Creative textile design inspired by interactions of color

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Creative textile design inspired by interactions of color

by

Mi-Young Moon

A Thesis Submitted to the Graduate Faculty in Partial Fulfillment of the Requirements for the Degree of MASTER OF ARTS

Department: Art and Design Major: Art and Design (Craft Design)

Approved:

Signatures have been redacted for privacy

Iowa State University
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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>REVIEW OF LITERATURE</td>
<td>3</td>
</tr>
<tr>
<td>Footnotes</td>
<td>10</td>
</tr>
<tr>
<td>ART OF COLOR</td>
<td>11</td>
</tr>
<tr>
<td>Color in Art History</td>
<td>11</td>
</tr>
<tr>
<td>Color in Weaving</td>
<td>15</td>
</tr>
<tr>
<td>Theories of coloring</td>
<td>15</td>
</tr>
<tr>
<td>Modification of color</td>
<td>17</td>
</tr>
<tr>
<td>Application of color</td>
<td>18</td>
</tr>
<tr>
<td>Footnotes</td>
<td>20</td>
</tr>
<tr>
<td>DEVELOPMENT OF CREATIVE TEXTILE WORK</td>
<td>21</td>
</tr>
<tr>
<td>Objectives for Creative Work</td>
<td>21</td>
</tr>
<tr>
<td>Interaction of Color in Creative Work</td>
<td>23</td>
</tr>
<tr>
<td>Weaving Processes in the Creative Work</td>
<td>24</td>
</tr>
<tr>
<td>Brocade weave or brocading</td>
<td>25</td>
</tr>
<tr>
<td>Double weave or double-cloth weave</td>
<td>26</td>
</tr>
<tr>
<td>Resist Dyeing and Printing</td>
<td>26</td>
</tr>
<tr>
<td>Ikat</td>
<td>27</td>
</tr>
<tr>
<td>Tie-dye</td>
<td>27</td>
</tr>
<tr>
<td>Screen printing</td>
<td>28</td>
</tr>
<tr>
<td>Description of Creative Work</td>
<td>29</td>
</tr>
<tr>
<td>Discussion of selected works</td>
<td>29</td>
</tr>
</tbody>
</table>
SUMMARY 36
BIBLIOGRAPHY 38
APPENDIX: SLIDE IDENTIFICATION OF CREATIVE WORK 42
INTRODUCTION

Today some fiber artists have broken through the barrier which has separated the fine arts and crafts. The struggle for acceptance as fine arts has been going on for several decades.

At the time fiber artists worked with yardages meant to be used for clothing or other purely utilitarian purposes, the term "crafts" was not challenged. The issue began to emerge in the 1970s after the period of minimal art in painting. Technical refinement provided an important extension of the available language: the material and process became a personal metaphor. The fiber artists have turned away from the self-referential formalism of the 1970s to expressionistic or representational works - symbolism, allusion and metaphor.

The primary elements of composition including color, line, volume, shape, and texture are aesthetic components just as important in fiber art as in all art media. Color can create a sense of internal harmony. The author is convinced that it is possible to achieve personal expression through the handling of color. She has chosen to focus on the exploration of textile design to show how it can be changed through the interaction of colors and patterns to create a personal expression.

Of particular importance to the author is abstract expressionism which has taken its point of departure from a
response to the 'literalness' and 'evidentness' procedures for applying paint and the reaction to the resulting painted surface. Both aspects are concerned with composition as structure and with surfaces as tension in depth. The imagery conveyed by colors characterizes the means and motivation for self-expression.

The author's creative works deal with personal history, and show emotional content including art-historical references. The imagery will involve ideas as personal metaphors. A variety of techniques has been involved including yarn preparation as well as particular weaving processes. Two of the weaving processes - brocade and double weave - have been presented to convey a natural transition between the two-dimensional and three-dimensional aspects of fiber art. Several coloring processes such as ikat, space dyeing, and screen printing have been employed. Slides for each work are presented to illustrate the creative process of textile design as interpreted by the author.
REVIEW OF LITERATURE

The twentieth century has been a period of numerous experiments in all of the arts based on new concepts, materials, and techniques. Today, the use of fiber has become recognized as a medium for a wide range of serious art expressions. The diversity and individualism in contemporary fiber arts note an absence of a unifying mainstream.

The 1950s marked the turning point when the works previously considered crafts began to be recognized as art forms of creative invention and having social significance. The craftspeople had become interested in new dimensions in their works. In the second annual conference of the American Craftsmen in 1958, several speakers referred to the "new dimension." George Cullers, director of Museum Education, The Art Institute of Chicago, stated in this conference:

The dimension of design is essentially a concern about the freedom of the designer about creative opportunity, and the restraints that limit creative powers . . . .

