

Manilla Central School

Stage 4

Years 7 + 8

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Mr Galloway
Visual Arts Lessons

09/08/21



Overview



Welcome to the Stage 4 Visual Arts Lessons booklet.

This booklet contains tasks that you can complete at home in your Art Journal or on any drawing paper.

You will need a pencil, coloured pencils, a ruler and paper

Just follow the instructions on the page.

All lessons in this booklet are also placed on Google Classroom and can be completed and 'turned in' there.

This Unit continues our unit on **Portraiture** and **Composition**

I wish you all the best and see you soon hopefully 😊

Mr James Galloway

Visual Arts

PS Feel free to email me on james.galloway@det.nsw.edu.au

2.4

DRAWING A FACE

Introduction

Normally all faces have the same basic features: two eyes, a nose, a mouth and two ears. These features are usually located in the same general place on each face. For this reason there are a number of basic rules that you can learn that will teach you how to draw a face. Once you have learnt these rules you can then adapt them to capture the different characteristics of people's faces.

TASK: Draw a portrait of an imaginary person

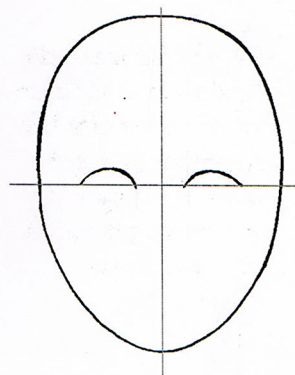
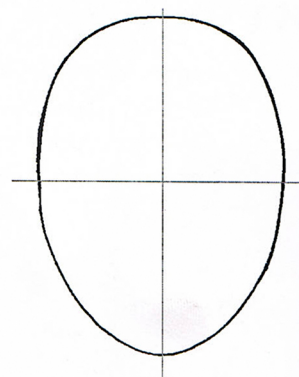
Equipment and materials

You will need a sheet of A4 cartridge paper, 2B, 4B and 6B lead pencils, coloured pencils, an eraser and a ruler.

Procedure

1

On the A4 cartridge paper, draw an upside down egg shape. Draw it so that it takes up most of the page. Using your ruler, draw two soft, pale lines, the first vertically through the centre of the shape, the second horizontally.

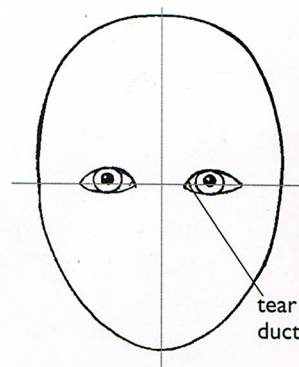


2

The eyes on a head are normally located halfway down the face. To draw the eyes, place a small half circle either side of the **vertical** line on the **horizontal** line halfway down the face. It is important to make sure that these lines are in proportion and the correct distance apart. *Suggested guideline:* make the space between the two eyes the same size as each of the eyes.

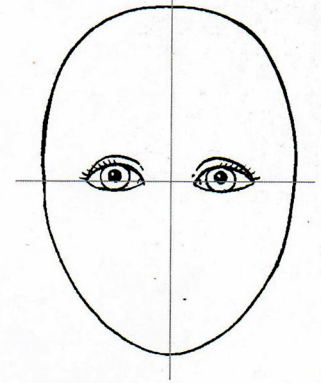
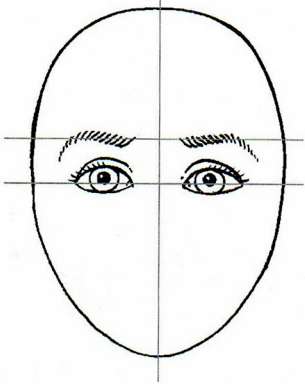
3

Draw another two half circles; make these the opposite way around and place them up and into the half circles you drew for step 2. Now draw a small full circle placed between the two half circles to create the iris. Draw a circle in each iris to create the pupils. The pupils should be one-third of the width of the iris and be centred in the iris. Add a small arc in the corner of each eye to make a tear duct. *Suggested guidelines:* Fill in the pupils with black, leaving a small white square within each pupil to create the illusion of light being reflected off the eye.



