

ALBERTA DISTANCE LEARNING CENTRE

Art 10 FNA1400

Assignment Booklet 13 Lesson 13: Painting a Portrait

Student's Questions and Comments

FOR STUDENT USE ONLY

(If label is missing or incorrect)

File Number:

FOR ADLC USE ONLY

Assigned to

Marked by

Mark: _____ %

Date Received:

Summary

	Total Possible Marks	Your Marks
Lesson 13		
TOTAL		

Please use the correct preprinted label for this course and Assignment Booklet.

Name	_____
Address	_____
City/Town	_____
Province	_____
Postal Code	_____

Apply Assignment Label Here

Teacher's Comments

Teacher's Signature

CANADIAN CATALOGUING IN PUBLICATION DATA

FNA1400

Art 10

Assignment Booklet Package

ISBN: 978-1-927090-72-5

Copyright 2013

Alberta Distance Learning Centre

4601 - 63 Avenue

Barrhead, Alberta Canada T7N 1P4

Alberta Distance Learning Centre acknowledges with gratitude the contribution of Distributed Learning Branch, Alberta Education, in the preparation of these materials.

All rights reserved. No part of this courseware may be reproduced, stored in a retrieval system, or transmitted in any form or by any means – electronic, mechanical, photocopying, recording, or otherwise – without written permission from Alberta Distance Learning Centre.

Printed in Canada

Alberta Distance Learning Centre has made every effort to acknowledge original sources and to comply with copyright law. If errors or omissions are noted, please contact Alberta Distance Learning Centre so that necessary amendments can be made.



Alberta Distance Learning Centre website:

<http://www.adlc.ca>

The Internet can be a valuable source of information. However, because publishing to the Internet is neither controlled nor censored, some content may be inaccurate or inappropriate. Students are encouraged to evaluate websites for validity and to consult multiple sources.

Note: Users of Courseware Produced by Alberta Distance Learning Centre

Much time and effort are involved in preparing learning materials and activities that meet curricular expectations as determined by Alberta Education. We ask that you respect our work by honouring copyright regulations.

Art 10

Lesson 13



Student Example – by Kayleigh J

Painting a Portrait

Instructions for Submitting Assignment Booklets

1. Submit Assignment Booklets regularly and **only one Assignment Booklet at one time**. This allows your teacher to provide comments you can apply to subsequent work.
2. **Check the following** before submitting each Assignment Booklet:
 - Are all assignments complete?
 - Have you edited your work to ensure accuracy of information and details?
 - Have you proofread your work to ensure correct grammar, spelling, and punctuation?
 - Did you complete the Assignment Booklet cover and attach the correct label?

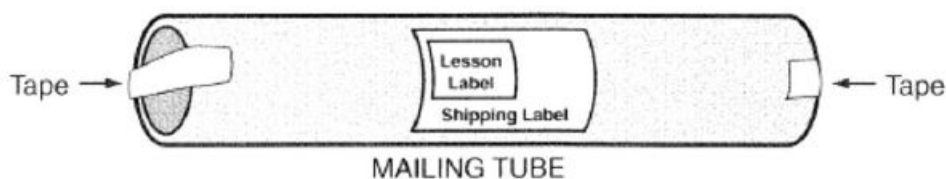
Preparing the Assignment Booklet

Ensure that the lesson number on the label is the number on the Assignment Booklet. Peel the corresponding preprinted label for the Assignment Booklet from the backing and apply it to the appropriate space on the cover page.

- **Never** use tape or staples to attach the label to the Assignment Booklet.
- **Do not** put the preprinted label on the **outside** of the mailing envelope.

Preparing the Mailing Envelope or Mailing Tube

- The **mailing envelopes** provided are pre-addressed to ADLC. Attach your return address.
- Some courses provide **mailing tubes**. Roll your assignment(s) and Assignment Booklet and insert them into a mailing tube. Seal the tube and apply the correct label to a shipping label provided. Affix the shipping label to the outside of the tube. When your submission is returned, you can re-use the mailing tube for subsequent lessons.



© ADLC

Submitting to an ADLC Office

If you reside near an ADLC office (Barrhead, Edmonton, Calgary, or Lethbridge), you may drop your submissions directly at the office.

Using Postal Mail

Determine sufficient postage by having the envelope or tube weighed at a post office. (Envelopes less than two centimetres thick receive the most economical rate.)

Submitting Electronically

Upload your assignment to your marker's dropbox for grading.

1. Hand-written or word-processed documents must be scanned into PDF form.
2. Save the file to your computer as directed or with your name and assignment number, such as **SmithChrisArt10A1**.
3. Go to **www.adlc.ca**, choose **Online Course Login** from left-hand side of screen, and login using your ADLC username and password.
4. Select **course name** (such as *Art 10 PR - Electronic Lessons*) from your list of courses.
5. Select **Assessments** tab from the top of screen, choose **Dropbox**, and scroll to your **marker's name** and/or the **unit** on which you are working.
6. Under **Submit Files**, select **Add a File**; then, select **Browse** from the pop-up window. Select your assignment file and **Upload**.
7. Select **Submit** to send your assignment to your marker. Your marked assignments will be returned to you electronically through your dropbox.

Art 10

Assignment Booklet 13

Assessment

Successful completion of this course requires you to do the following:

1. **Complete all sections in each Assignment Booklet to the best of your ability.**
Incomplete Assignment Booklets will be returned unmarked.
2. **Achieve at least 40% on the final exam.**
3. **Achieve a final course mark of at least 50%.**

Process

- **Read the course material** before working on the activities in this Assignment Booklet. The *Art 10 Information Booklet* contains the information necessary for successful completion of your work.
- **Proceed carefully** through each assignment. Reflect upon your answers and prepare your written responses to communicate your thoughts effectively. Time spent in planning results in better writing.
- **Proofread your work** before submitting it for marking. Check for content, organization, paragraph construction (if applicable), grammar, spelling, and punctuation.
- **If you encounter difficulties or have any questions**, contact your teacher at Alberta Distance Learning Centre for assistance.

Format

If you choose to use a **word processor** for your written work,

- format your work using an easy-to-read 12-point serif font such as Times New Roman
- include your full name and student file number as a document header
- double-space your final copy
- staple your printed work to this Assignment Booklet

Avoid **plagiarism** by acknowledging all sources you use. Contact your teacher if you are uncertain how to document sources. Although you are encouraged to work collaboratively and discuss various aspects of this course with others, all submitted work must be your own.

Our Pledge to Students

Alberta Distance Learning Centre is committed to helping students achieve their educational goals. We look forward to assisting students who are sincere in their desire to learn. Students may contact their course teacher(s) by phone, e-mail, fax, Skype, or in person at an Alberta Distance Learning Centre office.

Barrhead

4601 - 63 Avenue
Barrhead, Alberta T7N 1P4
Phone 780-674-5333
Toll-free 1-866-774-5333
Fax 1-866-674-6977

Edmonton

300 HSBC Building
10055 - 106 Street NW
Edmonton, Alberta T5J 2Y2
Phone 780-452-4655
Toll-free 1-866-774-5333, ext. 6100
Fax 780-427-3850

Calgary

341 - 58 Avenue SE
Calgary, Alberta T2H 0P3
Phone 403-290-0977
Toll-free 1-866-774-5333, ext. 6200
Fax 403-290-0978

Lethbridge

Professional Building
712 - 4th Avenue South
Lethbridge, Alberta T1J 0N8
Phone 403-327-2160
Toll-free 1-866-774-5333, ext. 6300
Fax 403-327-2710

Painting a Portrait

For this lesson, you will paint a portrait. It can be of a member of your family or of a friend who is willing to pose for you. Be sure to warn this person that painting his or her portrait takes at least two hours, including several rest periods of five minutes. The portrait does not need to be painted in one day. You can resume work on it after a day or so. If you paint your own portrait from your reflection in a mirror, you could paint on and on so that you finish in one session – but that will be tiring! Two or more sessions might produce a better result.

Two portraits are displayed on the following pages. One was done in 15th century Italy, and the other in 19th century Spain. The Italian portrait is painted in a delicate, precise way. The Spanish portrait is painted more boldly and directly. These contrasting portrait techniques should give you courage to paint a portrait because they show how varied an effective portrait painting can be.

A portrait shows more than a person's appearance. It also tells us something of what the artist felt about the person being shown. Your portrait will show your emotional response (or lack of response) to the person you paint. The Italian portrait is rather calm and unemotional. The Spanish portrait is more emotional.

Your painting will be a result of your nature as an artist – for example, of whether you are aware more of colour or of tone. In the Italian portrait, tone is important. The only vivid colour is the red of the cap.

A photograph of a person may be a good portrait because the pose, angle, and lighting produce a work of art. Yousuf Karsh, a great Canadian photographer, has taken magnificent portraits.

The portrait shown is by Sandro Botticelli, a great artist in Florence during the early Renaissance. Writers and artists five hundred years ago wanted to revive the lost glory of Greece and Rome and, in attempting to do this, began looking at the world with fascinated interest.



Sandro Botticelli, 1445-1510, "Portrait of a Young Man", 1480-1485 © ADLC

Sandro Botticelli is famous for his beautiful use of lines. In this clear and simple portrait, notice the curving lines for the texture of the young man's hair. Botticelli could use shadows well also. The shadows on the side of the nose, the right cheek, and the neck make this face look rounded and real. The subject looks calm as he endures the painting of his portrait. This is a tempera painting.

Notice that the background area has been painted also. Often, vague shapes or patterns might be included in this area to give more interest. The background area might be painted in duller colours. Review Lesson 2 and the mixing of complementary colours to achieve dull colours. Dull colours have more intensity than black or grey backgrounds produce. Thicker and brighter colours can be painted over background colours. Details can be added in the last phase of the portrait painting.

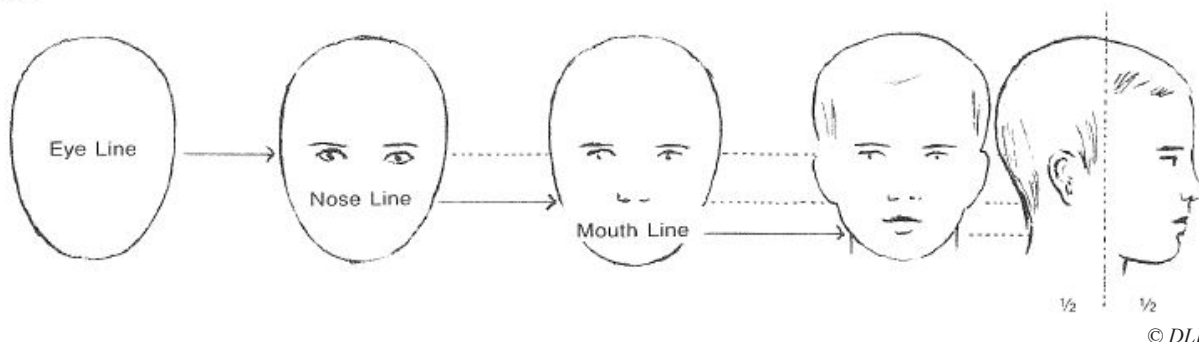


Francisco Goya, 1746-1828. "Dona Isabel Cobos De Porcel, 1806 © ADLC

Goya, a great Spanish artist, painted many vibrant and dazzling portraits. They are a fascinating record of human personality. His portrait of *Dona Isabel Cobos de Porcel* shows a proud and aristocratic woman wearing a black mantilla that contrasts well with her blond beauty. Goya is said to have painted her picture as a present to her and her husband for their hospitality.

Human heads are rather egg-shaped as shown by proportions in Example 13-1. The diagrams are approximate guides for faces because real faces vary in some ways from the average.

13-1



The *eye line* is at half the distance from the top of the head to the chin.

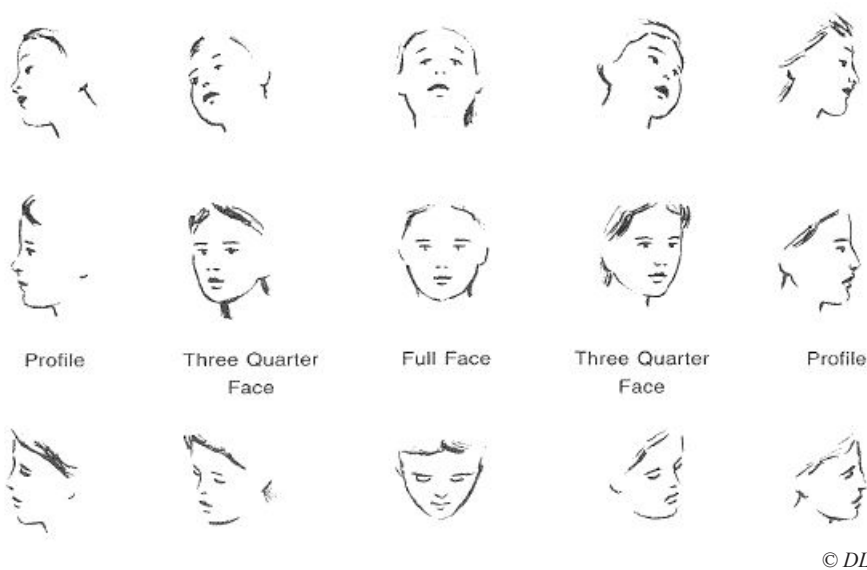
The *nose line* is at half the distance from the eye to the chin.

The *lower lip* is at half the distance from the nose to the chin.

The *ear* comes between the eye line and the nose line. The ear comes more than half way to the back of the head.

Example 13-2 shows a face seen at various angles. The first row shows a face seen from below. The second row shows a face seen at our eye level. The third row shows a face seen from above.

13-2



To get the tilt and angle of a face, you can draw lightly parallel lines for the eyes, nose, and mouth as in Example 13-1. Draw a line running down the middle of the face for the position of the nose. Only when you have established the positions for the eyes, nose, and mouth by drawing very light guidelines should you start drawing these features. Example 13-3 shows how this technique would work for the Botticelli portrait.

13-3



© DLB

Example 13-4 shows how guidelines for the eyes, nose, and mouth could have been drawn for the Goya portrait. Dona Isabel is the three-quarter view looking to the left.

13-4



© DLB



Egg Head

Well placed shadows make a head seem to project. The shadows on the left side of the egg-shaped head make the head, neck, and shoulders look solid and real.

Thinking of a head as a block that has been chipped away helps us to notice shadows around the eyes, nose, and cheeks.

When no definite lines occur between areas in a picture, lines are less important.



Block Head



Eyelids curve over an eye.



Shading gives a round look to the eye. A little patch of white makes an eye look alive.



Dark shadows about the nose make it seem to protrude.



© DLB

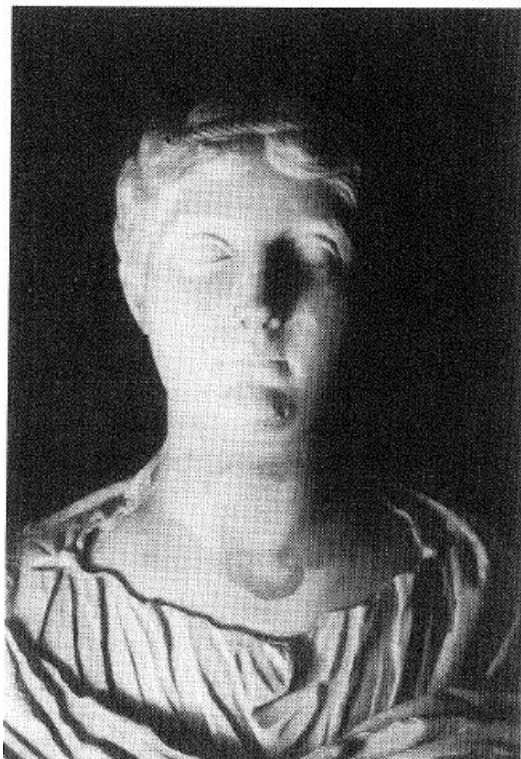
Shadows are dark at the corners of mouths. A shadow below the lower lip makes it seem to protrude.



© DLB

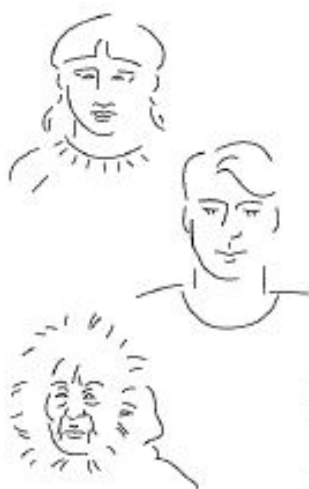
On the next page are four photographs of a head with the light coming from four directions. The matronly woman was carved in marble in the first century A.D. She is Octavia Minor, daughter of Mark Antony, the Roman general who had the famous love affair with Cleopatra, Queen of Egypt. Octavia lived to be the mother of a future emperor, Claudius. Her evil nephew, the insane Emperor Caligula (Little Boots), murdered her.

In the upper left photo, the light is on the upper left; therefore, the shadows are on the right side of the face and under the chin. In the upper right photo, the light comes from the upper right; therefore, the shadows are on the left side of the face and under the chin. In the lower right photo, the light comes from the lower right and the shadows are on the left side of the face. The places below the chin and eyes are in light. In the lower left photo, the light comes from the lower left. Consequently, the shadows are on the right side of the face and the places below the chin and eyes are in light.



Courtesy of the Department of Classics, University of Alberta

How Do I Mix Light Skin Tones?

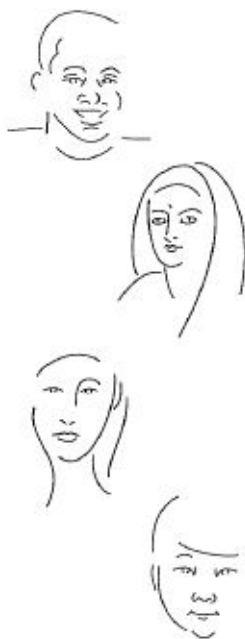


© DLB

You can mix white and orange with some red to make some skin colours. Try various combinations like light blue, dull yellow (called ochre), and red. Add a lot of water to these three colours or add some white paint. Use light flesh colours for highlights in the face and for projecting areas of the face such as the forehead, the bridge of the nose, the cheeks, and the chin. Use a lighter colour for the protruding bottom lip.

If you want warm shadows, shade areas on the face, arms, and hands with an orange pencil. Warm colours are yellow, red, and orange. If you want cool shadows, use green, purple, or blue pencil lines. You should produce beautiful pearly effects if you brush watery pink tempera paint over these areas. When the paint is dry, add some light touches with a yellow or pink crayon to achieve a warm living look. Sometimes, a few sketchy red lines can be used for nostril or lip detail.

How Do I Mix Dark Skin Tones?



© DLB

To paint a darker skin tone such as a reddish-yellow or bluish-brown, combine yellow, brown, a medium red, and grey. (See Lesson 2 to mix duller, vibrant colours). Black is too harsh and kills the intensity of a shadow. Most shadows have some blue in them. Try using less water for a shadow colour. For a highlight on a darker skin tone, add some white or a light, warm colour. Try details in colours not usually thought of as “flesh” colours. Blue, purple, and green details can add more interest and personality to a portrait. Experiment with colour.

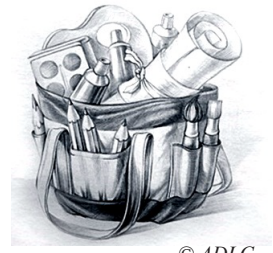
If you use coloured pencils with paint, you are using mixed media. Other mixtures of media you can try include wax crayons under thin paint or over dry paint, oil pastels with tempera paints, or coloured and black felt pens with paint.

A full-length portrait shows a standing person. *A half-length portrait* shows a person from the waist up. *A head portrait* shows the head and part of the shoulders. A full-length or a half-length portrait requires a full sheet of the supplied art paper. For a head portrait, you may reduce the paper to one-half.

Art 10 – Lesson 13 – Assignment Section

Goals and Objectives

- Discover and depict realistic details, including texture, shading, and dimension, by observing a subject matter directly.
- Paint a person who is posing in front of you, or paint a self-portrait using a mirror.
- Show the modelling of the facial features in your portrait through colour.



Assignment I: Portrait Painting – 80%

- Using the paint type of your choice, create a portrait on a **full sheet of the supplied white paper**.
- Paint a portrait of a person who is posing for you, **or** paint your own self-portrait from observing your reflection in a mirror.
- Do **not** copy a portrait from photographs or other pictures.
- Do **not** be concerned about exact likenesses.
- Your portrait should include the view of the **full face** (including hair), **neck**, and the **upper part** of the **shoulders**.
- The most important aspect of this assignment is to show **modelling** of the face through **colour blending** as described in the lesson material.

Artist Statement – 10%

- Complete the Artist Statement section included in Assignment Booklet 13.

Sketch Activity 13 – 10%

- Complete the Sketch Activity section included in Assignment Booklet 13.
- **Note:** On the back of your compositions, indicate your **name, course name, assignment booklet number, assignment number, and file number**. Be sure to include the appropriately labelled **Assignment Booklet**.

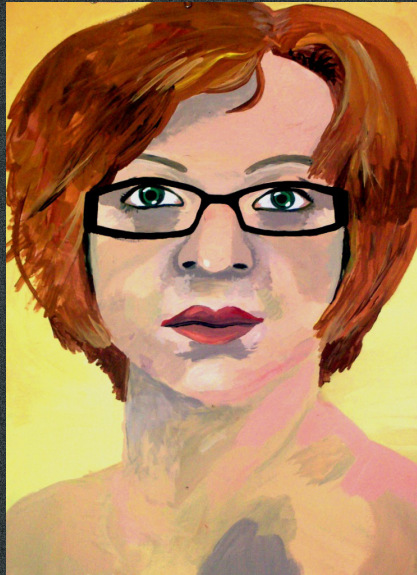
Reminder

Visit the Art 10 link from the Department of Art & Design Studies website at <http://artdesignstudies.weebly.com/art-10.html>. On the website, scroll past the Mr. Picassohead submissions to view Art 10 visual exemplars submitted from fellow Art 10 students for each Art 10 lesson. These may inspire and/or assist you in Art 10.



Art 10 – Visual Exemplars

Student Visual Exemplars



Self-Portrait – by Mandie Jichita



My Best Friend – by Kayleene Trinchin



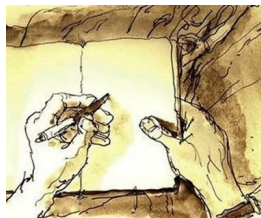
Self-Portrait – by Kayleigh Johnstone

Artist Statement

An Artist Statement (see chart below) must be completed for each Assignment Booklet (worth 5 marks). It is to serve as a self-evaluation and reflection of your artwork. In addition to the title of your artwork, this statement should include a *brief description of each artwork*, the process you used to create your artwork, including techniques and media used, as well as any challenges and successes you encountered.

Lesson 13 – Artist Statement	
Assignment I	
Title of Artwork	
Media You Used	
Description of Process <ul style="list-style-type: none">• Include techniques employed.• Describe the challenges and successes you experienced.• Did you take a risk by trying something new?• What would you do differently if you would paint the same portrait again?	

Lesson 13 Sketch Activity



© ADLC

Find a photograph depicting an *object* or a *person* (or both) that means something *special* to you. Sketch the photograph on this page. Include a few sentences describing why this person or object is special to you.

Lesson 13 Assessment Rubric (This will be completed by your marker.)

Evaluation Criteria	Beginning 5 or below	Needs Improvement 6	Developing 7	Accomplished 8	Exemplary (WOW!) 9 or 10	Score
Visual Effect (general quality)	Organization of art elements, content, and craft is not addressed in the work; there is no effect on the viewer.	Organization of art elements, content, and craft is incompletely addressed in the work; there is little effect on the viewer.	Organization of art elements, content, and craft is addressed in the work; the work holds the viewer's attention .	Organization of art elements, content, and craft create a cohesive work; the work has lasting effect on the viewer.	Organization of art elements, content, and craft create a striking and memorable work. It has the power to "wow" the viewer.	/10
Interpretation of Criteria (completeness and effort)	Project shows no evidence of meeting criteria or displaying original thoughts and/or ideas .	Project requirements are fulfilled , but it does not show any evidence of unusual thought or interpretation.	Project shows adequate interpretation of the assignment, but it lacks a finished look.	Project shows clear understanding of the assignment. With more effort, the project might have been outstanding.	Project shows inventive interpretation of assignment and was continued until as complete as possible. Effort was far beyond requirement.	/10
Visual Voice (conveys story, idea, emotion, mood, point of view, tone)	The work articulates ideas unsuccessfully .	The work has vague articulation of ideas. Content imitates existing examples or thoughts.	The work attempts articulation of ideas. Content mirrors existing examples or thoughts.	The work shows expressive articulation of ideas. Content stimulates thought .	The work has clarity and expressive articulation of ideas. Content is distinct and stimulates new thought .	/10
Evaluation Criteria	Beginning 1	Needs Improvement 2	Developing 3	Accomplished 4	Exemplary (WOW!) 5	Score
Composition and Design (organization and structure)	The work shows only the minimum , or the work was never completed .	The work shows little evidence of understanding the elements and principles of art and inadequate evidence of planning.	The work is adequate , yet it lacks conscious planning and evidence of planning.	The work shows awareness of elements and principles of design, using one or two elements and uses space adequately.	The work shows and utilizes knowledge of elements and principles of design, combining several elements and using space effectively.	/5
Technique (craft and conventions)	Use of the medium underscores ideas unclearly; it is poorly executed and/or incomplete .	Use of the medium shows little evidence of how to enhance ideas; student has difficulty manipulating qualities of the medium.	Medium is used adequately to underscore ideas; student is developing an understanding of specific qualities of medium.	Medium is used effectively to underscore ideas; student demonstrates some understanding and application of specific qualities of medium.	Medium is used inventively to underscore ideas; student demonstrates clear understanding and application of specific qualities of medium.	/5

Assignment I Additional Comments		/40
Completion of Artist Statement		/5
Sketch Activity 13		/5
Lesson 13 Total Score		/50 %

