

Remote Learning Packet

NB: Please keep all work produced this week. Details regarding how to turn in this work will be forthcoming.

April 6 - April 10, 2020

Course: 10 Art

Teacher(s): Ms. Frank clare.frank@greatheartsirving.org

Weekly Plan:

Monday, April 6

- Copy diagram of head in profile; include markings and labels for proportions and features.
- Answer two questions about the human head and its proportions.

Tuesday, April 7

- Answer the questions about facial measurements and proportions.
- Copy diagram of frontal view of head; include markings for proportions

Wednesday, April 8

- Sketching exercises
- Sketch your own head in a frontal view, drawing yourself from a mirror reflection in real time.

Thursday, April 9

- Review the information and drawings on the nose and the mouth.
- Develop the proportions, anatomy, and dimensionality of the nose, with careful attention to planes and convex and concave surface curvature.

Friday, April 10

- No School!

Statement of Academic Honesty

I affirm that the work completed from the packet is mine and that I completed it independently.

I affirm that, to the best of my knowledge, my child completed this work independently

Student Signature

Parent Signature

For all assignments in art this week use a pencil and your sketchbook. If you don't have your sketchbook use plain or lined paper. Remember to write your name, grade and section, and the date on all pages.

The text resource for this week is “Drawing the Human Head” by Burne Hogarth. Select pages are in the attached resources. Last week’s packet will be a useful reference for planar analysis.

Observational drawing will be done from real life, in real time, from a wall or hand-held mirror. It may be easiest to draw in front of a bathroom mirror. It is key that you are truly drawing from a mirror, not from a smartphone/tablet video or photo of yourself. All three are very different experiences.

Monday, March 30

1. Using a full sketchbook page, copy the diagram of the human head in profile (side view), on attached **Supplemental Materials, page 2** (condense the two diagrams into one).

- Observe the diagram of the profile (side view) proportions on **page 3** to help you with proportional relationships of the head overall. Lightly use these guidelines in your drawing so that your height:width proportions are accurate. *(Check to make sure you made the head deep enough!)*
- Use a bold dotted line to divide the cranial and facial masses (as on **page 3**).
- Label the features of both the cranial and facial masses, using the terms on **page 2**. As you label, check to make sure that your shading implies these features.

2. Answer the following questions in complete sentences that include the question (so your reader understands the context and meaning), and with clear, specific information.

- a. What is the size relationship of the cranial mass to the facial mass in a profile view of the head?
- b. Which feature marks the dividing line between the cranial mass and the facial mass? What do we commonly call that feature, or what do we commonly associate with that feature?

Tuesday, March 31

1. Use **pages 3-6** to help you answer the following questions in complete sentences with clear, specific information.

- a. In a frontal view of the head, what is the size relationship of the cranial mass to the facial mass?
- b. When drawing the human head in frontal view, how high up should you place the eyes?
- c. How many eye-widths wide is the head at the brow ridge?
- d. How many eye-widths wide is the base of the nose?
- e. If, from top down, the bridge of the nose is placed at half the height of the head, where is the base of the nose placed?

2. Using $\frac{1}{2}$ - $\frac{3}{4}$ of a sketchbook page and following the steps on **page 4 of the Supplemental Materials**, draw a head from the frontal view. Continue to elaborate the features of the face, being sure to include the features on **page 5** and using the guidelines for proportions and measurements on **pages 5-9**.

Wednesday, April 1

1. While looking at your face in the mirror, make a series of timed sketches, each on a full page:
 - 1 ½ minutes: A blind continuous contour line drawing
 - 1 ½ minutes: A continuous contour line drawing
 - 3 minutes: A drawing in which you use only straight lines, but of varied lengths, mapping out the structure of your face. Quickly respond to contours and their lengths and directions.
2. Using a full sketchbook page with a blank page facing it, draw your own head in a frontal view as seen in the mirror. You will continue this drawing over the next week. *Set yourself up so that you can see yourself as you draw with as little adjustment of the head as possible.*
 - Work from general to specific, starting with a light, loose sketch and then breaking the face down into larger shape areas (as in planar analysis). Continue to work lightly and avoid shading yet.
 - Check your proportions, placement and measurements. Adjust as needed.
 - If you have time shade lightly to enhance certain contours and planes. Focus on major areas, including the brow ridge, cheek bone, temples, mouth barrel, chin box, and angle of jaw; *leave the details of the nose, mouth and eyes until later.*

Thursday, April 2

1. (5 min.) Read over the information and drawings in the Supplemental Materials, **pages 7-10**.
2. (15 min.) Develop the nose:
 - Check the proportions of the nose within the face, then develop the nose with careful attention to intersecting planes, convex and concave surfaces, and the transitions to other parts of the face.
 - Begin by working lightly, and intermittently check to make sure you are drawing what you see, and not your idea of a nose.
 - *Be aware: Cultural ideals and mass media tend to influence what and how we see. Use the exercises of the last week and keen observation skills to draw truthfully and dispassionately.*

Page 1 - - - Supplemental Materials:

You have three main resources this week:

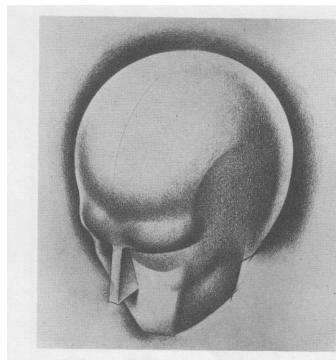
1. Yourself, as seen in a mirror, which may be wall-mounted, propped on a table, or hand-held, the first two being preferable. If using the bathroom mirror (which would have been my case), communicate with your families to let them know you'll need up to 20 minutes to use the mirror for a self-portrait. With communication you should be able to make arrangements.
 - General advice: Set yourself up so that you can simultaneously view and draw in relative ease, with as little adjustment of the head as possible for the long poses. If working on loose-leaf paper be sure to have a book or other firm, smooth surface below. I like to use children's picture books! Hopefully you will be working in your sketchbook, though.
 - A photograph, whether digital or physical, or a live video view of yourself on a tablet or phone is not equivalent to viewing yourself in a mirror. I won't go into it here, but these three methods facilitate different types of perception, and the mirror is the most direct, unmediated way for you to observe yourself. Find a way to use a mirror and contact me if you have questions.
2. This packet of supplementary materials, with excerpts from the book Drawing the Human Head by Burne Hogarth, published by Watson Gupstill Publications in 1989 and copyrighted in 1965 by Burne Hogarth. I've indicated page numbers from the book, but in the assignments I refer to the page numbers of the Supplemental Materials appended to this packet (this being page 1 thereof).
3. The packet from last week, which has good pictures of drawings and portraits employing planar analysis, as well as some vocabulary and definitions.

