



## Imaginary Landscapes Retreat

Carolina Oneto

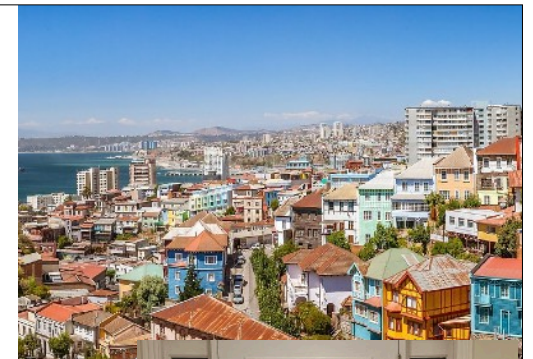
CAROLINA  
ONETO  
QUILTS

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Carolina Oneto from  
Chile, living in Mexico

Engineer  
University Faculty  
13 years quilting / 9 years teaching quilting  
Color Interaction  
Janome Maker  
WonderFil Thread Specialist  
I love to teach, learn and create



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## CONTENT

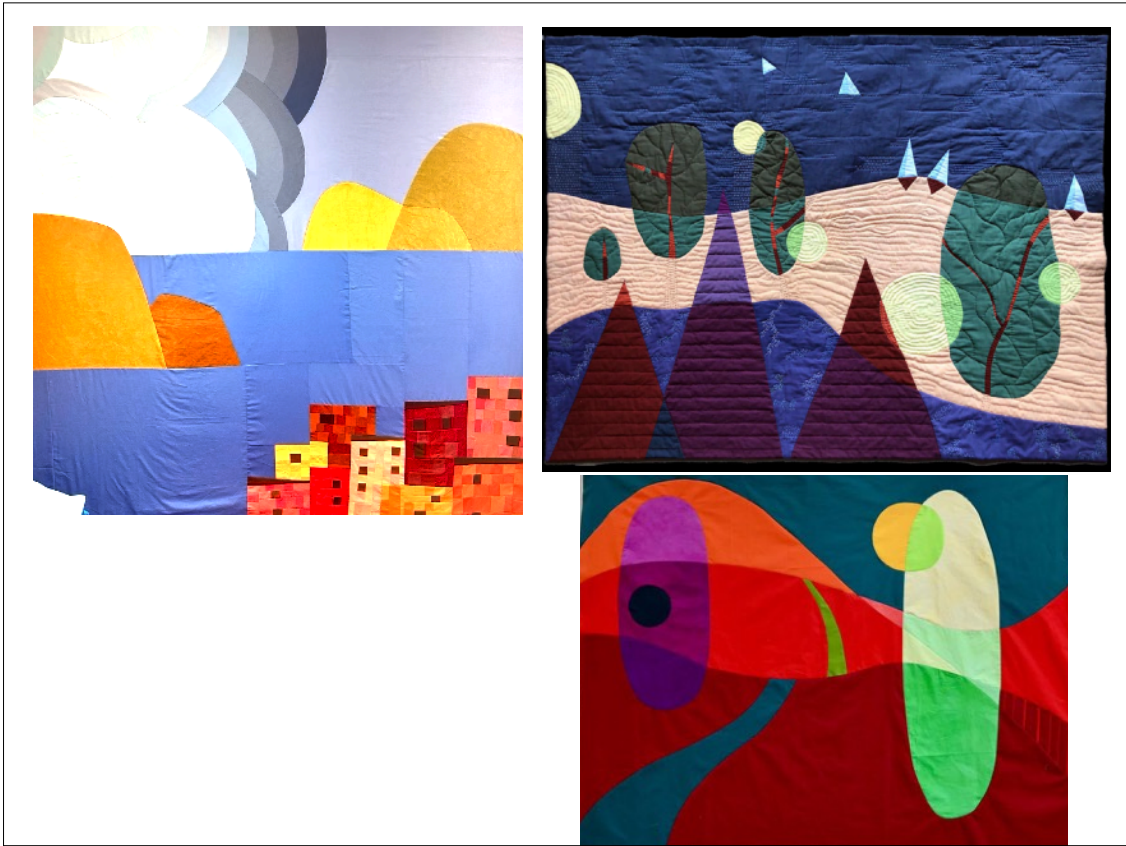
- **COLOR THEORY** - transparencies - how to locate colors
- **PIECING TECHNIQUES** - Freezer paper -inset shapes - improv piecing
- **DESIGN** - Plan - colored pencils - collage - big picture - unplanned
- **CONSTRUCTION** - piecing techniques - don't run -enjoy the process
- **QUILTING IDEAS** - designs - variables to consider -squaring up

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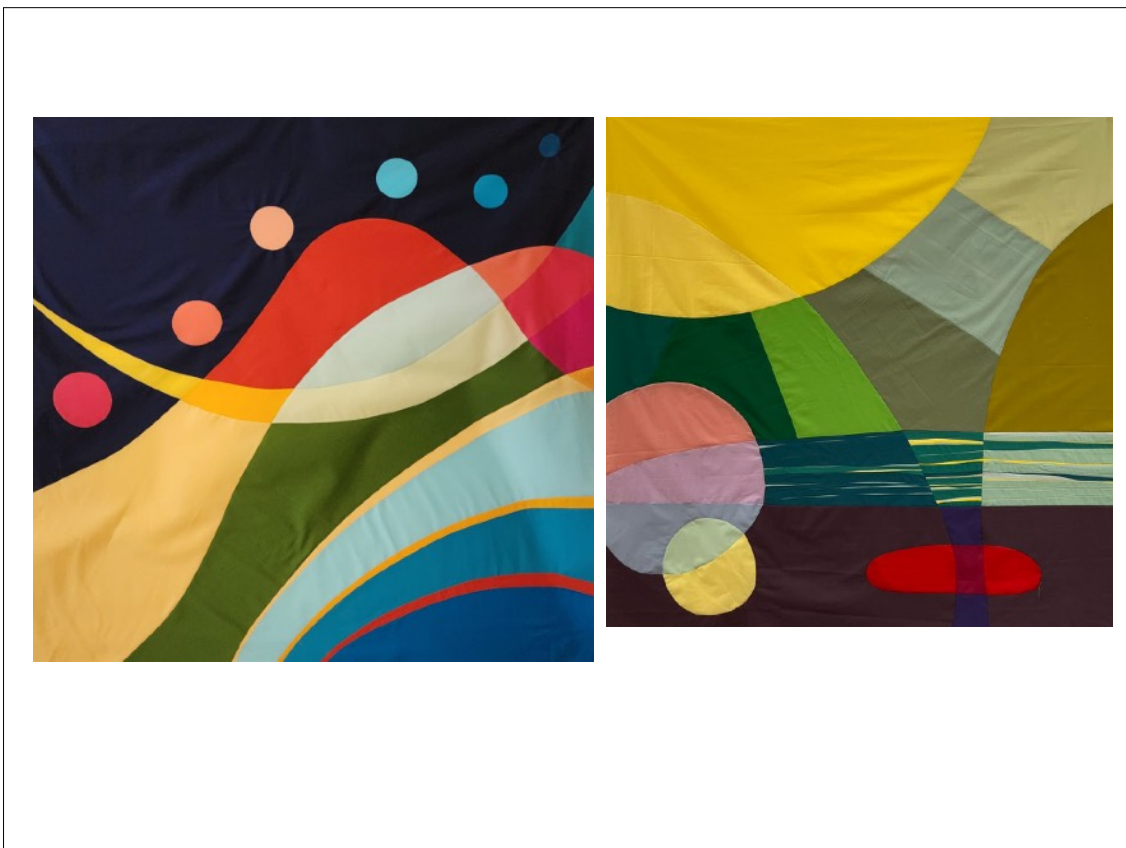




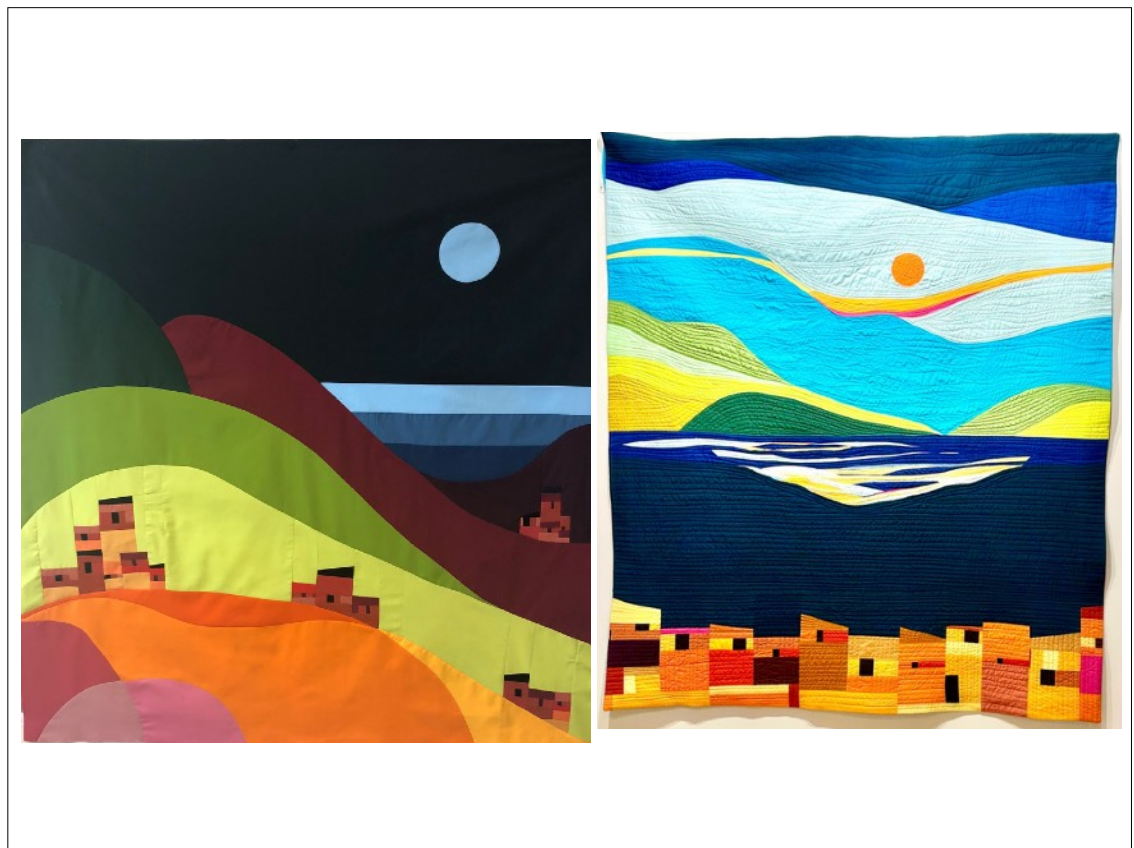
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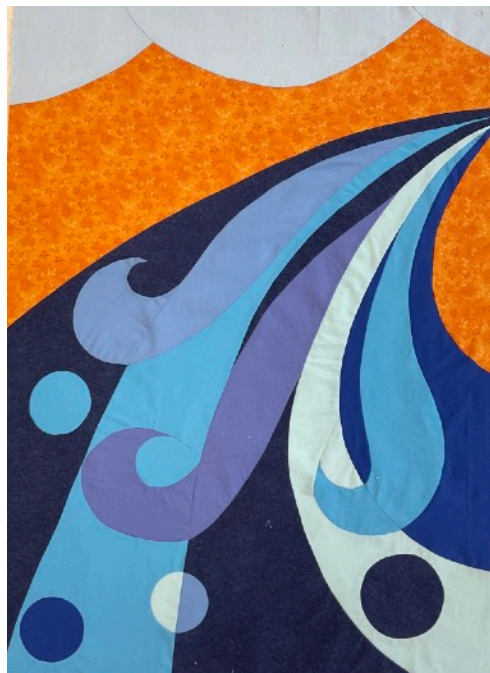




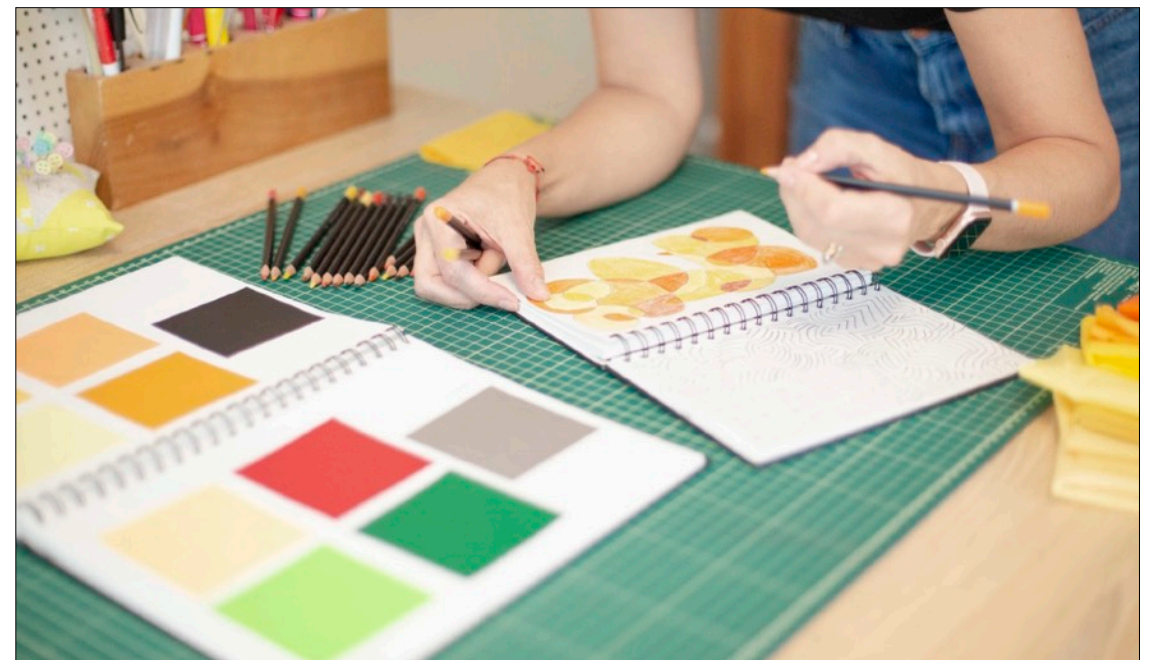
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A little bit about Color Theory

