Women Artists: For Children

Debbie Small
Western Michigan University, dsmall541@charter.net

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Introduction

"Women Artists: for Children" is a collection of slides, tapes and life-sized dolls that introduces women in the visual arts to third-, fourth- and fifth-graders. The body of this paper presents the four sets of narratives that accompany the individual slide series; "Women Painters", "Women Fiber Artists", "Women Sculptors", and "Women Printmakers". It also includes a discussion of how and why the project came about, a general introduction to the styles and themes of the artists it presents and a brief analysis of its experimental exposure in the classroom.
"Women Artists: for Children" has come a long way since its conception. It was born a year ago as a jumbled collection of art and artists under the general title "Women in Art: for Children". This initial collection was merely a list of names - Gaugin, Renoir, Degas and daVinci, among them - of the artists who had used women as their subject matter and whose work might be of interest to children. It then included few women artists, and was to be presented in the form of a children's picturebook about women in art. This soon proved too disjointed and too vague an effort. Almost every artist in history had, at some point used women as his subjects!

As the writer discovered the lack of children's exposure to artists, and women artists in particular, the emphasis shifted to women as artists, actively and directly involved in creating art.

Readings in general art history books indicated that the search for a number of successful, practicing women artists would be an easy one. In chapters dealing with the fine arts, pre-1900, women artists were almost never mentioned, while in chapters post-1900, the total of their contributed works was never more than ten.

Several weeks of work proved that the search would not be this limited. Research in contemporary art journals, visits to
women's art collectives in Chicago, and a telephone conversation with a Women's Art specialist, at the Art Institute of Chicago exposed a boggling number of names, styles, media, nationalities, and time periods. The search for an interesting, appealing collection of women artists again needed more focus.

Up until this point the search pointed to the actual works of women artists. Reconsideration from a child's viewpoint introduced the possibility that women artists might be better appreciated if children saw them as people at work, instead of the names behind the works.

This kind of appreciation experience necessitated the writer's making personal contact with women artists. The scope of her search quickly narrowed itself geographically, to the Kalamazoo area, where it was pleasing and surprising to find a good number of interesting, accomplished cooperative women with which to work.

The focus of the project was not centered on the child's introduction to artists in his/her immediate community. Connections with Western Michigan University's Art faculty and students and the Kalamazoo Weavers Guild, as well as the Kalamazoo Institute of Art's listing of the local art community, uncovered a number of possible "subjects". By attending art shows around Kalamazoo, making personal contacts with local women artists and arranging visits to their studios, the writer was able to select and photograph a collection of local art and artists she found meaningful to children.

The addition of personal soft-sculptures was an important part of the very first plan, although it was difficult to fit it into the
book format. Sewn and stuffed female forms were the subject of a previous softwork (a trapunto quilt entitled Belly Buttons) and they inspired the four life-sized, stuffed dolls that became a part of "Women Artists". The personal contact with the live artists - women with unique facial features and personalities - was the incentive for bringing them "to life". What better way was there to bring an artist into the classroom, next to having her there in person!

The addition of the artists' voices in taped interviews completed the introduction and has made this a total visual/tactile/audio art appreciation experience.
Why "Women Artists: for Children"?

As we begin to re-evaluate the role of women in politics, business, industry and education, we must also reconsider the role of women in art. Women artists of the past have been neglected and ignored. Centuries of female accomplishment in painting, sculpture and weaving are veiled in anonymity. In the thousands of years, since ancient Greece and Rome, that women have been making art, it is only within the last one hundred years that they have even begun to receive any sort of individual recognition. Women are just now beginning to emerge as artists in their own right, free of connections with artist fathers or dominant male artists.

Recent publications and exhibitions sparked by the growing awareness of women's changing roles in society, and the Feminist Movement in particular, are beginning to uncover the hidden heritage of women's art. Books like Karen Petersen's and J. J. Wilson's Women Artists: Recognition and Reappraisal from the Middle Ages to the Twentieth Century and the "Women Artists: 1550-1950" exhibition, now showing in Los Angeles, have united centuries of women artists previously regarded as "inconsequential strays, more or less talented in a man's profession".

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1Robert Hughes, "Rediscovered - Women Painters", Time, January 10, 1977, p. 60.
The history of women artists is a fascinating one. Petersen and Wilson note that in an ancient Greek myth about the invention of art...

...the first artist is sometimes named as Kora, the daughter of the potter Dibutade, a young maiden who was moved to sketch the shadow outline of her lover on the wall before he went off to war.2

Women were largely responsible for the highly developed art of needlework in the Middle Ages. It was first thought that men embroidered the famed Bayeux Tapestry, but scholars now believe that this depiction of the Norman Conquest of England was designed by a woman and executed by nuns.

Among the individuals that emerge from this history are:
Sofonisba Anguissola (1535/40-1625), one of a family of four artist sisters who painted for Popes and kings and traded drawings with Michelangelo. Her Three Sisters Playing Chess helped initiate a new kind of portraiture, showing the sitters engaged in everyday activity.
Artemesia Gentilischi (1593-1652), who produced her first masterpiece, Susanne and the Elders, at the age of seventeen, and made significant contributions to the art of her time. Rebelling against the "fluffy, pink-and-white sensibilities"3 of the seventeenth century, Gentilischi portrayed Biblical heroines dramatically and often gorily. Judith Decapitating

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Holofernes shows that "women's activities in art were not limited to suckling babies or being raped or seduced."  

Angelica Kauffman (1741-1807) was one of the most prominent painters in the English Academy. Her funeral was one of the longest witnessed in Rome. "Academicians held aloft her paintings for the crowd to see and her works were placed on either side of the altar in the church"\(^5\), yet her name rarely appears in art history books.

These are only a few of the women who deserve a place in the chronicles of art history. Their talents and genius overcame the institutional barriers that confronted the woman artist. Social conditions during the nineteenth century, for example, dictated that women not be allowed to draw from nude models of either sex. In one Pennsylvania Academy Studio, a cow served as a model for women students! Institutional barriers like these no longer confront women artists of the twentieth century. Artist coexists with artist in the studio. Yet, women now face barriers on a grander scale, in the struggle for acceptance and equal standing in the public eye.

One of the areas that best illustrates this imbalance in public exposure to women artists is art appreciation programs in education. Even at the college and university levels, the contributions of


\(^5\)Ibid, p. 39.
women artists to slide collections are minimal. Petersen and Wilson write:

...the packaged slide collection provided for Humanities teachers [at California State College, Sonoma, 1971] included only 8 works by women out of over 1,300 slides!6

Marcia Wood, Associate Professor of Art at Kalamazoo College, assembling all the works by women in a collection of over one thousand slides, found she could hold them all in one hand.

