



Young Forest #5 by Laura Wasilowski, 2012

Seasonal Palette Process Journal

Young Forest #5 by Laura Wasilowski

December 17, 2011 through March 3, 2012

Note: There is very little introspection going on in my mind when I make art. I seem to dissolve into time and space when creating and emerge on the other side unaware of how I got there.

And, although I am an artist, I am also a teacher. So many of my journal entries read like pattern instructions or directions for a student. These entries were written after working in silence on the quilt for hours at a time.

I find it difficult to write about how I feel about making art work while also making the art work. It's better to just let the art flow and examine how it was done later.

December 17, 2011 Journal Entry



Young Forest III, 30" H x 65" w (This is the quilt submitted for jurying into the SAQA Seasonal Palette Exhibit. It is now in the collection of Prentice Women's Hospital, NICUI Ward, Chicago, IL.)

Notes:

- Size 32" w x 78" h
- No borders
- Due April 1, 2012

- Topic: Spring
- Based on *Young Forest III*
- Keep a journal and document the process.



Sketch of *Young Forest III* layout

Step 1:

Look at the image of *Young Forest III* to refresh my memory and to get an idea of the elements, layout, scale, and color of the piece. The SAQA acceptance letter requests that the new quilt use the style and technique in *Young Forest III*.

Start this journal of the process. SAQA requested documentation of the creative process including inspiration, photo images, sketches, diagrams, journal entries, fabric swatches, etc.

Take photos of step by step of construction process.



Should have found a larger book to document the process. This one is too small!

December 19, 2011 Journal Entry

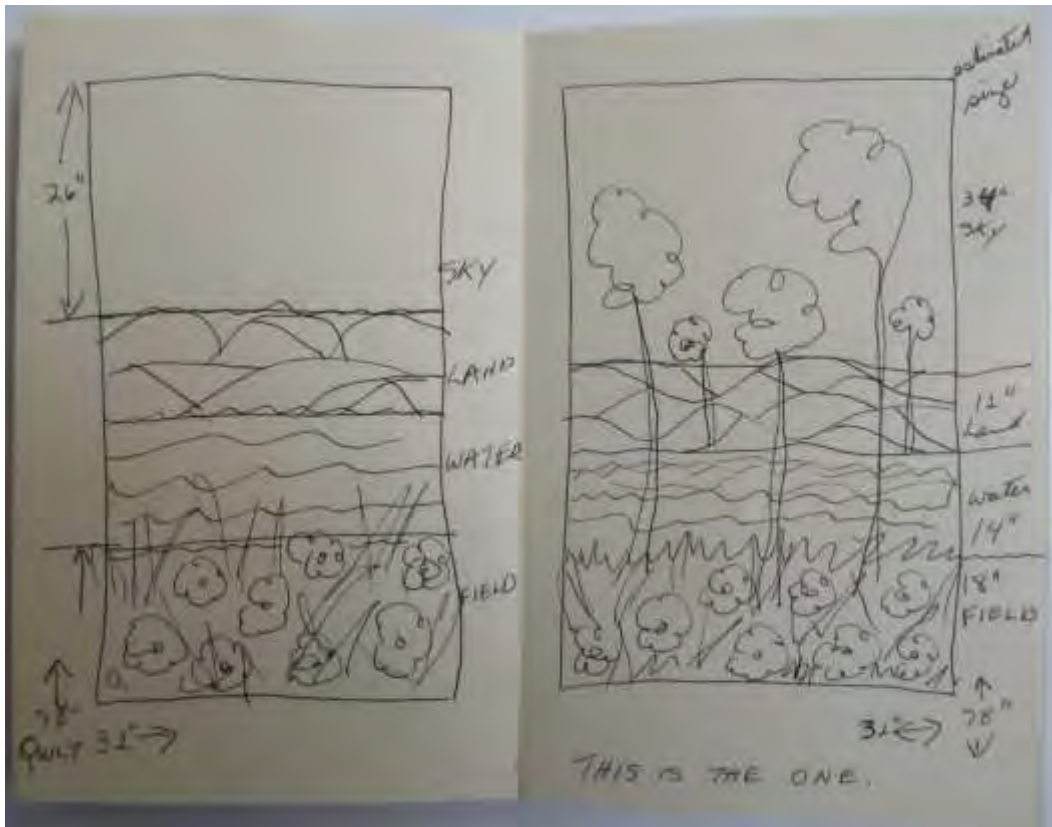


Cut white fabric as a base on which to build the quilt and give me a sense of scale.

