

Studies in Design and Experimental Hand and Machine Stitch 201



Top left: © Martha Kleihege Top right: © Maria
Winner Above: © Susan Lenarz

START DATE: 6 NOVEMBER 2010
CLASS NAME: HEATHER

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Gail Harker, LCGI, is a Canadian who resided for nearly 20 years in Britain, until returning to the US in 1995. She moved to Britain in 1976 with her American husband and family. She studied art in Canada, England and Scotland. She completed both Parts 1 and 2 (Diploma) of the City & Guilds Design and Embroidery course with *Distinction* in both parts. She was awarded the Senior Award of Licentiatehip (LCGI) by the City & Guilds Institute. Gail has previously taught several City & Guilds Embroidery courses, and was, for many years, a City & Guilds External Verifier for various colleges in Great

Britain. She has authored five books: *Embroidery Skills: Machine Embroidery* (published internationally in five languages), *Fairy Tale Quilts and Embroidery*, *Christmas Stitches*, *Creative Machine Embroidery* and *Tassel Making*. She is a contributing author to: *Starting to Stitch Creatively* (Batsford - London) wherein she authored the section on Materials, and the Machine Embroidery chapters of the *Merehurst Book of Needlework*. Since moving to the United States she has taught over 60 Certificate and Diploma Classes in Design and Embroidery to students from all parts of North America. Gail is a highly sought after international instructor and lecturer .



Heather

Class Name - Heather

The name, *Heather*, has nothing to do with the type of art and design we will be creating. We have adopted the practice of identifying each class by the name of a flower. This helps to create a visual identity for each class.

The number of sessions scheduled and the duration over which they are offered is a reflection of the breadth and depth of the content this course covers. Each class session is geared to the introduction of new material. The program assumes that each student will complete assigned work between sessions in order to stay abreast of the class. Some of the work to be accomplished for this course is completed in the classroom. Those who successfully complete the program to the required standard will be awarded the Gail Harker Creative Studies Center Certificate.



© Gail Harker



© Mary Hood

Heather

Course Schedule at a Glance

Sessions 2 through 6 will have a Tutorial Day at the beginning of each session. This day will not be used for teaching, as such, but is devoted to a one-on-one tutorial with student and tutor. Students may use this day to prepare for the session, use the library, or to do special tutorial day assignments while awaiting their tutorial appointment time. It is important to attend the entire tutorial day in addition to the other class days. Session 1 will be five full instructional days. Session 6 will be used for finishing work and creating a small display.

	2010
<i>Session 1</i>	6 - 10 November
	2011
<i>Session 2</i>	22 - 26 January
<i>Session 3</i>	4 - 8 May
<i>Session 4</i>	3 - 7 August
<i>Session 5</i>	30 Nov. - 4 Dec.
	2012
<i>Session 6</i>	20 - 25 March



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Timetable for Session 1

Day 1 - 9 a.m. - 6 p.m.
 Day 2 - 9 a.m. - 6 p.m.
 Day 3 - 9 a.m. - 6 p.m.
 Day 4 - 9 a.m. - 6 p.m.
 Day 5 - 9 a.m. - 3 p.m.

Successive Sessions

Day 1 - Tutorial Day
 9 a.m. - 6 p.m.
 Day 2 - 9 a.m. - 6 p.m.
 Day 3 - 9 a.m. - 6 p.m.
 Day 4 - 9 a.m. - 6 p.m.
 Day 5 - 9 a.m. - 3 p.m.

Studies in Design and Experimental Hand and Machine Stitch 201 Level 2 Course Aims

Our overriding aim is to provide an environment in which to learn and appreciate the art of stitchery.

To achieve our aim, we will:

- ◆ Assist students in the development of an individual *Portfolio of Stitched Samples*
- ◆ Understand stitch construction and execution
- ◆ Create one's own customized library of stitches and effects using a variety of media
- ◆ Gain a working knowledge of a range of fabrics, threads and papers suitable for stitchery
- ◆ Gain knowledge of the tools and equipment used in stitchery
- ◆ Learn how to integrate design, color and stitch, for innovative effects
- ◆ Explore and experiment with stitch
- ◆ Create one's own folio using various presentation styles
- ◆ Each student will develop his/ her own structured work methods
- ◆ Learn to document and evaluate one's own work
- ◆ Develop sketchbooks and notebooks to explore and display ideas
- ◆ Begin a small collection of stitch and stitch artist photos
- ◆ Begin a small collection of photos of other art forms
- ◆ Begin a collection of photos of lines, line patterns, and textures
- ◆ Derive inspiration and design ideas from historical and contemporary stitch studies

When creating an assessment, the following aims will be met:

1. Work from a design brief that reflects requirements and preferences
2. Plan and prepare working designs and samples
3. Incorporate preferences in the final design
4. Make an original item to a high standard of design and craftsmanship

Students will be prompted to work to high standards of art and craftsmanship. Holders of the certificate for this course will be deemed to be accomplished stitch artists.



© Moira Kloster

Finished Items



©Liz-Anne Jonassen

Ideas and inspirations for the Finished Items and Portfolio of Samples will be derived from the studies in design.

Assessments

1. Learning Samples - a variety of stitched books with fabric pages
2. A beaded book
3. Portfolio of Stitched Samples
4. Stitched/multi media book cover and pages
5. Sketchbook for design and documentation to accompany the hand-made book.



© Jill Taylor



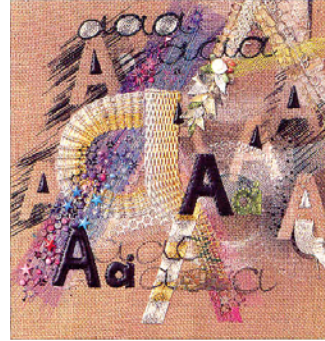
© Renae Phillips (right two pieces)

Studies in Design and Experimental Hand and Machine Stitch 201 A Description of the Course

Students will add to samples created at Level 1 Embroidery.
Session workshops will focus on the following:

Design and Color

- ◆ Color theory and color schemes
- ◆ Lines, line patterns, shapes and textures
- ◆ Structures and elements of design.
- ◆ Integration of design and embroidery
- ◆ Combine structural patterns with embroidered motifs



© June James

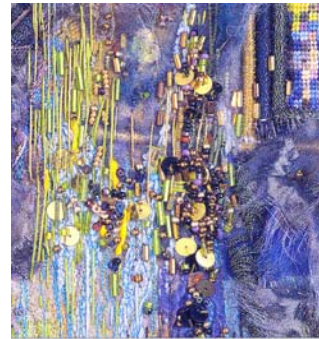


Paint, Print and Dye

- ◆ Procion Mx Dye will be used to hand dye threads and some fabrics
- ◆ Dye-Na-Flow textile paint and transfer paint will be used to paint synthetic fabrics.
- ◆ Drawing and painting on paper and fabric
- ◆ Paint, dye and print patterns on fabric and paper

Portfolio of Stitched Samples

- ◆ A large variety of stitches to include line stitches, textural stitches, insertion stitches, construction stitches, and composite stitches
- ◆ Beads, cords, edges and embellishments
- ◆ Interesting edges will include beaded, tasseled, and stitched
- ◆ Cords - a variety will be created
- ◆ Tassels



Techniques and Special Effects

- ◆ Cut Back Appliqué
- ◆ Onlay, shadow and butted edge appliqué
- ◆ Fusing and a variety of layering methods
- ◆ Fraying and distressing
- ◆ Couching



© Barbara Reast

Studies in Design and Experimental Hand and Machine Stitch 201 A Description of the Course

Fabrics and Threads Used

A variety of fabrics and other stitch surfaces will be used: e.g. linen, cotton, blends, silk, synthetic, felt, plastic, papers, foils, metallics, transparent fabrics, and others. A number of backings, battings, stiffeners, supports, and linings will also be utilized. A variety of thread types and sizes will be used, to include cotton, silk, wool, viscose, nylon, metallics, and others.



© Alba Romero

Construction and Design for Finished Items

A number of different construction methods and ways in which to approach books and book covers with stitch will be taught in the sessions.

Research and Study

- ◆ Study contemporary and historic artists
- ◆ Visit galleries and museums independently
- ◆ Keep a diary/journal of projects
- ◆ Historic inspirations from Indian Embroidery

Presentation of Course Work

- ◆ Make presentations of design work for finished items
- ◆ Display finished items



© Mary Telford

Heather - Course Payments

Level 2 Certificate in Design and Experimental Machine Stitch

Total Tuition Cost - \$2950 (US Dollars)

The total cost of the course may be split into two installments, to make up a total of \$2950.

-OR-

The total cost of the course may be split into six installments, to make up a total of \$3165.

