

Art Quilting Studio™

SPRING 2024



On the Cover

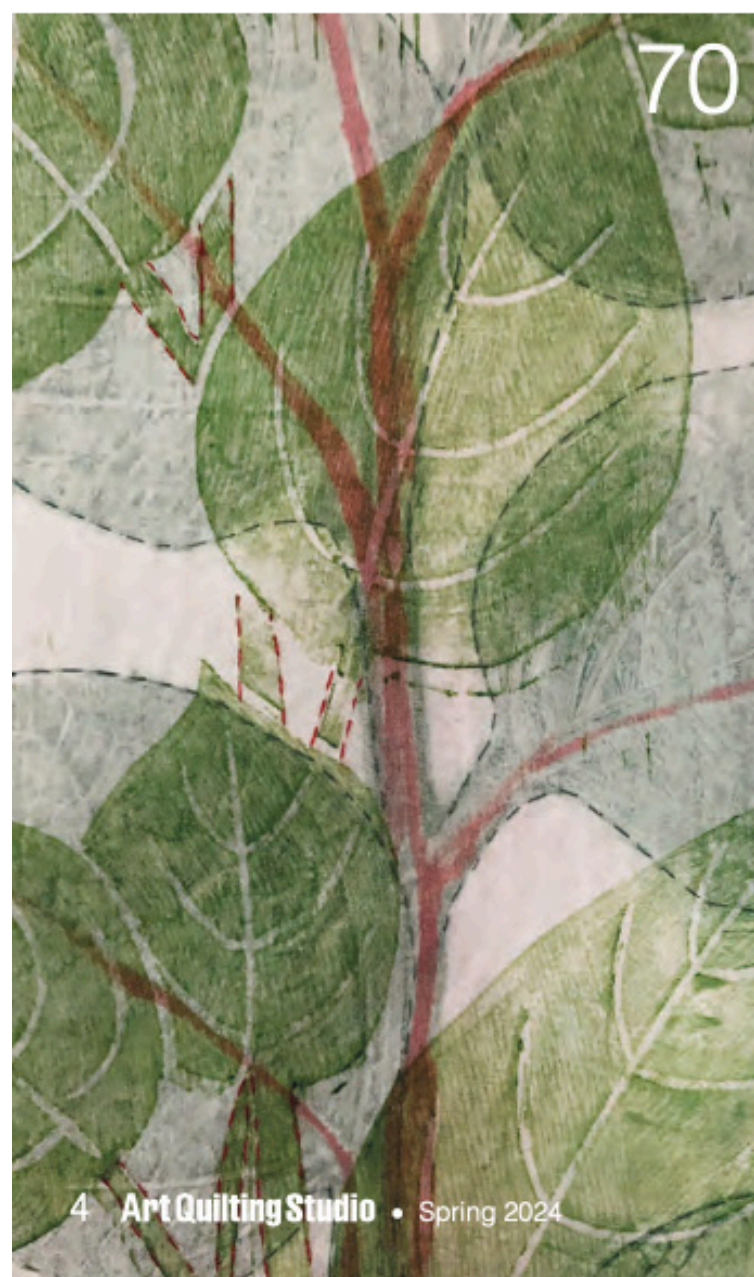
The quilt "William Headley" by Lesley Riley graces the cover of this issue. See more of her work on page 48.

