

**Experimental Research for
Advanced
Design 401 - Diploma**



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Prerequisite of Level 3 Art and Design.
Contact Gail gail@gailcreativestudies.com if
you have questions

START DATE: July 26, 2022
Class name: [Amber](#)

Experimental Research for Advanced Design 401 - Diploma

Experimental Research for Advanced Design has been reorganized for those students who enjoy working independently within the structure of this higher level course. Normally the course has approx. 270 hours of instruction, but it is being offered this time over an accelerated schedule of 132 hours particularly to accommodate students who are also taking Level 4 Experimental Stitch over the same time period. Students will be working 18 days in the studio. There will be 12 one hour tutorial online sessions and 3 more to be scheduled later. 132 instructional hours in total are included in this course. Additional online hours may be made available to those who may desire more direction. Student numbers will be limited this time, so let Gail know if you have interest or have additional questions that this brochure does not cover.



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START DATE: July 26, 2022
Class name: [Amber](#)

Research for Art and Design Course

Amber - Schedule

Studio Schedule: 9:30 – 5:00 p.m.

Students will be working 18 days in the studio with 12 one hour online tutorial sessions and 3 more to be scheduled later. 132 instructional hours are included



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2022

- Session 1 – July 26 **studio**
- Session 2 – Sept. 7 **online**
- Session 3 – Oct. 17, 18 **studio**
- Session 4 – Dec. 1 **online**

2023

- Session 5 – Jan. 20 **online**
- Session 6 – March 7 **studio**
- Session 7 – April 20 **online**
- Session 8 – June 5 **studio**
- Session 9 – July 20 **online**
- Session 10 – Aug. 29 **studio**
- Session 11 – Oct. 25 **online**
- Session 12 – Dec. 7 **online**

2024

- Session 13 - Jan, 24 **online**
- Session 14 – Mar. 3, 4 **studio**
- Session 15 – April 24 **online**
- Session 16 - June 4 **studio**
- Session 17 – July 25 **online**
- Session 18 – Sept. 16, 17 **studio**
- Session 19 – Nov.6 **online**
- Session 20 – Dec. 13 - **online**

2025

- Session 21 – Feb. 16, 17 **studio**
- Session 22 – April 2 – 6 - Exhibition with L4 Stitch (**5 days**)

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Class Name - Amber

The name, *Amber*, has nothing to do with the type of art and design we will be creating. We have adopted the practice of identifying each diploma class by the name of a precious stone.

This helps to create a visual identity for each class.

Prerequisites: A potential student must have completed **Level 3 Studies in Art and Design.**

Tutor and Coach

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 and Guilds Design and Embroidery course with *Distinction* in both parts. She was awarded the Senior Qualification of Licentiate (LCGI) by the City and Guilds Institute. Gail has previously been a teacher of several City and Guilds Embroidery courses, and was, for several years, a City and Guilds External Verifier for various colleges in Great Britain. *Since moving to the United States and for the last 25 years, she has taught Certificate and Diploma Classes in Design and Embroidery to students from all parts of North America.*



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The Major Project - Research a Theme

The course provides students an opportunity to choose, research, explore, experiment, document and develop a major inspirational theme. A professional body of artwork will flow from the research of the theme. Students will be encouraged to develop their own innovative and inventive design ideas. Personal expression and more complex imagery will come from new techniques learned in the course along with those from *Level 3 Art and Design*. The following is an outline:

Select an Inspirational Theme

The theme should have many different visual aspects to it and should maintain personal interest for the duration of the course.

The Elements of Art

The theme should be broad in scope (at the beginning) to incorporate many aspects for further design possibilities. Ideally the theme should contain many of the Visual Components of Art (Line, Shape, Color, Value, Texture and Pattern.) The theme needs to have a primary source that can be visited at least once to sketch or photograph material together with sufficient secondary sources for reference. Here are some of sources you could use: libraries, internet, photos or films etc.

Discuss and Agree

Communicate the theme idea/ideas to tutor for discussion to ensure that it has potential for a successful project.

Plan, Organize and Document

This will apply to all the many aspects of the research.

Research Methods

Research the theme using a number of different design methods and media used in *Level 3 Studies in Art and Design*, in addition to those studied in *Level 4 - Experimental Research for Advanced Design*. Students will make and retain their own comprehensive notes and records throughout the course.

Contemporary Design

Some of the subject matter of the theme will be used throughout the course to create a portfolio of ongoing sketchbooks, handmade books, loose designs, design and story boards, 3 – D and other art pieces. Some of the work will consist of exploratory studies while others will be more resolved designs.

Innovational Presentations

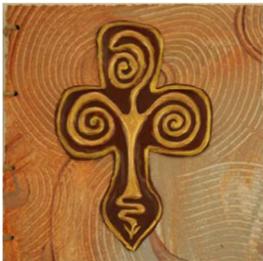
Students will select from their own body of artwork and display it in a visually appropriate presentation in the form of a handmade book, set of story boards, computer or some other innovational form.

Summarize and Evaluate

Students will be expected to evaluate and summarize their own project in approximately 500 to 700 words. A bibliography and research resources will be listed along with student notes, plans and records as a backup to the project.

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Assessments



1. ***The Major Project*** - Research a Theme
Exploratory and resolved contemporary design work in sketchbooks, handmade books, loose designs, 3-D design story boards or other formats
2. ***The Minor Project - Historic Art Theme from British Embroidery*** - for embroidery students **or** another appropriate theme if you are a design student
3. **Independent Historical Embroidery Study** chosen from a country other than Great Britain that has a long rich tradition in embroidery. This study will be short and focus on the collection of photos of embroidered designs and motifs.

Tutorials

Individual tutorials will be an ongoing part of the course

The Minor Project - Historic Art Theme from British Embroidery

For Embroidery students: A Study will be undertaken to better understand development of design, pattern, motif, style and embroidery throughout the centuries for embroidery students.

British Historic Embroidery

- ◆ No other country has documented its rich heritage in Embroidery as have the British. By working chronologically through this study, it will be apparent how stitches, techniques, design styles, motifs, and patterns change and how embroidery was influenced by the ever changing culture.
- ◆ Embroidery students will collect and compile photos from Embroidery Periods from 8th C. to the 21C.
- ◆ Drawings from a select period will be done.
- ◆ There are detailed guidelines for this study.
- ◆ **The main focus is on the compiling of information, photos and drawings.** A few small embroidery stitches and techniques may be worked if you are an embroidery student.
- ◆ A formal presentation of one time period will be created.
- ◆ **Non embroidery students** may select another art theme for their study and presentation.



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Students will add to design work done in Level 3 Studies in Art and Design. Class session workshops will focus on the following:

A Portfolio of Mixed Media Samples and Studies

- ◆ A variety of materials - handmade and purchased papers and **fabrics**,
- ◆ recycled and found objects will be utilized in workshops to expand and further develop students design vocabulary and imaginative skills.
- ◆ Unique construction methods will be explored.

Extended General Design

- ◆ Color theory
- ◆ The elements of design
- ◆ Sketchbook studies
- ◆ Research theme guidance
- ◆ Page presentation and layouts for handmade books using Coptic Binding

Paper and Fabric Manipulation

- ◆ Explore properties and characteristics of materials.
- ◆ We will use a variety of rolled, folded, pleated, twisted, crumpled and tied methods with mediums and use of dye and paints.
- ◆ Some of these samples will work into a Stitch Portfolio

Printmaking

- ◆ A number of different methods will be employed to extend knowledge and to gain more complexity in designs for printmaking.
- ◆ Color mixing with inks and other mediums will be used to increase awareness of exciting color possibilities in printmaking.
- ◆ Design specifically for a printed set of designs.
- ◆ Print unusual materials including fabric

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Collage

- ◆ More complex collage will be undertaken on your theme using papers and fabrics.

Laminated Papers, Fiber and Recycled Material

- ◆ Create laminated papers by fusing and gluing papers and fibers.
 - ◆ Use glues, mediums and other inclusions to make unique personalized paper/fiber
- ◆ Some of these samples will be used for Portfolio of Stitched Samples

Dimensional Items and 3 D Forms

- ◆ Sculptural Collage will be done.
- ◆ Low and high relief forms will be created.
- ◆ Books, boxes and vessels will be investigated.
- ◆ Use construction methods for joining and binding

Still Life with a Difference

- ◆ How and why you should create a still life?
Free up your ideas about this playful activity.
- ◆ Draw with a variety of medium to express simple ideas.
- ◆ Use scissors, torn paper and a camera to explore a still life.
- ◆ Create a set of slides about your theme

Large Scale

- ◆ Work in large scale for one project. There may be some stitch involved.



See separate Payment Section for Course

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