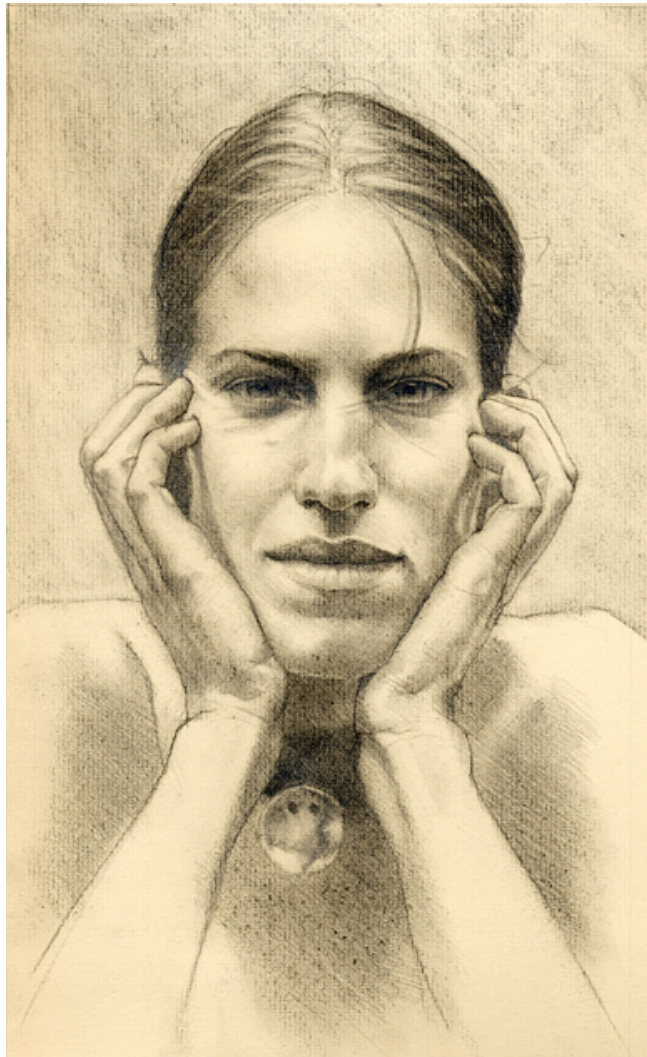


the Drawing Newsletter

July 2005

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“Inspiration from the Masters”
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“ME: A Synthesis of Painting - the Figure and Portrait in Watercolor”
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- * FREE portrait drawing lesson - “The Anatomy of a smile”



Michael Britton, *Anatomy of a Smile*,
Graphite on Paper, 2005

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NEW!

Inspirations from the Masters

With every bi-weekly lesson, I am now going to impart an inspirational thought or quote on various topics from some of the greatest masters, to keep you stimulated, motivated, and thinking while you practice your lessons, to help you develop and flourish as an artist.

These precious gems of wisdom are worth writing in your sketchbook or tacking to your studio wall, etc... You will find them invaluable to collect and ponder periodically. Every great maven in history studied and learned from the recognized masters before them and you should too.

As a major part of your education, and to excel rapidly, I can't recommend highly enough the close scrutiny of master works in galleries and Museums, and reading the biographies of celebrated artists, especially when things get tough. When you peruse some of their taunted and tragic lives you'll feel a lot better!



Andrea del Sarto, *Head of St. John the Baptist*, c. 1520

As an art student in New York, I roamed the hallways of the Metropolitan Museum of Art like a ghostly apparition once a week for 14 years. And if you read my June “Meet the Masters” lesson, you know I spent many hours of my precocious youth in Ottawa at the National Art Gallery - to the point they mistakenly started giving me the staff discount in the café!!

My point is – the mastery I hope you are all seeking, is a passionate adventure in lifelong learning to treasure and enjoy.

You will soon gravitate toward certain artists and styles (both old and modern) whose work resonates within, and will be amazed how your growing knowledge and appreciation of art and culture exhilarates and inspires you like an empty bucket waiting to be filled.

And just to prove the point, let’s start the ball rolling this issue with three of our friends’ thoughts on this very subject:

It took me twenty years to discover painting: twenty years looking at nature, and above all, going to the Louvre. But when I say discover –! I am still beginning, and I still go on making mistakes.

Pierre August Renoir, 1841 - 1919

But it was the Louvre that I felt most at home. Friends long vanished. Their prayers, mine. Their canvases light my childish face. Rembrandt captivated me and more than once I stopped before Chardin, Fouquet, Gericault.

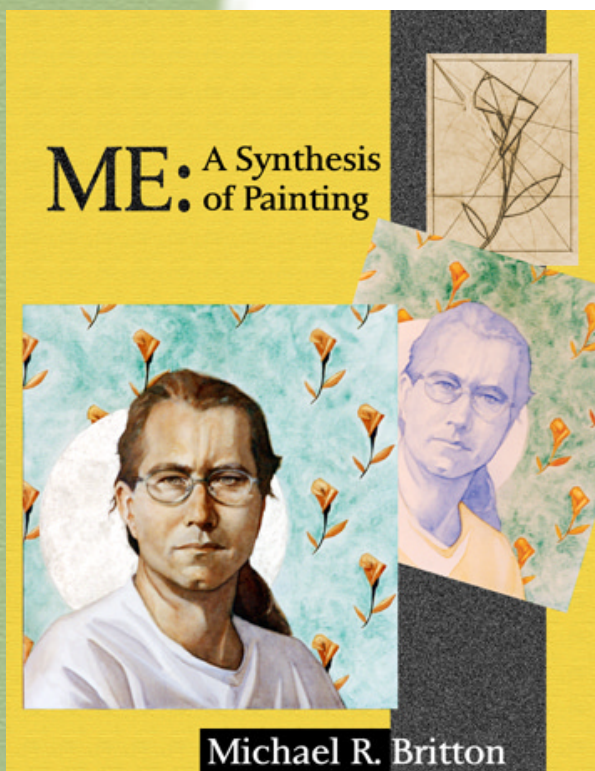
Marc Chagall, 1889 - 1985

One learns about painting by looking at and imitating other painters. I can’t stress enough how important it is, if you are interested at all in painting, to look and to look a great deal at painting. There is no other way to find out about painting.