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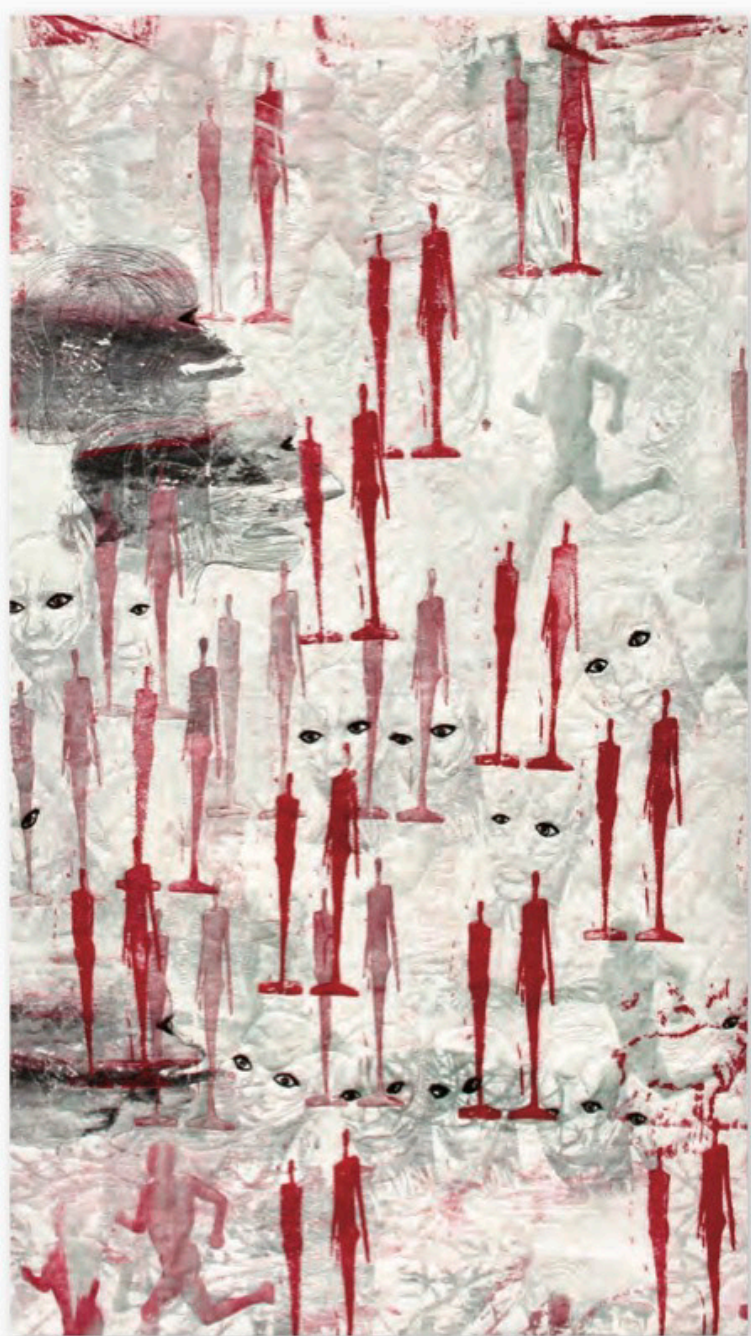
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THE POWER OF Thought

by Regula Affolter

Flucht #30 74-cm x 133-cm



I'm the type of artist who, through research, creation, and teaching, explores the world of textile art. Besides being an artist, I am also a retired specialist in medical-technical radiology MTR HF and mother of three, living and working in Switzerland. During needlework classes in elementary school, my passion for using textiles creatively was awakened. There, I learned to appreciate the skill it takes to make patterns and combine different elements in order to make something fresh and new. My first contact with quilts was in 1989, at the exhibition of Amish Quilts in Konstanz, Germany. In particular, the Esprit Collection Exhibition from San Francisco, curated by Julie Silber, impressed me very much.

This led me down my own textile path in the early '90s. I started out by creating patchwork quilts and was soon an active member of the Konstanz-Kreuzlingen quilting group (around Ginie Curtze). Although I attended numerous workshops, I am mostly self-taught. Between 2010–2021, I founded the Artquilt Galerie (based in Nidau, Switzerland) to offer a platform for interesting textile artists in Switzerland and to promote and present their work. Over the years, I have successfully shown my works in solo and group exhibitions. A selection can be found in museums and private collections all over the world.

In retrospect, I consider my work as part of a radiology team pivotal in my development as an artist. Encountering individuals during their most challenging phases, I have witnessed a spectrum of emotions: hope, fear, uncertainty, and loss. I draw parallels between these themes and the potential they hold within our contemporary era. I also derive joy from and engage in visual communication rooted in factual elements, which can be interpreted positively and relaxing, themes that echo in my current artwork. →



MY APPROACH
INVOLVES SPONTANEOUS
EXPERIMENTATION,
LEADING TO DIVERSE
VARIATIONS WITHIN
EACH SERIES ...

