



**The Cindy Wider Method**

# **Teacher Course Guide**

**Year: 4**

**Term 3: Portraiture Foundations**

**Course Code: CWM-Year-4-Term3-TCG**

## Major Purpose of Term 3

The major purpose of this term of the course is to help your students continue to develop the special way of observing their world that is essential for drawing. During this third term of the course your students will bring together 'Comparison of Angles, sizes and tones.'

To assist them in refining these valuable skills, they will first of all be introduced to the medium of charcoal while drawing their Panda. Then they will move into the study of portraiture drawing in graphite while they learn valuable traditional artist techniques.

Your students will begin with an overview of basic charcoal techniques as they explore the medium and discover it's possibilities as well as limitations.

Throughout the term they will develop a deeper awareness of the theory of light and shadow as they discover 5 key areas that are used in drawing to create the illusion of form on a flat surface.

With this basic understanding of how to use the medium of charcoal then graphite to render form, your students will shift focus into exploring the reasons why artists use portraiture in their work as they become familiar with the amazing Contemporary Aboriginal Artist Jandamarra Cadd and his stunning portraits.

To create their final project, your students will draw their own self-portrait using graphite on white paper with a variety of erasers and blending materials.

## Recommended Art Supplies

### Lesson One:

- **Cartridge paper large A3 size** (for first lesson (110gsm or heavier with slight tooth)
- Soft tissues for blending powdered/grated charcoal
- Plastic or paper plate for powdered charcoal (optional – if needed the charcoal can be grated straight onto the paper but make sure they spread it evenly)
- **Inexpensive hairspray** (for sealing charcoal artworks after completion; always test it on scrap paper first)

- **Compressed** charcoal (half a stick per student)
- **Willow charcoal in medium** size sticks
- **White charcoal pencil to place a dot in the panda's eye.**
- Eraser (cut in half or quarter to create a sharp edge)
- **Sandpaper** is vital - at a medium grit (not too rough and not too smooth)
- Small pieces of torn scrap paper to put under the hand to protect from smudging
- Wet-wipes to clean up fingers and tables afterwards)
- Sheets of scrap paper (newspaper) or butcher's paper to protect the desk surface from messy charcoal - or plastic table cloth
- Art shirt to protect clothing
- Baking paper to place over the work (once it has been sprayed with hair spray)

### **Lessons 2 to 4 (graphite only - no charcoal needed)**

- Printed images from course book
- HB, 2B and 4B pencils (you can substitute the 2B for a 4B if 2B isn't available and also to save time)
- Sharpener
- Erasers (hard plastic and kneadable)
- Cotton bud
- Small piece of scrap paper to protect from smudging

### **Lesson 5 onwards**

- All items from lesson 2 plus the following
- 1 sheet of A4 Size Cartridge paper (for creating the final portrait)
- Printed photograph (Black and White printed photograph; self portrait of each child - head and shoulders only)
- Ruler
- Cotton buds and soft tissues (for blending graphite)
- 1 sheet of tracing paper (and some tape) to place over their portrait photo and draw angles onto
- Baking paper to protect the drawing from smudges in between drawing sessions.

## Lesson 1: General Overview

During this lesson you will be teaching the following:

1. Exercise 1: Create charcoal powder and blend the background (power point) **10 mins**
2. Exercise 2: Prepare your charcoal to a chisel-point tip
3. Exercise 3: Create your Panda drawing with black charcoal and eraser (power point) **30 mins**

### Teacher to prepare:

Your students will need the following items for this lesson:

- Large sheet of A3 size cartridge paper
- Eraser cut in half (for a sharp edge)
- Sticks of willow
- Compressed charcoal (half a stick per child)
- Paper or plastic plate (to grate the charcoal into; using the sandpaper)
- Tissues and cotton buds for blending
- Paper to protect tables
- Sandpaper for grating charcoal
- Paper towel and wet-wipes for at the end clean up only
- Hairspray to seal the image and baking paper to place over the completed work

## Introduction to Charcoal



Image: 1

## 🗨️ Explain the following to your students;

1. Today you will learn how to use charcoal like real professional artists do.
2. You're going to create this cute Panda using just charcoal and eraser on white paper **(see image: 1)**
3. There are some quick rules to know about charcoal before we begin.
4. Try not to touch your paper too much with your fingers even before you draw onto it.
5. ***Never blend your charcoal with your fingers*** because there are lots of natural oils in our hands that make the charcoal not stick to our paper.
6. Instead you can blend the charcoal with either a soft tissue or cotton bud.
7. If you need to lean your hand on your page you can gently place a piece of scrap paper under it but be very careful not to pull it away, peel it back instead – otherwise it will smudge the drawing very easily.
8. Charcoal wipes off very easily but don't worry that's a good thing because you can fix your mistakes very simply.
9. It can be not a good thing though if you are really happy with your drawing – in that case be very careful not to smudge it.

## Exercise 1: Create Charcoal Powder and Blend the Background

In this lesson your students will begin their drawing by creating the background. First of all they will shave the compressed charcoal across sandpaper to create charcoal powder (onto a plastic or paper plate or they can grate directly onto their sheet of drawing paper so long as they make it fairly evenly dispersed.)

Then will sprinkle the powder evenly around their paper and finally bend it in large circular motions using a tissue. They must try to cover the background reasonably evenly and making sure no large areas of white paper are left throughout the middle area. They don't have to go right up to the edges but close to **(see Image: 1)** ***Don't add too much compressed charcoal powder***, or press it in to the paper otherwise it will be hard to erase later. The white areas will be created using the erasing to expose the white of the paper again.



Image: 1

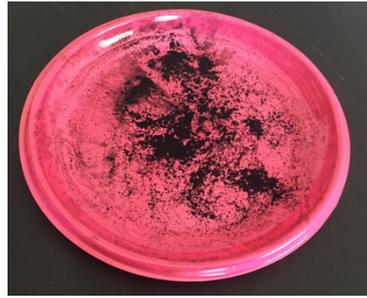


Image: 2



Image: 3



Image: 4

### **🗨 Explain the following to your students;**

1. Today you are using compressed charcoal and willow charcoal (show them the difference.) You will create the background only with the compressed charcoal and draw with the willow charcoal and your eraser.
2. The difference between compressed charcoal and the willow stick or vine charcoal is that the vine and willow are actually plants and they are burned to become charcoal. The willow or vine stick erases very easily.
3. Compressed charcoal is darker and harder. It's powdered charcoal mixed with wax or resin and is compressed to form a stick.
4. You will use your compressed charcoal to make a powder with; by grating the stick of compressed charcoal across the sandpaper onto your plate. **(show image: 2)**
5. You don't need to make a lot of the charcoal to cover your page this is plenty. Try not to take too long doing this because we have lots to do and this is just the background **(show image: 2)**
6. Then you are going to sprinkle the powder onto your drawing.
7. After that you will blend it into your paper using a soft tissue and large circular motions **(show image: 4)**
8. Lets get started!

## Exercise 2: Prepare your Charcoal to a Chisel Point Tip

Your students will create an angled tip on their willow charcoal so that they can use it two ways; the tip for fine lines and the larger broad area to cover medium sized areas.

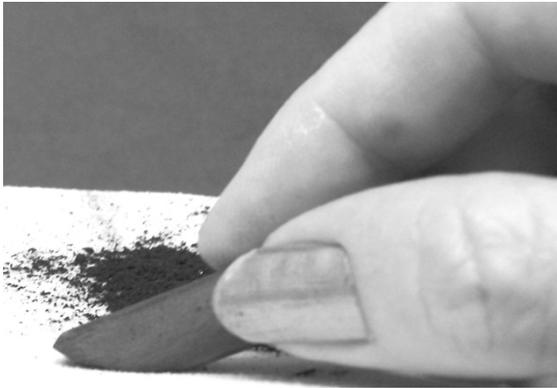


Image: 1

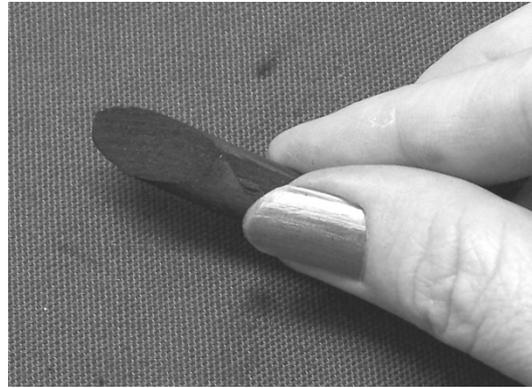


Image: 2

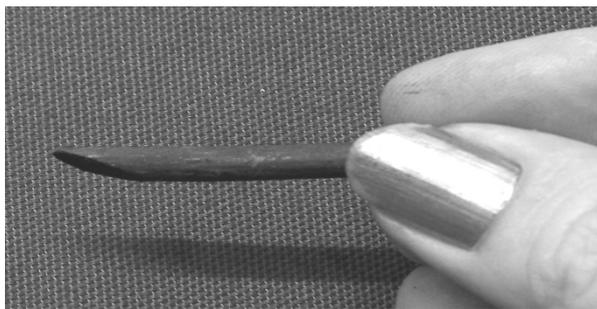


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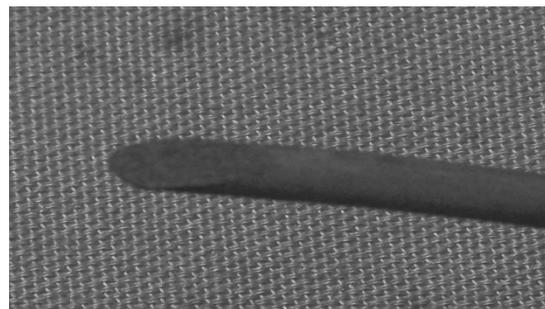


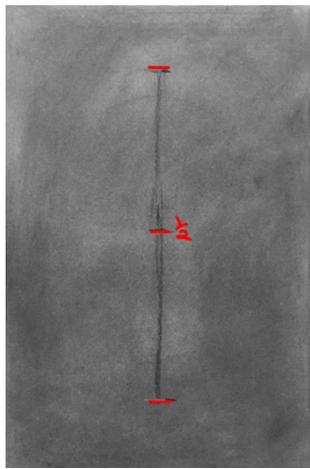
Image: 4

### 🗨 Explain the following to your students;

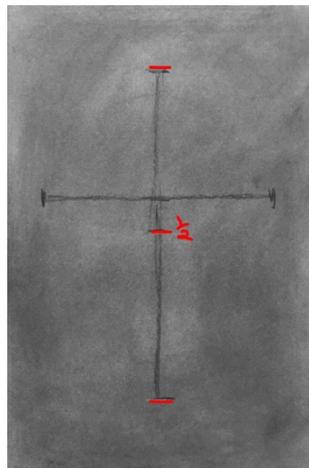
1. Before you can draw lines with your charcoal it's a good idea to prepare the tip.
2. You can create a chisel point tip by placing the willow stick on angle off the sandpaper and rubbing it for a while to create an angle **(show image: 1.)**
3. Then you can use the flat area to cover larger or medium size areas **(show image: 2.)**
4. The tip can be used to create fine lines **(show image: 3.)**
5. If this is done correctly you will notice a large ellipse shape on the tip and the less angle off the sandpaper you hold the charcoal when you shave it the longer the ellipse shape you will create and the finer the tip will be **(show image: 4)**
6. Create a Chisel Point Tip to begin your Construction drawing of your Panda.