CAROLINA  
ONETO  
Quilts

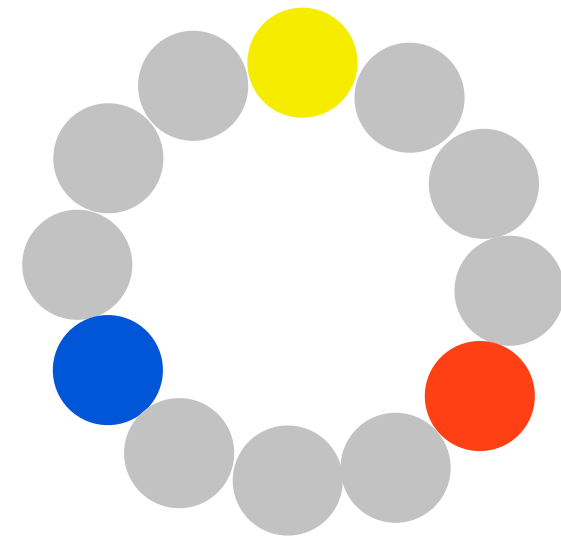
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## Chromatic Circle

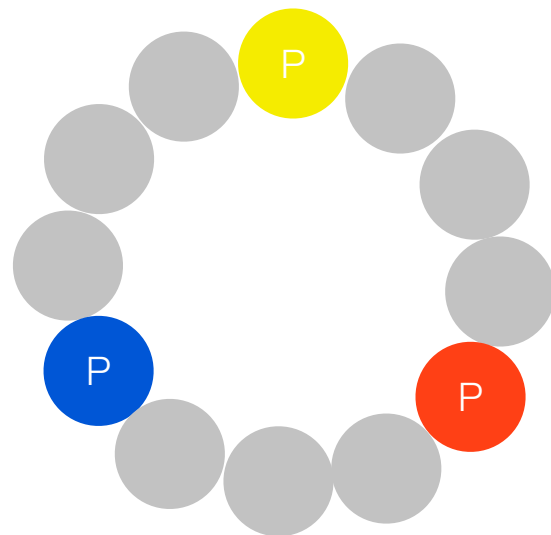


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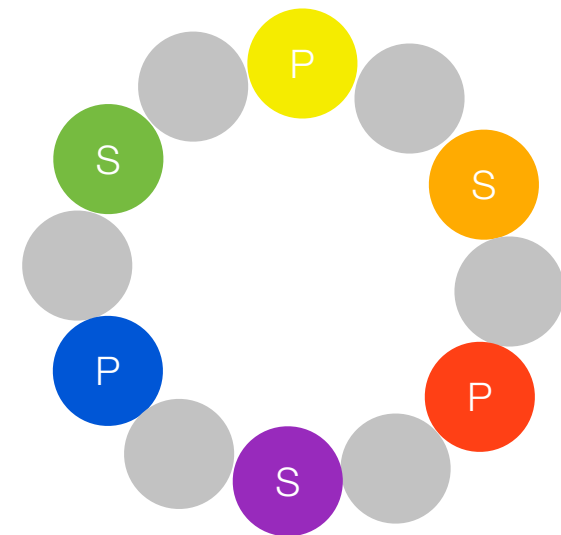
PRIMARY COLORS

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PRIMARY COLOR + PRIMARY COLOR = SECONDARY COLOR

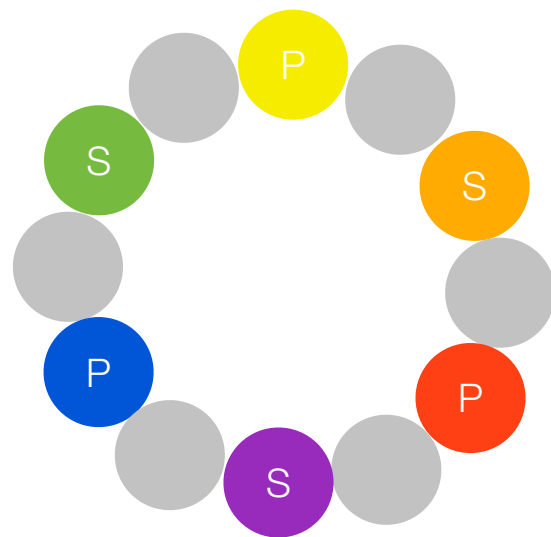
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PRIMARY COLOR + PRIMARY COLOR = SECONDARY COLOR

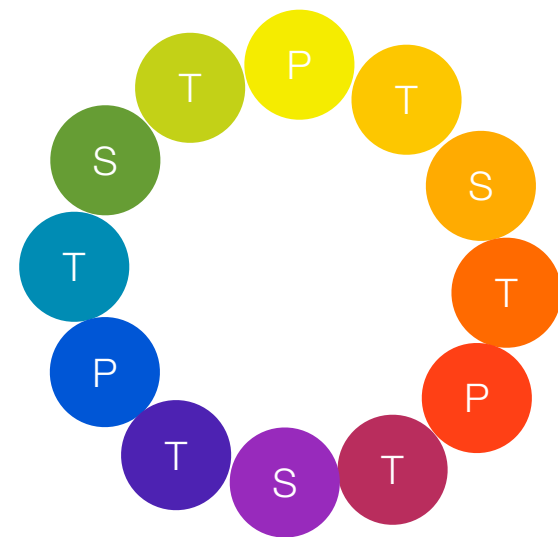
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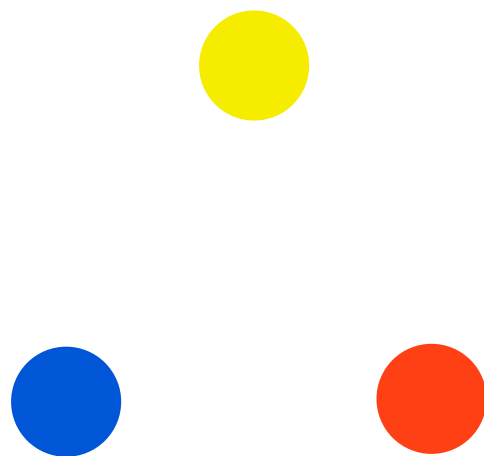
PRIMARY COLOR + SECONDARY COLOR = TERTIARY COLOR

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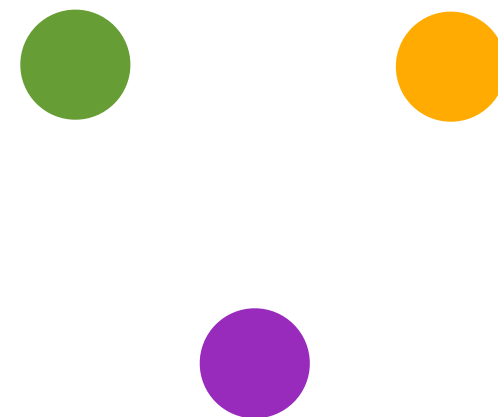
PRIMARY COLOR + SECONDARY COLOR = TERTIARY COLOR

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PRIMARY COLORS

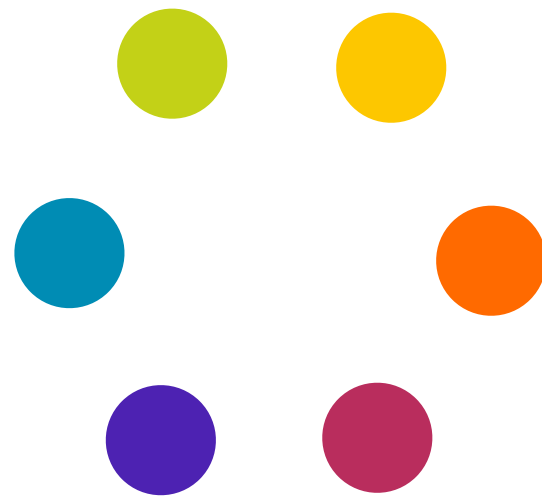
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SECONDARY COLORS

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TERTIARY COLORS

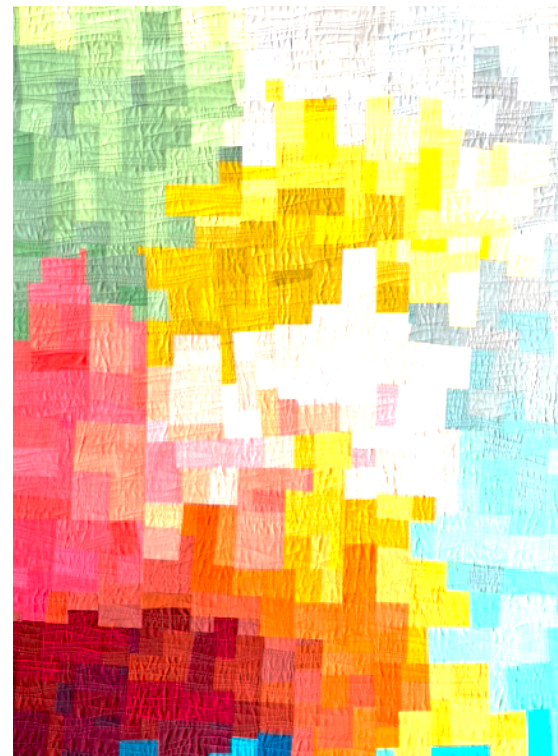
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## The Three Dimensions of Color

Hue  
Value  
Saturation



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## 1. HUE

Pure pigment  
100% pure color

Refers to the name  
of the color as it appears in its  
purest state



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## 2. VALUE

- The lightness or darkness of a given color (hue)
- How much white or black in its formula
- Tint = hue + white
- Shade = hue + black



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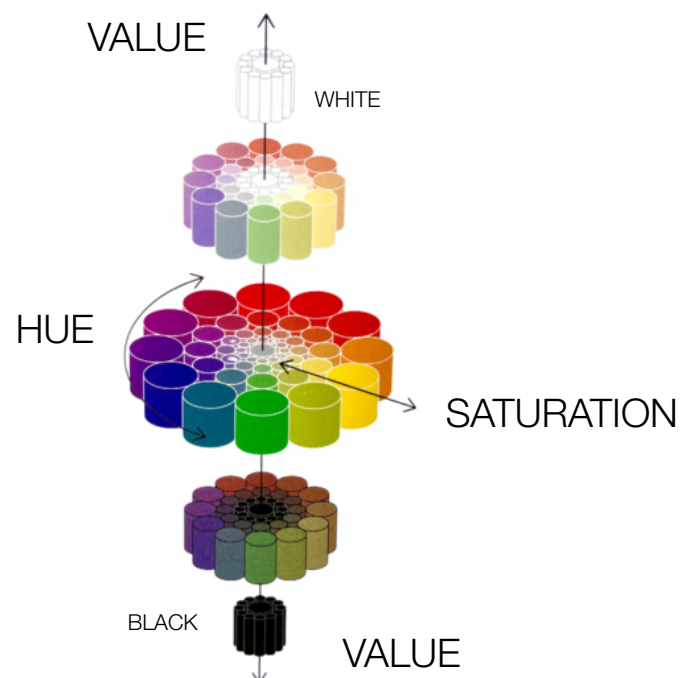
## 3. SATURATION

- Intensity or purity of a hue
- How much gray is in its composition

**Muted color or tone =  
hue + gray**



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## CONTENT

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- **QUILTING IDEAS** - designs - variables to consider - squaring up

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# Transparency Effect

- We have 2 ways to create a transparency effect
- Using Analogous colors
- Using one color and its different values

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## Analogous Colors



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## VALUE

The lightness or darkness  
of a given color (hue)

How much white or  
black in its formula

Tint = hue + white

Shade = hue + black



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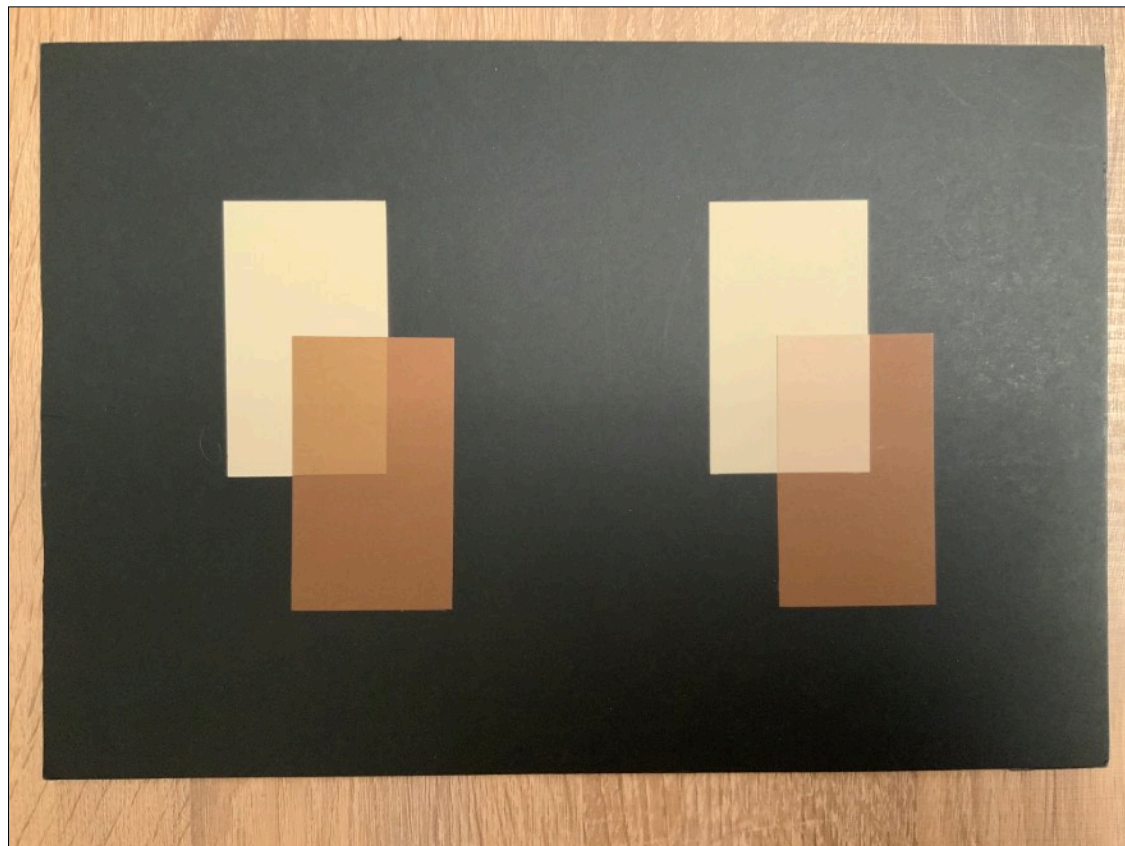


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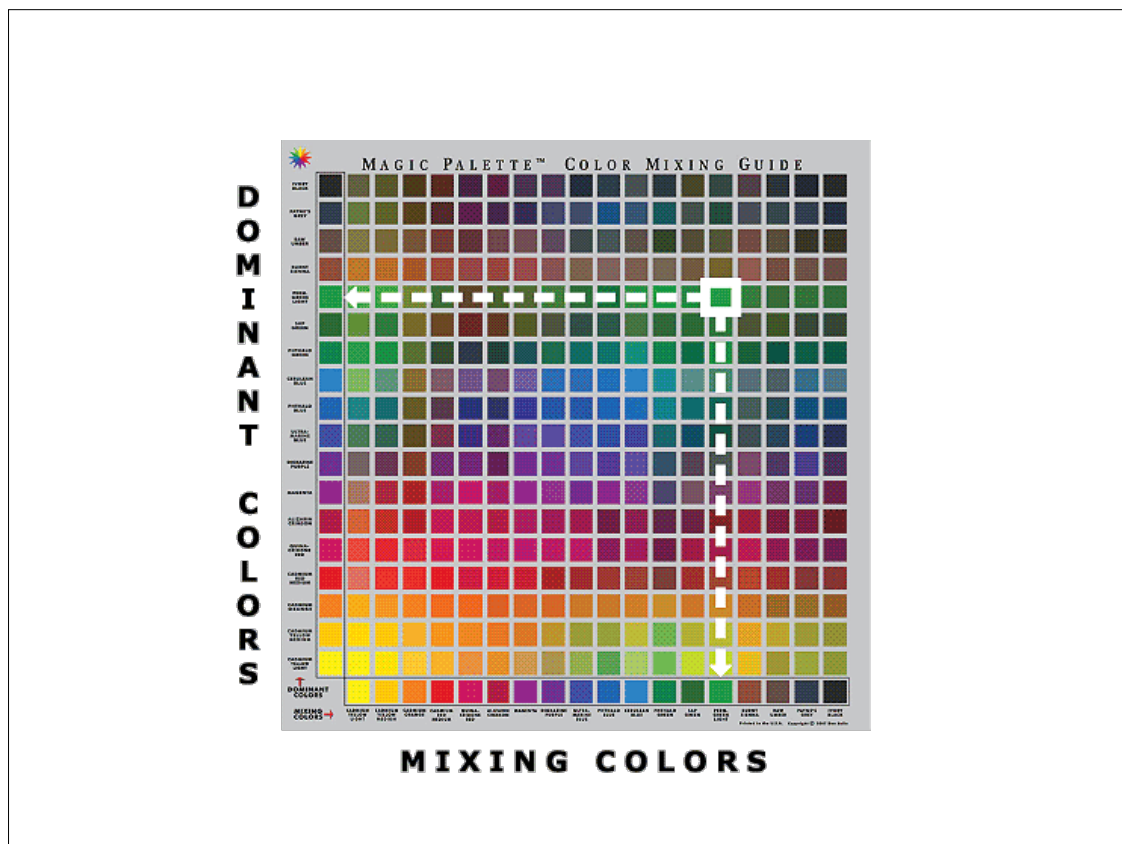


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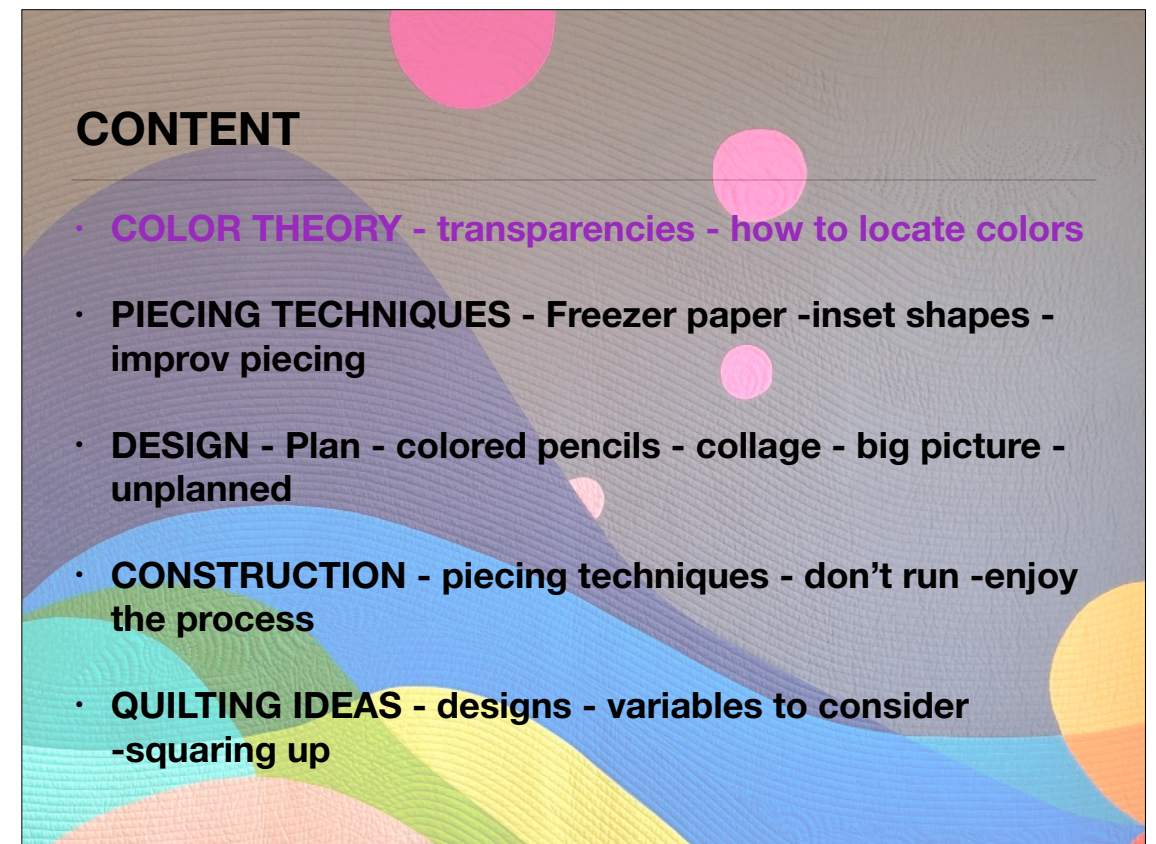


A transparency effect  
is a mixing effect

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## What is depth

- Depth refers to the distance between foreground and background in a composition.
- It involves the arrangement of distance around and between objects.
- Methods to create the illusion of depth making a flat surface appear three-dimensional.



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## Methods to create depth

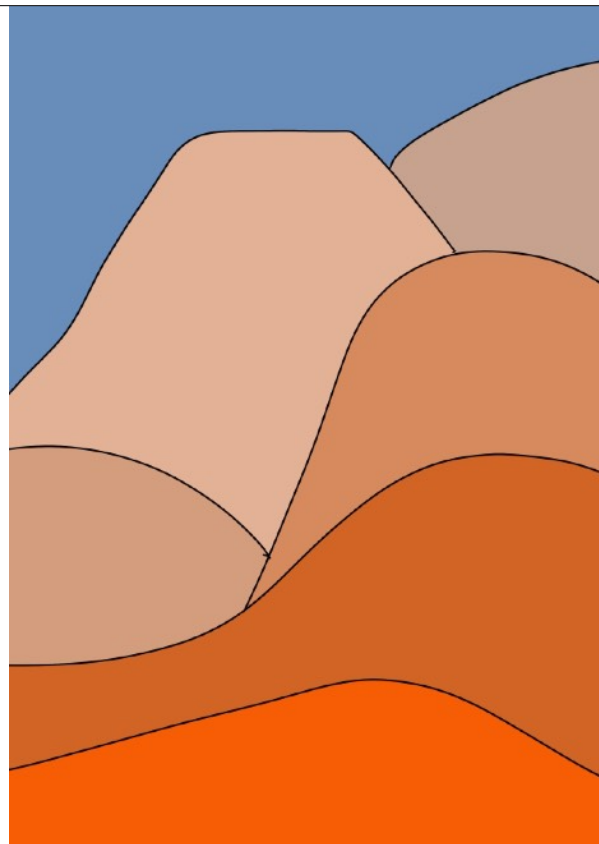
- *Overlapping and layering*
- *Size and detail*
- *Saturation*
- *Temperature*
- *Value*

