8th grade art

1. Read one of the two articles provided and write a summary (8 sentences)
2. Practice drawing techniques using the eye worksheet, portraiture worksheet and the shading worksheet
3. EXTRA: Draw the bedroom or house of your dreams.

Read one of the following two articles and write a brief summary

Digital copy of article:
https://newsela.com/read/mural-ban/id/984/

Article choice #1:

Street art stages a comeback in LA as public mural ban lifted

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Murals painted outside the home of entertainer Chris Brown in the Hollywood Hills neighborhood of Los Angeles, California, on Friday, May 10, 2013. The city cited Brown for "unpermitted and excessive signage." Barbara Davidson/Los Angeles Times/MCT

By Los Angeles Times, adapted by Newsela staff

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Text Level:7

LOS ANGELES — The Los Angeles City Council lifted a decade-long ban. From now on, public murals — that is, large paintings on outdoor walls — will be permitted. The change marked a major victory for city artists. They had long argued that the law made no sense in a city with such a rich tradition of street art.

The decision comes after years of debate over how Los Angeles should regulate murals. Their defenders point out that murals have chronicled generations of city history. They have recorded everything from the mid-20th century struggles of Latinos to the 1984 Los Angeles Olympics.

The 13-2 vote that took place on Aug. 28, is expected to free a new generation of muralists. The city will now be able to be the "mural capital of the world" once again, said Isabel Rojas-Williams, director of the Mural Conservancy of Los Angeles.

New rules will seek a balance between clashing interests: reviving the city's muralist tradition; protecting neighborhoods from unwanted intrusions of large, sometimes controversial artworks; and controlling the spread of advertising disguised as art.

Out Of The "Dark Ages"

It was that last concern which led to the ban a decade ago. The city first banned only murals that advertised stores and products, but then advertisers then sued the city. They argued that it wasn't fair that artists could create big, eye-catching displays when businesses couldn't, so officials decided to ban all new murals.

"It's been a long 10 years," said Nyla Arslanian, president of the Hollywood Arts Council. "We have in Hollywood some of the most beloved and internationally known murals. And it's about time that we have more."

Not all murals were treated equally in what artists call the "dark ages" of the ban. Some were permitted by the city. Car wash owner Ben Forat encountered no problems when he put up a 75-foot-long painting on his business.

The same was true for downtown artist Robert Vargas, who painted a stylized portrait of a mariachi band in Boyle Heights. And for young Pacoima muralist Levi Ponce, who filled his community's walls with colorful works.

But when pop star Chris Brown put up murals of 8-foot-high fanged creatures outside his Hollywood Hills home, neighbors complained strongly. The singer was cited and within weeks the cartoonish scene was removed.

New Rules On Murals

The new rules will be put up for final approval this week. If they do pass, new murals will be permitted in business and industrial zones. Artists will have to register their project with the city and pay a $60 application fee.

Commercial messages are prohibited and works must remain for at least two years — part of the city's effort to control advertising.

Residential areas will be also be allowed to have murals if they get permission from the city. Such neighborhoods could see artworks on walls and homes. Councilman Jose Huizar, who sponsored the new regulations, originally hoped to see murals permitted in all areas of the city. Residential neighborhoods that didn't want murals would have been able to ask the city for permission to ban them.

But that approach failed to win support from representatives of suburban communities.

"It's difficult to strike a balance," said Councilman Mike Bonin, who represents Venice, Westchester and Pacific Palisades. "We're a city of murals, but we're first and foremost a city of neighborhoods." Huizar and Bonin supported the final compromise.

Councilmen Paul Koretz and Bob Blumenfield voted against the measure. Both said neighborhoods that don't want murals would not have enough say in where they go.

Worries Over Graffiti

Koretz represents parts of the Westside and parts of the San Fernando Valley. He said residents of those areas have told him they don't support the new rules. In addition to concerns about the murals' appearance, residents worry that they will attract graffiti and become "God-awful eyesores."

Blumenfield said he supports murals, but worries that the new rules won't give residents enough say in the kinds of images that will be allowed. He said some residents fear that "a giant, very inappropriate picture" could go up that will scare their children. That last comment drew boos from supporters of ending the mural ban.

"I'm not saying it's a rational fear," Blumenfield responded. "But you can't dismiss them as not important because people have these fears."

Several artists argued there should be complete freedom to paint in residential areas. Muralist Kent Twitchell, famous for his mural of actor Steve McQueen painted on a two-story house, said he was disappointed that murals wouldn't be allowed on single-family homes.