Commercially advertised art appreciation programs for elementary and secondary levels traditionally include the work of the Masters - Michelangelo, VanGogh, daVinci, Picasso, Degas, Renoir - but very rarely do the names of women artists appear. It is interesting that in these collections, the woman's role is always as "model", engaged in traditionally "feminine" activities - ballet dancing, primping before a mirror, caring for children. These are all important paintings and landmarks in the history of Western art, but where are the women who did more than pose? Where are those who were actively involved in the making of art? Other than the occasional Mary Cassatt or Berthe Morisot painting, very few works by women artists find their way into these collections.

Even rarer, at elementary and secondary levels is exposure to live artists, male or female. It is only within the last five years that the National Endowment for the Arts has provided grants for

6Petersen and Wilson, Women Artists: Recognition and Reappraisal, p. 8.
"Artists-in-Schools", a series of nationwide programs that brings the excitement of art and artist into the classroom. CEMREL (Central Midwest Regional Educational Laboratory), an arts education agency based in St. Louis, has also recently developed programs that introduce children to live artists. At the April, 1976 NAEA (National Art Education Association) conference in St. Louis, CEMREL presented its extensive child-oriented audio-visual series that included internationally known artists Marisol (Venezuelan sculptor), Robert Indiana (contemporary American painter living in New York), and Richard Hunt (black American sculptor from Chicago).

Traditional art appreciation programs emphasize art rather than artist. The student's exposure to the artist comes via slides and reproductions of the art form. The artist is rarely, if ever, seen. Any observations, perceptions, interpretations and judgments the child might make about the artist are secondary, implied indirectly by the colors, composition and subject matter of the work.

The National Endowment for the Arts "Artists-in-Schools" programs have departed from this art-centered approach. They have eliminated the usual commercialized methods of presentation (reproductions and filmstrips), by bringing the human element, the live artist, directly into the classroom. Among the purposes stated in the guidelines of the "Artists-in-Schools" programs are:

...to promote thorough in-depth contact between artist and student; to encourage more student involvement in the arts - both as participants and spectators; to enhance knowledge of contemporary art and artists, and the artist's role in society; and to secure a fuller understanding of the creativity
and artistic resources representative of all segments of the community.⁷

CEMREL is also concerned with developing curriculum programs that encourage closer contact between artist and child.

Dr. Stanley Madeja of CEMREL states:

The decision to emphasize the human element in the arts... was based on the premise that students should recognize that works of art, or art events, are created by people called artists.⁸

Dr. Madeja has developed a package of learning activities that loosely defines the role of the visual artists. He continues,

In working through the activities, the students should acquire a simple, but comprehensive view of who the artist is, what he does, the materials he uses, and how he creates a work of art.⁹

This decision to emphasize the human element in art appreciation programs has been further explored by Dr. Madeja's associate at CEMREL, Jerilynn Changar, the curriculum developer responsible for the NAEA Marisol/Robert Indiana/Richard Hunt presentations April, 1976 in St. Louis, Missouri. Ms. Changar briefly discussed her Visual Artist series with the writer over the phone, as well as


⁹Ibid., p. 37.
sending her a detailed report of the effort. She has spent the past three years compiling a curriculum unit that introduces these three artists, along with sculptor George Segal, to fourth- and fifth-graders. Ms. Changar writes:

The units are planned to make students aware that artists are individuals involved with everyday human concerns, to expose and involve them with the process that artists go through in creating a work of art, to engage students in activities similar to those artists use in creating works of art, and to enable students to respond and react to their own works of art and the works of others.10

She notes that while Dr. Madeja's general "Systems Approach" activities emphasized "the arts elements and the various media artists work with", her approach concerned three specific artists. Ms. Changar's main objective was to make "their lives, ideas, creative processes and works of art come alive in the classroom in a personal and exciting way."11

Ms. Changar initiated this close, personal relationship by compiling a list of questions for the artist directly from children. "To a child it made more sense to look at the artist through his/her creative process than through his/her work."12 This list of questions developed into taped interviews with each of the artists speaking directly to the children. The artists' statements, with accompanying


11 Ibid, p. 3.

12 Ibid., p. 4.
photographs, were recently published as *A Special Place*, a student textbook that brings the child directly into the artists' studios.

Thus, the need to recognize the woman artist, the lack of classroom exposure to live artists, and the growing trends towards humanizing art appreciation programs are the three basic reasons for the creation of "Women Artists: for Children." The writer has chosen artists that appeal to the untrained, unsophisticated imagination. With either fantasy, realism, humor or mystery, each artist has a special potential for touching a child's sensibilities.

The goals the writer has formulated for this presentation to third-, fourth- and fifth-graders are the combined influence of her research and her own imagination. They are:

1. To broaden concepts of who artists are. Artists are not always dead, they are not always famous, they are not always men and they are not always painters.\(^{13}\) There are exciting, living women who are making important contributions to twentieth century art. There are also interesting women artists right in our community. Each is a unique human being with an individual style and personality.

2. To expose children to various art media, namely, painting, sculpture, printmaking, and the fiber arts.

3. To expose children to the process the artist goes through in creating a work of art. Each artist uses a variety of materials

\(^{13}\)Jerilynn Changar notes that in almost all of the questions she collected for *The Visual Artist*, the children's ideas of visual artists were obviously "he" and "painter".
and techniques. What she does with these materials and techniques is decided by her own imagination and creativity.

4. To show children where an artist works. Each artist has her own unique workspace that reflects her style and personality.

5. To enable children to react to the work of the artist, with knowledge and information about who the artist is and what is involved in the creation of art. "This knowledge can cure the child of making snap decisions about art, a process that so often reflects the limitations of his experience and knowledge."14

and finally,

6. To make the woman artist come alive for the child, beyond the visual representation of her works and creative processes he/she sees on the screen.

PART II

Who Are The Women Artists?

Included in this selection of art and artists is a wide range of media and nationalities, time periods, themes and styles. These artists also vary in the scope of their accomplishments. Some are established internationally, some are known locally, but they all share a common bond - an appeal and interest to children. This selection of art and artists is designed to stimulate the untrained, unsophisticated imaginations of third-, fourth-, and fifth-graders. These artists' fantasies, humor, realism and mystery have special potentials for touching a child's sensibilities.

Mary Cassatt, Georgia O'Keeffe, Helen Frankenthaler, Käthe Kollwitz, Marisol (Escobar), Bridget Riley and Louise Nevelson are the grand duchesses of the fine arts (painting, printmaking and sculpture). Their fame is unquestionable; their styles are established and labelled.

