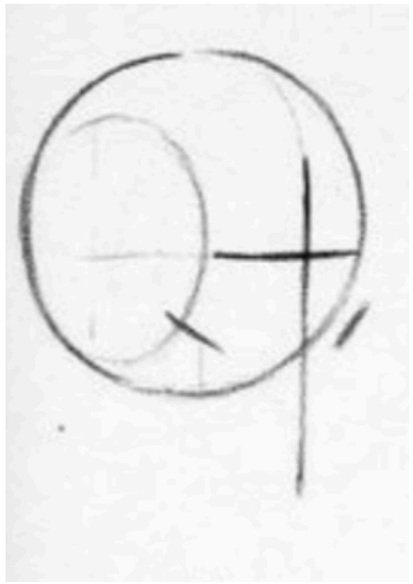


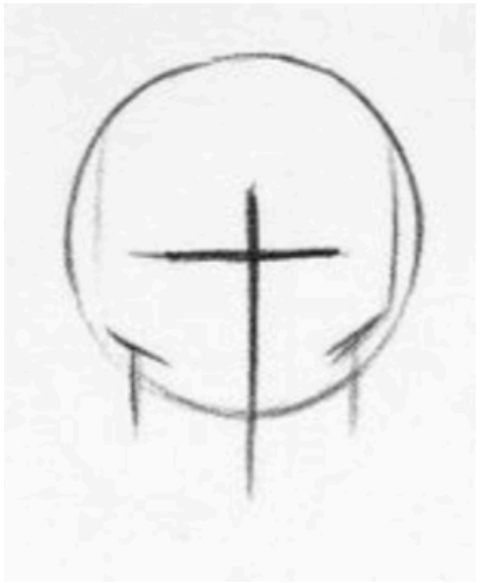
ART ASSIGNMENT #18

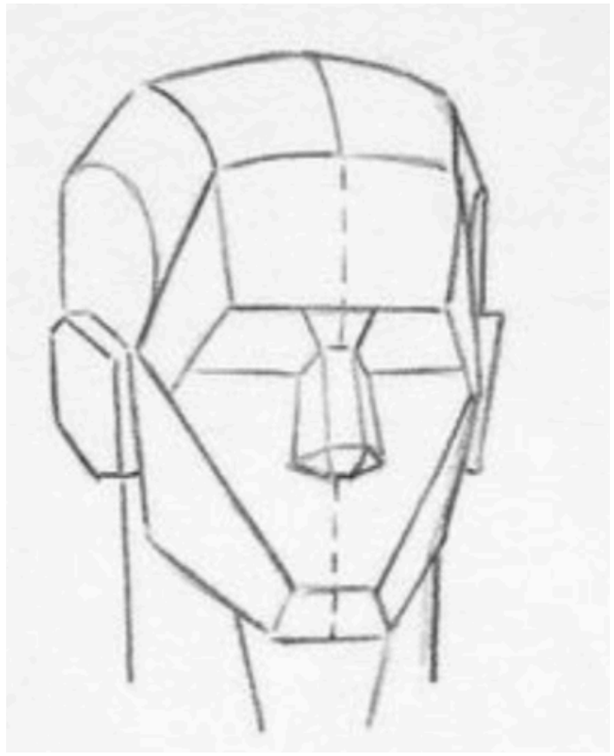
Facial Features: Eyes

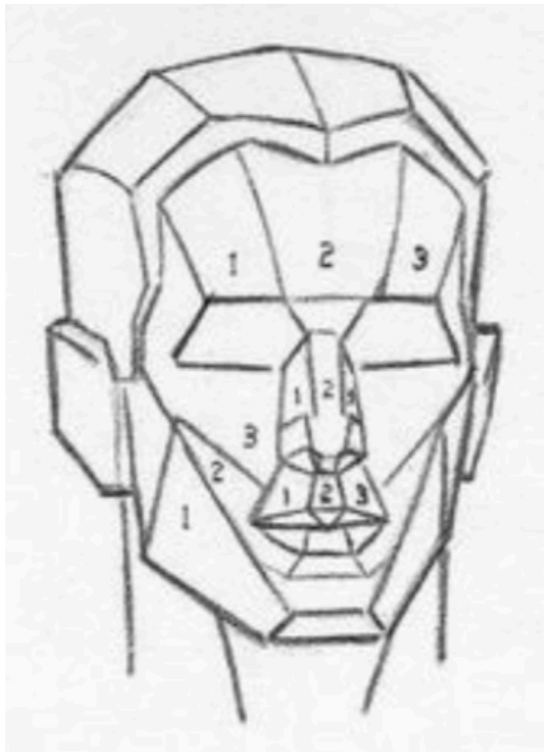
Carlo Dolci, *Lady Madonna*, 1616-1686.

THE PLANES MAKING UP THE FACE AND HEAD









- In the past classes, we've been working on visualizing the human head structure as a combination of simple 3D forms. With the Loomis method, we start with two main parts: the cranium (represented by a sphere with two sections removed) and the mandible. We also start the process by placing guidelines that'll help us add our facial features in appropriate places.

