



Q

is for Quilting

Quilting: Hawaiian Style

**Simplifying the intricate art form of
Polynesian quilting**

Nine Patch Quilts

Adding your "Signature" to these simple quilts

Portrait Quilting

Using Photoshop and custom fabric printing to make art quilts

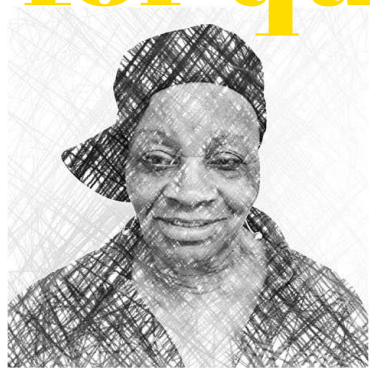
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of the Heights and Hills Organization



Q is for quilting!



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PHOTO BY CYNDI FREEMAN

Gladys carefully machine appliques one of the Polynesian Inspired quilt blocks.

Quilting: Hawaiian Style

pg. **10**

Our biggest quilt project by far, the Polynesian inspired quilt, took weeks to complete, and careful sewing, both by hand and machine. The Polynesian (also known as Hawaiian) style quilt comes from a tradition of original, single-piece designs, hand-stitched onto a contrasting background. Our take on this quilting tradition used bold prints and fusible "Steam-A-Seam" to create a "Quilt-As-You-Go" project, with a cheery feel, and an intricate design.

Contents



PHOTO BY **CYNDI FREEMAN**

08 **Nine-Patch Quilts**
The traditional nine-patch quilt style is a great way to teach new quilters the basics of design and quilting.

14 **Quilting With Photos**
Technology is at the forefront of the portrait quilt project. Photoshop and custom fabric printing combine to form the bases of these special art quilts.

18 **Finishing Touches**
Ultimately, the quilts are the product delivered, but the friendships and community formed, are the ties that bind.

Why Quilting Arts?

07 A letter of inspiration and thanks from the editor, explaining how she became a quilting instructor, and why she loves working with older people.

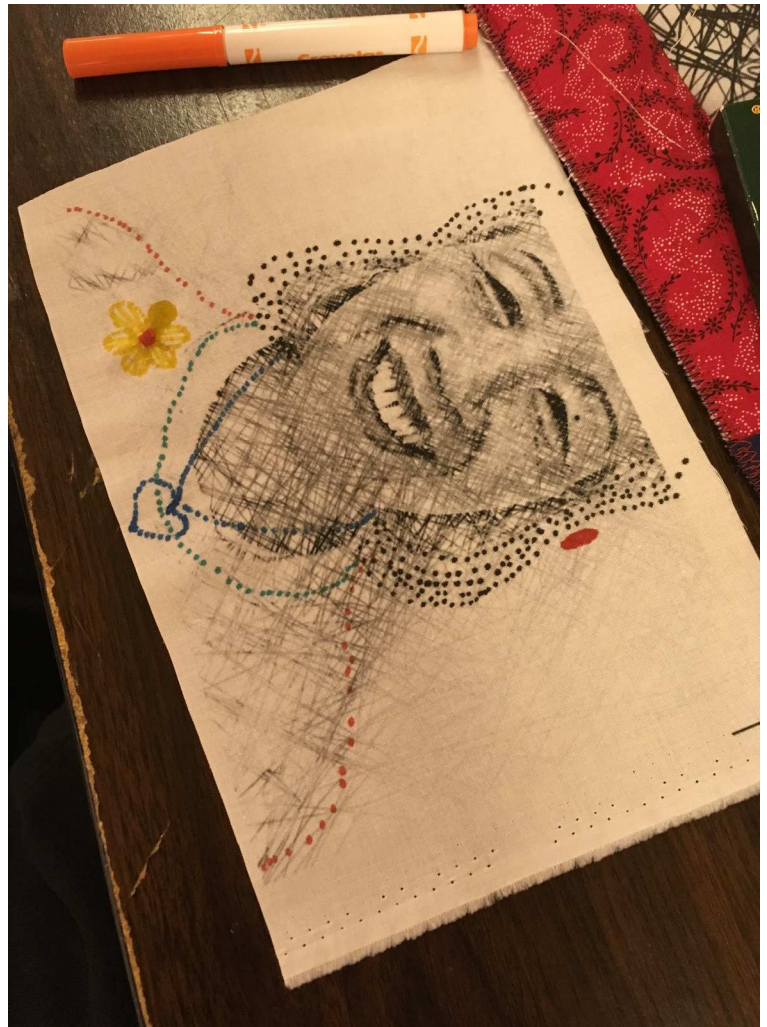


PHOTO BY **CYNDI FREEMAN**

Quilting Quotes

From Student Artists

Gladys Bauman

"I love it (Quilting) because I never did it before; I never thought I could do it, but I've come a long way. I've learned so much! Coleen says "go ahead and do it", and look at me now! I gotta go and buy a sewing machine!"

Lily Leong

"I never knew there were so many variations of quilting, and its fantastic! All the different techniques!"



The back of a nine-patch quilt, made from a donated vintage quilt top.

PHOTO BY BEN TRIVETT

From Teachers

CYNDI

"Working with the seniors on this quilting project is by far the highlight of my week. We get to teach the participants new skills and enjoy watching them grow in both ability and confidence. In return, we get hugs, wisdom, life lessons, and stories. Time with them is truly an inspiration. It is a perfect partnership where both the artists in residence and the senior participants gain something by creating a warm community, centered on building beautiful pieces of art."

DOTTIE

"As someone who works nights, getting up early is something I don't enjoy, but working with the seniors at Park Slope Center for Successful Aging has made waking up early Thursday mornings something I truly look forward too. Seeing the excitement and joy in the eyes of one of the ladies when I taught her how to use a sewing machine for the first time, is a moment I will never forget."

