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DAVIS, WALTER K. Portrait Paintings and Drawings of the human figure.  
(1978) Directed by: Mr. Ben Berns. Pp. 2.

The exhibit consists of 7 paintings and 2 drawings. the thesis was exhibited in the Weatherspoon Art Gallery, University of North Carolina at Greensboro from April 30, through May 14, 1978.

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

PORTRAIT PAINTINGS  
//  
AND DRAWINGS OF THE  
HUMAN FIGURE

by

Walter K. Davis  
//

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  
1978

Approved by



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Thesis Adviser

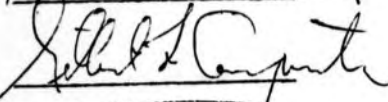
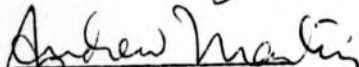
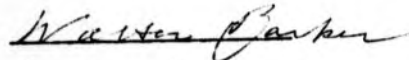
APPROVAL PAGE

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



Committee Members



April 21<sup>st</sup> 1978  
Date of Acceptance by Committee

#### ACKNOWLEDGEMENTS

I would like to give special thanks to my parents (Mr. & Mrs. James M. Davis) for their spiritual guidance and encouragement. I wish to thank those friends who have helped in some way with my thesis work. I would also like to give my great appreciation to my adviser, Ben Berns, and the other members of my thesis committee, Gilbert Carpenter, Andrew Martin, and Walter Barker.

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CATALOGUE

Acrylic Paintings

TITLE	SIZE
1. Invictae: Charity, Faith, and Hope	36" X 41"
2. Self Potrait: Reflections	36" X 24"
3. Love, Love....., Portrait of Sister Carolyn	36" X 24"
4. Self-Portrait: In the Blue	31½" X 31"
5. Peace On Earth: Portrait of Nephew Scottie	55" X 48½"
6. Freedom: Life, Liberty, and the Pursuit of...	55" X 33"
7. Portrait of Mrs. Agnes Smith	18" X 20"

Figure Drawing and Pencil Portrait

TITLE	SIZE
1. Resting Nude	16½" X 12½"
2. Portrait of Beverly	23½" X 18½"

My thesis consists of several portraits painted in acrylics. These paintings are on duck canvas in sizes ranging from 18" x 20" to 35" x 54". I have paid close attention to the modeling and coloration of the facial features of each subject. In several of the paintings I have used a blue in the background which to me suggests a source of electrifying energy, giving the subject an intense vitality. It is hoped that this electrifying blue together with the careful rendering of facial features, encourages one to search beyond the surface image to discover the expressive qualities of each portrait. My approach is psychological and intended to express a universal concept such as, my painting, "LOVE, LOVE....", which I think, love should be universal.

All of the people that I have painted, with the exception of a self-portrait and a painting of my sister, Carolyn, are close friends. I have spent much time with each person and have formulated my conception of their personality. Their expressions and attire are natural and I have attempted to capture those expressions on canvas.

The portraits are careful studies done from photographs and the model. I used a 35 millimeter camera under natural light, set on low shutter speeds. The use of photographs was necessary to me because each portrait requires extensive time. The technique used to achieve the gradation of tonal quality is painstaking, requiring many thin layers of paint. In many cases, more time is needed than the model can provide. The photograph is used for reference when the model is unavailable, however, I do not feel that my work is photo realism.



My drawings, like my paintings, are based on close observations of the human figure. My concern is with representing the flow of form in light and shadow with linear perspective. The lines in response to observed light and shade are modulated in thickness and tonal quality. Thin and light gray tonal lines indicate the direction of the light source and medium gray tone leading into heavier lines are used on the shaded side. My observations in drawing have given me a better understanding of form, which helps solve many problems in my paintings.

Each canvas is stretched to size and primed with three or more layers of polymer Gesso. The finished paintings are protected with a polymer varnish.