

What's on!

All classes taught by Gail Harker unless otherwise stated.

Special Interest Classes

Picture It in Collage and Stitch with Richard Box
16 - 18 March 2010 (3 Days) - \$399

Drawing for the Terrified with Richard Box
21 - 23 March 2010 (3 Days) - \$399

Painting for the Petrified with Richard Box
24 & 25 March 2010 (2 Days) - \$270

Innovative Hand Stitched Book and Binding
8, 15, 22 & 29 April and 6 May (5 evenings) - \$270

Discover Decorative Machine Stitching with June Steegstra
16 - 18 April 2010 (3 Days) - \$399

The Dimensional Skin: Acrylic with Barbara DePirro
24 - 28 April 2010 (5 days) - \$675
or
24 - 27 April 2010 (4 days) - \$535

Upcoming Certificate Classes

Level 1 Studies in Art and Design: Color Studies
17 - 21 April 2010 (5 days) - \$675

Papermaking: Pulp to Portfolio with Lisa Harkins
Two Sessions- \$675
6 - 8 May 2010 (3 Days)
and 5 & 6 June 2010 (2 Days)

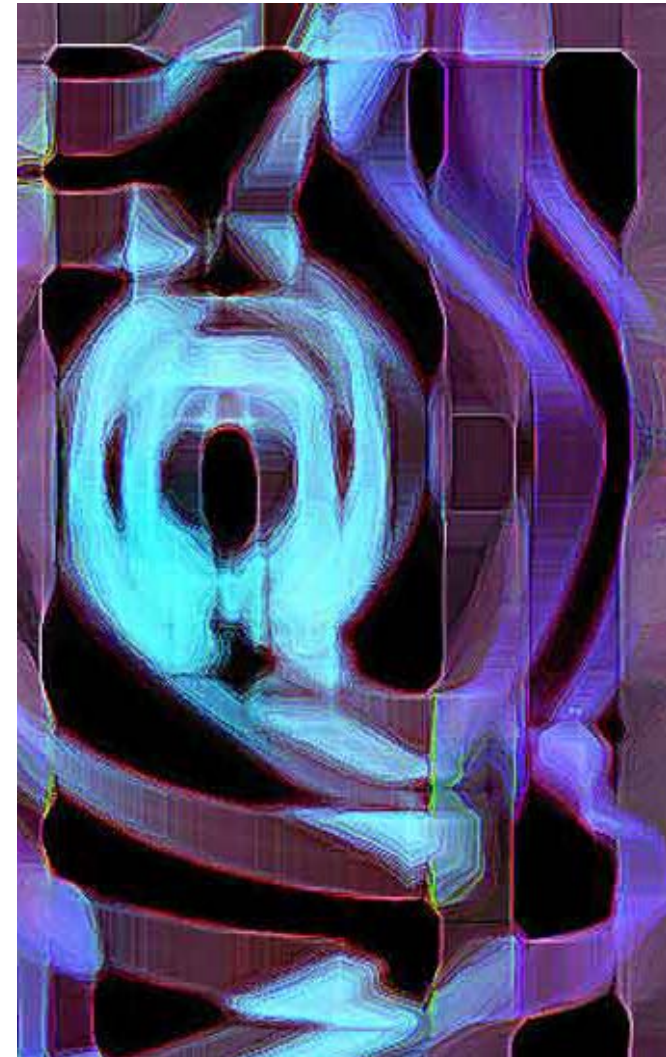
Level 1 Experimental Machine Stitch
21 - 25 July 2010 (5 days) - \$675

Level 1 Experimental Feltmaking with Valerie Stein
23 - 26 July 2010 (4 days) - \$535

Level 1 Experimental Hand Stitch
7 - 11 August 2010 (5 days) - \$675

EXHIBITION

Experimental Research for Advanced Design
Level 4 Diploma - Rubies



© Marcia Anop-Romashko

13 & 14 March 2010

Experimental Research for Advanced Design

Class Name: Rubies

This exhibition features the work of multimedia art students who have been studying design at the Gail Harker Creative Studies Center for the past 18 months. The current course challenges students to incorporate carefully considered elements of design into large scale projects. The techniques explored during this course prepared these students to express themselves in the media most appropriate to their unique artistic vision. Documentation through sketchbooks and several design exercises provide a rich repository for future inspiration and development. Innovative and inventive design, personal expression and complex imagery are features of the work on display including Wall Hangings, 3-d items, Design boards and Sketchbooks.