Cassatt and Kollwitz (American and German, respectively) achieved the rare distinction of "Artist" in the late nineteenth and early twentieth centuries, when the fine arts were still largely male-dominated. Cassatt, a painter, is generally labelled a French Impressionist, but in her own time considered herself an Independent. A feminist who rebelled against the conventional, sentimental
treatment of mother and child, she depicted this classic subject in a decidedly objective, unsentimental manner. Kollwitz, a printmaker, is one of the giants of twentieth century art, and German Expressionism in particular. Like her contemporaries, Nolde and Beckmann, she left us a stark, emotionally enduring record of the social conditions of her time. Her prints are compassionate, poignant expressions of poverty and war. Kollwitz struggled to unite the personal and political. "Her art had a purpose, and that purpose was to be effective in this time when people are so helpless and in need of aid". As she affirmed in her diary, her commitments to both her art and her family ran deep: "As you, the children of my body have been my tasks, so too are my other works."  

The reigning queens of twentieth century art, like Cassatt and Kollwitz, have established individual identities and lasting contributions to the art of their time.

The sculptors, Marisol and Louise Nevelson, are leaders in the twentieth century art of "assemblage". Marisol's "tableaux vivants" like Kollwitz' prints, leave us a powerful record of her time. She is a "Pop Artist" who satirizes the impersonal popular mass culture of the 1960's. Nevelson's contributions to the history


of twentieth century art are considerable. Her powerful assemblage walls have broad implications for the future. She has extended the boundaries of illusion into sculpture, introducing the mysterious, nonspecific "isolated environments"\textsuperscript{17} now used by younger sculptors like George Segal.

The painters, Georgia O'Keeffe, Helen Frankenthaler and Bridget Riley, are also representative forces in twentieth century art. O'Keeffe is important in being "one of the first Americans to evolve an original abstract style independent of cubism"\textsuperscript{18} as well as a symbol (like dancer Isadora Duncan) of the uninhibited New Woman of the twentieth century. Frankenthaler is one of the leaders in the development of American Post-Painterly Abstraction (the second generation Abstract Expressionists\textsuperscript{19}) who allowed the paint to "flow, spread and unfold to create an image".\textsuperscript{20} This poured stain technique later influenced Morris Louis and Kenneth Nolan. Riley (British) is one of the leading protagonists of "Op Art", in which the subject of the painting is the arrangement of simple lines and shapes on the canvas.


\textsuperscript{19}The Abstract Expressionists were "action painters" who allowed the "unconscious to express itself by the creation of involuntary shapes and dribbles of paint." Peter and Linda Murray, \textit{Dictionary of Art and Artists}, (Baltimore, Md., Penguin Books, 1959), p. 1.

surface. This arrangement is designed to create a disturbing, dazzling optical illusion.

Ironically, these five women, so representative of the Independent Woman Artist, each unquestionably established in the mainstream of Modern Art, now reject any connections with Women's Art. Riley and Frankenthaler refuse to be associated with most women-artist activities. "At this point in time, artists who happen to be women need this particular form of hysteria like they need a hole in the head,"21 writes Riley. Louise Nevelson feels that "absorption in one's work...should not have anything to do with 'masculine-feminine' labels."22

The leading women in the fiber arts are generally lesser known than those in the fine arts. This is again ironical, since it is in the fiber arts that women through the centuries have confronted the least discrimination and have reached the greatest heights of creativity. Considering the beauty of early American quilts and Navajo rugs, and the intricacies of the Bayeux tapestry, "only a buffoon would say women have never produced great craft."23 But in deference to the fine arts, centuries of craftswomen (and men) remain anonymous.

Individual fiber artists finally gained recognition with the acceptance of soft sculpture (objects woven of fibers or made of


22Louise Nevelson "Do Your Work" in Art and Sexual Politics, p. 84.

23May Natalie Tabak, "Born Free," Craft Horizons, December, 1972, p. 44.
stuffed fabrics) as the new art form of the 1960's. Claire Zeisler (American) was one of the first. Along with Sheila Hicks and Lenore Tawney, Zeisler moved conventional flat weaving off the loom and manipulated it into stuffed sculptural forms. Her explorations of cascading, protruding, knotted, twisted and braided fibers brought weaving from the two-dimensional rectangle into relief surfaces and the third dimension. Zeisler's recent works are monuments of tightly controlled wrapping and free flowing cascades of rope. The unfettered falls of fibers, anchored to steel armatures, produce heavy slow downward movement.24

Magdalena Abakanowicz (Polish) and Francoise Grossen (Swiss/American) helped prove "that the [soft sculpture] trend was international."25 Abakanowicz is a rebellious weaver committed to change. As she once revolted against tight Communist control over Eastern Europe in the 1950's, she now revolts against tight, mechanically perfect, rectangular weaving. Preferring to use her hands as her only tools, Abakanowicz creates sculptural "textile situations", or "fiber environments". Her tapestries are woven of primitive "unweaverlike" materials - cords, fur, horsehair and sisal - and then assembled into huge jungle-like flapping walls of fiber.26


26Constantine and Larsen, Beyond Craft: The Art Fabric, p. 89.
Grossen, like Abakanowicz, is another of the younger artists who emerged as fiber sculptors in the late sixties and early seventies. Along with Claire Zeisler, Grossen is responsible for raising macramé to an art and making it an international pastime.27

Women artists are making important contributions locally, as well as internationally. Five Kalamazoo artists, in particular, are striking examples of women working to balance their personal needs to create with obligations to family, community and career.28 Marcia Wood, Associate Professor of Art at Kalamazoo College, is also a sculptor. She abstracts human and vegetal forms, in the general mode of contemporary sculptors Henry Moore and Giacommetti Manzu, but with her own personal style. Eve Reid, a Kalamazoo fiber artist, currently working towards an M.F.A. degree in Textiles, is influenced by the soft sculpture trends of the 1960's. She interprets age-old, traditionally two-dimensional fiber techniques into three-dimensional sculptural forms. Mary Hatch, former art teacher, now paints full time, creating a personal surrealism from dreamlike fantasy images. She is influenced by three sources: the New Realists of the late sixties (specifically Philip Pearlstein and Chuck Close) who brought objectivity back to painting; the transparent, luminous paint quality of British Expressionist Francis Bacon; and personal contact with the methodology - the random reshuffling of objects and concepts - of contemporary painter Harvey Breverman. Marie Combs, a Kalamazoo


28For detailed resumes of the backgrounds and accomplishments of these women, see appendix.
printmaker, restorer and collector, is involved in the current reaction against the throwaway, commercially overreproduced Tamarind prints of the late 1960's. She maintains close contact with her media by handstamping one-of-a-kind monoprints. Deb Rockman is the neophyte, a young printmaker still developing style and technique.

