

Evolution of An Art Studio

2026: Preserving Authenticity and Sustainability

2026: Year in Review

To be determined

MITs. Most Important Things. What are my "big rocks" for the year 2026?

More portfolio work

Instead of broadcasting what pieces I'm working on, I will just say that I'm working on some quilted tapestries that look very promising. I really want to spend the year quietly working on these and creating them with the intention of further developing my body of work. These quilted tapestries will be based on older, more traditional quilt patterns but will be done in a modern way.

Shifting quilt work

There have been 2 major shifts in my quilt work thus far. The first was in 2008 when I started quilting on wholecloth. Then, in 2014 when I started designing and producing my own digital fabrics. Well, here in 2026, I feel a shift happening again. It involves the new quilts I'm working with. The pieces are pieced and planned out. There is improvisation in the selection and design but not nearly as much as before. I am excited to come back to the pieced quilt that I first learned 22 years ago in my traditional quilting class. This time, I come back on my own terms in creating my quilted tapestries.

More sustainability practices

This year, I'm also very interested in delving more into sustainability practices in textiles and quilting. I plan to read about it, research it and curate the practices that work best in my own studio. I have already begun curating fabrics from around the world, vintage, etc. and repurposing these fabrics in my quilts this year. I also plan to reuse/repurpose classic and traditional quilt patterns to modernize them. It is a shift in mindset and how I even think about designing, creating and constructing a quilt so I am excited by this.

2025: Intentional Art Making

2025: Year in Review

Looking back at 2025 and a more evolved mindset, brought a similar view as the year before.

The need to be authentic and not be a follower has become more and more paramount now. I am beginning to connect my art more to my personal life which many artists do. Two epiphanies have unearthed themselves in these years. First is that early on in my art practice, I deemed myself a curator and lover of favorites outside of myself such as flowers, nature, and the environment. Now, I have realized that I am the environment and that I am one with everything in it. This view changes how I look at making art. I focus more on being a vessel for the art to come through. Second, maintaining my own authenticity is imperative to not being swallowed up by the latest trends out there or bowing to what the masses are doing. I have been learning how to survey the world in conjunction with how it affects me and my place in it.

Art highs for 2025, involved the release of my Modernity collection of revamped fabric designs. It was cathartic to get these out after two years of working on them on and off. A smaller series Autumn Home was okay but not earth shattering. The color scheme was the most exciting aspect. The last month of 2025, I released Our Fabric Within, which was meant to be a practice piece.

With regards to making art, I think 2025 further cemented my view around art and how I practice it. It progressed me further on the journey of solidifying why I make art and what audience I make it for. Yes, there is an audience for every art which is not everyone. Art is personal. Art appeals to some and not to others. This realization freed me from making art that will sell or be liked by as many people as possible. So, collecting likes is not a goal but growth and realization is.

I think Boro Mosaics (a series that I needed to let go of) is a good lesson learned. Although I love the origin of this Japanese patchwork style, I realized that creating work in this slow, raw edged, by hand style, was not aligned to my simple elegance, modern style of my body of work.

Events - while I still think events are valuable, the type of event that I participate in is more important for me now. The vibe, intent and handling of the event is important as criteria for the events I want to be associated with.

MITs. Most Important Things. What are my "big rocks" for the year 2025?

Making intentional art aligns with my mantra for the year which is to live intentionally. At this stage in life, I want to do creative projects that touch topics closest to my soul. I will continue to be selective with the projects I do and who I engage with. So, my "big rocks" for 2025 are -

- **Art Practice** - continue making and progressing in my art practice.
- **New Textile Work, Boro Mosaics** - I did not complete Boro in 2024 and so will start 2025 with this series. These pieces are literally next on my sewing table! I have also begun to look at the entire presentation for Boro and want to take the opportunity to educate on

the ancient Boro practice. This is an example of what I've always stressed - I don't just make pieces for the sake of it. But it is an entire presentation. So, I really look forward to this work being released.

