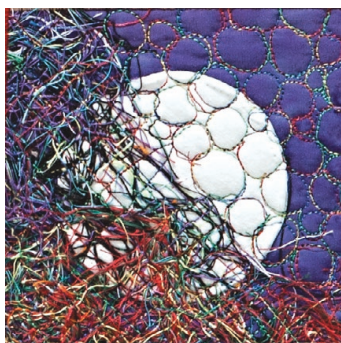
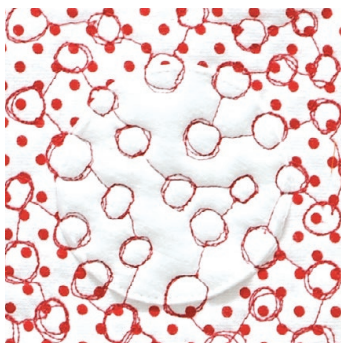
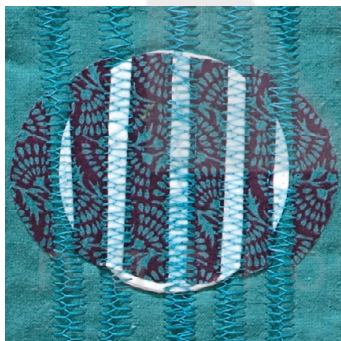


Cécile Trentini

daily
BEAUTY

365 Ways to Play
*with Everyday Quilt
Embellishments*





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daily
BEAUTY

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*with Everyday Quilt
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 **C&T** PUBLISHING

Text copyright © 2013 by Cécile Trentini

Photography and Artwork copyright © 2013 by C&T Publishing, Inc.

Publisher: Amy Marson

Cover/Book Designer: April Mostek

Creative Director: Gailen Runge

Production Coordinator: Jessica Jenkins

Art Director: Kristy Zacharias

Production Editor: Alice Mace Nakanishi

Editor: Liz Aneloski

Photo Assistant: Cara Pardo

Technical Editors: Priscilla Read and Teresa Stroin

Photography by Diane Pedersen of C&T Publishing, Inc., unless otherwise noted

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Library of Congress Cataloging-in-Publication Data

Trentini, Cécile, 1962-

Daily beauty : 365 ways to play with everyday quilt embellishments / Cécile Trentini.

pages cm

ISBN 978-1-60705-686-7 (soft cover)

1. Quilting--Patterns. 2. Mixed media textiles. I. Title.

TT835.T763 2013

746.46--dc23

2012026281

10 9 8 7 6 5 4 3 2 1

Acknowledgments

To Susanne Woods at C&T for seeing the full potential of this book, even before I did. Susanne, your “It is a YES!” email really made my day! Thank you to everyone at C&T, up front and behind the scenes, who worked to bring this potential to its full bloom, and especially to Liz Aneloski, my editor, and to April Mostek, my senior designer: You did a fantastic job!

I am indebted to all the students of my workshops; teaching them has taught me so much. A special thanks goes to Rayna Gillman, who encouraged me to submit a book proposal in the first place, even though, in her words, “It will cost you a year of your life.” Thank you, Rayna, for your generous offer to help, for your support, and for your advice. I am grateful to my children, Deya, Ramòn, and Eloïse, who have taught me—and keep teaching me—the beauty and richness of everyday life. Thank you, Issy, for always being there as a friend when I need one. And to David: Thank you for everything; this book is also yours.



Contents

- | | | | |
|----|---------------------------------------|----|-----------------------------------|
| 6 | Foreword | 20 | Making the Quilt |
| 7 | How to Use This Book | 20 | Building One Block |
| 8 | Designing <i>Daily Beauty</i> | 21 | Playing with Different Stitches |
| 12 | First Concepts of <i>Daily Beauty</i> | 27 | Playing with Different Materials |
| 13 | Design Issues | 30 | Playing with Different Techniques |
| 17 | Further Design Issues | 40 | Composing the Quilt |
| | | 40 | Joining the Blocks |



43 Alternatives

- 43 Other Daily Materials
- 44 Other Crafts
- 44 Other Textile Materials
- 47 Other Color Schemes
- 47 Other Shapes

48 *Daily Beauty: 365 Variations on a Theme*

75 Helpful Techniques

- 75 How to Sew a Hole in the Block
- 77 How to Sew a Cotton Pad into the Hole
- 77 How to Sew a Small Batted-Fabric Circle

79 More Creative Embellishment Ideas

79 About the Author

Foreword

Where does the idea for a quilt come from? Sometimes it is easy to tell—a competition theme, a commission, or a specific topic you have been exploring in depth. But sometimes, you just can't tell. The idea somehow hits you out of the blue, which is what happened with my quilt *Daily Beauty*. Yes, I had this package of round cotton pads my teenage daughter uses to remove her makeup. Yes, I intended to experiment with them one day, because I liked their perfect roundness and size; however, I thought I would use dyes and paints on them. And yes, I had been working on a piece with the theme of everyday life. But the idea to combine the theme with the pads was not the result of a conscious thought process. It just popped into my mind: *Use the cotton pads as a symbol for beauty, with a background of a multitude of colors and textures, and repeat the same block 365 times, one for each day of the year to illustrate the richness and variety of the beauty present in everyday life.* I challenged myself to find 365 variations of the basic block. It turned out to be a surprisingly easy task once I started playing with fabrics, threads, and techniques. I just followed a single rule: "anything is possible."

This book is intended for the seasoned quilter who is familiar with basic patchwork and quilting techniques and who wants to learn how certain processes in my quilt were done, how I developed the design, and how variations of common techniques offer a multitude of possibilities. The main focus, however, is on the book's final chapter, which shows each of the 365 blocks in detail. Let yourself be inspired by the richness of these variations and discover alternatives of known techniques that you may want to try on a piece of your own. But most of all, feel encouraged to experiment, to explore, and to play.





How to Use This Book

The first chapter, *Designing Daily Beauty* (page 8), tells the story of how the piece evolved from the first thought to the final quilt.

Discover the design process by following the quilt's development from basic questions about size, materials, and techniques, to a test sample, to necessary adjustments of the original concept. Learn easy tricks for simulating the final result so you can judge alternatives and make decisions without having to sew everything. Consider applying some of these steps or tricks in your next project.

Making the Quilt (page 20) provides a systematic catalog of all the techniques and materials used in *Daily Beauty*. It also invites you to emulate these techniques and then start exploring further possibilities on your own. You can follow the same concepts or use other materials to develop new themes, as described in *Alternatives* (page 43).

The last chapter, *Daily Beauty: 365 Variations on a Theme* (page 48), is for pure enjoyment. It shows the full quilt and a close-up of each of the 365 blocks in *Daily Beauty*. Browse through the chapter—look at some blocks in more detail, guess how they were made, admire the beautiful blocks, smile at the whimsical ones, cringe at some ugly ones, choose your favorites, and marvel at the infinite possibilities held in a concept as simple as a circle in a square. And feel the beauty and richness contained in everyday life.



Designing *Daily Beauty*

Everyday Life (Alltag), the first quilt I created on the theme of everyday life, reflects on the unsuspected beauty of materials used in such unspectacular daily activities as housecleaning and laundry.



Everyday Life (Alltag), 2009, 49" × 76" (124cm × 193cm), by author

everyday
LIFE



Color-catch towels put in the washing machine are beautifully colored by absorbing the dyes that would have bled onto other clothes.



Floor rag—a fantastic texture!

I was intrigued by the concept of depicting various aspects of everyday life. So I started a series by creating a second piece, called *Daily Sweets (Süßer Alltag)*.



Daily Sweets (Süßer Alltag), 2010, 51" × 31½" (130cm × 80cm), by author

This quilt is set up as a calendar, with one chocolate wrapper per day. I had experimented with the wrappers and found that if I melt them with an iron, they react in the same way that Tyvek paper does: The rather boring wrappers create beautiful bubbles! Moreover, the chocolate is less expensive than Tyvek. And, as an additional advantage, the chocolate has to be eaten before I can use the wrappers. ...

This quilt contains a double meaning. It refers not only to the sweetness of life but also to the small sins we sometimes commit in order to lighten our daily life, since it is not always as sweet as we may wish it to be.

NOTE

Be sure to test your wrappers to make sure they will work as directed.

daily SWEETS



Chocolate wrappers with silver-foil coating on the inside



Apply an iron.



Melted chocolate wrappers

It was this preoccupation with the theme of everyday life and calendars that then prompted the inspiration for *Daily Beauty*, the third quilt in the series and, by far, the most ambitious in both size and complexity.



First Concepts of Daily Beauty

As so often happens in my work, this project started with a particular material: round cotton pads used in beauty care. I liked their shape, their size, and their texture. The ones I used have a smooth surface on at least one side. I bought a package, thinking I would experiment someday to see whether the cotton pads could be dyed. I put the package on a shelf in my studio, where it stayed for quite a while—until I came up with the idea for *Daily Beauty*.

In my workbook, I sketched a quick drawing of what the quilt could look like—a somewhat triangular shape. I drew it as a very long quilt, narrowing to the right, thus giving a sensation of a long (even indefinite) period of time.



The basic characteristics of the quilt were clear from the beginning:

- Many different colors and materials for the squares
- Many different techniques and materials to attach the cotton pads
- Opulent, colorful, chaotic, irritating—just the way life is
- Irregular length to illustrate how the passing of time is felt—sometimes the week never ends, while other times days just fly by

Design Issues

Even though the quilt's basic design was set in my mind, I still had many questions to answer before I could start working on the actual piece.

Experimenting with Materials, Block Size, and Arrangement

While perusing the local drugstore, I found out that there were different kinds of cotton pads.



Oval pads



Round pads



Square pads

Although the size of the cotton pad was predetermined by the manufacturer, I could vary the size of the fabric square to change the block's visual impact:



Larger squares,
 $4\frac{3}{4} \times 4\frac{3}{4}$ (12cm \times 12cm)



Smaller squares,
4" \times 4" (10cm \times 10cm)

tip An easy way to test design issues is to make a sample with paper. No need to cut fabric or sew. Just arrange the "blocks," take a photograph, print the photo, rearrange the "blocks," take another photo, print again, and compare.

Also, I had to decide where to place the pads on the squares. Which layout should I use?



Organized distribution



Random distribution

My final decision was to use small 4" x 4" (10cm x 10cm) squares with round cotton pads placed regularly in the middle of the squares.

Making a Sample

Before cutting the 365 fabric squares, I decided to make a sample to answer some more questions I had:

- Does the idea that I developed in the sketch (page 12) look good in reality?
- Can the pads really be sewn, or will my machine go on strike?
- Can the squares be joined together the way I envisioned?



» "Yes!" to all three questions

national network

Work in Progress

I then started cutting and embellishing the squares and randomly putting them on my design wall to check the overall effect.



» My design wall is 10 feet (3 meters) wide and 5 feet (1.5 meters) high. This was going to be a really large piece!

Further Design Issues

Fabric Choices

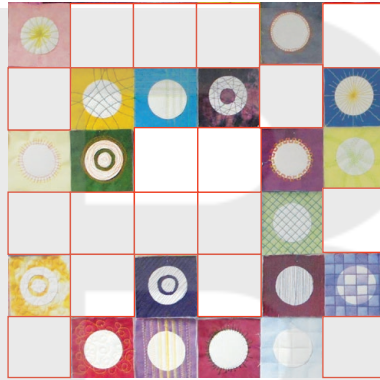
I started by using only hand-dyed fabrics for the squares. Despite the variety of colors, however, the overall impression wasn't as lively as I had hoped for. I asked myself, "What would happen if I added commercial fabrics—even floral or animal prints?"

Photo by author



» Hand-dyed fabrics only

Photo by author



» Quite a few squares were replaced by commercial fabrics.

Photo by author



» I like this much better! The commercial fabrics led to the chaotic, buoyant, lively impression I was looking for.

n a t i o n a l b o o k n e t w o r k

I keep telling my students, "Don't attempt to make design decisions in your head. You have to see to know." With this quilt, that instruction was once again proven true for me. When I initially thought of including flower and animal prints, my impulse was to reject the idea, because I thought that the result would probably be a wild, irritating, confusing mass.

It took me two hours to sew the additional squares using commercial fabrics. But upon seeing the result, I knew it was not a waste of time. Including commercial fabrics, even with very wild prints, was exactly what did the trick. The two hours were well invested, indeed!

The Quilt's Final Shape

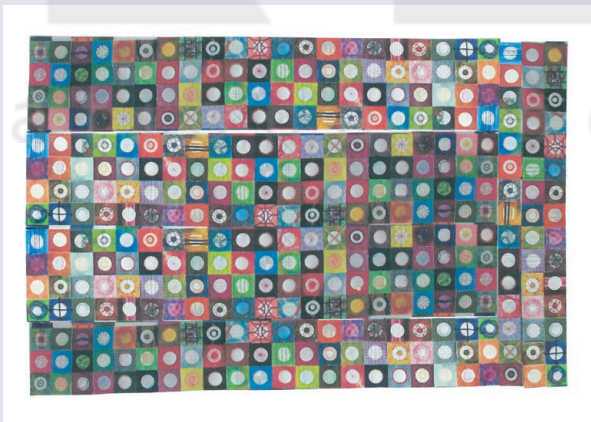
It soon became apparent that the finished quilt would be very large and therefore could not be built in the triangular shape I had planned in the original sketch.

» To fit 365 squares in this shape, the quilt would have to be several feet in width!

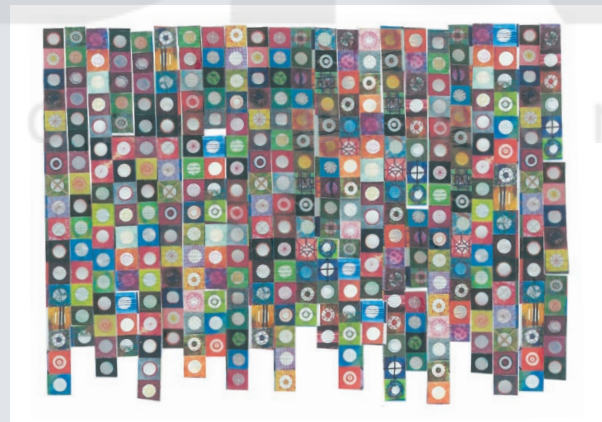


tip There is no need to sew all the pieces to try out different design options. Photograph the blocks you have, print several copies, and glue them together in different ways to get a mock image of the whole quilt. Or, if you are a pro, use a computer.

Since the final shape of the quilt could not be a triangle, what other shape could it be?



A rectangle?



An irregular shape?

The rectangle shape looked too massive. The irregular shape, however, prompted the idea of building the whole quilt as a calendar, with two vertical lines for each month. The maximum possible height of 17 squares totaling 67" (170cm) left me with enough variations to play with:

For months with 30 days: 2 equal rows of 15 squares, or 2 unequal rows of 14 and 16 squares or 13 and 17 squares

For months with 31 days: 2 unequal rows of 15 and 16 squares or 14 and 17 squares

For February: 2 equal rows of 14 squares, or 2 unequal rows of 13 and 15 squares or 12 and 16 squares or 11 and 17 squares



With the major design issues settled, I started the task of sewing 365 different blocks. It was clear from the beginning that I should reproduce the richness and diversity of everyday life by using an equally rich variety of colors, materials, and techniques.

Join the fun and try one of your own! You don't have to make 365 blocks; you can make any number of blocks and arrange them however you choose.

Making the Quilt

Building One Block

Use a lightweight fabric for the back; a thin, double-sided fusible fleece for the batting (I used Freudenberg HH650); and a variety of fabrics for the front.

- 1.** Cut the front fabric into squares 4" × 4" (10cm × 10cm).
- 2.** Lay out a large piece of back fabric and cover it with a large piece of fusible fleece.
- 3.** Place the 4" × 4" fabric squares on top of the fleece close to each other.
- 4.** Place parchment, a pressing cloth, or a Teflon sheet on top and iron the fabric sandwich.
- 5.** Cut the fabric into layered 4" × 4" blocks.
- 6.** Place a cotton pad in the middle of a block and temporarily attach it with a small piece of double-sided tape.