During the late nineteenth and early twentieth centuries, folk culture had been the base of the crafts in Europe. The crafts gave expression to the social and aesthetic ideals upon which rural culture was founded. The integrity and stability in crafts forms were inherent in the society from which they came. Rose Slivka stated:

We have no tradition of the artist in crafts here—there is no peasant craftsman who can free the artist
just to create designs, as they do in Europe. The
craftsman of America must be both a craftsman and an
artist.²

The first major museum show, "Textile U.S.A.," at the
Museum of Modern Art in 1956, was devoted entirely to modern
American textiles. This exhibition presented the character-
istics of American fabrics for such utilitarian purposes as
apparel, home furnishing, and industrial uses.

Formal acknowledgment of the new direction and purpose in
fiber work occurred with the 1963 exhibition, "Woven Form," in
New York at the Museum of Contemporary Crafts. The free-
hanging three dimensional works presented a concrete reality
as objects of conceptual and imaginative force. Their
expression evolved naturally from the varied international and
cumulative tradition of fabrics. The tapestry followed the
lead of painting in the weaver's search for a visual and
emotional language. The fiber artists found their contemp-
orary reality in the pure object. It was the same spirit that
caused painters to struggle to leave the flat canvas.

Back in the 1940s, every one had been producing yardage.
Special emphasis was placed on texture when weaving lengths
for clothing or upholstery fabrics. By the 1960s sculptural
forms replaced the flat woven yardages. The fiber artists
tried different techniques and processes to re-investigate the
textile structures of the past. Looms were abandoned for
simpler processes requiring manual dexterity in place of
complex machinery and equipment. This was the period that renewed interest in such ancient processes as plaiting, twining, felting, coiling, and knotting. It marked the beginning of the renaissance in basket making which remains a popular process today. Rose Slivka noted:

The textile culture of the U.S.A. is the most far reaching and varied of the crafts today. Its vocabulary and material reality cover the whole range of creative and functional expression ... that is, with the yarn-constructed form as pure object, object as reality, and reality as idea.3

The "Biennale Internationale de la Tapisserie" in Lausanne, Switzerland, was inaugurated in 1962. It was taken as the first step toward an international exhibition of contemporary textile work. This premier exhibition was typical of the work that had been done by tapestry artists for centuries. Most of the artists presented their two-dimensional tapestries developed from cartoons. The works of the Polish artist, Magdalena Abakanowicz, and Yugoslav weaver, Jagoda Buic, showed the most extreme diversion from the traditional concept of tapestry. They combined woven sections and knotted areas in unusual forms and surface effects. Great size was an important aspect of this exhibition.

During the 1960s, the fiber art movement in America involved a single trend in material and processes. Weavings became large and bulky. Typical materials were sisal and loosely spun raw wools. Joshua Taylor, in his book America as
Art, stated that the artists sought "identity through uniformity."4

In the "Fourth International Tapestry Biennial" in 1969 at Lausanne, "Young Americans 1969," and "Wall Hangings" exhibitions of 1969, only half of the pieces were woven, the rest were single element structures such as knotting, knitting, wrapping, and crocheting.


Art is no longer stratified by "fine" but is the expression of concepts, with techniques, materials, and processes subordinate.

A prewar decorative style had dominated the Biennial show of 1962. Since that beginning, the movement had been toward inclusion of sculptural and experimental work. The fiber artists worked within a two-dimensional frame of reference and broke away only by contriving to appear to be three-dimensional. Virginia Hoffman pointed out:

As painting got off the easel, so weaving must get off the wall if it is to be sculptural, conceptually as well as physically. Woven forms must exist in space and relate to other three-dimensional forms in the environment rather than being isolated objects.

In the 1970s, there was the pluralism of techniques and materials. The major trends in fiber art were formalism and traditionalism. One was symmetry of form and composition which was a will to order and control, and a trend toward
overly concerned refinement. The other was a return to wall hung work in rectilinear shapes.

By the mid-1970s some radical changes were afoot in the choice of materials. Fabric, paper, leather, film, and metal were being used in addition to, or in lieu of, the traditional yarns for warp and/or weft. Two of these materials emerged as the most widely accepted in the 1970s. The first, fabric strips for warp or weft became parallel in importance to yarn. The second, unspun fiber, was used in felting and in paper making. Both were a revival of materials and techniques reintroduced in our times.