4

To form an eyelid draw a line from the inside tear duct, up and outwards. The eyelashes should be drawn with a very sharp pencil. Use this pencil to create the illusion of individual hairs coming from the rim of the eye outwards.



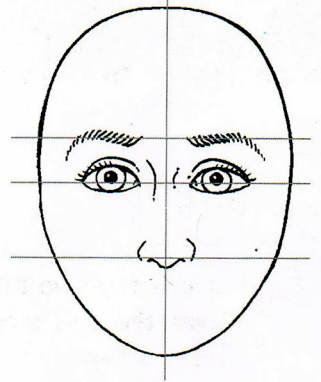
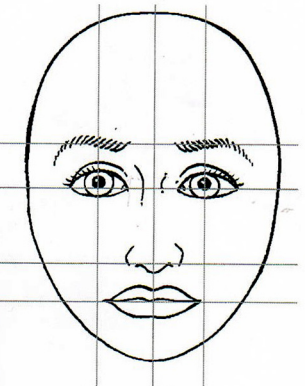
5

The eyebrows are placed approximately a quarter of the way up from the centre of the eyes to the top of the head. Using a sharp pencil, draw a number of lines flicking up and outward to create the illusion of the eyebrow hairs.

6

Draw two curved lines vertically down from the eyebrows beside each eye to suggest the bridge of the nose.

Draw a soft, pale horizontal line one half of the way between the centre of the eyes and tip of the chin. To create the outer edge of the nostrils, draw two small curved lines vertically up from the horizontal line, corresponding with each tear duct. Now draw two curved horizontal lines to form the opening of the nostrils.

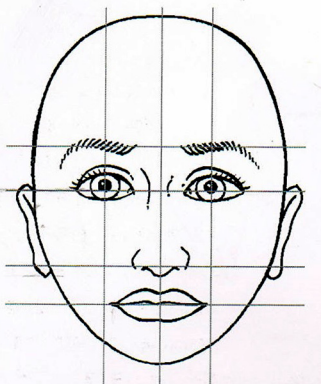


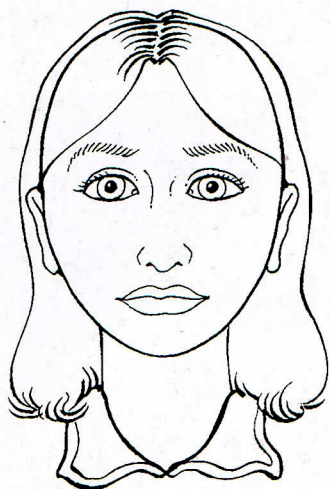
7

The centre of the mouth is located one-third of the way between the end of the nose and the tip of the chin. Draw a soft, pale line to indicate this position. The size of the mouth is shaped by drawing a vertical line straight down from the centre of both eyes. Draw another two soft, pale lines to give you an indication of what size to make the mouth. The upper lip is often thinner than the lower lip. Start by drawing a curved line to indicate the upper lip, then another to indicate the lower.

8

The ears are placed at each side of the face on an imaginary vertical line between the centre of the eyes and the tip of the nose. Carefully draw a curved line on either side of the face between these two points to indicate the ears.