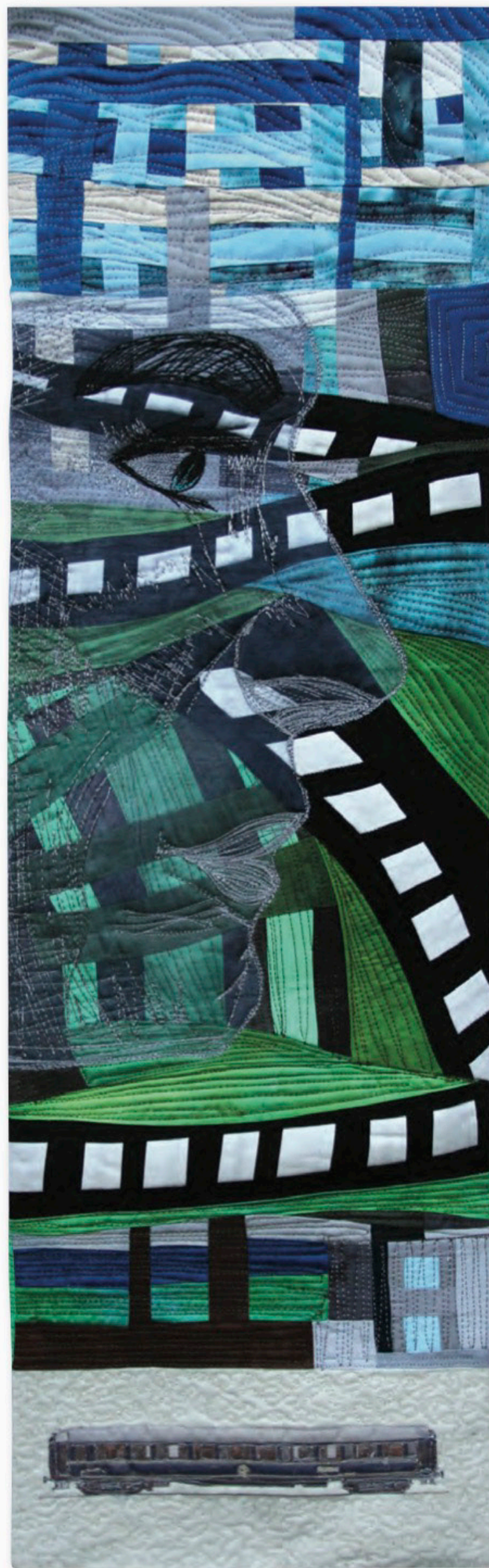
Wit and seriousness can be found in the symbolism of my work, and I appreciate the artistic perspective in the corresponding work process. My approach involves spontaneous experimentation, leading to diverse variations within each series, all evolving from the same creative journey. In my work, I am primarily concerned with mobility with urban sprawl in cities and agglomerations worldwide, our social responsibility, in reference to leisure, business, science, and technology in everyday life, and the meaning of long-term health and happiness.

The series "Crossing" and parts of "Interpretation" are dedicated to the existence and hopes of people on the run, the changes in life phases, and the effects of the 2020 pandemic on planet Earth. Color and form (the concept of processing selected digital photographs and screen printing) form the technical basis for these series. The work with the sewing machine — the concrete interpretation of the theme — is then developed in the creative process where structures arise through materials and colors, as well as by the striking depictions of details through the stitched story.

SUPPLIES

- Basic graphic production supplies
- Basic sewing supplies
- Batting
- Cheesecloth
- Earth pigments: from Alpine-region rocks
- Exposure device & frame
- Fabric: cotton/linen, commercial & vintage
- Fiber-reactive dye: (PRO Chemical & Dye - Procion MX)
- Fusible web: (Vliesofix)
- Glue
- Iron
- Longarm quilting machine: (Bernina - Longarm Q24)
- Photo-editing software
- Screen-printing inks
- Sewing machine: (Bernina - Q770)
- Thread: embroidery, assorted; quilting & cotton, 40/60 (Aurifil) (Mettler) (Gütermann)
- Tulle

