

Let's Face It!
Likeness and Meaning
in Portraiture



A R T M O B I L E

Traveling throughout Bucks County
September 1999 - June 2000

Joan Menapace, guest curator and author

Artmobile is the outreach museum of the Department of the Arts at Bucks County Community College. A portion of Artmobile's general operating funds for this fiscal year has been provided through a grant from the **Institute of Museum and Library Services**, a Federal agency that fosters innovation, leadership and a lifetime of learning. ***Let's Face It! Likeness and Meaning in Portraiture*** is supported in part by a grant from the **Pennsylvania Council on the Arts**.

This manual was developed to help teachers incorporate the Artmobile experience into their curricula by providing background information and classroom activities related to the exhibition. It is intended to serve as a resource both in conjunction with and apart from the exhibition.

Artmobile is celebrating its twenty-third year of bringing the arts to the school children and adults of Bucks County through its visits to schools and public sites. For more information about Artmobile and its programs, please call 215/968-8432.

Cover: Paul Matthews, *Paul Talking*, oil on linen

Table of Contents

Acknowledgements	2
Foreword.....	4
Pre-Visit Activities.....	5
Discussion Starters	
See/Write	
Look/Say/Draw	
Technology	
How to See a Portrait.....	8
How to Draw the Portrait.....	10
How to Criticize a Work of Art.....	12
Materials	13
Scaling from a Photograph.....	14
Post-Visit Lesson Plans.....	16
Find a Face.....	17
What a Relief.....	18
Toons and Emotions.....	19
Print It Again, Sam.....	20
Face Mobile.....	22
Clay Heads/Pinch Portrait.....	24
Profiles in Postage.....	26
It's You Again!	28
Light Lifting.....	29
Chuck Close-Up.....	30
You Tear Me Up!.....	32
Oh My Goddess.....	33
Get Personal with Your PC (or Mac)	35
Template for Witness Description Activity.....	37
List of Useful Words for Discussing Art.....	38

Acknowledgements

One of the greatest pleasures of being guest curator for Artmobile is being able to work with old friends and make new ones. I am grateful to Fran Orlando for accepting my proposal for Let's Face It. Her enthusiasm and creativity fed and sustained our collaboration for the many months it took to manifest the project. As ever, Frank Dominguez, art department chair, was welcoming and supportive, as was his secretary Pat Freeman. Plus, we even got some support from Frank's daughter, Victoria, who was instrumental in providing Fran and me with that most valuable possession, time.

The new friends I made while in pursuit of the portraits for the exhibition are another great source of joy. Many loaned works that are precious and personally significant to themselves. Others kept me energized and excited about my task by their enthusiasm for our project, and I was honored that two artists made works especially for the exhibition. But what everyone has in common, besides a passion for artmaking and portraiture, is their belief in our mission, to provide an informative and inspiring artistic experience for our community and our children. I thank you again, new friends, for this, and I am sure educators who will be using this manual and those who visit the exhibition will also be grateful.

Behrooz Salimnejad
Pete Checchia
Stephen Perloff
David Graham
James Brantley
Pam Miller
Susan Egan
Eric Sparre
Miles Cavanaugh
James Feehan
Catherine Jansen
Charles Wells
Charlotte A. Schatz
Don Camp
Ben Marcune
Kerry Rodriguez

Perky Edgerton
Linda Guenste
Lynne Allen
Alan Goldstein
Marlene E. Miller
Maureen Hope Wall
Michelle Strader
Paul Matthews
Jonathan Hertzl
Kaye Freeman
Jack Thompson
Frank Pronesti
Frank McShane
Don Hector
Gini Illick

I would also like to thank Susan Roseman at Riverbank Arts, Stockton, NJ, Elva Brusca at Lambertville Gallery of Fine Art, Lambertville, NJ, Sande Webster at Sande Webster Gallery, Philadelphia, Lisa Gladden at Hrefna Jonsdottir Gallery, Lambertville, NJ, and Dr. Lori Verderame, Director of the Martin Art Gallery, Muhlenberg College, Allentown, PA.

A very, very special thank you to my gifted colleague and friend, Sandi Karlson, poet, photographer, editor, art consultant and art teacher in the Palisades School District.

Joan Menapace
Guest Curator and Author

Many people have worked hard to bring this exciting exhibition to you. It has been almost a year since Joan Menapace contacted me regarding some ideas she had for Artmobile exhibitions. I jumped at the prospect of working with her — not only because her ideas were intriguing, but also because of the pleasure it would be to work with her again. (Joan curated “Off the Wall: Small Ceramic Sculpture” in 1991-92.) The success of this exhibition rests on her expertise and her commitment to the project. I am deeply grateful for all her hard work.

Special thanks to Donna Merin for her work for Artmobile over the past year. She has not only provided vital office support, but has offered many valuable ideas for this exhibition.

Thanks to the many other people who provided additional support:

Stephen Caputi, Christine Dellandre, Tammi Melching, Natalie Shapiro and Michael Stek for their assistance with the installation;

Ed Ryan, for his expert (and fast) pedestal construction;

Merin Studios, Inc. for loaning graduation portraits to the exhibition;

and Frank Pronesti of Heirloom Studio, for loaning a contemporary family portrait.

Finally, my heartfelt thanks to our Artmobile Guides for this tour — Stephanie Franko, Kate Kerrigan, Kathryn McKenna and Marie Slovic — for their enthusiasm, hard work and belief in the value of Artmobile. It is through the dedication of our Guides that Artmobile achieves its mission of bringing the arts to the school children and adults of Bucks County.

Fran Orlando
Director of Exhibitions and Artmobile
Bucks County Community College
Newtown, PA 18940

Foreword

This teacher's manual is designed for many different uses and users. It is our hope that teachers will be inspired to work with the theme of the portrait in all grade levels and incorporate the material and activities into the classroom curriculum.

The manual is arranged starting with a group of Pre-Visit Activities as a way of preparing your students by thinking, looking, talking, writing, researching, using technology and drawing people's faces. As children start looking at and gathering pictures, they will begin to develop a visual vocabulary which will focus their attention on the many faces around us.

Following this are teaching aids: examples of how to draw the face from the front and in profile, how to criticize a work of art, step-by-step instructions on how to scale up a photograph, and a list of possible materials to be used with the lessons. These are formatted so that individual pages can be reproduced for classroom use.

The Post Visit Lesson Plans try to cover all levels and most should be accessible to the classroom teacher. Several might sound suitable only to the art specialist, but collaboration is always possible and encouraged. You will find that some refer to the art work in Let's Face It, as a way of enriching the student's experience in the exhibition.

