

Remote Learning Packet

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

April 13 - April 17, 2020

Course: 10 Art

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

Weekly Plan:

Monday, April 13

- Review the information and drawings on the nose and the mouth.
- Turn back to your self-portrait from last week. Develop the mouth and adjoining areas with careful attention to intersecting planes, convex and concave surfaces.

Tuesday, April 14

- Read over the information about the anatomy of the eye.
- Turn to your self-portrait. Lightly sketch your eyes, working from general to specific.

Wednesday, April 15

- Continue developing your eyes in your drawing, being attentive to the anatomy.
- Develop contours and shading of eye cavity, brow, cheekbone and temples.

Thursday, April 16

- Texture exercises to imply hair.

Friday, April 17

- Develop the forehead, hairline, and hair.
- Develop the range of value in your self-portrait, with particular attention to planes, shifts in value along contours, and varied levels of contrast.

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. Keep a piece of clean folded paper handy to place below your hand as you draw to prevent smudging. Each day's assignment is designed to take about 20 minutes for the average student to complete. Encourage yourself to observe keenly and draw beautifully.

The text resource for this week is "Drawing the Human Head" by Burne Hogarth. Select pages are in the attached resources; the packets from the last two weeks will also be useful as a reference. The text and diagrams give good general guidelines for proportions and measurements, but amongst us there are individual variations. Remember that cultural ideals and mass media tend to influence what and how we see. Use keen observational skills to draw truthfully and dispassionately.

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.

Monday, April 13

1. Review the information and drawings on the nose and the mouth (p. 3-5)
2. Turn to the self-portrait you began last week. Working in front of the mirror, develop your mouth and adjoining areas with careful attention to intersecting planes, convex and concave surfaces.
 - Noting that the bottom contour of the bottom lip is approximately half-way between the base of the nose and the chin, first establish the bottom lip and the corners of the mouth.
 - Next develop the upper lip; note the creases from the corner of your nostrils down your mouth barrel. Note also the philtrum and the septal cartilage.
 - Note the contours and convex and concave surfaces in the lips, the mouth barrel, and chin box. Use shading with a hint of planar analysis to develop these features.

Tuesday, April 14

1. Read over the information about the anatomy of the eye (p. 6-8)
2. Turn to your self-portrait. Lightly sketch your eyes, working from general to specific.
 - Attending to distance between the eyes and placement within the eye cavity under the brow ridge, lightly sketch the curves of your upper and lower eyelids, seeing each as a shape. Note the negative shapes between the lids and the brow, nose ridge and cheek bone.
 - Lightly sketch in the shape of the iris and pupil, attending to the negative shape of the white of your eye.
 - Continue drawing, and once your eyes are well developed introduce a little shading.

Wednesday, April 15

1. (10-15 min) Continue developing your eyes in your drawing, being attentive to the anatomy.
2. (5-10 min.) Develop contours and shading of eye cavity, brow, cheekbone and temples.
 - Use light lines to further mark out contours and planes.
 - Continue checking proportions and measurements as you draw. Horizontal and vertical alignment of features is useful.
 - Build up values from very light to medium values. Avoid dramatically dark values for now.

Thursday, April 16

1. Look on page 9 in the supplemental materials and read over the section about texture.
2. Draw a 4- or 6-part grid, and fill each segment with the drawn texture of hair. You may draw from your own, from that of people in your household, or from examples in the supplemental materials. Just draw the hair - fill the cell with the texture patterns - and don't worry about the person's face.



Friday, April 17

1. Turn to your self-portrait, and develop the forehead, hairline, and hair. As you work, keep an eye on proportions, horizontal and vertical alignment of markers (think anchors or landmarks), and shape.
2. Develop the range of value in your self-portrait, with particular attention to planes, shifts in value along contours, and varied levels of contrast. *** Don't rush - we'll continue next week. ***
 - You should have a wide range of value, with least 6 distinct levels of value.
 - Be sparing in your use of white and black. Only the brightest areas should be white - high reflection, perhaps - and only the darkest shadows in the darkest areas should be black.
 - There should be areas where the transition between values is gradual, and areas where the change is more abrupt.
 - You should have a wide range of value contrast. Make sure to have areas of very low, medium, and high value contrast.
 - Use value contrast and transitions or gradations to imply contours; avoid actual outlines.

