk Art Gallery



stuff out there as anyone. But it's when I walk away from it that my head clears. Only then can I tap into my creative spirit, find my original voice, my folk art muse.

And I'm absolutely convinced that many of us can make good folk art. To find your folk art muse, there are a few basics that may help you out.

Folk art is whimsical. It often is, as it is decorative in nature and not too deep. Use all of the bright colours, all the embellishments, all of the kitsch you like. Or not. As long as it is what you truly like.

Folk art is self-taught. That means throw away those prescribed patterns that call themselves “folk art”. They're not. Use what you know and make up the rest.

Folk art is not self-conscious. Don't worry about what others might think or say. Make a piece for yourself and truly have fun. Just take out your scissors and start cutting. Use colours and fabrics you like even if they don't really match. Who cares! This is just for you.

Folk art is highly personal. A quilt becomes folk art when it's imbued with personal

touches, thus giving the piece a “personality”. Whether it be your story, your style, your colours, your ability or lack of ability. It doesn't matter in the least as long as it is truly yours.

Folk art is fun. The main reason it is fun is because folk art is what happens when ordinary people play with materials they love, unconsciously expressing their bright selves simply because it makes them giggle. And when other silly people see their work they often find themselves giggling, as well.

The examples provided clearly show a lack of depth, refined artistry, or outstanding technique. But they are definitely playful. It took a great deal of time and effort to make these pieces, and to me it was worth it because I take my silliness very seriously.

I hope some of you will use your favourite materials and try your hand at folk art. Just let go! And if you really get into it, you might want to frame your piece and paint it, too! The next thing you'll know, you'll be painting and sewing and beading anything that isn't bolted down. Guaranteed!

But seriously, just have fun!