



Addendum 33

*Quilted Stacked Reverse Appliqué
in Art and Stitch™*

*by
Cindy Alley*





About the Author - Cindy Alley



Cindy Alley

Cindy lives in State College, Pennsylvania with her glaciologist husband and 2 cats. She began longarm quilting when she purchased one of the very first BERNINA Q 24 machines in January, 2015. She was planning on using it for her own entertainment, but when her dealer asked her to be the longarm teacher at the shop, she agreed. When Q-matic came out with Art and Stitch included, she was in the first class to be certified as a BERNINA Q-matic teacher.

It did not take long to realize how critical Art and Stitch was to making quilt designs truly her own. She teaches introductory Art and Stitch and Q-matic classes once a quarter, in Mifflinburg, PA and leads a bi-monthly Art and Stitch/Q-matic club.

She does not have a website (yet) but can be found on the BERNINA Q-matic and BERNINA Longarm groups on Facebook, or contact her via e-mail at alleycomm@comcast.net



Introduction

Reverse applique in various forms has been around for a long time, and I have always loved the Mola embroidery of Panama. Finding a way to combine these two ideas on a longarm with Art and Stitch has been a fun creative experiment. I call the technique Quilted Stacked Reverse Appliqué (QSRA). By following the steps of how I created these Sea Turtle and Halloween wall hangings, I hope you will find ideas to take this technique in your own direction. I would love to see what you come up with!

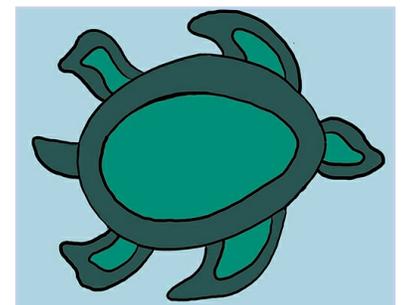
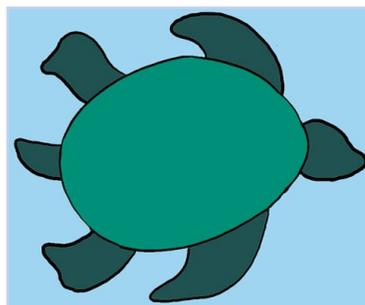
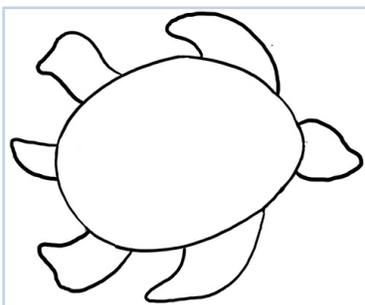


Step 1 - The Design

The first step for a good QSRA is the design. You will be cutting fabric away from your stitching so you want open areas. Think of a child's coloring book. Each closed shape is an area that you can cut away to expose another color. Each of these colors will be a layer of fabric stacked and quilted before any of the design is cut.

I do a lot of my designing in Procreate on an I-Pad pro. But you could easily draw on a sheet of paper or use another drawing app - whatever you are comfortable with.

This is a beginning sketch of my sea turtle. If this were my final design, I might make it with three layers of fabric - the background, the turtle shell and the appendages.

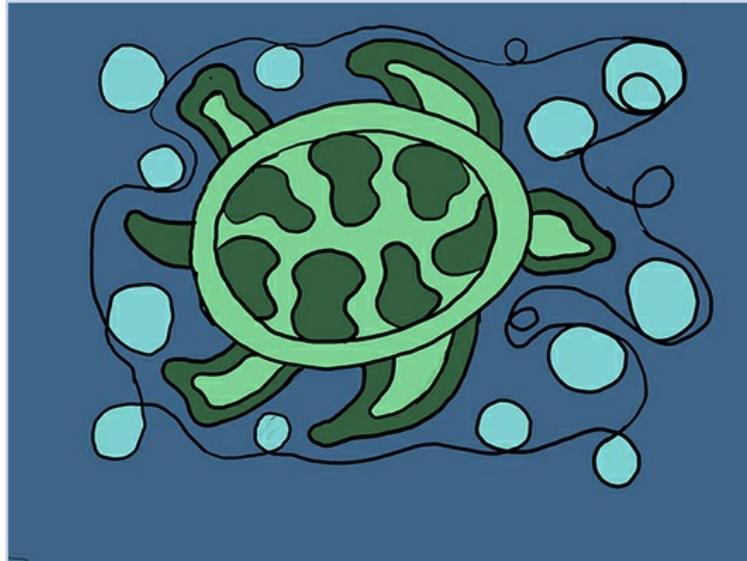


More details will add more chances to show multiple colors. Keep in mind that anywhere you cut needs to be fully enclosed with at least one line of stitching.

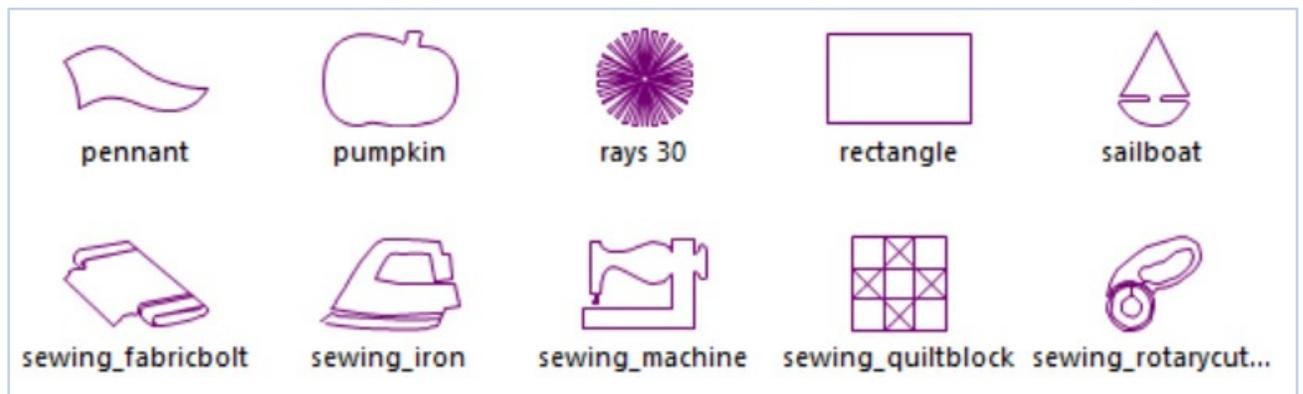


Step 1 - The Design - cont'd

As the design develops, I add more details until I am happy with the sketch. The black lines will be quilted details.



