Modeling

A GUIDE FOR TEACHERS

AND STUDENTS

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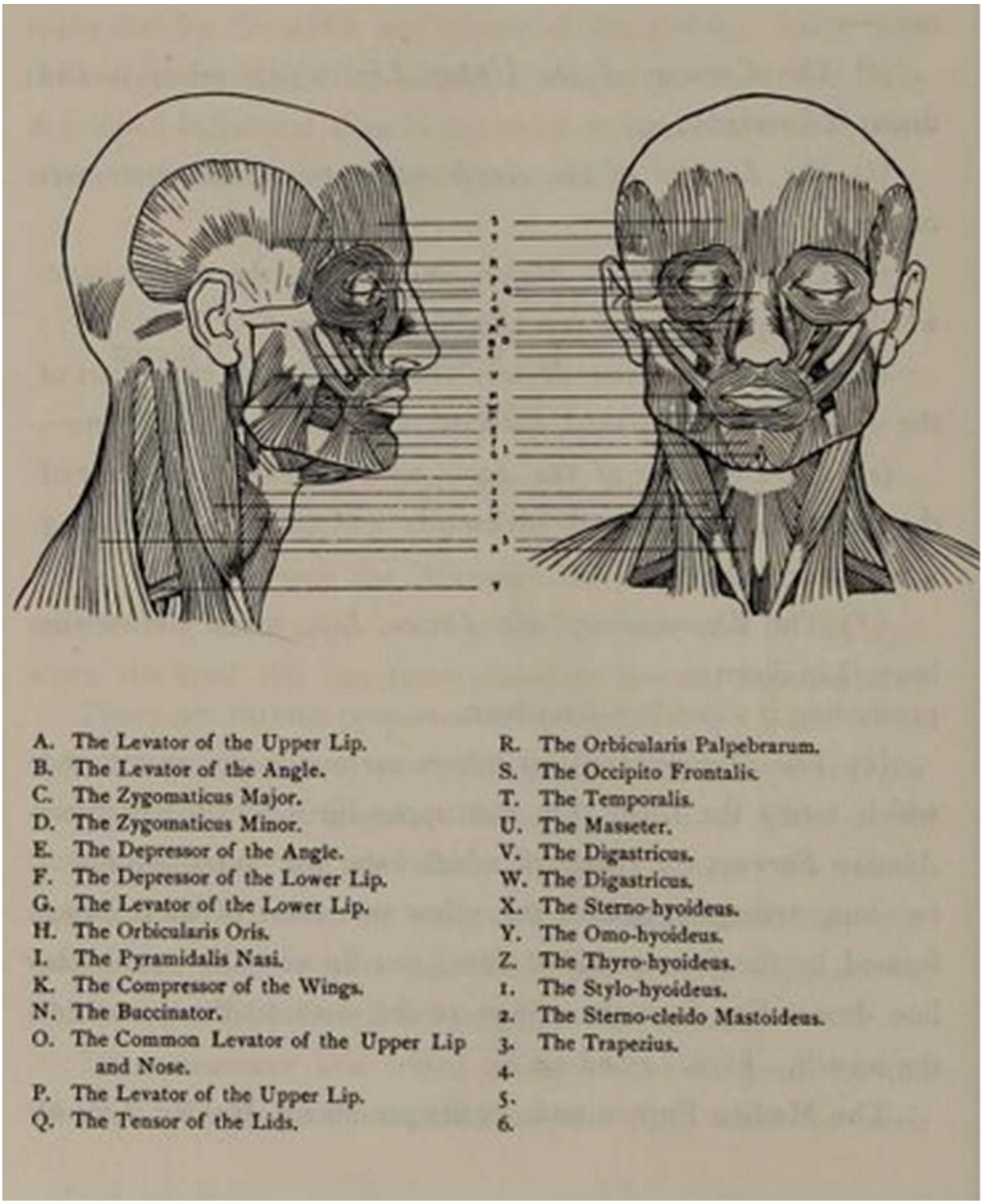

A. The Levator of the Upper Lip.
B. The Levator of the Angle.
C. The Zygomaticus Major.
D. The Zygomaticus Minor.
E. The Depressor of the Angle.
F. The Depressor of the Lower Lip.
G. The Levator of the Lower Lip.
H. The Orbicularis Oris.
I. The Pyramidalis Nasi.
K. The Compressor of the Wings.
N. The Buccinator.
O. The Common Levator of the Upper Lip and Nose.
P. The Levator of the Upper Lip.
Q. The Tensor of the Lids.
R. The Orbicularis Palpebrarum.
S. The Occipito Frontalis.
T. The Temporalis.
U. The Masseter.
V. The Digastricus.
W. The Digastricus.
X. The Sterno-hyoideus.
Y. The Omo-hyoideus.
Z. The Thyro-hyoideus.
1. The Stylo-hyoideus.
2. The Sterno-cleido Mastoideus.
3. The Trapezius.
4.
5.
6.