Frank Stella, 1936 -

For those of you who own my **Applied Color Theory** or **Symphonic Composition** workshops you will notice I have given you dozens of color examples of master works both classic and modern to study and analyze along side the various technical exercises. The **Symphonic Composition** Workshop stands alone as an Art history/art appreciation workshop and helps you understand the concepts, tools and theories the masters used both mechanically and/or habitually to design great works of art. You may not grasp all the material the first time around, so I recommend you watch the workshop at least once a year, and each time you will comprehend more and be surprised how far you have come. For more information on these courses just click on the image below or go to www.artacademy.com.

Let me know if you find this new addition useful or have any other suggestions for things you'd like included in our newsletter by writing to me at newsletter@artacademy.com



NEW RELEASE!

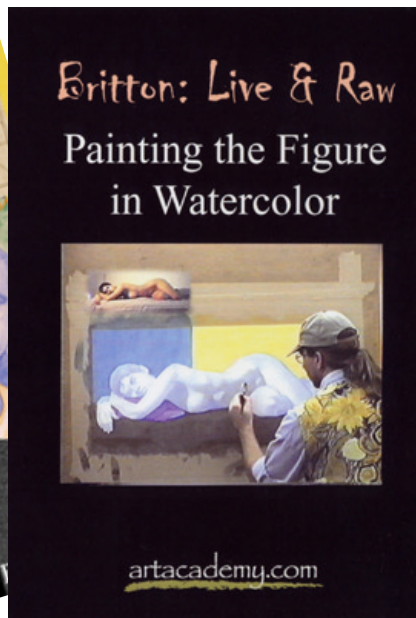
Want to learn how to paint the realist figure or portrait in watercolor like a master?

This month we are proud to release Michael's newly updated and revised 23 page full color workbook – **ME: A Synthesis of Painting** – the portrait /figure in watercolor.

Almost 10 years ago Michael put together a detailed handout for his 3 - 6 month *Painting the Realist Figure in Watercolor* classes, explaining the methodology and technique he has developed to paint his unique life-size figurative watercolors. He wanted them to have high quality

reference material to accompany the notes they were *supposed* to be taking in class, and to help them in their work long after the class was finished. And apart from that, they wouldn't stop nagging him for it.

Before long the word spread that his secrets were out, and we were receiving requests from even his non-students to buy copies. Having had such a huge interest in Michael's techniques for achieving such unbelievably controlled effects, we suddenly realized what a perfect accompaniment this workbook would be with our *Painting the Figure in Watercolor* DVD, especially as Michael didn't get a chance to speak during the demonstration because of the shortage of time.



GET THE COMBO-DEAL!

\$57.00 for both *Painting the Figure in Watercolor* DVD & *ME: Synthesis of Painting* CD-ROM

SAVE \$22.90

JUST CLICK THE IMAGE!

Now Michael has taken the whole thing apart page by page, digitally restored all the images for CD-rom and added many new examples and new information to illustrate his points plus lots more.

In this 23 page, full color work-e-book on CD-rom, Michael goes into in-depth detail on his painting process including preparatory work, color theory, composition and his method of painting and achieving realism in this extraordinarily challenging, illusive, yet sublime medium.

Any of you who have seen the DVD know we had to start the demonstration with the painting already pre-drawn and transferred onto the watercolor paper, and with the initial under-painting already completed and dried (which on it's own took a week of preparation). So we didn't get a chance to thoroughly explain how he plans and prepares to get to that stage. Then Michael successfully attempted to complete what would normally take up to 3 months of painstaking work in **TWO HOURS!!**

Michael's exclusive realist figurative watercolor painting methodology is the result of 25 years of meticulous research, study, trial and error, blood, sweat and tears (or as I call it - tantrums), handed to us all on a silver platter to take and use. As a teacher who is dedicated to his students and making sure this information survives you will find he holds nothing back. All his secrets and hard won knowledge are now laid out for you to take advantage of no matter which medium you work in.

You can enroll in any art school or art class in the world, and you won't be taught half of the nuggets of gold on process, materials, preparation, color or composition contained in this little treatise, nor will you find it in any book or video apart from our demonstration DVD on the subject. This information is a world exclusive to ARTACADEMY.COM.

Here's some of what you will learn in *ME: A Synthesis of Painting* – the realist figure or portrait in Watercolor:

- ☛ **Tools and materials.** All Michael's favorites and why.
- ☛ **The Idea / Concept** and how to move that to.....
- ☛ **Preliminary Sketches** - from idea to reality
- ☛ **Composition and Color** studies fully explained in detail.
- ☛ **Background considerations:** why you need to do your studies
- ☛ The “**Cartoon**” - undertaking the full size tonal drawing, how to transfer it to the watercolor paper and “resurrect” it in preparation for painting
- ☛ **The Underpainting** (Grisaille) the exact colors and technique described in detail to achieve beautifully, realistic, modeled form and laying the foundation for the flesh tones.
- ☛ **The Overpainting:** The Flesh tones and the theory behind Michael's color choices. Multiple alternating glazes and washes.
- ☛ Big lights, big darks, big warms, big cools: an explanation of how to think.
- ☛ **Glazes and washes:** wet-on-wet, dry brush, precipitating washes
- ☛ **Crisis Control** - when things go awry despite all the planning.
- ☛ **Finishing and final details** - the final touches and knowing when to stop.