NOTE: You don't have to draw from scratch. For example, Art and Stitch has lots of simple shapes in the Shape file in the Library that can be used as the jump-off point for your creation. In the Halloween quilt, I used the pumpkin shape as a starting point.



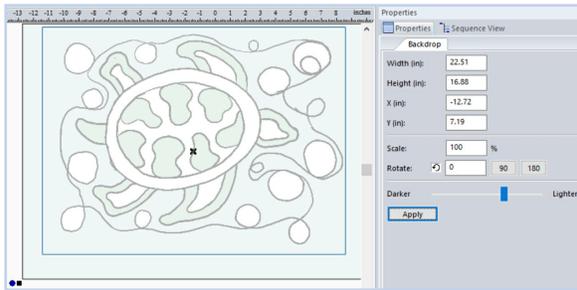
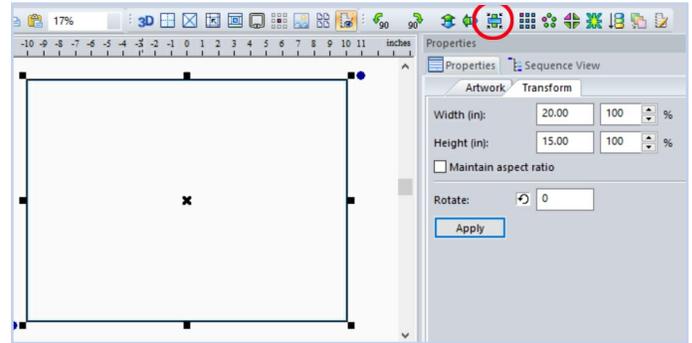
The next step in the planning process is to think about how many colors you want to use in your quilt. Each color will be a layer of fabric. Each fabric layer adds stiffness to your quilt, so you don't want to use too many. I usually restrict myself to no more than four. In the Sea Turtle quilt above, the center turtle design uses four - a layer for water, bubbles, lighter part of the shell and the darker part. But the border only needed two layers - the water and the bubbles.



Step 2 - On to Art and Stitch - Creating a Turtle

Start a new file in Art and Stitch. I like to design in a file close to the size I will use in my quilt. It helps prevent me from adding too many details in a small area or too many open spaces in a large area. In this case, I decided that the center sea turtle square was going to be 15" x 20", so that it easily fits a fat quarter.

With the Rectangle tool, I drew a rectangle of a random size. Then, with it selected, I opened Properties > Transform. With "Maintain Aspect Ratio" unchecked, I entered 20 for the width and 15 for the height and clicked Apply. With the rectangle selected, I pressed Center on the top ribbon to center my rectangle in the Design Page, and then the space bar so that it filled my screen.



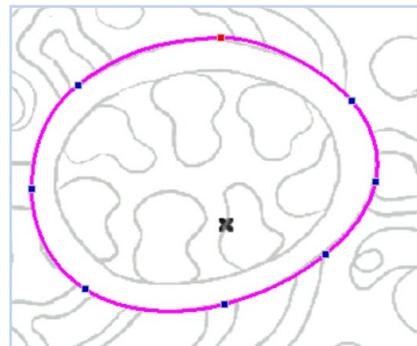
Next I clicked on the Backdrop tool to import my drawing. I used the Select tool to move the picture over my rectangle and resized it until it fit into the quilt. I also slid the Slider in Properties to closer to Lighter and pressed Apply.



Now it is time to trace the turtle. For this I relied on the Bezier tool and the Reshape tool. (If you are not familiar with these, you might want to first read 2.2 and 2.2.1 in the User Guide BASE to learn about the Reshape tool and David Smith's excellent addendum 18 in the Certified Teacher section of the Art and Stitch website on using the Bezier tool.)



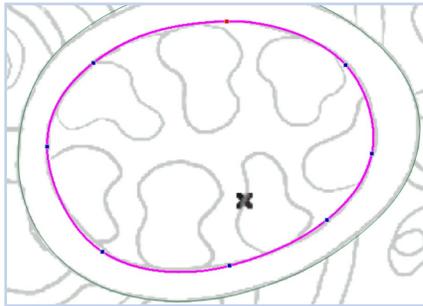
I started with the shell. Using the Ellipse tool, I drew an ellipse approximately the size of the shell. Then using the Reshape tool I adjusted the nodes and added a smooth node where needed until I was happy that the new shape matched the shape of the turtle shell. I saved my file.



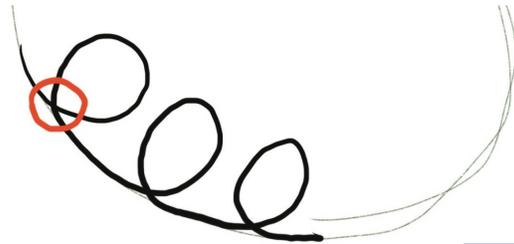


Step 2 - On to Art and Stitch - Creating a Turtle - cont'd

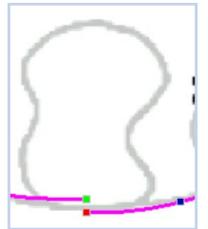
In case I decide that I want more than one copy, I cut and pasted twice, assigning a different color to each copy (this forces each copy onto its own layer - it has nothing to do with colors in the finished project). In Sequence View I clicked on the eye of one of these copies to turn it off.



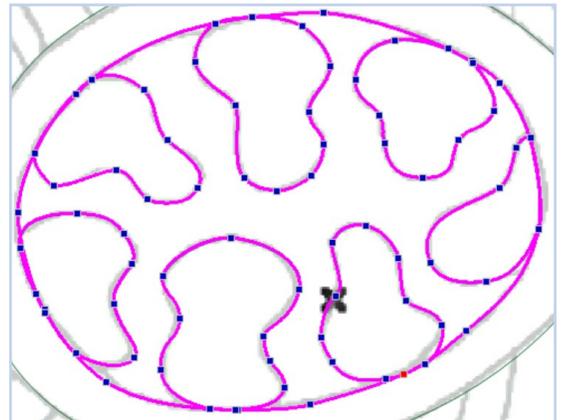
Still in the Sequence panel, I selected the second copy and resized it to make a parallel shape inside the outer shell. The irregular shapes inside the inner shell will be a series of oddly shaped loops. The important thing is that the line crosses every time it gets to the edge.



