

RIFFING ON TRADITION Empty Spools 2027

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SUPPLIES

- 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 REQUIRED.
- Rotary Mat—Bigger 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. This sketchbook should be larger rather than smaller.
- Calculator or smart phone
- Design Walls will be provided by Empty Spools, but please do bring batting or flannel to cover the wall.
- Digital camera or cell phone with the ability to take pictures
- Stiletto/awl—this is a required tool for this workshop
- Chalk pencil or other favorite fabric marker
- Small bag for trash/fabric scraps
- Painters tape— 1/4” and 2” wide if you have them handy. We can also share.
- Gallon Bag of scraps (mostly solids) that can be shared with the class. Trust me, you will like having this scrap store to shop at.
- Travel irons are acceptable as long as they have an automatic shut-off function
- Travel Iron wool mat for ironing
- If you have a QUILT BLOCK resource book, please find it before class and have it nearby.
- **You DO NOT need any rulers**, but you may bring a 4” x 14” ruler to use as a straight edge. This is optional. This is my favorite <https://www.amazon.com/Omnigrid-4-Inch-14-Inch-Quilters-Ruler/dp/B001IQH3H8/ref=asc_df_B001IQH3H8>

FABRIC

If you want to explore color and work to create a dynamic palette, then I encourage you to select your palette using the directions listed in the **Palette Building Exercise** which you can find by reading to the end of the supply list. No matter how you select your palette—**Half Yard Cuts will Work—YARDAGE IS BETTER!**

NOTES

In this class, we will be exploring a variety of ways to work with a single traditional quilt block of your choosing. We are going to be deconstructing, repeating, elongating, multiplying and blowing up your favorite quilt block. We will also be discussing color, composition, and design during class. **You do not need to pre-select your quilt block. You do not need to sew quilt blocks prior to coming to class.**

PLEASE PRE-WASH ALL OF YOUR FABRIC PRIOR TO COMING TO CLASS. THIS IS A REQUIREMENT FOR SUCCESS. THANK YOU!

THE PALETTE BUILDING EXERCISE

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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

Glowing

Vibrant

Alive

Pure

LOW INTENSITY

Flat

Dull

Dead

Muted or Grey

This information 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.