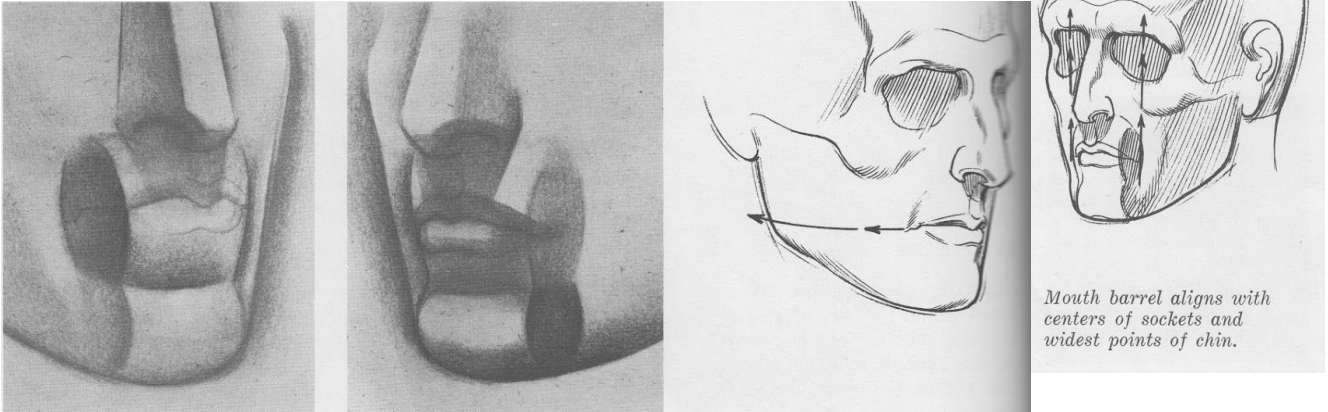
Supplemental Materials:

As last week, your most important resource this week is your own head, as seen in a mirror. The mirror may be wall-mounted, propped on a table, or hand-held, the first two being preferable. Last week's packet gave some helpful general advice.

Your resource of next importance are the 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. The excerpts in this week's packet build upon those from the week of April 6th.

Proportions and Measurements, from Hogarth, pages 32-34:

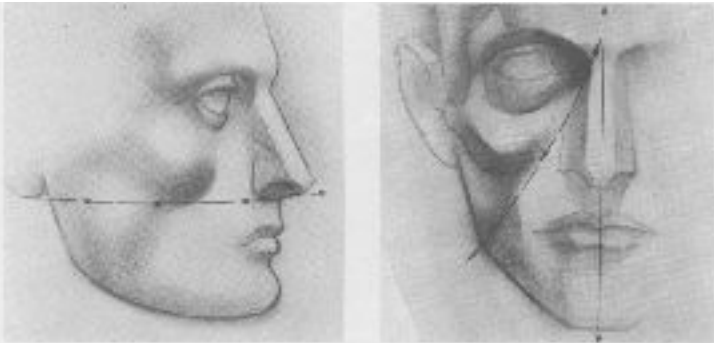
MOUTH BARREL	CHIN BOX	JAW CORNER
Starting at the nose base, the mouth barrel extends <i>two thirds</i> the distance down from the nose to the chin. The sides of the barrel align with the centers of the eye sockets.	Projecting from under the mouth barrel, the chin extends one third the distance upward to the nose. At its widest point, the chin box is <i>equal</i> to the width of the mouth barrel.	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.

