

Supply List

Supply fee: \$40

Optional fabric kit: \$75.00

Both payable to Denise at the start of the workshop.

A minimum of 5+ yards of a variety of white (plain, smooth, perhaps some textured) fabric, each piece being approximately a fat quarter or so ($\frac{1}{4}$ yard) in size.

Alternatively (or in addition to), Denise provides for purchase (in those areas or countries where shipping and/or customs fees aren't prohibitive) an optional – but recommended – Fabric Kit. The kit includes $1\frac{1}{2}$ yards each of very high quality white cotton Kona, Pima, and Sateen (all from Robert Kauffman); white cotton-linen blend (again, from Robert Kauffman); and white silk organza (from Dharma). These are the same fabrics that Denise uses for her own quilts. Kits can be purchased from Denise at the beginning of the workshop; if you want to reserve a kit, please let Denise (contact information is below) or the host organization know as early as possible to ensure that enough kits are shipped.

Several bristle and foam paint brushes plus anything having interesting textures that can be used to apply paint, e.g., sea or dish sponges – a couple sizes – with lots of holes, etc.

Foam core (or the like) boards (for moving the above sized wet fabric) – 2x

Small plastic containers (for mixing paint) with lids – 8 or so (e.g., small Glad or ZipLock containers)

Spray bottle (for water)

Permanent medium-tipped black marker

Clothespins

Clear (washable) school glue

White baking flour, stirrer, and small container / bowl

Salt crystals (different sizes)

Sand

Weeds, rocks, feathers, etc. (i.e., things to lay over the paint for texture)

Container for water

Color wheel

Optional:

Clothes that you don't care about !!

Rubber or disposable gloves

Mickey Lawler's "Skydyes"

Note:

If flying instead of driving to the workshop, and you have no way of getting everything into your luggage, contact Denise or the hosting organization re: sharing items with other students or having the hosting organization possibly provide some of the bulkier items (e.g., foam core, flour, salt, sand, miscellaneous containers). If needed, also contact the hosting organization to inquire about sewing machine rentals (see below).

Working with Photographs

To Be Brought by Each Student:

An enlarged quilt-sized paper copy – typically B&W (though color is also fine, just much more expensive, and it may not be as "contrasty" as gray scale) – of a photo or sketch (hopefully of a scene or theme of particular interest to each student).

The photo (and enlargement) is used to inspire and help guide each student's fabric painting (desired colors, and textures, etc.) and to serve as a rough template for follow-on quilt top design and technique selection; it also provides Denise with an understanding of each student's specific workshop objectives.

Note that although Denise's own focus is on stones and landscapes, the various techniques taught during the workshop are applicable across most any subject matter or thematic focus. Lots of students have certainly chosen photos of varying styles of stones and landscapes (the U.S. Southwest, for example), but other students have instead chosen photos of old rusted cars, beached fishing boats, coastlines, flowers, forests, you name it. A good photo composition-wise is one with hopefully interesting textures and colors and contrasts, isn't overly complex in terms of the number of individual elements (unless they can be easily grouped or abstracted), and perhaps includes some degree of perspective, if desired.

Denise typically starts by making a somewhat larger (say 8" x 10", or 20 cm x 25 cm) paper color copy (basically, a slightly enlarged inexpensive color Xerox) of her original photo, on which she then uses a contrasting colored (white, black, maybe silver) medium width felt tip pen, wax pen, or colored marker pen to highlight – again, in a contrasting color – all the pertinent edges (i.e., the edges of rocks, streams, the sides of buildings, what have you). The goal is to have the edges show up well on the final enlarged print.

Creating this interim slightly enlarged paper color copy is an optional step, but it typically helps better see all the important edges. Optionally, if so inclined, you can just highlight key edges on the original photo (though that might irreparably damage it).

Denise then uses the above edge-marked (interim) paper color print to create the final fully enlarged B&W "quilt-sized" paper photo template. For the workshop most folks opt for somewhere around 18 to 30+ inches on a side – 60 cm x 90 cm – for handling ease and convenience, but the main objective is that the enlargement be printed at more or less the desired final quilt top size.

For this final enlargement do not get an actual photographic color enlargement (which would be hugely expensive), but rather just get a simple enlarged non-photo paper B&W Xerox (or blueprint machine-created) print (on thinnish, inexpensive, matte, roll paper). Denise typically uses a local PostNet shop (or maybe Kinko / FedEx), or for super large enlargements she might use a blueprint company; just specify what size you want (usually telling them the desired length of the longest side), and they'll oftentimes just print it out on the spot. It should cost less than \$10.00 or so (depending on size; FedEx is usually the most expensive).

Also, ask them to make the print as high contrast as possible. Using the interim slightly enlarged edge-marked paper color print helps further ensure this final full quilt-size blowup retains as much visible detail as possible.

In addition to the above enlarged (quilt-sized) B&W paper print, please also bring the original photo (marked up or a clean copy), any size, in color (if possible).

Paper scissors
Tracing paper

Construction Techniques

To Be Brought by Each Student:

Sewing machine (and please don't forget the power cord and foot pedal !!!)

Basic sewing (machine) supplies and notions (including new sewing machine needles)

A small variety of contrasting or coordinating or textured fabrics that will (likely) complement (in addition to your Day 1 and 2 painted fabrics) your planned quilt top.

Neutral color sewing thread
Invisible or bottomline thread
Fabric scissors
Quilter's ruler(s)
Rotary cutter (e.g., Olfa) and cutting mat
Acid-free glue stick
Push pins

Optional:

Fusible webbing (e.g., MistyFuse, FlexiFuse, Wonder Under)
Parchment paper or teflon sheet (for fusing)
Water soluble stabilizer (e.g., Solvy)
Appliqué scissors
Top stitch or metallic sewing machine needles
Yarns and trims (for couching)
Decorative, variegated, metallic, rayon, etc. threads
Small pressing mat and a wee-little iron
Walking foot; couching foot; free motion quilting foot

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Contact Denise (please, don't hesitate) if you have questions or wish to order either an optional Fabric Kit or ask that Denise bring extra supplies (she is happy to sell any leftover paint or extra fabric):

Email: denise.labadie@gmail.com
Voice and/or text (cell phone): +1 720-352-0973
<https://labadiefiberart.com>