

Strip Pieced Seascapes

Supply list (3 pages)

Instructor: Helene Knott 503-888-9784 Email: helene.m.knott@gmail.com

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In this class, you will learn the principles of creating beautiful seascape quilts using a blend of strip piecing and appliqué. The appliqué can be rendered by hand, raw-edged machine, fused, or a combination of methods; the water, sand, and sky are rendered in strip piecing. You can design your own seascape from photographs, or purchase a pattern for an Oregon Seascape from the instructor. The first class session covers the process of creating effective landscapes through the use of appropriate fabrics, choosing the appliqué methods you wish to use, and drafting your own design, if you choose to do so. The second session will be devoted to making your quilt.

Please be courteous to others by arriving for class with the correct supplies. Contact me at 503-888-9784 or helene.m.knott@gmail.com if you have any questions.

A Note to Students: Many students do not realize that once the teacher is paid, the shop offering a class makes little if any income on the class itself. The shop is relying on product sales to continue offering quality classes to you. Therefore, I urge you to patronize this shop when buying your supplies for this class as much as possible and remind you that big chain stores do not offer the variety of classes that the smaller shops do. Keep quilt classes alive by supporting this shop.

Thank you, Helene

Tools/Materials

- **Resource Photos:** If you want to design your own seascape, you will need a coffee table book, postcards, and/or your own photos of beach seascapes. You will not necessarily be recreating the actual scenes; rather, the photos will be used as a design resource for rocks, cliffs, driftwood, seabirds, etc.
- **Optional Seascape pattern:** If you don't want to design your own quilt, you can purchase a pattern for Oregon Seascape from the instructor (pattern - \$15). Fabric requirements for Oregon Seascape are at the end of the supply list.
- **Fabrics:** The number of different fabrics and yardage will vary depending on the quilt you design. You will need fabrics to represent water and waves, sand, gravel, rocks and cliffs along with any other elements you wish to add such as driftwood, seabirds, shore grasses and/or boats. At least seven different fabrics will be necessary for the water and for sand/gravel; depending on the size of the quilt you design, ¼ -½ yard selvedge to selvedge cuts for the water and sand – make sure the pattern direction runs crosswise selvedge to selvedge, if it runs parallel to the selvedge, 1 yard cuts would be better. You will also need fabrics for the other design elements – rocks, cliffs, sky, seabirds, driftwood... Again fabric quantity will depend on your project size but fat quarters or ½ yard cuts will probably be adequate for most of the rest of the design elements (other than the sky which should also be a single cut, wide and tall enough for your chosen design). See fabric selection guidelines at the end of this document. A downloadable Landscape Fabric selection guide is available on my website at: <https://heleneknott.com/wp-content/uploads/2024/09/LandscapeFabrics.pdf>
- **Fusible Web Adhesive (only if you plan to fuse your appliqué):** The amount of fusing web will depend on how much of the appliqué you plan on fusing but you may need up to 2-3 yards of the web style adhesive for a larger quilt. Choose the brand you are most comfortable with – I personally prefer a product designated as 'Lite'
- **Freezer Paper:** For raw-edged and/or hand appliqué; you will need several yards.
- **Pencil and a good Eraser**
- **Tracing Paper:** If you are designing your own seascape from a photograph, you may need to trace design elements if you cannot draw them by eye; make sure to choose a transparent paper for this.
- **Clear plastic sheet protectors (optional):** You will need this only if you are drafting a pattern directly from a photograph, The photo should be of a size to fit into the sheet protector and if you choose this option you will also need a black 'Sharpie'™ brand fine tip marker (Pigma Micron pens will not mark well on plastic).

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- **Standard Graphite and White Quilters' Pencils:** To mark your appliqué pieces for hand appliqué. The Graphite is for light fabrics, the white lead for dark fabrics.
- **Light Box/Table:** You may be tracing the pattern pieces directly onto the fabric or reversed on fusible web, a light box is necessary for these methods.
- **Pins:** Ordinary sewing pins.
- **Scissors:** Sharp small-jawed craft scissors to cut the fine appliqué details.
- **Thread:** In colors to match your appliqué fabrics (hand or raw-edged machine appliqué) plus a neutral for strip piecing
- **Hand Appliqué Needle:** Only if you wish to hand appliqué.
- **Rotary Cutter, Cutting Mat and Cutting Ruler:** Suitable for cutting long selvedge-to-selvedge strips, a smaller cutting ruler (4" x 12") can also come in handy for trimming shorter strips.
- **Sewing Machine:** With a 1/4" piecing foot (and a free motion foot if you wish to do raw-edged appliqué). Remember to bring extension cords and plug strips if the shop does not provide them.
- **Flannel Design Wall:** Large enough for your project.

