

Riffing on Tradition

Instructor: Maria Shell

May 27, 2023, 9am – 4pm



SUPPLY LIST

This is a recommended supply list, if you don't have the EXACT ruler or supplies please don't stress about it. We will make it work! What is important is not the supplies, it is showing up and having a willingness to experiment with creating patchwork.

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 attached will NOT work for sewing curves.)
- Rotary cutter with a new blade. I prefer the Olfa Straight Handle 60 MM. It has the best visibility.
<<https://olfa.com/craft/product/60mm-straight-handle-rotary-cutter-rt-3-g/>>
- Rotary rulers including a 4" x 14 Omnigrid makes one<<http://omnigrid.com/quiltingsewing-supplies/rulers/omnigrid-standard-rulers/r14/>>
- Any other rulers you like to work with—I like triangle rulers in particular the Tri-Rec Rulers, and the Companion Angle
- Rotary Mat
- Basic quilting supplies including straight pins, seam ripper, neutral thread, scissors, and snips
- Stiletto or Awl
- Measuring Tape
- Small sticky note pad
- Paper and/or notebook and/or draft paper for making notes, sketches, and drawings about your quilt. (Ideally this is a designated Quilt Journal/Sketch book. The bigger the journal is the better in my opinion.)
- Calculator
- Design wall (a large piece of flannel or batting works fine)
- Digital camera or cell phone with the ability to take pictures
- If you have a quilt block resource book, please find it before class and have it nearby.

FABRIC

In addition to this supply list, you should also have a handout called the **Palette Building Exercise**. 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. You may also choose to use scraps or simply work from your stash without creating a palette beforehand. You decide.

Notes on Riffing on Tradition

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, multiply 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.

Open Mind—Open Heart—Ego Checked at the Door

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Choosing Your Fabric Palette

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You may decide to use a 12 color palette for your Riffing on Tradition Quilt. If you decide to do this, here are some guidelines for selecting those fabrics.

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.

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.

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. THE MOST IMPORTANT THING THAT YOU HAVE A BEAUTIFUL EXCITING PALETTE.

STRIVE TO HAVE

1. A VARIETY of COLORS
2. A VARIETY of VALUES
3. A VARIETY OF INTENSITIES
4. 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

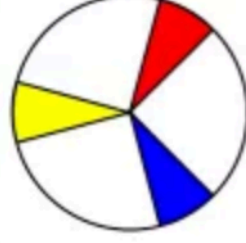
Glowing
Vibrant
Alive
Pure

LOW INTENSITY

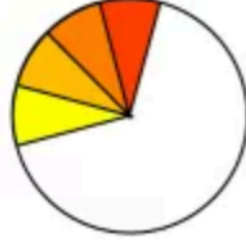
Flat
Dull
Dead
Muted or Grey

This 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.

Learn the Color Wheel



primary



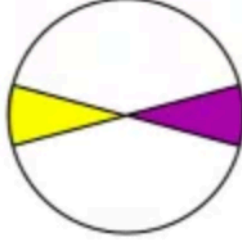
analogous



hue



secondary



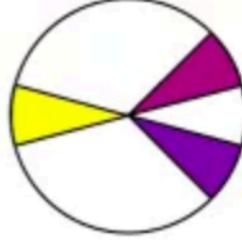
complementary



tint



intermediate



split complementary



shade