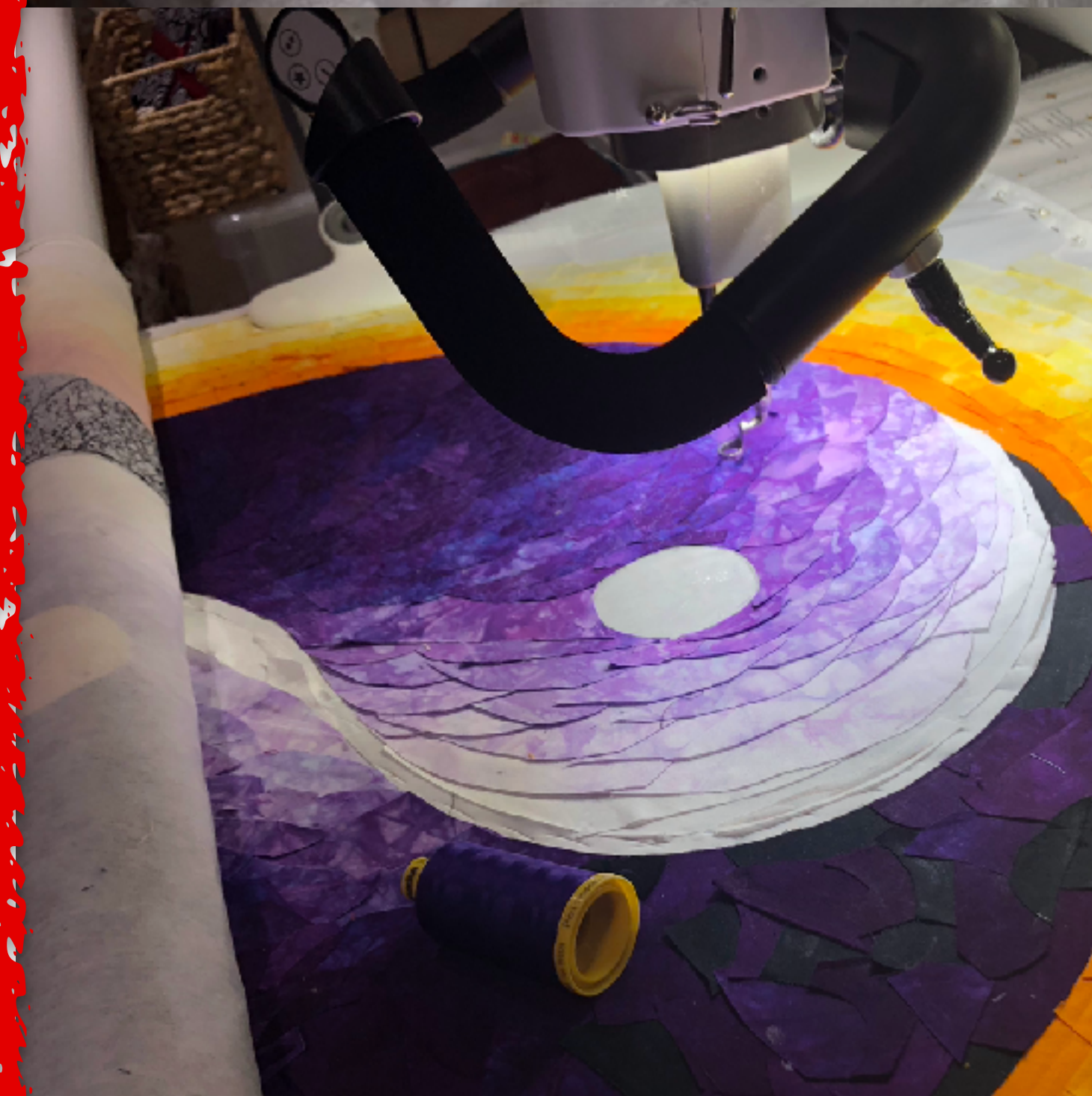




*An Exciting,
Innovative Way
to Create Your
Art Quilt
Design*

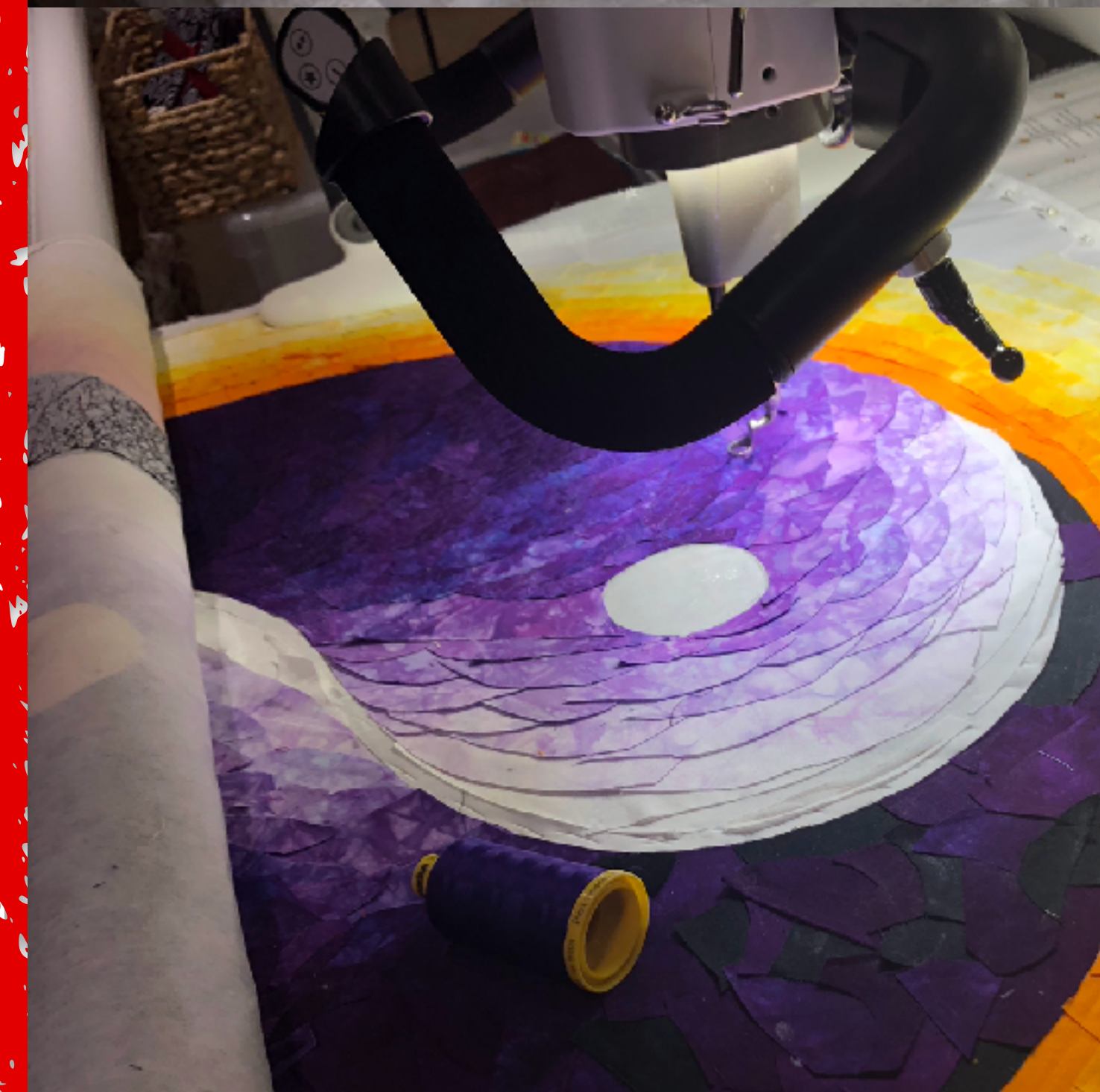
- Candice Phelan





**You can use a
mid / longarm
machine to appliqué,
piece, thread-paint,
couch, bind, and
even to quilt.**

**All in a
no-scrunching zone!**



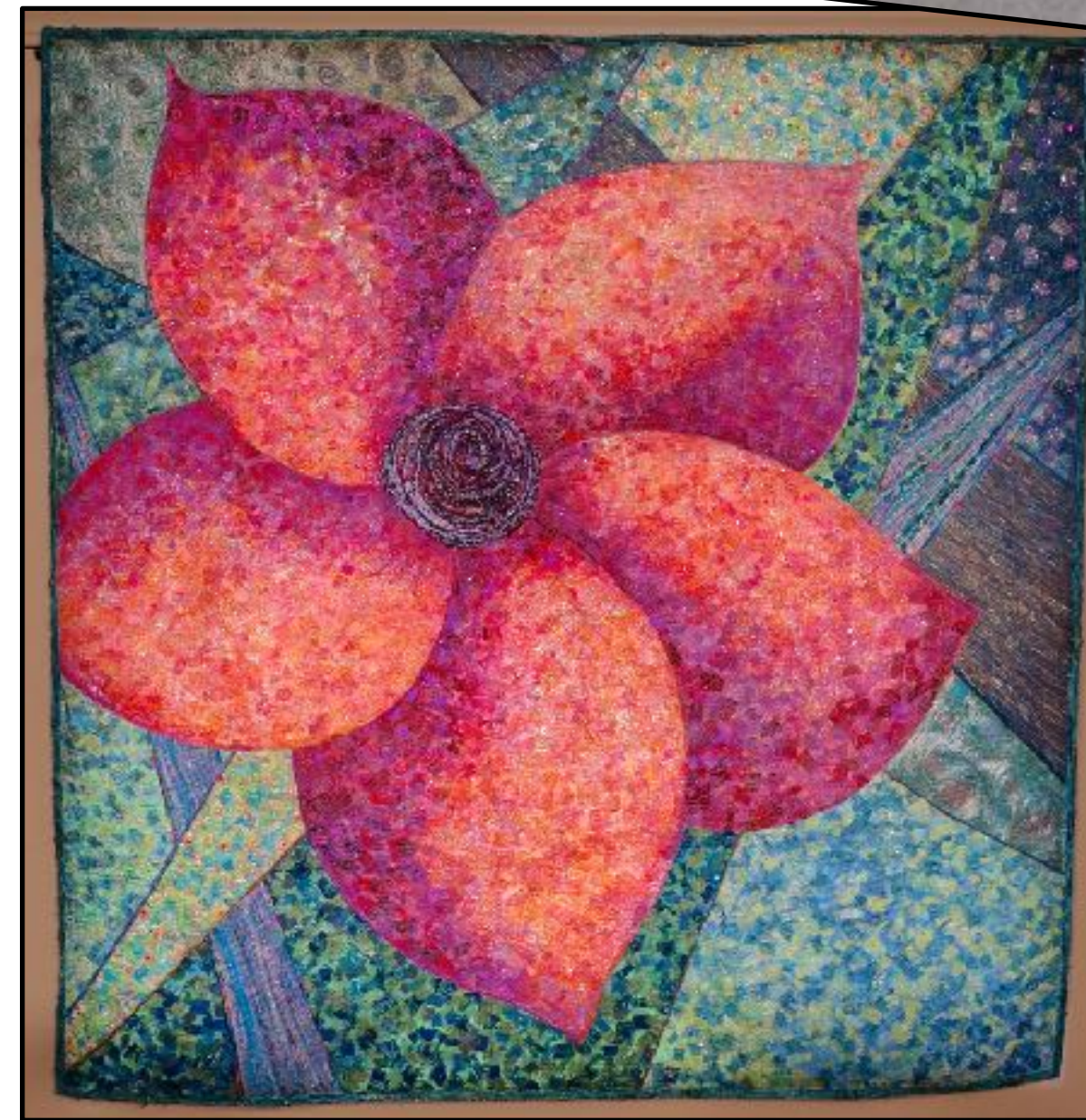
Who's Doing This?



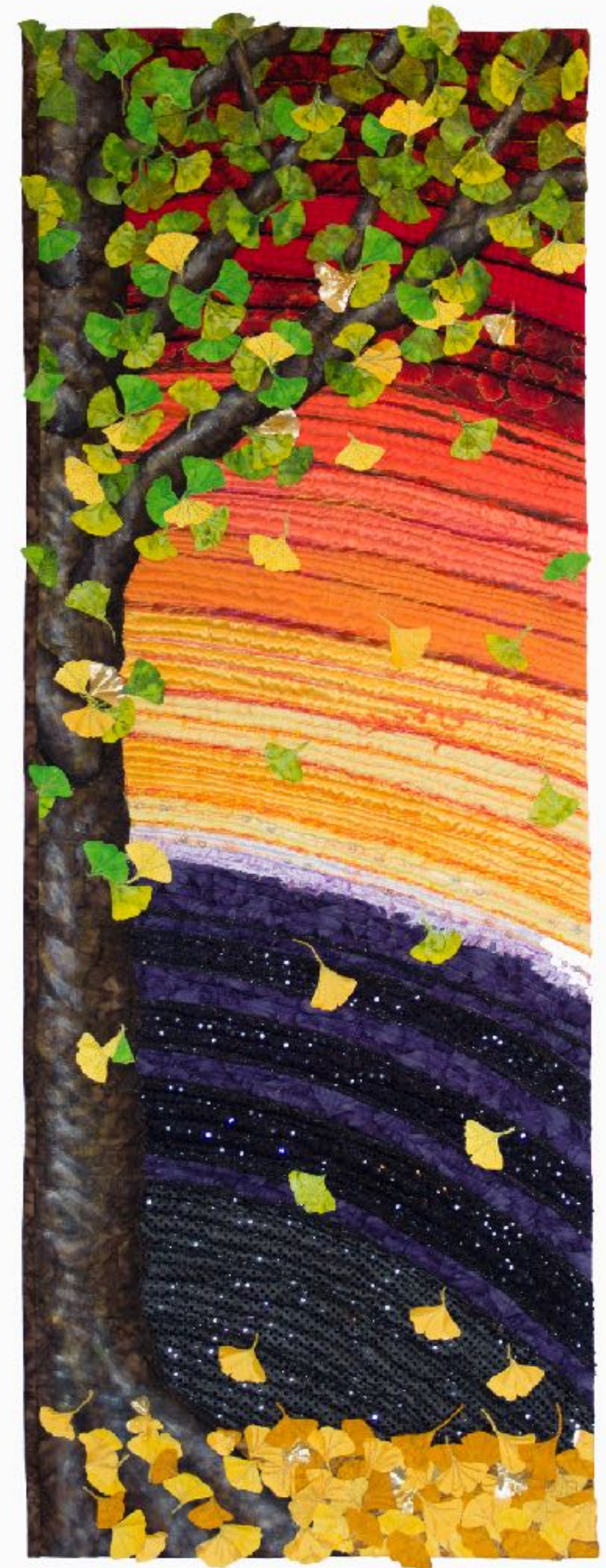
Lea McComas



Sarah Ann Smith



Michele Sanandajian, Phyllis Cullen, others



Candice Phelan

Benefits?



- Holds your work flat & still; no scrunching needed
- You see more of your overall design
- Can make long, sweeping stitching lines
- You move the machine like it's a pencil
- Always new resources: Great lights, rulers, cameras, new feet
- Stitch-regulated or manual
- You paid for the quilting machine - get the design machine for free