The template for the witness description activity is in the back of the manual, along with a list of adjectives I find useful in talking and writing about art.

Pre-Visit Activities

The beauty of an exhibition of portraiture is in the breadth of the subject. Following are suggested activities which can help students become acquainted with the idea of portraits prior to your visit to Let's Face It and should function as a springboard for any interdisciplinary units you may be teaching involving ourselves and other people.

Discussion Starters:

1. You are the Subject - If you were having your portrait drawn, painted, sculpted or photographed, where would you be? What pose would you assume? What would you be wearing to signify yourself? (Note: look for a chef in the exhibition). What could you have with you which would symbolize or represent yourself, i.e., your talents, favorite things, hobbies, sports, etc. (Note: This could be a written exercise, depending on grade level.)
2. Famous 20th Century People - Locate a stamp collector, borrow a book from the library or post office on stamps, or go to the website www.usps.gov/images/stamps or www.encarta.msn.com where there is a unit entitled Celebrate the Century and you can also find a Teacher's Resource Guide. Find at least three famous 20th Century famous personalities and tell what they did that was significant enough to be honored on a U.S. Postage stamp. (ex. Margaret Mead, Charlie Chaplin, US Presidents)
3. Is it Really Real? - Have a lively discussion about what commercial advertising photography in magazines communicates versus a real snapshot or photo of someone you know. Compare and contrast the subjects' poses, clothing, facial expressions and how they are positioned in terms of other objects in the picture. What seems to be the dominant message? Discuss how photos can be changed and manipulated by technology to appear "slick" - or even lie. How does this differ from your snapshot? Which do you prefer? Why?

For Secondary Level Students: What is the underlying message communicated? For instance, in male-oriented magazine, observe how women in provocative poses are often used to attract attention. Why? Then look at advertisements featuring male models. What expression is on their faces? What are they doing? If they are in a composition with females models, which figure is more prominent, where is the viewer's eye directed (focal point)? This discussion can get very interesting but the objective is to heighten awareness of how we really see and how to be able to make our own choices while under the influence of commercial media.

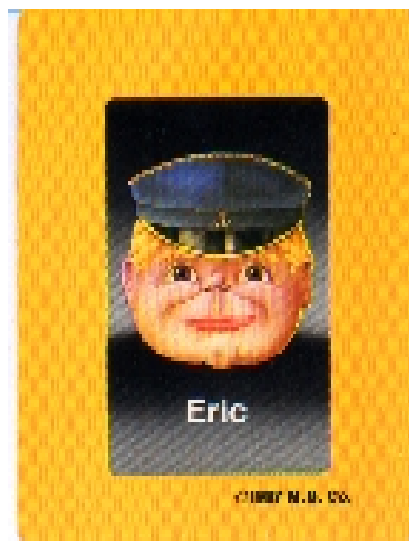
See/Write:

1. Portrait Pass - Bring, or have students bring in, picture of everyday people's faces, enough so each student has one. It is better if the student has a face unfamiliar to them for starters. Have students write one sentence describing that person. It could be their name, or what that person might do. Then pass the portrait and have the next person write another sentence about that portrait, pass again, and so on until each student has looked at and written about each face. Emphasize that while the project is fantasy, the writing must be based on clues provided by what the students see in the photograph.

2. Baby Picture Projection - Bring in your baby picture and have students try to find one of theirs to bring in. Write a fantasy story about what that baby becomes as it grows up. The story should include some family members who love and care for the baby, plus a character(s) or situation(s) which present a problem or hindrance to the child as he/she grows and reaches toward goals. Have students be sure to write how they have overcome obstacles and about who have been their helpers in their adventures. Note: Lower elementary children's books are excellent sources for studying this basic quest story-line structure.

Look/Say/Draw:

1. Witness Description - Pass out pictures of faces to each class member. Divide class in half or into groups. One student will verbally (or if you want, have them write it out first) describe the features of the face they are holding and the other(s) will try to draw the person based on the description. This process would be similar to police identification drawings (Note: find the face in the exhibition that most reminds you of a mug shot). See Page 37 for a template. Feel free to xerox copies for students to draw on. Continue until each student has a chance to make a drawing. If you have students write the description first, you could display the drawing with the text, or play a matching game, trying to match the description with the drawing. Younger students may be familiar with the matching game, Guess Who? by Milton Bradley (images below):



2. Millennium Masters, Social Studies Search - Have students search their social studies books for a photograph of a famous person in history. This is a reminder that portrait photographs have always been an important aid in studying history, and that portraits appear everywhere. Where else do we see portraits? Jewelry (cameo pins, earrings), t-shirts, posters, magazines, newspapers, coins, stamps, etc. (Note: Notice examples of these in the exhibition). Students will try to draw the person as best as they can, paying attention to their clothing, hair and accessories, etc., which situate that person in history. The following chapter has notes and examples on drawing the face in proportion.

Technology:

1. Computers as Resources - Using electronic sources, either on CD encyclopedias or online, find portraits/photos of people who have made a difference in the millennium in any of these areas: science, math, art, music, sports or entertainment. Download and print these out, starting a file of not less than five important figures. It would be up to you to assign a theme or not. Then on a larger piece of drawing paper, redraw, or trace the faces in pencil, creating a collage. Have students group the faces, having them touch and/or overlap. Students can then add objects and other items to unify the drawing. When the composition is finished, add color using crayons or colored pencils, blending colors to try to get a variety of skin and hair colors.

2. Biographical Multimedia Portrait - Select a student, parent, or staff member who has overcome a difficulty, emotional, physical or intellectual - and who is willing to talk about it - and feature them in an inspirational video or digital piece a la "Up Close and Personal."

Students will work in groups setting up the TV "studio" in the classroom. Other will develop a set of questions and rehearse with the subject beforehand, others will take still photos of the important things and places in the subject's life. Others might view and tape interviews seen on TV news or sporting events to view, using them as models. A storyboard - a detailed visual and/or written outline of all the shots in the video - should be developed and drawn. When the plan is complete, rehearse, shoot, edit, add sound, and playback. The entire production should be no longer than 3 or 4 minutes. (How elaborate you get will depend on your resources, equipment and experience.)

How to See a Portrait

When we look at works of art, there are several approaches we can take. One of the most important is to describe and discuss exactly what it is we see. This enables us to focus attention on the art work and begin to enter a mutual conversation with other viewers. These questions and answers often lead to further questions, for instance:

What is this artwork a picture of? (a person, a man, woman, child, family, etc.)

Can you learn anything about this person by the way they are dressed? Or by the way they have their hair styled? (age, historical figure, etc.)

Are there any other people or objects in the art work? What else is in the background?