To accomplish this in Art and Stitch, I selected the inner shell ellipse with the Reshape tool. At the bottom of the first shape, I right-clicked and chose Split Line. By clicking on the end point and moving it slightly up I could see both the beginning and end points.



Using the Bezier tool and starting near the bottom of the shape, I drew the irregular inner shell shape. Then I used the Reshape tool to adjust it to my liking. When it was ready, with the Reshape tool, I chose the inner shell ellipse I had split and clicked on the red end point. I held down the T-key and moved it to the beginning of the shape I just drew until they connected. Next I released the T-key, then released the mouse and moved the two end points on top of each other. Still with the Reshape tool, I right-clicked and chose Close Line. I repeated this process for each of the shapes inside the shell. When I was back to the beginning, I right-clicked and chose Close Line. Now I had a closed shape with loops that create the shapes inside the shell.



This is a good time to save my file again.



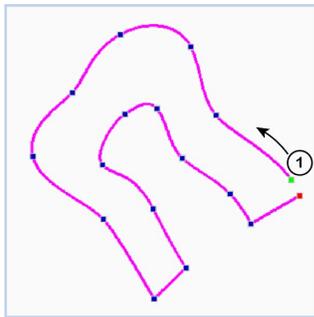
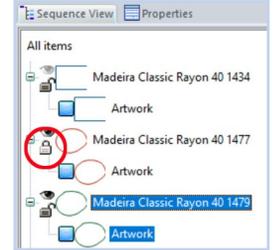
TIP: If I wanted to test how this will sew out, I could use the Select tool to select the shape and Assign Stitches. The slider at the bottom of the screen will allow me to see how it will stitch out. If I wanted to change anything, I would use the Select tool again and change the design back to Artwork.





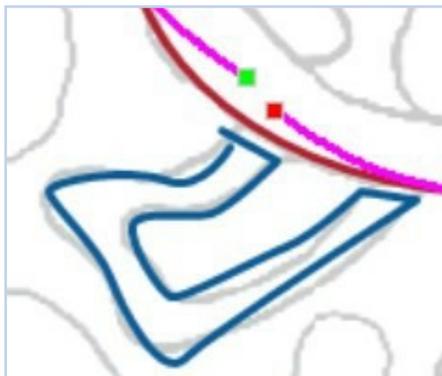
Step 2 - On to Art and Stitch - Creating a Turtle - cont'd

Next I will trace legs, head and tail. Because there is an inner line and an outer line it is slightly more complicated than the "loops" of the inner shell, but the process is similar. First, I will want to sew the outer shell without any details, so in Sequence View, I am going to lock the first copy of the shell. Locking this layer will prevent me from accidentally splitting this line as I work. Leaving it visible allows me to keep the shape I am working on as close to the original line as possible.



Starting with the upper left foot, I split the line of the shell ellipse on the right side. Then, using the Bezier tool, I traced the foot moving counterclockwise until I got to the end of the outer foot. Then I went back clockwise around the inner foot until I got back to the beginning. In the diagram, I turned off the background and other shapes so that you can see the path I followed.

As I did with the "loops", I connected the end of the shell line to the the unconnected shell point and right-clicked and chose Close Line. I used the Reshape tool to adjust the nodes and make sure that the shell line with the feet attached is on the shell line of the shape below it. When I was satisfied, I moved on to the upper right foot and repeated the process. I always crossed the full appendage before splitting the line. In other words, assuming you are moving clockwise, start at the right side of both upper feet, the bottom of the head, the left sides of the lower feet and the top of the tail.

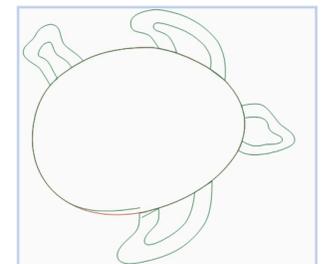


NOTE: It is worth noting when I do my initial tracing it is pretty ugly. In this diagram, the tracing line is the thick blue line. The gray underneath is my background. The thicker red line is the locked shell line I am following. And the magenta line is the shell line I split. You can see that I moved both end points out of the way while I traced the foot.

It is only when I go back in with the Reshape tool and adjust my nodes and lines that the foot begins to look the way I want it to. Also, no one is going to see my background drawing.



Occasionally I turn it off (using the Show/Hide Backdrop button on the top ribbon) so that I can see if I like the look of the overall drawing. Then I will use the Reshape tool to fine-tune my shape until I am happy with the background.



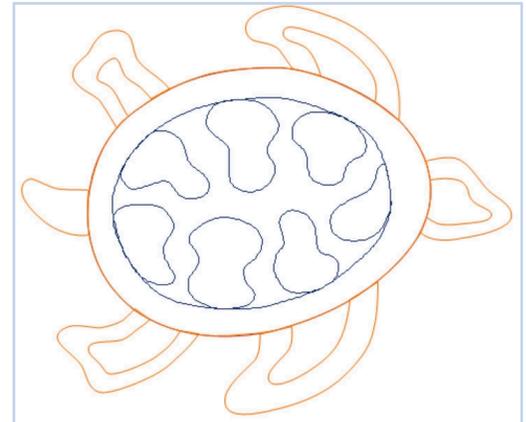


Step 2 - On to Art and Stitch - Creating a Turtle - cont'd

Here is the turtle completed. Each color will represent a place where there will be a start/stop when I sew it out.

So first it will sew the red oval of the turtle shell (underneath the orange here), then it will wait for me to do something (such as pulling up the bobbing thread or rethreading with a different color, or - for this project - cutting fabric).

Next it will sew the orange of the turtle, then the dark blue of the inner shell. Again, these colors are not actually what I will sew with. I plan to sew this in all the same blue or green, but by making each layer a different color, my machine will stop and wait for me at each color change. Time to save the file again.