You will also learn:

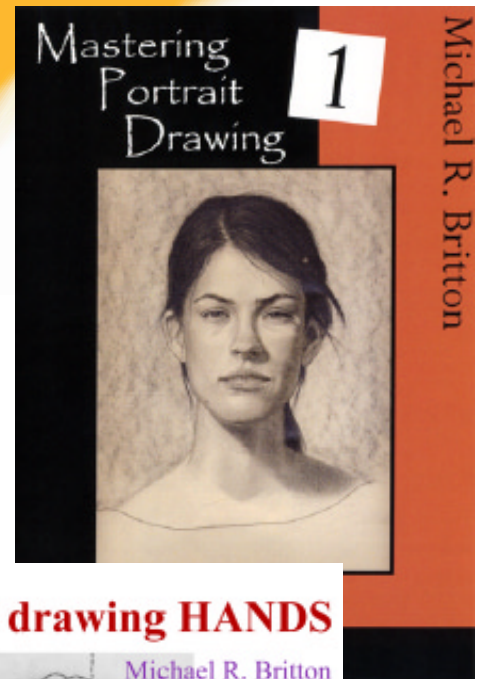
- ☛ How to paint wrinkles, blemishes, lines between fingers etc.
- ☛ Nostrils aren't black - and how to paint them
- ☛ How to paint the whites of the eyes - they ain't white!
- ☛ Painting hair so you don't get what Michael calls the "bad wig" effect.
- ☛ How to achieve the effect of underlying veins, the blotchy texture of the skin.
- ☛ Common student errors
- ☛ Developing the background and when to put it in.
- ☛ How to handle edges - soft and hard and when they occur.
- ☛ How to choose good watercolor brushes, water temperature, and brush handling.
- ☛ How to achieve glistening eyes and sparkling highlights that look natural.
- ☛ Michael's final advice for quick practice pieces.

JULY SUPER BONUSES – SIZZLING SUMMER OFFERS!

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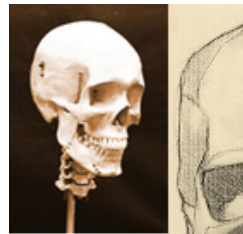
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- ✓ Fundamentals of Portrait Drawing –
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- ✓ The Value of Tone in Your Portrait
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- ✓ Understanding the Planes of the
Head
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drawing HANDS

Michael R. Britton



**Drawing
the SKULL**

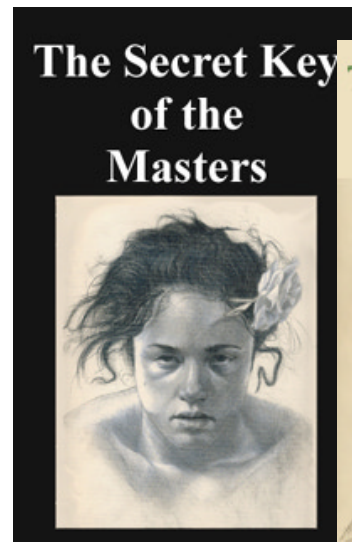


**Understanding the Planes
of the Head**

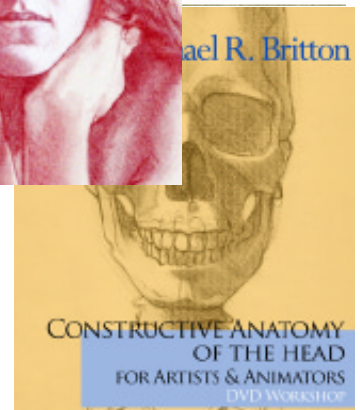
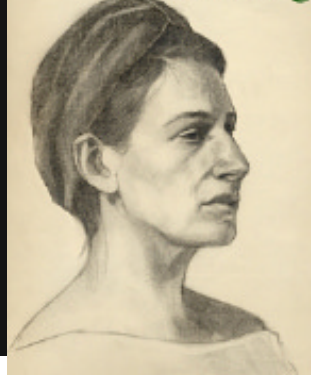
The Fundamentals of
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- ✓ ME: A Synthesis of Painting
- ✓ Constructive Anatomy of the Head
(integrated into the Mastering
Portrait Drawing DVDs)
- ✓ Drawing Hands
- ✓ Fundamentals of Portrait Drawing
– 7/8 Profile
- ✓ Understanding the Planes of the
Head
- ✓ The Secret Key of the Masters
- ✓ Drawing the Skull, Parts 1, 2 & 3
- ✓ The Value of Tone in Your Portrait
Drawing

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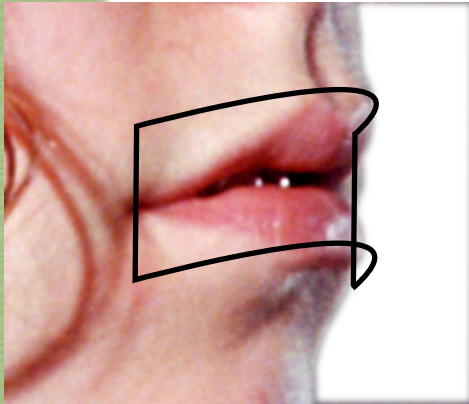


Anatomy of a Smile

Michael R. Britton

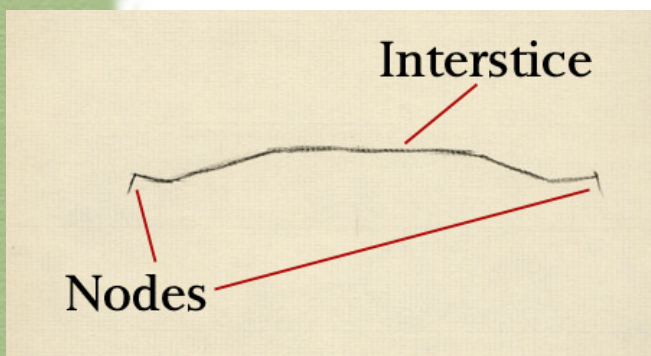
Capturing the subtle, fleeting expressions of human emotions in portrait drawing is a challenge for every artist. Charles Darwin wrote in his book, *The Expression of the Emotions in Man and Animals*, that there are six primary emotions: happiness, sadness, surprise, fear, anger and disgust. The expressions of these primary emotions are instinctual, the muscle interactions and movements are involuntary. Unlike animals, human beings can express counterfeit emotions such as a fake smile to mask anger or deceit.

