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The Creative Process as Examined in a Series of Multi-Media Drawings

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THE CREATIVE PROCESS AS EXAMINED IN A SERIES OF MULTI-MEDIA DRAWINGS

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by

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THE PROBLEM

People have been fascinated by the process of creativity for a great number of years. The psychological events that occur in the actual processes of creativity have been studied by psychologists and educators. They have invented various experiments to test their theories and made careful observations and analyses of these experiments. The fundamentals of all the facets of the phenomenon of creativity have not yet been discovered, but there are definite claims to some of the aspects of the processes of creativity at this time. However, various theories continue to emerge and significant progress is being made in this search.

Statement of the problem. The problem of this study is: (1) to investigate, through related literature, theories of the psychological events which occur in the process of creativity, and other relevant aspects, such as general characteristics of creative individuals, some studies on the relationship of IQ and creativity, environmental factors which effect creative people, and educational insights which are of value to all educators, and (2) to produce a series of original drawings utilizing various drawing media.

Importance of the study. The importance and role of the creative process and its effect on man's development into a complex society is evident to many people. Some theories on how this process occurs and brings about inventions and innovations have been produced by psychologists. The artist is constantly engaged in this creative process and possibly through the understanding of some of the relevant theories, he may become aware of certain mental processes he utilizes.

Limitations of the study. The study presented some of the theories of the process of creativity. It included material that psychologists have associated with this process and the individual characteristics they have found in some creative people. Also in this study were a series of original drawings, based on the subject of the human figure. Various drawing media were utilized. An analysis of these drawings and the processes used by the investigator were presented.

CHAPTER II

BACKGROUND OF THE STUDY

The psychological events which occur in the process of creativity have been explored by various researchers. An examination of some of the theories of the creative process will be presented, along with some general characteristics of personality displayed in creative people, and various studies and educational aspects. Anderson has defined creativity as:

> . . .an expression of individual differences, individual originality, integerness, integrity of each particular person or organism. Creativity emerges from the person's own perceiving, thinking, knowing, feeling, acting. Creativity is spontaneous behavior, where spontaneity is defined as behavior in the relative absence of environmental threat or coercion. Creativity represents a perception, response, action or communication, uncoerced by persons in the environment; if creativity could be coerced or produced by threat there would be much more creativity in the world. Creativity is a spontaneous emergent that can only be elicited; it can be elicited in proportion to the absence of threat from the environment. (2:47)

General characteristics of creative individuals. It is first necessary to distinguish between what Maslow calls primary and secondary creativity.

> Because we're pretty clearly aware now from our psychological analysis of the process of creativeness and of creative individuals, that we must make the distinction between primary creativeness and a secondary creativeness. The primary creativeness or the inspirational phase of creativeness must be separated from the working out and the development of the inspiration. This is because the latter phase stresses not only creativeness, but also relies very much on just plain hard work, on the discipline of the artist who may spend half

> a life time learning his tools, his skills, and his materials, until he becomes finally ready for a full expression of what he sees. (16:45)

This primary creativity occurs often in individuals. It is the appearance of an idea of inspiration, the majority of which fall by the wayside and never become actualities. The difference lies in the background of the individual when he conceives of the idea. The artist, scientist, writer, or poet will work out the idea and hopefully bring about a manifestation of that idea. This secondary creativeness, as presented by Maslow, is the type with which this study is concerned. The processes that occur previously to the appearance of the idea, or inspiration; the inspirational aspect; and what the individual does after the inspiration are of concern.

Perhaps an awareness of some of the general characteristics belived to be possessed by creative people would help in the understanding of how they function while creating a poem, or a painting, or a theory. C. W. Taylor has stated that:

> It has been suggested that the creative person is curious, enterprising in his ideas, intellectually persistent, tolerant of ambiguity; he shows initiative in his area of work; he likes to think and to manipulate ideas; he has an inner need for recognition; he needs variety and autonomy; he has a preference for complex order and for challenge therein; he has an esthetic and to some extent religious orientation; he resists premature closure and crystallization of concepts, though he has a strong need for ultimate closure; he desires mastery of a problem; he finds challenging the intellectual ordering of the apparently unclassifiable; and he

> wants to improve upon current accepted orders and systems. The use of passionate sources of energy and kinesthetic cues may be important. High energy with vast work output through disciplined work habits is usually found. (25:24)

Taylor further states:

> There is some evidence that creative persons are more autonomous than others, more self-sufficient, more independent in judgment (they go against group opinion if they feel it is incorrect), more open to the irrational in themselves, more stable, more feminine in interests and characteristics (especially in awareness of their impulses), more dominant and self-accepting, more resourceful and adventurous, more radical (Bohemian), more self-controlled, and possibly more emotionally sensitive, and more introverted but bold. (25:27-28)

MacKinnon has similar views:

> . . .both introverts and extroverts are to be found among creative persons, they tend as individuals to be self-assertive and dominate and possessed of a high level of energy. (18:65)

Lowenfeld classifies all individuals as either haptic-minded or visual-minded:

> . . .the visual type starts from his environment, that he feels always as spectator, and that his intermediaries for experience are mainly the eyes. The other, the haptic type, is primarily concerned with his own body sensations and the subjective experiences in which he feels emotionally involved. (15:231)

These two types of orientation of the individual he feels, are especially influencing on the artist, in that they affect their perceiving. Another important factor of the visual type is their ". . .ability to see first the whole without an awareness of details, then to analyze this total impression into detailed or partial impressions, and finally to synthesize these parts into a new whole." (15:233) While

the haptic type, ". . .uses the self as the true projector of his experiences, his pictorial representations are highly subjective; his proportions are proportions of value." (15: 235)

Another characteristic of the creative individual is the type of cognitive process he utilizes. "Cognition is the process whereby an organism becomes aware or obtains knowledge of an object, a quality, or an idea." (9:13) There are two basic cognitive modes which have been described by several psychologists in different ways.

> Various terms have been used to describe the two processes. Guilford has suggested 'convergent thinking' and 'divergent thinking'; Rogers uses 'defensiveness' and 'openness'; Maslow 'safety' and 'growth'. Whatever terms are used, it is clear that one process represents intellectual acquisitiveness and conformity, the other, intellectual inventiveness and innovation. One focuses on knowing what is already discovered, the other focuses on discovering what is yet to be known. (9:14)

The cognitive processes which are utilized by the creative individual would be those of 'divergent thinking', 'openness', and 'growth'.

Abraham Maslow writes of the creative person who, while creating, is a more unified individual, for he writes:

> Creating tends to be the act of a whole man (ordinarily); he is then most (italics in the original) integrated, unified, all of a piece, one-pointed, totally organized in the service of the fascinating matter-in-hand. Creativeness is therefore systemic; i.e., a whole--or Gestalt--quality of the whole person; it is not added-to the organism like a coat of paint, or like an invasion of bacteria. It is the opposite of dissociation. Here-now-allness is less dissociated (split) and more one. (16:53)

And H. Anderson states:

> The process is the flow of the 'totality' of the person between the historic past and the unknown, unpredicted, and unpredictable future. Life exists only on the growing, irreversible, non-repeatable edge of time; creativity is in the moment of now. (2:48)

It is possible at this time to notice a relationship between an individual's characteristics and how they are possibly utilized while creating. Before a person is capable of totally understanding the creative processes, he probably should be aware of some of these general characteristics of a creative person.

The creative process. The creative process has been divided into certain stages which usually occur while creating.

> Agreement on several stages, generally four in prolonged creative work is suggested by the examples previously mentioned: first, a preparatory conscious period of baffled struggle; second, an interlude in which the worker apparently gives up, pushes the problem back or down or 'out of mind'--more properly into another compartment of 'mind'--leaving it for the unconscious to work upon; third, a sudden and unexpected 'flash of insight,' coming with such certitude that a logical statement of it can be immediately prepared; fourth, a period of verification, critical testing and reconstruction. (22:6)

Thus,

> Interest has focused particular on the more dramatic and mysterious aspects of creativity--the unconscious processes that are supposed to occur during 'incubation,' the imagery employed in creative thinking and its significance for the effectiveness of the thinking and above all, the phenomenon of 'illumination,' the sudden flash of insight that reveals the solution of a problem long pursued. (19:62-63)

Agreement among some psychologists on the stages of the creative process has been found. Although not all psychologists agree totally on one theory, they have discovered that there are stages involved in the creative process, and have expounded on these stages. A closer examination of each stage of the creative process is presented.

Rugg has stated that the first stage, that of struggling with the problem is essential. It is ". . .an indispensable preparatory period, marked by conscious effort and intense concentration. . ." (22:6) This stage is vital in the creative process, and is directly linked with the second and third stages. Some psychologists have deleted the second stage, the stage of forgetting about the problem, but Rugg has cited various persons known for their creative work, who experienced the first three stages. Such people as Helmholtz, Newton, Delacroix, Darwin, and Chekhov have reported these three stages in their biographies. The concentration on a problem, the apparent forgetting, or leaving of the problem, and then the inspiration or insight into the problem.

This sudden inspiration has been explored and reported by many persons in such ways as ". . .it is only an instant, but it is essential -- it is the moment of imaginative synthesis." (21:159) Another aspect about this moment of inspiration is that it ". . .can be expected in dispersed

attention more often than in concentrated attention." (26: 35) This gives support to some extent that the second stage may be conducive in bringing about this inspiration. As Rugg has stated:

> There is emphatic agreement that the flash comes when the person is in a state of relaxed tension; being off-guard seems to be a central condition. It is as though successive closed doors barred off a passageway of dark antechambers which ranged from the deep unconscious through several sub-, fore-, or pre- conscious rooms, into the light of conscious day. We forget our problem, sleep on it, let it go, relax. In one way or another, we get the conscious mind off guard so that contacts on the fringe of consciousness can be established. Then, the spark explodes the meaning. (22:11)

Another author writes about the second and third stages.

> The effect (italics in the original) of an insight may be that of the proverbial clap of thunder, but the immediate cause (italics in the original) of insight is to me calm and quiet. (8:49)

So it is found that the first and second stages in this process usually do occur and to some extent influence the coming of the inspiration. Maslow has said of the inspirational stage that,

> . . .the creative person, in the inspirational phase of the creative furor, loses his past and his future and lives only in the moment. He is all there, totally immersed, fascinated and absorbed in the present, in the current situation, in the here-now, with the matter-in-hand. (16:46)

Thus the first, second, and third stages appear to work together, in an on, off, on process. A period of concentration, a period of relaxation, and another period of concentration is present in the inspiration.

The fourth and final stage in the creative process is that of testing and verification. "The moment of insight which characterizes creative and inventive thinking is normally followed by explicit and deductive thinking in testing the new idea." (26:35) For the painter it would be the time of the critical 'looking,' for the poet the rewriting. This final stage is the polishing of the idea.

Relationships between intelligence quotient and creativity. Getzels and Jackson have done an intensive study involving highly intelligent and highly creative adolescents. Their study covered different aspects such as school performance, achievement tests, perception by teacher, the adolescents' values, and a comparative analysis between these two groups.

Their findings have been extremely important in the field of psychology and creativity, and have been referred to by some of the psychologists presented in this paper. An examination of their analysis between the two groups is significant in the study.

> Thus the two first and essential findings were: (1) a relatively low relationship between the IQ metric and measures of creativity, at least at the IQ level of our subjects, and (2) perhaps more significantly and surely more unexpectedly despite the 23-point difference in the IQ, the equal superiority of the high IQ and the high creativity groups in scholastic performance as measured by standardized achievement tests. (9:25)

The high superiority of performance by both groups on achievement tests is of great importance. Getzels and Jackson had the teachers of these two groups relate their attitudes towards the individuals in the groups, and they discovered that teachers preferred the highly intelligent students to the highly creative students, even though both groups may do equally well on tests presented by their teachers.

They also tested the two groups on their personal values and found that the highly creative students,

> . . .are not teacher-oriented; if anything, there is apparently a tendency for the creative students to place the highest personal value on qualities which they feel the teachers value the least. (9:36)

On further examination of values existing in these two groups, they found the results,

> . . .rather clear-cut. For the High IQ students the relationship between the qualities they value for themselves and those they believe lead to 'success' as adults is quite close. That is, these students appear to be highly success oriented. For the high creativity students the relationship between the qualities they (italics in the original) value and those they believe lead to 'success' as adults is virtually nil (italics in the original). These students appear not to be highly success oriented (at least not by conventional standards of adult success). (9:35)

The differences in their attitudes toward values and success are very interesting, and an equally fascinating aspect is the results of some of the personal characteristics desired by these groups.

> The prominence of sense of humor in the self-ideal of the creative adolescent as compared with the high IQ adolescent is very striking, and indeed for no other group that we have studied does sense of humor attain a ranking higher than 7.5. But the saliency of humor for the high creatives is not only a matter of self-report or choice--of wishful thinking, perhaps--as might be possible on an instrument like the Outstanding Traits Test. Humor prevades all their free-response protocols . . .(9:37)

Other interesting differences between these two groups were displayed in another test given by Getzels and Jackson. The students were given a piece of paper that was blank, and had the title "Playing Tag in the School Yard." They were asked to draw a picture appropriate to the title, whatever they imagined for this theme. The results of these drawings are important.