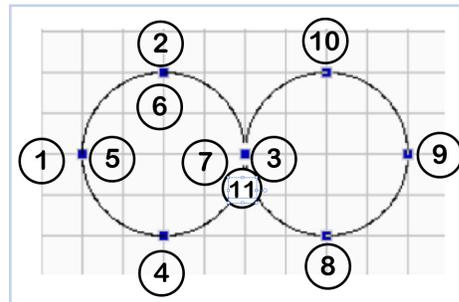
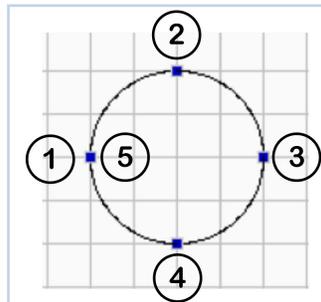
Adding a shell decoration

Looking at the turtle, I decided I wanted something between the outer and inner shell. A circle of pearls would be pretty here. First a diversion to create a pearl motif. This is so useful that if you haven't already created one for your motif library you should. And the 3-point Arc tool makes it fun to do. Open a new file. We are going to create two touching circles

Turn on your grid and snap to grid, using the buttons on the top ribbon bar.

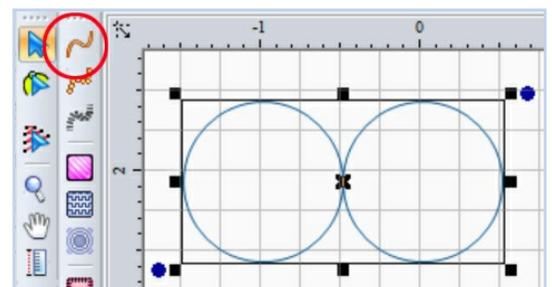


Select the 3-point Arc tool. Create the first circle by clicking on a grid intersection. Then click two squares over and two squares up. Finish the top half of the circle by clicking two squares down and then click back at the beginning.



Now return to the right side by clicking on the top point again and then the right side. Create the second circle, but this time go down first, and go back to the right following the downward path. Right-click to finish your two circles.

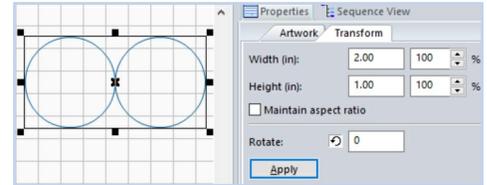
In order to turn this into a motif pattern, you need to apply stitches. With the design selected, click on Running Stitch.



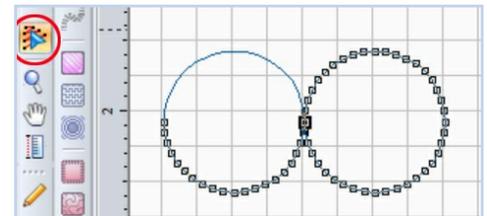


Step 2 - On to Art and Stitch - Creating a Turtle - cont'd

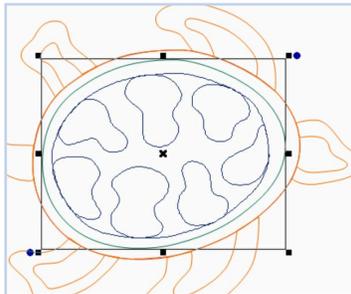
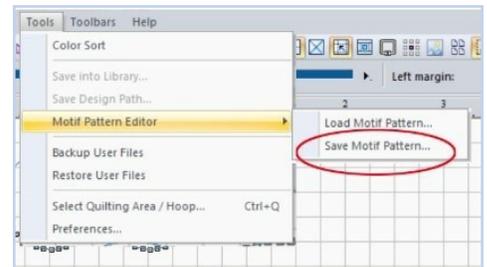
With the design still selected, choose Properties > Transform. Enter 2.0 for the width and 1.0 for the height (that may already be your measurement, depending on how your grid was set). This makes each circle default to an inch in diameter.



Next click on the Stitch Edit tool and drag a marquee around the design. It is now ready to be saved as a motif pattern, usable in our turtle and in any future project. To save it, click Tools > Motif Pattern > Save Motif Pattern at the top of your screen.



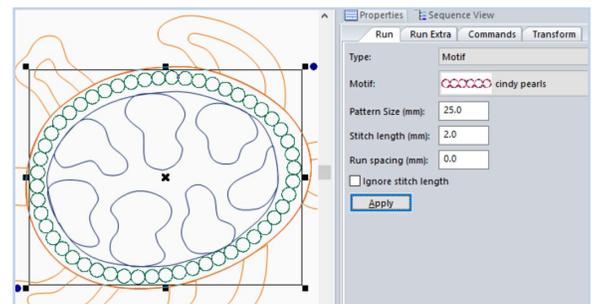
Best practice is to name your pattern by starting with your name. This will put all motif patterns that you have created in one location in your motif folder to make them easy to find. (I called mine Cindy Pearls). Now I am ready to go back to my turtle. If it is not still open, I would open it.



I selected the outer turtle shell outline (the one that is just an oval, not the one with the arms and legs). I pressed ctrl-C, ctrl-V to copy it in place and then clicked on a new color to put it in its own layer. Using the Select tool I resized this copy so that it is about halfway between the outer and inner shells.

With this middle line selected, I chose Line sew type – Motif (under the Running Stitch) in the Stitch Toolbar 

The program will apply a default pattern, which looks strange, but never fear! It is easy to change it and then you get to watch the magic appear. With the layer still selected, I went to Properties > Run. The Type is Motif. In the Motif: box, I clicked on the arrow and scrolled down to find the name for my circles. I set Pattern Size (mm) to 25 and clicked Apply.

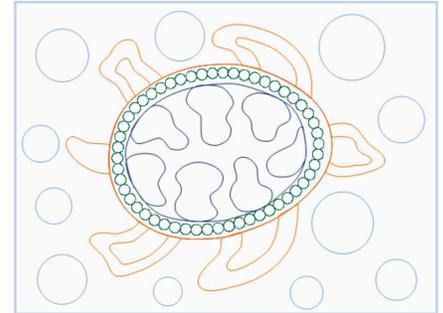


Suddenly there was a ring of circles around my shell. I used the Reshape tool to adjust my oval a bit to make the circles stay in the middle. After each reshape adjustment, I clicked Apply in the Properties panel and the circles adjusted to the new line.

