

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  
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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, in some cases, 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 an interesting way, I did, for example, subsequently find that blue and yellow did not seem to have the same power the other colors. This realization, or rather the fact that any color can be used in any way if used in a suitable composition.

Concerning the use of color, my intention was to avoid a certain type of color combination. In some cases the color may be used in a certain area against other colors.

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.