### Exercise 3: Create the Construction Drawing for your Panda

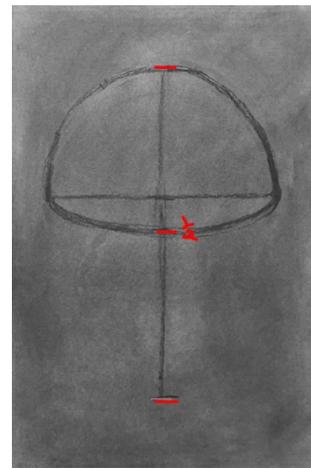
This is a very simple process to help you students become familiar, expressive and confident with the medium of charcoal. It's important not to get too attached to measuring and exactness. Allow a large element of exploration and self-expression with a goal to have plenty of variety in your Pandas. The measurements are a loose guide only. It is preferable that your students don't use a ruler and approximate only. Variety in these Pandas is nicer for your students and more exciting for all!



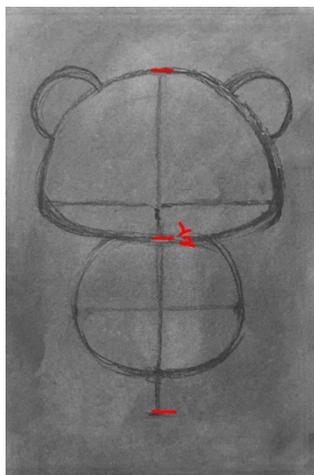
Step: 1



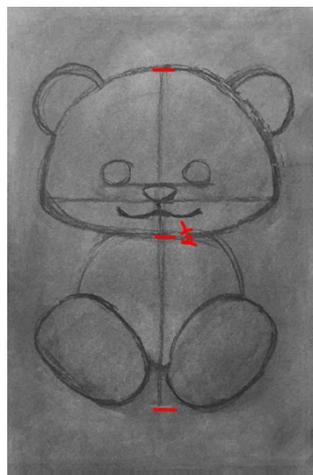
Step: 2



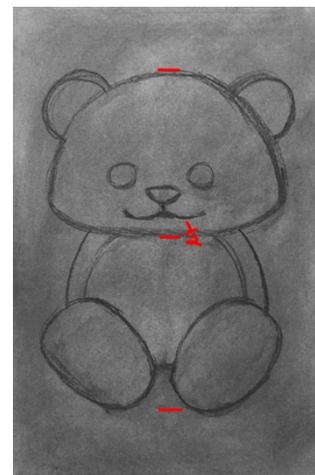
Step: 3



Step: 4



Step: 5



Step: 6



Step: 7



Step: 8



Step: 9



Completed Cute Panda

🗨️ Explain the following to your students;

**IMPORTANT:** Before you begin drawing with your charcoal, you will find that there are lots of loose particles of either charcoal powder, broken pieces of willow stick, or eraser crumbs. **NEVER** blow your work across the table, it could get into someone's eyes.

**What to do Instead:** Hold your drawing vertical, close your eyes and tap your drawing on your desk and blow gently down the sheet.

1. Now you will begin to draw this cute Panda using only a willow stick (prepared to a chisel point tip) and an eraser.
2. First you will draw him then you will erase all the areas that are white.
3. Use the tip area of your willow charcoal stick. As it gets too worn down shave it on your sandpaper again to keep your tip sharp.
4. **Step: 1** - Draw a vertical line down the middle of your page leaving about a hand width at the top and bottom. If you need to erase only use your tissue. Do not use your fingers, or your eraser. You will see that with the tissue the charcoal wipes off easily.
5. Next, mark in the half-way point along the vertical line. No ruler is needed. This is the centre of your panda at his full height from the top of his head to the tip of his heel.
6. **Step: 2** - Draw a *short mark* a couple of finger-widths **up from the half-way mark**. Draw a horizontal line at that mark, for the full width of Panda's head.
7. **Step: 3** - Now it's time to draw your Panda's head. I have created a rounded triangle. You can do the same or create a circle or oval if you like. For a rounded triangle, draw a triangle first then add curves over the top of the triangle. Make sure you draw the tip as flatter and not pointy.
8. **Step: 4** - Draw a mark about 3 finger widths up from the **bottom** of the centre vertical line to mark the base of his tummy. Then to help you create an oval shape for his tummy, **find halfway (approximately) between that little marker at the base of the tummy, and the bottom of his head**. Draw a horizontal line at that half-way marker for how wide you want your tummy to be. You can draw the body with an oval or a circle whatever shape you choose. Mine is an oval. Then add some half circles or little ovals for the **ears**.
9. **Step: 5 - To position the eyes:** Draw a line up about 2 fingers from the widest part of the face for the base of the eye level line. You can add some round shapes for the eyes - later you will add the black oval shape around the eyes but don't do that yet. Draw the nose and mouth.
10. Add two large ovals for the feet - look how big they are compared to the head.
11. **Step: 6** - Erase all the guide lines in the face using a soft tissue. Add some curves for arms using the willow charcoal.
12. **Step: 7** - Draw little egg shapes or ovals around his eyes - this will become those black marks around his eyes soon but not yet. Add an upward curve for his

tummy and pads on his feet as 3 ovals and a jelly-bean shape – or other marks you want to add to his feet. You can decorate them more later.

13. **Step: 8** – this is the exciting part. You will learn another technique; to ***draw into the charcoal with your eraser***. Erase ***out all the parts you see white***. Erase inside the circles of the eyes, the entire area. Later you can add black back into there for the pupil.
14. **Step: 9** – Add ***black charcoal fur*** around the edges of the face, arms, feet and tummy. Go around the ears, and the big eye patches, using short wavy lines to look like fur (this is optional you can just darken up the outline if you want to.) Go all around the edges then colour in the black parts using your flat part of the chisel point tip on the willow stick and a fair bit of pressure but don't press so hard that you break the willow stick.
15. Continue to go back again and erase wherever your panda is white and add black willow stick where it is black to finish off.
16. Add a sparkle in the eyes and tip of the nose using a ***white charcoal*** pencil.
17. Have fun and personalise your panda, add wings if its an angel, a hat, love hearts a buzzy bee, patches, flowers or whatever you can imagine for your own Panda.
18. Very carefully ***sign your work in the bottom left corner*** at least 2 finger widths up from the bottom.

## Lesson 2: General Overview

During this lesson you will be teaching the following:

1. Shading practice (power point, student print out, video) 10 mins
2. 3 Ways to Shade (power point, video) 40 mins
3. **Photographs:** Teachers in the next lesson you are to take head and shoulder (front on) photographs of children ready for their self portrait drawings.

### Teacher to prepare:

Your students will need the following items for this lesson:

- Printed images from course book
- HB, 2B and 4B pencils (you can substitute the 2B for a 4B to save time)
- Sharpener and Erasers (hard plastic and kneadable)
- Cotton bud

## Learn the Smooth Shading Technique (large and small areas)

Important Resource:

- SF-SST: Shading – Shading Techniques (Two Smooth Shading Techniques) from 8:40 to finish (students to draw along while the video is showing or teacher can demonstrate)

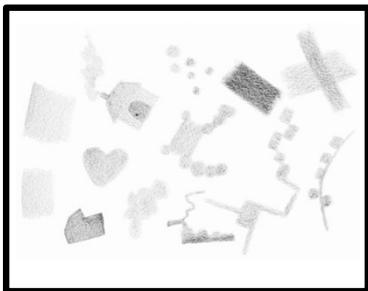


Image: 1



Image: 2



Image: 3

## Introduction

Your students will use their **4B pencil** prepared with a long sharp tip, for shading as they create a variety of shaded areas into the empty space provided in their course books. The following instructions can be used if video isn't available for you.

### Explain the following to your students;

1. In this lesson and the next you are going to **learn how to shade smoothly** so that you will be able to create your portrait later in the term **(show image: 1.)**
2. You'll also learn to **blend a shaded area** for smoother results **(show Image: 2)**
3. When we create pencil strokes we are to remember the three 'P's which are:
  - **Prepare:** your pencil correctly
  - **Position:** your pencil correctly
  - **Pull:** your pencil correctly
4. **Prepare** your 4B pencil with a long smooth tip by sharpening it carefully.
5. **Position** your 4B pencil so that it's almost flat to your drawing paper (without the wood scratching the surface.) Tuck the pencil into the palm of your hand and rest the outside of your hand on the paper for support **(show image: 3)**
6. **Pull** your pencil back and forth across your paper as you keep your wrist stiff and use your whole shoulder to shade. Create long lines and really spread your arm out away from your body.
7. **As you end each stroke ease off the pressure on your pencil or you will get straight edges at the end of each stroke. You want the stroke to end softly.**
8. Keep your wrist stiff and pull from the shoulder. Your entire hand should slide up and down or back and forth across the page. You can create lovely even areas of shading like you see here **(show images 1 and 2.)**
9. After you have shaded an area you can also 'Blend' it using either a cotton bud, tissue or paper stump. We will use a cotton bud. Drag the cotton bud gently across the surface of your paper.
10. **Never use your fingers to blend with!** They are too oily and make a mess that is hard to fix on your page.
11. When shading very small areas or near to edges you can use the tip of your pencil with either short strokes or tiny circular motions.

# Handy Hints and Tips about smooth shading

## Keep a long tip with plenty of graphite exposed

- ☯ Remind your students to keep a long amount of graphite exposed on the tip of the pencil. It can be dragged and rolled across the sandpaper to get smoother edges but that's not essential.

## Lift the pencil up higher to use the tip for neater edges:

- ☯ We can use the tip of the pencil to shade the edges of the form by lifting our pencil up on an almost-upright angle. This will also fill any little blemishes.

## The wrist movement is limited:

- ☯ The arc of the wrist movement is limited – especially when their elbow is tucked into their body, so it's important to keep the arm and elbow out and away from the body for maximum movement. Use the shoulder rotation for movement.
- ☯ Keep the hand on the inside of the curve at all times to make use of the natural curve of the wrist motion.

## Continually rotate the page:

- ☯ Remind your students to continually rotate their page around as they shade. If their hand or wrist becomes uncomfortable it means that they needed to turn their page a little bit sooner next time.

## Remember to smile while you draw:

- ☯ Remind your students to smile while they draw; they will be much happier and smiling also helps to loosen up the upper torso

## Students to keep their desk clear:

- ☯ Clear the area around the desk top so that your students can turn their page 360 degrees around and spread their elbows out to the sides.

## Keep scrap paper under your hand to avoid smudges:

- ☯ Place a sheet of torn paper under your students hand to protect their work and prevent oils getting onto their work from their hand. This is to avoid smudging. The paper should be peeled back and picked up each time to move it – never dragged across the surface. Tearing the paper avoids paper cuts while using it.

# 3 Ways to Shade

Important Resource:

🌀 SF-SST: Shading – Shading Techniques (Gradation, Soft Edge and Hard Edge)

## Introduction

There are 3 different ways your students will be learning to create areas of shading to create tonal change. The first tonal change your students will learn is the Gradation, then you will present the soft edge and hard edge.

To teach each way to shade, use the ***videos played in class while your students draw along (shading in their course book.)*** If video isn't available read the following text while showing the Powerpoint.

**Important Teachers Note:** in the video it's suggested to use the 2B pencil after the HB and before the 4B however you can very easily use a 4B instead of the 2B (this is recommended for the busy classroom as it saves time.) The written notes below don't include 2B pencil.



