

# jenna swingler

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packet 2  
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art 315  
topics in graphic design

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# color exploration

I began the next steps of my progress exploring color palettes to use for my animation, embroidery, and pop-up book. Keeping with the overarching idea of strength and fragility, I started my color exploration researching the psychology of color. I wanted to incorporate colors that embody strength and exude fragility to enhance the concept behind the composition of my letterforms.

I found two websites that explain the psychology behind colors; the information from these websites served as the foundation for my color exploration.

[Ashley Cameron's blog](#) discusses how colors affect mood, specifically in regard to intensity and brightness. Low intensity colors are generally associated with soft, delicate emotions. This includes light blue, pale pink, and soft yellow. High intensity colors are associated with strength and power. This includes bright orange, navy and royal blue, and deep purple. Ashley also includes a breakdown of emotions by color. Under this list, purple and navy blue relate to emotions of strength; light blue, lavender, and yellow relate to emotions of fragility.

Another website I found – [Trade Show Best Practices](#) – focuses on how to make decisions about color in the marketing space. This webpage went color by color, explaining positive and negative correlations of each color. Red evokes strength and energy, but it also has associations with passion and impulsivity (which is not what I'm looking to evoke in my typography). Pink is associated with femininity, especially light pinks. Orange is highly visible, so it is associated with power because it catches attention easily. Blue evokes feelings of strength and dependability. Purple, particularly light purple, is associated with fragility and sensitivity.

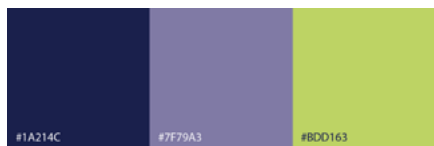
Based on the information I gathered during my research into color psychology, I turned to experimenting with these color groups in Illustrator, creating four possible color palettes for my projects. Blue, orange, and yellow were consistently described as evoking either strength or fragility. The first color palette I created included these three colors – a rich blue, a high-intensity orange, and a golden yellow. Pink was also described as having elements of fragility, so the second color palette I experimented with included a dark navy blue, a mauve pink, and a mustard yellow. Lime green was mentioned as a strong color because of its intensity. Therefore, my third color palette option includes dark blue violet, lavender, and lime green. Purple and light blue were also mentioned throughout my research as colors that fit both strength and fragility, so my fourth color palette includes a rich purple, a burnt orange, and a light blue. I shared these color palette options during our second in-progress critique to get feedback from my peers. There was a range of responses, but I gathered that my peers were drawn more to the color palettes that had three completely different colors because it created the most contrast. Therefore, I received the most positive feedback from my first and fourth color palettes.





Color Palette #2

A B C D E F G  
H I J K L M N O  
P Q R S T U V  
W X Y Z



Color Palette #3

A B C D E F G  
H I J K L M N O  
P Q R S T U V  
W X Y Z



Color Palette #4



I also asked a handful of my peers what their thoughts were on me using a different color palette for each project – one for my digital animation, one for my 2D embroidery, and one for my 3D pop-up book. I had been juggling this idea and wanted to get some additional perspective on it. The consensus from our second critique was that this may be a fun way to differentiate each project a bit more since the letterforms will be the same for each project. It would also be another element of exploration in addition to typography.

Since I have purchased patterned cardstock for my pop-up book, I'm thinking about matching the letterforms for my pop-up book to the cardstock paper to keep the colors consistent for this project. This means that the second color palette I created during my color exploration will be applied to my pop-up book. The color palette for my embroidery project will depend on the thread I already have purchased. I stuck with the blue, orange, and yellow color palette for my digital animation because it had the most consistent positive feedback from my peers.

# digital component

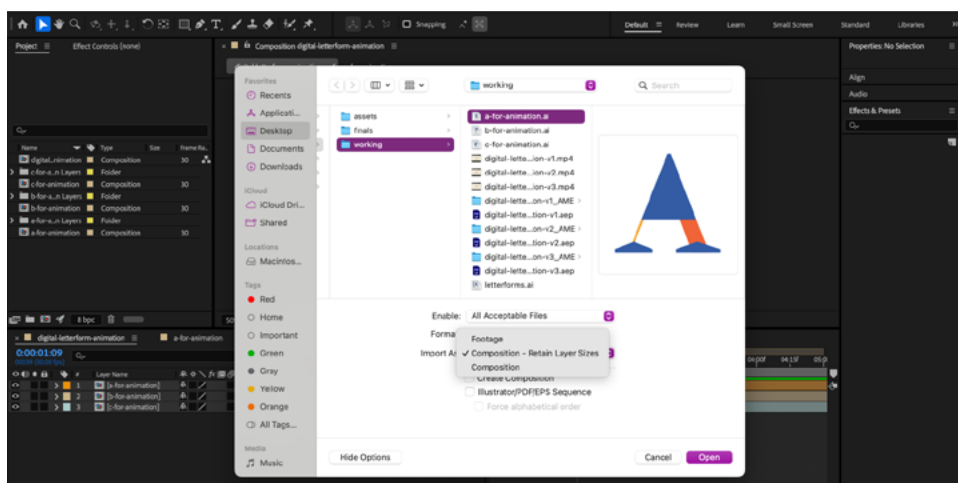
## Research + Findings

I had previously conducted some initial research into animation techniques before committing to my digital project idea, so the progress on the animation of my letterforms resumed from where I left off. I had a list of three to four After Effects tutorials that focused on different techniques to animate forms. The videos I found to be most applicable came from the same YouTube channel – Animation Explained. These videos were easy-to-follow and did a great job explaining how to achieve specific animations in After Effects.

