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DRAWINGS AND PAINTINGS OF
STILL LIFE SITUATIONS
AND THE FIGURE

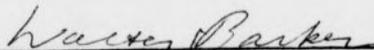
by

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A Thesis Submitted to
the Faculty of the Graduate School at
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in Partial Fulfillment
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Master of Fine Arts

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Approved by


Thesis Adviser

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CATALOGUE

Pencil Drawings

TITLE	SIZE
1. Reclining Figure	10 $\frac{1}{2}$ " x 13 $\frac{1}{2}$ "
2. Seated Figure I	7 $\frac{1}{2}$ " x 9 $\frac{1}{2}$ "
3. Standing Female	10 $\frac{1}{2}$ " x 13 $\frac{1}{2}$ "
4. Seated Figure II	7 $\frac{1}{2}$ " x 9 $\frac{1}{2}$ "
5. Study of Male Figure	7 $\frac{1}{2}$ " x 9 $\frac{1}{2}$ "
6. Resting Female	8 $\frac{1}{2}$ " x 11 $\frac{1}{2}$ "
7. Female Figure I	8 $\frac{1}{2}$ " x 11 $\frac{1}{2}$ "
8. Seated Figure III	10 $\frac{1}{2}$ " x 13 $\frac{1}{2}$ "
9. Female II	8 $\frac{1}{2}$ " x 11 $\frac{1}{2}$ "
10. Male Figure on a Stool	11" x 14"

Oil Paintings

TITLE	SIZE
1. Eggs	6" x 8"
2. Half a Dozen Eggs and Bowl	11" x 14"
3. Bowl and Broken Egg Shells	8" x 10"
4. Eggs with Bowl	8" x 10"
5. March of Eggs	8" x 10"

The purpose of this study is to record my observations of light, color, and space through drawings and paintings of still life situations and the figure.

In the course of my investigations I have taken a closer look at several artists and their works. My main interest lies in seventeenth century painters, especially Willem Heda. Other artists of interest are Rembrandt, Chardin, and William Bailey.

My observations are first recorded in lead pencil drawings. The drawings depict depth, solidity, and movement by means of many contour lines with slight modulations in the lines. Within the boundaries of the shapes, light and movement are emphasized with shading and lines, either broken or continuous, varying in strength and flowing in and out of the forms.

The paintings are based on observations made in drawing and while painting. I paint with light brush strokes somewhat smoothly modeled. The still life situation is set up with specific ideas in mind. First, objects such as a bowl and eggs are placed in front, beside, and overlapping each other in order to create some sense of depth. Then natural light from the side along with fluorescent light from above moves over,

under, and around objects emphasizing characteristics and changes within and outside of the forms.

All drawings are in lead pencil. The pencils range from 6H, a hard lead producing a very light gray tone, to HB, a medium lead producing a medium gray tone, to a 2B, a soft lead producing a darker gray tone. Highlights are brought out with a kneaded eraser. The oil paints are mixed with linseed oil, Damar Varnish, and thinned with turpentine. The pre-primed canvas is prepared with two additional coats of polymer gesso.