Lagoon, Acrylic on Canvas, 30" x 24", Andrea Cermanski



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## Overlapping and layering

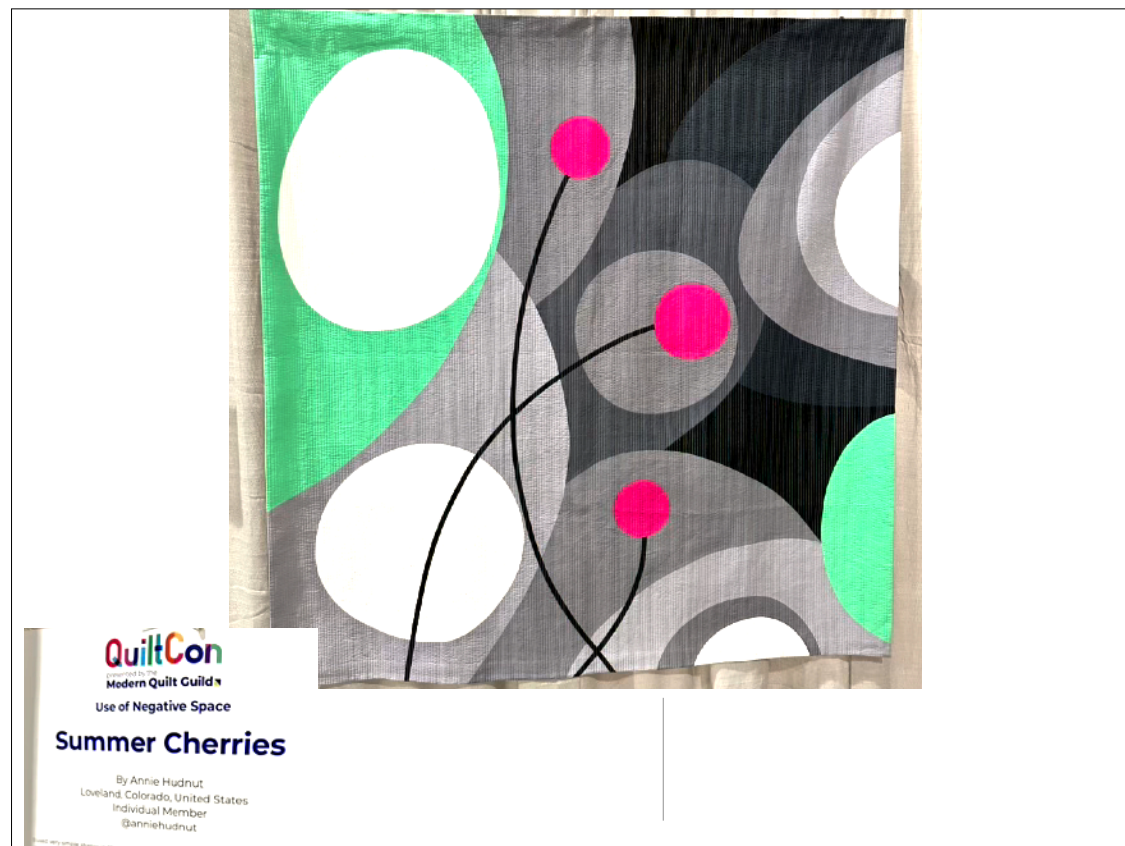


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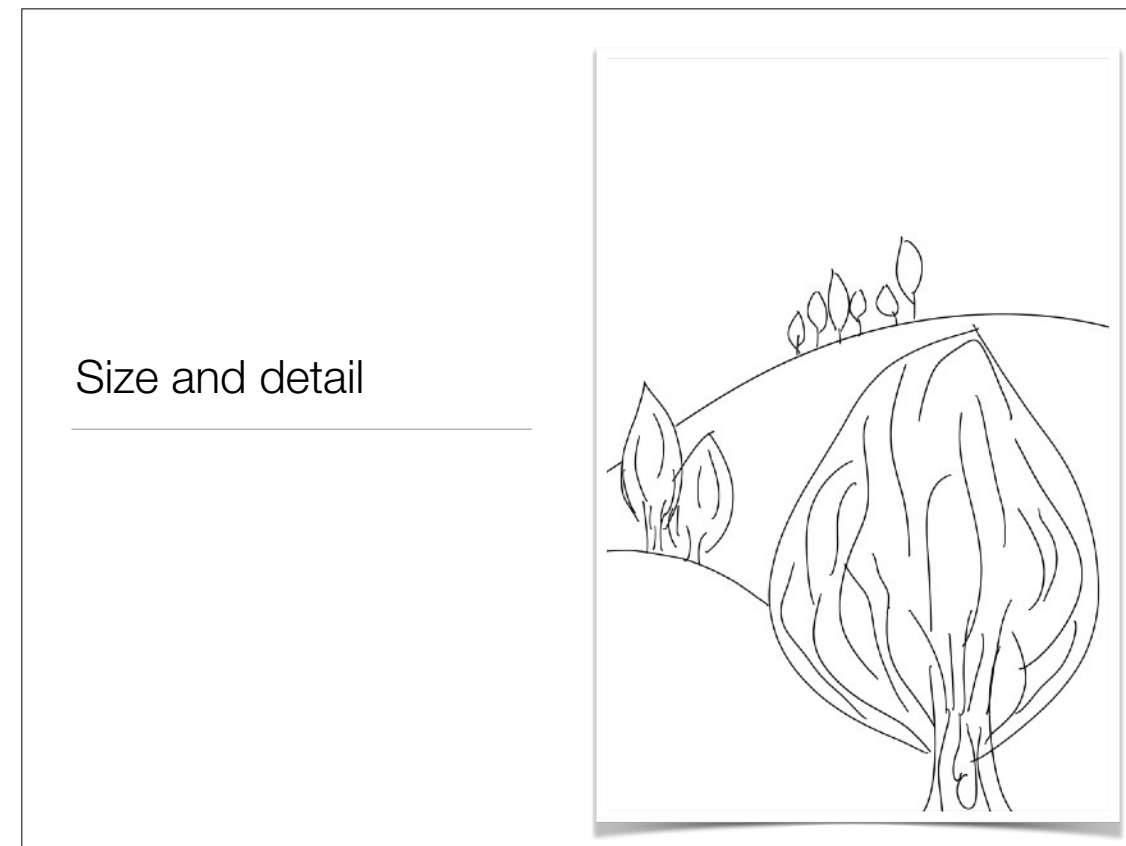


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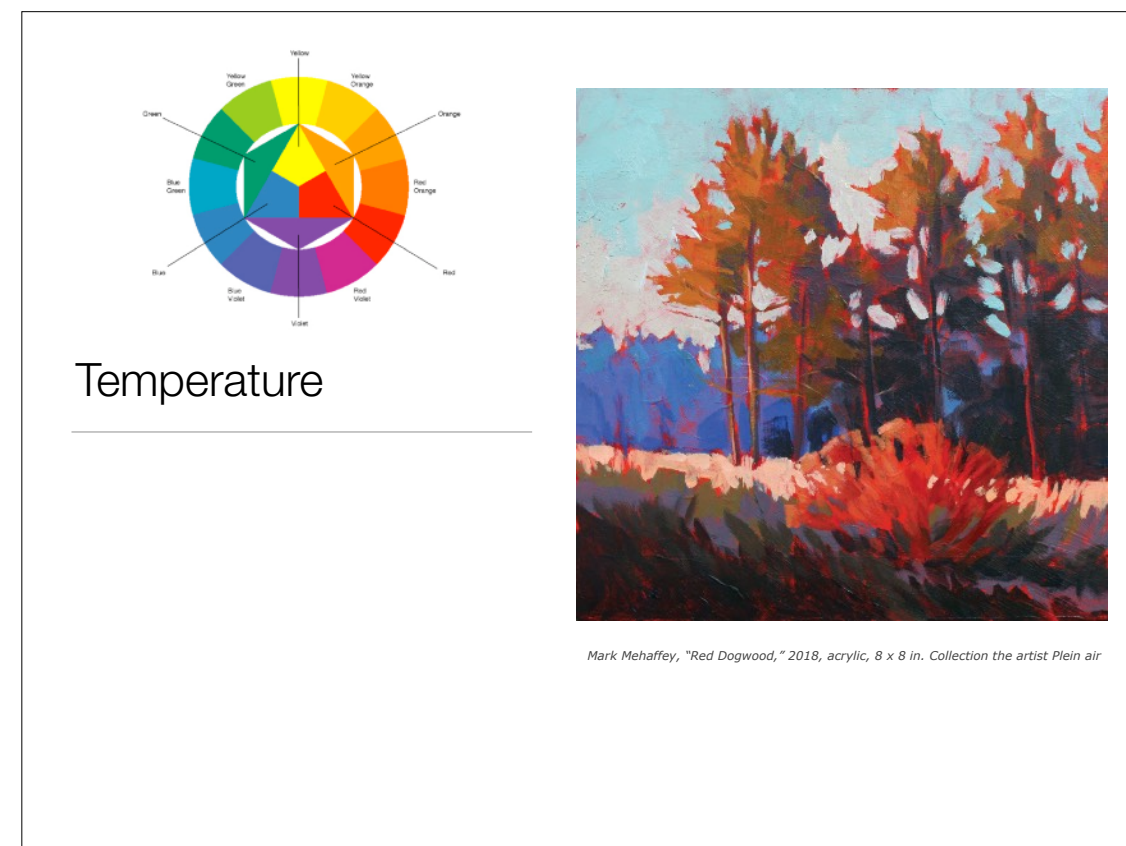
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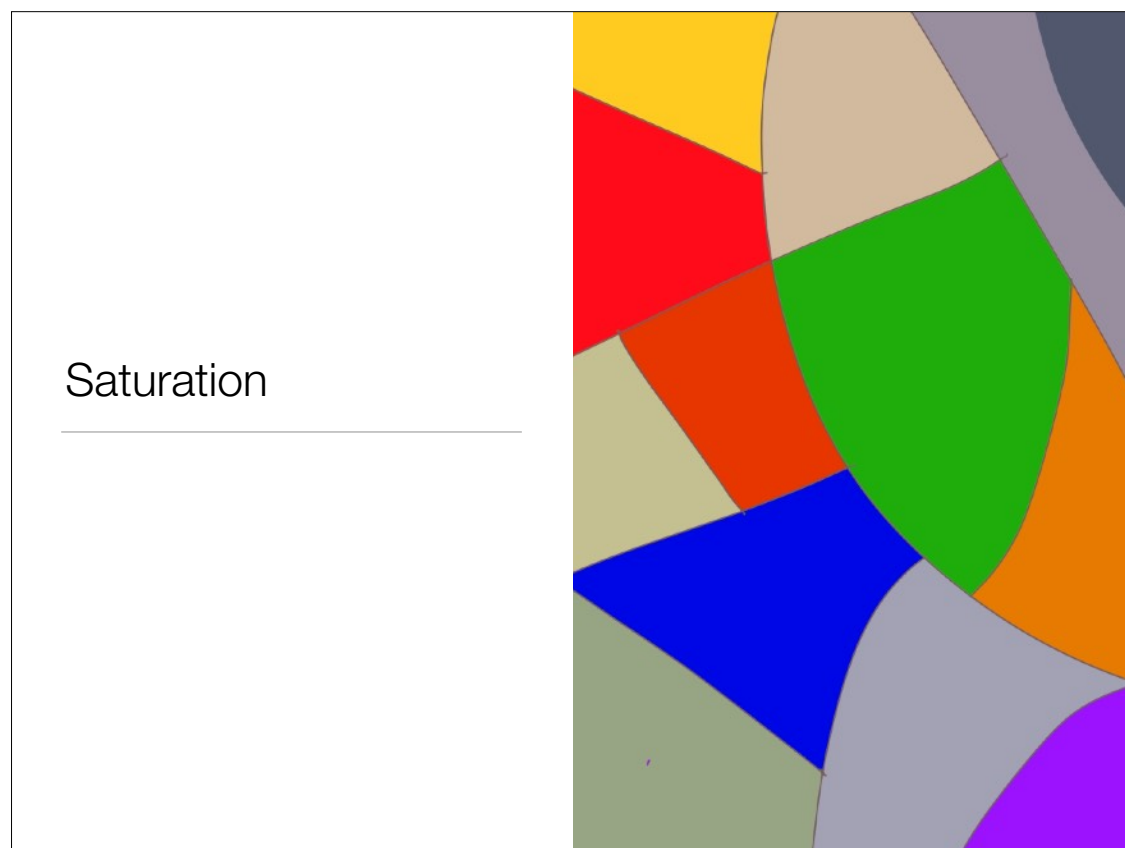




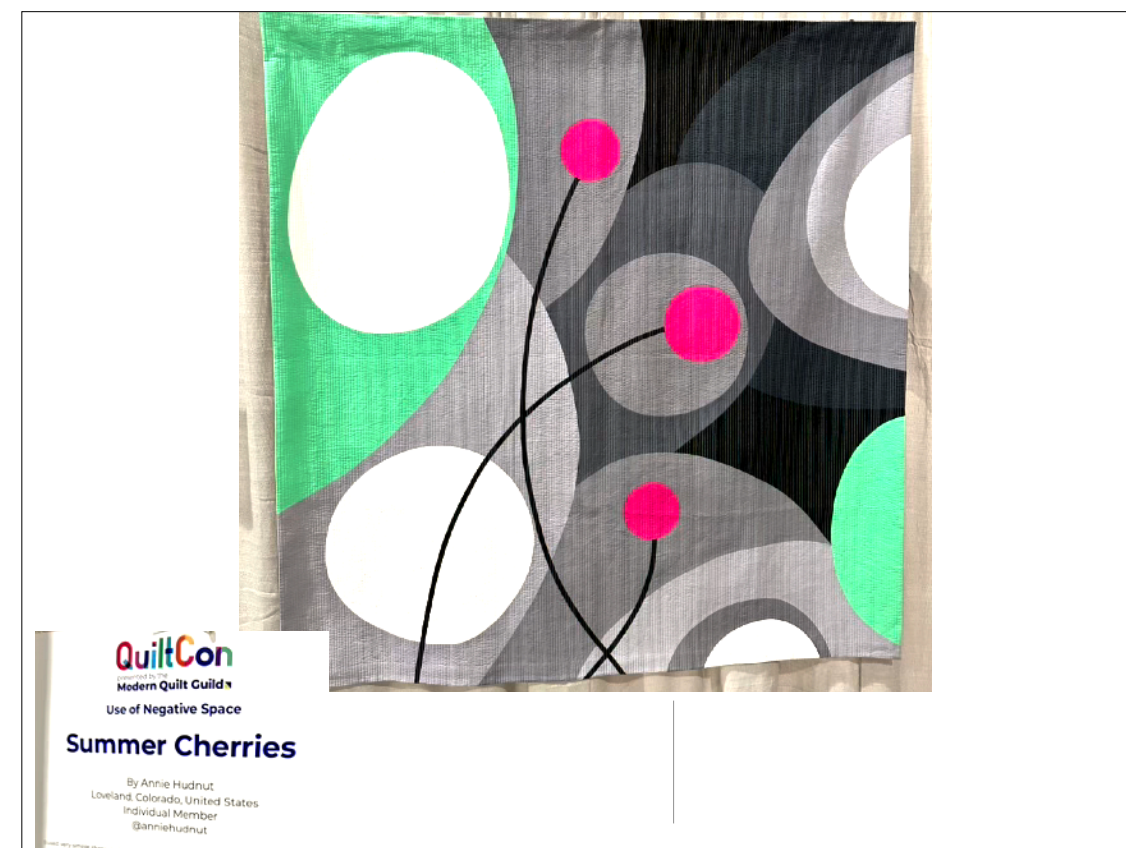
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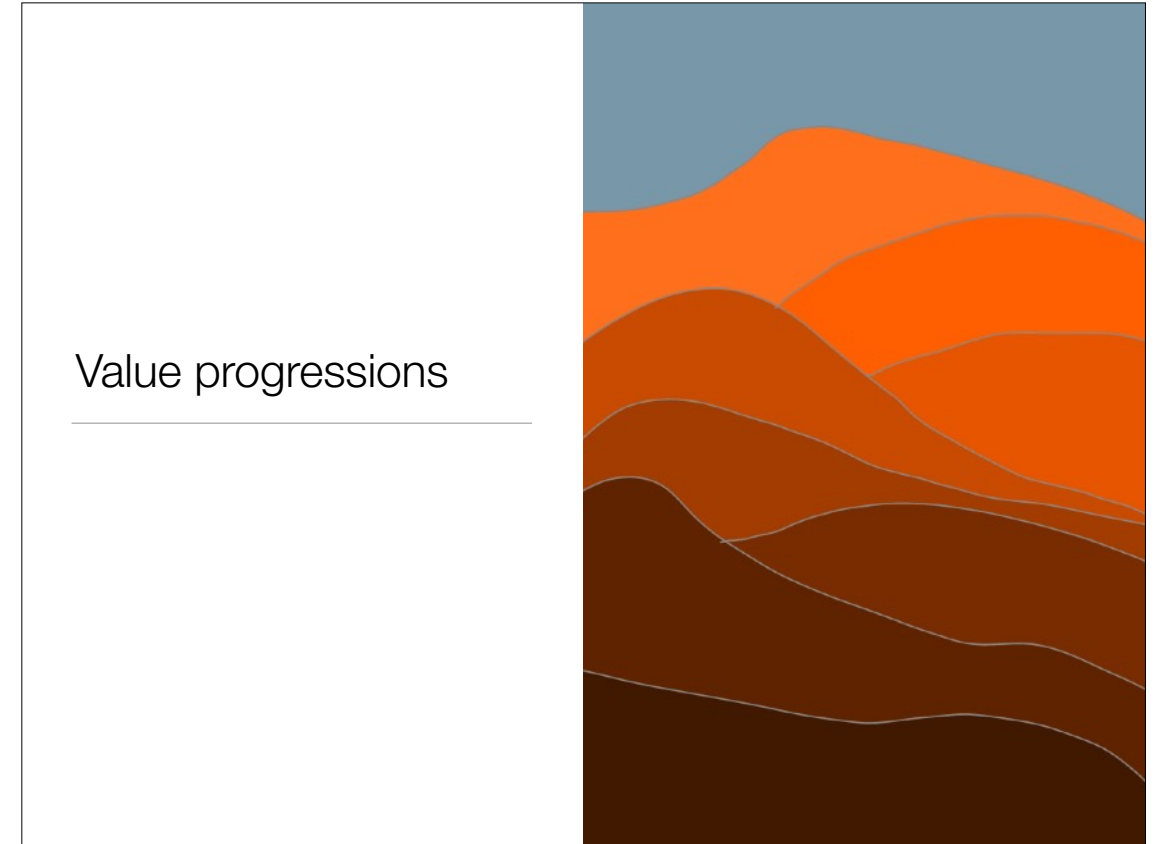


