

Entire  
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Prospectus of Paintings  
Submitted  
by  
Claude William Groth  
for  
The Master of Fine Arts Exhibition  
October 17-23, 1949  
at  
The Little Art Gallery  
of  
The Architecture Building  
School of Architecture and Allied Arts  
University of Oregon  
Eugene, Oregon  
Andrew M. Vincent - Advisor

[1949]

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V-S-Large Still  
Life-Oil

### Representational Mystery

Perhaps each painter's starting-place lies with at least the representational aspect of his art. It is the nature of most minds to advance from the known to the unknown. But even the known may be largely garbed in mystery. This is the situation depicted in the execution above. The painting is a large one, many of its component parts are understandable, but there is enough of the mysterious involved to give interest and charm and to engage one's mind to further research. I feel that it may challenge one way one time, and at the next it may provoke thought and appreciation along another line. A painting's excellence may be measured also by its permanent challenging power.

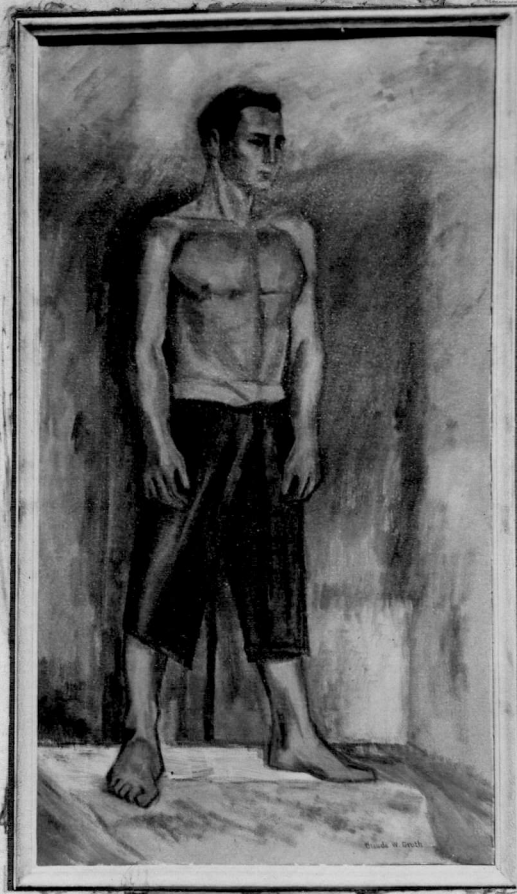


LADY IN RED -V-E -OIL

## Compositional Portrait

This is a portrait-painting. Can one have such and be successful? Certainly not in any easy manner unless he is a genius. But here the space of the canvas is utilized in such a composition as to preserve the likeness and at the same time to accomplish the all-over color harmonization. The colors are predominately red and green, with the subtle play of nuances giving interest. There is a boldness of presentation which might cause one's interest to languish after a time, yet here we find accomplishment so far as the execution of a head in good compositional form is concerned. The space relationships are largely done, line directions are definite and attractive, and they lend stability to the build-up of the painting in general.

All in all, this execution represented a real advance for me at the time it was performed.



V-K, ATHLETIC, OIL

Figure Tension

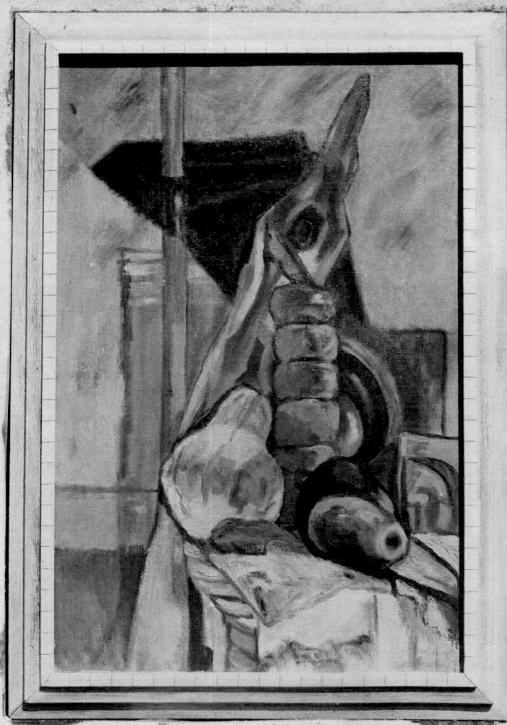
A general feeling of stability attained by means of horizontals and verticals, with tension expressed by diagonals poised upon the verticals, is the vehicle of expression aimed for in this composition. General verticality adds strength and dignity to what might otherwise present a feeling of blockiness or horizontal extension.



