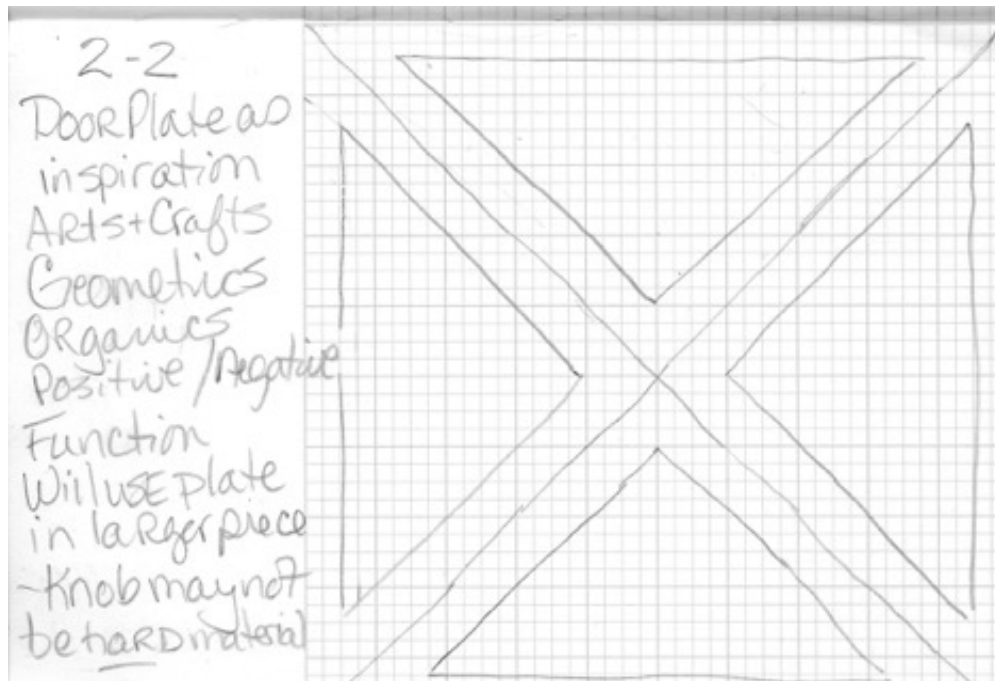


The inspiration came from a vegetable scrap (the base of a celery stalk).
Lesson is to look around and NOTICE design in everyday objects.

I had considered hooking this design using a variety of values in a realistic rendition. It haunted me for weeks until I decided to just complete it somehow. I located a silk skirt which was in need of repair and decided to cut out the block print of a flower. With some tucks the artwork made by someone else conveys this design I sketched.

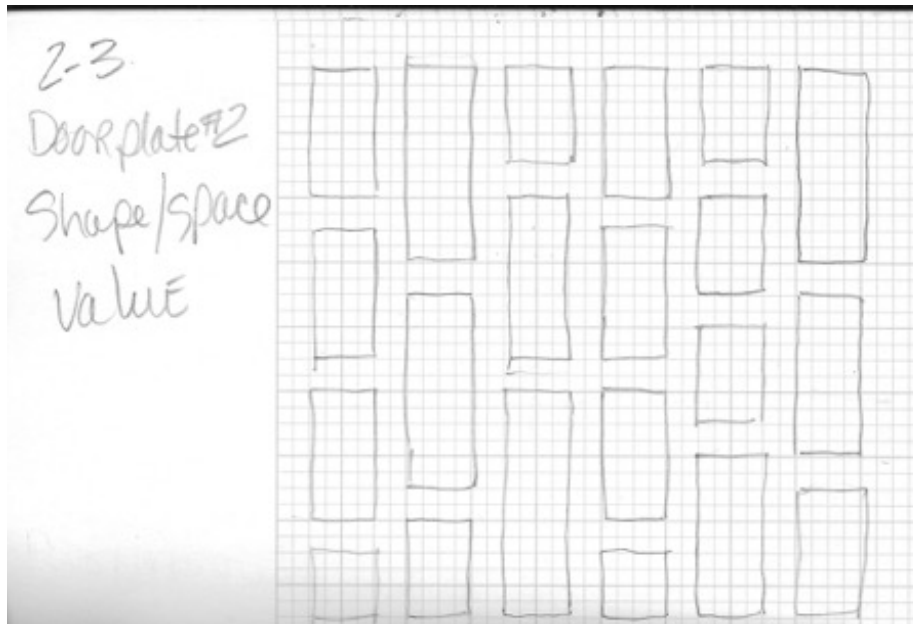
Another block completed for the display at Sauder ! Yeah!



