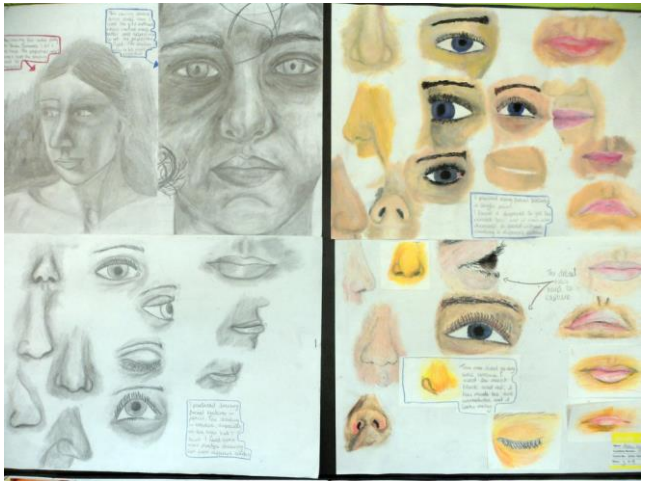
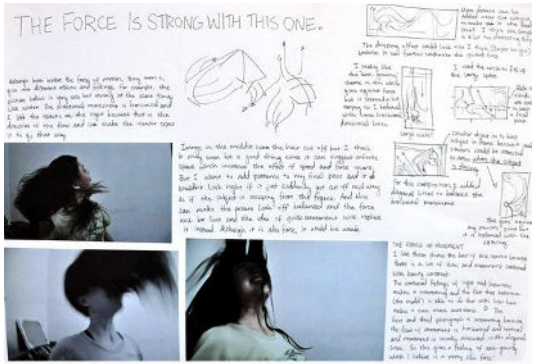
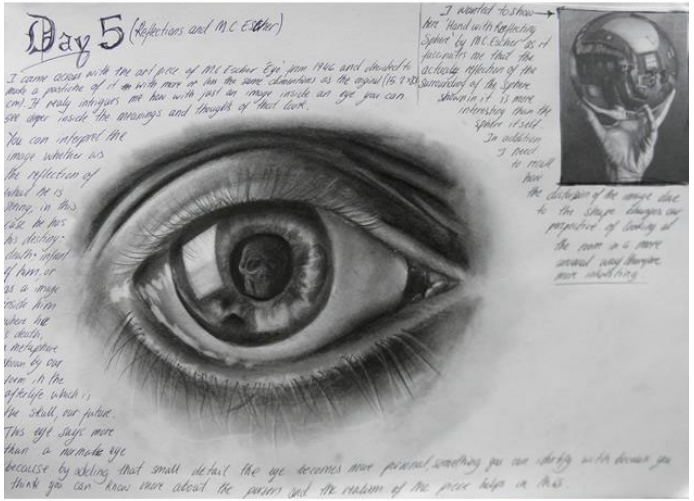
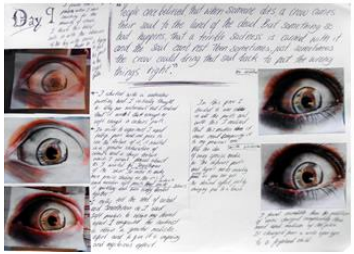
# GCSE Art Portraits

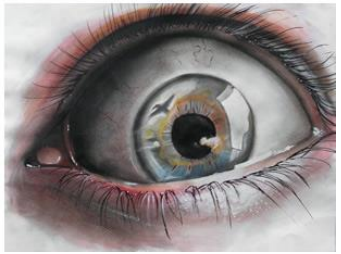


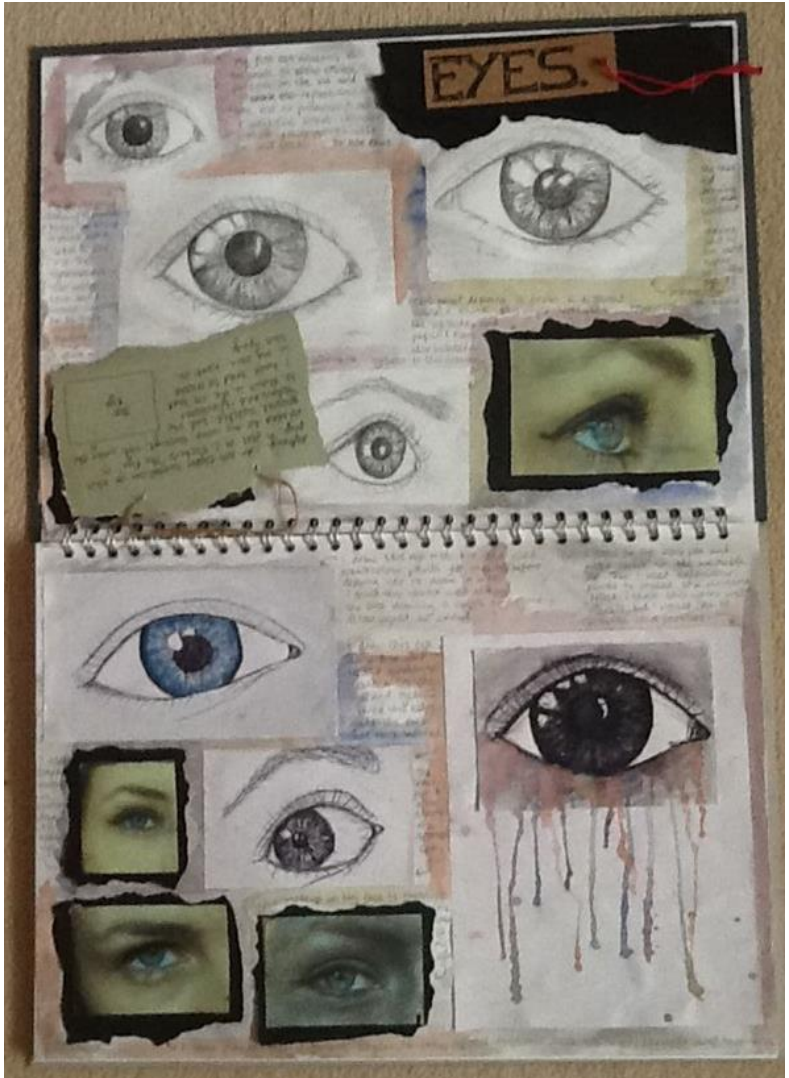


Day 4

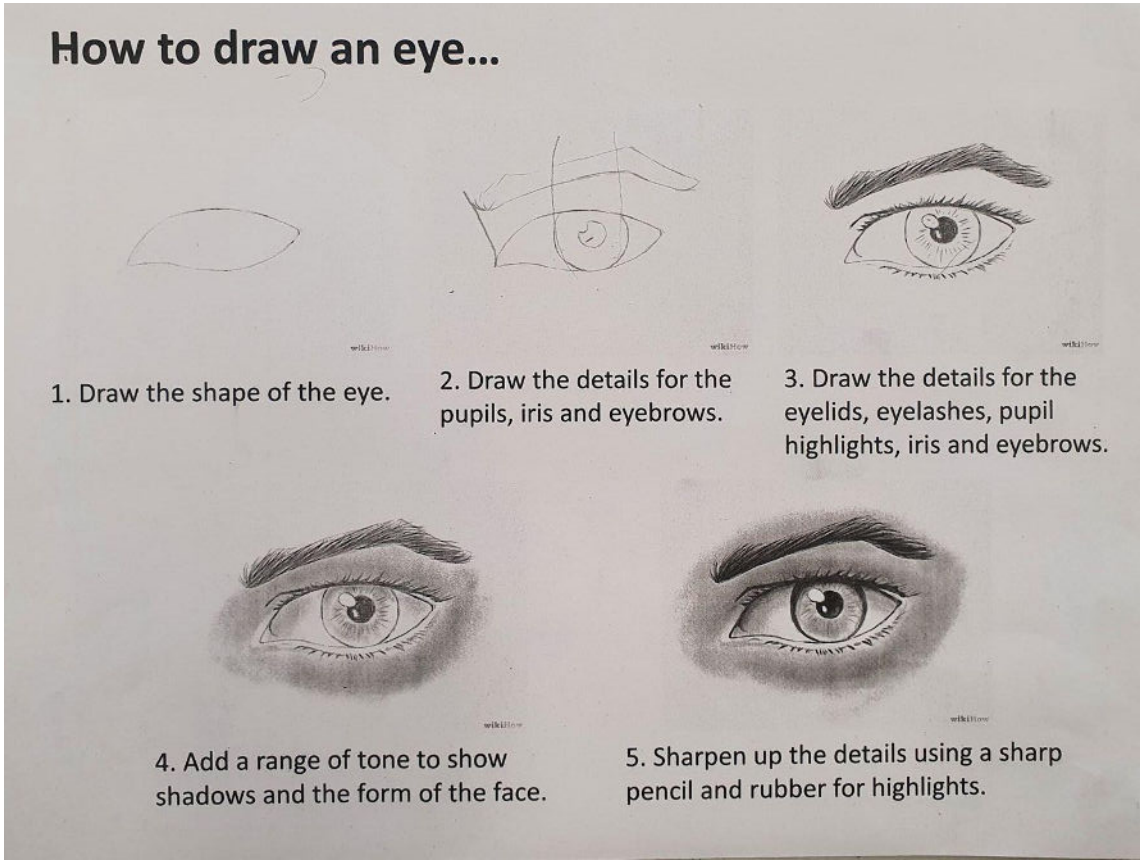

Day 5 (Reflections and M.C Escher)

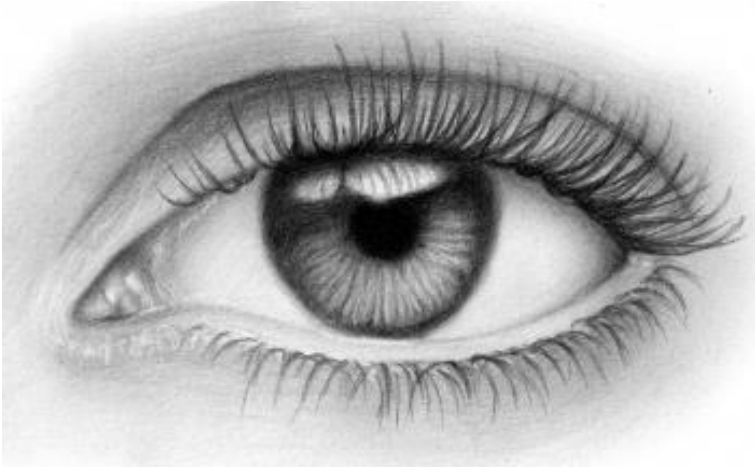

Day 9




EYES.

# Learning Objective
# To create a detailed tonal drawing of eyes



# Task:

Show knowledge and skill of tone when using different shading methods. Create the best drawing of an eye possible in 30 minute, using stippling and cross hatching

Use the step by step process to help you create accuracy.

- Use Stippling and cross hatching to create tone.
- Remember the eyeball is a sphere.
- Think about the step by step processes.
- Think about where the light shines of the eyeball.
- What happens around the eye?
- Use at least 5 different tones MINIMUM!