Can you tell anything else about the life of this person by what you see?

What kind of expression do you see on the person's face? Can you tell anything about the person's personality by the look on their face? Do they look kind, scared, mean, happy, silly, serious, tough, responsible, worried, content, bored, etc? How can you tell? Where are the eyes looking? How is the mouth shaped?

The next approach, if not already touched upon, would be to discuss the artist's techniques - the composition of the work. This is sometimes called "reading" a painting, much like we read a book. How is the "book" arranged? We read specific words chosen by the author organized to tell us something. In an artwork, we look at how the artist has arranged (composed) the basic ART ELEMENTS to convey meaning - ideas and feelings. Here are some things to look for:

Where is the LIGHT most direct? It will catch your eye. Is it on the most important part of the artwork? Where is the light source? Side, front, or does it come from the artwork itself? Which part is the darkest? Does the dark give you a specific feeling?

What SHAPES are predominant? Do you see them repeated in other sizes throughout the work? Do you feel comfortable viewing this work? Do you think you are meant to?

How did the artist use LINE ? Do you see many lines, or do the lines appear only between colors? Do they give a sense of calm, or do they seem excited? What words can you find to describe them? (Smooth, straight and gentle curves are soothing, jagged, diagonal, broken lines suggest movement and energy.) See Page 38 for a list of useful adjectives.

What COLOR stands out the most? (Black, white and gray are colors.) Are they predominantly warm or cool colors? How do they affect the way the artist has chosen to portray the person? What colors portray a happy, light mood? (reds, pinks, yellows) What colors convey a sad or contemplative mood? (brown, black, gray, dark blue) How else does color add to the composition? (Blue at the top might indicate sky or water, greens might symbolize a landscape behind the subject, blacks add mystery. Pastel colors are young, grays are old, etc.)

Where in the SPACE of the composition is the main idea, or person. What has the artist done with the rest of the space, the negative areas? Are there things in the spaces that tell stories, or give hints about the person? Is there more positive space (person and/or objects) than negative space around the person? How does space affect how important the person is in the artwork?

Can you recognize any visual TEXTURES in the artwork? How has the artist manipulated the materials to create real or imagined textures? What are some textures other than smooth? Can you find any here? What part of the texture picks up the light? What part is in shadow? Can you see that LIGHT is important in communicating texture? Does the texture make you want to touch it? Why?

Last - the artist's medium (or art material used) has major impact on the subject. For instance, in Let's Face It, artist Lynne Allen has represented herself as the subject of a postage stamp. She is a master printmaker working on creating a single printing plate, which then enables her to reproduce images over and over. We can therefore see a direct connection between her medium and her self-portrait on a postage stamp which is itself a reproduction.

One of the objectives of this exhibition is to show works in a variety of media and how it helps to communicate the artist's vision of the world and people around us. Brushes and paint afford an artist the opportunity to change colors to enhance meaning, show detail or blur detail, take a traditional approach, expressive approach or symbolic approach to the subject.

Photography "seems" to portray a people as they are realistically, but does it? Clay can be playful, or it can be a means of factual representation. Stained glass and mosaic tiles can distort and fracture or refer to the Renaissance period.

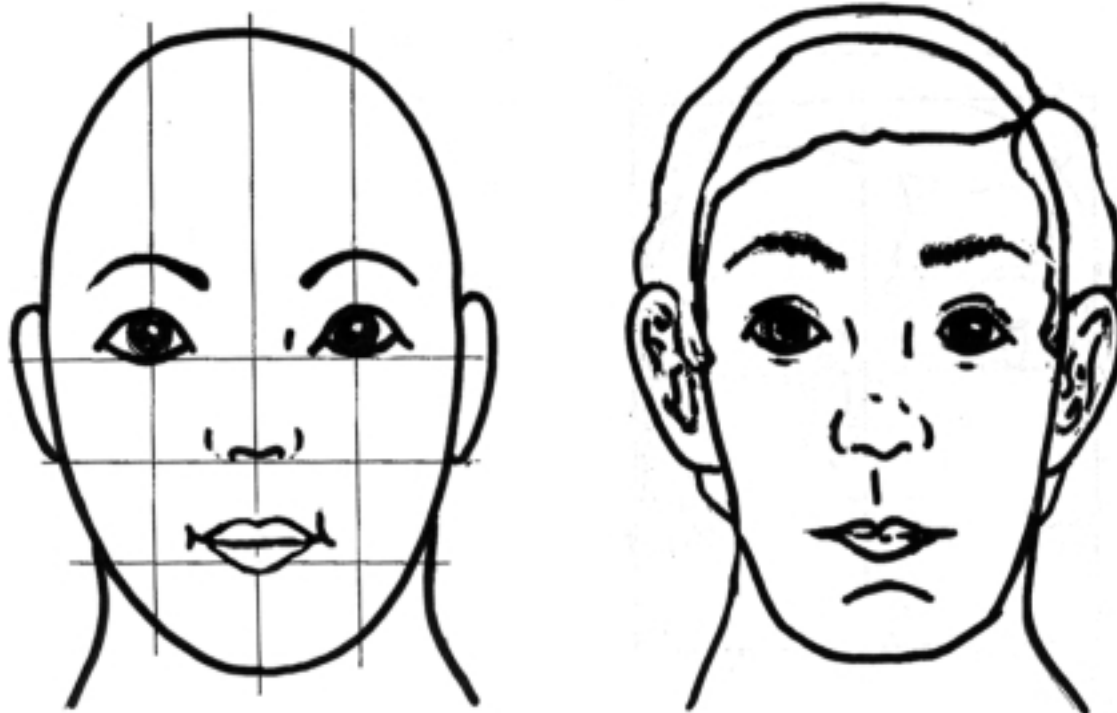
The medium should be integrated with and support the artist's idea. It is the raw material that makes visible that which cannot be by any other means.

How to Draw the Portrait

The students who are most successful at drawing the portrait are those who try to work with the proportions of the face. Their skill will vary according to age and experience with the challenge of portraiture. You be the judge of how hard to push your students toward perfecting proportions. Certainly the high school art student should be expected to work hard at this. The diagrams below will help you with the location of the facial features. The head is composed of two overlapping ovals. The eyes are place halfway down the face. The nose is two-thirds of the way down from the top of the head. The lips are under the nose. The ear tops are directly across from the tops of the eyes and the ear bottoms line up with the bottom of the nose.

