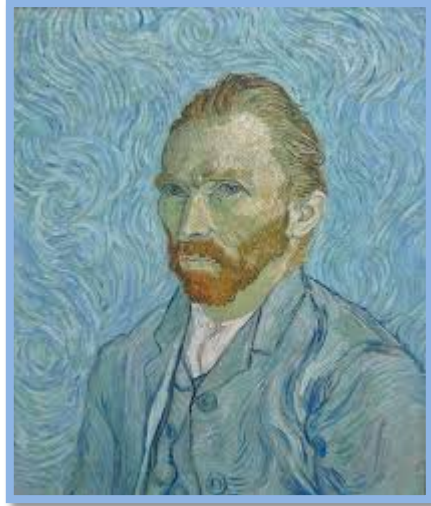


**Term 3**  
**Grade 6**  
**Visual Arts**

**Contents**

Self-Portrait.....	2
What is a self-portrait? .....	2
Layout and Medium.....	2
Featured Artists.....	3
Rembrandt van Rijn.....	3
Vincent Willem van Gogh.....	4
Drawing Faces.....	4
Positioning facial features .....	4
Close-up Features.....	6
Eyes.....	6
Nose .....	7
Mouth.....	8
Extra details.....	8
Contour Drawing.....	9
What is an observational drawing?.....	9
Hair .....	10
Straight Hair .....	10
Short Hair.....	12
Wavy Hair.....	14
Very Curly .....	17

## Self-Portrait



### What is a self-portrait?

A self-portrait is a picture (representation) that the artist makes of him/herself. Whenever the person painting or composing the picture is in the picture, then it is a self-portrait. This includes selfies! Self-portraits are a good way to explore portraiture. You can draw yourself using a mirror or a photograph. Most importantly, self-portraits allow you to reach deep down inside and translate your feelings and emotions into a drawing. Creating a self-portrait allows you to draw what you see outwardly while conveying what you feel inwardly.

### Layout and Medium

Self-portraits can be done in many ways and with many different mediums. When thinking about the layout of a self-portrait, remember that you can do one where you can see your shoulders and head, or you can do one where you focus only on the face - you draw your face and a bit of your neck. Another option is a very close-up portrait where you cannot even see the whole face. You need to think about what kind of emotion or message you are trying to convey and how the layout of your picture will help you do that.

Self-portraits can be done in any medium. You can do a drawing using pencils, charcoal or pastels. You can paint with oils, water colour or acrylic. You can even sculpt, etch or collage a

self-portrait. It all depends on which medium you are comfortable working with and how the medium will help convey your message.

## Featured Artists

Through the ages, artists have been fascinated with the human face. Except for identical twins, no 2 faces are alike. Although we all have human features, the differences in shape, colour and texture give us a unique and individual identity. The Dutch artist Rembrandt painted 90 self-portraits between the years 1620 to 1699. Even after the artist Vincent van Gogh cut off his ear, he continued to portray himself (bandages and all).



## Rembrandt van Rijn

Rembrandt was born on 15 July 1606 in Leiden, Netherlands. Rembrandt is often referred to as the greatest Dutch painter of his era. His works alone make Dutch painting outstanding in the history of art. Like other artists of his time, he painted portraits, everyday events, historical subjects and landscapes. But, unlike most, he refused to specialize and was skilled enough to succeed in all. He painted over ninety self-portraits within his life time.



**The Storm on the Sea of Galilee**



**The Night Watch**

## Vincent Willem van Gogh

He was born on 30 March 1853 in Zundert, Netherlands. He is considered a major Post-Impressionist painter. Van Gogh had a far reaching influence on 20<sup>th</sup> century art. Unlike many other artists, Van Gogh did not feel the need to think his way through his painting process. He preferred to paint what he felt. In order to capture the energy and force he felt, he had to develop a painting style that was energetic and forceful. His output includes self-portraits, landscape and still life. He shot himself on 29 July 1890 after many bouts of mental illness.

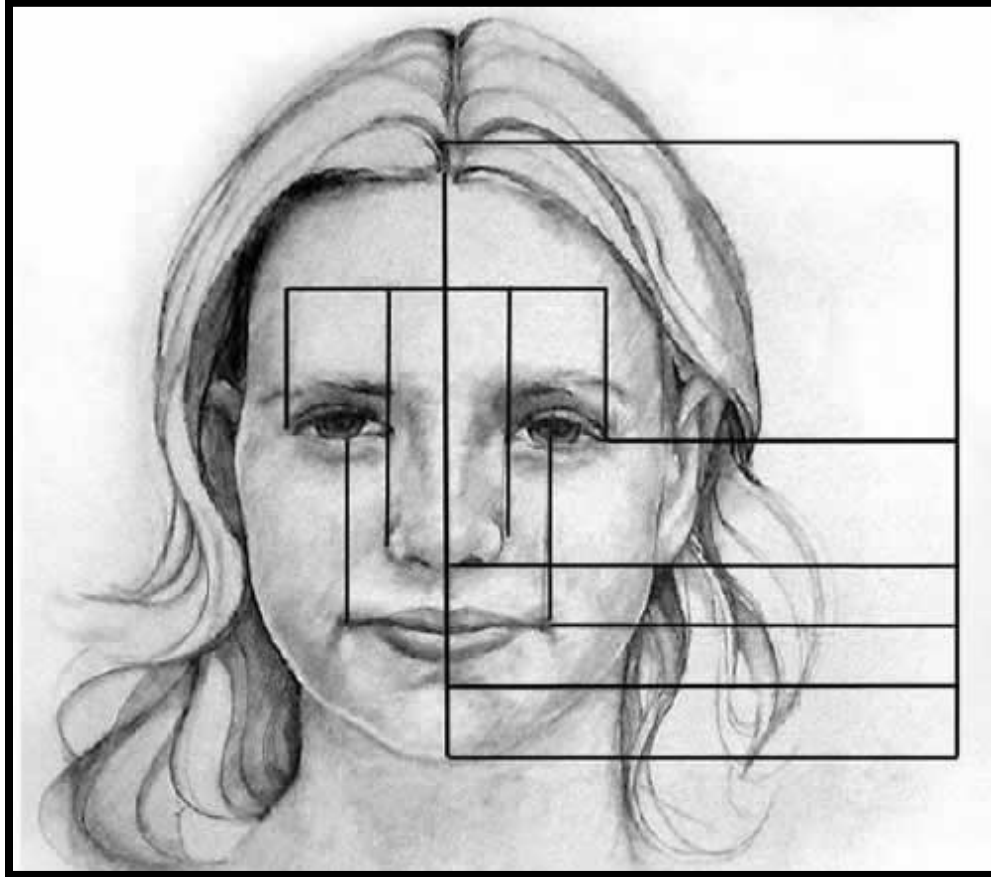
## Drawing Faces

### Positioning facial features

Whatever the size of the head or the shape of the face, the relative proportions and positions of the facial features are fairly constant from person to person. The relationship between the features can be easily seen if you divide up a frontal view of a face.

#### **If you look at the central vertical line, you will notice several things:**

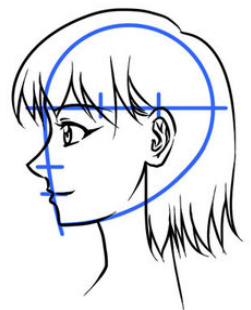
- The facial features are placed symmetrically.
- The eyes are halfway down the face.
- The eyebrows are level with the tops of the ears.
- The fleshy part of the nose is as wide as the distance between the inside corners of the eyes.
- The corners of the mouth line up with the pupils of the eyes.
- Halfway between the eyes and the bottom of the chin is the bottom of the nose.
- The bottom of the mouth is halfway between the bottom of the nose and the bottom of the chin.



**When drawing the face from different angles remember:**

### **Profile view**

- The nose projects much further than the rest of the face.
- The jaw shouldn't go further out than the forehead.
- The ear is positioned after the halfway mark of the profile.
- The line of the mouth is quite short.



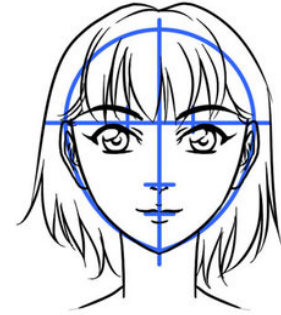
### **Three-quarter view**

- The further eye has a different shape to the nearer eye.
- The mouth shape is shorter on the far side of the central line and longer on the near side.
- The same is done with the eyebrows as with the line of the mouth.



## Full face view

- The eyes are one eye length apart.
- The two sides of the head should mirror each other.
- The ears are less obvious from this perspective.

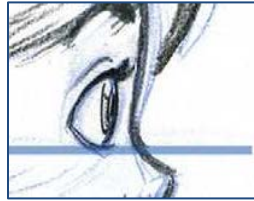


## Close-up Features

### Eyes

Seen in profile, the eye is a relatively simple shape to draw and yet many people get it wrong, tending to draw something they recognize instead of the actual shape.

- **Profile view:** The eyelids should project beyond the curve of the eyeball: if they didn't project, the eye would not close.



- **Three-quarter view:** The further eye is similar to the eye drawn in a profile view, in that the eyelid projects past the eyeball on the outside corner. The shape of the nearer eye is similar to the shape of a frontal view eye and the shape appears to be more complete. The far eyebrow will appear shorter than the near one.



- **Frontal view:** From this angle the eyes are more or less a mirror image. The space between them is the same as the horizontal length of the eye. Usually about a quarter of the iris is hidden under the upper eyelid and the bottom edge just touches the lower lid.





## Nose

The nose at different angles presents marked differences in shape. In very young people the nostrils are the only areas that stand out.

- **Profile view:** The main difference here is the shape of the nostril and its relationship to the shape of the rest of the nose.



- **Three-quarter view:** The outline shape of the nostril is still evident, but notice how its relationship to the rest of the nose has changed.



- **Frontal view:** The only shapes visible are the surface of the length of the nose and the point. The nostrils are the most clearly defined areas, so pay attention to their relationship.



## Mouth

- **Profile view:** The line of the mouth (where the lips part) is at its shortest in this view. Note whether the upper lip projects further than the lower lip, or vice versa, or whether they project similarly.
- **Three-quarter view:** The angle of the face accounts for the difference in the curves of the top and bottom lip. The nearer side appears almost as it does straight on, whereas the farther side is shortened due to the angle.
- **Frontal view:** This is the view we are most familiar with. The line of the mouth is very important to draw accurately – you need to capture its shape precisely or the lips will not look right.



## Extra details

Keep in mind that every face is different, so these notes are guidelines to help you. Also, keep in mind that men generally have thinner lips than women and their eyebrows are generally thicker than women's.



