

Heritage Foods

Still Life project

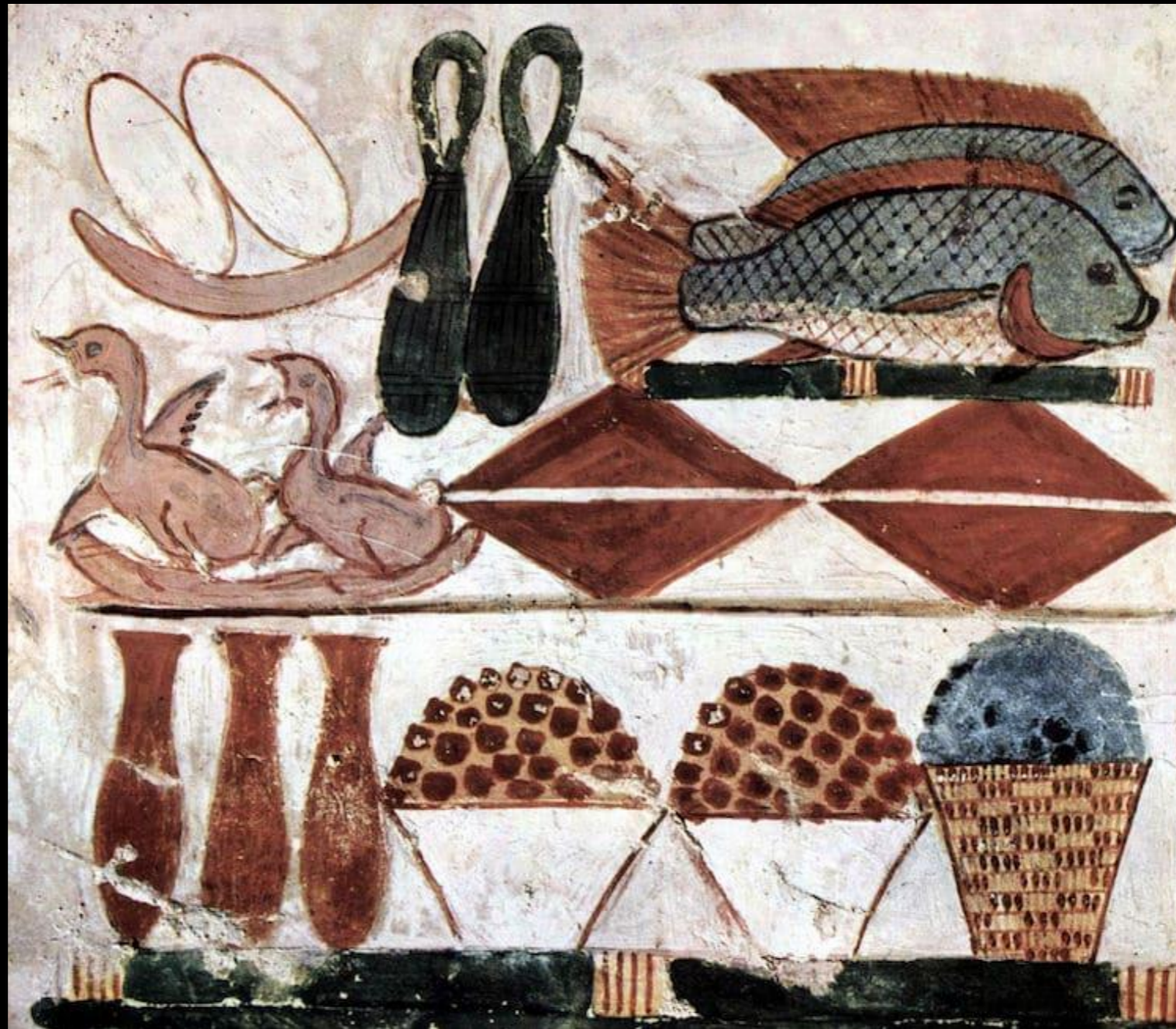
Art 1500 Painting 1 Stepp

Santa Fe College 2022

Sill Life

A work of art depicting mostly inanimate subject matter, typically commonplace objects which are either natural (food, flowers, dead animals, plants, rocks, shells, etc.) or man-made (drinking glasses, books, vases, jewelry, coins, pipes, etc.)

-Wikipedia



**“Still-Life Found in the Tomb of Menna”
1400–1352 B.C**



Still Life with Peaches and Water Jar (left), Still Life with a Silver Tray with Prunes, Dried figs, Dates and Glass of Wine (center), and Still Life with Branch of Peaches, Fourth Style wall painting from Herculaneum, Italy, c. 62-69 C.E., fresco, 14 x 13 1/2 inches



Still Life with Hen (left), Still Life with Two Cuttlefish, a Silver Jug, Bird, Shells, Snails and Lobster (center), and Still-life with a Hare and Grapes (right), Fourth Style wall painting from Herculaneum, Italy, c. 62-69 C.E., fresco, 14 x 13 1/2 inches

<https://www.khanacademy.org/humanities/ancient-art-civilizations/roman/wall-painting/a/still-life-with-peaches>



Still-Life with Chicken and Hare (left), Still Life with Partridge, Pomegranate and Apple (second from left), Still Life with Thrushes and Mushrooms (third from left), Still-Life with Partridges and Eels (far right), Fourth Style wall painting from Herculaneum, Italy, c. 62-69 C.E., fresco, 14 x 13 1/2 inches

<https://www.khanacademy.org/humanities/ancient-art-civilizations/roman/wall-painting/a/still-life-with-peaches>

Still Life as a Representation of Cultural and Financial Value



Jacob Marol

“Owning Tulips was a status symbols and extremely rare 'broken' Tulips - those with yellow or white flame-like streaks - rapidly becoming a coveted luxury item.”

<https://amsterdamtulipmuseumonline.com/pages/part-4-tulip-mania>



Peter man

Joncker

grette gepflumacredo

Zwetswint

Jacob Marol 1635-1640



**Detail from Ambrosius the Elder Bosschaert,
[Flowers in a Glass Vase](#), 1609–10
National Gallery London**

The basic unit of currency in Holland at the time was the guilder, each made up of 20 stuivers:

1/2	stuiver	Cost of a large mug of beer
6 1/2	stuivers	Cost of a 12-pound loaf of bread
8	stuivers	Daily wage of an experienced bleacher
18	stuivers	Daily wage of a cloth-shearer
13	guilders	Cost of one barrel of herring
60	guilders	Cost of 40 gallons of French brandy
250	guilders	Annual earnings of a carpenter
750	guilders	Carolus Clusius' salary at the University of Leiden
1,500	guilders	Typical yearly earnings of a mid-level merchant
1,600	guilders	Rembrandt's fee for his greatest painting, The Night Watch (1642)
3,000	guilders	Typical yearly earnings of a well-off merchant
5,200	guilders	Highest reliably attested price paid for a Tulip bulb (1637)

<https://amsterdamtulipmuseumonline.com/pages/part-4-tulip-mania>

Still Life as a Tool for Artists

**Using stationary objects artists have used
Still life painting to develop and innovate
Processes of image making**



Still Life With Lemons, Oranges and a Pomegranate,
about 1620–1640, Jacob van Hulsdonck. Oil on panel, 16 1/2 × 19 1/2 in.
The J. Paul Getty Museum



Dish of Apples
by Paul Cézanne, c. 1876-7,
via Metropolitan Museum of Art, New York



