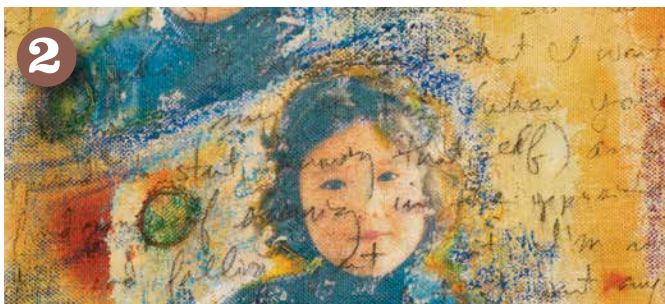


mixed media + painting techniques

4 free paper and fabric painting ideas

presented by cloth paper scissors®



1 watercolor tote: from canvas album to carryall

APRIL DERRICK

2 the workshop: canvas photo quilts

JULIE FEI-FAN BALZER

3 photo, paint, stitch: create whimsical images from your own photos

KELLI NINA PERKINS

4 fragile fusion: making durable layers with delicate papers

REBEKAH MEIER



Artists have been painting fabric for ages—what else are oil pigments on stretched canvas? But painting on commercial or vintage fabric? Mixing in paper, stitch, glue, photo transfers, and more? That's mixed-media painting. You can use oil pastels, watercolors, spray inks and dyes, or acrylic paint on fabric. It's all good, and it's a whole lot of fun.

In *Mixed Media + Painting Techniques: 4 Free Paper and Fabric Painting Ideas*, we bring you mixed media painting techniques you can use in a wide variety of art projects.

When looking for fabric painting ideas, think outside the stretcher bars. April Derrick likes to paint on fabric, but in "Watercolor Tote: From canvas album to carryall," novice sewer April shows how she paints, embellishes, and journals on her bag before completing it and filling it with fabric painting supplies.

Julie Fei-Fan Balzer's fabric painting adventure starts with canvas and a photo transfer in "The Workshop: Canvas Photo Quilts." Then she uses oil pastels to enhance the photo,

plus spray dye, gesso, acrylic paint, journaling, and stitch to complete the picture.

In "Photo, Paint, Stitch: Create whimsical images from your own photos," Kelli Nina Perkins offers a variation on the fabric painting with photo-transfer theme. Kelli starts by creating a collage painting with watercolors and found papers. Then she transfers the painting onto muslin and goes back in with more mixed-media painting techniques, including fabric painting designs made with bleach gel pen.

Rebekah Meier turns decorative tissue papers and napkins into mixed-media fabric painting projects in "Fragile Fusion: Making durable layers with delicate papers." Rebekah applies the papers to fusible web, applies paint, and adds details with stamping and stenciling to create a stitchable textile.

With *Mixed Media + Painting Techniques: 4 Free Paper and Fabric Painting Ideas* you will learn so many fabric painting tips and mixed-media painting techniques, you'll want to jump right in and create.

Warmly,

Cate Prato
Online Editor,
Cloth Paper Scissors Today

cloth·paper
scissors COLLAGE ARTISTIC
MIXED MEDIA DISCOVERY

Mixed Media + Painting Techniques: 4 Free Paper and Fabric Painting Ideas

presented by

Cloth Paper Scissors®

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Where mixed-media
artists come to play



clothpaperscissors.com

watercolor tote

FROM CANVAS
ALBUM TO
CARRYALL



BY april derrick

Adapted from
Cloth Paper Scissors®
March/April 2012

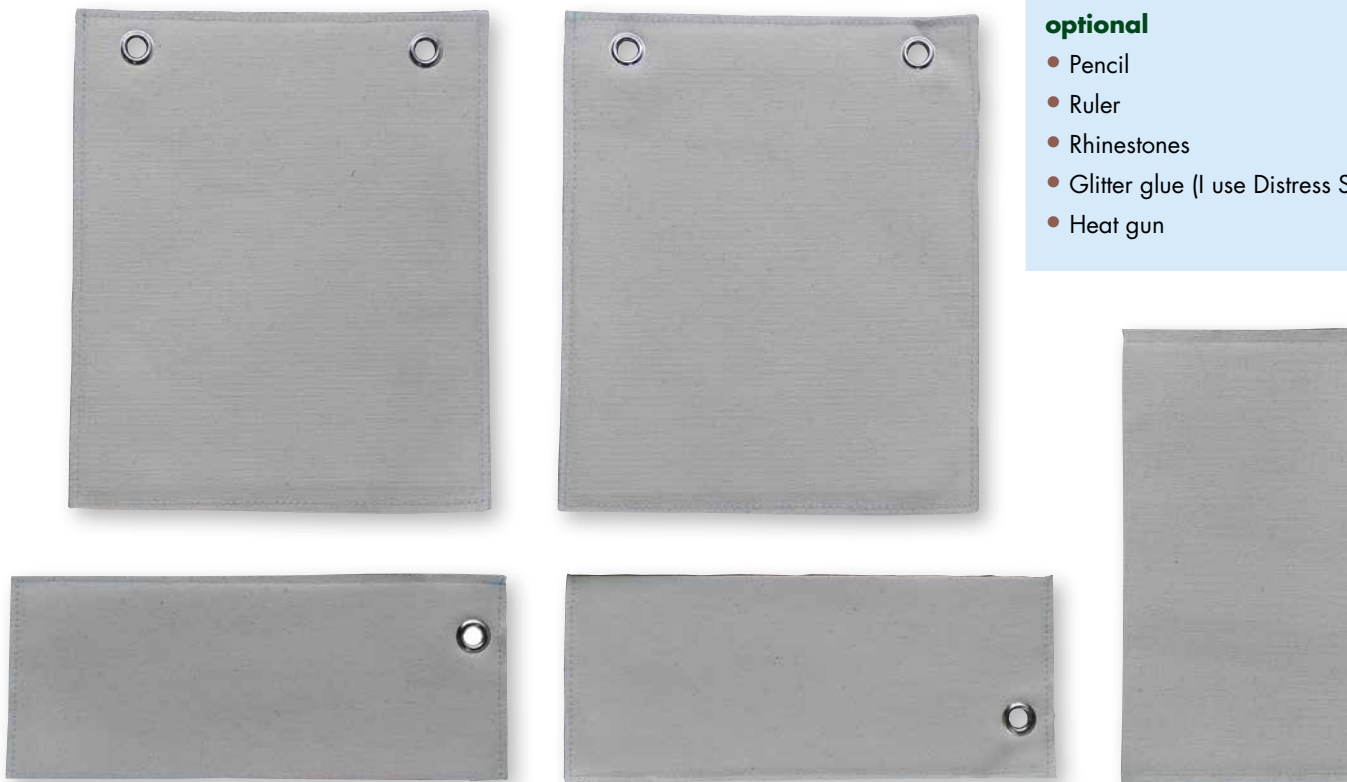
I love creating art on small pieces of canvas and one of my favorite mediums to color the canvas with is watercolor. I thought it would be fun to try and make a canvas bag of some sort, and while I consider myself a total beginner when it comes to sewing, I decided to give it a try. I was thrilled with the results!