Image 1: Gradation

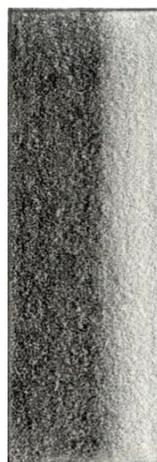


Image 2: Soft Edge

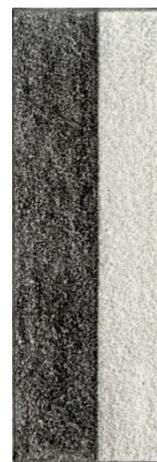


Image 3: Hard Edge

🗨️ **Explain the following to your students;**

1. There are **3 different ways** that you can change the levels of light and dark (values – or tones) in your work while shading.
2. These three ways to shade are often needed because of the way light falls across an object. We will learn about the **5 areas of light and shadow** in another lesson.
3. First we will learn about the **3 ways that tones can change**. They are called the Gradation **(show image: 1)** Soft Edge **(show image: 2)** and the Hard Edge **(show image: 3.)**
4. **Gradation:** Sometimes one tone will gradually transition from very dark almost black, then gradually become lighter and lighter until it is very light grey then white. This gradual transition between tones is known as a ‘gradation of tone.’ This gradation can sometimes be obvious – especially in a large area on an object, or it can occur in a small area which can be more difficult to see.
5. **Soft edge:** This is often found at the edge of a darker shaded area (on objects.) A shadow has been created on the object because the form is beginning to disappear from the light. Soft edges usually follow the shape of the form. They look like a kind of blurred edge but you can see a definite shape to the edge.
6. **Hard edge:** A hard edge is created where two tones sit alongside each other and suddenly change from dark to lighter or the opposite. A hard edge can also occur at the edge of the object. We can see a definite line around the edge of the shape, but it’s not an outline because the area directly alongside the outline is also the same level of tone. It can be the outline of a shadow, a shape or sometimes the edge of a place where two shapes or tones meet.
7. **In this lesson you will be learning how to create these 3 ways to shade because they can be used to draw so many different things.**
8. Let’s take a look at where these **3 ways to shade** appear in these drawings **(show images 4, 5 and 6)** to discover the gradations, soft edges and hard edges.
9. Teachers: ask your students if they can see any of the 3 ways to shade in the following drawings. You can use the answers below to help you guide your students **(A=Gradation B=Soft Edge C=Hard Edge)**

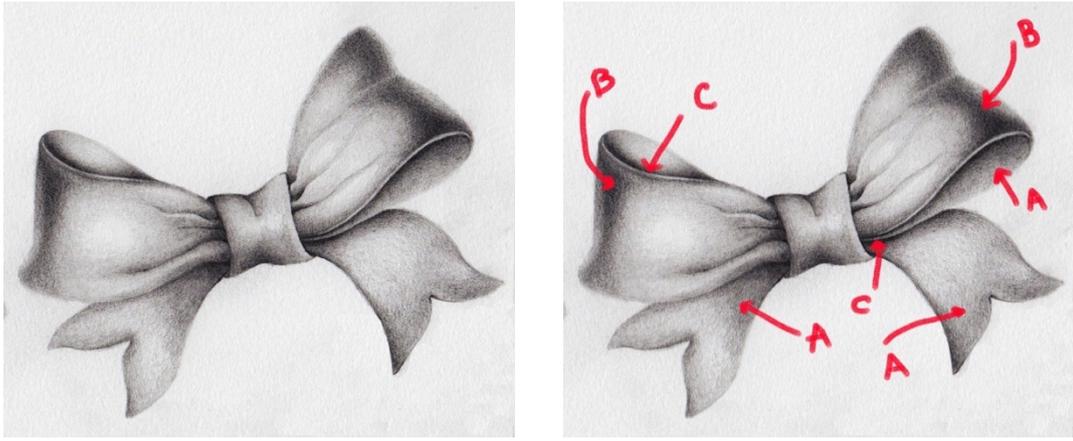


Image 4: 'Big Bouncy Bow' shaded with letters to indicate 3 ways to shade  
 A=Gradation B=Soft Edge C= Hard Edge.

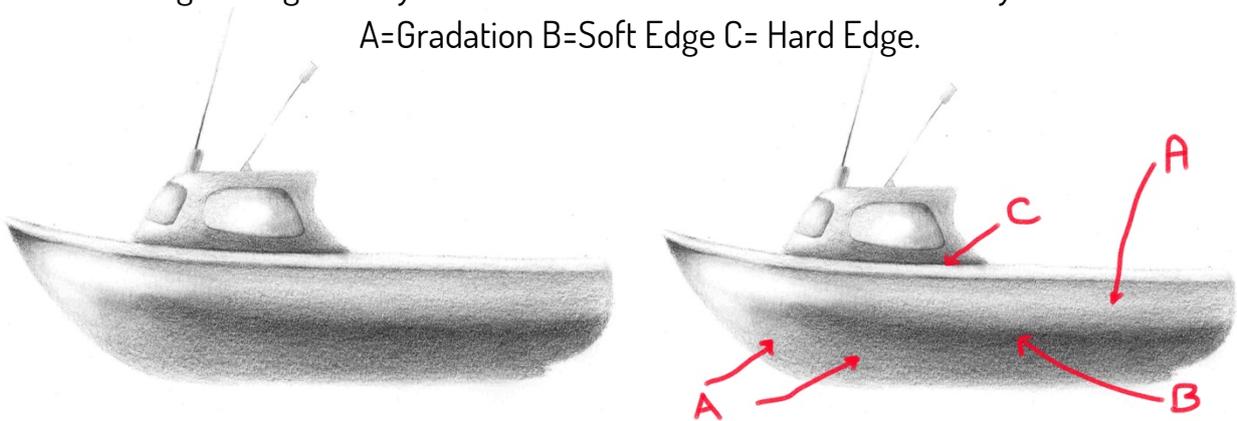


Image 5: 'Bob The Boat' shaded with letters to indicate 3 ways to shade  
 A=Gradation B=Soft Edge C= Hard Edge.

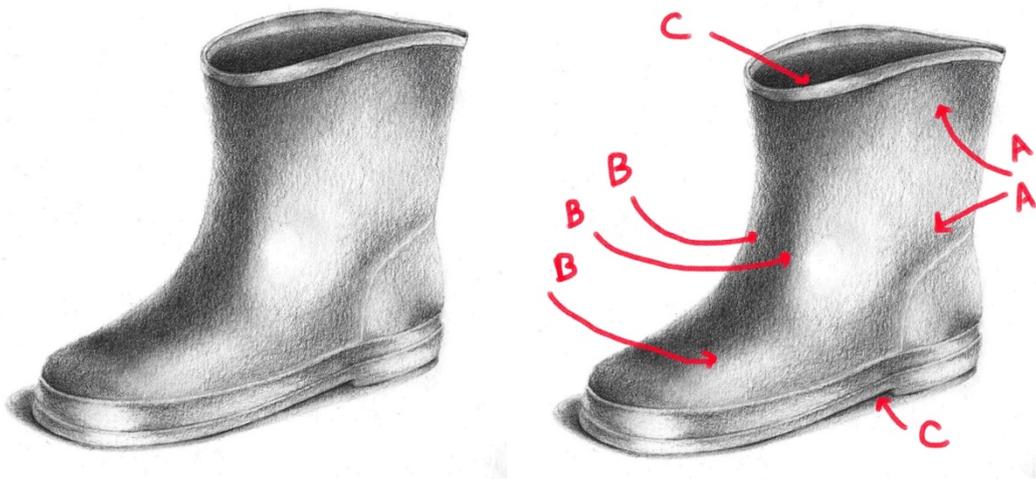
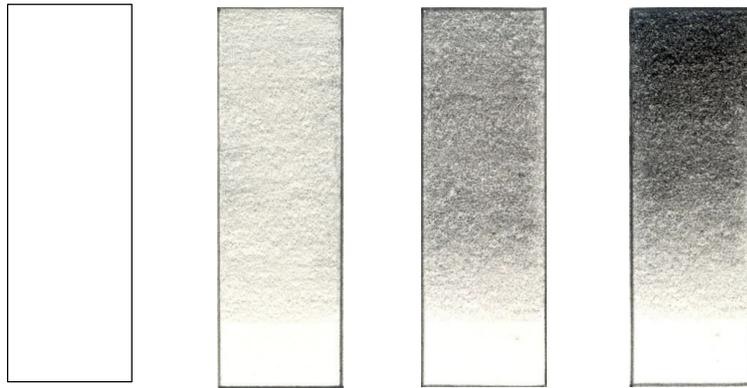


Image 6: 'Puddles The Boot' shaded with letters to indicate 3 ways to shade  
 A=Gradation B=Soft Edge C= Hard Edge.

## Exercise 1: Create A Gradation



Your Shading

Step: 1

Step: 2

Step: 3

### 🗨 Explain the following to your students;

1. Now you will begin to shade the first of the 3 ways to shade: Gradation.
2. For all three different ways to shade you will be using the **long tip prepared** on your pencil and shade with the pencil **position** on the side as we **pull** our pencil for the shading technique.
3. You will need both the **HB and 4B pencils prepared** to a sharp tip.
4. You can shade into the empty rectangles provided for you in your course book (at the beginning of each of the 3 different ways to shade.)

### Step 1:

1. Using your HB pencil, shade the first layer to a **very light tone** easing off the pressure on your pencil as you travel down the box.
2. Gradually become so light that you are barely touching your paper, then leave out the last finger-width of the box as un-shaded.
3. The area at the bottom of the rectangle should be left blank (See step: 1.)
4. Tidy up any areas of the white of the paper that you have missed by using the tip of the pencil to fill any lines and gaps.

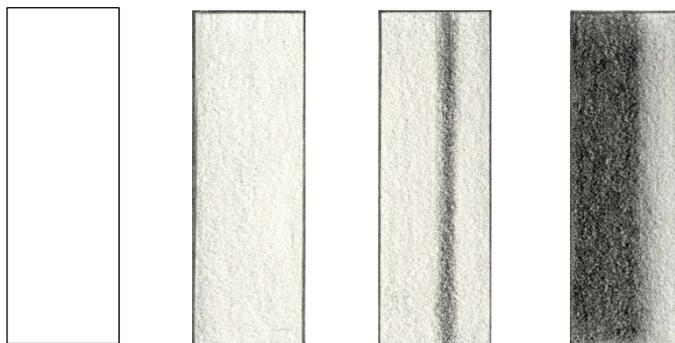
## Step 2:

1. Still using your HB pencil, shade a second layer of graphite pressing slightly firmer this time but **stopping just before** you cover the entire area of the shaded section you created earlier.
2. By stopping just before the end of the shaded area, you will leave behind a lighter area (see step: 2.)

## Step 3:

1. Use your **4B pencil this time**, first with one layer and then another. Begin with light pressure and gradually ease off even more as you make your way down the rectangle box.
2. Repeat the same process as in step 1 and 2 (leaving off a small strip of the underlying tone with each extra layer until you have created a beautiful gradation.
3. Allow the tones to gently merge into one another going from dark gradually into light then the white of the paper. Do not create hard edges between each tone.