The Basket of Apples
by Paul Cézanne,
c. 1893, via Art Institute of Chicago



**Georges Braque,
1908-09, Fruit Dish,
oil on canvas, 54 x 65 cm**



Chardin



Chardin



Chardin



(C) WahooArt.com

Chardin



Goya



Manet



Manet



Edouard Manet, French, 1832 - 1883,
Oysters, 1862, oil on canvas



Edouard Manet, French, 1832 - 1883,
The Lemon, 1880, oil on canvas



Monet



Manet



Luis Egido Melendez



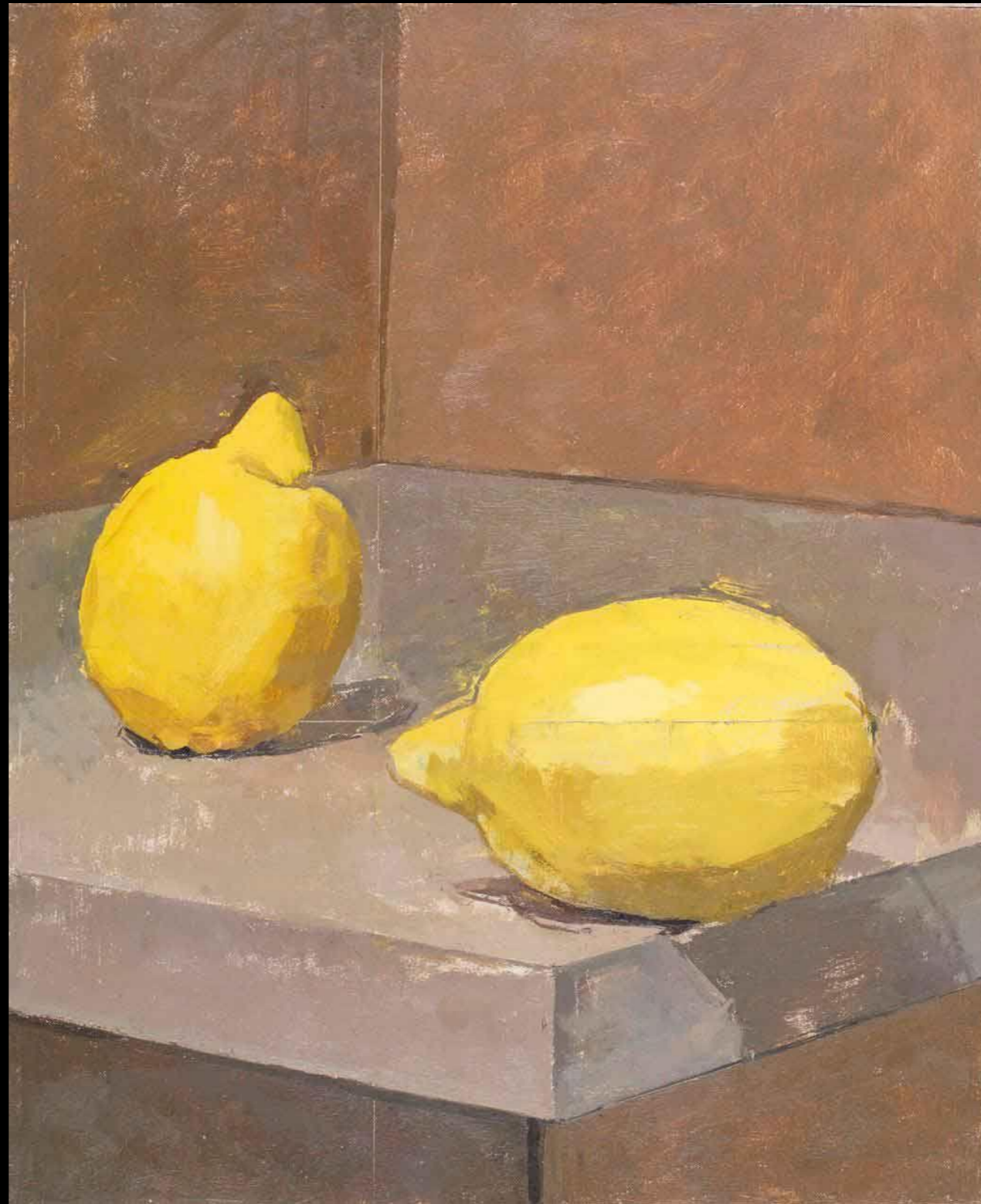
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235

Luis Egido Melendez



Robert Dukes, Bright Orange, 2011



Robert Dukes, Two Lemons, 2003



Antonio Lopez Garcia
"Skinned Rabbit"



Lennart Anderson



Lennart Anderson



Lennart Anderson



Dan Stepp



Dan Stepp



Dan Stepp

Formal Elements Of Color to Consider In Painting

**Using stationary objects artists have used
Still life painting to develop and innovate
Processes of image making**

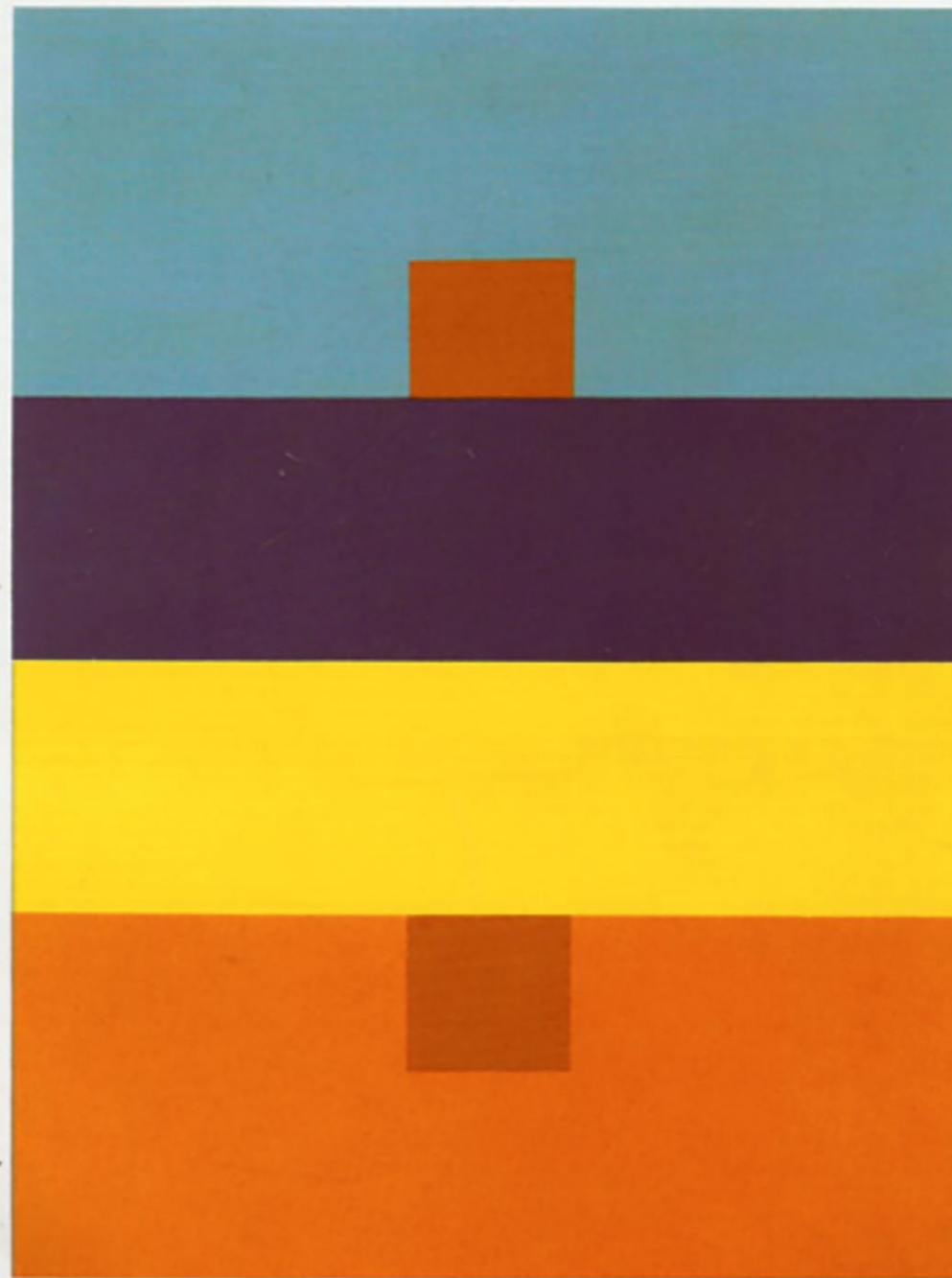
Color and Interaction of Color

Color perception is completely dependent on adjacent colors dictating context and relationship.