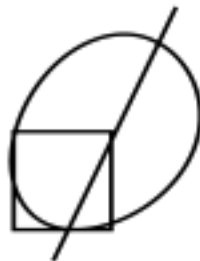
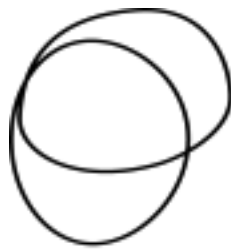
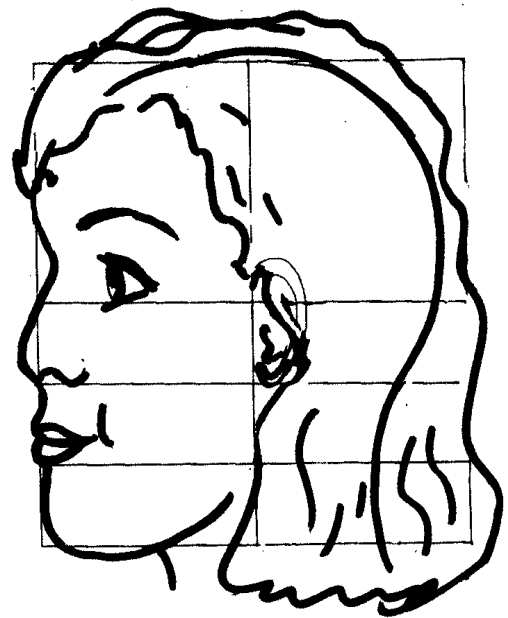
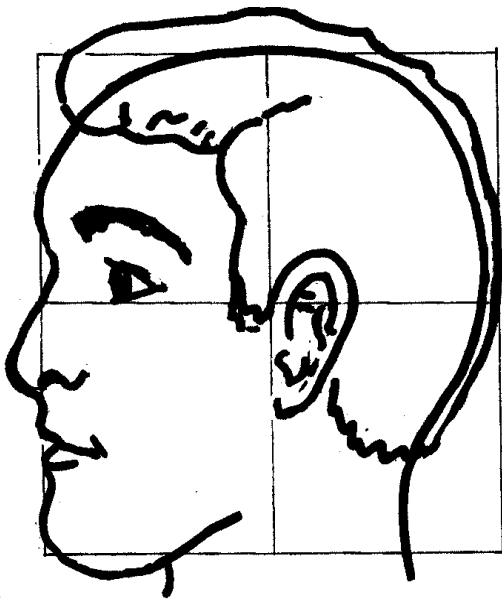
Front View

Divide the oval in half lengthwise. Locate the pupils on the center horizontal line, halfway between each side slice and the center vertical line. Then place the eyebrows fairly close to the eye line. The eyes are about half the area between the center vertical line and the side of the head. Drop lines from the inner corners of the eyes and to the outer points of the lower lips and chin. Continue these lines back up the sides of the face to the eye level and you can approximate the side of the face as it turns back. Lines from the inner eyes locate the wings of the nose, and from the pupils to the outer corners of the mouth. These notes are always approximate and serve as checkpoints, bearing in mind that every time the head moves, the facial components fall into a different perspective. Students must practice from life, life casts and master drawings.



Profile View

Divide an oval shape in half lengthwise and widthwise. Notice the upper left corner of the square is the farthest point forward on the oval, and marks off the base of the nose. The top side of the square marks the eyeline and places the eye back into the oval about one-quarter into the square. The nose is equal to one of the lengthwise head divisions. The jawline comes in at the bottom of the square and the ears are approximately between the eyebrows and the bottom of the nose. The brow slants back, following the oval slightly. The lip is located halfway between the base of the nose and the chin. When drawing hair, follow through with the head oval. Notice that here as in the front view, the cranium rises noticeably back to the crown. The woman's head is basically the same size as the man, but her brow is flatter than the man's with no overhang. The lower part of the woman's face is finer and some areas will be shortened, with the chin a little higher.



How to Criticize a Work of Art

A typical four-step system:

DESCRIPTION - "WHAT DO I SEE?"

ANALYSIS - "HOW IS THE WORK ORGANIZED?"

INTERPRETATION - "WHAT IS HAPPENING? WHAT CAN IT MEAN?"

JUDGMENT - "WHAT DO I THINK OF THE WORK?"

DESCRIPTION:

List what you see in the work, this will slow your pace and you will notice things you might otherwise not see. You must be objective, don't imagine what might be related to what. Size and medium are noted in this step.

ANALYSIS:

Notice how the artist has used the elements and principles of design. List elements and see how the artist pays attention to them (line, shape, space, light, mass, color and texture, then add principles to the list (rhythm, movement, balance, proportion, variety, emphasis and unity).

INTERPRETATION:

Now you can make guesses; be creative. Be courageous and remember your interpretation will probably be different from others'. This is, of course, because you interpret a work according to your own experience, your own context. Your interpretation should be based on the facts and clues you have uncovered in the first two steps. Interpretations express personal feelings, but in looking at art, your feelings must be backed up by observation.

JUDGMENT:

Does the work succeed or fail? What is your opinion? Why do you feel that way? If you are in a classroom situation, what suggestions might you make to help the artist improve his or her work?

Materials

The portrait is one of the three major categories of subject matter in art, the other two are landscape and still life. The materials and methods for all three categories can be the same, or as varied as the artist chooses. Listed below are basic supplies and materials that may be used in the following post-visit activities. The urge to draw should not be stifled for lack of supplies. If you are a classroom teacher, or special subject teacher, you need only supply the basic materials on the following list.

- any plain paper such as copy paper
- pencils, erasers
- colored pencils,
- markers
- rulers
- scissors
- sketchbook

In addition, if you are an art teacher, you might want to make sure you have these supplies handy:

- drawing paper
- rag paper
- canvasette paper or board
- printmaking supplies, inks, brayers, barrens, platens, bench hook, gauges, etc.
- charcoal, and charcoal paper
- pastels
- watercolors
- tempera paint
- acrylic paint
- oil pastels
- clay, wood, found objects, collage items, construction paper, etc.
- instant camera

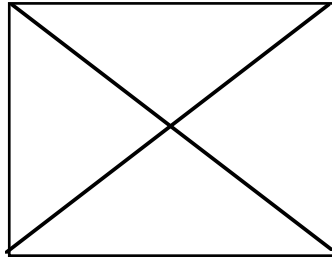
The more advanced level, Advanced Placement, or professional level will want high quality materials such as:

- canvas and/or linen
- wooden stretchers
- acrylic and or oil paints or sticks
- watercolor block paper,
- gouache
- wax, metals, stone
- 35 mm. camera, and/or digital and video camera
- darkroom, foundry, etc.