Trip to Davos 30-cm x 80-cm



Flucht #21 87-cm x 115-cm



TECHNIQUE

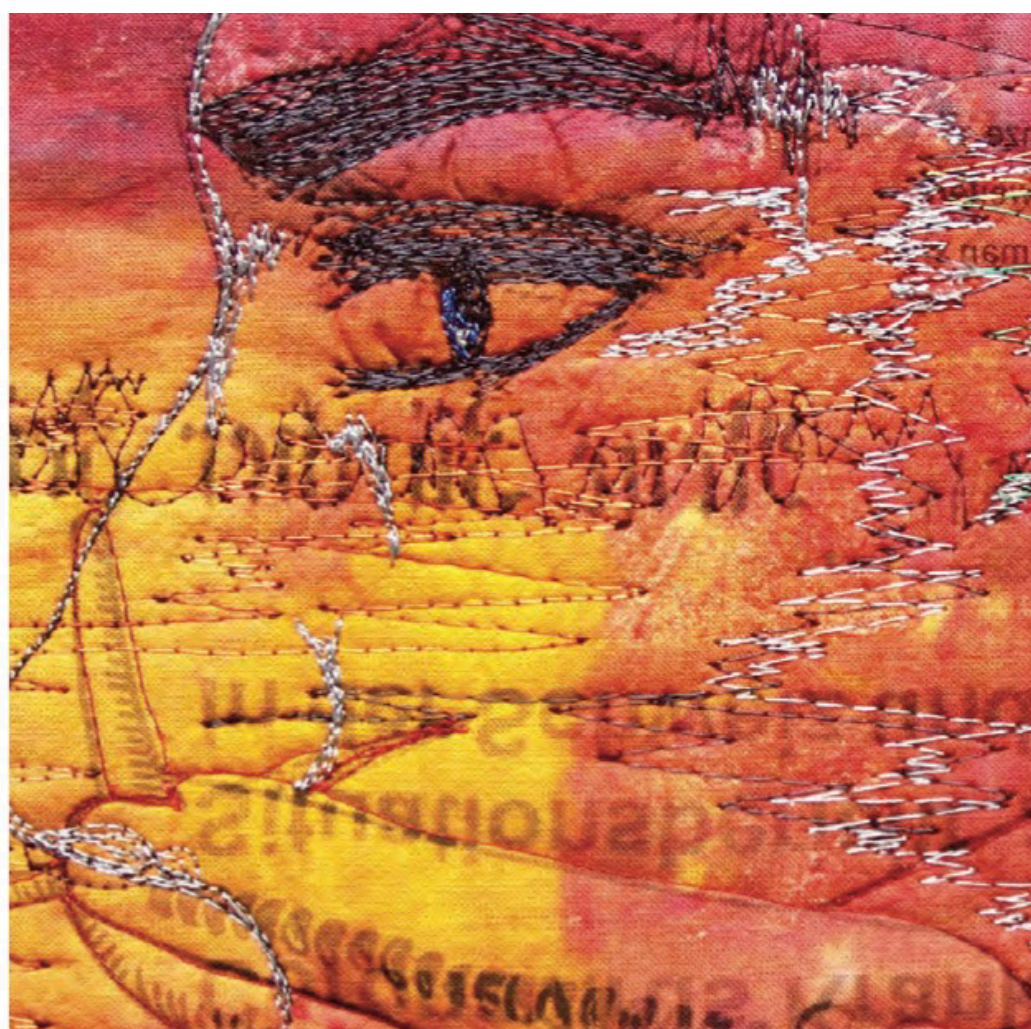
I have been given old textiles to work with from my family's collection. Our customs and the textile history of Switzerland offer an incredible number of possibilities for working with fabrics and textile products, and incorporating them into the creative process. Cotton in satin weave has a good feel and is my favorite fabric to dye. I start the dyeing process with washed and prepared fabrics, and generate different shades in solid colors as well as using the Shibori technique. The desired screens are provided and the colors are mixed.

