1970

Fabric wall and ceiling hangings; their design and designing

A. Keith Malmquist

The University of Montana

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FABRIC WALL AND CEILING HANGINGS
THEIR DESIGN AND DESIGNING

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Master of Fine Arts
UNIVERSITY OF MONTANA
1970

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INTRODUCTION

Fundamental to an understanding of my terminal project and this professional paper is a brief explanation of my purpose in returning to graduate study this past year. The major focus of my former advanced study has been art education, although it has been pursued with concurrent attention to art studio and history courses. Within the studio area, Design has been my special interest. The pattern of my teaching assignments at the college from which I am now on leave has similarly been a two-way division between courses for art education students and the basic Design series in our Bachelor of Arts program.

 Feeling strongly about the necessity for a sound studio-oriented curriculum for art students, whether teacher candidates or not, I recognized a personal need to update and expand my own knowledge and proficiency in the producing areas of art. I felt I was keeping reasonably abreast of my field through reading, exhibiting, and interchange with my cohorts and students. But I sensed I could well gain from another extended and intense involvement in directed studio work. Beyond any personal growth from this study, I anticipated its being a stimulant to my teaching and of indirect benefit to my students.

Even more acutely, I had come to realize that Design, as we treat it in my college, is a generic area of study. Together
with drawing, it forms the basis upon which all of our other studio courses are grounded. While my students could extend themselves into specific applications of Design in areas such as Painting, Printmaking, Sculpture, and Ceramics, I had been left without similar extension into teaching areas beyond those mother courses. Coupled with these personal needs was a departmental one, to introduce a Crafts Design program as supplementation to our regular offerings. On the basis of these needs, I requested and was granted a leave.

My choice of the University of Montana was based primarily upon the fact that it advertised a Master of Fine Arts Degree in Design—a program, I had discovered, that was not generally available. Much to my pleasure I soon found the program here was sound, flexible, and strong in the areas of Jewelry and Fabric Design, the same two fields of study we wished to open to our students and towards which I was personally drawn. Supported by my work in Painting, Printmaking, Photography, Sculpture, and Aesthetic Theory, I have concentrated my efforts on the study of Jewelry and Fabrics. I have tried to gain a basic understanding and competence in designing for jewelry through three quarters of course work. My parallel involvement in fabric designing has been pursued through the terminal project.
A PROFESSION

As I understand it, the purpose of the written part of the terminal project for the art student is to call upon him to profess a particular concept and to examine his studio investigation in relationship to that concept. This might well be described as search rather than research because the anticipated results would appear to be more a personal testing of his own thinking and proceeding than an appraisal of the work of someone else. In this light—underlying my studio experience and this paper as its verbal counterpart—is an unfolding concept of Design. In fact, the search for a meaningful comprehension of this all-important aspect of Art has become a constant pursuit for me in both my teaching and studio work.

The traditional concept of Design seems to center around an understanding and teaching of it as the structure and language of the visual arts. As such, it has accrued a content consisting of several basic visual elements and devices, a few overall guides for relating these to one another, and a vocabulary of terms used to represent them. The specific means used to describe these fundamentals vary somewhat according to the teacher of a Design text. Yet they quite consistently have become and remained the accepted ways of analyzing and achieving Form in Art, as well as the makeup of beginning Design courses.
The typical objectives of such courses are: that the students should be able to identify those visual components; that they should know something about the unique potential of each of them; and that they might gain a first sensing of their interrelatedness and application. Work with varied art media, forms, and representation of rendering methods seems to serve as the usual way to achieve the desired goals. This basic concept of the teaching of Design might be generally described as formal analysis, material manipulation, and technical orientation. It appears to grow out of a view of the word, Design, as a noun—a compilation of constituent parts, terminology, physical materials, and specific modes of form making.

Basically, I have been able to accept this idea of Design. Yet I have grown increasingly uneasy in limiting it or its instruction to only this. Somehow I have been goaded by a feeling that a full concept of Design calls for more. In returning to the origins of the word I have found that it stems first from a Latin source meaning "to mark out" and then a later French modification, "to designate." Interestingly enough, both of these are derivations of verbs and are clearly coded to function in that capacity. This supports a growing awareness of mine that Design must be conceived of as a process as well as a body of knowledge. In view of this, it seems all the more curious and worthy of serious question to me that the typical treatment of Design as a foundation aspect of Art curriculums seeks to convey an understanding of it in terms of its content in a way not featuring its processual nature.
may explain in part why the carryover from beginning Design courses into other studio areas so often appears to be minimal, just as Art History too frequently remains apart from, rather than a part of, students' working knowledge.