The facial muscles are delicate, finely attuned and more easily seen as they lay just under the skin. The facial muscles not only convey moods and expressions they also exhibit sympathetic characteristics. For example, when we are threading a needling we very likely purse our lips to 'help' the thread through the needle's eye. Or consider the 'wringing' expression on our face when we are wringing out a heavy towel.



A smile is the product of a complex series of muscle actions. First, we need to understand the construction of the mouth:

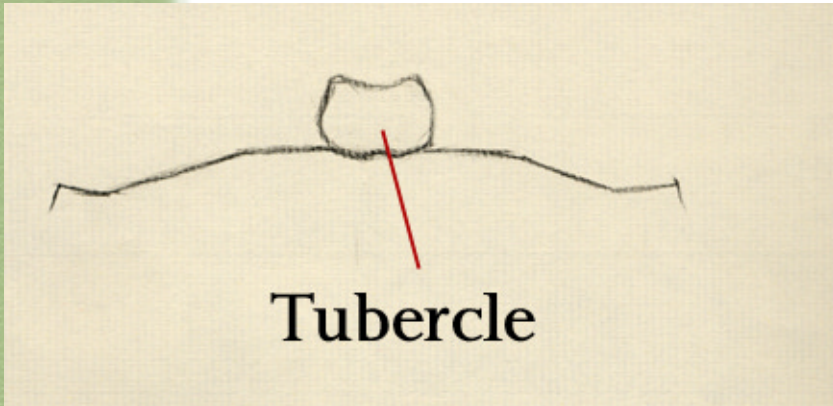
The mouth is much more than the red lips. The mouth region extends from the base of the nose to the *Mentolabial Sulcus*, the sulk line of the chin. The mouth is a convex form – it wraps around the muzzle of the face. This wrapping convex shape is best appreciated in the 7/8's profile. In the frontal view the mouth must express this convex shape.



Raphael Santi, Detail of *The Three Graces*, 1518

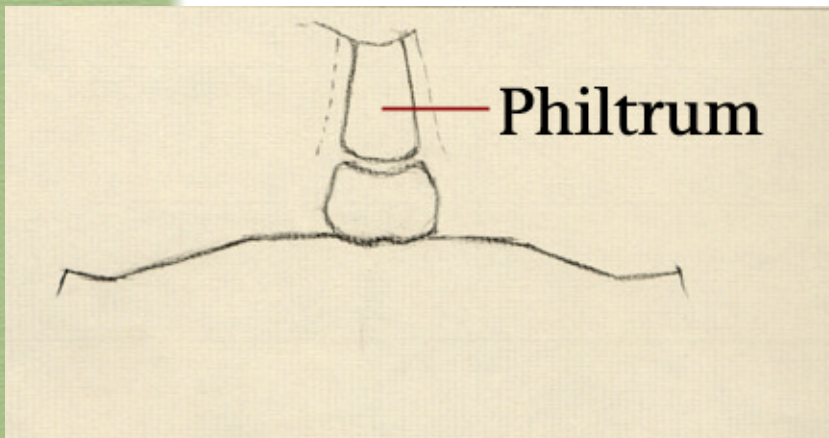
I always begin the mouth by articulating the *Interstice*, the horizontal line where the upper and lower lips meet. The lips wrap around the convex projection of the dental arch and the *Interstice* roughly corresponds to the middle portion of the frontal, upper teeth.

The *Nodes* of the mouth are lower than the middle of the *Interstice*, except in a smile when the facial muscles pull up the *Nodes*. Note how I have simplified the interstice with straight, architectonic lines carefully observing the structure.

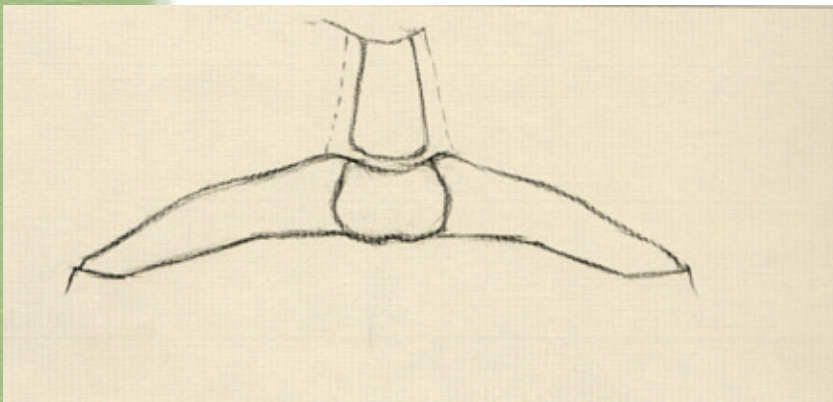


The lips, or *Labia*, are composed of mucous membrane whose redness is the result of blood capillaries lying just under the skin.

