Circle & Curve Sampler

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Supply List

- Sewing machine with a straight stitch and a quarter-inch foot and/or the ability to create a quarter inch seam. (A quarter-inch foot with a flange will NOT work for sewing curves.) If you have a machine with needle up/down, free hand system, and heel tap needle up/down foot pedal, please bring that machine. You will use these features for stitching curves.
- Rotary Cutter with a sharp new blade— **A 60MM ROTARY CUTTER Olfa Straight handled Cutter is HIGHLY RECOMMENDED.**
- Rotary Mat—Larger is better
- Basic quilting supplies including straight pins, seam ripper, neutral thread, scissors, and snips for cutting threads
- Measuring tape
- Small sticky note pad
- Sketchbook—or paper and/or notebook and/or draft paper for making notes, sketches, and drawings about your quilt.
- Calculator or smart phone
- Design wall (a large piece of flannel or batting works fine) (If this is a one day workshop, you probably won't need a design wall.)
- Digital camera or cell phone with the ability to take pictures
- Stiletto—This is a required tool for this workshop
- Chalk pencil or other favorite fabric marker
- Small bag for trash/fabric scraps
- Painters tapes to be used for design wall and/or to tape cutting mat and scrap bag.
- Swedish Tracing Paper, Pelon 810 or 830, or something similar. This is a sturdy tissue paper like product that can be used to make paper templates for large areas of your composition.
- If you are traveling, a small iron and wool ironing pad can be very handy (not all venues have the power for everyone to have an iron, but having a few extras is very nice!)

General Note about Fabric

PLEASE WASH, DRY, PRESS, AND FOLD ALL OF YOUR FABRIC FOR THIS CLASS. No Joke! Washed fabric is better for this type of improv piecing.

Bring approximately eight- twelve fabrics you feel work well together. These fabrics can be fat quarters, half yard cuts, or yardage. The bigger the quilt the more fabric you will need.

Specific Note about Fabric

If you want a strong graphic quality to your quilt like I do, you will want to bring/purchase solid colored fabrics. 12 fabrics in an array of colors including neutrals (grey, black, brown,

and white) will work best. If you want to experiment with creating a color palette in the way that my students do for other workshops, you should follow the instructions in the **Palette Building Exercise** listed below. You are not required to build a palette using this exercise. It is completely optional and will not be covered in the class.

Fat Quarters are **OKAY**, but half yard cuts are **BETTER**

Palette Building Exercise

THE TWELVE COLOR PALETTE
Please be creative here and willing to experiment. Approach your fabric selection with curiosity not perfection. We are here to learn.

SOLIDS OR PRINTS?
You can use whatever fabric you would like to use for your composition. I prefer solids because they create the strongest graphic impression on the viewer. Tonals and prints are perfectly fine but the graphic quality can become diluted. That said, I also prefer that you work from your stash. This will help you realize what you have on hand, and what you need to add to your stash.

SELECT YOUR NEUTRALS FIRST
1. Black—or the darkest fabric you have
2. White—or the lightest fabric you have
3. Grey—or something that reads as grey
4. Brown—or something that reads as brown

THEN SELECT YOUR COLOR WHEEL
5. Purple
6. Blue
7. Turquoise
8. Green
9. Yellow
10. Orange
11. Red
12. Pink

If you do not have one of these colors in your stash, be creative with your substitutes.

THE MOST IMPORTANT THING IS NOT THAT YOU HAVE A TURQUOISE IT IS THAT YOU HAVE BEAUTIFUL EXCITING PALETTE.

STRIVE TO HAVE—
A VARIETY of COLORS
A VARIETY of VALUES
A VARIETY OF INTENSITIES
EACH COLOR HOLDS ITS OWN

What does EACH COLOR HOLDS ITS OWN mean?

It means that no matter where that color is in the composition, it will not become lost and attach itself to another color. It is difficult to create a palette that does not have at least one color that gets lost when it is paired with another particular color. For example, if you have selected a medium value blue and a medium value purple, when they are next to each other they might not have good contrast and/or hold its own. That is okay. I call it a WEAK LINK. It is fine to have one or two weak links, but the rest of the palette should be STRONG!

VARY THE VALUES AND INTENSITIES OF YOUR COLORS
VALUE—Lightness or Darkness of Color. Think Baby Blue vs. Navy Blue. Your palette should have a range of values.

INTENSITY—This is the WOW FACTOR of a Color. Think about Neon Yellow vs. Mustard Yellow. All colors have a range of intensity. I also use these words to describe intensity.

HIGH INTENSITY	LOW INTENSITY
Glowing	Flat
Vibrant	Dull
Alive	Dead
Pure	Muted or Grey

This handout is meant to empower you. If you find it confusing or frustrating, just pick twelve fabrics and move forward. The way you are going to improve your color sense is by doing not by stewing.