

City & Guilds of London Exhibition

28 - 29 August 2004

7822-47 Textile Decoration Techniques

7822-18 Machine Embroidery

7922-08 Embroidery



© Elizabeth Cooper

City & Guilds
Creative Studies

City & Guilds Center #780027
1751 NE Goldie Street Bldg. B
Oak Harbor, WA 98277
Phone (360) 279-2105
Fax (360) 279-0420
gaillebr@gte.net
www.gailcreativestudies.com

gail harker
CREATIVE STUDIES CENTER

Welcome to the Gail Harker Creative Studies Center



Gail Harker, Tutor
Embroidery



Ruth Issett, Tutor
Textile Decoration



© Carrie Anastasi



© Sheryl LeBlanc



Mary Telford, Fine Gelfand, and Sheryl LeBlanc explore painting with dyes

Jeri C. Oswalt

In my family, you stitch to celebrate. Weddings, new babies, important travels. In my work, celebration has been the overriding theme. Whether to celebrate festivals, toast someone with grand wishes, dress for a wedding or enjoy a successful bit of the garden. I started working with fiber years ago in a high school surface design class. Then I went to college, majoring in Clothing and Textiles, and abandoned the making for the business end of it. Now, so many years later, I have come back around to learn what I have always wanted to know: how to do my own original work with beautiful threads and fabrics. Gail, with City and Guilds, has helped me to see beyond the rush and clutter of the world and focus on really seeing and then celebrating with ink, paint, pencil and, oh yes, stitch.



Miriam Ruth Rabitz



I am passionate about textiles. Color, texture, shapes and patterns come alive for me in fabric and threads. City and Guilds has provided an opportunity for me to study in-depth an art form that I truly love. I have learned how to move my inchoate ideas to completed projects in stitch. In my work I try to depict a feeling about my topic, be it the cold loneliness of a mountain glacier or a colorful play with triangle shapes in a pillow.

Elizabeth Cooper

I did not know what to expect when I signed up for this course. I knew the course involved design and embroidery. I had seen another student's work and I had been to one exhibition, but I did not fully grasp how much work *a lot of work* meant. I didn't know what I was doing for a long time; I was learning a great deal and I was enjoying myself, but I really had no idea where it would lead in the end. I began to have a glimmer after about three years. In the last year it all came together, I finally understood what I was doing. I had learned to look and see. To find sources of inspiration, develop them and translate them into fabric and thread. People asked me, *What are you going to do to when you finish?* I didn't know what to say. I didn't know that I had to do anything when I finished. I finally decided to say, *I am just going to keep doing what I am now doing.* As a Level Three certificate holder I can now say, *I am going to wait for the next Diploma class to begin.*



Cathy Jo M. Hall



I was first introduced into the world of Art and Embroidery as a young teen and have loved it ever since. City and Guilds has taught me how to take a Design Source and turn it into Fiber Creations beyond my wildest dreams! One of the most important things that Gail and City and Guilds has taught me is to "LOOK" at my surroundings and

see the design possibilities in all that lies before me as well as the self confidence in creative exploration. For that I will always Thank You! This has been a very exciting 5 years of my life. I will use the knowledge of Design and Embroidery that I have gained these past few years to expand my Love of the Arts. I will continue to design with fiber textiles and fabric manipulation for the rest of my life as this has opened up an entire new world of Creativity for me. Thank You Gail for your continued guidance and patience these past 5 years.

About the City & Guilds 7822-47 Level 2 Certificate in Textile Decoration Tutor: Ruth Issett

The following work has been undertaken by candidates in the past year and a half:

- ♦ Unit in Design Principles
- ♦ A meter of fabric decorated using one or more techniques, to include printing
- ♦ A length of fabric for a stated purpose
- ♦ A set of ten 1/2 meter samples of different techniques, using the Design unit
- ♦ A folder of work to include all small samples, notes, and course working details

The City & Guilds candidates listed have their work on display, and will be applying for their Certificate.



© Chris Galloway, 7822-47 Textile Decoration Candidate

Carrie Carpenter Anastasi

I came to the Textile Decoration course with minimal experience. Tentatively, I explored color and decoration, wanting to control my results. Ruth, an incredible teacher, has freed me to enjoy the process of this act. Now, I hunger for color and creating textures. My mind is racing with ideas. My greatest challenge and reward is to take a "disaster fabric," analyze the color, redye, and rework it to finally create a more complex and beautiful piece.

Nancy C. Brill

City & Guilds courses are very different from other courses I have taken. The tutorial system emphasizes independent work; minimal guidance is offered after thorough demonstrations of techniques. I learned details about color mixing that were new to me, and many of the techniques were ones that I didn't know, and enjoyed learning. A worthwhile experience.

Christine Gruenheck Galloway

The Textile Decoration course has been a wonderful opportunity to play with different techniques for making beautiful fabrics. Little did I know I would fall in love with the smell of melted wax! Working with Ruth has helped me develop my sense of color and expand my palette. It's been fun rediscovering the pleasure of making garments, this time with my own fabrics.

Verena F. Gelfand

Multiple Personalities Syndrome was the last thing I expected. But after assiduously fostering my documenting, left-brain inner (step-) child for 18 months, it was muscled aside during the production of my final pieces by an impetuous, irrepressible little monster that cast all calculations to the wind and rode the creative crest triumphantly to the beach of success. Thank you to Ruth Issett, the consummate handler of all personalities.

Carys Hamer

The design themes I have used in this Textile Decoration class were originally developed in my first City and Guilds class which I started four years ago. These themes, madronas, geodes and cityscapes, have been explored further and I intend to combine my designs on fabric with both hand and machine embroidery.