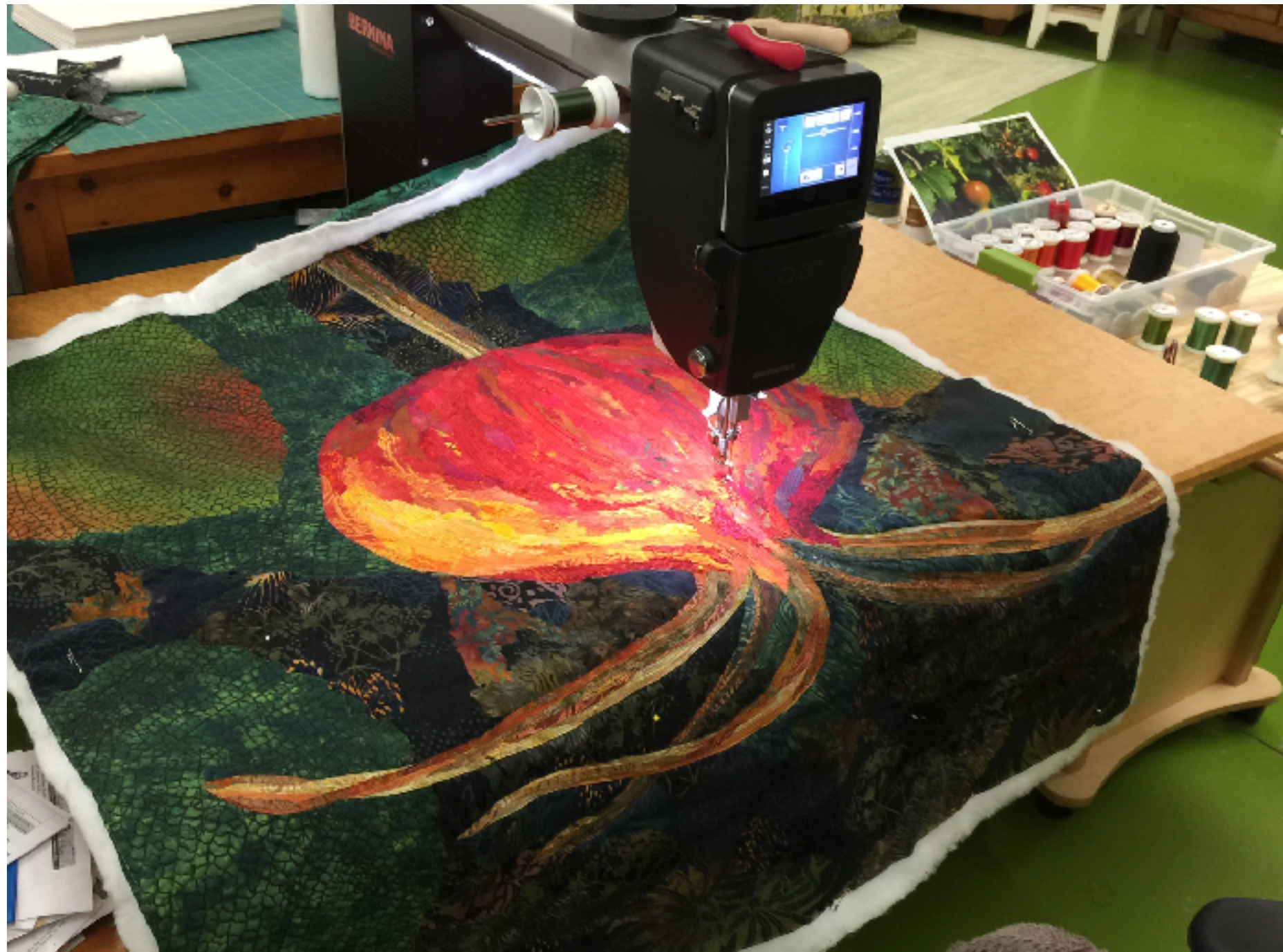
Access to a Longarm?

- Use a friend's
- Rent time at quilt shop
- Purchase from individual
- Purchase used or floor-model from store
- Purchase new from shop or vendor
- Take classes to test-drive different machines



Things to Consider

- **Compare features, reputation, warranty**
- **Each brand has different size components for different space requirements**
- **Who will service? How much routine service will each brand need? Nearest authorized service?**
- **Lots of resources: Videos, blogs, groups**

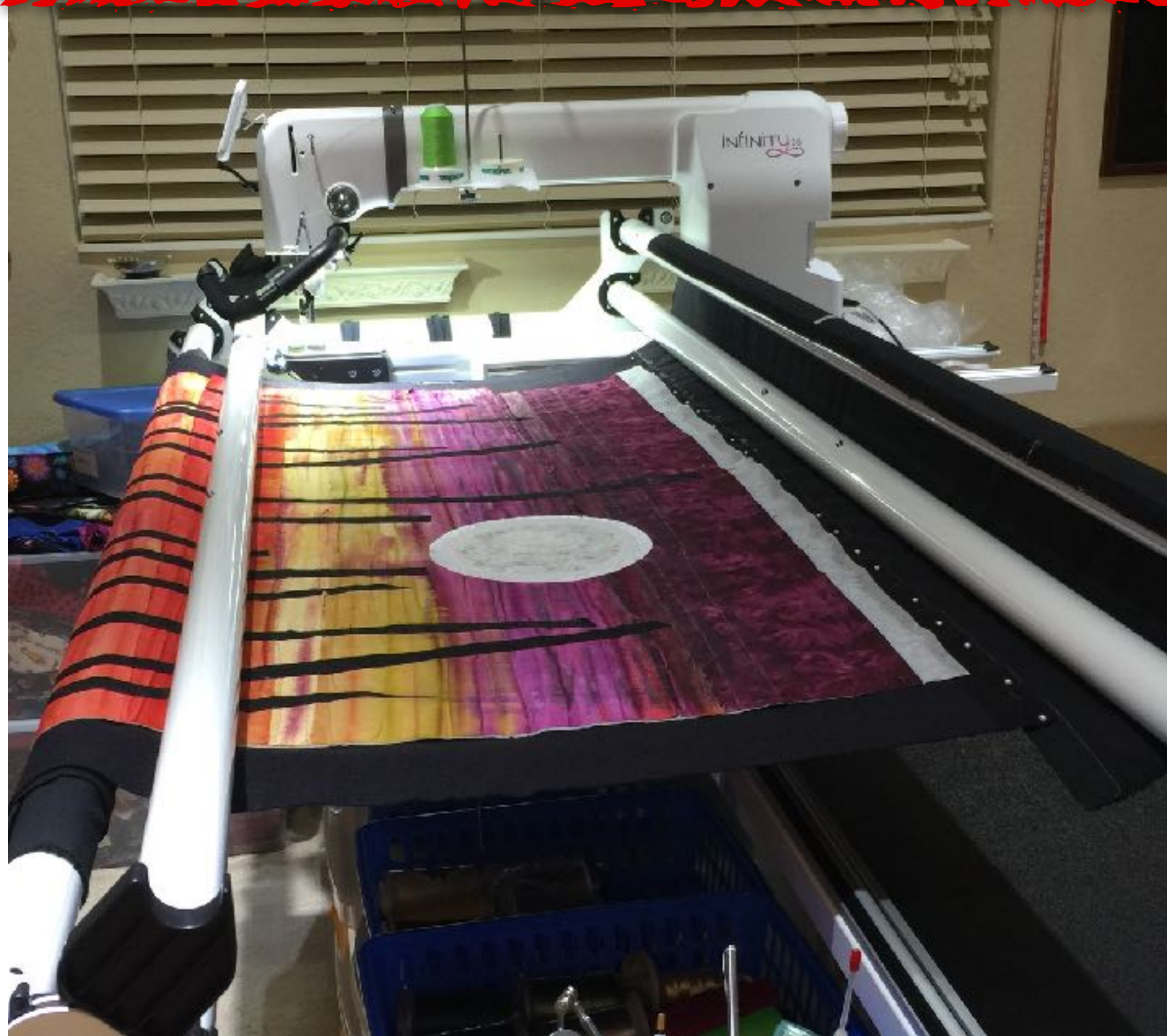


Loading Your Design Layer

- Work is kept flat & still, by rolling on the bars
- Use quick-release ways to “load” your design layer so you can easily move to design wall
- Or, get a “long- view” from mirror on ceiling
- Use machine/frame combo with widest workspace - a 26” “throat” might = 20” of useable space
- Use frame with a 4th bar - No need to adjust as you are rolling artwork - see photo



