

City & Guilds of London Diploma Course in Design & Embroidery

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City & Guilds
Creative Studies

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CREATIVE STUDIES CENTER

About the City & Guilds Diploma in Design and Embroidery

All participating candidates studied Part 1 Embroidery and Design at the Gail Harker Creative Studies Center, and are holders of the internationally recognized City & Guilds Certificate of Competence in this discipline.

The Part 2 Diploma course is designed to hone the basic skills learned in Part 1, and to build upon them to develop more highly advanced embroidery and design skills. The course covers some study of foreign embroidery, history of embroidery through the 20th Century, and metal thread embroidery. All of this is aimed at the development of a more experimental technique and individual style of working. Candidates also learn the skills of museum study, research, and reporting. For more information about how to start on the path to a Diploma in Design and Embroidery, see Gail Harker.

The exhibiting Diploma students have each completed the following assessments:

- ♦ **A large scale item** - at least one meter in one direction
- ♦ **A functional, 3-dimensional item**
- ♦ **A panel or hanging** intended for display on a site-specific wall
- ♦ **An item incorporating the use of metallic threads**
- ♦ **A collection of 8 samples** related to the chosen design theme, showing evidence of advanced skills in the use of hand-made paper, silk paper, felt, and bonding, as backgrounds for embroidery
- ♦ **A portfolio of techniques and embroidered samples**
- ♦ **An illustrated history** of embroidery history and designers

Diploma Students



Marianne V. Burr

I chose garden flowers as my design theme because I wanted to study vibrant color and apply it to my own abstractions of flower forms. City & Guilds study has provided me with the opportunity to experiment with design, materials, and techniques in a constantly stimulating environment. Now that I'm in the habit of creating art, I wish only to continue doing so.
*Marianne may be contacted at: 566 W. Olympic View
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Penny Peters



Pueblo Indian Culture was my choice for a research theme; I was especially inspired by architecture, pottery designs, petroglyphs and kachina masks. Each of these topics was a rich source for art and design; as I explored each using a variety of media and techniques, I found that some colors and techniques worked better than others. Eventually, I selected a rich color scheme with a deep rusty orange base, and the choice of a color scheme led me to other decisions about structure and texture. I find the City & Guilds 'way' of working has now become the way I work...first deep exploration of a subject, with lots of experimentation on paper, then translating art on paper to numerous trials

with needle and thread; the step of choosing the right stitch technique to produce a finished piece is an exciting one, and creating the final piece very satisfying. I am deeply appreciative of the excellent tutoring I have received along the way. Bringing a good piece of embroidery to life is no accident. Participating in C & G programs has been both challenging and inspiring, and I am truly grateful for the experience. *Penny may be contacted by e-mail at pennypeters@marilyngrey.com, or by phone at (425) 743-9340.*

June Steegstra

My Research Theme is the Pacific Northwest. The forest, with its bark, moss, texture and color, was the dominant part of my work. Historical research in the Byzantine era also influenced my work, as well as 17th century costume, combined with the earth tone colors of the forest. I now feel confident in how I have developed in design, color and technique skills.





Anita Luvera Mayer

My theme is *The Sacred Surfaces of India: The Layering and Weathering of Pattern, Color and Texture*. This was where I began my journey through the complex culture of India and my search for design inspiration through embroidery. The City and Guilds program provided me with the *language* to communicate through my work my deep respect and love of this country, its environment and, in particular, the role of women who reside there. *For workshop/lecture information, Anita may be contacted at anita-mayer@comcast.net.*

Joan Margaret Mills

My research theme is *Ogee Shapes and William Morris*. William Morris's influence on the world is well known and it was interesting to research his design sources for the ogee shape. A traditional approach to embroidery has always been my interest, so most of my work reflects this approach. City and Guilds has been a wonderful experience in stretching my own boundaries and further awareness of the world we live in!



