Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Introduction to Still Life Drawing**

What do you think you know about drawing from real life?

* Think of your ribbons project in Intro 2-D/3-D Art
* Think about the sketchbook assignments you are asked to do each week

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What questions do you have about drawing from real life?

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**Geometric Forms**

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

|  |  |
| --- | --- |
| **A** | **B** |
| **C** | **D** |
| **E** | **F** |
| **G** |

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Drawing 1 Vocabulary 1st 9 weeks**

Blending stump

Cast shadow

Grading

Graphite

Highlight

Still life

1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_rolled stick of paper fiber, shaped to a point at each end, used to blend and smudge pencil and charcoal
2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_area below an object created when the object blocks the light source
3. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_a system of graphite pencil grades. B is for black. H is for hard. HB is in the middle.
4. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_a type of carbon used for pencil
5. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_the portion of an object that receives the greatest amount of direct light
6. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_painting or drawing inanimate objects

\_**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

Abstraction

Blind contour

Chiaroscuro

Composition

Contour

Contrast

Cropping

Distortion

Focal point

Foreshortening

Gesture

Non-objective

Perspective

Portfolio

Representational

Sighting

Sketch

Thumbnail sketch

Viewing frame

Visual weight

1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_technique for determining the proportional relationship of one part of an object to another
2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_a piece of paper with an area cut form the middle. Holding the frame at arm's length and looking through it at the subject, the artist can focus on the area of the subject he or she wants to draw
3. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_masking unnecessary areas of a picture to create an interesting composition
4. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_to shorten an object to make it look as if it extends backward into space
5. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_technique used to create the illusion of three dimensional space
6. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_arrangement of light and shadow. Term introduced during the Renaissance. Also called modeling or shading.
7. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_the way the principles of art are used to organize the elements of art
8. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_the first part of a work to attract the attention of the viewer. Created by contrast, location, isolation, convergence, or the unusual.
9. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_attraction that elements in a work of art have for the viewer's eyes. Affected by size, contour, intensity of colors, warmth and coolness of colors, contrast in value, texture, and position
10. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_line drawing in which the artist never looks at the paper. Helps the artist develop a feel for space and form.
11. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_drawing in which only outlines are used to represent the subject matter
12. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_line drawing done quickly to capture
13. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_quick, rough drawing without much detail that can be used as a plan or reference
14. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_small compositional sketch to try out a design or subject ideas
15. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_technique for creating a focal point by using differences in elements
16. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_art that depicts objects, people or places that look very much like what one sees
17. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_simplification and/or alteration of forms, derived from actual observation or experience to present the essence of the objects, people or places
18. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_artwork without recognizable natural objects. Images are products of the artist's imagination.
19. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_deviations from expected, normal proportions
20. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_a collection of a an artist's work for presentation