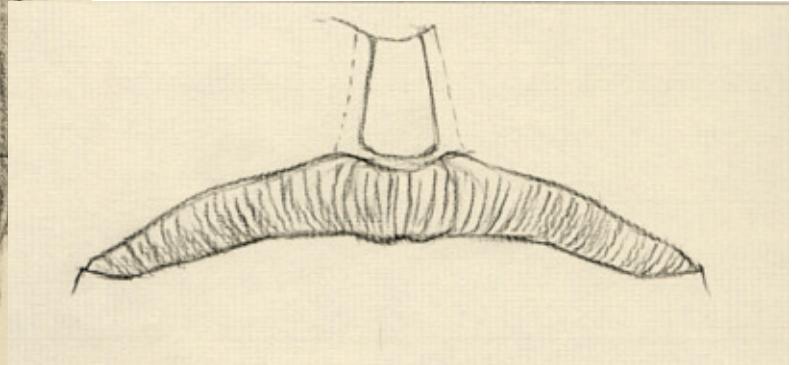
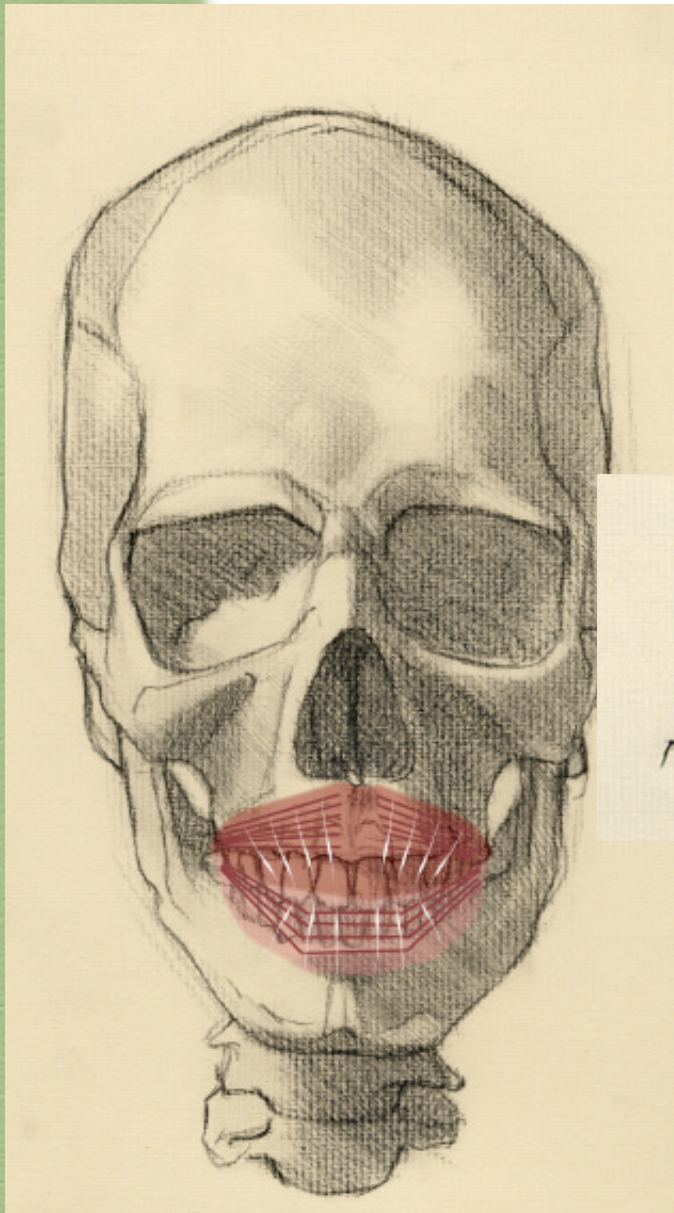
The upper lip has three forms. In the center is the *Tubercle* which is non-muscular and contributes to the 'V' shape of the upper lip where it meets the base of the *Philtrum*.



The *Philtrum* is the elongated, vertical trough that extends from the base of the nose to the tubercle of the upper lip. The *Philtrum*, which means 'Love Drop' is bordered by ridges on either side. Practically every beginning artist over-extends the *Philtrum*, thus placing the mouth too low and running out of chin!



The other two components of the upper lip are two, horizontal elongated forms.



The muscles here, however, are the visible ridges of the central vertical fibers of the *Orbicularis Oris* whose action results in the puckering up of the lips. The numerous facial muscles attaching to the *Nodes* of the mouth do the pulling and pushing.

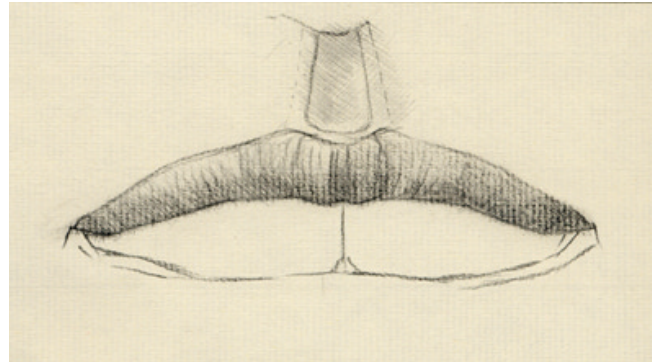
The upper lip is flatter than the lower lip. It is a downward facing plane and usually appears darker than the lower lip. Unless your sitter is lit from below, of course.



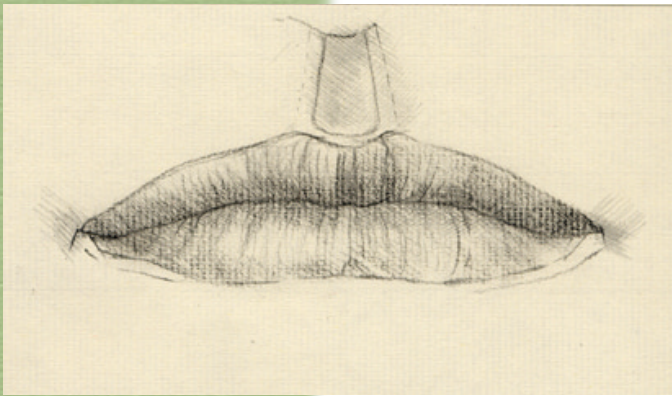
There is a small up-plane on the vermilion border of the upper lip that quite often catches a gentle light. I refer to this as the *Milcus Lineas*, the milk line. It doesn't really have a name that I am aware of.

The upper lip, in most people, tucks into the commissures of the nodes. The lower lip stops a little short. Not always though.

The lower lip is heavier and fuller. It is comprised of two elongated forms that gives it a more squared-off look than the upper lip. Slightly below the vermilion border is a raised edge that develops laterally and is more noticeable at the nodes.



The vermilion border of the lower lip should not be drawn with a distinct line, it has to be suggested more than drawn. Otherwise it will look like lipstick.

