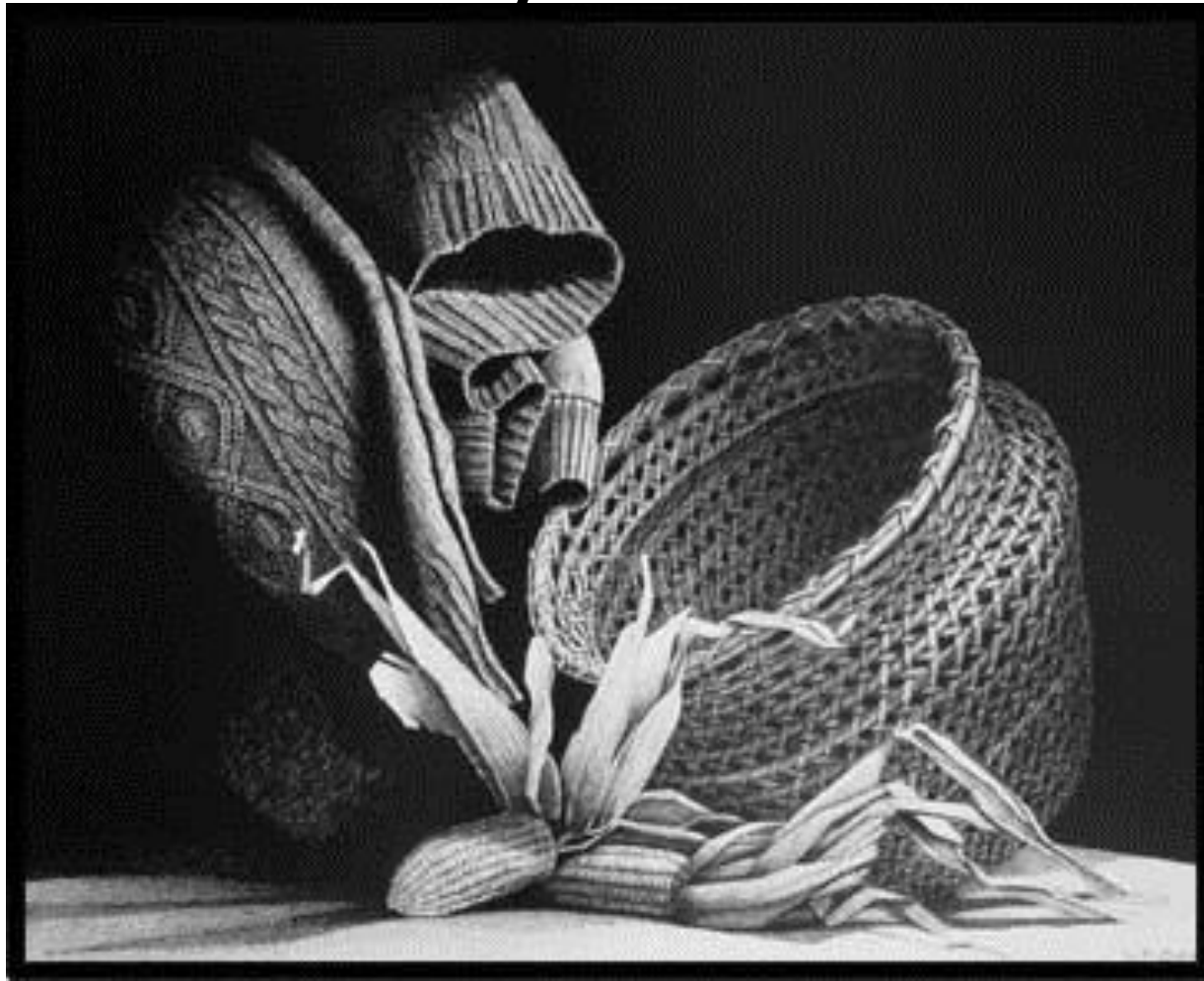


Still Life Drawing –
Drawing from Observation:
Get ready for notes!!!



1. Still life: a drawing of inanimate objects
(Not living)



2. Drawing from observation:

- The goal is draw or paint the objects as accurate to the still life as possible. Find relationships between objects.



- HOW? Look at the objects ... studies their shape, where the light falls & the shadows the objects make in relation to the other objects.



