

# F A B R I C S C U L P T U R E

THE STEP-BY-STEP GUIDE AND SHOWCASE



THREADWORK  
FABRIC COLLAGE  
QUILTING  
SOFT SCULPTURE

Kathleen Ziegler  
Nick Greco



**COPYRIGHT 1995 Dimensional Illustrators, Inc. All rights reserved.**

No part of this book may be reproduced in any form without written permission of the copyright owners. All images in this book have been reproduced with the knowledge and prior consent of the artists concerned. No responsibility is accepted by Dimensional Illustrators, Inc., Rockport Publishers, Inc., or printer for any infringement of copyright or otherwise, arising from the contents of this publication. Every effort has been made to ensure that credits accurately comply with information supplied.

Produced by **Dimensional Illustrators, Inc.**  
Southampton, Pennsylvania USA

Published by **Rockport Publishers, Inc.**  
146 Granite Street  
Rockport, Massachusetts 01966 USA

Distributed to the book trade and art trade in the U.S. by:  
**North Light**, an imprint of Writer's Digest Books  
1507 Dana Avenue  
Cincinnati, Ohio 45207  
Telephone: 513.531.2222

Distributed to the book trade and art trade in Canada by:  
**McGraw-Hill Ryerson Ltd.**  
300 Water Street  
Whitby, Ontario L1N 9B6  
Telephone: 800.565.5758  
Fax: 800.463.5885

Other distribution by:  
**Rockport Publishers, Inc.**  
146 Granite Street  
Rockport, Massachusetts 01966 USA  
Telephone: 508.546.9590  
Fax: 508.546.7141  
Easy Link: 62945477

Address direct mail sales to:  
Nick Greco  
**Dimensional Illustrators, Inc.**  
362 Second Street Pike/Suite 112  
Southampton, PA 18966 USA  
Telephone: 215.953.1415  
Fax: 215.953.1697

PRINTED IN SINGAPORE

Library of Congress-in-Publication Data  
FABRIC SCULPTURE: THE STEP-BY-STEP-GUIDE AND SHOWCASE  
Kathleen Ziegler, Nick Greco

ISBN # 1-56496-133-8

### **Creative Director & Editor**

Kathleen Ziegler  
Dimensional Illustrators, Inc.

### **Executive Editor**

Nick Greco  
Dimensional Illustrators, Inc.

### **Copy Editor**

Tom McClintock

### **Designer**

Jennifer Dunn

### **Typography**

Deborah Davis

### **Photography**

John Davis Step-By-Step Photographs Pages 34-36, 66-69, 82-89, 98-103, 114-119  
Marianne Barcellona Pages 50-55  
Will Mosgrove Step-By-Step Photographs Pages 20-23  
Meghan Purvis Page 148  
Tom Radcliffe Page 70  
Bill Timmerman Page 34  
Kathleen Ziegler Chapter Opening Photographs

### **Photos**

Art Director Club, Inc. Page 10, 11

### **Hand Models**

Barbara Maimon  
Susan Tripp  
Ann Ziegler

### **Artist's Rights**

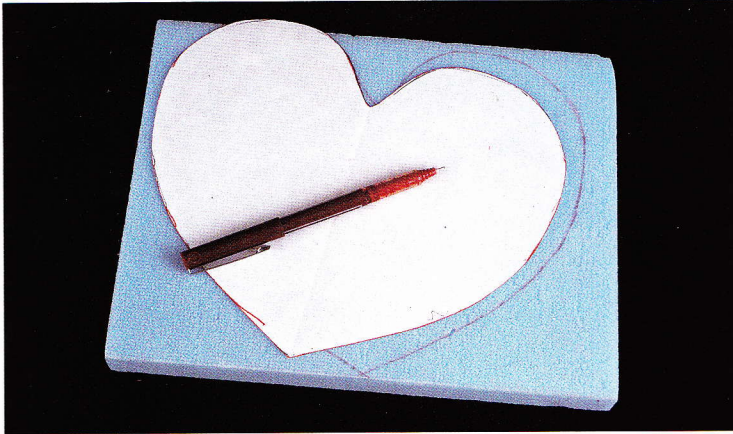
Paul Basista/Graphic Artists Guild

### **Cover Illustration**

Margaret Cusack  
Original Commission by Yankee Publishing Yankee Magazine's Recipe Calendar  
From the Collection of Jack Miller