- » Cover the sandwich when you iron it, so the fusible adhesive peeking out between the blocks doesn't get on your iron.



- 7.** Secure the pad with any of the embellishment techniques that follow, or create your own embellishments.

Playing with Different Stitches

Even the most basic sewing machine offers a choice of different stitches. The number of stitches provided by modern machines is almost overwhelming. Have you ever considered systematically exploring the possibilities and variations of simple stitches?

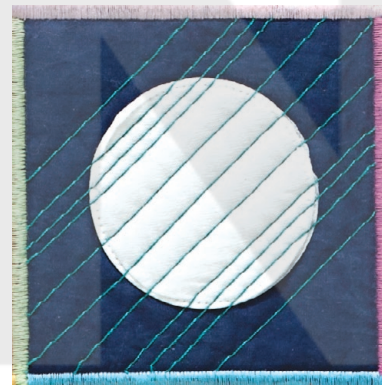
Straight Stitches



» Sew straight lines.



» Sew parallel or intersecting curved lines.



» Use small or large stitches.

NOTE

Some machines allow you to vary the stitch length as you sew; with others, you are confined to using the same stitch length for an entire line.

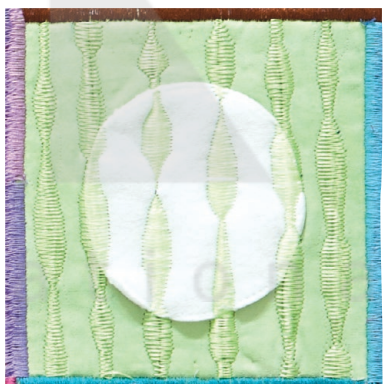
Zigzag Stitches



» Sew straight or curved lines of zigzag stitches to achieve a totally different effect.



» Use a very tight zigzag stitch (satin stitch) to obtain a more visible line.



» Play not only with the stitch length but also with its width. If possible, vary the stitch width as you sew.



» Decorative stitches can be used for appliqué or quilting. Play with your machine's stitches. Varying the stitch length and width can result in interesting distortions of the stitch.

NOTE

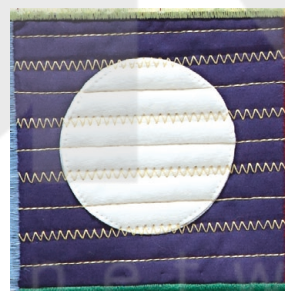
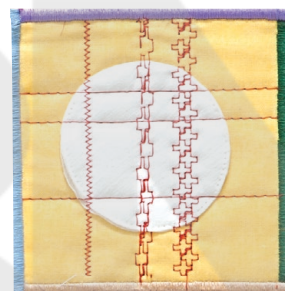
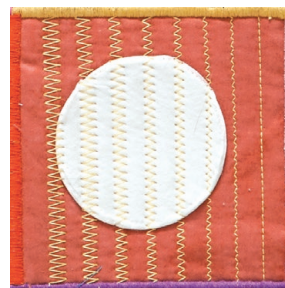
For a two-colored line of satin stitch, use one color for the upper thread and another for the bobbin thread. Increase the thread tension in order to pull the bobbin thread to the surface of the fabric.

Creating in a Series of 10

An easy way to achieve similar-yet-different blocks is to work in a small series of 10 blocks to explore variations of the same theme. Take a simple—and very restricted—theme and find 10 different ways to use it.

CREATE A SERIES *of 10*

Change the type, length, or width of the stitch from block to block.



Free-Motion Stitching

When you lower the feed dogs, you enter the vast realm of free-motion stitching. Systematically applying all the quilting variations you know will enable you to create numerous variations of the basic block.



A floral pattern



A geometric pattern



Stippling with regular circles



A feather—traditional quilters will achieve much better results than I was able to!



Meandering



Stippling with random circles



Stippling with a geometric shape



Stippling with "bricks"

tip If you run out of ideas for quilting motifs, refer to any of the wonderful quilting design books available (see More Creative Embellishment Ideas, page 79).

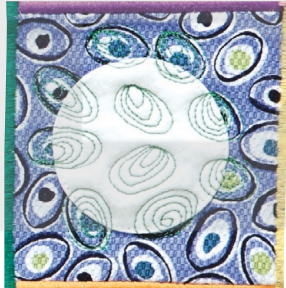


» To do echo quilting, sew a line and then repeat it with equidistant lines.



» Use a twin needle to double each quilting line.

Let the fabric inspire the quilt line.



Concentric shapes



An organic form



A floral motif

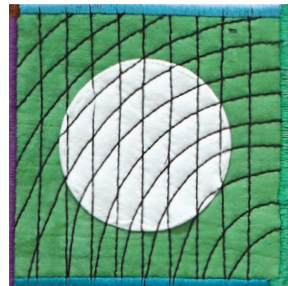
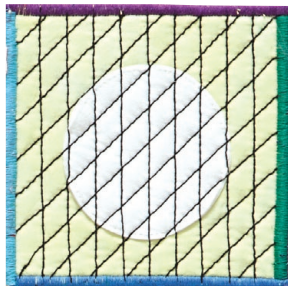
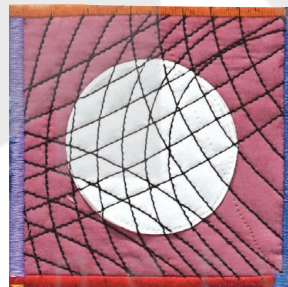
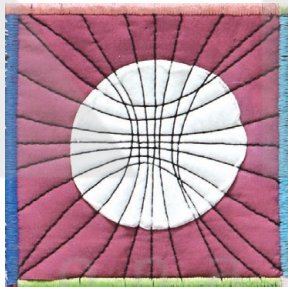
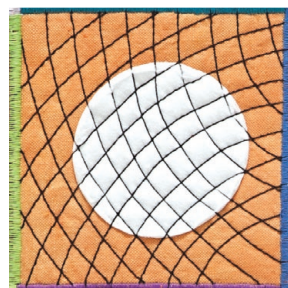
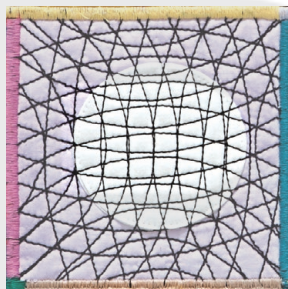


An abstract motif

national book network

CREATE A SERIES *of 10*

Design 10 grid variations.

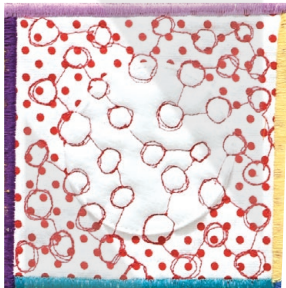


Playing with Different Materials

As quilters, we work with two basic materials: fabric and thread. There is no reason to use only one type of fabric; and why confine yourself to fabric only? Try using:



Organza



Commercial cotton fabric



Silk



Floor rag—Look at that great texture!



Hand-dyed fabric

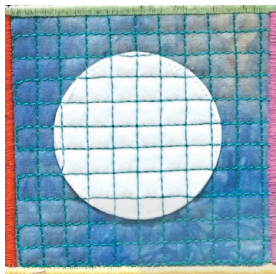


Linen



Or even plastic

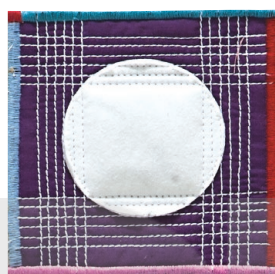
Another possibility is to vary the thread by changing its color. But a lot of variation can also be achieved by simply changing the type of thread used.



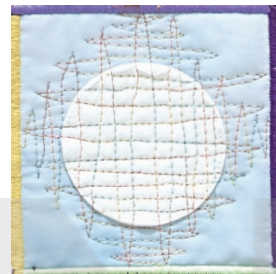
Lightweight polyester or cotton thread



Metallic thread



Heavyweight cotton thread, such as cordonnet



Variegated, multicolored thread

You could also use paper, thin cardboard, metallic foil, Lutradur, or any of the new exciting fibers. There is no limit to what you can do with these materials and your imagination!

