

WOMAN'S COLLEGE
OF THE UNIVERSITY OF NORTH CAROLINA
GREENSBORO, NORTH CAROLINA

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Submitted as a Supplement to an Honors Project
in the
Department of Art

Women's College of the University of North Carolina
Greensboro
1937

Slides are Catalogued in the
College Collection of the Library

194827

Approved by

John Opper

Director
Examining Committee

BRIEF DESCRIPTION OF SIX OIL PAINTINGS

Helen Throck

Marion Willard

by

Sarah G. Bradford

Submitted as a Supplement to an Honors Project
in the
Department of Art

Woman's College of the University of North Carolina
Greensboro
1957

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The basic theme for my painting project has remained the same for all six paintings. I set out to create a compositional order in a painting preserved within the picture plane whether in very simple or in highly complex forms. My using internal order for my central theme, I was merely seeking an element that must be present in any creative product for it to function as "art".

Approved by

John Oppen
Director
Examining Committee

Helen Thrush

Marc Trillaender

While this sense of order always guided my efforts, it was also used as a framework within which the separate elements of color, form, and the by-product texture could be manipulated.

In the course of the project, I had to discover new relationships in order to be able, as far as possible, to reach some conclusion as to what might or might not work together. Although I started with the yellow and blue of red, colors that always seemed to me to be in some way related in their intensity of hue, my intention had been that the yellow and blue should be combined to produce the other colors. This intention, or intention in that any other color could be produced by using a suitable mixture of yellow and blue.

Concerning the use of color, my intention was to avoid the use of the primary colors. In some cases the yellow and blue were mixed in areas against which the primary colors were used.

The basic theme for my semester's painting project has remained the same for all six paintings. I set out to create a compositional order in each that was to be preserved within the picture plane whether in very simple or in highly complex form. By using internal order for my central theme, I was merely segregating an element that must be present in any creative product for it to function as "art".

While this sense of order always guided my efforts, it was also used as a framework within which the separate elements of color, form, and the by-product texture could be manipulated.

In the course of my project, I hoped to discover new relationships in color and, if possible, to reach some conclusion as to what colors will or will not work together. Although I continued to use yellow and hues of red, colors that always appeal to me, I did, for example, succeed in introducing blues and greens. My contention had been that blue and green tend to dominate and overpower the other colors. From exploration, my deduction is that any color can work with any other color if used in a compatible relationship.

Concerning internal movement of forms, my intention was to avoid staticism and to counterbalance strong forces. In some cases the method used was to play large neutral areas against broken color arrangements. In others,

movement evolved with the help of line.

I have attempted to produce a changing order in the painting of six canvases. My belief is that although this internal order manifests itself in six different compositions, it remains essentially the same in every painting.