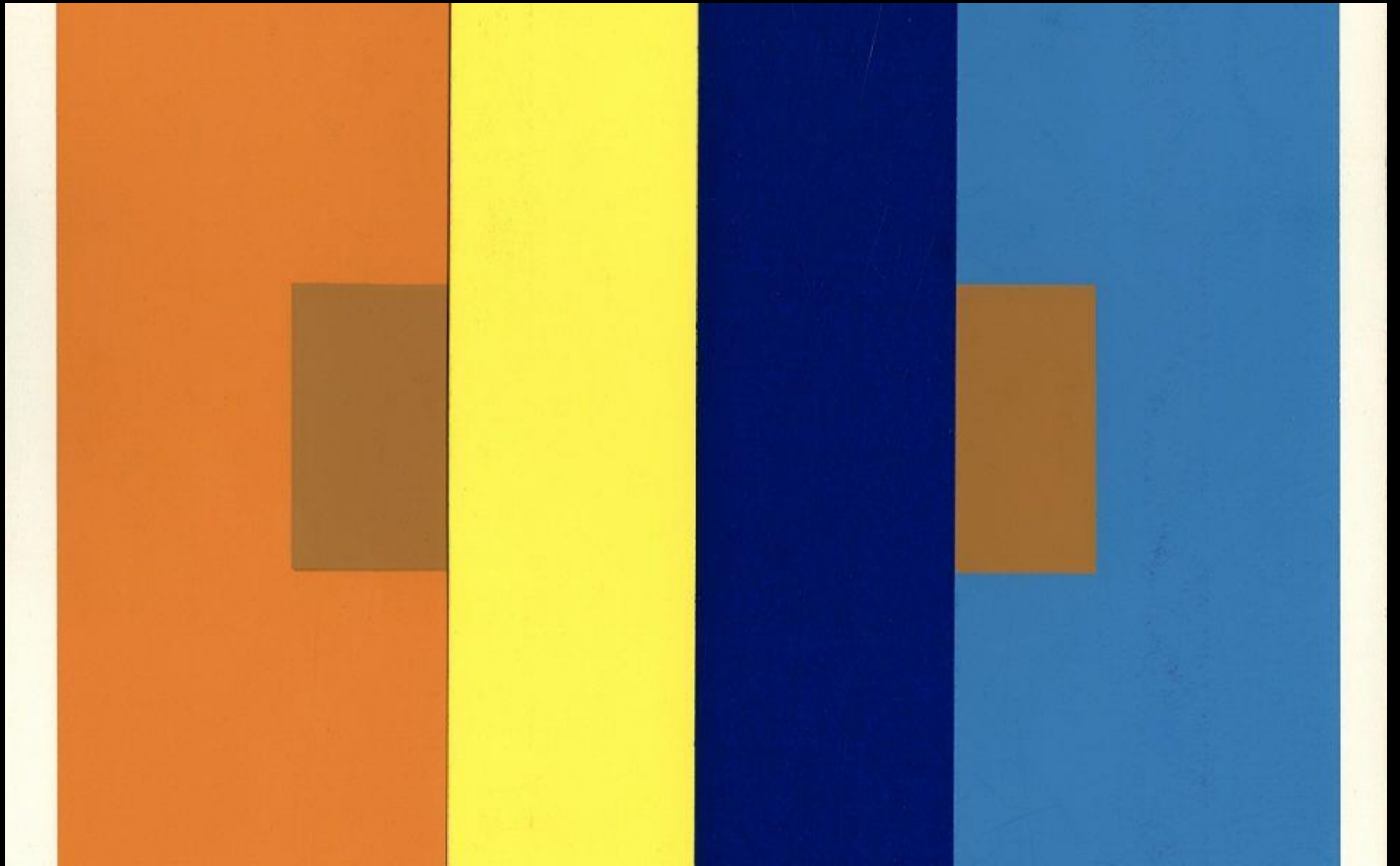
Interaction of Color

Josef Albers

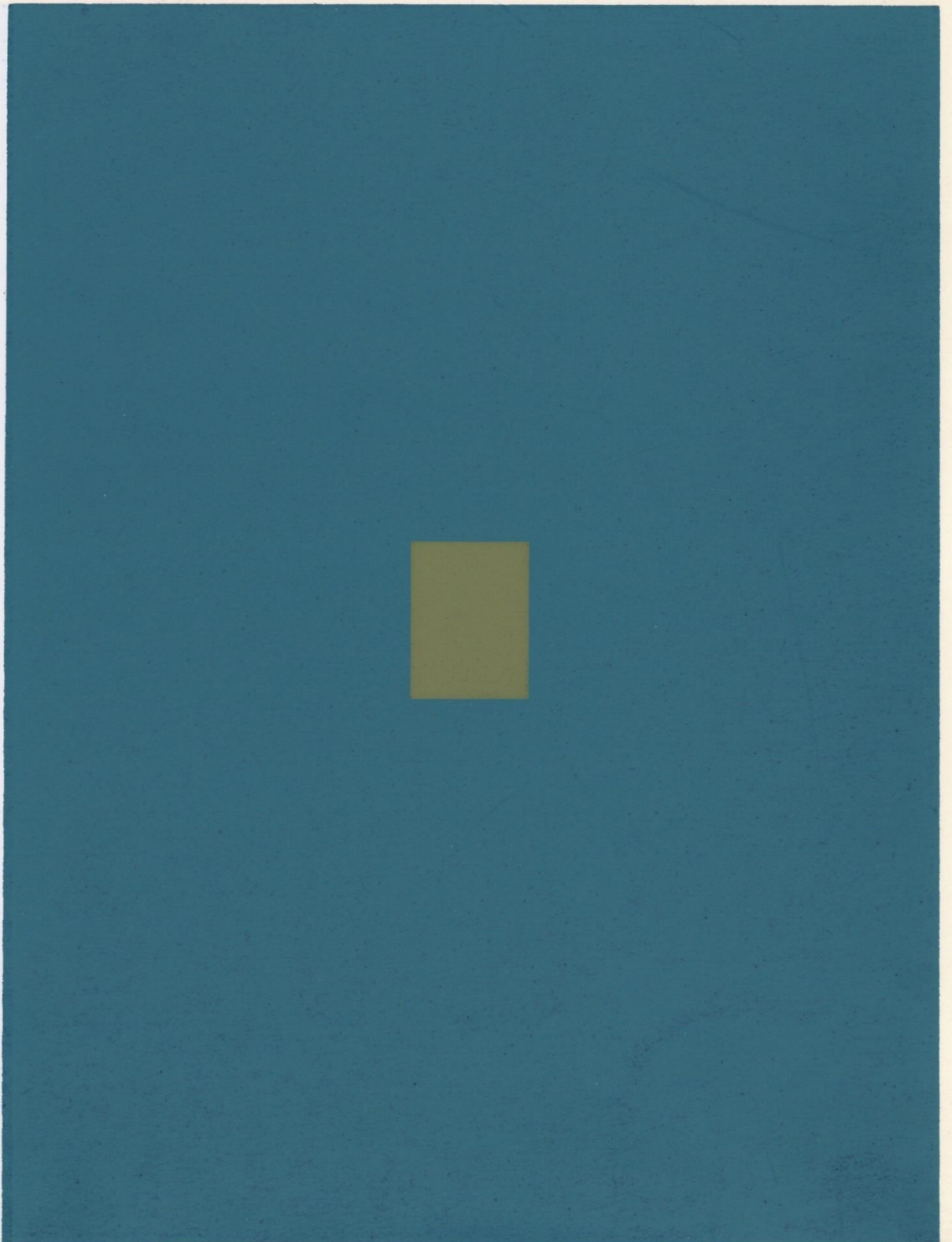
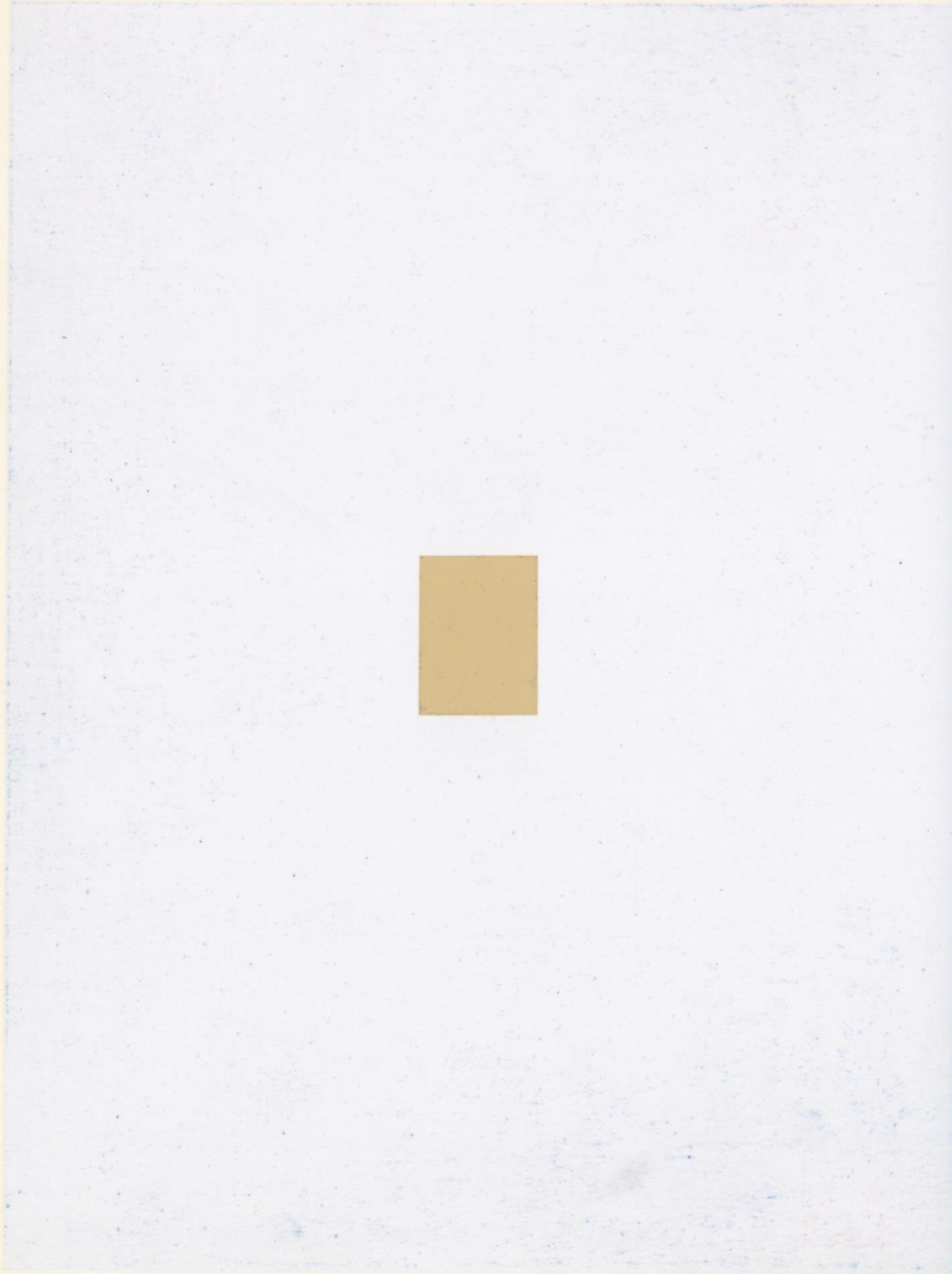
Unabridged text and selected plates
Revised edition

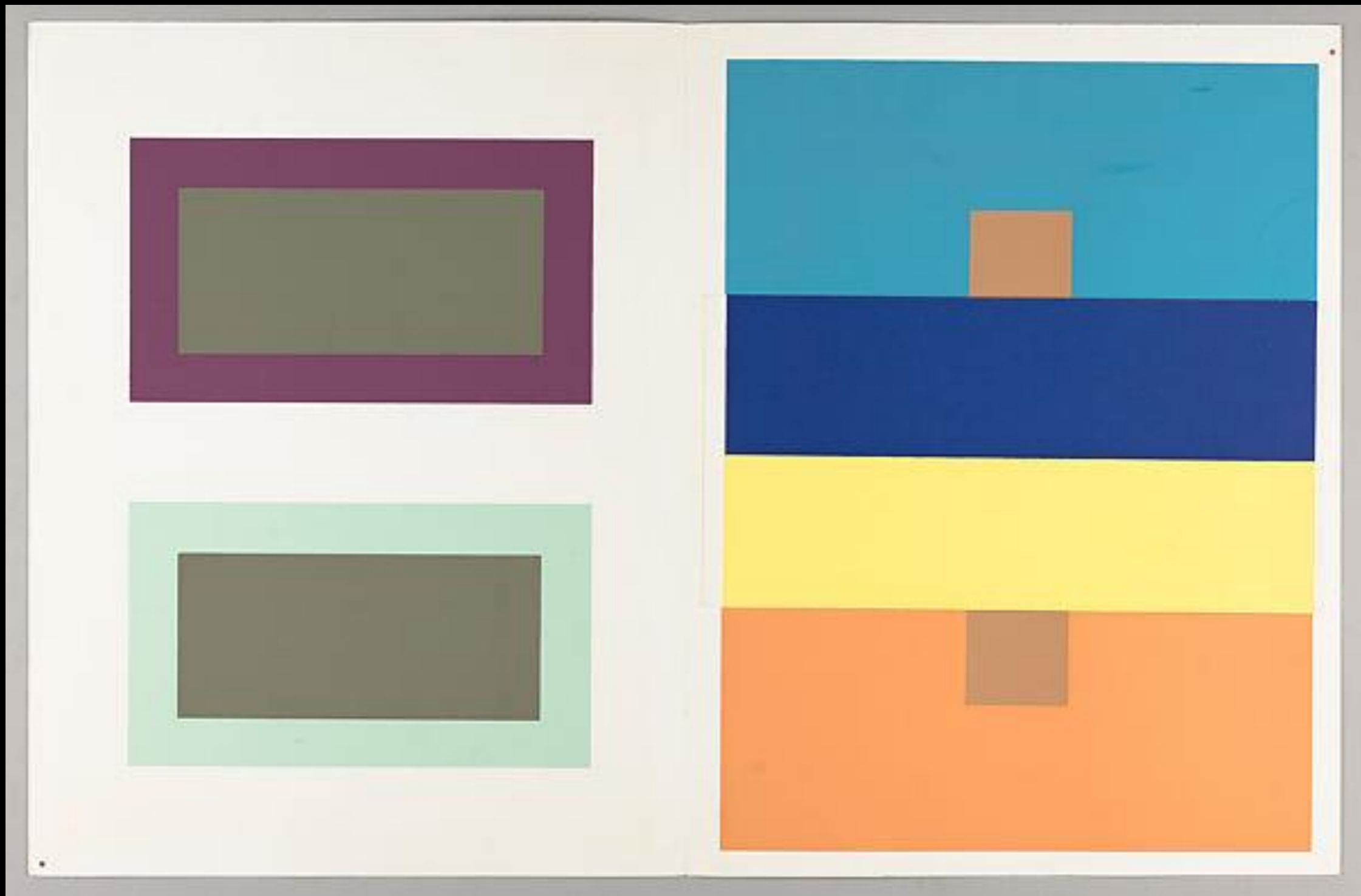


Joseph Albers

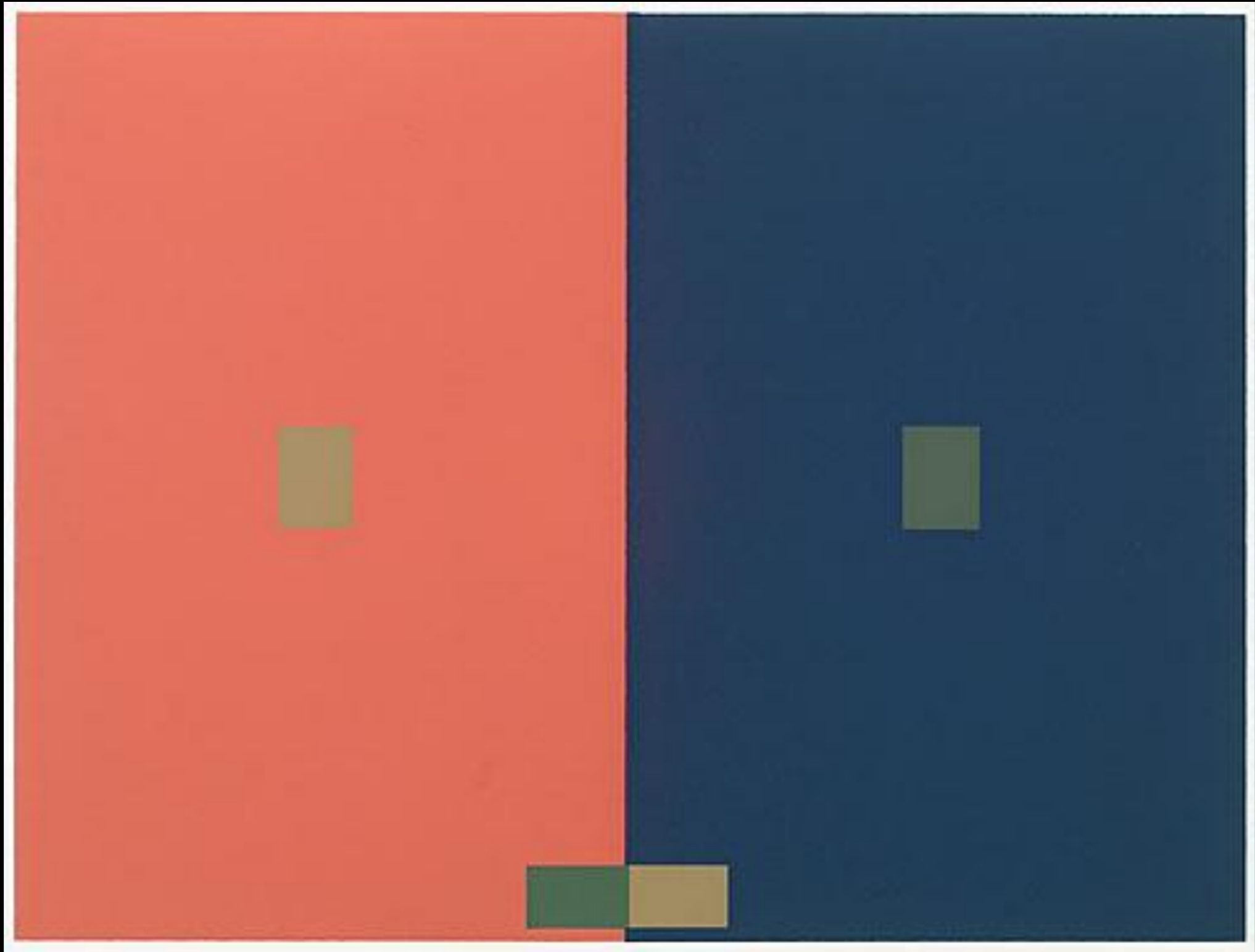


Joseph Albers

