



higher education  
& training

Department:  
Higher Education and Training  
REPUBLIC OF SOUTH AFRICA



**STUDY GUIDE**

**FOR**

**DRAWING N6**

## ACKNOWLEDGEMENT

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## Dear Student

Welcome to Study guide of drawing. We hope that you will enjoy the course content, and that it will inspire you to become a very successful student and, ultimately, a brilliant designer and artist.

This module differs from other study guides in the sense that in it you will be required to *DO* most of the work yourself. In other words, do not approach this study guide the same way you approach other (more) theoretical subjects. The benefit of this study guide lies in the fact that you will be able to apply everything that you learn. If you can *DO* that, we can almost guarantee that you will have a successful career.

The main purpose of this course to prepare you to study better, and to practically demonstrate your skills in art, so that you can be better equipped for the challenges that the art field will pose to you.

## Action Words

### Action words that you may be exposed to in this learning guide

<b>Line</b>	<b>Lines</b> are marks moving in a space between two points whereby viewer can visualize the stroke movement, direction and intention based on how the line is oriented. Lines describe an outline, capable of producing texture according to their <b>length</b> and <b>curve</b> . There are different types of lines artists may use, including, actual, implied, vertical, horizontal, diagonal and <b>contour</b> lines, which all have different functions. Lines are also situational elements, requiring the viewer to have knowledge of the physical world in order to understand their flexibility, rigidity, synthetic nature, or life.
<b>Shape</b>	A <b>shape</b> is a <b>two-dimensional</b> design encased by lines to signify its height and width structure, and can have different values of colour used within it to make it appear <b>three-dimensional</b> . In animation, shapes are used to give a character a distinct personality and features, with the animator manipulating the shapes to provide new life. There are different types of shapes an artist can use and fall under either geometrical, defined by mathematics, or organic shapes, created by the artist. Simplistic, geometrical shapes include circles, triangles and squares, and provide a symbolic and synthetic feeling, whereas acute angled shapes with sharp points are perceived as dangerous shapes. Rectilinear shapes are viewed as dependable and more structurally sound, while curvilinear shapes are chaotic and adaptable.
<b>Form</b>	Form is a three-dimensional object with <b>volume</b> of height, width and depth. These objects include cubes, spheres and cylinders. Form is often used when referring to physical works of art, like sculptures, as form is connected most closely with three-dimensional works and can be viewed from many angles. In drawn or animated works, form is alluded to by adding <b>shading</b> and highlights to two-dimensional shapes, giving the illusion of depth.
<b>Colour</b>	<b>Colour</b> is an element consisting of hues, of which there are three properties: hue, chroma or intensity, and value. Colour is present when light strikes an object and it is reflected back into the eye, a reaction to a hue arising in the optic nerve. The first of the properties is <b>hue</b> , which is the distinguishable colour, like red, blue or yellow. The next property is value, meaning the lightness or darkness of the hue. The last is chroma or intensity, distinguishing between strong and weak colours. A visual representation of chromatic scale is observable through the colour wheel that uses the <b>primary colours</b> .
<b>Space</b>	<b>Space</b> refers to the <b>perspective</b> (distance between and around) and proportion (size) between shapes and objects and how their relationship with the foreground or background is perceived. There are different types of spaces an artist can achieve for different effect. Positive space refers to the areas of the work with a subject, while negative space is the space without a subject. Open and closed space coincides with three-dimensional art, like sculptures, where open spaces are empty, and closed spaces contain physical sculptural elements.
<b>Texture</b>	Texture is used to describe the surface quality of the work, referencing the types of lines the artist created. The surface quality can either be tactile (real) or strictly visual (implied). Tactile surface quality is mainly seen through three-dimensional works, like sculptures, as the viewer can see and/or feel the different textures present, while visual surface quality describes how the eye perceives the texture based on visual cues.
<b>Shape</b>	In geometry, a shape can be defined as the form of an object or its outline, outer boundary or outer surface. Basic shapes include rectangles, circles, rectangles, ellipses, cylinders.

## SECTION A: Purpose

### General Aims

- To acquaint the student with a basic understanding of drawing concepts, theory and practice.

### Specific Aims

- To provide the prospective artist with the theoretical knowledge.
- To acquaint the person specialising in the aspects prescribed by the syllabus with the basic principles and theory with regard to his/her field of study.

