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UNIVERSITY ARCHIVES

WILLIE BAUCOM GRIMES. Window Series. (1972)
Directed by: Joe Crivy. pp. 2

The exhibit consists of 5 oil paintings, 2 drawings, and 2 oil studies.

This thesis was exhibited in the Weatherspoon Art Gallery, University of North Carolina at Greensboro, from January 8 through January 14, 1973.

A 35 mm. color transparency of each work is on file at the Walter C. Jackson Library of the University of North Carolina at Greensboro.

APPROVAL PAGE

WINDOW SERIES

by

Willie Baucom Grimes

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
1973

Approved by

Joseph Gray
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.

Thesis Adviser

Joseph Cruz

Oral Examination
Committee Members

Joseph Cruz
Andrew Martin

Walter Barker
Tom Martin

1-11-73

Date of Examination

PAININGS

1. Carr St. window
2. Back yard window
3. Side window at studio
4. Window with plants
5. Studio window No. 1
6. Studio window No. 1 - Study
7. Side window with blue stool - Study
8. Side window at studio - Sketch
9. Studio window No. 1 - Sketch

WINDOW SERIES

The series of paintings that I have been working on is concerned with views from windows; that is window frames and that which is outside the windows. Each painting combines interiors and exteriors. The viewer sees the paintings as if he were standing in the constructed interiors of a room. He looks outside the window into a world of landscapes and housescapes, into a world of changing seasons and light. The views are not always straight ahead, since I have used different angles looking out the windows.

My work combines two of the concepts of painting that I like best. One is the concept of nature evident in the works of the Northern Forest people, the Dutch, Flemish, German, and English painters. Their work has a delightful, intimate quality. The works project a strong feeling of control by the artist and the way he used the brush and paint on the canvas. The strong control does not manifest itself into hard, forceful work. Most of the paint has a freshness in the application that is very free. I am working to develop from the Northern Forest Artist the qualities I find most useful for my work.

Another concept that I employ in my work is Cubism. The Cubists express movement and space in their basic geometric form which, for my work, makes some areas easily read, and grasps the attention of the viewer. I have employed some of the same principles that some cubists use; for example, the frame is a basic geometric form and it directs movement in the painting. Large simple forms or areas in painting and

graphics draw the attention of the viewer as the smaller, more descriptive areas hold the viewer's attention. The window frame is not a completely separate form in the painting in that it is not really hard-edge painting. I paint the window frames in much the same manner as the landscapes except they are composed of larger, flatter areas. I study the actual window and how the light hits it as I would the trees outside.

In order to have an intimate quality to my landscapes and keep the painted window frame from being too flat, I need to experience a constant feeling of presence in my subject matter as I put it on canvas. The combination of the non-constructed, intimate landscapes with the constructed interior of a window frame has brought about this feeling. I work only from the subject matter; I never use a photograph even as an aide. I work toward a complete atmospheric feeling in my work, which does not necessarily correspond with the atmospheric conditions of any given day since many days are rained out and quick seasonal changes interfere.

One important factor in my painting has come about as a result of a change in my technique of preparing my canvas before I start to paint. Using rabbit skin glue and a sealer such as flake white or Dutch Boy lead white causes my paint to set on top of the canvas more than drying into the canvas.

Painting the window series has provided me with the opportunity to explore the various possibilities of combining interiors and exteriors on the flat canvas surface. The work in the exhibition represents a beginning solution to the combination of the interior and exterior scenes which leaves room for future exploration.

HOUGH, SYLVIA JENNINE. Light, Pattern, and Domestic
Architecture. (1973)
Directed by: Mr. Walter Barker. Pp. 3.

The thesis consisting of twelve watercolors
and two drawings was exhibited in the Weatherspoon
Art Gallery of the University of North Carolina at
Greensboro from April 22 to May 6, 1973.

35mm color slides of the exhibited works are
on file in the Jackson Library of the University of
North Carolina at Greensboro.