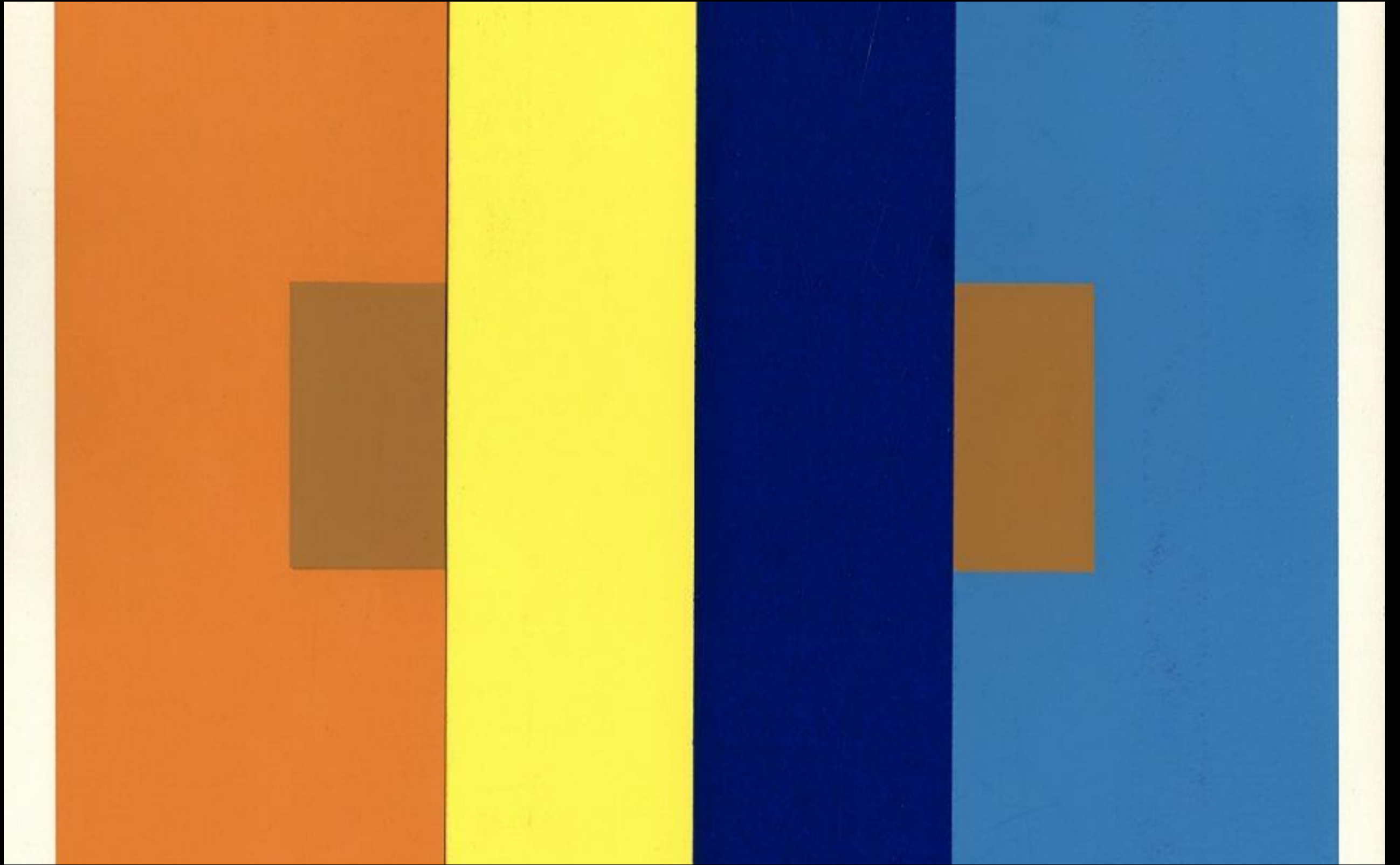




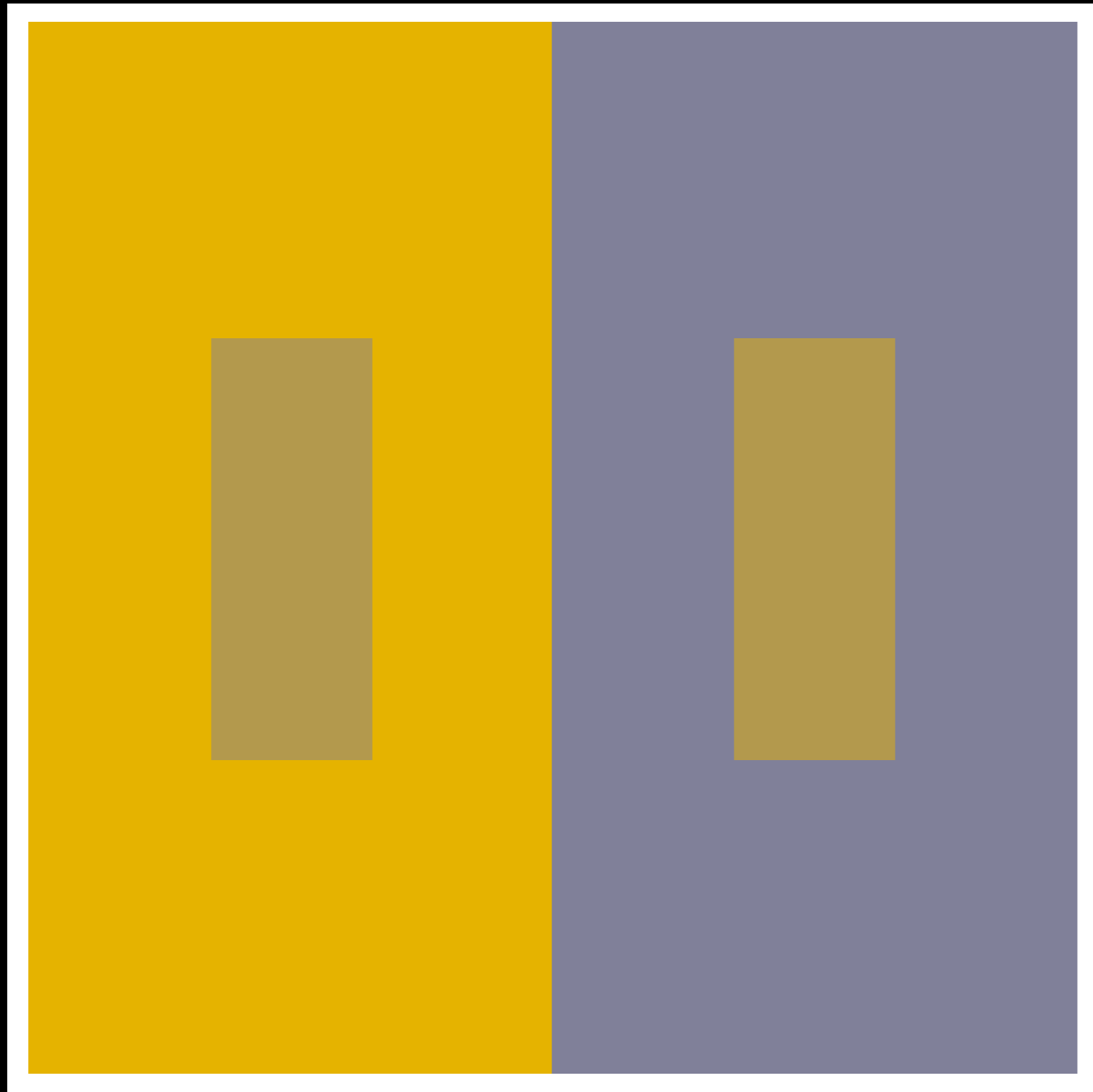
Joseph Albers



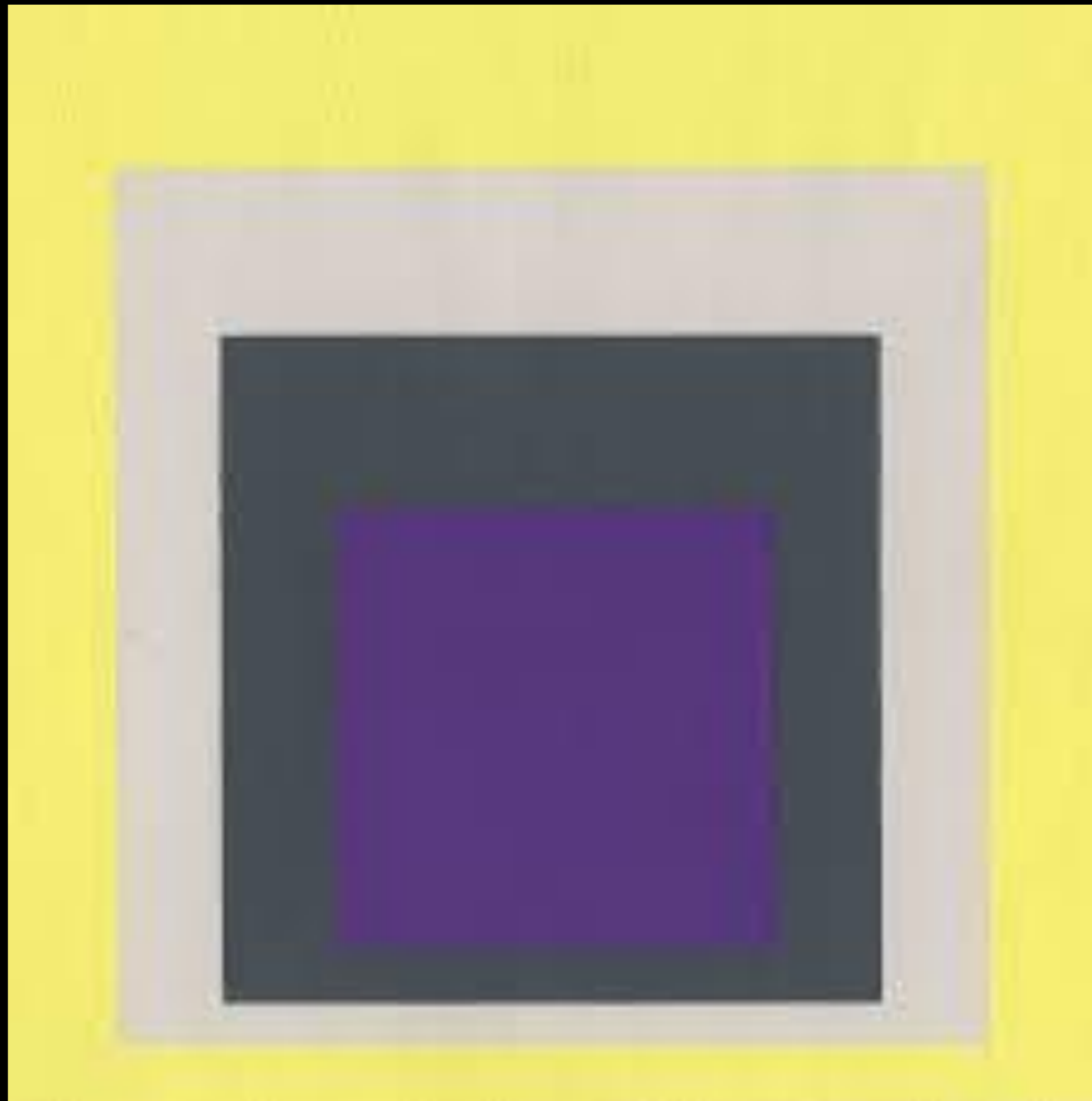
