

by  
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A DOCUMENT IN SUPPORT OF A THESIS EXHIBITION

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Approved by:

James C. Wmme

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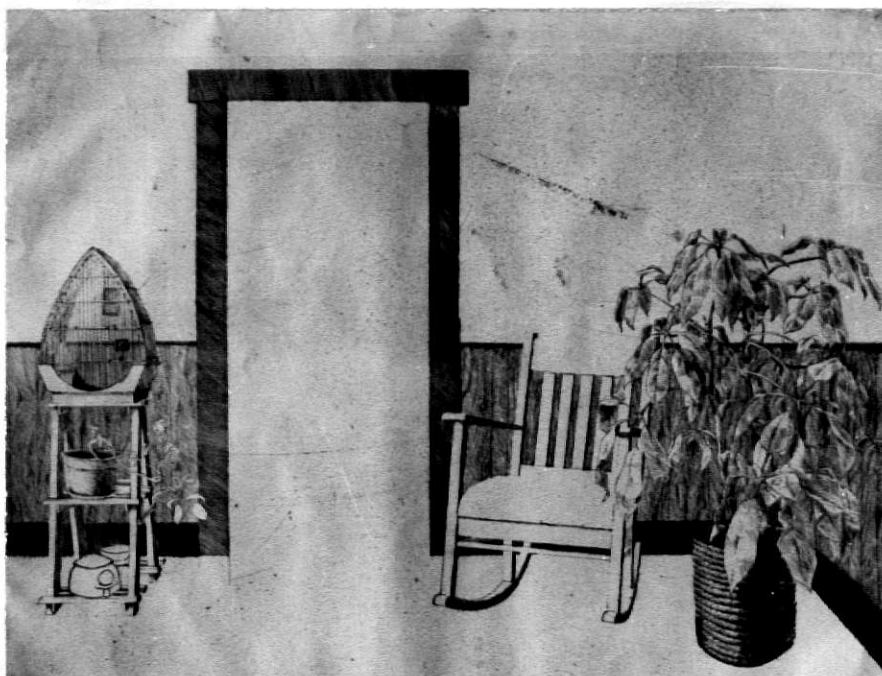
For the past two years my work has consisted mainly of a series of interiors. These images grew out of a number of sources. In the spring and summer of 1979 I was working on a portrait of my father, set within an interior (Lyon County Interior), this image excited me about the possibilities of the interior as subject matter for my work. At about this same time my wife and I moved out of an apartment complex and into an older home. The interior spaces within this house formed the basis for many of the images in the series of interiors. The seventeenth century Dutch interiors of Pieter de Hoogh, Emanuel de Witte, and Jan Vermeer along with the work of Edward Hopper formed another strong influence on the development of my images.

Working on a series of such closely related images was a valuable experience in that it allowed me to focus on a relatively narrow set of interests and also enabled me to explore these interests more fully than is possible in a single image. While specific interests and aims vary from print to print, certain general concerns appear throughout the series. These concerns include the behavior of light within an interior space, geometric relationships between different parts of or objects within an interior, the relationship between three-dimensional illusions and the two-dimensional surface of the page itself, and relationships between similar and/or differing patterns within the image.

This volume contains accompanying media (slides, audio recording, etc.), which was not scanned.

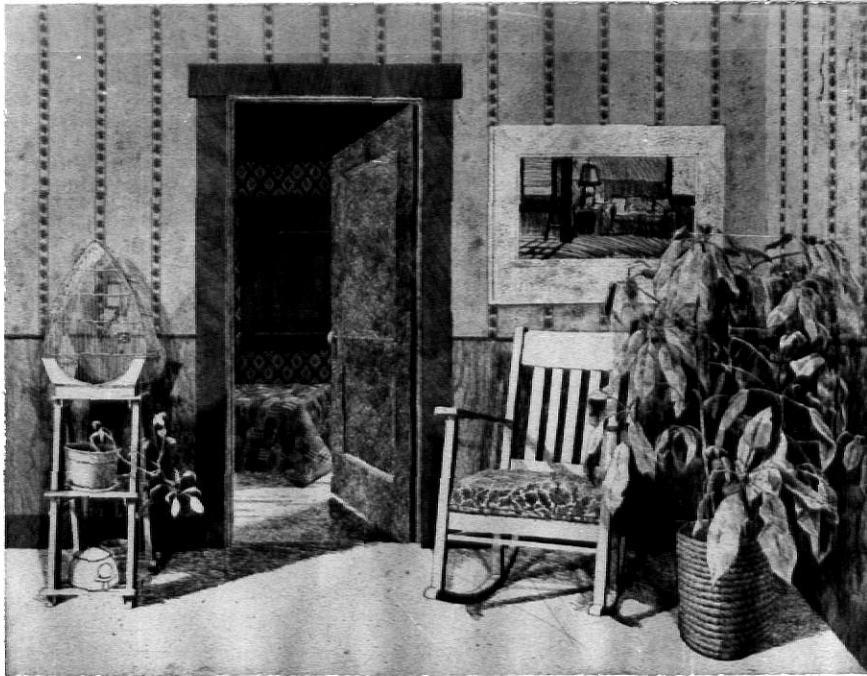
The accompanying media is available with the original print version of this volume. Ask at a library help desk for information on how to obtain the print version.

Due to age, some media may be deteriorated or unusable.



Thurston Street Interior #3      first state

I approach printmaking as an extension of drawing and consider myself to be first and foremost a draftsman and secondly a printmaker. Initial ideas for an image are generated through preliminary drawings. These first drawings are usually no more than quick compositional sketches. Once the major components and relationships of the image have been worked out in these sketches I like to begin the work on the plate. This method of working allows me to avoid starting from scratch on the plate and at the same time leaves me a great deal of flexibility so that the print does not become a copy of an already existing image. The first etch on the plate is used to establish the position of the major components. One of the things which I like most about etching is the ability to build layers of marks, one over another. I view this early stage of the print as a laying of the ground work on which the finished image will be built.



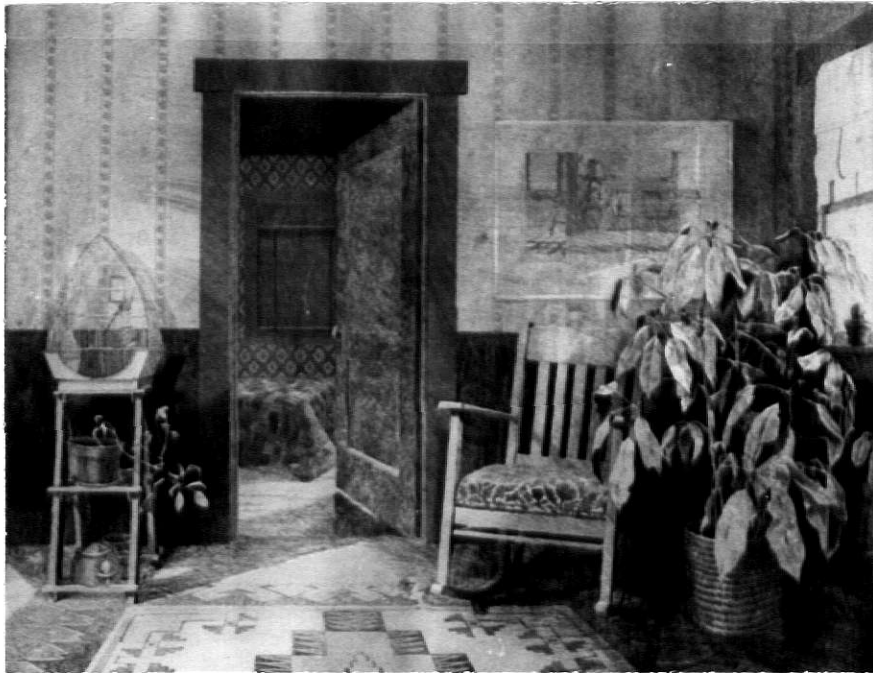
Thurston Street Interior #5      second state

This version of the print is about three steps removed from the initial etch. The image is beginning to take shape. A light aquatint has been added to the wall. The pattern on the front wall and the hanging picture were added with pencil drawn on tracing paper over a soft ground. The space through the open doorway and the door itself were defined mainly through line etching. New layers of line etching were also added to the foreground objects. The corner which the wall is supposed to turn on the right side of the image is very clumsy in this state and was my major concern. Shadows behind the foreground objects began to define the light as coming from the left, with the back room being lit from the right.



Thurston Street Interior #3      third state

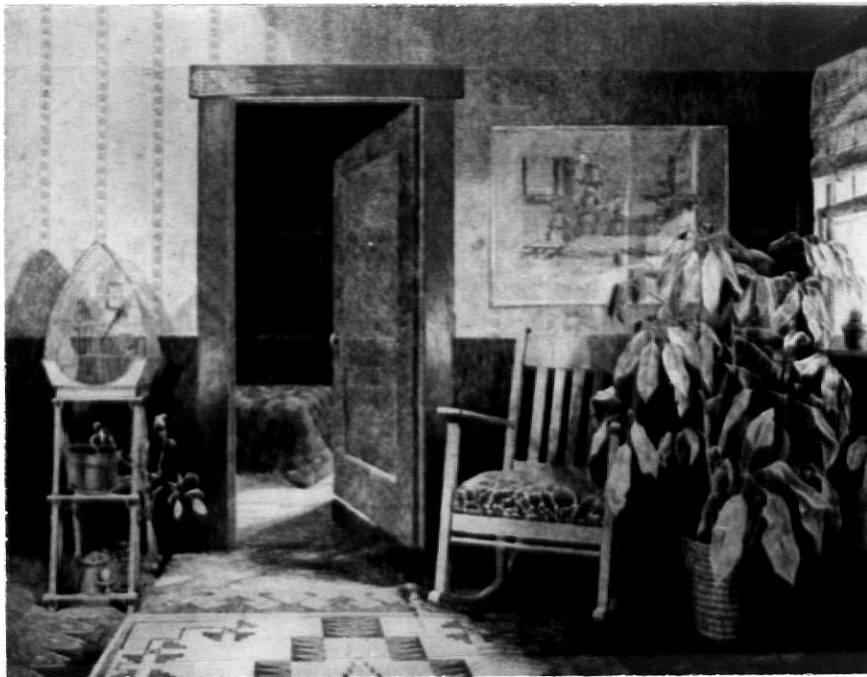
A new layer of line work has been added, largely in the shadows behind the ladder on the left and behind the chair and plant on the right. Lighting for the front room has become multi-directional. The proof has been drawn on extensively with charcoal and pen, attempting to clarify the corner of the room on the right hand side of the print and also experimenting with possible ways to deal with the floor in the foreground. One of the great things about etching is this ability to explore different options by drawing on or other wise altering the proofs.



Thurston Street Interior #3      fourth state

In this state the window on the right is etched in and not just drawn on the proof. A carpet has been lightly etched in the foreground and a gradation of line work has been added to the wall on the right hand side. At this point I was basically satisfied with the composition of the image and the remaining work was mainly geared toward simplifying the way the print read by pushing the lights and darks into a more dramatic pattern.