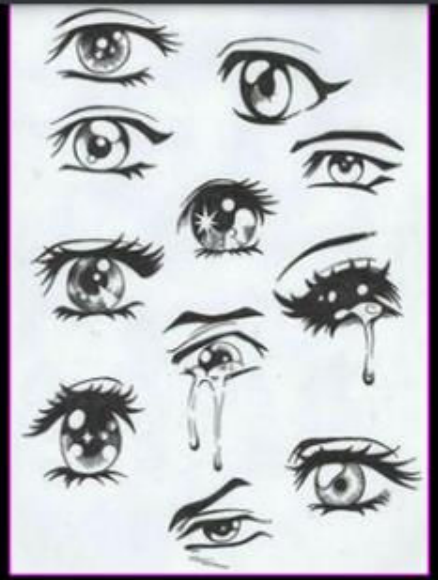
# Extension Task:

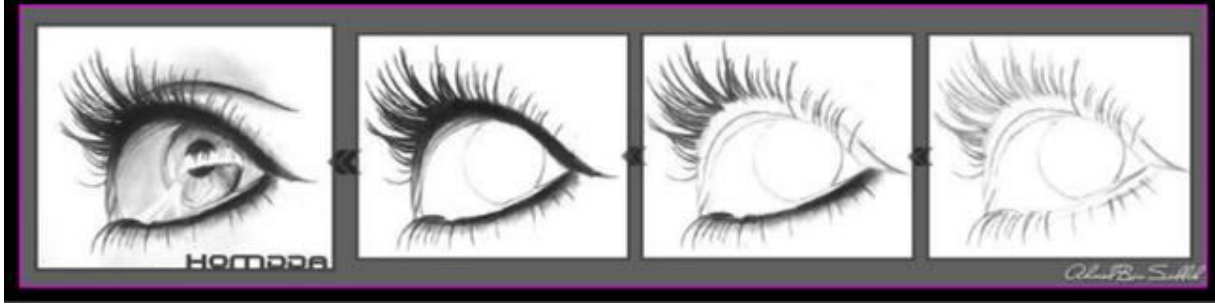
Show knowledge and skill of tone using different shading methods to create the best drawing of an eyes possible in 30 minutes.

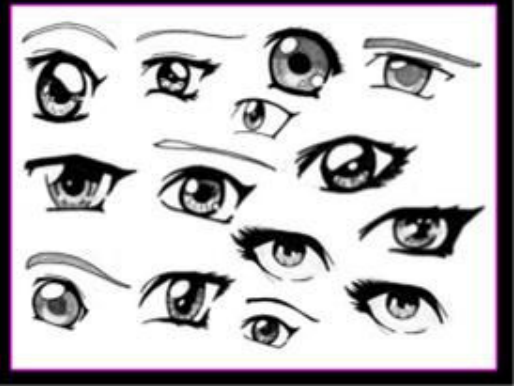
- Use Stippling and cross hatching to create tone.
- Remember the eyeball is a sphere.
- Think about the step by step processes.
- Think about where the light shines of the eyeball.
- What happens around the eye?
- Use at least 5 different tones MINIMUM!

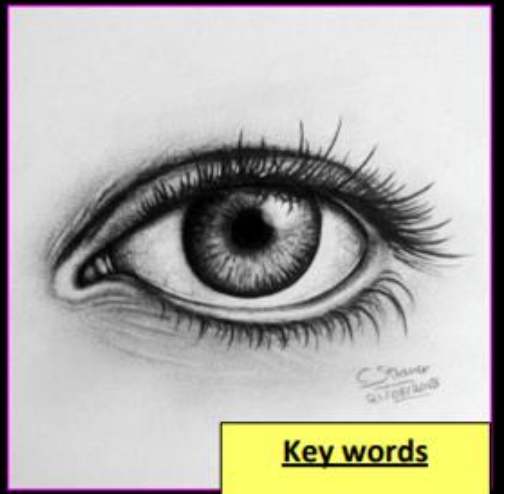
**Challenge Question:**

What is the difference between a stylised eye and sketching a realistic eye?









**Would you be able to identify stylised and realistic eyes?**

**Do any of the images above use a combination of these styles and how does it add interest to the drawing?**

**Key words**

Realistic

Stylised

Observation

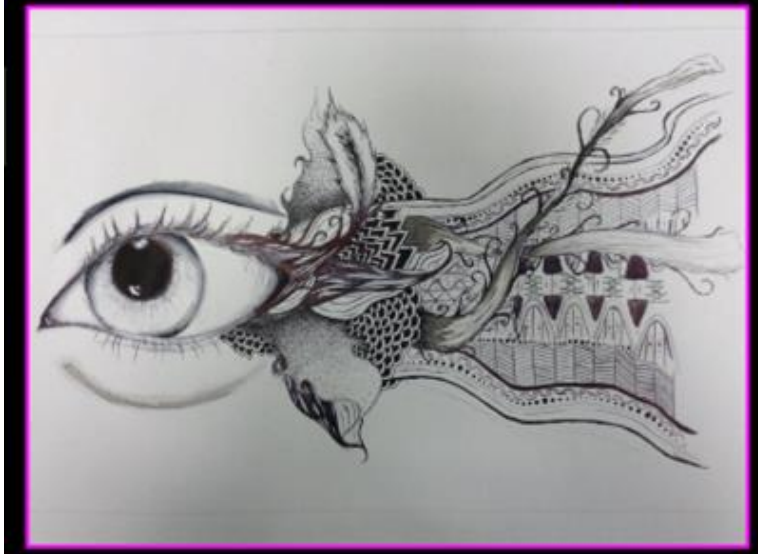
Zentangle

Line density

Positive and

negative spacing

# TASK: Extend the eye- **use different weights of line to add depth.**

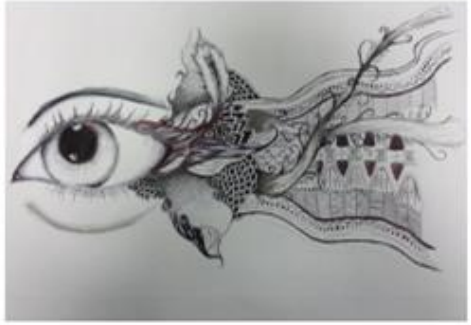


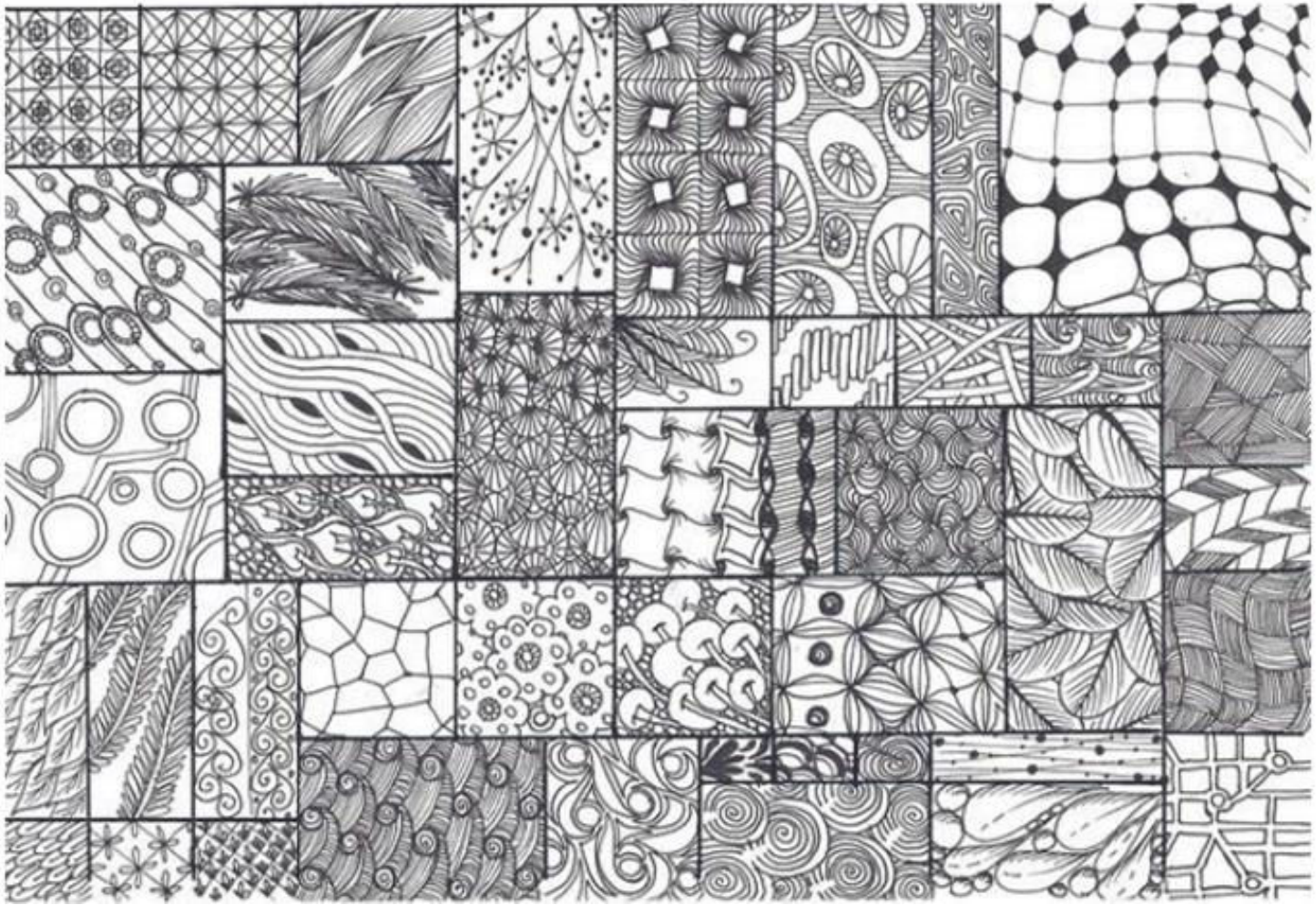
**Tough**: use the printed eye sheet, extend the eye with pattern of your choice

**Tougher**: use the Outline sheet, complete the eye drawing making it as realistic as possible. Add the pattern to outside.

**Toughest**: Draw your own eye. Extend and stylise the eye with pattern.

steph-z art





Black box

Bulb Lantern

Cubine

Take this EYE TEST!

http://www.slate.com/blogs/browbeat/2015/06/22/painting_quiz_name_these_portraits_from_an_eye.html?via=gdpr-consent

'Eyes so transparent that through them the soul is seen.'
Theophile Gautier

'For beautiful eyes, look for the good in others; for beautiful lips, speak only words of kindness; and for poise, walk with the knowledge that you are never alone.'
Audrey Hepburn

'I shut my eyes and all the world drops dead; I lift my eyes and all is born again.'

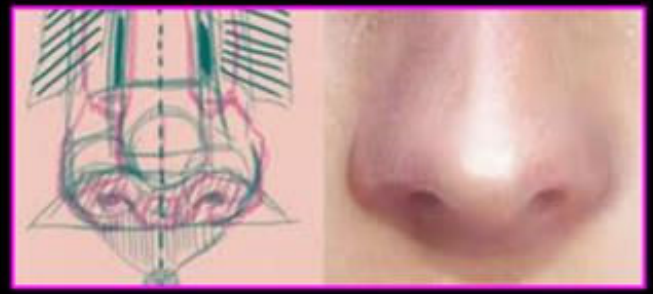
Sylvia Plath

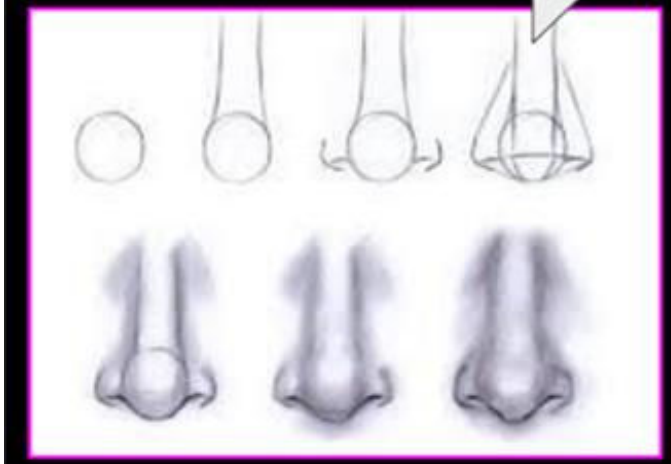
'Tears are nature's lotion for the eyes. The eyes see better for being washed by them.'