> With respect to the content. . ., the fantasies of the high creativity adolescents contain at once more wit and more violence. They seem more expressive of impulses from within that are frequently inhibited, and descriptive of experiences from without that are often denied. The high creativity adolescent has a more playful--or if you will, more experimental--attitude toward conventional ideas, objects, and qualities. (9:42)

And further cited from these drawings:

> With respect to process, the high creatives tend to free themselves from the stimulus, using it largely as a point of departure for self-expression; the high IQ's tend to focus on the stimulus, using it as the invariant for communication. (9:42)

The study by Getzels and Jackson indicates the differences in personal values that exists between the high creative and high IQ adolescent.

Environmental factors and creativity. An interesting study in which analysis of creative performance on creativity tests and the environmental factors of the subjects was made by Weisberg and Springer. The tests administered were called criterion tests, and were:

> . . .derived from Guilford's factor analytic studies of creative adults (Guilford, Wilson, Christensen, Lewis, 1951), are designed to elicit certain thinking abilities which have been shown by Guilford to be related to the creative process. These tests have been modified and augmented by Torrance for use with children in the early school years. (29:122)

Some of the results of these tests showed:

> Those parents who were expressive and did not dominate their children had children who did significantly better on the criterion testing than parents who were not expressive, or were dominating in their attitudes toward their children. This correlation was particularly marked in the parent of the same sex as the child. . .(29:126-127)

Another factor which correlated in the child's test score dealt with the parental attitude to their children's display of regression.

> A second category which correlated highly with children's test scores relates to the parental attitude toward regression in the child. Parents who were acceptingly indifferent to their children's regressive tendencies had children who did significantly better on the criterion testing than children whose parents either regularly suppressed regression, or else actively encouragedit in them. (29:127)

Weisberg and Springer after completing the analysis of the criterion test scores, related the parental influence on the children tested, and developed an optimal family pattern.

> Placing the categories which are, or tend to be, correlated with the criterion test scores together, an optimal family pattern emerges. It is not an overly close family unit, with little clinging to each other for support. Conformity to parental values is not stressed in the child, for instance. Nor is it a particularly well-adjusted marriage. The sexual adjustment in the marriage is mediocre, and each parent sees the marriage, and family life, in terms somewhat different than does the other. It is a family in which there is open, and not always calm expression of strong feeling, without that expression being used to bind the child to the values of the parents. Father interacts strongly and positively with the child. Mother tends often to be ambivalent in her maternal feelings. Father is a man who exercises some authority, both at work and at home. And in this optimal family, when the child regresses, the behavior is accepted by the parents without discomfort, but the parents do not use the childs regression as a crutch by which they can reinforce their own self-esteem. The creative child is often an elder sibling, but is not a particular favorite, in that there is no overevaluation of his or her abilities by the parents. (29:128)

This optimal family pattern emerged from their study, and it was found that most adolescent children with higher scores on the criterion tests were usually in a similar environmental pattern.

Educational aspects. So far there has not been sufficient amount of research in creativity for us to adequately understand this phenomenon. Kubie has cited one of the major problems with the way students are taught in today's schools:

> . . .we know now that what the brain acquires preconsciously it also 'processes' preconsciously, which is just another way of saying that all learning and thinking are preconscious rather than conscious processes.
>
> This is not to say that our conscious processes are unimportant. They are important for sampling, checking, correcting, communicating, etc. But this is not thinking.

> The information we acquire consciously is never more than a weighted sample of the total input. This is one of the most basic facts of psychophysiology; and it has relevance for all educational processes. Yet it is a fact which is largely ignored by educators. So long as conscious sampling is mistaken for thinking, education will continue to neglect the great preconscious instrument of creative learning. (13:41)

Kubie further states:

> When educators challenge us to tell them better ways, our only answer is that we can help them to undertake basic research on the educational process. This can lead to new practices which will leave our basic tools free for spontaneous use; basic research on how to impart new information without crippling the mind's creative potential. (13:41)

Getzels and Jackson believe that more research is needed in this field. They cite one possible educational process known at this time.

> The problem, however, is that no one as yet knows how to educate for creativity. Special instruction in 'creative thinking' along the lines of the so-called 'brain storming' technique seemed initially to be quite promising. The technique consists of having persons in a group suggest ideas as rapidly as possible. All criticisms are prohibited, and everyone is encouraged to speak out with any notion no matter how unrealistic it may sound. In our preceding terms, effort is made to allow emergence of preconscious processes without immediate conscious evaluation. Evaluation of the ideas comes at a later session. (9:123)

Guilford says this type of brainstorming helps the individual to produce more good ideas, while MacKinnon reports that the opposite effect takes place, that groups hinder the individual creativity of a person.