Certainly, I concur with the need for an analysis of structure, an understanding of it, and a sensitivity to it. I concede that all aspects of designing as a process defy distinct and accurate definition or reduction to teachable subject matter. Yet I firmly believe a concept of Design must include more than a breakdown of its parts, more than material investigation, and more than training in rendition. For me, both as a student and teacher, it becomes necessary to attempt a careful examination of how we proceed on a larger scale in this business of "designing." I see this as the mother technique to be comprehended and freed for maximum use. To me it is the other half of the meaning of Design, too often the forgotten part of a tot concept.

What I am suggesting is that despite any elusive qualities that may accompany the design process, it has a basically normal character which can stand scrutiny and more conscious attention. That which we usually take for granted or have made blindly habitual might well benefit from close and continued study. Even more important, the design process as a visual endeavor has a unique nature and an especially valuable potential which I feel even we who make it our profession to design or to teach Design have not always recognized. This we must do. We must also
make that awareness of process a fundamental part of our Design education.

I have said that in one sense to design is to designate. This might be rephrased to say it is a way of assigning—the designer's way of assigning form and meaning to his ideas. This might be seen as both the purpose of designing and a generalized definition of it as a procedure. As human beings, we act as agents or processors of our experience. In this way, we take in and come to know and deal with our world. As designers, we reprocess that intake and commit it to output as a sharing of our experience, of the ideas that grow out of that experience, and our feelings about these. Image making is our way of processing—our means of making sense out of and making statements about our existence.

It is not uncommon to hear that artists are "makers" rather than "thinkers." I protest this as a misconception. I regret that in far too many of our own art education programs we seem to support such a fallacy by meaningless activities and dull ritual. I contend that, at his best, the designer is first and always a poser of questions and an examiner of ideas. I am convinced that valuable art forms grow out of human needs and are based upon ideas. The design process in its basic normality is really nothing more than the conceiving of an idea, giving it first form, testing and perfecting that idea and its form. In other words, it is the assigning of effective form to meaningful ideas.
Image making as a visual process is the designer's main tool. It serves a dual purpose. Initially it is his way of taking an idea (mental, perceptual, emotional) out of the realm of the elusive and pinning it down, making it concrete so that it can be perceived thus, processed through study and adjustment. The image in its second role, now the result of that processing, becomes a final form, a substantial transmitter—if it is successful—of the information embodied in the idea and through the form.

It is a well-known fact that making visual images is only one of man's means to give form to his ideas and feelings. Speaking, writing, making music, and gesturing or moving are his others. But in contrast to these, image making must be seen as highly unique and especially valuable. Why? Because assigning visual form to an idea is to make it tangible, and committed in this way it can provide clear feedback so that the idea it states and the form it takes can both be examined and adjusted by the artist before being released. The other modes of form giving, with the exception of writing which interestingly enough is also a visual device, tend to be fleeting in nature and less available for investigation and commitment—less efficient and responsible, then, as processing means.

But there is another key factor that attests to the unique value of the design process and the designer as processor. Using his chief implement, the visual image, the designer can process his ideas and convey messages in two distinct ways.
The other form-giving methods are limited to only one. It appears that the majority of traditional information sharing is accomplished through sequential programming. By their very nature, words, sounds, and movements must all unfold in a step-by-step fashion—that is, sequentially. Visual images can also operate in this manner, either as aides to the other means or completely free from them. As far as I can tell, however, they alone can provide a simultaneous exposure to a many-faceted message which can be seen only in its totality to gain and transmit its full meaning. These two factors, then, mark the design process and its use of visual images as a significantly functional and viable means of operation.