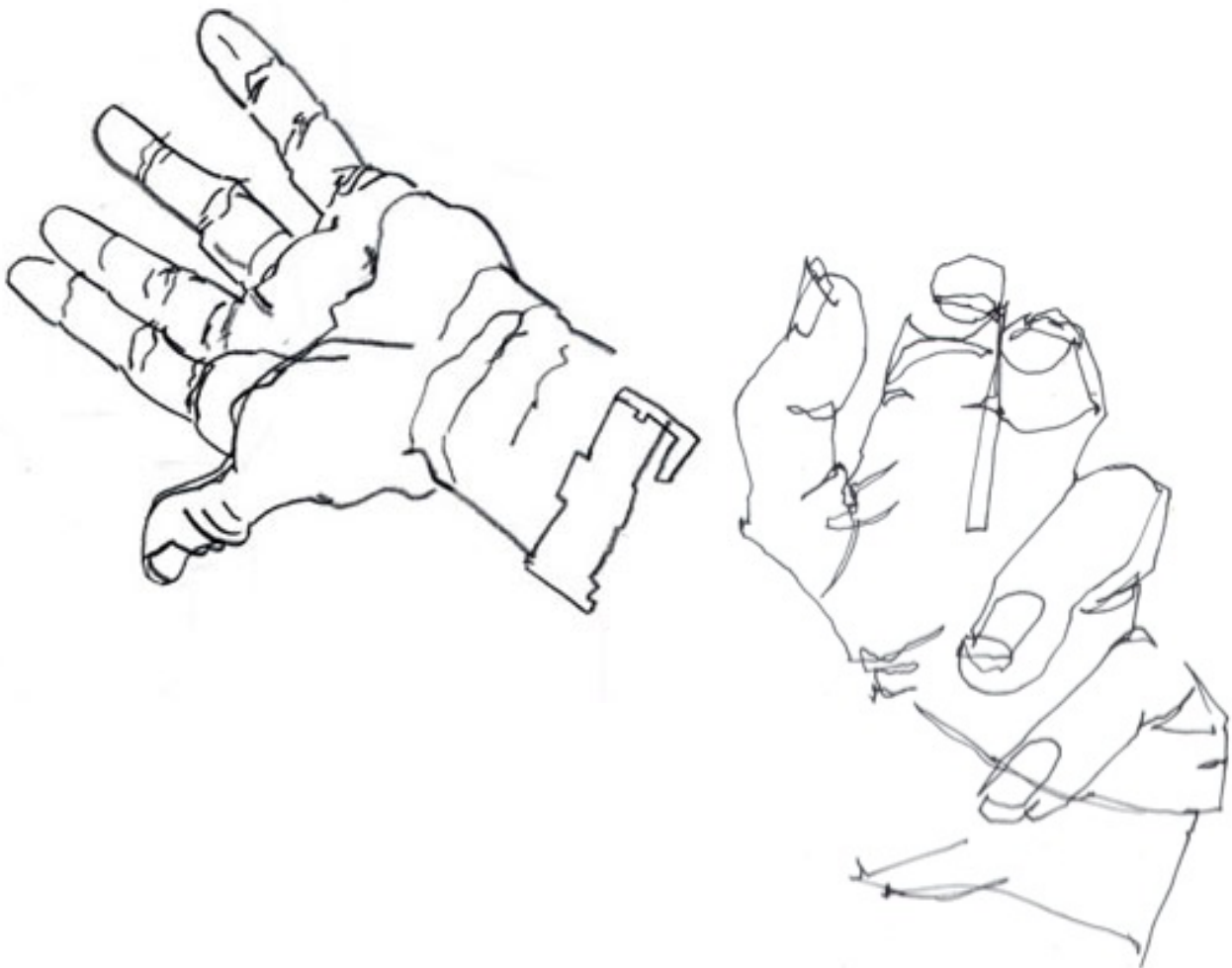


## Contour Drawing

### What is an observational drawing?

The secret to making art and to developing confidence in drawing is to learn to look (observe) and not just to see. Artists observe or look at the imagery they are using in their artwork. In drawing, a **contour** is the edge where two *things* meet, an **outside edge** is where the air around the object meets the object. An **inside edge** is where two *shapes* meet each other.

Many artists do basic contour drawing to help improve their observation skills. When doing a contour drawing, an object is placed on the table, the object usually has an unusual shape, the artist then draws the object without looking at the paper they are drawing on. This forces the artist to observe the object closely instead of just looking at it.



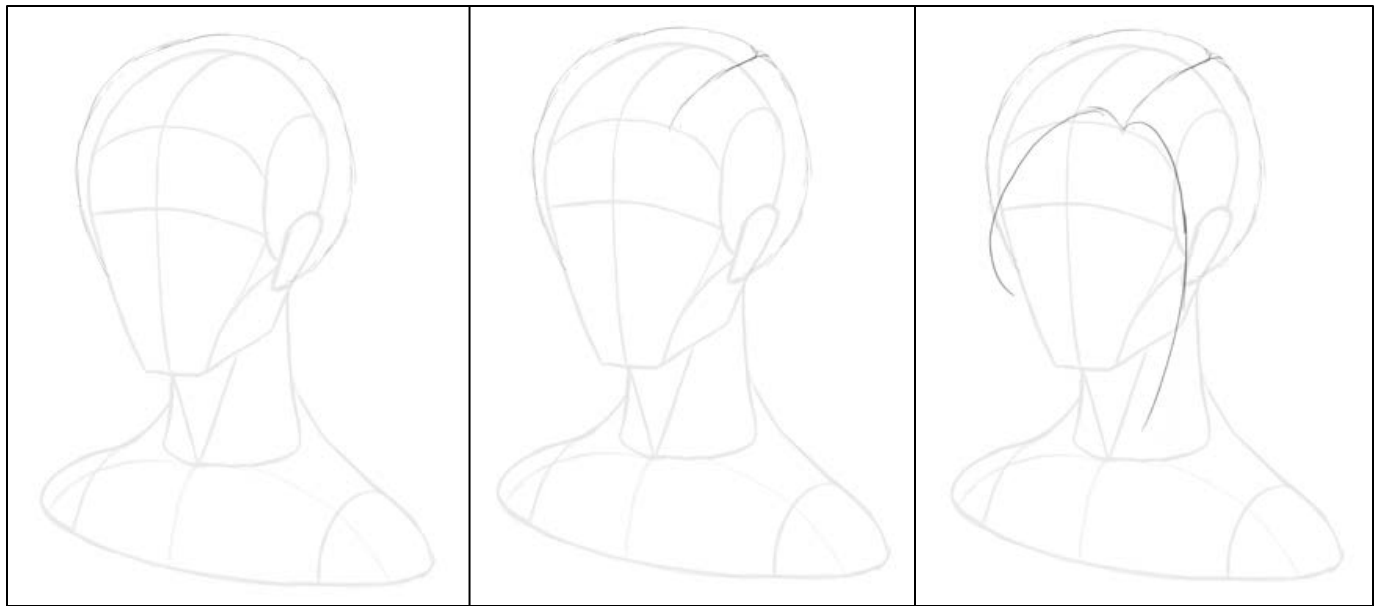
## Hair

Hair is very difficult to draw, because what we see is different than what we know. You can't simply draw all the hairs in the form of lines because that's not what we see when we look at hair. What we see must be simplified to lines and shades and there are many ways to do it.

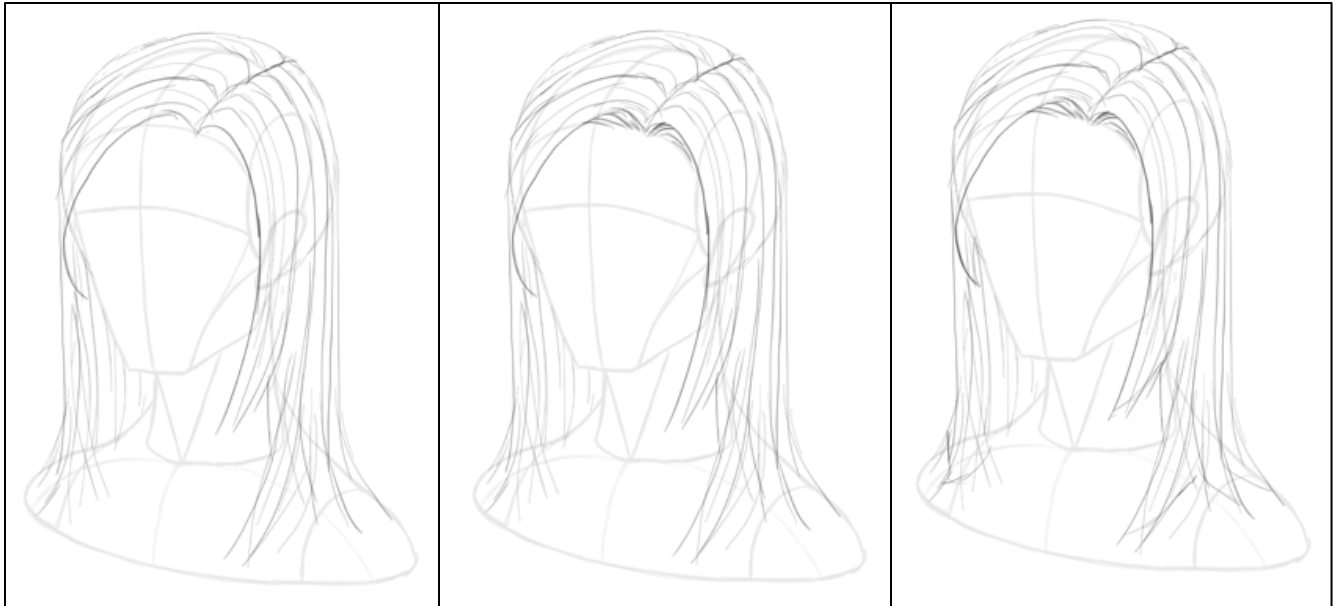
Underneath are some step-by-step instructions to help guide you when drawing hair.

### Straight Hair

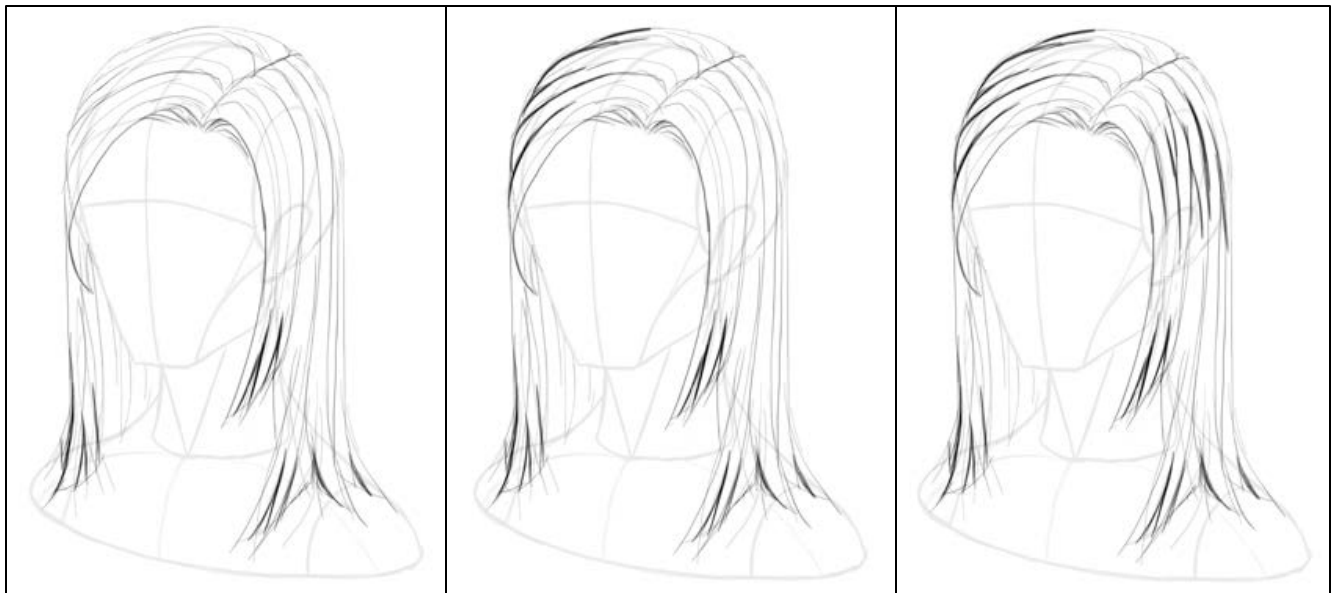
1. Start by adding some volume around the head. Hair shouldn't lie flat on the scalp.
2. Draw the parting in your chosen place.
3. Draw the outline of the hair around the face.



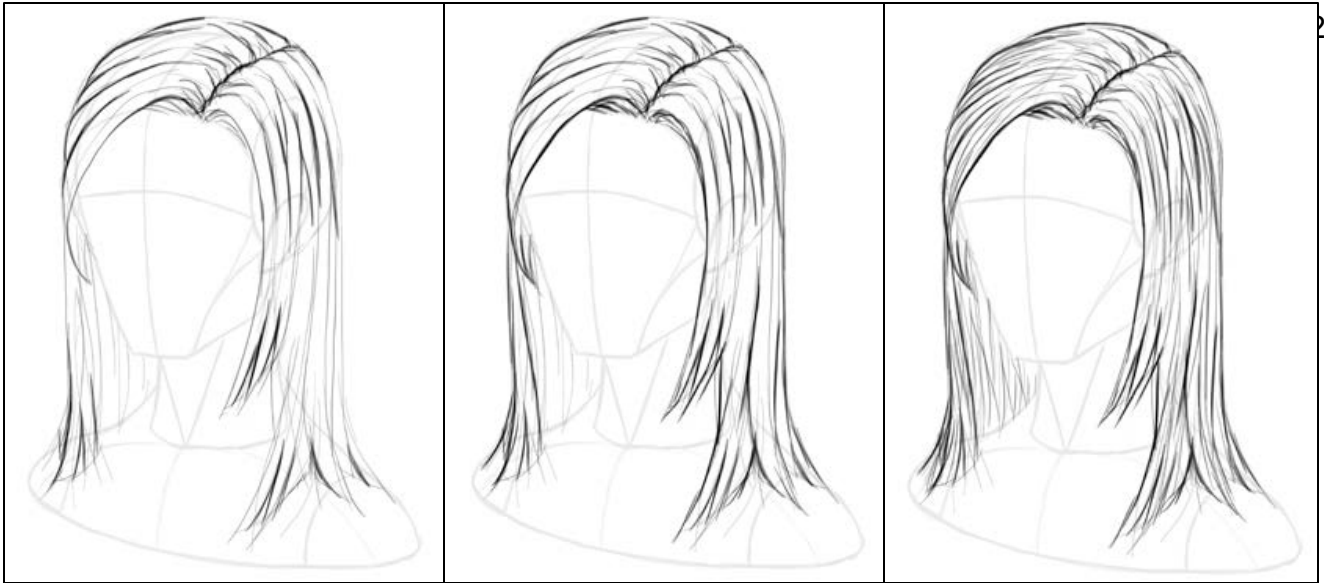
4. Draw the direction of the hair gently flowing down over the shoulders. Keep in mind that you're not drawing the single hairs here, just their flow.
5. As I've mentioned before, hair doesn't lie flat on the scalp. Show it by elevating the front.
6. Hair is grouped in strands, and that's what we see. Create skewed edges of such strands.



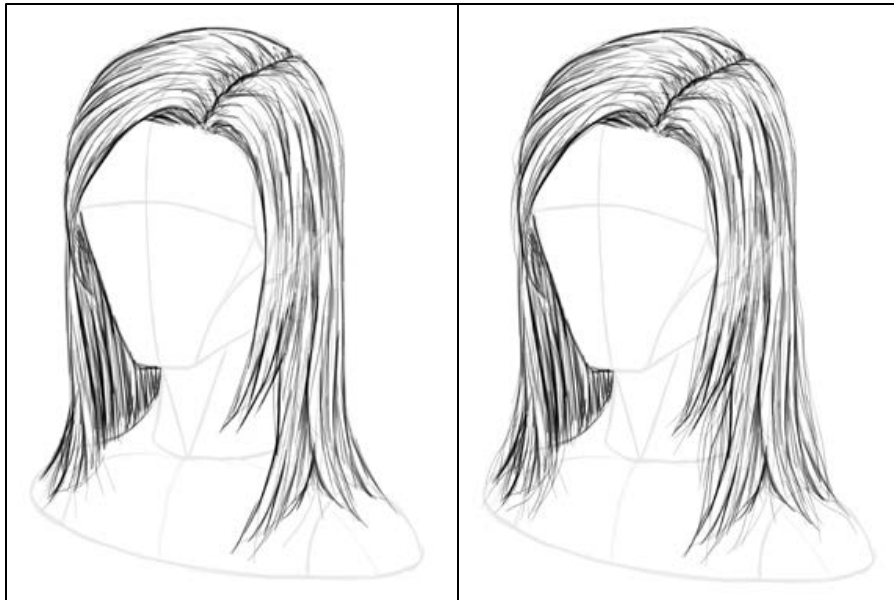
7. Each strand can be divided into smaller strands.
8. The strands will be partially visible on top of the head as well.
9. Draw some strands on the side, too, to add some texture. Don't draw them as simple straight lines, but rather as narrow "Y" shapes (normal and upside down).



10. Make the hair elevated along the parting.
11. Outline the whole hair, following the rhythm of strands. Don't press too hard—hair is soft and shouldn't have a hard outline.
12. Draw long lines along the strands. This will give the hair some detail and add depth to the whole haircut. Don't press too hard, and don't make the lines too tight.

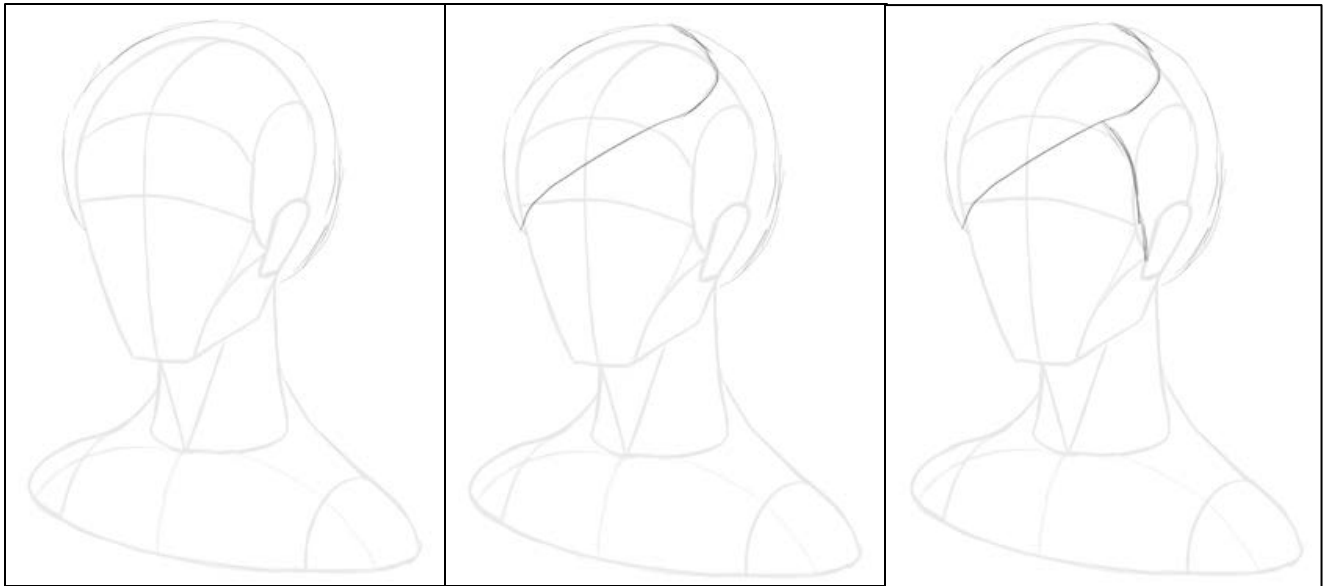


13. Shade the hair now, thinking in terms of strands, not single hairs.
14. Add some stray hairs here and there to make it look more realistic.

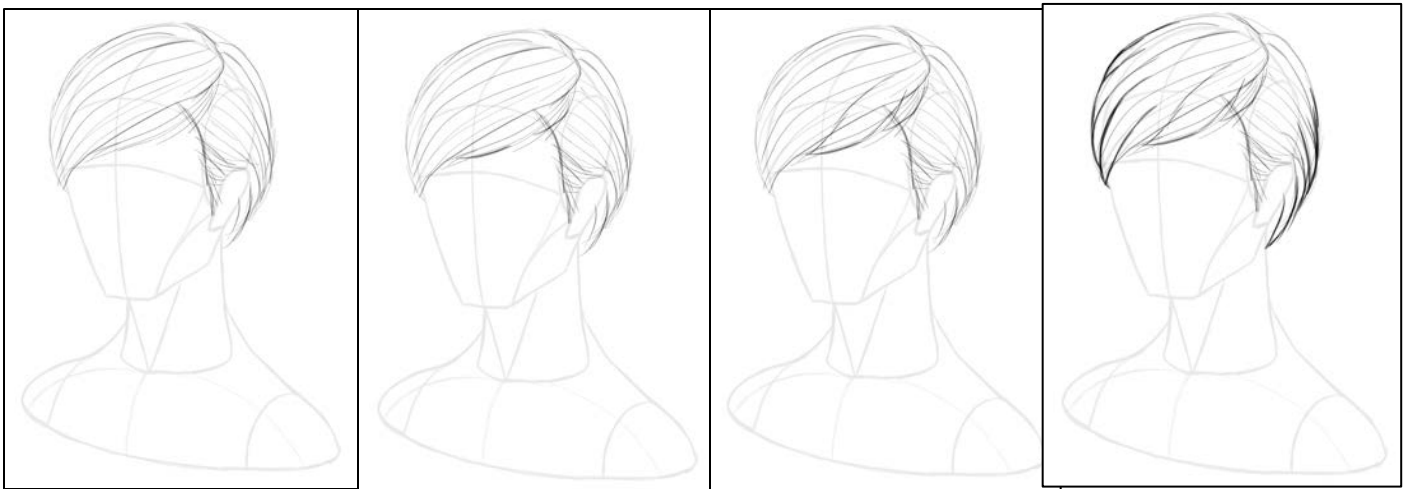


## Short Hair

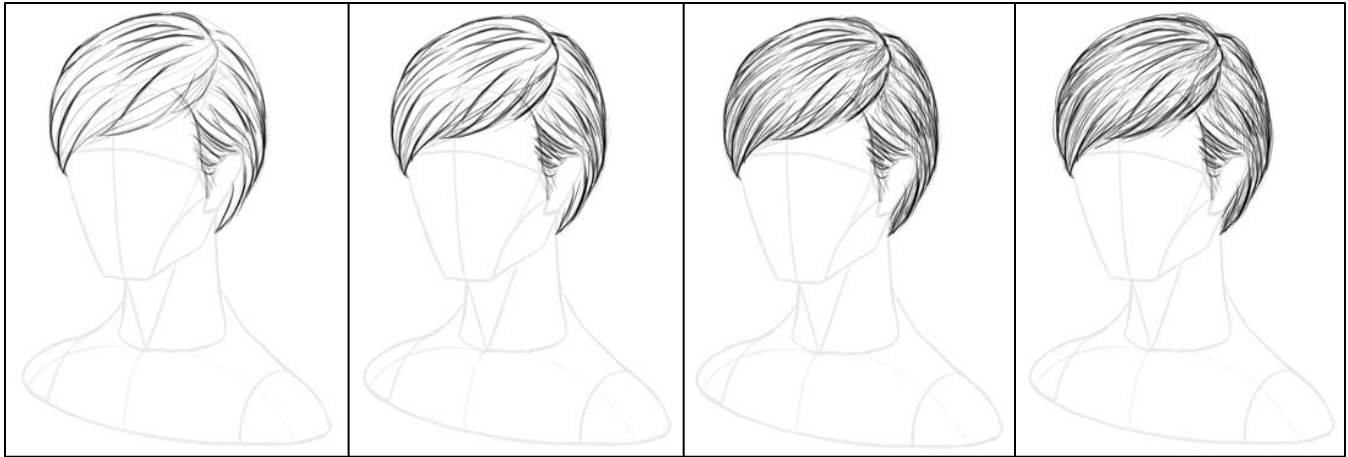
1. Draw some volume around the head. In this case it will also be the outline of the whole haircut.
2. Draw the parting and the fringe going straight from it.
3. Make the general outline complete by drawing the hairline next to the ear.



4. Draw the direction of the hair, creating the 3D form of the haircut.
5. Some stray strands may appear in the fringe. Draw their edge and then their shape going towards the parting.
6. Define the strands on the sides of the head.



7. Draw some shadows between strands in the middle as well.
8. Gently outline the hair without drawing lines that are too thick. All the lines should be tapered.
9. Gently shade the strands.
10. You can add some stray hair to make it more natural.



## Wavy Hair

1. Draw the volume of the hair around the head. Wavy hair is often quite full and elevated.
2. Draw the parting.
3. Draw the outline of the strokes surrounding the face.



4. Make the hair seem elevated by filling the area between it and the scalp.
5. Add gentle waves above the first strand-lines without touching them.
6. Create more waves following the same rhythm. These waves shouldn't touch each other.





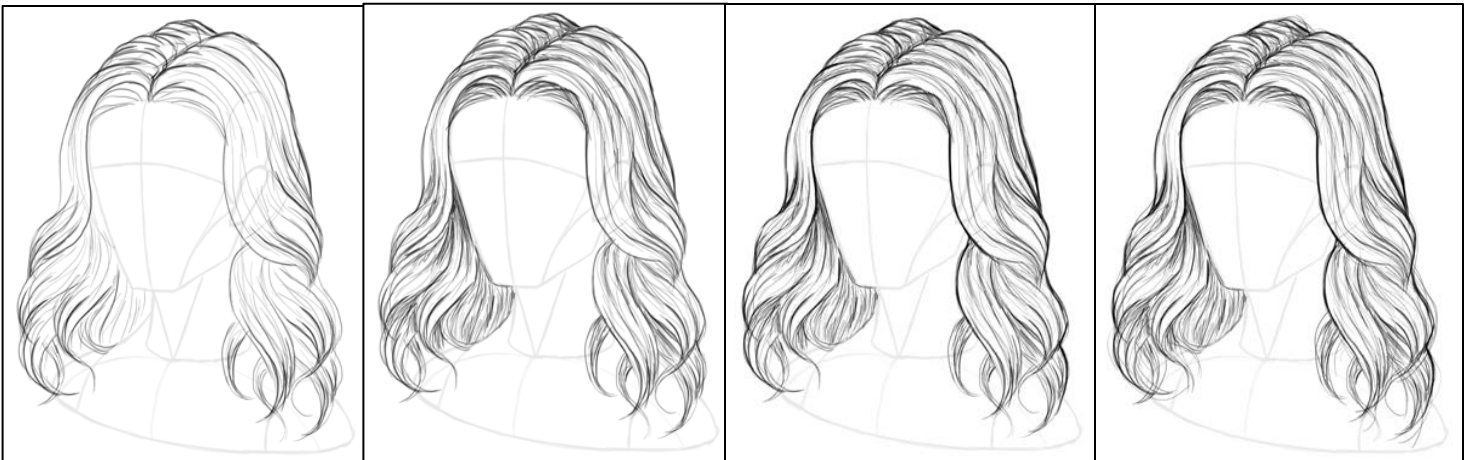
7. Close the shape of each strand by mirroring its wave and adding a pointed tip.
8. Draw some more thin tips on the bottom of the haircut. Their curl should complement the other waves.
9. Draw the shape of the strands on top of the head.



10. Draw the direction of the strands all over the head. Do it lightly.
11. Each strand should be divided into more strands at the tips.
12. Make the strands on top of the head more detailed.

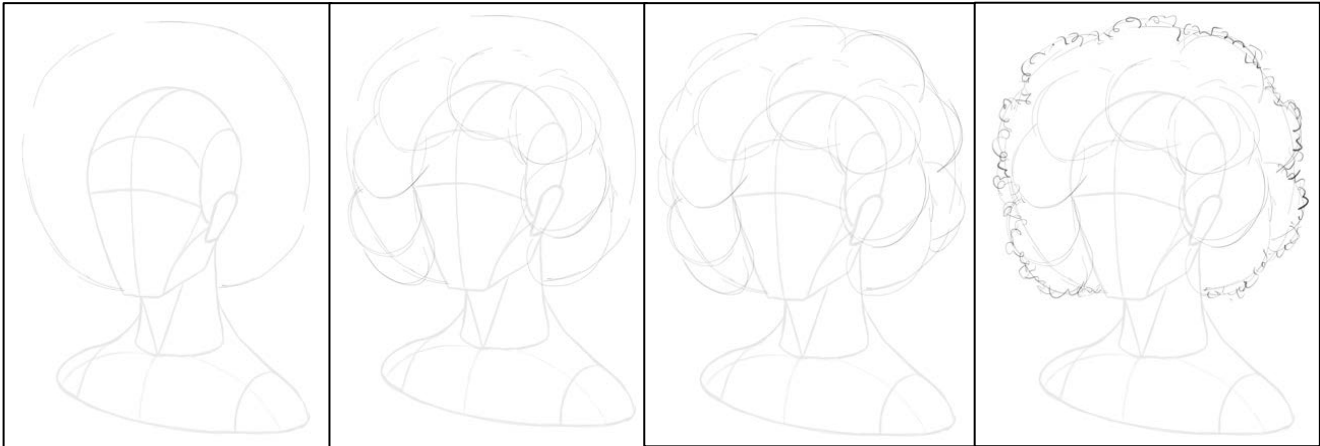


13. Outline the whole hair without making the waves too obviously separate.
14. Shade the strands and the spaces between the waves.
15. Give a strong outline to the hair, keeping it soft.
16. Add some stray hair here and there.



## Very Curly

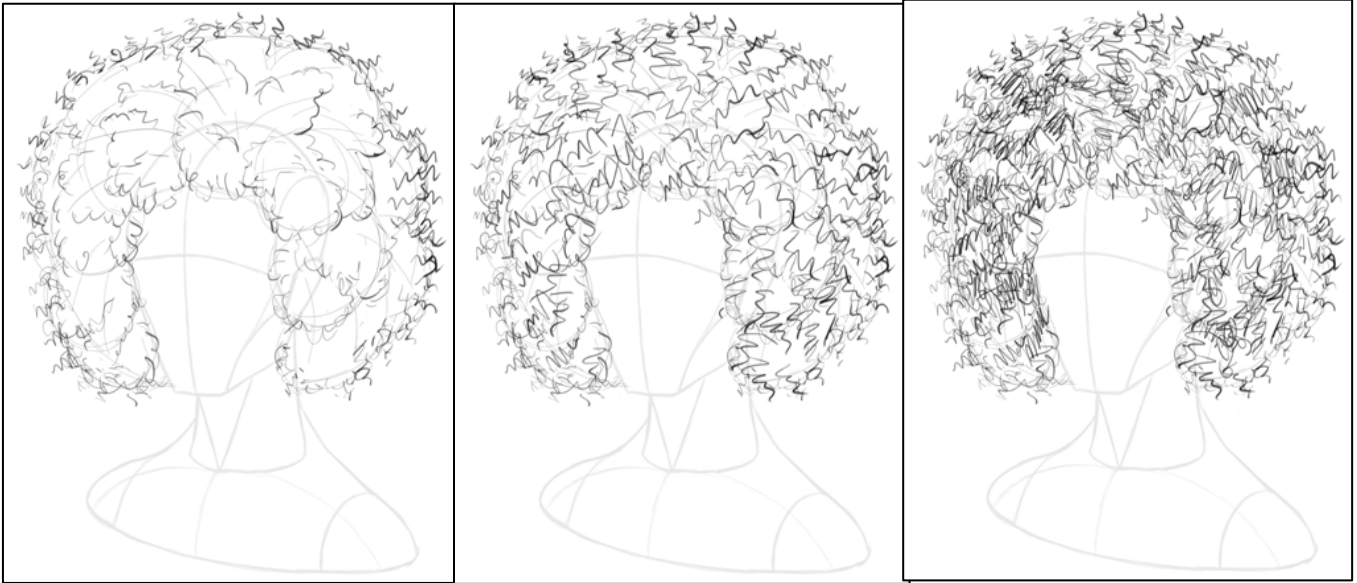
1. Draw the outline of the volume of the hair. This time it will have a lot of volume.
2. Sketch "clouds" of strands all around the head.
3. Sketch the curly outline of the whole haircut.



4. The hair around the face will have the same shape.
5. Gently sketch the general direction of the hair. Perspective is important here!
6. Imagine each direction line is a branch of a tree. Add the "leaves".



7. Add strands of hair in the form of little springs all around the head. This will create a nice, non-uniform outline.
8. Draw bigger curls within the outline, following the direction you've established before.
9. Shade the hair in a very general way—just to show it doesn't have a flat surface.



10. Shade the whole haircut now, drawing curls all around. This will create the texture nicely.
11. Shade the haircut in a more definite way, drawing shadows between groups of curls.

