Goal: For this project you will continue your exploration of oil paint as you continue studying the use of **chiaroscuro** to accurately render yourself in a strong light source. You will use a view finder and make preparatory thumbnail sketches to plan your composition. Once these are approved, you will draw on canvas board and then paint an under-painting to complete tonal range. Finally you will add glazes in the shadows and direct paint in the light (local color) areas to complete your painting.

Criteria/Expectations:

1. Portrait Study: Draw several versions of self portraits in your sketch book. Experiment with strong lighting. Study handouts of facial proportions.

2. Set up mirror and spot light near your seat. Set view finder to be proportional with canvas board and make there thumbnail sketches in your sketch book.   Meet with teacher to select strongest thumbnail. Using 16 x 20" paper, work to develop the thumbnail into a final sketch. Remember, you will need to work under the **same lighting conditions** for the entire painting. **Use an easel** or table-top easel, otherwise you are more likely to make distortions. Frequently back away from the work and turn it upside down.

3. **Use the tools of sighting angles and comparing measurements to aid you in your work.** Grid up your sketch and canvas board. Use quadrants to lightly sketch your image. Check your work: do you fill the space well? Sight facial features to check proportion and placement. Use your eye as a unit of measure to check your proportions.

5. Use **pencil** to begin to continue to lay out your composition. Be sure to continuously check for accuracy by careful observation. This may take several days. When satisfied, cover lines with cool colored pencil.

6. Remember to set up a clip board completely covered with newspaper, and then add palette paper on top. Squeeze out only tooth-paste amounts of oil paint. Take more as needed. **Please be vigilant about cleaning the hard-to-see oil rings off of your working area.** Please where aprons and clean brushes with soap and water.

7. **Paint canvas board in Burnt Sienna.** Squeeze out small amounts of oil paint on palette paper. Mix on the paper and use walnut oil to thin paint consistency. Cover entire canvas.

8. **Using a rag, before the oil has dried**, wipe out the light areas of your face. After this, mix ultramarine blue with burnt sienna to create the dark values you need for your under-painting.

student work from left to right (Tabatha Treadway, Brianna Green, '05)

Assessment for **Oil Under-Painting Self Portrait #8** Name: _____ period_____

Note: late work is marked down unless you have enough makeup class time recorded below; to improve final grade, speak with me. Date Due_____ Date turning in_____ Record dates of makeup time:_____

*Fill points in boxes **"S"** (student), **"P"** (peer), **"T"** (teacher):* **1** = evident; **½** = partially evident ; **0** = not evident

S	T	P	**concept** 9.1.A; 9.3 A, B	comments
			● Do you establish the zone of tangency between the light and dark areas in facial features, hair, neck and shoulders?	Title: _____
			● Are highlights, cast shadows and reflected light consistently depicted in your painting?	
			● Comparison Paragraph clearly explains 3 significant similarities and differences between your work and the piece you select for comparing.	T
			● Comparison paragraph uses accurate comparison structure as provided in handout including transition words and accurate grammar.	
/4	/4	/4	= **total concept** points out of 4	

			craftsmanship 9.1. B, H	
			● How effectively do you use complementary colors to glaze in shadow areas and capture convincing effects of reflected light?	S
			● Is face carefully rendered in light and shadow showing a light/shadow pattern that is convincing and accurate?	
			● Is a full value scale evident throughout work (2 – 7 with small amounts of 1 – 8)?	T
			● Does work show overall care and completeness in use of materials?	
/4	/4	/4	= **total craftsmanship** points out of 4	

			composition 9.1. C, E	
			● Is whole page used while creating dynamic negative shapes without leaving too much empty space?	S
			● Do you accurately position all facial features (hint: use eye as unit of measure to compare distances) in relation to each other?	
			● Are features accurately drawn, especially the white shapes of the eyes and the eyelid/iris relationship?	T
			● Are eyes in center of head, shoulders correctly proportioned for body?	
/4	/4	/4	= **total composition** points out of 4	

			Total concept	**12** = 100%	**10.5** = 88%	**9.5** = 79%	**8.5** = 71% **8** = 67%	**7.5** and below
			Total craftsmanship	**11.5** = 96%	**10** = 83%	**9** = 75%		
			Total composition	**11** = 92%				
/12	/12	/12	Late work grade reduced_____ =	A Exceeds expectations	B Meets expectations	C Meets most expectations	D Some evidence of expectations	F Little to no evidence

9.1.A Know and Use elements and principles of art; 9.1.B Apply appropriate arts elements and principles to produce and revise original work; 9.1.C Integrate and apply advanced vocabulary to the arts
9.1.E Delineate a unifying theme through the production of a work of art that reflects skills in media processes and techniques.
9.1.H Incorporate effective and safe use of materials.

Name_____ Period _____ Date _____

Ms. Grunt   **PA standards**: 9.3 Critical Response (9.3.12.A:Explain and apply the critical examination processes of works in the arts and humanities, 9.3.12.B: Determine and apply criteria to a person's work and works of others in the arts)

Artist Study #8: Barkley Hendricks, Rembrandt van Rijn, Robert Henri, Diane Edison & Chuck Close

Open **Project 8** Images on the class website (msgrunt.com **Studio Portfolio I**) under **Images for Paragraph**. Select an image that you want to compare to your project. In the box below, draw a sketch of image you are selecting.

Artist _____

Title_____

Date_____

Compare the image you've selected to your project. From the following list consider what is similar and what is different. Write an "S" or "D" next to each:

____Pose of figure(s)
____Treatment of fabric/pattern
____ Setting/space figures occupy
____objects included in painting
____Use of full value scale (1 – 8)
____Compositional choices (use of negative space, cropping, etc.)
____dark, murky background
____lighting (evidence of chiaroscuro elements – including highlights, cast shadows, reflected light, etc)
____Other ideas? Write here:
_____
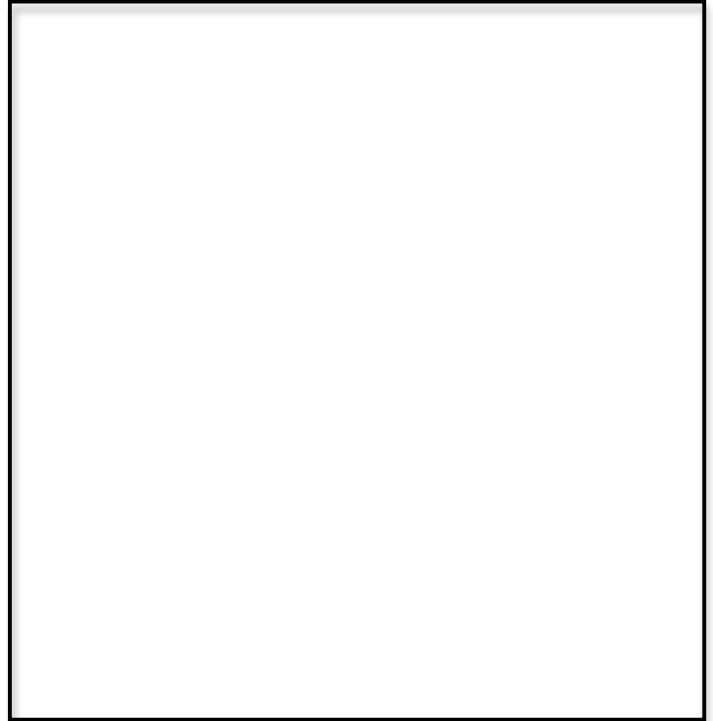
Complete a **TYPED** well-written paragraph in which you explain three differences and three similarities, making a case that despite the differences, the similarities are more important, or vice versa.
Note, this means that you will give examples of each similarity and difference you describe. Push yourself to find **thoughtful and interesting** similarities and differences as opposed to obvious statements like 'each piece is a still life'.

Check off each item below:
____● paragraph is submitted by the deadline
____● Image is sketched above
____● Paragraph introduces full name of artist in opening sentence
____● Titles of the artwork being discussed are italicized and CAPITALIZED!
____● Thesis is stated (in 1st or 2nd sentence) (Several difference and similarities are apparent when comparing _____'s (insert title) with my _____ (project name, media).
____● 3 similarities are well explained
____● 3 differences are well explained
____●**Variety** of transition words are used to discuss and explain list of similarities and differences (use transition-word handout!)
____● A transition sentence is included to change from the discussion of differences to the discussion of similarities ex: Despite these differences there are important similarities between these pieces of artwork (or vice versa: *despite these similarities, there are important differences*….)
____● Finally, conclude the paragraph, by including your opinion about the works discussed (see sample).