

YOU HAVE EGG ON YOUR FACE

ART AND SCIENCE

BASED ON

Anna Claypoole Peale
Marianne Beckett, 1829
Gift of Mr. and Mrs. Charles Fleischmann
in memory of Julius Fleischmann,
1990.1523

VOCABULARY

portrait
self-portrait
proportion
realistic
abstract

MATERIALS

egg tempera:
fresh eggs (yolk)
pigment
water
ground
sized work surface
paint brush
pencil
mirror

CONCEPT

A person can learn a good deal about history and society from portraiture. Body language and facial expressions give you information about the sitter's status, mood, and personality. Clothing reflects the styles of the time as well as the wealth and status of the sitter. Props are telling of the sitter's role, occupation, status, and ability, but also of societal values. Inspired by portraits, students will create a self-portrait that provides symbolic insight into their personalities.

OBJECTIVE

- Students will explore and analyze how the human face is proportioned.
- Students will explore ways artists use mathematics to make art.
- Students will understand why artists use themselves as subject matter.
- Students will demonstrate their understanding of basic face proportions by creating a reference sketch.
- Students will demonstrate their understanding and ability to use visual clues to communicate an intended purpose.
- Students will create a portrait using correct proportions and visual clues.
- Students will experiment with a new media, egg tempera, to create a self-portrait.

PROCEDURES

Preparation

Prepare work surface.

- Size work surface, apply about three to four coats. You might need to sand in between applications. (DO NOT use acrylic gesso)

Prepare Egg Tempera

Egg yolk, the fresher the better, is used as a painting binder.

1. Break egg and pour off anything but the egg yolk; it is very important that no egg white, pieces of the egg shell, or egg sac are left in the yolk solution.

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2. Add dry pigment powder, which has been slightly wetted and mixed into the solution until it reaches the consistency of gravy.
3. Store in air-tight container.

Studio

1. Brainstorm with class the reasons artists create portraits. Show them examples of abstract and realistic self-portraits. Discuss why some artists developed a realistic style for portraits while others favored abstraction. Focus on a realistic portrait and have the students explain what makes it look real.
2. Introduce the idea of proportion. Proportion is one of the principles of art and design. Distribute creating realistic faces worksheet. Allow students time to practice.
3. Distribute mirrors. Have students practice drawing their own faces; apply knowledge acquired during practice of proportion on face worksheet.
4. Distribute sized work surface. Have students sketch their face onto this work surface. Draw shoulder and crop torso. Draw what will be in the background.
5. Begin applying egg tempera. Use small strokes and work quickly, as egg tempera dries quickly. An effective technique for creating planes of color and value is hatching and cross-hatching.

RESOURCES

www.eggtempera.com/paint.html

www.portraitgallerysmithsonian.org

www.Sanford-artadventures.com/play/play.html

Brillant, Richard. *Portraiture*. Cambridge, MA: Harvard University Press, 1991.

Fisher, Leonard Everett. *The Limners: America's Earliest Portrait Painters*. New York: Benchmark Books, 2000.

Livingston, Margaret. *Visions and Art: The Biology of Seeing*. New York: Harry N. Abrams, 2002.

King, Penny and Claire Roundhill. *Portraits*. New York: Crabtree Publishing Co., 1996.

Richardson, Joy. *Looking at Faces in Art*. Milwaukee: Gareth Stevens, 2000.

Rohmer, Harret ed. *Just Like Me: Stories and Self-portraits by Fourteen Artists*. San Francisco: Children's Book Press, 1997.

NATIONAL STANDARDS: VISUAL ARTS

Standard #1: Understanding and applying media, techniques, and processes

Standard #2: Using knowledge of structures and functions

Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas

Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others

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ASSESSMENT

Criteria	4	3	2	1	0
Student has followed the directions and has met the criteria	All of the criteria were met. Engagement beyond the required effort was demonstrated—the student took great pride in his/her efforts.	Most of the criteria were met. The student worked hard and completed the project, but with a little more effort, it could have been outstanding.	The student finished the project, but it could have been improved with more effort and adequate interpretation of the assignment. The student chose an easy project and did it indifferently. Some of the criteria were met.	One or two of the criteria was met. There is no evidence of planning. The project was completed with less than minimal effort.	None of the criteria was met.
Craftsmanship and Technical Skill	The artwork was neatly, and patiently done, with attention to detail; it is as good as hard work could make it. The technical skill level is exemplary.	The artwork is neatly presented, but it lacks the necessary finishing touches. The technical level is above average.	The artwork shows a minimal and average aptitude. The work is not nearly as good as it could have been—it is a bit careless. The technical skill level is marginal.	The student showed below average craftsmanship—it is sloppy; there is a definite lack of pride in the finished product. The technical skill level needs much improvement.	The project was not completed or was so poorly finished that it does not merit a passing grade. The technical skill is unsatisfactory.
Organization of the artwork	The art project was carefully planned; several excellent sketches were made in preparation and the student showed a strong awareness of the elements and principles of design.	The artwork shows that the student applied the principles of design while using one or more elements and principles effectively.	The student did the assignment adequately, yet it shows lack of preparation and little evidence that an overall completion was planned.	The assignment was completed and turned in, but shows little signs of understanding of the elements and principles of art.	The student did far less than the minimum and/or the work was never completed.
Expression	The artwork was powerful in expressing feelings and emotions through both formal qualities and subject matter.	The artwork was strong in expressing feelings and emotions through either formal qualities or subject	The artwork was adequate in expressing feelings and emotions through some formal qualities.	The artwork was weak in expressing feelings and emotions.	The art work expressed little or no feelings and emotions.
Creativity and Ingenuity	The student explored several choices before selecting one. The student tried unusual combinations or changes on several ideas and made connections to previous knowledge. The artwork demonstrates outstanding problem-solving skills.	The student tried a few ideas before selecting one, or made decisions after referring to only one source. The student solved problems in a logical and above average manner.	The student tried one idea and carried it out adequately but it lacks originality—the student substituted symbols for personal observations or they copied the idea from another student.	The student fulfilled the assignment but gave no evidence of trying anything unique.	The student did not complete the project and/or gave no evidence of original thought