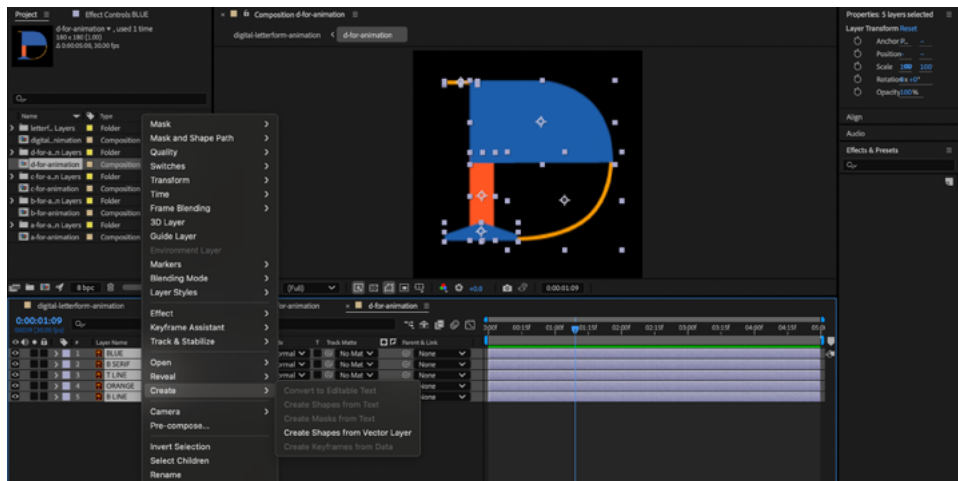
I started with watching the video that focused more on the theory behind animation – [7 Common Text Animation Mistakes](#). Mistakes 5, 6 and 7 were the most applicable to me. Mistake 5 was making your animation too slow. The instructor emphasized how a quick animation is more seamless. She provided insight into how to speed up or slow down an entire animation sequence by selecting multiple keyframes and holding Opt or Alt while shifting them on the timeline; this is something I had not previously known how to do. Knowing this trick made it much easier to test the different speeds of my animation to find which one worked the best. Mistake 6 was making your animation too linear. During this section of the tutorial, she explained how a more engaging animation includes the overlap of motion for each letter. An animation where letters appear one at a time is less engaging. Knowing this helped me plan when to have each letter animation start and stop. Mistake 7 was not leading the

viewer's eye. This section focused on planning the timing of each letter reveal so that the reader can follow the text information more easily. The example she used for this was for an animation that had multiple lines of text, so she explained how to create hierarchy in the animation so the viewer can easily follow the flow of the information. This video served as a great starting point to think about how to approach my animation before getting too caught up in After Effects.

The second video tutorial I watched explained two methods for [How to Animate Text in Adobe After Effects](#). The first method focused on using text animators; this was not applicable for my animation because I was working with constructed letterforms from Illustrator (which had shape layers, not text layers). The second method focused on using trim paths. This was extremely applicable to my experimentation with animation techniques. I followed this tutorial to create my first version of letterform animation. This tutorial also taught me a couple new things about After Effects. I learned how to import my letters from Illustrator so that I could convert the Illustrator layers to shape layers in After Effects. I had previously imported Illustrator files into After Effects, but the way this instructor did this during her tutorial is so much better than how I had been doing it. Going to *import layers* and changing the setting to *Composition – retain layer size* made it so I could easily animate the individual layers from Illustrator, and After Effects precomposed it for me.



Until watching this video, I had no idea you could convert those Illustrator layers to shape layers by right clicking on the layer, going to the *shape* section, and clicking *convert vectors to shape layers*. Learning this was a game changer, and I had so many more animation capabilities to experiment with because of this trick.