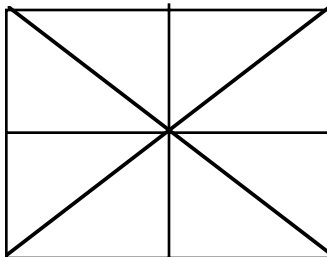
Scaling from a Photograph

Scaling up from a photo or any other source material involves making a grid on top of your small source artwork, then making a similar grid on the larger paper or canvas you want to transfer it to. This method does NOT involve any math, or computation, or measuring - the only thing you need your ruler for is to make a straight edge.

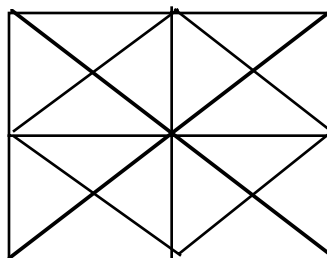
STEP 1: You need to find the center of your source photo, do this by simply drawing two diagonal lines from corner to corner; where they cross is your center point:



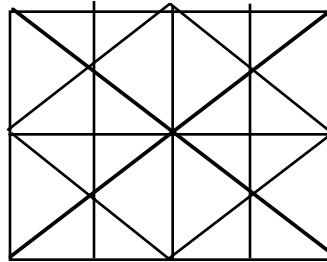
STEP 2: Divide the rectangle into quarters, using the center point as your guide. Make sure your lines are perfectly parallel to the edges:



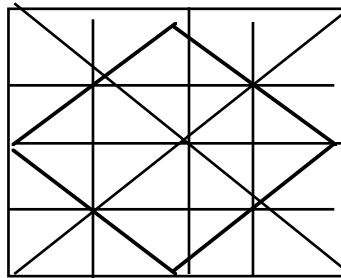
STEP 3: Now find the center point in each of the 4 small rectangles:



STEP 4: Now draw one vertical through the center points of the two left rectangles, linking the two left rectangles, and draw one vertical line on the right, linking the two right rectangles:



STEP 5: Now draw one horizontal line through the center points of the two top rectangles, and another horizontal line through the two bottom center points of the two bottom rectangles. YOU NOW HAVE 16 SMALL RECTANGLES IN YOUR GRID.



STEP 6: Repeat Steps 1 - 5 on the large paper or canvas remembering to draw the grid lightly because you will erase it when you have finished transferring what appears in each of the small rectangles and triangles onto your larger grid.

Note: If your small source photo and your larger paper is different in scale, for instance, you have rectangular paper and your source is square, you must cut your paper accordingly. Or see directions in the lesson, Chuck Close-Up on page 30.

Post Visit Lesson Plans

The post visit activities are presented not only for art teachers (who may recognize some old standards) but also for the classroom teacher who has a spirit of adventure. They are some of my favorite lessons involving portraiture and I invite you to leave a message for me at Artmobile (215/504-8531), or e-mail me at (joanmenapace@iname.com) if you need further clarification. It's entirely possible that I might be able to work out a residency with your school for myself, or with three other qualified teachers who are in the exhibition:

Jonathan Hertzl - 215/249-4925
Linda Guenste - 215/249-4925
Eric Sparre - www.portraiture.com

The lessons are organized by degree of difficulty to teach and by grade levels. You will be the judge of which projects best suit your facilities and area of expertise. Sometimes even the simplest lessons can be adapted into a rich experience for the high school student. Refer to Pages 10 and 11 for help with proportions.

Find a Face

This activity, for fun, can be as long or as elaborate as you want it to be. However, I have found it works well with teams or groups.

OBJECTIVES:

To use the imagination in spontaneously “seeing” a face in a scribble.

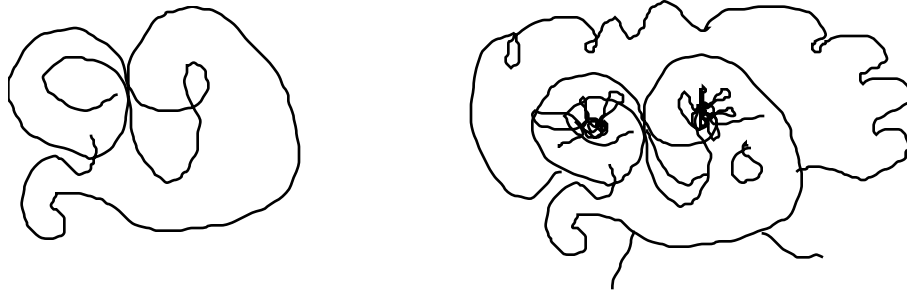
To understand that drawing is an activity that is not always involved with creating a realistic likeness.

MATERIALS:

Sometimes the easiest way is to use the blackboard and chalk. Scrap paper and black marker is also an option.

PROCEDURE:

Have a student draw a large scribble on the blackboard, or do this yourself, at least 18” x 18” so that everyone can see it.



See if you can find eyes, nose and/or mouth - then add circles, loops and curves to make the scribble into a face - most likely it will look like a cartoon face.

What A Relief

Relief sculpture is a good way to create a picture in clay. It is sculpture because the images are three dimensional. A relief can be incised, having lines etched into the surface (intaglio) or it can have images sunk below the surface. In a low, or bas relief, images are raised above the surface slightly, and in a high relief forms are almost entirely off the background. A relief always contains a background as opposed to other three-dimensional work that is free-standing. Children of all ages can enjoy transforming their two dimensional drawings into relief sculpture. (NOTE: Remember the little relief of a man's face in the exhibition?)

OBJECTIVES:

1. To make a portrait as a three-dimensional relief.
2. To experience working with malleable material.
3. To understand which parts (planes) of the face are prominent.

MATERIALS:

Self-drying clay, such as Sculpty, or Egyptian paste, toothpicks, popsicle sticks, or if you teach ceramics, you would use traditional low fire clay or stoneware plus tools and materials at your disposal

PROCEDURE:

1. Roll or press a thick slab of material onto your work surface. Make sure it is at least a finger width thick.
2. With the popsicle stick or other tool, cut it into a rectangle about 5" x 5".
3. Working from a pre-drawn sketch of a person's face, lightly draw the main forms, including background treatment onto the slab.
4. Using fingers, model by pushing and pulling the forms into different levels. Students could add little wads of clay to form eyes, cheeks and mouth, coils could be for eyebrows and hair. Scrape out areas behind eyes nostrils, sides of cheeks, etc. for the sunken planes.
5. Textures and other details can be etched into eyebrows and hair areas using the toothpick.
6. Work toward a relief which has at least three levels and some interesting textures which contrast well with each other.
7. Decide on how you want the edges. Do you want a free form border, smooth picture frame effect, images extending over the edge, etc? If you want to hang the piece, holes can be poked through or clay loops added.
8. Depending on how high the relief is and the color of your material, you may not want to add any additional finishing color. Rubbing the piece with baby oil adds a nice sheen.