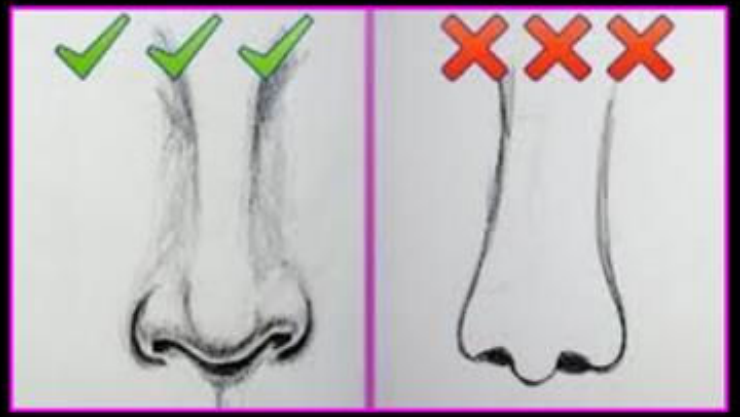
Christian Nestell Bovee

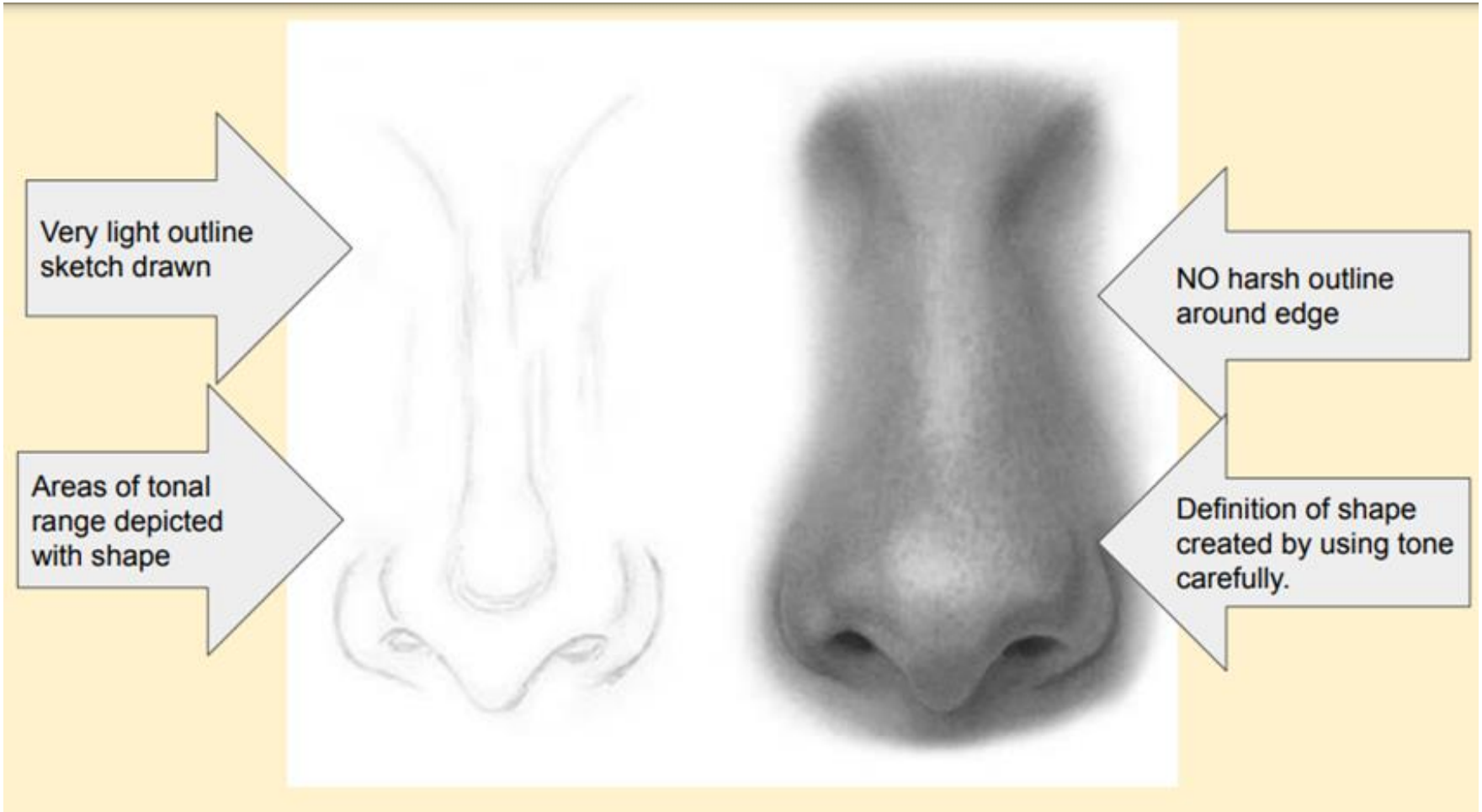
TASK:
Illustrate one of these quotes, using a material(s) of your choice. Work on paper or in 3 dimensions.

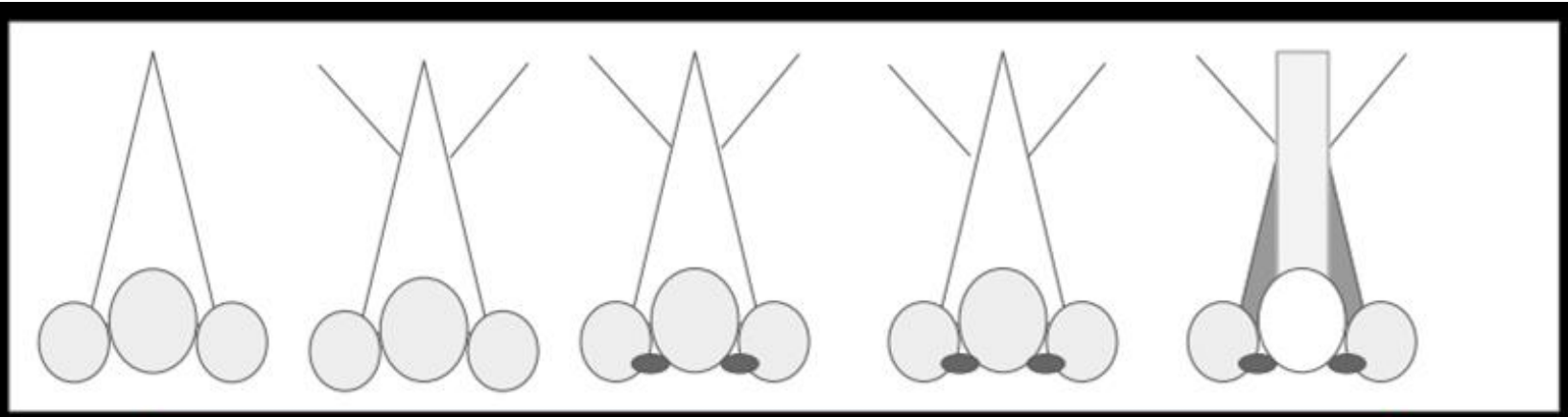
Using the 3 circle technique will help you to understand the construction of the nose. Once you have this in place on a drawing you can add tone to create the definition





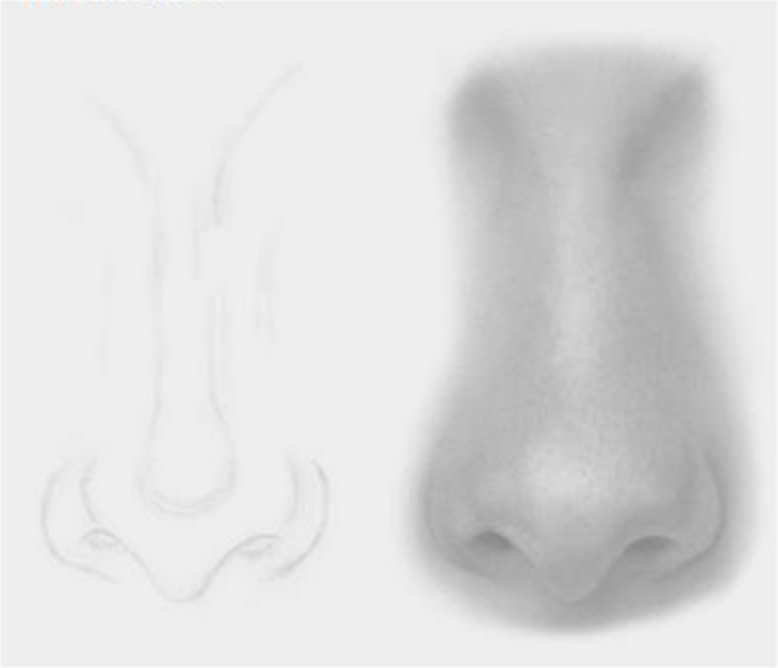



Very light outline sketch drawn
Areas of tonal range depicted with shape
NO harsh outline around edge
Definition of shape created by using tone carefully.

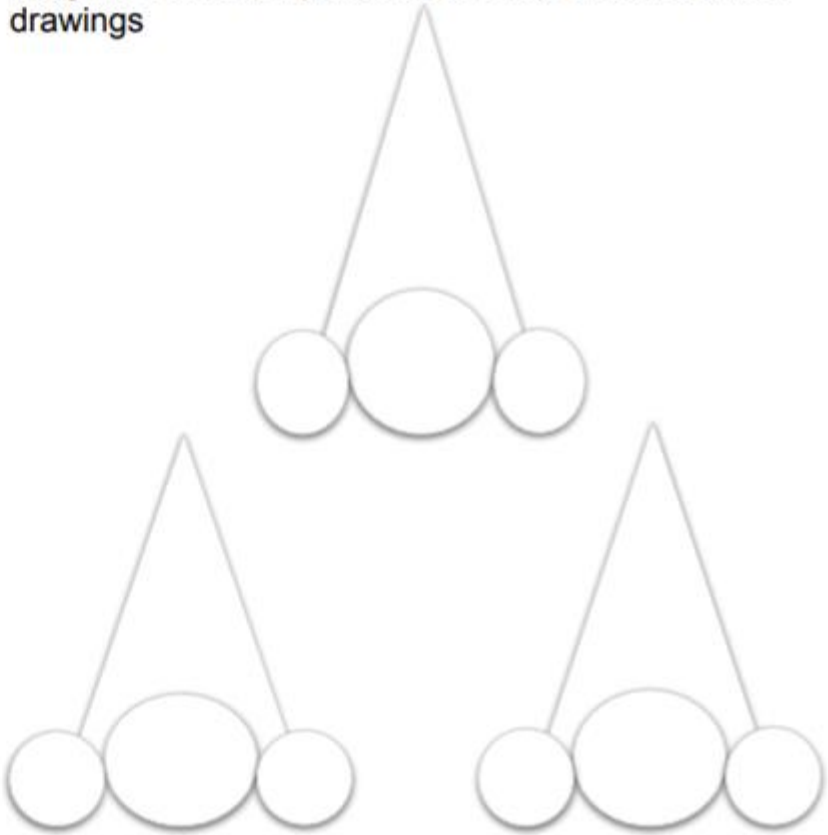


Support

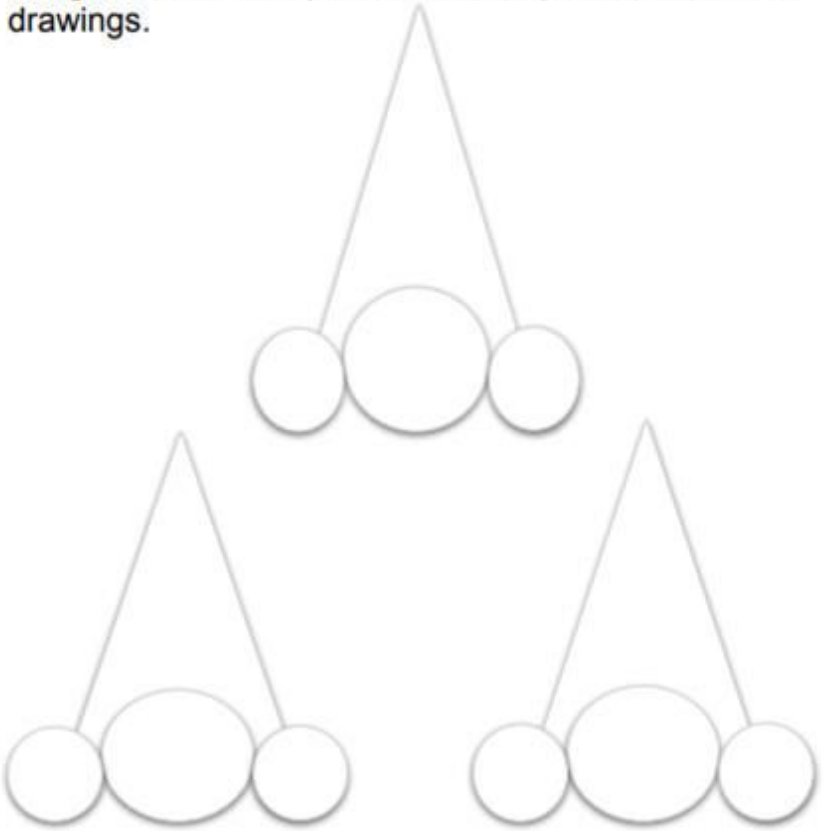
Focus on your control and application of tone. Copy the tone from the original image, apply smoothly, paying attention to the subtle tone around the edges of the nose. Apply the highlight with a rubber.