Joseph Albers



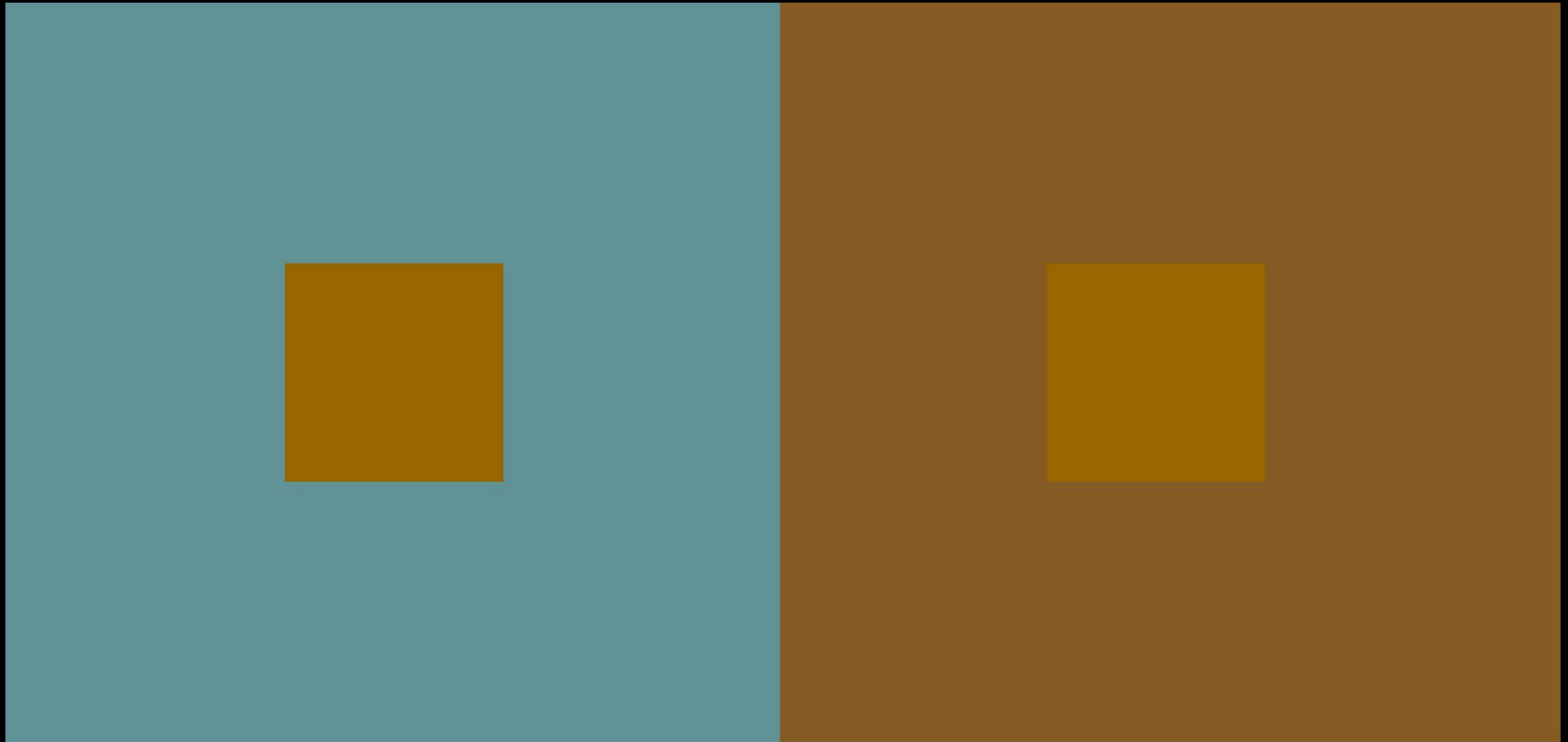
Joseph Albers



Joseph Albers