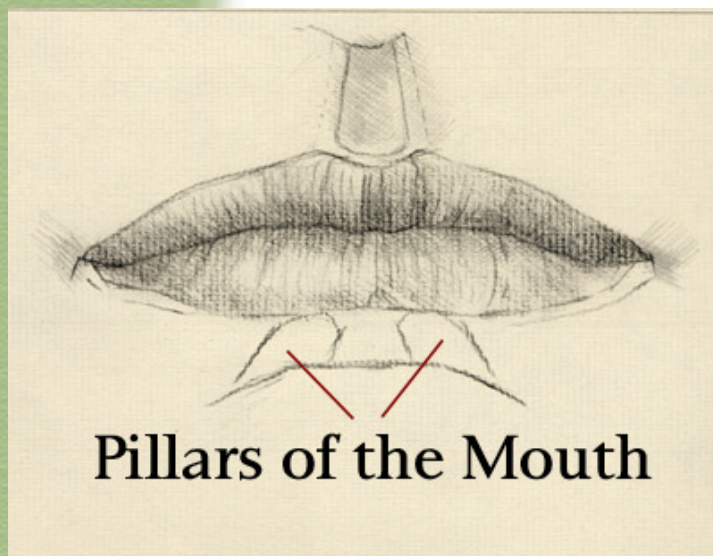


The lower lip is an up plane and will often catch the light. Like the upper lip, the ridges of the central vertical fibers of the *Orbicularis Oris* form the texture of the lower lip.

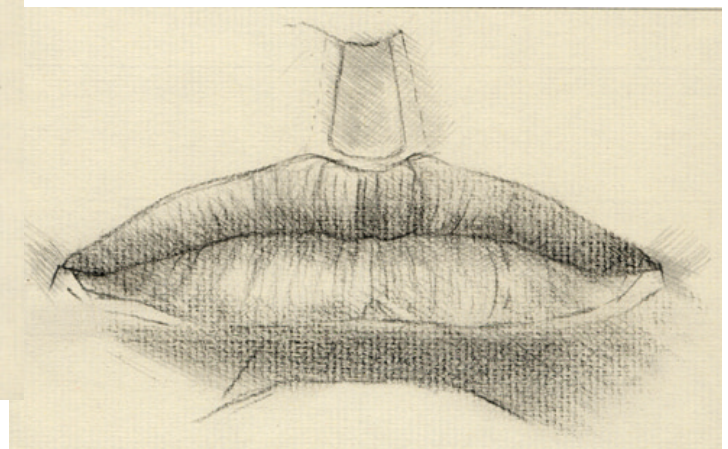
The base of the mouth region is at the *Mentolabial Sulcus*, the sulk line. Forming at the bottom edge of the lower lip's two elongated form are two columnar tubes that radiate diagonally downward.

These are the *Pillars of the Mouth*.

This is a down plane and thus will fall into shadow.



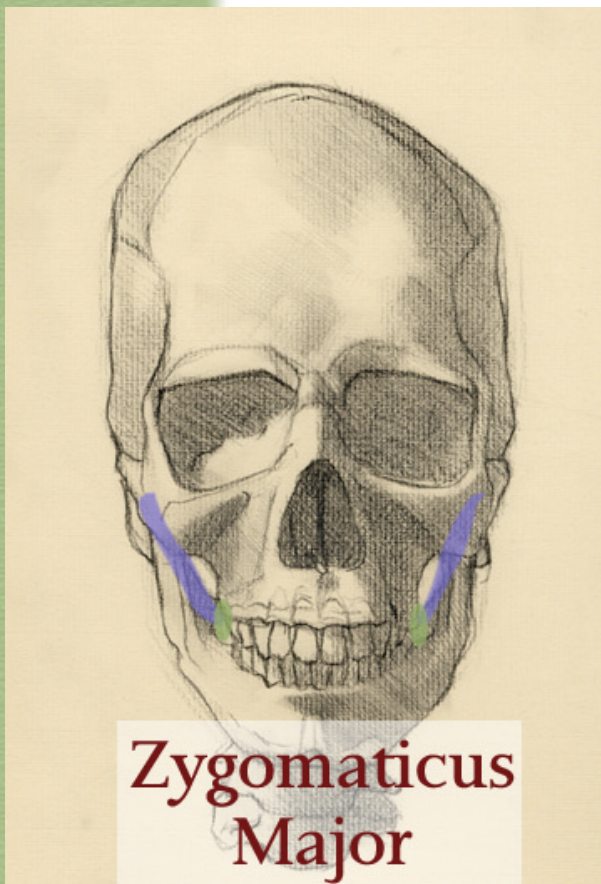
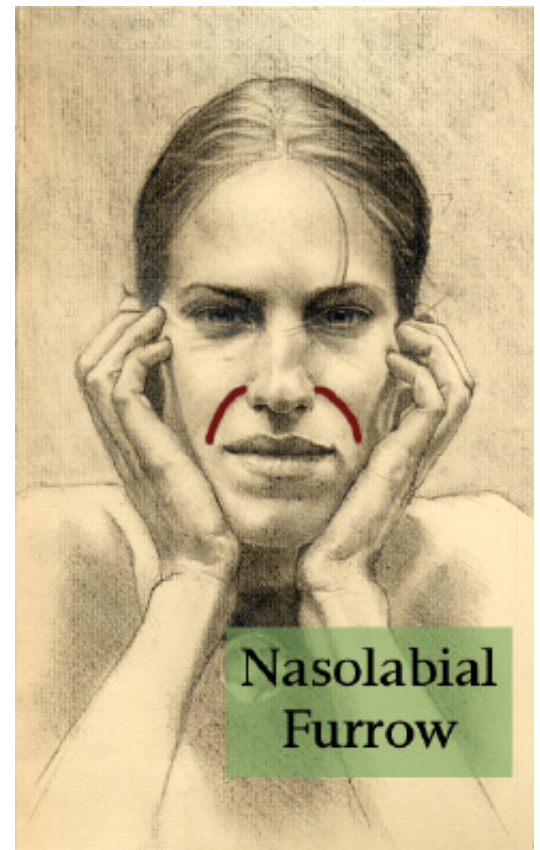
Pillars of the Mouth



THE SMILE'S CONSTRUCTION

A smile is the result of happiness – however fleeting. A smile lifts and widens the lower face, the uplifted cheeks will crease the flesh just below the eyes creating 'crow's feet'.

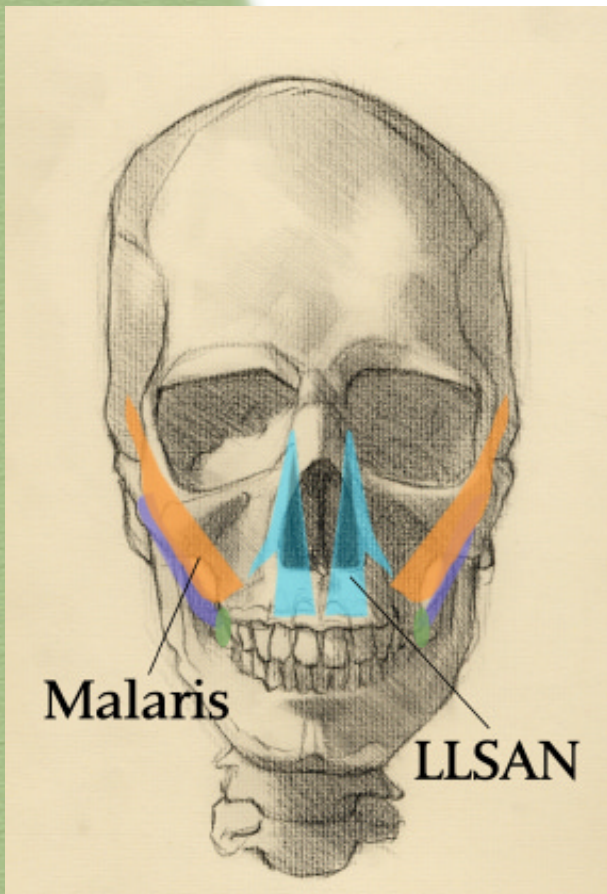
The main muscle of smiling is the *Zygomaticus Major*, a long and narrow band that inserts at the Node and is attached to the outside of the *Zygomatic Arch* (cheek bone). When we smile the *Zygomaticus Major* pulls the face up and outwards, in effect, raising the entire cheek so that it bulges out. The lower eyelids are also pushed upwards, this is the result of a secondary action where the *Orbicularis Oculi* (the muscle of the eye socket) contracts.



The smile line, the *Nasolabial Furrow*, is deepened as it is simultaneously pulled and pushed upwards and outwards. It is best, in my opinion, to understate the sharp fold of the *Nasolabial Furrow*, otherwise the smile will degenerate into a grimace.

As the *Node* of the mouth is pulled out and upwards the flesh is gathered into subtle vertical ridges.

The *Interstice* of the mouth curves upwards, stretching and flattening the lips while shortening the *Philtrum*. The nostrils of the nose also widen as they are pulled outwards.

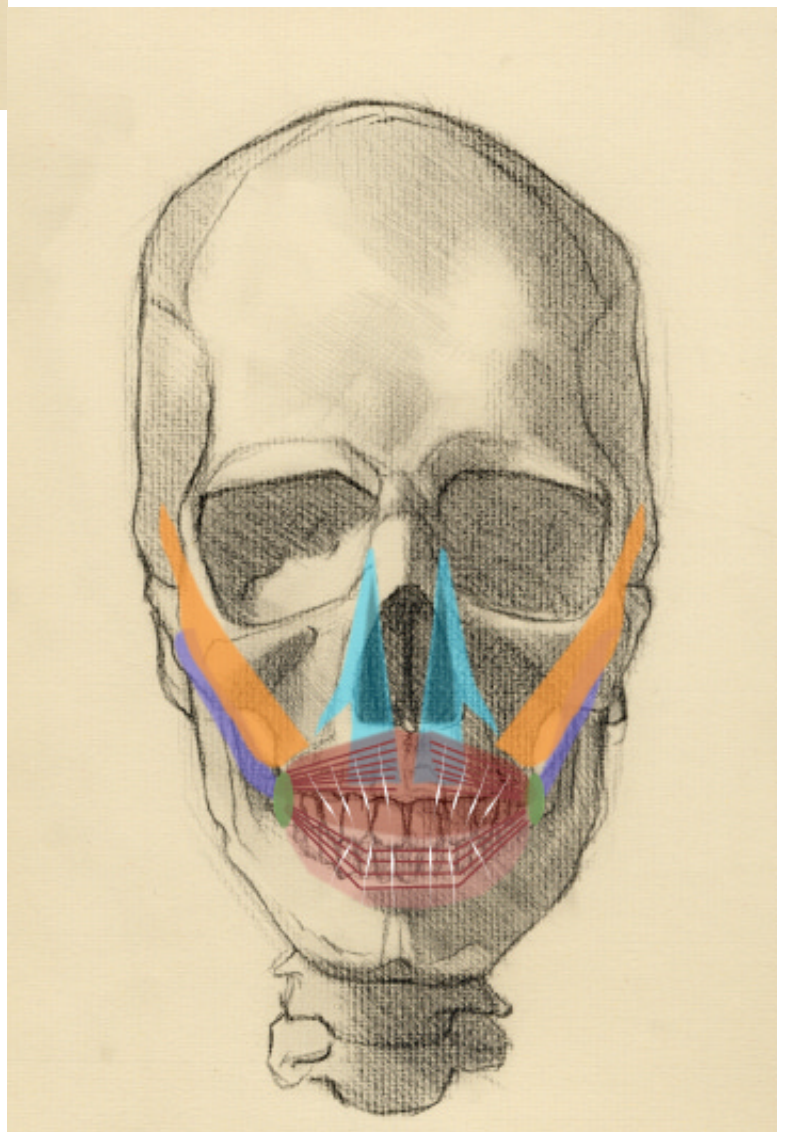


The second major smiling muscle is the *Malaris* which rests on top of the *Zygomaticus Major*, is attached to the temple and inserts into and forms the lower half of the *Nasolabial Furrow*. The *Malaris* is the cheek muscle. When smiling the *Malaris* is pulled out, up and backwards thus bulging giving the puffed cheek look.

