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## Culminating Project

Judy A. Crockett

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Culminating Project: Exhibit and Final Paper  
of Judy A. Crockett

Submitted in partial fulfillment of  
the requirements for the degree  
of Master of Arts  
The Lindenwood Colleges

Ms. Mary Colton, Faculty Sponsor  
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by

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## INTRODUCTION

### A. Statement of Purpose

The purpose of this paper is to bring together the experiences, both personal and educational, that have led me to this final trimester in the program for the master of arts degree in weaving.

Included in the paper will be chapters on my personal background and study in the various subject areas of art. Also included will be chapters on the media specializations that I have chosen.

The most important part of this paper is the section on the analysis of my individual works, with photographic reproductions. In any program for the study of studio art, the actual completion of the works themselves is of paramount importance. An attempt was made, in this section to outline the composition, form, and color of the separate pieces, and also to present my personal feelings about them.

Finally, I have listed the three artists--Andrew Wyeth, Georgia O'Keeffe, and Norma Miller--who have had the greatest influence on my work. Any serious student of art will begin by emulating the masters. These three artists are the ones I continue to emulate most.

## B. Autobiographical Summary

Born into an Air Force family, I had the opportunity to travel quite a lot. Living several places had given me a good perspective on life which I feel had helped my growth, especially in art. Settling in Oklahoma, I met and married my husband, Jim. We both wanted to further our education, but having no huge amount of money between us, we decided to join the Army and let the Government help us out. After a concentrated forty week training course in Monterey, California, we became Vietnamese linguists. The Army stationed us in Okinawa for approximately twenty-two months and while there we both continued to take courses to work toward our degrees. While in the service we had our first child, Jennifer. Our second child, Julie, was born after we were discharged.

I completed an Associate in Arts degree from the University of Maryland while still in the service and then attended Central State University in Edmond, Oklahoma, upon my return to the States. After receiving my Bachelor of Arts degree in May of 1979 at Central State University, I and my family moved to Missouri so that my husband could attend Logan College of Chiropractic. While living here in St. Charles, I discovered the Lindenwood IV program and was

able to enroll for a Master of Arts in Weaving. This is the program I am currently enrolled in.

... Oklahoma State University, in Oklahoma. I studied ... the year 1940 and the history of modern ... were oriented toward research and ...

... in History of Art to 1700 ... by Marcel de la ... The course followed my from the very ... of the walls of ... to the ... of the ...

... the chapter that had the most appeal to me ... of art was the one concerning Hellenistic ... The sculptures were no longer of gods and ... of ordinary people as well. The one sculpture ... is that of a seated boxer which was ... of A.D. The sculptor was not trying ... his art, but rather, he was striving to ... for this ... a very great ... by his opponent and was ... his opponent ... his ... This one ... interest subjects was a great step ... of art of sculpture. Seeing this piece of art



## I. PERSONAL BACKGROUND IN ART

### A. Art History

At Central State University in Oklahoma, I studied the history of art to the year 1700 and the history of modern art. Both courses were oriented toward research and evaluation of works from the periods.

The text used in History of Art to 1700 was Art Through the Ages, sixth edition, by Horst de la Croix and Richard G. Tansey. The course followed art from its very beginnings on the walls of caves to the Baroque Art of the seventeenth century.

The one chapter that had the most appeal to my particular brand of art was the one concerning Hellenistic sculpture. The sculptures were no longer of gods and goddesses but of ordinary people as well. The one sculpture that I most remember is that of a seated boxer which was probably dated around 50 B.C. The sculptor was not trying to intellectualize his art, but rather, he was striving to evoke our compassion for this battered man, a once great fighter who was perhaps beaten by his opponent and was now seated, listening to his manager berate him. This new realism and emphasis on human interest subjects was a great step forward for the art of sculpture. Seeing this piece of art

has made me want to convey the same sort of feelings into my own work, whether in my paintings or in soft sculpture.

History of Modern Art, by H. H. Arnason was the text used in my second course of study in Art History. The period covered was the mid-nineteenth century up to the 1970's. Our study was confined to painters and their styles during this period and did not go into sculpture or architecture. What was covered extensively was the path modern painting took to break away from the confinements of the Paris salons to where it is today. During the time of the salons, artists were limited on their subjects and the style of painting them. To show that artists should not and could not be limited, several of the more famous artisans separated from these so-called academies. Manet, Monet, Renoir and Degas were a few to do this at that time.

I think the modern day artist should feel the same as these men did during their time. To put limitations on creativity is putting man in the position of a non-growing plant, a species that will soon wither and die.

While at the Lindenwood College IV, I took three more courses in Art History--American Art History with Dr. Craig Eisendrath, History of Japanese Textiles with

Dr. Dean Eckert, and Chinese Art and Religion with Dr. Richard Richert. All three were on a tutorial basis.

The purpose of the first tutorial, American Art History, was to review American painting and other art forms, and to focus on the works of Andrew Wyeth and Thomas Eakins. Two papers were written for the course. The first, "The Limners: American Primitive Painters," was a discussion of the American "Limner" portrait artists, their environment, and the effects of their art on subsequent artists. The second, "A Comparison of the Works of Andrew Wyeth and Thomas Eakins," was a comparison of the styles of the two artists, showing the probable influence that Eakins' work had on Wyeth. Two oral presentations were also given to satisfy course requirements. The first report outlined the 1913 Armory Show in New York City and its influence on American abstract art. The second report examined Georgia O'Keeffe and her skill at making realism look abstract.

The tutorial on History of Japanese Textiles, guided by Dr. Dean Eckert, was aimed at investigating the traditions and reasons behind the Japanese use of certain textile designs on clothing. Research was completed on various technique backgrounds. The paper written for the tutorial was "Techniques and Designs of Japanese Textile Art." It



was a discussion of Japanese textile and design techniques, their background in Japanese history, and how they played an integral part in the art of a people who placed so much emphasis on tradition.

My third and final tutorial was Chinese Art and Religion. I wanted to show the symbolism through religion played an important part in Chinese Art. I concentrated on the Fu Hsi period, the Shang-Yin dynasty and the Chou dynasty. I also presented what effects the three major religions, Taoism, Buddhism and Confucionism, had on the art. In place of a paper, I gave an oral presentation on the "Religious Influence on Chinese Art."