Anderson believes that what he terms the "Personally Open System" of education will enhance creativity.

> Familiar examples of the Open System in education are found in the seminar, the class discussion, the term paper, the original experiment, student project, or even in a committee report or a topical report on library reading where the student exercises a choice of topic and of its development. (2:51-52)

He further states of the Personally Open System that it ". . .both permits and stimulates originality, experimentation, initiative, and invention; it constitutes the propitious environment for creativity." (2:52)

And Getzels and Jackson maintain that basic attitudes and social thought must be changed first, before there will develop a change in the educational system.

> Without passing premature judgment on the possibility of some positive effects from special instruction, we hold that boldness in thinking, free rein to the imagination, and creativity in performance will not be easily forthcoming through piecemeal lessons and artificial stimulants. What is needed is a change in the entire intellectual climate in which we--the parents and the teachers--as well as the children function. We need alteration in parental attitudes toward giftedness and toward success, change in the attitudes of teachers toward highly creative students and in the attitudes the children themselves acquire probably even before they come to school. It is the general climate of anti-intellectualism and 'organization man' standards that needs transformation. Education, the school, the classroom, and even brain-storming sessions are not independent of the more general social and cultural atmosphere. (9:124)

With an understanding of the creative process and the numerous factors involved in the individual that utilize this process, possibly a change in the educational system will appear. Since creativity is present in all people, it seems imperative that men try to develop their potential.

CHAPTER III

PROCEDURE OF THE PROBLEM

Various common and experimental drawing media were selected at the outset of this study for investigation. The human figure was selected as a point of departure for the subject matter of the drawings. An open mind was necessary for any suggestions or ideas that occurred before, during, and after, working on a drawing. Much of the work was done in an experimental fashion, trying anything which popped into mind at the time. While being concerned with surface quality, structure, color, and other aspects of composition, an attempt was made to go beyond what had previously been understood, and to follow any insight which occurred. An attempt to explain some of the processes which occurred while creating the drawings will be presented. It must be understood that while a person is intensely involved in a creative situation he often works on a preconscious level, so an explanation of his acts and works usually is made after the creating. Also it is difficult to recall spontaneous action, which frequently occurs in the creative process. It should be noted that approximately one hundred drawings were made in this study, and that twenty are presented.

Presentation and analysis. The first drawing (Fig. 1) was done on a type of material used in the construction of houses. It has a thin brown layer of paper reinforced by a layer of tar.

FIGURE 1

35" X 44" MEDIA: WHITE WATER BASE PAINT, TAR PAPER, CRAYPAS, AND TURPENTINE

After drawing with pastels and white water base paint for a couple of weeks, the idea of putting turpentine on the paper occurred. Turpentine turned the thin brown paper into a rich black surface, mainly because of the tar underneath. It was discovered at a later date that the use of turpentine made this type of paper deteriorate. The drawings which progressed after the initial use of turpentine centered on the idea of white versus black. White has a two fold quality as Arnheim states:

> On the one hand, it is the supreme fulfillment, the integration of all the richness to which particular colors can add up. But on the other hand, it is also the absence of hue and therefore of life. It has the purity of the innocent, who have not yet lived, and the emptiness of the dead, for whom life is over. (3:352)

The use of white and black areas in the drawings suggested to the investigator skeletons and animal forms. The first drawing achieved what was desired when the skull--head developed in the second figure and an ambiguous relation between the two figures appeared.

The next several drawings were inspired by the first one and a need developed to use black paint. The second drawing (Fig. 2) utilized both black and white paint and pastels. The figure and the negative area started to be worked on at the same time, but a period of time was used when it was necessary to step back and look analytically at the drawing. After studying the drawing in a semi-completed stage, the idea came to put an ambiguous profile of a second

FIGURE 2

24" X 36" MEDIA: WHITE WATER BASE PAINT, BLACK TEMPERA, COLORED PASTELS, AND CHARCOAL

figure at the edge of the black area with an accent of the same blue used in the body of the large figure. The profile of the second figure should have been barely noticeable.

The third drawing (Fig. 3) used one central figure with a screaming mouth. After putting black paint above the figure, a pencil was used to scratch into the paint, trying to create a richer surface quality. By placing black paint in part of the figure an attempt was made to combine both the positive and negative shapes to read as one. The word "peaches" was a spontaneous inclusion.

