

CONTENTS

ACKNOWLEDGMENTS 8

FOREWORD 10

On the Importance of Still Life Painting, by Gabriel P. Weisberg

PREFACE 16

Embracing the Journey

INTRODUCTION 26

CHAPTER 1

SETTING UP: MATERIALS, TOOLS, AND THE STUDIO SPACE 32

- 34 Drawing Tools and Materials
- 38 Painting Tools and Materials
- 51 Setting Up Your Studio

CHAPTER 2

WHAT TO PAINT: YOUR IDEA OR VISION 60

- 62 Common Still Life Subjects
- 71 Common Narrative Themes
- 76 Still Life in a Setting (Interiors)
- 79 Recommended Props
- 81 Working Out Your Ideas
- 84 Ways to Get Inspired
- 86 Taking Your Time

CHAPTER 3

COMPOSITION: CREATING UNITY 88

- 90 The Seven Principles of Design
- 103 Depth in Composition
- 105 Point of View in Composition
- 106 Using Light to Compose

- 108 The Rule of Thirds

- 110 Compositional Formats

- 112 Tangents and Similar Problems

- 114 Composing a Series of Paintings

- 116 Your Picture Is Your Stage

- 118 Guidelines—Not Rules

CHAPTER 4

LIGHT: ILLUMINATION AND SHADOW 120

- 122 The Science of Light

- 125 The Terminology of Light and Shadow

- 130 Surface Reflection and Body Reflection

- 137 Light on Glass

- 140 Light on a Translucent Object

- 141 Light on Hair, Fur, Fabric, and Wood

- 146 Lighting Your Studio

- 149 Thinking of Light Spatially

CHAPTER 5

DRAWING: THE STRUCTURE OF A PAINTING 154

- 156 Drawing for Painting

- 157 Problems of Perception

- 159 Comparative Measuring

- 160 The Block-In

- 173 Contours and Simple Forms

- 176 Perspective and Foreshortening

- 181 Constructing Simple Forms

- 182 Drawing Ellipses

- 185 Direct and Indirect Approaches to Drawing
for Painting

CHAPTER 6
COLOR: SCIENCE AND ART 192

194	Color Perception
195	Observed Range of Color versus Pigment Range
195	Additive versus Subtractive Color
196	The Two-Dimensional Color Wheel
200	Color Temperature
204	Analogous Colors
205	Color Schemes with Complementary Colors
207	The Three Dimensions of Color
212	Color Mixing
225	Color “Rules” That Aren’t True
226	Setting Up a Palette
228	Making Color Decisions

CHAPTER 7
MODELING FORMS: SCULPTING IN TWO DIMENSIONS 230

232	Modeling Form
232	Perception of Value
234	Determining Local Value
235	The Illusion of Depth
238	Working Optically: The Poster Study
242	Working Conceptually
243	Simplifying Information
246	Foreshortening of Planes
252	Rendering Shadows
255	Lost Edges and Hard Edges
257	High Key versus Low Key

CHAPTER 8
APPLYING THE PAINT: GUIDELINES AND TECHNIQUES 262

264	“Fat over Lean”
264	Opacity versus Transparency
265	Toning a Canvas
267	Underpainting
270	Indirect versus Direct Painting
281	Mark-Making and Brush Language

CHAPTER 9
PUTTING IT ALL TOGETHER: A STEP-BY-STEP GUIDE 286

288	The Idea or Vision
288	The Props
288	Composing the Setup
290	Lighting the Setup
297	The Final Composition
302	Transferring the Drawing
306	Rolling the Form
316	Final Tweaks
317	The Completed Painting

INDEX 318