Tough: Use the templates to develop 3 realistic nose drawings



**Tough**: Use the templates to develop 3 realistic nose drawings.



**Tougher**: The size and shape of people's nose vary. Therefore the initial circle/ triangle grid you draw will be different. Using the method, draw and shade each of these noses

Write this title in your book with the date...

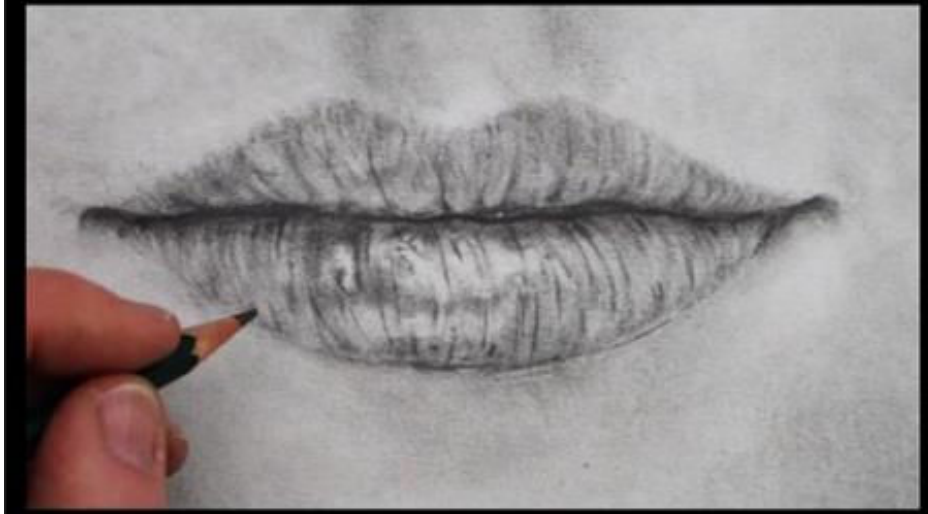
# Challenge Question:
# How can you draw facial features accurately?

**Key words**

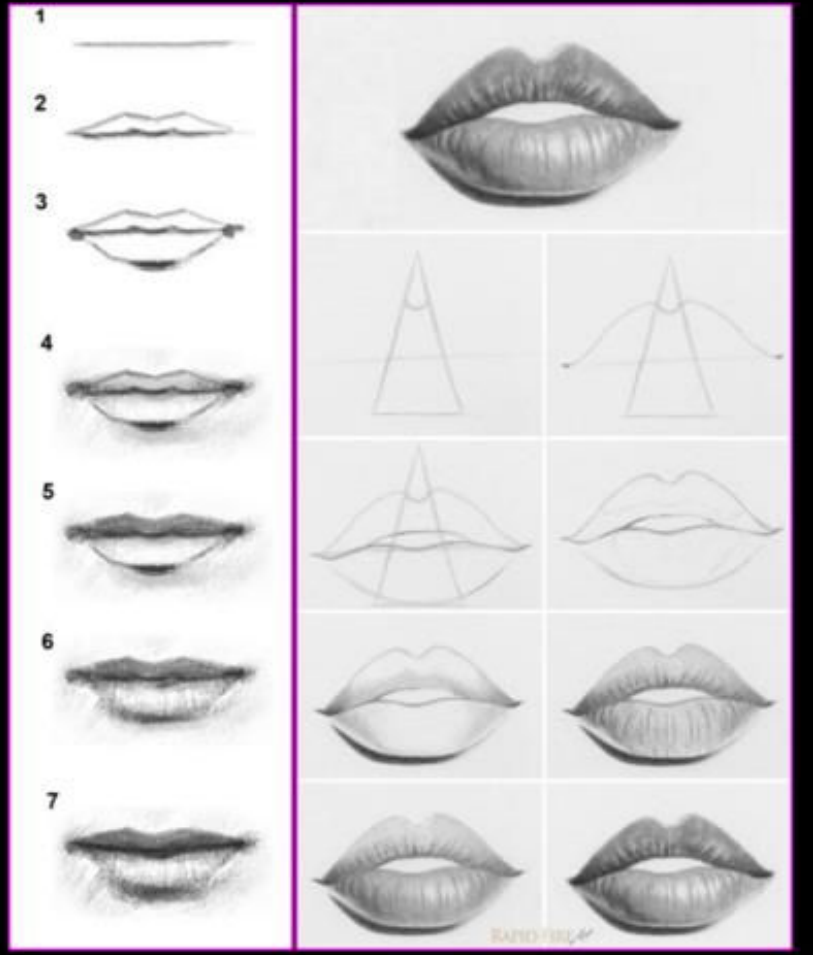
Symmetry

Proportion

Tonal range



TASK: Today we will be developing our skills to learn how to create a realistic drawing of lips.
Remember the different methods of adding tone (Stippling, Scumbling etc).
Work your way through the tough, tougher and toughest tasks to develop confidence.

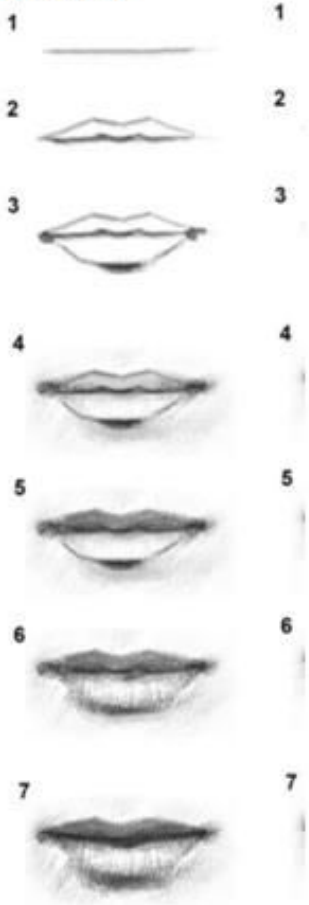


Challenge question:
How do we draw lips accurately using pencil?

## Tough

Copy the tone and mark making in to each outline shape

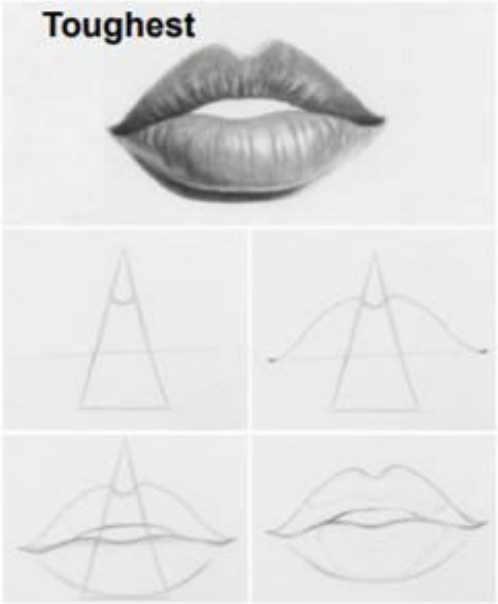
## Tougher




## Toughest

Use the step by step process shown in the boxes to the left to create and accurate tonal drawing of each of the lip images below. Remember to draw really lightly to start with then build up the tone on and around the lips to help describe FORM.

**Toughest**



Challenge question:

How do we draw lips accurately using pencil?

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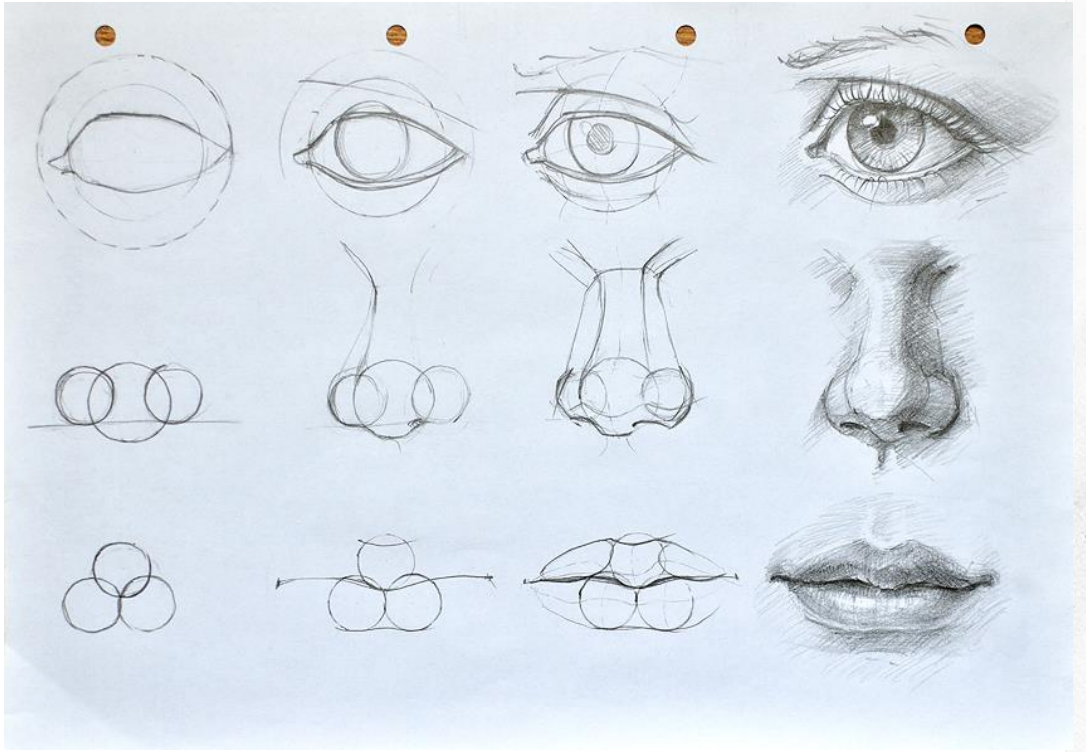
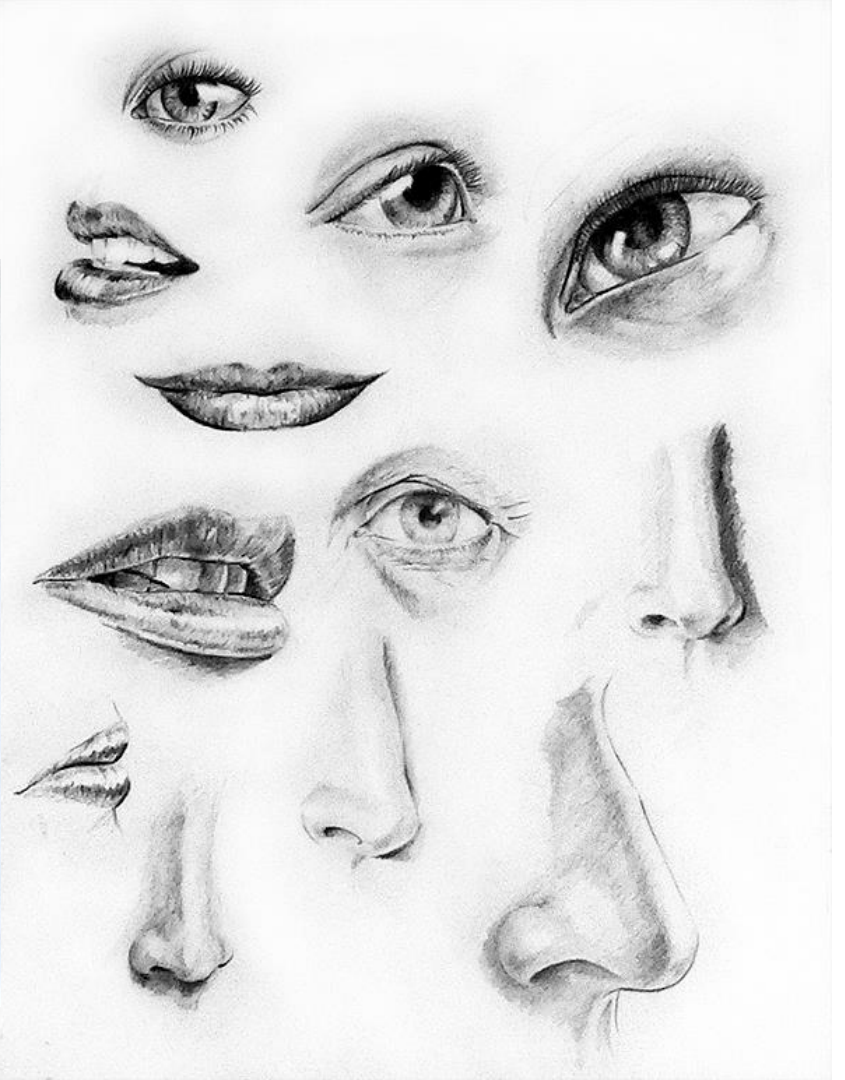
**Extension**