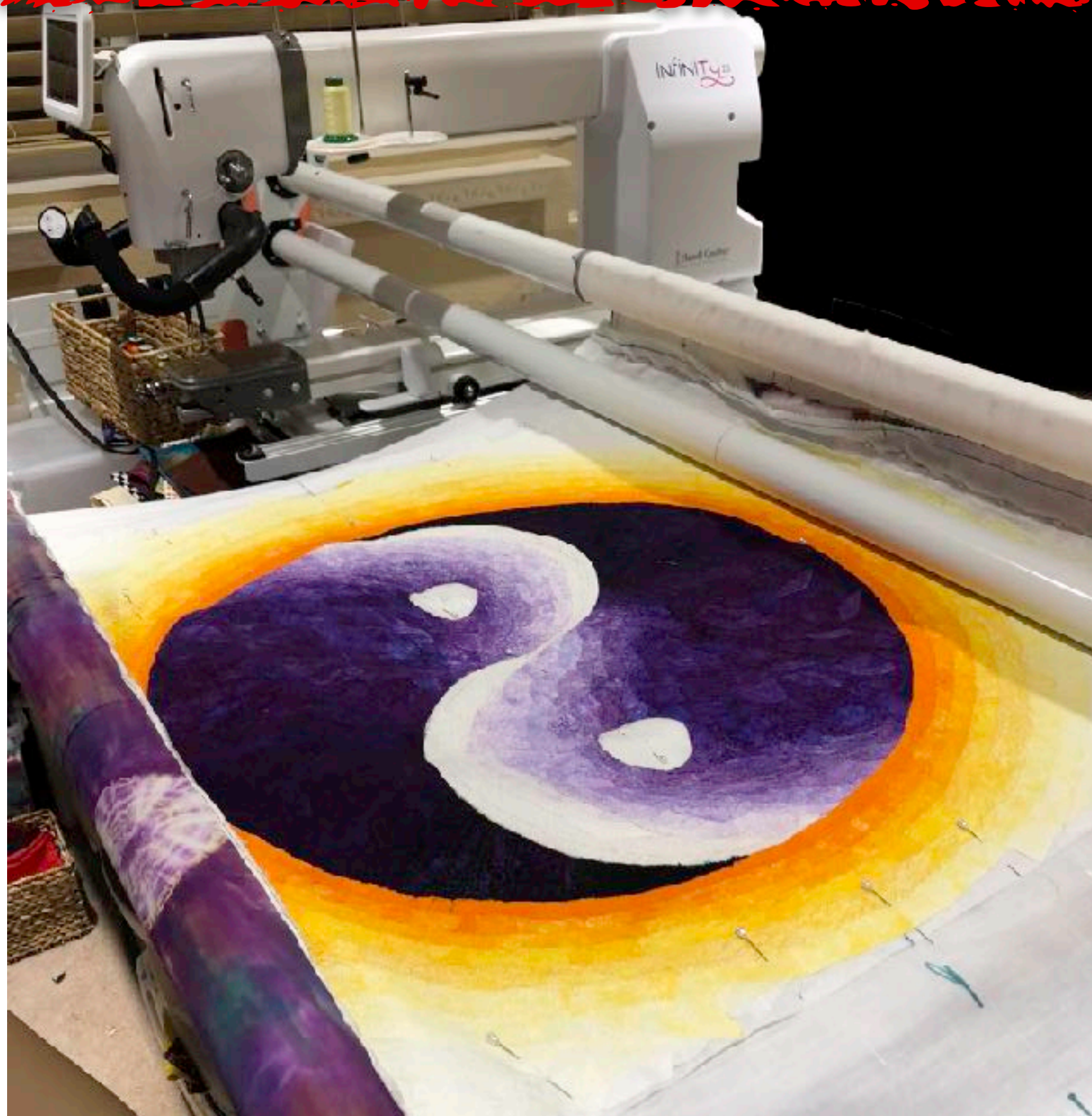
When Building the Design Layer



- Can start with piece of muslin larger than final size and attach to frame
- Consider adding interfacing, felt, batting to stabilize
- Start design by sketching, fusing, stitching fabric, or cut out very detailed pieces
- Work from background to foreground. After fusing, stitch, thread-paint, couch, etc.
- Plan what you will stitch, thread-paint, or quilt before backing is added

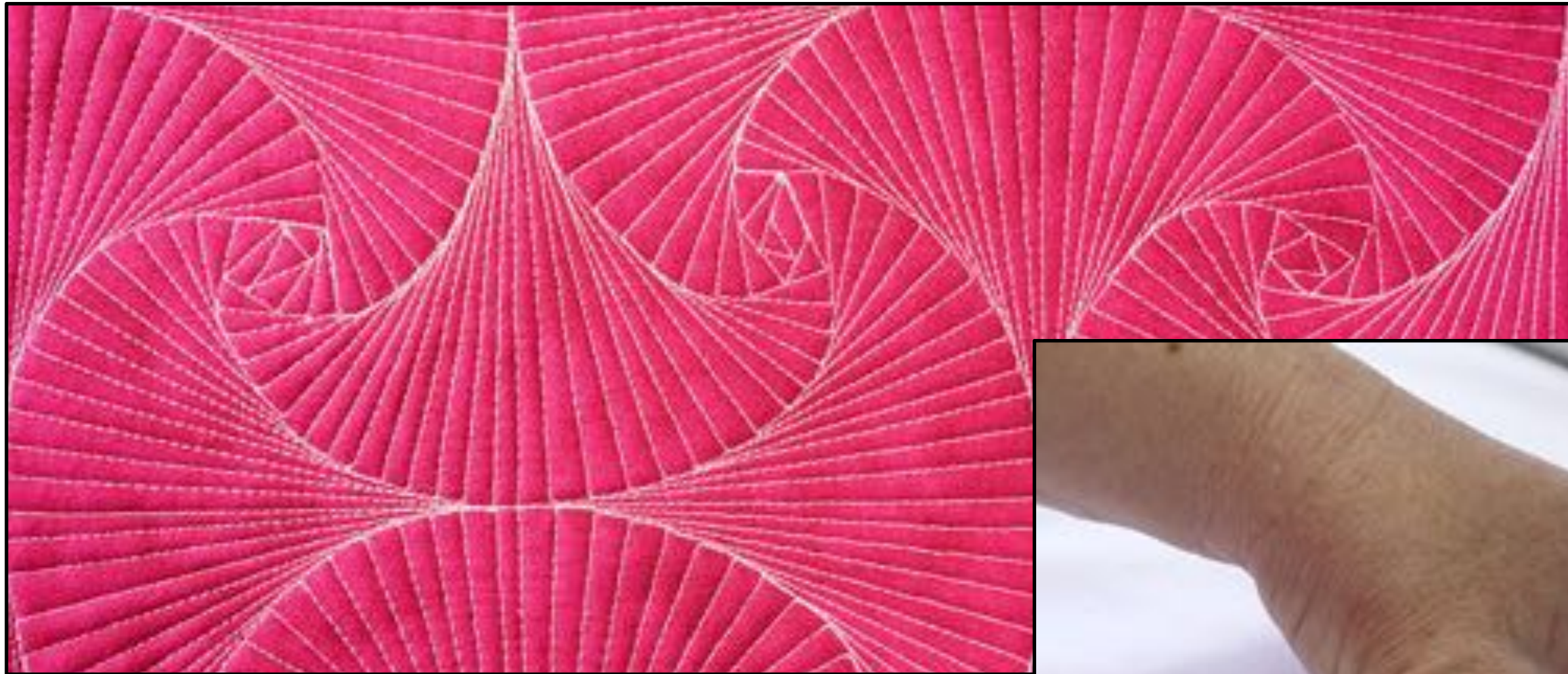
When Appliquéing

- Reduce fraying (if not desired) by using dense fabrics like batiks
- Hold appliqués in place via fusing, glue, or tack spray, etc.
- Can place larger appliqué fabric, stitch around design, then cut away excess
- Plan your quilting stitches. If close together, consider adding appliqués after the quilting stitches



Ruler Work

- Ruler-work originated with the longarm machine
- With the addition of a ruler-base, you can use a 1/4" thick ruler to guide free-motion, and to get straight lines, or controlled curved lines