A circle was placed inside the body of the figure in the next drawing (Fig. 4) after thoughts about pregnancy. The use of the circle invoked many possible ideas, and was found as an exciting image. The circle was exciting in that it could represent a unity, that of a woman with child, the egg, or 360°. After working on the drawing for a length of time, a period of contemplation occurred. The word "round" was then put in the composition, and additional black paint was applied to take out a second figure which previously had been in the drawing. At this time color seemed to acquire more importance. The possibilities in developing strong color relationships became an attractive idea. This interest continued into subsequent drawings.

The fifth drawing (Fig. 5) combines the use of juxtaposing circles and various colors. Two figures were drawn,

FIGURE 3

24" X 36" MEDIA: BLACK TEMPERA, COLORED PASTELS, AND CHARCOAL

FIGURE 4

24" X 36" MEDIA: BLACK TEMPERA, COLORED PASTELS, AND CHARCOAL

FIGURE 5

24" X 36" MEDIA: BLACK TEMPERA, COLORED PASTELS, AND CHARCOAL

which can be seen as one. The idea of trying to make two figures, or parts of two figures such as the head, which seem to melt together had become quite fascinating.

The following three drawings (Figs. 6, 7, & 8) were the first in many to use spray enamel. The use of spray enamel over pastels produced exciting effects on the pastels. The grey pastel became much softer and richer, and contrasted in a fascinating way when the spray did not cover all the grey. In the sixth drawing (Fig. 6) the use of a "band" across the figure, which was sprayed purple, tied the color of the figure with the band. The use of the band appears in a similar manner in the next two drawings. These drawings contain two figures in each drawing that are related and structured together by the band. Also in the seventh drawing (Fig. 7) the idea of melting figures recurs.

The band is expanded into a bent band in the ninth drawing (Fig. 9). The introduction of craypas, an oil base crayon, combined with pastels is also in this drawing. The three figures appear as doll-animals, an image which has influenced much of the work. The craypas were washed with turpentine which give the figures a stronger image that retained a human quality.

> The image of a human figure may be stripped to a very few elements; it may greatly deviate in its detail from the familiar appearance of a person--it will still be recognized without difficulty as long as the structural skeleton of the image corresponds to that of the visual concept that the observer has of a human being. (3:80)

FIGURE 6

24" X 36" MEDIA: BLACK TEMPERA, COLORED PASTELS, AND CHARCOAL

FIGURE 7

24" X 36" MEDIA: BLACK TEMPERA, COLORED PASTELS, SPRAY ENAMEL, AND CHARCOAL

FIGURE 8

24" X 36" MEDIA: BLACK TEMPERA, COLORED PASTELS, SPRAY ENAMEL, AND CHARCOAL

FIGURE 9

24" X 36" MEDIA: BLACK TEMPERA, COLORED PASTELS, CRAYPAS, CHARCOAL, SPRAY ENAMEL, AND TURPENTINE

This open mouthed, animal-human figure was of interest due to a previous experience of seeing dead calves. The influence of this sight was felt in the creating of this drawing.

The use of enamel paint in place of the black paint was suggested by a member of the thesis committee. Through the use of this suggestion a more positive relationship between figure and ground developed. Because enamel paint is oil base, an exploration in the use of craypas followed. The discovery that craypas and enamels bleed together became evident in the next drawing (Fig. 10). The top figure and suggestion of a second figure were developed by the use of enamel and turpentine. Again parts of a second figure blend into a central body.

In the next drawing (Fig. 11) an attempt was made to make a solid colored area. In the previous work there is a tendency for the color to be placed in small spotty areas. This was the first drawing in which the figure was of a solid color. The use of a name under the leg of the figure was a spontaneous act.

Two figures, one cut in half, the other filled in, is the subject of the following drawing (Fig. 12). The band used in earlier drawings was modified and developed into a horizon line. The image of a head disjointed from the rest of the body became very exciting. Also, the use of the purple spray enamel extended the relationship from one figure to

the other. The application of the spray was done after a period of contemplation.

Circles were introduced in the drawings again after a period of a few weeks (Fig. 13). For some unknown reason they had stopped being of importance, but regained their significance at a later date. The legs on the two figures disappear to some extent into the ground of the drawing. The negative area becomes activated with this subtle disappearing and reappearing of parts of the figure.