- **AHA Studio Store** - as I complete work, I will have representations in the store. I'm so excited about this.
- **AHA Prints** - I have a new printer to produce some great art prints of my work. One thing I don't see in the artist market is prints of textile-based works. I think this is great for textile artists as it provides an additional price point for people to collect my work.
- **More digital work coming** - I am closing in on my first surface design collection for 7 years. I am sending my first designs to Spoonflower for prototyping this month. These will be added to my mini quilt collection in the store.

This year I want to focus on sustainable art practice and the two major shifts that I've had from this past year. I realize that wanting to do it all should not be my goal but instead maintaining a practice that I can do is most important right now. At the same time, I want to make progress each year for the art studio. Yearly progress will move the studio to where I need it to be for the next few years and beyond towards my career retirement.

The **first major shift** for me has been to leave behind the feeling of "this will be what I want it to be once I retire and have more time" - as if some kind of switch will turn on. My shift in thinking is that the studio is what it needs to be now and will continue to evolve. So, each year I want the studio to be at its fullest potential for where I am today, not where I will be tomorrow.

The **second major shift** for me is to lean in more to who I am when making art. I have been walking this "maverick" road of independence with my art. I have always known that my art representation does not follow the traditional style of quilting. The modernity of my work has always put me in the "other" and "innovative" categories of quilt shows; has always garnered support from outside of the quilt work; and has always made me feel like me. Although I have been walking this path, I'm really starting to internalize it and its importance to my art practice.

I think these shifts are HUGE for my creative practice and I'm so very grateful for them. So with these thoughts, I go into the new year hopeful and focused on setting the studio and my creative practice on a sustainable road.

2024: Focus on Sustainability

2024 Year in Review

Looking back at 2024, I'm happy to say that the art practice was sustained through new work, events and progress as an artist. My commitment to being the best artist I can be has not wavered but instead has promoted a deeper learning and desire for my craft. Shifting my thoughts about my art practice was very important. It really helped me to let go of the baggage and guilt of not being full-time with my art. I have stopped trying to label myself as a "selling artist", a "teaching artist", etc. Every artist's journey is unique and my journey is no different. In fact, I've realized that benevolence in my artistry has begun to flourish. Making art and raising money for good causes is my way of giving back. It really feeds my soul.

On the art front, the success of the Earth series was very uplifting. The positive support that Earth has received is so encouraging. There are a few other pieces left and I will continue with those into 2025. Then, on to Boro Textiles which represents the travel back into time and the marriage with the present. This theme fits in with my love of exploring traveling and movement in my art. Boro is traveling back in time.

With regards to events, I actually did more events in 2024 than planned. I sold pieces at RoCo 6x6 and was subsequently invited to join their Member Exhibition. The initial pieces of the Earth series have been received well this year. I also joined the Charlotte Artist Guild and participated in the annual Holiday Show for the first time. I will continue this as long as I am in the Charlotte, NC area.

In the studio store, I added mini quilts, framed and stretched canvas work. It was fun to do this and see the store built out. I let go of Big Cartel the year before last so I'm running the administration of the store myself. We shall see how long this lasts. I am still getting acclimated to the Viable Pricing commitment that I've made to my patrons. I'm adamant about making this work.

MITs. Most Important Things. What are my "big rocks" for 2024r?

For me, the "North Star" of my studio is to move towards creating a sustainable creative practice and share what I've learned along the way.

To this end, my "big rocks" for 2024 are -

1 - continue making work

I will finish up my new surface design collection, Modernity. There is also Boro Textiles, the patchwork mosaic series to finish up. These were slated in 2023 but I didn't get to finish. In

2023, I spent time getting the mini quilts out - I sold them at RoCo 6 x 6 in Rochester, NY and also opened my store with them.

2 - complete 3 store loads with new work

Opening the store was a big win for 2023 and is a showcase for the studio. This year I do want to transition the website into more of a store with extras instead of a website that is essentially extra with a store.

3 - write more in my art blog

My blog writing really inspires me to create. I just realize how important it is for me to keep this up.

4 - plan my first digital products

I want to work with Society 6 for a specific collection with the digital surface designs. I no longer want to have them on my computer but instead get them online.

2023 - Re-dedicating my art practice

- **REFLECTION.** The year 2022 was a great year for my art studio. Displaying favorite artwork in my creative office kept me motivated and inspired to keep things moving. I created a successful new quilt collection called [Tales from the Innervation](#). This by far is my most introspective body of work. It has inspired me to continue making textiles and painting.

Based on this experience, I've decided to dedicate more time to my art practice and growing it into something that I can do full-time eventually. This is a great challenge since I work full-time as an information professional and have a very demanding career.

- **MITs. Most Important Things.** What are my "big rocks" for this year? For me, the "North Star" of my studio is to continue to make work, inspire and teach people to live creatively in their lives. To this end, I am up for the challenge and have vowed to focus on a few "big rocks" for 2023 -

- 1) **New Surface Designs.** Although I've decided not to release a full collection this year (with the lookbook, etc.), I do have a few mini series to put out. I already released a series of 3 digital art works called [On the Beach at Fine Art America](#).
- 2) **New Textile Work - Boro Mosaics.** I had my annual creative retreat week this past December and began work on my latest textile collection, Boro Mosaic. I'm super-excited in that it is a cross between my mosaics and the ancient Japanese textile style of patchworking called Boro. I've been taking a retreat week at the end of the year for the past few years and it has always been so productive for

me.

- 3) **Selling - Available Work in the Studio.** I've decided to sell original textile work from my studio. So, as I make textiles and paintings for myself and for exhibiting, I will make additional works for sale. I will look for opportunities to sell my work online and offline through shows.
- 4) **Selling - Prints via Fine Art America.** I've reactivated my account with Fine Art America and placed some surface designs there. To my surprise, the community there is quite active and supportive. I have so many surface designs that I can easily load these up each quarter to keep the store fresh there.
- 5) **My other goals for this year are -**
 - to redo my studio labels for my art pieces
 - to participate in 1-2 events this year
 - to complete my own virtual event on Mosaics
- to sketch out my first art book of paintings

2022 - Looking forward to a new year

- *NOTE: Renamed this file, from WRITINGS_Evolution of a Quilt Studio to WRITINGS_Evaluation of an Art Studio.*
- **The Creative Office.** From 2020, I ordered and assembled new furniture for my office. This year, I've perfected the "vibe" for my office. I call this the "creative office" in that it is a delicate balance of a studio and office. Ultimately, I always want to keep this balance in check. For instance, while I don't want a room of fabric scraps and batting all over; at the same time, I want my office to reflect my life as a creative in that I want to display my completed artwork on the walls all around.
- **Publishing.** Publishing is a manifestation of the "North Star" of my art life. For me, sharing and teaching will definitely become more a part of my art studio. Publishing will allow me to secure a legacy and leave witness to my art journey. I admit that the obstacles of fully realizing this goal while continuing to make art and maintain a demanding career, are real. My goals related to publishing during these pre-retirement years are to create outlets such as a blog and smaller book projects that will help me develop a platform for writing about my art in my retirement years.

- **MITs. Most Important Things.** What are my “big rocks” for this year? For me, the “North Star” of my studio is to ultimately share and teach people how to live a creative life. To this end, my big rocks for 2022 are:

- 1) to continue working on my textiles,
- 2) complete my next surface design collection,
- 3) complete planning for my next quilt collections and
- 4) make progress towards my first art book.

2021 - Coming out of hibernation

- *Textiles.* Looking forward to finishing some textiles in the newer mosaic style. Sensoria and WaterLife are invigorating and exciting to me. Both are hanging on the walls and give me life and energy each time I walk by them. I’m definitely on to something with them.
- *Renovations.* I spent the first quarter of the year cleaning the studio and transforming it into a “creative office”. I am looking to pare down some and rev up the publishing endeavors for my work.
- *Publishing.* Thinking more about the mission and vision for my artwork, publishing my images and surface design has also begun to move to the forefront. Looking forward to following this path.

2020 - New textile direction

- After taking a needed hiatus to listen, my quilting began to speak to me again. So, excited about the new direction I’m taking. Going back to the beloved familiar is like getting a big hug. Embarking on a portfolio of new quilts is exciting to say the least.
- I feel a change coming with my quilting. Doing a great deal of listening to determine which way to go in my quilting. To be determined.
- I bought a weaving machine. It is a Godsend as I feel so at home with it. It feels like I did weaving in a past life or something. Interesting.
- Setting up to do some fabric dyeing this summer. Haven’t done this since the fabricscape time period in 2006. I miss the fabricscape work (“letting fabric speak for itself”) immensely. Trying to find my way back.