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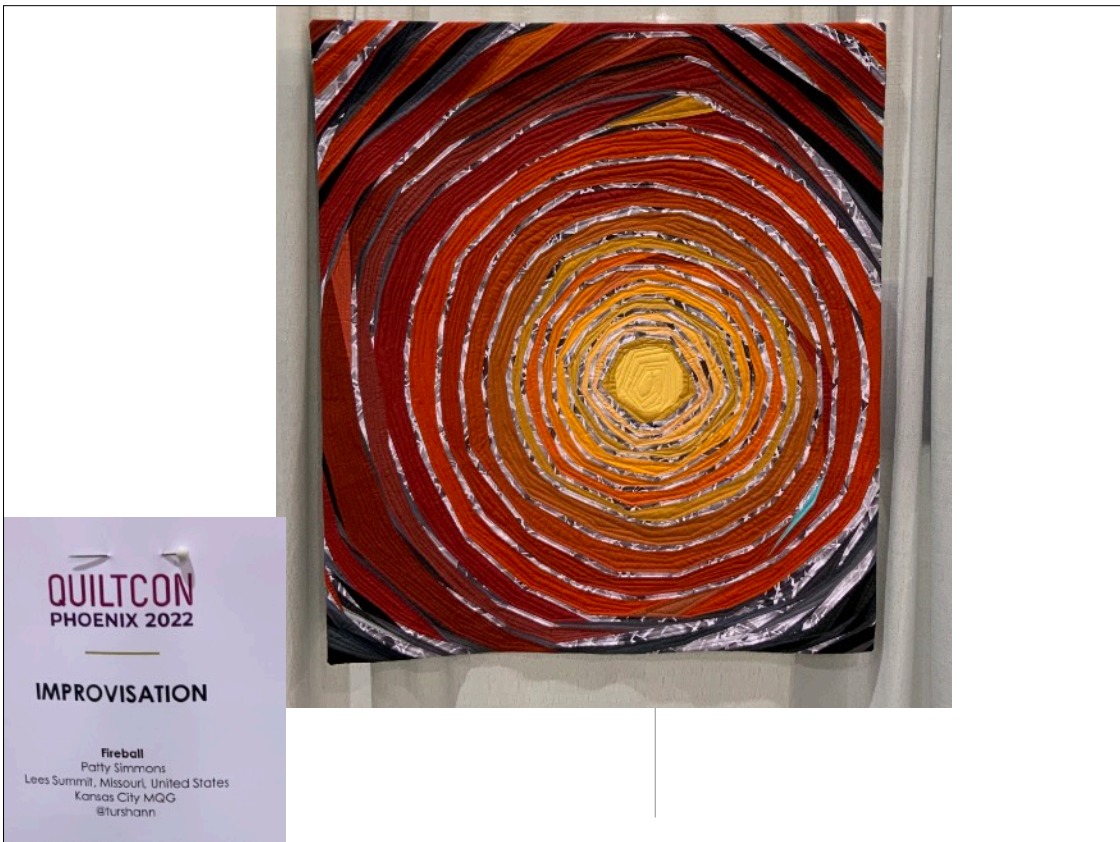




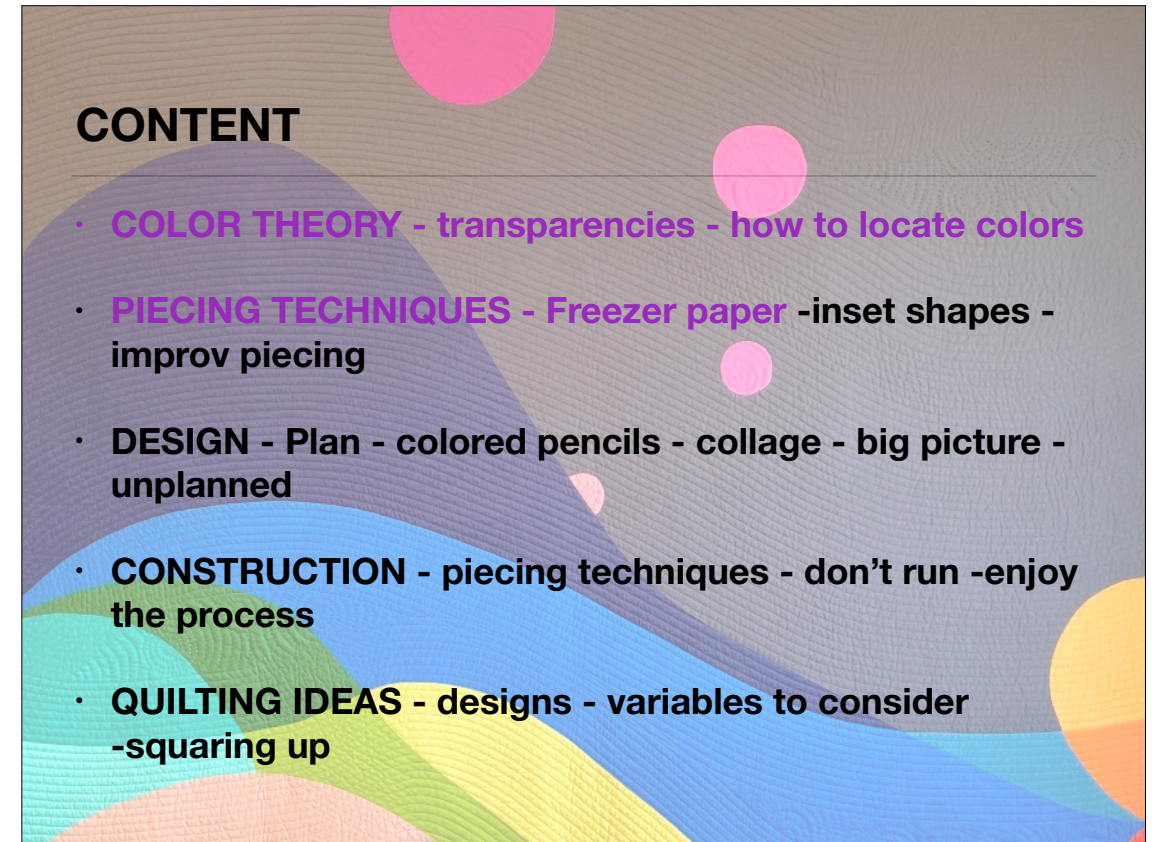
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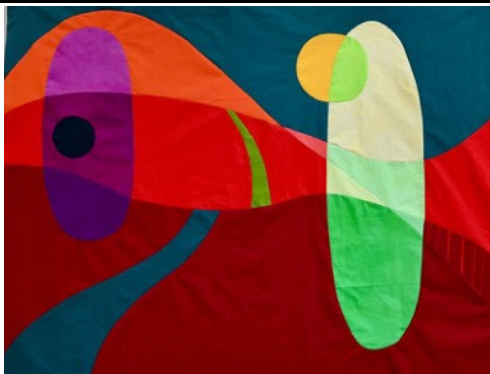




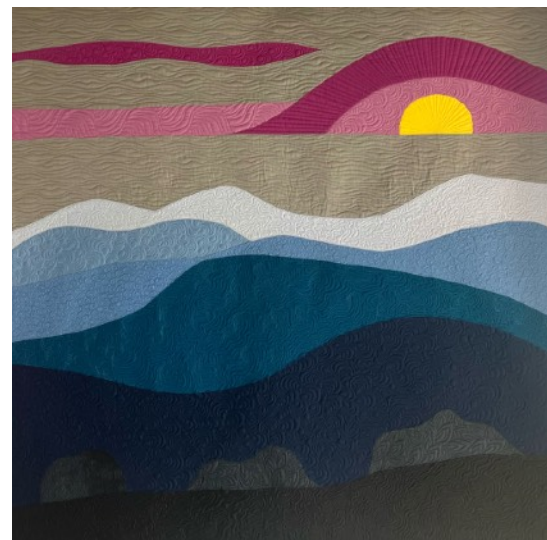
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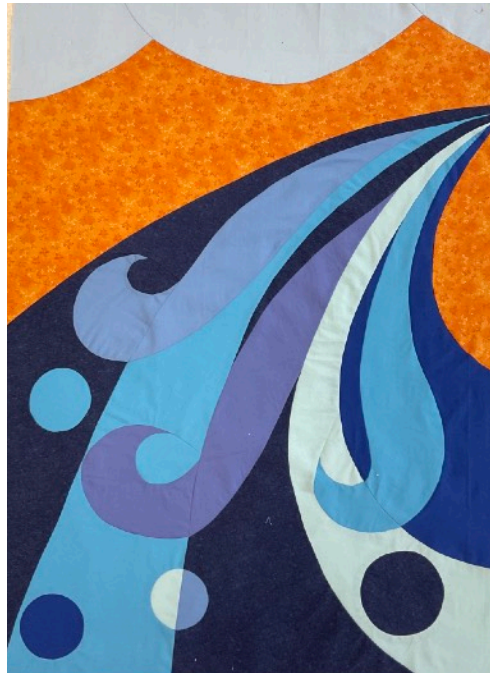


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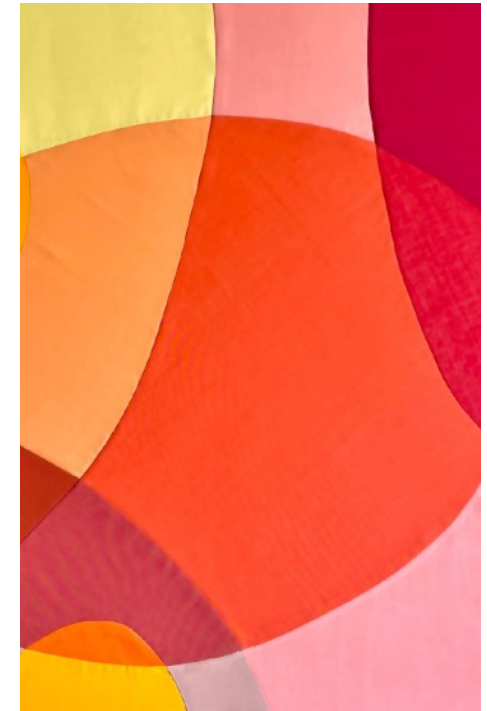
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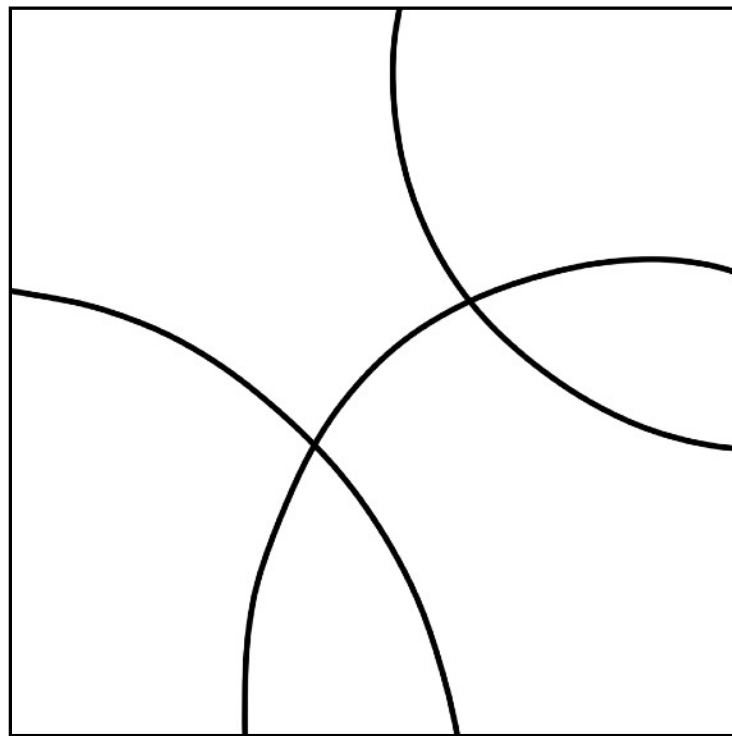


