

# Wholecloth Painting and Thread Sketching

a workshop with Susan Brubaker Knapp

Learn the basics of painting on fabric to make wholecloth painted quilts. Work from your original photographs, and use acrylic textile paints and threads sketching to bring it to life. Do not worry if you've never painted anything before... this may look complicated, but it isn't once you learn a bit. Prefer not to bring your machine? You can paint the entire time, if you prefer!

You will learn how to:

- select the right photos for great results
- mix colors, shades and tints
- choose paints and fabrics to use and why
- transfer your design to fabric
- paint and blend colors
- heat set your piece
- create line, color and texture with thread
- gain control and confidence when free-motion stitching
- stabilize the fabric surface
- choose the right threads and needles for thread sketching
- correct tension problems

**Kit fee is \$45** (payable to Susan).

The kit includes:

- 2 yards prepared for dyeing (PFD) fabric
- set of paint brushes
- use of my textile paints and extender
- small paint kit to take home

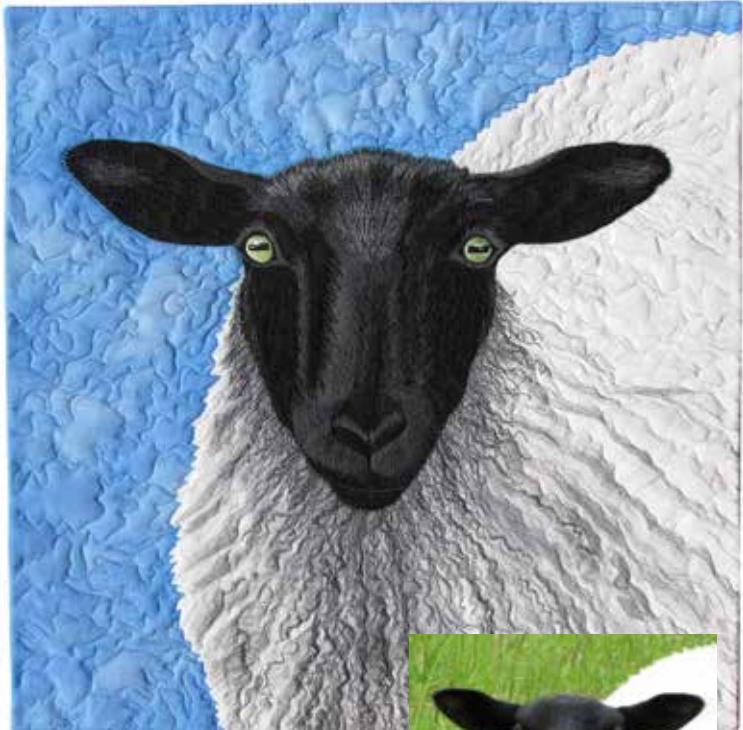
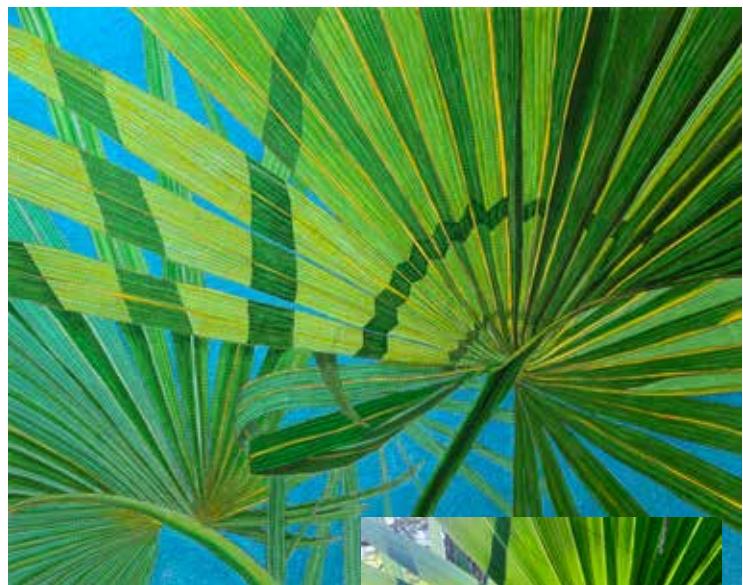
**Level:** Intermediate; some experience with free-motion quilting necessary.

For more insight and information, please go to:

<http://wwwbluemoonriver.blogspot.com/2014/01/faqs-wholecloth-painting.html>

## Enlarging your photos

- You can take a digital image to your local office supply store and tell them that you need it printed, and at what size. Tell them that it does not need to be on photographic paper (as this is much more expensive than printing on regular paper).
- There are also good online sources for printing enlarged photos, and they are sometimes less expensive than your local office supply store. Try [www.vivyxprinting.com](http://www.vivyxprinting.com) or [www.posterbrain.com](http://www.posterbrain.com)