## Exercise 2: Soft Edge



Your Shading

Step: 1

Step: 2

Step: 3

**🗨 Explain the following to your students;**

### Step 1:

1. Completely shade your rectangle to a light tone using your HB pencil.
2. Tidy any areas that you have missed, using the tip of the pencil (see step: 1.)

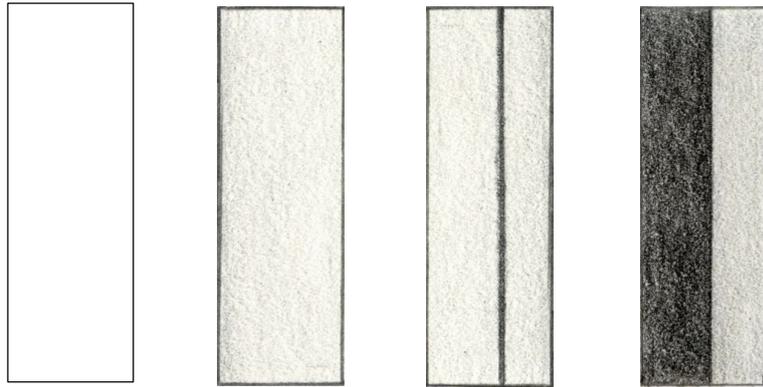
### Step 2:

1. Using your 4B pencil and not pressing too hard, shade a vertical strip on top of the level 2 tone about two-thirds of the way across the rectangle (see step: 2.)
2. Apply long shaded strokes, the full length of the rectangle to create this line.
3. This is not to be a hard line, just a dark blurred strip, kept parallel to the side.
4. Tip: You might find it easier to turn your page sideways. Always turn your page around often so that it is comfortable for you.

### Step 3:

1. Fill in the whole rectangle on the left side of your soft edge area.
2. Still using your 4B pencil with even pressure, shade along the full width of the rectangle as you gradually move across until you reach the edge of the rectangle (see step: 3.)
3. To complete the Soft Edge tonal change, apply the following process;
  - a. Using your HB pencil, gently shade the area where the darkest tone and lighter tones meet one another, shading softly and several times down the full length of this area before gradually making your way out into the lighter tone just a tiny bit.

## Exercise 3: Hard Edge



Your Shading

Step: 1

Step: 2

Step: 3

**🗨 Explain the following to your students;**

### Step 1:

1. Completely shade your rectangle to a light level of tone using your HB pencil.
2. Tidy up any areas of the white of the paper that you have missed, using the tip of the pencil (see step: 1.)

### Step 2:

1. Using your 4B pencil draw a neat vertical line on top of the light level tone about two-thirds of the way across the rectangle (see step: 2.)
2. Don't press too hard, lightly sketch (this means using the tip of your pencil rather than the side of the graphite.) Don't indent your paper.
3. Keep this line parallel to the side of the box for neatness.
4. Turn your page sideways so that it is more comfortable for you.

### Step 3:

1. Still using your 4B pencil with even pressure, shade backwards and forwards along the full width of the rectangle as you gradually move towards the outer edge of the rectangle - on the left side (see step: 3.)
2. Fill the area to a dark level tone continually using long strokes if you can, running along the full length of the box.
3. Use the tip of the 4B and HB to fill in any areas that were untidy or missed. Neaten up the whole shaded area.

## Lesson 3: General Overview

During this lesson you will be teaching the following:

1. Discussion: Value Scale (power point, student print out) 10mins
2. Discussions: Value Scale, Light and Shade Theory (power point, video student print out) 10mins
3. Exercise 1: Draw and Shade face parts (power point, student print out) 30mins
4. **Photographs:** Teachers you are to take head and shoulder (front on) photographs of your students during this lesson and the next if you need more time to do that. This is so that they are **printed and ready** for their self portrait drawings at the beginning of **lesson 5** onwards (instructions provided.) They should work independently on drawing their facial features while you do this.

### Teacher to prepare:

Your students will need the following items for this lesson:

- Printed images from course book
- HB, 4B pencils
- Sharpener and Erasers (hard plastic and kneadable)
- Cotton bud
- Digital Camera (consider a simple light backdrop and 1 single light source – natural light from a window is okay.)

## Exercise 1: What is a Value Scale

### Introduction

In this exercise your students will learn about a 4-level Value Scale.



**4**   **3**   **2**   **1**

Image: 1 Value Scale



Image: 2 Sphere

## 🗨 Explain the following to your students;

1. To make our drawings look **realistic** we have to use different levels of light and dark tones around our image. These can be called ' values or tones.'
2. We can put these values in order from lightest to darkest then give the different values a number.
3. When we arrange our values like this, we call it a 'Value Scale' **(show image: 1)**
4. Some Value Scales have 3 values, some have 4, 6, 10 or more. There's no rule for how many values we choose to create in a value scale. Some even have 20 different values.
5. We will use just **4 values** to learn with.
6. When we are drawing realistically, we have to get the right **values** in the right **places** and draw them the right **shapes** for our drawings to look realistic.
7. Its important to be able to tell how dark or light a value is compared to the other values in the image. We can compare the values in the picture to our Value Scale.
8. We can do this by looking at the drawing or photograph, to find the **darkest tone** and then we give that tone the **highest value**. In our case the darkest tone is a value number 4.
9. **The lightest value is number 1** and we will leave that as the blank paper.
10. Take a look at this image of a sphere and see if you can tell where the different values are. Which area would you say is a level 4 value? **(show image: 2)**
11. Which area is a level 1 Value? What about a level 2 and 3 value?

## Light and Shade Theory: Why are there shadows?

### Important Resource:

- 🌀 **SF-TLS: Shading – The Theory of Light and Shade (Introduction to the Theory of Light and Shade.) Show the full 6 minute video**

In this lesson you will introduce your students to the 5 major areas of light and shadow. You can play the video or show the photograph as you discuss this theory with your students **(Show Image: 1.)**

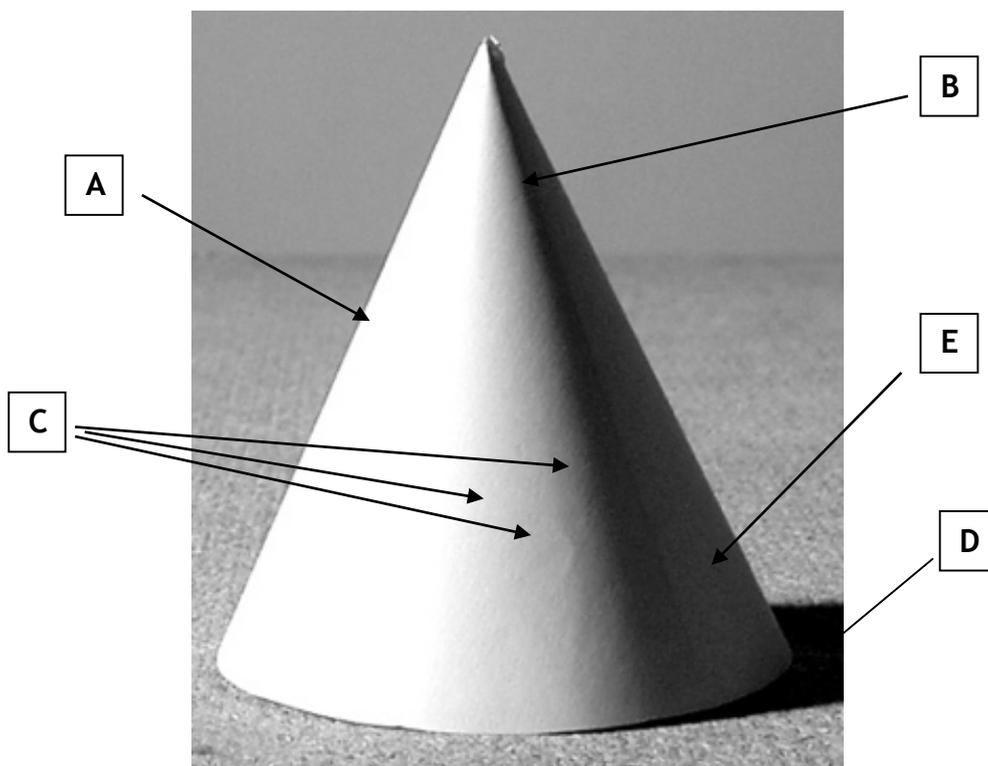


Image: 1

**Explain the following to your students;**

- This theory can be used when there is only one single light source.
- **A:** The Full Light Area and (*tone level 1*)
- **B:** The area where the object first disappears from the light is called the Shadow Edge area (*tone level 6 when working with a six-value scale*)
- **C:** Between the Full Light area and the Shadow Edge area there is a gradual transition from light into dark. This area is called the Half Tone area (*tone levels change from 2 into 3 gradually, then quite rapidly into 4, 5 and finally reach the level 6 Shadow Edge area.*)
- **D:** The object casts a shadow on the floor opposite to the light source and often a tiny bit under the object. This area is called the Cast Shadow area (*tone level 6 near the base of the object then travels out to levels 5, 4 and sometimes lighter as it moves away from the object.*)
- **E:** Often light bounces off the floor and any reflective objects surrounding the object you are drawing. This lights up the object and creates areas on the object called the Reflected Light area (*tone levels can be as light as 1, 2, 3, 4 or 5.*) Rarely is the reflected light area the level 1 tone unless it's a highly reflective surface.

# Exercise 1: Draw and Shade Face parts (Eyes)

## Introduction

Your students will use the following process during this lesson and the next to learn how to draw face parts. In this exercise your students will draw then shade four facial features; an eye, lips, nose and ear beginning with the left eye (see image: 1.) You can see there are two eyes and two ears. Please tell your students to **only draw and shade one eye and one ear – not both of these features.** The drawings of the opposite features are for reference when needed to draw their own portraits in a later lesson.

First of all they can have a practice drawing the **construction shapes** in the blank area provided for them (below the step-by-step process for **drawing** the construction of the eye) where the text is written 'Draw here' (see Image:1 )

After they have drawn the construction shapes, they can then draw and shade the eye in the space provided (below the step-by-step process for **shading** the eyes) where the text is written 'Draw here' (see image: 3)

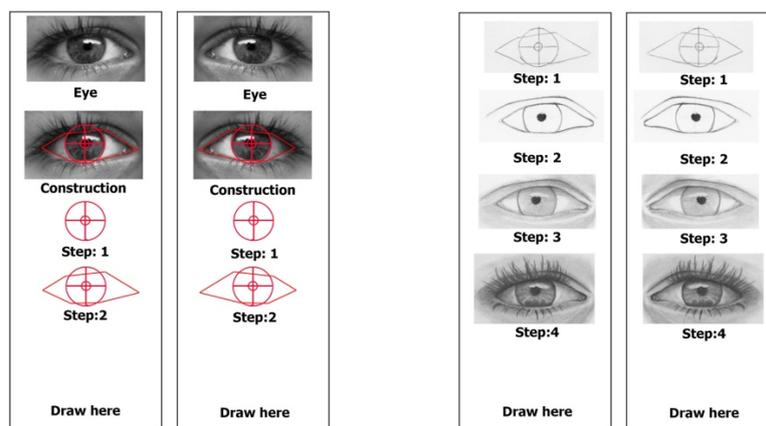


Image: 1

Image: 2

Image: 3

Image: 4

🗨️ Explain the following to your students;

### How to draw an eye:

1. To draw an eye it's easier to draw a cross first then some circles for the iris and pupil before you draw the top and bottom lid around it; like you see here (show Image: 1 )
2. The larger circle is for the coloured part – called the Iris.

