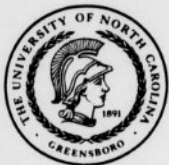


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PAGE, CYNTHIA JOAN. Still-life Drawing and Figure Drawing.  
(1977)

Directed by: Andrew Martin. Pp. 1

This thesis consists of still-life drawings and figure drawings which were exhibited at the Weatherspoon Art Gallery of the University of North Carolina at Greensboro from April 24 to May 15, 1977 and this written thesis.

A 35 mm color transparency of each work is on file at the Walter Clinton Jackson Library of the University of North Carolina at Greensboro.

STILL-LIFE DRAWING AND FIGURE DRAWING

by

Cynthia Joan Page

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  
1977

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 Martin

Committee Members Rusan Baskdale  
W. H. H. H.  
Andrew Martin  
Letoya Hani

April 13, 1977  
Date of Acceptance by Committee

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## CATALOGUE

TITLE	DIMENSIONS
1. Sunflower I	8½" x 11"
2. Sunflower II	7" x 10½"
3. Sunflower III	8" x 10"
4. Sunflower IV	7" x 8"
5. Sunflower V	6" x 10"
6. Sunflower VI	6½" x 10"
7. Sunflower VII	6½" x 9½"
8. Sylvia I	10" x 12"
9. Sylvia II	13" x 13"
10. Standing Figure	7" x 9"

This thesis consists of still-life drawings and figure drawings. The drawings consist of lines of different intensities and lengths which define interior space as well as exterior space, without the use of crosshatching or other shading devices. The drawings are kept on a rather small scale so that more spontaneity and line control are possible.

Most of the flowers used for the drawings were in a dry or wilted condition which gave greater angularity. Sunflowers were well suited to this drawing technique in that the surfaces have so much contrast. The leaves, stems and calyx were sharp and irregular, which contrasted with the geometric conformation of the seeds.

Concise lines were also used in the figure drawings in order to show the movement of the muscles around the body rather than depicting the figures as simple contour lines and shading. The lines of different intensities helped to project the muscle structure of the body more successfully than simply shading the figures might have. Much consideration was given to the depth and proportion of the works as well as the conformation of the figures. Although many of the drawings are studies of the figure only, some of the figures were placed in an environment which gives an added dimension to the work and the relationship of the figure to the objects surrounding it.