directions

construct the bag

1. Set aside 2 canvas pages for the front and back of the purse. Cut the third canvas page in half (between the 2 grommets) so that each of the 4" × 9½" pieces has a grommet towards the top. (Figure 1)
2. Cut a 8" × 4" piece from the bottom of the fourth canvas page (with no grommets). This piece will be used for the bottom panel of the bag.
3. Sew the left and right side panels to either sides of the front panel (1 of the 8" × 9½" pieces), and then sew the second 8" × 9½" piece in place. Make sure to keep all the grommets along the top edge of the bag.

Figure 1



MATERIALS

- Canvas pages, four 8" × 9½" pages (I use pages from a Prima Marketing canvas album.)
 - Scissors
 - Sewing machine and thread
 - Watercolor crayons (I like Staedtler® Aquarell watercolor crayons.)
 - Spray bottle filled with water
 - Large flat paintbrush
 - Stamp(s), foam
 - Craft mat
 - Paintbrush
 - Twill tape, 1" × 24" (I used white.)
 - Colored pencils (I like Staedtler Ergosoft® colored pencils.)
 - Iron-on quote
 - Iron and ironing surface
 - Permanent marker (I use Staedtler Lumocolor® markers.)
 - Fabric, for lining 17" × 11½"
- optional**
- Pencil
 - Ruler
 - Rhinestones
 - Glitter glue (I use Distress Stickles™.)
 - Heat gun



Figure 2



Figure 3

4. Sew the bottom panel to the bag, easing in the fullness as needed.
(Figure 2)

tip: Normally, you would sew the pieces together and then flip the purse right-side out so the seams would not show. I liked the look of the frayed edges and straight square composition, so I chose to have my seams showing on the outside of the purse.
(Figure 3)

color the bag

1. Use the watercolor crayons to color the canvas bag. I used green and willow green. To achieve the gradual dark-to-light effect, start with the darker color on the bottom of the bag and color about one-third of the bag. Use the lighter color to color the rest of the bag.
2. Go back and color the seams and frayed edges of the bag with the dark color. If you would like to add a little more color, use another watercolor crayon to color over the seams and frayed edges again. I used light blue.
3. Lay the bag as flat as possible, and wet the entire top of the bag using the spray bottle. Use the flat



Figure 4

paintbrush to blend the watercolors, and add more contrast and depth.
(Figure 4)

tip: If you want to darken an area, simply press the watercolor crayon onto the wet canvas. To lighten an area, continue to add water until the desired depth of color is achieved. The more you wet and brush the canvas, the more the color will be removed.

4. After you have colored the bag, set it aside to dry. I placed mine upside down on a baton in a mason jar so it could hang while it dried.

note: One of the things I love about using watercolors is that you can leave the project and then come back at any time and continue to play with the colors until you are happy with the results.

embellish the bag

1. Add your stamp motif(s) now. Start by scribbling watercolor crayon(s) onto the craft mat, spray the color on the mat with a little water, and then use the paintbrush to mix the color. I used light green and light blue, creating a nice blue/green puddle.
2. Dip the stamp into the watercolor paint puddle, making sure that the entire surface of the stamp is covered, and then stamp the bag as desired.

tip: Before you clean up the watercolor paint puddle, dip the paintbrush into the paint and use it to color the piece of twill tape. Set the twill tape aside to dry.

3. Once the image is dry, use a dark watercolor pencil to trace around the image. Add some details, as needed. I added grass underneath the flowers with a variety of green watercolor pencils.

4. Determine the placement for the iron-on quote and, with the iron on the cotton setting, press the quote onto the bag. (See opening photo.)

note: I found that I had to keep the iron pressed against the bag for quite a while due to the thickness of the canvas, and because the surface of the bag had been painted.