3. The tiny part in the centre is the pupil.
4. **Eye: Step 1** – First of all **draw a very light vertical and horizontal cross** to mark the centre of eye (like you see here **(show Image: 1 step: 1.)**)
5. Draw the Pupil into position in the centre of the cross as a small round dark circle. Add the iris as a circle around the outside of the cross.
6. **Eye: Step 2** – **Create the top lid of the eye using three angles** that travel across and through the top of the iris. The first angle is really steep (from the outside corner of the eye up towards the iris. Just before the iris the angle rises **up higher again** cutting across the top of the iris as it continues upwards in the direction towards the nose; on both eyes. Then a 3<sup>rd</sup> angle travels rapidly downwards to meet the tear duct **(show Image: 1 step: 2)**)
7. These **3 angles** are important. They help you to make the curve more accurately afterwards. It's always easier to **draw angles first** and **curves afterwards**.
8. **Tip:** You must allow the middle line of the 3 angles to **cut across** the top of the iris otherwise your eyes will look like they are in shock.
9. Draw **3 angles** for the bottom eye lid **(show Image: 1 step: 2)** These angles are not as steep as the top lid. The middle angle is almost horizontal. It gently rises upwards towards the nose direction. The middle angle skims across the bottom of the iris in most cases. The final angle rises **upwards** to meet the tear duct.

### How to shade an eye:

1. Draw the construction of the eye again, using your HB pencil in the space provided for you beneath the shaded eye that says 'Draw here' **(show Image: 3 step: 1.)**
2. Complete the outline drawing over the top of the construction drawing by adding curves around the eye. Erase any guidelines that you no longer need **(show Image: 3 step: 2.)**
3. With your **HB pencil shade your level 2 values** over the whole eye apart from the whites of the eye. Shade only in the corners and a shadow beneath the lid. Look at the drawing to help you **(show Image: 3 step: 3)**
4. Using your 4B pencil add the eye lashes and all of the level 4 values using the drawing and photograph as a guide **(show Images: 1 to 4)**
5. Tip: Always squint to see where the light and dark values are.
6. Use your kneadable eraser to tidy up or pull out any highlights where needed.

## How to draw lips:

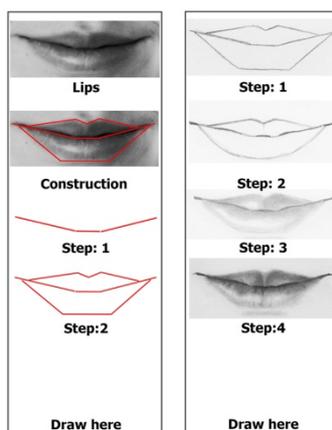


Image: 5

Image: 6

1. Lips are beautiful and so different on everyone! Did you know that the most different part on each person, is the dark line we see between the top and bottom lips? **(Show Image: 5 photo)**
2. Take a look now at your friends to see how different the shape of the line is between the top and bottom lip. Hold your lips in a natural position together but not tight, just relaxed.
3. To draw lips well, it's a great idea to begin with a construction drawing process for every person you draw, and then just change the angles and sizes according to the person you are drawing. It gives you a place to start from.
4. The dark shape of the line between the top and bottom lip is different on everyone because we all have different shaped lips.
5. The shape between the top and bottom lips can also change depending on a person's feelings.
6. It can be sad (turned downwards) or happy (angled upwards)
7. Let's call this line between the lips the 'smile' shape because this shape is what we can see when we are smiling.
8. **Lips: Step 1** – The easiest way to draw lips is to **begin with the smile shape** gap between the top and bottom lips **(Show Image: 5 Step: 1.)**
9. Draw this smile shape with **3 angles** instead of a curve.
10. Begin by drawing a short **horizontal line** for the middle of the smile. Then draw an **upward travelling** angle **from each side of the horizontal line**, like you see here **(Show Image: 5 Step: 1)**

11. **Lips: Step 2** – Draw the top lip next. This must be more narrow than the bottom lip **(Show Image: 5 Step: 2.)**
12. Start with a small 'V' shape in the middle of the top lip, drawn slightly above the middle horizontal line you have just drawn for the *smile shape*.
13. From the top of the 'V' add gentle-sloping *downwards angles* to meet the outside of the smile *just before the smile ends* **(Show Image: 5 Step: 2.)**
14. To draw the bottom lip, draw a horizontal line parallel to (and just below) the *smile shape*. Then draw *two upward* lines on each side of that horizontal line.
15. That completes the construction drawing of your lips **(Show Image: 5 Step: 2.)**

### How to shade lips:

1. Draw the construction of the lips again using your HB pencil – this time in the space provided for you beneath the shaded lips **(show Image: 6 step: 1.)**
2. Complete the outline drawing over the top of the construction drawing by adding curves around the lips and focus on the shape of the middle 'smile shape.' Remember to always use your artist's language by asking yourself questions. For example; does this angle up or down or what direction is it angling towards?
3. Erase guidelines that you no longer need **(show Image: 6 step: 2)**
4. With your HB pencil shade your level 2 values over the whole lips apart from the white highlight on the bottom lip. Look at the drawing to help you **(show Image: 6 step: 3.)**
5. Use your 4B pencil to add the shadows and darken up the shape of the line between the lips in the places you see all of the level 4 values. Use the drawing and photograph as a guide **(show Images: 5 and 6)**
6. Tip: Always squint to see where the light and dark values are.
7. Use your kneadable eraser to tidy up or pull out any highlights where needed.

## How to draw a nose:

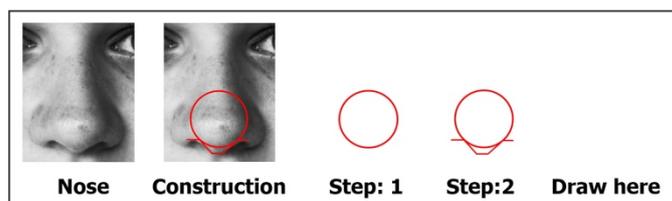


Image: 7

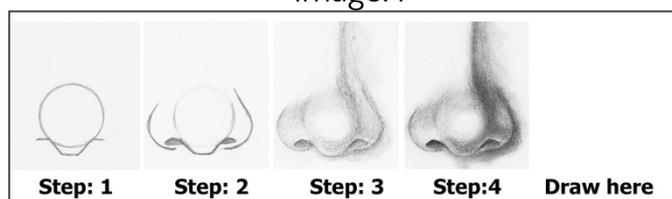


Image: 8

1. Noses are fun things to draw! They are actually way easier than you think.
2. Feel the tip of your nose, its squidgy and kind of rounded. That's called cartilage. Then there is a harder bit of cartilage down the middle and the bone of the nose a bit higher up. This area usually catches the sun light **(show Image: 7 photo.)**
3. Then there are two little curved shapes that stick out each side of the nose which are also made of cartilage - called the nostrils. They are like a pair of brackets drawn either side of the hollow parts on the inside of the nose.
4. The hollow parts look like a bit like dots or circles, but they are not. Look closer and you will see that they are not circles, they are sideways tear-drops, oval shapes or sort of triangle like depending on the person.
5. **Nose: Step 1** – To easily draw a nose, start with the construction drawing of the tip of the nose first.
6. Just draw 1 large ball for the end of the nose **(show Image: 7 step: 1.)**
7. **Nose: Step 2** – Then add the small tip below that. Draw a funny shaped object like a pair of a child's bicycle handle-bars or a bucket beneath the large ball.
8. The handles are the horizontal lines drawn either side of the ball – these are ready for the nostril hollows to be drawn onto **(show Image: 7 step: 2.)**
9. The little upside-down triangle shape is for the shape just under the tip of the nose **(show Image: 7 step: 2.)**

## How to shade a nose:

1. Draw the construction of the nose again using your HB pencil – this time in the space provided for you alongside the shaded nose **(show Image: 8 step: 1.)**
8. Complete the outline drawing over the top of the construction drawing by adding curves around the nose. Ask yourself questions for example; does this angle up or down or what direction?
9. Erase guidelines that you no longer need **(show Image: 8 step: 2)**
10. With your HB pencil shade your level 2 values over the whole nose apart from the white highlight on the top of the ball tip of the nose and the bridge of the nose. Look at the drawing to help you **(show Image: 8 step: 3.)**
11. Add the shadows and darken up the shape of the shadow edge around the side of the nose and in the places you see all of the level 4 values. Use the drawing and photograph as a guide **(show Images: 7 and 8 )**
12. Tip: Always squint to see where the light and dark values are.
13. Use your kneadable eraser to tidy up or pull out any highlights where needed.

## How to draw an ear:

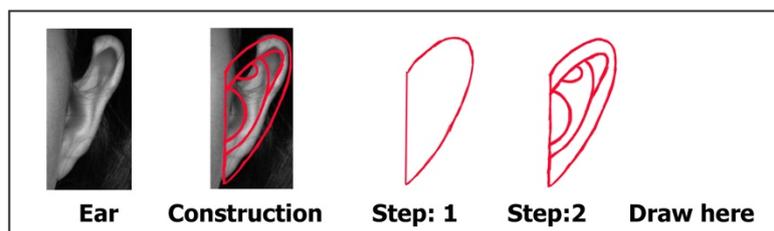


Image: 9

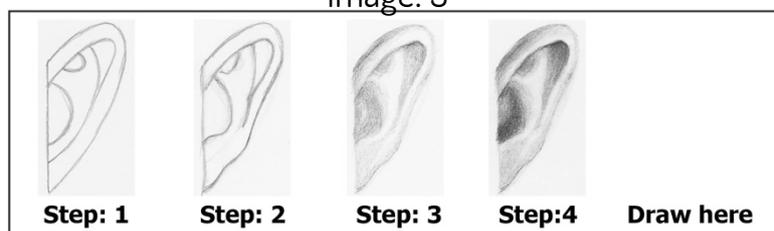


Image: 10

1. Ears are the most amazing beautiful shape too! **(show Image: 9 photo.)**
2. **Ear: Step 1** – Ears can be draw by starting with a half love-heart shape then the other shapes drawn within that **(Show Image: 9 Step: 1.)**
3. **Ear: Step 2**– Inside the ear there is this curved ‘Y’ shape and then a really dark hollow area that can be draw as a semi-circle. This is just a starting point, everyone’s ears are slightly different **(Show Image: 9 Step: 2.)**
4. When the ears are viewed front on its hard to see much at all. You can draw the shapes very basically just like you see here; starting with the half-heart shape then add a small amount of detail on top. If you see even less ear, just make less of a curve. Draw what you see by asking your artists language questions about angles and sizes.

### **How to shade an ear:**

1. Draw the construction of the ear again using your HB pencil – this time in the space provided for you alongisde the shaded ear **(show Image: 10 step: 1.)**
2. Complete the outline drawing over the top of the construction drawing by adding curves around the ear. Ask yourself questions for example; does this angle up or down or what direction? Erase guidelines that you no longer need **(show Image: 10 step: 2)**
3. With your HB pencil shade your level 2 values over the whole ear apart from the white highlight on the top of the ‘Y’ shape of the ear. Look at the drawing to help you **(show Image: 10 step: 3.)**
4. Add the shadows and darken up the shape of the shadow edge around the side of the ear and in the places you see all of the level 4 values. Use the drawing and photograph as a guide **(show Image: 10 )**
5. Tip: Always squint to see where the light and dark values are.
6. Use your kneadable eraser to tidy up or pull out any highlights where needed.