Sheryl LeBlanc

I came into this course knowing nothing about textile surface design beyond pattern, but a lot about printmaking. It has always been about visual texture for me. Now I can have it be about tactile texture, as well, and that thrills me. With the additional bonus of movement and drape, what more could a girl want?

About the City & Guilds 7922-08 Level 3 Certificate in Embroidery Tutor: Gail Harker

The following work has been undertaken by candidates over 400 instructional hours:

- ♦ Unit of Design, which encompasses six sets of design work to include these themes:
 - * Landscape & Geological Features
 - * Water and Sky
 - * Living Forms
 - * Media
 - * Folk Culture, History, and Religion
 - * Man-made Items and Structures
- ♦ Portfolio of embroidered samples
- ♦ Three experimental samples
- ♦ Embroidered wall hanging to fit a site
- ♦ Embroidered panel
- ♦ An embroidered accessory
- ♦ 3-Dimensional, embroidered item
- ♦ Two Full Working Designs for specified items, not to be made up

The City & Guilds candidates listed have their work on display, and will be applying for their Certificates.



Left to Right: Miriam Rabitz, Liz Cooper, Jeri Oswald.
Bottom Center: Cathy Jo Hall

Susan L. Morse

I have enjoyed the Machine Embroidery course immensely. Gail Harker is an excellent teacher-providing expertise, encouragement and an amazing depth of knowledge. She is committed to a quality learning experience for all of her students. As a newcomer to the field of textile arts, I feel very fortunate to have access to such a comprehensive program. Most of all, I've met wonderful people, and made some very dear friends!

Joanne Van Patten

The title, *Machine Embroidery*, doesn't begin to describe the material we've covered in the past 18 months. I've learned color and design principles as well as innovative uses of thread and fabrics. My sewing machine has truly become a tool for my art. Future projects, from tassels and cords to boxes and quilts, fill my imagination.

Karen Williams

My biggest challenge has been learning balance; between my desire for spontaneity and the discipline of working through a design, between details and the bigger picture. Forcing myself to work outside my comfort zone, my work went through an *ugly duckling* stage. But I am beginning to find that balance.



Left: A machine embroidered sample by Susan Morse
Right: A machine embroidered box by Karen Williams

Mary LeBlanc

I wanted to explore the full process of artistic creation and to go way beyond just technique. I knew I would be traveling the width of the country to go to this school and I hoped it would live up to my expectations. I can emphatically say that the experience has exceeded my expectations! The facility is outstanding, and Ruth Issett a wonderful teacher. Patient and nurturing, kind yet firm, she has spent the last 2 years teaching me to be an artist, exploring both design and process. I now understand the process of conceiving an idea and bringing it to a tangible piece of fabric. I have found a deep well of creativity in myself that Ruth has helped to bring out. This brings me great joy, and I look forward to spending the rest of my life exploring this treasure. I would recommend City and Guilds to anyone interested in becoming a serious artist. Thank you Gail for the facility and thank you Ruth for the learning experience.

Priscilla Marriott

The best part of the Textile Decoration course was the sense of achievement and completion I had at the end of each session, with most coursework completed in the studio during class. We had a top-notch tutor in Ruth Issett, who possesses a winning combination of knowledge about her subject, and a positive, supportive teaching style.

Jo Anne Ryeburn

I found this course of value because it encouraged me to stretch my capabilities, and learn new skills. I learned the most from the design work, and profited from Ruth's constructive criticism of my designs. I will approach future work utilizing newly learned techniques from a new design perspective.

Mary Ellen Telford

This has been a delightful opportunity to further explore design, and finally to execute my ideas into fabric. In doing so I dove into colors not in my personal palette of favorites, and have come to enjoy leaving my comfort zone and moving into an adventure in color. Who would have thought that my favorite box of fabrics would be the one filled with yards of white silks, cottons, rayon, and synthetics, which now I can transform into any colors and designs I need or desire?

*About the City & Guilds 7822-18 Level 2
Certificate in Machine Embroidery
Tutor: Gail Harker*



© Judy Alexander



© Anne Hunt

The following work has been undertaken by candidates in the past one year, 7 months:

- ♦ Unit in Design Principles
- ♦ A set of 10 machine embroidered samples inspired from the Design unit
- ♦ Two machine embroidered items
- ♦ A folder of work containing a variety of different information, samples, drawings, notes, articles, photographs, etc., to support all work completed by the candidate

The City & Guilds candidates listed have their work on display and will be applying for their Certificate.



Susan Morse, Marcia Romashko, June Steegstra, and Anne Louise Gillilan in the dye room, following a session of dying threads.

Judith Anne Alexander

The depth of study impressed me. I loved the process of taking a white piece of fabric, like an artists canvas, designing it, dyeing it, burning it, embossing, layering and texturizing it, then stitching the heck out of it and voila! - a masterpiece. All of this under Gail's wise tutelage. Thank you for such a professional foundation for my art.

Marcia Anop-Romashko

There are so many individual things I have learned during this course that are rewarding. For example, I have found that doing samples of techniques, whether they involve fabric and thread or surface design, and documenting each process while working is an invaluable experience and resource. However, I had always heard the expression, "Art is a process," but actually coming to understand this concept has given me joy and confidence.

Anne Louise Gillilan

The machine embroidery course opened my eyes and a whole new level of understanding as to how a sewing machine could be used. It was very exciting taking a design and seeing how it just came alive with stitch. I can now say that I am on my way to becoming *one* with my machine.

Anne Hunt

I started with City & Guilds doing the Art & Design course. It changed the way I worked and gave me more direction and focus. I found the City & Guilds way of working and learning immensely liberating for my creative style. Putting it together with the machine embroidery course has given my art a *process* to work through that I would never have discovered on my own. The enormous number of techniques I have learned has equipped me with so many ideas and skills to create all the lovely textures and moods I need in my *West Coast Woodsy* look that I like to work with.