

## 1. WORKSHOP INFORMATION FOR 2007

ROSALIE DACE

- a) TITLE: **PROMISES AND POSSIBILITIES: DESIGN IN ACTION**
- b) LENGTH: 5 or 7 days
- c) LEVEL: Intermediate to Advanced
- d) ZIG ZAG MACHINE; required
- e) DESCRIPTION: 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 quilting. 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:

“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?

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?

Now consider translating into fabric. What difference would the fabric texture and color make? Could you use transparencies?

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?

What could you do with embroidery, quilting or embellishment to enrich your circles? Which one do you like best and why?

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 quiltmakers.
- 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.

f) SUPPLY LIST

Sewing machine, cleaned, oiled and in good working order. Bring manual and knee lift if you have one.

Extension cord with appropriate adaptor/multiplug

Normal feet for your machine.

**Optional** : embroidery or other specialized feet.

Machine needles. Choose according to your fabric. Universal (Schmetz 80) for cotton fabric, 90 for heavier fabric, 60 for silk or thin fabric

**Optional:** specialized needles eg metallica, embroidery, etc

Thread: neutral sewing thread of your choice. **Optional:** specialist threads eg, metallic, embroidery or heavy thread.

Pins

Rotary cutter (with sharp blade), cutting mat and plastic rulers of your choice

Notebook/Journal with your choice of writing materials

**Optional:** Tracing paper, appliqué paper, stabilizer of your choice,

**Art materials:** A variety of inexpensive art materials that you can cut or tear and paste. These should include:

a) *Paper*- several sheets of basic black, white and grey or beige paper, legal-size or larger. This will be used both as a base to paste onto and to cut up, so have some that are firm enough to paste on to.

Anything that you can easily cut or tear, such as;

magazines, newspaper, tissue paper, cellophane, textured or corrugated paper, foil (a good use for all those chocolate papers!) tracing paper, brown paper, wrapping paper etc

b) *Pencils*, felt-tip pens. Markers, crayons, anything you can mark with.

Paper scissors

Glue of your choice.

**FABRICS:** Variety is the key here. Small pieces will be adequate for the exercises but you may want some larger pieces to develop your paste-ups into fabric. So bring a selection of fabrics in a wide range of warm and cool colors that include primary, secondary and tertiary colors of your choice in hand-dyed and commercial fabrics, in solid colors, subtle and/or strong textural prints, tone-on-tone prints. Make sure you have a good range of lights, mediums and darks. Include neutrals, related colors and contrasts. 100% cotton is advisable but you may choose to bring some specialist fabrics like silks or sheers that might add subtle differences and enhance how a color or shape is perceived.

**Remember the greater the choice you have, the more exciting the possibilities for your work!**

- g) I WILL BRING : a variety of slides, visual materials and examples
- h) CLASS FEE: none

## **2 BROCHURE DESCRIPTION**

Make design and composition work for you and your quilts. Discover the secrets of good design by learning how to arrange visual elements successfully. After doing a series of small studies based on color, value, shape, line and texture, students will develop one or more into pleasing and balanced small abstract quilt tops.

Slides, discussions and visual material will extend your understanding of the nature of design, and the importance and value of critique in a supportive environment.

## **3 SHORT BIO**

Rosalie is a South African studio artist who has been working in the fiber art, quilt and embroidery world since 1975. Her work has been widely exhibited and published nationally and internationally, and she has won several awards.

She has taught and lectured in South Africa, America, New Zealand and Germany, which has allowed her to indulge her passion for textiles, travel and meeting people.