- **It's time to start looking into the different planes that make up the face and head, which can be seen as secondary forms sitting on top of, or carved out from the previous, largest forms. These planes are *very* important when we're starting to place the facial features!**

THE IMPORTANCE OF DOING ISOLATED STUDIES



- **It’s important to study different facial features individually, as each one is a complex structure in and of itself, composed of many different planes and elements we have to make sure to include in order to make our final portraits look believable.**

- As with every other subject we can decide to draw or paint, by breaking things apart into separate elements, techniques or layers that we can practice in isolation, we’ll be able to be much more successful once we attempt the full composition. Plus, we’ll do it with much greater ease.

EYES AS THE FOCAL POINT OF A PORTRAIT



William-Adolphe Bouguereau, *Jeanne,* 1888.

- A lot of people love drawing eyes, and I don't blame them! They are the windows to the soul, after all.

- **Eyes are *incredibly* expressive and play a huge role in a portrait, as they can communicate the essence and personality of the person on hand.**

- **In one of the first classes, we talked about establishing a focal point, and making use of Elements and Principles of Art to pull the viewer's attention to that area so that you're able to communicate a message effectively.**

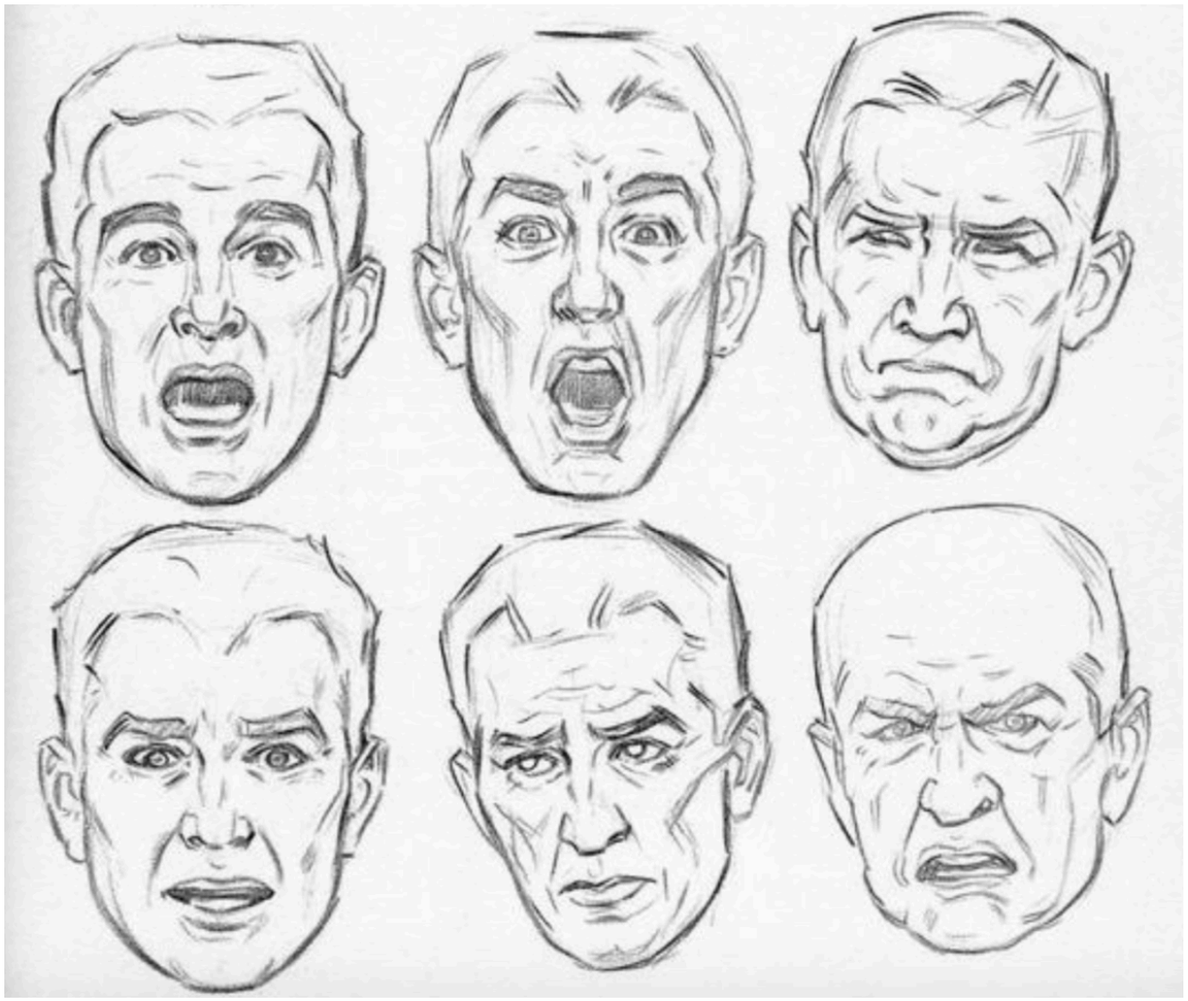
- Oftentimes, the artist deliberately uses techniques to make the eyes the focal point of the picture, adding greater detail or contrast in this area, etc.



Gustave Courbet, *The Desperate Man*, 1843–45.

DRAWING THIS EXPRESSIVE FEATURE





- **The position and shape of eyes and eyebrows has a *huge* impact on the expression we're trying to communicate.**

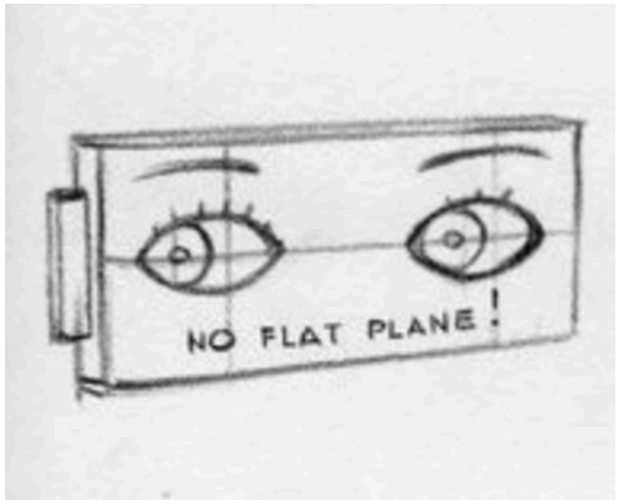
- **If our goal is to draw a face that is showing a strong expression (extreme anger, excitement sadness, worry, etc.), it's important to be able to describe nuances effectively.**

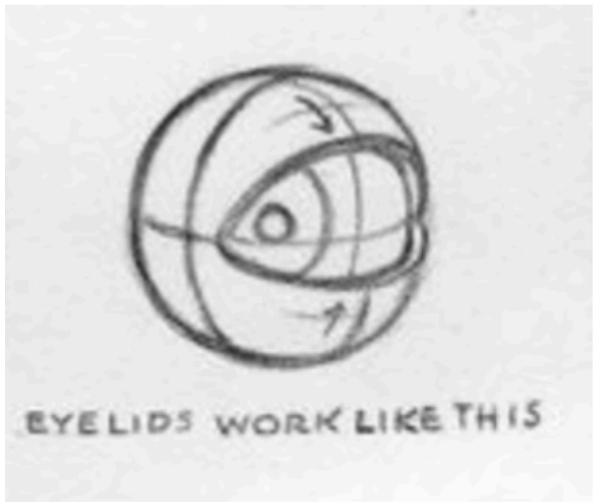
- **Start noticing how people's eyes and features around the eyes change when they show different expressions so that you can capture them successfully. Notice how skin bunches up above the cheeks, in between people's eyebrows, the irregularity/asymmetry present, etc.**

- Oftentimes we're able to see either more or less of the actual eyeball, depending on the expression!

- Even small changes (from a relaxed face) can do a lot to communicate emotion in a portrait.