Mouth Forms, from Hogarth, pages 46-48:

Mouth

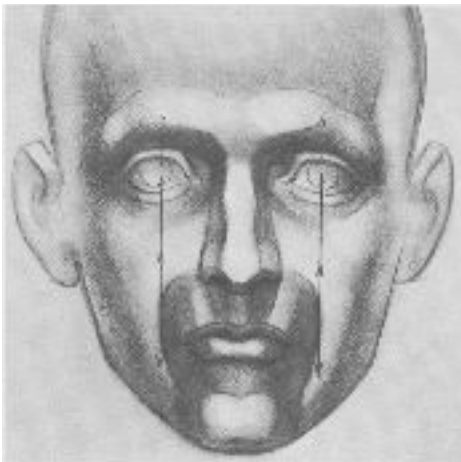
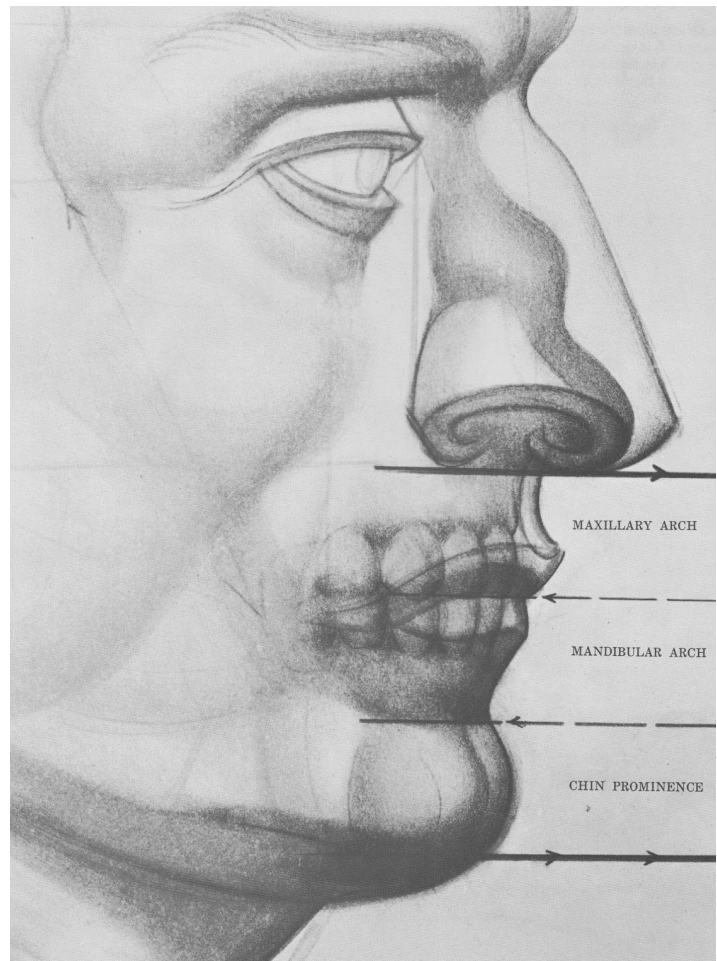
The substructure of the mouth is formed by the two great dental arches of the teeth: the upper (*maxillary*) arch and the lower (*mandibular*) arch. Set together, both arches support the curving mouth barrel.

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.

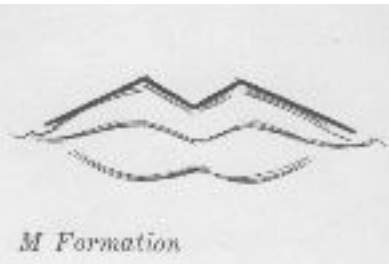


LIPS

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.



Mouth Forms, from Hogarth, pages 49-50:

TUBERCLE

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



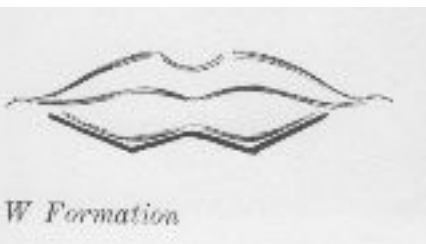
PHILTRUM

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.

