

PROMISES AND POSSIBILITIES: DESIGN IN ACTION

with Rosalie Dace

CODE: RD 102M

DATE: 9 – 11 May

Duration: 3 days

Skill level; Intermediate to Advanced

Minimum Sewing Machine: Basic ZIG ZAG

This workshop is an excellent lead into Rosalie's second workshop – Earth, Wind and Fire – a creative experience of a life time!!!!

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 colour

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 colour 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 workshop students should have:

- **An in depth understanding of the elements of design**
- **Seen examples of how they have been used by other artists and crafts people around the world, with particular emphasis on quiltmakers.**
- **Have 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 of which they want to develop it.**

Workshop Requirements

- Sewing machine, cleaned, oiled and in good working order. Bring manual and knee lift if you have one.
- Normal feet for your machine – optional – embroidery and other specialised feet.
- Machine needles – choose according to your fabric. Universal(Schmetz 80) for cotton, 90 for heavier fabric, 60 for silk and thin fabric – optional: metallic/ embroidery needles
- Thread: neutral sewing thread of your choice. Optional: specialist threads eg metallic, embroidery, heavy
- Pins
- Rotary Cutter(sharp blade) cutting mat, plastic rulers of your choice
- Notebook/Journal and 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 include: a

PAPER - several sheets of basic black, white, grey and beige paper, legal size or larger. This will be used both as a base to paste onto and to cut up, so you have some that are firm enough to paste on to. Anything that can be easily cut or tear such as: magazines, newspaper, tissue paper, cellophane, textured and corrugated paper, foil (a good use for all those chocolate papers) tracing paper, brown paper, wrapping paper etc

Pencils, felt pens, markers, crayons, anything you can mark with. Paper scissors, glue of your choice.

FABRIC: Variety is the key. 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 colours that include primary, secondary and tertiary colours of your choice in hand dyed and commercial fabrics, in soli colours, ton-on-tone prints. Make sure you have a good range of lights, mediums and darks. Include neutrals, related colours 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 colour or shape is perceived. Remember, the greater the choice you have, the more exciting the possibilities of your work

I will bring a variety of slides, visual materials and examples.

Only if necessary- For further clarification or information please contact Rosalie

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