5. Use the dark watercolor pencil to trace around some of the iron-on words and the seams of the bag.

6. Add journaling to the bag. I used the permanent marker for this. I also colored the grommets with the permanent marker, and added a rhinestone next to the journaling.

note: If you are worried about keeping your journaling straight, simply use a ruler and a pencil to create lines for your journaling. When you are finished journaling, you can go back and erase the pencil lines.

the liner

1. Fold the liner fabric in half so that you have an $8\frac{1}{2}'' \times 11\frac{1}{2}''$ piece. Sew along the bottom and the side to create a small bag. (Figure 5)

2. On the top edge of the liner, fold and press 6" to the inside of the bag. Stitch approximately 1" down from the top edge of the bag, all the way around.

note: I wanted the liner for my purse to stick out at the top of the canvas bag a little to showcase the fabric. If you don't want the fabric to show above the rim of the bag, audition the liner in the bag, and then fold over the desired amount and stitch.

3. Place the liner inside the canvas bag.

finishing

1. Slip 1 end of the twill tape through the grommet on the side of the bag, making sure to enter from the outside of the bag. Tie the twill tape into a large knot on the inside of the bag so it won't slip back through the grommet. Repeat this process on the other side of the bag.

tip: Alternatively, you can thread the twill tape from the inside of the bag and then tie a decorative knot on the outside of the bag.

(Optional) Add some sparkle to your bag. I spread some Distress Sticks around each of the grommets. ●

memoryvilla.com/blog

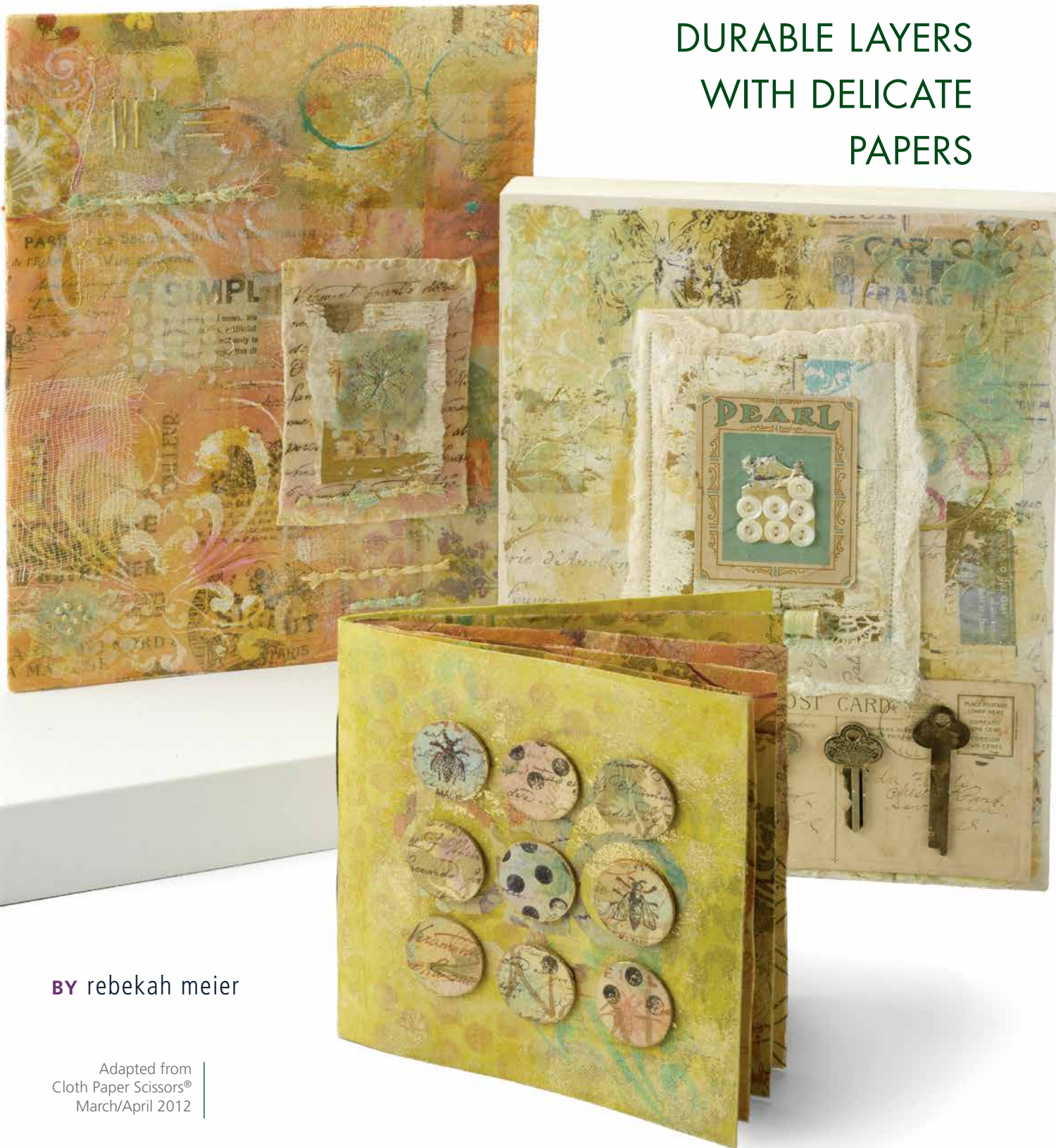


Figure 5



fragile fusion

MAKING
DURABLE LAYERS
WITH DELICATE
PAPERS



BY rebekah meier

Adapted from
Cloth Paper Scissors®
March/April 2012



I love it when an idea keeps evolving. For years I have collected tissue papers and decorative paper napkins. While experimenting with different ways of layering tissues and papers in my collage projects, I thought about how I could create a fusible art material. After testing different ideas, I found success with double-sided fusible web.

