

**PROBLEMS (SOLUTIONS) IN ANTHROPOLOGY: FORENSIC ART
ANTH 4322.001**

Instructor: Suzanne Baldon

Spring 2007

Class: M 5:30-8:20 p.m.

Room: 468UH(Lab)

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Dept: <http://www.uta.edu/anthropology>

Required Text:

Forensic Art and Illustration by Karen T. Taylor

Additional readings will be provided by the instructor.

Recommended Texts:

(Not Required)

How to Draw the Human Head, Techniques and Anatomy by
Louise Gordon

Making Faces, Using Forensic and Archaeological Evidence by
John Prag and Richard Neave (out of print - check library)

The Artist's Complete Guide to Facial Expression by Gary Faigin

Drawing the Human Head by Burne Hogarth

Forensic Facial Reconstruction by Caroline Wilkinson

Great Portrait Drawings and Prints by Carol Belanger Grafton

The Artist's Complete Guide to Drawing the Head by William
Maughan

Computer-Graphic Facial Reconstruction by John G. Clement
And Murray K. Marks (Can be special ordered.)

*Animation from Pencils to Pixels Classical Techniques for the
Digital Animator* by Tony White

Skulls to the Living, Bread to the Dead by Stanley Brandes

Recommended Videos:

(Not Required)

Anatomy for Artists: The Human Head by On Air Video, Inc.

Anatomy for Artists: The Human Form Revealed by On Air Video

Required Materials: Include plastic skull model, clay, materials for making sculpture stands, and sculpture tools; drawing and layout paper, drawing supplies, and other items. Please see the attached supply list; some materials will be available in the UTA Bookstore. Your instructor will show you the supplies on the first night of class, January 22 (school closed for MLK Day on January 15) and will have some items available for loan to you when we need them.

Course Description: In this science-based Anthropology course, students will practice the forensic art reconstruction techniques that are used for the postmortem identification of persons and the identification/location of missing or wanted individuals, including age progressions, reconstructive and composite drawings, clay construction of a skull and muscles, and clay reconstruction of appearance on a plastic skull model. Students will use pencil and paper to create imagery in two-dimensions and modeling clay to reconstruct craniofacial appearance in three dimensions.

Course Goals: Students will explore methods that could aid in the identification of deceased persons whose physical remains are found in diverse conditions and how to apply these techniques for looking at human behavior, e.g., in criminal activity, accidents, historical research, and in displaying the human face and neck. They will demonstrate the techniques to reconstruct appearance from remains, use eye-witness reports, and project possibilities of appearance by means of making age progressions. This course should enhance the skills of the anthropologist and sociologist, serious portraitist and art student, bio-chemistry and biology student on the forensic investigations track, criminal investigator and those working for justice through the court system, as well as history, psychology, and interdisciplinary studies students. The hands-on practices should enable the students to *perceive* concepts that they study in various disciplines.

Grading: Grades will be based on the student's demonstrated use and understanding of the techniques, which will include a portfolio of drawings, class work, and photos of clay projects (60%), occasional quizzes (10%), a term paper instead of final exam (25%), and attendance (5%). Artistic talent may be useful, but is not necessary for successful application of these techniques. Therefore students with no artistic experience will begin the class with the same potential for success as students with prior art training. In the case of a missing face, effectiveness is more important than beauty.

Letter Grade Equivalents: A = 90 to 100%
B = 80 to 89%
C = 70 to 79%
D = 60 to 69%
F = 0 to 59%

Attendance: Be in class and be on time! Absences will jeopardize your successful completion of course goals and requirements. If you must be absent, contact your instructor with your excuse as soon as possible. It is the student's responsibility to get missed notes from your study buddies, complete missed assignments and to arrange with the instructor to make-up any missed exams, readings, videos, and work. You should ask the names, phone numbers and email addresses of classmates to establish a "study-buddy" network for notes, observations and teamwork.

The instructor will not drop you from the class for lack of attendance, so if you intend to drop, you must follow university procedures and deadlines to avoid failing the course. Census date is January 31 and the **last drop date is March 30, 2007.**

Policy: Students are expected to conform to the university's policy on **academic honesty**. The policy is clearly stated in the catalog. If you require an **accommodation based on a disability**, please inform me as soon as possible! The Office for Students with Disabilities is located in UH 102. **Student support services** are available through the Office of Student Success Programs at 817-272-6107. If you bring pagers or cell phones to class, please put their alerts on inaudible settings to avoid disturbing the class during lectures.

