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

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BRIEF DESCRIPTION OF SIX OIL PAINTINGS

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

Slides are Catalogued in the College Collection of the Library
The basic theme for my painting project has remained the same for all six paintings. I set out to create a compositional order in each painting that would be preserved within the overall design. This order can be simple or in highly complex form. By using internal order for my central theme, I saw nearly all elements of a painting, and the by-product texture would be manipulated.

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

In the course of my project, I needed to discover new relationships in color and to reach some conclusion as to what color will or will not work together. Although I used three colors to e.g., yellow and hues of red, colors that always worked together, I did, for example, succeed in introducing colors of forms. My contention has been that black and white may dominate and overpower the other colors. With my project, my intention is that any other color must keep an eye on color if used in a compatible composition.

Concerning texture, color, and forms, my intention was to avoid anything that would be unnecessary already present. In some cases, the artist may use the space between areas against space color and texture. In others,
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.