When using fabric, remember that you can achieve a totally different look by ripping the fabric rather than cutting it.



Cut organza



Ripped organza



Take advantage of frayed edges that look interesting.

CREATE A SERIES *of 10*

It is easy to dream up 10 variations with one type of fabric. For example, combine silk ties with metallic thread. The beauty of the fabrics is enhanced by the choice of thread.



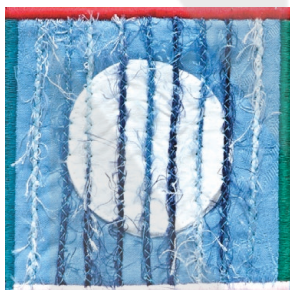
Playing with Different Techniques

Appliqué

In its literal sense, appliqué means to apply or attach one piece of material on top of another. So basically, the cotton pads in *Daily Beauty* are all appliquéd! In *Playing with Different Stitches* (page 21), we saw all the different stitch variations that can be used to attach the cotton pad in what we could call a “classic appliqué” manner. But we can also combine classic appliqué with myriad other techniques.

Couching

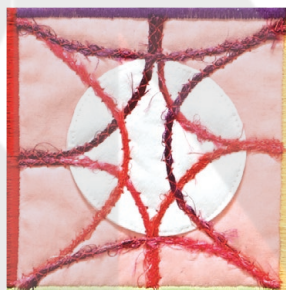
Use a couching foot to apply decorative or woolen threads or ribbons.



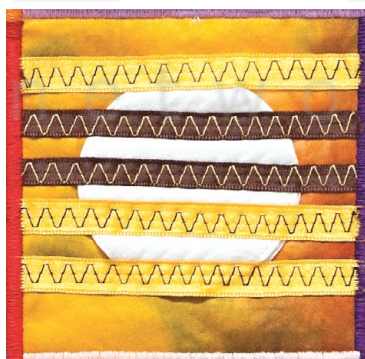
Straight lines



Curvy lines



More intricate patterns



» Use a straight stitch along each edge to attach wider ribbons.

» Satin ribbons are ideal for couching, as they do not fray at the edges. Fix them with a straight or zigzag stitch.

Embellishing

All fiber artists are collectors at heart, because everything might be useful someday, right? The embellishments on this quilt offer the opportunity to unearth your treasures! Be creative when you embellish the appliquéd cotton pads.



Lace



Sequins



Found objects or memorabilia



Beads



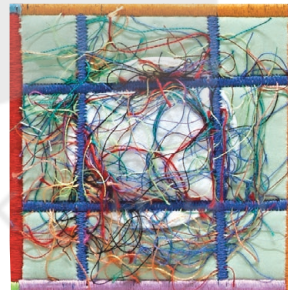
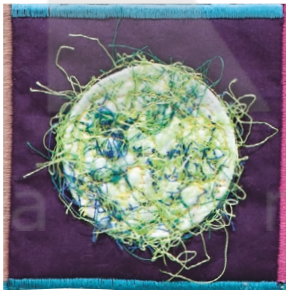
Buttons

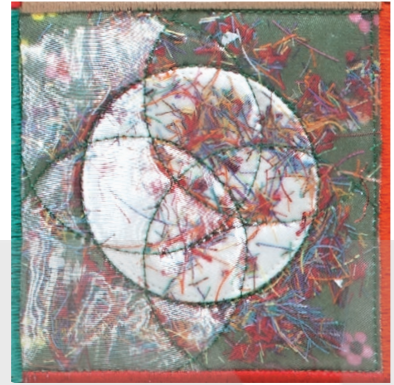
Recycling

After sewing a few dozen squares, you will be left with a pile of cutoffs and loose threads. Don't just throw them away! Recycle them by using them in other blocks.

With the threads, it is easy. Collect them, place them on the square, and simply sew over them with free-motion sewing, straight stitches (in lines or grids), or any kind of satin or decorative stitches. The size of the surface to be covered and the amount of threads used are small enough that there is no need to temporarily fix the threads with any type of water-soluble material (Aquabond or other).

When you hold down the threads and sew over them, be sure to keep your fingers out of the way of the needle. Sometimes threads get caught in the presser foot. If this happens, take your foot off the sewing machine's pedal, lift the presser foot, untangle the threads and replace them, lower the presser foot, and only then put your foot back on the pedal to resume sewing.





» Fabric cutoffs can be sandwiched under a piece of organza, netting, or clear plastic.

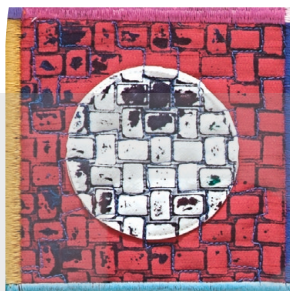
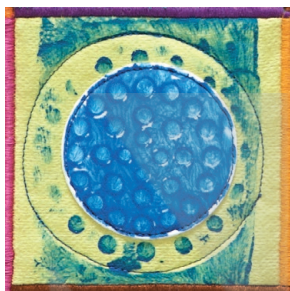


» I even went so far as recycling the dust and lint I cleaned out of the bobbin case! This might be a bit extreme, but if it looks nice, why not? Remember: anything is possible.

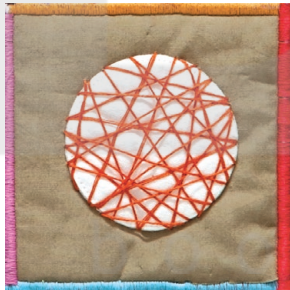
Surface Design

You are not confined to using only your sewing machine to add embellishments.

Attach the cotton pad with any of the means described; then print or paint over it to give it a totally different look.



Or resort to good old-fashioned hand stitching or embroidery. The possibilities are almost limitless.



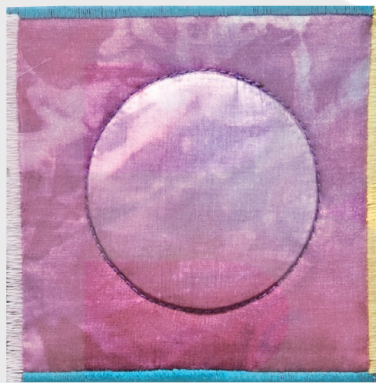
tip It can be rather strenuous to pull a needle loaded with embroidery thread through a sandwich of back fabric, batting, front fabric, and cotton pad. Use pliers to pull the needle through—you'll be surprised how much additional pulling strength a good grip on the needle will give you!

Altering the Pad

If the repeated round, white shape of the pad looks monotonous, despite the variety of textures, colors, and techniques, change it!



» Cover half of the cotton pad with another fabric.



» Cover the whole cotton pad with organza fabric to make a colored disk.

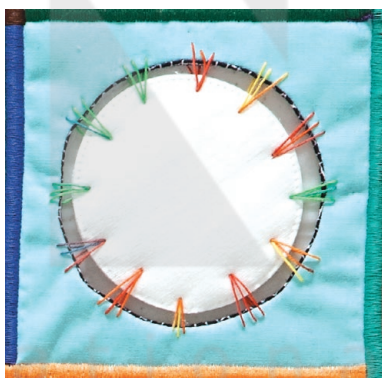


» Cover the cotton pad with another shape. Although hardly any of the cotton pad is still visible, in the context of the whole quilt, you still see a white round shape. Isn't this amazing?

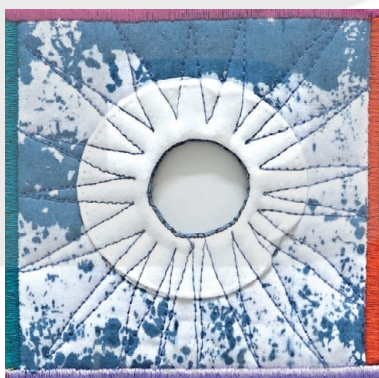
n a t i o n a l b o o k n e t w o r k



» Cut a hole in the pad.



» Cut a hole through the entire block so the cotton pad now floats!