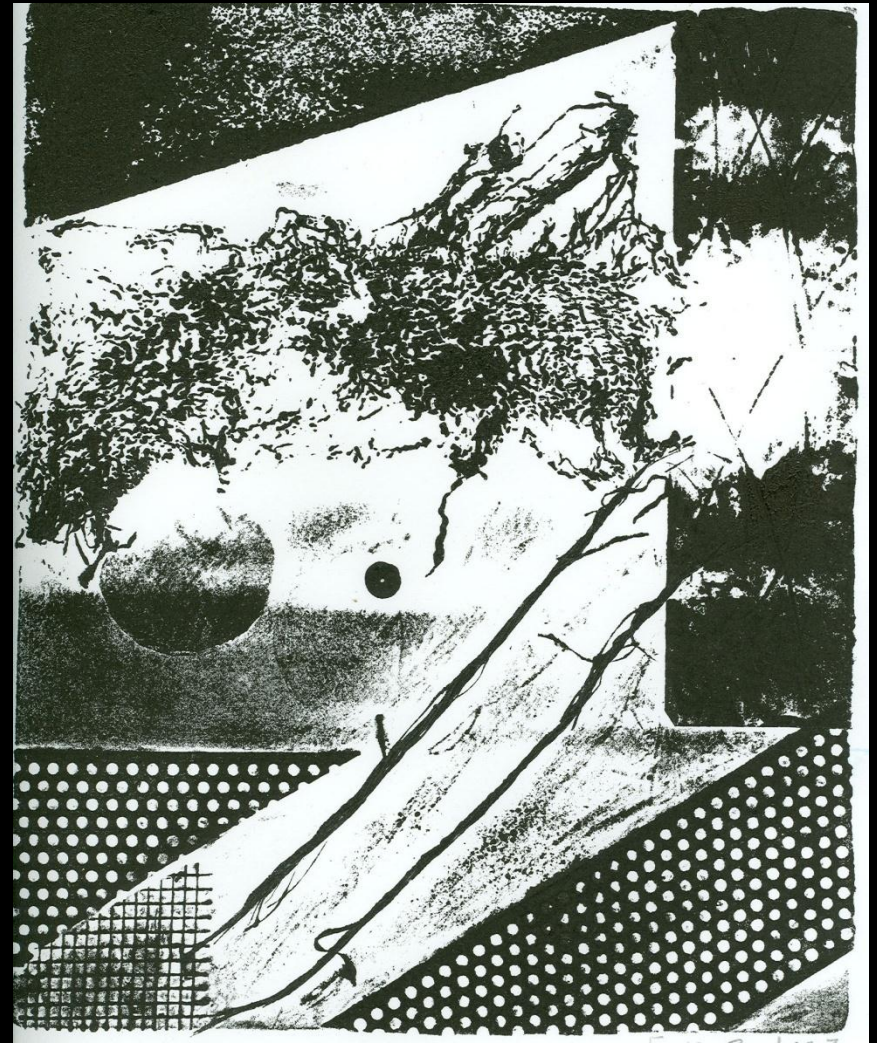
Write down TIPS:

- The objects in your still life should OVERLAP each other to show a sense of SPACE.
- Try to get the perspective & angles correct.
- Include CAST SHADOWS and HIGHLIGHTS!
- Draw what you SEE, not what you think you see.

3. Composition...

The way you arrange
or divide the space in
your artwork.

Do not have a lot of
empty space in your
art



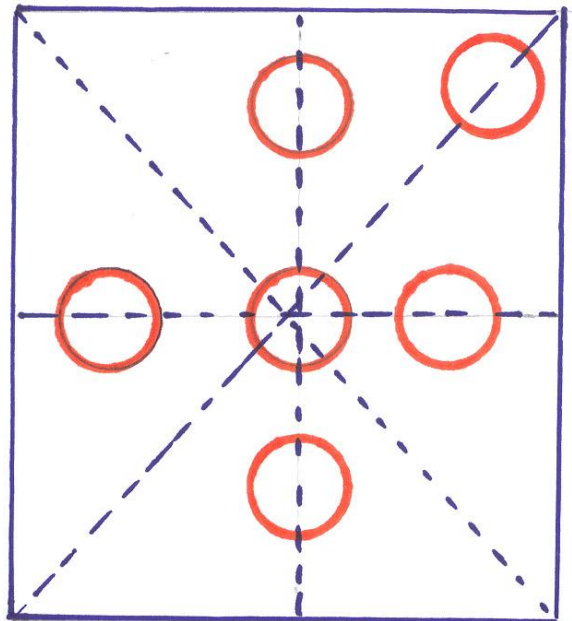
4. Dynamic Equilibrium – Exciting balance