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## STEP 1 DESIGN



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## STEP 2 ORGANIZING COLORS AND PIECES

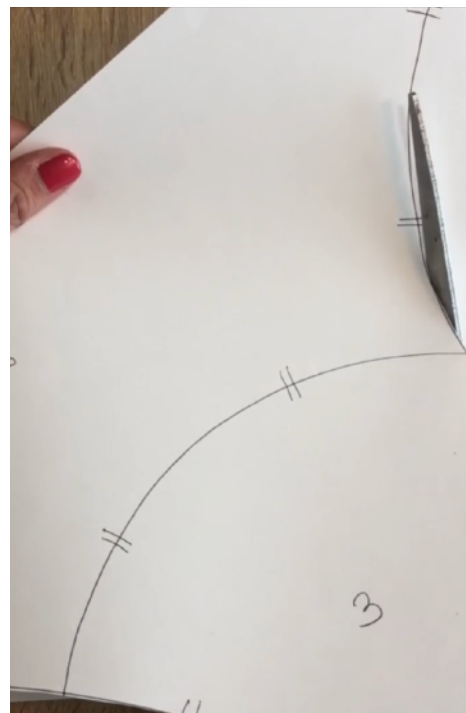


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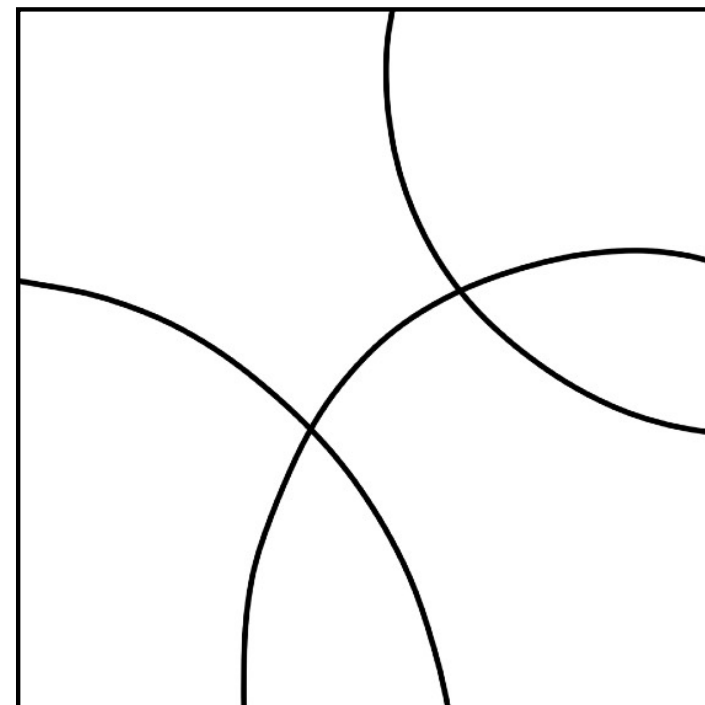


## STEP 3

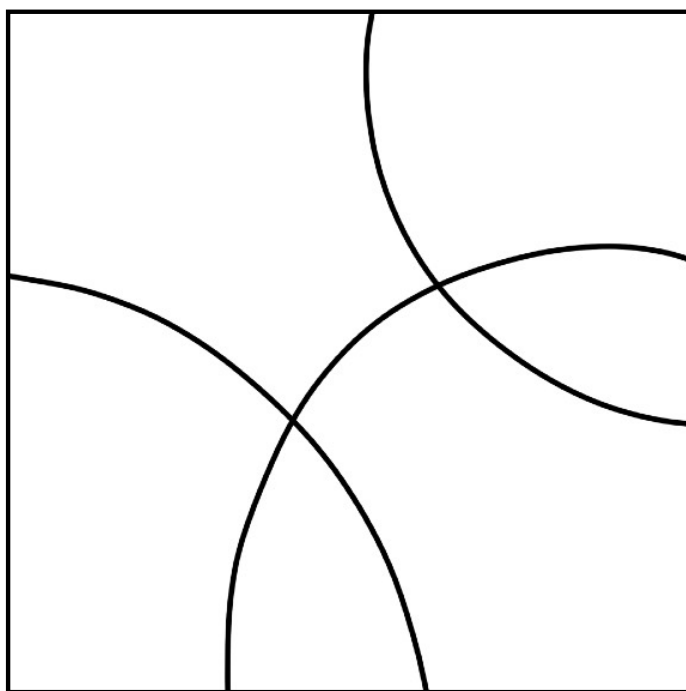
### REGISTRATION MARKS AND SECTIONS



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## STEP 4

### CUTTING PAPER AND CUTTING AND MARKING FABRICS SECTION 1

1. Apply freezer paper shape on the fabric
2. Mark the registration marks on the fabric
3. Cut the fabric leaving 1/4" seam allowance



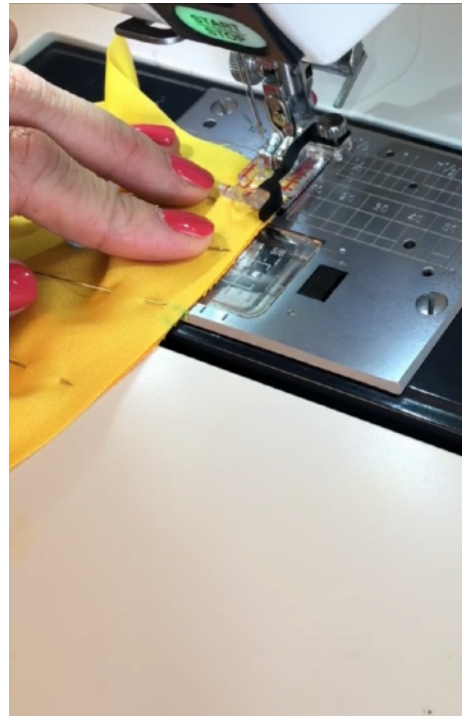
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## STEP 5

PINNING AND SEWING PIECES  
TOGETHER  
SECTION 1

1. First pin on the registration mark, then in between them.
2. Concave on the convex shape RST
3. Sew with your 1/4" foot.



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## STEP 6

REMOVE PINS AND  
PRESS TOWARD THE  
DARK FABRIC



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## STEP 7

JOIN SECTION 1+2+3



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## STEP 8

REMOVE PINS AND  
PRESS



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## STEP 1

PRACTICE SOME DRAWINGS ON A PAPER



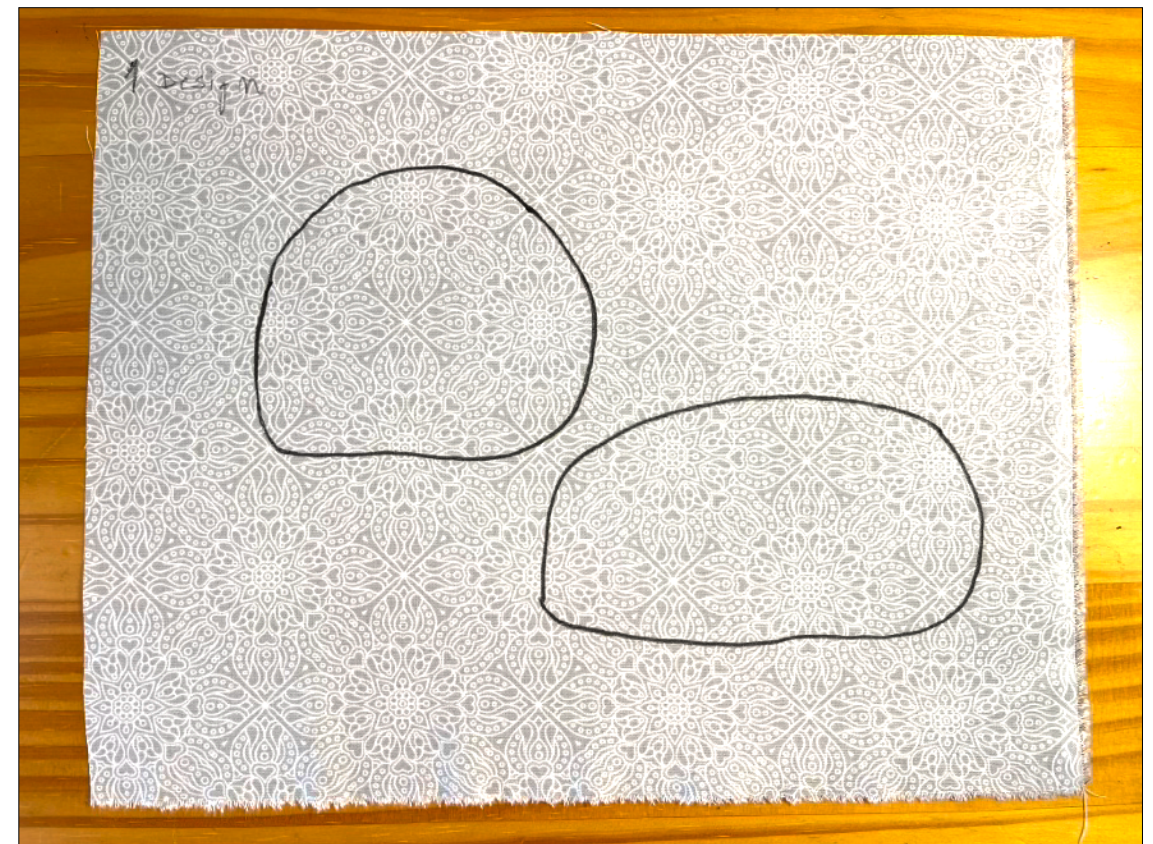
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## STEP 2

CHOOSE ONE DESIGN AND  
DRAW IT ON YOUR  
BACKGROUND FABRIC  
Or  
YOU CAN START WITH ONE  
SHAPE AND ADD OTHERS LATER



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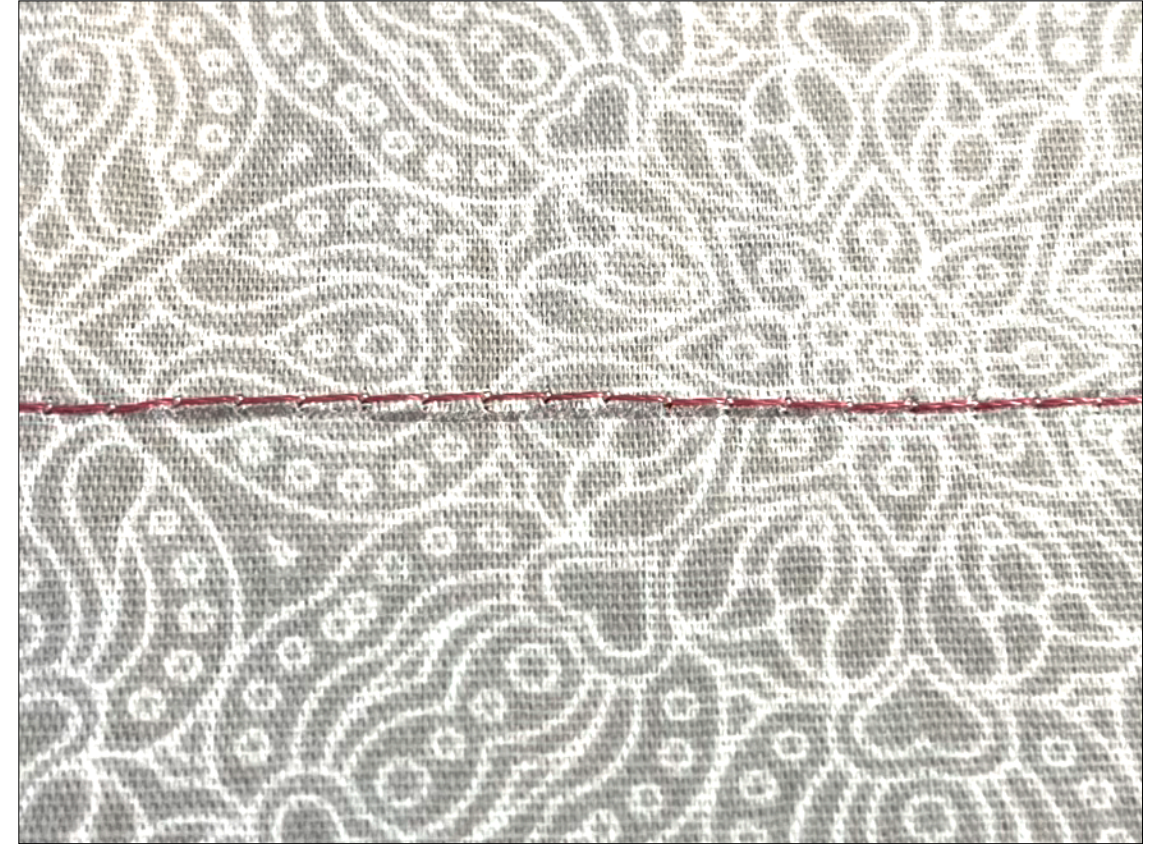


