

Mary Marcotte, Quilt Designer and Consultant

My approach to **workshops** is that of a teacher—one who taught high school and junior college courses for 25 years. I use many of the same approaches to teaching quilting: I model a technique, we work on that technique together, and then students practice the technique on their own. I am always nearby, ready to assist when needed. I use real quilts, all of which I made, to show both how and how not to do, so that my mistakes are my students' gain. When I made my first quilt in 1980, I was only 20 years old. What students learn is what I've learned during the course of 35+ years of quilting.

Many things have influenced my quilting: my mother and grandmother, my love of fabric and thread, my desire to learn and challenge myself, and quilt classes from wonderful teachers. Those are the things I share through a **trunk show**, which takes about an hour. Although I may not show them all, every quilt I currently have will be at the show, and I encourage the audience to look, touch, and critique almost all. (There are some that I'll hold back for various reasons.)

Why and how I quilt, what I envision and how those visions come alive, which techniques I choose and how I decide are all part of my **lectures**. Because I do not have one style or one technique, and because I can push myself to learn many things by studying and practicing, I have a lengthy list of workshops and lectures: basic quilting, cutting, piecing, applique, binding and labels, and modern improvisational quilting. Any lecture can be expanded into a workshop and any workshop can be shortened into a lecture. Because I have been a member of the National Writing Project since 1995, I specialize in teaching journaling and writing techniques. As a result, my particularly favorite workshop is to hold a combination lecture/workshop series over the course of 3-5 days. In this setup we are able to explore several techniques, modify as we go, finish a small quilt and write/journal about our quilting, also.

Trunk Show: \$200

Lecture (up to 2 hours): \$250

Lecture and workshop (up to 3 hours): \$350

Full Day workshops (6 hours maximum per day): \$500

Two Day Workshop: \$950

Three-to-Five Day Workshop: \$400 / day

Small Retreat (up to 8 participants): \$50 / participant /day (negotiable when extending for 2-3 days)

Retreat (9-20 participants): \$40 / participant /day (negotiable when extending for 2-3 days)

Expenses covered by host organization: transportation, housing and one meal per day

Other retreats, workshops, lectures, etc. are possible. Contact me to discuss details of what your guild or shop has in mind.

Workshop attendees should possess basic quilting skills and feel comfortable using a rotary cutter and sewing machines, except those attending the "Newcomer to Quilting" class. However, I will gladly accommodate students of differing skill levels. Each participant must have basic supplies, sewing machines, tables, extension cords, etc. Please contact me if there are any questions concerning individual needs or accommodations.