I-C, VISIT OF WAR--LITHOGRAPH

## A New Approach

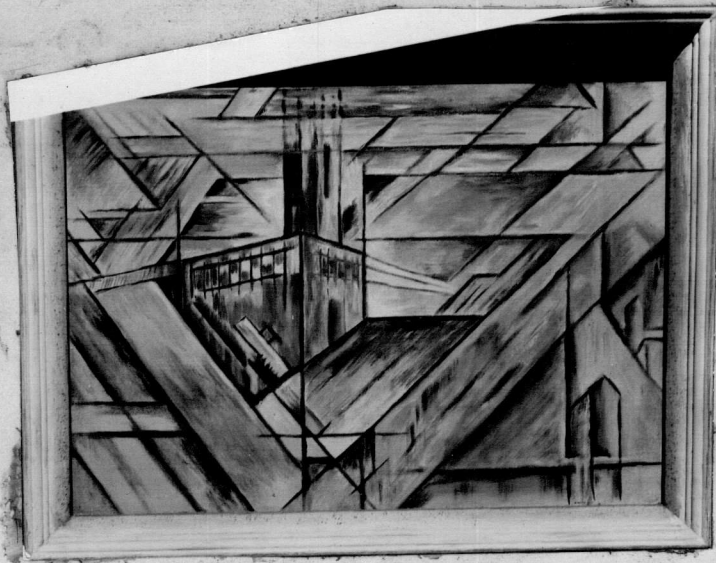
The painter here approached his space to be utilized (in this case a lithograph stone) with a purely abstract feeling. The problem consisted of a desire to follow feeling in regard to space-treatment rather than to portray any tangible subject-matter. The above result was obtained, one which might be interpreted in any one of several ways. Herein lies the charm of the work. This method is, perhaps, one of the effective ways of attaining a desirable result in a surface expressed in black and white. Textures of interesting nature are gained by varied manner of the grease crayon's application. Rubbing with a cloth over certain portions helped to soften tones and to give a tender cloudy effect.



V-J STUFF OF THE SEA, OIL

Here is atmosphere attained by means of assembling detached articles in harmonious combination, painting them in such a way as to give richness of texture. The latter is, no doubt, enhanced by the careful selection of the frame pattern designed to enrich the colors used in the composition. The white-black liner around the inner frame contributes as much as the painting to the total make-up of the execution.



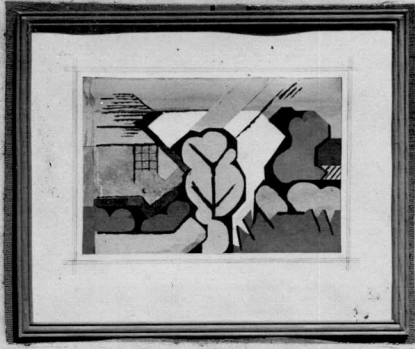


V-M

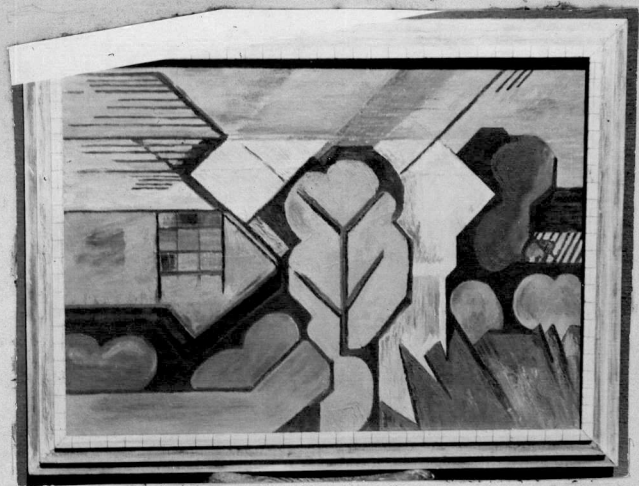
## Abstract Duality

Abstraction may assume many forms from abstracted representation to the extreme of utter intangibility, so that one may allow free run to his imagination in this field. In the instance above, there is some abstracted representation, but there is more that is purely imaginary. This piece represents some of the earlier work of the author but, technically speaking, it anticipates some of the much later effort.

The reds, blues, yellows, lavendars, browns, and greens give a vividness and a fire to the canvas. The line directions and angles were inspired by some of the work of Lionel Feininger. The work also possesses that recurring ability to interest the beholder at each viewing. Opposing line directions create an interesting and satisfying tension, which holds and inspires one.



Collage



Oil-painting

## I-G-Abstracted Landscape

## From Collage to Painting

One of the practises which aids the artist in color harmonization and powerful space relationship is that of experimentation with construction-paper in the preparation of a preliminary collage. Thus he acquires a scheme which at least partially satisfies him before he ever puts his brush to the canvas.