The "First International Exhibition of Miniature Textiles" in 1974 at the British Craft Centre, London, England, showed the reaction to the emphasis on large scale works. Jack Lenor Larsen stated:

The exhibition has been organized as a result of a growing feeling, in some cases conviction, that size may often take the place of quality .... The concept of the exhibition ... immediately raises the much debated subject of the relationship between art and size.7

The success of this show encouraged "Miniature Fiber Arts: A National Exhibition" in Santa Fe, New Mexico, in 1979. Laurel Rauter who was a national committee chairperson for this exhibition stated in introduction to the catalogue:

More than object and more than artifact, these small works, both historical and contemporary demand consideration from a twentieth century point of view.8

Most of fiber artists had chosen traditional materials used in
combination with an array of synthetics, handmade paper, and discarded goods.

The contemporary fiber works seemed to have been made in pluralism and individualism without any predilections or guidelines. Katherine Howe-Echt categorized these trends as traditionalism, structuralism, formalism, expressionism, realism, representationalism, and performance art in fiber arts.

1. Traditionalism - The emphasis of the methodical planning was on "the components of design within a specific process .... Artists working in this area often used repeated color systems combined with a specific technique to create uniform surfaces ....".

2. Structuralism - The artists' works involved systems of construction. The use of materials placed the emphasis on the structure themselves rather than on the functional qualities of the objects.

3. Formalism - It designated non-representational art that was exclusively an arrangement of the primary elements of composition such as color, line, volume, and texture.

4. Expressionism - Expressive tension was achieved by lyric materialists in their use of paint, color, and surface mark to alter the physical properties of the materials used.
5. Realism - The pieces were related to the imagery of our mass-media culture, while retaining a painterly quality in the use of color mixing.¹³

6. Representationism - The "abstraction of the landscape" or art-historical reference was "a point of conceptual departure for these fiber artists."¹⁴

7. Performance art - The fiber artists in this area used "performance to discover and react to the qualities of fibers in an environment ... to express more directly ideas of fibers."¹⁵

The purpose of these stylistic categories was to delineate the fiber movement in which these specific trends strongly connect to other areas of contemporary art.

For a long period off-loom structures dominated the fiber field. Fiber work has passed the formalists' or structuralists' stage in which there was an emphasis on their methods and analytic investigations. The stages have been closely allied to the movements in other art media. Fiber art has gone beyond the usual confines of the media. The artist is now free to select the method and material which is pertinent to his/her intent in order to achieve the abstract artistic concept of expression in a free and vigorous manner.
Footnotes


6Ibid.


10Ibid.

11Ibid.

12Ibid., p. 39.

13Ibid.

14Ibid., p. 42.

15Ibid., pp. 42-43.
Interest in the search to understand color began as early as the fifteenth and sixteenth centuries. The study coincided with the discoveries in other sciences. That is not to say that color had not been used prior to that time.

Color has played a role in the lives of people since prehistoric times. There are evidences of the use of mineral pigments by early people in the cave paintings found in France, Spain, and Italy. Their drawings in colors from clays and burnt bones were probably done ten thousand years ago.

Early use of color is thought to have involved symbolism. The only key to the meaning of color for these people is possible when the hieroglyphics and cuneiform tablets are translated. All of the civilizations, Eastern and Western, gave meanings to color which were deeply rooted in mystical symbolism.

Though alchemy had been originated in ancient times it became important in the West during the medieval period for curing the ills of mankind. Out of alchemy eventually the true science - chemistry and physics - developed. That did not come about until the seventeenth century when men became curious about analyzing how things in the world really worked.

The Greek Aristotle (384-322 B.C.) is considered the father of science although many more centuries had to pass
before true science became a reality. He developed his theories about the mysteries of color. His concept that all colors were derived from a mixture of black and white was adhered to for centuries, and included among the latter day advocates was Johann Wolfgang von Goethe.

The Romanesque and Early Gothic artists had used color as the basis for symbolic expressions. They produced unequivocal, unclouded tones, and simple and clear symbolic effects rather than multitudinous shadings and chromatic variations.

A number of color systems or theories have been developed, beginning with that of Sir Issac Newton in the seventeenth century. He demonstrated that white light passing through a prism was broken into a range of colors - the color spectrum. Scientists as well as artists began to look at color and became involved with trying to explain the sensation of color.

General interest in the influence and rationale of color prevailed early in the nineteenth century.¹ A series of "isms" developed, each having its own unique interpretations of color. Among the earliest notable "ism" was impressionism. The impressionists chose nature for subject matter of their paintings and treated color in a new way. They applied areas of pure spectral hues in such a way that the colors demanded the visual blending.
Following impressionism came Post-Impressionism. Some Post-Impressionists broke color into tiny dots of pure hues and placed them next to other colors with which they were to be mixed by the eye. The dots of pure color were to become mingled only in the eye of the viewer.  