REFLECTION:

Have students discuss their process. What was the most difficult part of the project for them? Did they need to start over a number of times? Are they satisfied with their work? Does the portrait show any emotion? What is it?

‘Toons and Emotions

This one can be used as an on-going project. Younger students could set up a bank for cartoon face-parts to be put together at random for illustrating many written projects and reports.


OBJECTIVES:

1. To help students identify and visualize emotions portrayed on faces.
2. To expand students’ experience in creating cartoon characters.

MATERIALS:

3 X 5 inch unlined file cards, pencils, markers, funny papers, cartoons, try the URL www.cartoon.co.uk or AOL Keyword - Wisenheimer’s wwwboard Board#

PREPARATION:

1. Students should understand that they will be drawing face parts which will then become part of the classroom “Cartoon Face Bank.”
2. Have students look over the funny papers and start sketching eyes. Then have them make up original eyes. For instance, Charlie Brown’s eyes might be just dots, but his expression comes across because of his eyebrows and their positions.
3. Have students make at least three different eye shapes. Duplicates don’t count. Keep these in a shoe box or container marked “eyes.” 
4. Move down to noses. Have students invent three original nose shapes using curves, loops, half circles, u shapes, etc. Keep these in a container marked “noses.”
5. Then make some mouths, inventing three or more mouth shapes per student.

PROCEDURE:

1. Have the three face parts in three separate containers. Students will blindly select one from each group.
2. To make it more challenging, you could prepare another box with words denoting emotions in them and also have students choose one of the words.
3. The challenge is then for the student to invent a face incorporating the parts they have selected. They will embellish the face, naturally, because they will need an outside shape, ears, hair, neck, etc.
4. This should be a playful activity, allowing imagination and creativity. The older the student, the more detail, color, positions, etc. would be required.

REFLECTION:

If this were a character in a story, what part would she or he play? If this character had a twin of the opposite sex, what would he or she look like? Does your character really convey the emotion it is portraying? Could you exaggerate the emotion by using words? Symbols?

Print It Again, Sam

Original printing blocks can be made out of wood, linoleum, cardboard, or one easy favorite for the classroom teacher, styrofoam meat trays. For the classroom teacher, use the materials in parentheses, they will give students an experience in printing multiples from one plate. All that is needed in this lesson is a willingness to experiment.

OBJECTIVES:

1. To make a portrait which can be reproduced many times.
2. To experiment with line and color to create a series of colorful prints.

MATERIALS:

Pencils, absorbent or block printing paper, styrofoam meat trays, brayers (brushes), ink (tempera paint), inking plates (cookie sheets), sharpie markers

PREPARATION: (If you are an art teacher you will set up in your usual way for a block printing activity)

1. If using styrofoam meat trays, cut edges off so that it lays flat. This is now the printing “plate.”
2. Students should then draw a face on a piece of white paper the same size as the styrofoam “plate.”
3. Transfer to styrofoam plate by simply putting the drawing on top of the styrofoam and press with a pencil having a dull tip. (NOTE: If using linoleum or wood plates, pencil the reverse side of the drawing, creating a carbon paper effect, or use carbon paper). Simply put carbon paper on top of plate and go over the lines of your drawing again and they will come out faintly on the plate. Go over them yet again with sharpie marker so that they don't smudge while working on the plate. The drawing could also be traced on tracing paper, turned upside down and then transferred backwards onto the plate - this way when the face is printed, it will be the same as the drawing, otherwise the final print will be reversed.

PROCEDURE:

1. Have plenty of paper ready.
2. Roll out ink, or paint tempera paint into the plate in a solid color.
3. Place paper on top of wet styrofoam plate.
4. Press firmly with the heel of your hand, you may even see the ink (paint) being absorbed by the paper. This is good.
5. Peel up the paper and you will see your first “proof.”

6. Adjust the lines on your plate if your print is not clear, and experiment with other colored inks and paints, washing and drying plate in between colors.
7. Print an "edition" of about 12 prints, and set out to dry overnight.
Next day, select another color ink/paint and apply it to your plate. Then use the dry prints and put them face down - a little to the side ("offset") - press, then peel up. You should have a double lined print of the face.
8. Experiment for some interesting effects and do not be afraid to let colors mix and blend.
9. Put aside to dry.
10. When dry, mount your best prints on a white paper background for display.

REFLECTION: How does printmaking differ from drawing and painting? What new effects and ideas did you learn while doing printmaking? If you had more time and different tools, what would you do to improve your artwork?

Face Mobile

A terrific way to jazz up your elementary classroom either before or after your visit to Artmobile.

OBJECTIVES:

1. To experience the kinetic aspects of artwork.
2. To understand the symmetry of our faces.
3. To explore using a variety of art materials in creating a mobile.

MATERIALS:

Soft aluminum wire, use a thick gauge, or bent wire coat hangers (the wire is not expensive and much easier to work with) string (macrame cord, kite string), colored tag paper or construction paper, white glue, scissors, other collage items that could be glued or tied on for hair, eyebrows, etc.

PREPARATION:

Teacher Preparation: It might be a good idea for you to assemble an example first so students know what to expect and you can adjust to their skill level.

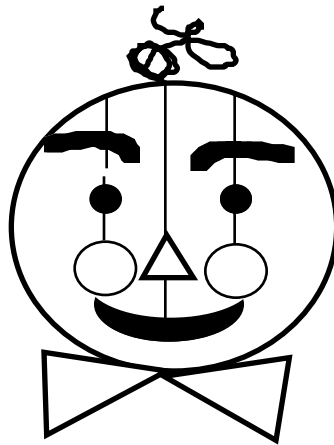
The finished mobile should be the size of a basketball. The face outline is the soft wire, and three strings hold the facial features. The two side strings are shorter and hold one cheek (circle), one eye (oval) and one eyebrow (curve) each. The center string is longer and holds the nose, mouth, and maybe bow tie or collar at the bottom. (See illustration on next page.)

PROCEDURE:

1. Have students cut out shapes for the two side pieces: four circles (cheeks), four ovals (eyes), and four curves (eyebrows).
2. Cut two pieces of string about 18" and have students sandwich the string between the shapes and hold them together by gluing. Start at the bottom with the cheek (demonstrate this).
3. While drying pass out appropriate lengths of soft wire and have students shape it into the face, twist together at the top.
4. When the side strings are dry, tie them to the top of the face.
5. Now the children should have gotten the idea, so they will next make two triangles for the nose and two melon slices for the mouth.
6. Pass out longer string and have students align the features so they set up proportionally and symmetrically on the face.
7. Glue shapes on, tie at the top, add more string for hanging.
8. If students want to add a collar or necktie, they can cut one out, glue, and attach it to the bottom of the face.