The advanced course in watercolor was an extension of what was covered in the beginning class. However, the work required was to be on a higher level and we were allowed to experiment with the different styles of watercolor on our own.

In Landscape Painting, another course at Central State University, students were allowed to choose the media. Most of my work was accomplished in watercolor and gouache. The instructor, as well as several independent artists, demonstrated various techniques to the class. There was also a required number of paintings to be completed.

## B. Painting

I took three painting courses at Central State University: Beginning Watercolor, Advanced Watercolor, and Landscape Painting. All three courses required many hours of studio and several hours of self critique.

The beginning watercolor course was a compilation of different techniques used in the media and how to apply those techniques to our work. There was a required number of paintings to be completed for the course, and also a requirement that the techniques, newly learned, be applied. My painting entitled "Jenny," which was done for this course, was accepted into the University's Student Art Show at the end of the term.

The advanced course in watercolor was an extension of what was covered in the beginning class. However, the work required was to be on a higher level and we were allowed to experiment with the different styles of watercolor on our own.

In Landscape Painting, another course at Central State University, students were allowed to choose the media. Most of my work was accomplished in watercolor and acrylics. The instructor, as well as several independent artists, demonstrated various techniques to the class. There was also a required number of paintings to be completed.



At Lindenwood IV, I enrolled in acrylic and watercolor painting with John Wehmer on a tutorial basis. The purpose of the tutorial was to meet with Mr. Wehmer once a week during an undergraduate class session to gather as much information as possible on the techniques and possibilities of watercolor and acrylic painting. I was asked to do at least twenty watercolors and six acrylics. I also met with Mr. Wehmer once a week for individual critique. There was no paper required for this course, but evaluation was based on critique of my technique and revision of the work based on the critique.

### C. Weaving

At Central State University I took three courses in weaving: Beginning Weaving, Advanced Weaving, and Studio Weaving. While at Lindenwood IV I did a tutorial with Lorraine Stave on Wearable Weaving.

For my course in Beginning Weaving I was required to make several samplers on weaving techniques, learn the different natural dyes and how they affected different yarns. A blanket, made of naturally dyed yarns, and incorporating at least five different patterns, was completed to satisfy course requirements.

The course in Advanced Weaving also required the making of different samplers, but the techniques used were more advanced and detailed. For a final project students were allowed to construct anything weavable. My projects included a large double weave wall hanging, a double weave blanket and purse and several pillows designed entirely by me.

Studio Weaving was a freer approach to weaving. We were given free rein to pursue our own individual styles and techniques. For a final project we were given the problem of constructing a work entirely on the loom that was of sculptural form and could stand by itself without the use of inner-supports. My project was a three-dimensional wall hanging that was done in double weave.

The object of my tutorial with Lorraine Stave was to develop a good understanding of the advantages and limitations of hand-woven garments through the study of clothing samples, the use of reading materials, and through direct application of the craft. In place of papers, two garments were completely designed, planned, warped and hand-woven on a forty-eight inch jack loom. A pattern was measured and cut, and finally the hand-woven material was cut and sewn into the finished garments. Emphasis was placed not only on designing the cut of the garments, but also on proper weaving technique and development of texture and color patterns.



#### D. Soft Sculpture

During my formal studies at Central State University and at Lindenwood IV, I have encountered few artists with skill and interest in the soft sculpture techniques of trapunto and stuffed free-form figures. My pieces are, to my knowledge, quite original.

My interest in the media started during my last semester at Central State University where I decided to apply the techniques to my final project. There was no instructor at the University who had any detailed knowledge of the subjects, but my weaving instructor did try to help me find as many resources as possible. All my work was entirely experimental at first, but as I began to learn more about the media, I felt I was beginning to master it. By the time my final project was due, I had completed two very good examples of trapunto (quilting) and stuffed free-form figures.

At Lindenwood IV, I studied soft sculpture with Mary Colton. Ms. Colton, an accomplished weaver, guided me through a more extensive study of the media. During the tutorial I completed two studies of trapunto, and two studies of stuffed figures.

## II. MEDIA SPECIALIZATIONS

### A. Weaving Techniques

The making of raw fiber into thread, and the first interlocking of yarn to form fabric were the beginning of one of the most significant steps in the history of man. For artists who have never given textiles a thought, the discovery of weaving will perhaps place them in the position of primitive man, on the verge of discovering a new creative, but functional, medium.

Weaving is many things to many people. It can be a piece of art, a craft, a tool for the therapist, or a functional piece of fabric. To me weaving is all these things but it is mostly a special creative outlet that opens up a storehouse of ideas, and allows me to function as an artist, free of the confinements of other contemporary media. It has placed me in the position of primitive man, discovering new techniques and ideas each time I weave.

The techniques I have used in my weaving are: single and double weave, brocade, rug weave, three-dimensional weaving, and lace weave.

Single weave is the simplest and most basic weave (Figure 1). It consists of one layer of fabric and can be