### Objectives

- **The student should be able to:**
  - Understand basic theoretical concepts related to drawing techniques and methodology.
  - Apply the theoretical and methodological aspects of drawing practically.

### Examination

- There is no theoretical examination for this module

### Presentation

- One Semester over a period of two weeks
- Period of instruction consists of 4 hours per week on a full-time basis

## SECTION B: Composition of module

<b>Learning Unit 1</b>	The Theory of Portrait Drawing
<b>Learning Unit 2</b>	Practical Assignment

## SECTION C : Module learning outcome

## LEARNING UNIT 1 : THEORY OF PORTRAIT DRAWING

### 1. HISTORY AND THEORY OF SELF PORTRAITURE

A **self-portrait** is a representation of an artist that is drawn, painted, photographed, or sculpted by that artist. Although self-portraits have been made since the earliest times, it is not until the **Early Renaissance** in the mid-15th century that artists can be frequently identified depicting themselves as either the main subject, or as important characters in their work. With better and cheaper **mirrors**, and the advent of the **panel** portrait, many painters, sculptors and printmakers tried some form of self portraiture. *Portrait of a Man in a Turban* by **Jan van Eyck** of 1433 may well be the earliest known panel self-portrait. The genre is venerable, but not until the **Renaissance**, with increased wealth and interest in the individual as a subject, did it become truly popular.

There are two basic forms of the self-portrait: "professional" portraits, in which the artist is depicted at work, and "personal" portraits, which reveal moral and psychological features. These two types can be further categorised as (1) the "insertable" self-portrait, where the artist inserts his or her own portrait into, for example, a group of characters related to some subject; (2) the "prestigious, or symbolic" self-portrait, where an artist depicts him- or herself in the guise of a historical person or religious hero; (3) the "group portrait" where artist is depicted with members of family or other real persons; (4) the "separate or natural" self-portrait, where the artist is depicted alone. However it might be thought these classes are rather rigid; many portraits manage to combine several of them.

With new media came a chance to create different kinds of self-portraits besides simply static painting or photographs. Many people, especially teens, use social networking sites to form their own personal identity on the internet. Still others use blogs or create personal web pages to create a space for self-expression and self-portraiture.

### 2. TECHNIQUE

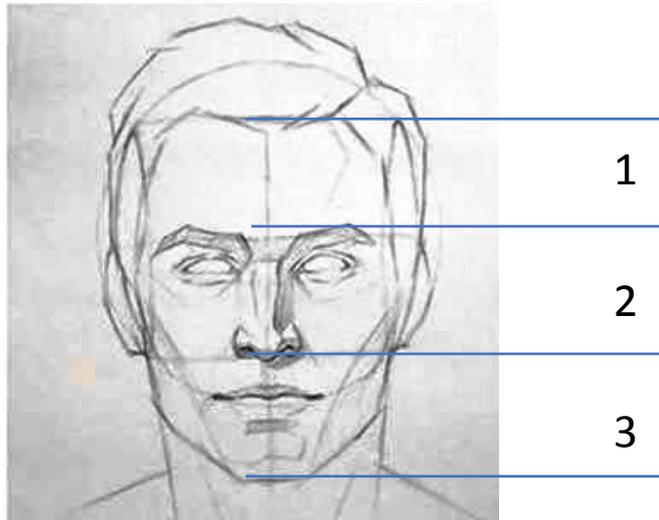
**Proportions** of Facial features are dependent on underlying skeletal and muscular anatomy of the human head. Generally the proportions of the human head can be defined in terms of thirds. As can be seen in the example below, the human face can be divided into three sections of equal height. Section 1 comprises the forehead from the hairline to the eyebrow. Section 2 comprises the section between the eyes and the tip of the nose. Section 3 comprises the section between the tip of the nose and the chin.

These basic proportions can help you when you start to draw the basic structure of a portrait. However, keep in mind that everyone's



If you have any questions about the tutorial, please email the lecturer at [ropp@live.co.uk](mailto:ropp@live.co.uk)

physiognomy is different and you will have to adapt these basic proportional relationships to the specific individual features as your drawing progresses.