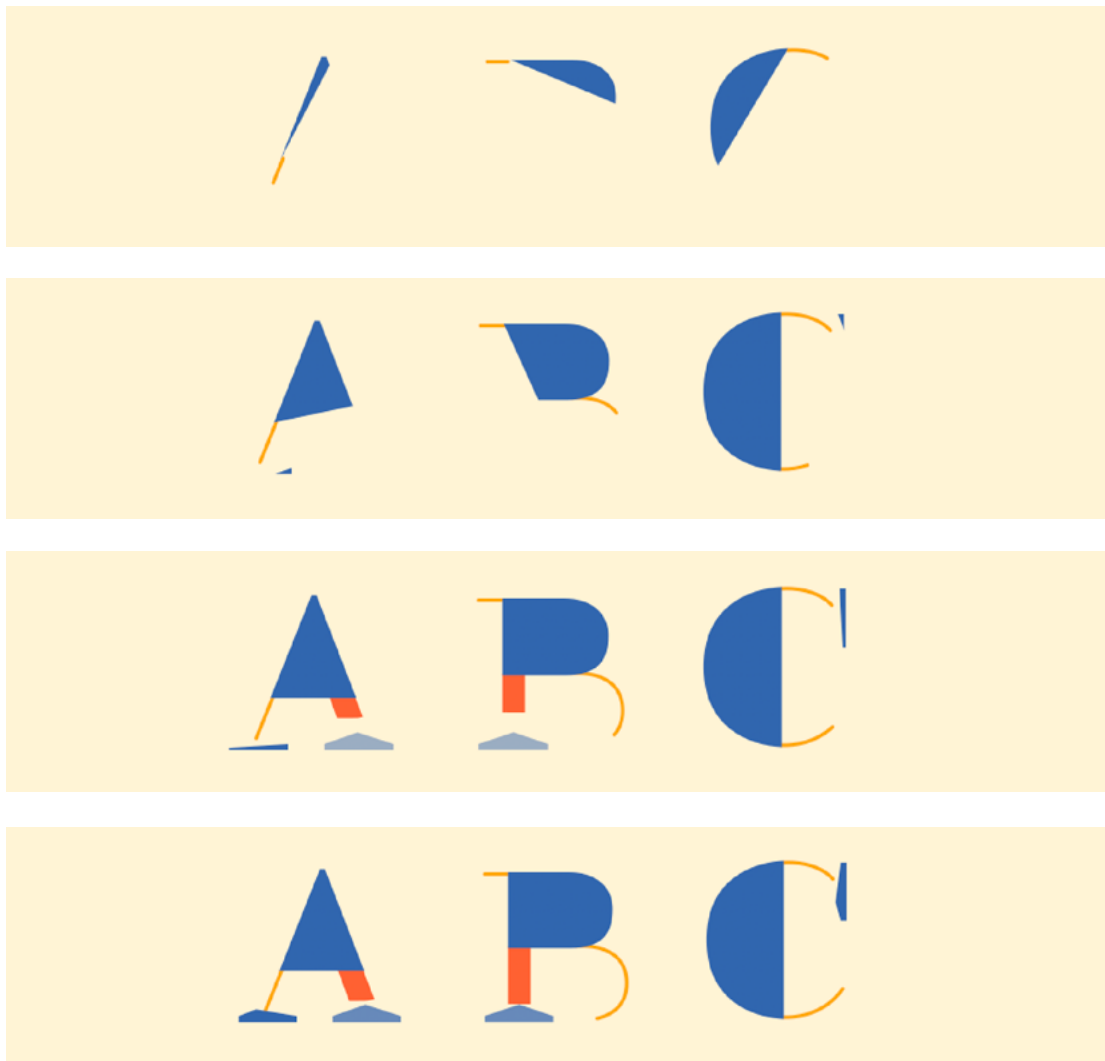


The last video tutorial I watched for my animation was explaining how to [Animate Shape Layers in After Effects](#). While I knew most of the information that was shared in this tutorial, I did not know how to animate a shape's path. This was an animation technique I was interested in exploring, so the section of this tutorial was extremely helpful in showing me how to accomplish that.

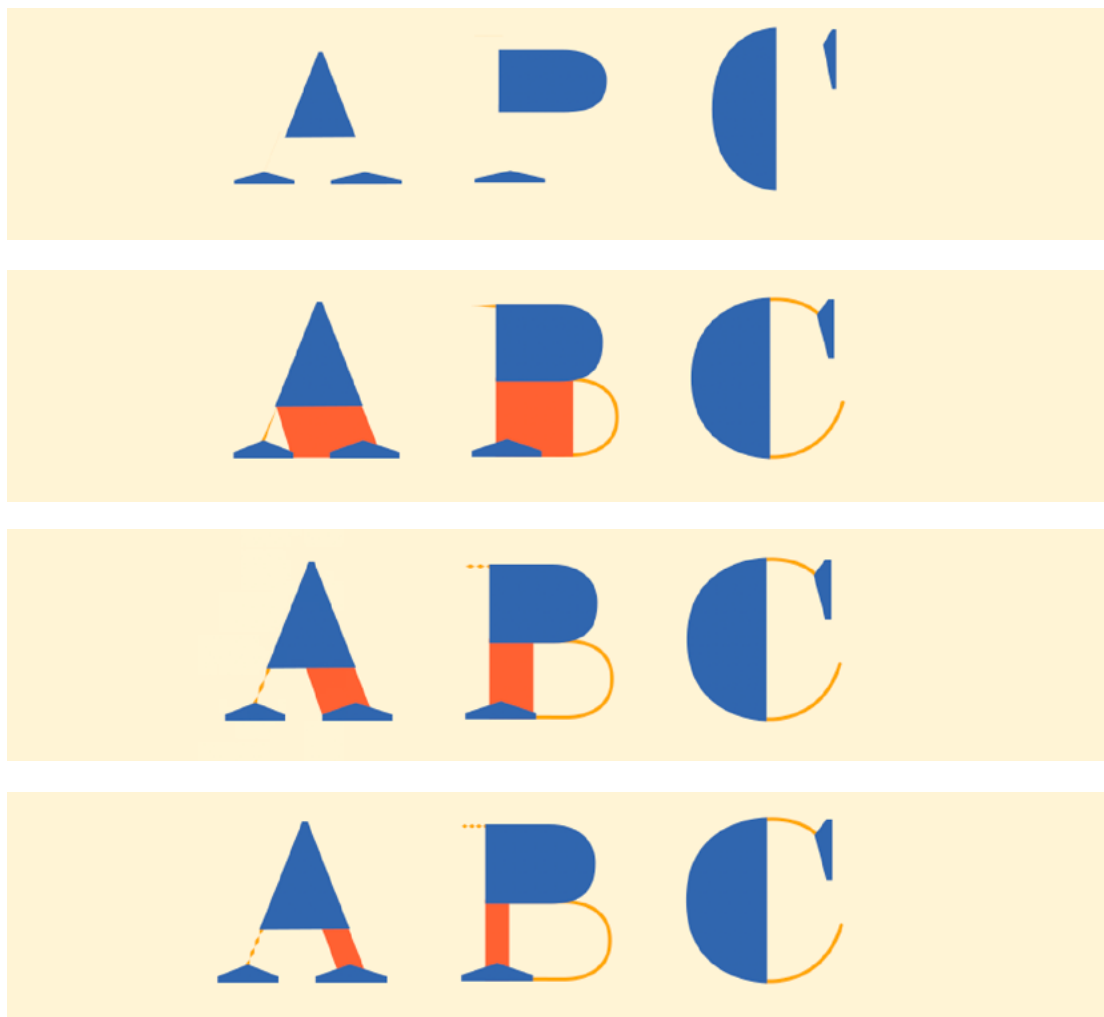
## Animation Variations

Once I had expanded some of my knowledge about animation techniques by watching the tutorials, I began experimenting with several variations of animation. I decided to only animate the first three letters of the alphabet – A, B, C – while experimenting with different animation sequences so I could focus my energy on trying new techniques before applying those to all 26 letters. The timing of these animations is quick, at about 15 seconds. For all variations, I copied the keyframes for the letterforms animating in and pasted them as reversed keyframes animating out. This was a shortcut in After Effects that I had no prior knowledge of but proved to be extremely informational.