In the collage and the painting above the underlying foundations of a landscape were utilized in the combination indicated. Greens, blacks, lavendars, browns, whites and blues were employed to lend beauty, with the addition of a few red accents.

There are features (good ones) in the collage which were not carried over into the painting, yet the painting contains some features, (nuances, etc.) which the collage does not possess.



V-O-Abstracted Lad.

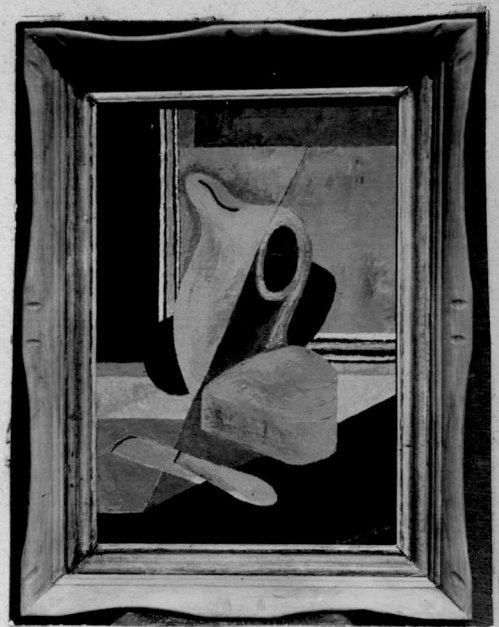
From

Charcoal to Lithograph (black & white) to Collage to Painting.

The first draft of the painting above was a preliminary sketch in charcoal. When the sketch was transferred to the lithograph stone, some improvements were made and the results were pleasing. Here we have arcs of circles interplaying with rectangular and geometrical shapes. Accents and textures played through with interesting nuances, enliven the surface. A feeling of color is present even in the black and white lithograph. When the collage was made this feeling was interpreted into color. When this was further carried over into painting, the snapshot above records something of what was done to enhance it still more, especially in the texture qualities.



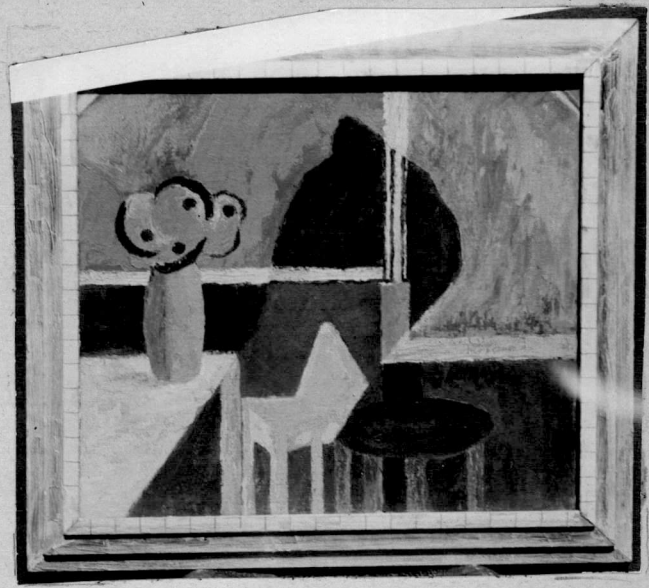
Collage



Painting in Oil

## II-A An Abstracted Still Life

The collage above was an experiment. It was inspired by a feeling for vivid color with a softness of tone, and a directness of expression. The collage was completed quickly and with a feeling of sureness about the entire procedure. That done, there was no stopping until it was expressed in oil. Delicate nuance was employed to lend a softness and a transparency to the colors. These colors, although not intense in themselves, were given an appearance of indirect intensity by the employment of green-black spaces to set them out. Soft pastel-like shades became dynamic.



### III-B Abstracted Still Life & Landscape

The collage of this work was inspired by a sketch made from looking out the studio window. But much more attention and care were employed to express color and space harmonization. The device used is the pleasing interplay of these expressed by means of roughly circular and geometric spaces. Again the type of frame employed carries out Seurat's idea of the painting's atmosphere extending to the edge of the frame with the attainment of complete unity.



#### V-C Abstracted Portrait

The painting above represents an advance beyond the portrait presented in the first part of this series. Oranges and blues, yellows and lavendars, and white produce the color scheme. A face is so compelling that it tends to draw all attention, but here the effort is made to combine the facial characteristics in the all-over space pattern of the composition. This, I feel, is accomplished by means largely of horizontal, vertical, and diagonal directions. The small plays through or across the large in an interesting way. There is also retained the slightly circular pattern about the head, yet even this takes on the nature of the geometric by means of the inclusion of angles.