There are many other women who are also a part of the large Kalamazoo art community. Included in this collection, along with detailed notes about the five previous Kalamazoo artists, are brief introductions to the works of sculptors Carol Harrison and Nan Mollhagen and weavers Mary Tyler and Helmi Moulton. These descriptions give even broader scope to the styles, media and accomplishments of women artists in Kalamzoo.

The following narratives: "Women Painters", "Women Fiber Artists", "Women Sculptors" and "Women Printmakers" correspond to four related slide series. These sections are worded simply, without extensive art terminology, so that they would be understandable and useful to any adult who might present this collection to children.

Note: Indented, single spaced material denotes additional information that would be of interest to the adult, rather than the child.
Women Painters

A painter is an artist who paints pictures. His/her pictures may show real objects and people, or they may be beautiful designs.

One of the greatest painters of the twentieth century is Georgia O'Keeffe (American, 1887- ), who made up her mind at the age of ten to be an artist. A love for the vast freedoms of nature guided O'Keeffe to the American Southwest, where she discovered her country of "terrible winds and a wonderful emptiness".28 There, Nature contained all she needed for her art: sun; sky; mountains; plains; flowers; and the common objects (stones, dead leaves, weathered wood and animal bones) not generally regarded as things of beauty. Flowers especially fascinated this painter. She once said:

Nobody sees a flower - really - it is so small...I'll paint it big - and they will be surprised into taking time to look at it. I will make even busy New Yorkers take time to see what I see of flowers.29

In Cow's Skull with Calico Roses, Miss O'Keeffe combined flowers with one of the bleached skulls she found on her walks in the desert. The magnified beauty of these natural objects stands out against the abstract background. Black Cross, New Mexico (1929) is another

29Ibid.
large (39' x 30') painting that shows the spirit and "bigness" of the Southwest. It expresses the vast expanses of bare hills and calm evening sky.

If Georgia O'Keeffe is the greatest female American artist of the twentieth century, Mary Cassatt (1844-1926) is her equivalent in the nineteenth century. Miss Cassatt was part of a group of artists called the French Impressionists. She and her fellow painters - Renoir, Monet and Degas - used color to show changes in light. Happy, plump women and children are Miss Cassatt's favorite subjects, although she never had any children of her own. Paintings and chalk pastels like Woman and Child Driving (1881) and Mother and Child show her relatives and friends in graceful natural poses, doing things with their children. Many painters before Mary Cassatt had dressed their models up in pink satins and lace, making them sit still for hours, feeling stiff and uncomfortable. This artist preferred to catch mothers and children in colorful everyday attire, going about their normal, day-to-day activities.

Two other famous modern artists are Helen Frankenthaler and Bridget Riley. Instead of making realistic pictures, they create designs with their paint. Miss Frankenthaler stands right on her canvas and pours on pools of color, allowing the paint to flow, spread and unfold into a design. The colorful surging tide of Flood (1967) shows both the warmth of sunlight and the churning approach of threatening rainclouds. Miss Riley's paintings touch the eyes rather than the emotions. They are carefully planned combinations of black and white shapes, all measured and painted by hand. Blaze
and Hidden Squares are examples of these black and white optical illusions. They are both dazzling and disturbing.

Meeting A Painter In Her Studio

Mary Hatch is an experienced Kalamazoo painter. A former art teacher, she is now a full time artist who spends eight hours a day painting in the basement of her home.

Mrs. Hatch's workspace (her studio) resembles her painting style - neat, clean and organized. She is an artist who is interested in people. The subjects for her paintings are always real human figures. When Mrs. Hatch first started painting she also set these figures in true-to-life environments, but now she gives them the dream-like fantasy surroundings that spring from her own imagination. Everyday objects like parking meters, telephone booths, girls on bicycles, tile floors and gas station signs floating in the sky are especially interesting to this artist. She remembers what they look like and later pulls them out of her mental sketchbook to create the backgrounds for her dream scenes.

A visit to Mrs. Hatch's studio may find her about to complete a painting she's been working on for a week. She often warms up for a full day's work by doing a quick sketch or painting of her most available model - herself. As she starts to paint, Mrs. Hatch carefully chooses from a palette (paint tray) of bright oil colors, then checks the sketch or magazine clipping tacked to her easel. On this particular day she was using a newspaper photograph of a uniformed
Cub Scout in a parade waving a billowing red, white and blue flag. This sketch is just a beginning. As the painting grows, Mrs. Hatch's ideas change. She is never afraid to paint a new idea over the top of an old one. In the end, the parade and the uniform have disappeared. Mrs. Hatch has decided to make the Cub Scout an ordinary boy in a jacket and tennis shoes.

The characters in paintings like Alice in Football-land often wear bizarre, colorful costumes. Mrs. Hatch is fascinated by the colors and patterns of the ballet, the circus, and sports events. (Sports Illustrated is one of her favorite sources for ideas.) Her sketchbooks are a wonderland of figures in costumes and in uniforms. Many figure sketches were combined to participate in The Great American Pastime, a colorful, imaginary look at what might happen if we mixed a circus with a football game.

Mrs. Hatch's people are always "in action". She likes to catch them right in the middle of running, dancing, and marching. In Dancing Soldiers, she barely captures a girl on a bicycle as she whizzes by and halts her soldiers mid-step. In Telephone, Telephone, Mrs. Hatch catches a policeman leaping over a barrier to nab a bank robber.

Colors, as well as movement and action are important to this painter. She uses lots of bright, happy yellows, lime greens, whites, reds and pinks to show the fun and excitement of the circus and the football game. These colors are mixed from the special oil paints Mrs. Hatch buys in tubes, like toothpaste.

And, of course, even the best painters have "Clean Up". Like
all artists, Mrs. Hatch takes special care of her materials and tools. When she's finished a day's painting, she scrapes off her palette and leaves her brushes soaking in a special paint cleaner, ready for the next day's work.

Another part of being a painter is deciding what to do with a finished painting! Mrs. Hatch has several choices: if she thinks her work is good, she might enter it in an art show (she has won many prizes for her painting); if she decides on a price and finds a buyer, she might sell it right away, or, if she's not satisfied with the painting, and wants to do some more work on it, she will keep it and hang it up in her own home until she's decided how to finish it.