Figure  
1

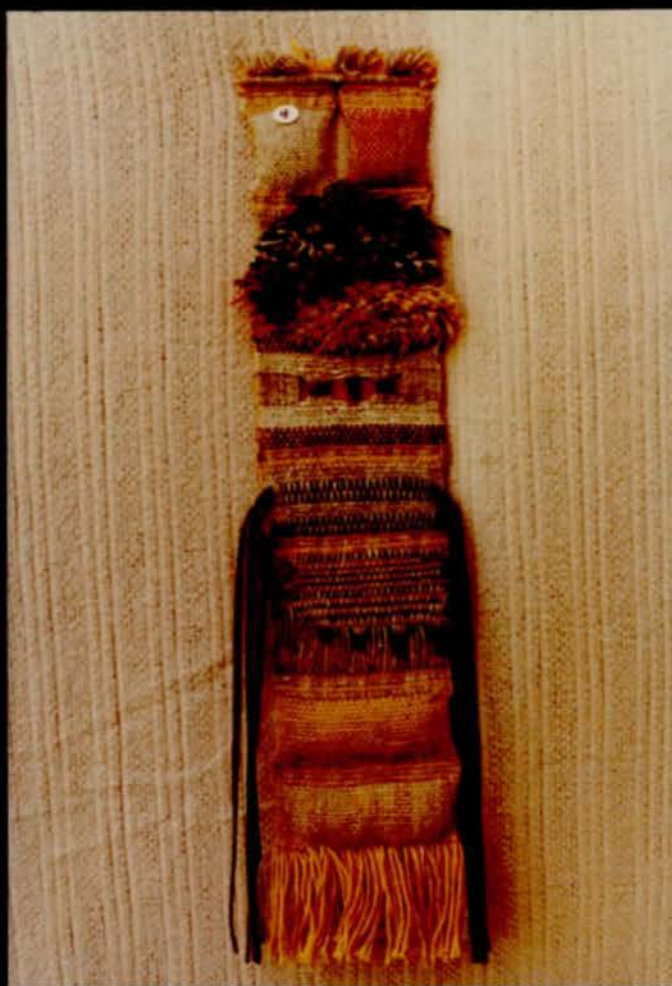


Figure  
2

made into many varied and beautiful patterns. Plain weave (tabby), is perhaps the most important of all the weaving patterns. In tabby, each warp thread (running lengthwise) is interlaced with each weft thread (running crosswise) in an alternating fashion, making the material strong and somewhat stiff. "Plain weave is used in about 80 percent of all commercial fabrics,"<sup>1</sup> and it is also the foundation of many of the other weaving techniques. I think the tabby is the best pattern for the beginning weaver because of its simplicity and since it can be woven on any number of harnesses. Once the beginner becomes confident with a certain pattern, then it is a simple step to go to more elaborate and stylized weaving patterns.

I have had great success in weaving garments with the single weave technique, because it gives me the freedom to use varied patterns. Single weave also allows me to construct the garment after it is removed from the loom.

Double weave consists of two layers of fabric instead of one, as in single weave (Figure 2). The two layers are threaded and woven on the same loom, but are

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<sup>1</sup>E. Regensteiner, The Art of Weaving, (New York, 1970), p. 51.



treated as two different fabrics. Half of the warp threads are threaded on two harnesses, and the other half are threaded on the other two harnesses. Only plain weave can be used on a four-harness loom with a double weave technique, since each layer uses two harnesses.

The method of weaving used is determined by the purpose of the fabric. Pillows can be made by making a tubular form with the two layers connected on both sides. Double sized blankets can be constructed by connecting only one side of the fabric, which can then be opened up when the fabric is removed from the loom. Also, garments can be completely constructed while still on the loom by using the tubular form.

I have enjoyed making many wall hangings using the double weave technique because this technique gives a more three-dimensional effect than the flat single weave technique.

In addition to the usual warp and weft, there is a third or decorative element in the weave, brocade. Brocade is a three element construction. A brocade effect can be introduced in either the warp or the weft. It can be either running from selvedge to selvedge or from one end of the warp to the other. Brocades are most often added to a plain

weave background. The plain weave exists independently of the decorative element, so that if all the brocading yarns were pulled out, the plain weave structure would remain intact.

A warp brocade can be woven on three or four harnesses. Harnesses one and two would be threaded for plain weave across the loom, while harnesses three and four would carry the brocade yarn at each point where it is needed. Every brocade yarn must have a base yarn on both sides of it to maintain the plain weave structure. To secure the brocade yarns I used bottles partially filled with water. I had some problems with this technique because it was difficult for me to get just the right amount of tension I needed and also keep the bottles from spilling. When the warp "floats," it is brocading. The background warp is not as long as the brocade warp. For example, the background warp might be six feet long and the brocade warp might be eight feet long.

To create a weft brocade, the heddles are threaded for plain weave. The base weft yarns are shot through alternating sheds, and the brocade yarn, carried on a separate shuttle, is introduced wherever desired, but independent of the plain weave background. There should also be a plain weave yarn on both sides of every brocade yarn.



Figure 3 shows the warp brocade technique. Although I did not enjoy working with brocades as much as other weaving techniques, the brocade did give a nice effect to the woven fabric. Brocades can be functional as well as having an aesthetic value. Two very good examples of this would be in the use of pockets or loops for a belt in garments. I plan to incorporate brocade in garments that I will be constructing.

Although I do not have a complete rug for the exhibit, the sampler in Figure 4 shows a rug weave technique. Appearing on the rug sampler are two different techniques, the Collingwood Double Corduroy and the tapestry weave. This discussion will be limited to the Collingwood Double Corduroy technique only.

The Collingwood Double Corduroy technique is primarily a method of weaving rugs in a short enough time to bring the price down. This way most of those who want to purchase a hand woven rug can afford them. This technique uses a weft faced weave, meaning that the warp should not show. To me it was one of the easiest methods of weaving, even though it looked the most complicated.

The Double Corduroy pattern must be figured so that the last repetition will end at the end of the pattern and not in the middle of it. In Figure 4, the pattern was