V-N S. E. Eugene

In this piece of work we have still another approach. It is representationally, yet loosely done. Perhaps this is the outstanding characteristic. However, darks and lights, tones and hues are carefully considered. The subject-matter has been so compositionally viewed as to present an interesting play of the large and the small scattered over a space which has within it a circular tension. The influence of another artist is manifest in this piece of work. It is refreshing to the author to exchange ideas with others, thereby gaining much which he would otherwise pass. "There is nothing new under the sun." Yes, but old things may be reorganized in a creative way.



### V-R Highways

For the author the above was one of these new combinations. This painting is executed on ordinary burlap, "sized" in the same way as canvas. But what a "novel" texture. We see a loose execution of elliptical movement inter-changing with horizontals and diagonals. There is enough horizontality to lend stability, in spite of the strong action suggested by the violent diagonals and the swirling arcs. The soft pastel tints also help to quiet the strong expression. The loose execution allows relief in the strength of the movement to a sufficient extent that even a peaceful feeling is possible as one views the composition.





V-H Queen Anne Hill

This painting was inspired by fresh observation. The interesting lines of architecture as set against the rugged and irregular forms of the Olympics with their jagged patches of snow formed a very satisfactory complement the one to the other. The execution done almost entirely with a palette knife carried on in a consistent fashion the ruggedness of the mountainous foil into the regular forms of the architecture. Attempts at repetition were made at strategic points in the compositional surface to help the idea of a continuous motif.



### I-A Pine Creek Collage

Pine creek canyon with its curving lines inspired this collage. The pale yellow wheat fields with portions in dark lavender summer fallow on the rolling soft slopes furnished a flowing design against which the architectural lines of barns, granaries, and tool and implement sheds made a pleasing contrast. Transparent paper and some painting provided nuances which lend a charm to the large spaces of otherwise flat color. The building forms provide the horizontal stability needed to steady the crisscross pattern which dominates almost the entire surface of the collage.



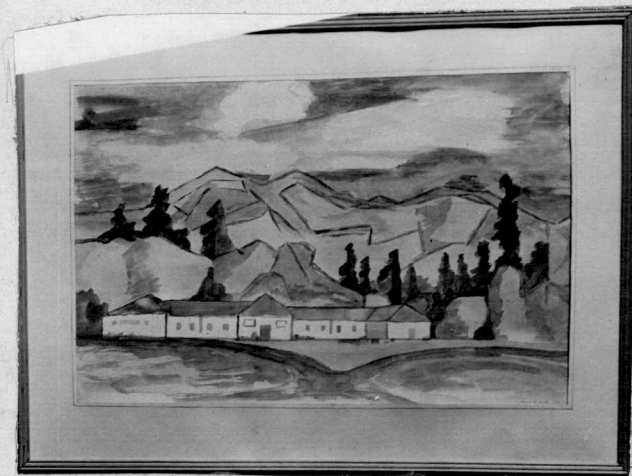
#### VI-B Campus - A Water-color

This water-color was executed by choosing the forms desired and then by painting in portions or spaces of color with the paint considerably diluted with water. No attempt was made to outline anything. The entire surface was covered. Then some drawing was done with the brush. Any lines places anywhere were carefully considered. Lights and darks were also carefully located. The whole procedure was practically done with a wash rather than painted. A soft, pleasing water-color was obtained possessing something of the delicate feeling of a Japanese color print.



I-E Dark Sky

In this composition the author began with this idea. A blue sky is darker than the space under it. A dark sky, therefore will give the effect of bright sunlight upon the earth. However, for the sake of space harmonization some darks occupy space in the lighter portions, and some of the lights are found in the upper part or dark portion. The lightest light is space left untreated. This serves better than otherwise. I found this a pleasing and interesting experiment.



#### VI-A Horizontal

Another water-color of charm to me at least. This time the motif is horizontality. The horizontals twist about in intriguing manner interspersed by verticals. Even the diagonals are arranged in horizontal fashion across the composition from left to right. Dark spaces above suggest verticals which do not interfere with the dominant horizontality.



V-A Circus Horse

"A good time was had by all." By whom? Well, that is to say, the artist and this piece of work. This was really enjoyed, for it was done in water-color with the oil-painting technique. So much so that one beholder thought it an oil at first glance. Here is an ameboid object superimposed upon a simple geometric background, but the ameboid partakes of some of the characteristics of the geometric, and the geometric in turn partakes of the color quality of the amoeboid. Such a strong presentation requires the wide matt and the heavy frame which surround it.



I-A Downpour

Yes--something still different for our concluding statement. "Downpour" was attained by vertical brush-strokes entirely. Not a stroke in this entire work was made in any other direction. This is the new advance made here. Other principles have been employed before, but not this. And was it interesting! A new and interesting texture was attained. Thanks to the wise suggestion of one of my instructors.

Also, heart-felt thanks to all of my instructors for their patience and kindly consistent help with one who learned so slowly. They have inspired me to continue my exploration in the realm of creativity.