

Newsletter January 2023

For those of you who were not at the members meeting in Neve Ilan a short summary:

A year has passed since we started our term on the board.

- We started with our annual exhibition "Alone" in the Jerusalem Theater and then moved it on to He'cal Ha' Tarbut in Petah Tikvah
- We continued zoom classes with wonderful teachers from abroad. Some of the teacher had never heard of us and were amazed at our creativity and our accomplishments. They wrote about us in their Blogs and people reached out to us happy to learn about us.
We learned Cubism, we built buildings and neighborhoods, we appliqued birds, we learned curves and transparencies, and we made flowers from Organza, Origami with fabric, Reverse applique, Design by dice to help us restart our creativity and using our scraps to make interesting art and backgrounds.
- Dr. Ronit Palistrant Shaick gave a lecture on "The Wonderful Story of Flowers in Art".
- We celebrated National quilt Day with Marty O who recycles old quilt to make beautiful clothes, Eti David told the history of starting the IQA. We finished with Show & Tell.
- The "Global Quilt Connection" and offers Sampler platters a few times during the year. We offered them to our members. We got a chance to meet teachers who gave short presentation and showed us interesting techniques.
- We opened a WhatsApp group for better communication with our members. As the newsletter gets to a great deal of people not only members the WhatsApp is for members only. If you are a member and not in the group pls let us know to rectify it.
- The subject for our annual exhibition is "A Tribute to Yoram Teharlev"
- By June Covid calmed down and we were able to finally meet at the Arena Mall. We had a lecture by Dr. Osnat Goldfarb Arzuan about Yoram Teharlevs songs and melodies to give us inspiration for or works for the yearly exhibition. We had short workshops by our local teachers.
- We refreshed the Logo of the association
- Members asked for more information about Yoram Teharlev and his songs ,so we arranged for another lecture by Azzi Barel

- We had a tiyul up north to Zichron, Daliat el Carmel organized and guided by Clara Kichel
- We ended the year with our 3 day Quilt Retreat in Neve Ilan
- We had our yearly meeting and approved the financial reports and heard the above summary.

Yearly dues will be 300 NIS.

We remembered our members who aren't with us.

Nava Lieberman's children donated her "quilt estate" to our members and we divided it to the members at the retreat.

Tatiana Yarchi's children heard about the above jester and were very moved that her remnants and unfinished works would not be thrown out, and also donated her "quilt estate" to us. We spent last week dividing it up and will distribute to our members thru the quilting groups, in the next few days.

We have been working diligently on updating the IQA website. It is just about ready to launch.

We will come out with an announcement in the next few days when the website is up and running.

Please note the change of address for the website.

www.israelquilt.org.il

The main innovation is that everyone will be able to register and pay for activities thru the website. You will be able to pay by Bit or credit card.

Registration for participation in the exhibition and payment will be thru the web site, as for registration and payment for workshops and all future activities.

You will still be able to pay by bank transfer whatever is convenient for you.

Our plans for the coming year

- The yearly exhibition will open on March 1st and run till April 30th.
The opening ceremony will take place on Friday March 10th and not the 17th as planned.

On the 17th is the Jerusalem Marathon and we can't compete with that as street are closed.

On May 1st the exhibit will move to Hechal Hatarbut in Petah Tikva.

We sent an amended "Call to Participate" again on January 4th, 2023, for all those who asked.

Please note that registration and payment for the exhibition will be thru the website.

Collection places for works are as follows:

	Name	City	Tel:
1	Hasia Navah	Bustan Ha'galil	054-477-0015
2	Racheal Ribniker	Zicron Ya'akov	052-226-1772
3	Miriam Platonov	Herzliya	052-222-8177
4	Judy Schwartz	Petah Tikva	054-450-4413
5	Yaffa Yasaf	Shoham	054-723-5170
6	Hava Katzir	Mevassert	054-772-6427
7	Yona Halperin	Omer	050-7410930
8	Tirza Amidan	Beer Sheva	052-3366132

- The "Global Quilt Connection" will be having 2 "Sampler Platters" which we will offer our members.
- We will continue to offer zoom classes as we can offer great teachers at a reasonable price from the comfort of your home and close to your stash.
- We are in contact with a tour guide to take us on tours using the train as a means of transportation.

If anyone has any suggestions for activities pls don't hesitate to inform us, as you see we are open to your suggestions.