What I am trying to make clear in all of this is that when we who are responsible for designing and the teaching of Design go about our business, I feel we have an obligation to commit ourselves to Design in its fullest sense. We must examine ourselves as designators and our means of designation in addition to the traditional content of Design. We must come to know our own process well and see it for all it is and all it can do. To call up only those traditional factors of Design without carefully considering the journey in between them is to function haphazardly, incompletely, and, perhaps, irresponsibly. I am searching for a comprehensive concept of Design. I feel I am coming closer as I look at the How and Why as well as at the What of Design.
THE PROJECT

The attempt to design a terminal project which would serve me well and fulfill the degree requirements has proven as much a valuable experience as conducting the study itself. I wanted my problem to bear out my concept of Design that was in formation. This meant that from the start it had to be idea centered. It also required that I would carefully examine both what I was trying to do and how I went about solving the problems. Typical of what I had discovered earlier about the design process, the problem gradually became more clear as I pursued it. I tried not to get caught up only with the end products, exciting as they became, but to put equal stress on the proceeding by checking continuously against what the problem called for. By so doing I found there was ample and helpful feedback between that problem, myself, and what was and was not happening in the processing. Similar beneficial interchange occurred between my advisers and myself.

My original intent was to examine Design from a very broad base, mainly as extensions into several specific areas of designing. While I had come here with an intense interest in photography, I had purposely aligned myself with jewelry and fabric design. I became highly intrigued by observing and discussing the designing of furniture, which several of my cohorts were doi
Like a child in a candy store, I wanted to explore them all. But my very first efforts in the jewelry course and terminal project made it obvious that such a grand undertaking was impossible. The more deeply I became involved in the few things with which I had begun, the more I realized that elimination and refinement were necessary. Time, position, and direction, three other critical factors in the design process I had come to recognize, became new guideposts. I soon found it was imperative to isolate just one of the original four areas. This, I decided, would be Fabric Design.

My initial research revealed that even Fabric Design meant many things, far too many in which to get meaningfully in the time I had. So once again, adjustment was necessary. I had to keep in mind that one of my objectives was to develop the kind of understanding and control that would enable me to introduce a course in Fabric Design in my college when I returned. Finding that looms were not available here and knowing they would not be in my school helped eliminate regular weaving at this point; gradually I turned to the approach of decorating or constructing from prewoven or fabricated materials. The possibilities on this level still remained almost unlimited. I debated whether to take one specific method of decoration and pursue it in depth or to select a representative variety of techniques and go less deeply in any one while covering more ground. Here again, the pending teaching assignment prompted the later choice. A decision also had to be made as to the basic format to use as
a directing force. To design and execute yardage—an extended surface of overall pattern—was one possibility. But to me this appeared too limiting by itself. To turn yardage into clothing items was another route that might be taken. It slipped too readily into Fashion Design rather than that of fabrics. With the help of my adviser, I decided the most promising tack would be to center the study around fabrics as wall hangings. Here I could explore techniques involving the overall patterning typical of yardage but also expand into a variety of other freer possibilities. Wall hangings had a respected historical background and were also experiencing an exciting return in our time as valid art forms. Conceiving of fabric structures that hung from the ceiling or stood freely, as well as those for walls, opened another related vein I felt could enrich and update my study. The kinship between fabric forms of these types and painting or sculpture began to exert an interesting pull.

At this time I felt I had arrived at a workable point of departure and a unifying element. Reviewing my journeying even at this early stage, I realized the design process was already in full motion. Conceptual possibilities had been opened and examined, some visual research undertaken, decisions arrived at, and choices made. Through isolation and analysis both the central idea and a direction had become clear. The project had turned into a problem. It was not "thing" geared, but idea oriented. It was only now that the form giving could begin.
Many factors had to be considered—materials, techniques, purposes, imagery, Form itself, even size and cost. And priorities had to be set. Some of the necessary factors appeared to be dependent upon the others. My first inclination was to examine the function and typical site of the art form with which I had decided to work. Wall and ceiling hangings struck me primarily as decorative articles, sensation arousers, or mood makers. I could see them as private items for the home or as public pieces for an office, church or related setting. By their material makeup, they seemed to require an interior placement. Depending upon the specific materials used, however, there appeared to be some possibility in designing them as exterior forms to be hung in relatively protected areas. Beyond decoration or mood was a more utilitarian extension, the hanging as a room divider or even a part of an ornamental lighting device. And like some painting, the wall hanging could still be made to act as an representational message conveyer as it often had in the past. With these general controls in mind I turned my attention next to technical matters. Following is a brief description of some of the basic kinds of decisions that characterized my proceeding. It is meant to serve as a sampling and by no means fully describe all that went on in the proceeding.

