



LIFE·PAC®

Art

Student Book

Unit 5



Alpha Omega Publications®

ART I: UNIT FIVE FIGURE DRAWING

CONTENTS

I. THE HEAD	2
The Grid	2
Outline	7
Proportions	8
II. SHADING	11
Shadows	11
Eyes	14
Nose	17
Mouth	19
Neck	20
Ears	20
Hair	21
III. THE BODY	24
Proportions	24
Shading	26
Backgrounds	26
EVALUATION	28
GLOSSARY	29

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FIGURE DRAWING

Figure drawing is the single most exercised form of visual art in history, and is an excellent recorder of mankind's views of itself.

Draw often. Learn all you can. Practice. Learn techniques, but never imitate. Do preliminary drawings. Keep your pencil on the surface of the paper without lifting it too much.

Draw what you see. The most common misconception about art is that it is only a method of creating images. It is not. It is also a way of

reproducing images. Meaning it's not important how one *draws*, but how one *sees*.

The key is studying what shapes, lines and hues are present in a figure, rather than seeing the figure as a whole. Our eyes often deceive us into believing that when we see a line and two dots (a happy face), we are looking at a face. However, it is only a line and dots. Remember to focus on getting the parts and proportions right, the whole will come together on its own.

OBJECTIVES

Read these objectives. The objectives tell you what you will be able to do when you have successfully completed this Unit.

When you have finished this Unit, you will be able to:

1. Reproduce images.
2. Render the basic features of the face.
3. Explain proportion and value.
4. Use the graphing method to draw objects.
5. Draw in proportion.
6. Map shadows.
7. Capture movement.
8. Distinguish age, gender, etc.
9. Create atmosphere and depth through backgrounds.

In the space provided below, write what you think you will learn from this Unit, what you would like to learn, and why you are interested in this topic.

Note: All vocabulary words in this Unit appear in **boldface** the first time they are used. If you are unsure of the meaning when you are reading, study the definitions given.

I. THE HEAD

Begin with a hand-sized black and white photo of a person's face, large enough that you are able to see the creases in the lips, the lines in the iris of the eye, and the individual hairs of the eyebrows.

Be sure it is a three-quarter profile or frontal shot, no profiles (a face seen from the side). Both eyes must be seen.



FULL FACE



THREE-QUARTER PROFILE



PROFILE

Black and white offers a clearer understanding of **value**, or degrees of light and dark. Color obscures shadows. If you cannot find a black and white photo, make a photocopy of a color photograph, so that you clearly see the shadow.

The larger the photo, the easier it is to see detail. Drawing is simply a matter of observation.

THE GRID

Commonly called a “graph portrait,” the grid method was developed during the Renaissance as a shortcut for realistically-styled artists. Grids were used to create distortions in Unit 4.

Premiere artist of the Reformation, Albrecht Dürer, created a grid for his own life drawing. Dürer was the great German engraver who first

used *multiple* vanishing point perspective. The illustration below, shows Dürer using his device. It consisted of a frame with strings run from side to side and top to bottom which created a grid. The artist looked through this to his subject. On a corresponding grid on his drawing surface, he carefully drew one square at a time.



REPRESENTATION OF ALBRECHT DÜRER'S GRID METHOD

Benefits. The grid allows you to make easy reductions or enlargements. If you place a grid on your drawing paper smaller than the grid on the object to be drawn, the drawing will be smaller. Likewise if you create a larger grid on your paper, the drawing will be larger.