Working on the tissue side of the fusible web with paint and inks turns the fragile tissue into an art material that is quite durable and strong and it will fuse to just about anything, including fabric. It can even be machine stitched. The addition of embroidery, modeling paste, or stenciled and stamped designs creates a textural art material with lots of possibilities.



Figure 1



Figure 2



Figure 3

directions

1. Remove the release paper from 1 side of the double-sided fusible web. Arrange torn or cut pieces of the tissue, paper napkins, and found papers onto the sticky side of the fusible web. Completely fill the piece of web, slightly overlapping the edges of the papers. (Figure 1)
2. Cover the tissue with parchment paper (or the release paper) and press well with the iron.
3. Dilute the acrylic paint with water (1:1), and paint the paper surface with the flat paintbrush. Adjust the water/paint ratio as needed until the desired effect is achieved, keeping in mind that you want the designs of the papers beneath to be visible. Let dry completely. (Figure 2)

note: For this project, cream-colored matte acrylic was used, but metallic paint also works beautifully as a basecoat.

4. Cover with the parchment paper and press with the iron.

5. Add more details. Do some stenciling. Stamp designs onto the tissue. Make marks and swipes of paint using the plastic card. Drip and drop paint onto the tissue, and then blot the paint with a paper towel. (Figure 3)

tips

- Separate the layers of the napkins to a single ply. If this is not done, the extra layers will lift up from the fusible web when painted.
- Always cover the painted tissue with parchment paper before ironing to protect your iron.
- Use tissue with script or writing (such as pattern pieces) to create interesting designs.
- Save the Fragile Fusion scraps and fuse them together for a collage effect on another project.
- Trim the edges of the fused papers, if necessary, so they only slightly overlap each other or they will lift when painted. Paint can also be applied under the edges of the papers to help secure them to the web. Let dry, cover with parchment, and press with the iron.
- Both solvent and pigment inks can be used for stamping as the ink is heat-set in the process of creating the papers.
- Steam-A-Seam 2 is also sold by the yard, enabling you to create long panels and fuse them onto wood or canvas panels.



Left: Two examples of finished papers

MATERIALS

- Double-sided fusible web (I use Lite Steam-A-Seam 2®.)
- Scissors
- Papers, delicate: gift tissue, found papers, 1-ply paper napkins or paper towels
- Parchment paper
- Iron
- Paintbrush, 1" flat
- Acrylic paint: light colored (I used cream-colored Jacquard® Dye-na-Flow® paint.) and metallic (I used Jacquard Lumiere®.)
- Stencils
- Stencil brush, ½"
- Used gift card or credit card
- Stamps and ink pads (solvent or pigment)
- Cheesecloth or scrim
- Fusible web, lightweight
- Substrate (paper, fabric, wood, or other)
- Palette knife

optional

- Bo-Nash bonding powder
- Foil, artist (I use foils from Laura Murray.)
- Angelina® fibers
- Flexible modeling paste (I use Liquitex®.)
- Pigment powders (I use Jacquard Pearl-Ex.)

tip: Script design stamps work especially well.

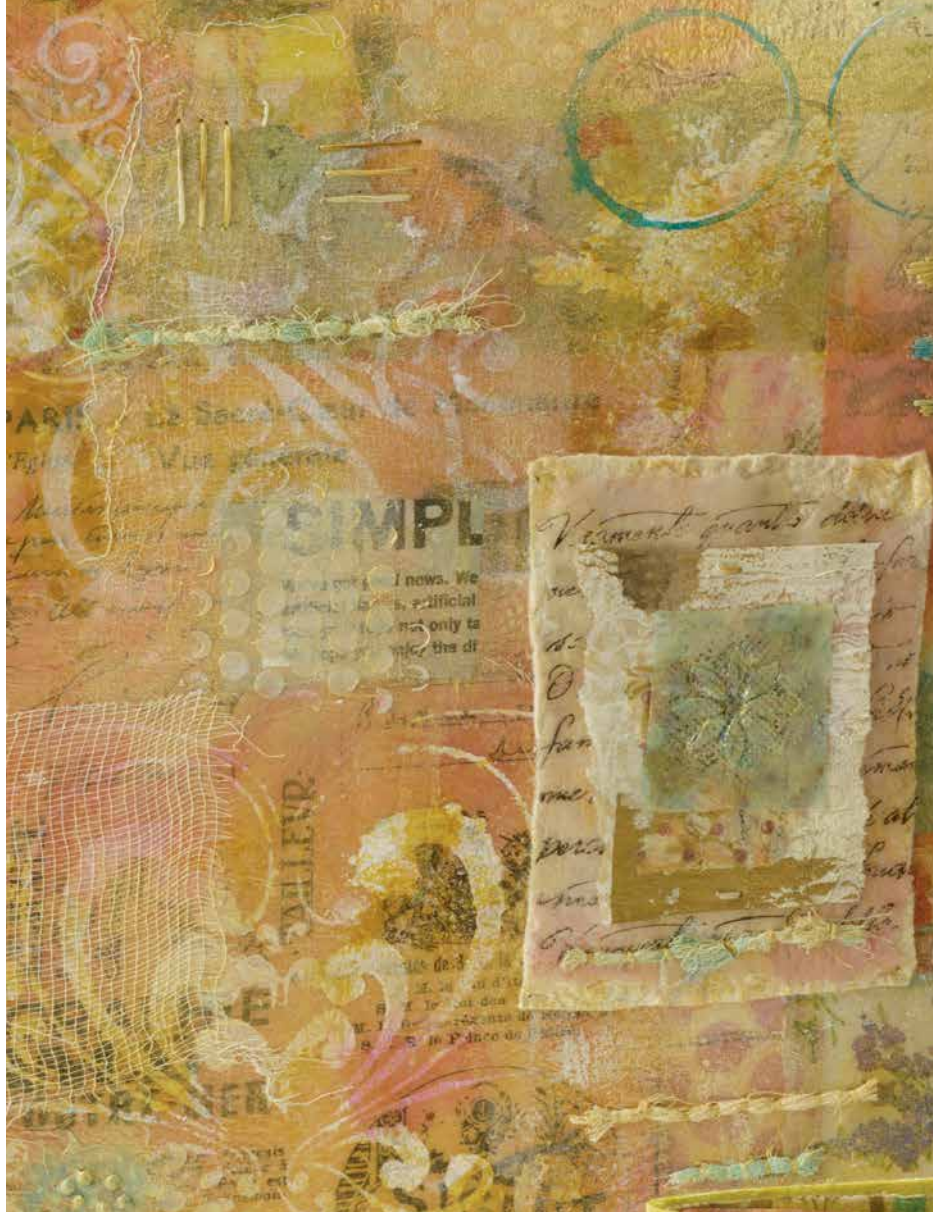
- Following the manufacturer's instructions for the fusible web, fuse single layers of cheesecloth onto some areas of the tissue. Use the parchment paper or release paper to cover the project when fusing.
- Paint over the cheesecloth with acrylic paint. I used metallic gold, copper, and some matte colors in these samples.
- Repeat stamping, stenciling, and painting the tissue until you are happy with the results.