Now create your best drawing of lips using the photo as your inspiration. Work in the space below.

SCIENCEphotoLIBRARY





# EASY STEPS TO DRAWING A PORTRAIT

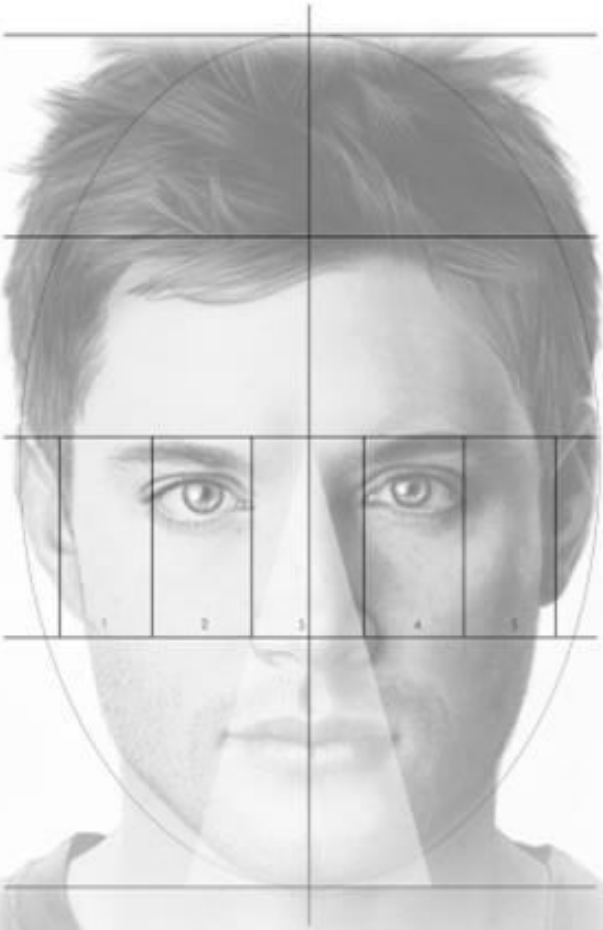
1)
Begin by drawing an oval shape on your paper. Draw lightly. Then you will be able to erase or draw over anything you are not pleased with.

2)
The head can be divided into 4 equal quarters.

The first quarter measures from the top of the head to the hairline.

The second quarter measures from the hairline down to the eyebrows. This is the halfway mark.

The third quarter contains most of the features. The eyebrows are level with the tips of the ears. The eyes are just below. At the bottom of this section, the tip of the nose is level with the ear lobes.




3)
Drawing the eyes and nose

The eyes are about half way down the head.

The distance between the eyes is the same size as an eye. You should be able to fit 5 eyes across.

4)
Proportions for the Mouth

If you draw a triangle from the center of the head through the sides of the nose, you can establish a good proportion for the width of the mouth.

On the profile of the face the eyebrows, eyes, nose, mouth, chin and cheeks all fall within a square.

The edge of the squcie is a good guide for the position of the ear.

Eye Drawing
The eye is really round but there are upper and lower eyelids partially covering it so they change the shape of the eye. The eyelid covers the top of the iris (the colored part of the eye).
Look carefully at pictures of eyes in magazines and photographs before you draw an eye in your portrait.

Nose Drawing
The nose is difficult to draw because there are very few lines to help describe its shape.
Start by drawing what you can see, the inside and outside edges of the nostrils. Then try to define the areas of tone that defines the planes of the nose.

Mouth Drawing
The mouth is the second most expressive feature of the face (after the eyes).
Begin by drawing the line that separates the two lips. It is not a straight line but has very subtle shape to it.
The top lip has a characteristic bow to it that varies considerably from person to person.
The bottom lip is usually larger than the top and more creased with vertical stretch lines.
Use tones to subtle shape the lips and make them look full.

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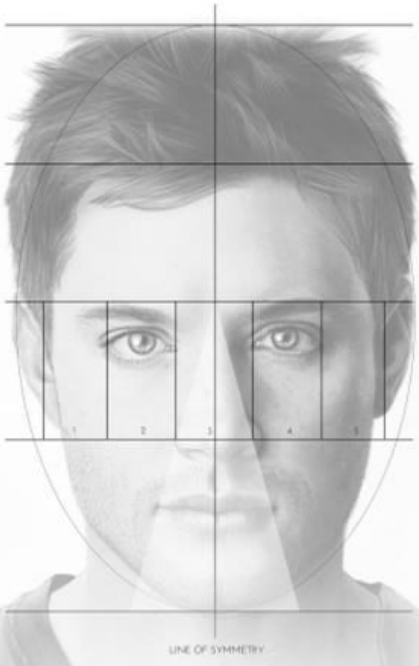


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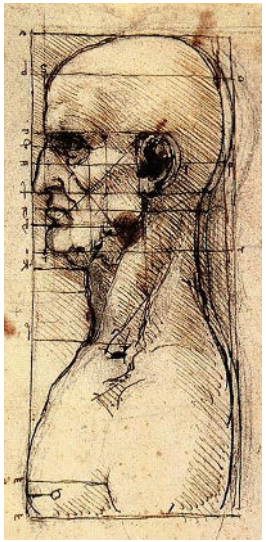
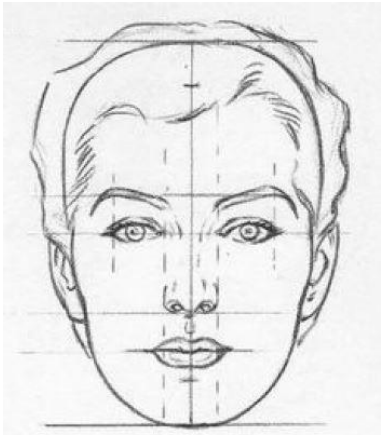
# Learning Objective

To understand how Di Vinci explained the proportions of facial features





The facial proportions of a man in profile; study of soldiers and horses *c1490-95 - 1503*

Leonardo wanted to create an ideal of human proportions. The idea came from Plato and Vitruvius, who pointed out that the proportions of the human body were analogous to the parts of an ideal temple.

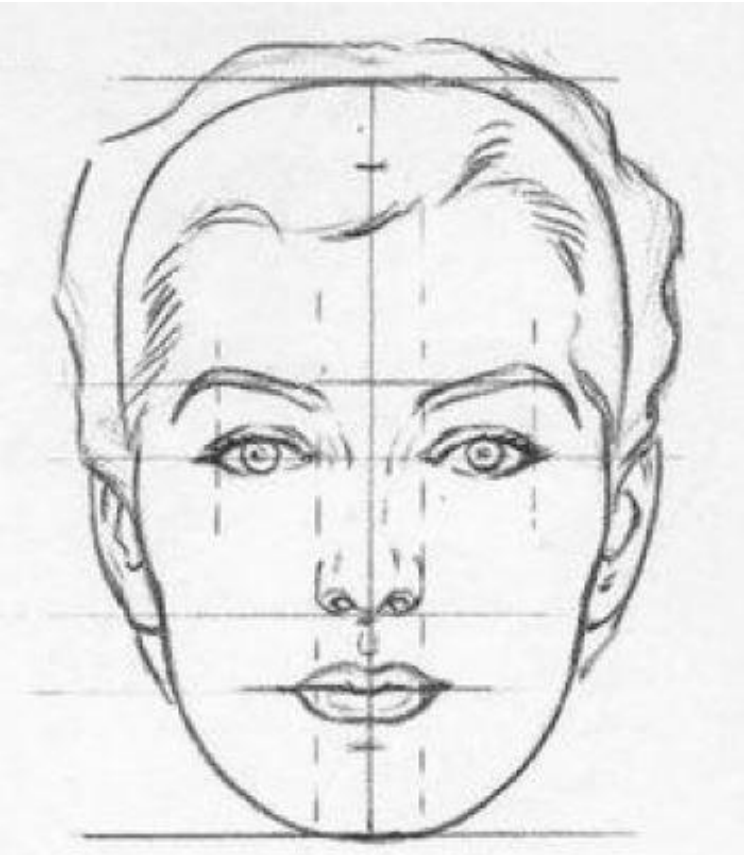
On this sheet, Leonardo notes the proportions of a man's head. The drawing is an external counterpart to his *Studies of the Human Skull*. Comparison between the drawing and accompanying notes indicates that the drawn proportions have been calculated by eye and are not precisely constructed. Leonardo writes that "the join of the lower lip with the chin and tip of the jaw and the upper tip of the ear with the temple forms a perfect square", but the squares drawn on the face are uneven.