"They lifted the moratorium, which is a good thing," he said after the vote. "But they've made it illegal for people to decorate their homes as they have for decades."

1970s Explosion Of Murals

He said there were no mural regulations when he painted the McQueen piece. "We were a free country then."

Murals exploded in Los Angeles in the 1970s as artists took to walls to express concerns about political and social issues. Topics included nuclear energy, student uprisings, political unrest in Mexico and Chile and the civil rights struggle at home.

It was a culture that just suddenly sprang up in Los Angeles, Rojas-Williams said. "And it all happened at the same time without the artists knowing each other until later on."

According to Councilman Gil Cedillo, who represents mural-rich areas of the Eastside, murals are part of the "social and cultural and historic fabric of the city. We should recognize that."

Write a short paragraph that explains the central idea of the article. Use at least two details from the article to support your response.

While selfie sticks quickly grew in popularity when they were first released, a number of people opposed them because of the safety and security issues. Many others dislike them because they believe they symbolize narcissism. This is when someone is obsessed with themselves and how they look. The sticks have been banned in many locations — from Disney properties in Orlando, Florida, to anywhere in Milan, Italy.

Nonetheless, selfie sticks might help alleviate one of the many problems with regular, arm-length selfies. They could help give a more accurate representation of your face. A new study suggests that selfies taken too close can make your nose appear up to 30 percent larger than it is in reality.

A Bad Selfie Can Affect Your Emotional State

Boris Paskhover specializes in facial plastic surgery at Rutgers New Jersey Medical School. He says he frequently has patients show him selfies to explain why they want the size of their nose reduced. In response, he will take a photo of them at the proper distance, which is about 5 feet. A photo at that distance gives them a more accurate representation of their face.

In other words, selfies are changing the way young people perceive themselves. "Young adults are constantly taking selfies to post to social media and think those images are representative of how they really look, which can have an impact on their emotional state," Paskhover says. In reality, those images can be distorted. "I want them to realize that when they take a selfie they are in essence looking into a portable funhouse mirror."

Better Results At Arms-Length

Paskhover wanted to address this problem. To help convince people their close-up selfies are not accurate, he teamed up with Ohad Fried, a research fellow at Stanford University's computer science department in California. They created a mathematical model to show how differences in the distance of the camera from a person's face can change their appearance in the photo. The research appears in the medical publication JAMA Facial Plastic Surgery.

Brandon Specktor at LiveScience reported on the study. According to his reporting, the research team modeled the average faces of both men and women. They were then able to calculate the amount of distortion produced by taking a selfie at arms-length (12 inches) versus a portrait-distance photo (5 feet).

The results are clear. At 5 feet, the authors write, a photo will match the nose size of its subjects. Images taken at 12 inches result in the nose appearing 30 percent larger for average males and 29 percent larger for average females.

People Are Signing Up For Surgery

The fact that the nose sticks out of the face is a crucial element. "If the camera point is closer to something that projects out, like your nose, it is going to make everything that is closer to that camera look bigger compared to the rest of the face," Paskhover said. It's the same reason why a person can appear as large as a giant monument in a photo. The closer they are to the camera, the larger they will appear.

This selfie distortion hasn't gone unnoticed. In fact, it impacts why some people seek plastic surgery. A recent poll by The American Academy of Facial Plastic and Reconstructive Surgery found that 55 percent of people visiting a plastic surgeon report that, at least in part, they want a procedure to improve the look of their selfies. According to the American Society of Plastic Surgeons, there were 218,924 nose-reshaping procedures in the United States last year. That number is part of the 1.8 million cosmetic surgeries performed in 2017. Cosmetic surgeries are procedures that address a patient's appearance.

Ask For Help

"One of my concerns is, I don't want society, in general, to be distorted," Paskhover said. "I don't want people to think, 'This is what I look like,' when they see a selfie. You don't look like that — you look good."
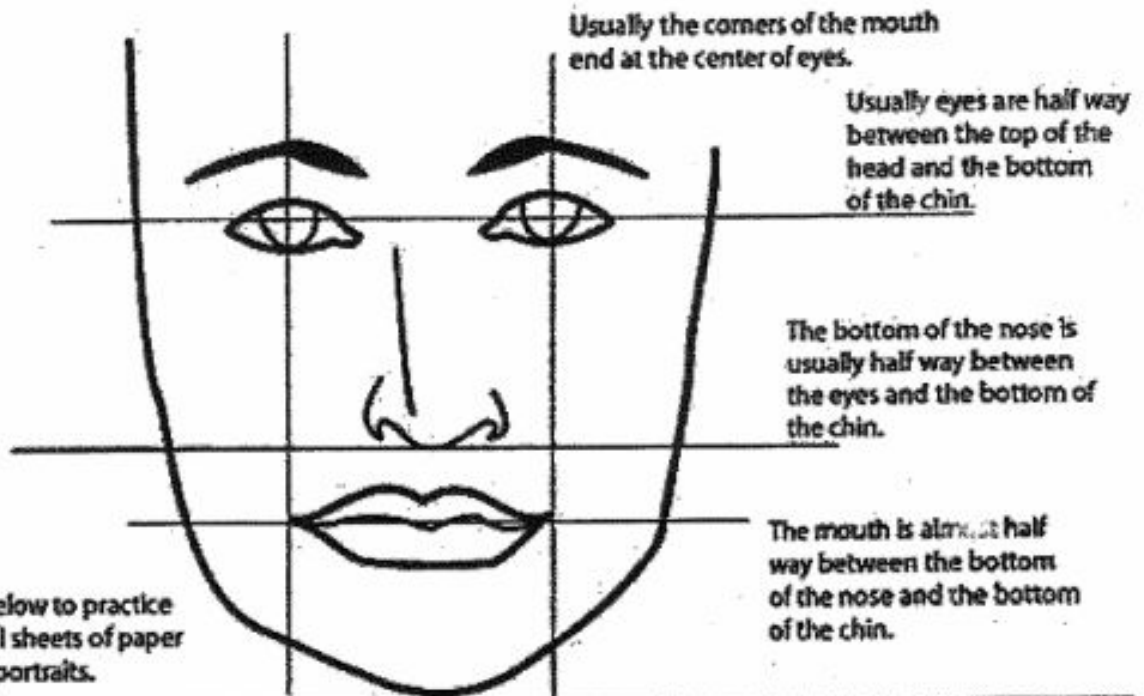
According to some reports, selfie-stick sales have recently declined. Over 70 percent of people say they feel foolish while using them. If you're not into the selfie stick — or in an area where they're banned — it might at least be worth asking someone to take the photo for you. The shame of asking is likely less embarrassing than living with an unnecessary nose job.

Write a short paragraph that explains the central idea of the article. Use at least two details from the article to support your response.

Practice drawing faces with the below shading practice sheet, portrait drawing and eye worksheet

HOW TO DRAW PORTRAITS

The easiest way to draw portraits is to study the person before you start drawing. Look at the distance between the eyes and nose. How long is the nose? What is the distance between the nose and mouth? What shape is the face, oval, round, or square? Is the hair long or short? Ask yourself these questions as you draw. To draw your self-portrait stand in front of a mirror. Keep looking up as you draw. Remember to practice. After the face is sketched, use Colored Pencils to color the skin, eyes, and hair.

Usually the corners of the mouth end at the center of eyes.

Usually eyes are half way between the top of the head and the bottom of the chin.

The bottom of the nose is usually half way between the eyes and the bottom of the chin.

The mouth is almost half way between the bottom of the nose and the bottom of the chin.

Use the space below to practice portraits. Use full sheets of paper to create larger portraits.

FACIAL FEATURES "EYES"

DRAWING AN "EYE"

1st, START WITH A SMALL, CURVED "HILL" SHAPE. (THIS IS THE "FOLD" IN THE SKIN ABOVE THE EYE.)

NEXT, DRAW A LONGER LINE UNDER THE 1st (THIS IS THE EYELID LINE)

ADD A "C" SHAPED CURVE AT ONE END. (THE "C" WILL BE NEXT TO THE NOSE)

NEXT, DRAW THE LOWER PART WITH A LONG "DIP" SHAPED CURVED LINE.

NOTE: DON'T GO ALL THE WAY TO THE END — WRONG

AFTER THE LOWER "DIP" LINE, DRAW A "PARTIAL" CIRCLE

NOTE: LEAVE A LITTLE "SPACE" UNDER THE CIRCLE. (THE TOP IS HIDDEN UNDER THE EYELID)

NEXT, DRAW A SMALLER INSIDE THE LARGE CIRCLE.

FILL IN THE SMALL CIRCLE, LEAVING A SMALL WHITE HIGHLIGHT.

LEAVE WHITE — FILL IN BLACK.

FILL THE LARGE CIRCLE WITH "SUN" ☼ LINES.

NOTE: MAKE THE LINES AT THE TOP OF THE CIRCLE CLOSER TOGETHER THAN THOSE AT THE BOTTOM OF THE CIRCLE.

NOW, PRACTICE THE UPPER "EYELASHES" — THIN ON TOP — THICK AT THE BASE

HINT: YOU CAN CHANGE THE THICKNESS BY CHANGING THE PRESSURE ON YOUR PENCIL AS YOU DRAW.

NOTICE HOW THE EYELASHES CHANGE "DIRECTION" AS THE "RADIATE" AROUND THE EYELID.

THICK — THIN

DARKEN THE "C" SHAPE

ADD THE EYELASHES, AN EYEBROW AND SOME SMALL "M" & "Λ" SHAPES AROUND THE BOTTOM (THE LOWER EYELASHES) TO FINISH.

TO ADD SHADING BETWEEN THE EYE & THE EYEBROW, RUB THE SPACE WITH YOUR FINGERTIP, SMEARING SOME OF THE PENCIL LINES.

DRAWING THE OTHER EYE:
REMEMBER TO REVERSE THE DIRECTION OF THE EYEBROW, THE EYELASHES AND PLACE THE "C" SHAPE ON THE OPPOSITE END FOR THE OTHER EYE.

* HOWEVER, PLACE THE HIGHLIGHT IN THE SAME POSITION ON BOTH EYES.

WHEN DRAWING EYES TOGETHER WORK ON BOTH AT THE SAME TIME.

1. Draw the "Folds"
2. Draw the "Eyelid line
3. Add the "C"s
4. Add the Bottom Line
5. Place the CIRCLES
6. Finish WITH EYELASHES and SHADING.

EXPERIMENT DRAWING DIFFERENT TYPES OF EYES.

IN THIS EXAMPLE, THE CLEAN, SMOOTH LINES ARE REPLACED BY ROUGH, BROKEN LINES TO HELP SHOW AGE.
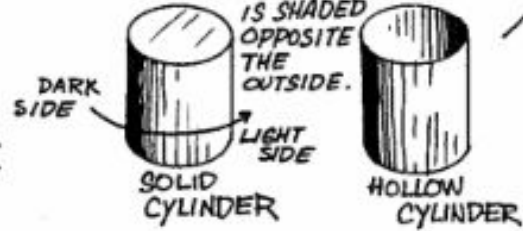
LEAVE OPENING IN LOWER CIRCLE FOR "TEARS"
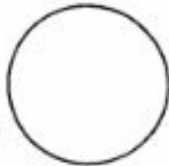
SOME NOTES ON....

SHADING

ARTISTS USE SHADING TO SHOW FORM, DEPTH, AND SHAPE.

NOTE THAT THE INSIDE OF THE HOLLOW CYLINDER IS SHADED OPPOSITE THE OUTSIDE.

LIGHT SOURCE

DARK SIDE

LIGHT SIDE

SOLID CYLINDER

HOLLOW CYLINDER

"SHADING" CAN TURN

A CIRCLE... POOF! ...INTO A SPHERE!

LIGHT SIDE

DARK SIDE

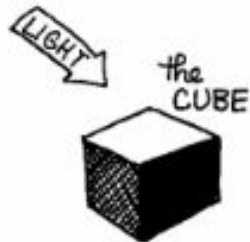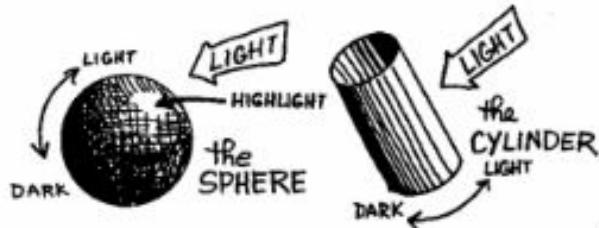THERE ARE MANY DIFFERENT SHADING TECHNIQUES.

"DOTS" ARE CLOSE TOGETHER ON THE DARK SIDE

DOT SHADING

DOTS ARE FAR APART ON THE LIGHT SIDE.

SHADE THINGS THAT ARE CLOSE TO YOU DARKER THAN THE SAME THINGS FAR AWAY.

LEARN TO SHADE THESE BASIC SHAPES!

HIGH CONTRAST (JUST BLACK & WHITE) IS GREAT FOR GLOSSY METAL & CHROME.

LINE SHADING

CROSSHATCH SHADING

LIGHT

HIGHLIGHT

the SPHERE

DARK

LIGHT

the CYLINDER

LIGHT

DARK

LIGHT

the CUBE

LIGHT

the CONE

WHEN YOU SHADE YOUR DRAWINGS REMEMBER THE BASIC SHAPES

SPHERE

CYLINDER

CONE

CYLINDER

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