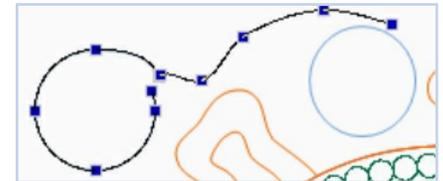


Step 2 - On to Art and Stitch - Creating a Turtle - cont'd

Bubbles - The last thing I needed for the center turtle block is the bubble line that surrounds the turtle. I clicked on the Design Page away from the turtle so that nothing was selected and pressed the space bar to make the entire design visible. Using the Ellipse tool (it is right above the blue star – if you see a different shape, click in the empty space under the blue shape above the star. A choice of shapes will appear – choose the circle). Holding down the Ctrl key and dragging will constrain the ellipse to a perfect circle. I added bubbles until it looked like a pleasing arrangement.

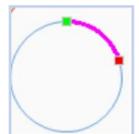


Connecting them works much like what I did with the shell and the legs. I picked a bubble to start with (I chose the one in the upper right) and selected it with the Reshape tool. Then I decided where I wanted to add a connecting line and right-clicked to split the circle and moved the start and stop points away from each other. I chose the Curve tool and clicked from point to point to make a curved line. I kept clicking until I reached the next bubble. Right-clicked to finish the line.

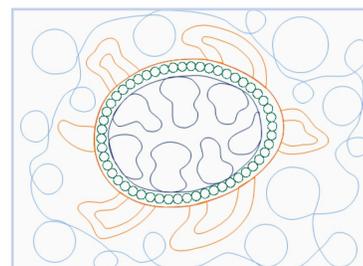
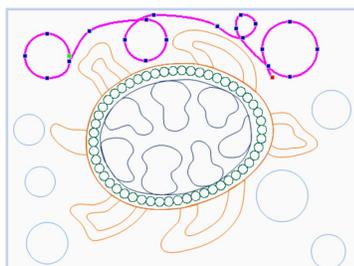


I pressed the T-key once to let the new curve automatically connect by clicking on the now green end point of the bubble I split. This allowed me to continue the bubble line. I could tell if it connected if the bubble line turned black. Sometimes I didn't click in the right place and my click started a new line. When that happened, I just connected it to the bubble with the T-key later. I clicked again where I wanted the line to curve and again where I wanted to change direction or where I wanted to end the line. When I reached the next bubble, I right-clicked to complete my line. Then I selected the next bubble on the path, used the Reshape tool to split it and repeated the process.

NOTE: Sometimes when you right-click and choose Split Line on a circle, instead of getting a circular line with a start and stop point, you get a line segment that is one part of the circle. This happens because of the way the program creates the circle with the Ellipse tool. The solution is simple. Either use the T-key to connect the circle and the line segment, or undo, and then add a smooth point where you want to split the line, and split the line at that point.



I continued working around, connecting the bubbles as I went. When I came to empty areas where I might want more quilting, I added an extra loop with the Curve tool. When I got back to the beginning, I closed the shape. Then I used the Reshape tool to adjust the bubble line. The block is now ready to be quilted.





Step 2 - On to Art and Stitch - Creating a Turtle - cont'd

Bubble Borders - I need two more blocks for my little quilt – the quilting for the borders on the top and bottom, and another for the side borders. I used the same technique as the bubble line around the turtle for these. I decided to add a 3” border around my sea turtle, making the finished size of my wall hanging 26” x 18”. I will quilt the top border on my longarm, advance the quilt and quilt the turtle and the two side borders, and then finish by quilting the border on the bottom. So I need to have a 26” x 3” top and bottom border and a 15” by 3” border for the sides.

In a new document, I drew a rectangle. With it selected, I went to Properties > Transform. With “Maintain Aspect Ratio” *unchecked*, I entered 26 for the width and 3 for the height. Then I used the Ellipse tool to add random bubbles



Next I used the Curve tool and the Reshape tool to connect the bubbles into one quilting line. I repeated this for the side border, this time entering 3 for the width and 15 for the height.





Step 3 - Creating the Quilt

Now it is time to assemble my quilt. For each section, I cut one piece for each color I want to use. In the Sea Turtle sample, This meant 4 layers of fabric for the Sea Turtle section (water, bubbles and two colors of turtle) each cut at 20 ½" x 15 ½", and 2 layers of fabric for each border (water and bubbles), so 2 sets cut at 3 ½" x 15 ½" and 2 sets cut at 3 ½" x 26 ½".

Stacking Order - Now I had to decide what order to use for my layers. Inside all of these shapes I planned to cut out at least one layer of fabric to get to the color I wanted to expose.

The first rule, always followed, is that the background color is always on top. After that, the order can change. Usually I decide what color I am going to cut down to most and use that as the layer immediately under the background. In the Sea Turtle, that second layer was the bubble color. It is easiest to only cut one layer of fabric, so I opted to put that directly under the water (which is the background).

Next I looked at the sea turtle shell. I wanted to be able to cut through the lighter teal to the darker teal, which meant that the darker teal was on the bottom of my stack, with the lighter teal on top of it.

Now look at the Halloween wall-hanging. In the center I used three layers – black for the background, and yellow and orange. I want to cut through the orange to get to the yellow, so black is on top, followed by orange and then yellow. The borders have orange on top, then black, then yellow. My reason for that order was that I didn't want the black to shadow through the yellow, so I put the yellow on the bottom. There are four colors in the corners. This time I wanted no shadowing for the white, so stacked them from darkest on the top to light on the bottom.

To sew the blocks together, there are two choices. When I have two layers of fabric (like the bubble borders in the sea turtle), I just stack them and treat them as one layer of fabric.

If there are three or more layers in the stack, I sew them together with a narrow zigzag on all four edges or serge them to make them a single unit. Once that is done, the stacked layer is treated like a single piece to be sewn into the wall-hanging

Now the blocks are ready to be pieced together, and are sewn together just like a regular quilt.

Next I loaded it onto my longarm. It loads just like any other quilt – backing, batting and top. Since there are several layers already, I used a very thin batting, in this case Thermore. (I tried quilting with no batting, but discovered the batting still adds more of a quilted look that I preferred.)