- Dynamic- active, exciting, *not* boring
- Equilibrium- balance

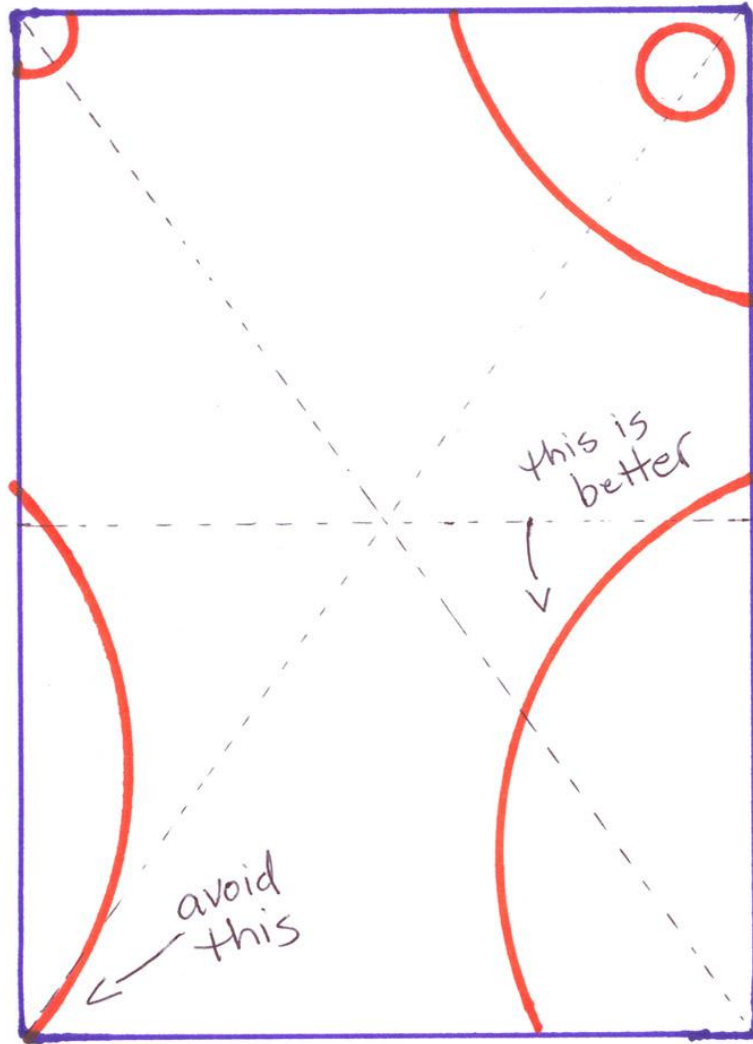


Some ways to achieve dynamic equilibrium.... (some don't's!!)

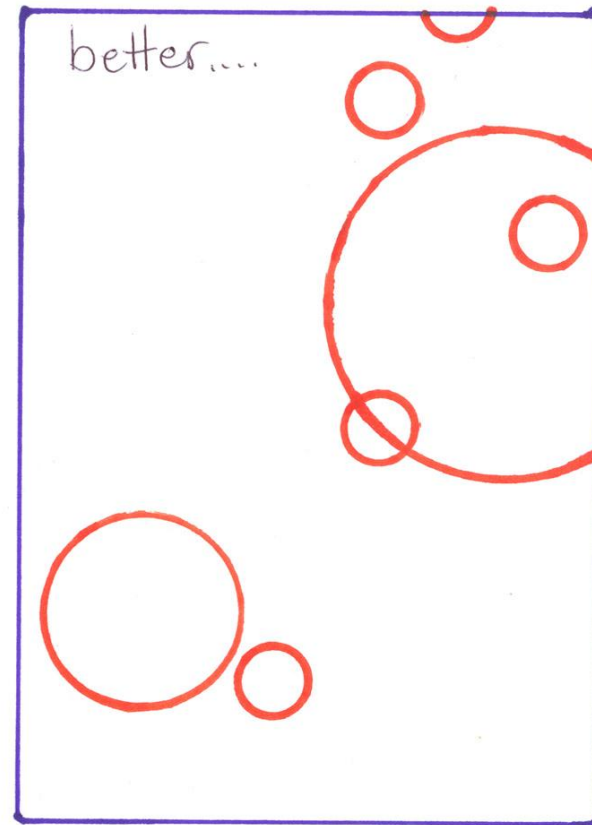
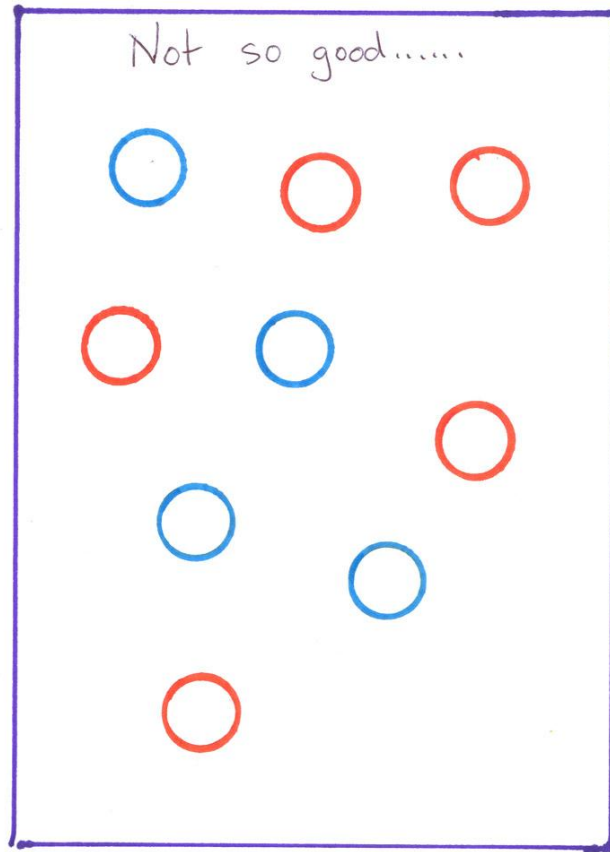
- Do not place anything in the *center* of the picture plane. Do not put anything along a *central axis* going in *any* direction.



