

**PROBLEMS (SOLUTIONS) IN ANTHROPOLOGY: FORENSIC ART
ANTH 4322.001, Spring 2008**

Instructor: Suzanne Baldon

Spring 2008

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

Room: 468UH(Lab)

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Phone: 817-272-2661 (day)

972-291-7973 (night)

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

Forensic Art Essentials, Lois Gibson

**Suggested Texts:
(Not Required)**

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

**Recommended Video:
(Not Required)**

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

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 14 (**school closed for MLK Day on January 21**) 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 and appearance, 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, practices, assignments, 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 and arrange to stay current with assignments. 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 30 and the **last drop date is March 28, 2008.**

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. MLK & Spring break are not counted in the weeks: Jan 21 & March 17-21.

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.

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

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

Hint: At every available moment, during lectures and while watching videos, for example, your hands should be moving, either taking notes or sketching. Practice drawing shapes and spaces between shapes. Don't worry if it looks like anything!

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 to copy model in clay)

Interviewing / Ethics /
Composite Imagery / Computer Discussion

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

Term paper prospectus due.

for composite drawing exercises

Age Progression craniofacial growth / aging image assessment/modification	8 th week, Taylor: Chapt 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: Chapt 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, Chapt 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: Chapt 14, 15, 16, 17&18 Textbook, note and drawing supplies
Final Exam Week: Term papers & projects due. May 5	15 th week: Finish projects & turn in papers & portfolios.

****Term Papers (basic): Should be 5 – 10 pages concerning any case in forensic investigations, criminal activity, disappearances, accidents, natural deaths, historical or archaeological contexts that includes or included any type of forensic art during its process. Pick something that interests you very much and turn in to me a written prospectus (your plan for your paper) for approval by the week of March 3.**

When you turn in your original term paper, you should include (1) a cover sheet, (2) your prospectus, (3) your paper with reference citations (any academic format), (4) your bibliography, and (5) appropriate exhibits, illustrations and/or photographs. Absence of any of these items will result in point reductions. 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 as a table of contents. You may be creative in your final presentation to me of your work for the semester. Various formats are acceptable. If you have questions about possibilities for the presentation of this portfolio, please ask me.)

1. Labeling and coloring of bones and muscles
2. Practicing shapes, faces, features and expressions
3. Constructing skull from clay (photos of your work in progress and completed)
 - a. build stand
 - b. measure and reproduce skull
4. Adding muscles on clay skull (photos of your work)
5. Interviewing and composite drawing of example cases
 - a. as artist and interviewer
 - b. as victim and interviewee
6. Age progression: drawing progressive aging of example case photos
7. Age progression: evolution of a face from childhood to adulthood (perhaps photos of your own face as you grew up)
8. Completing an example case face
 - a. reconstruct one side
 - b. draw whole face
 - c. compare to photo
9. Postmortem drawings from our examples of cases
10. 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
11. 2D reconstruction of example case
 - a. frontal view
 - b. profile
12. Additional practices and items of interest

Supply List for Forensic Art ANTH 4322.001

Plastic skull model, life-sized.

X-Acto type knife to cut tissue depth markers

Small metal millimeter ruler

Calipers that will measure millimeters

Spreading calipers that will extend open about a foot

Items below are for making skull stand and can differ, as long as it works:

Piece of pipe: $\frac{3}{4}$ " nipple, 10" long

$\frac{3}{4}$ " flange with $\frac{3}{4}$ " wood screws

Metal lazy susan to fasten under board

12" diameter wooden board for skull stand (The pipe, flange, lazy susan, and board will form your base for your skull model stand; Sizes can be flexible as long as foramen magnum can fit over pipe and there is enough room on the pipe to make a neck

Aluminum or net wire hardware cloth, bendable, but sturdy, to help form neck/shoulders

Small amount of coarse sand paper to press onto clay face and simulate pores

Modeling clay (for example, Klean Klay), regular or medium firmness in tan, neutral, brown or grey will do, about 8-12 pounds per person; has an oil base, somewhat like Vaseline, and doesn't harden

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

Large dowel or rolling pin to roll out clay

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.)

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

Small hand-held pencil sharpener

"pencil pointer with handle"

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.)

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

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, box of Sanford machine eraser strips in white vinyl (needed to make the tissue depth markers for the skull model)

Glue for plastic models or hot glue (Super glue is hard to remove from your model.)

White paper sketch pad for pencil drawings (9"x12", inexpensive bond)

Transparent tracing, vellum, or layout paper (9"x12", inexpensive type)

Transparent plastic T-square to fit your paper size

Masking tape

Spray Fixative (optional, for pencil drawings)

Alcohol pads

Aluminum Foil