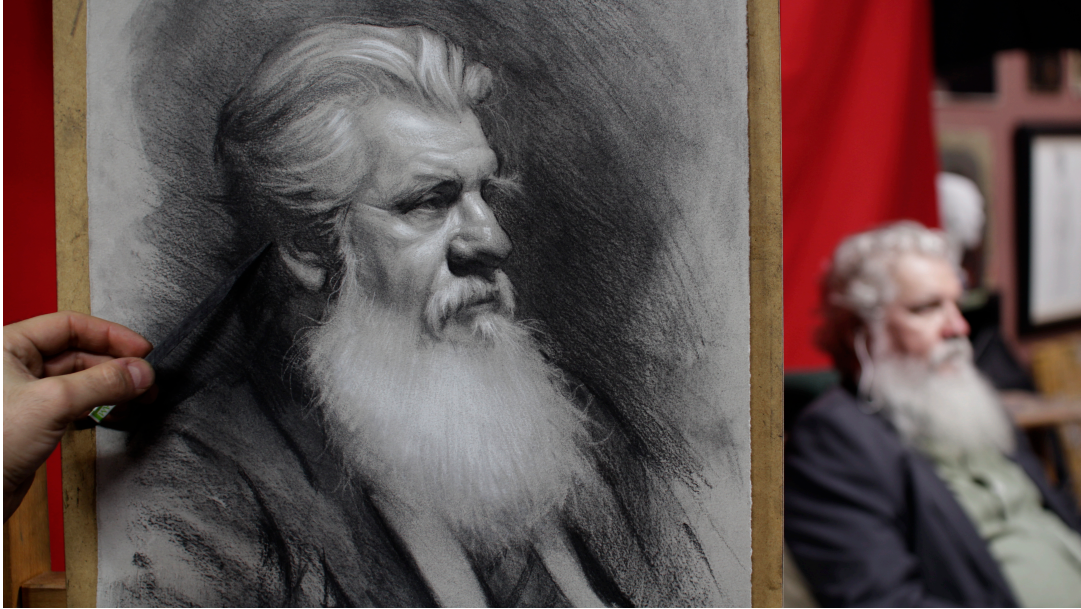




PORTRAIT COURSE MANUAL



(6 hour portrait study)

This course is aimed at people with experience who want to deepen and improve each of the stages of the portrait, or to those who want to be introduced for the first time since we will explain the process of making a portrait from the first lines.

You will start by learning the basics of portraiture. We will start from the understanding of the basic structure of the head, understanding the "egg" and how to mix this idea with abstract analysis, simplifying, to be able to get from the first lines a solid base with the likeness without the need to measure. It may sound simple, but learning how to place the first lines simply and precisely helps a lot in later stages.



(Portrait by Federico Madrazo and egg simplification)

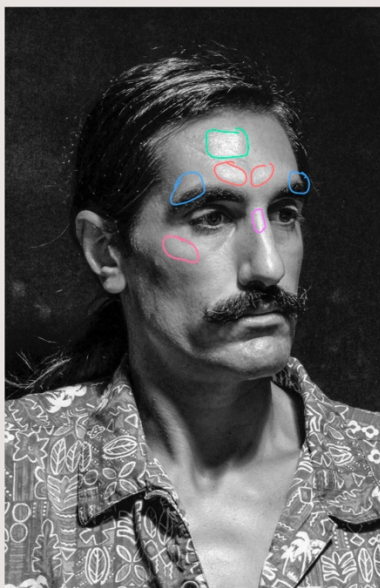


(15 minute block in studies)

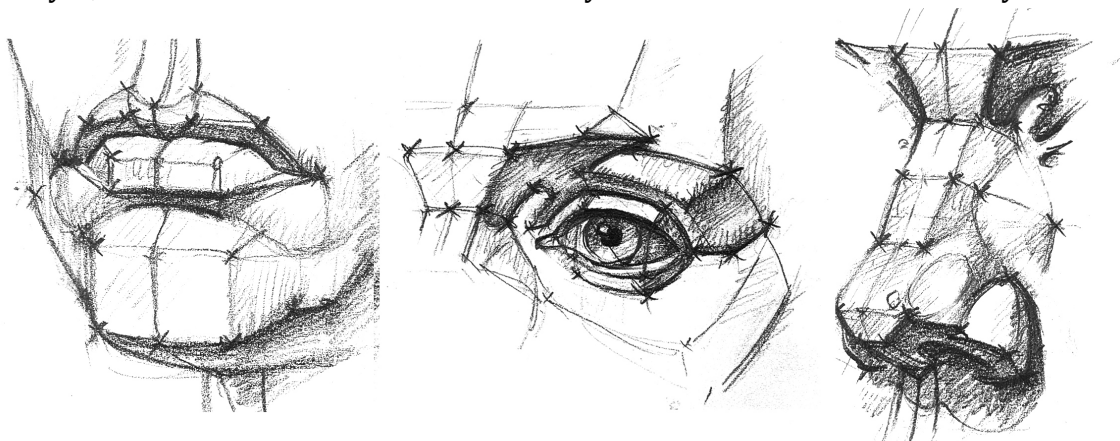
We will study what the skull looks like, and why it is important to understand what is underneath. Many of the points of light and midtones and shadows that we see are related to our skeleton.