Figs. 12 & 13 --
Muscles of the Face and Neck

There are various processes and ridges on this bone, which serve as attachment to powerful muscles; most important for our purpose is the triangular Mental Eminence, or Chin, which is subcutaneous, and therefore of great service for taking measures from, besides its being a very characteristic feature in the human face. Above it is the Symphysis, a vertical line which marks the union of the two Maxillary bones.

The transverse line which we specially designate by the name of Mouth is surrounded by the lips, which in their turn are surrounded by the Labial group of muscles. These are :--

(C) The Levitator of the Upper Lip which raises it and draws it forwards;

(D) The Levitator of the Angle, which raises the outer part of the Upper Lip;

(E) The Zygomaticus Major, which draws the corner backwards and upwards, and is a laughing muscle ;

(F) The Zygomaticus Minor, which draws the outer part of the upper lip in an upward, outward, and backward direction ;

(H) The Depressor of the Angle, which draws the corner of the mouth downwards and backwards and assists in producing a sad expression ;

(I) The Depressor of the Lower Lip, which draws the lower Lip down;

(G) The Levator of the Lower Lip, used in raising it and protruding it; and last-not least

(L) The Orbicularis Oris, which surrounds the mouth and which forms the Lips. On the upper lip it forms a vertical Median Furrow, the ridges of which form the inner borders of two long triangular spaces, the other two sides of these being formed by the free border of the upper lip and the naso-labial line descending from the wings of the nose to the corner of the mouth. Figs. 12 and 13.

The Median Furrow ends in the prominent Median Lobe of the upper lip; at its sides are slight depressions beyond which the lips are carried on by a convex form to the corners. The lower lip has no median projection, but there is a median depression from which two convex forms start towards the angle of the mouth, where the upper and lower lips join. The skin which covers this red border of the lips is closely adherent. From the fact of there being no cartilaginous framework in the lips, they are very flexible and lend themselves to the most varied expressions. There is another small surface-muscle, called specially Risorius or Laughing Muscle, which acts together with the Zygomaticus Major, to produce a laughing expression. See Figs. 12 and 13.

After having well mastered the anatomical characteristics, and having laid on your board a certain quantity of clay, draw on this mass a horizontal line to represent the division of the lips; then with your calipers measure the distance from corner to corner of the mouth, and set this distance off on your horizontal line. Turn your board and the plaster model sideways, and work in profile-with small balls of clay-the outline of the middle with its projections and depressions ; do the same from the opposite side-view; then stand in front of the work, and with the work executed from the profile as your guide, fill in the rest,--always keeping slightly below the volume.

The mouth is formed by the upper and Lower Jaw; the upper jaw consists of the two Superior Maxillary Bones: they are two large bones, joined in the middle line and placed almost vertically beneath the Frontal Bone. By means of four processes – the Malar, Alveolar, Palatine and Nasal Processes. Which extend in different directions, these bones are joined to the other bones of the face. The Malar processes connect them with the cheekbones. The Alveolar process forms the Superior Dental Arch, which contains the sockets for the Upper Teeth. The Palatine Process passes inwards to form the anterior part of the hard palate, and the Nasal Process extends upwards to the orbits and the Internal Angular Process of the Frontal Bone; it forms the sides of the nose and is connected with the Nasal Bone in front, its outer border forming the deep notch

The Lower Jaw Bone or Mandible is originally composed of two halves which very early become a single bone IE The Inferior Maxillary. It consists of a solid, horseshoe-shaped body, and upturned, flattened ends, the Rami or Branches. See Photograph of Skull, Figs. 6, 7 and 8.

The posterior border of each ramus expands into an oblong condyle which fits into the Glenoid Cavity of the Temporal bone and forms the Temporo-maxillary Articulation, a very secure double-hinged joint, which allows backward and forward, as well as lateral movement of the lower jaw. The junction of the body of the bone and the Rami forms a rounded angle, which really decides the width and shape of the cheek. Apart from individual varieties, the angle is more acute in the fully developed individual than in the child, or again in an old man, where it is obtuse.

In the same way the Alveolar Processes are not so prominent in a child as in a full-grown person ; and in old age, when the teeth fall out, these processes become absorbed and disappear.

