

## SUSAN CARLSON

# Fabric Collage Menagerie

### CHOOSING YOUR SUBJECT MATTER

Detailed information about subject matter and photos is available on my website through my blog. Please follow these links to help you choose an appropriate subject.

Choosing Your Subject for Fabric Collage: [susancarolson.com/2018/11/10/choosing-your-subject-for-fabric-collage/](https://susancarolson.com/2018/11/10/choosing-your-subject-for-fabric-collage/)

Two posts on copyright: <https://susancarolson.com/2017/05/06/copyright/>  
and <https://susancarolson.com/2017/06/10/copyright-and-copywrong-a-follow-up/>

From Photo to Fabric: <https://susancarolson.com/2016/01/09/kodak-moments/>

After you have reviewed the above blog posts, if you still have questions about choice of subject matter or photo, you may email me at: [susan@susancarolson.com](mailto:susan@susancarolson.com).

I also recommend a second design as a "Plan B" fallback option. Additional designs (fish, bugs and butterflies, sun/moon, sea-turtle, gecko) will be available in class for \$5–\$10. They can also be ordered from my website as a PDF to be enlarged prior to class. In case you want to draw or adapt your design, you will need the following:

- TRACING PAPER—"tracing vellum" if possible
- Sharpened PENCILS or MECHANICAL PENCIL
- Clear TAPE (may or may not be needed)

### MATERIALS LIST

Many of these supplies are pictured and described on my website on the Fabric Collage Toolkit page: [susancarolson.com/fabric-collage-toolkit/](https://susancarolson.com/fabric-collage-toolkit/).

For help on choosing fabrics to bring to class visit this blog post:

[susancarolson.com/2017/03/25/choosing-fabric-for-fabric-collage-updated-with-video/](https://susancarolson.com/2017/03/25/choosing-fabric-for-fabric-collage-updated-with-video/)

#### 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 Fassett and Jane Sarsaman 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.
- AILEEN'S TACKY GLUE (original version is best choice) or if that one can't be found another water soluble, non-toxic, craft or fabric glue. The glue should have some body to it (so it won't seep through the fabric easily) and should dry 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.
- Table-top light with a multi-plug extension cord with surge protection.

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### MATERIALS LIST, continued

#### Optional but Helpful

- NETTING and other translucent fabrics—various sizes, colors, weights, and designs to play with.
- 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.
- 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 or “PURPLE THANG” (I don’t use them, but many students do and are happy they brought them).
- Something to cover your design wall or something to cover your work at night.

#### 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.

#### In case you need to draw or adapt your design:

- TRACING PAPER—“tracing vellum” if possible
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My blog has proved quite helpful to upcoming students in preparation for classes. A few of the posts give you a preview of some of what we’re going to cover during the days we’ll be together, some highlight my travels and student work and may be inspirational to see what others have done before you, and other posts are about the hows and whys behind my own quilts. Please peruse and consider it “homework.” The more familiarity you have with the material the better! For some of the posts, I’ve created short videos addressing fabric selection in particular.

The “How To” posts <https://susancarlson.com/category/how-to/>

The “Student Work” posts <https://susancarlson.com/category/student-work/>

The “Finish Line” posts <https://susancarlson.com/category/the-finish-line/>

The “On the Road” posts <https://susancarlson.com/category/on-the-road-teaching/>



#### SESSION III

Sunday to Friday, March 14 – 19, 2021

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