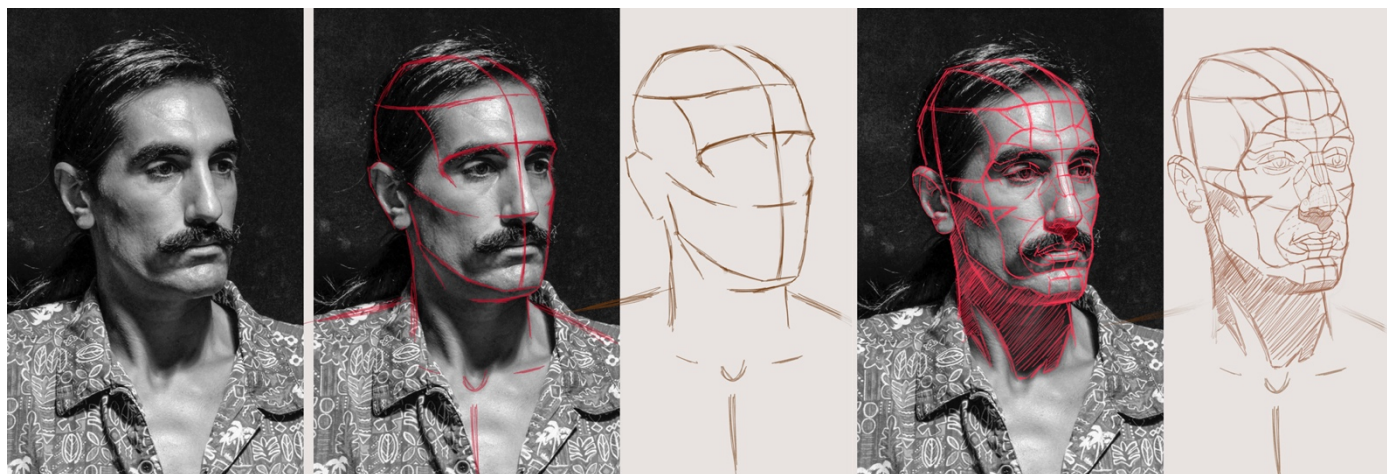
The highlights coincide with points of structure. It is good to compare them with the plans of the head and with an understanding of the structure of the bone.



We will also analyze each feature separately (nose, eye, ear, and forehead) to understand them in depth. We will know what is the most basic simplification of each feature to start in an efficient way and later we will study them going into more detail to understand the planes and the smallest shapes. The point of all this understanding is that: If you previously know how an eye or nose or any part works, you can study it, draw much better and faster when you have the model in front of you.

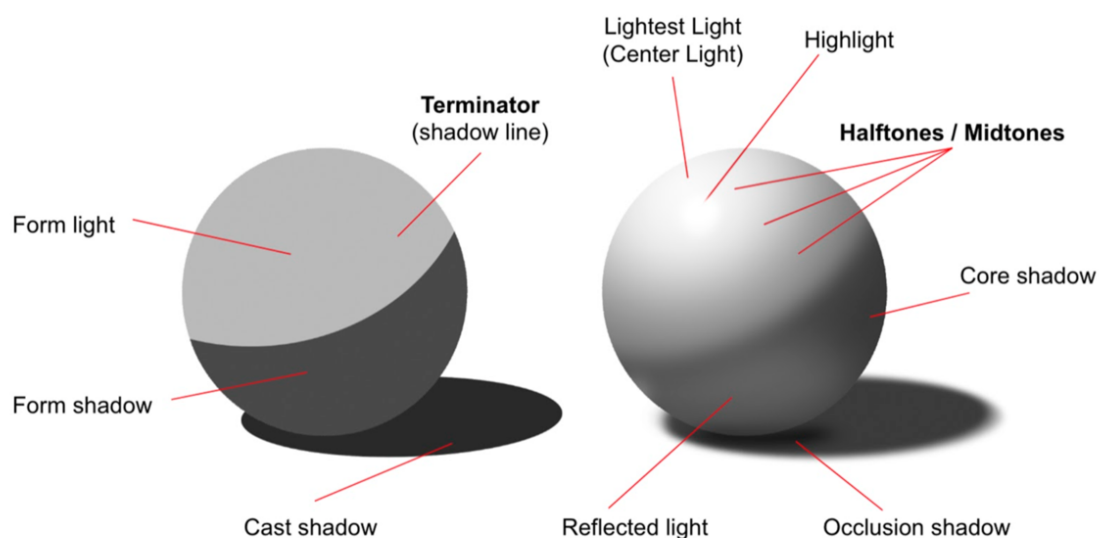


Images of: "Fundamentals of drawing" by V.A. Mogilevtsev

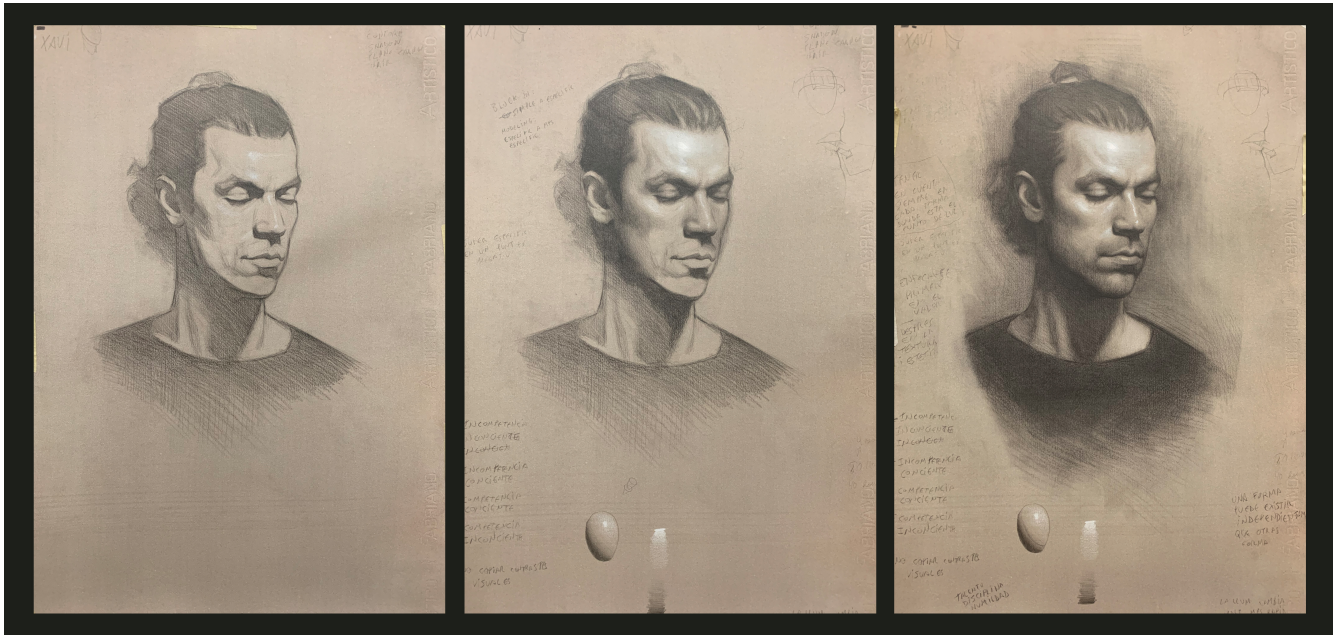


We will analyze the basic operation of light, and different strategies to solve the effect of light in our portraits.

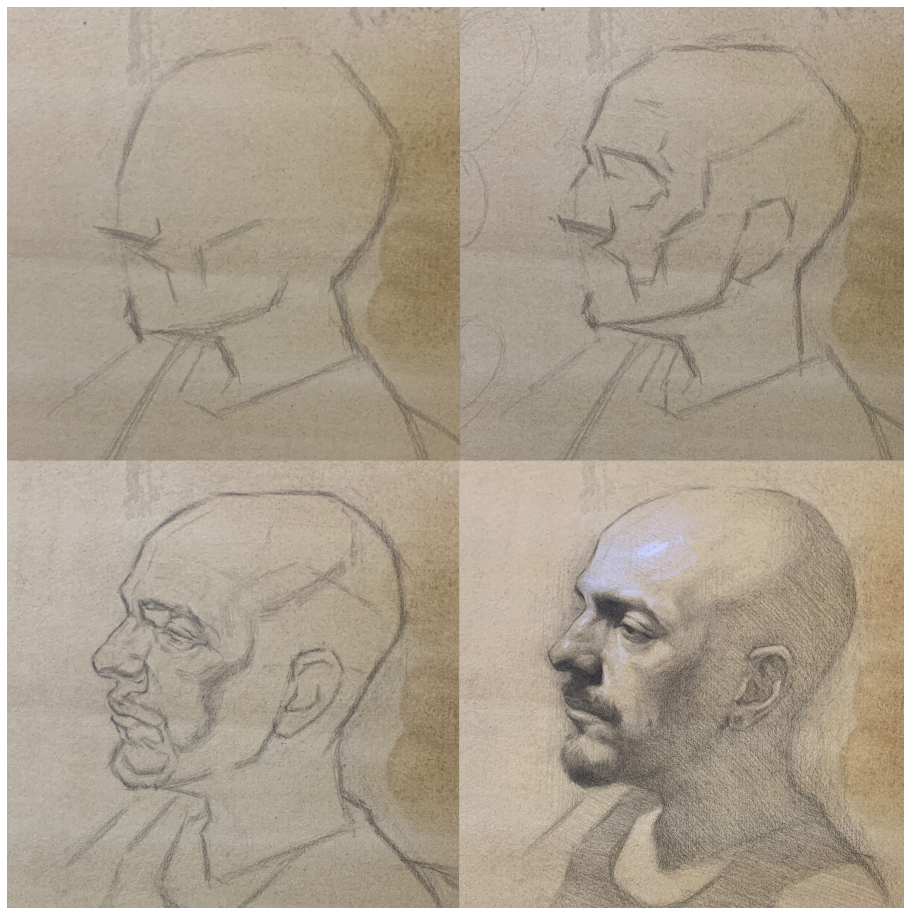
Light & Shadow



As we move forward, we will propose different techniques to work with in order to expand and enrich the presentation of our work. Most portraits are done with charcoal or pencil on white or toned paper, but we will explain other options as in the examples below to have more variety of options.



(12 hours study)



(Step by step, 6 hour study)

PROGRAM:

1st trimester:

We will work mainly with pencil on white or slightly toned paper

Session 1 .: Introduction to the egg and the head of the planes and the big shape. Block-in sketch.

Session 2: 20 min block in sketches

Session 4: 2h 30min portrait

Session 5: 2h 30min portrait

Session 6: 2h 30min portrait

Session 7, 8, 9, 10, 11: final project

2nd trimester:

We will work mixed techniques, we will tone our papers trying different options. The final project will be in graphite and white on paper slightly toned with ink, and later toned with charcoal.

Session 1.: 15 min block- in sketches

Session 2: 2h30min portrait in pencil on toned or white paper.

Session 3: 2h 30min portrait in sanguine on paper toned with watercolor

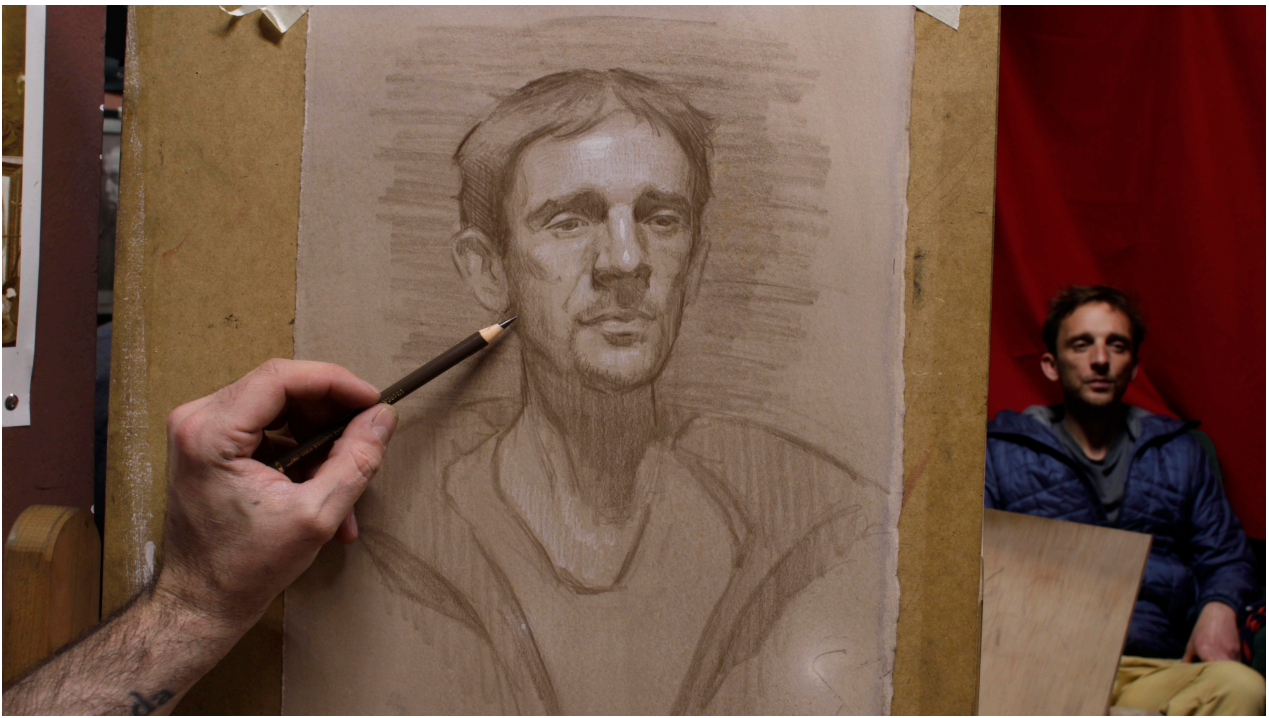
Session 4: 2h 30min portrait in sanguine on paper toned with watercolor

Session 5: 2h 30min portrait in sanguine on paper toned with watercolor

Session 6,7 8, 9, 10, 11: Final project

3rd trimester

We will explain the rusian sauce technique, and we will do a single portrait project with hands.

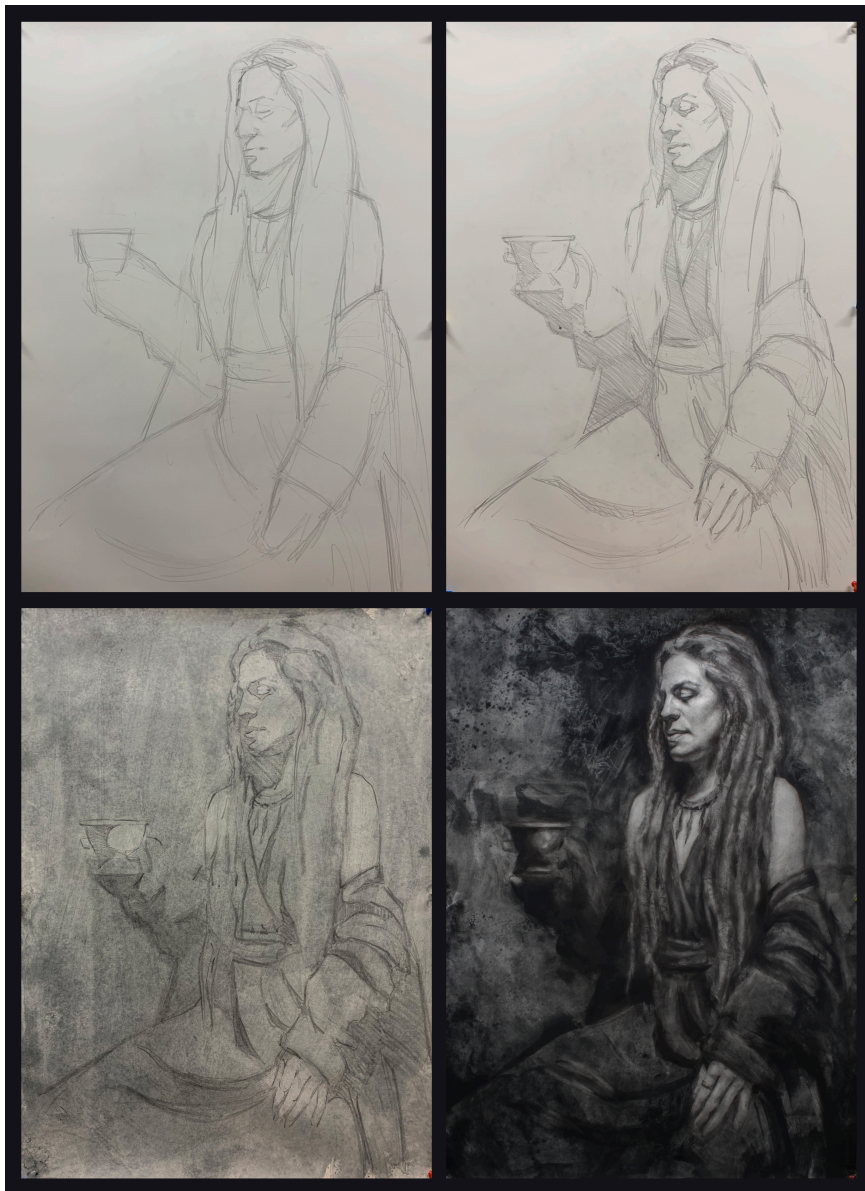
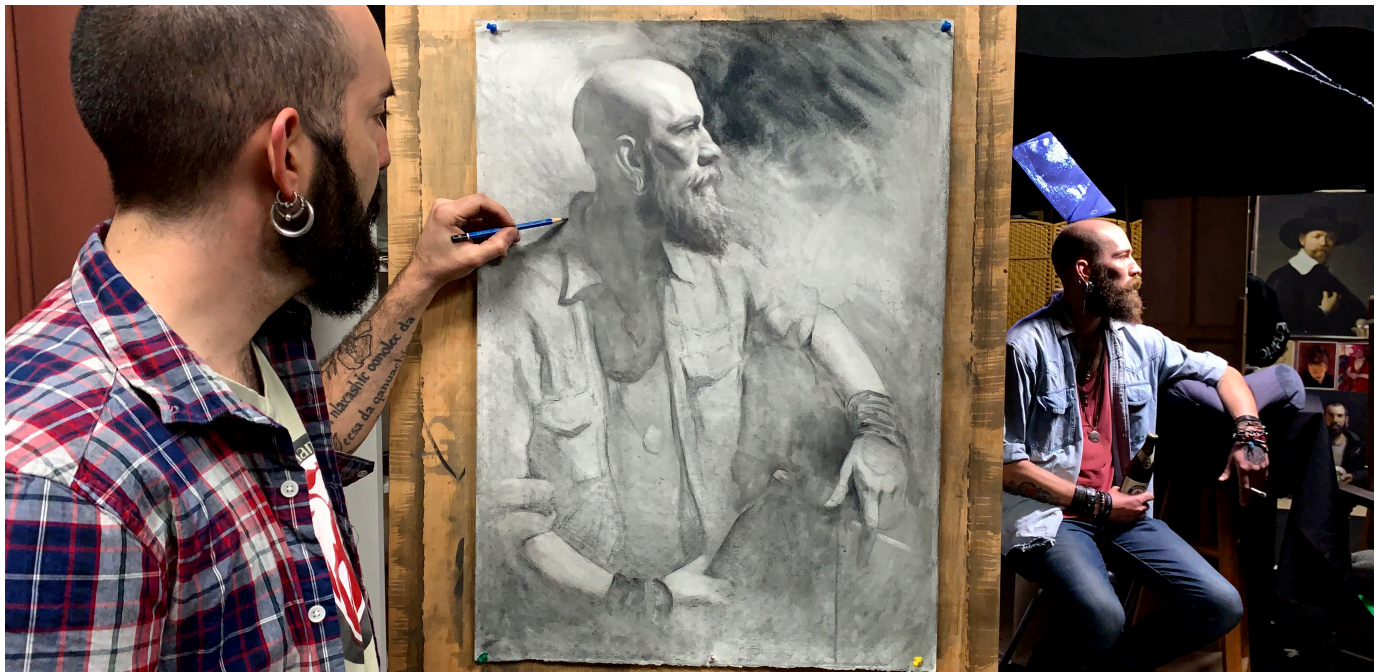


