Studies in Experimental Stitch & Multi-Media 401

Diploma Course

© Lisa M. Harkins - photography by Gail Harker

START DATE: 22 AUGUST 2012
CLASS NAME: OPALS

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Opals

Class Name - Opals
The name, *Opals*, has nothing to do with the type of art and design we will be creating. We have adopted the practice of identifying diploma classes by the name of a gem. This helps to create a visual identity for each class. To date you are the third full Diploma course in our 15 year American history

About the Course
The course is conducted over 41 days and is approximately 310 hours attended over almost two years. It focuses on combining the skills of design, machine and hand stitch to develop complex finished items to a professional level.

Prerequisites: There are six prerequisites for this course. A potential student must be enrolled in or have completed all six courses listed below: Level 1 Experimental Hand Stitch, Level 1 Experimental Machine Stitch, Level 2 Studies in Design and Experimental Hand and Machine Stitch, Level 3 Studies in Art and Design, Level 3 Advanced Experimental Stitch, and Level 4 Experimental Research for Advanced Design **or** Part 1 City & Guilds of London.

The Instructor

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 Licentiateship (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 in the Needle Arts: 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.

© Bobbie Larson - *Theme:* Winter, *Right:* Sketchbook Pages, *Left:* Manipulated Fabric

Studies in Experimental Stitch and Multi-Media Level 4

Opals Course Schedule at a Glance

Sessions 2 through 7 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 instructor. Students will 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 entirety of the Tutorial Day in addition to the other class days. Session 8 will be dedicated to an exhibition or Students in Residence Open Day.

© Bobbie Larson

2012

Session 1	22 - 26 August (5 days)
Session 2	5 - 9 December (5 days)

2013

Session 3	9 - 13 March (5 days)
Session 4	15 - 19 June (5 days)
Session 5	21 - 25 September (5 days)

2014

Session 6	11 - 15 January (5 days)
Session 7	16 - 20 April (5 days)
Session 8	22 - 27 July Exhibition Session - (6 days)

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.

A Typical Timetable for Other Sessions

Day 1 - Tutorial Day
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.

The last day of class will always end at 3:00 p.m.

Advanced Skills, Experimentation & Individuality

This course is designed to hone the basic skills learned at other levels, and to build upon them to develop more highly advanced embroidery and design skills. It is also aimed at the development of a more experimental technique and individual style of working. The artist/embroiderer will continue to learn about analytic process and become more confident in art/design and embroidery.

Students will design items of an advanced nature and acquire a range of practical skills supported by a thorough knowledge of materials, techniques, and processes.

© Maura Donegan - *Theme*: Landscape and monuments of the Boyne Valley

© Maura Donegan - Interior shot of Tent inspired by Boyne Valley Stones

Students will:

- Continue with the skills of museum study and independent research.
- Build upon and extend the skills, knowledge, techniques, and processes found in Level 4 which continue to apply, as appropriate at this level of work
- Show that ideas for inspiration can be obtained from a range of sources and images within their Research for Design Theme.
- Develop and produce a set of design work for each of the items that has been developed.
- Produce stitch samples, prototypes, and modified designs for all of the projects.
- Select final designs from example designs
- Agree all aspects with tutor
- Work with a high degree of independence, supported by a tutor

The Finished Items

1. A Portfolio of Eight Theme Samples

2. Historical Stitch Studies: a.) British and b.) Another selected country - short focus study carried over from *Level 4 Experimental Research for Advanced Design.*

3. Any item chosen by the student

4. A Metal Thread Item developed for a book, box or frame.

5. Large Scale Item that is/or exceeds 36 inches in any one direction.

Items may be made for domestic, theatre, fashion, formal, informal, religious, ornament or other purposes.

Upper left: Lisa Harkins attaching legs to canvas, **Upper right:** Machine Quilting a Feather
Lower left: ***Collections I*** © Lisa Harkins - *Theme*: Birds, **Lower right:** detail

A Portfolio of Eight Theme Samples

Working within the students chosen theme, a portfolio of experimental samples will be developed using specialized materials and techniques. Students will produce innovative samples with relevant information/brief notes/diagrams/etc. Finishing techniques will also be experimental and could include Manipulated, Soft, Turned, Distressed, Sealed, Fringed, and Adorned but should reflect the character of the sample or project.

