



Folk Art At The Lakes

Artisans Workshops

2023

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Welcome

Did you know that the very first craft class at Cedar Lakes was held during the winter of 1961? Or that the total cost to build the Arts & Crafts building (in 1959) was \$38,356, and paid for by the West Virginia Future Homemakers of America?

Hello, as the new Director for Cedar Lakes, I am so excited about becoming part of this historic long-established cultural heritage facility—a premiere Arts and Crafts training institution for the State of West Virginia. I have spent the last 28 years of my career working in cultural and historic settings and feel confident that, with your support, we can continue to provide exceptional programming for youth and adults who share our passion to sustain and honor the traditions of our past.

Cedar Lakes is home to many artisans that continue to come to this picturesque and “magical” place—to celebrate with others their love for the Arts. This facility was established to bring together young and old alike; to provide a quality environment that nurtures creative learning. The craft classes provide students the best instructional setting outside the formal classroom and offer a glimpse of the Artisans exceptional and traditional skills. Cedar Lakes Conference Center has served as an important residential educational institution for the Arts and Culture of West Virginia for over sixty years and we will continue to do so for generations to come.

Please take a look at the calendar for 2023 and sign up now to experience what Cedar Lakes Craft Programs have to offer. Come for one class or as many as you would like this year. We would love to have you and look forward to providing you a “magical” Cedar Lakes experience.

Respectfully yours,

Holli Vanater, Director

It’s no secret that Cedar Lakes has made a profound impact on anyone that has visited our beautiful grounds. Not only is it a vital part of our community in Jackson County, its timeless beauty and magnificence has made an impression on visitors far and near. It’s no wonder we have so many who love to visit, work, and play here. Part of that charm is our annual Folk Art at the Lakes Artisan Workshop program. Teachers and students alike are brought together to celebrate one of life’s greatest treasures—Art. As the Program Coordinator here at Cedar Lakes, I am excited to be a part of this wonderful program and share this experience with all of you.

Whether you are a novice or a skilled professional, our workshops offer each participant the chance to grow and learn as an artist. Many of our students sign up for multiple workshops throughout the year and work on crafting their skills into a fine art. Take a look at what we have to offer and find your inner artist, waiting to be discovered and shared.

Respectfully,

Jennifer Groves, Program Coordinator

2023 Artisans Workshops

March 5—10 (Week)

- ◆ Ribbed Baskets—Debbie Martzall
- ◆ Bowed Psaltery—Tish Westman

March 12—17 (Week)

- ◆ Old Time Fiddle—Dave Bing
- ◆ Basketry and Penny Rugs—Elaine Sinclair
- ◆ Woodturning—Harry Newman

April 16—21 (Week)

- ◆ Focus on Learning: Digital Photography in West Virginia—Ron Gaskins
- ◆ Needle Felting—Debbie Martzall
- ◆ Woodcarving—Bob Barris
- ◆ Quilting Retreat: Monet's Garden Party—Judy Lilly
- ◆ Sensory & Specific Creative Writing Workshop—Colleen Anderson
- ◆ Basketry and Penny Rugs—Elaine Sinclair
- ◆ Blacksmithing; Make a Tool to Make a Tool—Michael Young
- ◆ Woodturning—Larry Weese
- ◆ Stained Glass—Stephanie Danz

April 21—23 (Weekend)

- ◆ Quilting with Judy: Seasonal Table Topper
- ◆ Acrylic: Bold and Free—Vivian Ripley
- ◆ Woodturning: Pen Class—Harry Newman
- ◆ Ukulele—Tish Westman

May 7—12 (Week)

- ◆ *West Virginia Music* 12th Annual Bowed Psaltery Symphony (May 11th)—Tish Westman and Friends
- ◆ Watercolor—Jerre Watkins
- ◆ Stained Glass—Stephanie Danz

May 19—21 (Weekend)

- ◆ Beginning Blacksmithing: Bottle Openers—Michael Young
- ◆ Woodturning—Larry Weese
- ◆ Exposing the Mysteries of Photography—Martin Unrue

June 4—9 (Week)

- ◆ Woodturning—Larry Weese
- ◆ Watercolors—Debbie Lester

August 13—18 (Week)

- ◆ Ribbed Baskets—Debbie Martzall
- ◆ Woodcarving—Bob Barris
- ◆ Quilting with Judy—Upsy Daisy Wall Quilt
- ◆ Watercolor: A Fresh Approach—Vivian Ripley
- ◆ Basketry and Penny Rugs—Elaine Sinclair
- ◆ Tinsmithing—Jeff Leister
- ◆ Mountain Dulcimer—Tish Westman
- ◆ Revolutionary War Quilting—Kathy Saunders
- ◆ Woodturning—Harry Newman

August 18—20 (Weekend)

- ◆ Quilting with Judy—Bulls Eye Wall Quilt
- ◆ Woodturning: Pen Class—Harry Newman
- ◆ Ukulele—Tish Westman

September 3—8 (Week)

- ◆ Focus on Learning: Digital Photography in West Virginia—Ron Gaskins
- ◆ Needle Felting—Debbie Martzall
- ◆ Woodcarving—Bob Barris
- ◆ Quilting with Judy—Split Oak Leaf Quilt
- ◆ Basketry and Penny Rugs—Elaine Sinclair
- ◆ Woodturning—Harry Newman
- ◆ Stained Glass—Stephanie Danz
- ◆ Watercolors—Debbie Lester

September 8—10 (Weekend)

- ◆ Quilting with Judy—Holly Tree Skirt

October 20—22 (Weekend)

- ◆ Pastel Unlimited—Vivian Ripley
- ◆ Beginning Blacksmithing: Forged Holiday Decorations—Michael Young
- ◆ Woodturning—Larry Weese

October 22—27 (Week)

- ◆ Woodcarving—Bob Barris
- ◆ Woodturning—Larry Weese
- ◆ Stained Glass—Stephanie Danz
- ◆ Tinsmithing—Jeff Leister
- ◆ Watercolor—Jerre Watkins
- ◆ Mountain Dulcimer and Bowed Psaltery—Tish Westman

November 5—10 (Week)

- ◆ Ribbed Baskets—Debbie Martzall
- ◆ Woodturning—Larry Weese
- ◆ Stained Glass—Stephanie Danz

INFORMATION

Fees/Tuition, Meals and Lodging

A \$50 non-refundable deposit is required at the time of application for each class. The balance of the fee is payable 30 days prior to the first day of scheduled class.

The workshops and seminars are offered with special package costs that include instruction, meals, and lodging. The package costs for the classes are noted: **(C)** commuter with no meals; **(D)** dormitory accommodations with meals; **(S)** semi-private 2 people per room with meals; and **(P)** private accommodations with meals. Please note certain weeks, room availability may be limited. Cedar Lakes does not assign roommates for semi-private rooms. Package meals for the weekend classes begin with breakfast on Saturday and end with lunch on Sunday. Meals for weeklong classes begin with breakfast on Monday and end with lunch on Friday. Commuters may add meals to their reservation, if so desired.

Pricing

Week Workshops

(Commuter) \$212.00

(Dorm) \$434.60

Holt Lodge (Private) \$816.20, (Semi-private) \$577.70

Weekend Workshops

(Commuter) \$143.10

(Dorm) \$225.78

Holt Lodge (Private) \$381.60, (Semi-private) \$284.61

November and Old Time Fiddle Workshops ONLY

Mountaineer Lodge (Private) \$779.10, (Semi-Private) \$559.15

Hours

Week long classes—Meet daily Monday through Thursday from 8:30 a.m.— 4:30 p.m. On Friday, classes end at 1 p.m.

Weekend classes—Begin Friday evening at 6:00 p.m. and run through Sunday at 3:00 p.m.

Materials Fees

A fee is charged for most workshops to cover the cost of expendable materials and supplies and is payable to the instructor. A “to bring” supply list will be listed on Pages 13—16.

Refunds

The fees (excluding the \$50 non-refundable deposit) will be refunded if notice is received three weeks prior to the beginning of the class. A complete refund will be made if the class is required to cancel a workshop due to insufficient enrollment.

Registration

Class size is limited to maximize the learning opportunity—apply early to insure your place. These workshops are available without regard to race, national origin, sex or handicap. If the minimum enrollment is not met two weeks prior to the date of the class, the workshop could be cancelled and students offered alternate classes.

How to Register—There are multiple ways

- ◆ Fill out registration on page 18 and mail, scan or email back to us at cedarlakesinfo@wvda.us.
- ◆ Online at cedarlakes.com under Craft Workshops. Click on “[APPLY ONLINE FOR CRAFT CLASSES](#)” tab.
- ◆ Call 304-372-7860

[PLEASE VISIT OUR WEBSITE FOR ALL CEDAR LAKES ARTISANS’ BIOGRAPHIES](#)

Workshop Descriptions

Acrylics

Vivian Ripley

Bold and Free

APRIL 21–23



Come enjoy a relaxing weekend experiencing the exciting medium of acrylic! You will learn how to apply acrylic in many different ways, with a variety of brush strokes, resulting in an array of effects: transparent, opaque, brilliantly colored or light in tone. Learn how to create different surfaces and textures in this class that include both individual attention and constructive class critique. Vivian will demonstrate throughout the duration of the class, followed by individual attention and constructive critique. You will find a very supportive atmosphere here! Although some painting experience is helpful, all levels are welcome. A student quote: “Vivian is both a gifted artist AND teacher. She is very patient and will bring out the artist in you!”

Basketry (Ribbed)

Debbie Martzall

MARCH 5–10

AUGUST 13–18

NOVEMBER 5–10



During this weeklong class of ribbed basketry, Four (4) baskets will be taught. The goal of the class is not only the completion of the baskets, but also to have each student leave with a smile!

Supply Fee: \$45

Basketry and Penny Rugs

Elaine Sinclair

MARCH 12–17

APRIL 16–21

AUGUST 13–18

SEPTEMBER 3–8



Having fun with color is a class for all levels of weavers, from beginner to advanced. In this class you will learn many techniques as you design and weave your baskets. We will incorporate various colors into your creations. This is a non-stressful, entertaining, fun week. Everyone works at their own pace.



Learn to make a civil war era beautiful hand stitched penny rug. Stitch with the blanket stitch, using felted wool on wool. Many designs to choose from. Everything furnished. Students need to bring fabric scissors and an ott light if needed for extra lighting.

**Supply Fee: \$100 (Basketry Only),
\$60 (Penny Rugs Only)
Combined Classes Fee: \$110 (\$55 Discount!)**

Art of Wool Felting

Debbie Martzall

APRIL 16–21

SEPTEMBER 3–8



The goal of the class is to learn the basics of needle felting with wool, and to teach students how to use wool as a sculpting medium. Just as clay is used – so similar, yet so different...come & learn!