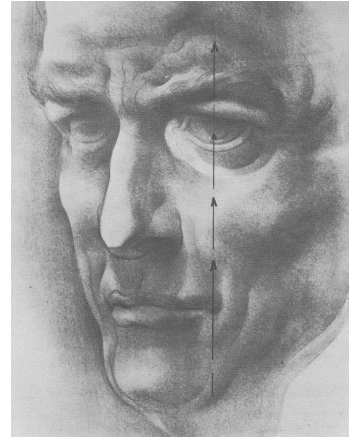
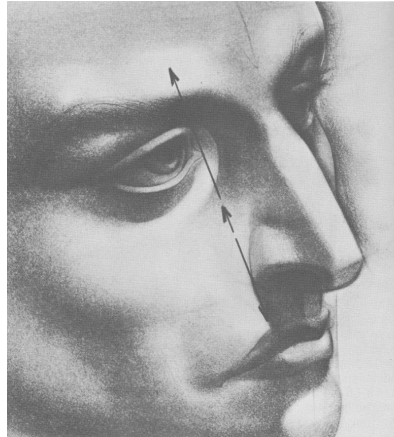


Upper lip is wider, more arched.

Checking Placement and Proportion, from Hogarth, pages 61, 76-79:

EYE PLACEMENT

To place the eye correctly in its socket, draw a line upward from the edge of the nostril wing to the brow. The inside corner of the eye starts from this line.

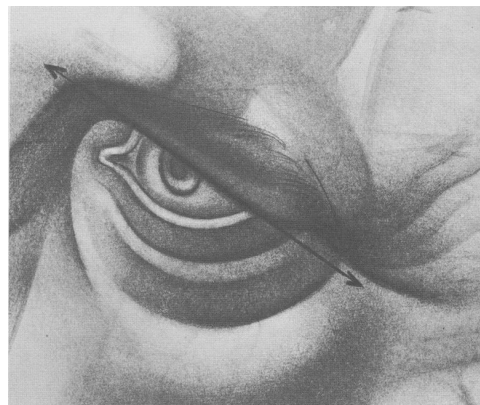


MOUTH AND CHIN

The corner of the mouth holds to a line drawn down from the center of the eye. This line also identifies the side of the chin.

EYE FORM

The eye, in upshot and downshot, shows two remarkably different curves. Here, when the eye is seen from above, the lower lid curve is round, while the upper lid is hardly curved, almost a straight line. When the eye is seen from below (see facing page), the appearance is reversed. The upper lid is greatly curved, and the lower lid is flat.



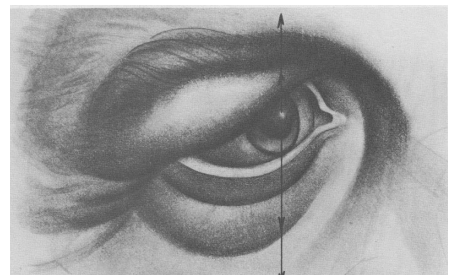
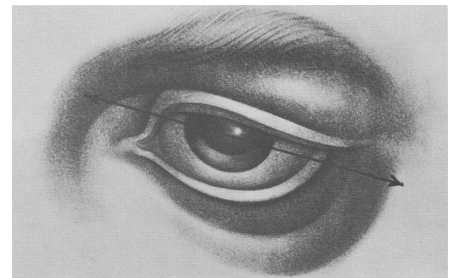
EYE PUPILS

Study the pupils of the eyes, both in up and down views, and in rotating views of the head. In these positions, the eye pupil disc is an *ellipse*, a circle in perspective. In a *front view*, when the eye moves up or down, the ellipse is *horizontal*: shallow from top to bottom. In a *partial side view*, the ellipse is *vertical*: shallow from left to right.

Up view: pupil is horizontal ellipse.

Down view: pupil is horizontal ellipse.

Partial side view: pupil is vertical ellipse.



Refinement of Features: Eye, from Hogarth, pages 36-37:

**REFINEMENT
OF FEATURES**

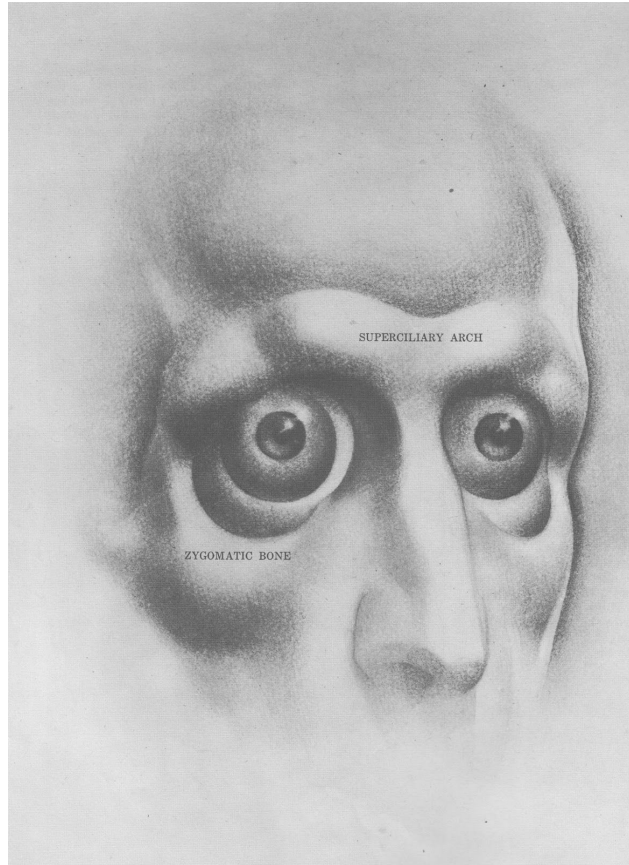
Among the nine feature forms, four have a more complex and involved quality: the eye, nose, mouth, and ear. Two of these are carried to a new phase of form development. Examining the mouth bulge, we shall observe the special quality of the fleshy cover, the *lips*. Drawing the eye socket, we must consider the *eyeball* and the *eyelids*.

Eye

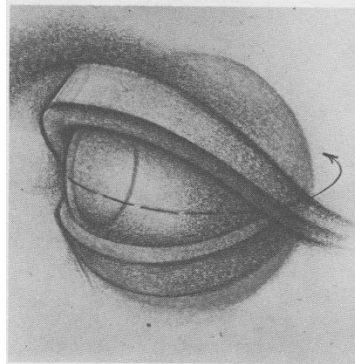
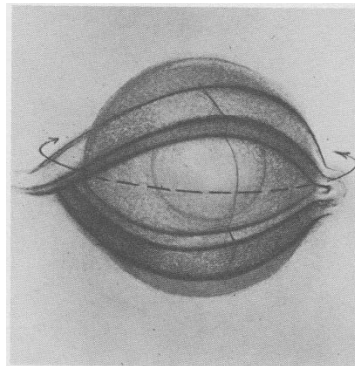
Almost spherical and about one inch in diameter, the eyeball lies within the deep cavity (the orbit) of the eye, cushioned in fatty tissue and situated partly to the front of the socket opening. On all sides of the socket rim, the eye is protected by great projecting structures of bone: the high *nasal bone* to the inside; the overhanging brow ridge (the *superciliary arch*) above and to the outside; the protruding cheek mound (the *zygomatic bone*) below.

EYELIDS

The eye may be conceived as a partially exposed internal organ of the body. Covering the exposed bulge of the eyeball are the upper and lower eyelids. The upper lid is more active and moveable than the lower. It is also the larger of the two lids and more fully curved. The wider arc of the upper lid swings around the eyeball at its equatorial middle. The lower lid curves around a small arc at the base of the eyeball.



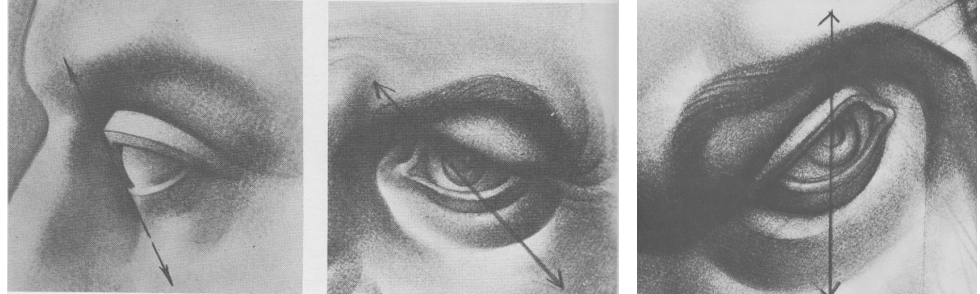
Say what?!?