Do not put any object **exactly** in the *corner* of the picture plane...



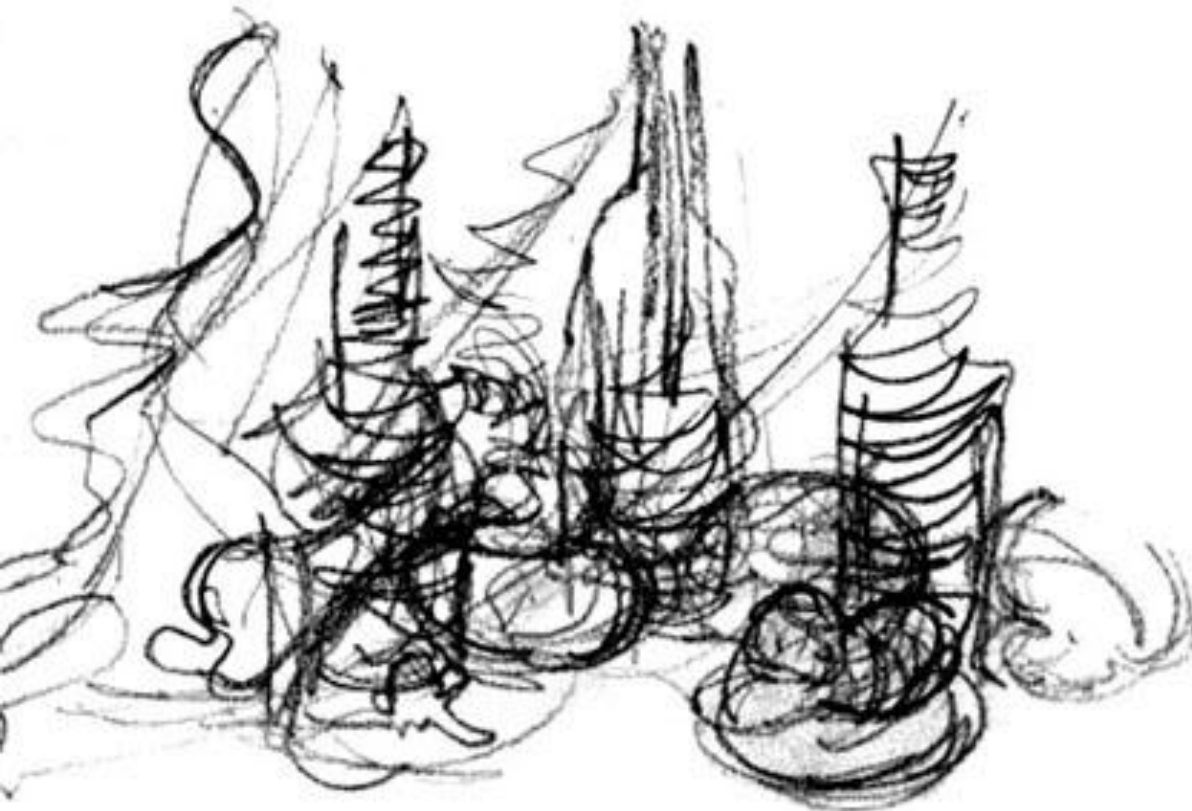
Do not space objects out evenly across the picture plane.....or make them all the same size....



5. Charcoal: Compressed burned wood used for drawing. Charcoal is so fast, direct and responsive, that it is amongst the least inhibiting media. It can produce bold and fluid lines, and a great host of textures (depending not only on the artist's mark-making style, but also on the paper), as well as subtle gradations for shadings.



6. Gestural drawing: used to block in the layout of the basic shapes in the composition. Best compared to a scribble drawing. Seeks to express motion and/or emotive qualities of the composition.



A common practice artists use in "warming up" at the start of any new work. A gesture drawing is typically the first sort of drawing done to begin a more finished drawing or painting.

