



Materials

Design Solutions for the Artist/Weaver, Season 2

SUGGESTED MATERIALS FOR SEASON 2

Everyone will use a different set of materials for design. I do have exercises in this course that use materials you may or may not have at home. You do not need to purchase these things before the course starts unless you're certain you'll use them and you want to make sure you have them when that month's content is available. I will say that there are two modules that heavily use colored paper for color theory practice (including Module 1) and other modules that use cut paper for design placement practice. Whether you buy special papers for these or not is up to you. See below suggestions.

Throughout this season we'll of course talk about ways to design. There are unending art materials you could use to practice these concepts. Some of them you probably already have. If you don't know what you like, don't buy anything until you see the content that relates. The items directly below are ones I use in my own design practice. We will NOT be using all of these things in this course but as someone interested in making your own tapestry designs, it wouldn't hurt to have most of them at the ready.

I frequently use these basic supplies:

- pencil and eraser
- drawing pens (a fine Sharpie is enough or you can get some black Pigma Micron pens)
- colored pencils (a medium-sized set of Prismacolors is nice but it could just be kid-grade pencils if that is what you can get)
- sketchbook
- tracing paper
- plain copy paper
- window for lightbox (if you have a real one, great)
- blue tape, masking tape, rubber cement, clear tape, scissors for paper

Optional supplies:

- occasionally I mess with art journaling materials which can get pretty out of hand: acrylic paint, watercolors, brushes, paint trays, glues, various sorts of pens. The list could go on forever. I am unlikely to present a specific activity requiring these sorts of materials, but there may be activities you would want to extend to use with them. The material about collage in Module 6 especially may inspire you to use these sorts of materials as it relates to the interviews with Molly Elkind as well as the modules on shape and rhythm and repetition.

Please see the list below for things you will need in this course as well as which materials are optional.

SPECIFIC MATERIALS FOR THE DESIGN SOLUTIONS, SEASON 2 COURSE

In addition to the below suggestions, you'll need basic things like adhesive (double sided tape, clear tape, rubber cement, glue stick, scrapbooking double stick squares—anything that sticks two pieces of paper together will work), Scissors for paper. Ruler. Pencil.

Color wheel

For the color concepts and exercises this season, you will need a color wheel to refer to. I use a 12-color wheel with red, yellow, blue as primaries. It will be easiest to understand what I'm talking about if you have a wheel with these most common divisions. If you have a book with such a wheel in it, you can use that or it is possible to find many color wheels on the internet. You will want a printed copy. I've been using this wheel lately which is the one I show in this season's color videos. (<https://woolery.com/color-wheel.html>)

Colored paper

In this season we will be doing more work with paper. This is a quicker way to see the interaction of colors than weaving. I like to use Color Aid paper because it has a nice surface and is uniform in how it reflects light. But you could substitute any number of different sorts of papers. You just need a collection. You could cut bits out of magazines or collect paint chips from the hardware store. Sometimes paint stores have old books you can have. Scrapbooking papers from a craft store offer a wide range of colors and sometimes come in small blocks. You'll probably have to supplement those with some neutrals from other sources. In the USA, Dick Blick is a good place to get art supplies online. The size Color Aid paper I recommend is <https://www.dickblick.com/products/color-aid-papers/>. I like the 3 x 4.5 inch size with 314 colors while keeping the cost down some. This size allows you to punch some shapes out of the colors and still leave enough for future projects. There is also grayscale Color Aid papers available separately in 9 x 12 inch sheets though the 314 pack contains the grays (see below, Grayscale).

We will also use paper for some design concepts, though these exercises could just use colored copy paper or construction paper. A pad of multi-colored paper from the scrapbooking part of the craft store, a multi-colored pack of printer paper from the office supply store, or your kids or grandkids construction paper will work for that purpose. The color is somewhat important, but mostly we'll be using this paper to look at forms, repetition, and placement of objects.

Paper punch (optional)

I'll be demonstrating using a 1 inch square paper punch. I have found this particular size punch difficult to locate and you can use a larger square or another shape if you have one already. The punch allows uniform shapes but you can certainly just cut the paper with scissors. I searched "square paper punch" on Amazon and came up with a couple that would work great.

Grayscale

If you don't get a Color Aid paper pack that includes grayscale colors, you will want a true grayscale to help you see undertones and neutrals. Colors can look very neutral or gray by themselves but when placed next to pure grays, it is clear they have undertones that can be cool or warm. If you have a value finder from

another course I've taught (I use them a lot in in-person workshops), that will work for this. I've included an image at the bottom of the page. Dick Blick calls them Gray Scale and Value Finder. Dick Blick also carries Color Aid paper. Another option also available at Dick Blick is Gray Scale Pads which are just pads of paper in grayscale colors. In other countries, an art supply store should have some tool that allows you to work with grayscale.

Or if you have acrylic paint in black and white, you could paint your own grayscale mixing various quantities of this paint in a strip to give you something to compare your colored paper examples to.

Color journal (optional though recommended)

I like to use a separate journal for color exercises. I have a journal with heavy paper that has a spiral binding to allow for the extra paper I'm going to glue into it. It can be any size, but if you try to work too small, it will be hard to really see what the colors you're working with are. My current journal is 6.5 x 10 inches but I've used 10 x 10 inch ones also. You could use letter size paper inserted into a three-ring binder. Having a separate journal is not mandatory, but I do feel like it makes work in color and design something to take seriously because you can jot notes as you go about what you observe and refer back to your work later as a reminder.

Paint: watercolor or acrylic (optional)

This is completely optional. I'll present the exercises using paper but if you want to use acrylic or watercolor paint instead, you absolutely could do that. Mostly we're trying to train our eyes to see color and what medium you use to get there is up to you. Obviously if you use paint you'll need the materials that go with it. Watercolor paper for watercolor or gouache, brushes, etc. I do not teach how to use paint in this course but acrylics are pretty simple.

Yarn

We will want to do some weaving also. I'll be using yarn to look at color concepts both in the skein/ball and woven. Whatever yarns you normally use are just fine. I will present some information about color theory and weft bundling this year which will include woven exercises. If you have thinner yarns to practice this, that is best. If you use a 2-ply that can be taken apart like Harrisville Highland, that is enough. Or bundled yarns that use 3 or more strands at once are perfect.

Weaving tools

I do include woven exercises in this season. You'll need your regular weaving tools to accomplish them. You can weave at whatever size you want with whatever materials make that work best for you. If you have questions about this as you see the exercises, ask in the course. But whether you use a small lap loom or a big floor loom, if you've woven tapestry before, you likely have what you need.

Courage and creativity

A mind willing to experiment and play is all you need. All humans are creative, we just have to be willing to make mistakes and learn from them.

Example of Value Finder card