**Teacher Note:** your students have lesson 4 to also work on these face parts. They will most probably only complete the eye in this lesson.

## Teacher information – Taking Student Portrait Photographs

Teachers please take a head and shoulders black and white photograph of each student (greyscale) so that your students can then work from these in the next lesson. They will begin to create their own self-portrait using a step by step guide.

### Teacher instructions for student photographs:



Image: 1

1. Consider a light backdrop such as a pale coloured sheet behind the student.
2. The student's photograph should be taken with the light source slightly above the child and either slightly to the right or left (the natural light from a window is okay.)
3. Avoid dramatic shadows but make sure there is a small amount of shadow to help with shading the features later **(see image: 1.)**
4. The image should be taken with the students eyes at **eye-level** with the child's head not tilting back or sideways at all. Consider this to be similar to taking a Passport photograph with the addition of a gentle smile.
5. Ask your students not to 'over-smile' (so that they are **not showing teeth.**) We are aiming to position our features onto the face similar for everyone in this very first self-portrait and according to the facial features and placement that they learned in earlier lessons.
6. This is to make the entire process easier to learn for their very first portrait. They will not be learning to draw teeth in this portrait.
7. Include the neck and a small amount of shoulders should be showing **(see image: 1.)**

## Teachers Before lesson 5 you will need to do the following:

### Edit the portrait images:

1. Change the student portrait images to greyscale (black and white) and heighten the contrast a little so that shadows and highlights are more obvious. The image should have high enough contrast to see the shadows and highlights clearly.
2. The photo can be cropped to make the face the main focus leaving some space above the head so it doesn't touch the top of the page. It should fit an A4 sheet of paper. The goal is for the head to measure approximately 18 to 20cm high from top of the head to the tip of chin.

### Print the image:

(and attach tracing paper over the top)



Image: 2

1. Print the student portrait photograph then tape a sheet of tracing paper over on top of the image using just two pieces of tape; one on either end along the top of the image **(see image: 2.)**
2. This forms a flap so that your students can lift the tracing paper up and down as needed for a clear view of the photo.
3. Your students will be drawing guide lines and angles onto the tracing paper using a 4B pencil.

## Lesson 4: General Overview

**During this lesson you will be teaching the following:**

1. Exercise 1: Continue to Draw and Shade face parts from the previous lesson  
**(power point, student print out) 30mins**
5. **Photographs:** continue to take photographs of your students (if you didn't complete all of those last lesson) ready for their self-portrait drawings starting next lesson.

**Teacher to prepare:**

Your students will need the following items for this lesson:

- Printed images from course book
- HB, 4B pencils
- Sharpener and Erasers
- Cotton bud

## Lesson 5: General Overview

**During this lesson you will be teaching the following:**

1. Group Discussion: Artist Inspiration with Australian Indigenous artist Jandamarra Cadd **(power point) 10 mins**
2. Project: General explanation of process **5 mins**
3. Project Stage 1: Self-portrait in graphite **(power point, student print out)**

**Teacher to prepare:**

Your students will need the following items for this lesson:

- Photograph with **tracing paper attached to the top only**
- Sharpenned 4B pencil
- Ruler (clear plastic is preferable)
- Eraser (hard plastic)

## Discussion: Artist Inspiration Jandamarra Cadd

<http://jandamarraart.com/>

This artist has been chosen to inspire students as an excellent example to demonstrate how portraits can be used in art, to express a person's feelings about the subject he creates. This discussion should inspire your students as they draw their own portrait. If time is limited just read out the meaning of one or two paintings.



Image: 1

Image: 2

Image: 3

Image: 4

Image: 5

### Explain the following to your students;

1. Jandamarra Cadd was born in 1972 in the Noosa Hinterland of Australia.
2. He is an Australian Aboriginal Artist of Yorta Yorta and Dja Dja Warung descent
3. He has a strong desire to bridge the gap between Aboriginal and mainstream Australia **(show image: 1.)**
4. Painting is very much a part of who Jandamarra Cadd is, and helped him a lot to overcome some challenging times during his early life. He was 16 when he was first introduced to painting by a youth councillor. During that time Painting helped him a lot and became his saviour. He started painting out of a deep desire to express himself and to be heard.
5. Jandamarra's portraits have deep meaning to him and he uses his portraits to share his feelings about love, friendship, sharing and kindness. These people are all very special to him and through painting them it helps him to express his deep feelings towards them.
6. **'Mindari's Dreaming'** is Jandamarra's daughter, painted by Jandamarra Cadd and this is what he has written about his artwork **(show image: 2.)**
7. "As a young Yorta Yorta girl looks out across the landscape, she is reminded of her ancestors and the thousands of generations of footsteps that they have walked before her. Done entirely in dots this portrait shows in a poignant way

that her connection to the land, water and sky are the foundation of her identity and culture.”

8. **‘Radiance’** by Jandamarra Cadd “Just as the vibrant colours of this ancient land can be breathtakingly beautiful, equally is the innocent radiance of it’s youth.” Completed entirely in traditional dot work.
9. **‘Mates’** by Jandamarra Cadd “This image represents walking together in true equality. Where there is an equal, authentic and mutual respect for one another while acknowledging the richness that each culture has and brings to this human expression. Children are such amazing ambassadors at establishing friendships and accepting the differences of others as to have a relationship that is based on universal elements. We can learn so much from the innocent unbiased nature of our youth and how to live in a world with empathy, compassion and acceptance. The two subjects were purposely chosen for this painting as firstly they are great mates, and from this their colour, race or religious beliefs become irrelevant as they simply enjoy moments of play through a celebration of life together. And while the realistic style of brushstrokes used for the European heritage are a strong contrast against the dotted contemporary expression which represents the First Nation mobs of Australia. They also co-exist in a harmonic manner that I feel gives a richness in openly complimenting and supporting one another.”
10. What do you like most about the work by Jandamarra Cadd?
11. Which piece is your favourite and why?
12. How does his portraits make you feel?

## **Project- Self Portrait in Graphite: General explanation of process**

Your students will draw their own head-and-shoulders self-portrait using the greyscale (black and white) photograph that was taken of them (as a guide.)

In this first stage of their project they will create a drawing **on top of their photograph** (on the tracing paper) which will be **made up only of lines and angles**. This drawing will be used as a foundation to later to draw onto their sheet of cartridge paper alongside.



Image: 1

Image: 2

Image: 3

Image: 4

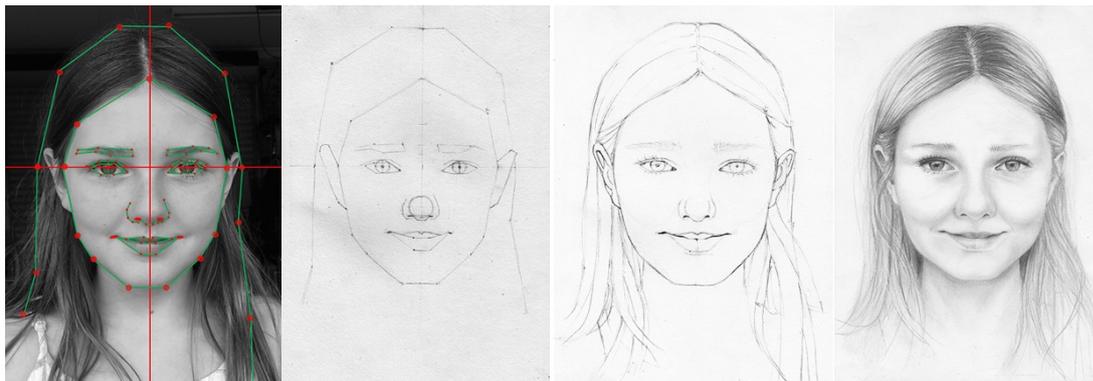


Image: 5

Image: 6

Image: 7

Image: 8

**🗨 Explain the following to your students;**

1. You will be drawing your own self portrait from a photograph of yourself like you see in this example **(show image: 1.)**
2. Shortly you will be given your photograph and you will find a sheet of tracing paper taped to the top so that you can lift it up and down to see the photo underneath when you need to see the image more clearly **(show image: 2.)**
3. You will draw onto the tracing paper using your 4B pencil starting with a centre vertical line that runs down the full length of your page through the middle of the nose, lips and chin all the way to the bottom of your page. You can see it in red lines here **(show image: 3.)**
4. After that you will draw a horizontal line through the eyes, traveling right through the image touching both sides of your paper **(show image: 3.)**
5. The next thing you will do is place some large dots onto the tracing paper in very specific areas (these will be discussed with you in a moment **(show image: 4.)**

6. Once that stage is completed then you will be joining up the dots with a series of angles, no curves are drawn at all at this stage **(show image: 5.)**
7. After all of the angles have been drawn onto the tracing paper (on top of the photo) then you will use the **pencil measuring method** to draw the angles and lines onto your sheet of good quality paper **(show image: 6.)**
8. You'll add curves around the angles to complete the drawing **(show image: 7.)**
9. Then you will shade your drawing with a couple of light layers of graphite at first, and then some final layers to darken up your drawing. Then to finish off you will blend your drawing using a cotton bud and soft tissue. **(show image: 7.)**
10. Let's begin drawing the angles onto your portrait. You are drawing on top of the tracing paper using a 4B pencil.

## Project Stage 1: Draw angles onto the photograph (on tracing paper)

### To begin their portrait Students will need;

- Photograph with tracing paper attached to the top only
- Sharpened 4B pencil
- Ruler (clear plastic is preferable)
- Eraser (hard plastic)

### Step 1: Draw a Cross (on top of the tracing paper over the photograph)

1. In this first step use your **very sharp 4B pencil** to draw a cross onto the tracing paper over your photograph using your ruler **(show image: 3.)**
2. To do this you must draw a **vertical line** from the top of the page, travelling down through the middle of the face as it travels **through the centre of the tip of the nose** and through the lips, chin and then down to the bottom of the page.
3. Then draw a **horizontal line** through the **middle of the eyes**. This line must be at a right angle to the vertical line **(show image: 3.)**

### Step 2: Place dots around the image

1. Now you will begin to map out the position of the face and hair by placing a series of dots around the image (on top of the tracing paper) in very specific places **(show image: 4.)** These dots will be joined into angles later.

2. The following places are where you will position the dots. You can see the image in your course books to help you to know where to position these;
3. A: The cheekbone area; at the widest part of the face along the eye level line (the horizontal guideline of the cross you have just drawn.) Mark a dot at the letter A positions.
4. B: The outside of the cheek, where it changes angle (approximately in line with the mouth).
5. C: The next change in angle at the beginning of the chin.
6. D: the chin
7. E: The hairline (to mark where it changes significantly – depending on your hairstyle this will be different for everyone. You may need to place several dots.)
8. F: Mark the height of the hairline wherever it touches the central vertical line.
9. G: Position some dots to indicate the height of the top of the hair.
10. H: Mark the width of the hair at its widest part here.
11. I: Mark the width of the hair as it touches the centre horizontal guideline.
12. J, K, L, M: Continue to mark any significant angle changes to the hair.