Supply Fee: \$35

Workshop Descriptions



Blacksmithing

Michael Young

“Make a Tool to Make a Tool: Tongs, Hot Chisel, Punches and Drifts” (APRIL 16–21)

This class is for intermediate blacksmith students who desire to make their own basic forging tools to use in their own shops.

Supply and fuel fee: \$50.00

Beginning Blacksmithing: Bottle Openers (MAY 19–21)

Students will be introduced to the basic forging skills of tapering, hot punching, drifting and bending as they make their own unique bottle opening.

Supply and fuel fee: \$20.00

Beginning Blacksmithing: Forged Holiday Decorations (OCTOBER 20–22)

Students will be introduced to the basic forging skills of tapering, twisting, and bending as they make steel icicles and Christmas stocking hooks.

Supply and fuel fee: \$20.00

Blacksmithing is a somewhat physically demanding craft in which students will be working with red hot steel. Therefore, all participants will be required to bring and wear eye and hearing protection, closed toed shoes, and work gloves.

****Must be 16 years and older**

Dulcimer (All Levels)

Tish Westman

AUGUST 13–18



The Mountain dulcimer is often the core sound at the center of folk and old-time harmony — and there’s no better place to explore this musical tradition than in the heart of West Virginia! Bring your own dulcimer for an expert-led immersion into the techniques, chords and rhythms that bring the “mountain” dulcimer to life. Even novice musicians will learn to play old favorites and classic American folk songs. The October class is “Get Ready for a Mountain Christmas” and will combine intermediate Psaltery and Dulcimer players for an orchestra experience.

Mountain Dulcimer and Bowed Psaltery

OCTOBER 22–27

Supply Fee: \$15

Fiddle

Dave Bing

Old Time Fiddle

MARCH 12–17



This class is directed toward intermediate advanced fiddle players. Students will learn various bowing and fingering techniques, while working on expanding their repertoire. Tunes will be broken down to enable students to concentrate on timing and notes, while showing students the different methods of “attacking” the tune.

Workshop Descriptions



Pastels

Vivian Ripley

Pastel Unlimited

OCTOBER 20–22

This course stresses the infinite versatility of this increasingly popular medium. Each student will learn to achieve vibrant “color with character”, aided by proper tonal value, light, and pattern, as he/she learns a specific technique or application with a variety of subject matter. Any subject matter can be brought to life with pastel! Vivian will always demonstrate how to build a strong composition using a variety of strokes and effects. Painting outdoors is a possibility. Count on lots of individual attention and constructive class critique. As a participant reported: “I have learned and produced more in your class than dozens of others I have attended!”

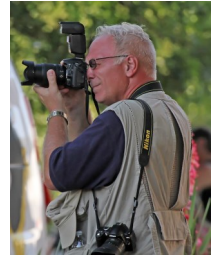
Photography

Ron Gaskins

*Focus On Learning: Digital
Photography in West Virginia*

APRIL 16–21

SEPTEMBER 3–8



With the natural and historic setting of West Virginia, come see the world through your camera’s viewfinder, with instruction from an experienced professional photographer and photo workshop instructor.

Classes during the week will be a combination of classroom discussions and hands on practice on learning your camera’s controls, how to obtain the best exposure, selecting the best lens for your subject, improving your composition, better techniques, and more! Cedar Lakes is a beautiful location, and we will take daily photo walks on the grounds, where we will photograph the historic covered bridge and log house, the unique chapel, scenes on and around the lakes, and more!

All these experiences will expand your knowledge of digital photography, whether you are a beginner or want to refresh your knowledge. You can also bring photos for our “open studio” for a group critique and receive feedback on improving your images.

This class is recommended for owners of all digital adjustable cameras (DSLRs, mirrorless, advanced point & shoots), but can help you improve your skills with your cellphone camera, as well.

Bring your camera along with commonly used additional equipment such as lenses, flash, tripod, etc., your user’s manual; either prints or digital images for critique; you may wish to bring a laptop to save and/or edit images, if you have one.

Workshop Descriptions



Photography

Martin Unrue

*Exposing the Mysteries of
Photography*

MAY 19-21

This workshop will cover all aspects possible of photography techniques and styles, from the very basics to advanced. We will also cover some basic photo editing, thru legal issues involving photography and photographers. Other topics may be covered when requested by the students.

Quilting Retreat

Kathy Saunders

*Revolutionary War
Quilting*

AUGUST 13-18



Let's go back to the beginning of our country and make a quilt in the manner of the time period. Our very first First Lady, Martha Washington was a prolific needlewoman and made quilts. We will discuss her designs for blocks in her quilts along with others at the time. We will also discuss the fabrics of the time period. You will receive a notebook of patterns, history, quilts and assorted other information in class to help you design and make your very own Revolutionary War Quilt! Even though sewing machines were not invented yet, we will adapt and use machines along with some hand appliqué in class. As always, stories and history of the time period will be discussed during class! Join us for a fun-filled quilting week!



Psaltery

Tish Westman

MARCH 5-10

The bowed psaltery is one of the easiest instruments to learn. No fingering, just bowing. It's haunting and beautiful sound is somewhat reminiscent to that of a violin. The bowed psaltery is triangular in shape, allowing each string to extend a little farther than the one before it so that each can be individually bowed. There is no need to know music, you will learn the basics while in class. Come and enjoy learning to play a new instrument!