- Re-organized my studio office. This was a long-time coming. Organized outside space for the finished paintings and supplies in the garage.

2020 - A year of COVID

- Working from home so getting settled in with my new painting studio in the dining area off of the kitchen. After missing the deadline for the Charlotte Quilt Show, I've decided to re-organize my quilting studio and office.
- The year started off really great with a showing and sale of my painting **Mountain Blues** at Safe Alliance. The proceeds being donated to battered and abused women.
- Planning my summer art study on women in abstract art. Studying African-American women painters such as Alma Thomas and Mildred Thompson. I would like to write about what I learn from their lives.
- Working on my internal art journey with a more simplified studio planning process for quilts and paintings. Feeling hopeful for accomplishing progress in each part of my art.

2019 - A year of discovery

- As part of my year of discovery, I am working on Julia Cameron's book, *It's Never Too Late to Begin Again: Discovering Creativity and Meaning at Midlife and Beyond (Artist's Way)* from 2016.
- I've greatly reduced my "wishlist" to focus more internally on my art journey.
- For this year, I've decided to spend more time in my studio with a few renovations, new projects and digital printing space.

Late 2018 - Back from a brief hiatus...renewed focus

- For the better part of this year, I've been on hiatus from the studio. To be honest, I haven't been quilting or actively working in the studio except for 2 pieces completed as part of a new mini-series called **In the Zone**.
- It is in the last quarter that I've started to plan for 2019 by looking at new directions and older work that I want to complete. I'm excited as I work on my "wish list" of items.
- I'm working steadily on my **quilt studio archive** which has really invigorated me to continue my artwork.

- My focus is sharp these days as I sketch out plans for the new year but I'm careful not to put too much on my plate.
- One interesting decision I've made for the coming year is to make my sewing space portable and move it to my dining room. This brings me full circle as I started sewing fabric pillows at my dining room table all those years ago. It is like a homecoming of sorts for me. Since my home is open concept, my dining room is open with no walls. I think this need for "**spatial freedom**" is definitely something that I want to explore.

Late 2017 - Focus on Relocating and Reorganizing

- The focus of this year has been to relocate my home and studio physically.
- This move was successful and I am now back to work in yet another studio space.
- Still working on finalizing **Future Code** and cataloging the digital images from it.
- **Breakthrough #4: (Archiving and preserving history)** I've become extremely interested in archiving as much of my studio materials for preservation and long-term use. This timeline is one of the many documents that I've uncovered that give great insight into my art studio journey. It is my hope to create an [official studio archive](#) and share with other and to teach from.
- I'm re-organizing and condensing much of the electronic part of the studio.
- [Angela Heath ART](#) as a new entity which encompasses my quilting (FabricWorks Studio) and painting work.
- I am in the process of bringing all the online materials (including websites, blogs, social media accounts) under the Angela Heath ART umbrella.

Late 2016 - New Directions

- I'm in the process of planning my future in quilting and what the next phases will be for FabricWorks Studio.
- I've found new roads and avenues in my art practice...**MIXED MEDIA**.
- I've also started painting more seriously with **alcohol inks**. They are spontaneous, instant and produce "happy accidents". I love them.

2016 - Self-Reflection and Healing

- My primary goal during this time was to focus and simplify in all areas of my life.
- I've completed my **3rd studio design collection**. This collection is my first technology-based collection. The first quilt inspired from this collection is called [Future Code](#).
- At this time, I have been extremely inspired by [Norman Lewis](#), known as the first African American abstract painter. He never received recognition from the "white" artist community or the "black" artist community for his work. His work is finally receiving its due justice in several major exhibits around the country this year.
- I've focused on making beautiful work for the aesthetic.
- I purchased my sixth Brother sewing machine.
- I've come to terms with ALL my art endeavors and what it means in my life and how it has helped to shape the person that I am. That is the primary reason for attempting to chronicle my life through my art using this blog.
- To explore my own self-reflective process, I started drawing and painting on fabric in mid-2015 into 2016. These fabric pieces are my **Painting by Intuition Series**.