Orphism was a style of painting of the early twentieth century in which dynamic color transformed the prismatic forms of Cubism into curvilinear elements. The dynamic aspect of Orphism was paralleled in Futurism, an Italian movement. It was carried into pure color abstraction by Robert Delaunay. Meanwhile, other poles of modern art concerned with color use which involved the emotional, romantic, and subjective aspect were developed in France in the Fauvism and in Germany in Expressionism. The purpose of the Fauves was the expression of feeling through color. They painted boldly, feverishly, and with the most brilliant hues possible - "with sticks of dynamite."  

The German Expressionists were in no way classical, for they wanted to express not order, harmony, and logic, but restlessness and the indeterminateness of the infinite. Their aim was to "represent internalized and spiritualized experience by means of shapes and colors."  

The importance of intuition in the creative process was carried further by the Surrealists in their acceptance of the unconscious as the only pure source of artistic creation.
They employed colors as means of expression for the pictorial realization of their "irrealities." 5

In the 1950s, it was the Abstract Expressionist whose intention was to build free images, painterly marks, each detail of which was painted with equal intensity and a tendency toward an arrangement of field. The American, Mark Rothko, was a disciple of this movement. Rothko's abstractions, for example, were "composed of shortly painted and edged, horizontal rectangles of luminous colors placed symmetrically one above the other on a somewhat more opaque vertical ground." 6 It was the field of volatile atmospheric color that aroused the primary visual and emotional response.

In the early 1960s, there was a sharpening focus on color-field painting which "describes the lyrical soak-and-stain abstractions of Morris Louis, the more rigorous geometric forms of Kenneth Noland, and the tangible atmospheric color haze of Jules Olitski." 7

Optical painting became popular during the 1960s. Optical painting was based on "perceptual dynamics and retinal scintillation." 8 The artists depended on close-valued color contrasts, after images, and subliminal color effects, all of which were designed to stress the importance of the act of perception itself. 9 The general interest in color was almost wholly visual, material in character, and not grounded in intellectual or emotional experience.
Discovery of the relationship between color agents and color effects has become a major concern of today's artist. The perception of color, including feeling and emotion, is the property of human consciousness. Color has been important to people for many centuries but not in identical ways.

Color in Weaving

The use of color in textile design requires an ability to use the properties which colors possess. Whether the craftsman uses pigments or dyes, the principles are the same. The coloring matter in textiles is with dye that penetrates the fibers or other materials unlike color pigment used by the painter which is applied to the surface only.

Theories of coloring

Weave, combination of forms, and blending of colors are three primary facets of importance to a textile design. Weave relates specifically to the structure of the textile, and is an indispensable factor in any type of fabric, whether plain, twilled, or decorated in character. In some types of textiles, weave is merely a simple process of interlacing to produce a compact, substantial texture, which is entirely subordinate to color and/or decorative design.

A combination of shapes can provide surface decoration by the mixing of linear and curvilinear lines. Ornament, comprising blends of geometric and abstract figures, is
variously applied to numerous types of woven pattern. Color is very differently related to textile effects from either weave or form. Its specific character might be to brighten and improve the qualities of design, and also to impart a pleasant and lustrous appearance to the fabrics. Whether the pattern is a stripe, check, abstract shape or an intermingled effect, it obtains its outline and detail from the method of coloring employed. Color has two parts to play in the development of weave effects: first, it can be the single component of the pattern, and second, a supplementary element which adds precision and beauty to the composition of the design.

In certain interpretations of textiles color forms the predominant decorative feature and the weave simply serves as the structural element of the work. Color is used as a supplementary effect to produce the design by interlacing in addition to textures and extra warp and/or weft which are added for pattern. Textiles of this type have added luster and intensity of hue introduced because of the construction.

There are also styles in which the design is due to the combination of a dominant color developed in the design by interlacing with a certain planned order of arranging the colored threads. The colors are employed with the definite objective of developing contrast and harmony.
Color is not always applied to woven textures by the same system. The method depends upon the composition of the design being woven, and the desired fabric structure to be produced.

**Modification of color**

Color does not appear to be identical in every fabric even when the materials are colored in the same manner. There is the physical structure of the raw material which modifies colors in textile design. The nature of the raw material is capable of changing the tone or character of color. Color is found to have different tones or ranges depending upon the physical structure of each fiber. The silk fiber is smooth, somewhat transparent, and has the luster. The colors in silk fabric possess both compactness and brilliance.

The wool fiber varies in luster according to the breed of sheep and the grade of the fleece. The long wool fibers such as mohair and alpaca have comparatively large and flat outer scales. Therefore, they can be dyed with brighter color results than short wool fibers.