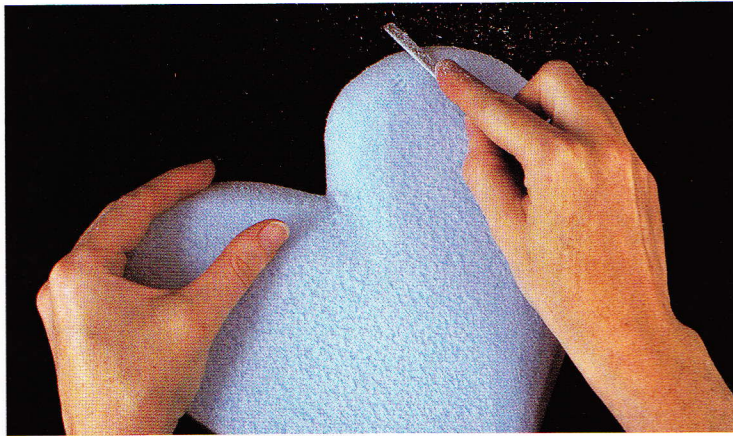
### **Cover Photography**

Ron Breland



4

Nancy decides to use a heart shape for the base. A pattern is cut out of paper and used as a template. The shape is then drawn on a piece of blue foam.



5

The heart shape is cut out using a scroll saw. The square cut edges of the foam are filed to a smooth round radius with a metal file.



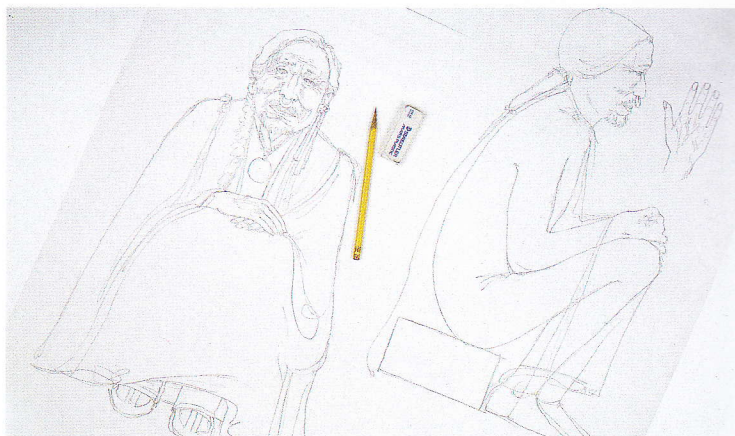
6

Batting is added to make a soft surface and pinned to the back with dressmakers pins. As it is pinned, it is slightly stretched to create a smooth, working surface for the front.



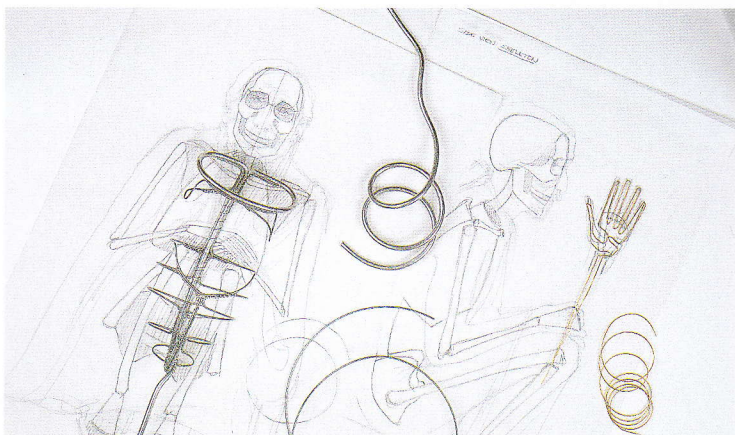
1

Initial full size pencil sketches are drawn to establish the sitting pose and general gesture of the Indian man. He is an aboriginal American Indian from the Pacific Northwest and will be dressed in traditional clothing.



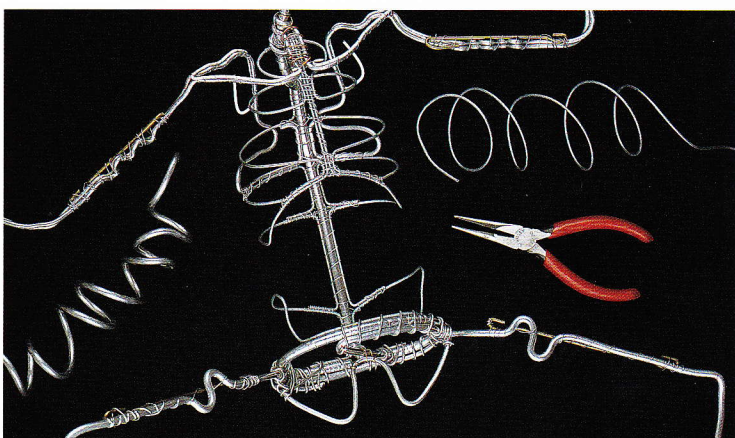
2

Tracing paper is placed over the drawings and the internal skeleton is planned. Using the front and side views as a guide, the armature for the body is constructed. The hand is initiated by tracing the hand diagram in copper wire.