2015 - Rolling in the Digital

- The year 2015 saw my **2nd collection of digital surface designs**. I rolled out Home which was a larger collection of more than a dozen digital surface designs.
- I also rolled out studio quilts of the **Textures collection** and started collaborating with **Spoonflower** for digitally printed quilt tops and with Cathy, who is a long-arm quilter from Cary. I welcomed a chance to collaborate again.
- I purchased my fifth Brother sewing machine to finish bindings after they came from Cathy's place.
- My **2015 Surface Design Collection entitled Home** had the tagline, "Home is Where the Heart is" because these designs to me represented different types of moods that you might find in a home.
- I also started **podcasting about my life as an artist**, coming out of hiatus and making art.

- At the same time, work with my technology consultancy (since 1995) picked up and thus became my day job. This gave me a more flexible schedule to pursue my art.
- In the spirit of sharing my work, I made a major attempt to exhibit FabricWorks Studio quilts around the country but it was cut short with life events in late 2015.
- With the increased schedule of work and art, I knew that the life balance question was coming to a head.

2014 - FabricWorks Studio RELOADED

- In 2014, I created my **first collection of digital surface designs entitled, Textures**. A surface design is a pattern that can be used for anything such as clothing, table cloths, rugs, wallpaper, etc. I decided to make paper goods from my digital surface designs.
- With this collection, I created a new website, a new store, a new work, AND a new attitude!
- I also decided to team up with **Fine Arts America (FAA)** to produce art prints, posters, stretched canvases, cellphone covers, and greeting cards.
- My **2014 collection was called Textures** and consisted of (3) designs called **Luxury, Trends, and Safari**.

2013 - Marriage of FWS and HIM

- **Breakthrough #3 (Technology + Quilting)** came when I realized that I needed to “marry” technology and quilting. So, I asked myself what the marriage of the two would result in.
- I set about making FabricWorks Studio projects and H.I.M. Studio projects together.
- This period of time was also the start of my online publishing ventures in **blogging, writing and videos**.

2012 - Heath Information Multimedia (H.I.M.) Studio & FabricWorks Studio (FWS)

- In 2012, I was sitting in my studio one day thinking about the next phase for FWS. I wanted a way to combine my love of fabric and my love of technology. The idea of digitizing FabricWorks Studio came to me.
- I felt that I really needed to streamline my entire construction process and even the way that I thought about quilt-making.
- I took the next year to re-think my entire quilting process from making quilt tops, to making borders, bindings, and so on.

2011 - New Mission and Direction for FWS

- I did some research and asked myself what kind of work I want to produce. I thought about what distinguished FWS from other quilters.
- What I didn't want was to quilt many, many pieces in 25 years as many quilters before me had. I remembered the story of a featured quilt artist at a local quilt show I volunteered for. She had worked 25 years and never sold a quilt. She ended up with over 1000 quilts in her home. I did not want this journey for FWS.
- I determined that I needed to **exhibit and sell my works** because it was my *responsibility* as an artist.
- So, that was it. I was going to make work and then attempt to exhibit and sell it to share it with the world.
- I also realized that for me, it was never just about quilting. It is more of a production. I actually don't consider myself a quilter but more of a visual artist who happens to quilt. For me, quilting is one medium for my work. As you can see on this website, my creativity lives in multiple mediums.

2011 - Re-opening the Studio

- A year later, the art started to creep back in and I was inspired to design a small line of baby quilts.

- I shopped for fabric just for the project I was making and only focused on those projects. I began to think more about a way of refocusing my studio practices.
- I developed a mission statement for FWS which was to produce fabric-related pieces that promoted living an art-filled life.

2010 - A Much Needed Hiatus

- After the Charlotte show and *Reign of Fire*, I was exhausted and decided it was time for a hiatus.
- I ended up closing the studio down and I avoided going in it for a while.
- At this time, I turned my attention back to my technology consultancy, Heath Information Services and freelancing. I built a portfolio that ultimately allowed me to work more at home.