6.a. Underpainting:

- The first layer of a painting, used to sketch in the main shapes.
- This layer is done with thin diluted paint that will dry quickly.
- When this layer is dry you will build up increasingly thicker layers of paint, allowing each one to dry.



7. Contrast: the extreme differences in values, colors, textures or other elements

8. Chiaroscuro: An Italian word that means boldly contrasting light and dark. The technique of was developed during the Renaissance.



After the fall of the Roman Empire, during the 1,000 years of the Middle Ages, earthly existence became unimportant.

The natural world was unworthy of depiction.



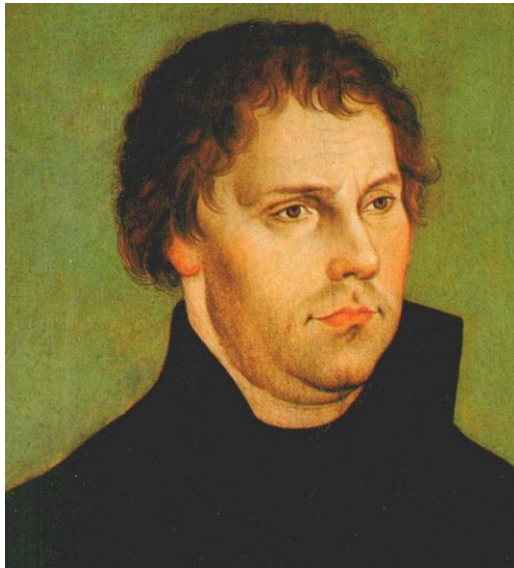
...but, in the early Renaissance, people rediscovered the physical world



While the Italian Renaissance artists were perfecting linear perspective and realistic paintings of people, the Dutch artists were painting pictures of objects.(9)



- 10. Secular (not religious) imagery became popular in Dutch art for 2 reasons:**
- 1. The Protestant Reformation**
 - 2. The rise of the Middle class**





During the 1600's, Dutch artists continued to perfect their ability to paint textures and surfaces.



Other Artists:

11. Paul Cézanne (1800's) was a French painter, often called the father of modern art, who strove to develop an ideal synthesis of naturalistic representation, personal expression, and abstract pictorial order.



- Born in the southern French town, January 19, 1839.
- Son of a wealthy banker.
- Developed artistic interests at an early age, much to the dismay of his father.
- In 1862, after a number of bitter family disputes, the aspiring artist was given a small allowance and sent to study art in Paris.
- Cezanne brought order to his work by exploring the lines, planes, & colors, and their relationships. His designs were 2-dimensional & emphasized volume with the use of vertical planes.
- His compressed space & solid geometric shapes influenced the Cubist artists.

12. Contemporary Artists:
artists living &
working today

Ellen Berman:

- “Painting pictures of objects from the most ordinary of worlds -- the table, the kitchen, the grocery store -- allows me to look at these objects long and differently. In a way, it's like trying to live an examined life. It's paying attention. The challenge becomes how to transcend the ordinary.”
- [Ellen Berman website](http://www.ellenberman.com/etb2003/menu.htm)
<http://www.ellenberman.com/etb2003/menu.htm>



Janet Fish

- She is best known for her still life paintings, but also sometimes includes figures and landscapes in her work. Her richly colored paintings and prints are virtuoso performances of painting and printmaking. At Yale she took Josef Albers' color course, *The Interaction of Color*, which was later made into a book which has influenced generations of artists.









Student examples: Charcoal



Charcoal



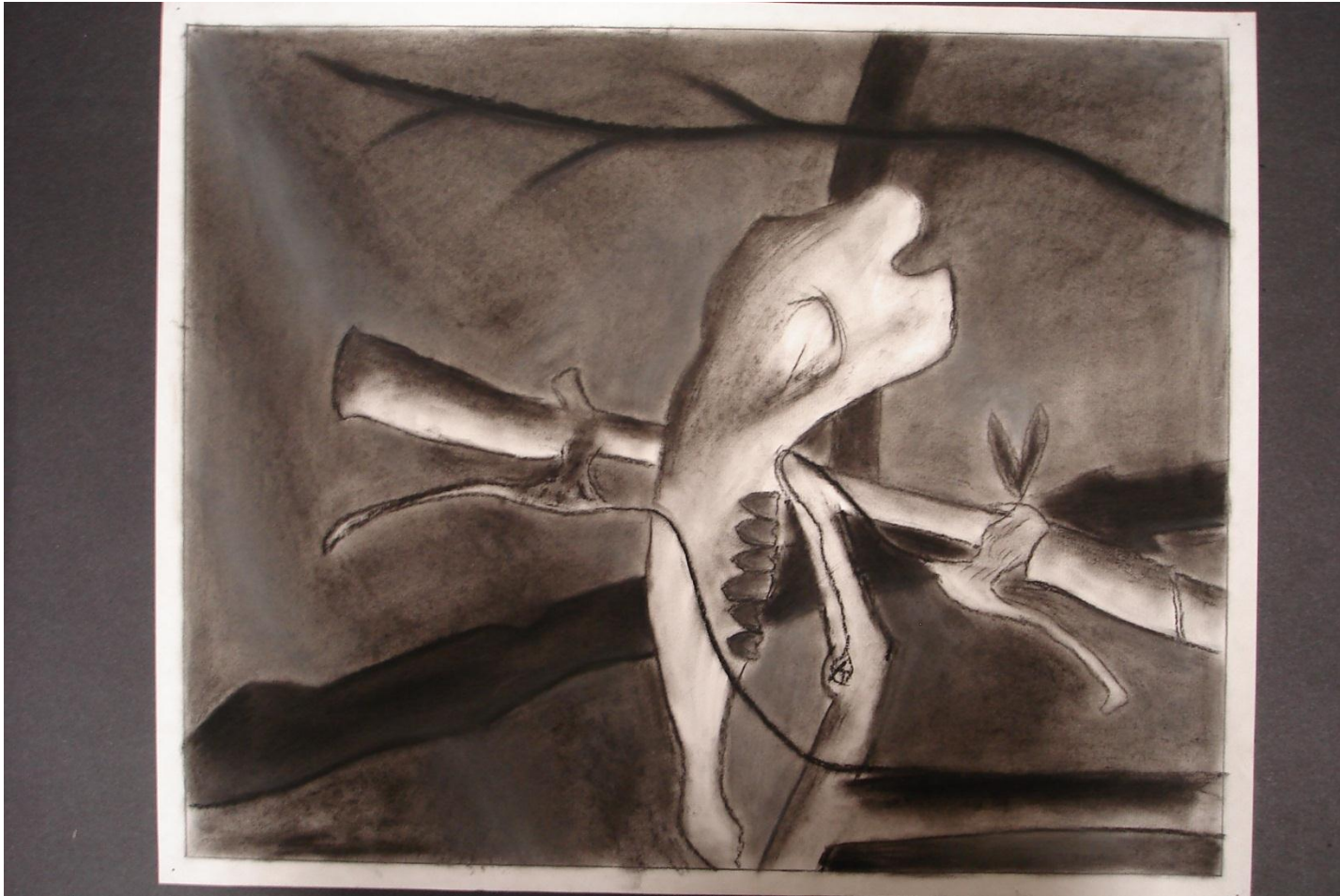
Charcoal



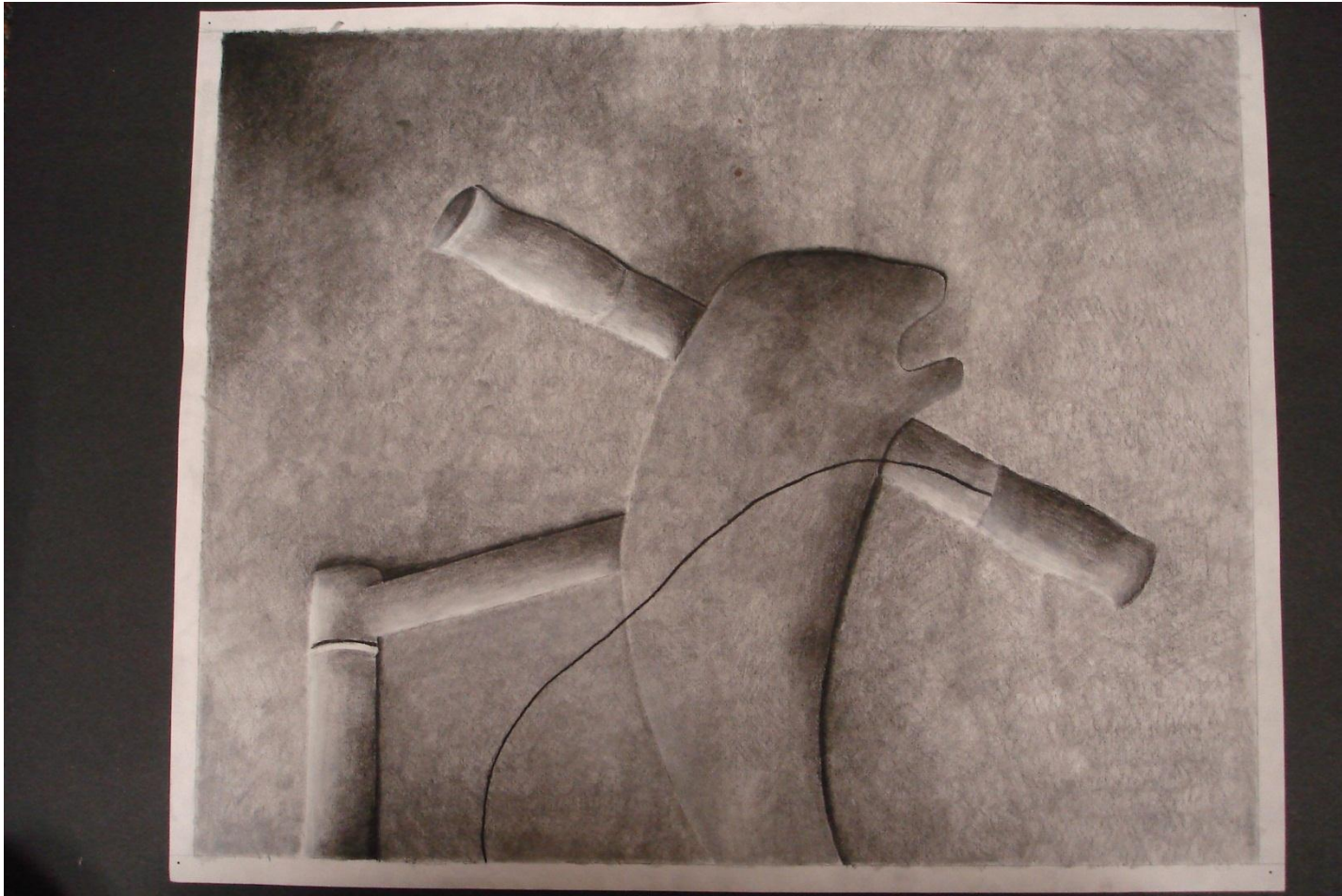
Charcoal & white chalk



Charcoal



Charcoal