The October class is "Get Ready for a Mountain Christmas" and will combine intermediate Psaltery and Dulcimer players for an orchestra experience.

Mountain Dulcimer and Bowed Psaltery

OCTOBER 22-27

Supply Fee: \$15

Workshop Descriptions



Quilting with Judy

Judy Lilly

Quilting Retreat: Monet's Garden Party

APRIL 16–21

Learn the secrets of painting on fabric using exciting pro-fab paints and techniques! Begin with white pima cotton and create a beautiful flower—no prior painting experience is necessary. This class will also introduce a fun piecing style called 4 patch spirals. We'll focus on design transfer methods, color mixing with primary colors, blending and shading, thread painting and quilting designs. Students will select from various flower choices, design settings and other options to make a creative personal wall quilt.

Seasonal Table Topper

APRIL 21–23

Make this elegant table topper for the center of your holiday table to show off a beautiful compote dish or candle. You may choose coordinating fabrics or use scraps for this beautiful, quilted centerpiece.



Bulls Eye Wall Quilt

AUGUST 18–20

Create this charming wall quilt using fat quarters in a planned color scheme or use up some of the scraps from previous projects. We will be making raw edged bull's eye blocks and then dicing them to create a scrappy look block. Reassembling the blocks distributes the fabric colors—what fun! The quilt size is approximately 36" x 36" but can be made larger by repeating the block image or adding borders and sashing. The size is great for a baby quilt and is also nice make in flannels...



Split Oak Leaf Quilt

SEPTEMBER 3–8

Positive/Negative images create excitement in this contemporary quilt. The leaves are machine appliqued onto split blocks using light and dark values in various color combinations with sashing that highlights



groups of blocks.

Upsy Daisy Wall Quilt

AUGUST 13–18

This charming daisy quilt features black and white fat quarters with a daisy on each block. However, you can make it in any color scheme or use your

scraps—just make sure you have a dark and a light for each block...



Holly Tree Skirt

SEPTEMBER 8–10

This elegant tree skirt will be the hit of your Christmas Decor! Made with scalloped edges and Holly machine appliques, it can also be made as a round table cover. Make it in the traditional colors or step out of the box and try something new and exciting. 42" diameter



Workshop Descriptions

Stained Glass

Stephanie Danz

APRIL 16–21
MAY 7–12
SEPTEMBER 3–8
OCTOBER 22–27
NOVEMBER 5–10



This exciting and focused class offers various opportunities for the beginner, intermediate or advanced student. The class will be tailored to fit the needs of each student according to their knowledge and abilities. Based on my thirty years of experience in the stained glass field of art, I have many skills and tips to share with my students. Beginners will learn the basics of creating a simple stained glass panel as well as basic design, patinas, color selection and more! I teach the Tiffany method, also known as the copper foil method, which entails choosing a pattern, using specific tools, cutting glass, grinding, foiling, soldering, cleaning and applying a patina, finishing with a compound and polishing and buffing to a beautiful shine! For the intermediate and advanced students, it will afford the opportunity to take your work to the next level, enhancing your skills while adding some new and different techniques to your repertoire!

Supply Fee: \$100

Tinsmithing

Jeff Leister

AUGUST 13–18
OCTOBER 22–27



Using patterns and techniques of the tinsmiths from the 1800s, students will learn to bead, form, fold, pierce, and solder tin to create useful objects, such as cups, wall sconces, cookie cutters, and pierced panels. Advanced students may make items such as coffee pots, and lanterns. Also covered will be the history of tinsmithing, pattern making, and design.

Students should bring the following: non-serrated tin snips, scratch awl, 12 inch rule with 1/16 graduations, and a pair of cotton gloves.

Supply Fee: \$30.00

****Must be 16 years and older**

Ukulele

Tish Westman

APRIL 21–23
AUGUST 18–20



Ukulele is a class for beginner to advanced students. All levels will be challenged. Learn about notes on the fingerboard, chords, strumming and finger picking. All sizes of uke welcome.

Supply Fee: \$15

Workshop Descriptions

Watercolors

Vivian Ripley

A Fresh Approach

AUGUST 13–18



This week will focus on the wonderful transparency and color vibrancy of the watercolor medium as we learn several methods of application, with demonstration and step-by-step approach. Some new techniques are always presented, with the possibility of painting on new surfaces. Lots of individual attention and helpful critique in a very supportive atmosphere. Students have said: “This workshop was one of the best I’ve attended! Your instruction and help are excellent. Every class I take from you I learn more and more!”

Watercolors

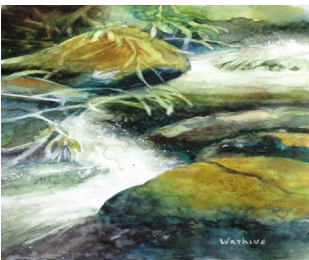
Debbie Lester

JUNE 4–9

SEPTEMBER 3–8



I will show you how to develop a painting from start to finish, emphasis on controlling the medium. Understanding basic watercolor techniques, wet in wet, mixing colors, values, design, the most important elements in a successful painting. Exploring different subject matter, landscapes, florals, still life. I will demo every morning and afternoon, with exercises to help you develop your own style.