Because most of Mary Hatch's paintings are sold to Kalamazoo residents and hung in area shows she has gained prominence in local art circles. There are other talented, practicing women painters in the community, but she is one of the few who has exposed her work publicly.
Women Fiber Artists

A fiber artist knots, braids, weaves or wraps yarns, cords, and strings.

Famous Fiber Artists

The woven three-dimensional works of Claire Zeisler (American 1903- ) were among the first soft sculpture "happenings" of the 1960's. She has since turned from sculptural weaving to sculptural wrapping (winding yarns tightly around heavy ropes to give them controlled directions). Symbolic Poncho (1971, 35" x 29") and Hanging Units (1971, 5 1/2' high) are colorful combinations of wiggly, tightly wrapped ropes and free falling showers of fiber.

Magdalena Abakanowicz (Polish 1930- ) is a fiber artist who likes to be a part of her weavings. She uses her hands as her only tools, so that she can feel the various textures of her materials - cords, furs, horsehair, yarns and rope - as she's working. The results are huge, flapping fiber environments. When hung from the ceiling, like Abakan Rouge II, they're volcanic eruptions of red-orange energy, pouring out strings of molten lava.

Francoise Grossen (Swiss, living in United States 1945- ) uses huge manila ropes, salvaged from shipyards and deserted beaches in her macramed human and animal forms. Inchworm (1972 20' x 13') is an enormous braided and knotted caterpillar with fringed legs.
Contact (1971) is also a "living" macrame sculpture. It seems almost human with its knotted fists and marching feet.

This transition from the flat, traditional two-dimensional techniques to three-dimensional sculptural treatments is a milestone for the future of the fiber arts. The 1970's mark a decade of new freedoms for artists of the fiber media. Weaving on the loom is even considered old-fashioned in many circles. Age-old single-element techniques "forever released from the connotation of fustiness", have brought soft sculpture into the full round. One of the many American artists affected by these sculptural trends is Eve Reid. Now working here in Kalamazoo, Eve first discovered the excitement of fiber in the late sixties, when she turned from painting to the then current trend, macrame. Since then, she has experimented with other new fiber trends - crochet sculptural weaving, hooking and bobbin lace.

Mrs. Reid's workspace reflects a variety of interests. Finished hookings, macrame and crocheted tubes and works still in progress line the walls, while boxes and baskets of yarns and cords overflow from shelves. Though her loom dominates this small attic studio, Mrs. Reid is currently involved with off-loom techniques other than weaving. With just her hands and one or two simple tools, she is able to keep close contact with her yarns and fibers.

Again, as with many artists, the workspace has qualities found in the art. Both Mrs. Reid's studio and her work could be described as "nests" of textures. She puts shiny stuffed satins next to shaggy, curly, chunky wools; she combines flat weaving with wild rya and bumpy crochet.

Mrs. Reid works with color, as well as texture. She often

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combines intense reds, yellows, hot pinks, and oranges with electrifying lime greens and rich, deep blacks and purples. Using color and texture, she invites us to touch with our fingers and feel with our emotions. **Warm Glow** is a special example of this combination. A mixture of hooking and macramé, it is a shaggy, blazing mass of reds, oranges and yellows. What better way to remember a hot campfire or a sunny summer day!

Often, as a break from these hot, intense colors, Mrs. Reid makes a piece all in neutrals (having no color). The calm beiges, whites, browns and grays are relaxing to work with after powerful reds, blues and greens.

Eve controls riotous texture and color in simple, balanced compositions of either horizontal stripes (strata) or central cores. The womb-like core with dangling appendages is a favorite, but apparently unconscious, theme. Eve claims she has no long-winded philosophical explanations for the sources of her ideas. They simply evolve from the mental notebook she keeps of color combinations and techniques she wants to try.

Mrs. Reid, like every artist is constantly growing, exploring and expanding. Her first adventure with fiber was macramé, then came hooking and wrapping (**Peruvian Theme**). She tried flat weaving and then took it off the loom to make stuffed, three-dimensional, pillow-like shapes. Mrs. Reid now does three-dimensional crocheting, making sculptures from stuffed crocheted sausages or from crocheted lace stretched across metal frames.

To get the exact colors and textures she wants for her yarns, Mrs. Reid often handspins and dyes her own wool. She works "from
scratch", by collecting natural dyestuffs (berries, nuts, leaves and weeds), cleaning and carding (combing) the fleece, and then spinning and dyeing her own yarns.

This use of organic dyestuffs and simply handspun yarns is a "return to the basics" popular with fiber artists nationwide.

Eve Reid experiences both the conflicts and the satisfactions of many younger, struggling women artists.

Mrs. Reid's workspace is a part of, yet separate from her home. It is a haven, a sheltered place to think and create, but the peace and quiet is often interrupted by her family downstairs. As a woman artist, Mrs. Reid has learned to juggle her needs to create with the needs of her family. Certain hours are hers alone in her studio, while others are shared with her husband and her children. Sometimes her ideas don't come during her studio time, so, by making mental notes and writing them down as soon as she gets a chance, she has developed a way to save her ideas.

Eve Reid is already a productive, successful fiber sculptor, but, like any artist, she is never satisfied with things just as they are. She is constantly searching for new ideas, new techniques and the time to put them all together.

Two Kalamazoo Weavers

Helmi Moulton and Mary Tyler are two Kalamazoo weavers who also manipulate traditionally flat techniques into three-dimensional, sculptural forms.

Mrs. Tyler is a weaver who uses brightly colored yarns, sheepskin and braiding to show noble Indians. The fabrics for Three Chiefs
and The Warrior were woven flat on the loom, then taken off and sewn into shapes that looked like bodies when they were stuffed.

Mrs. Moulton, Professor of Art at Western Michigan University, has also created woven and stuffed personalities. Come Dance With Me, a soft, stuffed octopus-shape with long swinging legs is a one-of-a-kind dance partner! 
Women Sculptors

A sculptor is an artist who models or carves figures of clay, metal or wood.

Famous Sculptors

Marisol (Escobar) (1930- ) is a mysterious French-Venezuelan sculptor who decided at the age of sixteen she wanted to be an artist.\textsuperscript{31} She became famous in the 1960's for her humorous, satirical collaged wooden box sculptures. She makes fun of the rich and the famous. (She once did a box-headed sculpture of President Lyndon B. Johnson). John Wayne pokes fun of a popular folk hero. Not all of Marisol's people come from television and the movies. The worn-out shoes and homely faces of the migrant workers in Family from the Dust Bowl show her concern for people from all social classes. The unusual combinations of many materials (photographs, paper, fabric, wood, paint and clay) along with Marisol's sense of humor make her one of the most prominent sculptors in America today.