» Since the hole goes through the whole block, the circle in the middle will be the color of the wall behind the quilt.

NOTE

See Helpful Techniques (page 75) for step-by-step instructions on how to sew holes in the blocks.



- » Cut a circle out of another fabric or material and place it on top of the cotton pad.



- » Cut a fabric circle (the same size as the cotton pad) into various shapes and then combine it with the pad.



- » Place a circle of another fabric under the cotton pad.

Combining Techniques

Of course, any of these techniques can be combined within one block:



Technique 1:
Cover half of the cotton pad.

Technique 2:
Recycle threads.

Technique 3:
Quilt through the layers.



Technique 1:
Recycle fabric cutoffs.

Technique 2:
Cover the whole pad
with organza.

Technique 3:
Couch to attach the fabric
ribbons with straight-line
stitching through all layers.

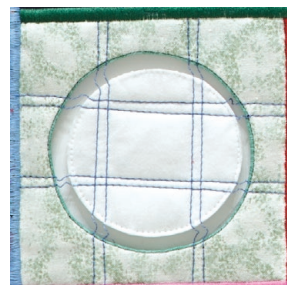
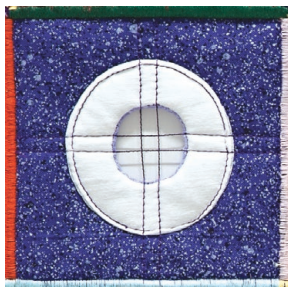
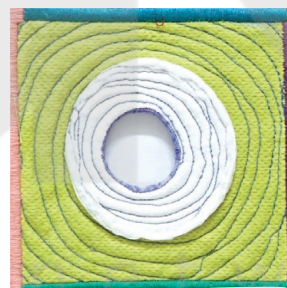
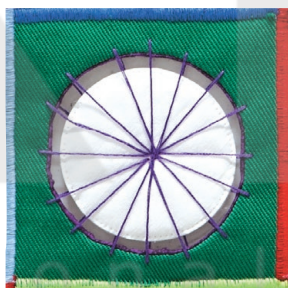
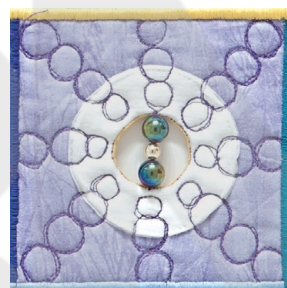


Technique 1:
Suspend the pad in a hole
within the block.

Technique 2:
Embellish with beads.

CREATE A SERIES *of* 10

Cut a hole through the block. See Helpful Techniques (page 75) for step-by-step instructions on how to sew holes in the blocks.



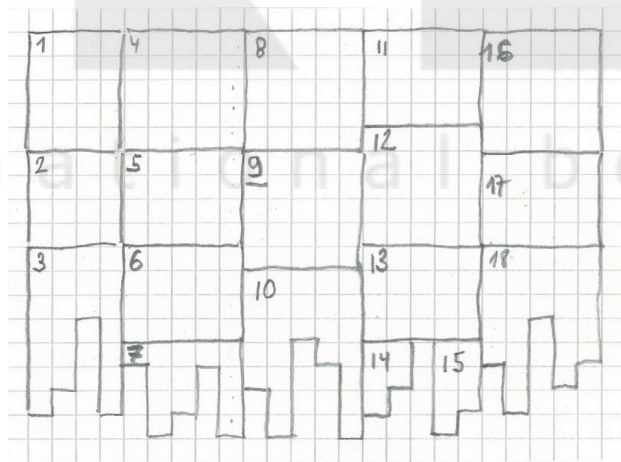
Composing the Quilt

Once you have sewn all the blocks, randomly put them up on your design wall, one next to the other, to build the quilt's final shape. Step back and look at the overall effect. Make sure there are neither clusters (several blocks next to each other of similar colors, materials, or techniques) nor any blocks that stick out because they are surrounded by unsuitable neighbors. Move blocks as needed until you achieve a harmonious distribution. You may be lucky: The blocks may fall into place, one after the other, with very few changes necessary. Or it may take you hours to find just the right layout.

Joining the Blocks

Once the blocks are made, you only have to join them together to finish the quilt! Just position the blocks side-by-side and join them with a satin stitch.

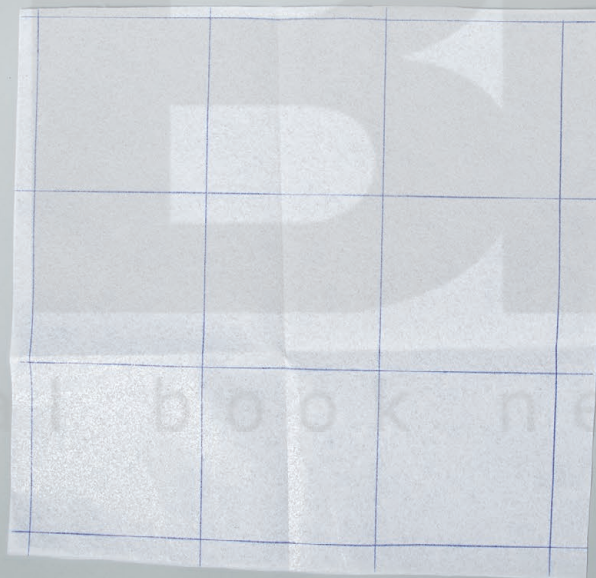
tip To create a satin stitch, select a zigzag stitch, set the width of the stitch large enough to bridge the blocks, and then reduce the stitch length so it looks nice. You might need to adjust the length as you stitch, depending on the thickness of your blocks. For the satin stitch to move along smoothly, thicker blocks might need a bit longer stitch length.



When putting *Daily Beauty* together, I divided the quilt into sections of manageable size and sewed together the blocks in each section. Then I joined the sections together, until, in the end, I had one final sewing line to tackle, going the entire length of the quilt.

Each block in the quilt is treated differently—some are heavily quilted, others are altered unevenly (one half could be much thicker than the other), some remain almost unchanged. So, although all the blocks are built on the same 4" × 4" (10cm × 10cm) square, most of the finished blocks are no longer a perfect 4" × 4" (10cm × 10cm) square; they are minimally smaller. Thus, if you were to join the blocks together by sewing along the side of each block, you would end up with a great deal of distortion and tension distributed all over the quilt, and it would never lie flat. To address this issue, use the following technique:

1. Draw a 4" × 4" (10cm × 10cm) grid on very thin embroidery fleece or interfacing.



2. Center each block in the middle of a grid square and, if you wish, pin it to the fleece or interfacing.

3. Join the blocks with a broad satin stitch, using the grid as a guideline and adjusting the stitch width to bridge broader gaps between 2 blocks.

tip A walking foot makes it easier to tackle the varying thicknesses and textures of the blocks.



» Although *Daily Beauty* has quite a few broader satin-stitched lines joining blocks, in the overall picture, they do not show much. They could even be considered an additional design element.

I changed the color of the thread every now and then so that the satin stitching would not be too grid-like, which might have been too visible, distracting, or possibly even destroying the overall harmony of the piece.

It is much easier to keep changing the color if you have a machine equipped with a thread-cutting function, which allows you to secure and cut one thread and then resume sewing with another one, without having to take the piece from the machine. However, thread color changes can be done without this feature.

Alternatives

Daily Beauty was inspired by a beauty-care product—hence, its name. Going by the rule that “anything is possible,” you could, of course, explore other materials in place of cotton pads to create an art quilt that tells a different story.

Other Daily Materials

Look around and discover items that you use daily and that might be incorporated into a piece about everyday life.

How about *Daily Coffee*?



» Collect used filters naturally stained by coffee. Cut open the filters, wash out the coffee, and incorporate them into the squares.

Of course, tea drinkers can use tea bags—and can even alter the shape at the same time (see *Other Shapes*, page 47).

Or *Daily News*?



» Laminated newspaper

Use newspaper pages with photographs or advertisements if you want to alter the color scheme (see *Other Color Schemes*, page 47). To learn about paper lamination, refer to any of the great books on that subject (see *More Creative Embellishment Ideas*, page 79).