tip: I like to use bottle caps to stamp circles.

- Once dry, remove the release paper from the back of the tissue. Place the sticky side down onto the desired substrate, cover the tissue with parchment, and press with the iron to fuse the tissue material to the surface.

take it further

- Sprinkle Bo-Nash granules onto the tissue, cover the tissue with parchment paper, and press with the iron. While the granules are still hot, apply foil to the tissue, burnish, and then lift the foil paper. If the foil does not completely transfer, cover the foil with the parchment again and swipe the iron across it.
- Add Angelina fibers.
- Apply flexible modeling paste onto the tissue through a stencil. Gently lift the stencil and let the modeling paste dry. Paint the dry paste with acrylic paint (such as metallic) and brush with pigment powders (optional).



Left: Art panel created with Fragile Fusion papers, embroidery, stamping, stenciled designs, and fused cheesecloth

design options

- Use this technique to create book covers and journal pages, art quilts, and bases for Artist Trading Cards (ATCs).
- Fuse strips around wooden beads or to flat wood pieces and use as embellishments.
- Die cut the fused pieces into shapes and fuse them onto fabric, other pieces of tissue, or other surfaces.

creating an art panel

MATERIALS

- Use this technique to create book covers and journal pages, art quilts, and bases for Artist Trading Cards (ATCs).
- Fuse strips around wooden beads or to flat wood pieces and use as embellishments.
- Die cut the fused pieces into shapes and fuse them onto fabric, other pieces of tissue, or other surfaces.

1. Remove the remaining release paper from the Fragile Fusion pieces created previously.
2. Tear or cut sections from the Fragile Fusion pieces and arrange them on the heavy-weight interfacing. Extend the pieces approximately 1" beyond the edge of the heavy-weight interfacing, fold them to the back of the interfacing, and finger press in place.
3. Cover the tissue with parchment paper and press with the iron, fusing the tissue to the front and back of the heavy-weight interfacing at the same time.
4. Critique the art and decide if any more design details are needed.
5. Use embroidery stitches to further embellish the art panel. Add a focal point, if desired.
6. When finished with the front of the panel, apply gel medium to the back of the panel, and adhere the panel to the chosen substrate. I used canvas board. ●

rebekahmeier.com

THE WORKSHOP: canvas photo quilts

I love the Internet. I love the community it creates. Rather than feeling alone in my creative obsessions, I can find an enormous number of talented artists who are also tilting at windmills. Most of my work is autobiographical. However, I'm not such an exhibitionist as to want to share my innermost thoughts with the world. At the same time, I don't want to create disingenuous work, or hide what I create from the outside world.

so, what's a girl to do?

Why, create in layers of course! These canvas quilts are an elegant solution to my privacy/honesty quandary, because their foundation is raw emotion, but the final piece is all aesthetics. As you build the layers, your writing will become somewhat obscured. Viewers will be able to glimpse fragments of it, but only you will be aware of the full content.

directions

1. Start the process by printing a photo (or a series of photos) onto an inkjet transparency. Be sure to print your image in reverse. Cut a piece of canvas that will fit your photo(s). I like to use scissors instead of a rotary cutter because I prefer working with non-uniform shapes.
2. Using a waterproof black pen, like the Pigma Micron, start writing on your canvas. There are no points for penmanship or grammar; just start a stream-of-consciousness flow of words. You may run out of words after a while and still have blank canvas left. Push through it, even if you have to write, "I can't think of anything to say."
3. Using a paintbrush, apply a medium coat of gel medium to your canvas (this is a Goldilocks moment: too thin a coat and the photo won't transfer, too thick a coat and it will make a big smushy mess). Press the inkjet transparency (printed-side down) into the gel medium and gently rub the back with your thumbnail, paying special attention to any facial features in your photo(s). Pull back the transparency to reveal your transferred image and let it dry. Throw away the transparency, as it cannot be used again.
4. Enhance your photo transfer with oil pastels. Add highlights or shadows, make a blue sky even bluer, or simply change your subject's hair color. Continue the process by decorating outside the photo(s) as well. Be sure to leave plenty of canvas showing.
5. Iron your canvas, placing the scrap paper between the canvas and the iron. The purpose of this is to lift some of the oil pastel.
6. Build your quilt sandwich: canvas (right-side up), batting, and backing fabric (right-side down). Free-motion quilt the sandwich, and then zigzag the edges to finish. I like to outline quilt my photos and enhance some of the decorating I've done. I use white thread because it will pick up the colorants we're going to use in the next 2 steps and blend into the design.