Tutor: Gail Harker



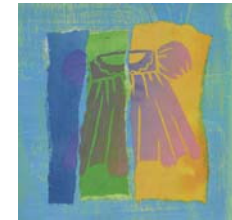
The Rubies at work in the Studio

The following valued members of the Rubies were unable to join us for this exhibition:

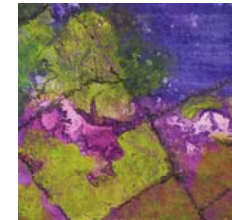
Joan Butterfield



Karen Faylor



Valerie Stein



About Gail Harker



Gail Harker, L.C.G.I. lived and taught City & Guilds Creative Studies in Britain for 20 years, and was, for many years, an External Verifier for the City & Guilds Institute. In 1994 Gail founded the Gail Harker Creative Studies Center in Oak Harbor, WA. She has taught, and continues to teach, all of the Certificate and Diploma Courses in Design and Embroidery at the Oak Harbor center. She is an Artist of international repute and the author of five books.

Gail Harker Creative Studies Center

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Kim Weers



Learning the value of narrowing the scope, focusing on, and developing a *segment* of a broad topic was a major first step in the Advanced Design course. After exploring several themes I finally settled on a sequence of rhythm in landscapes using line, color, and texture to depict the flow of seasonal changes. The biggest challenge was to create four panels so that each could stand alone and yet be seen and “felt” to be a unit. Of the four, coordinating colors for Winter with the other seasons was the most difficult, and throughout the work I

had to learn to abandon realism in order to support the elements and principles of design.

This course has been instrumental in my growth as an artist and will be the grounding on which to “take it to the next level.”



Mary-Ann Acutt-Carlton



The object of my research was to explore shapes of vases and jugs, then recreate the variety of surfaces that those vessels revealed. I started studying Dale Chihuly, then became interested in the work of one of his students - William Morris. His work is blown glass that is more reminiscent of pottery with primitive motifs on textured and crackled glass.

The interesting part of this course was experimenting with different papers and mediums to create various backgrounds.



Marcia Anop-Romashko



As the child of Russian immigrants, the theme of Mother Russia has always been a part of my life. Although my current research encompasses far more than the Orthodox Church, the rich imagery and haunting music are always present in my memories. It is a combination of the patterns, colors and forms, whether rendered on the peasants' humble linens or the czars' treasures, with the deep, sustaining belief in the Earth and her seasons as the core of all meaning which makes this topic an unending source for my artistic and spiritual inspiration.

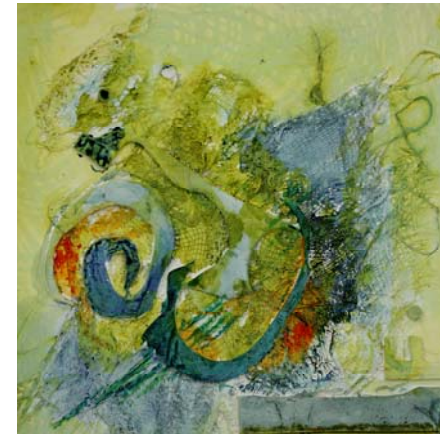
Marcia was unable to travel to Washington to attend the exhibition, but has provided her sketchbooks to view.



Elisa Miller



My work in this course involved investigations into *Attachment/Detachment in Nature*. I used my investigations in many ways. First, I practiced looking at objects in nature--exploring shape, form--in greater detail and experiencing color and texture in a greater variety of ways. Then from inspirations I found in nature I tried to create design pieces using techniques I had learned during classwork and especially those techniques that I knew I wanted to "play" with more. All along I felt I was practicing the skills I had learned (the elements of design) as well as moving toward a style that seemed to be "me." I have grown in confidence, competence and have felt the joy of working in my studio.