Other Crafts

Most quilters are also skilled in other crafts. Why not mix patchwork and quilting with knitting, crocheting, felting, weaving, and so on? This piece could be called *Daily Crafting*.



Knitted, crocheted, and machine-felted polyester batting rounds

Other Textile Materials

An easy replacement for the cotton pads is batting. Batting is white, it has some volume, it does not fray at the edges when cut, and it comes in different varieties.



Batting Beauty incorporates light- and heavy-weight polyester batting, Thermolan.

Or replace the cotton pads with plain white fabric, taking advantage of the variety of available fabrics—cotton, silk, linen, polyester, corduroy, or even terry cloth.

To mimic the cotton pads, make small white fabric sandwiches—one layer of fabric, one layer of batting, one layer of fabric. Now, play the game: How many ways can you think of to sew the three layers together?



» Classic (For step-by-step instructions, see *How to Sew a Small Batted-Fabric Circle*, page 77.)



Decorative
stitch



Raw edge



Zigzag stitch



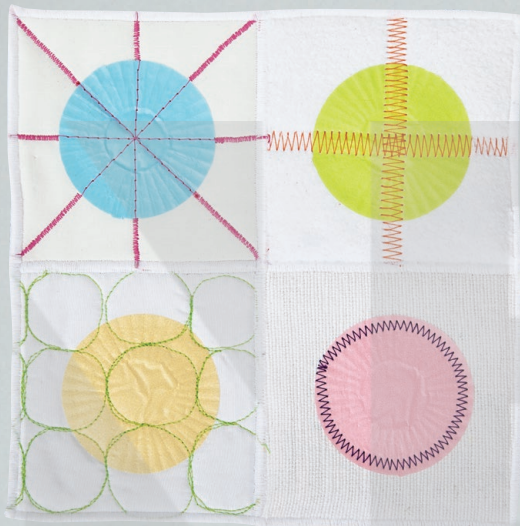
Satin stitch



Fabric Beauty

Other Color Schemes

If you are not using the cotton pads, there is no reason the round must be white. You could use any color combination.



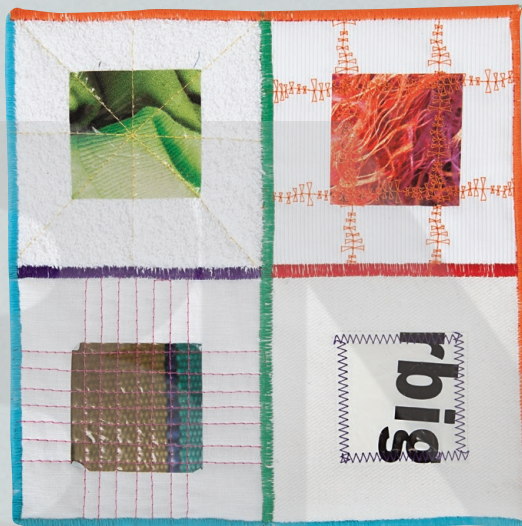
Daily Praline



Praline papers

Other Shapes

Once you expand the theme, there is no limit to the possible variations. How about a square in a square?



Daily Shopping uses squares cut out of plastic shopping bags.

tip Of course, other shapes and colors can be achieved by using fabric only.

These are just a few examples of alternatives to the cotton pads or to the theme of daily beauty. You could also use paper, Lutradur (by C&T Publishing), mul•tex (by C&T Publishing), leather, metallic foil, and so on. Play with materials and techniques. Challenge yourself to find as many different ways as you can to repeat a basic block. Think outside of the box. And remember, anything goes—you make the rules!