OUTER STRUCTURE OF THE EYE

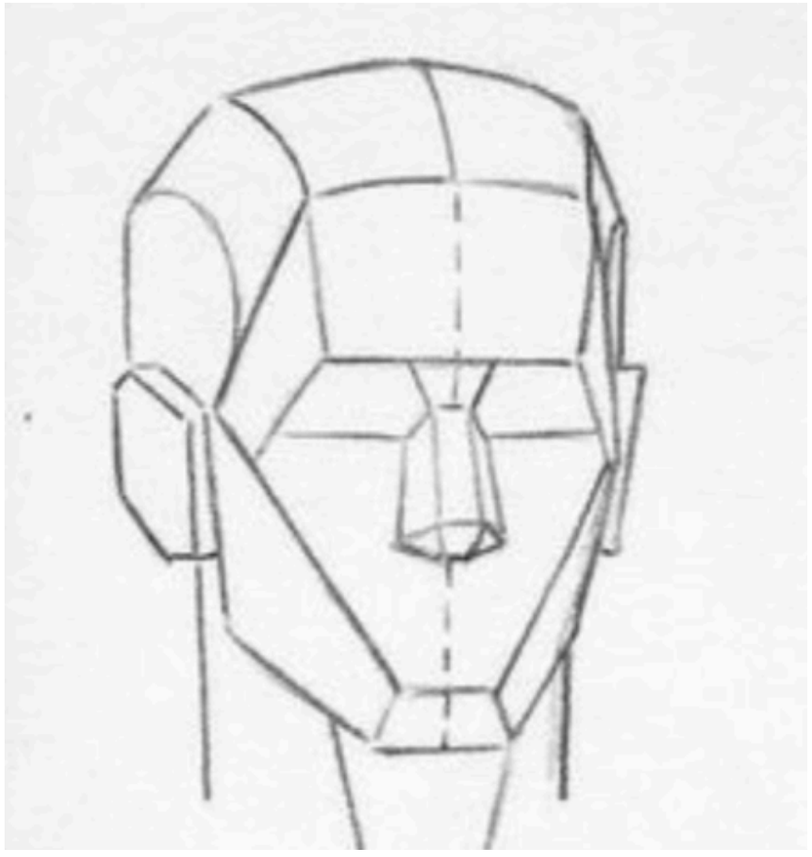


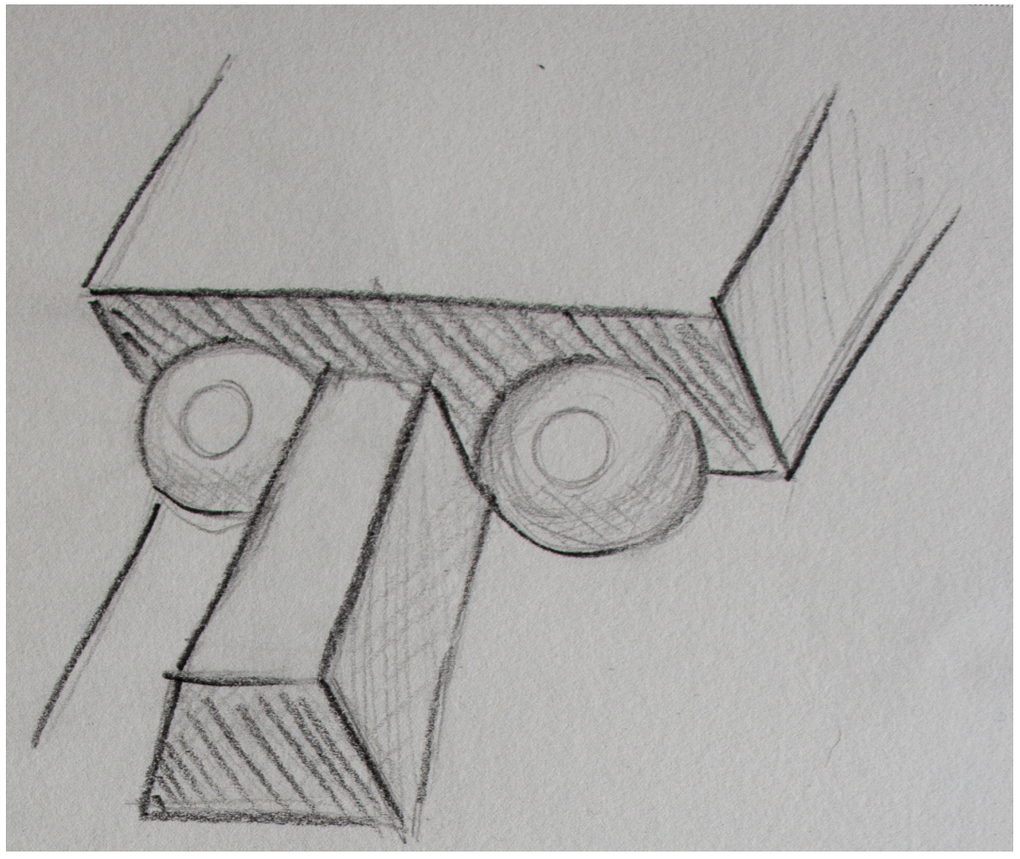


- **The eye socket:** Deep hole within the skull where the eyeball is in.
- **The brow ridge:** Top edge of the hole, which is jutting outwards slightly, protecting the eye.
- **The nose:** Large, protruding structure sometimes covering up the eyes (in certain perspectives) and creating shadows.



SIMPLIFIED AS SIMPLE FORMS





- **It’s important to stem from understanding largest forms and the simplified structure of the eye. These simplified forms should show through the smaller details, as the smaller details are built on top of, carved out of or are around them.**
- The brow ridge can be simplified into a block. The front plane represents the forehead, and the bottom plane is a sort of roof that protects the eyes. The eyeballs are, of course, spherical forms.