Concerning technique, I realized there was an almost frustrating potential upon which to draw. There were numerous traditional techniques for decorating fabrics, any one of which
could well be used in its own right. My research also revealed many newer techniques and opened up the possibility of incorporating a variety of means in a single piece. I was familiar with most of the processes but had previously worked with only a few. There seemed to be an interesting similarity between the technical categories of this field and those of sculpture. I saw weaving and the direct application of dye by brush or marker as additive processes. Stitchery and hooking seemed to operate in the same way. The use of bleach and "unweaving"—removing threads to change the surface—were obviously subtractive processes. Tie-dye, batik, silk screen and block print fell somewhere in between the two by the fact that as you dyed or printed a color you were subtracting from the original but also adding newly defined areas. Applique seemed to be a construction technique of ordering and fixing pre-formed shapes on a base plane. Combining found fabric materials without changing them greatly or integrating other than fabric stuffs as accent suggested a character of assemblage. I chose to begin with felt applique as it was most closely allied with a direction I had found workable in my painting. To start with the known and work toward the unknown seemed a logical part of the procedure. But I set as my aim to explore as many of the techniques as possible. This I have done mainly by combining several methods in each piece, moving from one to another as I discovered their potential and limitations and what the piece seemed to call for. Despite what I consider is a reasonably representative investigation of
techniques, I am fully aware that I have just begun to explore the field. Technical processes I have employed are: tie-dye, batik, block print, silk screen, appliqué, stitchery, hooking, simple weaving, knot tying, and direct drawing on the cloth. Loom weaving, real macramé, advanced stitchery, and photographic silk screen I have not had a chance to examine. Yet, I have begun to sense their promise by working in related methods.

I encountered no major technical difficulties but found that each process presented unique problems which were resolved as well as possible through experimentation and research. Choice of fabric was very important. This was particularly true where dyes were involved, where wax had to penetrate, or the type of fiber made a difference in achieving the form I desired. The work with dyes proved most critical as a technical encounter. Each brand required its own peculiar mordant and a particular procedure. Most could be used only on certain fabrics. Color predictability and control still remain somewhat precarious. Permanence in the choice of materials and techniques used was and still is a major concern. Compared to yard goods, wall hangings require less cleaning and usually dry cleaning rather than laundering. This provides some advantage. However, no conclusive support has yet been measured in this regard even though test strips were run to check longevity of dyes or the bonding quality of adhesives. With the exception of any machine sewing, for which I employed a woman who had the required
equipment, the other technical procedures are those I devised or learned and executed. As a very significant part of the design process, I hold a demanding view of craftsmanship. I have tried to make my work live up to the best standards possible.

Materials turned out to be one of the most exciting aspects of the entire problem. I soon discovered that much of the innovation in this area of design stems from finding and working with materials. They were often chosen because of their structure which suggested or permitted certain technical or format possibilities. Otherwise, their choice grew out of a need for some one of the Form elements such as color, texture, or line. I found it a challenge to use common materials in fresh ways but also found pleasure in coming upon unusual materials that could serve as a base factor or integral enrichment.

Most of the dyed pieces have simple cotton as their foundation. One of my hangings, which required unusual length, was built out of an inexpensive, coarse, and fairly translucent cloth used to wrap steam pipes. Its translucency became a major factor in the piece. Felt was chosen for its rich color and its pressed rather than woven fibers. Yarn was frequently employed as an agent of color, texture, or for its linear potential. Ritt, Puttnam, Procean and Fezan dyes were used for large areas of coloration, while Higgins Inks, indelible felt markers, and wax crayons were used for detail and accent. Bleach served as a means of creating free shapes and subduing color. Loosely
Woven drapery material, burlap, and netting were selected for either their structural promise or aesthetic quality. Wood, beads, ropes, strings, reed, rafia, cork, and other "found" materials became decorative or construction components.

In each case I have tried to identify with the material, establish a sensitive material relationship, and assign a major part of the expressive character through the substances used. I have tried to be both honest and inventive in these matters. There was frequent frustration in not being able to locate something I felt I needed, but always delight in discovering something else in which I saw new possibilities. Sources ranged from secondhand stores to supermarkets, specialty shops to mail order houses, the lumber yard to the sporting goods store. I realized that to struggle with these logistical problems is very much a part of designing. I felt it was good for me to experience this in Missoula, for my students would be faced with a similar search in their situation.