Fabric Requirements for 'Oregon Seascape': (finished quilt measures approximately 24"x 33" w/o borders)

- Sky – 1/2 yard.
- Water – 1/4 yard each of 6-7 compatible water fabrics (see fabric selection guidelines) NOTE: Fabrics for water should be 1/4 yard **selvedge-to-selvedge** pieces though fat quarters could be used for a couple of the shorter strips. Pay attention to the direction of the print on the fabric. If the 'watery' texture runs parallel to the selvedge instead of across from side to side, you will need a whole yard of it.
- Background Hills – Fat quarters of 4 fabrics in textures ranging from fine to medium to coarse and colors/values as per the fabric selection guidelines.
- Trees – fat quarter.
- Rocks – 5-6 fat quarters in a variety of textures and earthy colors.
- Seagull (optional) – Fat quarters of 4-5 different fabrics for the body and wings.
- Fishing Boat (optional) – Small to medium scraps and strips of fabrics in a variety of colors and textures.

FABRIC SELECTION TIPS: Your choice of fabrics will make or break any quilt design but this is particularly true of a landscape design. Attention must be given to four principles; color, value, texture and scale. The first and probably most important selection for this design will be your sky and water combination. Water often reflects the color of the sky, you would not have vivid blue water on an overcast day and the ocean at sunset may reflect the gold and orange hues in the sky. Once chosen, the sky/water fabric will dictate the rest of your selections. As you select fabrics for the other elements, always keep value in mind.

Color: Make sure the color you choose is appropriate for the subject. This is not to say you cannot use some artistic license, sometimes you must manipulate colors to achieve suitable contrast. Observe the world around you. Learn to see colors as they are, not as your brain tells you they should be. Note how color shifts as objects recede into the distance. Distant hills become lighter and may change to a different color altogether. Keep this in mind when making your fabric choices.

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Value: Having appropriate colors will not be effective unless you take value into consideration as well. Value is the range from light to dark that a color falls into; yellows tend to be very light values and purples tend to be very dark unless the basic color has been manipulated by the addition of white, black, gray or another color. Yellow mixed with black to make an ochre shade may be a darker value than purple tinted with plenty of white to make a pale lavender color. It is value that actually creates contrast allowing you to see a division between two colors. Two different colors, even opposites, will blend into each other if the values are too close to one another.

Texture: It makes no difference if the color is terrific if the texture is wrong for your intended subject. Reeds and cattails are straight and vertical. Foliage can be fluffy, frizzy or soft and mounded depending on the type of tree or shrub. Water tends to have a horizontal linear texture, and rocks are chunky or blocky. There is a random quality to natural objects and selecting a fabric that exhibits this randomness will enhance your landscape.

Scale: The other principle to watch for is scale. Objects tend to get finer textured and less detailed as they recede. Think of prints as sandpaper, which comes in fine, medium and coarse grits. Also, take the scale of the print as compared to the size of the piece you are cutting from it into consideration. A fabric with too regular a repeat might be too structured for a natural object unless the object is small enough to where the repeat is not very obvious. On the other hand, structure might be just what you need to define a manmade object such as a building or a bridge and make it stand out from the surrounding landscape.

It helps to study pictures of landscape photography before selecting your fabrics. Note how the colors and textures appear under varying light and atmospheric conditions. Though some fabrics are capable of multiple personalities, restrict fabrics to a particular identity in your quilt. Do not use a fabric you have selected for a tree trunk to also play the role of a rock in the same quilt. Finally, it helps to have understudies for your chosen fabrics. That way you can have alternate choices if a fabric refuses to cooperate when you are actually constructing your quilt.

Below are several samples of my and other students work.