## STEP 3

BASTING STITCH  
STITCH LENGTH 2.6 - 3  
CONTRASTING COLOR THREAD  
(ON THE NEEDLE AND BOBBIN)



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## STEP 4

CUT INSIDE AND MAKE CLIPS  
HALF INCH FROM BASTING  
1/4" APART



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## STEP 5

PRESS AND GLUE



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## STEP 6

PUT THE SHAPE FABRIC



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## STEP 7

FINAL SEAM  
CHANGE THREAD  
LOWER STITCH LENGTH  
SLOW



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## STEP 8 AND 9

CUT REMAINING FABRIC always  
before to make a new shape

ERASE MARKS  
REMOVE BASTING  
PRESS



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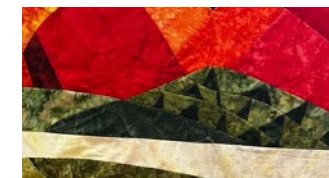
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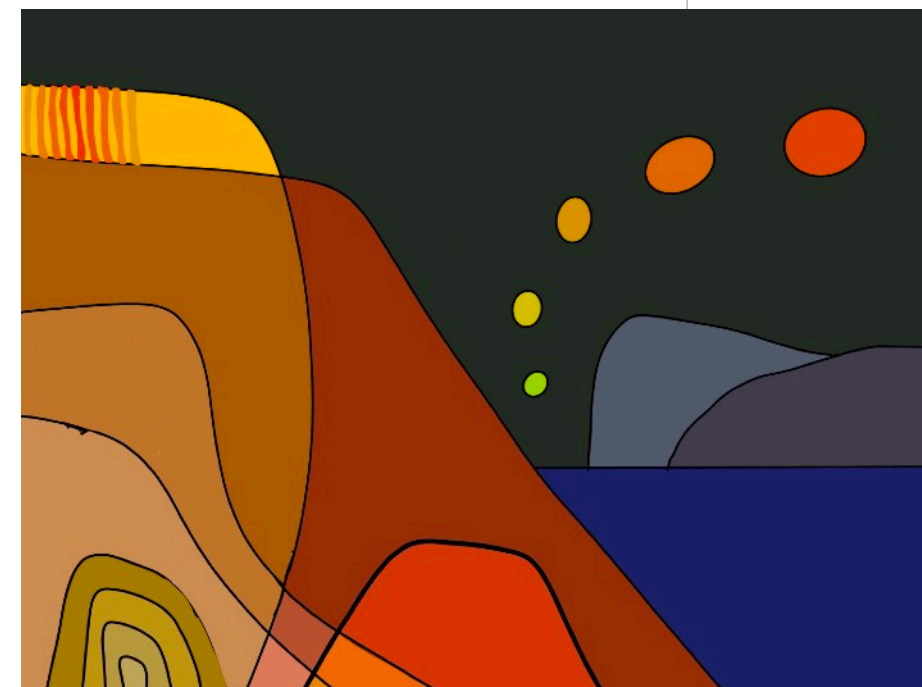


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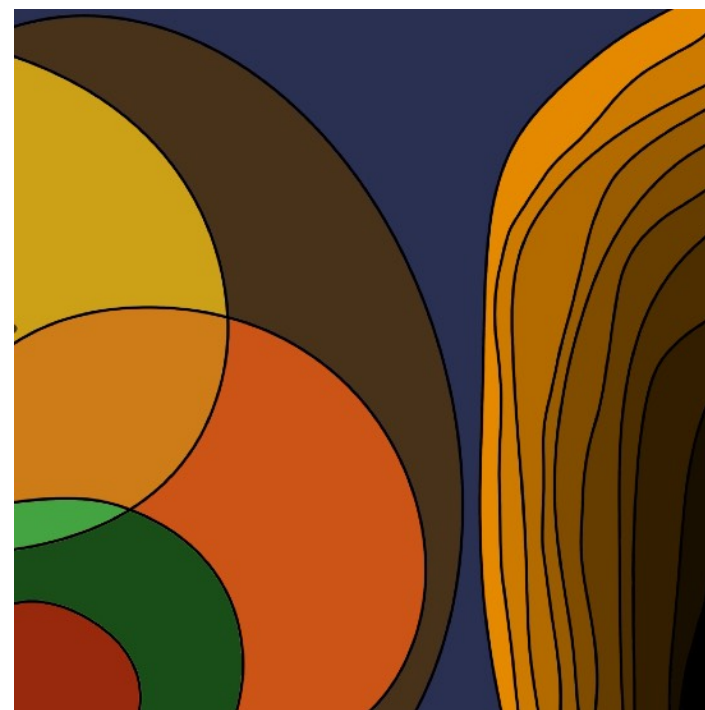


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- **DESIGN** - Plan - colored pencils - collage - big picture - unplanned -
- **CONSTRUCTION** - piecing techniques - Key to determine the construction order- don't run -enjoy the process
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## How do you decide your quilting designs?

- What is the main character in my quilt design?
  - color /shape/line
  - movement/contrast
- Do I need to enhance any special area?
  - Focal point
  - Shapes



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## How do you decide your quilting designs?

- Quilting as a secondary role?
- What are my limitations?
  - Time/sewing machine/ quilt size/quilting skills
- Final use of the quilt - texture



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Just a stabilizer  
Everything is about color

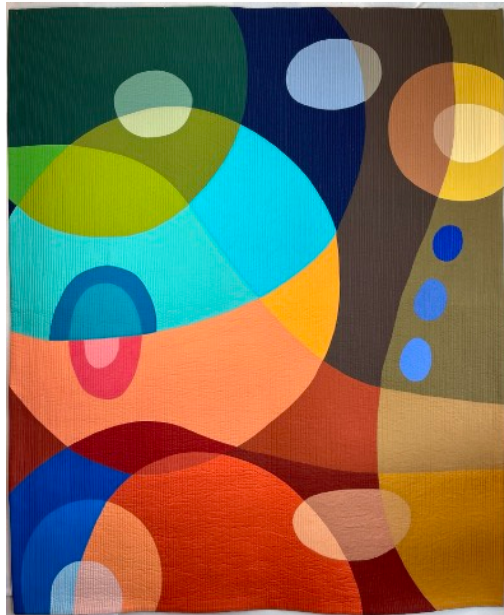
Chromatic whispers

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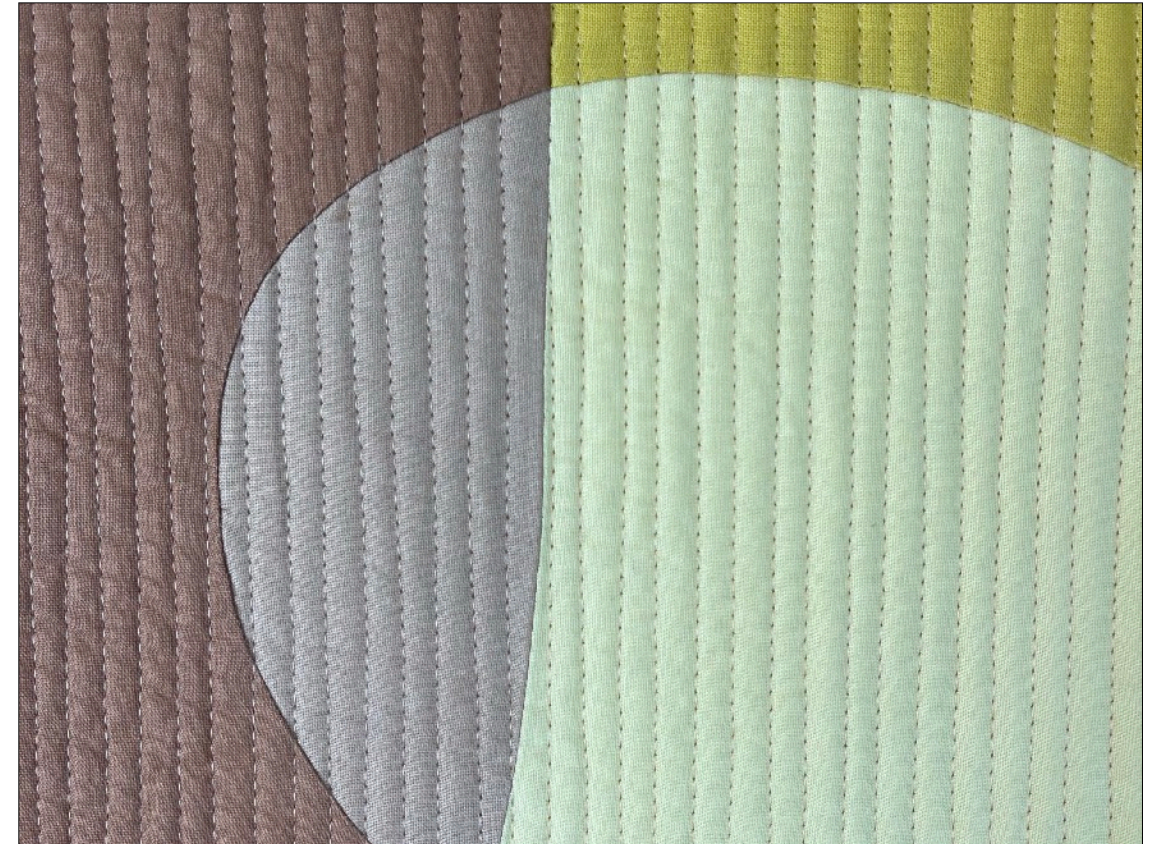




Quilting as a secondary role  
Design is the main character

Colored Bubbles IV

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Enhance the elements  
Create movement  
Stabilizer

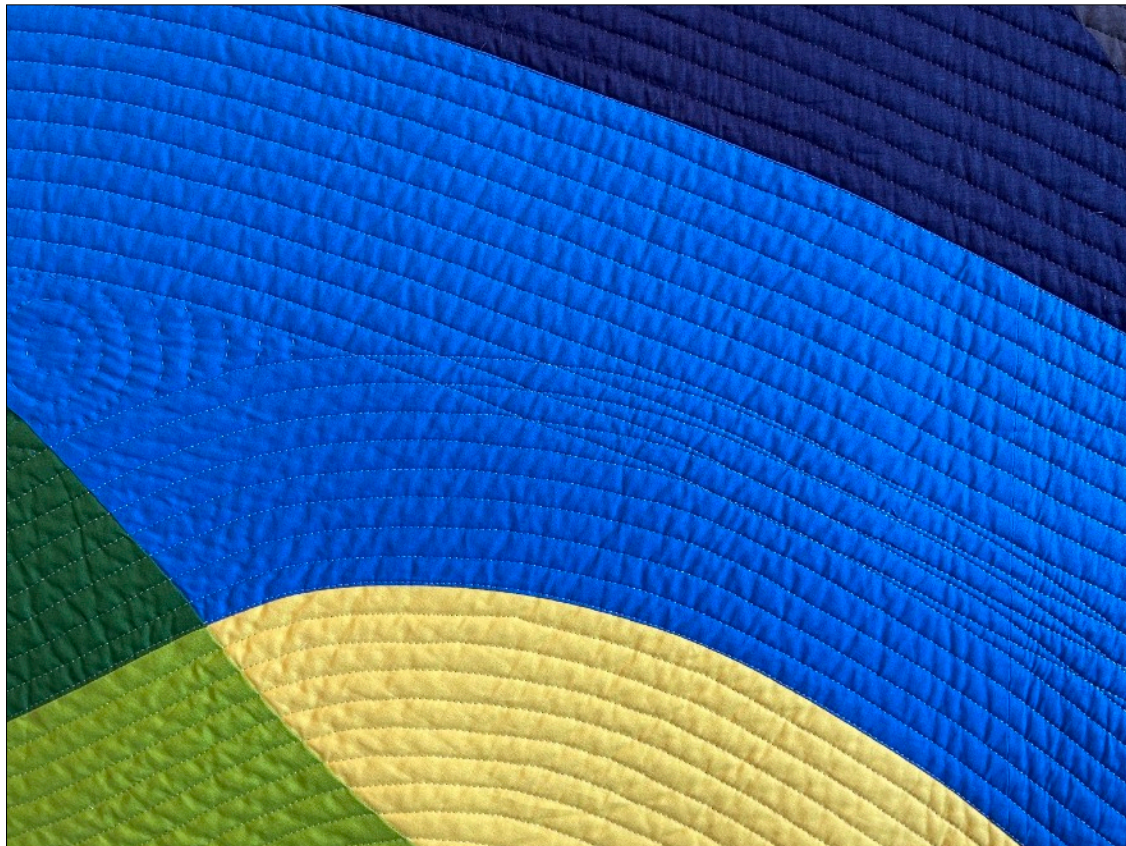
Imaginary Places III

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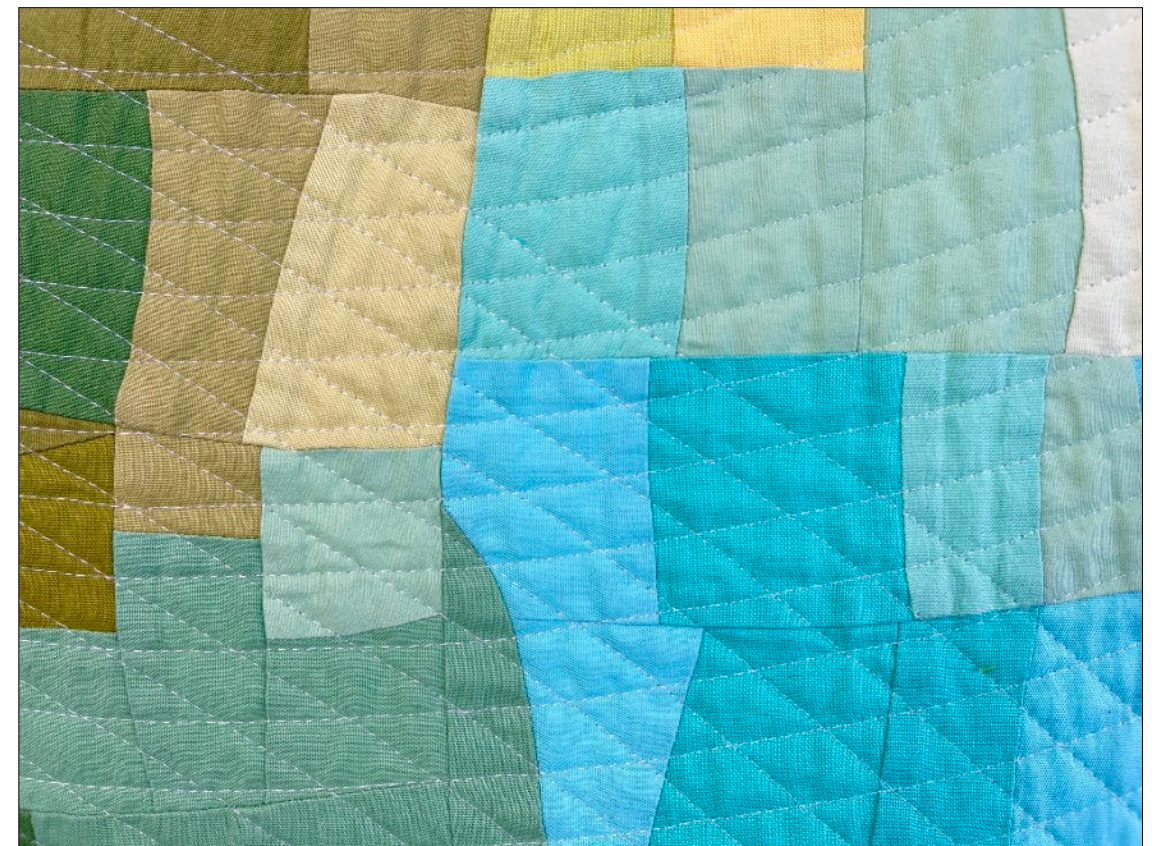
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Movement  
Support role  
Focal points

Watercolor II

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Complete composition  
Support same story  
Simple

Ode to yellow

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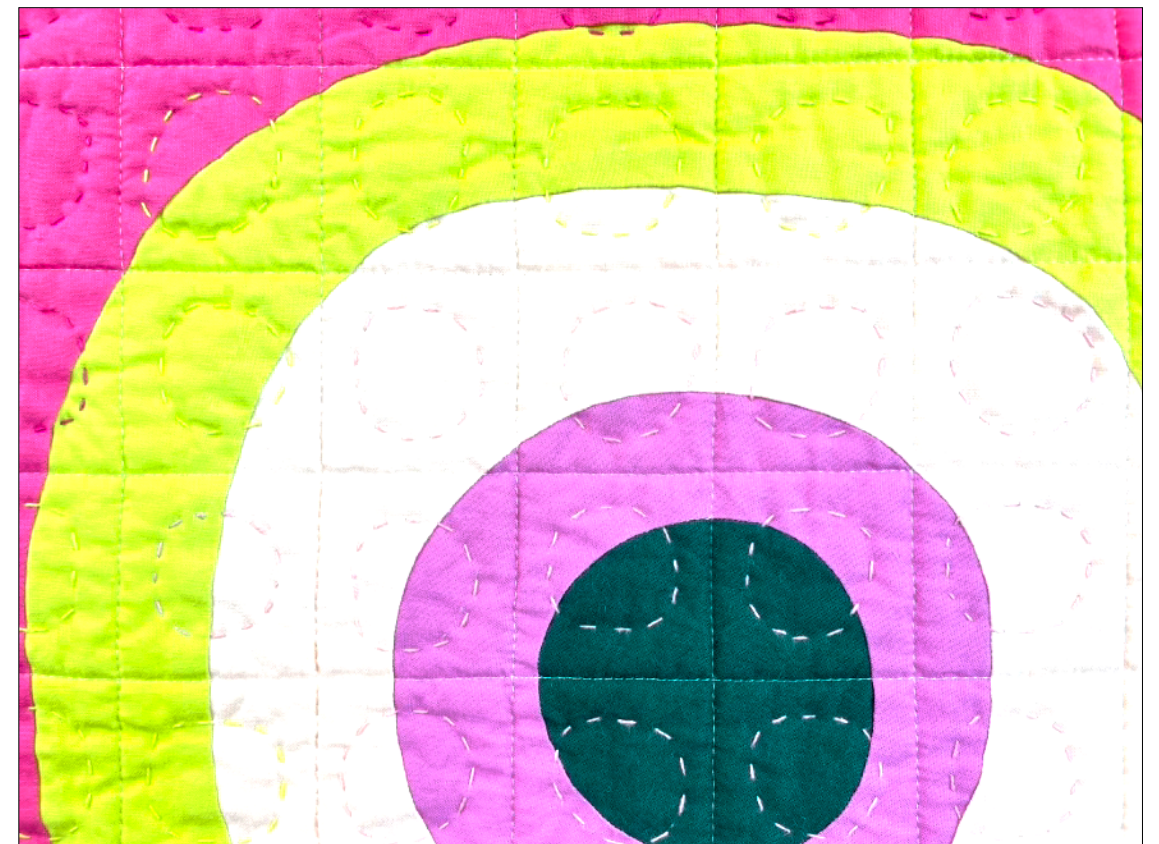
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Support the composition  
Stabilizer for hand quilting  
Texture  
Creates Unity

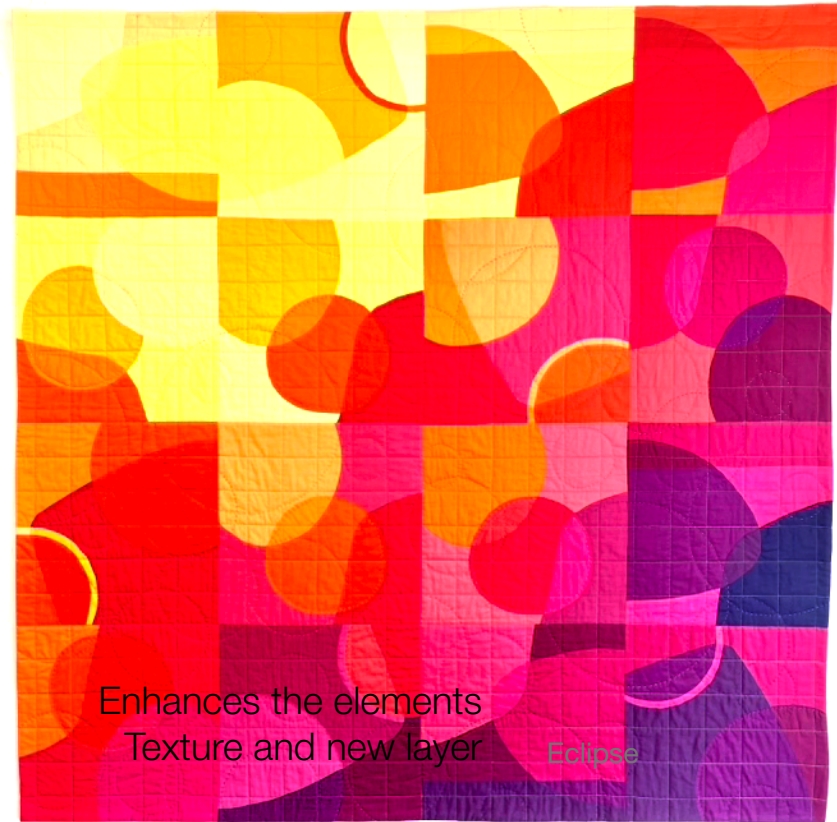
Squares with concentric organic shapes

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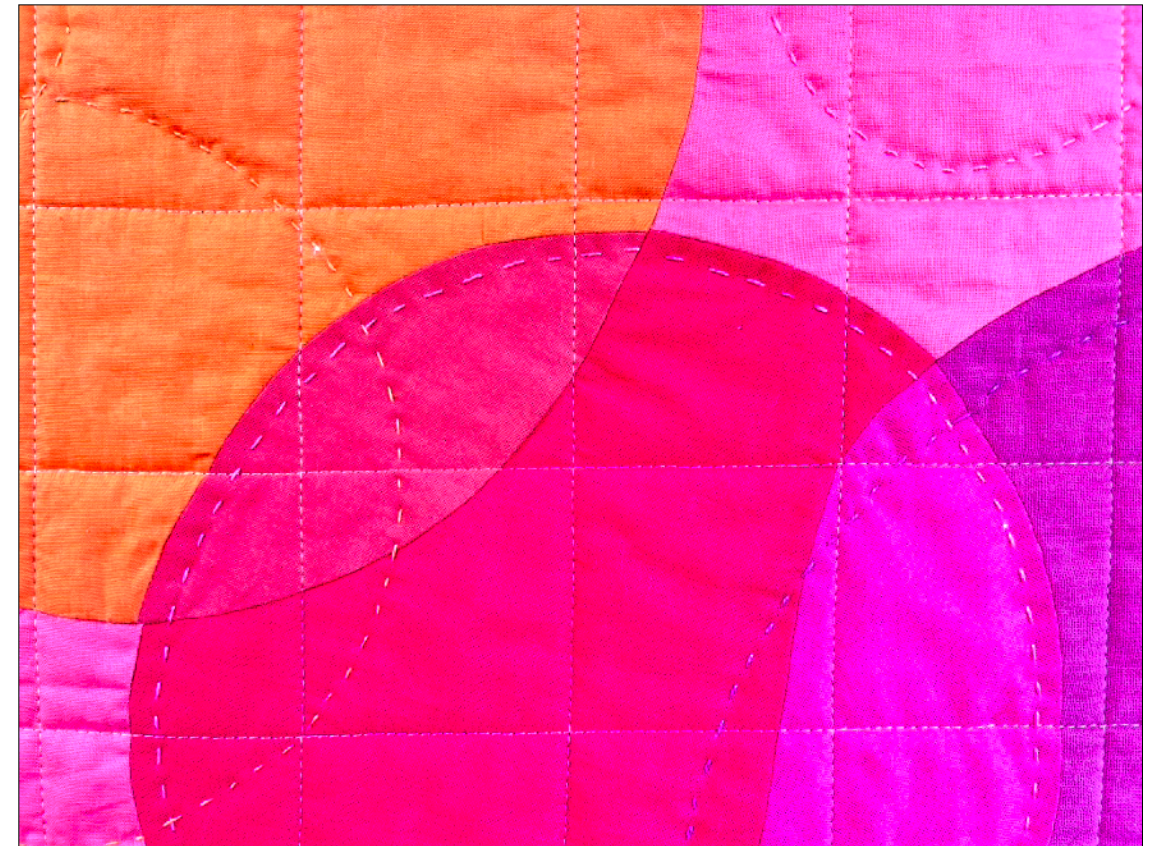




Enhances the elements  
Texture and new layer

Eclipse

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Second subtle layer  
Limitation

Imaginary places

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Support to the composition  
Limitations

VictorV

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## Final thoughts

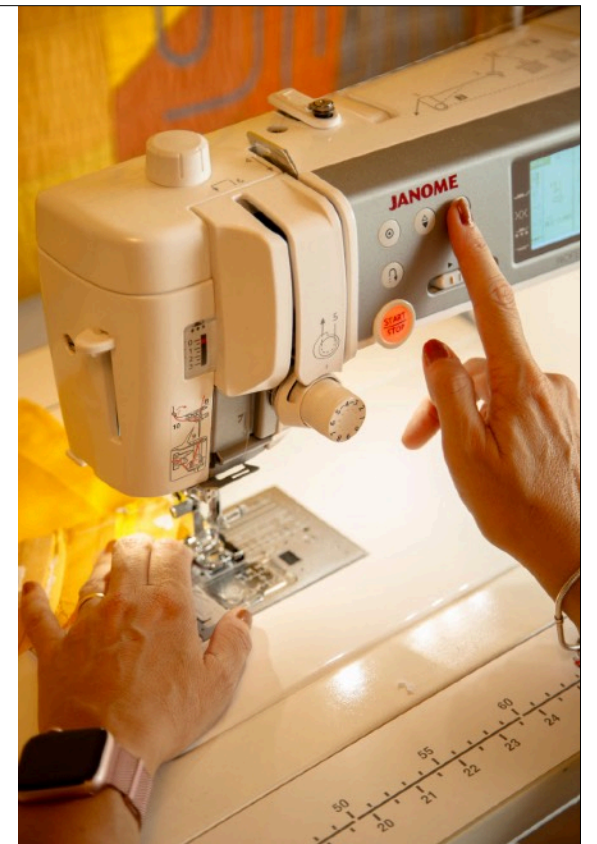
- Quilt and quilting; they support each other , they tell the same story
- Create texture
- Enhance the elements in your design
- Focal point
- Create movement
- Second subtle layer (doesn't interfere in your design)
- Stabilizer for hand quilting



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## Think about your limits or parameters

- Time
- Sewing machine
- Quilting skills
- Quilt size
- "Perfection is the enemy of progress"



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