It is a time saver, for the artist no longer needs to measure the object by eye or compare and

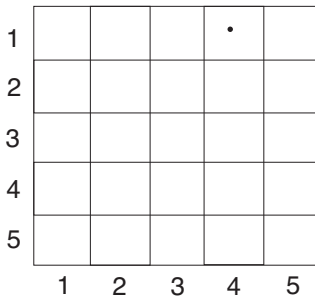
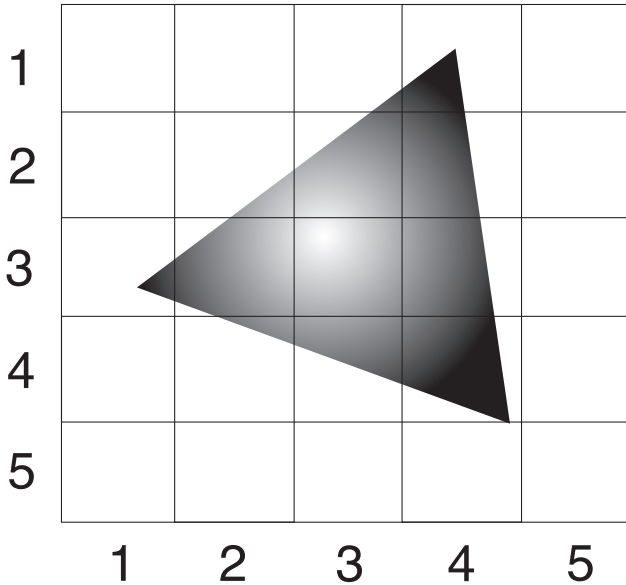
contrast the proportions in order to re-create this on paper. The grid creates reference points for quick and easy measurements.

It is an excellent way to take a complex, involved form and break it down into easier-to-draw segments.

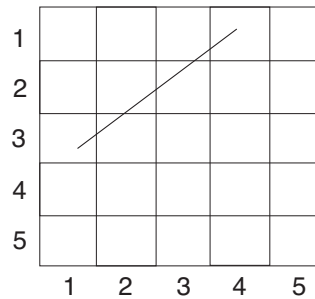
Activity 1.1

Look at the example below. On the following page, you will find a large grid and a small grid. Follow these steps on the large grid to see how simple the process is, then try to re-draw the object in the smaller grid on your own.

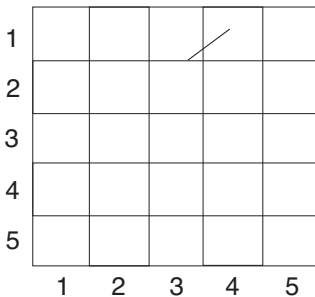
Original Image



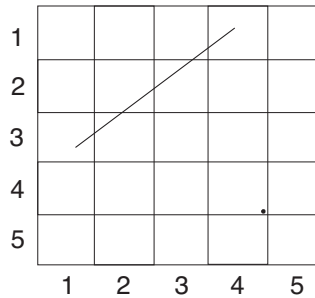
Start with the top corner of the triangle. Notice it is in the exact center of row one, square 4.



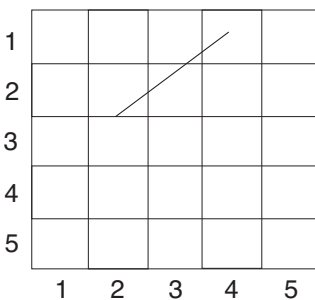
The edge moves into row three, takes up the top corner of square 2 and just into square 1 at about the middle.



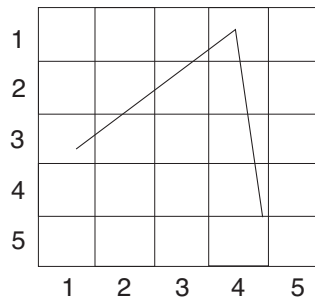
The edge of the triangle moves out of square 4 into square 3, still in row one. How much of square 4 does it touch?



Notice the corner of the triangle in row four. It is in the lower right corner of square 4.