Cotton fiber has a downy surface which absorbs light freely so that the color resulting lacks in saturation and hue brightness. Cotton has no particular luster, thus in dyed cotton the color is less strong than similar colors in silk or wool. Mercerized cotton does produce color with a much brighter appearance due to improvement of luster and color affinity for dye caused by the mercerization process.
Application of color

Color can be applied at several different stages by a variety of means during the production of textile materials. The woven fabrics can employ many colored threads. On the other hand, different colors can be achieved during the dyeing process producing either a solid or intermingled effects in the finished material. The application of color in textiles can be accomplished in any of the following ways.

1. By blending fibers of different colors before spinning. Fibers of multiple colors can be combed and twisted together to form a more or less overall hue or tone. In this case, the thread is the distinguishing color, and visual mixtures take place within it.

2. By combining a variety of colored threads in either or both warp and weft.

3. By employing the double-weave pick up technique.

4. By printing a series of colors on the warp yarn and/or the woven fabric.

5. By applying tie-dye technique to warp and/or weft yarns.

6. By piece dyeing the textile.

7. By dip dyeing of sections of yarns for warp or weft.

8. By plying yarns which have been dyed.

In the arrangement of colors in the warp and weft yarns, the phenomena underlying the changes producible in the tone and tint of a color have to be taken into consideration. In
applying texture and color to designs containing several weaves, not only has the character of the pattern as a whole to be considered, but also the character of its component parts. The weaver has many color options to consider in the process of creating a woven piece. There is opportunity for many different color results throughout the production steps to the finished textile, beginning with the raw fiber stage.
Footnotes


2 Ibid., p. 15.


4 Johannes Itten, The Art of Color, p. 16.

5 Ibid., p. 16.


8 Ibid., p. 380.

9 Ibid.
DEVELOPMENT OF CREATIVE TEXTILE WORK

Objectives for Creative Work

Art works were conceived and developed by the author integrating her personal involvement and expressive potential through the use of the series of techniques described in the earlier chapter. Her chosen material was almost exclusively cotton yarns. Her works clearly dealt with the pure design qualities inherent in the structures, processes, and materials, as well as her experience and inspiration.

The author prefers to convey her ideas by working within the strict confines of the loom. She has worked with complex weaving techniques and color combinations in order to achieve a sense of craftsmanship. She believes that within each creative work there should be personal comment and individuality. This involves not only a new and imaginative direction in structural design including the aesthetic aspect, but in the technical development as well.

The author developed designs almost exclusively by employing the structural processes of double weave and brocading. In addition, she applied her personal expression and individualism in color and pattern through ikatting, tie-dyeing, and screen printing of some of the warps. The coloring processes have added new dimension to her creative work, not simply surface decoration, but in suggesting individual design and enhancing variations in the structural
form of the weavings as well. She has taken advantage of the recent development of dyes and pigments which offer a greater color range and ease of application than was possible heretofore.

The author has been dealing with aspects of conditioning of thought in fiber art with abstract elements in the interpretation of painterly forms involving color, tone, line, mass, proportion, and texture. If structure is thought of as resulting from color manipulation, color has become the basic structuring factor.

It was her intention to express and communicate something through the fiber medium in response to her environment. Geographical impressions have played a significant role in the development of her weaving. Sometimes her subconscious mind has gone on working below the level of conscious awareness. She has tried to describe her delight as a youth at seeing the landscape and its immensity. She has always felt a very personal relationship to weaving, which has stood as a private symbol of frustration and hope, and represented a voyage of the soul from darkness into light.

The scale of a piece of weaving has been important to the author. She realized that large pieces have physical reality. The large pieces took her into them while the small pieces placed herself outside but allowed her to express all of the details that she wished to convey.
Weaving has a natural affinity for grids because of the right-angled relationship of warp against weft. The author has attempted to destroy the rigid form by deliberately breaking the rhythm of the line through her interpretations with color and pattern.

Interaction of Color in Creative Work

The creative work in this study is meant to show concern with expression of the abstract using the visual image and color. Her design concept for creative textiles was derived from two main sources: the formalist concern, and the abstract expressionist concern. While her main interest has been with color, space, and light, color is the subject, the means, the form, and the content. Working with color she has discovered a multitude of possibilities for manipulating it. Among the color phenomena she has explored are color and light intensities, opacity, and transparency, density and weight as well as warmth and coolness. The meeting places of colors have become, in the author's consciousness, an edge, a line, or a boundary between two different color-areas.

The kind of direct painting done by abstract painters has influenced the author's creative experience. The consciousness of the handling, processing, and the surface treatment through color manipulation conveyed an aspect of freedom itself. The importance of the mark, the brush strokes, the drip, and the surface of the canvas as a texture has had an
impact on the author's works which focused on the interaction of fluid color.