This series of days 2-2 through 2-7 began with an Arts and Craft brass door plate. The engraved dark areas and dulled patina surface were studied searching for individual elements to be used in compositions. Four of the squares pay homage to the design source in coloring.

With the dynamic intersection of lines in this square selection of color and value could change the focus. In this example the same value in the inner lines is carried out to the border, unifying the square.

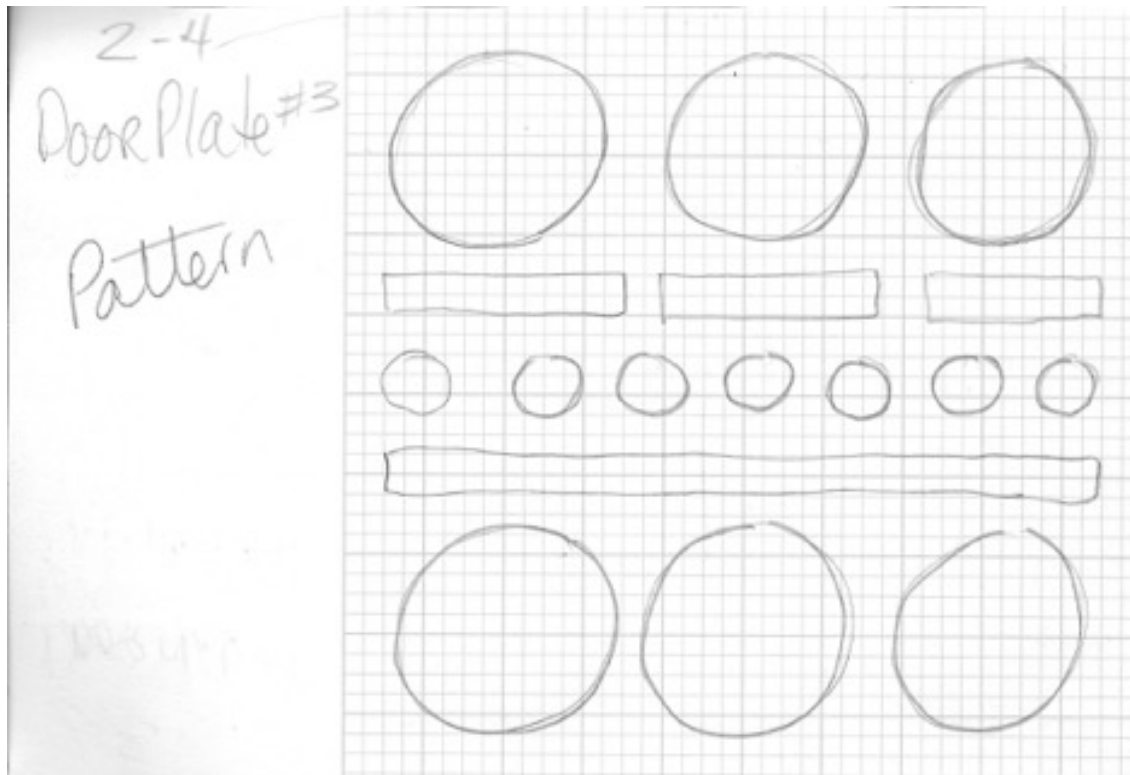
Consider how you would communicate DANGER or STOP. How could these shapes look 3D as if viewing a pyramid from the air? Or down into a box?



A pleasing composition involves the studied Elements and Principles of Design AND your judgement = personal style.

#2 Doorplate Series addresses shape (the same rectangle in a variety of lengths). Using the graph paper allowed consistent spacing in the sketches. When transferred by counting threads in the backing's weave an exact copy results. However I prefer to sketch approximate spacings. Through experience I can select the appropriate width of strip, count over threads for each row to fit neatly and adjust the design.

Flexibility with materials, interaction of colors/values and allowing "what if" leads (for me) to the pleasure of loop pulling. I find when too many decisions are made in advance there will be frustration because expectations could not be met - not enough of a color/material; shape too small or large using particular supplies; etc. By consciously separating thought from the process and having enough variables to allow creativity a better piece results.

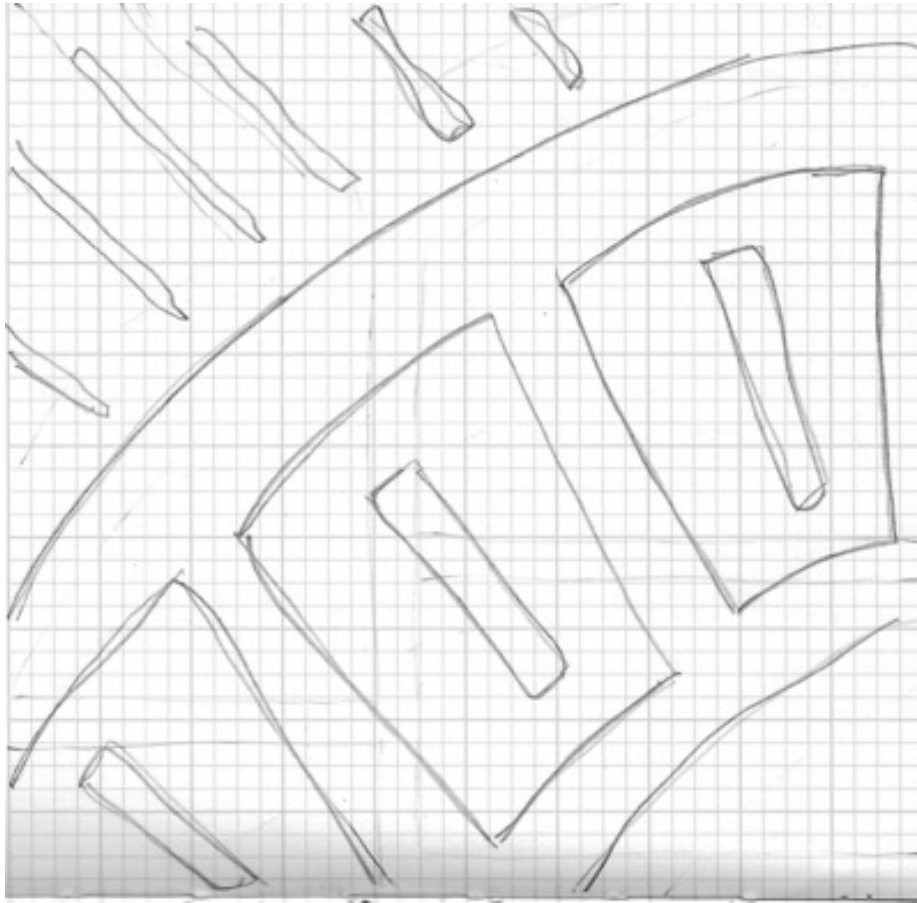


#3 in Doorplate Series uses two shapes arranged in rows using the same size in each row.

Since the square was worked in the same horizontal format it was sketched I am comfortable with it. There is a feeling of good construction as if the log pile will not come tumbling down.

However when completed it can easily be rotated. There is tension created when the design is vertical. I see the larger circles are "holding" the shapes together.