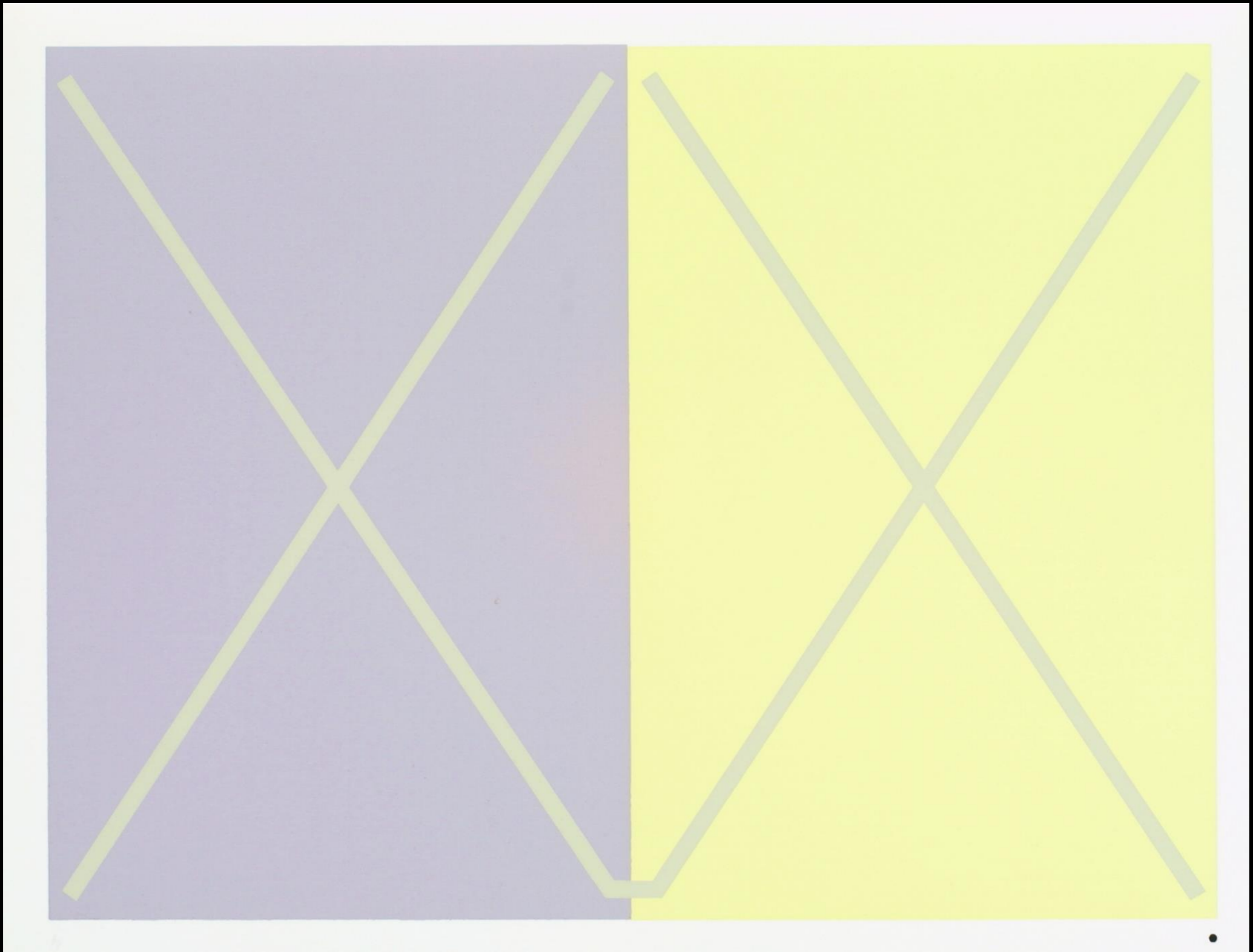


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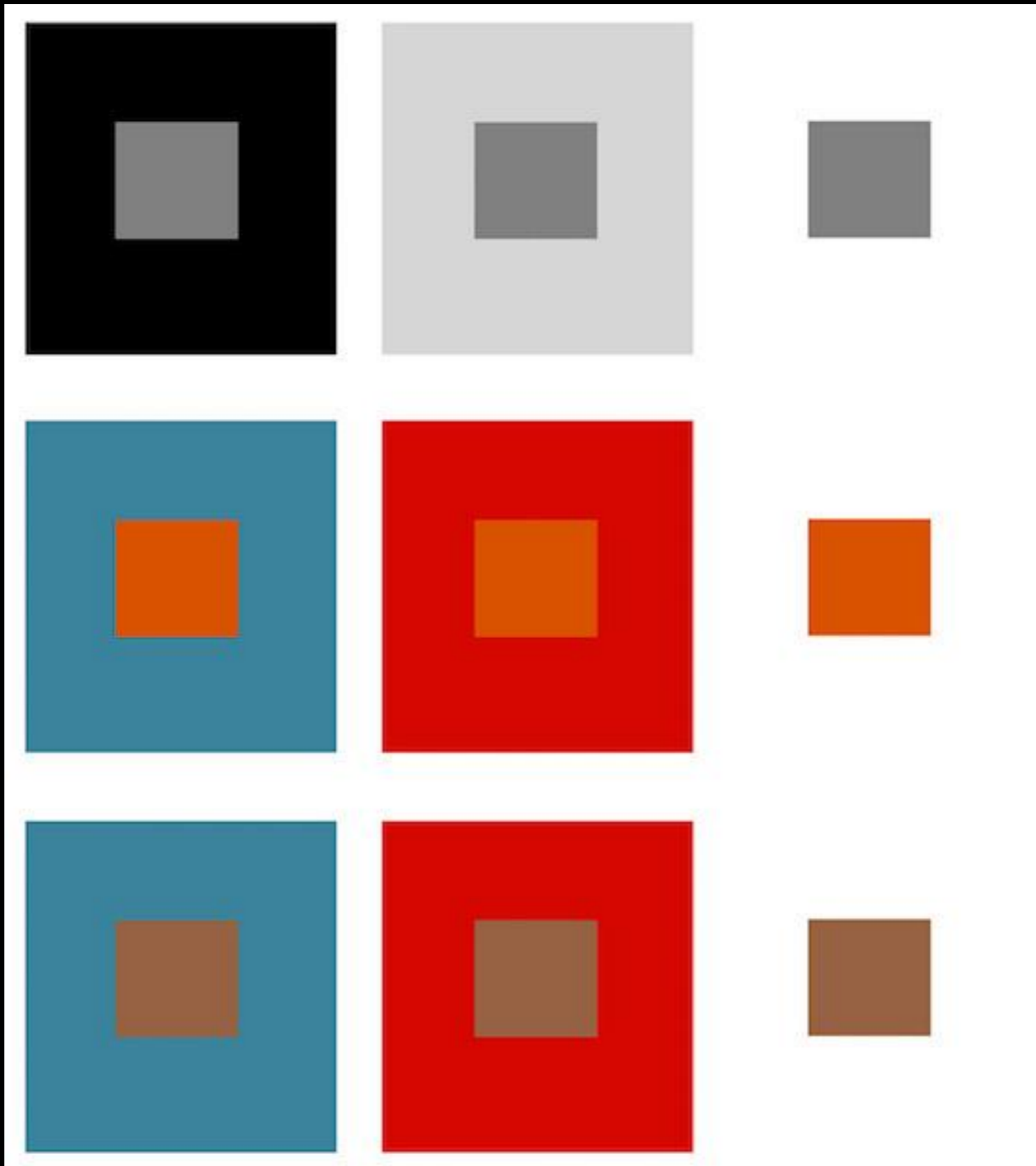