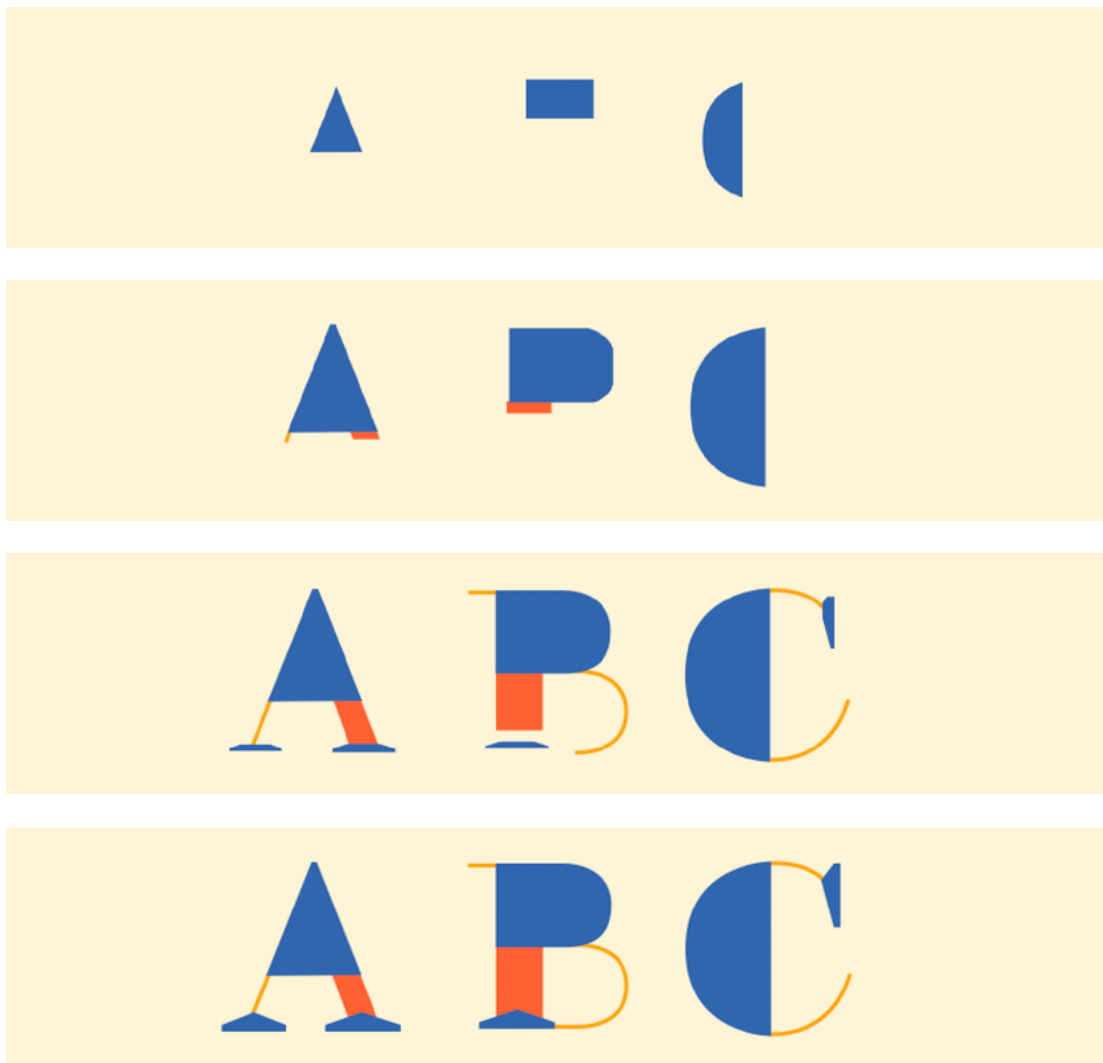
My first variation focused on applying trim paths to multiple aspects of my letterforms. I added trim paths to the large blue color blocks, the thin yellow lines, and the blue serifs attached to the yellow lines. I applied a mask reveal for the orange color block and an opacity reveal for the blue serifs attached to the orange blocks. I heavily focused on timing for this version of animation keyframing it so that each shape/line appeared in sequential order, with the large blue color block appearing first, the yellow lines appearing second, and the orange color blocks with the blue serifs appearing third. The outcome of this animation variation is letterforms that visually reveal as one unit.



The second variation focused on using shape path animations. The large blue color blocks and the blue serifs had the path animations applied to them. The yellow lines involved opacity animations; some of the yellow lines (mainly the straight lines) had wave effects applied to them. This was an effect I discovered through my YouTube tutorials, so I decided to play around with it during one of my animation variations. The orange color blocks are the elements of this animation style that are the most dynamic. I applied path and position animations to these shapes which resulted in more movement for these colors. The outcome of this animation is more dynamic than my first variation, with more individualized movements with each shape and line moving independently of each other.



The third variation focused almost exclusively on mask and stroke reveals. The large blue color blocks, blue serifs, and orange color block were all animated using a mask reveal. The yellow lines were animated using a stroke reveal effect from the effects panel. I primarily focused on the timing of this animation, placing keyframes for the mask reveals so that each shape or line would be revealed after the previous one. So, the large blue color block is revealed first, then the yellow lines and orange color blocks, and finally the blue serifs. The outcome of this animation is a motion sequence that reveals the letterform as a unit rather than individual shapes/lines.