Workshops

- **Only Mary**--my favorite workshop! Combined lecture/workshop series over the course of 3-5 days. In this setup we pursue journaling as a way to discover “the quilting of our hearts.” From this discussion we explore various techniques meant to help us achieve a collective vision. Each participant works both individually and collectively to complete a small quilt, journaling along the way. Investigating, imagining, and reflecting are significant components of this workshop. Students can expect deeply felt writing and discussions along with fun, laughter, and fabulous quilting.
- **Newcomers to Quilting**—get to know your machine, learn the basics of cutting, sewing the ¼” seam, making quilt blocks, design wall uses, putting the top together, making a quilt sandwich, and quilting. (4-5 day course of slow, easy-going stitching) In two days, you will learn the basics and make four large quilt blocks. On day three you will arrange and sew the top together then prepare the sandwich. Day four will include quilting using a domestic machine. Day five finishes the quilt with binding and label. We will adjust the lessons as necessary, and I will include tips and techniques as we go along to help you succeed. At the end of the workshop, each participant will have a completed table topper.
- **A la Mary Improv Quilting**—all participants must know the basics above. We get right to practicing various improve quilting techniques. (1 day workshop) Then using those pieces, we move into creating an improv quilt top ready for quilting when participants return home. Students should come with a variety of fabrics (mostly solids and 1-2 coordinating prints) and a willing attitude. It’s a fun class that ends with personal, yet modern improv quilts and a full explanation of the title.
- **Wild Improv**—creating fabric from scraps using color theory, creating large-scale blocks, and creating alternative blocks. (3 hr. workshop) Improv quilts are wild! They have their own ideas, voices, and needs. Do you wish you could *see, hear, feel* your quilt? How do you listen to or feel what a quilt needs? Like anything else, you ask it! Ahh, but the questions and the answers are elusive. I get it, so let’s work on that together! We’ll explore methodologies, quilters, and techniques. More importantly, the wild quilts will guide us. You’ll need and share a variety of fabrics (solids and prints).
- **Improv Imagine**—reimagine new ways of dealing with old problems: scraps and discarded blocks. We all have them and we all need to DO SOMETHING with them. While I will have several quilts available to show, the goal here is for participants to create unique, modern quilts using their own orphans and scraps. We will create fabric from scraps and orphan blocks; using color theory to connect the pieces; creating alternatives to the age-old question of *what to do with castoffs*.
- **Crazy Curves**—consists of cutting, piecing and practicing a variety of free-hand curves Are you ready for curves? Are you ready for the crazy ones? In this workshop Mary will demonstrate curved piecing, beginning with shallow indentations and moving on to more difficult curves. By the end of class you will have completed maximum crazy! Free-hand, double curves, deep curves, S curves—you will piece them all. Expect to walk away with several crazy curve pieces and a new-found love for curves.
- **Intermediate Sampler Quilt**—for the intermediate quilter who wants to learn about putting together a variety of different blocks. (3 day workshop) Participants should know the basics and be prepared to improve their skills. Jacob’s ladder, Dresden plate, stars, flying geese, drunkard’s path and other blocks all come together to create a sampler quilt that challenges participants. Participants leave with a variety of blocks (or perhaps a completed top depending on skill level) and the knowledge to finish the quilt.

- **Advanced Beginner Sampler Quilt**—for the beginner who has completed a quilt or two and wants to improve skills, learn new techniques, and discover how blocks come together. (1-2 day) Especially for students who would be intimidated by the intermediate course, this class has a slower pace, so that each student receives more individualized attention. The class relies on students working in pairs before working individually so that once a technique is modeled, stress is significantly reduced. The row quilt is a perfect opportunity to practice each technique while learning how to create new blocks.
- **Raw Edge Applique**—participants create a scrap bucket in this one-day workshop. Students learn how to use fusible web to create a variety of figures, including houses, robots, flowers and leaves. They are challenged to cut shapes free-hand and to create new figures from cast-off scraps. A fun class with a different kind of take-away project. Don't forget the fusible web for this one!
- **Thread Painting**—the perfect complement to Raw Edge Applique! This one-day workshop takes a completed picture quilt to the next level with thread painting that delivers depth, color and sheen. Students need sheets of stabilizer, a variety of threads, and a machine with free motion ability. First we'll prepare our machines by changing foot, lowering or covering feed dogs, and practicing on stabilized scraps. Once we're ready, we will fly through tips and techniques for thread painting while we work on our own unique projects.
- **Color Theory: Value and Harmony**—Using paint chips that they bring in, students play with color until they are comfortable with color theory. Then using their own fabric swatches, students create a color wheel quilt that includes studies in value and harmony. The completed take-away of the one day workshop, can then hang on their studio wall as a reference for future quilting.
- **Strips and Scraps**—Information on organizing, using and combining strips and scraps from your stash. This is a workshop in which you sew using your own scraps, so bring 'em all! I will help participants to "make" fabric from their scraps then use their strips to build a cohesive, interesting quilt. Fabrics should also include 2-3 yards of a neutral solid to use as a background. Modern techniques for a modern quilt.
- **Cut to Pieces**—Participants come with a 15 inch block of their choice: four patch, nine patch, pinwheel, or rail fence. I walk quilters through the technique of slicing into the block, adding strips and enlarging the block to complete a table topper that looks interesting and difficult but is actually quite easy. Part of the discussion includes combining the blocks on a design wall (or the floor) to show how this technique can be used to make a large, bed-size quilt.