9

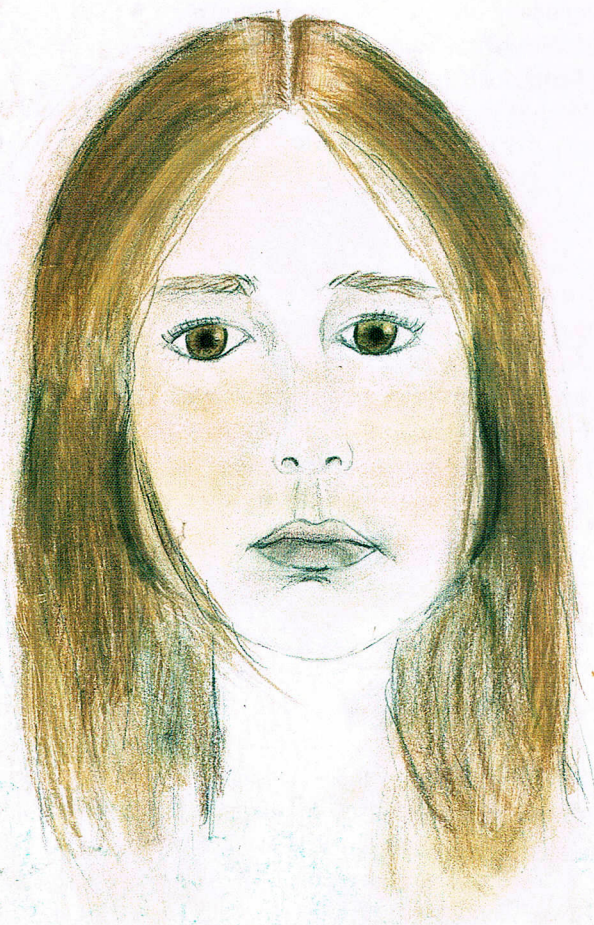
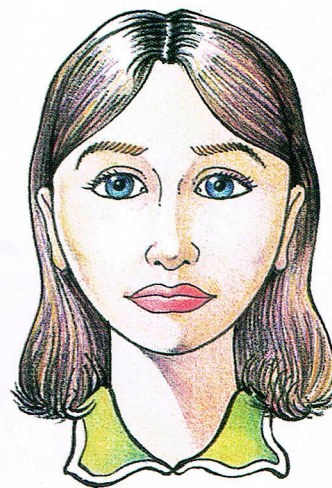
Hair does not normally stem from the top of the head, but approximately a third of the way down toward the eyes. When drawing the hair make sure that you use your pencil to create hair texture. There are a variety of types of hair. Look around your classroom, or use your family at home to decide what type of hair style you will use for this drawing.

The neck protrudes from either side of the chin and the shoulders are an extension of the neck. Carefully draw two lines to create the illusion of the neck and shoulders. Make sure that you get them in correct proportion to the rest of the face.

10

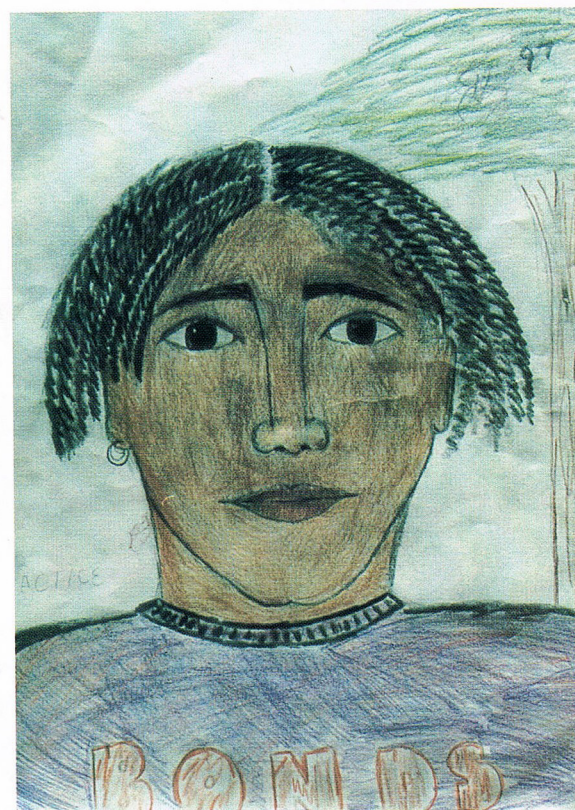
Decide what kind of clothing might be seen on your portrait — perhaps a T-shirt, collar of a dress, a shirt and tie, whatever you wish.

Now use your coloured pencils to add detail to your portrait. The secret to making the eyes look realistic is tone. Use different pencils to add tone to the eyes to make them look as realistic as possible. Include a white dot in the coloured iris; this should be slightly larger than the pupil highlight dot. Use your pencils to tone the lips to make them look more realistic. Add soft tone to the tip of the nose.



S. Fennell, aged 12, coloured pencil self-portrait

T. Chaves, aged 12,
coloured pencil portrait



Thomas Griffiths Wainewright
The Cutmear twins, Jane and Lucy c. 1840
Pencil, watercolour on paper
32 × 30 cm
Collection: National Gallery of Australia, Canberra

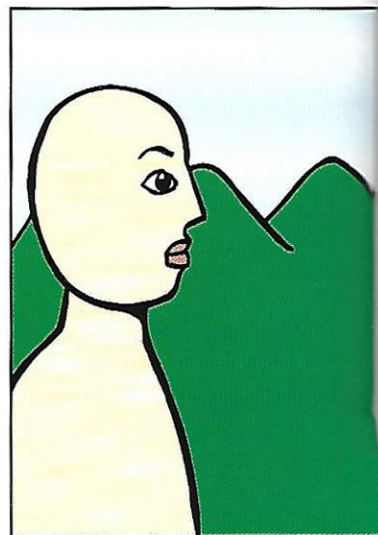
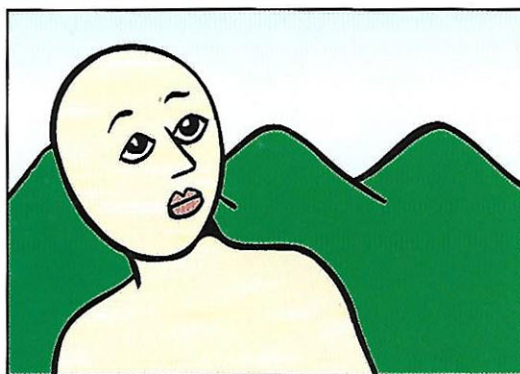
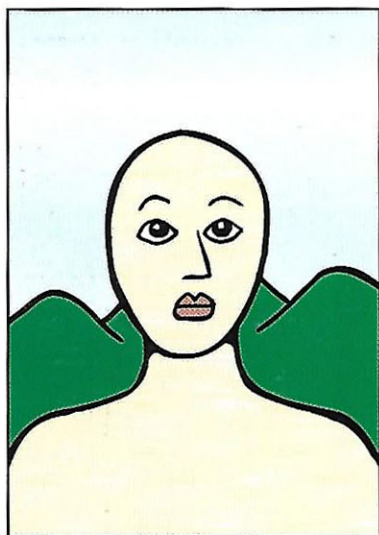
IMPORTANT POINTS TO REMEMBER

- The eyes are positioned halfway down the head.
- Make sure the size of the eyes and nose are in correct proportion to the rest of the face.
- Create the texture of hair by using a sharp pencil.
- Use tone to make the eyes look more realistic.
- A common mistake is to make the neck and shoulders too small in proportion to the rest of the body. Have a good look at someone close to you and make sure that you draw the person their true size.

horizontal: a line moving from left to right
vertical: a line moving from up to down

Introduction

Composition refers to the way the various components of a painting are arranged. This could include how an artist decides to use the various design elements in their painting. It can also include how an artist places their chosen subject matter within the frame of their painting. The visual structure of a painting can be composed in an endless variety of ways and it is up to the artist to select and organise the components to achieve the desired effect. For example, if you were to paint a picture of someone standing next to a mountain range, there are a number of different ways that you could compose your image. It is important for you to consider your options before selecting the most appropriate.



Different ways of composing the same subject matter

The elements of design (refer to pages 28–9) are used by artists to compose or design artworks. In most cases artists will strongly rely on at least two of these elements. However, artworks generally contain most of the elements of design. Artists must consider how they are going to combine the design elements in the production of an artwork. The way the elements are used will determine the centre of interest in an artwork and how the viewer's eye moves around it.

COMPOSITIONAL RULES

There are many rules or formulae for correct compositional structure. Traditionalists believe that paintings should follow these rules, whereas many contemporary artists ignore them or use their own compositional formats.

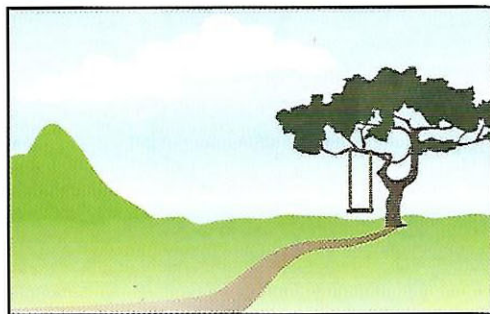
When learning about composition it is wise to be aware of the rules. You can then decide whether your artworks will be enhanced by using the rules or not. You may decide to pay attention to some rules and ignore others. As the creator of the artwork, you have the freedom and choice.

The compositional rules are:

1. A horizon line should never cut a painting in half. Consider having a low or high horizon line. (See the landscape painting below.)
2. If you are painting a portrait and the subject is not looking out at the viewer but across the painting, more space should be given to the direction of their gaze. (See the portrait below.)
3. Paintings are normally rectangular in shape. If the rectangle is vertical, it is a portrait format, as most portraits are this shape. If it is horizontal, it is a landscape format, as most landscape paintings are this shape.
4. If the subject is moving across the frame it should move from left to right.
5. The golden section (or golden mean) refers to the most commonly used compositional structure of a picture. It basically means that the structure and positioning of images within a frame should be at a ratio of 5:8. It is believed that at this ratio the composition has better proportion, the location of the centre of interest can be found and a fixed position for a horizon line can be established.



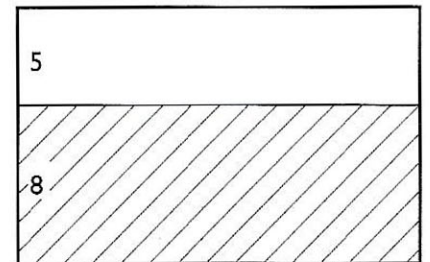
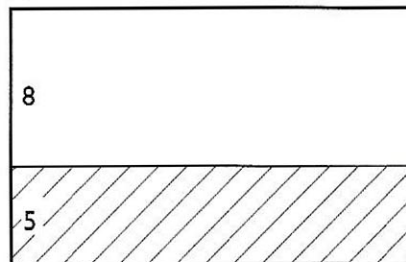
(a) portrait



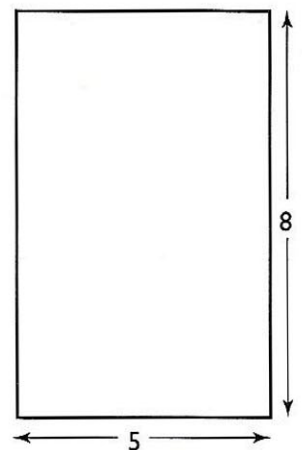
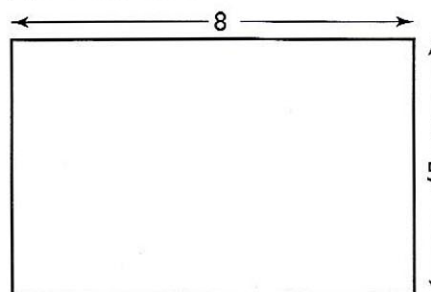
(b) landscape

Examples of portrait and landscape formats

(a) Horizon line



(b) Frame format



(c) Position of main subject

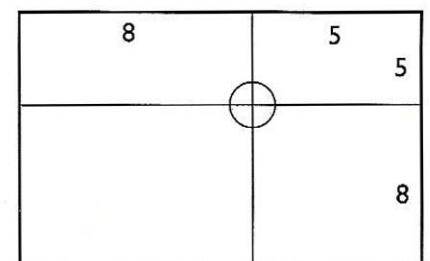
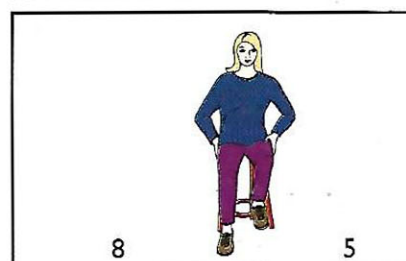
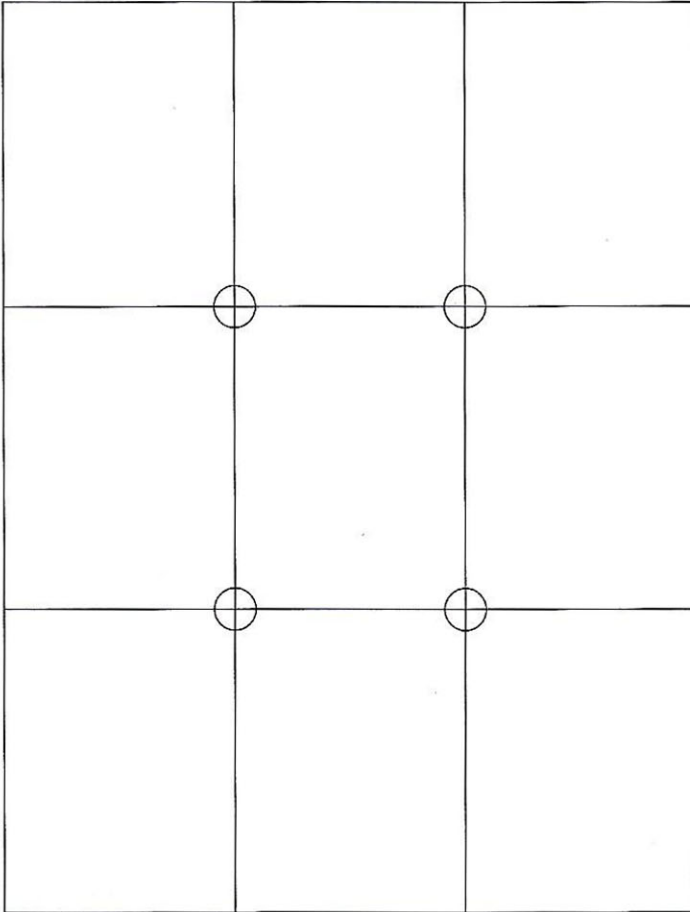


Diagram showing the golden section

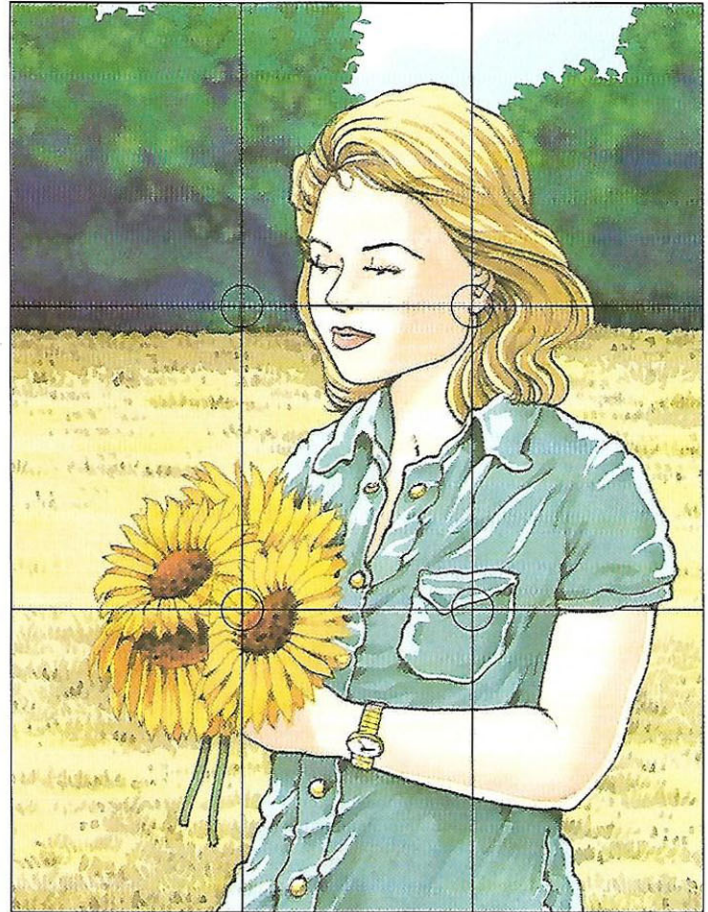
6. The rule of thirds suggests that you divide your picture into thirds, both horizontally and vertically. The best location for the main subject of a picture is at the point where the lines intersect.

(a)



According to the rule of thirds, the best location for the main subject of a picture is at the point where the lines intersect.

(b)