## Final Animation

After I had experimented with three animation variations, I gathered some feedback from my peers during our second in-progress critique. I showed all three variations to my peers, asking them which motion sequence they found to be the most engaging or pleasant to watch. I received mixed feedback, but overall, the consensus was between my first and second animation variation. I did not get much feedback on my third animation variation. To help clarify the feedback I received from my peers, I asked Katie and some of my family and friends' which animation they preferred between my first and second variation. I again received mixed feedback. The individuals who liked the first variation the most, voiced how clean the blue color block reveal was which is why they liked the first variation. The individuals who liked the second variation the most, voiced how dynamic the color block/line animations are since they appear in individual movements.

Since the feedback I received was mixed, I decided to blend the two animation variations together. I kept the trim path reveal for the blue color blocks from the first variation, with the orange color block path animations from the second variation, with the line stroke animation for the yellow lines from the first animation, and the path animations for the blue serifs from the second animation with position and opacity animations added to them. I believe this final version I created combines the best elements from my experimentation, resulting in an engaging, dynamic, and aesthetic letterform movement.

Once I had finalized the animation on the letterforms, I had to work on the entirety of the animation, planning how the letterforms appear and leave the screen. Since I chose to just animate the letterforms (not a quote for this project), I grouped the forms based on how it is spoken when children learn the alphabet. The groups are as follows: ABCD, EFG, HIJK, LMNOP, QRS, TUV, WXYZ. Each grouping appeared using the letterform animation style previously discussed. To transition between the groups, I applied masks and matte layers to animate the position and opacity of the already revealed

letterforms to transition to the next group. As the initial group moves out, the next group moves in with an overlap in the keyframes so that transition is more engaging. I had tried a version where there was not as much overlap between transitions (so there was more time with a blank screen), and the animation felt too long and too fragmented. The transitions with the overlap looked more cohesive.







Throughout the development of my digital animation project, I focused heavily on proper file management and organization. This was extremely important because of how many files I had for the static letterforms in Illustrator and the multiple variations from After Effects. Staying on top of my file naming and organization ensured that I did not get confused by my files or break imported files in After Effects. Being more conscious of my file management was a part of this project that will be important as I become a practicing designer and must manage more than just my personal class files.

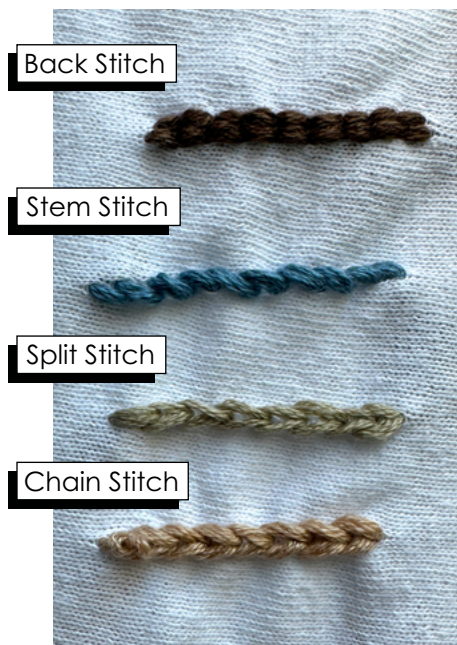
# 2d component

## Research + Practice

I started my 2D project by reviewing the preliminary research I completed in preparation for this project at the start of this semester. I first read through the [Clever Poppy](#) blog post that specifically discusses how to embroider letters. While my letterforms can be treated more as shapes than letters, the information in this blog post was helpful to get a start on understanding embroidery as a craft. Tips 1 and 3 in the introduction section of this blog were especially helpful. Some of my letters have thin, curved lines; knowing that it's best to use short stitches on the curves to achieve the smoothest look was helpful to know before practicing. The fabric I'm using is also quite sheer, so being reminded of the protentional of thread shadows was good, especially since I did not create script letterforms that naturally connect. While this blog post lacked video tutorials that are extremely helpful for me to understand the technical aspects of the stitches, seeing the stitch technique applied on multiple letters helped me decide the techniques that I liked the best. Just from this first resource, I knew I wanted to focus in on the back stitch, the split stitch, the chain stitch, and the long-and-short stitch.

Once I had a strong understanding of the concept of embroidery stitches, I then moved to watching YouTube tutorials on how to create them. I first watched a video on [How to Embroider Letters by Hand](#). This video demonstrated how to do the back stitch, the running stitch, the stem stitch, the split stitch, and the chain stitch. I focused my attention on four of the five techniques that I already knew I liked the look of. I

practiced these stitches using an old t-shirt to start so I had room to make errors and not waste supplies from the fabric I had purchased. I practiced the back stitch, the stem stitch, the split stitch, and the chain stitch each in just one line of thread. Then, when I felt like I had the technique down, I began practicing in blocks that resembled my letterforms (I freehanded the general composition of my letterform for this first round of practice). After I embroidered one practice letter, I decided I wanted to try and learn the french knot to see how this may add variety to the texture of my letterforms. I tried to just follow an image tutorial at first, but I was struggling to get my knots consistent and clean. I was not happy with how they were looking, so I found an additional YouTube Tutorial that focused solely on the french knot to perfect this technique. This [Penguin & Fish](#) video was extremely helpful in understanding that it's best to hold the thread tight with one hand while I pull the needle through the back. The image tutorial couldn't really show that well, but once I watched the instructor do that in the video tutorial, my french knots became very consistent and clean.



