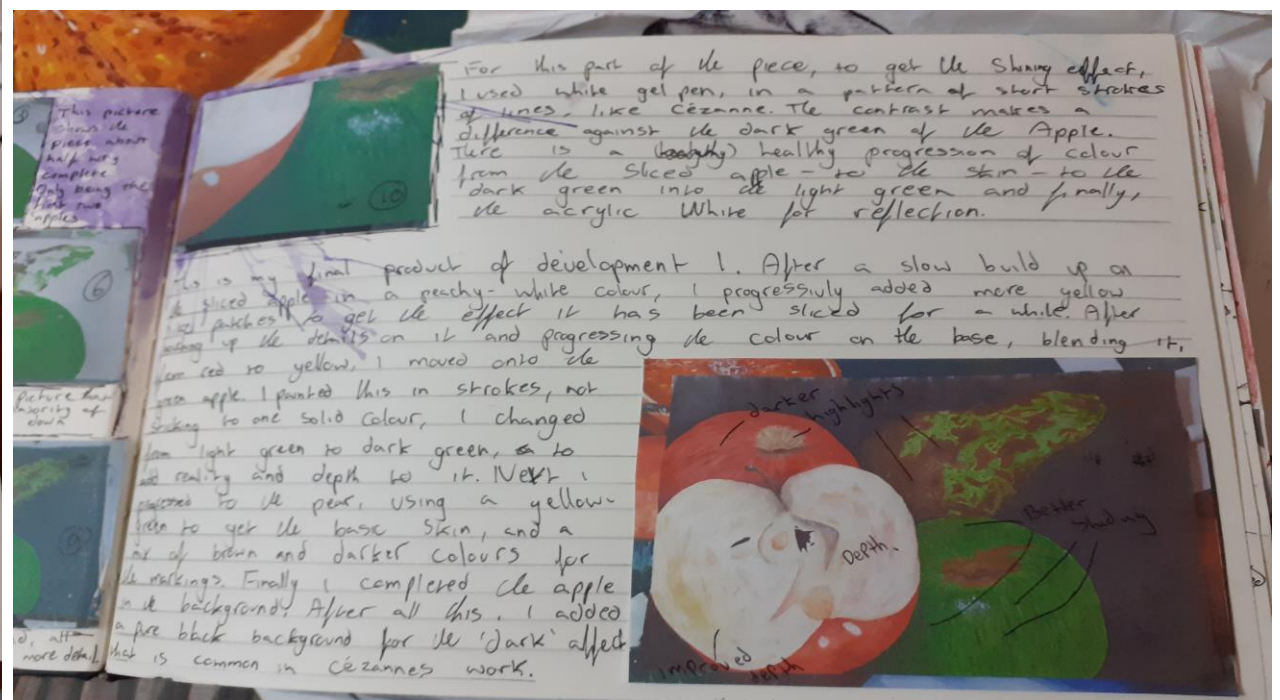
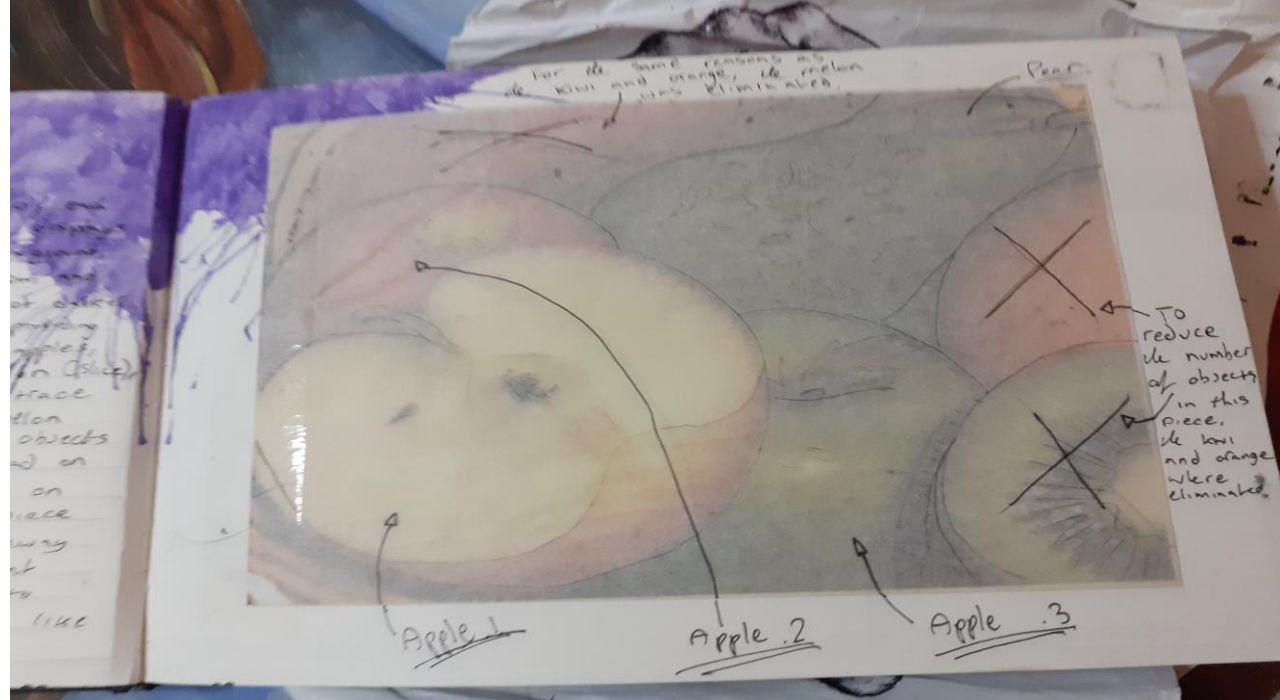