MATERIALS

- Photo, printed onto an inkjet transparency
 - Canvas
 - Scissors
 - Sakura Pigma® Micron® pen (08)
 - Paintbrush
 - Gel medium
 - Sakura Cray-Pas® (oil pastels)
 - Iron
 - Scrap paper
 - Batting
 - Backing fabric
 - Sewing machine
 - White thread
 - Spray dye (I used Adirondack® Color Wash.)
 - Water
 - Rag
- optional**
- Gesso
 - Acrylic paint
 - Embroidery floss
 - Needle

BY julie fei-fan balzer



"Same Face" • 16½" x 9¾" • "The look on my four-year-old face in these photos (or really just one photo repeated) is the same look that I find on my face at 32. It's a kind of no-nonsense stare that says, 'Yeah, here I am. And?' Yet, I look at that photo and while I know it's me, it just doesn't ring any bells. In creating this quilt, I was exploring the question of how something so familiar can feel so very foreign."



7. Add more oil pastels over your stitching lines, along the zigzagged edges of the quilt, and anywhere else you like.
8. Now it's time for the spray dye. Spray at least 1 color on your quilt (I like to use 2-3 colors). Use a soaking-wet



"Direction" • 16¼" × 18½" • "I went 'home for the holidays' to my husband's family in Washington state for the first time in 12 years. He had grown up in Ephrata and then finished high school in Wenatchee before making his way east. When I saw these road signs pointing the way, I snapped a quick photo through the front windshield of the car. I wanted to make something for him that was indicative of where he'd been, how far he has come, and maybe where he's headed."

paintbrush to distribute the spray dye over the quilt's surface. The oil pastels will resist the water and dye. Use your rag to clean up the dye from the surface of the oil pastels.

tip: Using a rag—just a scrap of muslin, really—as opposed to a paper towel, is a

great way to be environmentally friendly. Plus, you can use the rag in your next project. Just think of it as a hand-dyed fabric.

9. Iron your finished quilt (use paper to protect your iron).

Sometimes I elect to further embellish my quilts at this point with gesso, acrylic paint, and embroidery; do likewise if you wish. ●

balzerdesigns.com



"Stitched Image Sampler" • 14" x 11"

photo, paint, stitch

CREATE WHIMSICAL IMAGES
FROM YOUR OWN PHOTOGRAPHS

BY kelli nina perkins

watercolor tips

- Use lighter colors for the top of the painting and darker colors below, changing them where the horizon lines meet.
- When using watercolors, wet the paper first with plain water to avoid harsh paint lines. Allow areas to dry before moving on, so that colors don't bleed into each other.
- Go back over some areas when they are dry to increase color saturation. To add texture and unity, splatter a few of the primary image colors by overloading a brush with paint and flicking it onto the paper in a random pattern.

A page from the book. Note the overlay in the eye area creating a patchwork effect.

If you feel faint at the prospect of drawing freehand and positively blanch before a blank canvas, you're not alone. Painting "from scratch" can be intimidating for any artist. But don't let fear hold you back. All you need to overcome that block is a secret recipe to get you started. Consider this my heirloom recipe, handed down with love. A little bit of this and a touch of that, and the next thing you know, you've whipped up a funky fabric painting with lots of style. With the right ingredients, personalizing your photographs is as easy as following cake mix directions. Mix a few base ingredients, and then spice up your creation with bleach, fabric paint, and foil. This process is virtually foolproof for beginners, with room for lots of flair if you're already an award-winning sketch chef.

Start with a few simple ingredients. You'll need a photo of a still life. Look around your house or yard for a few objects you can put together. The background isn't important, since you'll

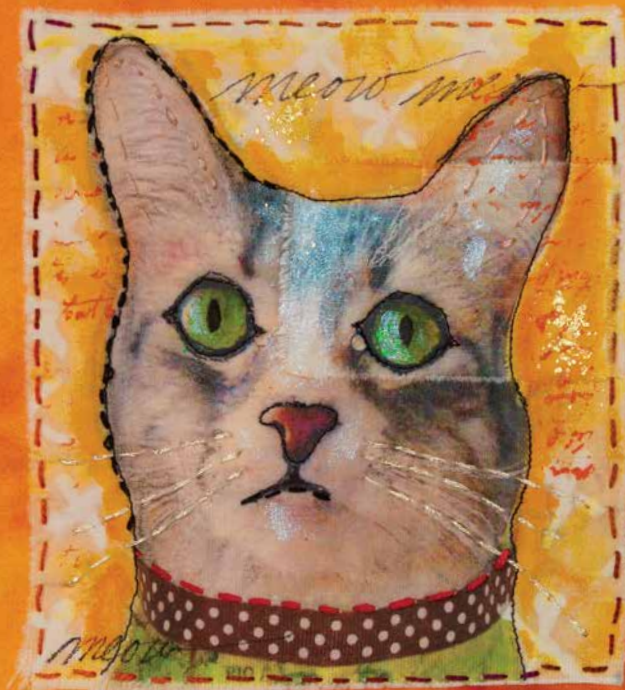
add your own, so you can arrange your items on a table or even on the driveway. Photograph them from a few angles, so you can pick your favorite. Personally, I love skewed perspectives that provide a folksy feel.