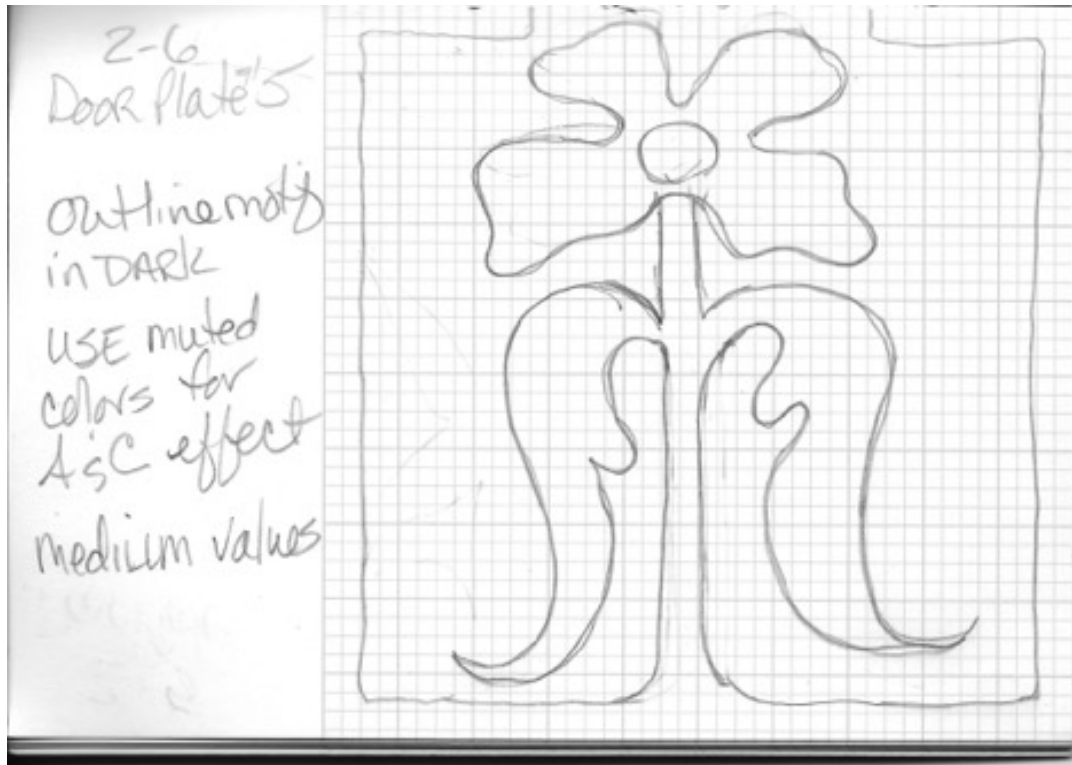
Which way would you place this mat to enjoy?



#4 Doorplate Series is the most dynamic so far. By drawing partial shapes at the edges our brain naturally expands the design beyond the actual borders.

Using diagonal and arched lines adds to the goal for an energetic composition.

It is interesting to note a similar design in the 5-24-14 square. Perhaps we selected Holly Hinkle's Liberty drawing subliminally.



#5 Doorplate Series is a specific motif on the plate. Note the balance in design yet it is not mirrored rather hand drawn emphasizing the CRAFT in Arts and Craft.

In selecting materials for this square I decided to use colors echoing nature (but not realistic). The crisp blue background, browns and then orange-gold may have been used 100 years ago.

No entries in Journal from February 8 through 19, 2015.

February 8 I had sorted the leftover strips into color bags. I am pretty frugal and keep snippets even as short as two inches. Decided to incorporate them into one composition. The straight short lines alternating with a neutral background (alpaca yarn) is a design I used during the year in a variety of sizes.

February 9, 2015 continuing a theme of being inspired by a piece of fabric, the embroidery stitches enhanced iris flowers I saw in my dyed wool.

Adding bright blue ironed sari silk loops in the foreground gave depth.

By hooking a “frame” in similar color of the background the square is prepared to be mounted on black fabric and framed to eight inches.

February 10, 2014 the fabric which inspired this design is hooked into the background. A spotted wool, I selected each color in bright versions and used them in rectangular shapes.

The piece will be whipped and backed with the same fabric to show how it looked before being cut up.

February 11, 2014 the square uses a loosely woven piece of trim about 4 inches wide.

By hooking pink and turquoise rows through the trim it was attached to the backing. I plaited a length with the colors, used sari silk ribbon, alternated two colors in a hooking technique called 'beading', and extended with wool strips to the full five inch width.

February 12, 2014 the center section is a plaid piece of wool that I used to create the design.

Alternating light and dark values of the same color in each section and changing the direction added to the plaid concept.

February 13, 2014 begins a new series:

What would a color look like if only lines were used? I did not sketch in the journal but look at each square from 2-13 through 2-18 and imagine just the line without its coloring.

How would you complete this exercise?

2-13 **Yellow**: lines radiating from the upper right corner are long stitched with a plaid yellow. The background uses a variety of values. It will be completed with the irregular corner.

2-14 **Blue**: horizontal continuous line curving upward depicts the peaceful feeling. The value gradually changes, no sudden moves with blue.

2-15 **Red**: Hot flames flicker using the bargello pattern reminiscent of my needlepoint days. The variety of materials and values adds to excitement.