COLEEN



Teaching quilting to older people has been one of the most fulfilling experiences of my life."



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Why Quilting Arts?



Instructor Coleen Scott Trivett is a Costume Designer and Makeup Artist with an MFA in Costume Design from Boston University. She has been an instructor of Costume and Makeup at Saint Ann's School in Brooklyn for 11 years. She learned everything she knows about quilting from her mother.

Photo by Ben Trivett.

Since February, I have had the pleasure of working with some of the wonderful older people at The Park Slope Center for Successful Aging in Brooklyn, New York.

This is due to a generous SU-CASA grant, awarded by the New York City Cultural Council, the NYC Department of Aging, and the Brooklyn Arts Council. I have always been around senior citizens, from the time I was a young child. I was very close to all four of my grandparents, and after losing my last grandpa at the beginning of last year, I really felt the gap in my life and my heart, where the seniors are missing. I have been searching for an opportunity to work with them for years.

I am a costume designer by trade, and a costume instructor at a private school in Brooklyn, so I am an expert seamstress and professional teacher, but quilting is a skill that I learned from my mother. My mom Gayle Scott, is an avid quilter and artist. She has been making quilts of all kinds for over 15 years now, and participates actively in the Quilter's Sew-Ciety of Redding, California.

I have learned many tricks and techniques from my mom and her friends, who have tried it all. They are a talented bunch, and they are a joyful, and generous group of ladies.

I suppose it should have come as no surprise that when I received the SU-CASA Grant, the ladies of the Redding Quilter's Guild jumped at the opportunity to clean out their fabric scraps, and **donated** all of the fabric to get our class started. We have finished three quilts, all made from donated fabric, and plan to donate some of our finished work to the philanthropic projects of the Brooklyn Quilter's Guild.

If I've learned anything about the art of quilting, it is that it's as much about the craft, as giving back. This class with my amazing co-teachers and wonderful new friends is a perfect example of that.

COLEEN SCOTT TRIVETT
Editor-in-Chief

Nine-Patch Quilts

Start with the basics, and They will come. BY CYNDI FREEMAN



"The result of this traditional quilt design is an object that is both simple and sublime."

We started with one of the most basic of quilt block designs - the nine-patch. Traditionally, the two color values in nine-patch blocks alternate, so that there is one light and one dark shade. This creates the most contrast. The variation of pattern for these blocks is simply that either four patches show up more vibrantly,

or five patches are more evident. Using four-inch square patches of colored fabrics, donated by quilters from the Quilter's Sew-Ciety of Redding, California, our senior artists started by designing a simple two-color block, using nine squares, in almost a tic-tac-toe pattern of light and dark colors.

PHOTO BY BEN TRIVETT

The first quilt completed by the PSCSA quilting group was this Nine-Patch style, with over a dozen contributors designing blocks in their colors of choice.

Signatures

The Nine-Patch technique can be altered in countless ways. We added the personal touch of signatures.

Participants were each given a work board covered in white flannel, which has a clinging effect. This was the perfect base for them to play with fabric and experiment with color and contrast. Once they had committed to their design, we offered instruction in basic sewing, either on the machine or by hand, and got to work. Many of our students had never used a sewing machine before and were thrilled to finally understand how simple they are to work with. The result of this traditional quilt design is an object that is both simple and sublime.

For our second project we made a small alteration to the nine-patch block pattern adding a "Signature Block". The center square in each block was a uniform white and autographed by the artist who created it. To complete the quilt, we alternated the signature blocks with additional traditional nine-patches.* This quilt is the perfect commemoration of our five months together

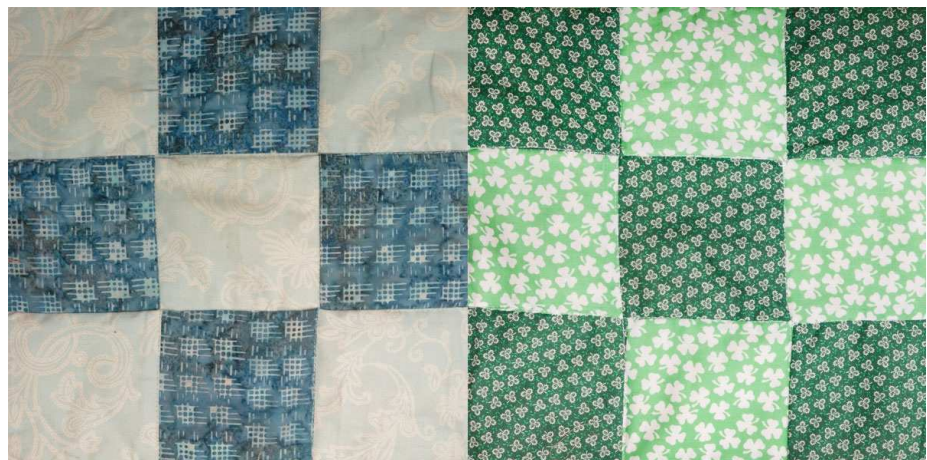


Sign In! Participants were encouraged to design Nine-Patch blocks that are centered around a neutral patch that holds a hand-written signature. (Block by Jenny Pickett)

at The Park Slope Center for Successful Aging. Once the basics of color theory and sewing were learned on these two projects, we were then in the perfect place to tackle more adventurous and complex quilts.

PHOTOS BY BEN TRIVETT

“ Once the basics of color theory and sewing were learned on these two projects, we were then in the perfect place to tackle more adventurous and complex quilts.”



Two nine-patch quilt blocks demonstrating the alternating emphasis on four or five patches in a contrast color.

