

Empty Spools Seminars 2019, Session 2

Shimmering Triangles Student Requirements

Cutting mat - at least twelve inches wide

A quarter inch foot for your machine

Sewing machine in good condition

12 1/2 inch square ruler

One longer patchwork ruler for cutting across the fabric if you bring yardage

Rotary cutter with a sharp blade

Thread to work with your fabrics. I prefer a medium value to very light or very dark

Small sharp scissors

Pins

Painter's tape if we are not allowed to pin to walls

A piece of fabric, batting, felt or a furry backed tablecloth to use as a design wall

Extension lead unless you know that this is supplied by the organiser

A Peephole viewer like the one in front doors is useful to look through to reduce the design if you have one or a digital camera on your phone

FABRIC

We will work with several different ways to work with triangles in this workshop. Some will make a large quilt top, some will start three and some might even finish three tops if they work fast and the tops are smaller.

First Exercise



This is intended to make use of fabrics in your stash - with a few additions. Each block uses two fabrics - a lighter and a darker fabric. While it is a scrap class the pieces need to be big enough to cut one square that is $7 \frac{3}{4}$ inches and one or two of $3 \frac{1}{2}$ inches. If you wish to save space and time you could precut the $7 \frac{3}{4}$ " squares and bring a bit of fabric big enough for the other pieces.

People work at their own comfortable speed and this is a single day exercise to become familiar with the processes. Six lights and six darks is enough for some, others might use eight or ten of each.

I would suggest that you choose at least two colour ways. If you choose green and cream you will need a good selection from light to dark of both. Clear value differences probably work better than my rather close sample – chocolate or coffee with cream, or more definite light against darks. You might decide to use a colour mix - like blue, turquoise and purple for your darks with paler tints of the same for the lighter areas, or foliage prints for one set and florals for the other. You might use a mixed collection of brights with blacks or charcoals as the 'other' group. You can see that I used a range of orange to purple through all the reds. This can be very traditional too – no need to go bright because mine are bright. Creams and florals look great – so do elegant neutrals. It is a good exercise to clean up the fabrics you think you will not use otherwise!

Second Exercise – Shimmer

These three are big prints with toners



Lost in Singapore



Shimmer



Winter Garden

This is a three day exercise and a planned quilt and the design wall is essential for this exercise. If you wish you can precut some of the fabrics you will use for this to save time in class. If unsure – wait and do it in class!

Feature fabrics

This quilt uses collections of big or feature prints, and each is combined with two toner fabrics – usually I use the same colour but slight different prints or values. The main fabrics can be Kaffe Fasset or batik sarongs like mine but all sorts of things will work that are not easy to put together otherwise. Try collections of fabrics – like Japanese fabrics with toners in navy, terracottas or taupes, or your cat fabrics with toners that pick up key colours, or autumn leaf fabrics with autumn toners that will mix and match. Even big bright kids' prints can work with colours that co-ordinate.

Toning colours for those wanting quilts like the first three shown

A good selection of colours that connect to colours in your squares. My 'plains' were a mix of tone on tones, batiks, hand dyes, smaller prints and things that gave an impression of being mostly one colour. Spots work but avoid stripes if you like them to go in one direction.

If you want to pre-cut:

From each large print–

1 piece 8 1/2 inches square

4 pieces - 5 3/4 inches square

From each toner -

2 x 4 1/2 inches squares

AND

2 x 5 3/4 inches squares

Border and corner blocks are different and use a bit less fabric so bring extra fabrics to cut these in class.

I suggest you do not try to match prints to toners – just select a good range and we will mix and sort when you are in class. Each print needs four toners – and those toners go with four prints too – so it's best to do this part in class. Just choose and cut a pile of prints and a pile of toners and do not think too hard about it. **I used sixteen prints in the top photographed on the right, and forty toners – so that might give you an indication of what you might need.** Some toners I used in more than one place, but I did not repeat big prints.

Remember though that we always have a shop at Empty Spools – and the quantities of each fabric that we require are small. I would come prepared to add a bit of fabric if you find you need it.

This quilt is made with ONLY big prints – no toners

Some wish to work with just big prints. If you wish to do this be sure you have some very different levels of light and dark in your prints. This will give you a quilt like Parterre here:



Parterre

Third Exercise – an optional quick quilt



This is an optional feel-good exercise as I can make this top in a morning and it is a great size for a gift. It is not compulsory and some will choose to take it home instead of making it in class. To make the centre section you need to bring or buy at Asilomar:

Look at the design. You will need two feature colours for the star itself - I prefer to stay with a light and dark of the same colour, but you might choose a different light and dark. I refer to these two as LIGHT and DARK in the class.

You will need two background colours. One is the inner background, one is the outer background.

You need:

Dark 1 yard if you do not want a wide outer border in this fabric – 2 yards if you do.

Light 1 yard (allows a narrow border strip).

Inner background ½ yard.

Outer background 1 yard - which allows a float.

Please contact me if you have questions on jenny.bowker@gmail.com