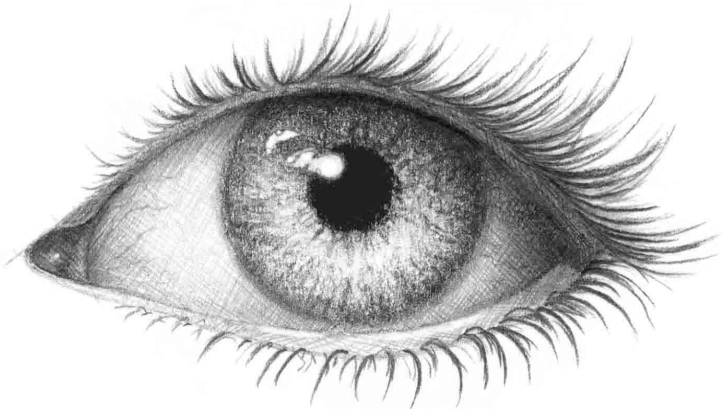


EYELASHES ON AN EYE

Brenda Hoddinott

P-06 INTERMEDIATE: PEOPLE

As you draw a lifelike eye, you are challenged by the adversary of portrait artists – natural looking eyelashes. Eyes are the most expressive feature. The shapes and sizes of people's eyes can help identify their gender, age, and cultural origin. In a portrait, the eyes alone can often identify who the person is.

Skills presented in this project include: understanding the various facets of an eye; correctly rendering eyelashes; using crosshatching and squirkles to properly depict an iris, pupil, and highlights; and adding shading to the white of an eye.

This lesson is divided into two parts:

- **CONDUCTING AND EYE EXAMINATION:** You identify the various parts of an eye, and compare poorly drawn eyelashes with correctly drawn eyelashes.
- **DRAWING AN EYEFUL OF EYELASHES**: You draw the outline of an eye, add eyelashes, and render shading to create a lifelike eye.

Suggested supplies include good quality white drawing paper, various grades of graphite pencils, kneaded and vinyl erasers, and a pencil sharpener.

8 PAGES – 13 ILLUSTRATIONS

This article is recommended for artists of all ages with good drawing skills. The curriculum is easily implemented into instructional programs for home schooling, academic and recreational learning environments.

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CONDUCTING AN EYE EXAMINATION

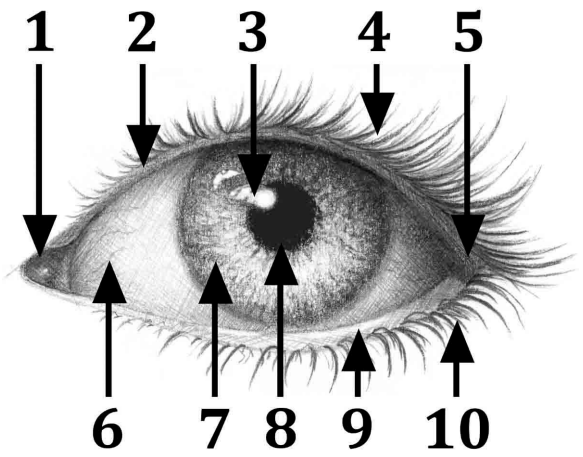
Eyes are the most expressive feature. The shapes and sizes of people's eyes can help identify their gender, age, and cultural origin. In a portrait, the eyes alone can often identify who the person is.

IDENTIFYING THE PARTS OF AN EYE

I use very simple names to identify each part of an eye. Refer to Figure 601 and identify each of the following:

1. A small triangular shape in the inside corner of the eye, is called the **inner corner**.
2. The **edge of the upper eyelid** is part of a movable fold of skin that opens and closes to protect the eyeball.
3. A **highlight** is the brightest area where light bounces off the eye's surface.
4. **Upper eyelashes** are fine hairs that grow from the outer edge of the upper eyelid.
5. The **outer corner** is where the outside edges of the upper and lower eyelids meet.
6. The **white of the eye** is the visible section of the eyeball.
7. The **iris** is the colored circular section of the eyeball surrounding the pupil.
8. The **pupil** is the darkest circular shape within the iris.
9. The **edge of the lower eyelid** is part of a fold of skin protecting the lower section of the eyeball.
10. **Lower eyelashes** are fine hairs that grow from the outer edges of the lower eyelid.

Figure 601



HOW NOT TO DRAW EYELASHES

In Figure 602 you see unnatural looking eyelashes that are the same value and thickness from root to tip. These thick curved lines do not look like natural eyelashes. Figure 603 illustrates properly drawn eyelashes that are thick at the bottom and thin at the top.

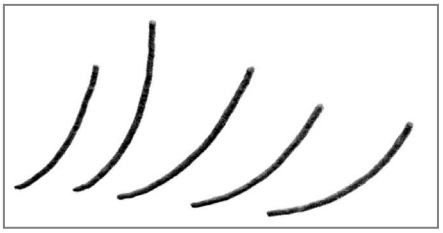


Figure 602: The wrong way to draw eyelashes

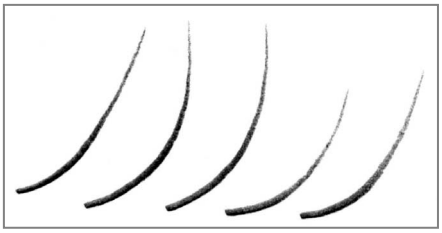


Figure 603: The correct way to draw eyelashes

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Figure 604 shows three drawings of the same eye with a few major problems, such as eyelashes that are too thick, too straight or too long.

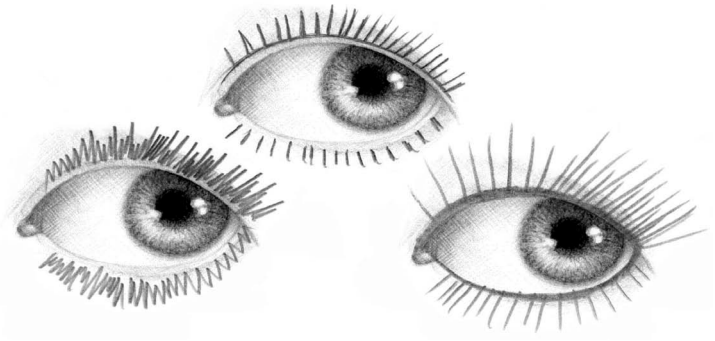


Figure 604: Incorrectly drawn eyelashes can ruin a drawing of an eye.

CORRECTLY DRAWN EYELASHES

Curved lines help make eyelashes look natural and lifelike. A simple little drawing technique provides a realistic looking eyelash every time. ***Curved lines*** are created when a straight line curves (or bends). Curved lines can be drawn thick and/or thin.

Grab some paper and a 2B pencil. Refer to the next drawing, and try your hand at drawing realistic looking lashes.

1. **Begin at the base of the eyelash and press firmly with your pencil.**

2. **Slowly release the pressure as your curved line extends toward the tip.**

   Realistic eyelashes look like inverted commas – thick at the bottom and thin at the top.

3. **Gently lift your pencil from the paper when the tip of the line is very thin and light in value.**



Figure 605: Five correctly drawn eyelashes.

Never draw eyelashes from the tip down toward the eyelid. Always draw them in the direction in which they grow, from the eyelid (or root) outward. With lots of practice, you can draw natural eyelashes that are thick and bold close to the base, and thin and light at the tip.

The following criteria provide insights into various aspects of drawing realistic eyelashes. Refer to Figure 606, and note that correctly drawn eyelashes:

- Grow in many different directions, mostly outward from the eyelids.
- Are rendered with lines of different lengths.
- Are curved.
- Appear thicker closer to the eyelids.
- Grow from the outer edges of the upper and lower eyelids and not the white of the eye.
- Are drawn in groups rather than single lines.
- Are unevenly spaced.
- Gradually become longer and thicker toward the outer corner of the eye.

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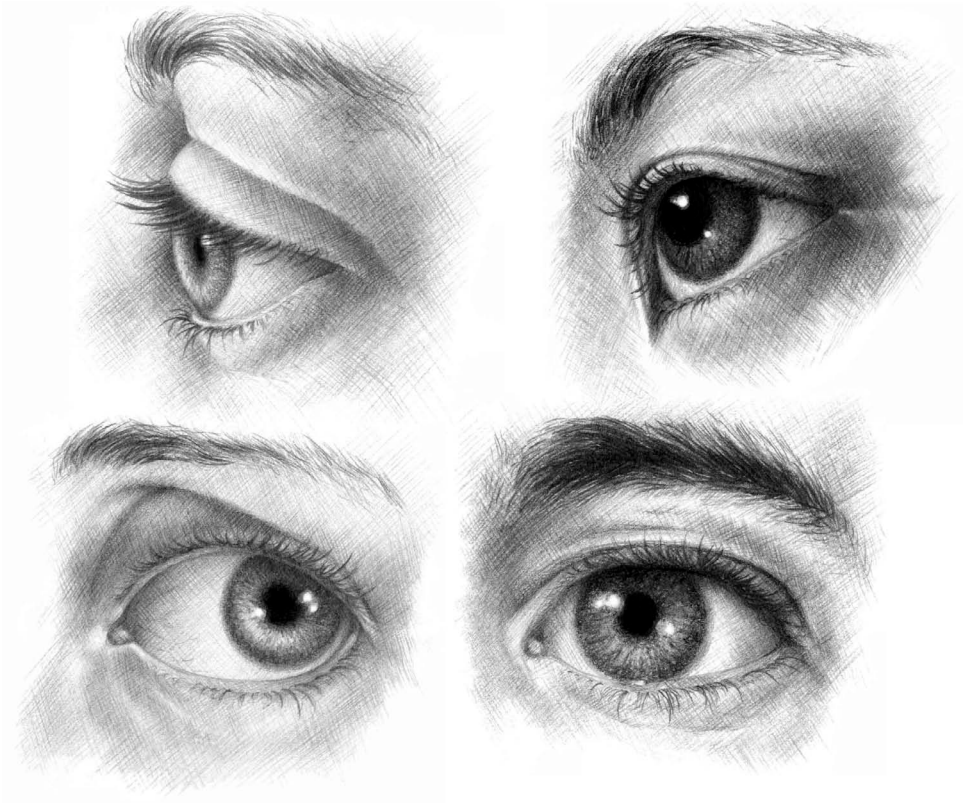


Figure 606: Four drawings of eyes show correctly rendered eyelashes from different angles. Take note that some are long, and others are short.

DRAWING EYELASHES ON AN EYE

The most challenging parts of human anatomy to draw realistically, are among the tiniest; eyelashes. Even if every other aspect of a portrait is perfect, incorrectly drawn eyelashes can ruin it.

Contrast: measures the degree of difference between light and dark values within shading, and creates the illusion of three-dimensions in a drawing.

Values: are the different shades of gray created when you draw by varying both the density of the shading lines, and the pressure used in holding various pencils.

Shading: refers to the various shades of gray (values) in a drawing that make drawings look three-dimensional.

Graduated shading (also called a graduation): is a continuous progression of values from dark to light or from light to dark.

Form: as applied to drawing, is the illusion of the three-dimensional structure of a shape, such as a circle, square or triangle, created in a drawing with shading.

At the beginning stages of drawing eyes, keep the sketch lines very light so they can be later erased. Most of the drawings in the initial stages of this project are shown darker than they are in real life. In fact, they are so faint that they barely showed up on the scan. The lines have been darkened in a Photoshop program so you can see them.

While on the subject of lines; remember, no part of an eye should be drawn with dark bold lines. Instead of lines, use contrasting shading graduations to separate the various parts of the eye, and give depth to their forms. Have another peek at Figure 606 to see what I mean.

Warm up your drawing hand. You're about to confront the nemesis of portrait artists –natural looking eyelashes.

1) **Lightly sketch the shape of an eye.**

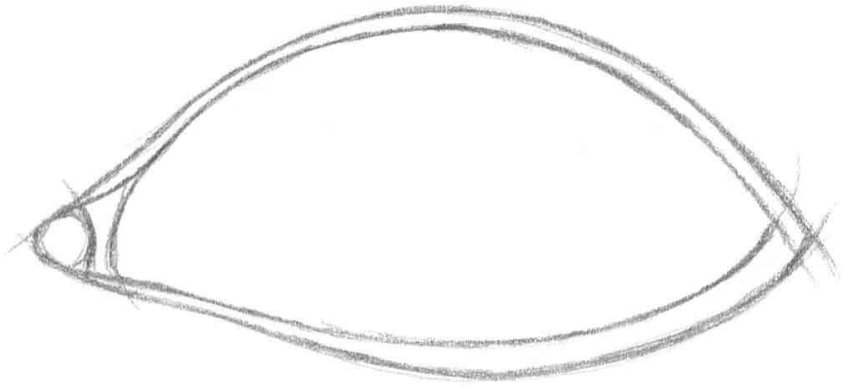
   A double line at the top and bottom represents the thickness of the flesh, of the edges of the upper and lower eyelids (Refer to Figure 607).

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Don't forget to add the circular shape of the inner corner of the eye.

If your sketch ended up a little too dark, gently pat the lines with a kneaded eraser.

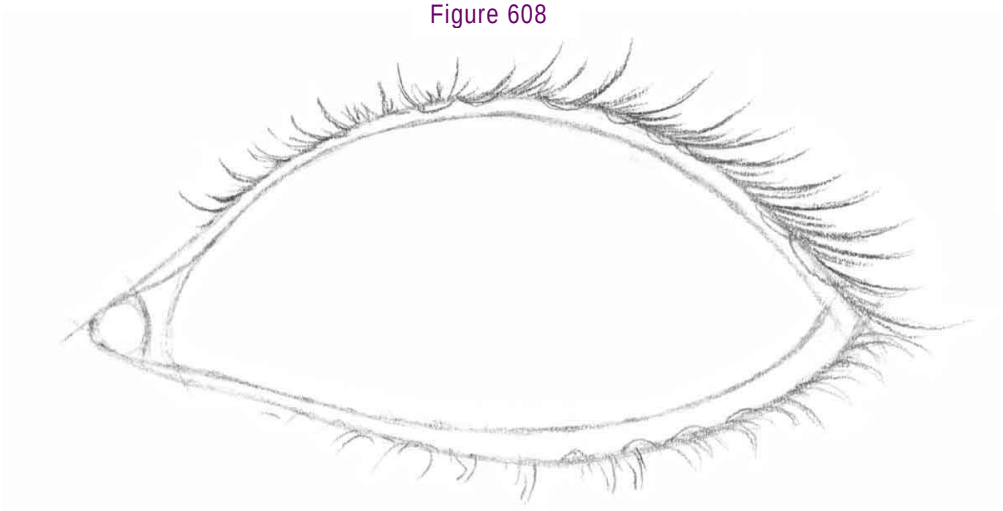
Figure 607



2) Use 2H and HB pencils, to draw a few eyelashes, on the outer edges of the upper and lower eyelids.

Many individuals have eyelashes that are sparse and short; in which case these eyelashes are complete (Figure 608).

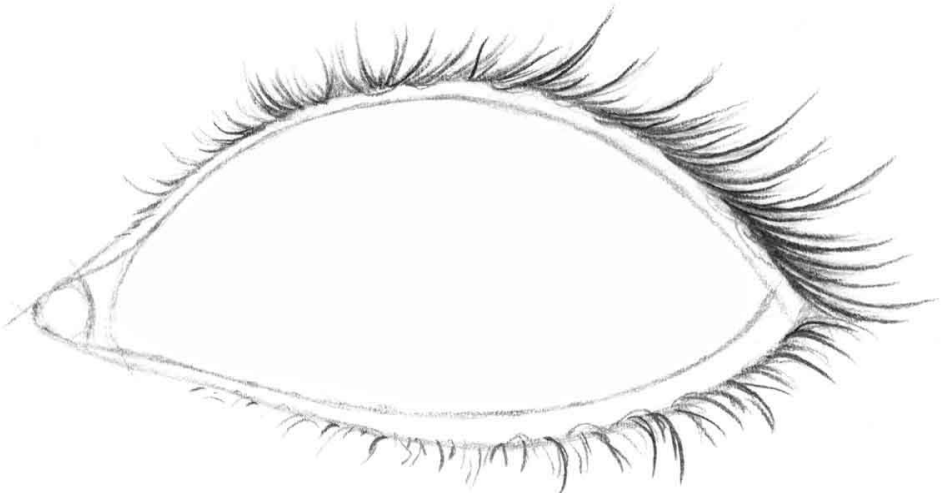
Figure 608



3) Add a few darker lashes of various lengths (with a 2B pencil) toward the outer corner of the eye for thicker eyelashes.

Most people have an average smattering of eyelashes as in Figure 609.

Figure 609



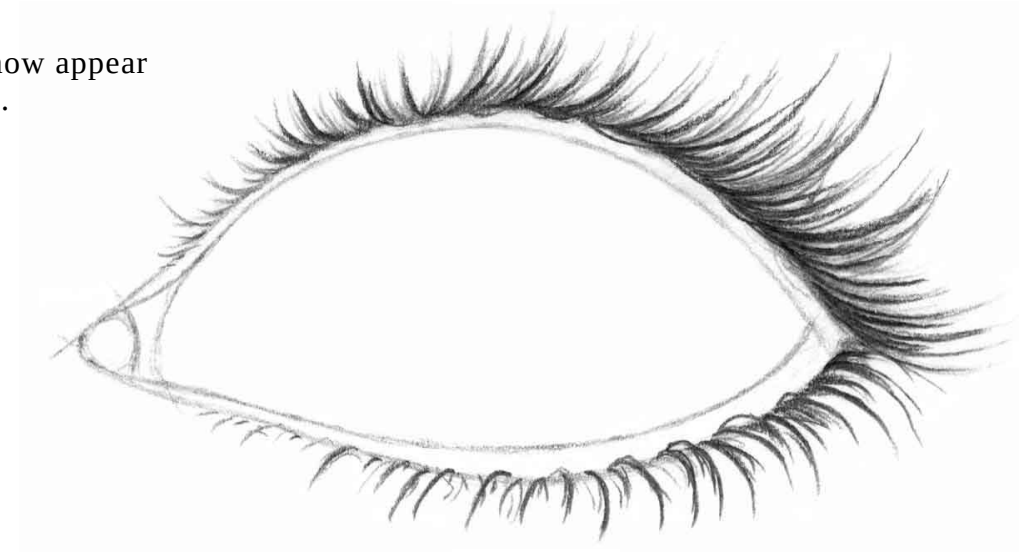
Some individuals have eyelashes that are longer and thicker than those in Figure 609. Also keep in mind that eyelashes can appear thicker, darker, and longer if the person is wearing eye makeup, such as mascara.

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4) Use a 2B pencil to add a few thicker lines.

The eyelashes now appear to be very thick.

Figure 610



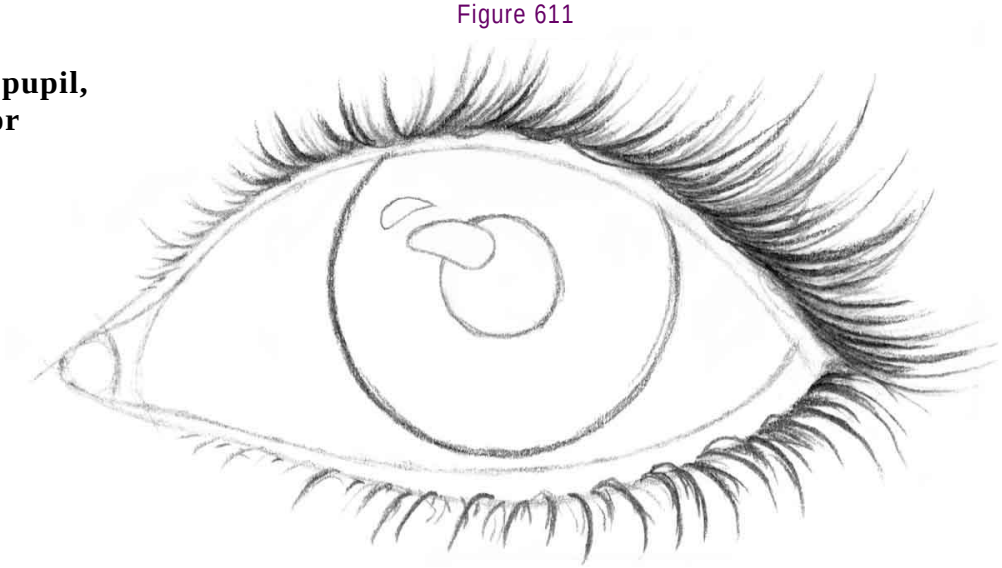
As an aside, don't expect to master drawing eyelashes right away. Take lots of time to practice before you try adding them to your drawings.

Figure 611

5) Outline an iris, pupil, and highlight (or highlights).

The light source is from the left.

Feel free to make your highlight a simple circle rather than two squiggly shapes.



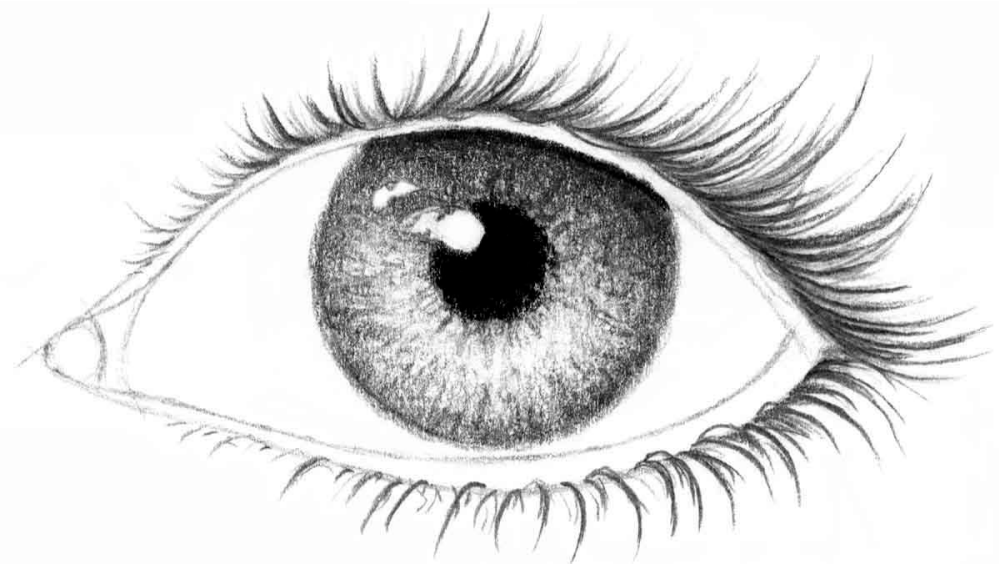
Drawing a realistic circle freehand becomes quite simple when you've devoted lots of time to practicing this skill. Try rotating your paper and looking at your drawing from different perspectives. This little trick often allows you insight into the problem areas. Looking at the reflection of your circle in a mirror will also help you to see areas in need of fixing.

6) Add shading to the iris and pupil.

Refer to Figure 612. Use a 2B pencil to shade the iris, and a 6B for the pupil. Take note that: the iris is darker around the perimeter and under the upper eyelid, which is in shadow; A few tiny lines radiate out from the pupil; and the highlights on the shiny surface of the eye are bright white.

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Figure 612

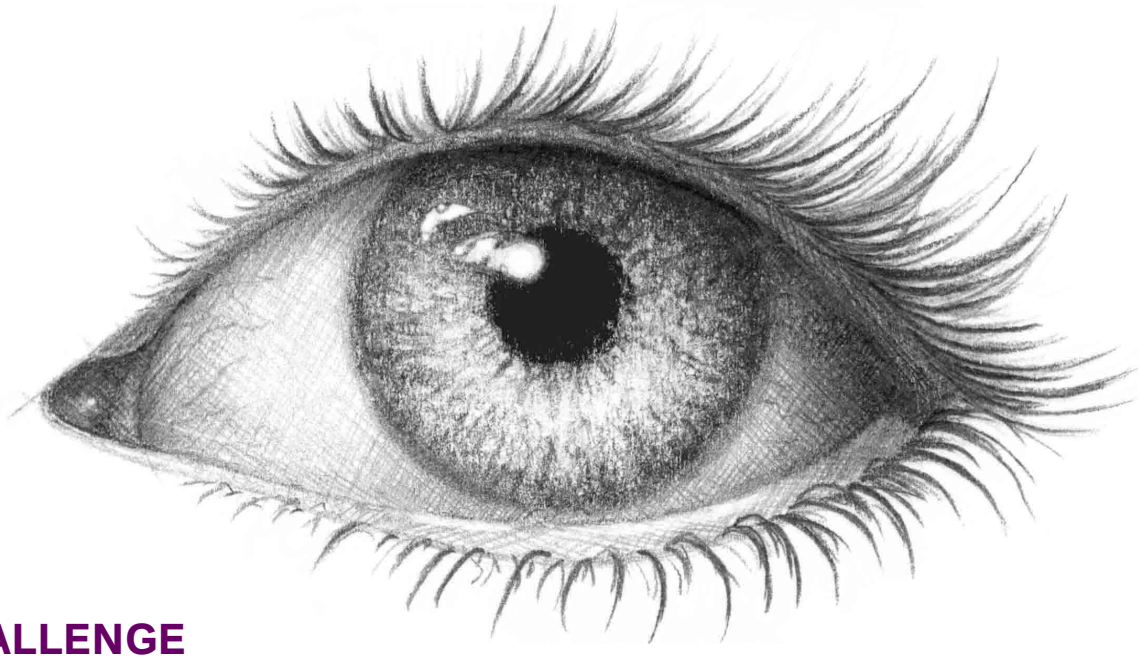


You can indicate the color of the iris of an eye, by using different values. Brown eyes are very dark in value; almost as dark as the pupil. Hazel, blue, or green eyes are mostly shaded with middle values. Pale blue, green, or gray eyes are very light in value and contrast sharply to the dark pupil.

7) Add shading to the whites of the eye, the edges of the upper and lower eyelids, and the inner corner.

Add some thin lines extending onto the whites from the inner corner to look like tiny blood vessels.

Figure 613



CHALLENGE

The eye in this project is an individual's left eye; however, if you were looking at the person front on, the eye would be on your right. Draw this person's other eye. Remember, everything but the iris, pupil and highlight needs to be drawn in reverse. In other words, the inner corner of the eye will now be on your right rather than the left.

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Brenda Hoddinott

As a self-educated teacher, visual artist, portraitist, forensic artist, and illustrator, Brenda utilizes diverse art media including graphite, technical pen, colored pencil, chalk pastel, charcoal, conté crayon, and oil paints.

My philosophy on teaching art is to focus primarily on the enjoyment aspects while gently introducing the technical and academic. Hence, in creating a passion for the subject matter, the quest for knowledge also becomes enjoyable.

Brenda Hoddinott

Biography

Born in St. John's, Newfoundland, Brenda grew up in the small town of Corner Brook. She developed strong technical competencies with a personal commitment to self directed learning, and the aid of assorted "Learn to Draw" books. During Brenda's twenty-five year career as a self-educated civilian forensic artist, numerous criminal investigation departments have employed Brenda's skills, including Royal Canadian Mounted Police and municipal police departments. In 1992, Brenda was honored with a commendation from the Royal Canadian Mounted Police, and in 1994, she was awarded a Certificate of Membership from "Forensic Artists International".

Her home-based art career included graphic design, and teaching recreational drawing and painting classes. As supervisor of her community's recreational art department, Brenda hired and trained teachers, and designed curriculum for several children's art programs. In 1998, Brenda chose to end her eighteen-year career as an art educator in order to devote more time to writing, drawing, painting, and developing her websites.

Drawspace http://www.drawspace.com incorporates her unique style and innovative approach to curriculum development. This site offers downloadable and printable drawing classes for students of all abilities from the age of eight through adult. Students of all ages, levels and abilities have praised the simple step-by-step instructional approach. This site is respected as a resource for fine art educators, home schooling programs, and educational facilities throughout the world.

Learn-to-draw books

Drawing for Dummies: Wiley Publishing, Inc., New, York, NY, this 336 page book is available on various websites and in major bookstores internationally.

The Complete Idiot's Guide to Drawing People: Winner of the Alpha-Penguin Book of the Year Award 2004, Alpha - Pearson Education – Macmillan, Indianapolis, IN, this 360 page book is available on various websites and in major bookstores internationally.

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