Our deepest condolences to Hana Avni on the passing of her sister.

We are delighted to share with you the accomplishments of our members.

An article was published in a quilting magazine in France about the work of our friend Maya Chaimovitz. The article focuses on her special technique of patchwork and tells her personal story



Workshops

Teacher	Workshop	Date	Time	Price
Julia Graves	Amazing Abstract	23/1/23 30/1/23	16:00-19:00	160 NIS
Phyllis Collin	Impressionist Landscape Collage	13/3/23 20/3/23	18:00-21:00	150 NIS

Amazing Abstracts

Julia Graves, www.soquilts.com Juliagraves82@gmail.com 240-472-1763
www.instagram.com/juliagraves82 www.facebook.com/soquilts Copyright 2020 Julia Graves



Other work by Julia Graves using this technique:



Flutterby by Julia Graves 2020



Spiral Expanse by Julia Graves 2019

Class Description: Create an abstract quilt that has amazing movement and drama, using the techniques pioneered by Ursula Kern. Go from inspiration to a simple sketch, then have fun “coloring” your sketch with bits of fabric to create a mock-up of your design – see before you sew! The design is gridded and blocks are foundation pieced using an easy sew and flip method with room for creativity and improvisation. Lots of discussion of design principles and how to use color and value to create the drama and desired effects. Note: 1 day classes will use a basic angled shape as a starting point to design. 2 or more day classes will use the participant’s own design. On-line classes will be conducted in two parts – Part 1 will develop the design and Part 2 will focus on sewing.

Supply List:

- Pencil, eraser, fine tip Sharpie
- Scissors for paper and fabric
- Paper to write on and draw on (with lines and without – just a few pieces)
- Sturdy paper to glue on (large index cards – 4x6 or 5x7 or card stock – just a few pieces)
- Double-sided tape or glue-stick to use with the sturdy paper to create your mock-up. Tape is preferred as glue stick sometimes dries before design is finished. An easier but more expensive option is Grafix doubletack mounting film, available from dickblick.com.
- Long thin ruler for drawing lines with Sharpie
- Square rotary cutter ruler – 6 ½” square or larger; 8” square or larger gives more flexibility for block sizes
- Rotary cutter with new blade, mat
- Pictures for inspiration – color schemes, design ideas, etc.
- Clear plastic - at least one piece, such as plastic document protector sleeves (8 ½” x 11”), template plastic or large clear Ziploc bags (you will draw a grid over your design onto this clear plastic)
- Sewing machine and supplies (machine, power cord, foot pedal, needles, feet, bobbins, neutral thread (gray or beige), extension cord)
- Freezer paper or parchment paper, at least 12” by 12” (optional - to cover any sticky spots on your mockup)
- Tweezers (optional – for placing small bits of fabric on design)
- Portable light (optional)
- Portable pressing surface and iron (optional and if the room can handle multiple irons)
- Color wheel (optional; instructor has these for sale – see website, <https://soquilts.square.site/>)

Fabric Supplies:

- ½ yard (1 day class) or 1 yard (2+ day classes) foundation fabric (muslin, or white/cream fabric without pattern, as sometimes the foundation shadows through light colored fabric). This is enough for a small wall hanging.

- Fabrics in at least 2-3 colors for your chosen color scheme in a full range of value (light, medium and dark) and intensity (pure/clear colors and muted/grayed/toned colors), plus lots of neutrals (white, cream, beige, brown, gray, black & white, and black). Variety is better than yardage. Long narrow scraps work well (1-3" wide and 6"-12" long, but don't trim if you have larger pieces). Think mostly tone-on-tone blenders vs multiple colored fabrics, though fabrics that have just the colors of your color scheme can also work well.

- Extra fabrics – if you have room, throw in small pieces of fabric in a wide variety of values and colors so you have more choices

- Avant-garde fabrics – the foundation piecing method lends itself to using fabrics that are not traditional quilting cotton, such as silks, drapery fabric, polyesters, etc. So – if you want to be adventurous, have at it! A woven fabric is easier to sew with than non-woven, such as knits. Use a ½" seam allowances vs the traditional ¼".

- If using an inspiration photo, look closely at all the colors in the photo and bring fabrics in all the colors. The color effect of a photo is often driven by the colors that hide in the background as much as by the bright colors that pop.