See Figs. 9, 10 and 11.

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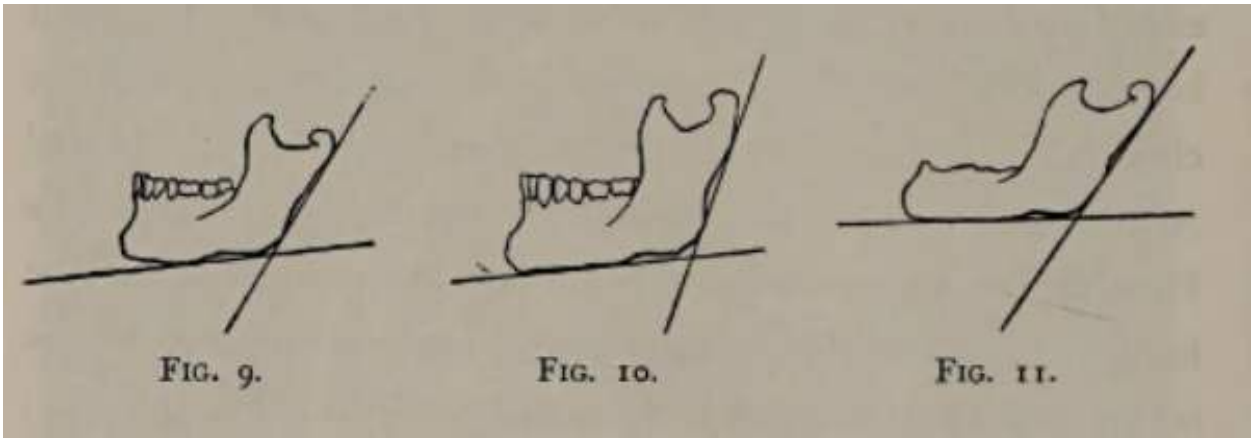

FIG. 9. FIG. 10. FIG. 11.

You may then at once apply your anatomical knowledge, and lay the superficial muscles on in separate, well-defined strips, rather exaggerating their form than drawing them with indecision. See Photograph of mouth in three stages, Figs. 14, 15 and 16.

And now you ought to proceed by section,—that is, by studying your work from below and above,—taking good care that you look at your model and your work from the same point of view, from below and above, so as to compare them and try to obtain the same contours from these points of view. Thus you will correct what you have done so far.

Then look at your work and the model from a three-quarter view, and correct it from that point of view.

Having worked your masses well together from these different points, you proceed to work by light and shade and the numerous half-shades: this I call Color, and I shall Lise the expression ″color″ in this work entirely in the sense of light and shade. You must be careful to place your work in the same effect of light as the model, and in a strongly projected light from the side, which will give you a greater variety of shades than a light from the front, –in the latter, numerous small depressions pass unobserved, so that the result would be a surface without life and movement. With the help of this working by color, and by frequently turning the work and model so as to gain different effects, and different points of view for your drawing, you will at last arrive at the simple form of your model. In short, you must alway′s correct your work by drawing, and must try to obtain simplicity by color, and expression by your knowledge of the form, Observe that work done in a side-light will always look well when turned to the front; whilst, on the other hand, work done in full light will from a side-view look uneven and undecided in its planes.

Take care not to use the tool too much: it will prevent you from acquiring suppleness of the hand and from developing a fine touch. The human finger, more firm and sure than the wooden tool, will best transmit the intentions of the artist, and express them in varied degrees; the finger is an intelligent, energetic, I might almost say an intellectual, instrument, and you must always use it wherever you can get it in, and only use the wooden tool in places where the finger cannot get in.