(2.5h study in brown and white on toned paper)



Graphite and white on paper toned with ink and charcoal. (6 hours / 20 hours)

Examples of "russian sauce"



INFORMATION OF INTEREST:

We leave some attached documents and some links with videos about the process that may be of interest:

Tutorials:

-Process of a portrait of 11 min with summary and diagrams of the basic ideas:



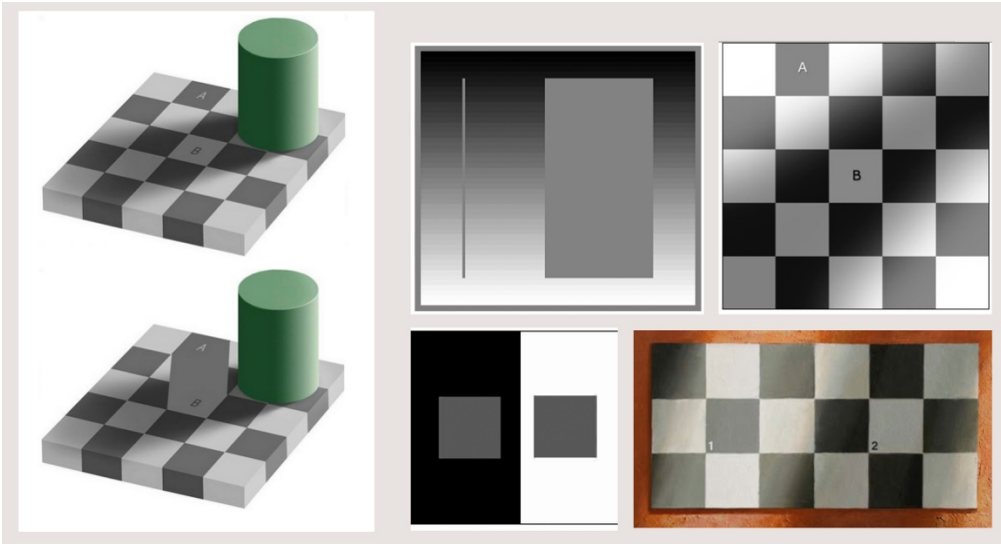
<https://youtu.be/wn7EQaQKBfY>

-Commented process of portrait in charcoal:

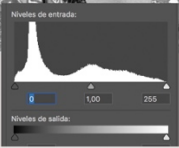
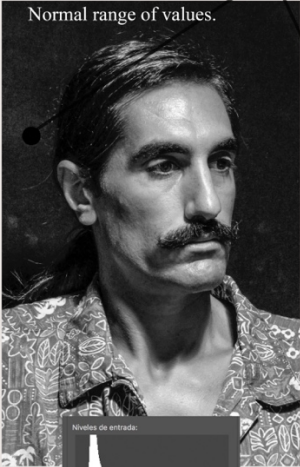


<https://youtu.be/JjITvEW89uo>

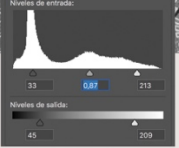
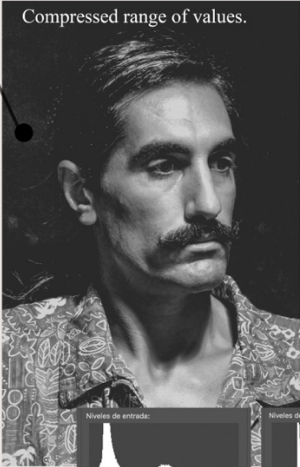
Simultaneous contrast: It is called simultaneous contrast when the perceived brightness of an area depends on the intensity of the surrounding area.



Normal range of values.

