



**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

## *What's on!*

### *Level 1 Certificate Courses*

**Color Studies, 30 March - 3 April**

**Papermaking: from Pulp to Portfolio, 3 - 5 June**

**Experimental Hand Stitch, 13 - 17 July**

**Experimental Feltmaking, 15 - 18 July**

**Experimental Machine Stitch, 10 - 14 August**

### *Special Interest Courses*

**Wheat Paste and Book Structures for the Adventurous, 16 - 20 March**

**Stumpwork Embroidery: Techniques in Dimensionality, 1 - 3 April**

**Materiality: Acrylic and Mixed Media, 28 April - 1 May**

**Innovative Stitched Book and Binding, 29 April - 1 May**

**Transform and Adorn with an Embellishing Machine, 13 - 15 May**

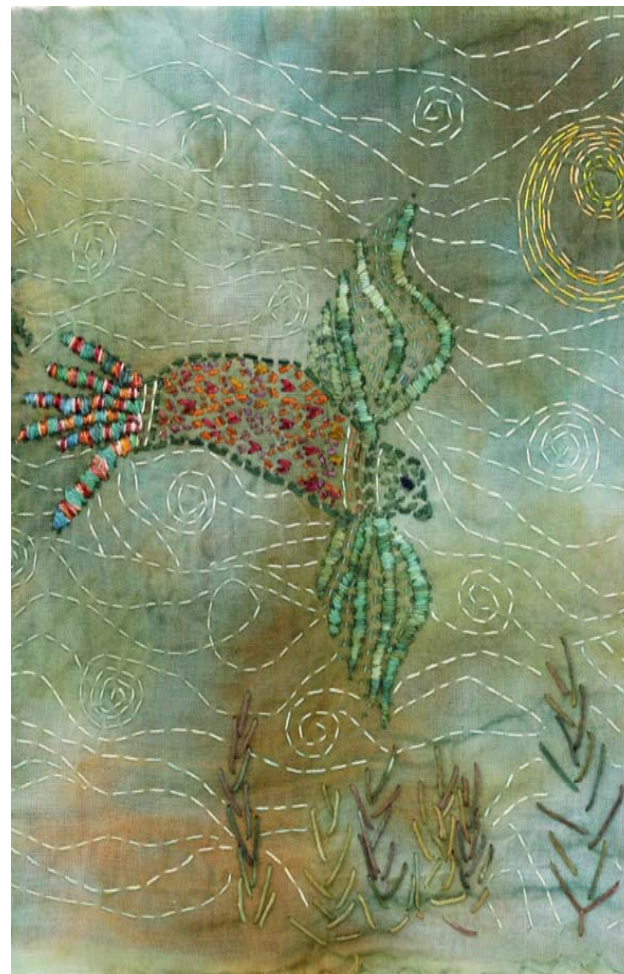
**From Digital Print to Stitched Art, 24 - 26 May**

**Sketchbooks: A Journey of Visual Discovery, 17 - 20 June**

**Color and Tapestry, 30 July - 1 August**

Visit our website [www.gailcreativestudies.com](http://www.gailcreativestudies.com)  
for information on any of the above listed courses.

# EXHIBITION



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## Level 2 Certificate in Experimental Hand Stitch

Class name: *Paper Flowers*

The course helps students acquire further skills in hand embroidery through a series of diverse techniques including painting, printing and dyeing of fabric and threads to create a portfolio of hand stitched samples. Embellishments such as beads, sequins, cords, and tassels and a small amount of machine embroidery are also used. Students add to samples made from Level 1 Hand Stitch, and a special study is made, in class and independently, regarding historic embroidered book covers and contemporary stitch books, in conjunction with other media. An innovative stitch book is created from an original design. The course was conducted over a period of two years, in seven five-day sessions.

**Tutor:** Gail Harker

**Class Assistant:** Penny Peters



*Paper Flowers* at work in the studio.



*Through the Garden Gate*

*Lynda Williamson*

It has been quite a journey through the design process. Who knew that rocks could be so inspirational. With Gail and Penny's guidance, I now use my eyes to "see" the world around me. Whether I use my camera or a sketch, I have the ability to recreate or interpret the simplest of subjects and translate that vision in so many different ways. Armed with a multitude of new skills I am excited to explore the possibilities of working with a myriad of elements in my stitched work..



## *Lorraine Ross*



When I started this class, I was very apprehensive at the thought of developing my own work rather than just following patterns. Being from the prairies, walking along the beach is a treat for me and my camera captured lovely images of lichen on a picnic table. When I was introduced to the session on print to stitch and manipulated fabric, I felt that I had arrived home. I had a lot of fun exploring the lichen and making it my own. My most valuable developmental tool was to start with a plan on paper. This helped slow me down enough to think about design elements and their implementation. I am most keen to continue along the journey with Gail and develop my new skills further. The future looks exciting!

### *The Landau Fish*



*Carrot Study*

## *Leslie Barnes*

It all started innocently enough when a fellow stitcher, who had discovered the Gail Harker Studio sessions, said "we should be taking these courses!" So we did and it continues to be a remarkable journey of instruction, demonstration, research and sampling, sampling, sampling. Under Gail's guidance I am continuing to indulge in my love of hand stitching while gaining a better understanding of how to develop and interpret ideas into stitch. A recent trip to the *Cloisters* in NY, has provided me with an endless source of inspiration for current and future work - who knew I loved stonework effigies!



## *Kate Brilller*

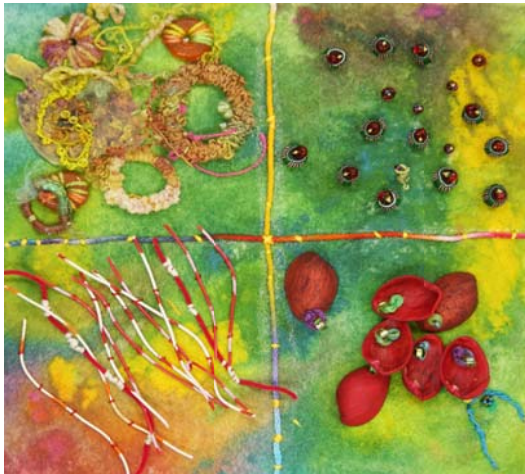


This class has been an incredible voyage for me. Perpetually behind, and clinging desperately to the stern due to a busy life and demanding job, I nonetheless have achieved my goals.

As my bemused family watched, I took endless close-up photos of lichen, rusting locomotives, bark, beach rocks and diseased plants; stayed up at all hours winding and dyeing thread; stuffed plastic bags full of smelly wet fabric, left piles of shaggy color everywhere; and sewed and sewed until my hands dropped my coffee cup. Thanks to the tireless patience and quiet encouragement of Gail and Penny I have the tools and knowledge I need to go on and, hopefully, realize my ideas. I feel I have a bottomless treasure box now, full of color and techniques. There is also the wisdom, kindness and inspiration of my exceptionally talented classmates to call upon.

There has been wonderful evolution in the way I approach the tasks needed to get fugitive ideas translated into solid materials. It has been deeply satisfying.

### *The Bower Bird's Guide to Love*



*Journey*

## *Anne Brooks-Middleton*

My hands naturally gravitate to fibers. Frequently, I can be found stitching hand constructed clothing. Sometimes pieces that tell a story emerge from the needle. My work is often influenced by other cultures and other times. While I usually have a chosen path when I begin, I try to listen to the message of the piece and be ready to work in new directions.



The coursework of Level 2 Experimental Hand Stitch gave me the challenge and support to work in many new directions. Exploring and developing a theme in depth was very exciting. Working through lessons and preparing sample books of stitches, edgings and beading; cloth painting, dyeing and printing techniques; and several methods of binding hand stitched books were captivating for someone who loves fiber craft as I do.

However, these new skills were not taught in isolation but in the context of developing an exciting statement of the chosen topic, in my case a study of petroglyphs left for us by the ancient Puebloans of our American Southwest.