Development 1

This composition of fruit was made to get the most out of each individual fruit, seeing at the angles etc. The composition displays evident contrast, as the main observable fruit in the foreground, is a 3D freshly sliced apple, made up of colours: white, yellow, and even traces of brown, and other fruits, such as the pear, a green apple, and traces in colour and shade and are often in the background providing a sort of backdrop. The photo composition consists of 3 apples, one sliced, one red and whole, and one green and whole, one melon (slice), one pear, one orange, and one sliced kiwi. As visible in the trace and the actual development piece, the orange, kiwi, and melon were all eliminated from the piece to reduce the number of objects in the final development. This way more focus could be had on the select objects, bringing out better and more detail on these pieces of fruit. A final reason, is that if the piece has lots of objects/fruits in it, it can sometimes take away how intricate or detailed the piece is. The piece won't be appreciated as much as there is lots to look at and to much to take in. So going for a smaller 'cast' seemed like the better option when talking about development one.





Development 2

This composition consists of 5 main pieces of fruit and a knife on the background. I chose this composition as it all fit quite nicely into a tall picture, therefore, a tall painting. The main foreground consists of a sliced orange, a sliced kiwi, and a full orange towering above both of them. For the sliced orange, I will mainly use the colours: white, orange, yellow, yellow ochre, black and red. For the sliced kiwi I will use the colours: light brown, dark brown, dark green, light green, white, and black. These colours will be combined to create an extravagant, bright foreground to the piece. In the background, there is a melon, the full kiwi, and an apple. Another large object in the foreground is the knife across the top of the composition. The knife would be an interesting object to paint, due to its metallic wear and tear on it. Overall I am impressed with this composition, as it has a variety of different elements to it. From the wet, interior of the orange, to the hairy, thick skin of a kiwi, to the shiny metallic surface of a knife. This will be painted trying to replicate elements of Cezanne and his work.

① Just laying down the first base. This is the start of the orange. Blurry and unfinished, work will transition this piece of fruit.

② After the first part, I started on the inside. Making it sharper, darker and adding detail.

③ I darkened the outer layer of the orange to increase the contrast of it between the rest.

④ The background, uncut orange has been added in this photo - blended well.

⑤ Up close of the 2nd orange. This will be improved at a later stage.

This is a zoomed in close picture of the half sliced orange. For this, I wanted to add lots of detail, to really emphasise the interior, and to acknowledge Cezanne's work. By using different watercolour shades, I added lines and saggles to add affect. I then used acrylic white for effect and to present the surface as wet and sticky.

Pencil sketch notes:
 - pieces of fruit with on knife
 - Reflection for greater detail
 - lots of dark shades across on piece
 - Progression of shading in melon
 - More reflection on orange
 - Give black background contrast

Painting labels:
 - intricate detail (pointing to orange slice)
 - intricate detail (pointing to kiwi slice)

⑥ advanced detail

⑦ Doing the early interior of the kiwi

⑧ In this picture, I added small amounts of shading round the piece

⑨ The detail in the orange took a step up on this stage

⑩ I increased the shading in this single mainly on the oranges. I also added fine detail to the kiwi using watercolour - different shades of green + black

⑪ I tried to make it stand out. I give the piece a black background with white cloth at the bottom. This is a nod to Cezanne and his other dark pieces of work. I used Square flat brushstrokes on the large orange as well, to also acknowledge Cezanne. I also added more detail excessively to the inside of the fruits, to not like they are containing magic and so concentration of detail within. Overall I am pleased with this piece and hope to continue this lucky streak on to my final piece, taking and emphasising ideas.

⑫



Development 3

This is the final product of my ^{composition} work. It has a mix of detail and pure colour. There is a healthy contrast between the slices of the open orange and the large washed melon in the background. The positioning of the fruit allows for ideal views of all good angles of the fruit. Four out of seven of the fruit has the insides visible, which add diversity and interest to the piece. This is one of the many pictures that were taken in the photoshoot, but I believe this one came out the best, as everything is more or less forward facing and visible. The composition consists of: one sliced orange, one sliced kiwi, one full orange, one full kiwi, one full melon, one sliced pear and one sliced apple. The sliced orange is a good object to include due to the incredible fine detail it possesses. I will be sure to take advantage of this and exaggerate it. The kiwi is also an interesting object to paint, due to its markings and placement of seeds. One thing these sliced fruits have in common is their almost sparkly reflective surfaces that look to be wet. I will include details like these in the final painting, along with things like discoloration on the inside of the apple and pear.