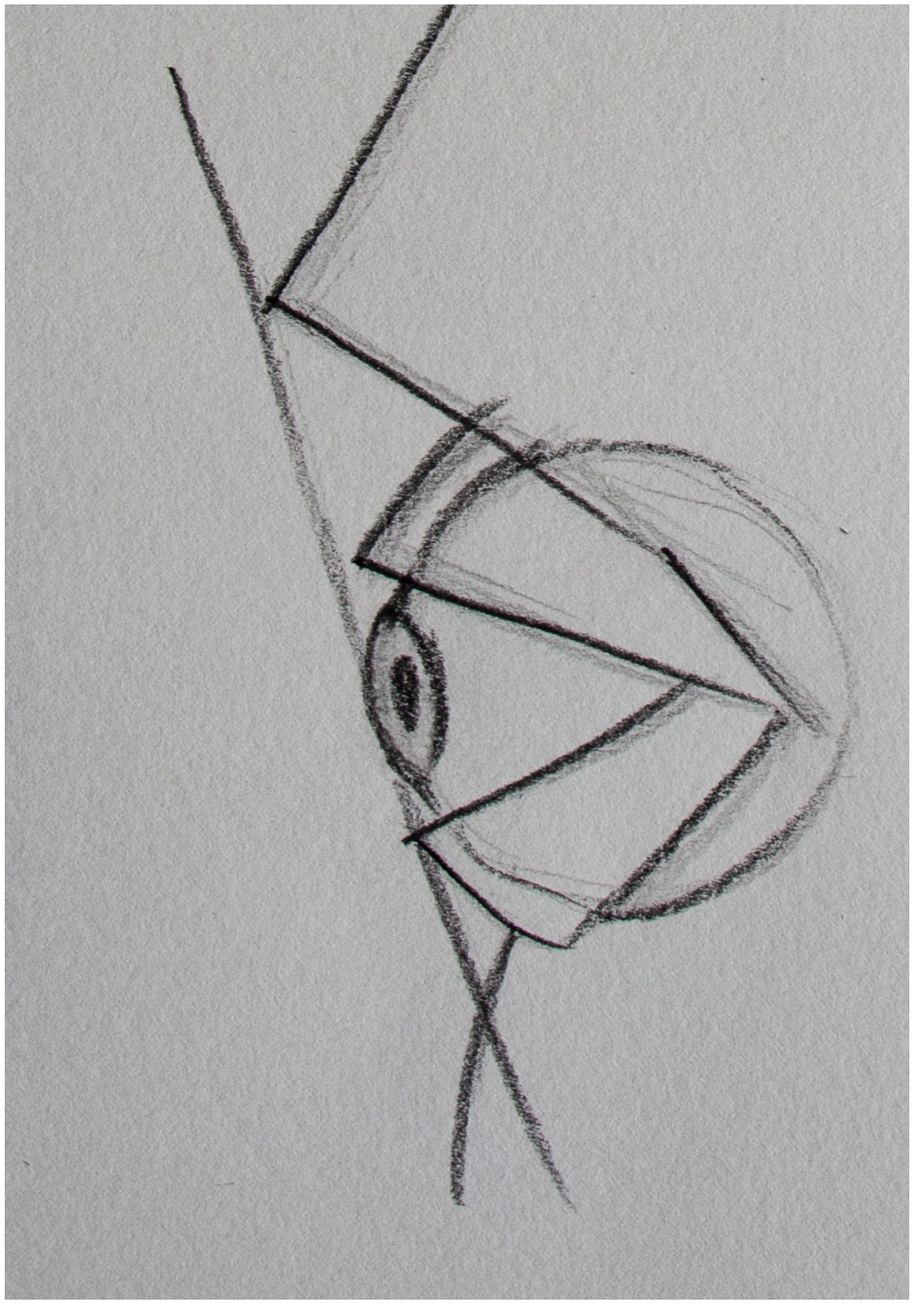
SIMPLIFIED AS SIMPLE FORMS

- **If we visualize the basic eye structure from the side, we can see that the eyeball is deep inside of the socket and the brow bone acts like a protective roof.**

- Imagine the eyebrows are sitting right on that angle.

- Notice the thickness of the top and bottom eyelids actually protruding away from the eyeball?

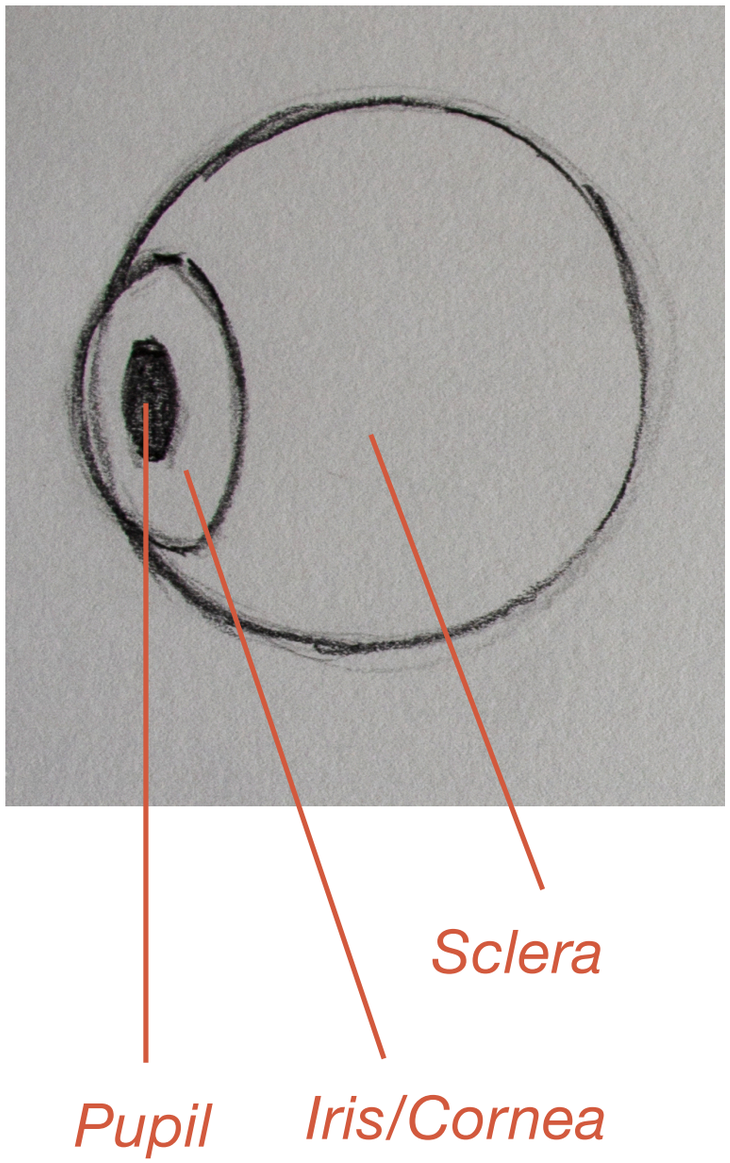
- Notice how the bottom eyelid is a bit less protruding than the top eyelid when the eye is open?



IMPORTANT PARTS OF THE EYE

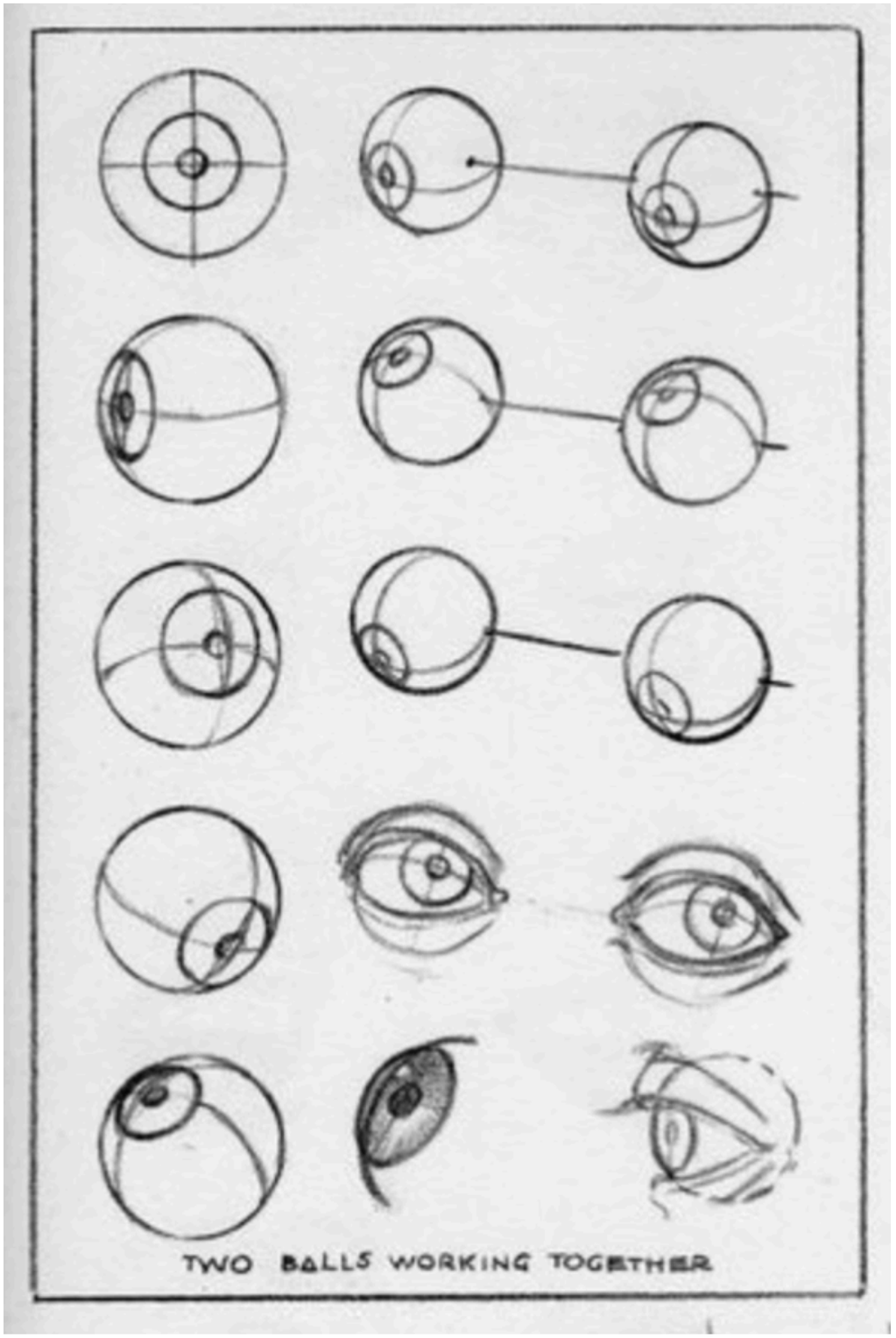
The following are all parts of the eye we have to make sure to integrate into our drawings and paintings if we're going for higher levels of realism.

- **Top and Bottom Eyelids-** The eyelids protect the eyeball, wrap around them and have a thickness to them. When the eye opens, we're almost always able to see at least part of the crease (fold) and either the top of bottom tear line, depending on the perspective we're seeing the face from, as well as the eye shape on hand.
- **Sclera-** The white portion of the eye, which is never actually completely white. There are always shadows throughout it created by the top eyelid and a variation in values created by the spherical form of the eyeball. There are also visible veins.
- **Cornea-** Transparent, contact lense shape on top of the Iris and Pupil, which protects them.
- **Iris-** The colored part of the eyeball, which is covered by the cornea. Almost always, the outer ring is darker. This is especially evident in lighter colored eyes. Depending on where the eyeball is looking, we see it as a perfect circle or an oval. The further it is from the center, the more of an oval it'll become.



CAREFUL WITH THIS!

- **Make sure that the Iris and the Pupil are always in alignment, looking off to the same direction.**

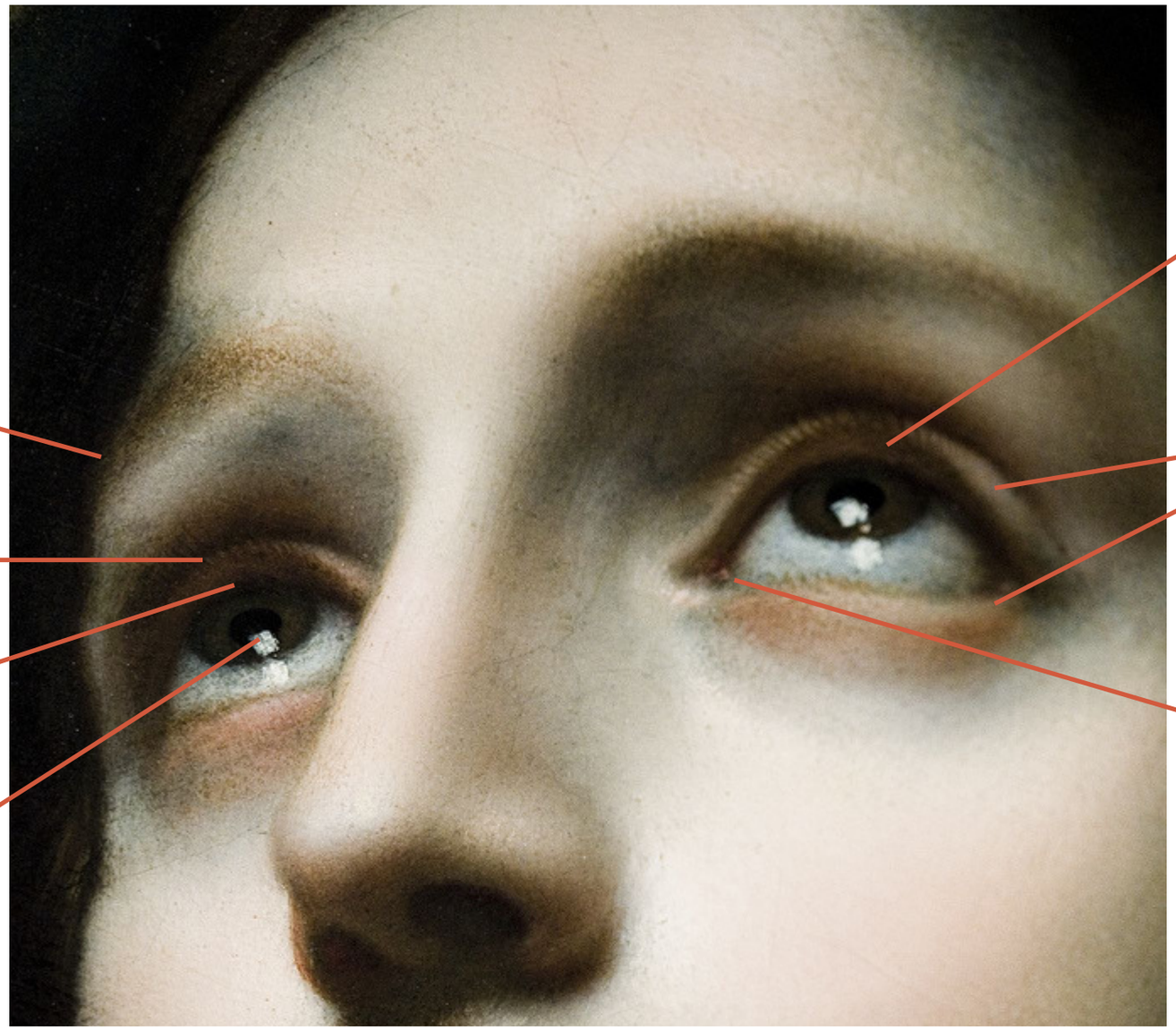


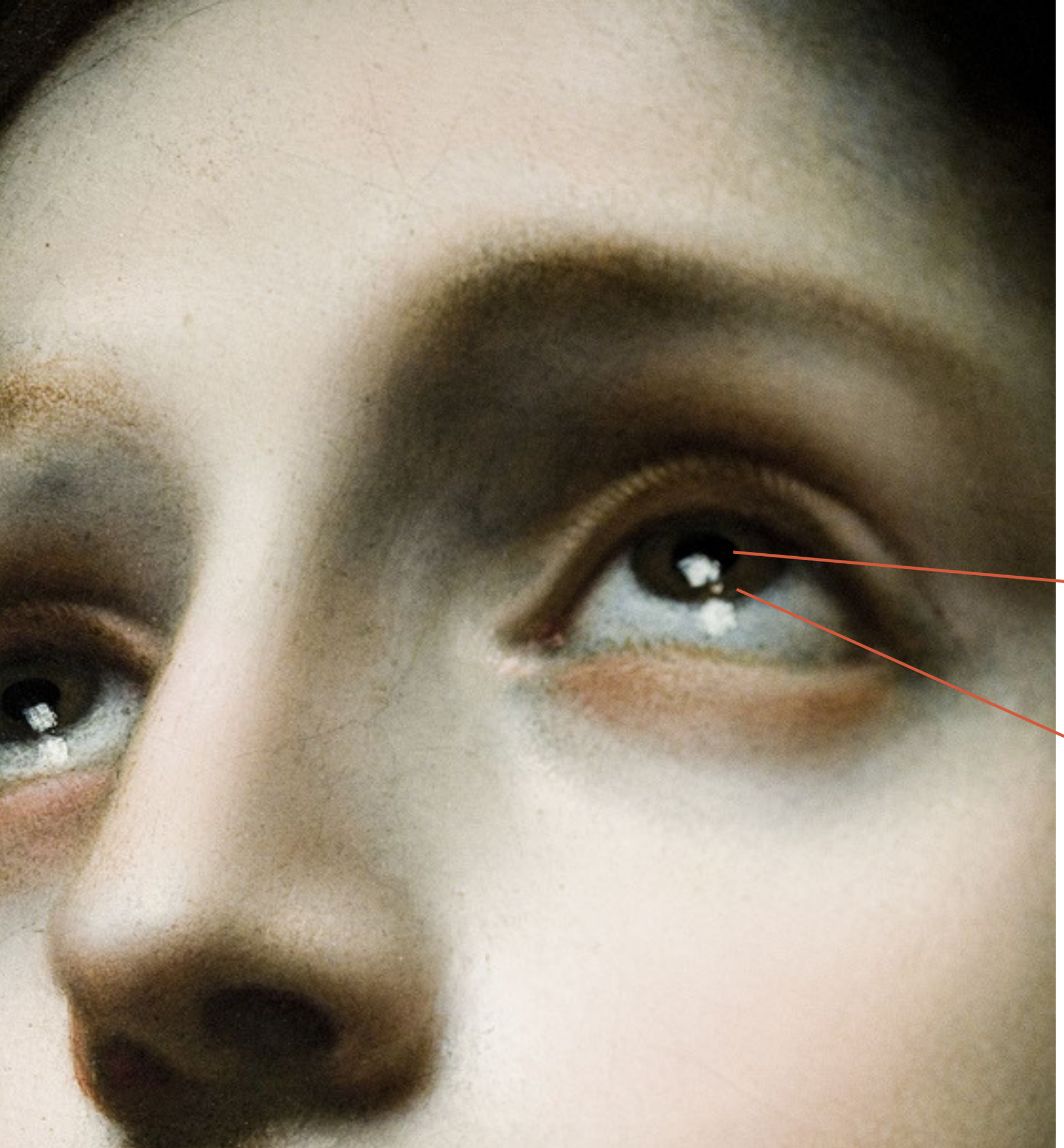
IMPORTANT PARTS OF THE EYE

- **Pupil-** Black smaller circle In the middle of the iris. This is actually a hole that opens and closes to allow light into the eye, depending on the light situation of the room we're in. Remember it's on the Iris, not the Cornea!
- **Tear duct-** Located in the inner corner of our eyes, the tear duct produces tears so that our eyeballs can stay clean and moist. Usually it's a bit lower than the outer corner of the eye.
- **Eyebrows-** Located on our brow ridge, they also help protect the eye and can be very expressive.
- **Eyelashes-** Line the top and bottom eyelids and also protect the eye. Top lashes are usually longer that the bottom lashes. They are different lengths, curve in different directions, clump together, etc.
- **Highlight-** Important detail to notice in reference photos, as the highlights create a realistic moist feel to the eyeball and make the eyes come to life. The eyes can appear very flat if we fail to include the highlight(s).



IMPORTANT PARTS OF THE EYE




Pupil
Iris

TIPS FOR EYE STUDIES

- **Make sure you're using a great art reference photo!**
- **Focus on proportions and locations of different eye parts, *before* starting in with shading and textures, always.**
- **Start with graphite sketching, in grayscale. Preferably, use grayscale photos.**
- **Create grayscale studies using your medium of choice, focusing on value development.**
- **Then move on to color studies.**





TIPS FOR EYE STUDIES



EYE DRAWING TUTORIAL



- Let’s practice drawing some eyes!

CREATIVE ASSIGNMENT #18:

- Create quick sketches of, at least, 3 different sets of eyes.
- Start with eyes on a forwards-facing head and then move on to drawing them in different perspectives (3/4's angle head, profile, etc.).
- You can decide whether to draw them on a simplified head structure or in complete isolation.

Recommended Resources:

- Andrew Loomis- *Drawing the Head and Hands*
- **Link to free downloadable books will be left within this Patreon post.*