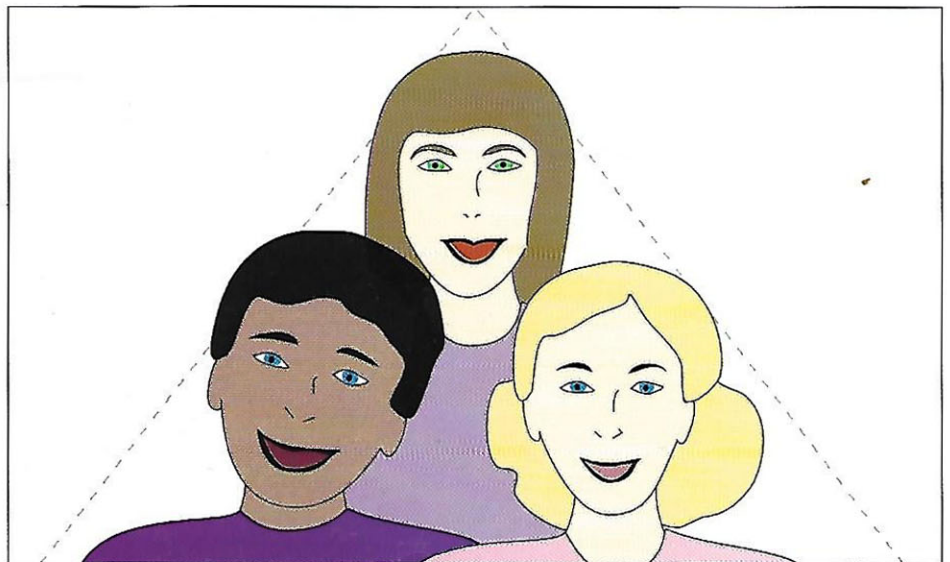


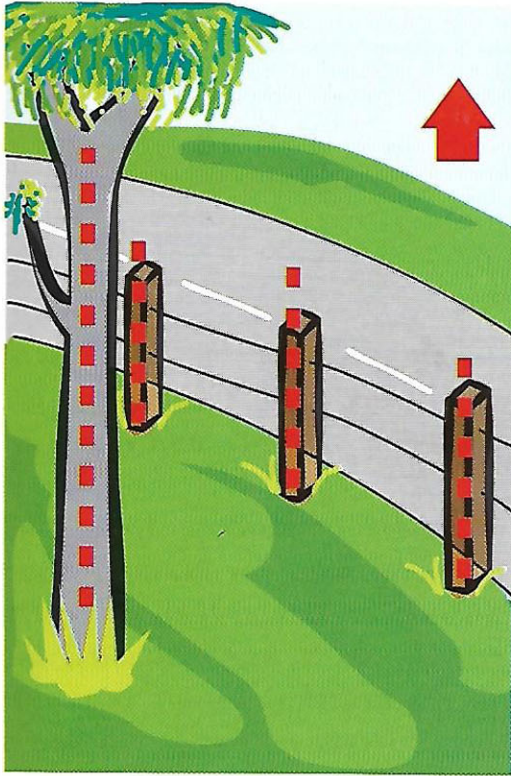
This painting shows the rule of thirds at work.

DIFFERENT TYPES OF COMPOSITIONAL STRUCTURES

The three main types of compositional structures used in painting are based around an organised format.

1. The pyramid format structures the main subject matter within triangular shapes. Arranging the subject matter this way makes it appear balanced.

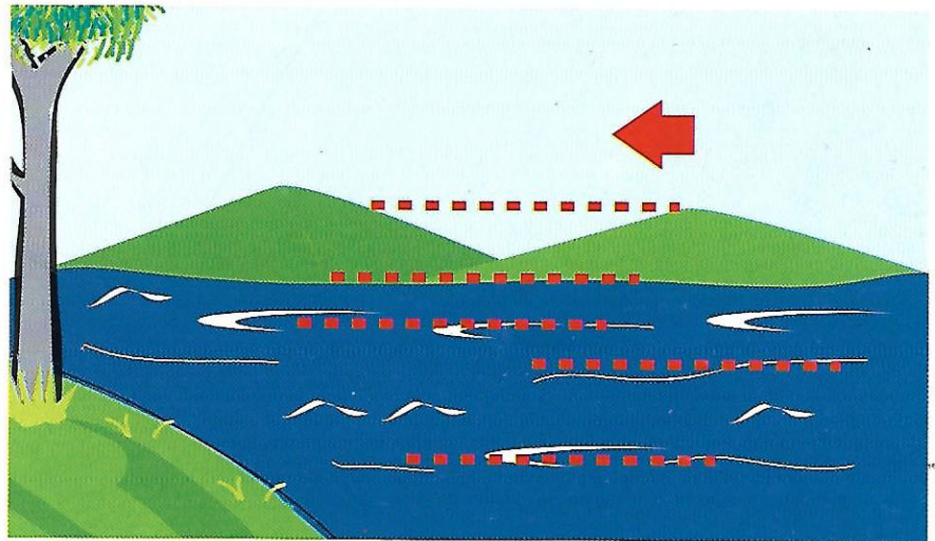




An example of an artwork that uses vertical composition

2. The vertical format places and uses subject matter that creates strong vertical lines. This tends to give the artwork a powerful sense of structure and design.

3. The horizontal format places and uses its subject matter to form a strong, horizontally structured image.



This artwork uses horizontal composition

TASK

Complete the following in your sketch book.

1. Explain the meaning of composition.
2. Sketch a landscape composition using the golden section rule.
3. Sketch a landscape composition using the rule of thirds.
4. Find an artwork from this book or another that clearly demonstrates each of the compositional structures. Write down the title of the artwork and the name of the artist and complete a quick sketch of the work.
5. Using the information from this section, create a variety of compositions.
 - (a) Draw three similar rectangles in your sketch book.
 - (b) Sketch three different compositional structures containing each of the following: a farmer, a farm house, a fence, a tree and some hills. Try to make each composition as different as possible.
 - (c) Select what you consider to be the most effective composition and comment on why you feel it works best.