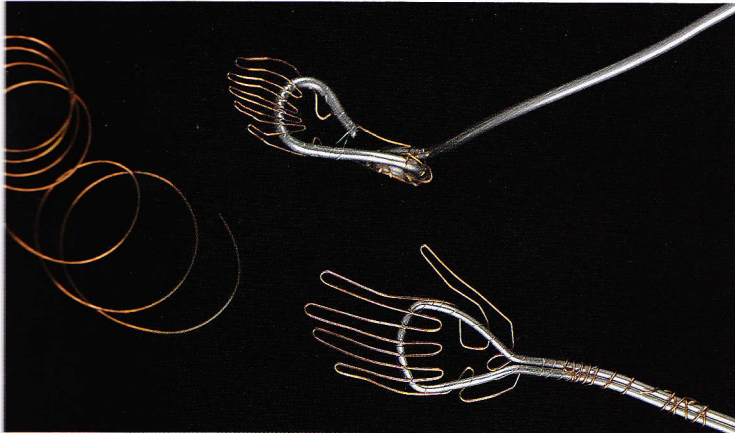


3

As the skeletal structure begins to take shape, the spine is formed from soft aluminum wire. Heavier steel wire reinforces the ribs and pelvis. The elements are connected by wrapping galvanized 24 gauge wire around the intersecting positions.

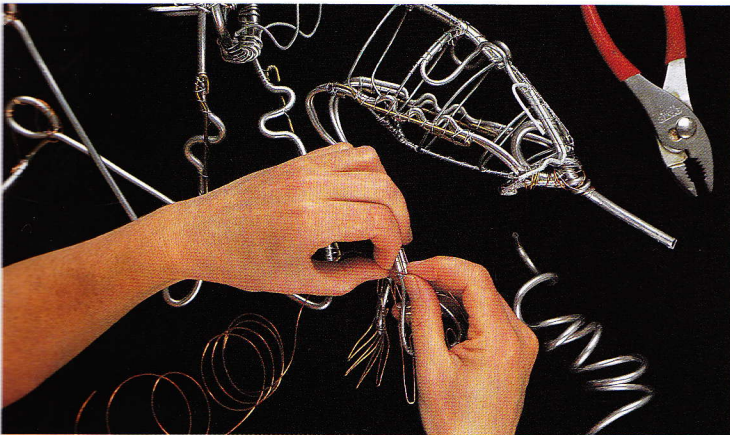


## FABRIC SCULPTURE: THE STEP-BY-STEP GUIDE



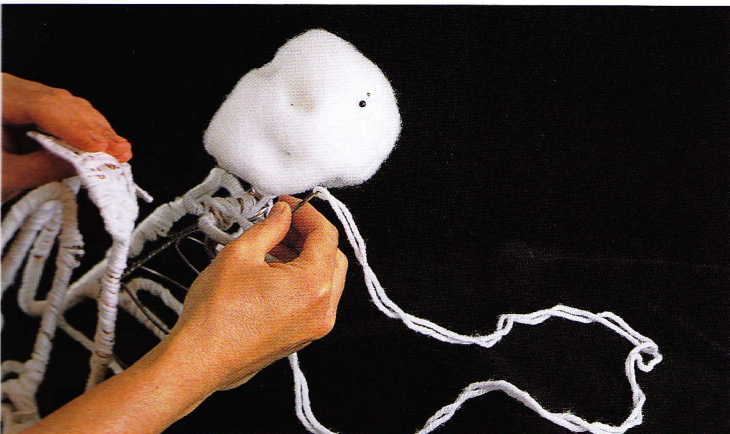
4

The hands and feet are created from 18" gauge copper wire. The bends in the palm are used to change the length of the fingers. This detailed understructure establishes the gesture of the hands.



5

A 1/8 inch aluminum wire is used for the general structure of the arms and hands. The copper wire hand is attached by using the small steel wire to bond the two elements together.