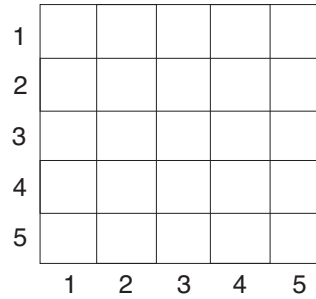
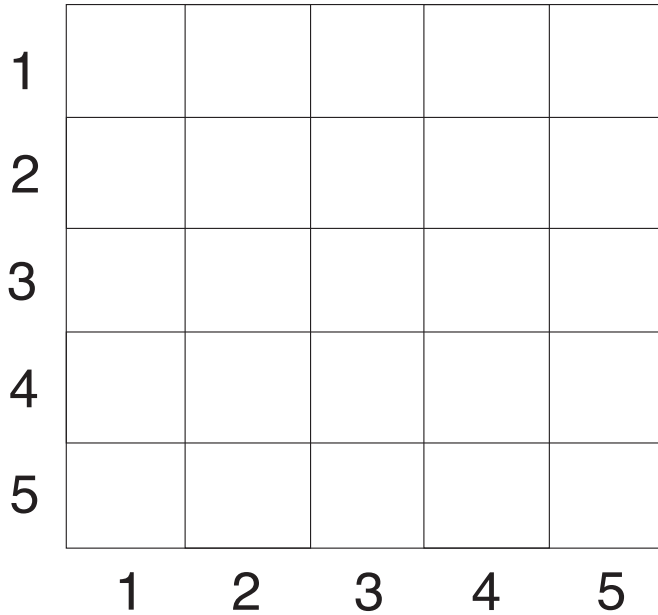


The edge moves into row two, through square 3, down into square 2. Notice it enters square 2 almost in the middle of the right side.



In this case, it is easy to connect the two corners. Try to finish the triangle on your own.

Continue the exercise from the previous page.

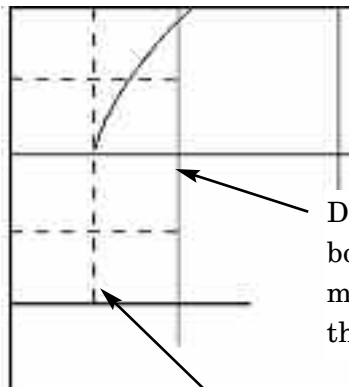


Instructor check _____

Initial _____

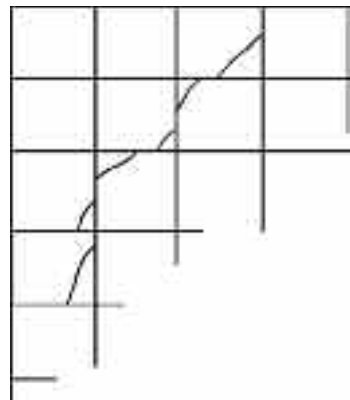
Date _____

Optional: In your mind, try breaking the square into four smaller squares in order to discern where a line enters and leaves a square.



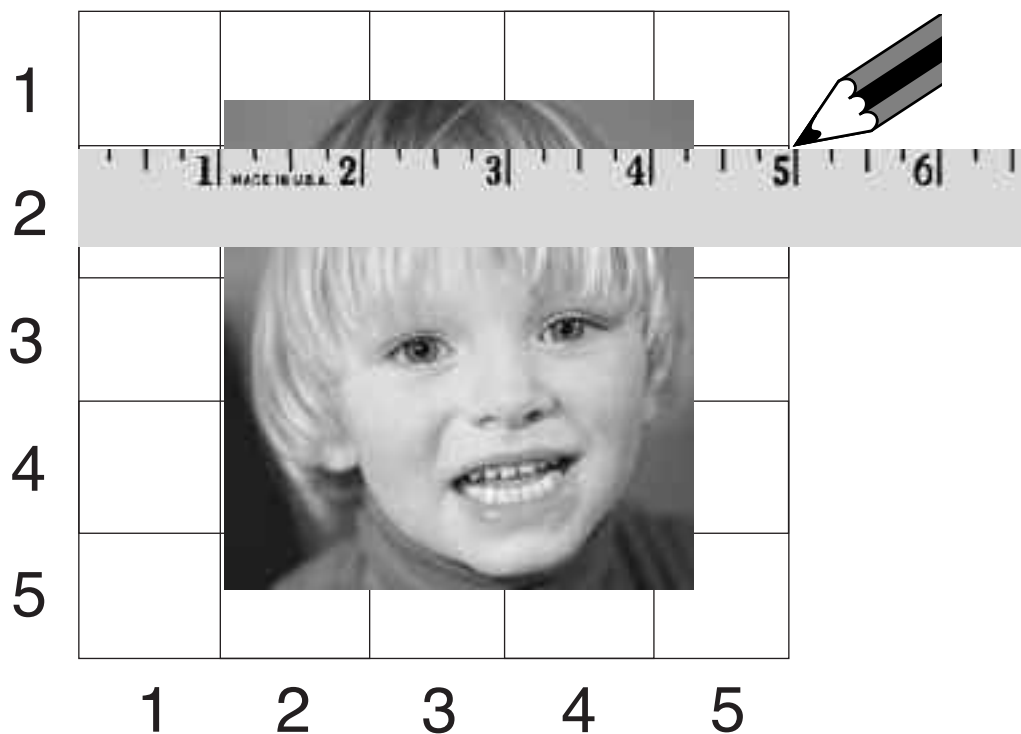
Does a line enter the box closer to the top, the middle or the bottom of the square?