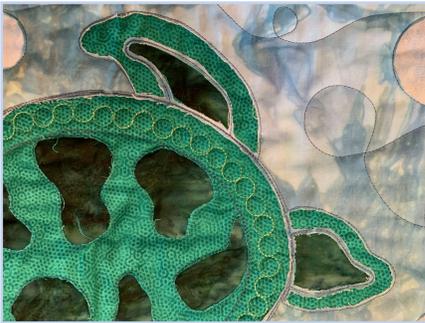




Step 4 - Quilting

Checking quilt order – The next step is to return to Art and Stitch and think about the quilt order. For the both wall-hangings, the borders are relatively simple to quilt. I placed and quilted one section at a time. To begin the Sea Turtle, I opened my border file and selected the bubble line. I applied stitches and sent it over to my machine. I prefer to stitch in the ditch directly from my machine's software - in my case Q-matic with a Q-24 longarm - so I did not apply stitches to the sizing rectangle, and only sent the bubble line over. Using the Q-matic software, I placed the bubble line within my border and stitched it out. If you are placing a design, remember there will be a 1/4 " seam allowance for the binding. Keep all of the shapes that you plan to cut inside this seam allowance and away from the edge. If you are using your own design, also avoid sewing any shapes that you want to cut across a seam line (see Troubleshooting, below).

Next I advanced the quilt to the 15" section. The side borders are easy – as before, I applied stitches, sent the borders to Q-matic, placed them and stitched them.



The Sea Turtle and the Pumpkin are more complicated, however. Take a close look at these two quilts. Whatever fabric you sew on (usually the background) will show when you cut. For the appendages of the turtle, I sewed the inner lines on the background water fabric. When I cut the inner and outer sections of the legs and head, a thin line of the water shows like an outline around the inner shape.



The candy corn corners on the Halloween quilt are similar – I sewed the candy corn on the black background. When I cut down to the colors, a thin black line separates the colors.



But now look at the interior of the turtle shell (above) and inside the pumpkin. In these areas, I decided that I did not want the top layer to show. In both cases I sewed the outer shape and then cut away the background layer inside the shape before continuing my longarm quilting while the quilt was still on the frame. This basically changes my background inside the shape to a different layer – the orange of the pumpkin and the light teal of the turtle. When I quilt the cutting line on these, I will see orange and teal, not black or the light blue of the water.

This also allowed me to have the wavy lines quilted on the pumpkin and the circles quilted around my turtle shell. Had the black pumpkin background or the water fabric still been there, I would have been unable to cut away the fabric after quilting this detail. To check to make sure that things are being sewn in the correct order, Sequence View in Art and Stitch is critical.



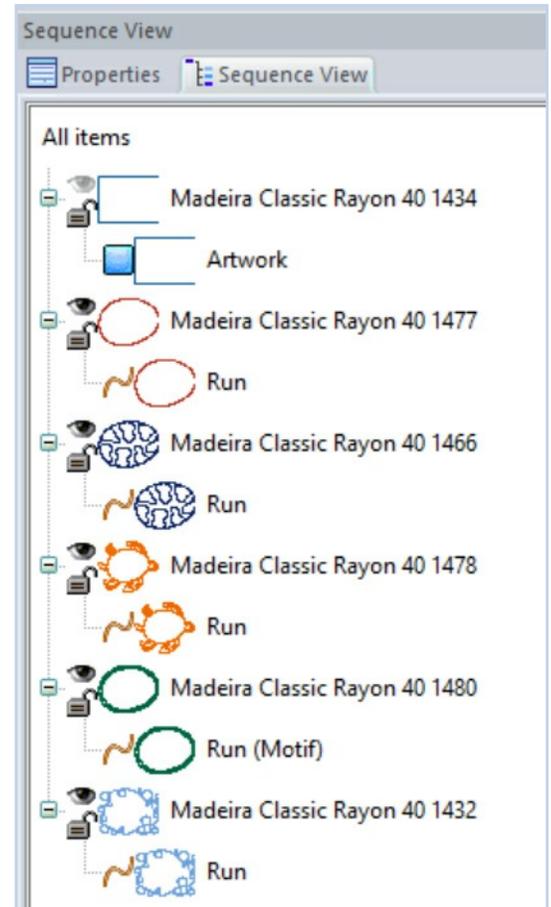
Step 4 - Quilting - cont'd

Here is the sequence view for the turtle. I am not going to sew the rectangle that marked the sides of the block, so it is still Artwork. I applied a Run Stitch to the outer shell, inner shell pattern, appendages, and bubbles. (The circles around the shell are already stitches, because they are a motif line).

Next, look at the order. When I send all of this design to my Q24 together, the machine will quilt each design in the order that it appears in sequence view. So first it will stitch the turtle back. Then it will stop and wait for me to pull up threads, or change colors, or in this case to cut the fabric away (see Cutting, below).

If this shape was lower in the Sequence order, it would sew other details first and I would not be able to remove the shell fabric. If something is out of order, click on the layer and move it to where you want it to be.

As a general rule, whenever you are sending more than one layer to your machine, double-check that it is going to stitch in the order you want. I know that you cannot correct it in the Q-matic software. Even if you can correct it in the software that you use, the easiest place to take care of it is while you are still in Art and Stitch. Once I am happy, I can choose all of the layers and send the design to my Q-matic.





Step 5 - Cutting and Finishing

The cutting of the layers is when the magic happens. Suddenly your project goes from boring blocks of colors to a whole design. But this is also the scariest part, because you only want to cut down to the color you want without cutting through it.

Whether I am cutting a layer on my machine, or on my lap after the quilting is finished, I like to use two pairs of scissors. One has extremely sharp points and a curved blade. The other ones are also sharp but have flat blades or a tiny duck bill. Both need to be able to cut all the way to the point.



Cutting on my machine – This is not easy to do, but with patience, I can make it work, and you can too. I used the curved blade, and in the middle of the shape (where the top fabric will separate the easiest, I slid the tip of one blade under only one thread or two. I used the tip of the scissors to lift the fabric away from the layer below and clipped. I clipped one thread at a time until the cut is big enough to slide the straight blades in. The straight blades, in my opinion, are less likely to accidentally pierce and cut the wrong layer of fabric. Now I can cut more of the background away. Because the quilt is on my longarm, I cannot move the fabric to cut as I usually do. The goal is to cut all of the background up to but not cutting the stitching around the outline of the shape. Since I can't turn the fabric, I have to turn me. Sometimes it helps to start cutting in a different direction. I even tried some of the cutting (carefully) with my non-dominant hand.

