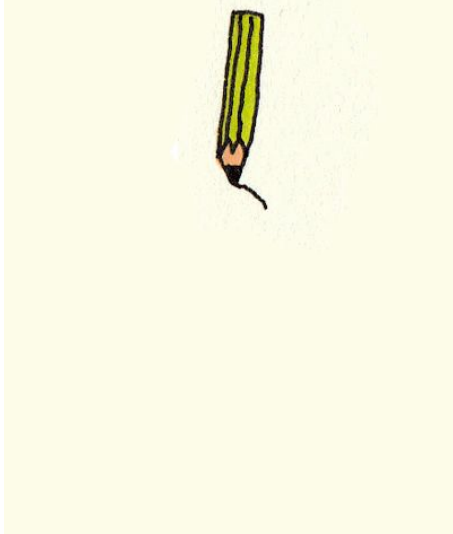# Intro to Portrait Drawing

Artwork by Palesa@palesamonareng.com

# Week 4

- **Period 1:** Intro to Portrait Art
- **Period 2:** Portrait Practice
- **Period 3-4:** Portrait 1: Charcoal
- **Period 5:** Prepare for HW - A5 practice

# Week 5

- **Period 1-2:** Mixed Media Portrait 2 - Pen & Watercolour
- **Period 3-4:** Mixed Media Portrait 3 - Gouache & Pastel Collage
- **Period 5:** WA1 Briefing & Preparation

# Selected from: 100 Self Portrait Drawings from 1484 to Today

Albrecht Durer. 1491.

Nicola Poussin. 1630

Louis-Leopold Boilly. 1823.

Isaac Levitan. 1880.
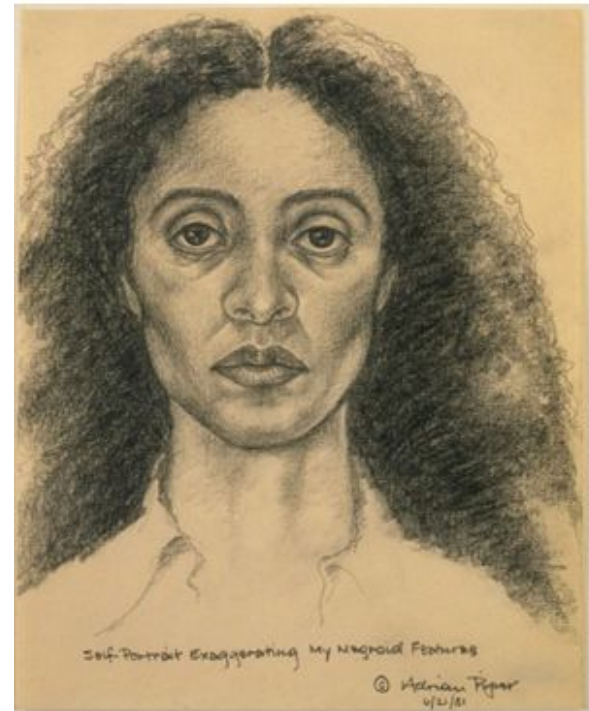
Valentin Serov. 1883.

Kathe Kollwitz. 1892.

Egon Schiele. 1914.



MC Escher. Hand with Reflecting Sphere. 1935.



Adrian Piper. 1981.

Lucian Freud. 1996.

William Kentridge. 1998.