Refinement of Features: Eye, from Hogarth, pages 38-41:

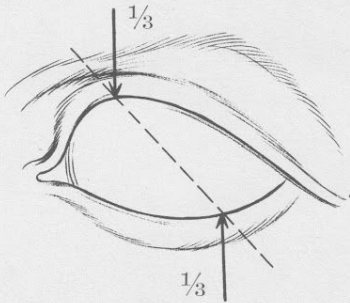
SIDE VIEW OF EYELIDS

The greater curve of the upper lid and smaller curve of the lower lid are more clearly seen from a three-quarter or side view of the eye. Note that the lower lid lies on a backward slope of *45 degrees* from the outthrust upper lid.



SHAPE OF EYE

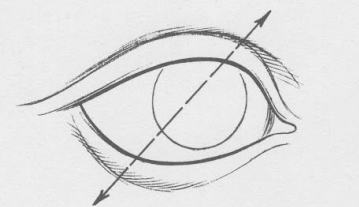
The highest point of the curve of the upper lid is close to the *inside* corner of the eye, approximately one third of an eye-width away. The low point of the lower lid is one third of an eye-width from the *outside* corner.



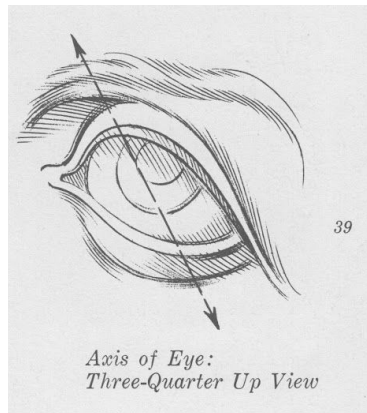
High and Low Points of Eye

AXIS OF EYE

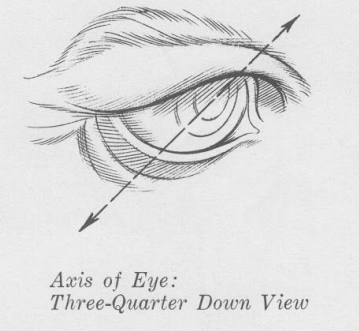
These points, joined with a line, show the oblique *axis* of the eye. The eye opening is *not* a symmetrical almond shape.



Axis of Eye



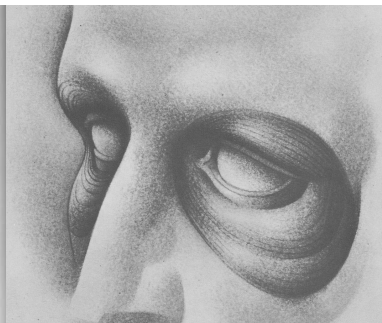
Axis of Eye:
Three-Quarter Up View



Axis of Eye:
Three-Quarter Down View

EYE MUSCLE FORMATION ▶

Surrounding the entire eye is a large, widespread, oval muscle: the *orbicularis oculi*. It consists of two parts: the *orbital* part, which encircles the entire eye socket from the brow ridge down to the middle cheek bone; and the *palpebral* part, the eyelids, which encase the eye itself. Both parts of the orbicularis muscle close the eye by compression. The greater orbital part vigorously contracts the region around the socket, while the eyelids curtain the eye briskly but gently.



PLACEMENT OF PUPIL

With these curves in place, the *pupil* of the eye appears suspended from under the upper lid, and slightly above the rim of the lower lid.



Texture: An Element of Art? Texture is the art element that evokes your sense of touch. It's tactile.

As an element of art, there is something odd about texture. It's rather obviously an element of art in 3D art, where the materials themselves are textural. Imaging a chair, the back and seat of which is made from the chunky bark of an oak tree, or a checkerboard which, instead of alternating dark and light brown wood, alternates polished stainless steel with the fur of a beaver. Okay, yes. But how is it a 2D element? In 2D art texture usually is implied; it is the effect of pattern and variation, with value, lines, shapes and dots. In drawing it takes elements of art and principles of design working together to make texture.

We will compromise and consider texture an element of art.

In drawing hair you will be implying texture, using line, shape, value and pattern. Basically you break the hair into chunks based on direction or value, and then you work with line, direction and value within those chunks. For example:

