

*This Fiberella Studio eLearning course has three meetings. The interactive options to communicate with Paula, and with other students, increase as the session progresses. Please feel free to simply spectate, &/or ask questions and participate as desired.*

## *FiberCafe Two*

[www.fiberellastudio.com](http://www.fiberellastudio.com)

line  
mark  
shapes  
motifs &  
pattern fills  
ten techniques  
your own themes  
six ways to cut  
to combine  
and focus  
design  
yours

**1**

Building on Fiber Café One concepts and skills, Paula uses our first meeting to demo six fresh fiber techniques especially useful in markmaking. Some techniques are Direct Application and others are an intro to Fiberella Cane Work. Emphasis is on developing your own style of "handwriting" in fiber and filling-a-space to create a focal point in your surface design. Video, Q & A and PowerPoint presentation are included. Handout is available for download. Within 24 hours after your first meeting, you'll have access to a full recording to work along with in your studio.

**2**

A little textile sketchbook practice after the first meeting insures your confidence in the fiber techniques; and prepares you for this second meeting. Learn six felt cutting techniques for use with felt and pre-felt techniques learned in Fiber Café One. Paula provides useful methods to design motif shapes, showing how the special felt cutting techniques enhance various motifs. Find out how to use value and scale to create a focal point. Gather suggestions for developing a specific mood in a textile work. Four Fiberella Reverse Needlepunch techniques offer additional, visually quiet markmaking capabilities. They're subtle but deliver a big "punch" to an image. You're encouraged to fill some small textile sketchbook pages using varying formats. Paula's examples help you begin exploring. A second handout and recording is provided.

## 3

Paula opens the third meeting showing student work (optional jpegs sent to Paula by email) for encouragement and constructive comment. Paula creates several small compositions onscreen to illuminate how balancing a little pre-planning with an open sense of adventure can keep the creativity flowing, making studio time more productive. You'll be designing and creating in a series before you know it! A final round of Q & A wraps things up until Fiber Café Three. Along with your last handout, the third recording is a companion for your ongoing adventure.

## Supplies

### Fiber assortment

Merino wool fiber is wonderful in general; that said there's a world of fiber to explore. For your convenience, *and once registered for this course*, you'll receive an email with an offer to purchase a generous and yummy Fiberella Assortment Pack, shipped right to your door. I've been saving some really wonderful fibers for my students!

### Stabilizer

Water soluble type such as OESD's Aqua Mesh; *not Aqua mesh Plus* this time around. A small quantity of 3-pieces cut 9" x 12" for class. You'll find any extra supply very useful after the course; and also for your continued compositional studies.

### Sketchbook "pages"

5-pieces fabric cut to 9" x 12" in new or recycled fabrics. Suggested types include: quilter's cotton, cotton broadcloth, cotton duck or art canvas, pure wool, wool blends, linen, denim w/o any lycra in it; an especially lovely one is raw silk also called silk noile.

### Your own pre-felt and felt "pages"

Create 3-pieces of felt (3 layers of fiber on above stabilizer) in advance of this course, 5" x 8" each. AIM to end up with three different values, equally spaced. In other words, a light, middle and a dark. These can be beautiful "blurry backgrounds" that are machined as felt (not-pre-felt). Also, create a few pieces of pre-felt, approximately 3' x 5" or large. Any colors you enJOY today are fine. :-)

# Equipment

## Tools

Have a pen, pencil, eraser and plenty of paper available for compositional exercises

Provide yourself with a small and a larger pair of fabric scissors (both very sharp)

And if possible, also have on hand both a black and a gray marker.

Tip on the marker can be fine or larger, "chisel point" or not.

Markers of this type are usually sold in art supply and sometimes craft stores.

*Note: If there's a range of gray markers available, choose one that appears halfway between white and black. If you can't locate a gray marker, then you can substitute by shading with a pencil. The only advantage to the marker is that it is fairly even in value and quick to apply.*

## Your needlepunch (CB style or Rotary Hook style to correspond to your BERNINA); or any machine needle felting equipment).

*Note: While it is possible do the exercises and sample-making in this course with hand tools (such as the cluster needles on the hand Clover brand tool), in my opinion it is far from ideal due to excessive repetitive punching. That said, course content will still provide beneficial info.*

## Spare punch needles

*Note: I always list this, but we rarely ever need them. I'll teach you how not-to-break needles! :-)*

## Hoop

(I use many kinds, but a simple craft-store-inexpensive-variety, spring ring type is fine. 7" across is a handy size. Just make sure whatever kind you have *fits easily under your felting needles* when the needles are fully raised!