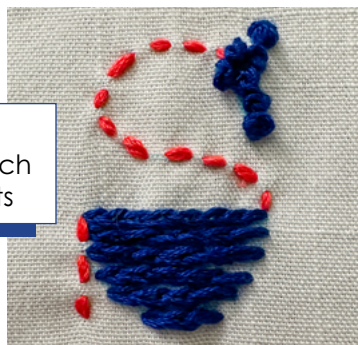
Once I felt strong about all stitching techniques, I moved into the second phase of practice. This is when I began practicing on my fabric. I also printed out my letterforms to have more consistency in the shapes. This required two rounds of test prints to determine what size letterforms would be the best to embroider. My first test print included letter forms that were 1.75-inches and 2-inches tall. As I was practicing embroidering the 1.75-inch letterforms, I realized I needed to go smaller. The second test print included letter forms that were 1.25-inches and 1.5-inches tall. This is when I determined that 1.25-inch letterforms would be the best size for both providing space to see the details of the letterforms but also not being too large that it would take forever to embroider over 30 letters. This test phase for the height of the letterforms also served as an exploration of embroider technique combinations (and color combinations). I embroidered 3 letters – R, M, S – switching up the stitch combinations for each one to get a better idea of what techniques I wanted to use for my final iteration.



Back Stitch  
Chain Stitch  
Stem Stitch  
French Knots



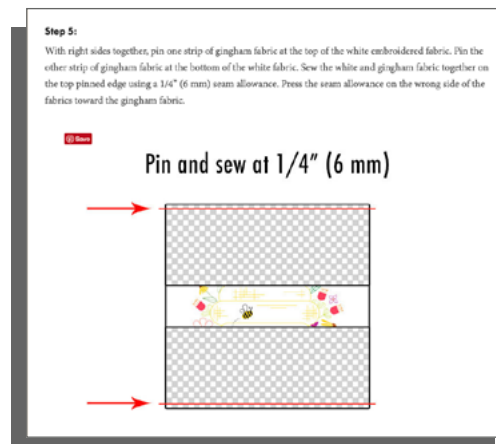
Back Stitch  
Stem Stitch  
French Knots



Split Stitch  
Running Stitch  
French Knots

## Developing Design

The next segment of my 2D project included the development of my embroidery design in Illustrator. Before I could start creating the design, I needed to solidify how I wanted my final project to exist. I knew it was common for embroidery to be displayed in embroidery hoops, but I also knew embroidering a quote just wouldn't work for this type of display. So, I did some additional research exploring other ways people display embroidery, and I found a blog site ([Beth Colletti Art & Design](#)) that discussed 7 methods for displaying embroidery. Many of the options provided sounded fun, but some would have turned my 2D project into a 3D one. This narrowed down my options to a regular frame or a tapestry. The photo describing the tapestry display method looked really cute, so I decided to explore this option more. I conducted a little more research into what this would entail, starting with [Beth Colletti's blog](#) explaining how to create a tapestry. I was unsure if I was in over my head, but the skill level listed was beginner, so this reassured me that I could do this. Beth's tutorial goes step-by-step with instructions and images explaining what she does to create the tapestry. The first step is completing the embroidery. The remaining steps involve cutting, pinning, and sewing fabric with the embroidered piece to create the tapestry look. After reading through the steps, I determined that I could do this with the embroidery skills I've learned for this project and my beginner sewing skills, so I moved into the design stage of embroidery.



Before doing anything in Illustrator, I had to decide which quote I wanted to embroider from the collection of quotes I gathered at the start of the semester. I immediately eliminated three of the possible quotes because they were over 40 letters in length, and that seemed like a little too much to tackle. I set up the two remaining quotes in Illustrator to see which looked the best when using my letterforms (and not just the default font in Word). I determined that the quote "Your fragility is also your strength" looked the best with my letterforms, so this was the quote I chose to begin experimenting with for the composition of the embroidered design. Since the focus of this class is on typography, the designs I created in Illustrator of the quote experimented with the alignment and placement of the type.

The first variation focused on using color. The words "fragility" and "strength" were a different group of colors than the remaining words of the quote, highlighting the key characteristics that inspired the letterform design. I added some decorative lines to the "your" lines of the quote to ground those words in the quote.

The second variation experimented with varying heights of the letterforms. I extended the parts of the letterforms that contained the rectangle with the serif down, creating elongated segments of the letterforms. Not all the letterforms in the quote contained the rectangle with the serif, creating these areas of vacant space. Thin lines that match the weight of the lines in the letterforms are placed to fill this space.

The third variation played more with the path or flow of the quote. I decided to try placing the letterforms on waves and curved paths to create a fun movement of the eye as you read.

The fourth variation included the quote center-aligned with embellishments on two of the corners to "frame" the quote.

Variation #1



Variation #2



Variation #3



Variation #4



I asked my family and friends for some input on the four designs I created. Based on their input and my personal excitement, I chose to move forward with the second design that explored the letterforms at various heights. I thought this design was the most dynamic while still being legible (which is still one of my primary goals for each of my projects).

## Final Embroidery

I tile printed the second design from Illustrator on a 14-inch by 14-inch artboard. The final size of my quote was 11.25-inches by 11.30-inches, but I wanted to ensure I accounted for 1-inch margins on the embroidered composition. This resulted in a tile print on four 8.5 by 11-inch papers. I taped these papers together to form the quote, taking my time to properly line up the lines of the letterforms. Then, I taped the full poster to the backdoor at my home to get the best natural light (mimicking a light box). Using a water fabric pen I had previously purchased for another embroidery project; I used the light to assist in tracing the quote onto my linen fabric. (I did test the solubility of the water fabric pen on a scrap piece of fabric before writing the quote to ensure the ink would dissolve with water.)



During my embroidery practice, I realized I had underestimated how much thread it would take to complete my project. So, I began looking for other thread options at Michael's and Hobby Lobby. I found a vintage Loops & Threads embroidery floss pack at Michael's that had beautiful colors, so I purchased this pack. After deciding on my thread colors, I began looking for patterned fabric options that would both match the thread colors and the theme of strength and fragility. I initially perused online but decided it would be easier to go to Hobby Lobby to choose a fabric. I found four options at Hobby Lobby that would potentially work with the thread colors. I asked my mom and sister for their feedback and decided that the third option (Bright Floral Cotton Calico Fabric) was the best choice.