Once you have captured your still life, the rest is easy. You'll trace the lines to create your sketch, then fill in the spaces with colors from real life or your imagination. Follow the steps I've outlined to bring it to life on fabric, and everyone will think you're a painting pro.

from photo to painting

make a sketch

1. Arrange a simple still life. Take a photo of it, crop it to the size you want your finished painting (and later your fabric image) to be, and then print the photo on plain paper. I arranged a bowl of colorful pears and captured the image with my digital camera (see next page).
2. With a pencil, scribble on the back of the photo, covering the entire back



MATERIALS

- Items for a simple still life
 - Digital camera
 - Plain printer paper
 - Inkjet printer
 - Pencil and eraser
 - Watercolor paper
 - Ballpoint pen
 - Fine-tipped permanent marker
 - Book text, old maps, and/or sheet music
 - Glue stick
 - Watercolor paints
 - Paintbrushes
 - Sewing machine with free-motion foot
 - Black thread
 - Scanner
 - Photo-editing software
 - Bleached muslin
 - Bubble Jet Set® 2000
 - Iron
 - Non-stick pressing sheet
 - Freezer paper
 - Bleach pen (available in the laundry section at grocery stores)
 - Bleach-stop agent, such as Anti-Chlor from Pro Chemical & Dye®
 - Textile paints or fluid acrylics
 - Oil pastels
 - Rubber stamps
 - Fusible web
 - Fabric foil
 - Batting
 - Embroidery floss and needle
- optional**
- Beads, buttons, and/or charms

of the image with graphite. Place the image, face up, on top of the watercolor paper and tape it lightly in place. Use a ballpoint pen to trace the primary outlines of the image, then



Above: Painted, collaged, and stitched image on watercolor paper.

Right: The original photo.



remove the photo and you'll see a ghost of your image on the paper.

3. Draw the image with a fine permanent marker, using the pencil marks as a guide. Add horizon lines and any other flourishes you want. Erase the pencil. You've just created a drawing!

add collage

4. Use a glue stick to add some collage pieces ripped from old books, maps, or sheet music. Choose 1 or 2 features to highlight with collage and leave the rest plain. You can collage the background or some of the elements or objects in the drawing, but don't blitz the entire thing

with text. Selective collage will add interest without creating chaos.

tip: Use a variety of text, including large and small fonts. When you mix up the elements in the collage, it appears more unintentional and interesting.

paint with watercolors

5. Paint with watercolors in the shapes you've drawn, using your photo as a

starter guide. It's as easy as matching spaces and coloring them in, paint-by-numbers style. Here's where you can begin to use your imagination. Colors do not have to reflect the reality of the photo; they can veer off in new directions to fit your style or mood.

6. When your watercolor is dry, thread sketch around the lines with black thread, using a free-motion sewing machine foot. Sew around your hand-drawn lines in a fluid motion, cutting the thread as little as possible.

from painting to fabric

scan and crop

1. Scan the painting into your computer. If you don't have a home scanner, take it to a copy shop and have them scan it for you.
2. When you have the image digitized, use photo-manipulation

software to crop and size it. You can also enhance the color by increasing the contrast. If you don't have photo-editing software, use a word-processing program. Get as much color as you can.

prepare fabric and print

3. Cut 2 pieces of bleached muslin to about 9" x 12". Place 1 sheet in a bowl and pour on Bubble Jet Set 2000 (BJS) to saturate it. Add the second sheet and more BJS to cover. Allow this to soak for 5 minutes, then gently squeeze out the excess and set your sheets aside to dry. When dry, iron the sheets flat.
4. Cut 2 pieces of freezer paper to 8½" x 11". Iron the muslin to the waxy side of the freezer paper and trim the edges flush so that no threads are escaping.

tip: When trimming the edges, cut slightly into the paper to ensure a tight bond. Iron the fabric again just before printing.

5. Place the paper-backed muslin sheet into your inkjet printer and print

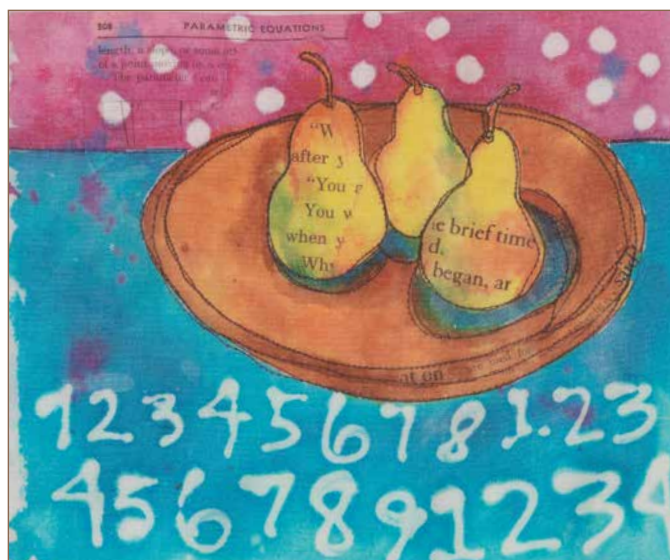
your image at a regular paper setting. Make 2 copies of your image. Allow the prints to dry for 30 minutes, then remove them from the backing and rinse well with soapy water. Dry and iron the pieces. Save the freezer paper for reuse.