© Janelle Forgette - detail of Shawl

Samples may use the following materials or techniques:

1. Handmade felt.
2. Recycled materials
3. Machine or Hand Stitched Background.
4. Silk Paper
5. Manipulated Material or Fabric - pleats, tucks, folds etc..
6. Techniques showing use of Color Theory - Value and Intensity
7. Fused Materials or Fabrics
8. Handmade Paper

Other Criteria for Samples

- Fabrics - A large range of natural and man-made, mixed fiber, and recycled fabric should be used. Silk, wool, canvas, velvets, cotton, linen, transparent materials, etc.. Be on the look out for small quantities of these fabrics and any other that may have interest. Level 4 work will be a springboard for working with new materials.
- Threads - An innovative range of experimental handmade, dyed or traditional threads will be used to enrich surfaces or construct items.
- Presentation methods, mounting and framing samples - a variety of materials and methods should be used in a professional manner.
- Small Learning Stitch Samples will also be worked on the course.

© Janelle Forgette - *Theme*: Byzantine Art & Architecture

Experimental Development of Stitches and Techniques

- Many of the new stitches and techniques will be inspired from The Historic Studies. Sometimes a contemporary simplified view of the stitches and techniques will be used. At other times, methods such as Metal Thread Work may be learned in the traditional manner but more updated materials, backgrounds and designs will influence the appearance and manner of working.
- Metal thread embroidery. We will be designing specifically for the technique.
- Hand Stitch Techniques such as Crewel Embroidery with its many line and filling stitches will be studied. Wool and silk threads will be dyed to gradate thread colors.
- Machine techniques will be continued to be worked separately as its own medium eg Lace or Filling Stitches and sometimes combined with hand - Crewel Embroidery, Metal Thread techniques or other..
- Padded and raised methods will be used with appliqué and also Metal Thread techniques.
- Layering with Transparent or other materials
- Layering hand and machine stitches
- Manipulated Fabrics - pleats, organic ripples, tucks and dimensionality will be used.
- Use of beads and other surface additions

Construction of New Cloth or Material

New materials will be developed as a surface to stitch into. Students will explore unique methods particular to their theme to develop surfaces for stitch. From this experimentation, A portfolio of Eight Theme Samples will develop.