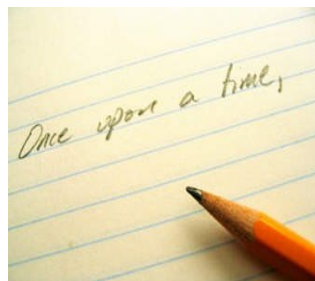
Watercolors

Jerre Watkins

MAY 7–12

OCTOBER 22–27

This is a comprehensive class in painting with transparent watercolors which should appeal to all. Beginners will be introduced to the color wheel, mixing colors, creating a range of values, making line drawings of shapes and transferring those shapes to watercolor paper for painting. Students can use provided references with a demo of step-by-step instructions or use their own photo references. Emphasis will be on creating strong designs, working from light to dark, balancing positive and negative shapes, and experiencing varied techniques and different painting surfaces. More advanced students can paint using their own references, but may be inspired by our continued projects, rhetoric, and critiques, to try new directions. My theory is that students learn the most by putting paint on paper, so we do a lot of that. The amount of beautiful creative art that is produced in five days is amazing. Basic supplies for the week for beginners can be provided if needed by contacting Jerre at 304-533-1761 or at jjwatk@aol.com.



Writing

Colleen Anderson

*Sensory and Specific:
A Creative Workshop*

APRIL 16–21

Poet Mary Oliver called the five senses “the five rivers.” Indeed, our senses are life-sustaining streams that bring the world to us and also allow us to communicate our experience to others. Get comfortable with the tools and habits that make your writing more vivid and accessible and try your hand at a variety of forms—essay, poetry, fiction, maybe even a short play. This class includes examples of powerful writing, prompts to get you going, and some laugh-out-loud word-play.

Workshop Descriptions

Woodcarving

Bob Barris

APRIL 16–21
AUGUST 13–18
SEPTEMBER 3–8
OCTOBER 22–27



Learn how to envision features and characters in natural wood pieces. You will learn how to carve, finish, sharpen, and examine techniques for "relief and in the round" using basswood, palm gouges and carving knives. Wood carving projects include choosing from 35-40 animals and human characters and will be provided by the instructor. This class offers a wide range of appropriate project for every skill level. Beginner to advanced students welcome.

Supply Fee: Per Project \$4 -\$10



Woodturning

Larry Weese., Jr.

Harry Newman

MARCH 12–17
APRIL 16–21
MAY 19–21
JUNE 4–9
AUGUST 13–18
SEPTEMBER 3–8
OCTOBER 20–22
OCTOBER 22–27
NOVEMBER 5–10

Enjoy this hands-on woodturning class that offers various opportunities for beginner, intermediate or advanced students. This class will be tailored to fit the needs of each student according to their abilities. Starting with the basics and then moving to the more advanced aspects of spindle, finials, bowls and platters. Learn from professional woodturners about safety, the lathe, turning tool, sharpening wood selection, designs and forms, preparation, wood drying and much more. Students need to bring safety glasses, dust masks and overshirt that can get dirty.

Supply Fee: \$65

Woodturning– Pen Class

Harry Newman

*Turning for the Beginner/
Basic Pen Turning*



APRIL 21–23
AUGUST 18–20

This is a hands-on class where participants will learn the process of turning an ink pen using a wood lathe. Prior turning experience is a plus, but not a requirement. Listed below are just a few of the things that will be covered: Using a wood lathe safely to turn a pen, Selection of wood and pen kits, Layout, cutting, drilling, gluing and trimming, Turning and finishing the pen and display options.

Supply Fee: \$50

SUPPLY LISTS

JUDY LILLY: Monet's Garden Party (APRIL 16—21)

** (UPON REGISTERING FOR CLASS STUDENTS WILL RECEIVE A MORE DETAILED SUPPLY LIST*

- Pattern/kit fee: \$24. (includes pattern, RTD Pima cotton fabric, fleece, stabilizer and the use of fabric paints, extenders, brushes, palettes)
- Sewing machine in good working order with open toe, free motion, ¼" foot
- #70 Schmetz Microtex needles
- Neutral sewing thread and embroidery wt #50 or #60 for thread painting flowers
- Paper and fabric scissors
- Rotary cutter w/ new blade, 18 x 24 cutting mat, 6 x 24 ruler, 12 ½" square ruler
- 0.7 mechanical pencil
- 20 x 30 foam board (available at \$ stores)
- Paper towels
- Large garbage bag or flannel backed vinyl table cloth
- Water container and fine mist spray bottle
- Apron or cover up
- Iron and ironing surface; Best Press or spray sizing
- Basic sewing kit: seam ripper, marking tools, stiletto, scissors, pins, etc.

FABRIC, ETC:

- 4 repeats of an exciting large print cotton fabric to coordinate with the colors of your chosen flower
- 1 yard Wonder Under, 1 yard black, 1 yard backing and 1 yard cotton batting
- ½ yard binding (or use black)
- *Optional: Ott light or other light for close up work

JUDY LILLY: Seasonal Table Topper (April 21—23)

- Sewing Machine in good working order with ¼" foot and open toe or zig zag foot
- Fine Black Sharpie
- Small, sharp scissors and paper scissors
- Chalk marker
- Microtex needle #70 or #80
- Rotary cutter, cutting mat and 6" X 24" ruler
- Small iron and ironing surface, point turner and water soluble marker

FABRIC, ETC:

- Base leaf fabric: 3/8 yard
- Back leaf fabric: 3/8 yard
- Applique fabrics: 8 different coordinating fabrics, ¼ yard each or fat quarters work well
- ½ yard 45" fusible fleece
- 1 yard Wonder Under (no substitutes, please)
- Sewing thread and bobbin to coordinate with chosen color palette
- Basic sewing kit: pins, stiletto, seam ripper, etc.