Helen Custer



Gail Harker's City & Guilds of London courses provided my first formal training in fiber art. Having stitched and sewn since I was a child, I became frustrated as an adult with my inability to design original art works. City & Guilds has filled that gap, allowing me to express my ideas in fibers. The design themes I selected for my work include *Armor and Chainmail: The Effects of Light on Reflective and Transparent Material*, and *Greek Island Facades: Dimension, Color, and Texture*. With dual design themes, I created two bodies of work using vastly different materials. For the armor and chainmail series, I employ machine embroidery on a variety of metals, exploring the juxtaposition of soft fibers with seemingly impermeable surfaces. The Greece-inspired work reflects my fascination with the beauty of crumbling buildings, and the intrigue of peering through a doorway, window, or crumbled wall into hidden worlds. *Helen may be contacted at hk.custer@verizon.net.*

Janelle Forgette

My research theme is *Byzantine Art & Architecture*, particularly architectural ornament. To create my current work, I selected colors and images from Byzantine mosaics and sculpture, then searched for materials to mimic their variety and richness. For example, I used suede for stone, metallics and deep, saturated color both to suggest mosaics and to create a feeling of depth and age. My techniques include goldwork, appliqué, and the weaving of fabric strips and, as each piece dictates, either hand or machine embroidery, or both. I especially enjoy combining hand and machine embroidery in a seamless way to create effects more intricate and beautiful than either technique can achieve on its own. Similarly, City & Guilds has helped me combine my formal art, design, and architectural training with my needlework skills, creating a well of resources from which to draw inspiration for my art. *Janelle may be contacted at jforgette@seanet.com.*



Anna Hergert

My elected research theme was to *Contrast and Compare the Use of Geometric Pattern and Colour in Art and Architecture in Art Nouveau with a Focus on the Viennese Secession*. The research took on many forms ranging from transforming paper into two and three dimensional creations with the use of paint, dye, ink, stamping and a variety of foils. This was then applied to fabrics with dye, foiling, machine and hand embroidery. My personal fascination with gold in all its forms became a never-ending source of inspiration. The vast amount of research material continues to provide me with countless inspirational sources. City and Guilds, under the guidance of Gail Harker, has enabled me to be more organized in my work as a textile artist. I can identify design sources, explore and translate them into my chosen medium successfully and work in large scale comfortably. *Anna may be contacted at anna@hergert.ab.ca.*



Sandra L. Little

My research theme is *Gargoyles & Grotesques*, with a primary focus on antiquity, the effects of 900 years of weathering on architectural stone. Within the City & Guilds program, I spent 4 1/2 years exploring techniques to mimic the effects of weather and time on shapes and surfaces, and my work evolved from flat stitchery to creating three-dimensional forms. I use a mixed media approach, combining unusual materials such as clay, papier maché, and foam with fabrics and threads. My techniques include modeling and carving, as well as free machine embroidery, padding, and appliqué. *Sandra may be contacted through the Gail Harker Creative Studies Center.*



Wendy Jacobs

I use color and texture in ways that allow the passage of light. I am excited by luminescence, translucence, and luster. I emphasize the use of unusual, transparent mediums: sausage casings, plastics, vinyl, chamois, and tissue papers. In the use of plastics or vinyl, I search for effects that disguise their inherent industrial, non-organic characteristics. The inspiration for my present body of work is the ocean. It includes an analysis of the interplay of color, light, and movement in water - along with a study of the extravagant character of shapes and textures in the ocean's living forms. The City & Guilds courses have affected my development as an artist dramatically. I would never have been able to say my name and the word *artist* in the same sentence without this experience.



Gwen Lowery

My Research theme is based on colors and patterns in the sky. Color was probably the area most influenced by my theme, because of the incredible colors in the aurora and in sunsets and sunrises. Interesting patterns also came out of lightning and cloud forms. Solar flares and the sun surfaces inspired use of texture. City & Guilds was my starting point as a textile artist. Without it, my skill as a designer wouldn't exist, nor would I have the knowledge of techniques, materials, dyeing, making surfaces and so on. C&G, for me, has opened any doors in exactly the direction I wanted to go. *Gwen may be contacted at gwenlowery@hotmail.com*