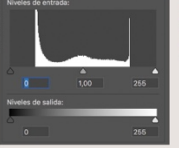


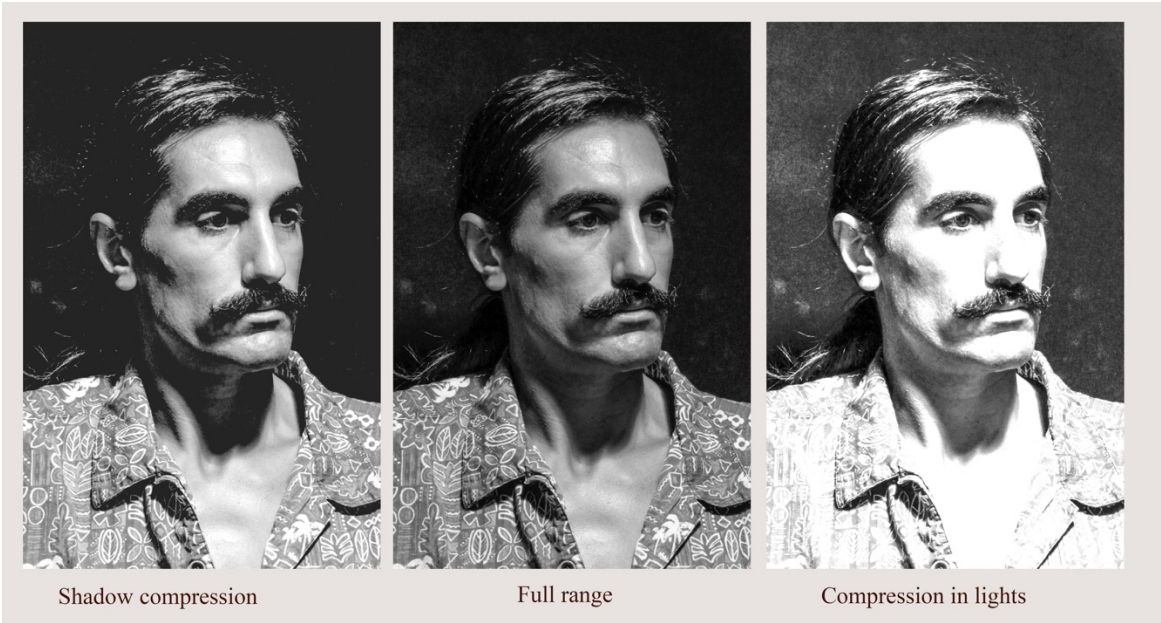
Compressed range of values.



Reality has a wider range of values as whites are whiter and blacks are darker. By compressing the values some information disappears. We have decided to compress our shadows more than the lights. We maintain the luminosity by separating the lights from the shadows.

By accepting we see that there is neither black nor white.





Optical effects:



Author: Dan Vojtech, example of how different lenses deform in different ways. The human eye is between 35 and 50 mm.

Variation of the smoothness of the contours depending on the aperture of the diaphragm.



A fairly common aesthetic option ...



- Constructive and more detail
- More simple
- More importance in the expression and gesture of the lines

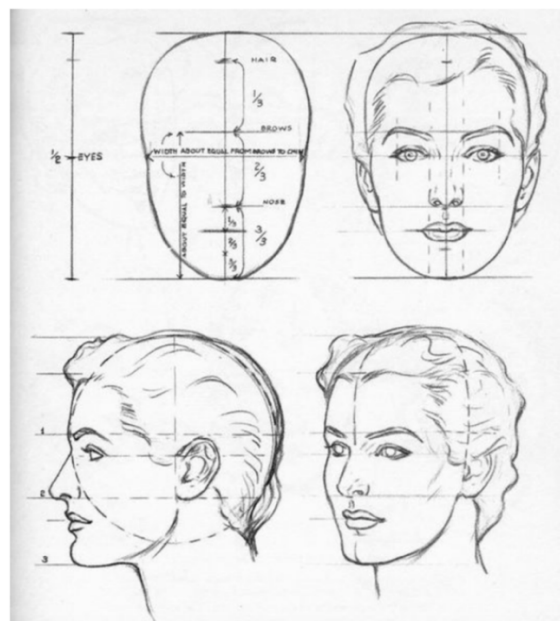
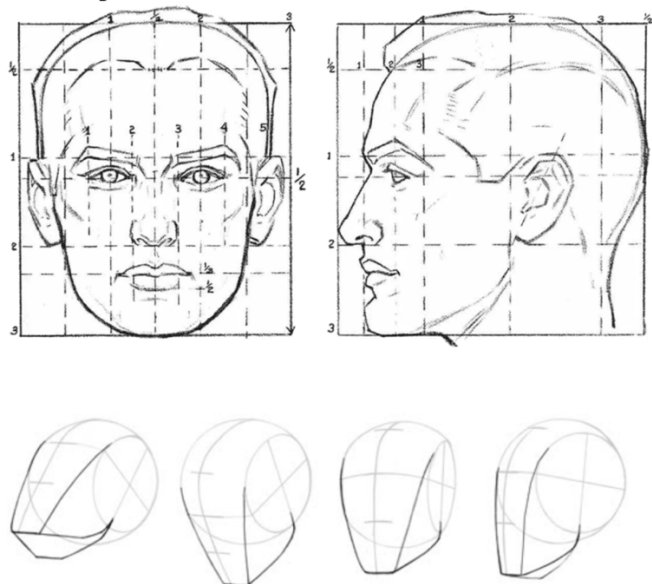
More processes, in this case, charcoal on toned paper:



Proportions: As you consider the underlying structure of the skeleton, it is good to combine that understanding with some standard proportional measurements as described for example by Andrew Loomis in the diagrams below. Keep in mind that the proportions outlined below are the average build male and female head and are not a formula to be used for construction of your portrait. This can be another tool or a framework that helps you to look at the model in front of you considering your perspective and point of view, and the specific proportions of the model's face.

PROPORTIONS

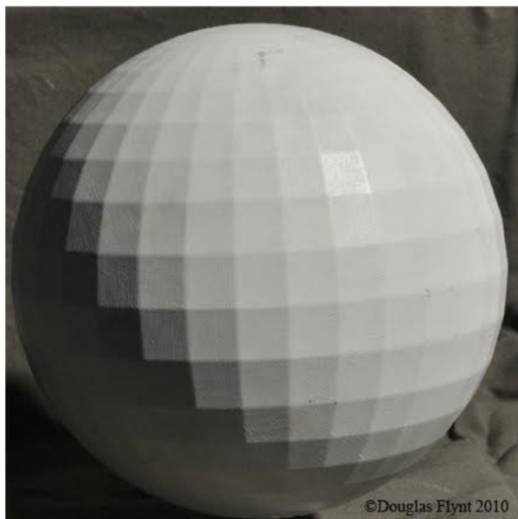
"Drawing the Head & Hands" - Loomis



PLANES OF THE HEAD



Turning the form: Arranging values in a painting or drawing so as to express the volume of a subject.