JUDY LILLY: Upsy Daisy Wall Quilt (April 13—18)

- Sewing machine with ¼" foot, open toe foot, and free motion foot
- 18" x 24" cutting mat, Rotary cutter; rulers: 6 x 24 and 12 ½" square
- ¼" Clover bias maker
- Template plastic
- 2 yards #805 Wonder Under fusible web (no substitutes, please)
- #70 Microtex sewing machine needles
- Parchment paper or Teflon press sheet
- Basting glue
- Neutral sewing thread; invisible thread or machine embroidery thread
- For appliqueing daisies in place (I used black embroidery)
- Lightweight bobbin thread
- Sharpie marker (fine)

- Basic sewing kit (pins, scissors, seam ripper, stiletto, marking pencil)
- Small iron and ironing surface

FABRIC, ETC:

- 6" X 18" rectangle of 24 black on white fabrics*
- 6" X 18" rectangle of 24 white on black fabrics*
- ½ yard green for stems
- ¼ yard green for leaves
- ¼ yard of 4 different bright fabrics for accent or use one for all
- ½ yard accent for inner border
- 2 ¾ yards for outer border and binding
- 3 ½ yards for backing
- 60" x 80" cotton batting
- *may repeat fabrics a few times to reduce number of fabrics needed

JUDY LILLY: Bulls Eye Wall Quilt (August 18—20)

- Sewing machine in good working order with ¼" foot, free motion and walking foot
- Power cord or reel
- Extra sewing machine needles and bobbins
- Neutral Sewing Thread to blend with chosen fabrics (will be visible)
- Fine Sharpie marker
- 2 sheets Template plastic
- Large sharp scissors and paper scissors
- Rotary cutter, mat and large square ruler (12 ½" or 15")
- 6" x 24" ruler
- Basic sewing kit: pins, seam ripper, stiletto, marking pencils, etc.
- 16 fat quarters in 4 color ways (i.e. 4 each of blue, rose, green and gold. Choose small to medium scale prints as large ones seem to get lost in cutting.)
- 40" x 40" backing fabric
- 40" x 40" batting
- Optional: iron and ironing surface; Ott light; seat cushion

JUDY LILLY: Split Oak Leaf Quilt (September 3—8)

- Sewing Machine in good working order with ¼" foot and *open toe or zig zag foot
 - *Open toe foot will allow you to see the applique edge better
- Rotary Cutter, 18" x 24" cutting mat and 6" x 24" ruler
- 12 ½" square ruler
- Large sheet of template plastic
- Fine black Sharpie marker
- Monofilament (invisible) thread in both clear and smoke
- Lightweight bobbin thread (#50 or #60)
- Neutral sewing thread
- #70 Microtex sewing machine needles by Schmetz
- Basic sewing kit: paper and fabric scissors, pins, seam ripper, stiletto, marking Pencil or chalk marker, etc.
- Iron and ironing surface

FABRIC:

- 12 Light value fat quarters (must be fat quarters or ½ yard pieces)
- 12 dark value fat quarters (must be fat quarters or ½ yard pieces)
- ½ yard light value fabric for small inner border
- 1 ½ yards outer border and binding fabric
- 1 ½ yards sashing fabric
- 3 yards Wonder Under (#805) fusible web (no substitutions, please)
- 60" x 77" batting
- 4 yards backing fabric

JUDY LILLY: Holly Tree Skirt (September 8—10)

- Sewing machine in good working order with ¼" foot, open toe or zig zag foot
- Rotary cutter, 18 x 24 cutting mat and 6 x 24 ruler
- Neutral sewing thread
- Invisible thread in both clear and smoke
- Lightweight bobbin thread
- 2 large sheets template plastic
- Basic sewing kit: pins, small sharp scissors and large scissors, seam ripper, marking tools
- Small iron and ironing mat

FABRICS, ETC:

- ½ yard Wonder Under
- 1/2 yard non-directional light fabric for center of skirt
- 1/3 yard each of three red print fabrics (two mediums and one dark)
- 1 yard plaid fabric for bias trim and binding
- ½ yard green fabric for bias trim and holly applique
- 1 1/3 yards backing fabric
- 48" x 48" lightweight cotton or cotton blend batting

JERRE WATKINS—Watercolors

JERRE WATKINS JJWATK@AOL.COM 304-533-1761

These are recommended supplies. You are welcome to use others also.

