Variations on two themes

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AN ABSTRACT OF THE THESIS OF

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Abstract approved: Richard J. Prasch

Contained within my thesis is an analysis of my paintings in relation to paintings that are being done in this age and area. Thus, I have discussed the geographic and atmospheric environment which necessarily affects the artist's work. The paintings which have been chosen to comprise my thesis are two views of the Steel Bridge and four views of an old barrel mill in North Portland. They have been executed in Polymer-Acryllics, a Hy-Plar product. This medium, plus the subject matter, compositional and technical problems are given consideration. Lastly, I have briefly summarized what I believe painting to be.
APPROVED:

Professor of Art in charge of major

Head of Department of Art

Dean of Graduate Studies

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 Typed by Mary Sauter for Florence Lyn Bafus
Variations on Two Themes

by

Florence Lyn Bafus

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Variations on Two Themes

Painting has been said to be a projection of the personality of the painter and a statement about the age that produced it. There is within each age, broadly three groups: those who cling to the past, those who paint in conformity with what is being done, and the avant garde.

At this stage in my development as a painter, my work lies between the first and second categories. Evolving from the Naturalistic, my work remains for the most part Realistic, with definite colorist tendencies. I have been influenced considerably by the French Impressionists, particularly Cezanne.

The paintings which have been selected to comprise my thesis work consist of two views of the Steel Bridge and four views of an old barrel mill in North Portland. The paintings which have been executed in Hyplar Copolymer are based on structured drawings which suggested a variety of compositional possibilities.

To place myself in excellent company, I subscribe to Renoir's conviction that this is a good world and happiness is the natural state of man. Renoir's art is simple, direct and profound. My work at this stage is simple and direct.

I find it quite possible to look at the Portland area with a sense of awe and wonder. The atmospheric changes often result
The sketches have been reproduced by a 3-M copier (originals in India Ink.)
Mill #1 Copolymer* 30 x 30"

Mill #2 Copolymer 24 x 36"

*Plastic water color for artists
in the subtle mistiness of a Corot landscape. On occasional bright days, the absolute clarity of the area becomes a Leger in scope. However, predominately cool colors typify this locale and I seldom feel inclined to use warm colors on my palette. A notable exception is Mill #1 in the series. The mill, still in operation, was apparently bright red in its robust youth. The years, however, have left it a weathered and warm motley of dusty pinks. Thus, it appeared to me under the bright summer sun. The composition is necessarily linear, verticality is predominant, although diagonals state the lines of basic utilitarian architecture of the roofing.

Hyplar extender was used (in an experimental way) to build up areas in the composition. As acrylics (or polymer) is flat in nature, has a slippery feeling, and does not possess the gritty body of oil, the use of a modeling extender must be employed. Thus I attempted to build up a rich surface texture, using a palette knife, alternately with a serrated knife.

The extender was applied directly from the container, over areas of paint that appeared to lack cohesion with the whole. The result was an added richness, however, one feels that the method is open to arbitration as an artificial texture has been created which is not organically related to the material.

Small planes related to each other as in many Cubist works are employed in Mill #2. These small planes lead into larger planes to create the pattern within the composition. A similarity
Mill #3  Copolymer  24 x 36"

Mill #4  Copolymer  24 x 36"
to C. S. Price may be noted in the buildings in the foreground. The paintings that Price did of the paper houses that he constructed as models seem to have some of that same quality. It is possible that the whole work may suggest some of this artificiality. However, this is not necessarily a condemnation of the work when one considers that under certain light conditions in the Northwest, landscape does take on an artificial character. Buildings may seem to be highly transitory and the sky may appear to take on substance.

The painting, Mill #3, gives evidence of this as the quality of the sky, described in the preceding paragraph is effectively captured in this work. The effect of the light on the objects of this work contribute to the compositional variation nearly as much as the edges of the objects themselves. In this manner, diagonals created by edges are opposed by diagonals created by areas of light and dark on the building surfaces.

Opposing diagonals work their way across the horizontality of the canvas of Mill #4. Repeated verticals extend outward from the diagonals to give a total effect not unlike the abstract designs employed in the work of Frank Lloyd Wright.

Perhaps the mysterious element which I believe exists in Portland skies is best portrayed in Bridge #1. Often the sky over Portland is predominantly grey, streaked with delicate pinks and lavenders. The bridge structure is effective tracery against this permeated grey. I believe that I have succeeded
in relaying my feelings concerning the subtlety of the scene.
Although the work is subtle and delicate, the surfaces around
the bridge are divided in terms of value and linear quality so
as to relate to the bridge structure, creating an effective total
composition.

Having lived in and been influenced totally by the colors
of the West and Northwest, I am naturally somewhat conservative
in my choice and use of colors, and find too much color dis­
tracting. Thus in Bridge #2, I have painted the structure of the
Steel Bridge rising majestically out of the murkey grey-green base
to become a silhouette against the foggy sky planes, of an early
morning in Portland. The two main verticals which are actually
composed of both vertical and diagonal line are effectively inter­
sected by the strong curved line of the bridge span. Oppositional
curves are seen in the area of the sky and small curve linear
aspects are effectively repeated in the bridge towers.

If through my painting, communication takes place, sophisti­
cated compositions will not be forth-coming, at least not
immediately. As stated previously, my interpretations, as I
attempt to analyze them objectively, are simple and direct, and
I will add, not without nostalgia.

My thesis proves the moot point that each of us under the
same set of circumstances sees in a very different manner and
further, that individually, one can perceive the same objects
in different ways. Thus, I submit my six paintings, two views of
the Steel Bridge and four views of the Barrel Mill. After all, variation on a theme is what painting is all about.
Bridge #1  Copolymer  24 x 36"

Bridge #2  Copolymer  28 x 42"
Remembered Moonlight  Acrylic*  30 x 40"  

Northwest Landscape  Acrylic  32 x 32"  

*Polymer Emulsion
Memory of the Mill  Acrylic  34 x 38"