The forms that have resulted, the Form of the pieces, and the imagery that appears still remain to be briefly discussed. Outside of the purposeful intent to explore a wide range of possibilities and to work in the general area of wall and ceiling hangings, I had set out with no other preconceptions as to what formats the hangings would take. A first additional constraint I thought would be useful was to try designing at least one series of panels in contrast to a majority of individual pieces. This seemed like a reasonable sub-problem both in its
call for making workable relationships between several forms as well as within them, and as an imaginary commission for decorating a public area as opposed to designing single forms for private use. Beyond this, my mind was open to ideas to come from many sources and any direction. And they did. As it happened I developed considerable interest in analyzing those sources as the impetus for ideas. It appeared to me to be an important part of becoming aware of my design proceeding.

In most cases one major factor seemed to prompt the initial idea, but rather quickly a number of related forces came into play to move the idea and form to completion. For instance, the idea for the framed, two-faceted, room divider (figure 8) grew out of a discovery of the effect of light passing through the material. This was capitalized upon and it served as the dominant element in determining the outcome. Light also figured strongly in the elongated, cylindrical hanging (figure 6) and the single purely batiked piece, (figure 9). They were designed around the unique quality of light showing through the first waxed marks which retained the original color of the fabric. These remained the lightest value and almost glowed when light was forced through them. In figure 11, again, the material and its technical potential acted as the prime mover. Here, bamboo rods were found to bend easily and to permit being held under tension. Nylon hairnets were light enough in weight to enclose some interesting spaces around the basic three dimensional frame and yet open enough to still reveal that structure.
The idea for the incorporation of the metal rings as a part of the final form in figure 14 resulted from their temporary use in several earlier pieces where hooking was done and a working frame was necessary.

After an initial commitment to a material and technique in several cases, what occurred in the first stage largely as an experimental step suggested what was to follow. Compositional needs to develop something that had already begun to happen became the motivation. Changes and additions followed accordingly. Frequently it was a color adjustment that was needed, so a second dying or an added yarn or bit of applique' was tried. Other times further space break up or a directional change seemed necessary. These were accomplished by running another tie-dye in an opposing direction, moving a cloth edge, using yarn as line, or introducing smaller shapes. The need for textural variety often called for the addition of new materials, cutting and fraying a boundary, or hooking of yarn to raise a surface and trap dark values. Not infrequently, what was evolving as the basic character of a piece proved too domineering and required secondary contrasts. This was especially true in figure 5 where the pattern of the block print itself seemed simply nice but dull and overdone. The piece originally consisted of three repeated panels all on one piece of cloth. Eliminating one of them eased some of the lackluster. Cutting the remaining two apart further reduced its static quality by making the space between the panels as interesting as that between the smaller units. But it was the
Introduction of the beads and yarn and the fluted framing device that finally made the piece coalesce. Much more than I had anticipated, the framing and hanging means became critical factors. Their material, physical and visual weight, color and textural quality all had to be carefully considered as a part of the total form.

Subject matter ideas, which at first threatened to be a problem, very quickly lost any sense of constraint. Each new idea suggested several more possibilities. This bore out a growing awareness that designing is clearly a regenerative process. For the most part, visual/tactile form and material became subject matter without need for any other meaning. Yet in a few cases the choice of subject matter as recognizable imagery played an important role. In figure 9, insect forms were chosen first because of their visual appeal, but also because they lent themselves well to a relatively fine linear interpretation required by the use of the tiny snouted tjanting needle with which the wax was applied. The bright color of the Higgins Inks, here applied directly with a brush, also suggested a subject that could stand such a hue and intensity treatment. Figure 12 combines purely nonobjective colored shapes and symbolic images. Some of them are based upon conventional sources. Others are personal assignments. By their implied meaning and visual form they are meant to convey an overall quality of richness and goodness, typical of my view of "The Creation" which it represents.
The series of four felt applique's (figure 1 - 4) incorporate images that suggest recognizable, natural forms, but no effort was made to duplicate the sources. These, the other shapes that were used strictly as organizational elements, the color, proportion, and direction of the panels—, all combine to make up the Form of the pieces which becomes their content. The interpretation of these Form factors as the expressive agents was especially intriguing in this series. In figure 10 color became the principle cause for the banner and its controlled interaction is mainly responsible for any visual effects it creates or meaning it tries to impart. A minimum set of colors is programmed to cause a maximum variety of visual effects.

