

PROMISES AND POSSIBILITIES: DESIGN IN ACTION (Cape Town version)

Does your work need that extra zing? Learn to make new quilts with new vision! Discover how you can look closely at the elements of design that go to make up a successful piece of art work in whatever medium.

In this series of classes we look at **color, line, shape, texture, pattern and composition** and **APPLY THEM TO QUILTMAKING.**

We learn how other artists have used them and discover how to put them into practice with **class exercises** and **paste-ups** which can be developed into your own individual pieces of work. Then in this exciting new **hands-on** approach you get to grips with all those words and concepts that can be so confusing when you are trying to get ahead with your work.

The class is run in **three x one day units**. On each day we will discover different aspects and purposes of design as detailed below that are vital to the success of your work. They are presented in easy-to-follow, fun packages in a non-threatening way.

You may choose to attend one, two or three days.

So you could come to all three days, or you could come to 2 days (1 and 2, or 1 and 3, or 2 and 3); or you could simply come to one day.

Choose where you wish to explore and use DESIGN more adventurously in your quilting.

Initial interactive discussion will emphasize the nature and purpose of design generally, in nature, art and constructions. Slides and other visual materials will focus on the work of several artists, particularly quiltmakers.

Students will make several small experimental paste-ups in the broad categories of color and value, line and shape, positive and negative, texture and pattern.

Backgrounds, fabric manipulation, machine stitching techniques and hand stitching techniques will be discussed and demonstrated. Students may choose to make a larger piece incorporating design elements of their choice using both machine and hand work.

Analysis and critique in a respectful and supportive atmosphere will help students sharpen their sensitivity towards design in their work.

By the end of the class students should have:

- A greater in-depth knowledge of design in art, craft and quilting.
- A knowledge of different types of design and how to make them
- Several small samples showing design usage
- I suggest that students bring an A3 flip file in which to keep design exercises.

COST: R200 PER STUDENT PER DAY

DAY ONE:

COLOR AND VALUE

COST R200

Basic design concepts: What is the difference between **color** and **value**?
Why is **value** so vital?
Words that **artists** use and words that **quilters** use.
Using color to help **composition and unity**
Emotional and **symbolic** content of color.
How color can become more **exciting** and more **personal**
Subtleties, variation, transparencies and **richness**
Unusual color combinations, proportions and **discords**.
Dealing with the “**Yuk**” factor!
How does **Nature** present color?
How have other artists used color?

Exercises and activities: Looking at color and value in books, pictures, slides, fabric
Representational paste-ups in paper and fabric.
Creating exciting abstract color fields for quiltmaking.

SUPPLY LIST:

Bring as many **different colors and neutrals** as you can in **paper or fabric**. Try to find as many different types of paper as you can eg clear and colored cellophane, tissue paper, magazines, newspaper, wrapping paper (with no patterns) construction paper, squared paper, brown, black, grey or other craft paper etc, and whatever different solid or almost solid colors of fabric you can find. **Variety** is important here so make sure to bring even colors that you dislike!

Although the papers above can be in various sizes because you will be cutting them up, make sure you bring at least 10 sheets of a larger size (about A3) that you can paste onto. Include 3 black, 3 grey and 3 white.

Bring whatever you can to **make** color. For example felt tip pens, crayons (wax, pencil, acrylic, aquarelle etc), chalk, ballpoint or gel pens. **If** you have paints, please bring them along with a water container and brushes.

Glue stick eg Pritt

Paper and fabric scissors and/or rotary cutter and mat, pins

Notebook or journal of your choice, pens or pencils etc for your own note-taking. If you don't already have one, **I suggest an A3 Flip file to use as a resource on color and value.**

Bring pictures from books, magazines, cards etc that really please you and where you feel the color and value work. Make sure you include at least:

2 images from nature

2 images of the work of famous artists,

2 contemporary images (such as advertisements, fashion pictures, interior decorating schemes etc)

2 images of quilts where the color works well for you.

DAY TWO:

LINE AND SHAPE, POSITIVE AND NEGATIVE

COST R200

Basic design concepts: Different kinds of **line**,
How they can be made in **fabric** for quilters?(demonstrated)
Line as **movement** , **direction or mood**
Line for **emphasis, rhythm, symbol** and **depth**.
Line to define **edge** and as **shape maker**
Outline and how it can give definition to motifs and quilts.
Different ways of making outlines by **hand and machine**
Combining line with other design elements (eg texture)
Using line to give a path for the eye to follow **in composition**.

Basic design concepts: Using **positive and negative** shape in dynamic quilting
Cropping and proximity to give strength to design.
Shape for **movement** and **direction**.
Using positive and negative in **pattern making** and **symmetry**.
Shape and line in **lettering** and **typography**.
How are line, shape and pattern used by successful quilters and other artists?

Exercises and Activities:

Paper cut-outs and paste-ups for placement, cropping and pattern-making using basic geometric and organic shapes, letters and words.

SUPPLY LIST:

NB

You may choose to do all your work in paper, fabric and thread paste-ups, or you may sew too. Choose your supplies accordingly from the following.

At least **15 sheets of A4 paper**, 5 black, 5 white and 5 in neutral (grey, beige or brown). If you can't find neutral paper, printed newspaper will be fine.

A **variety** of writing and drawing instruments that will make a line e.g pens, pencils, wax-crayons, gel pens, acrylic crayons, chalk, glue stick.

A variety of string, yarn, threads, anything that can make a line and be glued.

Paper scissors, fabric scissors and/or rotary cutter and mat.

Sewing machine, extension cord and plug. Normal sewing foot, embroidery foot, and bring a 1/4" foot (Bernina foot # 37) and a twin needle foot if you have them.

NEEDLES: Variety. Universal 80 for piecing, embroidery, metallica and twin needles

THREADS: Variety. Bring normal sewing thread for piecing and a selection of threads from very fine embroidery and metallic threads to thick perle cottons, yarns, string for couching.

FABRICS: a selection of fabrics in colors of your choice. Make sure you have a good range of light, medium and dark. And some strong contrast colors that will show lines well.

Cotton is preferable but you may wish to include some specialty fabrics like silk, organza or taffeta.

Notebook or journal of your choice, pens or pencils etc for your own note-taking. If you don't already have one, **I suggest an A3 Flip file to use as a resource on line, shape, positive and negative.** Bring pictures from books, magazines, cards etc where you feel the line works. Include at least: 2 images from nature, 2 images of the work of famous artists, 2 contemporary images (such as advertisements, fashion pictures, interior decorating schemes etc) and 2 images of quilts where the line works well for you.

DAY THREE: TEXTURE AND PATTERN

COST R200

Basic design concepts:**Visual and actual texture**

Evoking our sense of **touch**.

The excitement and **variation** of **actual texture** (smooth, gritty, slick, crinkled and wrinkled, bumpy, fuzzy, rough etc)

Textures in **nature** and the **man-made world**.

Textures in our everyday surroundings **at home**.

When do texture and pattern coincide?

How have quilters and other artists used texture and pattern?

Using **different fabrics** to enhance texture and feel.

Texture and **pattern**. What's the difference?

Texture for **emphasis** and **weight**

Creating texture using **fabric manipulation**.

Surface embellishment when and how do I indulge?

Different **techniques** for embellishment by hand or machine.

Exercises and Activities:

Paste-ups using different papers and fabrics.

Embellishment on paper and fabric, by hand and machine.

SUPPLY LIST:

You may choose to work by hand or machine or both. Choose your supplies from the following list accordingly. The idea is to be relaxed about it and enjoy new possibilities!

Paper: as varied as possible: cellophane, tissue paper, magazines, newspaper, wrapping paper (with no patterns) construction paper, squared paper, brown, black, grey or other craft paper etc. **Scissors** (paper and fabric), **rotary cutter** and **mat**.

Sewing machine, cleaned, oiled and in good working order, with manual and knee lift (if your machine has one)

Appropriate extension **cord** and multi plug/adaptor etc

Normal **presser feet**.

Optional machine accessories: cording, piping and zipper feet. Extra bobbin case for experimental work

Machine needles: a variety including some of the following: Schmetz universal 80, 60, 90, metallica, embroidery, quilting, microtex and twin needles.

Hand sewing needles: sharp embroidery, tapestry, quilting, beading

Thread: neutral or matching sewing thread

Optional: specialist threads. Choose from the huge and exciting variety available for hand and machine work. (metallic, hand-dyed. Rayon, perle etc)

Wool, synthetic yarns, chenille, raffia, braid, ribbon, cord, string, fringing, etc. In fact anything that you think could make an interesting texture. The bigger the variety, the more you can experiment.

I suggest an A3 Flip file to use as a resource on texture and pattern

Bring **pictures** from books, magazines, cards etc that really please you and where you feel the texture and/or pattern work. Make sure you include at least:

2 images from nature, 2 images of the work of famous artists, 2 contemporary images (such as advertisements, fashion pictures, interior decorating schemes etc) and 2 images of quilts where the texture and/or pattern work well for you.