On the sea turtle, I had to cut through both the background and the bubble layer. I could fully cut out one layer at a time, or after I cut away some of the background, I could use my curved scissors to start the second layer until I was sure that I was only cutting the second layer and not the layer below it. Then I can slide in my straight scissors and cut both layers together. I find that I switch between cutting one layer at a time and cutting both, depending on what the shape is and whether I think one or the other is working better.



Cutting off the machine – Once my quilt is quilted and off the machine, I can trim it and bind it either before or after I do the cutting. I save the cutting for when I am relaxed and can concentrate. It is a slow process, but I hope you will agree that the end-result is worth the time.

I started as I did when cutting on my machine - using the curved blade, and in the middle of the shape (where the top fabric will separate the easiest), I slid the tip of one blade under only one thread or two. Then I used the tip to lift the fabric away from the layer below and clipped.



I took tiny clips until I confirmed that I was only cutting the background layer. Once I was sure, I made my cut a little bit bigger until I could slide the straight blades in. I cut carefully up to the stitching line and then all around the edge of the shape.



Troubleshooting

If you are like me, attention can wander and you cut where you did not want to. Because I am only newly experimenting with this technique, both of the samples here have minor - or major - problems. Normally, I do not believe in pointing out mistakes. But if it will help someone else (like you) then it is the right thing to do!

Sewing across a seam – In the border of my Sea Turtle quilt, I accidentally sewed a bubble across a seam. Please note that the cutting dimensions I used in this tutorial are different than I used in my sample to avoid this problem. I sewed on the top and bottom borders of the sea turtle and then the sides. In the tutorial, you sew the sides and then the top and bottom. The layers are sewn together at the seam, making it impossible to cut the bubble out.



To solve this, I carefully undid the seam across the bubble and separated the layers to cut away the water. Then I refolded the seam allowance and hand-stitched the bubble closed. Fortunately, this was a 2-layer stack where I had not sewn the edges together – if I had, I would have had to undo or cut where I sewed the stacks together to be able to fully separate them.

Cutting the layer I wanted to leave - The first time I did this I was working in a tiny white area of the candy corn and working right against the edge. And it was a tiny cut. I used a toothpick and ran some fabric glue right under my cut and glued it down. The edge of the stitching covered it, and I am not even sure which candy it was.



The second time I did this was more serious as I cut in the middle of a bubble in the border of the sea turtle quilt (don't do your cutting when you are tired!). This was trickier to correct. I ended up carefully taking out the quilting around the bubble and a short distance on each side. Then I slid a piece of the bubble fabric I had used underneath the water fabric, using my stylus to make sure that it was flat. On my domestic machine, I matched the thread I had used in the top and bobbin and carefully sewed along the quilting line that I could still see in the fabric.





Designing your Own - Things to Consider

When you are ready to design your own QSRA there are some things to keep in mind. We will work with the design of the Halloween wall-hanging to demonstrate these concepts.

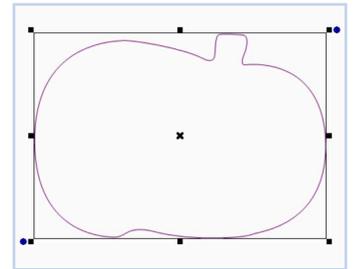


1. Start with a Shape

The pumpkin quilt is a 15" square with 3" borders. For the center, Draw a rectangle and use Transform to create a 15" square.



In the shapes folder in the Library, choose the pumpkin and place it in the middle of the square. Use the resize handles to enlarge it to fill as much of the square as you want.



Design Principle 1:

You do not have to be able to draw – there are many places that you can find simple shapes to start with, such as the shapes already included in the Art and Stitch program.

2. Add More Interest with Interior Shapes



Use the Line tool to draw an eye. Click on the three corners of the triangle shape. Right-click to finish the shape. With the Reshape tool, close the shape and adjust the corners to your liking. Delete the extra point where the end point is.

With the eye selected, press ctrl-D to duplicate the eye. Move it in place. Note the pumpkin shape is not symmetrical, so you don't need to line up the eyes. Ctrl-D to duplicate again. This time, rotate the shape 180° to make a nose. Finally, again use the Line tool to create a mouth. Use the Reshape tool to adjust the mouth to your liking.



Design Principle 2:

There is more interest to your design if big open shapes have smaller open shapes within. By adding pumpkin features, the orange layer can now be cut away to reveal yellow.



Designing your Own - Things to Consider - cont'd

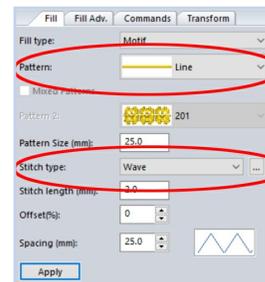
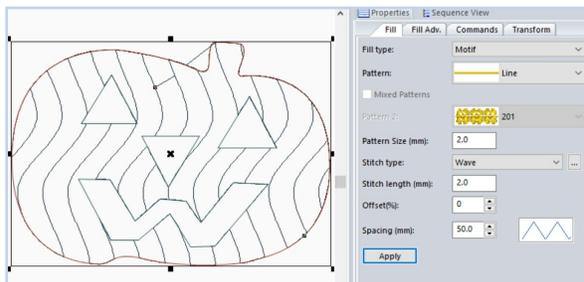
3. Quilted Details Can Also Add Interest

I decided I wanted some extra quilting on the pumpkin skin. Wavy parallel lines will look good. Motif Fill is perfect for this.

Make sure that the facial features are a different color than the pumpkin, to keep them on a separate layer. In Sequence view with both layers selected, click ctrl-C, ctrl-V, which duplicates these two layers. Select the first pumpkin and face layers. With these layers selected, right-click and choose Transform Artwork > Exclude. (This makes it so that the pumpkin shape has holes where the eyes, nose and mouth are.) You copied these layers first so that you are able to sew the pumpkin outlines as well as the motif fill.