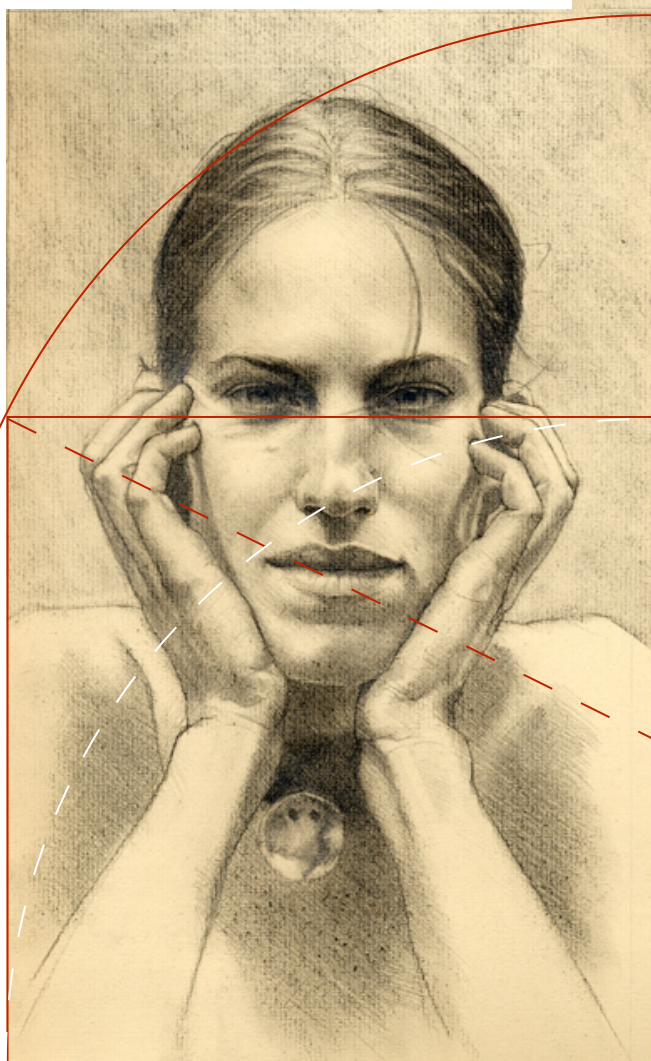
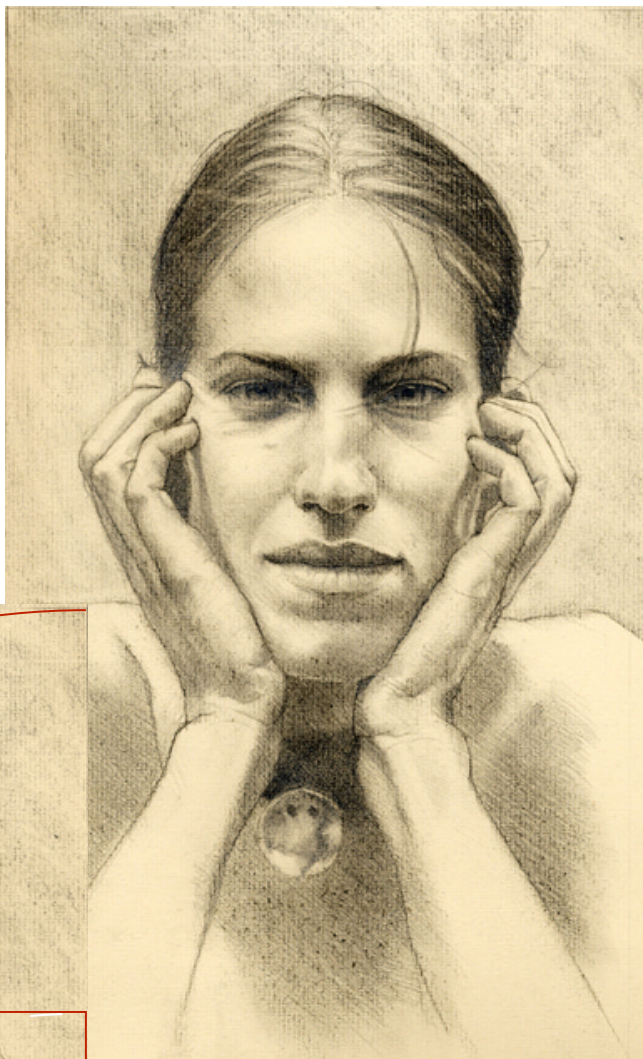
The upper portion of the *Nasolabial Furrow* is created by a slender, 3-part muscle called the *Levator Labii Superioris Alaeque Nasi (LLSAN)*. This is the muscle that creates wrinkles in the nose (i.e., sniffing). The parts of this muscle are the furrow portion which inserts into the upper part of the *Nasolabial Furrow*; the *alar* portion inserts under and

behind the wing of the nose (*Alae Nasi*); and the *lip* portion which inserts continuously into the ridge just above the upper lip and to the *Philtrum*.

Over these muscles is the most complex of all the facial muscles, the *Orbicularis Oris* which functions in an enormous range of movements and expressions.



The composition for Anatomy of a Smile is a Golden Rectangle (1.618). For those of you who have read the June *Meet the Masters* newsletter on Frederick Varley you have already learned how to construct the Golden Rectangle.



To position the head within this Golden Rectangle I sketched my arabesque so that the eyes would be just above the rabatement. Additionally, the head was sized so that it was aligned with the constructing arc. And that was it, the natural law of design pretty much guaranteed me a strong, effective composition – providing, of course, that my drawing also was correct proportionally. The white, dashed arc illustrates the power of the natural law of design. i.e., the little finger's placement of the left hand.

And last, yes, I deliberately configured the light/dark pattern of the gold disk on her necklace to resemble a 'happy face'. I like subtle humor in art.

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