The two small squares are exactly the same colour

Joseph Albers



Joseph Albers



Joseph Albers

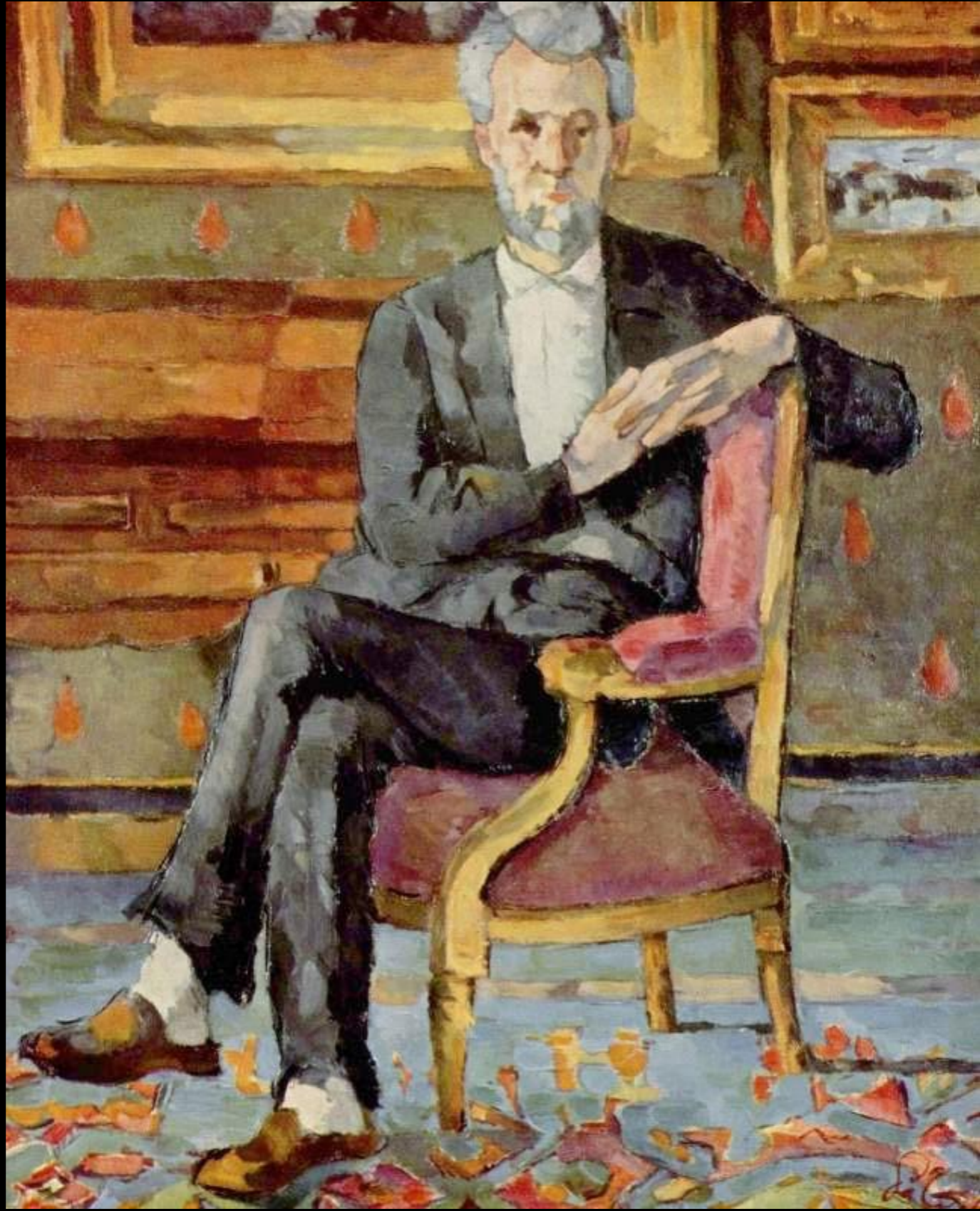
“Le Petit Tache”

Interrupted Form and Color
vs. Blended and Continuous Form



Demo by Dan Stepp

Students are encouraged to paint with unblended color and make marks done with a single stroke or paint application from the brush to avoid blending. This preserves color intensity and facilitates active mark making and gesturing on the surface of the painting.



Paul Cezanne



Paul Cezanne

Supplies Needed:

- A gessoed panel of 1/4 inch MDF (medium density fiberboard) roughly 16x24 or whatever size or proportion the still life set up inspires.
- Palette Knife (medium sized triangular head type)
- Brushes: 3 brushes from thumb size to pinky size, FILBERT bristle preferred.
- One bigger brush of the house painting variety. This can be bought cheaply at a hardware store. Again get a bristle brush.
- A roughly 16x20 piece of glass which has masking tape on the sides (to keep from cutting yourself). Behind this you should also tape a piece of cardboard so that it isn't see through, this will aid you immensely in color mixing.
- Brush Cleaning Jar (these have a lid and a metal coil in it to clean the brush on)
- Gesso get a medium size container so that it will last the semester
- Sansodor or odorless mineral spirits solvent for cleaning brushes. It is important to keep fumes at a minimum in the classroom.
- If you want to work on canvas you will have the option and canvas supplies will be discussed at that time.
- Panels should be primed with acrylic gesso, two coats sanded, with a neutral grey color.

Oil Paints Used

Opaque pigments earth palette:

Titanium White (purchase a big tube, 100ml, the other colors can be 37ml)

Yellow Ochre

Indian Red

Raw Umber

Light Red (or Iron oxide red)

Transparent and semi opaque colors:

Ultramarine Blue

Cerulean blue

Ivory Black

Cadmium Red Hue

Cadmium Yellow Hue

Permanent Green

Other colors may be added at student's discretion; some suggested colors would be sap green, viridian, alizarin crimson...

Medium: Liquin

Palette Set Up

The way you paint affects how your painting will succeed. Process is everything. Be sure to set up your palette accordingly, as the mixing of color is probably the single most important step in making a decent painting.



Palette Set-up, with pigments organized Horizontally, dark to light, with earth tones.

And then dark to light vertically with high chroma pigments

	Ivory Black	Raw Umber	Indian Red	Light Red	Yellow Ochre	Titanium White
						
Ultramarine Blue						
Cerulean Blue						
Permanent Green Light						
Cadmium Red Deep						
Cadmium Orange						
Lemon Yellow						
Titanium White						

Colors are then mixed from these pigments on the palette with a palette knife. It is important to mix color with the palette knife and NOT a brush. Mixing with a brush will inevitably dull color by incidental mixing from the previous color on the brush. A palette knife can be wiped clean with a rag for the next color.

	Ivory Black	Raw Umber	Indian Red	Light Red	Yellow Ochre	Titanium White
						
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The mixed colors are organized on the pallet by object or area of the image so that students can easily apply them to the section of the painting where they correspond.

	Ivory Black	Raw Umber	Indian Red	Light Red	Yellow Ochre	Titanium White
						
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Students palette



Colors mixed on palette by Students



Colors mixed on palette by Students



Demonstration painting by Dan Stepp



Demonstration painting by Dan Stepp



Students making paintings of Heritage Foods at Santa Fe College



Colors mixed on palette



Students making paintings of Heritage Foods at Santa Fe College



Photo of still life set up



**Work large to small and
general to specific. Paint big
Areas of color first. Generalize
forms and avoid detail.**





Amber Frey



Shelby Sieber



Photo of Still Life Set Up of Heritage Foods at Santa Fe College



Shelby Sieber







Examples of Finished Student Work



Aya El Ladiki



Laura Ebaugh



Joe Cox



Astrid Ruiz-Nova



Johanna Nemzek



Angela Keiel



Dolan Gursky