from Hogarth, pages 15-16:

GREAT MASSES
The basic shape of the head consists of two major divisions. The first and greater part is the egg-shaped brain case of the skull: the *cranial mass*. The second and lesser part is the tapered half-cut cylinder of the face and lower jaw: the *facial mass*.

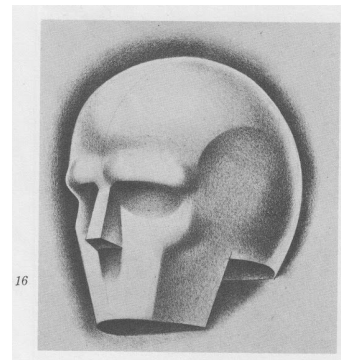
Cranial Mass

The cranial mass is quite even and regular: a simple, curved dome in general outline.



Facial Mass

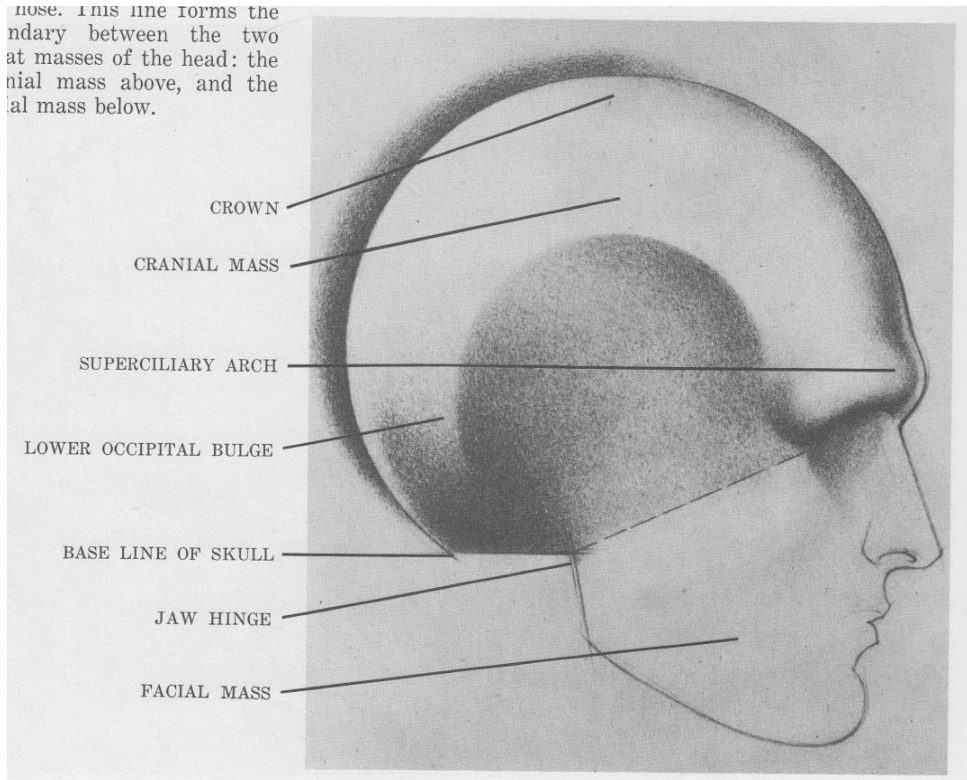
The facial mass, on the other hand, is uneven and irregular: a somewhat hard-cornered, triangular form.



Contour of Cranial Mass

Seen from the side, the cranial mass curves upward from the mounded ridge of bone just above the rim of the eye socket. This is the *superciliary arch* or visor of the brow. Beginning at the frontal depression in the bridge of the nose the cranium rises up the forehead to the vault of the skull and sweeps backward across the crown in a great curve toward the lower occipital bulge at the base of the head. The base line of the skull then proceeds horizontally forward to meet the hinge of the jaw. From the jaw hinge, the brain case line continues obliquely upward to the starting point at the bridge of the nose. This line forms the boundary between the two great masses of the head: the cranial mass above, and the facial mass below.