*Note: Please see Page 23 for a picture of the full Signature Quilt.

Quilting: Hawaiian Style

Learning design techniques from the Polynesian quilting tradition makes for a culturally inspired, modern quilt project.



PHOTO BY BEN TRIVETT

“The quilting style for Hawaiian quilts is also called “echoing”, and has the look of a ripple effect, much like the natural ripples or waves of water.”

The Hawaiian quilting tradition began when missionaries visiting the Hawaiian Islands brought their own quilts and fabrics to the Polynesian people. The Hawaiians had long been making textiles from plants, and had made large single-shape designs on these textiles. When they saw the small piecework on quilts of the visitors, they applied their own traditional designs to quilts. The Polynesian people quilted more for art's sake than out of necessity for warmth, or conservation of fabric. Thus, the Hawaiian quilting style is usually made of a

singular design, often extremely intricate and in a solid color, applied to a single background, in a contrasting and solid color. These color combinations vary, and the designs are as varied as the artists that make them. Often the shapes are reminiscent of nature, and the beautiful plants and creatures found on the Hawaiian Islands.

Traditionally, these quilts are hand-appliquéd with a technique called “needle turning”, where the raw edge of the fabric is pushed under and folded as a

tiny hand stitch secures it to the background layer. The design piece is attached to the background fabric, and once complete, a layer of batting and backing is then added, and more hand stitching is done to quilt the design. The quilting style for Hawaiian quilts is also called “echoing”, and has the look of a ripple effect, much like the natural ripples or waves of water. This echoing style of quilting was also seen in Scandinavian quilts, a group that frequented the Hawaiian Islands as missionaries.

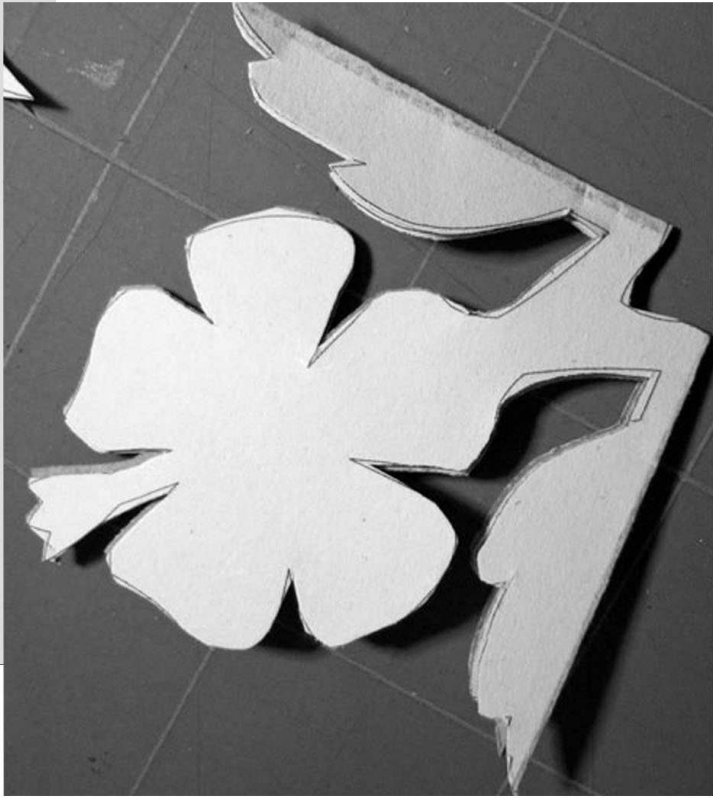
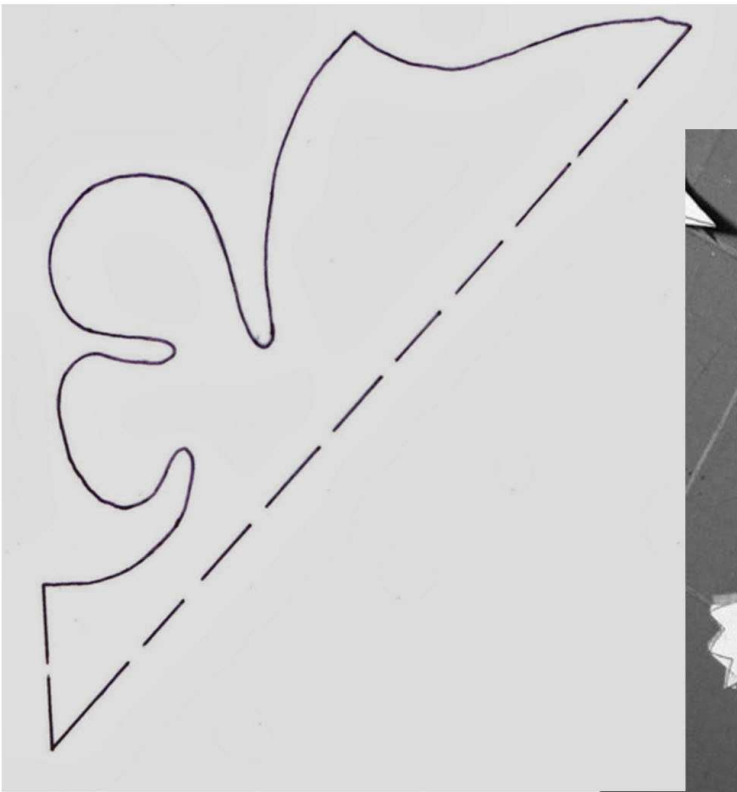
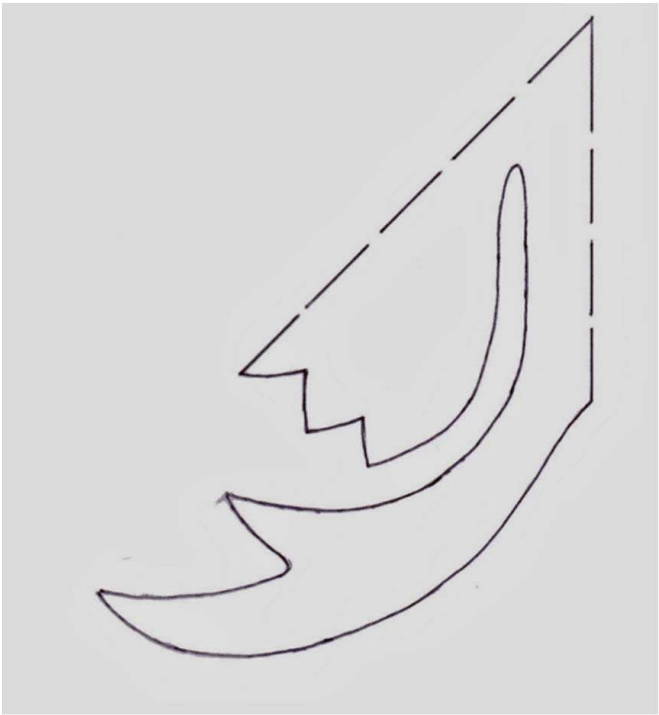
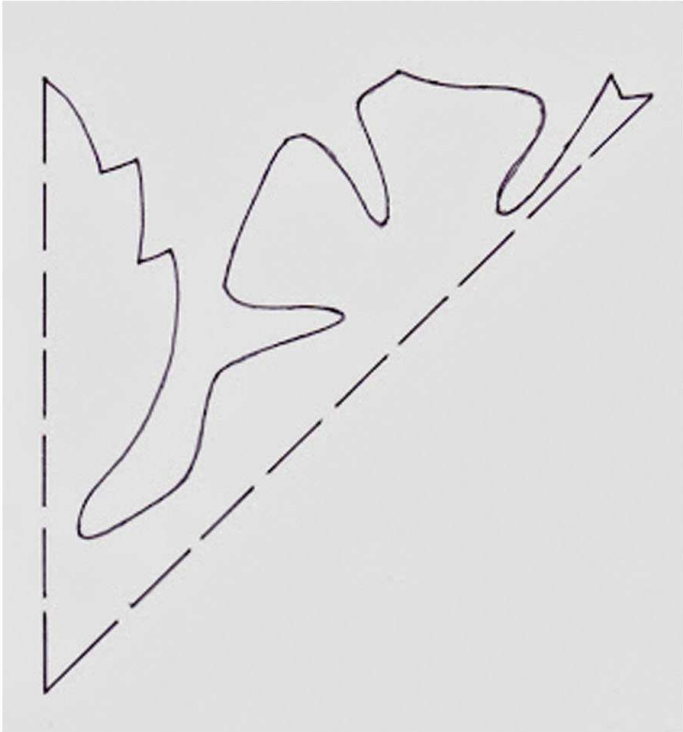


