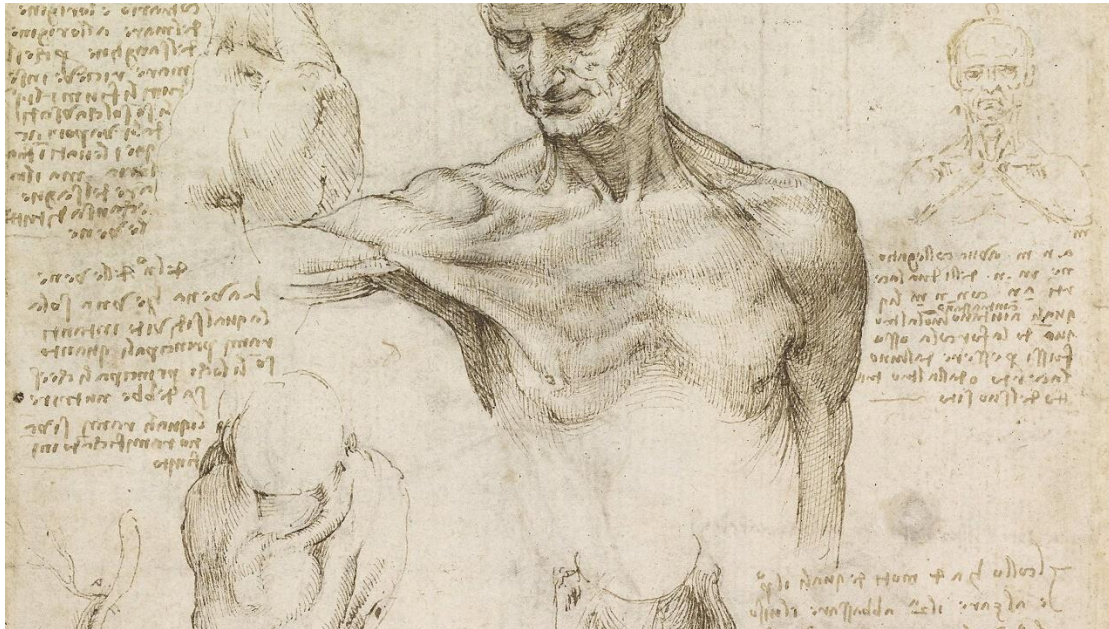


Portrait

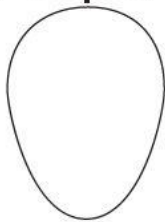
Anatomy and proportions

In some ways this workshop is a return to basics to re examine the fundamentals in observational drawing. In other ways it is an excuse to look deeper and teach ourselves to ask 'how does this work' whilst observing

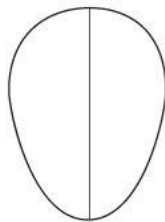


Proportions of the Face Information Sheet

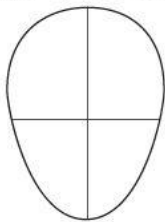
Proportions of the Face



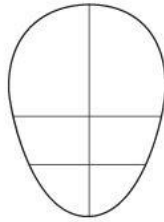
To begin drawing a portrait you will first need to draw an egg shape. Remember that the narrow part of the egg points down as this will become the chin.



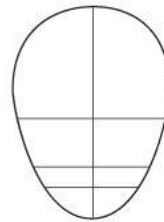
Draw a line vertically right through the centre of the egg. This line will make sure that you line up the nose, mouth and eyes correctly.



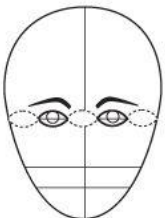
Draw a horizontal line half way down the egg. This is where the eyes and top of the ears will go.



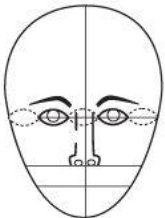
Half way between the eye line and the chin draw a second horizontal line. This is where the bottom of the nose and ears will go.



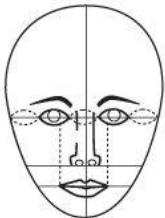
A third of the way down from the nose line draw a third horizontal line. This is where the mouth will go.



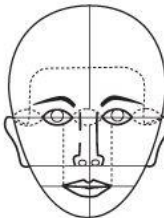
Draw in the eyes with the corners on the line. To ensure the eyes are the correct size you should be able to fit five equal eye widths across the head.



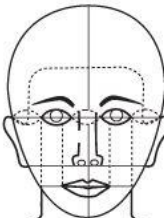
Draw the bottom of the nose. The nostrils should rest on the line.



Draw in the mouth with the line dividing the two lips. By measuring a third in from the inside corner of the eye and drawing a line vertically on each side, you can achieve an accurate mouth width.



Draw in the ears and the hairline. The hairline can help determine the shape of the face. Remember the ears should fit snugly between the eye and nose lines.



Draw the neck by drawing a vertical line from the outer corner of the eye on each side to achieve the correct width.

Proportions of the Face Information Sheet

Artists of interest

William Coldstream

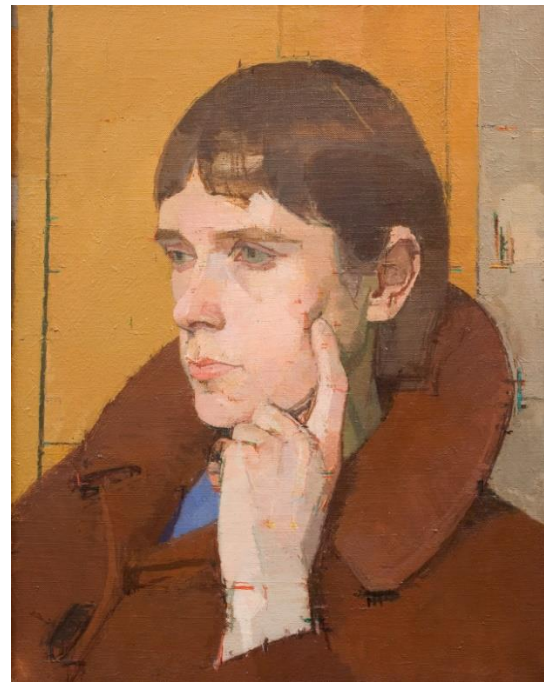
Wikipedia -

Coldstream was committed to painting directly from life; he once remarked, "I lose interest unless I let myself be ruled by what I see".^[19] His type of realism had its basis in careful measurement, carried out by the following method: standing before the subject to be painted, a brush is held upright at arm's length. With one eye closed, the artist can, by sliding a thumb up or down the brush handle, take the measure of an object or interval. This finding is compared against other objects or intervals, with the brush still kept at arm's length. Informed by such measurements, the artist can paint what the eye sees without the use of conventional [perspective](#). The surfaces of Coldstream's paintings carry many small horizontal and vertical markings, where he recorded these coordinates so that they could be verified against reality. As a result of his painstaking methods, Coldstream worked slowly, often taking scores of sittings over several months to complete a work. His subjects include still-life, landscapes (usually centered on architecture), portraits, and the female nude.

Coldstream was the teacher of Ewan Uglow at the Slade



William Coldstream



Ewan Uglow

The Workshop

I shall ask you to paint a portrait in black and white focusing on the structure of the head, observing images of the skull to understand what is going on under the surface of the skin. I shall go on to discuss the measuring techniques of the 'Slade school' to help improve drawing and understanding