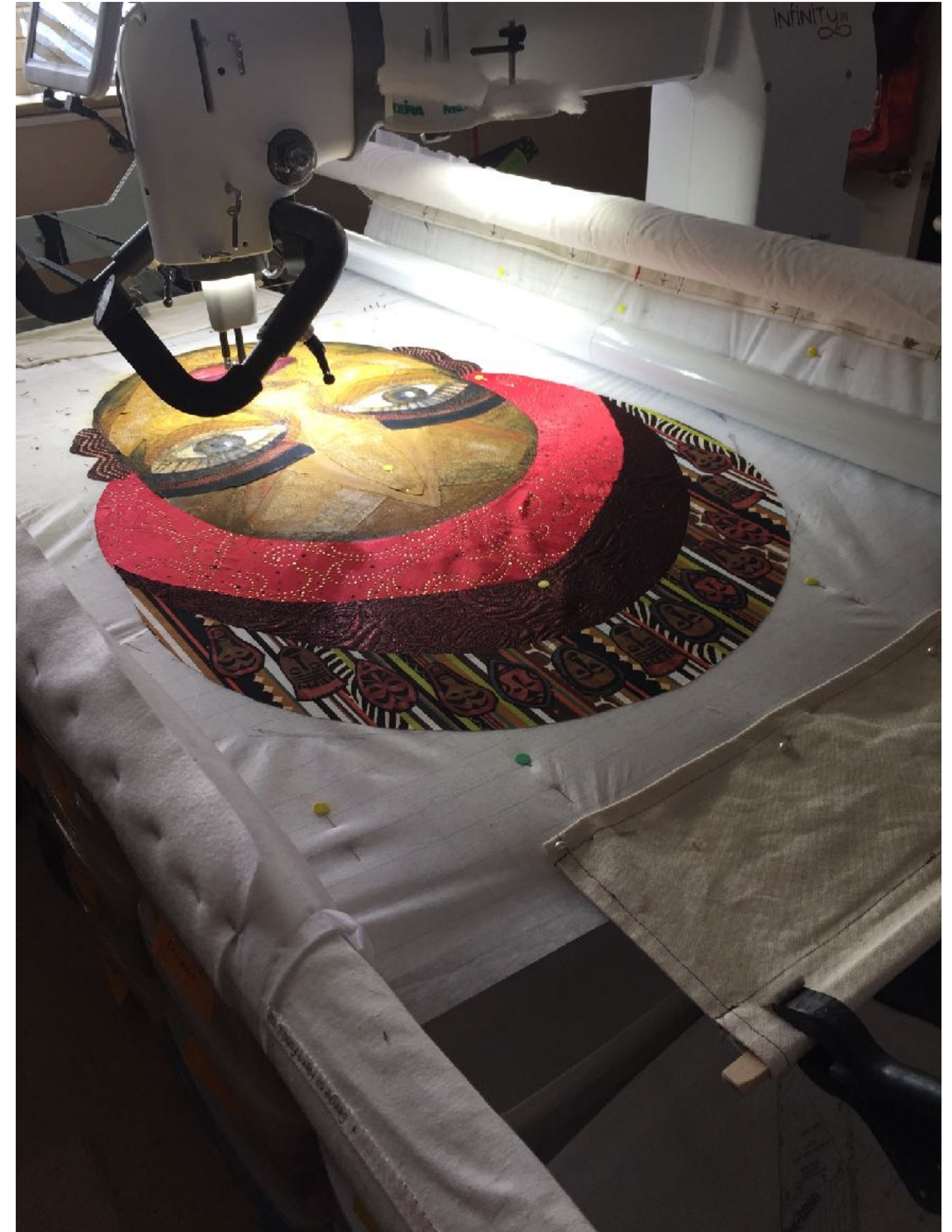
Threads

- **Thin threads reduce definition / attention; thick or decorative threads add same**
- **All kinds of threads can work - some better in certain machines. Any size spool OK**
- **Can adjust tension just like other machines**
- **Some have thread-cutters, electronic channel-locks, cameras to see back side**

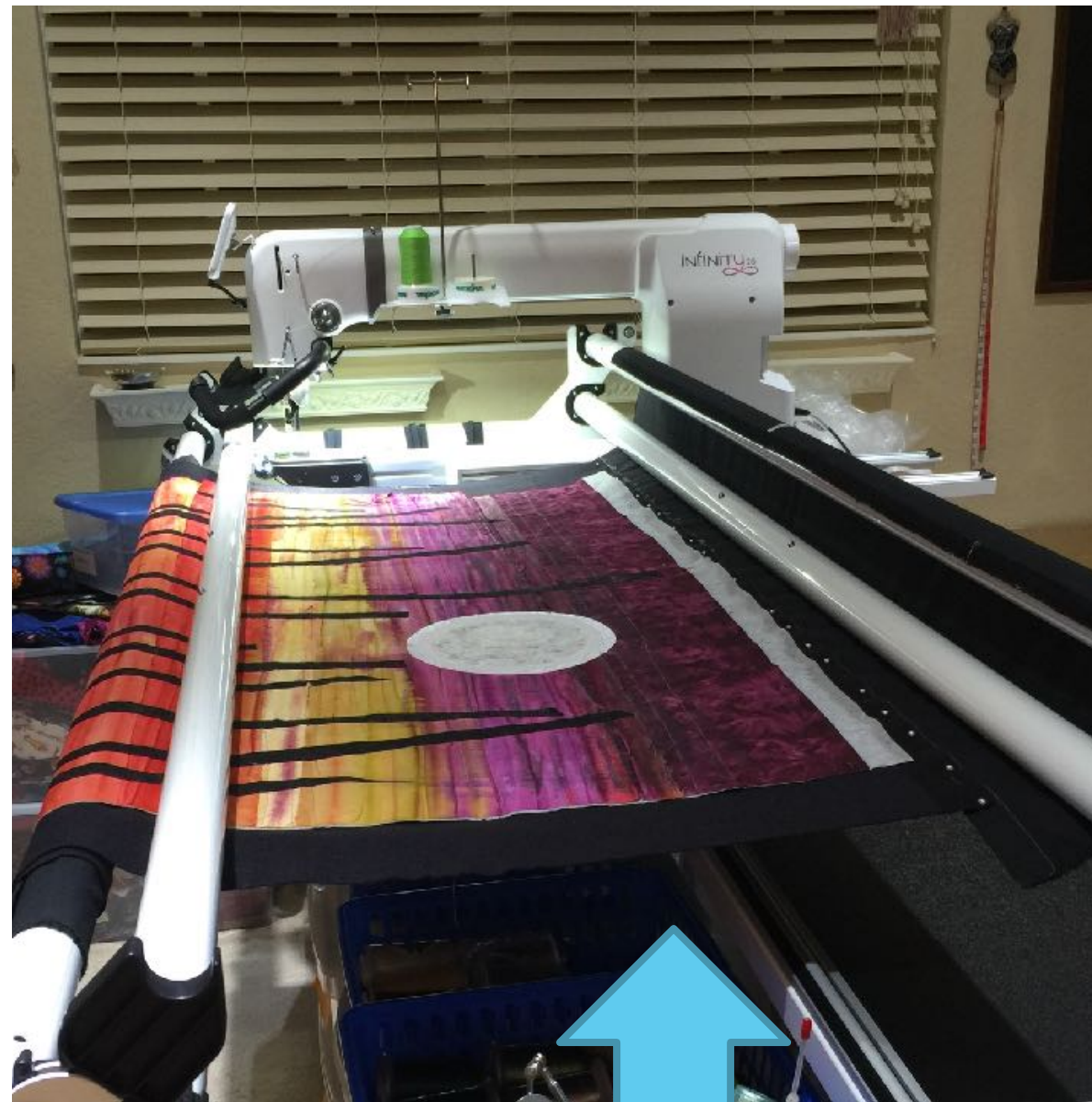


Thread-Painting

- Match your needle size to thread. Most longarms are timed for a certain size needle - can use that size, +/- 1
- Can use 1-2 threads in the needle for special effects such as fine gradation
- Heavy thread-painting can cause shrinkage
- Thread-paint the highlights last, consider the direction of threads