Daily Beauty: **365 Variations** on a Theme

NB
national book



Daily Beauty, 2010, 93" × 66"
(237cm × 167cm), by author













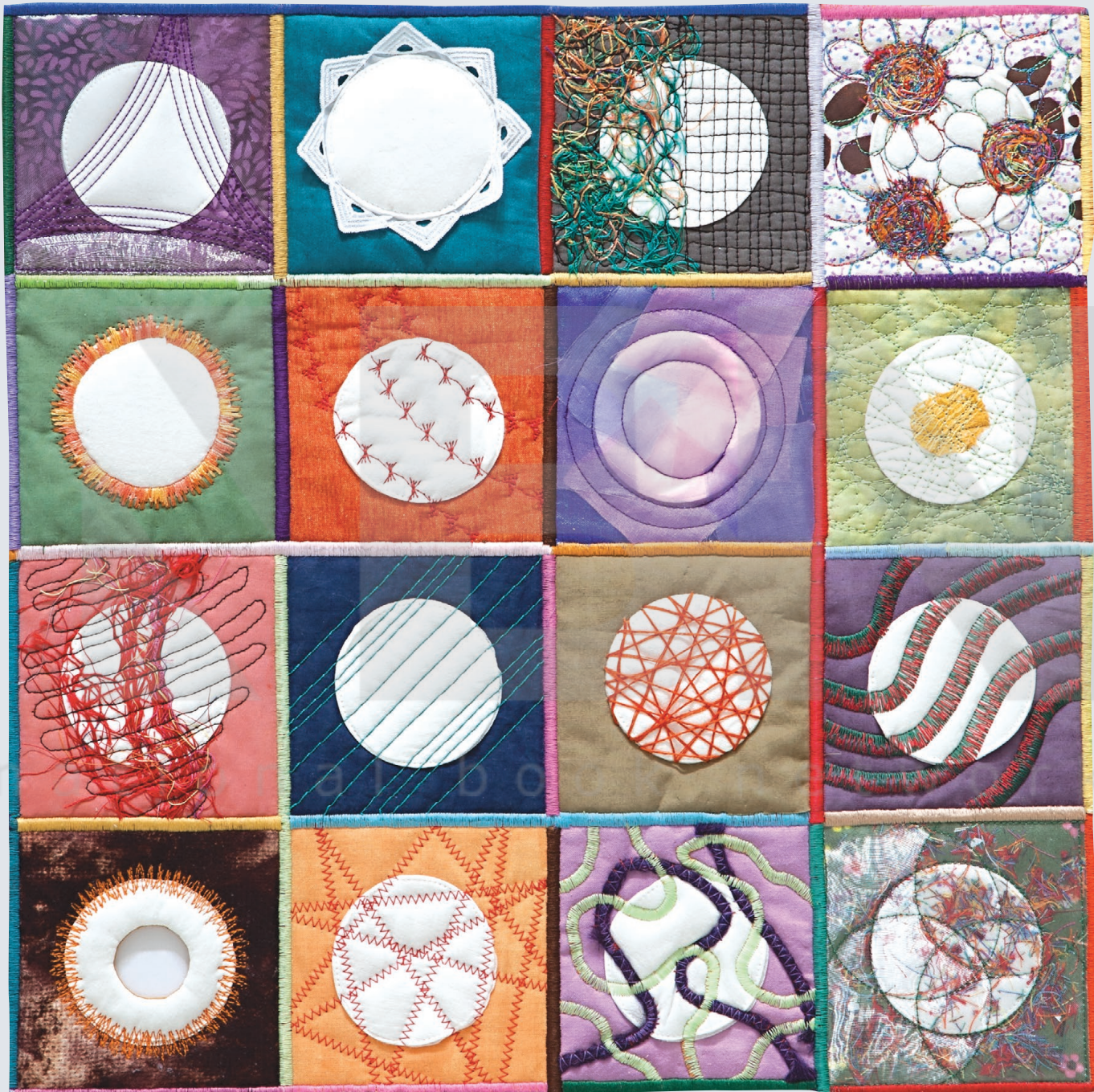














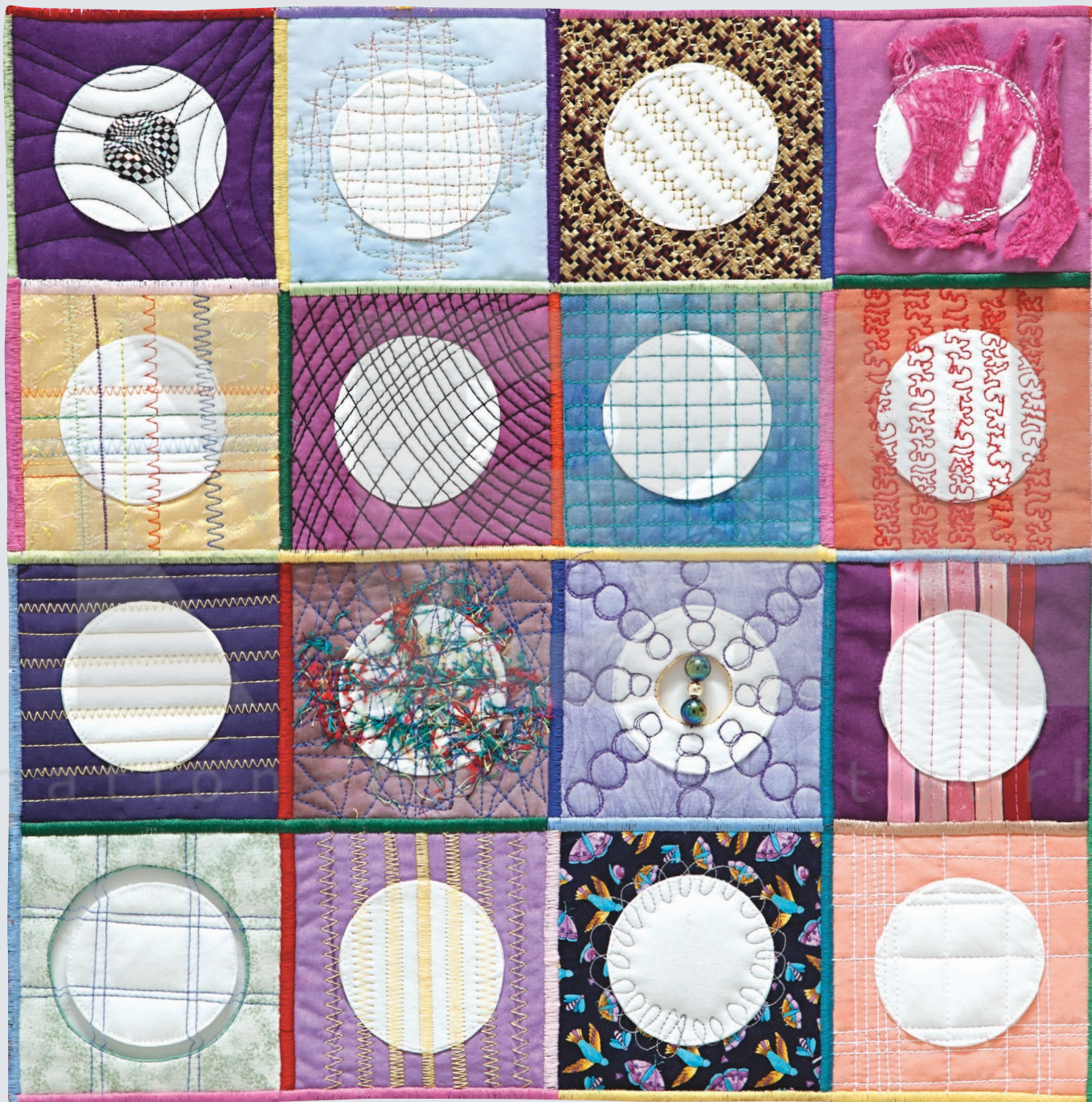
















nationa network







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Five remaining blocks from the longest rows

Helpful Techniques

How to Sew a Hole in the Block

What You Need

Front fabric: red, at least 4" × 4"

Back fabric: blue, at least 4¾" × 4¾"

Double-sided fusible batting:

I use Freudenberg HH650, at least 4½" × 4½"

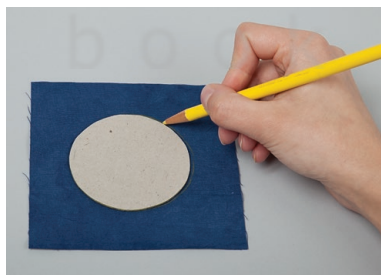
Template material: 2¾" circle

1. Iron the front fabric to the batting, using parchment paper, a pressing cloth, or a Teflon sheet so the fusible adhesive doesn't stick to the iron or the ironing board.

2. Trim to 4" × 4" (10cm × 10cm).

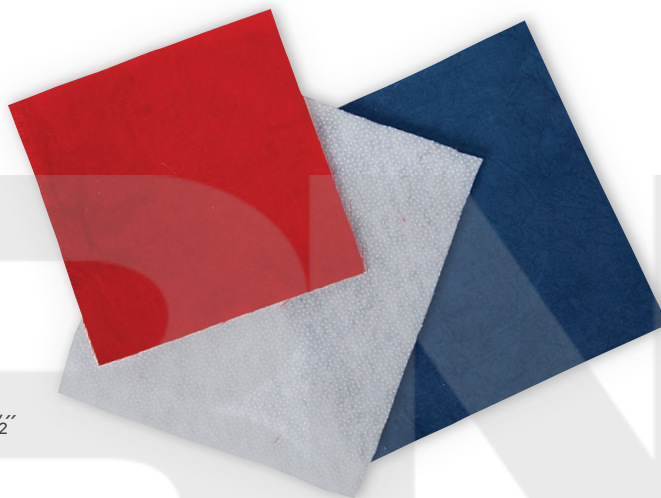
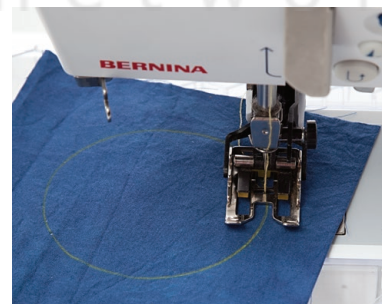
3. Cut a square 4¾" × 4¾" (12cm × 12cm) from the back fabric.

4. Using the template, trace the circle in the center on the wrong side of the back fabric.

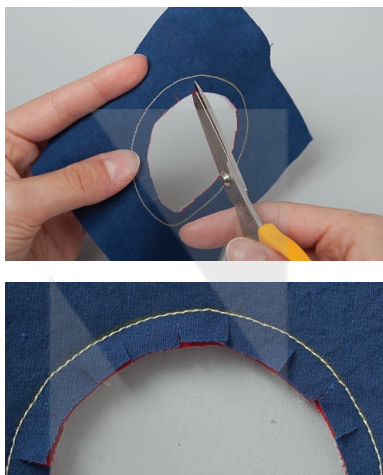


5. Center the back fabric on top of the front fabric, right sides together.

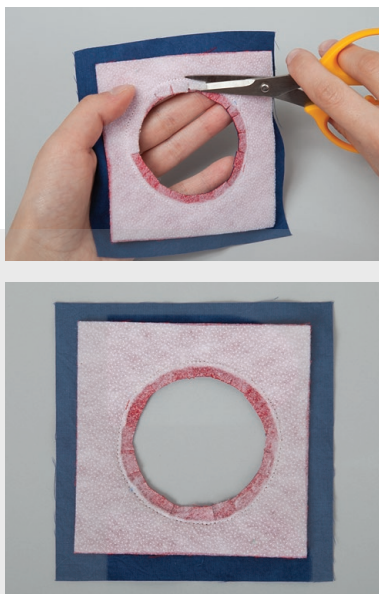
6. Sew on the drawn line.



7. Cut out inside the circle through all 3 layers, leaving a ¼" seam allowance. Clip into the seam allowance around the entire circle.



8. Cut away the batting from the seam allowance.



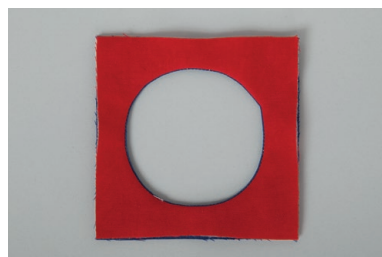
9. Slip the back fabric through the hole and pull it to the back of the square.



