

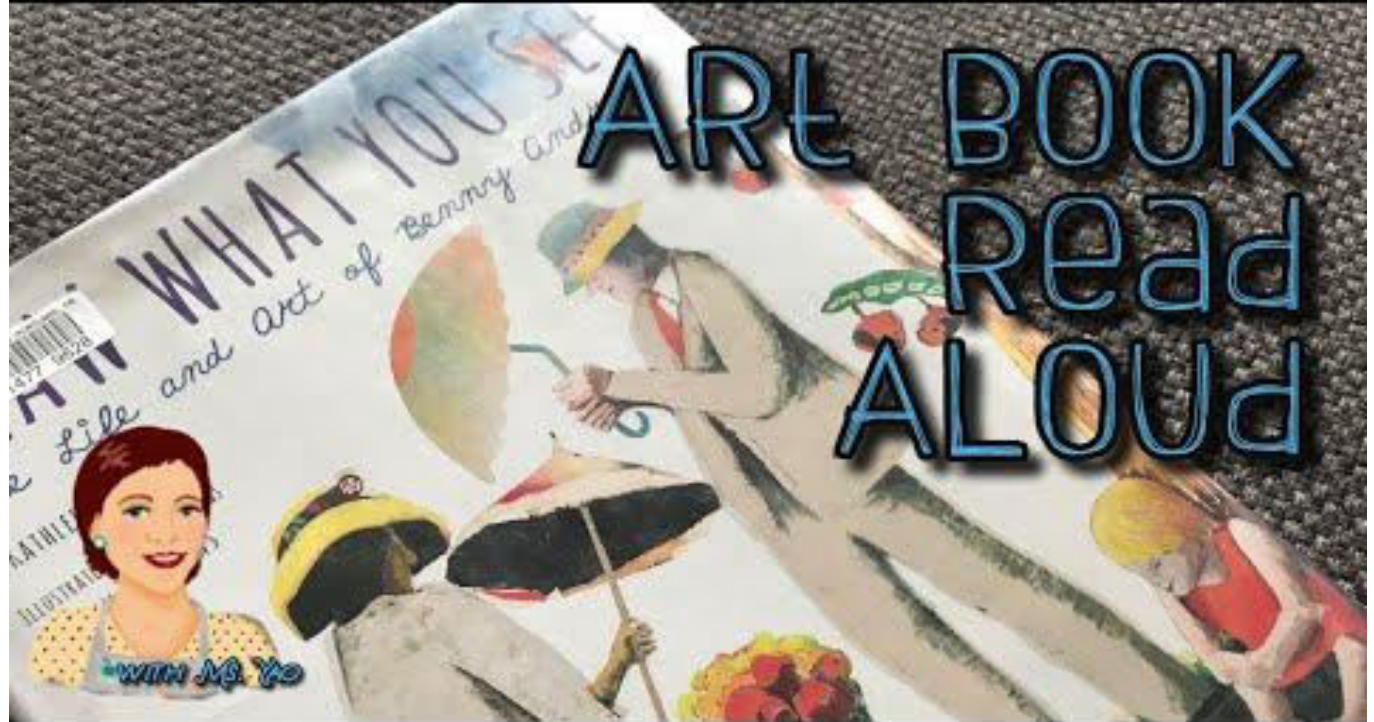
# DRAWING FROM OBSERVATION

Lesson by: Mrs. Ann Eyster  
Edon NW Local Schools

Featuring the book: ***Draw What  
You See*** *The Life and Art of Benny  
Andrews*



Watch this  
video and  
answer  
the  
questions  
on the  
following  
slide!



# EXIT TICKET

\*The questions are provided for you in Google Classroom

What natural catastrophe caused Benny Andrews to travel from New York City to New Orleans?

What was the crop the farm laborers were growing when Benny worked carrying water to them?

What group gave Benny a scholarship to go to college?

What branch of the military did Benny join?

What kind of people were Benny's favorite to draw?

Why do you think Benny Andrews believed ART was for everyone?

**(35 points Total)**

# Overview of Observational Drawing

**Observational drawing is a great exercise in *seeing*.**

When we look at something with the intent of drawing it, we tend to look more carefully than usual. We see, *truly see*, the shapes, the patterns, the perspective, the colors, the shadows, the contours, and how all of the details interact. Some artists do observational drawing exclusively and some simply use it as a drawing exercise to improve their skills but then draw from the imagination or make abstract art.