- Palette—Plastic with lid for mixing. (not too small) You need room for mixing colors. Mine is about 10 x 14. If you need a temporary palette or extra room, I will have egg cartons.
- Paper—The best is all rag such as Arches 140 lb hot press or cold press. Bring at least 4 full sheets (22 x 30) We cut these down to quarter sheets (15 x 11). If you bring a pad of paper, about this size is fine. You need drawing paper the same size as WC paper.
- Paint **IMPORTANT**—Everyone needs the basic colors in good artists paint (Not Student Grade)
 - **3 PRIMARY COLORS: PERMANENT ROSE, AUREOLIN YELLOW, COBALT BLUE**
 - **4 DARK COLORS: ALIZERINE CRIMSON, PTHALO BLUE, PTHALO GREEN, ULTRAMARINE BLUE**
 - **3 SEMI TRANSPARENT COLORS: QUINACRIDONE GOLD, SAP GREEN, PERMANENT RED****(If you do not have any supplies, I can provide them for you for the week if you let me know ahead of time. Cost should be about \$25.)**
- Brushes—White nylon for watercolor or other. You need several round sizes such as #6, 8, or 10. I use 1 inch a lot flats and 1 & ½ inch flat if you have it.
 - 2 plastic water containers
 - paper towels
 - 1 flat kitchen sponge
 - a natural sponge
 - 1 spray bottle
 - pencils and a sharpie marker
 - Any other art materials you like to use such as colored pencils, pastels, wc crayons etc
- Hard non porous board such as plexi or gator or coated Masonite. Board should be a little larger than your paper. Do not use uncoated masonite. It absorbs the water. Anything you need to borrow, let me know. I have extra of most things.
- **Bring reference pictures, magazines, photos, that you can use for subject matter.**

STEPHANIE DANZ—Stained Glass

- Disposable latex/nitrile gloves
- If you have your own tools, you are welcome to bring them
- Must wear closed toed shoes—no sandals
- Apron recommended

KATHY SAUNDERS: Revolutionary War Quilt (August 13-18)

The quilt in the photo is the sample that I made using elements from Martha Washington's three surviving quilts. It is an example of the type of quilting going on at the time period of the Revolutionary War. My quilt is large (102" x 102") but you may make yours whatever size you wish. The quilt is done in the popular British Frame format with reproduction John Hewson fabrics produced by Andover Fabrics for Winterthur Museum. A large chintz type print will also work. The following supply list includes suggested fabric amounts. My quilt was done very scrappy, so amounts vary. It is best to bring all reproduction fabrics possible from the time period of 1775-1825 so you have plenty of possibilities!

FABRIC SUPPLIES:

Assorted backgrounds to use in piecework. I usually gather several 1/2 yard pieces for variety. I find fat quarters are not as easy to work with on a large quilt and 1/2 yard pieces are preferable. So, if you plan on making a smaller quilt, fat quarters are fine! A large print for the center or reproduction panel (my center print finished at 22" square before adding sashing). Please note, we will work your panel into the grid if it is a different size. I used Winterthur Museum--John Hewson by Andover Fabrics for my center, bird prints in cornerstones and borders. If you do not have a panel from the time period, using a large print is just fine. Large print for border should be as long as your quilt finishes. Mine finished at 102" so I bought 3 yards. If you plan on making a large quilt and you'd like to miter the borders, please purchase a little extra to match the pattern. I will show you how to miter borders in class. Many prints in assorted colors and print sizes to use in piecework. More is better! In my case I highlighted the blues because it looked best with my panel and border, but I used several other reproduction fabrics. In this case, several fat quarters would work nicely if you'd like lots of variety. Note: a few sites online carry great reproduction fabrics. Fatquartershop.com is one and another is Reproductionfabrics.com.

OTHER SUPPLIES:

- Sewing machine with all feet that you normally use, machine book in case you need to troubleshoot. Additional machine needles. I generally use Size 80/12 Jeans needles for piecing.
- Threads to match your project. I like to piece with a 50 wt good quality cotton. (My personal favorite is Aurifil.)
- Rotary equipment (Mat, cutter, rulers, squares you like to use.)
- Other personal sewing supplies you like to use.
- \$7.00 for the class binder (If you attended the Martha Washington Class, please bring it with you!)
- I will bring some hand appliqué needles if you'd like to learn reverse appliqué. I will also bring a little kit of wool appliqué for each of you as our "extra" project.

Please email me if you have questions! Kathy Saunders, email kquilt53@yahoo.com

VIVIAN RIPLEY—Acrylic (April 21—23)

- **PAINT**—There are many different brands of acrylic paint. The most common ones are Liquitex, Golden, and Winsor & Newton. Other brands such as Maimeri Brera, Holbein, Van Gogh, Daler-Rowney, and Utrecht are fine too. I don't use student-grade paints like Galeria or Basics.
- **PAINT COLORS**—My choice of colors may vary somewhat from yours. Obviously, you need some basics; I also include some personal favorites. Ultramarine Blue (Cerulean and Cobalt Blue and Thalo Blue are also good), Cadmium Red (Alizarin and Crimson are also good), Cadmium Yellow (Hansa and Lemon Yellow are also good), Hooker's Green (Sap Green, Thalo Green and Chromium Oxide are also good), Payne's Grey, Dioxazine Purple or Permanent Violet, Burnt Sienna, Burnt Umber, Yellow Ochre or Raw Sienna, Cadmium Orange, Titanium White. (You don't need to start with all the suggested personal favorites, but you will need at least ten basic colors. Orange can be omitted at first. One color I love is Quinacridone Gold, which may be hard to find.)
- **BRUSHES**—You may use bristle or synthetic brushes made for acrylic painting. Watercolor brushes can also be used. Please also bring a #4 or #6 round and a liner. You will especially need a 1" flat and a 1 ½" synthetic flat brush. As a suggestion for other brushes, I use a #10 (1" short flat), a #10 flibert, a #6 round, all Acrylix by ProArte. I also have #3 and #6 flat bristle.
- **PAINTING SUPPORTS**—Canvas or canvas boards. You don't need to start with anything over 16 x 20 (but nothing smaller than 12 x 16). Some sturdy drawing paper or canvas in a tablet form to test colors.
- **OTHER HELPFUL ITEMS**—Large water containers, rags, paper towels, palette knife or painting knife, disposable paper palette, cling wrap if you want to save paint, water spray bottle, old toothbrush, table easel if you have one (or floor easel if you prefer), drawing pencil, eraser and a small sketch pad. A large piece of plastic (an old tablecloth works) is helpful to prevent table damage.

