2015 Summer Research Grant Proposal: Grandma Pansy Series
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Creative Goal/Expected Outcome: As part of the juried Pop-up Now! exhibit cosponsored by the Moveable Book Society and 23 Sandy Gallery I received the Gallery Choice Award for a solo exhibit at 23 Sandy Gallery. My show, Intersections & Detours, was held February 3 - March 10, 2012. It was a successful for both the gallery and myself. It is my primary goal as a book artist to see my work housed in public institutions rather than private collections. Laura Russell, the gallery owner, has established strong connections with librarians across the country and placed several of my books in public collections. Following the closure of the show, she suggested I begin working towards a second solo exhibit.

My goal for the summer of 2015 is to begin a new body of work with an emphasis on cloth books for a solo exhibit in two or three years. There is one public collection I will also contact upon the completion of this body of work: the Victoria and Albert Museum Book Arts Collection. Now that I have work in two permanent collections in England, it is my hope my work will be considered for this national collection.

Preamble: In 2009 I introduced material diversity into my work, employing new techniques and substrates following an inspirational workshop by East Coast book artist Lois Morrison involving various surface and construction techniques for cloth books. Since that workshop I have completed eight unique cloth books. In the first book, A Stitch in Time (edition of 2), I experimented with inkjet printing directly onto cloth. The book was selected by jury into the Threads: Interweaving Textural Meaning show at The Center for Book Arts, New York (2009) and purchased by Ringling College of Art + Design (2012). In the same year I also letterpress printed on osnaburg for SOW/REAP 1 and 2 (editions of 10). The most recent exhibit for the second volume was ABC: Artists Book Confab, Shoreline Community College Art Gallery during October 2014. I explored inkjet transfers in Fallout: We are all Downwinders (edition of 10). The book was juried into Sequenced Fibers, an exhibition at the University of Nebraska-Omaha Art Gallery (2010). One copy was purchased by the University of Pittsburgh (2012). Making use of material acquired in Indiana from garage sales, in-law stashes, and antique shops, I began Notions & Fabrications, and Remnants while on the road. The work was selected as one of three Best of Show books in Uncommon Threads: the Handicrafts in Book Arts, 23 Sandy Gallery. It was purchased by the University of Washington, Allen Library, Special Collection. Images of these two books were included in Amanda Clark’s PhD dissertation: The handmade artists’ book: space, materiality, and the dynamics of communication in book arts (University of Alabama, 2013) as well as in Masters: Book Arts: Major Works by Leading Artists (2011). In 2011 I transformed men’s dress shirt cloth samples from Josephine’s Dry Goods in Portland into an inkjet printed cloth edition of 5: It’s A Man’s World Scorpion Blues. I translated it into a paper version, edition of 50. It was the first volume of a planned series with content taken from my childhood memories. The second edition was completed summer 2014: What’s in a Name Cowgirl Blues. The next book will recall diagramming sentences. Upon reading a call for artist’s books with science/math themes, I translated my general readings in quantum physics into a book combining biographical information from my grandmother-in-laws notes and conversations with fictional embellishments. Grandma Pansy's Quantum Sampler contains modified or original quilt block patterns to explain key quantum concepts.

Description of Intended Work: My methodology is to collect materials and resources related to general topics of interest. I keep a notebook organized by themes/topics and jot down my ideas as well as materials collected related to those ideas. When I have amassed enough sources and materials, I develop more detailed outlines for books that may be derived from the materials. I have finally collected enough raw materials (antique and vintage photographs, cloth, buttons, notions) to embark on a series of cloth books exploring the dynamics of rural life, the family, women, quilting, esthetics, and material reuse. The narratives will be drawn from original source materials I have collected including handwritten daily accounts by an anonymous farm woman from Stephens City, Virginia (1924-25, 1942-43, 1944-45), handwritten recipes from 1897, photographs (tintypes, carte-de-visite, cabinet cards, stereoscopic cards), and personal interviews, all to be combined with content realized through traditional research methods.
The three books I wish to focus on this summer build upon the life experiences of Pansy Ellis (grandmother-in-law) and women of her generation. These books will conform to the same dimensions, format and materials employed in the creation of Grandma Pansy’s Quantum Sampler.

**Book 1: Grandma Pansy’s Color Theory I: Orange and Teal** - I inherited from Pansy Ellis’ estate a portion of her fabric and cut quilt pieces. Some of the fabrics were used in Notions & Fabrications and Remnants. I have selected all the orange and teal fabrics from this collection to introduce Pansy as a color researcher with revelations about her early years (b. 1898) and her fictional struggle as a female researcher (drawing upon readings about women in the early years of theoretical physics). All the quilt blocks will be Mosaic patterns selected from the 1897 publication of the Ladies Art Company. I have chosen these because they are numbered rather than named, establishing a more scientific feel to this color study. Color terms to be illustrated through the patchwork blocks will be: monochromatic and complementary/split complementary harmonies, symmetry, asymmetry, color dominance, rhythm, center-surround, and intervals.

**Book 2: Grandma Pansy’s Lessons in Geometry** - Not only did I inherit fabric, I also inherited all the paper patterns Pansy used for her many quilts. This second book will examine the various shapes that form quilt blocks with an emphasis on her favorite shape, the hexagon. Euclid’s Postulates will be cited to reinforce her persona as a researcher.

**Book 3: Grandma Pansy’s Color Theory II: Pink and Black** - During our conversations before her death, Pansy did not speak of her marriage or her husband. Whereas her father owned and farmed 80 acres, her husband Frank was sometimes a tenant farmer, sometimes a sharecropper. She stated once that “Frank was a hard man.” That was it and nothing more. She also told me pink was her favorite color. When I selected materials for Notions & Fabrications and Remnants, I dated most of the fabrics and found that there was a period where she used more somber colors. This book will examine the hardships faced by farming families between the 20s and 40s. Her fabric, a late 1920s quilt top I purchased in Indiana this summer, as well as the feed sack cloth I have collected will visually dominate the narrative supplemented in part with reproductions of 1930s fabrics (keepsakequilting.com).

**Timeline:** October 2014 to June 2015: Identify the Mosaic patchwork patterns to visually define the color terminology; write first draft of narratives for all three books. Select patterns for geometry book, incorporating Pansy pre-cut pieces. Determine patterns for Book 3 and purchase additional pink fabrics as needed.

June 2015: Book 1: layout text; inkjet print narrative on fabric; cut orange and teal fabrics; sew patchwork squares

July 2015: Book 2: layout text; inkjet print narrative on fabric; cut supplementary fabrics; sew patchwork squares

August 2015: Book 3: layout text; inkjet print narrative on fabric; cut pink and black fabrics; sew patchwork squares

September 2015: Quilt/bind all three books at the same time for quality control and consistency

**Ability to Accomplish Proposal:** I have been fortunate to receive critical research grant support through Western to achieve my professional goals as a teacher and scholar. This is my 37th year at this institution and I have sustained my creative/scholarly activity because of my curiosity, methodology and drive, even while serving as a chair. Between 1992 and 2011 I received four summer research grants and one summer teaching grant. I met or exceeded the stated goals for each grant. This year I began five paper editions. Four were completed by September and have been exhibited in member and juried shows; the fifth book is 85% complete and should be ready to submit to jury calls no later than December.
BIBLIOGRAPHY (PERSONAL LIBRARY):

Color Theory:

Fabrics/quilts:
Peterson Magazine, Volume 25/January to June 1868
_____. (1926) Singer Sewing Library No. 3: How to Make Children's Clothes the Modern Singer Way.

Miscellaneous: