Come in, put your belongings at the table you normally sit at (unless it’s table 3) and sit in front of the still life with the following:

- Drawing Pencils
- Sketchbook

DO NOT TOUCH THE STILL LIFE
STILL LIFE TERMS TO LISTEN FOR

- Value Shading
- Stippling
- Hatching
- Cross Hatching
- Highlight
- Core of Shadow
- Cast Shadow
- Reflected Light
When beginning to draw...

• Observe- don’t immediately begin drawing. Study with your eyes what is in front of you.

• Be sure to notice-
  – The curved nature of shadows and rounded forms.
  – The relationship between objects
    • E.g. Their distances apart from one another
    • Their sizes relative to one another
    • Their value relative to one another
3 important parts to drawing a still life

• Hierarchy
  – Objects that are closer to the viewer are lower on the paper

• Overlap
  – Objects that are closer to the viewer overlap objects that are behind them.

• Proportion
  – Really look at the objects you’ve drawn to be sure that they are in proportion to each other.
    • Is one object half as tall as another?
    • Is another object three times as wide?
Putting pencil to paper

• Do a rough sketch loosely at first.
• Look for the basic shapes to compose objects.
• Map in shiny areas with outlines.
• Start shading the darkest areas.
• Sketch in details like the parts seen through the raised edges.
• Use the side of the pencil to shade.
• Be careful to not go over the shiny spots.
• Depending on the line quality you want, you can use a blending stump or a tissue to smooth out shadows. (Unless you want to show hatching/cross hatching/stippling.)
Beginning to add value to your work

- Blending
- Hatching
- Cross Hatching
- Stipple
Still Life Short Term Project Objectives

• 4-7 objects drawn.
• Light source is easily seen.
• Cast shadows are seen.
• Shadows and light source “agree” throughout the work.
• At least 5 values are shown using stippling, cross-hatching, hatching, or another type of shading technique is used.
• Some Attention, beyond a line showing a table edge, is given to the background.
• Drawing pencils in a variety of softness used.
• Page is filled with your composition.
  – Drawing should take up about 75% of the picture plane.
Let’s grade these together!

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STEP BY STEP GUIDE

To use while you go in case you need something to follow along to.
Step 1: Starting the Still Life Drawing

• TECHNIQUE: In any still life, you should start to draw the objects as if they are transparent wire frame forms with visible lines of construction. This technique helps you to be fully aware of the shape of each individual form and its position in relation to the other forms. It is important to sketch the objects lightly as this makes it easier to change any mistakes and erase any lines of construction.

• NOTE: This see-through drawing technique uses vertical and horizontal lines of construction to help you to draw convincing ellipses and to balance the symmetry of cylindrical forms.
Step 1: Starting the Still Life Drawing
Step 2: Creating an interesting composition

• TECHNIQUE: When composing a still life, try to introduce the qualities that make an interesting arrangement. You need to be aware of the abstract structure of your arrangement: its rhythms and contrasts of line, shape, tone, color, pattern, texture and form.

• NOTE: A transparent wire frame approach to sketching the still life helps you to organize the composition of the group. It makes it easier to see the shape, position and proportions of each object in relation to its neighbours.
Step 2: Creating an interesting composition
Step 3: Erasing the lines of construction

- TECHNIQUE: Once you are happy with the shape, proportion and composition of the still life, you can erase the lines of transparent construction. This will leave you with an accurate visible outline of each form and the confidence that all the objects are positioned correctly. You are now ready to work on the details of each object.
Step 3: Erasing the lines of construction
Step 4: Adding the details in line

- TECHNIQUE: Now lightly sketch in the shapes of any shadows or reflections onto each object.
- NOTE: The more care you take over the accuracy of these marks, the easier you will find the next stage of the drawing - the Application of Tone.
Step 4: Adding the details in line
Step 5: Shading Technique - 1

• TECHNIQUE: The tone of our still life is built up in four stages outlined in steps 5 - 8. In this step, some basic tones are lightly applied to each object to help build up its three dimensional form.
Step 5: Shading Technique - 1
Step 6: Shading Technique - 2

• **TECHNIQUE:** The second stage in building up the tone focuses on the spaces between and around the objects.

• **NOTE:** The drawing of the light and shade between the objects must be treated with as much importance as the drawing of the objects themselves. The shadows cast beneath and around the objects add as much to the definition of their shapes as does the shading on their surfaces. Notice how the counter-change of tones between the objects and the spaces takes over from the use of line to define the forms of the still life.
Step 6: Shading Technique - 2
TECHNIQUE: In the third stage of building up the tone, you focus back on the objects. This time you deepen their tone, increasing the contrast between the areas of dark and light. This will enhance the form of the objects and increase the impact of the image.

NOTE: The biggest problem at this stage is maintaining a balance of tones across the whole still life so that no object appears too dark or too light. You are searching for a unity of tone and form.
Step 7: Shading Technique - 3
Step 7: Shading Technique - 4

• TECHNIQUE: Finally, you focus again on the spaces between the objects, deepening their tones and increasing their contrast.

• NOTE: You need to be careful in balancing the tonal values of the objects and the spaces between them to ensure that you create a unified image.

• THE FINISHED STILL LIFE: The completed still life should work on two levels: as a realistic representation of the group of objects and as a dynamic composition of visual elements, harmonizing and contrasting the use of line, shape and tone.
Step 7: Shading Technique - 4
VALUE SHADING

1. Use a pencil to create 10 values going from the darkest dark to white with 8 grays in-between in the boxes below.

   [Diagram of boxes for shading]

2. Use a pencil to create 10 values blending smoothly from the darkest dark to white with 8 grays in-between in the box below.

   [Diagram of shaded sphere]

3. Use the value shades from step 1 to create this sphere.

   [Diagram of shaded sphere]

Images: [http://tinyurl.com/3udwsw2](http://tinyurl.com/3udwsw2) and [http://tinyurl.com/577mwh](http://tinyurl.com/577mwh)
TICKET OUT THE DOOR: STILL LIFE SCALE

• 4 I can follow the steps to make my Still Life rough draft and teach a friend how to do the same.

• 3 I can follow the steps to make my Still Life rough draft.

• 2 I understand the steps to make one but I cannot make my Still Life rough draft unless I have help.

• 1 I can’t with help make my Still Life rough draft.
NEXT TO YOUR ROUGH DRAFT IN YOUR SKETCHBOOK

• 4 - I can enlarge my rough draft in order to translate it to my final draft paper and help a friend who is unable.
• 3 - I can enlarge my rough draft in order to translate it to my final draft paper.
• 2 - I can enlarge my rough draft in order to translate it to my final draft with help.
• 1 - I can’t, with help, enlarge my rough draft in order to translate it to my final draft paper.
The Illusion of Space: Shading

We use LINE to create VALUE.

VALUE is...

This is a value scale, showing 8 degrees of gray between white and black.

Note that this picture has several values between black and white.

When we shade, we:
* go light to dark
* follow the contour of the object
* vary the pressure on our pencil

Light source:

What is the difference between SHAPE and FORM?