

## *What's on!*

### *Special Interest Classes in 2009*

#### **Collage-Decollage: Mixed Media with Barbara De Pirro**

Push the bounds of acrylic media.

14 - 18 March 2009 (5 days) - \$625

#### **Adventures in Papermaking with Lisa Harkins**

No experience required.

29 - 31 May 2009 (3 Days) - \$375

#### **Sketchbook Studies - a Journey of Visual Discovery**

No experience required. Tutor: Gail Harker

1, 8, 15, 22 & 29 June 2009 (Evening Series of 5 Classes) - \$170

#### **Sketchbook Studies - a Journey of Visual Discovery**

No experience required. Tutor: Gail Harker

10 - 13 June 2009 (4 Days) - \$495

#### **Influences of the Northwest**

Class Name: Clover Tutor: Gail Harker

23 - 26 July and 14 - 18 Oct. (9 days - 2 sessions) - \$1050

#### **Transform and Adorn with an Embellishing Machine with June Steegstra**

No experience required.

1 - 3 October 2009 (3 Days) - \$375

### *Upcoming Exhibitions*

#### **Whidbey Working Artists Open Studio Tour**

7 - 8 March 2009

#### **Level 3 Advanced Experimental Stitch**

12 - 13 September 2009

Class: Peonies

#### **Level 2 Studies in Design and Experimental Hand Stitch**

19 - 20 September

Class: Foxgloves



# EXHIBITION



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*28 Feb. - 1 March 2009*



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*Level 3 Certificate  
Studies in Art & Design  
Class name: Morning Glories*

This course helps students acquire a series of basic design skills. Design principles and elements are developed through the use of color, texture, line, shape, form and pattern. Learning to see may seem a bit basic, but seeing in the art context is, singularly, the most important aspect to be learned by the designer/craftsperson. The ability to process visual information will forever change your view of the world, your art, and your craft. This course was conducted over a period of two years, in eight five-day sessions.

**Tutor:** Gail Harker



*Morning Glories at work in the studio.*

*What's on!*

*Certificate Classes in 2009*

**Level 1 Experimental Hand Stitch**  
25 - 29 March 2009 (5 days) - \$625

**Level 1 Studies in Art and Design: Color Studies**  
9 - 13 May 2009 (5 days) - \$625

**Level 1 Studies in Art and Design: Color Studies  
on Salt Spring Island**  
17 - 21 May 2009 (5 days) - \$625

**Level 1 Experimental Feltmaking**  
23 - 26 July 2009 (5 days) - \$625  
Tutor: Valerie Stein

**Level 1 Experimental Machine Stitch**  
1 - 5 August 2009 (5 days) - \$625

**Level 2 Studies in Design and Experimental Machine Stitch**  
Starting: 7 March 2009  
Class name: Lady Slippers

**Level 2 Studies in Design and Experimental Hand Stitch**  
Starting: 26 August 2009  
Class name: Paper Flowers

**Level 3 Advanced Studies in Experimental Stitch**  
Starting: 12 November 2009  
Class name: Calypso

**Level 3 Studies in Art & Design**  
Starting: 19 November 2009  
Class name: Periwinkles

**Research for advanced design  
Level 4 Diploma Course**  
Starting: 27 March 2010  
Class Name: Sapphires

*All classes taught by Gail Harker unless otherwise stated.*

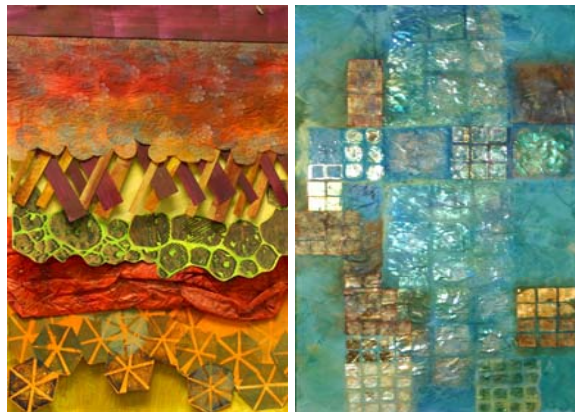
## Karen Tottman



For this course, I chose shells and seaweed as my theme. Living on Salt Spring Island, it is not hard to be inspired by nature, with the subject matter ranging from cedar forests to the spectacular oceans & beaches. I have enjoyed the many exercises during this course as I learned about the principles of design and the development of an idea through the use of sketchbooks. I have taken my inspiration from the beach, learned how to explore these concepts with a multitude of techniques and then document the results.

## Maria Winner

Some people go to a spa, others travel great distances to lounge and rejuvenate on a tropical beach. I do these things. I also come here to nourish my creative side. I look forward to my sessions like others do spiritual retreats and get away excursions. The opportunity to experiment with various creative techniques, participate in interesting design challenges and spend time with like-minded folks, makes this a highlight for me.



Left: Maria Winner Right: Karen Tottman



Left: Linda Counsell Right: Nancy Brones

## Nancy Brones

Sketchbooks have become more vital than ever as my method of recording inspiration, ideas, trials, and investigation. Sketchbooks have been the most important tool for me in this course.

The colors and patterns of Kutch, Gujarat and Rajasthan Indian embroidery are an endless wealth of design ideas. There is so much to explore that I plan on doing further study.



## Linda Counsell



I began this exploratory journey with an open mind, hoping to become less tentative about putting paint to paper, and to discover whether I have any creative bones. I now know that it's only paint and paper and all that's needed is to commence. I am beginning to look more carefully at the world around me for inspiration, to crop, to simplify. I am learning that the investigation of any theme can provide ideas and excitement and that, yes even I am capable of originality.

## Moira Kloster

They told me I'd really appreciate this course, and I have. I have learnt a new way of seeing, to understand how an image works. I feel as if I have been immersed in learning a new language of colour, pattern, texture and contrast, and during this course I've gone from "tourist phrasebook" to being able to carry on a conversation with a native speaker. Along the way, I've had fun playing with the tropical plants and animals of my childhood as a rich source of design and meaning.



## Maris Olsen



I am drawn to the beauty of the Southwestern United States. The colors, light, and geography are so different from my native Pacific Northwest. I love the geometric and stylized images drawn from nature, the predominantly black and white palette, and particularly the pottery designs of the prehistoric and early Native Americans. I enjoyed worked with a variety of mediums, and learning to use and experiment with products and process was very rewarding. One of the most challenging aspects of this course was learning fully to engage in the process of design. Rather than emphasizing the outcome or product, I learned more about exploration, experimentation, and repetition. I plan to continue using these approaches in all my artistic endeavors.



Left: Maris Olsen Right: Moira Kloster



Left: Susan Paynter Right: Marie Plakos

## Susan Paynter

Never having taken any formal courses on Art & Design, I was excited to learn about colour theory. I studied rock walls while on a trip to Mexico and loved using the new products to achieve texture and get the feeling of 3-D. I was stretched when working with paper, paint and hard surfaces, because I usually work with fabric. I have loved learning how to combine textiles, paper, paint and products that give texture. I have always had difficulty getting away from realism and this course has really stretched my understanding of Art & Design.



## Marie Plakos



The wonders of nature have been an inspiration for my work. Colors and textures and their interplay fascinate me. Textures, and techniques for depicting dimensionality have been a focus in my course work over the past two years. I have learned many techniques but most of all I have learned how to work from an inspiration through to a finished piece of artwork. Understanding and incorporating sketches and samples before launching in to a final piece has been my greatest challenge. It has now become a new way of approaching my art.