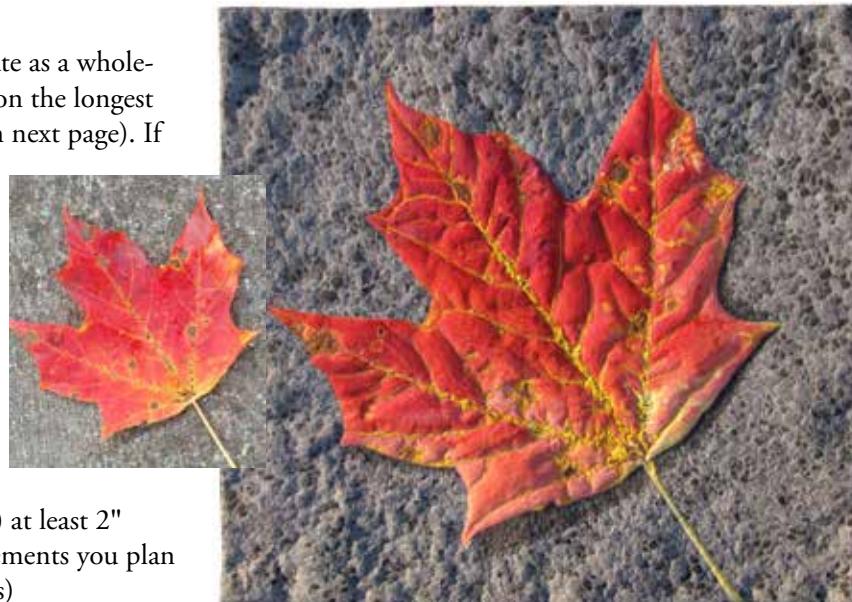


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### Bring the following supplies:

- Enlargements of 2 photos you want to create as a whole-cloth piece. Enlarge photos to at least 12" on the longest side, but no larger than 24x36" (see box on next page). If you'd like to try to completely finish one piece in class, including quilting, make sure one of your photos is on the smaller size (no bigger than about 12x12").
- Artist's palette or paint tray, either plastic or metal, with multiple compartments, for mixing paint (available at craft and artists' supply stores). It is helpful to use a palette with a lid, or bring plastic wrap to cover your paint.
- Pieces of foamcore (also called foam board) at least 2" larger on both sides than the photo enlargements you plan to paint. (Available at craft and office stores)
- Mechanical pencil
- Black Sharpie markers in fine and ultra fine
- Artists' tape or masking tape
- Clear (Scotch) tape
- 2 cups to hold water for rinsing brushes
- 3 or more clean old rags or washcloths
- 2 plastic garbage bags (to protect your work surface)
- Old clothing to wear during class that can get stained (acrylic paint does not wash out)
- Paper scissors and fabric scissors
- Seam ripper
- At least 30 straight quilting pins or safety pins
- Sewing machine – must be in good working order, and be able to drop feed dogs
- Extended surface for your sewing machine
- Free-motion or darning/embroidery foot
- Manual for your machine
- Topstitch or Microtex needles, size 80/12 or 70/10
- Interfacing/stabilizer – pieces at least 1" wider and longer than your photos. Products I use and recommend are Pellon 910, Pellon 806 (Stitch & Tear), Pellon 809 (Decor Bond), or Heavy Weight Shaping Aid. Note: For larger pieces, Pellon 809 is widest.
- Cotton embroidery thread (50 or 60 weight) in the colors you will use to thread sketch (I use Aurifil Cotton Mako 50 wt., or Mettler No. 60 fine embroidery cotton merc.) Non-cotton threads are fine if you have used them successfully on your machine for free-motion stitching, but they are sometimes harder to adjust tension with for thread sketching. I do not recommend variegated threads for thread sketching.



If you are extra speedy and think you'll finish the painting and thread-sketching, please bring:

- Cotton batting, at least 1" bigger in length and width than the pieces you plan to make.
- Cotton backing fabric, at least 1" wider and longer than the pieces you plan to make. Stay away from light-weight fabric.

### Photo information

- You must own the rights to the photograph. This means that you have taken the photo, or have permission from the photographer to reproduce it. Otherwise, you are in copyright violation.
- Photos need to be crisp, clear and in focus when printed at the size you wish to make your final wholecloth piece.
- Simple photos work best for beginners to this technique. Choose a photo that is well lit, and with enough contrast (has low-, medium-, and high values). Consider a close-up/macro photograph; they work great.
- I will not cover people/portraits in this class. (This is not my specialty, and requires precise blending of skin tone colors that is tricky for beginners.)

If you have any question about your photographs, please contact me by e-mail two weeks in advance of the class!

**Susan Brubaker Knapp**

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Susan Brubaker Knapp is a fiber artist, author, teacher, host of "Quilting Arts TV" and co-host of the Quilting Arts Podcast. She lives in Chapel Hill, NC. Susan is best known for her highly realistic art quilts, executed using three primary techniques: whole-cloth painting, fusible appliquéd and thread sketching. Her work has won national as well as local awards, and has been exhibited

at national and international venues. She teaches nationally and internationally, and is passionate about helping students find "the artist within." Susan is the author of *Point, Click, Quilt! Turn Your Photos into Fabulous Fabric Art* (C&T Publishing, 2011) and *Appliquéd Petal Party* (C&T Publishing, 2009). Her work has been featured in several national magazines, and in the 2009, 2010, 2011 and 2012 Quilting Arts Calendars. She has produced five video workshops with Quilting Arts on the subjects of free-motion quilting, thread sketching, wholecloth painting, and finishing techniques. Susan has co-curated several traveling exhibitions, and is a frequent contributor to Quilting Arts magazine.