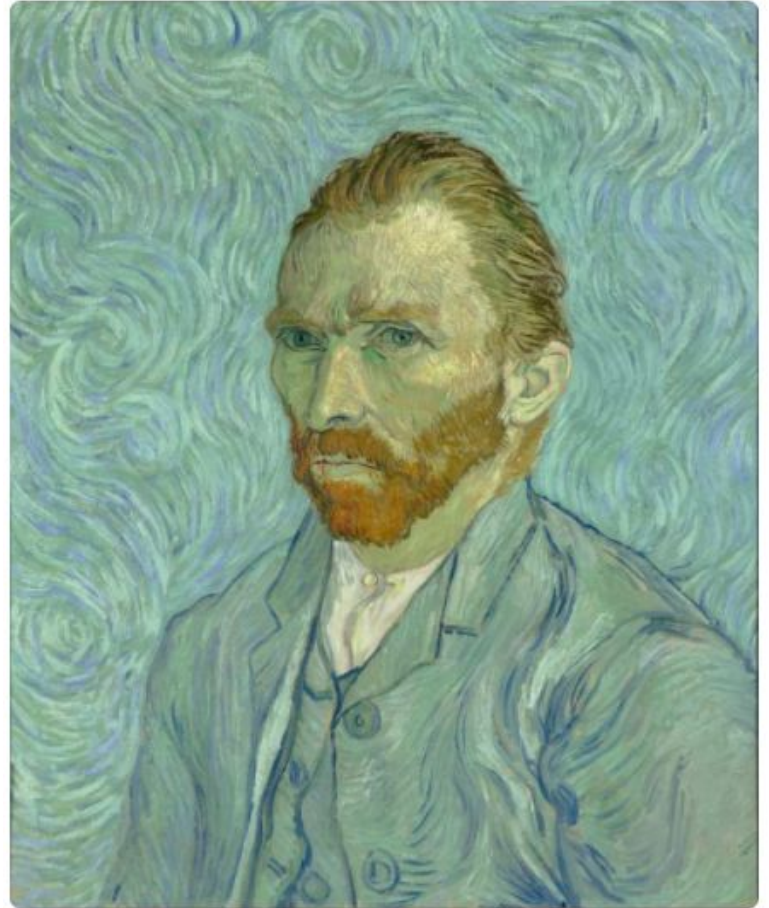Ann Gale. 2008.

# Why Portraiture?



**6. Gustave Courbet**

## 3. Vincent van Gogh

To paint a portrait is to celebrate life.

A photo might capture a perfect physical likeness, but a painting honours it. So much time, care and attention involved in pulling a resemblance from a blank page.
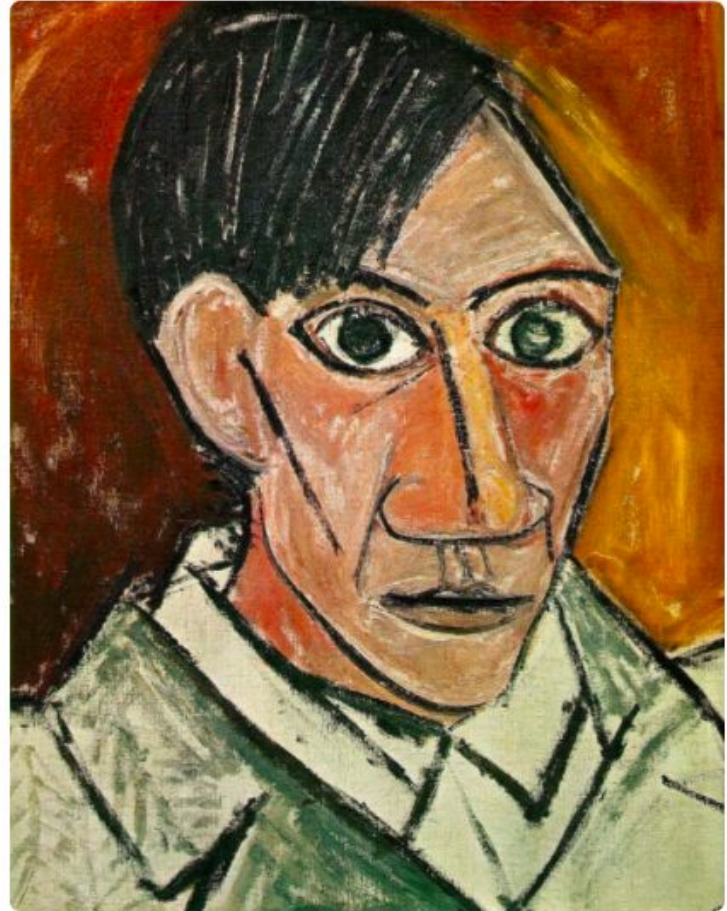
## 1. Frida Kahlo