2010 - Producing for the Show

- The year 2010 was the last time I produced a quilt just to make an appearance for a quilt show.
- I collaborated with a clothing and quilt sewer on *Sunrise Sunset*. It was not my style but gave me a chance to work with my friend Jenny. I actually like the name better than the quilt but I welcomed the opportunity to collaborate.
- My sewing machine broke down in the middle of preparing Sunrise Sunset and I had to purchase my fourth Brother sewing machine!
- On a more positive note, I did create *Reign of Fire* which was inspired by some commercial hand-dyed fabric that I had in my studio. It was well-received and toured a few states in 2010.

2009 - Pressure to Produce

- By 2009, after a successful year of making and selling a few quilts, I produced *Bohemian Rhapsody* as my self-portrait. I was not ecstatic with the ultimate design but put it out

into the fold anyway. For the first time, I realized that there was a great pressure to produce for shows...something that I needed to AVOID.

- With ***Summer Awakening***, I discovered how enjoyable it was to make quilts organically and used a technique that was total improv.
- I bought my third Brother sewing machine.

2008 - Breakthrough #2 – Wholecloth Quilting

- For me the fabricscape was the birth of wholecloth quilting and painting to create a quilt top. This important technique would become a pathway to my current studio practices.
- The first piece done under this studio practice was called ***Charlotte's Garden***. I entered this in the 2008 local quilt show with the Charlotte Quilters' Guild. It was well-received and won a 1st place ribbon in the Baby Quilt category. It sold to a private collection.
- ***Enter the Sea*** was my second wholecloth piece in which I painted a quilt top and then quilted. It was also well-received and sold to a friend.
- ***The Helix Tango*** was my third wholecloth piece and was my first quilt "production". It was the first time that the quilt was not the all end all. The quilt was part of a multimedia production in that I collaborated with my husband to produce an original presentation on the making of the quilt AND an original musical orchestral composition created by my husband called the Helix Tango Suite. It was well-received and toured multiple states for a whole year. It was sold to a private quilt collector.
- For the first time, I considered myself a modern quilter.
- I strived to create standard construction techniques for the wholecloth quilts that I made.
- I also desired to share my world so I released my first website.
- This time period marked the birth of my ambition for becoming a competitive quilter.

2006 - First Quilt Show

- In 2006, I decided to test my production methods with my first quilt show deadline.
- The test was to get quilted pieces done and out the door. I did it but it was a hot mess!

- The year of 2006 was also the **birth of the “fabricscape”** – a wholecloth hand-painted/dyed piece of fabric that spoke for itself.

2006 - Early Works

- **Breakthrough #1 (Dual production and creating standards)** was a piece called ***Stencil Haven*** and the dual production method in which I make two pieces at the same time.
- I also gave myself more time to get it right. I’m no perfectionist but setting a “standard” for all FabricWorks Studio pieces was the start of developing a brand for my studio.
- I bought my second Brother sewing machine.

2004 - Early Studio Decisions

- Due to all the changes, I kept my studio as portable as possible.
- It was important to separate the functions of the studio, like my design space, office and storage areas.

2004 - Studio Evolution

- My first studio was working at a dining room table in my first apartment.
- Once we moved to North Carolina, I worked in **one-half of a shared den** with my husband in NC.
- Then, I changed to working on (2) card tables in my dining room with a design wall.
- Once we moved into our first home, I then moved to working in our guest bedroom.
- After running out of storage, I expanded to a hallway closet.
- I then added a double closet in my husband’s studio to store my finished quilts and unfinished pieces.
- After working on a few projects, I started a multimedia studio called Heath Information Multimedia (H.I.M.)

Early 2004 - Learning About Quilting

- I took my first quilting class at a community college.
- Hit by the quilting bug, I sought to learn everything about quilting using my TIVO unit!
- I lived in my local Walmart store and set out to purchase a lot of fabric and studio equipment stuff!!! Receipts from my first year totaled close to \$4K.

Early 2004 - The Inspiration and Birth of a Studio

- I bought two (2) 16" by 16" fabric samples at a community festival.
- I bought my first Brother sewing machine.
- My studio was born at my dining room table sewing two ethnic fabric pillows.