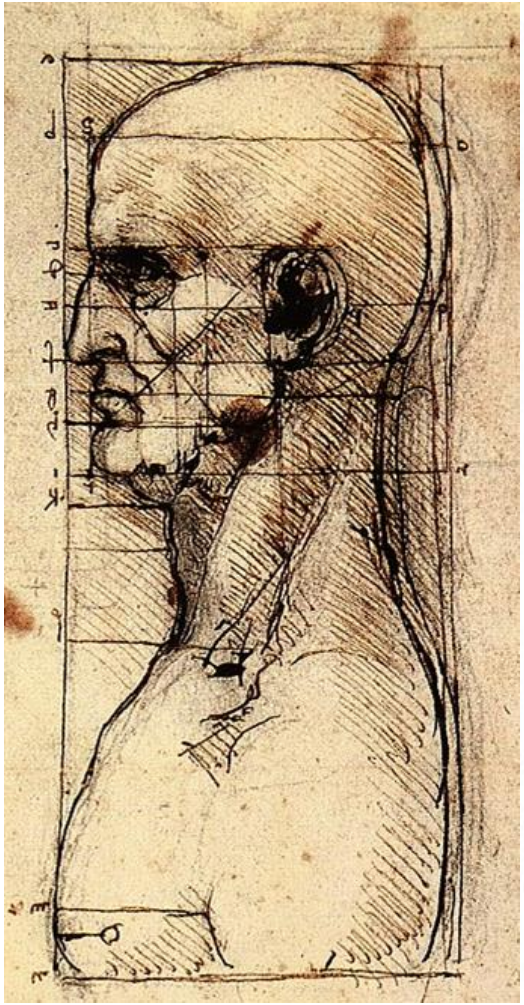
The distinctive model - a mature, bald man with sharp facial features and a square jawline, suits the format of the linear perspective "box" applied to his features. He appears in other proportional drawings by Leonardo. He also seems to have provided inspiration for the nude horseman drawn in red chalk below sometime later, probably in preparation for the *Battle of Anghiari* fresco.

**In Leonardo's words**

*...each side by itself is half the head. The hollow of the cheek-bone occurs half-way between the tip of the nose and the top of the jaw-bone, which is the lower angle of the setting on of the ear, in the frame here represented. From the angle of the eye socket to the ear is as far as the length of the ear, or the third of the face.*

## Copy one of the facial features images in your sketchbook and a brief explanation of Leonardo Di Vinci's Proportions





# Da Vinci Grotesques

Leonardo da Vinci was a renowned artist, inventor, and scientist of the High Renaissance era. Among his works are several drawings of grotesque heads that capture the unusual features of old, ugly, senile, and ridiculous characters. These drawings include “Five Character Studies”, which is dated around 1493 and considered one of the most compelling.

What sets these drawings apart from others is their focus on the skeleton structure as a basis for capturing the essence of grotesque faces. This reliance on anatomical knowledge likely reflects Leonardo’s diverse interests in art, science, and engineering. Other works in this style by Leonardo include “A Bald Fat Man with a Broken Nose” and “Grotesque Head of an old Woman”.

The grotesque head studies show Leonardo’s ability to move beyond traditional standards of beauty to capture human expression through form and proportion. They represent examples from his extensive collection of human anatomy studies that focused on character types not typically seen as aesthetically pleasing subjects for art. Despite their unusual nature, these drawings showcase Leonardo’s ability to masterfully render any subject matter he pursued throughout his illustrious career.

Leonardo da Vinci inu:
W. Hollar fecit.

# Vincent Van Gogh
# Portrait of the Postman Joseph Roulin
# August 1888, Arles Pen and ink

Van Gogh left Paris for Arles, a small town in southern France, in February 1888, where he befriended a local postal worker, Joseph Roulin. This portrait is the first of six Van Gogh painted of Roulin. A rather sensitive portrayal, he highlights Roulin's expressive, hard-working hands and dense, bristly beard, which he rendered in abbreviated vertical brushstrokes and compared, in his letters, to that of Socrates. Believing in the expressive capacity of color, Van Gogh embraced the vibrant contrast of his friend's blue postal uniform with its yellow trimmings. Van Gogh also painted several portraits of Madame Roulin (48.548), as well as their children, delighted, as he wrote, to depict "a whole family."

Task Draw the other side of Van Gogh drawing using a black pen

**TASK:**

Over the next two lessons you will draw an emotional portrait. A portrait which

You will be drawing a distorted or emotional portrait in a medium of your choice (pencil tone, biro). An emotional portrait maybe you are smiling, crying, screaming or pulling a face. This will be A4 size. You will use your own picture from homework. You must have taken the photo yourself OR it is YOURSELF as this makes it personal and will gain you more marks.

You will be assessed on your ability to draw accurately from observation, your tonal shading/colour blending and the accuracy and detail of your drawings.

- All features will be in proportion (will be in the right place)
- A wide range of tone will be used/colours will be used accurately and appropriately.
- A high level of detail will be shown
- The shape of the face and features will be correct

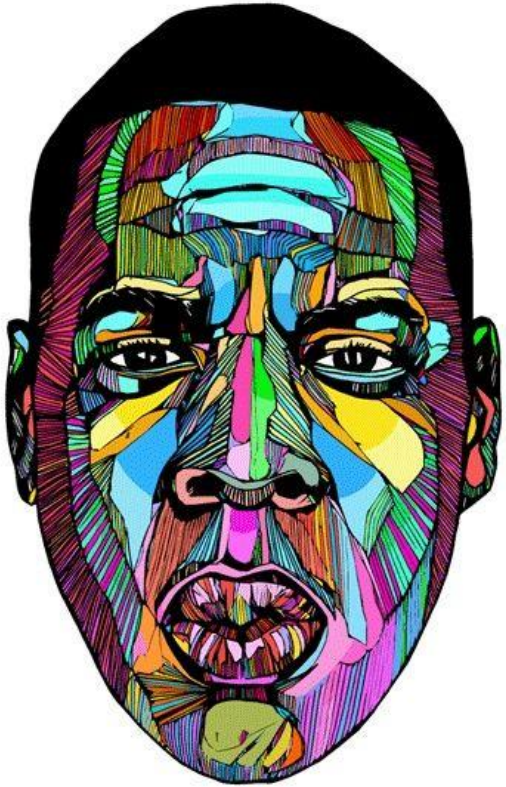
# Luke Dixon - The Bear Hug

How do you think these portraits were created?

What can you tell me about the use of line?

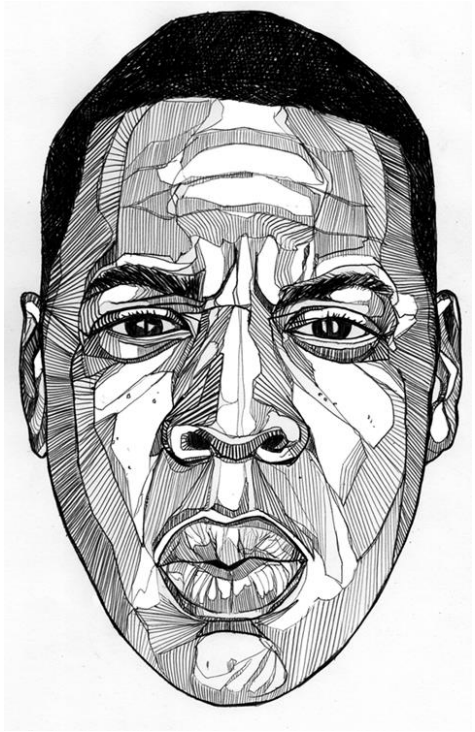
What can you tell me about the use of colour?

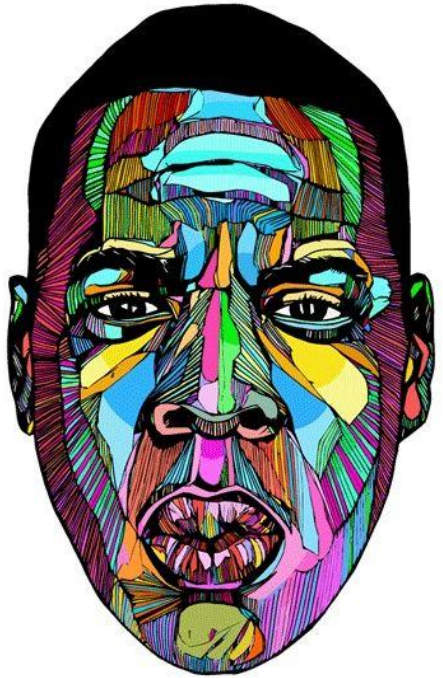
Do you recognise them?



# Luke Dixon - The Bear Hug

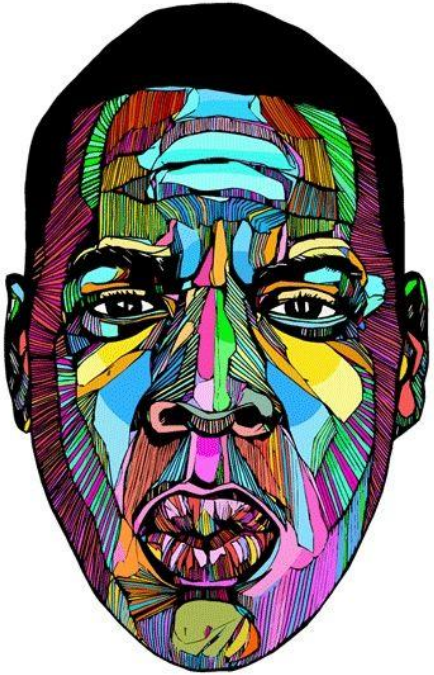
- Drawn in black pen
- Thick black outline
- Adds contour lines for shape and tone
- Digitally adds colour

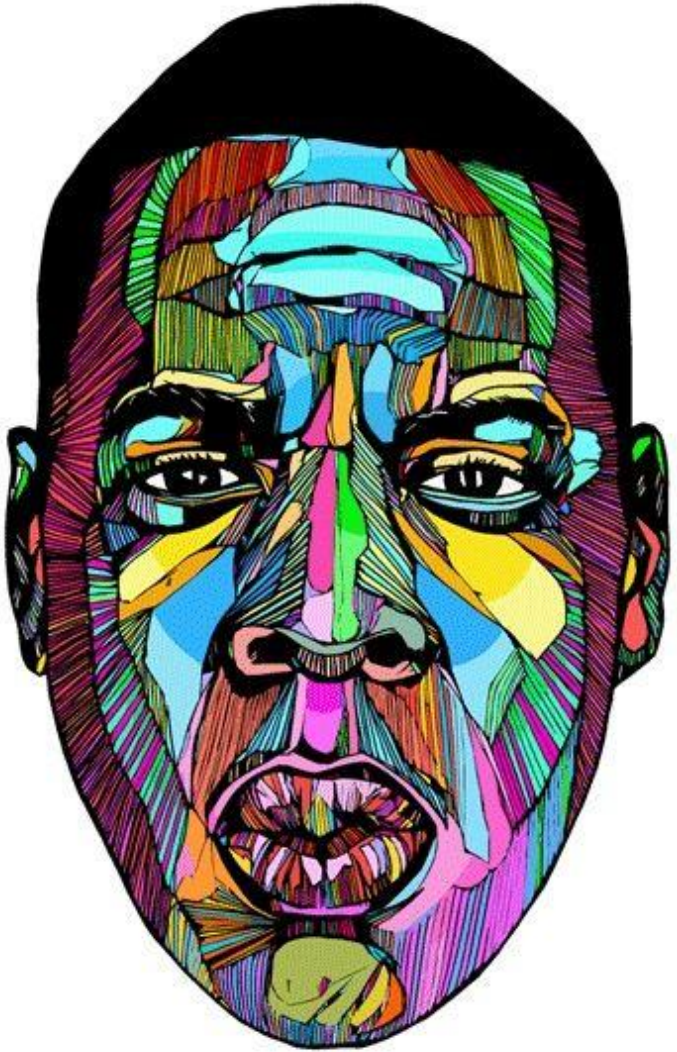


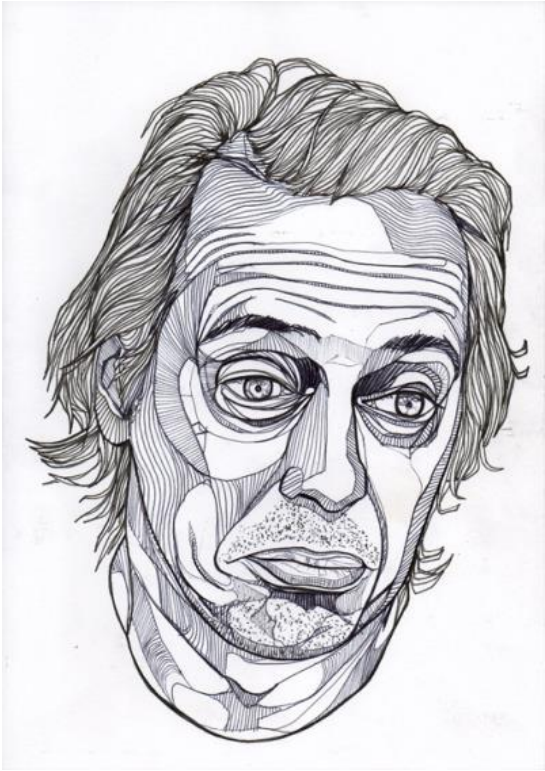


# Luke Dixon - The Bear Hug

- Copy one of Luke Dixons portraits.
- Use pencil for the shape
- Then go over in thick pen for the outline and line pen for the details and shading.
- Add colour







# Luke Dixon Research

Luke Dixon is a North East based Artist and a recent Fine Art graduate from Northumbria University. His work is his perception of capturing everyday life, the expression of emotion, and how we deal with everything in-between. At the same time, line and aesthetics take rank over the concept for each piece of art he creates. With these ideas together Luke finds himself producing work that is a reflection of himself, as a tool in which to express ways that opens up an area for interpretation. He feels fundamentally his work is rooted in the idea that technique can be just as strong a communication, as the idea and concept in art – this then in turn tries to capture a refined visual experience in which an interpretation can be established into a universal and personal connection.

All his work is drawn, inked, and then either left alone or manipulated into how he first envisaged the final piece to be. His love and borderline obsession for drawing is the catalyst to establishing narratives throughout his work; this has been the foundation for him to finding his distinctive style. This distinct practice as a result, crosses boundaries of various media – He finds his work, although with Fine Art tuition has always had close graphic/illustration tendencies. This in turn has opened him up to a lot more influences, from Egon Schiele right through to picking up the ‘stencil graffiti’ book at the age of 15. Ten years on and he plans to look towards bigger things.

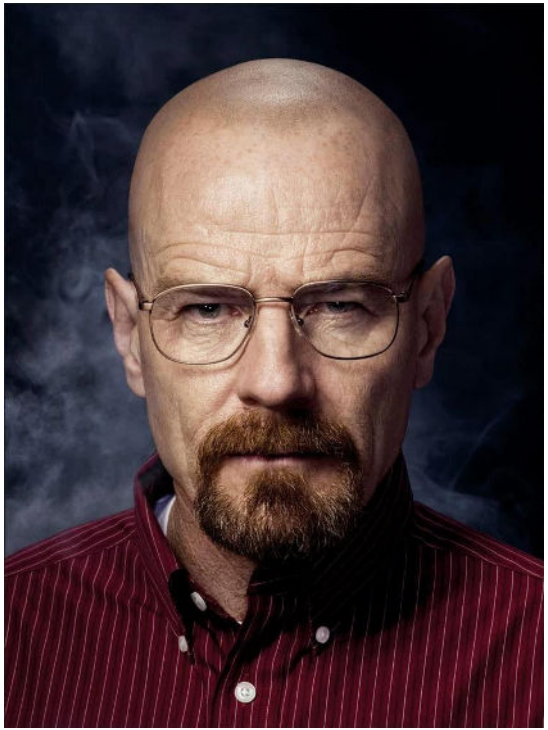
Luke Dixon is an artist that I highly aspire towards, with his own brand and business set up that revolves around his love for illustration and art itself. Similar to my use of black lines to build up depth and shadowing within my work, I admire the use of harsh lines and colour, that allow the detail to really stand out against the harshness of his pen marks. The almost geometric tone to this work creates a realistic yet playful take, conveying emotion perfectly.

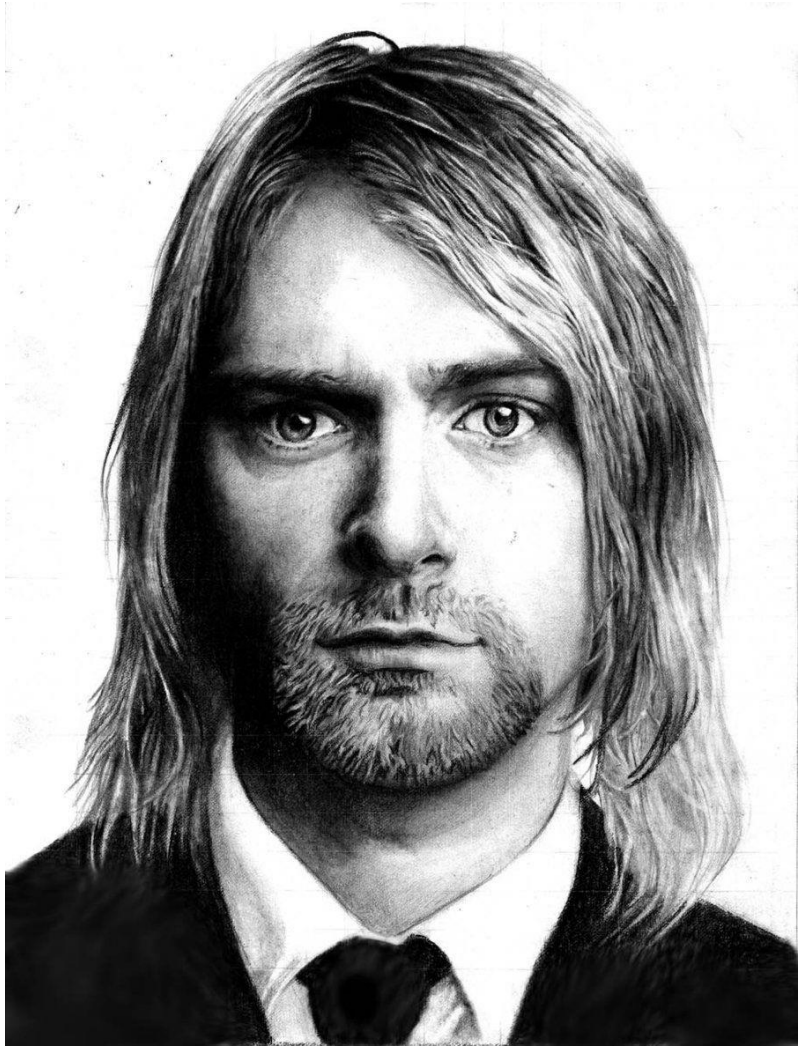
With a wide variety of themes, including mainly highly known films, actors and most commonly animals, which are all used on his own products that are sold at his website. In terms of fine art, and moving away from the simplicity of illustration in my work, the use of line could be conveyed into some form of sculpture, or even installation; creating pieces that not only are aesthetic to look at, but have a depth of meaning and some form of relation to the material or structure the idea has been portrayed within.

# Luke Dixon Celebrity Drawing

Choose an image of a celebrity and draw them in the same style as Luke Dixon.

Like this example of Bryan Cranston (Walter White)





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# Julia Santa Olalla

Julia Santa Olalla is an artist from Granada, Spain. Born in 1985, she has lived in Milan, Athens and now in Madrid. Between Fine Arts and Fashion Illustration, she shows a very wide range of techniques with a particularly interesting style, mixing bold shapes and contrasts with thin lines or textures. She had several group and solo exhibitions and she won different Plein Air Painting Contests.

Julia Santa Olalla creates portraits that are of a snapshot moment, where you aren't getting the full story of what is happening at the moment in time. She paints the ordinary, but zoom-in, which increases the perception of what surrounds us, creating something intimate or strange. Santa Olalla leaves the traces of the paint, leaving evidence of her marks. She does not try to fully represent what the person looks like, but their energy. She embraces accidents, avoiding conflicts and corrections to achieve a finish that looks simple and sophisticated.

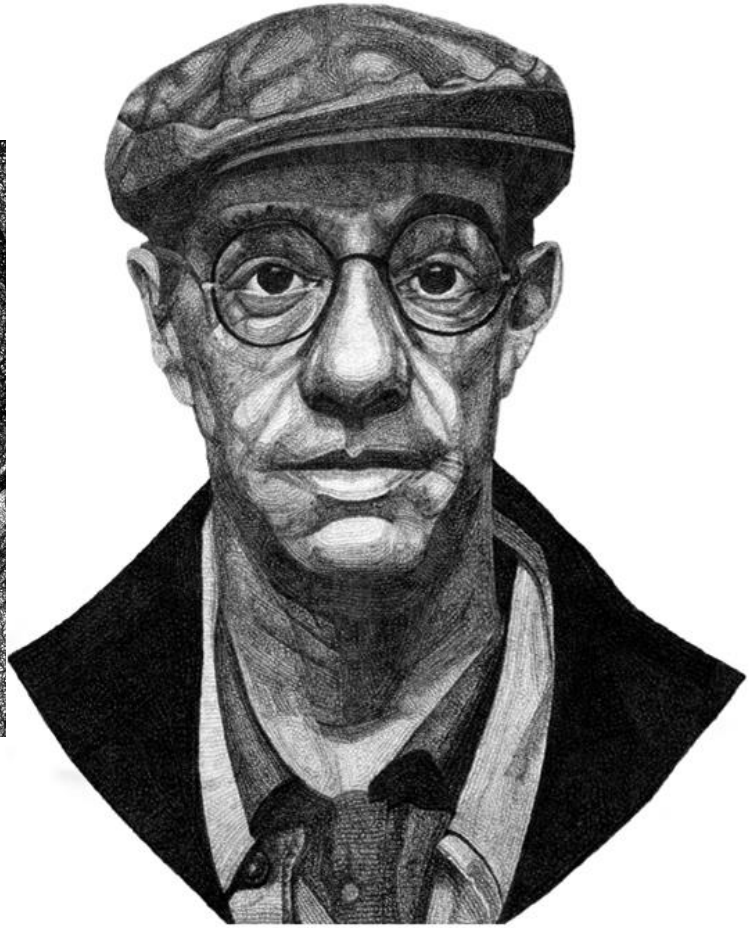
I have tried to paint in her style using……

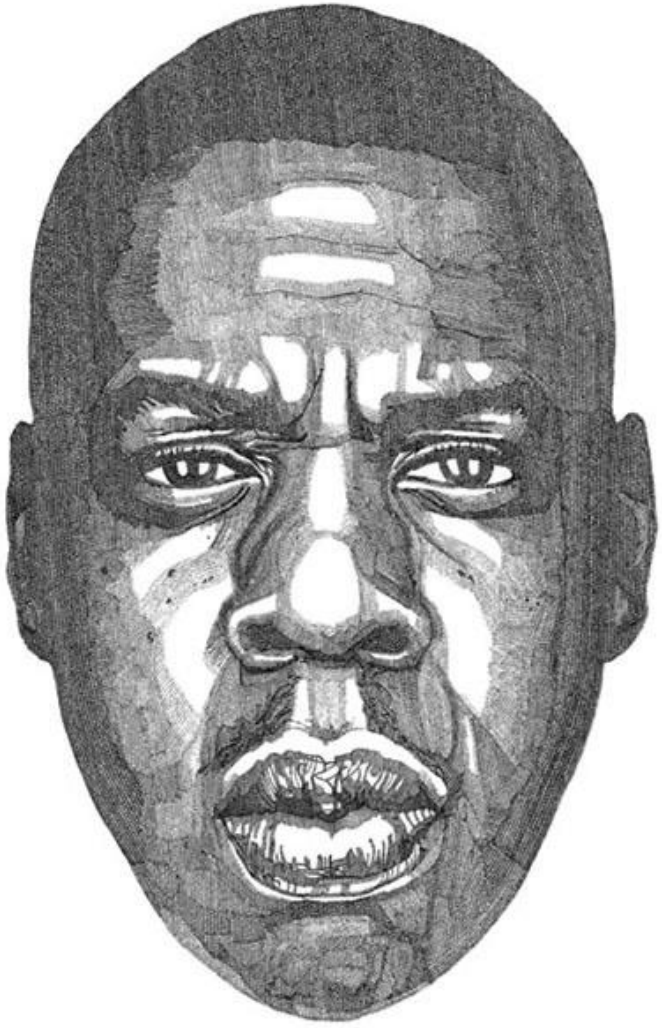
# Jacob Everett

Jacob Everett is a freelance artist and illustrator from Lewisham, South East London. He began a foundation course in art and design at Central St Martins in 2009 before moving to Leeds to work. He is a portrait artist working with biro on paper. He produces large-scale portraits using an intricate technique of overlapping circular marks, which gradually build to represent the subtle contours of the face. His Clients include Urban Outfitters, The Amersham Arms and Winq Magazine.