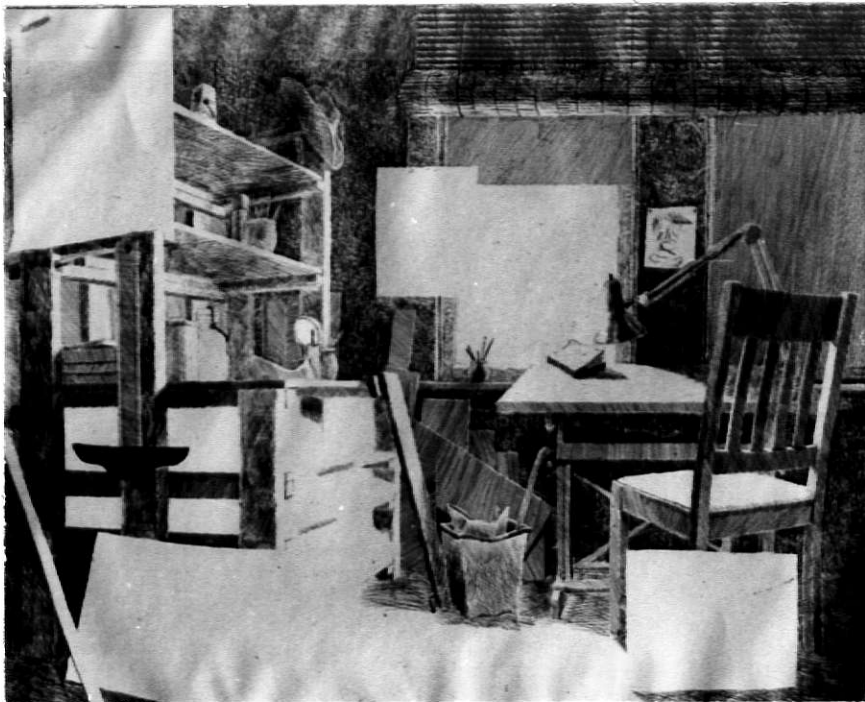




Thurston Street Interior #3      final state



Thurston Street Interior #3      detail



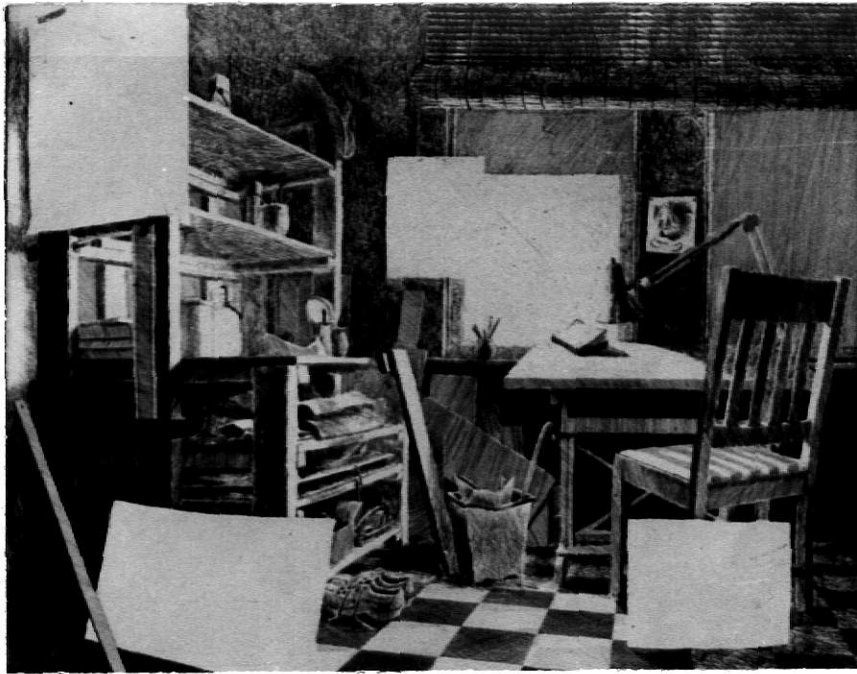
Studio      first state

My primary interest in this image was to capture the sense of light coming in through the center window. The white rectangle of the window is echoed by the blank rectangles scattered throughout the print. I was excited by these forms for a number of reasons; first of all for the way they reiterated the shape and flatness of the page itself, secondly for their transparency and the way they pulled the light through the image, and also for the way they behave in three dimensional space in relationship to one another.



Studio            second state

Much additional detail has been etched and new layers of line have been added to the previously existing parts of the image.



Studio      third state

The pattern on the floor has been added along with additional line work in some of the detail.



Studio                      fourth state

Several layers of fabric/soft ground etches have pushed the value range of the print considerably. The confusion of detail which previously existed has been eliminated with these tonal etches so that the image now has a stronger and greatly simplified visual impact. A copy of a Vuillard interior has been lightly etched and then covered with a light soft ground etch in the upper right hand corner of the print.



Studio            final state

The soft ground etches on the blank rectangles in the lower register of the image have been scraped out and redone, using more time biting for a more gradual transition of value.

## EXHIBITION RECORD

- 1981: Rockford International '81  
Rockford, Illinois Purchase Award
- 24th Annual Chautauqua National Exhibition of American Art  
Chautauqua, New York
- 31st Annual May Competitive  
Joplin, Missouri Cash Award
- Boston Printmakers 33rd National Exhibition  
Boston, Massachusetts
- North Dakota Print and Drawing Annual  
Grand Forks, North Dakota
- Seventh Annual Prairie Art Exhibition  
Sterling, Kansas
- La Grange National VI  
La Grange, Georgia Purchase Award
- Paper in Particular National Exhibition of Works on/of Paper  
Columbia, Missouri
- First Kansas Arts Commission Statewide Artist's Competition  
Topeka, Kansas
- One-Man Show, Augustana College  
Sioux Falls, South Dakota
- One-Man Show, Southwest State University  
Marshall, Minnesota
- 1980: Vermillion '80 National Print and Drawing Competition  
Vermillion, South Dakota
- Art Inc. Juried Exhibition  
Great Bend, Kansas Cash Award
- Kansas Artists Postcard Series 1980  
Topeka, Kansas Purchase Award

EXHIBITION RECORD

1980: Tenth Annual Works on Paper Exhibition  
San Marcos, Texas

Wonderworks Five: Coming Attractions  
Nashville, Tennessee

Colorprint U.S.A.  
Lubbock, Texas

1979: Tenth Annual Smoky Hill Art Exhibition  
Hays, Kansas

Regional Juried Drawing and Print Exhibition  
Marshall, Minnesota Purchase Award

Dekalb '79 National Print and Drawing Exhibition  
Dekalb, Illinois

1979 National Print Exhibition in Texas  
Austin, Texas

Rockford '79 International Print Competition  
Rockford, Illinois