

SUSAN CARLSON

MATERIALS LIST

Required

- **FABRIC** in a variety of colors, prints, and sizes. Scraps that you might normally throw away, work as well as larger pieces (fat quarters and up). The more variety the better, fiber content may, and can, vary. **SPECIAL EMPHASIS ON FABRICS WITH PRINTS OR PATTERNS IN THEM**—especially "organic" shapes such as flowers, leaves, swirls, etc.. Batiks work especially well as there is usually a value range (light to dark) in addition to the overall design. Fabrics by designers such as Kaffe Fassat and Jane Sassaman are also fun to work with. Solid colored fabrics or those with gradual color gradations don't work well in this technique.
- **FOUNDATION FABRIC.** Any inexpensive neutral colored fabric (like muslin)—a regular weight that you can glue to but light enough so that a photocopied pattern can be seen through it. It should be large enough to more than cover the base of your project.
- **TULLE (Bridal Illusion)** in a variety of colors, especially black and a color or two to match your color scheme—size to match your project.
- **AILEEN'S TACKY GLUE** (original version) or other water soluble, non-toxic, craft or fabric glue. I like a glue that has some body to it (it won't seep through the fabric easily) and that dries flexible (some white glues are made to dry stiff).
- **FABRIC SCISSORS**—different sizes or styles may be helpful. Larger for the straight cuts, smaller for detail cutting. I find those pelican-BLADED applique scissors nice for cutting around curves.
- **Permanent MARKER**, such as a Sharpie.
- **Straight PINS.**

Optional but Helpful

- **NETTING** and other translucent fabrics—various sizes, colors, weights, and designs to play with.
- My **BOOK: Serendipity Quilts: Cutting Loose Fabric Collage** (will be available in class), presents the cutting loose process.
- A **PHONE** or **DIGITAL CAMERA**, **REDUCING GLASS** (looks like a magnifying glass), or a **PEEP-HOLE** from a door (find at a hardware store). Any of these will reduce the image you are looking at and allow you to assess how your work is progressing from a different perspective.
- **TWEEZERS** or **STILETTO** (I don't use them, but many students do and are happy they brought them).
- **Table LAMP.**
- **Foam core BOARD** to work on and possibly to transport work-in-progress.

Optional Only

- In a multiple-day class, it is rare that someone gets to the quilting stage, most will still be collaging (I'd be in that group!). So, use your best judgement on how fast you work and how easy it is to travel with your machine. If you really want to, bring it just in case. In which case, please add:
- A **SEWING MACHINE** that can be set up for free-motion machine quilting—including the correct presser foot (refer to owner's manual if needed).
- **BACKING FABRIC** to match size.
- **THIN COTTON BATTING** to match size.
- **SAFETY PINS** for basting.
- A variety of **THREADS** for quilting. I particularly enjoy using rayon, variegated, or other specialty threads.
- A **ROTARY CUTTER**, cutting **MAT**, and cutting **RULER.**

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ADDITIONS BASED ON CLASS

2-Day Cutting Loose Materials List Addition

SUBJECT MATTER: Fish, butterflies, or other bugs are the subjects for this 2-day class. They are fun no-stress images that allow you to delve into the collage technique as well as allowing for color and shading practice. I have designs available ahead of time on my website to pre-enlarge for class or available in class for \$5-\$10 or you may draw your own version of a fish, bug, or butterfly. If you have fishy or fluttery photos or drawings to refer to for color inspiration, bring those along. If you are drawing your own fish or bug version, then enlarging it to the size you wish your completed piece to be will speed the process in class. If you have any questions whatsoever, please email me at susan@susancarlson.com. Thanks!