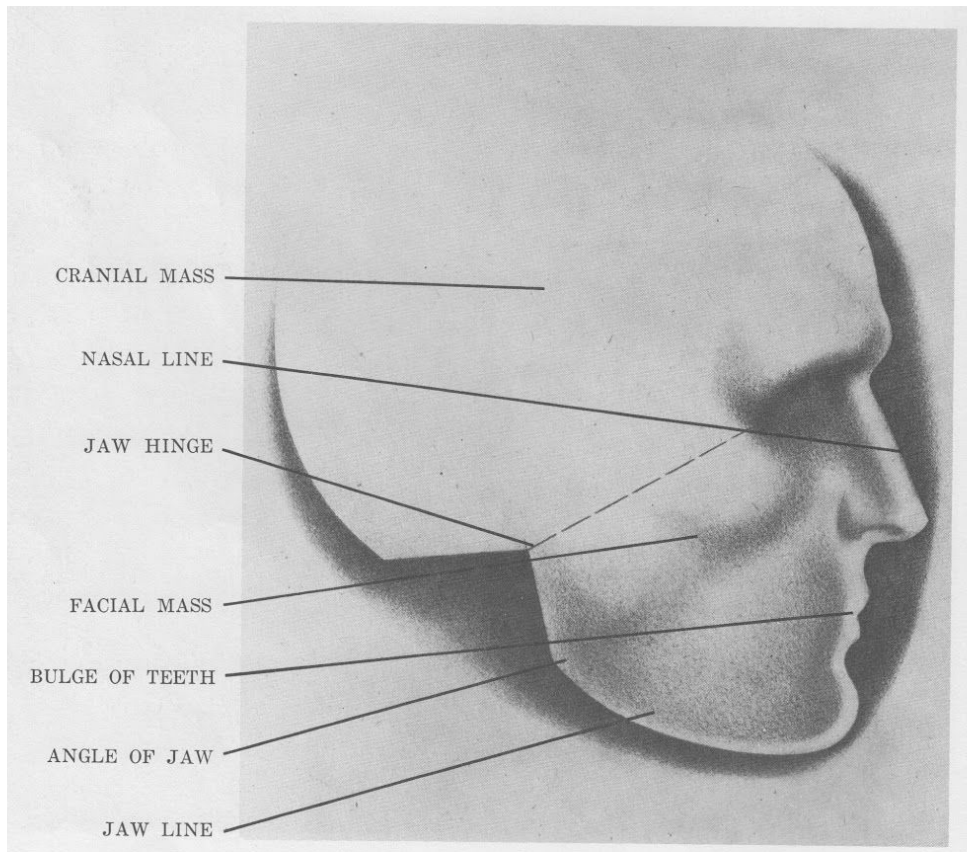
nose. This line forms the boundary between the two great masses of the head: the cranial mass above, and the facial mass below.



Contour of Facial Mass

The facial mass descends along the projecting nasal line from the bridge of the nose. At the point of the nose, the facial mass scoops sharply inward and swings over the bulge of the teeth to the protruding mound of the chin. From here, the contour moves angularly

up the lower edge of the jaw line to the angle of the jaw. Here it rises steeply, almost vertically, to the jaw hinge in the base of the head. The boundary line, connecting the hinge with the nose bridge, divides the facial mass from the cranial mass.



****Note: Your drawing for Monday, April 6 condenses the two diagrams above into one drawing.****

FRONT VIEW

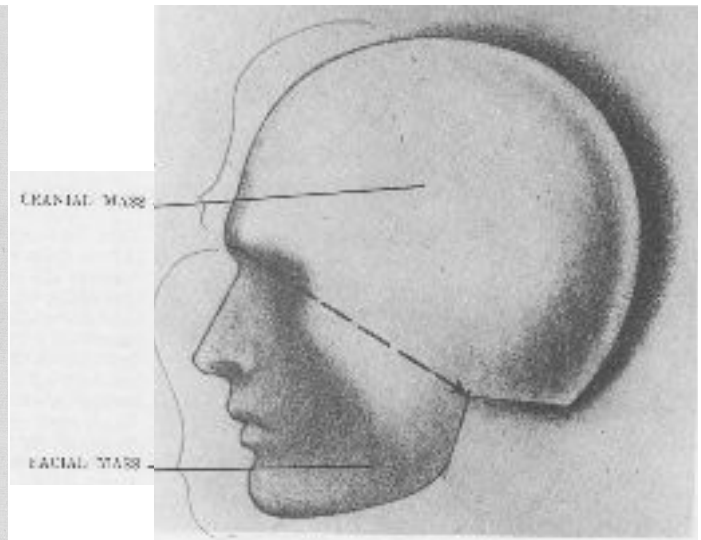
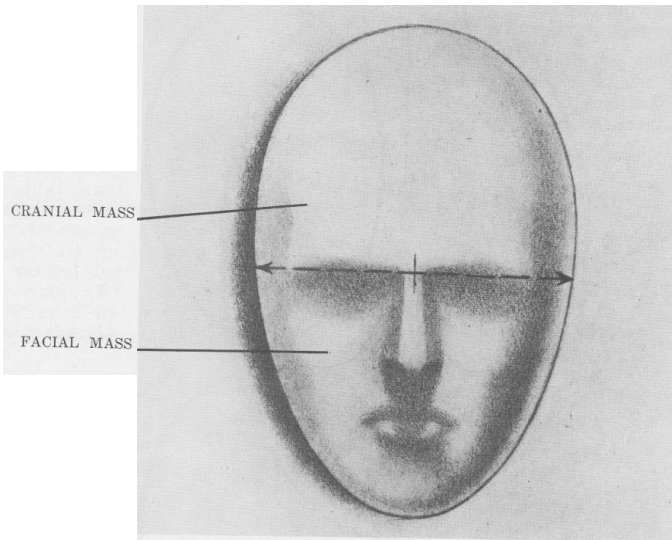
From a direct front view, the cranial mass and the facial mass tend to be *equal* in size.

Proportions and Measurements

The size relations between the cranial mass and the facial mass reveal two different sets of proportions.

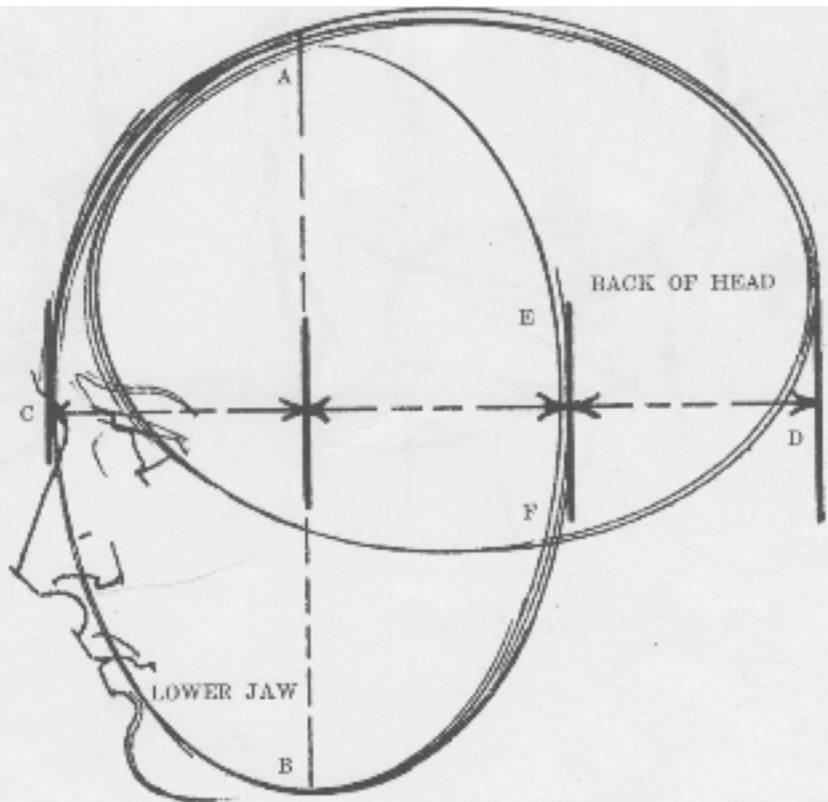
SIDE VIEW

From a side view, the cranial mass is virtually *twice* as large as the facial mass.



