

Reproduction Portrait

Charcoal Drawing

Art I

PROJECT OVERVIEW:

Portraits depict features of a person as unique and representative of the individual. Naturalistic portraits focus on proportion (relationship of features) to convey a visual description of a person.

You will create a drawing that is a reproduction of a photo of an important (to you) person's face, head and shoulders. Your portrait will focus on **proportion**. Proportion is the comparative relationship between parts to each other and to the whole. Proportions that appear naturalistic or appropriate are called **standard proportions**. Proportions can also appear distorted or exaggerated, these are **altered proportions**. You will learn the **standard** proportional relationships of the human head and how to enlarge and transfer (using a grid technique) a smaller image to create a larger portrait drawing.

Materials Needed:

- Variety of people pictures
- Rulers / yard sticks
- Charcoal -- vine and compressed
- White and Sepia Conte
- Charcoal paper
- Gum erasers
- Fixative



SKETCHBOOK WORK:

1. Complete and turn in the PRE-ASSESSMENT sheets.
2. Using a mirror and sheet of 12" x 18" paper, draw your self portrait. Turn this in with item 1.
3. Write a list (in your sketchbook) of **10 important people in your life**. For **5** of the people on your list, write one sentence explaining WHY this person is important to you.
4. Find a 4" x 6" or 5" x 7" photo (black and white preferable, color is ok) of your important person. Print it out.
5. Show the photo to Mrs. G for approval/suggestions.
6. Print out two photos (of the selected image). Glue one photo into your sketchbook. Mark the other photo with a 1" grid (grid the photo, not the edges of the paper)
7. Write a paragraph about your important person in your sketchbook next to the photo that is glued down in your sketchbook (do # 4 first).
8. In your sketchbook make a drawing of a human head, using the proportions on the handout. Mark the sides of the drawing with the appropriate proportion/relationship (i.e. the eyes are halfway down the face)
9. Follow the instructions for drawing a **value scale for each pencil hardness, ebony and graphite crayon** with blending. Do this in your sketchbook.
10. Make a Value Drawing in your sketchbook, use the full page, with a small margin (½"-1" margin). see demo.
11. Make three value scales using Compressed Charcoal, Vine Charcoal and Sepia compressed charcoal (conté), using a piece of charcoal paper, then glue this into your sketchbook.
12. Use a piece of charcoal paper (as in # 11) make an exploration drawing using the charcoals and conte. Glue this into your sketchbook. Explore layering, erasing, rubbing. Create as many values as possible.
13. Using the Facial Features handouts as a guide, draw each of the features of the face separately using the

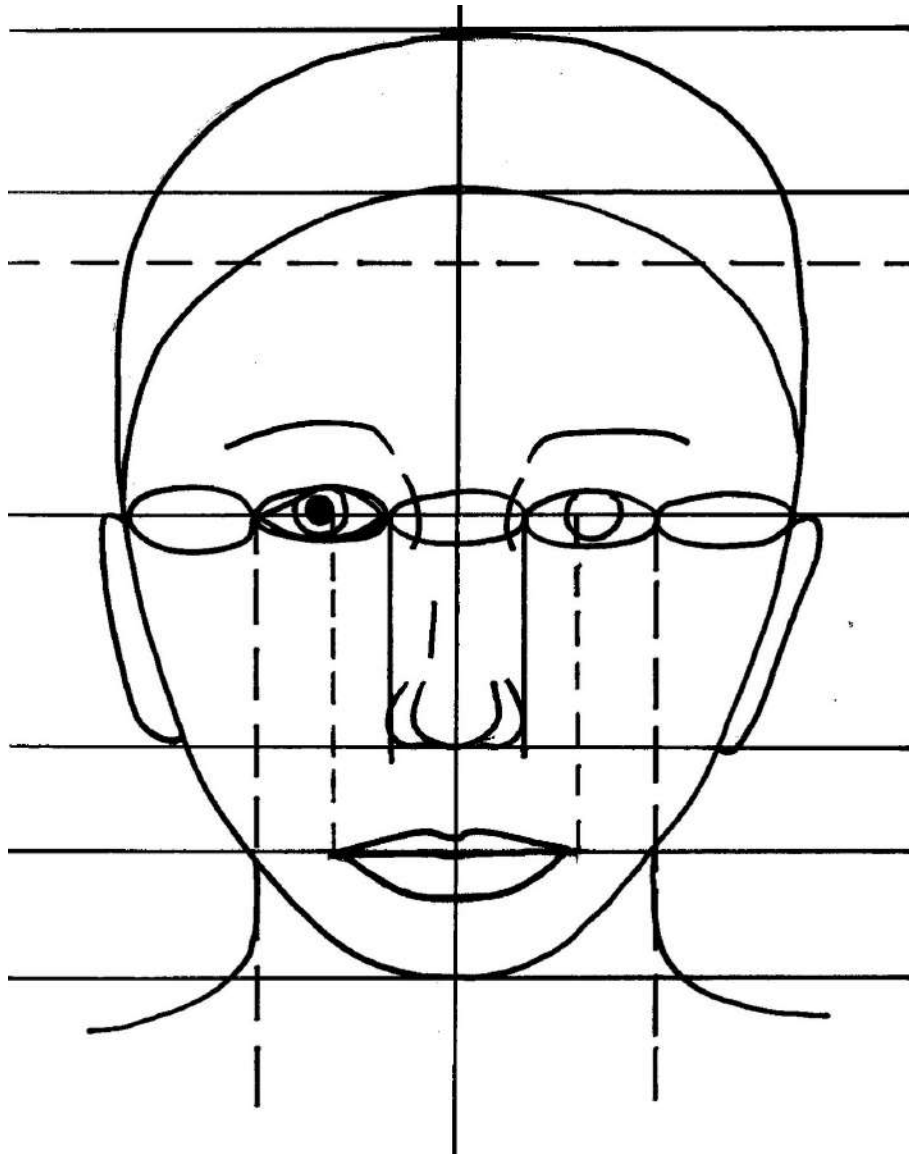
blending techniques suggested. You must have 3 examples of the **nose, mouth, eyes, ears, eyebrows and hair.**

14. Take a phone 'selfie' and draw yourself in your sketchbook.

15. Have a piece of charcoal paper cut to the correct scale of 1:3.

16. Grid the charcoal paper LIGHTLY with a 3" grid (you already drew a 1" grid on your photo in step 6)

Sketchbook Work DUE before beginning the portrait. Show the sketchbook work to Mrs. G before starting the drawing.



Proportions of the Human Head

- Basic **head shape** is more an **egg** than oval shape, the wide part of the head is in the top portion
- **Eyes** are located approx. $\frac{1}{2}$ way between the top of the head and the chin
- The width of an **eye** is approx. $\frac{1}{5}$ the width of the face
- **Hairline** is approx. $\frac{1}{4}$ from the top of the head and tucks behind ears
- **Ears** are located between $\frac{1}{2}$ (eyes) and $\frac{3}{4}$ (nose) on the head
- **Nose** is located $\frac{3}{4}$ down the head
- **Nose** is approx. $\frac{1}{5}$ (eye) width of the face
- **Mouth** width is located between the centers of the eyes (pupils)
- **Mouth** is located approx. $\frac{7}{8}$ from the top of the head
- The **neck** connects to the head at approx. the outside edge of the eyes

- The **shoulders** connect with the neck at approx. the height of the chin

PROJECT PROCEDURE:

- a. You must first brainstorm IMPORTANT people to you. **Who will you choose to draw a portrait of?** Your choice MATTERS!
- b. Find a **photograph** of that person to reproduce. It needs to be a photo between **4" x 6" and 8" x 10"** and able to be turned in with your drawing (not a family heirloom). You must bring your picture by _____ or you will choose one from the folder.
- c. Using **vine charcoal** (NO PENCIL) sketch out the image on your drawing paper **UPSIDE DOWN**. Using the corresponding boxes to guide you, look at the specific lines and shapes within each box. After the entire composition has been roughed out with vine charcoal, add value with vine charcoal. Erase the grid lines!
- d. Finally, add details with compressed charcoal beginning with the darkest areas.
- e. When your portrait is finished, you may go in and add white chalk to pop the highlights on the face.

SUPPLEMENTAL RESOURCES:

ART PRINTS: Artists, "TITLE," date, media, size, current LOCATION (of the print).

- Portrait examples from various eras and genres

BOOKS: Current location = TITLE, Author. Publisher, date.

Classroom Library:

- DRAW REAL PEOPLE, Lee Hammond. North Light Books, 1996.
- DISCOVERING DRAWING, Ted Rose. Davis Publications, Inc., 2000.

FINAL PORTRAIT DUE: _____ **at the START of class**

GRADING SCALE (RUBRIC) FOR VISUAL ART

Project: Portrait Important Person

FIRST NAME:

Last Name:

Period:

	Innovating A	Integrating B	Applying C	Emerging D
Content (Project Parameters)	<p>Work <u>exceeds ALL criteria</u> and shows a portrait with clear attention to proportion.</p> <p>Artist used a wide range of value to illustrate facial forms.</p> <p>Artist utilized whole format/space.</p>	<p>Work <u>meets most criteria</u> and shows a portrait with some attention to proportion.</p> <p>Artist used value to show form and depth.</p> <p>Artist utilized most of format/space.</p>	<p>Work <u>fulfills some criteria</u> but could benefit from better understanding of proportion.</p> <p>Artist used some value to show form and depth.</p> <p>Artist utilized less than ½ of the space.</p>	<p>Work <u>fulfills few of the criteria</u> and shows little understanding of proportion.</p> <p>Work is incomplete.</p>
Design / Creativity	<p>Work <u>exceeds ALL criteria</u> by showing original ideas and considering the whole format--no 'dead' space.</p> <p>Artwork demonstrates clear personal connection = <u>artist chose a special/important person to draw</u>.</p>	<p>Work <u>meets most criteria</u> by evidence of straightforward ideas and consideration of most of the format.</p> <p>Artwork shows some personal connection to the artist.</p>	<p>Work <u>fulfills some criteria</u>. Artist has examined one way to approach the project.</p> <p>Artwork does not demonstrate a personal connection to the artist; artist has not chosen an important person to draw.</p>	<p>Work <u>fulfills few of the criteria</u> and shows no original ideas.</p> <p>No evidence of experimentation.</p>
Craftsmanship/ Technique (Quality of Work)	<p>Work <u>exceeds ALL criteria</u> by showing skillful use of media and materials.</p> <p>Portrait looks like the subject.</p> <p>Work is polished and obvious care in presentation is evident.</p>	<p>Work <u>meets most criteria</u> by showing proficiency in use of media and technique to express ideas.</p> <p>Portrait looks somewhat like the subject.</p> <p>Work is clean and well presented.</p>	<p>Work <u>fulfills some criteria</u> by showing basic skill in use of media.</p> <p>Portrait does not look much like the subject.</p> <p>Work is untidy; more care needed in presentation.</p>	<p>Work <u>fulfills few of the criteria</u> by demonstrating below average application of techniques.</p> <p>Work is sloppy and/or incomplete.</p>
<i>Sketchbook</i>	<p>Sketchbook work is complete, thoughtful and shows deep exploration of processes and practice.</p>	<p>Sketchbook work is complete and shows processes and practice.</p>	<p>Sketchbook work is incomplete or shows minimal exploration of processes and practice.</p>	<p>Sketchbook work is incomplete and shows very little exploration and/or effort.</p>
Deadlines / Studio Skills	<p>Artwork turned in ON TIME.</p> <p>Artist used extra studio time. Artist helped maintain materials. Artist went above and beyond studio expectations.</p>	<p>Artwork turned in LATE.</p> <p>Artist used most studio time and materials appropriately. Artist complied with studio expectations.</p>	<p>Artwork turned in LATE.</p> <p>Artist did not utilize studio time. Artist misused materials/ did not comply with studio expectations.</p>	<p>Artwork turned in VERY LATE</p> <p>Did not use studio time to work. Artist misused materials/did not comply with studio expectations.</p>

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Art I
Self Evaluation

Name _____ Per. _____

Please answer the following questions **thoughtfully**, neatly, and using **complete sentences and standard conventions**.

DESCRIBE: What does your project look like? What textures and range of value are evident in your drawing--how did you achieve a full range of value?
BE SPECIFIC!!

INTERPRET: Who did you choose to draw a portrait of? Why did you choose this person? How did your choice affect your drawing:

JUDGE/REFLECT: What is the most successful element of your artwork? What would you do differently if you were to do this project again?

RATE YOUR CRAFTSMANSHIP

(Low Quality)

(High Quality)

0 1 2 3 4 5

SCORING RUBRIC: Writing Related to Content

	Exceptional 5	Skilled 4	Proficient 3	Developing 2	Inadequate 1
Use of Conventions/ Mechanics:	The text intentionally uses standard English conventions of usage and mechanics along with the language of critique.	The text uses standard English conventions of usage and mechanics along with the language of critique.	The text demonstrates standard English conventions of usage and mechanics along with the language of critique.	The text demonstrates some accuracy in standard English conventions and usage of mechanics.	The text contains multiple inaccuracies in standard English conventions of usage and mechanics.
Substance, Style and Content:	The text presents an engaging, formal, and objective tone and uses sophisticated language and topic-specific vocabulary.	The text presents an appropriate, formal, objective tone and uses relevant language and topic-specific vocabulary.	The text presents an objective tone and uses precise language and topic-specific vocabulary.	The text illustrates a limited awareness of formal tone and awareness of topic-specific vocabulary.	The text illustrates a limited or inconsistent tone and awareness of topic-specific vocabulary.

Score: ____ / 10