Louise Nevelson (1899- ) is a second outstanding American sculptor, who also works in wood, but in a different way. Miss Nevelson was only nine when someone asked her what she wanted to be "grew up". She replied, "I want to be a sculptor, I don't want color

Duck decoys, lettuce crates, chair legs, tennis rackets, baseball bats, toilet seats and rolling pins are all parts of Nevelson's sculptures. Her art is that of finding these diverse objects within the environment, then joining them all together in a wall of boxes painted a single color. Dawn is a 8' x 10', gold-painted wall of intricate cabinets, jam-packed with shapes and forms.

Miss Nevelson's creativity also shows in her clothing. She was just named one of the Year's Ten Best Dressed Women.1. "Every time I put on clothes I am creating a picture, a living picture of myself."33 She also wears as many as six pairs of false eyelashes at a time!

A Sculptor in Her Studio

There are a number of women sculptors working in Kalamazoo. A visit to Marcia Wood's basement studio might find her working out an idea amidst a sculptor's clutter: tables loaded with newspapers, plastic bags, slabs of wax, carving tools, cans and tubes of paint, and projects about to be finished. Her sculptures go through many stages, but they are always started and finished in this basement.

Terra cotta (clay) is one of Miss Wood's favorite sculpture materials to work with. She joins shaped slabs and tubes of this clay together, by hand, then scratches in textures and details. The animal she's working on will eventually be fired (baked in a kiln) and painted with a combination of oil paint and shoe polish to give

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32Petersen and Wilson, Women Artists, p. 123.
33Louise Nevelson quoted in Newsweek, February 28, 1977, p. 46.
it a dark brown finish, like Bird Woman.

Miss Wood has very deep feelings about her subjects. Each of her sculptures has a simple shape that tells us more than many complicated details. The individual needles and the bark of an L. A. Pine don't matter. The feeling for its triangular, bumpy shape is more important to the artist. Another double Tree Form has no leaves or branches. Miss Wood wants us to see and feel its "outside shape" - the smooth, rounded curves of its foliage, and the two sturdy trunks that support it. In another cast iron sculpture, two figures stand firmly on a rock. As they look out over the imaginary land below, they seem to be discussing what they see. They have no hair, no facial features, no clothes, yet we know, from the way they stand that they are friends.

All of these cast iron sculptures began as slabs and chunks of wax in Miss Wood's studio, where she melts, then pours sheets of wax onto a sheet of glass. After it hardens, she peels it off and is able to carve, join and layer it into a model (a pattern) for a sculpture. The wax model is sent away to be cast (a plaster mold is made around it, and hot liquid iron is poured in where the wax was), and its exact copy, a hard iron shape, returns.

Miss Wood also does some experimenting with mold-making (scooped out, hollow shapes that are to be filled with hot metal to make sculptures). She digs them out of trays of black oily sand she's received from a friend who works in a doorknob factory. After she's carved her design, she'll send it back to the factory, where it will be placed on the assembly line with thousands of scooped-out doorknobs.
and locks, and filled with hot, shiny metal.

Miss Wood is also a talented painter. She makes us feel the happiness, color and excitement of our nation's birthday with the big bold brushstrokes of a painting called The Fourth of July.

Miss Wood's sculptures are very different from Mary Hatch's happy, colorful paintings and Eve Reid's warm, sensual fiberworks. Like the artist, they possess a quiet inner strength. Her "small monuments" transform hard, unyielding materials into rising, rounded symmetrical forms.

Two Other Sculptors in Our Community

Carol Harrison, a friend of Marcia Wood, creates imaginary "women landscapes" from relationships between the female form and the world around her. Miss Harrison's four-to six-foot tall copper Women are curving combinations of arms and legs. Their solid strength grows from the earth and the water below. Two women might even make a third, as in 3 in 2 Woman. A confusing web of copper sheeting, aluminum tubing and auto body mender could be two women, or it could be three, depending on how it's viewed.

Another Kalamazoo sculptor is Nan Mollhagen, who sees women from a different angle. Ruby is a sewn and stuffed life-size, true-to-life replica of a peevish old lady, complete with soft, wrinkled skin, yarn hair, real dentures, orthopedic shoes and her own wheelchair.

In western society, men are cast as the "builders" and "constructors", therefore sculpture is traditionally a "man's" art. Women are stereotyped "too weak" to handle its heavy weights and monumental constructions. Sculptors Wood, Harrison, Marisol and Nevelson prove that this stereotype is false and outdated.
Women Printmakers

A printmaker is an artist who first creates a picture or a design and then makes many copies of it.

Käthe Kollwitz (German 1867-1945) was a giant among printmakers. She was a woman who used her art to make sharp statements about the social and political conditions of her time.

In simple black and white "printed drawings" (lithographs) like Mother with Sleeping Child this artist shows the misery and the inner beauty of the poor working woman. Mrs. Kollwitz felt that it was her duty to serve the German working class through her art. She purposely used simple, inexpensive materials and techniques (hand-carved wood blocks and lithography) so that even poor workers could afford to buy her prints.

Even her own self portraits (Mrs. Kollwitz did over 100 drawings, lithographs and sculptures of herself) look like the tired faces of the workers she so strongly identified with.

"Their inner suffering and the beauty of their spirits are shown in the lineaments of her own features." 

34Lithography is a printing process based on the principle that oil and water don't mix. The design or image, is drawn with greasy crayons on a smooth, heavy stone. When ink and water are alternately rolled onto the stone, the greasy spots absorb the ink and repel the water, while the bare stone absorbs the water and repels the ink.

35Petersen and Wilson, Women Artists, p. 118.
Mrs. Kollwitz' art touches both the depths of poverty and the despairs of a political oppression and war. *Death Snatching a Child* is a nightmarish look at the horror and suffering of World Wars I and II. It is a powerful statement about this artist's concern for all the mothers whose children have died in wars. (Mrs. Kollwitz lost her own son in World War I, and her grandson in World War II). She died in 1945, just before the end of World War II.

A Lithographer and a Stampprinter in Our Community

Marie Combs is a local printmaker and an established member of Kalamazoo art circles. A shy, serious woman, she is deeply committed to her art. Her popular, whimsical, seemingly simple animal stampprints are actually the result of twenty years of experience with many forms of printmaking.

Mrs. Combs not only makes art, she also displays and collects it. She manages a small art gallery [at the offices of Kingscott Architectural Associates], and along with her husband, owns a large personal print collection. Mrs. Combs is also one of the Midwest's few paper preservators (she repairs and preserves old maps and important documents).