With the new excluded layer selected, choose Motif Fill. In the Properties Panel, in the Pattern box, scroll up to Line and choose that. In the Stitch Type box, choose wave, and then click on the box with three little dots. In the box that opens choose the vertical lines for the Pattern and Wave for the Stitch Type. Press OK. Back in Properties Panel, Change the Spacing (mm) to 50 and click Apply.



Design Principle 3:

When you want to add extra quilted details, it needs to be sewn on the color you want the details to be on. Sometimes this will mean needing to cut away a layer while the quilt is still on the longarm. Do yourself a favor and only attempt this on larger open shapes.

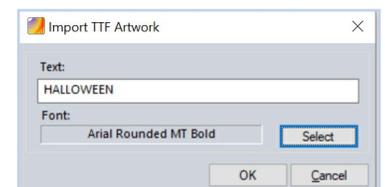
4. Continuous Line Quilting Is Not Always Your Friend

Next I want to add the words, “Happy Halloween”. As longarmers, we often strive for continuous lines in our quilting. There are ways to connect letters into a continuous line (for more on that, check out Linda Matteotti’s tutorial #31 on using fonts), but in this wall-hanging, I really wanted the poster look of open block letters.



At the bottom of the Artwork Toolbar (first column) click on the True Type Font tool . Type in the word, “HALLOWEEN” and click the select box.

Choose a bold block font (I used Arial Rounded MT Bold) and press OK, and then OK in the first box. The word will appear in your Design Page. Use the Select tool to move it into place. Repeat to place the word “HAPPY”. The center block design is now ready to have stitches applied and send to the longarm



Design Principle 4:

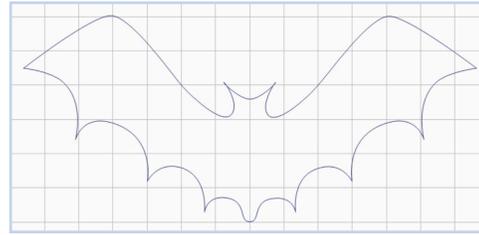
Do not be afraid of starts and stops. In this technique, it is more important to create the shapes that contribute to the design than it is to avoid starting and stopping.



Designing your Own - Things to Consider - cont'd

5. Small Shapes Have Their Place

For the borders, I used the same concept as the bubbles in the Sea turtle, but this time I filled it with the Black Cat and Star3 from the Shape Library. I also drew a moon with the Curve tool and a bat with the Bezier tool. (Hint – to draw the bat, you only have to draw half a bat. Then duplicate it, flip it horizontally and move the second half next to the first. Select both halves and click Connect Objects to make it into one shape).



Fill the border with the stars, moons, bats and cats and then connect with a quilting line as we did with the bubbles. Each border is 3" x 15", so the stars can get pretty small. My stars are about 1/2" wide.

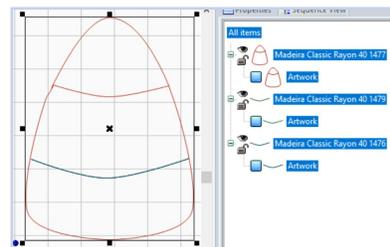


Design Principle 5:

If your scissors are sharp enough and you are patient in your cutting, little shapes will add a lot of interest to your project.

6. Shapes Can Be Subdivided Into Multiple Colors.

Finally I added the corners. Even though this is a 3" square, I still followed the same concept as the borders – put my shapes in the space and then connected them. First I created a Candy Corn shape with the Bezier tool. I began by creating the outer edge, and then drew the inner curves with the Curve tool. Each of the curves is duplicated. To connect it, split the edge line where the curve meets one side. Use the T-key to connect the first curve to the outer edge. Now use the T-key to connect the end of the first curve line to the beginning of the one underneath it.



This will make the machine sew along the edge, and when it comes to the curve line, it will sew across to the edge on the other side. Then it will sew back to the first edge along the duplicate curve and meet the outside line of the candy. Use the T-key to connect this to the candy and close the line. Repeat for the other inner curve line. (In the diagram, I have already connected the top curve to the candy, and you can see the two lines that make the bottom curve waiting to be connected). Once that is done, close the shape. Then use your shape to fill the 3" corner square. I added circles to help fill the shape and then connected them just like we did with the bubbles.



Designing your Own - Things to Consider - cont'd

Design Principle 6:

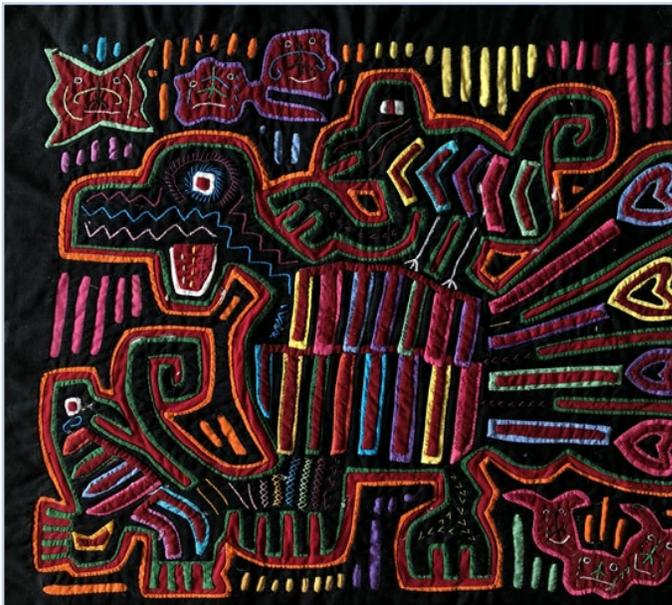
You can subdivide open shapes with quilting lines. Make sure both sides of an interior line touch the outer edges so that the shape is fully enclosed. Now you do not have to have each part of the outer shape filled with the same color, but the background you sew on will be seen as a thin line.

ONE LAST THOUGHT

Because there is just a single line of stitching around the shapes, this is not a very durable method, and I would only use it for decorative quilting (especially if I am using fabric glue to fix errors). But if you were to use a double row of stitching, or Art and Stitch's motif lines, or zig zag stitching, you could create something that could stand up to multiple washing.

I hope that I have started wheels turning in your head and you will try your own creations.

Have fun! ~~~ Cindy



Inspiration:

*Handmade Mola reverse appliqué from the San Blas Islands, Kuna Panama - 1968 - 1971
Part of hand embroidery collection of Loes*