The instructor reserves the right to make necessary changes to this document and our course schedule/outline (subject to needs-based adjustment) with appropriate notice given to the students. Spring break is not counted in the weeks: March 12-18.

BASIC COURSE OUTLINE:

**Weeks, Text Chapters to Read,
Supplies to Bring:**

Overview of Forensic Art
(how used, examples, history;
discuss term paper prospectus, supplies
and syllabus)

1st week, Taylor: Chapters 1 & 2,
Note taking materials

*Hint: This book is an easy read. Go ahead and scan
through the whole text as quickly as possible and it
will fall into place for you quickly.*

Face
anatomy / landmarks
head types / features
dentition
ethnicity
male / female
expressions

2nd week, Taylor: Chapters 3 & 4,
Textbook, note and drawing supplies

Drawing
materials / tools
styles
lighting
proportions / anatomical features
& anomalies
accessories
drawing skills

3rd week, Taylor: Chapter 4
Textbook, note and drawing supplies

Skulls
construction

4th, 5th & 6th wks, Taylor: Chapt 3&11
Textbook, clay and tools, aluminum
foil, skull stand for each student &
skull model (several can share model
at this time)

Interviewing / Ethics /
Composite Imagery / Computer Discussion

7th week, Taylor: Chapt 5 & 6
Textbook, note and drawing supplies

Age Progression craniofacial growth / aging image assessment/modification	8 th week, Taylor: Chaps 7, 8 & 9 Textbook, note and drawing supplies
Postmortem Drawing peri/postmortem changes animals trauma clues from postcrania working with forensic anthropologists	9 th week, Taylor: Chaps 10 & 12 Textbook, note and drawing supplies
Skulls reconstruction measurement of markers / landmarks 2D vs 3D / clay	10, 11 th , 12 th , and 13 th weeks Taylor, Chaps 11 & 13 Textbook and clay supplies, skull stand & skull model for each
Discuss: Superimposition/ Review of Ethics and Technology/ Broadcast Media / and Legal Responsibilities. Work on 2D reconstruction drawing.	14 th week, Taylor: Chaps 14, 15, 16, 17&18 Textbook, note and drawing supplies
Final Exam Week: Term papers & work due.	15 th week: Turn in papers & portfolios and finish projects.

Term Papers (basic): Should be 5 – 10 pages concerning any case in forensic investigations, historical context, or archaeology that includes or included any type of forensic art. Pick something that interests you very much and turn in to me a prospectus (plan for your paper) for approval by mid-semester. When you turn in your paper, you should have a cover sheet, your prospectus, your paper with endnotes or footnotes to cite references, your bibliography, and any appropriate illustrations and/or photographs. A clever report on an interesting case and an excellent presentation of your work will be appreciated. If you have any questions or need help deciding on a topic, please ask me.

Portfolio List (basic):

(Include your portfolio list in your portfolio. You may be creative in your final presentation to me of your work for the semester. If you have questions about possibilities for the presentation of this portfolio, please ask me.)

1. Labeling and coloring bones and muscles
2. Practicing features and faces
3. Completing an example case face
 - a. reconstruct one side
 - b. draw both sides
 - c. compare to photo
4. Interviewing and composite drawing of example cases
 - a. as artist and interviewer
 - b. as victim and interviewee
5. Constructing skull from clay (photos of your work in progress and completed)
 - a. build stand
 - b. measure and reproduce skull
6. Adding muscles on clay skull (photos of your work)
7. Age progression: progressive aging of example case photo(s)
8. Postmortem drawings from our examples of cases
9. Facial reconstruction on skull model (photos of your work in progress and completed)
 - a. attach tissue depth markers
 - b. add clay
 - c. face and features
 - d. neck and shoulders
 - e. hair
 - f. clothes and other clues
10. 2D reconstruction of example case
 - a. frontal view
 - b. profile
11. Your own practices and items of interest

Supply List for Forensic Art ANTH 4322.501

First, check our UTA Bookstore for many of these items and you can avoid shipping costs and/or traveling from store to store. Next, check around your house, because you may already have something that will work; ask me. Other options are listed. See course outline for order of use. On the first night of class, I will show you my basic supplies.

Plastic skull model <http://www.anatomical.com> has 4ths for ~ \$10.00 that should work for practice, available at the UTA Bookstore; or other models may be found on-line, or at a science projects store; a better quality is okay if you want to pay more; mainly, it needs to be **life-sized**. (Sets of ugly eyeballs can also be found at anatomical.com; they are optional because I expect everyone to practice making eyeballs out of clay, anyway.)

(Hardware store, e.g., Home Depot and Lowes; office or art supply stores should have some things, too.)

X-Acto type knife to cut tissue depth markers

Small metal millimeter ruler

Calipers that will measure millimeters (I will bring some that I use with kids' workshops.)

Spreading calipers that will extend open about a foot (can share; I have several) **to use when copying skull model in clay** (calipers should be of the inexpensive variety)

Large dowel or rolling pin to roll out clay (I will bring some that I use with kids' workshops.)

Piece of pipe: ¾" nipple, 10" long

¾" flange with ¾" wood screws

Metal lazy susan about 12" in diameter

12" diameter wooden board for lazy susan (The pipe, flange, lazy susan, and board will form your base for your skull model; I will bring a drill to class to help with assembly, but you are welcome to put it together at home. Sizes can be flexible as long as foramen magnum can fit over pipe and there is enough room to make a neck; check with me if questions.)

Aluminum hardware cloth, bendable but not soft enough to collapse, with small openings, to act as armature and help form neck/shoulders (A mesh screen that can be found in art supply store with sculpting tools will work, too.)

Small amount of coarse sand paper to press onto clay face and simulate pores (can share.)

[<http://www.dickblick.com> has art supplies, often on sale; some things may be at any office supply store, art supply (like Asel Art on Collins) or hobby shop (like Hobby Lobby or MJ Designs/Michaels), too.]

Modeling clay (for example, Klean Klay), regular firmness in tan, neutral or brown will do, about 8-12 pounds per person; has an oil base, somewhat like Vaseline, and doesn't harden; Dick Blick Modeling Clay is regularly \$1.29 per pound.)

Basic, inexpensive tools to work modeling clay (Not the same as ceramic clay tools, but some have a cross application; popsicle sticks and any item that can be used to prod and shape clay will work, too.)

Drawing pencils for 2D work in composite drawing, age progressions, and

reconstructions (My favorite is 2H Sanford to use on white bond paper, but you should try several densities of drawing pencils to find your comfort zone.)

Small stumps (cheap little sticks of rolled up paper) **and tissues for blending pencil marks**

Small hand-held pencil sharpener (An emery board, small amount of fine sand paper, or “pencil pointer with handle” is nice, too.)

Eraser shield (thin piece of flat metal with holes in it of various sizes and shapes to help you erase out highlights exactly where you want them, a template.)

Kneaded eraser (So called because you can knead it like bread or clay; very soft and pliable; lifts out mistakes and highlights in any shape you make the eraser.)

Pink Pearl or White (e.g., Magic Rub by Sanford) **Eraser** (soft and effective as eraser, but not kneadable and doesn't lift out highlights in the same way as a kneaded eraser.)

Plastic eraser holder (You can use one of your eraser strips in this holder for precise erasing, especially with the eraser shield.)

Eraser strips, for example, Sanford machine eraser strips, white vinyl (e.g., Office Depot; these are to make your tissue depth markers; I will bring several **hot glue guns** to share for attaching the tissue depth markers to the skull model, but you may get your own, or some **super glue**, if you like; glue for plastic models will work but takes time to dry.)

White paper sketch pad for pencil drawings (can share a pad; 9”x12” will do; does not have to be expensive bond or cotton, but the nicer and more substantial that it feels to draw on, the more fun the act of drawing will be; it's a very special feeling when you put a fine drawing pencil to really good paper.)

Transparent tracing, vellum, or layout paper (9”x12” will do; can share a pad.)

Drawing board (lightweight and can be a piece of masonite, for example, and a little bigger than your drawing paper; enables you to tape your paper securely while you work and get into a comfortable position to draw; best if all corners are at 90°.)

Transparent plastic T-square to fit drawing board (will help you get drawings and tracings lined up)

Masking tape (to hold paper to drawing board; can share a roll)

Spray Fixative (totally optional and can share a can; will help keep drawings from smearing)

Alcohol pads (to wipe down skull model so markers will adhere more easily; handy if you cut yourself with X-Acto knife.)

Aluminum Foil (can share a roll; will use to make armature for clay skull)