Shift away from literal/illustrative: When thinking of some of the concepts that would allow us to represent a realistic portrait from observation, we have to start to shift our thinking from the common approach of overly detailed depiction of form that is disconnected from the impression of light and the overall structure. Rather than illustrating form with linear and illustrative language, rushing to add individual strands of hair and eyelashes, we have to shift our thinking to looking at planes and how light is revealing the form to us.

REPRESENTATION WITH SYMBOLS VS. REALISM
LINE VS. SHAPES (MASSES/ DEPICTION OF LIGHT/ ABSTRACT SHAPES)

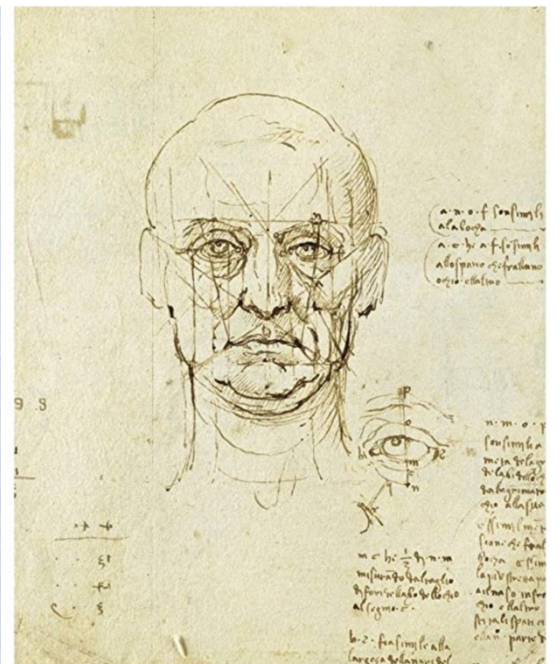
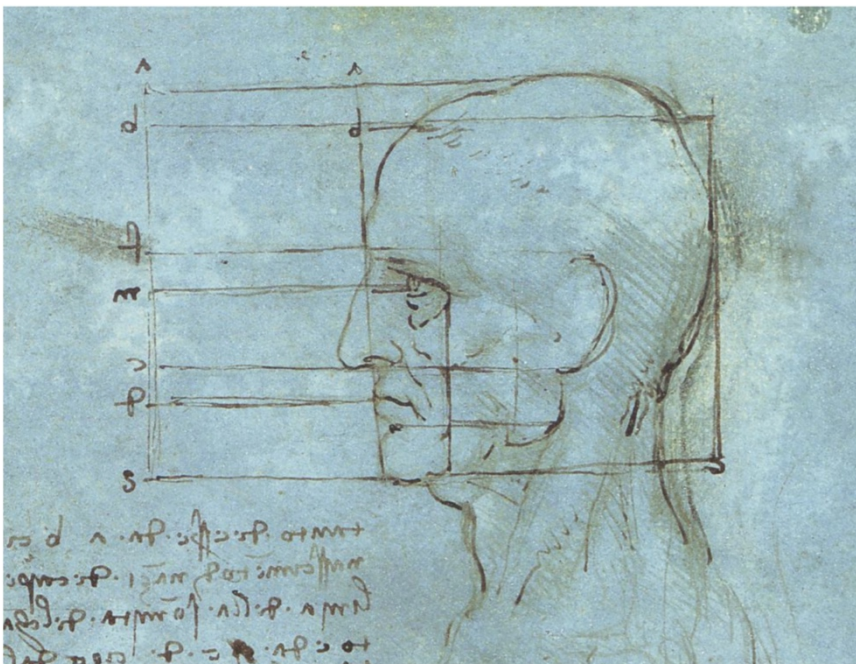
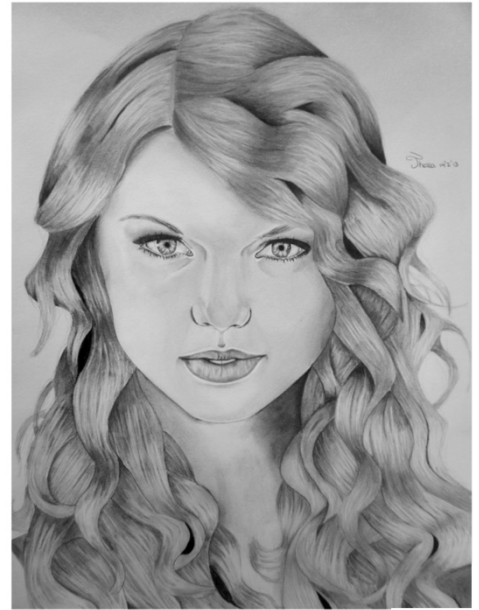
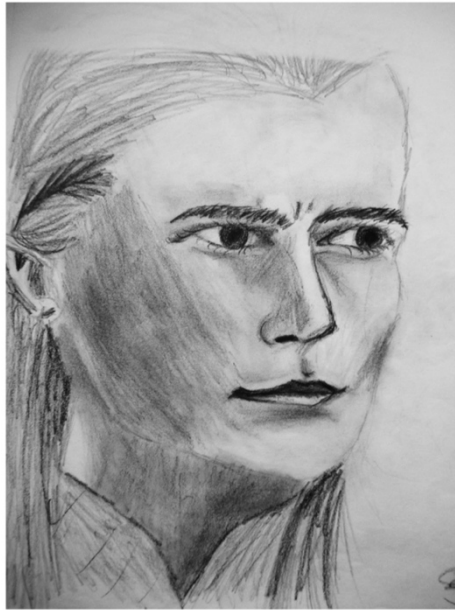


