

The University of North Carolina
at Greensboro

JACKSON LIBRARY



ca

no. 1379

UNIVERSITY ARCHIVES

SUMPTER, HENRY EARL. Painted Still Life Studies and Figurative Drawings. (1976) Directed by: Mr. Andrew G. Martin. Pp. 2.

The thesis consists of 13 paintings and 5 drawings. The thesis was exhibited in the Weatherspoon Art Gallery of the University of North Carolina at Greensboro from April 18 through May 9, 1976.

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.

PAINTED STILL LIFE STUDIES AND

FIGURATIVE DRAWINGS

by

Henry E. Sumpter

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
1976

Approved by

Andrew Martin
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 Andrew Mantus

Committee Members Gilbert K. Compton
Paul Rost

Walter Barber
Andrew Mantus

April 14, 1976
Date of Acceptance by Committee

ACKNOWLEDGMENTS

I hereby wish to acknowledge the assistance of my thesis advisor, Mr. Andrew Martin, and also the other members of my thesis committee: Mr. Gilbert Carpenter, Dr. Carl Goldstein, and Mr. Walter Barker. In addition I am grateful for the encouragement given me by my wife, Susan, Dr. Herbert Wells, and Mr. Peter Agostini.

CATALOGUE OF EXHIBITS

TABLE OF CONTENTS

	Page
APPROVAL PAGE	ii
ACKNOWLEDGMENTS	iii
CATALOGUE OF EXHIBIT.	v
CHAPTER	
I. PAINTED STILL LIFE STUDIES AND FIGURATIVE DRAWINGS . .	1

CATALOGUE OF EXHIBIT

Title of Work	Medium	Size
1 Still Life with Banana, Brick, Apple and Egg.	Oil on Masonite.	11" x 8"
2 Lemons on a Soap Pedestal	Oil on Masonite.	7" x 5 3/4"
3 Vase and Lemon.	Oil on Masonite.	8" x 7"
4 Six Lemons in a Bowl.	Oil on Masonite.	9" x 7 1/4"
5 Two Views of a Lemon.	Oil on Masonite.	7 1/4" x 5"
6 Tropical Fruit with Bowl.	Oil on Masonite.	10" x 7 1/4"
7 Lemons #1	Oil on Masonite.	9" x 6 1/2"
8 Lemons #2	Oil on Masonite.	7 1/4" x 6 1/4"
9 Still Life with Vases, Bowls and Egg.	Oil on Canvas.	14" x 11 1/2"
10 Apple and Knife on a Dish	Oil on Masonite.	9" x 6 1/4"
11 Lemons #3	Oil on Masonite.	7 1/4" x 6 1/4"
12 Apple	Oil on Masonite.	6 3/4" x 5 1/2"
13 Three Lemons in a Dish.	Oil on Masonite.	9 3/4" x 7 1/4"
14 Reclining Figure #1	Conté' on Paper	22" x 15"
15 Model in a Standing Pose.	Conté' on Paper	23" x 17"
16 Reclining Figure #2	Conté' on Paper	23" x 15"
17 Model Crouching on a Stool.	Conté' on Paper	21" x 15"
18 Seated Model.	Conté' on Paper	23" x 17"

CHAPTER I
PAINTED STILL LIFE STUDIES AND
FIGURATIVE DRAWINGS

This thesis presents the two major concentrations of my recent work, figure drawing and still life painting. In both areas my concern is to search for and describe form.

Drawings of the model in the studio are rendered in conte' crayons. These studies are limited to line drawings to pull out and push back forms. In addition, these lines suggest movement along the surface of the figure.

The problems confronting me in my still life paintings become more complex because of the introduction of light and shadow; so I have chosen several limitations to narrow the field of problems and possibilities to a great extent. I selected discarded ceramic ware and perishables as the subjects for this series because of the simplicity of their forms. The color approach used in my still life paintings emerged from my study of the almost crystallized surface quality found in paintings by Walter Murch. My palette is limited to a close value range. Darkest values are stabilized first, then a progression is made to lighter values. When painting I found it best to work from a combination of natural and fluorescent lighting for a greater continuity of values, as they play upon the form of the object being painted.

I attempted to show in my figure drawings that each part of the anatomy, no matter how insignificant it may seem, relates to the overall structure of the figurative drawing. This approach to drawing has helped me better organize forms within my still life paintings.