The slick surface quality of the enamel paint influenced the application of the craypas in the following three drawings (Figs. 14, 15, & 16). The paint was applied in a more vigorous manner which developed into a more painterly handling of the larger areas. The figure in the fourteenth drawing (Fig. 14) was drawn in a tighter and more compact way, which emphasized the roughness in the negative area. An attempt was made to develop a structure outside of the figure.

The application of the paint in the next drawing (Fig. 15) was handled in a more effective way; the figure and the negative area appear more unified than in the previous drawings, due to the image being stronger in this drawing. A concentrated effort was necessary to limit the number of colors used, in an attempt to have an image with a stronger color impact.

FIGURE 10

24" X 36" MEDIA: ENAMEL, CRAYPAS AND TURPENTINE

FIGURE 11

24" X 36" MEDIA: ENAMEL, CRAYPAS,

AND TURPENTINE

FIGURE 12

22" X 34" MEDIA: ENAMEL, CRAYPAS,

SPRAY ENAMEL, AND TURPENTINE

FIGURE 13

22" X 34" MEDIA: ENAMEL, CRAYPAS, SPRAY ENAMEL, AND TURPENTINE

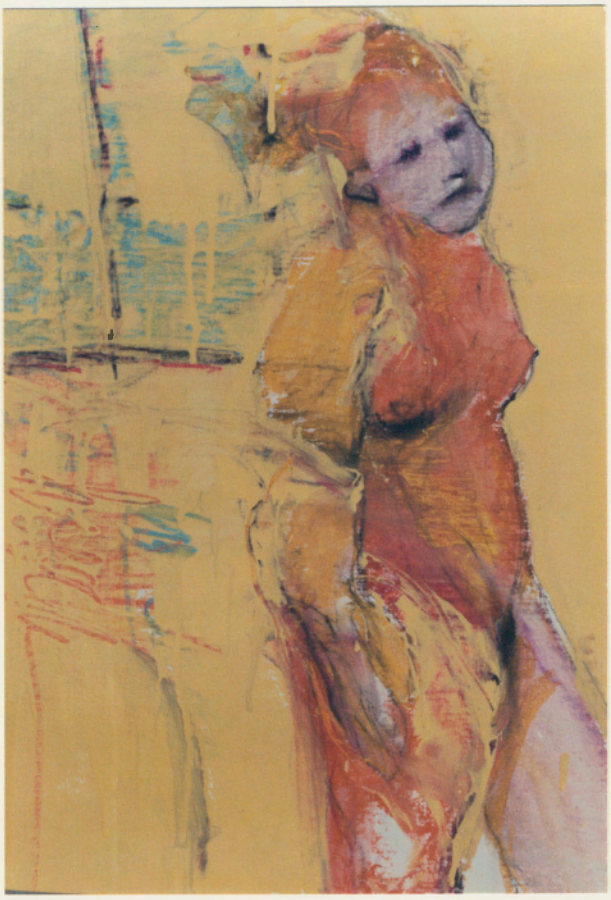

FIGURE 14

18" X 24" MEDIA: ENAMEL, CRAYPAS,
AND TURPENTINE

FIGURE 15

18" X 24" MEDIA: ENAMEL, CRAYPAS,
SPRAY ENAMEL, AND TURPENTINE

Drawing sixteen (Fig. 16) was done with a very loose approach. A few lines were drawn and then spray paint was added. The craypas came next with turpentine placed on top of the craypas. At one moment in the development of this drawing, a strong urge to destroy it occurred. But applying the enamel and scraping into it with a palette knife developed some rich surface qualities, and work on the drawing continued. Two or three additional coats of spray were added. The image emerged with the placement and reworking of the craypas. Excitement about the drawing appeared simultaneously with the development of the surface quality.

Initially, craypas were used in the next drawing (Fig. 17), followed by an application of paint and more craypas. Interest in the drawing at this stage was nil, until the bodies developed into a powerful image of death. Turpentine was added to blend the craypas, some paint removed, and then further application of craypas. A time of contemplation occurred, after which paint was applied to various parts of the figures, trying to make a more positive relationship between them and the ground.

