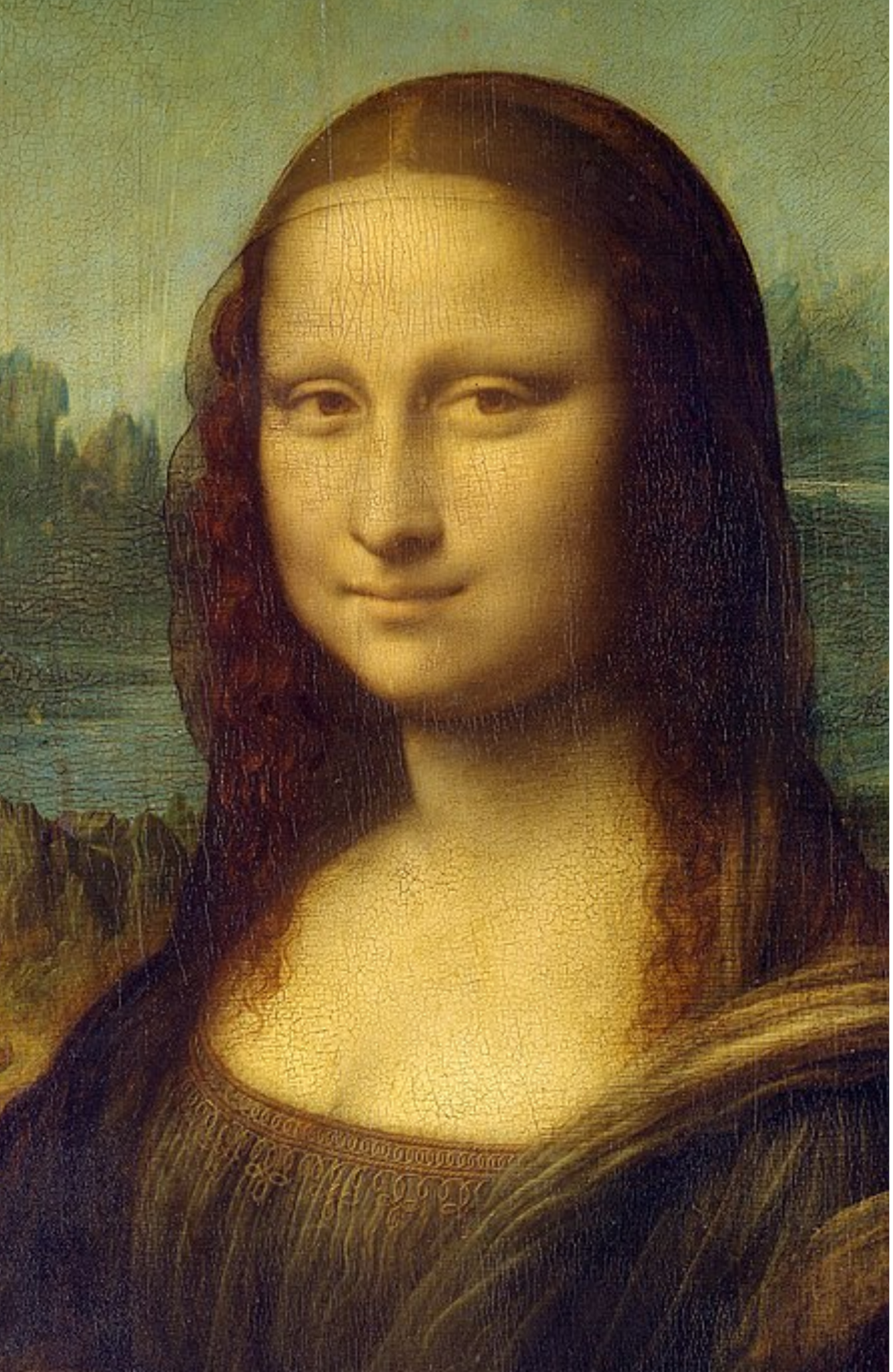


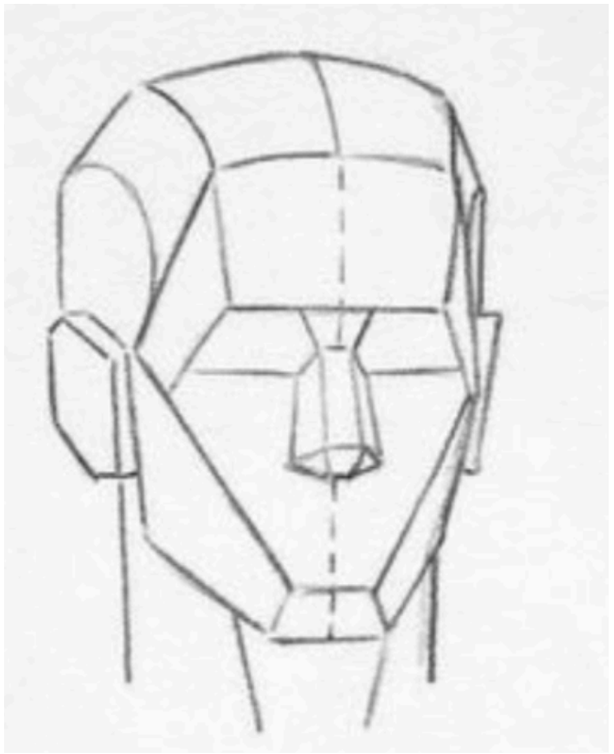
ART ASSIGNMENT #20

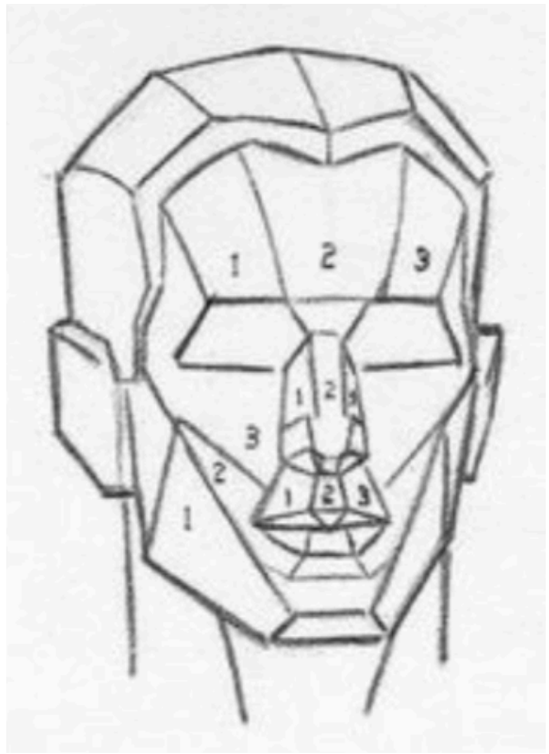
Facial Features:

Lips

Leonardo da Vinci, *Mona Lisa*, (c.1503 and 1506)

THE PLANES MAKING UP THE FACE AND HEAD



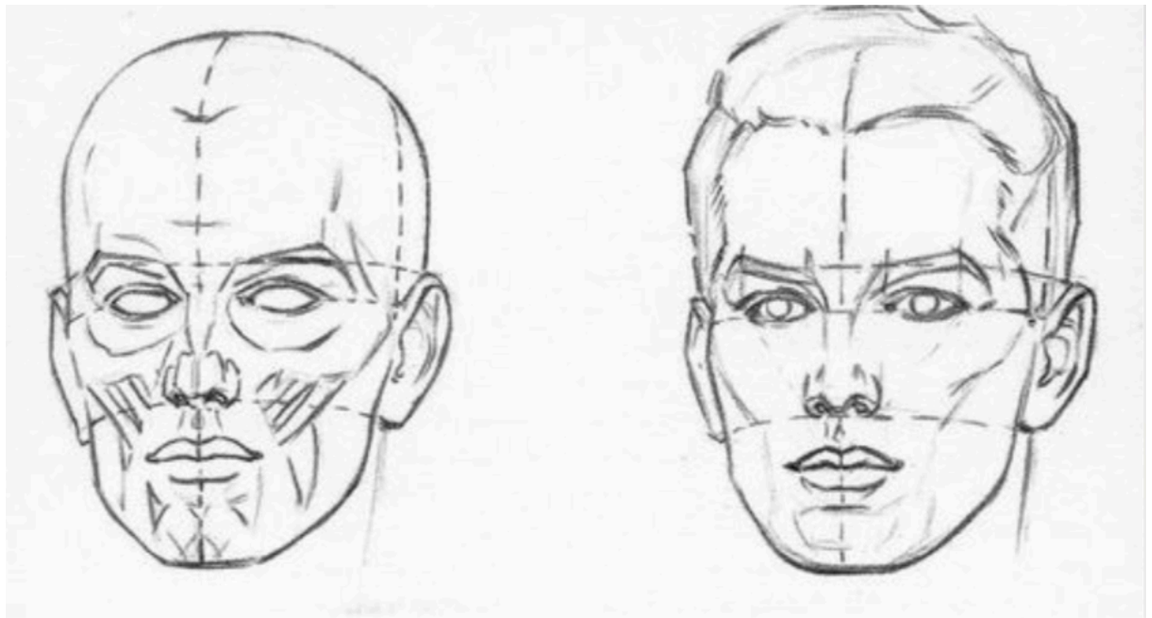


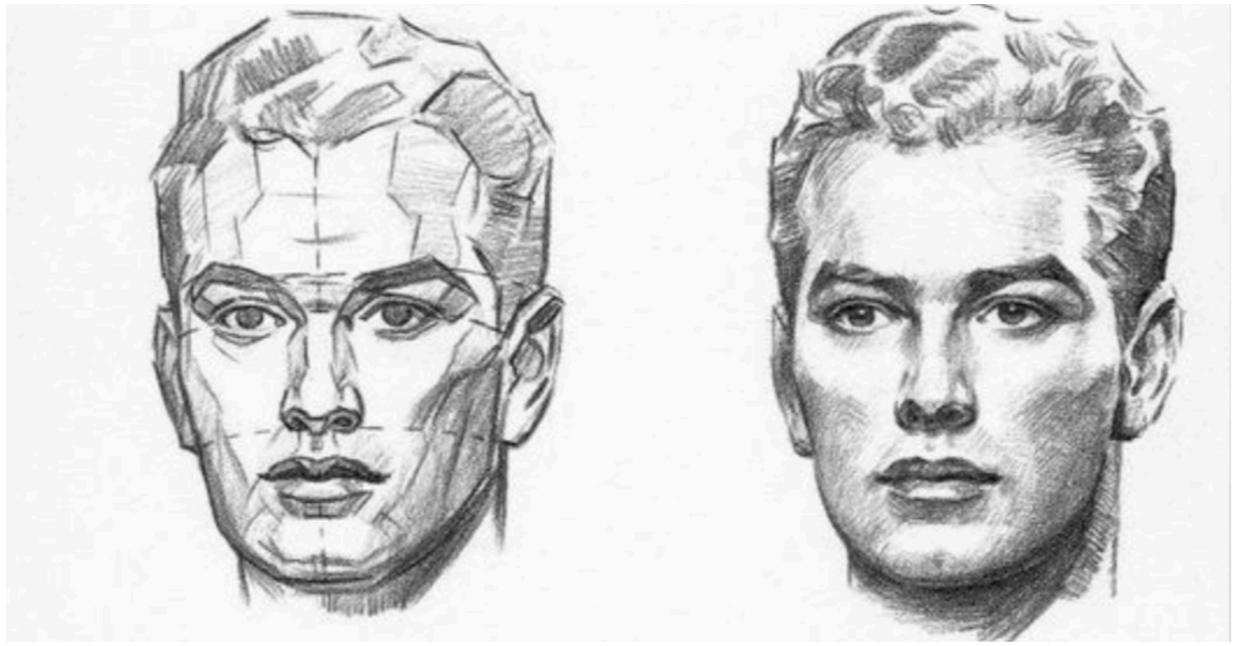


- With the Loomis method, we've learned how to visualize the human head as two main/largest parts: the cranium (represented by a sphere with two sections removed on either side) and the mandible. Loomis also shows us how to place guidelines that'll help us add our facial features in appropriate places.

- **In our last classes, we've also been talking about the smaller planes that give shape and form to the face/head, which are created by their underlying structure: the skull. These planes are *incredibly* important to take into account when we're starting to draw in our facial features, as we're not drawing them on flat surfaces.**

THE LOCATION OF THE LIPS





- **Like we've covered in our last classes on facial proportions and the locations of different facial features, the lips and mouth fall in the lower third section of the face. More specifically, if this lower third was, once again, divided into three equal parts, the first tick would mark where the opening of the mouth would be drawn in.**

- **Taking into account the planes of the face, it's important to note that the lips don't sit on a flat surface, but in a slightly outwards, protruding form created by the muscles surrounding the mouth, as well as the teeth and the overall structure of the skull.**

AN EXPRESSIVE AND DYNAMIC FACIAL FEATURE



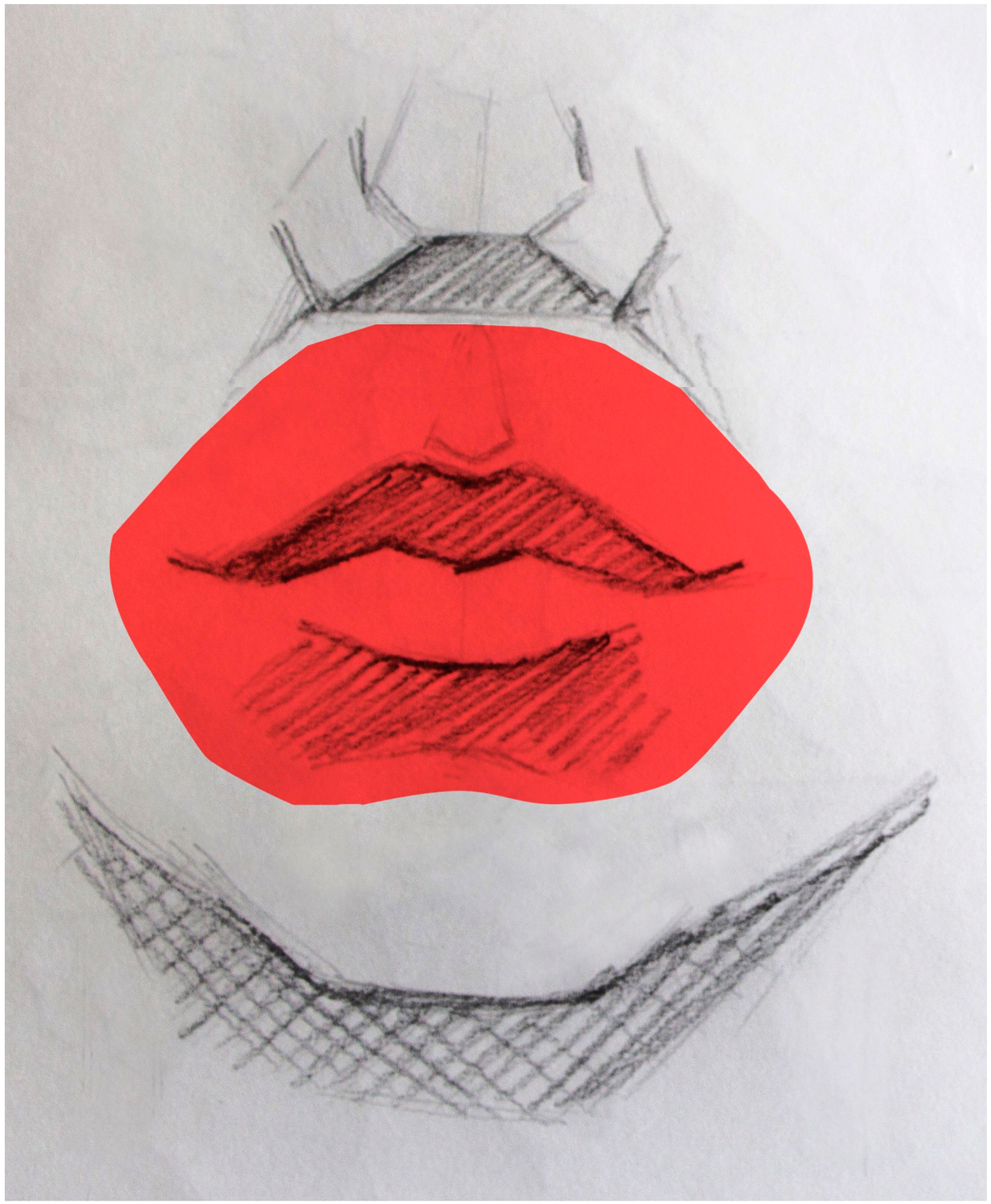


- **Though the eyes are oftentimes the focal point of portraits and are *incredibly* expressive, lips are the only facial feature actually affected by movable bones, as the mouth opens and closes because of the jaw.**

- **Not only this, but lips are surrounded by *lots* of different muscles that allow us to scrunch them together, elongate them, move our lips from side to side/up and down and much more!**

- Because of all this, the way we draw lips in a portrait can really help communicate the idea or message we're trying to communicate.

THE ANATOMY OF THE LIPS



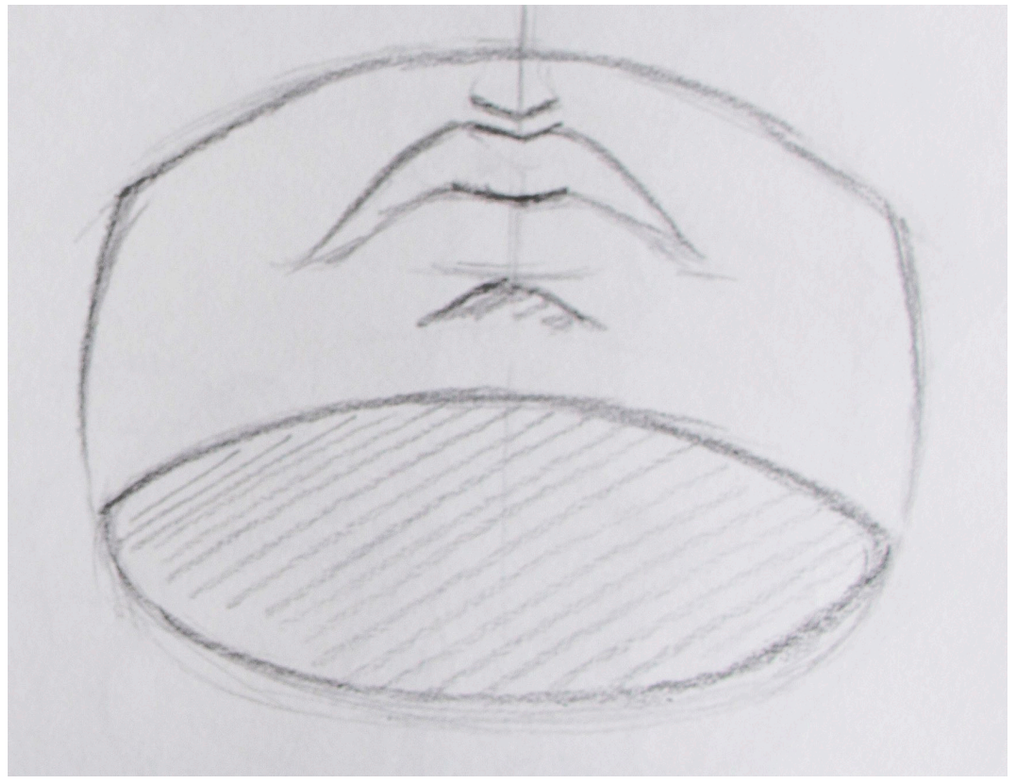
- **The lips and their surrounding areas in the face are referred to as the *Orbicularis Oris*. The *Orbicularis Oris* starts at the base of the nose (the nostrils) and ends at the top of the chin. It protrudes outward slightly and this level of protrusion varies from person to person.**

- We can visualize our teeth as a cylinder that the lips wrap around in a curve. **This cylinder would make up the major/general planes.*

- By learning the anatomy of lips, as well as having an understanding of the elements underneath them and around them, we're going to be able to draw them in a *much* more believable way. Studying reference photos, seeing ourselves in a mirror, and observing people around us, will also help us understand the nuances involved in their major and minor planes.

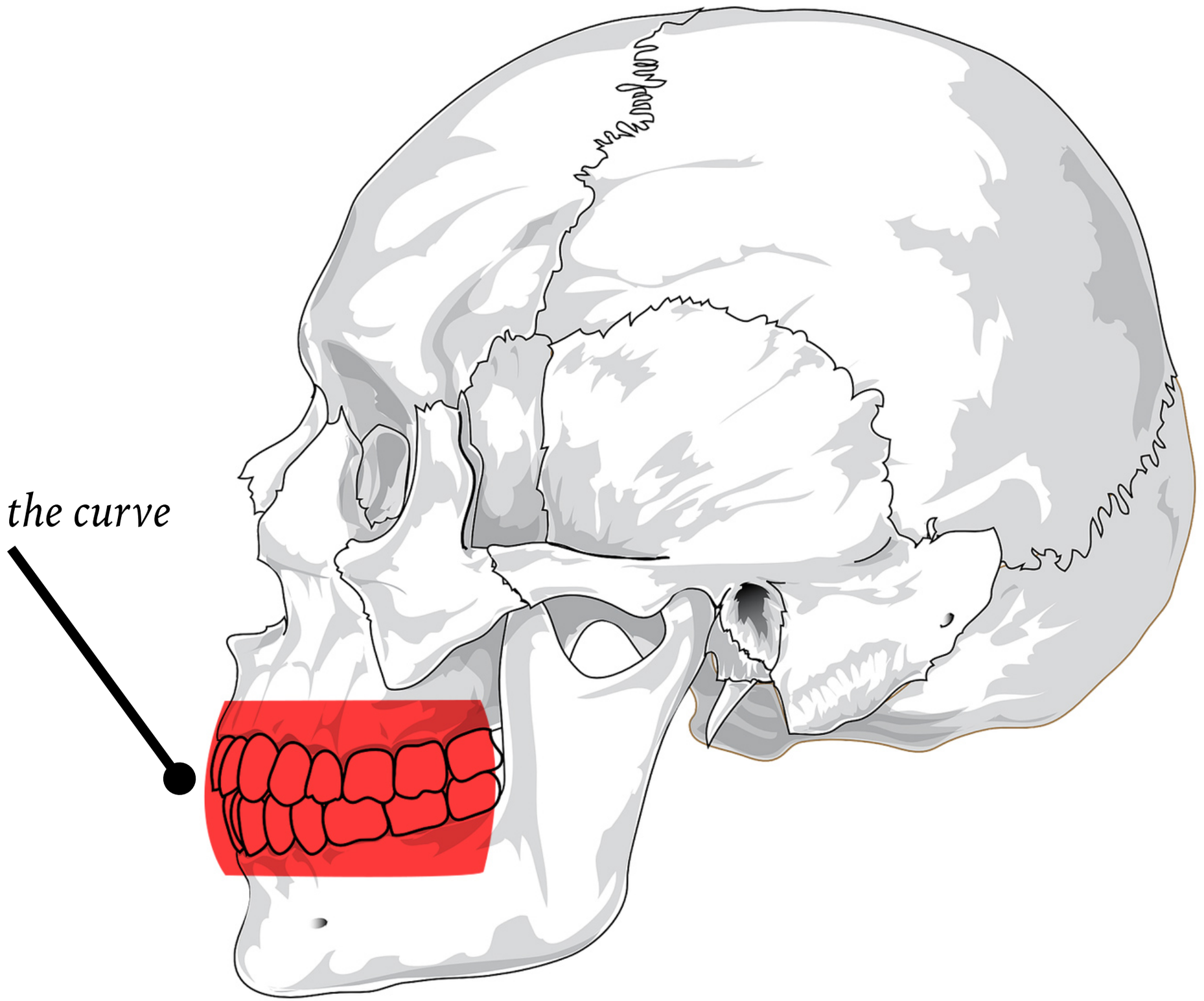
THE ANATOMY OF THE LIPS- BASIC/GENERAL FORMS



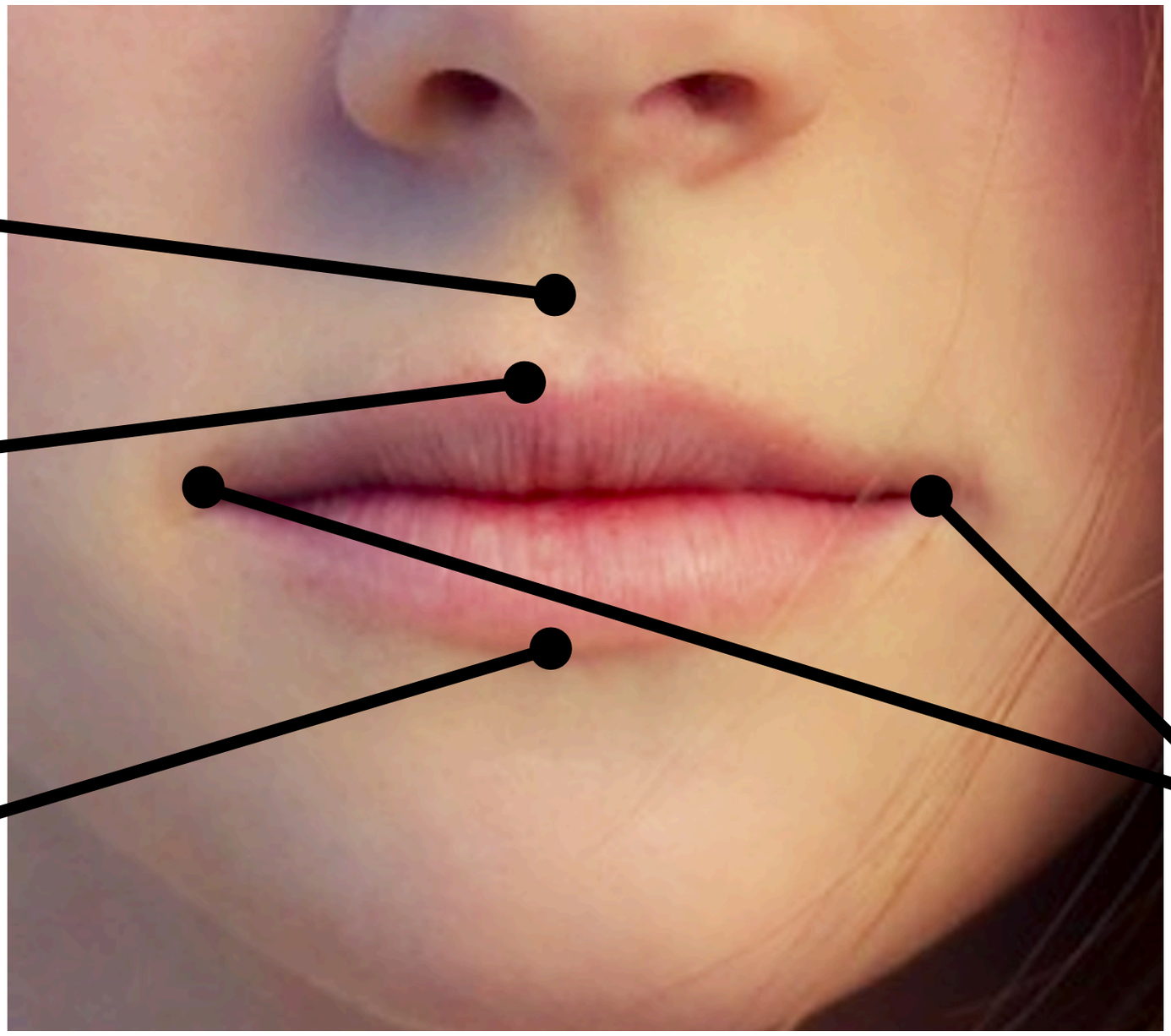


- **We can visualize the general area we're drawing the lips in as a "bloated" short cylinder.**
- Notice how the edges of this cylinder are curved out and they aren't flat? This is visible whenever we're seeing a face in any other angle that isn't completely flat and facing forward.
- Notice how, on the image to the right, when a face is tilted upwards, the corners of the lips are lower than the bottom edge of the top lip.

Notice the curve

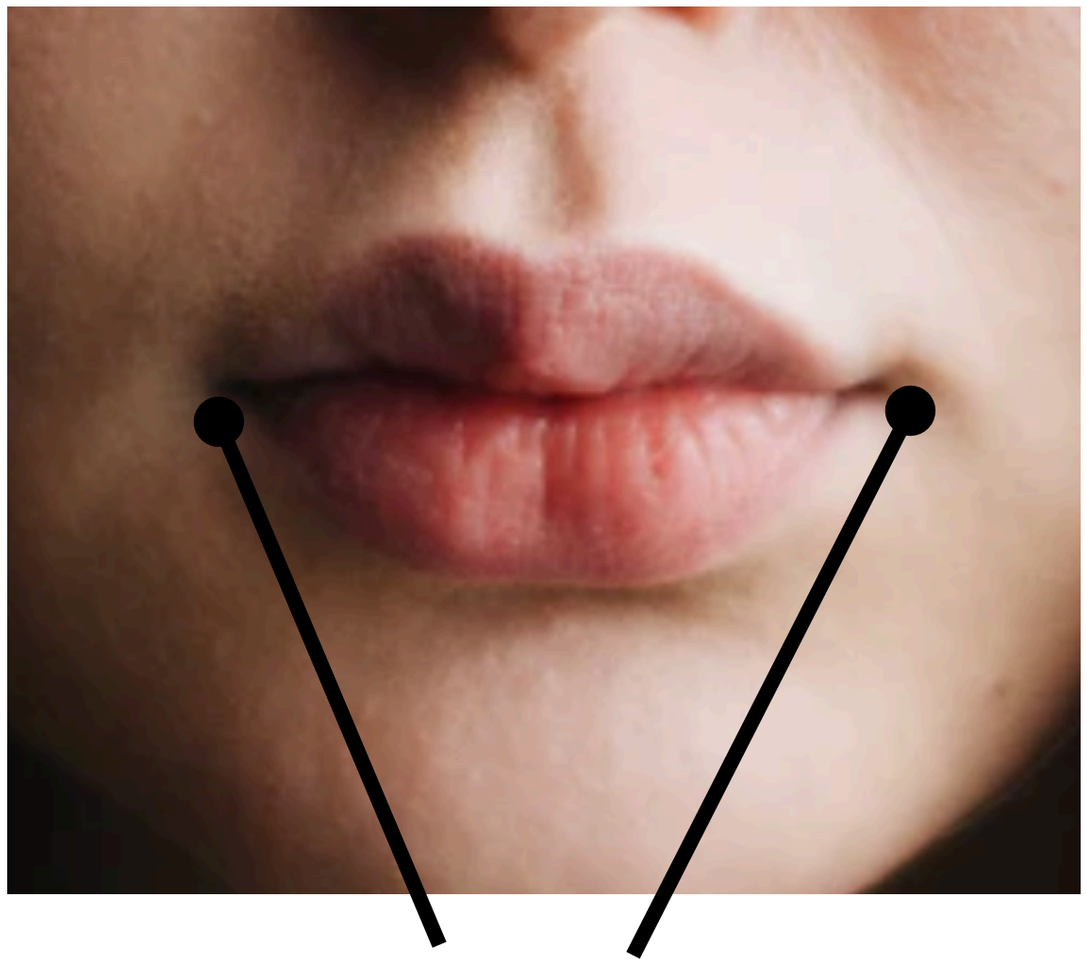


THE ANATOMY OF THE LIPS



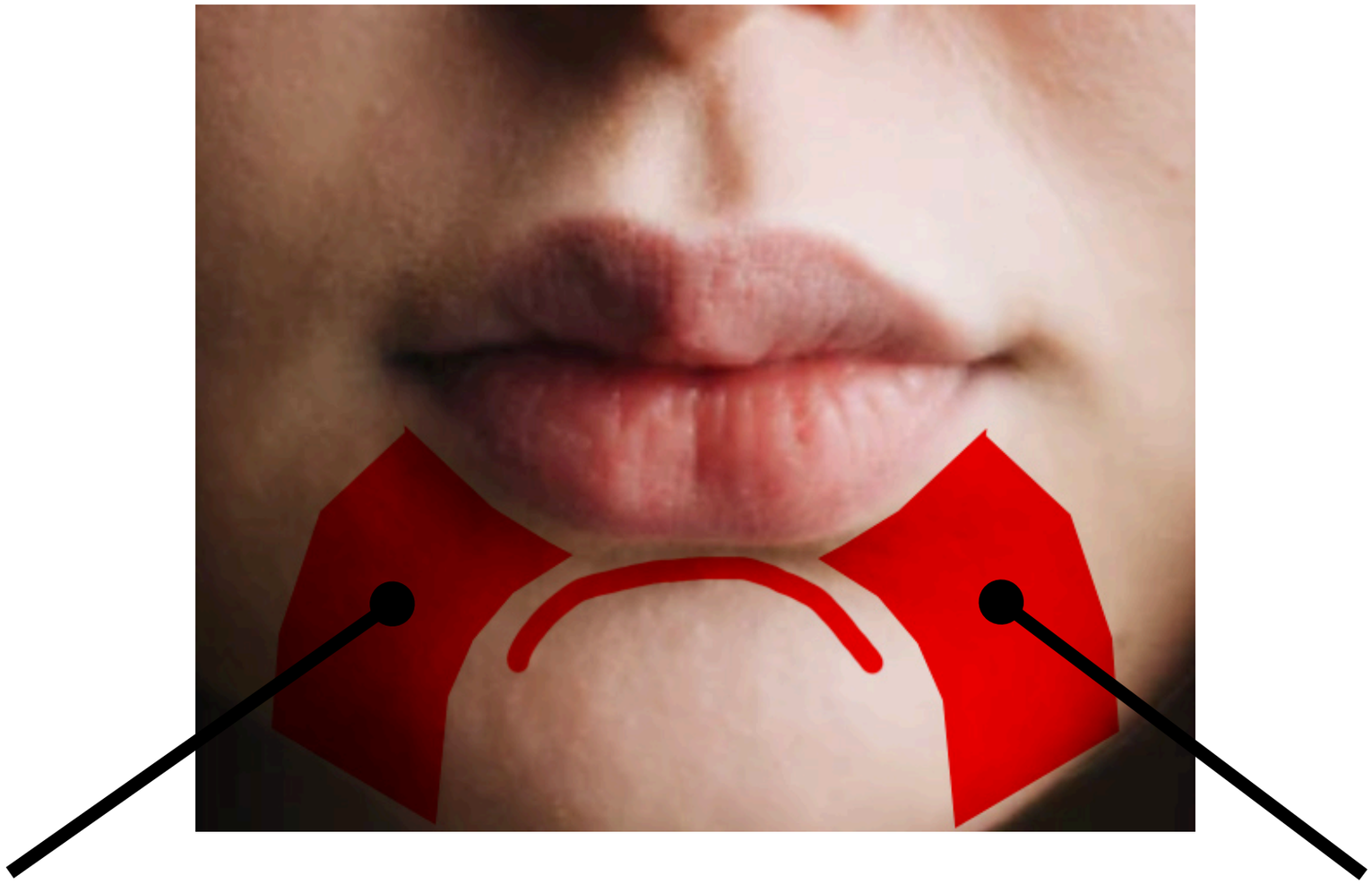
THE ANATOMY OF THE LIPS





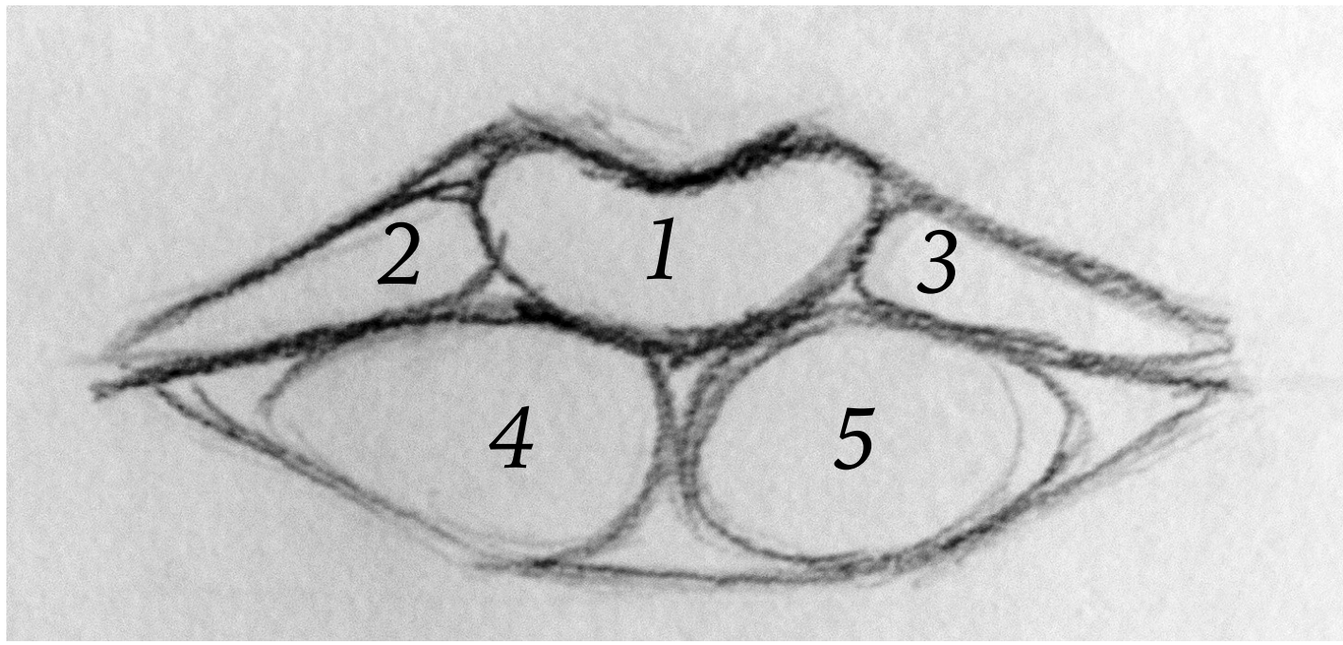
- **At the corners of our lips we have soft bumps (*lateral commissures* or *nodes*), where a lot of the muscles around our mouth meet and overlap.**
- **All of these muscles are what allow us to make different expressions, because they can tighten, pull away from each other, etc.**
- These nodes are little bumps that can be seen in some people more than others. We can visualize them as a bean shape that pinches inward, into the commissures of the lips.

THE ANATOMY OF THE LIPS



- **Below the lips there are two pillars that angle upwards and create an arch under the bottom lip. This space is often in shadow.**

THE TUBERCLES

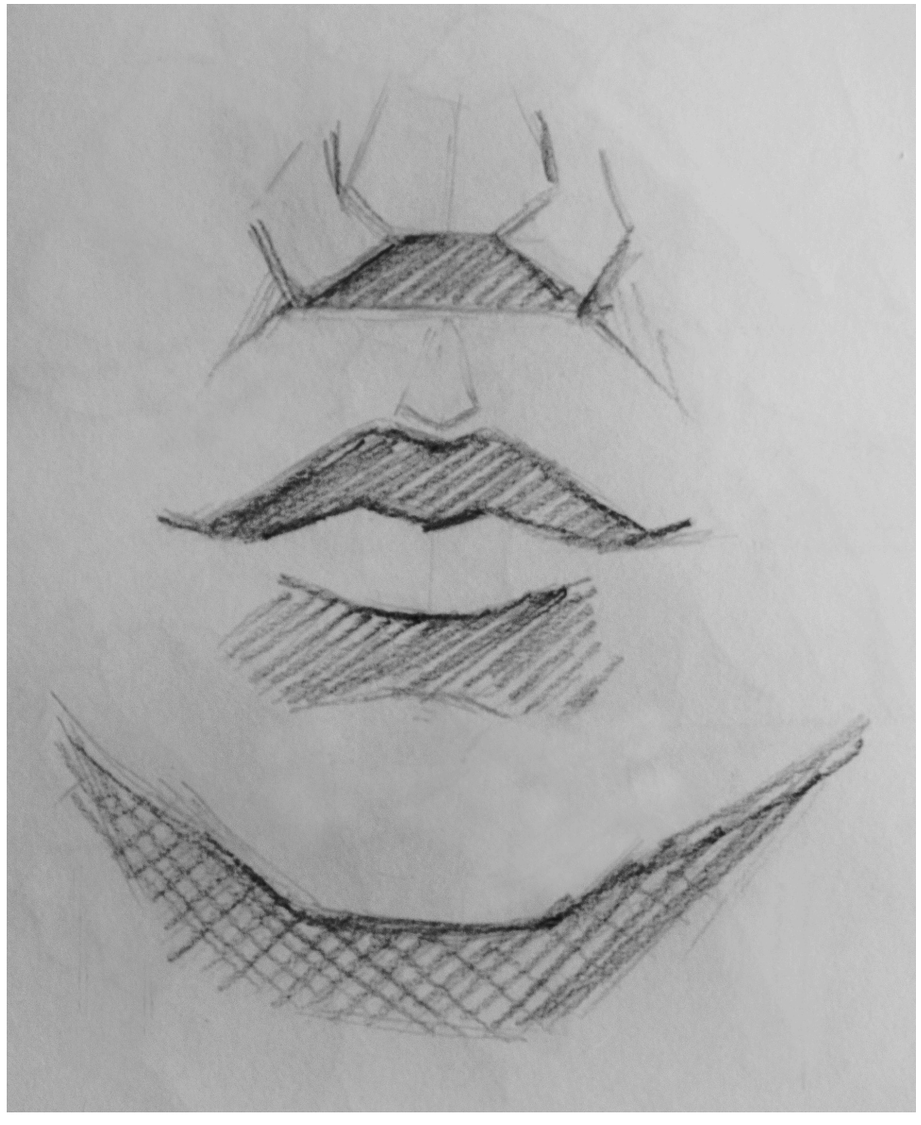


- **The top lip is made up if three tubercles and the bottom lip is made up of two. These are soft forms that can be more or less noticeable depending on the person.**

- The top/central one, which is shaped like a heart, wedges in between the two forms at the bottom, creating curves in the opening of the mouth (it’s not a straight line).

PROFILE VIEW AND BASIC SHADING





When seeing a person from side-view, we can notice a “staircase” created by the facial features. The “steps” can vary depending on the prominence of the person’s facial features, but it’s helpful to notice these upwards and downwards planes, as they help us with shading.

PROFILE VIEW AND BASIC SHADING

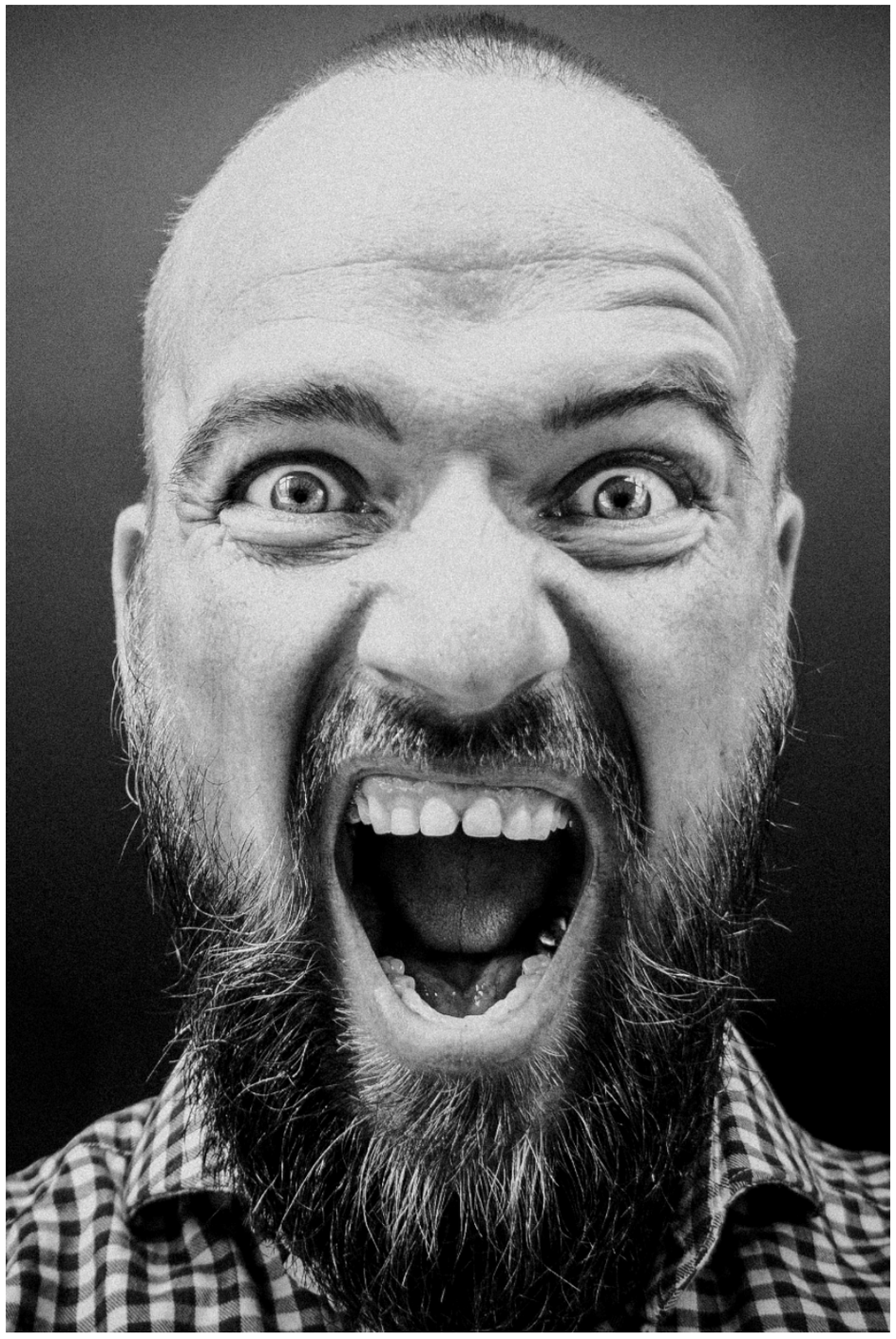


HOW DO YOU DRAW A FACE WITH AN OPEN MOUTH?

- **When using the Loomis method for drawing heads, drawing faces with open mouths is relatively straightforward once we've gained a bit of practice.**

- **All this requires is dropping the chin line lower and making that bottom third (the height from the base of the nose to the bottom of the chin), longer.**

**Check out class #17 for a full drawing tutorial on how to do this.*

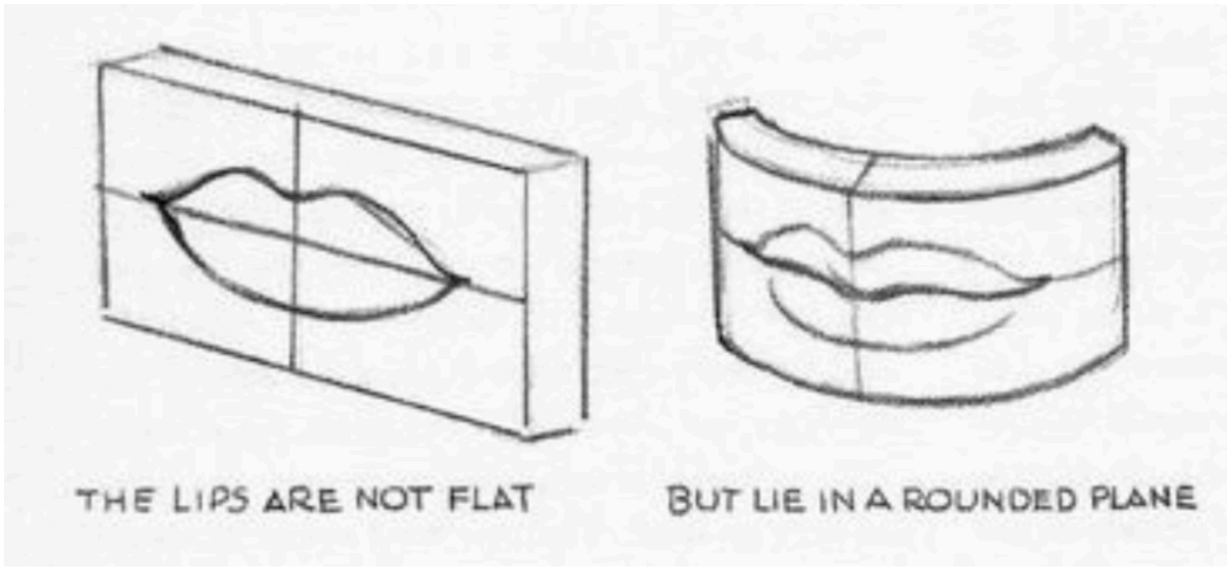


COMMON BEGINNER MISTAKES

- Leaving teeth completely white and/or creating stark outlines around them. **I would recommend desaturating your photo and working from a black and white version of it in order to pinpoint highlights, midtones and darks.*



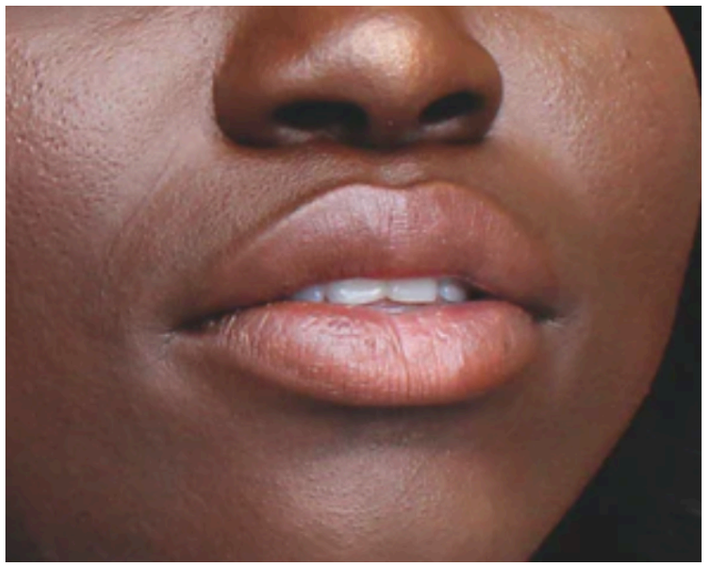
- Drawing the lips as if they are on a flat plane, lack of understanding of the three-dimensional structure of the head.



- Not noticing the difference between the local value of the lips when compared to the surrounding skin (this varies from person to person).

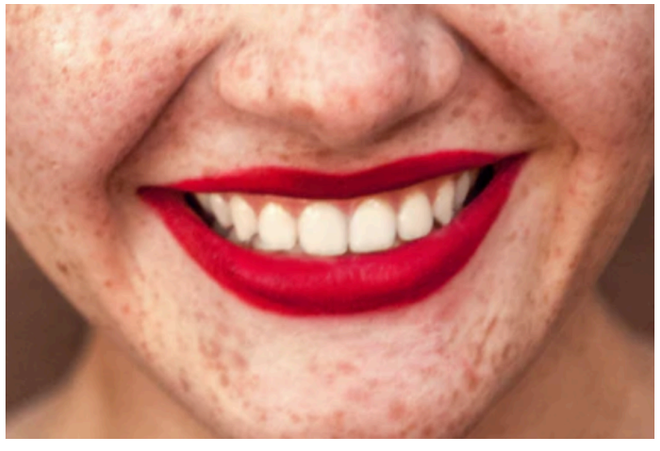
LOCAL VALUE OF THE LIPS AND HIGHLIGHTS

- The local value of the lips is going to be darker or lighter than the local value of the surrounding skin areas depending on the person's ethnicity, and if the person is wearing lipstick!
- Usually, the lips have a bit of moisture on them (like eyeballs!) and it's important to add in that highlight into them.



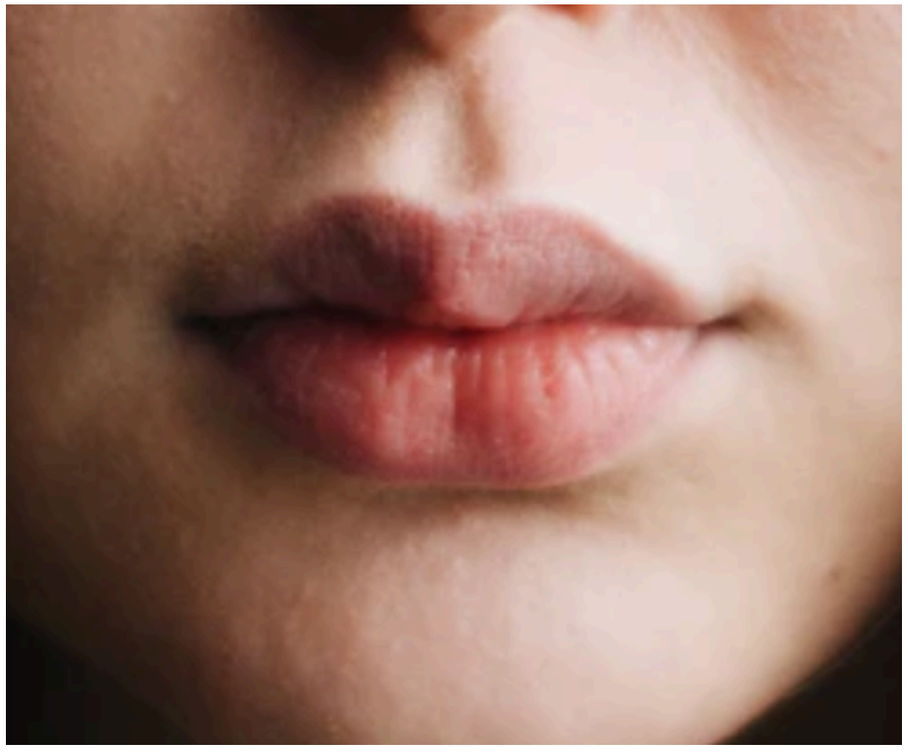




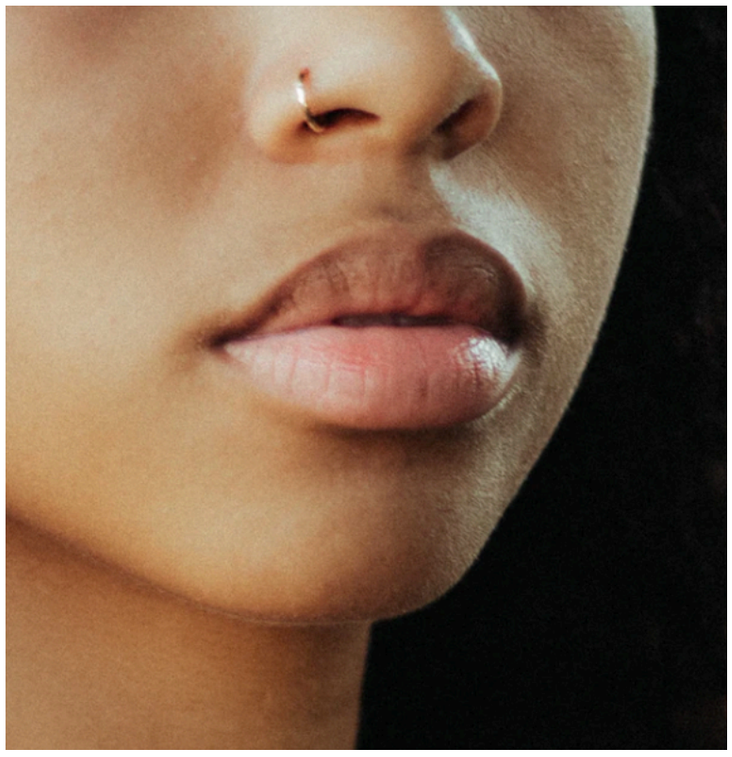


LET'S DRAW SOME LIPS!

- **As with all of the other face/facial feature drawing exercises I've recommended so far, it's advisable to use a quality reference photo, even if you're not intending to create a hyperrealistic drawing or make your drawing look like the person in the photo.**
- Using the two photos below, let's practice drawing basic lips!







CREATIVE ASSIGNMENT #20:

- Create quick sketches of, at least, 3 different sets of lips at different perspectives using reference photos. **You can find portrait reference photos in recommended photography websites or take your own.*
- 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.*