*Unless washed immediately, acrylics stains on clothing are permanent, so dress accordingly.

VIVIAN RIPLEY—Watercolors (August 13– 18)

- **WATERCOLOR PAINTS**—BRING ANY WATERCOLORS YOU HAVE ON HAND!
 - There are several very good brands of watercolor – Winsor & Newton, da Vinci, Holbein, Daniel Green, maimeriBlu, American Journey (Cheap Joe's), etc. Suggested colors: Aureolin Yellow, Cadmium Yellow Pale, Alizarin Crimson, Rose Madder Genuine, or Permanent Rose, Permanent Magenta, Ultramarine Violet (Daniel Smith), Cobalt Blue, Ultramarine Blue, Hooker's Green, Olive Green, Burnt Sienna, Raw Sienna, Some special ones from Daniel Smith: Green Gold, Quinacridone Gold, Indanthrone Blue, Paynes Grey.
- **PAPER**—300 lb. watercolor paper – Arches or Winsor & Newton (cold press or rough) are best. We will work on at least half a sheet of paper, not smaller. Good quality paper is essential. 140 lb. paper is good, but only if you have stretched it. If you bring watercolor paper from a spiral pad it will only be used to try colors.
- **BRUSHES**—Get a selection of good quality watercolor brushes. You need brushes that hold an adequate amount of water and some that come to a good point. Bring a 1 ½" flat, No. 12 or 14 round (or larger), No. 8, 6 or 4 round and a rigger or liner. I also use a 1" flat, and ½" flat. Good quality synthetic brushes are fine.
- **OTHER NECESSARY ITEMS**—Masking fluid or Maskoid and applying tool, Tissues and paper towels, Painting board big enough to hold a half sheet (16" x 23"), Palette with large wells essential (no small palettes with small round wells), 2 water containers (not small), Spray bottle, Toothbrush, Pencils (HB, H and one soft, kneaded eraser), Masking tape (not green or blue), Sketch book, Photo references (with some good darks and contrast), Easel (if you like one).

*The instructor will have 300 lb. paper for purchase at the class. You may bring examples to class. Most important: Bring a good sense of humor and a willingness to experiment! Vivian guarantees fun!!

VIVIAN RIPLEY—Pastels (October 20—22)

- **PASTELS**—Good brands are: Rembrandt, Grumbacher, Nupastel, Sennelier, Rowney, Holbein, Schmincke, and Unison. If you are purchasing for the first time, do not get the smallest box. Nupastel 96 complete set is perfect for the beginning. Rembrandt 60 half-size stick are also good. Do not get oil pastels, Alphacolor, Weber, Yarka, or school-grade pastels. The instructor will have a few single sticks available.
- **PASTEL PENCILS**—Bring what you have. If you are just starting out, bring any one of the following: hard charcoal pencil, or an earth-tone pastel pencil. Brands available are Othello, Conte, Pitt, and Derwent. You can also borrow one from the instructor. Do not bring colored pencils.
- **PORTFOLIO**—Flat, heavy, black cardboard type (20 x 26 or 23 x 31). Do not buy zippered case with handles. A flat portfolio can serve as your drawing surface, and also a place to carry paper. Do **not** buy flimsy brown envelope type. Any board you use should support 19" x 25" paper.
- **NEWSPRINT**—Tablet of 18 x 24 rough newsprint.
- **PAPER**—We will use Canson mi-tientes 19" x 25" or Fabriano Tiziano, same size. Neutral tones are best rather than dark papers. Sennelier la carte is possible. You may purchase paper at discount prices from the instructor.
- **EASEL**—If you use an easel, please bring it.
- **OTHER ITEMS**—Kneaded eraser, masking tape (not green or blue), sketch book and sketch pencil (HB, 2B or 4B), photo references. The instructor will also have photo references.

*You may bring paintings, framed or unframed to the class for the instructor to critique. If you have any questions about supplies, please call the instructor at 614-451-6254. Come for an unlimited good time!

Craft Class Registration Form 2023

DATE OF REGISTRATION

□□ / □□ / □□

Full Name

Address

Email Phone

Course Name Date of Course

Craft Training/ Experience

Special Accommodations/Food Intolerances

Lodging Name of Roommate

- Commuting** Week: \$212.00 Weekend \$143.10
- Dormitory** Week: \$434.60 Weekend \$225.78
- Semi-Private (Holt Lodge)** Week: \$577.70 Weekend \$284.61
- Private (Holt Lodge)** Week: \$816.20 Weekend \$381.60
- Mountaineer Lodge (November Class ONLY)** Private - \$779.10 Semi-Private - \$559.15

NOTE: All lodging options include meals; commuters may add meals if desired.

Old Time Fiddle participants may stay in Mountaineer Lodge.

Signature _____

For Administrative Use Only

Leader Res # Paid \$50 Deposit Yes
nonrefundable

Reservation # No

Entered into RDP by

Please make checks payable to CEDAR LAKES CONFERENCE CENTER
82 FFA Drive
Ripley, WV 25271

Thank You