PHOTOS: *(above)* Students from Saint Ann's School work with Quilting Arts participants, creating Polynesian style quilt blocks. *(below)* Saint Ann's Students with the recipient of their class quilt- retiree and head of the Lower Middle School, Barbara Everdell.

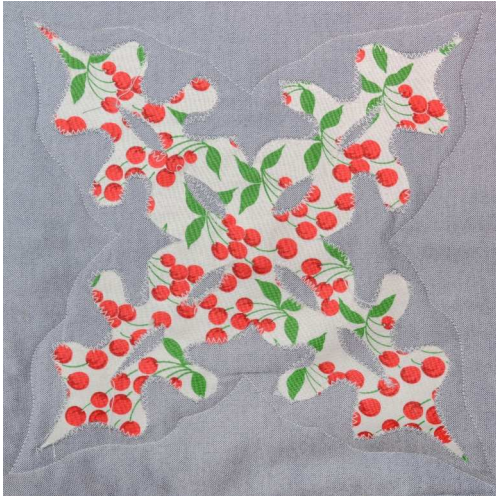
We learned about these traditional techniques in the Quilting Arts class, but for the sake of time and simplification, we applied modern appliqué materials to make our process easier. Designs are created much like paper snowflakes that many people have made in elementary school, by making cut outs on a folded piece of paper, and then unfolding to reveal a final, symmetrical shape. (See page 12 for visual examples) This paper “pattern” is then traced onto a piece of “Steam-A-Seam”, a fusible material that helps create appliques that do not need edges turned. The “Steam-A-Seam” is then ironed to the backside of a fabric. The design is cut out by hand, and the second portion of the fusible backing is peeled away, to reveal another fusible surface. This fused, cut-out design is then ironed onto a background “block”, and the sewing can begin. We used a medium size zig-zag stitch to reinforce the fused edges of all of our Hawaiian quilt blocks. Together, we were able to complete sixteen appliquéed blocks for our quilt! We also had the pleasure of jointly working on our quilt with a Middle School design class from Saint Ann's School, creating a similar style quilt for their own class project (See Photos). Read more about the finishing process of this quilt on page 18.



POLYNESIAN QUILT BLOCK PATTERNS: The Shapes below give a guideline for how to draw designs on folded paper so that symmetrical shapes are created when the pattern is unfolded. These patterns also give the quilter a guideline on where not to cut, to keep the pattern in one piece for unfolding. (Source: Pinterest- "Hawaiian Quilt Blocks")



1.



2.



3.



4.



1. **Red Cherries with White Background Quilt Block**
2. **Butterflies on Blue Background Quilt Block**
3. **Teal Polka Dots Quilt Block**
4. **Vegetables on Green Background Quilt Block**
5. **Teal Polka Dots Close-Up**

Note: See Page 21 for a photo of the full Polynesian quilt.