The author allowed herself to be absorbed into the interior, the illusory space of her woven piece, which was established by the intermingling of the warp and weft, the basic character of weaving itself. She accepted the possibility of a mutual relationship between structure and color. The colors were scumbled one over another; warm color laid over cool, cool over warm, dark over light, and light over dark. The other influence on her creative works dealt with the formal, hard edge and repeat patterns.

Within the creative weavings, there was the illusion, the sensations of depth and the physical reality of the flat painterly surface. The interrelating qualities of yarn and color produced unique points for her consideration. She employed two value ranges of colors, light to dark and dark to light, and a contrast in the color temperature. The threads were blended to produce other colors in much the same way as paint is blended by the painter.

Weaving Processes in the Creative Work

The creative textile works are chiefly hangings and, for the most part, the author has worked with compound weaves - brocading and double weave.

Compound structures can be classified according to the functions served by the various sets of elements. They have
three or more sets of yarns, with at least two sets in either the warp or the weft. When compound weaves involve a simple weave, a structure complete in itself which serves as a ground or foundation weave throughout, any additional sets of warp or weft yarns are considered to be supplementary. This supplementary yarn or extra set of yarns can be removed without causing destruction of the fabric. Compound weaves also include combined weave structures such as double weave.

**Brocade weave or brocading**

The term "brocade," as applied to art, is commonly employed as a generic term encompassing all varieties of woven fabrics having simple texture with but one set each of warp and weft threads. This is distinct from compound types of weaves of more complex construction. The term "brocading" generally refers to the patterning process. It indicates embellishment by means of supplementary elements either in the warp or weft.

The author used supplementary weft to describe specific areas. Supplementary wefts provided a means for adding pattern to the ground weave as the weaving progressed. It was possible to add extra-weft patterning to either plain weave or twill weave in a discontinuous fashion. The yarns worked back and forth exclusively in the areas to be embellished. The author employed the overlay version of brocade in which the
supplementary weft floats are on the top or on the face of the fabric.

**Double weave or double-cloth weave**

Double weave has at least four sets of yarns, that is, two sets of warp and two sets of weft. It develops into two or more complete weave structures in which each warp set is interlaced with its own set of wefts. Each of the layers can be joined or left separate. The layers can differ from each other in color or texture.

The author worked with double weave pick-up technique. The two sets of warps placed on the loom were usually contrasting in colors. The warp threads were arranged with these contrasting threads alternated. Each pair of warp and weft was manipulated to change from fabric face to back at the edge of the design. The pattern was picked up from the bottom layer against a background of the top layer. The design area was identical on the reverse side but in the opposite color. The picked-up warp was bound to the opposite color warp during weaving.

**Resist Dyeing and Printing**

The author also dealt with coloring and decorating her creative works simultaneously through resist dyeing and printing.
Ikat

Ikat is one form of resist dyeing. The wrapping and dyeing of yarns occurs prior to weaving. Ikat design allowed the author to work freely, to play with shapes and forms without being restricted by the warps and wefts. Painterly effects could be achieved by allowing the dye to bleed under the wrappings. The weaving process softened the color and the edge. The double ikatting, warp and weft patterning, was the hardest to control, since the length of the warp and weft, and the placement of the resist had to be precisely calculated before the yarn was tied and dyed.

Tie-dye

The author manipulated bundles of yarns in order to obtain a better visualized pattern. Several methods of wrapping, twisting or twining to achieve a pattern were combined in bundles of yarns. Twisting and dyeing of yarns gave random textural effects. The ends of yarns were tied together and fastened to an immovable object. While the total length was kept taut, the yarn was twisted. The tight bundle rejected most of the dye except on the exposed areas. The bundle was immersed in a dye bath until the desired color and penetration were achieved. By repeating this twisting in the opposite direction and dyeing in different colored dye baths an impressionistic painterly surface could be obtained.
Screen printing

The author used paper stencils for screen printing. Thin paper was used as the masking medium in order to prevent the ink from going through the mesh. She applied color to warp threads in order to mark the design after warp had been installed on the loom. The stencil adhered to the screen with the pass of the squeegee. Making a stencil with paper, while one of the easiest methods for developing the screen, had some limitations. The stencil did not withstand prolonged printing. It was difficult to make corrections once printing had begun, and each stencil could be used with only one color.

The visual and tactile quality of yarn combined with its receptivity to color made it an interesting and subdued colored surface. The pattern weaving processes, brocade and double weave, played an important role in the visual comprehension of her expression by helping to emphasize, clarify, and intensify the creative designs in her woven pieces. Screen printing was a unique interpretation of resist dyeing used to achieve the painterly quality in her creative productions.

The several processes described were employed singly or in combination to develop the desired effects for her creative work.
Description of Creative Work

The original art works designed and created by the author are illustrated in chronological order to show the development of her exploration. She will analyze and describe the procedures followed from concepts to completed works. The early creative works were three-dimensional pieces meant to help her understand and discover the versatility of double weave. The latter works are entirely two-dimensional forms which emphasize the surface quality and explore the painterly form.