Genesis 1:3 - Let There Be Light by Julia Graves 2020



Isaiah 43:2 – Your Troubles will not Overwhelm You by Julia Graves 2020

Amazing Abstracts – Julia Graves, www.soquilts.com Juliagraves82@gmail.com 240-472-1763
www.instagram.com/juliagraves82 www.facebook.com/soquilts Copyright 2020 Julia Graves

Bio – Julia Graves – Quilter, Longarmer, Teacher and Artist

Julia Graves started her quilting business, Special Occasion Quilts LLC, in 2007 and teaches, lectures, designs patterns, makes commission quilts, longarms for others, sells & services APQS longarm machines and writes for the APQS Blog. She won Best Longarm Machine Workmanship Wall Quilt Category at the 2016 Mid-Atlantic Quilt Festival, has had quilts published in books by Gloria Loughman, Katie Pasquini-Masupust and MJ Kinman, was an Artist in Residence at Empty Spools in 2019, and taught at Empty Spools Seminars in 2022 and is scheduled to teach there again in 2023 and 2024.

Julia has been sewing since she was ten and always loved fabric, needle arts and the entire creative process. She did her apprenticeship as a quilter by making a quilt for each of her nieces and nephews (and thinks she should have counted them before making this promise – there were 32!). She has since made more quilts than she can count, many for charity, and is partial to scrap quilts and working with color to achieve amazing results. Visit her gallery on her website at <http://www.soquilts.com>. You can also find her on Instagram at #juliagraves82, or Facebook at soquilts. Julia lives in Leesburg Virginia.



Impressionist Landscape Collage

Phyllis Cullen

We can approximate the effect of the loose sweeping colorful paintings of the great impressionist masters by following their technique, but substituting small pieces of printed fabric for brush strokes, and following the rules of successful landscape painting. The project we work on today will help you achieve both goals for yourself

You'll need:

An enlarged line drawing

A piece of steam a Seam 2 the same size as the enlargement

A rotary cutter and mat, and a glue stick (or equivalent), a sharpie

Lots of scraps of every color, value, design print, shade imaginable!

Tulle, batting and backing bigger than the pattern

The brushstrokes: we use my improvisational collage technique by creating a rough line drawing of the scene we want to create, beginning with either a photo or an idea. the photo is manipulated in Photoshop elements (or not) to create more discrete shapes that can then be filled in with small pieces of

randomly cut shapes of the value indicated by our manipulated pattern.

I will demonstrate how-to create the pattern of shapes and values in Photoshop Elements'

The enlarged pattern is then traced first to the front then to the back of a piece of steam a seam the same size as the enlarged pattern The front is then peeled up bit by bit and the areas filled in on the back sheet (the one the webbing of glue adhered to when the sheets were gently pulled apart at the corner). The pattern shows through from the back where the reverse tracing now appears correctly

The fabric scraps, divided into colors, values, or proposed use, are then chopped up into "brush stroke" sized pieces (elongated crescents, ovals, triangles, etc. by randomly slashing with a small rotary cutter on a mat.

These bits of fabrics of the desired color and value (with other colors mixed in) are pressed into place on the steam a seam glue webbing. Overlap as needed. If you need to put a piece completely over another where the steam a seam doesn't show through, just dab the fabric with the glue stick. The pieces are removable and repositionable until the final decision is made that all the pieces are to the artist's liking. . Then the top sheet goes back on and the sandwich steam ironed, ready for batting and backing behind and (optionally) tulle on top, which allows any

type of quilting design desired and prevents little pieces from fraying or flying away.

As to the rules of landscape composition, these actually come into play at the pattern design stage as well. You don't have to put in everything in the reference photo! You can move stuff around! You can add things, change things, move things. I'll show you lots of examples and ways. We will critique our proposed landscapes as to format, division of space, movement of lines throughout the scene, artistic groupings, focal point, perspective, atmosphere, light direction, negative shapes, etc.

There are no cutting of templates required. No matching of points or lines, no stitching except for loose swirls a of quilting

It's easy to create and challenging to critique. But at the end you'll have a way to create really painterly landscape quilts that express your own style. And that will make people come very close and exclaim "I thought it was a painting!"

A class recording will be available to you via my you tube site for review later. Any questions, problems, or requests for progress critique that arise after class should be sent to me at

PCUL429@gmail.com