In the case of the last four studies mentioned, considerable planning was done. Basic sketches were made and colored overlays used in an attempt to help predetermine the workability of the pieces. Yet in none of them was the final outcome a replica of the sketch. In every instance many changes occurred in the development as a part of continuous feedback. No solution began or ended as a pre-formed answer only to be rendered. Throughout the entire study I have tried to analyze consciously the matter of Form as it affected each problem. I attempted to feel the Form as I did the materials, and to examine logically the reading of the sensory and emotional reactions I got and was trying to pass on. I purposely maintained a rather thorough documentation of my processing—trying to become fully aware of my proceeding. The description of this project is based as much upon the recording
and recollection of that information as upon the final forms themselves. In an attempt to be consistent with my concept of Design and to solve my original problem in a maximum way, I have tried to come to know myself better as a designer and to become aware of what has happened along the way. Hopefully this paper makes that clear and serves to share that experience.
EVALUATION

In retrospect, I feel my pursuit in this studio project and paper has been most beneficial. Through the conceiving of the problem itself, my efforts to analyze my proceeding, and the actual solutions that have resulted, I feel I have come to a better understanding of Design in its most comprehensive sense. Technically, I have gained experience and information in a wide variety of methods of fabric decoration and fabrication. Materially, I have enjoyed a similar exposure. My feeling for Form relationships has been resensitized and rechallenged. I am confident that I can now design and introduce a basic course in Fabrics when I return to my teaching position. And I have become excited enough about this whole area of Design to want to continue producing in it.

I certainly am not totally pleased by all of the forms I have made. Too often my involvement in materials and techniques has interfered with my seeing the Form as critically as I should have. I am disappointed in the final appearance and behavior of some of the materials used. The quality of my photographic examples is very distressing and the limitations of the exhibition area have also prohibited some of the hangings from working at their best.
But both reactions, one of accomplishment and the other of remaining dissatisfaction, act as prods to continue and expand my pursuit. It seems almost contradictory to label this degree requirement as terminal. I see it more as an initiation.

Finally, my frank and honest opinion is that the experience has been most worthwhile. I cannot anticipate how or where I could have invested my study any better or have come any closer to fulfilling the purposes with which I set out. I am grateful for the valuable and genial encounter I have enjoyed. And I look forward to a rewarding reinvestment of my gains in my future teaching and professional production.
Figure 1.-(36" x 60")

Wall Hanging
One of "the Four Seasons"

Felt appliqué' bonded with Elmer's glue.

Figure 2.-(36" x 72")

Wall Hanging
One of "The Four Seasons"

Felt appliqué' bonded with Elmer's glue.
Figure 3.—(40" x 40")
Wall Hanging
One of "The Four Seasons"
Felt applique' bonded with Elmer's glue.

Figure 4.—(36" x 60")
Wall Hanging
One of "The Four Seasons"
Felt applique' bonded with Elmer's glue.
Figure 5.—(40" x 52")
Wall Hanging
Linoleum block print on cotton. Wood, beads, yarn.

Figure 6.—(12" x 96")
Ceiling or Wall Hanging
Tie-dye and batik on cotton.
Figure 7.—(24" x 32")
Wall Hanging
Combination of tie-dye, Higgins Ink, wax crayon, indelible marker, and hooking on cotton.

Figure 8.—(36" x 48")
Room Divider
Tie-dye, bleach, indelible marker, stitchery and hooking on coarse cotton stretched over a frame.
Figure 9.—(32" x 42")
Window Hanging
Batik with Higgins Inks on cotton stretched over a frame.

Figure 10.—(20" x 60")
Wall Hanging
Silk screen on felt.
Figure 11.—(20" x 36")

Ceiling Hanging

Bamboo rod, nylon net and yarn.

Figure 12.—(30" x 40")

Well Hanging "The Creation"

Batik, indelible marker, wax crayon, felt applique, and hooking on a "found" cotton print.
Figure 13.—(34" x 72")
Wall Hanging
Felt on burlap, knot tying, simple weaving, stitchery, and hooking. Yarn beads, rafia and cord.

Figure 14.—(36" x 30")
Wall Hanging
Cloth inlays on burlap, stitchery, and hooking.
Figure 15.--
(30" x 27")

Wall Hanging or Room Divider

Simple weaving. Nylon rope, yarn, bamboo rod, beads, and drift wood.

Figure 16.--
(29" x 42")

Wall Hanging or Room Divider

Knot tying, weaving, stitchery. Yarn and cork on loosely woven drapery fabric.
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