Quilting With Photos

Article by
Coleen Scott Trivett

Photos by
Coleen Scott Trivett
and
Cyndi Freeman

“ *Spoonflower*
allows you to
create any textile
print or design
you would like,
and gives you a
choice of nearly
20 fabrics to
print on.”

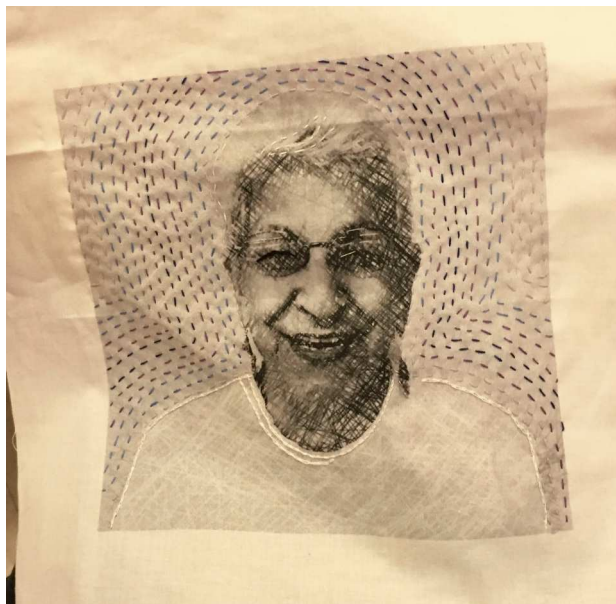
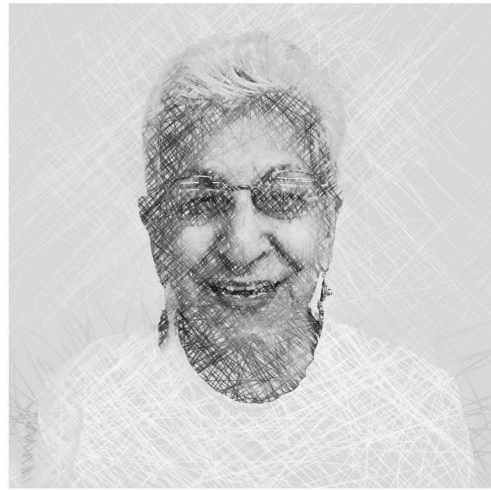


Technology is at the forefront of the portrait quilt project. Photoshop and custom fabric printing combine to form the bases of these special art quilts.

When discussing projects for the quilting class with Brenda Westphalen, center director, she loved the idea of making something that could be hung up as decor, and also something that could be personalized by the class participants. Portraits of some sort were suggested, and the final project was on it's way.

I have been personally interested in photo printing on fabric for some time, and thought this was a great opportunity to try it with a company called Spoonflower.com. Spoonflower allows you to create any textile print or design you would like, and gives you a choice of nearly 20 fabrics to print on. A designer can also choose to print as little as a five inch square swatch, up to significant yardage.

The process began with digital photo portraits, altered in Adobe Photoshop, using a multi-step technique which created a sketched effect. These portraits were then printed, and students tried numerous new art quilting, drawing, and embroidery techniques to complete the pieces. The opposite page outlines the start- to- finish process of one portrait.



- 1** A finished photo portrait of Frank, by instructor Coleen Scot Trivett, with patchwork & hand embroidery.
- 2** Portraits were taken of center members asked to "think of something that makes you happiest."
- 3** Portraits were then put into Photoshop to clean up the background and crop into a square.
- 4** Special photoshop techniques were then applied to the image to create a sketched effect.
- 5** Finished Photoshop images were sent to Spoonflower.com to be printed onto fabric
- 6** The final results are as varied as the quilters working on each portrait! (Embroidery by Suzanne Jasper.)

Finishing Touches

Ultimately, the quilts are the product delivered, but the friendships and community formed, are the ties that bind.



Quilting Arts participants and instructors enjoy their Thursday morning time together at The Park Slope Center For Successful Aging.

Article by **Coleen Scott Trivett**
Photo by Coleen Scott Trivett

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hat about sums it up for our Quilting Arts journey. All that's left is to show you the finished products!

We've captured a few of them on the following pages, and thank everyone who made it to our final live presentation. You are in store for a few surprises not included in these pages.

Quilting is not only about learning to sew, designing, or making things. Quilting is about community. It is about social engagement, sharing and giving. Quilts are often made to be gifted, as heirlooms, as comforting items, as thanks for a special service, or simply, as tokens of friendship and love.

Community, friendships, and the added benefit of learning new things are all the product of making quilts, and making art. This is what we built in class together. Read on to learn more about the final details and finishing touches leading up to our culminating event!



TOP: Signature quilt block by Gladys Bauman

BOTTOM: Signature quilt block by Kutty Nair

PHOTOS BY **BEN TRIVETT**



Polynesian Block Quilt

The finished quilt truly is a sight to behold.