Once I had gathered all my materials and prepared my fabric by outlining the quote, it was finally time to begin embroidering. During my practice, I established an idea of what stitch techniques I wanted to combine for my letterforms. I started by embroidering just one letter using this combination to see if I liked it before fully committing to it. I used the stem stitch for the green and yellow rectangle shapes because I liked the spiral motion of this technique; the long-and-short back stitch for the blue and pink color blocks because this technique was the quickest for me to complete and it best

filled the space of those color blocks; the split stitch for the light blue and light pink lines because it required just one line of that technique to complete it; and french knots for the blue and pink serifs because it added an elevated texture to the letterforms. I loved this combination, so I continued onwards.

I embroidered the quote in sections, focusing first on the green and blue letterforms: “your”, “is”, and “also”. These words were the least intimidating to start with because they were shorter in length, so I felt like this was a safe place to begin. After those words were embroidered, I moved onto “fragility” and “strength” which were much longer and more time-consuming. I did underestimate how long this process would take. It took me a little over one hour to embroider each letter. I found it easiest to do one color thread at a time for each group of letterforms that I worked on, so I started with the green stem stitch, then moved for the blue long-and-short back stitch, then the blue french knots, ending with the light blue split stitch. I embroidered the line embellishments last, using the back stitch technique. I followed this process for each word in the quote. Overall, it took me about six to seven days to complete the embroidery.



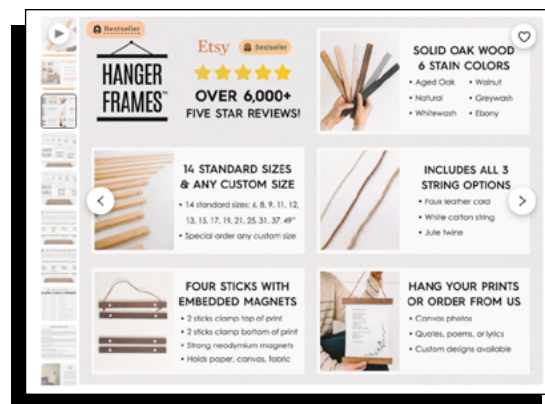
## Sewing Tapestry

Once the embroidery was finished, I moved onto creating the tapestry. I started by familiarizing myself with [Beth Colleti's blog](#) which shows each step of the process. I asked a family friend to borrow her sewing machine (and her knowledge of sewing) for this process. This helped reduce the time it would take to hand-sew the tapestry. It also just made the experience of assembly the tapestry much easier. My friend showed me the general motor and switches of the machine, doing a few demonstrations and then letting me do most of the stitching.

I first cut the white fabric down to approximately 14-inches on each side. This allowed for a 0.75-inch seam on the left and right side and gave plenty of room to sew the patterned fabric for the top and bottom. Next, I cut the patterned fabric to be about 14-inches in length and 6.25-inches in height. Putting the good fabrics face-to-face, I pinned the top and bottom strips to the white embroidery. Then, I ran those through the machine after watching my friend do one side. My friend suggested going over the top of the fabric strips to flatten out those seams, so I went back through with the good fabric facing upwards to get the thread on the top of the patterned fabric.



Once those pieces were secured to the white embroidery, I moved onto pinning the top and bottom of the patterned fabric to make those edges, creating a 0.5-inch seam. Then, I moved onto the sides of the tapestry, creating thicker 0.75-inch seams. The bobbin did run out of thread halfway down the right side, so there was a slight hiccup in sewing that side. Instead of removing the thread and starting over, I opted to just go back over the gap to save materials. Once all four sides were sewn, I gave it a once-over, making sure everything looked good before sending my friend home.



I liked how the example had wooden pieces as the frame of the tapestry. Beth included the link to purchase those pieces through Etsy. I explored this [Tapestry Frame](#) further, looking over reviews and specifications on the item. The sellers recommend purchasing a frame that is 1-inch larger than the final piece. I measured the embroidered tapestry at 12.5-inches wide, so I opted for the 14-inch frame in the aged oak stain. I have not received this yet, so the very last step to complete my 2D project will be attaching the wood frames on the tapestry so it can be hung.

# next steps

At this point, I'm done working on my digital project and my 2D project. I feel confident about where my digital animation is at. I explored several variations of animation, grew more comfortable in After Effects, learned several new shortcuts to use on future projects, and have an end-result that I'm proud to include in my portfolio. Unless I receive feedback on my animation that I strongly agree with, I do not plan to return to the animation for the sake of time. My 2D project is essentially complete. I learned new embroidery stitches, experimented with various combinations, explored a handful of ways to compose my quote, and used a sewing machine for the first time. At this point, I will just need to attach the wood frame to complete the tapestry once those arrive in the mail.

Since both projects are at points where I feel strongly about the outputs, I'm turning my attention to my 3D project. I expect there to be more of a learning experience with the pop-up book, and technical battles with navigating Illustrator and Cricut. This will be my focus for the last 5 weeks of the semester.

# bibliography

**Animation Explained. “Animate Shape Layers in After Effects.”** YouTube, 2023, [www.youtube.com/watch?v=mKvYoLU1glo](https://www.youtube.com/watch?v=mKvYoLU1glo). Accessed 19 Feb. 2025.

This After Effects tutorial covers the fundamentals for animating shape layers. I already knew some of the information shared, but there was one section that specifically focused on animating a shape’s path. I had not done this before, so this was very helpful to follow along with as I experimented with this technique during my animation exploration.

**Animation Explained. “7 Common Text Animation Mistakes | Adobe After Effects Tutorial.”** YouTube, 2024, [www.youtube.com/watch?v=jAlfNRM-EXY](https://www.youtube.com/watch?v=jAlfNRM-EXY). Accessed 21 Feb. 2025.