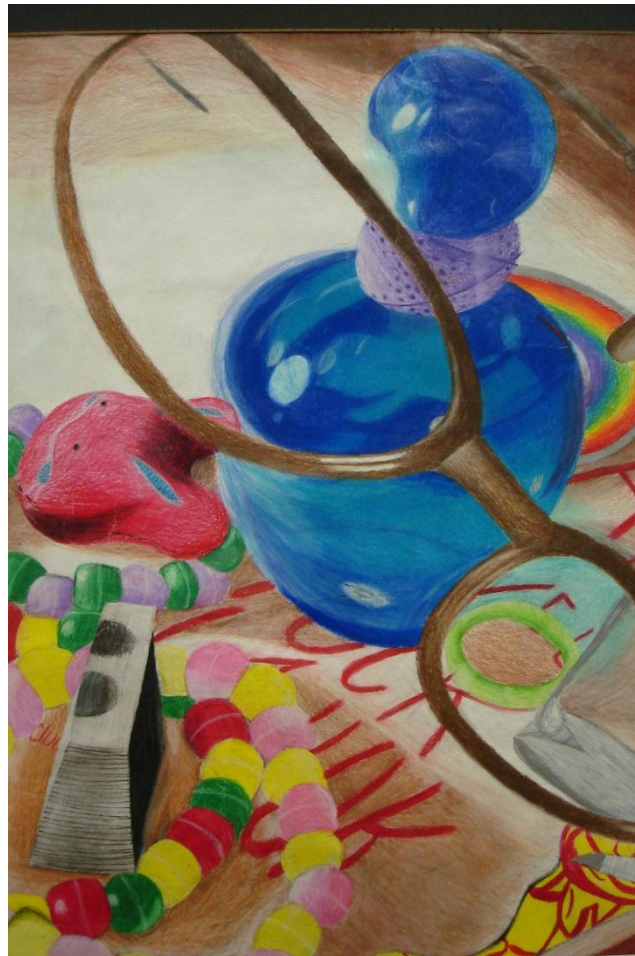
Student examples:

Colored pencil

- Students brought in objects for their own still lifes & took pictures.
- Then they did grid drawings
- They used Prisma colored pencils for color