Created on a Longarm



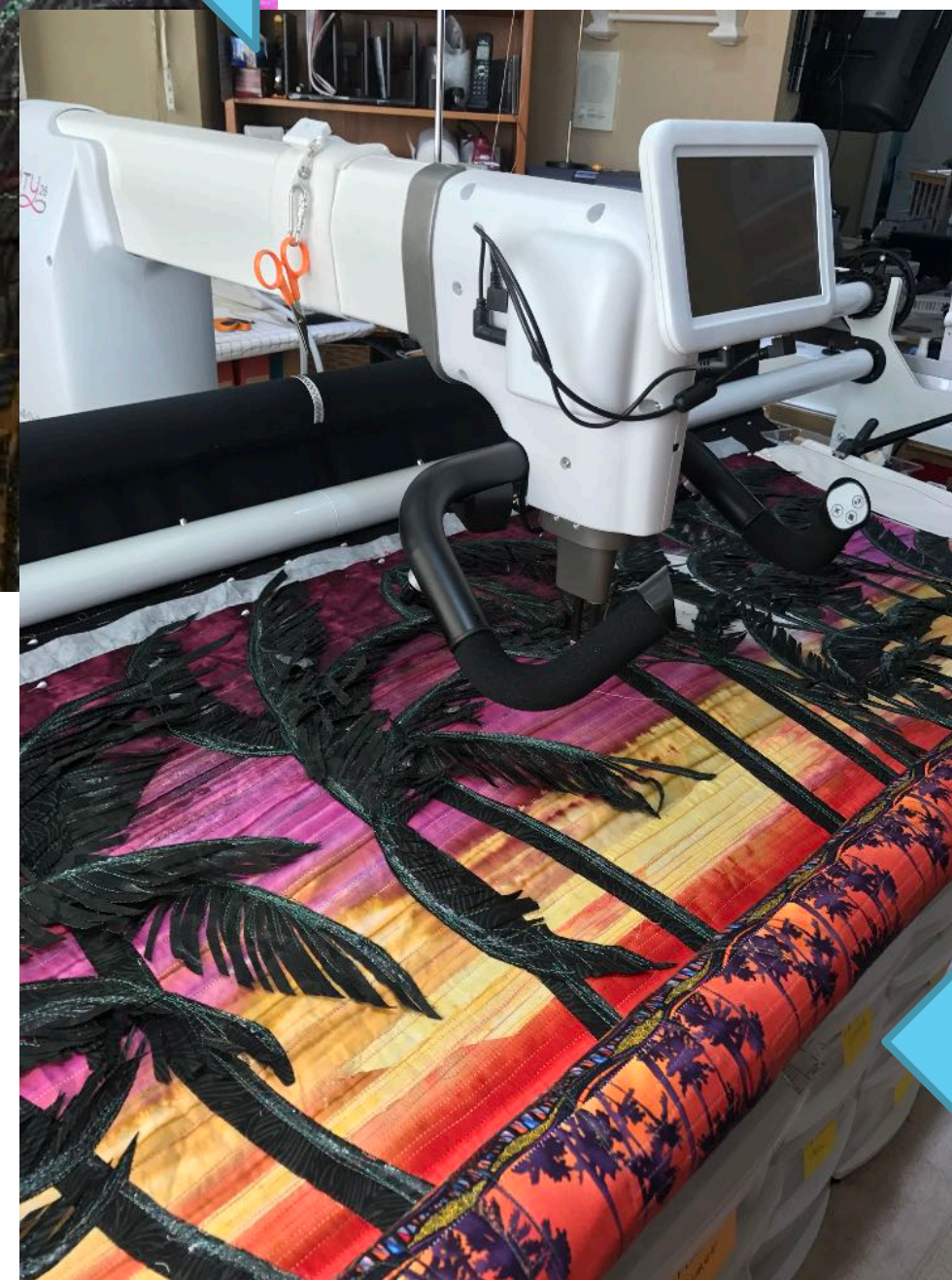
Attaching tree trunks & moon



Stitching and thread-painting the palm spines



Painters' tape clears space for quilting



The quilting

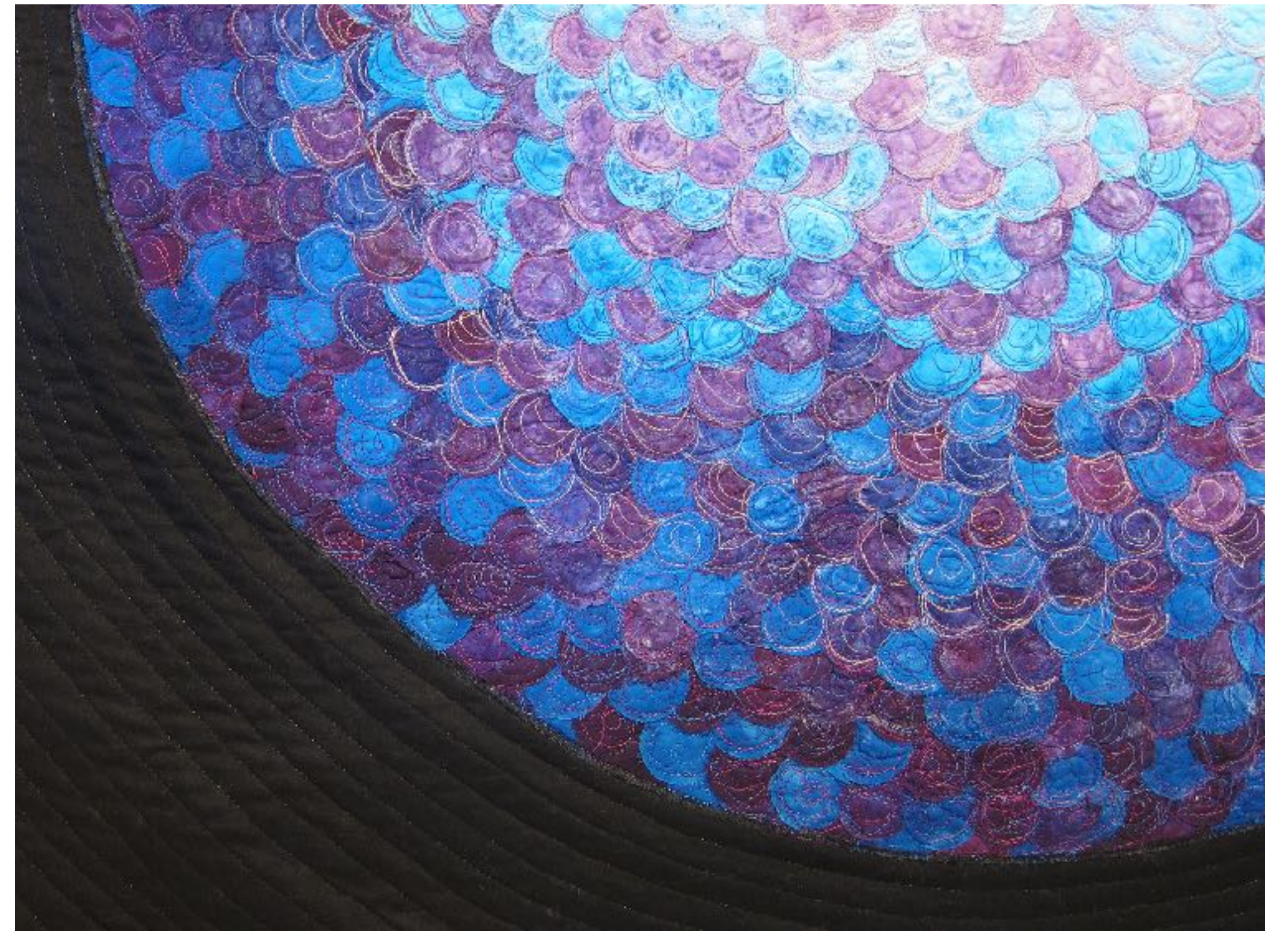


Final piece: MoonDance

Created on a Longarm

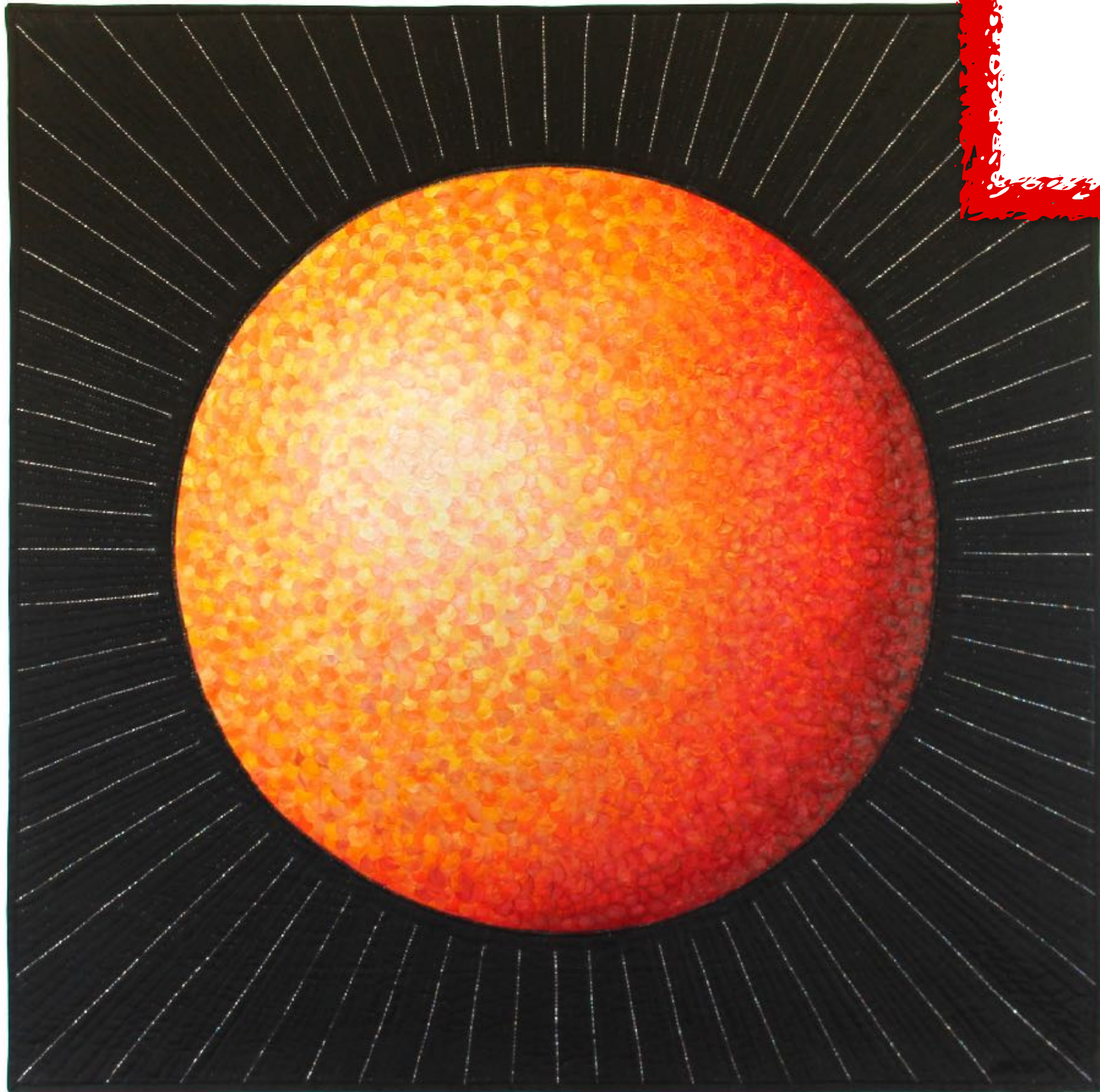


Blue-Violet Circle-Sphere



Detail

Created on a Longarm



Fireball



Fireball, detail