Sit down to draw or paint a thing and you are forced to do some very careful observing of it. You end up thinking a lot about it too.
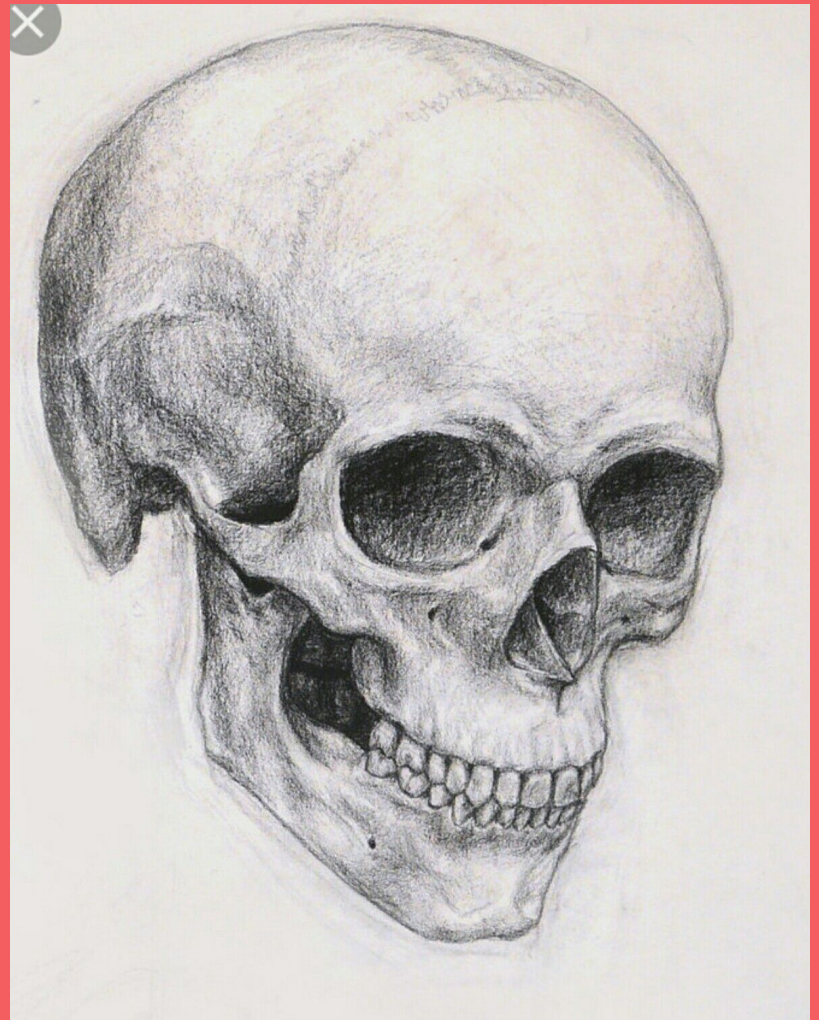
To draw a face is to spend some time considering what it is to be human, what a glorious piece of engineering the face is and most importantly, how that outside facade both reveals and conceals  the real person within.