### **Step 3: Draw the angles by joining the dots**

1. You will now join the dots using your pencil and either by hand or you can use your **ruler** to create lines and angles only. **No curves.**
2. After you have joined the dots for the face and hair you can use the exact same process to map the features.
3. Starting with the eyebrows, eyes, nose, lips then ears, place dots to mark the major angles.
4. After you have placed the dots for each feature you can draw the angles by hand or with a ruler. Its easier by hand in small areas.
5. Travel all around the face until all angles are drawn. Try to capture only the largest angles and not too many smaller ones. Use the image as a guide to know where to draw your lines **(show image: 5.)**

## Lesson 6: General Overview

**During this lesson you will be teaching the following:**

1. Project Stage 2: Begin your self-portrait in graphite – drawing lines and angles onto your cartridge paper **(power point, student print out)**

### **Teacher to prepare:**

Your students will need the following items for this lesson:

- Printed images from course book
- HB pencil
- Sharpener
- Eraser
- Ruler
- Small piece of scrap paper to protect from smudging
- 1 sheet of A4 Size Cartridge paper (for creating the final portrait) with tape to tape it to the photograph along the vertical side
- Printed photograph (Black and White printed photograph; self portrait of each child – head and shoulders only)

## **Project Stage 2: Draw angles onto blank cartridge paper**

**Important Resource:**

 **CD-ESK: Essential Skills – Just Pick Up your Pencil (Halving Lines)**

In this second stage of drawing their self-portrait your students will copy the same angles from the tracing paper onto their cartridge paper using the 'Pinch Grip – pencil measuring method.' You can show the video as mentioned above, or explain the process to your students yourself.

Before they can begin their drawing, they must **tape their sheet of blank cartridge paper** to the **back of the photograph** along a vertical side so that both images remain exactly parallel to one another. The tracing paper must remain on top of the photograph at all times.

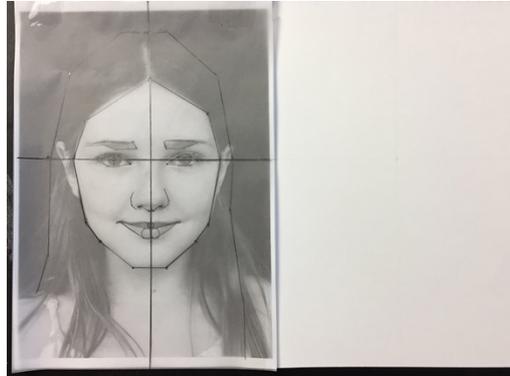


Image: 1 Cartridge paper attached in a suitable position for right-handed students

### 🗨 Explain the following to your students;

1. **Important:** Tape a sheet of quality cartridge paper to either the left or right vertical side of **the photograph** (depending on whether you are left or right-handed.) For left-handed students the photograph should be on your right and opposite for right-handed students. Tape the image to the back of the photo and make sure that its exactly parallel **(see image: 1.)**
2. This is very important - so that you can see your photograph constantly - parallel and without your arm sitting over the top of your photo and covering it (or worse-still drifting around your desk or floating to the floor.)
3. This is crucial in helping you to compare angles and sizes while you use the 'Pinch Grip' pencil measuring method.
4. Remember; to constantly refer to the photo.
5. Lets get started!

### Step: 1 (show image: 1)

1. **VERY lightly** Rule a horizontal line onto your blank paper that directly aligns with the eye level line. Position your ruler onto the eye level line to do this accurately and continue that line all the way across your page.
2. Measure **half way along this horizontal line** and mark that.
3. Draw a **vertical line at that marker** all the way through your page from top to bottom. It must be **exactly at a right angle and parallel to the vertical line** on your photograph.



Image: 1

### Step: 2 (show image: 2)

1. Now you will begin a process of marking some short horizontal guidelines all the way down the vertical line. This is to help you later to position your angles and lines to draw your portrait.
2. Line your ruler horizontally in line with the **top of the hair on your head** and make a small marker on your vertical line.



Image: 2

### Step: 3 (show images: 3 and 4)

1. Line your ruler horizontally in line with the **top of your forehead in line with the hairline** and make a small marker on your vertical line (show image: 3)
2. Continue down the face **making markers for the major features**: top of the eye-brow, bottom of the eye-brow, tip of the nose, top of the lip, middle of the lip, bottom of the lip and chin. These will be valuable guides for positioning the features later.



Image: 3



Image: 4

### Step: 4 (show images: 5 and 6)

1. Now you will begin to measure the length of lines using the 'Pinch Grip Pencil Measuring technique.' Hold your pencil with pinch grip wherever a line ends and line the point up to where it begins. (show image: 5.)
2. Carry your measurement over to your blank page to record it.
3. You will travel through your drawing marking the length of all lines.
4. Start with the width of the face. Measure from the vertical centre line then record your measurement onto your drawing as a short mark (show image: 6.)

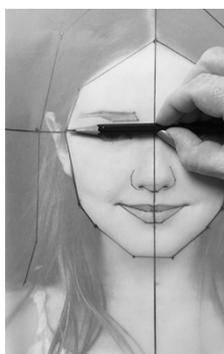


Image: 5



Image: 6

### Step: 5 (show images: 7 and 8)

1. Draw the face and hair first, then the facial parts afterwards.
2. Continue to measure the length of all lines one at a time using the Pinch Grip Pencil Measuring technique. Continue with the chin next. Find your measurement, pinch the pencil and carry your measurement over to your blank page to record it (show image: 7.)
3. When you are measuring angles, find the length of the angle first, then be sure to keep your pencil on the **exact same angle** to carry that over to your drawing. Check and re-check this angle at least **3 times**.
4. Double check your angle by measuring the distance it is away from the vertical and horizontal centre line.
5. Always record your measurement onto your drawing just as a short line or gently dot. **Don't press hard** or you will indent your page.
6. Continue to draw all of your angles then go over and double check your work one final time (show image: 8.)

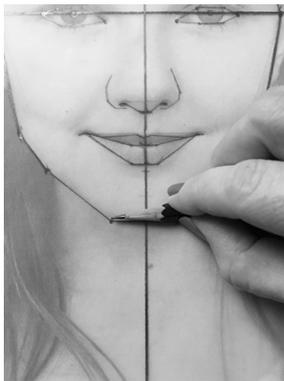


Image: 7

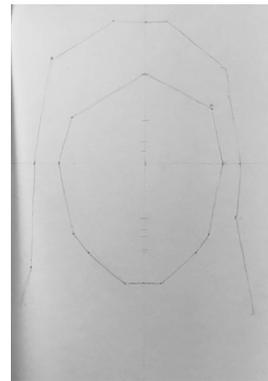
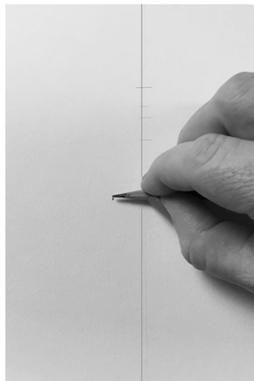


Image: 8

### Step: 6 (show images: 9, 10, 11 and 12)

1. Once you have completed the hair and face, its time to begin the facial features. Begin by measuring the eye brows (show images: 9 and 10.)
2. The facial features are all going to be very small short lines so work carefully and slowly for accuracy.
3. Begin at the top and make your way down the face. You already have markings along the vertical centre line to indicate how far down the face the features are positioned. You will need to add some markings for the top and bottom of the eye lids as well if you need to. Just draw the construction like

you learned earlier with no outline. First you will draw just a circle for the iris, with a small circle in the centre for the pupil.

4. Then add the 3 angles above and below the iris and remember to draw across the top of the Iris. The Iris is the large outer circle. Measure the length of the iris. **(show image: 11)**
5. You can also use your pencil laid horizontally beneath the eyes to check and make sure they are the same size as each other **(show image: 12)**

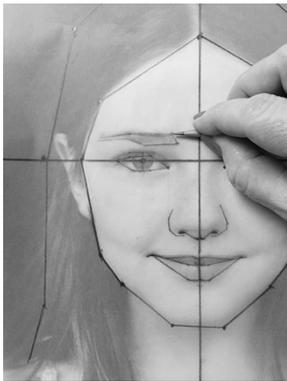


Image: 9

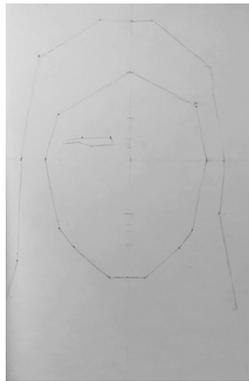


Image: 10

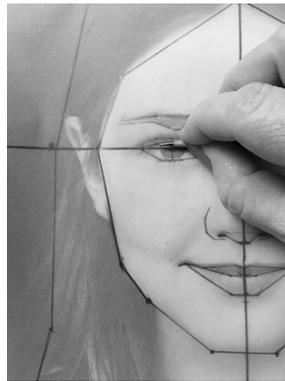


Image: 11

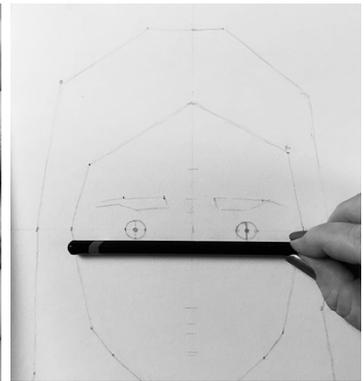


Image: 12

### Step: 7 **(show images: 13, 14, 15 and 16)**

1. As you continue down the face, draw the nose construction beginning with a ball and a pair of little angles beneath **(show images: 13, 14, 15 and 16)**
2. This is the same construction for a nose that you learned earlier. First of all measure how wide the circle is for the tip of the nose. Then draw that in.
3. Follow that with the angles beneath the nose then the nostrils. ***Only draw angles***, not curves.

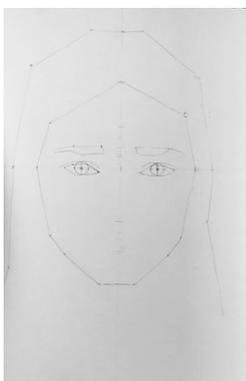


Image: 13



Image: 14



Image: 15

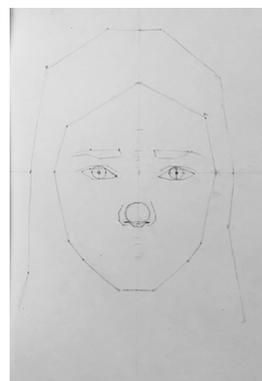


Image: 16

### Step: 8 (show images: 17, 18, 19 and 20)

1. Continue to complete the facial features by drawing the lips.
2. Measure the maximum width of each of the lines; the top, the middle and the bottom line by placing a small mark.
3. Then join up the angles by measuring those as well.
4. With your lips drawn in, now all of your angles should be in place and your drawing is ready for the next step of adding curves (show image: 19.)

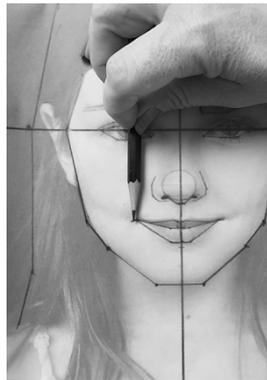


Image: 17



Image: 18

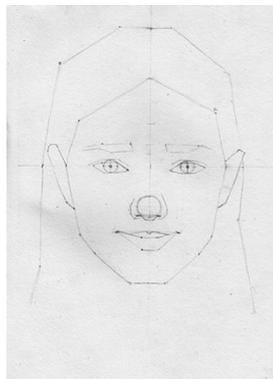


Image: 19



Image: 20

### Step: 9 (show image: 20)

1. Your angles have all been drawn, and now its time to add all of the curves either inside or outside of the angles you have just drawn (show image: 20)
2. When you add the curves you will look at the photograph with the angles drawing on top, to see if you need to either curve outside of the angle or inside the angle.
3. Lift the tracing paper up and down as needed to see where your outline is to be drawn. Start by drawing the outer shape of the hair and face, then facial features last (show image: 20.)

## Lesson 7: General Overview

**During this lesson you will be teaching the following:**

1. Project Stage 2: Complete your outline drawing by adding curves (you may not have had time to do this last lesson.)
2. Project Stage 3: Begin shading your self-portrait in graphite (**power point, student print out**)

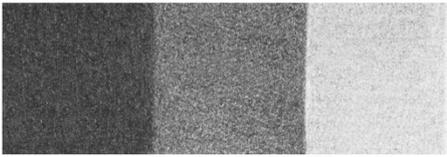
### **Teacher to prepare:**

Your students will need the following items for this lesson:

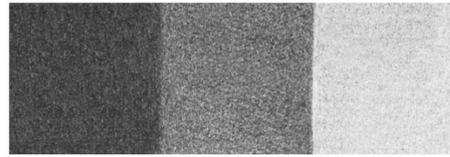
- Printed images from course book
- Print and cut out the 'Value Scales' provided in this Teacher Course Guide and provide one for each student
- HB, 4B pencils
- Sharpener
- Erasers (hard plastic and kneadable)
- Small piece of scrap paper to protect from smudging
- Printed photograph with drawing from last lesson
- Ruler
- Cotton buds and soft tissues (for blending graphite)
- Baking paper **to protect the drawing** from smudges in between drawing sessions and to store after completion.

### **Teachers: Value Scales to print**

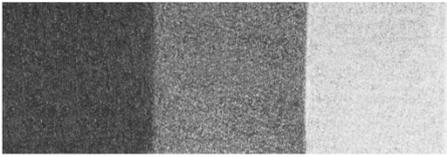
Please see the image over the page with 14 individual value scales. You can print this sheet out twice (depending on the size of your class) so that each of your students has one of these value scales. Consider printing onto white card. The value scale is used to compare tones in the photograph to the tones they must try to achieve in the same places in their drawings. Explain to your students that they should keep this alongside their work at all times, when comparing tones.



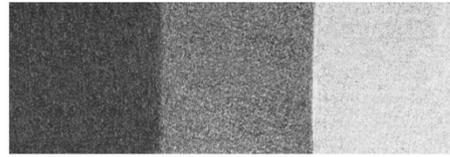
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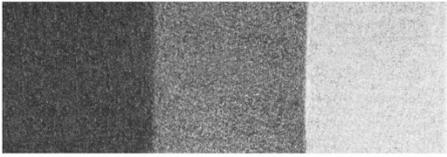
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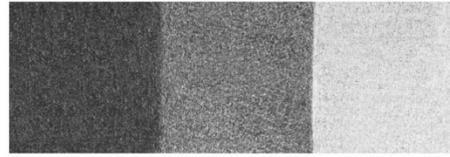
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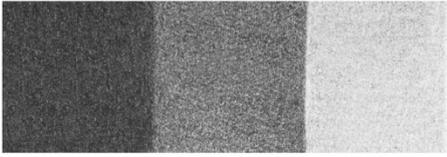
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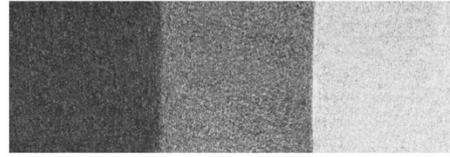
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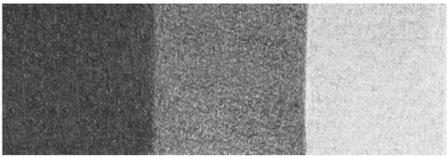
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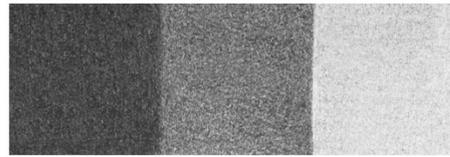
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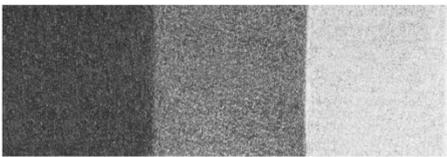
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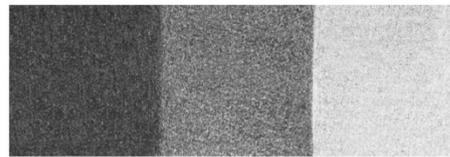
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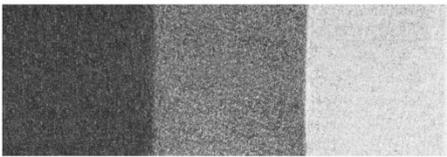
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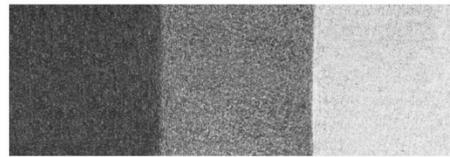
**4 3 2 1**



**4 3 2 1**



**4 3 2 1**



**4 3 2 1**

## Project Stage 3: Shade your portrait

### Introduction

During this third stage of drawing their self-portrait your students will first of all shade the shadows (leaving the highlights as the blank paper.) They will only use a HB pencil and create the shadows lightly. Later they will build up the darker level 4 tones using their 4B.

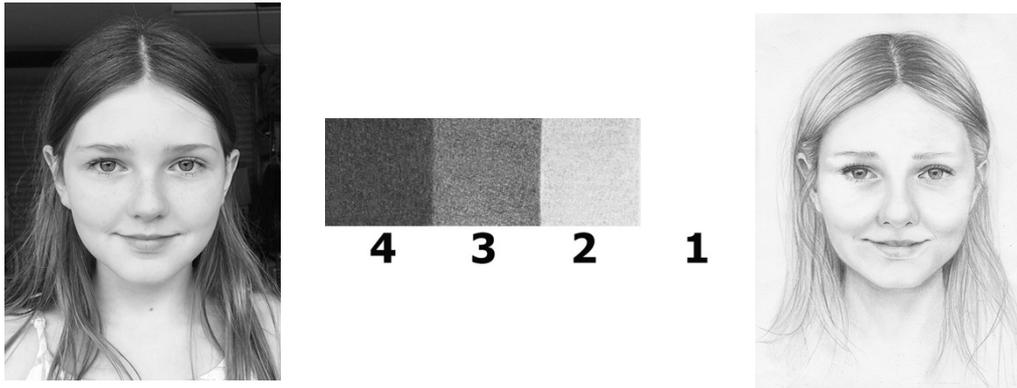


Image: 1



Image: 2



Image: 3



Image: 4



Image: 5

### 🗨 Explain the following to your students;

1. With your outline drawing now completed, it's time to shade your portrait. Here's an example of a portrait shaded alongside the photograph with a value scale in between **(show Image: 1.)**
2. You have been given a **Value Scale** so that you can compare different levels of tone in your photograph to those in your drawing **(show Image: 1.)**

3. Use this at all times to compare how dark or light you must make an area.
4. Remember **number 1** is just the blank paper; the lightest parts of your drawing are to be kept blank.
5. **Number 4** is the darkest dark areas that you will need to create.
6. Can you see the brightest lightest parts in this portrait photograph? **(show Image: 1.)**
7. Can you see the darkest values? Remember to squint when you look at the image so that you can see the dark areas more easily **(show Image: 1.)**
8. Did you know that the shape of shadows and highlights is just as important as the outline drawing?
9. Take a look at this image where the shadow and highlight pattern has been drawn over the top of the photograph **(show Image: 2.)**
10. The shadows in this photograph were created in these positions because the light was shining directly onto the face. If the light was shining onto the face from the side, the shadows would be on the opposite side of the light **(show Image: 2.)**
11. You learned about the 5 areas of light and shadow in an earlier lesson. The brightest lightest areas are where the light first hits the form. These are the 'Full Light' areas and they should be left as the blank paper.
12. When you shade your drawing, make sure that you leave all of your **full light** areas as the blank white of the paper. These are the areas that are the **brightest and lightest**.
13. You will see the full light on any areas that come forward on the picture plane. For example in the forehead, cheeks, the tip of the nose, the bottom lip and chin.
14. You must look to see where the light source was shining onto your face in your photograph, to find the shadows which are opposite to where the light was shining.
15. If you **squint** you can see the shadows more easily.
16. You don't need to squint while you're drawing, only while you're looking at the photograph.
17. Now look at the shaded drawing here **(show Image: 3.)** This is the first layer of shading where you will create all the **shapes** of the shadows and highlights using just the HB pencil. In this first layer we only build up the level 2 and 3 values. Its all about finding and shading shapes. Darker values are added later.

18. It's very important during this first stage of shading that you shade the ***shadows lightly with your HB pencil.*** This is very important so that you concentrate on ***shading the right shapes.***
19. We must get the ***shapes*** of our shadows and highlights right before we go darker.
20. You will leave all of the ***brightest lightest parts blank as the white paper.***
21. Here's an example of the shadows and highlights shaded a little bit darker this time with the ***4B pencil*** and very light pressure **(show Image: 4.)**
22. After you have chosen where to place the darkest values, you can then begin to press harder and build those areas up to the level 4 values.
23. Remember to use your value scale to help you decide how dark the area must be. You can see the dark values added here **(show Image: 5.)**
24. Once you have completed all of your shading you can begin to blend your drawing with your cotton bud for small areas and a soft tissue for large areas.
25. Stroke in the direction of the form very softly and carefully.
26. If you need to you can add more graphite over the top again too.

## Lesson 8: General Overview

**During this lesson you will be teaching the following:**

1. Project Stage 3: Complete shading your self-portrait in graphite **(power point, student print out)**
2. Discussion: Prepare your artwork for exhibition
3. Discussion (students in pairs) 'Reflecting on your experience of creating a self-portrait **(power point, student print out)**

# Prepare Your Artwork for Exhibition

## Introduction

It's a great idea to consider exhibiting your student's artworks, either as a group or individually. This will give your students the experience of sharing their work with others. You can find opportunities for your students to enter into local art exhibitions. In this section your students can prepare their work ready for showing to an audience.

### Explain the following to your students;

1. Sign your work – First and Surname bottom left of your drawing, at least one or two finger widths up from the bottom. Write it parallel to the bottom of the page.
2. On a small sheet of paper or card write the following information to display alongside your work; Your Name, Title, Size, Medium and Description
3. Framing: There are many options for framing your artwork. Its best to place a graphite pencil drawing into a frame with a matt board and glass if possible. This can be expensive though. The matt board provides a frame around your work and it also keeps your work away from the glass so that it doesn't touch the glass.
4. Another option to consider for displaying your art is to do the following; tape your drawing carefully (to a sheet of coloured cardboard) on the back, using double-sided tape and allowing a border around the outer edge.

## Reflecting on your experience of creating a self-portrait

1. It's time to reflect on the experience of creating a self-portrait. Working either in pairs, a small group or on your own, discuss the questions in your student printout book. Write down your answers to the questions.