Lectures

- **Getting from There to Here**—how I became the quilter I am today and how I describe my quilting. How the internet—especially blogs, Pinterest, and Facebook—has influenced my quilting. Quilting with others through our connections over a variety of social media.
- **Trunk Show**—a presentation of my quilts over the years, how I’ve grown as a quilter. Stages, steps and sorrows along the way helped me to grow as a quilter and a person. I share these insights along with memories of the women who helped me to get started and their influence on my life and my quilting.
- ***A la Mary Improv Quilting***—a guided view of various improve quilting techniques. My definition of improv, how I work on impulse to “think through” and create improv quilts and quilt them. It’s a fun class that includes a variety of modern improv quilts, my personal journey into improv, and an explanation of the title.
- **Color Theory**—using paint chips that they bring in, registrants play with color while I present the latest in color theory from a variety of websites and books. A bibliography of online sources for further study and recommendations of books is given to each participant at the end of the lecture.
- **Dresden Kaleidoscope**—learn how create a repeating design of Dresden plates and other blocks using my method of finding the fabric repeat and using it to your advantage. This lecture lends itself to a small group of students who can sit closely together around a table for viewing. We work through the process, looking at Dresden plate “blocks” in different stages of completion to see how the fabric and energy of the quilt changes as each block is made.
- **Cut to Pieces**—observe my technique of slicing a variety of quilt blocks to add strips, which enlarges the block, which can be used to make a variety of quilts from table toppers to bed quilts. This lecture is best for a small group of up to 20 but, with the right electronic equipment, can work for a large group of 50. Equipment needs for a group this size include a screen and projector that can provide a view of the work table.

Additional Information

Materials Lists and Promotional Materials: All additional information, such as fabric and supply lists, is forwarded to the guild coordinator upon receipt of a signed contract.

Classroom Requirements: Workshops are hands on, which includes sewing, therefore students need table space for their machines and the usual equipment: scissors, pins, trash bin, needles, etc. Up to three students can share cutting mat and rotary cutter, iron and ironing board, and design wall. I recommend that a group of three outfit a space convenient to the entire group. Be sure to bring extra extension cords and surge protectors.

Photography and Video: Photographs of my quilts are permitted for posting to the guild website. Photos of my quilts intended to be posted to personal social media and websites must include me in the photo and my name as maker of the quilt. No video recording is allowed of my workshops, lectures or trunk shows.

Transportation costs: Coach air fare between your location and AEX (in Alexandria, La.); hotel accommodations, and meals. Meals may be provided by the host organization. I am willing to room at a private home in the interest of saving money, if I am in the area for one night only. For several nights’ stay, I will need hotel accommodations.

Meals: One meal (lunch or dinner) per day is provided or paid for by the host organization. It would be especially helpful if a list of local restaurants be made available. I am interested in learning about cultures from across the USA, including regional foods (with the exception of very spicy foods). Do not feel obligated to provide special meals for my behalf.

Multi-event expenses: I am willing to work with several groups on a multi-venue tour so that all parties save travel, room, and meal expenses. In this situation we may find that I have a “down” day on which I am, in essence, waiting for the next event. The additional expenses of room and meals will be split between the groups on a prorated basis. *Each group will be charged a percentage of total mileage or airfare, bus/limo fare, parking, tolls, and extra day lodging and meals expense. Please note that these expenses are prorated—the first signed contract will save more money.* See below for an example. Individual groups will be responsible for expenses on the days I am working for them.

Shared charges—an example: Group A signs its contract first. Group B signs the contract second (there will be a one-day wait between events). Cost of hotel and meals is \$80. Group A will pay 45% of the fee (\$36) and Group B will pay 65% of the fee (\$44).