# Anatomy

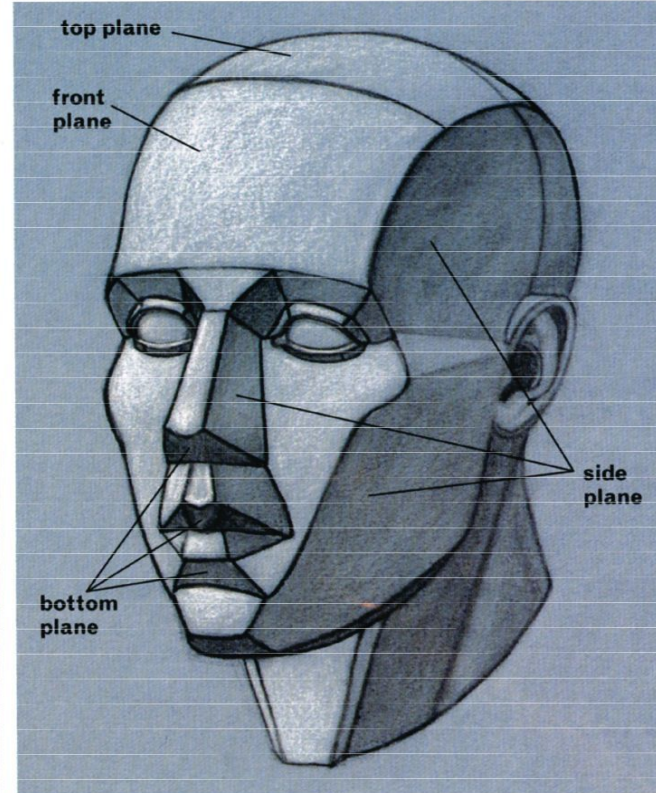Understanding the "science" helps us to create more believable portraits
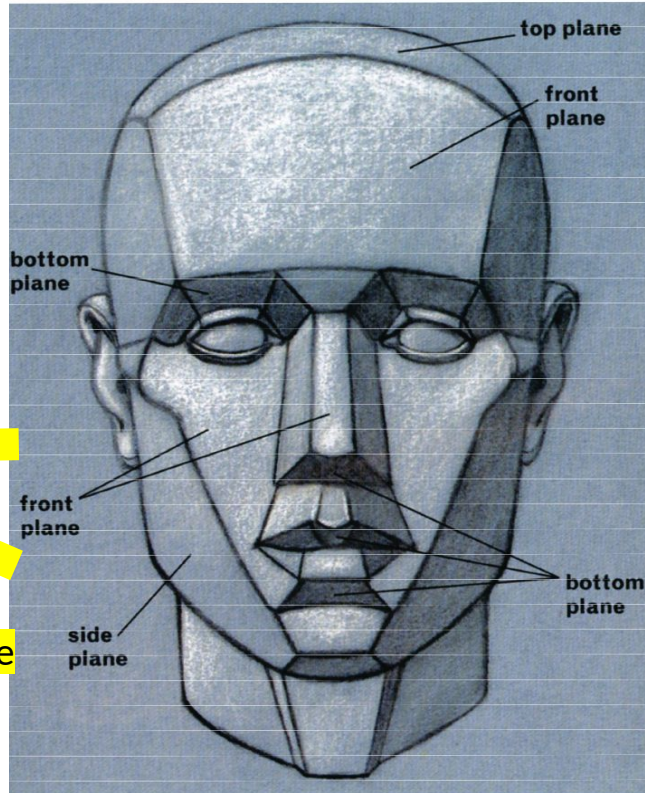
# Planes of the Face

- A face is not FLAT, but it is made up of planes
- Planes turn complicated 3D forms into flat areas
- This allows us to shade each plane more easily!

Light Source



top plane
front plane
bottom plane
front plane
side plane
bottom plane

top plane
front plane
side plane
bottom plane

# Proportions of the Head

- One-third from the hairline to the eyebrows

- One-third from the eyebrows to the nose

- One-third from the nose to the chin



The width of the head (from cheekbone to cheekbone) is about two-thirds of the length of the head.
The proportion varies slightly from person to person, so look for the slight differences in each subject.