Course cost divided into 2 installments:	Course cost divided into 6 installments
Installment 1 (\$1475) due: 1 August 2010 Installment 2 (\$1475) due: 1 June 2011	Installment 1 (\$700) due: 1 August 2010 Installment 2 (\$650) due: 1 Oct. 2010 Installment 3 (\$550) due: 1 Dec. 2010 Installment 4 (\$550) due: 1 Feb. 2011 Installment 5 (\$450) due: 1 April 2011 Installment 6 (\$265) due: 1 June 2011
<p>Total Course Cost: \$2950</p>	<p style="text-align: center;">Total Course Cost: \$3165</p>

It is essential that payments be made on time. Failure to pay on time could result in the candidate being withdrawn from class enrollment. Payments should be made in advance of the due date, or on the due date.

Nonrefundable deposit of \$100 will hold your place on this course until 1 August 2010, when the first installment or payment in full is required. Deposit will apply to last installment.



© Anne Louise Gillilan

Course Fees, Charges, Payment, Terms, and Conditions

Responsibility

Submission of the signed course registration form constitutes the candidate's acceptance of all terms and conditions stated in the information supplied, and agreement that the Gail Harker Creative Studies Center cannot be held responsible or liable to our candidates for any act of omission, or for any injury, illness, death, loss, accident, delay or irregularity which may be occasioned during the course of any course of study. We assume no responsibility for losses or additional expenses due to influences beyond our control. Personal effects and art supplies (other than art materials supplied for classroom instruction) are the sole responsibility of the candidate at all times. We reserve the right to cancel any program in which case we are liable only for any fees paid to Gail Harker Creative Studies Center. We reserve the right to reschedule any class or replace any instructor without refund to the student. We reserve the unconditional right to terminate a candidate's enrollment without refund in the event of unreasonable conduct.

Refund Policy

Refunds will be made under the following circumstances:

- ♦ A refund of 75% of fees paid (other than the nonrefundable deposit) will be made upon written application received at Gail Harker Creative Studies Center no later than 60 days prior to the start of the first session.
- ♦ All fees will be refunded if for any reason the class is canceled before the start date.
- ♦ If, for any reason, sessions are canceled after the course has begun, refunds will be prorated based on instructional time completed versus time remaining.

Refunds will **not** be made under the following circumstances:

- ♦ **No refunds** will be made later than 60 days prior to start of the first session, because of the advance commitment demanded of the Center.
- ♦ No money will be refunded for sessions not attended.
- ♦ No refunds will be made to any candidate who resigns mid-course.

Student Costs Other Than Tuition

Lab Materials - This course will require an additional financial commitment for dyes, paints, and other art materials. It is not possible to estimate the costs, but prospective students should allow approximately \$20 to \$30 per session.

Personal Supply of Materials - Please note that each student will need to maintain their own personal supply of basic materials, tools, and implements for use in completing assessments at home. Classroom materials may be used for working sampling ideas in the classroom, but not for projects at home.

Travel, Food, and Accommodation - Students will be individually responsible for all associated costs and expenses such as: travel, accommodation, meals, etc. 90 days prior to the course start date, we will contact you via e-mail to confirm the class. Please do not confirm travel arrangements until you have heard from us.

Please Note: Classes tend to fill up very quickly. Late enrollments may be accepted, but places cannot be guaranteed. Course participants must make all arrangements for their own travel and accommodations.



General Course Information

Studies in Design and Experimental Hand and Machine Stitch 201

Registration at the Gail Harker Creative Studies Center

You will receive a registration number when you register as a student at our center, and at the first session, you will receive a student identification card.

Student Log Book

Along with your registration, you will receive a logbook from our center that allows you to monitor the progress and sign offs of the work from each session. This book contains each student's record of achievement and functions as proof of satisfactory completion of all required work - to the standard.

Certificate in Design and Experimental Hand Stitch, Level 2

At the conclusion of the course, when Log Book requirements have been completed to the standard and signed off by the tutor and candidate, the Certificate will be issued.

Definitions:

The Course

The full Studies in Design and Experimental Hand and Machine Stitch 201 syllabus conducted over six sessions at the Gail Harker Creative Studies Center.

Class

Any group of students who sign up for a specific and defined period of study and who will be known by a designated class name (i.e. Heather, etc.)

Session

A set of predefined and scheduled contiguous teaching days
- see the specific schedule.

Tutor

All of our instructors are called tutors.

Tutorials

Short individual meetings with the tutor conducted on the first day of the session to review and discuss your work.



© Carol Leach



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