Event Contract

This contract is to confirm that Mary Marcotte will provide the following quilt related event for:

Conference/
Guild/Store
Address _____
Phone _____
Email _____
Website _____
Contact Person _____
Contact Cell Phone _____

Check one Lecture Workshop Retreat
Title of Workshop/
Lecture _____
Date(s) _____ # of Participants _____
Venue _____
Address _____
Phone _____
Contact Person _____

EXPENSES AT A GLANCE

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Expenses covered by host organization: transportation, housing and one meal per day

Booking Fee: Non-refundable fee of \$100.00 (counts toward fee) to be paid when contracts are signed.

Payment: Fees & expenses to be paid immediately upon completion of engagement.

NEEDS AND REQUIREMENTS

TEACHER REQUIREMENTS: One display table and one work/demonstration table. Room must have adequate lighting and ventilation. See workshop/lecture descriptions for student needs.

LECTURE REQUIREMENTS: One display table and/or quilt stands, an additional table to place items once I have shown them, and one table for items for sale.

TRAVEL ARRANGEMENTS: All travel expenses will be borne by the guild/conference. These include: mileage when driving (at current government rate) plus tolls, or round trip airfare and cab/shuttle transportation or mileage to airport and parking. Closest airport for Mary is Alexandria International (AEX). Other options include Baton Rouge Metropolitan Airport and Lafayette Regional Airport.

Depending on airline, the cost of 2 check bags (normal weights) will also be covered by the guild/conference.

- Flight arrangements will be made by Mary or the travel agent of the host organization, with Mary's agreement on travel dates, airline, airport, and routes.
- Pick-up Arrangements: will be made by the guild/conference to meet Mary at the airport location to transport 2 large suitcases of class materials.

MEALS: One meal daily is provided or paid for by the guild/conference. I will gladly eat with hostesses or members of the organization and am honored to experience different cultures (with the exception of very spicy foods).

LODGING AND ACCOMMODATIONS: Full room and board expenses are covered by the host organization. I require lodging in either a non-smoking hotel or non-smoking private home of a member of the organization. Food must be available in or near the hotel or provided by the host.

In the case that my husband travels with me, I require a hotel room, which the host organization will pay. In the case of hotels that have an extra charge for a second person in the room, I will pay the extra charge. The guild will not be responsible for my husband's expenses.

Name of hotel or
hostess

Address

Phone

Web Address

Confirmation #

ADDITIONAL INFORMATION

CANCELLATIONS: Once the contract is signed, the host organization is responsible for reimbursing any expenses that cannot be refunded, such as airline tickets. The host organization may cancel a workshop or lecture up to 30 days before the date with no penalties. For cancellations between 10 and 30 days before the event, the guild will be responsible for paying half of the contract fees. For cancellations within 10 days of the event, the host organization will be responsible for all contract fees and for reimbursement of all expenses already incurred.

SHARING EXPENSES: Event hosts may share expenses for a multi-venue tour. Groups are charged a percentage of total mileage or airfare, bus/shuttle fare, parking, tolls, and extra day lodging and meals expense.

Please note that these expenses are prorated—the first group with a signed contract will see greater savings. Individual groups will be responsible for lodging and meals on the days Mary is working for the groups.

ADDITIONAL CONTRACTS: Should your organization have its own contract, it will serve as an add-on and cannot override the provisions in this contract. Please mail or email it with my signed contract. Please mark out and initial any clauses in the guild/store contract that are in conflict with the requirements spelled out here.

AGREEMENT: A signed copy of this contract must be returned to Mary Marcotte (address below) before a firm commitment can be made and your event is added to my calendar. If your group would like to reserve future dates, but has not yet booked a venue or made decisions on which workshops to schedule, please insert TBA (to be announced) on the form. A completed copy of this contract must subsequently be forwarded at a later date, and at least 60 days before the scheduled event.

The Guild/Conference must provide the name of a second person in your organization that can be contacted in the event that the organizer/program chair is not available.

_____ I have read the above letter of agreement, and I understand and agree to the terms:

Please print:

Event Representative

Address

Phone

Email

Signature

Date

_____ I have read the above letter of agreement, and I understand and agree to the terms:

Please print:

Secondary Contact

Address

Phone

Email

Signature

Date

Teacher/Lecturer Signature

Date