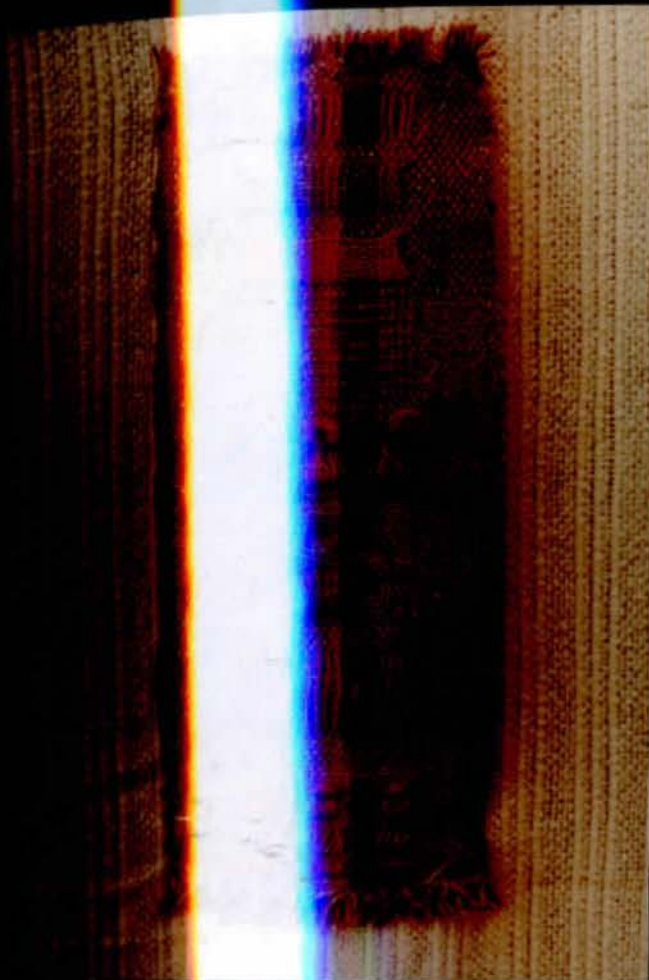


Figure  
3



Figure  
4

figured by doing the warp threads in groups of five. This also was a great help in making sure the threading was right. I used several different types of piles on this same sampler, so that on this particular tie-up I was not confined to just one type of rug weave. With this it is possible to make the rug as plush or as flat as needed.

Three-dimensional weaving is an attempt to get away from flat weaving, which then become flat wall hangings (Figure 5). My first experience with three-dimensional weaving was an assignment by Norma Miller at Central State University which challenged me to develop and construct a textile object on the loom using one of the following approaches. First, the object would be made of pieces woven separately, then constructed to complete a form; or second, the object would be woven according to some pre-conceived plan which resulted in the fabric being folded, draped, twisted or otherwise manipulated any way which would result in a form other than the square or rectangle. A small prototype was to be completed first. I chose the second approach. Starting with scrap muslin, I constructed the prototype by the pattern I had made, then stuffed it with polyester fiber. This gave me an excellent opportunity to see how my piece would hang and also show me what problems I might have. I avoided all uses of "hidden" wires and



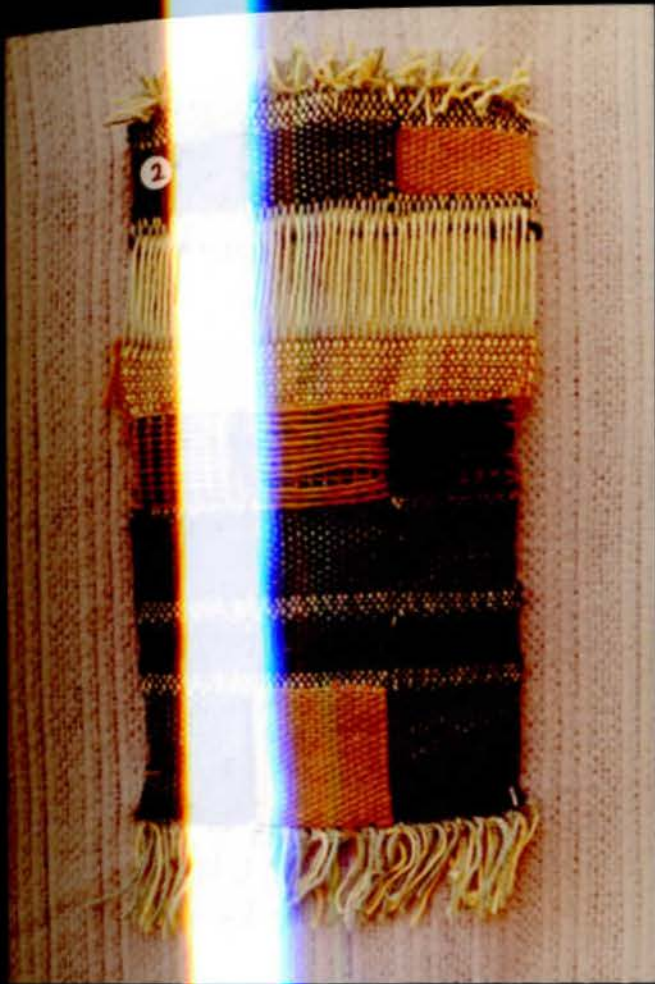


Figure  
5



Figure  
6



armature devices which would have dishonestly supported the fabric. I relied on the properties of the fabric itself to realize its form. When doing a project like this, the weight of the fabric to be constructed must be considered. For my final project I used a very stiff yarn to give my hanging extra strength and sturdiness. With the finer yarns however, a more diaphanous-like fold will be produced.

I feel that a three-dimensional project is an important undertaking for all serious weavers. It demands that you become sensitive to the character and qualities of the woven cloth. This type of project also gives the weaver a better understanding of the different uses a piece of cloth can have.

My experience with lace weaves is with the finger-controlled technique rather than the loom-controlled. Figure 6 is an example of the lace weave technique. For this sampler I included single leno, double leno (2/2), triple leno (3/3), Danish Medallion, Spanish Lace, and Brooks Bouquet.

With the lace weave beautiful wall hangings or garments can be constructed. It is very simple and is not as long and tedious to do as it looks. In Figure 6, I used the single weave threading, but lace weaves can also

be used when doing double weaves. For double weave, the bottom layer of fabric can be a tabby and the top layer lace weave.

Single, double and triple leno can produce a very delicate lace. In this technique the warp threads are twisted around each other and secured by the weft thread. For this a small, smooth pick-up stick and a flat shuttle must be used.

The Danish Medallion, a lace weave technique, can be made in six simple steps: (1) do a few rows of tabby with fine yarn (2) in the next shed lay a heavy weft thread from left to right (3) weave several rows of tabby in the fine yarn (4) open the next shed, bring the heavy weft thread from the right to where the first medallion is to be made, then bring the shuttle up out of the shed (5) with a finger or crochet hook, bring a loop of the heavy thread over the plain weave and under the first heavy weft. With the shuttle, pass through the loop and pull in tightly (a knot will be formed), and (6) put the shuttle through the shed until the next medallion and then repeat the procedure.

Spanish Lace, another lace weave technique, can have many interesting variations in its basic pattern. This can be done "by changing the groups of warp threads, varying the number of threads in the groups, or alternating



and splitting the groups."<sup>2</sup> To begin, I started on the left side of the warp and with a small shuttle wove a small group of threads in tabby, going back and forth several times. Instead of cutting my warp thread, I carried it on to the next group of warp threads and did the same as above. I continued this until all my groups were woven across the loom. When I reached the right side, I wove the same groups the same way but in the opposite direction. As I mentioned earlier, the groups can be varied, split or alternated.