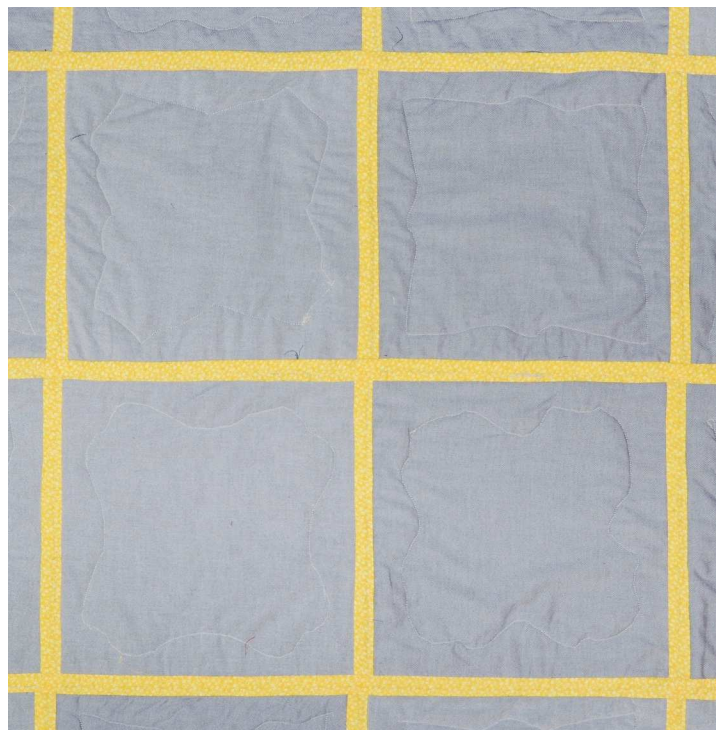
BY COLEEN SCOTT TRIVETT

The designing and appliqué techniques outlined previously are only the first steps to completing our Hawaiian quilt. Instructor Coleen Scott Trivett taught the “Quilt-As-You-Go” technique to finish the piece. “Quilt-As-You-Go” is a process invented for several reasons. First, it allows a quilter to do the actual quilting block by block, as opposed to sewing through all layers after the quilt has become a large and often unruly size. Second, it can be a process that saves time and money, allowing a quilter to do the stitching themselves on a job that they might usually send out to a quilting business with larger machines and a costly (though worthwhile) service. Finally, as an instructor, “Quilt-As-You-Go” allows students to experience what it is like to “quilt” a block on this small scale, giving beginning sewers a new experience, and making the process of quilting

less intimidating.

By using this technique, we were able to quilt many of our blocks in class. The final step of “Quilt-As-You-Go” involves a semi-intricate binding process, that joins blocks together, and then rows of blocks together. This can be done with a contrast color, like the yellow chosen for our quilt, or in a matching color, so that the binding blends in with the background of the quilt blocks.

We chose to use a contrast binding on both the front and the back. The process here is difficult to explain in just words, but if you would like to learn more, there is a fantastic video of instruction on YouTube under the title: “How to Join up Quilt As You Go Blocks and Borders” from TheGourmetQuilter.com



A close up of the back of this quilt, showing the "Quilt As you Go" look of contrast seaming.

PHOTO BY BEN TRIVETT

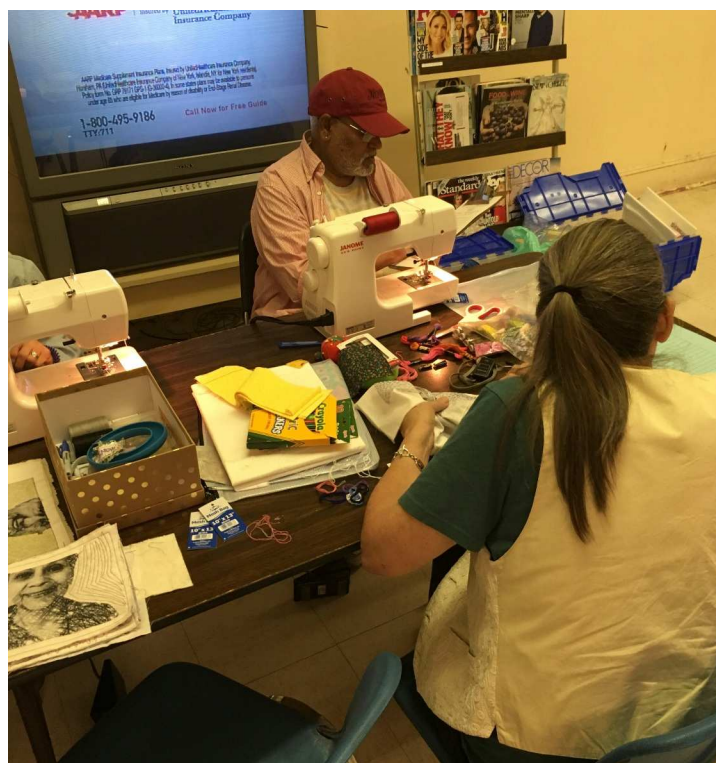
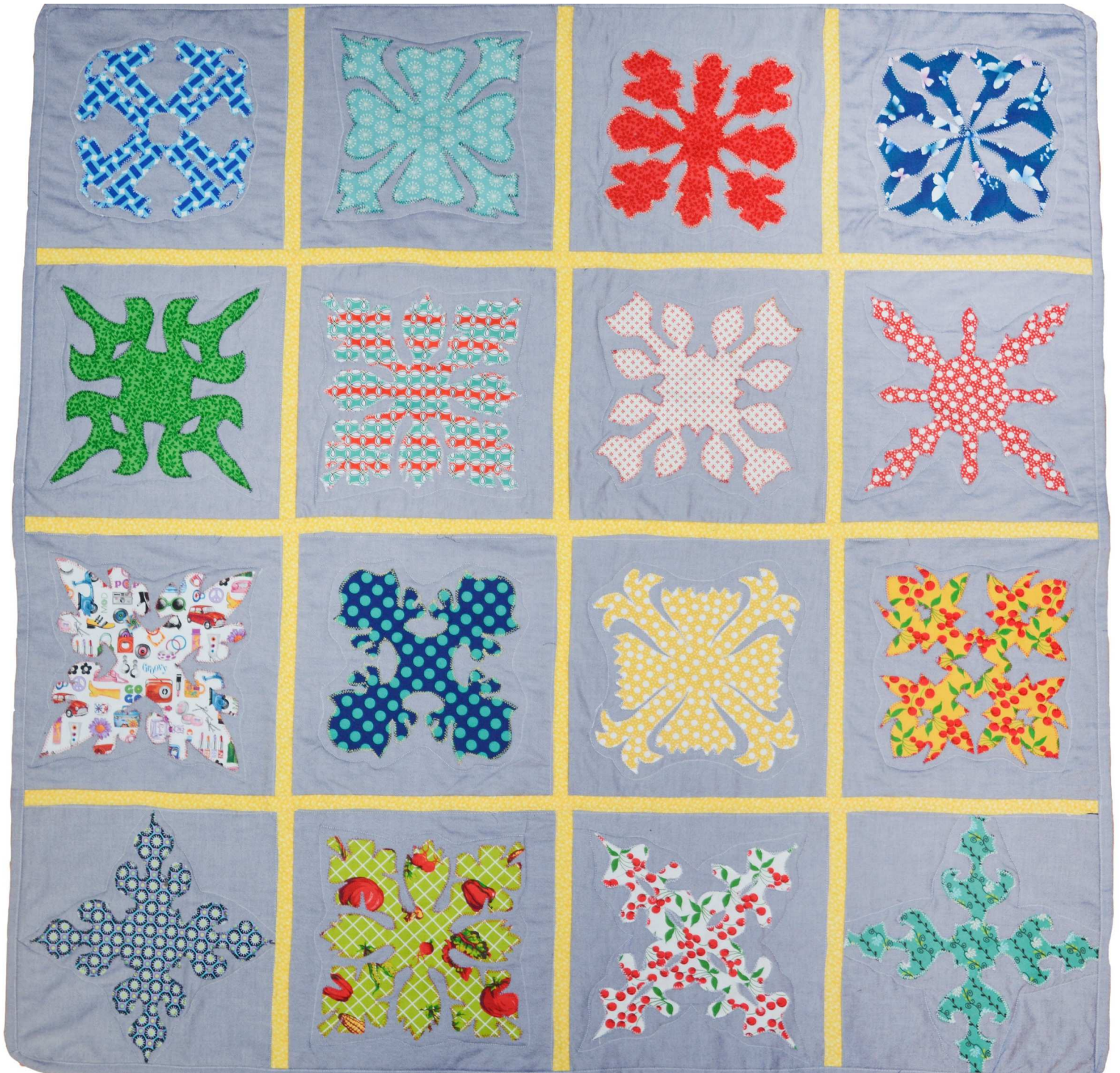
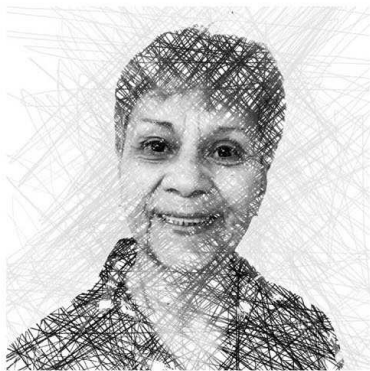