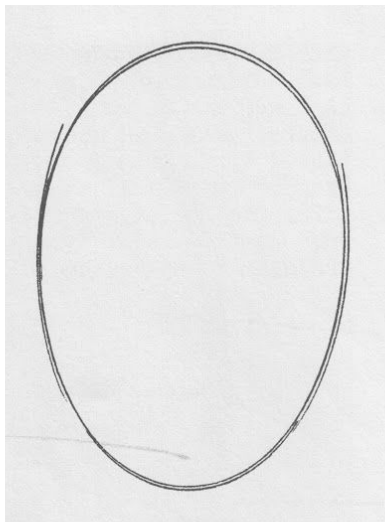
DRAWING CORRECT
SIDE VIEW PROPORTIONS

To establish the plan of the side view head, take two egg-shapes of identical size and draw them *one over the other*, the first upright, the second horizontal. The downward bulge will identify the lower jaw. The backward bulge (the widest part of the horizontal egg) becomes the back of the head. Note that the height (A-B) and width (C-D) of the side view head are equal. Furthermore, if you drop another vertical line (E-F) at the inner edge of the upright egg, you find that the width (C-D) divides into three equal parts. Finally, if you visualize the upper egg as the cranial mass, you will see that the cranial mass is *twice* the size of the facial mass.

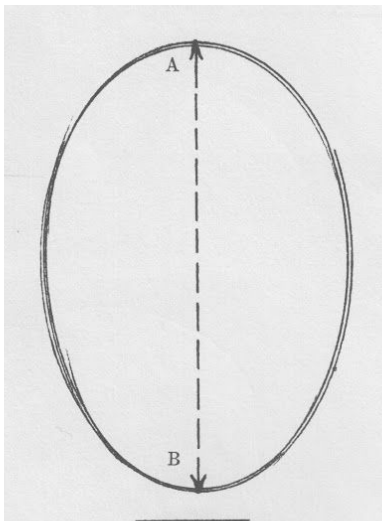


**DRAWING CORRECT
FRONTAL PROPORTIONS**
When you draw the head, it is helpful to visualize these proportions in the following manner.

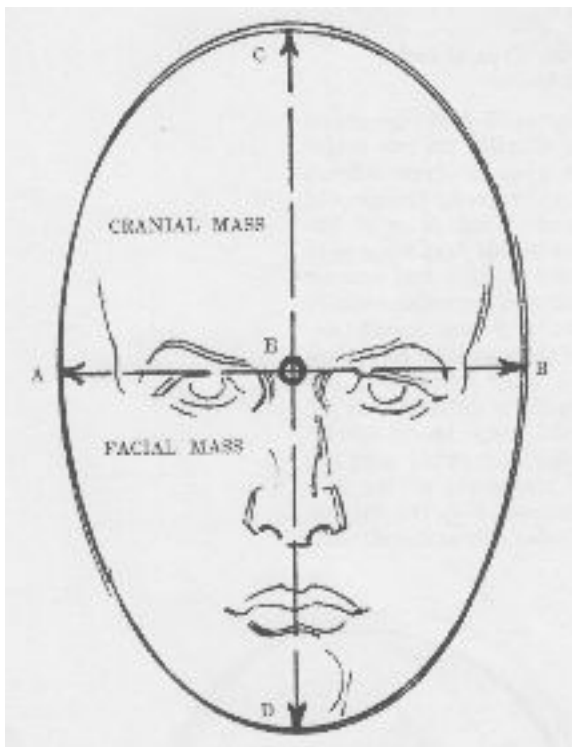
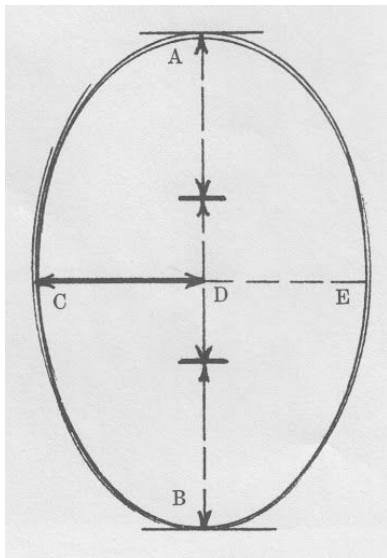
STEP 1
Frontally, the head, with its two great masses, is clearly egg-shaped. In order to establish the shape correctly, first draw the outline of this ovoid form.



STEP 2
Now divide the simple head shape lengthwise in equal halves with a center line (A-B) drawn from crown to chin.



STEP 3
Take the *width* of one of the halves of the egg (C-D) and measure this against the vertical center line (A-B). If you have drawn the egg properly, the center line (A-B) should be three times the length of the horizontal line (C-D). Thus, the *total width* of the head (C-E) is just two thirds the length. If your first drawing of the head shape is too long or too short, use these space divisions to eliminate the distortion.



**DIVIDING CRANIAL
AND FACIAL MASSES**
Now, using this egg shape as your norm for the front view head, draw it again and divide it with a horizontal line (A-B) midway between top and bottom. This line reveals the *equal measures* of the two major masses: the cranial mass above, and the facial mass below. If you then divide the egg with a vertical line (C-D), the point where the vertical and horizontal lines cross (E) identifies the position of the bridge of the nose in the mid-region of the head.