9. For curly hair they can twist construction paper strips around a pencil and glue on, or tie curly ribbon in places wherever they want.
10. Hang overhead, suspending from the drop ceiling, and watch them spin.

REFLECTION: Can you remember what symmetrical means? What parts of the face are symmetrical? What parts of the body? What else in nature is symmetrical? (most animals, birds and reptiles) How about man made things? (chairs, cars, table, etc.) Can you figure out why?



Clay Heads/Pinch Portrait

This plan is a natural for transferring knowledge of the human form from two dimensions to three. Often, as students begin to understand the planar construction of the head, their portrait drawing skills improve.

OBJECTIVES:

1. To have students work with the proportions of the head in three dimensions.
2. To have students experience clay modeling techniques.
3. To have students work with a portrait bust of themselves or someone they know.

MATERIALS:

Low fire white or red clay, 25 lbs for 25 students, clay modeling tools, plastic bags, drying trays, kiln, etc. If you do not have ceramic facilities, self-hardening clay will work, just make the sculpture smaller.

PROCEDURE:

1. Cover tables with old newspapers first. But do not pass out clay until you have demonstrated how to make the face because young children, especially, will be too excited wanting to begin working with the clay.
2. Demonstrate how to make the basic head shape: Form a ball about the size of an orange, squeeze it into an oval shape. Take your thumb and put it in the bottom to make the inside hollow and wiggle it around so the walls are about as thick as your finger.
3. Make a coil ring for the neck.
4. Attach the oval face to the coil ring and smooth together by scoring, smearing and smoothing. Turn it upside-down and remove part of the oval so your finger can reach into the hollow parts.
5. Now, have students look at what you have. Do you see where the front could be already? Turn it around and look at all sides. They will need to do this continually. Make your decision, then form the chin by pulling forward slightly. Do the same with the bulge at the back of the head and the brows. Push, pull and model with your fingers.
6. Push in eye sockets by moving your two thumbs back and forth at the same time.
7. Pull the nose forward and model it. Strive to show cheekbones. You can make those places larger first and remove clay later.
8. Cut a slit in for the mouth, or pinch it forward, or add a coil for lips, not forgetting the chin and jaw shape. You can also add little wads of moist clay to build up the surface.
9. For the eyes, roll two tiny balls the same size. Place them securely in the eye sockets.
10. Make two little slab half circles and attach for the upper eye lids. Attach securely so they overlap part of the eyeball. This helps to create the almond shapes of our eyes. You may need to use wooden clay modeling tools at this point. Add the lower lid if needed.
11. Turn it around and continue to shape the back. Look for people with short hair to see the back shape of the skull.

12. Position the ear tops about eye height and draw them on. Then lift, pinch and smooth the ears from the clay head.
13. Your head should already exhibit some personality type. You can emphasize that by tilting the head on its neck a certain way making it show shyness, boldness, etc.
14. Decide how realistic you want to get. Or perhaps you want your head highly stylized, or maybe you want to make yourself into an animal like exhibiting artist, Jack Thompson, who made himself as a cat.
15. When it's time to think about hair, remember the hairline is raised a little from the head. Try also to keep the forehead in correct proportion. Look around you. Correct positioning of eye-brows helps. Don't forget our hair grows in front of our ears somewhat. Since hair, bows and hats are usually added last, be careful to score, and attach securely because it is these areas that may be damaged during drying and firing.
16. Put finished pieces out to dry, covering lightly with plastic, then gradually remove the plastic over the next few days. It might take a week or two for projects to become completely air dry and ready for the kiln.
17. After pieces are bisque fired they may be glazed or painted. Glazing will make them stronger and shiny. If painted, you might want to spray them with an acrylic varnish, to set up a little sheen.
18. Display on blocks of wood and invite other classes in to see your "Art Show."

REFLECTION: Do you like to make a face better in two dimensions or three dimensions? Why? How well did you work on your portrait on all three sides? Is the back as interesting as the front? What could you have done to make it better? Give your portrait a title and explain why you named it that particular name.

Profiles in Postage

OBJECTIVES:

1. To understand the proportions of the head with the face in profile.
2. To study 20th Century artists and various ways to commemorate them.
3. To produce a portrait in profile in the form of a postage stamp.

MATERIALS:

Drawing media, erasers, black sharpie markers, watercolors, inks, rulers, 9" x 12" white drawing paper, cups for water, brushes, paper towels, newspaper, examples of postage stamps, try URL www.usps.gov/images/stamps, Celebrate the Century. There is a Teacher's Resource Guide at www.encarta.msn.com

PROCEDURE:

1. Have students find a portrait of a famous 20th Century artist either in books, or electronic sources. Make a photocopy or print a black and white copy to use in the classroom. NOTE: Remember printmaker Lynne Allen's "Self Portrait as a Postage Stamp" in the exhibition.
2. Hand out paper and rulers and have students LIGHTLY draw a 1 1/2" border around edges of the paper (to be used for the scalloped edges of the postage stamp).
3. Demonstrate how to draw a portrait in profile. You can copy and hand out the profiles of a man and woman on page 11. Have students fold paper in half horizontally for a guide, and remind them to situate the eye and ear a little above the center line.
4. Beginners tend to flatten the forehead and not give enough space for the back of the head.
5. After students add all facial features in good proportion (according to age and experience), they should try to draw specific features that personify the figure they have selected. Do this by paying special attention to the shape of the nose and hair styles - or any other distinguishing characteristics.
6. The challenge will be to transpose the person in a profile if they only have an image of a front view. They will need to take "artistic license" here. Have them look at fellow students' profiles for placement of hair, eye, etc. NOTE: Depending on your expertise, you might want to have students produce a silhouette only. They would draw the contour of the person and fill it in with one solid color.
7. While composing you might want to make sure students leave an area to draw the cost of postage. It might be fun for them to use the rates that applied during that artist's lifetime.
8. When students use color, it can be limited to one or two colors if they want to give it an historical effect. Once the drawing is complete it is effective if students go over all pencil lines with black sharpie markers. For the monochromatic approach with colored inks or watercolors, paint a wash (color mixed with a lot of water) over the entire image, using several layers in the background to deepen the color, and leaving the profile in a light so it will stand out. Purples, browns, blues and greens are in keeping with this style. Otherwise, they can just use color as they want.
9. Using a jar or a compass, draw the scallops around the edges and cut out.
10. When completed, display and share artist data with others, either orally or written.