PHOTO BY CYNDI FREEMAN



THE BIG KAHUNA: The Polynesian quilt is about 48"x48" fully finished, with "Warm and Natural" cotton batting.
PHOTO BY **BEN TRIVETT**



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PORTRAITS photographed and Photoshop edited by Coleen Scott Trivett. From top left: Nazli, Barbara, Jeannette, Mary, Irene, Isabel, Dorothy, Frank, Gladys, Jenny, Lily, and Madeline

Quilted Portraits

These quilted portraits preserve a moment of joy for center participants, in artful style.



The portraits to the left are all twelve that were ultimately printed onto fabric. At the time of the printing of this magazine, the Quilting Arts Class was still putting their finishing touches on the pieces, and we were not able to include the final works, but wanted to discuss a couple of the techniques applied more specifically, including free-motion quilting, embroidery, and fabric marker decoration.

Free-motion quilting requires a different machine foot, often called a “darning” foot. This usually has an additional plate that needs to be added to the machine to keep the fabric from getting stuck inside due to the loose tension this creates. The free motion technique allows a quilter to move the fabric in all directions to create free-form designs, patterns, words, or whatever they would like to sew on the fabric. With this technique, sewing through at least two

layers, a top layer of fabric and some batting, is recommended. We added variegated threads to the mix to give the technique more interest.

Embroidery is a more well-known technique that is usually done by hand, though now there are amazing home sewing machines with many decorative stitches, as well as programmable patterns that can be done on computerized machines. In our case, we were using the good, old-fashioned, hand sewing techniques with embroidery floss of many colors. A good example of the use of this technique is on page 14 with the flowers placed on Frank’s portrait, and on page 15, with the multi-colored lines around Madeline’s head. There are hundreds of embroidery stitches, and even more tutorials on how to make them on YouTube.

Finally, the use of fabric markers is the fastest method of decorating our printed portraits, because it involves drawing directly onto the portrait. Students created patterns, designs, accessories, and even makeup on the portraits faces. We used Crayola fabric markers, but there are many brands and styles. Most need to be set with heat by ironing to ensure that the ink stays put.

