

Swan Lake

Supply list (2 pages)

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

Website: www.heleneknott.com

In this class, you will make a strip-pieced and appliqued scenic quilt featuring a tranquil lake with a swan or Canada goose skimming in for a landing. This method I have developed for many of my water-scape landscape quilts, employs strip piecing along with applique features tucked into the seams. Of the patterns, I have developed using this method, this is one of the easier ones to create making it a perfect project for beginners and more skilled quilters alike. If a swan or goose is not your cup of tea, I can help you transform that beautiful swan into a heron or egret if you prefer.



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:

- ◆ **Fabrics:** (finished quilt measures approximately 25" x 30") see yardages and guidelines below.
 - Sky – ½ yard.
 - Water – ¼ yard each of 6-7 compatible water fabrics plus one ¼ yard piece of a comparably darker fabric for shadows cast by the reeds (see fabric selection guidelines)
NOTE: Fabrics for water should be ¼ yard **selvedge-to-selvedge** pieces. Do not use fat quarters. Pay attention to the direction of the print on the fabric. If the 'watery' texture runs parallel to the selvage instead of across from side to side, you will need a whole yard of it.
 - Background Trees – Fat quarters of two different fabrics.
 - Reeds: a fat quarter each of three fabrics in a fine, medium and coarse texture range.
 - Swan – Fat quarters of 4-5 different fabrics for the body and small scraps in black, orange or yellow for the legs and beak.
 - Ripple and Splash – Fat Quarters (or scraps) of 3-4 frothy textured fabrics.
- ◆ **Sewing machine with standard accessories:** ¼" piecing foot, Zig Zag foot, bobbins... Don't forget your power cord and foot pedal!
- ◆ **Rotary cutter, mat and cutting ruler:** a 24" ruler and mat are helpful for cutting the long strips you will be using.
- ◆ **Freezer paper:** for making templates for raw edged machine appliqué. Available at some quilt shops and supermarkets. To accommodate larger templates, several feet off a roll is preferable to the individual sheets.
- ◆ **Fusible web:** I recommend the ones designated as 'lite' – OESD Soft Web, Clover Wonder Fuse, Maywood Gentle Fuse, Steam a Seam II Lite... About 1 yard should be sufficient.
- ◆ **Scissors:** Craft scissors for paper as well as fine-jawed embroidery scissors are recommended. Large fabric shears do not work well for cutting out the appliqué details.

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- ◆ **Teflon pressing sheet:** if you are using a fusible adhesive.
- ◆ **Thread:** 100% cotton is recommended in appropriate colors to go with your fabrics for both sewing seams and machine applique. Invisible thread can be used for the applique if your machine handles it well.
- ◆ **Pins:** standard sewing pins
- ◆ **Seam ripper**
- ◆ **Light box:** This will be necessary if a fusing technique is used.
- ◆ **Flannel (optional):** 40" wide x 45" (approx.) for a design surface, This will be helpful to lay your strips out to compose the water in the design.
- ◆ **Pattern:** Full sized pattern included in the class price.

Fabric Selection Guidelines: After the initial design, selecting the right fabric for each element is the key to a successful pictorial quilt. Attention must be given to three principles; color/value, texture and scale (see below). A landscape fabric selection guide is available at <http://heleneknott.com/pdf/01.pdf> in a PDF format that can be downloaded and printed to help you make your fabric selections.

Color/Value: Make sure the color you choose is appropriate for the subject. This is not to say you cannot use some artistic license, not all leaves are green and sometimes you must manipulate colors to achieve suitable contrast. If you are striving for absolute realism you must take reflected light into account; a rose illuminated by the sun will not be the same color as the same rose in the shade and water usually reflects the color of the sky. 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.

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; a fabric with a texture of curlicues will simply not work no matter how good the color is. 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. A tree in the foreground will look out of place if the texture on the trees in the background is coarser; think of them as sandpaper which comes in fine, medium and coarse grits. The illusion of distance will be spoiled. A cobblestone print you might want to use for a road may look fine on the bolt but be totally inappropriate if the cobbles turn to boulders because you didn't take the scale of the print 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 too obvious. On the other hand, structure might be just what you need to define a man made 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. When shopping for fabric for a pictorial quilt, it is helpful to bring your pattern or design with you or at least have a notebook with the dimensions of the elements needed so that you can make wise choices. 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.