6

The entire skeleton is wrapped in baby yarn and regular yarn. This covers the harsh edges and creates a foundation for the next steps. The foam skull is covered in a layer of batting.



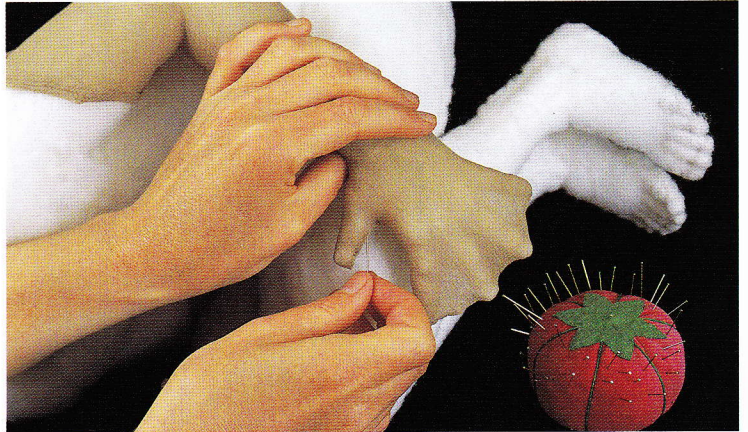
13

Many layers of fiberfill are stuffed between the batting and the covered surface is sewn into place. The exact muscle definition is important in achieving accurate anatomy.



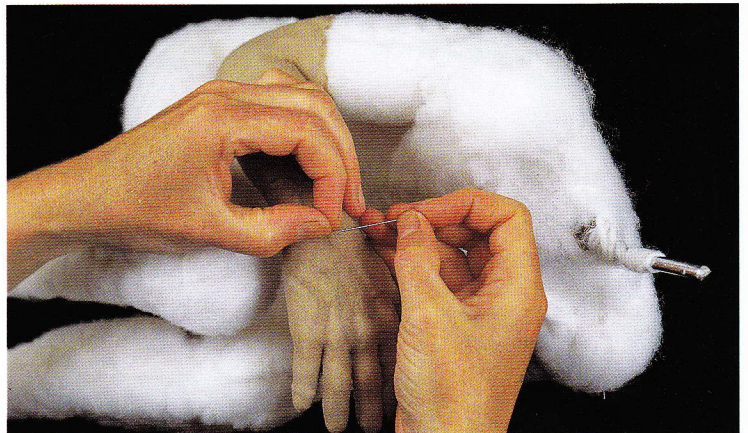
14

The forearms are covered in nylon stocking and pinned into place. Later, the entire surface will be sewn into position. Once the nylon is in place, the sculpture must be handled carefully to avoid running.

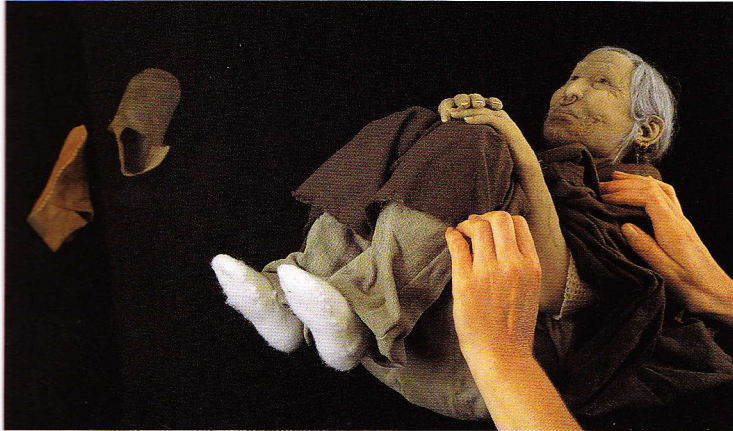


15

The hands and fingers are needle-modeled with clear thread. Dyed green yarn is strategically placed on the hands to simulate the veins. It is now pinched and intricately needle-modeled.







16

The head and body with the finished skin are attached. The head is covered with wig hair and the clothing is sewn onto the body. Handmade moccasins are placed on the feet.



17

The hair is braided, tied with leather strips and decorated with feathers and fur. Facial and arm hair is sewn in piece by piece. The nails are created from plastic then painted. The realistic tribal dress is reproduced from late 19th century photographs.



18

The sculpture is positioned to achieve gesture and character. The outer clothing is draped into position. Final adjustments are made to the folded hands.