Facial Features

The nine secondary forms of the face, small as they are, have the greatest visual impact. The subtle differences in these forms are what make one face different from another. Although the visor or brow ridge is really part of the cranium, note that we also include it here as a facial feature. The nine secondary feature forms are:

Brow ridge or visor of the cranial cap, widespread and horizontally arched across the mid-facial region.

Tapered wedge of the nose, descending steeply from under the brow ridge.

Eye socket, depressed and placed against both sides of the nose, opening immediately below the arch of the brow.

Cheek bones, thickly formed, mounded along the lower outside rim of each eye socket.

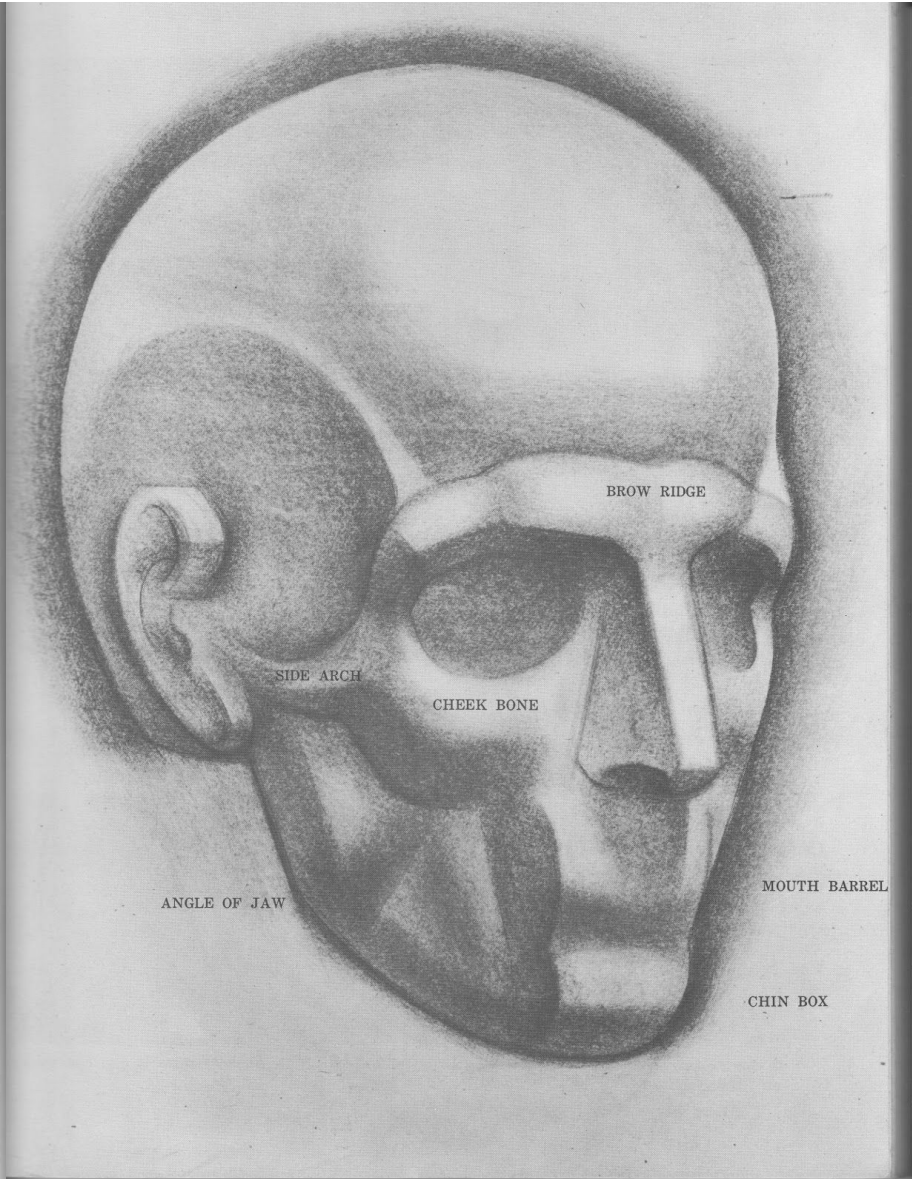
Barrel of the mouth, rounded and heavy-set, protruding below the prominent overhang of the nose.

Box of the chin, below the mouth barrel and farther forward.

Angle of the lower jaw or jaw corner, forming the rear edge of the facial area.

Side arch of the cheek bone, starting from the cheek bone, swept back and arched toward the mid-ear.

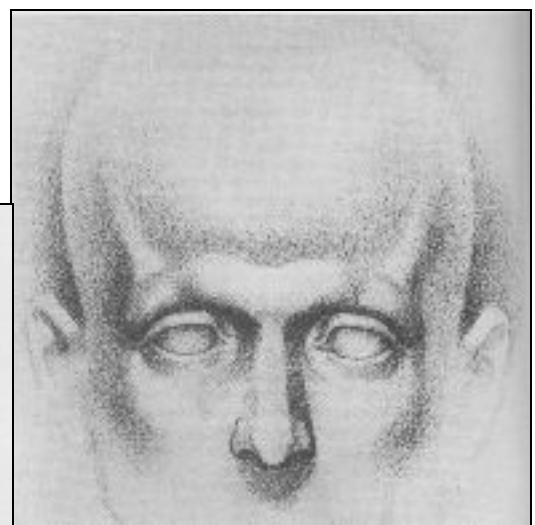
Shell of the ear, beyond the upper edge of the jaw, at the side of the face.



Above: Facial Features

Below: Proportions and Measurements

BROW RIDGE
 The middle of the brow ridge, at its base, is the depressed bridge of the nose. This is the exact midpoint of the head. Here, at the midway line, the head is five eye-lengths wide. The brow ridge itself is four eye-lengths wide.

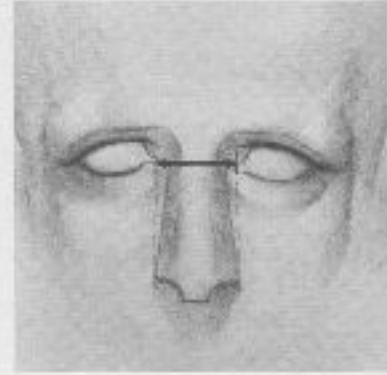


NOSE

Centrally located in the facial mass, the tapered wedge of the nose descends to a point midway between the bridge of the nose and the base of the chin. The width of the nose at its base is equal to the width of the eye.



Distances from bridge to midway point to base of chin are equal.



Base of nose is one eye wide.

MOUTH BARREL

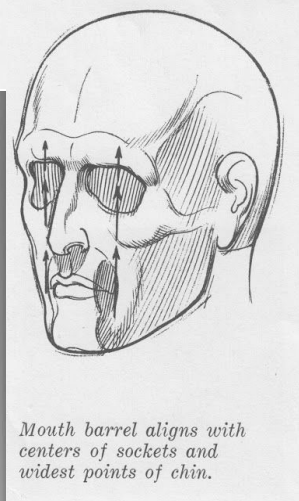
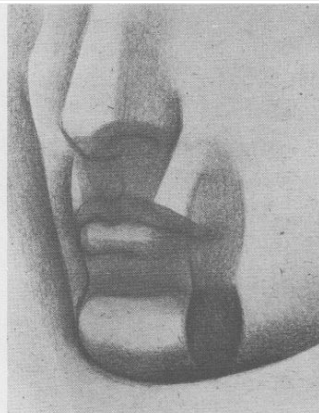
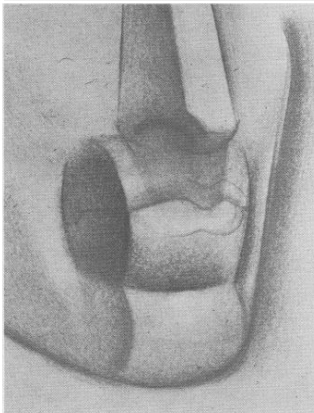
Starting at the nose base, the mouth barrel extends two thirds the distance down from the nose to the chin. The sides of the barrel align with the centers of the eye sockets.

CHIN BOX

Projecting from under the mouth barrel, the chin extends one third the distance upward to the nose. At its widest point, the chin box is equal to the width of the mouth barrel.

JAW CORNER

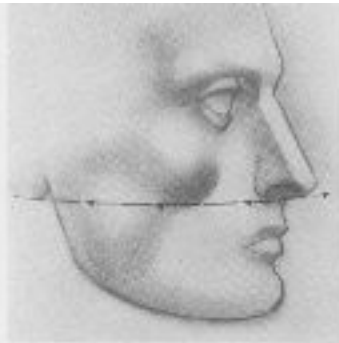
The angle of the lower jaw aligns with the lower lip of the mouth barrel.



Mouth barrel aligns with centers of sockets and widest points of chin.

CHEEK BONE

The base line of the cheek bone aligns with the base of the nose. In frontal views, the inner depression of the cheek bone is roughly midway along a diagonal line (30 degrees) from the eye socket to the angle of the jaw.



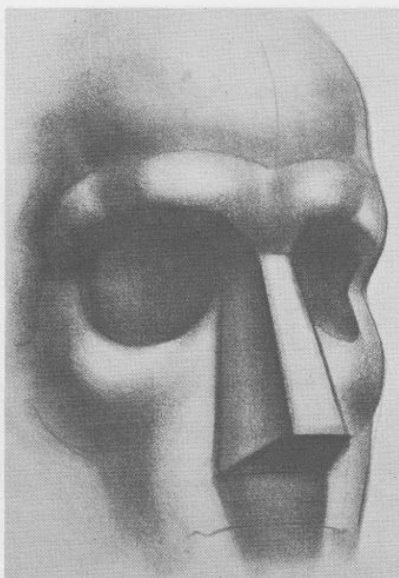
Cheek bone aligns with base of nose.



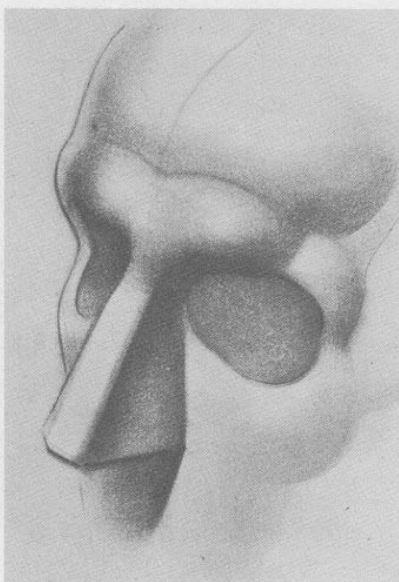
Cheek bone depression is midway on diagonal line.

Nose

In general form, the nose is a triangular, wedge-shaped block, narrow and depressed at its root under the brow ridge, broad and prominent at its base in the mid-region of the face.



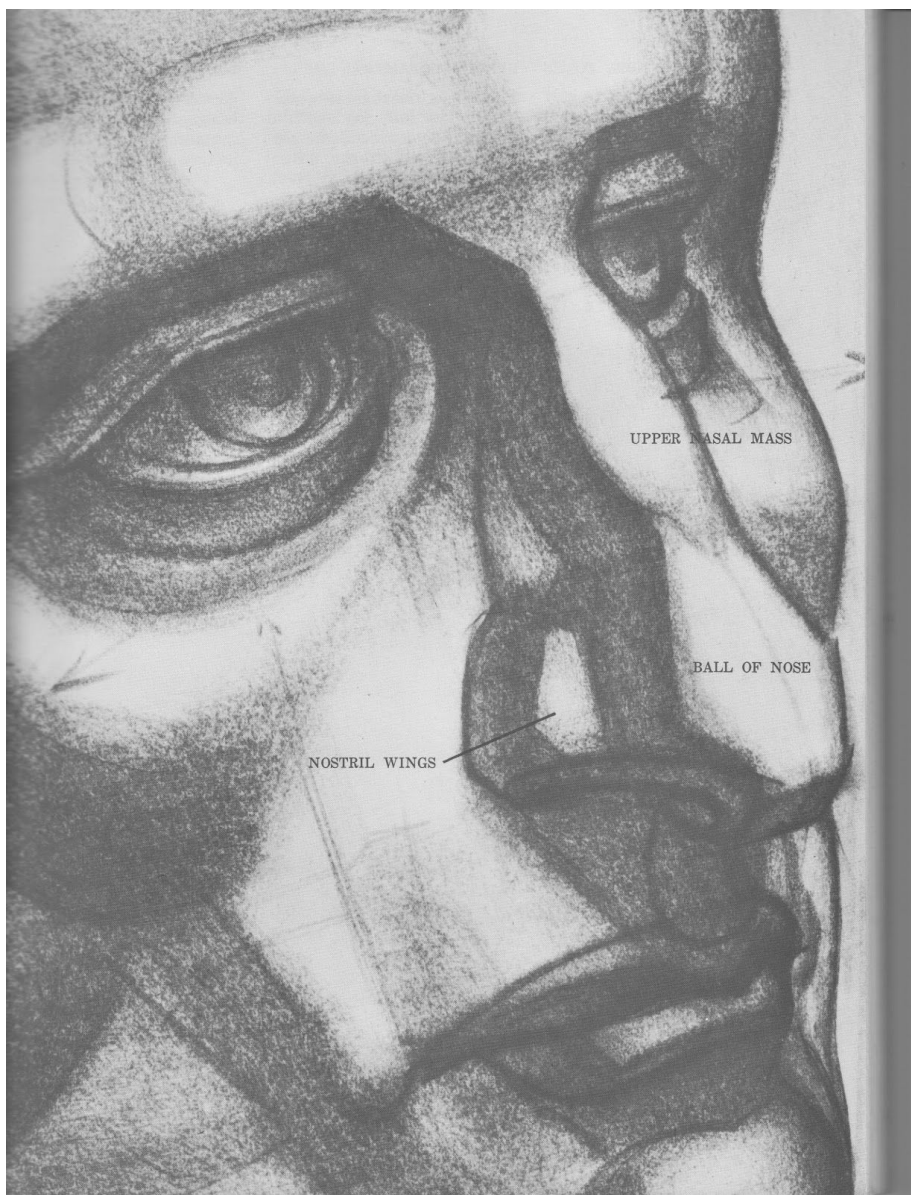
Three-Quarter Up View



Three-Quarter Down View

FORMS OF NOSE

The nose consists of four important forms: the upper nasal mass, with its supporting nasal bone and upper cartilage; the lower elliptical ball of the nose; the alar cartilage with its curved hook (the septum); the two sidewise, expanding nostril wings, the ala cartilages, triangular in shape and joining the projecting ball to form the nostril cavities in the base of the nose.

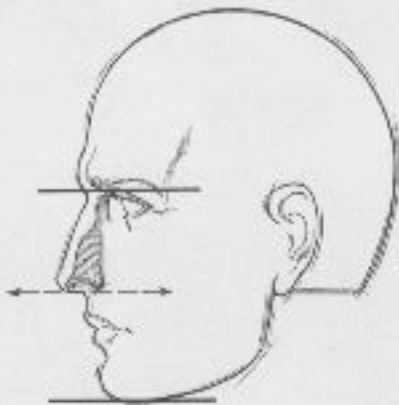


PROPORTIONS OF NOSE FORMS

The length of the nose is half the length of the facial mass (from the nose bridge to the base of the chin). The hook of the nose attaches to the pillars of the upper lip.



Three-Quarter View



Side View

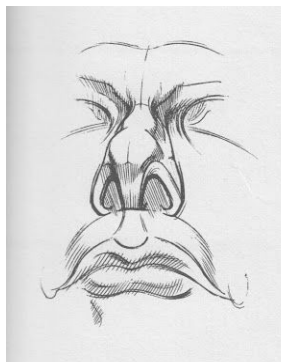
UPPER NASAL MASS

The upper nasal mass generally divides the nose length at the halfway mark. Somewhat below this point, the nostril wings reach their high point.



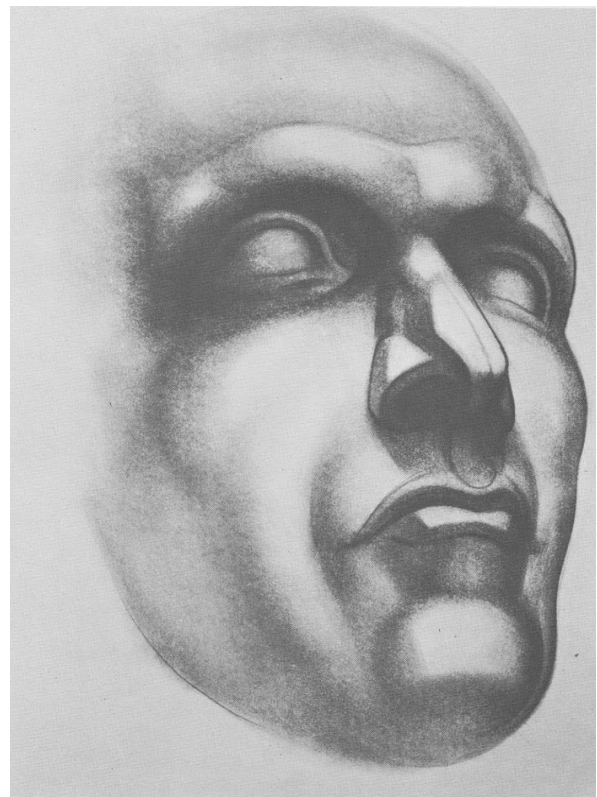
NOSE BASE

Across the width of the nostril wings, the base of the nose measures one eye-width.



SEPTAL CARTILAGE

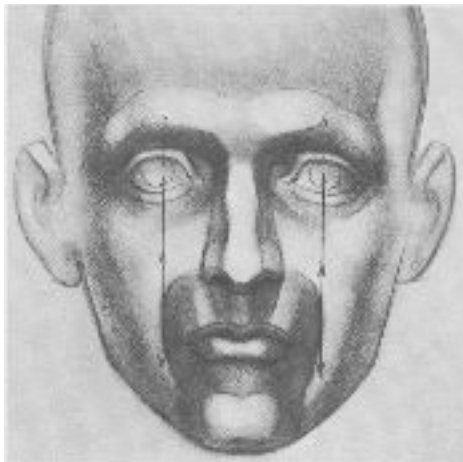
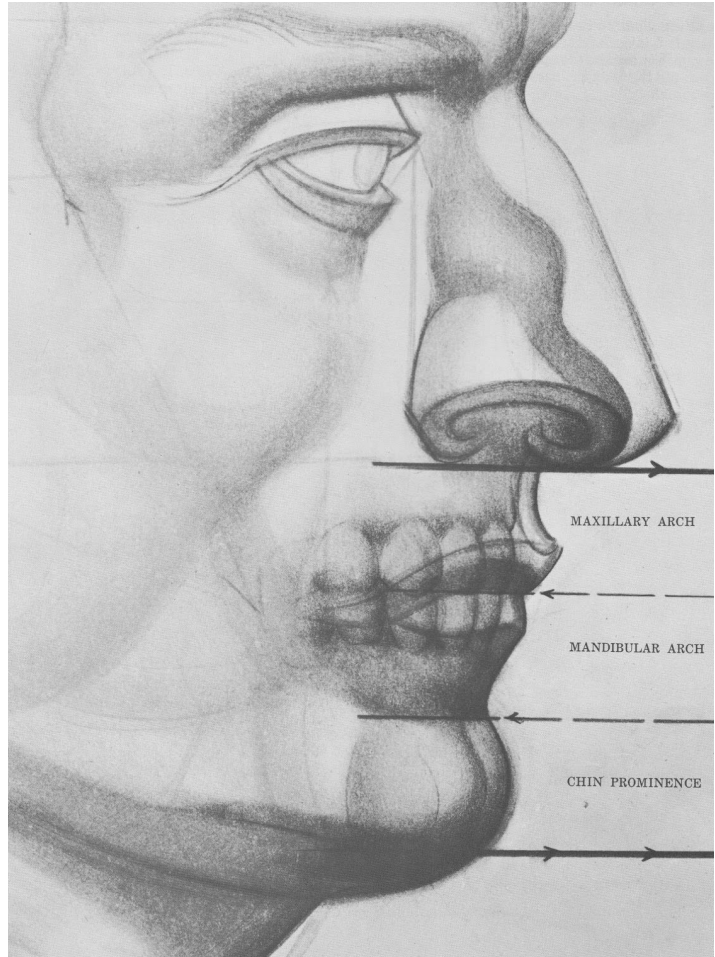
The septal cartilage (the hook of the nose), divides the under plane from the nose tip to the base, forming the steep-sided, triangular nostril cavities.



Mouth
 The substructure of the mouth is formed by the two great dental arches of the teeth: the upper (*maxillary*) arch and the lower (*mandibular*) arch. Set together, both arches support the curving mouth barrel.

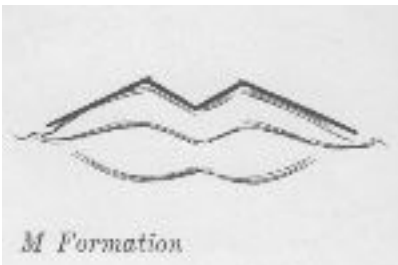
SIDE VIEW PROPORTIONS OF MOUTH
 From the base of the nose, the mouth bulge drops two thirds the distance from nose to chin.

FRONT VIEW PROPORTIONS OF MOUTH
 The outermost points of the dental curve align with the centers of the eye sockets.



LIPS
 Overlying the arches of the upper and lower jaws is the broad, circular mouth muscle (*orbicularis oris*), with its prominently developed lip formations.

UPPER LIP
 The upper lip is a widespread, gently curving arch, grooved in the center with a shallow depression. It is shaped like a flattened, extended M.



TUBERCLE

The center of the groove (*tubercle*) on the lip thrusts slightly forward like the prow of a ship.



PHILTRUM

The central depression of the upper lip (*philtrum*) mounts and narrows at the septal cartilage in the base of the nose. The two edges of the philtrum are the *pillars* of the lip.

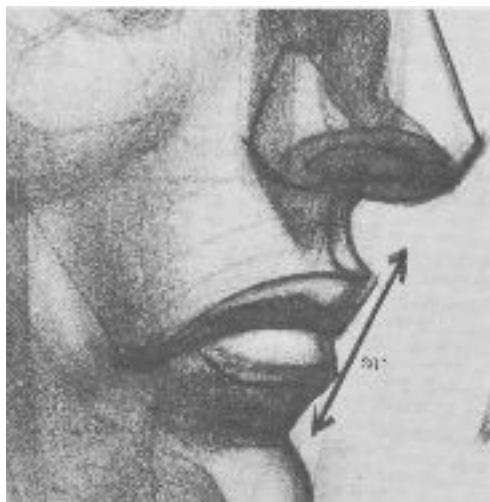


LOWER LIP

The lower lip contour is like an extended W. Two elliptical lobes develop outward from the center to form the arms of the W, while the middle of the lip dips to receive the tubercle from above. Both lips have thin marginal rims.

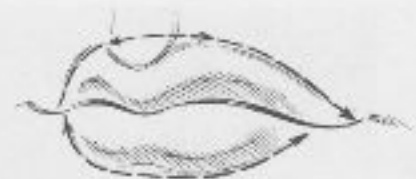


W Formation



COMPARISON OF UPPER AND LOWER LIPS

The upper lip is somewhat more arched and wider than the lower. Because it covers the greater dental arch of the upper teeth, the upper lip is the longer of the two. The lower lip is therefore recessed on the arch of the lower row of teeth. It is recessed 30 degrees in relation to the upper lip.



Upper lip is wider, more arched.