Created on a Longarm



“Building” the background

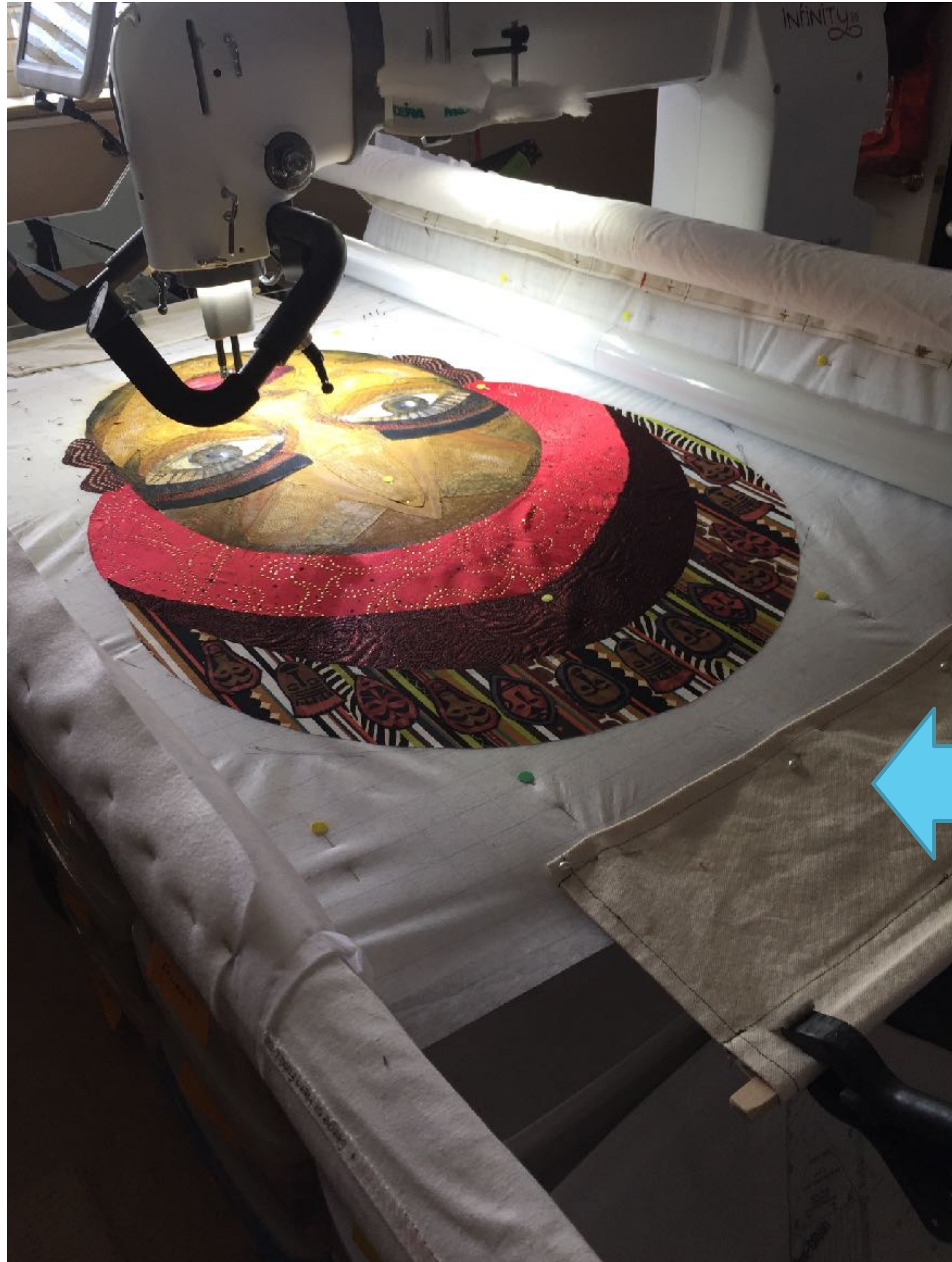
**Finished piece:
*Ginkgo: Extant or Extinct***

**In SAQA FL regional
Exhibit, *Piecing Together
a Changing Planet.***

**Toured 12 national parks,
including the Statue of
Liberty Museum and the
Univ. of Miami**



Created on a Longarm



Thread-painting
the face with two
threads in needle.

Transitioned one
thread each step.