Step 2:

- Cut white fabric measuring 36" x 82" for the base to fuse onto.

- Wash the white fabric to shrink and remove sizing.



Sketches from my notebook.

Step 3:

- Plan Quilt section/elements:
 - Sky
 - Land
 - Water
 - Fields
- Determine proportions/size of design elements.



Color palette from my hand dyed fabrics.

Step 4:

- Go through the stash of my hand-dyed fabrics to pick out a color palette.

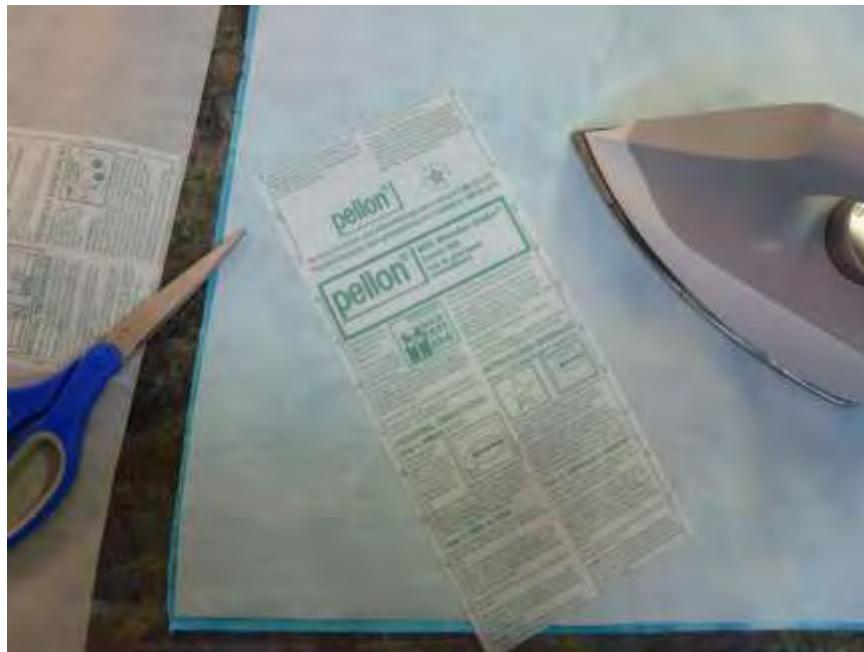


Pre-fused fabrics from other quilt projects.

- Use some pre-fused fabrics from previous projects.

- Audition colors next to each other. Colors should be bright and spring like. Toned or greyed fabrics are discarded.
- A variety of colors are chosen for the field in the green palette. Flower color choices will be made at a later date.
- Water in light to medium aqua.
- Hill/land is in green, yellow, orange, and blue colorways and values.
- Tree trunks blue/purple.
- Sky is in a light turquoise.
- Some fabrics are taken from Artfabrik stock and measure 1 yard (sky and field fabrics) or ¼ yard (hills).
- Take process slides of palette.
- Improve handwriting so I can read my journal.
- Distracted by fabrics and start another quilt too.

December 20, 2011 Journal Entry



Fuse the fabric yardage with Wonder Under #805.

Step 5:

- Fuse fabrics using Wonder Under #805.
- Cool and remove paper.
- Save the paper for collage building.



Cut the sky fabrics on the bias.

Step #6

- Building the sky collage:
 - Cut the sky fabric (about 1 yard of each colorway) on the bias.
 - Cut wavy strips (about 1" – 1.5" wide)to make the sky collage.



- Make the collage 35" wide by 37" high by overlapping the strips on release paper.
- Clean the iron!
- Fuse-tack strips into place onto release paper.

- Make the top strip 35" x 4" to accommodate the binding process.
- Overlap about ¼" placing darker value onto light and fuse-tack.



Sky collage out of bias cut strips.

- Snip strips to size.
- Make a small collage of clippings for fun.

December 21, 2011

The sky collage (strip-fused) is complete. It may need a few more light purple strips on the right but I can add them later. This quilt is higher than my design wall. I'll have to figure out a way to hang the quilt its full height.

December 27, 2011

After seeing the scale of the sky, I've decided to re-design the quilt. I'll put one large tree in the grassy foreground and add tree lines on the distant farm land.



New sketch for design.

Colors will be auditioned later for the tree once the background colleges are complete.

December 31, 2011



Fabric for hills in farmland collage.

Step #7

- Begin farmland collage to measure about 12" h x 35" w.
- Rough cut hills for the bases of the collages for the hills.



- Cut strips on the bias for crops, bales, furrows.



Hill collages overlapped and fused as a unit.

- Build each hill collage separately then trim to fit other hill collages. Assemble on release paper.
- Save the trimmings for another quilt idea.



Ocean colorway for water.

Step #8

Audition blues for the water. The original blues I chose are too dark and dense for a Spring day.

Finally decided on a colorway I dye for Artfabrik called *Ocean*. It is light and sweet and gives the quilt a fresher look.



Auditioning the grass foreground fabric with the sky, hills, and water collages.

January 4, 2012

Step #9

The grass foreground is 1 piece of hand-dyed green with some light blues that look like water.



Did a practice collage to determine color choices and method of constructing the grass collage.

Bias cut leaves will be built in clumps on the large background fabric that is the grass.



Bias cut leaves of grass applied to the grass fabric.



Don't do this.

January 5 – 8, 2012

Cutting the grass. Fusing the grass. A long tedious process.



My cluttered fusing table with the grass collage in process.



A blue fabric is auditioned for the tree.

February 27 - 29, 2012

I've been on the road teaching, so, after a long break, I'm able to resume the quilt construction. I've lost track of what step I'm on. Keeping a written journal is distracting. Keeping a photo journal is just fine.

A blue fabric is auditioned for the tree. I do love a blue tree!



The blue tree is free-cut to shape and inserted between the grass collage and river fabric.

I start to put the collages together. (The release paper is still attached to the back of each collage.)



Free-cut hedge shapes are added between the river and hill collages.



All of the collages are assembled on release paper. Measurements are taken to assure the correct size.



Lots of flowers for the river bank are cut using an Accuquilt die cutter and decorative blades to cut the petals. The yellow center dots are free-cut.

The flowers are fuse-tacked to release paper as units then removed when cool.



Leaves are free-cut with a decorative blade.



Branches, leaves, and flowers are added to the tree.



Flowers are added to the river bank.



March 1 – 3, 2012

The collages are peeled off the release paper and fused to the white base fabric. The batting is added and the quilt top is steamed to set the glue.



The quilt backing fabric is cut slightly smaller than the quilt top. I intend to finish the quilt with a pillowcase binding.



The backing is stitched to the front of the quilt. A piece of fusible web is placed across the top of the backing. An opening is cut through the paper and fabric backing so I can pull the quilt through. Once I pull the quilt through I remove the paper and fuse the opening shut.



The feed dogs are dropped on the sewing machine and the quilt is stitched with free- motion stitching.



After all the machine work is done hand embroidery is added to the flowers. Hand embroidery is my favorite part!



Young Forest #5

Young Forest #5 is complete and sent off for photography. It is the largest quilt I've made in years.



Colorado Cactus #2 (9" x 11")

Most of my current work measures under 20" x 20". These small pieces are improvised and made from fused scraps from other quilt projects and hand embroidered.

Elements from *Young Forest #5* can be seen in this quilt, *Colorado Cactus #2*. You see remnants of the sky collage, blades of grass, and flower petals. It's like making a decedent of *Young Forest*, something derived from the soul of the larger quilt.