In the eighteenth drawing (Fig. 18) a need was felt to change the size and type of paper previously used. A smaller and more intimate size of paper to some extent influenced the development of this drawing. The figure was done with white spray paint, craypas and pencil. The spray

FIGURE 16

18" X 24" MEDIA: ENAMEL, CRAYPAS,

SPRAY ENAMEL, AND TURPENTINE

FIGURE 17

24" X 36" MEDIA: ENAMEL, CRAYPAS,

AND TURPENTINE

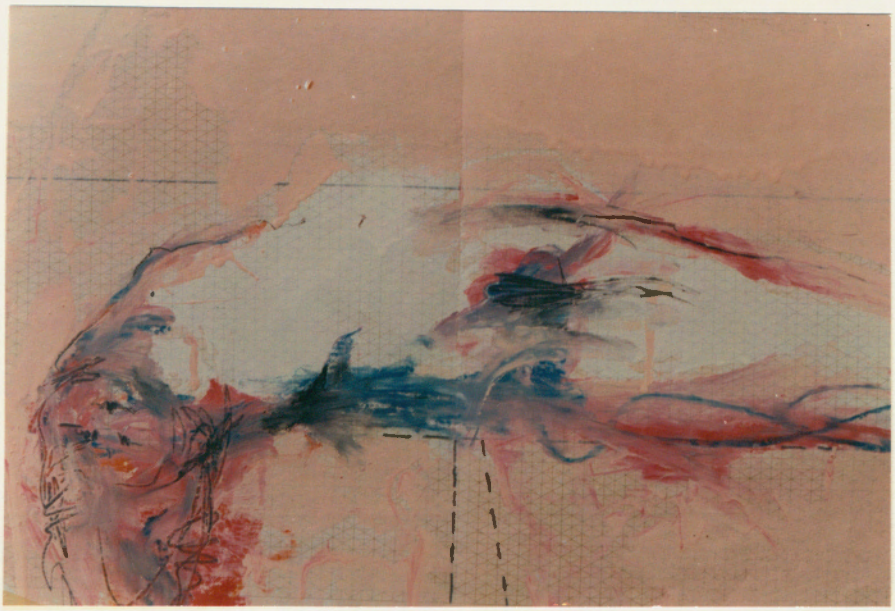

FIGURE 18

12" X 18" MEDIA: ENAMEL, DRAFTING PAPER CRAYPAS, SPRAY ENAMEL, PENCIL AND TURPENTINE

paint was applied in an uneven manner, which affects the viewing of the figure. At times it is possible to "see through" the figure. This drawing was done in a spontaneous manner.

The following two drawings (Fig. 19 & 20) were done at about the same time. An effort was made to show the rich smooth surface of enamel by putting on several coats. Also more craypas was applied to develop stronger areas of richer color. In the nineteenth drawing the application of a strong red around the arm was done after a period of concentration. The hairlike quality around the head appeared after scraping through some of the enamel paint. This same scraping technique was done on the last drawing (Fig. 20). Paint was scraped on to the lower figure, thus making a suggestion of an arm.

FIGURE 19

18" X 24" MEDIA: ENAMEL, CRAYPAS, AND TURPENTINE

FIGURE 20

18" X 24" MEDIA: ENAMEL, CRAYPAS,

AND TURPENTINE

CHAPTER IV

CONCLUSIONS

Much has been written about the creative processes and various relationships that exist between IQ and creativity, and between environmental influences and creativity. However, the total aspects of education need further investigation with new ideas about education of the creative, and how to enhance creativity in others. If it is necessary, as Getzels and Jackson maintain, that social thought requires change to augment and foster creativity; then possibly social psychologists should be seeking new avenues for these changes. An example of the importance of creativity in a developing global society would be the expansion of new materials such as fiberglass and plastics. New materials present the need for developing new uses.

Through the creation of the drawings and the research involved in the background of the study, a deeper understanding of personal motivation and drive was manifested. The opportunity to explore and develop the work on an independent basis was of great importance. The experimental involvement with media and ideas was uninhibted partially because of the privacy of a one-man studio. Constantly throughout this study new challenges were presented by the thesis committee and other persons. These challenges were of great importance for through them a stronger commitment towards art and personal values developed.

In addition to the intellectual and technical investigation and resolve manifest in the development of this thesis, some very basic discoveries greatly resulted from this investigation. Linear enumeration of those most pertinent will be made here to expedite the summation. Several specific areas emerged as significant (in the degree of expressive and compositional understanding) as a result of the research project.

(1) Forms floating in space

(2) Combination of abstract and figurative elements

(3) Juxtaposing of forms and shapes to create illusion of depth

(4) Use of line to create volume

(5) Images of anthropormorphic animals

(6) Richness of surface quality through manipulation of media

(7) Use of solid color to present unified image

(8) Combination of color, line, and surface qualities to produce structure

It is felt that what is manifest in a drawing cannot be verbalized in all cases, and this must be emphasized. The need to continue in an experimental fashion with old and new media, and an openness to new experience is necessary for the investigator.

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