Brooks Bouquet, another lace weave technique, is the grouping and tying of warp threads. I wove several shots of tabby, then gathered a group of warp threads and with my weft thread secured a loop around them. I then continued to the point where my next bouquet was to be, and then repeated the same process. I worked this from right to left, so that when I was all the way to the left end of the fabric, I opened my shed and continued to do plain weave or tabby. This gave the fabric a layered effect (vertically). It had a layer of tabby, then Brooks Bouquet, and so on.

There are many more techniques and methods of weaving, but I find the ones mentioned above to be the most

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<sup>2</sup>Regensteiner, p. 96.



challenging and gratifying to me. I hope to learn more techniques in the future and to continue applying my background knowledge to my craft today.

## B. Soft Sculpture Technique

As I mentioned earlier in the paper, my formal background in Soft Sculpture is limited and my techniques are quite experimental. I did keep my study to two basic forms of the media, Trapunto and Stuffed Free-Forms.

Trapunto is quilting with a raised effect made by outlining the form in running stitches and then filling it with polyester fiber. I first made several sketches of my design and then transferred the final cartoon onto the fabric with pencil. The fabric I used was unbleached muslin and was fairly inexpensive. On one of my projects I first analyzed the drawing to figure what parts of the drawing were to project out from the fabric (Figure 25). I then cut a piece of muslin just large enough to cover that area and stitched it to the back of the main piece. I then stuffed that one particular area. I continued to do this in layers so that the final piece would be completely stuffed but the parts that were stuffed first would come out more than the rest. To do the stuffing, I made a small slit in the back piece of the fabric, stuffed it to the desired degree, then satin stitched the opening closed.

I was left with the option of coloring the finished form or leaving it bare. I decided that a light coloring

would enhance the particular piece I was working with, so I used colored pencils to shade and color it. This helped bring out the contours of the lines and give the whole piece better definition.

As an experiment, I did my next piece somewhat differently (Figure 26). The beginning process was the same as above but instead of waiting to color the design last, I decided to color it first. I also did only one layer of stuffing rather than several layers. I found that one layer works approximately as well as several because all that needs to be done in areas that are to project farther is to stuff them more compactly than the rest. This also kept me from having to stitch over other stitches. The project was a little more difficult to do since it was previously colored and shaded, so in the future I will probably stay with my first design and wait to color the piece until after it is completely stuffed. The reason behind the difficulty was that I could not improve on the design after it was stitched. Once the figures were stuffed, shading and coloring were essential, and if they were not exactly synchronized with the contours and shapes of the form then it could prove disastrous. Fortunately, my piece required only minimal recoloring.



Stuffed Free-Form is a little harder to explain (Figures 27 and 28). The first step was to stuff a piece of panty hose and secure it at the bottom with thread. The piece could be as small or as large as desired but for my projects I made them about the size of a small fist. I then began forming outlines of a face with my thread and needle. I continuously pinched and puffed my material to bring out the desired effect that I wanted. After the face was completed to my satisfaction, I studied it to find out what kind of "personality" I felt it was conveying to me. I then proceeded to build the body and then attached both the face and body to a fabric background. I then refined the figure so that it became more human-like. I feel the "human touch" to my figures is vitally important; and they should not look stiff or confined.

Perhaps this technique should not be called Stuffed Free-Form since the figures are attached to a background and are not free standing. They are free form, however, in the sense that they are not supported by a wire armature or any other device. It is a technique that gives the artist many interesting ideas; and it seems to expand creativity.

### ANALYSIS OF INDIVIDUAL WORKS

Twenty-two pieces will be presented for the exhibit. Photographs of these appear on the following pages. These will be evaluated here on the basis of composition, color, form, and personal reflections on each work.

FIGURE 7: "Tea Service with Daisies." Medium: acrylic. Although the painting is symmetrical to a point, the tea service "pulls" the composition to the point where the painting is not overly so. The values are strong and contrast one another well. The whites of the daisies give good balance to the darkness of the tea service shapes. The tea service also provides some interesting patterns. Color was important to me, especially in the tea service, but I feel the painting stands more on its form than anything else. I feel the forms convey movement and life rather than just objects setting on a table.

I enjoyed doing a painting in this style because it made me less afraid of producing a "realistic" work. I also feel there is more of myself in the work than any other that I have done and that pleases me very much.

FIGURE 8: "Low Tide." Medium: acrylic. I like the composition of this painting because it show perspective and good balance. The values go easily from light to





Figure  
7



Figure  
8



dark yet neither one overpowers the other. Color in this particular painting was very important to me. I felt I needed to show the coolness of the water but to also reflect the warmth of the climate and sand. I attempted to balance the two by using as many "warm colors" as "cool colors." To me, it has worked here but does not mean it could work elsewhere. The forms were important but not as vital as the color.

This work was done from a photograph and not from real life. I do not particularly enjoy painting this way but the scenery was so beautiful and exotic that I felt I should try to put it on canvas. I think the painting does a good job, however, in conveying what it is supposed to--a warm day, low tide, somewhere in the Middle East.

FIGURE 9: "Girl in Blue." Medium: acrylic. The values in this painting are quite striking and distinct. There is a definite light to dark composition. When doing this painting I wanted to show contrast, but I also wanted to demonstrate my skill at using color rather than merely relying on the values of the shades. I did this by using complements. I tried to put my oranges as close to the blues as possible to sharpen the color and to show form to a better degree. This also brought out the warmth of the face.



Figure  
9



Figure  
10



This painting is one of my favorites. The model was the granddaughter of one of the members of Mr. Wehmer's class. She appeared to be very sweet and natural and was able to sit quite still for a long period of time. This helped me relax and make better use of my painting time. I did not try to "push" myself when doing her and I feel the outcome was well worth it.

FIGURE 10: "Mr. Shelby." Medium: acrylic. This was another painting done from a photograph but this time it was black and white and not color. I had a hard time composing the portrait just the way I wanted to, because the photo was more or less a group shot with a lot of background distortions. With the use of complementary colors and well-defined forms, I feel that I have dealt with the problem of composition fairly well.

This is a portrait of a man who had died several years ago and who was my sister's father-in-law. I was commissioned by her and her husband to do this portrait, but only after he had been dead for quite a while. There were not very many photographs of him to go by, and my personal knowledge of the man was somewhat limited. I feel I have done a good job, considering the circumstances. Although I am not as happy with it as I was with the "Girl in Blue," it is a good portrait study.



FIGURE 11: "Lisa." Medium: acrylic. This composition was more asymmetrical with very limited negative space. There is strong value contrast, especially between her blouse and chair. I wanted to use bright warm colors for the background instead of the cooler colors that I have used in the past. I did this mainly to convey the warmth of the model's personality. The warm colors were also an extension of her own coloring. Form was valuable in this portrait since so little negative space was planned.

This painting was done from a rough sketch, and I was not able to have the model come back for a second sitting. It also had to be reworked several times before I was completely satisfied with it. The proportions were good except for a problem with one of the hands, which was corrected at the suggestion of John Wehmer. This was one of my first portraits under John Wehmer. He was instrumental in showing me things that needed to be added to it which I had trouble seeing. This is one of those portraits that I am not particularly fond of, but it represents a good exercise in figure drawing.

FIGURE 12: "Girl in White Dress." Medium: acrylic. This piece was almost completely divided between negative and positive space. There are deep contrasts in value and a good reflection of color in the model's dress. I



Figure  
11



Figure  
12



do not feel that color was as important as form or composition in this piece. This was another piece that had to be reworked several times. There were problems with the face and hand that had to be corrected before I felt the painting was complete.

I feel the most important part of this portrait is not the model but how the dress is draped and colored. As I mentioned earlier there were some problems with the drawing of the figure. I believe I could have done a better job on this one, but the learning experience has been valuable. For this reason I decided to include it in my exhibit.

FIGURE 13: "Jenny." Medium: watercolor. This was a study of composition rather than color. The painting is mostly form, with very little negative space. I think there is a good pattern of light to dark here with the values being the most important part of the portrait.

"Jenny" is a portrait of my daughter, so it is very dear to me. The painting won Third Place in the St. Charles Artist's Guild portrait contest this past summer, which I am particularly proud of. The technique used for the work was dry brush. The paper was dry and not wet and the brush was never allowed to be saturated with water or color. I felt I had more control over the portrait using this





Figure  
13



Figure  
14

technique than a wet on wet. I don't know if it is because this is a portrait of my daughter, but this is definitely my favorite piece in the show.

FIGURE 14: "Still Life #1." Medium: watercolor.

I think that this painting shows my best use of composition. The space is well balanced with a good pattern of light and dark. Color was important in this painting because I had to bring out the flowers where the background was fairly dark. Again, I chose the complement of blue to accomplish this. The drape was not the best that I have done but for this painting I feel it was not that important. The patterns of the branches and the use of color are most distinguishable, and should catch the viewer's eye first, the drape second.

I like this painting mostly because of the difficulty of the composition, which I feel I handled fairly well. The branches posed a problem for me because of their delicacy, and I was afraid that I wouldn't be able to retain their form on such a wet surface. The forms finally did work out for me, and I was able to complete the painting without making too many mistakes.

FIGURE 15: "Autumn Landscape." Medium: watercolor.

Although this painting was done from a photograph, the colors and mood of the scene were a painter's dream. I did two



Figure  
15



Figure  
16



studies of this composition, and I feel the one exhibited here is the better of the two. What I wanted most from this painting was a good study in value--from the dark richness of the tree in the foreground, to the pale yellow of the one directly behind it. Form was important, too, because negative space was at a minimum and I did not want the trees to be so massive as to overpower it completely.

The painting was enjoyable to complete because the colors of autumn are so beautiful and the scene was so serene and pleasant that it had to be painted.

FIGURE 16: "Summer Landscape." Medium: water-color. After viewing this painting for some time, I have come to see the flaw in it. The tree is placed dead center in the picture area; and for this reason the composition is somewhat less than I expected it to be. Although there is this one large flaw in the work, the rest of it seems to go together well. The colors show the warmth of the season, the sky is bringing a summer rain, and the houses seem to work well with the rest of the scene.

This scene is one that I see everyday because it is right outside my back door. I have seen this landscape through all seasons and have decided I like it best in the summer. I have sketched the farm many times and have never grown tired of it. This was a good exercise for me in my

class with John Wehmer because it offered me an ideal situation to practice my perspective and to better my form. This is not one of my favorite renditions, but it was fun to do and I feel I have learned from the experience.

FIGURE 17: "Drape Study in Brown." Medium: watercolor. This was practice for me that John felt I needed. This is a study of form and value more than pattern, color, or composition. The drape used was solid white so I added color because I felt that it would show form better on this particular piece.

This watercolor was done with more of the wet-on-wet technique so I felt I did not have the exact control I enjoy working with. I feel the lines should have been much softer but I am basically happy with the construction.

FIGURE 18: "Drape Study in Gold." Medium: watercolor. On this particular piece I was concerned with the color I found in the cloth more than anything else. This is a study in drapery that I did for John. This piece seems more solid than the one done in brown, with the colors being more intense. To me this work has a definite pattern to it because of the line control.

I felt very good about this piece because the colors seem to work well with one another and the fabric appears to be more three-dimensional. I also kept adding more colors



Figure  
17



Figure  
18



after each layer had dried. This was something I had not done in the past, and it produced an interesting effect.

FIGURE 19: "Drape Study in Green." Medium: watercolor. This one is also a drape study. I think this is the best of the three studies. I was mostly interested in form rather than color on this piece. To me this composition is better executed than the composition of the other drape studies.

I felt very good about doing this one because I did it slowly and carefully (something that is somewhat difficult to do in watercolor). It took me longer than the rest, but I feel the extra time was needed to turn out such a piece. After doing this painting I believe I am able to paint a fine watercolor.

FIGURE 20: "Tomatoes." Medium: watercolor. This, like the drapes, is also a study that turned out so well that I decided to display it. The composition is simple, with color and form playing the most important roles. The colors are crisp and clear and the edges are strong and well-defined. The tomatoes were more of a study of form and shape rather than color, value or composition.

This is a very nice little watercolor that shows a degree of skill in the drawing. I like the painting very much and enjoyed painting it. I feel the simplicity of a painting



Figure  
19



Figure  
20

like this one makes it just as attractive and interesting as one that took hours of preparation.

FIGURE 21: "Green Peppers." Medium: watercolor.

This was also a still life study, similar to the "Tomatoes." The composition is simple and basic but it is the simplicity of the painting that makes it so endearing to me. I feel my use of color on this particular work was better than on any of the others. Form was very important, too, and I think this was also worked better in this painting than in the "Tomatoes" painting.

I feel the same way about doing this painting that I did with the "Tomatoes." It was an enjoyable exercise in painting, and I would like to do more of these simple still life studies in the future.

FIGURE 22: "Lines of Gray." Medium: weaving.

This is a wall hanging that was constructed in three parts. After removing the cloth from the loom I measured the sizes of the pieces that I needed and then cut them and stitched around the edges to keep them from unraveling. I was after a three-dimensional effect, rather than a flat piece. The technique was a single weave, so in order for my pieces to appear to "come out" more, I stuffed them with polyester fiber. I planned the horizontal pattern at the bottom of the piece because I felt the vertical lines needed to be





Figure  
21

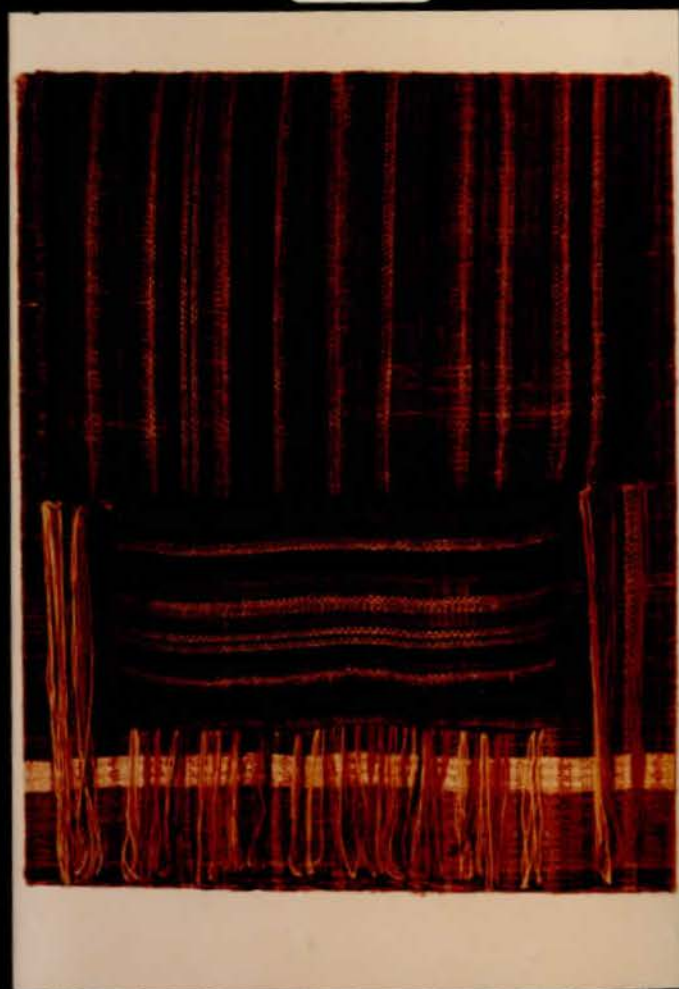


Figure  
22

broken up in some way. The fringe was an afterthought, but I believe it works very well into the form. The yarns that I used to construct this were alpaca, wool, novelty yarns, and some cotton.

Most of the wall hangings that I have done have been with the double weave technique because I personally like the forms I can make with it. This was somewhat of a challenge to me because it was a single piece of cloth and had to be pieced together while off the loom. I enjoyed working this way though, and think that it turned out very well for me. My intention was to weave a pattern that is relaxing to look at, and I think I accomplished this objective.

FIGURE 23: "Jacket." Medium: weaving. This was my first attempt at wearable weaving. When I began the project last summer, I had no knowledge of the construction of garments. Although I had a sewing machine for years, I never got around to learning how to use it. This was a real challenge to me.

The fabric is made mostly of cotton but the yolk has acrylic yarn woven into it. I was not sure what the acrylics would do after being washed. As it turned out the garment did begin to get a little fuzzy and knobby while the cotton stayed intact. I do not think I will use this particular yarn again because of its inconsistency. The



Figure  
23





cotton, on the other hand, kept its shape well and did not lose its tension or consistency at all.

I was very proud of myself after completing this jacket. I not only learned how to sew but I also learned something about yarns and what uses they have.

FIGURE 24: "Jumper." Medium: weaving. This piece was also constructed last summer and it is from the same warp as my wall hanging. This was a very difficult piece for me to work on. Not only was it the second piece I had ever sewn, but the warp was very difficult to work with. I was supposed to work within specified limits and to keep the tension the same throughout the warp. This was hard to do because of the different types of yarns used. While the novelty and cotton yarns remained tight, the alpaca yarns became loose. I was constantly having to tighten them up as I was weaving. When doing the wall hanging later, I partially solved this problem by unwinding my warp so that I could reach the back warp beam and then retie all the threads. I tied the alpaca threads individually, and this seemed to help with the tension pretty much. I then wound the yarn back to where I originally had it, and retied the threads in the front.

This garment came out too stiff and it is not very comfortable to wear. I think the next time I weave a

similar piece I will use cotton or linen because they are less scratchy and give a softer effect.

FIGURE 25: "My Favorite Doll." Medium: trapunto.

I did this piece in several layers--the first layer being the part of the figure that extends out the farthest. This way, the layers behind the first would push it out even more. I started the piece with just an outline of the figure and then I began the stitching and stuffing. The coloring and shading were the last things I did.

I like this work very much and plan to do several more this same way. Although it is easier to do two separate sheets of muslin and then stuff and sew, I feel I can do much more detail work by constructing pieces this way.

FIGURE 26: "Sharing." Medium: trapunto. This was my second trapunto piece that I did, and it was constructed a little differently from the other work. Instead of coloring it last, I colored it first, and instead of using several layers of muslin I used only two. In retrospect, I do not think that coloring it first was a better idea. I found that as I was hand-stitching the figures, I was losing a lot of the color, and that some of my more intricate designs were completely lost.

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Figure  
25



Figure  
26

As for the layers of fabric, the work did seem to go by faster if I used only two rather than several. If I wanted part of the piece to extend out a bit more, then I would stuff it a little tighter. I do not think that this would work too well on the larger pieces, but it works fine on the smaller ones.

Trapunto is fun to do and it really is not very hard. There is a problem with keeping the piece stretched tightly when trying to frame it. I had a very difficult time keeping the background as smooth as possible when mounting the piece on stretcher strips. This seems to be the major problem with mounting and framing trapunto.

FIGURE 27: "Grandmother." Medium: stuffed free form. This piece was done during my undergraduate study at Central State University. I am including it in my exhibit because it is a good example of stuffed free form, and difficult to explain to someone who has never seen this technique.

I had lots of fun doing the face on this particular piece. The design evolved more as a matter of experimentation than as a formal plan. After I studied the form of the face, I designed the rest of the figure.

I had this wonderful old piece of red velvet and a small piece of linen cloth. When I held the two of them



Figure  
27



Figure  
28



next to the face, I knew exactly what the face would become. The features would become those of a woman; and I knew exactly how she should be draped to give a "humped over" effect. The flowing lines of the cloth help the composition of the work in that the eye follows the scarf throughout the piece.

This was all done by trial and error. I was not ever sure how it would all come together; and a lot had to be ripped out and started over. I find this medium fascinating and have received quite a few favorable comments on it.

FIGURE 28: "The Party Isn't Over Yet." Medium: stuffed free-form. This was the second piece I have done in this particular medium, and I feel that I did a lot better on it than I did on the "Grandmother." The figures were supposed to look lonely and forgotten, at first, but then they came to have more and more personality and vitality. If you work on these things long enough they really seem to come alive for you; and this work seemed very alive to me.

The biggest problem I had was with the framing of the work after it was completed. At first I wanted them looking out a window and had planned in great detail how the window should be constructed. But after studying the figures for a long time, it seemed to me that they were not

the lonely people I thought they were. Rather, they seemed to be returning from a date. I wanted the frame to be as unique as they were.

These people were laughable as well as lovable and I cannot help but feel that I put a lot of myself into them. This type of "portrait" allows me to be as creative and as innovative as possible. It also gives me the opportunity to change the composition after I have already started-- and with me that works very well.

## INFLUENCE OF OTHER ARTISTS

### A. Andrew Wyeth

Throughout my entire school life I seem to remember someone always praising the works of Andrew Wyeth in the classroom. Whether it was my teachers or my fellow classmates, I readily agreed with them; and Andrew Wyeth became a great inspiration to me. I have yearned to paint in his masterful style. Ofcourse, I have hardly approached his expertise, but that has not stopped me from wanting to emulate him as much as I could.

I have tried to bring my style of painting, especially my portraits, close to his. I like putting my subjects in natural poses, as Wyeth has done. In people I draw or "construct" I try to explore character more than anything else, as I feel Wyeth does. Whenever I do a pose that I feel is too stiff or manufactured I find my work to come out beneath my expectations.

Andrew Wyeth's most famous painting is "Christina's World." My favorite is "The Patriot," completed sixteen years later. This is a portrait of an old man in his World War I uniform. He seems to have a jovial nature about him and a special glint in his eye--a true character. I feel that my free-form figures are like this, true characters.



Whatever course my life takes in the future I feel that Andrew Wyeth is part of it. I will continue to do the old people as well as the very young, to strive to bring personality into my work and to perhaps make a style all my own apart from--but influenced by--Andrew Wyeth.

## B. Georgia O'Keeffe

Long ago I did an abstract design from the bone of a rattle snake. At the time I did the work I did not know who Georgia O'Keeffe was, but afterwards when I came to know her paintings, I compared her work to mine and was surprised to see that they were a lot alike.

Although her paintings of the bones of dead animals are a unique trademark of Ms. O'Keeffe, it is her flowers that inspire me the most. She seems to be able to travel within the flower and paint it as if she had the vantage point of an insect. Her use of color, and the way she incorporates it, intrigues me also.

Although my skill does not compare with her expertise, I feel a certain union with her as a woman. She is truly an individual who has succeeded in a male-dominated field. She is a credit to all women who strive to hold a place of their own in a world that has already made places for them. Her work may inspire me to strive to do better, but it is her vitality and "no-give" attitude that influences me more.

### C. Norma Miller

Norma Miller was my weaving instructor at Central State University. When I entered her class I did not even know what weaving was. My first thought was that it was a prerequisite course for therapeutic basket weaving (at the time I was a good candidate for it).

She showed me everything. When I misthreaded and wanted to tear the whole warp apart, she calmed me down and explained to me how the error could be corrected. She was the one who helped me decide the best yarns to use and how to best apply them to my pieces. Norma helped me develop my weaving skills from the helpless neophyte to the experienced weaver.

It was Norma Miller who told me that I should continue with my weaving and that it would be a good career for me. I owe her a lot, for without her I would not be where I am today with my craft.



## CONCLUSION

Art has always been a source of pure enjoyment to me. To be able to study the works of great artists, and to be able to complete projects myself, is a tremendously rewarding experience.

I feel my greatest talent is in the area of weaving and soft sculpture, although most of my academic background is in painting and art history. I intend to develop my skills in weaving and soft sculpture to the highest degree, but all forms of art intrigue me.

My plans for the future are to complete this degree, and then to obtain certification in teaching. This will enable me to share the enjoyment that I have received from art with those who know little about the subject.

Some have said that the study of art with the intention of making a career out of art is foolishness. The study of fine art, they say, will not lead to the attainment of a steadily marketable skill. I contend that the purpose behind the study of art is much broader, and much more important than training for a specific job. Art allows the artist to understand herself through the interpretation of her environment. And since art is shared, the artist contributes greatly to mankind's understanding of itself.

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