Leah Kaufman



These last two years have been a slow awakening to my deep fascination and love for line and division of space and the endless patience I have for creating my own. Whether it is a bridge whose metalwork makes straight lines spin into graceful arcs and curves, telephone lines breaking blue sky into neatly scissored sections, or patterns of windows in fractal-like repetitions, my eyes like nothing better than to follow these lines and the partitions they make in what I see.

When I turn to a piece of paper, the sense of curve and line and division stays with me and drives where my pencil marks or my knife cuts. It is a joy to me to cut into layers of Tyvek® and create rhythm and pattern, to toy with positive and negative space, and discover how to balance the swoop of a curve with the tension of a line.

Studying with Gail is the kind of opportunity that leads to revelation. Her studio is the best place I've found to practice being an artist; the belief and joy in my ability that lives in me when I'm there, stays with me when I return home. My fellow students amaze and inspire me every time we're together. The heart, passion, and warmth, the curiosity and sense of play they bring to creating their art makes me jump and clap my hands in delight. There is nothing better than a day at Gail's, all of us playing with techniques and designs, and having each other to turn to and share what we've done.



Elizabeth Cooper



The theme for this body of work started in the City of Portland Oregon where I have now lived for 26 years. As I gathered research into design inspirations I discovered that sketches, photographs and ephemera of water in any of its permutations were the ones I kept going back to. At this point my theme changed to "The Essence of Water."

I began by sketching and painting; studying color, line, shape, movement and texture. I experimented with different acrylic mediums, paints, dyes, grounds and techniques. Continuing to learn more about the use of design in producing a finished piece enabled me to thoughtfully go about the hard process of starting and finishing a work of art.

A secret wish from childhood was to be an artist. After many years I began to study at the Gail Harker Creative Studies Center. Now I know that after studying with Gail that childhood wish and dream have started to come true. The Center has provided an atmosphere of support, guidance and gentle leadership towards a knowledge of art and design and how to make art. It is a messy life of paint, pens, pencils, papers and an apron. Of course the companion to all of this paint mess is fabric and thread - so I look forward to integrating my design work with those in the next course. Stay tuned for the Topaz Exhibit in 2012!

Barbara Gilbert



I started my study looking at the broad spectrum of shorelines and the treasures found on and near shorelines. I am particularly intrigued by sea shells and sunsets. I focused my attention on shells, drawing details of several types. I looked at the variety of shapes, colours, textures and multitude of patterns found on the surface of shells. In some of my studies, I mixed the lines or patterns of the shells with the vivid colours of sunsets.

I used a variety of acrylic mediums to help create the texture of shells on paper, looked at the spiral nature of shells, and translated the lines and patterns of shells onto fabric using several resist techniques. These resist patterned fabrics formed the basis of my hand made book.

This course has given me the courage to use the materials of a “real” artist – I am no longer so afraid to paint on artist’s canvas or to use acrylic media! I am developing the skill of looking at a subject in close detail and being able to pull out interesting lines or patterns for a design. I am looking forward to translating many of my designs into fabric and stitch.



Cathy Jo Hall



The design themes that I have worked with these past 2 years are: The Eye, Eye Wear, Visual Distortions and Patterns from the Eyes of Nature. My Husband is an Eye Physician, and I have been immersed in the anatomy and diseases of the eyes. As I began my research I found many areas that excited me. I started with the blood vessel formations behind the eye that allowed for exciting studies with negative and positive shapes in printing.

The majority of my study was the patterns, textures and colors of the eyes of salt-water fish and how these designs camouflaged them in nature. I found this to be true of many amphibian creatures - some of their eyes looked like cracked glass with gold leaf on top! I also enjoyed working with broken frames and their shapes. In Chicago, I took pictures of tall buildings and was fascinated by distorted patterns their windows presented. My study of these shapes will continue as their design possibilities are endless.

I want to thank Gail for her guidance, direction and teaching me how to believe in myself and my design abilities. Thank you for your kindness and for giving me two of the most exciting years of my life!