

A Feminine Perspective

ARTIST: L'Deane Trueblood (1928-) St. George, Utah

TITLE: *Waiting Her Turn* 1990

MEDIA: Sculpture-bronze cast

SIZE: 19" x 16-1/2" x 9-5/8"

BIOGRAPHICAL INFORMATION

Known as a person who loves people, L'Deane Minor Trueblood, now a resident of Bloomington, Utah, has become an international traveler in search of people as subjects for her paintings and sculptures.

L'Deane Trueblood was born in 1928 in Norman, Oklahoma. She was raised in a family of original territory homesteaders not far from a Native American Cherokee tribe. She credits her grandfather for teaching her respect for the Native American culture, and she still uses these people as favorite subjects for her art.

With roots in teaching, L'Deane's parents were supportive of her art education. L'Deane's remarkable art talents were recognized early by her teachers and friends. After receiving many awards during her junior and high school years, L'Deane enrolled in college as a fashion design major. However, in her second year at the University of Oklahoma, she recognized her love for three-dimensional art under the guidance of Professor Joseph Taylor. Some of L'Deane's drawings and sculptures were retained by the University for its permanent art collection.

L'Deane graduated with honors and a Bachelor of Fine Arts degree and later became experienced as an illustrator, junior high school teacher, and director of art and crafts for the U.S. Air Force in Germany. While in Germany, she met and married captain and jet-fighter pilot Roger Trueblood. From that time until her three children were raised, she devoted most of her time to the needs of her family.

Since moving to Utah, she has gained a master's degree in education and operated a Montessori school in St. George. Trueblood has studied under renowned watercolorist Charles Reid, and she has become a prominent watercolor artist herself, known throughout the United States and Canada. She is also a talented sculptor, as demonstrated by her busts of Dr. Armand Hammer, and the past president of Dixie College, Douglas Alder, and the pieces featured here, *Waiting Her Turn*.

At the age when most people retire, L'Deane Trueblood moved into high gear, traveling nationwide to do portraits in bronze and watercolor. She was a charter member of the Southwest Utah Arts Council and has served as secretary to the Council. She was selected for membership in the Pen and Brush Club of New York City, one of the nation's oldest organizations for women artists. In 1978 and 1979, she originated and directed the "Kaleidoscope of Arts for Kids" program in Washington County, funded by the National Endowment for the Arts and by the Utah Arts Council. She has won numerous awards throughout the United States and is recognized as a prominent figurative sculptor and painter. L'Deane Trueblood's major contribution to the arts is her concentration on depicting children.

SUGGESTED CLASSROOM ACTIVITIES

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QUESTIONS FOR LOOKING

(History, Aesthetics, Criticism)

What do you see in this sculpture? Is it 2 or 3-dimensional? What is the difference between 2 and 3-dimensional art? How old is the person in this sculpture? How is she dressed? Could her clothing and hair style tell the viewer anything about what she is doing? Why is she "waiting her turn?" Her turn for what? What kind of facial expression does she have? Can the body also show expression? What is the expression of her body? Is she alone? What does the title of this piece tell you about her surroundings? What are her surroundings?

What is the sculpture made of? Did the artist sculpt it out of hot bronze? How did it get to be bronze? Why bronze? What texture did the artist give this sculpture? Is the artist interested in imitating the figure? Is the artist interested in expressing feelings or emotion in this sculpture? What words best describe this piece of artwork?

ACTIVITIES

1. Visual Arts-perceiving

Objective: After a brief discussion about the human face, the students will demonstrate their understanding of it by sketching the basic parts of the face.

Using L'Deane Trueblood's *Waiting Her Turn*, explain that Mrs. Trueblood has said, "The forms of the face are the most interesting of [the human figure]."

Discuss the human face by doing the following: Choose 2 students (boy and girl) to sit motionless for 10 minutes in the center of the room. Have the class members find the features on the models, as shown below:

Graphic of face proportions

Another application would be to give the students a magazine image of the face and have the students draw and/or label the various features. Students could also measure the features to determine proportions (i.e. where are the eyes located vertically on the face, where are the ears in relation to the bottom of the nose or the top of the eyebrows, how wide is the mouth in relation to the width of the nose.) See math activity below.

2. Language Arts-writing

Objective: The students will demonstrate an understanding of point of view and sensitivity by writing a creative, descriptive paragraph about it.

Show the image *Waiting Her Turn*, by L'Deane Trueblood. Divide the class. Have half of the class write a descriptive paragraph taking the role of the girl in the sculpture--her thoughts, emotions, and feelings as she "waits her turn." Have the other half of the class write about the girl as a parent or bystander--what they sense about her feelings and anticipation. Ask the students to spend some time getting themselves into their role so the writing will be as thoughtful as possible. Read some of the finished products to the class with as much feeling and sensitivity as possible.

3. Mathematics/Geometry

Objective: Students will demonstrate their ability to use a ruler, protractor, and simple math skills by recreating the structure of the face, by numbered measurements.

Find a photograph of a face from a magazine that is looking forward and fills about half the page or less. Divide the face down the middle, vertically, with a pencil and ruler, and invite your students to do the same with a blank piece of drawing paper. Next, put a dot

on your vertical line between the eyes of your person and invite your students to put a dot on their vertical line, towards the center of their paper.

The line and the dot represent starting points from which you will give your students mapping measurements, left (left diagonal), right (right diagonal), up, down, etc. Give the students measurements from points on the vertical line to the corner of the eye, middle of the eye, top of the ear, bottom of the nose, etc. . . . and have the students double the numbers you call out. This gives students a chance to recreate your image, only bigger, using mathematics. Architectural rendering is done this same way.

For Young Students: Round off your measurements or try not to use fractions smaller than $1/2$ " or $1/4$ ". And, of course, most younger students will not be able to use a protractor.

Have the students draw the features on their paper. Give the participating models a chance to draw by choosing two more models to take turns. Evaluation is not based on creating a likeness, but rather on rendering the facial features. Remind the students not to draw too small.

For Older Students: Students should draw the head from whichever angle it is presented to them, frontal, $3/4$, or profile. Younger students may render just the frontal view, regardless of the angle of the model.