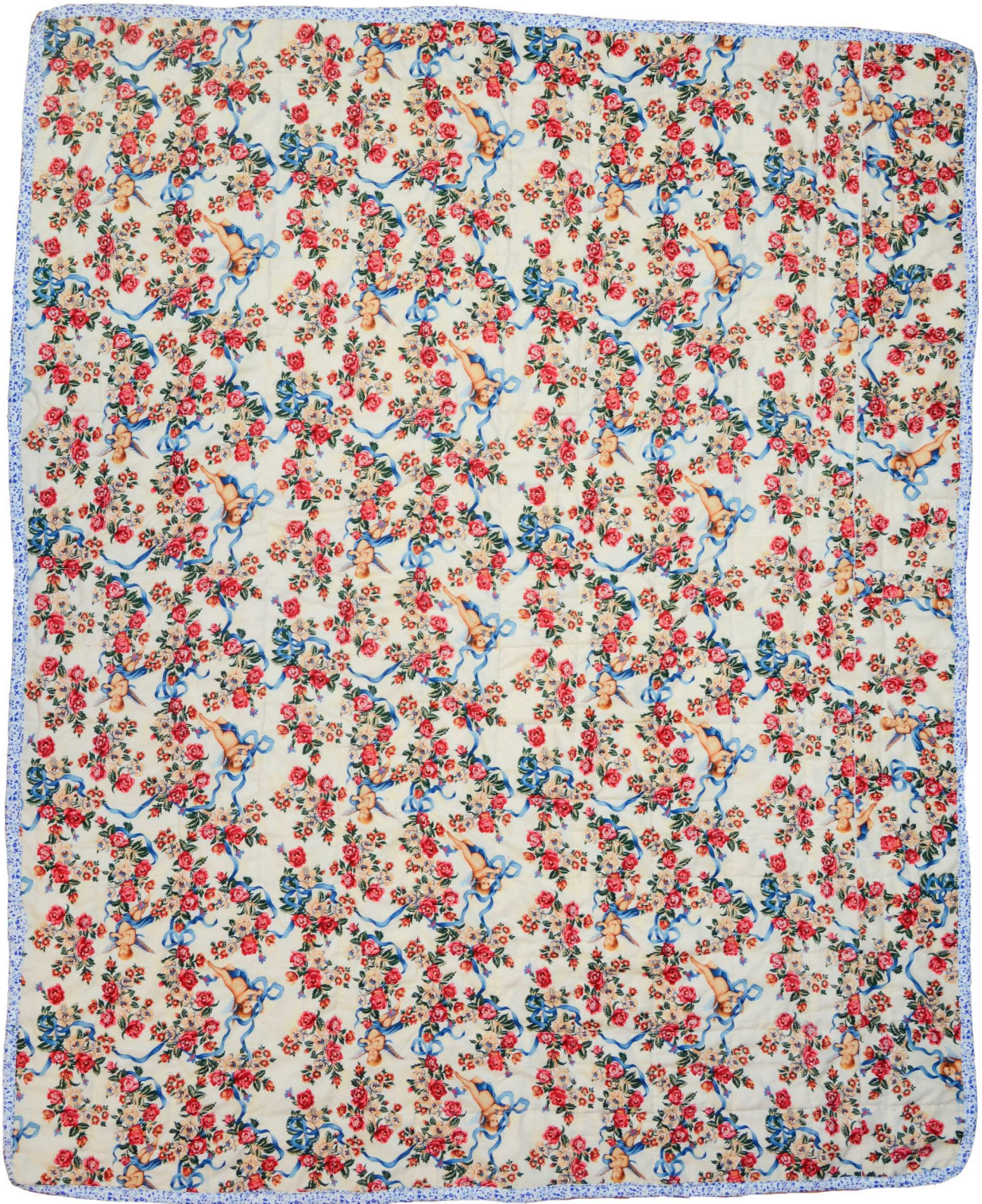
Students also employed basic quilting and piecing techniques with their projects, adding borders and machine quilting the pieces. All finished portraits were then individually framed for hanging at the PSCSA.

We hope that you have enjoyed reading about the processes learned in this session of Quilting Arts at the Park Slope Center for Successful Aging. Thank you to the New York City Department of Aging and Cultural Council, and to the Brooklyn Arts Council for the funding and support! Thank you to the PSCSA for having us!

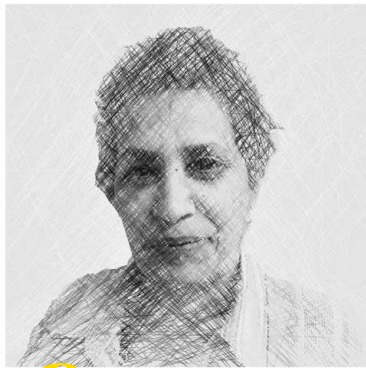
WRITTEN BY **COLEEN SCOTT TRIVETT**



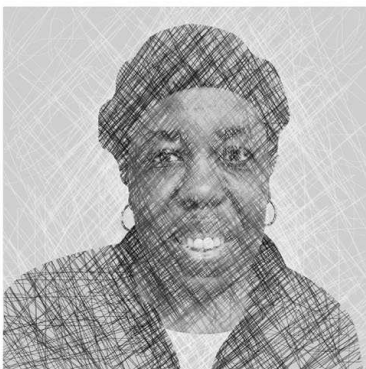
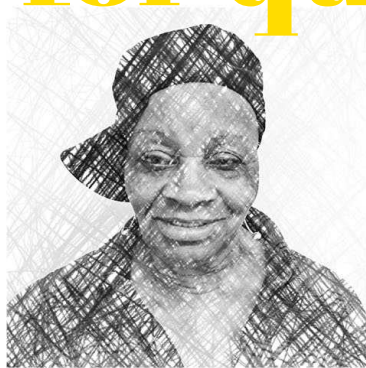
Signature Quilt front (left) and back (right). PHOTOS BY **BEN TRIVETT**



Huge thanks to Cyndi Freeman, Marie "Dottie" McCoy, Jeneah Appleby-Stracener, The Staff at PSCSA (especially Victor!), Brenda Westphalen, The Project Design Class at Saint Ann's School, Ben Trivett, Kizzy, Gayle Scott, and the women of The Quilter's Sew-Ciety of Redding for all of their love and support with this project!



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This project would not be possible without funding and support from:





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