### **Symmetry**

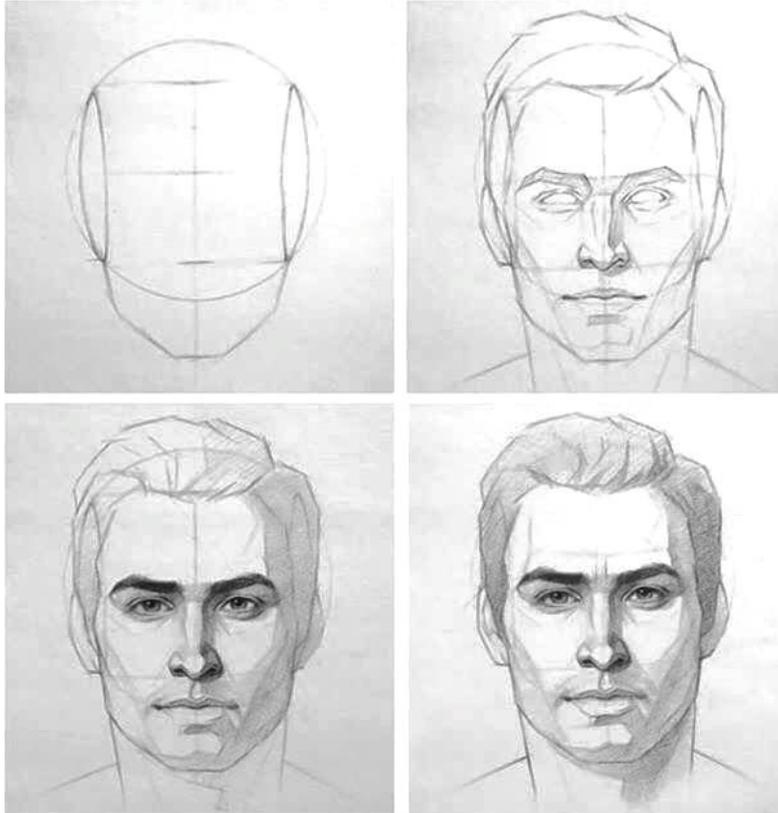
As illustrated in the drawing above, the human face is symmetrical. Using a midline in your drawing can help you to visually assess and accurately draw the symmetrical features of a portrait. When drawing a portrait, you should constantly check that the facial features of one side of the face corresponds with the features on the other side.

### **Using Basic shapes**

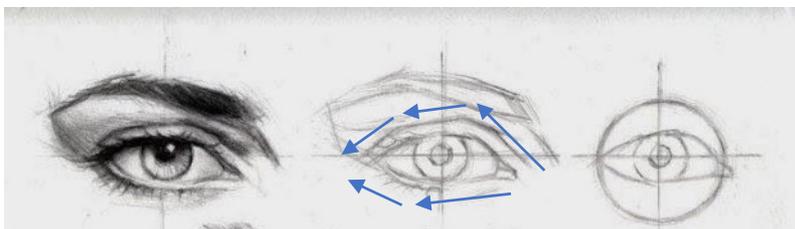
Portraits should be drawn as a whole, considering and rendering the relationships between all the facial features simultaneously. Rather than starting with one specific area or feature, you should use basic shapes to outline and construct the overall basic proportional relationships and structure of the portrait as a whole.

As illustrated below, start your portrait with two intersecting ovals. Next draw in the midline of the face and then divide the face into three equal sections as discussed earlier. Draw a line where the hairline is, then a line for the top of the brow, then the bottom of the nose and finally a line for the bottom of the chin.

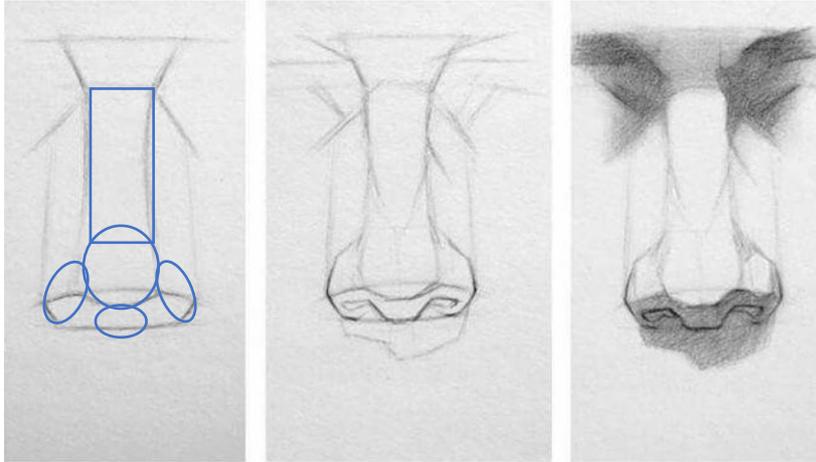
The next step is to start refining the outline of the face. Pay particular attention to the angle of the jaw lines and the shape and size of the chin, and the ears. At this stage you can also roughly sketch in the shape of the hair.