Screen-printing on fabric is then carried out in several stages. There are usually long drying periods in between. Sometimes I embroider a product before the dyeing process and then work on it afterward. In Photoshop, these are sketched ideas and photos whose complete reworking reflects my inspirations and creates new things from existing ones. I then correct the results with colors and stitch units. I design new work in many series over several weeks and months. Usually, I try out different variations and then decide on a consistent approach. →

Hope #56 36-cm x 33-cm

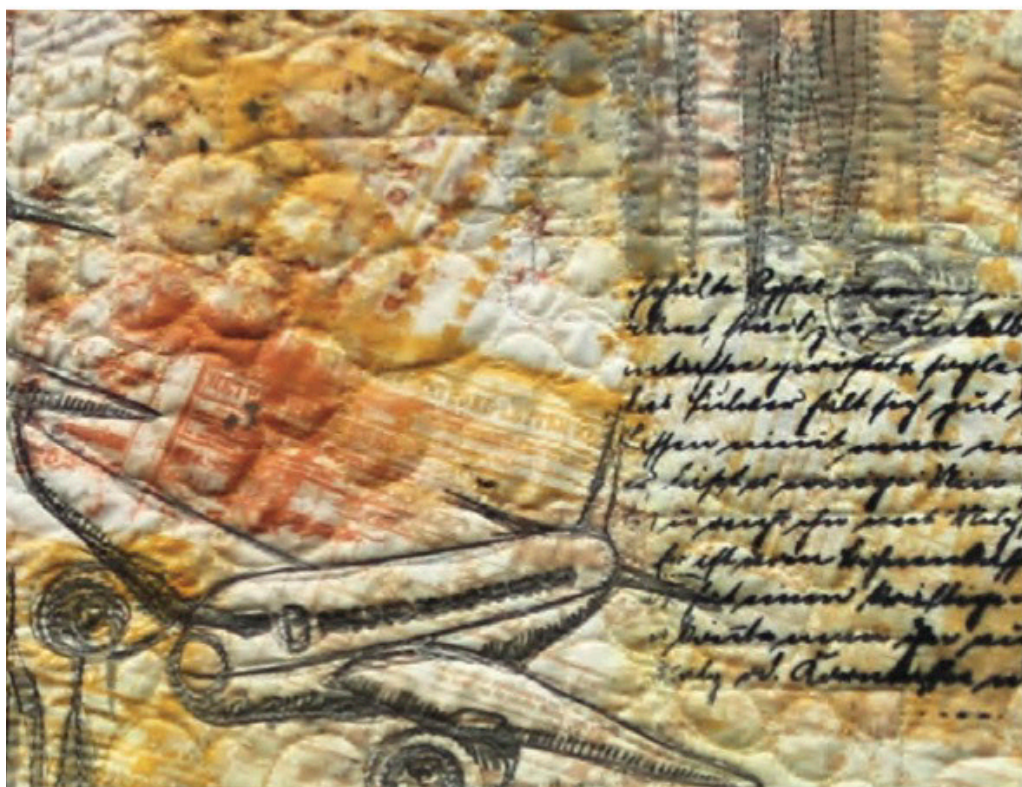


I screen-print on fabric, determining the material I want to use. I sketch the idea or modify a photo in Photoshop. Using an inkjet printer, I print the idea on film for screen, focusing on the exposure of the film and projection onto the screen fabric. I mix the desired color using fiber-reactive dyes, and prepare the fabrics plain or self-colored using a Shibori technique. I stretch the fabric for the printing area and the printing process, and clean the printed fibers. After everything has dried, I iron it. I quilt and embroider either by hand or with a sewing machine and on a longarm quilting machine. For smaller pictures, I commission a specialist to handle the framing.



Hope #66 36-cm x 30-cm





TIPS

- Be independent but exchange ideas with other artists when possible.
- Visit exhibitions to start the creative process.
- Develop your own ideas; do not copy works you have seen.
- Dedicate yourself intuitively to the creative process and let yourself be surprised by what you achieve.

Regula Affolter is a Swiss textile maker and quilter, who now lives in Davos, Switzerland. She is a juried artist member of Studio Art Quilts Associate (JAM), member of Surface Design, and member of patCHquilt, Switzerland. For further details and information about the artist and her works, visit regaffolter.ch.