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ART QUILT CONSTRUCTION: FROM TOOLBOX TO DESIGN WALL

CLASS DESCRIPTION

If you want to use the quilt as an expressive medium but sometimes have technical trouble translating your personal vision to the finished quilt, *Art Quilt Construction: From Toolbox to Design Wall* will give you an expanded toolbox of skills to help you construct the quilt you imagine. Students will spend the first part of the week assembling a technique notebook of reference samples and the second part of the week working joyfully and thoughtfully on small scale pieces which employ the processes covered in class.

Specific topics will include adding texture to quilts with various methods of fabric manipulation, adding depth with strip piecing and cut-throughs, constructing imagery through the use of template-free curves, sharp-angled insets, and reverse appliqué. We will address emerging topics in art quilt construction, including the use of translucent fabrics, and discuss gallery-appropriate finishing techniques, including binding, facing, and hanging.

SKILL LEVEL

Beginner to intermediate. Beginners should know how to make bobbins, change needles, and how to thread and operate their machines.

SUPPLY FEE \$15

The supply fee will cover the cost for supplies needed for techniques not listed below and better bought in bulk and divided.

STUDENT SUPPLY LIST

A quick word about supply lists:

At first I love to get the supply list for a class I'm taking, since I look at class supply lists as excuses to go buy art supplies, a favorite hobby of mine. But then the panic begins to set in as I worry about having just the right things for class. Here is what I've learned as a teacher and a student: someone in the class almost always has that item you forgot to pack and that very same someone is almost always willing to lend it to you. So, relax, breathe, pack what you can and maybe a little extra to lend, and trust that it will all be okay.

BASIC SUPPLIES:

- o Sewing machine you know how to use, in good working order. Pack your instruction booklet and your cord and foot pedal (you laugh, but it's happened). If you haven't used your machine in a while, take it out for a spin. Do not bring a brand new machine to class if you've never used it before. Check your instruction booklet to make sure you know how to move your needles to the right and left, how to make a bobbin, how to change a needle. Look through your presser foot collection and make sure you pack the correct feet for straight stitching, free motion quilting, and for satin stitching (zig zag stitch). Make sure your machine is oiled and clean and happy to play with you. End of lecture.
- o Extra sewing machine needles
- o Straight pins
- o Hand sewing needles (for reverse appliqué)
- o Assortment of threads to match or blend with fabrics you've chosen
- o Sewing and paper scissors
- o Rotary cutter and mat
- o X-acto knife with sharp blade
- o Masking tape
- o Pencil and/or pen
- o Note-taking materials
- o Thin black permanent marker for writing on fabric
- o Iron with auto shut off feature, if driving (or portable ironing board)
- o Multi-Plug Extension cord with surge protection
- o Table-top Light
- o Sheet to cover your work at night

CONTINUED ON BACK

OPTIONAL:

- Embroidery or appliqué scissors (or other fine scissors)
- Thimble, if you use one for hand sewing
- Teflon pressing sheet or parchment paper to protect your iron when fusing
- File or notebook of photos of your work and/or images that move or fascinate you

FABRIC:

- Okay, here's the one that makes fabric artists panic, the fabric supply list. I've listed the specific techniques and the fabric needs for them (I'll supply the silk organza). You'll be tempted to pack runt-of-the-litter fabric since you're "just" doing samples. Resist the temptation and pack fabric you love. I promise you'll be happier.

Then at the end there's the dreaded "Bring what you need to expand on these ideas on some small quilt tops." I can predict what you'll need to make technique samples for your notebook; I can't predict how those samples will spark your creative juices as you work on your quilt tops which will be informed by these techniques. Those who are driving, bring as many different pieces of fabric as you can. If you're flying, allow a little extra in your budget for on-site purchases. You'll be working small, so you won't need large cuts of any one piece. Make sure there are hue, value, and saturation differences in the fabric you pack.

Appendix to Fabric Supply List DO NOT PANIC!

This list explains, technique by technique, what we'll be using. I include it to provide further information about the technique projects so you know where to start when choosing your fabric. We will also learn techniques not listed below, for which I'll bring the supplies.

Fabric weaving

- 4-5 fat quarters of fabric (contrasting if you want your finished weaving to have a checkerboard look; close in color and value if you want to weave a rich background fabric)
- 2 fat quarters of muslin or lightweight broadcloth to use as a base for the weaving

Fabric Manipulation: Origami Puffs

- 1 fat eighth
Solids, stripes, and translucent fabrics are especially fun to work with

Fabric Manipulation: Tucks and Pleats

- One fat quarter of solid fabric. If you have a small piece of striped fabric, hand-dyed fabric, or translucent fabric, they can be fun to work with also.

Strip Piecing and Cut-Throughs

- 4-5 fat quarters, close in value and/or hue to construct the strip-pieced background
- $\frac{1}{2}$ yard of contrasting fabric to use for the cut-through

Inset Angles

- 2 fat eighths in contrasting colors

Template-free Curves

- 2 fat quarters in contrasting colors

Reverse Appliqué (hand and machine)

- 2 sets of 4 contrasting fat eighths, one for hand reverse appliqué, one for machine R. A.
- Thread to blend with the fabric

Oil Sticks and Foil

- 3-6 fat eighths of pre-washed fabrics. Include at least one solid piece and one dark piece.

Individual Quilt Tops

Pack the fabric you need to expand on these ideas on your individual small quilt tops: quilt-weight cotton in a range of hues, values, and saturation. We will be working small, so limit your pieces to half yards or less.

Most of you won't get to the quilting stage, but if you have room and are feeling speedy, you might want to throw in a small piece of your favorite batting and some backing fabric.

I am very excited about working with you and about returning to Empty Spools. Can't wait!

Jeannette

p.s. If you have any questions, you can contact me through my web site, www.jdmeyer.com.