Each piece has color involved as content. It is undeniable that the subject matter has come from her cultural heritage. She has employed oriental images unconsciously. For geographical memory she has depended upon a sort of "snapshot" representation in her mind. She recalled these images which she has had in her mind for a long time. Through drawings she was able to build up a connected series of sequences based on her mental images and then to translate the images into weaving. Fiber has provided a vehicle for a level of communication beyond what she could express in her drawings. This communication has been difficult to translate easily into words because some of the pieces are truly and deeply visual.

Discussion of selected works

Day After Day

Double weave, inlay; cotton, wooden sticks.
This piece is composed of three separate units: one dominantly pink, one yellow and the third blue. Each unit had some of each of the other two warp colors picked up to illustrate the particular colored motif. The motif came from the traditional oriental pattern. Her imagery relates to certain ethnic concerns, which are in themselves already abstract symbols. The bird identified as a crane symbolizes long life and the airborne journey of the immortal. The other image in this work is a stylized rainbow inspired by the embroidered mandarin square of Yi-dynasty court robe.

The colors of this piece have a warm range complemented by a cool range. The imagery of flight implicit in the soaring crane is echoed one's life. Calm emphasizing the inner power of the bird implies one's day to day experiences in life. The wooden sticks were inserted horizontally to develop a third dimension.

**Color Study I**

Double weave; cotton.

This represents one of a series of color studies. The author employed dark olive green yarn as the upper warp in opposition to six different colors - light pink, yellow, orange, green, brown, and purple for the lower warp. The weft yarn color varied with dark colors against the multiple warp colors and light against the olive green warp yarn. Cotton batting was used to stuff the central rectangle in order to
emphasize a textured volume. She chose a square as the basic design and expanded it into three dimensions through a double weave process.

Relation Between Negative and Positive Checkerboard
Double weave; cotton, copper wire.
This work is a woven container which has space-dyed warps and tie-dyed wefts. The copper wire was employed as a weft, together with cotton yarn in order to be able to shape the body itself. The two-layered pockets were stuffed with the cotton batting. Systematic color play and positive-negative repeat patterns were explored within one cloth face or from one face to the other.

Wave in the Rectangle
Double weave; cotton.

The author was interested in the tension between structure and color. This piece of work suggests the potentials of the double weave technique that she observed in the loom-controlled woven structures. This work shows improvement in craftsmanship and control of construction. The curved band was increasingly elongated in each vertical row as the work progressed. The pattern was achieved with two sets of warps independently beamed. The rainbow colored band on the black ground presents the picture-and-wall relationship.
Yellow to Green

Double weave; cotton.

The author was deeply influenced by the pattern and color which she developed through her personal interest in color field painting. It provided pictorial inspiration which became abstracted as she manipulated the weaving materials and techniques. Her goal was the repeated interplay between intense colors which were changed by gradation in value. This piece is a further development of the double-beam technique combined with the slit edges. She explored a three-dimensional form with clear-cut geometric patterns.

Korea Fantasy

Plain weave, inlay, screen printed color on the warp; cotton.

Here, the author worked with an absolutely flat technique, the delicate and sensitive feelings for colors helped her to impart an illusionary three-dimensional aspect to the piece. She was much more interested in reality itself than in representation. She used materials tied to her memories and images of her homeland. The work suggests her impressions of nature and culture in which the patterns and the colors became her own reflection. She tried to visualize them through abstract simplification of forms and progressive application of color.
The inlay technique gave her freedom to determine the actual colors she needed in order to vary and change them when two or more colors were overlapped. This method of working allowed her to explore her ideas in more direct and, in some ways, a more spontaneous manner than she was able to do in the plain weaving. The tension of the overlapped areas allowed her an additional color phenomenon that she exploited by developing an induced color at the point of impact of two intense yet contrasting hues.

Secret Garden

Plain weave, inlay, screen printed color on the warp, space-dyed yarn; cotton.

The work presents the traditional and conservative image. Yarns were spaced-dyed as pastel color ranges to build up the ground image. This piece addresses the allusive aspects of the woven object sensitively by placing fragments of flowers within the total cluster. The overlapping of motifs with their surrounding fragments, together with interplay of colors, contributes to the overall pattern.

She experimented with marking the design completely by printing on warp yarns. The same pattern was repeated with different colorations to investigate the resulting changes. The ability of color to transform a pattern is a recurrent theme in her work.
Road to Seoul
Double weave, ikat; cotton.