Where does the line leave the square? Top, middle, right or left side?



Keep an eye on the drawing as a whole, not just the disconnected individual squares, or you might end up with an outline that looks something like this.

After selecting your photograph, place the grid on top of it. If you are using an actual photograph, do not draw on the surface, rather, make a copy and place the grid on the copy instead.

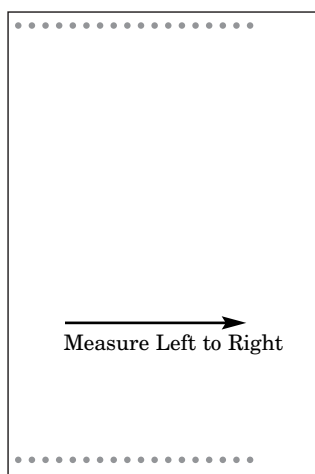


The size of the grid can be changed to meet your needs. The more the squares, the easier the transfer.

For this exercise you will need a large sheet of white drawing paper approximately 18" x 24". Any

size grid can be used on the drawing paper, however we will be creating an image *double* the size of your photograph, so be sure the number of squares matches the number on your photograph's grid.

Activity 1.2 Drawing the Portrait



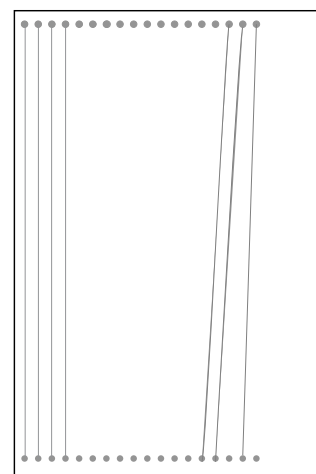
1) Using a yardstick, measure along the top of the paper from left to right. Place a small dot on the paper for every inch across the top.

Do the same thing to the bottom of the page, measuring from left to right. Don't spin the paper, just slide your ruler to the bottom. It may help to tape the paper to your drawing surface during this step.

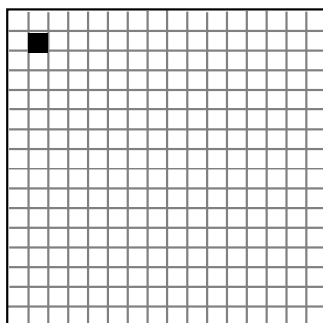
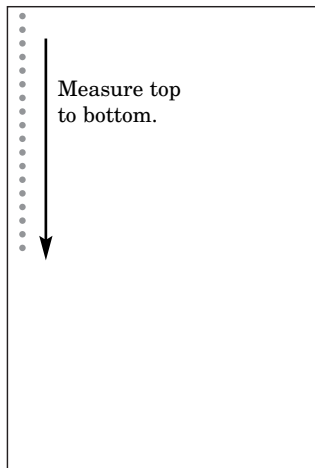
2) Using your yardstick as a straightedge, connect the dots with light lines.

Be careful to draw straight lines from dot to dot. Notice how the lines on the right of the example are diagonal! This is because they were not lined up correctly.

Keep your lines light and easily erasable. You may choose to leave the grid as part of your drawing, as many famous artists did. However, some people find it distracting if its dark or heavy.

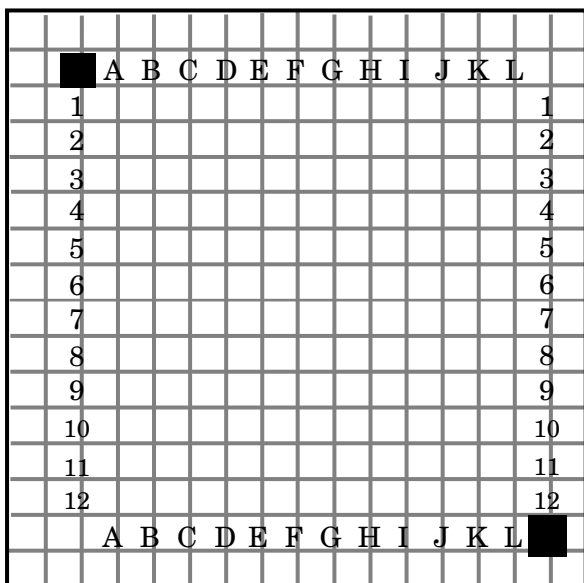


3) Repeat steps 1 and 2 along the left and right sides of your paper, resulting in a grid.



In order to protect the edges of your drawing, count in two rows from the left and down two rows from the top. Mark this square solid. Then number across the top (second row down), putting a number in each square.

Down the left (in the second row) place a letter in each square, as in the example below. Do the same to the bottom right. This gives you a one-inch protective border.



Likewise, place on your photograph a solid square in one of the upper corners, and letter across the top and number down the side. Look at the sample photo for reference.

Be sure you have the same number of letters across the top and numbers down the side that you have on your drawing paper.

The numbers and letters are there for easy reference.

Your finished product will look like this:



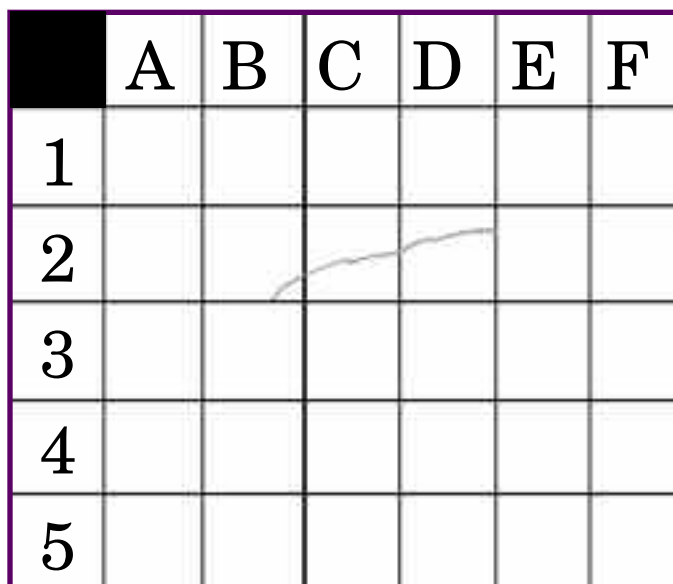
We will use the example of this boy's head throughout this Unit. Use these examples as references for your own portrait production.

Work along with the text, step by step, as you create your own portrait.

OUTLINE

Head. Begin the portrait by transferring the *outline* of the head to the drawing paper. By outline, we mean the fictional line that travels around the shoulders, neck and head.

It's easiest to start with the top row of squares, row 1. Is there anything in square A? No. Square B? Keep moving across the row until you get to a square with a portion of the head in it. In our example, there is just a bit of head in the lower right corner of square B.



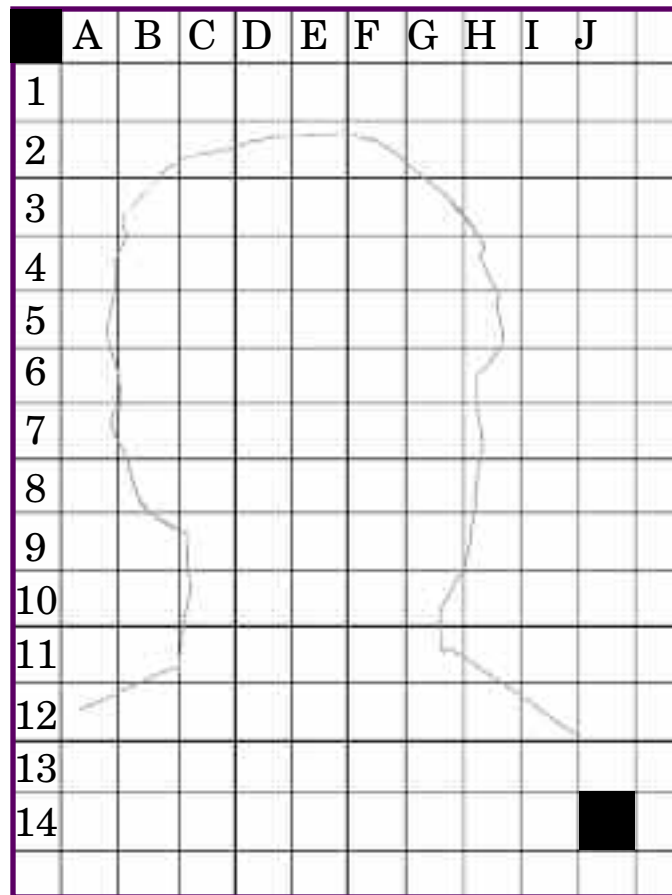
BEGINNING THE OUTLINE

Thus, in row 2, square B, we will draw that portion of the outline. The head continues up through square C, leaving square C and going into square D right about the middle. Continue this process until you have a complete outline.

Don't draw individual hairs at this point. Rather, draw the hair as one large form. The outlines produced will act as guides to help fully render the person later on.

You can see by the complete outline example that it is simple and only *defines* the form.

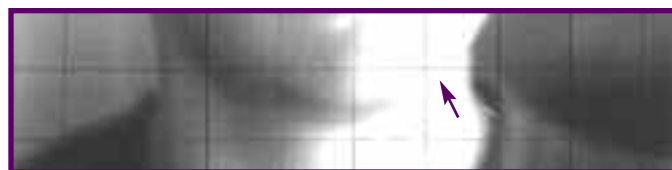
Contour lines. Contour lines define the inner features of the face. They guide you in how and where to use your pencil to shade and render the face so that it looks more realistic.



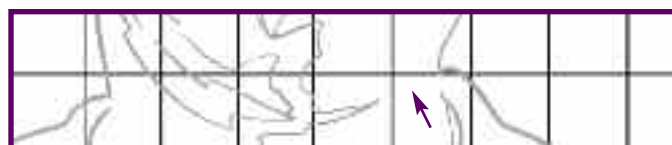
COMPLETE OUTLINE

Contour lines work much the same way contour lines on a map do. The first set of lines you will want to establish are the hair, chin and/or jaw line.

When placing the hairline, do not draw each fly-away hair. Simply establish a line where the hair ends, making it look like one solid mass in order to guide you in drawing it. When drawing the jaw line, you may find a *lost and found* contour. Notice on the example photo, how the chin is well defined on the left hand side but gets hard to see on the right. Any time a line seems to disappear or fade into the shadows, it is a lost and found contour. Let your drawn line fade away as well.

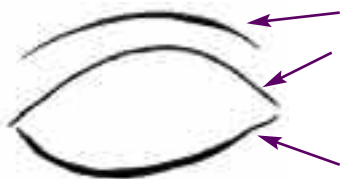


A LOST AND FOUND CONTOUR



A DRAWN LOST AND FOUND CONTOUR

Features. Eyes. Three lines make up the eye: the upper lid, lower lid and another running just above the eye that makes the fold of the upper lid.



THE EYE CONSISTS OF 3 LINES.

Before you draw the eye, plot where each corner is, so that you do not draw it too small.

Note: While outlining features, they will seem to be too large. Don't worry, this is a natural optical illusion. The photograph (and your face) is made up of *shadows*, not *lines*. When you draw a face using only line, it looks a bit strange at first, but when you shade your face, it will begin to look normal once again.

Mouth. Establish the corners of the mouth first. A line goes around the outside of the mouth, and another separates the lips. Pay attention to how the line moves in each square.



THE MOUTH CONSISTS OF THREE LINES.

Nose. The nose is perhaps the most difficult feature to draw, because it has so few lines, and is almost all shadow. The only real lines or edges you will see are the nostrils and their outside edges. You may see a line that creates the tip of the nose.



Do not draw lines up from the nose to the eye, for this is a *shadow*, not a *line*. We will draw this later.



Eyebrows. Outline the eyebrows, but don't fill them in yet. Hair will be one of the last things to be drawn.

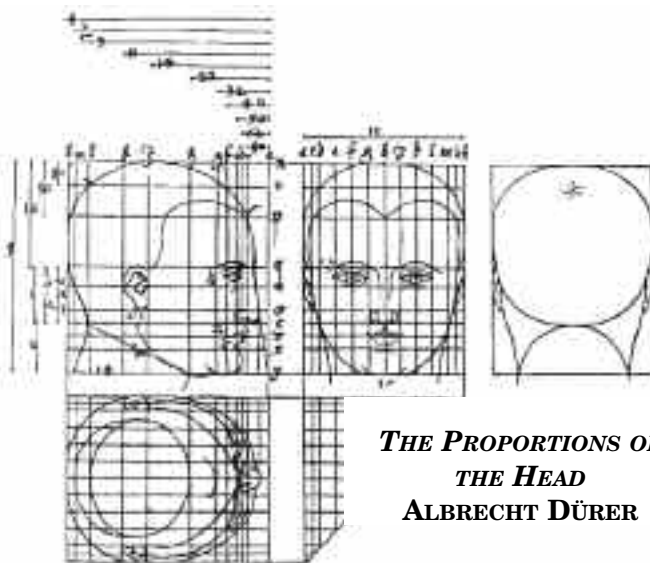


PROPORTIONS

Albrecht Dürer and Leonardo da Vinci both used geometry and a proportional grid to establish a system for feature placement.



SKETCH BY DA VINCI



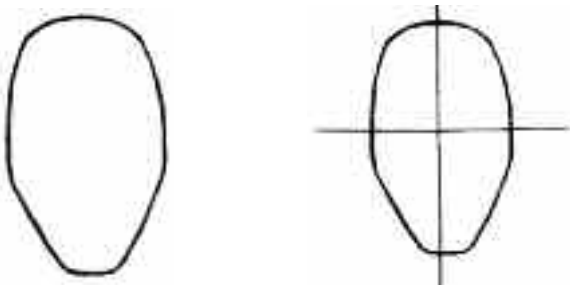
**THE PROPORTIONS OF THE HEAD
ALBRECHT DÜRER**

Proportions are defined as how much space one feature takes up on the face, as compared to another, and how those features are spaced.

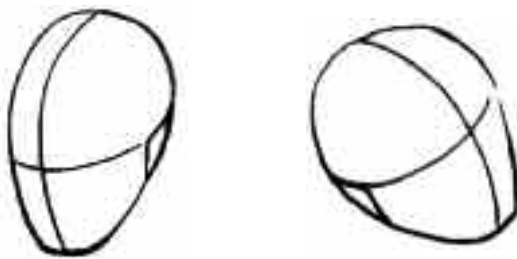
The grid method should insure your features are the correct size and placed properly, but it never hurts to double check. There will also come a time, if you continue to practice, when you can do away with the grid altogether. Knowledge of proportions is vital to drawing the human figure.