REFLECTION:

Why did you select this person to be honored by having their portrait on a postage stamp? Have you ever seen their artwork? What medium did they like to work in? When did they live? What country did they live in? Do you think making a profile is easier or harder than making a full or 3/4 view? Why? What major piece of technology was invented in their lifetime?

It's You Again!

This lesson can be adapted for all ages - you only need a variety of color media and access to a copy machine. The regular classroom teacher can have students use any portrait from any source to enhance an interdisciplinary lesson, instead of working with a self-portrait.

OBJECTIVES:

1. To create a self-portrait in a series.
2. To use xerox technology in artistic reproduction.
3. To experience using the same image but different media for color in each one.

MATERIALS:

9" x 12" white paper, pencils, erasers, black markers, watercolors, craypas, pastels, crayons, colored pencils, copy machine, 18" x 24" colored construction paper cut in half the long way, scissors, mirrors

STUDENT PREPARATION:

1. Students should create a portrait of themselves using line only on the 9" x 12" white drawing paper. If you are using this lesson as a hands on activity to enhance another subject, such as social studies, have students draw or trace the portrait to the best of their abilities.
2. When completed, have students go over their lines with the black marker or darken them with pencil.

TEACHER PREPARATION:

1. Collect portraits and reduce them on a copy machine so they will be approximately 6" x 5".
2. Make three or four additional prints, so that each student has four or five identical copies.

PROCEDURE:

1. Have students cut the little portraits all one size.
2. Pass out color material and have students experiment using different media on each face.
3. Encourage students to be "modern" with color - the lines are heavy so there is no need to stay within the lines - and vary each piece not only with media, but with color scheme. (NOTE: Remind students of the Linda Guenste portrait of Frank Purdue and the geometric shapes and abstractions she used.) Go to www.andywarhol.edu for a look at his Marilyn Monroe prints.
4. When the work is finished, glue all four portraits in a row on the construction paper and display with pride.

REFLECTION:

Did you like your portrait large or small? Which medium do you like best to work in? Why? Least? Why? How do you feel when you see your work displayed along with the others? What did you learn about yourself and art during this project that you didn't know before?

Light Lifting



7. Self-Portrait, 1978. CHARCOAL ON PAPER.
30 1/2 x 18 1/2". COLLECTION THE ARTIST
Self-Portrait/Jim Dine

OBJECTIVES:

1. To make a portrait which takes form using only the light areas.
2. To experiment with the effects created by using charcoal and kneaded eraser.
3. To understand the technique of lifting out light by drawing with the eraser.

MATERIALS:

Charcoal, kneaded eraser, 12" x 18" white drawing paper(or charcoal paper)

PROCEDURE:

1. Have a student volunteer to model. Darken room and use a lamp to cast dark shadows and contrasting highlights on the face of the subject.
2. Then have students blacken the entire sheet of paper with charcoal. They might need to wrap the end of the stick with paper towel if they don't want to get black fingers.
3. Demonstrate using a kneaded eraser: the eraser should be warmed up first by squeezing it between the fingers. The highlights can then be "lifted" by rubbing and drawing with the eraser. As the eraser blackens, manipulate it so that a clean area is used once again.
4. Emphasize that students will take away the shapes of light, not draw the lines of the face.
5. When the portrait begins to appear on the paper, the charcoal can then be used to darken areas back again, such as the line between lips, eye areas, nostrils, and facial creases, etc.

REFLECTION:

Have students discuss and/or write their responses to their drawings and the process: What mood was created? Is there much likeness? Does it matter? How does it feel to work by taking color out of a drawing? How is this process different from what you normally expect from drawing? What did you learn about the planes of the face? Can you think of a portrait in the Artmobile which could have been done with this technique, or might be a good subject for this?

Chuck Close-Up

Many secondary students find success in drawing once they know how to transpose a small photo or snapshot into a larger drawing, using the scaling-up method. To view some examples by artist Chuck Close, go to <http://artcyclopedia.com>



OBJECTIVES:

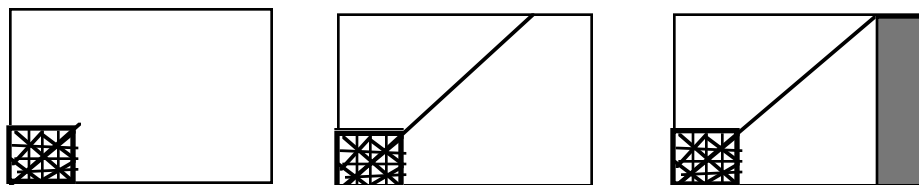
1. To make a portrait drawing or painting using another source, i.e. photo
2. To practice making a grid and using it to plot out the drawing's structure
3. To understand how grids work as a method for the famous artist, Chuck Close

MATERIALS:

Photo of subject, 18" x 24" white drawing paper, pencils, rulers, erasers and color media (colored pencils, watercolors, inks, paints, etc.)

PROCEDURE:

1. It is best for students to make a xerox copy of their portrait, so they can draw the grid right on top of it. If that does not work, they might need clear acetate and a sharpie marker to make the grid.
2. After they have made the grid on the photo see *Scaling From a Photo* pages 14-15. Have them make the grid on the white paper, drawing very lightly. To make sure the drawing paper is in the same scale as your photo: put the photo in the lower left corner of the paper, extend the diagonal line that runs from the lower left of the photo all the way up the white paper. When it reaches the edge, that is where your drawing surface ends. Then draw a perpendicular line from top to bottom and trim excess.



3. Then continue drawing the large grid. Remember there is no need to do any measuring.
4. Students will then transfer whatever they see in the photo into each block or triangle on their drawing paper.

5. Students should try not to worry about the outcome. If they stick to looking at each one grid by grid, the complete picture will take shape when all the blocks/triangles are transferred.
6. Erase all grid lines and use whatever color media is selected to show volume, light, shadow, flesh and hair details.

ENRICHMENT:

Most school libraries will have art books showing the works of American artist Chuck Close. One URL which will show his works is <http://artcyclopedia.com>. It is helpful if students can become familiar with his portraits, so they can be aware of the process and his choice of subjects, including himself. It is important to understand, however, that his portraits are huge, often covering an entire wall. The above website has some photos of him at work. Due to a debilitating disease, Close now works from a wheelchair (Note: There is an illustration of a boy in a wheelchair in the exhibition.)

REFLECTION:

Ask students to think about their drawing ability and how it changed throughout the course of this project. Have them write a few paragraphs on their opinion about whether or not it is important for an artist to create a realistic likeness or not. Ask them to back up their opinion with several good reasons.