In February 2012 Jacob began a series of portraits of Bradford's homeless. It was inspired by a fundraiser he was involved with for In Churches, a charity providing shelter for the homeless during the winter months. His work until then had focused on close friends and relatives and faces of those he admired from the public domain.

I have recreated one of his portraits using…..



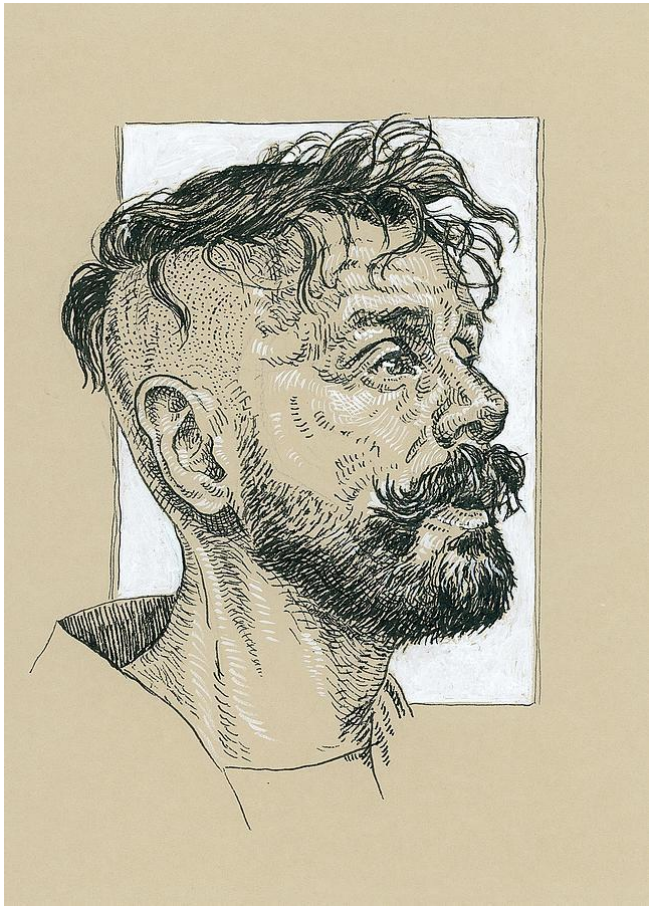


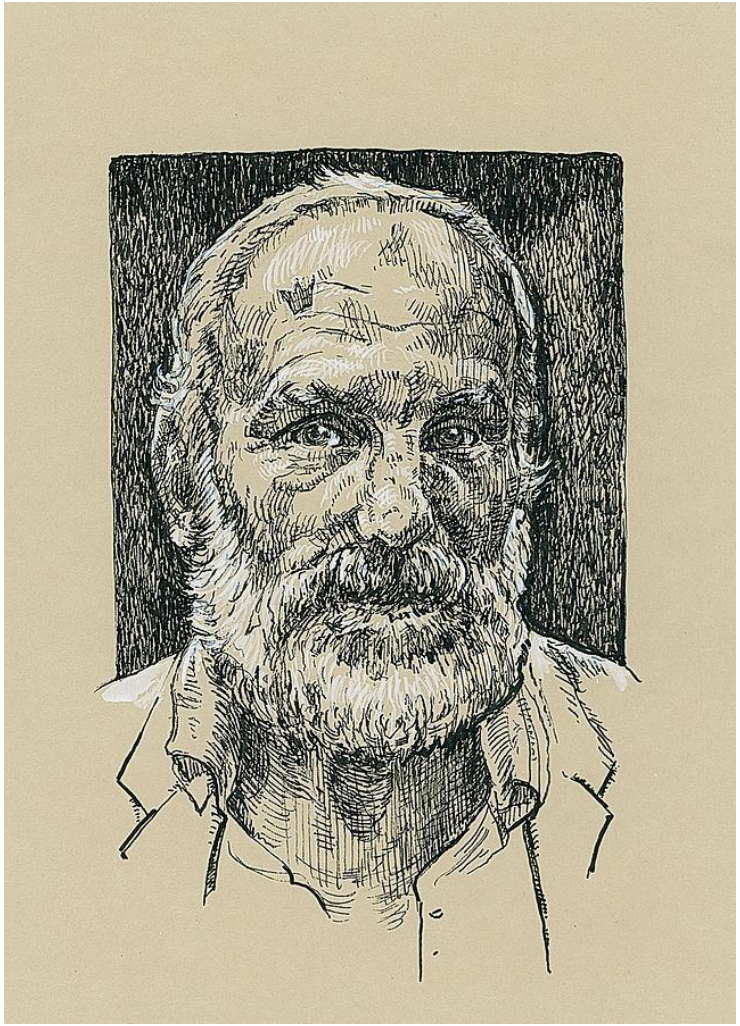
# Katarzyna Gagol

Katarzyna Gagol is from Warszawa, Mazowsze, Poland making artwork since 2016. She graduated from the Academy of Fine Arts in Warsaw and was a scholarship holder of the city of Warsaw in the field of visual arts and participated in many exhibitions. She is interested in people and their emotions and characters. She attaches great importance to details and work in the field of realistic painting. She said that…

‘People are the biggest inspiration for me. I try to catch their emotions, their stories and their characters and transfer it on paper, cardboard, canvas or wall. I believe that every face tells a story, and we can read it like a book. I work with many techniques, but here I want to show my pen drawings and charcoal.’

I recreated this image using…





# Hongyu Zhang

Hongyu Zhang is a Chinese painter who lives and works in Paris and was born in 1981. He was born on the huge plains of Mongolia, China. From an early age, his uncle (teacher at the School of Fine Arts), coached him in calligraphy and traditional Chinese painting. This is when he decided on an artistic career. He graduated in 2004 from Mongolia's School of Fine Arts, specialising in engraving. After his schooling he decided to discover other cultures and headed to Paris. Once he graduated from the Versailles School of Fine Arts, he was more determined than ever to become an independent artist. Initially his style is abstract and colourful. After the death of his mother, his style changed. colours disappeared, black and white dominated with some subtle shades of grey. He often uses Indian ink, which is very common in the East for writing and traditional painting.

I really like his darker, more expressive portraits and I really want to create a portrait inspired by his style. I really like the addition of the blue to the black paint. You can tell them this is expressing darker feelings that he is now feeling. The images almost look like they could be from a horror film.

I have recreated one of his portraits using…..

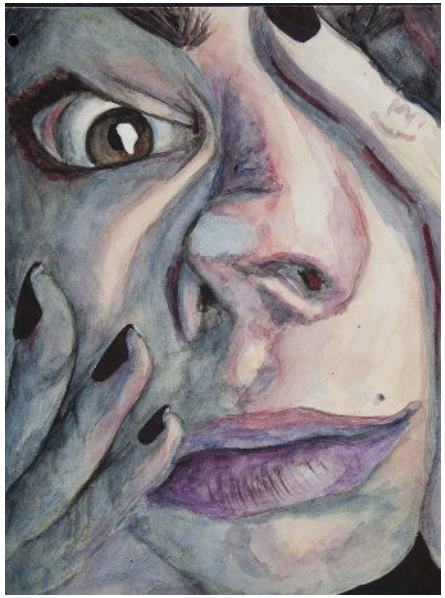
# Create a final outcome in the style of one of the artists that you have researched

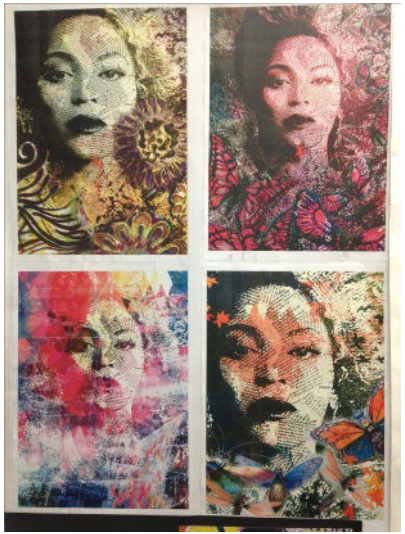
Your portrait can be of anyone you want.

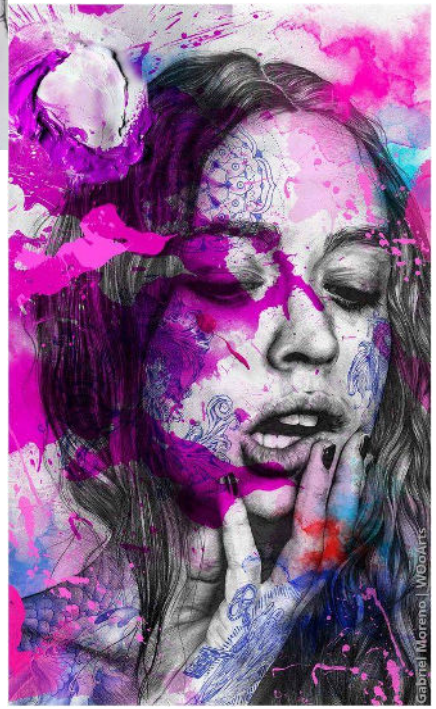
You need reference photos in your sketchbooks.

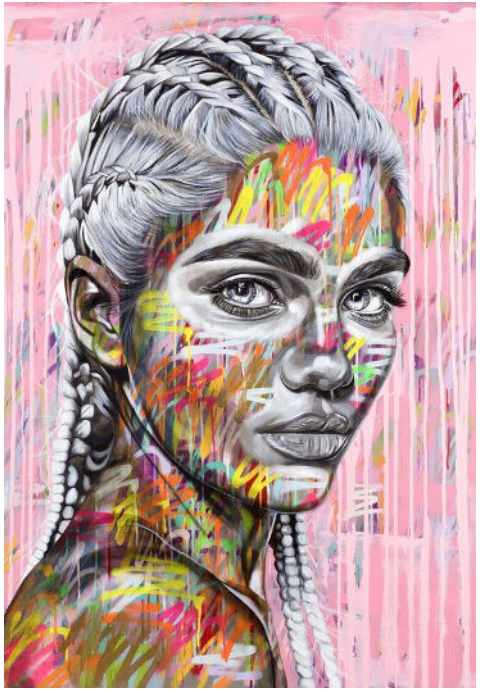
You need to experiment with materials and techniques for your final outcome in your sketchbook

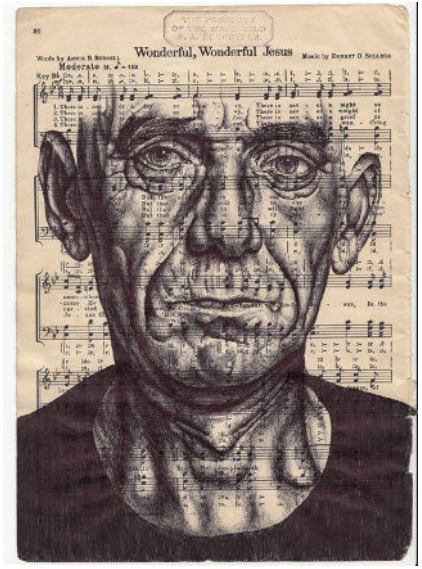
# GCSE Portrait Outcome Ideas










Wonderful, Wonderful Jesus