# Proportions of the Head



**The eyes are right in the middle of the head (including the hair!)**

**The top of the ear lines up with the top of the eyebrows**

**The bottom of the ear lines up with the bottom of the nose!**
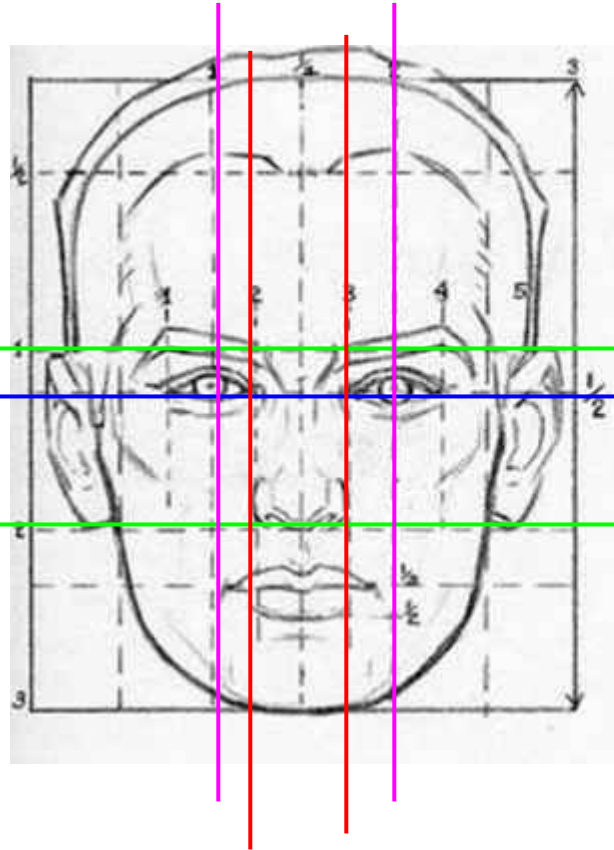
The edge of the lips lines up with the centre of the eyes.

The inner corner of the eyes line up with the outer curves of the nose.

# Classical Portraiture



BRUTUS
Charcoal pencil on drawing paper, 28¾" × 21¾" (73cm × 55cm), 2004
By Yim Mau Kun

**Left:** this drawing by artist Yim Mau Kun took 12 hours!

Truly traditional portrait drawing takes 10 to more than 20 hours! It is a process that takes years of studying and practising. Let's take a look at some fundamentals of portraiture to understand why it requires **patience** and **practice.**

Yim Mau Kun always starts with **straight lines** instead of the curved lines of a face. These are rough guides that help him to estimate where everything is accurately. If he doesn't get this step right, the final drawing will look inaccurate.

Using his knowledge of **the skull** and **head anatomy,** he shades in the **<u>planes</u>** of the head to bring out its 3D forms.

He only starts **shading** (not drawing) the details when the angles and planes are done.
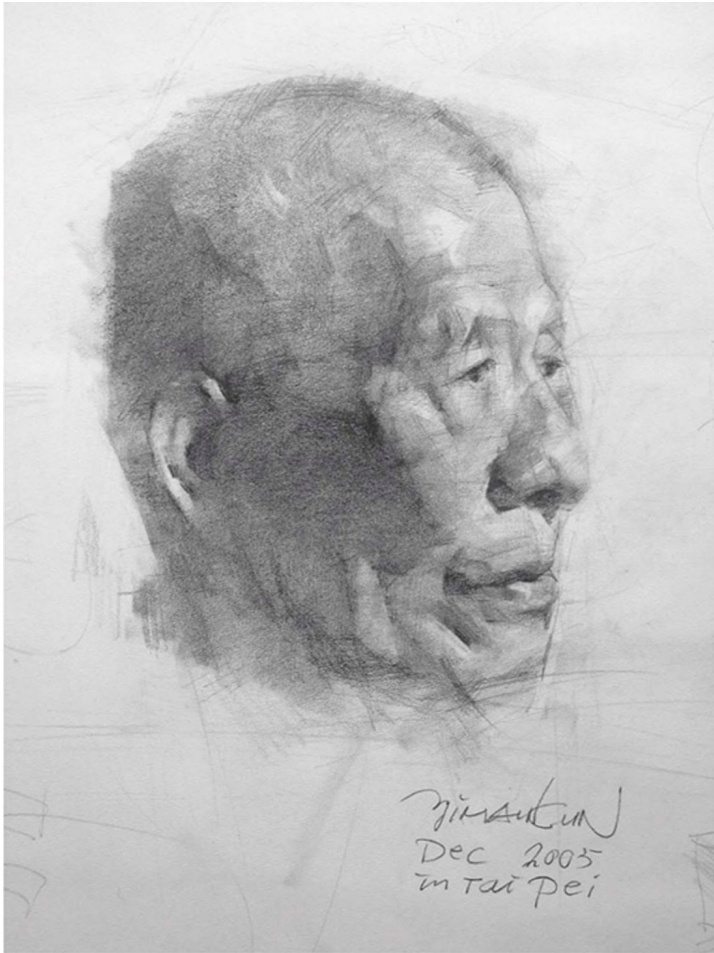
# Is there a faster way?

MR LEE by Yim Mau Kun, pencil on drawing paper, 2005

Yes, there is, and we will practise this today!

However, do not forget what you have learnt:

(1) The head is not flat. **It is made of planes.**
(2) Every head has somewhat **similar proportions.**
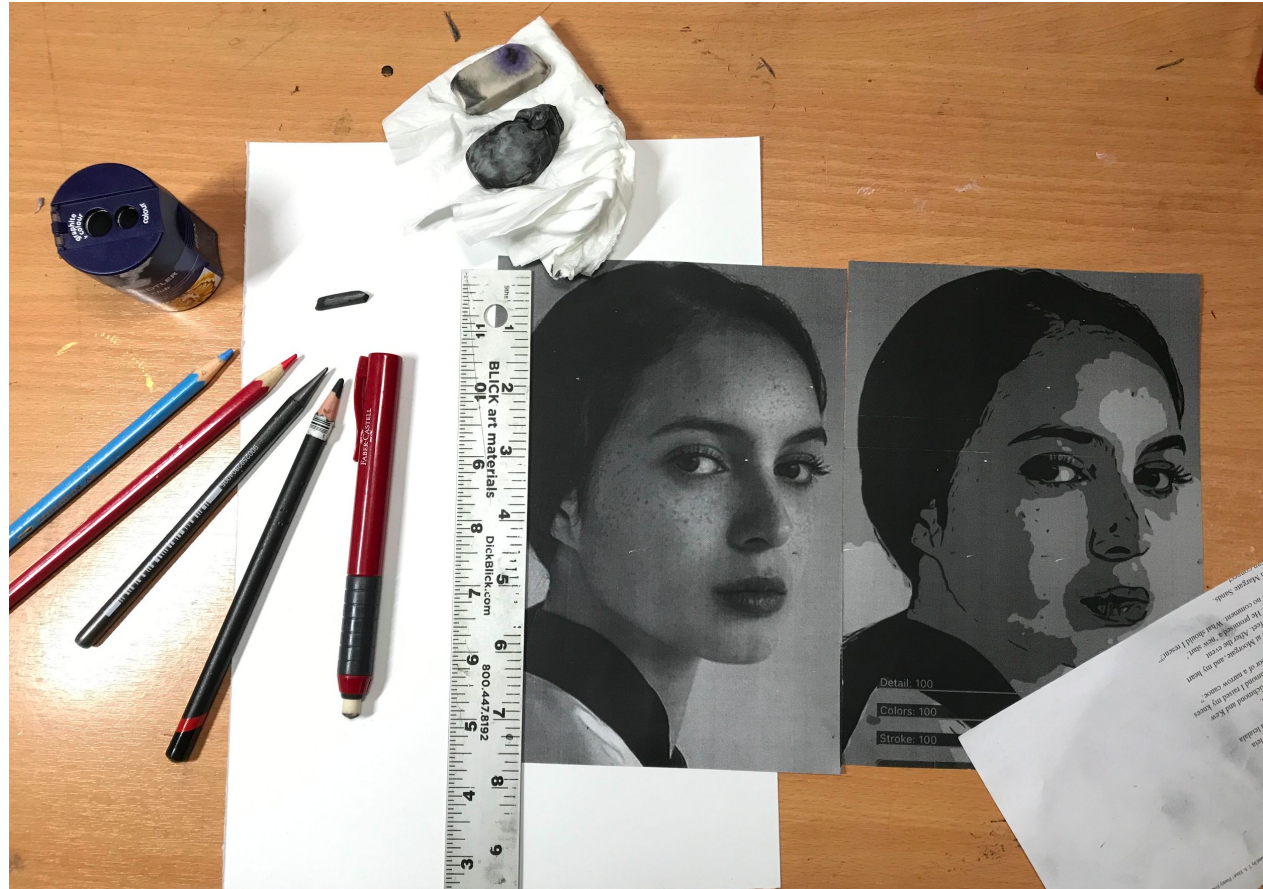
# Portrait 1: Charcoal