10. Iron the square from the back to fuse the back fabric to the batting.



11. Trim away the excess fabric.



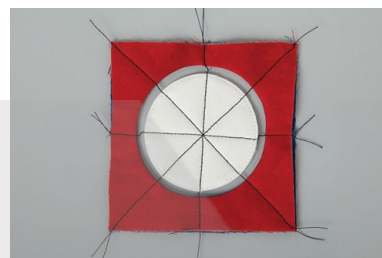
How to Sew a Cotton Pad into the Hole

1. Place the cotton pad in the middle of the hole.
2. Start sewing at the edge of the square; stop when you reach the hole. Hold the cotton pad in place and sew over the gap and onto the cotton pad.

Sew over the cotton pad, over the second gap, and to the edge of the square.



3. Sew several lines of stitching to attach the pad in the middle of the hole.



How to Sew a Small Batted-Fabric Circle



What You Need

Back fabric: white (shown in yellow for better visibility), at least 3" x 3"

Front fabric: white, at least 3" x 3"

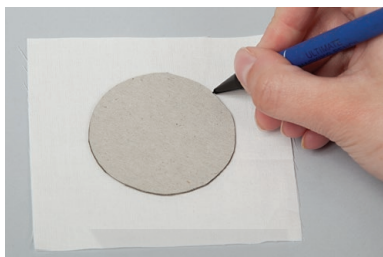
Double-sided fusible batting: I use Freudenberg HH650, at least 2½" x 2½"

Template: 2¼" circle

1. Cut a batting circle slightly smaller than the template.



2. Using the template, trace the circle onto the front fabric.

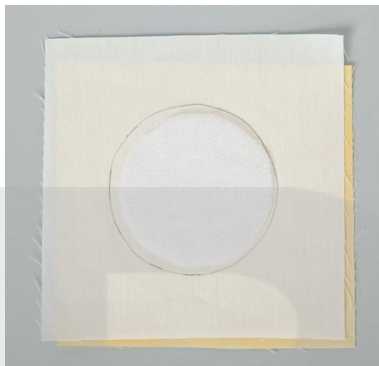


3. Make a cut, approximately 1" long, in the center of the back fabric.

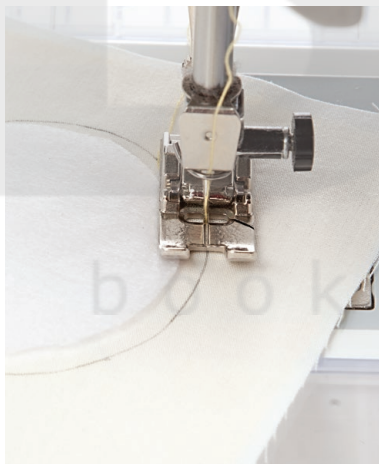


4. Fuse the batting circle to the front fabric, using parchment paper, a pressing cloth, or a Teflon sheet so the fusible adhesive doesn't stick to the iron or the ironing board.

5. Place the front fabric (batting side up) on top of the right side of the back fabric.



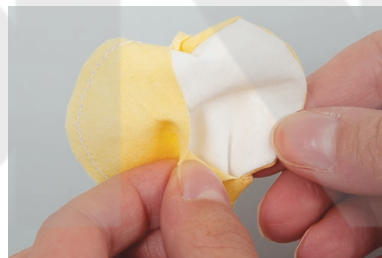
6. Sew on the line.



7. Trim the back, leaving a very slim seam allowance



8. Turn the circle right side out by pulling the front fabric through the slit in the back fabric.



9. Press.



More Creative Embellishment Ideas

250 New Continuous-Line Quilting Designs by Laura Lee Fritz, C&T Publishing

Dancing with Thread by Ann Fahl, C&T Publishing

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Paper and Metal Leaf Lamination: A Mixed Media Approach with Cloth by Claire Benn, Jane Dunnewold, and Leslie Morgan, Committed to Cloth

The Quilter's Directory of Embellishments by Sally Holman, C&T Publishing

Seventy-Two Ways Not to Stipple or Meander by Djanne Cevaal, self-published

About the Author

Cécile Trentini's career as an artist started as a painter and creator of sculptural objects. She discovered quilt art rather by accident, and she immediately felt at home in the world of fiber, replacing brush, canvas, and paints with the sewing machine, fabrics, and thread. Although she has never made a traditional quilt, she was attracted to the graphical and geometrical elements of traditional patchwork, and she loved the sensual, tactile experience of the various structures and textures of different fabrics.

She is fascinated not only by constructive and concrete art but also by the more playful surrealism. Her art quilts mirror this twin fascination: the logical, analytical and the more intuitive, emotional approach. Almost all of her work is abstract. Her art is driven by curiosity and an urge to create. A systematic mind and a thriving imagination have led her to ever-new variations, and to the surprising diversity of themes and styles that is the outstanding trait of her work.

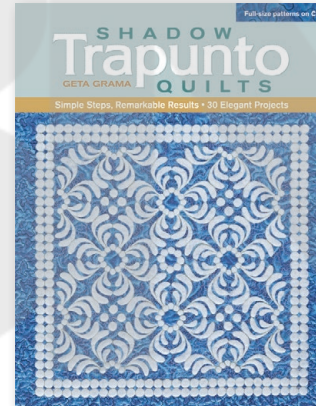
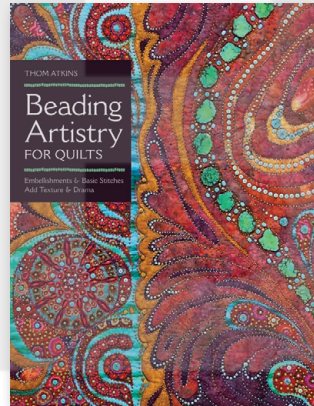
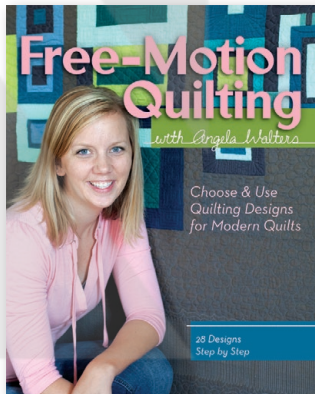
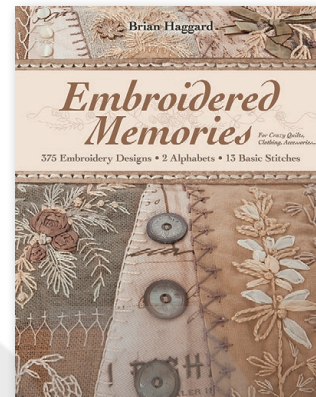
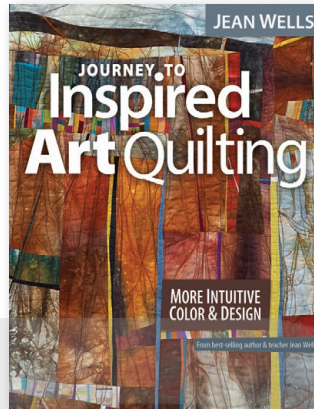
Cécile has had a piece accepted in a Quilt National show, and she has been juried, among others, into European Quilt Triennale and European Art Quilt exhibitions. She teaches design workshops nationally and internationally.

More about her and her work can be found on her website: www.stoffwerke.ch. She lives in Zurich, Switzerland, and can be reached at cecile.trentini@stoffwerke.ch.



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Daily Beauty Download

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ISBN 978-1-60705-687-4

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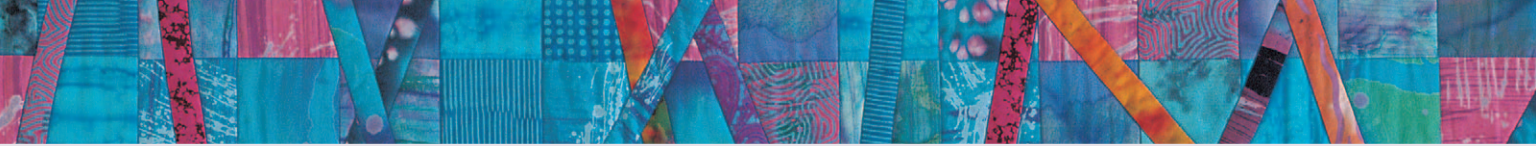
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