bleach and rip

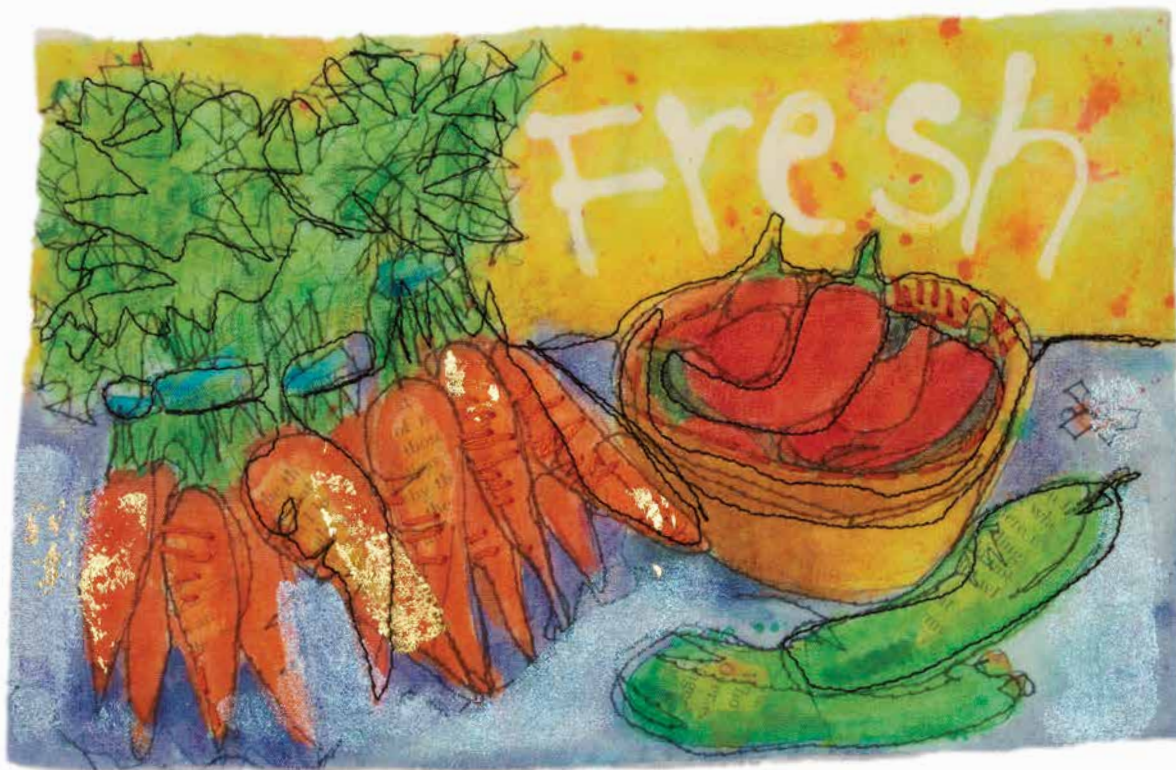
6. Remove some of the color with a bleach gel pen. Place 1 of your fabric images on some freezer paper to protect your work surface. Shake the bleach pen well and squeeze a little out to get rid of any excess liquid. You can write some text with the bleach pen, using it as you would a marker, or make dots or swirls or highlight areas. When you have finished writing, wait 1 minute and then rinse well with warm, soapy water and a bleach-stop agent. Allow it to dry and then iron flat.
7. Take the second (unbleached) fabric image and rip it into a few pieces by snipping the edge with scissors and pulling. Rip pieces in both directions, top to bottom and side to side. Choose a few of these pieces



The watercolor painting printed onto muslin using an inkjet printer.



Numbers were written on the muslin with a bleach gel pen, removing the color in that area.



Another page with foiling, free-motion stitching, and the word "fresh" written with a bleach gel pen.

to overlay your bleached image and then iron fusible web to the back of them. Iron these pieces to the front of the bleached image. You'll end up with a cool patchwork effect.

from fun to fabulous!

add juicy color

1. Iron the patchwork fabric image to a piece of freezer paper. Dilute fabric paints or fluid acrylics with water and paint over the fabric images in matching colors, covering the printed areas with paint. Fabric paints are translucent, so they'll enhance the colors that are already there rather than covering them. Blend more than 1 color to create depth. Use some pearlescent or sparkly paints to add shimmer. Add oil pastels to fill in some areas and smudge them with your finger.

When you're done coloring your masterpiece, iron it to set the paint.

stamp and stitch

2. Add some wild elements by stamping with fabric paints. Use commercial stamps or household objects to stamp a few designs throughout the painting. Repeat 1 or more of the colors found in your primary image and bring that color to other areas of the painting. Look for large, unbroken areas and add some zest with stamps.
3. Begin quilting your image by laying it over some batting. Use a free-motion foot and a thread-sketch stitch to follow the same lines you created in your original drawing. Since we've already printed off some stitch lines from the original stitched painting, it's not necessary to re-create every line, but stitch a good sampling of the lines to begin to add texture. Continue quilting

with whatever free-form machine stitches you prefer.

foil and finish

4. Foil adds sparkle and flash. Cut fusible web with paper backing into heart shapes. Iron the shapes to the front of your stitched image and remove the backing. Place fabric foil, color-side up, over the fusible web and cover with a non-stick pressing sheet. Use a hot iron to adhere the foil. Wait for it to cool, then pull the foil off the fabric to reveal the foiled shapes.
5. Trim the image borders with scissors or rip them. Add hand embroidery throughout and beading, buttons, or charms if you'd like.

Your whimsical stitched image is one-of-a-kind, and ready for a variety of applications, such as quilts, fabric books, or pillows, or you can frame it as is. ●

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