This After Effects tutorial explains the 7 most common text animation mistakes for beginner animators. I found mistakes 5 through 7 to be the most informational for my animation. The shortcuts explained throughout mistakes 5 and 6 were extremely beneficial once I was working in the program. This served as a great base to start my animation.

**Animation Explained. "How to Animate Text in Adobe After Effects." YouTube, 2024, [www.youtube.com/watch?v=WRf8x6gyNt8](https://www.youtube.com/watch?v=WRf8x6gyNt8). Accessed 21 Feb. 2025.**

This After Effects tutorial shows two methods for animating text – text animators and trim paths. The text animators' section was irrelevant to my animation, but the trim paths was an interesting animation technique that I explored for some of my animation variations.

**Animation by Sharin Y. "Easy Typography: Text Reveal Animation." YouTube, 2024, [www.youtube.com/watch?v=wT3JvQktD\\_4](https://www.youtube.com/watch?v=wT3JvQktD_4). Accessed 01 Mar. 2025.**

This After Effects tutorial shows how to reveal text using masks and matte layers. While the animation applied to the text was irrelevant to my animation, the use of matte layers was important. I followed this tutorial to create masks and connect matte layers so I could animate my letterforms in and out of frame during the transitions between letterform groups.

**Cameron, Ashley N. "Color Psychology." Ashley Cameron, 16 June 2016, [ashley-cameron.com/blog/color-psychology/](https://ashley-cameron.com/blog/color-psychology/). Accessed 19 Feb. 2025.**

This blog post discusses the psychology of colors, containing lists of emotions associated with each color. The role of color intensity in the emotions color evokes was a focal point. Through these lists, Ashley explains that orange and blue are generally associated with feelings of strength and boldness. In contrast, yellows and pinks are generally associated with feelings of delicacy and fragility.

**Colletti, Beth. "7 Methods for Displaying Rectangular Embroidery." Beth Colletti Art & Design, 12 Oct. 2021, [www.bethcolletti.com/blog/rectangle-embroidery](https://www.bethcolletti.com/blog/rectangle-embroidery). Accessed 03 Mar. 2025.**

This blog post discusses different methods for displaying embroidery, not including the typical circle embroidery hoop. Based on the size of my design, I knew an embroidery hoop would not be the choice for how to display my project. This blog served as a tool to brainstorm other ways to display it.

**Colletti, Beth. "How to Display Your Embroidery Project in a Tapestry Frame."** Beth Colletti Art & Design, 16 Feb. 2022, [www.bethcolletti.com/blog/tapestry-frame](http://www.bethcolletti.com/blog/tapestry-frame). Accessed 04 Mar. 2025.

This blog post includes a tutorial on how to create a tapestry out of an embroidery project. It goes step-by-step showing and explaining how to cut, pin, and sew the various fabrics together to create the tapestry. I followed this closely after I completed my embroidery so I could display my work in this tapestry format.

**HangerFrames. "Tapestry Frame – Hanging Magnetic Wood Hanger Frames."** Etsy, [www.etsy.com/listing/641049492/tapestry-frame-hanging-magnetic-wood](http://www.etsy.com/listing/641049492/tapestry-frame-hanging-magnetic-wood). Accessed 26 Mar. 2025.

This Etsy shop sells wooden tapestry frames. Beth Colletti (the blogger) recommended these frames if choosing to display embroidery in the tapestry format. I explored the product on Etsy and determined that this would be a great way to help display my 2D project and give it some structure or stretch.

**Makenstitch. "How to Embroider Letters by Hand | 5 Basic Stitches."** YouTube, 2023, [www.youtube.com/watch?v=CmMkgrL2KuU](http://www.youtube.com/watch?v=CmMkgrL2KuU). Accessed 24 Feb. 2025.

I followed this YouTube tutorial to learn and practice 4 different embroidery stitch techniques – including the back stitch, the stem stitch, the split stitch, and the chain stitch. Watching the instructor do each stitch really helped me process how each stitch is created. I practiced each of those 4 stitches at least once in the form of a line, and then in the form of my letterform shapes.

**Penguin & Fish. "French Knots – How to Quick Video Tutorial."** YouTube, 2022, [www.youtube.com/watch?v=Nf0mdo6lHv8](http://www.youtube.com/watch?v=Nf0mdo6lHv8). Accessed 26 Feb. 2025.

I found the French knot to be particularly challenging, so I found an extra video tutorial that focused solely on this stitching technique. The instruction in this video was very clear and clarified how I was supposed to hold and pull the thread to achieve a clean French knot.

**PRO Expo Team. "Color Psychology – The Meaning of Colors and Their Traits." Trade Show Best Practices by PRO Expo, 26 Nov. 2018, [tradeshowbestpractices.com/2017/08/03/color-psychology-meaning-colors-traits/](https://tradeshowbestpractices.com/2017/08/03/color-psychology-meaning-colors-traits/). Accessed 19 Feb. 2025.**

This webpage examines the psychology of color in the marketing realm. The emotion of each color is discussed, specifically in regard to positive and negative associations. This resource was used to check the color psychology blog I had previously explored.

**Stuart, Julie. "Beginner's Guide to Hand Embroidered Letters." Clever Poppy, Oct. 2022, <https://cleverpoppy.com/blogs/clever-poppy-blog/beginners-guide-to-hand-embroidered-letters?srltid=AfmBOoqq3LQD5FzkQ0MWYznibgOqJIHoLXyvwZwc0GpdPBZJadJrCo2I>. Accessed 03 Feb. 2025.**

I read this blog to get a better understanding of embroidery as a craft, specifically embroidered letters. Video tutorials would have made this the perfect resource, but it was still helpful to see what each stitch technique looked like before practicing.