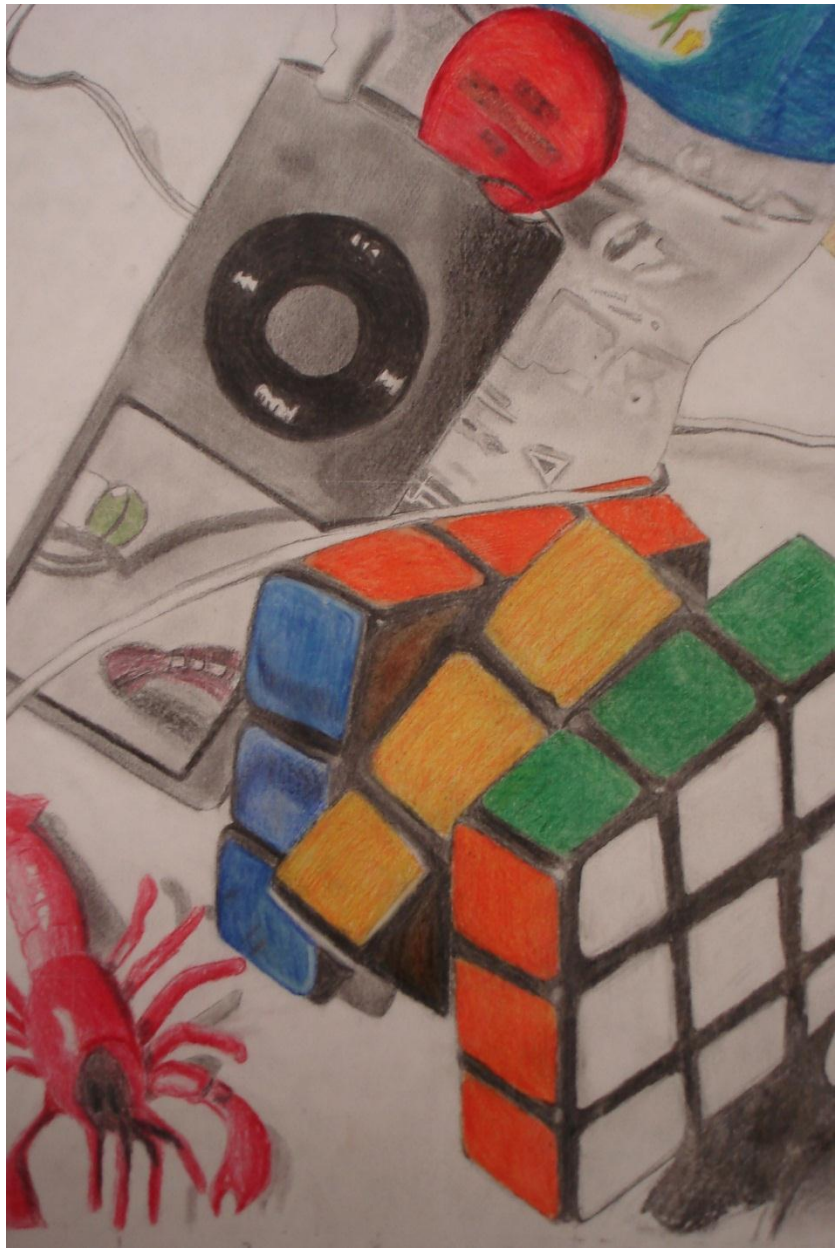
Colored pencil















Let's Start!!!

- 1. Analyze the still life** from different perspectives.
Try to find:
 - The over-all shape the objects seem to form
 - the center of interest
 - way the eye moves through the work
- 2. Using your viewfinder**, determine what parts you want to include on your composition. Zoom in, Zoom out, Move around!
- 3. Make 3 Gesture Drawings of 3 Different perspectives** in your sketch book. (For a grade)

For a grade = 3 sketches today:

- 1. Gesture sketch (20 sec)
- 2. Gesture + find relationships (5 minutes)
- 3. Gesture + find relationships + shading (rest of class)

Objectives You will be graded on:

- The drawing shows **technical accomplishment (accurate placement of objects)**
- The composition is **balanced, yet dynamic**
- There is enough **variety** in the **sizes and shapes to make the composition visually interesting**
- **Negative space** has been used **effectively**
- There is a **full range of values** in the drawing (white, black and a range of grays)
- There is **depth** in the drawing and objects appear to have **volume**

Write down the following

Drawing Tips for Speed & Precision:

- Begin with 2H or #2 pencil.
- Quickly & LIGHTLY sketch out the BASIC shapes only. (Do not start slow for precision, do not add detail or shading yet).
- Revise & Correct: Find relationships between lines, shapes, negative spaces, & paper edge to get correct placement of objects.
- Correct any lines that are out of place. Erase sketchy marks.
- Now you can slow down & draw a bit darker & use a ruler & add shading!

Getting ready for still life drawing...

- Still life drawing is different from drawing from a picture. HOW???
- It is more difficult because it is Observational... you have to see everything as it actually is.
- Drawing from a picture is easier because it is more permanent ... why else?
- Still there are many things to be gained from drawing from a picture. This is what we will start with to practice.



Charcoal Techniques:

Try: Charcoal Pencil, Stick, Vine, White pencil & stick

- Solid black
- Gradation/Fade out
- Hard edges
- Soft edges
- Q-Tip to smooth & draw
- Lines: Pressure, Rhythm & speed
- Finger or tissue to smudge & blur
- Cotton or tissue to make large soft, light values
- Kneaded eraser highlights
- White compressed & pencil on black
- Contrast with dark black & hard white