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SVENSON, PETER GRATTAN. The Pullman Series. (1971)  
Directed by: Mr. Walter Barker.

pp. 3

This thesis comprises a series of ten paintings and thirty-one drawings from the paintings which were on exhibit from January 4, through January 10, 1971, at the Weatherspoon Gallery of the University of North Carolina at Greensboro.

A 35mm color slide of each work exhibited has been placed on file with the Walter Clinton Jackson Library of the University.

THE PULLMAN SERIES

by

Peter Grattan Svenson

A Thesis Submitted to  
the Faculty of the Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Master of Fine Arts

Greensboro  
January 1971

Approved by

Walter Barker  
Thesis Adviser

APPROVAL SHEET

This thesis has been approved by the following  
committee of the Faculty of the Graduate School at the  
University of North Carolina at Greensboro.

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Date Of Examination

## ACKNOWLEDGMENTS

I wish to extend special thanks to my wife, Jane, for her help in every phase of creating the Pullman Series. In addition, I wish to thank Mr. Walter Barker for his assistance in preparing this written thesis.

CATALOGUE

TITLE	DIMENSIONS IN INCHES
1. Pullman #1 . . . . .	96 x 96 x 136
2. Pullman #2 . . . . .	96 x 96 x 136
3. Pullman #3 . . . . .	96 x 96 x 136
4. Pullman #4 . . . . .	96 x 96 x 136
5. Pullman #5 . . . . .	96 x 96 x 136
6. Pullman #6 . . . . .	96 x 96 x 136
7. Pullman #7 . . . . .	96 x 96 x 136
8. Pullman #8 . . . . .	96 x 96 x 136
9. Pullman #9 . . . . .	96 x 96 x 136
10. Pullman #10 . . . . .	96 x 96 x 136
11. Pullman Modification #6 . . . . .	17½ x 22¼
12. Double Pullman Modification (A) . . . . .	17½ x 22¼
13. Double Pullman Modification (B) . . . . .	17½ x 22¼
14. Double Pullman Modification #1A . . . . .	22 x 22 x 35
15. Double Pullman Modification #1B . . . . .	22 x 22 x 35
16. Double Pullman Modification #3 . . . . .	22 x 22 x 35
17. Double Pullman Modification #3A . . . . .	22 x 22 x 35
18. Double Pullman Modification #3B . . . . .	22 x 22 x 35
19. Double Pullman Modification #3(9&10) . . . . .	17½ x 22¼
20. Double Pullman Modification #3(10&11) . . . . .	17½ x 22¼
21. Double Pullman Modification #4 . . . . .	22 x 22 x 35
22. Double Pullman Modification #4A . . . . .	22 x 22 x 35
23. Double Pullman Modification #5 . . . . .	17½ x 22¼

24. Double Pullman Modification #5A . . . . 22 x 22 x 35  
 25. Double Pullman Modification #5B . . . . 22 x 22 x 35  
 26. Double Pullman Modification #5C . . . . 22 x 22 x 35  
 27. Double Pullman Modification #5D . . . . 22 x 22 x 35  
 28. Double Pullman Modification #5E . . . . 22 x 22 x 35  
 29. Double Pullman Modification #6 . . . . . 17½ x 22¼  
 30. Double Pullman Modification #7A . . . . 22 x 22 x 35  
 31. Double Pullman Modification #7B . . . . 22 x 22 x 35  
 32. Double Pullman Modification #7C . . . . 22 x 22 x 35  
 33. Double Pullman Modification #7D . . . . . 17½ x 22¼  
 34. Double Pullman Modification #7E . . . . . 17½ x 22¼  
 35. Double Pullman Modification #7F . . . . 22 x 22 x 35  
 36. Double Pullman Modification #9A . . . . 22 x 22 x 35  
 37. Double Pullman Modification #9B . . . . 22 x 22 x 35  
 38. Double Pullman Modification #9C . . . . 22 x 22 x 35  
 39. Double Pullman Modification #9D . . . . 22 x 22 x 35  
 40. Double Pullman Modification #9E . . . . . 17½ x 22¼  
 41. Double Pullman Modification #9F . . . . . 17½ x 22¼

on one  
slide

41 titles on 40 slides

## THE PULLMAN SERIES

The Pullman Series, so named for connotations of luxury, i.e: the largest and most colorful body of work done to date, consists of ten 96" x 96" x 136" triangular-shaped two-panel paintings and thirty-one drawings from the paintings, eleven having the rectangular dimensions of 17½" x 22¼" and twenty having the triangular dimensions of 22" x 22" x 35". This series was begun in mid-February, 1970. The paintings were finished by early July, while the drawings were not completed until late October of that year.

Each painting was fashioned upon twelve-ounce cotton duck stretched over two 45°-45°-90° triangular wooden frames, which in turn were bolted together along one short side to form a larger right triangle of the same angularity. Designs were conceived by "drawing" upon the canvas with quarter-inch masking tape, without the aid of earlier sketches, mental or otherwise. A proportionately varying mixture of latex and acrylic paint thinned with water and Kodak Photo-Flo solution was then applied by brush directly to the raw canvas. Following the completion of one panel, the outlines of its painted areas were traced onto four mil thick polyethylene sheeting placed over the panel, and the sheeting was subsequently placed in reverse upon

the second panel and the panel scored with brief pencil marks, thus transferring a mirror-image of the design. The paintings comprise five such double images, two paintings sharing identical designs with different coloration.

The drawings also concern themselves with these five double and symmetrical images, utilizing a mathematically proportioned reduction of approximately five to one, then traced from rice paper templates to four-grid-to-the-inch graph paper. Coloration was achieved through the medium of Prismacolor pencils.

The drawings, and to a lesser extent, the paintings, were intended to be exhibited either separately or in geometric clusters. While the paintings are limited in their adaptability to multiple installations, particularly in low-ceilinged exhibition areas, their frames are provided with bolt anchorages on every side. The drawings as well are only moderately flexible in their adaptation toward the formation of clusters; indeed, only line and color techniques such as lithography or serigraphy could turn out the design en masse without resorting to tedious and time-consuming methods of production.

The basis, then, of the Pullman Series is a unit of design which exists beside an adjacent image of similar content. This unit is of a two-fold nature: first, it conforms to and only to a triangular format; and second, it

relies upon an adjoining mirror-image to convey a sense of depth either through complexity of design or through the opposition of color values. If regarded as a whole, two or more reversed panels should illustrate this impact of opposites in which the painting or drawing overcomes all limitations that common repetition (wallpaper-type patterns, etc.) otherwise imposes.

Moreover, the unit of design encourages considerable color interpretation; hence the creation of at least two paintings and six drawings for each double image — more only if greater quantities of money and time had been available. The scope of the five Pullman designs as presented in this thesis is intended not to be definitive, but merely suggestive of the possibilities of serial painting of this kind.