Why Charcoal?
- Expressive
- Focus on tonal values instead of lines
- Easy blending

# Materials

1. Visual journal
2. Vectorised image
3. Original image
4. Charcoal
5. Eraser
6. Putty eraser
7. Bright colour pencils
8. Ruler
9. Sharpener
10. Scrap paper
11. Tissue paper

Detail: 100
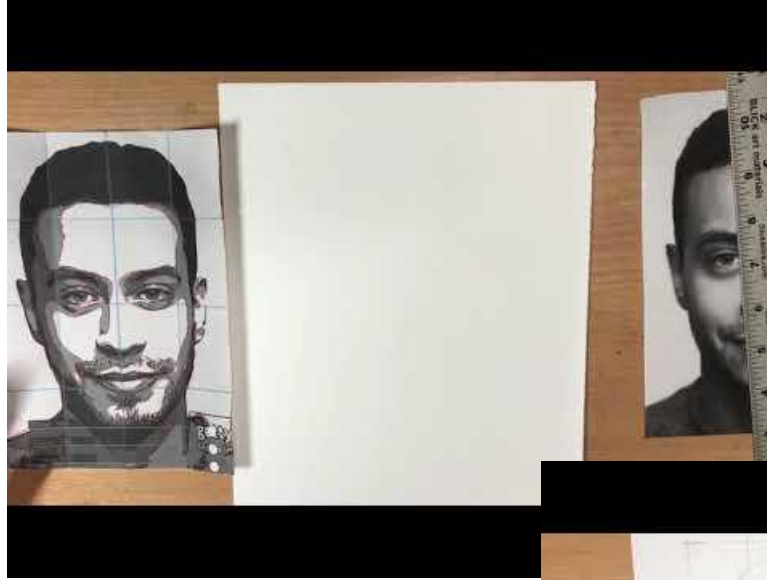
Colors: 100

Stroke: 100

# (1) Draw Grid on Photo

1. Fold the image into 16 boxes
2. Use a colour pencil & ruler to draw the grid

# (2) Draw the grid on paper

1. Use a HB pencil
2. Mark the corners and gridlines
3. Use the ruler to draw the grid in PENCIL
4. Follow one box at a time to draw:
   a. FORM OUTLINE
   b. TONAL VALUE OUTLINE
5. Erase the gridlines

# (3) Shade tonal values

1. Use charcoal stick or pencil
2. Shade according to vectorised image
3. Apply more pressure for darker areas

# (4) Draw details

1. Shade and blend tonal values
2. Draw clear outlines of facial features