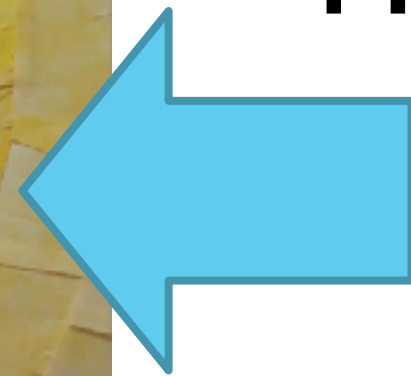
Finished
piece,
Eve



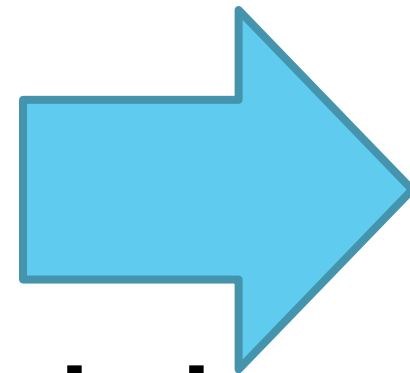
Created on a Longarm



Appliqué

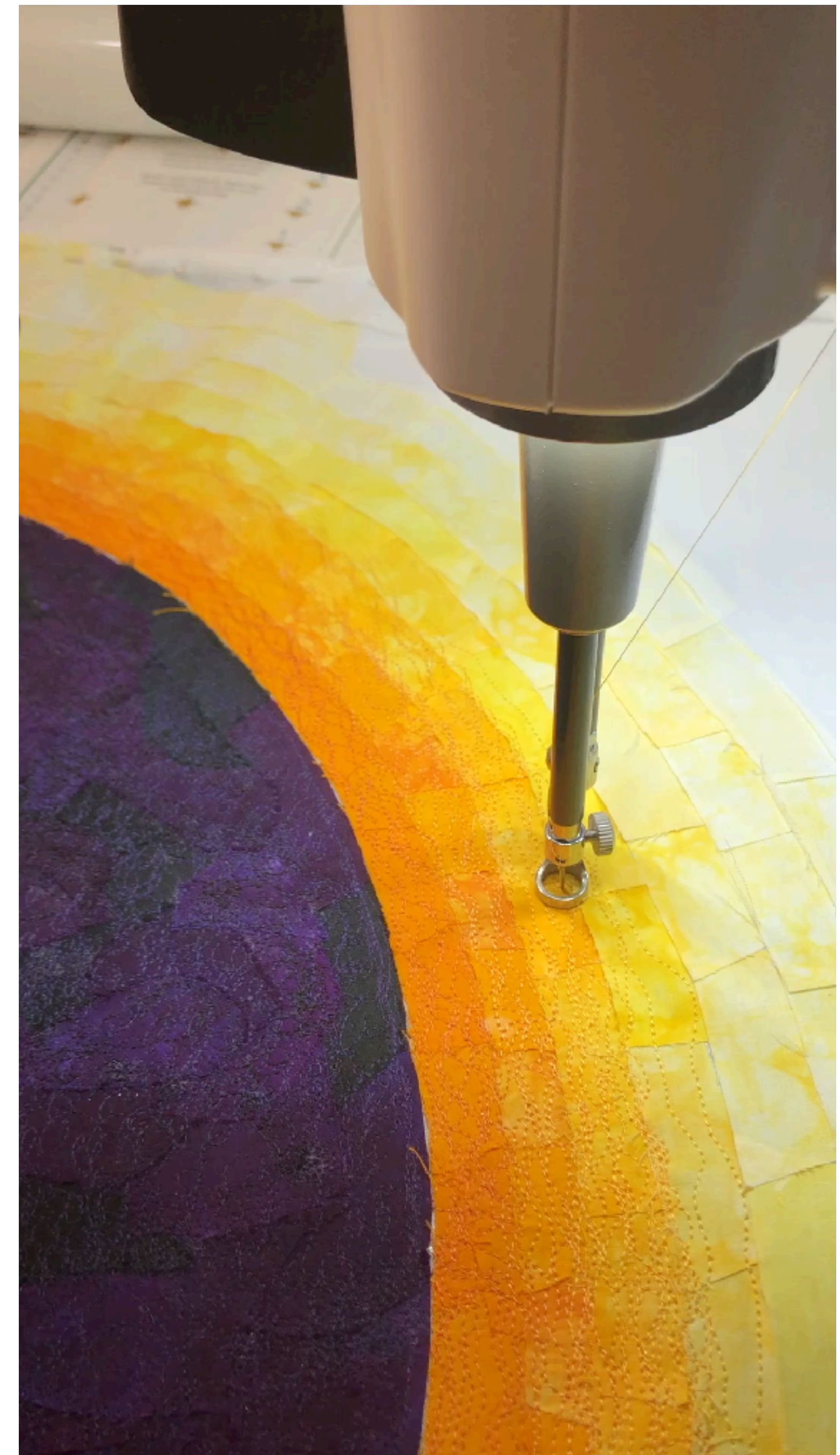


**Finished piece:
*Violet Yin-Yang***



Watch it Being Created on a Longarm

- **Goal is to create “seamless” gradation with fabrics and thread**
- **~ $\frac{1}{2}$ x 1” rectangles to create curved areas**
- **Wobbly stitches catch all edges**
- **Thread values, hues chosen to blend**
- **“Saved” some blending for quilting stitches to also flatten and create focus on the YinYang symbol**





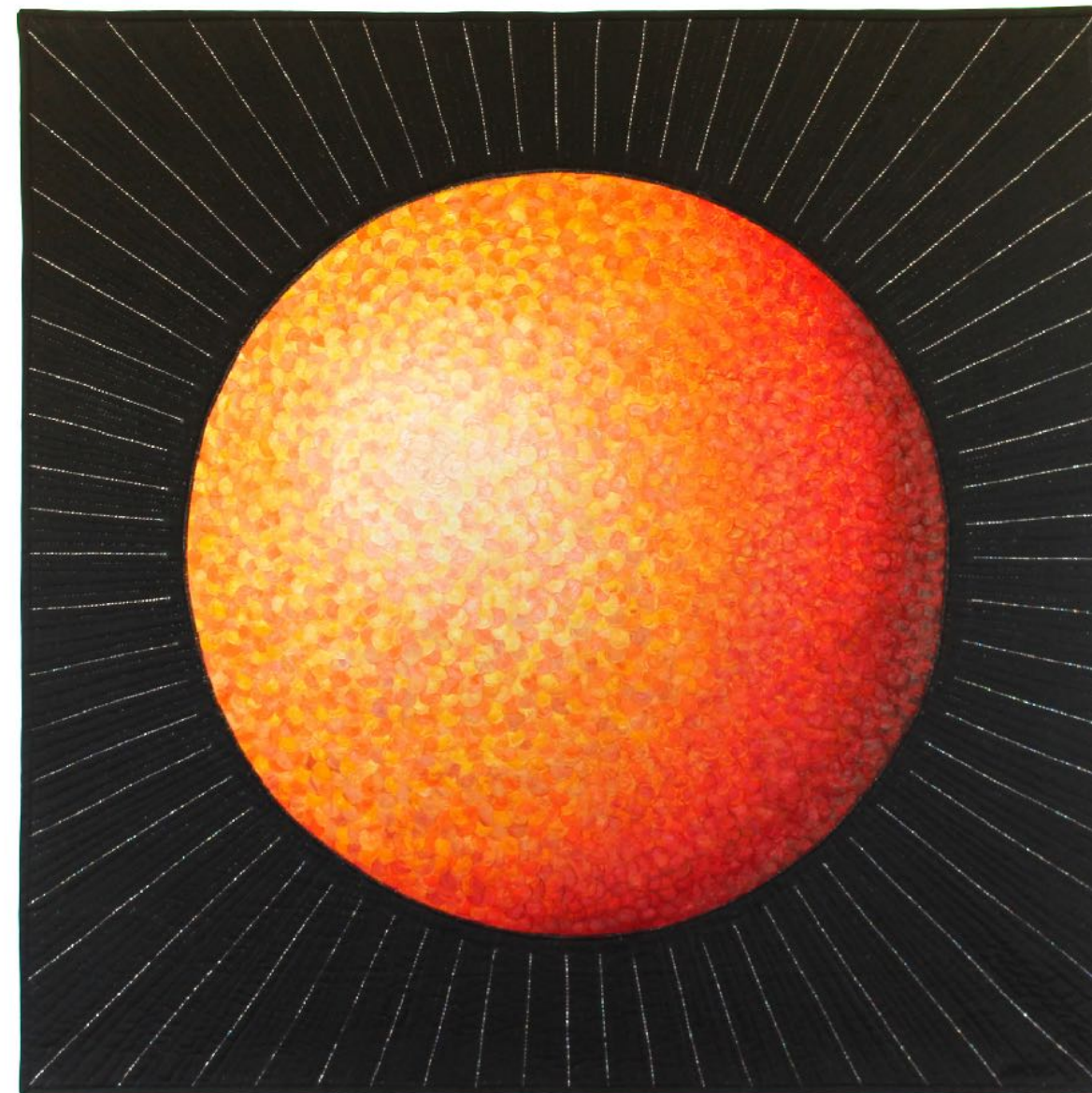
Which Longarm is Best?

- The machine and the frame are “separates.” Some are compatible, some aren’t. Both available new or “experienced.” Check for compatibility first!
- Space - Most frames can be set up in increments (e.g. 4’, 5’, 2’) which allows flexibility. At least one can be ordered by the foot but doesn’t adapt
- A 4-bar frame is better – no continuous adjusting and leveling as with a 3-bar frame
- Try different ones via classes, friends, at shows, in shops. Test with threads you love
- Your workspace will be less than the throat measurement; sometimes much less if you are rolling a larger quilt
- Try to support local businesses

Join Us in the No-Scrunching Zone!



Lea McComas



Candice Phelan



Sarah Ann Smith

New SAQA Special Interest Group: June 2019