Refer to Figs. 12 and 13

First Feature - the Mouth

Fig. 14

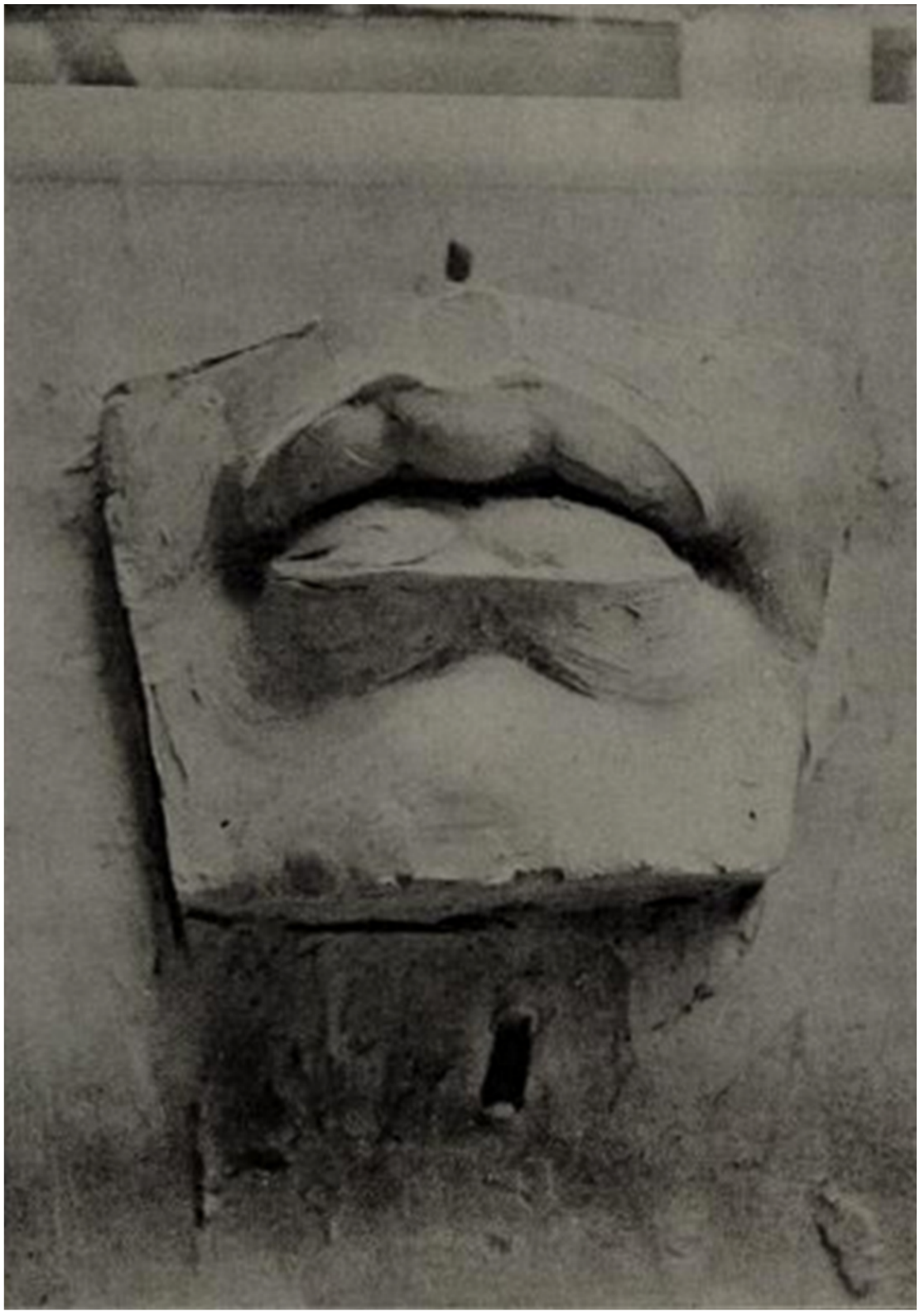

Fig. 15

Modeling

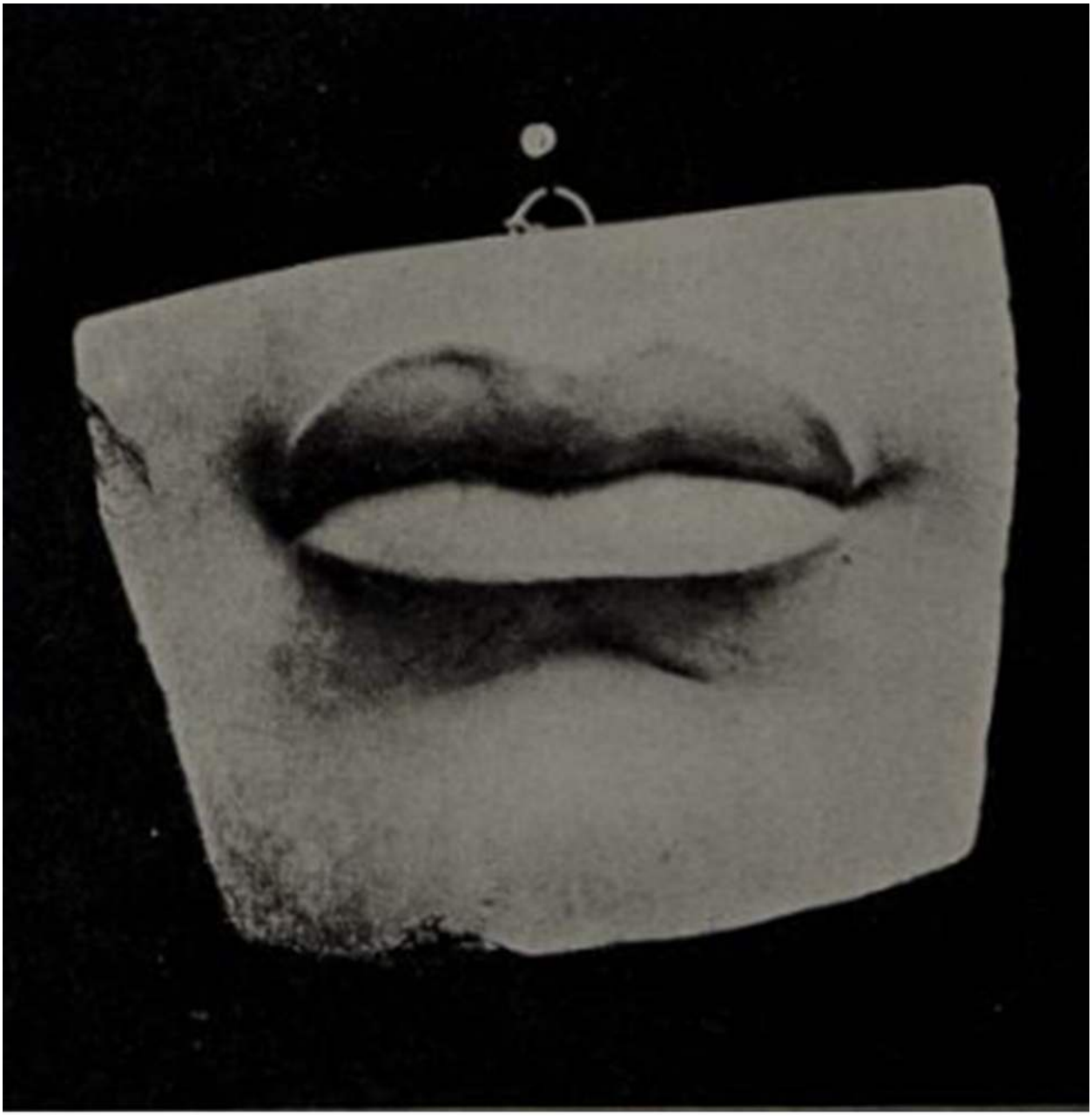

Fig. 16

The nose is formed partly by bone and partly by cartilage. The two elongated Nasal Bones, joined to the Cranium just below the Glabella, form the bridge of the nose, and are supported at the sides by the ascending processes of the Superior Maxillary: to their anterior border are attached the Lateral Cartilages of the nose. There are five principal cartilages, an upper and a lower Lateral cartilage on each side, and a median one between the two halves of the nose. See Figs. 6 and 7. page 11, and Fig. 12, page 14.

The lower lateral cartilages support the wings of the nose. There is a vast difference in the shape of the nose in races and in individuals, owing to variety of form in the arch, as well as in the cartilage. The muscles but slightly conceal the shape of the bone. The principal muscles from the artist′s point of view are :

(i) The Pyramidalis Nast, which is really only a continuation of the big Frontal muscle ;

(4) The Compressor of the Wings, which envelops the sides of the nose below the previous muscle ;

(1 and w) The very diminutive Anterior and Posterior Dilators of the Nose, at the side of the nose, and hardly visible;

(n) The Depressors of the Wings of the Nose; and

() The common Levator of the Upper Lip and Nose. Refer to Figs. 12 and 13, page 14.

When you have well studied the position and characteristics of these bones and muscles, erect your board in the same way (vertically) by the side of your model. To give the better support to your work, make a small butterfly, which ought to be inside the most projecting part of the nose, taking care to make it sufficiently small, so as not to allow the ends to show or stick out of your finished work.

Proceed then in the same way as for the beginning of the previous feature, ie, moisten your board, make a clay paste on it, and let me say, once for all, that this has always to be done on starting modeling on a background. Having put on a sufficient mass of clay to cover the cross and give the size of your model, you measure with calipers the length of the nose, and at once start to work the profile, first from one side, then from the other, then from below and above, to get the outlines of wings and nostrils sharply indicated; then you take the three-quarter views, and at last the color, in a side-light, thus modeling and drawing alternately from every point of view, to correct your work wherever you see a mistake, until it is satisfactory. I would particularly warn you not to round off too much the tip of the nose, but well show the planes. See Figs. 17, 18, and 19.