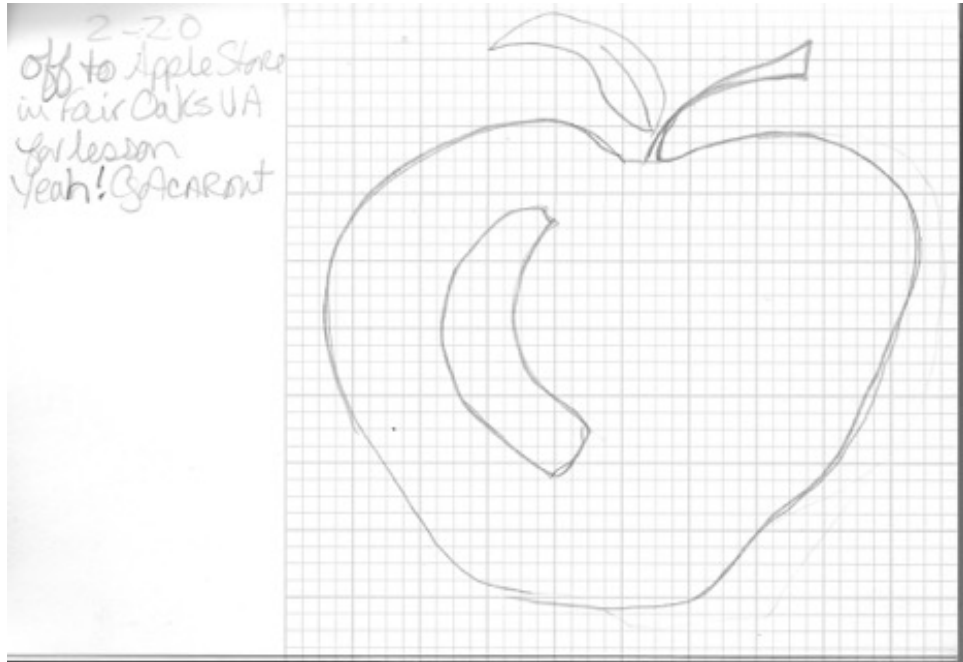
2-16 **Green**: Calming grasses waving in the breezes are hooked on the painted backing.

2-17 **Purple**: I first drew a cluster of grapes expecting to develop a more painterly style with this experiment. Failing to become interested in this, I saw the clouds in purple as a storm and completed the design with applique' layers. It is good to be flexible with art and creativity.

2-18 **Orange**: Round shapes overlapping in several different techniques are the slices of fruit. Minimal stitching on the cotton circle helped define the segments of an orange.

February 19, 2015 The color series ended and there was one more square without a sketch. I paired complementary colors together in stripes with brown as a border.

Another study in color and values.



A corporate logo of a common object, how 21st Century can I get.

The design is carefully not as graphic as the company's logo. Thinking of a friend recently becoming a Granny (yes her last name is Smith), the coloring was selected. Why not use the complement of green as the background? Sari silks are interspersed to add sheen and some shading along with highlight infer a form rather than just flat shape.

February 21 through 28 explore colors their interactions with black, white and a medium neutral. Excellent samples for teaching/learning about color and how neutrals affect them.

2-21 **Bright and Dull:** close pairs of color one using a solid fabric (brights) and the other hooked with textures (duller) each surrounded by a textured grey with a white line separating the panels.

2-22 **Dark:** A dark night in the forest. Barely able to be identified shapes are due to lack of light for colors to appear.

2-23 **Gray:** A cityscape came to mind when thinking of gray. Of course I decided to paint the sky after hooking the details. Lesson in this case consider techniques prior to beginning.

2-24 **Browns:** Dark, medium and light in warm tones. The center panel was woven on a pin loom and attached by hooking through the end loops.

2-25 **Black:** The darkest night is just before dawn. This square hints at an awakening of light at the horizon. Or at least the horizon when it was hooked, it can rotate when cut apart.

2-26 **White and Neutrals:** Warm and cool neutral spots floating in the white field. Another fun design randomly constructed using snippets.

2-27 **Warm/Cool Light/Medium/Dark:** A set of each on their respective textured background applique'd

2-28 **Color:** Study of the impact of surrounding color with white or black.