The Head. If you check your photo, yourself in the mirror and your family members, you will notice that proportions are fairly consistent from person to person, with few exceptions, as artists have discovered over hundreds of years of study.

The overall shape of the head is an oval, slightly wider at the top, almost the shape of an upside down egg. To check placement, put a piece of tracing paper over your drawn head and divide it in half down the center and from top to bottom.

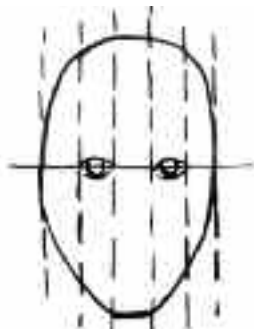


If the head is turned or looks up or down, these lines change with the curve of the face.



The proportions of the face are measured in “eyes.”

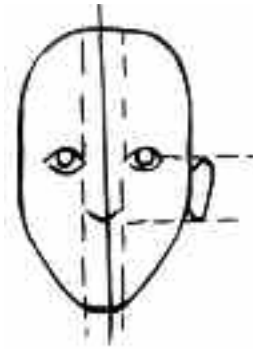
The eyes rest on the horizontal dividing line in the



middle of the face. The distance between the eyes is equivalent to one eye. The distance from the outside corner of the eye to the side of the head is the width of an eye as well.

The nose falls exactly between the eyes and the bottom of the chin.

The outside of the nostril lines up with the inside corner of the eye. The width of the nose is equal to the space between the eyes, or the width of a single eye.



If you follow these lines to the side of the head, you will find that the ear starts even with the corner of the eye and ends even with the nose.

The bottom of the mouth lies halfway between the bottom of the nose and the chin. Thus there is less space between the nose and mouth than between the mouth and bottom of the chin.

The corners of the mouth are almost directly under the pupils of the eyes.

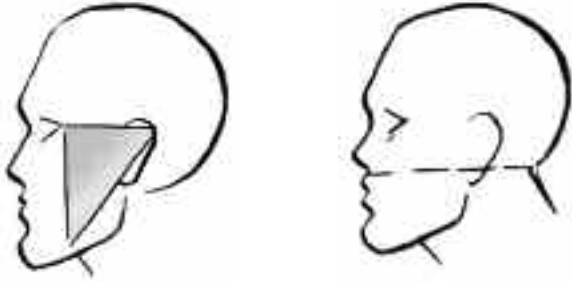
The eyebrow begins just above the inside corner of the eye and extends beyond the outside corner.



The outside corners of the eyes to the center of the bottom of the mouth, fit together in an almost perfect equilateral triangle.



The back of the ear is nearly the same distance from the corner of the eye as the distance between the corner of the eye and bottom of the chin. A right triangle is used to locate the ear.



The back of the neck begins directly behind the center between the nose and mouth.

In a three-quarter profile, all these relationships remain the same. Visualize the nose, eyebrow, and outside of the face all as one shape.



Review the material in this section in preparation for the Self Test. The Self Test will check your mastery of this particular section. The items missed on this Self Test will indicate specific areas where restudy is needed for mastery.

SELF TEST 1

Complete the activities (each answer 5 points).

1.01 What is the name for a face seen from the side?

1.02 Name one benefit of using a grid to draw.

1.03 Define value:

1.04 Define outline:

1.05 Define contour:

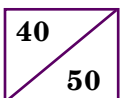
1.06 What is another name for using the grid method?

1.07 How wide is a person's nose?

1.08 What shape is used to locate the proper ear placement?

1.09 What is the benefit of drawing portraits from a black and white photo rather than a color one?

1.10 Name an artist who studied human facial proportions and worked with a grid.



Score _____

Instructor Check _____

Initial _____ Date _____