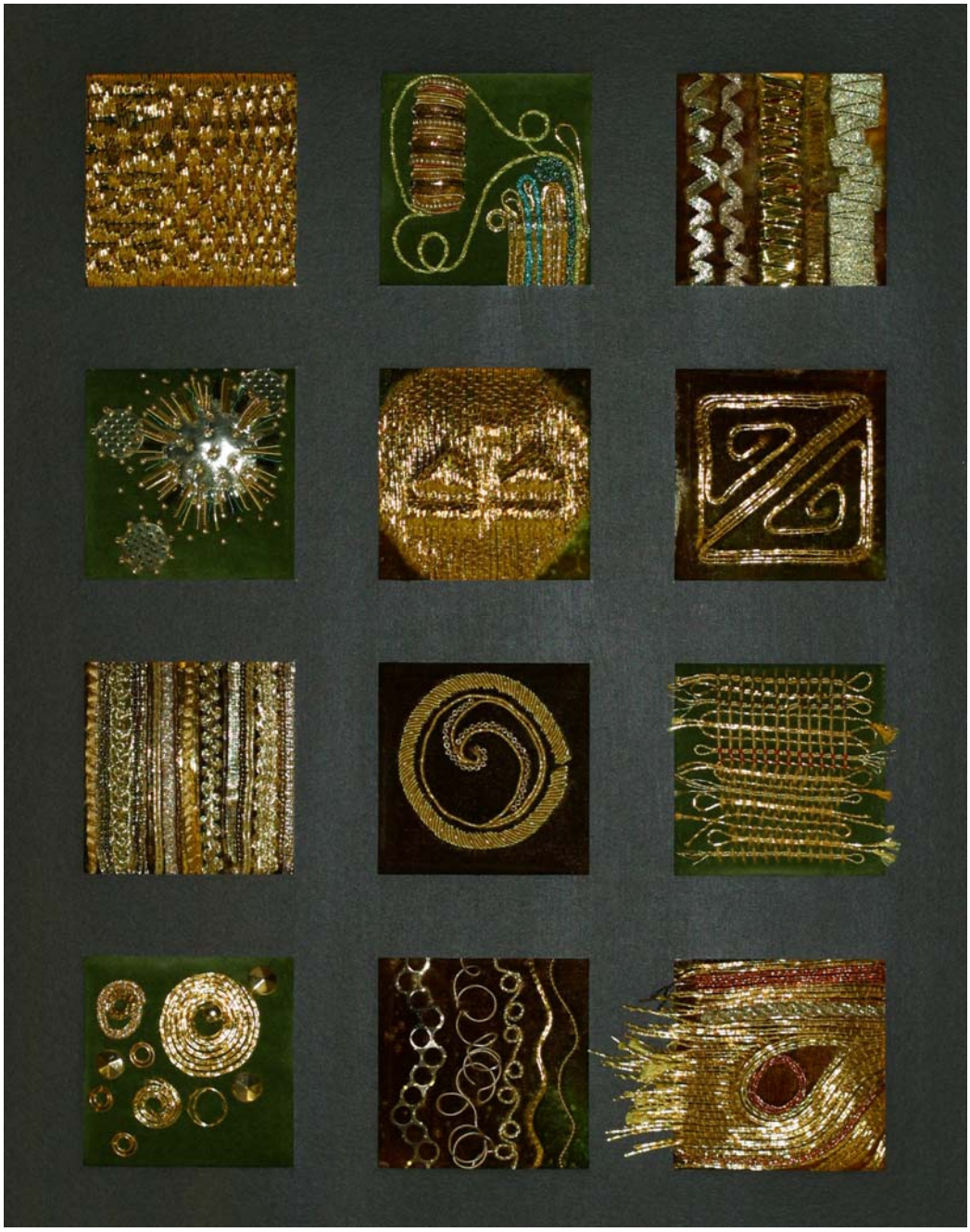
Color on fabric and other materials

Dyeing, painting and printing will continue to be explored. Resists will be used.

© Janelle Forgette - *Above*: Embroidered Wall Hanging inspired by a Byzantine church, *Below*: Metal Thread Embroidery

Exhibition Studies

Care, storage, transportation, presentation, display, advertising, exhibition, and insurance of completed embroidery will be investigated.



Metal Thread Samples © Penny Peters

Course Commitment

As you will recall, the course is not designed to be a pick-and-choose the class you like type. Each session builds upon the last and class room time is essential to successful completion of the course. In the event of a bona fide emergency where class attendance is impossible, you will be sent all class notes and may be provided a tutorial session (depending upon time available) by correspondence, fax, e-mail, or telephone. All efforts will be made to help you remain current with your group. These kinds of tutorials are never as comprehensive nor as satisfactory as is classroom attendance where classes are designed for the interchange of ideas by all students. No money will be refunded for sessions not attended.

Newsletter

New session requirements lists and special instructions for upcoming classes are often communicated through the between-session Newsletter. Other relevant news of interest to classes will also be found in the Newsletter.

A Typical Class Session

Classes sometimes begin with candidates seated around a central conference table. From time-to-time throughout the course, the class will be assembled in this way for instruction and some demonstrations. Generally, however, students will be seated and work at their own designated table. Lectures, slides, or other demonstrations could take place at any time during the course of a day. Some students may be asked to show the work they have in progress, and discuss their inspiration, or technique for the project. It is important for all of the class to see and discuss work in progress. These are never intended to be critical , but, rather, to assist students in seeing as many examples of work and direction as possible. The tutor will sometimes coach students openly regarding design, structure, composition and color analysis. Discussions may often help to explore themes to the benefit of the whole class. Design themes selected by students and agreed by the instructor are used throughout the course. All of this is to help arm each student with food for thought to take home and inspire further work at home.

Assessment Evaluation

Student work is evaluated in an ongoing way during class sessions, at tutorials, and occasionally through correspondence. A Logbook will be kept by each student to track ongoing progress and sign offs on each project. No letter grades are given for performance in the courses at our center. The course is very British and generally conceived along the lines of the Oxford Don system. That is: classroom instruction, independent work, and tutorials with the instructor, are all a part of the instructional concept.

© Janine Hunt - *Theme*: Geomorphology - Felted Wall Hanging

Materials

This course will require an additional financial commitment for dyes, paints and other art materials. Whenever we work on a new method in class, a materials fee will be charged by the studio as usual. Budget any where from $20 to $30 per session for materials. If it is easier to travel light when flying in, discuss the material options with Gail or with fellow students. For specialized materials required for any particular class, you will receive a requirements list in advance. When working individually on assessments, each student will be responsible for the supply of their own dyes, paints, materials, etc. at the studio and at home (all consumables). If you would like to use materials at the studio, a student fee guide will be available.

© Marjorie Bachert - *Theme*: Trees - Machine Embroidered Panel

Working Independently at Home

Out of classroom work has always been a feature of our courses and of art courses in general. The Level Four course is aimed at developing professionals in the field of embroidery. You will be expected to budget your time, be resourceful in your research, and to develop and work to time schedules for your own projects.

General Course Information
Studies in Experimental Stitch & Multi-Media 401
Level Four - Opals

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.

Diploma in Advanced Stitch and Multi-Media, Level 4

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

The Course

The full Advanced Stitch & Multi-Media Level 4 syllabus is conducted over eight 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. Opals etc.)

Session

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

Opals - Course Payments
Studies in Experimental Stitch & Multi-Media 401

Total Tuition Cost - $3995 (US Dollars)
The total cost of the course may be made in one payment of $3995.

-OR-

The total cost of the course may be split into three installments, to make up a total of $4095.

-OR-

The total cost of the course may be split into seven installments, to make up a total of $4245.
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, or on, the due date.

Course cost divided into three payments:

Payment 1 ($1500) due:	1 May 2012
Payment 2 ($1500) due:	1 September 2012
Payment 3 ($1095) due:	1 January 2013

Total Course Cost: $4095

Course cost divided into 9 installments

Installment 1 ($750) due:	1 May 2012
Installment 2 ($700) due:	1 July 2012
Installment 3 ($650) due:	1 Sept. 2012
Installment 4 ($625) due:	1 Nov. 2012
Installment 5 ($600) due:	1 January 2013
Installment 6 ($575) due:	1 March 2013
Installment 7 ($345) due:	1 May 2013

Total Course Cost: $4245

Nonrefundable deposit of $200 will hold your place on this course until **1 May 2012** when the first installment or payment in full is required. Deposit will apply to last installment.

© Margaret Phillips - *Theme*: Patina - Wall Hanging

Opals course Fees, Charges, Payment, Terms and Conditions

Responsibility
Submission of the signed course registration form constitutes the student'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 students for any act of omission, or for any injury, illness, death, loss, accident, delay or irregularity which may be occasioned during the conduct 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 student 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 student's enrollment without refund in the event of unreasonable conduct on the part of the student.

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, due to the advance commitment demanded of the Center.
- No money will be refunded for sessions not attended.
- No refunds will be made to any student who resigns mid-course.

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.

Gail Harker Creative Studies Center
P.O. Box 1000
12636 Chilberg Rd.
La Conner, WA 98257
Phone (360) 279-2105, Fax (360) 707-7188
gail@gailcreativestudies.com, www.gailcreativestudies.com

Opals Registration

Studies in Experimental Stitch and Multi-Media 401

Name as you would like on your Certificate _____

Name as you prefer to be called _____

Address _____

City _____**State** _____ **Zip/Postal Code** _____

Phone _____ **Fax** _____ **E-mail** _____

Work Phone _____ **Work E-mail** _____

Date of Birth (*written out. Ex: 19 March 1925)* _____

***Opals*- Beginning with Session 1 on 22 August 2012.**
Fee: $3995 ($4095 in three installments, or $4245 in seven installments - (see Course Fees, Terms, and Conditions)

☐ **I elect to pay in three payments and agree to pay according to the following schedule:**

Payment 1 ($1500) due: 1 May 2012
Payment 2 ($1500) due: 1 Sept. 2012
Payment 3 ($1095) due: 1 Jan. 2013

☐ **I elect to pay in seven installments and agree to pay according to the following schedule:**

Installment 1 ($750) due: 1 May 2012
Installment 2 ($700) due: 1 July 2012
Installment 3 ($650) due: 1 Sept. 2012
Installment 4 ($625) due: 1 Nov. 2012
Installment 5 ($600) due: 1 Jan. 2013
Installment 6 ($575) due: 1 March 2013
Installment 7 ($345) due: 1 May 2013

How to make payments

All payments may be made in US Dollars by Visa, Mastercard, American Express, or personal check or money order payable to:

Gail Harker Creative Studies Center
P.O. Box 1000
12636 Chilberg Rd.
La Conner, WA 98257
360-279-2105
gail@gailcreativestudies.com

☐ **Payment in Full enclosed - $3995**

☐ **Payment 1 of 3 enclosed - $1500**

☐ **Installment 1 of 7enclosed - $750**

☐ **Non refundable deposit only enclosed - $200 - to hold my place until 1 May 2012 - Full deposit will be applied to last tuition installment or payment.**

I have read and understood the terms and conditions as outlined on pages 11 and 12, and hereby agree to them:

_____

Signature required for registration (please photocopy this form and retain for your records)

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.

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