# Observational Drawing

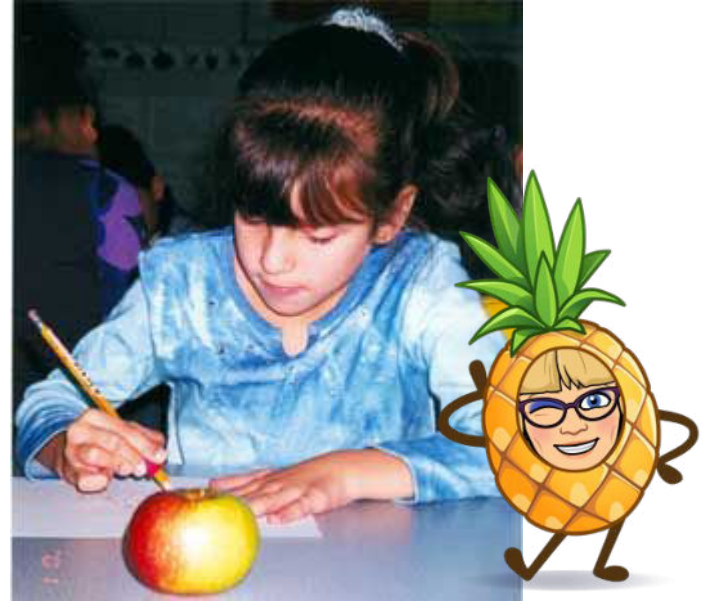
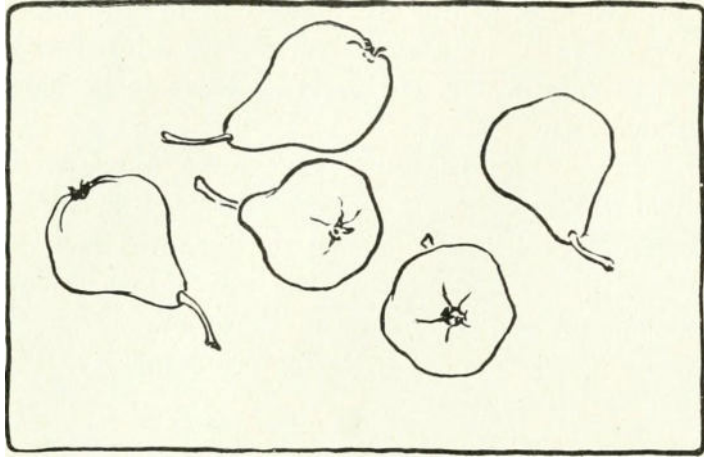
## MATERIALS

- Sketchbooks and Paper
- Pencil or charcoal
- Oil Pastels
- Eraser
- Pencil Sharpener





## Begin with Practice in your sketchbook!



Set your paper and art materials down in front of a piece of fruit you want to draw. Sketch the overall form loosely, and as large as possible, on the paper, then go in and define the outlines and shapes. Look back and forth from the object to your paper, as you translate what you see to what you are drawing.

Once you have the big picture outlines of your drawing subject on paper, you can begin to add details, shading, patterns, and colors as desired.



# Assignment

Students will arrange 3 pieces of fruit under a direct light source and use color theory techniques to blend and add tints and shades to their drawings.



Students will observe their selected fruit carefully and draw what they see and not what they think they see!

## Terms

A **still life** is a painting or drawing featuring an arrangement of inanimate, everyday objects, whether natural objects (flowers, food, wine, etc.) or manufactured items (books, bottles, crockery, etc.).

A **shade** is what one ends up with when black (or some other dark color) is added to a pure hue. Suppose you had some green paint and mixed a bit of dark gray paint into it. The resulting paint would be darker than (also known as a **shade** of) the original green. Think of a dazzlingly sunny day with intense color all around, then picture the way the light and colors change when you place yourself under the leafy **shade** of a tree.

A **tint** is a color to which white has been added to make it lighter. Take pink, for instance. Pink is a color, but it's also a **tint** of red. Sometimes tints are referred to as "pastels." While this is technically inaccurate (pastels are a type of crayon), it's such a common phrase that it's worth noting here.



## STEPS

Begin with a light sketch in pencil

Observe your shadows

Begin with a base color for each piece of fruit and the table

Avoid using black for your shadows

Begin to blend the light and darker colors on your drawing

Work on your background and build your layers up

## An Apple with Oil Pastel



## Practice

drawing one piece of fruit in your sketchbooks using oil pastels.



**Finished  
examples of  
student  
work!**



# Ohio Fine Arts Standards



**A.** Examine a range of artistic works to gain insight into the historical and cultural traditions of local and global communities.

**C.** Demonstrate technical skill, craftsmanship and reasoning abilities in solving visual art problems using appropriate tools, media and technologies.

**2PE** Identify and communicate how historical and cultural contexts influence ideas that inform artists. **1PR** Integrate observational and technical skills to strengthen artmaking. **4RE** Communicate how personal artistic decisions are influenced by social, environmental and political views.