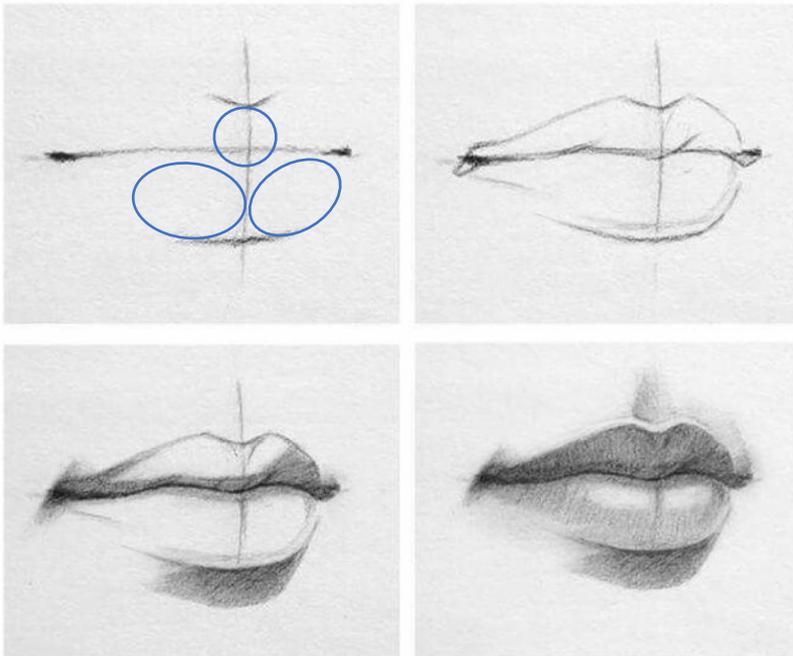
The next step is to start drawing in the the eyes, nose and mouth. Start by drawing in the brow area and the shape above the eye and only then the eye itself. Note as illustrated below that the lower eyelid has two distinct curves. A flatter curve near the inner corner of the eye and a sharper curve nearing the outer corner of the eye. The upper eyelid has three distinct but connected curves. A sharp angular curve near the inner corner, then a flatter curve in the middle and a more pronounced curve nearing the outer corner of the eye. Note that while the lower part of the iris meets the lower eyelid, the upper eyelid overlaps the upper part of the iris and almost touches the pupil. The upper eyelid also casts a shadow on the eye itself. Finally remember that the eye is round and will have shadow areas in the corner areas.



After you have drawn in the basic outlines of the eyes, start sketching in the nose and mouth using basic shapes. As illustrated below, the bridge of the nose can be defined by a basic rectangle that ends in an oval shape. The sides and bottom of the nose can also be defined by smaller ovals. Next start to define the detail of the nose by connecting and refining the basic shapes as illustrated below.



The mouth can also be defined in terms of basic oval shapes as illustrated below. A small oval shape in the middle of the upper lip and two larger oval shapes on each side of the bottom lip. The bottom lip is bigger than the top aspect of the lips and the corners of the mouth fold inward creating soft shadow areas. Note the shadow under the bottom lip area as well as the darker tones of the upper lip.



## LEARNING UNIT 2. PRACTICAL ASSIGNMENT

On an A3 Or A4 sized paper, draw a self-portrait using the methods discussed in the previous section.

Use a suitable mirror , or if you do not have a mirror, you can use your phone to take a selfie as reference. You may use any medium of your choice, including pencil or black pen or chalk and charcoal.

The project should take you two weeks to complete. If you have any questions, you may email the lecturer at [ropp@live.co.uk](mailto:ropp@live.co.uk).

### **MATERIALS**

**Pencils**  
**charcoal**  
**black pen**  
**A3 OR A4 paper**  
**Eraser**  
**Drawing board or Desk**  
**Mirror or cel phone.**