The author has sought out resist-dye as a medium to convey her creative ideas and utilized a type of ikat to create color and pattern. The application of ikatting enhanced the brush stroke effect. The most successful colors in the picked up parts were derived from tie-dyeing.

In this work, there are both classic order and moderation in addition to and as well as expressionistic disorder. This work was developed through stages of abstraction within the hard-edge geometric surface. Interest in dye and with cotton yarns became the main concern.

Squares into Squares
Double weave, space-dyed warp; cotton.

This piece describes the phenomenon of simultaneous contrast using two colors of different hues. When placed on the light and dark space each color appears to enhance the other and to shift the apparent hue of the one toward the other. The evidence of her linear precision and attention to the details is shown in a grid form. This consists of precisely delineated light and dark units exploiting the optical phenomena of the pattern group.

The author arranged squares to consistently build the elements of light and movement into the design. As a weaver working in a contemporary medium, she has enjoyed the freedom
of not having to compete with any serious intent in mere optical illusion.

**Memory**

Twill weave, brocade; tie-dyed cotton.

The supplementary wefts have no structural role and thus no physical restriction. The author could use them freely to form the visual allusions she wished to convey. The process itself gave her the feeling of calm that she was trying to communicate visually. This piece became a testimonial to the idea expressed by personal pointillism and to her own sympathetic comprehension of the idea. The accent of the black line, and of spattered tie-dyed surface against the color diffusions and stains were the primary concern.

**New Life**

Twill weave, brocade; tie-dyed cotton.

Through exploring many techniques she has discovered an individual direction which she has pursued. Her primary concern has always been the interaction between medium and process that results in form. She has achieved the logic and rhythmic movements that vary densities and textures on the surface. The occurrence of the black line has been so important a feature in her work that it began to seem like a personal symbol.
SUMMARY

The use of fiber as a medium is an established form for artistic expression. During the past 30 years, fiber artists have achieved individuality and held to high standards of competence with the materials and the relevant processes.

Interest in the search to understand color has been undertaken through studying art history and the theories of coloring and through modifying and applying the color in weaving. The study of color has allowed the author to translate ideas into the context of her personal field of vision in fiber art and to apply highly individual coloring processes to her art work.

The aim for the production of a body of creative works was to explore several potential weaving structures, developing them through processes, materials and colors in order to achieve the best results. Weaving has always been the author's chosen medium because of its potential. The link between the technical structure of creative weaving with its aesthetic message and context remains inseparable and of seminal importance.

The identification of content with technique and materials was the primary focus of attention for her. Double weave, brocading and resist-dyeing liberated her to concentrate on the inner strength in the abstract forms. The balance between abstract form and allusive content became her personal goal.
Abstract expression has had an important influence on her creative works, not through action or gesture, but with color. Each process provided a challenge to her ingenuity, imagination, and skill.

The completed works present an enormous diversity of expression and indicate the vitality of the new art form. The art works display a sensitive understanding of materials, craftsmanship, and the visual as well as aesthetic concepts.

The author has carried the coloring processes beyond the typical handling and has developed a personal style for conveying color in her own interpretation of pointillism. The variety of coloring derived from the continuity of images with surface was evolved. Supplementary weft provided a means to achieve a pattern and served to develop a certain quality of surface to reveal form. The complexity of the specific colors within the surface interacted to form multiple levels of interpretation.

The research of structures and coloring processes helped the author to find the variety of interactions of color possible in weaving. The author has produced a body of art work documented with slides and the creative woven pieces were placed on exhibit.
BIBLIOGRAPHY

Books


**Catalogs**


**Periodicals**


APPENDIX: SLIDE IDENTIFICATION OF CREATIVE WORK

1. Day After Day, 46" x 6.5" (116.8 x 16.5 cm).

2. Detail, 8" x 6.5" x 2" (20.3 x 16.5 x 5.1 cm).

3. Color Study I, 13" x 16" (33 x 40.6 cm).

4. Relationship Between Negative and Positive Checkerboard, 8" x 11.5" x 3" (20.3 x 29.2 x 7.6 cm).

5. Wave in the Rectangle, 23" x 27" (58.4 x 68.4 cm).

6. Yellow to Green, 22.5" x 31.5" (57.1 x 80 cm).

7. Korea Fantasy, 39" x 61" (99.1 x 155 cm).

8. Detail.

9. Secret Garden, 39" x 73" (99.1 x 185 cm).

10. Detail.

11. Road to Seoul, 35" x 84" (88.9 x 213.4 cm).

12. Detail.

13. Squares into Squares, 38" x 74" (96.5 x 188 cm).


15. Detail.

16. Memory, 35.5" x 73" (90 x 185 cm).

17. Detail.

18. New Life, 40" x 74" (101.6 x 188 cm).

19. Detail.