A self-taught course in serigraphy (silk screening) on her dining room table in North Carolina was Mrs. Comb's first exposure to printmaking. This interest grew when she moved to Kalamazoo and had her first classes in lithography and intaglio (printing with engraved or carved designs) at the Gilmore Art Center. The animal designs that she calls "slightly comic, mostly gentle souls" - developed as Mrs. Combs taught printmaking to children at the Art Center. She
discovered that the simple layered cardboard plates she used with her young students could also be used for her own funny animal designs. Her earliest "stamp prints" were groups of animals printed with these cardboard plates.

An antiques show several years ago was a special experience for Mrs. Combs. It was there she discovered a rare box of rubber stamps that came from a schoolroom of the 1930's. She was fascinated by the variety of simple stamp designs (a tiger, a lion, a cat, an airplane) and the possibility that she might use them to make printed patterns. She bought three of the stamps, went home and experimented with them, and was so excited about the results that she went back and bought the whole boxful.

Mrs. Combs has a mathematical system for stamping her one-of-a-kind monoprints. Before printing, she draws a grid (rows of square boxes) all over her paper. Then inside each square, she stamps a design a certain number of times. More stamps make the square darker; fewer make it lighter. When she's finished, Mrs. Combs has a shimmering pattern of black, gray and white squares.

Marie Combs keeps well abreast of current trends in print-making. Like many of her contemporaries, she abhors cheap, mass-produced prints and papers. She maintains close, personal contact with her materials by using handmade papers and then sewing or hand-perforating the finished prints.

*Tiger, Tiger* is a completely hand-made print. Mrs. Combs stamped it by hand, then perforated (poked holes with a pin) it, like a sheet of postage stamps. She also hand-painted it with water colors.
Although she refused a taped interview, Marie agreed to share some of her experiences as a woman artist. She has found that, over the years, she has resolved much of the conflict between her creative needs and other obligations. Her children are grown and she is now free to devote her time to printing (a two-hour block, seven to nine o'clock, every morning), renovating old prints, and running the Kingscott Gallery.

Yet, even a firmly established, matured printmaker like Marie experiences frustration and discrimination, because she is a woman (and particularly, middle-aged woman) artist. Younger artists often equate her success with the "free time" she has as a "housewife", while male colleagues have confronted her with, "Marie, I never knew you were serious!"

Deb Rockman is a printmaker who has just started her career. Like Käthe Kollwitz, she is a lithographer - an artist who makes a printing plate by rolling ink onto a large, flat stone. Special lifting and printing machines are needed to work with these heavy (100- to 200-pound), expensive lithographic stones, so Ms. Rockman is not able to afford the costs or space of having her own private studio. She shares materials, equipment and advice with her friends, other printmakers, in the Art Department at Western Michigan University.

Being a lithographer means having a good hand and eye for drawing as well as strong muscles for lifting and hoisting. Ms. Rockman knows she can't cover up any mistakes when she draws her design on the stone (pencil and paper drawings can be erased; lithographic drawings can't be!). Every dab (even an oily fingerprint) or line of grease is there to stay, so Ms. Rockman spends hours, even days, slowly and carefully drawing in the details of her designs.

The artist's next step is to make her greasy drawing an "ink absorber". She carefully measures out and wipes on the chemical
solutions that will make her drawn lines and shadows ink collectors.

A lithographer is also a juggler! With a heavy leather-covered rolling pin, Ms. Rockman starts putting the ink on her stone. She juggles the roller with a wet sponge, dampening the stone with water before each roll of ink. The greasy drawn sections pick up the ink and repel the water, while the rest of the stone does just the opposite; picking up the water and repelling the ink.

After as many as sixty rolls (each layer is very thin!) Ms. Rockman thinks that the stone is ready to print. Carefully laying a piece of paper on top, she gives it a shove, and it moves slowly and evenly through the motorized printing press. She's hoping all her hours of work have been successful, but she'll only know for sure when she pulls that piece of paper off the stone and finds her drawing printed on it. She keeps inking and printing until she has an edition (a group of perfectly identical prints), the goal of every printmaker.

Ms. Rockman has printed several editions since she became a lithographer. She admires the realistic drawings of two very famous artists, Leonardo daVinci and Michelangelo. She likes to use perfect, detailed lines and shadings to show real objects in unreal, fantasy settings. Making the impossible look possible is one of this artist's favorite "tricks". In one of her latest prints, a hand reaches into nothingness, fingers melt into egg yolks, and an eggshell is reflected in an invisible mirror. In Handsome, a wrinkled, buttoned cuff is really a row of wiggly carrots.
Another of Ms. Rockman's "eye-foolers" is a sewn-together edition called *Under the Guise of Eyes*. These six pairs are so real, so lifelike that they are disturbing. Could they be connected to a whole person hiding under an invisible disguise?

Deb Rockman is currently dividing her time between print-making and teaching art, often sacrificing the former for the latter. Within the next few years she hopes to balance her obligations with her need to create, so that she can continue to grow and develop as an artist and a printmaker.
CONCLUSION

"Women Artists" in the Classroom

The reactions to an experimental exposure of "Women Artists" in the classroom were surprising. The section introducing Eve Reid, Kalamazoo fiber artist, was chosen for the experiment, as the group of fourth-graders in the test situation were involved in a simple weaving exercise. The slides and narration were presented first, and interested the majority of the twenty-five boys and girls. The doll was presented as a surprise at the end. As her head, chest, arms and hands (all that the researcher considered necessary in portraying the artist) were pulled from a large black plastic bag, the children were obviously shocked. Someone exclaimed, "It's a witch!", and others were reluctant to touch it. They passed "Eve" around, giving the doll tentative pokes and prods, but were wary of holding it too long. After they had returned to their lesson and recovered from the initial shock, some came back to examine the doll more closely.

The doll certainly captured the attention of the class, but not in the way the researcher had anticipated. Showing it to other groups of children suggested the need for a full body and legs, and the possibility that it was too intense and too realistic to use with some children. The test group was composed largely of children
from lower socio-economic backgrounds, who had never been exposed to any form of modern figure sculpture, particularly soft sculpture.

The attention span of the test group also had implications for the effectiveness of the entire presentation. A short, ten-minute look at one artist was as much as these fourth-graders could handle in one sitting. The "Famous Fiber Artist" slides and narration might have been presented as a supplementary art appreciation experience.

An important factor in the presentation of "The Fiber Artist" (and presumably, in the presentations of the other media) was its relationship to the activity in which the students were involved. It was much easier to expose and explain Eve's creative processes in terms of the simple weavings the children were doing at the time.

This observation implied that, eventually, "Women Artists" could be expanded into a complete curriculum. Like Jerilynn Changar's Visual Artist series, the slides and tapes could be compiled in textbook form, with accompanying learning activities. The knowledge and information absorbed from the introduction to the artists would be the beginning of a unit that directly involved the children in media and creative processes similar to those they had encountered on the screen and in the tapes.

The subjects themselves were also important factors in the success of the presentation. Some were easier to work with than others. Eve Reid's segment was the smoothest, because she and the writer shared a knowledge and love of the fiber arts. Her materials and techniques were totally familiar, and her studio felt warm and
comfortable. The most difficult artist to work with was Deb Rockman. She has a relaxed, natural manner that made her relatively easy to photograph, but she is not working in her own personal studio environment. Deb's interview was especially difficult, as she doesn't yet have the years of experience needed to fully organize her thoughts about her own style and creative processes. For these reasons, another printmaker, Marie Combs, was included. An established, opinionated artist, she added a more mature perspective to the "Printmakers" segment. Initially she was shy and reluctant to talk (she refused to be interviewed on tape), but she soon relaxed and discussed her art and her ideas. Mary Hatch was totally the opposite, an outgoing, friendly woman who was extremely willing to share and discuss her studio, her techniques, her creative processes and her finished work. Marcia Wood was initially quiet and reserved. She was cooperative and interested in the project, but uncomfortable about being photographed and hesitant about explaining her work. In successive visits, as she and the writer established a mutual rapport, she offered more information about her style, technique and creative process.36

36It is interesting to note here that even professionals have difficulties communicating with artists. Jerilynn Changar had initially attempted to include Georgia O'Keeffe and Louise Nevelson in her Visual Artist series, but getting to them was "like getting into Fort Knox". Her resulting interview with Marisol was extremely difficult. Almost every reply was vague and noncommittal ("Well, I don't know").
A familiarity with the art media, as well as the relationship established with each artist also effected the various presentations. The writer's knowledge of printmaking and the fiber arts made it easier to develop Eve Reid's and Deb Rockman's slides and dolls. An unfamiliarity with painting and sculpture made it more difficult to question and photograph Marcia Wood and Mary Hatch.

As the writer is oriented towards the visual and the tactile, the slides and the dolls are the most successful parts of the project. They are bold, definitive statements about the artists, their studios, their work, their styles and their personalities. The taped interviews are interesting, but could have been more effective. The interview questions were inspired by a short list of questions for artists collected from a small group of fifth-graders. A wider sampling with greater student input might have produced more questions like Calvin's (for Eve Reid), "Does shaving the sheep kill it?" An adult, who looks at the "art" result rather than at the details of the creative process would consider questions like these irrelevant. A child, however sees an artist through his/her creative process. The answers to simple questions about materials, techniques, ideas and subject matter are very important to the child's understanding of art and artist. Although each artist was reminded before her interview that she would eventually be speaking to an elementary-aged audience, the interviews would have been more successful if the artists had listened to and answered taped questions directly from the students.
"Women Artists: for Children" has fulfilled its objectives. It portrays living women artists who are actively involved in making art, as well as important women artists of the past. It includes the names, photographs and work of famous women artists that children might see again, on television, in magazines or in newspapers. It also includes close, in-depth contact with the imaginations, styles and studio settings of active local women artists children would never meet otherwise. It exposes children to a variety of art media and the creative processes an artist uses in handling these media. The inclusion of each artist's work enables children to react freely and spontaneously to art, but with a new knowledge of what's involved in its creation. Finally, the audible tapes and the tangible dolls bring woman artists to life - off the slide screen and directly into the classroom environment.

Like women in all fields, women artists are beginning to achieve equal status with their male colleagues. Children's art appreciation programs should, ideally, share responsibility for balancing this recognition of achievements. The search for interesting, exciting, women artists in Kalamazoo has also uncovered local new artists whose works have "child-appeal". "Women Artists" could be just a beginning. It could expand to include a whole range of Kalamazoo artists - men and women, photographers, jewelers, potters, architects - in order to give children an even broader picture of the visual artists in their community.

"Women Artists" is now ready for children. The slides, the tapes and the dolls make up four exciting introductions to the
creative accomplishments and imaginations of a wide range of women artists. The styles, the media, the processes and the personalities presented, each have a special interest and appeal to children, thereby broadening their concepts of who artists are and what they do. "Women Artists: for Children" is the beginning of many meaningful art appreciation experiences.
APPENDIX

Marie Combs

Bachelor of Science degree, 1952, University of Connecticut.
Master of Fine Arts degree, 1976, Western Michigan University.
Taught printmaking to children at Kalamazoo Institute of Arts.

Mary Hatch

Born Saginaw, Michigan, 1935.
Bachelor of Science degree: (Art Education), 1970, Western Michigan University.
Master of Arts degree (Painting) 1972, Western Michigan University.
Exhibitions: Kalamazoo Area Show, 1975; Faculty Exhibits, Kalamazoo Institute of Art, 1973-1975; One Man shows; W.M.U.-1971, Olivet College, 1972; Bicentennial 76 Area Show, Battle Creek; Kellogg Community College Alumni Show, 1977.
Married, two children.

Eve Soellner Reid

Bachelor of Science degree, Wayne State University, 1961.
Bachelor of Arts degree, Washburn University of Topeka, 1967.
Master of Fine Arts degree, Western Michigan University, 1977.
Teaching Experience: Western Michigan University Art Education Workshops, Adult Education, Textiles Workshops.
Exhibitions: Grand Valley State College, 1976; Saginaw Valley Community College, 1975; University of Cincinnati, 1976; Bowling Green University, 1976; Gilmore Art Center, 1975; Western Michigan University Bicentennial Exhibit, 1976.
Member of Michigan League of Handweavers, Kalamazoo Weavers Guild, Handweavers Guild of America, American Crafts Council.
Deb Rockman

Born Fenton, Michigan, 1954.  
**Bachelor of Science degree**, Western Michigan University, 1977;  
Printmaking major.  
Teaching Experience as Arts and Crafts Coordinator for Summer Camps and Youth Programs.  Presently student teaching at Loy Norrix High School, Kalamazoo.  

Marcia Wood

**Bachelor of Arts degree**, Kalamazoo College.  
**Master of Fine Arts degree**, Cranbrook Academy of Art.  
Graduate study at Harvard University and Courtauld Institute of Art, London.  
Teaching Experience: Art Consultant for Kalamazoo Public Schools, Instructor at Hope College and The Philadelphia College of Art.  
Currently Associate Professor of Art, Kalamazoo College.  
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