Pablo Picasso



Amaya Gurpide

LET'S START WITH WHAT NOT TO DO: AVOID ILLUSTRATIVE AND OVERLY DETAILED DEPICTION OF FORM THAT IS DISCONNECTED FROM IMPRESSION AND STRUCTURE (NO EYELASHES OR INDIVIDUAL STRANDS OF HAIR)

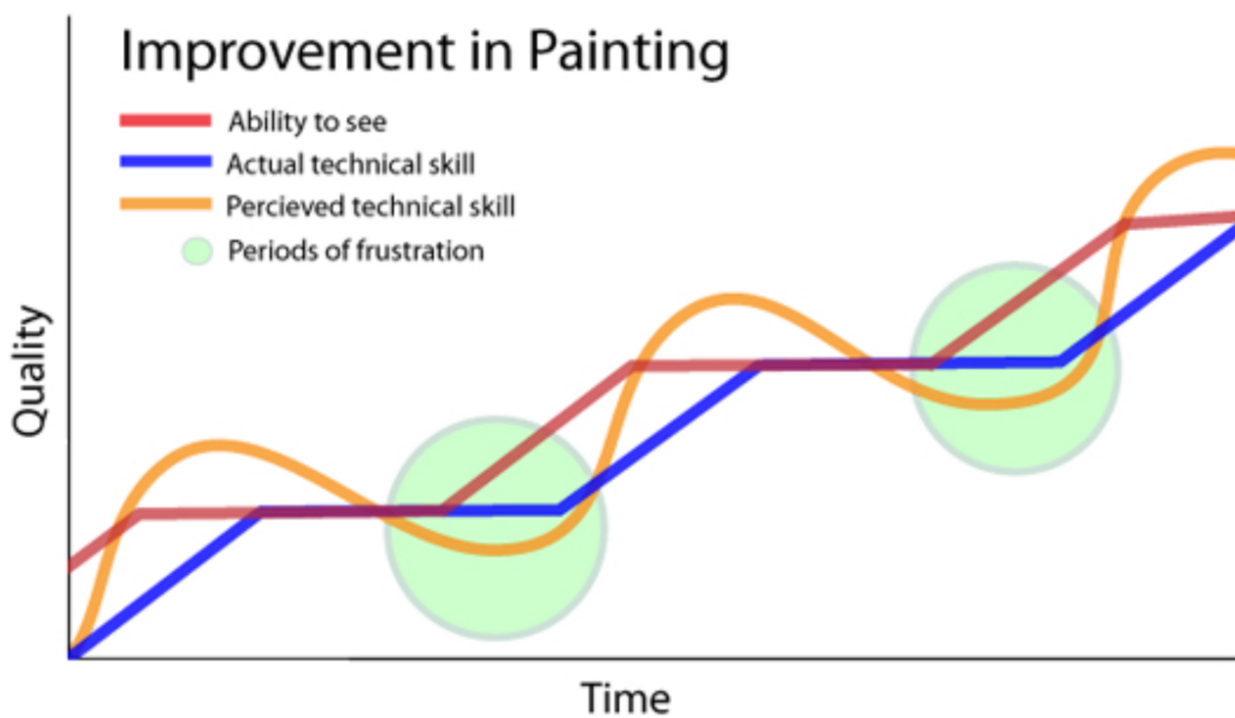
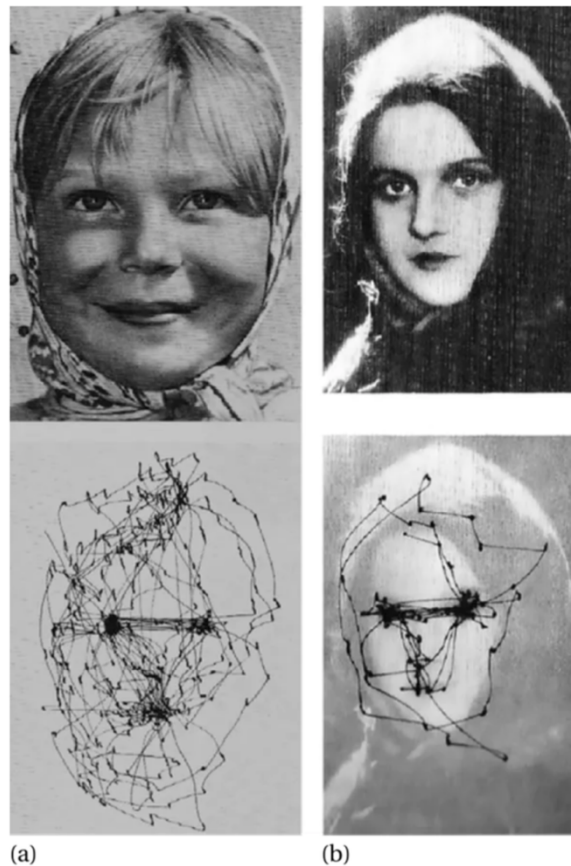


Leonardo Da Vinci

In order to achieve likeness we have to consider not only the specific design of each feature, but more importantly the distances between the features and the key landmarks on the face.

Saccades - Eye movements to faces, from study of Yarbus (1967)

Springer Science and Business Media



by Marc Dalessio

Stages in the learning process:

1.Unconsciously incompetent:

We do not realize what we do not know. It is invisible to our eyes. As we do not perceive it, we believe that what we do is good or goes in a good direction.

2. Consciously incompetent:

We are beginning to see that what we do can improve a lot and that we have problems. Sometimes we think that before we were better, but the reality is that now we see errors that we did not consider before. In this stage is when frustration arises, but this stage is fundamental and very important to begin to face problems.

The options at this stage are:

1. Face the situation and work to overcome our limitations. Time, work and the search for new paths are the tool to move to the next stage.
2. Refuse, and cling to the idea that even if we see a new problem, it is not necessary to propose a new strategy. In general this leads to more frustration.

3. Consciously competent:

We are aware of the difficulties, but working we can overcome it. In the previous stage we have failed a lot and we did not get where we wanted (it is part of the process). Now with effort we can do what we want and there is no longer so much frustration.

4.Unconsciously competent:

Now things work out with less effort since we have managed to internalize the concept. This new concept now becomes part of our natural way of thinking.

Some basic block in examples:

