

## GENERAL APPROACH TO CLASSES

My classes are for class participants to have fun while they are learning, and to go beyond where they thought possible. In a non-threatening and respectful environment, I guide students to work in the direction of their own interest so that each person produces individual work within the general theme of the class. For this reason I do not provide patterns or kits. All classes however are supported by extensive visual material such as slides, pictures, books and actual examples of techniques and possible interpretation. As an art educator, I encourage students to develop a thorough knowledge of the elements of design and learn to apply these to the medium of quilt making with confidence.

In general classes are designed for intermediate and advanced students unless otherwise specified.

They are also designed for 2, 3 or 5 days and I ***am flexible about this and prepared to adjust the length to accommodate organizers' schedules.***

## CLASSROOM REQUIREMENTS

### **For Class Participants:**

- Sufficient ***working space*** so that each class participant can set up a ***machine*** and ***cutting board***, and have comfortable access to fabric, equipment and ***design wall***.
- Adequate power supply for the class number.
- Access to irons and ironing board, preferably one iron to every 3 students.
- Good lighting.

### **For me:**

- Table and chair.
- Space to display pictures.
- White board or Flip chart with appropriate writing tools.
- If possible a Bernina on which to demonstrate. However students are usually very accommodating in letting me demonstrate on one of their machines.

### **AV equipment:**

- A darkenable room.
- A working slide projector and screen ***OR*** data projector and lap top for power point presentation. Most of my photos are still in slide format but I am changing them to CD format as the need arises. Therefore ***it is very important that you let me know which of the above you have.***

## **COSTS**

- Minimum number: 10
- Maximum number: 22
- Class Fee: US \$500 per day

### ***I also require:***

- Round trip airfare from my last teaching position in the US, (or South Africa).
- Transport to and from the class.
- Accommodation and meals for the duration of the class. It may be necessary to extend this to the night before and/or the night after a class, depending on transport schedules.
- I am happy to stay with a quilter and am fine about dogs and cats.

## AARDVARK TO ZEBRA

### **AFRICAN ANIMALS IN DESIGN**

No other continent can match Africa for its richness and diversity of animal life. Tales of animals abound in African legends and folktales while *images of animals* have been captured over the centuries by numerous rock artists, sculptors, painters and modern day photographers. After investigating some of these images and tales, students will make their own rendition of African animals in an *improvisational African design* setting. *Piecing, appliqué* and *embellishment* will be used to echo the feel of Africa.

## AFRICAN CLOTHS, COLORS AND QUILTS

The vast continent of Africa has a rich and varied textile heritage, including everyday cloths, attire and ceremonial garments. In this class we look at slides and some actual examples of the treasure trove of *African textiles* made over the centuries, from Egyptian appliqué to woven Kente cloths and textured Shooowa velvets, to contemporary printed and embellished work. Using these as sources of inspiration, students discover the exciting elements of improvisational *African design and color* and make their own individual quilt using *piecing* and *appliqué*, or *embellishment* if desired.

### **AFRICAN MOTIFS IN DESIGN**

Enjoy a rich array of African textiles made over the centuries, from Egyptian appliqué, to woven Kente cloth and contemporary printed and embellished work. After seeing slides and actual textiles, *you may choose to work by hand or machine to make your own small bag or quilt top*. Using an exciting *African motif and design approach*, you will learn new ways of breathing life, rhythm and color into your quilts. Tips and demonstrations on techniques will be given, and you may choose to enrich your work with embellishments. *Kits* are provided for this class in a choice of 5 colour ways: African indigo, African Desert, Old Africa, Zebra or African Jazz. They will contain African fabrics for the motif and background, batting and backing, several different embellishing threads and beads.

## **BRANCH OUT**

Nature has crafted trees to be the largest life forms that have ever existed on our planet. They have given shelter, shade, food and inspiration for centuries. Now let us celebrate their beauty and diversity by making a Tree Quilt. In this class we will discover the different shapes, patterns, lines, textures and colours of trees while using various ways of piecing and appliqué to make a beautiful small quilt top. These will include foundation piecing, block making and appliqué (hand, machine and reverse) there will be a feast of visual inspiration as well as discussions on embroidery, quilting and finishing. So turn over a new leaf and join us in this new peaceful class and make a really lovely quilt top.

## **CONFIDENT COLOR**

*COLOR* is the most striking feature of any quilt, yet so many people are afraid of using it. In this *hands-on workshop* students will learn how to use color confidently and sensitively to bring added life back into their quilts. Initial interactive discussion will highlight the color used by selected artists and quilt makers. After looking at and enjoying different combinations, students will experiment with small abstract studies. Techniques will be demonstrated and discussed where needed. We will consider *color combinations, contrasts, moods, value, and intensity; limiting color, unusual juxtapositions and the role of neutrals*. The series of small studies will give students ways of *sharpening sensitivity*.

**By the end of the class students should have:**

- A wider knowledge of color usage in successful quilts and other art works.
- A wider understanding of the different emotive reactions to color
- A series of small studies which can be developed.
- A larger quilt top
- Greater confidence and sensitivity in color handling, including dealing with the “yuk” factor by working with colors they think they don’t like.

Short discussions and critique sessions form an integral part of the class dynamic.

**PROMISES AND POSSIBILITIES:**  
**DESIGN IN ACTION**

The purpose of this class is to take an in-depth look at the **arrangement and organization of visual elements** that make a successful composition or design; and to study the raw elements of design, and see how they can be put to use in the process of quilt making. The class will begin with interactive discussion around the notion that the basic design elements are used in all design universally. Using slides and other visual material, we will study the **purposes** and different types of design and the **process** of design before looking closely at the **elements of design**, namely, line, mark, texture, shape, and color.

**The arrangement of elements in the design space** will include discussion and demonstration of proximity, overlap, transparency, contrast, repetition and rhythm, symmetry, asymmetry, focal emphasis balance, positive and negative, and underlying structure.

**Paste-up exercises** using inexpensive art supplies and/or fabric scraps will form the basic activity of this section of the class, but students have the option of enlarging one or more of the small pieces.

**An example of one of the exercises would be:**

1. "Choose any geometric shape, eg a circle. Do several small paste-ups using circles. You may use a template to make perfect circles or cut freehand. What difference will that make to the look of your work?
2. What will the result be if your circles overlap, or are cropped at the edge of the paper, or are concentric or eccentric? Is the negative space pleasing to your eye? What are the value changes? Are they light on dark, dark on light or a series of subtle medium values?
3. Now consider translating into fabric. What difference would the fabric texture and color make? Could you use transparencies?
4. If you enlarge your design, how would the increased scale affect the positive and negative shapes? Would you break them up further and how? What techniques could you use?
5. What could you do with embroidery, quilting or embellishment to enrich your circles? Which one do you like best and why?
6. What other artists have used circles? Consider, among others, the work of Sue Benner, Australian aboriginal artists etc “

The practice and desirability of **critique, comparison and analysis** will form the final part of the class as students assess their own work and that of other class members.

**By the end of the class students should have:**

- An in-depth understanding of the elements of design.
- Seen examples of how they have been used by other artists and craftspeople around the world, with particular emphasis on quilt makers.
- Have made a series of paste-ups many of which will be suitable for translation into fabric.

- Have actually translated one or two into small fabric works.
- Have the option of making a larger piece
- Have developed and refined the process of critically assessing their own work, and can discuss the direction in which they want to develop it.

### **EARTH, WIND, AND FIRE**

In this class students will use nature as a starting point in their study of the magic of *color* as they discover the myriad varieties and ever-changing palettes of the natural world. Using nature as a source of inspiration, students will investigate the range and qualities of features like rich earth browns, cool air and water blues and greens, and blazing hot fire colors.

The class will begin with a general interactive discussion on color theory and how this applies to color in nature. After viewing slides and other visual material, students will make a series of small abstract studies based on the visual material they have seen. They will then make their own abstract color-rich quilt tops. Piecing and stitching techniques will be demonstrated and discussed where needed.

Emphasis in this class will be on *color variation and choice, contrasts and subtlety, tonal value, texture and pattern*. By the end of the class students will have heightened their color sensitivity, learnt how to choose appropriate fabrics that best enhance their color choice, and will have made several small studies suitable for development, and at least one larger piece. Short discussions and critique sessions form an integral part of the class dynamic.

### **EMBROIDERY, EMBELLISHMENT, ENRICHMENT**

For hundreds of years people have felt compelled to decorate their bodies, clothing, homes and surroundings. Now treat yourself to the luxury of beautifying your work with embroidery and embellishment. In this class, students will embellish a small quilt top by hand and/or by machine. Instruction and demonstrations will feature both **hand and machine embroidery and embellishment**. You may choose to work by hand or machine to add personal touches in thread, beads, buttons, sequins and other exciting finishes.

We will look at how quiltmakers and other textile artists have dealt with this almost-irresistible desire to decorate (and the difficulties in knowing where to stop).

### **LINE DANCE**

Have fun playing with line and learning how to make it work for your quilts. Add movement texture and vitality as you discover a variety of lines from smooth and graceful to sharp and crisp, and a whole lot in between. This is a *hands-on* class where we will learn the secrets of **embroidery, trapunto, piping, couching and quilting** in numerous ways, by both hand and machine to give your quilts that extra dimension. Class participants will make a wall quilt incorporating many exciting ways in which they can use line. Slides and numerous inspirational examples shown in class will see you "line dancing" for ever!

### **OVER THE MOON**

The moon with its phases and movement across our skies has always had a special place in our hearts and lives. This class offers an opportunity to celebrate its varying shapes, light and mystery as the basis for making a rich and exciting quilt top. Learn how to design using circles and parts of circles, and then piece, appliqué and embellish your work. Demonstrations will

include working with sheers, machine embroidery and embellishment, while class discussion will include a look at the fascinating references in science, mythology and art to enrich your work. Slides, technique and design examples and other visual material promise to send you "Over The Moon" in this exciting class!

### **QUILT JAZZ:** **FREEDOM IN QUILT MAKING AFRICAN STYLE**

If freedom and fun is what you need in your quilt making, this is the class for you. Learn to free yourself of all those tight restrictions that threaten to choke your creativity while you create a colorful and exuberant piece, without losing the essence of a quilt.

After viewing slides and other visual material you will be guided in a sensitive, step-by-step method to breathe new life into your blocks, and put them together to make stunning quilt top.

Discussions will emphasize **color, pattern-making, repetition and rhythm**, Techniques will include **free-hand cutting** and **machine piecing** to make pieces fit. Your quilt making will never be the same again!

### **THE THINKING EYE**

This class is an in depth investigation into the artistry and magic of the famous 20<sup>th</sup> century artist Paul Klee. After looking closely at his amazing work, be inspired by his sensitive playfulness and enchantment to create a new whimsical or abstract quilt of your own. The class is accompanied by slides and other exciting visual material. Techniques will include skinny-line piecing and working with sheers while focusing on abstract blocks, line and colour.

### **TOUCH AND TELL**

The purpose of this class is to encourage and teach students to **explore and use texture more adventurously** in quilt making, while maintaining the principles of good design. Initial interactive discussion will emphasize the nature of texture generally, visual texture and actual texture, in nature and man-made objects. Slides and other visual materials will focus on the textural work of several artists, particularly quilt makers.

Students will make several small experimental studies in four broad categories: Backgrounds, fabric manipulation, machine stitching techniques and hand stitching techniques. They will then make a larger piece incorporating textural design of their choice using both machine and hand work.

Analysis and critique in a respectful and supportive atmosphere help students sharpen their sensitivity towards texture.

#### ***By the end of the class students should have:***

- A greater in-depth knowledge of texture in art, craft and quilt making.
- Knowledge of different types of texture and how to make them.
- Several small samples of textural techniques.
- A larger piece of textured work.