

Still Life

This sketch-exercise is set-up to distinguish what type of approach you would take when drawing from a still life.

With the illustration process, the artist creates small, elaborate drawings to aid the communication of text or instructional guidelines. The drawing acts as a secondary partner to the main source of information on the page.

Fine art is usually large-scale and communicates a message on its own. For the viewer, the message exists in the art work itself and takes a long, meditative process to decipher. The fine artist can take years to finalize such a piece.

The illustration process, on the other hand, takes a short amount of time to convey a message to the viewer, and it's construction should take a short period of time.

Objects in illustrations range from abstracted, scrawled forms, such as the Cathy comics in the newspapers, to super realistic technical drawings used in some technical manuals, or even some current graphic novels.

Of course, the project itself determines what level of reality which is needed to be conveyed in your work.

In this case, for sketch 01, you will prepare a series of contour drawings to translate into digital art for the next lab class.

Step-by-step guidelines:

01. Mentally isolate two blossoms from the still life. In this case, you will focus on a small aspect of the vase in front of you and enlarging it on the page, not the entire bouquet.
02. On your paper, in one corner, sketch out a fast concept for your approach— three different versions. These should be very rough, abstracted shapes. Select the best of the three.
03. Section of the remainder of the page with a rectangle to use as the drawing area of your page. Divide the rectangle with cross hairs— these will act as guidelines of measurement.
04. Sketch out loose abstractions based on your best idea. Concentrate on general shapes and placements of the elements within your drawing. Do not worry about shading or texture.
05. Over time, slowly, add more details. Be more precise with the general shapes before you. Only concentrate on contour shapes and basic outlines of the object.
06. Create three different large drawings in this manner. Select the best of the three.
07. The selected drawing should be inked in, utilizing at least two different sizes of pens. Keep in mind, the larger pens are best used to demonstrate shadows and shades. The thinner pens are good for showing light sources along the outer surface of the object.